

*Clarinette* ~~Op. 72~~ Symphonie #5 OSJM 2023

Andante

in A ♯2

PETER TCHAIKOVSKY, Op. 64

Allegro con anima

3 Solo

pp

Andante cantabile

1 sostenuito

Moderato con anima

Allegro moderato

# Brahms: Symphonie # 3

## THIRD MOVEMENT

Clarinet in Bb  
 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 cellos, 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*  $\text{♩} = 88$

*Solo*

*p dolce*

(1)

*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*

## II. Recit.

*Moderato assai.*

*poco rit. tempo*

*ad lib.*

$\frac{3}{8}$

*lunga*

*f*

*Solo flento*

$\Rightarrow p$  *accel.*

*cresc.*

*flento*

$\Rightarrow p$

*accel.*

*cresc.*

*poco rit. tempo*

*flento*

*lunga*

$\Rightarrow p$

*accel.*

*cresc.*

*ten.*

*lunga*

$\Rightarrow p$

*accel.*

*cresc.*

## Tempo giusto. (Allegro molto)

*in A.*

*3*

$\Rightarrow$

*3*