UCF LARGE ENSEMBLE AUDITIONS: Fall 2024
FLUTE EXCERPTS (use embedded links, if provided, to hear performances of each excerpt)

NOTE: students wishing to be considered for placement in Wind Ensemble or Symphony Orchestra must play all three excerpts. Students wishing only to be considered for placement in Symphonic Band may opt to play only excerpts 2 and 3.

EXCERPT #1: Allegro from *Peter and the Wolf*, Op. 67, by Sergei Prokofiev

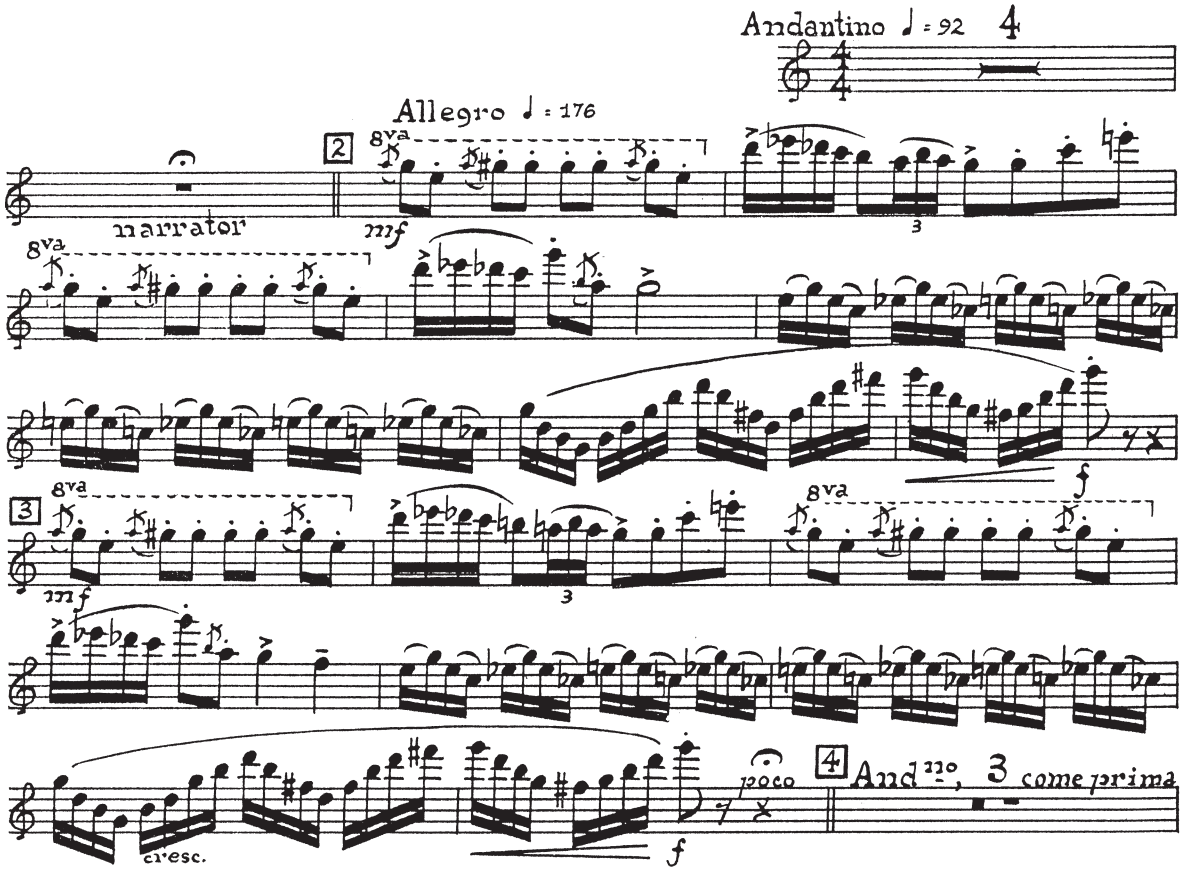
PETER AND THE WOLF (SYMPHONIC TALE FOR CHILDREN)

SERGEI PROKOFIEV, Op. 67
(1891-1953)

These solos are wonderfully descriptive. Play them with great character and personality, as the flute represents Prokofiev's image of a bird. The technical challenges can best be overcome if you don't play in a forced, hard, hysterical style. Try to think of the brilliance coming from light, firm technique and controlled bravura.

Excerpt 1: 5 before [2] to 5 after [5]
Published tempo: Andantino ♩ = 92, Allegro ♩ = 176

Erratum:
• One bar before [3] and one bar before [4], the slur continues through into the high G on beat 3.



"Peter and the Wolf" by Sergei Prokofiev
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EXCERPT #2: Menuet from *L'arlésienne Suite, No. 2*, by Georges Bizet

The Bizet *Entr'acte* on the preceding page, and the following *Menuet* are remarkably lovely because of their simplicity. Strive for expressiveness without oversentimentality, and a beautifully controlled tone on every note.

You may also find this excerpt called "Intermezzo" in the *Carmen Suite No. 1*.

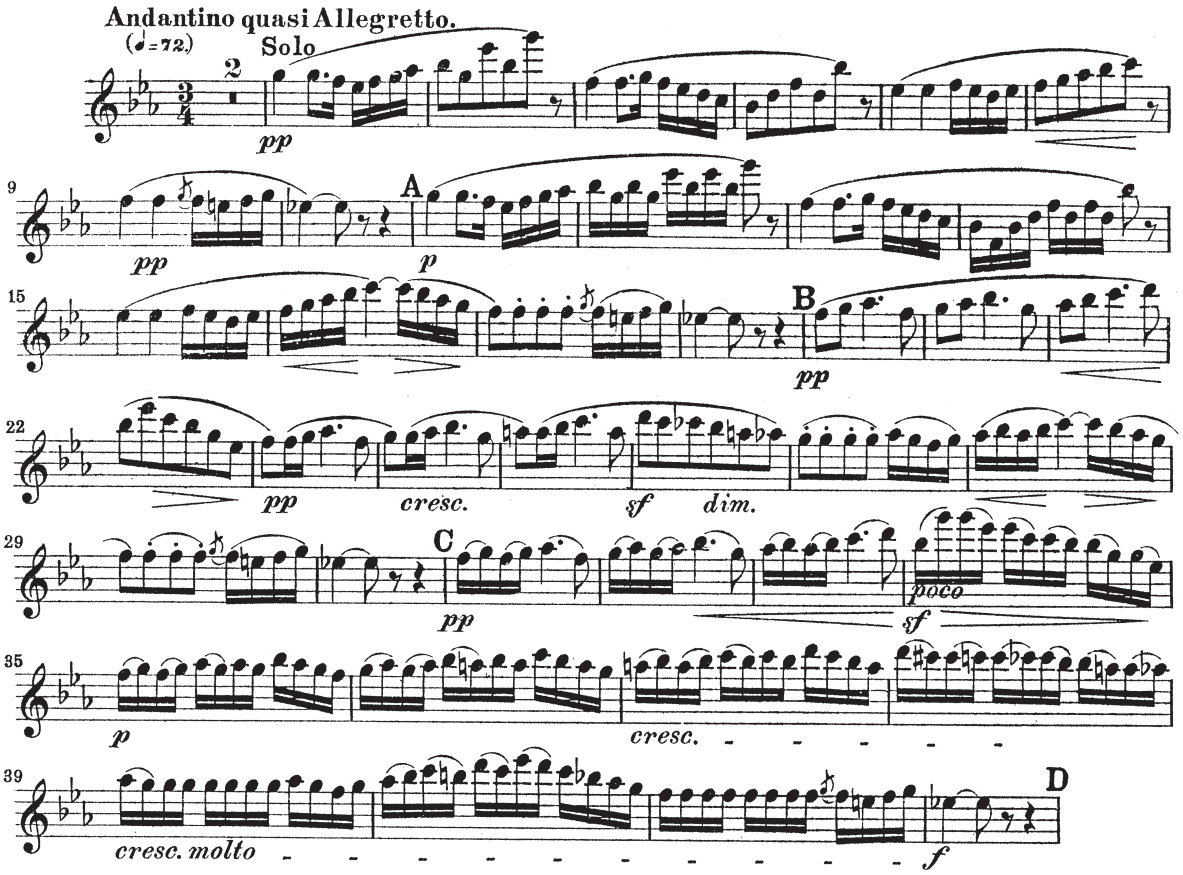
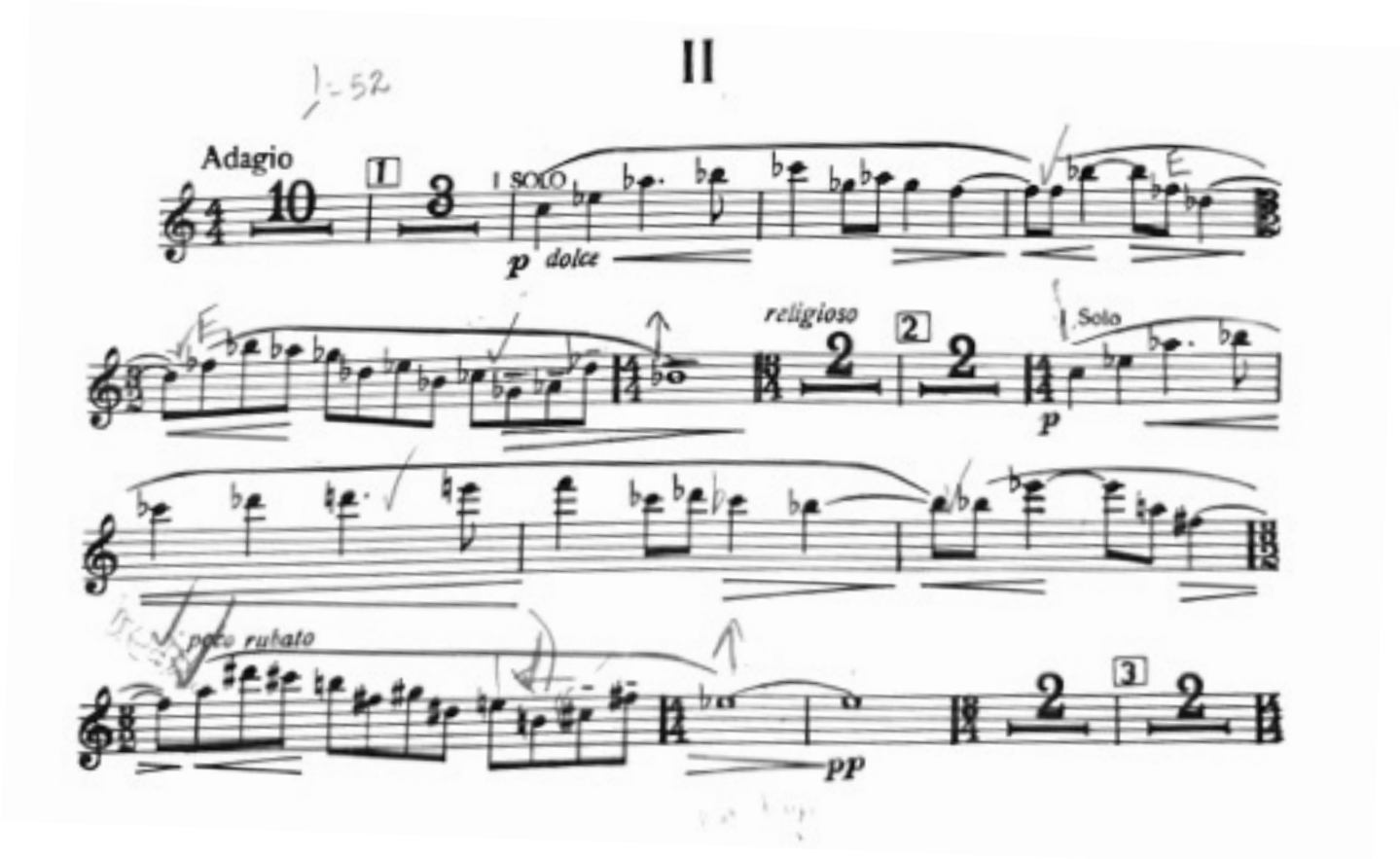
L'ARLÉSIENNE SUITE NO. 2

GEORGES BIZET
(1838-1875)

Menuet, bars 1-42
Published tempo: ♩ = 72

In this Menuet, play the slurs across leaping intervals with smoothness and care, without accenting the high notes. Because so many of the phrases end with an ascending line, the player should be careful not to make a crescendo where it is not marked. The sound should have a quality of effortless purity and fluidity in spite of this deceptively difficult theme.

Errata:
• In m. 9, the ***pp*** should be on the first beat, not the second.
• In m. 17, there should be a slur above the staccatos on beats 1 & 2.
• In mm. 21-22, the crescendo should be marked as continuing until the E♭ of the first beat of 22.



EXCERPT #3: Solo from Mvt. II of Symphony No. 3, by Vittorio Giannini (espressivo y con rubato)