

Symphony in B^b by Paul Hindemith (1895-1963)

Symphony in B^b was composed at the request of Lt. Colonel Hugh Curry, leader of the United States Army Band, "Pershing's Own," and was premiered by that ensemble in 1951, with Hindemith conducting. The piece became a staple in the repertoire of bands and wind ensembles and was influential in convincing other first-rank composers to compose for band. The three-movement work is tonal, highly contrapuntal, and characterized by broad melodic lines and rhythmic vitality. The first movement has two themes and is in sonata-allegro form. Excerpts 1 and 2 come from that movement. The second movement begins with a long imitative duet between alto saxophone and cornet which can be seen in Excerpt 3.

Cornet Bb Solo

Excerpt No. 1

Moderately fast, with vigor (♩ = 88-92)

Hindemith
renewe^r



**HICKEY'S
MUSIC CENTER**

104 Adams Street • Ithaca, NY 14850
607.272.8262 • 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

Cornets 1 and 2 in B-flat

Second Suite for Military Band in F
III. Song of the Blacksmith

Gustav Holst

ff stacc.

ff stacc.

dim.

p

A

Solo.

B

mf

www.hickeys.com



**HICKEY'S
MUSIC CENTER**

104 Adams Street • Ithaca, NY 14850
607.272.8262 • 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

March, Opus 99 by Serge Prokofiev (1891-1953)

The tempo marking on the score is quarter-note = 134. In practice, however, there is a very wide range of tempi all the way from quarter-note = 134 to 176! The overall difficulty in performing this part is the execution of wide intervals at the fast tempo. The perfect fourth interval from written G2 to C3, which occurs six times in the piece, is a major trait of the melody. The tritone between the C3 and F#2 is perhaps even harder to negotiate and requires diligent practice. Other problems to work out are the accents and staccato markings and the need to land squarely on upper register pitches. Spend time working on these facets of the solo and section parts, slowly at first and then gradually increasing the tempo. It is common to hear splintered notes in this solo. Strive to avoid that mistake through careful preparation.

Cornet 1 in B-flat

Allegro ♩ = 134

ff

f

p

mp

m

f

mf

1

5

8

Solo

2

3 (ALL)

4

5

HICKEY'S MUSIC CENTER

104 Adams Street • Ithaca, NY 14850
607.272.8262 • 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

Procession of the Nobles

Nikolay Rimsky-Korsakov
arranged for the Goldman Band
by Erik W. G. Leidzen

Solo or 1st Bb Cornet

Excerpt No. 1

Allegro moderato e maestoso (♩ = 112)

5

ff

1

sempre stacc.

2

6

ff

f marc.

3

2

Solo

mf stacc.

Excerpt No. 2

f

8

one 1st Cornet

p stacc.



**HICKEY'S
MUSIC CENTER**

104 Adams Street • Ithaca, NY 14850
607.272.8262 • 1.800.HICKEYS (1.800.442.3397)
www.hickeys.com

Finale from Symphony No. 4
by Peter Ilych Tchaikovsky (1840-1893)

This excerpt is from the edition by Vincent F. Safranek, published by Carl Fischer in 1940, and calls for a section of solo cornet, second cornet, first trumpet, and second trumpet. The *Finale* is marked *Allegro con fuoco* and *tempi* can range from quarter-note = 126 to 170. *Tempi* in the quarter note = 160's range are very common. The temporal and rhythmic problems and their solutions are straightforward—you must keep the sixteenths even and not rush! Beginning at letter D, make the melody sound as if it were in 2/2 time and be able to perform it at all *tempi* in the range mentioned above. Live performances tend to encourage quicker *tempi*.

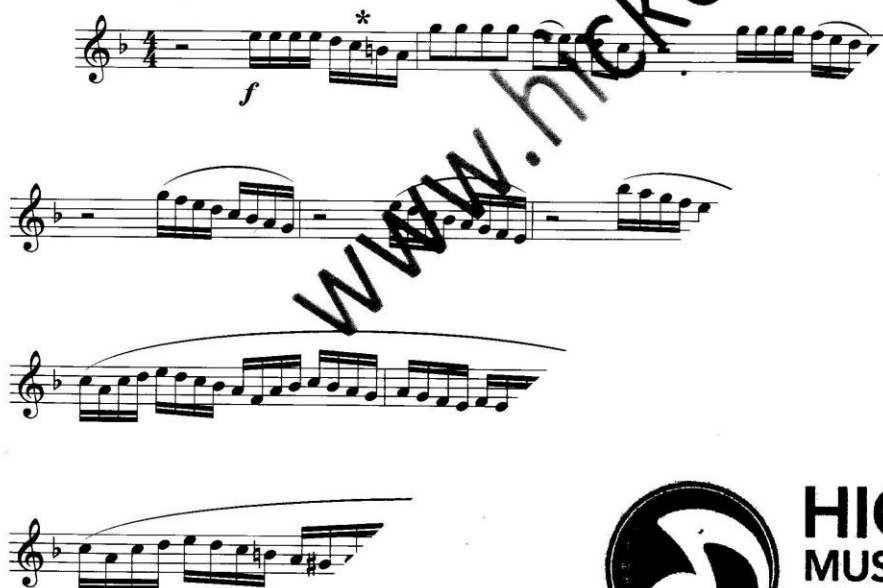
Although the cornet parts in the band transcriptions have much material in common with those of the orchestral edition, the melodic material after letter D is significantly different. This part is performed by the strings in the orchestral version. In the band edition, however, the cornets share this highly technical melody with the euphoniums and woodwinds, while the French horns, trombones, and basses accompany them with a steady stream of eighth-notes.

Owing to the quick *tempo* at which this piece is usually performed, the running sixteenth-notes of letter D comprise one of the most difficult passages in the band repertoire. Be certain that enough air is behind each sixteenth-note to ensure clarity. A good exercise to help perfect the technique required for this passage is to finger the notes while blowing air through the instrument, beginning slowly and gradually working up to performance *tempo*. Place a small accent on the first and third beats of the measure to create a feeling of 2/2 time, but not so much as to compromise the smoothness of the line.

The dynamics should *crescendo* gradually during the last measure before D, not reaching the *fortissimo* too soon. Use plenty of "ta," "tu," or "tee" syllables on all single-tongued notes, and maintain a strong *fortissimo* dynamic level after letter D. When performing this piece in a large band, the personal dynamic depends on the number of players doubling the part.

Solo Bb Cornet

Allegro con fuoco



* fourth beat usually slurred in



**HICKEY'S
MUSIC CENTER**

104 Adams Street • Ithaca, NY 14850
607.272.8262 • 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com