



# Michel Rene Ella Owono

Composer

Cameroon

## About the artist

I like music and i'm a composer

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-mkk.htm>

## About the piece



**Title:** earning a degree  
**Composer:** Ella Owono, Michel Rene  
**Arranger:** Ella Owono, Michel Rene  
**Copyright:** Copyright © Michel Rene Ella Owono  
**Publisher:** Ella Owono, Michel Rene  
**Instrumentation:** 2 Clarinets (Duet)  
**Style:** Classical

## Michel Rene Ella Owono on [free-scores.com](https://www.free-scores.com)



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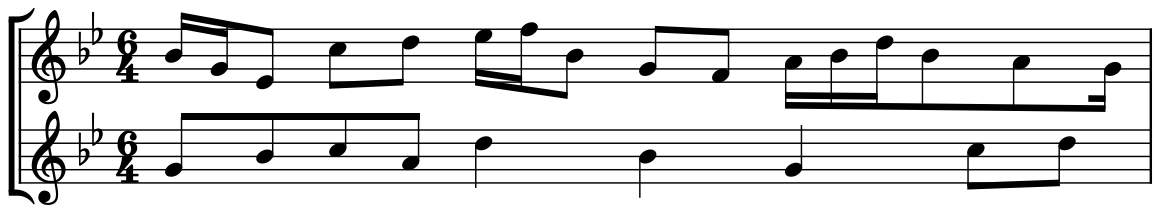
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# earning a degree

Michel Ella

B♭ Clarinet

B♭ Bass Clarinet



The first system of music is for B♭ Clarinet and B♭ Bass Clarinet. It is in 6/4 time and begins with a key signature of two flats (B♭ and E♭). The B♭ Clarinet part starts with a melodic line of eighth and quarter notes, while the B♭ Bass Clarinet part provides a harmonic accompaniment of quarter notes.

B♭ Cl.

B♭ B. Cl.

2

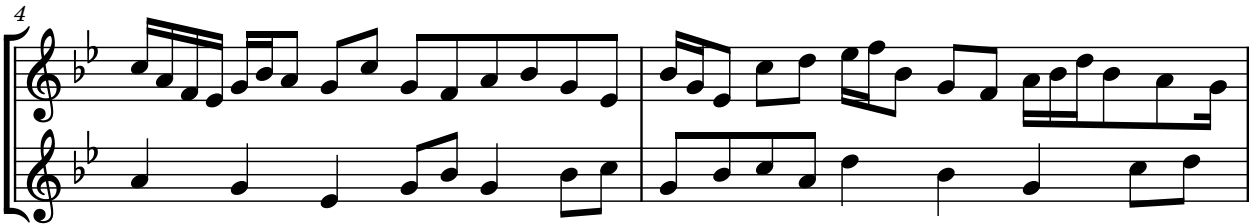


The second system continues the music from measure 2. The B♭ Clarinet part features a more active melodic line with sixteenth notes, while the B♭ Bass Clarinet part continues with a steady quarter-note accompaniment.

B♭ Cl.

B♭ B. Cl.

4



The third system begins at measure 4. The B♭ Clarinet part has a melodic line with some slurs, and the B♭ Bass Clarinet part maintains its accompaniment.

B♭ Cl.

B♭ B. Cl.

6

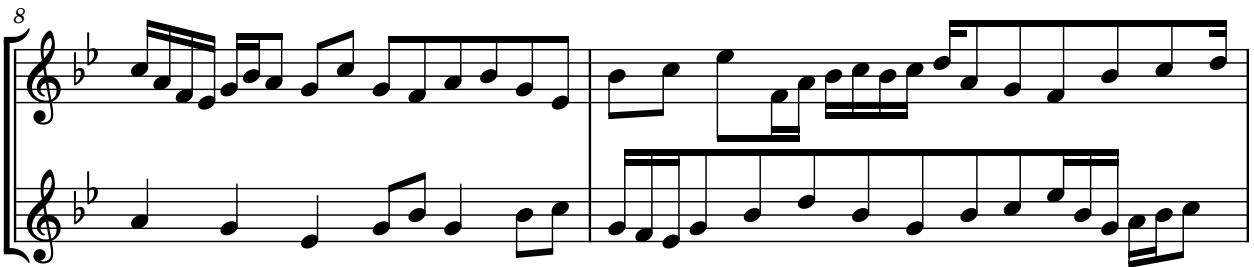


The fourth system starts at measure 6. The B♭ Clarinet part continues with its melodic development, and the B♭ Bass Clarinet part provides a consistent harmonic base.

B♭ Cl.

B♭ B. Cl.

8




The fifth system begins at measure 8. The B♭ Clarinet part shows a change in melodic texture, and the B♭ Bass Clarinet part continues its accompaniment.

B♭ Cl.

B♭ B. Cl.

10



The sixth system starts at measure 10. The B♭ Clarinet part has a melodic line with some slurs, and the B♭ Bass Clarinet part continues its accompaniment.

12

B♭ Cl.

B♭ B. Cl.

14

B♭ Cl.

B♭ B. Cl.

16

B♭ Cl.

B♭ B. Cl.

18

B♭ Cl.

B♭ B. Cl.

20

B♭ Cl.

B♭ B. Cl.

22

B♭ Cl.

B♭ B. Cl.

24

B♭ Cl.

B♭ B. Cl.

26

B♭ Cl.

B♭ B. Cl.

28

B♭ Cl.

B♭ B. Cl.

30

B♭ Cl.

B♭ B. Cl.

32

B♭ Cl.

B♭ B. Cl.

34

B♭ Cl.

B♭ B. Cl.

35

Bb Cl.

Bb B. Cl.

Musical notation for measures 35-36. The Bb Cl. part (top staff) features a melodic line with eighth and sixteenth notes, including a trill-like figure in measure 35. The Bb B. Cl. part (bottom staff) provides a harmonic accompaniment with a steady eighth-note pattern.

36

Bb Cl.

Bb B. Cl.

Musical notation for measures 36-37. The Bb Cl. part continues the melodic line from measure 35. The Bb B. Cl. part maintains its accompaniment role.

37

Bb Cl.

Bb B. Cl.

Musical notation for measures 37-38. The Bb Cl. part has a more active melodic line with frequent sixteenth-note runs. The Bb B. Cl. part continues with its accompaniment.

39

Bb Cl.

Bb B. Cl.

Musical notation for measures 39-40. The Bb Cl. part features a melodic line with eighth notes and some trills. The Bb B. Cl. part continues with its accompaniment.

40

Bb Cl.

Bb B. Cl.

Musical notation for measures 40-41. The Bb Cl. part has a complex melodic line with many sixteenth notes. The Bb B. Cl. part continues with its accompaniment.

42

Bb Cl.

Bb B. Cl.

Musical notation for measures 42-43. The Bb Cl. part continues with its complex melodic line. The Bb B. Cl. part continues with its accompaniment.

44

Bb Cl.

Bb B. Cl.

46

Bb Cl.

Bb B. Cl.

48

Bb Cl.

Bb B. Cl.

50

Bb Cl.

Bb B. Cl.

52

Bb Cl.

Bb B. Cl.

54

Bb Cl.

Bb B. Cl.

56

B♭ Cl.

B♭ B. Cl.

58

B♭ Cl.

B♭ B. Cl.

60

B♭ Cl.

B♭ B. Cl.

62

B♭ Cl.

B♭ B. Cl.

64

B♭ Cl.

B♭ B. Cl.

66

B♭ Cl.

B♭ B. Cl.

68

B $\flat$  Cl.

B $\flat$  B. Cl.

The image shows a musical score for two B-flat Clarinets. The top staff is labeled 'B $\flat$  Cl.' and the bottom staff is labeled 'B $\flat$  B. Cl.'. Both staves are in the key of B-flat major (one flat) and use a treble clef. The music consists of four measures. The first measure of the top staff has a measure rest. The bottom staff begins with a quarter rest. The music features a mix of eighth and sixteenth notes, with some beamed sixteenth notes in the top staff. The piece concludes with a double bar line.