



School of Music

Ensemble Audition Excerpt — Fall 2025

Flute

Excerpt #1: Beethoven - *Leonore Overture* (mm. 1 - 36)

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.

Adagio

ff → p dim. pp p

11

19

stacc.e pp

23

pp cresc. fff p

29

p f f f f p

35

pp



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Excerpt #2: Beethoven - *Leonore Overture* (mm. 328 - 360)

The suggested tempo refers to the main solo at bar 328; the whole notes at 279 are often played slower.

The image shows a page of a musical score for the Flute part of Beethoven's *Leonore Overture*, measures 328 to 360. The score is written for Flute, Tromba Solo, and other instruments. The Flute part is marked with *Tempo I* and *p dol.* (piano, ad libitum). The Tromba Solo part is marked with *Tempo I* and *p dol.* (piano, ad libitum). The score includes various musical notations such as notes, rests, and dynamic markings like *cresc.* (crescendo) and *sp* (sforzando). There are also handwritten annotations in blue ink, including "Artic" and "smo". The page number 12 is visible in the bottom right corner.

Flute

Tromba Solo

colla parte

Artic

smo

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Flute

Excerpt #3: Mendelssohn – *A Midsummer Night's Dream*

Scherzo, 12 before [P] to 23 after [Q]
Suggested tempo: ♩. = c. 80-88

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.

sempre stacc.

cresc.

dim.

pp

He Geist! Woght die Reise hin?
allacca



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Flute

Excerpt #4: Stravinsky - *Firebird Suite* (Complete excerpt from Rehearsal 9 to five after Rehearsal 18) (2 pages)

Excerpt on next page

FIREBIRD SUITE

IGOR STRAVINSKY
(1882-1971)

1919 Version, [9] to 5 after [18]
Published tempo: ♩. = 76

[9] Variation de l'oiseau de feu

♩. = 76

This musical score page contains measures 9 through 16 of the 'Variation de l'oiseau de feu' from the Firebird Suite. The music is written for a single melodic line in treble clef, featuring a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The tempo is marked as quarter note = 76. The score includes various musical notations such as slurs, ties, and triplets. Dynamic markings include *mf*, *p*, *sff*, *mp*, and *f*. Measure numbers 9, 10, 11, 12, 13, 14, 15, and 16 are enclosed in boxes. There are several handwritten annotations in blue ink, including 'MLP' and 'For 1st', and some red markings. The notation includes many beamed sixteenth and thirty-second notes, often grouped in triplets.

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.



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Piccolo

Excerpt #1: Ravel - *Bolero* (1st piccolo; complete excerpt)

Excerpt on next page

An interesting piece of orchestration here, the horn and celeste are playing this same theme in C major whilst the piccolos are in E and G major. The idea is for the piccolos to play so quietly that they fuse with the horn tone colour!

Piccolo

BOLERO

Ravel

RAVEL

$\text{♩} = 69$

I *pp*

Picc

II *pp*

