

ORIGINAL

302

# PRÉLUDE

## À L'APRÈS-MIDI D'UN FAUNE

DULUTH SYMPHONY ORCHESTRA  
704 Alworth Building  
Duluth 2, Minnesota

CLAUDE DEBUSSY

1<sup>re</sup> et 2<sup>e</sup> Flûtes

Très modéré  
1<sup>er</sup> SOLO

*p* doux et expressif

COR

1 1<sup>er</sup> FL. SOLO

*p*

2 1<sup>er</sup> SOLO

*p* pre - seen - do *f*

*p* léger et expressif

EDWIN F. KALMUS

P. O. Box 476, Scarsdale, New York

Made in U. S. A.

1<sup>re</sup> et 2<sup>e</sup> FLÛTES

**3** CLAR. FL. SOLO

**4 En animant**

**5 Toujours en animant** retenu

cre - scen - do



No. 158

# Beethoven

## LEONORE

### Overture No. 3



*cresc.* *fp*

1

2 3 4 5 6 7 8

*pp* *p cresc.*

# Scherzo aus Shakespeare's „Sommernachtstraum“.

1

## Scherzo.

Allegro vivace.

FLAUTO I.

Felix Mendelssohn Bartholdy, Op. 61.

5

*P*

*sempre stacc.*

*Q*

*cresc.*

*dim.*

2

*pp*



No. 2807 a/b

# Brahms

## Symphony No. 4

E Minor

mt 4

Musical score for Orchestra B, measures 87-108. The score is written on four staves in treble clef with a key signature of one sharp (F#).  
Measure 87: *p dolce*  
Measure 95: *Solo*, *P espressivo*  
Measure 100: *poco cresc.*  
Measure 108: *2*  
The score includes various musical notations such as slurs, accents, and dynamic markings.

Orch. B. 2807

# Daphnis et Chloe

MAURICE RAVEL  
(1875-1937)

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 initial 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!

An errata list for the flute part follows on the facing page.

The image shows a page of musical notation for the flute part of Maurice Ravel's ballet Daphnis et Chloe. The score is written in treble clef with a key signature of two sharps (D major). It begins with the tempo marking "Lent" and the dynamic "mf". The first measure is marked "176" and contains the instruction "Retenez" (hold) and "Très lent." (very slow). The second measure is marked "2" and contains the instruction "Solo" and "expressif et souple" (expressive and supple). The third measure is marked "3" and contains the instruction "Retenu légèrement" (held slightly). The fourth measure is marked "4" and contains the instruction "Rall." (ritardando) and "178 au Mouvt!" (178 to the movement!). The fifth measure is marked "5" and contains the instruction "179 au Mouvt" (179 to the movement) and "Pressez" (press). The sixth measure is marked "6" and contains the instruction "ppp" (pianissimo) and "f > p" (forte to piano). The seventh measure is marked "7" and contains the instruction "ff" (fortissimo). The score includes various musical notations such as slurs, accents, and dynamic markings.

# "LA GAZZA LADRA"

Kleine Flöte.

J. Rossini.

Masstoso marciale.

The image shows a musical score for the piccolo part of Rossini's opera 'La Gazza Ladra'. The score is written on ten staves of music. The tempo and mood are indicated as 'Masstoso marciale.' (Majestic and martial). The instrument is specified as 'Kleine Flöte.' (Piccolo). The composer is 'J. Rossini.' The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). There are also some handwritten annotations, including a large bracket on the right side of the final staff and some markings above the notes in the eighth staff.

# OVERTURE TO "LA GAZZA LADRA"

GIOACCHINO ROSSINI  
(1792-1868)

188 *p legg.*

192 *p* *poco cresc.* 16

212 *p legg.*

216 *p* *poco cresc.* 22

E

Detailed description: This page of a musical score contains four staves of music in G major. The first staff (measures 188-191) is marked *p legg.* and features triplet eighth notes and slurs. The second staff (measures 192-195) is marked *p* and *poco cresc.*, with accents and slurs. It ends with a double bar line and the number 16. The third staff (measures 212-215) is marked *p legg.* and continues the triplet pattern. The fourth staff (measures 216-222) is marked *p* and *poco cresc.*, ending with a double bar line and the number 22. A fermata is placed over the final note of the fourth staff, which is an E note.



# TCHAIKOVSKI - SYMPHONY #4 - PICCOLO

Musical score for Piccolo in Tchaikovsky's Symphony #4, measures 151-203. The score is written on four staves in treble clef with a key signature of two sharps (D major).  
- Measure 151: **E** *ff* *Kl. 2*  
- Measure 167: *ff* **Tempo I**  
- Measure 171: **F** (*Kl. 2*)  
- Measure 172: **9** *p*  
- Measure 196: **2**  
- Measure 203: **2** **G**