(a) Les petites notes, dans toute cette Suite, doivent être attaquées sur le temps.

(fast page turn in real part!)

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Excerpt 1: Mvt. 2, bars 177-248; \( \frac{\text{d}}{\text{=}} = 116 \)

Although the entire 1st Oboe part of Symphony No. 9 is quite exposed, the movement most commonly excerpted for auditions is the Scherzo. First, make sure of your dotted rhythm. Practice the figure without the short note, making sure your last quarter of the measure is placed exactly and makes a nice pickup to the following downbeat.

Lift on the dot slightly when playing the full figure. All too often one hears students playing the 8th too late, too long, or both. Do NOT play it this way:

“Ritmo di tre battute” means to feel the rhythm in 3-bar groups, and “Ritmo di quattro battute” indicates 4-bar groups. You may see conductors beating these larger groups rather than simply beating in 1.

(The piano accompaniment begins at the bassoon cue in bar 177.)
CANTATA NO. 56, “ICH WILL DEN KREUZSTAB GERNE TRAGEN”

JOHANN SEBASTIAN BACH (1685-1750)

3. “Endlich, endlich wird mein Joch,” bars 1-10; suggested tempo $j = 72-80$

We have a tendency to play Bach in a somewhat lugubrious fashion. This piece should sound upbeat without sounding driven.

The above edition matches the Bach Gesellschaft, but I would suggest the following articulation and phrasing scheme.
Excerpt 6: III. Minuet, beginning to [4]; Allegro moderato (\( \textbf{j} = 120 \))

The Minuet takes great breath control and a nice sense of pacing. It is particularly tiring to play [1] through [4], taking the repeat. Make sure you never end a practice session of this piece without playing the Minuet all the way through to that point. Although we have been admonished by Ravel to play all the graces on the beat, I find it nice to make an exception in the 3rd measure of the Minuet and 7 after [3], playing them before the beat. I also like playing the high D at 3 bars before [3] as a tenuto pickup to the F\# that follows.
SYMPHONY NO. 1, "CLASSICAL"

SERGEI PROKOFIEV
(1891-1953)

Note for all excerpts in the "Classical" Symphony that you may encounter editions or audition lists which follow different rehearsal numbers. The numbering shown here follows the Boosey & Hawkes rental parts.

Excerpt 1: Mvt. 1, [14]-[18]; \( \text{\textit{d} = 100} \)

There is little to say about the long swaths of technical sequences asked for in this piece, and their length contributes to the difficulty. Get out the metronome. Prokofiev’s tempo markings are, unfortunately, quite clear.

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