



**WISCONSIN CHAMBER ORCHESTRA
SECTION FLUTE AUDITION REPERTOIRE LIST**

SOLO REPERTOIRE:

Mozart Concerto in G or D major – Exposition of Movement I

ORCHESTRAL EXCERPTS:

First Flute Excerpts

BEETHOVEN

Leonore Overture No. 3

Excerpt I – Beginning to downbeat of m. 24

Excerpt II – M. 328 - 360

BRAHMS

Symphony No. 4

Excerpt I – Mvt. IV, m.93 – m. 105

MENDELSSOHN

Midsummer Night's Dream

Excerpt I – 2 m. before rehearsal P to end of Scherzo

Second Flute Excerpts

BIZET

Suite No. 2 – Danse Boheme

Excerpt I – M. 3 until rehearsal C

DVORAK

Symphony No. 9

Excerpt I – 8 m. before reh number “9” to reh number “9”

Excerpt II – 9 m. after reh number “10” to 17 m. after reh number “10”

Excerpt III – Reh number “12” to 8 m. after reh number “12”

MENDELSSOHN

Symphony No. 4

Excerpt I – Mvt 2, beginning to m. 35

Excerpt II – Mvt. 4, beginning to m.34

RAVEL

Ma Mere L'oye – Pavane de la Belle au bois dormant

Excerpt I – Beginning to m. 8

SMETANA

The Moldau

Excerpt I – Beginning to reh letter A

Piccolo Excerpts

BERLIOZ

Damnation of Faust “Minuets des follets”

Excerpt I – Beginning to reh. Number 95

Excerpt II – Presto, beginning to 14 m. after reh. number 103

ROSSINI

Overture to Semiramide

Excerpt I – 5 m. after letter G to 3 m. after letter H

Excerpt II – M. 190 to reh. letter L

Excerpt III – 14 m. after reh. letter T to rehearsal letter U

First Flute Excerpts

Beethoven Leonore Overture No. 3 Excerpt I

Adagio

11

19

23

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

stacc.e pp

pp

Beethoven Leonore Overture No. 3 Excerpt II

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

328 cresc. fp

337 1

344 3

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

This musical score is for a Tromba Solo part, measures 294 to 351. It is in 4/4 time, marked 'Tempo I'. The key signature has one flat (B-flat). The score begins with a 'colla parte' instruction and a first ending bracket labeled 'E1'. The first line (measures 294-327) features a melodic line with a 'p dol.' (piano, ad libitum) marking and a 'cresc.' (crescendo) instruction. The second line (measures 328-336) continues the melodic line with a 'fp' (fortissimo) marking. The third line (measures 337-343) shows a more active melodic line with a first ending bracket labeled '1'. The fourth line (measures 344-350) features a rapid, sixteenth-note melodic passage with a '3' marking. The fifth line (measures 351-358) begins with a 'pp' (pianissimo) marking, followed by a first ending bracket labeled '1' and a 'p cresc.' (piano, crescendo) instruction. The score ends with a double bar line and a repeat sign.

Brahms Symphony No. 4 Excerpt I

87 *p dolce* *pp* *dim.*

93 *p espressivo* *poco cresc.*

100

103

The musical score consists of four staves. The first staff (measures 87-92) features a melody with triplets and a crescendo leading to a fortissimo (pp) section, followed by a decrescendo (dim.). The second staff (measures 93-99) begins with a 'Solo' marking and a 'p espressivo' dynamic, followed by a 'poco cresc.' marking. The third staff (measures 100-102) continues the melodic line. The fourth staff (measures 103-104) concludes the excerpt with a final cadence.

Mendelssohn *Midsummer Night's Dream* Excerpt I

p

sempre stacc.

P.

Q.

cresc. *dim.*

pp

He Geist! Wögeht
die Reise hin?
attacca

The musical score consists of six staves of music in G major, 2/4 time. The first staff begins with a piano (*p*) dynamic and a fermata over a half note. The second staff is marked *sempre stacc.* (always staccato). The third and fourth staves continue the staccato texture. The fifth staff is marked *Q.* (quasi) and includes *cresc.* (crescendo) and *dim.* (diminuendo) markings. The sixth staff ends with a piano (*pp*) dynamic and a fermata. The piece concludes with the text 'He Geist! Wögeht die Reise hin?' and the instruction *attacca*.

Second Flute Excerpts

Bizet Suite No. 2 – Danse Boheme Excerpt I

Fl. gr. **N° 11. Danse Bohême.**
Andantino quasi Allegretto. (Chanson Bohême, Act II)
(♩ = 100.)

Viola pp *pp* *Solo*

A *dim.* *sempre pp*

B *dim.* *p* *smorz.*

C *pp* **Fl. picc.** **D** *pp*

Dvorak *Symphony No. 9* Excerpt I



Dvorak *Symphony No. 9* Excerpt II

10

Viol I

Solo

pp

17

This musical score is for an excerpt from Dvorak's Symphony No. 9. It consists of two staves. The top staff is for Violin I (Viol I) and the bottom staff is for Solo. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The excerpt begins at measure 10. The Violin I part starts with a quarter rest, followed by a half note G#4, a quarter note A4, and a half note B4. The Solo part starts with a quarter note G#4, followed by a half note A4, and a half note B4. The Solo part then plays a series of eighth notes: G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, 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Dvorak *Symphony No. 9* Excerpt III



Mendelssohn *Symphony No. 4* Excerpt I

Andante con moto

f

8

14

19

7

p

31

9

12

p

Mendelssohn *Symphony No. 4* Excerpt II

SALTARELLO
Presto

8

12

16

20

28

33

f *f* *p leggiero* *p* *cresc.* *cresc.* *ff* *f* *f* *f* *f*

Ravel *Ma Mere L'oye* Excerpt I

Lent

1^{re} G^{de}
FLÛTE

2^e G^{de}
FLÛTE

SOLO

pp *expressif*

pp

2

p

The musical score is written for two flutes and piano. The tempo is marked 'Lent'. The first flute part is a solo, starting with a series of eighth notes and then a series of sixteenth notes. The second flute part enters with a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a series of eighth notes in the left hand. The score includes dynamic markings such as *pp* (pianissimo) and *p* (piano), and an expressive marking *expressif*. There are also articulation marks like accents and slurs.

Smetana *The Moldau* Excerpt I

Die beiden Quellen der Moldau

Allegro (a 2 batt.) comodo non agitato

Solo

The musical score is written for a single melodic line in treble clef, 6/8 time, with a key signature of one sharp (F#). The tempo is marked 'Allegro (a 2 batt.) comodo non agitato'. The score consists of eight staves of music, numbered 1 through 33. The first staff begins with the instruction 'Solo' and 'p *lusingando*'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several dynamic markings, including 'p' (piano) and 'p *lusingando*'. The score concludes with a double bar line and the number '13' in the bottom right corner. A circled 'A' is placed above the staff at measure 33.

Piccolo Excerpts

Berlioz *Damnation of Faust* Excerpt I

Menuet des Follets.- Tanz der Irrlichter.- Minuet of the Will-o'-the Wisps.
Moderato. (♩ = 88)

p

94

p

f

p *pp*

95

mf *mf* *p* *p*

Berlioz *Damnation of Faust* Excerpt II

20

Flauto II. (Flauto piccolo.)

Presto e leggiero. (♩ = 144)

ff *mf*

ff *p*

p *f* *p*

cresc. molto *ff*

103

3/4

Rossini *Semiramide* Excerpt I

128 **G** 4 *p*

138 *cresc.*

142 *f*

This musical score is for an excerpt from Rossini's opera *Semiramide*. It consists of three staves of music. The first staff begins at measure 128, marked with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music starts with a piano (*p*) dynamic. The second staff begins at measure 138 and features a crescendo (*cresc.*) marking. The third staff begins at measure 142 and features a forte (*f*) dynamic. The music is characterized by rapid sixteenth-note passages and melodic lines with slurs and accents.

Rossini *Semiramide* Excerpt II

solo

The musical score consists of two staves in G major (one sharp). The first staff begins with a 'solo' marking and a piano 'p' dynamic. It contains a series of eighth-note triplets, with the first triplet starting on a quarter rest. The second staff continues the triplet pattern and concludes with a boxed 'L' marking above a final eighth-note triplet followed by a quarter rest.

p 3 3 3 3 3 3 3

L

3 3 3 3 3 3 3

Rossini *Semiramide* Excerpt III

The musical score is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#). The time signature is not explicitly shown but is implied to be 2/4 based on the notation. The score consists of three staves. The first staff begins with a piano (*p*) dynamic and a crescendo hairpin. It contains several triplet markings (indicated by a '3' below the notes) and an accent (>) over a note. The second staff continues the melodic line with more triplet markings. The third staff also features triplet markings and concludes with a boxed letter 'U' above a final note, followed by a whole rest. The notation includes various note values (eighth, quarter, and half notes), rests, and slurs.