

Symphonie Fantastique

(1830)

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

Hector Berlioz, Op. 14
(1803-1869)

V

Allegro $\text{♩} = 104$

Solo

poco f *cresc.* *tr* *tr* *tr* *tr*

f *cresc.* *ff*

f *sf*

72 *ff*

74

84

2 *p* *Leggiero*

3 *fff*

1. Don't start too loud. Allow for crescendo. Make eighths short and quarters long. Be sure rhythmic pattern is always $\text{♩} \text{♩} \text{♩} \text{♩}$ and never $\text{♩} \text{♩} \text{♩} \text{♩}$. 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)

E♭ Clarinet

Maurice Ravel
(1875-1937)

Tempo di Bolero (♩=60-56)
moderato assai



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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)

Eb Clarinet

I

Maurice Ravel (1875-1937)

3 Allegramente ($\text{♩} = 116$)

ff

2 4 8 5

Meno vivo

p *espressivo*

9 6

f Ottav. Solo

CLAR.

2 *mf*

18 ($\text{♩} = 126-132$)

f

4

19

p

($\text{♩} = 108$) *fff*

25 ($\text{♩} = 144-152$)

f 5

6

35 6

mf

36

f

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.

III

1 Presto (♩=160)



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8. Finger the D "open": F11, the F² "long": F28 and the E: F38.
9. Observe the tenutos and play loud!
10. Finger C²: F14.
11. Finger G²: F39.

129 *mf*

130 *ff* Très animé

3 FIN

2. Suggested fingering for high E natural: F30.

3. For last note, try F31.

Daphnis et Chloé

Second Suite
(1909-11)

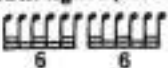
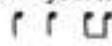
E♭ Clarinet

Maurice Ravel (1875-1937)

♩ = 50

157 *f*

3

1. The main problem with the 12th figure (aside from the notes!) always seems to be a tendency to rush. If you think of it like this:  it fits with the  going on underneath it and seems to help. The entire passage becomes much easier if you have a D clarinet (which I don't) so that it becomes C Major rather than B Major.

2 158 6 159 1 (Cl.)

160 Eb Cl. sur la scene *mf* 2 *pp* 2 (Ob.)

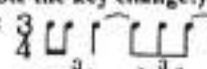
161 (celli) Eb Cl. *p* 3

162

163 *f*

164 2 *mf*

165 *f* *f₄*

2. Try using F1 for the first E-flat (note the key change!) and be careful of the rhythm in the second measure. It should sound like this:  By the way, I've never heard of this being played backstage.

3. With second clarinet.

4. D-sharp played with throat G-sharp key. C-sharp played like throat F-sharp.

dim.

2 166 2

f 5

168 ff

169 $dim.$ (p)

194 Animé ($\text{♩} = 176-190$)

6 mf

195 ff

200 ($\text{♩} = 192$) mf

201 2

pp 8

5. This measure usually has a large ritard. 168 is a tempo. There ought to be a crescendo to 168.
6. Ravel has no metronome marking. I have played this all the way up to 192 but 176 is a reasonable tempo. The pattern is almost always 3-2 in the $\frac{5}{4}$ measures.
7. Be careful not to rush the last four notes. This applies throughout the finale.
8. Pianissimo is correct but it is more important to match the volume of the first clarinet.

197 *mp*

202 *f* 9 10

p *mf*

203 *f* *ff*

ff 9

208 *p sub.* *f* *p* *f* *mf* *ff*

209 11

214 *mf*

p *mf*

215 *f* *p* 12

9. Finger high G natural: F2.

10. This is written one octave too low in the part. It is corrected here.

11. Another mistake (high "A") in the part; corrected here.

12. Finger C-sharp: F3. Notice the dynamics.

13

216

9

ff

mf

217

ff

14

1

p

ff

15

218

7

219

4

f

cresc.

220

16

18

2

17

f

221

ff

2

3

4

2

3

4

5

6

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13. These are corrected notes for last beat. The part is incorrect.

14. Finger $\int$ high G: F4. For last two notes: F-sharp: F5, G: F6.

15. A-flat $\int$:F7. Last three notes: F5, F6, F8.

16. All G naturals: F6, all F-sharps: F5, A-flat: F8.

17. G-sharp: F8, G: F6, F-sharp: F5.

18. F natural is correct. F-sharp in part is incorrect.

Symphony No. 5

(1937)

Eb Clarinet

Dmitri Shostakovich, Op. 47
(1906-1975)

I

19 $\text{♩} = 104$

20 $\text{♩} = 132$

26

27

poco string.

cresc.

ff

II

49 Allegretto. $\text{♩} = 138$

Solo

1 *ff* *dim.*

50

p cresc. *f marc.*

54

55

63

ff

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

69 *f*

70 *ff*

IV

Allegro non troppo. $J=88$

97 *f* *fff*

98 *ff*

98 *ff*

99 *accel.*

99

100 $J=108$

100 $J=108$

101 *ff*

101 $J=144$ *f*

107

Richard Strauss
Till Eulenspiegel's Merry Pranks
Op. 28

E^b Clarinet

Gemächlich

allmählig belhafter Volles Zeitmass

Handwritten musical score for E^b Clarinet, featuring various musical notations, dynamics, and tempo markings. The score is divided into sections marked with red brackets and numbers 1 through 9.

Section 1 (Measures 1-5): *Gemächlich*. Dynamics: *ff*, *mf*. Tempo: *allmählig belhafter*. Measure numbers: 5, 2, 4, 6.

Section 2 (Measures 6-10): *Volles Zeitmass*. Dynamics: *ff*, *mf*. Measure numbers: 3, 3, 2, 5.

Section 3 (Measures 11-15): *Immer sehr belhaft*. Dynamics: *ff*, *mf*. Measure numbers: 5, 5, 5, 5.

Section 4 (Measures 16-20): *atempo*. Dynamics: *ff*, *mf*. Measure numbers: 1, 1, 3, 2.

Section 5 (Measures 21-25): *cresc*. Dynamics: *ff*, *mf*. Measure numbers: 3, 5, 5, 5.

Section 6 (Measures 26-30): *cresc*. Dynamics: *ff*, *mf*. Measure numbers: 3, 5, 5, 5.

Section 7 (Measures 31-35): *cresc*. Dynamics: *ff*, *mf*. Measure numbers: 3, 5, 5, 5.

Section 8 (Measures 36-40): *dim*. Dynamics: *ff*, *mf*. Measure numbers: 4, 2, 5.

Section 9 (Measures 41-45): *dim*. Dynamics: *ff*, *mf*. Measure numbers: 7, 8.

Section 10 (Measures 46-50): *dim*. Dynamics: *ff*, *mf*. Measure numbers: 21, 6.

Strauss—Till Eulenspiegel's Merry Pranks

E♭ Clarinet

E♭ Clarinet

3

Handwritten musical score for E♭ Clarinet, measures 25 to 32. The score includes various performance instructions and dynamic markings.

Measure 25: *lang* (long)

Measure 26: *leichtfertig* (playful), *acceler* (accelerate)

Measure 27: *schnell und schattenhaft* (quick and shadowy), *potent*, *potent*

Measure 28: *etwas gemächlicher allmählich* (somewhat more slowly, gradually), *potent*, *potent*

Measure 29: *Volleerzeitmass* (full time), *mf* (mezzo-forte), *mf* (mezzo-forte)

Measure 30: *mf* (mezzo-forte), *cresc* (crescendo)

Measure 31: *tr* (trill), *tr* (trill)

Measure 32: *tr* (trill), *tr* (trill)

Red markings: A large red bracket spans measures 27 and 28. A red bracket spans measures 29 and 30.

Strauss — Till Eulenspiegel's Merry Pranks

E♭ Clarinet

4

33 16 34 4

mf

35

mf cresc

36

cresc

immer ausgelassener und lebhafter

37

38 3 4

gleichgültig

39 3 4

etwas breiter kläglich

40 3

mf

Epilog doppelt so lang wie im Zeitmass des Anfangs

dehn. lebhaft

cresc

17

The Rite of Spring

(1912)

Eb Clarinet

Igor Stravinsky (1882-1971)

Lento tempo rubato $\text{♩} = 60$ (un peu d'horas)

pp *poco accel.* 2

Solo 3 3

4 $\text{♩} = 66$ *Solo* (*mf*) *espress*

5

7 *Solo* *mf* *espr.* 3 3 3 3 3 3 *mf* 3 3

8 2 3 *dim.* 3 3 *poco più f* 3 3

9 1 1 *Solo* *ff* 5

10 *sempre ff* 4 1

11 5 5

Presto $\text{♩} = 132$ *ff* *marcatissimo* 38

(*mf*) *cresc. poco a poco* 7 7 7 7 7 7 7 7

43 (*f*) *cresc.*

7 7 7 7 7 7 7 7

1. This part is written for D and E $\flat$ clarinet. The important D clarinet parts have been transposed to E $\flat$.
2. Throughout this first section (up to 9) play all grace notes very fast but legato.
3. Accompany alto flute here and try not to go flat when crescendoing into 9.
4. Should be very loud and bell-like but not separated on the first two eighth notes. The figure  usually sounds better played faster than is "correct". Do not use F#1 for the D $\sharp$.

44 545 *ff*

46 *Timp. f* *f marc.* *Timp. f* *f* **RONDES PRINTANIÈRES**

47 *sf*

48 *Tranquillo* *Solo* *p 5*

49 *Tranquillo* *J=108* *Solo* *(p)*

57

Presto *J=168* *ff* *fff*

73

Largo *J=48* *fp*

87

II

5. With bass clarinet. The only possible place to use F11 would be at footnote 6 in the grace note figure but it's better if you don't.
6. See footnote 5.
7. This is with alto flute and always seems to be more difficult to play in tune than the one at footnote 5. You just have to get together and rehearse it ahead of time.
8. You can use F35 here but it must be very smooth and not too fast, unlike the opening.
9. This is the only other delicate passage in the piece. Don't rush and be sure to count carefully. It's easy (and embarrassing) to come in wrong here.

115 *mf*

116 *mf* *ff*

Molto allargando A tempo.

117 *ff* *Flatterz.*

155 $\text{♩} = 126$ Solo *f marcato*

156 *sim.*

157

158

159^b

160^b

161 *Flatterz.* *fff*

162

184 $\text{♩} = 126$ *ff*

185

186

10. Very loud. Use F28 and F37.