

****All students prepare first 3 pages. Pgs. 4-6 optional for Wind Ensemble consideration.****

Tchaikovsky's Symphony No. 4, 4th Movement (2 excerpts)

105

109 *ff*

113 *ff*

D **Allegro con fuoco**

119 *ff*

122

125

128 *ff*

132

138

142

145

The image shows a page of musical notation for a wind ensemble. It consists of ten staves of music, numbered 105 to 145. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The tempo is marked 'Allegro con fuoco' and the dynamics are 'ff' (fortissimo). The score includes various musical notations such as slurs, accents, and triplets. A large black diagonal line is drawn across the page, starting from the top left and ending at the bottom right, crossing through the first seven staves. A small box containing the letter 'D' is located to the left of the staff starting at measure 119. A bracket is present under the staff starting at measure 125. The page is otherwise blank.

149 **E** Poco meno mosso

X 50

mf

160

163

166

169

172 **F** Stringendo

3 4

181

186

189

191

193

Section Four

PIANISSIMO PASSAGES

The idea here is to avoid bad habits! Undue tension, rolling the headjoint in and forgetting about intonation all add to the problems. Always check your intonation, preferably with a tuning machine, when playing very softly.

Other similar passages:

Beethoven	Symphony No. 3 'Eroica'	General Section, Book 1
	Symphony No. 6 'Pastoral'	Section 1, Book 2
	Symphony No. 7	General Section, Book 1
Brahms	Symphony No. 1	General Section, Book 1
	Variations on a Theme of Haydn	General Section, Book 1
Haydn	Symphony No. 102 (slow movt)	Section 1, Book 1
Mendelssohn	A Midsummer Night's Dream Overture	Section 3, Book 2

SYMPHONY NO. 5

2nd Movement

BEETHOVEN

Andante con moto (♩ = 92)

59 *cresc.* *f* *p* 131 *dolce*

132

140 *cresc.*

3rd Movement

Allegro ♩ = 96

217 *pp* *sempre pp*

CARMEN

Act II Entr'acte

cheerful, not slow

BIZET

Andante quasi allegretto

SOLO

2 *pp* *soft* 15 *quick*

Special attention needs to be paid to intonation problems – do try to avoid a sharp top Eb. Try using the special 'Mignon' fingering for top Bb to obtain a stress-free, soft note.

Jacques Press - Wedding Dance from Symphonic Suite "Hasseneh"
Flute 1

68 *cresc. poco a poco*

73 *crescendo*

78 **79**

84 *fff* *mf* **87** *OFF* *sfz* *f*

89 *Sh*

♩ = 128
95 *mysterious soli* *Wait* *tr* *Simmering* *tr*

100 *mf* *Boil* *tr* *tr* *tr* *1.* *2.*

105 *ff* *push* *tr*

113 *mf* **120**

121 *Push* *Wail!* *tr* *f* *cresc.* *sffz*

130 **132** *ff*

Annotations: A large black diagonal slash covers measures 68-105. Another slash covers measures 105-132. Boxed measure numbers 79, 87, 120, and 132 are present. Performance markings include *fff*, *mf*, *sfz*, *f*, *ff*, *cresc.*, and *sffz*. Trills are indicated with *tr* and tremolos with a wavy line. Dynamics like *sol* and *solli* are also present.

Moderato grazioso (♩ = 76 - 80)

Saint-Saens Voliere from Carnival of the Animals

Basses *p*

5

7 ¹

9

11 ²

15

18 ³

20

23 ⁴

27

30 *ppp*

Another important place for special “anchoring” is bar 24. Instead of playing the downbeat D \flat with regular fingering, use -4+123, thus freeing R4 to pounce on the low D \flat key without sliding, in perfect coordination with the

IGWS (It Goes Without Saying) Department

Most of the following fingerings we employ almost automatically, depending on how powerful our instincts for simplicity and efficiency are, but it’s a good idea to revi

SYMPHONY No. 5 in C Minor

Movement IV



Optional Piccolo Excerpt

LUDWIG VAN BEETHOVEN, Op. 67

(1770-1827)

This is generally assumed to be the first symphony which includes Piccolo.

Although all the 16th-note runs are written to be articulated, much more sound is generated if they are slurred. Many conductors prefer it this way since the runs must be heard; sometimes the passages are doubled by two Piccolos. The G-A trill is a long one! Try to increase intensity as it progresses.

The tempo here is Allegro ($\text{♩} = 84$).

Since Beethoven symphony parts have been through so many printings, don't be surprised if you have to play from a copy like this with some faded stems and barlines!

The piano accompaniment begins in the 10th bar of H.

SYMPHONY No. 9 in D Minor

Movement IV

LUDWIG VAN BEETHOVEN, Op. 125

(1770-1827)

EXCERPT 1

Although the tempo is marked $\text{♩} = 84$, it is very seldom played at this tempo; usually it is played at $\text{♩} = 116-132$. Remember this is a Turkish March, and accurate rhythm is very important. Begin *pp* and follow the markings carefully. Avoid suddenly getting loud on the octave D's. Try to keep the correct spacing between the eighth-notes and the notes that follow. End each phrase nicely. Don't be afraid to play *ff* before K, but listen carefully for pitch. Breaths may be taken after each eight-bar phrase.

In the orchestra score, all the unslurred Bb's and C's in bars 365, 397, and 421 have staccato dots. In 383, the *poco cresc.* belongs at the beginning of the measure.