In this glorious solo, the player should project the strong personality of an uninhibited virtuoso. Strive for a full and brilliant sound on all notes (including 16ths), steady rhythm and clean technical execution. Regarding the $p$ dynamic at the beginning of the solo at D, I can only say I have never been asked to play this solo with anything less than an expansive, radiant sound. If you take a breath after the D at letter D and nine bars after D, make sure that the D does not lose its vibrancy and color before the breath, as this will create an unpleasant gap in the phrase. You should be able to take a breath while the sound of the D is still vibrating in the air.
Capriccio Espagnol
IV. Scena e canto gitano

NICOLAI RIMSKY-KORSAKOV, Op. 34
(1844-1908)

The tonguing in this excerpt should be crisp and clear with a vibrant tone. The cadenza should be quite dramatic, with a spirit of abandon and virtuosity. You may feel free to take some liberties such as starting the last A major arpeggio slowly to make the accelerando even more brilliant. The tempo is \( J. = 69 \) for both excerpts.

Errata:

EXCERPT 1

- In the 9th bar of this excerpt, the A needs a \( \gg \).
- The beginning of the cadenza should be marked \( f \) in addition to the brillante, and the marking Cadenza (III) should be moved back over the A preceding the fermata.
- In the cadenza, both groups of repeating triplet E's should have staccato dots. The following eighth-note E's should have no accent mark or staccato dot.
- The accent mark \( (>\) on the E right after the cresc. e accoll. should also be deleted.
- The high A at the end of the cadenza should have a \( \gg \), and the barline preceding this note should be dotted.

EXCERPT 2

- The flute entrance at the 5th bar of this excerpt has no dynamic in the score.
- The eighth bar of this excerpt (the repeating B's) should be marked \( p \).
- In the third bar of O, delete the crescendo.
- In the ninth bar of O, delete the crescendo.
- Four measures before P, the downbeat is \( f \) not \( fs \), and there should be no crescendo later in the bar. The \( mf \) on beat 2 is correct.
1919 Version, [9] to 5 after [18]
Published tempo: \( J = 76 \)

Variation de l'Oiseau de feu

Sempre cresc.
There are many versions of *The Firebird*. The 1919 suite is the one most frequently performed, and several publishers have made distinct sets of parts of this version. The edition used here is the most accurate, and was researched back to primary sources.

In this excerpt, always begin your practicing thinking in six rather than in two so you have a very firm feeling for the rhythm. Pay attention to clean execution, brilliant sound, meticulous articulation, and of course, rhythmic accuracy. This is a virtuoso display piece, in many aspects.

Because the flute and piccolo lines are so intertwined, the piccolo part appears with the flute in the piano reduction, for study purposes.