

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

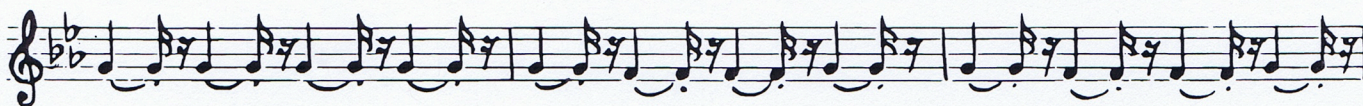
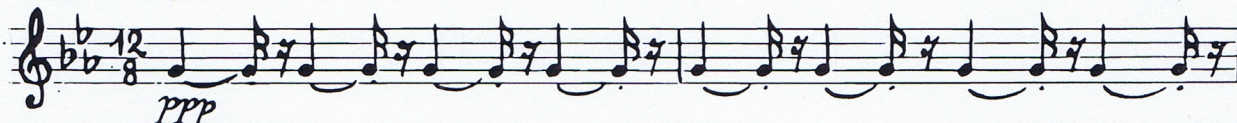
Ballet

Ouverture
tacet

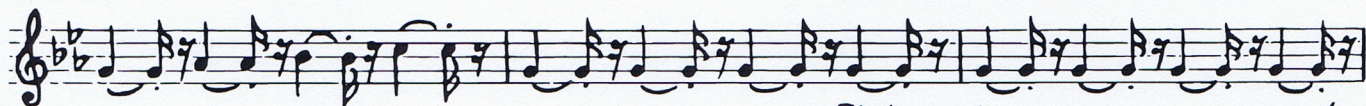
Serenata

Pergolesi-Stravinsky
Edited by Albert Spalding
(revised 1965)

1 *Larghetto*



2



[Enharmonique en se servant du doigté
du fa grave

3



4



6



4

7

4

8

Ob. 1



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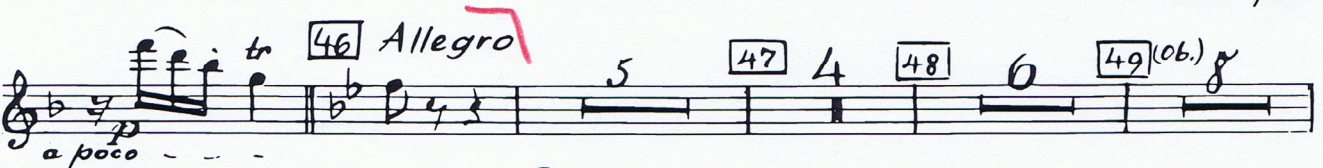
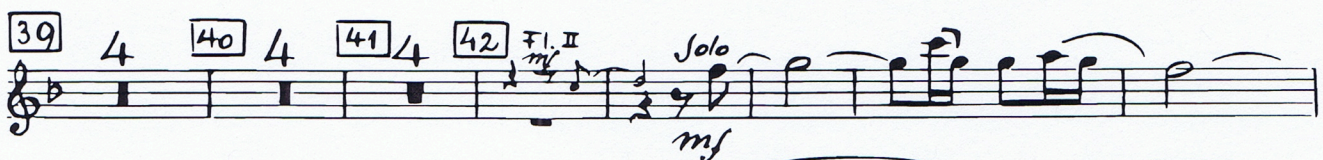
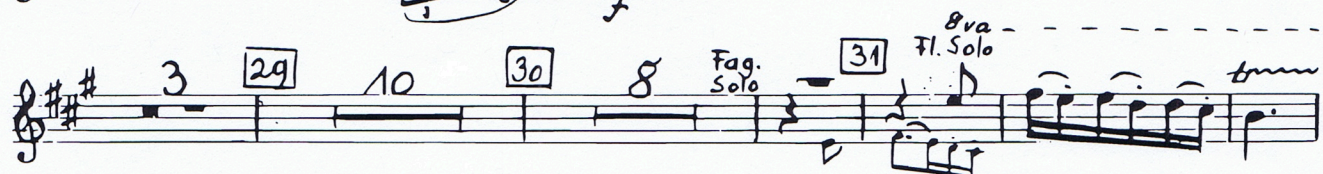


Scherzino

[9] *Allegro*

Flöte 1

3



Flöte 1

50 8 51 ob. 8 52 4 Tr. ba Fag.

53

54 55 8 - poco allarg. a tempo

mf f cresc. sf

56 2 6 ob. 57 2 p

58 8 - marcato fissimo

f sub. ancora più f

59 8 - sf sf sf

60 2

poco meno 61 Ancora poco meno 62

3 4

63 4 64 2 1 65 4

66 mf

67 1 5 2 1 68 8

Allegro assai

8 - 3 3 3 3

69 *Flöte 1* 10 70 *f* 5

71 *piu f* 4

72 *f* *ff* 3

73 *f* 3

75 *sf* *piu f* 4

76 *f* 8

77 *ten.* *ff* 1

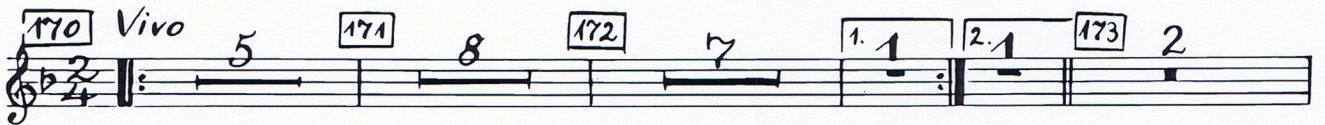
78 (b) 1

(4)

Variazione II^a

Allegro più tosto moderato

166 solo cantabile



Der wunderbare Mandarin

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

Béla Bartók
(1881–1945)

5
Allegro, ♩. = 120

2 *ff*

1

2

♩. = 112

3 *(ff)*

poco allargando

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(poco allarg.)

al



♩. = 106



Meno mosso, ♩. = 100



accelerando



(accel.)

al



Tempo I, ♩. = 112



fff



f

p



6



fff

Marcatissimo, ♩ = 120

69

70

*) (breve)

*) 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) gesprungen werden.

a tempo (meno mosso),

allarg.

a tempo, ♩ = 160

54 ♩ = 58

Fl. 1°, 2°



55



56

Adagio, poco a poco accel.

rallent. al ♩ = 60

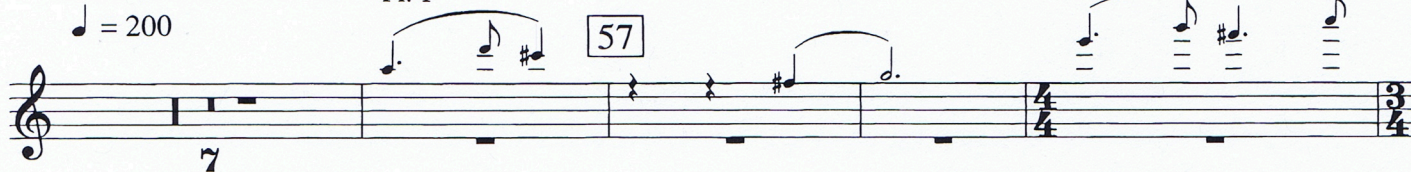
e sempre più agitato al

Tempo di Valse,

♩ = 200

Fl. 1°

sempre più agitato



Piccolo

7



♩ = 176

♩ = 200

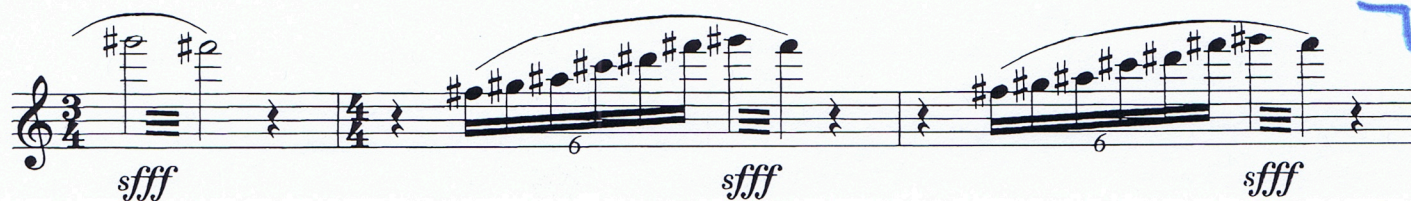
58



poco allarg.

Allegro, ♩ = 144

59



Sempre vivace, $\text{♩} = 132-138$

71

1 *f* \leftarrow *sf* *sempre simile* 2 3

72

2 1 1

73

1 *cresc.*

poco allargando

a tempo, $\text{♩} = 132$

74

ff

*)

[E]

*) The stage version continues at [F]. From this point to the end of [74a] for concert version only.
 Die Bühnenversion wird ab [F] fortgesetzt. Ab hier bis Ende [74a] nur für die Konzertfassung.

74a

End of the concert version / Ende der Konzertfassung