

FALL 2025 FLUTE AUDITION EXCERPTS

Please email christina.jennings@colorado.edu with any questions regarding the audition music.

The excerpts for this year are:

Ravel—Mother Goose (piccolo)

Rossini—Semiramide (piccolo)

John Williams—Princess Leia's Theme

Saint-Saëns—Volière

Stravinsky—Petrouchka

Ibert—Piece

Higdon—Rapid Fire

INSTRUCTIONS

Please prepare the entire Ibert, although I will indicate a short portion to be played for the audition. For the Higdon you should prepare **one page only**. The choice of what page is up to you. Learning this piece will be a puzzle and require some research into the techniques. There are a few excellent YouTube videos and commercial recordings. You may play the page of your choice at any tempo; speed it not as important as execution of the techniques and understanding of the style. Please do your best to prepare the piccolo excerpts, especially if you want to be considered for piccolo parts.

RESOURCES

Tutorial videos:

<https://www.youtube.com/watch?v=dipiEy7lktI>

<https://www.youtube.com/watch?v=4GzoHprli3s>

https://www.youtube.com/watch?v=aKXw5_eNr74

Research paper by Mallory on Petrouchka

<https://drive.google.com/drive/folders/1FtC2rfFNdiCX3ASi22NnTwF4Q5t1JCeW>

Tonebase—<https://www.tonebase.co/>

Please watch these courses with our login:

christina.jennings@colorado.edu

cuflutes

Audition Prep with Sharon Sparrow

How to Approach Excerpt w/ MG



PIÈCE

pour Flûte seule

JACQUES IBERT

Andante (a piacere ♩ = 72-69)

p

f

rit. a Tempo

mf

rall.

Paris, ALPHONSE LEDUC,
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College of Music
UNIVERSITY OF COLORADO BOULDER

301 UCB
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Vivo

ff

p

f

6

7

9



rall. **Tempo 1º (Andante)**

ff *poco mf* *f* *pp*



rapid.fire

for
solo flute

This work for solo flute is supposed to be brutal and raucous. Quite a bit of the piece is made up of sounds achieved by alternate fingerings or altered timbres due to overblowing. At times, the player is asked to actually read notation on several different levels: fingering at a certain speed, while tonguing at a different speed, while also altering the air pressure (speed). All unusual markings in the music are explained at the bottom of the page where they are first encountered.

Because of the high tempo marking, it is understood that not all rhythmic values will be exact. Likewise, with markings that occur in the music, where it appears that a single note out of quite a few sixteenth notes is to be overblown, the player is expected to approximate that overblown note, but there is no literal correct note to overblow. Careful attention, however, should be paid in this sort of instance, to the concentration of markings, for that reveals the intensity and density of that respective parameter. The player is asked to use personal judgement in the interpretation in this regard. The intensity of the piece in its performance is more important than exactness in execution.

Also, because of the fast tempo, the eighth note notation has been altered to aid the performer in reading the notes. Where there are a large group of eighth notes, only the downbeats have stems and the upbeats occur only as noteheads. If the performer finds this more difficult in maintaining her/his place in the music, s/he should feel free to mark in the missing stems.

There is a difference, in the notation of this score, of the meanings of trill (tr) and tremolo (trem). Trill is the fingering of a specific note and then the alternation of that note with another note (or sound). Tremolo is the fingering of a specific note and the alternation between two keys (or groups of keys) themselves.

Accidentals apply only to the note they precede. If there is no accidental, then the note is to be played as natural.

The original ending requires the use of a "prop". The "Snap n' Pop" called for as the last note is a noise maker. It is a small "device" that is thrown to the floor and which, upon impact, makes a loud "crack" sound. It must be thrown hard and it must be a hard-surfaced floor in order to work. These are often found in novelty shops, places where firecrackers are sold, or along boardwalks in beach areas where souvenirs are sold. If you have problems locating some, contact the composer, who may be able to help. These are not toys and should not be left around for small children to pick up. There is an alternate ending for those who choose to take it and not use this prop.

Program Notes: This work is about the violence of the cities, more specifically, the innocent young who are cut down in their homes and on the streets. It is an expression of rage, of pain, and of disbelief. It is the fear and the terror. It is an inner city cry.

This work was commissioned by flutist Peter Brown. It is dedicated to his memory with love and gratitude for all that he did in commissioning new music.

Jennifer Higdon
1992



commissioned by peter brown

rapid•fire

for
solo flute

jennifer higdon

$\text{♩} = \text{ca. } 180-200$

1) 0→ whenever a note is shown in parenthesis, an octave to any harmonic level

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Report all performances of this work to ASCAP.

3

- 6) Finger "1" and lift L3, R3, both will keys. Overblow as much as to upper harmonics, then decrease air pressure so pitch drops into lower harmonics.
- 7) Finger "1" and put down both the keys for 2 upper notes.
- 8) Pull fingers away, uncovering holes, so pitch is lifted up to the overblow "3". Exaggerate effect by rolling finger out.
- 9) Finger notes but make air sound above blow hole, will barely be able to make out pitch.
- 10) "Breathy" sound with almost no pitch-blowing, non-supported.
- 11) "Breathy" sound with almost no pitch-blowing, non-supported.
- 12) "Breathy" sound with almost no pitch-blowing, non-supported, according to concentration of sound. Some notes will still sound as written.

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Handwritten musical score for a guitar piece, consisting of five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. It features a series of eighth notes with a 'sfz' (sforzando) marking, followed by a 'fz.' (fizz) marking and a 'ff' (fortissimo) dynamic. The second staff continues with eighth notes and a 'mf' (mezzo-forte) dynamic. The third staff includes a 'fz.' marking and a 'tr/trem' (trill/tremolo) marking. The fourth staff features a 'tr' (trill) marking and a 'fz.' marking. The fifth staff includes a 'tr' marking and a 'fz.' marking. The score is written in a fluid, handwritten style with various musical notations and dynamics.

20) Sprinkle fingering mixed with flutter tonguing.

21) Slide fingering of 'tr' with all keys clearing.



Handwritten musical score for a single melodic line on a grand staff. The score consists of five staves of music. It features various musical notations including eighth and sixteenth notes, rests, trills (tr), tremolos (trem), and dynamic markings such as sfz, f, and ppp. There are also performance instructions like 'norm.', 'over', and 'spanda tranguing'. The notation is dense and includes many slurs and ties.

30) Finger "G" and tremolo between upper and lower staves. Raise fingers on the keys high enough so a resulting "middle" tone creeps in. (Note: This is not practice!)

31) All key put down quickly and tremolo is suspended for the briefest moment.



32) Spike air pressure up suddenly so higher overtones are heard. Tremolo will be immediately and noticeably slower at bottom of spike.

33) End trill on lower half key, play with RD finger. Hold last note, then add the rim of R1 and RD (F & E) keys. Immediately slide fingers over holes simultaneously, lowering pitch and dropping air pressure. Drop to silence.

34) Finger "D". Hit hard, overblow at first but allow to return to normal tone immediately. At the same time, begin to overblow and slide all fingers off of keys to create pitchbend rise.

35) A "rapidly" "up" up to remove overtones.

36) Begin sporadic tonguing while at the same time overblowing (adding some noise according to the concentration of markings).

37) Finger "A" but also put down 3rd of "D" key. While over R1 and R2, slide finger over "D" hole to create gliss. effect. Suggestive by turning flute correct.

38) Finger "A". slide finger off hole to create glissando, and then lift the rim of the "A" key to "D" and very levels of overblow. harmonious wavy.

39) Use a "Snap of Flute" for eighth note ending. While playing (D) trill with L3, reach into pocket or take the "snap" from stand and at height of 1st at top of crescendo, throw to first to create loud "snap".

40) Alternate ending begins at c. For "D", see instruction 34.



STAR WARS

JOHN WILLIAMS

The music from *Star Wars* and so many other John Williams scores have become a part of our orchestral repertoire, aside and apart from the movies that inspired their creation. They are a part of our American musical identity.

Suite for Orchestra, Princess Leia's Theme, pickup to bar 15 through bar 33

Mr. Williams chose the flute to represent the lovely Princess Leia. The solo is written like an operatic aria for flute, giving us the opportunity for beautifully expressive playing and optimal use of tone colors and shadings.

In the opening *espressivo* section, be sure to play every long note with a forward direction, given by a gentle increase in volume and vibrato speed.

In the eleventh bar of [19], the *f* brillante section, the tempo can move more quickly, with a bit of urgency, leaving behind the dreamy atmosphere of the first part of the solo.

As with all lyrical solos, be sure that all 16th and 32nd notes maintain the same fullness and tonal projection as the slower notes.

My suggested tempo is $\text{♩} = 63-66$ to start, although the tempo is somewhat flexible throughout.

II. Princess Leia's Theme

FLUTE 1

JOHN WILLIAMS

Andante
Solo gently
mp
poco rubato
15 Un Poco Più Messo 3
Solo-espr.
roll.
mp
a tempo
22
26
mf
f brillante
30
32

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Extrait n° 8

C. Saint-Saëns
Carnaval des animaux
n° 10, Volière

Conseil : ne pas trop articuler. Privilégier l'articulation douce :
DE-GE plutôt que TE-KE pour garder la continuité du flux
d'air.

Tip: do not articulate too much.

Prioritizes DE-GE instead of TE-KE to keep the flow of the air.

Moderato grazioso

p

PPP

G 10000 B



Petrouchka

1947 Revised Edition

IGOR STRAVINSKY
(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 marc.

1 2 3 4 5 6 7

cres - cen - do

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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, $\text{♩} = 50$ 59

60 Solo (Cadenza) Poco più mosso, $\text{♩} = 60$ 1st Vln.

61 a tempo, *più p* poco

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, $\text{♩} = 80$

103 Solo *p dolce espressivo*

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

107 Meno mosso, $\text{♩} = 72$

Rec

Ravel
Ma mere l'Oye (Mother Goose)
Movement 3 - Rehearsal number 1 to 5 after rehearsal number 3

Gde Fl.
pp
1
SOLLO
p
2
3
ff
pp
3
3

Full

Rossini
Overture to Semiramide
5 after rehearsal letter G to 3 after rehearsal letter H

128 **G** 4 *p*

136 *cresc.*

142 **H** *f*

The musical score is written on three staves. The first staff (measures 128-135) begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It starts with a **G** rehearsal mark and a *p* (piano) dynamic. The second staff (measures 136-141) continues the melody with a *cresc.* (crescendo) marking. The third staff (measures 142-148) begins with a **H** rehearsal mark and a *f* (forte) dynamic. The music features various melodic lines, rests, and articulation marks like slurs and accents.