This solo is, like the entire composition, episodic. Rimsky-Korsakov indicated $\frac{4}{3} = 112$, but soloists here are generally given wide latitude. You might try a tempo as fast as $\frac{d}{2} = 132$. The character is quicksilver – first lyrical and graceful, then playful and highly characterized, finally, broader and more heroic. Do not allow your dynamics to be too relentlessly loud – take every opportunity to bring them down. You might try a *subito p* 4 measures before [B] to give yourself room for the last big crescendo. Few orchestral warhorses allow you as much interpretive freedom.
The parts reproduced below are a recently re-engraved edition replacing the original parts in Boosey's rental library.

**Excerpt 1: II. Serenata, [8] - [10]; \( \cdot \cdot = 54\) - 56**

This suite is derived from an extensive setting of songs in the Neapolitan dialect sometimes attributed to Pergolesi. Try to adopt the plaintive, direct quality of a Neapolitan tenor in the Serenata. Play the dotted rhythm in a lilting, characteristic way, with the 16th's ever so slightly quicker and later than they would be if rendered strictly. The opening 3 measures contain graces that should be quick and before the beat.

Stravinsky has given no dynamics in this solo, but there are traditional schemes to recommend. While the dynamic throughout should be full-voiced, the measure before [9] can be played as an echo, which sets up a nice crescendo to the top of the phrase in the 2nd measure of [9].

The climactic A\(\flat\) here should be an appoggiatura – on the beat and broader than those in the opening measures. The last phrase, before [10], can also be an echo.

Practice slow C octaves to prepare for this excerpt:

\[414-41189\]

It is not easy to convincingly line up the low, middle, and high C. It requires some mobility on the reed: more towards the tip on the low C, further in on the reed for the high one.

**8 Larghetto, \( \cdot \cdot = 54\) - 56**

[left-right page break in the authentic part]
Excerpt 2: IV. Gavotta; Theme and Variation 1, complete; Theme $d = 50-56$, Variation $d = 100$

Practice your sound and pitch placement here as well:

Both the Gavotte and the first Variation require a convincing 5th between D and Octave A. Make sure the A, as usual, is “up” enough, and has a singing, open quality.

The variation should be rolling and scherzando, but not pushed in tempo. Since Stravinsky did not provide dynamics, I’d recommend $mf$ from [77]-[78], $p$ in the first phrase at [78], $p$ cresc. to $mf$ second phrase to the measure before [79]. [79] should be $f$, with the following two phrases progressively softer. The phrase at [80] should be $f$, the last phrase should be an echo.

John Mack has indicated that the articulations in the 1st and 3rd measures of [80] should be slur 2 tongue 1 (as opposed to the printed slur three with the last note lifted). The last two 8ths in the penultimate measure should be slurred.

In the 9th bar of [77], the 2nd note should be E not D.

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