

Flute and Piccolo Selection 1

Etude Title: *Elegie-Etude*, page(s) 14-15

Tempo: Quarter note 52-66

Play from: m. 1 to m. 25 end of measure (stop at double bar)

Performance Guide:

This Donjon etude "Élégie" should be approached with an emphasis on tone, tone color, dynamic contrast, and expressive shaping of the melodic line. Though labeled technical etude, an "Elegy" is poetic and lyrical, requiring a musical sensitivity throughout. The composer uses several French and Italian musical terms throughout; see definitions below.

Ultimately, the pulse will be felt in quarter notes (4 beats per measure). However, at the beginning of your practice, start slowly with the pulse in eighth notes (4 notes per eighth note to divide up the 32nd note runs). This will allow you to hear and practice your technique more evenly.

Eventually, shift your metronome pulse to the quarter note. Allow yourself some expressive flexibility and breath in the phrasing. Never sacrifice tone and style for a faster tempo.

This piece requires an even, vibrant tone across all registers. Although the opening dynamic is marked "pp", playing a comfortable "p" with a good sound is important. Create greater dynamic contrasts as you increase volume by using a fuller and darker tone. Maintain a steady and supported airstream throughout, regardless of dynamics or register shifts.

Most of the etude is slurred, but articulated notes (often accented) serve an important melodic outlining function. Use a legato-style articulation—rather than sharply tonguing the accented notes, apply a slight emphasis to give them shape without "punching" them. This maintains the lyrical character of the line.

Breathing must be intentional and musical. Take breaths where indicated, but also plan and practice additional breaths to support phrasing. For example:

m. 15: A quick breath may be taken after the A on beat 4, or on the barline between mm. 15–16.

mm. 22 and 24: These breaths should be musically set up, using expressive rubato around the breath to preserve the line.

Terms:

Allegro très modéré – fast, very moderate

Soutenues – supported

Long – lengthy

Lento – slow

Vivace – brisk, lively

Ten. – tenuto, held

Largement – in a slow, broad tempo

Vif – bright, lively

En diminuant – gradually decreasing

Flute and Piccolo Selection 1 Errata:

M. 13: the dynamic marking "mf" should be placed one note later, after the breath mark

M. 18 and M. 20: add a sharp on note 8 of the measure (D#)

M. 19: D# should carry in all octaves, so a sharp should be applied to the 5th, 12th and 16th notes of the measure

M. 19: the dynamic marking "p" should be placed one note later, after the breath mark

M. 21: add a sharp on note 7 in the measure (C#).

Accidentals carry through the measure and throughout octaves:

PICCOLO – m. 11: play the 6th through 8th notes and the 21st through 23rd notes up an octave

Flute and Piccolo Selection 2

Etude Title: *Op. 21 / 13*, page(s) 46-47

Tempo: Quarter note 56-64

Play from: Beginning to downbeat of m. 33

Performance Guide:

This lyrical etude opens with an expressive calm mini-cadenza and offers opportunities for a singing tone and vibrato, elegant phrase shaping, and sensitive dynamic control.

Piano dynamics should be comfortable with a good tone. Create more dynamic contrasts by utilizing a dark tone as the dynamics increase and a lighter tone as the dynamic become softer, while maintaining the lyrical, singing quality of the tone throughout.

Rhythmic precision is crucial in this etude. Take time to practice the pulse shift between triplets and 16th rhythm, as well as paying attention to dotted rhythms vs triplets. Count aloud, sing, and say rhythms with a metronome.

Ornamentation & Notation Clarity

The turn in m. 3 (B \flat -C \flat -B \flat -A \natural -B \flat) can be played as either:

A gracefully shaped quintuplet with a slightly tenuto first note, or

An eighth note + four 32nd notes, maintaining flow and style.

Grace notes should occur before the beat, but should feel natural and never rushed.

For improved intonation and interval awareness:

Sing and play intervals from the étude over a G \flat drone.

Plan breaths that fit musically within the rhythms. Take the breaths as marked, and add additional ones as needed. Some effective breathing points include rests or after a tie and break in the phrase mark.

Practice easy, full breaths that don't interrupt phrasing—let the air support your vibrato and dynamic shaping.

Flute and Piccolo Selection 2 Errata:

After m. 12, take the second ending (m. 14).

Piccolo: Play the low D-flat in m. 14 one octave higher.

Piccolo: Play the low D-flat in m. 2 one octave higher.

Flute and Piccolo Selection 3

Etude Title: 7. *G Major*, page(s) 12

Tempo: Dotted Quarter Note = 60–68

Play from: Beginning to End

Performance Guide:

Karg-Elert Op. 107/9 should reflect a fast, brilliant tempo, with a crisp but light articulation, as suggested by the title "Rapido e brillante". The general pulse should be felt by the measure to shape the phrasing, however, it is suggested to practice with subdivisions indicated by the note groupings, which alternate between a triple and duple feel. Be sure not to let the tongue get in the way of a clear tone. Lots of daily articulation practice on scales is recommended before approaching this etude. You can single OR double tongue this etude. The dynamic for the entire etude is marked forte, however, there are dynamics you should add within the 4-bar phrases, emphasizing the shape. Avoid chopping the ends of the slurs short, and do not play the staccatos too short or choppy.

Clear articulation comes from good use of air behind the tongue, and a strong forward embouchure to direct the air. To prepare for clear articulation, practice without the tongue first in all registers slowly, utilizing the "gut puff" on syllable "whoo" or "huh". You can practice isolating just the articulated notes. Pay special attention to those areas where the articulation pattern changes early on in your practice. Harmonic and octave slur practices, both ascending and descending, will prepare you for the larger leaps that appear throughout this etude. Low register must also be prepared with good embouchure and daily tone practice. Make sure that your left hand first finger is up for middle Ds and D#s. The low C# in m. 37 can be prepared by moving the pinky into position on the A preceding the C#. Plan and practice your breaths according to how you want to phrase the etude, but generally it seems to work well in 4 or 8 measure groupings with some variances in the phrases.

While a brisk tempo is suggested, do not sacrifice style and cleanliness of tone/articulation for a faster tempo. Use the tenuto markings to ground your sound and tempo. Take your time in the last two measures with the ritardando, emphasizing clear interval leaps.

Flute and Piccolo Selection 3 Errata:

The measure numbers are labeled incorrectly starting from m. 30 (m. 30 should be m. 31)

Piccolo: play C# and D in m. 37 8va, the C-natural in m. 38 8va, the C-natural in m. 46 8va, and the C# in m. 47 8va.

The last note should be a quarter note.

Etude #1

$\text{♩} = 52-66$

Allegro très modéré

**9. E Minor
Élégie-Étude**

Johannes Donjon
No. 1 from 8 Etudes

pp

soutenues

long.

lento

Vivace

p

ten.

p

p

mf

cresc.

f

6

dim.

p

pp

18 *mf*

19

20 *cresc.* *p* *largement* *f*

22 *ff* *vif*

23 *pp* *p*

24 *ppp*

25 *en diminuant* *Lentement* *a Tempo* *pp*

27

29

31 *long* *lento*

33 *plus vif*

34 *f*

35 *p* *en diminuant* *ppp*

Etude #2

♩ = 56-64

29. G \flat MajorJoachim Andersen
Op. 21/13

Andante
ad lib.
long

a tempo

p tranquillo *p*

mf

p *mf*

rall.

mf

p *mf*

cresc. *mf*

dim. e rall.

Lento

p *mf* più mosso *p* *rall.*

(30) *a tempo* *dim.* *rall.*

(33) *ad lib. long* *a tempo* *p* *pp* *tratt.*

(36) *mf*

(39) *f*

(42) *mf* *p* *p* *pp*

(46) *cresc.*

(49) *p*

(52) *p* *espressivo* *rall.* *dim.*

(55) *p* *a tempo* *pp* *rall.* *pp*

7. G Major

Etude #3

♩. = 60-68

Rapido e brillante

Sigfrid Karg-Elert
Op. 107/9

Musical score for Etude #3 in G Major by Sigfrid Karg-Elert, Op. 107/9. The score is written on a single staff in G major (one sharp). It consists of 46 measures. The tempo is "Rapido e brillante" with a quarter note equal to 60-68 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings. A red vertical bar is placed between measures 6 and 7, and another red vertical bar is placed between measures 36 and 37. Measure numbers 6, 11, 16, 21, 26, 31, 36, 41, and 46 are circled. Measure 31 is marked with an "X" and a circled "31". Measure 36 is marked with an "X" and a circled "36". Measure 41 is marked with an "X" and a circled "41". Measure 46 is marked with an "X" and a circled "46". The word "simile" appears above measures 6 and 11. The word "f" (forte) appears below measure 1. The word "rit." (ritardando) appears below measure 46.