

Concerto K.622 Mozart  
Mvt. 1

♩ = 108 - 120

Solo

60

Musical staff 1: Treble clef, *mp* dynamic, starting with a slur and a fermata. A box containing the number 60 is positioned above the staff.

Musical staff 2: Treble clef, continuing the melodic line with a slur and a fermata.

Musical staff 3: Treble clef, *mf* dynamic, featuring a long slur and a fermata.

Musical staff 4: Treble clef, *(f subito)* dynamic, starting with a slur and a fermata. A box containing the number 70 is positioned above the staff.

Musical staff 5: Treble clef, *(cresc. - f)* dynamic, featuring a slur and a fermata. A *trm* marking is present above the staff.

Musical staff 6: Treble clef, *(p)* dynamic, featuring a slur and a fermata. A box containing the number 80 is positioned above the staff. Trills are indicated by '3' below the notes.

Musical staff 7: Treble clef, *(p)* dynamic, featuring a slur and a fermata.

Musical staff 8: Treble clef, *cresc. -* dynamic, featuring a slur and a fermata. A box containing the number 90 is positioned above the staff.

Musical staff 9: Treble clef, *f* dynamic, featuring a slur and a fermata. Trills are indicated by '3' below the notes.

Musical staff 10: Treble clef, concluding the passage with a slur and a fermata.

# The Firebird

## Suite from the ballet (1919)

Igor Stravinsky

## Example 1

## Introduction

in A

$\text{♩} = 108$

3

5

6

## Example 2

## L'oiseau de feu et sa danse

in A

$\text{♩} = 152$

7

5

8

ff sub. p f p sub. f > p

During a concert, the introduction to *The Firebird Suite* (EXAMPLE 1) can suddenly become a little confusing. The tempo is 108 to the eighth note, not the quarter. Make sure the pickups are real 32nds; they sometimes come out sounding more like sixteenths. The dotted bar lines are there just to help you keep track of where you are in the measures.

Follow Stravinsky's instructions very carefully in EXAMPLE 2, especially the *subito* indications. Notice that

there is a diminuendo on the final quintuplet. This is important because it's a solo. It is usually, but not always, played with a little ritard.

Be sure to observe the articulation in the first four measures. It's a little tricky but it can be heard. The trill in measure 7 is easier if the A-sharp is fingered using the "1&1" fingering.

# SYMPHONY No. 6

L. VAN BEETHOVEN, Op. 68  
(1770-1827)

All<sup>o</sup> ma non troppo

in B $\flat$  1<sup>o</sup> *cresc.* a2 B *f*

All<sup>o</sup> ma non troppo

in B $\flat$  1<sup>o</sup> *dolce* D *p*

All<sup>o</sup> ma non troppo

in B $\flat$  *p* *dolce*

in B $\flat$  All<sup>o</sup> ma non troppo

*f* K *fp* *p* *f*

*dolce* *f*

*f* *dim.* *pp*

Andante molto moto

in B $\flat$  *p*

*cresc.* *fp* *cresc.* *p* *cresc.*

*p* *cresc.* *p*