This melody of delicate lyricism is played with the clarinet and the bassoon. Play with a floating tone that has projection and a warm, singing quality.

Erratum: In bar 69, the rhythm of the first beat should match that of bar 70.
The extended solo (beginning in bar 328) should be played with great conviction and energy. Maintain rhythmic stability, clear articulation, and tonal intensity until the last sustained D.
Hindemith - Symphonic Metamorphosis

EXCERPT 2 (from Movement III)

Andantino

Solo
Hindemith always indicated dynamics and expression marks with great care. Let these markings inspire your performance to be musically captivating as well as accurate. These lovely solos should be played with charm, tenderness, and tonal finesse.

The Andantino movement of this exceptionally colorful orchestral score is written in the style of a lyrical and slow Siciliano. The phrase should always be supported with a flowing, cantabile line of legato tonguing that has a clear shape. On the 32nd notes, avoid a hard attack as well as a dry staccato. Strive instead for a smooth legato double tongue (da ga or du gu) that follows the line of the phrase.

The breaths must be taken without interrupting the rhythmic flow of the music. For this reason, I find it easier to breathe more frequently with small, quick breaths than to take less frequent, time-consuming big breaths. In the very last line of this excerpt, the first note is A♭ (not A) because this bar is continuing from the previous line.