

3<sup>e</sup>

CONCERTO

pour la Clarinette avec Acc<sup>t</sup>

*d'Orchestre ou de Quatuor,*

*dedié à*

S. M. Don Fernando second

*Roi de Portugal,*

PAR

**J. A. CANONGIA,**

*Chevalier de l'Ordre du Christ, Prof<sup>t</sup> du Conservatoire*

*Musical de la Chambre de S. M. très fidèle, F<sup>t</sup> Clarinette de l'Opéra.*

A.V.

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2 5<sup>e</sup> CONCERTO pour la Clarinette  
avec Orchestre par J. A. CANONGIA.

CLARINETTE PRINCIPALE en Sib.

All<sup>o</sup> ma<sup>e</sup>stoso.

25 25 Solo

*f* *Cres:*

*ff* *p*

*pp* *Cres:*

*f*

*pp* *Cres:* *pp*

*Cres:*

*f*

*p* *Ritard:*

*p*

*Cres:* *f* *p*



The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of one flat. The music consists of a single melodic line with various rhythmic values and slurs. Dynamic markings include *p* (piano) and *f* (forte). A *Cres:* (crescendo) marking is present on the sixth staff. A double bar line with the number 15 is located on the eighth staff. Trills are marked with *tr*. The score concludes with a final measure marked with a *1*.



CLARINETTE PRINCIPALE en Si $\flat$ .

The musical score consists of ten staves of handwritten notation for a Clarinet Principal in B-flat. The music is written in a single system with a key signature of one flat (B-flat) and a 7/8 time signature. The notation includes various rhythmic patterns, slurs, and articulations. Dynamics are indicated by *pp*, *f*, and *p*. Crescendos are marked with *Cres.* and hairpins. Trills are marked with *tr*. The score concludes with the number *f* S. 950. and a final *p* dynamic marking.



CLARINETTE PRINCIPALE en Sib.

Ritard:

p Cres: f p

tr

p Cres:

tr tr tr tr 6 trw 8



CLARINETTE PRINCIPALE en Si b.

Andantino.

3

*p*

*sf*

*p*

Cres:

Dim:

*f*

*p*

Cres:

Dim:

*p*

Cres:

Cres:

3

*p*

*sf*

*p*

Cres:

Dim:

*f*

Dim:

*p*

Più mosso.

Dim:

Subito.

All<sup>o</sup>

3

*pp*

*p*



CLARINETTE PRINCIPALE en Sib.

The musical score is written for Clarinet Principal in B-flat major. It consists of 14 staves of music. The key signature has one flat (B-flat), and the time signature is common time (C). The score includes various dynamics and performance instructions:

- Staff 1: *p*
- Staff 2: *p*, *f*
- Staff 3: *p*
- Staff 4: *f*, *p*
- Staff 5: *f*
- Staff 6: *pp*
- Staff 7: *f*
- Staff 8: *p*
- Staff 9: *Cresc.*, *f*
- Staff 10: *ff*
- Staff 11: *Dim*, *ritard.*, *ad lib.*, *p*
- Staff 12: *p*, *f*



CLARINETTE PRINCIPALE en Si b.

The musical score consists of ten staves of music, all in treble clef and B-flat major. The first staff begins with a piano (*p*) dynamic. The second staff features a forte (*f*) dynamic. The third staff starts with a piano (*p*) dynamic. The fourth staff includes a *p* dynamic. The fifth staff has a *pp* dynamic. The sixth staff includes a *pp* dynamic. The seventh staff features a forte (*f*) dynamic. The eighth staff includes a piano (*p*) dynamic and a *Cres:* marking. The ninth staff features a forte (*f*) dynamic. The tenth staff concludes the piece with various articulations and dynamics.







2 3<sup>e</sup>. CONCERTO pour la Clarinette  
avec Orchestre par J. A. CANONGIA.

1<sup>er</sup> VIOLON.

*Tutti.*  
All<sup>o</sup> ma<sup>e</sup>stoso.

*p* *f*  
*p* *Cres:*  
*Cres:*  
*ff*  
*p*  
*f*  
*Dim:* *p* *Cres:*  
*f* *ff* *Solo.* *p*  
*Cres:* *p*



Musical staff 1: Treble clef, key signature of two flats (B-flat, E-flat), 7/8 time signature. The staff contains a melodic line with various note values and rests. Dynamics include *pp* and *Cres:*.

Musical staff 2: Treble clef, key signature of two flats, 7/8 time signature. It features a dense, fast-moving passage marked **Tutti.** with a dynamic of *f*. This is followed by a section marked **Solo.** with a dynamic of *p*.

Musical staff 3: Treble clef, key signature of two flats, 7/8 time signature. The staff contains a melodic line with various note values and rests. Dynamics include *pp* and *Cres:*.

Musical staff 4: Treble clef, key signature of two flats, 7/8 time signature. The staff contains a melodic line with various note values and rests. Dynamics include *pp* and *Cres:*.

Musical staff 5: Treble clef, key signature of two flats, 7/8 time signature. The staff contains a melodic line with various note values and rests. Dynamics include *Pizz:*, *ad lib: p*, and *Arco.* with a second ending bracket.

Musical staff 6: Treble clef, key signature of two flats, 7/8 time signature. The staff contains a melodic line with various note values and rests. Dynamics include *p* and *Cres:*.

Musical staff 7: Treble clef, key signature of two flats, 7/8 time signature. It features a dense, fast-moving passage marked **Tutti.** with a dynamic of *f*. This is followed by a section marked **Solo.** with a dynamic of *p*. A dynamic of *ff* is also present.

Musical staff 8: Treble clef, key signature of two flats, 7/8 time signature. The staff contains a melodic line with various note values and rests. Dynamics include *Pizz:*.

Musical staff 9: Treble clef, key signature of two flats, 7/8 time signature. The staff contains a melodic line with various note values and rests. Dynamics include *Arco.* and *p*.

Musical staff 10: Treble clef, key signature of two flats, 7/8 time signature. The staff contains a melodic line with various note values and rests. Dynamics include *p* and *Cres:*.



1<sup>er</sup> VIOLON

The musical score for the first violin part consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 7/8. The score includes various dynamics and performance instructions:

- Staff 1: **Cres:** (Crescendo)
- Staff 2: **Cres:** (Crescendo)
- Staff 3: **Dim:** (Diminuendo), **p** (piano), **Cres:** (Crescendo)
- Staff 4: **f** (forte), **ff** (fortissimo)
- Staff 5: **Solo.** (Solo), **p** (piano), **Cres:** (Crescendo), **p** (piano)
- Staff 6: **pp** (pianissimo), **v** (accents)
- Staff 7: **Tutti.** (Tutti), **f** (forte), **Cres:** (Crescendo)
- Staff 8: **Solo.** (Solo), **p** (piano)
- Staff 9: **pp** (pianissimo), **Cres:** (Crescendo), **pp** (pianissimo), **Cres:** (Crescendo)
- Staff 10: **f** (forte), **ff** (fortissimo)
- Staff 11: **p** (piano)



1.<sup>er</sup> VIOLON .

*pp*

*Pizz:* *Arco.*  
*ad lib: p*

*Tutti.*  
*p* *Cres:* *f*

*tr* *Solo.*  
*ff* *p*

*Pizz:* *Arco.*

*p*

*Cres:* *Cres:*

*Tutti.*  
*f*

*p*

*Cres:* *f* *ff*

S. 950.



Andantino. **Tutti.**  
pp Cres: p

**Solo.**  
p

p Cres: f Dim:

p

Cres: Dim: p Cres:

Cres: f

**Tutti.** Solo.  
pp Cres: p p

p Cres: f Dim:



*p*

*Cres:* *Dim:*

*Più mosso.* *Smorz:* *Pizz:*

*Tutti.* *Arco.* *f* *Cres:*

*ff* *Subito.* *All<sup>o</sup>* *Solo.* *p*

*f* *Tutti.* *f*

*Solo.* *p*

*pp* 2



First musical staff, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music consists of eighth notes in a rhythmic pattern. A dynamic marking of *p* (piano) is placed below the first measure.

Second musical staff, continuing the eighth-note pattern. A dynamic marking of *pp* (pianissimo) is placed below the fourth measure. The staff ends with two accents (>) over the final notes.

Third musical staff, featuring a mix of eighth and sixteenth notes. A dynamic marking of *p* is placed below the fifth measure, followed by a crescendo marking *Cres:* and a dynamic marking of *f* (forte) below the eighth measure.

Fourth musical staff, continuing with eighth notes. Two accents (>) are placed over the eighth and tenth measures.

Fifth musical staff, starting with a dynamic marking of *f* below the first measure. A second ending bracket with a '2' above it spans the first two measures. A dynamic marking of *p* is placed below the fifth measure. The word *ad lib:* is written above the staff between the first and second measures.

Sixth musical staff, consisting of eighth notes. A dynamic marking of *p* is placed below the final measure.

Seventh musical staff, featuring a mix of eighth and sixteenth notes. A dynamic marking of *f* is placed below the first measure. The word *Tutti.* is written above the staff between the fourth and fifth measures. A dynamic marking of *f* is placed below the fifth measure.

Eighth musical staff, featuring a mix of eighth and sixteenth notes. A dynamic marking of *p* is placed below the fifth measure. The word *Solo.* is written above the staff between the fifth and sixth measures.

Ninth musical staff, consisting of eighth notes. A dynamic marking of *pp* is placed below the eighth measure. A second ending bracket with a '2' above it spans the final two measures.

Tenth musical staff, consisting of eighth notes. A dynamic marking of *p* is placed below the first measure.



1<sup>er</sup> VIOLON.

ppp

p Cres: f

f ad lib:

f

Tutti.

Solo.

p Cres: f p Cres:

Cres: f

Tutti.

ff



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2<sup>d</sup> VIOLON.

All<sup>o</sup> maëstoso. **Tutti.**

*p* *f* *f* *ff* *p* *f* *Dim:* *p* *Cres:* *f* *Solo.* *ff* *p* *Cres:* *pp* *Tutti.* *f* *Solo.* *p* *Cres:* *pp* *Cres:* *pp* *Cres:* *pp* *Cres:* *pp* *Pizz:*



2 **Arco.**  
*ad lib:*

**Tutti.**  
*p* **Cres:** *f* **Pizz:**

**Solo.** *p* **Pizz:**

*arco.* 1

**Cres.** *p*

**Tutti.** *f*

**Cres:** *p* **Cres.**

*f* **Solo.** *pp* *f* *p*

**Cres:** *p*

**Tutti.** *pp* **Cres:** *f*

**Solo.** *p*



2<sup>d</sup> VIOLON.

pp Cres: pp Cres:

p

pp

Pizz.

2 Arco.

ad lib: p

p Cres. f Tutti. ff

p Solo. Pizz.

arco

p Cres.

Tutti. f

p Cres:

f ff



2<sup>d</sup> VIOLON.

**Tutti.**  
Andantino. 



**Tutti.**  **Solo.**





2<sup>d</sup> VIOLON.

Più mosso.

Tutti.

All<sup>o</sup> Solo.

Tutti.

Solo.



2<sup>d</sup> VIOLON.



ad lib:



Tutti.



Solo.



pp





2<sup>d</sup> VIOLON.

First staff of music, treble clef, key signature of two flats. It begins with a series of eighth notes and rests, followed by a melodic line starting with a half note. A dynamic marking of *pp* is placed below the staff.

Second staff of music, treble clef, key signature of two flats. It continues the melodic line with eighth notes and rests. Dynamic markings include *p*, *Cres:*, and *f*.

Third staff of music, treble clef, key signature of two flats. It features a series of eighth notes and rests, with some notes beamed together.

Fourth staff of music, treble clef, key signature of two flats. It contains a series of eighth notes and rests, with a second ending bracket labeled '2' above a measure. Dynamic markings include *f*, *ad lib:*, and *p*.

Fifth staff of music, treble clef, key signature of two flats. It continues with eighth notes and rests. A dynamic marking of *p* is placed below the staff.

Sixth staff of music, treble clef, key signature of two flats. It features a series of eighth notes and rests. A dynamic marking of *f* is placed below the staff. The word *Tutti.* is written above the staff.

Seventh staff of music, treble clef, key signature of two flats. It features a series of eighth notes and rests. A dynamic marking of *p* is placed below the staff. The word *Solo.* is written above the staff.

Eighth staff of music, treble clef, key signature of two flats. It features a series of eighth notes and rests. Dynamic markings include *p*, *Cres:*, *f*, *p*, and *Cres:*.

Ninth staff of music, treble clef, key signature of two flats. It features a series of eighth notes and rests. Dynamic markings include *f*, *Cres:*, and *f*.

Tenth staff of music, treble clef, key signature of two flats. It features a series of eighth notes and rests. Dynamic markings include *ff* and *Tutti.*



3<sup>e</sup> CONCERTO pour la Clarinette  
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ALTO.

*Tutti.*  
All<sup>o</sup> ma<sup>e</sup>stoso. *p*

*f*

*f* *ff* *p*

*f*

*Dim:* *p* *Cres:* *Solo.* *p* *Cres:*

*p* *pp*

*Tutti.* *Solo.* *Cres:* *f* *p* *pp*

*Cres:* *ppp* *Cres:*

*Pizz:* *ad lib:* *2* *Arco.*

*Tutti.* *p* *Cres:* *f* *Cres:* *ff*

S. 950.



ALTO.

**Solo.**  
*p*

**Tutti.**  
*f* **Cres:** *ff* **Dim:**

**Solo:**  
*p*

**Tutti.**  
*f* **Solo.**  
*p*

**Arco.**  
*pp* **Cres:** *pp* **Cres:** *p*

**Pizz:** **ad lib:** *p*

**Tutti.**  
*pp* **Cres:** *f* **Cres: ff** **Solo.**  
*p*



The musical score is written for an Alto voice part. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/8 time signature. The music is divided into several sections:

- First Section:** Starts with a piano (*p*) dynamic, followed by a crescendo (*Cres:*) leading to a forte (*f*) dynamic. It concludes with a *Tutti* marking and a fortissimo (*ff*) dynamic.
- Second Section:** Marked *Andantino*, it begins with a pianissimo (*pp*) dynamic and a *Tutti* marking. It features a *Solo* section with a piano (*p*) dynamic, followed by a crescendo (*Cres:*) to a forte (*f*) dynamic.
- Third Section:** Continues with a piano (*p*) dynamic, a crescendo (*Cres:*) to a forte (*f*) dynamic, and then a decrescendo (*Dim:*) to a pianissimo (*pp*) dynamic. It ends with a *Tutti* marking.
- Fourth Section:** Features a *Solo* section with a piano (*p*) dynamic, followed by a crescendo (*Cres:*) to a forte (*f*) dynamic, and then a decrescendo (*Dim:*) to a piano (*p*) dynamic.
- Fifth Section:** Starts with a piano (*p*) dynamic, a crescendo (*Cres:*) to a forte (*f*) dynamic, and then a decrescendo (*Dim:*) to a piano (*p*) dynamic.
- Sixth Section:** Includes a *Solo* section with a piano (*p*) dynamic, followed by a crescendo (*Cres:*) to a piano (*p*) dynamic, and then a decrescendo (*Dim:*) to a piano (*p*) dynamic.
- Seventh Section:** Features a *Solo* section with a piano (*p*) dynamic, followed by a crescendo (*Cres:*) to a piano (*p*) dynamic, and then a decrescendo (*Dim:*) to a piano (*p*) dynamic.
- Eighth Section:** Starts with a piano (*p*) dynamic, a crescendo (*Cres:*) to a piano (*p*) dynamic, and then a decrescendo (*Dim:*) to a piano (*p*) dynamic.
- Ninth Section:** Includes a *Solo* section with a piano (*p*) dynamic, followed by a crescendo (*Cres:*) to a piano (*p*) dynamic, and then a decrescendo (*Dim:*) to a piano (*p*) dynamic.
- Tenth Section:** Features a *Solo* section with a piano (*p*) dynamic, followed by a crescendo (*Cres:*) to a piano (*p*) dynamic, and then a decrescendo (*Dim:*) to a piano (*p*) dynamic.
- Eleventh Section:** Starts with a piano (*p*) dynamic, a crescendo (*Cres:*) to a piano (*p*) dynamic, and then a decrescendo (*Dim:*) to a piano (*p*) dynamic.
- Twelfth Section:** Includes a *Solo* section with a piano (*p*) dynamic, followed by a crescendo (*Cres:*) to a piano (*p*) dynamic, and then a decrescendo (*Dim:*) to a piano (*p*) dynamic.
- Thirteenth Section:** Features a *Solo* section with a piano (*p*) dynamic, followed by a crescendo (*Cres:*) to a piano (*p*) dynamic, and then a decrescendo (*Dim:*) to a piano (*p*) dynamic.



ALTO.

All<sup>o</sup> Solo.

*p* *p*

Tutti.

*f* *f*

Solo.

*p*

*pp* *p*

*pp*

*p* Cres: *f*

*f*

ad lib: *p* *p* *p*

Tutti.

*f* *f*

Solo.

*p*



The musical score consists of ten staves of music in 3/4 time, with a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values, slurs, and dynamic markings. The first staff begins with a fermata and a first ending bracket, followed by a second ending bracket. Dynamics include *pp*, *p*, and *P*. The second staff features a fermata and a first ending bracket. The third staff includes *fp* and *Cres: f*. The fourth staff has a *f* dynamic. The fifth staff starts with a second ending bracket, *ad lib: p*, and *p*. The sixth staff is marked *Tutti.* and *f*. The seventh staff is marked *Solo.* and *p*. The eighth staff includes *p*, *Cres:*, *f*, *p*, and *Cres:*. The ninth staff has *f* and *Cres:*. The tenth staff includes a first ending bracket, *f*, *ff*, and *Tutti.*



3<sup>e</sup> CONCERTO pour la Clarinette  
avec Orchestre par J. A. CANONGIA

BASSE.

*Tutti.*  
All<sup>o</sup> maëstoso. *p*

*tr* *f*

*ff* *p*

*f* *Dim:*

*p* *Cres:* *f*

*Solo.* *ff* *p* *Cres:* *p*

*pp* *Cres:* *f* *Tutti.*

*Solo.* *p* *pp* *Cres:*

*pp* *Cres:*

*Pizz:* *ad lib: arco. p*

*Tutti.* *Cres:* *Solo.* *p*

*f* *ff*

*arco.* *Pizz:*

*arco.* *p*



BASSE.

The musical score for Bass (BASSE.) consists of 12 staves of music. The notation includes various dynamics such as *p*, *f*, *pp*, *ppp*, *fz*, and *ff*, as well as performance instructions like *Cres:*, *Dim:*, *Solo.*, *Tutti.*, *Pizz:*, and *ad lib: arco.*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is two flats (B-flat and E-flat).



BASSE.

arco. *p* *p*

*Cres:* *Cres:* **Tutti.** *f*

*p* *Cres:* *f* *ff*

**Tutti.** **Solo.** *pp* *Cres:* *p*

Andantino.  $\frac{9}{8}$

*p* *Cres:* *f* **Dim:** **Pizz:**

*arco.* *Cres:*

**Dim:** *p* *Cres:* *Cres:* *f* **Tutti.** *pp*

*Cres:* **Solo.** *p*

*p* *Cres:* *f* **Dim:** **Pizz:**

*arco.* *Cres:*

**Dim:** *p* **Più mosso:** **Smorz:**

**Tutti.** **Pizz:** *arco.* *f* *Cres:* *ff*



BASSE.

All<sup>o</sup> Solo. *p*

*f* Tutti. *f*

Solo. *p*

*pp* Pizz: *f*

arco. *pp*

*p* Cres. *f*

*f* ad lib: *p*

Tutti. *f*

Solo. *p*

The musical score is written for a Bass instrument in 6/8 time. It consists of ten staves of music. The first staff begins with a dynamic of *p* and is marked 'Solo.'. The second staff features a dynamic of *f* and is marked 'Tutti.'. The third staff returns to a dynamic of *p* and is marked 'Solo.'. The fourth staff starts with a dynamic of *pp*, includes a 'Pizz:' instruction, and ends with a dynamic of *f*. The fifth staff is marked 'arco.' and starts with a dynamic of *pp*. The sixth staff begins with a dynamic of *p*, includes a 'Cres.' instruction, and ends with a dynamic of *f*. The seventh staff starts with a dynamic of *f* and is marked 'ad lib:'. The eighth staff begins with a dynamic of *p*. The ninth staff features a dynamic of *f* and is marked 'Tutti.'. The final staff returns to a dynamic of *p* and is marked 'Solo.'.



Musical staff 1: Bass clef, key signature of two flats. Dynamics: *pp* (pianissimo), *Pizz:* (pizzicato). Includes a first ending bracket with a '2' above it.

Musical staff 2: Bass clef, key signature of two flats. Dynamics: *pp*. Includes the instruction *arco.* (arco).

Musical staff 3: Bass clef, key signature of two flats. Dynamics: *p*, *Cres:* (crescendo), *f* (forte). Includes accents (>) under several notes.

Musical staff 4: Bass clef, key signature of two flats. Dynamics: *f*. Includes an accent (>) under a note.

Musical staff 5: Bass clef, key signature of two flats. Dynamics: *p*. Includes the instruction *ad lib:* (ad libitum) and a first ending bracket with a '2' above it.

Musical staff 6: Bass clef, key signature of two flats. Dynamics: *p*, *f*, *f*. Includes the instruction *Tutti.* (tutti).

Musical staff 7: Bass clef, key signature of two flats. Dynamics: *p*. Includes the instruction *Solo.* (solo).

Musical staff 8: Bass clef, key signature of two flats. Dynamics: *p*, *Cres:*, *f*, *p*, *Cres:*.

Musical staff 9: Bass clef, key signature of two flats. Dynamics: *f*, *Cres:*, *f*.

Musical staff 10: Bass clef, key signature of two flats. Dynamics: *ff* (fortissimo), *Tutti.* Includes first ending brackets with '1' above them.



3<sup>e</sup> CONCERTO pour la Clarinette

avec Orchestre par J. A. CANONGIA .

1<sup>re</sup> FLÛTE .

All<sup>o</sup> maëstoso.

7

13

14

23

25

26

27

*p* *f* *ff* *Dim:* *Cres:* *tr* *pp* *f* *ff* *p* *f* *ff* *p* *f* *ff*



Andantino.

2 15 5

P Cres:

Più mosso. P

PP f Cres:

All<sup>o</sup> 11

ff f 34 P

12 3 11

ad lib: f 34 P

2 3 11

f ad lib: 3

P

3

Cres: f

ff



3<sup>e</sup> CONCERTO pour la Clarinette  
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2<sup>de</sup> FLÛTE.

All<sup>o</sup> maëstoso.

8  
*f*

3  
*f*

7  
*f*

13  
*p* *Cres:* *f* *ff* *f*

29  
*f* *Cres:* *ff*

26  
*f*

Dim:

*p* *Cres:* *f* *ff*

13 15 59  
*f*

27  
*f*

*p*

*Cres:* *f* *ff*



2<sup>de</sup> FLÛTE

Andantino.

Musical notation for the first system of the 2nd Flute part, starting with Andantino. It features a treble clef, a key signature of two flats, and a 9/8 time signature. The music includes measures 2, 23, and 29. Dynamics include *f* and *ff*, with a *Cres:* marking.

Allegro.

Musical notation for the second system of the 2nd Flute part, starting with Allegro. It features a treble clef, a key signature of two flats, and a 6/8 time signature. The music includes measures 12, 52, and 3. Dynamics include *f* and *ad lib:*.



5<sup>e</sup> CONCERTO pour la Clarinette  
avec Orchestre par J. A. CANONGIA.

1<sup>re</sup> CLARINETTE en Si b.

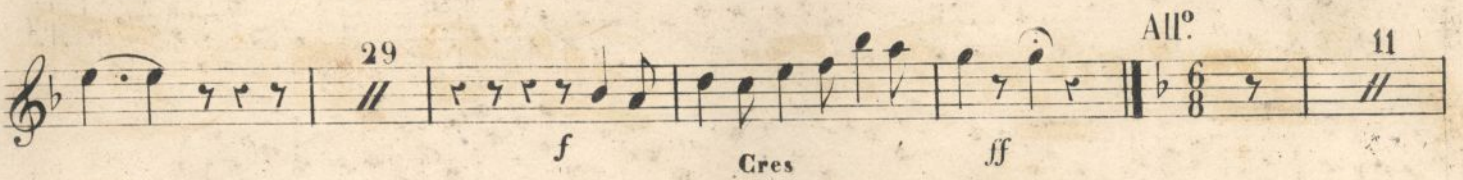
All<sup>o</sup>. maestoso.

*p* *f* *f* *ff* *f* *Dim:* *p* *Cres:* *f* *ff* *13* *f* *Cres:* *f* *f* *Dim:* *p* *Cres:* *f* *ff* *15* *59* *Cres:* *f* *27* *f* *p* *Cres:* *f* *ff*



1<sup>re</sup> CLARINETTE en Sib.


Andantino. 

 29 // *f* *Cres* *ff* 11

 *f*

 57 // *f* 11

ad lib:



 57 // *f* 11

ad lib:

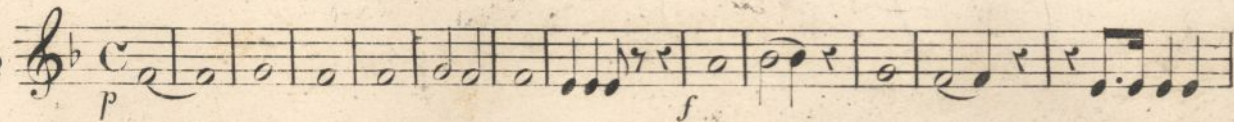
 *f*

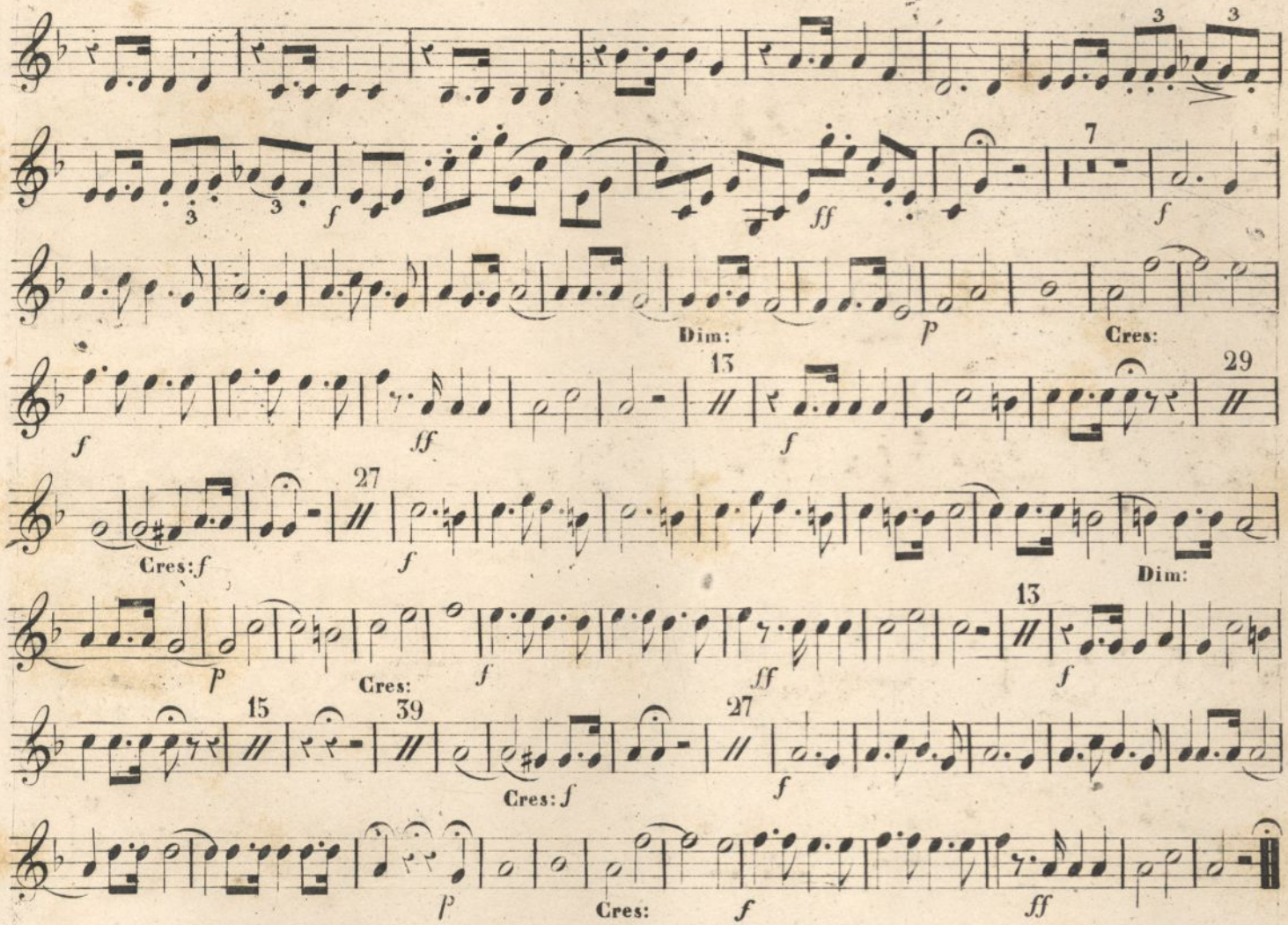
 26 // *f* 1

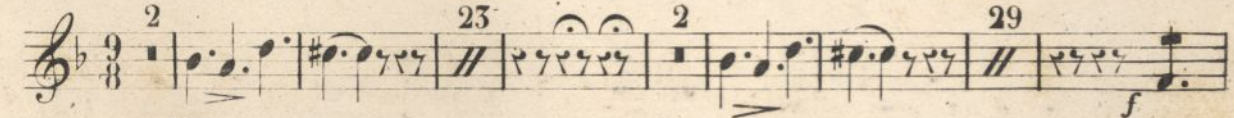
 *ff*

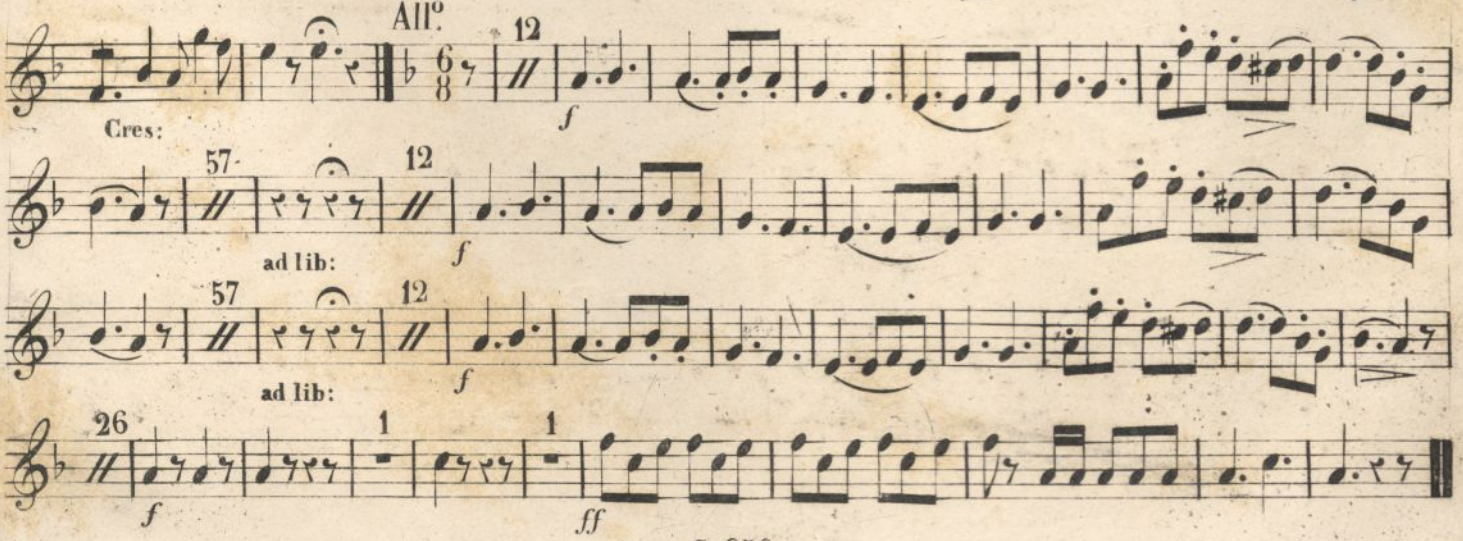


3<sup>e</sup> CONCERTO pour la Clarinette  
avec Orchestre par J. A. CANONGIA. 2<sup>de</sup> CLARINETTE en Sib.

All<sup>o</sup> ma<sup>e</sup>stoso 



Andantino. 





3<sup>e</sup> CONCERTO pour la Clarinette  
avec Orchestre par J. A. CANONGIA .

HAUTBOIS.

All<sup>o</sup> maëstoso.

8 *f*

*ff* 3

*f* *tr* *Dim:*

*p* *Cres:* *f* *ff*

13 *f* *Cres:* *f*

27 *f* *Dim:*

*p* *Cres:* *f* *ff* 15 *f*

14 *f* 39 *Cres:* *f* 46

*p* *Cres:* *f* *ff*



HAUTBOIS.

Andantino.

2 4 17 2

4 21

All.<sup>o</sup> 11 6 8

f Cres: ff f

33 p

12 3 f ad lib:

11 f ad lib:

33 p

12 3 11 f f

ad lib: 14 f

2 1 f Cres: f

1 ff



3<sup>e</sup> CONCERTO pour la Clarinette.  
avec Orchestre par J. A. CANONCIA.

CORS en Mi $\flat$ .

All<sup>o</sup> ma $\grave{e}$ stoso.

8  
*f*

à 2.

7  
*ff* *f*

13  
*p* *Cresc:* *f* *ff*

29  
*f* *CORS en Si $\flat$ .* *Cresc:* *f* *p*

13

4  
*p* *Cresc:* *f*

15  
*ff* *f*

39  
*CORS en Mi $\flat$ .* *Cresc:* *f* *p*

7

13

1  
*p* *Cresc:* *f* *ff*

4



CORS en Mi $\flat$ .

Andantino.

2 8 13 2

Dim:

8 19

Dim: *f* Cres:

All<sup>o</sup> 12 1

*ff* *f*

4 35 7

*pp* *p* *f*

3 12 1

ad lib: *f*

4 35 7

*pp* *p* *f*

3 12 1

ad lib: *f*

4 6 2

*pp* *f* *f*

1

Cres: *f*

1

*ff*



3<sup>e</sup> CONCERTO pour la Clarinette

avec Orchestre par J. A. CANONGIA.

TROMBONNE.

All<sup>o</sup> ma<sup>e</sup>stoso.

8  
f  
7  
1  
Cres: f ff  
Dim: 15  
29  
Cres: f  
27  
1  
Dim: 13  
Cres: f ff  
15 39 27  
f  
Cres: f  
2  
Cres: f ff

Andantino.

9  
8  
p  
Cres.  
29  
f  
Cres: ff  
All<sup>o</sup> 12  
f  
P  
Cres:  
57  
12  
ad lib: f  
57  
12  
ad lib:  
26  
f  
1  
1  
ff



TIMBALLE.

En Sib et en Mib.

All<sup>o</sup> ma<sup>e</sup>stoso.

Musical score for the first section of the Timbales part, marked *All<sup>o</sup> ma<sup>e</sup>stoso*. The score consists of ten staves of music in bass clef with a key signature of two flats (B-flat and E-flat). The time signature is common time (C). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *ff* (fortissimo). Measure numbers 8, 7, 13, 31, 27, 15, 15, 41, 27, and 3 are indicated above the staves. The section concludes with a double bar line.

Andantino.

Musical score for the second section of the Timbales part, marked *Andantino*. The score consists of ten staves of music in bass clef with a key signature of two flats. The time signature changes to 9/8. The music features a steady eighth-note pattern. Dynamic markings include *ff* (fortissimo) and *f* (forte). Measure numbers 27, 35, 12, 2, 57, 12, 57, 12, 2, and 26 are indicated above the staves. The section includes markings for *ad lib:* (ad libitum) and concludes with a double bar line.



3<sup>e</sup> CONCERTO pour la Clarinette

avec Orchestre par J. A. CANONGIA.

BASSONS.

*Tutti.*  
All<sup>o</sup> maestoso.

The musical score is written for Bassoons and consists of ten staves. The first staff begins with the tempo marking 'All<sup>o</sup> maestoso' and the dynamic 'p'. The second staff includes a trill ('tr') and a forte ('f') dynamic. The third staff features a forte ('f') dynamic and a fermata. The fourth staff is a grand staff with piano ('p') and forte ('f') dynamics. The fifth staff includes a piano ('p') dynamic and a 'Dim:' (diminuendo) marking. The sixth staff features a piano ('p') dynamic and a 'Cres:' (crescendo) marking. The seventh staff includes a piano ('p') dynamic and a 'Cres:' marking. The eighth staff features a piano ('p') dynamic and a 'Cres:' marking. The ninth staff includes a piano ('p') dynamic and a 'Cres:' marking. The tenth staff features a piano ('p') dynamic and a 'Cres:' marking. Measure numbers 7, 13, 19, and 21 are indicated throughout the score.



BASSONS.

3

*p*

25

*p*

*f*

*p*

Cres:

19

*f*

*p*

Cres:

*f*

*ff*

Andantino.  $\frac{9}{8}$

*p*

Cres:

9

*p*

Cres:

4

6

15

*f*

Cres:

*ff*

All<sup>o</sup>  $\frac{6}{8}$

12

*f*

52

3

12

*f*

ad lib:

52

*f*

3

12

14

ad lib:

*f*

2

1

Cres:

*f*

1

*ff*



5<sup>e</sup> CONCERTO pour la Clarinette.

avec Orchestre par J. A. CANONGIA.

TROMPETTES en Si b.

All<sup>o</sup> ma<sup>e</sup>stoso.

Andantino.

S. 950.