

Beethoven - Leonore Overture

Excerpt 2: bars 278-360, Suggested tempo: ♩ = c. 116-126

The extended solo (beginning in bar 328) should be played with great conviction and energy. Maintain rhythmic stability, clear articulation, and tonal intensity until the last sustained D.

The suggested tempo refers to the main solo at bar 328; the whole notes at 279 are often played slower.

Tempo I
1 *p dol.* *cresc.*

294 Tromba Solo 4 *colla parte* Tempo I *E1 p dol.* *cresc.* 12

328 *cresc.* *sp*

337 1

344 3

351 *pp* 1 2 3 4 5 6 7 8

CARMEN

GEORGES BIZET
(1838-1875)

Entr'acte (Prelude to Act III), bars 1-23

Published tempo: ♩ = 88

Andantino quasi Allegretto. (♩ = 88) Solo

Arpa *pp*

A

INCIDENTAL MUSIC TO *A MIDSUMMER NIGHT'S DREAM*

FELIX MENDELSSOHN, Op. 61
(1809-1847)

Scherzo, 12 before [P] to 23 after [Q]
Suggested tempo: ♩. = c. 80-88

Accurate rhythm and clarity of articulation are the technical requirements of this excerpt. It is equally important to play expressively by playing long, well-shaped phrases, avoiding an accent on the first note of each bar. Maintain a steady tempo by practicing with a metronome to make sure you don't rush the notes before a breath, or take too much time for the breath. If you have difficulty with the breathing, play with a lighter sound until you feel more comfortable with the long phrases.

In an audition, you should breathe in the 9th and 20th bars after [P] just after the first eighth note. In an orchestral setting, with a greater need for projection, you can take a quick breath three bars after [Q] in place of the G, if necessary. Be sure to practice this excerpt in different tempi in preparation for an audition.

Allegro vivace.

p

Start

P

sempre stacc.

Q

cresc.

dim.

pp

He Geist! Woh geht die Reise hin?
attacca

Daphnis and Chloé

MAURICE RAVEL
(1875-1937)

5 before [176] to [180]

Published tempo: introduction ♩ = 104, [176] onward ♩ = 66

In this, the Pantomime section of the ballet, Daphnis and Chloé mime the love story of Pan and Syrinx. The flute solo is a favorite of all flutists because it gives us the opportunity to show the ultimate in expressiveness, projection of musical ideas, and a ravishing sound. By using tone colors, changing vibrato, varying dynamics, and carefully incorporating rubato, you can give the impression of great freedom and spontaneity while keeping a fairly steady pulse. Learn to be expressive and flexible within the rhythmic limits imposed by the accompaniment figure of the double basses.

→ Note that the E \sharp in the scale three bars after [176] is *not* marked \sharp in the score. However, since there is an E \sharp marked in the flute part in the following bar and this type of chromatic exoticism is consistent with the rest of the music, it may be that this initial E \sharp is correct and was simply omitted by error in the score.

As a matter of personal preference, I have always played the E \sharp , but other players and conductors should make this decision guided by their own feelings on the matter. Be prepared to play it either way. It is interesting that in Ravel's own published piano reduction, a sharp has been placed before both the E *and* the D!

The complete 1st Flute, 2nd Flute, and Alto Flute parts from [155] through the end of *Daphnis* are included in our companion book GREAT FLUTE DUOS (Presser 414-41186).

The image shows a musical score for the Flute Solo in Daphnis and Chloé, measures 176-180. The score is written for the 1st Flute (1^{re} Fl.) and includes performance instructions and dynamics. The key signature is D major (two sharps). The tempo is marked "Lent" and "Très lent." The score includes a "Solo" section starting at measure 176, marked "expressif et souple". The dynamics range from *mf* to *ff*. The score includes a "Retenez" instruction at measure 176 and "Retenu légèrement" at measure 177. The score also includes a "rall." instruction at measure 178 and "Pressé" at measure 179. The score includes a "Solo" section starting at measure 176, marked "expressif et souple". The score includes a "Retenez" instruction at measure 176 and "Retenu légèrement" at measure 177. The score also includes a "rall." instruction at measure 178 and "Pressé" at measure 179. The score includes a "Solo" section starting at measure 176, marked "expressif et souple".

Berlioz - Symphonie Fantastique

The image displays a page of musical notation for Berlioz's *Symphonie Fantastique*. It consists of ten staves of music. The notation includes various rhythmic values, slurs, and dynamic markings such as *ff*, *p*, *f*, *mf*, *f*, *ff*, *fff*, and *poco animato*. Performance instructions include *soli* and *pleggiato*. Measure numbers 82, 83, 84, 85, and 86 are clearly marked in boxes. The score features complex melodic lines with many slurs and trills, as well as dense chordal textures. A large, thick black line is drawn across the middle of the page, possibly indicating a section boundary or a specific performance instruction.

Piccolo: Shostakovich Symphony #9
 mvt 3, m. 9-17
 mvt 2, m. 286-end

265

281 *rit.* *p.* *Viol. I pizz.* **Adagio** Fl. picc. Solo e Cor. I *p.*

292 *morendo*

pizz out **Presto** Fl. picc. Clar. I

III A

Fl. II

p. *f.* *p.*

12 *cresc.* *f.*

cresc. *f.*

18 *Clar.* 2