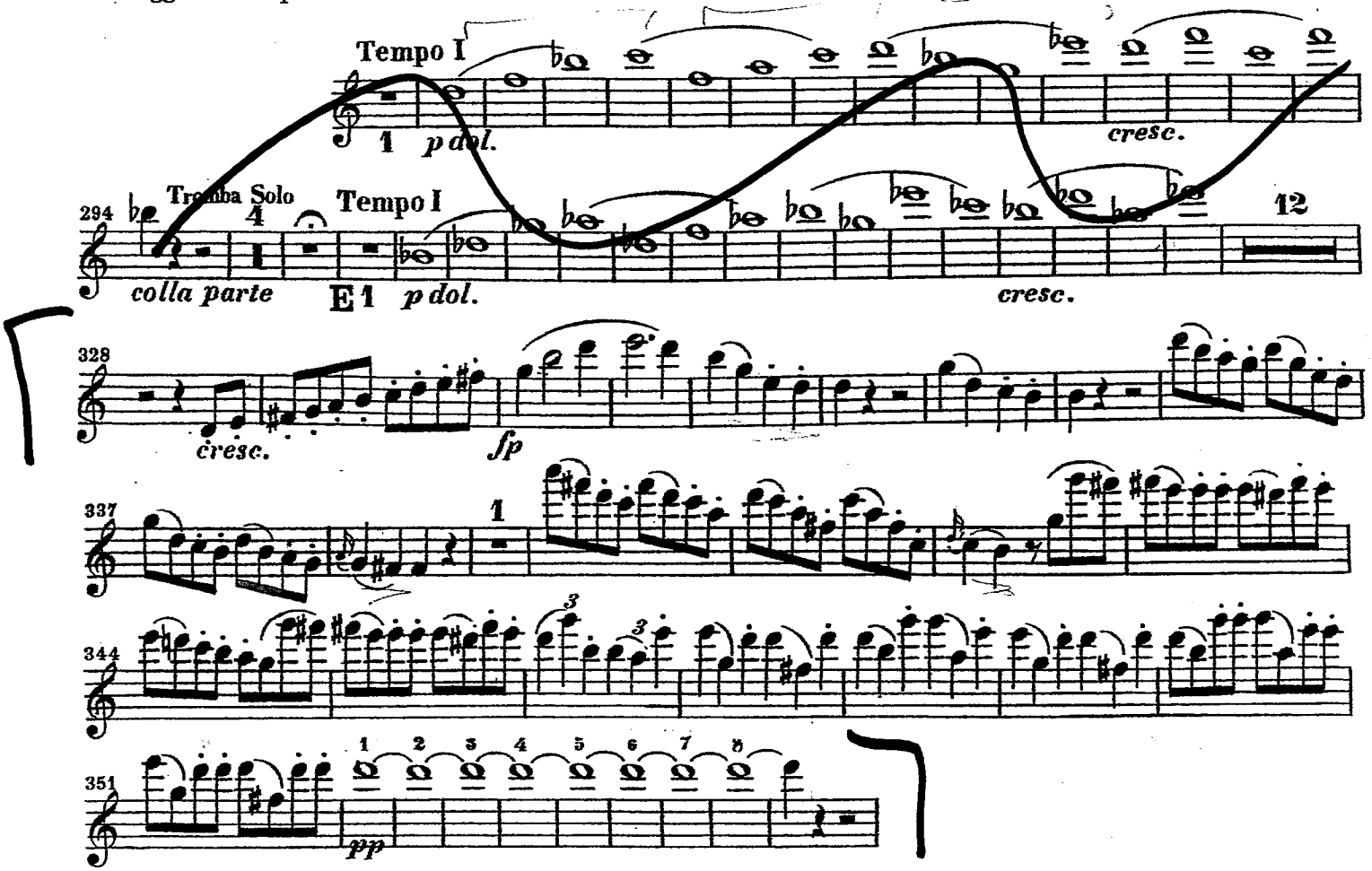
Beethoven - Leonore Overture

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.

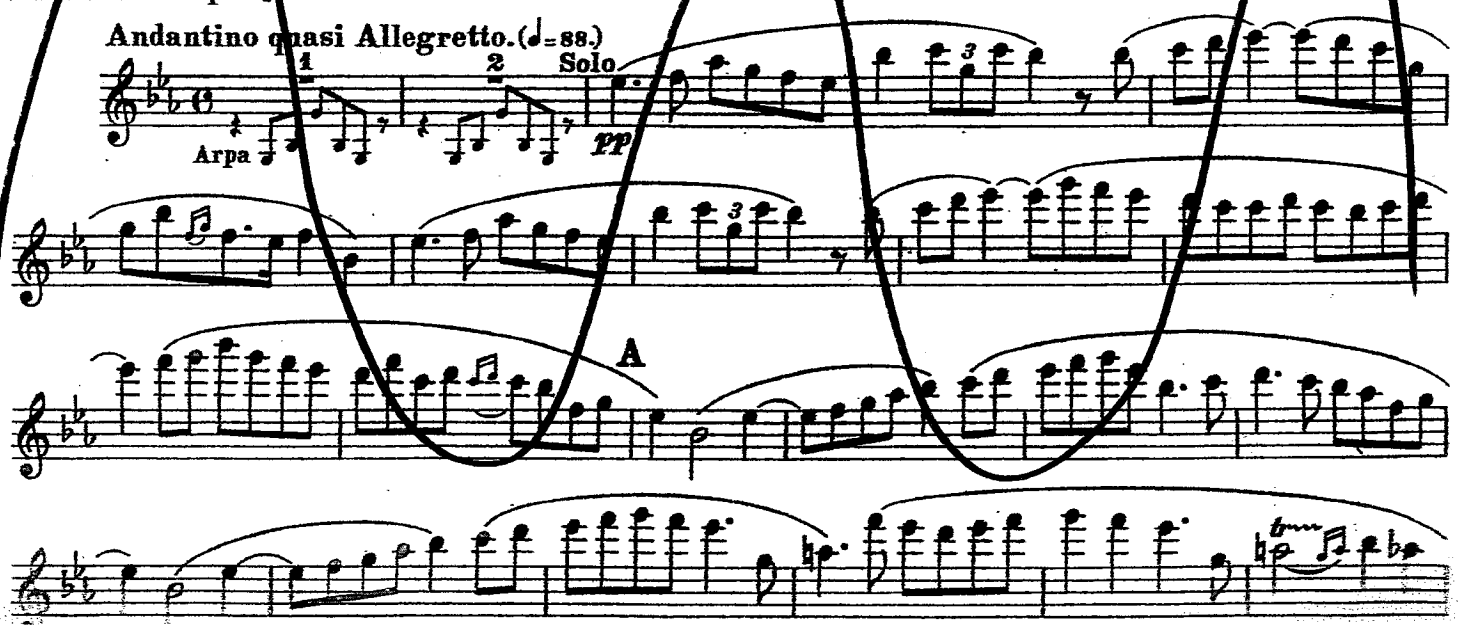
The suggested tempo refers to the main solo at bar 328; the whole notes at 279 are often played slower.



CARMEN

GEORGES BIZET
(1838-1875)

Entr'acte (Prelude to Act III), bars 1-23
Published tempo: ♩= 88



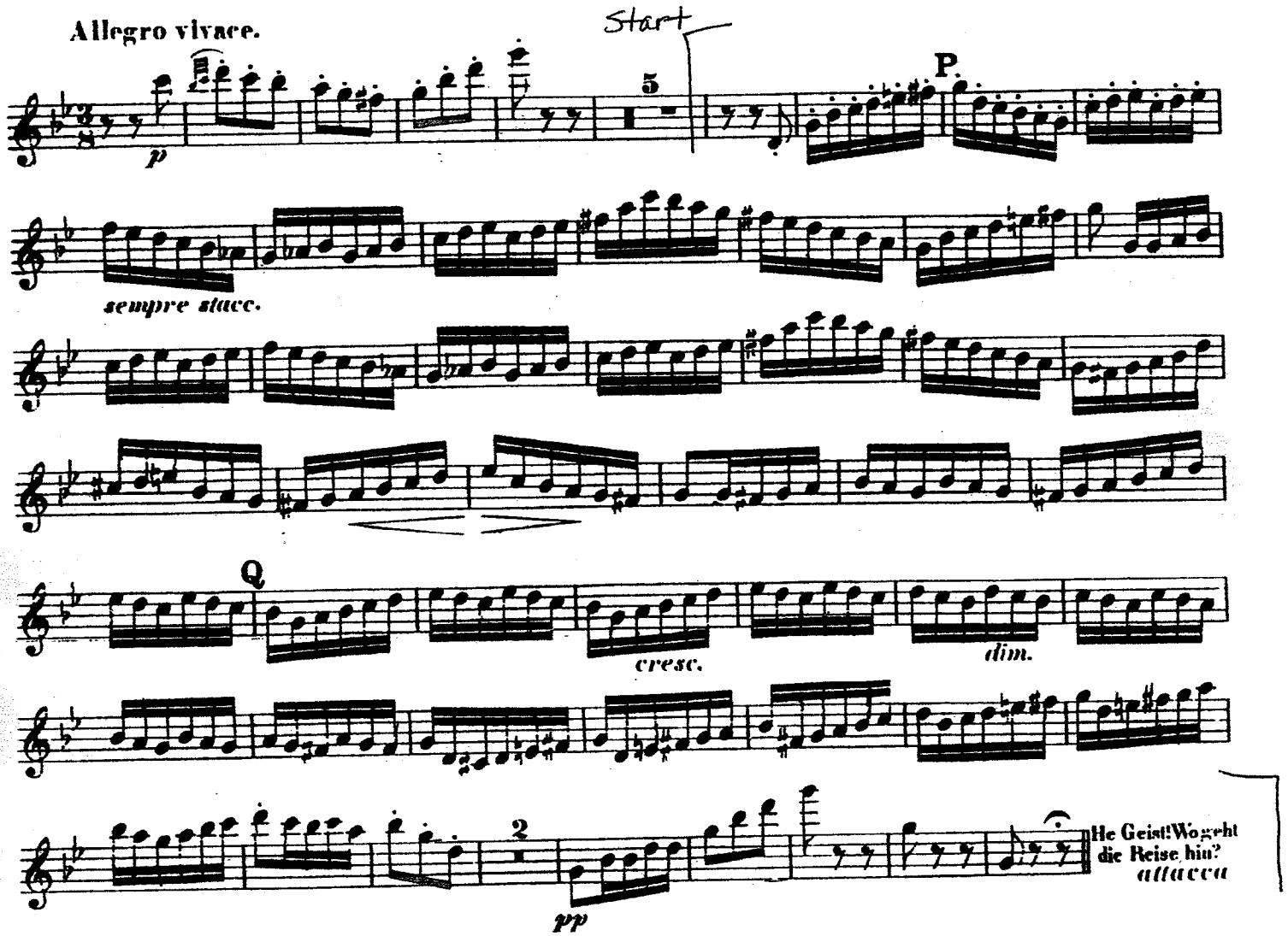
INCIDENTAL MUSIC TO *A MIDSUMMER NIGHT'S DREAM*

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.



Daphnis and Chloé

MAURICE RAVEL
(1875-1937)

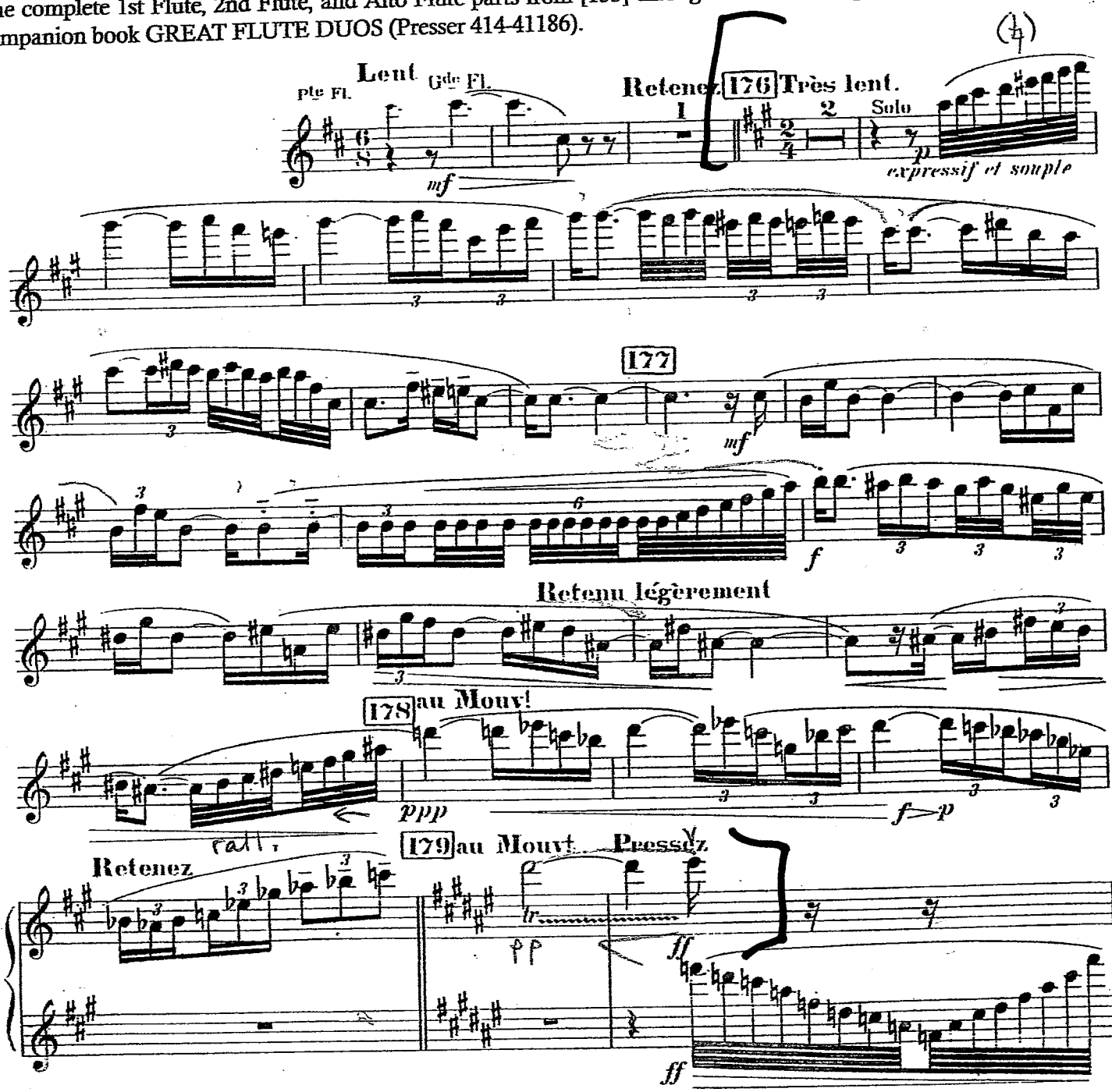
5 before [176] to [180]
Published tempo: introduction ♪ = 104, [176] onward ♪ = 66

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.

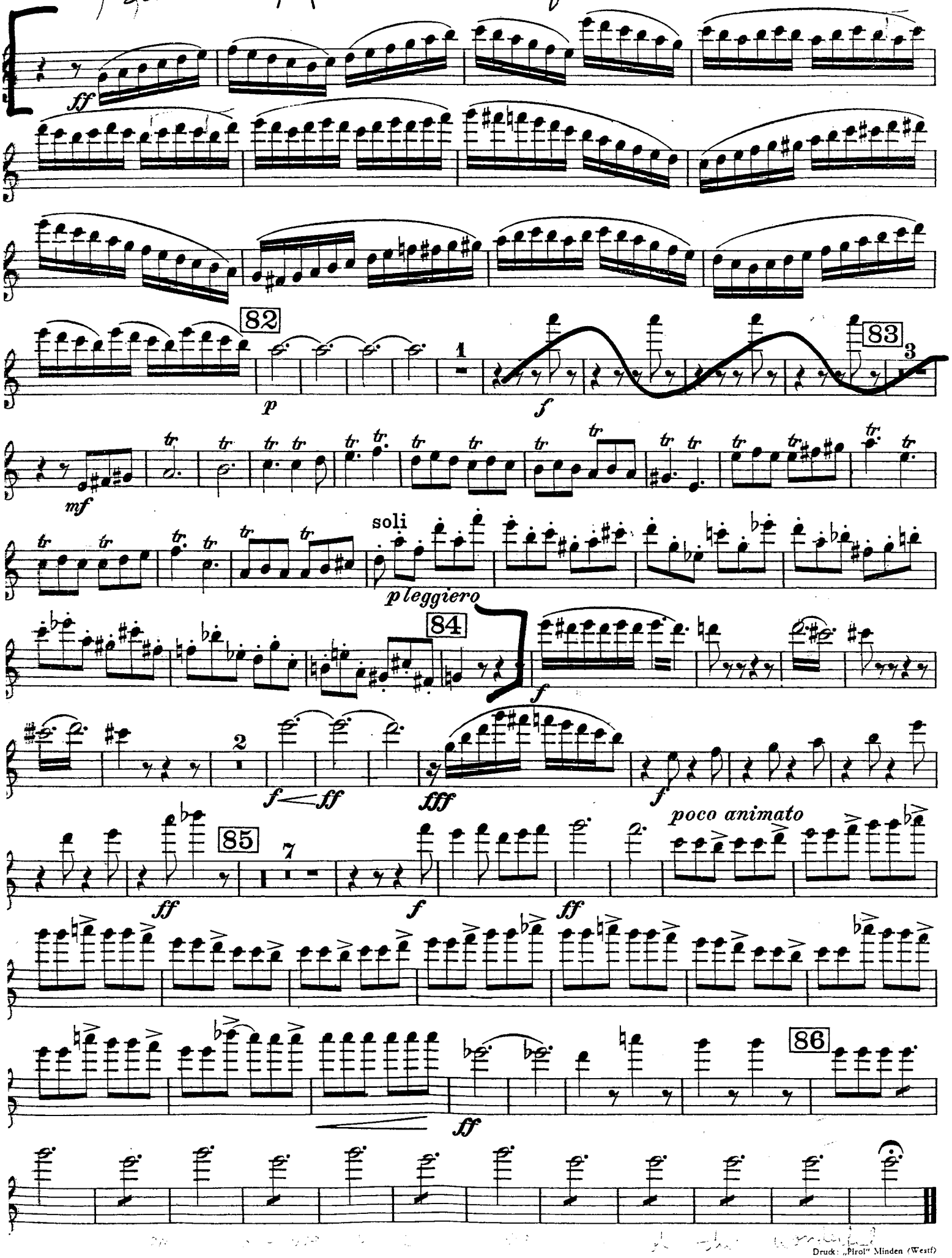
→ Note that the E♯ in the scale three bars after [176] is *not* marked ♯ in the score. However, since there is an E♮ marked in the flute part in the following bar and this type of chromatic exoticism is consistent with the rest of the music, it may be that this inital E♯ is correct and was simply omitted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

As a matter of personal preference, I have always played the E♯, 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).



Berlioz - Symphonie Fantastique



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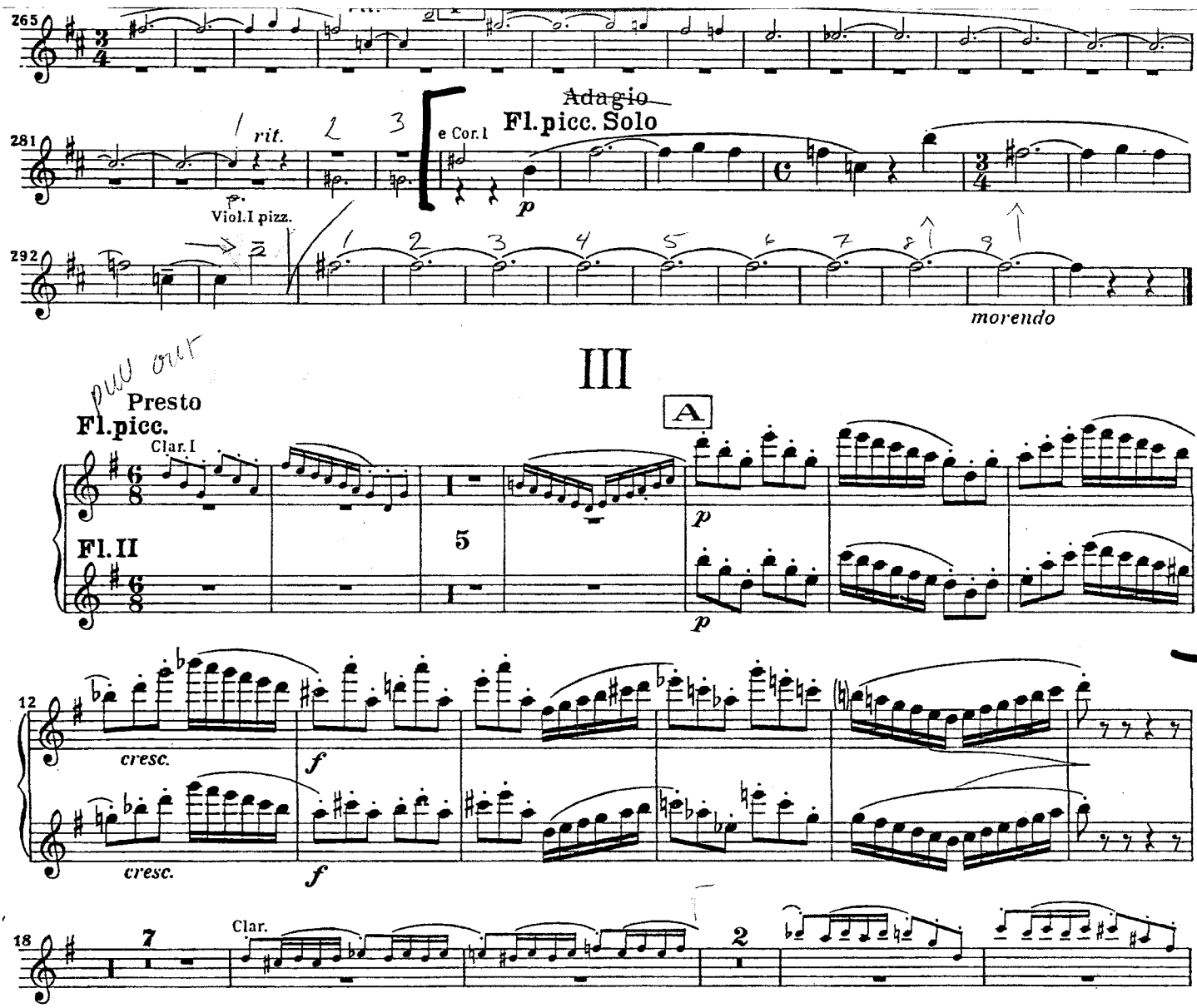
Piccolo: Shostakovich Symphony #9
mvt 3, m. 9 - 17
mvt 2, m. 286-end