

No. 3. Air a l'Italian

1. ♩ = 66-69

District Auditions: Flute

Largo

4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

mf *mf* *p* *cresc...* *f* *p* *mp* *pp* *mf* *p* *cresc* *f* *Fine*

Allegro

1. ♩ = 96-104

28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

mf *p* *mf* *mf* *p* *cresc* *f* *Fine*

NO BREATH!

38
41
44
47

cresc.
f
p *mf*
cresc. - - - *f*

Hoff Hoff Hoff Hoff
tr
5.
5a. (*mf*)
tr
6.
da capo

District Audition Music

Telemann: *Suite in A minor—Air a l'Italian*

Largo

1. Tempo: ♩ = 66-69
2. Start all trills on the *upper* note; make the upper note a grace note *on the beat* to give it more weight.
3. Pay close attention to dynamics. Exaggerate dynamic markings to bring out contrasts, especially “call and response” or “echo” effects.
4. This symbol (♩) is a *mordent*, which is a short trill. It should be played: G-F#-G-F#.
- 4a. Same as above, but look at the pitches: G-F-G-F.
5. Misprint! The rhythm should be the same as the previous measure.
6. Breathe after the quarter notes; be sure to hold these notes full value (2 counts at this tempo).
7. Fingering for G#-A trill: $\begin{matrix} 2 & 2 & 0 & 1 & | & 0 & 0 & 0 & 1 \end{matrix}$
8. Crescendo through the phrase, making each segment a bit louder than the previous one, ending on a *f* on the Bb (don't forget the accent!); stay *f* through the final phrase.

Allegro

1. Tempo: ♩ = 96-104
2. Keep staccato 16ths separated but not too crisp; try double-tonguing on **DuGu** instead of **TuKu**.
3. As in the **Largo**, bring out dynamic contrasts.
4. **Breathing:** Breathe *before* the 32nd notes; that's where the phrase breaks.
- 4a. Be sure to take a *big breath* (B.B.) on the rest to carry you through the next long phrase!
- 4b. Breathe after the *low notes G and F*. **Don't breathe at the end of measure 37!**
5. Contrast slurred notes and staccato 8ths; don't make 8ths *too* short—think *Hoff*.
- 5a. Contrast dynamics—think “echo effect.”
6. Just like in the **Largo**, play the mordent this way: G-F#-G-F#.