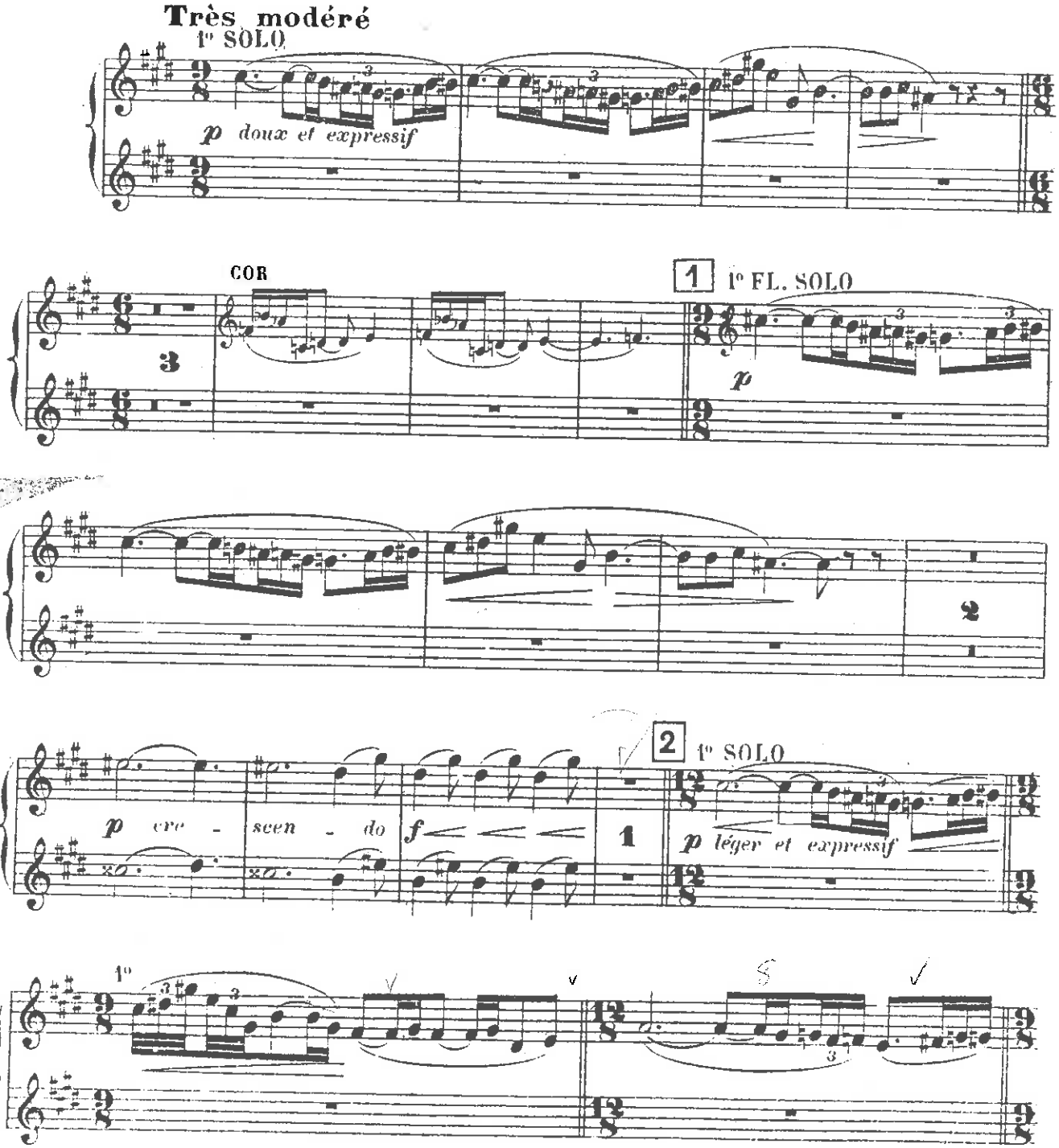
PRÉLUDE

À L'APRÈS-MIDI D'UN FAUNE

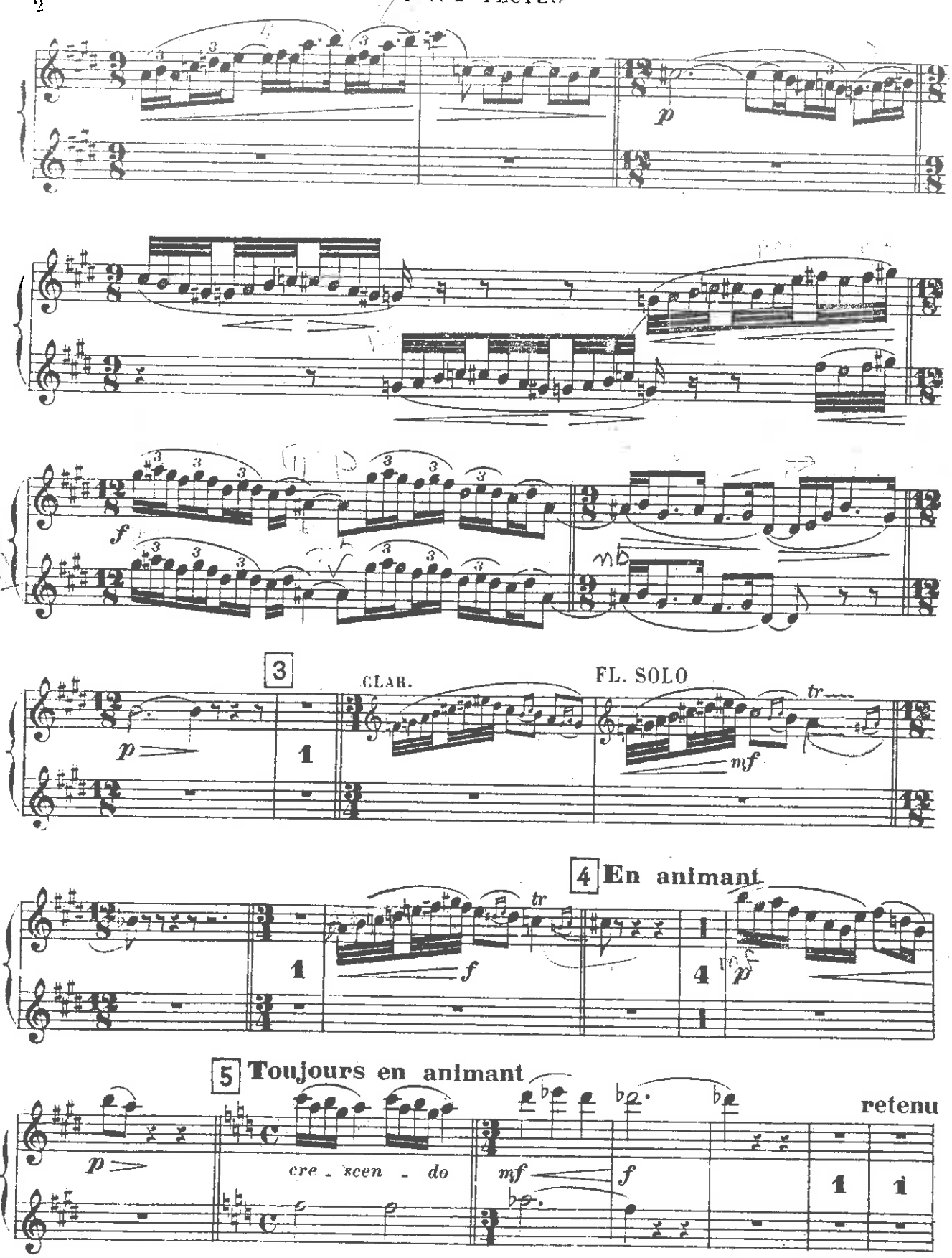
DULUTH SYMPHONY ORCHESTRA
704 Alworth Building
Duluth 2, Minnesota

1re et 2e Flûtes

CLAUDE DEBUSSY



EDWIN F. KALMUS
P. O. Box 476, Scarsdale, New York
Made in U. S. A.

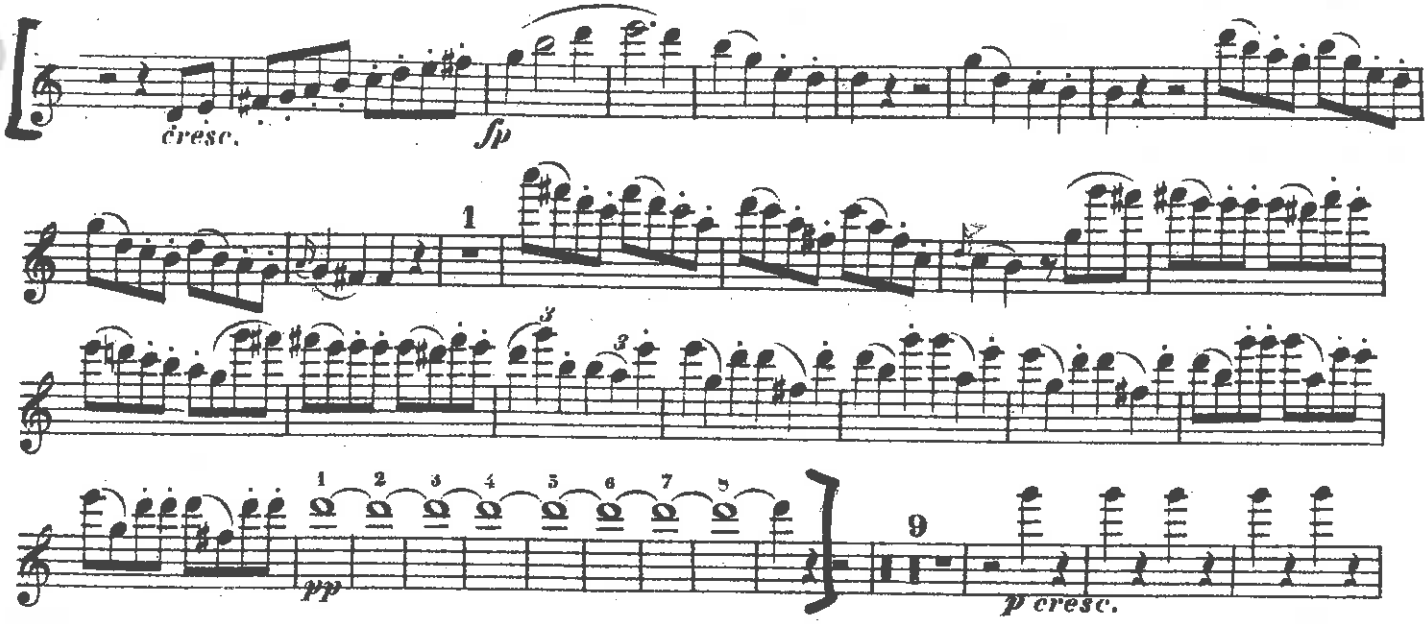

p
f
mb
3
CLAR.
FL. SOLO
tr
mf
4 En animant
tr
f
p
5 Toujours en animant
p
cre - scen - do
mf
f
retenu

No. 158

Beethoven

LEONORE

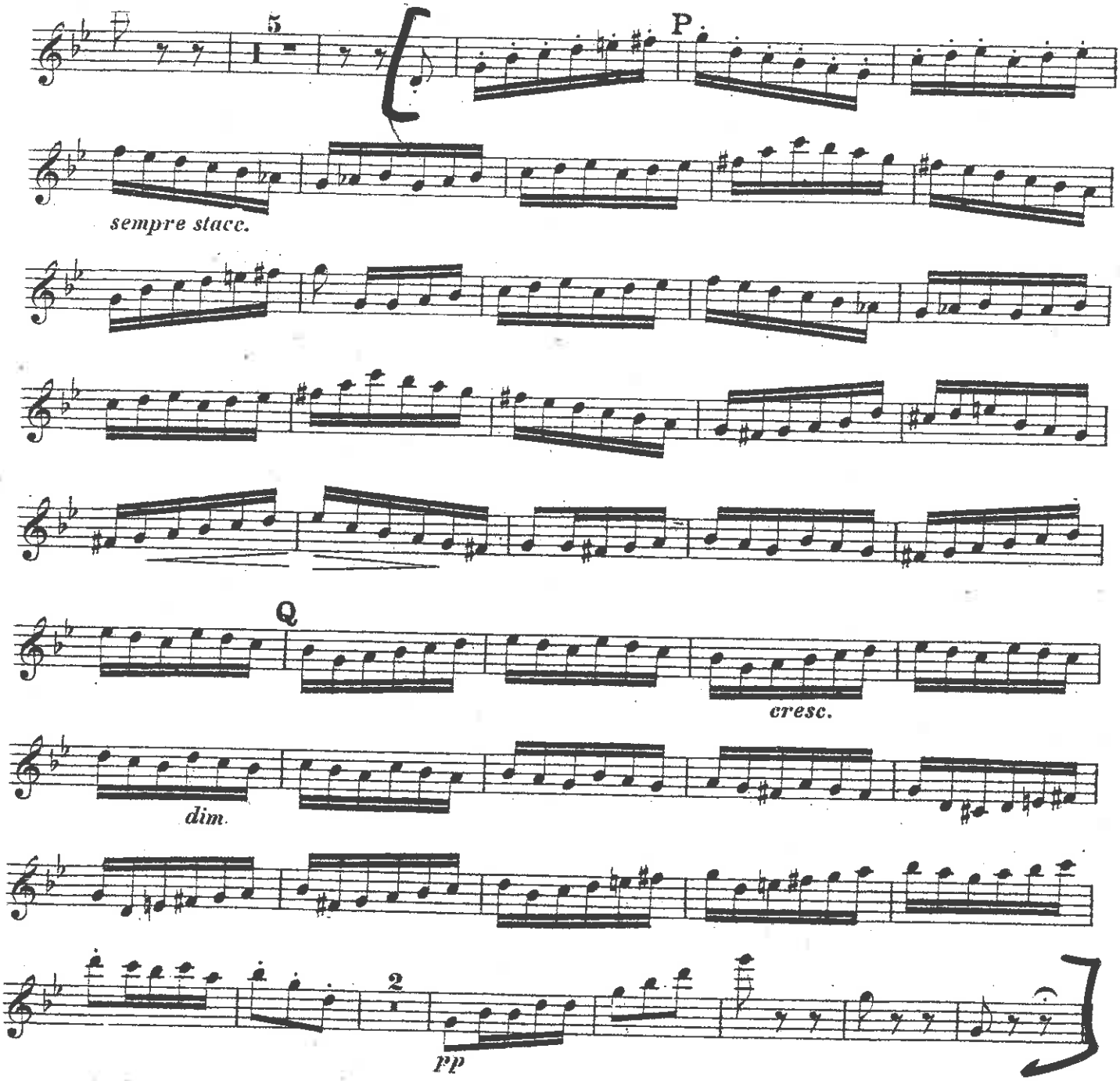
Overture No. 3



Scherzo aus Shakespeare's „Sommernachtstraum".

Scherzo.

Allegro vivace. **FLAUTO I.** Felix Mendelssohn Bartholdy. Op. 61.



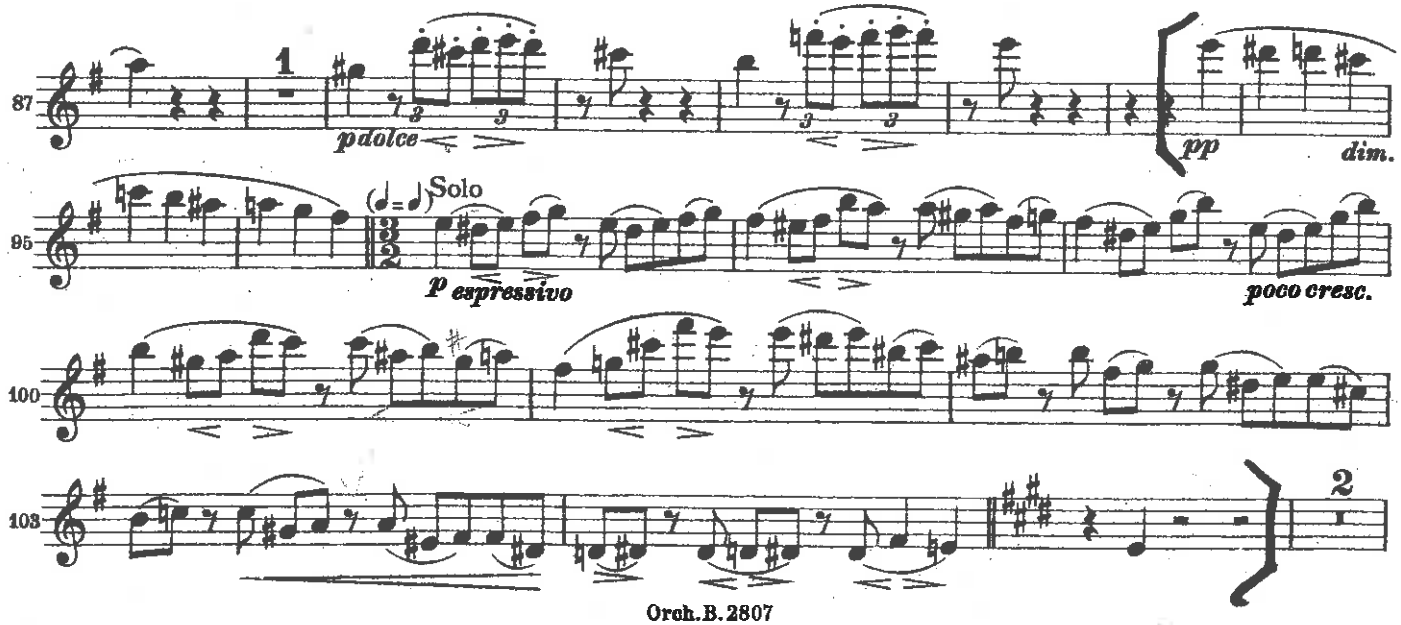
No. 2807 a/b

Brahms

Symphony No. 4

E Minor

mvt 4



Daphnis et Chloe

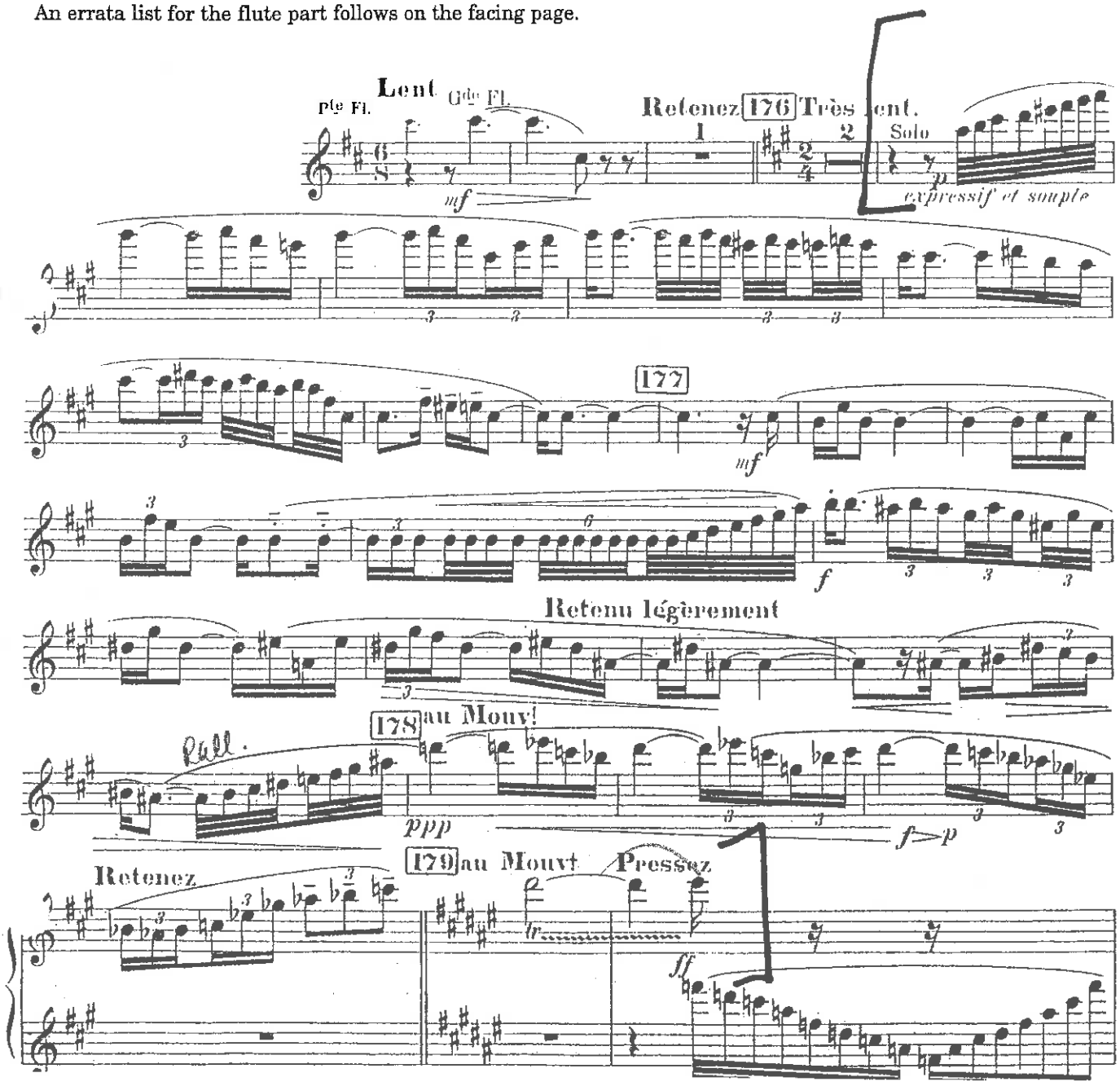
MAURICE RAVEL
(1875-1937)

In this, the Pantomime section of the ballet, Daphnis and Chloé mime the love story of Pan and Syrinx. The flute solo a favorite of all flutists because it gives us the opportunity to show the ultimate in expressiveness, projection of usical 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.

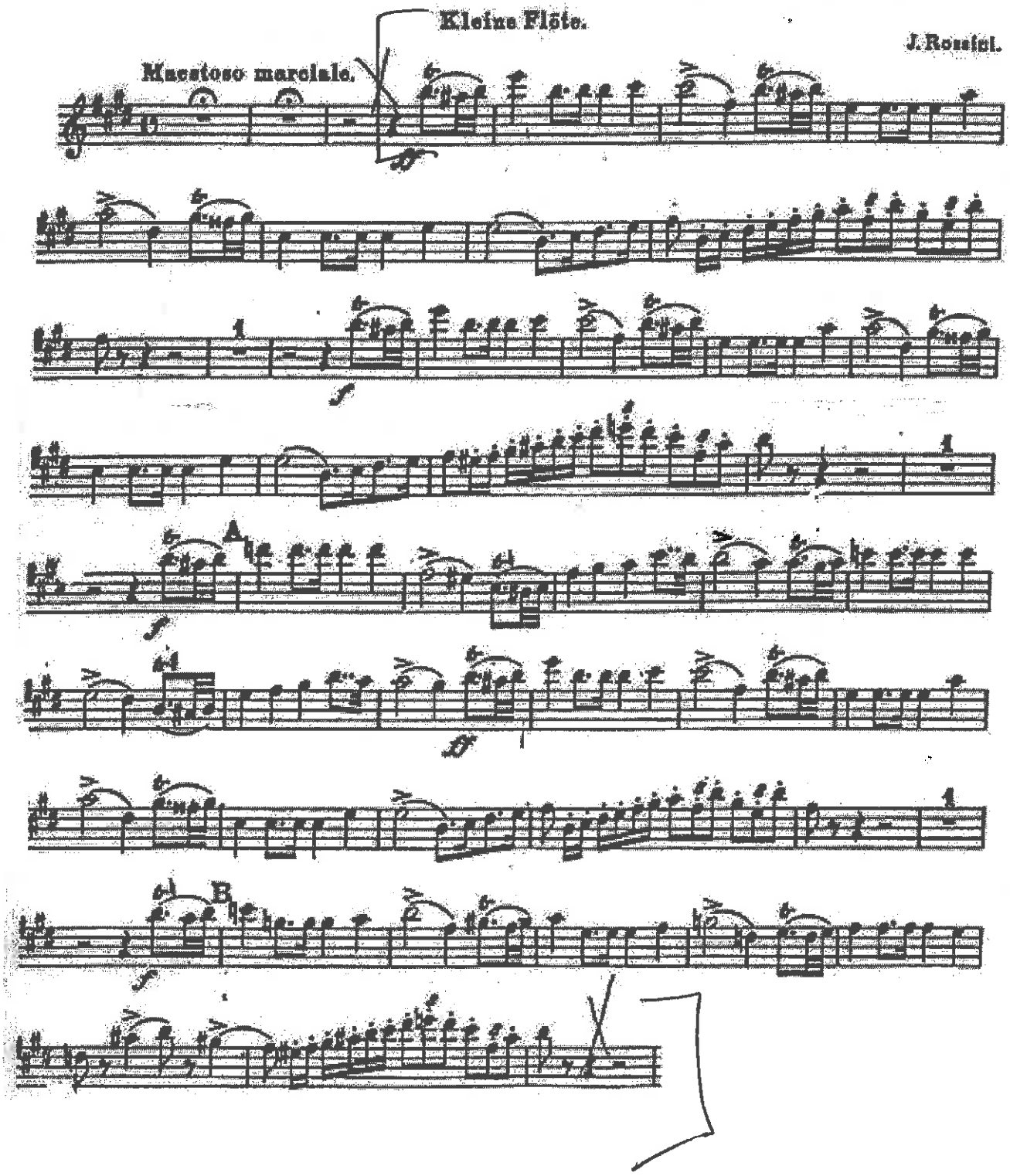
Note that the E♯ in the scale three bars after **176** is *not* marked ♯ in the score. However, since there is an E♮ marked in the flute part in the following bar and this type of chromatic exoticism is consistent with the rest of the music, it may be that this initial E♯ is correct and was simply omitted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

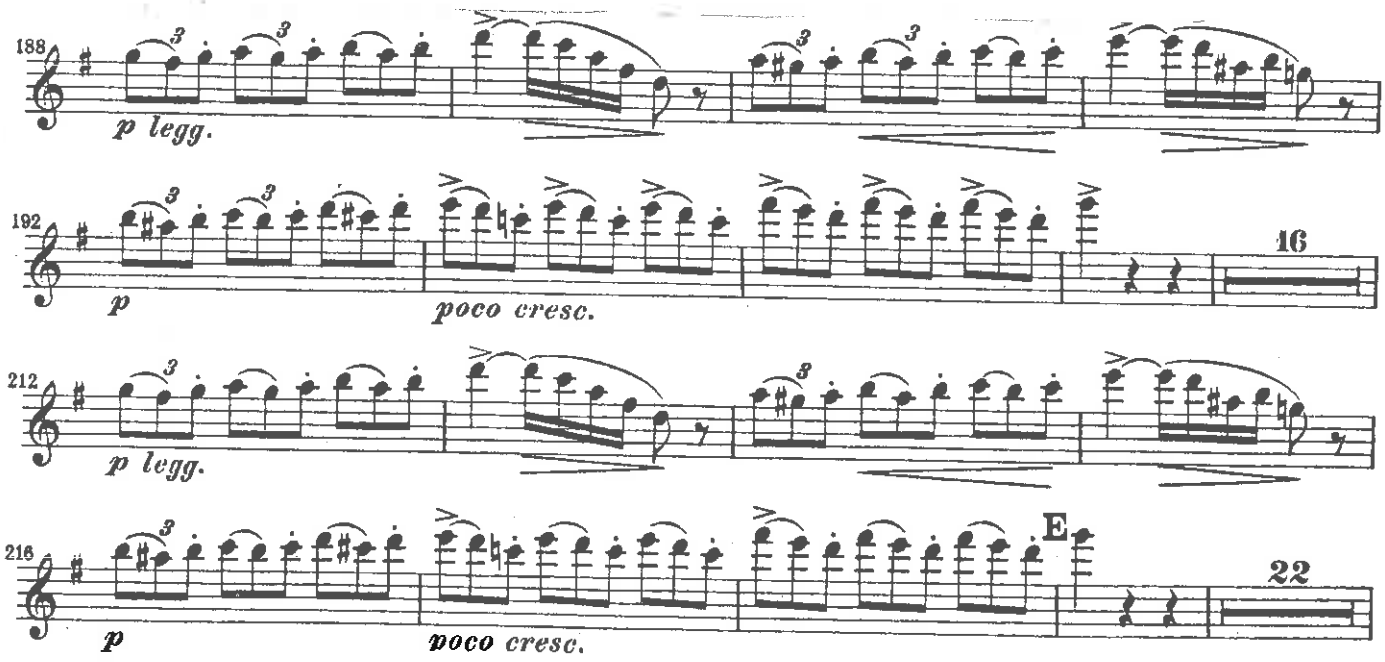
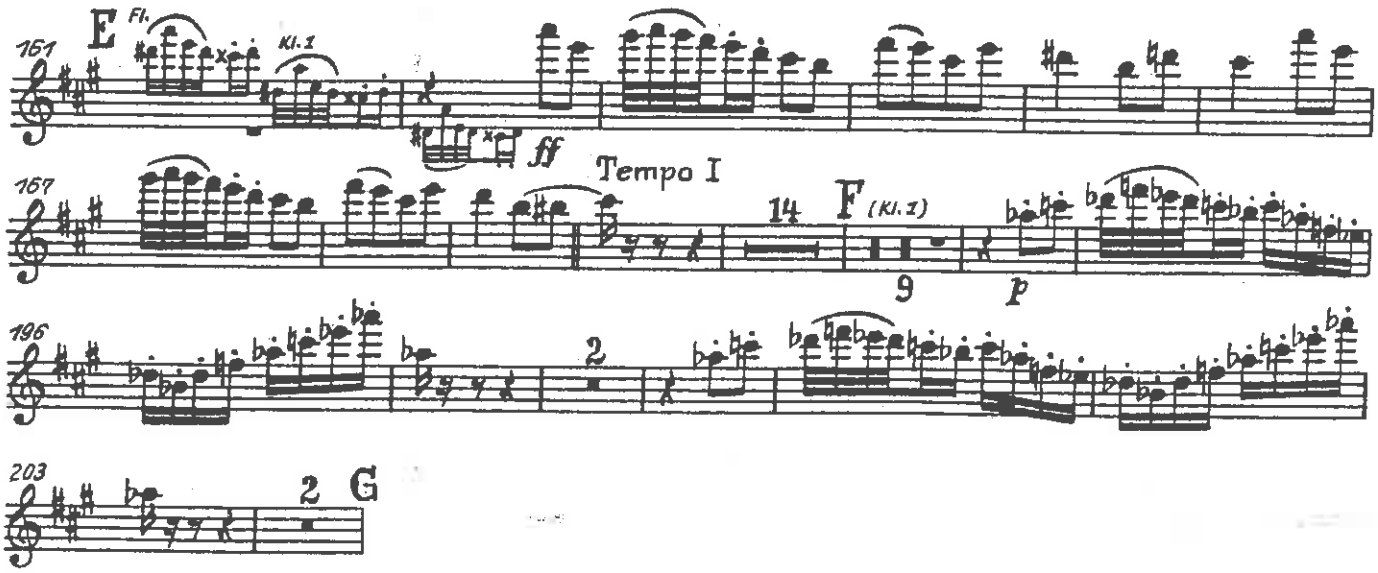


"LA GAZZA LADRA"



OVERTURE TO "LA GAZZA LADRA"

GIOACCHINO ROSSINI
(1792-1868)



TCHAIKOVSKI - SYMPHONY #4 - PICCOLO