




Orchestral Excerpt List

Flute

 This booklet contains excerpts of varying standards. Please pick the excerpt(s) you are most comfortable with and prepare to the best of your ability.

 If you are preparing for entry into **Junior Orchestra** then please play ONE excerpt.

 If you are preparing for entry into **Senior** or **Symphony Orchestra** then please play TWO excerpts.

 If you would like to offer Piccolo as a doubling instrument please also prepare ONE relevant excerpt

 We would encourage you to play these excerpts to your tutor prior to your audition.

Haydn: Symphony No. 101 "The Clock" - 1st Mvt., Bar 49-70

Please prepare both excerpts

Presto

6

Viol. I

37

52

61

Viol. I

2nd Mvt., Bar 23-34

K

24

dim.

pp

30

pp

1.

Ibert: Divertissement - Bar 1-25

Allegro vivo
Flute
fff

mf

Ravel: Bolero - 16 before Figure 1

1. Flöte solo
pp

1

Arnold: Four Scottish Dances - 3rd Mvt., Figure A-B

Allegretto ♩ = 96

3

Solo

mp espr.

A

poco rit.

mf *mp*

a tempo

B

Berlioz: Le Damnation de Faust - Hungarian March, Bars 6-25

Allegro marcato (♩ = 88)

5

p 3

12

f

1. 2.

p 3 3

B

17

p

23

C

p 3

Beethoven: Leonore Overture No. 3 - Bars 328-360

328 *cresc.* *sp*

337 1

344 3

351 1 2 3 4 5 6 7 8 *pp*

Detailed description: This block contains the musical notation for the flute part of Beethoven's Leonore Overture No. 3, bars 328 to 360. The score is written on four staves. Bar 328 begins with a *cresc.* marking and a *sp* (sforzando) dynamic. Bar 337 features a first ending bracket labeled '1'. Bar 344 features a third ending bracket labeled '3'. Bar 351 features a series of eighth notes numbered 1 through 8, followed by a *pp* (pianissimo) dynamic marking.

Ravel: Mother Goose Suite - 3rd Mvt., Figure 11 - 13

Célesta

11 SOLO Gde FL. *pp très expressif*

12 *p*

13 *pp*

Detailed description: This block contains the musical notation for the flute part of Ravel's Mother Goose Suite, 3rd Movement, Figures 11 to 13. The score is written on four staves. Figure 11 is marked 'SOLO' and 'Gde FL.' with a *pp très expressif* dynamic. Figure 12 is marked with a *p* (piano) dynamic. Figure 13 is marked with a *pp* (pianissimo) dynamic. The notation includes various musical symbols such as notes, rests, and slurs.

Dvorak: Symphony No. 8 - 4th Mvt., Figure D to E

SOLO.

D

p

fz

f *dim.* *dim.* *p*

E

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of five staves of music. The first staff begins with a 'SOLO.' marking and a 'D' time signature, followed by a 'p' dynamic. The second staff features a first ending bracket and a 'fz' dynamic. The third staff includes a first ending bracket, a 'f' dynamic, and two 'dim.' markings. The fourth staff has a first ending bracket and a 'p' dynamic. The fifth staff begins with a '2.' marking and ends with an 'E' time signature.

Ravel: Daphnis et Chloë Suite No. 2 - Figure 176 - 179

176 Très lent. Solo
expressif et souple

177 *mf*

f Retenu légèrement

Rall. 178 au Mouv! *ppp* *f* *p*

Retenez 179 au Mouv! *pp* *ff*

Hindemith: Symphonic Matmorphosen - 3rd Mvt., Bars 36-end

III *p*

Andantino (♩ = 126-132)

Solo.

mf

f

mf

cresc.

allarg.

dim.

p

Brahms: Symphony No. 4 - 4th Mvt., Bars 67-105

67 *fp* *dim.*

72 *f* *fp dim.*

78 1 **D** 1 *p* *poco cresc.*

87 *pdolce* *pp* *dim.*

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

100

103 2

Piccolo (if applicable)

Ravel: Mother Goose Suite - Petit Poucet, Figure 7-8



Beethoven: Symphony No. 9 – 4th Mvt., 16 before Figure H-16
after Figure H



Piccolo (if applicable)

Ravel: Mother Goose - 3rd movement Figure 1-4 (bottom line only)

The musical score is written for the bottom line of a grand staff (bass clef) in G major (one sharp). It consists of four systems of music, each marked with a figure number in a box (1, 2, 3, 4). The key signature has one sharp (F#). The time signature is 3/4.

Figure 1: Starts with a piano (*pp*) dynamic. The first measure is marked "Gde FL." and "SOLO". The second measure is marked "p". The figure ends with a repeat sign.

Figure 2: Continues the melodic line with various articulations and dynamics.

Figure 3: Features a forte (*ff*) dynamic in the first measure, followed by a piano (*pp*) dynamic in the second measure.

Figure 4: Ends with a forte (*ff*) dynamic in the first measure, followed by a piano (*pp*) dynamic in the second measure. The figure concludes with a repeat sign.

Piccolo (if applicable)

Holst: The Perfect Fool - 4 after Figure 16-2 after 17

Solo Allegretto

Rossini: La Scala di Seta Overture - Bars 201 - 216