

University of Melbourne Symphonic Ensembles 2024 Auditions: Flute & Piccolo

Please prepare all excerpts of your chosen instrument. All excerpts are from principal parts. Note that you may not be asked to perform all excerpts.

Whilst the Piccolo excerpts are not compulsory, candidates may wish to strengthen their audition and performance opportunities by performing all of the excerpts associated with this subsidiary instrument.

Need help preparing for your audition? Here are some suggestions:

- *Listening to the pieces in their entirety, with full scores (recordings of some of these excerpts are available online). Listen to the orchestras that you've heard of (Berlin, Chicago, New York, Vienna etc). Scores are available in the music library, or through web resources such as:*
 - <http://imslp.org/>
 - <http://archives.nyphil.org/>
- *Do detailed work first – ensure that all tempos, notes, intervals and rhythms are correct.*
- *Once you've got the tempo, notes, intervals, rhythms sorted, record yourself playing ONE phrase of an excerpt. Listen to the professional version, and then listen back to your version. Name something specific that is better about the professional recording. Learn to do that specific thing. Repeat process until they are the same.*
- *Once you have the excerpts suitably prepared, record three of them in a row and then listen. Write down several things that you know need to improve and then spend time working on them.*
- *Take several excerpts (random order) and perform as a pretend audition. Always record these mock auditions. Sometimes play them in front of your parents, or sibling, or even your dog! No comments needed, just an audience.*
- *Repeat every day (after a nice warm-up). Use the recording to decide what basics you'll work on tonight or tomorrow morning before your next mock audition.*

EXCERPT OVERVIEW

**Any rests longer than 2 bars can be observed as a short pause before continuing.*

FLUTE

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FLUTE

1. BEETHOVEN Symphony No. 7

Mvt I, Solo bars 63 - 88

Vivace $\text{♩} = 104$

63 *sempre piano* *cresc.* *p*

70

79 *f > p* *f* *sf* *sf* *sf* *sf* *sf*

Detailed description: This musical score is for the flute part of the first movement of Beethoven's Symphony No. 7. It covers bars 63 to 88. The tempo is marked 'Vivace' with a metronome marking of 104 quarter notes per minute. The key signature has two sharps (F# and C#). The score is written on three staves. The first staff starts at bar 63 with a dynamic of 'sempre piano' and includes a 'cresc.' (crescendo) marking. The second staff starts at bar 70. The third staff starts at bar 79 and features a series of dynamic markings: *f > p*, *f*, *sf*, *sf*, *sf*, *sf*, and *sf*. The piece concludes with a final note in bar 88.

2. MENDELSSOHN A Midsummer Night's Dream

Scherzo, 12 bars before Fig. P - End

p *P*

sempre stacc.

cresc. *dim.*

pp He Geist! Wo geht die Reise hin? *allegro*

Detailed description: This musical score is for the flute part of the Scherzo from Mendelssohn's A Midsummer Night's Dream. It covers the section 12 bars before the 'Fig. P' and ends with the piece. The score is written on six staves. The first staff begins with a dynamic of *p* and a fermata. The second staff is marked 'sempre stacc.' (sempre staccato). The third staff contains a '5' fingering instruction. The fourth staff starts with a dynamic of *P* (piano). The fifth staff includes 'cresc.' (crescendo) and 'dim.' (diminuendo) markings. The sixth staff begins with a dynamic of *pp* (pianissimo) and includes the German text 'He Geist! Wo geht die Reise hin?' followed by the tempo marking 'allegro'. The piece concludes with a final note in bar 12.

3. **RAVEL** Daphnis et Chloé, Suite 2
2 bars after Fig. 176 – 2 bars after Fig. 179

Cédez Pressez [175] *pp* Pte Fl. Gde Fl. **Retenez** [176] *Très ent.* Solo *expressif et souple*

[177] *mf* *f* **Retenu légèrement**

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

Retenez [179] *pp* **Pressez** *ff*

Detailed description: This is a page of a musical score for Ravel's 'Daphnis et Chloé, Suite 2'. It contains five systems of music. The first system shows measures 175 and 176. Measure 175 is marked 'Cédez Pressez' and 'pp'. It features two staves: the upper staff has a melody for 'Pte Fl.' and 'Gde Fl.' with dynamics *f* and *mf*, and the lower staff has a rhythmic accompaniment with triplets. Measure 176 is marked 'Retenez' and 'Très ent.', with a 'Solo' instruction and the performance direction 'expressif et souple'. The second system contains measure 177, marked 'mf' and 'f', with the instruction 'Retenu légèrement'. The third system contains measure 178, marked 'Rall.', 'ppp', and 'au Mouv!', with dynamics *f* and *p*. The fourth system contains measure 179, marked 'Retenez', 'pp', and 'Pressez', with dynamics *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

4. **PROKOFIEV** Romeo and Juliet, Suite 2
Mvt II *The Young Juliet*, Fig. 16 – 19

16 Più tranquillo (quasi andantino)¹
solo *p dolce* *tranquillo*

17 *p* *cant in quavers*
poco rit. *a tempo* *poco rit.*

18 Più animato
solo *p con eleganza* *poco rit.* *a tempo*
ten.

19 Più animato (Virace I)
mf

5. DVOŘÁK Cello Concerto

Excerpt 1 - Mvt I, 6th bar of Fig. 10 - 9 bars before Fig. 11

Musical score for Excerpt 1, Mvt I, 6th bar of Fig. 10 - 9 bars before Fig. 11. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of three staves. The first staff begins with a 3-measure rest, followed by a 2-measure rest, and then a 5-measure rest. The music starts with a *poco ritard.* marking, followed by *molto* and *sost.* (sostenuto). The dynamics range from *p* (piano) to *fz* (forzando) and back to *p*. The second staff begins with *pp* (pianissimo) and features a 3-measure rest. The third staff begins with a 7-measure rest, marked *animato*, and features a 11-measure rest. The dynamics range from *p* to *cresc.* (crescendo).

Excerpt 2 - Mvt II, 18 after Fig. 6 - Fig. 7

Musical score for Excerpt 2, Mvt II, 18 after Fig. 6 - Fig. 7. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of five staves. The first staff begins with a 6-measure rest, marked *rit.* (ritardando), followed by *Meno. Tempo I.* and a 10-measure rest. The dynamics range from *dim.* (diminuendo) to *p* (piano). The second staff begins with a 3-measure rest, marked *Vcello Solo.*, and features a 7-measure rest. The dynamics range from *p* to *fz* (forzando) and *f* (forte). The third staff begins with a 10-measure rest, marked *poco string.*, and features a 3-measure rest. The dynamics range from *fp* (fortissimo piano) to *mf* (mezzo-forte) and *dim.* (diminuendo). The fourth staff begins with a 7-measure rest, marked *Tempo I.*, and features a 6-measure rest. The dynamics range from *f* to *p*. The fifth staff begins with a 5-measure rest, marked *Timpani. Solo.*, and features a 2-measure rest. The dynamics range from *f* to *pp* (pianissimo) and *rit. a tempo* (ritardando a tempo).

6. RIMSKY-KORSAKOV Scheherazade

Excerpt 1 - Mvt I, Fig. D for 12 bars

Musical score for Excerpt 1, Mvt I, Fig. D, for 12 bars. The score is written for a single melodic line in treble clef, key of D major, and 2/4 time. It begins with a dynamic marking of *f* and a tempo marking of *Allegretto*. The music consists of a series of eighth-note patterns, some of which are beamed in groups of three. The piece concludes with a final cadence marked with a double bar line and a fermata.

Excerpt 2 - Mvt II, Fig. Q, for 13 bars

Musical score for Excerpt 2, Mvt II, Fig. Q, for 13 bars. The score is written for a single melodic line in treble clef, key of D major, and 2/4 time. It begins with a dynamic marking of *mf* and a tempo marking of *Andante*. The music features a series of eighth-note patterns, some of which are beamed in groups of three. The piece concludes with a final cadence marked with a double bar line and a fermata. The score includes performance instructions such as *lunga*, *morendo*, *Solo*, *poco meno mosso*, *12 R 12*, and *accel. poco a poco mf cresc.*

6. RIMSKY-KORSAKOV Scheherazade

Excerpt 3 - Mvt III, Solo 5 bars before Fig B

Andantino quasi Allegretto. III.

24 A 8

p

mf *p* Solo 26

mf *p* Solo 12

B1 *mf* *p* Solo 1 4 1 3 C1

Excerpt 4 - Mvt III, Solo 5 bars before Fig. N

a tempo Solo 11 15

Solo 15 18 N *p*

PICCOLO

Whilst the Piccolo excerpts are not compulsory, candidates may wish to strengthen their audition and performance opportunities by performing all of the excerpts associated with this subsidiary instrument.

1. RAVEL Daphnis et Chloé, Suite No 2

Fig. 159 for 2 bars

159 P^{te} Fl. sur la scène

mf

9 6

Le reste Tacet

The image shows a musical score for Piccolo. It starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure is marked 'mf' and contains a nine-measure phrase. The second measure is marked '6' and contains a six-measure phrase. The score ends with the instruction 'Le reste Tacet'.

2. RIMSKY-KORSAKOV Scheherazade

Mvt IV, 17th bar of Fig. V for 12 bars

V 16

mf

The image shows a musical score for Piccolo. It consists of three staves. The first staff has a treble clef, a key signature of two sharps (F# and C#), and a 7/8 time signature. The score is marked 'mf' and contains a 12-measure phrase. The score ends with a large bracket on the right side.

3. BRAHMS Variations on a Theme by Joseph Haydn

Excerpt 1 - Var. V, Fig. G for 10 bars

212 *p* 3 **G** *sfz* *sf* *sf*

220 *f* *pp*

Excerpt 2 - Var. VIII, bars 327 - 341 **AND** bars 349 - 360

Var. VIII
Presto non troppo

322 Br. c.s. Viol. I *pp sempre*

329 1 **K** 4 Fl. I *pp*

339 *tr* 4 Fl. I

349 *pp* *pp*

355

4. ROSSINI Overture to Semiramide

Excerpt 1 - 5th bar of Fig. G - 1st bar of Fig. H

Musical score for Excerpt 1, measures 128-142. The score is in G major and 4/4 time. It consists of three staves. The first staff (measures 128-137) begins with a dynamic marking of *p* and contains the 5th bar of Figure G. The second staff (measures 138-141) contains the first bar of Figure H and includes a *cresc.* marking. The third staff (measures 142-143) continues the first bar of Figure H and includes a dynamic marking of *f*.

Excerpt 2 - 14th bar of Fig. T - 1st beat of Fig. U

Musical score for Excerpt 2, measures 312-336. The score is in G major and 4/4 time. It consists of three staves. The first staff (measures 312-313) contains the 14th bar of Figure T and includes dynamic markings of *p*. The second staff (measures 331-335) contains the first beat of Figure U and includes dynamic markings of *p*. The third staff (measures 336-337) continues the first beat of Figure U and includes a dynamic marking of *f*.

- END -