

WEBER: CONCERTO #2, Mvt. 3

CLAR IN B^b

Polacca J = 100

1

mf *sf* *f*

6 *mf* *f* *p*

11 *f* *p* *f*

15 *f* *tr*

19 *p* *f* *ritenuto* *ff* *mf*

22 *f* 10

35 VI. *f* *tr*

40 *f* *tr* 5

46 6 *ff* *p* *f*

52 *p* *f* *p* *scherzando*

57 *p*

Scherzo
from A Midsummer Night's Dream

Felix Mendelssohn, Op. 61, No. 1

Example 1

Allegro vivace

in Bb

p

dim.

cresc.

p

tr

Symphony No. 6

Ludwig van Beethoven, Op. 68

Example 1

Allegro ma non troppo $\text{♩} = 66$

I

Cl. in Bb

f *p* *f* *p dolce*

f *f*

f *dim.* *pp*

BRAMMS: SYMPHONY #3, Mvt. 2

Example 4

II

in Bb

Andante

p espr. semplice

5

9

14

pp

p

19

Peter and the Wolf

Sergei Prokofiev, Op. 67

Example 1

Moderato $\text{♩} = 104$

In A

11

p con 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're used to or to bring your own part. Most people play it on the A clarinet because the "cat" solo, used as a demonstration when the piece is performed with a narrator, has a low E for the instrument.

The important things about EXAMPLE 1 are to be as gentle and "fluffy" with your tonguing as possible and, contrary to how it is usually played, to make the quarter notes short. Make a rubato on the eighth notes at the end of measure 4 and do a slight ritard at the end of measure 7.

Example 2

20 Nervoso $\text{♩} = 96$

f

accelerando

f

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 "sliver 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.