Prepare bracketed excerpts. If you have questions, contact Prof. Allen Miller admiller@butler.edu.

For students auditioning for **Symphonic Band only**, you need only prepare the **first three pages of excerpts, all marked with *****.

Students auditioning for consideration for Orchestra, Wind Ensemble, and/or Symphonic Band should prepare ALL excerpts.
This passage is again played offstage. Play with the same lyrical warmth as in the first movement, maybe adding a touch of melancholy by lingering a touch longer on the notes with lines, as well as on the fourth beat eighth-notes in the third bar.

(Reh. 61 - 63)

This moment is reminiscent of the third movement, so be mindful of Prokofiev's specific articulation markings as they vary from phrase to phrase. With these details, you can introduce different character within each phrase.

(Reh. 73 - end)

Offstage again for this final part, you can linger even more than you did at the beginning of this movement while remaining in the general tempo framework. Take your time with the last ritard and shape the last note with a nice, warm hairpin.
This passage requires an acute ability to play softly, in control, and with a glowing, beautiful pp chorale tone. Whether playing this passage in the orchestra or on your own, craft a color and fit your rhythm with the string section’s moving quarter-notes always in mind. Play pesante sixteenth-notes throughout that are slightly longer and more set. Playing the sixteenths in this manner, while thinking of the longest legato line possible (with minimal brushed articulation along the way), will help create the right character for this passage.

For the second trumpet part, play with a slightly broader tone and a sense of setting the lower octave so the first player can sit within your sound. It is also customary for the second player to fill in all lower octave notes throughout this passage (with the exception of the last note which remains unison) as shown below in the alternative Trumpet 2 part. The trumpets of Schumann’s day had limited ability to play notes of the scale in the lower register, so many of the notes that we now can play were unavailable at that time.
Firebird Suite
(1919)  
Igor Stravinsky
(1882 - 1971)

While this is much of the same material as is in the original ballet, Stravinsky made slight changes between the 1910 and 1919 versions of these two passages. Most notable is the difference in transposition (1910 in B-flat and A, 1919 in C) as well as a few notational differences throughout (downbeats at Reh. 1 and Reh. 2, additional music in the 1910 version in the bar before Reh. 10 and Reh. 11 through second bar after Reh. 13, to name a few). In either version, play these marcato eighth-notes with striking intensity, energy, and drive. When performing Stravinsky's music in general, note lengths are usually played toward the shorter and dryer end of the spectrum, with very pointed articulation to add rhythmic vibrancy.

Danse Infernale du Roi Kastcheï
(Reh. 1 - 3)

Stravinsky FIREBIRD SUITE 1919
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This passage consists of exactly the same notes as in both the 1910 and 1919 versions. The transposition key (B-flat in 1910, C in 1919) is the only difference between these two versions.

This Finale portion is one of the most glorious and triumphant endings to any piece in the symphonic repertoire. At Reh. 15, we join in for the fifth and last statement of this melody as it builds toward the Allegro non Troppo. In each string group’s entrance, the first two half-notes are each marked with a down-bow. With this in mind, give the first half-note a long sustain with a lift at the end, then replace the next half-note with similar weight in exactly the same manner. This replicates the strings’ down-bow effect and also allows you to sneak a very quick breath between these notes. Carry the second bar into the third bar with a directed, sustained sound and avoid breathing (which breaks up the phrase). Pace your dynamics so that you can stay strong throughout this phrase all the way to the end of the last half-note before Reh. 16. At Reh. 17, set each accented quarter-note firmly with brilliance and body. Think of a two-bar arcing line each time. At Reh. 19, play in a more sustained and purposeful way but with the same character, shaping, and strength as before. As you slow into Reh. 20, elongate notes in relation to the tempo. In the final chorale, sing out in fff with a radiant tone. Stay in control with good airflow, and roll your sound out into the space with a sustained depth and relaxed power to every note.