

FALL 2026 FLUTE AUDITION EXCERPTS

Please email christina.jennings@colorado.edu with any questions regarding the audition music.

Please prepare each excerpt with an informed mindset (researching many recordings and the full score) and never sacrifice quality of sound and clarity of technique for speed or dynamic. In addition to these short excerpts, please also prepare a 2-minute solo of your choice. Good luck and have fun!

Salleras Variation

for unaccompanied saxophone
(2024)

Steven Banks
(BMI)

♩ = 120-132 Flexible throughout

1 *sfz* *pp* *mp*

6 *sfz* *pp*

11 *f* *pp mp* *sfz*

16 *pp* *f mp* *sfz*

21 *pp* *f* *rit.*

26 *accel.* *A tempo*
3 3 *sfz* *pp*

31 *mp* *sfz* *pp*

36 *8va* *f* *pp mp*

From Mahler 10th Symphony

PETITE SYMPHONIE

CHARLES GOUNOD
(1818-1893)

Excerpt 1: Mvt. II, bars 1-29
Suggested tempo: ♩ = 56-60

There were many times in my orchestral career when I would find myself completely in love with a flute solo. That was certainly the case playing the 2nd movement of the Gounod *Petite Symphonie*, a work written for Gounod's dear friend Paul Taffanel (one of the icons of our flute history).

Large chamber works are increasingly finding their way into the programming of orchestras today – for outreach concerts and for adding variety to the concert experience. For me, an audition performance of this exquisite melody reveals volumes about the player.

Each of these two extended solo passages begins with graceful simplicity and gradually becomes more and more passionate and intense, and then concludes with a quiet loveliness.

I recommend practicing these passages first with the purest tone and no vibrato. Only when proper control of pitch and tone have been achieved at this level is it time to add appropriate dynamics and vibrato, step by step, to create the singing quality of a highly expressive aria.

Andante (quasi Adagio) SOLO

5 12 18 24

cresc. *p* *ff* *p* *p* *cresc.*

A B

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From Mahler 10th Symphony
Mvt II, bars 27-45
♩ = 44-48

30

Ein wenig fließender
doch immer langsam

27 Bass Trbn pp Hrn. p semplice

31

34 3

(There is a left-right page break here in the rental part.)

37

40

43 dim pp

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Kevin Day

3. Day - Concerto for Wind Ensemble - Mvt. 4 (Measure 441 - 448)

Start

12

solo

mf *espressivo* *f*

441

443

445

447

molto rall.

Stop

Prepare at a tempo that is both

Following is a more readable rendering of the *Jeu de Cartes* excerpt:

63

Musical score for Stravinsky's *Jeu de Cartes*, measures 75-79. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. Measure 75 begins with a tempo marking of $\text{♩} = 76$ and a dynamic marking of *mf scherzando*. A triplet of eighth notes is indicated above the first three notes of measure 75. Measure 78 includes a dynamic marking of *ben marcato*. The score concludes with a double bar line at the end of measure 79.

Stravinsky *Jeu de Cartes*
Variation IV, [75] - [79]

e) Danse Chinoise

$\text{♩} = 126$

Allegro moderato

Musical score for 'Danse Chinoise' in G minor, 3/4 time. The score consists of six staves of music. The first staff begins with a bass clef and a treble clef, with a 'Fag. 1' marking. The tempo is 'Allegro moderato' with a metronome marking of quarter note = 126. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like accents and slurs. Dynamics include *f* (forte), *mf* (mezzo-forte), and *cresc.* (crescendo). A section labeled 'A' starts at measure 17. The piece concludes with a double bar line and a final *f* dynamic.

The Nutcracker - The Nutcracker