

à Monsieur Charles **TURBAN**

SOLO DE CONCOURS

pour **Clarinete en Sib**
avec accompagnement de **PIANO**

PAR **HENRI RABAUD**
Op. 10.

CLARINETTE en Sib.

Moderato (♩ = 66)

The musical score is written for Clarinet in B-flat. It begins with a tempo marking of Moderato and a metronome indication of ♩ = 66. The key signature is one flat (B-flat major). The score consists of ten staves of music. The first staff starts with a treble clef and a common time signature (C). The music is characterized by flowing eighth and sixteenth notes, often grouped with slurs. There are several dynamic markings, including accents and a forte (f) marking. The piece concludes with a ritardando (Rit) marking.

Durée: 10'

VARIATIONS

CONCERTANTES

Opus 33

pour Clarinette en Si^b et Piano

OUVRAGE PROTEGE
PHOTOCOPIE
INTERDITE

MÊME PARTIELLE
(Loi du 11 Mars 1957)
constituerait CONTREFAÇON
(Code Penal, Art. 425)

C.M. von WEBER

1786 - 1826

Révision:
J. LANCELOT
Clarinette en Si^b

Andante con moto (♩ = 72)

p dolce

p *f* *pp*

p *mf* *f* *pp*

p *f*

poco rall.
2

Più vivo (♩ = 100 - 108)

dolce

f *rall.* *f*

pp *f* *poco rall.*

f *pp* *poco rall.*

p *f* *dim.* *pp*

2

32

Tous droits réservés pour tous pays.
Toute reproduction même partielle par quelque procédé que
ce soit, constitue une contrefaçon sanctionnée par les articles

Clarinet [in B]

Alexander Borodin
Polovtsian Dances
No. 8



Beginning to rehearsal B, no repeats (Bar = 84-92, quarter note = 168-184)

The musical score is written for a Clarinet in B. It begins with the tempo marking "Presto." and the dynamic marking "mf brillante". The score is in 4/8 time and features a series of rapid sixteenth-note passages. A "Solo" marking is placed above the first staff. The score includes several measures of music, with a section labeled "A" starting at measure 8. The dynamic marking "mf" is used in this section. The score concludes with a section labeled "B" and a final measure. The score is written on six staves, with the first staff starting with a treble clef and a key signature of one sharp (F#).

Clarinet [in Bb]



Felix Mendelssohn
Symphony No. 3
Movement 2

Please play full movement, play top lines only (quarter note = 112-120)

Vivace non troppo.
in Bb 7

The musical score is written for a Clarinet in Bb. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 7/8 time signature. The tempo is marked "Vivace non troppo." and the dynamics start with a piano (*p*) marking. The score includes various musical notations such as slurs, accents, and dynamic markings like *cresc.*, *f*, and *pp*. There are first and second endings indicated by "1." and "2." markings. The piece concludes with a final cadence on the tenth staff.

Scherzo from *A Midsummer Night's Dream*

Felix Mendelssohn, Op. 61, No. 1

Example 1

Allegro vivace
in Bb *p*

7 *dim.*

16

24 *2*

33 *cresc.*

41 *p* *tr* *tr* *tr* *tr*

Example 2

p

8

15

Example 3

Flute *p*

Example 4

ff *sf* *dim.*

EXAMPLE 2 is another tutti passage although it is possible to hear the clarinet, especially at the end.

EXAMPLE 3 is the other big A clarinet solo. Because it isn't in the throat register, it is easier to play than the first one. Expressively, this solo is almost the same as the one in measure 14 of Example 1 except that it is marked *sotto voce* instead of *mezza voce* and, therefore, should be played a little more subdued. I like the same slurs, etc. for

the first three measures. Measure 5 should be "super-legato" on the eighth-note passage. There isn't a good place to breathe. Probably the best place is after the first note in measure 5. There's no ritard this time—it happens only on the last two beats of measure 7. The rest of the example corresponds to the similar passages in Example 1. Finger the high G's with the left-hand first finger for the smoothest slurs.

II

Example 4

Everything else in this symphony is for the B-flat clarinet. The second movement, *Andante* (quarter note = 72), starts out with a beautiful chorale-like theme for the clarinet. EXAMPLE 4 is the other passage from this symphony that is on many audition lists. Here are some suggestions for it. It seems to me that the phrase starting on the last beat of the first measure is an answer to the first

three beats. Because of this I like to end the first slur on the third beat and then slur from the fourth beat to the third beat of the next measure. Then, I recommend another slur from the fourth beat of measure 2 to the down-beat of measure 4. Be careful not to "pop" your right-hand third finger down on the first note of measure 4. (Needless to say, this is especially important at an audition.) Con-