### Flute excerpts 2024-25

Please note that all BMus students and BA music majors who wish to be considered for placement in all ensembles, must prepare ALL of the excerpts listed below and participate in three auditions during the year.

**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 is required each year.

Please be in touch with any questions: Erin Lesser: Erin.lesser@lawrence.edu

#### Fall 2024

\*\*All excerpts taken from the Baxtresser book

Mozart: Concerto in G major, K.313

1. Allegro maestoso, exposition (beginning to letter C/measure 91)

Tchaikovsky: Symphony No. 4

- 1. Movement III, measures 133-170
- 2. Movement IV, measures 157-173

Rimsky-Korsakov: Capriccio Espagnol

- 1. 2 after L to Cadenza
- 2. 4 bars before O until P

Dvorak: Symphony No. 8

1. Mvt 4: 8 before D until E

Concerto in G+

(you may use a different edition)







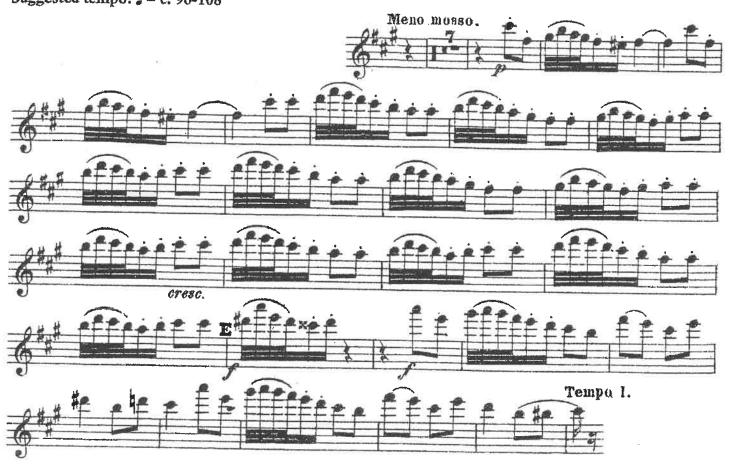
# SYMPHONY NO. 4 IN F MINOR

### PETER ILYITCH TCHAIKOVSKY, Op. 36

(1840 - 1893)

After hundreds of performances this symphony still thrills me. In the Scherzo movement work for impeccable articulation, technical accuracy, and a well-paced crescendo in volume and intensity to letter [E], then maintain your f until the end of this excerpt.

Excerpt 1: Mvt. III, Scherzo, Pizzicato Ostinato, bars 133-170 Suggested tempo: J = c. 96-108

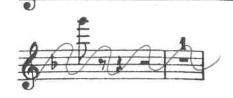


Excerpt 2: Mvt. IV, Finale, bars 157-173 Suggested tempo: J = 112-126

In this radiant solo produce a full, resonant sound that projects through the strings. Play each four-note phrase with a gentle tonguing, avoid any accent, and emphasize extreme lyricism.



(two bars follow in the accompaniment)



## Capriccio Espagnol

IV. Scena e canto gitano

NICOLAI RIMSKY-KORSAKOV, Op. 34 (1844-1908)

The tonguing in this excerpt should be crisp and clear with a vibrant tone. The cadenza should be quite dramatic, with a spirit of abandon and virtuosity. You may feel free to take some liberties such as starting the last A major arpeggio slowly to make the accelerando even more brilliant. The tempo is  $J_{\cdot} = 69$  for both excerpts.

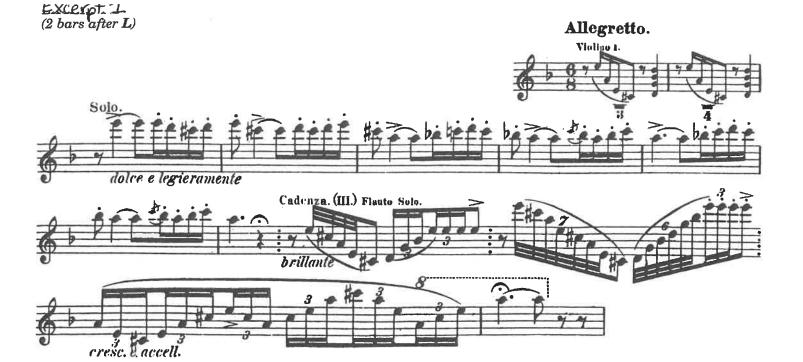
#### Errata:

#### EXCERPT 1

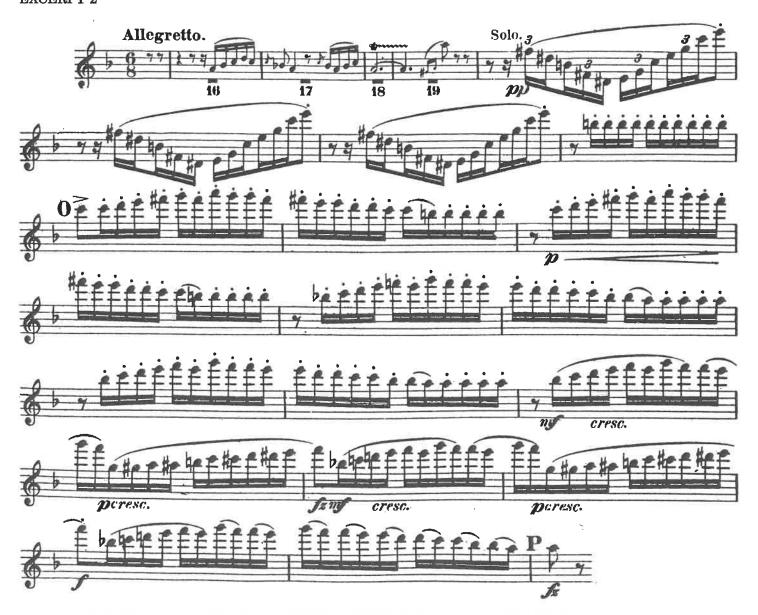
- -In the 9th bar of this excerpt, the A needs a >> .
- -The beginning of the cadenza should be marked f in addition to the brillante, and the marking **Cadenza** (III) should be moved back over the A preceding the fermata.
- -In the cadenza, both groups of repeating triplet E's should have staccato dots. The following eighth-note E's should have no accent mark or staccato dot.
- -The accent mark (>) on the E right after the cresc. e accell. should also be deleted.
- -The high A at the end of the cadenza should have a —, and the barline preceding this note should be dotted.

#### **EXCERPT 2**

- -The flute entrance at the 5th bar of this excerpt has no dynamic in the score.
- -The eighth bar of this excerpt (the repeating B's) should be marked p .
- -In the third bar of O, delete the crescendo.
- -In the ninth bar of O, delete the crescendo.
- -Four measures before P, the downbeat is f not fz, and there should be no crescendo later in the bar. The mf on beat 2 is correct.



#### EXCERPT 2



## 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.



### Winter 2025 (audition in November)

\*\*All excerpts taken from the Baxtresser book

Beethoven Leonore Overture No. 3

1. mm.1-36

2. mm. 328-360

Brahms: Symphony No. 4

1. Movement IV: mm. 89-105

**Prokofieff: Classical Symphony** 

1. Mvt 2: A to C

2. Mvt. 4: beginning to D

3. Mvt 4: 4 before K until 9 after N

Debussy: Afternoon of a Faun

## LEONORE UVERTURE NU. 3

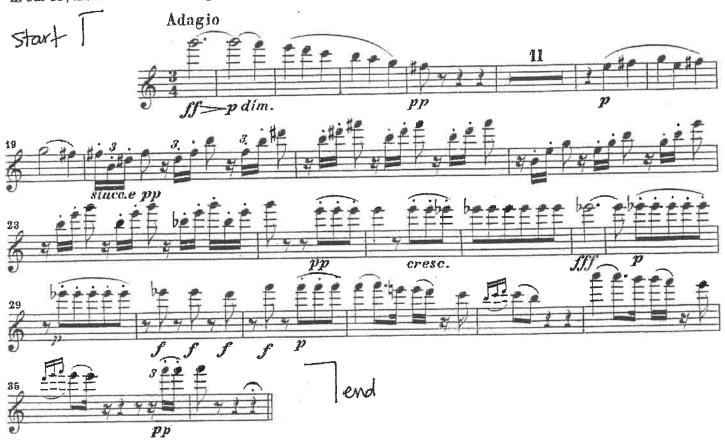
## LUDWIG VAN BEETHOVEN, Op. 72

Excerpt 1: bars 1-36, Suggested tempo: h = c. 60-72

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#'s without a break, and with a gentle tongue on the downbeat F#. Continue this gentle tonguing on the triplets that follow. Note that in some editions there is a tie from the end of 19 into the downbeat of 20.

- 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.



# LEONORE OVERTURE NO. 3

18

## Excerpt 2: bars 278-360, Suggested tempo: J = c. 116-126

The extended solo (beginning in bar 328) should be played with great conviction and energy. Maintain rhythmic stability, clear articulation, and tonal intensity until the last sustained D.

The suggested tempo refers to the main solo at bar 328; the whole notes at 279 are often played slower.



This solo should be played with a tone that carries tremendous power and intensity without sounding sharp and forced.

Erratum: The tempo marking should read Più Andante; the Più Allegro is a mistake in the flute part.





# Symphony No. 4 in E Minor Movement IV

JOHANNES BRAHMS, Op. 98 (1833-1897)

In this wonderful solo of the Romantic period, a large range of dynamics and tonal intensity should be utilized culminating in the climax in bar 101. The tone should always be rich (but refined) with carefully shaped phrases that support the overall architecture of the enitre solo.

Erratum: In bar 102, the second slur should begin on the preceding B and include all three notes, based on published scores and the composer's manuscript, a facsimile of which is presented on the facing page. Also note the absence of a p marking at 97 in the manuscript.



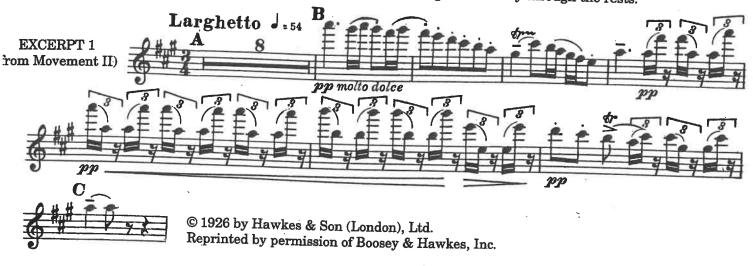
## Classical Symphony

SERGEI PROKOFIEV, Op. 25 (1891-1953)

"I imagined how Haydn might have composed, had he lived to our day; he would have preserved his style and also would have absorbed something from new music. That was the kind of symphony I wanted to write; a symphony in classical style."

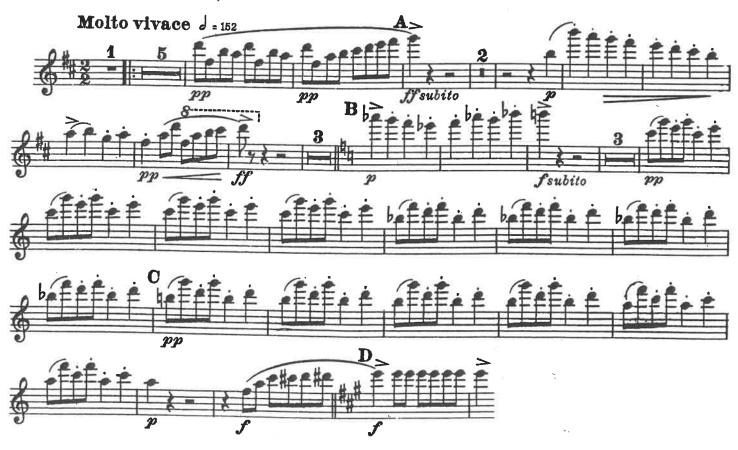
— Sergei Prokofiev A Brief Autobiography

In movement II, play with a singing dolce quality in the upper register that adds color to the sound of the unison violins. Play the triplet passage with refined elegance and a feeling of continuity through the rests.



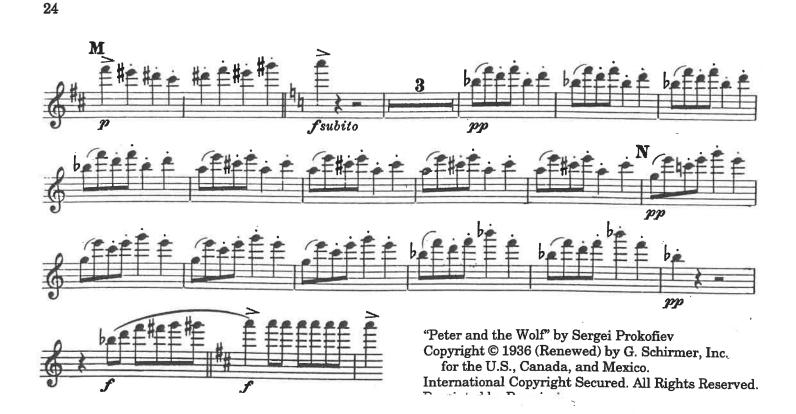
The following two excerpts appear on auditions to show the players' technical facility and rhythmic stability at an extremely fast tempo. Be sure to note the tempo marking of J=152. In the piano accompaniment 7 bars after B and 7 bars after M, the Flute 2 part is included to allow practice with another flutist. Although the technical demands are those of the 20th century, the style is that of the 18th century: clean, precise execution with elegance and spirit — a challenge for us all!

EXCERPT 2 (from Movement IV)



The following harmonic fingerings will be helpful for the arpeggios in measures 5-8 after K. Keep in mind that harmonic fingerings must be played with great support, or the notes won't speak.





(continues on next page)

## Prélude à l'après-midi d'un faune

CLAUDE DEBUSSY (1862-1918)

The evocative, sinuous line of this solo is endlessly fascinating for the performer because of the infinite possibilities for coloring and shading the tone. Work toward molding one long phrase of elegance, subtlety, and beauty. If you need to take a breath in the opening solo, the best place is after the first B in bar 4. Other choices are after the E in bar 3 or after the G in bar 2. After the first four bars of the solo, the flutist must play with greater projection and keen ensemble awareness. In the first bar of 1, the triplet sign on the last beat should be removed. In the second bar of 2, old printings contain an incorrect dotted rhythm on the last beat. The corrected part shown here is based on archival scores in which Debussy made the correction in his own hand.







### **Spring 2025** (audition in early March)

\*\*All excerpts taken from the Baxtresser book

Stravinsky: Firebird Suite (1919 version)

1. Variation de l'oiseau de feu

Strauss: Salome

1. Salome's Dance: 2 before reh D until 4 after rehearsal H

Hindemith: Symphonic Metamorphosis

1. Movement II: 2 before A until B

2. Movement III: 8 before C until 13 after C

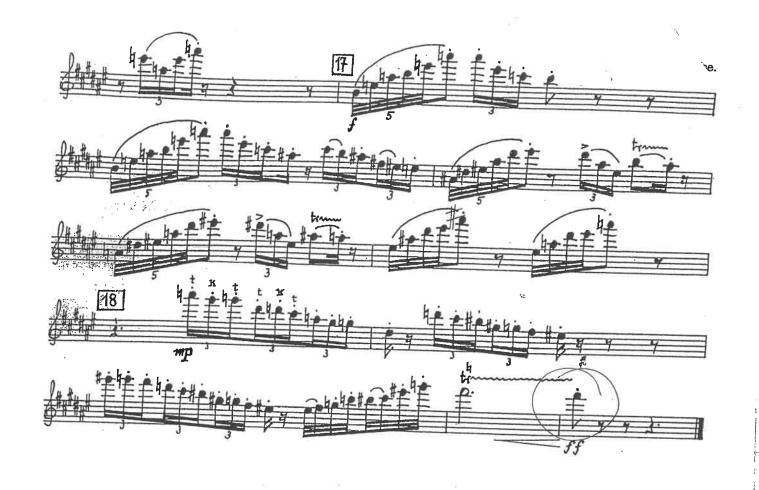
# Firebird Suite (1919 Version)

mm 4.

IGOR STRAVINSKY (1882-1971)

(Notes follow on the next page)





Edited by Clark McAlister

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There are many versions of *The Firebird*. The 1919 suite is the one most frequently performed, and several publishers have made distinct sets of parts of this version. The edition used here is the most accurate, and was researched back to

In this excerpt, always begin your practicing thinking in six rather than in two so you have a very firm feeling for the rhythm. Pay attention to clean execution, brilliant sound, meticulous articulation, and of course, rhythmic accuracy. This is a virtuoso display piece, in many aspects.

Because the flute and piccolo lines are so intertwined, the piccolo part appears with the flute in the piano reduction, for

The Oriental flavor of this Biblical tale set to music is thick with a sensual and seductive atmosphere. There should always be a forward motion, even in the long notes. The sound should spin forward in the long notes with a vibrato that increases in intensity rather than a stagnant tone that stops the phrase. Throughout the solo the tone should be dark and rich.

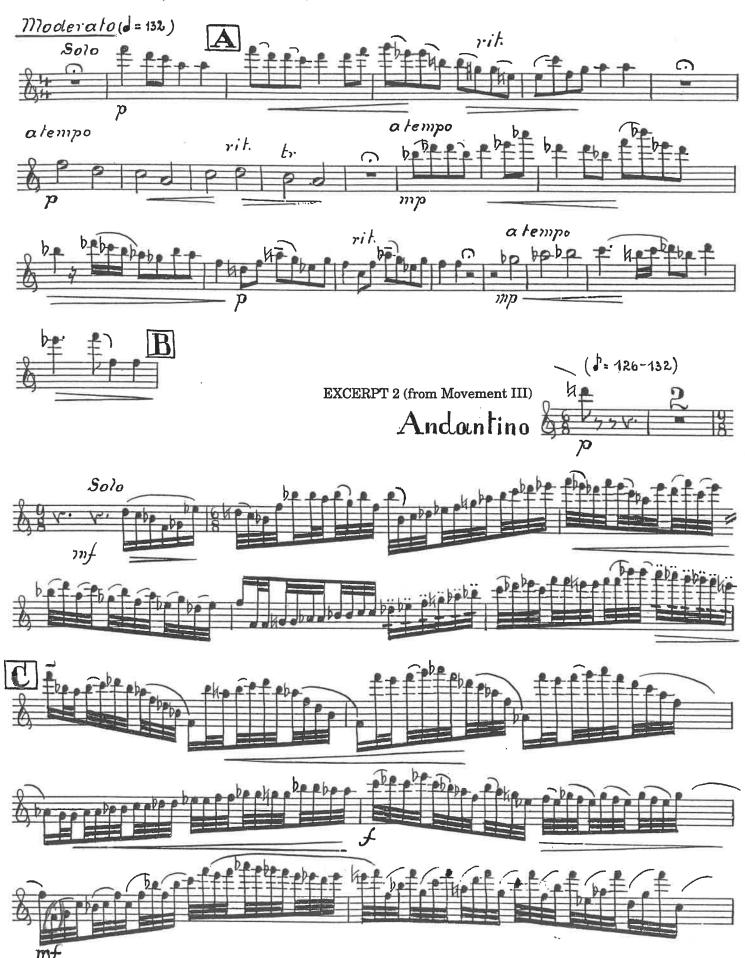
Erratum: In the third bar of H, there should be a tie between the first two E's.

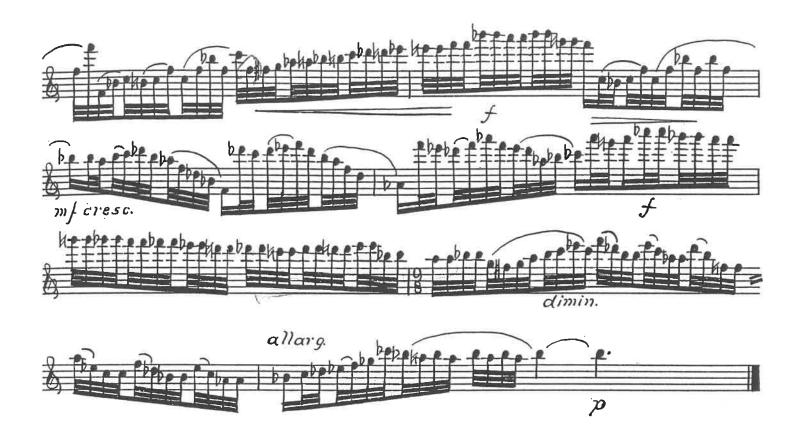
Glossary of German musical terms:



(Notes follow these excerpts on the facing page.)

EXCERPT 1 - Turandot, Scherzo (Movement II)





Hindemith always indicated dynamics and expression marks with great care. Let these markings inspire your performance to be musically captivating as well as accurate. These lovely solos should be played with charm, tenderness, and tonal finesse.

The Andantino movement of this exceptionally colorful orchestral score is written in the style of a lyrical and slow Siciliano. The phrase should always be supported with a flowing, cantabile line of legato tonguing that has a clear shape. On the 32nd notes, avoid a hard attack as well as a dry staccato. Strive instead for a smooth legato double tongue ( $da\ ga\ or\ du\ gu$ ) that follows the line of the phrase.

The breaths must be taken without interrupting the rhythmic flow of the music. For this reason, I find it easier to breathe more frequently with small, quick breaths than to take less frequent, time-consuming big breaths. In the very last line of this excerpt, the first note is Ab (not A) because this bar is continuing from the previous line.

Hindemith SYMPHONIC METAMORPHOSIS
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