

Fantasia and Rondo

(B-flat Clarinet Solo with Band)

by C. M. von Weber
arr. by Jack Snavely

INTERPRETIVE HINTS

FANTASIA

The two movements, Fantasia and Rondo, are contrasting in style and should be played with different tones and moods. The Fantasia is somber and serious with a touch of sadness. The dynamics are very important and must be closely adhered to. Some passages may be played with a little freeness, but the underlying beat should remain steady.

More excitement is necessary at letter "B" with the sudden forte and runs. Be careful that no runs are rushed in the entire movement or the adagio feeling is lost. The tempo may move ahead slightly.

Letter "C" demands extremes in dynamics. This can be a very effective section when the proper dynamics are combined with the large intervals.

Hold the first note long in each of the four cadenza runs. The answering run is most effective when played in the style of an echo. To improve the high 'A' before the second cadenza substitute the 'C#' key for the 'Eb' key with the right hand little finger.

RONDO

Now the mood changes from a somber sadness to lightness and playfulness. Articulations may be changed at several places, for example the opening run in the clarinet may be all slurred, all tongued, or two slurred and two tongued.

Dynamics are also very important in this movement. They both blend into and contrast with the accompaniment. Listen carefully at all times to the background, fitting the two parts together with good ensemble.

At letter "B" the clarinet becomes serious, contrasting with the beginning of the movement. This seriousness is short lived however, for at the 12th measure after "B" the mood becomes more playful than ever.

The baritone horn and alto clarinet have a counter melody to the clarinet solo at letter "D". When the syncopated accompaniment is in a rhythmic style, and both the counter melody and solo remain rhythmic and light, a delightful musical effect may be achieved. This feeling should be sustained until letter "F".

At letter "F" the band solis must be very full. Some liberties may be taken with the clarinet runs. The trills on the 16th notes, eight measures before letter "G" are optional.

Take your time on the solo entrance eight measures after "G". The first note needs a bit more time than the rest of the run.

Be careful not to rush at letter "I". A good awareness of the beat is necessary, but avoid obvious accents. Strive for evenness in the runs. Adding the dynamics as indicated produces a much more interesting effect than pure technique.

Increase the tempo slightly at letter "K" and then again at the presto, but never play faster than you can play cleanly.

CUTS: There are 3 optional cuts. From 1 to 1 in the first movement. From 2 to 2, cutting the band soli at letter "C". If this cut is used play the first beat of letter "C", the 2nd beat will be a quarter rest, then the chord at 2. The third cut is from 3 to 3. If this cut is used the rallentando one measure before letter "F" resolves the chord at "F". The solo clarinet picks the line up again at 3.

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B \flat Clarinet Solo

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FANTASIA

Adagio ma non troppo

M. M. $\text{♩} = 68 - 69$

4

pp *mf*

pp *f*

(A) *f* *p* *mf*

A tempo 3 (B) Con affetto *f*

rall. *mp* *f* *f*

A tempo (C) *poco rit.* *pp* *ff* *p*

(1) (Opt. cut to 1) A piacere *ff*

pp *pp* *sempre pp*

3 *p* *f* *ff* *rit.* *ff*

(1) (Opt. cut from 1) *ff* *rit.* *ff*

accel. e cresc. poco a poco