Mendelssohn - Scherzo from Midsummer Night's Dream

2 measures before P - end
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.
Facsimile of Debussy's manuscript, sketch for beginning of Prélude à l'après-midi d'un faune

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

This piece, inspired by a Hans Christian Andersen fairy tale, is one of my favorite compositions. The atmosphere is one of enchantment, mystery, and sadness with the flute representing the eloquent voice of the nightingale. The sound should be limpid and supple with a slight agitation moving into 15 and then back to the quiet mood of the beginning.

EXCERPT 1

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In the cadenza Stravinsky states that “all the 16ths are equal.” It is made very clear that rubato is not what the composer had in mind. All expression must come from within the sound. The staccato 16th notes should be clear but no percussive, and the slurred notes should be lyrical and played with tenderness.

Erratum: The beat marked with an asterisk (*) differs from the published score. In the score, C is slurred to an E rather than E♭, the B is slurred to the D, and the C is staccato.

Tempo giusto \( \langle d = 108 \rangle \)

EXCERPT 2

This haunting melody should have an inner line of strength and motion, while remaining gentle and calm on the surface. These solos are so incredibly evocative, it is impossible to describe the magic that must be present in a good performance. Listen to the accompaniment to help create the right atmosphere.

Più tranquillo \( \langle d = 92 \rangle \)

EXCERPT 3
SINFONIETTA
for Concert Band

Ingolf Dahl
(1961)

1. Introduction and Rondo

Moderato e dolce (d = 76)

Allegro con brio (d = 120)

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2. Pastoral Nocturne

Andantino come prima (\( \text{\textit{L}} \) = 63–60) Un poco più moderato

accel. al.

mf espr.

con spirito
cresc.  \( f \)  dim.

-Dahl
3. Dance Variations

Vivacissimo (\( \text{\( \frac{7}{4} \) = 152} \))

ff

Con tutta forza

mf

cresc.

- Dahl