

FULL CONDUCTOR SCORE
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The Russell Coleman Collection

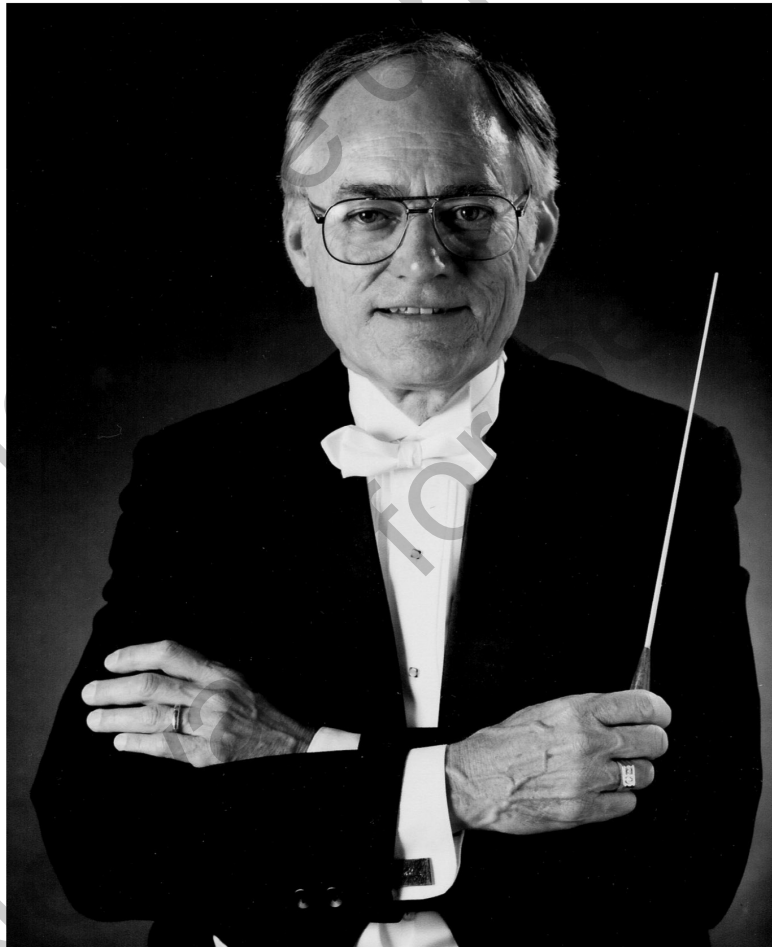
Carnival Of Venice

Theme And Variations

Paul Jeanjean
Arranged by Russell Coleman

Clarinet Quintet

Grade: 5.5
4 Bb Clarinets, 1 Bb Bass Clarinet, Full Score



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CARNIVAL OF VENICE

Theme And Variations

Paul Jeanjean

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Program Note

The *Carnival of Venice* is probably the most famous of all Theme and Variations compositions. Each clarinet part in this arrangement is featured on a variation with perhaps the most difficult being for Bass Clarinet. If necessary, that variation could be omitted.

This arrangement was written for the Roadkill Clarinet Quintet (If they miss it the first time they back up and run over it again), an ensemble of professional musicians/teachers with twelve degrees in music. Their performances have included programs for the Iowa Bandmasters Association, the University of Oklahoma Clarinet Symposium, Arkansas Clarinet Day, the Missouri Bandmasters Association, the Missouri Music Educators Association and at numerous university and community concerts.

About the Arranger



Dr. Russell Coleman served the University of Central Missouri for thirty-two years as Director of Bands and was Chair of the Department of Music for twenty-one years. Concert bands under his direction have been selected 18 times to perform at international, national, divisional, and state professional music educator conventions. He has been elected to the Hall of Fame of both the Missouri Music Educators Association and the Missouri Bandmasters Association. Dr. Coleman is an elected member of the American Bandmasters Association and has twice served on their Board of Directors. He has been the guest conductor of Wind Ensembles throughout the United States. He served four semesters as the Guest Conductor of the Musashino Wind Ensemble in Tokyo including a performance by that ensemble at the Midwest International Band and Orchestra Clinic in Chicago. He is the Founder and Director of the Festivals of Music at Worlds of Fun and is co-founder of the Warrensburg Community Band, having served as its conductor since its formation in 1985.

As a performer he serves as principal clarinetist and music arranger for the Roadkill Clarinet Quintet (if we miss it the first time we back up and run over it again.) They have performed over thirty-five times at Community Concert Series programs and professional music conferences in Missouri, Iowa, Oklahoma and Arkansas.

Dr. Coleman earned the Ph.D. in clarinet performance and literature at the University of Iowa where he was a student of Himie Voxman.

CARNIVAL OF VENICE

Theme and Variations

Paul Jeanjean (1874–1928)

arr. Russell Coleman

Maestoso

Clarinet in B $\flat$ 1 *ff*

Clarinet in B $\flat$ 2 *ff*

Clarinet in B $\flat$ 3 *ff*

Clarinet in B $\flat$ 4

Bass Clarinet in B $\flat$ *ff*

2 3 4 5 6

rall.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

7 8 9

Recitative più vivo

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

10

4

B $\flat$ Cl. 1

p

rall.

f

rall.

3

3

B $\flat$ Cl. 2

mf

p

B $\flat$ Cl. 3

mf

p

B $\flat$ Cl. 4

mf

p

B. Cl.

mf

p

11

12

Tempo I
deciso

B $\flat$ Cl. 1

6

f

Recit.

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

13

14

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

14

rall.

B $\flat$ Cl. 1

ff

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

p

f

f

f

15 16

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

17

rall.

B $\flat$ Cl. 1

f

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

18 19

B $\flat$ Cl. 1

ff *p*

B $\flat$ Cl. 2

f

B $\flat$ Cl. 3

f

B $\flat$ Cl. 4

f

B. Cl.

f

20

21

B $\flat$ Cl. 1

ff *pp echo*

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

22

23

B $\flat$ Cl. 1

ff

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

24

B $\flat$ Cl. 1 *pp* *echo*

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

f

25 26

rall.

Theme

29 Allegretto

B $\flat$ Cl. 1 *f* *dim.* *p*

B $\flat$ Cl. 2 *f*

B $\flat$ Cl. 3 *f* *p*

B $\flat$ Cl. 4 *f* *p* Solo *leggero*

B. Cl. *f* *p*

27 28 29 30 31

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

32 33 34 35 36 37 38

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3
Solo
leggero
mf

B $\flat$ Cl. 4
p

B. Cl.

39 40 41 42 43 44

1st Variation
47 Allegretto (Playfully)

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3
dim. e rit.

B $\flat$ Cl. 4
dim. e rit.

B. Cl.
dim. e rit.

45 46 47 48 49

p
mf
f > p
p
p
p

B $\flat$ Cl. 1

B $\flat$ Cl. 2
f
pp

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

50 51 52 53

rall.
mf
ff
mf
mf
mf

Tempo I

più Allegro

54 55 56 57

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

For reference only. Not valid for performance.

58 59 60

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

For reference only. Not valid for performance.

61 62 63 64

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

For reference only. Not valid for performance.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

65 66 67 68

sonore
f

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

69 70 71 72 73

dim. *p* *cresc.*

dim. *p* *cresc.*

dim. *p* *cresc.*

dim. *p* *cresc.*

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

74 75 76 77

cresc. e accel.

f *mf* *cresc. e accel.*

cresc. e accel.

cresc. e accel.

cresc. e accel.

Solo **80** Moderato

B $\flat$ Cl. 1 *ff*

B $\flat$ Cl. 2 *ff*

B $\flat$ Cl. 3 *ff*

B $\flat$ Cl. 4 *ff*

B. Cl. *ff*

78 79 80 81 82

6 8

rall.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

83 84 85 86 87 88

3 4

Solo

2nd Variation

89 Allegro

B $\flat$ Cl. 1 *f*

B $\flat$ Cl. 2 *f*

B $\flat$ Cl. 3 *f*

B $\flat$ Cl. 4 *f*

B. Cl. *f*

89 90 91 92

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

p

p

p

f

93 94 95 96

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

97 98 99 100

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

f

101 102 103 104

105

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

f

105 106 107 108

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

p

109 110 111 112

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

113 114 115 116

3rd Variation
Moderato

rall.

129

3
4

mf
con eleganza

mf

mf

125 126 127 128 129 130

B $\flat$ Cl. 1 *f* *p* *dim. e rit.*

B $\flat$ Cl. 2 *f* *p* *dim. e rit.*

B $\flat$ Cl. 3 *f* *p* *dim. e rit.*

B $\flat$ Cl. 4 *f* *p* *dim. e rit.*

B. Cl. *mf* *f*

Solo delicato

131 132 133 134 135

Tempo I

B $\flat$ Cl. 1 *p* *dim. e rit.* *mf*

B $\flat$ Cl. 2 *p* *dim. e rit.* *mf*

B $\flat$ Cl. 3 *p* *dim. e rit.* *mf*

B $\flat$ Cl. 4 *p* *dim. e rit.* *mf*

B. Cl. *pp* *mf* *dim. e rit.* *f* *dim.*

136 137 138 139

a tempo

B $\flat$ Cl. 1 *cresc. e accel.*

B $\flat$ Cl. 2 *cresc. e accel.*

B $\flat$ Cl. 3 *cresc. e accel.*

B $\flat$ Cl. 4 *cresc. e accel.*

B. Cl. *pp* *mf* *cresc. e accel.*

140 141 142

rall.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

f *p* *f* *pp* *p* *cresc. e accel.*

143 144

più Lento

a tempo

rall.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

ff *mf* *p* *leggero*

145 146 147

149

più Vivo

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

f *f* *f* *f* *dim. e rit.* *f*

148 149 150 151

a tempo

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

pp *mf* 152 153 154

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

sf *pp* *cresc. e accel.*

sf *pp* *cresc. e accel.*

sf *p* *cresc. e accel.*

sf *p* *cresc. e accel.*

f *dim.* *pp* *f* *cresc. e accel.*

155 156 157

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

ff *cresc. e accel.*

ff *cresc. e accel.*

ff *cresc. e accel.*

ff *cresc. e accel.*

ff *sonore* *cresc. e accel.*

158 159 160

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

p

p

p

p

p

f

ff

161 162 163

165 **Moderato**

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

f

ff

f

ff

f

ff

f

ff

f

ff

164 165 166 167 168 169

rall.

Presto 174 **4th Variation**

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

p

p

p

mf

mp

Solo

170 171 172 173 174

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

175 176 177 178

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

179 180 181 182

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Cl. 4

B. Cl.

183 184 185 186

Score for measures 187-190, featuring five staves: B $\flat$ Cl. 1, B $\flat$ Cl. 2, B $\flat$ Cl. 3, B $\flat$ Cl. 4, and B. Cl.

Measure 187: B $\flat$ Cl. 1 (quarter), B $\flat$ Cl. 2 (quarter), B $\flat$ Cl. 3 (quarter), B $\flat$ Cl. 4 (eighth), B. Cl. (quarter).
Measure 188: B $\flat$ Cl. 1 (quarter), B $\flat$ Cl. 2 (quarter), B $\flat$ Cl. 3 (quarter), B $\flat$ Cl. 4 (eighth), B. Cl. (quarter).
Measure 189: B $\flat$ Cl. 1 (quarter), B $\flat$ Cl. 2 (quarter), B $\flat$ Cl. 3 (quarter), B $\flat$ Cl. 4 (eighth), B. Cl. (quarter).
Measure 190: B $\flat$ Cl. 1 (quarter), B $\flat$ Cl. 2 (quarter), B $\flat$ Cl. 3 (quarter), B $\flat$ Cl. 4 (eighth), B. Cl. (quarter).

Dynamic markings: *mf* (B $\flat$ Cl. 1, 189), *p* (B $\flat$ Cl. 2, 3, 190), *f* (B $\flat$ Cl. 4, 189), *p* (B. Cl., 190).

Score for measures 191-194, featuring five staves: B $\flat$ Cl. 1, B $\flat$ Cl. 2, B $\flat$ Cl. 3, B $\flat$ Cl. 4, and B. Cl.

Measure 191: B $\flat$ Cl. 1 (quarter), B $\flat$ Cl. 2 (quarter), B $\flat$ Cl. 3 (quarter), B $\flat$ Cl. 4 (eighth), B. Cl. (quarter).
Measure 192: B $\flat$ Cl. 1 (quarter), B $\flat$ Cl. 2 (quarter), B $\flat$ Cl. 3 (quarter), B $\flat$ Cl. 4 (eighth), B. Cl. (quarter).
Measure 193: B $\flat$ Cl. 1 (quarter), B $\flat$ Cl. 2 (quarter), B $\flat$ Cl. 3 (quarter), B $\flat$ Cl. 4 (eighth), B. Cl. (quarter).
Measure 194: B $\flat$ Cl. 1 (quarter), B $\flat$ Cl. 2 (quarter), B $\flat$ Cl. 3 (quarter), B $\flat$ Cl. 4 (eighth), B. Cl. (quarter).

Dynamic markings: *p* (B $\flat$ Cl. 1, 191), *mf* (B. Cl., 193).

Score for measures 195-198, featuring five staves: B $\flat$ Cl. 1, B $\flat$ Cl. 2, B $\flat$ Cl. 3, B $\flat$ Cl. 4, and B. Cl.

Measure 195: B $\flat$ Cl. 1 (quarter), B $\flat$ Cl. 2 (quarter), B $\flat$ Cl. 3 (quarter), B $\flat$ Cl. 4 (eighth), B. Cl. (quarter).
Measure 196: B $\flat$ Cl. 1 (quarter), B $\flat$ Cl. 2 (quarter), B $\flat$ Cl. 3 (quarter), B $\flat$ Cl. 4 (eighth), B. Cl. (quarter).
Measure 197: B $\flat$ Cl. 1 (quarter), B $\flat$ Cl. 2 (quarter), B $\flat$ Cl. 3 (quarter), B $\flat$ Cl. 4 (eighth), B. Cl. (quarter).
Measure 198: B $\flat$ Cl. 1 (quarter), B $\flat$ Cl. 2 (quarter), B $\flat$ Cl. 3 (quarter), B $\flat$ Cl. 4 (eighth), B. Cl. (quarter).

Dynamic markings: *mf* (B $\flat$ Cl. 1, 195), *p* (B. Cl., 198).

B $\flat$ Cl. 1
 B $\flat$ Cl. 2
 B $\flat$ Cl. 3
 B $\flat$ Cl. 4
 B. Cl.

207 208 209 210

B $\flat$ Cl. 1 *f* *pp* *p*

B $\flat$ Cl. 2 *mf* *pp*

B $\flat$ Cl. 3 *mf* *pp*

B $\flat$ Cl. 4 *mf* *pp*

B. Cl. *mf* *pp*

211 212 213 214

B $\flat$ Cl. 1 *ff* *cresc. e accel.*

B $\flat$ Cl. 2 *mf* *cresc. e accel.*

B $\flat$ Cl. 3 *mf* *cresc. e accel.*

B $\flat$ Cl. 4 *mf* *cresc. e accel.*

B. Cl. *mf* *cresc. e accel.*

215 216 217 218

B $\flat$ Cl. 1 *f* *ff* *f* *ff*

B $\flat$ Cl. 2 *f* *ff* *f* *ff*

B $\flat$ Cl. 3 *f* *ff* *f* *ff*

B $\flat$ Cl. 4 *f* *ff* *f* *ff*

B. Cl. *f* *ff* *f* *ff*

219 220 221 222 223 224