

Low Clarinets

Book - Editor	Title	Publisher	Edition
David Hite	<i>Artistic Studies, Book 1 - From the French School</i>	Southern Music Company	B362

Selection 1

Page(s): 50

Key:

Etude Title: *32 Etudes, 4*

Tempo: Quarter Note = 88-108

Play from beginning to end.

Errata:

Performance Guide:

It is important to practice fast etudes slowly in order to learn finger patterns with accuracy. Make an effort to play this etude musically as well as technically, and feel empowered to take some time before breath marks and especially fermatas.

Work for light, even articulation, and focus on staying relaxed when playing. There are several series of repeated articulated notes in this etude, and the beginnings of these notes should all sound the same. Strive for consistency in where the tongue hits the reed, how much of the tongue hits the reed, etc., and the corresponding sound will be equally consistent.

Consistency of rhythm will be crucial for proper execution this etude as well. Try practicing a passage of the written sixteenth notes in different rhythms (dotted eighth-sixteenth note, sixteenth note-dotted eighth, etc.) and then practice the same passage as written. This will aid in evenness and shine a spotlight on passages that are not under the player's control. Adding right hand fingers through this etude facilitates technique and improves tone quality and intonation. (Ex: right hand may be down on m. 1, 14, 17, 21 -24, 33, 35, 36, 39, 42 and 43) Lean on notes indicated with accents rather than hitting notes in mm. 3, 14, and 26.

Trill left hand ring and little fingers simultaneously for trill in m. 37.

The trill in m. 40 is played by depressing the throat tone G-sharp key and trilling the A-key. G-sharp carries through the grace notes.

Selection 2

Page(s): 66

Key:

Etude Title: *32 Etudes, 21*

Tempo: Quarter Note = 56-64

Play from beginning to end.

Errata:

Cadenza clarification: M. 15 begins with the quarter note E and ends with the 16th note F-sharp. M. 16 begins on the quarter note low E under a fermata and ends with the quarter note G-sharp at the end of the line. The half note B begins measure 17.

Performance Guide:

The initial marked tempo of quarter note=76 is too fast for this etude, so the proper tempo range should be from quarter=56-64.

This etude should be played with dramatic phrase shapes and plenty of intensity. Take the "cantabile" making at the beginning seriously and play as though singing though the instrument. When executing accents in the upper register (for example, the A's in measure 13), be sure to

keep the air speed fast to avoid undertones. The cadenza in measure fifteen should feel free and effortless. Lean on the half step of the E to D-sharp interval that begins each section of the cadenza, and start the grouped 16ths slowly and speed the line up as it descends and changes to 32nd notes. Note the "Meno mosso" at the end of bar 15 and slow the cadenza passage down as the notes change from 32nds to 16ths. Strict tempo (quarter = 56-64) should come back in measure 18.

The turn in measure 19 can be executed with the trill fingering for B (A key plus the top side key) and then use the regular B fingering for the 8th note on beat 4.

Selection 3

Page(s): 16

Key:

Etude Title: *40 Studies, No. 15*

Tempo: Quarter Note = 80-92

Play from beginning to end.

Errata:

M. 1: the articulation pattern of measure 1 should match measure 2. Slur four, slur two, slur two.

Performance Guide:

This etude is a tour de force in left hand dexterity. Pay close attention to hand position and always remember to play with relaxed, curved fingers.

Be aware of the changing articulation patterns. Since the majority of this etudes features slurred passages, make sure to bring out the few staccato and accented notes by making them special. Strive for musicality even though this is a technique-oriented etude; as the musical lines rise let the sound gain intensity. There are some subito dynamic markings (measures 19 and 51 for example) that should be taken seriously. Equally, there are long passages where no dynamics are indicated (measures 35-45 for example), so feel empowered to be creative add some shape to these phrases.

The high D's in measure 55 can be fingered with the overblown open G fingering for ease of technique. If necessary, the player can leave only the register key down to aid in hitting the correct partial. The high C-sharp in measure 61 can be fingered with the overblown F-sharp fingering (adding the register key as necessary), or with the thumb, register key, and two side keys.

♩ = 88-108 LOW CLARINET ETUDE #1

1' 40"

Allegro ♩ = 92-108 #1 **A**

4. *p avec liesure*

5

10

15

20 **D**

25

30

35 **G** *Piu mosso*

40 *f con fervore*

♩ = 56-64 LOW CLARINET ETUDE #2

2' 12"

#2

Andante cantabile ♩ = 76

21. *p dolce e placido* **B** *f* *p*

f *p* *f* *p* *f* *p*

mf *f* *p* *mf*

10 *f* *p* *f*

E *p* *cresc.* *f*

15 *dim.* *Meno mosso*

pressante *f* *p* *3* *p*

#5 *f* *p* *mf pacato* *f* *p* **20** **H** *f* *p*

f *p* *tr* *tr* *tr* *tr* **25** *f* *dimin.* *3* *3*

f *p* *cresc. stringendo* *A tempo* *p dolce* *f* *mf*

30 *tres large* *p* *f* *p* *mf* *dim.*

35 *p* *più lento* *p* *rit.* *mf* *p*

LOW CLARINET ETUDE #3

16

1' 33"

#3 $\text{♩} = 80-92$
Allegro moderato $\text{♩} = 80$

PIERRE GAVINIÈS

No. 15.

p teneramente *cresc.* *mp* *cresc.* *mf* *mp* *cresc.* *f* *mf* *mf* *mf* *f* *f* *p* *cresc.* *ff* *poco rit.*

Original No. 12 in C minor of "24 Matinees" for Violin.
B-362