

# Large Ensemble Audition Repertoire-Fall 2026

## Flute

- Brahms Symphony No. 1, Mvt. 4
- Grainger Lincolnshire Posy
- ~~Grainger Molly on the Shore~~ TCHAIKOVSKY SYMPHONY NO 5, MVMT 3
- Bernstein Overture to Candide
- Stravinsky Symphony No. 1, Mvt. 2

## Piccolo (Optional)

- Grainger Lincolnshire Posy

## Audition Guidelines

- Tempos are marked in the parts.
- Play the bracketed sections indicated in the provided excerpts.
- Listen to these works to understand how your part fits into the larger ensemble texture.
- Sight-reading will be included in the audition.

**Good luck—play confidently and musically!**

# Brahms: Symphony No. 1

The Brahms symphonies do not have as many extended solos for the flute as there are for the oboe, clarinet, or horn, for example. However, there are many important short sections of solos for the flute throughout all the Brahms symphonies and many sections in which the flute is a lead voice rather than a solo. Therefore, it is difficult to deal with Brahms in terms of choosing appropriate excerpts for auditions. The two notable exceptions are the solo in the last movement of the Fourth Symphony, and in the introduction of the last movement of the First Symphony, with which we are now dealing.

course the tuning has to be carefully matched. When play this passage in an audition, however, one should give impression of the two-flute sonority, at least to the extent that the quarter rest does not loom too large, or break the significantly. Therefore, it is recommended that you think it as a whole note, but with just a fraction of a second rest the end of the bar allowing for a quick breath. The tempo this passage should be around  $\text{♩} = 69$ , but it could be as slow as 60 or as fast as 72-74. 69 is a good consensus tempo.

The fullness and nobility of the sound that produce at the beginning of the solo is sometimes hard

Movement 4

Andante  $\text{♩} = c. 69$

*pp*

*f sempre e passionato*

START

1

5

This famous theme that starts at the ninth bar after Letter B, the *Piu Allegro*, actually echoes the same theme as stated by the horn eight bars earlier. The marking of *forte sempre e passionato* spells out the need for a big, generous projecting tone with a sense of spaciousness and passion. There are two basic ways of approaching this solo, depending on whether you are actually playing it in the orchestra or you are doing it in an audition. When it is played in the orchestra, the second flutist is assisting in bars 2, 4, and 6 with whole note swells on the same pitches as the first flute. The first flute has dotted half notes followed by quarter rests during which he/she can take a big breath to play the next phrase of the solo. Of

achieve, because the first note does happen to be a high which can sometimes sound too brilliant or too sharp. not strive to play an absolute *ff*, but try instead to get a round full sound with a minimum of attack. That does not mean you should start with no attack, but try to do it without acc or forcing. A well-controlled vibrato is absolutely essential in this solo. As a general rule, it would be best to start vibrato a little slower, and then as you go through the dotted half notes, start to speed it up. (Comparison can be made to what you would do with a sustained trill in a slow tempo in which you would start the trill slowly and then speed it up toward the resolution.) The trochaic rhythm in the first

Movement 3

Un poco allegretto e grazioso

$\text{♩} = c. 92$

Klar. I

Oboe I

*p dolce*

*p dolce*

3

4

11

24

30

A

R



23

25 ***ff*** **34** *p* *f* **40** ***ff*** *f*

36 *no slackening*

41 *slow* *off* **43** In time *f* *mp* *p*

### 5. "Lord Melbourne" (War Song)

N.B. Passages marked "Free time" are without regular beat-lengths. The conductor will beat for every note with an arrow above it. Regular beat-lengths are to be taken up in sections marked "Strict time."

Heavy, fierce ♩ = about 96-120

Free time 10 7 (A) 10 7 2 Lively ♩ = about 100  
beats , beats , beats , beats , Strict time

5 (B) Free time 10 beats

10 Strict time ♩ = about 100  
Trumpets *slow off* Lively, playful ♩ = about 92  
**14** 1st Clars. *p*

15 1st Flute **19**

20 **24** *mf* *f*

~~XXXXXXXXXXXXXXXXXXXX~~  
~~XXXXXXXXXXXXXXXXXXXX~~  
MV7.3

PYS Flute Excerpt #2, from *Symphony No. 5 in E Maj, Op 64* by P. Tchaikovsky

Valse  $\text{♩} = 132$   
Allegro moderato

57A07

C

D

*p cresc. al.*

*p*

# OVERTURE TO "CANDIDE"

Leonard Bernstein

FLUTE 1

Allegro molto con brio  $\text{♩} = 132$

START

3 Tpt.:  $\text{♩} = 132$

8  $B^b$   $ff$

14  $ff$

18  $ff$

25  $B^b$   $ff$  brillante *cresc.*

30  $8va$   $ff$

35 *loco* *gliss.*  $ff$  *gliss.*

41 *gliss.*  $ff$

47  $ffacuto$

57  $ff$

Flauto I.

36 *p* *mf* *molto sf* *mf* *creso. sf mf* *cre - scen -*

Tempo I.

II. Scherzo.

STRAVINSKY Symphony NO. 1.

Allegretto.

$\text{♩} = 120$

7 1 4 *p*

2 *f*

3 2 *mf* *f* *mf* *f*

4 *f* *mf* *f*

5 *SOLO* *p* *SOLO* *p*

6 *poco accel.* *craso.* *f* *p* *stacc.* *f*

### 3. "Rufford Park Poachers" (A) (Poaching Song)

LINCOLNSHIRE POSY

PICCOLO

(OPTIONAL) *Starred* *(solo)* Flowingly ♩ (♩) = about 132

Version A

pp mf p

f p f

11

p p

18

cue: Flugelhorn (Trumpet)

p

34 (Flugelhorn)

p

40

linger In time slow off slightly?

p

46 (Flugelhorn)

quicken slightly In time to 51 Flutes

louden p louden lots fff

### 3. "Rufford Park Poachers" (B) (Poaching Song)

Flowingly ♩ (♩) = about 132

*starred*

Version B

pp mf p