

Piano Concerto in G

I. Allegramente (Reh. 2 - 3) ●

Maurice Ravel
(1875 - 1937)

This passage requires *leggiere* articulation throughout, along with steady rhythm, playful character and shaping, a vibrant tone, and an easy non-mechanical approach. Give the accent in the third bar a shining vibrant spin. Give the upper G's in the last four bars and E downbeat of the last bar a little extra nudge and spin (not quite an accent) to infuse appropriate character. It's helpful to be able to play this passage in a variety of speeds since interpretation can vary from one pianist to another. Depending how fast your single tongue technique is, you may need to have the ability to switch from single to double tonguing, as well as the ability to include a K syllable when needed to stay in tempo. The listener's ear should be drawn to the shaping and character, rather than the technique. I have found that the D trumpet works extremely well for this piece. This concerto is much more of a chamber orchestra setting in that it uses only one trumpet and requires a lighter touch and sound blend. A nice byproduct of using a D trumpet for this part is that it also puts things into a comfortable key.

2 (Allegramente)

in C senza Sord.

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The musical score is written for a single melodic line in treble clef, 3/4 time, in the key of C major. It consists of 12 measures. The first measure begins with a forte (*f*) dynamic marking. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. A 'pov' (pizzicato) marking is present above the fourth measure. The piece concludes with a final double bar line and a repeat sign.

(Reh. 34 - end) ●

Like the beginning section, this all needs to be played in a light and playful, *leggiero* style. While I know there are some players who can single tongue this section, I am not one of them. While double-tonguing this, I try not to end any groupings of eighths without a downbeat using the K syllable. For the last four eighth-notes in the fourth bar of Reh. 34 and one bar before Reh. 35, I use T-K-T-T for my articulation. However you choose to articulate this section, focus on the air stream with the tongue as a secondary element. Ride the air and allow the articulation to be crisp, relaxed, and quick. When done correctly, it should not be discernible whether you are using a “T” syllable or “K” syllable at any point.

34 (Tempo 1)

in C

in C

f

35

5

Piano

36

ff