



# The Golden Dance

**Michèle Sharik, Handbell Solo Artist**

Performer, Teacher, Clinician, Composer, Arranger & Publisher

## Pavane

*Opus 50*

by Gabriel Fauré

Transcribed & arranged by Michèle Sharik

for

**Solo handbells with flute, clarinet,  
and guitar (or harp or pizzicato cello)  
or with piano**

**Key: F# Minor**

**Bells Used: B-flat4 – F#7**

ASCAP Reference Number: 515413

ASCAP Title Code: 160062053

### What is included in this PDF?

- a full score (showing the full ensemble in concert pitch);
- a "clean" copy (ie. no choreography) of the solo handbell part;
- a copy of the solo handbell part with suggested choreography written in;
- a flute part;
- a clarinet part in A;
- a clarinet part in B-flat;
- a "clean" (ie. no fingerings) guitar part (guitar part with fingerings coming soon!);
- a pizzicato cello part;
- a cross-strung harp part;
- a piano score;
- program notes; and
- a copy of our License Terms.

If you have any questions or comments about this or any product or service from  
The Golden Dance, please do not hesitate to contact Michèle!

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## PROGRAM NOTES

In a letter to his wife, French composer **Gabriel Fauré** talks about the creative process involved in writing *Pavane*:

"While I was thinking about a thousand different things of no importance whatsoever, a kind of rhythmical theme in the style of a Spanish dance took form in my brain.... This theme developed by itself, became harmonized in different ways, changed and modulated; in effect, it germinated by itself."

Written during the summer of 1887, *Pavane* received its first performance in Paris a year later. Dedicated to Countess Greffulhe, a patron of Parisian society of the time, it was originally written for orchestra alone, but chorus parts were added to a rather trivial text written by the Countess' cousin. It is not clear how happy Fauré was at the addition of the chorus; despite praising it in a letter to his patron, his politeness may have been over-riding his musical judgment! In any case, it is rarely performed with the chorus nowadays.

*Pavane* means "peacock's strut" and was a popular dance of the Renaissance - a processional in which the dancers strutted around the dance floor in a stately and elegant manner.

Gabriel Fauré

# Pavane

Transcribed & Arranged  
by Michèle Sharik (ASCAP)

Opus 50

♩ = 54

Bells

Flute

Clarinet

Guitar  
(or Harp, or  
Pizz. Cello 16vb)

Bls.

Fl.

Cl.

Gtr./Hp/  
Pz. Vc.

*p*

*pp*

*p*

*p*

*p*

Bls.

Fl.

Cl.

Gtr./Hp/  
Pz. Vc.

Bls.

Fl.

Cl.

Gtr./Hp/  
Pz. Vc.

7 8 9

10 11 12 13

*p*

Musical score for Pavane, page 3 of 15. The score is for a woodwind quartet and guitar/harp/piano/viola/violoncello. It shows measures 14-21. The woodwinds (Bassoon, Flute, Clarinet) have melodic lines with dynamic markings of *p*, *mf*, and *pp*. The guitar/harp/piano/viola/violoncello part has a rhythmic accompaniment. A large watermark "THIS IS A SAMPLE" is overlaid on the score.

Bls.

Fl.

Cl.

Gtr./Hp/  
Pz. Vc.

22 23 24 3

25 26 *rit.* 27 *a tempo*

*p*

*p*

*mf* *pp*

*rit.* *a tempo*

*rit.* *a tempo*

*mf* *pp*

Bls.

Fl.

Cl.

Gtr./Hp/  
Pz. Vc.

Bls.

Fl.

Cl.

Gtr./Hp/  
Pz. Vc.

*pp* *mf* *p*

*pp* *mf* *p*

*p*



Bls. *pp* 35 36 37 38

Fl.

Cl. *pp*

Gtr./Hp/  
Pz. Vc.

Bls. *p* 39 40 41 42 *f* *p*

Fl. *p* *f* *p*

Cl. *p* *mf* *p*

Gtr./Hp/  
Pz. Vc. *f* *p*

43 44 45 46

Bls.

Fl.

Cl.

Gtr./Hp/  
Pz. Vc.

Musical score for measures 43-46. The score is in G major (one sharp) and 3/4 time. The instruments are Clarinet in Bb (Bls.), Flute (Fl.), Clarinet in C (Cl.), and Guitar/Harp/Piano/Viola/Vocals (Gtr./Hp./Pz. Vc.). Measure 43 shows the Clarinet in C playing a long note. Measure 44 features a dynamic shift from *ff* to *mf* for the Clarinet in C and the Flute. Measure 45 continues the *mf* dynamic for the Clarinet in C. Measure 46 shows the Clarinet in C playing a long note. The Flute and Clarinet in Bb parts are also visible.

47 48 49 50

Bls.

Fl.

Cl.

Gtr./Hp/  
Pz. Vc.

Musical score for measures 47-50. The score is in G major (one sharp) and 3/4 time. The instruments are Clarinet in Bb (Bls.), Flute (Fl.), Clarinet in C (Cl.), and Guitar/Harp/Piano/Viola/Vocals (Gtr./Hp./Pz. Vc.). Measure 47 shows the Clarinet in C playing a long note. Measure 48 features a dynamic shift from *ff* to *mf* for the Clarinet in C and the Flute. Measure 49 continues the *mf* dynamic for the Clarinet in C. Measure 50 shows the Clarinet in C playing a long note. The Flute and Clarinet in Bb parts are also visible.

51 52 53 54

Bls.

Fl.

Cl.

Gtr./Hp/  
Pz. Vc.

55 56 57 58

Bls.

Fl.

Cl.

Gtr./Hp/  
Pz. Vc.

59 60 61

Bls. *p* *p* 3

Fl. *pp* *pp*

Cl. *pp* *pp*

Gtr./Hp/  
Pz. Vc. *pp*

62 63 64 3

Bls. 3

Fl.

Cl.

Gtr./Hp/  
Pz. Vc.

Musical score for measures 65-68. The score is for four parts: Bln. (Bassoon), Fl. (Flute), Cl. (Clarinet), and Gtr./Hp/Pz. Vc. (Guitar/Harp/Piano/Violoncello). The key signature is three sharps (F#, C#, G#). Measure 65 features a triplet of eighth notes in the Bln. part. Measure 66 has a half note in the Bln. part. Measure 67 has a triplet of eighth notes in the Bln. part. Measure 68 has a half note in the Bln. part. Dynamics include *f* (forte) and *mf* (mezzo-forte). Tempo markings include *rit.* (ritardando).

Musical score for measures 69-72. The score is for four parts: Bln. (Bassoon), Fl. (Flute), Cl. (Clarinet), and Gtr./Hp/Pz. Vc. (Guitar/Harp/Piano/Violoncello). The key signature is three sharps (F#, C#, G#). Measure 69 features a triplet of eighth notes in the Bln. part. Measure 70 has a half note in the Bln. part. Measure 71 has a half note in the Bln. part. Measure 72 has a half note in the Bln. part. Dynamics include *p* (piano) and *pp* (pianissimo). Tempo markings include *a tempo*.

This musical score page contains measures 73 through 80. It features five staves: Clarinet (Cl.), Flute (Fl.), Bassoon (Bls.), Guitar/Harp/Piano/Viola/Vocals (Gtr./Hp/Pz. Vc.), and a second Bassoon (Bls.) staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes dynamic markings such as *p*, *f*, *mf*, and *pp*, along with crescendo and decrescendo hairpins. A large 'THIS IS A SAMPLE' watermark is overlaid diagonally across the page.

73 74 75 76

Bls. *p* *f* *p*

Fl. *p* *f* *p*

Cl. *mf* *p*

Gtr./Hp/  
Pz. Vc. *f*

77 78 79 80

Bls. *p*

Fl.

Cl. *p*

Gtr./Hp/  
Pz. Vc. *pp*

81 82 83 84

Bls. *p* *f*

Fl. *p* *f*

Cl. *p* *mp*

Gtr./Hp/  
Pz. Vc. *f*

85 86 87 88

Bls.

Fl. *mf* *sfz* *mp* *pp*

Cl. *mf* *sfz* *mp* *pp*

Gtr./Hp/  
Pz. Vc. *pp*

Bls.

Fl.

Cl.

Gtr./Hp/  
Pz. Vc.

93 rit. 3 3 94 95 a tempo p

rit. a tempo

rit. a tempo

rit. a tempo

mp pp



Bls. 96 97 3 3 98 rit. 3 3 3

Fl.

Cl.

Gtr./Hp/  
Pz. Vc.

This section of the score covers measures 96 to 98. The woodwinds (Bassoon, Flute, Clarinet) and strings (Guitar/Harp/Piano/Violin/Cello) play a melodic line. The music features triplets and a ritardando (rit.) marking. The key signature is three sharps (F#, C#, G#).

Bls. almost a tempo 99 100 101 102

Fl.

Cl.

Gtr./Hp/  
Pz. Vc.

This section of the score covers measures 99 to 102. The woodwinds (Bassoon, Flute, Clarinet) and strings (Guitar/Harp/Piano/Violin/Cello) play a melodic line. The music is marked 'almost a tempo' and includes dynamics such as mezzo-forte (mf), forte (f), mezzo-piano (mp), and piano (p). The key signature is three sharps (F#, C#, G#).

Musical score for measures 103 and 104. The score is written for four parts: Bls. (Bassoon), Fl. (Flute), Cl. (Clarinet), and Gtr./Hp/Pz. Vc. (Guitar/Harp/Piano/Violoncello). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The dynamic marking *pp* (pianissimo) is present in all parts. Measure 103 shows the beginning of a phrase with a slur over the first two notes. Measure 104 features a long, sustained note in the Bls. part, indicated by a slur and a fermata, while the other parts continue with their respective notes.

THIS IS A SAMPLE

# Solo Handbells

## Pavane

Gabriel Fauré

Transcribed & Arranged  
by Michèle Sharik (ASCAP)

Opus 50

♩ = 54

2 3 4

*p*

5 6 7 8

*p*

9 10 11 12

*p*

13 14 15 16

*p* *mf*

17 18 19 20

*p* *p* 3 3

21 22 23 24

3

25 *rit.* 27 *a tempo* 28

*pp*

29 30 31 32  
*pp* *mf*

33 34 35 36  
*p* *pp*

37 38 39 40  
*p* *f*

41 42 43 *flute* 44  
*p* *mf*

45 46 47 *flute* 48  
*mf*

49 50 51 *flute* 52  
*mf*

53 54 55 *flute* 56  
*mf*

57 58 59 60 *p* *p* 3

61 62 63 64 3

65 66 3 67 *f* *tr* *rit.*

69 *p* a tempo 70 71 72

73 *p* 74 *f* 75 76 *p*

77 *p* 78 79 80

81 *p* 82 *f* 83 84



# Solo Handbells

Performance Suggestions

# Pavane

## Opus 50

Gabriel Fauré

Transcribed & Arranged  
by Michèle Sharik (ASCAP)

\*  
Preset  
C#5  
D#5 F#5

♩ = 54

2 *rh*  
*p*

3

4

5 *rh2-lh*  
All bells home

6 *rh*  
*p*

7

8

9  
All bells home

10 *l-r*  
*p*

11

12

13 *rh2-lh*  
All bells home

14 *rh*  
*p*

15 *mf*

16

17 *l-r*  
*p*

18 *lh*  
*p*

19 A5 | G#5

20 D#5 | E5

21 A5 | G#5

22

23

24 *l-r* *r-l* E#5 | F#5

25  
All bells home

26 *rit.*

27 *a tempo*  
(as before)

28  
*pp*

\* C#5 returns to its displaced position at "All bells home"

Musical score for handbell part, measures 29-56. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The music consists of a single melodic line with various dynamics and articulations. A large watermark 'THIS IS A SAMPLE' is overlaid diagonally across the page.

Measures 29-32: Dynamics range from *pp* to *mf*.

Measures 33-34: Dynamics range from *p* to *pp*.

Measures 35-36: Dynamics range from *pp* to *f*.

Measures 37-38: Dynamics range from *p* to *f*.

Measures 39-40: Dynamics range from *p* to *f*.

Measures 41-42: Dynamics range from *p* to *mf*. Chords  $D^{\#}_6$  and  $E_6$  are indicated below the staff.

Measures 43-44: Dynamics range from *flute/pno* to *mf*. Handbell part is marked *lh*.

Measures 45-46: Dynamics range from *flute/pno* to *mf*.

Measures 47-48: Dynamics range from *flute/pno* to *mf*. Handbell part is marked *lh*.

Measures 49-50: Dynamics range from *flute/pno* to *mf*. Handbell part is marked *l-r*.

Measures 51-52: Dynamics range from *flute/pno* to *mf*. Handbell part is marked *lh*.

Measures 53-54: Dynamics range from *flute/pno* to *mf*. Handbell part is marked *l-r*.

Measures 55-56: Dynamics range from *flute/pno* to *mf*. Handbell part is marked *lh*.



57 58 *l-r* 59 *l-r* \* 60 *lh*

*p* *p* (as before) 3

61 62 63 64 3

65 66 3 67 *tr* *rit.*

*f*

69 *a tempo* 70 71 72

*p* (as before)

73 74 75 76

*p* *f* *p*

77 78 79 80

*p*

81 82 83 84

*p* *f*  $G^{\#6} / E^{\#6}$  *p*  $F^{\#6} / A6$   
 $D^{\#6} \wedge F^{\#6}$

\* Set E5 down somewhere up-table; it is never used again in the piece

85  $G^{\#5}/A^5$  4 89 3 90  $D6/C^{\#6}$  91 3

*p* *mf* *p*

92 3 93 *rit.* 3 3 94 *rh* 95 *a tempo* *lh* *p*

96 97 3 3 98 *rit.* 3 3 99 *almost a tempo* *mf*

100 101  $F^{\#7}/C^{\#7}$  102 103 \* 104 *f* *pp*

Bells used: 29

\* Quick Damp: Similar to a Ring Touch, but slightly longer.

Flute

# Pavane

Opus 50

Gabriel Fauré

Transcribed & Arranged  
by Michèle Sharik (ASCAP)

5  
*p*

9  
4  
*p* *mf*

17  
*p* *pp* *p* *rit.* *a tempo*  
2 4

31  
*pp* *mf* *p* 4

39  
*p* *f* *p*

43  
*ff* *clar.*

47  
*ff* *clar.*

51  
*ff* *clar.*

54 *ff* *clar.*

57 *pp* *pp*

61 *mf* *rit.*

69 *a tempo* 4 *p* *f* *p*

77 4 *p* *f*

85 *mf* *sfz* *mp* *pp*

90 *bells* 3 3 *rit.* 3 3 *(sva)* 3 3 *a tempo* *bells* *(sva)* 3 3

98 *rit.* *pp* *mp* *almost a tempo* *mf* *p* *pp* *gtr/hp*

# Clarinet in A

# Pavane

Opus 50

Gabriel Fauré

Transcribed & Arranged by  
Michèle Sharik (ASCAP)

5 *flute* *p* 4

14 *flute* *p* *pp*

21 *pp* *p* *tr bells* *rit.* *a tempo* *p*

33 *pp* *p* *mf* *p*

43 *ff* *mf*

47 *ff* *mf*

51 *ff* *mf*

55 *ff* *mf*

58 Musical staff 58: Treble clef, key signature of one flat. Measures 58-61. Dynamics: *pp*, *pp*.

62 Musical staff 62: Treble clef, key signature of one flat. Measures 62-67. Dynamics: *mf*. Performance instruction: *bells tr*.

68 Musical staff 68: Treble clef, key signature of one flat. Measures 68-73. Dynamics: *p*. Performance instruction: *a tempo*, *rit.*

74 Musical staff 74: Treble clef, key signature of one flat. Measures 74-79. Dynamics: *mf*, *p*, *p*.

80 Musical staff 80: Treble clef, key signature of one flat. Measures 80-86. Dynamics: *p*, *mp*, *mf*, *sfz*.

87 Musical staff 87: Treble clef, key signature of one flat. Measures 87-90. Dynamics: *mp*, *pp*.

91 Musical staff 91: Treble clef, key signature of one flat. Measures 91-94. Dynamics: *a tempo*, *rit.*. Performance instruction: *bells*, *gtr/hp*.

95 Musical staff 95: Treble clef, key signature of one flat. Measures 95-98. Dynamics: *pp*. Performance instruction: *bells*.

almost a tempo  
99 Musical staff 99: Treble clef, key signature of one flat. Measures 99-102. Dynamics: *mp*, *mf*, *p*, *pp*. Performance instruction: *gtr/hp*.

# Clarinet in B $\flat$

Gabriel Fauré

## Pavane

Transcribed & Arranged by  
Michèle Sharik (ASCAP)

Opus 50

flute

5

*p*

4

14

flute

*p*

*pp*

a tempo

21

*pp*

*p*

*tr bells*

*p*

*p*

33

*pp*

*p*

*mf*

*p*

43

flute

*ff*

*mf*

47

flute

*ff*

*mf*

51

flute

*ff*

*mf*

55

flute

*ff*

*mf*

58 *pp*

62 *mf* bells tr

68 *p* rit.

74 *mf* *p* a tempo

80 *p* *mp* *mf* *sfz*

87 *mp* *pp*

91 *p* *pp* bells rit. gtr/hp

95 *pp* bells

99 *mf* *p* *pp* gtr/hp



# Guitar

# Pavane

Opus 50

Gabriel Fauré

Transcribed & Arranged  
by Michèle Sharik (ASCAP)

♩ = 54

The musical score is written for guitar in G major (one sharp) and 3/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is indicated as quarter note = 54. The first staff starts with a *pp* (pianissimo) dynamic marking. The second staff begins with a measure rest for five measures. The third staff begins with a measure rest for nine measures. The fourth staff begins with a measure rest for thirteen measures. The fifth staff begins with a measure rest for seventeen measures and includes a *pp* dynamic marking. The sixth staff begins with a measure rest for twenty-one measures. The seventh staff begins with a measure rest for twenty-five measures and includes dynamic markings of *mf* (mezzo-forte) and *pp*, as well as tempo markings of *rit.* (ritardando) and *a tempo*. A large, semi-transparent watermark reading "THIS IS A SAMPLE" is overlaid diagonally across the entire page.

29

33

37

41

45

50

54

THIS IS A SAMPLE

58

*pp*

Musical staff 58-61: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth and sixteenth notes. A dynamic marking of *pp* is centered below the staff.

62

Musical staff 62-65: Treble clef, key signature of three sharps. The staff contains a sequence of eighth and sixteenth notes.

66

*f* *rit.* *a tempo* *pp*

Musical staff 66-69: Treble clef, key signature of three sharps. The staff contains a sequence of eighth and sixteenth notes. Dynamic markings include *f* at the start, *rit.* above the staff, *a tempo* above the staff, and *pp* at the end. A horizontal line with a downward-pointing arrow is positioned below the staff.

70

Musical staff 70-73: Treble clef, key signature of three sharps. The staff contains a sequence of eighth and sixteenth notes. A horizontal line with a downward-pointing arrow is positioned below the staff.

74

*f* *pp*

Musical staff 74-77: Treble clef, key signature of three sharps. The staff contains a sequence of eighth and sixteenth notes. Dynamic markings include *f* at the start and *pp* at the end. A horizontal line with a downward-pointing arrow is positioned below the staff.

78

Musical staff 78-81: Treble clef, key signature of three sharps. The staff contains a sequence of eighth and sixteenth notes. A horizontal line with a downward-pointing arrow is positioned below the staff.

82

*f*

Musical staff 82-85: Treble clef, key signature of three sharps. The staff contains a sequence of eighth and sixteenth notes. A dynamic marking of *f* is at the start. A horizontal line with a downward-pointing arrow is positioned below the staff.

86

pp

Musical staff 86-89: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth and sixteenth notes with slurs and accents. The dynamic marking *pp* is placed at the end of the staff.

90

rit. mp

Musical staff 90-94: Treble clef, key signature of three sharps. The staff contains eighth and sixteenth notes. A *rit.* marking is above the staff, and a *mp* marking is below the staff.

95

a tempo pp rit.

Musical staff 95-98: Treble clef, key signature of three sharps. The staff contains eighth and sixteenth notes. A *a tempo* marking is above the staff, a *pp* marking is below the staff, and a *rit.* marking is above the staff.

99

almost a tempo f

Musical staff 99-102: Treble clef, key signature of three sharps. The staff contains eighth and sixteenth notes. A *almost a tempo* marking is above the staff, and a *f* marking is below the staff.

103

p pp

Musical staff 103-106: Treble clef, key signature of three sharps. The staff contains quarter notes with accents. A *p* marking is below the staff, and a *pp* marking is below the staff.

# Pizzicato Cello

# Pavane

Opus 50

Gabriel Fauré

Transcribed & Arranged  
by Michèle Sharik (ASCAP)

♩ = 54

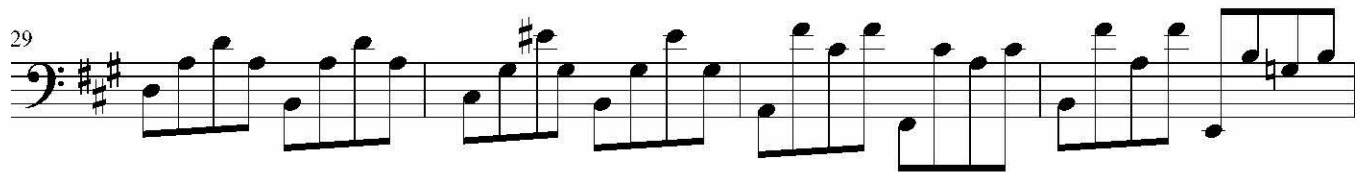
*sempre pizzicato*

*pp*

*pp*

*rit.* *a tempo*  
*mf* *pp*

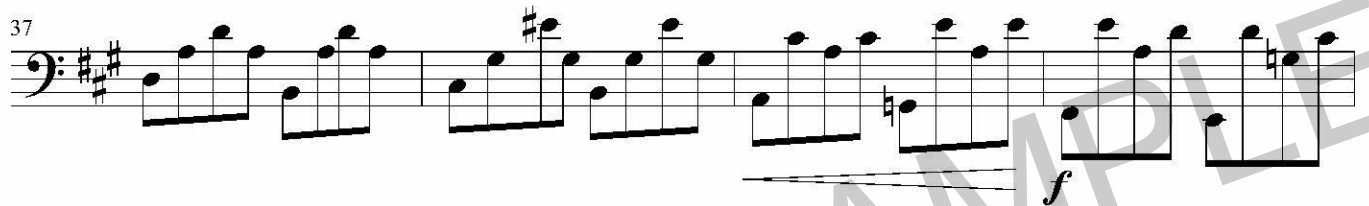
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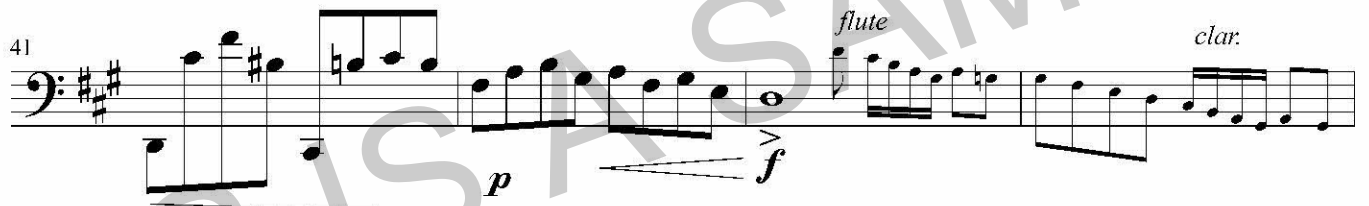
33



37



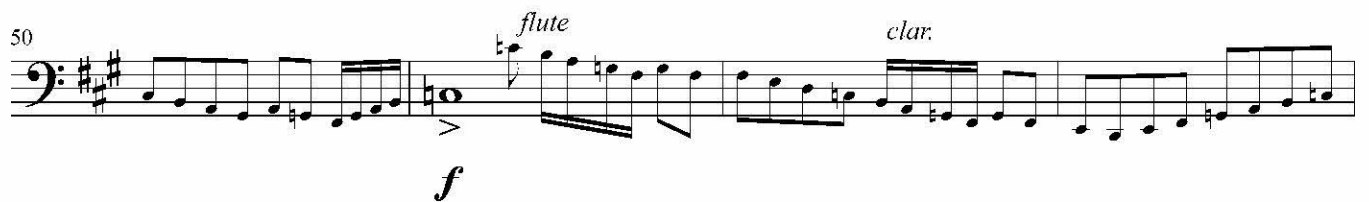
41



45



50



54



58

*pp*

62

66

*f* *rit.* *a tempo* *pp*

70

74

*f* *pp*

78

82

*f*

86

90

94

98

102

*pp*

*rit. bells*

*a tempo*

*mp* *pp*

*rit.* *almost a tempo*

*bells* *f*

*p* *pp*



# Pavane

Cross-strung Harp Part  
Edited by Kevin Holsinger

Opus 50

Gabriel Fauré  
transcribed and arranged  
by Michèle Sharik

1  $\text{♩} = 54$   
Cross Strung Harp *pp*

2

6

10

14 *f* 8vb

16 8vb

18

21 *pp* rit.

24

8vb 8vb 8vb *mf*

27

*pp*

31

35

39

*f* 8vb 8vb

41

8vb 8vb *p* *f*

44

handbells

*f* *v*

52

handbells

clarinet

*v* *f*

59

*pp*

62

65

*f*

69

*pp*

72

*f*

75

*pp*

78

81

*f*

84

THIS IS A SAMPLE

86

*pp* 8vb

89

8vb 8vb

92

8vb *mp* handbells

95

*pp* a tempo

97

handbells *molto rit*

99

almost a tempo *f*

102

*pp*

# Pavane

Opus 50

Gabriel Fauré  
Transcribed & Arranged  
by Michèle Sharik (ASCAP)

• = 54

Bells

2

3

*p*

Piano

*pp*

pedal carefully

Bls.

4

5

6

*p*

Pno.

Bls.

7 8 9

Pno.

Musical notation for measures 7-9, including piano and bass staves.

Bls.

10 11 12 13

*p*

Pno.

Musical notation for measures 10-13, including piano and bass staves.

Bls.

14 15 16 17

*p* *mf* *p*

Pno.

Musical notation for measures 14-17, including piano and bass staves.

Bls. *p* 18 3 19 20 3 21

Pno.

Bls. 22 3 23 3 24 3

Pno.

Bls. 25 *pp* 26 *rit.* 27 *a tempo*

Pno. *pp* *rit.* *a tempo*

Bls. 28 29 30

Pno.

This system contains measures 28, 29, and 30. The clarinet part (Bls.) is in a treble clef with a key signature of three sharps (F#, C#, G#). It features a melodic line with eighth and quarter notes, including a fermata over measure 29. The piano accompaniment (Pno.) is in a grand staff with a key signature of three sharps. The right hand plays a simple harmonic accompaniment with quarter and half notes, while the left hand plays a steady eighth-note bass line.

Bls. 31 32 33 34

Pno.

This system contains measures 31, 32, 33, and 34. The clarinet part (Bls.) is in a treble clef with a key signature of three sharps. It features a melodic line with eighth and quarter notes, including a fermata over measure 34. Dynamic markings are present: *pp* (pianissimo) at the start of measure 31, *mf* (mezzo-forte) at the start of measure 32, and *p* (piano) at the start of measure 34. The piano accompaniment (Pno.) is in a grand staff with a key signature of three sharps. The right hand plays a melodic line with eighth and quarter notes, while the left hand plays a steady eighth-note bass line.

Bls. 35 36 37 38

Pno.

This system contains measures 35, 36, 37, and 38. The clarinet part (Bls.) is in a treble clef with a key signature of three sharps. It features a melodic line with eighth and quarter notes, including a fermata over measure 38. A dynamic marking of *pp* (pianissimo) is present at the start of measure 35. The piano accompaniment (Pno.) is in a grand staff with a key signature of three sharps. The right hand plays a simple harmonic accompaniment with quarter and half notes, while the left hand plays a steady eighth-note bass line.



Bls. 39 40 41 42

*p* *f* *p*

Pno.

Bls. 43 44 45 46

*mf*

Pno. *mf*

Bls. 47 48 49 50

*mf*

Pno. *mf*

Bls. 51 52 53 54

Pno. *mf*

*mf*

This system contains measures 51 through 54. The woodwind part (Bls.) begins in measure 52 with a half note G4, followed by quarter notes A4, B4, and C5. The piano part (Pno.) features a complex texture with sixteenth-note runs in the right hand and a steady eighth-note bass line in the left hand. Dynamic markings include *mf* and accents.

Bls. 55 56 57 58

Pno. *mf*

This system contains measures 55 through 58. The woodwind part (Bls.) continues with quarter notes D5, E5, and F5. The piano part (Pno.) maintains its intricate texture with sixteenth-note patterns and a consistent eighth-note bass line. Dynamic markings include *mf* and accents.

Bls. 59 60 61

Pno. *pp*

This system contains measures 59 through 61. The woodwind part (Bls.) starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano part (Pno.) features a more delicate texture with a *pp* dynamic, consisting of eighth-note runs in the right hand and a steady eighth-note bass line in the left hand. A triplet of eighth notes is marked in measure 61.

Bls. 62 63 64 3

Bls. 65 66 3 67 68 *rit.*

Bls. 69 *a tempo* 70 71 72 *p*

73 74 75 76

Bls.

*p* *f* *p*

Pno.

77 78 79 80

Bls.

*p*

Pno.

81 82 83 84

Bls.

*p* *f*

Pno.

85 86 87 88

Bls.

Pno.

*mf*

*pp*

89 90 91 92

Bls.

Pno.

*p*

*mf*

*p*

3

93 94 95

Bls.

Pno.

*rit.*

*a tempo*

*p*

*a tempo*

3

Bls. 96 97 98 *rit.*

Pno. *rit.*

Bls. 99 100 101 102 *mf* *f*

almost a tempo

Pno. *mf*

almost a tempo

Bls. 103 104 *pp*

Pno. *pp*