

## **FLUTE EXCERPTS**

Please note that all BMus students and BA music majors must prepare ALL of the excerpts listed below, and participate in all three auditions.

BA students (minors or non-music majors) interested in auditioning for the Symphonic Band do NOT need to prepare excerpts, but may bring in two solos of their choice. Only one audition/year is required.

Please be in touch with any questions:

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## **Fall audition, 2019**

Mozart: Concerto in D major, K, 314

II. Andante ma non troppo (A until D. no cadenza. You may use a different edition)

Ravel: Bolero (from the Baxtresser book #1)

Beethoven: Symphony No. 4 in Bb Major, movement II (from the Baxtresser book #1)

Tchaikovsky: The Nutcracker (from the Baxtresser book #2)

1. Chinese Dance, complete
2. Danse des Mirlitons, complete excerpt

*Wind Ensemble excerpt, TBD*

4 MOZART: CONCERTO IN D+ FLUTE

Andante ma non troppo

10 A *mf dolce*

16 *p*

22 *p*

28 *p*

33 *mp*

39 B *p*

48 *a tempo* *poco rit.* *mf* *p* *p*

57 C *mf* *sonoro*

62 *p*

68 *mf*

74 D *mf* *cadenza*

Allegro

*mf leggero*

6 *f* TUTTI 11

not too

# Boléro

MAURICE RAVEL  
(1875-1937)

As the flute is the first melodic instrument to be heard, play this theme with purity and simplicity. The character of this melody is lyrical and supple but it must be in perfect rhythm with the snare drum. As with so many of these excerpts, the breaths must not interfere with the metronomic pulse of the rhythm.

Tempo di Bolero moderato assai ♩ = 72

Solo

1

# Symphony No. 4 in B $\flat$ Major

## Movement II

LUDWIG VAN BEETHOVEN, Op. 60  
(1770-1827)

This melody of delicate lyricism is played with the clarinet and the bassoon. Play with a floating tone that has projection and a warm, singing quality.

Erratum: In bar 69, the rhythm of the first beat should match that of bar 70. 72-80 (76)

*Timpani always plays the eighth notes*

*(6men)*

Adagio ~~Clar. I~~ Clar. I Pk. *p*

65 *pp cantabile*

68 *cresc.* *sf* *p*

71 *cresc.* *f*

# Leonore Overture No. 3

LUDWIG VAN BEETHOVEN, Op. 72  
(1770-1827)

Tonal beauty and control are of great importance in creating a mood of intimacy and quiet anticipation in the Adagio of this most dramatic orchestral piece. In the opening bars, don't let the vibrato overpower the delicate tone.

In bars 19-20, connect the two F $\sharp$ 's without a break, and with a gentle tongue on the downbeat F $\sharp$ . Continue this gentle tonguing on the triplets that follow.

Errata:

- In bar 26, there should be a slur and 6 staccato dots, similar to bar 29.
- In bar 35, the 2nd note after the grace notes should be D not E.

*50*  
*f=75*

Adagio

EXCERPT 1

## THE NUTCRACKER

PETER ILYITCH TCHAIKOVSKY, Op. 71  
(1840-1893)

Acknowledged to be one of the greatest ballet scores ever written, this masterpiece will live on for eternity. Music from this magical Christmas story is regularly programmed in all seasons by every orchestra in the world. Of course, ballet orchestras perform this work each December for several weeks of multiple performances – always to a sold out house! This marvelous music never loses its ability to enchant listeners young and old.

### Excerpt 1: Chinese Dance, complete Published tempo: Allegro moderato ♩ = 126

Many of us can remember being thrilled hearing this solo for the first time as children. It captures so much of the essence of the flute.

The solo sounds easy and effortless, but it has certain challenges that must be addressed. Of primary importance is the necessity for an impeccable B $\flat$  Major scale. I use a grouping of 4+3, but also practice 3+4 and other groupings to establish technical security. I also practice very diligently in different tempi, so I am not locked into any one speed. Tempos vary widely, so be prepared for anything between ♩ = 116 and 126. The eighth-note accompaniment is unrelenting, and the scale must be placed in perfect time with it, regardless of the tempo. Also, be sure that some of your practicing of the scale includes at least three empty beats where you feel the eighth-note pattern of the bassoons before your entrance. With the tenuto lines over the high B $\flat$ , A, and G, the composer is indicating longer, resonant notes. However, they should still be somewhat detached. In the end, the listener should simply feel the joyful exuberance of this bravura flute line.

There are various options for the F-G trill. You should experiment to find the fingering that best suits you, in terms of technical ease and optimal tone quality of both notes.

As with all of Tchaikovsky's ballet music, it is likely there will be differences in articulations between the full ballet and the ballet suite editions. A perfect example is in bars 3-4, and all repetitions of this trill figure. In various flute parts and scores there are several different articulations for this figure, including slurring into the downbeat G. For the purposes of an audition, be attentive to which version is being used.

### e) Danse Chinoise

**Allegro moderato**

Fag. 1

The score for Flute 1 of 'Danse Chinoise' consists of six staves of music. It begins with a dynamic marking of *f* and a tempo of **Allegro moderato**. The first staff (measures 1-5) features a series of sixteenth-note runs with fingerings 7, 2, 1, 2, 3, 4, 5 and a trill. The second staff (measures 6-11) continues with similar runs and fingerings 7, 2, 1, 2, 3, 4, 5, 6, 7. The third staff (measures 12-16) includes a first ending bracket labeled '1' and fingerings 5, 1, 6, 7, 8, 9, 5. The fourth staff (measures 17-23) starts with a boxed section 'A' and a first ending bracket '1', with fingerings 2, 1, 2, 3, 4, 5, 6, 7. The fifth staff (measures 24-28) features a *mf* dynamic and fingerings 3, 3, 3, 3, 3, 3, 3, 3. The sixth staff (measures 29-34) begins with a *cresc.* marking and ends with a *ff* dynamic.

**Excerpt 2: Dance of the Mirlitons, bar 1 through [C]**  
**Suggested tempo: Moderato assai** ♩ = 66-72

This radiant little dance is always a showcase moment for the flute section. Interestingly, the 3rd Flute part is by far the most difficult, requiring expert articulation in the low register. The 1st Flute should lead the section in the phrasing of each four-bar phrase by having the high F# lead into each downbeat G of the next bar. There are a few places where there is a traditional calando, such as bar 10, and bars 26-27 before the recapitulation. Incorporating these musical traditions into your audition performance shows experience and knowledge of the flutist's role in the orchestra.

### f) Danse des Mirlitons

**Moderato assai**

Vcllo. pizz.

The score for Violin pizzicato of 'Danse des Mirlitons' consists of two staves of music. The first staff (measures 1-7) starts with a *p* dynamic and includes markings for *mf*, *sf*, *mf*, and *p*. The second staff (measures 8-14) begins with an *f* dynamic and includes markings for *p*, *mf*, *sf*, and *mf*. The music features a rhythmic pattern of eighth and sixteenth notes.

(There is a left-right page break here in the rental part.)

## SLEEPING BEAUTY

PETER ILYITCH TCHAIKOVSKY, Op. 66

Tchaikovsky's *Sleeping Beauty* is filled with many marvelous and enchanting solos for flute – both highly technical and supremely lyrical. This famous solo is a combination of both.

### Act III, No. 25, Pas de Quatre

**Suggested tempo: Adagio** ♩ = 88-96

The tone should be dolce and singing, without feeling any need to force over the lightly-scored accompaniment. Be aware of carrying your most resonant sound throughout all of the faster groups of 16th notes. They are part of the melody and not mere ornaments. Also, in an audition, any excerpt with many repeated passages can be more captivating to the jury if they are played with subtle variety and creativity. Work on an interpretation that is unique and special to you, within the boundaries of the written score.

Following is an original part that you may encounter in a ballet orchestra or concert stage. It is difficult to read and full of errors. (See if you can find the bar missing an entire beat!)

Rather than list errata, we have provided a corrected, freshly engraved part on following the authentic excerpt.









172 until end of page 5

1st Flute

sim.

172

leggiero Solo

p

180

All.

f

ff

sim.

sim.

195

cresc.

sim.

rall.