

Fall 2022

**Flute Audition
Excerpts**

**Please contact Christina Jennings at
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additional information concerning audition materials.**

CU Large Ensemble Flute Excerpts

Auditions are August 21st from 1-3:30
You will be sent a link to sign up online.

Everyone should prepare this packet of excerpts plus a solo of your choice. We will hear a few minutes from your solo and then proceed to the excerpts. Please listen to the complete movements/piece that these selections are from.

Mendelssohn Symphony #4 last movement. This is a triple tonguing excerpt. Pulse is minimum of half equals 80.

Daphnis and Chloe. Please listen to entire piece and be educated on appropriate tempi and general style. Be prepared on entire excerpt both parts.

Piccolo excerpt- please prepare this excerpt if you wish to be considered for piccolo parts this year.

Allison Loggins-Hull: *Pray* is the last excerpt. This is an amazing piece for solo flute and electronics and I encourage you to purchase the music and learn the entire piece. You can purchase the score here and hear Ms. Loggins-Hull perform the piece here:

<http://allisonloggins.com/compositions/#solos>

For this audition please prepare A to the end of the page at 140 to the 8th note.

Symphony No. 4 in A Major, "Italian"

Movement IV - Saltarello

FELIX MENDELSSOHN, Op. 90
(1809-1847)

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!

Presto

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)

Début des *Fragments Symphoniques* 2^e Série

155 Lent

Fl.

First system of musical notation for measures 155-156. The treble staff begins with a piano (*pp*) dynamic marking. The music is in 4/4 time and features a melodic line in the upper register and a supporting line in the lower register.

Second system of musical notation for measures 155-156, continuing the melodic and harmonic development from the first system.

Third system of musical notation for measures 155-156, showing further progression of the musical themes.

Fourth system of musical notation for measures 155-156. Measure 156 is enclosed in a box, indicating the end of the piece. The notation continues on both staves.

Fifth system of musical notation for measures 155-156. The treble staff includes first and second ending markings (1 and 1^o) above the first measure. The piano (*pp*) dynamic is maintained. The system concludes with a final cadence.

3 **170** *Itb.* **171** 1^{re} Fl. *pp*

172 *Lent* *pp*

173 *Très ralenti* *pp* **174** *au Mouv!* *Solo* *Cédez très peu* *mf* *court* *au Mouv!* *p*

Cédez **175** *1^{re} Fl.* *Gde Fl.* *Retenez* **176** *Très lent.* *Solo* *p* *expressif et souple*

177 *mf* *f* *Retenu légèrement*

Rall. **178** *au Mouv!* *ppp* *f* *p*

Retenez **179** *au Mouv!* *Pressez* *pp* *ff* *ff*

au Mouv! Pressez

First system of the musical score. It features a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The system begins with a trill (tr) and a crescendo leading to a fortissimo (ff) section. The right hand plays a series of eighth notes, while the left hand plays a descending eighth-note pattern. The system ends with a trill and a fortissimo (ff) section.

Second system of the musical score. It begins with a piano (pp) section and a trill. The right hand plays a series of eighth notes, while the left hand plays a descending eighth-note pattern. The system ends with a fortissimo (f) section and a trill. A box containing the number 180 is placed above the right hand staff.

Third system of the musical score. It begins with a piano (p) section and a trill. The right hand plays a series of eighth notes, while the left hand plays a descending eighth-note pattern. The system ends with a fortissimo (f) section and a trill.

Fourth system of the musical score. It begins with a fortissimo (f) section and a trill. The right hand plays a series of eighth notes, while the left hand plays a descending eighth-note pattern. The system ends with a fortissimo (f) section and a trill. A box containing the number 181 is placed above the right hand staff.

Fifth system of the musical score. It begins with a piano (p) section and a trill. The right hand plays a series of eighth notes, while the left hand plays a descending eighth-note pattern. The system ends with a fortissimo (ff) section and a trill.

182 Un peu plus animé.

Sixth system of the musical score. It begins with a piano (p) section and a trill. The right hand plays a series of eighth notes, while the left hand plays a descending eighth-note pattern. The system ends with a fortissimo (ff) section and a trill.

183 En animant toujours davantage.

184 au 1^{er} Mouvt vif avec un peu plus de langueur.

185 Animez un peu.

186 En animant toujours

187 Moins animé.

188 Très lent.

189

Cédez
très peu

Pressez

Plus lent

190

an Mouvt

Cédez
très peu

Pressez

DAPHNIS ET CHLOÉ

SUITE II

ASPEN MUSIC SCHOOL
ASPEN, COLORADOMaurice Ravel
edited by Clinton F. Nieweg

PETITE FLûTE sur la scène

1^{re} et 2^{me} PARTIES TACENT3^{me} PARTIEDébut des *Fragments Symphoniques* (2^e Série)[155] Tacet jusqu'à [158] Lent
Cl. à l'Orchestre

3

(02:03)

pp (echo) *f* *mf*

p

mp *strictly in time*

mp