**SYMPHONY NO. 1 IN C MINOR**

Mvt. IV, [B] to [C]
Suggested tempo: $j = c. 52-58$

This solo should be played with a tone that carries tremendous power and intensity without sounding sharp and forced.

*Erratum:* The tempo marking should read *Più Andante*; the *Più Allegro* is a mistake in the flute part.
SYMPHONY NO. 4 IN A MAJOR, "ITALIAN"

FELIX MENDELSSOHN, Op. 90
(1809-1847)

Mvt. IV, Saltarello, bars 1-34
Suggested tempo: \( \text{\textfrak{J} = c. 92-96} \)

In this brilliant Italian dance movement, as in the previous excerpt, stability and clean articulation are of great importance. You can use the triple-tongue pattern \( t-tkt-t \), \( t-tkt-t \) or \( k-tkt-t \), \( k-tkt-t \), or any other pattern that you find comfortable. If you play this symphony in an orchestra, be prepared for the tempo to be faster in the concert than you have practiced in the rehearsals — a good tip for preparation of all technical solos!

Although this movement is notated in Common Time, it is generally conducted in 2.

Note that the trill in bar 10 has an accent, but the similar passages in bars 18 & 33 do not. This is correct according to the score, although it may not be every conductor's preference.
1919 Version, [9] to 5 after [18]
Published tempo: $d = 76$

Variation de l'Oiseau de feu

Tempo always slow.
There are many versions of *The Firebird*. The 1919 suite is the one most frequently performed, and several publishers have made distinct sets of parts of this version. The edition used here is the most accurate, and was researched back to primary sources.

In this excerpt, always begin your practicing thinking in six rather than in two so you have a very firm feeling for the rhythm. Pay attention to clean execution, brilliant sound, meticulous articulation, and of course, rhythmic accuracy. This is a virtuoso display piece, in many aspects.

Because the flute and piccolo lines are so intertwined, the piccolo part appears with the flute in the piano reduction, for study purposes.