

# Clarinet Concerto

## I

Chris Rogers

*J = 110*

The musical score consists of two systems of music. The first system starts with a rest for all instruments followed by a dynamic instruction *mp*. The second system begins with a dynamic *p < mf*.

**Flute 1**, **Flute 2**, **Oboe 1**, **Oboe 2**, **B♭ Clarinet 1**, **B♭ Clarinet 2**, **Bassoon 1**, **Bassoon 2**, **F Horn 1 & 2**, **F Horn 3 & 4**, **B♭ Trumpet 1**, **B♭ Trumpet 2**, **Trombone 1**, **Trombone 2**, **Tuba**, **Timpani**, **Violin 1**, **Violin 2**, **Viola**, **Violoncello**, **Contrabass**, and **B♭ Clarinet**.

10

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B♭ Cl.

17

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

24

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

33

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

39

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1

F Hn. 3

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Tim.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

46

Fl. 1 rit.

Fl. 2 f

Ob. 1 f

Ob. 2 mp

Bb Cl. 1 mp

Bb Cl. 2 mp

Bsn. 1 mp

Bsn. 2 mp

F Hn. 1 2 mf

F Hn. 3 4 mf

Bb Tpt. 1 p

Bb Tpt. 2 p

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

51

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1, 2

F Hn. 3, 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

59

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Tim.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

66

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B♭ Cl.

73

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Tim.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

83

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

94

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Tim.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

103

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B♭ Cl.

mf

accel.

mp

mf

mp

mp

mf

mp

mp

mf

mf

mf

mf

p

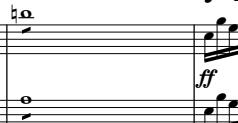
mp

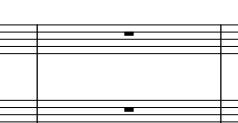
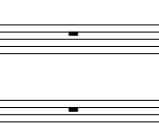
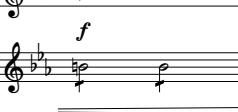
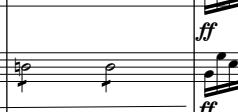
p

mp

p

mp

**112** 


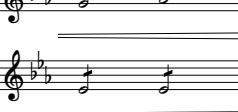
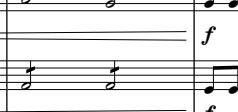








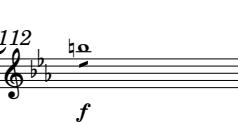








**$\text{J} = 110$** 























119

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1, 2

F Hn. 3, 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

*p*

*mp*

*mp*

*p*

*p*

*p*

*p*

*f*

125

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1

F Hn. 3

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

130

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2  
F Hn. 1, 2  
F Hn. 3, 4  
B♭ Tpt. 1  
B♭ Tpt. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.  
B♭ Cl.

137

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B♭ Cl.

144

Fl. 1  
f

Fl. 2  
f

Ob. 1  
f

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1/2

f

F Hn. 3/4

$\ddot{\text{G}}$   
 $\ddot{\text{F}}$

B♭ Tpt. 1

f

B♭ Tpt. 2

f

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1  
f

Vln. 2  
f

Vla.  
f

Vc.

Cb.  
f

B♭ Cl.

149

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B<sub>b</sub> Cl. 1

B<sub>b</sub> Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1, 2

F Hn. 3, 4

B<sub>b</sub> Tpt. 1

B<sub>b</sub> Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B<sub>b</sub> Cl.

## II

*d = 75*

Flute 1

Flute 2

Oboe 1

Oboe 2

B♭ Clarinet 1

B♭ Clarinet 2

Bassoon 1

Bassoon 2

F Horn 1 & 2

F Horn 3 & 4

B♭ Trumpet 1

B♭ Trumpet 2

Trombone 1

Trombone 2

Tuba

Timpani

Violin 1

Violin 2

Viola

Violoncello

Contrabass

B♭ Clarinet

16

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timpl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

26

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1

F Hn. 3

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B♭ Cl.

38

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1

F Hn. 3

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B♭ Cl.

48

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B<sub>b</sub> Cl. 1

B<sub>b</sub> Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

B<sub>b</sub> Tpt. 1

B<sub>b</sub> Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B<sub>b</sub> Cl.

58

*J. = 75*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B♭ Cl.

68

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B♭ Cl.

78

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

88

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

> pp

pp

Vln. 2

> pp

pp

Vla.

> pp

pp

Vc.

> pp

pp

Cb.

B♭ Cl.

109

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Tim.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

120

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Tim.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B♭ Cl.

Musical score for orchestra, page 128. The score consists of 18 staves. Measures 1-127 are mostly rests. Measure 128 begins with the strings (Vln. 1, Vln. 2, Vla., Vc., Cb.) playing eighth-note patterns. The woodwinds (Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bb Cl. 1, Bb Cl. 2, Bsn. 1, Bsn. 2, F Hn. 1, 2, F Hn. 3, 4, Bb Tpt. 1, Bb Tpt. 2, Tbn. 1, Tbn. 2, Tba., Timp.) remain silent throughout.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

147  $\text{♩} = 90$

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

### III

*= 130*

Flute 1

Flute 2

Oboe 1

Oboe 2

B♭ Clarinet 1

B♭ Clarinet 2

Bassoon 1

Bassoon 2

F Horn 1 & 2

F Horn 3 & 4

B♭ Trumpet 1

B♭ Trumpet 2

Trombone 1

Trombone 2

Tuba

Timpani

Violin 1

Violin 2

Viola

Violoncello

Contrabass

B♭ Clarinet

11

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

*mf*

B♭ Cl. 2

*mf*

Bsn. 1

Bsn. 2

F Hn. 1 2

*p*

F Hn. 3 4

*p*

B♭ Tpt. 1

*f*

B♭ Tpt. 2

*f*

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

*p*

Vln. 2

*p*

Vla.

*mf*

Vc.

*p*

Cb.

*p*

B♭ Cl.

*mp*

*p*

*mf*

24

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

36

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

49

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

56

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B♭ Cl.

62

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1

F Hn. 3

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

71

rit

$\text{♩} = 108$

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1

F Hn. 2

F Hn. 3

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B♭ Cl.

92

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1

F Hn. 3

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

103

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B♭ Cl.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B♭ Cl.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

*mf*

F Hn. 3 4

*mf*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B♭ Cl.

132

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Tim.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

138

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

145

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1, 2

F Hn. 3, 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

153

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

158

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

165

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

mp

F Hn. 3 4

mp

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

170

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timpani

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B♭ Cl.

184

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

192

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B♭ Cl.

♩ = 95

201

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bb Cl.

213

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1 2

F Hn. 3 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B♭ Cl.

Flute 1

# Clarinet Concerto

## I

Chris Rogers

The sheet music for Flute 1 of the Clarinet Concerto, Movement I, features 14 staves of musical notation. The music begins at a tempo of  $\text{♩} = 110$  and staff 19. Dynamics include  $mf$ ,  $pp$ ,  $mf$ ,  $pp$ , and  $f$ . Staff 30 starts with  $f$  and ends with  $> p$  and  $f$ . Staff 41 includes a dynamic  $rit$ . Staff 47 starts at  $\text{♩} = 95$  and ends with  $p$ . Staff 54 includes dynamics  $mf$  and  $mp$ . Staff 68 includes  $mf$  and  $33$ . Staff 106 includes  $accel.$ ,  $f$ , and  $\natural \Omega$ . Staff 114 includes  $ff$ ,  $f\sharp$ ,  $ff$ , and  $fp$ . Staff 140 includes  $f$ ,  $f$ , and  $f$ . Staff 147 includes  $ff$  and  $ff$ .

## II

$\text{♩} = 75$

**4**      **12**      **7**

**30**      **5**

**mf**      **mp**

**41**      **7**

**55**      **8**      **24**

**f**      >      **mf**      **mf**

**93**

**99**      **27**      **14**

**f**

**144**

**p**

## III

$\text{♩} = 130$

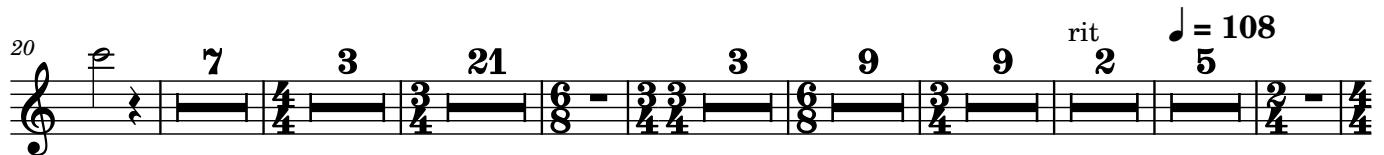
**3**

**f**

**8**

**f**

20



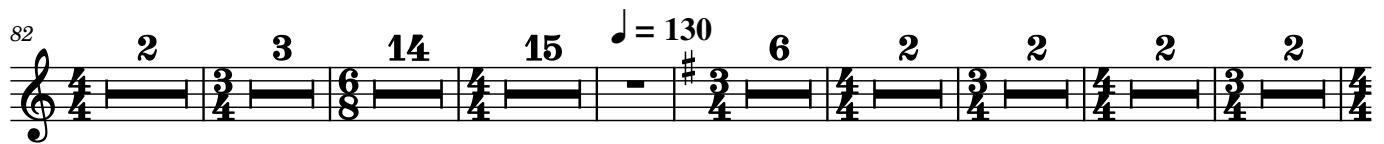
7 3 21 3 9 9 rit 2 5

$\text{♩} = 108$

This musical score page shows measures 20 through 25. The key signature is common C. Measure 20 starts with a fermata over a half note. Measures 21-25 feature various time signatures: 3/4, 2/4, 3/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4. Measure 25 ends with a fermata over a half note.

82 2 3 14 15 6 2 2 2 2 2

$\text{♩} = 130$



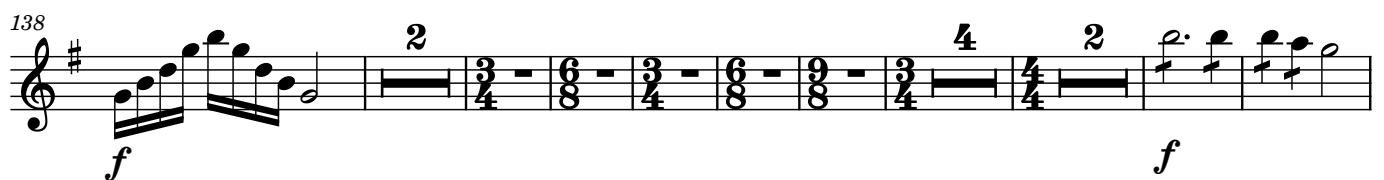
This page contains measures 82 through 87. The key signature changes to A major (two sharps). Measures 82-85 have 4/4 time. Measures 86-87 have 3/4 time. Measure 87 ends with a fermata over a half note.

131 2 f p



Measures 131-135. The key signature is G major (one sharp). Measure 131 has a fermata over a half note. Measures 132-135 feature sixteenth-note patterns. Dynamics: forte (f) at the beginning of measure 132, piano (p) at the beginning of measure 133, and forte (f) at the beginning of measure 135.

138 2 f f



Measures 138-142. The key signature is G major (one sharp). Measures 138-141 feature sixteenth-note patterns. Dynamics: forte (f) at the beginning of measure 138 and again at the beginning of measure 142.

154 2 p p



Measures 154-158. The key signature is G major (one sharp). Measures 154-157 feature sixteenth-note patterns. Dynamics: piano (p) at the beginning of measure 154 and again at the beginning of measure 157.

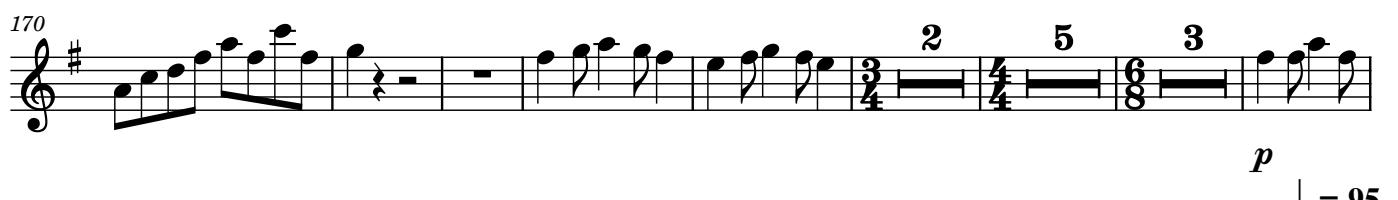
164 ff f



Measures 164-168. The key signature is G major (one sharp). Measures 164-167 feature sixteenth-note patterns. Dynamics: forte (ff) at the beginning of measure 164 and again at the beginning of measure 167.

170 2 5 3 p

$\text{♩.} = 95$



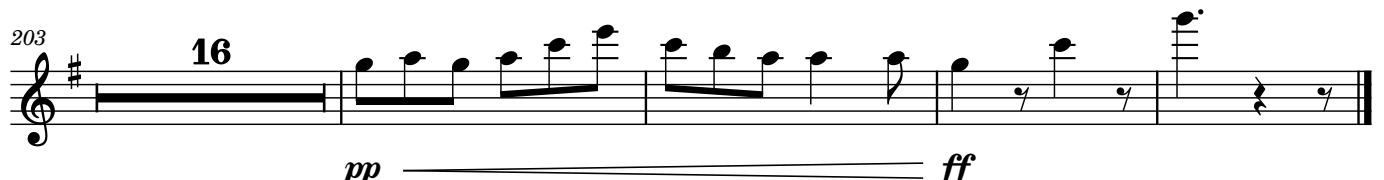
Measures 170-174. The key signature is G major (one sharp). Measures 170-173 feature sixteenth-note patterns. Measure 174 ends with a fermata over a half note. Dynamics: piano (p) at the end of measure 170.

186 2 3 2 3 2 3 mf



Measures 186-190. The key signature is G major (one sharp). Measures 186-189 feature sixteenth-note patterns. Measure 190 ends with a fermata over a half note. Dynamics: mezzo-forte (mf) at the end of measure 186.

203 16 pp ff



Measures 203-207. The key signature is G major (one sharp). Measures 203-206 feature sixteenth-note patterns. Measure 207 ends with a fermata over a half note. Dynamics: pianississimo (pp) at the beginning of measure 203 and forte (ff) at the beginning of measure 207.

Flute 2

# Clarinet Concerto

## I

Chris Rogers

$\text{♩} = 110$

**19**

*mf pp mf pp f f*

**31**

*> p f*

**43**

$\text{♩} = 95$

**2**

*f*

**49**

**2**

*p*

**3**

*mf*

**6**

**66**

*mp*

**71**

**33**

*mf*

$\text{♩} = 110$

**4**

*f*

**113**

*ff*

**4**

**14**

*ff*

**135**

**5**

*fp f f*

**147**

*ff*

**II**

$\text{♩} = 75$

4      12      7  
 $f$        $mf$

31      5  
 $mp$

44      7      8       $\text{♩.} = 75$   
 $f$

66      24  
 $=$        $mf$        $mf$

96      27      14  
 $f$       3      3      3      3

142      3  
 $p$

$\text{♩} = 90$

6      6  
 $p$

III

$\text{♩} = 130$

3       $f$

9      4      2      7  
 $f$

28      3      21      3      9      11      5      2      3      6  
 $\text{♩} = 108$

87

**14**      **15**       $\text{♩} = 130$

135

150

165

190

$\text{♩} = 95$

220

Oboe 1

# Clarinet Concerto

## I

Chris Rogers

The sheet music for Oboe 1 of the Clarinet Concerto, Movement I, features ten staves of musical notation. The music begins at a tempo of  $\text{♩} = 110$  with measure 19. The instrumentation includes the oboe and piano. The score shows various dynamics such as *mf*, *pp*, *f*, *p*, *mf*, *mf*, *ff*, and *fp*. Measure 19 ends with a dynamic of *mf*. Measure 32 starts with a dynamic of *f*. Measure 46 ends with a dynamic of *f*. Measure 50 ends with a dynamic of *mf*. Measure 92 ends with a dynamic of *mf*. Measure 111 ends with a dynamic of *ff*. Measure 115 ends with a dynamic of *ff*. Measure 136 ends with a dynamic of *f*. Measure 146 ends with a dynamic of *ff*.

II

$\text{♩} = 75$

8      7      8      8      4      21

$\text{♩} = 75$

40      7      8      8      31      28

$f$

126      14

$f$

145

$\text{♩} = 90$

6

$p$

### III

$\text{♩} = 130$

4

$f$

11      4      2

$f$

7      3      10

$mp$

43

3      3      9

65      11      5      2      3      14

$mp$

$\triangleright$

105      11      6      2      2      2      2

$f$

134

$p$

$mf$

$p$

$mp$

$2$

141

*f*      *mp*

152

= *f*      *p*      *p*

171

*f*

180

2      *p*

190

3      2      3      6      8      < . = 95      16      <

*mf*      *pp*

220

ff

Oboe 2

# Clarinet Concerto

## I

Chris Rogers

The musical score for Oboe 2, Part I, features ten staves of musical notation. The first staff begins at  $\text{♩} = 110$  with measure 19. It includes dynamics  $mf$ ,  $pp$ ,  $mf$ ,  $pp$ ,  $f$ , and  $mf$ . The second staff starts at measure 32 with a dynamic  $f$ , followed by  $pp$ . The third staff begins at measure 47 with  $\text{♩} = 95$  and dynamics  $mp$  and  $p$ . The fourth staff starts at measure 52 with dynamics  $mf$  and  $mf$ . The fifth staff begins at measure 95 with dynamics  $mf$  and  $mf$ . The sixth staff starts at measure 112 with  $\text{♩} = 110$  and dynamics  $ff$ . The seventh staff begins at measure 116 with dynamics  $ff$  and  $fp$ . The eighth staff starts at measure 141 with dynamics  $p$ ,  $p$ ,  $ff$ , and  $ff$ .

II

The musical score for Oboe 2, Part II, features five staves of musical notation. The first staff begins at  $\text{♩} = 75$  with measure 8. It includes a dynamic  $f$ . The second staff starts at measure 4. The third staff begins at measure 21.

40      7      8      8      6      ♩ = 75      31      28

*f*

126      14      3      3      3      3      3      3      3      3

*f*

145      3      3      3      3      3      6      6

*p*

III

♩ = 130

*f*

11      4      2      3      7      3      10

*f*

*mp*

42

56      9      11      5      2      3      3      14

*mp*

103      11      6      2      2      2      2      2

>

133      ♫      ♫      ♫      ♫      4

*f*

*p*

*mp*

141      3      6      3      8      3      2      3

< *f*

*mp*

152

A musical score for a single staff. The key signature is one sharp. The time signature changes from common time to 6/8, then to 3/4, and finally to 4/4. The dynamics are marked as follows: forte (f) for the first measure, piano (p) for the second, piano (p) for the third, and then back to piano (p) for the last measure. The measure ends with a double bar line.

171

A musical score for a single staff. The key signature is one sharp. The time signature changes from common time to 3/4, then to 2/4, and finally to 3/4 again. The dynamics are marked as follows: forte (f) for the first measure, and piano (p) for the last measure. The measure ends with a double bar line.

183

A musical score for a single staff. The key signature is one sharp. The time signature remains in common time throughout the measure. The dynamics are marked as follows: forte (f) for the first measure, and piano (p) for the last measure. The measure ends with a double bar line.

191

A musical score for a single staff. The key signature is one sharp. The time signature changes from 4/4 to 3/4, then to 2/4, then to 6/8, then to 3/4, then to 2/4, and finally to 16/16. The dynamics are marked as follows: mezzo-forte (mf) for the first measure, and pianississimo (pp) for the last measure. The measure ends with a double bar line.

221

A musical score for a single staff. The key signature is one sharp. The time signature remains in common time throughout the measure. The dynamics are marked as follows: forte (ff) for the first measure, and then a repeat sign indicating the end of the section.

B♭ Clarinet 1

# Clarinet Concerto

## I

Chris Rogers

The sheet music consists of ten staves of musical notation for B♭ Clarinet 1. The first staff begins at measure 1 with a tempo of  $\text{♩} = 110$ , a 3/4 time signature, and a key signature of one flat. Measure 3 contains a dynamic *mp*. Measures 11 through 19 show a transition with dynamics *mf* and *p*. Staff 2 starts at measure 27, featuring a mix of 2/4 and 4/4 time signatures, with dynamics *p* and *f*. Staff 3 begins at measure 41, showing a change to 5/4 time signature with a dynamic *pp*. Staff 4 starts at measure 48 with a tempo of  $\text{♩} = 95$ , a 5/4 time signature, and dynamics *mp*, *p*, and *mp*. Staff 5 begins at measure 53 with a mix of 3/4 and 4/4 time signatures. Staff 6 starts at measure 69 with a dynamic *p* and *mp*. Staff 7 begins at measure 109. Staff 8 starts at measure 113 with a tempo of  $\text{♩} = 110$  and a dynamic *f*. Staff 9 begins at measure 118 with a dynamic *mp*. Measure numbers 11, 10, 27, 41, 48, 53, 69, 109, 113, and 118 are indicated above the staves.

126

3                    3                    14

*ff*                *fp*                *ff*

151

## II

$\text{♩} = 75$

16                    21                    7                    2                    15                    33

*mf*

99

107

14                    14

*p*                *p*                *f*

141

146

$\text{♩} = 90$

8

## III

$\text{♩} = 130$

4

*mf*

11

2                    10                    3                    21

*mf*

53 **3** | **8** : **p** | **3** **3** **2**  
 67 **5** **5** **2**  
**d = 108**  
 84 **3** **14** **11** **11** **d = 130**  
**mp**  
 117 **6** **2** **2** **2** **2** **2** **mf** **p**  
 135 **2**  
**mf** **p** **mp**  
 142 **2** **5** **3** **f** **p**  
 160 **3** **6** **f**  
 175 **2** **2** **6** **p**  
 187 **4** **2** **3** **17** **d. = 95**  
**mf**  
 219 **pp**

B♭ Clarinet 2

# Clarinet Concerto

## I

Chris Rogers

The sheet music consists of 12 staves of musical notation for B♭ Clarinet 2. The music is in 4/4 time throughout, with various dynamics and time signatures indicated. The staves are numbered 3, 11, 27, 40, 47, 50, 59, 71, 110, and 114. Key changes include measures 40 and 50 which switch to 5/4 time, and measure 59 which starts in 3/4 time. Dynamics such as *mp*, *mf*, *p*, *f*, and *pp* are used. Measure 114 includes a tempo marking of  $\text{♩} = 110$ .

119

*mp mp*

127      3      3      14  
*ff*      *fp*      *ff*

152

## II

*J. = 75*

16      21      7      18      *J. = 75*      33

*mf*

100

108      14      14      3      3

*p*      *f*

141      3      3      3      3      3      3

145      3      3      3      3      3      *J. = 90*      8

## III

*J. = 130*

4      3      4      3      2

*mf*

11

*mf*

2 10 3 21

53

*p*

3 2

67

*d = 108*

5 5 2

84

*mp*

3 14 13 6 2 2 2

129

*mf* *p* *mf*

2 2

136

*p* *mp*

2

144

*f* *p*

2 5 3

161

*f* *mp*

3 6

176

*p*

2 2

187

*d = 95*

4 2 3 17

*mf*

219

*pp* ————— *ff*

Bassoon 1

# Clarinet Concerto

## I

Chris Rogers

$\text{♩} = 110$

**19**

**27**

**2**

**4**

**mf**

**>**

**f**

**41**

**pp**

**47**

**♩ = 95**

**mp**

**50**

**2**

**2**

**3**

**p**

**mp**

**61**

**2**

**> p**

**mp**

**69**

**2**

**p**

**76**

**81**

**10**

**mp**

103

**4**

*mp*

*f*

*p*      **ff**      **fp**      **ff**

**II**

*J = 75*

*mf*

*f*      **ff**

**III**



Bassoon 2

# Clarinet Concerto

## I

Chris Rogers

The musical score for Bassoon 2 features 12 staves of music. Staff 1 (measures 19-26) starts at  $\text{J} = 110$  with a bass clef, 4/4 time, and a key signature of one flat. It includes dynamics *mf*, *pp*, *mf*, *pp*, *f*, and *mp*. Staff 2 (measures 27-31) shows a transition to 2/4 time with a dynamic *mf*. Staff 3 (measures 35-39) changes to 4/4 time with a dynamic *f*. Staff 4 (measures 46-48) shows a mix of 5/4 and 4/4 time with a dynamic *mp*. Staff 5 (measures 49-54) includes a dynamic *p*. Staff 6 (measures 60-64) shows a transition back to 4/4 time with dynamics *mp* and *p*. Staff 7 (measures 68-71) includes a dynamic *mp*. Staff 8 (measures 104-107) shows a dynamic *mp*. Staff 9 (measures 111-114) includes a dynamic *f*. Staff 10 (measures 115-118) concludes the piece.

120

**13**

*p*      *ff*      *fp*

**14**

*ff*

II

*J = 75*

10

**19**

**21**      **6**

*mp*

51

56

*J. = 75*

**9**      **33**      **12**

**14**      **14**

*f*      *f*

*ff*      *ff*

143

*J = 90*      **8**

III

*J = 130*

**4**      **2**

**4**      **2**      **10**

28

**3**      **18**

55

**2**

**p**

68

**5**      **♩ = 108**

**2**      **3**

87

**12**      **15**      **♩ = 130**      **4**

**3**

**mf**

125

**2**      **2**      **2**      **4**

**mf**

**p**

**2**

139

**3**      **4**

**mp**

**mf**

**f**

150

**4**

**p**

**f**

172

**2**      **2**      **9**

**mp**

191

**4**      **2**      **3**

**17**

**mf**

**pp**

**ff**

F Horn 1 & 2

# Clarinet Concerto

## I

Chris Rogers

The sheet music is for F Horn 1 & 2, featuring 13 staves of musical notation. The key signature is mostly B-flat major (two flats), with some changes in staff 11 and 13. The time signature varies throughout the piece. Key performance markings include  $\text{♩} = 110$ ,  $\text{♩} = 95$ ,  $f$ ,  $mp$ ,  $p$ ,  $pp$ ,  $mf$ ,  $ff$ ,  $fp$ , and  $\text{f}$ . The piece includes dynamic markings like  $>$ ,  $>>$ ,  $\text{--}$ , and  $\wedge$ . There are also various rhythmic patterns, including eighth-note groups and sixteenth-note patterns. The title "Clarinet Concerto" is at the top center, and "I" is centered below it. The author's name, "Chris Rogers", is in the top right corner.

151

## II

**18**  $\text{♩} = 75$

**19**  $\text{♩} = 75$

**7**  $\text{♩} = 75$

**2**  $\text{♩} = 75$

**p**

**53**

**9**  $\text{♩} = 75$

**18**  $\text{♩} = 75$

**mp**

**mp**

**87**

**p**

**p**

**97**

**13**

**mf**

**mf**

**8**

**>**

**126**

**14**

**mf**

**mf**

**148**  $\text{♩} = 90$

**8**

## III

**f**

**>**

**p**

**14**

**10**

**3**

**21**

**f**

54

*p*

*d = 108*

*p*

*d = 130*

*mf*

*>*

*mf*

*p*

*mp*

*p*

*mf*

*f*

*mp*

*ff*

*p*

*mf*

*p*

*f*

*pp*

*pp*

*ff*

F Horn 3 & 4

# Clarinet Concerto

## I

Chris Rogers

The sheet music consists of 14 staves of musical notation for F Horn 3 & 4. The music is in common time, with a key signature of one flat. The tempo is indicated as  $\text{♩} = 110$ . The music includes various dynamics such as *mp*, *f*, *p*, *pp*, *ff*, and *fp*. Time signatures change frequently throughout the piece. Performance instructions like ">", " $\text{--}$ ", and " $\text{=}$ " are used to indicate specific playing techniques. Measures are numbered at the beginning of each staff.

Measure 1:  $\text{♩} = 110$   
Measure 2: *mp* > > > > > > > > > > > > > > > >  
Measure 17: **4** **11** **2**  
Measure 20: *p*  
Measure 40: *f* **5** *pp* *p* **4**  
Measure 46: **3**  
Measure 54: **2** **11** **4**  
Measure 62: *mp* *pp* *pp*  
Measure 80: **8** *p*  
Measure 98: **8** *mp*  
Measure 111: **5**  $\text{♩} = 110$  *f* *p* > > >  
Measure 123: **10** **7**  
Measure 148: *ff*

## II

$\text{♩} = 75$

18      19      2

53      f      5      7      2

$p$

$\text{♩} = 75$

18

83

53      mp      mp      p      p

93

13

114

8      14

$mf$        $mf$

$\text{♩} = 90$

143

8

## III

$\text{♩} = 130$

$f$

$>$

$p$

13

10      3      21

$f$

53

2      4

$p$

9

74  $\text{♩} = 108$   
  
 84 2  
  
 111  $\text{♩} = 130$   
  
 126 mf  
  
 137 >  
  
 148 mf  
  
 161 p  
  
 170 mf  
  
 202  $\text{♩} = 95$   
  
 214 ff

B♭ Trumpet 1

# Clarinet Concerto

## I

Chris Rogers

19  $\text{♩} = 110$   
43  $\text{♩} = 95$   
50  $\text{♩} = 110$   
65  $\text{♩} = 110$   
111  $\text{♩} = 110$   
135  $\text{♩} = 110$

*mp*      *mf*      *f*  
*pp*      *p*  
*mp*      *mf*  
*p*      *mp*  
*ff*      *ff*  
*fp*      *f*      *ff*

## II

18  $\text{♩} = 75$   
50  $\text{♩} = 75$   
63  $\text{♩} = 75$

*mf*      *mf*  
*ff*  
*mf*      *mf*

17      7      2  
33      14

▽

118

**8**      **14**

144

**8**

**J = 90**

### III

**J = 130**

**f**

>

16

**10**    **3**    **21**    **3**

**f**

**J = 108**

58

**3**    **9**    **5**

**J = 130**

**2**    **3**    **14**    **15**

**6**    **2**    **2**    **2**

**mf**

> **p**

129

**2**    **6**

**mf**

146

**4**    **4**

**mf**

**p**

162

**2**    **9**    **2**    **5**    **9**    **4**

**ff**

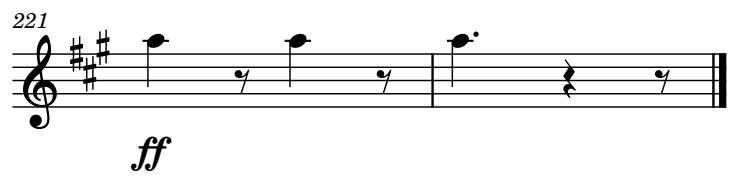
**p**

198

**2**    **10**

**f**

**pp**



B♭ Trumpet 2

# Clarinet Concerto

## I

Chris Rogers

The musical score for B♭ Trumpet 2 consists of eight staves of music. Staff 1 (measures 19-21) starts at  $\text{♩} = 110$  with a 4/4 time signature, followed by a measure in 2/4 at  $mp$ , then a measure in 15/16 at  $mf$ , and finally a measure in 15/16 at  $f$ . Staff 2 (measures 43-45) starts at  $\text{♩} = 95$  with a 4/4 time signature, followed by a measure in 2/4 at  $pp$ , then a measure in 2/4 at  $p$ . Staff 3 (measures 50-52) starts at  $\text{♩} = 95$  with a 5/4 time signature, followed by a measure in 4/4 at  $mp$ , then a measure in 3/4 at  $4$ , and finally a measure in 4/4 at  $mf$ . Staff 4 (measures 65-67) starts at  $\text{♩} = 95$  with a 5/4 time signature, followed by a measure in 4/4 at  $mp$ , then a measure in 4/4. Staff 5 (measures 111-113) starts at  $\text{♩} = 110$  with a 5/4 time signature, followed by a measure in 5/4 at  $ff$ , then a measure in 5/4 at  $5$ , and finally a measure in 14/16 at  $14$ . Staff 6 (measures 134-136) starts at  $\text{♩} = 110$  with a 5/4 time signature, followed by a measure in 11/16 at  $ff$ , then a measure in 11/16 at  $fp$ , then a measure in 11/16 at  $f$ , and finally a measure in 11/16 at  $ff$ . Staff 7 (measures 152-154) starts at  $\text{♩} = 110$  with a 5/4 time signature, followed by a measure in 5/4, then a measure in 5/4, and finally a measure in 5/4.

## II

The musical score for B♭ Trumpet 2 consists of two staves of music. Staff 1 (measures 18-20) starts at  $\text{♩} = 75$  with a 4/4 time signature, followed by a measure in 18/16 at  $mf$ , then a measure in 18/16 at  $mf$ , and finally a measure in 17/16 at  $f$ . Staff 2 (measures 50-52) starts at  $\text{♩} = 75$  with a 4/4 time signature, followed by a measure in 4/4 at  $ff$ .

62

$\text{♩.} = 75$

**33**      **14**

**mf**      **mf**

115

**8**      **14**

$\text{ff}$

143

$\text{♩.} = 90$

**8**

### III

$\text{♩.} = 130$

**f**

**>**

16

**10**      **3**      **21**      **3**

**f**

$\text{f}$        $\text{♩.} = 108$

58

**3**

**9**      **5**

81

**2**      **3**      **14**      **15**

$\text{♩.} = 130$

**6**      **2**      **2**

127

**2**      **2**      **6**

**mf**

$\text{=> } p$

144

**4**      **4**

**mf**

**p**

162

**2**      **9**      **2**      **5**      **9**      **4**

**ff**

**p**

198

**2** **10** **2**

**D. = 95**

**f**

**pp**

221

**ff**

Trombone 1

# Clarinet Concerto

## I

Chris Rogers

The musical score for Trombone 1 consists of six staves of music. Staff 1 (measures 19-24) starts at  $\text{J} = 110$  with a dynamic of  $p$ , featuring a mix of eighth and sixteenth notes. Staff 2 (measure 41) begins with a dynamic of  $pp$ . Staff 3 (measure 48) starts at  $\text{J} = 95$  with a dynamic of  $pp$ . Staff 4 (measure 103) features a dynamic of  $mf$ . Staff 5 (measure 113) starts at  $\text{J} = 110$  with dynamics of  $f$ ,  $ff$ ,  $fp$ , and  $ff$ . Staff 6 (measure 151) ends with a final dynamic of  $mf$ .

## II

The musical score for Trombone 1 continues in Part II with three staves. Staff 1 (measures 20-31) starts at  $\text{J} = 75$  with a dynamic of  $mf$ . Staff 2 (measures 62-75) starts at  $\text{J} = 75$  with dynamics of  $mf$  and  $mf$ . Staff 3 (measures 116-125) starts at  $\text{J} = 75$  with dynamics of  $f$  and  $f$ .

148  $\text{♩} = 90$ 

8

## III

$\text{♩} = 130$

18      10      3      21      3      9      7

74       $\text{♩} = 108$       4      2      3      14      15       $\text{♩} = 130$

*mf*      *p*

117      6      2      2      2      2      10

146      4      4      3      6 - 8 - 3 - 6 - 9 - 3

*p*

165      9      2      5      9      4      5      3       $\text{♩} = 95$

*ff*

205      *f*      *p*      *f*      3

219      *pp*      *ff*

Trombone 2

# Clarinet Concerto

## I

Chris Rogers

$\text{♩} = 110$

**19**

*p*      *mp*      **3**      *p*      **10**      *f*

**41**

*pp*

**47**       $\text{♩} = 95$

**3**      **2**      **3**      **40**

**100**

*pp*      **6**      *mf*

**112**

*f*       $\text{♩} = 110$       **5**      **14**      **14**

*ff*      *fp*

**150**

*ff*

**II**

$\text{♩} = 75$

**20**

*mf*

**17**      **7**      **8**      **4**

*mp*       $\text{♩} = 75$       **33**      **14**

*mf*      *mf*

**62**

**8**      **14**

*>*      *f*      *f*

The musical score for Trombone 2 consists of five staves of music. Staff 1 starts at  $\text{♩} = 110$  with measure 19, followed by measures 3, 10, 41, 47, and 100. Staff 2 starts at  $\text{♩} = 95$  with measure 112. Staff 3 starts at  $\text{♩} = 75$  with measure 20, followed by measures 17, 7, 8, 4, 62, and 115. The score includes dynamic markings such as *p*, *mp*, *f*, *pp*, *mf*, *ff*, and *fp*. Measure numbers are placed above the staff or below the notes. Measure 19 has a tempo of  $\text{♩} = 110$ . Measures 41 and 47 have a tempo of  $\text{♩} = 95$ . Measures 20, 17, 7, 8, 4, 62, and 115 have a tempo of  $\text{♩} = 75$ . Measure 33 has a tempo of  $\text{♩} = 75$ .

147

$\text{♩} = 90$

8

### III

$\text{♩} = 130$

$f$

$>$

18

10      3      21      3      9      7

74

$\text{♩} = 108$

$mf$

$p$

$\text{♩} = 130$

117

6      2      2      2      2      10      6      3      14      15      2

146

$p$

164

$\text{♩.} = 95$

$ff$

205

$f$

$p$

$f$

216

$pp$

$ff$

Tuba

# Clarinet Concerto

I

Chris Rogers

$\text{♩} = 110$

11

$p > > > > > >$

$p$

24

3 10

$mp$   $p$   $f$

43

$\text{♩} = 95$

$pp$

51

3 2 3

$mp$   $> pp$   $mf$

65

34 8

$pp$   $f$

113

$\text{♩} = 110$  5 10 14

$p > > > ff fp$

150

$ff$

II

$\text{♩} = 75$

20

$mf$

14 7 8

$mp$

56

4

$\text{♩.} = 75$

33 14

$mf$

113

141

### III

$\text{♩} = 130$

84

141

156

191

219

Timpani

# Clarinet Concerto

## I

Chris Rogers

The musical score for Timpani consists of four staves of music. Staff 1 starts at  $\text{♩} = 110$  with a dynamic of  $p < mf$ . Measures 16, 4, 14, 4, and 2 are indicated above the staff. Staff 2 starts at measure 46 at  $\text{♩} = 95$ . Staff 3 starts at measure 56 at  $\text{♩} = 110$ , with measures 3, 52, and 5 indicated above the staff. Staff 4 starts at measure 120 with measures 15 and 17 indicated above the staff.

## II

The musical score for Timpani consists of three staves. Staff 1 starts at  $\text{♩} = 75$  with a dynamic of  $mf$ . Measures 3, 3, 7, and 16 are indicated above the staff. Staff 2 starts at measure 38 at  $\text{♩.} = 75$  with dynamics  $f$  and  $f$ . Measures 2, 7, 18, 33, 28, 14, and 8 are indicated above the staff. Staff 3 starts at measure 145 at  $\text{♩} = 90$ .

## III

The musical score for Timpani consists of one staff. It starts at  $\text{♩} = 130$  with measures 4, 2, 2, 2, 4, 2, 10, and 3 indicated above the staff.

31

**21** | 8 - | 3 3 3 | 9 9 | 9 | **4**

*mf*

*J = 108*

82

2 3 14 15 | - | 6 2 2 2 2 | 2 2 2 2 | 2 2 2 2

*J = 130*

131

10 | 3 - | 6 - | 3 - | 6 - | 9 - | 3 | 4 10 | 6 - | 9 - | 3 | 3 10 | 3

175

2 5 9 4 2 5 21 |

*J. = 95*

Violin 1

# Clarinet Concerto

## I

Chris Rogers

17      *pp*

24      *mf*      *pp*      2

30      *f*      *p*

38      *mp*      > *p*

45      *f*      = 95

49      *pp*

58      > *p*      *f*

67      *pp*

73

88

*mp*

95 **4**

104 *mf* *mp*

109

113 ♩ = 110 *f* *p*

122 < *ff* *p*

136 *ff* *fp* *ff* *fp* *f* *p* *f* *p*

142 *f* *p* *f* *p* *f*

145

148 *pp* *ff*

II

$\text{♩} = 75$

14 *mf*

26 *p*

37 *p* < > *p*

58 *f* *> pp*

69

76 *f*

84 *f*

90 *p* *p* > *pp*

100 *pp*

109 *f* *f* > *pp* *pp*

121

2

133

*f*

*f*

*d* = 90

*pp*

154

*f*

*mf*

### III

*d* = 130

*f*

*mf*

*mp*

*p*

*mf*

*p*

26

*mf*

37

*mf*

47

57

60

3 2

*p*

*f*

72

*p*

83

95

2

*mf*

103

*pp*

*mf*

111

*p*

*mf*

*f*

*p*

*f*

117

*p*

128

*f*

136

*mf*

>

145

< *f*

*f*

151

155

161

175

187

195

206

216

Violin 2

# Clarinet Concerto

## I

Chris Rogers

The sheet music for Violin 2 of the Clarinet Concerto, Movement I, features 12 staves of musical notation. The music begins with a tempo of  $\text{♩} = 110$  and a dynamic of  $pp$ . Staff 17 starts with a dynamic of  $mf$ , followed by  $pp$ . Staff 24 begins with a dynamic of  $f$ , followed by  $p$ . Staff 30 includes dynamics  $mp$  and  $> p$ . Staff 38 features a dynamic of  $f$ . Staff 43 shows a change in key signature and time signature, with  $pp$  and  $p$  dynamics. Staff 48 starts with a tempo of  $\text{♩} = 95$  and a dynamic of  $pp$ . Staff 55 includes dynamics  $>$  and  $p$ . Staff 66 features dynamics  $mp$  and  $pp$ . Staff 79 concludes with a dynamic of  $mp$ .

93

98

**4**

**p**

108

**mp**

**110**

**f**

119

**p**

133

**ff**      **p**      **ff**      **fp**      **ff**      **fp**

140

**f**      **p**      **f**      **p**      **f**      **p**      **f**      **p**

144

**f**

146

149

**pp**

**ff**

**II**

**$\text{♩} = 75$**

125

136

145

$\text{♩} = 90$

$\text{pp}$

III

$\text{♩} = 130$

7

15

25

35

47

57

$f$

$3$

65 **2**  
 75 **5**  
 88 **2**  
 101 **mf** **pp**  
 109 **mf** **p** **j = 130**  
 118  
 128  
 135 **mf** >  
 142 < **f**  
 150 **f**  
 153 **f** **ff** **p** **6**

160

168

178

188

198

209

220

Viola

# Clarinet Concerto

## I

Chris Rogers

$\text{♩} = 110$

**17**

**23**

**29**

**38**

**45**

**50**

**59**

**70**

**86**

95

105

111

$\text{♩} = 110$

117

131

$\text{♩} = 75$

144

146

151

II

13

$\text{♩} = 75$

13

$\text{♩} = 75$

26

37

50

69

77

85

95

105

116

128

140

151



## III

$\text{♩} = 130$

8

*f*                      *mf*

16

*mf*                      *mp*

27

*p*

37

*p*

51

*mf*

60

*p*

73

$\text{♩} = 108$   
5

*p*

86

98

2

110

$\text{♩} = 130$

p

124

133

mf >

140

< f

150

mp f ff p

157

mf

168

f p p mf

183

2

p

197

2

$\text{♩.} = 95$

pp f p

212

f > pp pp < ff

Violoncello

# Clarinet Concerto

## I

Chris Rogers

$\text{J} = 110$

**17**

**pp**

**mf pp mf pp**

**24**

**f p**

**mp > p**

**39**

**f > pp p**

**46**

$\text{J} = 95$

**50**

**pp**

**> p f p mp**

**70**

**pp**

**86**

**mp**

95

104

*p*

*mp*

110

*f*

*p*

114 ♩ = 110

*<ff>*

*p*

*ff*

*fp*

125

*ff*

*fp*

*f*

*p*

*f*

138

*mf*

*pp*

*ff*

146

II

♩ = 75

*mf*

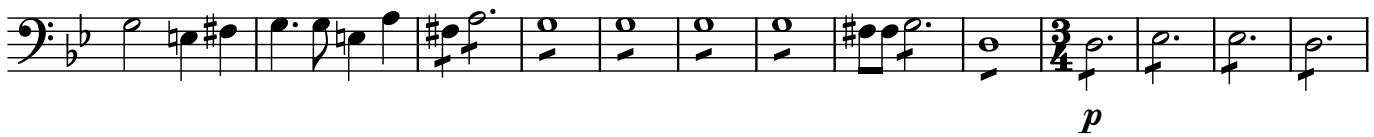
12

*ff*

21

*p*

31



44



65



71



78



88



99



112



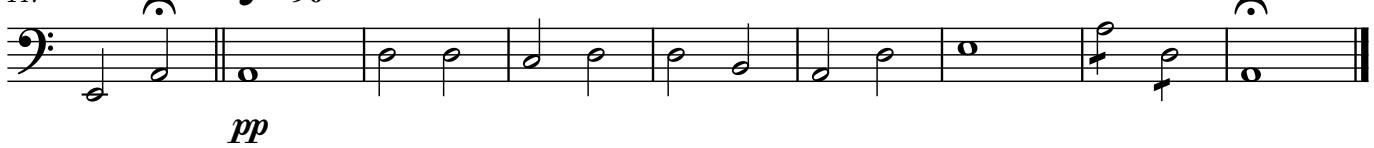
122



134



147



### III

$\text{♩} = 130$

The musical score consists of 11 staves of bassoon music. The key signature varies throughout the piece, including G major, F major, E major, D major, C major, B-flat major, A major, G major, F major, E major, and D major. The time signature also changes frequently, including 4/4, 3/4, 2/4, 3/2, 2/2, and 5/4. The dynamics are indicated by various letters: *f*, *mf*, *p*, *mp*, and *p*. Measure numbers are present at the beginning of several staves: 8, 16, 27, 38, 51, 60, 73, 86, and 98. The tempo is marked as  $\text{♩} = 130$  at the start. In measure 51, the tempo changes to  $\text{♩} = 108$ . Measure 73 includes a 5/4 measure. Measure 86 includes a 6/8 measure. Measure 98 includes a 2/4 measure.

110  $\text{♩} = 130$

124

133

140

151

159

168

174

189

205

218

Contrabass

# Clarinet Concerto

I

Chris Rogers

$\text{♩} = 110$

**17**

**28**

**38**

**46**

**52**

**68**

**83**

**98**

**109**

113  $\text{♩} = 110$

$f$   $p$

122

$< ff$   $p$

136  $\text{♩}$

$f$   $p$   $f$   $mf$   $pp$   $ff$

II

$\text{♩} = 75$

$mf$

12

$p$

21

$p$

31

$p$

44

$\text{♩.} = 75$

$f$   $>$   $p$   $\text{♩.} = 75$   $\text{♩.} = 75$

65

$f$   $= pp$

71

79

89

*p*      *p*

> *pp*      *pp*

101

5

*f*      *f*

116

> *pp*      *pp*

127

139

*f*      *f*

♩ = 90

*pp*

153

♩

### III

♩ = 130

*f*      *mf*

9

*p*      *mp*

18

*p*

29

41

*p*

54

*p*

$\text{J} = 108$

74

*p*

87

99

*p*

113

$\text{J} = 130$

6 2 2 2 2 2 2 8

141

*f* *mp* *f*

154

*p* *f*

170

*p* *mf*

184

*pp*

202  $\text{J.} = 95$

A musical score for bass clef, two sharps. The tempo is marked  $\text{J.} = 95$ . The dynamic is **f**. The music consists of a series of eighth and sixteenth note patterns.

216

A musical score for bass clef, two sharps. The dynamic is **pp**. The dynamic changes to **pp** followed by **ff**. The music features sustained notes with grace notes and slurs.

Solo B $\flat$  Clarinet

# Clarinet Concerto

## I

Chris Rogers

The sheet music consists of ten staves of musical notation for solo B-flat clarinet. The tempo is indicated as  $\text{♩} = 110$ . The key signature varies throughout the piece, including G major (no sharps or flats), F major (one sharp), E major (two sharps), D major (one sharp), C major (no sharps or flats), B major (one sharp), A major (two sharps), G major (no sharps or flats), F major (one sharp), and E major (two sharps). Measure numbers are provided at the beginning of each staff: 3, 9, 13, 17, 26, 36, 39, 45, 48, and 54. Dynamic markings include *mf*, *ff*, and *f*. Measure 17 includes a measure repeat sign and measure 26 includes a 4/4 time signature. Measure 48 starts with a tempo of  $\text{♩} = 95$ .

60

65

78

87

102

$\text{♩} = 110$

*f*

123

126

129

132

*tr*

*ff*

137

10

151

## II

$\text{♩} = 75$

**24**

**37**

**48**

**61**

$\text{♩.} = 75$

**f**

**72**

**79**

**15**

**101**

**110**

**6**

**121**

**125**

129

133

140

3      5      ♩ = 90

*mf*

152

### III

♩ = 130

4      2      2      4      2      2      2

*mf*

22

28

35

8

49

53

3

61

61

*f*

64

*f* 2

71 4 ♩ = 108

81

88

95 4

105 7 ♩ = 130

117

122

128 *f*

136 *f*

141

145

156

158

161

166

177

179

192

194

199

$\text{J.} = 95$

2 5

2 5

211

4

4

218

*fff*

*fff*