

Beethoven - Leonore Overture no. 3

Excerpt 2: bars 278-360, Suggested tempo: $\text{♩} = c.$ 116-126

The extended solo (beginning in bar 328) should be played with great conviction and energy. Maintain rhythmic stability, clear articulation, and tonal intensity until the last sustained D.

The suggested tempo refers to the main solo at bar 328; the whole notes at 279 are often played slower.

The musical score is written for a single staff in G major, 3/4 time. It begins with a **Tempo I** marking. The first measure (bar 278) contains a whole note G, marked *p dol.* (piano, ad libitum). The second measure (bar 279) contains a whole note G, marked *cresc.* (crescendo). The score continues with a series of eighth notes, marked *cresc.* and *sp.* (sforzando). A **Tromba Solo** section begins at bar 294, marked *colla parte* and **Tempo I**. The solo begins with a whole note G, marked *p dol.* and *cresc.*. The score continues with a series of eighth notes, marked *cresc.* and *sp.*. The solo section ends at bar 328, marked *cresc.* and *sp.*. The score continues with a series of eighth notes, marked *cresc.* and *sp.*. The score ends at bar 360, marked *pp* (pianissimo).

CARMEN

GEORGES BIZET
(1838-1875)

Entr'acte (Prelude to Act III), bars 1-23

Published tempo: $\text{♩} = 88$

The musical score is written for a single staff in F major, 3/4 time. It begins with a **Andantino quasi Allegretto** marking, with a tempo of $\text{♩} = 88$. The score starts with a whole note G, marked *pp* (pianissimo). The score continues with a series of eighth notes, marked *pp*. The score ends at bar 23, marked *p* (piano).

Excerpt 2:

Mvt. III, 8 before [C] to 13 after [C]

Published tempo: ♩ = 126-132

(♩ = 126-132)

Andantino

The image shows a musical score for a solo instrument, likely a horn or trumpet, in a key with three flats (B-flat major or D-flat minor). The score consists of four staves of music. The first staff begins with a dynamic marking of *f* (forte). The second staff starts with *mf cresc.* (mezzo-forte, crescendo) and ends with *f*. The third staff concludes with *dimin.* (diminuendo). The fourth staff is marked *allarg.* (ritardando) and ends with a *p* (piano) dynamic. The music is characterized by flowing, legato lines with frequent slurs and ties, and a complex rhythmic pattern of eighth and sixteenth notes.

Hindemith always indicated dynamics and expression marks with great care. Let these markings inspire your performance to be musically captivating as well as accurate. These lovely solos should be played with charm, tenderness, and tonal finesse.

The Andantino movement of this exceptionally colorful orchestral score is written in the style of a lyrical and slow Siciliano. The phrase should always be supported with a flowing, cantabile line of legato tonguing that has a clear shape. On the 32nd notes, avoid a hard attack as well as a dry staccato. Strive instead for a smooth legato double tongue (*da ga* or *du gu*) that follows the line of the phrase.

The breaths must be taken without interrupting the rhythmic flow of the music. For this reason, I find it easier to breathe more frequently with small, quick breaths than to take less frequent, time-consuming big breaths. In the very last line of this excerpt, the first note is $A\flat$ (not A) because this bar is continuing from the previous line.

This excerpt is a good example of the technical flexibility a player must have in an audition, and in the orchestra. Be prepared for a wide range of tempi – it is often performed slower than the marked indications.

This brilliant set of “metamorphoses” on Weber’s themes was one of Hindemith’s first works composed in the United States after immigrating during World War II. Schott uses the singular wording *Symphonic Metamorphosis* as the English title, but note that a literal translation of Hindemith’s original German would be *Symphonic Metamorphoses after Themes by Carl Maria von Weber*.

Errata:

- Excerpt 1, 10th bar of [A], there should be no slur on beat 2.
- Excerpt 2, 5 before the end (noting that one bar is split across lines), on the 5th beat, slur from $D\flat$ to $E\flat$ only.

Hindemith SYMPHONIC METAMORPHOSIS

© Associated Music Publishers Inc., New York, 1945

© assigned to B. Schott’s Soehne, 1946

© renewed

All Rights Reserved

Used by permission of European American Music

17

18

mp

ff

Edited by Clark McAlister

© Copyright 1985, 1989, 1995 by Edwin F. Kalmus & Co., Inc., Used by permission.

By permission of the Publishers SCHOTT MUSIK INTERNATIONAL, Mainz.

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.

FIREBIRD SUITE

1919 version

Please prepare both excerpts

IGOR STRAVINSKY
(1882-1971)

Variation de l'oiseau de feu

9 $\text{♩} = 76$ Picc. *p* *mf*

10 *p*

11 *mf*

12 *f* *sff*

13 *sff* *mp* *f*

14 *sff* *p* *f*

15 *mp*

16 *p* *Sempre crescendo*

Copyright 1920 by Schott Musik International

Copyright Renewed, All Rights Reserved

Used by permission of European American Music Distributors Corporation,
sole U.S. and Canadian agent for Schott Musik International

Edited by Clark McAlister

© Copyright 1985, 1989 by Edwin F. Kalmus & Co., Inc., Used by Permission

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^b. Two bars before 13, the first entrance should be marked *f*. 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 *p*. 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.