

# Alexis Ciesla

## IV. Tarantella

from the Concerto for Clarinets

for Clarinet Solo in E $\flat$  (opt B $\flat$ ) and Clarinet Choir  
für Soloklarinette in Es (opt B) und Klarinettenchor

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**Score und Parts**



# Concerto for clarinets

français

Ce concerto est écrit pour ensemble de clarinettes et clarinette solo. Il se présente sous la forme d'une suite de danses mettant en valeur l'un des instruments de la famille des clarinettes dans chacun de ses quatre mouvements.

Le première pièce, vive et enlevée intitulée « Fantasia » est destinée à la fraîcheur et à la souplesse de la clarinette sib. La seconde est une « Habañera », tantôt mélancolique, tantôt fougueuse où la clarinette basse étend son jeu sur toute la tessiture de l'instrument. Le « Scherzo » qui suit est dédié à un cor de basset virevoltant, passant allégrement d'un phrasé classique à un phrasé swing pour se terminer par une coda brillante et virtuose. Le final du concerto est quant à lui une « Tarentella », danse d'inspiration italienne où la petite clarinette met toute son espièglerie et son dynamisme au service de la guérison de la redoutable piqûre de tarentule...

Ce concerto est également proposé sous la forme d'un duo pour clarinette et piano. Les trois derniers mouvements peuvent se jouer avec une clarinette sib.

Bonne musique à tous!  
Alexis Ciesla

english

This concert written for clarinet ensemble and solo clarinet presents itself in form of a dance suite, with each of its four movements featuring one of the instruments of the clarinet family.

The first piece - vivacious and thrilling - bears the title "Fantasia" and is perfectly tailored to bring out the B $\flat$  clarinet's vigor and suppleness. The second movement is a "Habañera", both melancholic and effervescent, where the bass clarinet extends its performance over the whole tonal range of the instrument. The following "Scherzo" is dedicated to the basset horn, cheerfully swirling from a classical to a swinging phrase to finally end in a brilliant and virtuososo coda. The concerto winds up in a "Tarentella", an Italian inspired dance, where the E $\flat$  clarinet puts all its roguishness and dynamics into the service of the healing process from the redoubtable bite of the tarantula ...

This concert is likewise suitable for being played as a clarinet and piano duet. The last three movements can also be performed with a B $\flat$  clarinet.

Good music to all of you!  
Alexis Ciesla

deutsch

Dieses Konzert wurde für Klarinettensembles und Soloklarinette geschrieben und präsentiert sich in Form einer Tanzsuite, bei der in jeder ihrer vier Sätze jeweils ein Instrument aus der Familie der Klarinetten im Vordergrund steht.

Das erste Stück trägt den Titel „Fantasia“. Lebhaft und mitreißend im Ausdruck ist es der B $\flat$ -Klarinette mit ihrer Frische und Leichtgängigkeit wie auf den Leib geschneidert. Das zweite Stück ist eine gleichsam melancholische wie auch heißblütige „Habañera“, bei der das Spiel der Bassklarinette den gesamten Tonbereich des Instrumentes ausschöpft. Das nachfolgende „Scherzo“ widmet sich dem Bassethorn, das fröhlich herumwirbelnd von einer Klassik- zu einer Swingphrase wechselt, um schließlich in einer strahlenden und virtuoseren Coda zu enden. Das Concerto schließt mit einer „Tarentella“, einem italienisch inspirierten Tanz, wo die E $\flat$ -Klarinette ihre ganze Schalkhaftigkeit und Dynamik in den Dienst der Heilung vom gar schrecklichen Biss der Tarantel stellt ...

Dieses Konzert eignet sich ebenso als Duett für Klarinette und Piano. Die drei letzten Sätze können auch mit B $\flat$ -Klarinette gespielt werden.

Allen ein gutes musikalisches Gelingen!  
Alexis Ciesla

Dedicated to François Sauzeau and the Voiron Clarinet Choir

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for E $\flat$  Clarinet Solo and Clarinet Choir

Alexis Ciesla

Allegro leggierissimo  $\text{♩} = 172$

The musical score is arranged in a system of nine staves, each representing a different instrument. The instruments listed on the left are: Clarinet in E $\flat$ , Clarinet in B $\flat$  Solo (opt.), Clarinet in B $\flat$  1, Clarinet in B $\flat$  2, Clarinet in B $\flat$  3, Clarinet in B $\flat$  4, Clarinet in B $\flat$  5, Bass Clarinet, and Contrabass Clarinet. The key signature is one sharp (F#) and the time signature is 12/8. The tempo is marked 'Allegro leggierissimo' with a quarter note equal to 172 beats per minute. The Clarinet in B $\flat$  1 part begins with a melodic line marked 'pp misterioso'. The Clarinet in B $\flat$  2 part begins with a similar melodic line also marked 'pp misterioso'. The other parts are currently blank.

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7

Score for measures 7-12. The score includes parts for E♭ Cl., Cl. Solo, E♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B♭ Cl. 4, B♭ Cl. 5, B. Cl., and Cb. Cl. The key signature is one sharp (F#). E♭ Cl. 1 and B♭ Cl. 2 play a melodic line starting in measure 7. B♭ Cl. 3 has a trill in measure 7. B♭ Cl. 3 and Cb. Cl. have a *pp misterioso* marking in measure 8. The rest of the instruments are silent.

13

Score for measures 13-18. The score includes parts for E♭ Cl., Cl. Solo, E♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B♭ Cl. 4, B♭ Cl. 5, B. Cl., and Cb. Cl. The key signature is one sharp (F#). E♭ Cl. 1 and Cl. Solo play a melodic line starting in measure 13. B♭ Cl. 2 and B♭ Cl. 4 have a *p misterioso* marking in measure 13. B♭ Cl. 3 and Cb. Cl. have a *pp misterioso* marking in measure 13. The rest of the instruments are silent.

19

Score for measures 19-23. The score includes parts for Eb Cl., Cl. Solo, Eb Cl. 1, Bb Cl. 2, Bb Cl. 3, Bb Cl. 4, Bb Cl. 5, B. Cl., and Cb. Cl. The Eb Cl. and Cl. Solo parts feature melodic lines with slurs and accents. The Eb Cl. 1 part has a rhythmic pattern of eighth notes. The Bb Cl. 2 part has a similar rhythmic pattern. The Bb Cl. 3 and Bb Cl. 4 parts have sustained notes with tremolos. The Bb Cl. 5 part has a rhythmic pattern of quarter notes. The B. Cl. part has a rhythmic pattern of quarter notes. The Cb. Cl. part is silent.

24

Score for measures 24-28. The score includes parts for Eb Cl., Cl. Solo, Eb Cl. 1, Bb Cl. 2, Bb Cl. 3, Bb Cl. 4, Bb Cl. 5, B. Cl., and Cb. Cl. The Eb Cl. and Cl. Solo parts feature melodic lines with slurs and accents. The Eb Cl. 1 part has a rhythmic pattern of eighth notes. The Bb Cl. 2 part has a similar rhythmic pattern. The Bb Cl. 3 part has sustained notes with tremolos. The Bb Cl. 4 part has sustained notes with tremolos. The Bb Cl. 5 part has a rhythmic pattern of quarter notes. The B. Cl. part has a rhythmic pattern of quarter notes. The Cb. Cl. part has a rhythmic pattern of quarter notes. Dynamics include *cresc.*, *tr*, and *p cresc.*





38

Score for measures 38-42. The score includes parts for Eb Cl., Cl. Solo, Eb Cl. 1, Bb Cl. 2, Bb Cl. 3, Bb Cl. 4, Bb Cl. 5, B. Cl., and Cb. Cl. The Eb Cl. and Cl. Solo parts feature melodic lines with trills. The Eb Cl. 1 part has a complex rhythmic pattern with four-measure groups and trills. The Bb Cl. 2, 3, and 4 parts have similar rhythmic patterns. The B. Cl. and Cb. Cl. parts have simpler rhythmic patterns. The dynamic marking *mf* is present in several parts.

43

Score for measures 43-47. The score includes parts for Eb Cl., Cl. Solo, Eb Cl. 1, Bb Cl. 2, Bb Cl. 3, Bb Cl. 4, Bb Cl. 5, B. Cl., and Cb. Cl. The Eb Cl. and Cl. Solo parts continue their melodic lines. The Eb Cl. 1 part has a complex rhythmic pattern with four-measure groups and trills. The Bb Cl. 2, 3, and 4 parts have similar rhythmic patterns. The B. Cl. and Cb. Cl. parts have simpler rhythmic patterns. The dynamic marking *mf* is present in several parts.