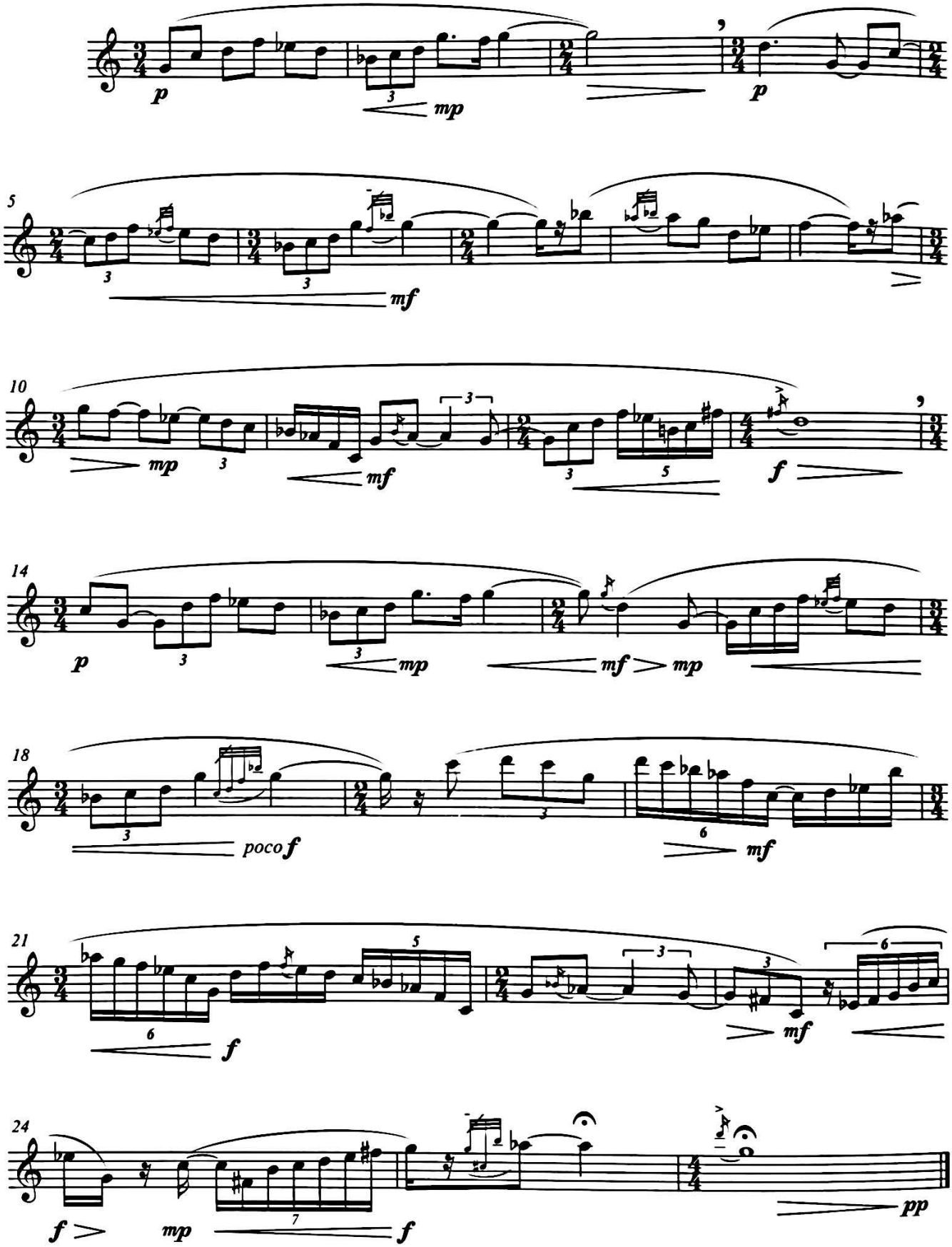
All Students

II Elegy

Cantabile, espressivo (♩ = ca. 63)



HOE - DOWN

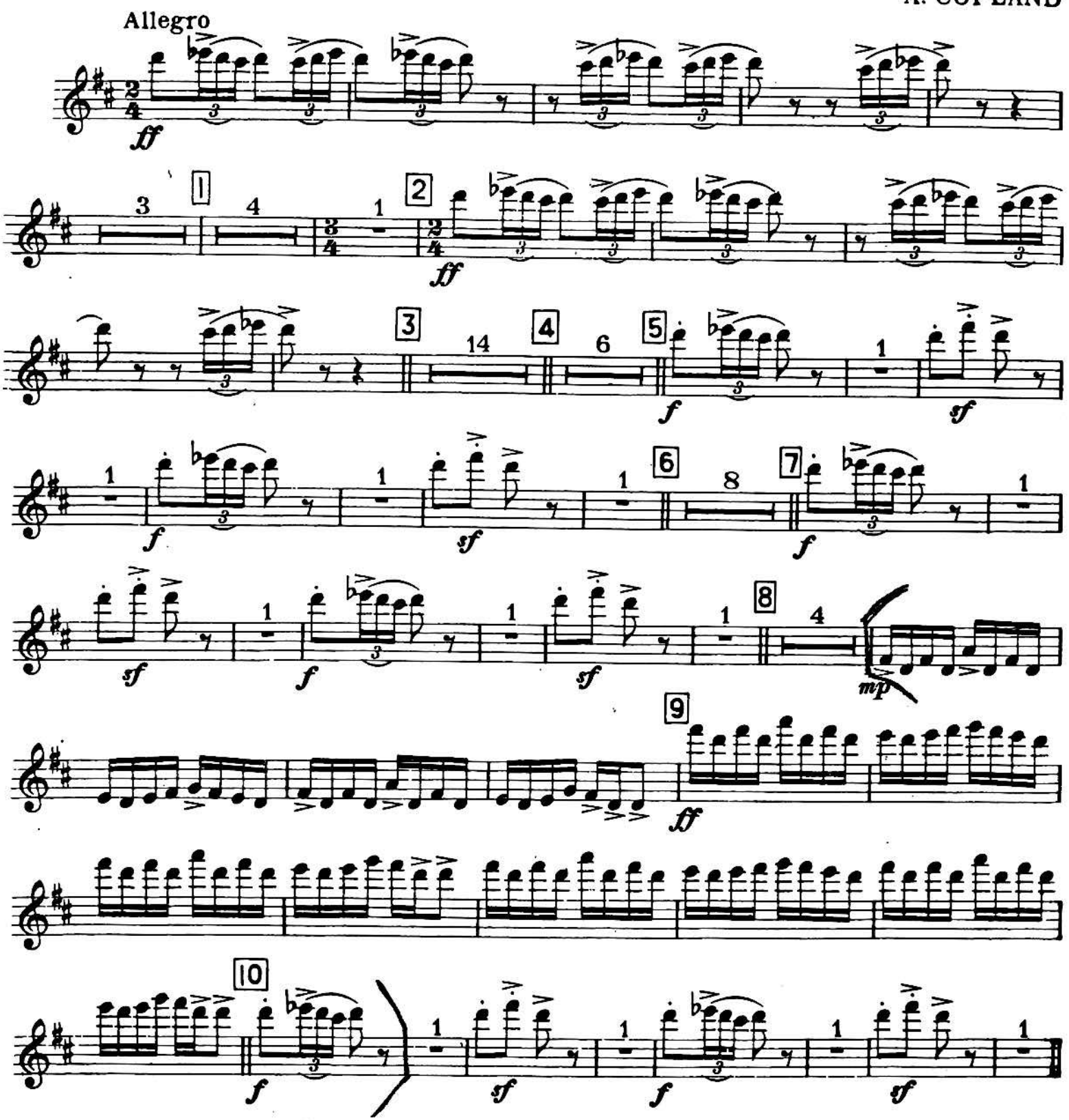
from

"RODEO"

All Students

1st Flute

A. COPLAND



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ORB - 50

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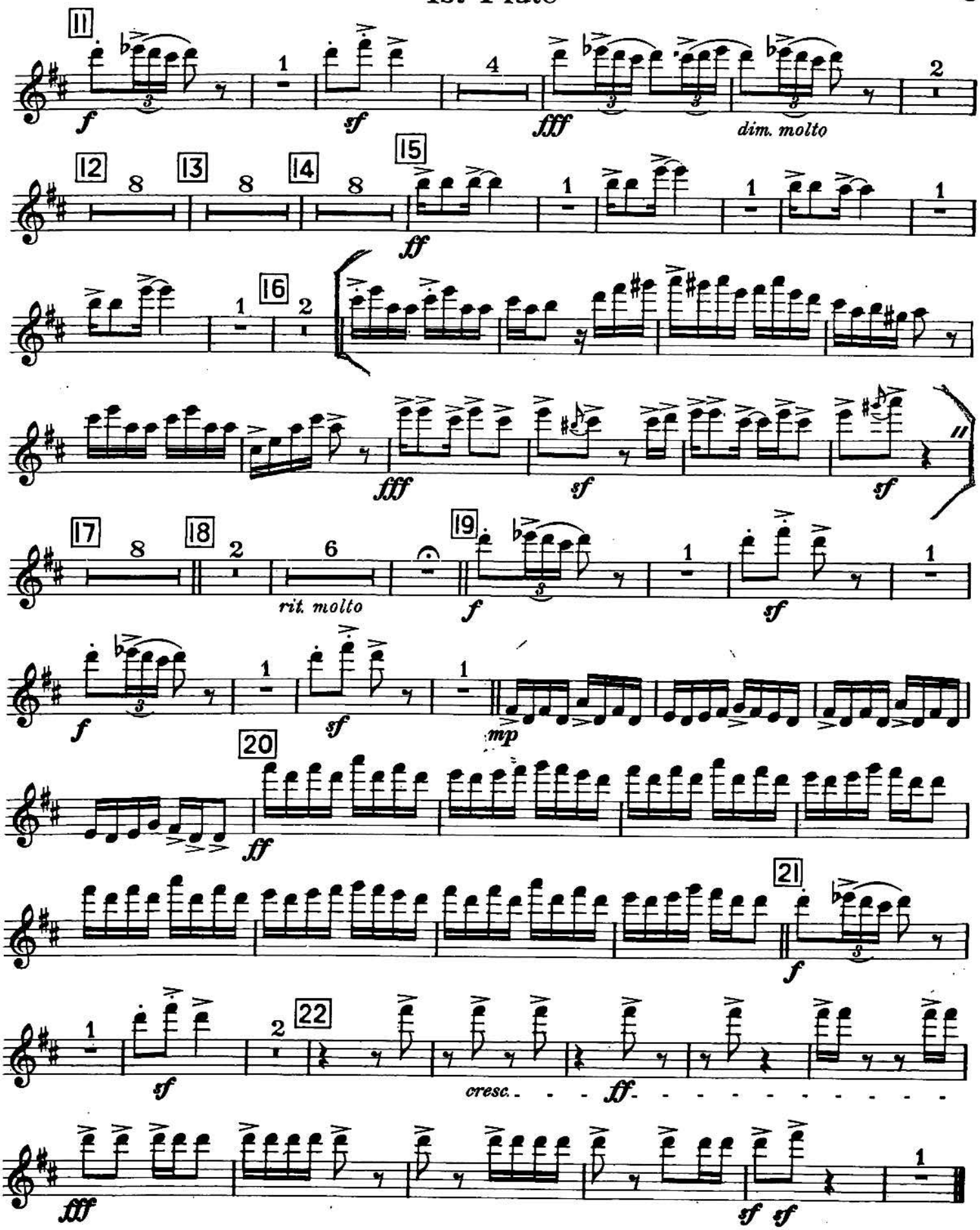

11
f
sf
fff
dim. molto
12
13
14
15
ff
16
fff
sf
sf
17
18
rit. molto
19
f
sf
f
sf
mp
20
ff
21
f
22
sf
cresc.
ff
fff
sf sf

SYMPHONY NO. 1 IN C MINOR

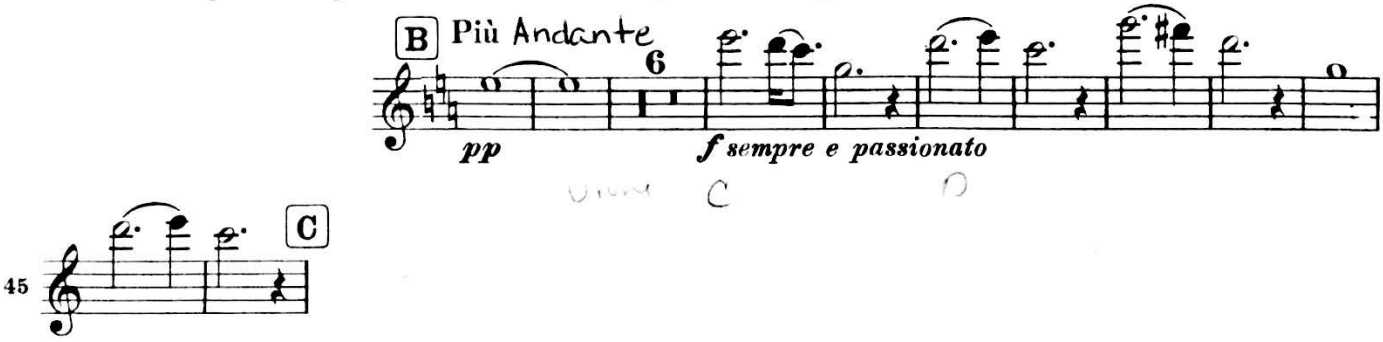
JOHANNES BRAHMS, Op. 68
(1833-1897)

Orchestra only

Mvt. IV, [B] to [C]
Suggested tempo: ♩ = c. 52-58

This solo should be played with a tone that carries tremendous power and intensity without sounding sharp and forced.

Erratum: The tempo marking should read **Più Andante**; the **Più Allegro** is a mistake in the flute part.



SYMPHONY NO. 4 IN E MINOR

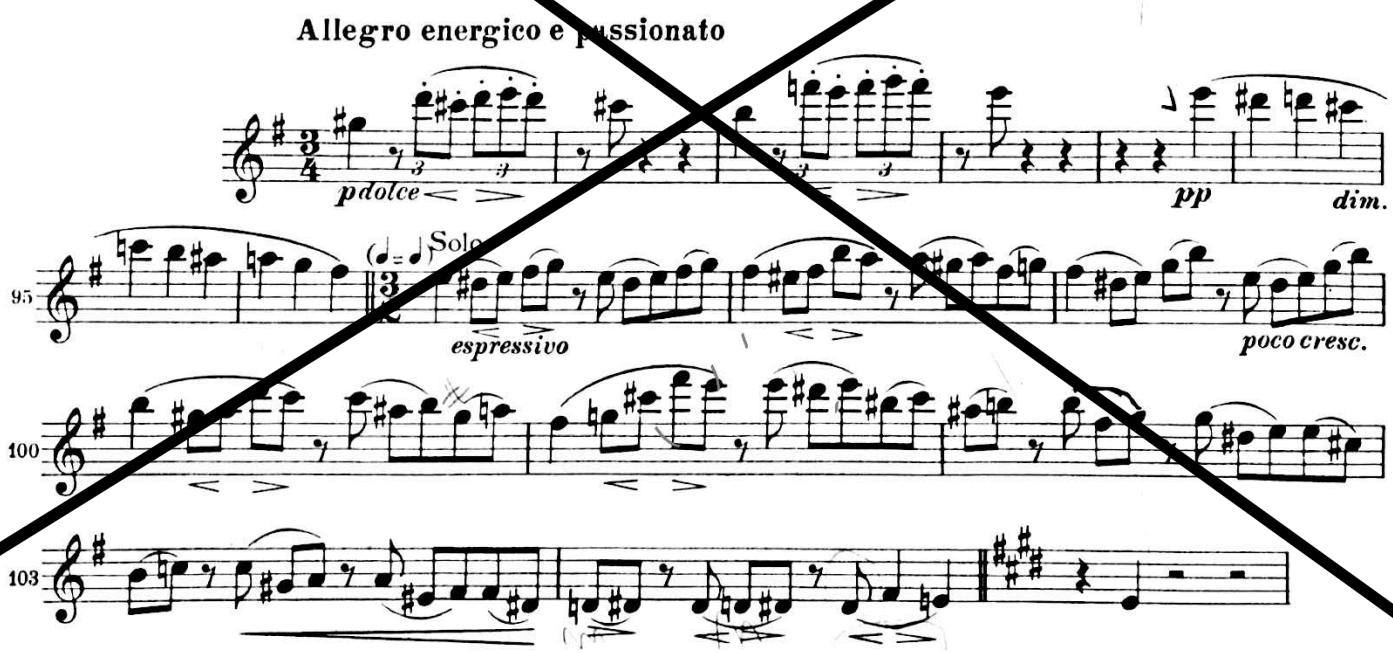
Abilene '17, Amarillo '17, Lubbock '19

JOHANNES BRAHMS, Op. 98
(1833-1897)

Mvt. IV, bars 89-105
Suggested tempo: ♩ = c. 66-70

In this wonderful solo of the Romantic period, a large range of dynamics and tonal intensity should be utilized culminating in the climax in bar 101. The tone should always be rich (but refined) with carefully shaped phrases that support the overall architecture of the entire solo.

Erratum: In bar 102, the second slur should begin on the preceding B and include all three notes, based on published scores and the composer's manuscript, a facsimile of which is presented on the facing page. Also note the absence of a ***p*** marking at 97 in the manuscript.

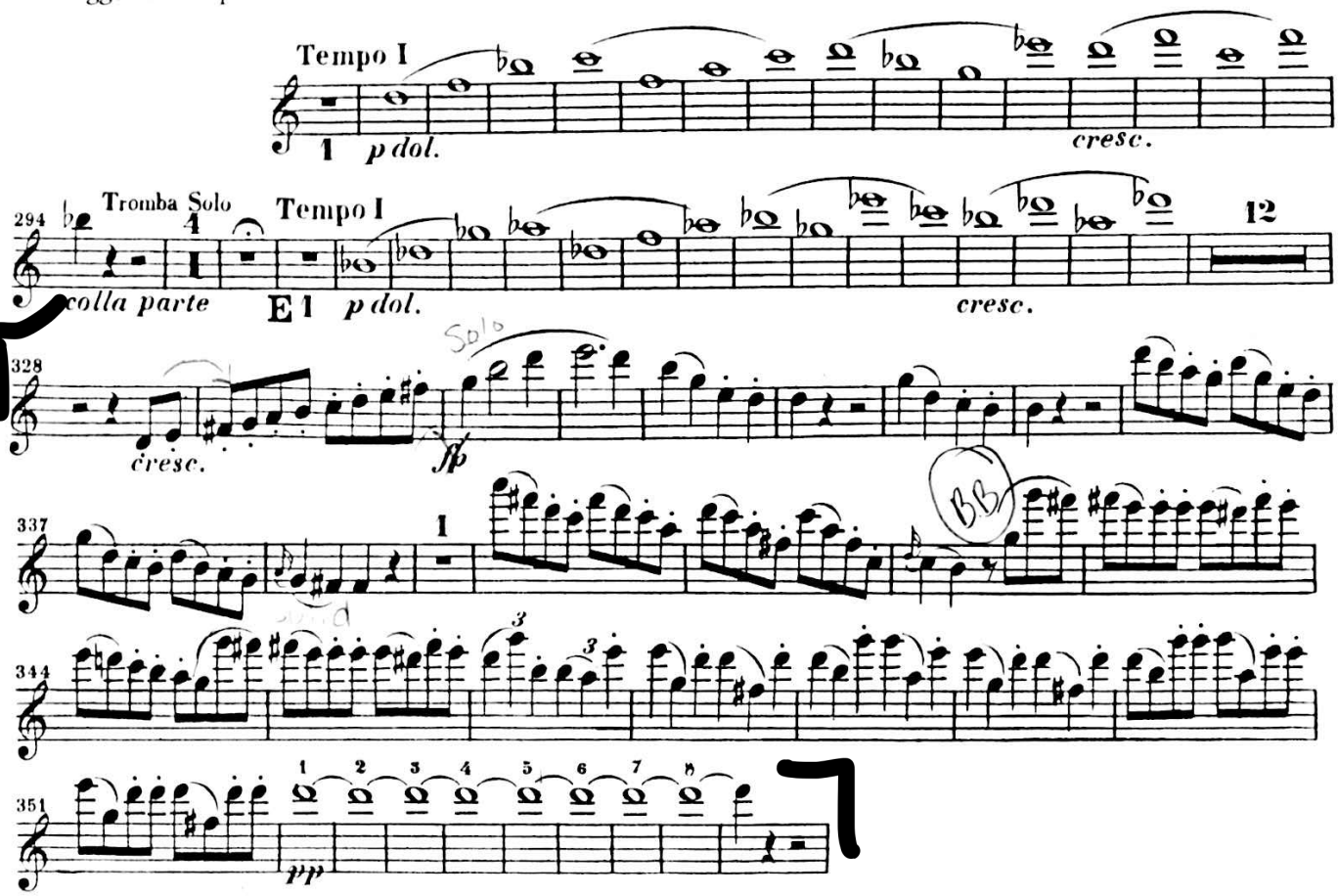


Beethoven Leonore #3

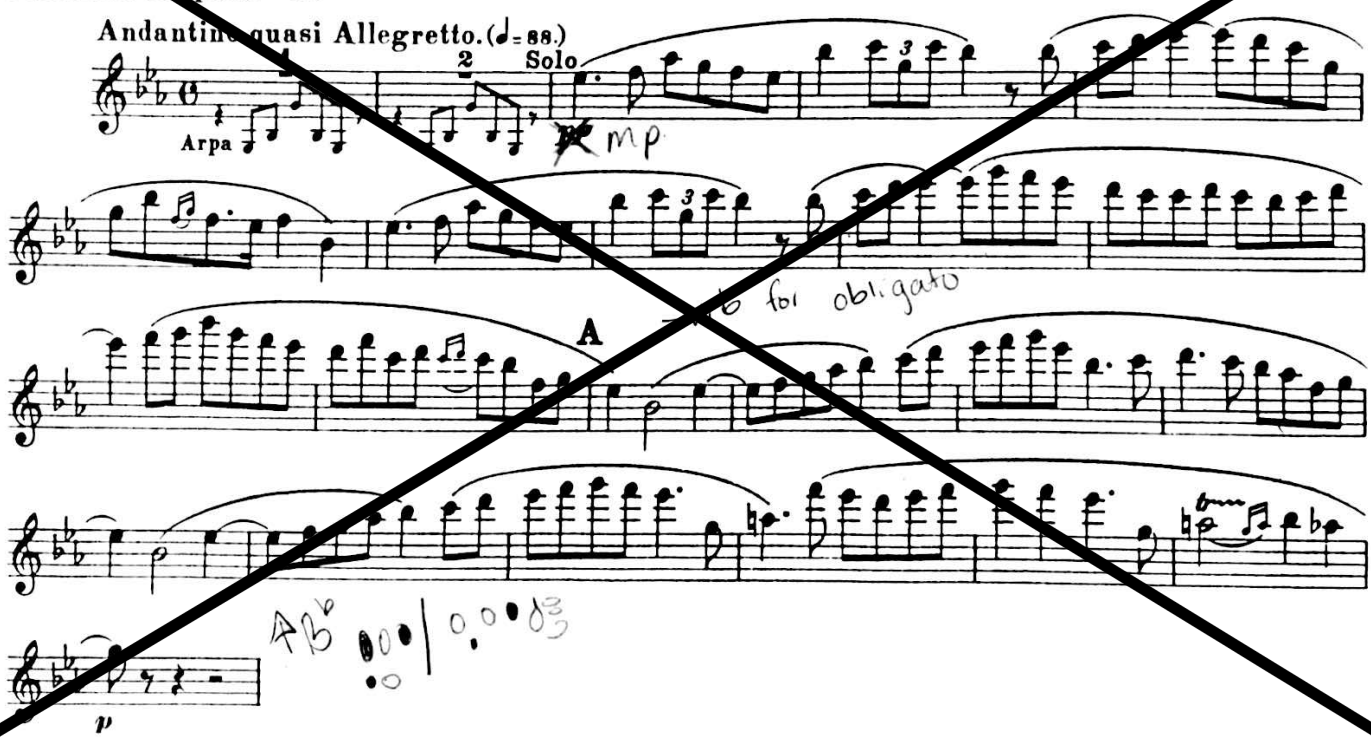
Excerpt 2: bars 278-360, Suggested tempo: ♩ = c. 116-126 Orchestra only

The extended solo (beginning in bar 328) should be played with great conviction and energy. Maintain rhythmic stability, clear articulation, and tonal intensity until the last sustained D.

The suggested tempo refers to the main solo at bar 328; the whole notes at 279 are often played slower.



CARMEN

GEORGES BIZET
(1838-1875)

Entr'acte (Prelude to Act III), bars 1-23
Published tempo: ♩ = 88