STAVANGER SYMFONIORKESTER

Utdrag vikarprøvespill

Klarinett

- Beethoven: Symfoni nr. 6: *1. sats*
- Brahms: Symfoni nr. 4: *2 sats*
- Kodaly: Danser fra Galanta
- Shostakovitsj: Symfoni nr. 9: *2 og 3. sats*

Essklarinett

- Berlioz: Symphonie Fantastique: *5. sats*
- Ravel: Bolero
- Ravel: Konsert for piano og orkester: *1. sats*
- Shostakovitsj: Symfoni nr. 5: *1 og 2. sats*
- Shostakovitsj: Symfoni nr. 6: *2. sats*

Bassklarinett

- Shostakovitsj: Fiolinkonsert: *1. og 2. sats*
- Franck: Symfoni i d-moll: *2. sats*
- Rachmaninov: Symfoniske Danser
- Tsjaikovskij: Nøtteknekkeren: *Scene Dansante, Trepak og Pas de Deux*

Sinfonie Nr. 6

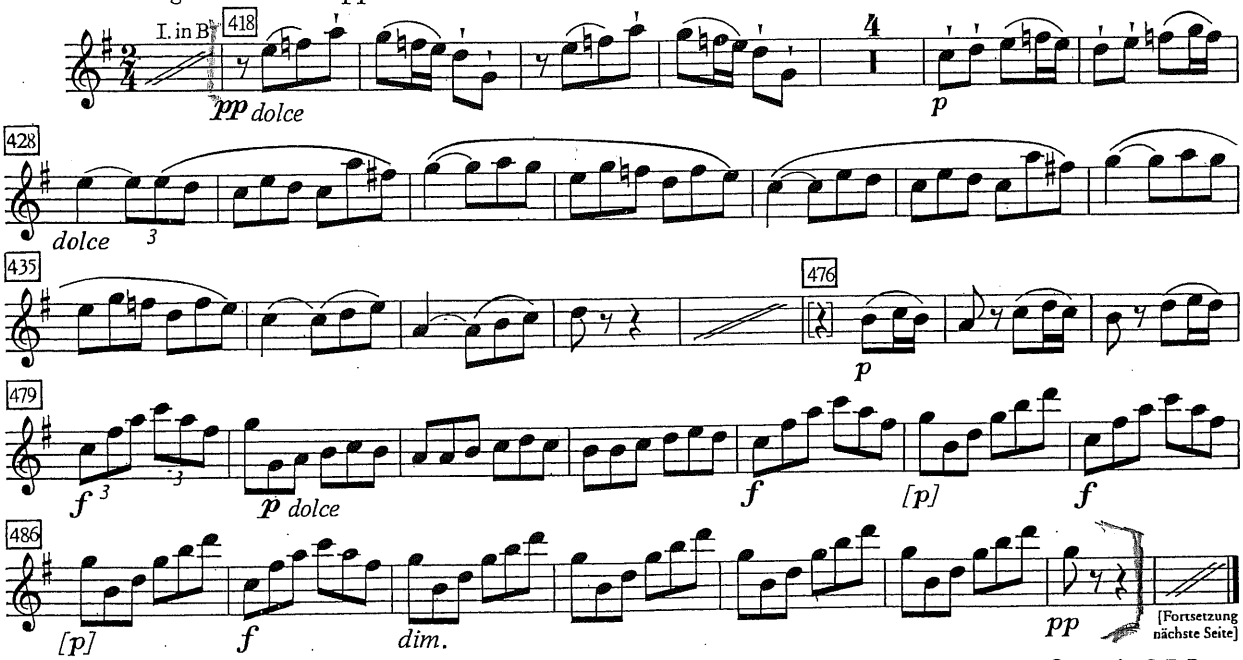
F-Dur/F major („Pastorale“)

1. Satz

Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande

L. van Beethoven
op. 68

Allegro ma non troppo (♩ = 66)



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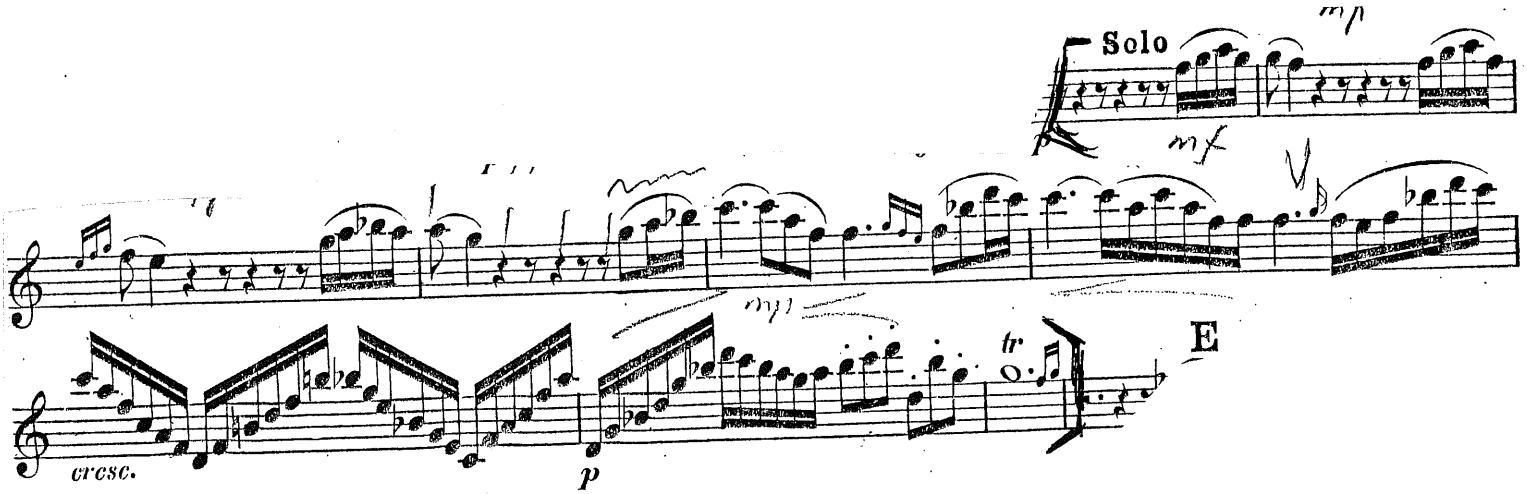
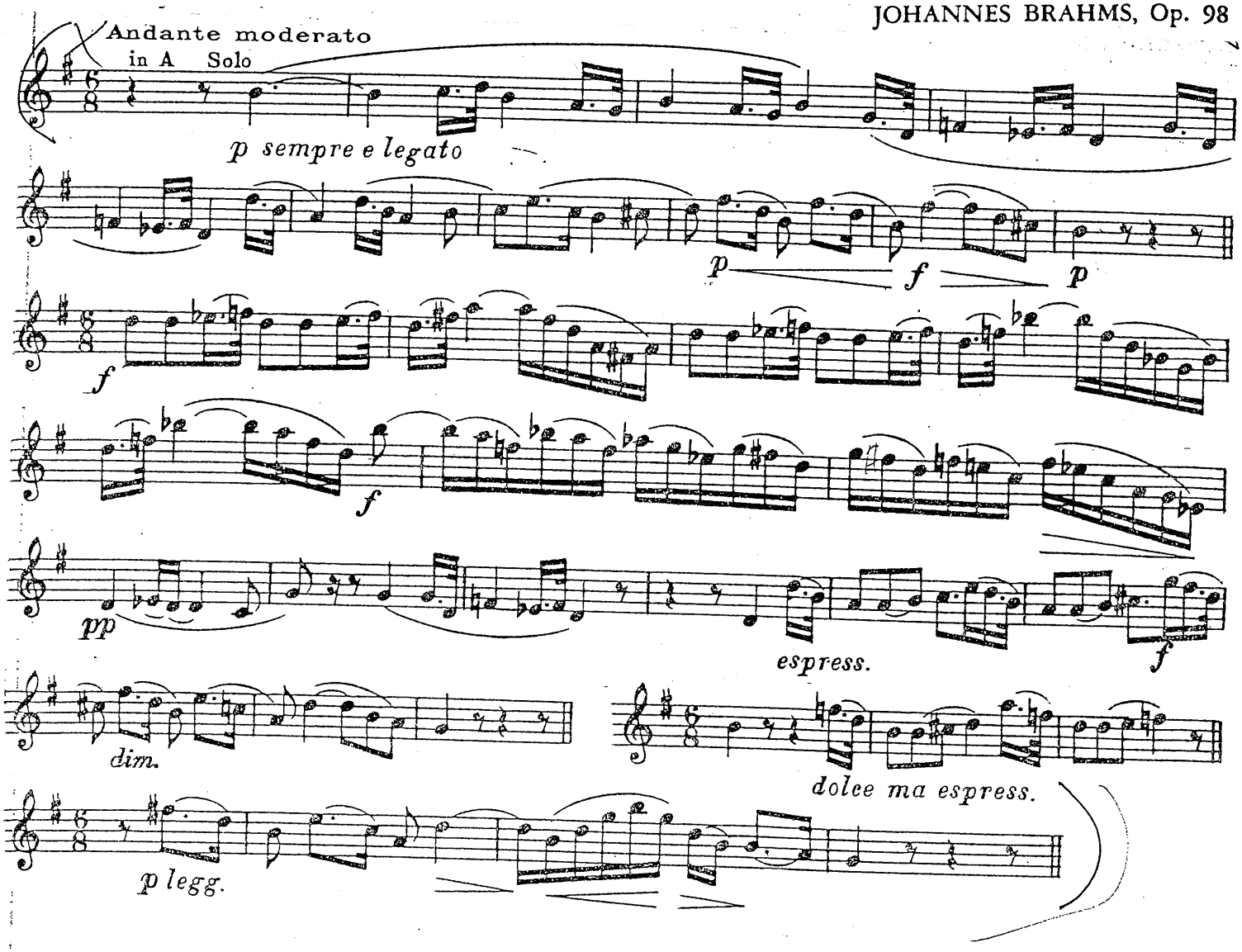


SYMPHONY No. 4

JOHANNES BRAHMS, Op. 98



Aufführungsrecht vorbehalten
Droits d'exécution réservés

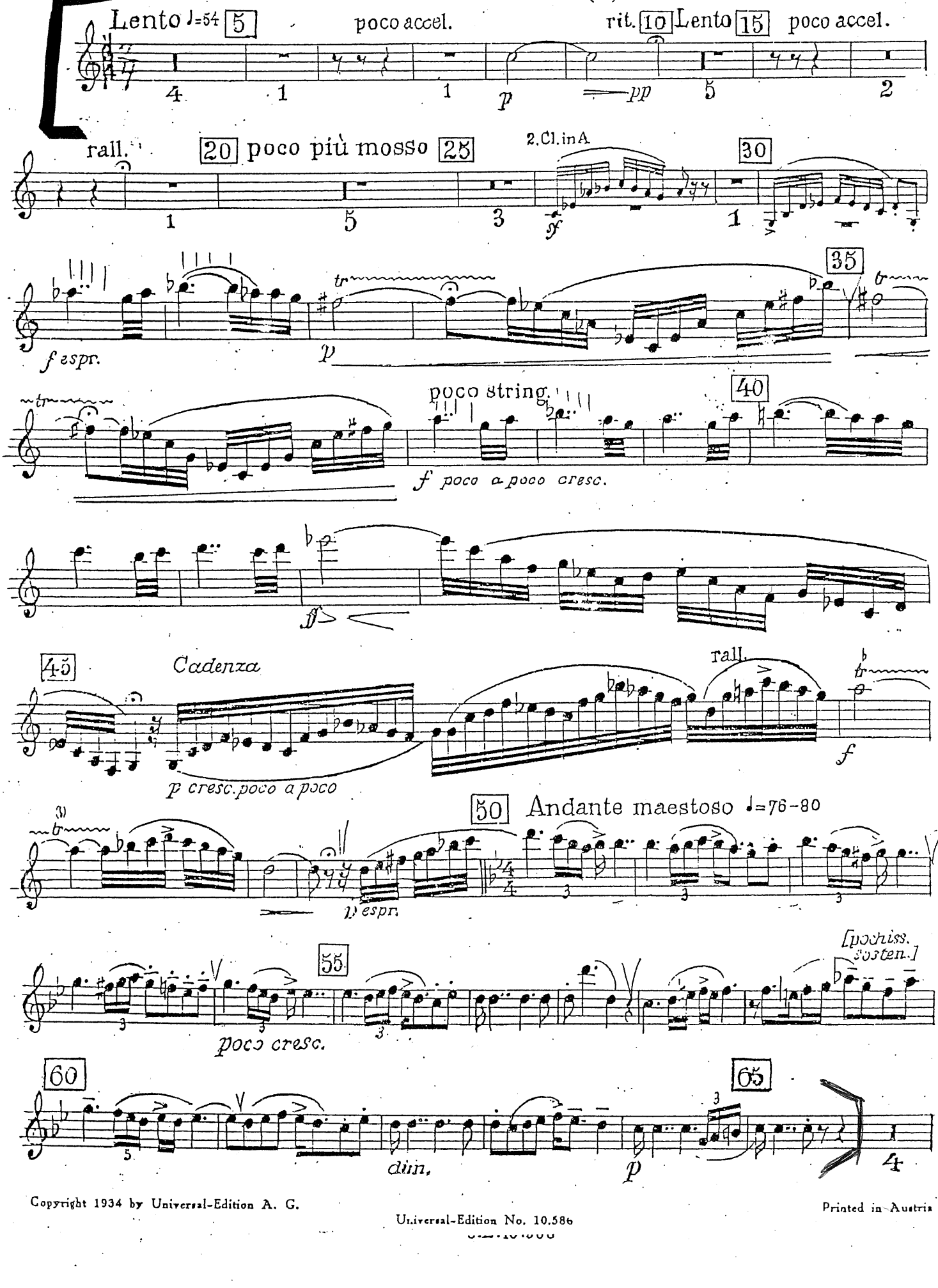
GALÁNTAI TÁNCOK 0810

TÄNZE AUS GALANTA / DANCES OF GALANTA

8a

KODÁLY ZOLTÁN

CLARINETTO I in La (A)



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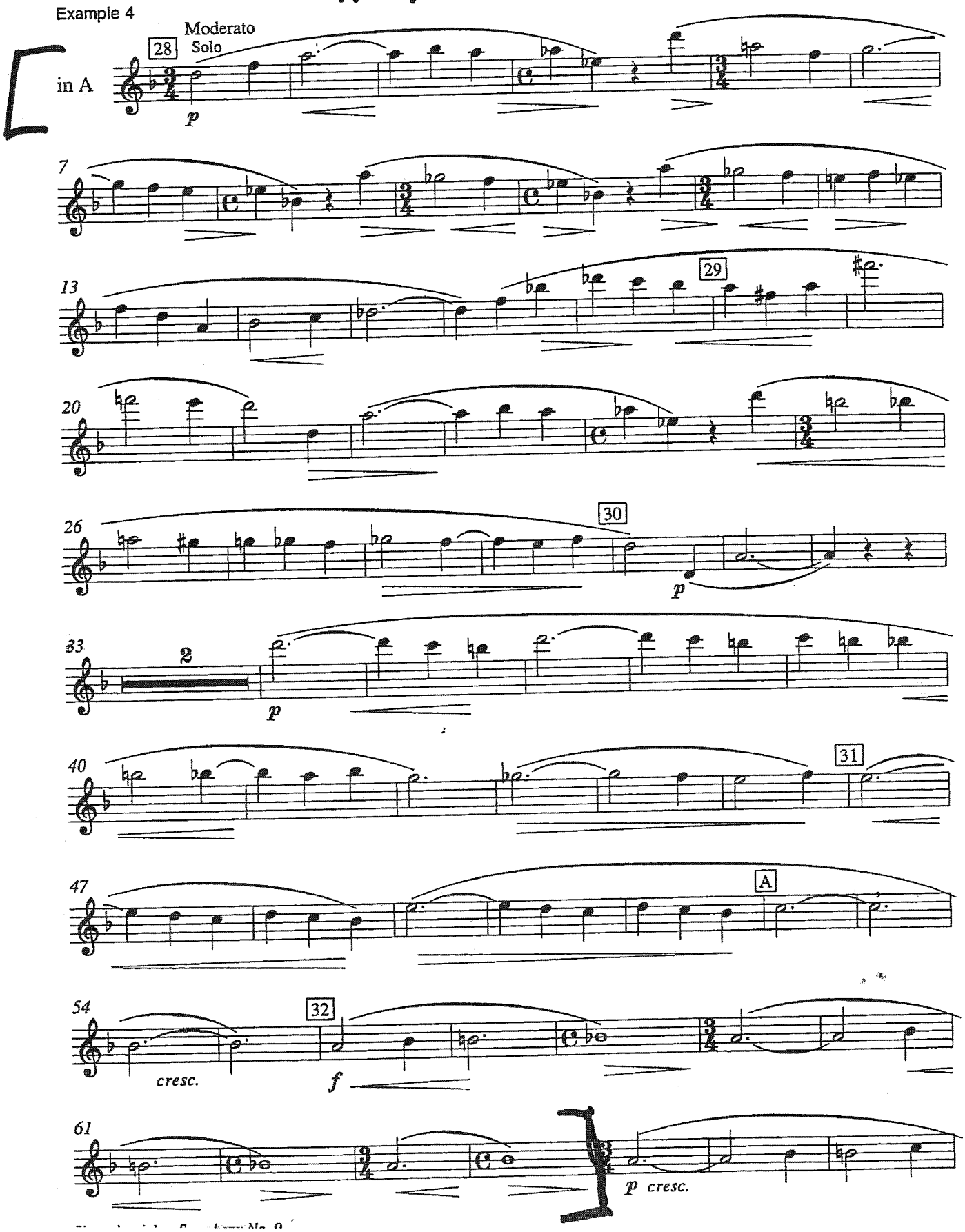
SHOSTAKOVITCH 9

II

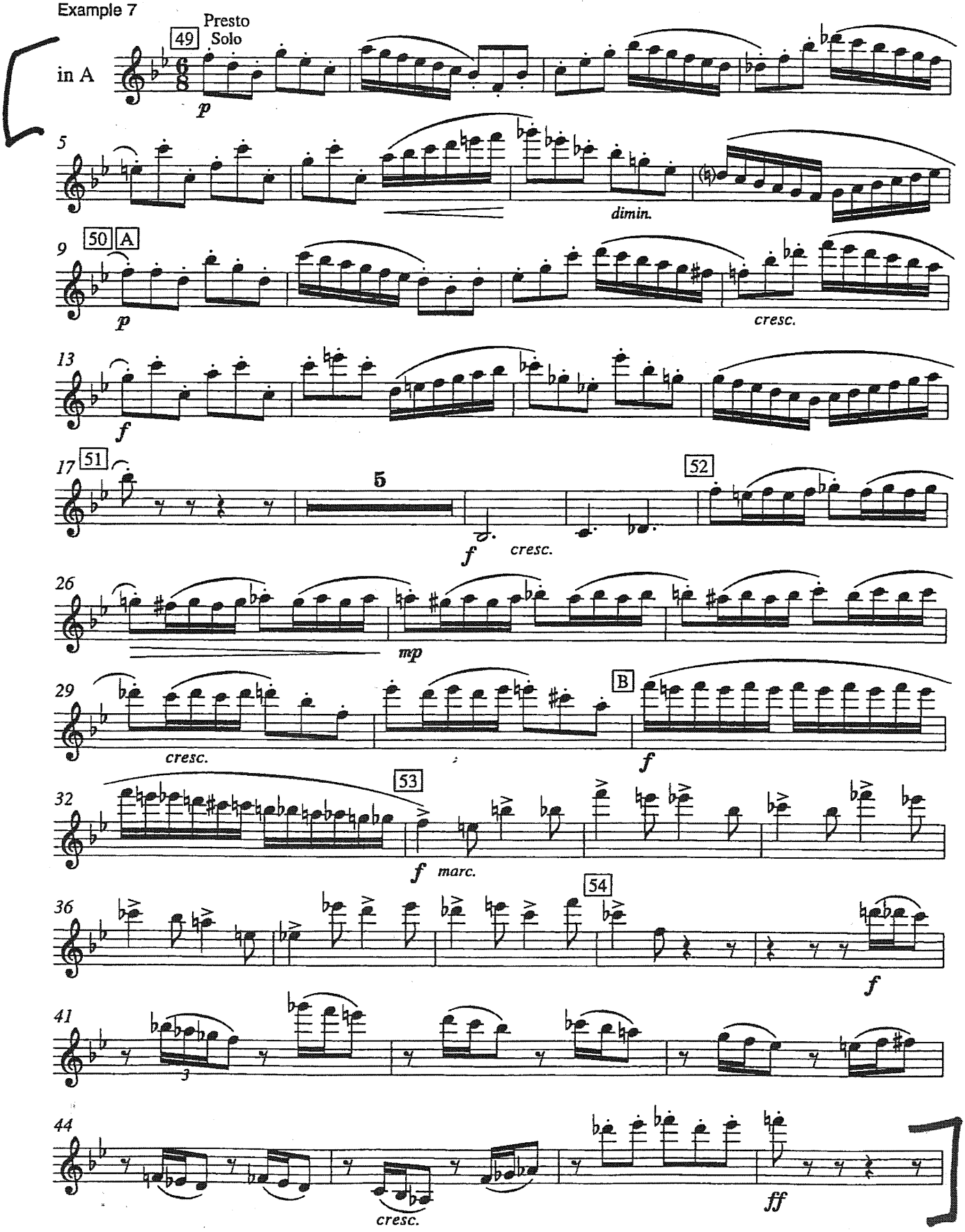
Example 4



SHOSTAKOVITCH 9

III

Example 7



Symphonie Fantastique

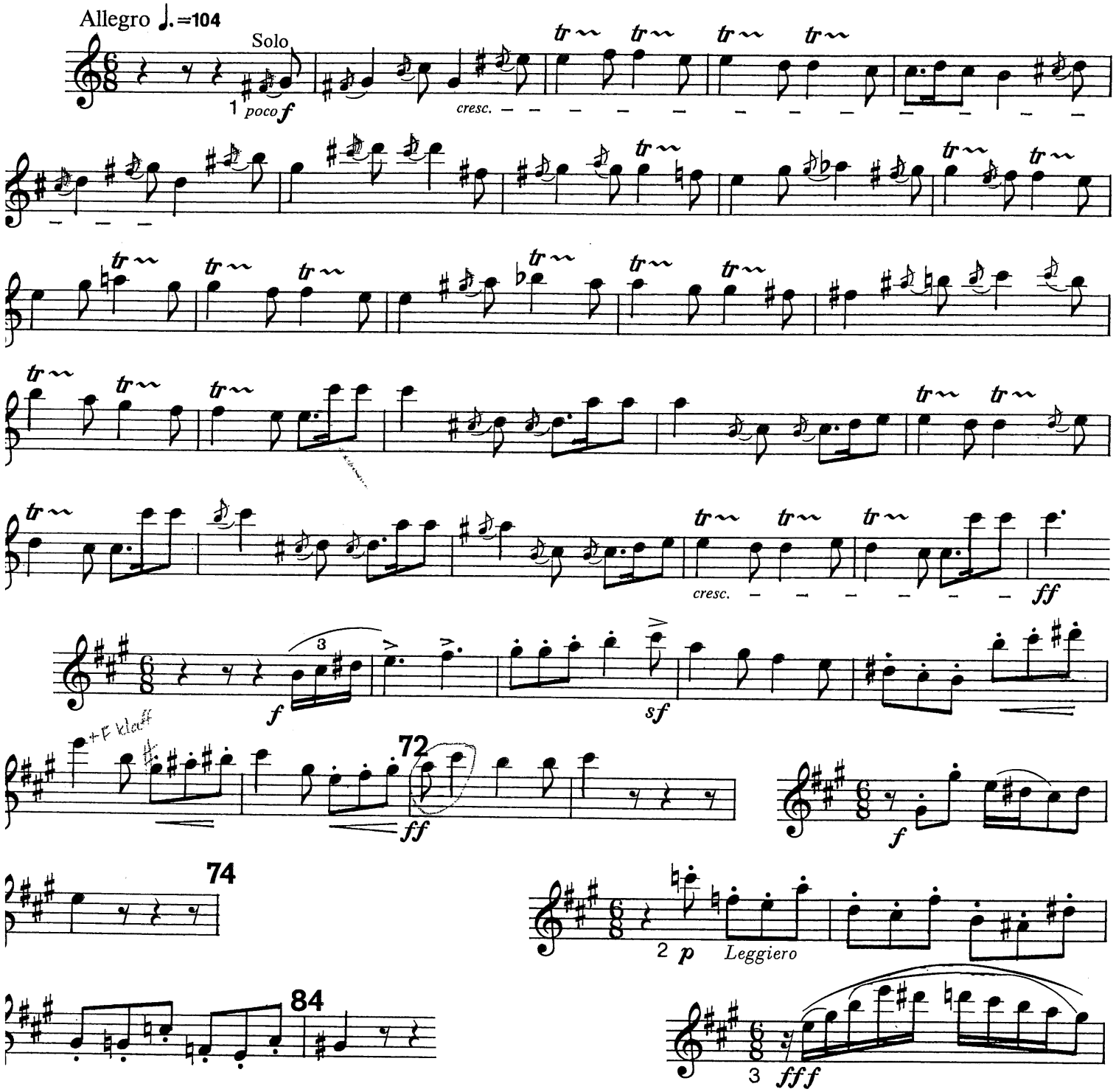
(1830)

Vikarpr. sp. nov 2012

Clarinet I in Eb (and Bb, A and C) Esskarinett **Hector Berlioz, Op. 14**
(1803-1869)

V

(1)



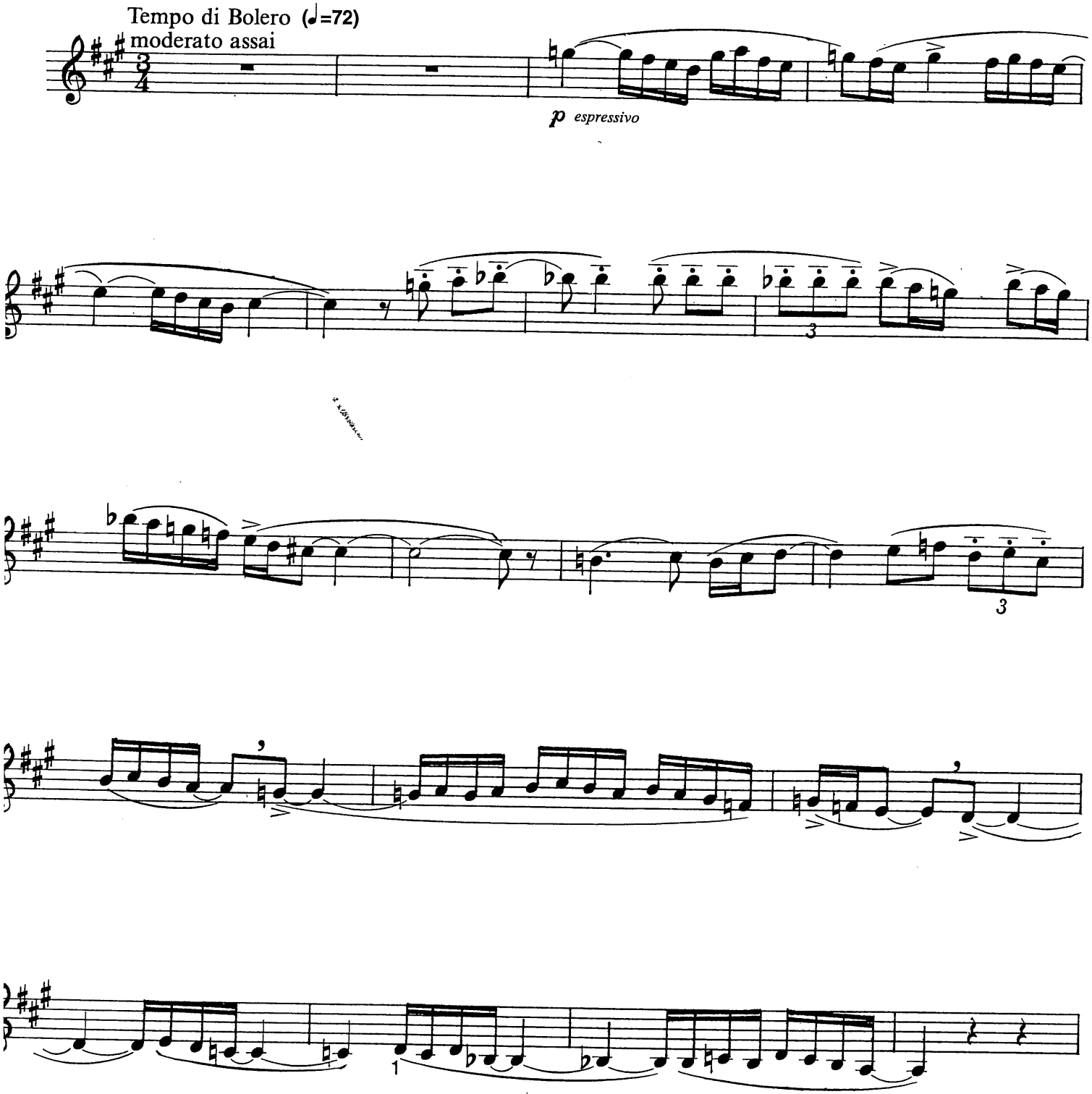
1. **Don't start too loud. Allow for crescendo. Make eighths short and quarters long. Be sure rhythmic pattern is always $\frac{6}{8}$ ♩ ♪ ♩ ♪ and never $\frac{2}{4}$ ♫ ♫. Two trills are better than one unless tempo is very fast (♩. = circa 120).**
2. **No crescendo here. At this point, the tempo is usually faster than ♩. = 104 .**
3. **This is usually played all slurred as in the part. The score has two slurs. Also, part is *fff* , score is only *ff* .**

Bolero
(1928)

2

Eb Clarinet

Maurice Ravel
(1875-1937)



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1. **On most E♭ clarinets the end of the solo is better played with the low F♯ key held down (F33) to avoid being sharp. Make sure the figure** **doesn't sound like** .

Concerto for Piano and Orchestra

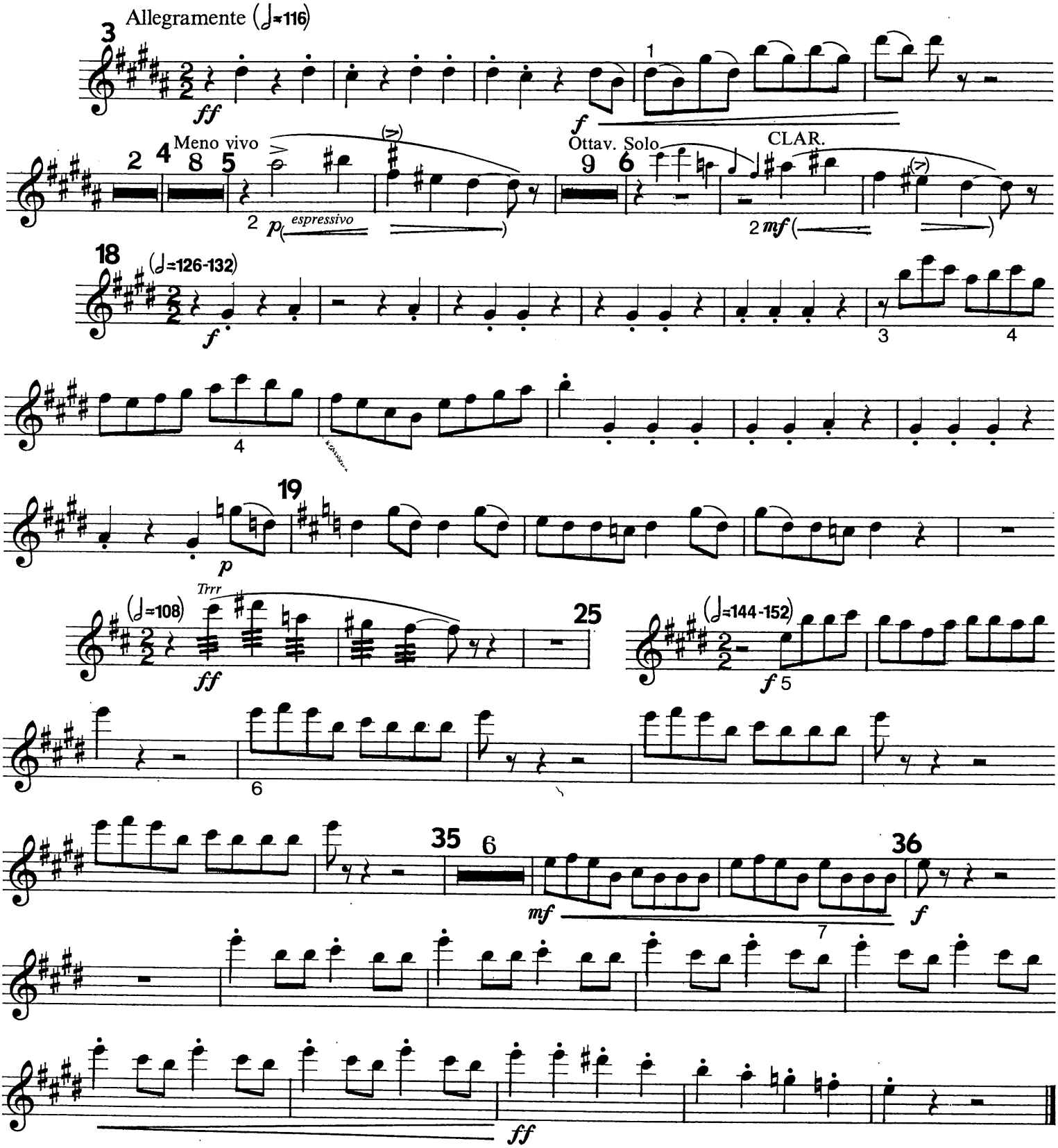
(1932)

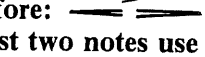
3a

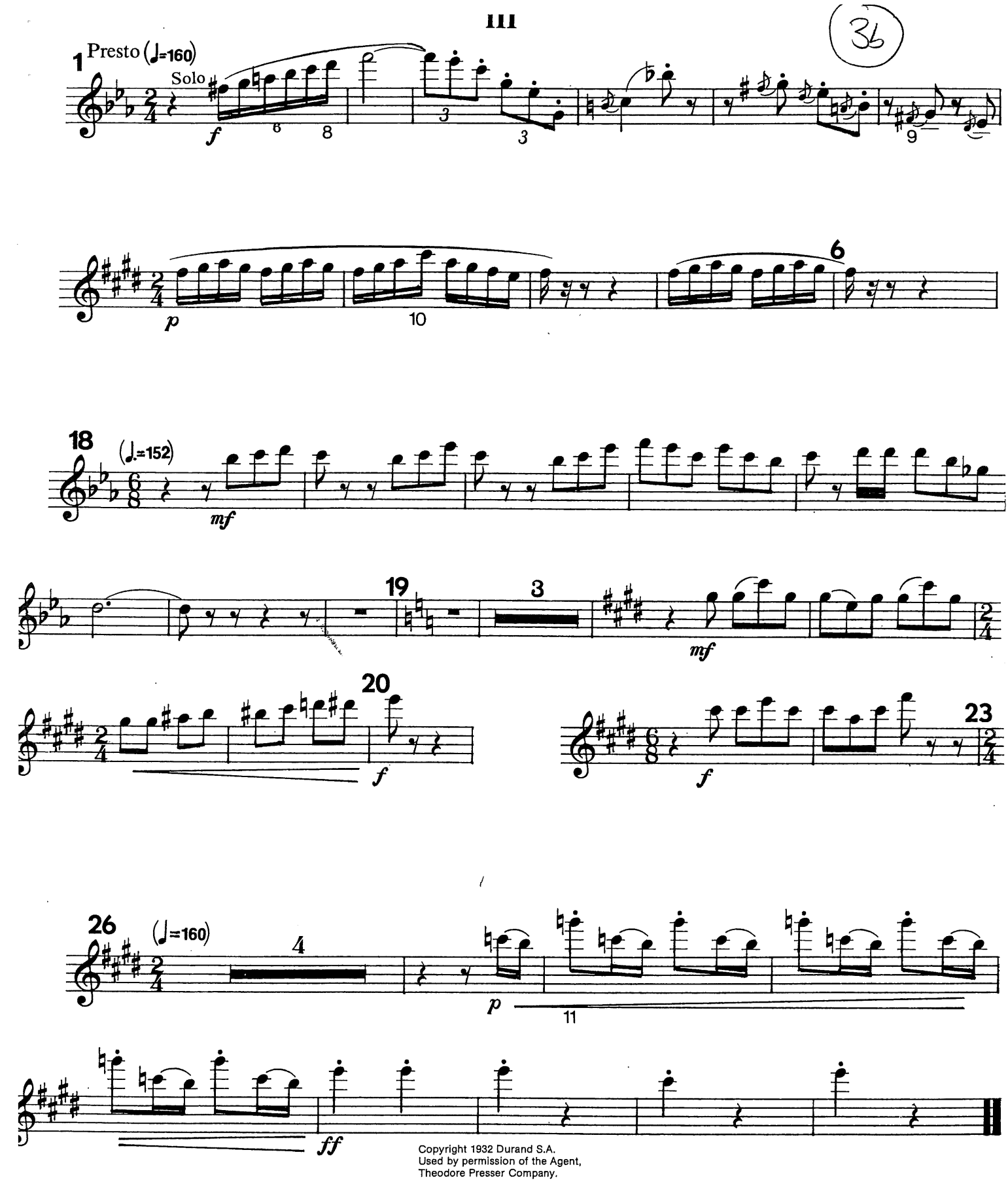
Eb Clarinet

I

Maurice Ravel (1875-1937



1. Slide R.H. little finger from D♯ to B.
2. Should sound "jazzy"—therefore: 
3. An awkward passage. For first two notes use F34 and F35.
4. Finger these C♯s: F14.
5. I often have to put in a few slurs here.
6. Finger E to F♯: F35 to F36.
7. This seems like a mistake but it is correct.



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8. **Finger the D "open": F11, the F♮ "long": F28 and the E♭: F38.**
9. **Observe the tenutos and play loud!**
10. **Finger C♯: F14.**
11. **Finger G♮: F39.**

Symphony No. 5

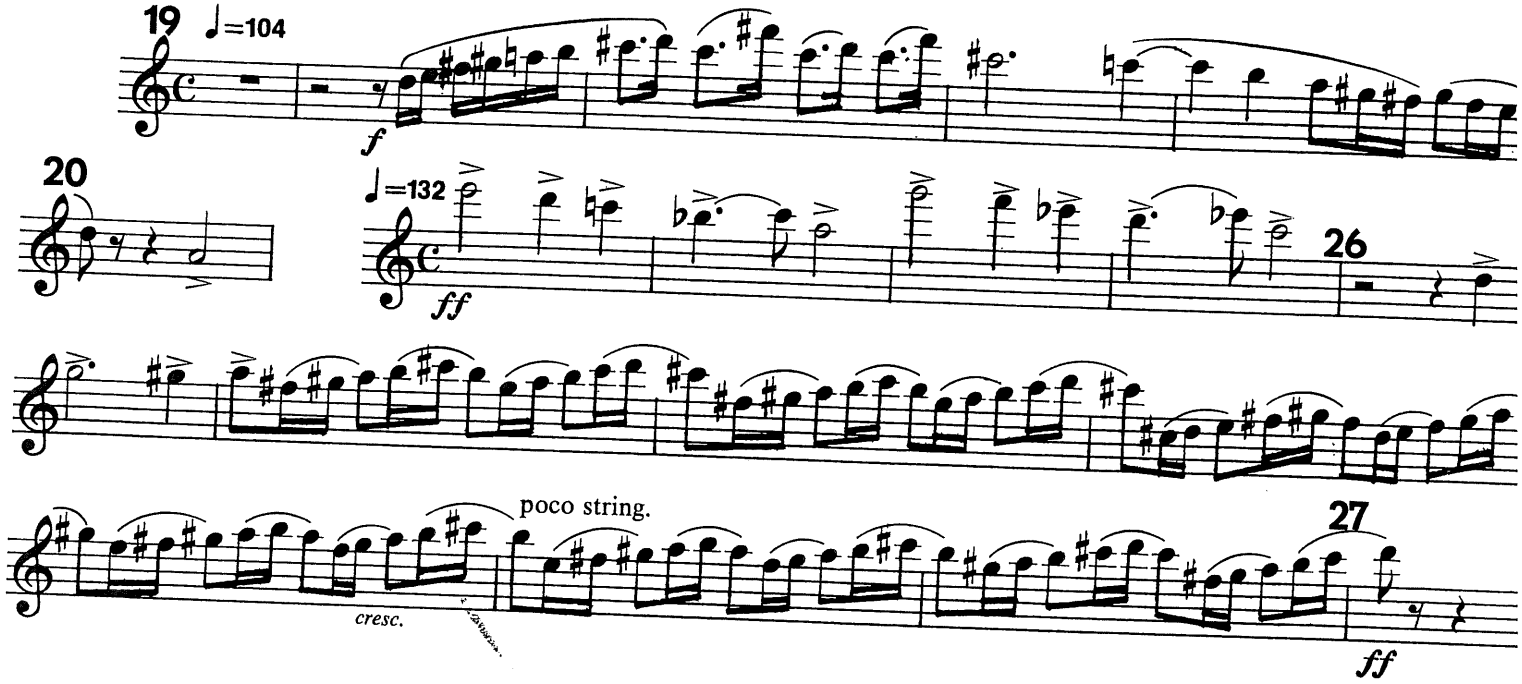
(1937)

(4)

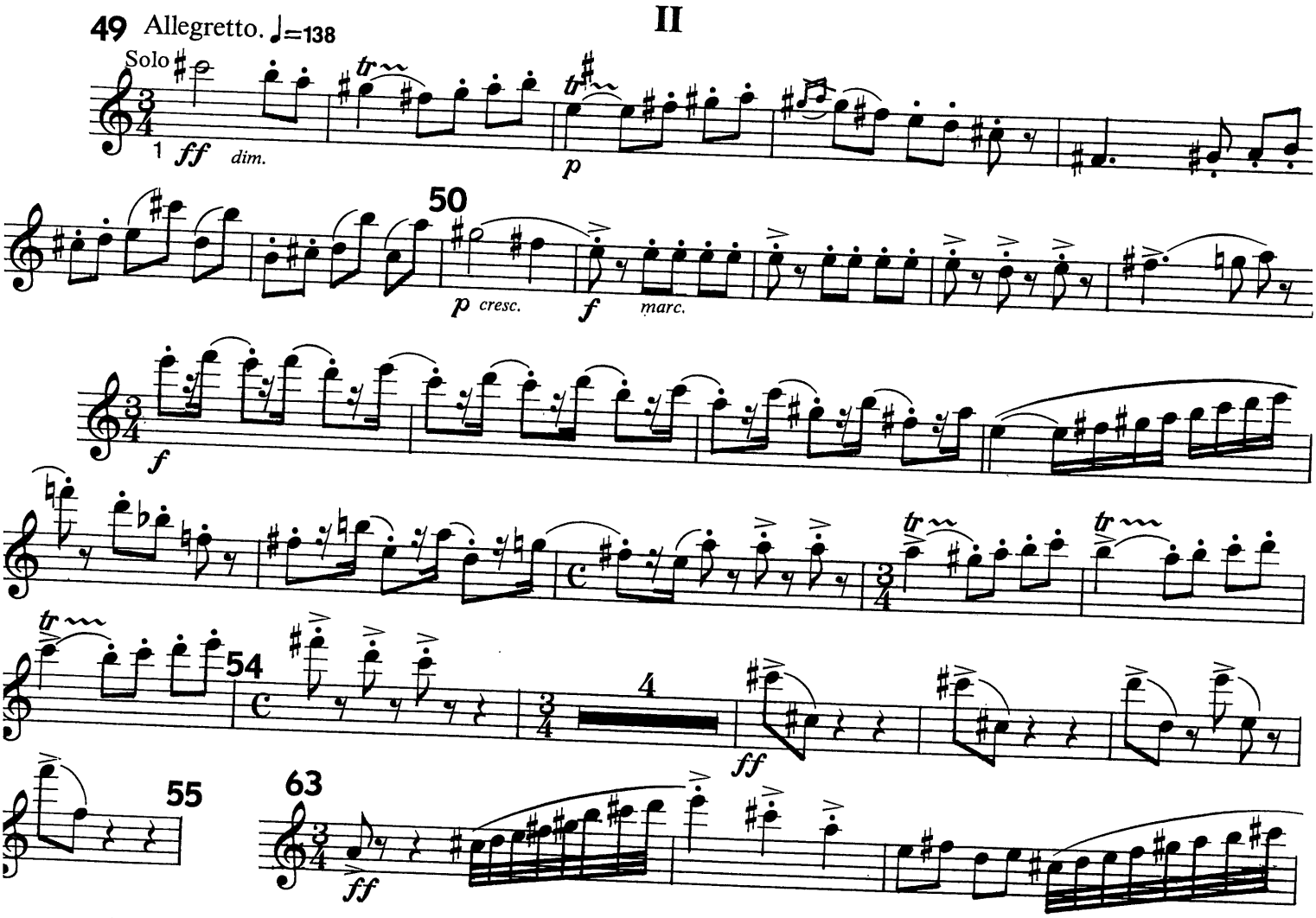
Eb Clarinet

Dmitri Shostakovich, Op.
(1906-1975)

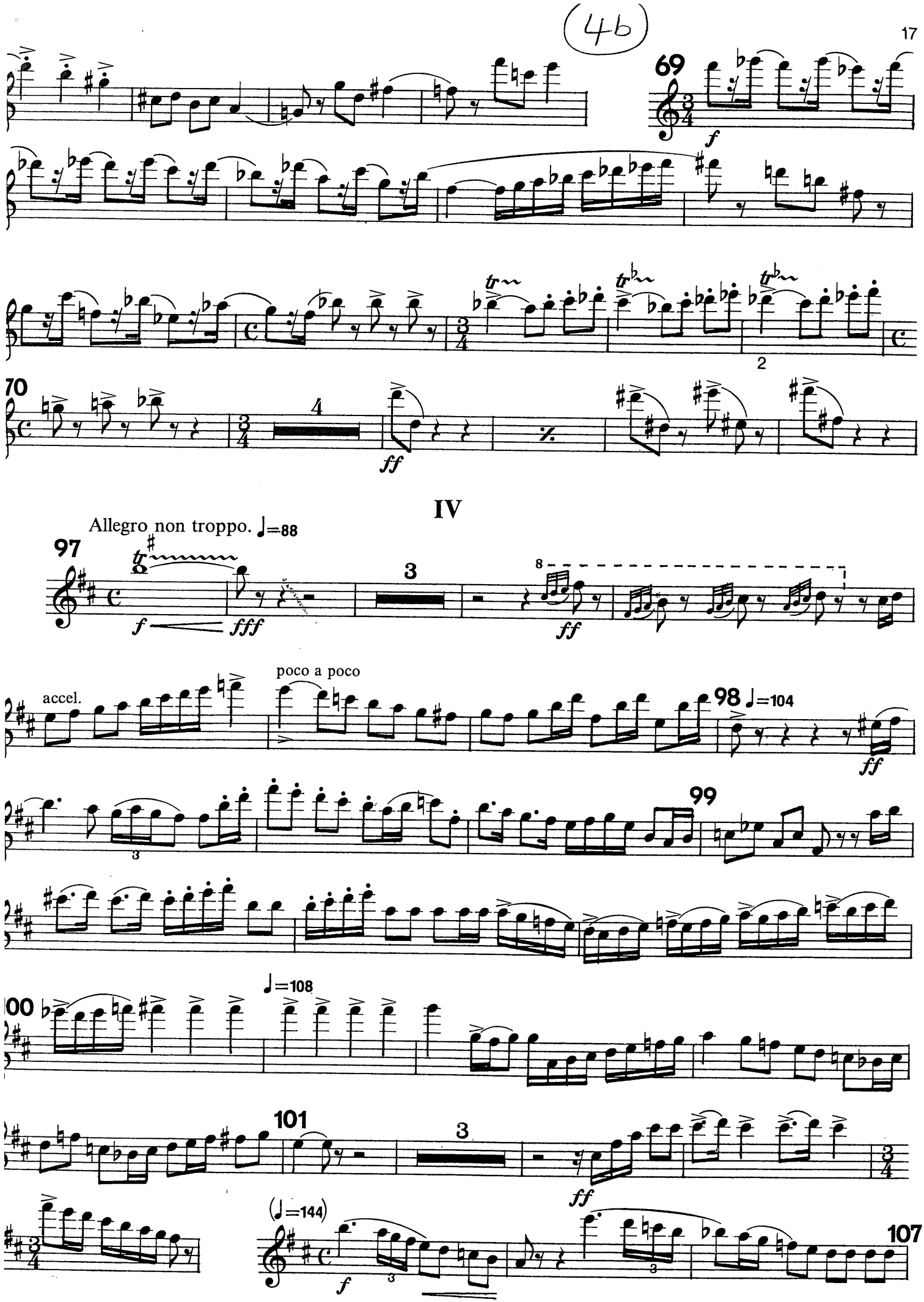
I



II



1. **Important solo. Start very loud with big diminuendo. Should sound very light and dance-like. Big crescendo at 50.**



2. Fingering: F20.

Symphony No. 6

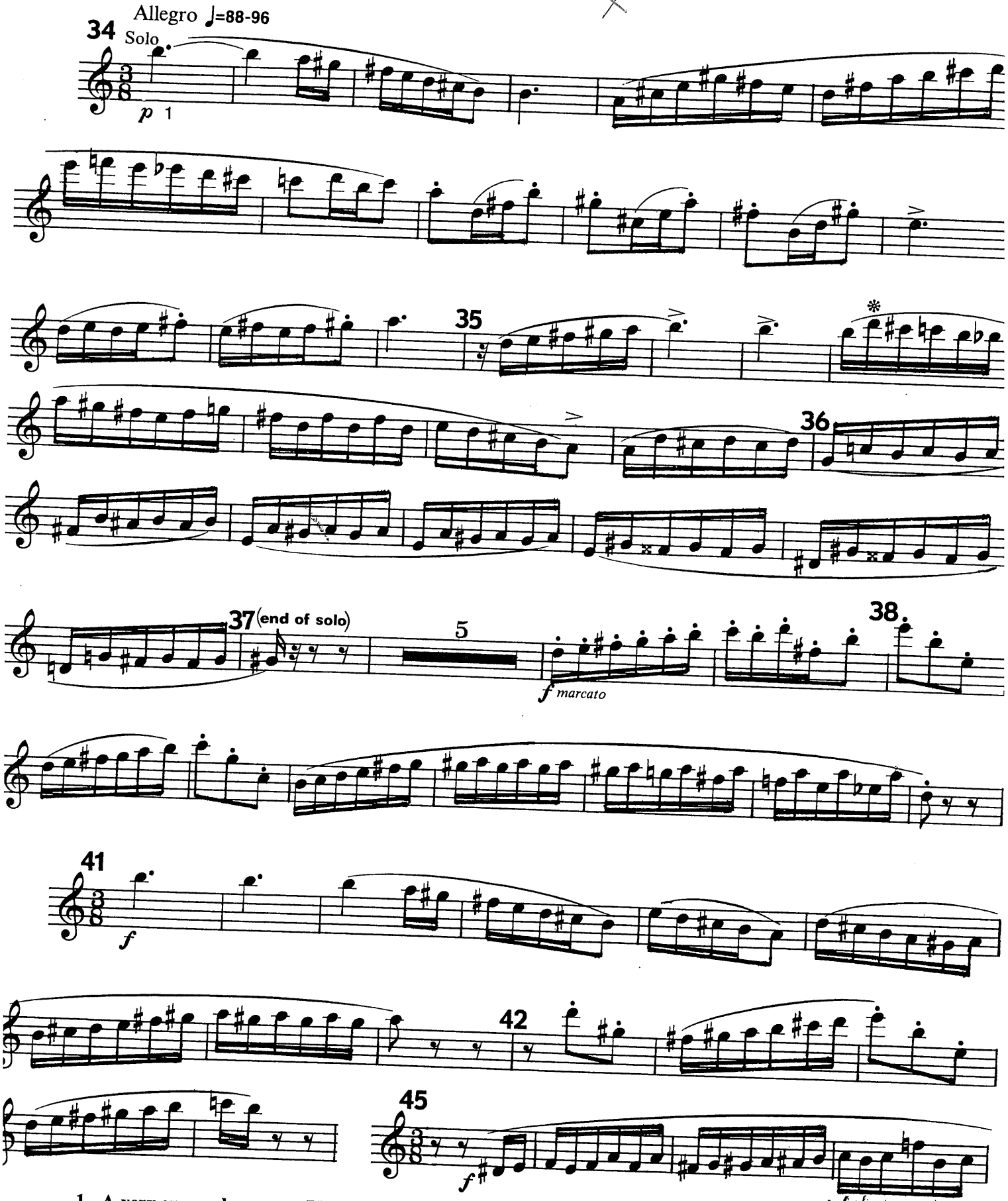
(1939)

5a

Eb Clarinet

II

Dmitri Shostakovich (1906-197



1. **A very exposed passage. This starts off the second movement after you have rested for what seems like thirty minutes through the first movement. It is all a real solo so if possible avoid all "trick" fingerings such as F11 at ✻ . All the rest of the symphony is fast and the Eb clarinet is usually audible in the passage work.**

5b

46

cresc.

76

f dim. *p*

III

90 Presto ♩=152

ff

f

102 ♩ = ♩

pp

cresc.

fff

104

tr

BASSKLARINETT VIKARPROJESPILL

1

Violin Concerto

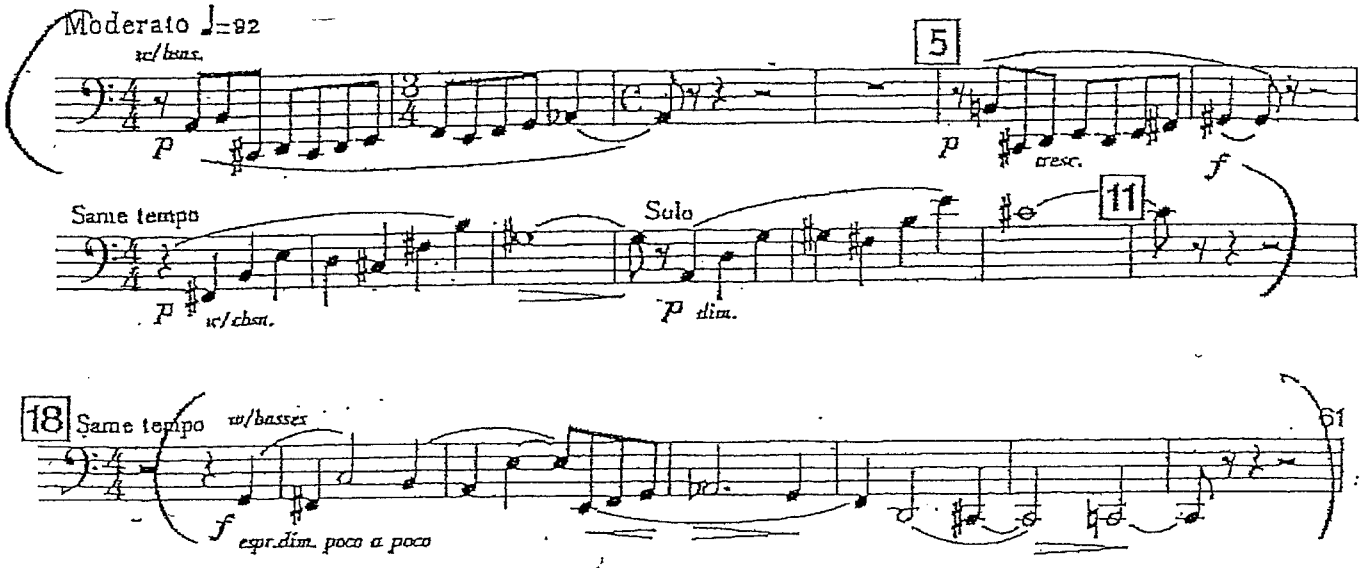
(1957)

1

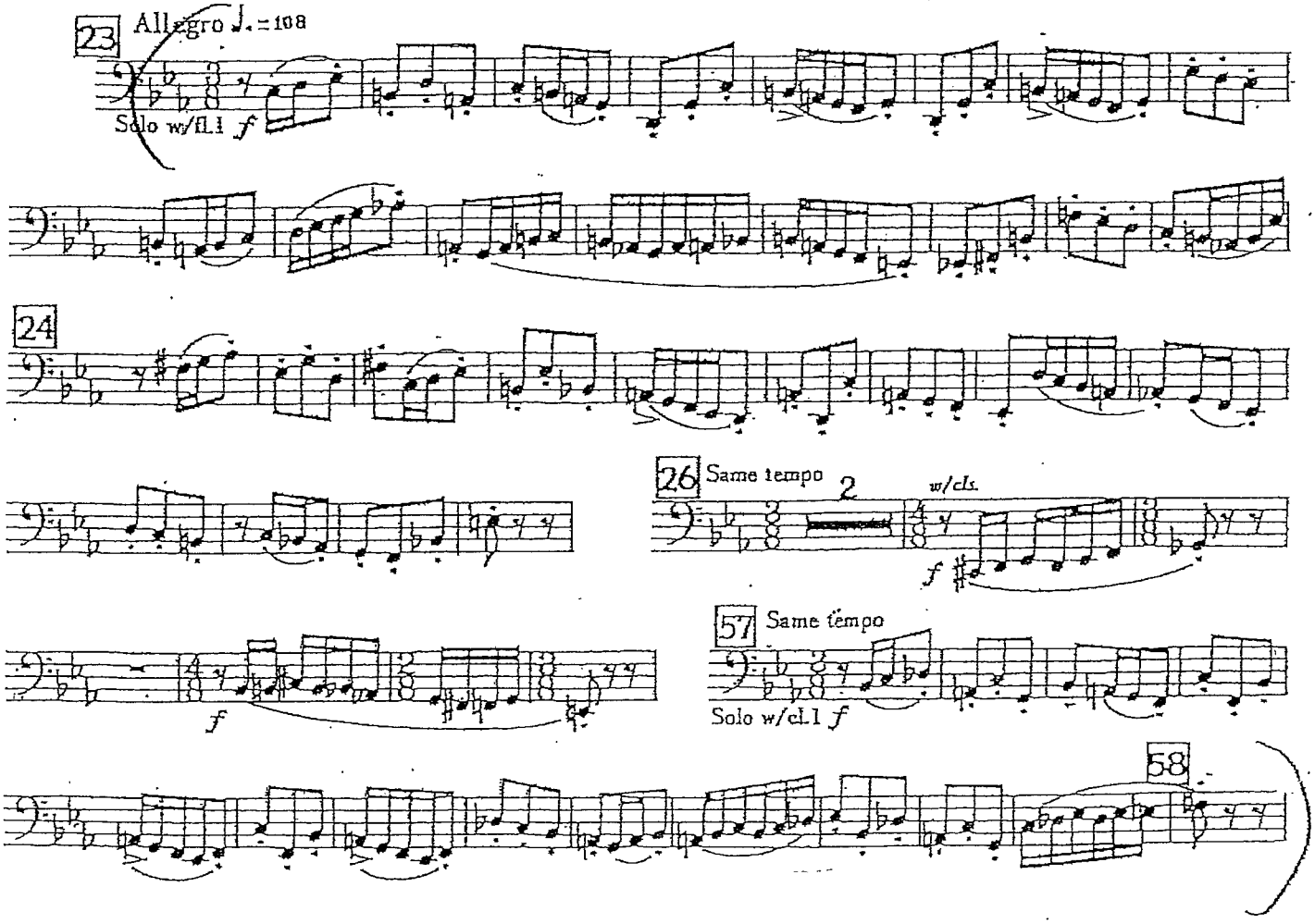
Bass Clarinet in Bb
(3rd Clarinet)

Dmitri Shostakovich
(1906-1975)

I. Nocturne



II. Scherzo



2

Symphony
in D minor

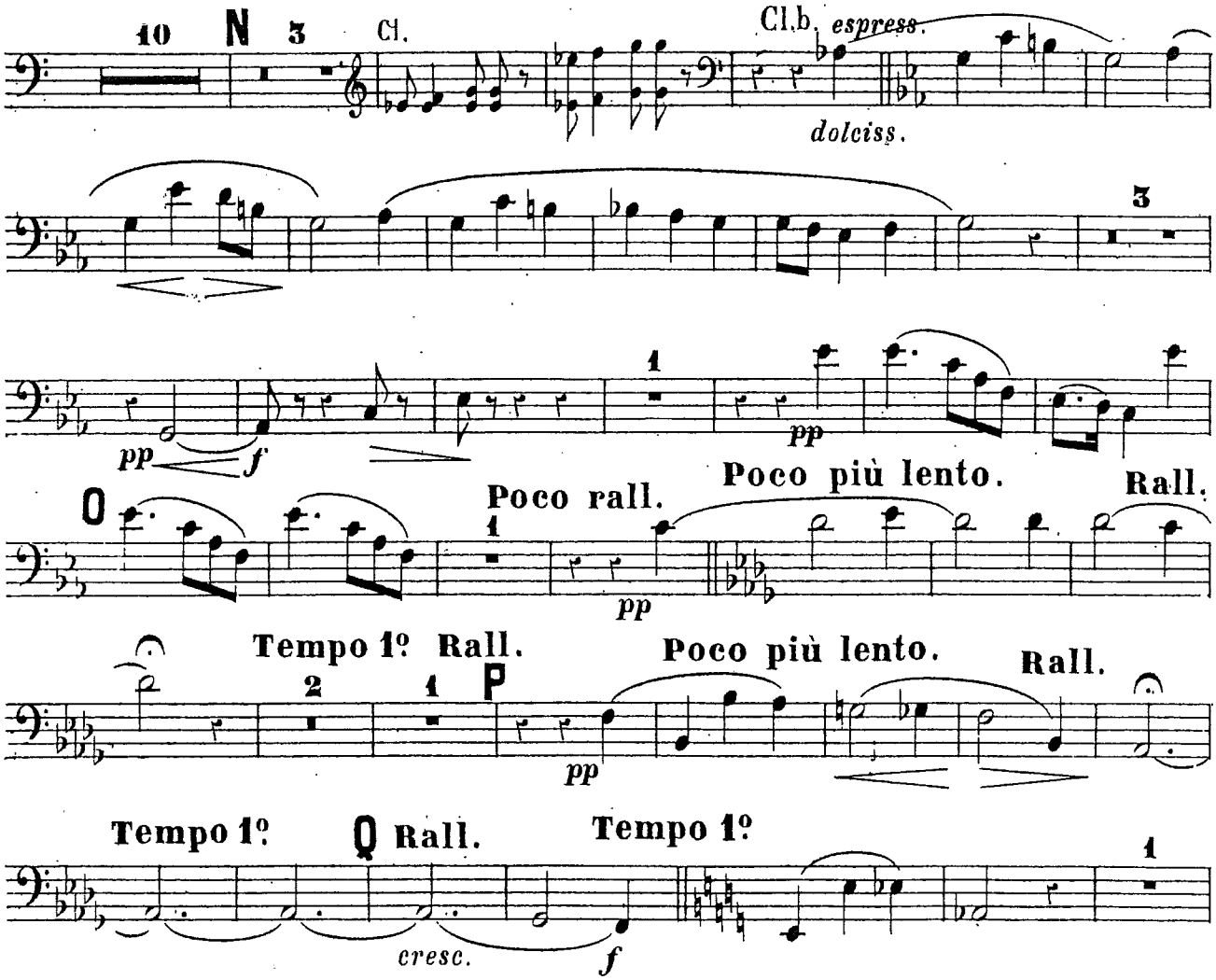
César Franck

CLARINETTE BASSE

II

En SI♭

Allegretto.

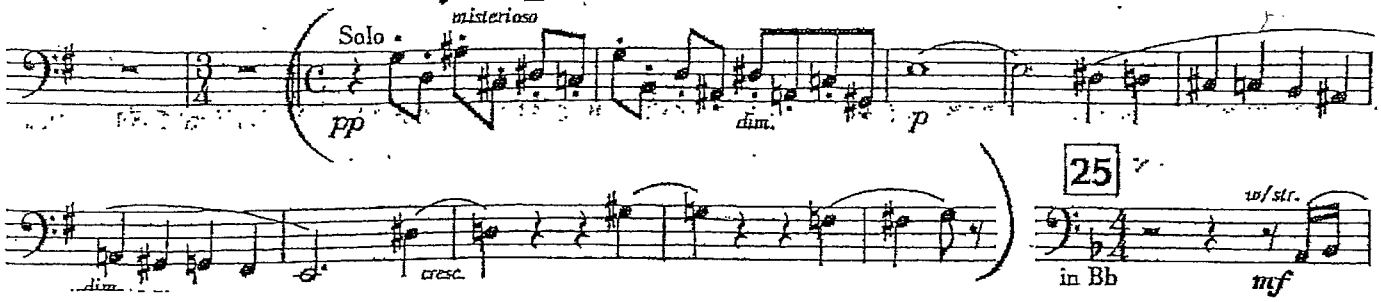


Bass-klar. in A

3

Symphonic Dances

Sergei Rachmaninoff (1873-1943) Op. 45



The Nutcracker Ballet

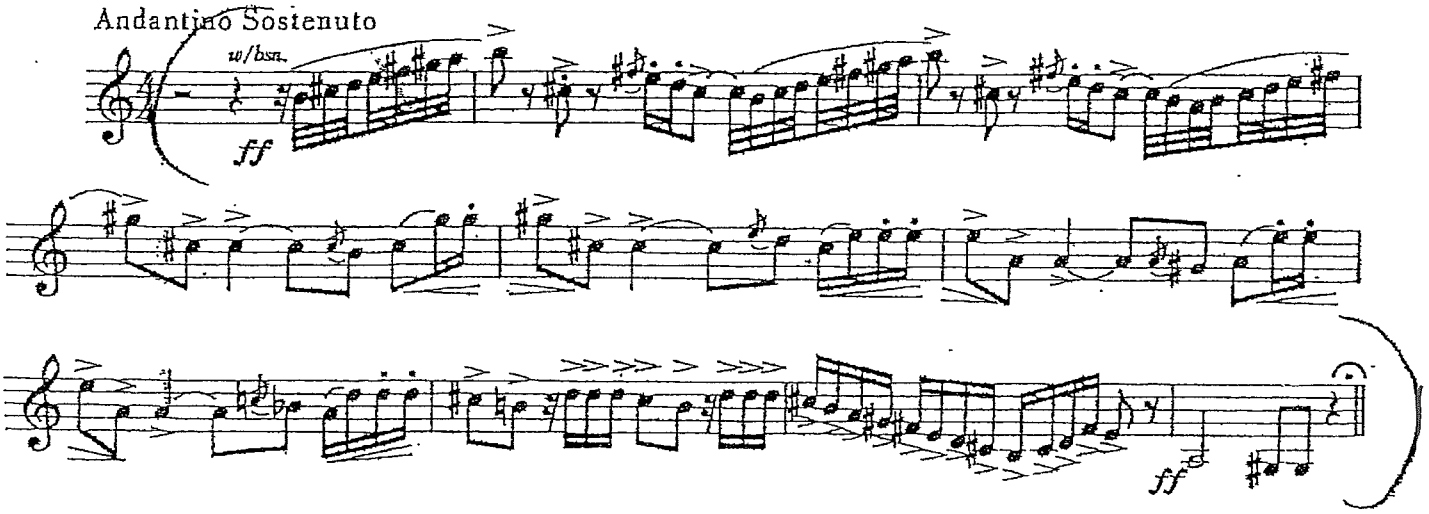
(1892)

4

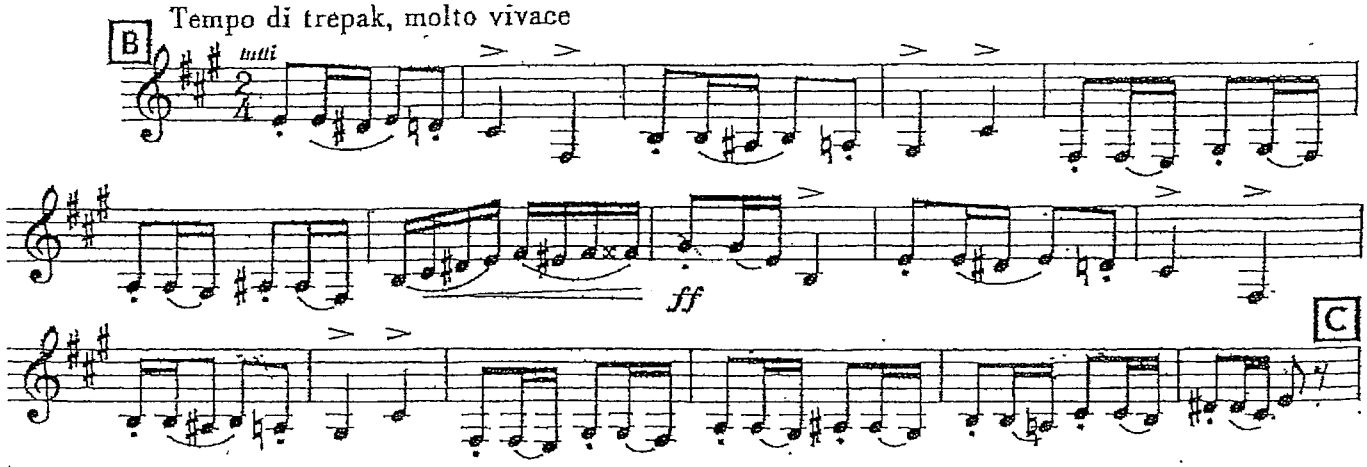
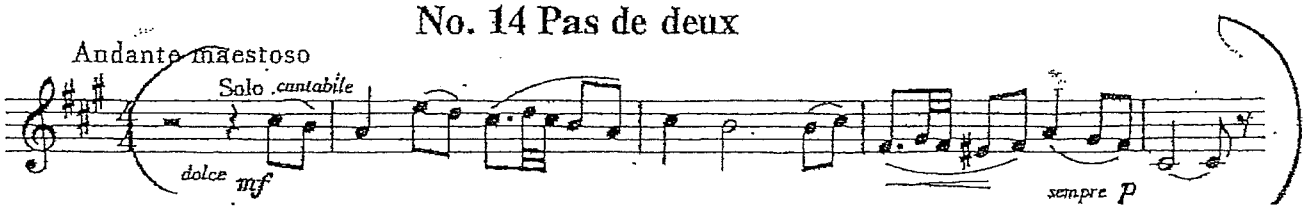
Bass Clarinet in Bb

Peter Ilyich Tchaikowsky (1840-1893) Op. 71

No. 4 Scéne Dansante



D. Danse Russe, Trepak.



No. 14 Pas de deux