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
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## Staccato

When playing  one must feel that the sixteenth is related to the last eighth of the group and not to the dotted eighth thus:



as exemplified in Beethoven's 7th Symphony.



### THERE ARE THREE KINDS OF STACCATO

(1) Short staccato (as in technique passages) at fast speed.

Example:

Beethoven's 4th Symphony,

4th movement.



(2) Semi-short staccato (notes not dotted or eighths at slower speed).

Beethoven's 6th Symphony (Pastorale—1st movement).



(3) The long staccato in slur, as Beethoven's 7th Symphony Andante.



Where the eighths are played "detached" without stopping the slur.

Difference of interpretation of dotted eighth and sixteenth in slow tempo (phrasing) or fast tempo (technique).

When playing dotted eighth and sixteenth in phrasing (slow tempo) the stress should be put on the 16th note thus:



with a shade of a stop after eighth.

Playing the same pair stress must be on the eighth and played short then.



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# SIXTEEN PHRASING STUDIES FOR CLARINET

No. 1 *Andante cantabile* ♩ = 72

*p* *f* *mf* *f*

*p* *p* *f* *f* *mf*

*mf* *f* *p < f*

*mp* *f* *dir*

*Tempo I*

*rit.* *p*

*p* *m*



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# SYMPHONIE No.1

L. VAN BEETHOVEN, Op.21

**Allegro con brio**  
Clar. I in C

**Allegro molto vivace**

4 p 5 f 3 f 1 p

# SYMPHONIE No.2

L. VAN BEETHOVEN, Op.21

**Larghetto**  
Clar. I in A

Clar. II in A

7 p cresc. p

Clar. I

1

4 p



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# TILL EULENSPIEGEL

RICHARD STRAUSS

Clar. in D

*mf sf mf*

*mf dim. pp p mf*

*ff 2 pp*

*4 p f*

*f dim. p mf dim.*

*ff*

*mf*

*4*

*5*



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# PETROUSHKA

I. STRAVINSKY

Clar. in B $\flat$  Solo

## DANSE RUSSE Allegro giusto

Solo

41 in A

2 $^{\text{d}}$  Tableau

in B $\flat$  *molto string*

in A



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