

# TILL EULENSPIEGEL'S MERRY PRANKS

RICHARD STRAUSS, Op. 28 (1864-1949)

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

Suggested tempo:  $\text{♩} = \text{c. } 94\text{-}100$

*poco rit.*      **Immer sehr lebhaft.**

1      3 *a tempo*      1

*p*

*p*      *mf*

*cresc.* - - - *ff*      *f*      *cresc.*

*f* *cresc.* - - - *ff*      *ff*

*f*      5      4      8

*cresc.* - - - *ff*

*espr.*      *p*      *mf*      *cresc.* - - -

*p*

*cresc.*

7

*ff*

28      2      1

*ff*

*Till Eulenspiegel's Merry Pranks* is based on the life of a legendary 14th-century practical joker and rogue. These passages should be played with great rhythmic and technical conviction but a spirit of spontaneity and ease. The German tempo marking means *always very lively*.

For the two  $\frac{4}{4}$  measures after [33], the pulse remains in two, with a half note per beat ( $\text{J.} = \text{J.}$ ). To practice this difficult transition, in the seventh bar of [33] after the first quarter-note C, play only the first note of each beat, then the first two notes of each beat, then all three notes of each beat. This will enable you to feel the rhythm correctly without technical distractions.

*Erratum:*

There should be staccato dots over the G's in the 2nd and 4th bars before [34].

**Excerpt 2: [32] to 5 after [35]**

Suggested tempo:  $\text{J.} = \text{c. } 106\text{-}116$

(sehr lebhaft.)

32

2 3 33

pp

cresc.

grazioso

2 1

34

2 1

f

135

ff

mf

# SYMPHONY IN THREE MOVEMENTS

IGOR STRAVINSKY

(1882-1971)

This great symphony was written for the New York Philharmonic and given its premiere in 1946 under the baton of Igor Stravinsky.

Whenever I play the Andante movement of *Symphony in Three Movements* the atmosphere becomes quite intimate and I suddenly feel like I'm part of a small chamber group. Without over-romanticizing, these solos should be played with a rich, expressive sound that is consistently beautiful in all registers.

**Excerpt 1: Mvt. II, 2 before [114] to 1 after [119]**

Published tempo: ♩ = 76

*Andante ♩ = 76*

114

115

116

117

118

119

Stravinsky SYMPHONY IN THREE MOVEMENTS

© Associated Music Publishers, Inc. New York, 1946

© assigned to Schott & Co. Ltd., London, 1946

© renewed

All Rights Reserved

Used by permission of European American Music  
Distributors Corporation, sole U.S. and Canadian agent  
for Schott & Co. Ltd., London

This wonderful low register solo requires a lush, full sound with well-punctuated rhythm and clean articulation. In flute auditions, this solo is a favorite of conductors because control of every aspect of the low register is very apparent in a good performance.

Excerpt 2: Mvt. II, [125] to [128]

Published tempo:  $\text{♩} = 76$ , Più mosso ( $\text{♩} = 92$ )

Più mosso ( $\text{♩} = 92$ )

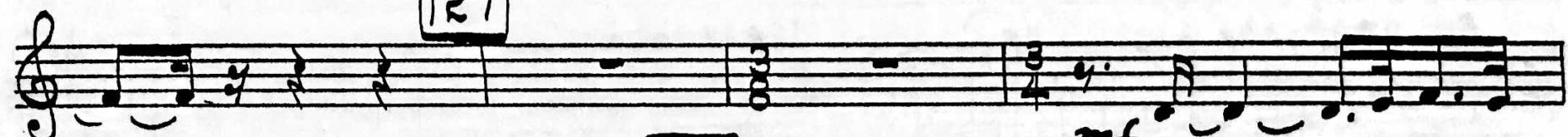
Solo



126



127



128



125

Andante  $\text{♩} = 76$

mp

mf espress.

# WILLIAM TELL

GIOACCHINO ROSSINI  
(1792-1868)

The opening melody should be played with simplicity of style and purity of sound. In the passages after [F], create a homogeneous sound over all three octaves with clear articulation, steady rhythm, and attention to the English horn melody underneath the 32nd notes. At letter [G], have the sense of playing "through" the 32nd rests so the phrases are united in a larger phrase and do not sound like isolated arpeggios without expression.

## Overture, bars 176-226

Published tempo:  $\text{♩} = 76$

**Andante ( $\text{♩} = 76$ )**

176 Engl. H.

186 Engl. H.

194 F 1

200

204

207 1 G

211

214

217

Allegro vivace ( $\text{♩} = 152$ )

222

# PRÉLUDE À L'APRÈS-MIDI D'UN FAUNE

CLAUDE DEBUSSY (1862-1918)

Bar 1 to [3], Suggested tempo:  $\text{♩} = \text{c. } 74\text{-}80$ 

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 *cèdez* above that beat.

**Très modéré**1<sup>o</sup> SOLO

COR

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

2

2 1<sup>o</sup> SOLO



3

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*.