

# Longy Conservatory Orchestra

## Audition Repertoire 2011 - 2012

### Flute

In addition to the following excerpts, all players should prepare an excerpt of a solo work demonstrating technical skill and lyrical ability no more than 5 minutes in length.

Beethoven: Leonore Overture 3	m. 328 - 360
Debussy: Prelude to the Afternoon of a Faun	Beginning - Reh. 3
Brahms: Symphony no. 4	Mvmt. 4: m. 93 - 106
Mendelssohn: Midsummernight's Dream	Scherzo

### Piccolo

As possible, flute majors are encouraged to prepare the following piccolo excerpts in addition to the required flute excerpts

Tchaikovsky: Symphony no. 4	Mvt. IV: Beginning - B
Ravel: Ma Mère L'Oye	Mvmt. III: #1 through 5 after #3

*p* *cresc.*

Trumpet offstage  
colla parte 4 1 *p dol.* *ff* *cresc.*

Trumpet offstage  
colla parte 4 1 *p dol.* *cresc.* 12

m. 328 *cresc.* *sp*

FLUTE I

1

2 3 4 5 6 7 8 m. 360 9

*pp* *p cresc.*

*ff* *sempre ff*

16

# PRÉLUDE

À L'APRÈS-MIDI D'UN FAUNE

1<sup>re</sup> et 2<sup>e</sup> Flûtes

CLAUDE DEBUSSY

**Très modéré**  
1<sup>o</sup> SOLO

COR

1 1<sup>o</sup> FL. SOLO

2 1<sup>o</sup> SOLO

1<sup>re</sup> Flute

1<sup>re</sup> Flute

1<sup>re</sup> Flute

1<sup>re</sup> Flute

CLAR.

FL. SOLO

1<sup>re</sup> Flute

4 En animant

5 Toujours en animant

cre - scen - do

retenu

Turn entire sheet (2 pages)

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 *p espressivo* *poco cresc.*

100

103 *2*

# Mendelssohn - A Midsummer Night's Dream

Scherzo.

Allegro vivace.

No. 1

*p*

*cresc.*

*p cresc.*

*sf sf sf sf sf*

*p pp*

*p*

*p cresc.*

*cresc. ff sf dim.*

# Midsummer Night's Dream - pg 2

## FLAUTO I.

The musical score for Flauto I consists of 12 staves of music. The key signature is G major (one sharp) and the time signature is 4/4. The score includes various dynamics and articulations:

- Staff 1: *p* *cresc.* *f* *cresc.* *ff*
- Staff 2: *f*
- Staff 3: *cresc.* *sf* *sf* *cresc.* *sf* *sf* *ff*
- Staff 4: *p*
- Staff 5: *I* *2* *2* *11* *5*
- Staff 6: *sf* *sf*
- Staff 7: *dim.* *p*
- Staff 8: *p* *p*
- Staff 9: *M* *4* *11* *p*
- Staff 10: *N*
- Staff 11: *O* *4*

# Midsummer Night's Dream: Pg 3

FLAUTO I.

Musical staff 1: Treble clef, key signature of two flats, 3/8 time signature. Starts with a piano (*p*) dynamic marking. A fermata is placed over a quarter rest with the number '5' above it. The staff concludes with a piano (*P*) dynamic marking.

Musical staff 2: Treble clef, key signature of two flats, 3/8 time signature. Features a *sempre stacc.* (sempre staccato) instruction.

Musical staff 3: Treble clef, key signature of two flats, 3/8 time signature. Continuation of the staccato texture.

Musical staff 4: Treble clef, key signature of two flats, 3/8 time signature. Continuation of the staccato texture.

Musical staff 5: Treble clef, key signature of two flats, 3/8 time signature. Features a *Q* (quasi) marking and a *crese.* (crescendo) instruction.

Musical staff 6: Treble clef, key signature of two flats, 3/8 time signature. Features a *dim.* (diminuendo) instruction.

Musical staff 7: Treble clef, key signature of two flats, 3/8 time signature. Includes a fermata over a quarter rest with the number '2' above it. The staff ends with a *pp* (pianissimo) dynamic marking.

He Geist! Wogeh  
die Reise hin?  
*alluccu*

*L'istesso tempo.*

Musical staff 8: Treble clef, key signature of two flats, 2/8 time signature. Starts with a *pp* dynamic marking. The staff contains several measures with rests of 2, 6, 4, and 4 measures.

Schneller als des  
Mondes Ball.

Die sich geduckt in  
Eicheluäpfe stecken.

**Allegro vivace.**

Musical staff 9: Treble clef, key signature of two flats, 2/8 time signature. Features rests of 7 and 3 measures. The staff concludes with a piano (*p*) dynamic marking.

O mach' er  
sich davon!

Musical staff 10: Treble clef, key signature of two flats, 2/8 time signature. Features a rest of 3 measures.

Musical staff 11: Treble clef, key signature of two flats, 2/8 time signature. Features a rest of 3 measures.

Musical staff 12: Treble clef, key signature of two flats, 2/8 time signature. Continuation of the piece.

TICCOLO - TCHAIKOVSKY Symphony #4  
IV. FINALE

Mute

$\text{♩} = 160$   
Allegro con fuoco

ff

4

8

20

Fl. 1, 2

Viol. 1

A

ff

32

36

40

45

57

str. sub P

58

fff

catr.

B 32 C 11

703

Fl. 1

708

ff

ff

1

Titre: "Ma Mère L'Oye"

Piccato

FLÛTES

3

III. Laideronnette, Impératrice des Pagodes

Mouv<sup>t</sup> de Marche

Gde FLÛTE

Pte FLÛTE

Bon

1 2 3 4 5

Gde FL.

pp

SOLO

p

6 7

1

3

4

3 6

Brahms — Symphony No. 4 in E Minor

Flöte I

Viol. I

27

41 **B** *poco f*

46 *f* *cresc.*

55 **C** *piu f* *cresc.*

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

67 *fp* *dim.*

72 *f* *fp dim.*

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

87 *p dolce* *pp* *dim.*

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

100

103 *2*

## Chamber Music Placement Auditions Woodwinds & Brass

*This semester will mark the start of what I trust will be a wonderful experience for you at Longy; the opportunity to study with an outstanding and committed faculty and develop alongside dedicated fellow students. With its emphasis on close, supportive, and thoughtful collaboration, the chamber music model informs everything we do at Longy.*

*Since Longy's founding nearly one hundred years ago by Boston Symphony oboist Georges Longy, chamber music has played a central and important role. As the newest members of the Longy community, you will become part of this rich and vital tradition. I look forward to welcoming you and getting to know you, musically and personally.*

*Wayman Chin, Dean of the Conservatory and Chair of Chamber Music*

All incoming instrumentalists are expected to have a placement audition for chamber music, whether or not their curricular program requires ensemble participation during the fall semester or for the academic year. Auditions will be held during orientation. At orientation, you will be given a specific audition day and time; **please bring to your audition a completed copy of the chamber music profile/questionnaire sheet** – this will be distributed to you at orientation.

Chamber music coaching occurs on Monday, Wednesday, and Friday from 3 PM to 5 PM. Students enrolled in conservatory chamber music ensembles are expected to keep these six hours free until their coaching assignment and coaching time is determined (groups arrange their own rehearsal schedule).

- Be prepared to play excerpts from two major chamber works for your instrument, reflecting contrasting styles.
- All students will be asked to do some sight-reading at their audition.