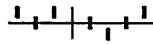


Concerto for Orchestra
Bartók

i. Introduzione

♩ = 208

155



Oboe

Solo *p* *distinto*

(all RH)

2 1 2 1 2

2

165

1 2 3 3 2 1 1 2 2

A \flat \emptyset G \sharp G \flat G \flat

(LH muffle wires)

175

gliss

F \sharp RH

LH F \sharp G \flat B \flat D \flat

p

181

E \sharp C \sharp

192

198

3 2 3 2 4 3 2 1 3 2 3 2 1

E \flat A \flat E \flat F \flat G \flat A \flat

D \sharp

f

cut to 425

Nicolay Rimsky-Korsakov

Capriccio Espagnol

Cadenza

Nicolay Rimsky-Korsakov (1844-1908) was a Russian composer who used the harp both as a solo instrument and as an integral part of the ensemble.

This entrance should be played with tremendous bravura. Place the large left-hand chord with the 4th and 3rd fingers firmly anchored. The second finger and thumb are placed as soon as the 4th finger is played. It is customary to hold back a little on the opening "A," which will decrease technical difficulty and increase dramatic effect.

The accented left-hand chords lay the foundation for this cadenza. The right hand merely ornaments each chord. Traditionally, the right-hand figure should begin slowly and should be well-articulated. Then the right-hand figure accelerates into the following left-hand chord. The excitement builds as each group becomes louder, faster, and more brilliant until the climactic final arpeggio. To dramatize the final arpeggio, take time to introduce the low "A" and begin at a lower dynamic level, such as mezzo-piano. Then rapidly build a tremendous crescendo into the high "A." The following glissandi are "ad libitum," and there is a wide spectrum of interpretations among harpists and conductors. Some want a long, extended series of glissandi, while others, myself included, prefer simply what is on the page. Regardless, it is essential to enter with strength and clarity on the low left hand "A." The right hand begins the glissando on the low "Bb", and it is very effective to accent that note. Always make the glissandi as colorful and dramatic as possible. Like the preceding arpeggios, each glissando should become louder, faster, and more brilliant until the climactic left hand "Bb."

The musical score is presented in two systems. The first system consists of two staves: a treble clef staff for the right hand (RH) and a bass clef staff for the left hand (LH). The RH part begins with a dynamic of *f* and includes markings for *mp*, *mf*, and *f*. The LH part starts with a large chord and includes markings for *sfz*. Fingerings are indicated with numbers 1-4. The second system also has two staves. The RH part features a glissando marked *ad lib. glissando* and *f*. The LH part has a low note marked *LH* and a dynamic of *f*. The score concludes with a final chord in the LH part.

Nicolay Rimsky-Korsakov

Capriccio Espagnol

V. Fandango asturiano

Rehearsal **S** is a difficult spot, due to both the speed of the eighth notes and the jumps in the right hand. Keep the left-hand obbligato light and up to tempo. This section is very exposed, and the tendency is to slow down the right-hand slides. Be sure to stay with the piccolo as it is doubling the right hand. These right-hand octaves are another example of not needing to muffle where the rest indicates. Often in these difficult technical spots, such as rehearsal **S** and seven before rehearsal **U**, it is helpful to keep a "light" touch. Rehearsal **U** is again very exposed. The right hand glissandi need to be heard above the orchestra and should be cut off by the third beat.

***Please note: the cadenza for this piece is found in Chapter 2.

The musical score consists of three systems of piano accompaniment. The first system begins with a rehearsal mark **R** and a tempo marking $\text{♩} = 63-72$. The second system features rehearsal mark **13** in both the treble and bass staves. The third system contains rehearsal mark **S** and includes performance instructions: "To muffle replace RH octave on downbeat" and "8va" with a dashed line above the notes. The score includes various musical notations such as rests, eighth notes, and slurs.

8va

8va

8va

E D *mf* A B

A

T

E B *mf*

Giuseppe Verdi

La Forza del Destino

Overture

Giuseppe Verdi (1813-1901), an Italian composer, used the harp prominently in his operatic writing.

This excerpt is difficult to play up to tempo. First, become comfortable at a slower speed (quarter note equals 112) and then work up to tempo (half note equals 80). Observe the piano dynamic and keep the right hand light. Use the left hand for strength and rhythmic stability. The overall effect should not be heavy or cumbersome, but rather an effortless accompaniment to the clarinet solo.

At rehearsal **G** it is not necessary to muffle the left-hand octaves. Let them ring into the next octave in the next bar. At three before rehearsal **H**, the right hand has an awkward jump to "B." If you are unable to maintain the pulse, leave out the "G." Remember, it is more important to keep the rhythm steady than to play all of the notes. At rehearsal **N** it is not necessary to muffle each note. Instead, do not connect them, but play them short and dry.

G $\text{♩} = 80$

The musical score is written for harp and left hand (L.V.). It consists of three systems of two staves each. The first system includes a harp part with a *p* Solo dynamic and a left hand part with *L.V.* and *etc.* markings. The second system continues the harp and left hand parts. The third system includes a right hand part with a jump to "B" and a left hand part with *L.V.* and *etc.* markings. The score ends with a chord marked **E#**.

4 2 1

Chords: Eb B# Bb A# Ab

4 3 2 1 4 3 2 3 2 1 4 2 1 3

Chords: B# Bb Gb G# Ab

4 4 3 2 1 2 3 4 3 2 1

Chords: B# Bb E# D# Eb Cb

H

Chords: D# C

cut to

N



Nutcracker Suite

Cadenza

Tchaikovsky $\text{♩} = 58$

Oboe

ff

LH

0

ff

6

cadenza ad libitum $\text{♩} = 88$

very freely

L.V.

0

0

accel.

0

Sw

molto allargando RH Sw RH

LH LH LH rit.

F₄ G₄ G₄