Beethoven Symphony No. 6
Mvt 1

Bb Clarinet  \( \text{d} = \text{c}=108 \)

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Example 5 is the big audition passage. There are three reasons why it is difficult. First, it’s long and is sometimes taken at such a slow tempo as to make breath support a problem, especially at the end where you need it the most. Second, there is a lot of tonguing at the upper part of the second register where the clarinet wants to play the fundamental rather than the overtone you want it to produce. Third, there is a long diminuendo at the end that makes everything even a little more difficult.

Here are some suggestions. In the first two measures, start the second beat mezzo forte and diminuendo to piano on the downbeat of the following measure. Start the second beat of measure 3 mezzo forte and crescendo to the downbeat of the next measure. Don’t play too short in measure 4. After the \( f \) downbeat of measure 5, do a crescendo from \( p \) to \( mf \) and then a diminuendo back to \( p \) on the beginning of the next measure. Do another crescendo-diminuendo in measure 6, but in measure 7 play a crescendo to the \( f \) downbeat of measure 8. Measures 5, 6, and 7 should all be played with a more legato articulation than the rest of this excerpt. Think of each of these three measures as a phrase, beginning on the second note of the measure and extending to the downbeat of the next measure.

Once you get to measure 8, stay forte through the entire measure and into the first note of measure 9 (again being careful not to try to play too short). For the rest of measure 9 you “coast,” which is to say you can play a slight diminuendo. Play measures 10, 11, 12, and 13 the same except imagine there is a \( sf \) on the downbeat of measure 13. Put another \( sf \) at the beginning of measure 14. Play measure 15 without a \( sf \) but with almost no diminuendo. Then do almost all of your diminuendo in measure 16. Don’t ritard at the end, and play the last note the same length as all the others. A final trick is to play the D’s at the end of the last four measures rather longer than the other notes. This seems to make it easier to negotiate the skip down to the G.
There are two important passages in the second movement. Both start out the same except for the difference in key. **EXAMPLE 6** should be played with a slight tenuto on the first sixteenth note. Then as you catch up you should play a crescendo to the eighth note downbeat followed by a diminuendo. The ends of the next two measures are the same except you have to fit in the three grace notes before the downbeat of measure 3. Do this by playing the last two sixteenths notes as 32nds and the grace notes as a 32nd triplet. The grace notes in measure 5 will sound more graceful if you treat them as the last of four 32nd notes (the first would be a tied D) instead of as a triplet. Start your crescendo as soon as you finish the fp in the sixth measure. In measure 9 the real solo starts on the eighth note C so do a crescendo on the tied C quarter note preceding it. Watch the slur to the accented A in measure 11. You don’t have to do much accent because the note will sound accented with almost no effort.

**EXAMPLE 7** is the same as the previous example for the first five measures. Once you get to the beginning of measure 6 the clarinet should dominate the entire orchestra so you should play with the biggest sound you can without forcing. Play the grace notes in measures 4 and 6 as you did in Example 6. Be especially careful not to rush over the sixteenth notes at the ends of measures 5 and 6. The first moving sixteenth A in measure 7 should be a little early if anything, certainly not late. Breathe after the dotted quarter F. Put a “bracket” after the first C in measure 8. Do the same thing after the B-flat on the third beat. Play a big crescendo right up to the end of the measure.

The score doesn’t have staccato dots on all the notes in this measure, perhaps because it wasn’t considered necessary to mark them all. At any rate, you shouldn’t play too short. A nice effect is to play all the sixteenth notes in measure 9, except for the high D, with a legato articulation. Separate the high D from the next note. Take a breath after the D eighth note on the fourth beat (the lower one). Be prepared to wait for both of the following notes in order to be together with the pizzicato string chords on those beats. Start the trill slowly and do a crescendo-diminuendo on it. Finally, wait to play the last grace notes until the violas and two solo cellos play their final eighth note.

In the Scherzo, **EXAMPLE 8**, the idea is that the clarinet player tries to “butt in” in the middle of the oboe solo. When he or she finally succeeds and gets a chance, it’s a beat ahead. This is, after all, supposed to be a country fair, and everybody has had something to drink! Play rather tentatively until the D on the second beat of measure 10. There you should start playing at least mezzo forte and with lots of (false) confidence. Put a solid accent on the third beat of measures 10, 11, and 12. All that’s left is the final run. Play a very large crescendo, probably slurring the first two eighth notes of both measures. The last note is a subito piano. The opening of the last movement, **EXAMPLE 9**, precedes a horn solo and should be as “horn-like” as possible. Play all the notes long, and resonate the A’s. Play a slight crescendo to the last note.

**Notes for Beethoven Symphony No. 6**

Mvts. 2 & 3

Beethoven – Symphony No. 6
The music for the ballet *The Miraculous Mandarin* is quite complicated. It seems as though the tempo changes almost every other measure. To make things even worse, the metronome indications aren't in the parts. The piece starts out depicting a busy street—lots of biting energy with repeated, staccato eighth notes, etc. After a few measures we get to EXAMPLE 1. In measure 15 use “long” F-sharp [LH 1+2, RH 1+2+3, pinky E-flat] and finger the 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.
The beginning of Example 3 leads into the second exposed passage. It starts out with the first player alone. As you can see, the tempo is slightly slower than the first passage (Example 2). Do the same kind of accents as in Example 2. You can resonate the A in measure 15 [LH A key+2+3+pinky E key] if it doesn’t spoil the slur. Try not to accent the first note of measure 16, and wait to crescendo until you are going down to the D half note. The part doesn’t indicate it, but I think you should drop back a little in measure 17 so that you can make a better crescendo. Make sure to play the G-sharp in measure 18 quite loud. The next thing is the “hairpins” in measure 20; treat them more like accents. Be sure to play the sf in measure 21 but also be sure to drop back to piano for the rest of the note. The same is true of the next measure and you can take a little time to play the 32nds if you like. The second player plays triplets during the third and fourth beats of measure 23 so just hook your note onto whatever he or she does.

At rehearsal number 23 we have Più mosso. Try to observe all the metronome marks in the next few measures. As you can see, there are ten in the space of eleven measures! Everything is there; you only have to do what the music tells you. At rehearsal number 24 finger the D-flat [LH 1 (no thumb), RH 1 on bottom side key] for the tremolo, then use the normal fingering for the dotted sixteenth note. As you can see, the last beat of measure 31 goes about half as fast as the first two beats so it sounds like a 2/4 measure in the tempo of measure 32. The second player has six notes on the first beat of measure 35.

It is traditional (fortunately) to slow down for measures 37 and 38. The bass clarinet has two eighth notes during each of the quarter rests, which helps a little to set up the runs. To make things even more difficult, both the first and second parts are in unison (or are supposed to be). The way we did this passage in the Boston Symphony Orchestra was to rub the left-hand first finger on the side of the nose ahead of time to get some skin oil on the finger and make it slippery. Finger the D-sharps the same as high C plus open the throat A key. Then slide the left-hand first finger (hence the oil) down to its normal position for the B’s and back up for the D-sharps. Try to make the dis-
Miraculous Mandarin (EVERYONE PREPARE)

Example 2

Moderato \( j = 116 \)
Rubato

p' colla parte

poco rit.

a tempo

agitato (quasi più mosso)

a tempo

poco rit.

a tempo
cresc.

agitato (come sopra)

a tempo

poco rit.

a tempo

sempre più agitato

Piu mosso \( j = 150 \)

poco string.
Miraculous Mandarin (Ex. 3 continued)
(ORCHESTRAL AUDITIONEE'S ONLY)