

LSU

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, technical 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
Suggested tempo: ♩ = c. 96-108

Meno mosso.

cresc.

Tempo I.

Excerpt #2: Prokofiev: Symphony No. 1 "Classical", mvt. II (All)

35

SYMPHONY NO. 1, "CLASSICAL"

SERGEI PROKOFIEV, Op. 25
(1891-1953)

Excerpt 1: Mvt. II, [A] to [C], Published tempo: ♩ = 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 \sharp key instead of the E \flat key. I remove my finger from the C \sharp key after the downbeat F \sharp of the second bar.

Larghetto ♩ = 54

pp molto dolce

pp

pp

© 1926 by Hawkes & Son (London), Ltd.
Reprinted by permission of Boosey & Hawkes, Inc.

Excerpts continue on next page

Excerpt #3: Korsakov: *Capriccio Espagnol* (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: ♩ = 69

Allegretto.
Violino I.

The image shows a musical score for Violino I, Excerpt 1, consisting of three staves. The tempo is marked *Allegretto.* and the instrument is *Violino I.* The first staff begins with *Solo.* and *dolce e leggermente*. The second staff includes *Setts.*, *brillante*, and **Cadenza. (III) Flauto Solo.** The third staff starts with *cresc. e accell.* The score is annotated with various performance instructions and symbols, including accents, slurs, and dynamic markings.

Excerpt #4: Strauss: *Till Eulenspiegel*

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

TILL EULENSPIEGEL'S MERRY PRANKS

RICHARD STRAUSS, Op. 28 (1864-1949)

Excerpt 1: 1 before [3] to 7 after [8]
Suggested tempo: ♩ = c. 94-100

poco rit. **Immer sehr lebhaft.**
a tempo



Excerpt 2: [32] to 5 after [35]
Suggested tempo: ♩. = c. 106-116

(sehr lebhaft.)

Handwritten musical score for piccolo, featuring six staves of music. The score includes various annotations and performance markings:

- Staff 1: Measure 32, dynamic *p*, articulation *stacc*, measure 33, dynamic *pp*.
- Staff 2: Measure 33, dynamic *p*, articulation *stacc*, measure 34, dynamic *p*, articulation *stacc*, measure 35, dynamic *pp*.
- Staff 3: Measure 34, dynamic *p*, articulation *stacc*, measure 35, dynamic *pp*.
- Staff 4: Measure 34, dynamic *p*, articulation *stacc*, measure 35, dynamic *pp*.
- Staff 5: Measure 34, dynamic *p*, articulation *stacc*, measure 35, dynamic *pp*.
- Staff 6: Measure 34, dynamic *p*, articulation *stacc*, measure 35, dynamic *pp*.

Annotations include: *stacc*, *pp*, *grazioso*, *break*, *cresc.*, *early*, *stacc*, *mf*, *1*, *2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*.

Piccolo Excerpt on following page

Piccolo: Ravel: *Mother Goose* (ALL)

MOTHER GOOSE SUITE
III Laideronnette, Impératrice des Pagodes

RAVEL

1 Mouvt. de Marche $\text{♩} = 116$
Solo
p

2

19
fp

cresc.

ff

This section needs to be practised *mf* in order to cut through the orchestral texture.

From Fig. 19, it is much easier if you leave the F# key down all the time.