

2024 FOOSA Flute Audition Repertoire

1. One unaccompanied work or One movement from Concerto or Sonata (with or without piano).
2. Excerpts (see the music provided below):
 - a. Flute
 - i. Ravel: Daphnis et Chloe, Suite No. 2
 - ii. Beethoven: Overture "Leonore" No. 3
 - b. Piccolo
 - i. Ippolitov-Ivanov: Caucasian Sketches, No. 4: Procession of the Sardar
 - ii. Tchaikovsky: Symphony #4: III Scherzo

Ravel: Daphnis et Chloé, Suite No.2 (Flute)

[176] Très lent. Solu
expressif et souple

[177] *mf*

f

Retenu légèrement

[178] au Mouvt *ppp* *f* *p*

Retenez [179] au Mouvt Pressez *ff*

Beethoven: Overture "Leonore" no. 3 in C major, Op. 72b

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

328 cresc. sp

337 1

344 Beethoven-Leonore overture 3 flute orchestral excerpt

351 pp 9 p cresc.

Detailed description: This image shows a page of a musical score for the Tromba Solo part of Beethoven's Overture "Leonore" no. 3. The score is written on five staves. The first staff (measures 294-312) is marked "Tromba Solo", "Tempo I", and "colla parte". It begins with a 4-measure rest, followed by a melodic line starting on E1. The dynamics are "p dol." and "cresc.". The second staff (measures 328-336) starts with a 4-measure rest, followed by a melodic line with "cresc." and "sp" markings. The third staff (measures 337-343) continues the melodic line with a first ending bracket. The fourth staff (measures 344-350) features a dense, sixteenth-note texture with a watermark "Beethoven-Leonore overture 3 flute orchestral excerpt". The fifth staff (measures 351-359) begins with a 4-measure rest, followed by a melodic line with "pp" and "p cresc." markings. A large bracket groups measures 351-359.

Ippolitov-Ivanov: Caucasian Sketches, No. 4: Procession of the Sardar

CAUCASIAN SKETCHES

No. 4: Procession of the Sardar

MIKHAIL IPPOLITOV-IVANOV, Op. 10
(1859-1935)

This should be played in a march-like tempo, but not too fast. Piccolo and Bassoon play in unison, so tuning is very important. Play in four-bar phrases, and observe dynamics carefully. Make a good crescendo on the F# half-note 4 measures after A. Play the measure before B as *mf*, not *f*. This can best be accomplished using this fingering for high G#: $\circ\circ\circ\circ\circ\circ$.

The score is marked $\text{♩} = 72$, but it generally is played at $\text{♩} = 92$ or faster.

One beat before B, the internal slur is really a triplet brace and doesn't imply a separate tonguing.

Allegro moderato, tempo marziale.

The musical score is presented in five staves. The first staff starts with a piano (*p*) dynamic and contains a half-note rest followed by eighth notes. The second staff continues with eighth notes and includes a slur over a triplet of eighth notes. The third staff begins with a section marker 'A' and includes a half-note with a piano (*p*) dynamic and a slur over a triplet of eighth notes. The fourth staff continues with eighth notes and includes a mezzo-forte (*mf*) dynamic and a slur over a triplet of eighth notes. The fifth staff begins with a section marker 'B' and a half-note with a mezzo-forte (*mf*) dynamic.

Tchaikovsky: Symphony #4 in f minor, Op/ 36, III: Scherzo

Kleine Flöte

I u. II tacent

III. SCHERZO

Pizzicato ostinato

Allegro A 32 B 28 C 14 D 42

Meno mosso (Ob.) (Fl. 1, 2)

16 11 17

161 E Fl. 16 Kl. 1 ff Tempo I 14 F (Kl. 1) 9 p

196 2 2

203 2 G 12 129 H 2 Fl. 1 2 2