

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 passage is important. Within one beat of ca. $\text{♩} = 60$ 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.

Molto moderato

solo

17

gliss.

mf

chromatic

(1)

bend

Più mosso

10

p

quasi gliss.

rall. e dim.

qua qua

13

mf con licenza

The musical score is written for Clarinet in Bb and consists of five staves of music. The first staff begins with a 'solo' marking and a 'Molto moderato' tempo. It features a chromatic scale starting on a high note, marked with a glissando and a mezzo-forte (mf) dynamic. The second staff includes a trill (tr) and a 'bend' instruction. The third staff is marked 'Più mosso' and contains a trill and a 'quasi gliss.' instruction. The fourth staff is marked 'rall. e dim.' and includes the lyrics 'qua qua'. The fifth staff is marked 'mf con licenza' and contains the number '13' in a circle. The score includes various musical notations such as slurs, accents, and dynamic markings.

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)

418 L. in B *pp dolce* *p*

428 *dolce* 3

435 *p* 476

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

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

2. Satz

Scene am Bach

Andante molto moto (♩.=50)

69 I in B

p

72

75

cresc.

p

tr.

1

3. Satz

Lustiges Zusammensein der Landleute

Allegro (♩.=108)

114

I in B

dolce

dolce

128

cresc.

p

5. Satz

Hirtengesang. Frohe und dankbare Gefühle nach dem Sturm

Allegretto (♩.=60)

420

I in B

pp dolce

479

pp dolce

p cresc.

Clarineti.

in si b

CLARINETTO 1^o

ALL^o MOD^o

CLARINETTO 2^o

10
cres sempre
cres

46
F
pp
AND. no.

47
dolciss.

1

48

First musical staff, featuring a treble clef and a key signature of one sharp (F#). It begins with a trill (tr) over a dotted quarter note. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The bass line is mostly whole notes and rests.

Second musical staff, continuing the melody from the first staff. It features a dynamic marking 'v' (accent) under a note. The notation includes various rhythmic values and some beamed notes.

Third musical staff, concluding the piece. It features a dynamic marking 'ff' (fortissimo) and several trills (tr) over the final notes. The piece ends with a fermata over a final note.

50