

G [LH 1+2, RH 1+2, pinky E-flat]. In the next measure finger the G [LH 2+3, RH 1+2, pinky E-flat] and then the A-flat [LH 2+3, RH 2, pinky E-flat]. At rehearsal number 5 (measure 22) finger the G [LH 2, RH bottom side key]. Probably the best fingerings for the first two notes in measure 25 are G-sharp [LH 2+3, RH 1+3, pinky C-sharp] and F-sharp [LH 2].

EXAMPLE 2 is the first of three extended passages that involve one, two, or three clarinets. This passage, accompanied by a soft, sustained note in the bass clarinet, is mostly for the first clarinet alone. Finger the C's normally except with the addition of the left-hand pinky E. The G's can also be resonated by adding [RH 1+2], but this might result in a lack of smoothness in the slur. Each accent should be with the breath, rather than the tongue, and each should be slightly more excited and urgent than the preceding one. For the phrase in measures 4 and 5 it's best to make the B the most important note so that the same can be done with the next phrase (measures 6 and 7). Also, make an even quintuplet in measure 6 (not 2+3 or 3+2). At rehearsal number 14 play what the part says but be sure the last G can still be heard. There should be

an accelerando and a crescendo all the way to measure 12 with the loudest note being the A-flat. This is best fingered [LH A-flat key+3, RH 1]. Also, keep in mind that all the *a tempos* are quarter note = 116. I rebeamed the triplets in measures 13 through 15 so that you can keep the duplet eighth notes in mind for a steadier tempo. Measure 15 should speed up and be played loud by both clarinetists (the second enters here). Measure 16 starts very strong.

At rehearsal number 15 (measure 17) try not to play the end of the run too soon, and don't crescendo to more than *mezzo forte*. Each succeeding measure should be played with more energy through measure 21. The "eighth note = eighth note" indication is mine (not Bartók's) but that is how the 3/8 measures are played. In the part, the "P" of the *Più mosso* happens to be printed in such a way that it looks like the dynamic *p* at the 3/8, and there is a *pp* printed at rehearsal number 16. The score seems to indicate the whole thing should be *ff*, which makes sense in view of what everybody else is doing there.

Example 3

Vivace ♩ = 132-120

in B \flat

21 *f* *ff*

5

10 *p* *sf*

17 *sf* *poco rit.*

19 *a tempo* ♩ = 100 *rit. al* ♩ = 80 *poco rit.* *al* ♩ = 69 *sf*

22 *sf* *p* *f* *p* *Più mosso* ♩ = 116 *p*

10

18 *accelerando*

20 *al* ♩=132

EXAMPLE 7 is difficult because of the high B's. One way to finger them is to finger the F-sharp [LH 2] then the A [LH 2+3] then the B [LH throat A key 2+3, RH 1+2].

The hard part is getting the F-sharp to pop up to the A. If you can do that, the B is easy. Once you get to the *Più allegro* the rest of the example is just fast notes.

Example 8

66 *Sempre vivace* ♩=132

in B♭

ff

5

8 67

11

14

17 68 *cresc.*

20

24



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On The Town

Leonard Bernstein

Example 1

Allegro $\text{♩} = 88$

in Eb

mf

4

8

12

15

ff

16

Example 2

più mosso $\text{♩} = 108$

pp poco cresc.

5

cresc.

10

183

fff dim.

15

mp

The suite from this ballet has a $f^{\#}$ doubles E-flat and B-flat. Because fast, most orchestras use two There's much more to the $p^{\#}$ should be enough for an a

EXAMPLE 1 is a slides). All the rhy' teenths or straight style, which

Berns'



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Symphony No. 4 I

Gustav Mahler
poco rit.

Example 1

In A *Bedächtig. Nicht eilen*

p *dim.*

4 *Recht gemächlich* *pp*

Example 2 *in Bb* *ff*

5 *f* *ff*

Example 3 *Wieder gemächlich* *mf* *mf*

In A

2 *Echoton* *pp* *mp* *ppp* *p*

3

8

10 *poco rit.* *dim.* *ppp* *Tempo I*

6

14 *Fließend* *pp*

18

22 *p*

Mahler's for
vich's ninth in
requiring a 1

Mah'



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Capriccio espagnol

Nikolai Rimsky-Korsakov, Op. 34

I. Alborada

Example 1

Vivo e strepitoso ♩ = 126

in A

ff con forza

5

10

ff

Example 2

in A

ff con forza

6

12

p

Example 3

Vivo e strepitoso ♩ = 126

III. Alborada

in Bb

pp

6

11

(pp)

15



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Symphony No. 6

Ludwig van Beethoven, Op. 68

I

Example 1

Allegro ma non troppo $\text{♩} = 66$

in B \flat

p cresc.

6

f

Example 2

p dolce

Example 3

p

Example 4

p dolce 3

7

Example 5

f p

6

12

f



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Polovetsian Dances from *Prince Igor*

Alexander Borodin

Example 1

Presto ♩ = 100

in B \flat  *mf brillante*

13 

22  *mf*

38  *cresc.*

49  *ff*

Example 2

53  *mf* Solo

6 

Example 3

Andantino ♩ = 84

in A  *(p) dolce*

in B \flat  *(p) dolce*

5 





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Dances of Galánta

Zoltán Kodály

Example 1

in A

10 Lento ♩=54

11 poco più mosso

f espr.

p

34 *p*

f poco a poco cresc.

39 *ff*

45 *p cresc. poco a poco*

rall.

46 *f*

p espr.

Andante maest

51

55

59 [*pochi*]

62 *dim.*



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