

# FLUTE/PICCOLO

Spring 2024

## Wind Symphony, Symphony Orchestra & Jazz Ensemble Audition Materials

Gettysburg  
COLLEGE

Sunderman Conservatory  
of Music

Auditionees should prepare excerpts from this file **and** major scales. If you are able to play minor scales, please inform the panel at the beginning of your audition. All string musicians should also expect a short sight-reading excerpt.

■ Preparation of Excerpts:

- Some instruments may have excerpts listed for specific groups (i.e. Majors, Majors/Minors only, or non-majors/minors only). Please refer to those instructions and prepare the excerpts meant for you.
- In cases where there are only two excerpts, prepare both.
- In cases where multiple excerpts are given, choose two *unless instructed otherwise in the contents of the file*.
- Try to choose contrasting excerpts.

■ Some instruments have jazz excerpts, including saxophone, trumpet, and trombone.

- If you are auditioning for Jazz Ensemble as well as Wind Symphony or Symphony Orchestra, be sure to prepare the jazz portion of your audition materials as well.
- Auditions for the rhythm section (piano, bass, drums, guitar) will take place at the first meeting of the semester once the winds have been seated.

**Majors will perform all excerpts and piccolo**

**Non-Majors will play the first two (Mozart and Bizet)**

## Concerto in G for Flute, K313

Flauto solo

W.A. Mozart

$\text{♩} = 108 \sim 116$   
**Allegro maestoso**  
30

**A** Solo

35

40

44 Tutti

**B** Solo

49

53

57 Tutti 2 Solo

62

65

70

74

**C** Tutti 3

## Nº 2. Intermezzo.

(Prelude to Act III)

Andantino quasi Allegretto. (♩ = 88.)

Arpa Solo *pp*

*p* *p cresc.* *f* *pp dim.* *ppp smorz.*

*mf dim.* *pp* *ppp*

*Fl. II.* *2* *pp*

*B* *3* *2*

*A*

## Nº 3. Seguedille.

(Act I)

Allegretto. (♩ = 160.)

Solo

*pp* *ppp*

16 17 18 19 20 21 *A*

*Ob. I.* *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

The cadenza should be played with poised elegance and a sweet tone that becomes very dramatic in the last phrase. 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

1st Vln.  $\text{♩} = 50$

[ 60 Solo (Cadenza) 5 Poco più mosso,  $\text{♩} = 60$

a tempo, *più p*

poco

]

9

Piccolo  $\text{♩} = 120$

# Verdi: Aida

**E Più Mosso**  
*stacc. legg.*

*cres. mf*

*legg. come prima*