

An Outdoor Overture

Aaron Copland
(1900 - 1990)

(Bars 16 - 34) ●

The character for this passage is very leisurely and relaxed. Even though the first note is a sixteenth, take your time, think very lyrically, and make it as long as possible without getting behind rhythmically. Avoid starting too softly, project a dolce character and color, and let the dynamic you play be an outgrowth of that. Throughout this passage, give the listener an illusion of freedom while maintaining the rhythmic structure. Take care that triplets are always horizontal and singing towards the next figure, all the while taking your time. From bar 24, think of leading everything toward the written high C in bar 27, then gliding gently back down the scale. Keep air support and air speed behind the tone as you descend down the scale from the upper C so as to keep the tone healthy and singing. On the third beat of bar 30, lean on the quarter-note and set it before phrasing down naturally with a diminuendo to the last note (low C). This will help keep the tone full and singing to the end following all of the extensive work above the staff earlier in this passage. Regarding instrument of choice, a B-flat trumpet provides a wonderful warmth and smoothness that I think fits this passage particularly well.

1. **Tempo I** (♩ = 76)
in B^b *Solo Cantabile*
mp *freely, with natural expression*

20

25

30 **Più mosso** (♩ = 96)
p

Capriccio Espagnol

Nikolai Rimsky-Korsakov, Op. 34
(1844 - 1908)

IV. Sceno e canto gitano. (Beginning - Reh. L)

Since this a *quasi cadenza*, use the groupings of four sixteenths to flip toward the following beat with varying degrees of rubato and as much stylized flair as you like to add. Keep in mind that this passage is played with trumpets and horns together, so there has to be some semblance of structure and rhythmic relationship so that the ensemble can be coordinated. With the triplets, blow toward and seek the subsequent beat with each grouping. Make certain that your intonation is centered and steady, both with the relationship of the concert C's to G's (leading up the last note) as well as the diminuendo on the last note itself.

Allegretto.

Prepare Trumpet 1.

in B \flat quasi Cadenza (I)

1. *con forza*

2. *in B \flat con forza*

1. *dimin.* *cresc.*

2. *dimin.* *cresc.*

1. *f*

2. *f*

Cadenza (II)
Violino Solo **L**