

IV. Allegro con spirito

(5 Bars before Reh. P - end)

This is one of the most uplifting moments in all of the symphonic repertoire and one of my favorite passages to play. The *sf* in bars 388/390 and the later *ff* are exuberant but tone quality is of the utmost importance. Place the tied whole-notes in bars 397, 399, 401 and 403 with strength and weight, then back off a little in order to give the trombone scales the room to come through the texture without forcing. In bars 406, 407, 408, 410, 411, and 412, acoustically release from the tied note in order to get back in on time with the following three eighth-notes, making sure to propel them with articulation and good forward air movement. Drive the eighth-notes in bars 421-424 to seek the downbeat of bar 425. I always try to picture my air traveling through the two slurred eighths, singing each note solidly. I then ride that same air with the articulated notes, continuing to arc toward the downbeat of 425 but with the real destination being the last bar concert D.

(Allegro con spirito)

382 in D P

1. *p cresc.* *sf* *f* *sf* *sf* 6

2. *p cresc.* *sf* *f* *sf* *sf* 6

397 *f* *f*

407 *f*

413 *ff* *ff*

419

424