



# Stanislav Petrik

Slovakia, Bratislava

## Duologue

### About the artist

Slovakian composer Stanislav Petrik 1980 was born and raised in Bratislava, where he began accordion lessons at ten. He continued his studies at the Music Conservatory in Bratislava. Later he also studied percussion instruments and piano. In 2007 he began serious composition studies with Peter Machajdik. Since then he has composed a number of chamber, orchestral and vocal works. Stanislav Petrik is a post-minimalist whose works draw on European and American musical traditions. His music is repetitive and similar to the minimalists. But unlike the minimalists, he uses longer melodic patterns and more complex European harmonies.

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

### About the piece



<b>Title:</b>	Duologue
<b>Composer:</b>	Stanislav Petrik
<b>Arranger:</b>	Stanislav Petrik
<b>Copyright:</b>	Copyright © SOZA
<b>Publisher:</b>	Stanislav Petrik
<b>Instrumentation:</b>	Clarinet (Bb) and Bass clarinet
<b>Style:</b>	Modern classical

### Stanislav Petrik on [free-scores.com](https://www.free-scores.com)



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# DUOLOGUE

For Clarinet and Bass Clarinet

Score

♩ = 120

non legato tutti

Stanislav Petrik

Clarinet in B $\flat$

Bass Clarinet

*ppp* *fff* *mp*

B $\flat$  Cl.

B. Cl.

*f* *ppp* *f* *al niente*

B $\flat$  Cl.

B. Cl.

*fff* *ff* *ff* *mp* *f* *mf*

B $\flat$  Cl.

B. Cl.

*pp* *espressivo* *espressivo* *f* *mf*

11

B $\flat$  Cl. *fff* *ppp*

B. Cl. *f* *fff* *ppp*

14

B $\flat$  Cl. *ff*

B. Cl. *ff* *f* *fff* *fff*

16

B $\flat$  Cl. *molto espressivo* *f* *fff*

B. Cl. *ff* *molto espressivo* *f* *fff*

18

B $\flat$  Cl. *f* *fff* *f* *fff* *ppp*

B. Cl. *f* *fff* *f* *fff* *mp*

22

B $\flat$  Cl. *fff* *ppp* *fff*

B. Cl. *ff* *f* *ppp* *ff*

27

B $\flat$  Cl. *ppp* *fff* *ppp*

B. Cl. *ppp* *f* *p* *mf*

32

B $\flat$  Cl. *fff* *f*

B. Cl. *f* *p* *f* *fff* *f*

35

B $\flat$  Cl. *ff* *maestoso* *ova*

B. Cl. *ff*

40

B $\flat$  Cl. *ppp* *fff*

B. Cl. *pp* *ff*

44

B $\flat$  Cl. *poco.* *f* *fff*

B. Cl. *fff* *ff* *mp* *f*

15<sup>ma</sup>

48

B $\flat$  Cl. *agitato* *fff* *f* *fff* *f* *fff* *f*

B. Cl. *agitato* *fff* *f* *fff* *f* *fff* *f*

51

B $\flat$  Cl. *fff* *f* *fff* *f*

B. Cl. *fff* *f* *fff* *f*

55

B $\flat$  Cl. *mf* *f* *pp*

B. Cl. *mf* *f* *p* *f* *fff*

al niente

60

B $\flat$  Cl. *maestoso* *8va*

B. Cl. *ff*

62

B $\flat$  Cl. *8va*

B. Cl. *p* *al niente* *ff*

66

B $\flat$  Cl. *fff* *f*

B. Cl. *fff* *ff* *mp*

15<sup>ma</sup>

70

B $\flat$  Cl. *fff* 5

B. Cl. *ff* 5

73

B $\flat$  Cl. *ppp* *fff*

B. Cl. *ff* *mp* 5

77

B $\flat$  Cl. *maestoso* *ova* 5

B. Cl. *ff* 5

79

B $\flat$  Cl. *ova* 5

B. Cl. *p* *al niente* *ff* 5

83

B $\flat$  Cl.

B. Cl.

*fff*

*ff*

5

87

B $\flat$  Cl.

B. Cl.

*fff*

*mp < fff*

5

91

B $\flat$  Cl.

B. Cl.

*ff*

*8va*

5

93

B $\flat$  Cl.

B. Cl.

*p*

*al niente fff*

5



97 *fff* *15<sup>ma</sup>* 3

B $\flat$  Cl.  
B. Cl.

101 3 5

B $\flat$  Cl.  
B. Cl.

104 *poco a poco decresc.*

B $\flat$  Cl.  
B. Cl.

108 *agitato* *fff* *f* *agitato* *fff* *f*

B $\flat$  Cl.  
B. Cl.

112

B $\flat$  Cl.

B. Cl.

*fff* *f* *fff* *f* *fff* *f*

*fff* *f* *fff* *f* *fff* *f*

115

B $\flat$  Cl.

B. Cl.

*fff* *f* *fff* *f* *fff* *f*

*fff* *f* *fff* *f* *fff* *f*

118

B $\flat$  Cl.

B. Cl.

*fff* *f* *fff* *f* *fff* *f*

*fff* *f* *fff* *f* *fff* *f*

122

B $\flat$  Cl.

B. Cl.

*mf*

*mf*

3 3 5

126

B $\flat$  Cl.

B. Cl.

129

B $\flat$  Cl.

B. Cl.

133

B $\flat$  Cl.

B. Cl.

139

B $\flat$  Cl.

B. Cl.

143

B $\flat$  Cl.

B. Cl.

*agitato*

*fff* *f* *fff* *f*

146

B $\flat$  Cl.

B. Cl.

*fff* *f* *fff* *f* *fff* *f*

149

B $\flat$  Cl.

B. Cl.

*fff* *f*

*ff*

*ova*

151

B $\flat$  Cl.

B. Cl.

*ova*

153

B $\flat$  Cl.

B. Cl.

*p* *fff*

al niente *ff*

157

B $\flat$  Cl.

B. Cl.

*ff* *molto espressivo*

*molto espressivo*

161

B $\flat$  Cl.

B. Cl.

166

B $\flat$  Cl.

B. Cl.

*f* *mf* *f* *ff*

*ff*

171

B $\flat$  Cl.

B. Cl.

174

B $\flat$  Cl.

B. Cl.

177

B $\flat$  Cl.

B. Cl.

*8va*-----

*va*

179

B $\flat$  Cl.

B. Cl.

*8va*-----

*p*

*al niente* *ff*

183 *15<sup>ma</sup>*

B $\flat$  Cl. *fff* *f*

B. Cl. *fff*

188

B $\flat$  Cl. *p* *fff* *ff*

B. Cl. *f* *ff*

192 *agitato*

B $\flat$  Cl. *fff* *f* *fff* *f*

B. Cl. *fff* *f* *fff* *f*

195

B $\flat$  Cl. *fff* *f* *fff* *f* *fff* *f*

B. Cl. *fff* *f* *fff* *f* *fff* *f*

198

B $\flat$  Cl.

B. Cl.

*ff*

200

B $\flat$  Cl.

B. Cl.

*p*

al niente

*ff*

204

B $\flat$  Cl.

B. Cl.

*fff*

*ff*

208

B $\flat$  Cl.

B. Cl.



213

B $\flat$  Cl.

B. Cl.

*f* *mf* *f*

*ff*

218

B $\flat$  Cl.

B. Cl.

*ff*

221

B $\flat$  Cl.

B. Cl.

*ff*

224

B $\flat$  Cl.

B. Cl.

*f* *fff*

*f* *fff*

226

B $\flat$  Cl.

B. Cl.

*f* *fff* *f* *fff*

231

B $\flat$  Cl.

B. Cl.

*f* *fff*

Fine

al niente

al niente