

Einzug der Gladiatoren

opus 68

Klarinette spielen - mein schönstes Hobby, Band 3, S. 14

Julius Fucik

(1872-1916)

Arr.: Rudolf Mauz

Marschtempo

The musical score is written for a Clarinet and Piano. It begins with a treble clef and a key signature of one sharp (F#), and a common time signature (C). The piano part starts with a bass clef and a key signature of one flat (Bb). The tempo is marked 'Marschtempo'. The first system includes a dynamic marking 'f' and a chord 'A' in the piano part. The second system includes a chord 'B7' in the piano part. The third system includes a chord 'C7' in the piano part. The score ends with a double bar line and a chord 'F' in the piano part.

16

C7

16

20

F

20

25

1. E Am E C7

25

29

2. G F#° C/G G7 C

29

Blackwood's Favorite

Klarinette spielen - mein schönstes Hobby, Band 3, S. 22

Rudolf Mauz

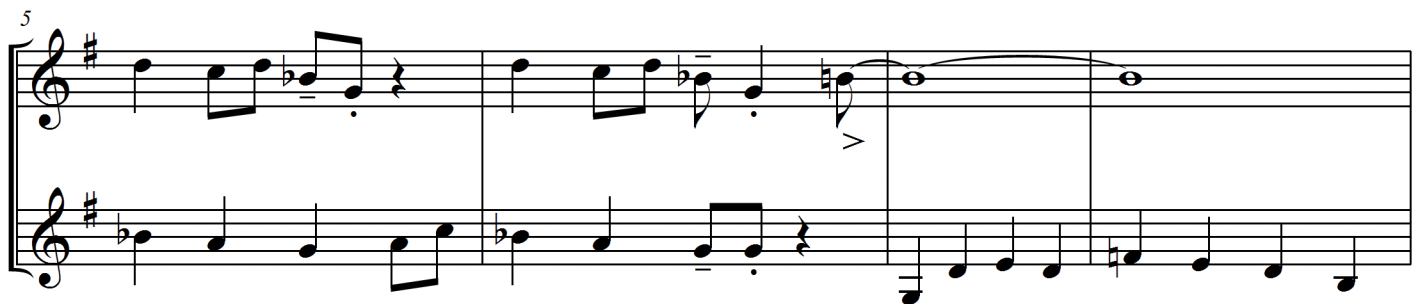
Swing

F



B $\flat$ 7

F



C7

B $\flat$ 7

F

$\emptyset$



F



17 $B\flat 7$ F

21 C7 $B\flat 7$ F

D.C. al Coda

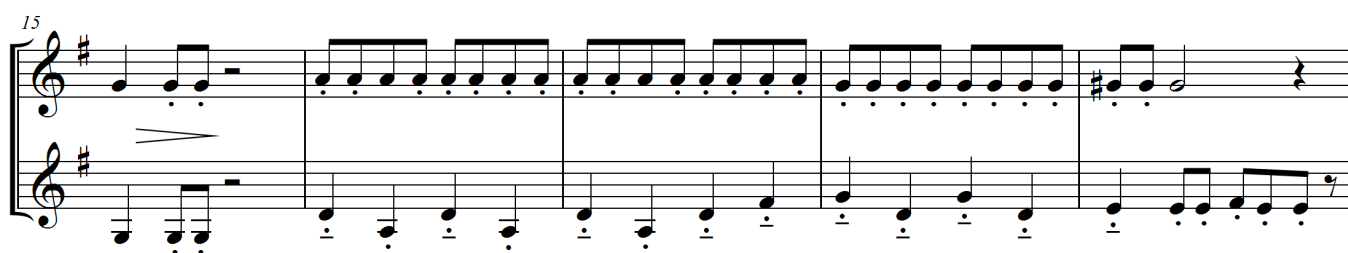
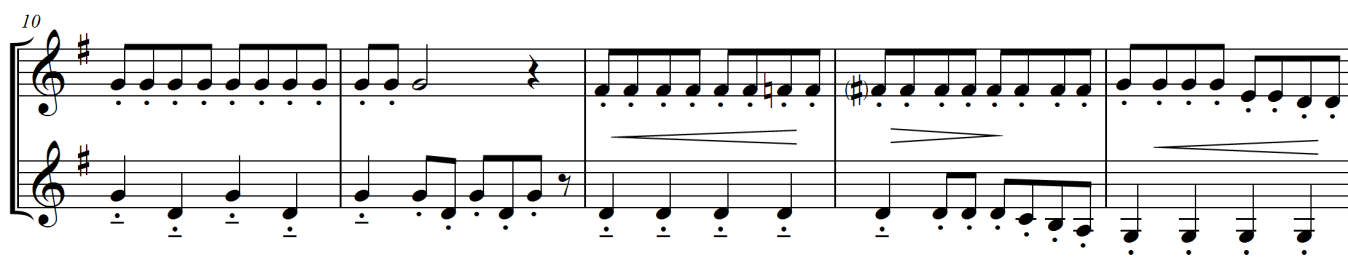
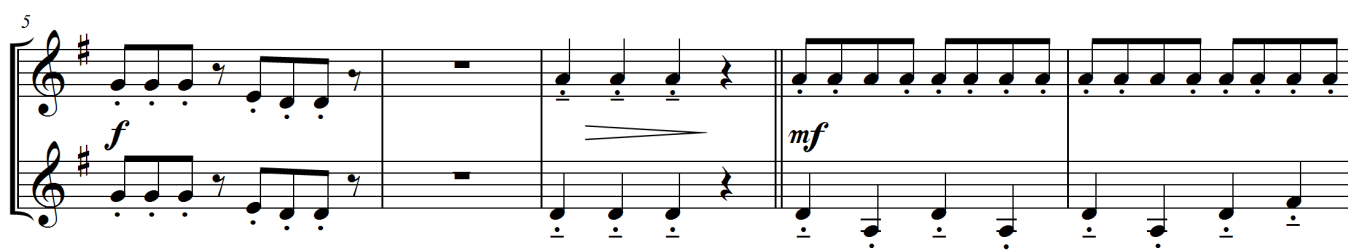
25 $\emptyset$ F F7 rit.

Veronika, der Lenz ist da

Klarinette spielen - mein schönstes Hobby, Band 3, S. 38

Walter Jurmann
(1903-1971)
Arr.: Rudolf Mauz

Allegro



24

mf f

29

mf f

33

mf

38

mf

43

mf

48

mf

La Paloma

Klarinette spielen - mein schönsten Hobby, Band 3, S. 43

Sebastian Yradier
(1809-1865)

Arr.: Rudolf Mauz

The musical score for 'La Paloma' is presented in two systems. The first system consists of two staves: a single treble clef staff for the Clarinet and a grand staff (treble and bass clefs) for the Piano. The second system also consists of two staves, continuing the Clarinet and Piano parts. The music is in 2/4 time and B-flat major. The Clarinet part features several triplet markings and first/second endings. The Piano part provides harmonic support with chords and a steady bass line.

This musical score is for a piano and voice piece, spanning measures 19 to 31. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of three systems, each with a vocal line (soprano and alto) and a piano accompaniment (treble and bass staves).

System 1 (Measures 19-24): The vocal lines feature a melodic line with triplets and a supporting line. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. Measure 19 is marked with a '1.' and a first ending bracket. Measure 24 is marked with a '1.' and a first ending bracket.

System 2 (Measures 25-30): The vocal lines continue the melodic development. The piano accompaniment features a more active bass line. Measure 25 is marked with a '2.' and a second ending bracket. Measure 30 is marked with a '2.' and a second ending bracket.

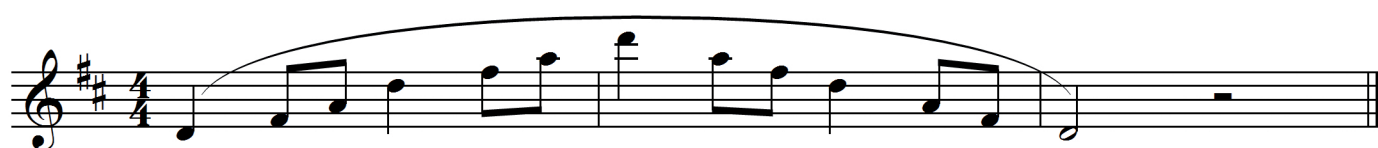
System 3 (Measures 31-36): The vocal lines conclude the piece. The piano accompaniment features a final chordal texture. Measure 31 is marked with a '1.' and a first ending bracket. Measure 36 is marked with a '2.' and a second ending bracket.

Die D-Dur-Tonleiter und der Dreiklang

Klarinette spielen - mein schönstes Hobby, Band 3, Seite 45

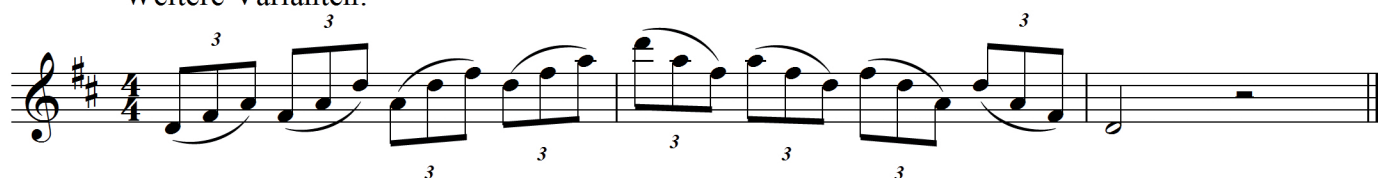


Varianten:



Übe auch den Dreiklang mit den oben abgebildeten Varianten.

Weitere Varianten:



Auch in anderen Artikulationsvarianten üben.

Andante

2. Satz aus dem Klarinettenkonzert B-Dur

Carl Stamitz
(1745-1801)

Arr.: Rudolf Mauz

Klarinette spielen - mein schönstes Hobby, Band 3, S. 47

5

Fine

5

Fine

9

9

13

13

17

17

21

21

25

25

29

29

D.C. al Fine

D.C. al Fine

Die Es-Dur-Tonleiter und der Dreiklang

Klarinette spielen - mein schönstes Hobby, Band 3, Seite 49

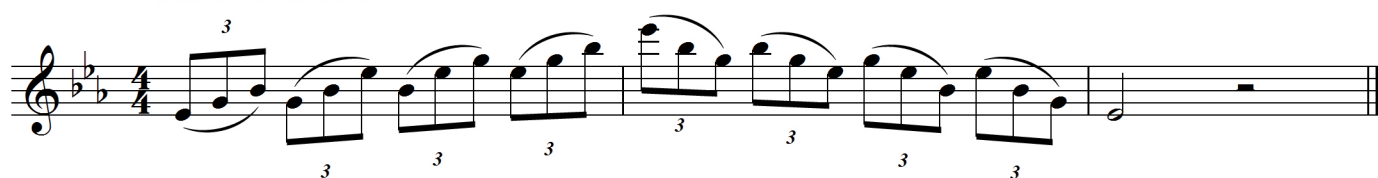


Varianten:



Übe auch den Dreiklang mit den oben abgebildeten Varianten.

Weitere Varianten:



Auch in anderen Artikulationsvarianten üben.

Die As-Dur-Tonleiter und der Dreiklang

Klarinette spielen - mein schönsten Hobby, Band 3, Seite 54

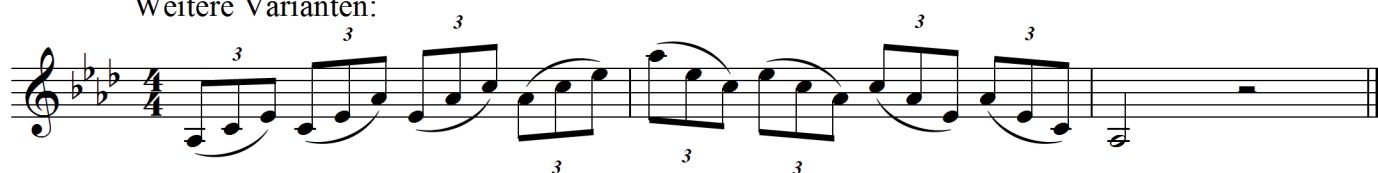


Varianten:



Übe auch den Dreiklang mit den oben abgebildeten Varianten.

Weitere Varianten:



Auch in anderen Artikulationsvarianten üben.

The Wild Rover

Klarinette spielen - mein schönsten Hobby, Band 3, S. 55

aus Irland
Arr.: Rudolf Mauz

Measures 1-4 of the piece. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The melody is in the treble clef, and the piano accompaniment is in the bass clef. Chords G^b, C^b, and G^b are indicated above the first three measures.

Measures 5-10 of the piece. The melody continues in the treble clef. Chords G^b, G^b7, C^b, and G^b/B^b are indicated above the measures.

Measures 11-16 of the piece. The melody continues in the treble clef. Chords A^bm7, D^b7, G^b, and G^b are indicated above the measures.

Measures 17-22 of the piece. The melody continues in the treble clef. Chords G^b7, C^b, G^b/B^b, A^bm7, and D^b7 are indicated above the measures.

23

Chords: G^b , D^b7

29

Chords: G^b , G^b7 , C^b , G^b , G^b/B^b

35

Chords: A° , A^bm7 , D^b7

39

Chords: G^b , G^b

Die f-Moll-Tonleitern und der Dreiklang

Klarinette spielen - mein schönstes Hobby, Band 3, Seite 60

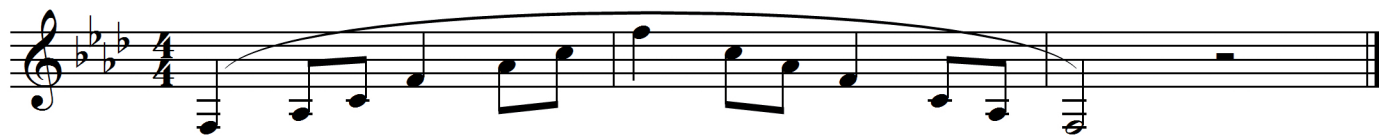
harmonisch



Varianten:

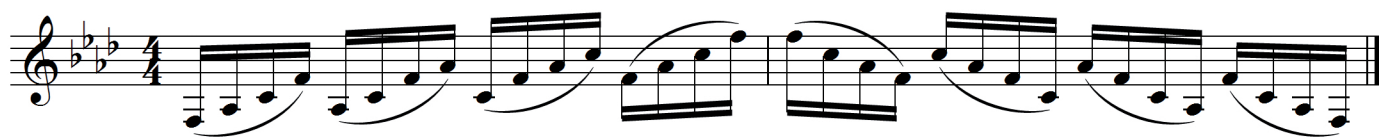
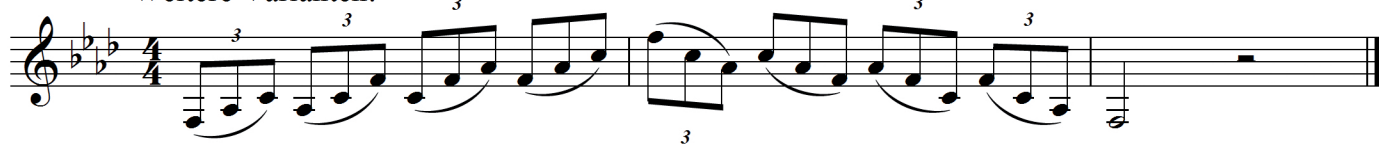


Auch äolisch- und melodisch-Moll üben.



Übe auch den Dreiklang mit den oben abgebildeten Varianten.

Weitere Varianten:



Auch in anderen Artikulationsvarianten üben.

Greensleeves

Klarinette spielen - mein schönstes Hobby, Band 3, S. 60

aus Schottland
Arr.: Rudolf Mauz

The musical score for "Greensleeves" is presented in three systems. The first system (measures 1-4) features a clarinet melody in the upper staff and piano accompaniment in the lower staff. The piano part consists of eighth-note chords in the right hand and eighth-note bass lines in the left hand. Chord symbols above the piano part are Ebm, Db, Ebm, Bb, Ebm, Db, Ebm, and Bb7Ebm. The second system (measures 5-8) continues the melody and accompaniment, with chord symbols Ebm, Db, Cb, and Bb. The third system (measures 9-12) concludes the piece, with chord symbols Eb, Db, Cb, Bb, and Ebm. The tempo marking *mp* (mezzo-piano) is placed above the piano part in the first system.

13

f

13

f

G $\flat$ D $\flat$ B $\flat$ m E $\flat$ m B $\flat$

17

17

G $\flat$ D $\flat$ B $\flat$ m C $\flat$ B $\flat$ 7 E $\flat$ m

Die G-Dur-Tonleiter und der Dreiklang

Klarinette spielen - mein schönstes Hobby, Band 3, Seite 66



Varianten:



Übe auch den Dreiklang mit den oben abgebildeten Varianten.

Weitere Varianten:



Auch in anderen Artikulationsvarianten üben.

Duo

Klarinette spielen - mein schönstes Hobby, Band 3, S. 75

Frédéric Berr
(1794-1838)

Arr.: Rudolf Mauz

Andante

Torerolied

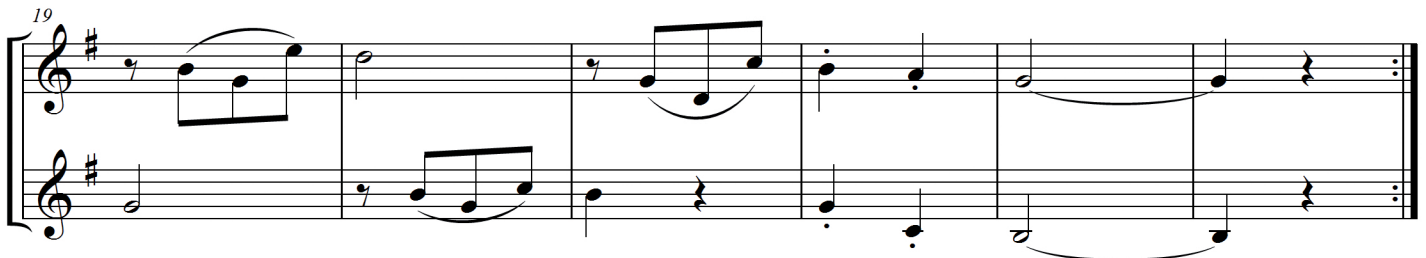
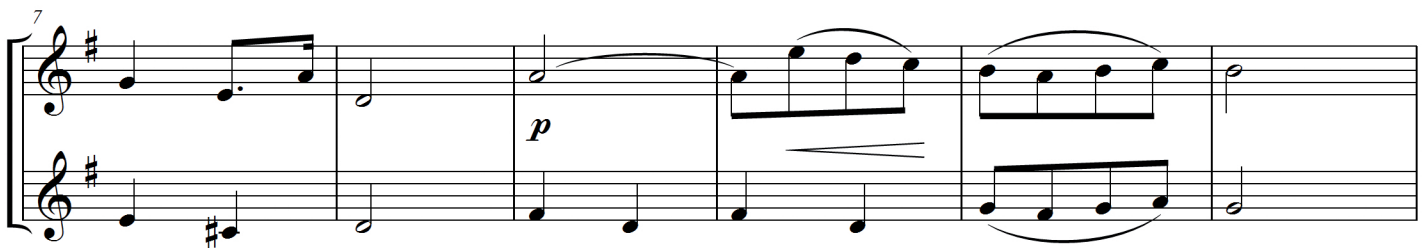
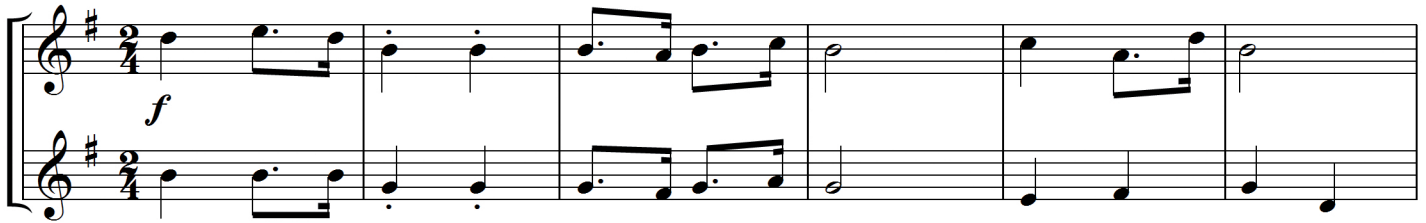
aus der Oper "Carmen"

Georges Bizet
(1838-1875)

Arr.: Rudolf Mauz

Klarinette spielen - mein schönstes Hobby, Band 3, S. 76

Allegro



Die F-Dur-Tonleiter und der Dreiklang

Klarinette spielen - mein schönstes Hobby, Band 3, Seite 83

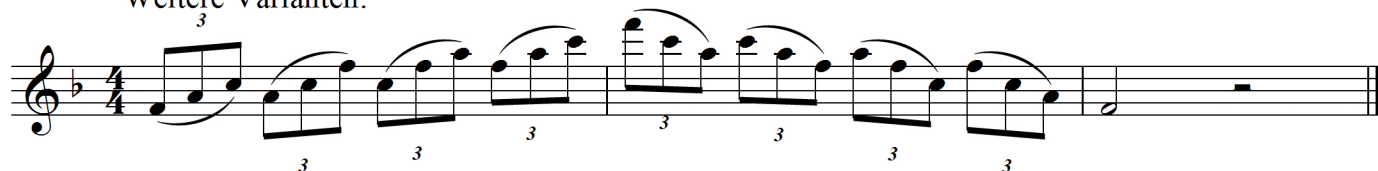


Varianten:



Übe auch den Dreiklang mit den oben abgebildeten Varianten.

Weitere Varianten:



Auch in anderen Artikulationsvarianten üben.

Die d-Moll-Tonleitern und der Dreiklang

Klarinette spielen - mein schönstes Hobby, Band 3, Seite 86

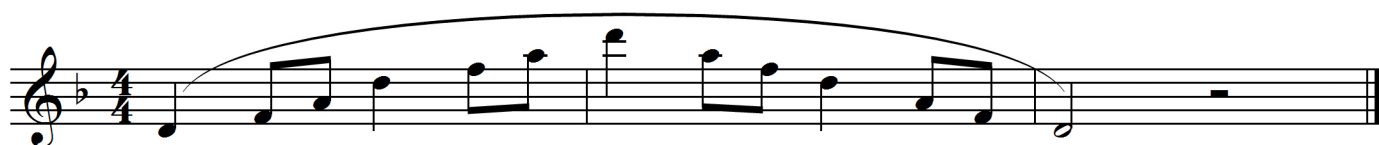
harmonisch



Varianten:

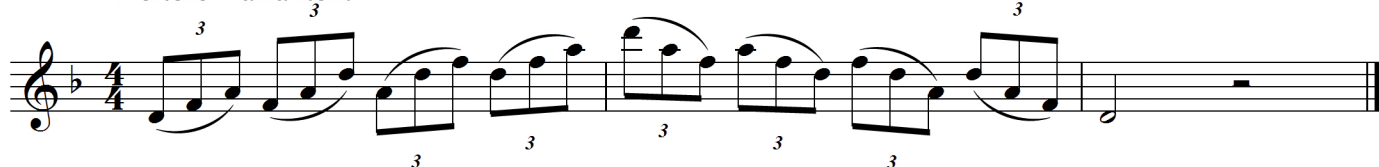


Auch äolisch- und melodisch-Moll üben.



Übe auch den Dreiklang mit den oben abgebildeten Varianten.

Weitere Varianten:



Auch in anderen Artikulationsvarianten üben.

Die e-Moll-Tonleitern und der Dreiklang

Klarinette spielen - mein schönstes Hobby, Band 3, Seite 88

harmonisch



Varianten:

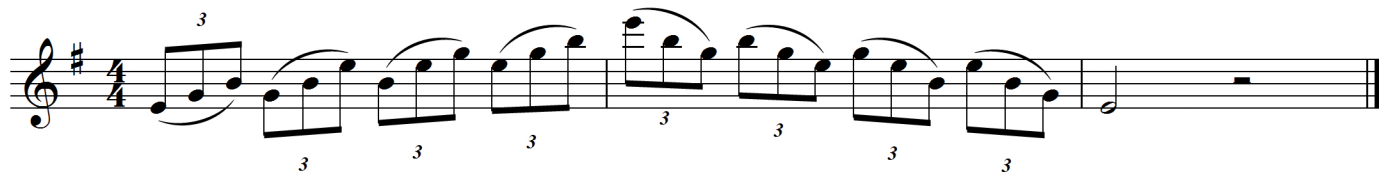


Auch äolisch- und melodisch-Moll üben.



Übe auch den Dreiklang mit den oben abgebildeten Varianten.

Weitere Varianten:



Auch in anderen Artikulationsvarianten üben.

Tango for Mary

Rudolf Mauz

Klarinette spielen - mein schönsten Hobby, Band 3, S. 88

Chord progression and dynamics for the first system (measures 1-8):

- Measures 1-2: Dm, B $\flat$
- Measures 3-4: A7
- Measures 5-6: Dm, B $\flat$
- Measures 7-8: A7

Chord progression and dynamics for the second system (measures 9-16):

- Measures 9-10: Dm, *mf*, B $\flat$
- Measures 11-12: A7
- Measures 13-14: Gm6
- Measures 15-16: A7, Dm

Chord progression and dynamics for the third system (measures 17-24):

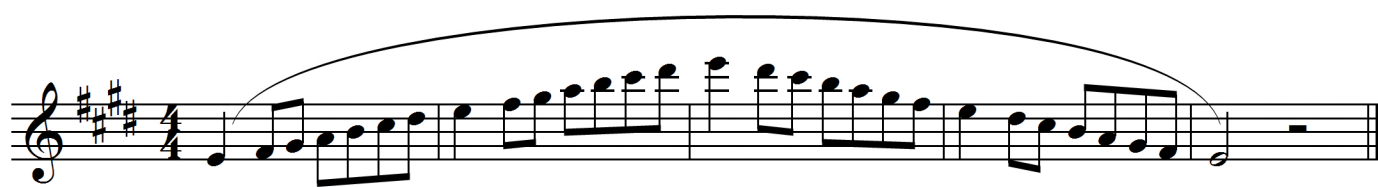
- Measures 17-18: Dm, B $\flat$, A7
- Measures 19-20: *f*
- Measures 21-22: Dm, B $\flat$, A7
- Measures 23-24: Gm6, A7

Chord progression and dynamics for the fourth system (measures 25-32):

- Measures 25-26: C, C7
- Measures 27-28: F, A7
- Measures 29-30: Dm, A7
- Measures 31-32: *f*

Die E-Dur-Tonleiter und der Dreiklang

Klarinette spielen - mein schönstes Hobby, Band 3, Seite 92



Varianten:



Übe auch den Dreiklang mit den oben abgebildeten Varianten.

Weitere Varianten:



Auch in anderen Artikulationsvarianten üben.

Die cis-Moll-Tonleitern und der Dreiklang

Klarinette spielen - mein schönsten Hobby, Band 3, S. 92



Funiculi, Funicula

Klarinette spielen - mein schönstes Hobby, Band 3, S. 95

Peppino Turco (1846-1903)

Luigi Denza (1846-1922)

Arr.: Rudolf Mauz

B $\flat$

f

7

E $\flat$ G7 C m G7 C m

14

A $\flat$ E $\flat$ B $\flat$ /F B $\flat$ 7 E $\flat$

21

E $\flat$ B $\flat$ 7 E $\flat$ B $\flat$ 7

28

E $\flat$ B $\flat$ 7 E $\flat$

36 $B\flat 7$ $E\flat$ $G m$ $D 7$ $G m$ $D 7$ $G m$

Musical notation for measures 36-42. Treble and bass staves. Chords: $B\flat 7$, $E\flat$, $G m$, $D 7$, $G m$, $D 7$, $G m$.

43 $D 7$ $G m$ $D 7$ $G m$ $B\flat$ $F 7$

Musical notation for measures 43-49. Treble and bass staves. Chords: $D 7$, $G m$, $D 7$, $G m$, $B\flat$, $F 7$.

50 $B\flat$ $F 7$ $B\flat$ $F 7$ $B\flat$ $F 7$ $B\flat$

Musical notation for measures 50-56. Treble and bass staves. Chords: $B\flat$, $F 7$, $B\flat$, $F 7$, $B\flat$, $F 7$, $B\flat$.

57 $B\flat$

Musical notation for measures 57-62. Treble and bass staves. Chord: $B\flat$. Measure 57 starts with a forte (f) dynamic.

63 $E\flat$ $G 7$ $C m$ $G 7$ $C m$

Musical notation for measures 63-68. Treble and bass staves. Chords: $E\flat$, $G 7$, $C m$, $G 7$, $C m$.

69 $A\flat$ $E\flat$ $B\flat/F$ $B\flat 7$ $E\flat$ $E\flat$

Musical notation for measures 69-74. Treble and bass staves. Chords: $A\flat$, $E\flat$, $B\flat/F$, $B\flat 7$, $E\flat$, $E\flat$. Measures 73-74 are first and second endings.

Funiculi, Funicula

Klarinette spielen - mein schönstes Hobby, Band 3, S. 95

Peppino Turco (1846-1903)

Luigi Denza (1846-1922)

Arr.: Rudolf Mauz

Sheet music for Clarinet, featuring the title "Funiculi, Funicula". The music is in 6/8 time and key of D major (three sharps). The score is divided into five systems, each with a treble and bass staff. Chord symbols are placed above the staffs: A, D, F#7, Bm, F#7, Bm, G, D, A/E, A7, D, D, A7, D, A7, D, A7, D. The first system starts with a forte (f) dynamic. The second system begins with a measure rest marked '7'. The third system begins with a measure rest marked '14'. The fourth system begins with a measure rest marked '21'. The fifth system begins with a measure rest marked '28'. The music consists of eighth and sixteenth notes, often beamed together, with some measures containing rests.

2

A7 D

F#m

C#7

F#m

C#7

F#m

36

C#7 F#m C#7 F#m A E7

43

A E7 A E7 A E7 A

50

A

57

f

63

D F#7 Bm F#7 Bm

69

G D A/E A7 D D

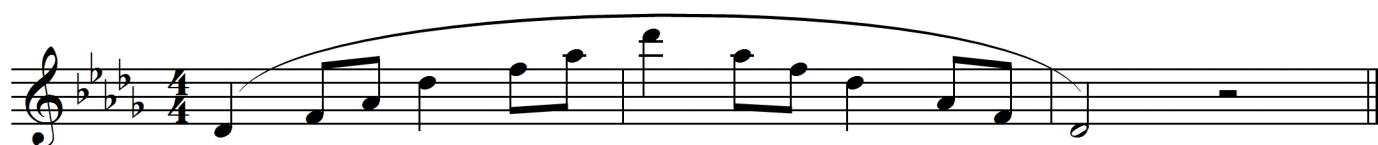
1. 2.

Die Des-Dur-Tonleiter und der Dreiklang

Klarinette spielen - mein schönstes Hobby, Band 3, Seite 96

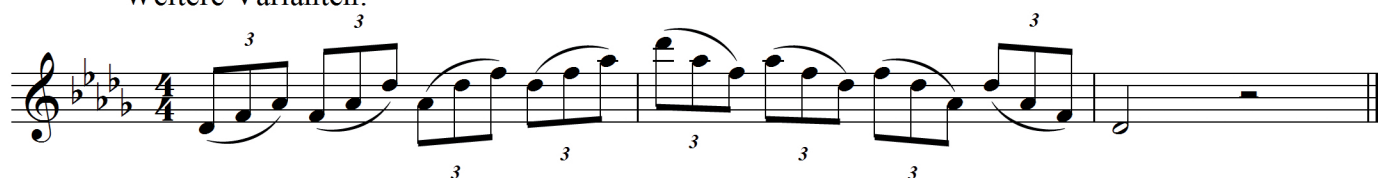


Varianten:



Übe auch den Dreiklang mit den oben abgebildeten Varianten.

Weitere Varianten:



Auch in anderen Artikulationsvarianten üben.

Die b-Moll-Tonleitern und der Dreiklang

Klarinette spielen - mein schönsten Hobby, Band 3, S. 96

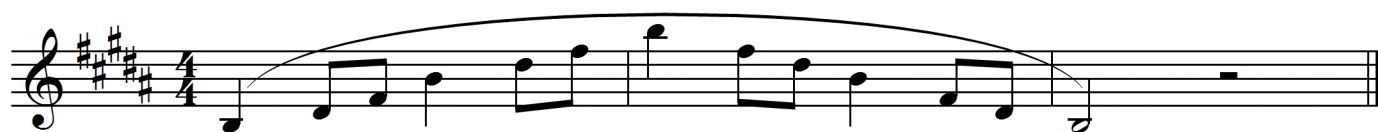


Die H-Dur-Tonleiter und der Dreiklang

Klarinette spielen - mein schönsten Hobby, Band 3, Seite 97

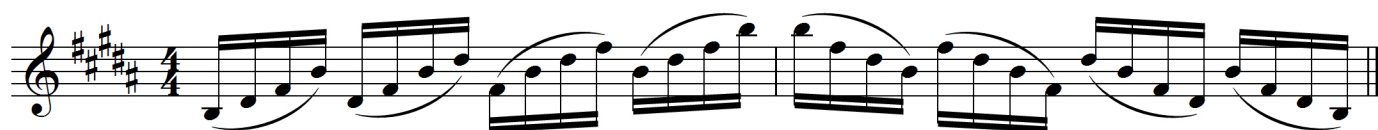
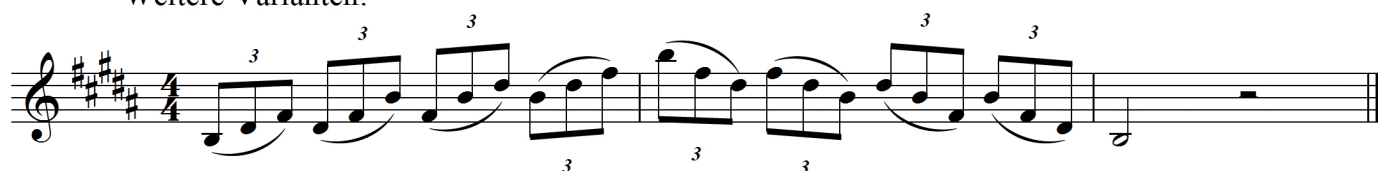


Varianten:



Übe auch den Dreiklang mit den oben abgebildeten Varianten.

Weitere Varianten:



Auch in anderen Artikulationsvarianten üben.

Die gis-Moll-Tonleitern und der Dreiklang

Klarinette spielen - mein schönsten Hobby, Band 3, S. 97

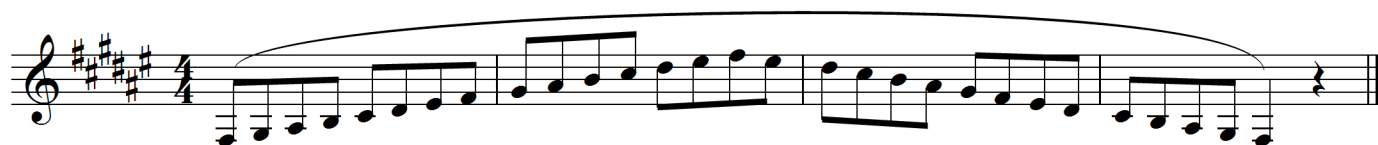


Die Fis-Dur-Tonleiter und der Dreiklang

Klarinette spielen - mein schönsten Hobby, Band 3, Seite 100



Varianten:



Übe auch den Dreiklang mit den oben abgebildeten Varianten.

Weitere Varianten:



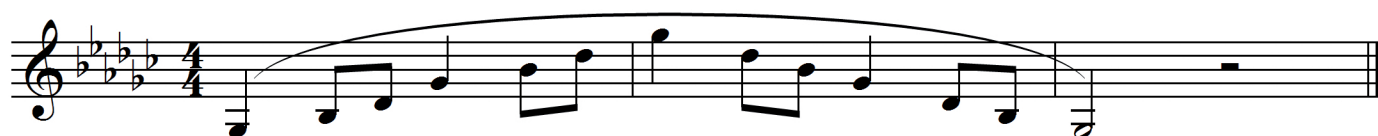
Auch in anderen Artikulationsvarianten üben.

Die Ges-Dur-Tonleiter und der Dreiklang

Klarinette spielen - mein schönsten Hobby, Band 3, Seite 101

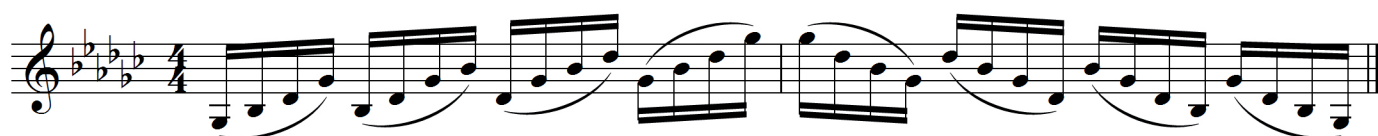
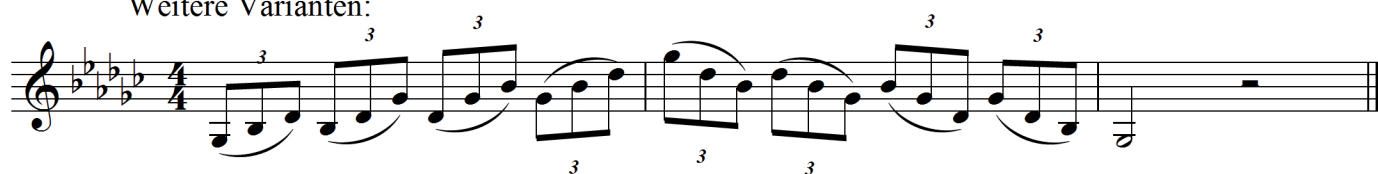


Varianten:



Übe auch den Dreiklang mit den oben abgebildeten Varianten.

Weitere Varianten:



Auch in anderen Artikulationsvarianten üben.

Die es-Moll-Tonleitern und der Dreiklang

Klarinette spielen - mein schönsten Hobby, Band 3, S. 101



Serenade*

op. 85 Nr. 4

Klarinette spielen - mein schönstes Hobby, Band 3, S. 102

Carl Baermann

(1811-1875)

Andante

The first system of the musical score is in 4/4 time and B-flat major. It consists of three staves: a single treble staff for the Clarinet and a grand staff (treble and bass) for the piano accompaniment. The tempo is marked 'Andante'. The piano part begins with a piano (*p*) dynamic. The clarinet part enters in the fourth measure with a half note G4.

The second system continues the piece. The piano part features a mezzo-forte (*mp*) dynamic in the fifth measure. The clarinet part has a melodic line with slurs and ties. The system ends with a repeat sign.

The third system begins at measure 13. It continues the melodic development in the clarinet and the harmonic support in the piano. The piano part uses various chordal textures and moving lines.

The fourth system begins at measure 19. It features more complex melodic passages in the clarinet and dense chordal accompaniment in the piano. The system concludes with a final cadence.

* gekürzte Fassung

25

25

p

This system contains measures 25 through 30. The treble staff features a melodic line with eighth and sixteenth notes, including a grace note in measure 25 and a fermata in measure 30. The bass staff provides harmonic support with chords and moving lines. A piano (*p*) dynamic marking is present in measure 26. A crescendo hairpin is shown between measures 25 and 26, and a decrescendo hairpin is shown between measures 29 and 30.

31

31

mp

This system contains measures 31 through 36. The treble staff continues the melodic development with various note values and rests. The bass staff features a more active line with eighth notes and chords. A mezzo-piano (*mp*) dynamic marking is present in measure 34. Crescendo hairpins are used between measures 31-32, 33-34, and 35-36.

37

37

This system contains measures 37 through 42. The treble staff shows a melodic line with some grace notes and slurs. The bass staff has a more complex texture with many beamed sixteenth notes and chords. Crescendo hairpins are used between measures 37-38, 39-40, 41-42, and 43-44.

43

43

p

This system contains measures 43 through 48. The treble staff has a melodic line with a grace note in measure 43 and a fermata in measure 48. The bass staff features a complex texture with many beamed sixteenth notes and chords. A piano (*p*) dynamic marking is present in measure 44. Crescendo hairpins are used between measures 43-44, 45-46, and 47-48.

Two little Stories in Jazz II

Rudolf Mauz

Klarinette spielen - mein schönsten Hobby, Band 3, S. 106

Fast

Füße links rechts *f* Ferse Spitze Spitze simile

7

13

19

25

simile

31

37

43

49

55

61

67

73

79

85

91

97

ppp

f

dim.

f

* Wer möchte, kann hier eine Improvisation einfügen.