1. Quintet in E-flat Major by Heinrich Baermann (2nd movement)
2. Etude by Klose

Allegretto
Play the Minuet (EXAMPLE 7) with a legato “bouncy” style; even the staccato eighth notes in measures 5, 26, and 33 should be quite long. Also, remember that the cellos play eighth-note triplets throughout the trio so there can be no variation of tempo. Don’t rush the triplet sixteenths in measure 5. Be sure to observe the crescendo starting at measure 5 and continuing up to the piano at the end of measure 7. I added the subito.

The best way to play measure 13 is to wait until you have started playing the B-flat to do the crescendo. Otherwise it is almost impossible to avoid a diminuendo on the last note. Play measure 16 forte right up to the piano subito in measure 17. Note the crescendo, which should be at least mf by the end of measure 18. There are several good fingerings for the first high G. One possibility is the same as B a sixth lower with the addition of the “sliver key” played by the third finger of the right hand. Another is the first and third fingers of both hands plus the E-flat key played by the fourth finger of the right hand. In measure 22, the clarinet finishes a phrase started by the horns so it should be played in the same style as the horns. It will probably need to be much louder than p. This continues until measure 28 where you have another crescendo to a piano subito in measure 29. The same is true in the next two measures. Finally, do a slight crescendo in the beginning of measure 33 so that you can play a diminuendo to the last high G. Treat the high G as a separate note—not one that’s connected to the preceding B. There is usually no ritard at the end. Don’t play the last note too long.