

University of Melbourne Symphonic Ensembles

2026 Auditions: Flute & Piccolo

Please prepare all excerpts of your chosen instrument as instructed. Note that you may not be asked to perform all excerpts. All excerpts are from principal parts.

Whilst the Piccolo excerpts are not compulsory, candidates may wish to strengthen their audition and performance opportunities by performing all of the excerpts associated with this subsidiary instrument.

Need help preparing for your audition? Here are some suggestions:

- *Listen to the pieces in their entirety with full scores (recordings of some of these excerpts are available online). Listen to the orchestras that you've heard of (Berlin, Chicago, New York, Vienna etc). Scores are available in the music library, or through web resources such as:*
 - <http://imslp.org/>
 - <http://archives.nyphil.org/>
- *Do detailed work first – ensure that all tempos, notes, intervals and rhythms are correct.*
- *Once you've got the tempo, notes, intervals, rhythms sorted, record yourself playing ONE phrase of an excerpt. Listen to the professional version, and then listen back to your version. Name something specific that is better about the professional recording. Learn to do that specific thing. Repeat process until they are the same.*
- *Once you have the excerpts suitably prepared, record three of them in a row and then listen. Write down several things that you know need to improve and then spend time working on them.*
- *Take several excerpts (random order) and perform as a pretend audition. Always record these mock auditions. Sometimes play them in front of your parents, or sibling, or even your dog! No comments needed, just an audience.*
- *Repeat every day (after a nice warm-up). Use the recording to decide what basics you'll work on tonight or tomorrow morning before your next mock audition.*

EXCERPT OVERVIEW

**Any rests longer than 2 bars can be observed as a short pause before continuing.*

FLUTE

1. **MENDELSSOHN** A Midsummer Night's Dream *Page 3*
Scherzo, 2 bars before Fig. P – end

2. **DEBUSSY** Prélude à l'après-midi d'un faune *Page 4*
Excerpt 1 Bars 1 – 14
Excerpt 2 Bars 21 – 30

3. **STRAUSS** Don Juan *Page 5*
Excerpt 1 5 bars before Fig. A - 2nd bar of Fig. D
Excerpt 2 7th bar of Fig. K - Fig. L *Page 6*

4. **STRAVINSKY** Petrushka (1947) *Page 7*
Excerpt 1 Fig. 60 – 2 bars before Fig. 62
Excerpt 2 Opening – 2 bars after Fig. 7 *Page 8*

5. **BRAHMS** Symphony No. 4 *Page 9*
Mvt IV, bars 89 – 105

6. **RODRIGO arr. Grey** Adagio for Wind Orchestra *Page 10*
Solo bars 1 - 46

7. **RAVEL** Daphnis et Chloé, Suite 2 *Page 12*
2 bars after Fig. 176 – 2 bars after Fig. 179

PICCOLO

1. **ROSSINI** Overture to *The Barber of Seville* *Page 13*
Bars 26 – 53 **and** 4 bars before Fig. K – Fig. K

2. **RAVEL** Mother Goose Suite *Page 14*
Excerpt 1 Mvt III, Fig. 1 - 5 bars after Fig. 2
Excerpt 2 Mvt III, Fig. 7 – Fig. 8

3. **TCHAIKOVSKY** Symphony No. 4 *Page 15*
Mvt III, bars 162 – 203

Flute

1. MENDELSSOHN A Midsummer Night's Dream Scherzo, 2 bars before Fig. P – end

The musical score is written for a single flute part in G minor, 3/4 time. It consists of seven staves of music. The first staff begins with a piano (*p*) dynamic and a fermata over a quarter rest. The second staff is marked *sempre stacc.* and contains a series of eighth-note patterns. The third and fourth staves continue this pattern. The fifth staff is marked *Q* and includes dynamics *cresc.* and *dim.*. The sixth staff continues the eighth-note pattern. The seventh staff ends with a piano-piano (*pp*) dynamic and a fermata over a quarter rest. A large bracket on the right side of the page encompasses the final two staves, with the text "He Geist! Wo geht die Reise hin? *attaca*" written next to it.

Flute

2. DEBUSSY Prélude à l'après-midi d'un faune

Excerpt 1 Bars 1 – 14

Très modéré
Solo
p doux et expressif

4 6 Solo *p*

12

Detailed description: This musical score for flute covers bars 1 to 14. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 9/8 time signature. The tempo is marked 'Très modéré'. The first measure is marked 'Solo' and 'p doux et expressif'. The melody features a series of eighth notes with a triplet of eighth notes in the second measure. Bar numbers 4, 6, and 12 are indicated. A second 'Solo' marking and 'p' dynamic appear at bar 6. The piece concludes with a double bar line and a final note in bar 14.

Excerpt 2 Bars 21 – 30

légèrement et expressif

21 Solo *p*

24 *p*

27

28 *f*

29 *p*

Detailed description: This musical score for flute covers bars 21 to 30. It continues with the same key signature and 9/8 time signature. The tempo is 'légèrement et expressif'. Bar 21 is marked 'Solo' and 'p'. The melody is characterized by frequent triplet patterns. Bar numbers 24, 27, 28, and 29 are indicated. A 'p' dynamic is present at bar 24, and a 'f' dynamic appears at bar 28. The excerpt ends with a double bar line and a final note in bar 30.

Flute

3. STRAUSS Don Juan

Excerpt 1 5 bars before Fig. A - 2nd bar of Fig. D

The musical score for the flute part of Strauss's Don Juan, Excerpt 1, consists of eight staves. The first staff begins with a bracketed section. The second staff is marked *ff* and contains a section labeled 'A'. The third staff continues the 'A' section. The fourth staff is marked *ff*. The fifth staff is marked *ff* and contains a section labeled 'B'. The sixth staff is marked *pp* and contains a section labeled 'C' with the tempo marking *molto riro*. The seventh staff is marked *p* and contains a section labeled 'D' with the tempo marking *calando poco*. The eighth staff is marked *pp* and contains a section labeled 'D' with the tempo marking *tranquillo* and the dynamic marking *dolce ppp*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Flute

3. STRAUSS Don Juan

Excerpt 2 7th bar of Fig. K - Fig. L



ff *poco calando* *Solo.* *a tempo* *ff* *flebile* *6*

poco cal. *a tempo* *dim.* *f* *flebile* *7*

1 *ff* *dim.* *mf* *dim.* *dim.*

poco rit. *L* *a tempo* *tranquillo* *2* *Oboe Solo* *3* *4* *5* *6* *5*

Flute

4. STRAVINSKY Petrushka (1947)

Excerpt 1 Fig. 60 – 2 bars before Fig. 62

[60 Solo (Cadenza) Poco più mosso, ♩=60

p

5

più p

poco

[61 a tempo, *più p*

t k t k 3

t k t k 3

[62 *p*

[63 1 3

]

Flute

4. STRAVINSKY Petrushka (1947)

Excerpt 2 Opening – 2 bars after Fig. 7

Vivace, $\text{♩} = 138$
Solo
f *ben marc.*

1
2
3
3
2
4
5
6
7
8
cres - cen - do
8

Flute

5. BRAHMS Symphony No. 4 Mvt IV, bars 89 - 105

1

87 *pdolce* *pp* *dim.*

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

100

103 2

Detailed description: This is a musical score for the Flute part of Brahms' Symphony No. 4, Movement IV, measures 89 to 105. The score is written in treble clef with a key signature of one sharp (F#). It begins at measure 87 with a first ending bracket. The first staff (measures 87-94) features a melody with triplets and is marked *pdolce*, *pp*, and *dim.*. The second staff (measures 95-100) is marked *Solo*, *p espressivo*, and *poco cresc.*. The third staff (measures 100-103) continues the melodic line. The fourth staff (measures 103-105) concludes with a second ending bracket. The piece ends with a fermata and a final measure marked with a '2'.

6.

Adagio

para orquesta de instrumentos de viento
arranged for the University of North Texas Wind Symphony

Joaquin Rodrigo
Arr. Alyssa Grey

Adagio ♩ = 52

mf 1 6 2 3 4

5 7 1 only mf 12 7 13 14

6 15 16 17 18

mf 22 7 23 24 6 25

8va f 26 7 27 28 29

(8va) 30 31 32 33

Adagio

1 only *accel.* *8va* *a tempo* *accel.* **3**

34 35 36

1 only *mf* **4**

39 40 41

1 only *accel.* *a tempo* *accel.* **5** **2**
4

45 46 47

Flute

7. RAVEL Daphnis et Chloé, Suite 2 2 bars after Fig. 176 – 2 bars after Fig. 179



Cédez **175** pte Fl. G^{de} Fl. Retenez **176** Très lent. Solo *expressif et souple*

mf

177 *mf* *f*

Retenu légèrement

178 au Mouv! *ppp* *f* *p*

Retenez **179** au Mouv! Pressez *ff* *ff*

PICCOLO

Whilst the Piccolo excerpts are not compulsory, candidates may wish to strengthen their audition and performance opportunities by performing all of the excerpts associated with this subsidiary instrument.

1. ROSSINI Overture to *The Barber of Seville* Bars 26 – 53 and 4 bars before Fig. K – Fig. K

25 *Allegro vivace.*
1 *p*

31 4 *p*

40

44

48 *ff*

197 *p* 3 *K* 3

Piccolo

2. RAVEL Mother Goose

Excerpt 1

Mvt III, Fig. 1 - 5 bars after Fig. 2

Mouvement de Marche
Picc.
p

Two staves of musical notation. The top staff is a single line, and the bottom staff is a double line. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes. The key signature has three sharps (F#, C#, G#). The score is enclosed in large square brackets on the right side.

Excerpt 2

Mvt III, Fig. 7 – Fig. 8

Fl. e Picc.
pp

Fl. 8va

Flute 8va

Picc.
Flute loco

Three staves of musical notation. The top staff is a single line, and the bottom two staves are double lines. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes. The key signature has three sharps (F#, C#, G#). The score is enclosed in large square brackets on the right side.

Piccolo

3. TCHAIKOVSKY Symphony No. 4
Mvt III, bars 162 - 203

The image shows a musical score for the Piccolo part of Tchaikovsky's Symphony No. 4, Third Movement, bars 162 to 203. The score is written on four staves in treble clef with a key signature of one sharp (F#).
- Staff 1 (bars 161-166): Starts with a dynamic of *ff* and a tempo marking of *Tempo I*. It features a complex rhythmic pattern with many sixteenth notes. A large bracket spans from the beginning of this staff to the end of the fourth staff.
- Staff 2 (bars 167-175): Continues the rhythmic pattern. A dynamic of *p* is indicated. A measure rest of 14 is shown.
- Staff 3 (bars 176-195): Continues the rhythmic pattern. A measure rest of 9 is shown.
- Staff 4 (bars 196-203): Continues the rhythmic pattern. A measure rest of 2 is shown. A dynamic of *ff* is indicated. A large bracket spans from the beginning of this staff to the end of the first staff.
- Additional markings: *Fl. 1* and *Kl. 1* are written above the first staff. *F (Kl. 1)* is written above the second staff. *G 12* and *H 2* are written above the fourth staff. *Fl. 1* is written above the fourth staff.

- END -