

**Program audition**  
**Principal Flute (co-ordinated)**  
**26<sup>th</sup> January 2010**

**1st Round**

Obligated work - please choose one of these concertos:

W.A. Mozart Concerto in G (KV 313) with cadenzas

OR

W.A. Mozart Concerto in D (KV 314) with cadenzas

Orchestral excerpts

G. Bizet Entracte Prelude act III  
Andantino quasi Allegretto until 11 after A

S. Prokofiev Classical symphony op. 25  
Larghetto letter B until C  
Molto vivace 2 before A until 2<sup>nd</sup> of D  
4 before K until 9 after L  
M until 10 after N

**2nd Round**

Please choose one of the following pieces:

F. Martin Ballade

OR

H. Dutilleux Sonatine

OR

C. Reinecke Concerto 1<sup>st</sup> movement

OR

C. Nielsen Concerto 1<sup>st</sup> movement

Orchestral excerpts

J. Brahms Symphony Nr. 4, movement 4 (bar 89 to 105)

C. Saint-Saëns Volière (Carnaval des Animaux)

**3rd Round**

Orchestral excerpts

J.S. Bach Aus Liebe... (Matthäuspassion)

Beginning until 6 after A (bar 18)

L. van Beethoven Leonore ouverture nr. 3

Adagio until bar 36

Allegro bars 280 to 360

Symphony nr. 3 Eroica - 4th movement

Allegro molto – 4 bars before B until bar 200

- G. Bizet      Entracte prelude act III Carmen (see round 1)
- J. Brahms     Symphony nr. 1  
                  Piu Allegro from B to C  
                  Symphony nr. 4 (see round 2)
- C. Debussy    Prélude à l'après-midi d'un Faune  
                  Beginning until 4<sup>th</sup> bar included  
                  Nr. 1 until nr. 3
- A. Dvorak     Symphony nr. 8  
                  Allegro ma non troppo  
                  8 before D until E
- P. Hindemith   Symfonische Metamorfosen (movements 2 and 3)  
                  Turandot scherzo: 1 bar before A until B  
                  Andantino: solo 7 before C until the end
- G. Mahler     Das Lied von der Erde: Der Abschied  
                  Nr. 2 until 7 after Nr. 3  
                  Nr. 6 until 7  
                  Nr. 9 until 11  
                  Nr. 22 until 23  
                  Symphony Nr. 9 in D major  
                  Bar 377 until bar 390
- F. Mendelssohn Scherzo from Midsummer Night  
                  Solo starting 12 before P
- S. Prokofiev   Classical Symphony Largo and movement 4 (see round 1)  
                  Peter and the Wolf  
                  Excerpt 1 Nr. 2 until 3 bars after Nr. 5  
                  Excerpt 2 Nr. 8 until the end  
                  Excerpt 3 Poco piu mosso until Nr. 52
- M. Ravel      Bolero  
                  Beginning until Nr. 1  
                  Daphnis et Chloé  
                  Number 176 until Nr. 179
- G. Rossini     William Tell (Overture)  
                  Andante until Allegro Vivace
- D. Shostakovich Symphony Nr. 5  
                  3<sup>rd</sup> of Nr. 13 until 6 before 15  
                  Pickup to Nr. 59 until Nr. 61  
                  Nr. 79 until Nr. 81  
                  Symphony Nr. 15  
                  Allegretto until the second bar after Nr. 4
- C. Saint-Saëns Volière (Carnaval des Animaux)
- I. Stravinsky   Petrouchka- version 1947  
                  Vivace beginning until the 2<sup>nd</sup> bar of Nr. 7  
                  Solocandenza at Nr. 60 until Nr. 61  
                  Andantino Nr. 103 until 3<sup>rd</sup> bar after 107  
                  Symphonie en 3 mouvements  
                  Andante pickup to 114 until 2<sup>nd</sup> bar of 119  
                  Andante Nr. 125 until 128  
                  Firebird – version 1919  
                  Variation de l'oiseau de feu
- R. Strauss    Till Eulenspiegel  
                  Nr. 3 until 3 bars after Nr. 8  
                  Nr. 32 until 5 bars after Nr. 35  
                  Salome's Dance of the 7 Veils  
                  Beginning until 3 bars after letter H  
                  Sinfonia Domestica – Scherzo  
                  6 bars before Nr. 6 until Nr. 24

# “Aus Liebe will mein Heiland sterben”

No. 58: Soprano aria from *St. Matthew Passion*

JOHANN SEBASTIAN BACH, BWV 244  
(1685-1750)

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 1 measure)*

# 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#s without a break, and with a gentle tongue on the downbeat F#. 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.

## Adagio

### EXCERPT 1

Musical score for Excerpt 1, measures 11-35. The score is written for a single staff in 3/4 time. It begins with a dynamic of *ff* and a *dim.* marking. The tempo is Adagio. The score includes various dynamics such as *pp*, *p*, *f*, and *fff*. There are also markings for *stacc.e pp* and *cresc.*. The score features several triplets and slurs. A rehearsal mark '11' is present at the beginning of the excerpt.

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.

### EXCERPT 2

Musical score for Excerpt 2, measures 294-351. The score is written for a single staff in 3/4 time. It begins with a dynamic of *p dol.* and a *cresc.* marking. The tempo is Tempo I. The score includes various dynamics such as *p dol.*, *cresc.*, and *sp*. There are also markings for *colla parte* and *E1*. The score features several slurs and a rehearsal mark '12' at the end of the excerpt. A large bracket is drawn around the final measure (351) of the excerpt.

# Entr'acte

from *Carmen*  
(Prelude to Act III)

GEORGES BIZET  
(1838-1875)

Andantino quasi Allegretto. (♩ = 88.)

Solo

Arpa

*pp*

# Symphony No. 3 in E<sub>b</sub> Major, "Eroica"

Movement IV

LUDWIG VAN BEETHOVEN, Op.  
(1770-1827)

This is a solo of great contrasts. Emphasize the stylistic contrasts by playing the beginning of the solo with a lyrical singing quality and the end of the solo with rhythmic clarity and technical brilliance. Beethoven's utilization of full dynamic range and tessitura of the flute requires complete tonal control at every dynamic level and in every register. In the score, the flute and 1st violins do not have a slur in bar 182.

*Erratum:* There should be a slur from the trill in measure 199 into the following D in 200.

Allegro molto (♩ = 70)

The  
str.

# Symphony No. 1 in C Minor

## Movement IV

JOHANNES BRAHMS, C  
(1833-1897)

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

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

### [B] Più Allegro



# 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



Claude Debussy  
Prelude to the Afternoon of a Faun

1<sup>re</sup> et 2<sup>e</sup> Flûtes

Très modéré  
1<sup>re</sup> SOLO

*p* doux et expressif

Measures 1-3 of the first flute solo. The music is in D major and 3/8 time. It features a melodic line with triplets and slurs, accompanied by a piano accompaniment.

COR

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

Measures 4-5. The horn part (COR) has a triplet of eighth notes. The first flute solo (1<sup>re</sup> FL. SOLO) continues with a melodic line.

Measures 6-8. The first flute solo continues with a melodic line.

2 1<sup>re</sup> SOLO

*p* cre - scen - do *f* 1 *p* léger et expressif

Measures 9-10. The first flute solo continues with lyrics. The music transitions from 3/8 to 3/4 time. Dynamics range from piano (*p*) to forte (*f*).

Measures 11-12. The first flute solo continues with a melodic line.

This block contains a facsimile of Debussy's manuscript for the beginning of the piece. It consists of four systems of musical notation. The first system shows the right hand with a series of triplets and slurs, marked with a 'V' above. The second system continues the melodic line with slurs and ties. The third system features a more complex texture with multiple triplets in both hands, marked with a 'f' (forte) dynamic. The fourth system is a smaller section, marked with a 'p' (piano) dynamic and a circled number '3' in the upper right corner, indicating a triplet.

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 handwritten manuscript sketch for the beginning of the piece. At the top right, it is signed 'Claude Debussy' and dated 'October 1899'. The notation is less formal than the facsimile, with many slurs and handwritten annotations. The first system is labeled 'Allegretto' and includes the instruction 'len. dim.' (lento, diminuendo). The second system shows a complex harmonic structure with many notes and slurs. The third system continues the sketch with similar complexity. The fourth system shows a different texture with more notes and slurs.



# Symphony No. 8 in G Major

## Movement IV

ANTONÍN DVOŘÁK, OP.  
(1841-1904)

In this glorious solo, the player should project the strong personality of an uninhibited virtuoso. Strive for a full 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 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.*

The musical score consists of six staves of music in G major (one sharp). The first staff begins with a fortissimo (*ff*) dynamic and a tempo marking of *Allegro ma non troppo*. The second staff marks the beginning of a solo with a piano (*p*) dynamic and a tempo change to *SOLO! (♩ = 126)*. The third staff features accents and a fortissimo (*fz*) dynamic. The fourth staff includes first and second endings, with dynamics of *f*, *dim.*, *dim.*, and *p*. The fifth staff continues with first and second endings. The sixth staff concludes with a second ending and a final note on E.

# Symphonic Metamorphosis

PAUL HINDEMI  
(1895-1963)

(Notes follow these excerpts on the facing page.)

## EXCERPT 1 - Turandot, Scherzo (Movement II)

*Moderato* (♩ = 132)

*Solo* **A** *rit.*

*p*

*atempo* *rit.* *b.* *atempo* *mp*

*p* *rit.* *atempo* *mp*

**B**

## EXCERPT 2 (from Movement III)

### Andantino

(♩ = 126-132)

*Solo* **C** *mf*

*mf*

*f*

*mf*

Handwritten musical score for a solo instrument, likely a flute or clarinet, consisting of four staves. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The score includes various dynamic markings such as *mf cresc.*, *f*, and *dimin.*, as well as expression marks like *V* and *allarg.*. The notation features slurs, ties, and a double bar line with first and second endings. The final note of the piece is marked *p*.

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  $A^b$  (not A) because this bar is continuing from the previous line.

Hindemith SYMPHONIC METAMORPHOSIS  
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# MAHLER, DAS LIED VON DER ERDE

### Errata:

- In the 6th measure of 6, the *sf* should be on the high A, one note later than marked here.
- The flute entrance after 9 should be marked *sehr hervortretend* as well as *molto espressivo*.
- The D's at 24 should be tied to each other within the overall slur.
- The measure before 22 should have the tempo marking **Sehr gleichmässig**.

### EXCERPT 1

Schwer.

2 *veloce* *mp* *ff* *p* *dim.* 1

Fließend. 3 *Im Takt.* *mp* *pp*

Die Sonne

sempre *pp* *pp*

morendo

### EXCERPT 2

(The piano accompaniment begins with a quarter-note pickup.)

Schwer.

6 *p* *sf* *p* *sf* *p*

7 *sf* *p* *sf* *pp* *lange*

### EXCERPT 3

Sehr mäßig. (d = wie vorher)

Klar. *pp* *sf* *sf* *p* *tr* *3* *3* *3* *3*

*molto espress. Solo.*

Der. 10 *3* *3* *3* *3*

Etwas bewegter. 11 *f* 1 1

*cresc.*

EXCERPT 4

22 Nicht eilen.

7 *pp* *ppp* *sempre pp*  
Es wehet kühl

23 Fließend.

*rit.* *morendo* *p*  
1

24 Allmählich zu ganzen Takten übergehend.

# Sinfonie Nr. 9

D-Dur/D major

Gustav Mahler

## 1. Satz

Plötzlich bedeutend langsamer und leiser (Lento, Misterioso) [♩ = 69-76]

377 *f* 3 *dim.* *pp* *espress.* *mp* *pp*

381 *elegant* *pp* *sempre* *tr* *pp*

385 *cresc.* *f cresc.* *ff* *p subito*

*tr*

The image shows a page of musical notation for the first movement of Gustav Mahler's Symphony No. 9. It consists of four staves of music in 4/4 time, with a tempo of Lento, Misterioso (69-76 bpm). The key signature is D major. The notation includes various dynamics such as *f*, *dim.*, *pp*, *espress.*, *mp*, *pp*, *cresc.*, *f cresc.*, *ff*, and *p subito*. There are also performance markings like *elegant*, *sempre*, and *tr*. The score is marked with measure numbers 377, 381, and 385. The music features complex rhythmic patterns, including triplets and slurs, and is characterized by its slow and mysterious quality.

# Incidental Music to *A Midsummer Night's Dream*

## Scherzo

FELIX MENDELSSOHN, Op. 61  
(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.

*Allegro vivace.*

*p*

**5**

**P**

*sempre stacc.*

**Q**

*cresc.* *dim.*

*pp*

He Geist! Woh geht die Reise hin?  
*attacca*

# 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**  $\text{♩} = 54$

**A** **B**

*pp molto dolce* *pp*

*pp* *pp*

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**  $\text{♩} = 152$

**A** **B** **D**

*pp* *pp* *ff subito* *p*

*pp* *ff* *p* *f subito* *pp*

*p* *f* *f*



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.

EXCERPT 3 (from Movement IV)

**Molto vivace**  $\text{♩} = 152$

**K**

**M**

# Peter and the Wolf

## Symphonic Tale for Children

SERGEI PROKOFIEV, Op. 67  
(1891-1953)

These solos are wonderfully descriptive. Play them with great character and personality, as the flute represents Prokofiev's image of a bird. The technical challenges can best be overcome if you don't play in a forced, hard, hysterical style. Try to think of the brilliance coming from light, firm technique and controlled bravura.

Andantino  $\text{♩} = 92$  4/4

EXCERPT 1

Allegro  $\text{♩} = 176$

narrator

8va

mf

3

8va

mf

3

8va

mf

3

cresc.

f

And<sup>te</sup> 3/4 come prima

8va

2

cresc.

1

8va

mf

3

2

*Errata:*

-In the second bar of 8, on beat 2, the fifth 32nd note is E $\flat$  not F.

-In the eighth bar of 8, delete the staccato dot from the final E $\flat$ .

-In the final measure of Excerpt 2, on beat 2, the second 32nd note is F $\sharp$ , and the sixth 32nd note is F $\flat$  not F $\sharp$ .

EXCERPT 2

Andantino  $\text{♩} = 92$

EXCERPT 3

Poco più mosso  $\text{♩} = 112$

# 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

4 *pp*

1

# Daphnis et Chloé

MAURICE RAVEL  
(1875-1937)

In this, the Pantomime section of the ballet, Daphnis and Chloé mime the love story of Pan and Syrinx. The flute solo is a favorite of all flutists because it gives us the opportunity to show the ultimate in expressiveness, projection of musical ideas, and a ravishing sound. By using tone colors, changing vibrato, varying dynamics, and carefully incorporating rubato, you can give the impression of great freedom and spontaneity while keeping a fairly steady pulse. Learn to be expressive and flexible within the rhythmic limits imposed by the accompaniment figure of the double basses.

Note that the E $\sharp$  in the scale three bars after 176 is *not* marked  $\sharp$  in the score. However, since there is an E $\sharp$  marked in the flute part in the following bar and this type of chromatic exoticism is consistent with the rest of the music, it may be that this initial E $\sharp$  is correct and was simply omitted by error in the score.

As a matter of personal preference, I have always played the E $\sharp$ , but other players and conductors should make this decision guided by their own feelings on the matter. Be prepared to play it either way. It is interesting that in Ravel's own published piano reduction, a sharp has been placed before both the E *and* the D!

An errata list for the flute part follows on the facing page.

*1<sup>re</sup> Fl.* **Lent** *G<sup>de</sup> Fl.* **Retenez** [176] **Très lent.** *Solo*  
*mf* *expressif et souple*

[177] *mf* *even*

**Retenu légèrement**

[178] **au Mouvt!** *ppp* *f* *p*

**Retenez** [179] **au Mouvt. Pressez** *ff*

au **Mouv!** *tr.* **Pressez** *tr.*

*pp* *ff* *ff* *pp* *f*

180 **Vif**

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*Errata:*

- Unlike the flute part's marking, the score has **Retenu légèrement** at the beginning of the bar, three measures before 178.
- One beat before 178, there should be a **rall.** marked in the part.
- At 179 there should be a *pp* < until the following *ff*.
- In the second measure of 179, the D# should be slurred to the E#, with a *v* accent over the E#.
- In the fourth measure of 179, the D# should be slurred to F# (not D#), with the same *v* accent on the last note.

# William Tell

## Overture

GIOACCHINO ROSSI  
(1792-1868)

The opening melody should be played with simplicity of style and purity of sound. In the passages after F, create 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 phrase is united in a larger phrase and do not sound like isolated arpeggios without expression.

Andante (♩=76)

2 Engl. H.

186 Engl. H.

194 F

200

204

207 G

211

214

217

222

The musical score is written for the English Horn part of the Overture to William Tell. It consists of ten staves of music, each beginning with a measure number. The tempo is marked 'Andante' with a metronome marking of quarter note = 76. The key signature is one sharp (F#). The time signature is 3/8. The score includes various musical notations such as slurs, trills (tr), and articulation marks. Specific performance instructions are provided at measures 194 and 207, marked with letters 'F' and 'G' respectively. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some rests.

# Symphony No. 5

Flauto I

I

D. Shostakovich, Op. 47

Musical score for Flute I, Movement I, measures 13-15. The score is written on two staves. Measure 13 is marked with a box and the number 13. The key signature has two sharps (F# and C#). The tempo is marked 'Solo' and the dynamics are 'p' (piano). Measure 14 is marked with a box and the number 14. Measure 15 is marked with a box and the number 15. The dynamics increase from 'p' to 'cresc.' (crescendo) and finally to 'ff' (fortissimo). There are handwritten annotations '1' and '6' above the notes in measures 13 and 15 respectively.

II

Musical score for Flute I, Movement II, measures 58-61. The score is written on three staves. Measure 58 is marked with a box and the number 58. The tempo is marked 'rit.' (ritardando) and 'a tempo'. Measure 59 is marked with a box and the number 59. The dynamics are 'p' (piano). Measure 60 is marked with a box and the number 60. Measure 61 is marked with a box and the number 61. The dynamics are 'a tempo'. There are handwritten annotations 'Solo' above the notes in measures 59 and 60.

III

Musical score for Flute I, Movement III, measures 75-81. The score is written on three staves. Measure 75 is marked with a box and the number 75. The tempo is marked 'Largo'. Measure 76 is marked with a box and the number 76. Measure 77 is marked with a box and the number 77. Measure 78 is marked with a box and the number 78. Measure 79 is marked with a box and the number 79. The dynamics are 'p' (piano). Measure 80 is marked with a box and the number 80. Measure 81 is marked with a box and the number 81. The dynamics are 'ritenuto' (ritardando) and 'a tempo'. The score ends with 'morendo' and 'ppp' (pianissimo). There are handwritten annotations 'Arpa' above the notes in measure 79 and 'Solo' above the notes in measure 80.



# Shostakovich Symphony No. 15

## First Movement

Allegretto ♩ = 120

I solo

1

2

3

# Carnival of the Animals

## 10. Volière

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 flair.

**Errata:**

-In the 4th bar of 2, on the third beat, the score does include the B $\flat$  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.

**Moderato grazioso**

Quatuor

Basses

This musical score consists of four staves of music. The first staff features a continuous triplet of eighth notes. The second staff includes a triplet of eighth notes, a measure with a '4' in a box, and another triplet. The third staff contains several measures with accents (^) and slurs. The fourth staff begins with a triplet of eighth notes, followed by a long, sweeping slur over a series of notes, and concludes with the dynamic marking *ppp*. The notation is dense and complex, typical of a technical or advanced musical piece.

# Petrouchka

1947 Revised Edition

IGOR STRAVINSKI  
(1882-1971)

Petrouchka is one of the most colorful ballets ever written. The beginning should be very purposeful, with strong, hard tonguing, a steely sound, and impeccable rhythm.

## Errata:

- In the 4th measure of 1, the second beat should have the rhythm eighth-sixteenth, identical to the first beat of the ballet.
- In the 5th measure of 1, the first B needs a natural sign.
- In the 1st measure of 5 and the 3rd measure of 6, the last two eighth notes should have a slur above the staccato dots.

## EXCERPT 1

Vivace,  $\text{♩} = 138$   
Solo

*f* ben maro.

1 2 3 4 5 6 7

*ff* *cres - cen - do*

The cadenza should be played with poised elegance and a sweet tone that becomes very dramatic in the last phrase. Play the 32nd notes so they match the quality of the longer notes, and make phrases with a strong musical intent.

EXCERPT 2

58 Lento, ♩ = 50 59

60 Solo (Cadenza) Poco più mosso, ♩ = 60 1st Vln. >

At 103, play with a singing, innocent, *dolce* quality, as indicated by the composer.

*Erratum:* The *Meno mosso* after 107 should indicate an eighth note, rather than a quarter note, equalling 72.

EXCERPT 3

Andantino, ♩ = 80

103 Solo *P dolce espressivo*

104 105 106 Solo cant. *espress.* *mf*

107 *Meno mosso, ♩ = 72*

# Symphony in Three Movements

## Movement II

IGOR STRAVINSKI  
(1882-1971)

This great symphony was written for the New York Philharmonic and given its premiere in 1946 under the baton Igor Stravinsky.

Whenever I play the Andante movement of *Symphony in Three Movements* the atmosphere becomes quite intimate and I suddenly feel like I'm part of a small chamber group. Without over-romanticizing, these solos should be played with a rich, expressive sound that is consistently beautiful in all registers.

### EXCERPT 1

Andante ♩ = 76

Solo

mf cant. e espr.

Sub. 2<sup>o</sup>

grva

mf

Solo

mf

Solo espr.

mf

Sf

Stravinsky SYMPHONY IN THREE MOVEMENTS  
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This wonderful low register solo requires a lush, full sound with well-punctuated rhythm and clean articulation. In flute auditions, this solo is a favorite of conductors because control of every aspect of the low register is very apparent in a good performance.

EXCERPT 2

125 Andante ♩=76



Piu mosso (♩=92)  
Solo

126 mf espr.



127

128 mf espress.

# Firebird Suite

(1919 Version)

IGOR STRAVINSKY  
(1882-1971)

(Notes follow on the next page)

**9** *Variation de l'oiseau de feu*  
♩ = 76

**10** **11** **12** **13** **14** **15** **16**

*sempre cresc.*



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.

ppp

# Till Eulenspiegel's Merry Pranks

RICHARD STRAUSS, Op. 28  
(1864-1949)

(Notes follow on the next page.)

## EXCERPT 1

*poco rit.* 1 3 *a tempo* 1

*p*

*p* *f* *p* *mf* *cresc.* *ff* *f* *cresc.* *f* *ff* *ff* *ff* *ff* *cresc.* *ff* *ff*

*Till Eulenspiegel's Merry Pranks* is based on the life of a legendary 14th century practical joker and rogue. These passages should be played with great rhythmic and technical conviction but a spirit of spontaneity and ease. The German tempo marking means *always very lively*.

For the two  $\frac{4}{4}$  measures after 33, the pulse remains in two, with a half note per beat ( $\text{♩} = \text{♩}$ ). To practice this difficult transition, in the seventh bar of 33 after the first quarter-note C, play only the first note of each beat, then the first two notes of each beat, then all three notes of each beat. This will enable you to feel the rhythm correctly without technical distractions.

## EXCERPT 2

(sehr lebhaft.)

32

2

3

33

*pp*

*cresc.*

*grazioso*

*p*

2

1

34

2

1

1 3 5

*f*

*ff*

# Salome

## 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) **(hervortretend)**

**a tempo** **etwas zögernd**

**dim.** **1**

**pp** **(hervortretend)**

**sehr gemessen**

**1**

## Strauss: *Sinfonia Domestica*

The extensive and brilliant flute solo in the *Scherzo* section of *Sinfonia Domestica* (a precursor of the famous "Flutist's Cadenza" in *Der Rosenkavalier* that came eight years later) covers a sweeping three-octave range from high D to low D. Though it is usually conducted in one (at about 50 to the dotted quarter-note), a strong 8th note background pulse needs to be maintained throughout. The first eight bars are played in a very jaunty, staccato style with special attention to the dotted rhythms in the third and fourth bars (doubled in octaves with the oboe d'amore). To ensure a speedy and crisp

placement of the pickup 32<sup>nd</sup>s, play them with "K" tongue strokes followed by the dotted 16<sup>th</sup>s with "T" tongue strokes (similar to the dotted rhythms of the Berlioz *Muet des Follets* in *La Damnation de Faust*). Three quick breaths in bars 5, 7 and 8 should be sufficient to carry you through nicely for the next seven bars of triplets. The piccolo doubles bars 8 and 16, and because of the sharpness of the flute's high C# and D, the piccolo must adjust upward to match the flute's tuning. For a smooth response of the high C#'s in bars 9 and 17, keep the low C key down throughout bars 9 and 17.

Scherzo ♩. = c. 52

*mf* hervortretend *f*

10 *8va* *cresc.* *ff*

16 *8va* 24