



Regional Cadet Support Unit (Atlantic)
Music Proficiency Level Package

Flute

Level Five



This MPLP is assigned to: _____
(cadet's name)

January 2019

This comprehensive package outlines the required material to achieve a Music Proficiency Level. Be sure to READ everything carefully.

All the following topics will be evaluated by a qualified Music Instructor:

TOPIC	OBJECTIVE
a. Instrument Maintenance	The cadet will maintain their primary instrument (woodwind, brass, or percussion) based on the skills outlined for each level.
b. Music Theory	<p>The cadet will apply music theory to include:</p> <ul style="list-style-type: none"> a. Identifying pitch including notes in C clef. b. Writing Compound Intervals. c. Writing Chords including: <ul style="list-style-type: none"> - Dominant Seventh Chords, and - Dominant Seventh Chord Inversions. d. Transposition for Instruments. e. Writing and Identifying Cadences Including: <ul style="list-style-type: none"> - Imperfect Authentic Cadence, - Half Cadence, and - Deceptive Cadence. f. Recognizing Open (choral) and Closed (piano) scores. g. Define symbols and terms.
c. Rhythm and Aural Skills	<p>The cadet will:</p> <ul style="list-style-type: none"> a. Perform the rhythms found on the Level Five rhythm sheet. b. Identify intervals by ear to include: <ul style="list-style-type: none"> - Unison, Major & Minor Second, Major & Minor Third, Perfect Fourth, Perfect Fifth, Major & Minor Sixth, Major & Minor Seventh, and Perfect Octave. c. Identifying Chords in root and closed position including: <ul style="list-style-type: none"> - Major Chords, Minor Chords, and Dominant Seventh Chords. d. Sing or playback a nine-note melody. Melody begins on the tonic, uses only the first five notes of a major scale, and may contain one or more leaps of a third. Solfege is not required.
d. Scales	<p>The cadet will:</p> <ul style="list-style-type: none"> a. Play required scales in two octaves (when possible for instrument), and b. Cadets are NOT required to memorize scales but are encouraged to do so.
e. Sight Reading	<p>The cadet will sight-read music at one level below the level in which the cadet is attempting to achieve. Observe the following:</p> <ul style="list-style-type: none"> a. Rhythm & Pitch, b. A steady tempo, and musical flow.
f. Proficiency Level Music	<p>The cadet will perform Level Five Music while observing:</p> <ul style="list-style-type: none"> a. Correct Rhythm & Pitches, b. Dynamics & Articulations, c. Phrasing & Tone Quality, and d. A steady and appropriate tempo.

INSTRUMENT MAINTENANCE

Cadets will demonstrate an understanding of and ability to perform the following maintenance:

- Maintenance items from Level Basic, Level One, Level Two, and Level Three.
(no additional assessment in level four or five)

MUSIC THEORY

For extra practice, visit musictheory.net



Concepts discussed in Music Theory Level 5 require many hours of practice. The explanations and practice examples you'll find here are only meant to supplement in-class instruction, rather than replace it. Attend your local Music Seminar or a CTC Music Course for classes!

C Clefs

A clef identifies which pitch range is being used. We have used Treble clef for the high range and Bass Clef for the low range. There are two other clefs, the Alto and Tenor Clef.

Vocal Range	Clef name	Focal Note	Clef
Soprano voice	Treble Clef	G	
Alto Voice	Alto Clef	C	
Tenor Voice	Tenor Clef	C	
Bass Voice	Bass Clef	F	

The shaded notes indicate where Middle C is!

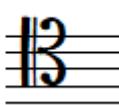
The hollow notes indicate the Focal note of the clef!

Also note that the Tenor clef is focused on the 2nd line so it can allow for more low notes to fit on the staff.

When writing for vocal ranges, the Alto and Tenor voices often have notes that would require use of ledger lines. To ensure that music is written best for the vocal range, the two C Clefs are used.

Alto Clef -  

These clefs have a few difference appearances depending on who draws them. Sometimes the part that looks like the number 3 can even appear as a “K” shape.

Tenor Clef -  

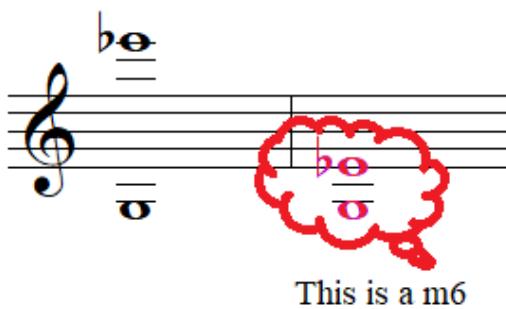
Compound Intervals

We have talked about Intervals in Level Two, Three and Four Theory. Up to now, we have discussed all the intervals that can be found within one octave and how to invert them. However, there will be instances in music where notes are much farther apart than one octave, but we still need to be able to analyze them. Intervals greater than an octave are called **Compound Intervals**.

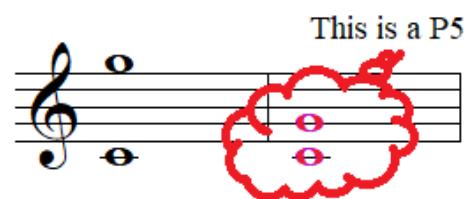
A very easy shortcut for identifying Compound Intervals is to remember:

1. Imagine that you've squished the interval down to within one octave.
2. Once identified, add 7 to the distance for every octave that the note is higher.
3. The chart below may help. It shows how the quality aligns in the higher octaves.

P	M/m	M/m	P	P	M/m	M/m
U	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
Etc...						



$$m6 + 7 + 7 = \mathbf{m20}$$



$$P5 + 7 = \mathbf{P12}$$

Dominant 7th Chords

We have talked about chords with three notes in previous levels, hence why they were referred to as Triads. Dominant 7th chords have four notes and are built upon the lowest note, the **root**, with a **3rd**, **5th**, and **7th** above it.

Each **Dominant 7th Chord** will have a **M3** under a **m3** under a **m3**. It will always have a **P5** between the root (bottom) and 5th, and a **m7** between the root and the 7th.

Remember the scale degrees and the roman numerals for each chord in a scale?

M m m M M m dim M
I ii iii IV V vi vii° I

A Dominant 7th Chord is built on the DOMINANT (V) of a scale. Therefore, a Dominant 7th chord is always in the key of the Tonic, not the root of the chord.

I ii iii IV V⁷ vi vii° I
I ii iii IV V⁷ vi vii° I

Or in a minor key with the raised 7th.

i ii III^⁹ iv V7 VI vii° i

Dominant 7th Chord Inversions

Just like triad inversions, Dominant 7th Chord Inversions work in the same manner. The only exception is that because of the extra note, we have an extra opportunity to invert.

Root Position **1st Inv.** **2nd Inv.** **3rd Inv.** **Root Position**

The Root Position Chord is F Dom7.
The 1st Inv. Chord is also F Dom7.
The 2nd Inv. Chord is also F Dom7.
The 3rd Inv. Chord is also F Dom7
When we invert again, we're back in Root Position.

To identify chords that appear in an inverted format, we must:

1. Analyze the notes we see.
2. Rearrange them into **normal order**. (In accordance with the order of thirds, FACEGBD)
3. Once rearranged, the note on the furthest left of the order will be the tonic/root name.

Transposition for Instruments

Many wind instruments have a “built in” key, or a transposition when compared to concert pitch. Different instruments happen to have the same transposition, so we can group them for the purposes of this lesson.

Key of C		Key of Bb	Key of Eb	Key of F
Concert Pitch		Sounds down M2	Sounds down M6	Sounds down P5
Flute	Oboe	Bb Clarinet	Eb Clarinet	English Horn
Bassoon	Trombone	Soprano Saxophone	Alto Saxophone	French Horn
Tuba	Vibraphone	Bb Trumpet		
Marimba	Timpani			
Piano	Organ			
Violin / Fiddle	Cello			
Piccolo	Sounds 1 8ve higher	Bb Bass Clarinet (Sounds 1 M9 lower)	Baritone Saxophone (Sounds 1 M13 lower)	
Glockenspiel	Sounds 2 8ve higher			
Xylophone	Sounds 1 8ve higher			
Guitar	Sounds 1 8ve lower	Tenor Saxophone (Sounds 1 M9 lower)		
String Bass	Sounds 1 8ve lower			

The challenge with these transpositions is whether you are thinking from the perspective of the player or the conductor/composer. For ex: If you are playing a Bb Trumpet, your music will sound a M2 lower than the notes you are reading. However, from the other perspective, the conductor will see and hear the concert pitch. Therefore, if the conductor wants you (playing trumpet) to sound the note “F”, they would say to you, play your note “G”.

	Sounding Note	Written Note
Key of C		
Key of Bb		
Key of Eb		
Key of F		

A very helpful saying to help you remember how the transpositions work: "If it reads a C, then it sounds like its key"

In other words, if a French Horn reads a C, it sounds like an F. Or if an Alto Saxophone reads a C, it sounds like an Eb.

Cadences

In Level Four Theory we learned about the Perfect Authentic Cadence and the Plagal Cadence. We will discuss 3 more cadences in this level.

The cadence formed between the chords **V** and **I** is a specific cadence called an **Authentic Cadence**. The Authentic Cadence has two versions, **Perfect** and **Imperfect**. When we see an authentic cadence, we should be concerned with the inversions of the chords. If the chords are in root position, then we get a **Perfect Authentic Cadence**. If either of the chords has been inverted, we get an **Imperfect Authentic Cadence**.

Imperfect Authentic	Imperfect Authentic	Perfect Authentic
V inverted	V₇ inverted	V
I	I	i

Another cadence is the **Half Cadence**. This cadence is formed when a musical phrase ends with any chord **X and V**. It can sometimes appear as I to V, the opposite of an Authentic Cadence. This cadence gives the impression that the music has not ended and has the sense of wanting to continue. It is helpful in the music to help propel the harmony to the next phrase.

V vi

ii V
both inverted

The last cadence we will discuss is called the **Deceptive Cadence**. This cadence occurs when we see the chords **V and vi** at the end of the musical phrase. This cadence gives the impression of an Authentic Cadence but then tricks (or deceives) the ear and resolves to the vi chord (this is also the tonic of the relative minor key!)

Open (Choral) and Closed (Piano) Scores

Conductor scores typically have every instrument's part written out and can often lead to conductor scores being quite large. This type of score is called an Open Score. In some cases, the music can be reduced to being represented by a melody and a simple harmony, despite having been written for a large ensemble of musicians. This type of score is called a Closed Score.

The benefit of an open score would be that you can see each individual instrument's part, if you are trying to identify the individual parts for rehearsal purposes, for example. The benefit of a closed score is that you can see the essential aspects of the music, like the melody and the harmony.

The process of converting an open score to a closed score is an essential skill that we must discuss. We could get the following closed score from the open score on the next page.

An Open score can have any number of instruments, but a Closed score can almost always be reduced to a Grand Staff format.

The musical score page contains seven staves of music. From top to bottom, the instruments are: Clarinet in B_b, Alto Sax, Baritone Sax, Trumpet in B_b, Trombone, Conga Drums, and Snare Drum. The score is divided into two systems. System 1 (measures 1-8) includes measures for Clarinet, Alto Sax, Baritone Sax, and Trumpet. System 2 (measures 9-16) includes measures for Trombone, Conga Drums, and Snare Drum. The Conga Drums and Snare Drum staves show rhythmic patterns with eighth and sixteenth note heads.

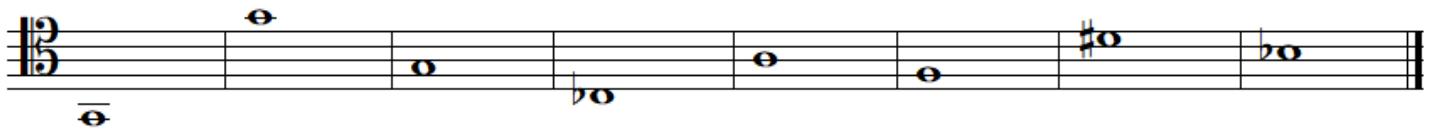
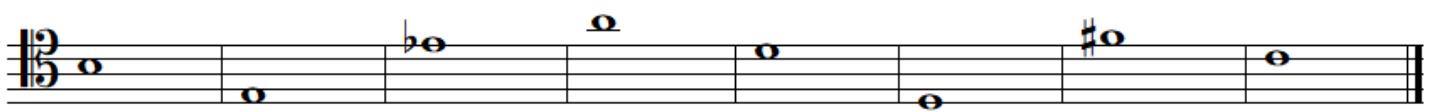
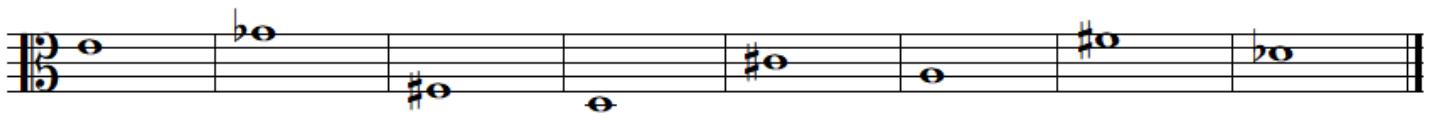
Note: This score is written in concert pitch. Imagine the added difficulty if all the transposed instruments were not in concert pitch!

Musical Terminology

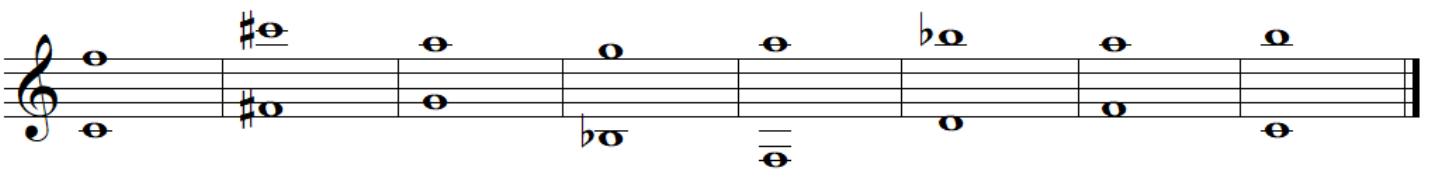
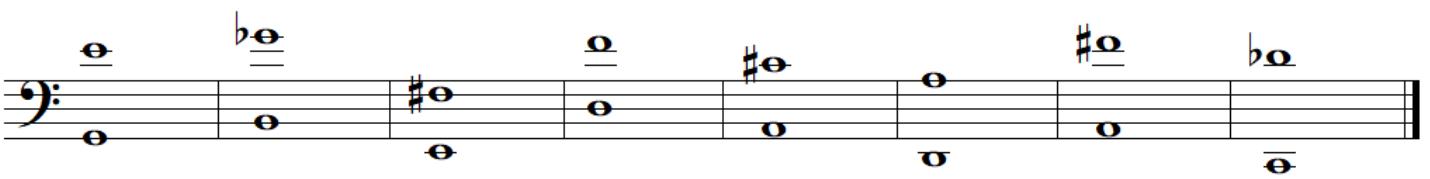
Andantino A tempo term meaning a moderate and relaxed pace. Slightly slower than Andante.	Assai A term meaning “very”. For ex. Allegro Assai means very fast
Larghetto A tempo term meaning slow. Slightly faster than largo but slower than adagio.	Bene A term meaning well or good.
Prestissimo A tempo term meaning very, very fast or as fast as possible. Faster than Presto. Usually the fastest tempo indication.	Colla A tempo/style term meaning with or to follow. For ex. Colla parte means to follow the tempo and style of the soloist in the music.
Rallentando A tempo term meaning to play a passage of music while gradually slowing down. Abbreviated as Rall.	Ed. A term meaning “and”.
Tempo Primo A tempo term meaning to return to the piece’s initial tempo.	Loco A term meaning to return to pitch as written. Usually follows an ottava indication. (Ottava means to play the written music an octave higher)
Allargando A tempo term meaning to “widen” or broaden the sound of the music by very gradually slowing the tempo.	Senza A term meaning “without”.
Metronome Markings (M.M.) A term referring to a tempo marking in music. Usually accompanied by the term bpm (beats per minute) or a representation of which note value will the tempo be based upon.	

Level Five Music Theory – Practice Worksheet #1

- 1) Identify the following notes in Alto Clef or Tenor Clef.



- 2) Identify the following Compound Intervals.



3) Identify the following **cadences**. Also identify the **key, chords**, and if any **inversions** occur.

Chords: _____

Chords: _____

Chords: _____

Cadence: _____

Cadence: _____

Cadence: _____

Chords: _____

Chords: _____

Chords: _____

Cadence: _____

Cadence: _____

Cadence: _____

4) Create the following Chords in the space provided.

a. A dim

b. Gb Maj^{1st}
Inv

c. Ab min

d. D Aug

e. E Maj^{2nd}
Inv

f. Db dim

g. Bb min^{2nd}
Inv

h. F# Maj^{1st}
Inv

Level Five Music Theory – Practice Worksheet #2

- 1) Transpose the following Bb Clarinet music into concert pitch.

- 2) Transpose the following concert pitch music into a part for a French Horn.

- 3) Create Dominant 7th Chords in the keys provided.

- 4) Create the cadences on the grand staff provided. Label the chords and any inversions you use.

Deceptive Cadence

Imperfect Authentic Cadence

- 5) Transcribe the following Choral Score (open score) into Closed Score format.

(Excerpt from “Wenn ich ein Vöglein wäre” by Robert Schumann)

Soprano

Alto

Tenor

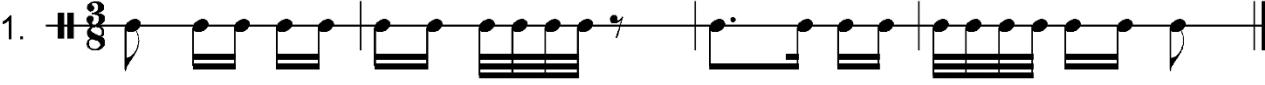
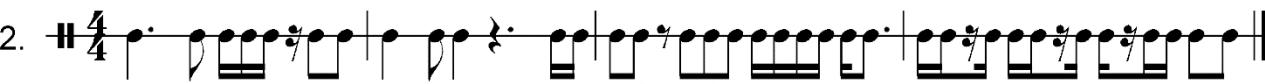
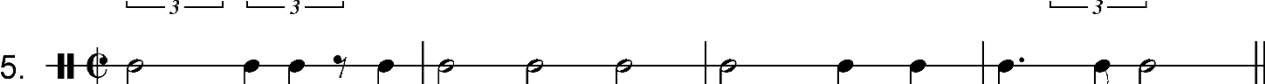
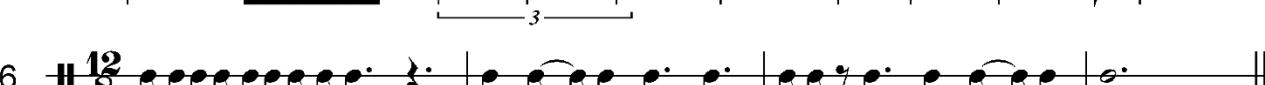
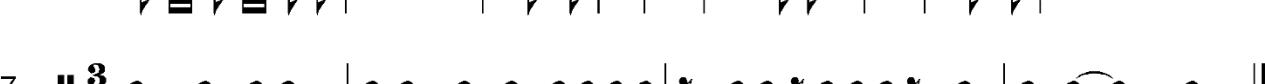
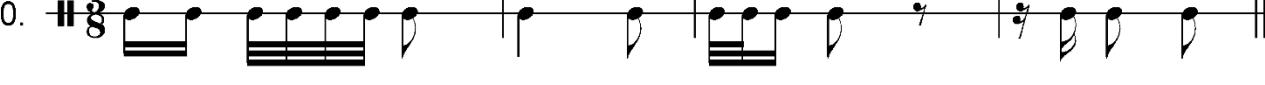
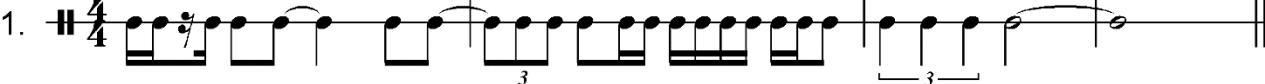
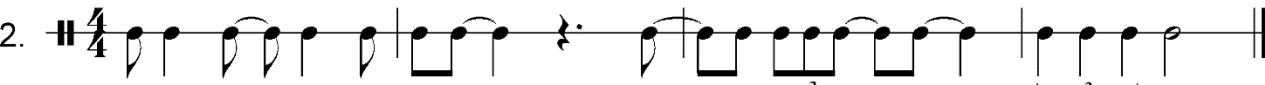
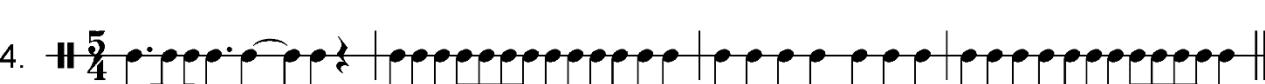
Bass

- 6) Identify the following Dominant 7th chords, state their key and inversion.

RHYTHM & AURAL SKILLS

The following rhythms must be clapped, sung, tapped, or performed using your instrument. You will be asked to perform 10 of the following examples. 6 out of 10 must be correct to be successful in this component.

**Tempo
60-180
bpm**

1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 
10. 
11. 
12. 
13. 
14. 
15. 

Aural Skills

Recognizing intervals requires practice. You can practice this on musictheory.net or pair up with a friend and play intervals for each other! You will be expected to recognize the following intervals by ear. Try to associate these intervals with a song that you know, this will help your memory.

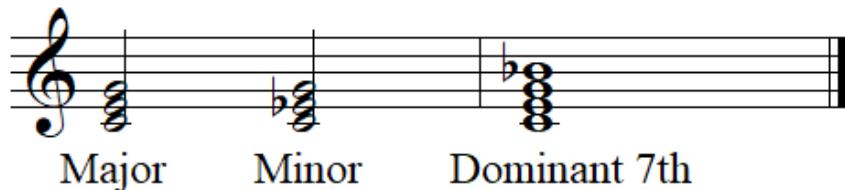


Perfect Unison Minor Second Major Second Minor Third Major Third Perfect Fourth



Perfect Fifth Minor Sixth Major Sixth Minor Seventh Major Seventh Perfect Octave

You will be expected to recognize the following chords by ear. Try to associate these chords with an emotion. Major chords typically sound happy and Minor chords sound sad.



You will be expected to sing or play back a 9-note melody. This melody begins on the tonic, will move in step-wise or scalar motion but may contain one or more leaps of a 3rd, and will not extend beyond the first 5 notes of the scale.

Use the following examples as practice

Melody 1: F Major



Melody 2: G Major



Melody 3: D Major



Hints for Practice:

1. Play the melody through a few times on your instrument or a piano.
2. Play the first note and try to sing that same note.
3. Play the second note and try to sing that same note. Etc...
4. Try to sing the first note without playing it first.
5. Play the melody and immediately repeat it using your voice.
6. You may wish to record yourself so you can listen back and check for mistakes.

SCALES

Cadets must play scales either all slurred or all tongued. Cadets must also play 2 slurred, 2 tongued.

Don't forget to practice the Arpeggio!

F Chromatic / Fa Chromatique

Musical notation for the F Chromatic scale (Fa Chromatique) in G clef, 1/8 time, and tempo 88 BPM. The scale consists of 12 half notes, starting on F and ending on F, passing through all twelve chromatic notes (F, G, A, B-flat, C, D, E, F-sharp, G-sharp, A-sharp, B-flat-sharp, C-sharp).

Musical notation for the F Major scale in G clef, 1/8 time, and tempo 88 BPM. The scale consists of 8 notes: F, G, A, B-flat, C, D, E, F.

F Major / Fa Majeur

Musical notation for the B-flat Major scale in G clef, 1/8 time, and tempo 88 BPM. The scale consists of 8 notes: B-flat, C, D, E, F, G, A, B-flat.

B-flat Major / Si Bémol Majeur

Musical notation for the G Major scale in G clef, 1/8 time, and tempo 88 BPM. The scale consists of 8 notes: G, A, B, C, D, E, F, G.

G Major / Sol Majeur

Musical notation for the C Major scale in G clef, 1/8 time, and tempo 88 BPM. The scale consists of 8 notes: C, D, E, F, G, A, B, C.

C Major / Do Majeur

Musical notation for the D Major scale in G clef, 1/8 time, and tempo 88 BPM. The scale consists of 8 notes: D, E, F, G, A, B, C, D.

D Major / Ré Majeur

Musical notation for the E-flat Major scale in G clef, 1/8 time, and tempo 88 BPM. The scale consists of 8 notes: E-flat, F, G, A, B-flat, C, D, E-flat.

E-flat Major / Mi Bémol Majeur

Musical notation for the F Major scale in G clef, 1/8 time, and tempo 88 BPM. The scale consists of 8 notes: F, G, A, B-flat, C, D, E, F.

A Major / La Majeur

Sheet music for A Major (La Majeur) at tempo 88 BPM. The key signature has two sharps. The music consists of two measures of eighth-note patterns.

A♭ Major / La Bémol Majeur

Sheet music for A-flat Major (La Bémol Majeur) at tempo 88 BPM. The key signature has one sharp. The music consists of two measures of eighth-note patterns.

E Major / Mi Majeur

Sheet music for E Major (Mi Majeur) at tempo 88 BPM. The key signature has three sharps. The music consists of two measures of eighth-note patterns.

D♭ Major / Ré Bémol Majeur

Sheet music for D-flat Major (Ré Bémol Majeur) at tempo 88 BPM. The key signature has two flats. The music consists of two measures of eighth-note patterns.

B Major / Si Majeur

Sheet music for B Major (Si Majeur) at tempo 88 BPM. The key signature has one sharp. The music consists of two measures of eighth-note patterns.

G♭ Major / Sol Bémol Majeur

Sheet music for G-flat Major (Sol Bémol Majeur) at tempo 88 BPM. The key signature has three flats. The music consists of two measures of eighth-note patterns.

F♯ Major / Fa Dièse Majeur

Sheet music for F-sharp Major (Fa Dièse Majeur) at tempo 88 BPM. The key signature has one sharp. The music consists of two measures of eighth-note patterns.

C♭ Major / Do Bémol Majeur

Sheet music for C-flat Major (Do Bémol Majeur) at tempo 88 BPM. The key signature has three flats. The music consists of two measures of eighth-note patterns.

C♯ Major / Do Dièse Majeur

Sheet music for C-sharp Major (Do Dièse Majeur) at tempo 88 BPM. The key signature has one sharp. The music consists of two measures of eighth-note patterns.

D Minor / Ré Mineur

= 88

Harmonic / Harmonique

Melodic Minor / Mélodique

G Minor / Sol Mineur

= 88

Harmonic / Harmonique

Melodic Minor / Mélodique

E Minor / Mi Mineur

= 88

Harmonic / Harmonique

Melodic Minor / Mélodique

A Minor / La Mineur

= 88

Harmonic / Harmonique

Melodic Minor / Mélodique

B Minor / Si Mineur

J=88

Harmonic / Harmonique

Melodic Minor / Mélodique

C Minor / Do Mineur

J=88

Harmonic / Harmonique

Melodic Minor / Mélodique

F# Minor / Fa Dièse Mineur

J=88

Harmonic / Harmonique

Melodic Minor / Mélodique

F Minor / Fa Mineur

J=88

Harmonic / Harmonique

Melodic Minor / Mélodique

C# Minor / Do Dièse Mineur

J = 88

Harmonic / Harmonique

Melodic Minor / Mélodique

B♭ Minor / Si Bémol Mineur

J = 88

Harmonic / Harmonique

Melodic Minor / Mélodique

G# Minor / Sol Dièse Mineur

J = 88

Harmonic / Harmonique

Melodic Minor / Mélodique

E♭ Minor / Mi Bémol Mineur

J = 88

Harmonic / Harmonique

Melodic Minor / Mélodique

D# Minor / Ré Dièse Mineur

=88

Harmonic / Harmonique

Melodic Minor / Mélodique

A♭ Minor / La Bémol Mineur

=88

Harmonic / Harmonique

Melodic Minor / Mélodique

A♯ Minor / La Dièse Mineur

=88

Harmonic / Harmonique

Melodic Minor / Mélodique

SIGHT READING

Sight-Reading is a skill that must be practiced. The best way to practice this is to look for music you have not seen before and try to read through the music. Do not go back to retry things during this process, the point is to get from the top to the bottom of the page as smoothly as possible ON THE FIRST TRY. Once you have seen the music, and tried to read through it, it is no longer sight-reading!

Step 1: Google “sheet music” or “music to sight read”, you will find something.

Step 2: Try to play through the notes and rhythms while keeping a consistent tempo (slow is ok)

Step 3: DO NOT go back to practice any sections. Get to the bottom of the page.

Step 4: Go back to step 1 and find another piece of music to sight read!

PROFICIENCY LEVEL MUSIC

Cadets will perform one selection from List A AND one selection from List B.

	List	Title	Book	Page
Level Five	A	1. Andalouse	Concert and Contests – Flute	10–11
		2. Menuet and Spirit Dance	Concert and Contests – Flute	16–17
	B	1. Polonaise and Badinerie	Concert and Contests – Flute	18–19
		2. Scherzino	Concert and Contests – Flute	6–7

16 Menuet and Spirit Dance from Orpheus

Page 1 of 3

Flute

C. W. von GLUCK
Edited by H. Voxman

MENUET

Lento dolcissimo ($\text{♩} = 66$)

The musical score for the Flute part of the piece "Menuet and Spirit Dance" consists of three staves of music. The first staff begins with a dynamic marking of p and features several slurs and crescendo markings. The second staff begins with a dynamic marking of pp and includes dynamics p and f . The third staff begins with a dynamic marking of p and includes dynamics p and f . The music is composed of eighth-note patterns with various slurs and dynamics.

SPIRIT DANCE
Più lento (in 6)

Page 2 of 3

29 *p* *espressivo*

34 *pp*

37 *f*

41 *dim.*

46 *p* *cresc.*

50 *f* *p subito* *f*

54 *dim.*

58 *f* *p subito* *pp*

62 *fz* *riten.*

The music is in 6/8 time, featuring a treble clef and a key signature of one sharp. It includes various dynamic markings such as *p*, *pp*, *f*, *dim.*, *cresc.*, *subito*, *riten.*, and *fz*. Performance instructions like *espressivo* and *riten.* are also present.

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Lento dolcissimo ($\text{♩} = 66$)

The musical score consists of three staves of music for flute. Measure 65 starts with a dynamic *p*. Measure 73 begins with *pp*, followed by *p*, then *cresc.*, and finally *f*. Measure 84 starts with *p*. All measures feature eighth-note patterns with various slurs and grace notes. Measure 73 includes a sharp sign indicating a key change.

Andalouse

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Flute

ÉMILE PESSARD, Op. 20
Edited by H. VoxmanDelicatement ($\text{♩} = 92$)

The sheet music for 'Andalouse' by Émile Pessard, Op. 20, is arranged in eight staves. Staff 1 starts with a dynamic *p*. Staff 2 ends with a dynamic *p*. Staff 3 ends with a dynamic *p*. Staff 4 ends with a dynamic *p*. Staff 5 ends with a dynamic *p*. Staff 6 ends with a dynamic *p*. Staff 7 ends with a dynamic *p*. Staff 8 ends with a dynamic *p*.

Performance instructions include:

- Staff 1: Delicatement ($\text{♩} = 92$)
- Staff 8: Più moto
- Staff 8: *ff*
- Staff 9: *rit.*
- Staff 9: *a tempo*

11
Flute

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19 *cresc.*

21 *a tempo di più mosso*
rit. *ff*

24 *rit.*

27 *a tempo I*
p *p*

30 *f*

33 *rit.* *Più lento*
dolce

36 *ten.* *ritard.* *a tempo*

39 *ten.* *rit.* *ten.*

42 *a tempo* *7* *rit.* *7* *perdendo e rit. molto* *C* *pp*

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18
Polonaise and Badinerie
from
Suite in B Minor

Flute

J. S. BACH
Edited by H. Voxman

POLONNAISE

Moderato ($\text{♩} = 120$)

POLONNAISE
Moderato ($\text{♩} = 120$)

f-p *tr* *non dim.*

f

p *cresc.* *f* *Fine*

Trio (Double)
mp dolce

a tempo

f *poco rit.*

f *poco rit.* *a tempo*

f *poco rit.* *p*

1 *2*

poco rit.

Polonaise D.C. al Fine
(without repeat)

19
Flute

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BADINERIE
Presto

The sheet music contains ten staves of musical notation for flute. The key signature is A major (two sharps). The time signature is mostly common time (indicated by '2'). The tempo is Presto. The dynamics and performance instructions include:

- Staff 1: Dynamics f, p, f.
- Staff 2: Dynamics p, cresc., f.
- Staff 3: Dynamics cresc., ff.
- Staff 4: Dynamics f, p, f.
- Staff 5: Dynamics p, cresc., f.
- Staff 6: Dynamics cresc., ff, f.
- Staff 7: Dynamics p, f.
- Staff 8: Dynamics mf, cresc., f.
- Staff 9: Dynamics mf, f.
- Staff 10: Dynamics cresc., ff.

There are also trills and grace notes throughout the piece.

Scherzino**Flute**JOACHIM ANDERSEN, Op. 55, No. 6
Edited by H. Voxman

Vivace

16 *f* *p* *mobile*

23 *mf* *p*

29 *rfz* *p* *mf*

35 *p* *mobile*

40 *mf* *p* *mf*

46 *f* *mf*

53 *dim.* *pp*

7
Flute**Page 2 of 2**

60 *mf liberamente*

72

84

92 *p lesto* *oresc.*

99 *f p* *mobile*

106 *mf* *p*

113 *rfg p* *mf*

120 *p mobile* *mf* *p*

127 *mf* *f*

134 *mf* *dim.*

143 *p* *pp* *pp* 1