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<tr>
<td>Form</td>
<td>Theme And Variation is the overall form. This beginning section is an Adagio Introduction</td>
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<td>Meter/Rhythm</td>
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<td>C Minor</td>
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<tr>
<td>Orchestration</td>
<td>Full Band</td>
<td>Horns and Trombones</td>
<td>Woodwinds only</td>
<td>Solo Clarinet enters</td>
<td>Woodwinds and Mid and Low Brass</td>
<td>Clarinets, Horn and Baritone</td>
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<tr>
<td>General Character</td>
<td>Much Passion and Feeling</td>
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<tr>
<td>Means for Expression</td>
<td>Every Phrase must be milked in this piece musical feeling and phrasing</td>
<td>Ensemble should follow dynamic leading that is marked, but also the dynamic leading of the soloist.</td>
<td>Be careful not to &quot;cut off&quot; phrases, but to &quot;release&quot; with a resonate sound.</td>
<td>There are a wide variety of dynamic markings that create an incredible expressive piece. Dynamics must be observed and even exaggerated.</td>
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<tr>
<td>Conducting Concerns</td>
<td>Prep Beat should show <strong>FF</strong>, <strong>Tempo</strong>, and <strong>Style</strong>.</td>
<td>Cue Solo</td>
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<tr>
<td>Rehearsal Consideration</td>
<td>The style will take a few examples and times to achieve--don't settle for mushy sounds!</td>
<td>Teach ensemble to follow the soloist's style and dynamics.</td>
<td>Be careful not to &quot;cut off&quot; phrases, but to &quot;release&quot; with a resonate sound.</td>
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</table>
### Composition: Concertino for Solo Bb Clarinet
### Composer: Carl Maria Von Weber, Op. 26

<p>|   | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| <strong>THEME</strong>&lt;br&gt;<strong>Andante - Quarter = 84</strong>&lt;br&gt;<strong>pp</strong>&lt;br&gt;<strong>pp</strong>&lt;br&gt;<strong>p</strong>&lt;br&gt;<strong>pp</strong>&lt;br&gt;<strong>p</strong>&lt;br&gt;<strong>&lt;mf&gt;</strong>&lt;br&gt;<strong>&lt;p&gt;</strong>&lt;br&gt;<strong>4/4 Time</strong>&lt;br&gt;<strong>Eb Major through duration of piece</strong>&lt;br&gt;<strong>Brass Quartet w/ Clarinets</strong>&lt;br&gt;<strong>Orchestrations thin to ending - Timpani joins on last three notes</strong>&lt;br&gt;<strong>Saxes and Clarinets w/ Solo Clarinet playing theme</strong>&lt;br&gt;<strong>Add Horns</strong>&lt;br&gt;<strong>Playful - Smooth and Light</strong>&lt;br&gt;<strong>Make sure to do something with any long notes! Make them lead somewhere!</strong>&lt;br&gt;<strong>Work with Soloist on how much rall.</strong>&lt;br&gt;<strong>Finding the right tempo here can be tricky. Make sure to check tempos with soloist before first rehearsal.</strong>&lt;br&gt;<strong>Rehearse this transition with just the 8th note parts since they show the tempo first.</strong> |</p>
<table>
<thead>
<tr>
<th>Time</th>
<th>Description</th>
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<tbody>
<tr>
<td>46-70</td>
<td>Orchestral Interlude, 16th Note Restatement of Theme</td>
</tr>
</tbody>
</table>

### Dynamics

- $mf$
- $p$
- $<<mf$
- $p$
- $ff$
- $p$
- $ff$
- $p$
- $mf$

### Sections

- Full Band No Solo
- Statement by Solo Clarinet
- Answer by full band
- This pattern continues of Statement/Answer

### Additional Notes

- With addition of 16th Note runs, has a feeling of soaring
- A little softer and smoother
- Through all of the Statement-Answer Sections, ensemble should try match styles with the soloist
- Again check transition Tempos!
- Cue Oboe entrance
- Watch this release!
- Tongueing of 16th notes should be addressed for style and cleanliness
- Entrance on "And of One" might be shaky. Make sure it is accurate.
<table>
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**Variation I**

*Tempo:*

- *Meno Mosso - Quarter = 100BPM*

- *p*  
  - *p*  
  - *p*  
  - *mf*  
  - *f*  
  - *fp*  
  - *p*  
  - *

### Chamber Section:

- **Saxophones and Clarinets** playing accompaniment under Cl. Solo
- **Brass attack on Forte Piano**

- **Triplets feel in solo replaces 16th note feel.**
- **Accompaniment playing 8th notes. Creates a little smoother, slightly more relaxed feel.**

- **8th Note parts must be even and smooth to accomplish the mood of this section.**

- **Watch Release!**
- **Will you observe the repeats?**
- **Show the Fp**
- **How much Rall.? Watch Soloist**
- **Provide clear prep to get ensemble back in**

- **8th Notes against the Triplets can be a little confusing for some students at first.**
- **Discuss the length of the Quarter Notes and what the release will sound like**

---

Page 4
Variation II

Poco piu vivo - Quarter = 112BPM

ff

p

<=

mf

p

mf

Full Band No Solo

Solo Clarinet enters with mostly Woodwind Accompaniment

Mood changes with entry of full band to a heavier weightier feel of the dotted eighth-sixteenth

Sixteenth note patterns back in melody creates an excited dramatic feel and a return to a lighter feel

Enough separation must be present to achieve the proper expression here.

Make sure to watch the balance so as not to overshadow the soloist

Style change should be evident in your pattern

Again, make sure that you've checked tempos w/ soloist before 1st rehearsal.

Provide a clear example of how you want the dotted eighth-sixteenth to sound like.

If rehearsing without the soloist as we did, it is challenging to set a good balance. Make the students aware of this, and when joined by the soloist work to achieve a good balance.
Composition _Concertino for Solo Bb Clarinet_
Composer _Carl Maria Von Weber, Op. 26_

|   | 112 | 113 | 114 | 115 | 116 | 117 | 118 | 119 | 120 | 121 | 122 | 123 | 124 | 125 | 126 | 127 | 128 | 129 | 130 | 131 | 132 |
|---|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
|   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |

**Lento Variation**

**Lento - Quarter = 63BPM**

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<tr>
<th>ff</th>
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</table>

**Full Band**

Orchestration thins to just Tuba and Timp.

Clarinets with Solo Clarinet

Slightly heavier feel but still with separation

Mood is becoming more somber and slow

Very Passionate and Reflective Section

---

Do something with long notes here! If the soloist has a good concept of this, have accompaniment follow their lead.

---

16th Note and Dotted 8th-16th Runs will need to be cleaned. Make sure everyone has the same concept of their length and sound.

Intonation of Basses and Timpani towards the end of their held rote may be an issue.
| 133 | 134 | 135 | 136 | 137 | 138 | 139 | 140 | 141 | 142 | 143 | 144 | 145 | 146 | 147 | 148 | 149 | 150 | 151 | 152 | 153 | 154 |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
|     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |

**Allargando 6/8 Variation**

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<th>pp</th>
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6/8 Time

Saxophone join

Horns join

Oboe and Bassoon only

Only clarinets.

Solo Clarinet Cadence.

Brass w/Solo Clarinet

Exciting and Showy Cadenza

Mood is dance-like. Very light and separated.

---

On the initial rehearsal with soloist, have students listen to Cadenza. They should know what to listen for at the end of the cadenza so they will not miss their entrance.

Watch tempo here!

This Oboe/Bassoon spot is very exposed. Check intonation!
Composition — Concertino for Solo Bb Clarinet
Composer — Carl Maria Von Weber, Op. 26

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\[\begin{array}{ccccccccccccccccccc}
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\text{mf} & & & & & & & & & & & & & & & & & & & & & & & & & \ \\
\text{f} & & & & & & & & & & & & & & & & & & & & & & & & & \ \\
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- Full Band, No Solo Cl.
- Solo Clarinet w/ thin accompaniment
- Accompaniment alternates between brass and woodwinds

Are you reflecting all of the dynamics changes???

Clean this section!!
Composition **Concertino for Solo Bb Clarinet**
Composer **Carl Maria Von Weber, Op. 26**

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- **ff** → **p** → **mf** → **pp**

**Full Band, No Solo** → **Solo Cl. Enters**

**A little fuller and heavier—tension is building.** → **Song-like again.**

Make sure to show the character!

The sixteenth note clarinet part may need to be simplified by some in your section. I think we had one clarinet who could play it as written, so he did, and the others simplified it.
Composition _Concertino for Solo Bb Clarinet_
Composer _Carl Maria Von Weber, Op. 26_

Excitement and Energy is building.

As the solo clarinet has more fast runs, make sure the ensemble can find the pulse to come back in. Help them with this!
Composition _Concertino for Solo Bb Clarinet_
Composer _Carl Maria Von Weber, Op. 26_

Solo Clarinet  Band Enters  Full Band Only to end.

Ends very Stately and proudly.

The entrance at the end of 233 was weak consistently. We had to work on this quite a bit.