

Clarinet in B♭ 2

Chok Kerong

Waves

Concerto for Flute and Orchestra

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PART 1

♩ = 120 molto rit.

♩ = 93

[illegible]

A

Musical score for measures 17-22 of "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat). The time signature changes from 4/4 in measure 17 to 3/4 in measure 18, then to 7/4 in measure 19, and finally to 4/4 in measures 21-22. Measure 17 begins with a whole rest, followed by a fermata. Measure 18 starts with a mezzo-forte (*mf*) dynamic and contains a sequence of eighth and quarter notes. Measure 19 features a whole rest. Measure 20 contains a whole rest. Measures 21-22 conclude with a final whole note and a fermata.

Musical score for "The Rose Tree" in G major, 2/4 time. The tempo is marked as ♩ = 89. The score consists of two staves. The first staff contains measures 23 through 27, and the second staff contains measures 28 and 29. The melody is marked with dynamics: *mp* (mezzo-piano) for measures 23-24, *mf* (mezzo-forte) for measure 25, and *f* (forte) for measure 27. A triplet of eighth notes is indicated in measure 27. The key signature has one sharp (F#), and the time signature is 2/4.

♩ = 120

2 **2** *poco rit.*

30 31 32-33 34-35 36

p

Musical score for measures 37-42 of "The Swan" by Camille Saint-Saëns. The score is in 3/2 time, key of D major. It features a melody in the right hand and a bass line in the left hand. The tempo is marked "a tempo" and the dynamics are "mp" (mezzo-piano). The score includes a repeat sign for measures 39-40 and a "poco rit." (poco ritardando) marking for measure 42.

B ♩ = 120

poco accel. molto rit. . .

2

43 44 45-46 47 48

mp

C **Swung**
♩ = 150 (♩♩ = ♩♩♩)

swing 8ths

4

2

49-52 53 54-55 56 57

mp *mf* < *f*

D **E**

3 3 3

8 2

58 59-66 67-68

p *ff*

4

mp 90 91-94 95 96

G Flute Solo

8 3 Eng. Hn.

97-104 105-107 108 109 110 *mf* *f*

H

2 111-112 113 114 115 116-120

fp *f* *mf*

I 9 121-129 130-133 134-135 136-138 139-146

J 3 8

Vln. 1

147 148 149-154 155

f 3 3 6 Fl. 1, 2

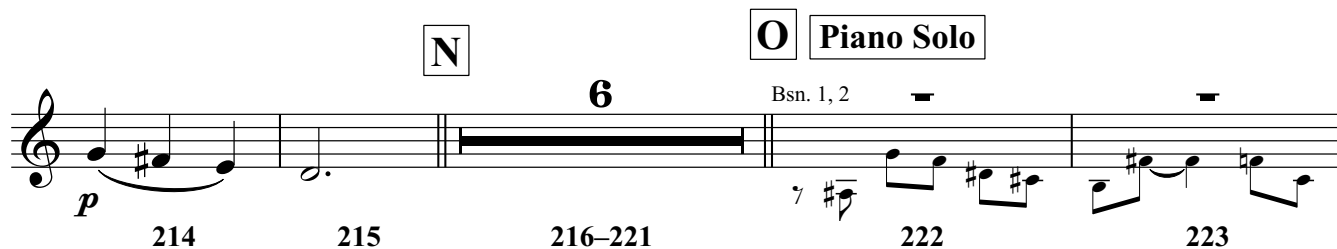
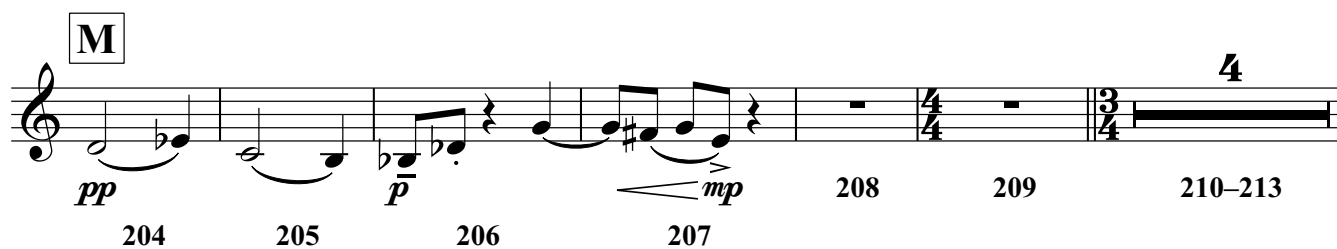
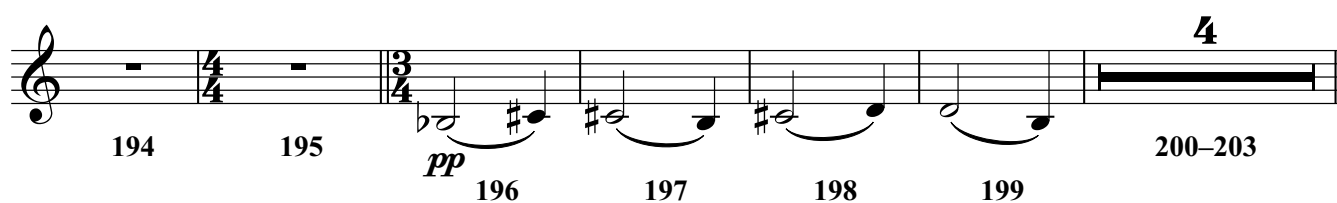
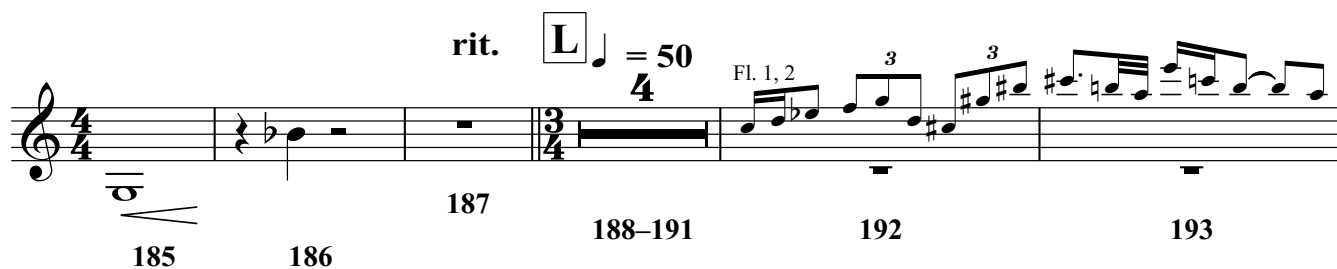
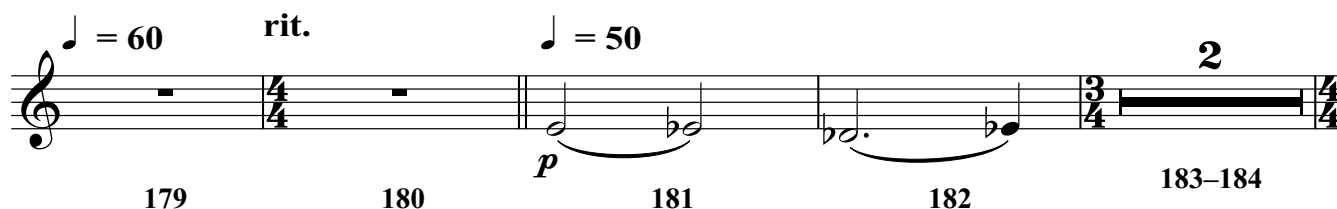
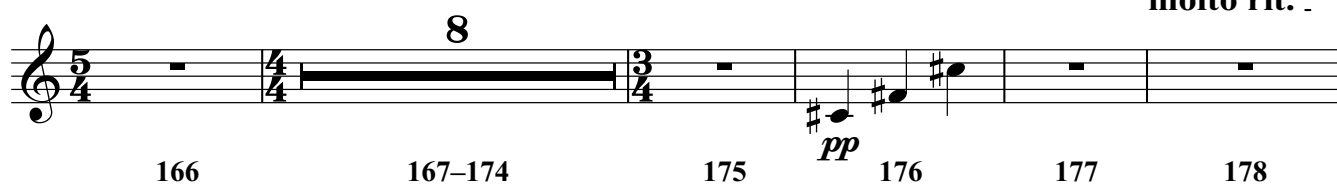
156 157 158 159 160

p *mp* *p*

molto rit.

161 162 163 164 165

pp

PART 2**K****Straight**
♩ = 68 (♩♩ = ♩♩)**molto rit. .****O****Piano Solo**

6

P ♩ = 40 **6** Hn. 1, 2 Cl. 1 rit. *p*

234–239 240 241 242

Q ♩ = 75 **11** Eng. Hn.

243 244–254 255 256 257 258

pp *mp*

259 260

R *p*

261 262 263 264

Tpt. 1, 2 *mp*

265 266 267 268 269

S Freely rit.

270–272 273–277 278–279

PART 3

T ♩ = 85

280–282 283 284–292 293 294–297 298–302 303 304–305

U ^{8va} Fl. Solo

306–313 314 315 316

mp < *mf* *mp*

317 318–320 321 322 323–325

V

f *mf* < *f*

326 327–328 329 330 331–332

W

mp

333–335 336 337 338–343

Ob. 1, 2

mp

344 345 346 347

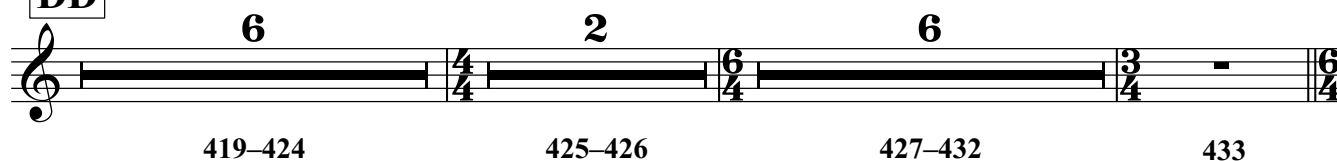
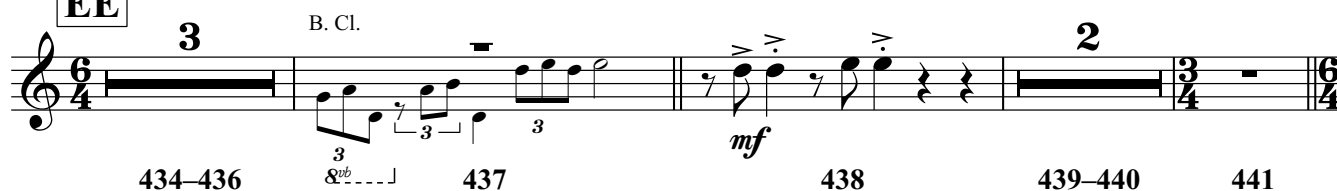
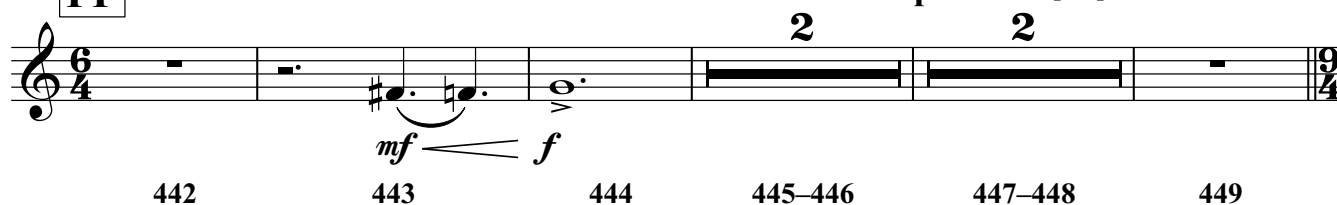
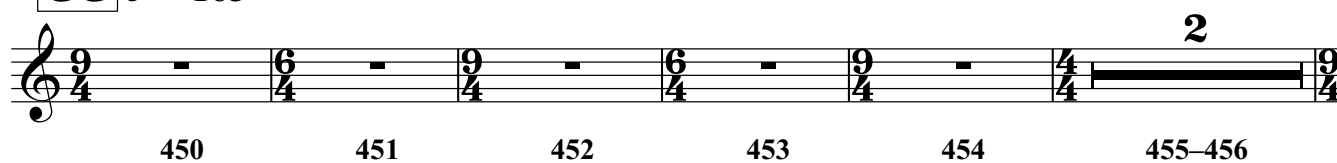
X **Y** Flute Solo **Z**

348–349 350–355 356–371 388–393

AA Tpt. 1, 2

mp < *mf*

394 395 396 397–399

BB**CC****DD****EE****FF****GG** ♩ = 165

Bsn. 1, 2

8^{vb}

457 458 459

3

HH

460 461-463 464 465 466

$\text{♩} = 120$ molto rit.

467 468 469 470 471