Symphony No. 5

I

Carl Nielsen, Op. 50

Judging from the music he wrote for it, Carl Nielsen must have considered the clarinet one of his favorite instruments. The *Concerto*, while difficult, is one of the best. His *Quintet* also features many solo passages for the clarinet. It should come as no surprise that many of his orchestral works also feature the clarinet. Nowhere is this more true than in his fifth symphony.

**EXAMPLE 1** is repeated many, many times, usually in octaves with the flute.

**EXAMPLE 2** is the first “solo” in the piece. It is the same wild music that appears in much of his *Concerto* and should be played with tremendous energy. Crescendo to the longer notes such as the half notes in measures 4 and 5, and play the notes themselves with big accents. Also, in measure 5, play a crescendo leading to the eighth note in measure 6. Play another crescendo leading to the dotted quarter in that measure, and so on. Accent all the eighth notes in measures 8 and 9. Do the same in measures 11 to 16. Play the trill fast and loud (telephone bell style) and give one last mighty crescendo to the final *sff* in other words, don’t play this piece like the beginning of the Debussy *Rapsodie!*
Beethoven Symphony No. 4
Mvt. 2 Adagio \( P = 84 \)

Example 8

Example 9

Mvt. 4

Allegro ma non troppo \( \textit{d}=80 \)
West Side Story - play top part in divisi sections if possible.

"Mambo"
Meno Presto ($j = 132$)

West Side Story $d=88$

Solo w/Pno. With a jazz feel

2nd player (Solo)
West Side Story "Rumble"
Molto Allegro (d. = 144)
In divisi sections, play top part. If you are uncomfortable playing that high, play the second part (not the very bottom).

One player

pp sempre staccato

poco a poco cresc.

mf
cresc.

Two players

Section

Two sections

cresc. molto

fpp molto sffs