

Flint Symphony Orchestra
Second Flute
2024 Audition List

Solo - Either Mozart Concerto in G Major or D Major: Exposition

Orchestral Excerpts

Flute 1:

Beethoven Leonore Overture No. 3, measure 1 to the downbeat of mm. 14 and mm. 328 - 360
Bizet Carmen, Prelude to Act III (Intermezzo), Complete
Brahms Symphony No. 4, MVT4, mm. 89 - 105

Flute 2:

Bartok Concerto for Orchestra, MVT 2, mm. 60 - 86 and mm. 198 - 227
Bizet Suite No. 2 from *Carmen - Danse Boheme* Opening to letter C
Mendelssohn Symphony No. 4, MVT 2, mm.1 - 25 and MVT4, mm.1 - 34
Ravel *Ma Mere L'oye Pavane de la Belle au bois dormant* (complete)
Smetana The Moldau Opening to letter A
Tchaikovsky The Nutcracker - *Danse des Mirlitons* - complete

Piccolo:

Piccolo 1:

Rossini Overture to *Semiramide* mm. 128 - 143 and mm. 190 - 195 and mm. 392 - 337

Piccolo 2:

Berlioz Damnation of Faust "*Minuets des follets*" Opening - 2 and "Presto" Opening -
14 measures after rehearsal 10

SYMPHONY NO. 4 IN B \flat MAJOR

LUDWIG VAN BEETHOVEN, Op. 60

Mvt. II, bars 60-72, Published tempo: $\text{♩} = 84$

This melody of delicate lyricism is played with the clarinet and the bassoon. Play with a floating tone that has projection and a warm, singing quality.

Erratum: In bar 69, the rhythm of the first beat should match that of bar 70.

Adagio $\text{♩} = 84$ Clar. I

pp cantabile

cresc. *f* *p*

cresc. *f*

LEONORE OVERTURE NO. 3

LUDWIG VAN BEETHOVEN, Op. 72

Excerpt 1: bars 1-36, Suggested tempo: $\text{♩} = \text{c. } 60-72$

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 \sharp 's without a break, and with a gentle tongue on the downbeat F \sharp . 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 \rightarrow *p dim.* *pp* *p*

19 *stacc.e pp*

23 *pp* *cresc.* *fff* *p*

29 *f* *f* *f* *f* *p*

35 *pp*

Heroic

Articulate not quick

Excerpt 2: bars 278-360, Suggested tempo: $\text{♩} = c. 116-126$

The extended solo (beginning in bar 328) should be played with great conviction and energy. Maintain rhythmic stability, clear articulation, and tonal intensity until the last sustained D.

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

Tempo I
1 *p dol.* *cresc.*

294 Tromba Solo Tempo I
colla parte E1 *p dol.* *cresc.* 12

328 *cresc.*

337 *fp*

344

351 *pp*

CARMEN - *dolce*

GEORGES BIZET
(1838-1875)

Entr'acte (Prelude to Act III), bars 1-23

Published tempo: $\text{♩} = 88$

Andantino quasi Allegretto. ($\text{♩} = 88$)
Arpa Solo *pp*

A

p

Brahms — Symphony No. 4 in E Minor

Flöte I

Viol. I

27

41 **B** *poco f*

46 *f* *cresc.*

55 **C** *più f* *cresc.*

61 *ff* *mf* *sf* *sf*

67 *fp* *dim.*

72 *f* *fp dim.*

78 **D** *p* *poco cresc.*

87 *pdolce* *pp* *dim.*

95 *Solo* *p espressivo* *poco cresc.*

100

103 *2*

60 *mf*

70 *f sf sf mf*

77 *f* *Poco rallent* *f*

83 *mf* *cresc.* *ff*

★ Facilité *etc.*

Excerpt 4: Mvt. II, bars 198-227

The same comments apply to this excerpt as to excerpt 3. Pay particular attention to the articulation of the low notes at bar 198 – they must match the 1st flute in clarity and in the length of the staccato notes.

189 1 3 1st Ob. *Poch. rit.* 198 *p*

205 *a tempo* *mf* *p*

212 *pp* *mf*

219 *f* *Poco rall.* *a tempo* *mf* *cresc.*

225 *ff*

228 1 6 235 1 5

CARMEN

GEORGES BIZET
(1838-1875)

No. 11, Danse Bohème, opening until [C] Andantino quasi Allegretto; ♩=100

This is a favorite duo of many flutists. Keep the rhythm very steady without rushing and the grace notes very short and close to the 8ths. Resist accenting each beat in the 16th-note bars – the line should be very smooth. In the “hairpin” crescendo-diminuendo dynamics before [A], give as much attention to the diminuendo as you give to the crescendo. The part shown below is the edition for the CARMEN SUITE NO. 2.

Fl. gr. N° 11. Danse Bohême. Andantino quasi Allegretto. (Chanson Bohème, Act II)

(♩ = 100.)

pizz. 1 2 **Solo**

Viola *pp* *pp*

dim. **A** *sempre pp*

dim. **B** 2 *p* *smorz.*

C 1 *pp* **Fl. picc.** 2 **D** 1 *pp*

SYMPHONY NO. 4 IN A MAJOR, "ITALIAN"

FELIX MENDELSSOHN

(1809-1847)

Excerpt 1: Mvt. II, opening through bar 35

Andante con moto; Mendelssohn did not offer a metronome marking. Suggested tempo is ♩=ca.72.

Both flute parts are of equal importance in this movement. When the 2nd flute is in the lower octave, make sure it is balanced with the 1st flute in volume and color. Avoid breaking the continuous line of the intertwining phrases. Collaborate with your 1st flutist to establish a pattern of staggered breathing that is comfortable for both of you.

Andante con moto

14

19

31

Excerpt 2: Mvt. IV, opening through bar 34

Presto; Mendelssohn did not offer a metronome marking. Suggested tempo is $\text{♩} = \text{ca. } 92-96$.

The staccato in the *Saltarello* must be as short and light as possible, with sharp accents where they are indicated. Work with your partner to achieve accuracy and precision in all entrances following eighth rests. Note that the trill in bar 10 has an accent, but the similar passages in bars 18 & 33 do not. This is correct according to the score, although it may not be every conductor's preference.

SALTARELLO
Presto

The musical score for the *Saltarello* movement consists of seven staves of music. The first staff begins at bar 5 with a forte (*f*) dynamic and includes a trill. The second staff starts at bar 8 and features a trill with an accent. The third staff begins at bar 12 with a piano (*p*) dynamic. The fourth staff starts at bar 16 and includes a trill. The fifth staff begins at bar 20 with a crescendo (*cresc.*) dynamic. The sixth staff starts at bar 28 with a crescendo (*cresc.*) and fortissimo (*ff*) dynamic. The seventh staff begins at bar 33 and features a trill. The score is marked with various dynamics and articulations throughout.

SYMPHONY NO. 1 IN D MAJOR, "CLASSICAL"

SERGEI PROKOFIEV
(1891-1953)

Excerpt 1: Mvt. II, 4th bar of [33] to the end Larghetto; $\text{♩} = 54$

The challenge for the 2nd flutist in this excerpt is to maintain a light and clear staccato on all 16th notes, even in the bottom of the low register. You must match the 1st flute throughout in clarity of attack and length of note. In the 16th notes starting 3 before [36], be sure your tempo does not get slower. All changes in dynamics must be carefully observed. (In some printed parts you will find a different series of rehearsal numbers for each of these excerpts.)

MA MÈRE L'OYE

MAURICE RAVEL
(1875-1937)

Pavane de la Belle au bois dormant (complete)

Lent; ♩=58

In this simple opening solo, play with a *dolce* sound and minimal vibrato. Make the connections between notes as smooth as possible with no accents or breaks. If possible, try not to breathe until after the last F# at the end of the first line.

1^{re} G^{de} FLÛTE
SOLO
pp

2^e G^{de} FLÛTE
pp *expressif*

1 SOLO
p

Rall.
3

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DAPHNIS AND CHLOÉ

MAURICE RAVEL
(1875-1937)

Suite No. 2 (complete)

Of the many tempo indications in this music, the following have metronome markings in the score: [155] is at ♩=50, [172] is marked ♩=104, [189] is ♩=80, [193] is ♩=50, [194] is ♩=168, and [195] returns to ♩=50 for just that measure.

DAPHNIS AND CHLOÉ is one of the most wonderful and famous orchestral pieces for flutists. The score calls for 4 players covering 2 flutes, alto flute, and 2 piccolos. The 2nd piccolo part is played by the 2nd flutist, so be prepared to switch instruments (1 before [202] and 3 before [220]). DAPHNIS is a piece you are likely to see on every orchestral audition, whether for principal, second, associate (alto), or piccolo. My advice is to make it a regular part of your everyday practice so that it becomes as familiar and comfortable as possible. Learn all parts equally well — any of these could appear on a 2nd flute audition list.

THE MOLDAU

BEDŘICH SMETANA
(1824-1884)

Excerpt 1: Der beiden Quellen der Moldau (*The Two Streams of the Moldau*), opening until [A]
Allegro commodo non agitato; Smetana did not offer a metronome marking. Suggested tempo is ♩=ca.70-74.

The first two measures of this descriptive music feature a 2nd flute solo setting the mood for this wonderful tribute to Smetana's homeland and the flowing Moldau River. Begin your solo with a full sounding *p* and play each group of 16ths with even rhythm, leaving the last accented 8th note with a feeling of continuation. The 3rd bar is where the famous flute duo begins. Each entrance should be made with no sense of beginning or ending and with very gentle articulation. The goal is to sound like one flute player. The staccato 8th notes (from bar 3 onwards) should be equivalent in length to a 16th note. Playing accurately this way guarantees that you do not interfere with the continuing 16ths of the 1st flute part.

Die beiden Quellen der Moldau
Allegro (a 2 batt.) commodo non agitato
Solo

p *us ingando* *p*

5

10

15

20

25

29

33

[A] 13



Allegro moderato 12

Fag. I

Fl. I

17 **A** 1

23

28

f *mf* *cresc.* *ff*

66 f) Danse des Mirlitons

Moderato assai

Vc. pizz.

8

15

21

26

33

40

p *mf* *cresc.* *ff* *f* *p* *mf* *sf* *mf* *p* *cresc.*

A **B** **C** **D**

1 2 3 4 1 2

3 4

8 5

Viol. I

Viol. I

58 *p* *mf*

65 *sf* *mf* *p* *cresc.* *f* *p* [E]

71 *mf* *sf* *mf* *p* *cresc.* *f*

III. Valse des Fleurs

Tempo di Valse

Ob. I. 24 Arpa *riten.* Arpa-Cad. *a tempo* 20

54 [A] 15 Viol. I [B] *ff* 3 3 7

89 *ff* 3 3 *mf* *sf* *ff* 2

104 *mf* 2 *mf* *mf*

112 *f* *ff* *dim.* [C] 2 *mf* 6

121 *mf* 2 *mf* *f*

130 3 [D] Viol. I *ff* 3 3 7

153 *ff* 3 3 *f* *cresc.* *sf* *ff*

165 Fl. I 11 [E] 30 [F] 13

Rossini - Semiramide

128 **G** **4** *p* *J*

138 *cresc.*

142

ff *f*

190 **Solo** *p*

194 *L* *f cresc.*

206 *M*

fp *fp* *f* *ff* *ff* *f*

312 **T** 13 *p* *p*

331

336 **U** 9 *f*

349

Menuet des Follets.- Tanz der Irrlichter.- Minuet of the Will-o'-the Wisps.
Moderato. (♩ = 88)

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Moderato' with a quarter note equal to 88 beats per minute. The score consists of 14 lines of music. The first line begins with a red bracket on the left. The second line contains measure 94. The third line contains measure 95, which includes a first ending bracket. The fourth line contains measure 96, which includes a first ending bracket and a '3' above the staff. The fifth line contains measure 97, which includes a first ending bracket and the instruction 'Silence. G. P.' above the staff. The sixth line contains measure 98. The score includes various dynamic markings: *p* (piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). There are also accents and slurs throughout the piece. A red bracket is also present on the right side of the third line.

Presto e leggero. (♩ = 144)

ff *mf* *ff* *p* *p* *f* *p*

103

cresc. molto *ff*

Moderato. 1 Presto. *f* Moderato. 2 Presto. *f*

104 *mf* *cresc.* *ff* *Allegro non troppo.* (♩ = 76) *Allegretto.* *Recit.* (♩ = 112) 3

5 Flauto gr.

Sérénade et Chœur
des Follets.

Serenade und Chor
der Irrlichter.

Mephistopheles' Serenade and Chorus
of Will-o'-the Wisps.

Allegro tempo di Valse. (♩ = 72)

34 105 Fl. I. 16 106 27 107 11 108 18

Listesso tempo. *mf* *f* *Recit.*

109 4 1 110 7 6/8