

Audition Music

This is the list of audition music for CFHS Ensembles for the 2025-2026 schoolyear. Please prepare the music between the brackets. Measure numbers are also included below. The music is grade IV-VI. We are not looking for perfection, only your best effort. Good Luck!

If you have any questions, please see Mr. Gillette.

Flute:

Bach - Badinerie

♪ = 132 (goal)

Brahms – Symphony No IV MVT. 4 Meas 93 - 105

♪ = 66-70

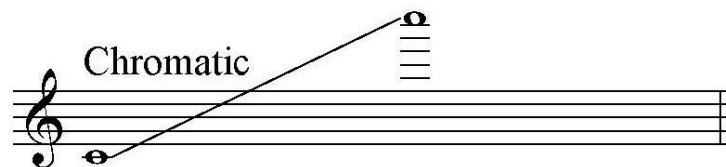
Dvorak – Symphony No. 8 MVT. IV Mea. 9 - 26

♪ = 126

The Any Two Major Scales (Like All County/Dist/State)

♪ = 100

3 -Octave Chromatic Scale Sixteenth Notes (Same as County/Dist/State) ♪ = 100



Badinerie

Musical score for 'Badinerie' by Brahms, measures 16-36. The score is written in treble clef, 2/4 time, and E major. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes trills (tr) and slurs. The piece concludes with a 'Fine' marking.

SYMPHONY NO. 3 IN E \flat MAJOR, "EROICA"

LUDWIG VAN BEETHOVEN, Op. 55
(1770-1827)

Mvt. IV, bars 171-200
Published tempo: $\text{♩} = 76$

This is a solo of great contrasts. Emphasize the stylistic contrasts by playing the beginning of the solo with a lyrical, singing quality and the end of the solo with rhythmic clarity and technical brilliance. Beethoven's utilization of the full dynamic range and tessitura of the flute requires complete tonal control at every dynamic level and in every register.

As was typical in 19th-century orchestral parts, the continuation of staccato dots after bar 186 is implicit. As with all technical excerpts, be prepared to play at a tempo different from what is marked. Always prepare a range of tempi for auditions or orchestral performances. The marked tempo here is at the high end of those I have encountered in performance.

Errata:

- In the score, the flute and 1st violins do not have a slur in bar 182.
- There should be a slur from the trill in measure 199 into the following D in 200.

PULL OUT

mysterious, minor

Musical score for the fourth movement of Beethoven's Symphony No. 3, measures 171-200. The tempo is marked 'Allegro molto' with a quarter note equal to 76. The score is in E-flat major and 2/4 time. It features a wide dynamic range from piano (p) to fortissimo (ff) and includes complex rhythmic patterns, slurs, and a trill in measure 199. Handwritten annotations include 'PULL OUT' and 'mysterious, minor'.

SYMPHONY NO. 1 IN C MINOR

JOHANNES BRAHMS, Op. 68
(1833-1897)

Mvt. IV, [B] to [C]

Suggested tempo: ♩ = c. 52-58

This solo should be played with a tone that carries tremendous power and intensity without sounding sharp and forced.

Erratum: The tempo marking should read **Più Andante**; the **Più Allegro** is a mistake in the flute part.

[B] Più Allegro

pp *f sempre e passionato*

[C]

Don't top sharp

e f# g a aff b b e

SYMPHONY NO. 4 IN E MINOR

JOHANNES BRAHMS, Op. 98
(1833-1897)

Mvt. IV, bars 89-105

Suggested tempo: ♩ = c. 66-70

In this wonderful solo of the Romantic period, a large range of dynamics and tonal intensity should be utilized culminating in the climax in bar 101. The tone should always be rich (but refined) with carefully shaped phrases that support the overall architecture of the entire solo.

Erratum: In bar 102, the second slur should begin on the preceding B and include all three notes, based on published scores and the composer's manuscript, a facsimile of which is presented on the facing page. Also note the absence of a *p* marking at 97 in the manuscript.

Allegro energico e passionato

Stretchy tempo
Push app. 1st
appoggiatura

p dolce *pp* *dim.*

Solo

p espressivo *poco cresc.*

SYMPHONY No. 8 IN G MAJOR

ANTONÍN DVOŘÁK
(1841-1904)

Mvt. IV, 8 before [D] to [E]

Published tempo: ♩ = 116, then 126

In this glorious solo, the player should project the strong personality of an uninhibited virtuoso. Strive for a full and brilliant sound on all notes (including 16ths), steady rhythm, and clean technical execution. Regarding the *p* dynamic at the beginning of the solo at [D], I can only say I have never been asked to play this solo with anything less than an expansive, radiant sound. If you take a breath after the D at [D] and nine bars after [D], make sure that the D does not lose its vibrancy and color before the breath, as this will create an unpleasant gap in the phrase. You should be able to take a breath while the sound of the D is still vibrating in the air.

(♩ = 116)
Allegro ma non troppo.

ff

SOLO. (♩ = 126)

p

fz

f *d:m.* *dim.* *p*

1. *2.*

1.

2.

E

Flute - District XV Major Scales

This musical score displays twelve major scales for the flute, arranged vertically. Each scale is written on a single staff in treble clef with a common time signature (C). The scales are: C major (starting at measure 1), F major (starting at measure 8), Bb major (starting at measure 13), Eb major (starting at measure 18), Ab major (starting at measure 23), Db major (starting at measure 28), Gb major (starting at measure 33), B major (starting at measure 38), E major (starting at measure 43), A major (starting at measure 48), D major (starting at measure 53), and G major (starting at measure 58). Each scale consists of an ascending and a descending line of eighth notes, with a final whole note chord at the end of the scale. The notes are marked with fingerings (numbers 1-4) and breath marks (arcs) to indicate phrasing. The key signatures are indicated by flats or sharps at the beginning of each staff.