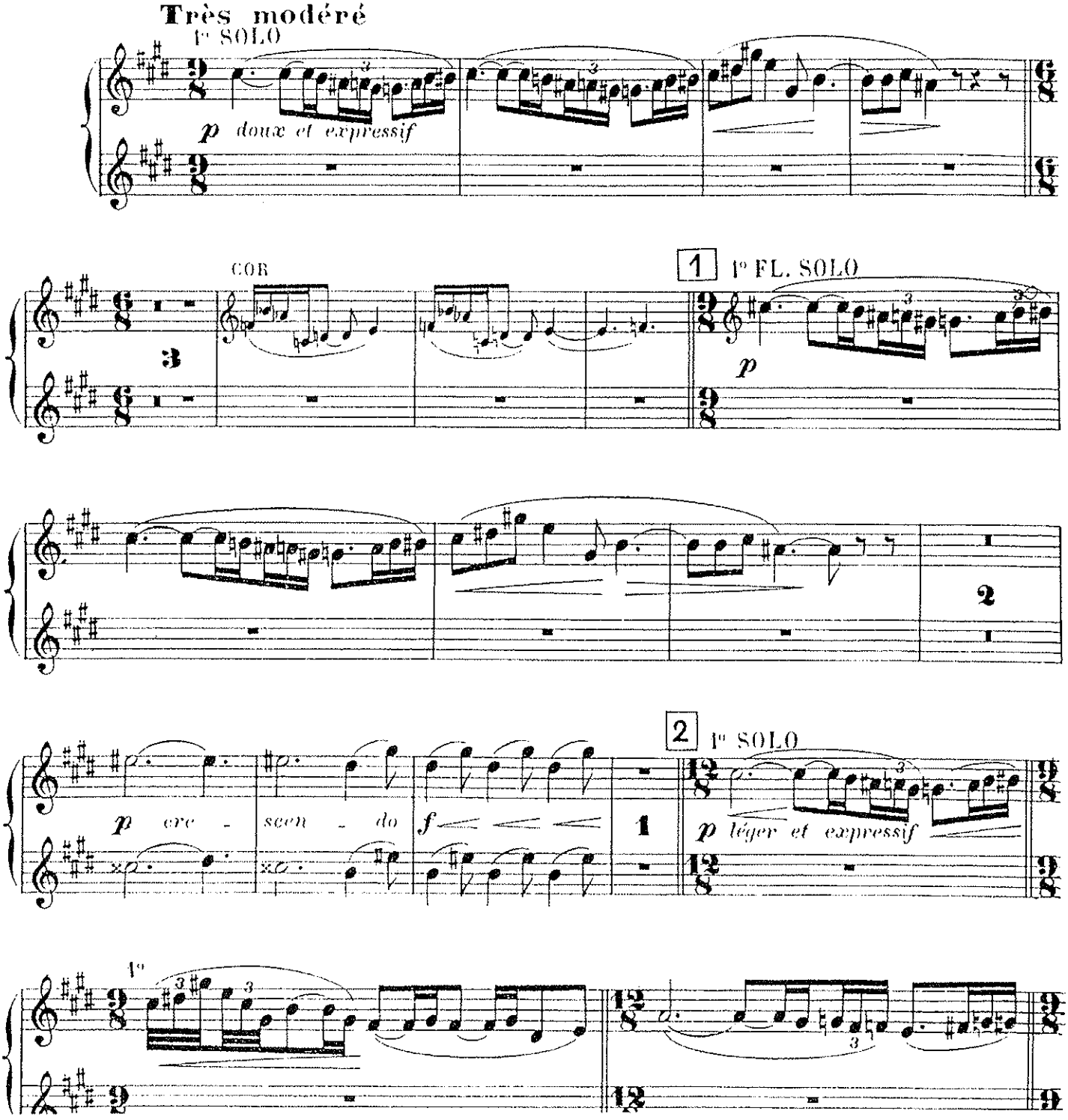
Flute

- Chromatic Scale (3-octaves)
- Major Scales (2 octaves): A*b*, G*b*, D, B
- Excerpts to follow

Prélude à l'après-midi d'un faune

CLAUDE DEBUSSY
(1862-1918)

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. In the first bar of **1**, the triplet sign on the last beat should be removed. 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.

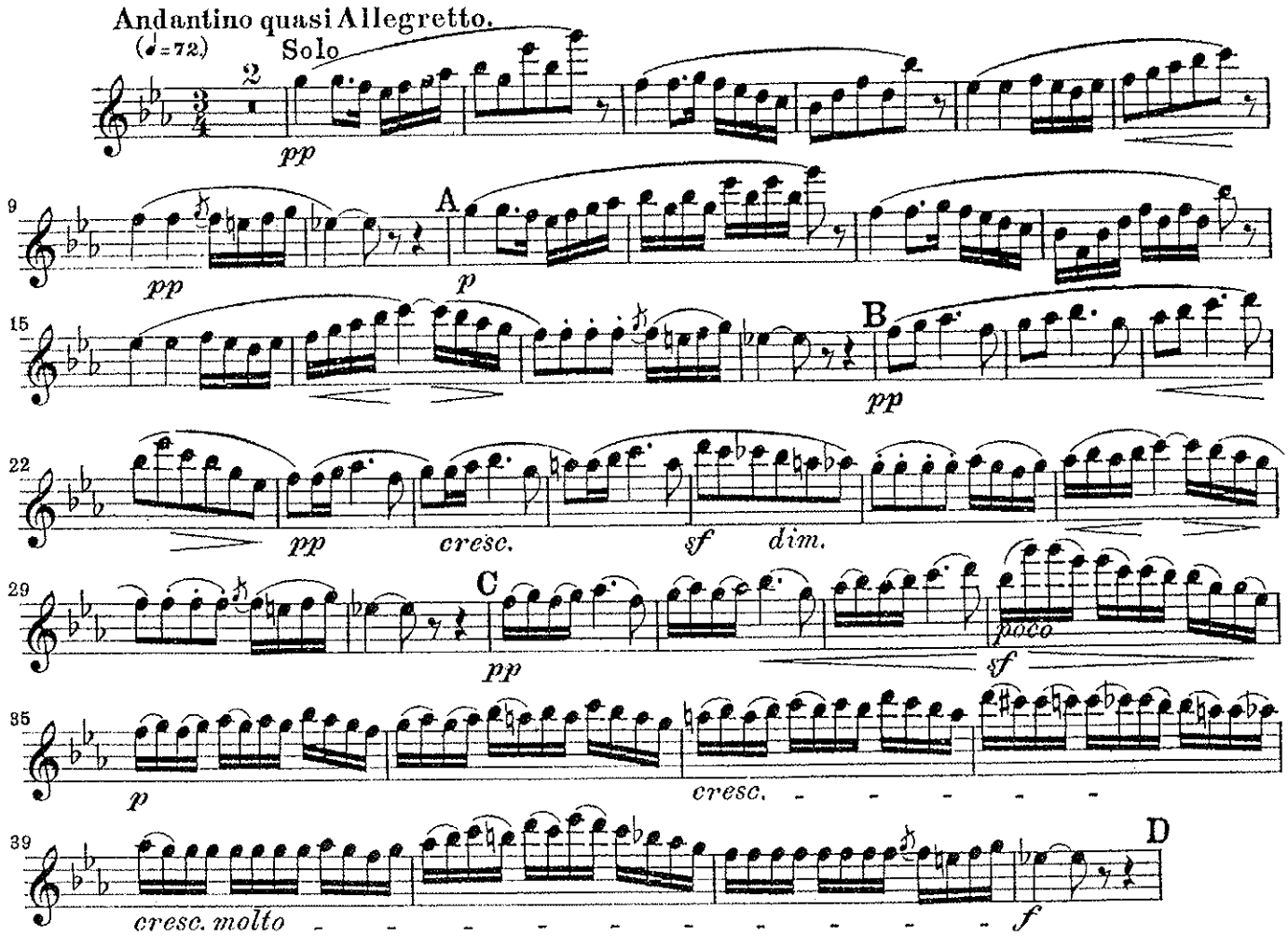


Menuet

from *L'Arlésienne Suite No. 2*

GEORGES BIZET
(1838-1875)

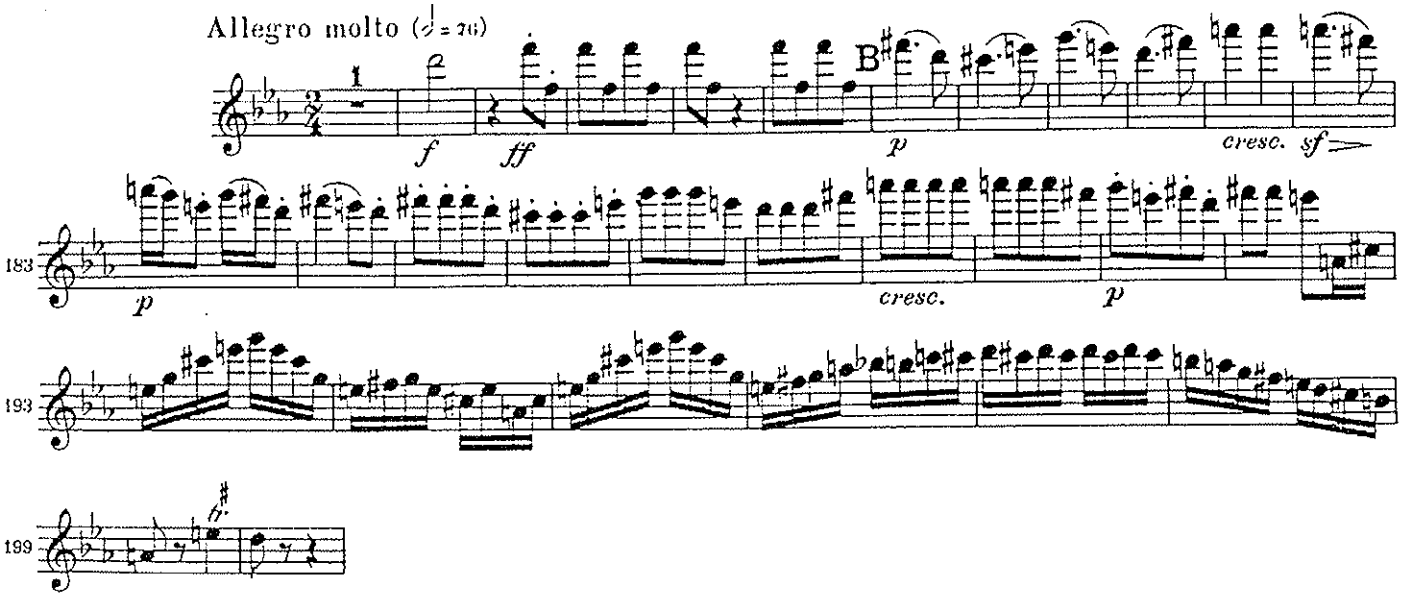
In this Menuet, play the slurs across leaping intervals with smoothness and care, without accenting the high notes. Because so many of the phrases end with an ascending line, the player should be careful not to make a crescendo where it is not marked. The sound should have a quality of effortless purity and fluidity in spite of this deceptively difficult theme.



Symphony No. 3 in E♭ Major, "Eroica"

Movement IV

LUDWIG VAN BEETHOVEN, Op. 55
(1770-1827)

This is a solo of great contrasts. Emphasize the stylistic contrasts by playing the beginning of the solo with a lyrical, singing quality and the end of the solo with rhythmic clarity and technical brilliance. Beethoven's utilization of the full dynamic range and tessitura of the flute requires complete tonal control at every dynamic level and in every register. In the score, the flute and 1st violins do not have a slur in bar 182.

Erratum: There should be a slur from the trill in measure 199 into the following D in 200.