Polovetsian Dances

ALEXANDER BORODIN
(1833-1887)

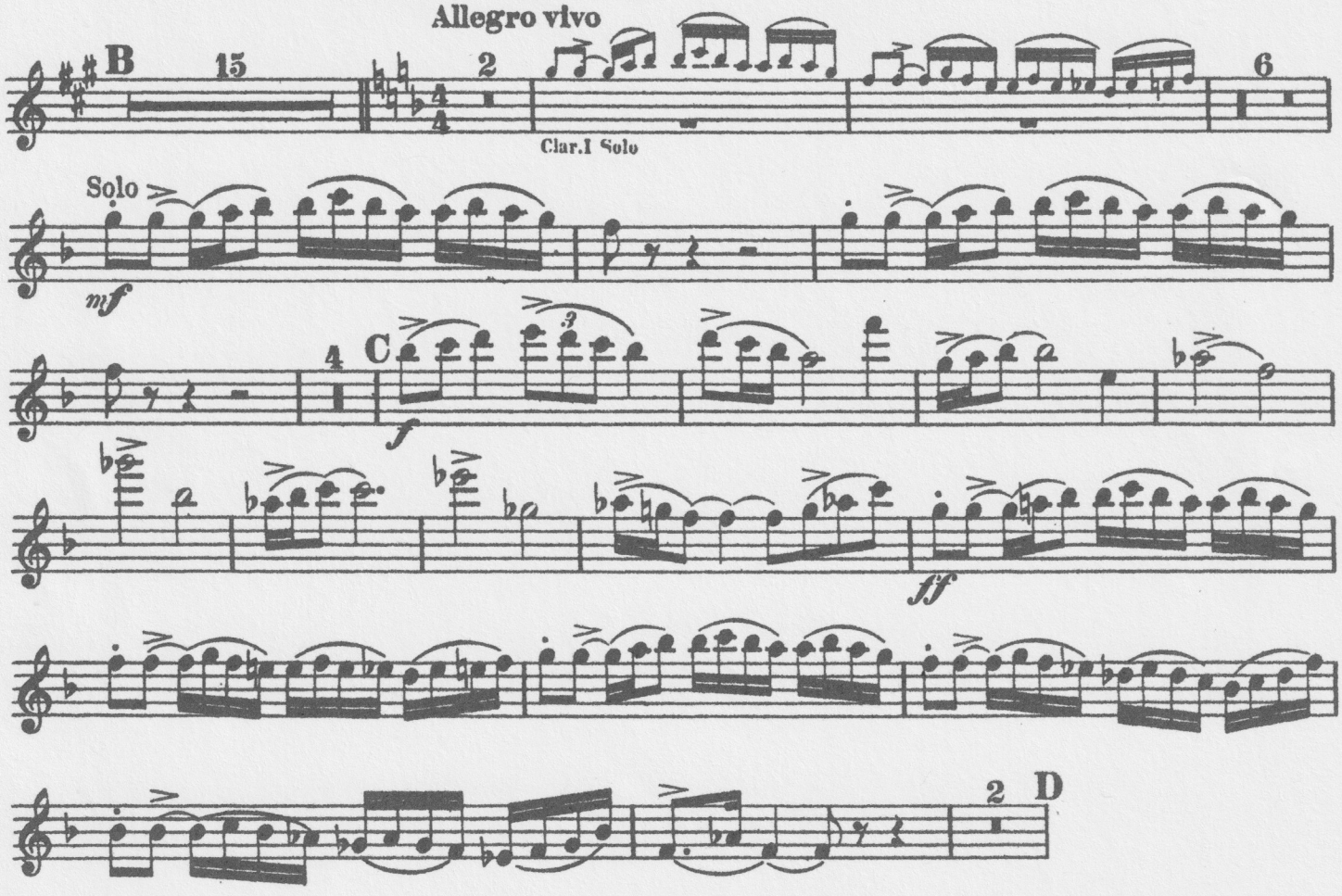
Piccolo - prepare excerpts I + II
plus excerpt from Arches

EXCERPT 1

The first entrance at Allegro vivo must be played so it can be heard through the heavy orchestration, and ***f*** is probably better than ***mf***.

The tempo here is ♩=152.

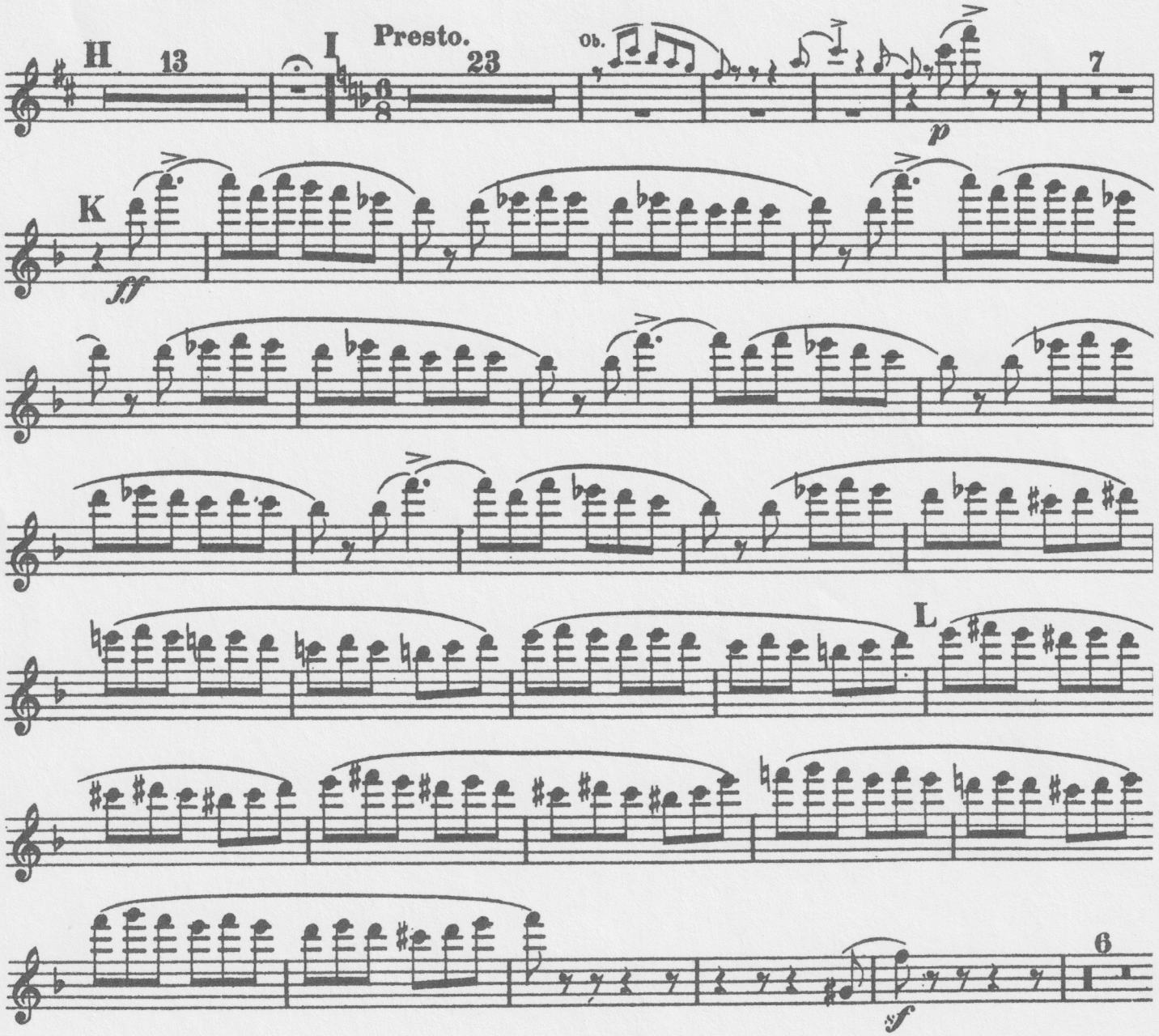
The flute part for this excerpt is shown along with the piano accompaniment, so you can practice this excerpt together.

The piano accompaniment begins 2 bars before your entrance.

EXCERPT 2

The passage beginning the Presto excerpt must be played smoothly. This section is conducted in one beat per measure. Harmonic and alternate fingerings can easily be used to accommodate the tempi. The same is true at **R**, later in the Presto. Suggestions for harmonic and alternate fingerings are shown in the front of this book.

The tempo here is $\dot{\text{d}}$ = 100

The piano accompaniment begins 2 bars before your entrance at **K**.



SYMPHONIE FANTASTIQUE

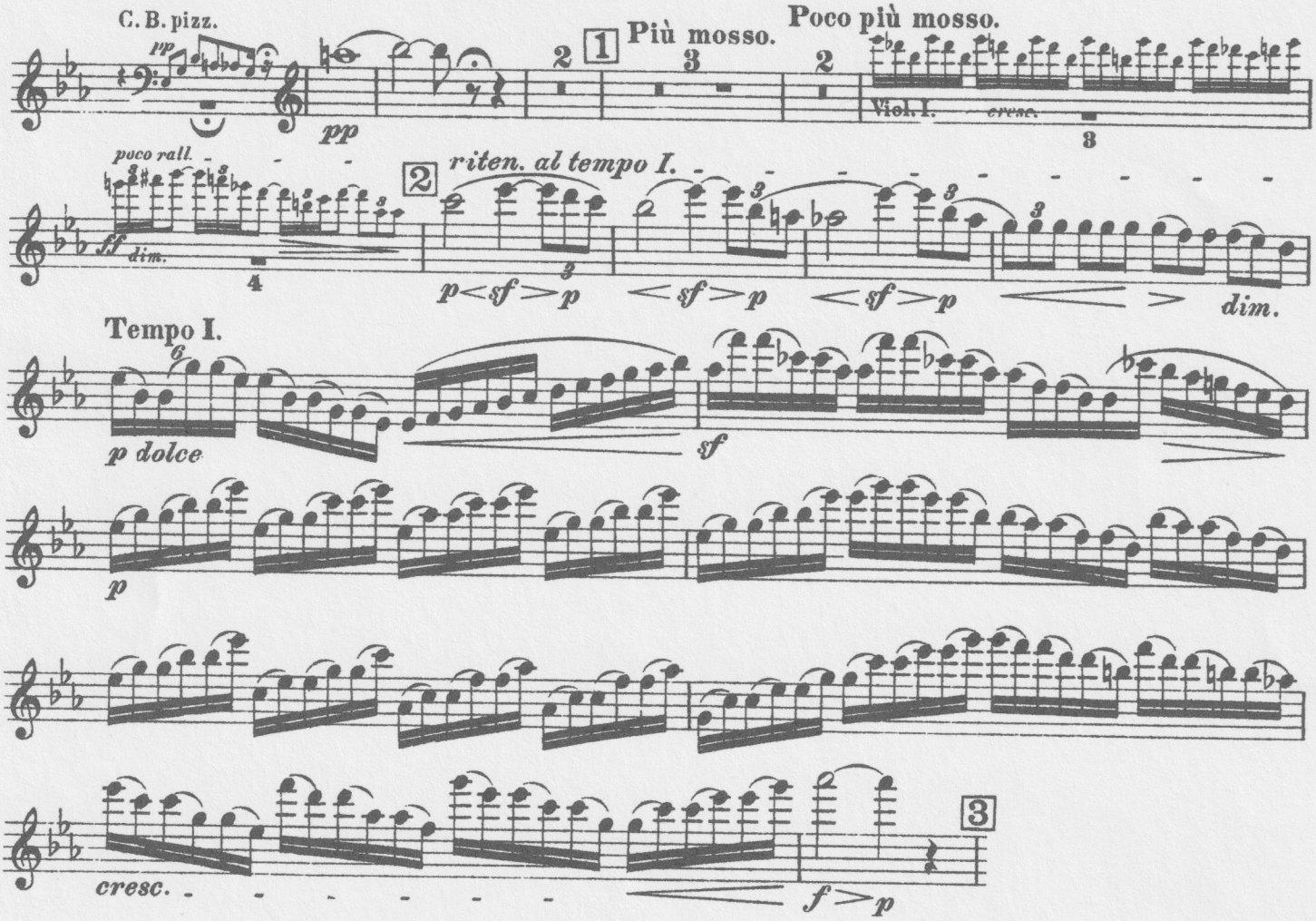
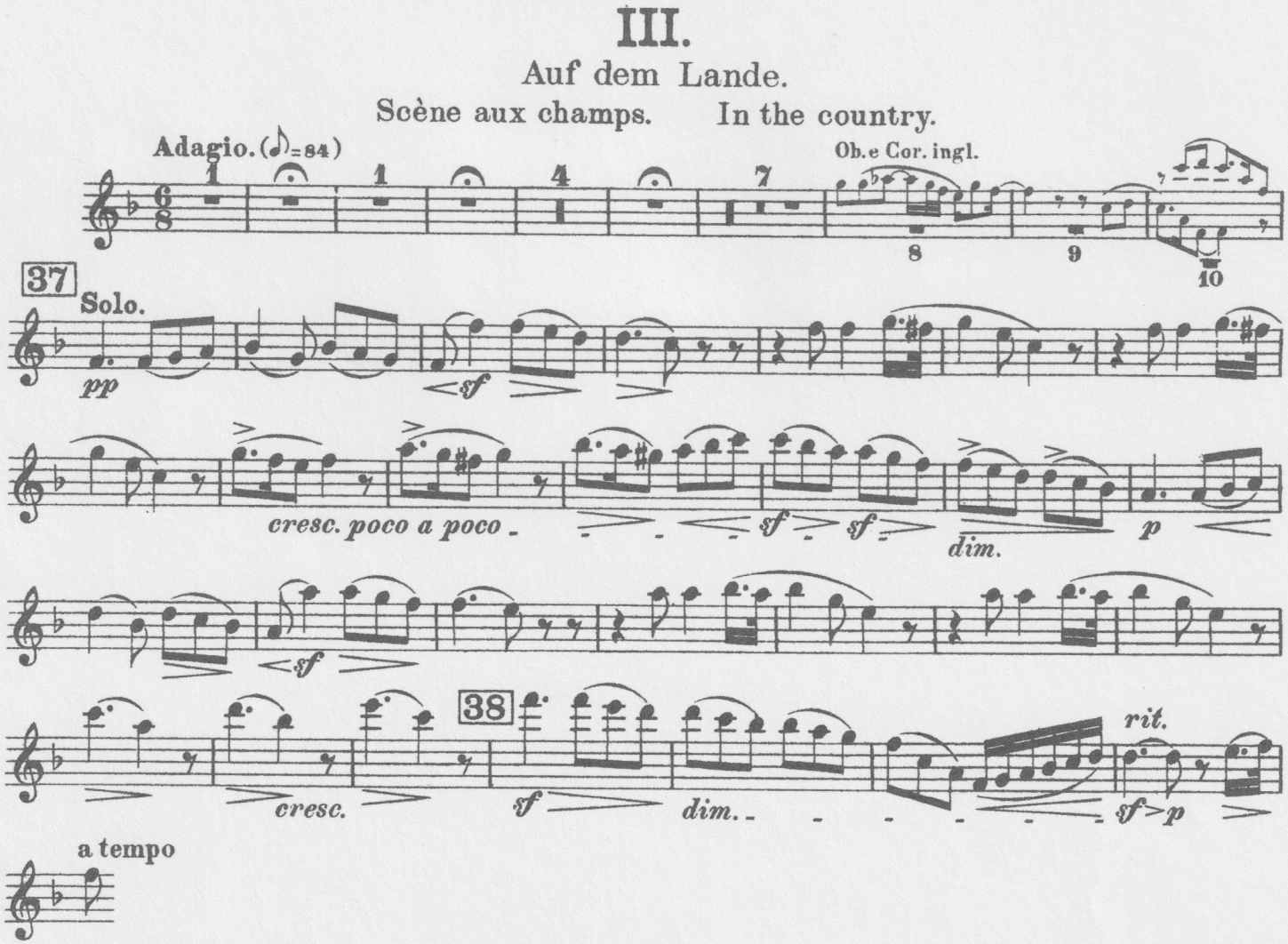
Flute - prepare both excerpts
plus Excerpt from Arches

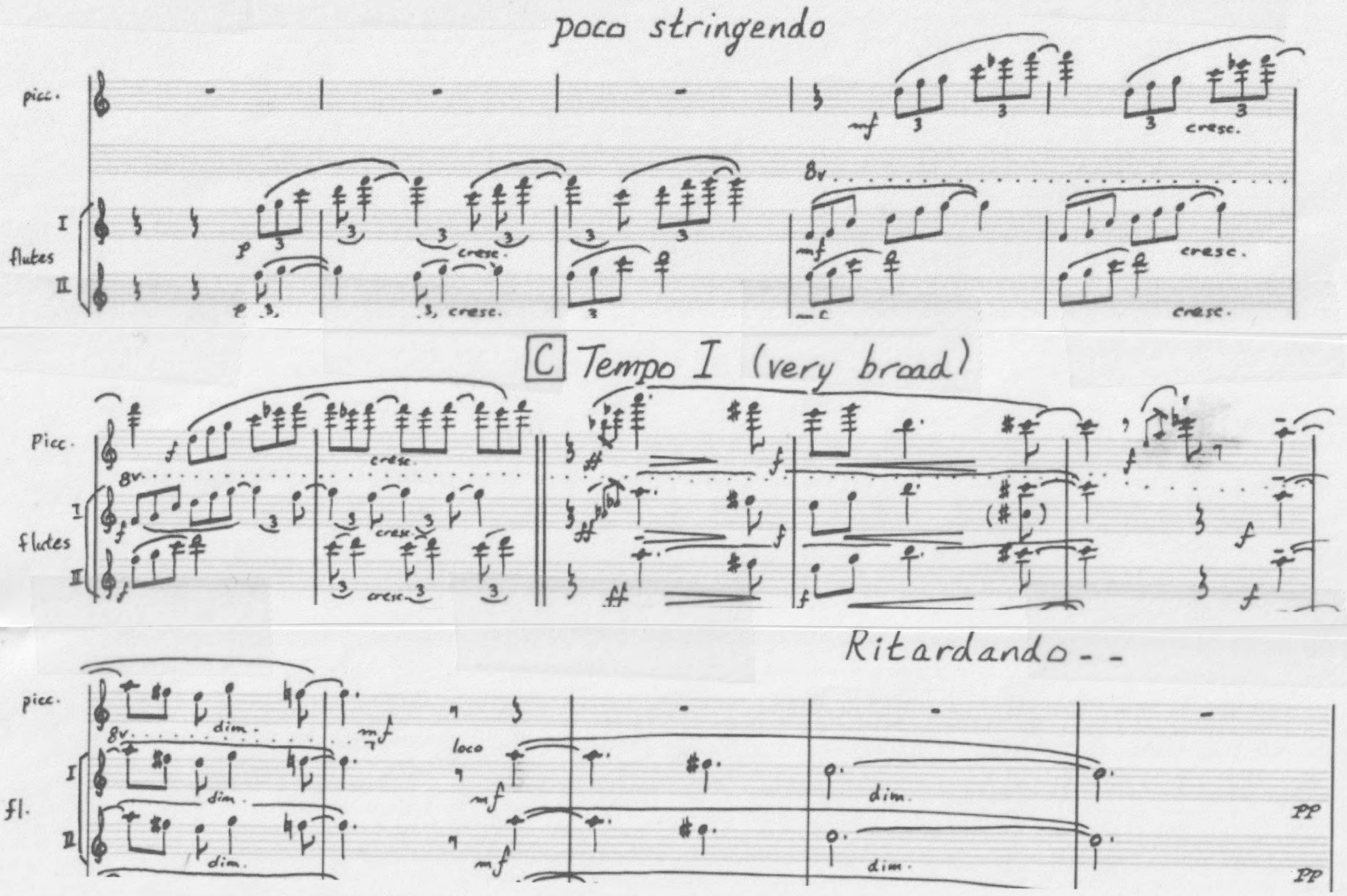
HECTOR BERLIOZ, Op. 14
(1803-1869)

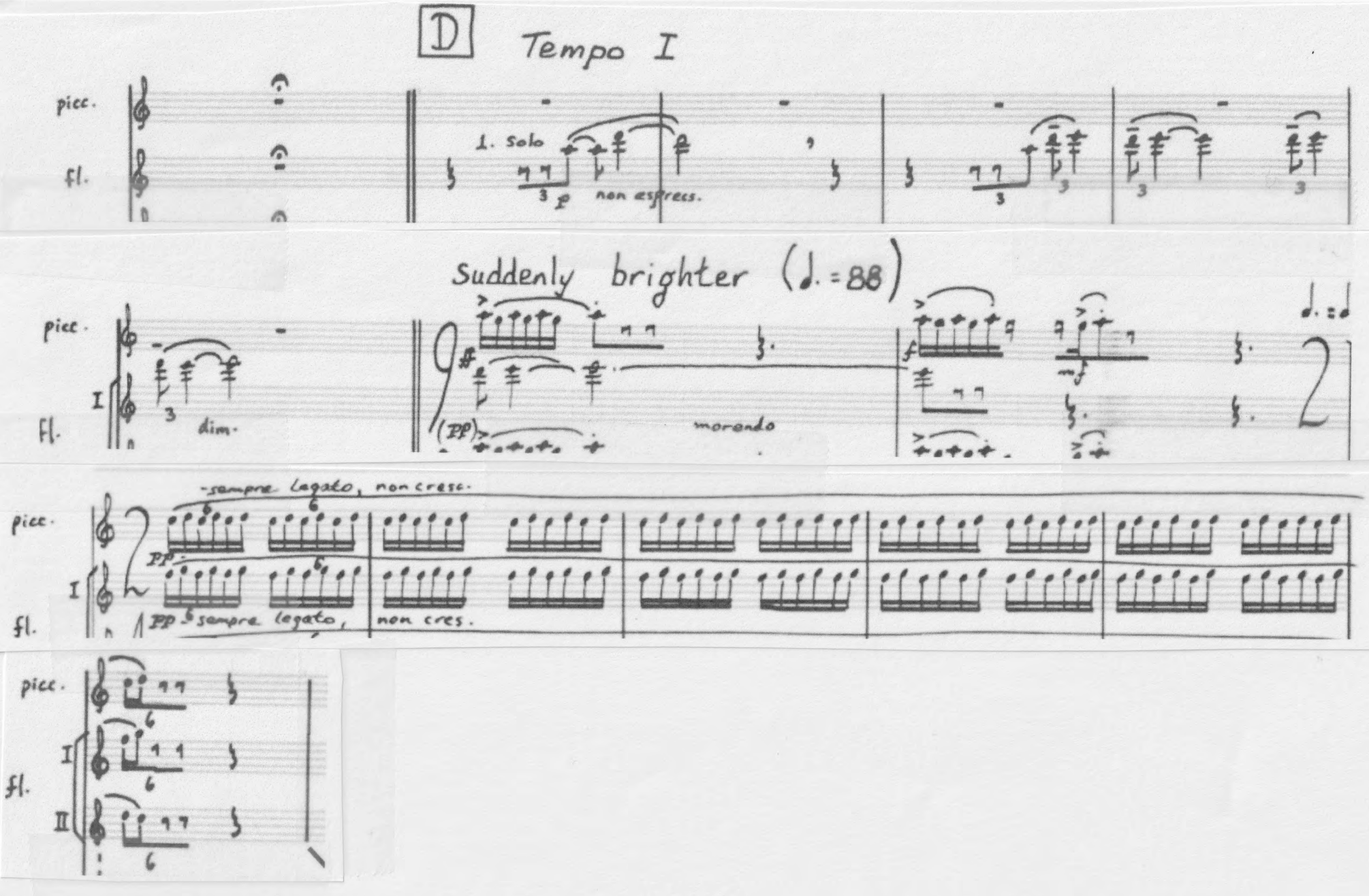
The compositions of Hector Berlioz exemplify the extraordinary innovation and creativity of 19th-century Romanticism. *Symphonie Fantastique* is a landmark of this genre, requiring the utmost of the flutist in faithfully utilizing every expressive device indicated by the composer.

Excerpt 1: Mvt. I, 2 bars before [2] through [3]
Published tempo: Largo ♩= 56

This excerpt calls upon the ensemble skills of the player, as the first four measures of the melody are played with the clarinet and French horn. The 16th notes following are played as a duo with the clarinet at the octave. The 16th notes, when grouped in pairs, should be played very lyrically and in a sostenuto style, with a very gentle tonguing. Begin with a highly expressive style in the opening four bars. In the 16th notes, the flute should take on the quality of the clarinet, using no vibrato and with a homogeneous tone over the extended range of the passage.

The breathing challenges must be met with a careful strategic approach to increasing your ability to catch fast breaths without disturbing the steadiness of the rhythm.

Although the solo at [37] is a completely different melody from Excerpt 2, all of the same comments apply. Both of these solos are played in unison with the first violins, so they are not "solos" in the traditional sense. Nevertheless, orchestra audition committees often want to hear these lyrical and highly expressive passages, as a deceptively simple melody can reveal so much about a player's true artistry.

Picc - Flute 1 Arches Dan Welcher




D
Tempo I
picc.
fl.
1. Solo
non espress.
Suddenly brighter (♩. = 88)
I
dim.
(pp)
morendo
sempre legato, non cresc.
pp
non cres.
II