

Clarinette ~~Opus 72~~ **Symphonie #5** **OSJM 2023**
 Andante in A ♭2

PETER TCHAIKOVSKY, Op. 64

eresc. **A** *pp* *mf cresc.* *f* *mf dim.*
f *sf* *mf* *sf* *p* *p* *pp*

Allegro con anima
 3 Solo *pp*

p *p*

Andante cantabile
 1 *sostenuto*

1 *p* *p* *4*
Moderato con anima *mf espress.*

1 *mf* *9*
Allegro moderato
p *mf* *p*
mf *p* *MF* *MF* *F*

Brahms: Symphonie #1

Clarinet in Bb

THIRD MOVEMENT

The movement begins with a peaceful almost naive tune that is somewhat like the theme in the third movement of Brahms' Clarinet Quintet. The slur marks over each bar should not cause too much separation; in fact there should be no gap at all. The start of each slur should be gently tongued and the entire phrase sung with expression and fluency. The solo should have a graceful feeling. There is no reason to force the tone. I would suggest a dynamic level of *mp* during the first four bars, rising to *mf* during the next four bars. The first note of the solo, which is played with second clarinet, bassoon, horn, and pizzicato celli, must immediately have a singing sound. Watch the conductor so that the tempo is established with exactness. In general, phrase over bar lines.

in B

Un poco Allegretto e grazioso

Solo

p dolce

$\text{♩} = 88$

(I)

p dolce

A *dolce*

Above at letter A play the triplets with full tone and broad tonguing. They are occasionally covered by the orchestra.

At No. 1 play these dotted rhythms accurately; place a slight emphasis on the sixteenth notes. Throughout this movement pay particular attention to the many *crescendos* and *diminuendos* that Brahms has marked.

Rimsky-Korsakov : Sheherazade

pp

I. Recit.

Moderato assai.

ad lib. $\frac{3}{2}$ *lunga*

poco rit. tempo

in A. *f* Solo *flento* \Rightarrow *accel.* *cresc.* *flento*

lunga \Rightarrow *p* *accel.* *cresc.* *flento*

lunga \Rightarrow *p* *accel.* *cresc.* *len.*

Tempo giusto. (Allegro molto)

in A. \Rightarrow *3* \Rightarrow