Excerpt 7: III. Minuet, [9]-[10]; Allegro moderato \( \dot{\mathbf{J}} = 120 \)

Use the trill fingering (half-hole plus LH middle finger) for the high E grace note at [9]. Similar to the previous excerpt, the 3rd bar's grace notes may be taken before the beat.

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**SCHEHERAZADE**

NICOLAI RIMSKY-KORSAKOV  
(1844-1908)

Excerpt 1: Mvt. 2, [A]-[B]; \( \dot{\mathbf{J}} = 112 \)

This solo is, like the entire composition, episodic. Rimsky-Korsakov indicated \( \dot{\mathbf{J}} = 112 \), but soloists here are generally given wide latitude. You might try a tempo as fast as \( \dot{\mathbf{J}} = 132 \). The character is quicksilver – first lyrical and graceful, then playful and highly characterized, finally, broader and more heroic. Do not allow your dynamics to be too relentlessly loud – take every opportunity to bring them down. You might try a \textit{subito} \( \mathbf{p} \) 4 measures before [B] to give yourself room for the last big crescendo. Few orchestral warhorses allow you as much interpretive freedom.
Brandenburg Concerto No. 2

\( \text{Tempo: } \frac{4}{4} \text{ or } \frac{3}{4} \)

\( \text{(Allegro)} \)

\( \text{STOP} \)
Mvt. 2, bar 8 through [A]; suggested tempo $= 56-60$

This work is also sometimes called Symphony No. 7.

This solo should not be too lugubrious. Though wistful in character, it should have a nice sense of forward motion. There are musical problems in common with the Marcia Funèbre in Beethoven’s <i>Eroica</i>. Schubert distinguishes between his grace notes and the short notes of his dotted rhythms. Don’t allow the graces to become 32nd’s; play them close to the beat.

The figure of the repeated E’s should be finished or tapered, strong/weak. Make sure that the E is not sharp in relation to the C below it. The trill can be played with or without a nachschlag. If played with a nachschlag, make sure it is nicely integrated with the trill. Bring out the more placid, linear quality of the melody in the last six measures before [A].

(The piano accompaniment begins right on your entrance in bar 8.)

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**SYMPHONY NO. 9 IN C MAJOR, “THE GREAT”**

**FRANZ SCHUBERT**

(1797-1828)

76. You have a tremendously long chromatic line to make from after bar 8’s A♭ and start another long phrase beginning on the re 12. “Sing” the diminished octave between the middle C and will be like swimming the English Channel underwater (an old trauss <i>Concerto</i>). You might exhale before the A♭ in measure 8

The text of the 2002 critical edition in the oboe or the other instruments.
Speed the Plough

Lively

Waltz tempo

mp

1

mp

2

f

3

f

Fine

D. C. al Fine

ARDITI

↑

oboe

SB