



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 on a single treble clef staff in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of eight lines of music, each starting with a measure number. The score includes various dynamic markings and performance instructions:

- Line 1 (measures 1-8): *pp* (pianissimo), marked **Solo**. A fermata is placed over the final measure.
- Line 2 (measures 9-14): *pp* (pianissimo) at the start, *p* (piano) at measure 11, and *pp* (pianissimo) at the end. A fermata is placed over the final measure.
- Line 3 (measures 15-21): *pp* (pianissimo) at the start, *pp* (pianissimo) at the end. A fermata is placed over the final measure.
- Line 4 (measures 22-28): *pp* (pianissimo) at the start, *cresc.* (crescendo) at measure 24, *sf* (sforzando) at measure 26, and *dim.* (diminuendo) at measure 28. A fermata is placed over the final measure.
- Line 5 (measures 29-34): *pp* (pianissimo) at the start, *pp* (pianissimo) at the end. A fermata is placed over the final measure.
- Line 6 (measures 35-38): *p* (piano) at the start, *cresc.* (crescendo) at measure 37. A fermata is placed over the final measure.
- Line 7 (measures 39-46): *cresc. molto* (crescendo molto) at the start, *f* (forte) at the end. A fermata is placed over the final measure.

Section markers **A**, **B**, **C**, and **D** are placed above the staff at measures 11, 17, 29, and 39 respectively. The score concludes with a final fermata at the end of the eighth line.



Symphony No. 8 in G Major

Movement IV

ANTONÍN DVOŘÁK, Op. 88
(1841-1904)

In this glorious solo, the player should project the strong personality of an uninhibited virtuoso. Strive for a full and brilliant sound on all notes (including 16ths), steady rhythm and clean technical execution. Regarding the *p* dynamic at the beginning of the solo at **D**, I can only say I have never been asked to play this solo with anything less than an expansive, radiant sound. If you take a breath after the **D** at letter **D** and nine bars after **D**, make sure that the **D** does not lose its vibrancy and color before the breath, as this will create an unpleasant gap in the phrase. You should be able to take a breath while the sound of the **D** is still vibrating in the air.

(♩ = 116)
Allegro ma non troppo.

ff

SOLO. (♩ = 126)
mf

fz

f *dim.* *dim.* *p*

2. **E**