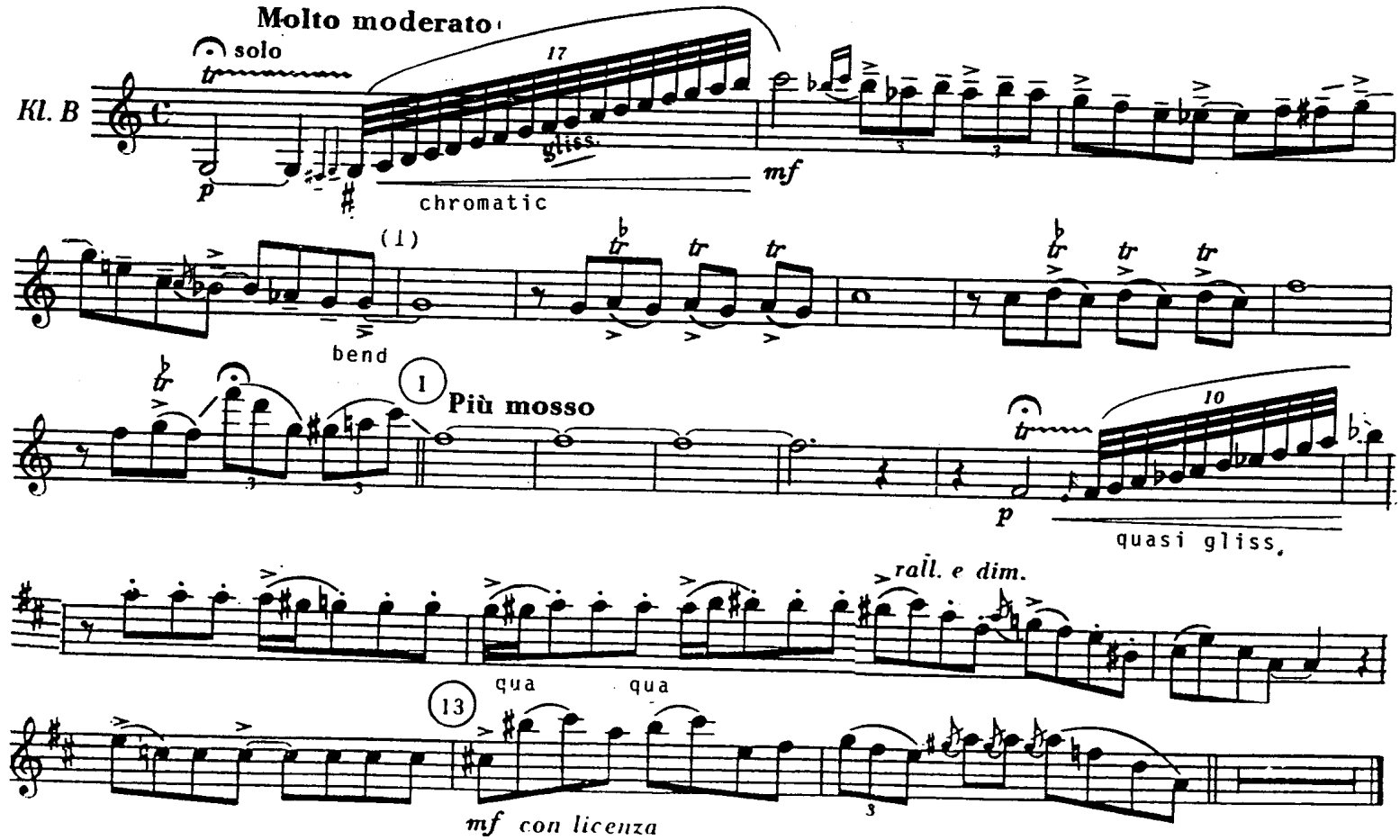
Clarinet in Bb

RHAPSODY IN BLUE

George Gershwin

This Rhapsody, which was written in 1924 for piano and jazz orchestra, has now become part of the permanent repertoire of all symphony orchestras. The solo clarinetist of each orchestra must be able to perform this cadenza. Experiment with the glissando; no two players perform it the same way. Here are suggestions that may be of some help. The conductor will not beat; he will cue the orchestra as high C is reached. The pacing of the passge is important. Within a beat of ca. ♩ =60 give the trill (play the grace notes slowly) four beats and the chromatic scale about four beats. The *glissando* is made by varying the shape of the throat, which should be closed. Think of it as being squashed or pinched downward- as if you were to growl but not making any sound. The fingers could slide off each hole one at a time, or play the chromatic scale. The embouchure is somewhat loose. Try it at first from G (top of the staff) to high C. Then try it from fourth-line D. The shape of the throat should assume an "ah" progressing to "awe". The sound of each note occurs later than the one fingered. After making what should be a continuous glide from D to C (or from E to C) the climax at C should be emphatic. Add *vibrato* if you wish. Notice the added *glissando* marks. The bend at no. 1 is produced by quickly relaxing the embouchure (in this case lowering the jaw) which will lower the pitch about a half step. Quickly tightening the embouchure will bring you back to pitch.



p dolce

Sinfonie Nr. 6

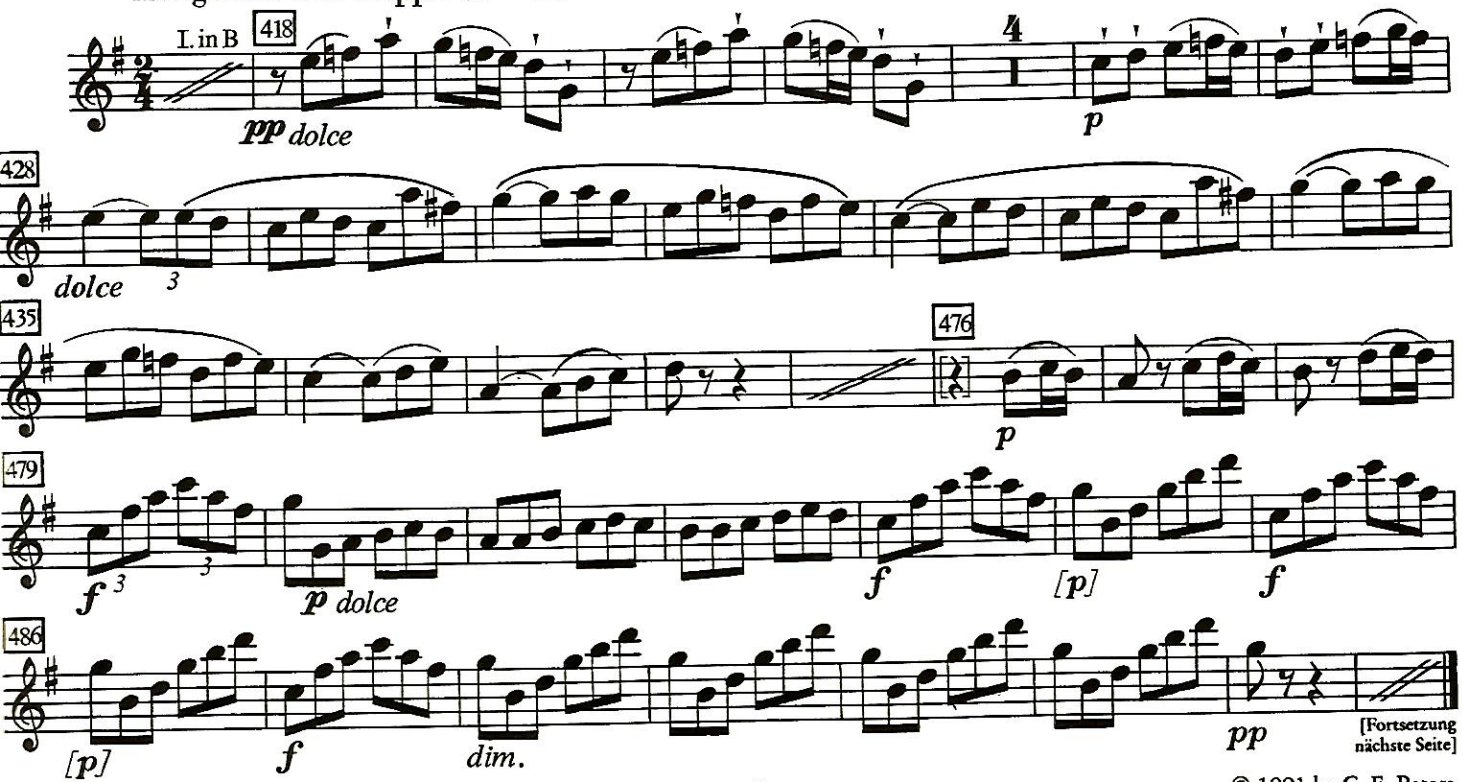
F-Dur/F major („Pastorale“)

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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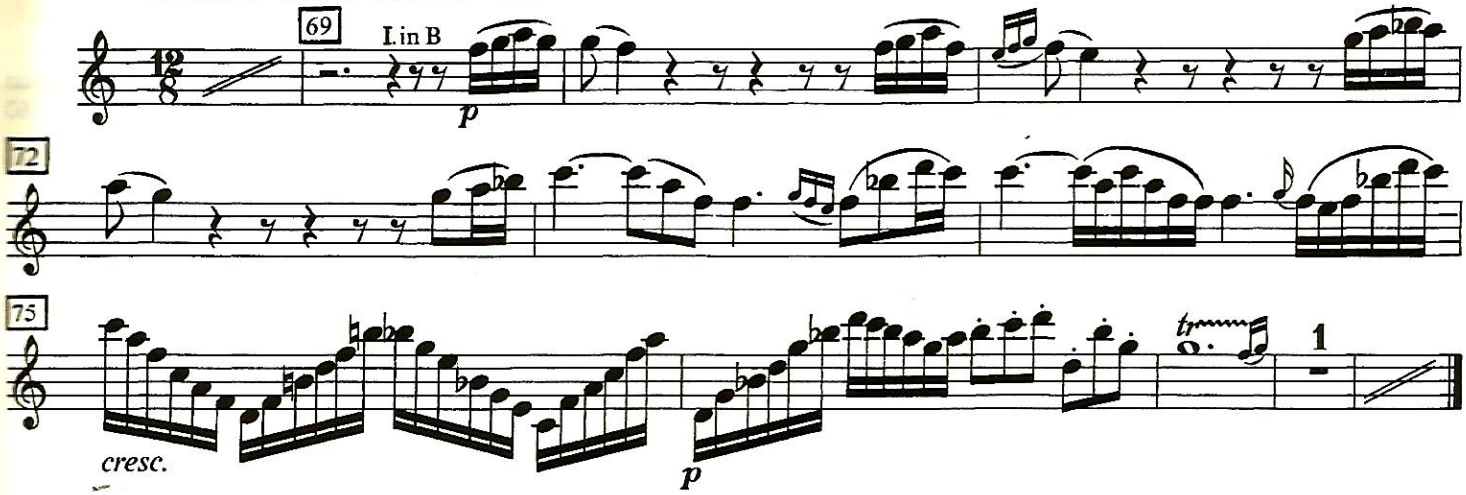
2. Satz

Scene am Bach

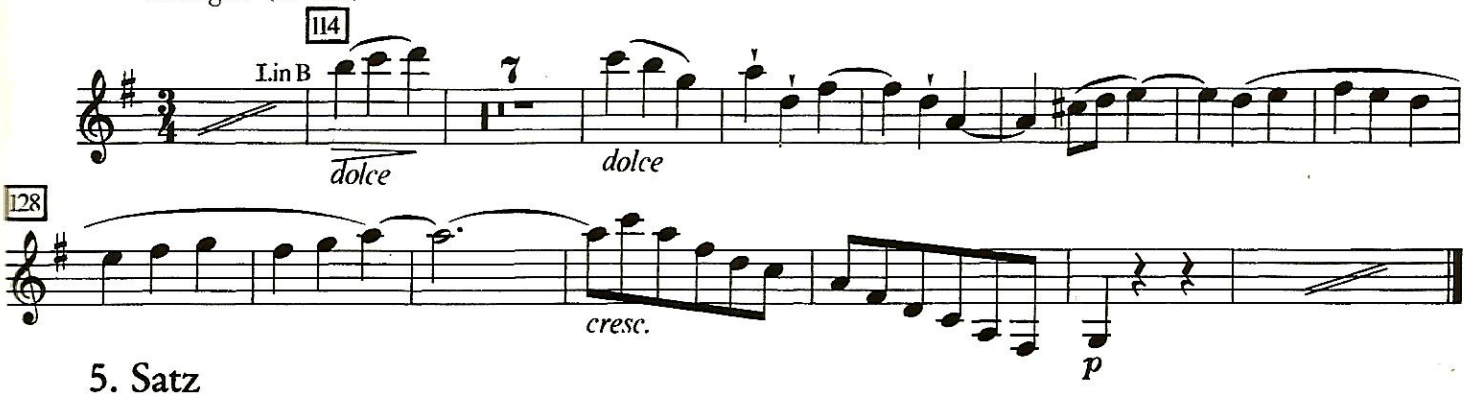
Andante molto moto (♩.=50)



3. Satz

Lustiges Zusammensein der Landleute

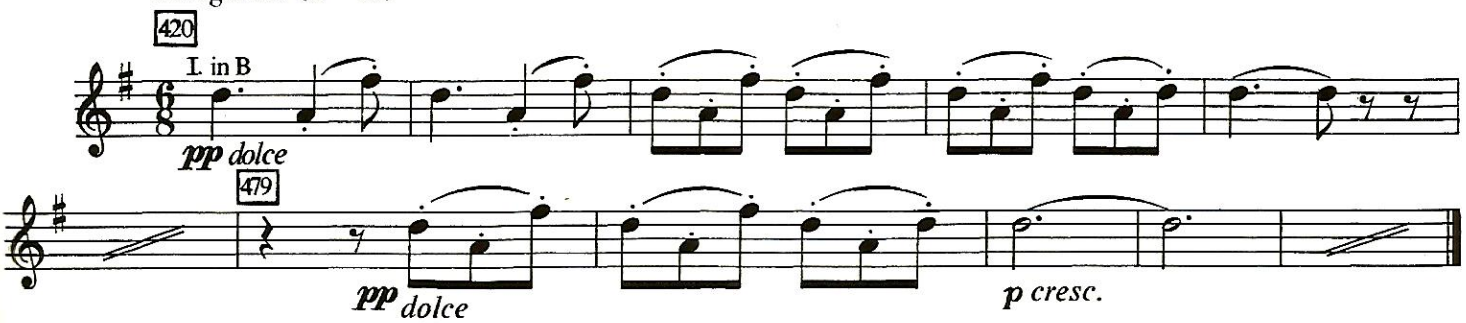
Allegro (♩.=108)



5. Satz

Hirtengesang. Frohe und dankbare Gefühle nach dem Sturm

Allegretto (♩.=60)

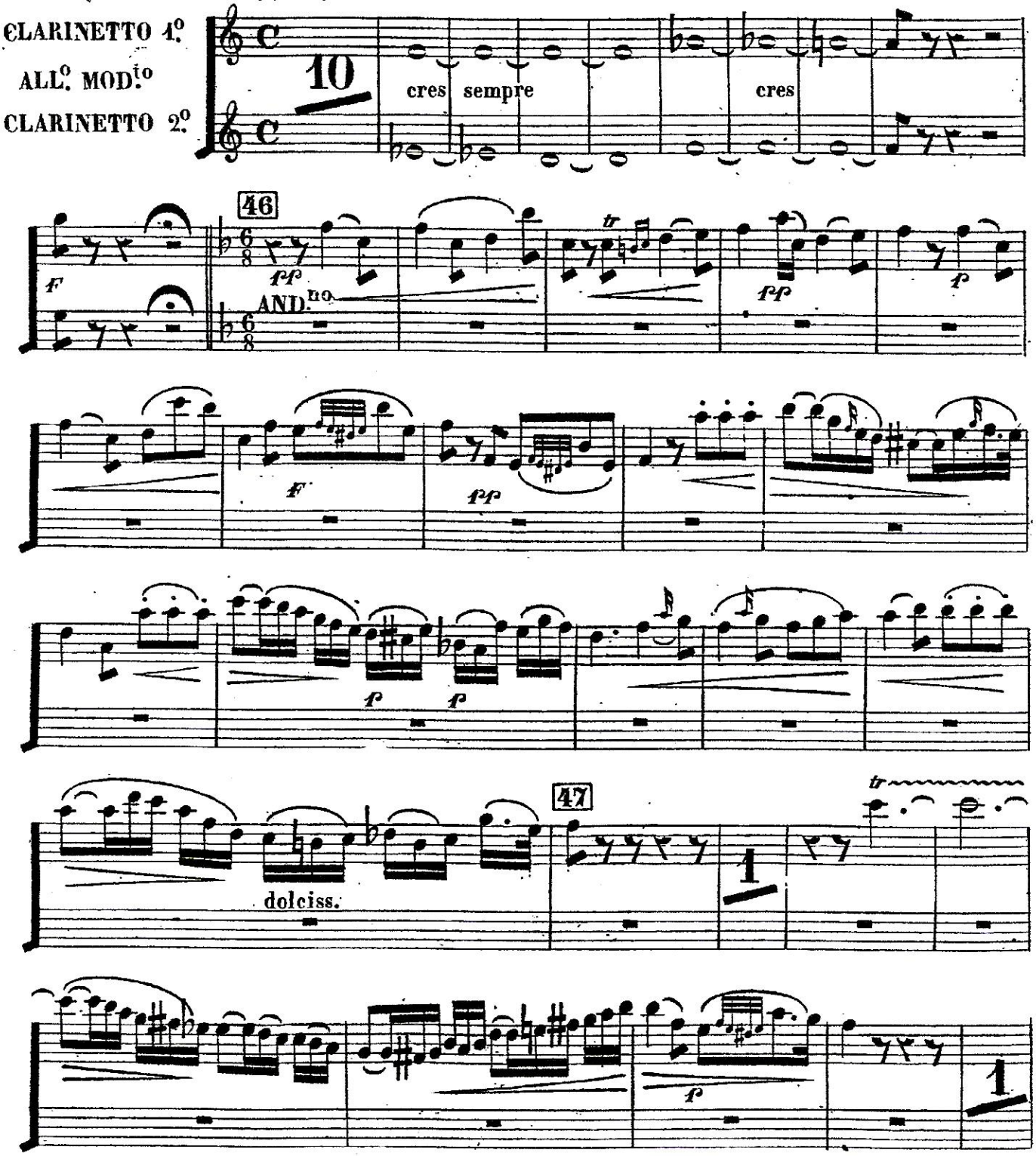


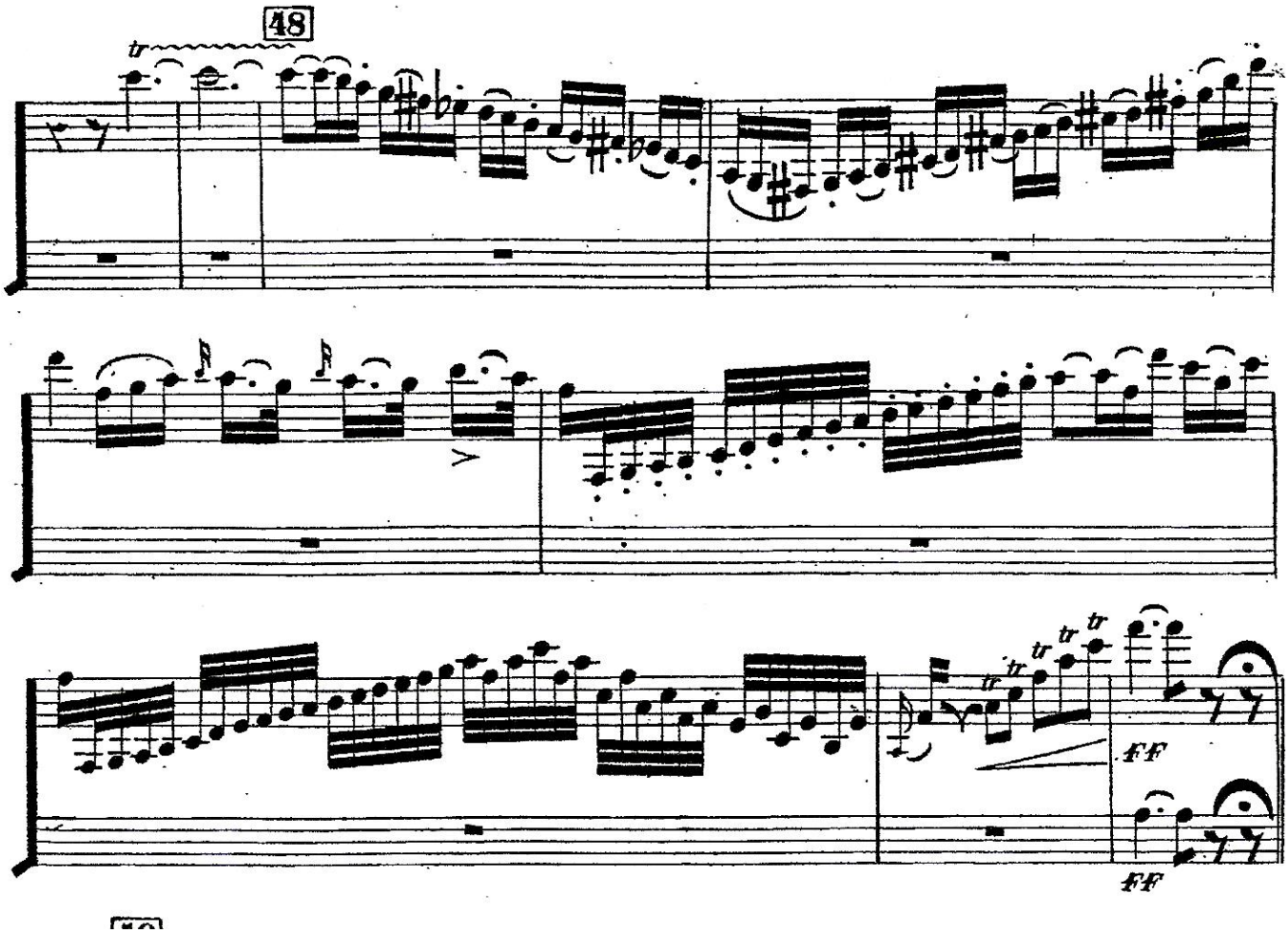
Clarinetti.

„LA PRIMAVERA„

in SI ♭

CLARINETTO 1.o
ALL.o MOD.to
CLARINETTO 2.o

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