

Please feel free to use your own articulations, dynamics and phrase markings.

Concerto, Mvt. I

Mozart

Measures 57-98

Clarinet in A - Play in B^b if A clarinet
is not available

Solo *)
p

59

64

68

73

80

84

89

95

the bassoon. Make a slight lift after the quarter note in measure 17. There is no dynamic here, but it should be played as loud as possible while still observing the *dolce*.

EXAMPLE 6 is a "solo" where the clarinet seems to appear out of nowhere. Play it as softly as you can while

still being heard. Play a crescendo-diminuendo in measure 6 and again in measure 8.

Although I did not print it here, one of the hardest passages to play well in this symphony is the opening of the second movement. It's just repeated staccato sixteenth notes at eighth note = 88. It seems easy until you have to play it in a performance!

Beethoven Symphony 8
Movement 3
Tempo di Menuetto ♩ = 126
III

Example 7

in B♭

1
dolce
cresc.

7
p [subito]
p

13
cresc.
f
p dolce
cresc.

18
p [subito]
p dolce

24
p dolce
cresc.
p

30
cresc.
p
dim.
pp

Play the Minuet (EXAMPLE 7) with a legato "horn-like" style; even the staccato eighth notes in measures 5, 26, and 33 should be quite long. Also, remember that the cellos play eighth-note triplets throughout the trio so there can be no variation of tempo. Don't rush the triplet sixteenth notes in measure 5. Be sure to observe the crescendo starting at measure 5 and continuing up to the *piano* at the end of measure 7. I added the *subito*.

The best way to play measure 13 is to wait until you have started playing the B-flat to do the crescendo. Otherwise it is almost impossible to avoid a diminuendo on the last note. Play measure 16 *forte* right up to the *piano subito* in measure 17. Note the crescendo, which should be at least *mf* by the end of measure 18. There are several good fingerings for the first high G. One possibility is the

same as B a sixth lower with the addition of the "sliver key" played by the third finger of the right hand. Another is the first and third fingers of both hands plus the E-flat key played by the fourth finger of the right hand. In measure 22, the clarinet finishes a phrase started by the horns so it should be played in the same style as the horns. It will probably need to be much louder than *p*. This continues until measure 28 where you have another crescendo to a *piano subito* in measure 29. The same is true in the next two measures. Finally, do a slight crescendo in the beginning of measure 33 so that you can play a diminuendo to the last high G. Treat the high G as a separate note—not one that's connected to the preceding B. There is usually no ritard at the end. Don't play the last note too long.

The dances from Borodin's Opera *Prince Igor* make a wonderful concert piece. The orchestration is colorful and the music is tuneful and exciting. There are several important solo passages for the clarinet. In fact, you may even get a solo bow at the end if the conductor hasn't forgotten you! When we played this piece in the Boston Pops we never played the first *Presto*, which miffed me a little.

The tempo for EXAMPLE 1 is about 100 to the measure. *Mezzo forte* is probably too soft—make it at least *forte*. I think the last quarter note should have an accent on it. Try using the next-to-the-top right-hand side key for the D eighth note in measure 5 (not the quarter note, which should have a slight accent on it). Also, try fingering the B-flat eighth note in measure 13 by lifting the first finger of the left hand from the A-flat fingering.

An extended (and very beautiful) oboe solo follows EXAMPLE 3. The clarinets provide a simple harmonic accompaniment during this solo. The reason I mention this is because the next thing the clarinet plays is Example 4, which is on the B-flat clarinet. Example 4 is the big solo in the piece. I suggest you play Example 3 on the B-flat clarinet. (You were just using the B-flat for Examples 1 and 2.) That way, you're all set to play Example 4. With this in mind, I've written out the solos in Example 3 for B-flat clarinet (the bottom staves). The only other comment I have about this example is to make sure you can be heard in the third, fourth, and fifth measures. Use as many resonating fingerings as you can, especially for the B-flats.

*Polovetsian Dances
from Prince Igor by Alexander Borodin*

Example 4

Allegro vivo $\text{♩} = 152$ *Start*

2 Solo *mf*

5

8 *finish*

Play Example 4, not example 5

Example 5

in Bb *ff*

3

6

9 *D* *mf*