

# **School of Music**

# **Ensemble Audition Excerpt — Spring 2025 Flute**

Excerpt #1: Tchaikovsky: Symphony No. 4, mvt. 3 (All)

# 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, echnical 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



# SYMPHONY No. 1, "CLASSICAL"

SERGEI PROKOFIEV, Op. 25 (1891-1953)

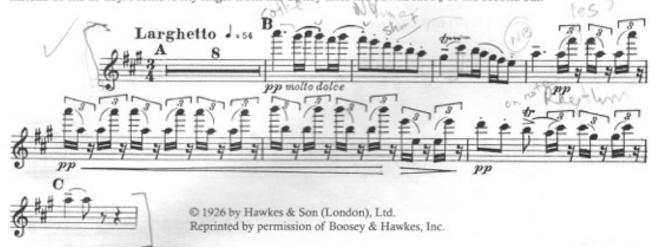
#### Excerpt 1: Myt. II, [A] to [C], Published tempo: J = 54

"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 Mvt. 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.

To achieve an effortless pianissimo on the opening A of rehearsal [B], I hold down the right-hand pinky on the C# key instead of the Eb key. I remove my finger from the C# key after the downbeat F# of the second bar.



## **Excerpts continue on next page**

# Excerpt #3: Korsakov: Cappricio Espangnol (All)

## CAPRICCIO ESPAGNOL

## NICOLAI RIMSKY-KORSAKOV, Op. 34

(1844-1908)

### IV. Scena e canto gitano

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.

#### Errata:

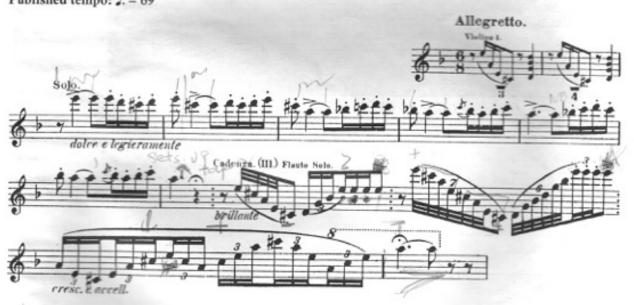
#### EXCERPT 1

- 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 after [L] to Cadenza Published tempo: J. = 69

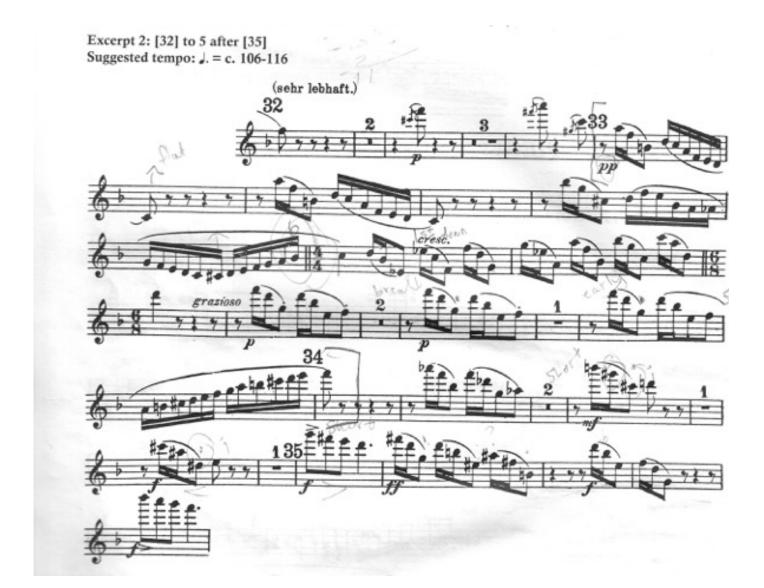


Excerpt #4: Strauss: Till Eulenspiegel

- Excerpt 1 from 6 to 8
- Excerpt 2- from 33-34

# TILL EULENSPIEGEL'S MERRY PRANKS





Piccolo Excerpt on following page

Piccolo: Ravel: Mother Goose (ALL)

