

## Audition Excerpts – Spring 2009

*[look for bracketed sections on the pdf pages]*

### Flute:

Holst: 2<sup>nd</sup> Suite, mvt. I – letter J to D.C.

Beethoven: 3<sup>rd</sup> Symphony

Piccolo excerpt: Berlioz: Damnation of Faust

### Oboe:

see sheet from Dr. McCarthy

PLUS: Holst: 2<sup>nd</sup> Suite, mvt. III – letter C to end

### Clarinet:

Holst: 2<sup>nd</sup> Suite, mvt. I – opening (as printed)

Holst: 2<sup>nd</sup> Suite, mvt. III – top to letter B

Brahms: Symphony No. 1, mvt III, opening

Krommer: Concerto, op. 36, mvt I, opening

### Bassoon:

Holst: 2<sup>nd</sup> Suite, mvt. III – letter C (as printed)

Britten: Young Person's Guide to the Orchestra

### Saxophone:

Holst: 2<sup>nd</sup> Suite, mvt. I – letter H to D.C.

Ravel: Bolero – top to 14

### Trumpet:

Holst: 2<sup>nd</sup> Suite, mvt. II – letter A to end

Stravinsky: Petrushka (Danse Russe) – 1 before 7 to end

### Horn:

Holst: 2<sup>nd</sup> Suite, mvt. III – beginning to letter A

Mendelssohn: Nocturne from Midsummer Night's Dream

### Trombone:

Holst: 2<sup>nd</sup> Suite, mvt. I – 2 before letter G to Fine

Borodin: Polovetsian Dances

### Euphonium:

Holst: 2<sup>nd</sup> Suite, mvt. I – letters E to G *and* J to D.C

mvt. IV – letters C-D *and* H-end

### Tuba:

Holst: 2<sup>nd</sup> Suite, mvt. I – letters A to E

mvt. IV – letters E to F *and* H to end

Prokofiev: Sym #5, mvt. I – rhrs 3-6

### Percussion:

Snare drum: Varese – Ionisation

Xylophone: Shostakovich, Sym #6, mvt. III

dedicated to James Causley Windram

# SECOND SUITE IN F

for Military Band

## 1. MARCH

Concert Flute & Piccolo.

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GUSTAV HOLST

Op. 28, No. 2

revised and edited by COLIN MATTHEWS

Allegro

1 8 A *f* *f* B *p* C 8 D *f* E 16 F 15 G *dim.* *p* *ff* FINE

H 16 I 7 8 J *ff* *p* K *cresc.* *ff*

D.C. al Fine

g

J-DC

Flute excerpt

# Symphony No. 3 in E<sup>b</sup> Major, "Eroica" Movement IV

LUDWIG VAN BEETHOVEN, Op. 55  
(1770-1827)

This is a solo of great contrasts. Emphasize the stylistic contrasts by playing the beginning of the solo with a lyrical, singing quality and the end of the solo with rhythmic clarity and technical brilliance. Beethoven's utilization of the full dynamic range and tessitura of the flute requires complete tonal control at every dynamic level and in every register. In the score, the flute and 1st violins do not have a slur in bar 182.

*Erratum:* There should be a slur from the trill in measure 199 into the following D in 200.

69  
Allegro molto ( $\text{♩} = 76$ )

The image shows a musical score for a flute solo, measures 182-200. The score is written in E-flat major and 2/4 time. It consists of four staves. The first staff begins with a dynamic of *f*, followed by *ff*, then *p*, and ends with a crescendo leading to *sf*. The second staff begins with *p*, followed by a crescendo, then *p*. The third and fourth staves continue the melodic line. A circled annotation in the first staff points to a trill in measure 199, with a note indicating that it should be slurred into the following D in measure 200.

# Piccolo excerpt

## LA DAMNATION DE FAUST

Menuet des Follets - Dance of the Will o' the Wisps

HECTOR BERLIOZ, Op. 24  
(1803-1869)

### EXCERPT 1 (Piccolo Duet)

This excerpt must be played lightly and with accurate rhythm. Dynamics are also very important. Be sure that 2nd Piccolo does not overpower the first player. Rehearsal numbers 1 and 2 in editions of the Menuet alone correspond to numbers 94 and 95 in the complete work.

The diminuendo symbols on the second and third beats of bar 1 should be spread across each entire beat, not just the two 16ths as on the part. This is true throughout the excerpt.

In measure 7, the accent on the downbeat is not in the score and is probably an error. In the critical edition there is a dotted slur from the B $\flat$  to the A here, in the lower Piccolo only. This is probably correct since the 2nd Oboe also has this slur.

#### Piccolo 1:

Aus Fausts Verdammung, Op. 24.

Moderato. (♩.ss)

The musical score for Piccolo 1 consists of four staves of music in 3/4 time, key of D major. The tempo is Moderato (♩.ss). The first staff begins with a piano (p) dynamic and a diminuendo symbol. The second staff features a first ending bracket labeled '1'. The third staff continues the melodic line. The fourth staff concludes with a forte (f) dynamic, followed by piano (p) and pianissimo (pp) dynamics.

