BMus students must prepare ALL of the excerpts listed below and participate in **three** auditions during the year (all excerpts included).

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

Please be in touch with any questions:
Erin Lesser, professor of flute
Erin.lesser@lawrence.edu

Fall 2025

W.A. Mozart: Concerto in D+, K. 314 (You may use a different edition)
I. Allegro aperto – Exposition (up to bar 76)

Hector Berlioz: Hector Berlioz Roman Carnival Overture, Op. 9

Nikolai Rimsky-Korsakov Russian Easter Festival Overture, Op. 36 (Baxtresser 1)
Excerpt 1
Excerpt 2: cadenza and C

Felix Mendelssohn Symphony No. 4 "Italian" (Baxtresser 1)

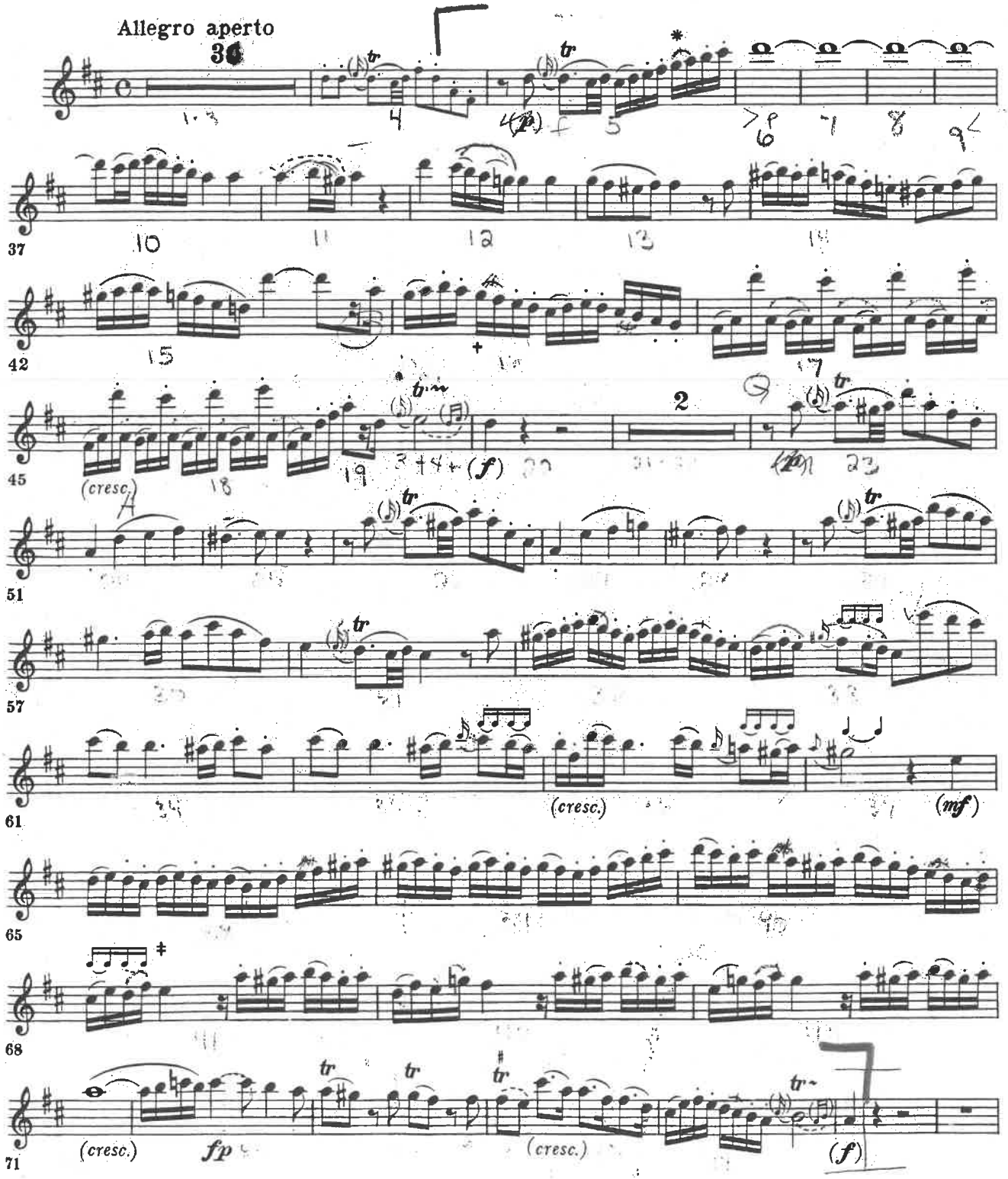
CONCERTO No.2 IN D, K.314

Edited by Trevor Wye
Piano arrangement by Robert Scott

FLUTE

Victoria Jicha
555 Dover Court
Buffalo Grove, IL 60089

W. A. MOZART



* This slur omitted in oboe version. See Preface † See Preface regarding 19th century style ‡ See piano part

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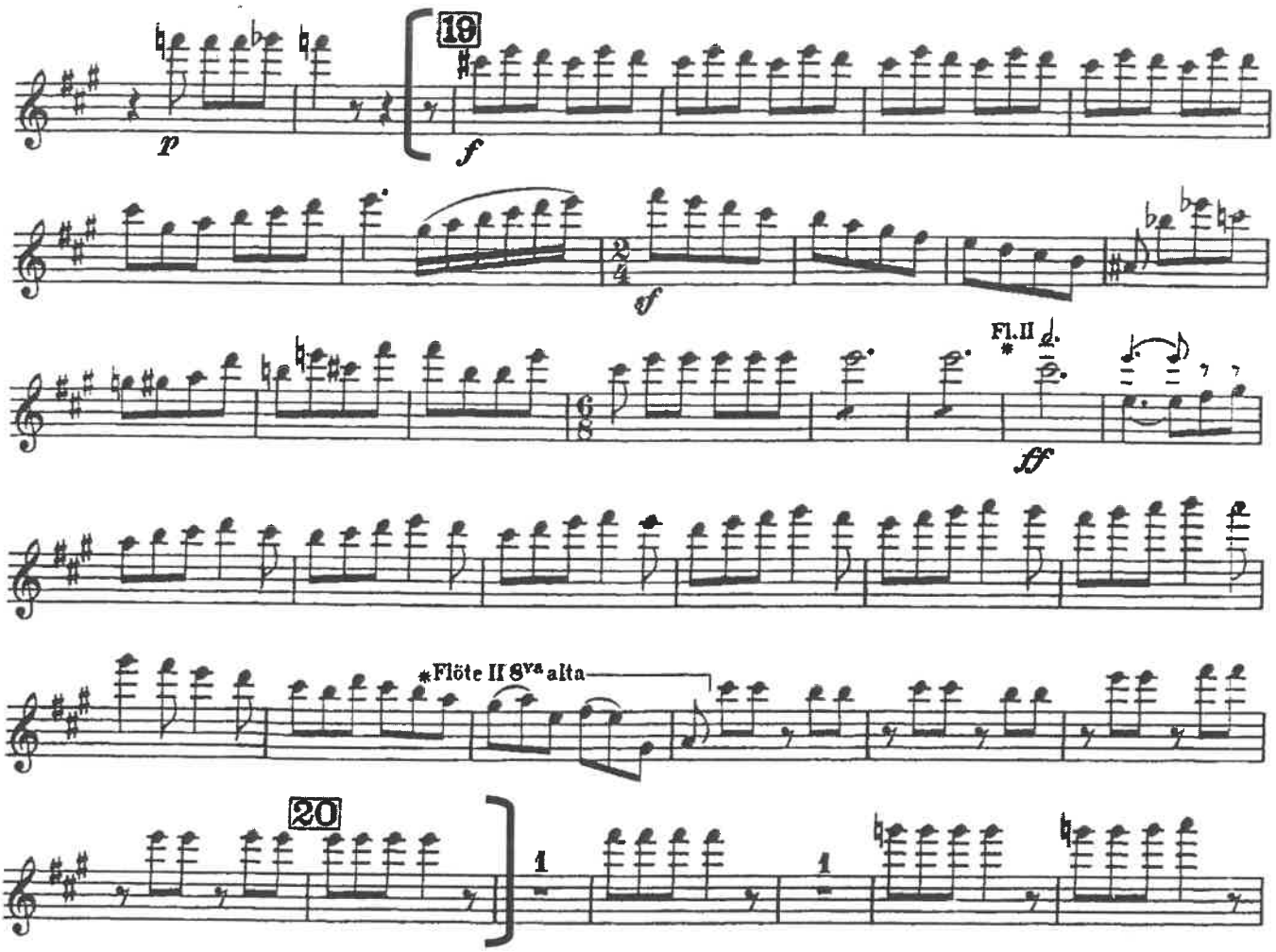
BERLIOZ *Roman Carnival Overture*, Op.9
Allegro vivace
♩. = 156

FOR EDUCATIONAL PURPOSES ONLY



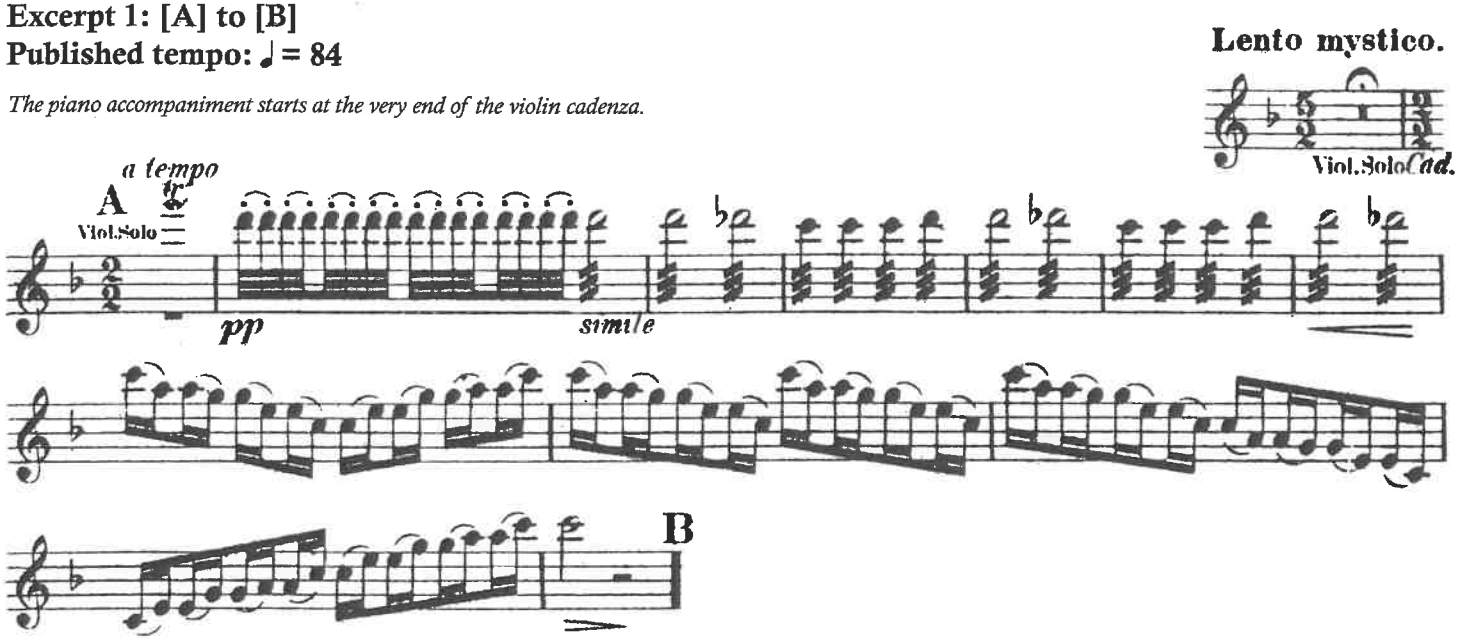
RUSSIAN EASTER OVERTURE

NICOLAI RIMSKY-KORSAKOV, Op. 36
(1844-1908)

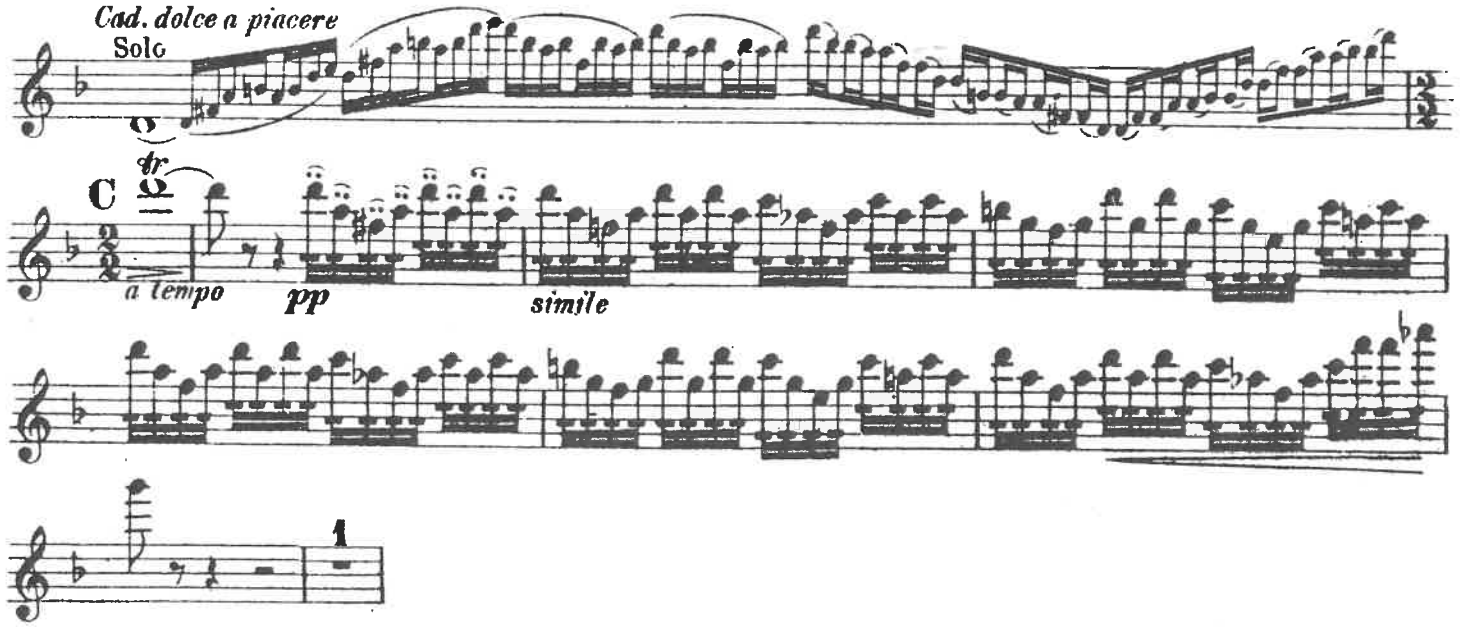
The music of Rimsky-Korsakov has always seemed almost magical to me in the power of the composer to be so extraordinarily descriptive. Always try to keep in mind the themes of his compositions as they will help you achieve the proper character in your music-making. In the tongued passages, accommodate the melodic line under you and keep the tonguing smooth and flexibly elegant, rather than athletic sounding. Play the cadenza with warmth, tenderness, and a shimmering sound.

Excerpt 1: [A] to [B]
Published tempo: ♩ = 84

The piano accompaniment starts at the very end of the violin cadenza.



Excerpt 2: Cadenza before [C] to 9 after [C]
Published tempo: ♩ = 84



SYMPHONY NO. 4 IN A MAJOR, "ITALIAN"

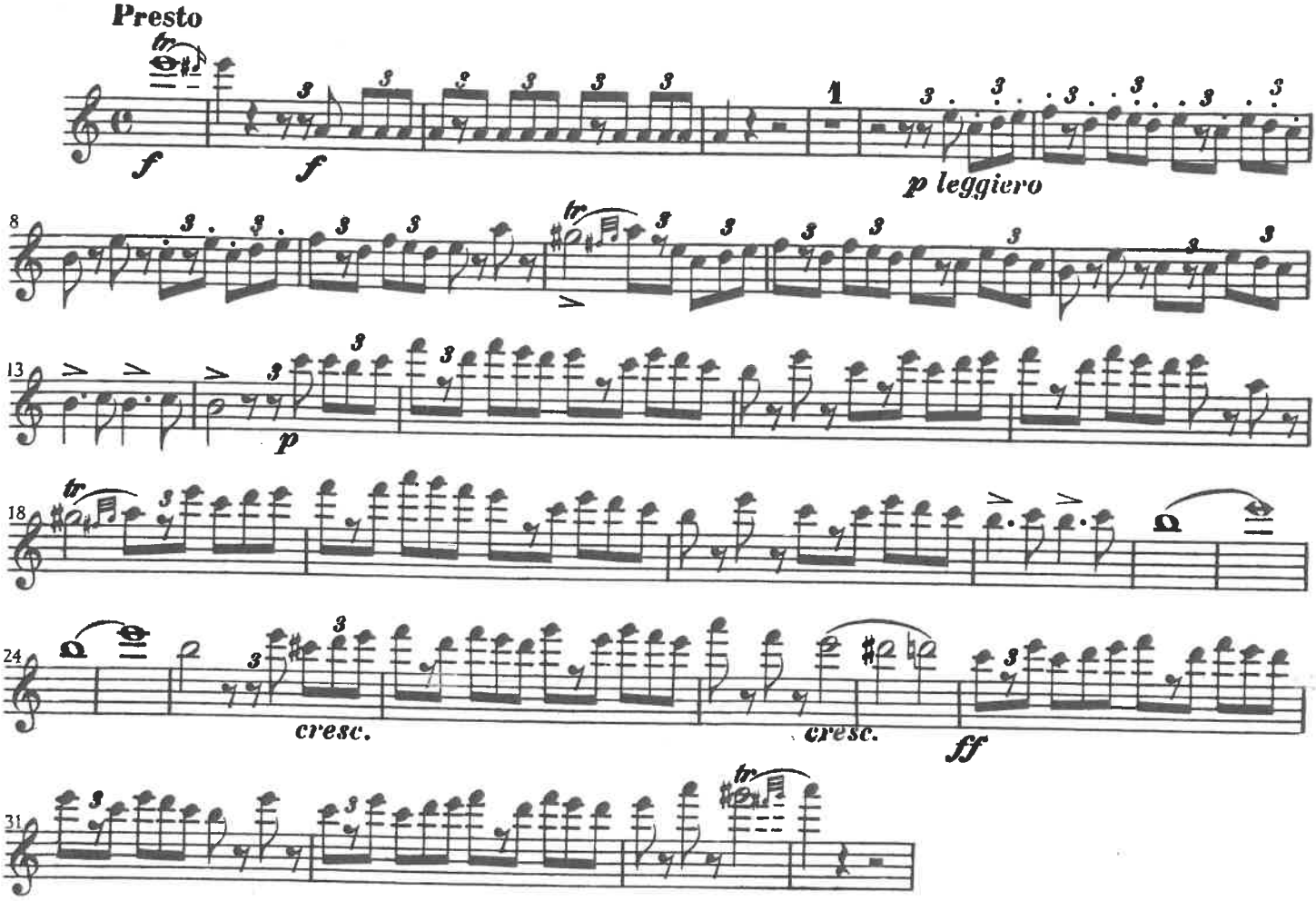
FELIX MENDELSSOHN, Op. 90
(1809-1847)

Mvt. IV, Saltarello, bars 1-34
Suggested tempo: ♩ = c. 92-96

In this brilliant Italian dance movement, as in the previous excerpt, stability and clean articulation are of great importance. You can use the triple-tongue pattern *t-tkt-t, t-tkt-t* or *k-tkt-t, k-tkt-t*, or any other pattern that you find comfortable. If you play this symphony in an orchestra, be prepared for the tempo to be faster in the concert than you have practiced in the rehearsals — a good tip for preparation of all technical solos!

Although this movement is notated in Common Time, it is generally conducted in 2.

Note that the trill in bar 10 has an accent, but the similar passages in bars 18 & 33 do not. This is correct according to the score, although it may not be every conductor's preference.



Winter (audition will take place at the end of fall term)

Paul Hindemith– Symphonic Metamorphosis of Themes by Carl Maria von Weber (Baxtresser 1)

Mendelssohn – Scherzo (Baxtresser 1)

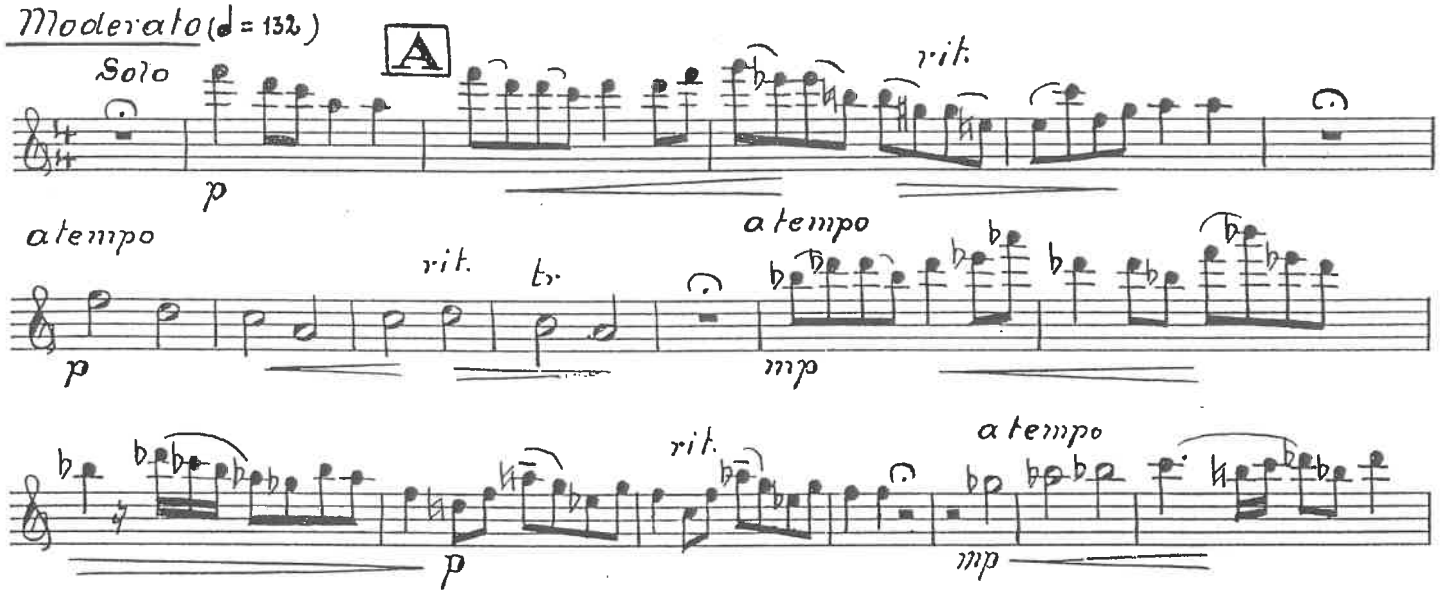
Bach – Aus Liebe will mein Heiland sterben (Baxtresser 1)

Saint Saens – Carnival of the Animals (Baxtresser 1)

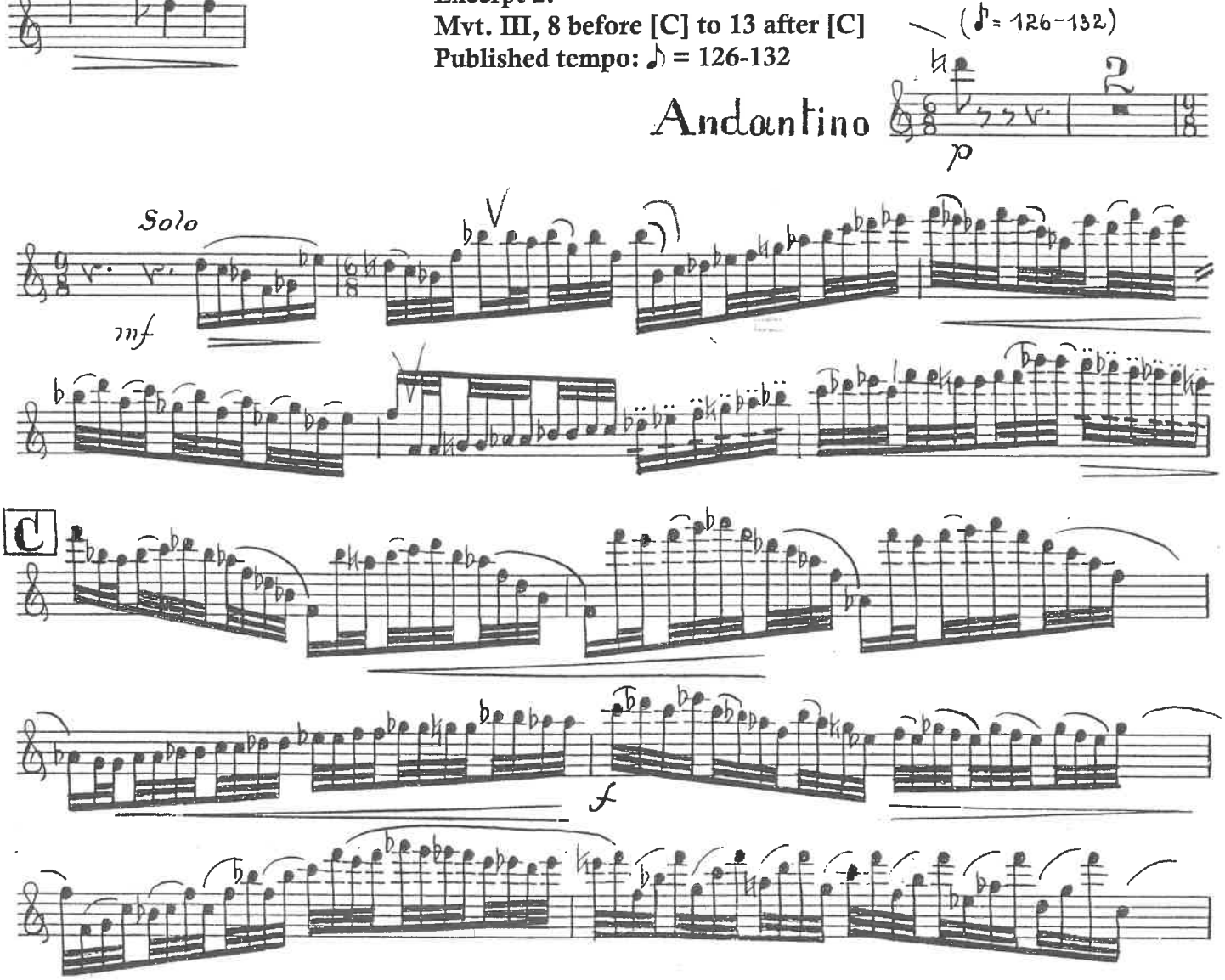
SYMPHONIC METAMORPHOSIS

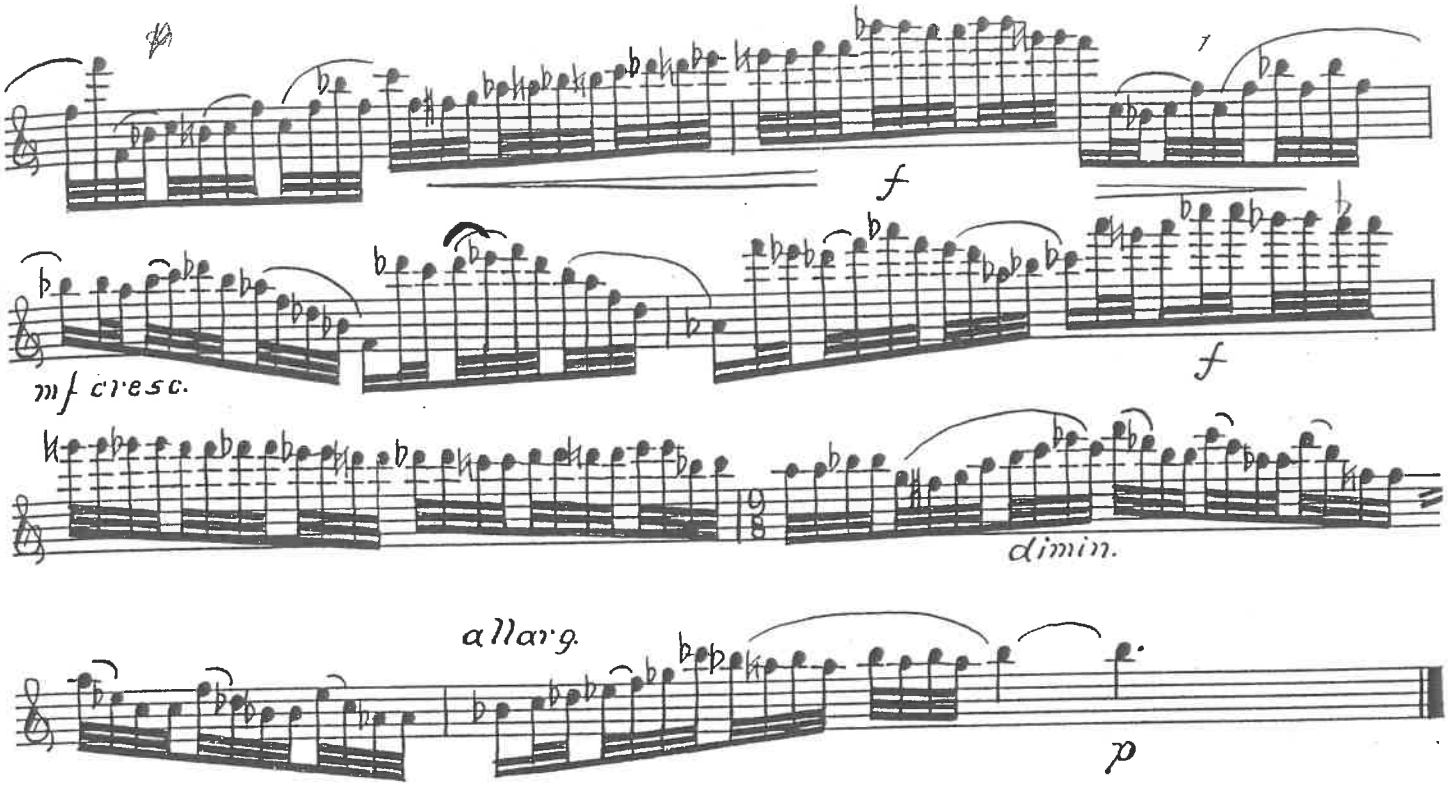
PAUL HINDEMITH
(1895-1963)

Excerpt 1: Turandot, Scherzo, Mvt. II, 2 before [A] to [B], Published tempo: ♩ = 132



Excerpt 2:
Mvt. III, 8 before [C] to 13 after [C]
Published tempo: ♪ = 126-132





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 A♭ (not A) because this bar is continuing from the previous line.

This excerpt is a good example of the technical flexibility a player must have in an audition, and in the orchestra. Be prepared for a wide range of tempi – it is often performed slower than the marked indications.

This brilliant set of "metamorphoses" on Weber's themes was one of Hindemith's first works composed in the United States after immigrating during World War II. Schott uses the singular wording *Symphonic Metamorphosis* as the English title, but note that a literal translation of Hindemith's original German would be *Symphonic Metamorphoses after Themes by Carl Maria von Weber.*

Errata:
- Excerpt 1, 10th bar of [A], there should be no slur on beat 2.
- Excerpt 2, 5 before the end (noting that one bar is split across lines), on the 5th beat, slur from D♭ to E♭ only.

Hindemith SYMPHONIC METAMORPHOSIS
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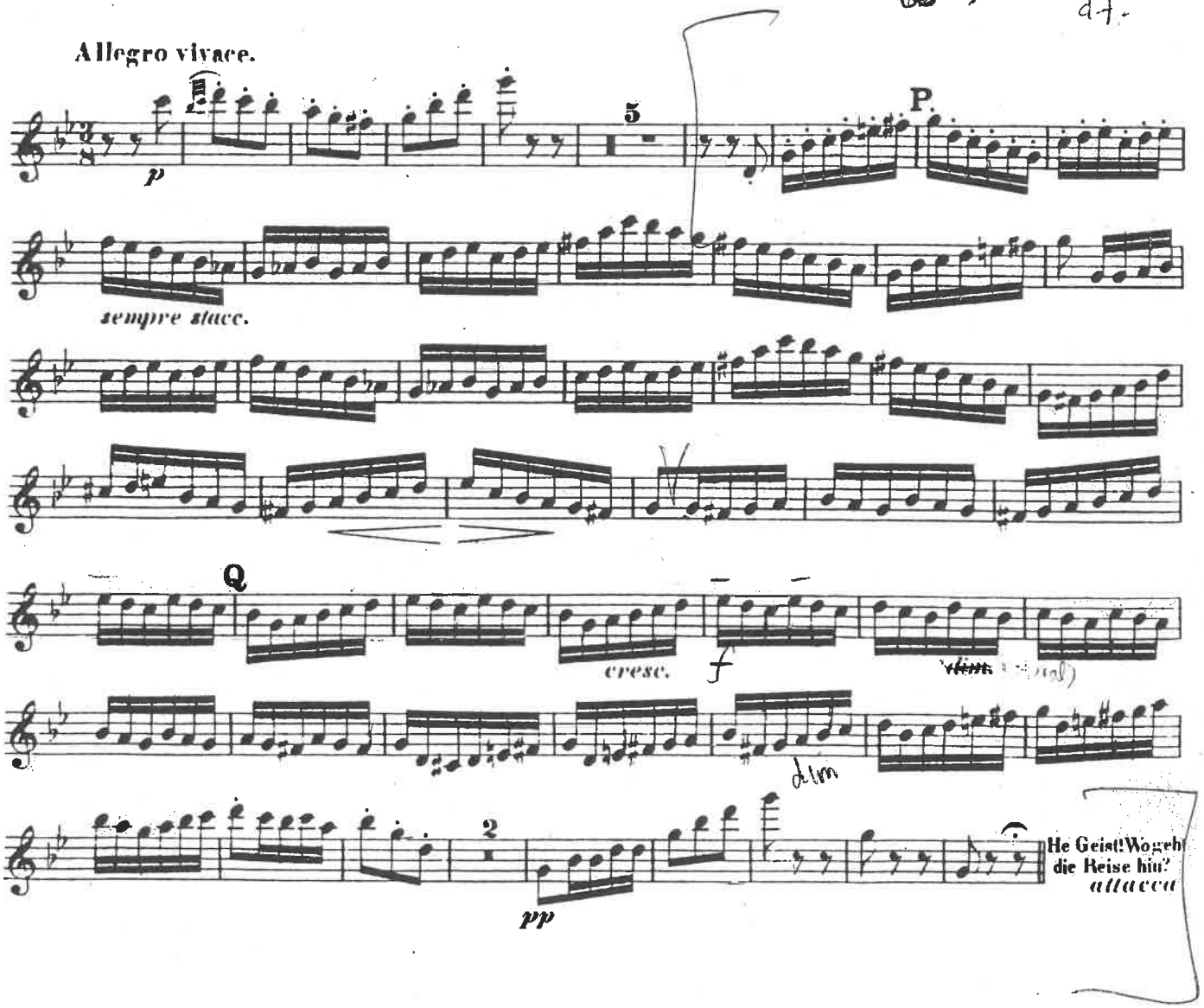
Incidental Music to *A Midsummer Night's Dream*

Scherzo

FELIX MENDELSSOHN
(1809-1847)

Accurate rhythm and clarity of articulation are the technical requirements of this excerpt. It is equally important to play expressively by playing long, well-shaped phrases, avoiding an accent on the first note of each bar. Maintain a steady tempo by practicing with a metronome to make sure you don't rush the notes before a breath, or take too much time for the breath. If you have difficulty with the breathing, play with a lighter sound until you feel more comfortable with the long phrases.

In an audition, you should breathe in the 9th and 20th bars after **P** just after the first eighth note. In an orchestral setting, with a greater need for projection, you can take a quick breath three bars after **Q** in place of the G, if necessary. Be sure to practice this excerpt in different tempi in preparation for an audition.



ST. MATTHEW PASSION

JOHANN SEBASTIAN BACH, BWV 244
(1685-1750)

No. 58: "Aus Liebe will mein Heiland sterben," bars 1-19
Suggested tempo: ♩ = c. 50-58

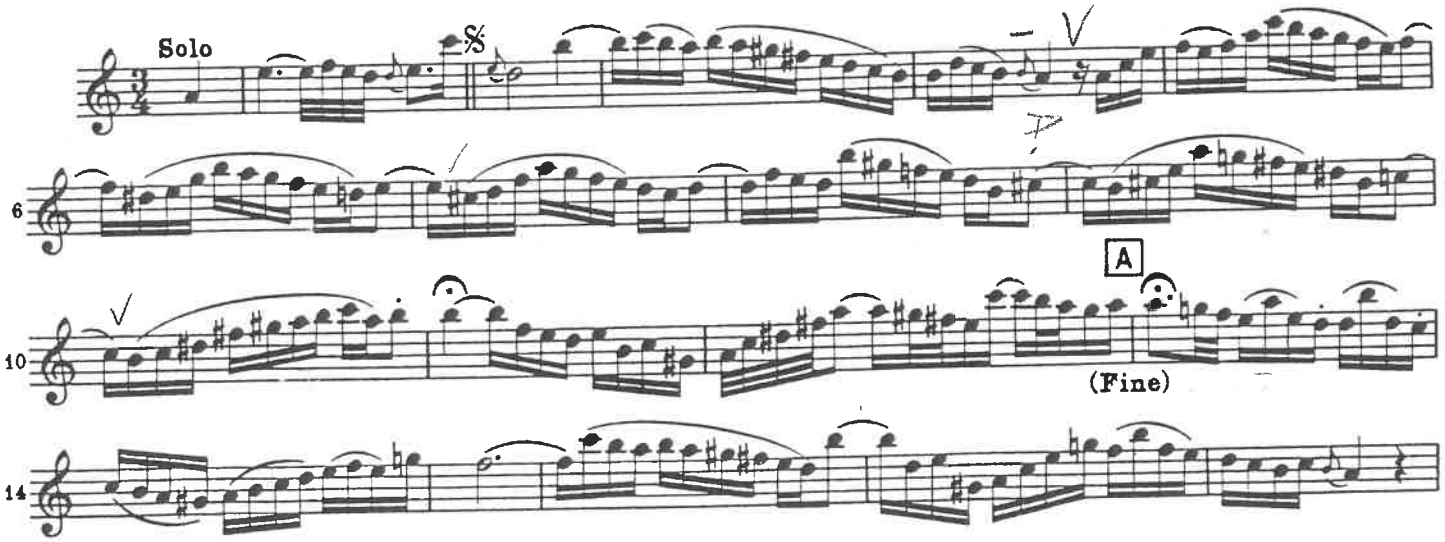
The following Bach arias are from two of the greatest pieces of sacred music ever written. In performing these arias, as in most of Bach's flute compositions, breath control is of the utmost importance. The tempo must remain steady without breathing gaps (listen to the basso continuo line). Be sure not to over-romanticize your performance with inappropriate rubato and excessive vibrato. The sound should be beautiful and warm with just enough vibrato to color the tone, and nuances should be played with subtlety and grace. It is advisable to add some slurs to this unedited version so that the flowing, lyrical quality of the piece is more apparent.

Text and translation of "Aus Liebe will mein Heiland sterben"

Aus Liebe will mein Heiland sterben,
Von einer Sünde weiss er nichts,
Dass das ewige Verderben
Und die Strafe des Gerichts
Nicht auf meiner Seele bliebe.

Out of love would my Savior die for me,
He who knows nothing of sin,
That eternal ruin
And the retribution of judgment
May not weigh upon my soul.

Translation by Judith Lambert



(piano accompaniment continues for 1 measure)

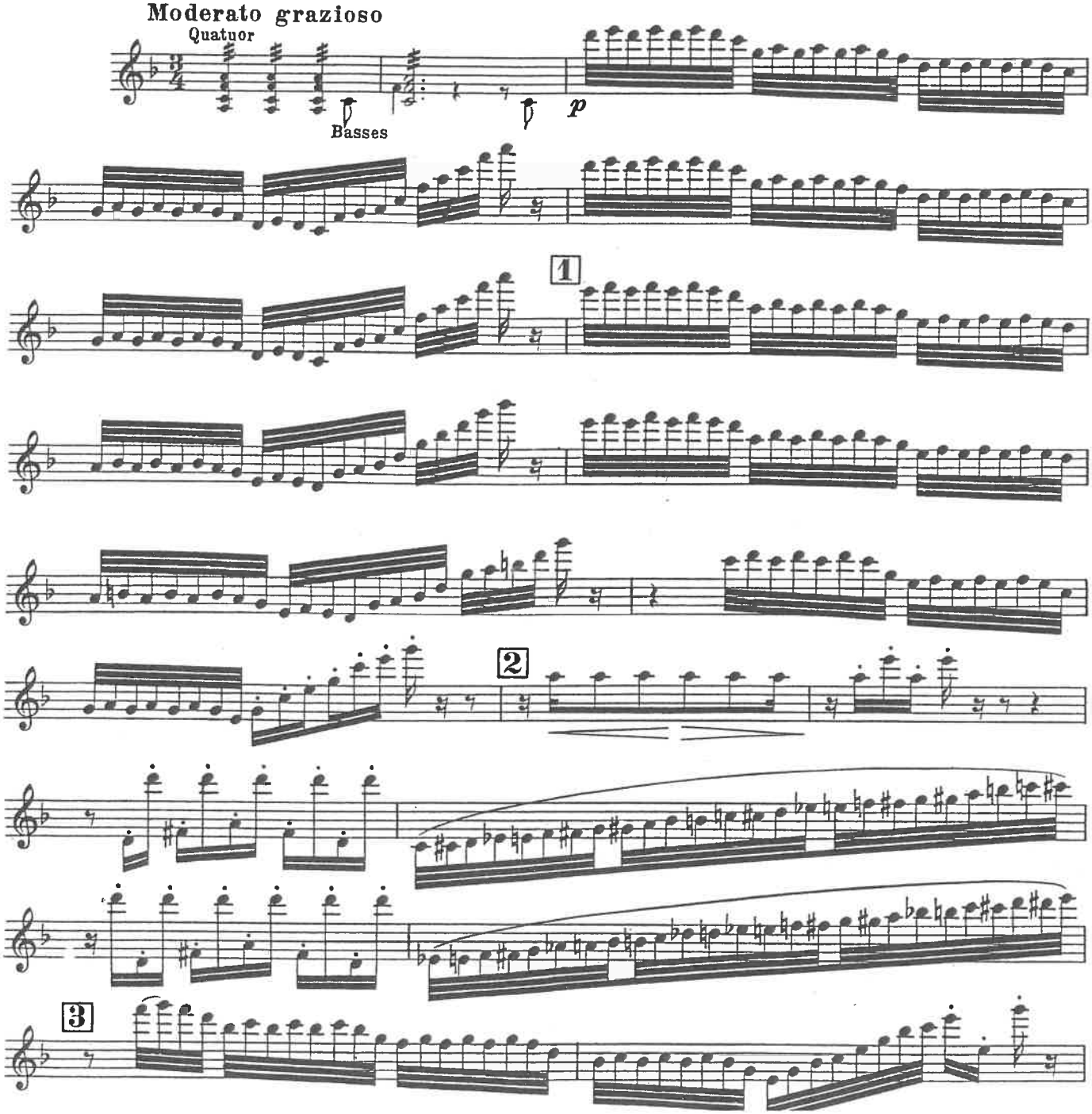
CARNIVAL OF THE ANIMALS

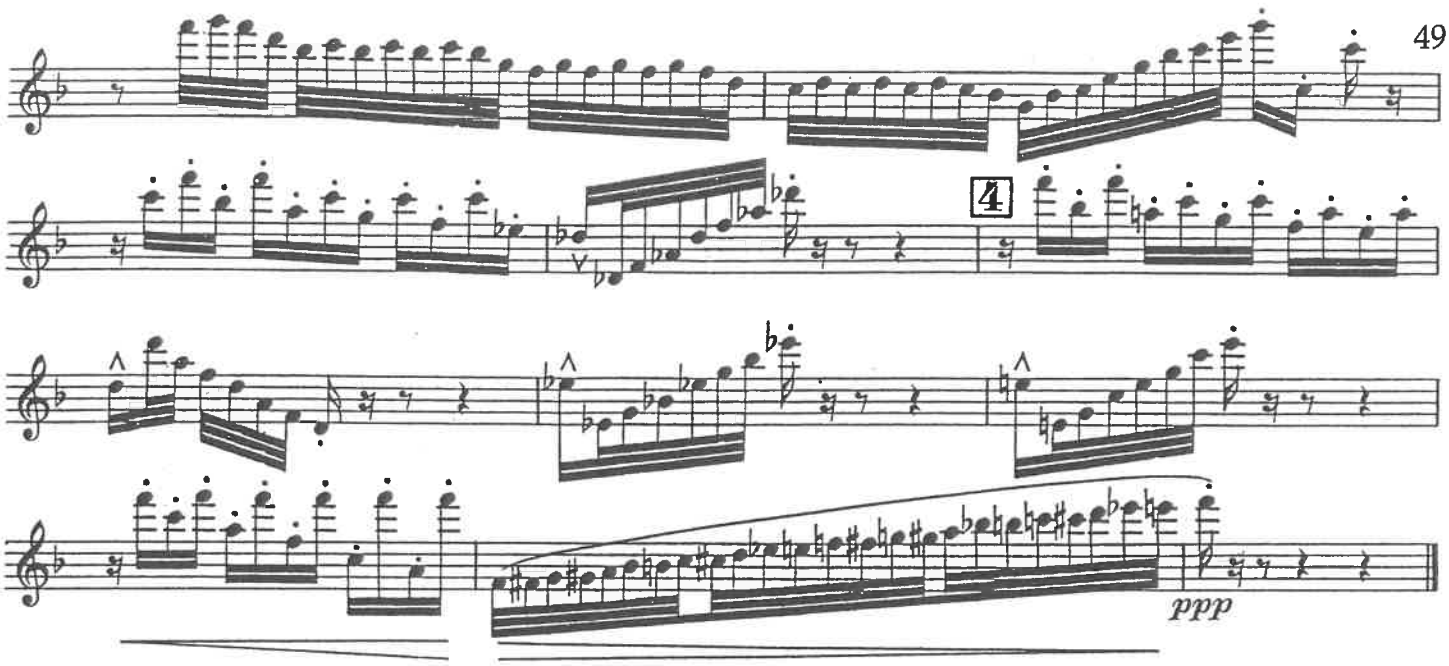
CAMILLE SAINT-SAËNS
(1835-1921)

Carnival of the Animals is subtitled "Grand Zoological Fantasy" and is known to all flute players because of the virtuosity of the famous solo, Volière (The Aviary). To help achieve an effortless quality in your performance, play with a legato double-tonguing that is well supported by a musical line. Try to avoid a hard staccato articulation and a metronomic stiffness in favor of a feeling of lightness and a flair.

Errata:
- In the 1st bar of [2], the 1st A is an 8th, not a 16th.
- In the 4th bar of [2], on the third beat, the score does include the B♭ missing from this chromatic scale.
- In the 1st bar of [3], the short slur is not in the score.
- In the 5th bar of [4], the score has a slur, in addition to the dots, over the whole bar.

10. Volière, complete
Suggested tempo: ♩ = c. 72-80



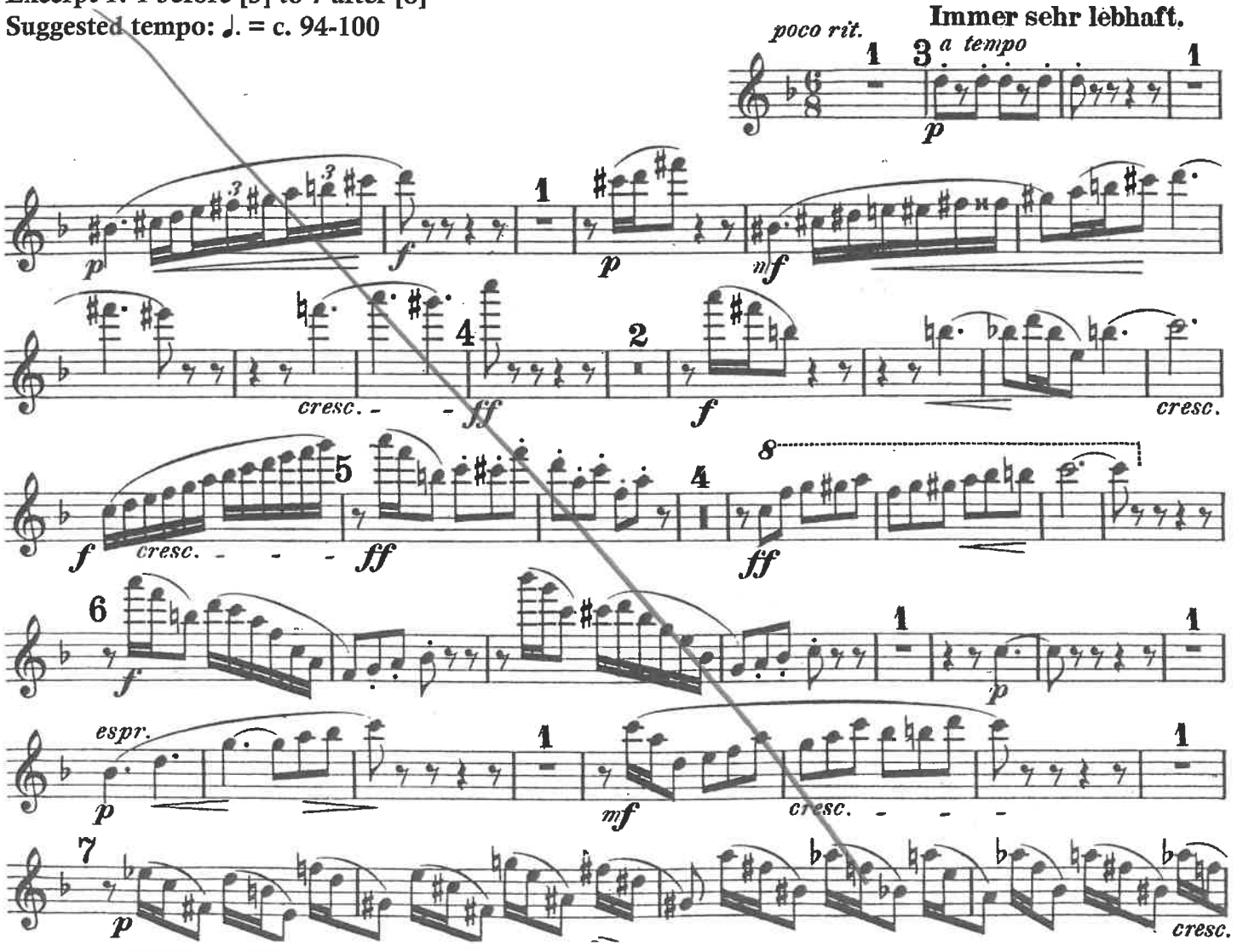


TILL EULENSPIEGEL'S MERRY PRANKS

RICHARD STRAUSS, Op. 28 (1864-1949)

Excerpt 1: 1 before [3] to 7 after [8]
Suggested tempo: ♩. = c. 94-100

Immer sehr lebhaft.



Spring (audition will take place at the end of winter term)

Rossini: William Tell (Baxtresser 1)

1. Overture bars 176-226

Lili Boulanger – D'un Matin de Printemps (flute and piano version)

Beethoven: Symphony No.9

Prepare the entire flute part

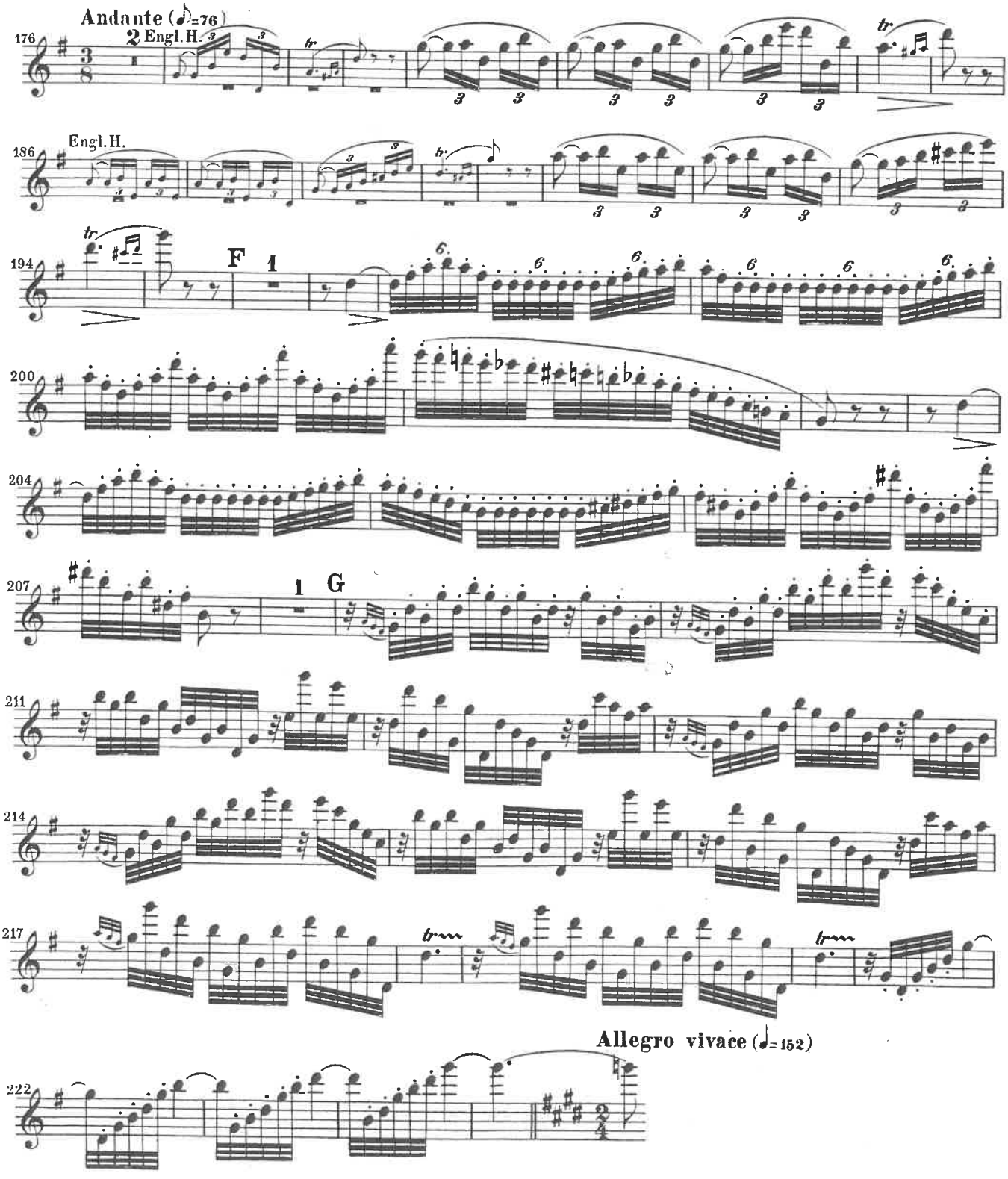
*One additional excerpt may be added at a later date

WILLIAM TELL

GIOACCHINO ROSSINI
(1792-1868)

The opening melody should be played with simplicity of style and purity of sound. In the passages after [F], create a homogeneous sound over all three octaves with clear articulation, steady rhythm, and attention to the English horn melody underneath the 32nd notes. At letter [G], have the sense of playing "through" the 32nd rests so the phrases are united in a larger phrase and do not sound like isolated arpeggios without expression.

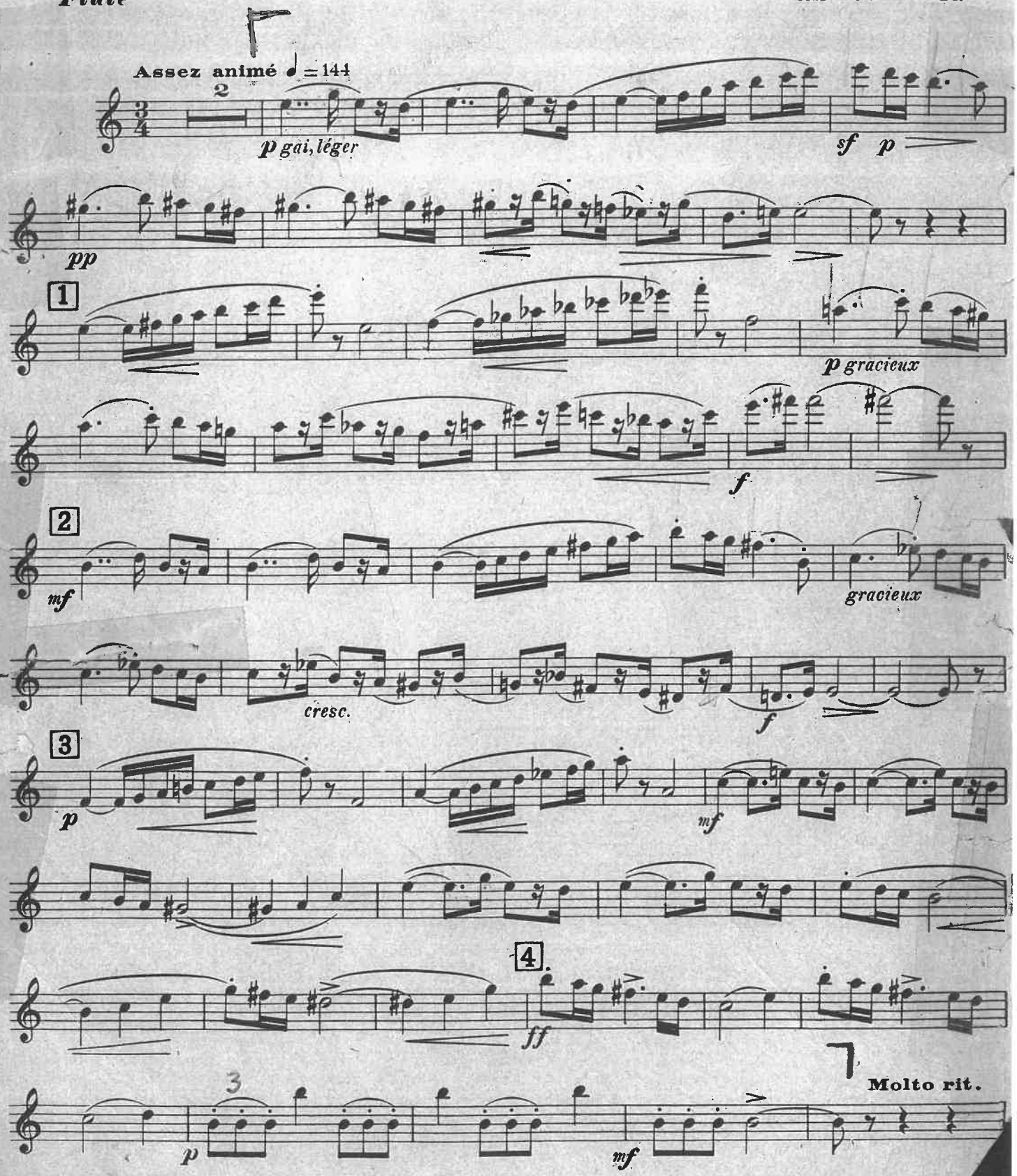
Overture, bars 176-226
Published tempo: ♪ = 76



D'un matin de printemps

Flûte

Lili BOULANGER



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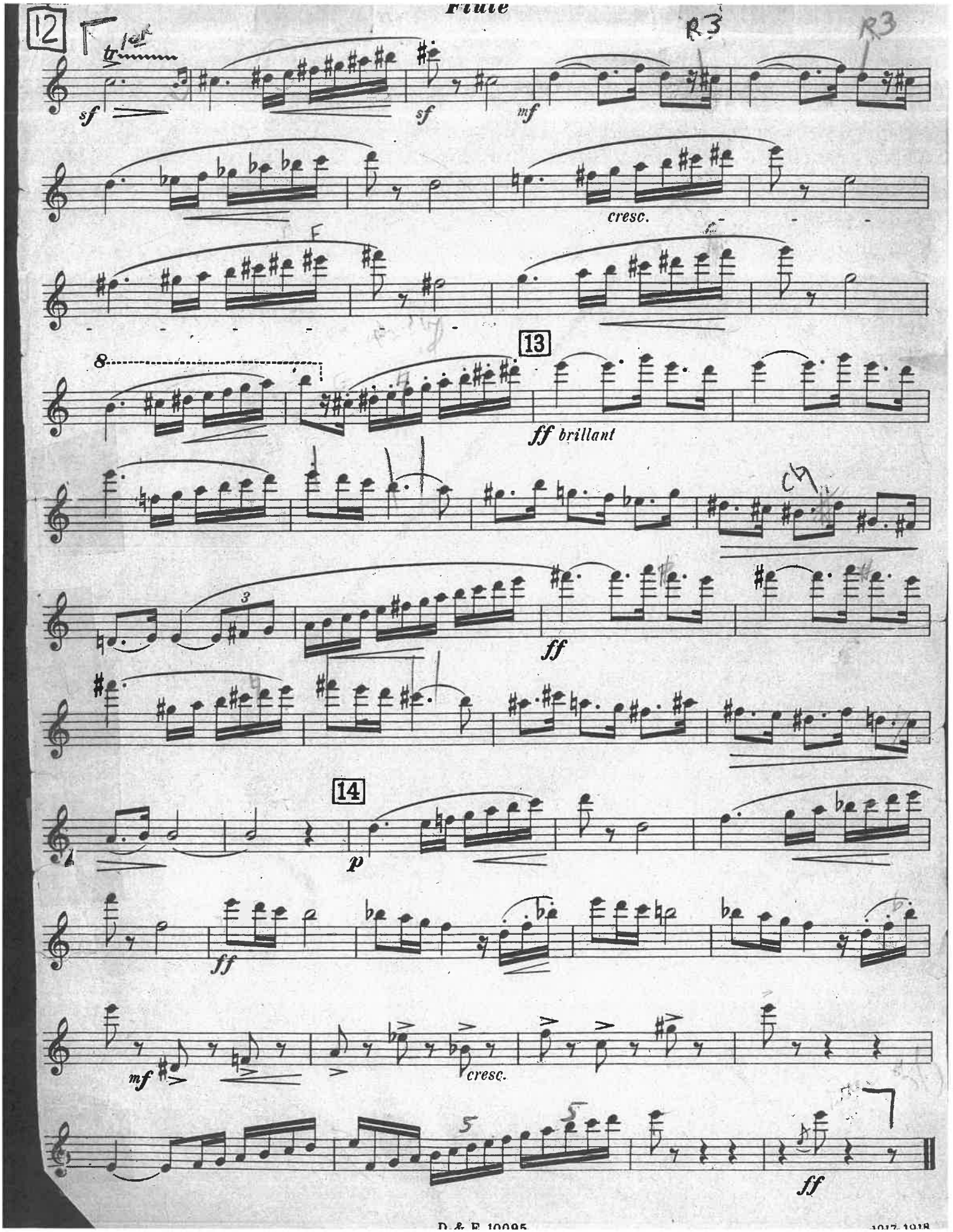
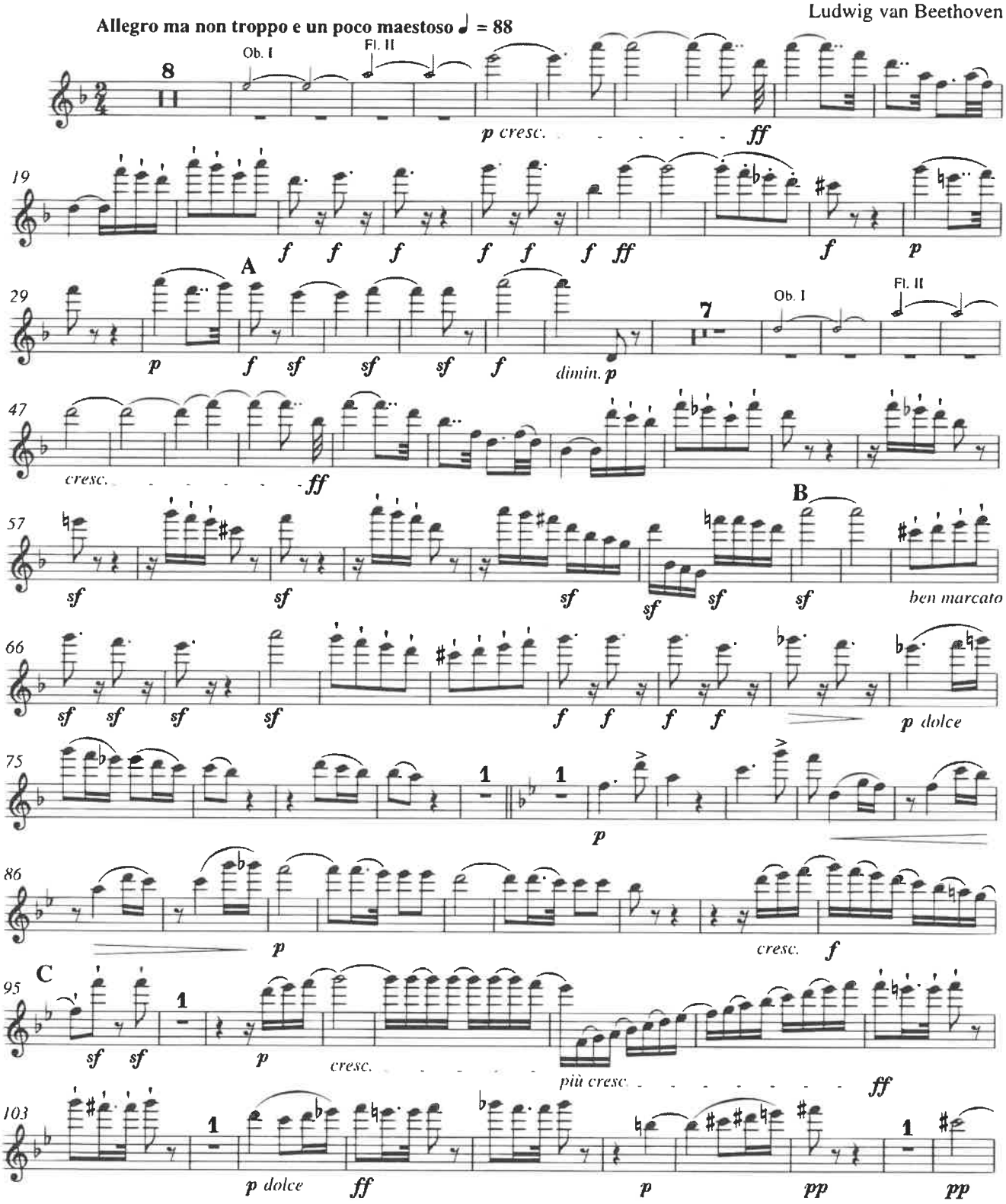

12
tr
sf
sf
mf
R3
R3
cresc.
F
8
13
ff brillant
ff
3
14
p
ff
mf
cresc.
5
5
ff

Flauto I

Symphonie Nr. 9

d-moll · D minor
op. 125

Ludwig van Beethoven



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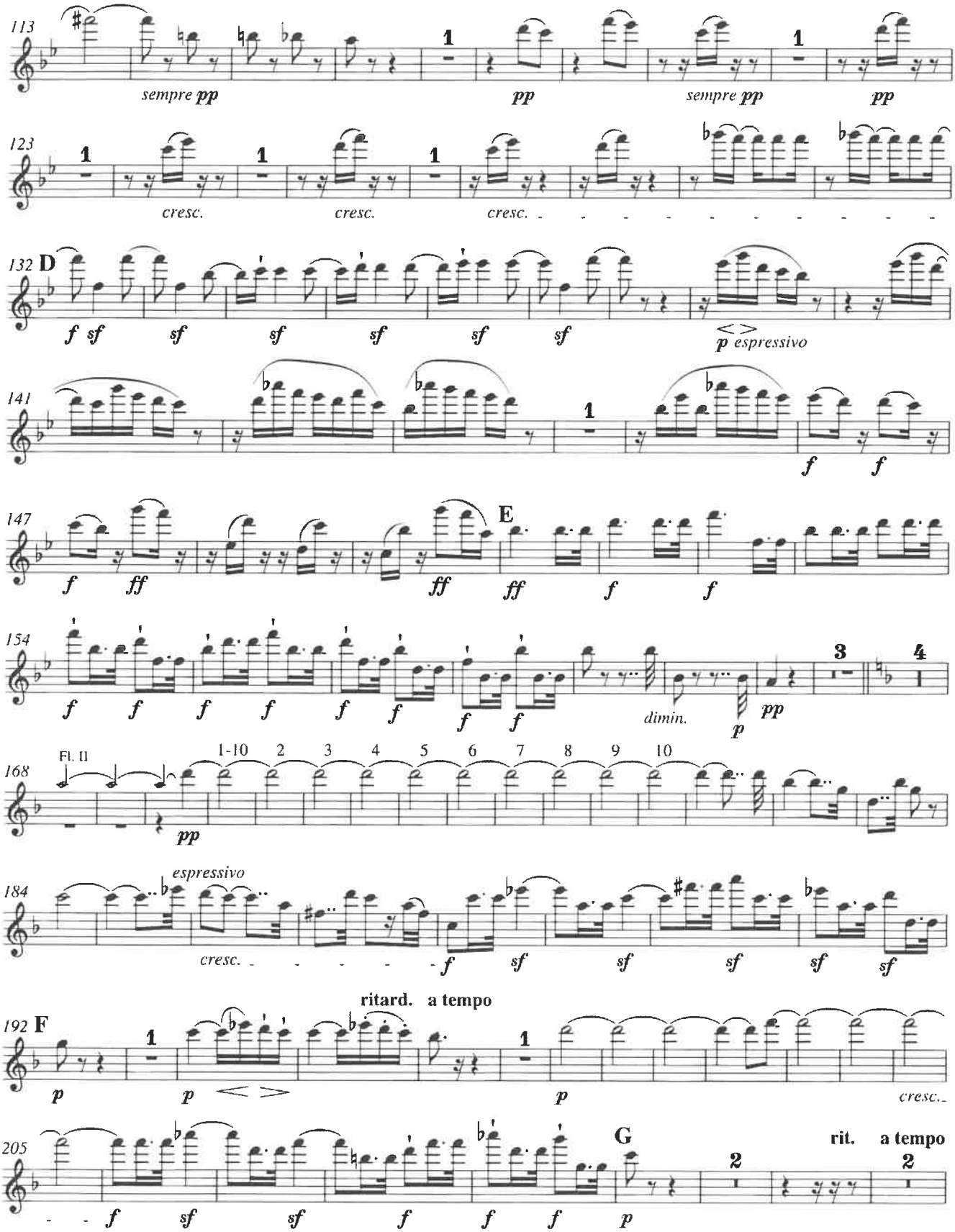
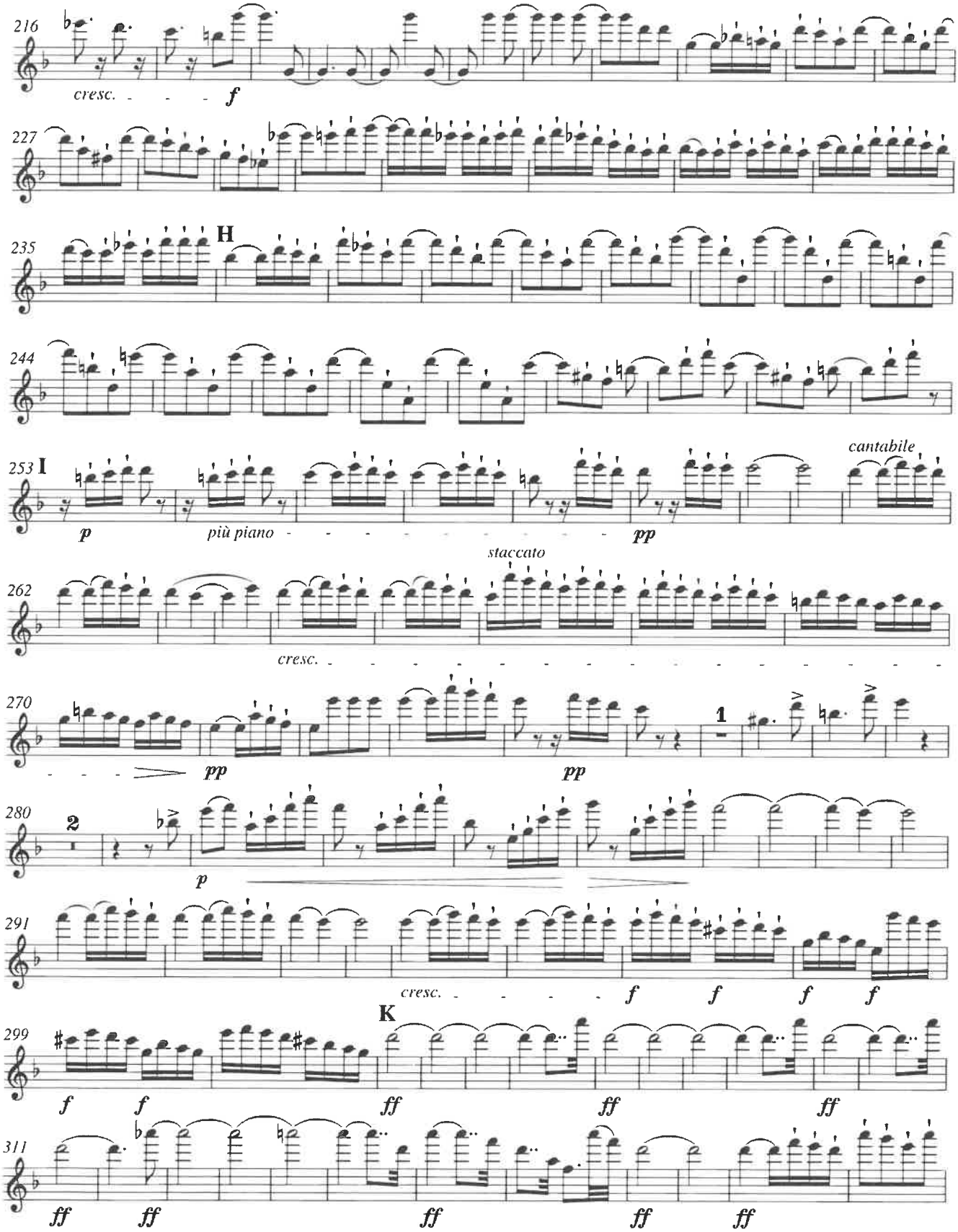
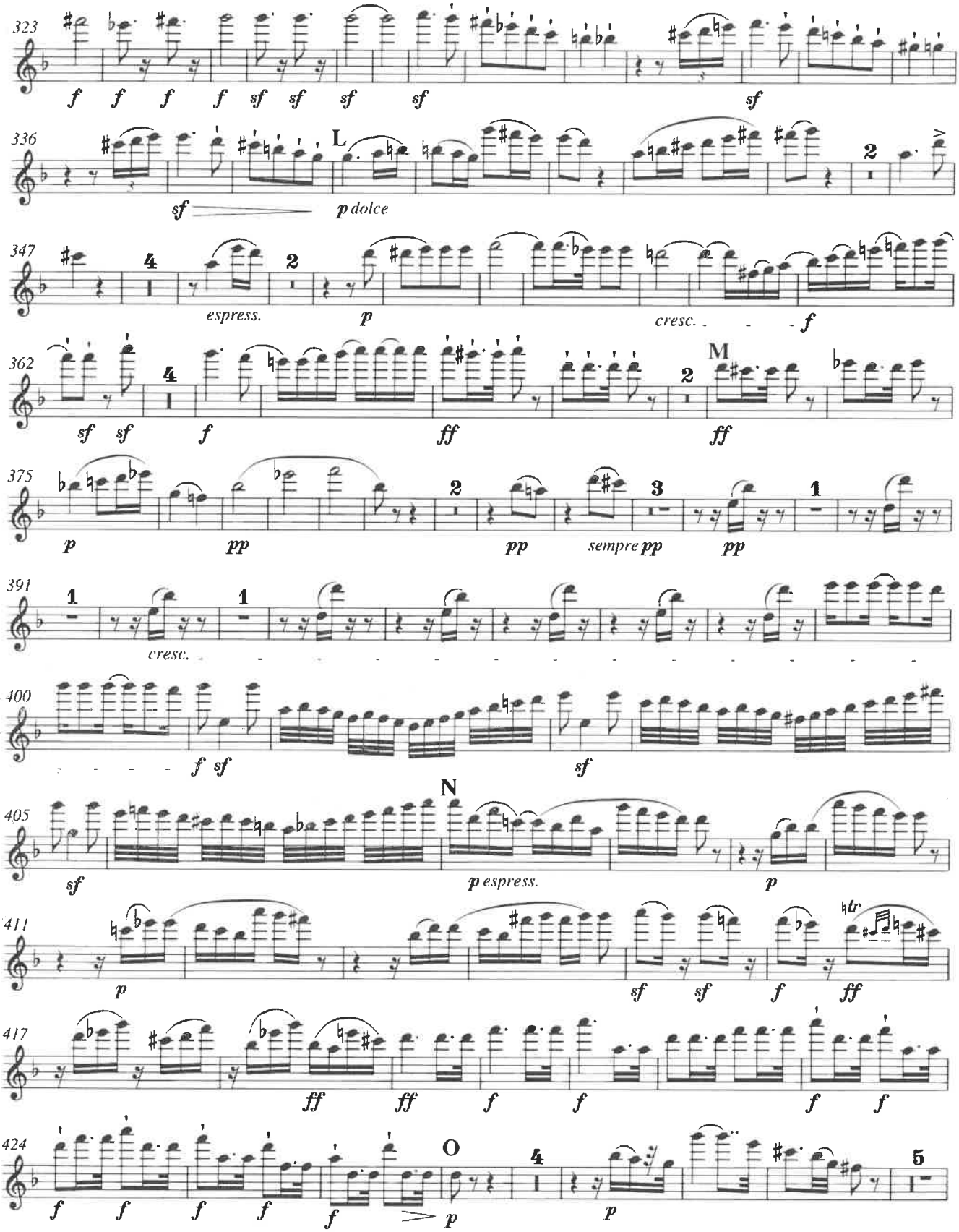
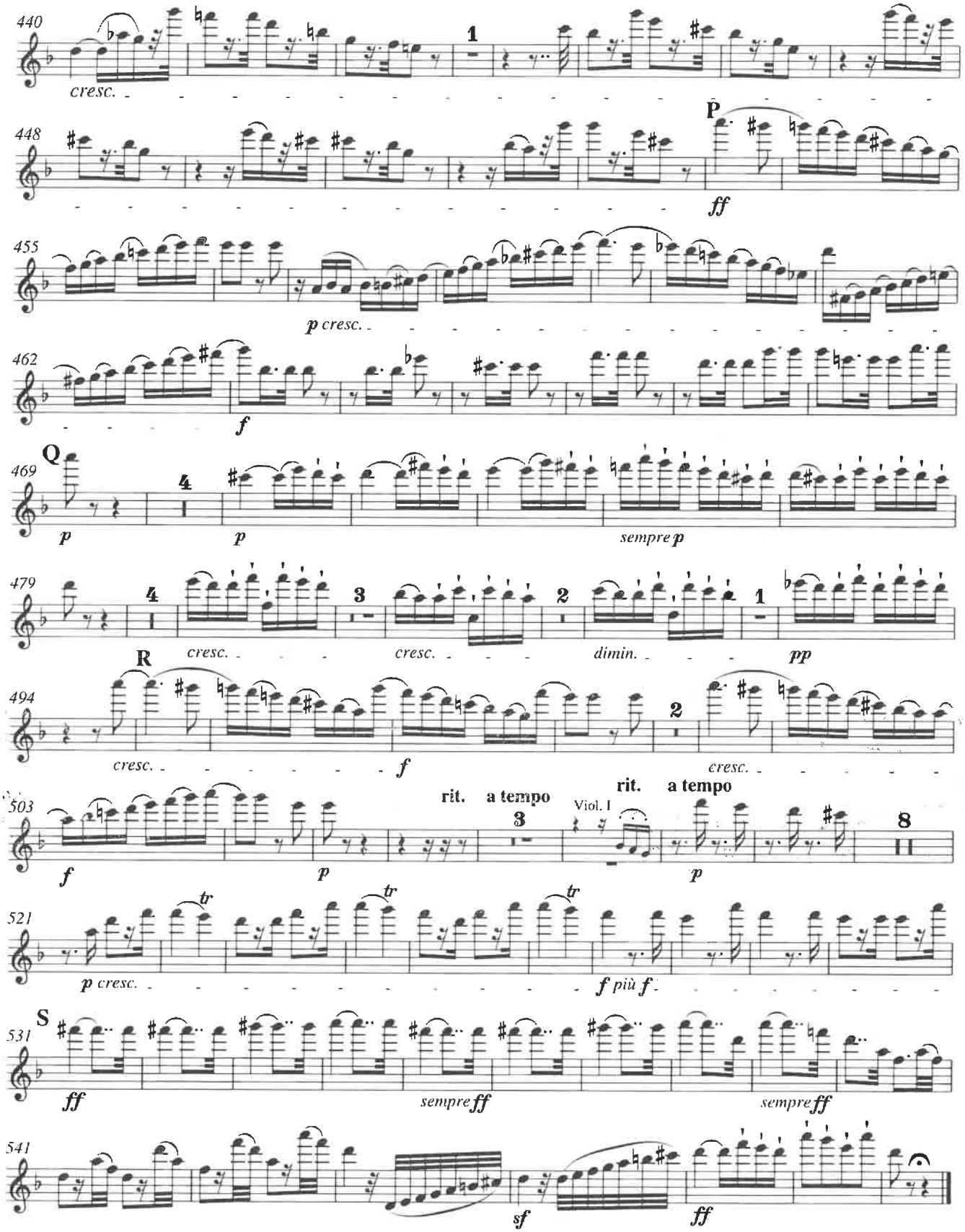
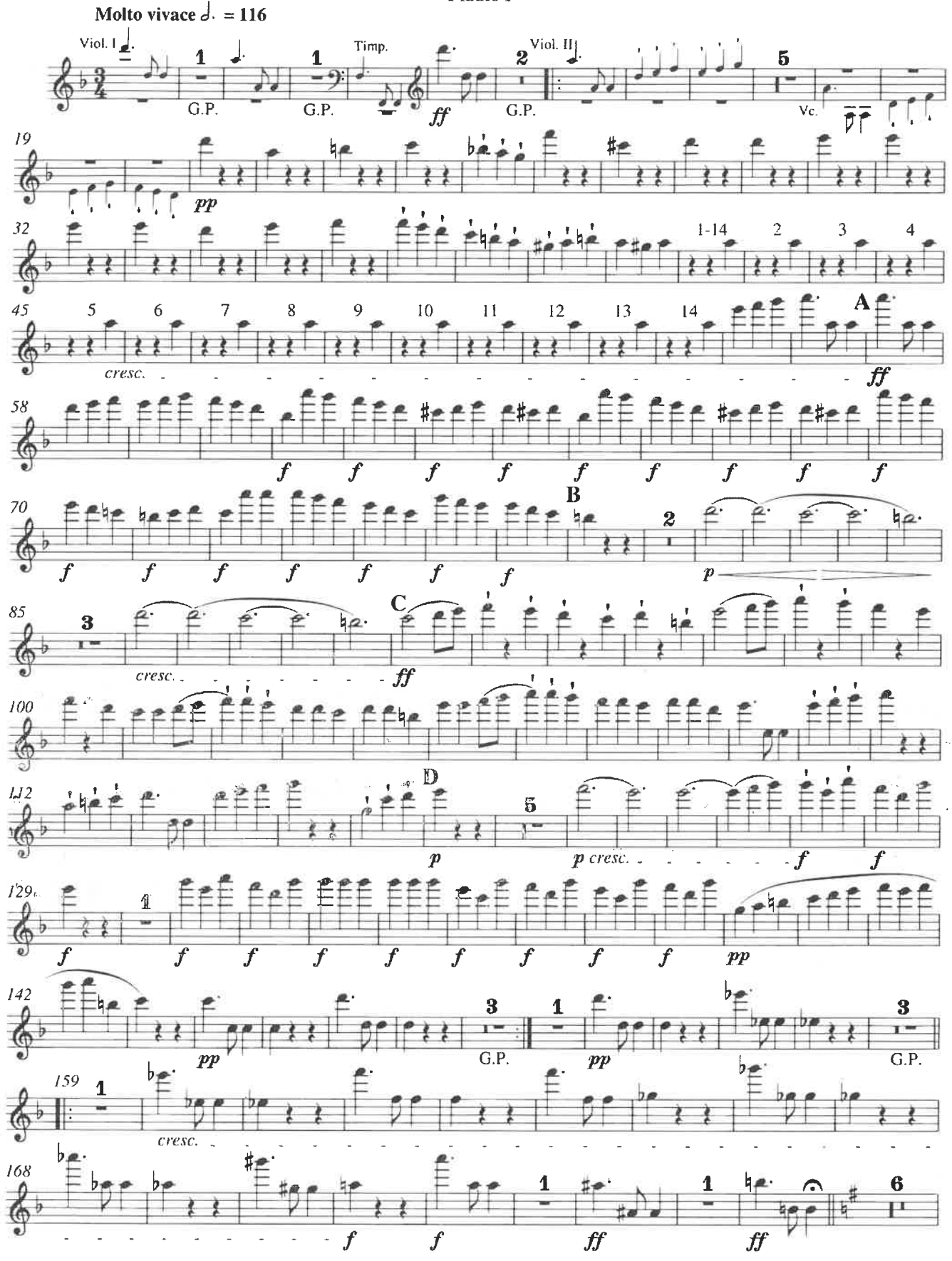

113
sempre pp
pp
sempre pp
pp
123
cresc.
cresc.
cresc.
132 D
f sf
sf
sf
sf
sf
sf
p espressivo
141
f
f
147
E
f
ff
ff
ff
f
f
154
f
f
f
f
f
f
f
f
dimin.
p
pp
3
4
168
Fl. II
1-10
2
3
4
5
6
7
8
9
10
pp
184
espressivo
cresc.
f
sf
sf
sf
sf
sf
ritard.
a tempo
192 F
p
p
p
cresc.
205
G
rit.
a tempo
f
sf
sf
f
f
f
p
2
2

Flauto I

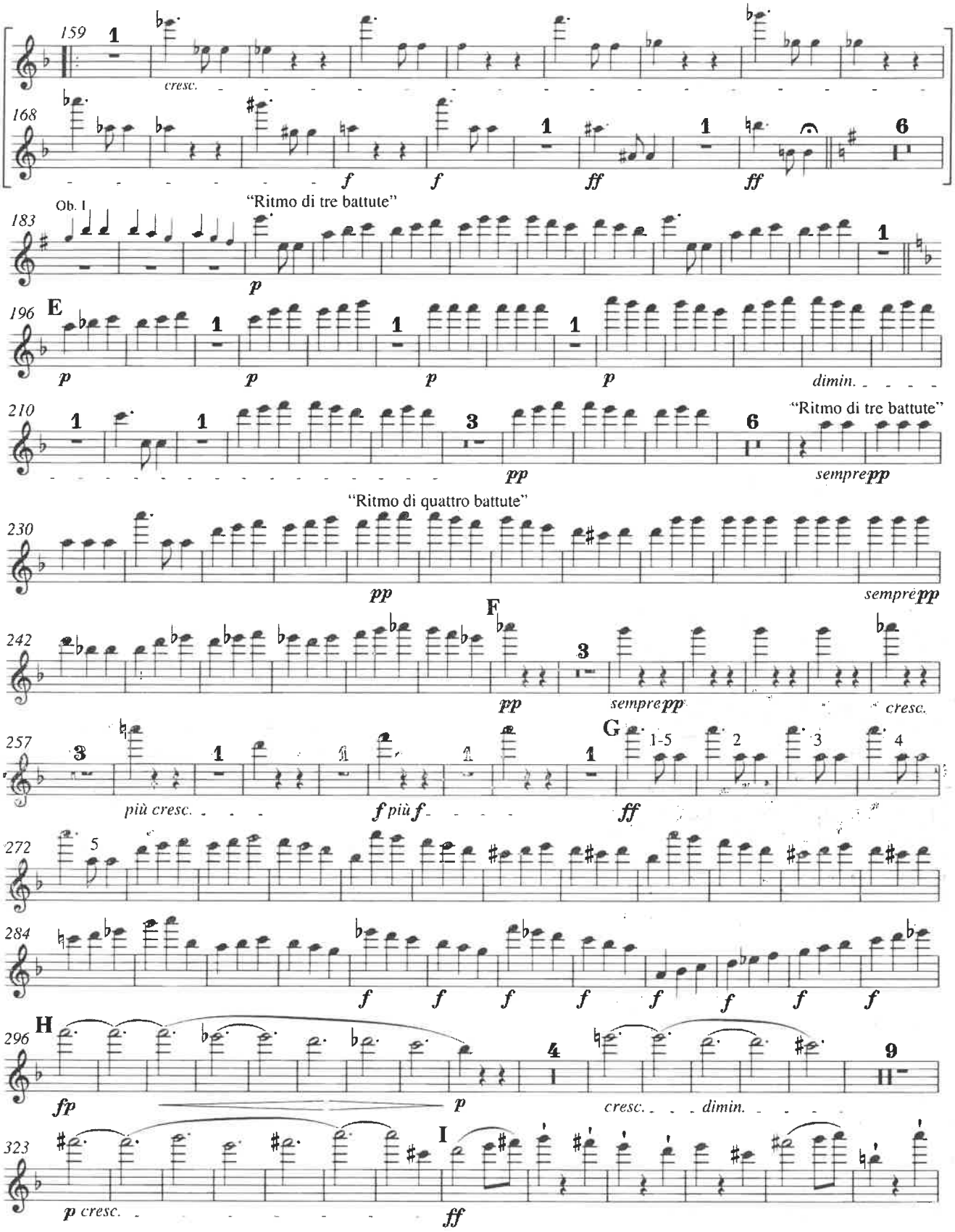

216
cresc.
f
227
235
H
244
253
I
p
più piano
pp
cantabile
staccato
262
cresc.
270
pp
pp
1
280
2
p
291
cresc.
f
f
f
f
299
K
f
f
ff
ff
ff
311
ff
ff
ff
ff
ff

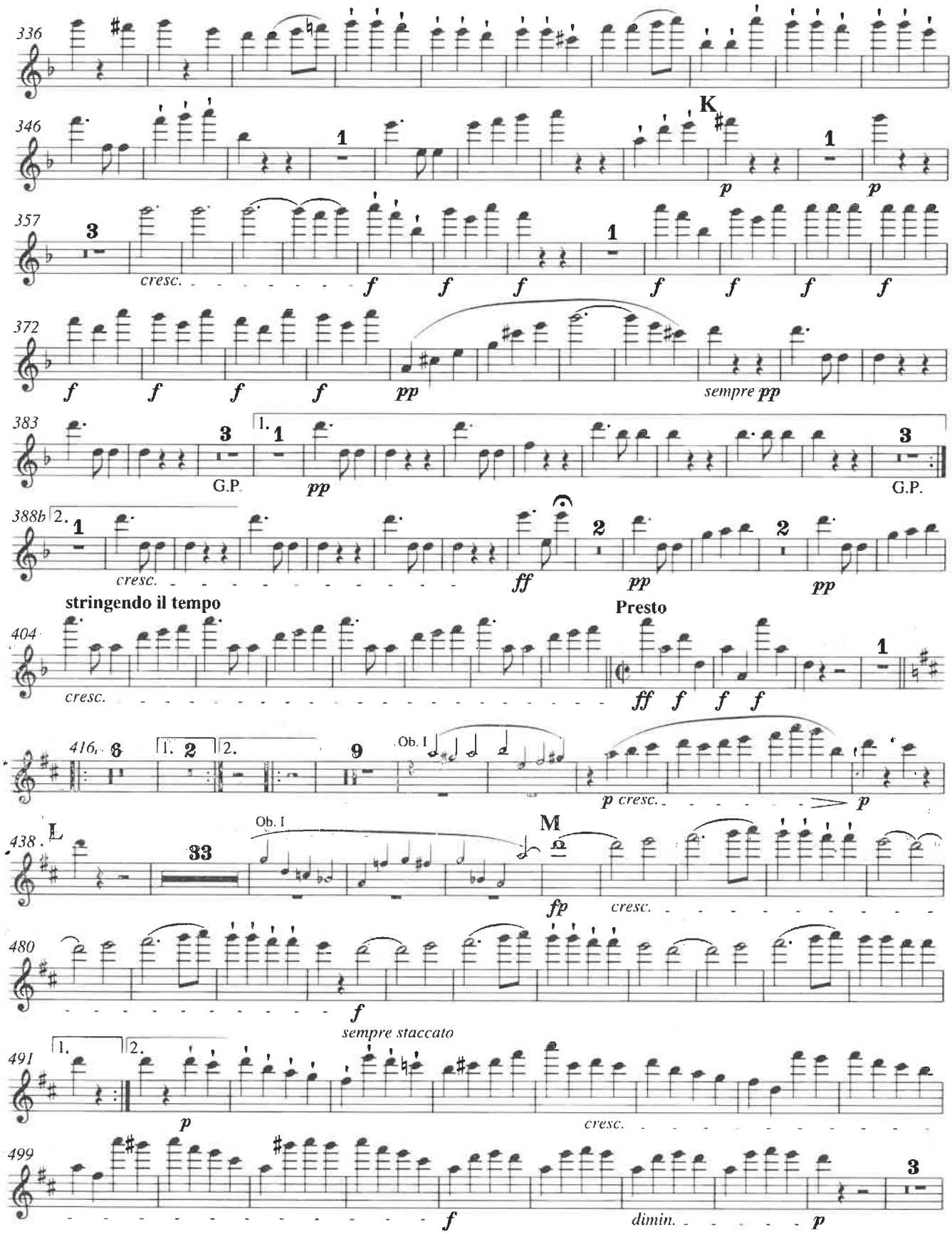

323
f f f f sf sf sf sf sf
336
L
sf p dolce
347
4 2
espress. p cresc. f
362
4 2
M
sf sf f ff ff
375
2 3 1
p pp pp sempre pp pp
391
1 1
cresc.
400
f sf sf
405
N
sf p espress. p
411
tr
p sf sf f ff
417
ff ff f f f f
424
O 4 5
f f f f f p p

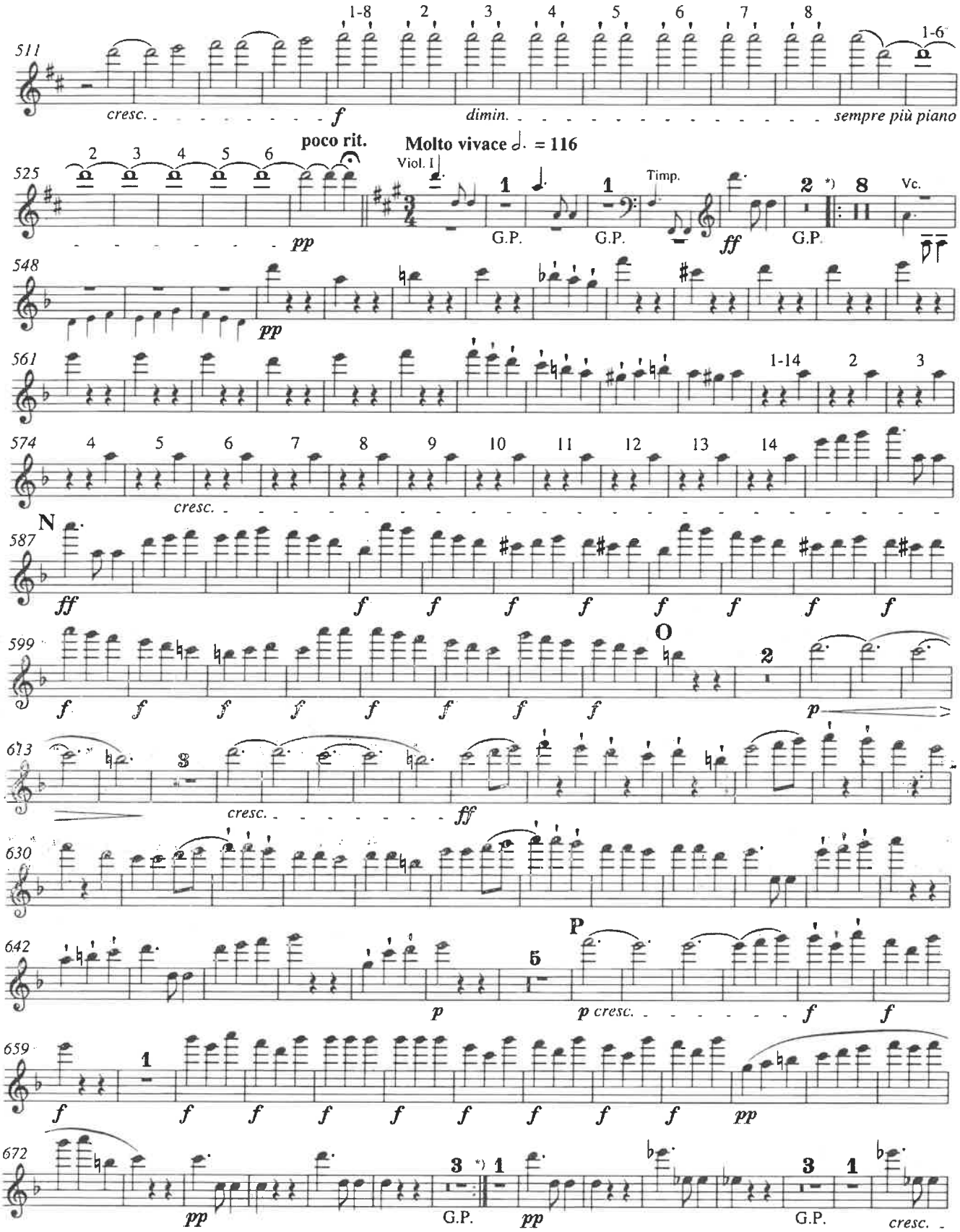

440
cresc.
1
448
P
ff
455
p cresc.
462
f
469
Q
4
p
p
sempre p
479
4
3
2
1
R
cresc.
cresc.
dimin.
pp
494
cresc.
f
2
cresc.
503
rit.
a tempo
3
Viol. I
rit.
a tempo
8
f
p
p
521
tr
tr
tr
p cresc.
f più f
531
S
ff
sempre ff
sempre ff
541
sf
ff


Molto vivace ♩. = 116
Viol. I
Timp.
Viol. II
Vc.
G.P.
ff
pp
cresc.
A
B
C
D
p
p cresc.
f
1-14
2
3
4
5
6
7
8
9
10
11
12
13
14

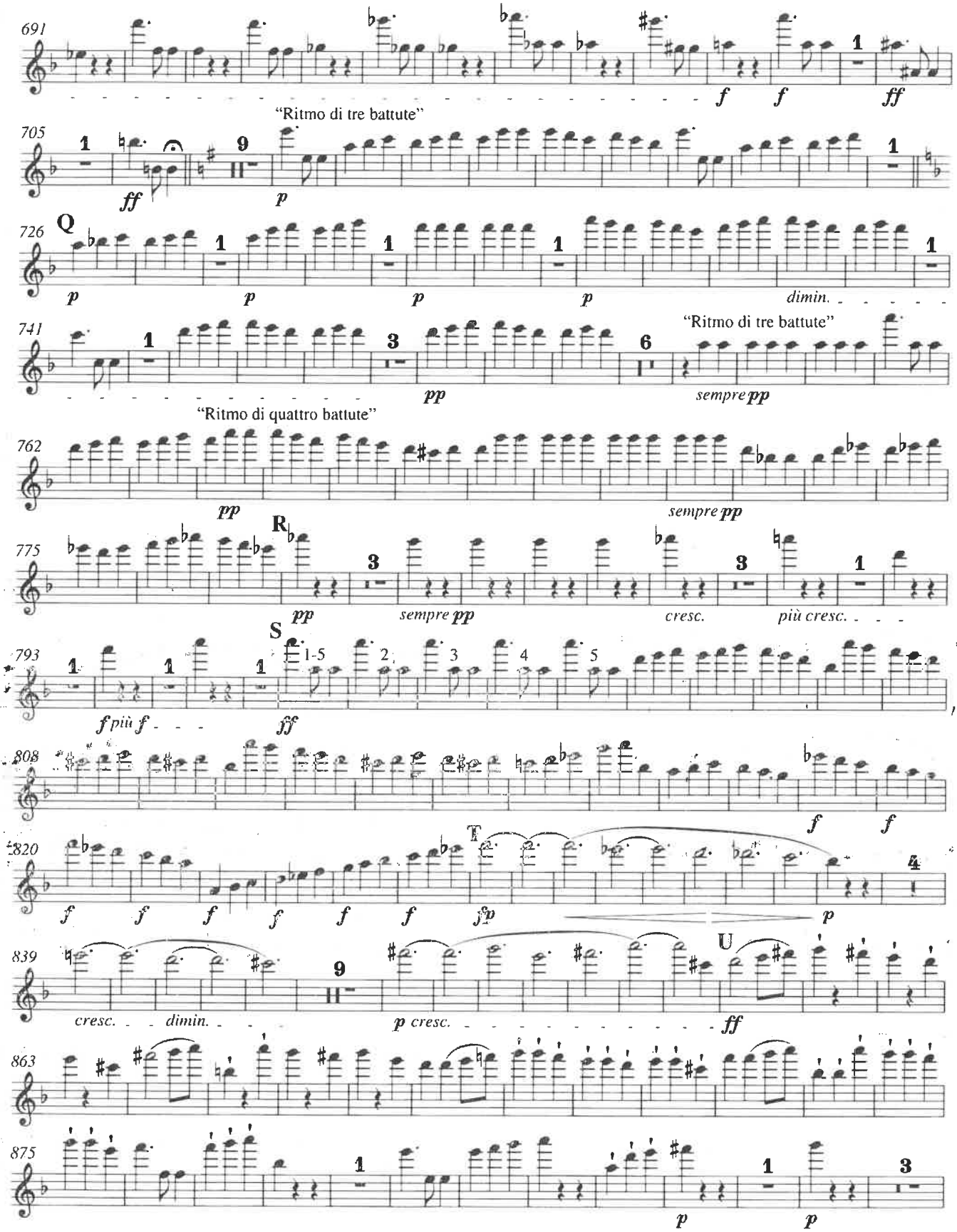
Flauto I


159
cresc.
168
f
f
ff
ff
Ob. I
"Ritmo di tre battute"
183
p
196
E
p
p
p
p
dimin.
210
pp
"Ritmo di tre battute"
sempre pp
"Ritmo di quattro battute"
230
pp
sempre pp
F
242
pp
sempre pp
cresc.
257
più cresc.
f più f
G
ff
272
284
f
f
f
f
f
f
f
f
296
H
fp
p
cresc.
dimin.
323
I
p cresc.
ff

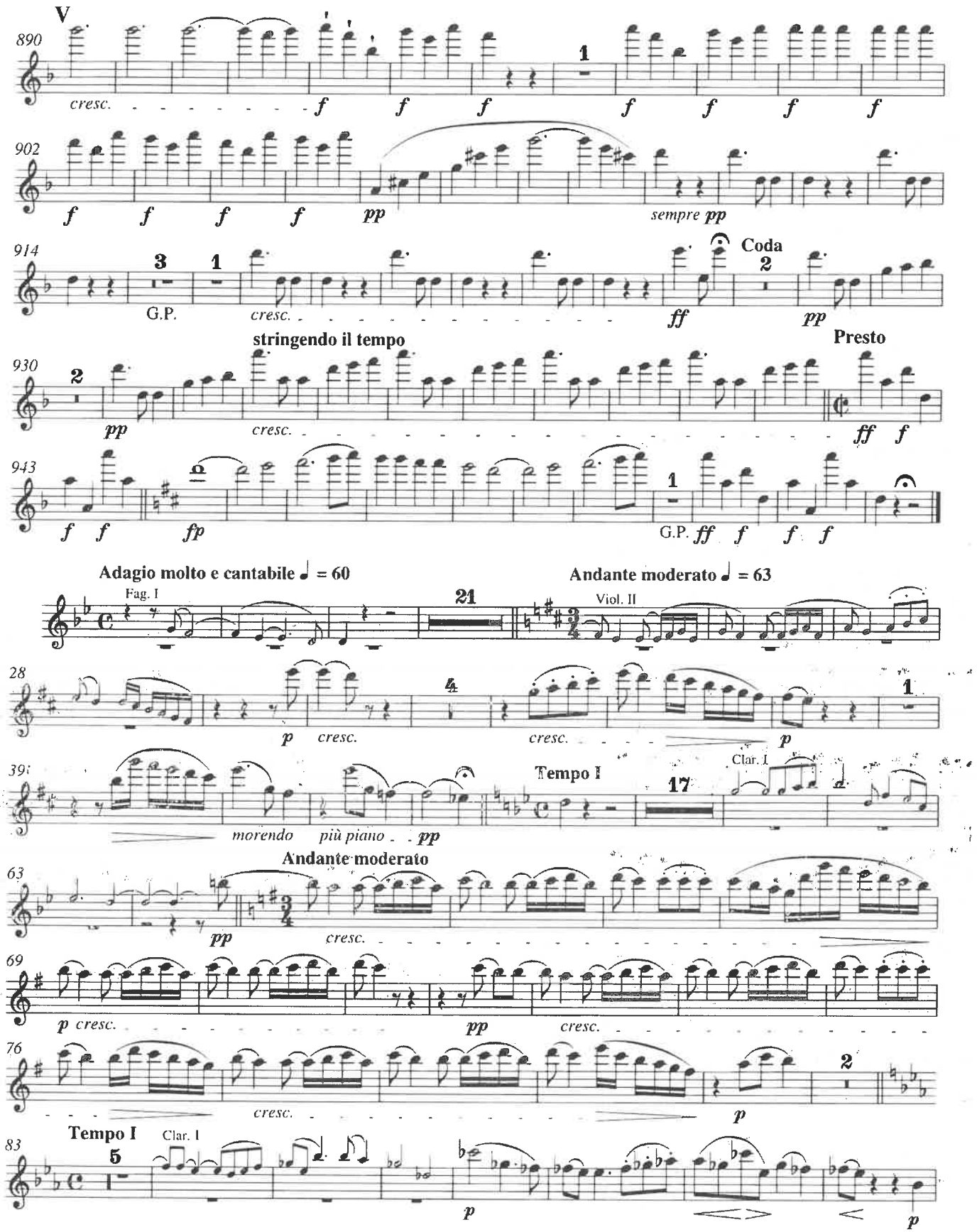

336
346
K
p
p
357
3
cresc.
f
f
f
1
f
f
f
f
372
f
f
f
f
pp
sempre pp
383
3
G.P.
1.
1
pp
3
G.P.
388b
2.
1
cresc.
ff
2
pp
2
pp
stringendo il tempo
Presto
404
cresc.
ff
f
f
f
1
416
6
1.
2
2.
9
Ob. I
p cresc.
p
438
L
33
Ob. I
M
fp
cresc.
480
f
sempre staccato
491
1.
2.
p
cresc.
499
f
dimin.
p
3



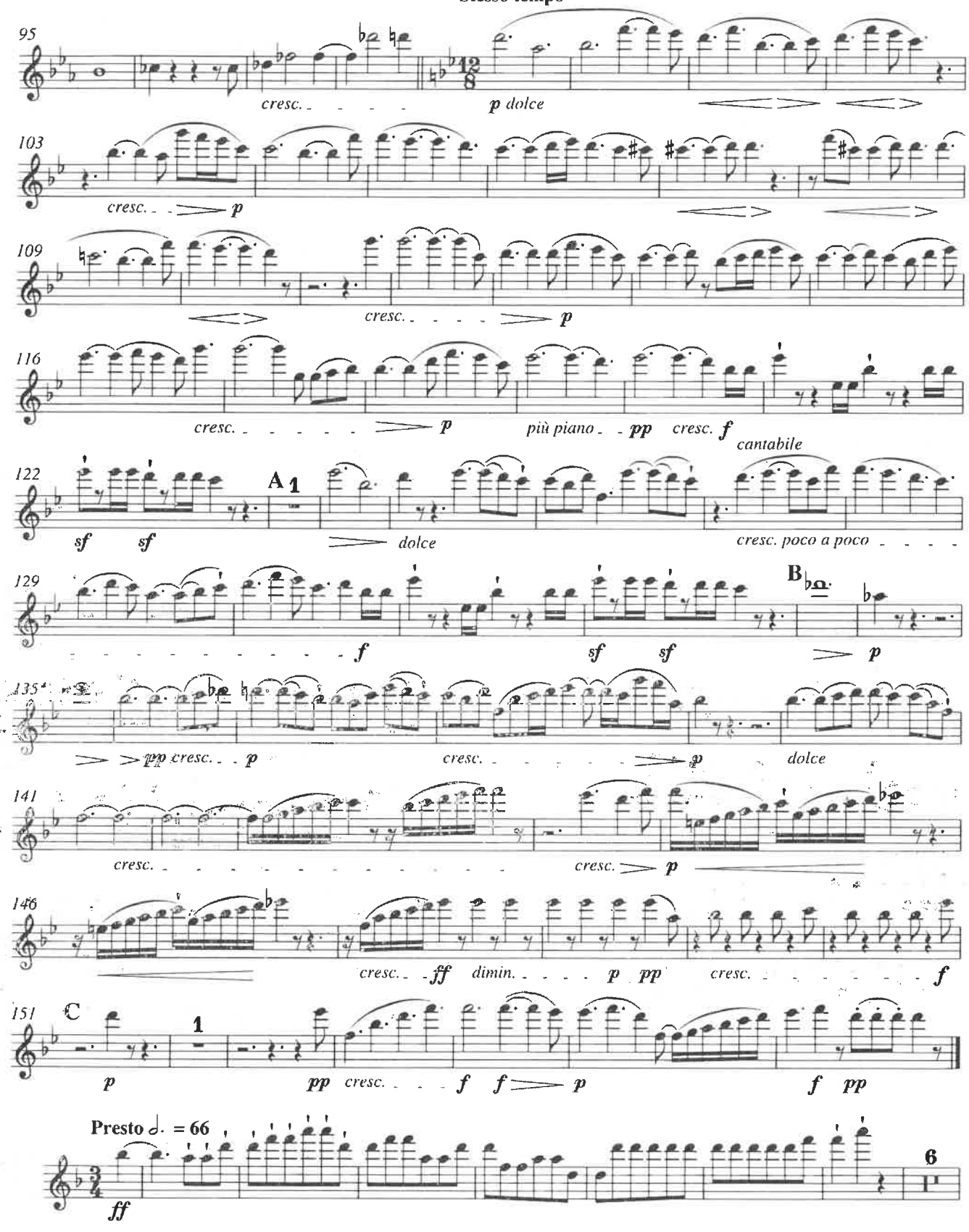
*) This repeat, mistakenly omitted in earlier printings, has been added to both score and parts from 2008 / Diese Wiederholung war in älteren Auflagen versehentlich getilgt und ist seit 2008 wieder in der Partitur und den Stimmen enthalten.

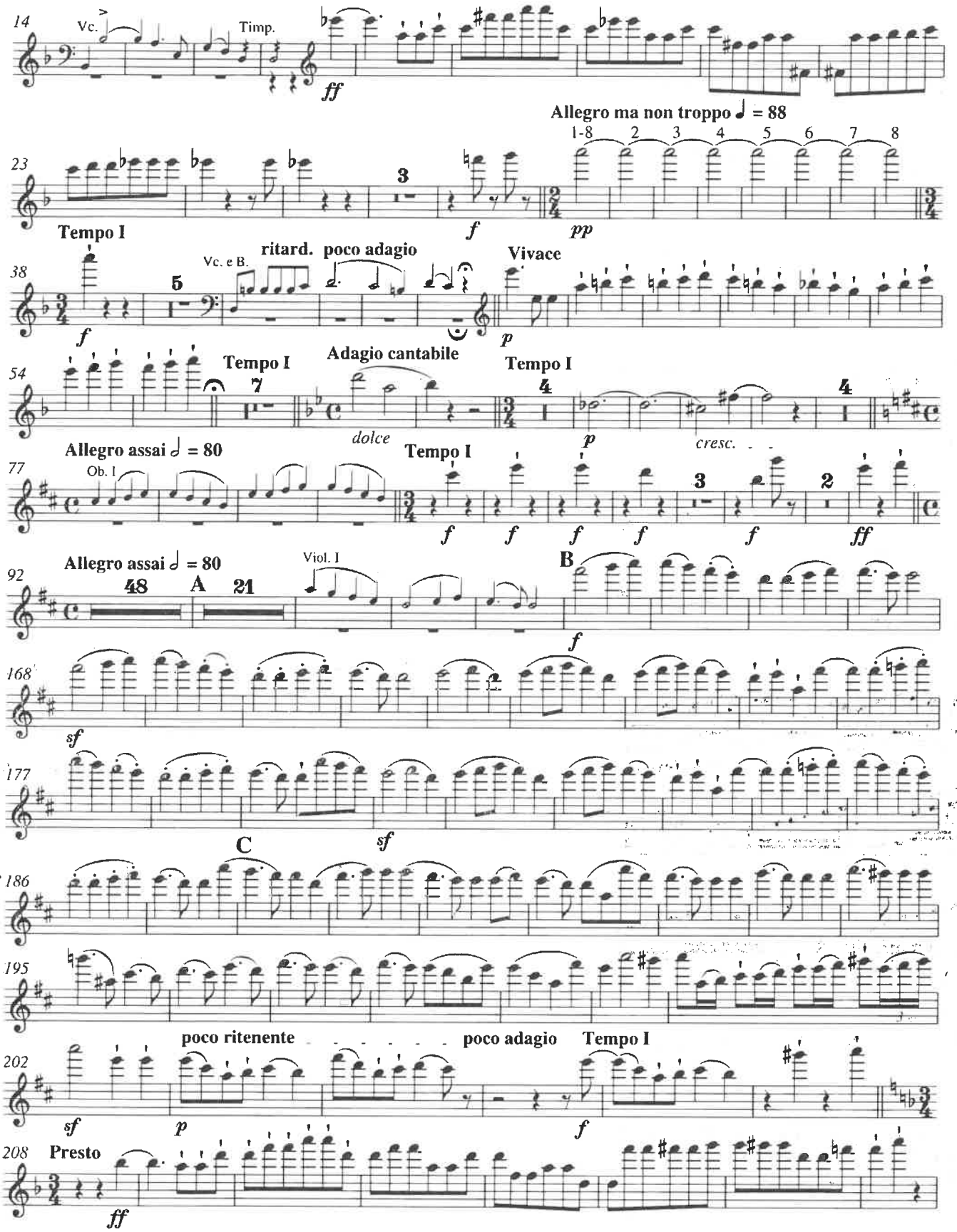

691
f f ff
"Ritmo di tre battute"
705
ff p
726
Q
p p p p dimin.
741
pp
"Ritmo di tre battute"
sempre pp
"Ritmo di quattro battute"
762
pp sempre pp
775
R
pp sempre pp cresc. più cresc.
793
S
1-5 2 3 4 5
f più f ff
808
f f
820
T
f f f f f f fp p
839
U
cresc. dimin. p cresc. ff
863
875
p p

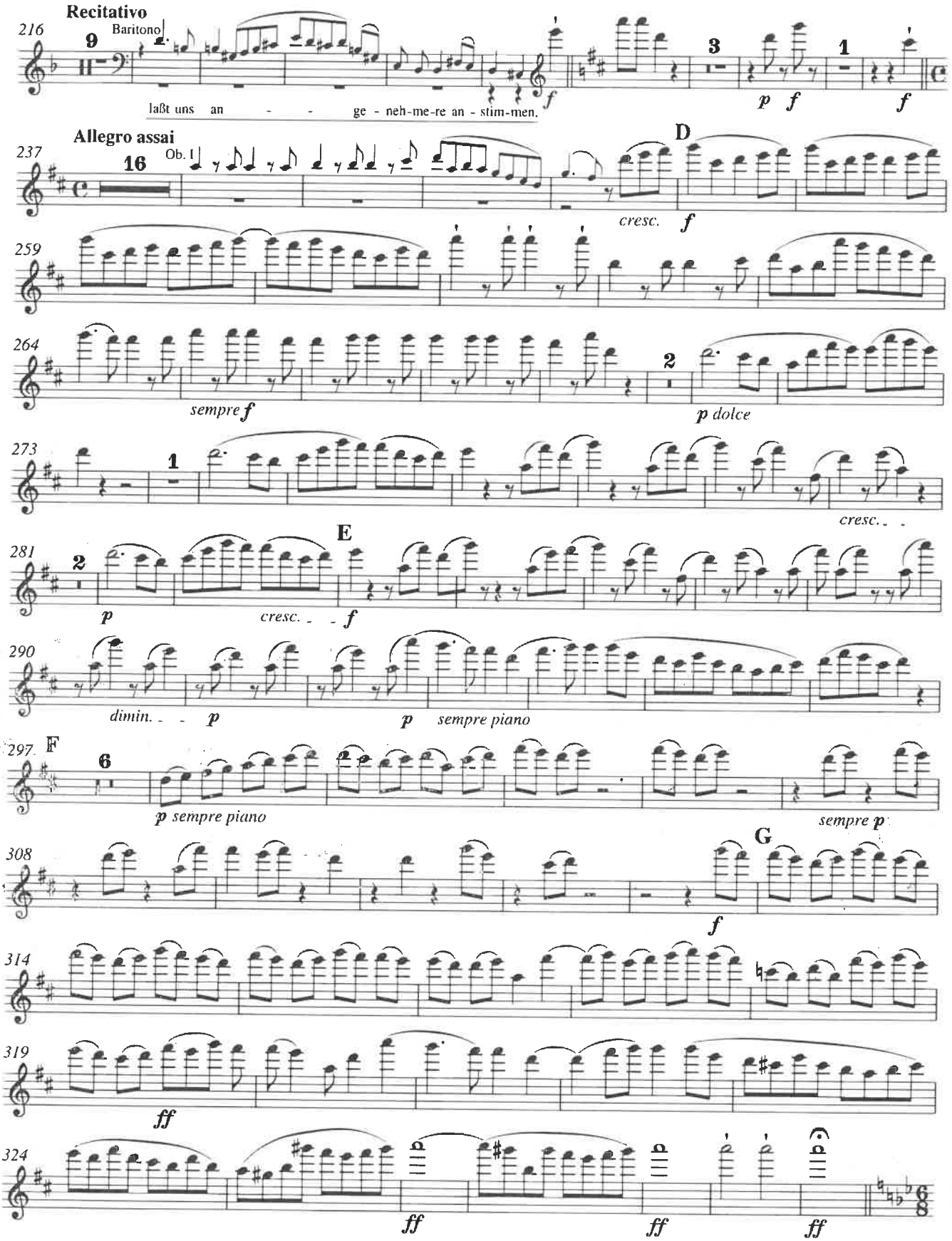
Flauto I


V
890
cresc.
f
1
902
pp
sempre pp
914
3
1
G.P.
cresc.
ff
Coda
2
pp
stringendo il tempo
Presto
930
2
pp
cresc.
ff
f
943
fp
1
G.P.
ff
Adagio molto e cantabile ♩ = 60
Fag. I
21
Andante moderato ♩ = 63
Viol. II
28
4
p
cresc.
1
391
morendo
più piano
pp
Tempo I
17
Clar. I
Andante moderato
63
69
76
2
Tempo I
83
5
Clar. I

Stesso tempo




14
Vc.
Timp.
ff
Allegro ma non troppo ♩ = 88
1-8 2 3 4 5 6 7 8
23
3
f
pp
Tempo I
38
Vc. e B.
ritard. poco adagio
Vivace
5
f
p
54
Tempo I
7
Adagio cantabile
dolce
Tempo I
4
p
cresc.
4
Allegro assai ♩ = 80
77
Ob. I
Tempo I
f
3
2
ff
Allegro assai ♩ = 80
92
48
A
21
Viol. I
B
f
168
sf
177
sf
C
186
195
poco ritenente
poco adagio
Tempo I
202
sf
p
f
208
Presto
ff


Recitativo
216
9
Baritono
laßt uns an - - - ge - neh-me-re an - stim-men.
f
3
p f
1
f
Allegro assai
237
16
Ob. I
D
cresc.
f
259
264
sempre f
2
p dolce
273
1
cresc.
E
281
2
p
cresc.
f
290
dimin.
p
p sempre piano
297
F
6
p sempre piano
sempre p
308
G
f
314
319
ff
324
ff
ff
ff

Flauto I

Allegro assai vivace ♩. = 84

alla Marcia

331 **28** H **32** I **40** K **6**

sempre l'istesso tempo

Clar. I, II

441 *sf* *sf*

sempre ***ff***

449 *sf* *sf* *sf* *sf*

458 *sf* *sf* *sf* *sf*

467 *sf* *sf*

474 **2**

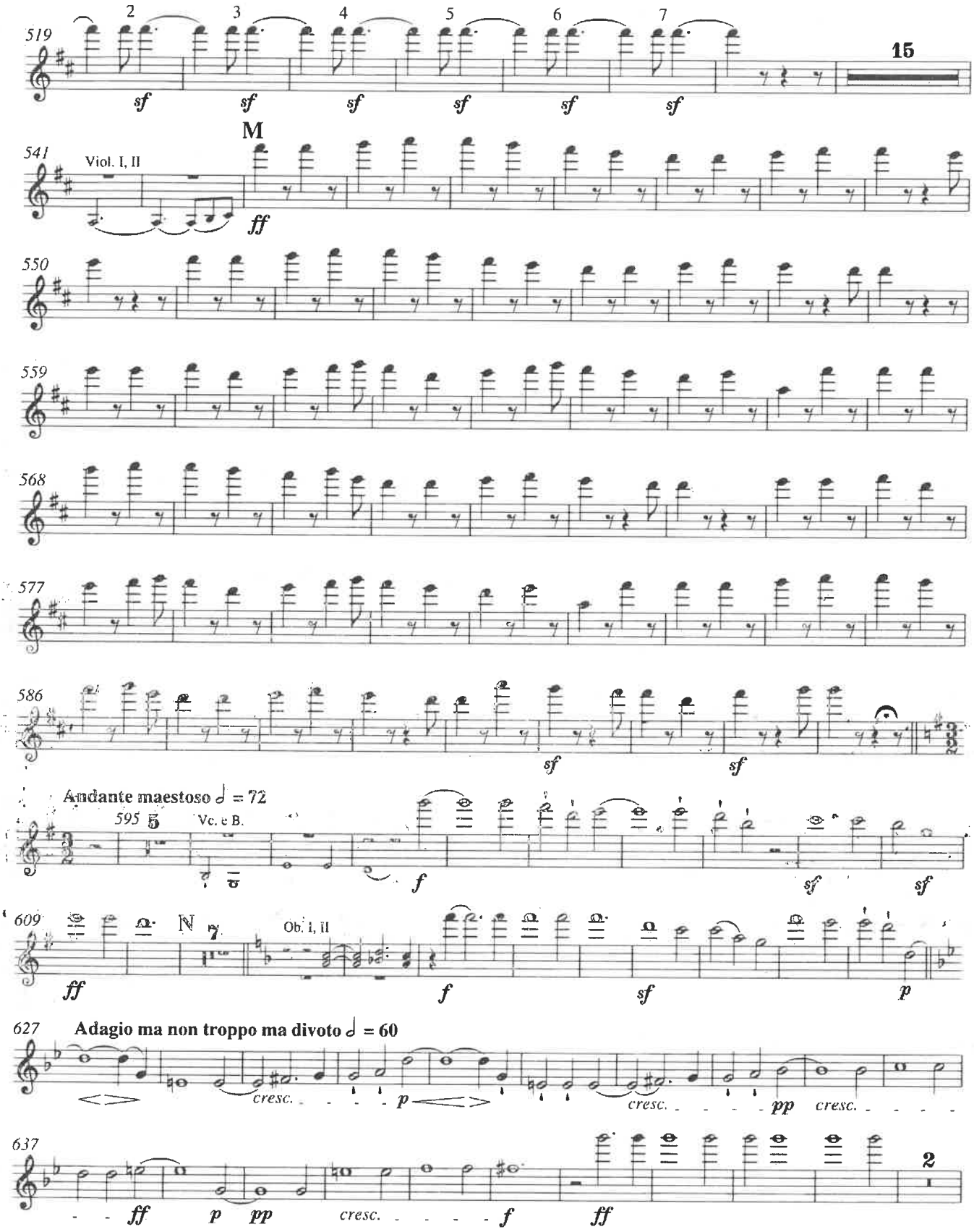
483

489 *sf* *sf* L

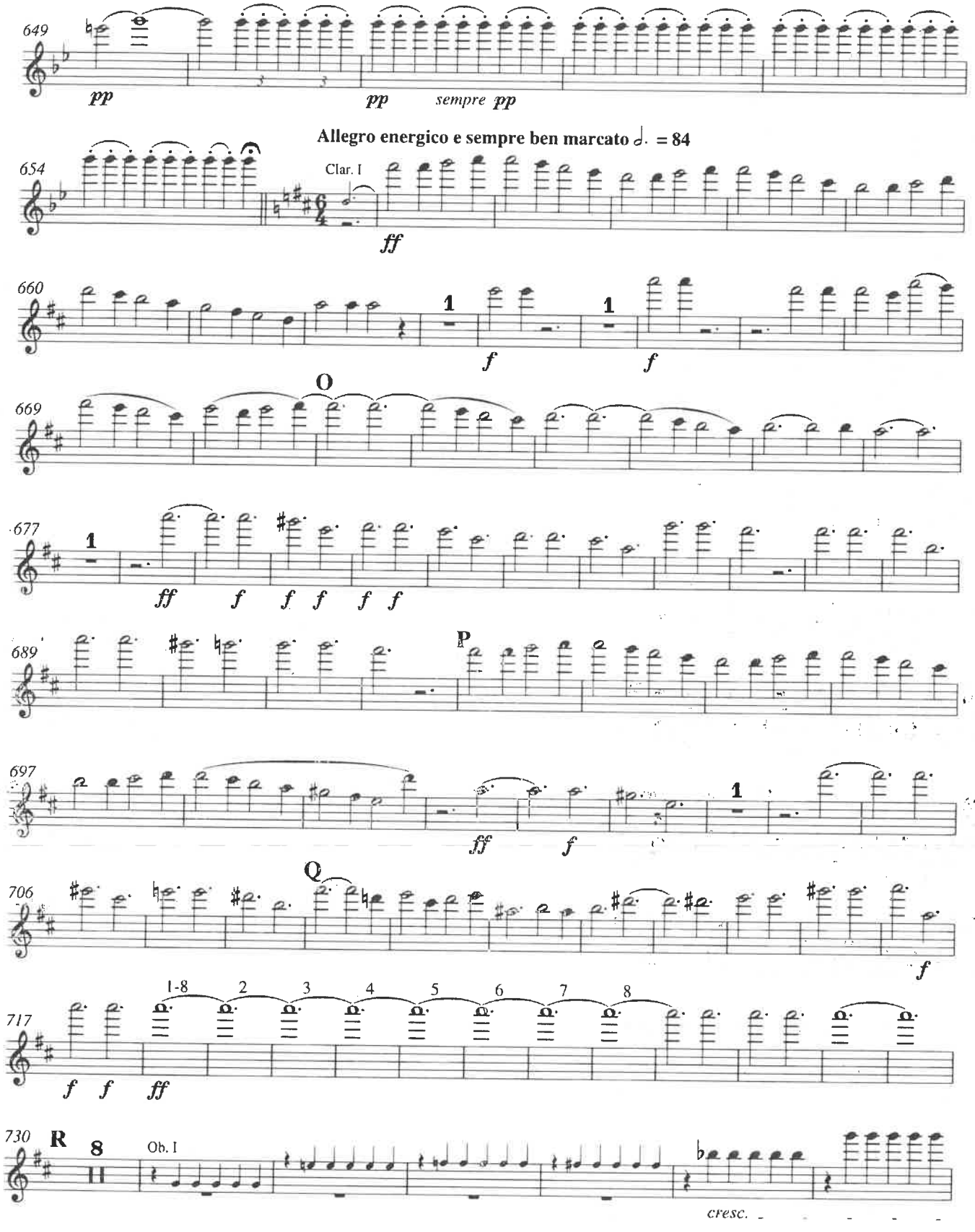
496

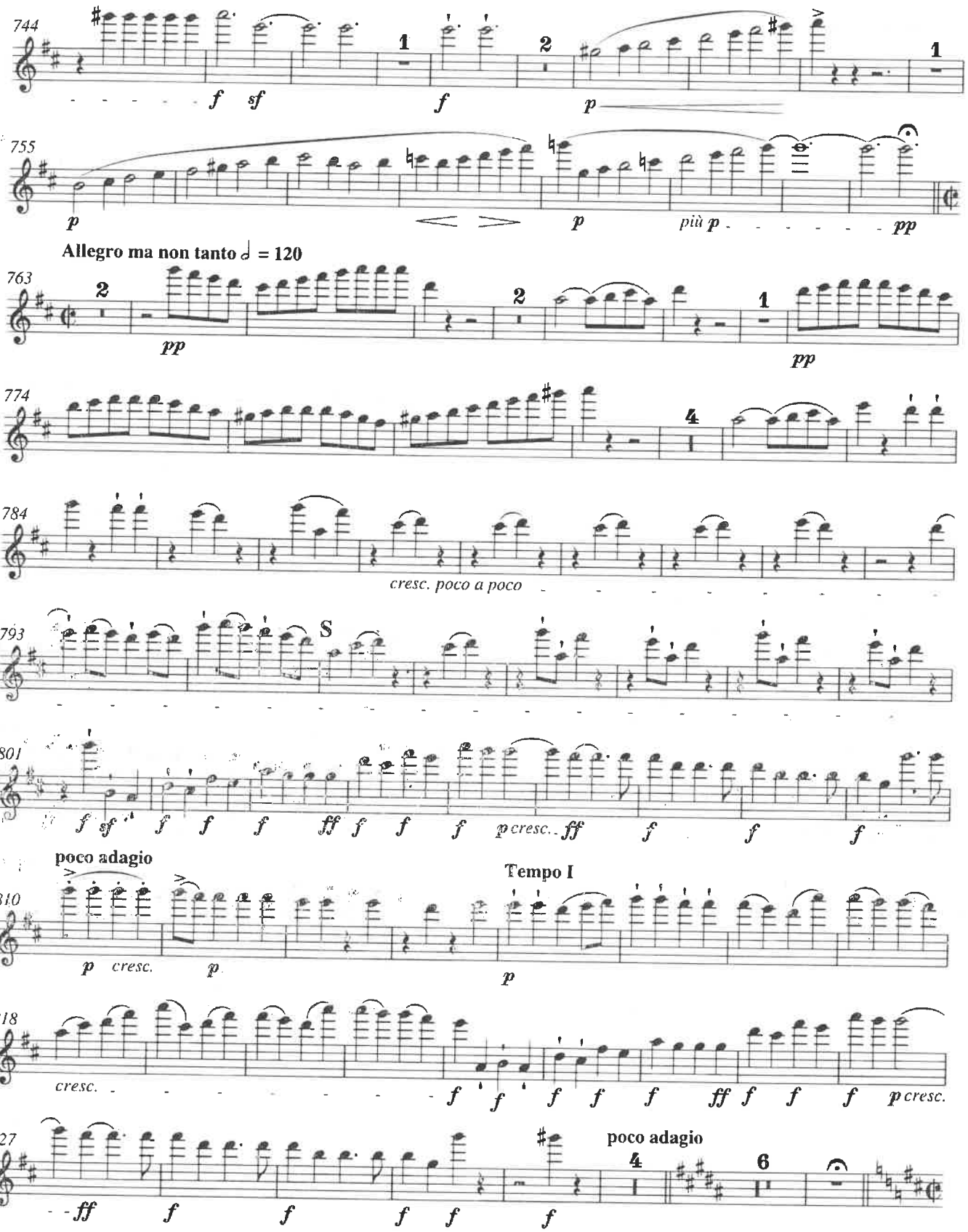
502 *f* *f* *f* *f* *f* *f* *f* *f*

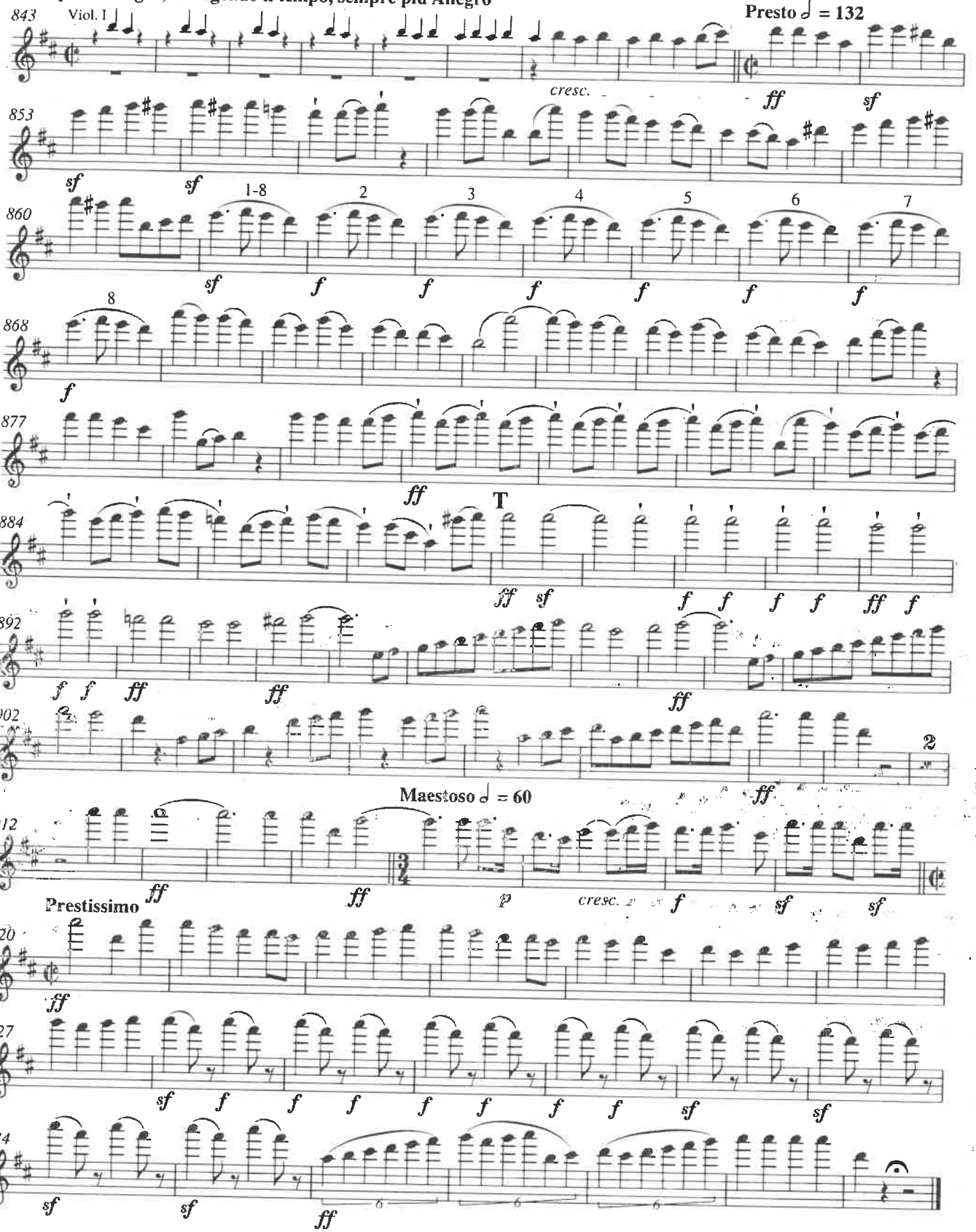
511 *f* *f* *f* *f* *f* *ff* *sf* 1-7 *sf*


519
2
3
4
5
6
7
sf
15
M
541
Viol. I, II
ff
550
559
568
577
586
sf
Andante maestoso ♩ = 72
595
Vc. e B.
f
609
Ob. I, II
ff
627
Adagio ma non troppo ma divoto ♩ = 60
cresc.
p
pp
637
2

Flauto I


649
pp
pp
sempre pp
Allegro energico e sempre ben marcato ♩. = 84
654
Clar. I
ff
660
1
f
1
f
O
669
677
1
ff
f
f
f
f
f
689
P
697
ff
f
1
Q
706
f
717
1-8
2
3
4
5
6
7
8
f
f
ff
730
R
8
Ob. I
cresc.


744
1
2
1
f sf
f
p
755
p
p
più p
pp
Allegro ma non tanto ♩ = 120
763
2
2
1
pp
pp
774
4
784
cresc. poco a poco
793
S
801
f sf f f f ff f f f p cresc. ff f f f
poco adagio
Tempo I
810
p cresc. p
p
818
cresc.
f f f f f ff f f f p cresc.
827
poco adagio
4
6
ff f f f f f



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