

FLUTE/PICCOLO

Fall 2024

Wind Symphony, Symphony Orchestra & Jazz Ensemble Audition Materials

Gettysburg
COLLEGE

Sunderman Conservatory
of Music

Auditionees should prepare excerpts from this file **and** major scales. If you are able to play minor scales, please inform the panel at the beginning of your audition. All string musicians should also expect a short sight-reading excerpt.

■ Preparation of Excerpts:

- Some instruments may have excerpts listed for specific groups (i.e. Majors, Majors/Minors only, or non-majors/minors only). Please refer to those instructions and prepare the excerpts meant for you.
- In cases where there are only one or two excerpts, prepare the entire packet.
- In cases where more than two excerpts are given, choose two *unless instructed otherwise in the contents of the file*.
- Try to choose contrasting excerpts.

(Non-Majors prepare The Magic Flute Excerpt 1, all others including piccolo optional)

THE MAGIC FLUTE

WOLFGANG AMADEUS MOZART, K. 620

(1756-1791)

Mozart's final opera, *The Magic Flute*, contains some of his most famous arias. The solo flutist has a leading role rivaling such iconic characters as The Queen of the Night and Papageno the bird catcher. I always feel a deep gratitude for the opportunity to perform this extraordinary masterpiece. The German title of the aria is translated "How Powerful Is Your Magic Tone!"

Excerpt 1: Act I, No. 8, Finale, bars 1-24 of "Wie stark ist nicht dein Zauberton!"

Suggested tempo: ♩ = 96-104

This delightful solo mirrors and embellishes the melody sung by the tenor. Keep the vibrato light, and your tone pure and singing. The solo should have a feeling of grace and humor, as on stage the character of Tamino is trying to charm wild beasts with the sweet sound of the "magic flute."

Although there is very little marked in regard to articulation, in performance it is traditional to judiciously add slurs to the printed version. It is advisable to listen to a variety of good recordings to arrive at an elegant and refined interpretation and performance.

Andante.
Solo.

Excerpt 2: Act II, No. 21, Finale, bars 1-10
Suggested tempo, in 8: Adagio ♩ = 92-100

In this solo, the power of the magic flute guides the lovers Pamina and Tamino through the perilous trials of fire and water. The mood is of inner strength, courage, and triumph. Feel the march-like rhythm, using a full, warm sound. Play the embellishments and trills gracefully, with an unhurried approach. I prefer to begin these trills on the upper neighboring note. Although marked staccato, the 16th notes should be detached but not too short, with a clear sense of line. Some conductors may ask for the figure on beat 2 of the 1st bar (and similar figures) to be double-dotted.

MARSCH.
Adagio.

Solo

The musical score consists of four staves of music in a single system. The first staff begins with the tempo marking 'Adagio.' and the instruction 'Solo'. The music is written in a treble clef with a key signature of one flat (B-flat). The first staff contains the first four measures, featuring a series of eighth notes with trills and slurs. The second staff contains measures 5 through 8, continuing the melodic line with similar rhythmic patterns. The third staff contains measures 9 through 10, concluding the excerpt with a final flourish. The fourth staff is a short continuation of the final measure from the third staff.

SWAN LAKE

PETER ILYITCH TCHAIKOVSKY, Op. 20

Swan Lake was premiered in March 1877 at the Bolshoi Theatre in Moscow. It is one of the most beloved of all ballets and also a favorite in the symphonic repertoire, often performed on the concert stage as an orchestral suite.

Excerpt 1: Act III, No. 19, Pas de Six, [32] - [33]

Suggested tempo: ♩ = 112

This excerpt begins with a spirited dance melody and then quickly moves into a remarkably extended technical display piece of six lines of music. Strategic technical practice is necessary so that the muscle memory is firmly in place. There is no time to think and plan in musical moments such as this.

Even though the dynamic is *f*, a slightly lighter approach, tonally, makes a highly complex passage a bit easier.

Be prepared, in performance or in an audition, for the conductor to request a faster tempo. In highly technical excerpts, you should strive to be comfortable in several tempi, so you are ready for any request from the podium.

Errata:

- In the 18th bar of this solo (the bar marked *diminuendo*), the first note should be marked B \flat , based on the score and the repeat in the following phrase. The faint pencil marking here is another case of marked-up parts being helpful.
- Bars 2-4 from the end should be marked slur 2 and staccato-tongue 2 on each beat, as shown correctly only on the final beat of these three bars.

32 ♩ = 112

mf

6

12

17 *f* *p*

21

25 *f*

29

33

PICCOLO EXCERPT - play on piccolo to be considered for ensembles.
Otherwise prepare on flute.

OVERTURE TO "LA GAZZA LADRA"

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. It 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.

Musical score for Excerpt 1, measures 188-222. The score is written in treble clef with a key signature of one sharp (F#). It consists of four staves of music. The first staff (measures 188-191) begins with a *p legg.* dynamic and features triplet markings. The second staff (measures 192-211) begins with a *p* dynamic and includes a *poco cresc.* marking. The third staff (measures 212-215) begins with a *p legg.* dynamic. The fourth staff (measures 216-222) begins with a *p* dynamic and includes a *poco cresc.* marking. A large 'E' is written above the final measure (222), and the number '22' is written at the end of the staff.

EXCERPT 2

At 350-352 and 374-376, the score does lack the accents which appear in Excerpt 1, suggesting the phrase can build more flowingly. When playing this with the orchestra, be sure to match articulation style with the other winds.

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

Musical score for Excerpt 2, measures 345-376. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of two staves of music. The first staff (measures 345-373) begins with a *p legg.* dynamic and features triplet markings. The second staff (measures 374-376) begins with a *p* dynamic and includes a *poco cresc.* marking. The number '16' is written at the end of the second staff.