

# 长笛首席、副首席

## AUDITION REPERTOIRE FOR PRINCIPAL FLUTE

### 一、独奏部分 Solo Repertoire

1. 自选独奏作品 One solo work of your choice

2. 莫扎特《G 大调长笛协奏曲》第一乐章（带华彩）

Mozart Flute Concerto in G major - first movement with cadenza

### 二、乐队片段 Orchestral Excerpts

1. 德彪西《牧神午后前奏曲》开始至 30 小节、55 至 71 小节 ……… P1

DEBUSSY: Prélude à l'après-midi d'un Faune [ beginning to m.30, m.55-71 ]

2. 普罗科菲耶夫《第一交响曲“古典”》第二乐章 J 前第 9 小节至乐章结束、第四乐章 A 前 2 小节至 D 后 4 小节、J 后第 9 小节至 L 后第 9 小节、M 后 7 至 21 小节、O 前 1 小节至乐章结束 …………… P3

PROKOFIEV: Symphony No. 1 [ Mov. 2: 9 before J to end, Mov. 4: 2 before A to 4 after D, 9 after J to 9 after L, m.7-21 after M, 1 before O to end ]

3. 贝多芬《第七交响曲》第一乐章 63 至 100 小节、242 至 278 小节…………… P6

BEETHOVEN: Symphony No. 7 [ Mov. 1: m.63-100, m.242-278 ]

4. 门德尔松《仲夏夜之梦》谐谑曲 P 前 2 小节至结束 …………… P9

MENDELSSOHN: A Midsummer Night's Dream [ Scherzo: 2 before P to

end ]

5. 勃拉姆斯《第四交响曲》第四乐章 89 至 105 小节 ..... P10

BRAHMS: Symphony No. 4 [ Mov. 4: m.89-105 ]

6. 拉威尔《达夫尼与克罗埃》第二组曲排练号 155 至 169 后 2 小节、  
176 至 179 后 2 小节、278 至结束 ..... P11

RAVEL: Daphnis et Chloé Suite No. 2 [ 155 to 2 after 169, 176 to 2  
after 179, 278 to end ]

7. 普罗科菲耶夫《彼得与狼》排练号 2 至 4、5 前 4 小节至 5 后 3 小节、  
8 至 8 后 8 小节、42 至 43 ..... P18

PROKOFIEV: Peter and the Wolf [ 2 to 4, 4 before 5 to 3 after 5, 8 to  
8 after 8, 42 to 43 ]

### 三、视谱演奏 Sight reading

# Prélude à „L'après-midi d'un faune“ für Orchester

Flöte I

Claude Debussy  
herausgegeben von Frank Reinisch

**Très modéré**  
**Solo**  
*p doux et expressif*

4 6 **Solo**  
*p*

12

15 2 1  
*p cresc. - - - - - f*

**légèrement et expressif**  
21 **Solo**  
*p*

24 *p*

27

28 *f*

29 *p*

32 (♩ = ♩) 1 *mf*

35 1 *f* En animant 4

42 *p* *p* *cresc.* Toujours en animant

45 *mf* *f* retenu 2 *p* *dim.*

51 1<sup>er</sup> mouv<sup>t</sup> *ppp* 2 *p* Même mouv<sup>t</sup> et très soutenu *p* expressif et très soutenu

57 *mf* *p cresc.* *f*

62 *pp subito*

65 *cresc.* *mp cresc. molto*

68 *mf* *f*

71 *mf* 6

## FLUTE I

8

*p* *pp* *tranquillo* *pp* *p* *p dolce*

*mf* *pp* *cresc.*

6

III  
GavotteNon troppo allegro  $\text{♩} = 144$ 

*f* *ff* *p* *pp* *mf* *f* *pp*

*p poco meno* *mp* *p* *pp*

7

## IV

Molto vivace  $\text{♩} = 152$ 

*pp* *pp* *ff subito* *p*

*pp* *ff* *p* *f subito* *pp*

*pp* *p* *f* *f* *di - mi -*

## FLUTE I

nu - en - do *p*

*p* *f* *E*

*p* *f* *F*

*ff* *mp scherzando* *3*

*f* *ff* *f* *G* *3*

*ff* *ff* *ff* *H* *6*

*Solo* *pp* *I* *pp* *pp* *3*

*ff* *p* *mp* *J* *1*

*mf* *cresc.* *f*

*K* *mp marcato* *p* *p* *p*

*L* *pp* *p* *pp* *ff* *8* *3*

## FLUTE I

5

M

*p*

*f subito*

3

*pp*

N

*pp*

*f*

*f*

di - mi - nu -

O

*p*

en do

P

*p*

*f*

R

*cresc.*

*ff*

*f*

S Solo

*f*

*ff*

*mp scherzando*

Solo

3 T 6

*p scherzando*

U

*f*

*ff*

*f*

*ff*

*ff*

*ff*

# Symphonie Nr. 7

A-dur

Flauto I

Ludwig van Beethoven op. 92

herausgegeben von Peter Hauschild

Poco sostenuto (♩ = 69)

1 *f* *f* *f* *p* *fp* *dim.*

10 *pp* *cresc.* *ff*

19 *dim.* **A** 8

32 *pp* *cresc.* *ff* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

39 *sf* *sf* *sf* *sf* *dim.* *p dolce*

44 *pp*

49 *cresc.*

53 **B** *ff* *p* *p*

60 **Vivace** (♩ = 104) *sempre p*

66 *cresc.* *p*

73



81 *f* *p* *f* *sf* *sf* *sf* *sf*

89 *ff*

98 *p cresc.*

105 *ff* *p*

112 *cresc.* *f* *p* *cresc.* *f*

121

132 *dolce* *f* *cresc. poco a poco* VI. I

147 *cresc.* *ff*

156 *pp* *cresc.* *ff* *pp* *cresc.*

164 *ff* *sf* *sf* *sf*

171 *ff* G. P. G. P.

179 G. P. G. P. **10** Ob. I *pp* *pp* *cresc.* - - - -

198 *f* *ff*

208 *sf* **G**

218 *sf* *sf* *p* **2**

227 *p* **1** **7**

242 *cresc.* - - - -

248 *f* *ff* **H**

255

261

267 *ten.* *più f* - - - -

277 *più f* - *ff* **I**

Mendelssohn — Midsummer Night's Dream

FLAUTO 1.

6

*p*

*sempre stacc.*

*cresc.* *dim.*

*pp*

*L'istesso tempo.*

*pp*

Schneller als des Mondes Ball.

Die sich geduckt in Eichelnäpfe stecken

*Allegro vivace.*

*p*

O mach' er sich davon!

*cresc.*

e Geist! Wogeh die Reise hin? allucca

# Brahms — Symphony No. 4 in E Minor

## Flöte I

9

Viol. I

27

41 **B** *poco f*

46 *f* *cresc.*

55 **C** *più f* *cresc.*

61 *ff* *mf* *sf* *sf*

67 *fp* *dim.*

72 *f* *fp dim.*

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

87 *p dolce* *pp* *dim.*

95 *p espressivo* *poco cresc.*

100

103 *2*

# DAPHNIS ET CHLOÉ

## FRAGMENTS SYMPHONIQUES

### 2<sup>me</sup> SÉRIE

1 ET 2 FLûTES et P<sup>te</sup> FLûTE II

155 *Lent*  
Fl.

*pp*

12

12

12

12

12

156

10

*pp*

The musical score is written for 1 and 2 Flutes and Piccolo Flute II. It consists of six systems of staves. The first system is marked '155' and 'Lent'. The second system is marked '12'. The third system is marked '12'. The fourth system is marked '156'. The fifth system is marked '10' and 'pp'. The sixth system is marked 'pp'. The score is in 4/4 time and G major. The first system is marked '155' and 'Lent'. The second system is marked '12'. The third system is marked '12'. The fourth system is marked '156'. The fifth system is marked '10' and 'pp'. The sixth system is marked 'pp'.



This musical score page contains measures 157 through 160. It is written for two flutes (Flûtes 1 and 2) and a piccolo (Piccolo). The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into four systems, each with a grand staff (treble and bass clef).

- Measure 157:** The first system shows a piano (*p*) dynamic with a crescendo (*cresc.*) marking. The second system continues with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. The third system shows a forte (*f*) dynamic.
- Measure 158:** The first system shows a mezzo-forte (*mf*) dynamic. The second system shows a mezzo-forte (*mf*) dynamic with a diminuendo (*dim.*) marking.
- Measure 159:** The first system shows a mezzo-forte (*mf*) dynamic. The second system shows a mezzo-forte (*mf*) dynamic with a diminuendo (*dim.*) marking.
- Measure 160:** The first system shows a mezzo-forte (*mf*) dynamic. The second system shows a mezzo-forte (*mf*) dynamic with a diminuendo (*dim.*) marking.

The score includes various musical notations such as slurs, ties, and dynamic markings. The measure numbers 157, 158, 159, and 160 are indicated in boxes at the beginning of their respective systems.

161

Measures 161-162. Flute 1 and 2 play a continuous eighth-note melody. The piano accompaniment consists of a single eighth note followed by rests. The key signature is one sharp (F#).

Measures 163-164. The piano accompaniment now plays a continuous eighth-note melody, while the flutes have rests. The key signature is one sharp (F#).

Measures 165-166. Both the flutes and the piano play the same continuous eighth-note melody. The key signature is one sharp (F#).

162

Measures 167-168. The piano accompaniment plays a continuous eighth-note melody, while the flutes have rests. The key signature is one sharp (F#).

Measures 169-170. Flute 1 and 2 play a continuous eighth-note melody. The piano accompaniment consists of a single eighth note followed by rests. The key signature is one sharp (F#).

Measures 171-172. Both the flutes and the piano play the same continuous eighth-note melody. The key signature is one sharp (F#).

Measures 173-174. Both the flutes and the piano play the same continuous eighth-note melody. The key signature is one sharp (F#).

Musical score for Flutes 1 and 2 and Piano. The score consists of eight systems of staves. The first system shows a piano introduction with a *cresc.* marking. The second system starts at measure 163 with a *f dim.* marking. The third system continues with *mf dim.* and *dim.* markings. The fourth system starts at measure 164 with a *2* marking, followed by *à 2* and *mf* markings, and ends at measure 165 with a *f* marking. The fifth system continues with *dim.* markings. The sixth system continues with *dim.* markings. The seventh system starts at measure 166 with a *1°* marking, followed by *2* and *Bons* markings. The eighth system starts at measure 167 with a *2°* marking, followed by *mf* and *cresc.* markings.



First system of music. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a simple accompaniment. A *cresc.* marking is present in the bass staff.

Second system of music. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a simple accompaniment. A *cresc.* marking is present in the bass staff.

Third system of music. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a simple accompaniment. A *cresc.* marking is present in the bass staff.

Fourth system of music. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a simple accompaniment. A *ff* marking is present in the bass staff. The system number 168 is in a box at the beginning.

Fifth system of music. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a simple accompaniment. A *dim.* marking is present in the bass staff. The system number 169 is in a box at the beginning.

Sixth system of music. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a simple accompaniment. A *dim.* marking is present in the bass staff. The system number 169 is in a box at the beginning.

ret 3 **170** *Hub* **171** 4<sup>9</sup> Fl. *pp*

**172** Lent *pp*

**173** 1 *Très ralenti* 1 4<sup>9</sup> *pp* **174** au Mouv! *Solo* Cédez très peu *très court* au Mouv! 1 *p*

Cédez Pressez **175** 1 *f* *pte Fl.* 10 *G<sup>de</sup> Fl.* *mf* Retenez **176** *Très lent.* 1 2 *N<sup>o</sup> 66* 2 *Solo* *expressif et souple*

**177** *mf*

*f* **Retenu légèrement**

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

Retenez **179** au Mouv! *pp* *ff* Pressez *ff*

218 <sup>1<sup>o</sup></sup>

*p* 2<sup>e</sup> prenez la 2<sup>e</sup> P<sup>te</sup> Fl.

219 <sup>1<sup>o</sup></sup>

*p*

P<sup>te</sup> Fl. *f*

220 *ff*

*pp*

221 *p* *f* *ff*



## PETER AND THE WOLF

A MUSICAL TALE FOR CHILDREN

443

Andantino.  $\text{♩} = 92$ Early one morning ...  
... the big green meadow

FLUTE

Serge Prokofieff, Op. 67

2 Allegro.  $\text{♩} = 176$ On the branch ...  
... chirped the bird gaily.

# FLUTE

2

Just then a duck ...  
... in the meadow.

*mp*

6 L'istesso tempo  $\text{♩} = \text{♩}$

Ob.

*p*

7  $\text{♩} = 96$

*p*

What kind of a bird ...  
dived into the pond.

Horn

8

*f con brio*

9 Più mosso

Ob.

*accel.*

*ff*

10

*p*

*ritard.*

B. & H. 8756

FLUTE

7

