



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*

Bassklarinet

- Shostakovitsj: Fiolinkonsert: *1. og 2. sats*
- Franck: Symfoni i d-moll: *2. sats*
- Rachmaninov: Symfoniske Danser
- Tsjajkovskij: 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)

I. in B_♭ 418

pp dolce *p*

428 *dolce* 3

433 476 *p*

479 *f* 3 *p dolce* *f* [*p*] *f*

486 [*p*] *f* *dim.* *pp* [Fortsetzung nächste Seite]

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cresc. *p* *mf* *Solo* *mp* *mf* *tr* **E**

SYMPHONY No. 4

JOHANNES BRAHMS, Op. 98

Andante moderato
in A Solo

p sempre e legato

p *f* *p*

f

f

pp

espress.

dim.

dolce ma espress.

p legg.

GALANTAI TÁNCOK OSLO

8a

TÄNZE AUS GALANTA / DANCES OF GALANTA

CLARINETTO I in La (A)

KODÁLY ZOLTÁN

Lento $\text{♩} = 54$

5

poco accel.

rit. 10 Lento 15

poco accel.

SHOSTAKOVITCH 9 II

Example 4

Moderato
Solo

in A

28

7

13

20

26

30

33

40

47

54

32

61

p

cresc.

f

p cresc.

A

SHOSTAKOVITCH 9 III

Example 7

in A **49** Presto Solo *p*

5 *dimin.*

9 **50** **A** *p* *cresc.*

13 *f*

17 **51** *f* *cresc.* **52**

26 *mp*

29 *cresc.* **B** *f*

32 **53** *f marc.*

36 **54** *f*

41

44 *cresc.* *ff*

Symphonie Fantastique

(1830)

Vikarpr. sp.

~~rev 2012~~

Clarinet I in Eb (and Bb, A and C)

Essklarinet

Hector Berlioz, Op. 14

(1803-1869)



V

1

Allegro $\text{♩} = 104$

Solo

tr~ tr~ tr~ tr~

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 ($\text{♩} = \text{circa } 120$).
2. No crescendo here. At this point, the tempo is usually faster than $\text{♩} = 104$.
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

E_b Clarinet

Maurice Ravel
(1875-1937)

X

Tempo di Bolero (♩=72)
moderato assai



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1. On most E_b 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)

Allegramente ($\text{♩} = 116$)

3 *ff*

2 4 8 5 *Meno vivo*

9 6 *f* *Ottav. Solo* *CLAR.*

2 *p* *espressivo* 2 *mf*

18 ($\text{♩} = 126-132$) *f*

4

19 *p*

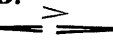
25 ($\text{♩} = 108$) *Trrr* *ff*

6

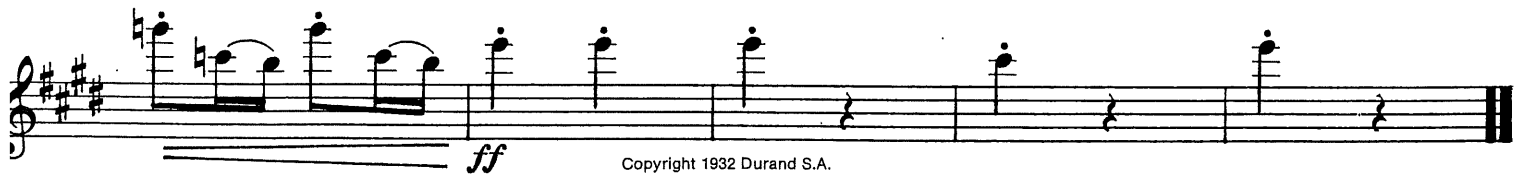
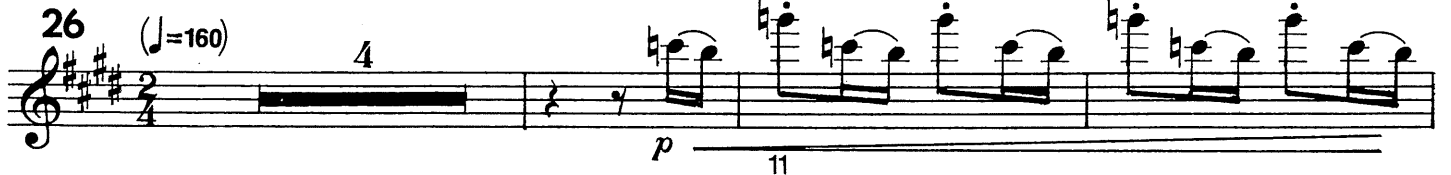
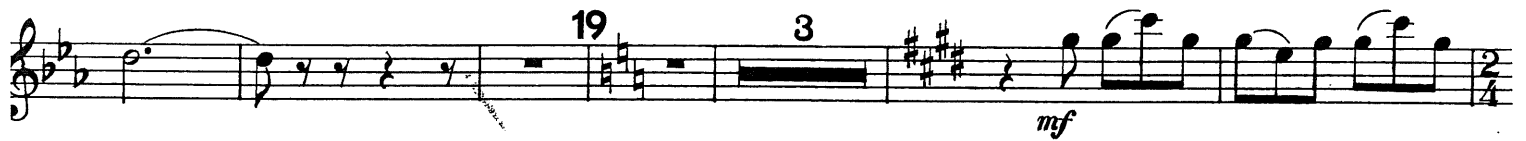
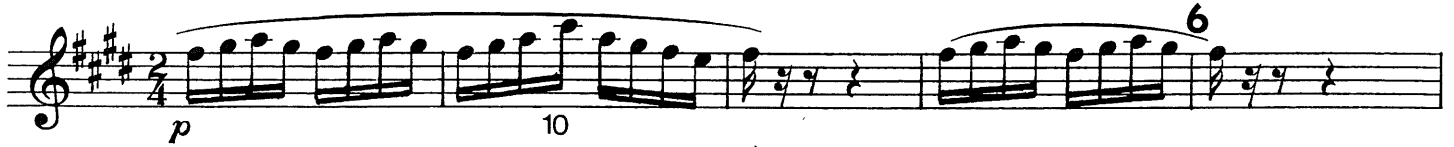
35 6 36 *mf* *f*

7

ff

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.

1 Presto (♩=160)



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8. Finger the D "open": F11, the F^b "long": F28 and the E_b: F38.
9. Observe the tenutos and play loud!
10. Finger C#: F14.
11. Finger G#: F39.

Symphony No. 5

(1937)

4

E♭ Clarinet

Dmitri Shostakovich, Op. 47
(1906-1975)

I

19 $\text{♩} = 104$

f

20 $\text{♩} = 132$

ff

26

poco string.

cresc.

27

ff

II

49 Allegretto. $\text{♩} = 138$

Solo

ff dim.

tr

p

50

p cresc. f marc.

f

tr

tr

54

4

ff

55

63

ff

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

Musical notation for measures 69-70. Measure 69 is in 3/4 time with a dynamic marking of *f*. Measure 70 is in 3/4 time with a dynamic marking of *ff*. The notation includes various note values, rests, and articulation marks.

Musical notation for measures 71-72. Measure 71 is in 3/4 time. Measure 72 is in 3/4 time with a dynamic marking of *ff*. The notation includes various note values, rests, and articulation marks.

Musical notation for measures 73-74. Measure 73 is in 3/4 time with a dynamic marking of *ff*. Measure 74 is in 3/4 time with a dynamic marking of *ff*. The notation includes various note values, rests, and articulation marks.

IV

Allegro non troppo. $\text{♩} = 88$

Musical notation for measures 97-98. Measure 97 is in 3/4 time with a dynamic marking of *f*. Measure 98 is in 3/4 time with a dynamic marking of *fff*. The notation includes various note values, rests, and articulation marks.

Musical notation for measures 99-100. Measure 99 is in 3/4 time with a dynamic marking of *ff*. Measure 100 is in 3/4 time with a dynamic marking of *ff*. The notation includes various note values, rests, and articulation marks.

Musical notation for measures 101-102. Measure 101 is in 3/4 time. Measure 102 is in 3/4 time with a dynamic marking of *ff*. The notation includes various note values, rests, and articulation marks.

Musical notation for measures 103-104. Measure 103 is in 3/4 time. Measure 104 is in 3/4 time with a dynamic marking of *ff*. The notation includes various note values, rests, and articulation marks.

Musical notation for measures 105-106. Measure 105 is in 3/4 time with a dynamic marking of *ff*. Measure 106 is in 3/4 time with a dynamic marking of *ff*. The notation includes various note values, rests, and articulation marks.

Musical notation for measures 107-108. Measure 107 is in 3/4 time with a dynamic marking of *ff*. Measure 108 is in 3/4 time with a dynamic marking of *ff*. The notation includes various note values, rests, and articulation marks.

Musical notation for measures 109-110. Measure 109 is in 3/4 time with a dynamic marking of *f*. Measure 110 is in 3/4 time with a dynamic marking of *ff*. The notation includes various note values, rests, and articulation marks.

Symphony No. 6

(1939)

5a

E♭ Clarinet

II

Dmitri Shostakovich (1906-197)

Allegro $\text{♩} = 88-96$

34

Solo.

p 1

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 E♭ clarinet is usually audible in the passage work.

VVV HV
HVH VH

Musical score for measures 46-76. The score consists of three staves. The top staff has handwritten notes 'MV', 'VUV', and 'VHV'. The middle staff has handwritten notes 'H', 'cresc.', 'H', and 'V'. The bottom staff starts at measure 76 with dynamics *f dim.* and *p*.

III

Musical score for measures 90-104. The score consists of seven staves. Measure 90 is marked *Presto* with a tempo of $\text{♩} = 152$ and dynamics *ff*. Measure 102 is marked *pp*. Measure 104 is marked *fff*. The score includes various musical notations such as triplets, trills, and slurs. A large 'X' is drawn across the entire section.

(1) **BASS KLARINETT VIKARPROUESPILL**
Violin Concerto
(1957)

Bass Clarinet in Bb
(3rd Clarinet)

(1)
Dmitri Shostakovich
(1906-1975)

I. Nocturne

Moderato $\text{♩} = 92$
w/ bass.

5

11

Same tempo
w/ clar.

Solo
p dim.

18 Same tempo *w/ basses*

f
espr. dim. poco a poco

61

II. Scherzo

23 Allegro $\text{♩} = 108$
Solo *w/ fl. 1* *f*

24

26 Same tempo 2 *w/ cl.*

57 Same tempo
Solo *w/ cl. 1* *f*

58

Symphony
in D minor

2

CLARINETTE BASSE

César Franck

II

En SI \flat

Allegretto.

10 N 3 Cl. Cl. b. *espress.*
dolciss.

pp *f* *pp*

0 *Poco rall.* *Poco più lento.* *Rall.*
pp

Tempo 1º *Rall.* *Poco più lento.* *Rall.*
pp

Tempo 1º *Rall.* *Tempo 1º*
cresc. *f*

Bass-Clar.
in A

3

Symphonic Dances

Sergei Rachmaninoff
(1873-1943) Op. 45

Solo *misterioso*
pp *dim.* *p*
cresc. *mf*
25
in Bb

The Nutcracker Ballet

(1892)

4

Bass Clarinet in Bb

Peter Ilyich Tchaikowsky
(1840-1893) Op. 71

No. 4 Scène Dansante

Andantino Sostenuto
w/bsa.
ff

68

D. Danse Russe, Trepak.

Tempo di trepak, molto vivace
B *tutti*
ff C

No. 14 Pas de deux

Andante maestoso
Solo cantabile
dolce mf *sempre p*