

**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

Prokofiev *Peter and the Wolf*

Prokofiev *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

Adagio

11

*ff* *p dim.* *pp* *p*

19 *stacc.e pp*

23 *pp* *cresc.* *fff* *p*

29 *p* *f* *f* *f* *f* *p*

35 *pp* **Allegro** *pp cresc. poco a poco*

56 12 *f* *ff*

69 *sempre ff*

79

88 *p* *f* *p* *f*

100 *ff* *p* *f* *p* *f* *sf* *sf* *sf* *sf* *sf*

111 *sf* *sf* *sf* *f* **B** 2

Beethoven — Leonore Overture No. 3

2

Flöte I

294 Tromba Solo 4 Tempo I colla parte E1 p dol. 12 cresc.

328 cresc. sp

337 1

344 2 3

351 1 2 3 4 5 6 7 8 9 p cresc.

373 ff sempre ff



Bizet — Carmen Suite No. 1

Flauto I.

Ob. od. Clar. **D** 13 14 15 16 17 18 19 20

Fl. II. *mf* *dim. molto*

*rall. molto* 5 **E 1 Solo** *pp* *dim.*

*ppp*

N° 2. Intermezzo.

(Prelude to Act III)

Andantino quasi Allegretto. (♩ = 88.)

Arpa **Solo** *pp*

**A**

*p* **B** *p cresc.* *f*

Fl. II. *mf dim.* *pp dim.* *ppp smorz.*

N° 3. Seguedille.

(Act I)

Allegretto. (♩ = 160.)

**Solo** *pp* *ppp*

16 17 18 19 20 21 **A** *p* *pp*

Ob. I.



# Brahms — Symphony No. 4 in E Minor

## Flöte I

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 *pdolce* *pp* *dim.*

95 *Solo* *p espressivo* *poco cresc.*

100

103 *2*

Detailed description: This page of a musical score for Flute I in Brahms' Symphony No. 4 in E Minor, measures 27-103. The score is written in treble clef with a key signature of one sharp (F#). It features various dynamic markings such as *poco f*, *f*, *cresc.*, *più f*, *ff*, *mf*, *sf*, *fp*, *dim.*, *pdolce*, *pp*, *p espressivo*, and *poco cresc.*. There are also performance instructions like *Solo* and *Viol. I*. The score includes several boxed letters: **B** at measure 41, **C** at measure 55, and **D** at measure 78. Measure numbers 27, 41, 46, 55, 61, 67, 72, 78, 87, 95, 100, and 103 are clearly marked. The piece concludes with a double bar line and a fermata at measure 103, with a '2' indicating a second ending.

Debussy

Prélude à l'Après-midi d'un faune -  
- Complete work

**Très modéré**

1<sup>o</sup> SOLO

*p* doux et expressif

This system shows the beginning of the piano solo. The right hand plays a melodic line with triplets and slurs, while the left hand provides a simple accompaniment. The tempo is marked 'Très modéré'.

COR

1 1<sup>o</sup> FL. SOLO

*p*

This system introduces the horn and flute parts. The horn plays a rhythmic accompaniment, and the flute enters with a melodic line similar to the piano solo. The tempo remains 'Très modéré'.

This system continues the piano solo with more melodic development and slurs. The accompaniment remains simple and rhythmic.

2 1<sup>o</sup> SOLO

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

This system features the piano solo with lyrics. The piano part is marked 'p' and 'léger et expressif', while the vocal line is marked 'f' and 'cre - scen - do'. The tempo is still 'Très modéré'.

1<sup>o</sup>

This system continues the piano solo with further melodic and harmonic development. The tempo remains 'Très modéré'.



First system of musical notation, featuring a treble and bass staff with complex melodic lines and triplets. A dynamic marking of *p* (piano) is present in the second measure.

Second system of musical notation, continuing the melodic development with various articulations and phrasing.

Third system of musical notation, characterized by prominent triplets and a dynamic marking of *f* (forte).

Fourth system of musical notation, marked with a box containing the number **3**. It includes the instruction **CLAR.** and **FL. SOLO**. The dynamic marking *p* is used in the first measure, and *mf* (mezzo-forte) is used in the final measure, which also features a trill (*tr*).

Fifth system of musical notation, marked with a box containing the number **4** and the instruction **En animant**. It includes dynamic markings of *f* and *p*, and a trill (*tr*).

Sixth system of musical notation, marked with a box containing the number **5** and the instruction **Toujours en animant**. It includes the instruction **retenu** and dynamic markings of *p*, *mf*, and *f*. The word *cre - scen - do* is written below the notes. The system concludes with two measures marked with the number **1**.

6 1<sup>er</sup> Mouvt

*p dim.* *ppp* *p*

Même mouvt

*p* *expressif et très soutenu* *mf* *p* *cre - scen - do* *f*

COL 1<sup>a</sup>

COL 1<sup>a</sup> *pp subito*

*cre - scen - do* *mf* *cre - scen -*

*do molto* *mf* *f* *mf*

8 Mouvt du début

HAUTB. FL. *p doux et expressif*

4



Un peu plus animé **9** 1<sup>er</sup> Mouvt plus animé

*pp* 1 *pp* 1 *p* 1

**10** retenu 1<sup>er</sup> Mouvt

*p* 1 *p* expressif et doux  
COL 1<sup>a</sup>

*p*

*p* *p*

**11** Retenu

très retenu **12** Très lent et très retenu jusqu'à la fin.

1 *p* 1 *pp* *pp*  
*pp*

Dvorak

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

VI. I.

4

C

*ff*

SOLO.

D

*p*

*fz*

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

E

*ff*

Detailed description: This is a page of a musical score for Violin I, measures 1 through 16. The score is written in G major (one sharp) and 4/4 time. It begins with a first ending bracket labeled 'C' and a dynamic marking of *ff*. The music features a series of sixteenth-note runs with slurs and accents. A second ending bracket labeled 'D' and a dynamic marking of *p* is marked as 'SOLO.'. The score includes first and second endings for several phrases, with dynamic markings of *fz*, *f*, *dim.*, and *p*. The piece concludes with a final first ending bracket labeled 'E' and a dynamic marking of *ff*.



FLAUTO I.

*p* *P.*

*sempre stacc.*

*Q* *cresc.* *dim.*

*2* *pp* He Geist! Woh geht die Reise hin?  
*attacca*

*Lo stesso tempo.*

*No 2* *pp* Schneller als des Mondes Ball.

*Allegro vivace.* *p* Die sich geduckt in Eichelhäpfe stecken

O macht er sich davon!

*cresc.*

**SALTARELLO**

**Presto**

8 *f* *f* *p leggiero*

13 *p*

18

24 *cresc.* *cresc.* *ff*

31 *ff* *f*



# PETER AND THE WOLF

A MUSICAL TALE FOR CHILDREN

443

Andantino.  $\text{♩} = 92$

FLUTE

Serge Prokofieff, Op. 67

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

1st Vln. 7 10 1st Vln.

2 Allegro.  $\text{♩} = 176$

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

mf

f

3 mf

4 Andantino, come prima  
poco 1st Vln.

pp mp

5









Rossini — William Tell Overture

Grosse Flöte.

2

Andante. (♩ = 76)

2 Engl. H.

Engl. H.

F 1

1 G

Allegro vivace. (♩ = 152)

16 17 H 1

Viol. *pp*

*ff* *pp*



# 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

Vivace,  $\text{♩} = 138$   
Solo

*f ben marc.*

1 2 3 4 5 6 7

*cres - cen - do*



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

EXCERPT 2

58 Lento,  $\text{♩} = 50$  59  $\text{♩} = \text{♩}$

60 Solo (Cadenza) Poco più mosso,  $\text{♩} = 60$  1st Vln.  $\text{p}$

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 Andantino,  $\text{♩} = 80$

103 Solo  $\text{p dolce espressivo}$

104 105 106 Solo cant. *espress.*  $\text{mf}$

107 **Meno mosso**,  $\text{♩} = 72$

Williams

Star Wars Suite, Imperial March  
- mm. 20 – mm. 44

Musical score for the Imperial March, measures 15 to 44. The score is written in treble clef with a key signature of one flat (B-flat). It features various rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *p* (piano) to *sf* (sforzando). Performance markings include accents, slurs, and hairpins. Measure numbers 15, 21, 24, 29, 32, 37, and 44 are indicated in boxes. A repeat sign is present at the end of measure 44.

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STAR WARS: Suite for Orchestra – 7

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