UCLA ORCHESTRAS FALL AUDITIONS: LIST A

FLUTE, PICCOLO

Please prepare the following for your audition.

SOLO REPERTOIRE

MOZART — Flute Concerto No. 1 or 2: I. exposition. NO ACCOMPANIMENT

ORCHESTRAL REPERTOIRE - FLUTE

BEETHOVEN — *Leonore* Overture No. 3 (mm. 328-360)

BRAHMS — Symphony No. 1, Op. 68 (4th movement: 9 measures after letter B - letter C)
Symphony No. 4, Op. 98 (4th movement: mm. 93-105)

DEBUSSY — *Prélude à l'Après-Midi d'un Faune* (beginning to 4 measures after #1; #2 to #3)

HINDEMITH — Symphonic Metamorphoses on Themes by Weber (3rd movement: 4 measures before C to end of movement)

MENDELSSOHN — Scherzo from *Midsummer Night's Dream*, Op. 21
(2 measures after P to end of movement)

RAVEL — *Daphnis et Chloé*: Suite No. 2 (3 measures after #176 to 2 measures after #179)

STRAVINSKY — *Firebird* (1919 Suite) (Variation: #9 to 5 measures after #18)

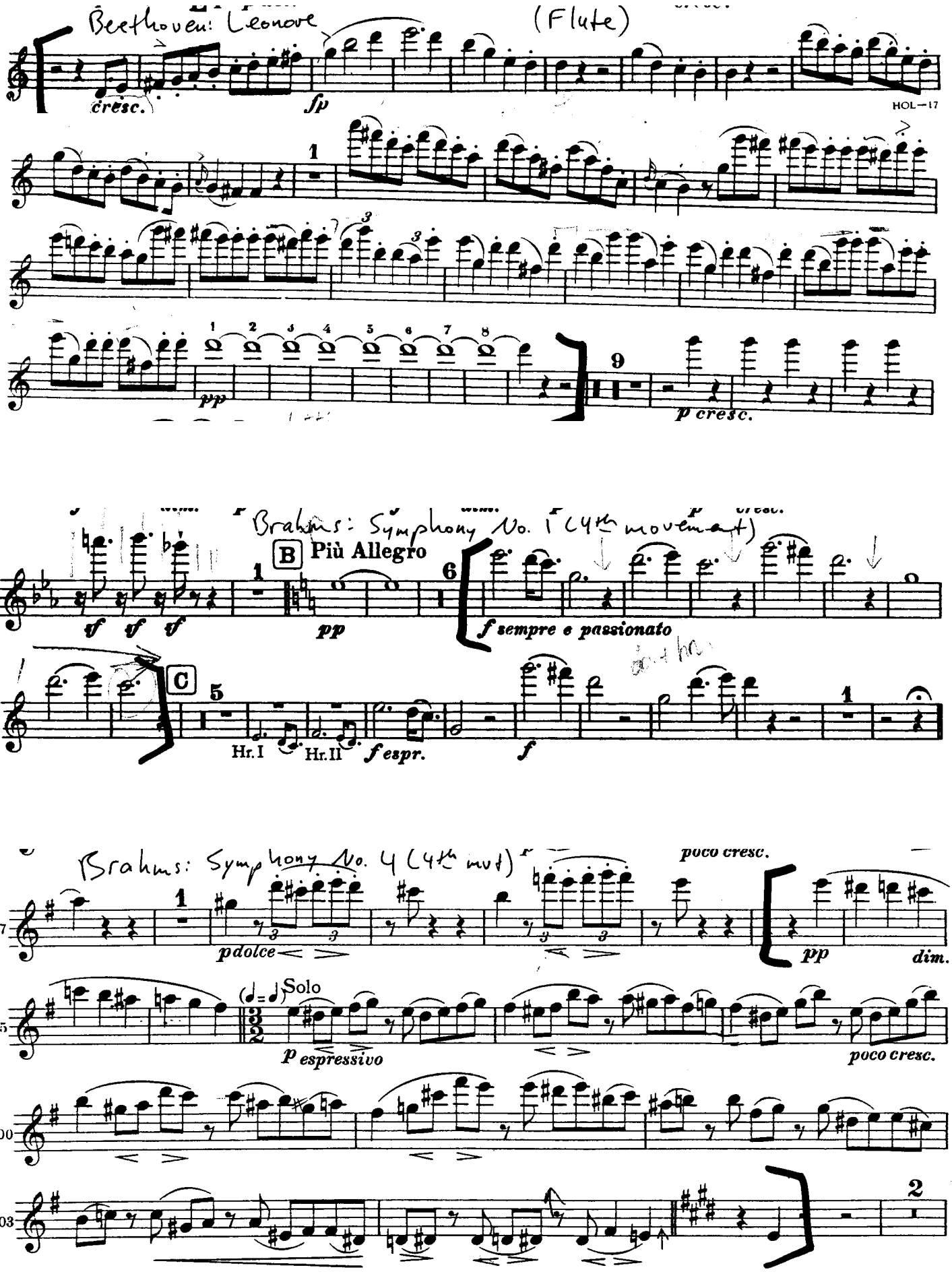
ORCHESTRAL REPERTOIRE – PICCOLO

ROSSINI — Overture to *La Gazza Ladra*

TCHAIKOWSKY — Symphony No. 4 (3rd movement)

BARTOK — Concerto for Orchestra (3rd movement)

Sightreading may be requested.


Beethoven: Leonore
(Flute)
cresc.
fp
HOL—17
pp
p cresc.
Brahms: Symphony No. 1 (4th movement)
B Più Allegro
tf tf tf
pp
f sempre e passionato
C
Hr. I
Hr. II
f espr.
f
Brahms: Symphony No. 4 (4th mvt)
poco cresc.
pdolce
pp
dim.
Solo
p espressivo
poco cresc.

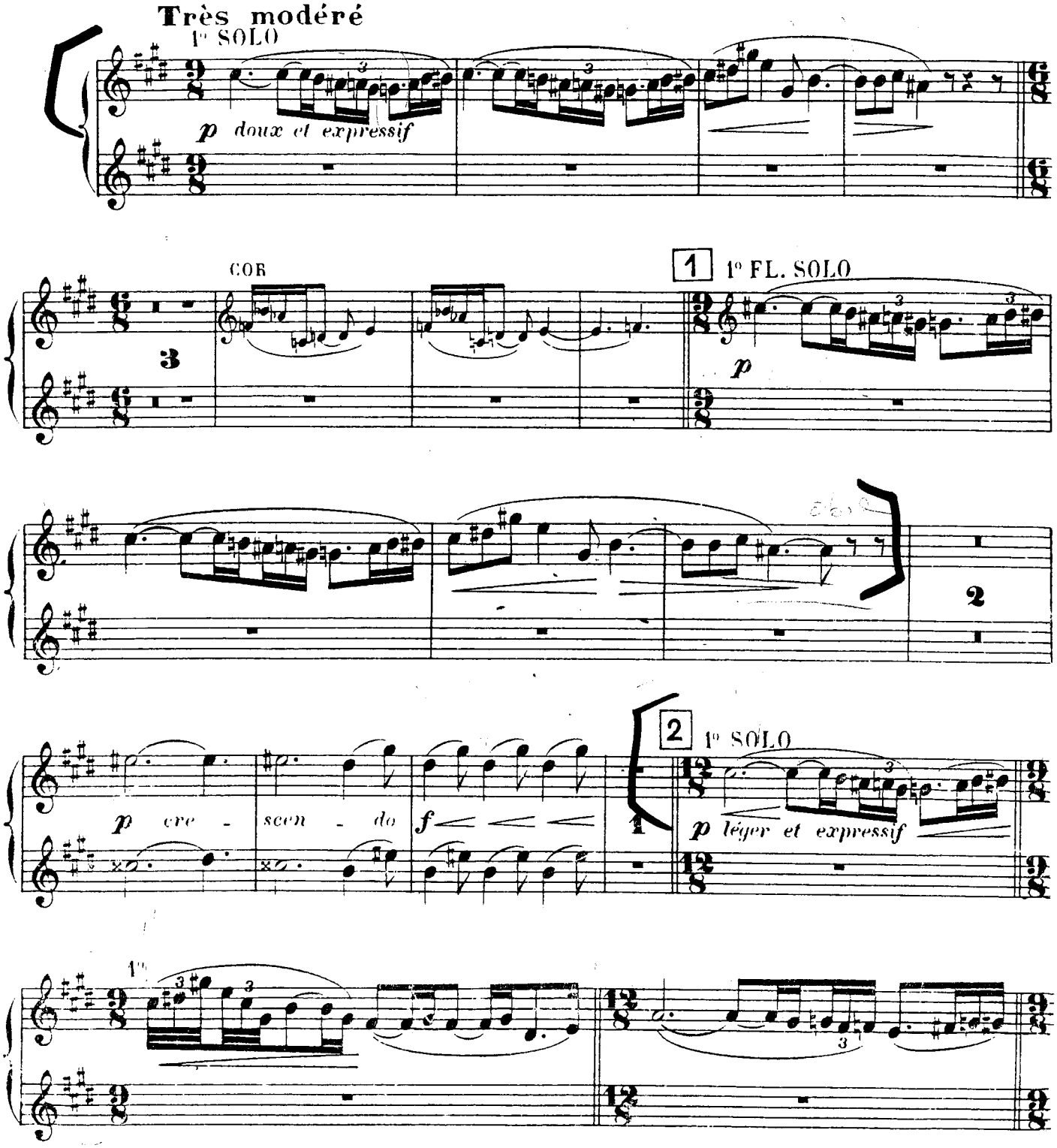
SYMPHONY ORCHESTRA
Los Angeles, California 90024

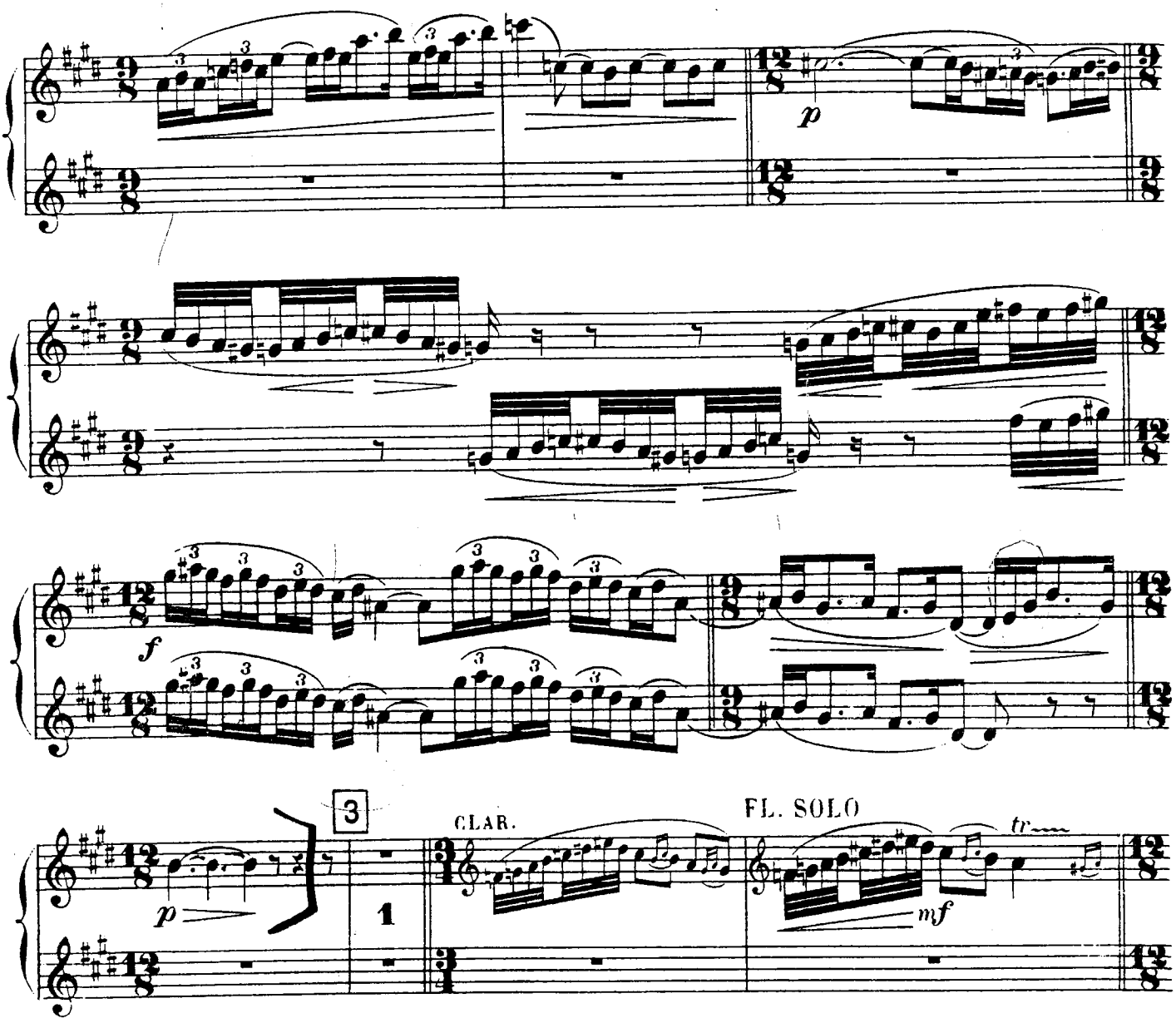
PRÉLUDE

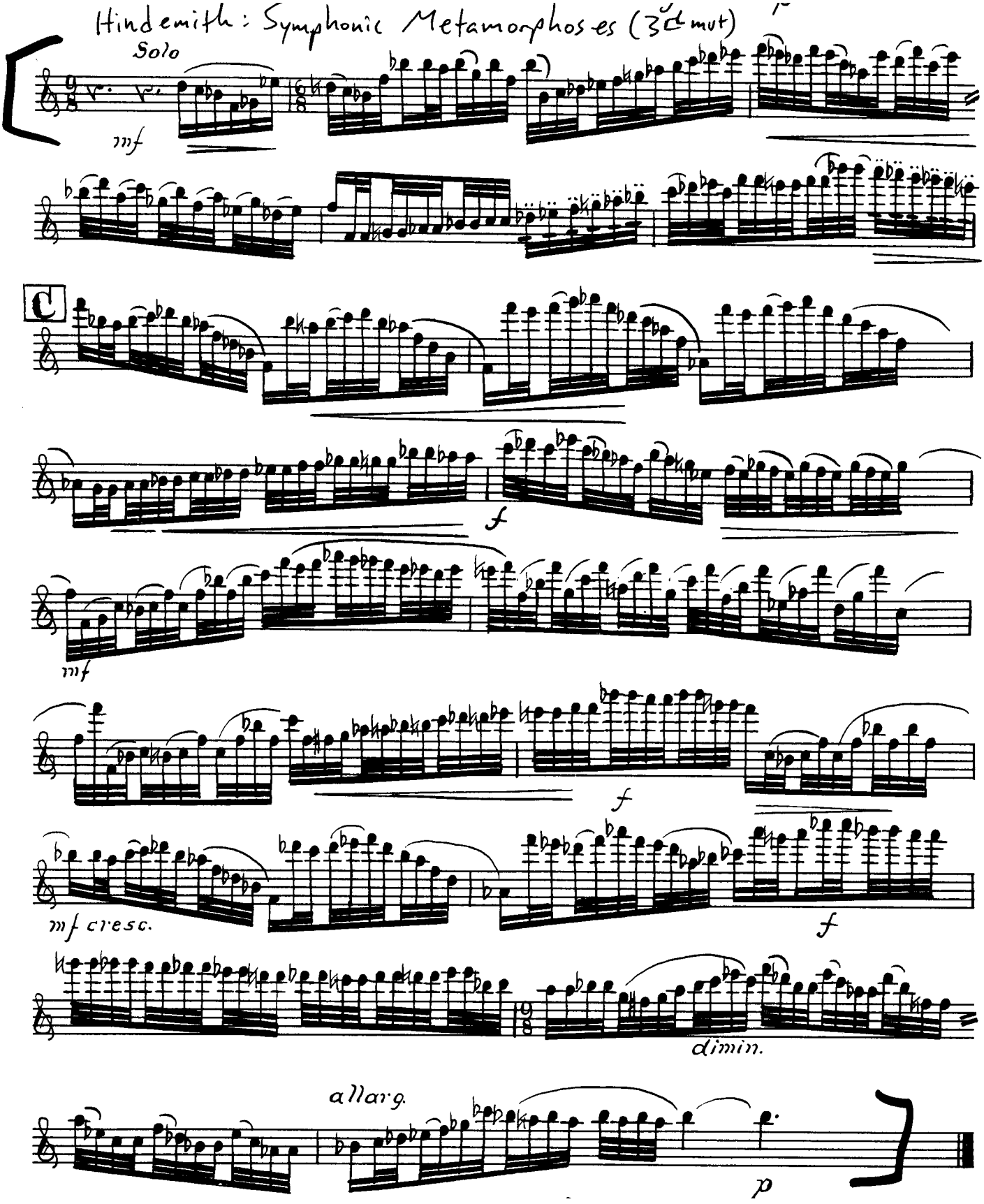
À L'APRÈS-MIDI D'UN FAUNE

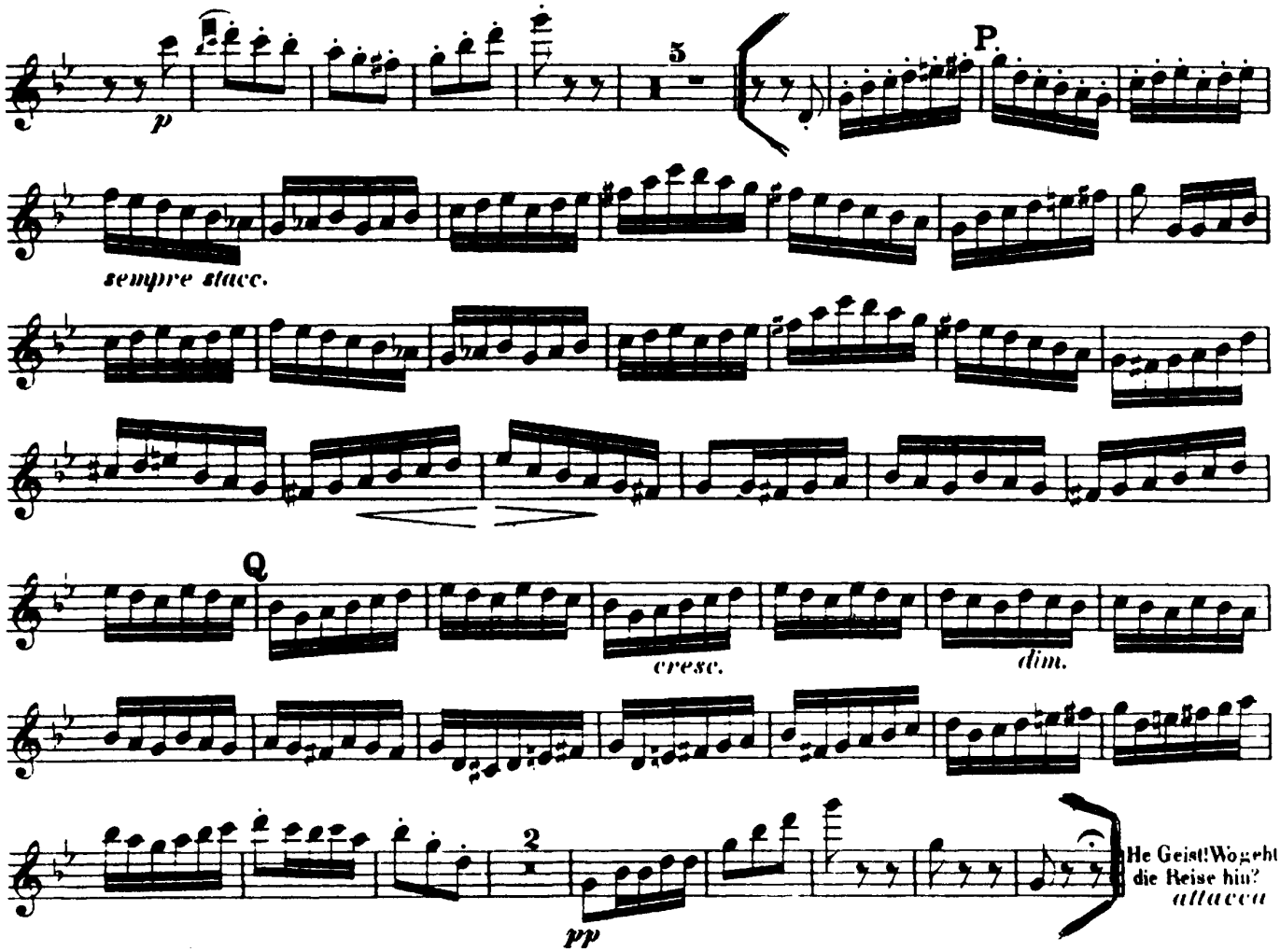
1re et 2e Flûtes

CLAUDE DEBUSSY



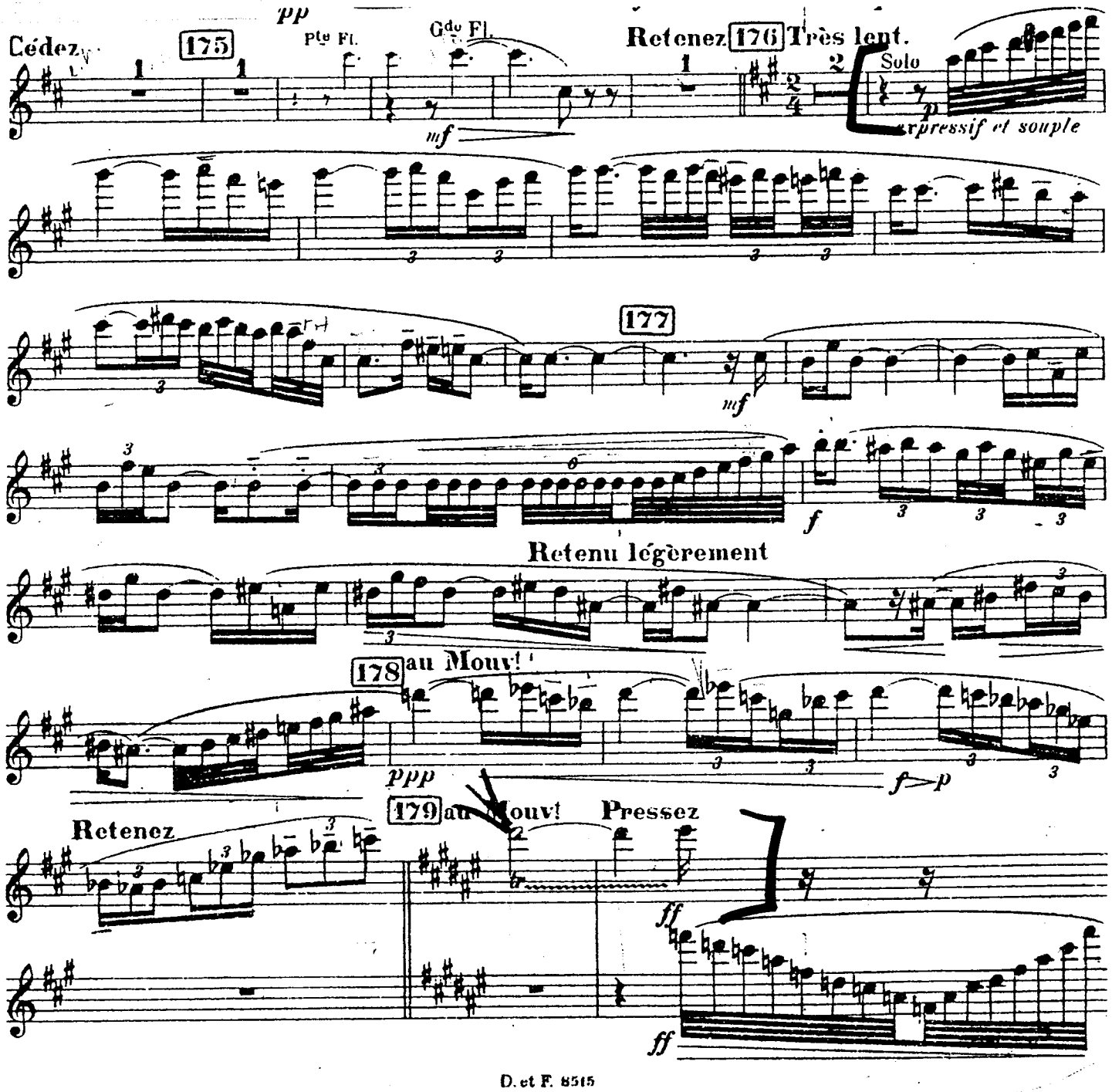

p
f
3
1
CLAR.
FL. SOLO
mf
tr

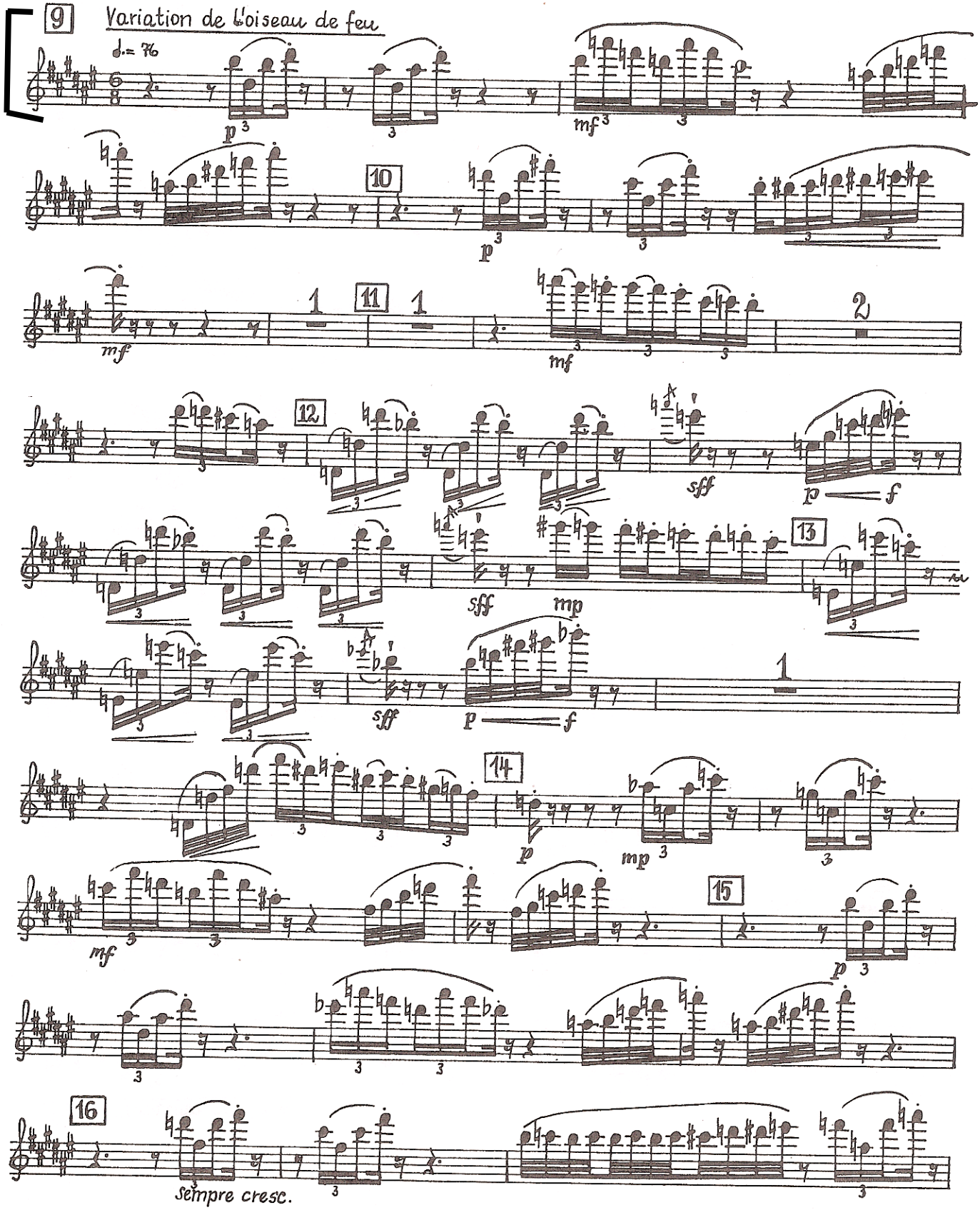

Hindemith: Symphonic Metamorphoses (3rd mvt)
Solo
mf
C
f
mf
f
mf cresc.
f
dimin.
allarg.
p

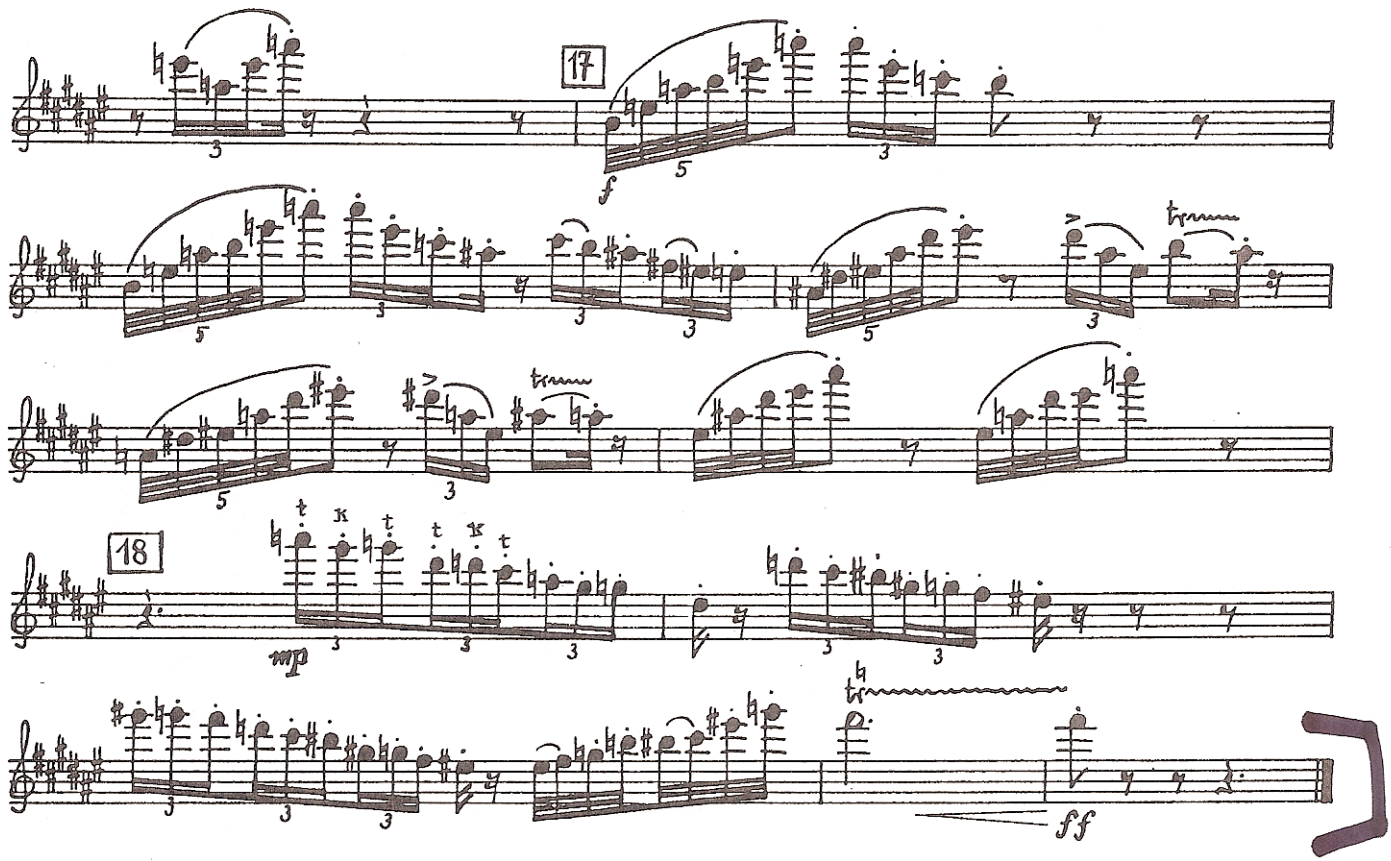

p
5
P
sempre stacc.
Q
cresc.
dim.
2
pp
He Geist! Wo geht die Reise hin?
attacca

RAVEL Daphnis and Chloe, Suite No.2
Rehearsal #176-179

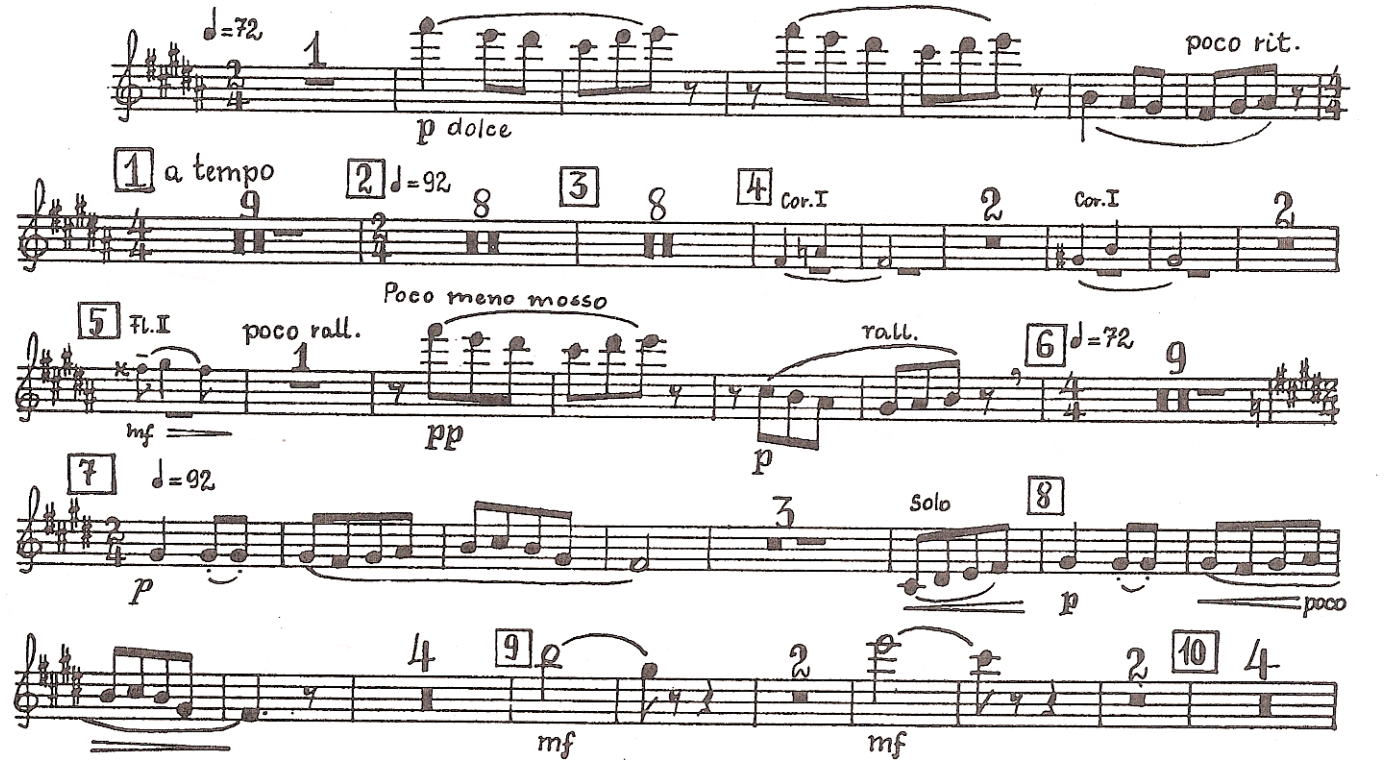
FLUTE




9
Variation de l'oiseau de feu
♩.= 76
p
mf
10
p
mf
1
11
1
mf
2
12
sff
p
f
sff
mp
13
sff
p
f
1
14
p
mp
mf
15
p
16
sempre cresc.



Ronde des princesses



OVERTURE TO "LA GAZZA LADRA"

(piccolo)

GIOACCHINO ROSSINI
(1792-1868)

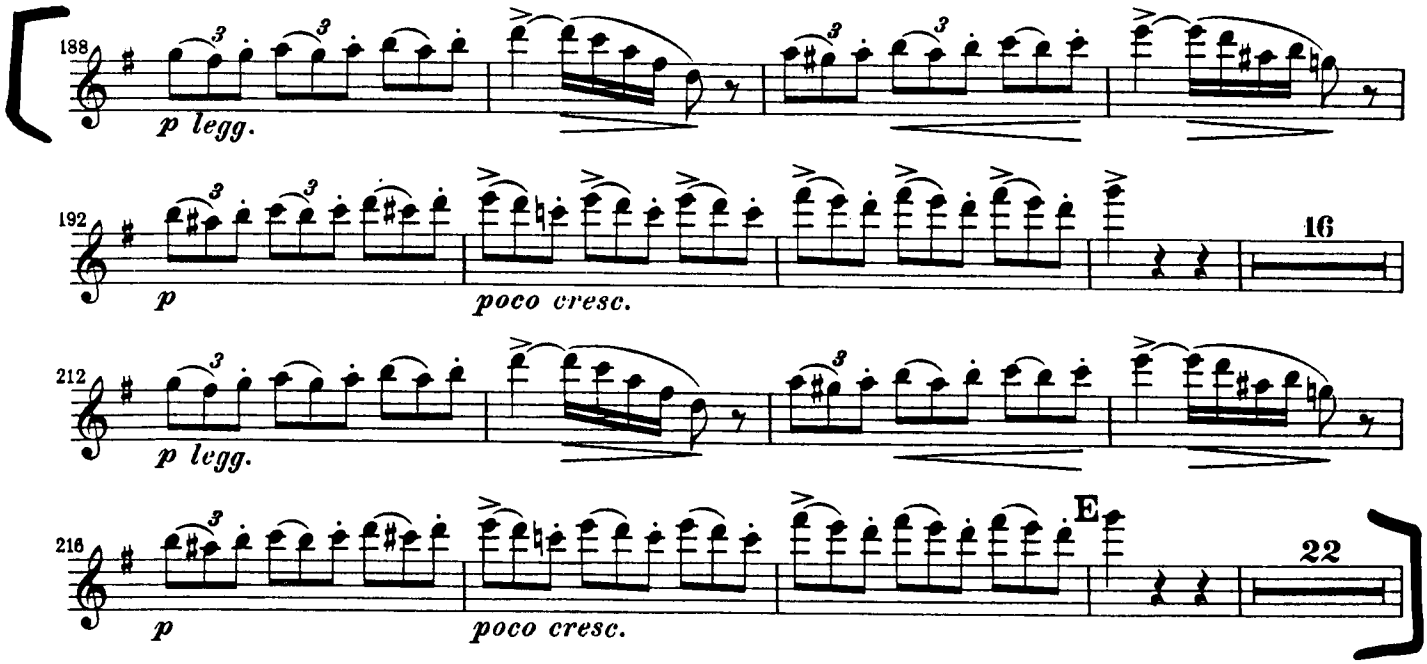
Rossini wrote very well for Piccolo! In these two passages, evenness in phrasing is important. Both passages are played in unison with two other instruments. The first is with Bassoon and Clarinet, the second with Oboe and Clarinet. Do not cut off the second note of the triplet. The line should continue for two measures. Crescendo to the quarter-note tied to the sixteenth, and then diminuendo the 16ths in strict rhythm. This applies whenever this figure occurs. Although the passage ends poco crescendo, I have played for conductors who prefer having the phrase end with a diminuendo. Is is difficult to accomplish this, but the effect is wonderful.

The edition shown here originated with Breitkopf and is sometimes called the "German version." There is also an "Italian version" originating from Ricordi which lacks the piccolo solo at measures 345-376.

EXCERPT 1

In 217-219, every beat begins with an accent according to the orchestra score, just like 193-195.

The piano accompaniment begins 8 bars (plus pickup) before your entrance.



UCLA
SYMPHONY ORCHESTRA
Los Angeles, California 90024

Sinfonie Nr. 4 f-Moll

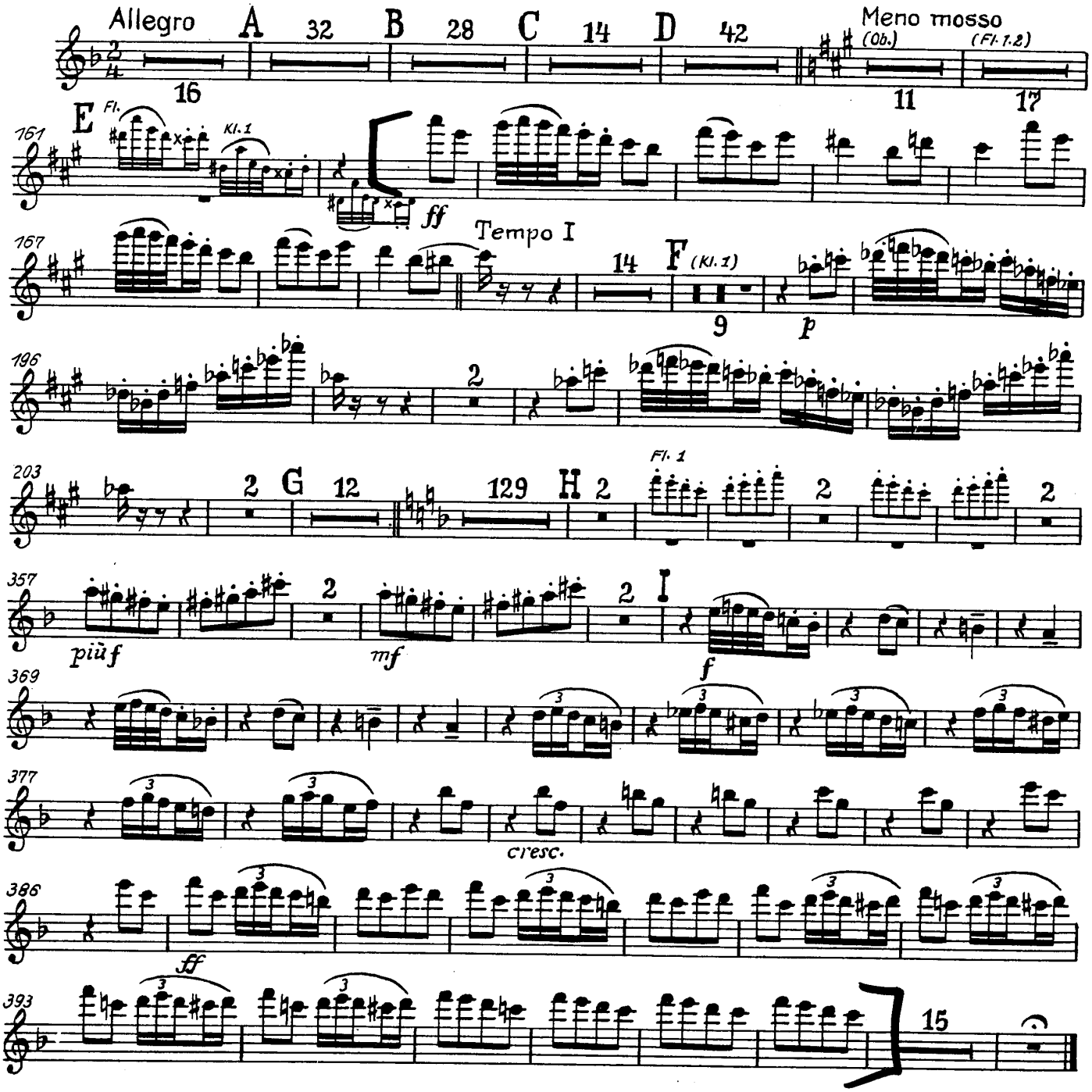
Kleine Flöte

I u. II tacent

Peter Tschaikowski, op. 36

III. SCHERZO

Pizzicato ostinato



CONCERTO FOR ORCHESTRA

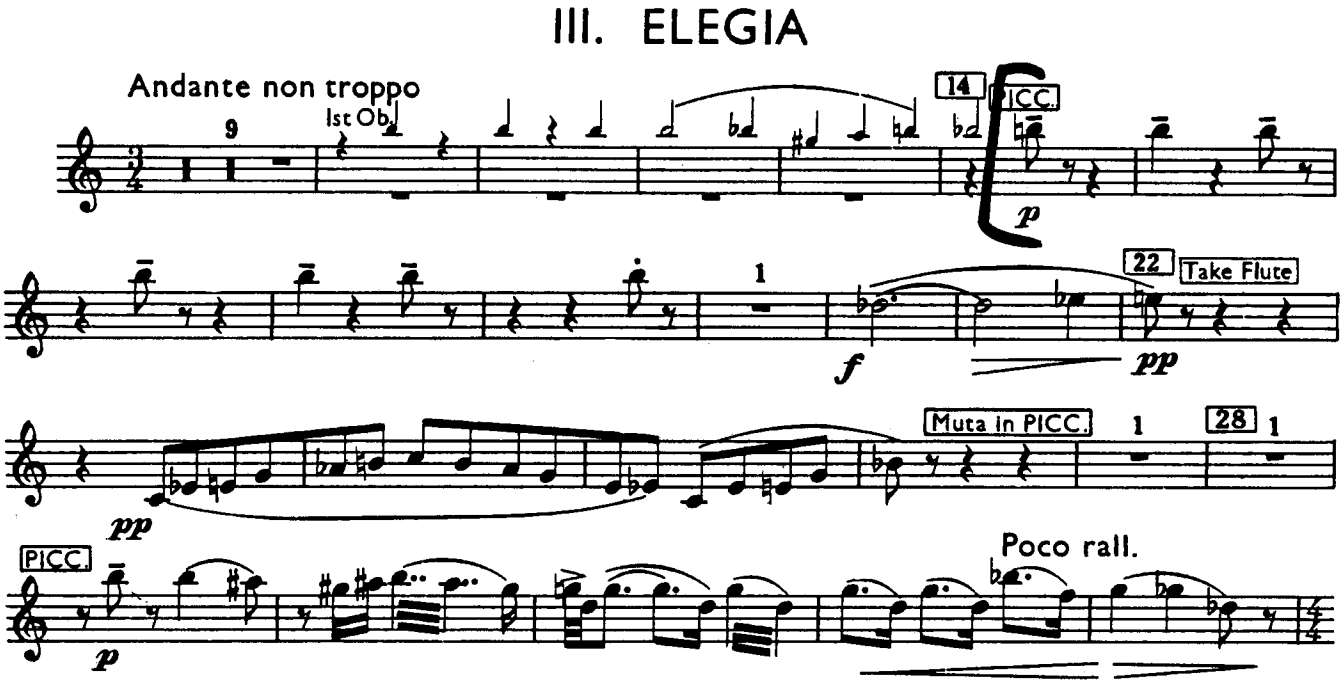
BÉLA BARTÓK
(1881-1945)

EXCERPT 1 – from Mvt. III, Elegia

The *Elegia* must be played with great sensitivity. The dynamics for the B's in measures 14-18 must be varied to sound musical; make the eighth notes sound by playing them long. The last eighth of this section must be a bit shorter since it is marked with a staccato dot. Play the passage at bars 29-33 "espressivo" with a nice diminuendo and poco rallentando at the end.

The tempo here is marked ♩=73-64, and it is often played on the slow end of this range.

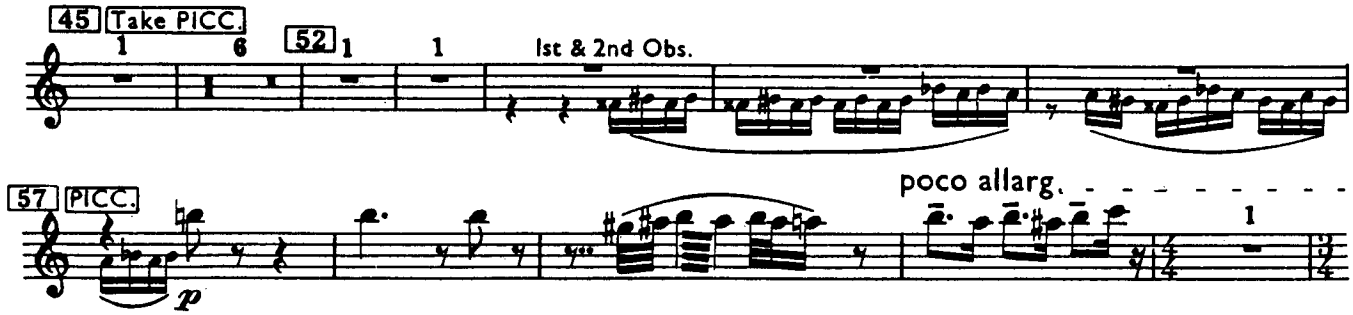
The piano accompaniment begins at the pick-up to bar 12.



EXCERPT 2 – from Mvt. III, Elegia

In bar 59, the first two notes, G♯ and A♯ should be 64ths, not 32nds.
The tempo here is ♩=64-62.

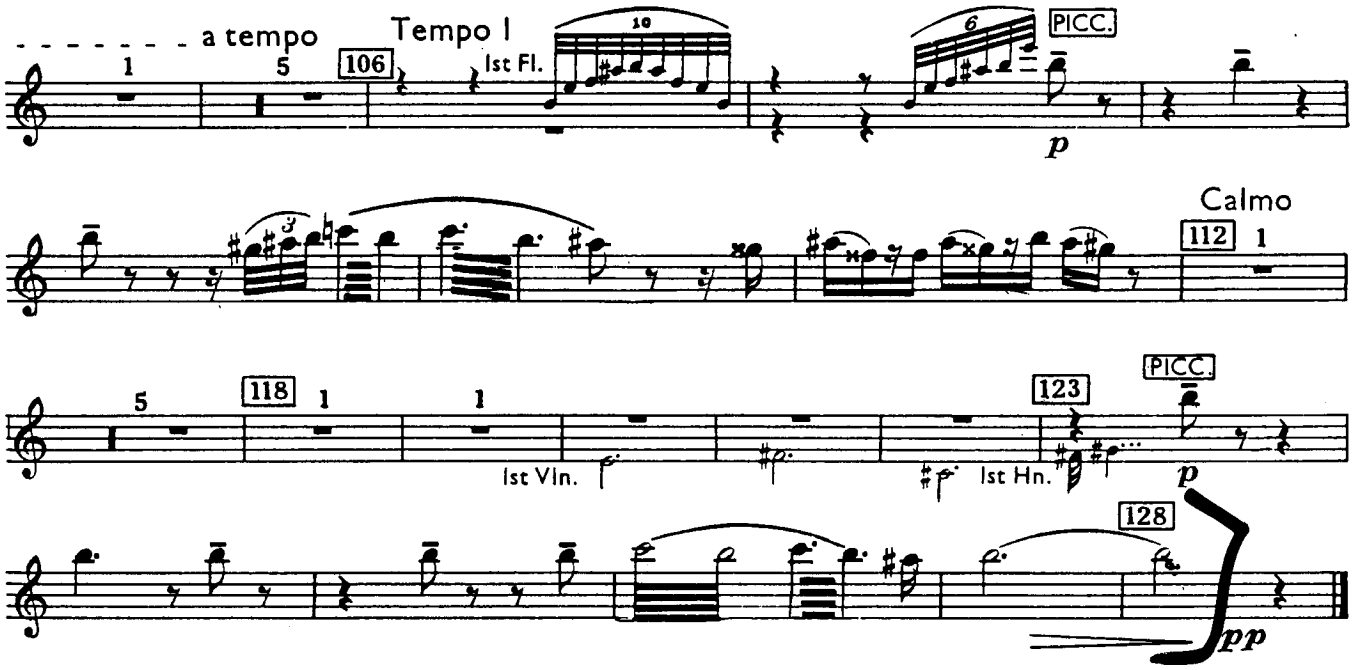
The piano accompaniment begins at bar 54.



EXCERPT 3 – from Mvt. III, Elegia

In measure 111, play the A♯'s as tenuto and relax the last two notes. Leading into the end, at measure 127, I suggest taking a breath before the A♯; then use the following fingering for the B to hold it the full value and to make a good diminuendo: ●●●●●●●

Measure 126 should read as a half-note tremolo followed by a dotted-eighth tremolo.

The conductor may cut you off quickly or may let you hold the note longer at your discretion.

The piano accompaniment begins at bar 106.