

Bartok: Concerto for Orchestra (1st part only top line throughout)

The second movement features pairs of woodwinds in extended duets, first the bassoons, then the oboes and clarinets, and finally the flutes. The flute duet is written in parallel perfect fifths throughout this section. Thus in an ensemble setting, it is important to check the tuning in this duet because of the unusual sensitivity of the open fifths. So

practicing very slowly in *sostenuto* style will give you a chance to hear each interval long enough to ascertain the pitch accuracy between the two flutes. The tempo marked in the score is ♩=74, but is rarely, if ever, played that slowly. The more typical tempo for this section would be anywhere between 84 and 92. The marking of 74 has proven to be a publisher's error, and

II. Giuoco Delle Coppie

Allegretto scherzando (♩ = ca. 88)

The musical score for the flute part of Bartok's Concerto for Orchestra, II. Giuoco Delle Coppie, is presented in five systems. Each system consists of two staves. The music is in 2/4 time and features a variety of dynamics and articulations. The first system (measures 1-5) starts with a mezzo-forte (*mf*) dynamic and includes a triplet in the second measure. The second system (measures 6-12) begins with a forte (*f*) dynamic and includes trills and accents. The third system (measures 13-17) features a forte (*f*) dynamic and multiple triplet markings. The fourth system (measures 18-21) is marked *poco rall.* and includes a forte (*f*) dynamic. The fifth system (measures 22-25) is marked *a tempo* and includes a mezzo-forte (*mf*) dynamic, a crescendo (*cresc.*) marking, and a fortissimo (*ff*) dynamic. The score concludes with a double bar line.

## Beethoven: *Leonore Overture No. 3*

From the Classical/Romantic period of the orchestral repertoire, the *Leonore Overture No. 3* by Beethoven is undoubtedly the most frequently requested in flute auditions – and for good reason. It places great demands on the flutist for accuracy in rhythm, phrasing, dynamics, articulation, finger-tongue coordination, and sustained tones.

When slurring from E-F#, lead with the right hand third finger; that is, depress the third finger a millisecond before raising the first and second fingers. (Conversely, when slurring from F# to E, lead with the first and second fingers.) Lack of synchronization in this fingering change is particularly obvious in slow tempos. Do not take a breath at the end of

The musical score is presented in four systems. The first system (measures 1-11) begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). It starts with a dynamic of *ff*, followed by a slurred passage that gradually diminishes (*dim.*) to *p*. A measure rest of 11 measures follows. The second system (measures 12-19) begins with a dynamic of *pp* and features a slurred passage with triplets. The third system (measures 20-30) starts with a dynamic of *pp* and a *stacc.* marking, followed by a crescendo (*cresc.*) to *fff*, then a decrescendo to *p*, and finally three measures of *f*. The fourth system (measures 31-36) begins with a dynamic of *f*, followed by a decrescendo to *p*, and ends with a measure rest of 5 measures. The tempo marking *Allegro* appears at the end of the system.

The sustained passage in the opening five bars is an excellent test of tone quality, intonation and breath control, and is therefore being requested in auditions more and more. After taking your initial deep breath, be careful not to attack the high G too aggressively. Think of a round *ff* sound with a nicely integrated vibrato, then as you diminish the high G, you can begin to narrow the vibrato so that by the time you get bar 3, the vibrato is practically inaudible, enabling you to get a very transparent sound all the way from the high E to the final F#. One flaw that you must avoid in this descending scale is excessive key noise due to “heavy” fingers, which can mar the legato quality.

### Rhythm Test

After the eleven-bar rest comes the famous excerpt that all audition committees look to as a test of your ability to maintain a steady and consistent tempo throughout. Typically, the first three bars are done too fast, then the next four bars with the 16<sup>th</sup> triplets are played too slowly. Conscientious metronome practice of this passage is absolutely essential. ♩ = 76 is a good average tempo, though sometimes it is done a bit faster. Listen for smooth fingering changes in the first

the bar line in bar 19; your first breath should not be until the first 16<sup>th</sup> rest in bar 20 of this passage. Some excerpt books contain a tie over the bar line from the quarter note F# to the first 16<sup>th</sup> note, but the F# in bar 20 should be tongued. (In the corresponding place in *Leonore No. 2*, this tie does indeed exist, but there are numerous other differences as well.)

Starting in bar 20, Beethoven specifies that the passage should be *staccato* and *pp*. The challenge here is not to get too loud as you ascend to the high F#s in bar 21 and to the high G's in bar 23. On the other hand, we often make the mistake of beginning the first triplet too softly, making the first B and the D# almost inaudible (in particular, the recalcitrance of the D# in *staccato* should be noted). The key to maintaining a steady tempo through this passage is to make sure that the 8<sup>th</sup> notes are sustained for their full value. Otherwise, the entrance of each 16<sup>th</sup> note group after the rest will tend to be too early. Even after careful practice with the metronome, you will still have the tendency to enter too early after the rest. It requires careful listening, and you should hear in your mind the ongoing triplets played by the first violins as they answer the flute. It is tempting at the end of the 16<sup>th</sup> note triplet passage when it changes to the E diminished chord to suddenly make a big crescendo, but as you start the Bb, be sure to maintain the *pp*. It is all very calm and steady.





## Prokofiev: *Peter and the Wolf*

The technical difficulties of the first solo from *Peter and the Wolf* are formidable enough to distract us from paying closer attention to the precision needed for the seemingly easier bars of the solo, bars 1, 3, 9, and 11 after rehearsal 2. The staccato 8ths and the grace notes must be practiced

Practice both in the high octave as written and also in the middle octave. Then play the whole measure without the grace notes, very staccato, and again in both octaves. Next, play only the first three 8<sup>th</sup> notes without the grace notes, then play the same three 8<sup>th</sup> notes *with* the grace notes, concentrating

**A**

Allegro ♩ = 176

On a branch of a big tree sat a little bird, Peter's friend. "All is quiet," chirped the bird gaily.

**B**

♩ = 92

Vn.

**C**

8<sup>va</sup>

mp

carefully not just for accuracy and clarity, but for maintaining the most appropriate bird-like style and character. Here are some ideas for reviewing or relearning this solo, particularly for the opening measure. First, play only the grace note and the 8<sup>th</sup> note following; that is, play the beginning of the first, third, and fourth beats without the afterbeat 8<sup>th</sup> notes.

now on the placement of the E. This E tends to be too late, resulting in a quasi-triplet feeling. If the E is in the habit of being too late, the second G# of the second beat will also likely be too late, resulting in an unwanted jazz feeling to the rhythm.

Prokofiev's tempo marking for this excerpt is ♩ = 176,

# SYMPHONY No. 8

\*\*Piccolo: Optional\*\*

DMITRI SHOSTAKOVICH, Op. 65

(1906-1975)

EXCERPT 1 – from Mvt. II

This is a very important passage, having the leading line. Keep it flowing with good rhythm, and bring out the notes marked *sf*.

This excerpt begins at  $\text{♩} = 132$  and immediately accelerates to reach  $\text{♩} = 144$  at rehearsal 53. The first 5 notes are doubled with Piccolo 2, and you become a solo player after that.

In the passage beginning at the 3rd bar of 53, aim to play *p* between the *sf* accents. The 3 quarter notes marked *p* 2 bars before 55 should be played that way to the extent possible.

At 2 bars before 58, make the repeated C#'s lead to the D in the next measure.

*The part you read from in a real audition or performance is likely to be at least as smudged as it is here!*

ERRATA: !!

—The entrance before 53 should be marked *f*, followed by a hairpin diminuendo until 53. The initial slur at this entrance should continue past the high E through the following E an octave lower.

—In the 5th bar of 53, the second 8th note should be D not C.

—In the 7th bar of 53, the 4th note should be C# not C.

—Note this authentic bad page turn during your long solo. The other edition of this symphony also has a bad turn during this solo, but in a different location!

—In the 6th bar of 54, the second eighth note on beat 2 should be F, not G.

—In the 7th bar of 54, the second eighth note on beat 1 should be D $\flat$ , not F $\flat$ .

—In the 2nd and 3rd bars of 56, all eighths should have staccato dots.

—In the 3rd bar of 56, the second note should be B $\flat$  rather than B.

—1 bar before 57, the last pitch should be D $\flat$  rather than D $\sharp$ .

—In the 1st bar of 57, the 5th note (last 16th) should be C, not D.

—In the 5th bar of 57, the last note needs a staccato dot.

—In the 2nd bar of 58, the score has a quarter for the E on the 1st beat followed by an eighth rest, rather than a dotted quarter as shown here.

—In the 3rd and 4th bars of 58, all eighths should be marked staccato.

The piano accompaniment begins 4 bars before 53.

The image shows a handwritten musical score for the Piccolo part of the first movement of Shostakovich's Symphony No. 8. The score is written on three staves in 3/4 time. It begins with a tempo marking of quarter note = 132, which accelerates to quarter note = 144 at rehearsal mark 53. The music features a leading line with various dynamics including *sf* (sforzando), *p* (piano), and *sfz* (sforzando). There are numerous slurs and accents throughout the passage. The score includes handwritten annotations such as "poco accel." and "sfz".



Handwritten musical score for guitar, measures 54-58. The score is written on a grand staff (treble and bass clefs) and includes various musical notations such as notes, rests, and dynamic markings. Measure numbers 54, 55, 56, 57, and 58 are boxed in the score. Dynamic markings include *sf* (sforzando) and *p* (piano). The music features complex rhythmic patterns and chordal textures.