Large Ensemble Placement Auditions, Flute  
August 15, 2022  
Room 521, Hugh Hodgson School of Music  
4:00Pm-6:00PM

**FLUTE:**
1) Bach, Sonata No. 3, mvt I (beg - m 9), mvt II (m 9 – m 23)
2) Brahms, Symphony No. 3, mvt III (beg- m 14)
3) Stravinsky, The Firebird Suite, (number 26 – number 31)
4) Sousa, Sesquicentennial Exposition March, (beg -m 37, no repeats)

**PICCOLO (OPTIONAL):**
1) Paubon, Etude (beg – m 8)
2) Sousa, Sesquicentennial Exposition March, (m 4 – m 38 AND m 74 – end, no repeats)

**ONLY AUDITION ON PICCOLO IF YOU ARE INTERESTED IN PLAYING PICCOLO IN AN ENSEMBLE.**

- Tempi for excerpts are marked.
- Material to be played is marked with brackets
- I suggest listening to these works so that you will understand how your part fits into the big picture
Auditions will be blind (behind a screen). You may only be asked a portion of this repertoire. Plan to arrive at least 15 mins before the audition to sign up for your time.
SONATA No. 3

Largo e dolce

Allegro $\frac{3}{4}$

Piano
The Firebird was Stravinsky’s first ballet, written when he was only 27 years old, and premiered in June of 1910. It is a dazzling score of sublime emotional power and is surely one of the most frequently performed of all orchestral works.

It was only through my orchestral career that I came to know the complete ballet, as well as all three of the suites arranged by Stravinsky (1911, 1919, and 1945). How thrilled I was to discover the magnificent solos Stravinsky wrote for flute that do not appear in the most often played 1919 version.

Every flutist should be familiar with these lesser known solos – for the pleasure of playing the music of one of the 20th century’s greatest composers, and because they do appear frequently in ballet productions as well as occasionally on the concert stage.

Excerpt 1: Pas de Deux (Firebird and Ivan Tsarevitch)
1945 version, 1 bar before [25] through 4th bar of [33]
Published tempo at [22]: Adagio $\frac{7}{4} = 112$
Published tempo at [26]: Allegretto $\frac{7}{4} = 84$
Published tempo at [31]: Adagio $\frac{7}{4} = 112$

In the seductive melodies that are part of this extended excerpt, the role of the flutist is either that of the lead ensemble voice or that of a soloist. The tonal and musical profile of the flute line should always be clear and present.

The solo at [26] should be played with full sound (solo mf) and a strong tone leading into each of the lowest notes. In the groups of seven, you can create an improvisatory feeling by starting each group slightly slower, and then accelerating almost imperceptibly to arrive on the downbeat in perfect time.

The lead-in arpeggio to the cadenza-like passage at [30] should be played with a brilliant flourish and exuberance. Maintain a full $f$ throughout the solo with seamless, lyrical playing on the 32nd notes, and a sumptuous tone on the longer quarters and half notes. The flute alone creates the musical bridge into the gorgeous tutti melody at [31], so keep the line projecting into the hall as you broaden the tempo.

Erratum:
2 before [27] the notated G\textsuperscript{b} should be a G\textsuperscript{#} without any accidental.
Excerpt 2: “Appearance of the Thirteen Enchanted Princesses”
1910 version, 4 bars before [52] through 2nd bar of [53]

The passage preceding [52] is marked at $\dot{J} = 54$

This is an unusual cadenza – not brilliant in style, but played like a recitative, with your most beautiful, singing tone. Start the trills tentatively and advance into the moving notes with a bit more bravura. This should sound improvisatory, so take your time and feel free to linger on some of the longer notes. This enchanting musical passage should demonstrate the flutist’s finesse and musical creativity.

The term *steso* just before [53] means “stretched out.”

Stravinsky THE FIREBIRD (1910)
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March

SESQUICENTENNIAL EXPOSITION MARCH

1st Flute \( \text{\textit{March Tempo.}} \)

\( \text{\textit{ff}} \)

\( \text{\textit{f}} \)

\( \text{\textit{mf}} \)

\( \text{\textit{molo}} \)

\( \text{\textit{[ff] f}} \)

\( \text{\textit{[mf cresc.]} \text{\textit{[f]} f}} \)

\( \text{\textit{[f] f}} \)

\( \text{\textit{ff}} \)

\( \text{\textit{[f]} f} \)

\( \text{\textit{TRIO.}} \)

\( \text{\textit{[1]} \text{\textit{[2]} \text{\textit{p}} \text{\textit{[1]} \text{\textit{[2]} \text{\textit{2}} \text{\textit{2}} \text{\textit{2}} \text{\textit{2}} \text{\textit{2}}} \}

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As played by "The President's Own" United States Marine Band
March

SESQUICENTENNIAL EXPOSITION MARCH
(1926)

JOHN PHILIP SOUSA

Piccolo \( J = 120 \)

March Tempo

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