

Danse Macabre

(for Clarinet Quartet)

Camille Saint-Saëns
Transc. Kenneth Abeling

MIDNIGHT
Mouvement modere de Valse
♩ = 210

Clarinet 1 in B \flat
Clarinet 2 in B \flat
Clarinet 3 in B \flat
Bass Clarinet in B \flat

Musical score for measures 1-12. The score is for a Clarinet Quartet (Cl. 1, Cl. 2, Cl. 3, and Bass Clarinet). The key signature is one flat (B \flat), and the time signature is 3/4. The tempo is marked 'MIDNIGHT' and 'Mouvement modere de Valse' with a quarter note equal to 210. The dynamics range from *mp* to *pp*. The music features a melodic line in the upper parts and a more rhythmic line in the lower parts.

13 18

Cl. 1
Cl. 2
Cl. 3
B. Cl.

Musical score for measures 13-32. The score continues from the previous system. The dynamics are marked *mp* and *pp*. The music features a melodic line in the upper parts and a more rhythmic line in the lower parts.

24 33

Cl. 1
Cl. 2
Cl. 3
B. Cl.

Musical score for measures 24-33. The score continues from the previous system. The dynamics are marked *f* and *mp*. The music features a melodic line in the upper parts and a more rhythmic line in the lower parts.

34

Cl. 1
Cl. 2
Cl. 3
B. Cl.

Musical score for measures 34-43. The score continues from the previous system. The dynamics are marked *f* and *mp*. The music features a melodic line in the upper parts and a more rhythmic line in the lower parts.

2

41

Cl.1 *mp*

Cl.2 *mp* 3 3

Cl.3 *mp*

B. Cl.

50

48

Cl.1 *f*

Cl.2 *mp*

Cl.3 *mp*

B. Cl.

65

57

Cl.1 *mp*

Cl.2 *mp*

Cl.3

B. Cl.

66

Cl.1 *mf*

Cl.2 *f*

Cl.3 *mf*

B. Cl. *mf*

Cl.1 *mp*

Cl.2 *mp*

Cl.3 *p*

B. Cl. *p*

85

Cl.1 *mf*

Cl.2 *mf*

Cl.3 *f*

B. Cl. *f*

88

Cl.1 *mf*

Cl.2 *mf*

Cl.3 *f*

B. Cl. *f*

102

Cl.1 *mf*

Cl.2 *mf*

Cl.3 *f*

B. Cl. *f*

4

103

Cl.1

Cl.2

Cl.3

B. Cl.

113

Cl.1

Cl.2

Cl.3

B. Cl.

mp

mf

mp

mf

121

Cl.1

Cl.2

Cl.3

B. Cl.

mf

mp

mf

mf

129

Cl.1

Cl.2

Cl.3

B. Cl.

f

mp

ff

ff

ff

137

Cl.1

Cl.2

Cl.3

B. Cl.

mf

145

Cl.1

Cl.2

Cl.3

B. Cl.

mf

152

Cl.1

Cl.2

Cl.3

B. Cl.

159

158

Cl.1

Cl.2

Cl.3

B. Cl.

f

mf

6 164

Cl.1

Cl.2

Cl.3

B. Cl.

Musical score for measures 164-173. The score is for four parts: Cl.1, Cl.2, Cl.3, and B. Cl. The key signature has one sharp (F#). Measure 164 starts with a treble clef and a key signature of one sharp. The music consists of eighth and sixteenth notes. Measure 173 is marked with a box containing the number 173.

170

Cl.1

Cl.2

Cl.3

B. Cl.

Musical score for measures 170-174. The score is for four parts: Cl.1, Cl.2, Cl.3, and B. Cl. The key signature has one sharp (F#). Measure 170 starts with a treble clef and a key signature of one sharp. The music consists of eighth and sixteenth notes. Measure 173 is marked with a box containing the number 173. Dynamic markings include *mf*, *f*, and *mp*. There are also triplets and trills indicated.

175

Cl.1

Cl.2

Cl.3

B. Cl.

Musical score for measures 175-179. The score is for four parts: Cl.1, Cl.2, Cl.3, and B. Cl. The key signature has one sharp (F#). Measure 175 starts with a treble clef and a key signature of one sharp. The music consists of eighth and sixteenth notes. Measure 179 is marked with a box containing the number 179. There are triplets indicated throughout the passage.

180

Cl.1

Cl.2

Cl.3

B. Cl.

Musical score for measures 180-184. The score is for four parts: Cl.1, Cl.2, Cl.3, and B. Cl. The key signature has one sharp (F#). Measure 180 starts with a treble clef and a key signature of one sharp. The music consists of eighth and sixteenth notes. Measure 184 is marked with a box containing the number 184. There are triplets indicated throughout the passage.

185

Cl.1

Cl.2

Cl.3

B. Cl.

190

Cl.1

Cl.2

Cl.3

B. Cl.

195

Cl.1

Cl.2

Cl.3

B. Cl.

200

Cl.1

Cl.2

Cl.3

B. Cl.

8 204 205

Cl.1 *mf*

Cl.2 *p*

Cl.3 *mp*

B. Cl. *mp* *mf*

209

Cl.1

Cl.2

Cl.3

B. Cl.

214

Cl.1

Cl.2

Cl.3

B. Cl.

220 222

Cl.1 *mf*

Cl.2

Cl.3

B. Cl.

226

Cl.1
Cl.2
Cl.3
B. Cl.

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232

Cl.1
Cl.2
Cl.3
B. Cl.

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237

Cl.1
Cl.2
Cl.3
B. Cl.

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242

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Cl.2
Cl.3
B. Cl.

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10 245

Cl.1

Cl.2

Cl.3

B. Cl.

p

249

Cl.1

Cl.2

Cl.3

B. Cl.

253

Cl.1

Cl.2

Cl.3

B. Cl.

mf

f

259

Cl.1

Cl.2

Cl.3

B. Cl.

mf

265 11

Cl.1 *mf* 3 3 3 3 3

Cl.2

Cl.3

B. Cl.

270 273

Cl.1 3 3 3 3

Cl.2 3 3 3 3

Cl.3

B. Cl.

275

Cl.1

Cl.2

Cl.3

B. Cl.

283

Cl.1

Cl.2

Cl.3

B. Cl.

12 291 297

Cl.1 *mp* *ff*

Cl.2 *mp* *mf*

Cl.3 *mp* *mf*

B. Cl. *mf* *mf*

299

Cl.1 *mf* *mf* *ff*

Cl.2 *mf* *ff*

Cl.3 *ff*

B. Cl. *mf*

306 310

Cl.1 *f*

Cl.2 *f*

Cl.3 *f*

B. Cl. *f*

313

Cl.1 *mf* *f* *mp*

Cl.2 *mf* *f* *mp*

Cl.3 *mf* *f* *mp*

B. Cl. *mf* *f* *mp*

321

13

Cl.1 *espress*

Cl.2

Cl.3

B. Cl. *p*

328

Cl.1 *p*

Cl.2

Cl.3

B. Cl.

335

339

Cl.1 *mp* *mf* *mp* *f*

Cl.2 *mp* *mf* *mp* *f*

Cl.3 *mp* *mf* *mp* *f*

B. Cl. *mp* *mf* *mp* *f*

344

Cl.1 *mf* *f* *mf*

Cl.2 *mf* *f* *mf*

Cl.3 *mf* *f* *mf*

B. Cl. *mf* *f* *mf*

14

352

Cl.1

Cl.2

Cl.3

B. Cl.

359

Cl.1

Cl.2

Cl.3

B. Cl.

366

370

Cl.1

Cl.2

Cl.3

B. Cl.

372

Cl.1

Cl.2

Cl.3

B. Cl.

379 15

Cl.1

Cl.2

Cl.3

B. Cl.

386

Cl.1

Cl.2

Cl.3

B. Cl.

393 395

Cl.1

Cl.2

Cl.3

B. Cl.

399

Cl.1

Cl.2

Cl.3

B. Cl.

16
405

Cl.1
Cl.2
Cl.3
B. Cl.

411

Cl.1
Cl.2
Cl.3
B. Cl.

416 *Animato*

418

Cl.1
Cl.2
Cl.3
B. Cl.

426

Cl.1
Cl.2
Cl.3
B. Cl.

433

Cl.1 *fff*

Cl.2

Cl.3

B. Cl. *fff*

MORNING

438 $\text{♩} = 130$

Cl.1 *mf*

Cl.2

Cl.3 *fp*

B. Cl. *fp*

445 $\text{♩} = 210$

Cl.1

Cl.2

Cl.3

B. Cl. *mf*

452

Cl.1 *pp*

Cl.2 *pp*

Cl.3 *pp*

B. Cl. *pp*

mf

pp

pp

p

18

459

Cl.1

Cl.2

Cl.3

B. Cl.

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210

463

Cl.1

Cl.2

Cl.3

B. Cl.

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pp

mf

pp

469

Cl.1

Cl.2

Cl.3

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mf

473

Cl.1

Cl.2

Cl.3

B. Cl.

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mp

p