end. You may have to play a slight crescendo so that the bass clarinetist is a little more comfortable when he or she joins you on your low F. Actually, the last four notes are supposed to be played by the bassoon, but nobody does it that way and it's just as well. Just think how the bass clarinet player must feel, though, sitting through the entire symphony just to play five notes.

Example 5

Example 4 is just a lot of fast notes. It says quarter note = 144 but I'm sure I've played it at 160 or so. Close fingers will help in measures 7 through 9. Play the A-sharps in measures 10 and 11 as "1&1" with the right-hand "sliver key." Use the side keys for the D-flats in measure 13. Play the last G in measure 23 with the left-hand first finger.

Example 6

Example 5 has a little story connected with it. I had a student at the New England Conservatory of Music who was auditioning for the school orchestra's trip abroad. One of the pieces on the audition was this symphony. Everybody practiced the two big solos (Examples 3 and 6) and most people also worked on Example 4, but she was the only one who practiced Example 5. She played it so much better than the "star" players did that she got to go on the trip instead of them. So, learn Example 5! It's not very hard to play, but it's hard to sight read with all the E-sharps, double sharps, etc. The tempo is quarter note = 144.

Example 6 is the second big exposed solo. It has one big difference from Example 3 and that is the animando in measures 6 and 7. It should speed up to about quarter note = 76. It's best not to breathe after the half note A in measure 6; this will enable you to make a more effective octave skip. Resonate the A's in measures 10 and 11. The B's will sound clearer if, while using the regular fingering, you also roll your left-hand first finger up to open the throat A key.

Tchaikovsky - Symphony No. 6
Scherzo
from A Midsummer Night's Dream

Example 1
in B♭ Allegro vivace

Example 2

Example 3
Flute

Example 4

Mendelssohn – A Midsummer Night’s Dream