



EMF Audition Excerpts 2026

Flute

(Piccolo, if applicable)

Please prepare **ONE** excerpt to record for your audition. You should select the excerpt that best demonstrates your level of playing.

If you would like to offer Piccolo as a doubling instrument also prepare **ONE** relevant excerpt **IN ADDITION** to your excerpt for Flute.

We encourage you to play this excerpt to your tutor prior to submitting your recorded audition.

Everyone **MUST** submit an excerpt along with your application materials. This is one important step that is used in order to place you in the ensemble that best fits you and your level of playing.

To prepare the selected excerpt to the best of your ability, take time to find out some background about each work. It is important to listen to a recording of the orchestral work from which the excerpt has been taken. Not only will this make it more interesting for you when preparing the excerpt, but it will assist you in understanding the style in which it is usually performed.

Excerpts are a very important part of the process. This process helps the Festival Director and panel understand your approach to music-making and assess your musical knowledge. Look carefully at all the tempo, dynamic and articulation markings, and consider them when you are preparing an excerpt for submission. Any metronome markings are provided only as an indication. Aim for accuracy, beauty of sound, precise rhythm, and good intonation. Don't forget to seek the guidance of a teacher (either private or school).

The excerpts provided are of varying difficulty. Select the excerpt for submission that will be your best representation of your current level of playing.

Flute

Vaughan Williams: Fantasia on Greensleeves (as written).

VAUGHAN WILLIAMS

Lento (6 beats)

SOLO

1. *pp*

SOLO Cadenza

Lento moderato (2 slow beats)

rall.

Dvořák: Symphony No. 8 – 4th Mvt., Figure D to E.

SOLO.

p

fz

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

1. 2. 1. 2.

E

Beethoven: Symphony No. 7 – 1st Mvt., Measures 63-88.

Vivace ♩ = 104

63 *sempre piano* *cresc.* *p*

70

79 *f > p* *f* *sf* *sf* *sf* *sf* *sf*

Bizet: L'Arlesienne Suite No. 2 – 3rd Mvt., Beginning to Rehearsal D.

Andantino quasi Allegretto. III. Menuet.
(♩ = 72) Solo

1 *pp*

9 *pp* *p* **A**

15 *pp* **B**

22 *pp* *cresc.* *sf* *dim.*

29 *pp* *sf* *poco* **C**

35 *p* *cresc.*

39 *cresc. molto* *f* *f* **D**

Optional Piccolo (if applicable)

Debussy: La Mer – 2nd Mvt., Figure 25.

25 au Mouvt. $\text{♩} = 126$ DEBUSSY

pp p pp 4 pp

26

Rimsky-Korsakov: Scheherazade – 1st Mvt. (as marked).

Allegro non troppo (tranquillo) $\text{♩} = 56$

f ff

F

Rossini: Overture: La gazza ladra – Measures 188-195.

Musical score for Rossini's Overture: La gazza ladra, measures 188-195. The score is written for a single melodic line in treble clef with a key signature of one sharp (F#). Measure 188 begins with a piano (*p*) dynamic and a *legg.* (leggiero) tempo marking. The music features triplet eighth notes and sixteenth notes. Measure 192 starts with a piano (*p*) dynamic and a *poco cresc.* (poco crescendo) marking. The score concludes with a double bar line and the number 16, indicating the end of the page.

Tchaikovsky: Symphony No. 4 – 3rd Mvt. Measures 162-203 (observe a brief pause between entrances).

Musical score for Tchaikovsky's Symphony No. 4, 3rd Movement, measures 162-203. The score is written for a single melodic line in treble clef with a key signature of two sharps (D major). Measure 161 is marked with a forte (*ff*) dynamic and a *Tempo I* marking. The music features complex rhythmic patterns, including sixteenth and thirty-second notes. Measure 167 is marked with a piano (*p*) dynamic. Measure 196 is marked with a piano (*p*) dynamic. Measure 203 is marked with a piano (*p*) dynamic. The score includes various performance instructions such as *Fl. 1*, *Kl. 1*, *G*, *H*, and *Fl. 1*, and includes a brief pause between measures 162 and 167.