

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:

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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)

FLUTE

W.A. MOZART. OPUS 313

Allegro maestoso.

4 Tutti

4 8 3 1

A Solo

Tutti

B Solo

Tutti

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, some with slurs and trills.

Musical staff 2: Treble clef, key signature of one sharp. It features a first ending bracket labeled "1" and a section labeled "Tutti" with a dynamic marking of *p*. A "Solo" section follows, ending with a trill marked "tr".

Musical staff 3: Treble clef, key signature of one sharp. This staff contains a complex, rapid sixteenth-note passage with multiple slurs.

Musical staff 4: Treble clef, key signature of one sharp. It begins with a trill marked "tr" and continues with a series of slurred sixteenth-note runs.

Musical staff 5: Treble clef, key signature of one sharp. It includes a trill marked "tr", a first ending bracket labeled "1", and a section labeled "Tutti" with a dynamic marking of *f*. The staff concludes with a *p* dynamic marking and a *f* dynamic marking.

Musical staff 6: Treble clef, key signature of one sharp. It features a trill marked "tr" and a second ending bracket labeled "2".

Musical staff 7: Treble clef, key signature of one sharp. It starts with a section labeled "Solo" and contains a first ending bracket labeled "1".

Musical staff 8: Treble clef, key signature of one sharp. It features a first ending bracket labeled "1" and a second ending bracket labeled "2".

Musical staff 9: Treble clef, key signature of one sharp. It contains a first ending bracket labeled "1" and a series of slurred sixteenth-note runs.

Musical staff 10: Treble clef, key signature of one sharp. It features a first ending bracket labeled "1" and a series of slurred sixteenth-note runs.

Musical staff 11: Treble clef, key signature of one sharp. It contains a first ending bracket labeled "1" and a series of slurred sixteenth-note runs.

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: ♩ = c. 96-108

Meno mosso.

p

cresc.

f

Tempo I.

Excerpt 2: Mvt. IV, Finale, bars 157-173**Suggested tempo: ♩ = 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.

Allegro con fuoco.

The musical score consists of five staves. The top staff is a solo line, starting with a first ending bracket and a fermata. The second staff begins with a *mf* dynamic marking. The remaining four staves are accompaniment parts, each featuring complex rhythmic patterns and slurs. The key signature has one flat (B-flat), and the time signature is 4/4.

(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 ♩. = 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 1
(2 bars after L)

Allegretto.

Violino I.

Solo.
dolce e legieramente

Cadenza. (III.) Flauto Solo.
brillante

cresc. e accell.

EXCERPT 2

Allegretto.

Solo. *p*

16 17 18 19

p

p cresc.

fz mf cresc.

P

fz

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

1. 2.

fz

f *dim.* *dim.* *p*

2. **E**

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 OVERTURE NO. 3

LUDWIG VAN BEETHOVEN, Op. 72

Excerpt 1: bars 1-36, Suggested tempo: ♩ = 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.

start T

Adagio

11

19

stacc.e pp

23

pp cresc.

29

f f f f p

35

pp

end

LEONORE OVERTURE NO. 3

18

Excerpt 2: bars 278-360, Suggested tempo: $\text{♩} = \text{c. } 116-126$

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.

The musical score is written for Tromba Solo in 4/4 time. It consists of five staves of music. The first staff (bars 278-293) features a melodic line with a *p dol.* dynamic and a *cresc.* marking. The second staff (bars 294-327) is marked *colla parte* and *E1 p dol.*, with a *cresc.* marking. The third staff (bars 328-336) begins with a handwritten "Start" bracket and includes *cresc.* and *sp* markings. The fourth staff (bars 337-343) continues the melodic line. The fifth staff (bars 344-360) features a series of eighth-note patterns with fingerings 1-8 indicated above the notes, ending with a handwritten "end" bracket. The key signature has one flat (B-flat), and the tempo is marked *Tempo I*.

Movement IV

JOHANNES BRAHMS, Op. 68
(1833-1897)

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.

B Più Allegro

pp *f sempre e passionato*

45

C

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 entire 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.

Allegro energico e passionato

p dolce *pp* *dim.*

(♩ = ♩) Solo *p espressivo* *poco cresc.*

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.

EXCERPT 1
from Movement II

Larghetto $\text{♩} = 54$

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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 $\text{♩} = 152$. 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)

Molto vivace $\text{♩} = 152$

1 5 2 3 3

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.

Molto vivace $\text{♩} = 152$

EXCERPT 3 (from Movement IV)

(continues on next page)

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"Peter and the Wolf" by Sergei Prokofiev
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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^o SOLO

p doux et expressif

COR

1 1^o FL. SOLO

p

2

2 1^o SOLO

p cre - sen - do *f*

1 *p* léger et expressif

1^o

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*

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)

mmnt 4.

IGOR STRAVINSKY
(1882-1971)

(Notes follow on the next page)

9 Variation de l'oiseau de feu

The musical score for Variation de l'oiseau de feu consists of ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The score includes various musical notations such as triplets, slurs, and dynamic markings. Measure numbers 9 through 16 are indicated in boxes. The dynamics range from piano (p) to fortissimo (sff). The notation includes many triplets and slurs, characteristic of Stravinsky's style.

9 *mf* *p* *mf*

10 *p*

11 *mf*

12 *sff* *p* *f*

13 *sff* *mp*

14 *p* *mp*

15 *mf* *p*

16

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 primary sources.

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 study purposes.

Salome's Dance (Dance of the Seven Veils)

RICHARD STRAUSS, Op. 54
(1864-1949)

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:

ziemlich langsam
hervortretend
etwas zögernd
sehr gemessen

fairly slow
prominent
somewhat hesitating
very measured

Ziemlich langsam. (♩=72)

pp **D** *(hervortretend)* **f**

a tempo **p** *etwas zögernd*

dim. **p**

G *pp*

H *(hervortretend)* **p**

sehr gemessen

1

Symphonic Metamorphosis

PAUL HINDEMITH
(1895-1963)

(Notes follow these excerpts on the facing page.)

EXCERPT 1 - Turandot, Scherzo (Movement II)

Moderato (♩ = 132)

A

Solo
p
rit.
a tempo
p
mp
rit.
a tempo
p
mp

B

EXCERPT 2 (from Movement III)

Andantino

(♩ = 126-132)

p

C

Solo
mf
f
mf

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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