

Program obowiązkowy/ obligatory program

Klarnet solo/ Clarinet solo

Etap 1/The first step: Mozart – Clarinet Concerto A-dur KV 622 – 1 część/1 part

Partie orkiestrowe/Orchestral parts: Beethoven – Symphony nr 8/Borodin –
Knez Igor/Mendelssohn - midsummer night's dream

Etap 2/The secon step: Weber – Clarinet Concerto f -moll nr 1 - 1 część lub 2 i
3/ 1 part or 2 and 3 part/ or Debussy – Rapsody nr 1

Partie orkiestrowe/Orchestral parts: Respighi – Roman Trittico/ Rimsky-
Korsakow – Scheherezade/ Rossini – Ouverture Semiramis/Penderecki –
Credo/Prokofiew – Peter and the Wolf/Respighi – Rossiniana/Beethoven –
Symphony nr 6

2. Satz

Scene am Bach

Audante molto moto (♩ = 50)

69 Lin B *p*

72

75 *cresc.* *p* 1

3. Satz

Lustiges Zusammensein der Landleute

Allegro (♩ = 108)

114 Lin B *dolce* *dolce*

128 *cresc.* *p*

5. Satz

Hirtengesang. Frohe und dankbare Gefühle nach dem Sturm

Allegretto (♩ = 60)

420 L in B *pp dolce*

429 *pp dolce* *p cresc.*

Sinfonie Nr. 8

F-Dur/F major

L. van Beethoven
op. 93

3. Satz

Tempo di Minuetto (♩ = 126)

48 Lin B *p dolce* *cresc.* *p*

53 1 *p* 1 *cresc.* 2 *f*

61 *p dolce cresc.* *p*

66 *p dolce* *p* *cresc.*

73 *p* *cresc.* *p* *dim.* *pp*

3. Satz
Szene auf dem Lande

Symphonie fantastique

Hector Berlioz
op. 14

Adagio (♩ = 84)
L. in B

119 *mf dolce*

123 Echo *ppp* *poco f* *cresc.*

128 *f* *f* *cresc.* *sf* *mf*

5. Satz
Beim J. sabbat

Allegro (♩ = 112)
II. in C

26 *ppp* *esc.*

ff

Fürst Igor A. Borodin

Presto (♩ = 100)

265 L. in B [K] *ff*

271 *cresc. molto*

278

285 [L]

292 *f* *ff*

Allegro con spirito (♩ = 152)

[V] L. in A

571 *f*

574

577 *ff*

580

583

Mit Genehmigung von M. P. Beldieff, Frankfurt

Edition Peters

31816

I. cl

Ein Sommernachtstraum

Scherzo

F. Mendelssohn Bartholdy
op. 61

Allegro vivace

I. in B
p
II. in B

8 15 20
dim. p

22 36

41 99
tr p

101

108

Musical score for measures 108-110. The top staff contains eighth notes and sixteenth notes. The bottom staff contains eighth notes and sixteenth notes. The key signature has one sharp (F#).

131 I. in B 151

Musical score for measures 131-151. The staff contains eighth notes and sixteenth notes. Dynamics include *p*, *f*, *f*, and *dim.*. The key signature has one sharp (F#).

222 I. in B 258

Musical score for measures 222-258. The top staff is labeled "I. in B" and the bottom staff is labeled "II. in B". Dynamics include *p* and *P*. The key signature has one sharp (F#).

261

Musical score for measures 261-269. The top staff contains eighth notes and sixteenth notes. The bottom staff contains eighth notes and sixteenth notes. The key signature has one sharp (F#).

269 379

Musical score for measures 269-379. The top staff contains eighth notes and sixteenth notes. The bottom staff contains eighth notes and sixteenth notes. Dynamics include *pp*. The key signature has one sharp (F#).

Die Pinien von Rom

III. Die Pinien auf dem Janiculum

Ottorino Respighi

Lento 13 *L in A*

p espressivo e dolcissimo come in sogno

pp

un poco animando

dolciss. cresc. mf dim.

15 *a tempo* *p* *dim.*

poco animato *a tempo* *poco animato*

16 *cresc.* *a tempo più lento* *p* *(4 Takte)*

pp dolcissimo (come eco) *ppp perdendosi*

Mit Genehmigung des Musikverlages G. Ricordi, München.

2. Satz

F

Scheherazade

N. Rimsky-Korsakow

poco rit. *tempo*

op. 35

Moderato assai *Solo* *in A* *ad lib.*

sf *f lento* *lunga* *p accel. cresc.* *f lento*

lunga *p accel. cresc.* *poco rit.* *tempo* *f lento*

lunga *p accel. cresc.* *ten.*

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[Farrington
Richard Stein]

3. Satz

Andantino quasi Allegretto
I. in B

4. Satz

Vivo Solo in A

I

Ouverture

Allegro

Semiramis

Gioacchino Rossini

I in A 178

Ouverture

Allegro vivace

Der Barbier von Seville

Gioacchino Rossini

I in C 93

Edizione Paganini

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K. PENDERECKI "CREDO"

6

Clarinetto I in Sib

The musical score consists of five staves of music. The first staff is a bass clef line with a 'Timp.' marking above it. It contains measures 39 and 40. Measure 40 is marked with a box containing the number '40' and the text 'in La solo'. The dynamics are *p* and *pp*. The second staff is a treble clef line with a flat key signature (Bb) and contains measures 40 and 41. It features triplets and slurs. The third staff is a treble clef line with a *V* marking above it, containing measures 41 and 42. It includes triplets and a quintuplet. The fourth staff is a treble clef line with a box containing the number '41' and a *V* marking above it, containing measures 41 and 42. It features triplets and a sextuplet. The fifth staff is a treble clef line with a *V* marking above it, containing measures 42 and 43. It includes triplets and a final double bar line. Dynamics *pp* and *p* are indicated throughout.

Peter and the Wolf

Sergei Prokofiev, Op. 67

Example 1

Moderato $\text{♩} = 74$

In A

Pia e eleganza

Prokofiev's *Peter and the Wolf* has the clarinet part published for either the A or B-flat clarinet, so it's a good idea either to make sure the part you'll be playing from is the one you've used to bring your own part. Most people play it on the B-flat clarinet because the "cadenza" solo, used as a demonstration when the piece is performed with a narrator, has a low range for the instrument.

The important things about EXAMPLE 1 are to be as gentle and "fluffy" with your tongue as possible and, contrary to how it is usually played, make the quarter notes short. Make a legato on the eighth notes at the end of measure 4 and do a slight ritard at the end of measure

Example 2

INA

20 Nervoso $\text{♩} = 96$

f

accelerando

ten.

f precipitato

a tempo

f *p*

rit.

EXAMPLE 2 is often played much too slowly. The first four measures should be at half note = 96. Then, start slower, especially on the first three notes of the triplet "cadenza." Be prepared to play a very long tenuto on the B-flat quarter note. For the final run up to the high G-flat, finger the D-flat as an overblown throat F-sharp. Then

finger the F-flat with the right-hand third-finger "silver key" as well as the pinky E-flat key—that way you can use the left-hand middle finger for the G-flat without it being flat. It's probably better to delay the *piano* until you start the ritard.

ROSSINIANA

Respighi

4

Clarinet I in B \flat

48 Non. 1 ad libitum *p* poco a poco

f poco a poco *p*

16 Tempo 1 50 *p* *p*

53 poco tratt. a tempo *f* *p*

57 poco tratt. a tempo *f* *p* *f* *p* *f* *p*

63 17 *pp* *ff*

68

71 *f* *f* *p*

75 18 *p* *pp* 10

Clarinet 1 in Bb

280 1. *p* *ff*

286 2. *mf*

291 *f*

295 35 *ff* *sf* *ff*

300

305

310

315

321

326 *f* *sf*

Rossini/Respighi: Rossiniana

Orchester-Probespiel für Klarinette

Herausgegeben von Heinz Hepp und Albert Rohde

Sinfonie Nr. 4

Dur/B^b major

L. van Beethoven
op. 60

2. Satz

Adagio (♩ = 84)

I. in B 26
cantabile
cresc.

31
p
II. in B *cresc.*

81
I. *p cantabile*
cresc. *p*

87
I. *cresc.*
II. *p*

4. Satz

Allegro ma non troppo

Solo

p dolce

Sinfonie Nr. 6

F-Dur/F major („Pastorale“)

L. van Beethoven
op. 68

1. Satz

Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande

Allegro ma non troppo (♩ = 66)

I. in B 418
pp dolce
p

424
dolce 3

435
476
p

479
f 3
p dolce
f [*p*] *f*

486
[*p*] *f* *dim.*
pp [Fortsetzung nächste Seite]