

Fuchs. Vesperæ.

Johann Nepomuk

Fuchs

Vesperæ Solennes

in Honorem Conceptionis B:M:V

(A-Ed G 132)

*S, A, T, B (solo), S, A, T, B (coro), fl, 2 cl (B $\flat$ /C), fag,
2 cor (E $\flat$ /F/G/B $\flat$), 2 clno (B $\flat$), timp (B $\flat$ -F), 2 vl, vla, b, org*

Clarinetto II in B $\flat$ /C



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 [edition-esser-skala/fuchs-vesperae-A-Ed-G-132](https://github.com/edition-esser-skala/fuchs-vesperae-A-Ed-G-132)
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1 Dixit Dominus

Clarinetto II
in B $\flat$

Allegro

6

13

21

28

39

48

55

76

Più allegro
15

2 Laudate pueri

Allegro moderato

cl 2 (C)

The musical score is written for Clarinet 2 (C) in G major (one sharp) and 3/4 time. It consists of ten staves of music. The tempo is marked 'Allegro moderato'. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics range from piano (p) to forte (f), with some passages marked 'fp' (fortissimo piano). There are also numerical markings above some staves, possibly indicating fingerings or measures. The score ends with a double bar line and a fermata over the final note.

10

20

35

55

65

76

96

107

f

p

fp

f

p

f

6

5

5

3 Lætatus sum

Allegretto

Allegretto

cl 2 (B♭)

7

13

19

26

36

44

50

57

4 Nisi Dominus

Moderato

cl 2 (B♭)

f *p*

11 *cresc.* *f* *p* *f*

21

31 2

44 9 17 *p* *f*

78

90 3 *f*

102 4

116 *p*

The musical score is written for Clarinet 2 in B-flat. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Moderato'. The score is divided into nine staves, each starting with a measure number. The first staff starts with a forte (f) dynamic and a piano (p) dynamic. The second staff includes a crescendo (cresc.) and a forte (f) dynamic. The third staff has a piano (p) dynamic. The fourth staff has a forte (f) dynamic. The fifth staff has a piano (p) dynamic. The sixth staff has a forte (f) dynamic. The seventh staff has a piano (p) dynamic. The eighth staff has a forte (f) dynamic. The ninth staff has a piano (p) dynamic. The score includes various musical notations such as notes, rests, slurs, and repeat signs.

5 Lauda Ierusalem

Allegro

 $cl\ 2\ (C)$ **f**

7

14

20

2

5

32

 f

39

7

Z

p

 f

55

p

 f

62

3

71

6 Magnificat

Adagio

cl 2 (B♭)

f *f* *p*

Allegro

7

15

22

14

f

42

50

11

66

f

73

80

p

The musical score for Magnificat, part for Clarinet 2 (B♭), is presented in two sections: Adagio and Allegro. The Adagio section begins at measure 1 and concludes at measure 21. It features a series of notes and rests, with dynamics of *f* (forte) and *p* (piano). The Allegro section starts at measure 22 and ends at measure 80. This section is characterized by a faster tempo and includes various musical notations such as notes, rests, and dynamics. A rehearsal mark labeled '14' is placed above the staff at measure 22. The score is written for Clarinet 2 (B♭) and includes measure numbers 7, 15, 22, 42, 50, 66, 73, and 80.

