

Clarinet in E $\flat$

Symphony n°10 in F# Major Op.50 - "The Giant"

I. Largo, meno mosso e con gravita

FELIPE B. BRANDES

(Pour Ms. Ana Laura B. Bellei)

Largo $\text{♩} = 40$

7

12

18

24

31

38

55

rit. *a tempo*

2

2

3

3

13

5

mf

Largo $\text{♩} = 40$

[illegible]

77 *rit.* *a tempo*



83

3

90

110

mf

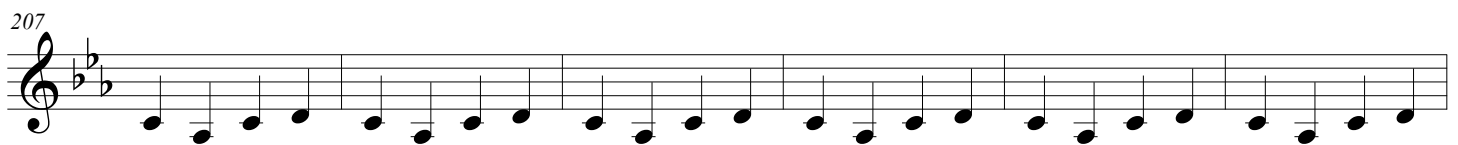
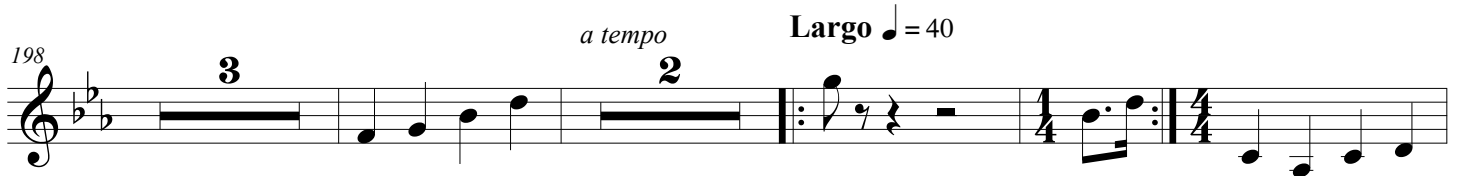
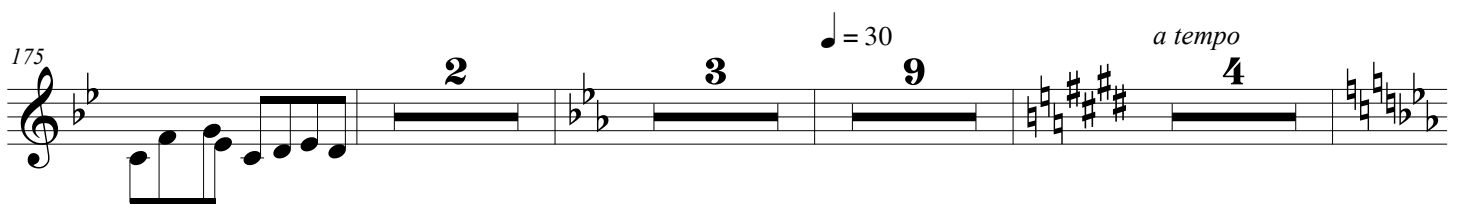
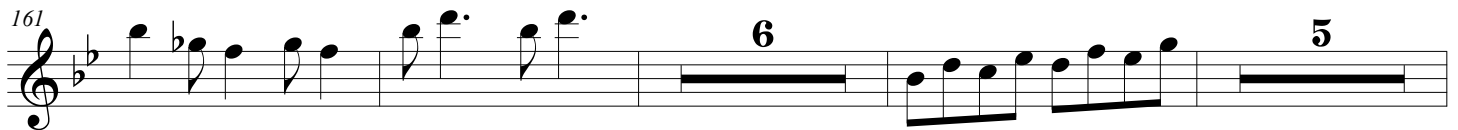
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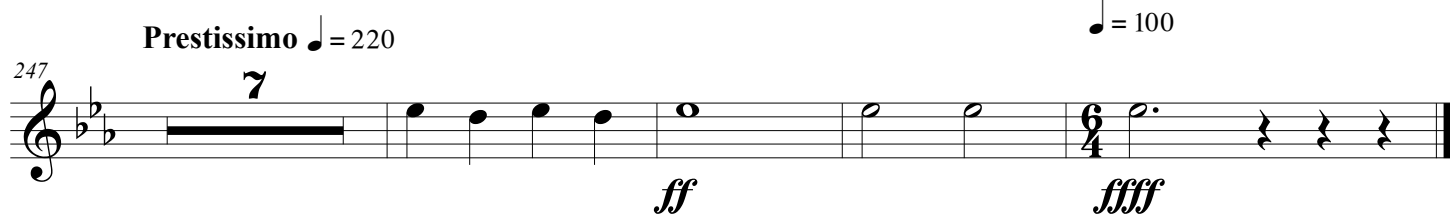
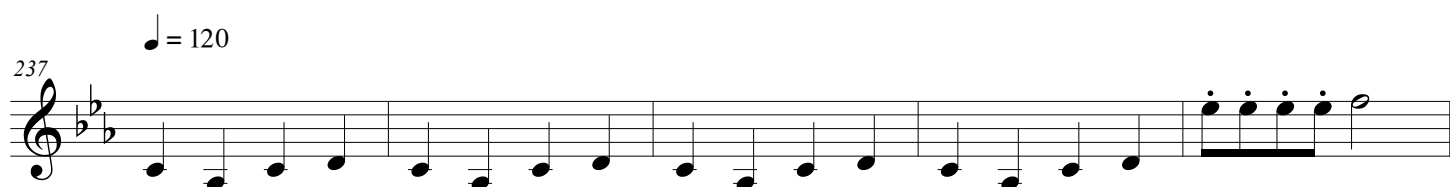
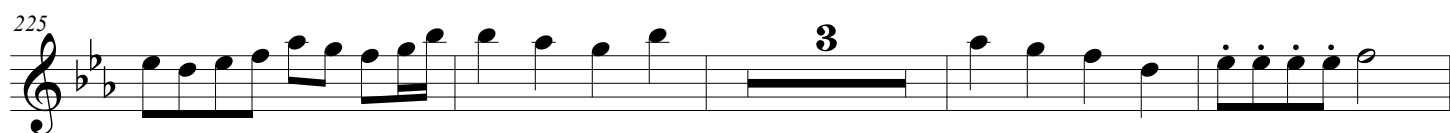
134 *a tempo*

4

141 *a tempo*

The musical score for measures 141-148 of 'The Swan' by Camille Saint-Saëns is written for a single melodic line in treble clef. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 3/4. Measure 141 begins with a triplet of eighth notes (B-flat, A, G) marked with a '3' above them. The tempo is marked 'a tempo' above the staff. The melody continues with various note values and rests, including a half note in measure 142 and a quarter note in measure 143. The score ends with a double bar line in measure 148.





Clarinet in E♭

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II. Purgatorio

FELIPE B. BRANDES

Adagio con brio ♩ = 60

Adagio con brio ♩ = 60

60 

119

2 3 2 11

139

2 34 10

$\text{♩} = 60$

a tempo *rit.*

f

187 *a tempo* *rit.* $\text{♩} = 60$ *a tempo* *rit.* ***f***

The score for measures 187-192 is written on a single staff. Measure 187 begins with a treble clef and a key signature of two flats (B-flat and E-flat). It contains a series of eighth notes, mostly beamed in pairs. Measure 188 is a whole rest. Measure 189 starts with a half note G4, followed by a half note F4. Measure 190 is a whole note G4. Measure 191 is a whole rest. Measure 192 begins with a half note G4, followed by a half note F4. The tempo markings *a tempo* and *rit.* (ritardando) are placed above the staff. A metronome marking of 60 is shown above measure 189. A dynamic marking of ***f*** (forte) is placed below measure 190.

202

accel.

fff

3

3

3

fff

a tempo

7

9

[illegible]

289 *a tempo* **Largo** ♩ = 40

ffff *mf* *mp*

304

12 37 3 8

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III. Serenade-Fantasie

FELIPE B. BRANDES

Largo (alla G. Mahler) = 40

Largo (alla G. Mahler) ♩ = 40

ff

10

19

4

3

4

41

mf

45

mf

52

2

59

2

9

73

rit.

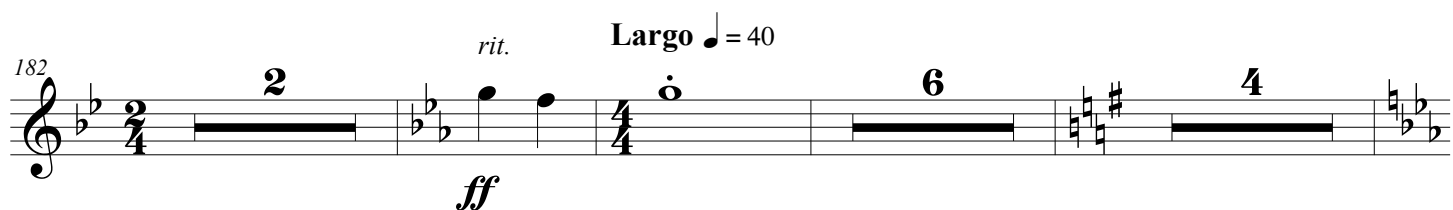
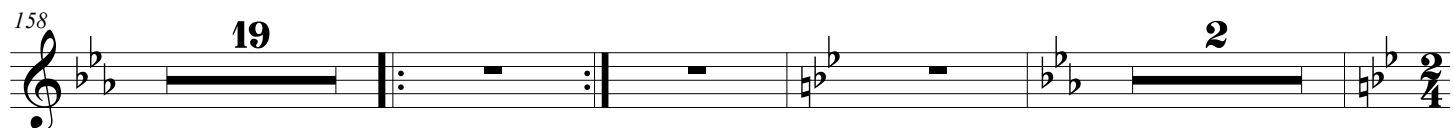
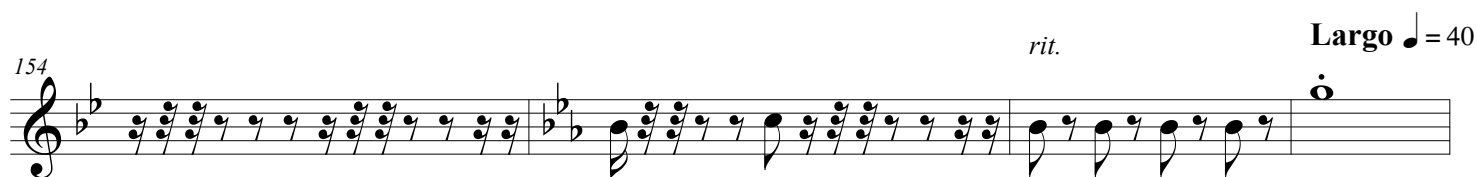
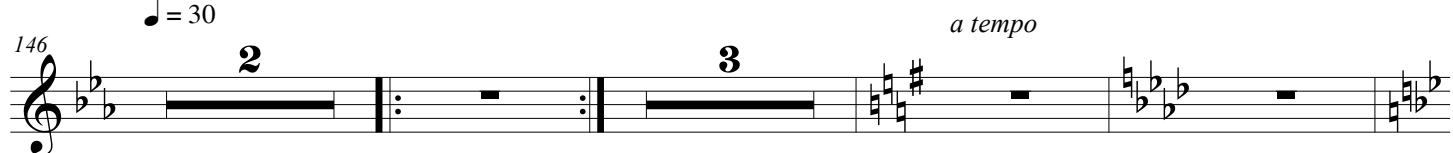
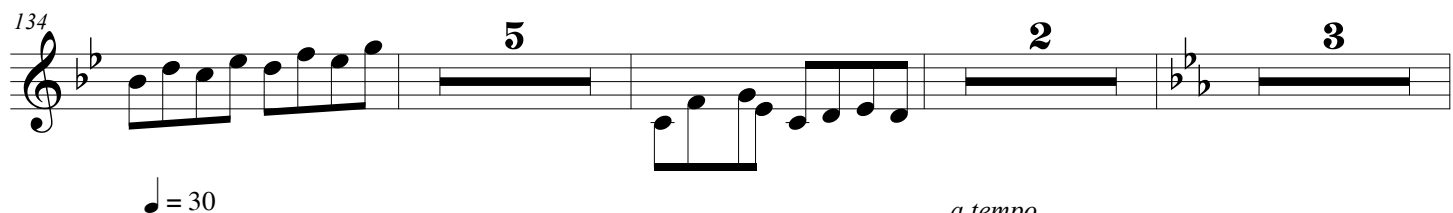
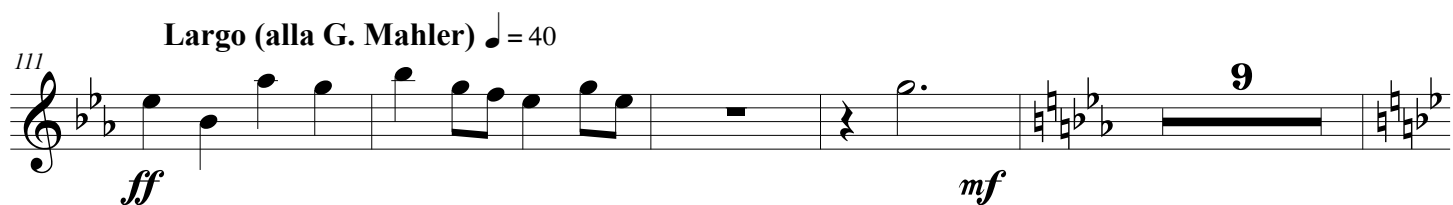
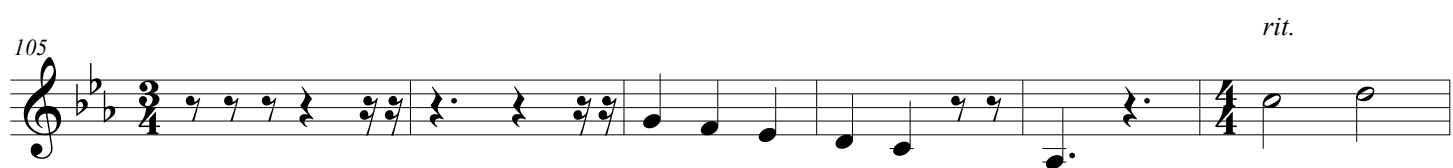
Tempo ♩ = 40

♩ = 60

7

Largo ♩ = 40

93



196 **3** *mf*

201 **9** **4**

218 **5**

225 **3** **3** **3** **3**

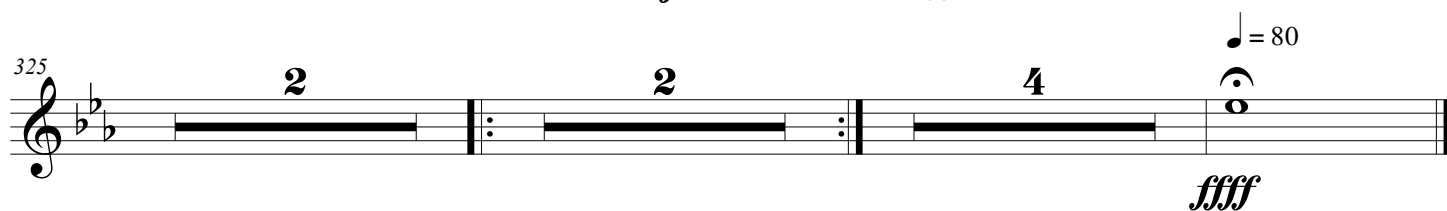
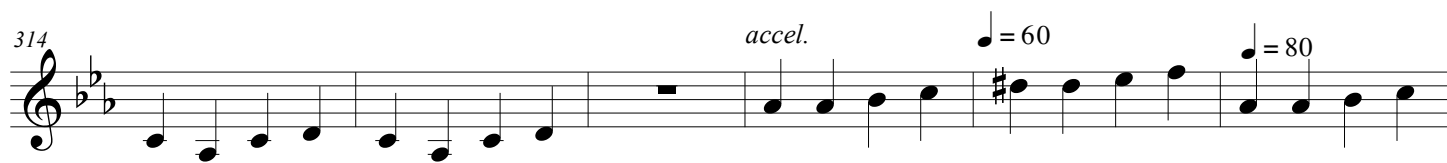
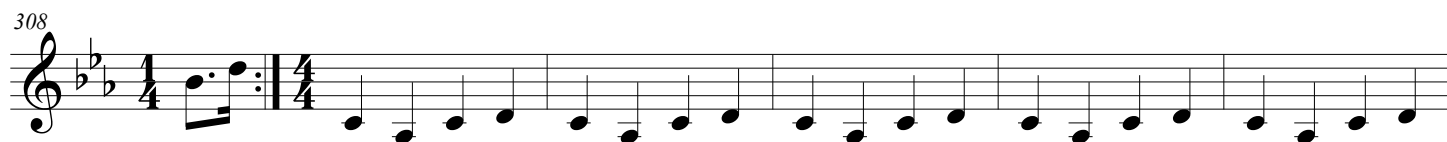
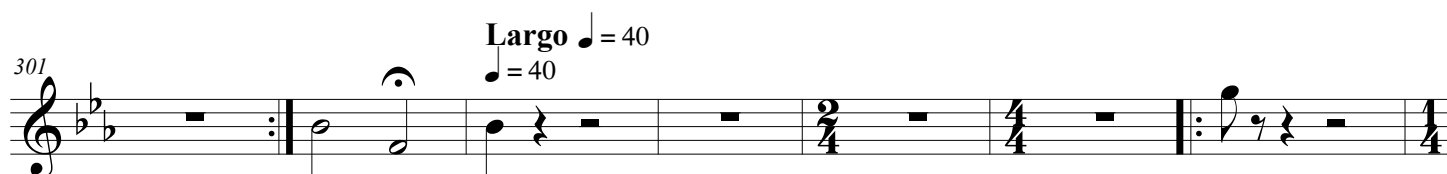
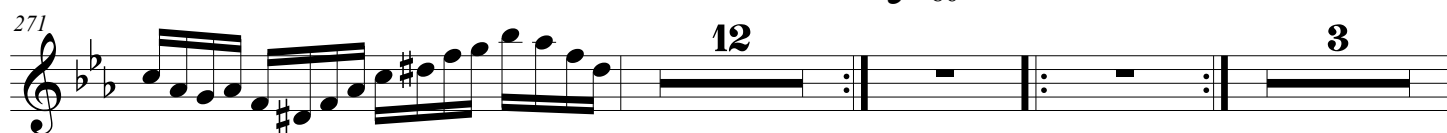
228 **3** **3** **3** **3** **3** **3** **7**

237 **4** *ff* $\text{♩} = 80$

244 $\text{♩} = 40$ *ffff* *mf* **9** $\text{♩} = 60$ *accel.* $\text{♩} = 80$ *rit.* $\text{♩} = 30$ **2**

259 **3** *a tempo*

265 *rit.* **Largo** $\text{♩} = 40$ $\text{♩} = 100$ **3**

$\text{♩} = 80$ 

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IV. The Giant Apotheosis

FELIPE B. BRANDES

Largo $\text{♩} = 40$

5

3

12

a tempo

2

6

24

7

2

35

mf

3

3

2

40

5

4

8

59

4

mf

3

3

65

3

3

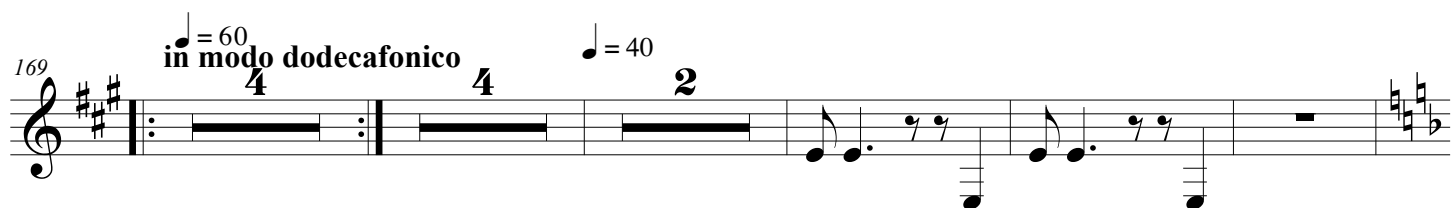
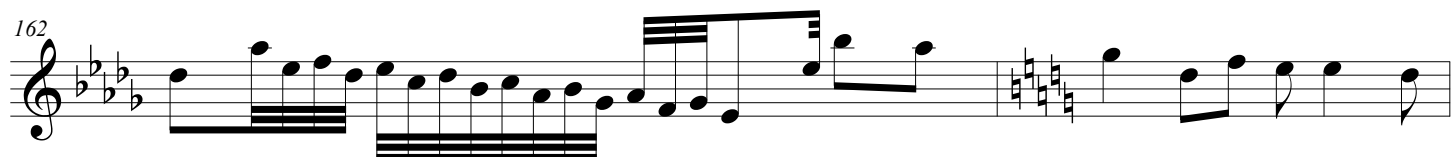
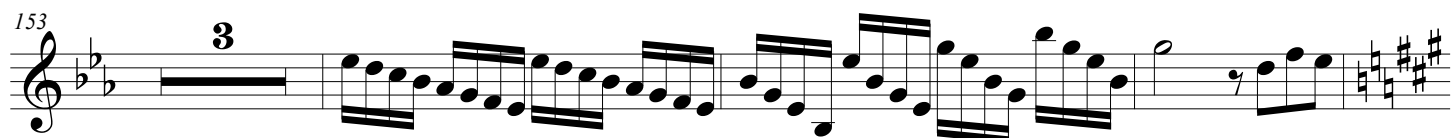
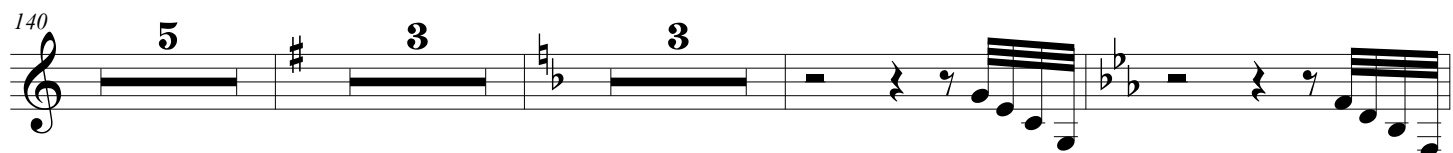
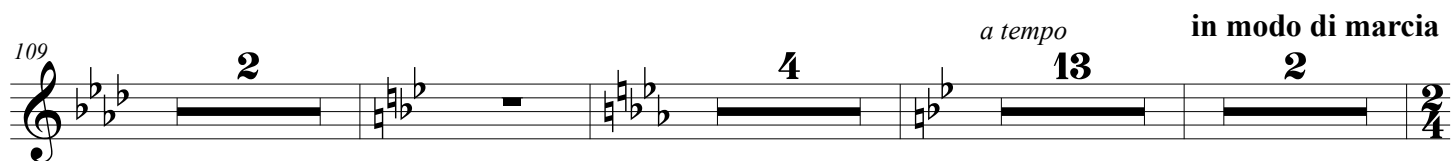
3

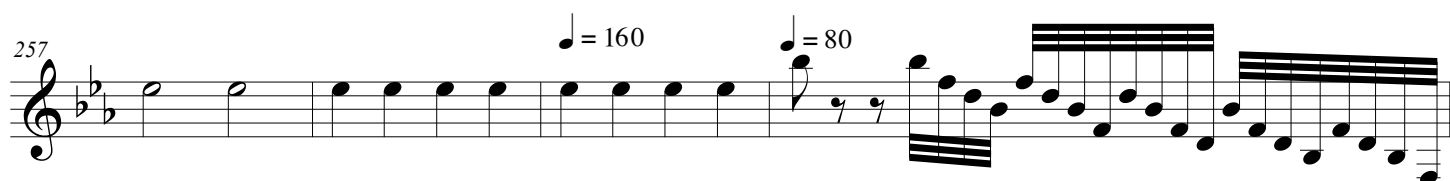
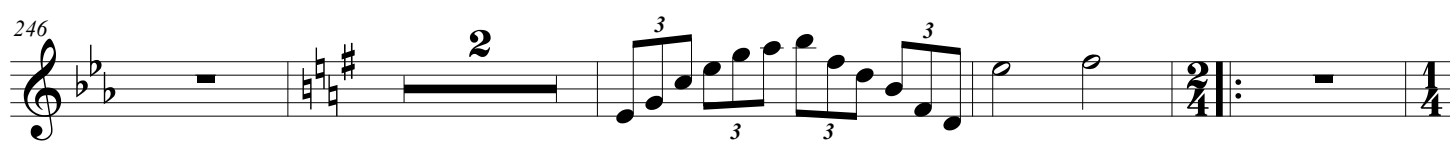
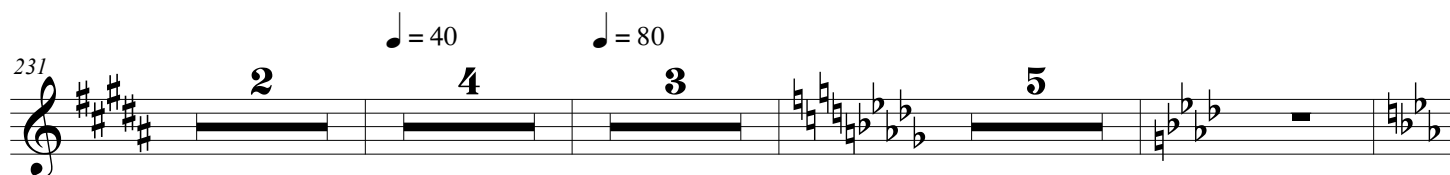
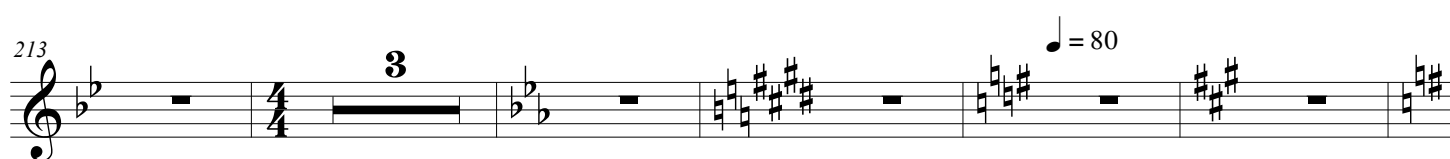
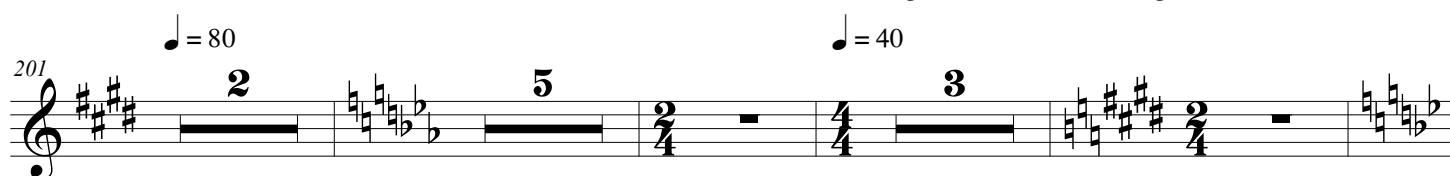
3

4

71

2





261

2

264

Musical notation for measures 264-265. Measure 264 begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. Measure 265 continues the melody and ends with a double bar line and a key signature change to one sharp (F#).

266



268

Example 10-12

271

$\text{♩} = 40$

7

2/4

282

$\text{♩} = 80$

16

$\text{♩} = 60$

4

$\text{♩} = 40$

2

305

4 3 18

mf

331

80 40 60

ff

337 

Symphony n°10 in F# Major "The Giant" Op.50

5

343

rit.

$\text{♩} = 120$

fff