

SYMPHONY NO. 4 IN E MINOR

JOHANNES BRAHMS, Op. 9
(1833-189)

Mvt. IV, bars 89-105

Suggested tempo: ♩ = c. 66-70

In this wonderful solo of the Romantic period, a large range of dynamics and tonal intensity should be utilized culminating in the climax in bar 101. The tone should always be rich (but refined) with carefully shaped phrases that support the overall architecture of the entire solo.

Erratum: In bar 102, the second slur should begin on the preceding B and include all three notes, based on published scores and the composer's manuscript, a facsimile of which is presented on the facing page. Also note the absence of a *p* marking at 97 in the manuscript.

Allegro energico e passionato

The musical score is written for a solo instrument, likely the horn, in E minor and 3/4 time. It consists of four staves of music. The first staff begins with a *pdolce* marking and features a series of chords and melodic fragments. The second staff starts at bar 95 with a *Solo* marking and a *P espressivo* dynamic. The third staff continues the melodic line, marked *poco cresc.* The fourth staff concludes the section at bar 103. The score includes various musical notations such as slurs, accents, and dynamic markings.

INCIDENTAL MUSIC TO *A MIDSUMMER NIGHT'S DREAM*

FELIX MENDELSSOHN, Op. 61
(1809-1847)

Scherzo, 12 before [P] to 23 after [Q]

Suggested tempo: ♩ = c. 80-88

Accurate rhythm and clarity of articulation are the technical requirements of this excerpt. It is equally important to play expressively by playing long, well-shaped phrases, avoiding an accent on the first note of each bar. Maintain a steady tempo by practicing with a metronome to make sure you don't rush the notes before a breath, or take too much time for the breath. If you have difficulty with the breathing, play with a lighter sound until you feel more comfortable with the long phrases.

In an audition, you should breathe in the 9th and 20th bars after [P] just after the first eighth note. In an orchestral setting, with a greater need for projection, you can take a quick breath three bars after [Q] in place of the G, if necessary. Be sure to practice this excerpt in different tempi in preparation for an audition.

Allegro vivace.

The musical score is written for a single melodic line in 3/8 time. It begins with a piano (*p*) dynamic. The first staff contains the initial phrase, marked with a *p* and a fermata over a quarter rest. The second staff is marked *sempre stacc.* and contains a series of eighth-note patterns. The third and fourth staves continue this rhythmic pattern. The fifth staff is marked *cresc.* and *dim.*, showing a dynamic shift. The sixth staff continues the eighth-note pattern. The seventh staff concludes the piece with a *pp* dynamic and the text "He Geist! Woh-ht die Reise hin? *attacca*".

Daphnis et Chloé

MAURICE RAVEL
(1875-1937)

3 before [176] to [180]

Published tempo: introduction ♩ = 104, [176] onward ♩ = 66

In this, the Pantomime section of the ballet, Daphnis and Chloé mime the love story of Pan and Syrinx. The flute solo is a favorite of all flutists because it gives us the opportunity to show the ultimate in expressiveness, projection of musical ideas, and a ravishing sound. By using tone colors, changing vibrato, varying dynamics, and carefully incorporating rubato, you can give the impression of great freedom and spontaneity while keeping a fairly steady pulse. Learn to be expressive and flexible within the rhythmic limits imposed by the accompaniment figure of the double basses.

Note that the E# in the scale three bars after [176] is *not* marked # in the score. However, since there is an E# marked in the flute part in the following bar and this type of chromatic exoticism is consistent with the rest of the music, it may be that this initial E# is correct and was simply omitted by error in the score.

As a matter of personal preference, I have always played the E#, but other players and conductors should make this decision guided by their own feelings on the matter. Be prepared to play it either way. It is interesting that in Ravel's own published piano reduction, a sharp has been placed before both the E *and* the D!

The complete 1st Flute, 2nd Flute, and Alto Flute parts from [155] through the end of *Daphnis* are included in our companion book GREAT FLUTE DUOS (Presser 414-41186).

The image shows a page of musical notation for the Flute part of Maurice Ravel's ballet *Daphnis et Chloé*. The score is written in treble clef with a key signature of two sharps (D major). It begins with the tempo marking "Lent" and the dynamic "mf". The first measure is marked with "1" and "Solo". The second measure is marked with "2" and "Très lent." followed by "expressif et souple". The score continues with various rhythmic patterns, including triplets and sixteenth notes. Measure 177 is marked with "mf". Measure 178 is marked with "f". Measure 179 is marked with "Retenu légèrement". Measure 180 is marked with "178 au Mouvt!" and "ppp". Measure 181 is marked with "f → p". Measure 182 is marked with "Retenez" and "179 au Mouvt! Pressé". The score ends with a double bar line and the dynamic "ff".

SYMPHONY NO. 4 IN F MINOR

PETER ILYTCH TCHAIKOVSKY, Op. 36
(1840-1893)

After hundreds of performances this symphony still thrills me. In the Scherzo movement work for impeccable articulation, technical accuracy, and a well-paced crescendo in volume and intensity to letter [E], then maintain your *f* until the end of this excerpt.

Excerpt 1: Mvt. III, Scherzo, Pizzicato Ostinato, bars 133-170

Suggested tempo: ♩ = c. 96-108

Meno mosso.

cresc.

Tempo 1.

3 ДНИЧНАЯ УВЕРТЮРА

Festive Overture

SHOSTAKOWITCH

Д. ШОСТАКОВИЧ

Op 96 (1954 r.)

PICCOLO

Allegretto

7 1 5 2 6 3 *ff*

Picc. rit.

4 *Presto* $\text{♩} = 144$ 11

EDWIN F. KALMUS, Publisher of Music, New York, N. Y.

ФЛ. ПИКОЛО

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a series of notes with accents (>) above them. There are four groups of notes, each with an accent.

Musical staff 2: Treble clef, key signature of one sharp. Notes with accents (>) above them. A box containing the number 16 is located at the end of the staff.

Musical staff 3: Treble clef, key signature of one sharp. The staff contains rests. Above the rests are the numbers 8, 8, 16, 17, 16, and 4, each enclosed in a box.

Musical staff 4: Treble clef, key signature of one sharp. The staff contains a series of notes with slurs above them. The marking *cl. f* is written at the beginning.

Musical staff 5: Treble clef, key signature of one sharp. The staff contains notes with slurs above them. A bracket on the left side of the staff is labeled *Picc.* and *f*.

Musical staff 6: Treble clef, key signature of one sharp. The staff contains notes with slurs above them. The marking *cresc.* is written below the staff.

Musical staff 7: Treble clef, key signature of one sharp. The staff contains notes with slurs above them. A box containing the number 16 is located in the middle of the staff.

Musical staff 8: Treble clef, key signature of one sharp. The staff contains notes with slurs above them. A double bar line with a repeat sign is located in the middle of the staff.

Musical staff 9: Treble clef, key signature of one sharp. The staff contains notes with slurs above them.

Musical staff 10: Treble clef, key signature of one sharp. The staff contains notes with slurs above them. A box containing the number 20 is located in the middle of the staff. At the end of the staff, the numbers 7 and 8 are written, each in a box.