

Flute and Piccolo

Fall 2026 Ensemble Placement Audition

Excerpts

The fall ensemble auditions will be held during the first week of classes. Excerpts will be drawn from the attached packet, which includes several flute and piccolo excerpts to practice over the summer. The pieces from which the excerpts are drawn are marked on each page, and the portion which you are to prepare is indicated as well.

The audition will include the following components:

1. A selection of excerpts drawn from the attached packet
2. A full range chromatic scale
3. Selected major scales
4. Sight-reading

Excerpts 5 and 6 are optional, but must be prepared to audition for Wind Symphony or Eastern Symphony Orchestra.

The final excerpts are to be played on piccolo. Auditioning on piccolo is optional, but highly recommended.

We will all look forward to hearing your progress at the start of the fall semester.

CONCERTO I

FLUTE

W.A. MOZART. OPUS 313

Allegro maestoso.

4 Tutti

2

8

3

A Solo

1

Tutti

B Solo

Flute

Flute musical score, measures 1-10. The score is in G major and 2/4 time. It features various dynamics including *p*, *f*, and *mf*, and performance markings such as *Tutti*, *Solo*, and *tr* (trills). The music includes sixteenth-note runs and trills.

Excerpt 2: Night on Bald Mountain, Mussorgsky
 Prepare Z to the end, including rests.

Excerpt 2: Night on Bald Mountain, Mussorgsky. The score is in G major and 2/4 time. It features dynamics such as *mf*, *dim*, *dolce*, *perd.*, *Pdim.*, *p*, and *PP*. Performance markings include *Meno mosso. Tranquillo.*, *Solo*, and *Z*.

Claude Debussy Prelude to the Afternoon of a Faun

1^{re} et 2^e Flûtes

Très modéré
1^o SOLO

p douce et expressif

Measures 1-3 of the Flute 1 Solo. The music is in D major and 3/4 time. It features a melodic line with triplets and slurs, accompanied by a piano accompaniment.

COR

1 1^o FL. SOLO

p

Measures 4-6. The Cor part (measures 4-5) has a triplet of eighth notes. The Flute 1 Solo (measure 6) continues the melodic line.

Measures 7-9. The Flute 1 Solo continues with a melodic line featuring slurs and triplets.

2 1^o SOLO

p cre - scen - do *f* 1 *p* léger et expressif

Measures 10-12. The piano accompaniment includes the lyrics "cre - scen - do". The Flute 1 Solo (measure 12) begins with a new melodic phrase.

Measures 13-15. The piano accompaniment continues with a melodic line. The Flute 1 Solo (measures 13-15) continues with a melodic line featuring slurs and triplets.

Debussy — Prelude to the Afternoon of a Faun

1^{re} et 2^e FLÛTES

2

1^{re} et 2^e FLÛTES

3 CLAR. FL. SOLO

4 En animant

5 Toujours en animant

cre - scen - do

retenu

Beethoven — Symphony No. 3

Flöte I

Viol. I

70 *p* *cresc. sf* *p* *f*

88 *sf* *f*

107 *sf* *cresc.* *f* *ff* Bässe Ob.

147 *cresc. f* Fl. II

169 *f* *f* *ff* *p* *cresc. sf*

183 *p* *cresc.* *p*

193

199 *sf* *sf* *sf* *ff*

211 *sempre f* Fl. II

232 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

247 *D*

258 *p* *p dolce* *cresc. sf* *p* *p*

279 *f* *p sf* *sf* *E* Ob.

Excerpt 5: Symphonic Metamorphosis, mvt III, Hindemith
Marked tempo is too fast – prepare for eighth = 108

Solo
mf

C

f

mf

f

mf cresc.

f

dimin.

allarg.

p

Excerpt 6: Daphnis and Chloe Suite 2, Ravel
Prepare the first flute solo from 176 to the measure after 179.

Cédez Pressez 175 *pp* *f* *mf* *pp* *f*

1^{re} Fl. *10^{de} Fl.*

Retenez 176 *Très lent.* *Solo* *expressif et souple*

177 *mf* *f*

Retenu légèrement

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

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

The double-slashed dotted half-notes indicate 16th notes.

Musical score for Piccolo Excerpt 1, measures 126-142. The score is in G major and 4/4 time. It features a melodic line with slurs and accents. Measure 126 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a double-slashed dotted half note (16th note) marked with a 'p' (piano). The score continues with various rhythmic patterns and slurs. Measure 142 ends with a double bar line and a fermata.

EXCERPT 2

Play this excerpt in the same style the Flute has used prior to your entrance. Hold back slightly on the first two notes of the first triplet before L, and make a nice diminuendo.

In the 3rd and 4th measures that you play in this excerpt, the notes which have no slur or staccato dot actually do have staccato dots in the score, lacking in the part.

The piano accompaniment begins 3 bars before your entrance.

Musical score for Piccolo Excerpt 2, measures 190-194. The score is in G major and 4/4 time. It features a melodic line with slurs and accents. Measure 190 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a double-slashed dotted half note (16th note) marked with a 'p' (piano) and the word 'Solo'. The score continues with various rhythmic patterns and slurs. Measure 194 ends with a double bar line and a fermata.

EXCERPT 3

Play each quarter with a little more intensity, but don't get behind. One and two measures before U, be sure the high A's sound clearly. All these passages must be played in an energetic, virtuosic style.

The piano accompaniment begins in the 12th bar of T.

Musical score for Piccolo Excerpt 3, measures 312-336. The score is in G major and 4/4 time. It features a melodic line with slurs and accents. Measure 312 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The score continues with various rhythmic patterns and slurs. Measure 336 ends with a double bar line and a fermata. A large arrow points to measure 318, which is marked with a 'p' (piano) and the letter 'T'. Another arrow points to measure 335, which is marked with a 'p' (piano) and the letter 'U'.

SYMPHONY No. 6

DMITRI SHOSTAKOVICH, Op. 54
(1906-1975)

EXCERPT 1 – from Mvt. I

This is a beautiful sustained solo. I would suggest making a diminuendo at the end of the phrase 5 measures after 8. The high F# in the next measure is the keynote of the entire excerpt. I find it speaks best by adding the second finger in the right hand and taking the 4th finger off the D# key.

In the third bar of 8, your first pitch is C#, and the following E is a dotted eighth.

The score is marked ♩=44.

Copyright © 1941 (Renewed) by G. Schirmer, Inc. (ASCAP)
International Copyright Secured. All Rights Reserved. Reprinted by permission.

high D: o o o o o o o o o o
(the other)



EXCERPT 2 – from Mvt. II

The staccato 8th and 16th notes in this excerpt must all be played brilliantly. Do not get behind on the slurred 32nd notes. Accurate rhythm is essential!

The smudged dynamic at 72 is *ff*.

The tempo is ♩ = 88-96.

The piano accompaniment begins at 71.

70 *v-nis I*

71 *Cl. Basso* *p*

72 *Picc. solo* *ff*

73

74 *f*

The musical score consists of eight staves. The first staff is for the Clarinet Bass (Cl. Basso), starting at measure 70 with a whole rest and a dynamic marking of *v-nis I*. The second staff is for the Piccolo Solo, starting at measure 71 with a dynamic marking of *p*. The third staff is the piano accompaniment, starting at measure 71. The fourth staff continues the piano accompaniment. The fifth staff continues the piano accompaniment. The sixth staff continues the piano accompaniment. The seventh staff continues the piano accompaniment. The eighth staff continues the piano accompaniment, ending at measure 74 with a dynamic marking of *f*. The score includes various musical notations such as rests, notes, slurs, and dynamic markings.