- Peter & Wolf
- Scheherazade - 3 excerpts
- Daphnis & Chloe
- Nutcracker - Chinese Dance
- Harry Potter - Azkaban
These solos are wonderfully descriptive. Play them with great character and personality, as the flute represents Prokofiev's image of a bird. The technical challenges can best be overcome if you don't play in a forced, hard, hysterical style. Try to think of the brilliance coming from light, firm technique and controlled bravura.

Published tempo: Andantino $\frac{3}{4} = 92$, Allegro $\frac{2}{4} = 176$

Erratum:
• One bar before [3] and one bar before [4], the slur continues through into the high G on beat 3.

"Peter and the Wolf" by Sergei Prokofiev
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SCHEHERAZADE

NICOLAI RIMSKY-KORSAKOV (1844-1908)

The picturesque and evocative symphonic suite Scheherazade is designed to display the most opulent sounds and varied qualities from an entire orchestra, as well as from each individual soloist. Even though I performed this masterpiece hundreds of times, each time was every bit as thrilling as the first time in my youth orchestra.

In addition to the flute solos provided below, there are also important flute duo passages included in GREAT FLUTE DUOS from the Orchestral Repertoire (Presser 414-41186).

Excerpt 1: Mvt. II, 3 bars before [Q] through 13th bar of [Q]
Published tempo: \( \frac{4}{4} = 112 \)

The tone in this flute solo should have a shimmering and delicate quality matching the gentle tremolo of the strings. Gently lift off the staccato D which precedes the accented B in both bars 3 and 8 of [Q].

In my own performance, I like to create a long, arching line by having the long B (bar 5 of [Q]) crescendo and lead to the F#. This creates a natural peak to this gorgeous phrase.

Erratum:
The solo at [Q] is marked dolce in the score, though this is missing from the flute part.
Mvt. III, pickups to 8 before [B] to 1 before [B]
tempo: Andantino quasi allegro $\frac{3}{4} = 52$

two solo scale passages should sound as effortless and magical as a harp glissando. This is challenging, for the
pace can vary with each performance according to the conductor’s wishes. The flutist must be in complete control of
the momentum of each scale, taking special care with the two scales after [M], which are in unison with the clarinet.
In my experience, these scales can be conducted from a slow 6 pattern to a brisk 2 – and everything in between!

For security, I subdivide these passages into six note-groupings per bar. Feel free to make your own subdivisions – I
offer mine only as a starting point for you. Remember, subdivisions are for your mental organization only. The scales
should sound fluid and almost improvisatory.

4 bars before [B]: 3 4 4 4 5 6
2 bars before [B]: 4 4 6 4 6 8

Excerpt 3: Mvt. III, pickups to [M] through [N]
Published tempo: Andantino quasi allegro $\frac{3}{4} = 52$

As with the preceding excerpt, the following subdivisions are for your mental organization only, sounding fluid.

4 bars before [N] (with clarinet): 3 4 4 4 5 6
2 bars before [N] (with clarinet): 4 4 6 4 6 8
3 before [176] to [180]
Published tempo: introduction $\dot{\text{}} = 104$, [176] onward $\dot{\text{}} = 66$

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!

The complete 1st Flute, 2nd Flute, and Alto Flute parts from [155] through the end of Daphnis are included in our companion book GREAT FLUTE DUOS (Presser 414-41186).
Excerpt 1: Chinese Dance, complete
Published tempo: Allegro moderato $\textit{j} = 126$

Many of us can remember being thrilled hearing this solo for the first time as children. It captures so much of the essence of the flute.

The solo sounds easy and effortless, but it has certain challenges that must be addressed. Of primary importance is the necessity for an impeccable B-flat Major scale. I use a grouping of 4+3, but also practice 3+4 and other groupings to establish technical security. I also practice very diligently in different tempi, so I am not locked into any one speed. Tempos vary widely, so be prepared for anything between $\textit{j} = 116$ and 126. The eighth-note accompaniment is unrelenting, and the scale must be played in perfect time with it, regardless of the tempo. Also, be sure that some of your practicing of the scale includes at least three empty beats where you feel the eighth-note pattern of the bassoons before your entrance. With the tenuto lines over the high B-flat, A, and G, the composer is indicating longer, resonant notes. However, they should still be somewhat detached. In the end, the listener should simply feel the joyful exuberance of this bravura flute line.

There are various options for the F-G trill. You should experiment to find the fingering that best suits you, in terms of technical ease and optimal tone quality of both notes.

As with all of Tchaikovsky's ballet music, it is likely there will differences in articulations between the full ballet and the ballet suite editions. A perfect example is in bars 3-4, and all repetitions of this trill figure. In various flute parts and scores there are several different articulations for this figure, including slurring into the downbeat G. For the purposes of an audition, be attentive to which version is being used.
Suite for Orchestra, "Hagrid's Friendly Bird," bars 127-150
Published tempo: In "4" \( J = 154 \)

Perhaps this excerpt will become the Volière for the 21st century. So many of the challenges are similar in these two rapid virtuoso display pieces for the flutist.

The technical demands are very apparent and easy to understand. I would pay a great deal of attention to the contrast between the very clear, pointed attack on each staccato note, and the beautiful lyricism of the two-octave arpeggios and the smaller slurred note groupings. The accent markings give extra brilliance and stability to this exciting solo.

The accompaniment in the strings is unforgiving and unyielding. Solid, impeccable rhythm from the flutist, regardless of the technical difficulty of any particular passage, is essential for a truly exhilarating and exciting performance. The accent markings give extra brilliance and stability to this exciting solo.

Erratum:
Although the part matches the score in m.135, it appears that the slur on beat 2 should continue to the B