
Très modéré

BRAHMS Symphony No. 4, IV., m. 97 - m. 114
Flute 1

Commissioned by H. Robert Reynolds in memory of his mother, Ethel Virginia Curry

POSTCARD
FOR CONCERT BAND

Frank Ticheli
Excerpt 2: Rossini – Overture to An Italian in Algiers
Grandfather came out. He was angry because Peter had gone into the meadow. "It is a dangerous place. If a wolf should come out of the forest, then what would you do?"

And winding up the procession, grandfather and the cat. Grandfather tossed his head discontentedly: "Well, and if Peter hadn't caught the wolf? What then?"

* Crook key locked - ♯; open - o.
Symphonic Dances

E♭ Alto Saxophone

Sergei Rachmaninoff
(1873-1943) Op.45

I

Lento

Solo

mf molto espressivo

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This part may be played by the bass clarinetist. If so, the player must move quickly to make the bass clarinet entrance three measures after the saxophone solo.

Awakening and Dance of Ayshe
(from Gayne Ballet Suite 1-A)
El Alto Saxophone 1

Solo

Tutti

Symphony No. 2
MOUSSORGSKY: Pictures at an Exhibition: Promenade & Goldenberg and Schmuyle

Suggested Equipment: Promenade - C Trumpet
Goldenberg - Piccolo in A or D, F, or G Trumpet with Straight Mute

Character: Majestic (Promenade)  Agitated (Goldenberg & Schmuyle)

Special Notes:  Promenade - The style should be legato but with firm tonguing. Observe the breath marks. A slight crescendo through the octave skips is helpful. Be certain that in the ascending slurs to the high F that the high note is not louder than the note on the beat. Keep a steady air flow through the eighth notes to the end of each phrase.

Goldenberg - Here are three suggested tonguing patterns for the first half of the excerpt if the tempo goes beyond a comfortable single tonguing speed:
1) k-ttt-t, 2) k-ttk-t, or 3) t-ktt-t "to get to detroit":

OR, You may also have a tonguing pattern that works best for you!

Note carefully all accidentals, particularly with the grace notes.

The ninth bar is occasionally played slower (tempo range marked), but it is normally played with the same tempo as before. The rhythm is usually played slightly rubato with the dotted notation, but some conductors ask for the rhythm without the dot (played as an eighth and 4-thirty-seconds). Prepare the figure both ways. Also note the softer dynamics (editor's dynamic marking) after the higher figures which serve both the music and the player.

Important!  There is one point about the double-sharped notes ( x ). In more recent editions, these notes are single sharps. Check with the audition committee as to which accidental to use.

I. Promenade

Allegro giusto, nel modo russico

I. in C

Practice

(4=92-96)
Moderately fast, with vigor (d 88-92)

Indantino grazioso (d 56)

\[ \text{Trompet} \]

I

II

Hindemith Symphony
Quote #3
The most famous Cantabile Horn Solo in the literature. One seldom hears of an audition or examination where this and/or the Mendelssohn “Nocturne” is not requested. Of greatest importance, observe each and every musical direction printed. “Cantabile, con alcuna licenza”, (singing or in a vocal style with some license), and “dolce con molto espress.”, (sweetly, soft with very much expression). Observe ‘animando and sostenuto’ where indicated, three times. The basic melodic outline is presented in the first four beats of the Solo.
Traditionally played piano, two beats cresc., and back to piano end of the fourth beat. This basic figure with extensions is always dynamically treated in the same manner. Con moto, (with motion = quickly), bar 25 animato most pronounced. Two bars from the end the tenuto duplets are against mezzo staccato triplets in the orchestra. DON'T RUSH THESE LAST TWO BARS which offer an excellent place for the "licenza" marking of a very freely played Solo. Most common error is not diminishing to original PIANO at end of each dim., thus losing the dynamic focus of the Solo. Note: mf is the loudest dynamic printed. Bar 33 3rd Horn Solo at Tempo I very exposed and treacherous.
REQUIEM

W. A. MOZART. K. 626

Andante

(Bass)

2. Solo

(f)

(Tenor)

(cresc.)

(Bass)

(Tuba Mirum)

Trombone
Bernstein, Slava!

1st Trombone

Molto ritmico, con brio

Q.M.B. 406
First Suite in Eb for Military Band

EUPHONIUM 9 (Baritone)  

I. Chaconne.

Composed by GUSTAV HOLST.

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To Miles H. Johnson and the St. Olaf College Band, Northfield, Minnesota

FANTASIA IN G
"Freude, Schöner Götterfunken"

Timothy Mahr

1-4 Presto

10 ff

16 mf

21 f

26 ff

93 ff

104 Bb to C

113 ff

128 Joyfully
GERSHWIN, Overture to *Porgy and Bess*, m. 4 - m. 19

[Xylophone]