

SSO/SP FLUTE-PICCOLO AUDITION 2025

Whether you are auditioning for SSO and/or SP, the audition is the same, as described below. This year there will be 4-5 flutes in SSO (at least 1-2 doubling piccolo) and 2 flutes in SP (one doubling piccolo).

Each new student (undergrad or grad), or anyone else who did not play in SSO or SP last year, should begin their audition by playing a portion of a solo piece of their choice (2-3 minutes maximum). Members of SSO and/or SP in 2024-25 will begin their audition directly with the excerpts and not play a solo piece. Anyone who played in SSO and/or SP prior to Fall 2024, but did not play in either orchestra last year, should begin their audition with a solo piece.

The solo piece will be followed by the flute excerpts in this pdf. Everyone should plan to play excerpts 1-5, which are marked in red. Excerpt 6, marked in blue, is optional. Any flutist also auditioning on piccolo should prepare excerpts 7 and 8, which are also marked in blue. The piccolo excerpts would be heard after the flute excerpts.

Follow all markings regarding articulation, dynamics, etc. You might be asked to play only portions of some of the excerpts, or to skip some entirely. If that does happen, it's likely to be for a positive reason or in order to stay on schedule and is not something to be concerned about.

Bring your own copies of the excerpts, either on a tablet like an iPad or printed on paper. Music for the excerpts will not be provided for you at the audition.

Be ready to play scales at your audition. There is no set number of scales to be prepared. If you know major and minor scales, then plan to play at least one of each; if you know only major scales, you won't be required to play minor scales. The audition will be an opportunity for you to demonstrate whether you know only major scales, or major and minor, and how many of each. Whichever scales you are asked to play, play them the same way that you learned to play them at school or with your private instructor. Play as many octaves as you can of each scale – typically 2 or 3 octaves on flute. A 3-octave chromatic scale may also be requested.

To conclude your audition, you will be asked to sightread a piece of music.

The audition should last around 10 minutes.

NOTES

1) Although all students interested in orchestra are strongly encouraged to prepare the excerpts, it is understood that some may not be able to due to travel plans, health issues, lack of access to one's instrument, or some other reason. If that's the case, email Professor Phillips at <orchestra@stanford.edu> to explain your situation so that an accommodation can be found that will still allow you to audition for orchestra this fall.

2) If unable to learn all of the excerpts, prepare as many of them as you can for the audition.

Flöte 1

Pulcinella

Ballet

Ouverture
tacet

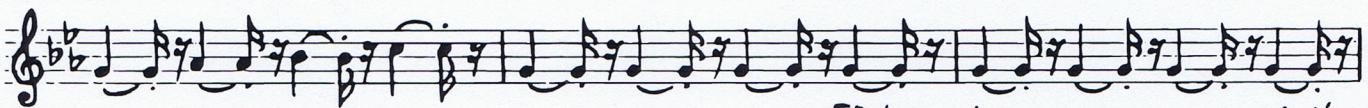
Serenata

Pergolesi-Stravinsky
Edited by Albert Spalding
(revised 1965)

1 Larghetto



2



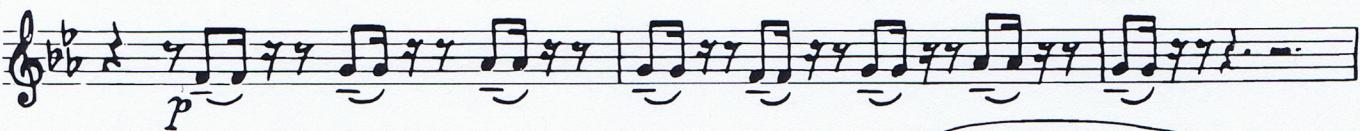
En harmonique en se servant du doigté
du fa grave

3



3 5 2

6



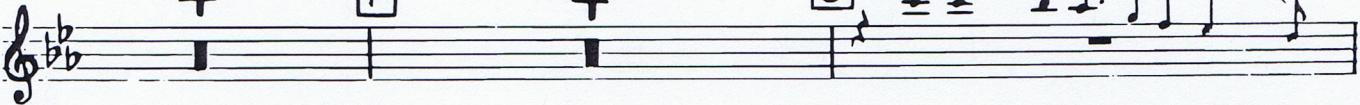
4

7

4

8

ob.1



Copyright 1924 by Russischer Musikverlag G.m.b.H., Berlin
Copyright assigned 1947 to Boosey & Hawkes Inc. for all countries - All rights reserved

2

1

Flöte 1

Scherzino

9 *Allegro*

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

Poco più vivo

cresc.

Allegro

sol

Flöte 1

3

26 7 5

27 4 VI. I. 28 1 3 f

3 29 10 30 8 Fag. Solo 31 Fl. Solo 8va

32 6

33 6 34 (meno mosso)

35 c) Andantina 36

27 37 Solo dolce

38 1

39 4 40 4 41 4 42 Fl. II Solo ms

43 44 45 5 acc. poco

46 Allegro 5 47 4 48 6 49 (ob.) 8 a poco

Flöte 1

4 50 8 51 06. 8 52 4 Tr. ba  3 2 4

Fag.

53 8- *a tempo*

54 55 8- *poco allarg.* cresc. sff

2 56 6 06. 57 2 p

58 8- *marc'atissimo* *ancora più f*

f sub.

59 8- 2 60 *poco meno* 61 *Ancora poco meno* 62

63 4 64 2 1 65 4

66 *mf* 8- *Allegro assai*

67 1 5 2 1 68 8- *sff*

8- 3 3 3 3

B. & H. 19088

69 10 70 Flöte 1. 5

71 *pianissimo* 4

72 *f*

73 3 *f*

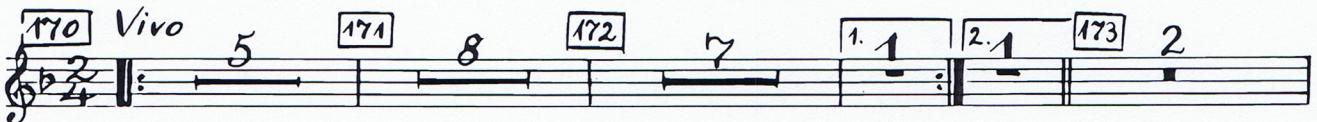
75 *pianissimo* 8

76 4 *f*

77 *ten.*

78 (b) 1

(4)

Variazione II^a*Allegro più tosto moderato**solo cantabile*

Der wunderbare Mandarin

Pantomime in einem Akt
nach einem Libretto von Menyhért Lengyel
op. 19

(5)

Allegro, $\text{d.} = 120$

Flauto 1°

Béla Bartók
(1881–1945)

Allegro, $\text{d.} = 120$

$\text{d.} = 112$

poco allargando

For all countries of the world except the USA:

© Copyright 2000 by Universal Edition A.G., Wien / Universal Edition (London) Ltd., London
For the the USA: © Copyright 1925, 2000 by Boosey & Hawkes Inc., New York

(poco allarg.)

al

d. = 106

Meno mosso, d. = 100

accelerando

(accel.)

al

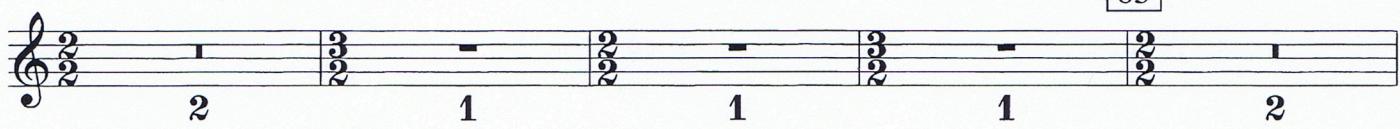
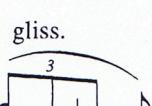
Tempo I, d. = 112

fff

f

p

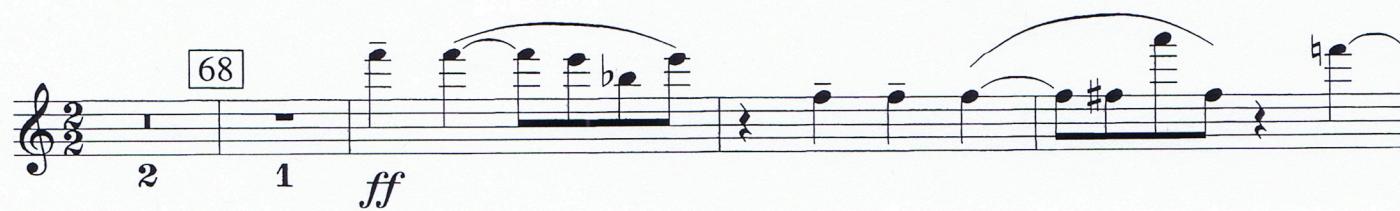
65

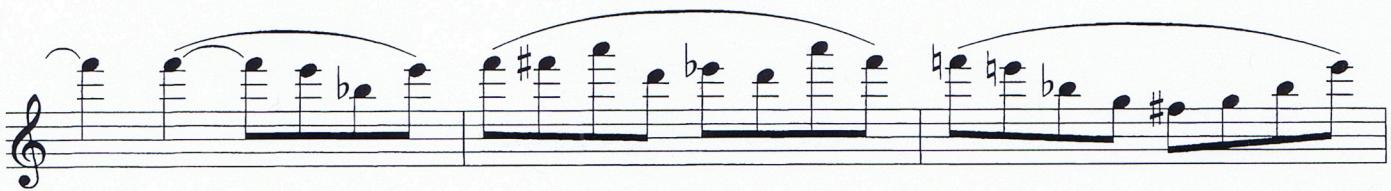
Tbn. 1°
gliss.
6
F
66


67



68

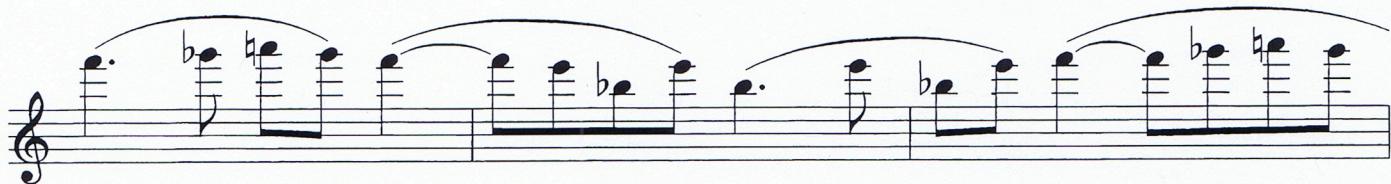
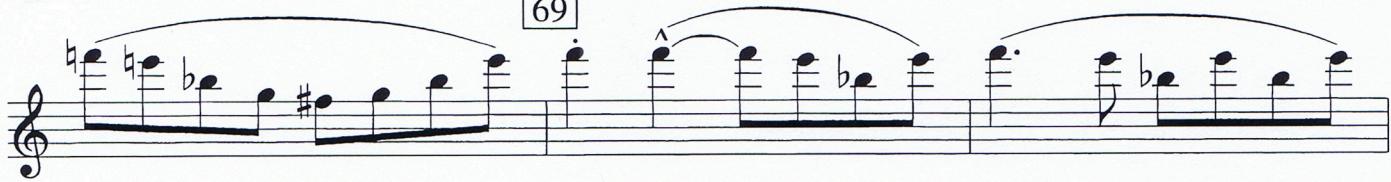




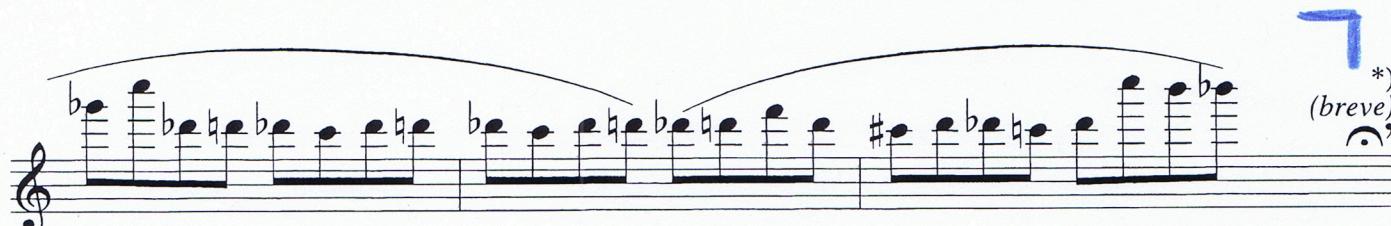
fff

Marcatissimo, $\text{d} = 120$

69



70



*) Should a cut be needed in a stage performance, the measures from [71] to [76] ($\frac{6}{8}$ Sempre vivo) may be omitted.

Falls die Darstellung auf der Bühne eine Kürzung erfordert, kann von [71] auf [76] ($\frac{6}{8}$ Sempre vivo) gesprungene werden.

a tempo (meno mosso),

allarg.

a tempo, $\text{♩} = 160$

54 $\text{♩} = 58$ Fl. 1°, 2°

Adagio, poco a poco accel.
rallent. al $\text{♩} = 60$ e sempre più agitato al

55 $\text{♩} = 60$ 56

Tempo di Valse,

 $\text{♩} = 200$

Fl. 1°

57

Piccolo 7

(Fl. 1°)

 $\text{♩} = 176$ $\text{♩} = 200$

58 f

poco allarg.

Allegro, $\text{♩} = 144$

59 $\text{♩} = 144$

$\text{♩} = 144$

Sempre vivace, $\text{d} = 132-138$

71

f \leftarrow *sf* *sempre simile*

72

1 *2* *3* *1* *2*

1 *3* *1* *2*

piccolo (8)

73

1 *cresc.*

3

2+3+3 *3*

poco allargando - - -

a tempo, d = 132

74

ff

E

*) The stage version continues at [F]. From this point to the end of [74a] for concert version only.

Die Bühnenfassung wird ab [F] fortgesetzt. Ab hier bis Ende [74a] nur für die Konzertfassung.

74a

End of the concert version / Ende der Konzertfassung