

**Fall 2024 Flute Excerpts**  
**Large Ensemble Auditions**  
Practice Suggestions by Professor Alice K. Dade

**1. John Williams Harry Potter and the Prisoner of Azkaban: *Hagrid's Friendly Bird***

Motion Picture Soundtrack:

<https://youtu.be/LdDRfRGORNo?si=0YX9NgAOhwtAYn5O>

You are all most likely familiar with this music, but it's still a good idea to listen to the excerpt with a focus on rhythm and where the line is going. Start practicing slowly! Try slurring the entire excerpt, to make sure you are supporting all the notes with your air and not just tonguing. Pay close attention to markings such as accents and, of course, articulations.

**2. Rimsky-Korsakov Sheherezade**

Rotterdam Philharmonic with Elim Chan conducting:

[https://youtu.be/sATNiVGgwts?si=6EKNGmvkJ\\_HRkgmU](https://youtu.be/sATNiVGgwts?si=6EKNGmvkJ_HRkgmU)

score:

[https://imslp.org/wiki/Scheherazade,\\_Op.35\\_\(Rimsky-Korsakov,\\_Nikolay\)](https://imslp.org/wiki/Scheherazade,_Op.35_(Rimsky-Korsakov,_Nikolay))

To find this excerpt in the video (or another video of your choice), listen to the second movement. Be sure to listen to the entire piece as this theme comes back many times! Try for a long line, simple but having a clear direction. How does vibrato affect the direction? What instrument is accompanying your solo? When listening, follow along with the score (provided above). To prepare for the high register, try harmonic exercises as well as scales in the third octave and long tones in the middle register, gradually going to the high register.

**3. Shostakovich Fifth Symphony**

Orchestre de Paris with Paavo Järvi conducting:

[https://youtu.be/r0AK\\_50-9rQ?si=ThpwG0qTCr7dw9p3](https://youtu.be/r0AK_50-9rQ?si=ThpwG0qTCr7dw9p3)

This excerpt is also found in the second movement. Notice any rubato that the flutist in the video provided, Vincent Lucas, uses. Where does he take time? How does he compensate? What other instruments have a similar solo? I highly recommend reading about the origins of this symphony. Even if this is not the most difficult excerpt, I recommend playing through it everyday. Record yourself and make sure you are expressing exactly how you would like.

Suite for Orchestra, "Hagrid's Friendly Bird," bars 127-150  
 Published tempo: In "4" ♩ = 154

Perhaps this excerpt will become the *Volière* for the 21st century. So many of the challenges are similar in these two rapid virtuoso display pieces for the flutist.

The technical demands are very apparent and easy to understand. I would pay a great deal of attention to the contrast between the very clear, pointed attack on each staccato note, and the beautiful lyricism of the two-octave arpeggios and the smaller slurred note groupings. The accent markings give extra brilliance and stability to this exciting solo.

The accompaniment in the strings is unforgiving and unyielding. Solid, impeccable rhythm from the flutist, regardless of the technical difficulty of any particular passage, is essential for a truly exhilarating and exciting performance. The accent markings give extra brilliance and stability to this exciting solo.

*Erratum:*

Although the part matches the score in m.135, it appears that the slur on beat 2 should continue to the B.

"Hagrid's Friendly Bird"  
 In "4"  
 (♩ = ♩) 2

126 *mf stacc. brillante*

131

134

137

140

143

146 *mf*

Quickly and playfully (*L'istesso*)

"The Snow Fight"

151 *sfz*

# SCHEHERAZADE

NICOLAI RIMSKY-KORSAKOV, Op. 35  
(1844-1908)

The picturesque and evocative symphonic suite *Scheherazade* is designed to display the most opulent sounds and virtuoso qualities from an entire orchestra, as well as from each individual soloist. Even though I performed this masterpiece hundreds of times, each time was every bit as thrilling as the first time in my youth orchestra.

In addition to the flute solos provided below, there are also important flute duo passages included in GREAT FLUTE DUOS from the Orchestral Repertoire (Presser 414-41186).

**Excerpt 1: Mvt. II, 3 bars before [Q] through 13th bar of [Q]**

**Published tempo:** ♩ = 112

The tone in this flute solo should have a shimmering and delicate quality matching the gentle tremolo of the strings. Gently lift off the staccato D which precedes the accented B in both bars 3 and 8 of [Q].

In my own performance, I like to create a long, arching line by having the long B (bar 5 of [Q]) crescendo and lead to the F#. This creates a natural peak to this gorgeous phrase.

**Erratum:**

The solo at [Q] is marked *dolce* in the score, though this is missing from the flute part.

The musical score is presented on three staves. The first two staves are the main excerpt, and the third is a short prelude. The key signature has one sharp (F#). The first staff contains measures 1-8 with dynamics *lungu*, *mf*, *morendo*, and *poco meno mosso*. The second staff is marked *Solo* and contains measures 9-13. The third staff shows a short excerpt of the preceding staccato D note.

## Excerpt 3: Mvt. II, pickup to 6 bars before [59] through 8th bar of [60]

Published tempo: Allegretto: ♩ = 138

This delightful dance-like solo can convey wit and humor. Play all the staccato eighth notes quite short with a clean attack. In contrast, all the quarter and half notes should have resonance and life in the tone.

In playing the works of Shostakovich, you may come upon numerous discrepancies between the parts and different scores. A good example is the 4th bar of [60]. The score indicates a downbeat B# grace note, while the flute part indicates a downbeat C# grace note. In this case, the score is evidently incorrect. In standard performance we all play a C#, as is found in the identical preceding violin solo. In general, play what is in your part, but always be prepared for a request from the conductor for a change.

The musical score consists of six staves of music. The first staff shows measures 57 and 58 with staccato eighth notes. The second staff begins with a triplet of eighth notes marked 'tempo' and a '3' above it, followed by a 'solo' section with quarter notes and eighth notes, marked 'p'. The third staff continues the solo with quarter and eighth notes. The fourth staff shows measure 60 with quarter notes and eighth notes. The fifth staff features a 'rit.' marking followed by a key signature change to one sharp (F#) and then back to one flat (Bb), with a 'a tempo' marking. The sixth staff concludes the excerpt with quarter and eighth notes.