

YAO Flute
 Philharmonic Flute

Boléro

MAURICE RAVEL
 (1875-1937)

As the flute is the first melodic instrument to be heard, play this theme with purity and simplicity. The character of this melody is lyrical and supple but it must be in perfect rhythm with the snare drum. As with so many of these excerpts, the breaths must not interfere with the metronomic pulse of the rhythm.

Tempo di Bolero moderato assai ♩ = 72

Solo

The first system of the score shows the piano introduction in 3/4 time. The left hand plays a steady eighth-note accompaniment, while the right hand plays a simple harmonic accompaniment. The flute solo begins in the second measure with a *ppp* dynamic marking.

The second system continues the flute solo with a melodic line of eighth and sixteenth notes, maintaining the *ppp* dynamic.

The third system continues the flute solo with a melodic line of eighth and sixteenth notes, maintaining the *ppp* dynamic.

The fourth system continues the flute solo with a melodic line of eighth and sixteenth notes, maintaining the *ppp* dynamic.

1

The fifth system shows the first measure of the flute solo, marked with a first ending bracket and the number '1'.

YAO Flute
Philharmonia Flute

Menuet

from *L'Arlésienne Suite No. 2*

GEORGES BIZET
(1838-1875)

In this Menuet, play the slurs across leaping intervals with smoothness and care, without accenting the high notes. Because so many of the phrases end with an ascending line, the player should be careful not to make a crescendo where it is not marked. The sound should have a quality of effortless purity and fluidity in spite of this deceptively difficult theme.

Andantino quasi Allegretto.

(♩=72)

Solo

The musical score is written for a single flute part. It begins with a tempo marking of 'Andantino quasi Allegretto' and a metronome marking of '(♩=72)'. The key signature has two flats (B-flat major), and the time signature is 3/4. The piece is marked 'Solo'. The score consists of 40 measures, divided into systems of five lines each. Dynamics include *pp* (pianissimo), *p* (piano), *cresc.* (crescendo), *sf* (sforzando), *dim.* (diminuendo), *poco* (poco), and *f* (forte). Articulations include slurs across phrases and accents. Markings A, B, C, and D are placed above the staff to indicate specific sections. The piece concludes with a final *f* dynamic.

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Procession of the Nobles

Rimsky-Korsakov

$\text{♩} = 120 - 126$

*Allegro
moderato
e maestoso*

3
4
f

simile

5 9 6 4

7

ff

f

YAO Flute

William Tell

Overture

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.

176 **Andante** (♩=76) **2 Engl. H.**

186 **Engl. H.**

194 **F** 1

200

204

207