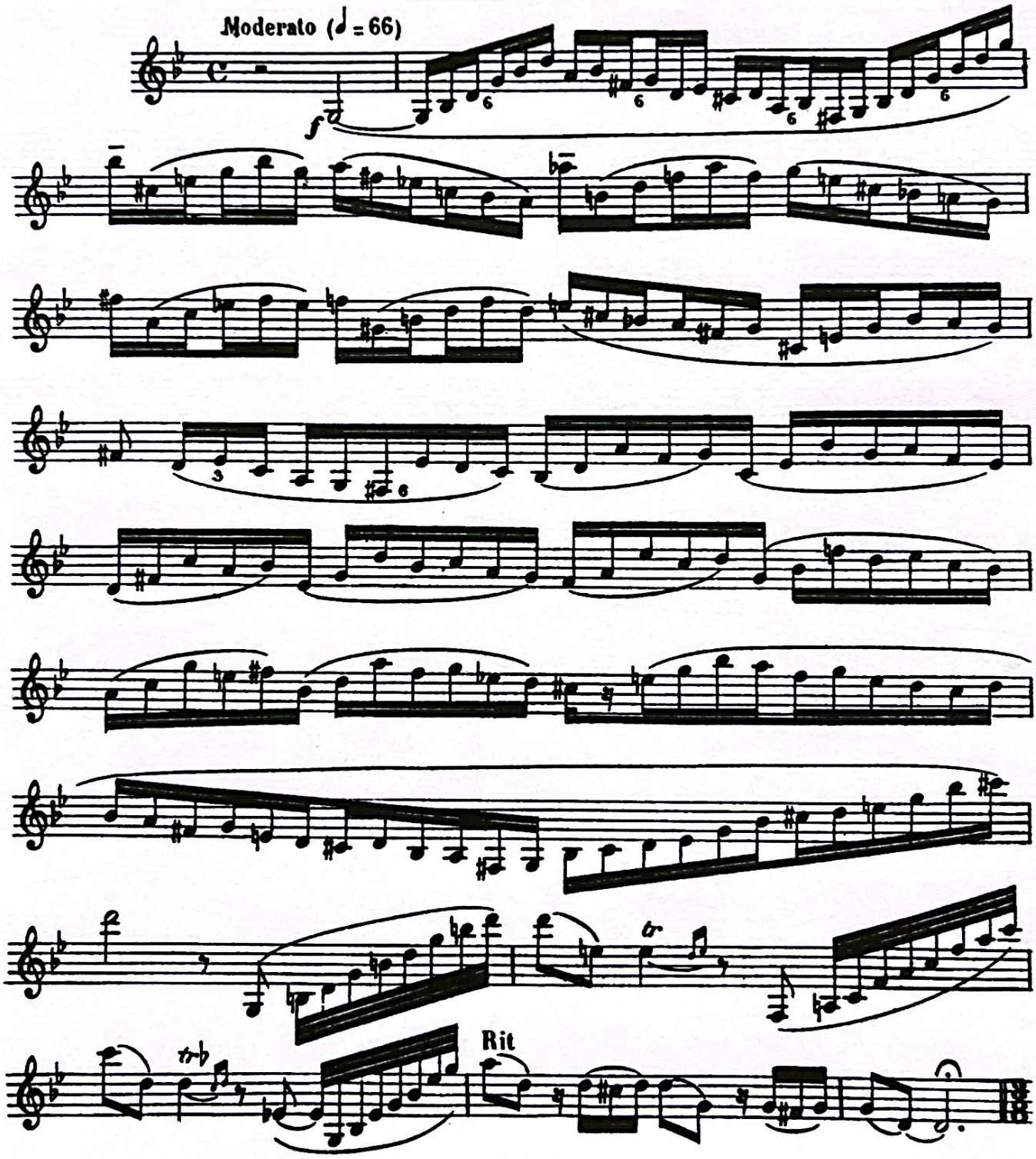
à Monsieur Charles TURBAN

SOLO DE CONCOURS

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

PAR **HENRI RABAUD**
Op. 10.

CLARINETTE en SIb.



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OUVRAGE PROTEGE
PHOTOCOPIE INTERDITE
MEME PARTIELLE (Loi du 11 Mars 1957) constituerait CONTREFACON (Code Penal, Art. 425)

Durée: 10'

VARIATIONS
CONCERTANTES
Opus 33
pour Clarinette en Si ♭ et Piano

Révision:
J. LANCELOT
Clarinette en Si ♭

C.M. von WEBER
1786 - 1826

Andante con moto (♩ = 72)

p dolce

pp

p

p

f

p

mf

f

pp

poco rall.

2

p

p

Più vivo (♩ = 100 - 108)

1

dolce

f

rall.

T°

f

pp

f

poco rall.

f

pp

T°

poco rall.

p

f

dim.

pp

2

3 2

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

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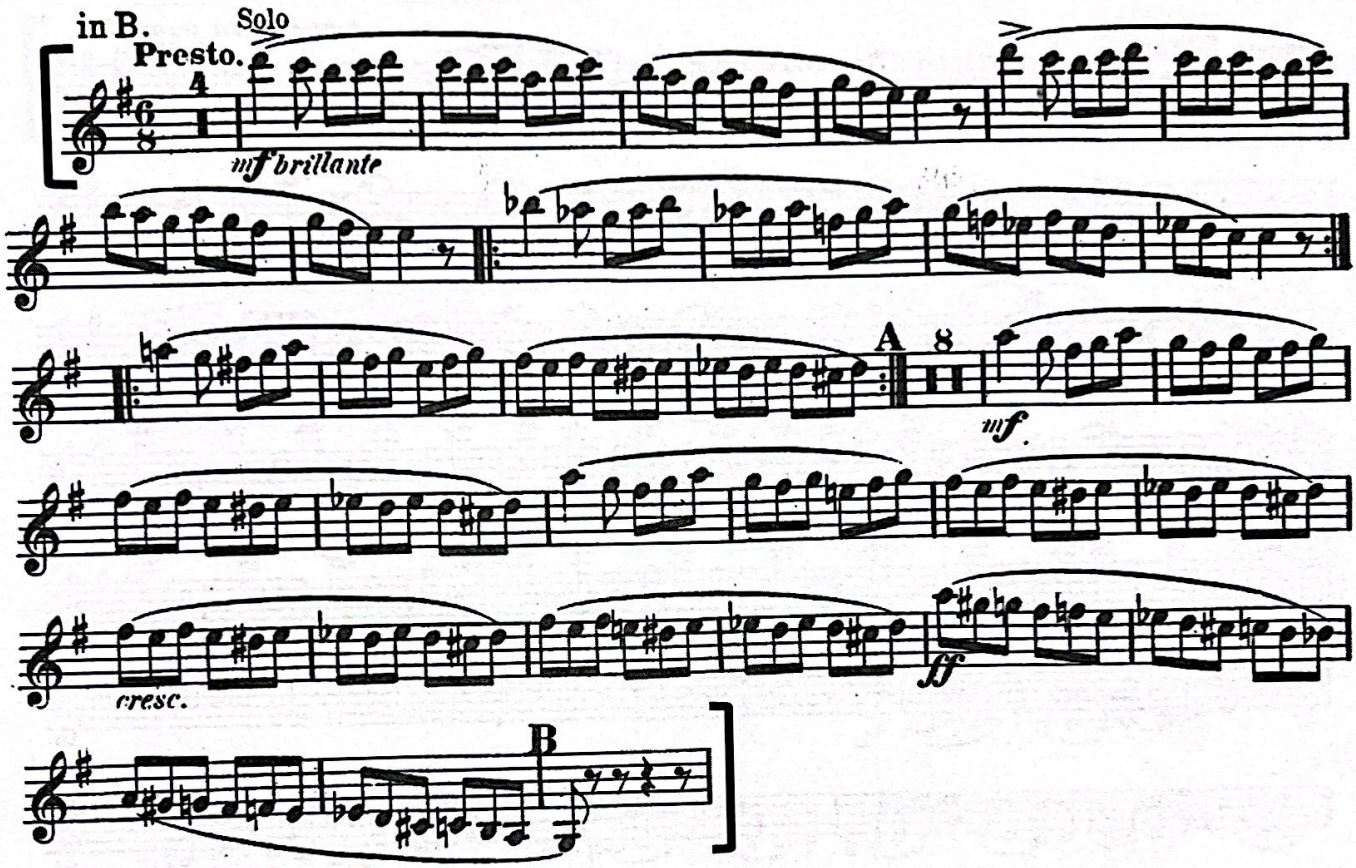
Clarinet [in B]

Atlanta Symphony Youth Orchestra

Alexander Borodin
Polovtsian Dances
No. 8
Beginning to rehearsal B, no repeats (Bar = 84-92, quarter note = 168-184)



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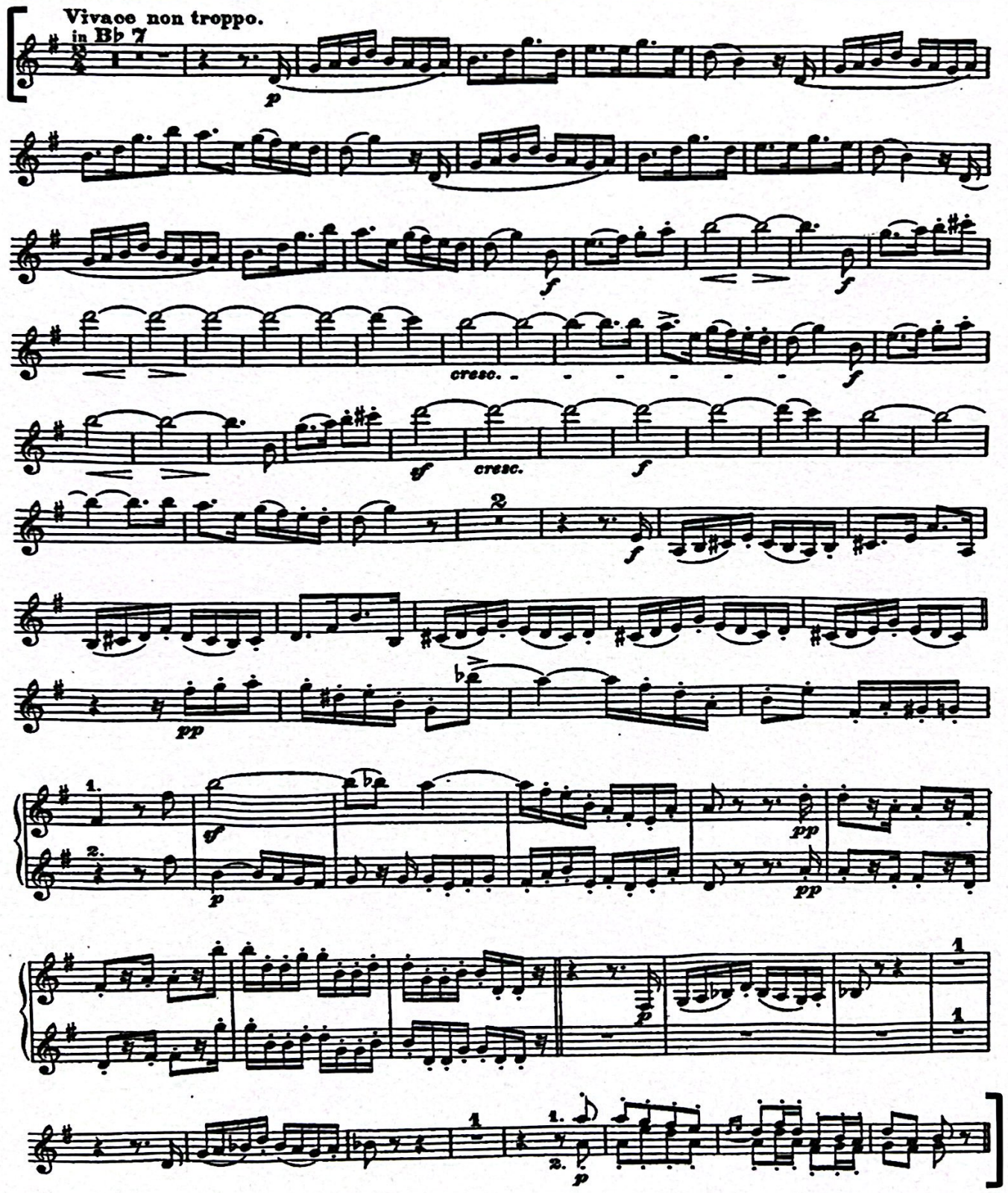
Clarinet [in B♭]

Atlanta Symphony Youth Orchestra

Felix Mendelssohn
Symphony No. 3
Movement 2
Please play full movement, play top lines only (quarter note = 112-120)



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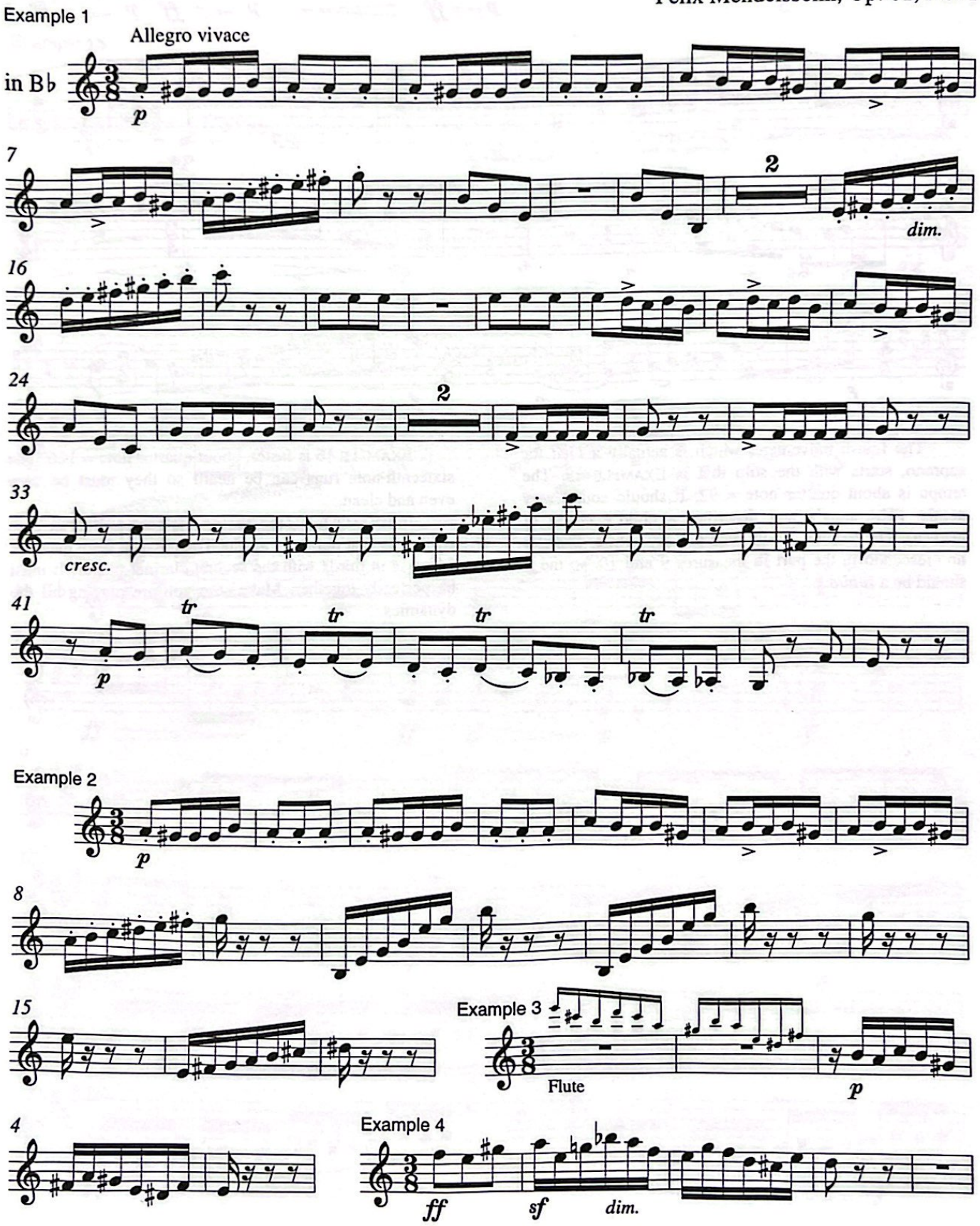
Scherzo
from *A Midsummer Night's Dream*

Felix Mendelssohn, Op. 61, No. 1



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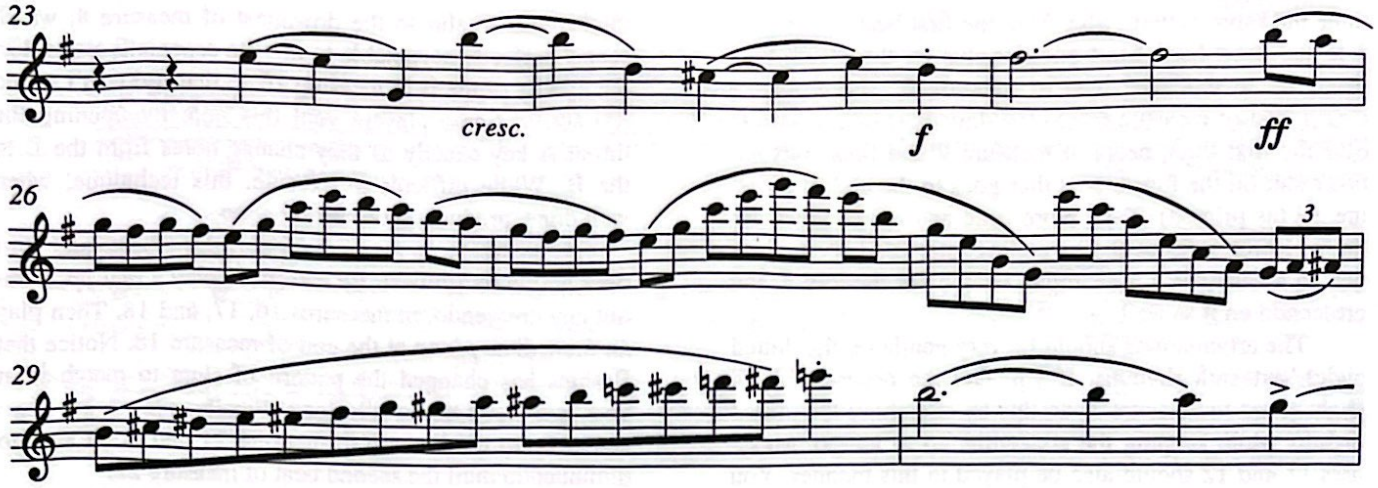
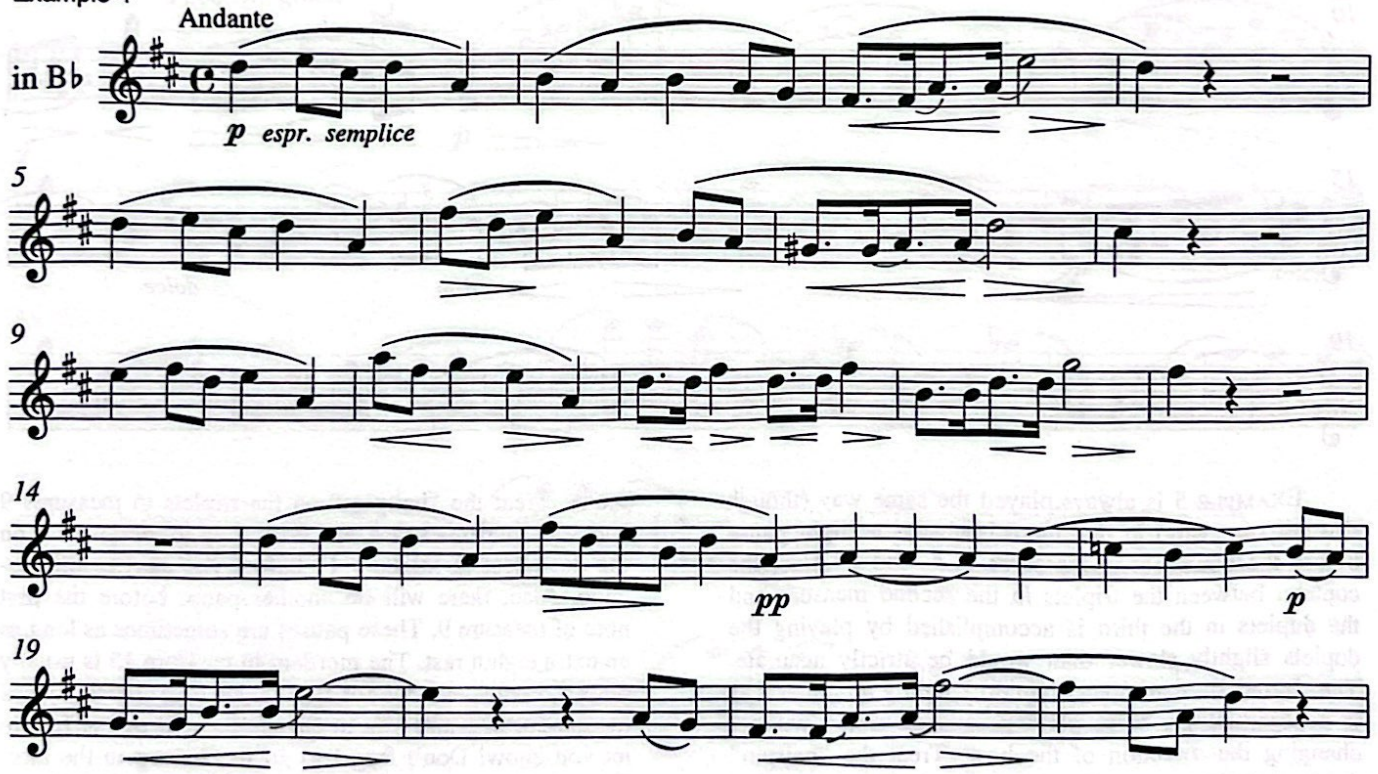


EXAMPLE 2 is another tutti passage although it is possible to hear the clarinet, especially at the end.

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 downbeat 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-

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