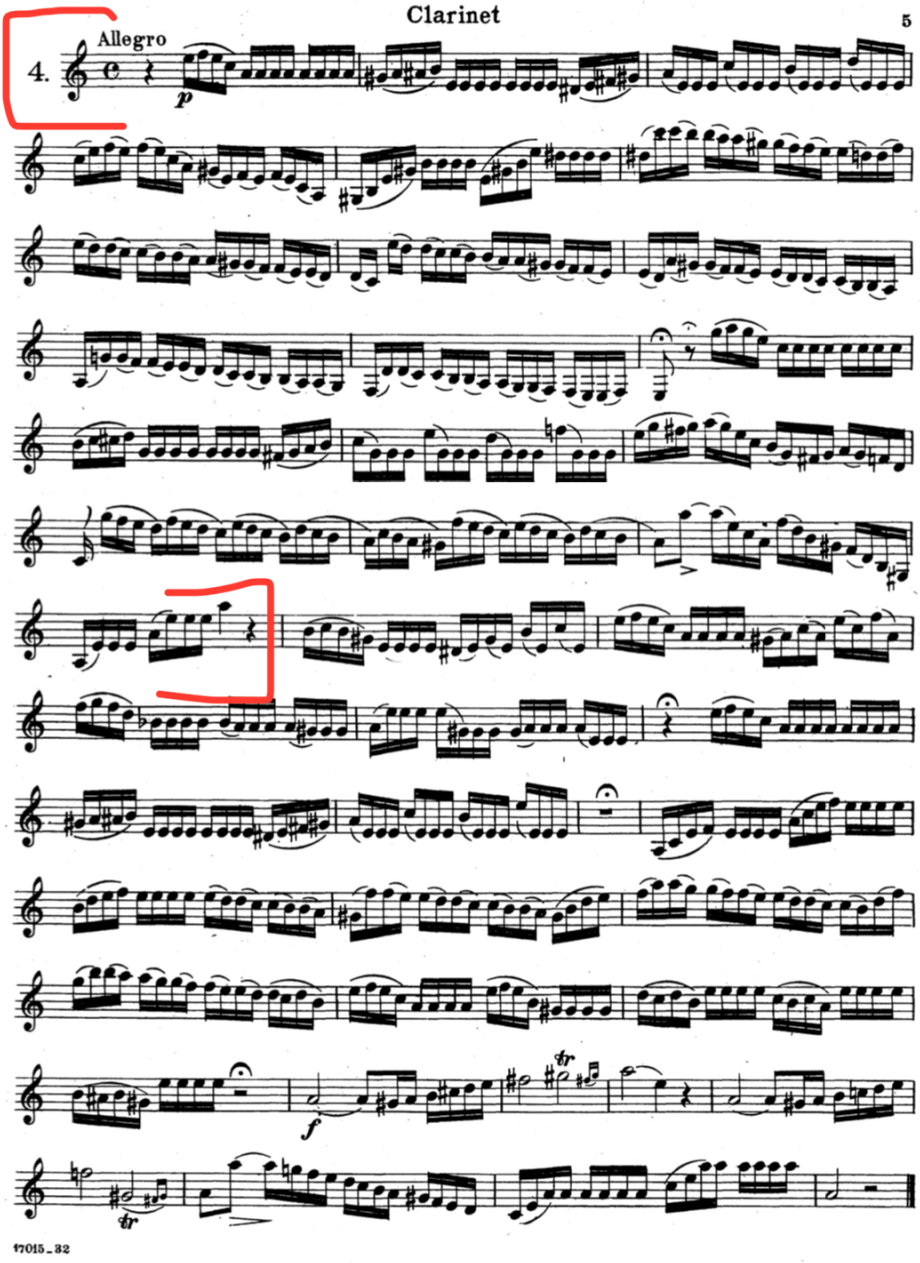
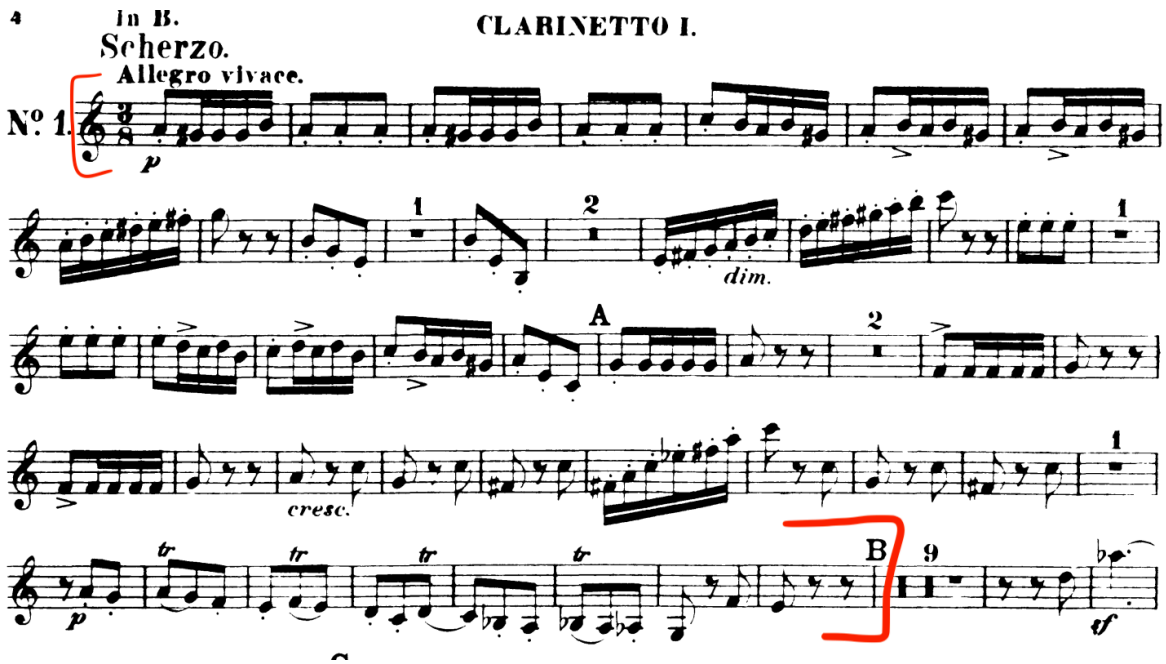
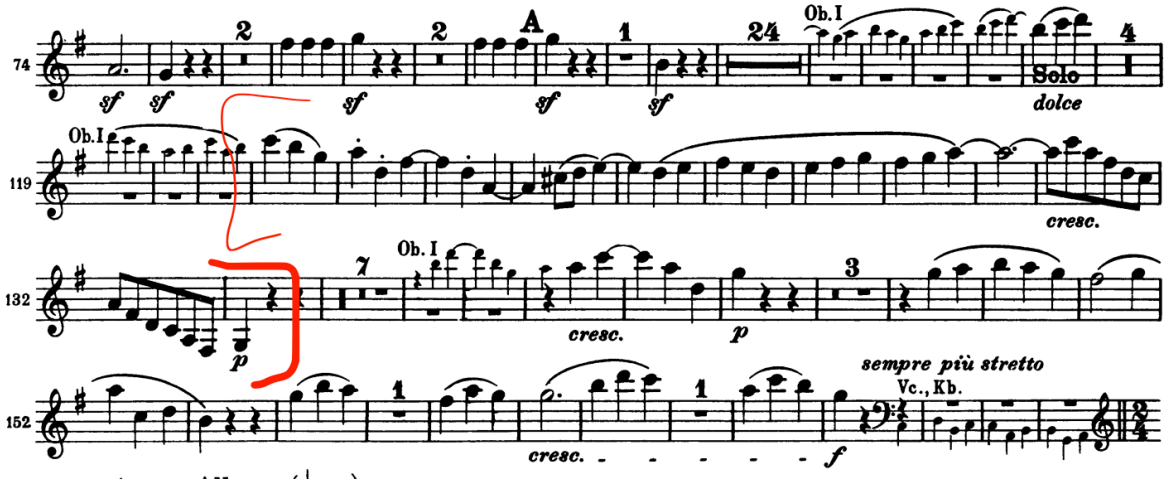


Rose 32 etudes, No. 4
Quarter note = 116

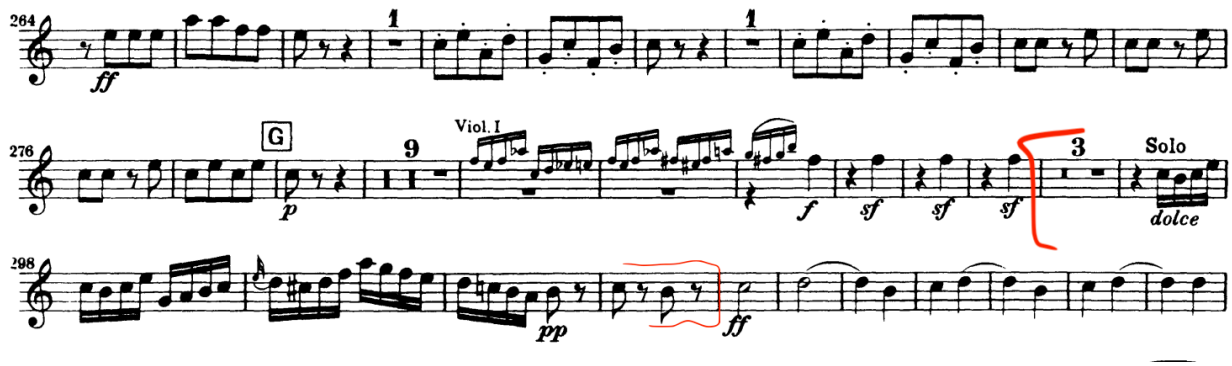
Mendelssohn Scherzo
Dotted quarter = 80



Beethoven Symphony No. 6, movement 3
Dotted half note = 92



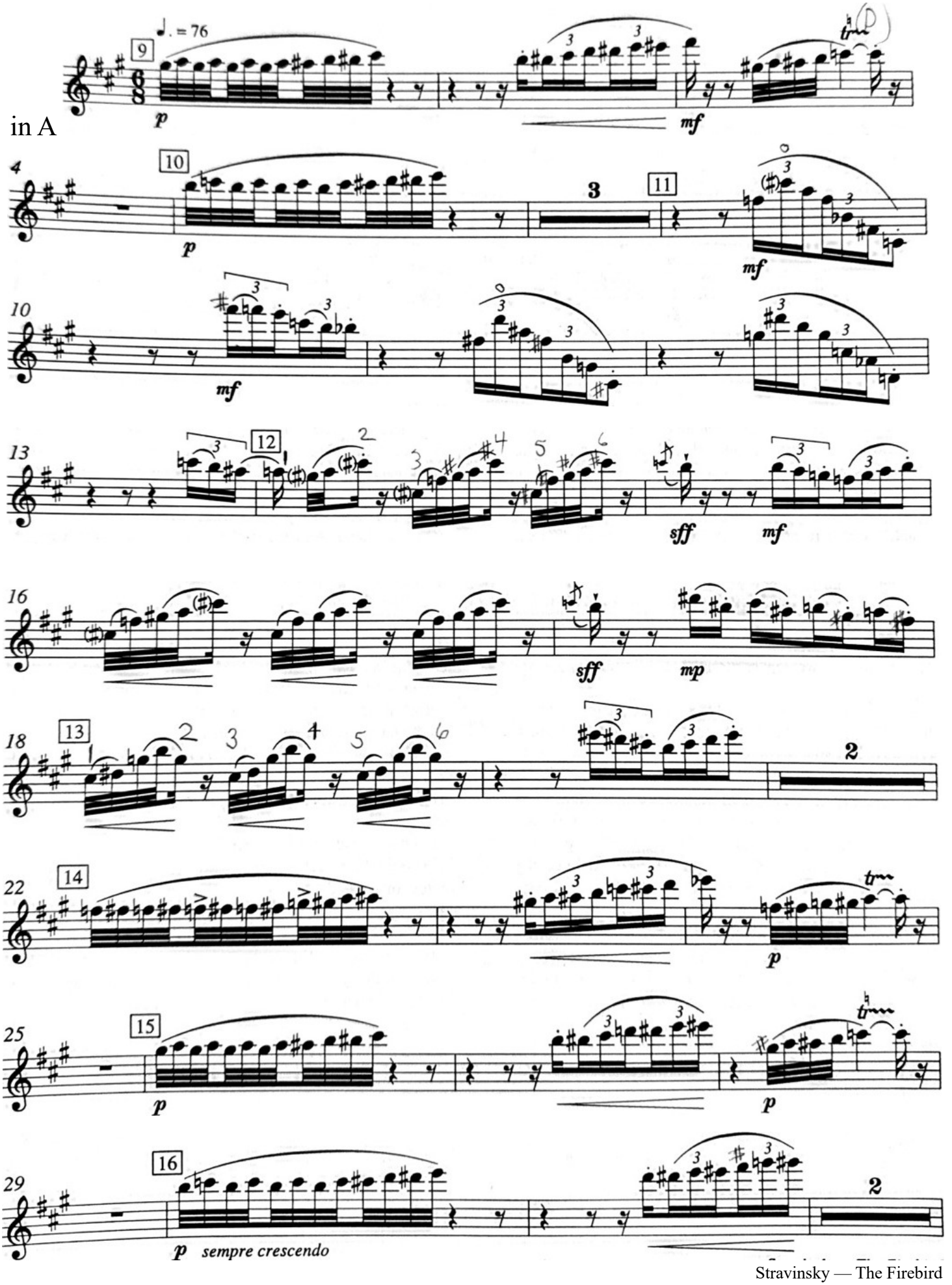
Beethoven Symphony No. 4, movement 4
quarter note = 152

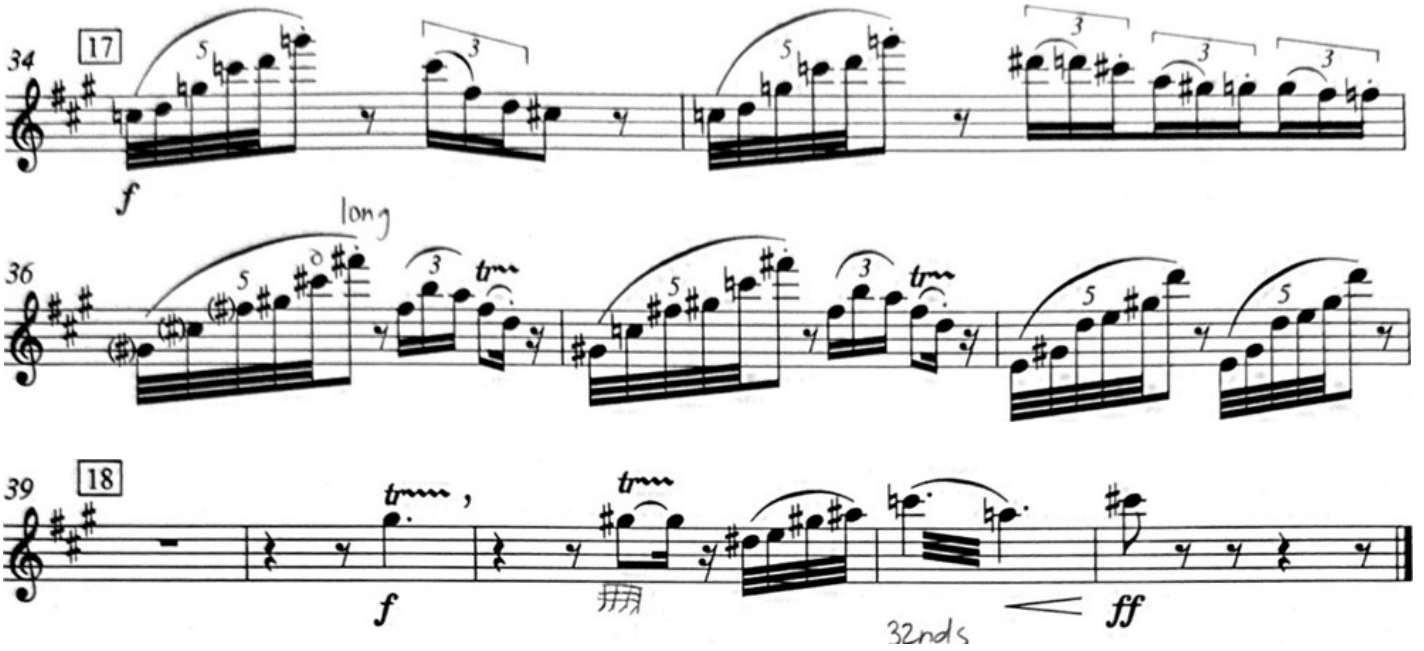


Example 3

Variation de l'oiseau de feu

in A





ne Variation de L 'oiseau de feu (EXAMPLE 3) is so concentrated that I've included the whole movement. This could be the first version of the clarinet part that is correct, if I didn't make any typos. My information was obtained from 1945 version, which was for the same "small" orchestra as the 1919 version. I also studied the clarinet parts Of the Other versions when a question about half-step or whole-step trills, or something similar, came up. As with all the excerpts in this series, I have tried to make the musical examples as close to the score as possible, With no editing whatsoever. All suggestions, changes, etc. are in the written sections that accompany the ex-

The tempo, unfortunately, is dotted quarter note = 76. The first run is hard to play at Stravinsky's tempo. It seems to be easier if you concentrate on getting to the Asharp and then just let the remaining three notes happen. A small accent on the A-sharp might help a little too.

The first sixteenth note in measure 2 is separated from the run. The following triplet sixteenths are easily rushed so be careful not to do that. Don't articulate the sixteenth after the trill in measure 3 or in the other similar places (measures 24 and 28). By the way, all trills in this pattern are whole-step trills. Play the C-sharp in measure 9 with the first finger of the left hand only, overblowing a throat F-sharp. Similarly, play the D in measure Il by overblowing an open G. The ID-sharp in measure 12 can usually be fingered normally. The notes in measure 14 have been corrected, It would seem better to make a crescendo on each of the runs as in measure 16. This applies to measure 18 as well.

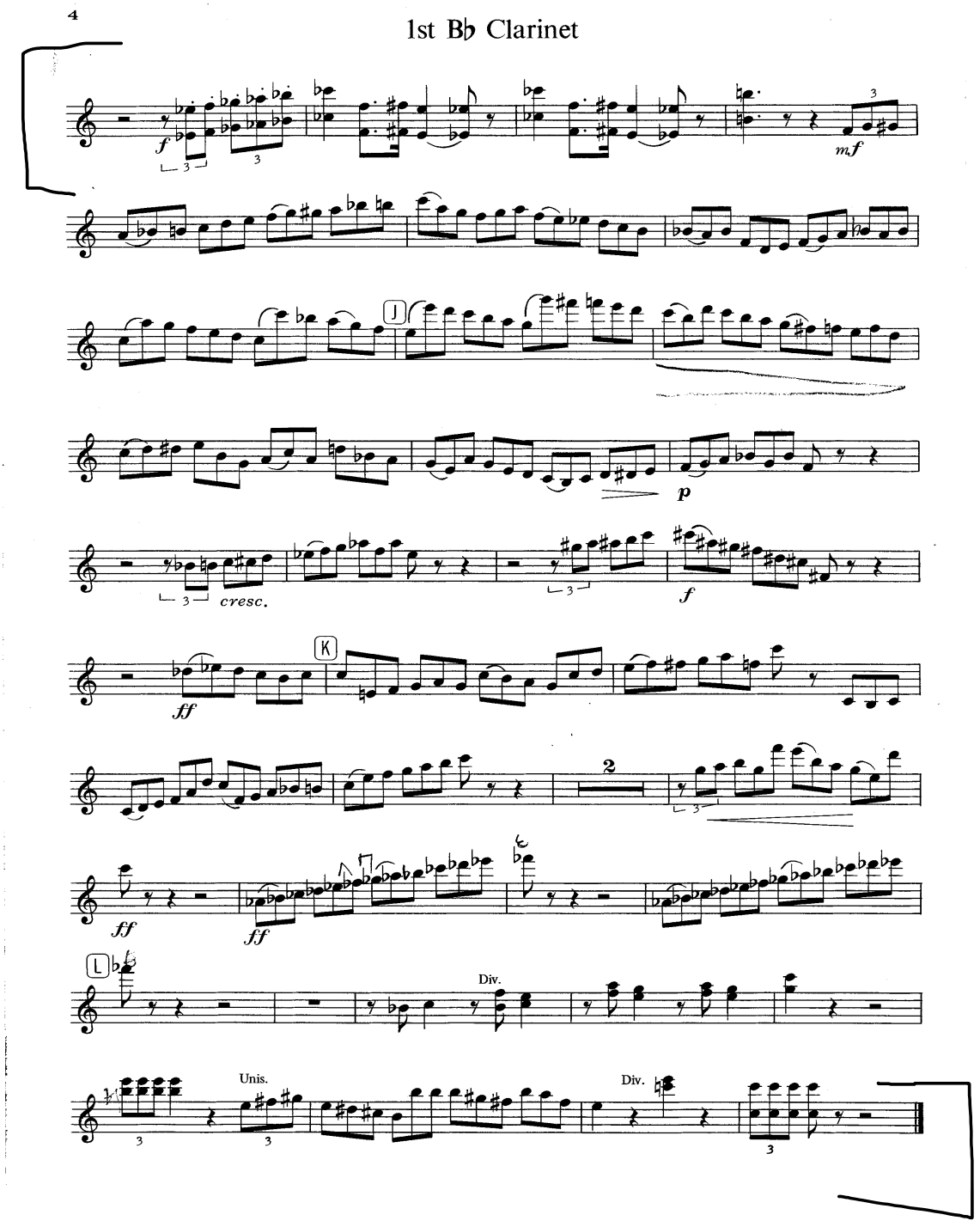
The articulation in measure 23 has been corrected to match measure 2. Measure 28 should be slurred and, as I mentioned earlier, the trill is a whole step to D natural. The last three notes of the run in measure 31 can be fingered as follows. Play the F-sharp with the middle finger of the left hand. Add the B-flat/E-flat bottom side key for the G, and then take off the middle finger (but leave down the side key) for the G-sharp.

Play the high D in measure 34 open. Finger the high G using the first and third fingers of both hands with the E-flatJA-flat right-hand pinky key down also. Play the last C-sharp in measure 36 by overblowing the throat F-sharp. finger the high F-sharp as if it were D-sharp on the fourth line of the staff, but raise the third finger of the left hand.

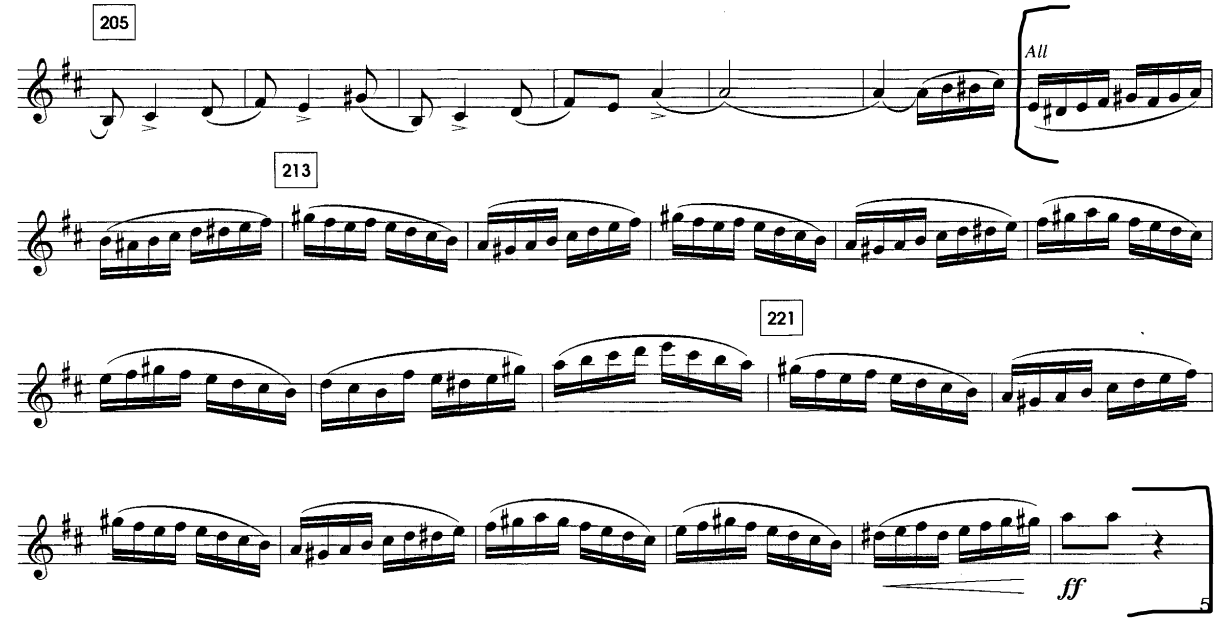
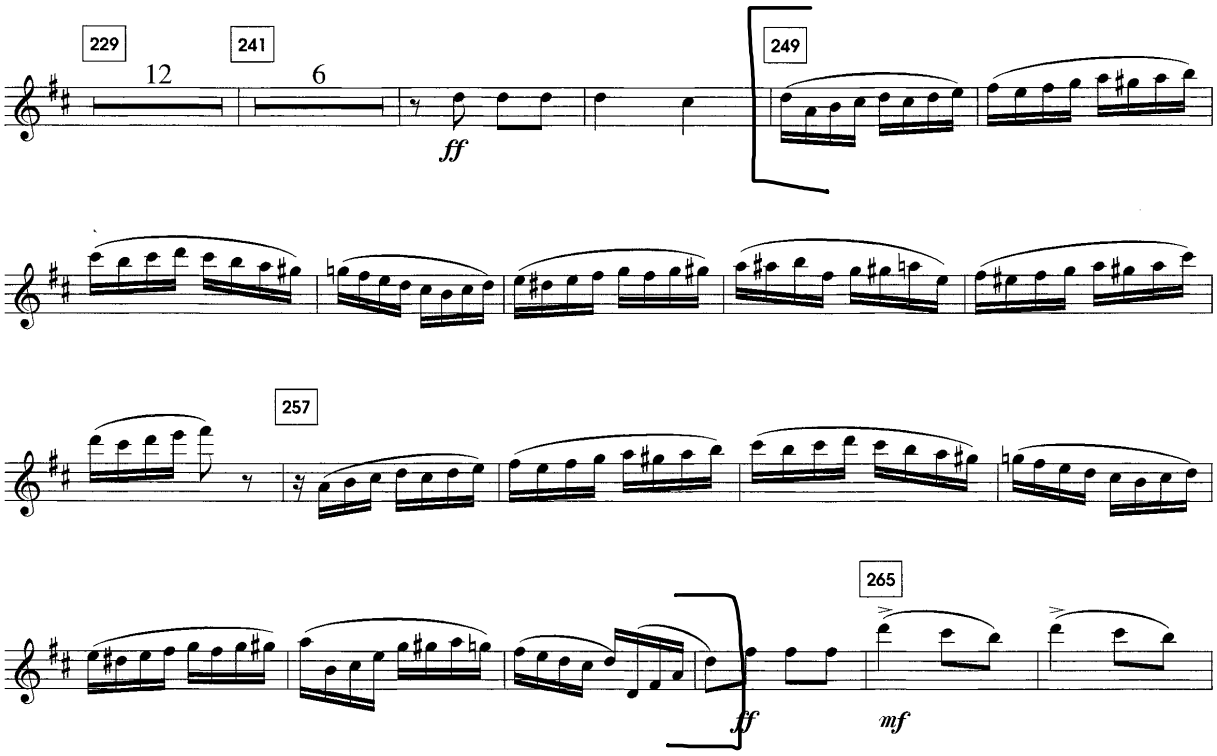
The F-sharp to G-sharp trills in measures 36 and 37 are probably best played by fingering the F-sharp and trilling the G-sharp key. In theory, you could play the trill by fingering F-sharp and trilling the first finger of your left hand, but it's almost impossible to voice the G-sharp so as not to make it too sharp. Finally, instead of playing a trill on the first G-sharp in measure 41, just play four 32nd notes. Instead of a tremolo in measure 42, play 32nd notes there also; it makes the end of the tremolo much neater.

In measure 21 of the original Chester edition of the 1919 version, the flute part was mistakenly printed in the score on the clarinet line, and thus, incorrectly, appeared in the clarinet part as well. I've included the mistaken passage, as well as a suggested way to make it easier, in Example 8.

Hindemith, *March* from *Symphonic Metamorphosis*, 1st clarinet, second bar of I to the end, half note~80



Tchaikovsky, *Dance of the Jesters*, mm. 211-228, quarter note~164



***Dance of the Jesters,* mm. 249-264, quarter note~164**