These Performance Notes deal with only the two required etudes. It is suggested that each measure in the etudes be numbered (as they are for music festivals) before using this guide, since many of the comments are highly specific. For questions on other portions of the audition materials, please feel free to contact me or refer to two books I highly recommend: Skornicka/Miller Intermediate Method for Clarinet [Rubank] for fingerings and technical security; and Pares' Pares Scales for Clarinet [Rubank] for scale preparation.

Rose #23 Andante con moto

Musical and Technical Considerations

1. Suggested tempo for the Andante is quarter-note equals 80 to 96. I find the Adagio works better at the eighth-note equaling 104 to 116, making the thirty-second notes easier to count and feel. Another edition of the etude shows a style marking for the first section of "inquieto" (worried, fretful) and "ardentemente" (ardently, earnestly) for the Adagio, though "dolce" (sweetly) is my preference.

For practice purposes, draw dotted lines through the middle of each measure of the Adagio for at least the first couple of lines. Doing this will help you keep the "counting at the eighth note" straight because you only have to put four beats in every half-measure. Erase them later if you wish.

2. Several dynamic marks that appear in the original edition are left out. While a good musician will supply many of them (and more) quite naturally, adding these suggestions in pencil may help make more sense of the phrasing, play more musically, and play more consistently.

Meas. 1 crescendo into Meas. 2 to f, following the contour of the line
Meas. 4 decrescendo between fermatas
Meas. 5-8 same as 1-4
Meas. 9 crescendo to...
Meas. 10 f, then decrescendo to beat 3
Meas. 11 crescendo to f, then suddenly piano (subito p) on beat 3
Meas. 12  decrescendo to round off phrase on beat 3 (I break the slur and insert a breath mark after the D)
Meas. 15  back to f on the high Eb
Meas. 18  crescendo to f on beat four
Meas. 19  mf to p, then f to mp for the ascending sequence
Meas. 26  f on beat one, p on beat three
Meas. 27-28 crescendo and decrescendo with the contour of the line
Meas. 30  same as above
Meas. 31  crescendo beats three and four into Meas. 32
Meas. 33-34 same as Meas. 9-10
Meas. 36  p on beat 2
Meas. 40  decrescendo

3. Play as smoothly as possible. Connect the notes with the air and by keeping the fingers very close to the keys.

4. Check the pitch on the high D's and Eb's. Be sure to vent (open the right hand Eb key) on every note from D on up to bring up pitch.

5. Meas. 4, 6, 9 (last note), 25, 27, 31, and 33, try using the two-hand Bb fingering (thumb, register key, first finger of both hands) so long as the bridge key is adjusted. It makes the passages smoother and easier.

6. Hold the first fermata of Meas. 4 and 8 long enough that the sixteenth-triplets don't seem too rushed. A long fermata balances slow embellishments.

7. Meas. 5, the second note is a C# (the leger line may be left off your copy).

8. Meas. 10-beat two, the dot means only to detach lightly.

9. Meas. 11, the last beat is all thirty-second notes and they move twice as fast as the sixteenths.

10. Meas. 12, you may want to break the slur after the D and take a breath. This is the actual phrasing point and will be more musical. The next three eighth notes become pickups.

11. Meas. 13, take a breath after the G on beat one. Squeeze the grace notes in before the next beat and be careful not to accent them (it makes them sound like they are the beat).

12. Meas. 15, play forte throughout. The notes go fast, but they are really only a Bb scale!

13. Meas. 22, MISPRINT! the last note of the measure is an F. Push the air through the arpeggio so that it is still forte at the top.
14. Meas. 26-beat 3, use left C to set up the Eb. There's no easy way around the Eb-Gb-F...either break the rules and "flop" the fingers or learn to squeeze your way to the correct chromatic Gb. Reminder on beat 4—it's an A natural. MISPRINT on last note—it's a G natural.

15. Meas. 29, count out the half notes at this tempo—they can be tricky. The accent should be mostly breath, not tongue, and decrescendo after the initial start of the note (just as the > mark is shaped.) Take a breath at the end of the measure.

16. Meas. 30, be sure to use the chromatic Gb.

17. Meas. 31, two-hand Bb helps. Also, accent the low F and let it ring.

18. Meas. 32, unwind the phrase by making each note of the ritard a little longer that the note before it (i.e., not a tempo change) and take a breath at the end of the measure to "set" the first note of the return of the melody.

19. Meas. 38, molto allargando means to slow down each note, stretch it, and play very heavily.

20. Meas. 39, the triplet-eighths will be tricky if you have been counting in eighth notes. It is a three-notes-in-the-time-of-two feel that will take some practice.

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Rose #2 Allegro

Musical and Technical Considerations

1. The tempo ideally should be close to $\frac{\dot{\underline{\text{.}}}}{\underline{\text{.}}} = 56$ and up to $\frac{\dot{\underline{\text{.}}}}{\underline{\text{.}}} = 80$, but no faster than what you can perform it smoothly and evenly. The original edition has this marked "avec charme et a l'aise," (translated that's "with charm and grace") so don't try this any faster than you can play it gracefully. I strongly recommend practicing this with a metronome set at the eighth-note (three beats per measure).

2. There are several misprints in this edition, including the absence of all dynamics! You may want to add the following marks:

- Meas. 1 $mf$
- Meas. 3-4 crescendo-decrescendo with contour of line
- Meas. 5-6 continue decrescendo to breath mark in meas. 7
- Meas. 9 crescendo
- Meas. 11 breath mark after A, then crescendo
- Meas. 12 crescendo (start each arpeggio a bit softer)
- Meas. 13 $f$
Meas. 15  decrescendo
Meas. 16  \textit{mp} on beat 3
Meas. 17  crescendo
Meas. 19  crescendo
Meas. 20  decrescendo
Meas. 21  breath mark after A, then \textit{p}
Meas. 25  \textit{mp}
Meas. 27-28 follow contours of the line
Meas. 30 decrescendo to meas. 32

3. Meas. 1, be careful not to clip the ends of the slurred groups of two notes, simply begin the next group of two. The original edition shows the first two notes staccato with the remainder slurred! I don't recommend this change.

4. Meas. 5-6, a very light staccato is required, with little space between the notes. Be careful not to bump the bottom lip with the tongue.

5. Meas. 8, use chromatic F# (thumb and bottom two side keys)

6. Meas. 9, MISPRINT! the last note of the measure is a B natural, not an A...this may be corrected already if you have a later printing.

7. Meas. 12, use left C to prepare for the Eb.

8. Meas. 15, squeeze the grace note in before the beat and try not to accent it.

9. Meas. 17, left C again to prepare the D#.

10. Meas. 17-25, play as smoothly as possible, connecting the notes with the air. Lightly articulate each new phrase...don't tongue heavily or stop your momentum.

11. Meas. 27 and 29, MISPRINT! the rhythm in 29 is the same as in 27. For good interpretation, come off the dot with the air, leaving a little space before the thirty-second note.

12. Meas. 31, try using "two-hand" D# (see Bb fingering suggested in previous section, #5).

13. Slow, even practice will help you towards performing this well. Again, use a metronome to help pace yourself and, by writing each progressively faster tempo at the top of the page, you can measure your daily progress.