

Soprano Clarinets

Book Title: *Artistic Studies, Book 1 - From the French School*

Editor: David Hite

Publisher: Southern Music Company

Edition: B362

Soprano Clarinets Selection 1

Etude Title: *9 Caprices, 9*

Page(s): 94-95

Tempo: Quarter Note = 108–116

Play from Beginning to Measure 50 downbeat.

Errata:

m. 3: Observe the slur over the first two notes. Change the long slur so that it starts on the grace note G and extends to the end of the measure.

m. 10: The 16th-notes should be slurred in groups of four (omit the longer slur over both groups)

m. 13: Omit the long slur over the whole measure. Observe the slurs on beats 2 and 3.

m. 23-25: Omit the long slurs that extend over the whole measure, observing the slurs underneath instead.

m. 35: The downbeat of the fourth count should be an E natural, which is the leading tone for the key of f minor which arrives on the first count of the next measure.

Performance Guide:

This etude challenges the performer in the areas of range, rhythm and finger technique, including the execution of ornaments.

While the word uninhibited appears as a directive in measure 1, as much as this advice may seem to be an oxymoron, avoid having an uncontrolled or unfocused tone, especially on the altissimo F in measure 2. The so-called “long fingering” for the altissimo F might be a good option to avoid scooping the pitch and to provide a more covered tone. In measure 3 it is probably best to borrow the time for grace note from the fourth eighth note in to make it easier to execute a single trill on the 16th note. Avoid altering the time of the remaining 16th-notes in that measure. The repeated first notes of measure 6 should both be clearly articulated. Maintaining an 8th note subdivision makes it easier to switch from 16th-notes to 16th note sextuplets if each sextuplet is thought of as two groups of three – one group on the downbeat, the other on the upbeat.

Many of the etudes in this book were adapted from violin literature. Several measures contain two seemingly contradictory slur markings. The longer slurs over slurs of shorter duration mean that the bow continues in one direction for the duration of the longer slur, stopping very briefly at the end of each shorter slur underneath. As wind players, when faced with this situation we eliminate the longer of the slurs and observe the short ones. (See errata for a detailed list of where that applies in this etude.) In measure 28, the chromatic fingering for F# is recommended so the "blip" that usually results from using the standard middle finger is avoided entirely. Be sure to observe the *Meno mosso* at measure 30. That direction should be considered a blessing in view of the next 20 measures, with scale and broken chord passage work in the keys of A flat and D flat Major, f and b flat minor. Measure 34 offers a particular challenge in the second group of 16th-notes. The C to the E flat may be done one of two ways. One is to slide the right hand fourth finger from the C key to the E flat key. The other is to quickly switch from the right hand C to the left hand C during the second half of the sixteenth note. Follow the printed dynamic markings carefully. The *poco piu mosso* in measure 49 should accelerate enough to reach the original tempo at the *Tempo I* indication.

The trills in this etude are best played with a single trill, so as not to interfere with the rhythm of the remaining 16th-notes. For measure 3, it is probably best to place the grace note before beat three to allow sufficient time for the trill. For measure 47, either the side key B flat or the alternate fingering with the first fingers of the right and left hands could be used. The alternate fingering allows for less movement of the right hand, but may feel awkward at first. Whichever fingering is chosen, clipping the end of the slur allows more time to get from the E to the B flat.

Allegro brillante ♩ = 112

3' 22" **Allegro brillante** $\text{♩} = 112$

9. *uninhibited* *f* *p*

10. *p* *mf*

15. *p* *tr*

20. *p*

25. *p*

30. **Meno mosso** $\text{♩} = 96$ *poco ritard.*

35. *pp*

40. *p*

45. *pp*

Poco più mosso

50 **Tempo I**

55

60

65

70

75

80

85

90

95

f *p* *mf* *cresc.*

Soprano Clarinets Selection 2

Etude Title: *32 Etudes, 14*

Page(s): 60

Tempo: Quarter Note = 52–56

Play from Beginning to end.

Errata:

None at this time.

Performance Guide:

This etude contains numerous instances that benefit from the use of alternate or chromatic fingerings. For example, measures 3, 6, 7 and 35 contain slurred chromatic passages that contain F sharp, E sharp and E natural (either ascending or descending). For the smoothest transition between the E sharp and the F sharp, the in measures 3, 6, 7 and 35 should be performed using the chromatic F sharp fingering. For the quasi-cadenza in the twelfth measure, the initial chalumeau F sharp should be played on the left hand because of the ensuing G sharp. The B natural in the initial flourish needs should be played using the chromatic (or forked) fingering using the right hand sliver key, like the chromatic F sharp mentioned earlier. The F sharp at the end of the first flourish is most easily played with the thumb and two side keys, as is the same pitch in the next flourish. Be sure to articulate the quarter note, and observe the parallel structure in the next octave. The first F# on the top line of the staff is probably best executed using the same fingering mentioned earlier (for measures 3, 6, 7 and 35). However, the F sharp following the next E sharp must be played with the standard fingering (second finger) because of the D immediately after. Following the breath mark, be careful not to break the slur between the first space F sharp and the A above the staff. The smoothest transition from the F sharp trill to the A can be accomplished by using the chromatic fingering for the F sharp and trilling the first finger of the left hand. If the upper note of the trill is too sharp using this technique, the final F sharp before the nachschlag (the two notes in the grace note font) should be played with the chromatic fingering.

60

2' 18"

Adagio $\text{♩} = 52$
con grandezza

14.

14. *p* *mf* *p* *mf* *f* *p* *p*

7 *f* *p* *f* *bien soutenu* *f* *mf* *f* *p* *p* *rit.* *pp*

13 *p* *p* *f* *f* *p* *p* *poco più moto* *mf*

19 *mf* *p* *mf* *p* *f* *pp* *p* *mf*

27 *cresc.* *f* *ff* *f* *sostenuto* *p*

33 *A tempo* *dolce* *mf* *morendo* *rit.* *pp*

1' 49"

Allegretto $\text{♩} = 63$

[5]

Soprano Clarinets Selection 3

Etude Title: *40 Studies, No. 11*

Page(s): 12

Tempo: Dotted quarter note 56–69

Play from Beginning to end.

Errata:

None at this time.

Performance Guide:

Play this etude in a light, playful manner. The staccato should be dry and quite separated. Pay close attention to the few spots where the articulation pattern changes. It is useful to practice this etude with the metronome beating eighth notes, but in performance the “big” dotted quarter note beat should be felt to help keep it light. Aim for the first note of each group of six. Use “long” or “1 and 1” B-flat in measures 22 and 24, but it would probably be better to not use it in measure 28. Keep the jaw steady through measure 38 and 39. Do not “reset” the embouchure for the lower notes.

Allegretto $\text{♩} = 60$

RODOLPHE KREUTZER

No. 11.

mf secco

sempre staccato al fine

f

meno mosso

A tempo

f

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#). It consists of 49 measures, numbered 1 through 49. The tempo is marked 'Allegretto' with a quarter note equal to 60 beats. The score includes several performance instructions: 'mf secco' at measure 1, 'sempre staccato al fine' at measure 8, 'f' at measure 28, 'meno mosso' at measure 35, 'A tempo' at measure 36, and 'f' at measure 45. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final measure (49) marked with a double bar line and a forte 'f' dynamic.