

# SYMPHONY No. 5

## EXCERPT 1 - 2 PAGES

DMITRI SHOSTAKOVITCH  
(1906-1975)

In my years of orchestral performing, the Shostakovich SYMPHONY NO. 5 never failed to arouse an extraordinary range of emotions in me. This powerful symphony is filled with rich sonorities and moments of exquisite beauty. Shostakovich's feelings of anguish while writing this symphony have been revealed in his memoirs and are worthy of our contemplation. He composed it as a populist response to official criticism from Stalin for his progressive compositions and referred to this symphony as "A Soviet Artist's Reply to Just Criticism." However, Shostakovich's true meaning of that response and the meaning of the symphony have been subjects of ongoing controversy.

Due to recent changes in international copyright laws, the old Russian parts are now the only edition in circulation for all of Shostakovich's orchestral works, and these are the editions provided in this book. However, don't be surprised if you encounter a newer edition which may have different errata and different rehearsal numbers.

### Excerpt 1: Mvt. III, [79] through [81]

Largo;  $\text{♩} = 50$

The following two flute duets create moments of unique expression and sonority, as the mood is soulful and despairing. Your tone should sound suspended and effortless. In these soft, exposed duos stagger the breathing; both players should work together to achieve an unbroken line.

At [80], the 1st flute should use a pale tone without vibrato to allow the 2nd flute to emerge as the richer, dominant voice. The two should finish as equal partners leading into [81].

#### ERRATA:

- Your entrance at [79] should be marked *p*.
- In the bar before [81], there is a *morendo* marking missing from your part.

The musical score consists of four staves. The first staff is measure 79, marked 'solo' and 'p'. The second staff is measure 80, marked 'rit.' and 'p'. The third staff is measure 81, marked 'a tempo' and 'p'. The score includes various musical notations such as slurs, accents, and dynamic markings.

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### Excerpt 2: Mvt. III, 8 bars before [86] through [87]

The passage begins at  $\text{♩} = 72$ ; [86] is suddenly  $\text{♩} = 50$  for only two measures. The tempo returns to  $\text{♩} = 72$  at the beginning of the 3rd bar of [86]. At [87], the tempo is again  $\text{♩} = 50$  (as in the beginning of the movement) following your *poco calando*.

EXCERPT 1-5 PAPERS

though the solo after [86] is soft, your tone must project expressively and have a discernible musical direction. Three bars before [87] you can sneak a breath before the half note.

## SYMPHONY NO. 10

DMITRI SHOSTAKOVITCH  
(1906-1975)

During Stalin's years in power, artistic life for Shostakovitch vacillated between an agony of condemnation and oppression, and sporadic periods of support. The raging and furious *Scherzo* from Shostakovitch's SYMPHONY NO. 10, written in 1953, is a musical portrait of Stalin, who had died in March of that year.

**Excerpt 1: Mvt. II, 2 bars before [75] through [86]**  
**Allegro;  $\text{♩} = 176$**

One of the great thrills to be experienced in an orchestra is playing music with your colleagues that has great technical challenges. The importance of each player meeting that challenge becomes clear when you sit in a good flute section. The two flutes, whether in unison or harmony, must be locked into a technical display that is accurate and rhythmically unrelenting.

In excerpts 1 & 2, make sure all articulation marks are carefully observed. To play this excerpt in an orchestra (or in an audition) at the proper tempo requires unflinching concentration and focus – one almost has to memorize these passages. The flutes, oboes, and clarinets are all in rapid octaves and chords, and one wrong note can destroy this stunning effect. The  $\frac{2}{4}$  bars are felt in 1, and this is always taken at a break-neck speed.

**ERRATA:**

- Each of the 8th notes in the bar before [75] and right on [75] needs a staccato dot.
- 2nd bar of [75], there is an accent on the downbeat.
- Two bars before [76], the 2nd beat needs a crescendo as in the measures above it.
- In the 5th bar of [82], the first note should be C#.
- In the 8th bar of [84], the downbeat needs an accent.
- The downbeat of [86] should be *fff*, not *ff*.

Excerpt 2: Mvt. IV (complete)  
Molto vivace; ♩=152

# EXCEPT 2 - 4 PAGES

This movement presents a technical challenge for both the 1st and 2nd flutists – there is no substitute for individual practice. In this piece your partner will rely on *your* technical security. In my years in the orchestra I have performed this movement in a wide range of tempos. Be sure in your practicing that you do not “lock into” one tempo – be adaptable. Pay close attention to the dynamic markings which are present everywhere.

After you have achieved technical security in the difficult passages, read through the entire movement with your 1st flute partner without stopping. It is important to practice mental focus and physical endurance.

### IV Finale

**Molto vivace**

The musical score consists of three staves of music in treble clef, key of D major, and 2/2 time signature. Measure 47 begins with a dynamic marking of *pp* and features a series of eighth notes with a slur and an accent. A box containing the number 47 is placed above the staff. The measure concludes with a dynamic marking of *ff subito*. Measure 48 starts with a dynamic marking of *p* and contains a series of eighth notes with a slur and an accent. A box containing the number 48 is placed above the staff. The measure ends with a dynamic marking of *ff*. Measure 49 begins with a dynamic marking of *p* and features a series of eighth notes with a slur and an accent. A box containing the number 49 is placed above the staff. The measure concludes with a dynamic marking of *f subito*. Fingerings are indicated by numbers 1, 2, 3, 5, and 8. The score also includes various articulation marks such as slurs, accents, and breath marks.

50 

*pp*

51 

*pp* *p* *f*

52 

*f* di - - mi - - nu - -

53 

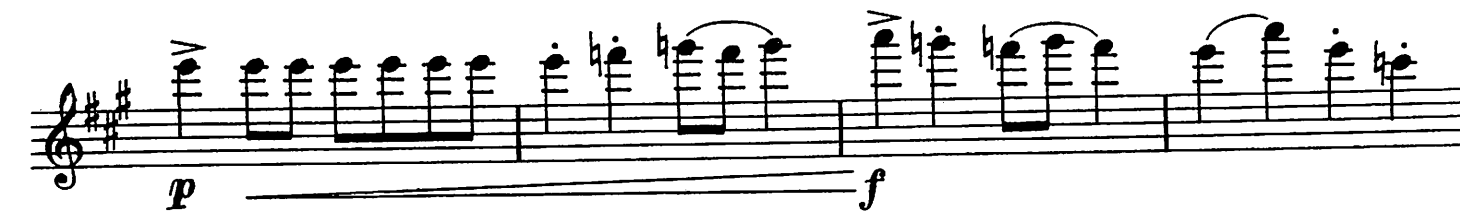
- en - - do *p*




*p*

54 

*f* *mf* *mp*



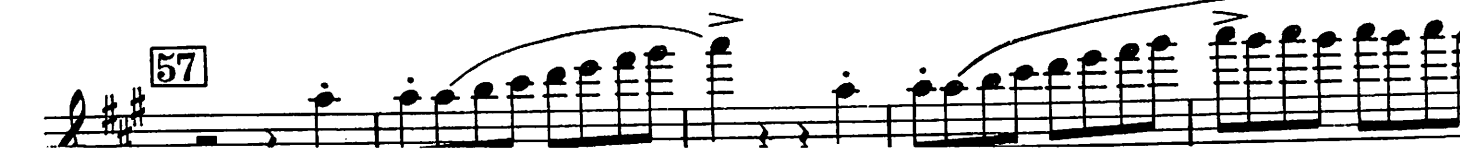
*p* *f*

55 

*f* *ff* 3

56 

*mp scherzando* 3

57 

58 *ff* 6

59 *pp* Fl. I Solo

60 *pp* 1 3

61 *ff* *p*

62 *mp*

*mf* *cresc.* *f*

63 *mp marcato* *p* *p*

64 *p* *pp* 2

65 *p* *pp*

66 *p* 3 3

67 *pp* *pp*

68 *pp* *f* *f*

69 *pp* *f* *f*

di - mi - nu - en - do

70 *p*

71 *p* *f*

*cresc.*

72 *f* *ff*

73 *f* *ff* Solo *mp scherzando*

74 3 4 v.i.

Fl. I Solo *p scherzando* *f* *ff* *f*

75 *ff* *ff* *ff*

76 *ff* *ff* *ff*