EL PASO SYMPHONY ORCHESTRA
Audition Requirements

Principal Flute

SOLO: Mozart *Concerto in G Major*, first movement exposition

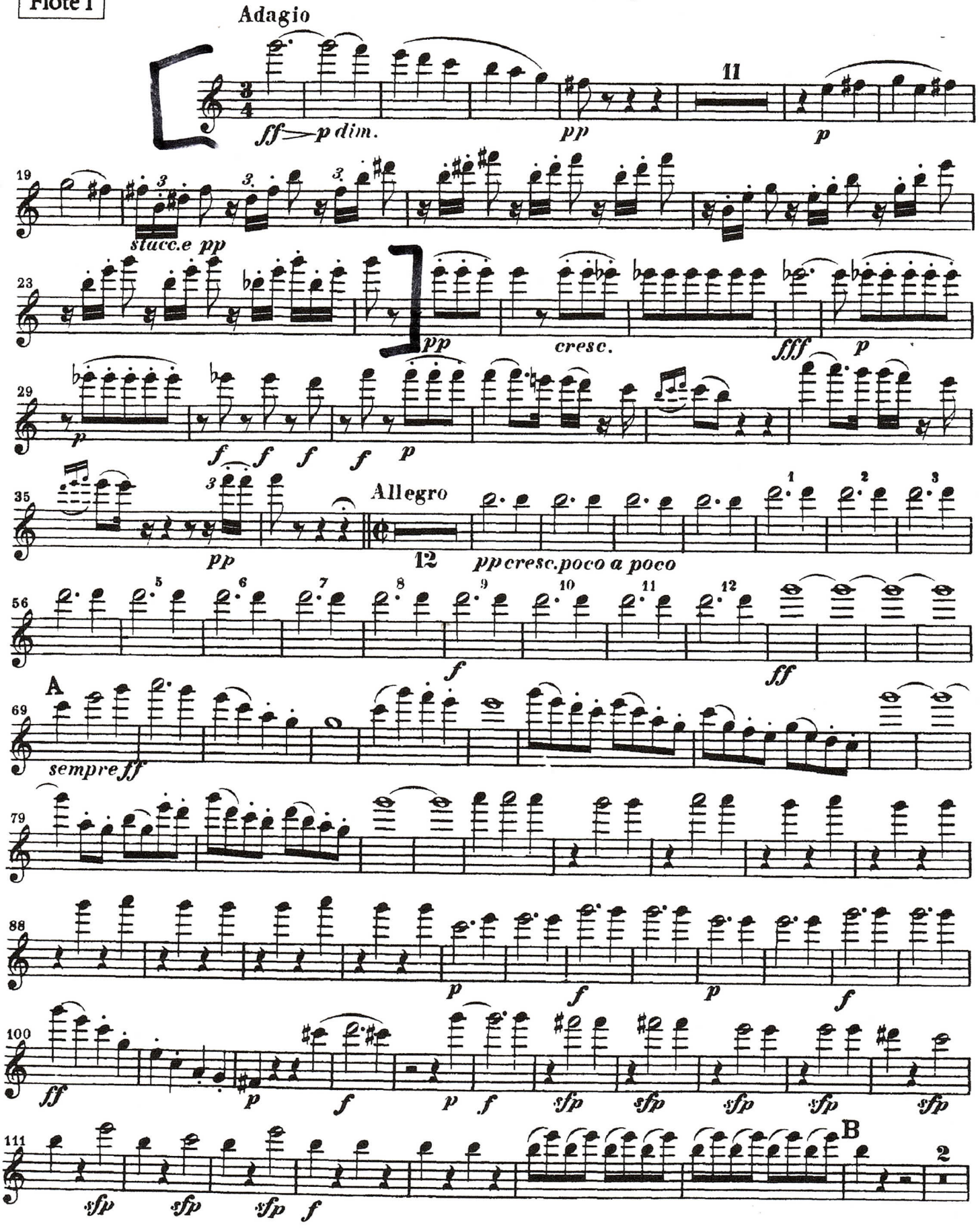
ORCHESTRAL EXCERPTS: (prepare bracketed sections)

Beethoven *Leonore Overture No. 3*
Bizet *Carmen Suite No. 1*
Brahms Symphony No. 4
Debussy Prelude to the Afternoon of a Faun
Dvorak *Symphony No. 8*, Movement IV Reh. C - E
Mendelssohn *Midsummer Night's Dream*
Mendelssohn *Symphony No. 4,* Movement IV: Opening – mm34
Proko iev *Peter and the Wolf*
Proko iev *Symphony No. 1*
Ravel *Daphnes et Chloé*: Suite No. 2, 3 a ter Reh. [176] – 2 a ter Reh. [179] Rossini *William Tell Overture*
Stravinsky *Petrushka*
Williams *Star Wars* Imperial March – mm. 20 – mm. 44

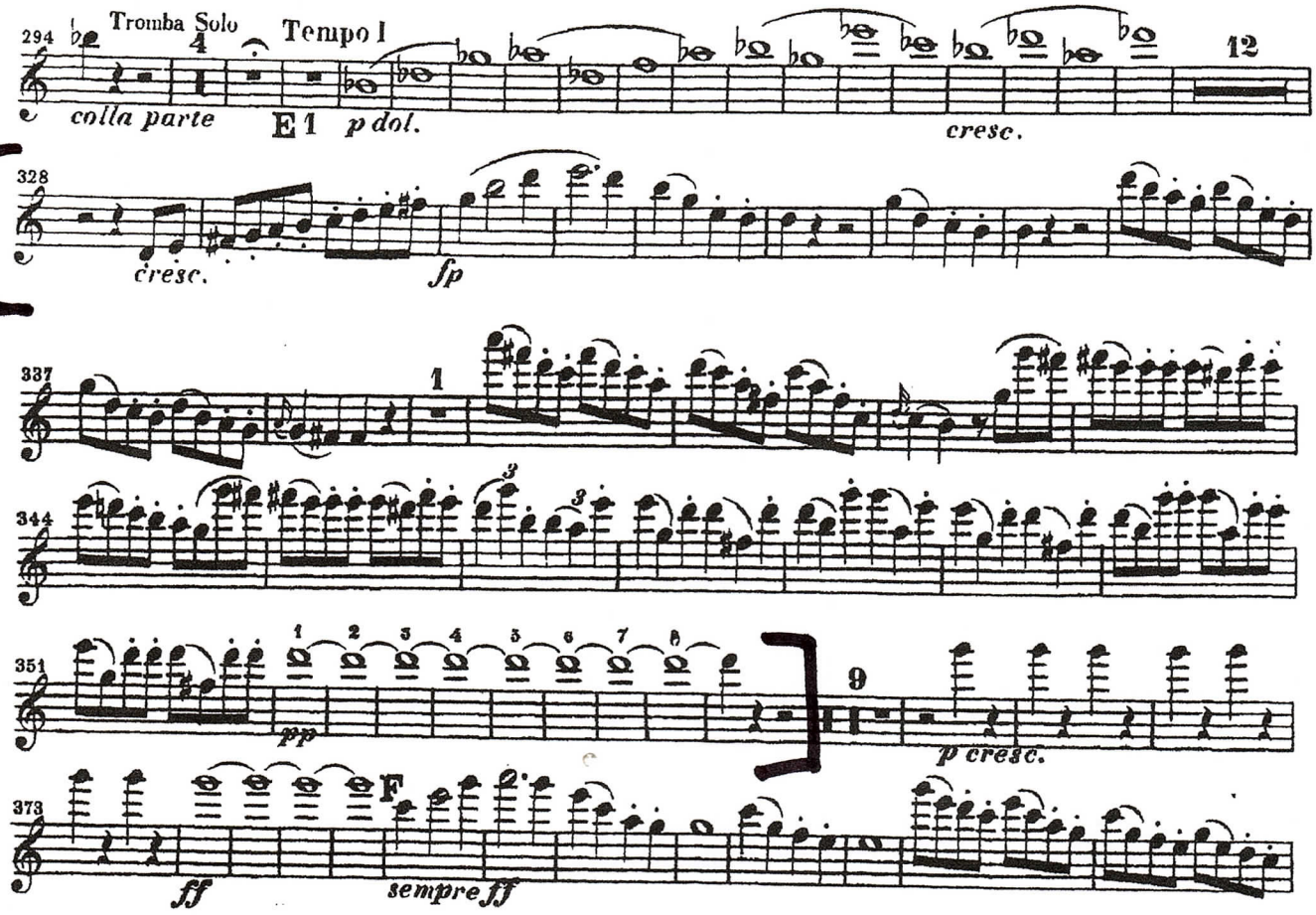
Ludwig van Beethoven

Leonore Overture No. 3, Op. 72

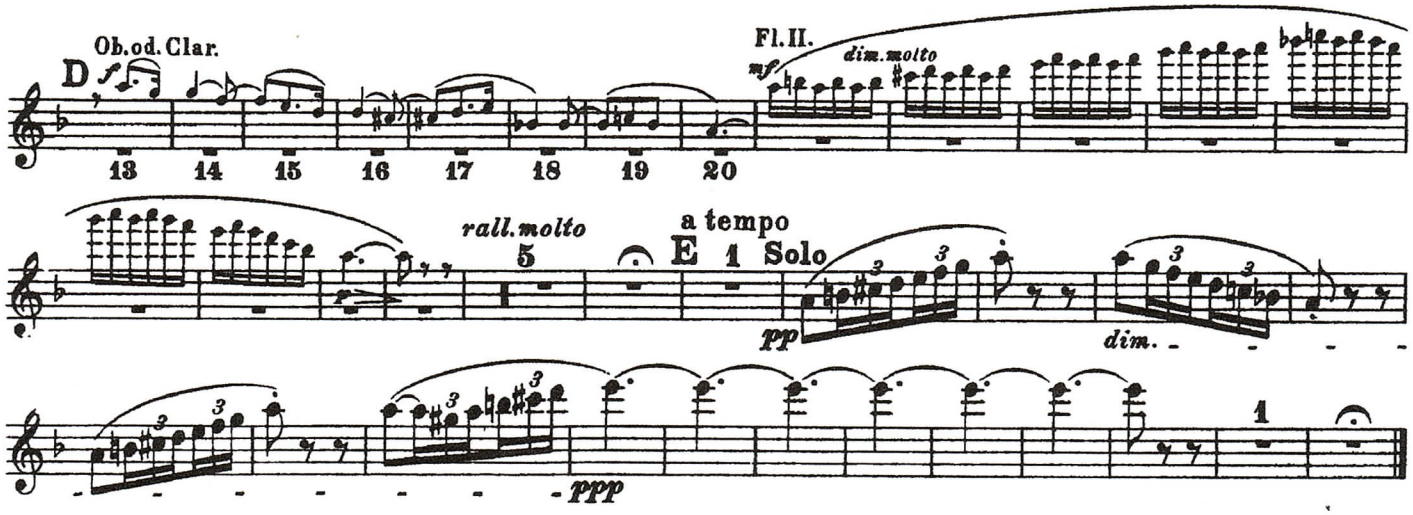
Flöte I



Flöte I

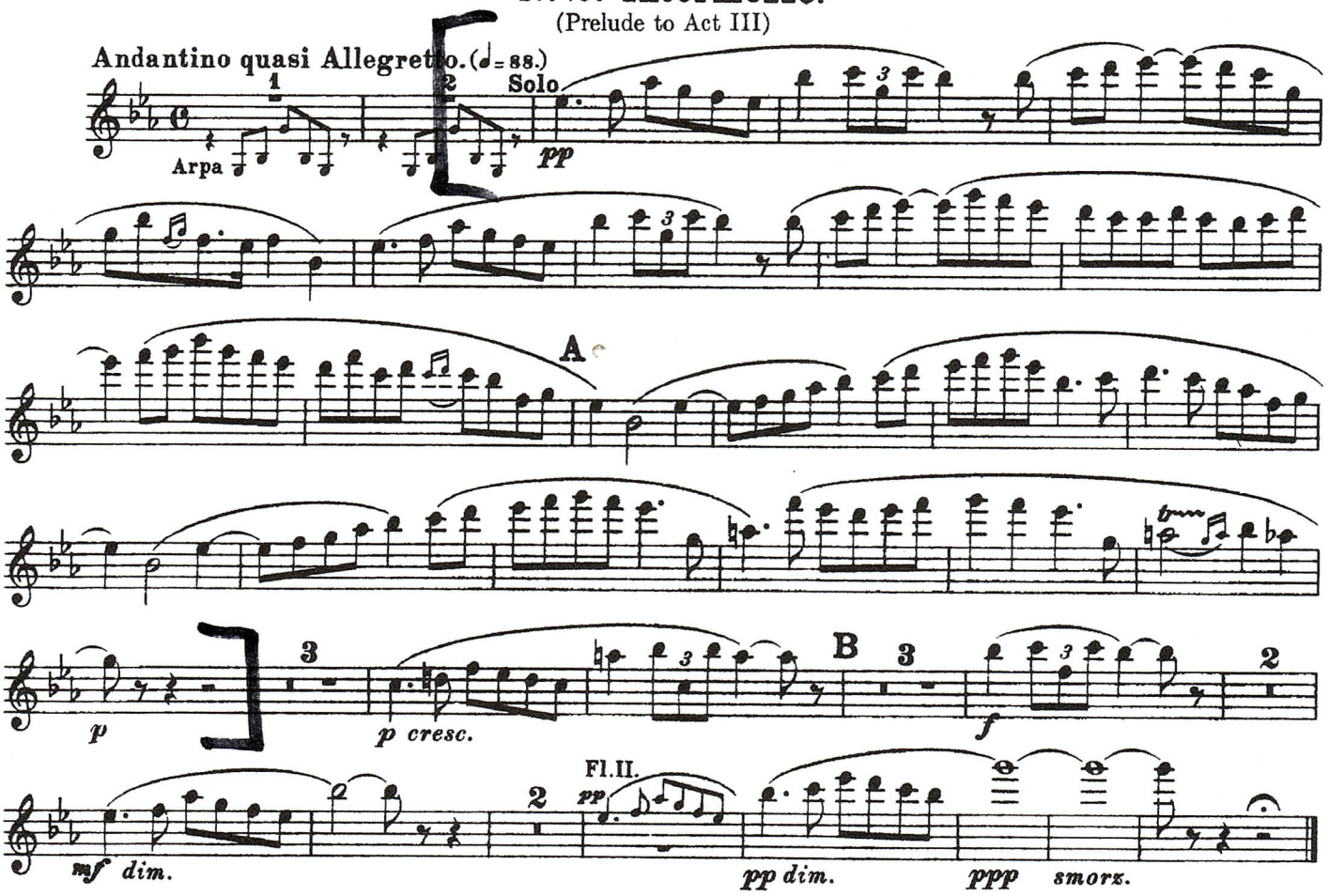

294
Tromba Solo
Tempo I
colla parte
E 1
p dol.
cresc.
12
328
cresc.
fp
337
1
344
3
351
1 2 3 4 5 6 7 8
pp
9
p cresc.
373
F
ff
sempre ff

Flauto I.



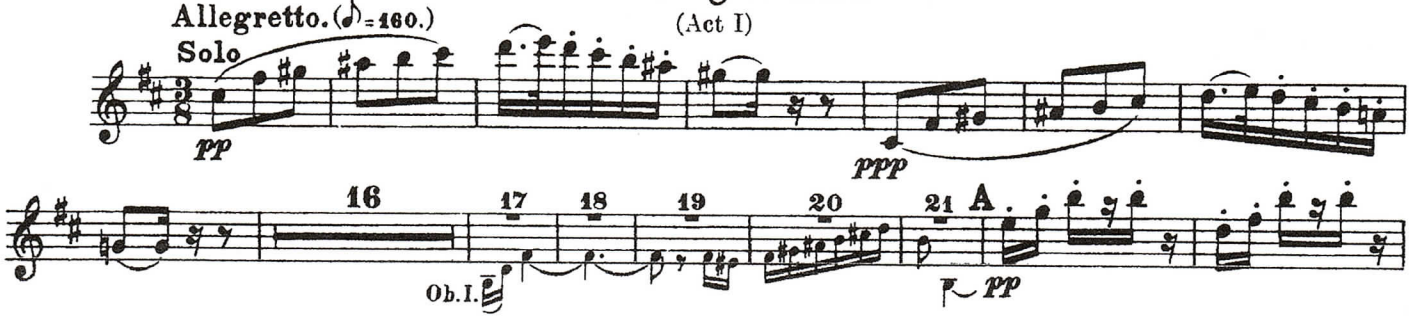
Nº 2. Intermezzo.

(Prelude to Act III)

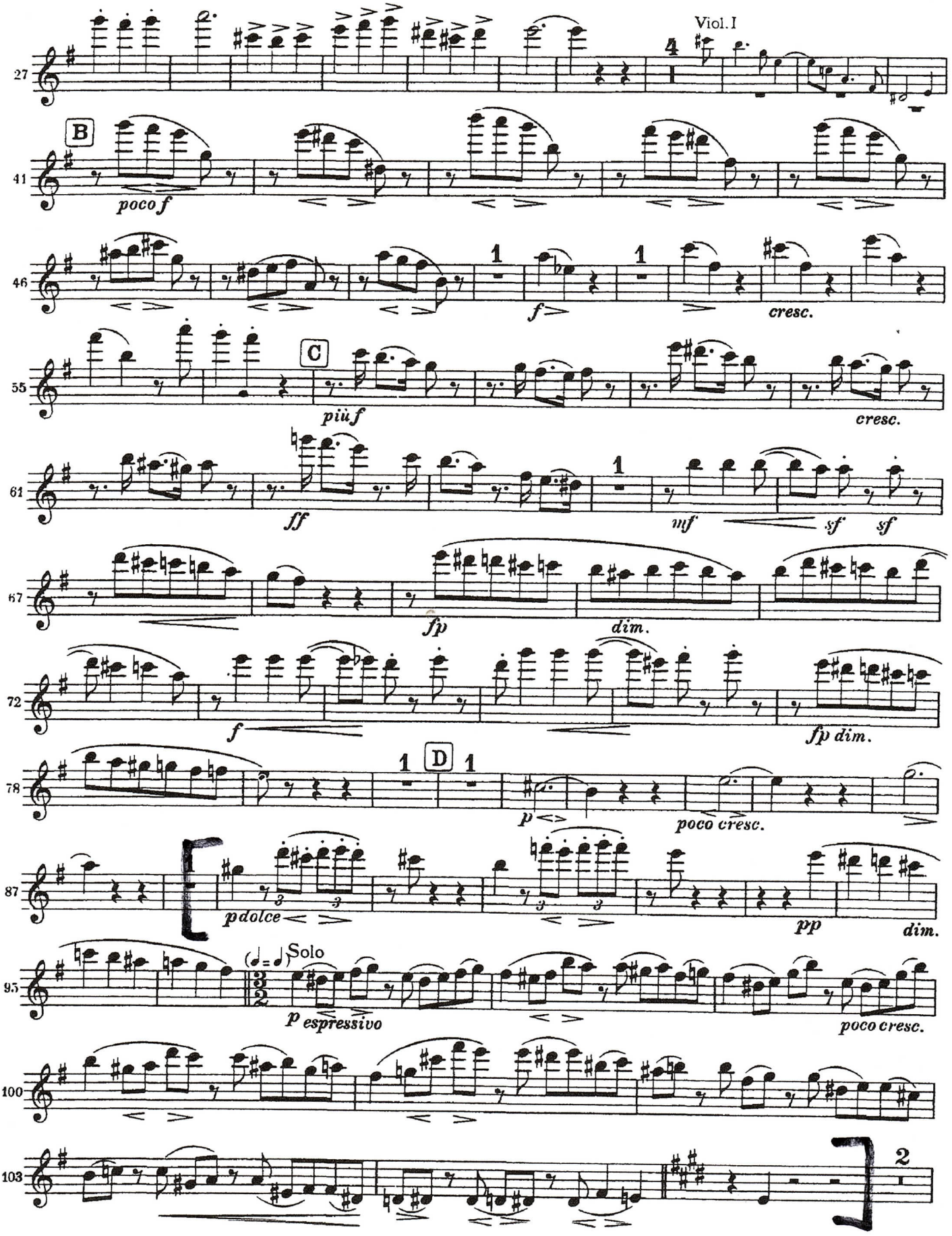


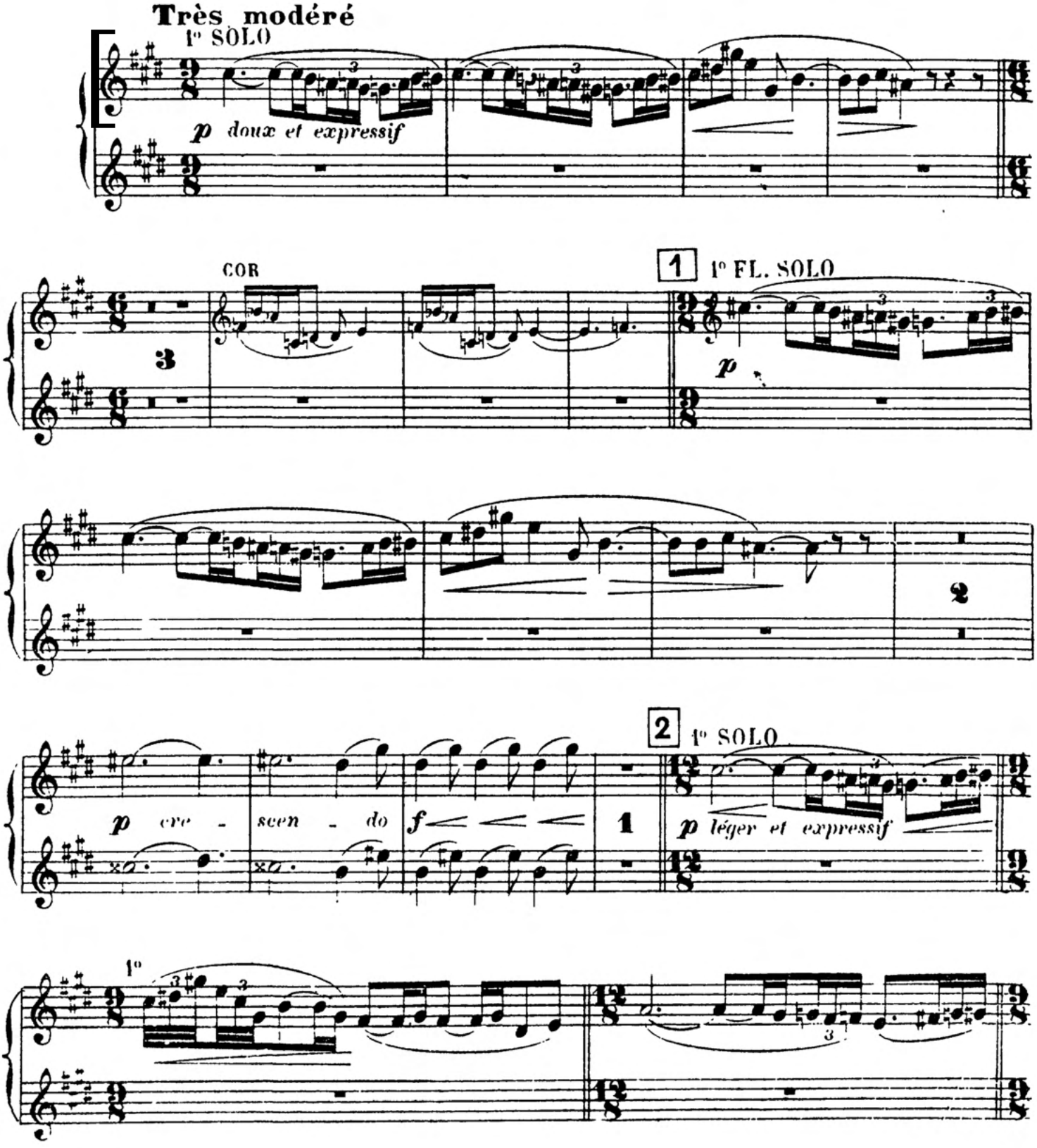
Nº 3. Seguedille.

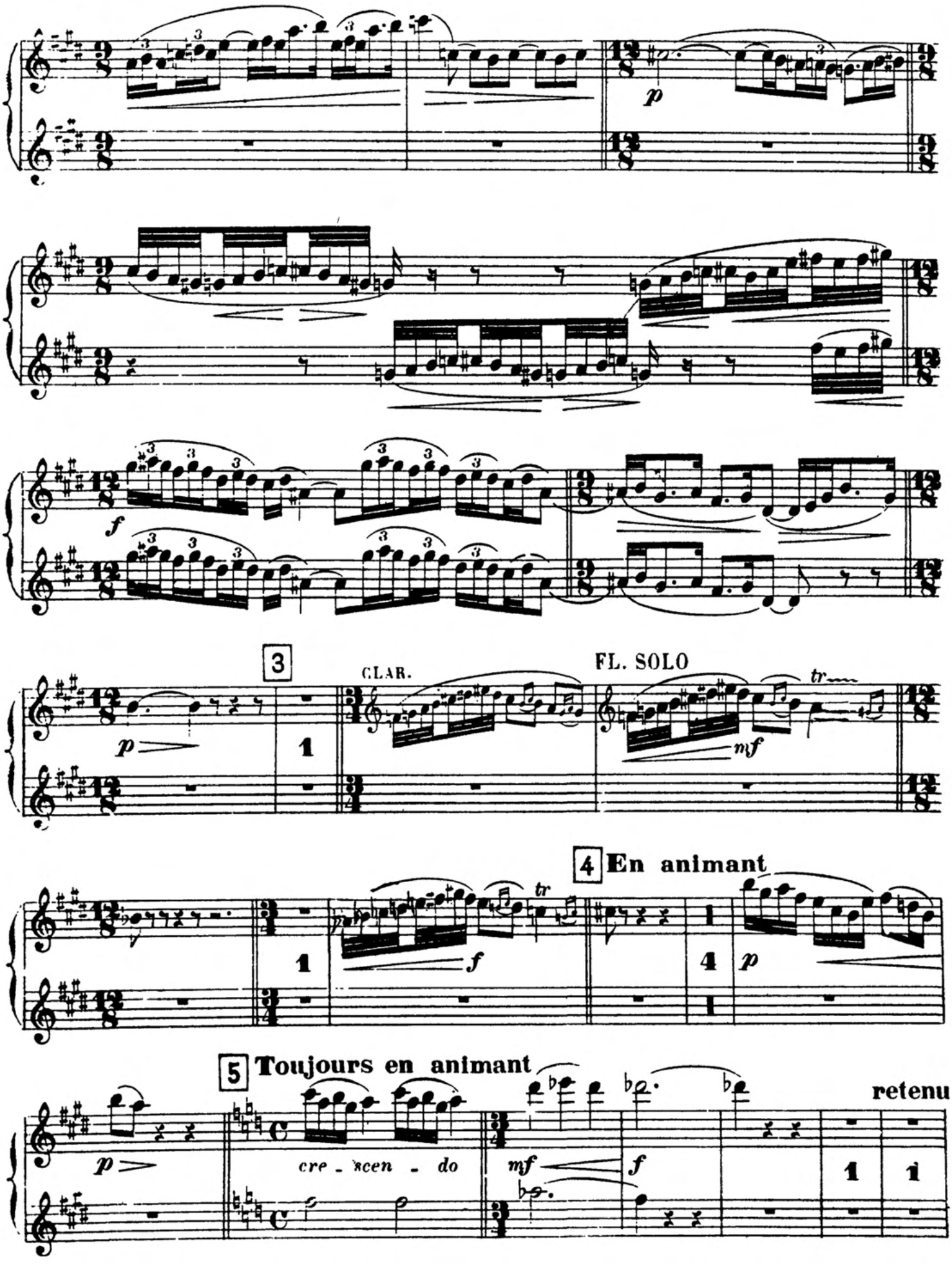
(Act I)

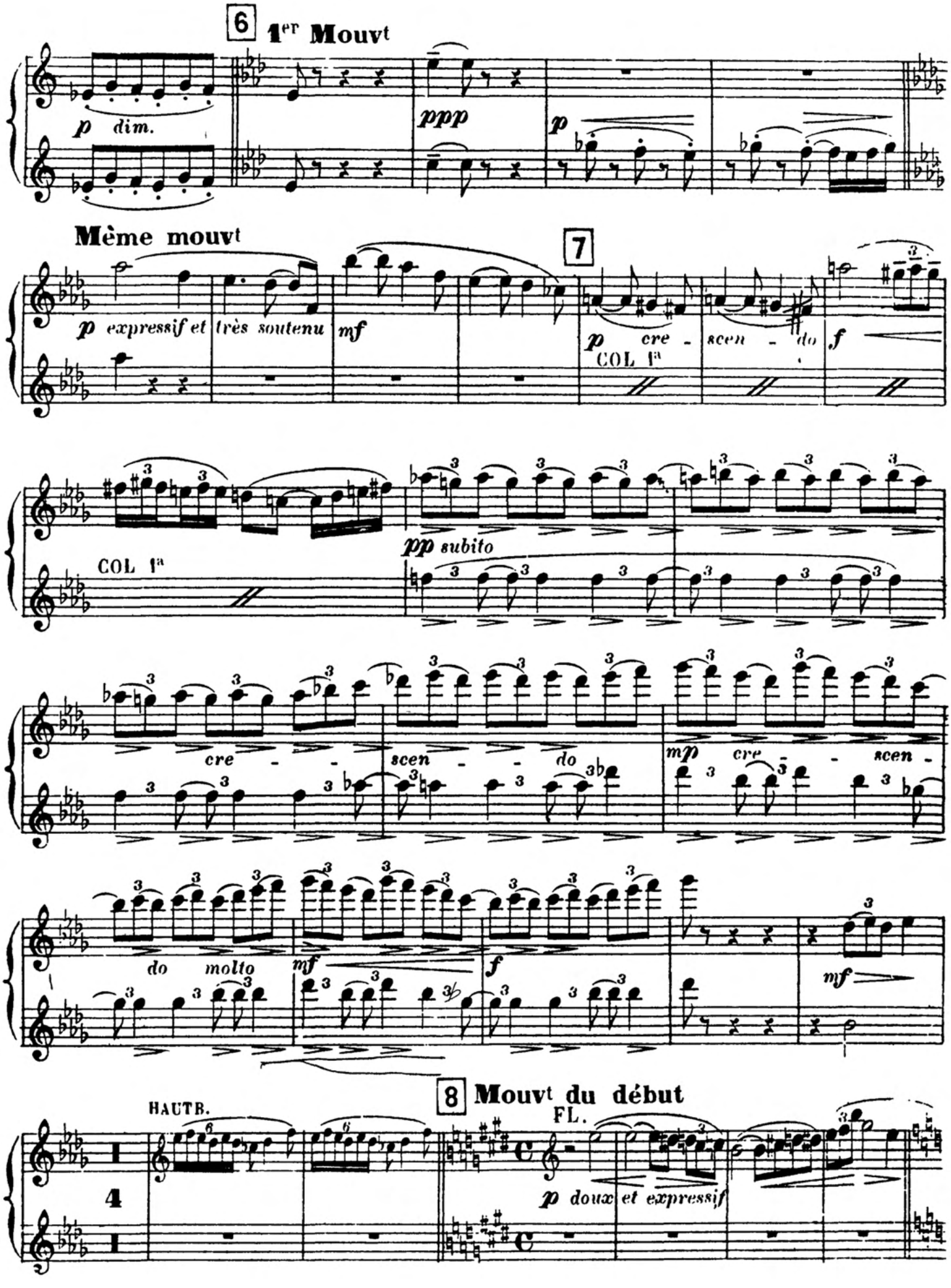


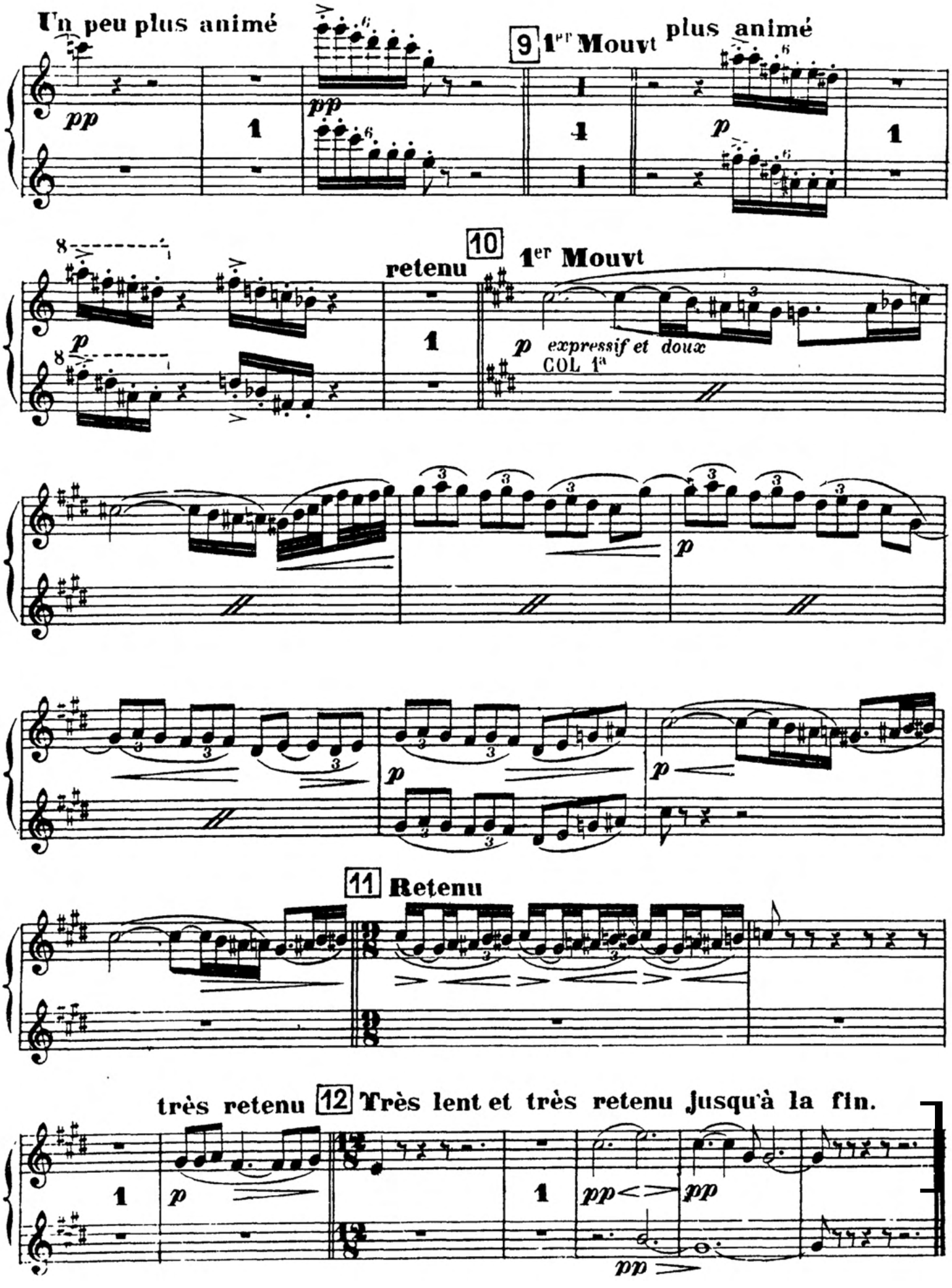
Flöte I


Viol. I
27
4
B
41
poco f
46
1
f
1
cresc.
C
55
più f
cresc.
61
ff
1
mf
sf
sf
67
fp
dim.
72
f
fp dim.
78
1
D
1
p
poco cresc.
87
p dolce
pp
dim.
95
Solo
p espressivo
poco cresc.
100
103
2

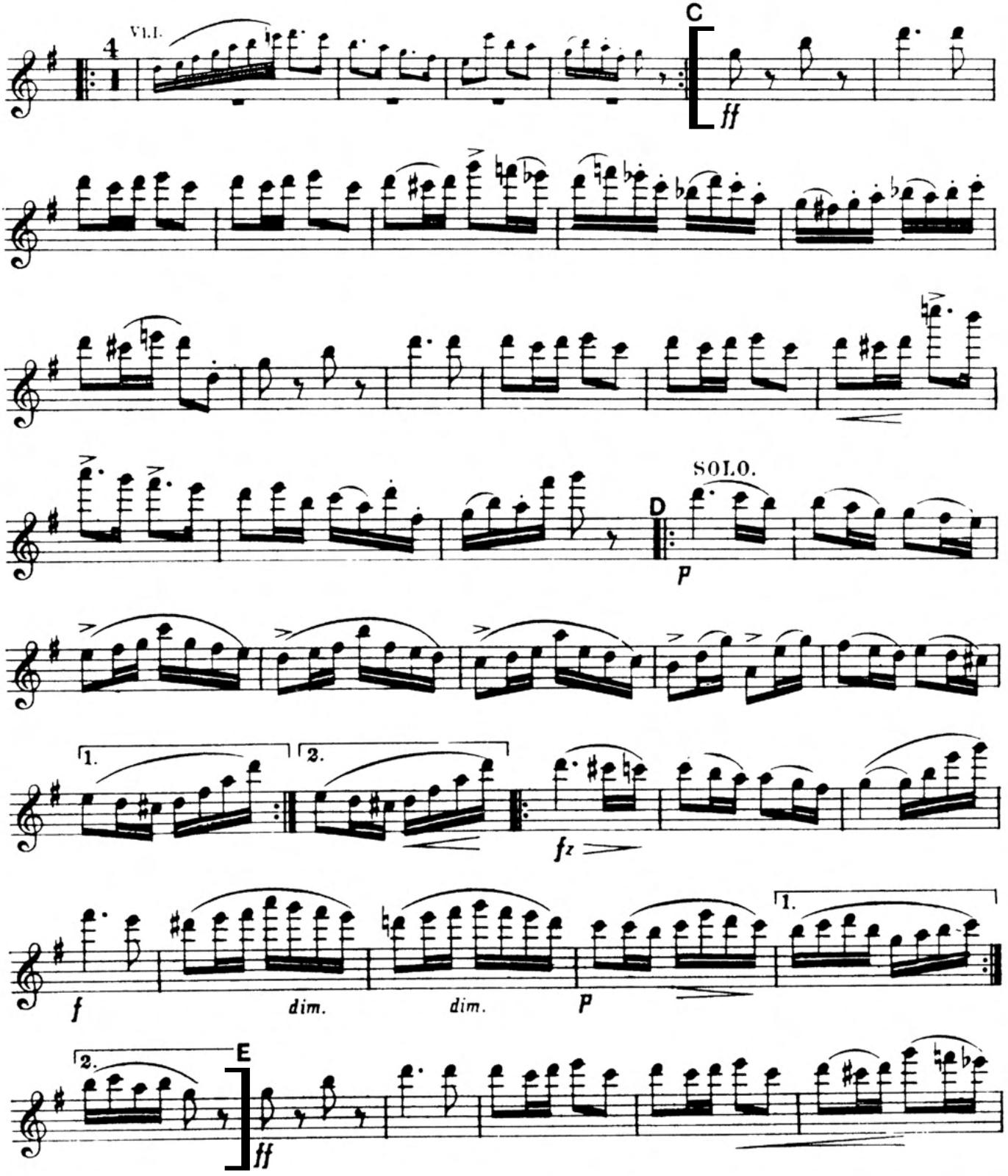

Très modéré
1° SOLO
p doux et expressif
COR
3
1
1° FL. SOLO
p
2
2
1° SOLO
p cre - scen - do
f
1
p léger et expressif
1°


p
f
3
CLAR.
FL. SOLO
tr
mf
4 En animant
f
p
5 Toujours en animant
p
cre - scen - do
mf
f
retenu

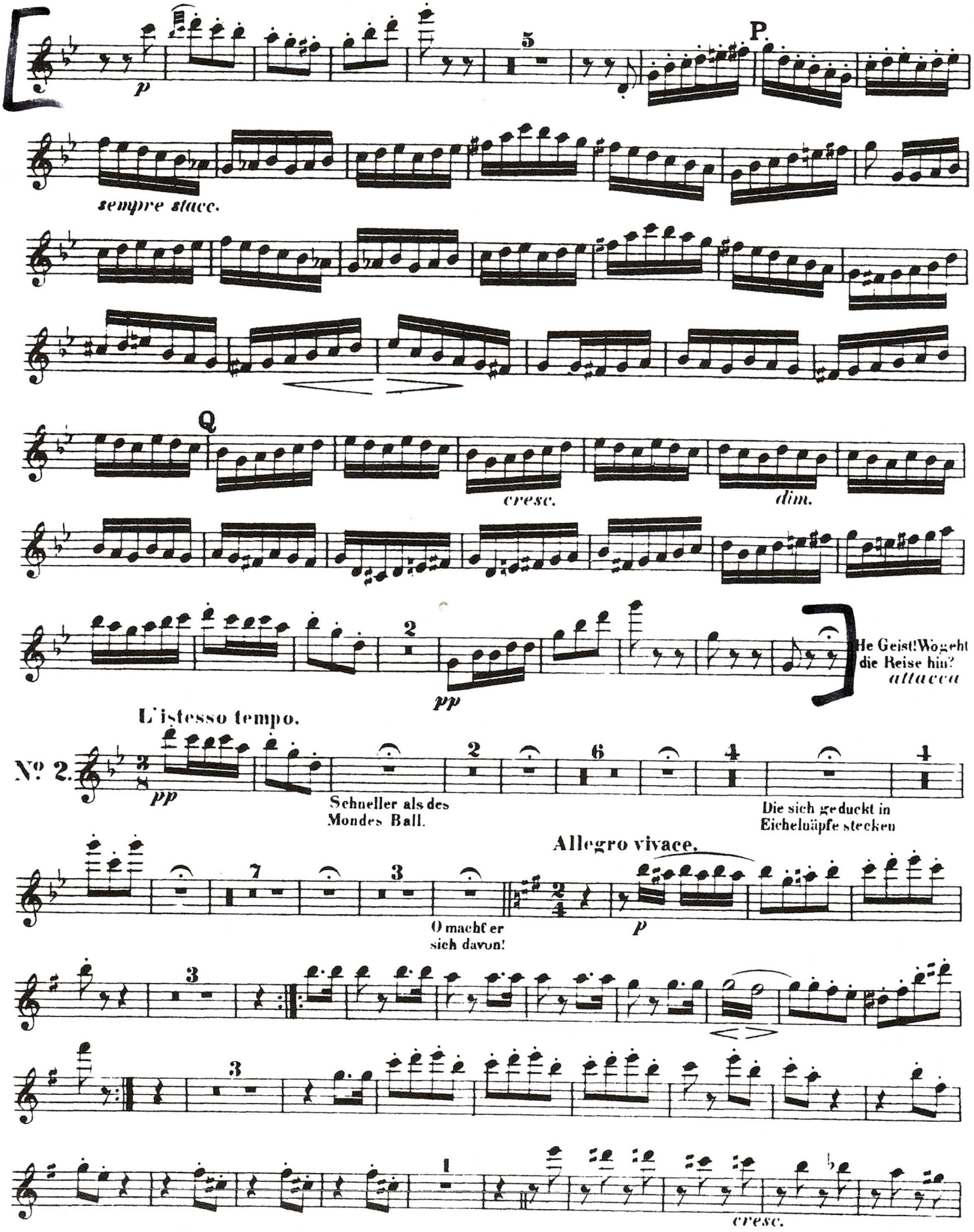

6
1er Mouvt
p dim.
ppp
p
Même mouvt
7
p expressif et très soutenu
mf
p cre - scen - do
COL 1a
f
COL 1a
pp subito
cre - scen - do
mp cre - scen -
do molto
mf
f
mf
8
Mouvt du début
HAUTB.
FL.
4
p doux et expressif


Un peu plus animé
9 1er Mouvt plus animé
10 1er Mouvt
retenu
p expressif et doux
COL 1a
11 Retenu
très retenu
12 Très lent et très retenu jusqu'à la fin.

Dvorak Symphony No.8 in G Major
- Mvmt. IV: Reh. [C] - Reh. [E]

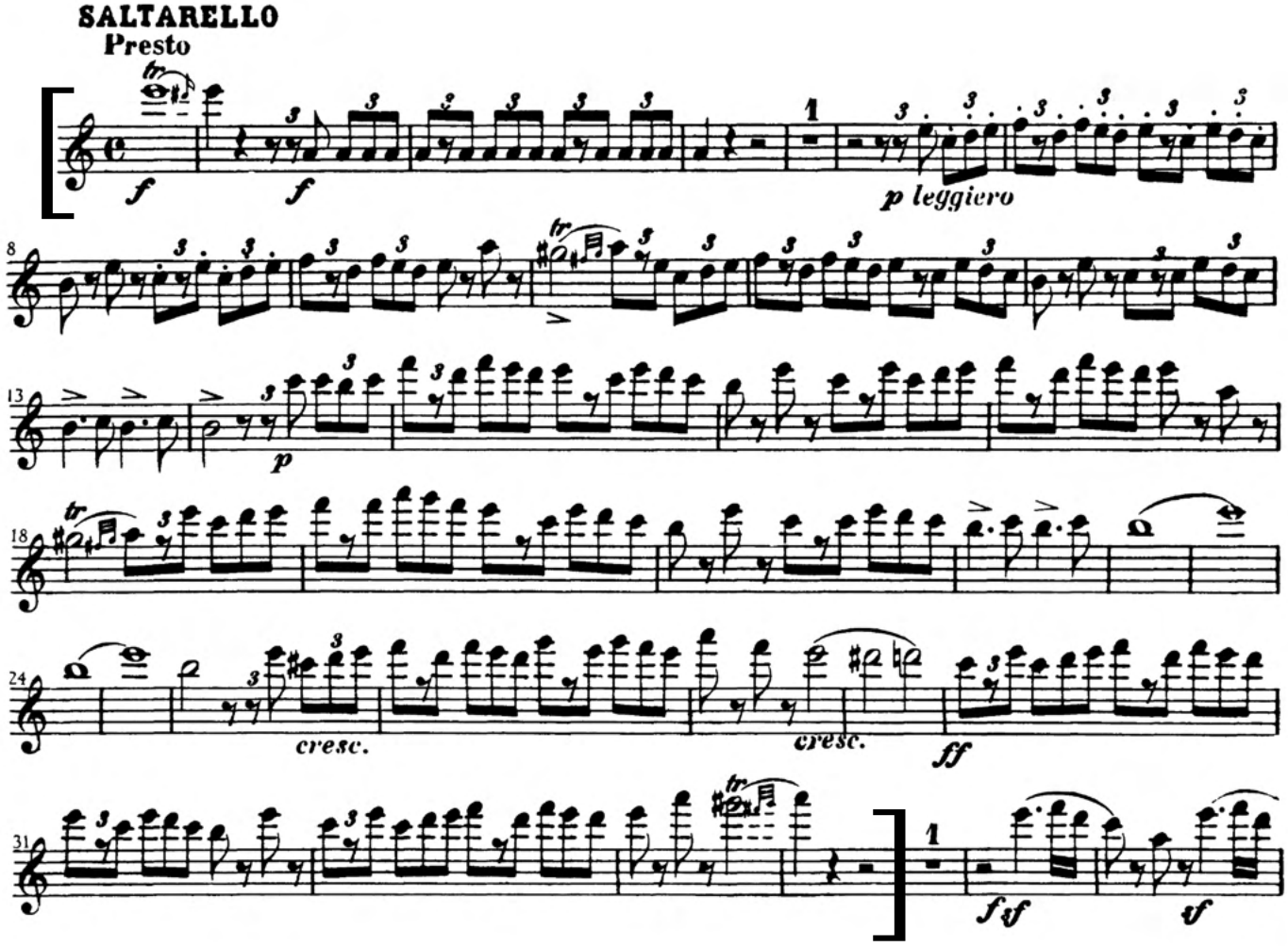


FLAUTO I.


p
5
P.
sempre stacc.
Q
cresc.
dim.
2
pp
He Geist! Wo geht die Reise hin?
attacca
L'istesso tempo.
№ 2.
pp
Schneller als des Mondes Ball.
2
6
4
4
Die sich geduckt in Eicheluäpfe stecken
Allegro vivace.
7
3
O macht er sich davon!
p
3
3
1
cresc.

Mendelssohn Symphony No. 4 Italian

- Mvmt. IV: Opening - mm.34



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NEW HAVEN SYMPHONY ORCHESTRA

PETER AND THE WOLF

A MUSICAL TALE FOR CHILDREN

443

Andantino. ♩= 92

FLUTE

Serge Prokofieff, Op. 67

Early one morning . . .
. . . the big green meadow

1st Vln.

1st Vln.

2 Allegro. ♩= 176

On the branch . . .
. . . chirped the bird gaily.

mf

f

3

mf

4 Andantino, come prima

poco

1st Vln.

f

pp

mp

5

p

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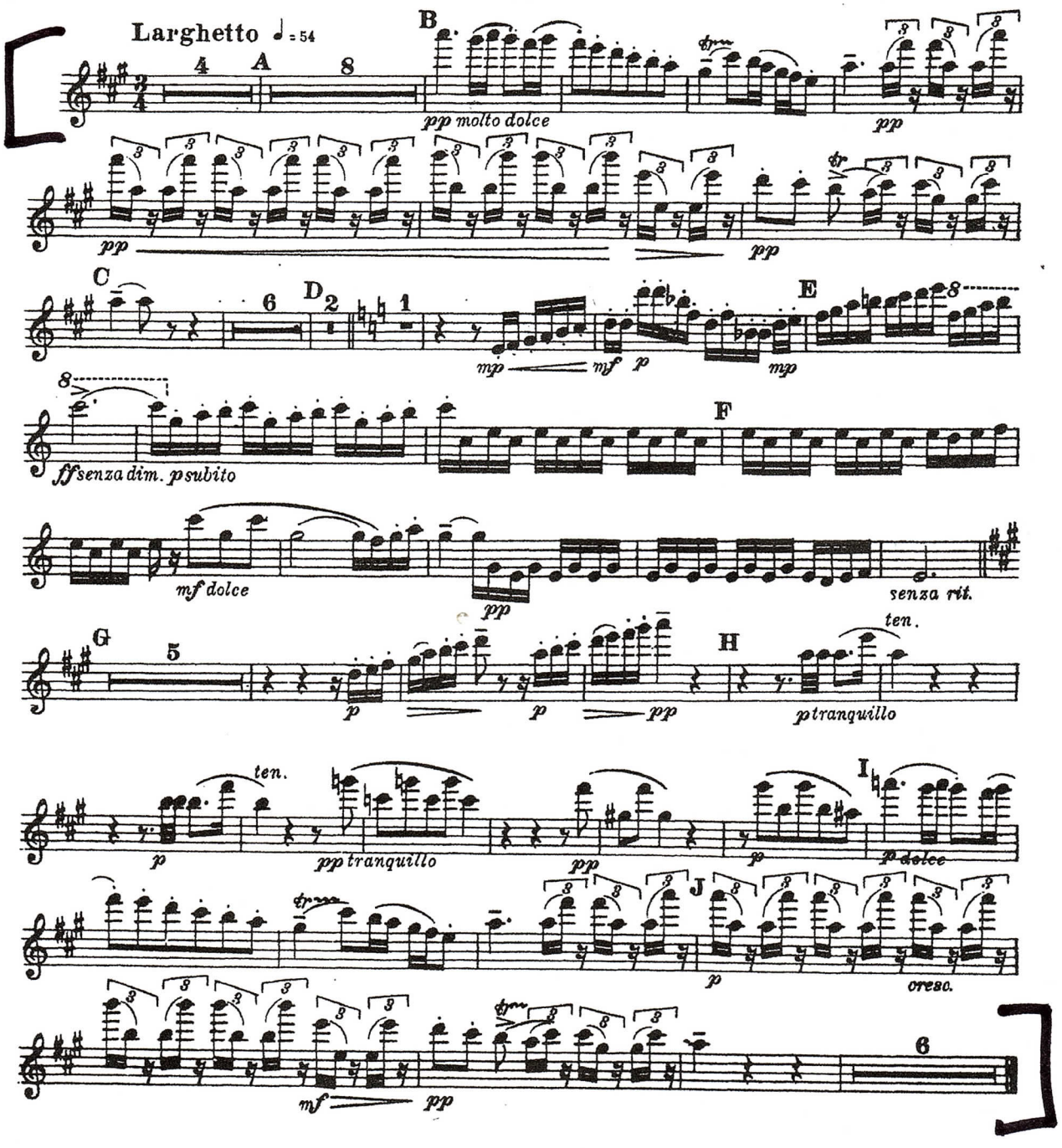
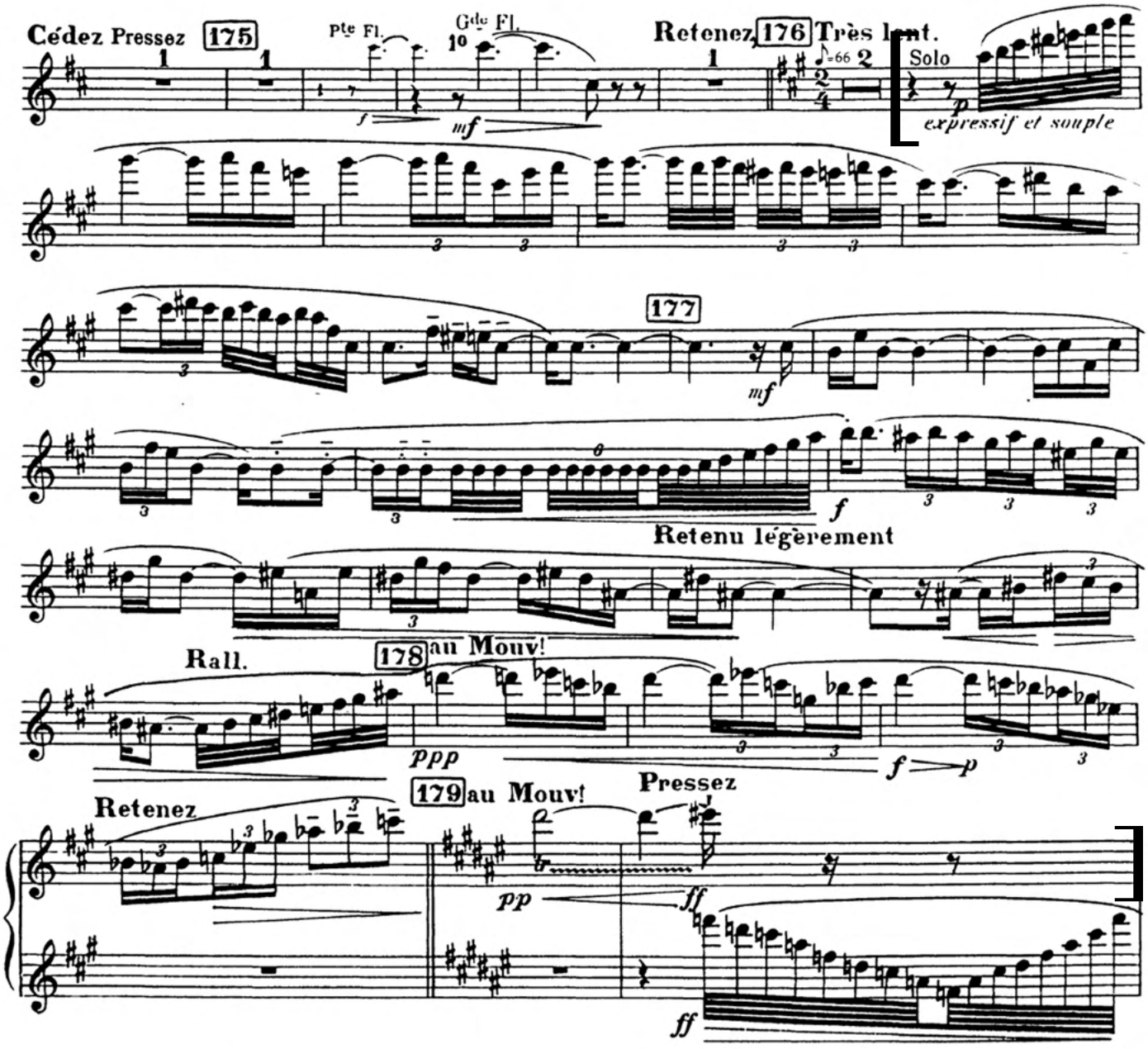
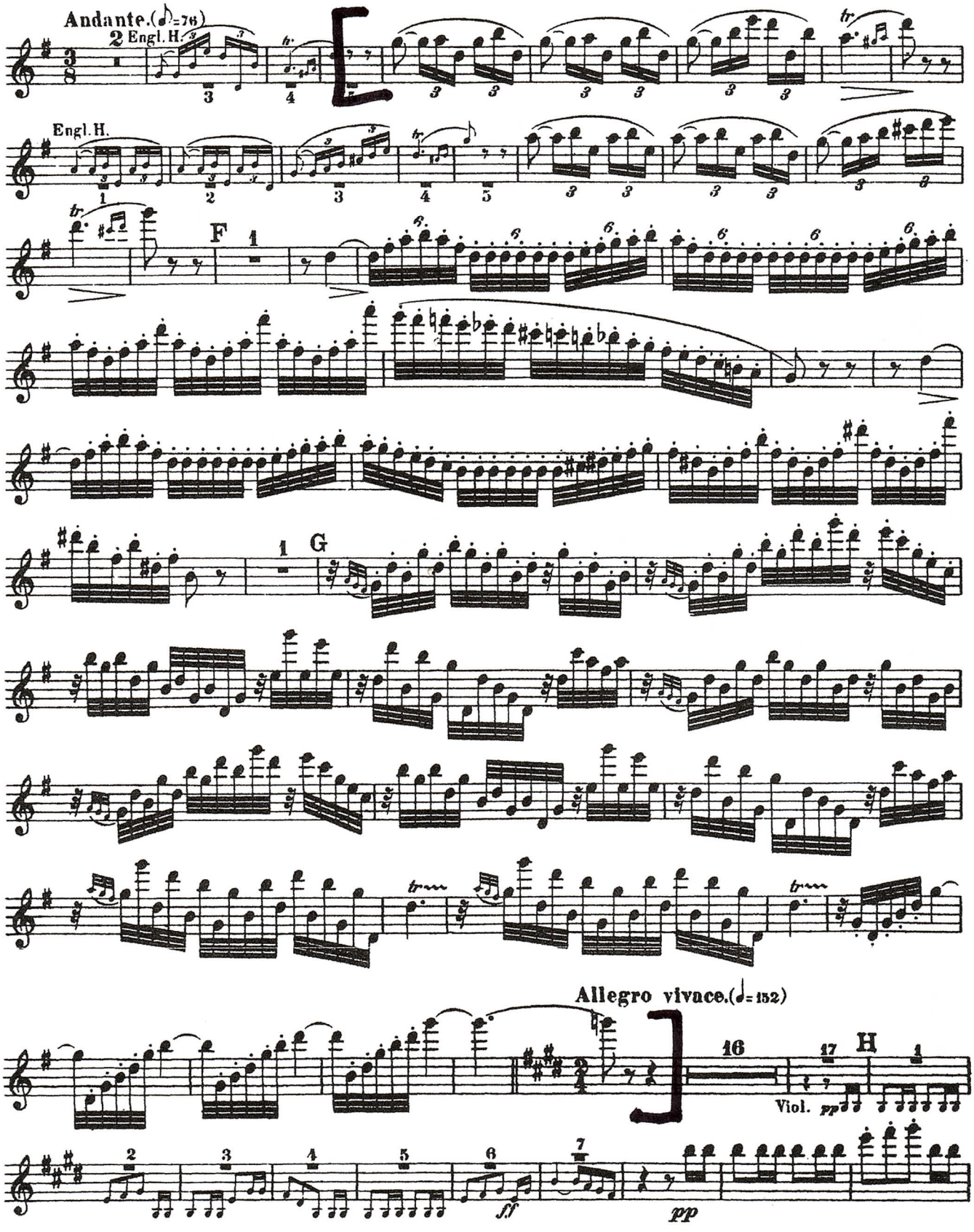
FLUTE I

II


Larghetto ♩ = 54
A
B
pp molto dolce
pp
pp
pp
C
D
E
mp
mf
p
mp
ff senza dim. p subito
F
mf dolce
pp
senza rit.
G
p
p
pp
H
ten.
p tranquillo
p
ten.
pp tranquillo
pp
p
I
p dolce
J
p
oreso.
mf
pp
6


Cédez Pressez
175
Pte Fl.
Gde Fl.
Retenez
176
Très lent.
Solo
expressif et souple
177
Retenu légèrement
Rall.
178
au Mouv!
Retenez
179
au Mouv!
Pressez

Grosse Flöte.



Petrouchka

1947 Revised Edition

IGOR STRAVINSKY
(1882-1971)

Petrouchka is one of the most colorful ballets ever written. The beginning should be very purposeful, with strong, hard tonguing, a steely sound, and impeccable rhythm.

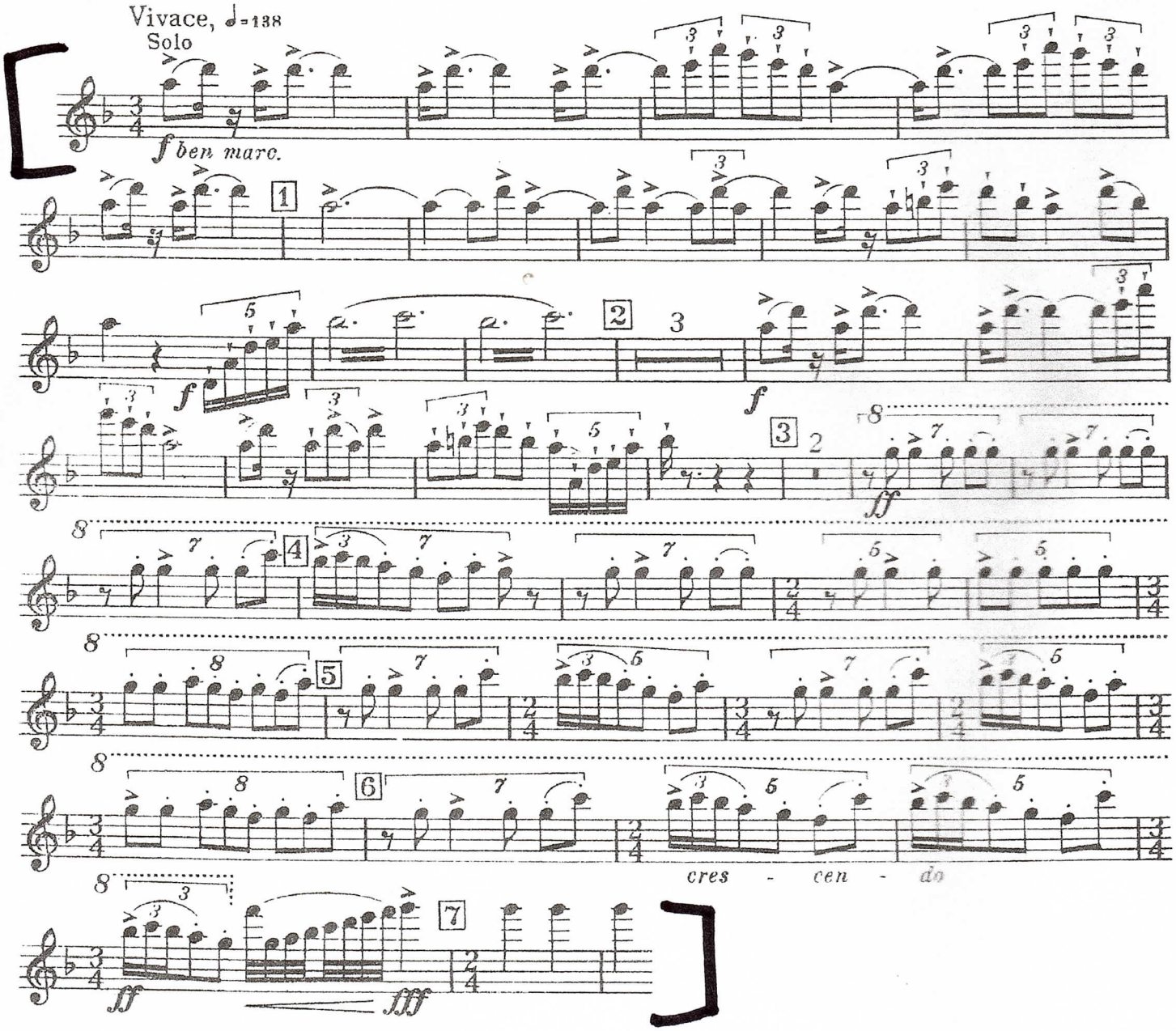
Errata:

–In the 4th measure of **1**, the second beat should have the rhythm eighth-sixteenth, identical to the first beat of the ballet.

–In the 5th measure of **1**, the first B needs a natural sign.

–In the 1st measure of **5** and the 3rd measure of **6**, the last two eighth notes should have a slur above the staccato dots.

EXCERPT 1



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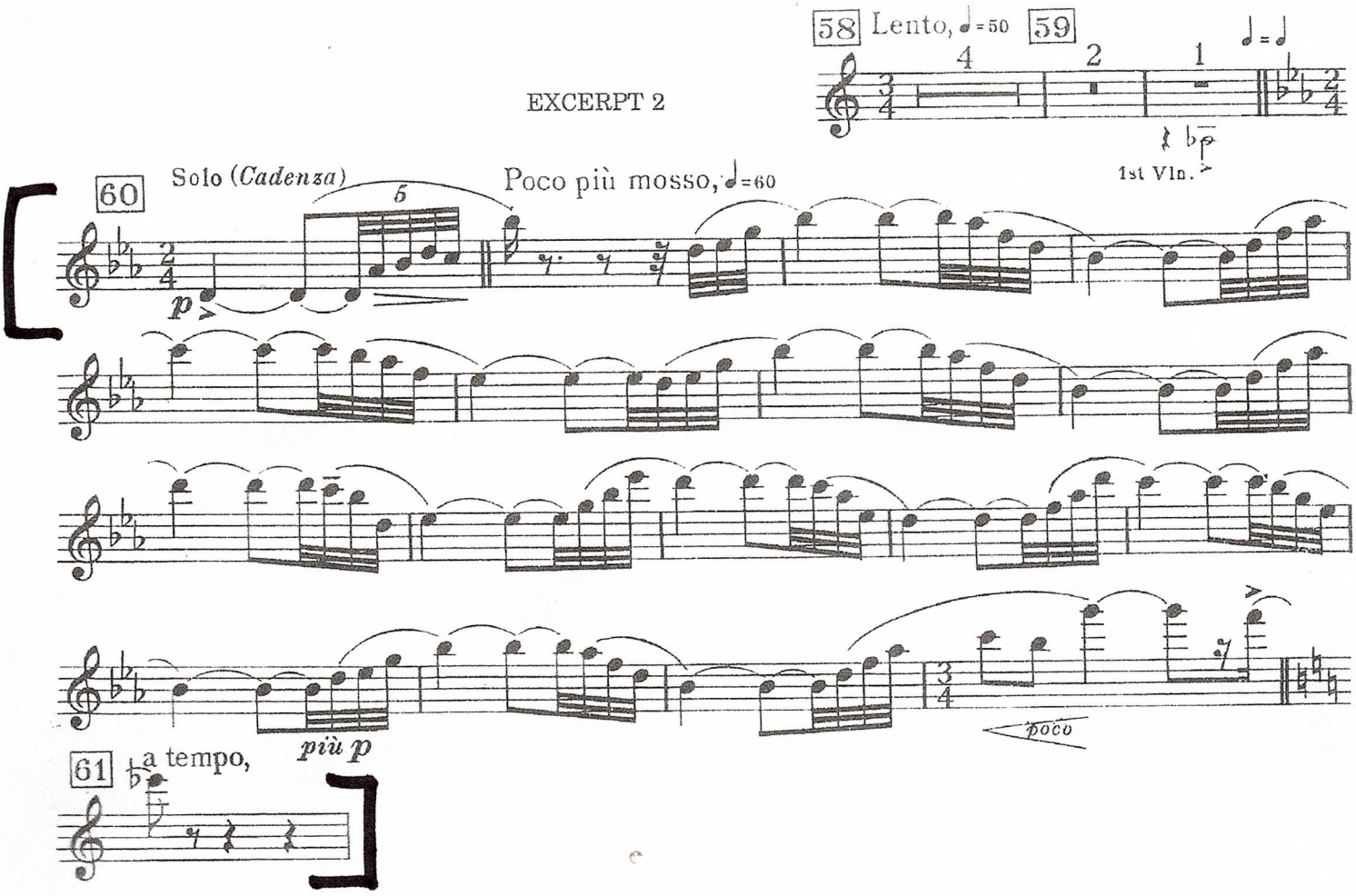
The cadenza should be played with poised elegance and a sweet tone that becomes very dramatic in the last part of it. Play the 32nd notes so they match the quality of the longer notes, and make phrases with a strong musical intent.

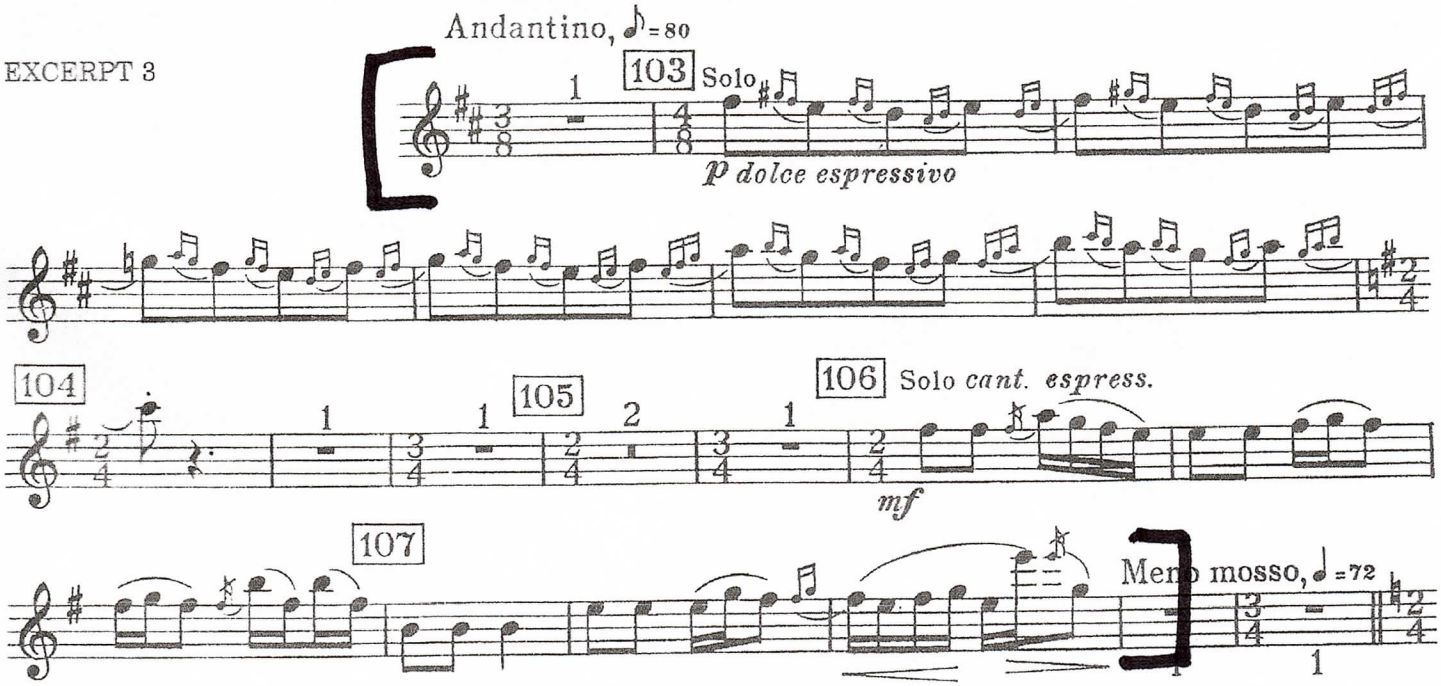
EXCERPT 2

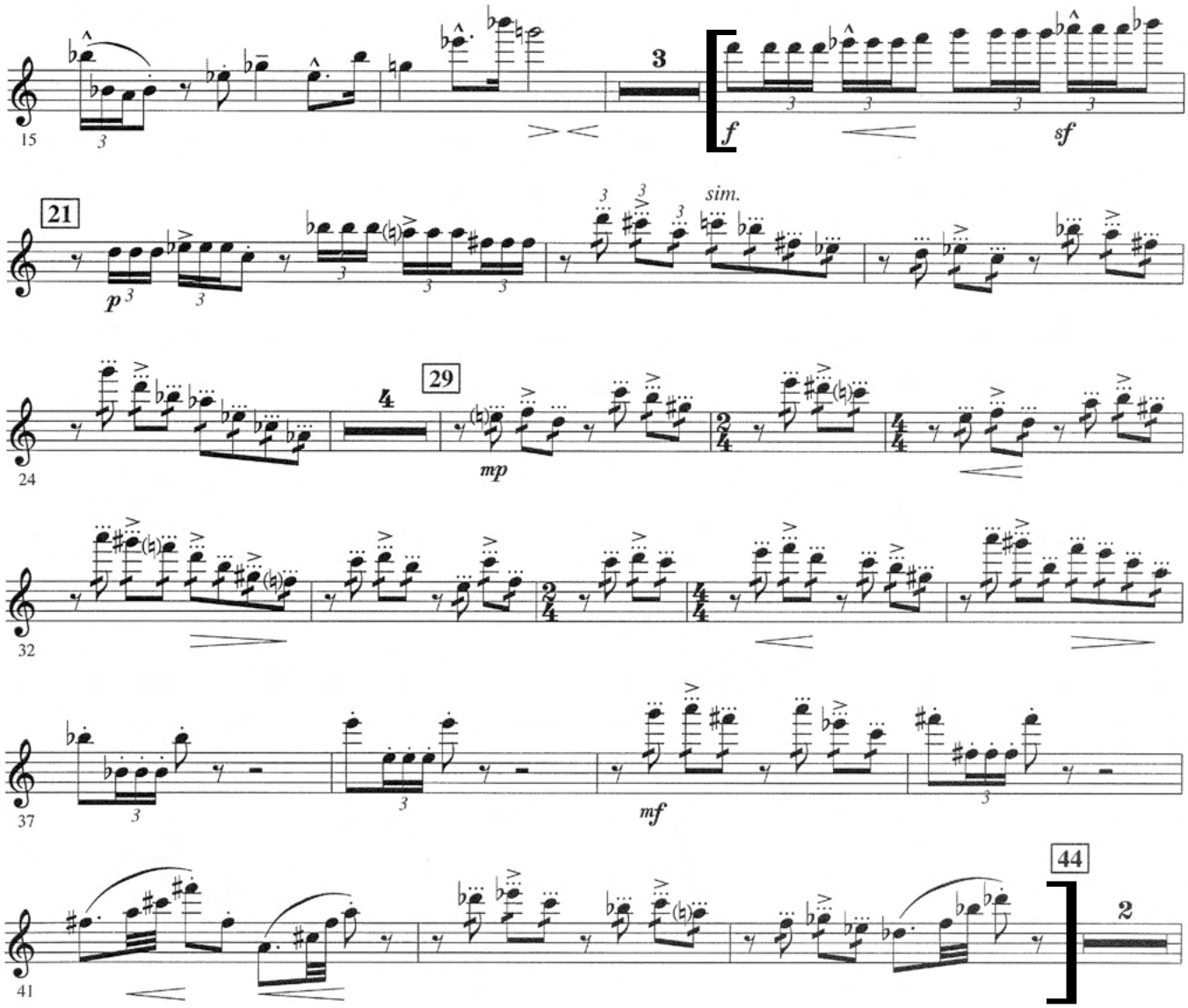


At **103**, play with a singing, innocent, *dolce* quality, as indicated by the composer.

Erratum: The **Meno mosso** after **107** should indicate an eighth note, rather than a quarter note, equalling 72.

EXCERPT 3





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