

# 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.

Andante (♩=76)

2 Engl. H.

176

186 Engl. H.

194 F

200

204

207 G

211

214

217

Allegro vivace (♩=152)

222

# Daphnis et Chloé

MAURICE RAVEL  
(1875-1937)

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!

An errata list for the flute part follows on the facing page.

The musical score for the flute part of the excerpt from *Daphnis et Chloé* consists of several staves. The first staff begins with the tempo marking "Lent" and the instruction "Retenez [176] Très lent." A tempo marking "J=66" is written above the staff. The music is in treble clef with a key signature of two sharps (F# and C#). The first staff includes the markings "pte Fl." and "Gde Fl." and ends with the instruction "Solo" and the dynamic marking "p". The second staff has a dynamic marking of "mf" and the instruction "expressif et souple". The third staff has a dynamic marking of "mf" and a measure number of "177". The fourth staff has a dynamic marking of "f" and the instruction "Retenu légèrement". The fifth staff has a dynamic marking of "ppp" and the instruction "au Mouvt!". The sixth staff has a dynamic marking of "f > p" and the instruction "Retenez [179] au Mouvt Pressez". The seventh staff has a dynamic marking of "pp" and the instruction "ff".

3. G. Rossini: Excerpts from *Semiramide* Overture

\*Should anyone be interested in playing the piccolo, this is an optional work you can submit on the piccolo.

128 **G** 4 *p*

138 *cresc.*

142 **H** *f*

148

155

161 *fp fp fp fp f ff*

190 **Solo** *p*

194 **L** *f cresc.*

312 **T** 13 *p p*

331

336 **U** 9 *f*