

# Discrepancies between editions of Stravinsky's *Three Pieces for Solo Clarinet*

## Each edition is compared against the Chester edition

Compiled by Cameron Hewes, 2020/05

### Movement I

#### Carl Fischer

**m. 3:** slur from preceding measure ends on quarter note; in Chester edition, it extends to end of tie. Note that this happens throughout the edition, but has been mentioned only once here (also occurs in mm. 7, 9, 29, movement II's final note)

**mm. 8-9:** omit decrescendo

**m. 11:** omit decrescendo on beat 1; omit slur on two eighth notes (in the Chester edition, in addition to a slur starting on the chalumeau F#4 which extends into the next measure, there is a two-note slur on the eighth notes in this measure)

**m. 16:** omit first eighth-note's tenuto

**m. 17:** omit first eighth-note's tenuto

The in-line stars and corresponding courtesy instructions for fingering the F#4 in mm. 16, 17, 20 and 21 are omitted.

**m. 19:** omit fourth eighth-note's tenuto

**m. 21:** adds parenthetical (6/8) to the 3/4 time signature

**m. 22:** diminuendo hairpin marking terminates at the second quarter note; in the Chester edition, it terminates at the final eighth note of the measure

#### Frank E. Warren

**m. 9:** a breath mark on the final sixteenth note rest is omitted

**m. 24:** a breath mark on the eighth note rest is omitted

**m. 28:** a breath mark on the eighth note rest is omitted

The in-line stars and corresponding courtesy instructions for fingering the F#4 in mm. 16, 17, 20 and 21 are omitted

#### International

**m. 6:** the eighth-note's slur extends from F#4 to the *beginning* of the tied D# in m. 7; in the Chester edition, the slur terminates on the following beat of the tied quarter note in m. 8. This doesn't change the articulation, but it is clearer to have the slur extend to the first beat of m. 8.

**m. 9:** the previous measure's slur terminates on beat 2's D#4 eighth note; in the Chester edition, the slur terminates on the last sounding note of the measure. This doesn't change the articulation, but it is clearer to have the slur extend to the sixteenth-note.

**m. 22:** diminuendo hairpin marking terminates at the second quarter note; in the Chester edition, it terminates at the final eighth note of the measure

**m. 29:** the eighth notes' overarching slur terminates on the last eighth-note of the measure; in the Chester edition, the slur extends into the following measure

### Movement II

#### Carl Fischer

**after second breath mark:** the sextuplet starts the slur on the second sixteenth-note; in the Chester edition, the slur starts on the grace note preceding the sextuplet

**from the double bar in the middle of the movement, back three slurred groups:** omit the crescendo

**at the double bar in the middle of the movement:** omit breath mark

**from the double bar in the middle of the movement:** omit the staccato marking on the third sixteenth note, breaking the pattern set by the two immediately-preceding analogous spots

**after the double bar in the middle of the movement:** the first appearing mezzo piano dynamic marking is placed on the second of a two-eighth note group; in the Chester edition, it is placed on the first of this eighth note pair

**immediately before the 11th (Chester ed.) breath mark:** F3 ties into an eighth note; in the Chester edition, it ties into a sixteenth-note

**immediately after the 12th (Chester ed.) breath mark:** articulation is a normal (round) staccato; in the Chester edition, it is a staccato wedge

## (Movement II, continued)

### Frank E. Warren

The eighth- and sixteenth-note equivalencies are omitted from the metronome marking area. However, they still appear in-line at the necessary locations.

All of the tuplet markings have their numerical indicators placed on the *beam* side; in the International edition, they are placed on the *note head* side, which arguably makes them easier to lose in the dense notation.

**From the beginning of the movement:** the 5th, 6th, 7th, 8th, 9th, 11th, and 12th breath marks are omitted (the Chester edition has a total of 15 breath marks)

### International

**From the double bar in the middle of the movement, back two slurred groups:** this fragment terminates its slur on the first tied C5 eighth-note, where the Chester edition terminates the slur on the end of the tie

**Before the second-to-last (a.k.a. the 13th) breath mark:** the immediately preceding slurred sextuplet terminates its slur on the initial clarion G5 eighth-note, where the Chester edition terminates the slur on the end of the following tie

## Movement III

### Carl Fischer

**m. 2:** omit staccato marking on beat 1's eighth note

**m. 12:** there is a staccato marking on the first sixteenth note of the measure; the Chester edition doesn't have this staccato

**m. 13:** a dotted bracket reinforces the precise placement of the "sombrier le son subito" marking

**m. 14:** The last 2 sixteenth notes (G5, A5) have normal (round) staccatos, where Chester edition has a staccato wedge

**m. 24-25:** omit crescendo on eighth note into following measure

**m. 29:** omit staccato wedge marking on first sixteenth note (D5)

**m. 34:** omit staccatos on all five A#5 sixteenth notes

**m. 35:** omit staccato on last sixteenth note (F5)

**m. 36:** omit 3 two-note decrescendos

**m. 37:** first sixteenth note (A $\flat$ 5) has normal (round) staccato; in the Chester edition, it is a staccato wedge

**m. 42:** last two sixteenth notes (C5, D5) have normal (round) staccatos, in the Chester edition, it is a staccato wedge

**m. 44:** omit slur over first two sixteenth notes (F5, E5)

**m. 46:** omit 3 two-note decrescendos

**m. 47:** 1st, 4th and 5th sixteenth notes have normal (round) staccato, where Chester edition has staccato wedge; omit two-crescendo on 2nd & 3rd sixteenth notes (C5, D5)

**m. 48:** omit staccato wedge on first sixteenth note (C5)

**m. 50:** omit staccato on first sixteenth note (F5); omit accent on fourth sixteenth note

**m. 52:** omit accent on first sixteenth note (G4); omit crescendo on beat 1

**m. 53:** omit slur on last two sixteenth notes; add staccato on third sixteenth note (D5)

**m. 54:** slur first three notes, where Chester edition slurs first two notes

**m. 56:** omit accent on 3rd sixteenth note (D5); add staccato on 5th, 6th, and 7th sixteenth notes (all D5's)

**m. 60:** omit slur over all five sixteenth notes; Chester edition has this slur

**(Movement III, continued)**

Frank E. Warren

- m. 1: omit forte dynamic marking on beat 1
- m. 2: omit staccatos on 1st, 2nd, and 3rd notes
- m. 6: omit breath mark; omit beat 2's two-note decrescendo
- m. 8: omit breath mark; omit beat 1's two-note decrescendo
- m. 9: omit breath mark
- m. 10: the 2nd sixteenth note (C#6) is staccato, in addition to slurred (Chester edition doesn't have this staccato)
- m. 11: omit breath mark
- m. 12: there is a staccato marking on the first sixteenth note of the measure; the Chester edition doesn't have this staccato
- m. 13: omit dotted bracket, which reinforced the precise placement of the "sombrier le son subito" marking
- m. 14: The last 2 sixteenth notes (G5, A5) have normal (round) staccatos, where Chester has a staccato wedge
- m. 19: omit two-note decrescendo
- m. 20: omit two-note decrescendo; omit staccato on 4th sixteenth note (Ab5)
- mm. 15-22: the crescendo marking has "poco a poco" words omitted, although dotted line remains
- m. 23: the last 3 sixteenth notes have a three-note slur, where Chester edition slurs only the first two (G5, F#5) sixteenth notes
- m. 30: omit all three two-note decrescendos
- m. 31: omit two-note decrescendo
- m. 34: omit all five two-note decrescendos; omit staccatos on all five A#5 sixteenth notes
- m. 35: omit staccato on last sixteenth note (F5)
- m. 36: omit 3 two-note decrescendos
- m. 44: omit slur over first two sixteenth notes (F5, E5)
- m. 46: omit 3 two-note decrescendos
- m. 47: first sixteenth note has normal (round) staccato, where Chester edition has staccato wedge; omit two-crescendo on 2nd & 3rd sixteenth notes (C5, D5)
- m. 50: omit staccato on first sixteenth note (F5)
- m. 52: omit breath mark
- m. 54: slur first three notes, where Chester edition slurs first two notes
- m. 56: omit accent on 3rd sixteenth note (D5)
- m. 57: omit breath mark
- m. 60: omit slur over all five sixteenth notes; Chester edition has this slur

International

- m. 1: omit forte dynamic marking on beat 1
- m. 2: omit staccatos on 1st, 2nd, and 3rd notes
- m. 10: the 2nd sixteenth note (C#6) is staccato, in addition to slurred (Chester edition doesn't have this staccato)
- m. 12: there is a staccato marking on the first sixteenth note of the measure; the Chester edition doesn't have this staccato
- m. 13: a dotted bracket reinforces the precise placement of the "sombrier le son subito" marking (this was likely a necessary precaution due to the more cramped notation spacing)
- m. 14: The last 2 sixteenth notes (G5, A5) have normal (round) staccatos, where Chester edition has a staccato wedge
- m. 20: omit staccato on 4th sixteenth note (Ab5)
- m. 23: the last 3 sixteenth notes have a three-note slur, where Chester edition slurs only the first two (G5, F#5) sixteenth notes
- m. 34: omit staccatos on all five A#5 sixteenth notes
- m. 35: omit staccato on last sixteenth note (F5)
- m. 36: omit 3 two-note decrescendos
- m. 44: omit slur over first two sixteenth notes (F5, E5)
- m. 46: omit 3 two-note decrescendos
- m. 47: first sixteenth note has normal (round) staccato, where Chester edition has staccato wedge; omit two-crescendo on 2nd & 3rd sixteenth notes (C5, D5)
- m. 50: omit staccato on first sixteenth note (F5)
- m. 54: slur first three notes, where Chester edition slurs first two notes
- m. 56: omit accent on 3rd sixteenth note (D5)
- m. 60: omit slur over all five sixteenth notes; Chester edition has this slur