

# Low Clarinets

**Book - Title**

**Editor**

**Publisher Edition**

*Artistic Studies, Book 1 - From the French School* David Hite Southern Music Company B362

## Selection 1

Page(s): 56

Etude Title: *32 Etudes, 10*

Tempo: Quarter note 84-96

**Play from Beginning to end.**

**Errata:**

Contra bass clarinets play from the second beat of measure 40 to the end of measure 42 one octave lower

**Performance Guide:**

This etude is features mixed articulation challenges and control of staccato throughout . Using a clipped return tongue technique with a "tut, or cut" syllable will enhance the clarity of articulation particularly in bars 4, 13, 14 and 37. The middle cantabile section allows the player to produce a "singing" tone quality with an open throat position, warm air supply and rhythmically controlled finger motion. Bars 41 and 42 should begin with a short return tongue stroke and gradually lengthen to a longer stroke to consistently produce the altissimo f.

## Selection 2

Page(s): 34

Key: E Minor

Etude Title: *40 Studies, No. 32*

Tempo: Eighth Note = 104-116

**Play from Beginning to downbeat of ms. 49.**

**Errata:**

M. 12 The last grouping of 32nd notes should begin with a C natural (some older printings indicate a C#).

**Performance Guide:**

This beautiful lyrical etude has multiple rhythmic and phrasing challenges throughout. The trills , turns and grace note patterns should be used early in the learning process -including those in bars 8, 10, 12, 23, and 42. Treat the trill in measure 12 as a single upper neighbor and play the beautiful melismatic run that follows with some flexibility. Slow metronome subdivided eighth note tempos are highly recommended . If this etude is performed at too slow a subdivided tempo, correct breathing and phrasing become challenging.

## Selection 3

Page(s): 60-61

Etude Title: *32 Etudes, 15*

Tempo: Quarter Note = 60-72

**Play from Beginning to end.**

**Errata:**

**Performance Guide:**

The goal in this etude is to produce the smooth, clear, co-ordinated intervals that continuously connect to each other. The first grace note in measure one is the correct way to play all of the following grace notes and the "trills" in measures 32 and 34. The addendum at the bottom of page 60 clearly states this fact also. When playing these grace notes, the performer should not

change the rhythmic or syllabic order of the printed sixteenth notes. Play the grace notes just slightly before the second beat in those measures for best results. The grace note C sharp (written with a "trill" indication but played as a single grace note) can be done using the bottom two right upper side keys while holding down the b fingering, or lifting the left thumb briefly off the octave key. The normal high C sharp fingering can also be used, although it is slow to respond when descending back to the high b.

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Allegro ♩=92

10. *mf risoluto* *f* *mf* 2 *f* 3

5

6

7

8

9 *f* *pp* *f* *pp* *f* *pp*

10

11

12

13

14

15

16 *cantabile* *p* *mf* *mf* *p*

17

18

19

20

21

22

23

24 *mf*

25

26

27

28

29 *con calore* *mp* *mf* *cresc.*

30

31 *a tempo* *f* *rit.* *p* *p* *tempestoso*

32

33

34 *p*

35

36

37

38 *mf*

39

40

*mf* *f* *ff*

Adagio non troppo ♩=58

HUBERT RIES

No. 32.

*mf con ardore* *f* *p* *cresc.* *mf* *f* *p* *mf dolce* *mf* *f* *mf* *p* *dolce* *f* *p* *mf* *cresc.* *f* *p* *mf* *con molto espress.* *dim.* *p* *mf* *A tempo* *riten.* *mf* *dim.* *p* *et largement* *cresc.* *f* *espress.* *cresc. molto* *molto espress.* *rit.* *A tempo*

5 10 15 20 25 30 35 40 45 50 55 60

mf con ardore f p cresc. mf f p mf dolce mf f mf p dolce f p mf cresc. f p mf con molto espress. dim. p mf A tempo riten. mf dim. p et largement cresc. f espress. cresc. molto molto espress. rit. A tempo

1' 49"

Allegretto  $\text{♩} = 63$

15. 

*mp* flowing without accent-very even. Well sustained clear sound.

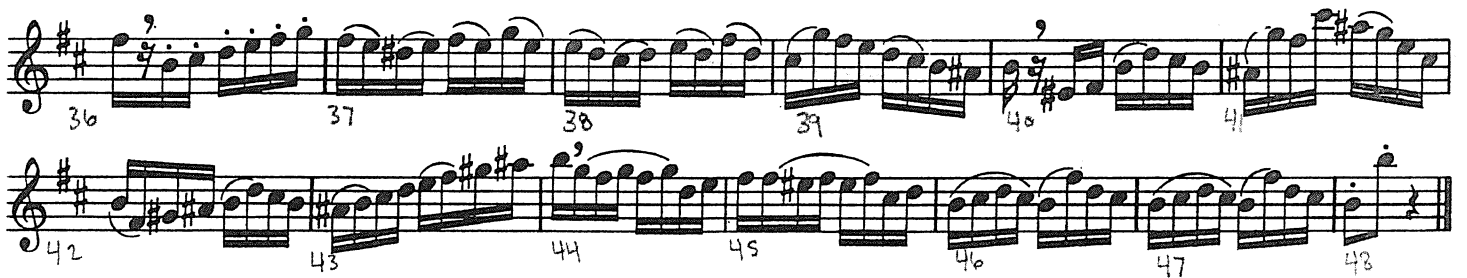
*mf*

*f*

*meno mosso A tempo*

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\*All trills to follow example in first measure.



36 37 38 39 40 41 42 43 44 45 46 47 48