

Flûte

Cahier n. 3

SYMPHONY No. 1 IN C MINOR

JOHANNES BRAHMS, Op. 68
(1833-1897)

Mvt. IV, [B] to [C]

Suggested tempo: ♩ = c. 52-58

This solo should be played with a tone that carries tremendous power and intensity without sounding sharp and forced.

Erratum: The tempo marking should read **Più Andante**; the **Più Allegro** is a mistake in the flute part.

[B] Più Allegro
pp *f sempre e passionato*

45 **[C]**

SYMPHONY No. 4 IN E MINOR

JOHANNES BRAHMS, Op. 98
(1833-1897)

Mvt. IV, bars 89-105

Suggested tempo: ♩ = c. 66-70

In this wonderful solo of the Romantic period, a large range of dynamics and tonal intensity should be utilized culminating in the climax in bar 101. The tone should always be rich (but refined) with carefully shaped phrases that support the overall architecture of the entire solo.

Erratum: In bar 102, the second slur should begin on the preceding B and include all three notes, based on published scores and the composer's manuscript, a facsimile of which is presented on the facing page. Also note the absence of a *p* marking at 97 in the manuscript.

Allegro energico e passionato
pdolce *Solo* *p espressivo* *pp* *dim.* *poco cresc.*

95
100
103

SYMPHONY NO. 4 IN B $\flat$ MAJOR

LUDWIG VAN BEETHOVEN, Op. 60

Mvt. II, bars 60-72, Published tempo: $\text{♩} = 84$

This melody of delicate lyricism is played with the clarinet and the bassoon. Play with a floating tone that has projection and a warm, singing quality.

Erratum: In bar 69, the rhythm of the first beat should match that of bar 70.

Adagio $\text{♩} = 84$ Clar. I

65 *pp cantabile*

68 *cresc.* *sf* *p*

71 *cresc.* *f*

LEONORE OVERTURE No. 3

LUDWIG VAN BEETHOVEN, Op. 72

Excerpt 1: bars 1-36, Suggested tempo: $\text{♩} = \text{c. } 60-72$

Tonal beauty and control are of great importance in creating a mood of intimacy and quiet anticipation in the Adagio of this most dramatic orchestral piece. In the opening bars, don't let the vibrato overpower the delicate tone.

In bars 19-20, connect the two F $\sharp$'s without a break, and with a gentle tongue on the downbeat F $\sharp$. Continue this gentle tonguing on the triplets that follow. Note that in some editions there is a tie from the end of 19 into the downbeat of 20.

- In bar 26, there should be a slur and 6 staccato dots, similar to bar 29.
- In bar 35, the 2nd note after the grace notes should be D not E.

Adagio

11 *ff* *p dim.* *pp* *p*

19 *stacc.e pp*

23 *pp* *cresc.* *fff* *p*

29 *f* *f* *f* *f* *p*

35 *pp*

PRÉLUDE À L'APRÈS-MIDI D'UN FAUNE

CLAUDE DEBUSSY (1862-1918)

Bar 1 to [3], Suggested tempo: ♩ = c. 74-80

The evocative, sinuous line of this solo is endlessly fascinating for the performer because of the infinite possibilities for coloring and shading the tone. Work toward molding one long phrase of elegance, subtlety, and beauty. If you need to take a breath in the opening solo, the best place is after the first B in bar 4. Other choices are after the E in bar 3 or after the G in bar 2. After the first four bars of the solo, the flutist must play with greater projection and keen ensemble awareness.

Errata:

- In the first bar of [1], the triplet sign on the last beat should be removed.
- In the second bar of [1], there should be a triplet on the 6th eighth note.
- In the second bar of [2], old printings contain an incorrect dotted rhythm on the last beat. The corrected part shown here is based on archival scores in which Debussy made the correction in his own hand.
- Two bars before [3], the 7th beat should have a triplet indicated, and a *cédez* above that beat.

Très modéré

1^o SOLO



COR

1 1^o FL. SOLO



2 1^o SOLO





The ending solo at [9] through the 2nd bar of [11] is included in the companion publication, GREAT FLUTE DUOS (Presser 414-41186).

This facsimile is from The Collection of Robert Owen Lehman, on deposit in the Pierpont Morgan Library, New York.

Facsimile of Debussy's manuscript, sketch for beginning of *Prélude à l'après-midi d'un faune*.



49

ppp

TILL EULENSPIEGEL'S MERRY PRANKS

RICHARD STRAUSS, Op. 28 (1864-1949)

Excerpt 1: 1 before [3] to 7 after [8]

Suggested tempo: ♩. = c. 94-100

poco rit. **Immer sehr lebhaft.** *a tempo*

p

p *f* *p* *mf* *cresc.* *ff* *f* *cresc.* *f* *ff* *ff* *espr.* *p* *mf* *cresc.* *p* *cresc.* *ff* *ff*