



patrick salaneuve

France, BORDES-DE-RIVIERE (31210)

QUTRE ROSEAUX

About the artist

Je partage ma passion au sein de l'association ADAC qui œuvre depuis 1985 en milieu rural permettant à tous d'accéder à l'apprentissage Musical

Associate: SACEM - IPI code of the artist : 00393760920

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

About the piece



Title: QUTRE ROSEAUX

Composer: salaneuve, patrick

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Instrumentation: 4 clarinets (quartet)

Style: Classical

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QUATRE ROSEAUX

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♩ = 48 **molto accel.** **rit.** **A tempo**

Clarinette en Si \flat 1
Clarinette en Si \flat 2
Clarinette en Si \flat 3
Clarinette basse en Si \flat

6 **rit.** **A tempo**

Cl.
Cl.
Cl.
Cl. B

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10

Cl. *mf*

Cl. *mf*

Cl. *mf*

Cl. B *mf*

13

rit. 1. *f*

molto rit. 2. *f*

Cl. *f*

Cl. *f*

Cl. *f*

Cl. B *f*

16 $\text{♩} = 58$

Cl. 1
mf

Cl. 2
mf

Cl. 3
mf

Cl. B
mf

Detailed description: This block contains the musical notation for measures 16 and 17. It features four staves: three for Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), and Clarinet 3 (Cl. 3), and one for Bass Clarinet (Cl. B). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). A tempo marking of $\text{♩} = 58$ is placed above the first staff. A dynamic marking of *mf* (mezzo-forte) is placed below the first three staves. Measure 16 begins with a repeat sign and a first ending bracket. The Cl. 1 part has a melodic line with eighth and sixteenth notes, while Cl. 2 and Cl. 3 play a rhythmic accompaniment of eighth notes. Cl. B plays a bass line with quarter and eighth notes.

18

Cl. 1

Cl. 2

Cl. 3

Cl. B

Detailed description: This block contains the musical notation for measures 18, 19, and 20. It features the same four staves as the previous block. Measure 18 continues the melodic line for Cl. 1 and the rhythmic accompaniment for Cl. 2 and Cl. 3. Cl. B continues its bass line. Measures 19 and 20 show further development of the melodic and rhythmic patterns. The Cl. 1 part has a dynamic marking of *p* (piano) in measure 19.

21

Cl. 1

Cl. 2

Cl. 3

Cl. B

f

f

f

f

Detailed description: This musical system covers measures 21, 22, and 23. It features four staves for Clarinet 1, Clarinet 2, Clarinet 3, and Clarinet Bass. The key signature is three flats (B-flat major/C minor) and the time signature is 4/4. In measure 21, the first three clarinets have rests, while the bass clarinet plays a quarter note. In measure 22, all four parts enter with a forte (*f*) dynamic. Clarinet 1 plays a melodic line with a slur, Clarinet 2 and 3 play sixteenth-note patterns, and the bass clarinet plays a rhythmic accompaniment. In measure 23, the parts continue with various melodic and rhythmic figures, maintaining the forte dynamic.

24

Cl. 1

Cl. 2

Cl. 3

Cl. B

mp

mp

mp

mp

Detailed description: This musical system covers measures 24 and 25. It features the same four clarinet parts. The key signature remains three flats and the time signature is 4/4. In measure 24, the first three clarinets have rests, while the bass clarinet plays a quarter note. In measure 25, all four parts enter with a mezzo-piano (*mp*) dynamic. Clarinet 1 plays a melodic line with a first ending bracket, Clarinet 2 and 3 play sixteenth-note patterns, and the bass clarinet plays a rhythmic accompaniment.

molto rit. . . . *A tempo*

26

Cl.
Cl.
Cl.
Cl. B

29

Cl.
Cl.
Cl.
Cl. B

rit. *rall.*

2.

33 . . . ♩=48

The image shows a musical score for four Clarinet parts. The top three parts are labeled 'Cl.' and are written in treble clef. The bottom part is labeled 'Cl. B' and is written in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked as ♩=48. The score consists of six measures. In the first measure, all parts have a dynamic marking of *pp*. In the second measure, the top three parts have a dynamic marking of *pp*, while the bottom part has a dynamic marking of *pp*. In the final measure, all parts have a dynamic marking of *ppp*. The top three parts feature long, sustained notes with slurs, while the bottom part has a more active, rhythmic line.