

## *What's Not on the Page*

Many composers underestimate our ability to make any difference at all, so they use the same note value throughout, regardless of the true length of any note. In Examples 10 and 11, the real note value is written above each printed note.

### Example 10

*Becken*  
*Gr. Tr. ff*

Tchaikovsky: *Symphony No. 4*, Mvt. IV, mm. 1-8, cymbal and bass drum part

### Example 11

*Allegretto*  
*p*

Lehár: *Gold and Silver Waltz*, mm. 14-21, glockenspiel part

When a composer does use a variety of note lengths, my default position is to assume those differences actually matter. But you must be careful, because a passage may be notated in a way that makes it easiest to read, for instance, instead of showing the phrasing. And sometimes the printed notes seem to have no relation at all to the actual note values (my choices are added to the part):

### Example 12

*dolce*

Brahms: *Hungarian Dance No. 3*, last 4 measures, triangle part

As always, your ear will provide the final answer on how each note should sound.