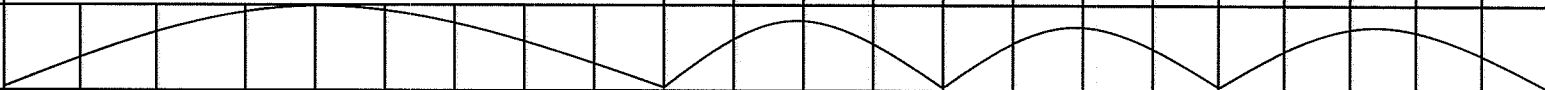


Composition _Concertino for Solo Bb Clarinet__

Composer _Carl Maria Von Weber, Op. 26_

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
Form	Theme And Variation is the overall form. This beginning section is an Adagio Introduction																					
Phrase Structure																						
Tempo	Adagio - Quarter = 52																					
Dynamics	<i>ff</i>						<i>p</i>			<	>			<i>mf</i>	>		<i>mf</i>	>	<i>p</i>	<i>mf</i>	>	
Meter/Rhythm	3/4 Time																					
Harmonic Motion	C Minor																					
Orchestration	Full Band			Horns and Trombones			Woodwinds only			Solo Clarinet enters				Woodwinds and Mid and Low Brass						Clarinets, Horn and Baritone		
General Character	Much Passion and Feeling																					
Means for Expression	Every Phrase must be milked in this piece musical feeling and phrasing									Ensemble should follow dynamic leading that is marked, but also the dynamic leading of the soloist.			Be careful not to "cut off" phrases, but to "release" with a resonate sound.				There are a wide variety of dynamic markings that create an incredible expressive piece. Dynamics must be observed and even exaggerated.					
Conducting Concerns	Prep Beat should show FF, Tempo, and Style.									Cue Solo												
Rehearsal Consideration	The style will take a few examples and times to achieve-- don't settle for mushy sounds!									Teach ensemble to follow the soloist's style and dynamics.			Be careful not to "cut off" phrases, but to "release" with a resonate sound.									

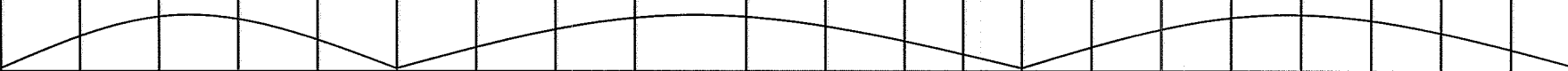
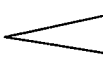
Composition _Concertino for Solo Bb Clarinet__
 Composer _Carl Maria Von Weber, Op. 26_

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

Composition _Concertino for Solo Bb Clarinet_
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46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70							
								Orchestral Interlude												16th Note Restatement of Theme											
< <i>mf</i> <i>p</i>				< <i>mf</i> <i>p</i>				<i>ff</i>								<i>p</i> <				<i>p</i>								<i>ff</i> <i>p</i> <i>mf</i>			
								Full Band No Solo								Statement by Solo Clarinet		Answer by full band		This pattern continues of Statement/Answer											
								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.															

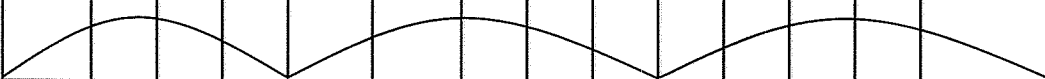
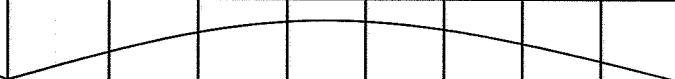
71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
Transition		Variation I																	
		Meno Mosso - Quarter = 100BPM																	
		<i>p</i>				<i>p</i>				<i>p</i>		<i>mf</i>	<i>f</i>	<i>fp</i>			<i>p</i>		
		Saxophones and Clarinets playing accompaniment under Cl. Solo												Brass attack on Forte Piano					
		Triplet 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.							Dicuss the length of the Quarter Notes and what the release will sound like										

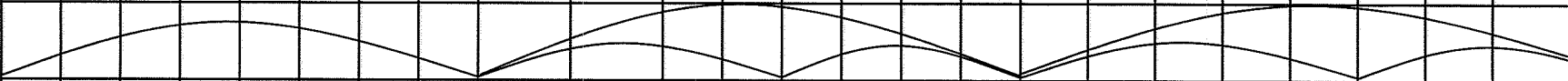
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111
					Variation II															
																				
					Poco piu vivo - Quarter = 112BPM															
<i>ff</i>					<i>p</i>				<i>mf</i>				<i>p</i>			<i>mf</i>				
Full Band No Solo					Solo Clarinet enters with mostly 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.															

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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									
<i>ff</i>				<i>p</i>					<i>pp</i>				<i>pp</i>				<i>pp</i>					
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 Bases and Timpani towards the end of their held note may be an issue.													

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133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154				
													Cadenza	Allargando 6/8 Variation											
																									
														Allargando - dotted quarter = 100BPM											
<i>pp</i>				<i>p</i> > <i>pp</i>				<i>pp</i>						<i>pp</i>						< <i>mf</i>					
														6/8 Time											
Saxes join				Horns join						Oboe and Bassoon only		Only clarinets.		Solo Clarinet Cadenza.		Brass w/Solo Clarinet									
												Exciting and Showy Cadenza		Mood is dance-like. Very light and seperated.											
														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!															

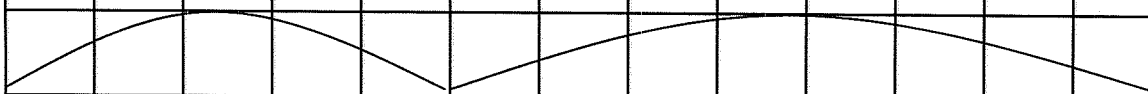
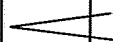
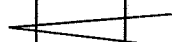
155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178
																							
<i>ff</i>								<i>mf</i>		<i>p</i>						<i>p</i>				<i>f</i>			
Full Band, No Solo Cl.								Solo Clarinet w/ thin accompaniment				Accompaniment alternates between brass and woodwinds											
								Are you reflecting all of the dynamic changes???															
Clean this section!!																							

179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202		
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.															

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203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228
<i>f</i>																									
Band	Solo	Pattern of Statement-Answer																							
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!																							

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229	230	231	232	233	234	235	236	237	238	239	240	241
												
<i>p</i>				<i>f</i>				<i>ff</i>				
		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.								