

et sans

4-2 au 6

AL

CHANT SLAVE

pour

CLARINETTE SI b ET PIANO

PAR

J. ED. BARAT

POESIS

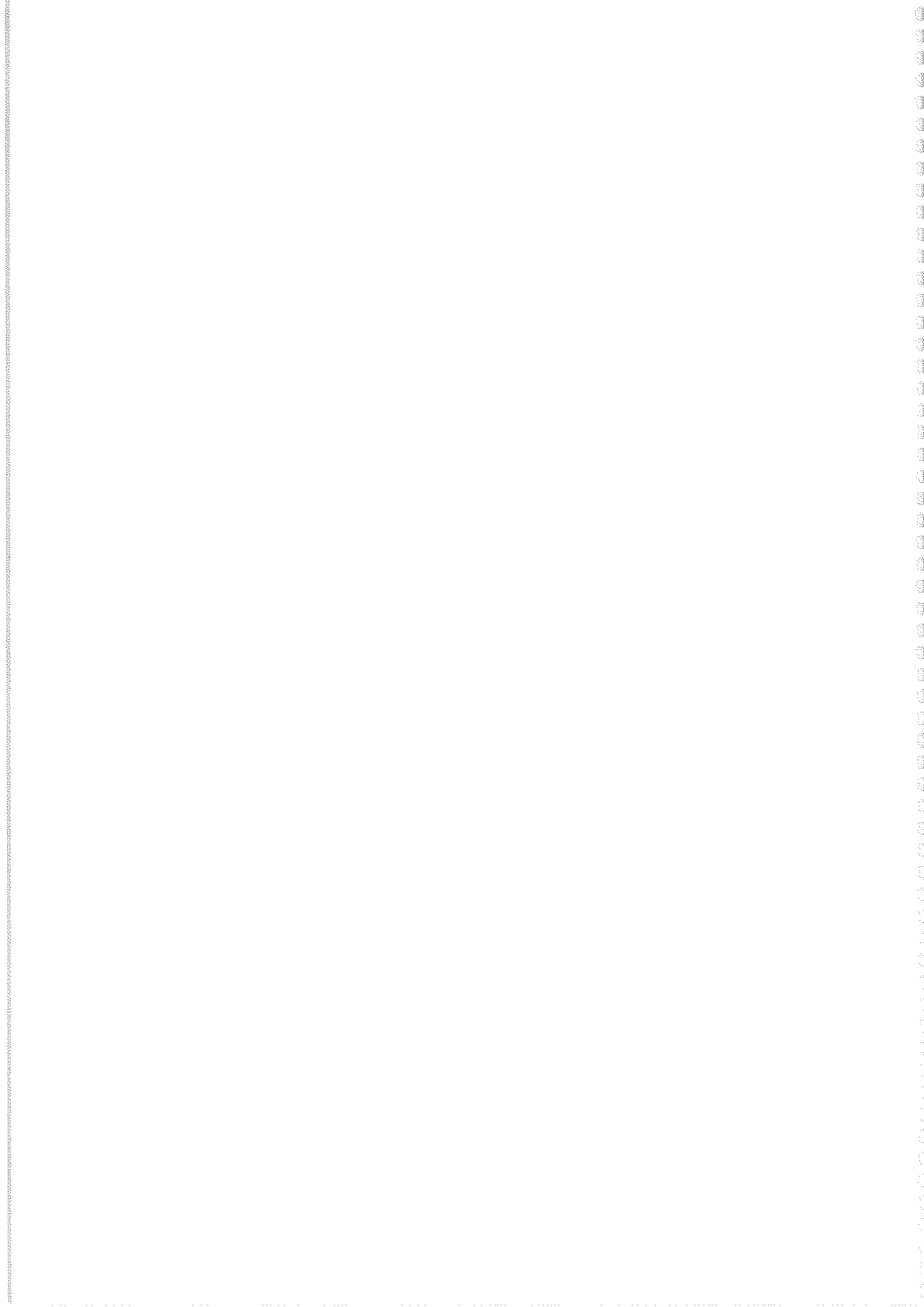
MUSICA

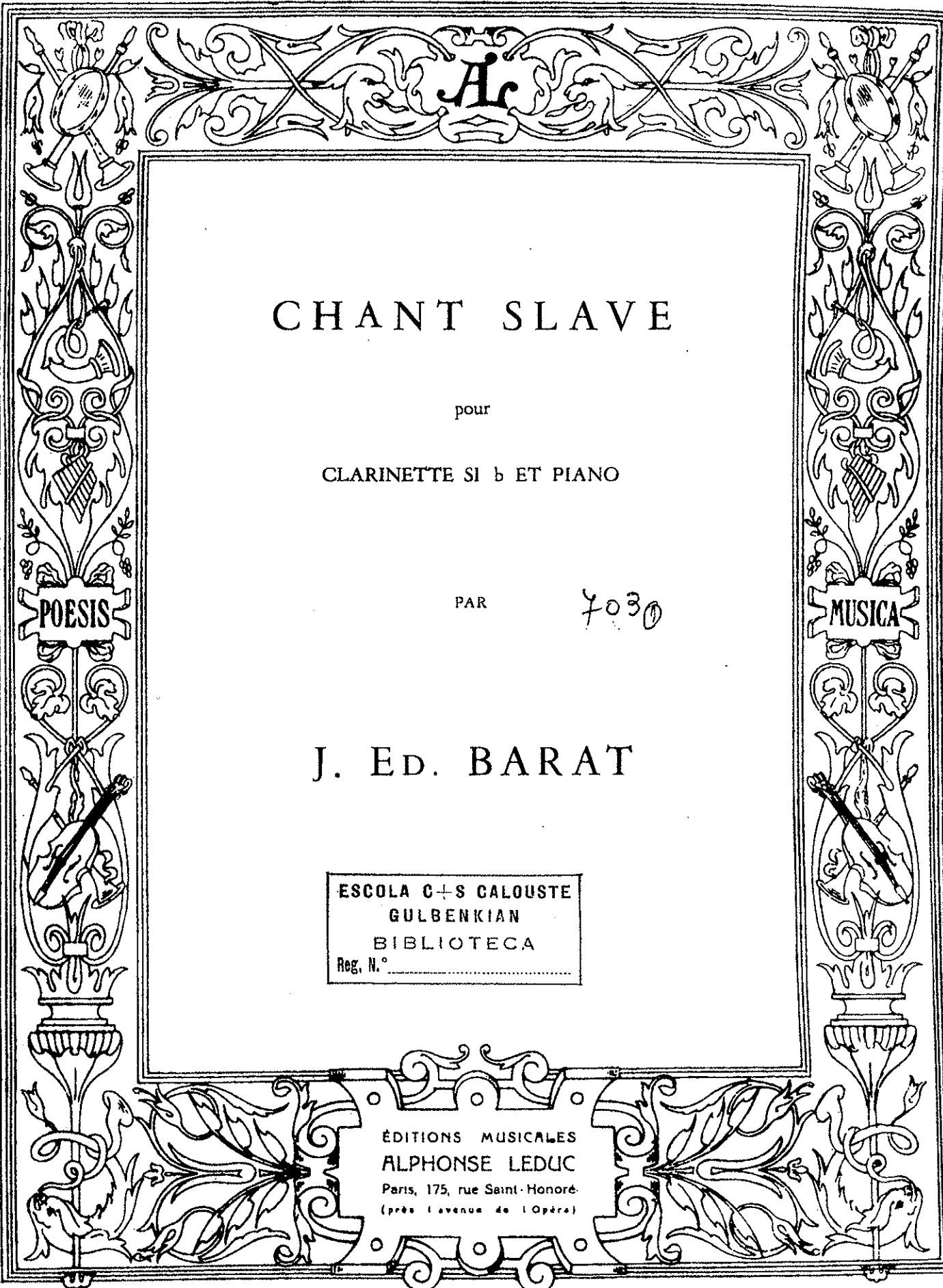
70311

ÉDITIONS MUSICALES
ALPHONSE LEDUC
Paris, 175, rue Saint-Honoré
(près l'avenue de l'Opéra)

AL 21 714

Réf. : AC





CHANT SLAVE

pour

CLARINETTE SI b ET PIANO

PAR

7030

POESIS

MUSICA

J. ED. BARAT

ESCOLA C+S CALOUSTE
GULBENKIAN
BIBLIOTECA
Reg. N.°

ÉDITIONS MUSICALES
ALPHONSE LEDUC
Paris, 175, rue Saint-Honoré
(près l'avenue de l'Opéra)

Chant Slave

Pour CLARINETTE SI^b
avec accompagnement de PIANO

Ouvrage protégé - PHOTOCOPIE INTERDITE même partelle
(loi du 11-03-1957) constituerait contrefaçon (code pénal art. 425)

J. Ed. BARAT

Modéré ♩ = 72 à 76

The musical score for the 'Modéré' section is written for Clarinet in B-flat and Piano. It consists of eight staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Modéré' with a metronome marking of ♩ = 72 à 76. The dynamics range from piano (p) to mezzo-forte (mf). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills (tr) and slurs throughout the piece.

Piu vivo

The musical score for the 'Piu vivo' section is written for Clarinet in B-flat and Piano. It consists of three staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Piu vivo'. The dynamics range from piano (p) to fortissimo (f). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills (tr) and slurs throughout the piece. The lyrics 'cres - cen - do' are written below the first staff.

1^o Tempo

Piu vivo

Ce morceau existe également avec accompagnement d'harmonie ou de fanfare

CLARINETTE SI \flat

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains three measures of music. Each measure begins with a fermata and a first fingering '1'. The notes are G4, A4, B4, C5, B4, A4, G4. Dynamics include *p* and *p*.

Musical staff 2: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains four measures of music. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Dynamics include *p* and *mf*. Lyrics: *eres - - - - - een - - - - -*

1^o Tempo

Musical staff 3: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains four measures of music. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Dynamics include *f*. Lyrics: *- do*

Musical staff 4: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains four measures of music. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Dynamics include *mf*, *f*, and *p*. There are sixteenth-note runs in the first two measures.

1^o Tempo

Musical staff 5: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains four measures of music. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Dynamics include *rit.* and *p*. There is a second fingering '2' above the first measure.

Musical staff 6: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains four measures of music. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Dynamics include *mf*.

Musical staff 7: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains four measures of music. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Dynamics include *p* and *mf*.

Musical staff 8: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains four measures of music. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Dynamics include *mf* and *p*. There is a sixteenth-note run in the third measure.

eres - - - - - een - - - - - do

Musical staff 9: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains four measures of music. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Dynamics include *mf*, *p*, and *mf*. There are trills (*tr*) in the first two measures and triplets (*3*) in the last two measures.

Musical staff 10: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains four measures of music. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Dynamics include *mf* and *p*. There are triplets (*3*) in the first three measures.

MUSIQUE pour CLARINETTE

CLARINETTE ET PIANO

- X***. CARNAVAL DE VENISE, Fantaisie.
(Klosé-Jeanjean) (5°).
- Albeniz. CHANT D'AMOUR (R. Delacroix) (4°).
- Amellér. CANTILENE (2°) (O.).
- PROMENADE EN BOURGOGNE (7°).
- BELLE PROVINCE : DOLBEAU, berceuse (3°).
- Barat. CHANT SLAVE (4°).
- FANTASIE ROMANTIQUE (7°).
- PIECE en sol mineur (6°).
* - SOLO DE CONCOURS (7°).
- Bariller. ARLEQUINADE (6°), avec version facile.
(4°).
- Beaucamp. COMPLAINTÉ (2°).
- Berghmans. LE FILDEFERRISTE (6°) (O.).
- Bernaud. CONCERTO LYRIQUE (8°).
- RÉCITATIF ET AIR (7°).
- * Bernier. REVERDIES (8°) (O.).
- Berthelot. OULED NAIL (5°).
- Bitsch. PIECE ROMANTIQUE (5°).
- Bonneau. SUITE (5°, 7°) (O.).
- Boucouché. TOMBEAU, pour clarinette en la
et percussion (1 exécutant) ou piano.
- Bozza. CONCERTO (8°) (O.).
- FANTASIE ITALIENNE (6°).
* - BUCOLIQUE (7°).
- ARIA (5°).
- CLARIBEL (6°).
- PRÉLUDE ET DIVERTISSEMENT (6°).
- CAPRICE-IMPROVISATION (6°, 7°).
- IDYLLE (3°).
- PULCINELLA (7°).
- SUITE (6°).
- * Busser. ARAGON, op. 91 (6°) (O.).
* - CANTEGRIL, pièce de concert sur des airs languedociens, op. 72 (8°).
* - PASTORALE, op. 46, nouvelle édition, cadence de l'auteur (6°) (O.).
- Cahuzac. VARIATIONS SUR UN AIR DU PAYS
D'OC (6°) (He.).
- Castéredé. SONATE (7°).
- Chaynes. CONCERTO (8°) (O.).
- Clérissé. PRÉAMBULE ET DANSE (7°).
- PROMENADE (5°).
- VIEILLE CHANSON (4°).
- CADENCE DE CONCOURS (8°).
- Coriolis (de). SARABANDE ET TAMBOURIN (3°).
- Cui. EN PARTANT (n° 18 des Miniatures) (F.
Leroux) (5°).
- * Dautremér. RÉCIT ET IMPROMPTU, d'après
« Page d'Exil » (7°).
- Debussy. THE LITTLE NEGRO (Le Petit Nègre)
(Périer) (3°).
- Dervaux. BADINERIE (6°).
- COMPLAINTÉ (6°).
- Desenclos. D'UN TROUBADOUR (4°).
- Dewanger. BALLADE (6°).
- * Dondéyne. CONCERTINO (7°).
- ROMANCE (4°, 5°).
- Dubois (P.M.). RAPSDIE (7°).
- ROMANCE (3°).
- SONATINA (7°, 8°).
- BEAUGENCY CONCERTO (6°) (O.).
- MENUET DE BEAUGENCY (3°).
- NEUF IMPROMPTUS (3°).

- Dukas. ALLA GITANA (Paquot) (7°).
- Feld. SCHERZINO (3°).
- Gabayé. SONATINE (7°).
- Gagnebin. ANDANTE ET ALLEGRO (O.).
- FANTASIE.
- Gallois Monthrun. CONCERTSTUCK (8°).
- HUMORESQUE (4°, 5°).
- 6 PIECES MUSICALES D'ÉTUDES en 1 recueil
(5°, 6°).
1. Prélude : le mouvement conjoint et rapide. -
2. Divertissement : les arpeges. - 3. Gravo : la
sonorité. - 4. Burlesque : staccato. - 5. Sicilienne
la souplesse. - 6. Finale : les barrières.
- Gaubert. DEUX PIECES séparées (6°) (Paquot).
1. Romance. - 2. Allegretto.
- Gretchaninoff. SUITE MINIATURE. 10 pièces
faciles séparées, op. 145 (2°, 3°).
1. Chanson d'aurore. - 2. Chant d'artisan. -
3. Humoresque. - 4. Bal champêtre. - 5. Fanfare
de coquelicots. - 6. Vers la maison. - 7. Souve-
nir de l'ami lointain. - 8. Au foyer. - 9. Phan-
tasme. - 10. Valse dans le soir.
Le n° 6 est écrit pour clarinette en la.
- * Grovlez. LAMENTO ET TARENTELE (6°, 7°).
- SARABANDE ET ALLEGRO (5°, 6°).
- Guide (de). SUITE inspirée d'un folklore imaginaire
(6°).
- Haendel. SONATE ((Stievenard) (8°).
- Hessenberg. VARIATIONS (7°).
- * Holmes. FANTASIE (6°).
- Houdy. ELÉGIE (3°).
- Ibert. ARIA, pour clarinette en la (6°).
- Jacque-Dupont. SOIR (3°).
- Jeanjean (P.). PRÉLUDE ET SCHERZO (7°).
- Koppel. VARIATIONS (6°).
- Ladmirault. SONATE (7°).
- * Laparra. PRÉLUDE, VALSE ET IRISH REEL (6°).
- Le Boucher. FANTASIE CONCERTANTE (6°).
- Leduc. BALLADE (6°).
- * Lefebvre (Ch.) FANTASIE-CAPRICE op.118 (5)
- Litaize. RÉCITATIF ET THEME VARIÉ (7°).
- Magnani. 2° DIVERTISSEMENT (6°).
- MAZURKA-CAPRICE (6°).
- SOLO DE CONCERT (6°).
- Martini. SONATINA (7°).
- * Marty. 1^{re} FANTASIE (5°).
- Menéndez. CONTEMPLATION (4°).
- Merlet. STABILE (3°).
* - DIPTYQUE (8°).
1. Arioso. - 2. Églogue.
- * Messenger. SOLO DE CONCOURS (7°).
- Meyer. REDONNELLE (4°).
- * Migot. PRÉLUDE pour clarinette contrebasse (7°).
- Mihalovici. MUSIQUE NOCTURNE (8°) (O.).
- Mirandolle. SONATE (7°, 8°).
- SONATINE (6°).
- * Mirouze. HUMORESQUE (7°) (O.).
- * Mouquet. SOLO DE CONCOURS (5°, 6°).
- Mozart. CONCERTO en la pour clarinette en la,
avec les cadences de J. Ibert (Delécluse) (7°).

- Noble. BURLESCA (4°).
- * Ollone (d'). FANTASIE ORIENTALE (6°).
- Pierné (G.). CANZONETTA, op. 19 (7°) (O.).
- PIECE (Paquot) (5°).
- SÉRÉNADE, op. 7 (5°).
- Piggott. FANTASIE en mi bémol (7°).
- Poot. ARABESQUE (3°).
- SONATINE (7°).
- * Rabaud. SOLO DE CONCOURS, op. 10 (6°).
- Rajna. DIALOGUES (6°).
- Rasse. LIED pour clarinette basse (4°).
- Ravel. PIECE EN FORME DE HABANERA (6°)
(Hamelin) (O.).
- Reutter. MÉLODIE (3°).
- * Revel. FANTASIE (8°).
- Roussel. ARIA (5°) (O.).
- * Rueff. CONCERTINO op. 18 (8°) (O.).
- Schmit. PRÉLUDE (4°, 5°).
- Schmitt. ANDANTINO (5°).
- * Semler-Collery (J.). FANTASIE ET DANSE EN
FORME DE GIGUE (8°) (O.).
- REVERIE ET SCHERZO (7°).
- * Serventi. VARIATIONS (7°).
- Thiriet. CANTILENE (5°).
- Tisné. CROQUIS, op. 32, n° 2 (6°).
- Tomasi. CONCERTO (8°) (O.).
* 1^{er} mouvement (non séparé).
- INTRODUCTION ET DANSE (7°) (O.).
- COMPLAINTÉ DU JEUNE INDIEN (4°).
- CHANT CORSE (4°).
- CINQ DANSES PROFANES ET SACRÉES (O.).
4. Danse nuptiale (6°, 7°).
- Tremblot de la Croix. LE DÉJEUNER DE
CHANTECLER (3°).
- Vachey. ELÉGIE ET DANSE (3°).
- THEME VARIÉ (5°).
- Victory. SUITE RUSTIQUE (3°).
- TROIS CONTES DE FÉES (6°).
- Villette. ROMANCE (2°).
- POÈME (6°) (O.).
- * Weber. CONCERTINO op. 26 (Rose), revu par
P. Lefebvre (6°) (O.).
- 1^{er} CONCERTO en fa mineur (Delécluse) (5) (O.)
- 2^e CONCERTO en mi bémol majeur, op. 74,
avec cadence de J. Ibert (Delécluse) (7e, 8°) (O.).
- DERNIERE PENSÉE (Klosé-Jeanjean) (3°).
* - FANTASIE ET RONDO de l'op. 34 (Rose) ;
revu par P. Lefebvre (8°).
- INVITATION A LA VALSE (Klosé-Jeanjean) (5°)
- OBÉRON, fantaisie (Klosé-Jeanjean) (3°).
- SOLO SUR LE FREYSCHUTZ (Rose), revu par
P. Lefebvre (7°).
- Weber (Alain). ANDANTINO (3°).
- MÉLOPÉE (4°).
- White. CONTE (6°).
- Zanettovich. SUITE (5°).

Chant Slave

Pour CLARINETTE Si \flat

ESCOLA G+S CALOUSTE
GULBENKIAN
BIBLIOTECA
Reg. N.°

OUVRAGE PROTÉGÉ
PHOTOCOPIE INTERDITE
Même partielle
(Loi du 11 Mars 1957)
constituerait contrefaçon
(Code Pénal. Art. 425)

(L'accompagnement d'harmonie ou de fanfare comprend les parties suivantes: Flûte, Hautbois, Clarinette Solo, Saxoph. Soprano, Alto, Ténor, Baryton, Bugle, Alto ou Cor, Baryton, Basse et C.B. Mi \flat et Si \flat)

J. Ed. BARAT

Modéré $\text{♩} = 72 \text{ à } 76$

CLARINETTE Si \flat

Modéré $\text{♩} = 72 \text{ à } 76$

PIANO
ou
CONDUCTEUR UT

p Sax. Tén. & Bon
B. C. B.

p

mf

Bugles, Altos,
Barytons

mf

Tenues aux Saxhorns

p

p

Ped. $\frac{4}{4}$. Ped. $\frac{4}{4}$. Ped. $\frac{4}{4}$. Ped. $\frac{4}{4}$. Ped. $\frac{4}{4}$. Ped. $\frac{4}{4}$.

mf

Più vivo

eres

Più vivo Sax. Alto en plus

eres

Ped. $\frac{4}{4}$. Ped. $\frac{4}{4}$.

cen - - - - - *do*

cen - - - - - *do*

Saxhorns

f *f* *mf* *p*

1º Tempo

f *p*

1º Tempo

Ped. $\frac{4}{4}$. Ped. $\frac{4}{4}$. Ped. $\frac{4}{4}$. Ped. $\frac{4}{4}$.

Più vivo

Più vivo

1º Tempo

1º Tempo

1^o Tempo

p *mf*

1^o Tempo

Fl. Htb.
(Saxo en fanf.)

mf

Ped. Ped. Ped. Ped. Ped. Ped.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) section. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note pattern. It includes a mezzo-forte (*mf*) section and is marked with six 'Ped.' (pedal) indications.

p *mf*

Ped. Ped. Ped. Ped. Ped. Ped.

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with piano (*p*) and mezzo-forte (*mf*) dynamics. The piano accompaniment maintains its eighth-note pattern and includes six 'Ped.' (pedal) indications.

cres *cen* *do* *p* *tr* *tr*

p *mf* *p*

Ped. Ped. Ped. Ped. Ped. Ped.

Detailed description: This system contains the fifth and sixth staves of music. The vocal line includes the lyrics 'cres - cen - do' and features a piano (*p*) dynamic, a mezzo-forte (*mf*) section, and trills (*tr*). The piano accompaniment includes a mezzo-forte (*mf*) section and a piano (*p*) section, with six 'Ped.' (pedal) indications.

mf *p* *mf* *mf* *p*

p

Ped. Ped. Ped. Ped. Ped. Ped.

Detailed description: This system contains the seventh and eighth staves of music. The vocal line includes mezzo-forte (*mf*), piano (*p*), and mezzo-forte (*mf*) dynamics. The piano accompaniment includes a piano (*p*) section and six 'Ped.' (pedal) indications.