

Leonore Overture No. 3

LUDWIG VAN BEETHOVEN, Op. 72
(1770-1827)

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.

328
cresc. *sp*

337 1

344 3

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

Detailed description: This block contains the musical notation for measures 328 through 351 of the Leonore Overture No. 3. It is written on four staves. The first staff (measures 328-336) begins with a *cresc.* marking and a *sp* dynamic. The second staff (measures 337-343) features a first ending bracket labeled '1'. The third staff (measures 344-350) includes a triplet of eighth notes. The fourth staff (measures 351) shows a sequence of eight notes, each with a finger number (1-8) above it, and ends with a *pp* dynamic.

Entr'acte from *Carmen* (Prelude to Act III)

GEORGES BIZET
(1838-1875)

Andantino quasi Allegretto. ($\text{♩} = 88$)

Arpa Solo *pp*

1 2 3

A

6m

p

Detailed description: This block contains the musical notation for the first eight measures of the Entr'acte from Carmen. It is written on five staves. The first staff (measures 1-8) is marked 'Arpa Solo' and *pp*. It includes tempo markings 'Andantino quasi Allegretto. ($\text{♩} = 88$)' and a 'Solo' marking. The second staff (measures 1-8) features a triplet of eighth notes. The third staff (measures 1-8) has a first ending bracket labeled 'A'. The fourth staff (measures 1-8) includes a six-measure rest marking '6m'. The fifth staff (measures 1-8) ends with a *p* dynamic.

THE MOLDAU

BEDŘICH SMETANA

(1824-1884)

THE MOLDAU, written in 1875, is a descriptive composition illustrating the course of a river in Bohemia. In the opening of this piece, the exchange between the flutes depicts two small brooks flowing together to form one majestic river, the Moldau.

Excerpt 1: Der beiden Quellen der Moldau (*The Two Streams of the Moldau*), opening until [A]
Allegro commodo non agitato; Smetana did not offer a metronome marking. Suggested tempo is ♩=ca.70-74.

In the performance of this excerpt, it is of great importance to pay scrupulous attention to every crescendo and diminuendo, and a seamless joining of one line into the other. The term *lusingando*, which appears under both 1st and 2nd flute parts, means coaxingly, caressingly, flatteringly, and seductively. To achieve a smooth technique, practice the 16ths in groups of twos and threes. In performance, however, each dotted-quarter pulse should sound like one line without any apparent groupings until accents appear in bar 28.

Starting at bar 28, differentiate between the specifically accented notes and the smoother, more gradual crescendo-diminuendo markings. It is desirable to play the entire passage from bar 27 until [A] without a breath.

Die beiden Quellen der Moldau

Allegro (a 2 batt.) commodo non agitato

Fl. II Solo

p *p lusingando* FL. II

5

9

13

17

21

25

29

33

[A]

5

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Excerpt 1: Der beiden Quellen der Moldau (*The Two Streams of the Moldau*), opening until [A]
Allegro commodo non agitato; Smetana did not offer a metronome marking. Suggested tempo is ♩ = ca. 70-74.

The first two measures of this descriptive music feature a 2nd flute solo setting the mood for this wonderful tribute to Smetana's homeland and the flowing Moldau River. Begin your solo with a full sounding *p* and play each group of 16ths with even rhythm, leaving the last accented 8th note with a feeling of continuation. The 3rd bar is where the famous flute duo begins. Each entrance should be made with no sense of beginning or ending and with very gentle articulation. The goal is to sound like one flute player. The staccato 8th notes (from bar 3 onwards) should be equivalent in length to a 16th note. Playing accurately this way guarantees that you do not interfere with the continuing 16ths of the 1st flute part.

Die beiden Quellen der Moldau Allegro (a 2 batt.) commodo non agitato

Solo

p *lusingando* *p*

A 13

RAVEL'S DAPHNIS et CHLOE

3 **170** Hrb. **171** 4^o Fl. *pp*

173 *Très ralenti* **174** *au Mouv!* *Cédez très peu* *au Mouv!*

pp *mf* *Solo* *pp*

Cédez **175** *pte Fl.* *Gde Fl.* *Retenez* **176** *Très lent* *Solo* *pp* *expressif et souple*

177 *mf*

Retenu légèrement

Rall. **178** *au Mouv!* *ppp* *f* *p*

Retenez **179** *au Mouv!* *Pressez* *pp* *ff*