



# Matteo Dal Maso

Arrangeur, Compositeur, Interprete

Italie

## A propos de l'artiste

Matteo Dal Maso was born in Turin (Italy) on 19 of August 1997; he studies Clarinet, Saxophone, piano and conducting at the Conservatory of his city. He is well known for his multi-instrumental performances (chamber ensemble and orchestra) in the greatest concert halls of Italy. He loves sharing music thinking that his arrangements could be useful for every musician.

**Sociétaire :** SIAE - Code IPI artiste : 250464

**Page artiste :** [http://www.free-scores.com/partitions\\_gratuites\\_matteodalmaso.htm](http://www.free-scores.com/partitions_gratuites_matteodalmaso.htm)

## A propos de la pièce



**Titre :** Talos  
[for Clarinet Choir]  
**Compositeur :** Dal Maso, Matteo  
**Arrangeur :** Dal Maso, Matteo  
**Droit d'auteur :** Copyright © Matteo Dal Maso  
**Instrumentation :** Quatuor de Clarinettes  
**Style :** Contemporain

## Matteo Dal Maso sur [free-scores.com](http://www.free-scores.com)



Cette partition ne fait pas partie du domaine public. Merci de contacter l'artiste pour toute utilisation hors du cadre privé.



- écouter l'audio
- partager votre interprétation
- commenter la partition
- contacter l'artiste

# Talos

for Clarinet Quartet

Matteo Dal Maso

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2

Clarinet in B $\flat$  3

Bass Clarinet

*ff*

*ff*

*ff*

*ff*

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

*ff*

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

*p*

*mf*

*p*

*mf*

*mf*

Allegro vivace ♩=150

14

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

*mf*

*mf*

*mp*

19

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

24

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

29

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

34

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

39

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

*mp*

*p*

45

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

51

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

*p*

*pp*

*p*

57

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

*pp*

*p*

*pp*

*pp*

63

B $\flat$  Cl. 1

*p*

B $\flat$  Cl. 2

*p*

B $\flat$  Cl. 3

63 *pp*

B. Cl.

*p*

69

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

69 *mf*

B. Cl.

*mf*

*mp*

75

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

75

B. Cl.

B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
B $\flat$  Cl. 3  
B. Cl.

80

*ff*

*ff*

*ff*

*ff*

Detailed description: This system contains measures 80 through 83. It features four staves: B $\flat$  Cl. 1, B $\flat$  Cl. 2, B $\flat$  Cl. 3, and B. Cl. The music is in treble clef. Measures 80-81 show a melodic line in B $\flat$  Cl. 1 with a slur and a fermata. B $\flat$  Cl. 2 and B $\flat$  Cl. 3 play a rhythmic pattern of eighth notes. B. Cl. plays a steady eighth-note accompaniment. Measure 82 continues the melodic line in B $\flat$  Cl. 1. Measure 83 features a dynamic marking of *ff* (fortissimo) for all parts, with accents on the notes.

B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
B $\flat$  Cl. 3  
B. Cl.

84

Detailed description: This system contains measures 84 through 86. B $\flat$  Cl. 1 plays a rhythmic eighth-note pattern with accents. B $\flat$  Cl. 2 and B $\flat$  Cl. 3 play a melodic line with slurs and accents. B. Cl. continues the eighth-note accompaniment. Measure 85 shows a change in the melodic line for B $\flat$  Cl. 2 and B $\flat$  Cl. 3. Measure 86 continues the rhythmic patterns.

B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
B $\flat$  Cl. 3  
B. Cl.

87

3

Detailed description: This system contains measures 87 through 90. B $\flat$  Cl. 1 plays a complex melodic line with slurs and accents. B $\flat$  Cl. 2 and B $\flat$  Cl. 3 play a melodic line with a slur and a triplet of eighth notes in measure 89. B. Cl. continues the eighth-note accompaniment. Measure 88 shows a change in the melodic line for B $\flat$  Cl. 1. Measure 90 features a triplet of eighth notes in B $\flat$  Cl. 2.

91

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

95

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

99

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

*fff* *pp*

*fff* *pp*

*fff* *pp*

*fp* *fff* *pp*



Andate appassionato ♩=68

105

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

110

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

110

117

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

117

121

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

125

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

128

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

*ff* *mp*

*ff* 3

*ff*

131

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

*p*

*p*

134

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

*p*

137

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

*rit.*

*rit.*

*rit.*

*rit.*

*fff*

*fff*

*fff*

*fff*

141

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

*p*

146

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

*mp*

149

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

*f*

153

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

157

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

159

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

Vivace ♩=130

163

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl. Solo

163

164

165

166

*f*

*p*

3

167

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

167

168

169

*f*

3

170

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

170

171

172

173

This musical score is for a Clarinet section, consisting of three B♭ Clarinets (Cl. 1, 2, 3) and one Bass Clarinet (B. Cl.). The score is divided into three systems, each covering three measures.

- System 1 (Measures 173-175):**
  - Cl. 1:** Plays a continuous eighth-note triplet pattern in treble clef, marked *ff*.
  - Cl. 2:** Plays a melodic line in treble clef, starting with a rest in measure 173, then moving to a half note in measure 174 and another half note in measure 175, marked *ff*.
  - Cl. 3:** Plays a melodic line in bass clef, starting with a half note in measure 173, then a half note in measure 174, and a half note in measure 175, marked *ff*.
  - B. Cl.:** Plays a melodic line in bass clef, starting with a half note in measure 173, then a half note in measure 174, and a half note in measure 175, marked *ff*.
- System 2 (Measures 176-178):**
  - Cl. 1:** Continues the eighth-note triplet pattern in treble clef.
  - Cl. 2:** Plays a melodic line in treble clef, including a trill (*tr*) in measure 176, then a half note in measure 177 and another half note in measure 178.
  - Cl. 3:** Plays a melodic line in bass clef, including a trill (*tr*) in measure 176, then a half note in measure 177 and another half note in measure 178.
  - B. Cl.:** Plays a melodic line in bass clef, including a trill (*tr*) in measure 176, then a half note in measure 177 and another half note in measure 178.
- System 3 (Measures 179-181):**
  - Cl. 1:** Continues the eighth-note triplet pattern in treble clef.
  - Cl. 2:** Plays a melodic line in treble clef, including a trill (*tr*) in measure 179, then a half note in measure 180 and another half note in measure 181.
  - Cl. 3:** Plays a melodic line in bass clef, including a trill (*tr*) in measure 179, then a half note in measure 180 and another half note in measure 181.
  - B. Cl.:** Plays a melodic line in bass clef, including a trill (*tr*) in measure 179, then a half note in measure 180 and another half note in measure 181.

181

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

*mf*

*mf*

*mp*

*f*

185

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

*accel.*

*accel.*

*accel.*

*accel.*

$\frac{3}{4}$

Allegro vivace  $\text{♩} = 150$

189

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

*mf*

*mf*

*mp*



194

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

199

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

204

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

209

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

213

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

*ff*

*ff*

*ff*

216

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

219

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

222

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

225

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B. Cl.

*fff*

*fff*

*fff*

*fff*

*rit.*

229

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

229

B. Cl.

**Ancora più vivo** (♩ = c. 240)

233

B $\flat$  Cl. 1

*fp*

B $\flat$  Cl. 2

*p*

B $\flat$  Cl. 3

233

B. Cl.

*p*

237

B $\flat$  Cl. 1

*mp*

B $\flat$  Cl. 2

B $\flat$  Cl. 3

237

B. Cl.

*mp*

*fff*