Symphonic Metamorphosis

(Notes follow these excerpts on the facing page.)

EXEMPLARY 1 - Turandot, Scherzo (Movement II)

Moderato \( (d = 132) \)

Solo \( \text{A} \)

a tempo

a tempo

EXEMPLARY 2 (from Movement III)

Andantino

Solo

mf
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 solo 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 Ab (not A) because this bar is continuing from the previous line.
As the flute is the first melodic instrument to be heard, play this theme with purity and simplicity. The character of this melody is lyrical and supple but it must be in perfect rhythm with the snare drum. As with so many of these excerpts, the breaths must not interfere with the metronomic pulse of the rhythm.

Tempo di Boléro moderato assai \( \frac{4}{4} \) 72

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