



Associate Principal Flute Audition June 2024

I) SOLO (2 required solos)

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|---------|--|
| MOZART | Concerto in G <ul style="list-style-type: none">• Movements I & II |
| DEBUSSY | <i>Syrinx</i> |

II) ORCHESTRAL EXCERPTS - FLUTE 1

- | | |
|-------------|---|
| BARTOK | Concerto for Orchestra <ul style="list-style-type: none">• Movement II: m. 60 – m. 86 |
| BEETHOVEN | Leonore Overture No. 3 <ul style="list-style-type: none">• Beginning – m. 36• m. 328 – m. 360 |
| BEETHOVEN | Symphony No. 4 <ul style="list-style-type: none">• Movement II: pickup to [E] – 8 m. after [E] |
| BEETHOVEN | Symphony No. 7 <ul style="list-style-type: none">• Movement I: m. 54 – fermata of m. 88 |
| BIZET | <i>Carmen Suite No. 1</i> <ul style="list-style-type: none">• Intermezzo: m. 3 – m. 23 |
| BRAHMS | Symphony No. 1 <ul style="list-style-type: none">• Movement IV: 9 m. after [B] – [C] |
| BRAHMS | Symphony No. 4 <ul style="list-style-type: none">• Movement IV: m. 89 – m. 105 |
| DEBUSSY | <i>Prélude à L'Après midi d'un Faune</i> <ul style="list-style-type: none">• Beginning – m. 4• [2] – [3] |
| DVOŘÁK | Cello Concerto <ul style="list-style-type: none">• Movement I: 6 m. after [10] – 16 m. after [10]• Movement II: 17 m. before [7] – 3 m. before [7] |
| HINDEMITH | <i>Symphonic Metamorphosis</i> <ul style="list-style-type: none">• Movement III: pickup to 4 m. before [C] – end |
| MENDELSSOHN | <i>Midsummer Night's Dream</i> <ul style="list-style-type: none">• Scherzo: 12 m. before [P] – end |

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PITTSBURGH SYMPHONY ORCHESTRA

MENDELSSOHN	Symphony No. 4, "Italian" <ul style="list-style-type: none">• Movement II: Beginning – m. 35• Movement IV: Beginning – m. 34
MOZART	Piano Concerto No. 22 <ul style="list-style-type: none">• Movement I: Beginning – m. 58• Movement II: m. 124 – downbeat of m. 144
PROKOFIEV	<i>Peter and the Wolf</i> <ul style="list-style-type: none">• [2] – [4]• 10 m. before [52] – [52]
RAVEL	<i>Daphnis and Chloe Suite No. 2</i> <ul style="list-style-type: none">• [155] – [156]• 3 m. after [176] – 2 m. after [187]
SHOSTAKOVICH	Symphony No. 5 <ul style="list-style-type: none">• Movement I: 8 m. before [40] – 1 m. after [41]• Movement II: pickup to [59] – [61]• Movement III: [79] – [81]• Movement III: pickup to 8 m. before [87] – [87]
SHOSTAKOVICH	Symphony No. 6 <ul style="list-style-type: none">• Movement I: [23] – [26]
WILLIAMS	<i>Harry Potter and the Prisoner of Azkaban</i> (Suite for Orchestra) <ul style="list-style-type: none">• Movement I ("Witches, Wands and Wizards"): m. 129 – m. 151 ("Hagrid's Friendly Bird")

III) ORCHESTRAL EXCERPTS - PICCOLO

BEETHOVEN	Symphony No. 9 <ul style="list-style-type: none">• Movement IV: m. 343 – m. 431
BERLIOZ	<i>Damnation of Faust</i> (2nd Piccolo) <ul style="list-style-type: none">• <i>Menuet des Follets</i>: Beginning – m. 18
IPPOLOTOV-IVANOV	<i>Caucasian Sketches, Suite No. 1</i> <ul style="list-style-type: none">• Movement IV ("Procession of the Sardar"): m. 3 – m. 19

A complete packet of all excerpts will be made available to audition applicants when invitations are sent. Sight-reading may be asked in any round of the audition. Candidates may be asked to play as part of a section in later rounds. Repertoire list is subject to change.

The official pitch of the PSO is A=440

BARTOK: Concerto for Orchestra

- Movement II: m. 60 – m. 86

Flute 1

(Allegro)

The musical score for Flute 1, Movement II of Bartok's Concerto for Orchestra, measures 60-86. The score is written in 2/4 time and features a key signature of one sharp (F#). The notation includes various dynamics such as *sfz*, *mf*, *f*, *sf*, *mf*, *f*, *mf*, and *ff*. The score is divided into systems, with measures 60, 70, 77, and 83 marked. The music includes triplets, sixteenth notes, and a section marked *poco rall.* starting at measure 77. The score concludes with a double bar line and a *ff* dynamic marking.

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BEETHOVEN: Leonore Overture No. 3

- Beginning – m. 36

Flute 1

Adagio

The musical score for Flute 1 is presented in four staves. The first staff begins with a bracketed section from measure 19 to 36. The tempo is marked 'Adagio' and the time signature is 3/4. The key signature has one sharp (F#). The first staff starts with a forte (ff) dynamic, followed by a piano (p) dynamic and a diminuendo (dim.) marking. The second staff begins at measure 19 with a staccato (stacc.e) and piano (pp) dynamic. The third staff begins at measure 23 with a piano (pp) dynamic, followed by a crescendo (cresc.) marking, and then a fortissimo (fff) dynamic. The fourth staff begins at measure 29 with a piano (p) dynamic, followed by a forte (f) dynamic, and then a piano (p) dynamic. The score concludes at measure 36 with a piano (pp) dynamic and a final bracketed section.

19 *stacc.e pp*

23 *pp cresc. fff p*

29 *p f f f p*

35 *pp*

BEETHOVEN: Leonore Overture No. 3

- m. 328 – m. 360

Flute 1

(Allegro)

The musical score for Flute 1, measures 328-360, is presented on four staves. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked (Allegro). The score begins with a bracketed measure 328, marked *cresc.* and *fp*. The first staff contains measures 328-336. The second staff contains measures 337-343, with a first ending bracketed over measures 337-343. The third staff contains measures 344-350, with a second ending bracketed over measures 344-350. The fourth staff contains measures 351-360, with a first ending bracketed over measures 351-359, marked *pp*, and a second ending bracketed over measures 351-359, marked *p cresc.*. The score includes various musical notations such as slurs, ties, and dynamic markings.

BEETHOVEN: Symphony No. 4

- Movement II: pickup to [E] – 8 m. after [E]

Flute 1

(Adagio)

64 Timp. *p* *cantabile* 6 E

67 *cresc.* - - - - *sf* *p*

70 *cresc.* - - - - - *f* 2

BEETHOVEN: Symphony No. 7

- Movement I: m. 54 – fermata of m. 88

Flute 1

(Poco sostenuto (♩ = 69))

53 **B** *ff* *p* *p*

60 **Vivace** (♩. = 104) *sempre p*

66 *cresc.* *p*

73

81 *f* *p* *f* *sf* *sf* *sf* *sf* *sf* *sf*

BIZET: *Carmen Suite No. 1*

- Intermezzo: m. 3 – m. 23

Flute 1

Andantino quasi Allegretto. (♩ = 88.)

Arpa

Solo

pp

1 2

A

p

BRAHMS: Symphony No. 1

- Movement IV: 9 m. after [B] – [C]

Flute 1

28 **B** Più Allegro **1** **6**

sf sf sf pp f sempre e passionato

45 **C**

BRAHMS: Symphony No. 4

- Movement IV: m. 89 – m. 105

Flute 1

(Allegro energico e passionato)

87 1 *p dolce* *pp* *dim.*

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

100

103

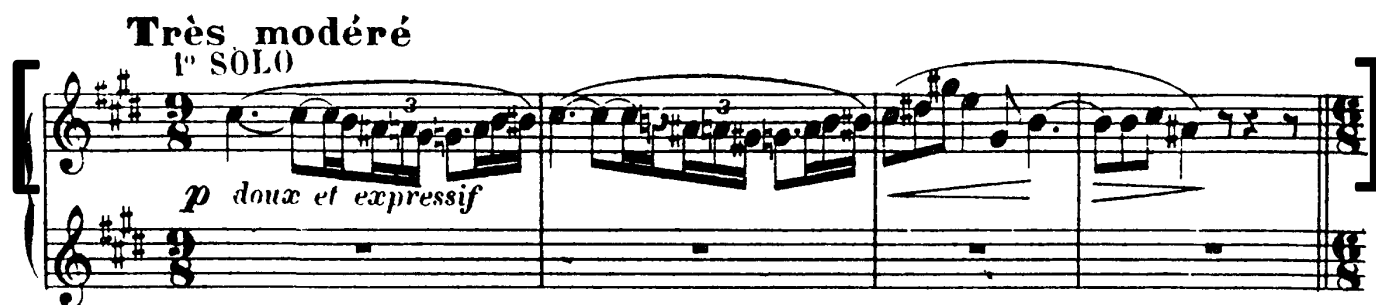
DEBUSSY: *Prélude à L'Après midi d'un Faune*

- Beginning – m. 4

Flute 1

Très modéré
1^{er} SOLO

p doux et expressif



DEBUSSY: *Prélude à L'Après midi d'un Faune*

• [2] – [3]

Flute 1

(Très Modéré)

The image displays the musical score for the Flute 1 part of Debussy's *Prélude à L'Après midi d'un Faune*, specifically measures 2 and 3. The score is written for a single flute and includes piano accompaniment. The key signature is D major (two sharps), and the time signature is 3/8. Measure 2 is marked with a box containing the number '2' and the text '1^o SOLO'. The flute part begins with a half note D4, followed by a quarter note E4, and then a half note F#4. The piano accompaniment consists of a half note D3, a quarter note E3, and a half note F#3. Measure 3 is marked with a box containing the number '3' and the text 'CLAR.' and 'FL. SOLO'. The flute part begins with a half note D4, followed by a quarter note E4, and then a half note F#4. The piano accompaniment consists of a half note D3, a quarter note E3, and a half note F#3. The score includes various musical notations such as dynamics (p, f, mf), articulation (accents, slurs), and fingerings (1, 2, 3).

p cre - seen - do *f* *p* léger et expressif

1^o SOLO

CLAR. FL. SOLO

p *mf* *tr*

DVOŘÁK: Cello Concerto

- Movement I: 6 m. after [10] – 16 m. after [10]

Flute 1

(Grandioso)

3 *poco ritard. in tempo* 10 *molto sost.* *p* *f* *p* *pp*

DVOŘÁK: Cello Concerto

- Movement II: 17 m. before [7] – 3 m. before [7]

Flute 1

(Meno. Tempo I.)

Flute 1

(Meno. Tempo I.)

Key: D major (F#), 2/4 time.

First staff: *p*, *tr.*, *fz*, *f*.

Second staff: *fp*, *poco string.*, *mf*.

Third staff: *poco a poco rit.*, *f*, *p*, *dim.*, *1*, *7*.

HINDEMITH: *Symphonic Metamorphosis*

- Movement III: pickup to 4 m. before [C] – end

Flute 1

(Andantino)

Solo

mf

[C]

f

mf

f

mf cresc.

f

dimin.

allarg.

p

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Schott Music for the Pittsburgh Symphony Orchestra's
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MENDELSSOHN: *Midsummer Night's Dream*

- Scherzo: 12 m. before [P] – end

Flute 1

(Allegro vivace.)

p

sempre stacc.

Q

cresc. *dim.*

pp

MENDELSSOHN: Symphony No. 4, "Italian"

- Movement II: Beginning – m. 35

Flute 1

Andante con moto

f *p*

8 7 9 2

MENDELSSOHN: Symphony No. 4, "Italian"

- Movement IV: Beginning – m. 34

Flute 1

Presto

The musical score for Flute 1, Movement IV: Beginning – m. 34 of Mendelssohn's Symphony No. 4, "Italian", is presented in a single system with six staves. The tempo is marked **Presto**. The key signature is one sharp (F#), and the time signature is 2/4. The score begins with a treble clef and a key signature of one sharp. The first staff contains measures 34-37, featuring a series of eighth-note triplets and a dynamic marking of *f*. The second staff contains measures 38-41, with a dynamic marking of *p leggiero*. The third staff contains measures 42-45, with a dynamic marking of *p*. The fourth staff contains measures 46-49, with a dynamic marking of *cresc.*. The fifth staff contains measures 50-53, with a dynamic marking of *cresc.* and a final dynamic marking of *ff*. The sixth staff contains measures 54-57, with a dynamic marking of *ff*. The score is enclosed in large square brackets at the beginning and end.

MOZART: Piano Concerto No. 22
• Movement I: Beginning – m. 58

Flute

Allegro

The musical score is written for a single flute in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score consists of six staves of music, with measure numbers 13, 31, 38, 44, 50, and 58 indicated at the start of each line. The music features various dynamics including *f* (forte), *p* (piano), and *sf* (sforzando). There are several trills, triplets, and sixteenth-note passages. The score ends with a double bar line at measure 58.

Measures 13, 31, 38, 44, 50, and 58 are marked.

Dynamics: *f*, *p*, *sf*.

MOZART: Piano Concerto No. 22

- Movement II: m. 124 – downbeat of m. 144

Flute

(Andante)

121 Viol. I

128

133

140

p

f

The image shows a musical score for the Flute part of Mozart's Piano Concerto No. 22, Movement II. The score is in 3/8 time and B-flat major. It features a Violin I part and a Flute part. The Flute part begins at measure 124 with a piano (p) dynamic and ends at measure 144 with a forte (f) dynamic. The score includes various musical notations such as slurs, ties, and fingerings.

PROKOFIEV: *Peter and the Wolf*

- [2] – [4]

Flute

Andantino $\text{♩} = 92$

8 1 12

narrator Allegro $\text{♩} = 176$

8va narrator *mf* 3

8va *mf* 3

8va *f* 3

cresc. *f* poco 4

PROKOFIEV: *Peter and the Wolf*

- 10 m. before [52] – [52]

Flute

[51] *Poco più mosso* $\text{♩} = 112$ 2

The musical score for the Flute part, measures 51 to 52, is written on a single staff. The tempo is *Poco più mosso* with a quarter note equal to 112 beats. The key signature has two flats (B-flat major). The score is marked with measure numbers 51 and 52 in boxes. The music consists of a continuous melodic line with numerous slurs, ties, and fingerings. Measure 51 begins with a half rest, followed by a quarter note B-flat. Measure 52 concludes with a half rest. The entire passage is enclosed within large square brackets.

RAVEL: *Daphnis and Chloe Suite No. 2*

- [155] – [156]

Flute 1

155 *Lent*
Fl.

pp

12 12 12 12

156

- 3 m. after [176] – 2 m. after [187]

Flute 1

Cédez Presse **175** *Pte Fl.* *Gde Fl.* **Retenez** **176** *Très lent.* *Solo* *expressif et souple*

f *mf* *p*

177 *mf* *f*

Retenu légèrement

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

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

RAVEL: *Daphnis and Chloe Suite No. 2*

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- 3 m. after [176] – 2 m. after [187]

au Mouvt *tr* **Pressez** *tr* au Mouvt

pp *ff* *pp* *ff*

pp *f* *f*

[180] *Vif*

p *f* *p*

[181]

f *p* *f*

p *ff*

[182] *Un peu plus animé.*

p *ff* *p*

V.S.

- 3 m. after [176] – 2 m. after [187]

183 En animant toujours davantage.

184 au 1^{er} Mouv! vif avec un peu plus de langueur.

Solo

185 Animez un peu.

Solo

186 En animant toujours

187 Moins animé.

SHOSTAKOVICH: Symphony No. 5

- Movement I: 8 m. before [40] – 1 m. after [41]

Flute 1

39 *Più mosso* Solo *p* 40 41

SHOSTAKOVICH: Symphony No. 5

- Movement II: pickup to [59] – [61]

Flute 1

(Allegretto)

The musical score for Flute 1 consists of three staves. The first staff begins at measure 58 with a 2-measure rest, followed by a ritardando (rit.) and a 2-measure rest, then a 3-measure rest, and finally a pickup to measure 59. Measure 59 is marked 'Solo' and 'p' (piano). The second staff continues the melody from measure 59, ending at measure 60. The third staff begins at measure 60 with a ritardando (rit.) and continues to measure 61, which is marked 'a tempo'. The score concludes with a large closing bracket at the end of measure 61.

SHOSTAKOVICH: Symphony No. 5

- Movement III: [79] – [81]

Flute 1

75 Largo

8 76 8 77 7 78 7

Arpa *p*

79 Solo *p*

80

ritenuto 81 a tempo

morendo *ppp*

SHOSTAKOVICH: Symphony No. 5

- Movement III: pickup to 8 m. before [87] – [87]

Flute 1

(Poco più mosso)

Solo

p

poco calando

dim.

[87]

ppp

SHOSTAKOVICH: Symphony No. 6

- Movement I: [23] – [26]

Flute 1

(Moderato ♩ = 66)

The musical score for Flute 1, measures 23 to 26, is presented on five staves. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The tempo is Moderato, with a metronome marking of ♩ = 66. The score begins with a bracketed measure number [23] and a circled 'Solo' marking. The first staff contains measures 23 and 24, with a 'PPP' dynamic marking. The second staff continues the melody with trills and triplets. The third staff contains measures 25 and 26, with a 'mf' dynamic marking. The fourth staff continues the melody with trills and triplets. The fifth staff concludes the passage with a 'rit.' marking and a bracketed measure number [26] followed by 'A tempo'.

WILLIAMS: Harry Potter and the Prisoner of Azkaban
(Suite for Orchestra)

- Movement I ("Witches, Wands and Wizards"): m. 129 – m. 151 ("Hagrid's Friendly Bird")

Flute 1

"Hagrid's Friendly Bird"
In "4" (♩ = 154) **129**

(♩ = ♩) 2 *mf stacc. brillante*

126

131

134

137

140

143

146 *mf*

Quickly and playfully (L'istesso) (♩ = 154)
"The Snow Fight"

151 *sfz* *p leggiero* *sf* *f*

BEETHOVEN: Symphony No. 9

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- Movement IV: m. 343 – m. 431

Piccolo

(Allegro assai vivace ♩. = 84)

342

pp

350

358 **H**
sempre pp

365

372
pp

380
poco cresc.

388 **I**

395

401
poco f

BEETHOVEN: Symphony No. 9

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- Movement IV: m. 343 – m. 431

409

più f

415

f più f

422

ff

429

K

The musical score is written for a single staff in G major (one sharp) and 4/4 time. It consists of four systems of music. The first system (measures 409-414) features a melodic line with eighth and sixteenth notes, accented, and a dynamic marking of 'più f'. The second system (measures 415-421) continues the melodic line with a dynamic marking of 'f più f'. The third system (measures 422-428) features a more complex melodic line with a dynamic marking of 'ff'. The fourth system (measures 429-431) ends with a key signature change to G minor, marked with a 'K' and a large bracket.

BERLIOZ: *Damnation of Faust* (2nd Piccolo)

- *Menuet des Follets*: Beginning – m. 18

Piccolo 2

Moderato. (♩ = 88)

p *f* *p* *pp*

94

IPPOLOTOV-IVANOV: *Caucasian Sketches, Suite No. 1*

- Movement IV ("Procession of the Sardar"): m. 3 – m. 19

Piccolo

Allegro moderato, tempo marziale.

The musical score is written for a single staff in treble clef, key of D major (two sharps), and 2/4 time. It begins with a key signature change from D major to D minor (three sharps) for the first measure, indicated by a '2' above the staff. The score consists of five lines of music. The first line starts with a dynamic marking of *p* (piano). The second line continues the melody. The third line features a triplet of eighth notes and a dynamic marking of *p*. The fourth line includes a dynamic marking of *mf* (mezzo-forte) and a triplet of eighth notes. The fifth line ends with a dynamic marking of *f* (forte) and a triplet of eighth notes. The score is enclosed in a large bracket on the left side, with a '2' above the first measure and a '10' above the last measure. The key signature changes back to D major (two sharps) for the final measure, indicated by a '10' above the staff. The score is marked with various dynamics: *p*, *mf*, and *f*. The tempo is marked **Allegro moderato, tempo marziale.**