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.

**Entr’acte**

from *Carmen*  
(Prelude to Act III)

GEORGES BIZET  
(1838-1875)
THE MOLDAU

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 \( \frac{3}{4} \approx \text{ca.} 70-74. \)

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, flattering, 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.
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 \(\frac{1}{4}\) = 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.