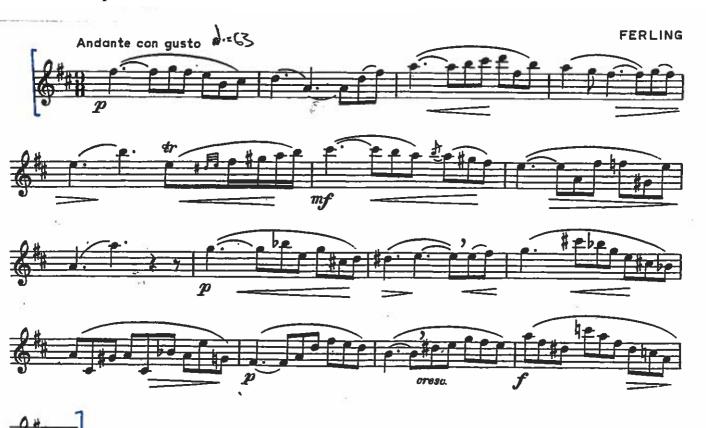


Flute Excerpt #2

TSNP No. 4. Make the rhythmic distinctions between the sixteenths and triplets very clear by playing the sixteenths as graces. Note the tones that are not marked staccato and play them longer than the others. S'il vous plait!



#### Oboe Excerpt #1



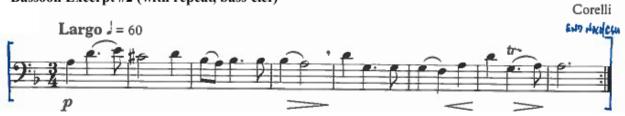
### **Bassoon Excerpt #1**

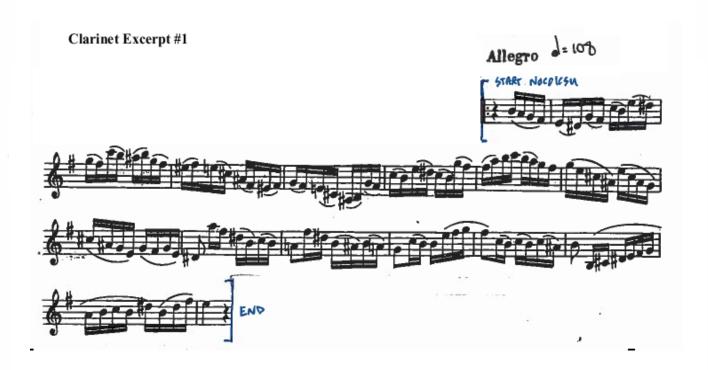


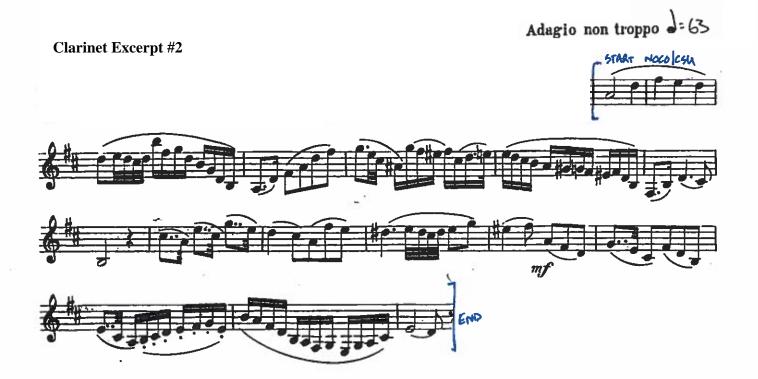
#### Bassoon Excerpt #2 (with repeat, tenor clef)



# Bassoon Excerpt #2 (with repeat, bass clef)







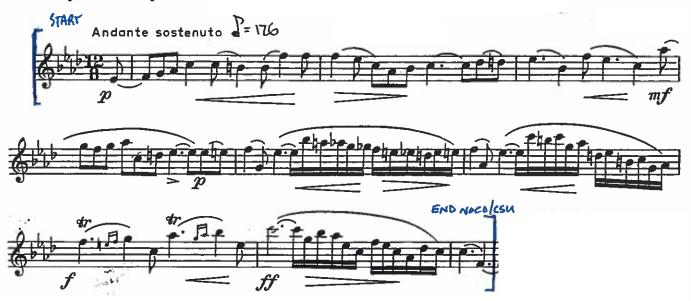
# **Bass Clarinet Excerpt #1**



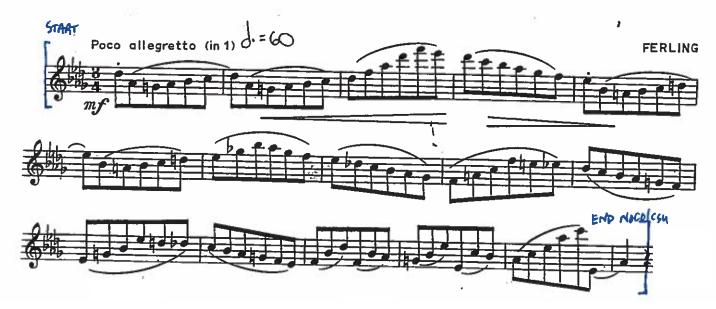
# **Bass Clarinet Excerpt #2**



### **Saxophone Excerpt #1**



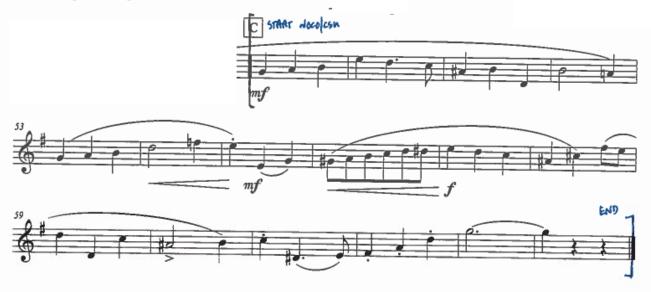
# Saxophone Excerpt #2



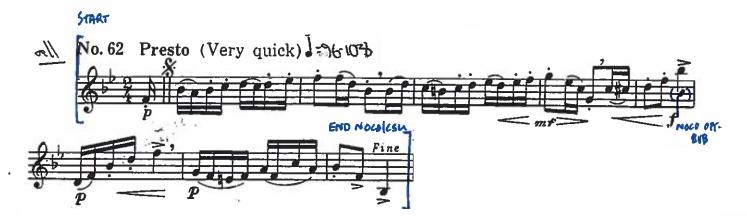
# **Trumpet Excerpt #1**



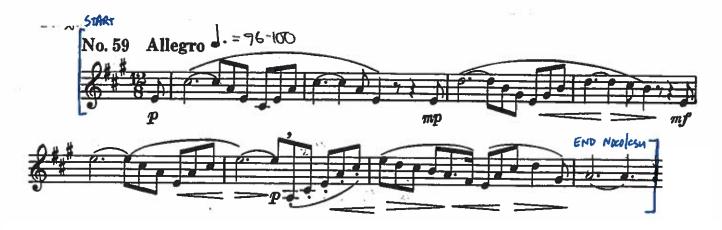




### **Horn Excerpt #1**



# **Horn Excerpt #2**



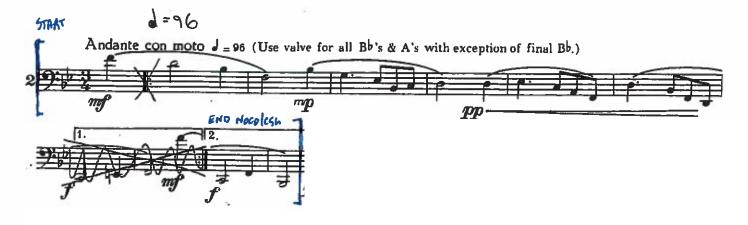
### **Trombone/Euphonium Excerpt #1**



### **Trombone/Euphonium Excerpt #2**



#### **Bass Trombone Excerpt #1**



#### **Bass Trombone Excerpt #2**



# Tuba Excerpt #1



# Percussion Excerpt #1 (Mallets)

### ALLEMANDE



is exercise should be played in an energetic manner. The fortissimo dynamic level must be loud but never to the int of producing a poor sound.



The many dynamic markings must be carefully observed here, with slight exaggeration of the crescendos and decrescendos.

