Borodin — Polovtsian Dances

Flauto I.

№ 17. ПОЛОВЕЦКАЯ ПЛЯСКА СЪ ХОРОМЪ.

Andantino.

Allegro vivace.

Solo

Fl. plex. Solo

acceler.
Firebird Suite
(1919 Version)

IGOR STRAVINSKY
(1882-1971)

FLUTE

Variation de l'oiseau de feu

(Notes follow on the next page)
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.
EXCERPT 1 – Variation de l'oiseau de feu *(above)*

The variation must be played with clear dynamics and rhythm. It is played with the 1st Flute, and the parts must fit together perfectly. Try not to accent the last note of the triplet 16th-note passages. The descending 16th-note passages one bar before 13 and the triplet passage at 18 must be well projected.

In the bar before 11, the note written as F♯ should be an F. Two bars before 13, the first entrance should be marked ‡. The bar before 14 is correct in your part; there is a rhythmic error in the full score. Your entrance at 14 should be marked ‡. The high A in the bar before 17 needs a staccato dot.

Note that various editions of *Firebird* use different articulations at 17. Some scores show double-tongue before 13 and triple-tongue at 18, but these are not Stravinsky's authentic markings.

Because the flute and piccolo parts are so intertwined, both are shown with the piano reduction so you can practice this passage with a flutist.

EXCERPT 2 – Ronde des princesses

After playing the variation preceding this movement, the Piccolo has a long wait before this passage. Keeping the instrument warm can be a problem. The entrance follows the beautiful playing of the Clarinet. The high E should be played a little stronger and a little longer so one feels secure. This is made easier on a Piccolo with a split E, but on one without, this E will speak more clearly if either the first or second trill key is slightly vented. Each of the eight notes must be even in quality and dynamic level. To start the passage, I often set my embouchure, breathe through my nose, and then articulate with a very soft syllable.

The original Firebird has 2 Flutes plus a separate Piccolo player, but the 1919 Suite calls for 2nd Flute doubling Piccolo.

*The piano accompaniment begins at 13.*