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**Première symphonie à grand orchestre**

**Täglichsbeck, Thomas**

**Paris, 1837**

Klarinette II in B

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No: 14.

Clarinetta

CLARINETTO SECONDO in B (Sib) (Th. TAEGELICHSECK, Op:10.)

SYMPHONIE.

Andante maestoso.  
INTRODUCTION.

The musical score is written for Clarinet II in B-flat. It begins with an introduction in C major, marked 'Andante maestoso'. The first staff features a series of sixteenth notes with a forte (f) dynamic and a trill (tr) over the second measure. The second staff continues with a piano (p) dynamic and a fortissimo (ff) dynamic. The third staff is marked 'Allegro Moderato' and includes a trill and a crescendo leading to a forte (f) dynamic. The fourth staff has a fortissimo (ff) dynamic. The fifth staff is marked 'A 25' and includes a piano (p) dynamic. The sixth staff is marked 'Sempre piano.' and includes a forte (f) and fortissimo (ff) dynamic. The seventh staff is marked 'B' and includes a fortissimo (ff) dynamic. The eighth staff is marked 'C' and includes a fortissimo (ff) dynamic and a crescendo (Cres.). The score concludes with a fortissimo (ff) dynamic and a crescendo (Cres.).

CLARINETTO SECONDO

*ff* *f* *p* *f* *f*

*Cres.* *f* *f*

*ff* *p* *Cres.*

*ff*

*ff*

*ff*

D 28 1 5 8 E 8 F 10

Adagio quasi andante.

Marche  
Funebre.

*pp* *pp* *f* *Cres.* *ff*

*pp* *f* *f* *ff*

*p* *p* *f* *ff*

*f* *pp*

1 6 16 9 59 8 B 17 5

CLARINETTO SECONDO

**Scherzo.** *Presto.* 26 *p* 1 25 *p*

5 *ff* 1 2 3 4 5 4 15 *p* 1 2 3 4 5 *pp*

4 5 6 7 8 1 2 3 4 5 6 7 8 9 10 11 12

*Sempre pianissimo.* *Cres.*

*f* *ff* *p* 11

1 1° 1 2° 1

**TRIO.** 16 17 *p* *f* *ff* 5

14 *p* 5 24 *p* 5 *ff*

15 *p* 1 2 3 4 5 6 7 *pp*

1 2 3 4 5 6 7 8 9 10 11 12

*Sempre pianissimo.* *Cres.* *f*

11 *ff* *ff* *f*

45 *p* *f* 1

15 *p* *Cres.* *f* *ff*

**RONDO.** *Allegro vivace.* 52 *f* 1 2 3 4 5 6 7

1 *f* *sempre simili*

CLARINETTO SECONDO.

8 B 59

11

1<sup>o</sup> 1 1 2<sup>o</sup> 11 1 2

5 4 5 6 1 C 12

40

1 D 52

7 E Poco più *p* mosso.

11 1

Dimin. *p* *ff*

Cres. *ff*

3 *p* Cres.

1 Fin

3488.R.

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