

## Ensemble Auditions for Flutists: 2026-27

Please note that all BMus students and BA music majors 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.

Please be in touch with any questions:

Erin Lesser: [Erin.lesser@lawrence.edu](mailto:Erin.lesser@lawrence.edu)

### FALL 2026

**Mozart:** Concerto in G+, K. 313 (You may use a different edition than the one attached)

1. Allegro maestoso - Exposition (beginning to letter C/measure 91)

**Brahms:** Symphony 1 in C minor, Op. 68

2 excerpts included

**Ravel:** Daphnis et Chloe

2 excerpts included:

1. Reh 155-156. LEARN BOTH PARTS!!!
2. 176-179

**Navarro:** Downey Overture

*\*\* Sousa: Stars and Stripes piccolo solo (top part only)*

### ***Special project!!!***

*We will be performing the piccolo solo from Stars and Stripes ALL TOGETHER on October 17<sup>th</sup> at the Wind Ensemble concert. This is not required, but highly encouraged. If you would like to participate, please learn and MEMORIZE the solo over the summer. We will set up group rehearsals at the beginning of October.*

*\*\* If you do not have your own piccolo, please be in touch with me (Erin Lesser) directly. There are a limited number of school piccolos that can be used. You can still learn the part on flute over the summer and then work on it with a piccolo in the fall.*

Concerto in G<sup>+</sup> (you may use a different edition)

FLUTE

Allegro maestoso.

W.A. MOZART, OPUS 313

4 Tutti

p f

8 3

A Solo

f p

tr

Tr 5

1

Tutti

B Solo



# Brahms: Symphony No. 1

The problem with Brahms is that there are not as many extended solos for the flute as there are for the oboe, clarinet, or horn, for example. However, there are many important short sections of solos for the flute throughout all the Brahms symphonies and many sections in which the flute is a lead voice rather than a solo. Therefore, it is difficult to deal with Brahms in terms of choosing appropriate excerpts for auditions. The two notable exceptions are the solo in the last movement of the Fourth Symphony, and in the introduction of the last movement of the First Symphony, with which we are now dealing.

When playing this passage in an audition, however, one should give the impression of the two-flute sonority, at least to the extent that the quarter rest does not loom too large, or break the line significantly. Therefore, it is recommended that you think of it as a whole note, but with just a fraction of a second rest at the end of the bar allowing for a quick breath. The tempo of this passage should be around  $\text{♩} = 69$ , but it could be as slow as 60 or as fast as 72-74. 69 is a good consensus tempo.

The fullness and nobility of the sound that you produce at the beginning of the solo is sometimes hard to

This famous theme that starts at the ninth bar after Letter B, the *Piu Allegro*, actually echoes the same theme as stated by the horn eight bars earlier. The marking of *forte sempre e passionato* spells out the need for a big, generous projecting tone with a sense of spaciousness and passion. There are two basic ways of approaching this solo, depending on whether you are actually playing it in the orchestra or you are doing it in an audition. When it is played in the orchestra, the second flutist is assisting in bars 2, 4, and 6 with whole note swells on the same pitches as the first flute. The first flute has dotted half notes followed by quarter rests during which he/she can take a big breath to play the next phrase of the solo. Of course the tuning has to be carefully matched.

achieve, because the first note does happen to be a high E, which can sometimes sound too brilliant or too sharp. Do not strive to play an absolute *ff*, but try instead to get a round, full sound with a minimum of attack. That does not mean that you should start with no attack, but try to do it without accent or forcing. A well-controlled vibrato is absolutely essential in this solo. As a general rule, it would be best to start the vibrato a little slower, and then as you go through the dotted half notes, start to speed it up. (Comparison can be made to what you would do with a sustained trill in a slow tempo in which you would start the trill slowly and then speed it up toward the resolution.) The trochaic rhythm in the fourth beat of bar 1 must be done so that the 16<sup>th</sup> note D does not

## Movement 3

sound hurried. Play it exactly in rhythm, leaning on the D in terms of tonal intensity without stretching its value, so that it does not sound like a triplet. In sustaining the G of the second bar, simulating the idea of the second flute sustaining the whole note, the quick breath should be followed by a nice beginning of the high D in bar 3, practically without tonguing it. The same observation holds true for the high G in bar 5. The quarter note F# in bar 5 should not be hurried; in fact, many conductors will slightly prolong this note, dramatically delaying its continuation to the D. For the last elongated three-bar phrase, if the tempo is a little on the slow side, it might be wise to take a very quick breath at the end of the G (without diminishing the G). Then as you leap to the high D, start that note with no tonguing at all so that you create the illusion of not having taken a breath. More often than not, flutists will take this breath; horn players often do the same in their parallel solo. The final note, the dotted half note C, is played with its literal value. You should not play this as a whole note like in the previous phrase. This dotted half note also should not be insistently *sempre forte*, as this would give an

abrupt ending to the note. Rather, give the note a rounded ending, sort of a half *diminuendo*, but without diminishing so much that it sounds like you are running out of breath (even if you are!).

### Third Movement

The opening section of the third movement of this symphony (see excerpt at the bottom of page 30) is a good excerpt to review for your ability to play a very smooth, serene sounding *legato*, but with exact rhythm. The dotted 8<sup>th</sup> and 16<sup>th</sup> notes in this passage have to synchronize with the rather complex 16<sup>th</sup> note rhythms in the strings. The two flutes are playing in thirds, and the clarinets and bassoons are doubling the same theme in the lower octaves. Therefore, play this passage without any “bumps”, particularly as you go from the fourth to the fifth bar, leaping up to the high Eb. Play everything very smoothly, and don't be tempted to accent the 16<sup>th</sup> notes as you might in similar passages in other styles of music. The tempo for this movement is generally around ♩ = 92



*In rehearsal with the Rochester Philharmonic, 1950*

# Brahms: Symphony #1

#1.

Musical score for the first movement of Brahms' Symphony #1, measures 6-5. The score is in 3/4 time with a tempo of  $\text{♩} = \text{c. } 69$ . It features two staves. The first staff begins with a boxed letter 'B' and a *pp* dynamic. The second staff begins with a boxed letter 'C' and a *f* dynamic. The instruction *f sempre e passionato* is written below the second staff. A purple bracket highlights measures 6 and 7, and another purple bracket highlights measure 5.

## Movement 3

#2.

Musical score for the third movement of Brahms' Symphony #1, measures 1-39. The score is in 3/4 time with a tempo of  $\text{♩} = \text{c. } 92$  and the instruction *Un poco allegretto e grazioso*. It features three staves. The first staff is for Oboe I, starting at measure 3. The second staff is for Klarinetten I (Klar. I), starting at measure 11. The third staff continues the Klarinetten I part, starting at measure 24. Dynamics include *p dolce* and *pp*. Boxed letters 'A' and 'B' mark specific sections. Measure numbers 3, 4, 7, and 11 are indicated.



# Orchestral Excerpts

## Daphnis et Chloé - Suite No. 2

Maurice Ravel

Excerpt 1 - [155] to [156]

Flute 1

*Début des Fragments Symphoniques 2<sup>e</sup> Série*  
[155] *Lent*  
Fl.



# Downey Overture

Piccolo/Flute

Navarro  
Ninja Edition

ms. 165 (♩ = 140)

The musical score consists of seven staves of music in 2/4 time. The key signature has one sharp (F#). The tempo is marked as quarter note = 140. The dynamics range from mezzo-forte (mf) to fortissimo (ff). The score includes various musical notations such as slurs, accents, and dynamic markings.

Staff 1: *mf*

Staff 2: *mf*

Staff 3: *mf*

Staff 4: *mf*

Staff 5: *ff* *f* *ff*

Staff 6: *f* *ff*

Staff 7: *f* *ff*

# Piccolo. (Top part)

- Sousa

2

## THE STARS and STRIPES FOREVER

Flutes (divisi)

78

86 [Play] *ff*

94

101 *ff molto marc.*

107 *Grandioso*  
[Picc. solo]  
*tr.*  
*[p]-ff*

113

119

125

131

137 1. 2.

1st X *dim.*  
2nd X *cresc.*

WINTER (This audition takes place in NOVEMBER 2026)

**Luis Serrano Alarcón** – Duende

1. Duende, mvt. 3, “Lento evocativo”
2. Duende, mvt. 4, “Tempo de Buleria”

**Smetana:** Dance of the Comedians from *The Bartered Bride*  
*2 excerpts are marked on the part*

**Saint-Saëns:** “Voliere” from The Carnival of the Animals

**W.A. Mozart:** The Magic Flute, K.620  
2 excerpts included

Alarcon: Duende, mvt. 3, "Lento evocativo" (Quarter=60)

30

*mf* 3 *p* 6

36 *mf* 3 40 3

41 3 3 *poco f*

44 *dim.* *p* 3

Più lento, semplice (♩±60)

Alarcon: Duende, mvt. 4, "Tempo de Buleria" (Dotted quarter=76)

43 Solo 5 *mp* 50 *A tempo (poco meno mosso) ♩.=75*

52 3 6 *mf* 60

58 *dim.* *rit.* 60

63 *a tempo* 2 Solo *mf* 70 *Duende*

69 *mf* 7 *Tempo I* 70

# III Dance of the Comedians

## FLUTE I

Vivace

#1

8. *ff* *p* *f* Cl. I

*mf* *sf* *ff* *sf* *p*

*sf* *sf* *sf* *p* *sf*

Ob. I Solo *espress.* SOLO *p dolce*

*ff* *sf* *p*

*ff* *sf* *sf* *p*

Ob. *f* Picc. 1. 2. *f*

*f* *f*

Flute I

The musical score for Flute I consists of nine staves. The first staff is for the Flute I, starting with a key signature of two flats and a dynamic of *f*. A first ending bracket labeled "1 Picc." spans the first two measures. The second staff continues the melody with dynamics *ff*, *sf*, and *p*. The third staff is for Clarinet I or Oboe II, with dynamics *ff* and *sf*, and a purple bracket above it. The fourth staff continues the melody with a *cresc.* marking. The fifth staff is for Oboe I-II, with dynamics *sf* and *ff*. The sixth staff is for Oboe Clarinet, with dynamics *ff* and *p*, and a *più p* marking. The seventh staff is for Oboe, with a *Tempo I* marking and a 4-measure rest. The eighth staff is for Clarinet I, with a dynamic of *p*. The ninth staff continues the melody with dynamics *mf* and *sf*.

Flute I

The musical score for Flute I consists of ten staves of music. The first staff begins with a first ending bracket labeled '1' and a dynamic marking of *p*. The second staff features a second ending bracket labeled 'II', a dynamic marking of *ff*, and the instruction *leggiere* above the notes, followed by a *Pausa lunga p*. The third staff contains dynamic markings of *f*, *p*, *sf*, and *f*. The fourth staff includes *sf* and *ff* markings, with a purple bracket and the handwritten number '# 2' above it. The fifth and sixth staves are marked with *sfz*. The seventh staff has *sfz* markings with dynamic hairpins. The eighth staff features *ff*, *sf*, and *sf* markings. The ninth staff has *sfz* markings. The final staff concludes with *sf* and *ff* markings. A purple L-shaped bracket is drawn at the end of the final staff.

# Saint-Saens - Voliere

**Moderato grazioso**

Quatuor Basses

FLÛTE

*p*

1

2

3

4

*ppp*

31

34

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

37

40

43

dim

pp

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## THE MAGIC FLUTE

WOLFGANG AMADEUS MOZART, K. 620  
(1756-1791)

Mozart's final opera, *The Magic Flute*, contains some of his most famous arias. The solo flutist has a leading role rivaling such iconic characters as The Queen of the Night and Papageno the bird catcher. I always feel a deep gratitude for the opportunity to perform this extraordinary masterpiece. The German title of the aria is translated "How Powerful Is Your Magic Tone!"

**Excerpt 1: Act I, No. 8, Finale, bars 1-24 of "Wie stark ist nicht dein Zauberton!"**  
**Suggested tempo:** ♩ = 96-104

This delightful solo mirrors and embellishes the melody sung by the tenor. Keep the vibrato light, and your tone pure and singing. The solo should have a feeling of grace and humor, as on stage the character of Tamino is trying to charm wild beasts with the sweet sound of the "magic flute."

Although there is very little marked in regard to articulation, in performance it is traditional to judiciously add slurs to the printed version. It is advisable to listen to a variety of good recordings to arrive at an elegant and refined interpretation and performance.

414-41205

**Andante.  
Solo.**

Musical score for the first section, 'Andante. Solo.' It consists of four staves of music in treble clef. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a 2/8 time signature. The first staff contains 10 measures. The second staff contains 10 measures. The third staff contains 10 measures, with a '7' above the first measure and a '1' above the last measure. The fourth staff contains 10 measures, with a '1' above the first measure and two fermatas above the last two measures.

**Excerpt 2: Act II, No. 21, Finale, bars 1-10  
Suggested tempo, in 8: Adagio ♩ = 92-100**

In this solo, the power of the magic flute guides the lovers Pamina and Tamino through the perilous trials of fire and water. The mood is of inner strength, courage, and triumph. Feel the march-like rhythm, using a full, warm sound. Play the embellishments and trills gracefully, with an unhurried approach. I prefer to begin these trills on the upper neighboring note. Although marked staccato, the 16th notes should be detached but not too short, with a clear sense of line. Some conductors may ask for the figure on beat 2 of the 1st bar (and similar figures) to be double-dotted.

**MARSCH.  
Adagio.  
Solo**

Musical score for the second section, 'MARSCH. Adagio. Solo.' It consists of four staves of music in treble clef. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a 2/8 time signature. The first staff contains 10 measures, with trills marked above the 4th and 8th measures. The second staff contains 10 measures. The third staff contains 10 measures, with trills marked above the 4th and 8th measures. The fourth staff contains 10 measures.

**SPRING 2027** (This audition will be in March 2027)

**Joaquín Rodrigo** – Adagio para Orquesta de Instrumentos de Viento

**Dvorak** – Symphony No 8

**Debussy** – Prélude à l'après-midi d'un faune

\*One additional excerpt TBD



6.

# Adagio

para orquesta de instrumentos de viento  
arranged for the University of North Texas Wind Symphony

Joaquin Rodrigo  
Arr. Alyssa Grey

Adagio ♩ = 52

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Measures 1-4. Dynamics: *mf*. Fingerings: 1, 6, 2, 3, 4. A large slur covers measures 1-4.

Musical staff 2: Treble clef, key signature of two sharps. Measures 5-14. Dynamics: *mf*. Fingerings: 7, 12, 7, 13, 14. A slur covers measures 7-14. "1 only" is written above measure 7.

Musical staff 3: Treble clef, key signature of two sharps. Measures 15-18. Dynamics: *mf*. Fingerings: 6, 15, 16, 17, 18. A slur covers measures 15-17. Measure 18 has a dynamic marking of 4.

Musical staff 4: Treble clef, key signature of two sharps. Measures 22-25. Dynamics: *mf*. Fingerings: 7, 23, 24, 6, 25. A slur covers measures 22-25.

Musical staff 5: Treble clef, key signature of two sharps. Measures 26-29. Dynamics: *f*. Fingerings: 7, 27, 28, 29. A slur covers measures 26-29. "8va" is written above the staff.

Musical staff 6: Treble clef, key signature of two sharps. Measures 30-33. Dynamics: *f*. Fingerings: 30, 31, 32, 33. A slur covers measures 30-33. "(8va)" is written above the staff.

Adagio

1 only *accel.* *8<sup>va</sup>* *a tempo* *accel.* **3**

34 35 36

1 only *mf* **4**

39 40 41

1 only *accel.* *f* *a tempo* *accel.* **5** **2/4**

45 46 47

# 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.

(♩ = 116)  
*Allegro ma non troppo.*

*ff*

SOLO. (♩ = 126)

*p*

*fz*

*f* *dim.* *dim.* *P*

*1.* *2.*

*1.*

*2.* **E**

# 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.

## Très modéré 1<sup>o</sup> SOLO

*p* doux et expressif

*p*

COR

1 1<sup>o</sup> FL. SOLO

*p*

2

2 1<sup>o</sup> SOLO

*p* cre - scen - do *f*

*p* léger et expressif

1<sup>o</sup>

*p*

The first system of the musical score consists of two staves. The upper staff features a melodic line with triplets and slurs, while the lower staff provides a harmonic accompaniment. A dynamic marking of *p* (piano) is present in the second measure of the upper staff.

The second system continues the musical piece with two staves. It features similar melodic and harmonic structures to the first system, with triplets and slurs in the upper staff.

The third system of the score is characterized by a dynamic marking of *f* (forte) in the first measure of the upper staff. It contains several triplet figures in both the upper and lower staves.

The fourth system is a shorter musical phrase, marked with a circled number '3' in the top right corner. It begins with a dynamic marking of *p* (piano) and includes a hairpin crescendo symbol.

This excerpt is from The Collection of Robert Owen Lehman, on deposit in the Pierpont Morgan Library, New York.

Facsimile of Debussy's manuscript, sketch for beginning of *Prélude à l'après-midi d'un faune*

This block shows a facsimile of Debussy's original handwritten manuscript. It includes the title 'Prélude à l'après-midi d'un faune' written in cursive at the top right, dated 'October 1899'. The manuscript features the word 'Allegretto' and various musical notations, including slurs, triplets, and dynamic markings, all in a more fluid and less formal hand than the printed version above.