

Collegiate Winds

Non-music majors who wish to audition for Collegiate Winds only should prepare the exercises on the following page:

Autumn 2026 Concert Band Auditions

Flute

1. F Major scale (Two octaves)
Choose a tempo that allows for optimal clarity

Musical notation for the F Major scale (Two octaves) in 4/4 time. The scale starts on F4 and goes up to F6, then back down to F4. The notes are: F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, E6, D6, C6, Bb5, A5, G5, F5, E5, D5, C5, Bb4, A4, G4, F4.

2. Chromatic Scale
Choose a tempo that allows for optimal clarity

Musical notation for the Chromatic Scale in 4/4 time. The scale starts on F4 and goes up to F6, then back down to F4. The notes are: F4, F#4, G4, G#4, A4, A#4, Bb4, B4, C5, C#5, D5, D#5, Eb5, E5, F5, F#5, G5, G#5, Ab5, A5, Bb5, B5, C6, C#6, Db6, D6, Eb6, E6, F6, F#6, G6, G#6, Ab6, A6, Bb6, B6, C7, C#7, Db7, D7, Eb7, E7, F7, F#7, G7, G#7, Ab7, A7, Bb7, B7, C8, C#8, Db8, D8, Eb8, E8, F8, F#8, G8, G#8, Ab8, A8, Bb8, B8, C9, C#9, Db9, D9, Eb9, E9, F9, F#9, G9, G#9, Ab9, A9, Bb9, B9, C10, C#10, Db10, D10, Eb10, E10, F10, F#10, G10, G#10, Ab10, A10, Bb10, B10, C11, C#11, Db11, D11, Eb11, E11, F11, F#11, G11, G#11, Ab11, A11, Bb11, B11, C12, C#12, Db12, D12, Eb12, E12, F12, F#12, G12, G#12, Ab12, A12, Bb12, B12, C13, C#13, Db13, D13, Eb13, E13, F13, F#13, G13, G#13, Ab13, A13, Bb13, B13, C14, C#14, Db14, D14, Eb14, E14, F14, F#14, G14, G#14, Ab14, A14, Bb14, B14, C15, C#15, Db15, D15, Eb15, E15, F15, F#15, G15, G#15, Ab15, A15, Bb15, B15, C16, C#16, Db16, D16, Eb16, E16, F16, F#16, G16, G#16, Ab16, A16, Bb16, B16, C17, C#17, Db17, D17, Eb17, E17, F17, F#17, G17, G#17, Ab17, A17, Bb17, B17, C18, C#18, Db18, D18, Eb18, E18, F18, F#18, G18, G#18, Ab18, A18, Bb18, B18, C19, C#19, Db19, D19, Eb19, E19, F19, F#19, G19, G#19, Ab19, A19, Bb19, B19, C20, C#20, Db20, D20, Eb20, E20, F20, F#20, G20, G#20, Ab20, A20, Bb20, B20, C21, C#21, Db21, D21, Eb21, E21, F21, F#21, G21, G#21, Ab21, A21, Bb21, B21, C22, C#22, Db22, D22, Eb22, E22, F22, F#22, G22, G#22, Ab22, A22, Bb22, B22, C23, C#23, Db23, D23, Eb23, E23, F23, F#23, G23, G#23, Ab23, A23, Bb23, B23, C24, C#24, Db24, D24, Eb24, E24, F24, F#24, G24, G#24, Ab24, A24, Bb24, B24, C25, C#25, Db25, D25, Eb25, E25, F25, F#25, G25, G#25, Ab25, A25, Bb25, B25, C26, C#26, Db26, D26, Eb26, E26, F26, F#26, G26, G#26, Ab26, A26, Bb26, B26, C27, C#27, Db27, D27, Eb27, E27, F27, F#27, G27, G#27, Ab27, A27, Bb27, B27, C28, C#28, Db28, D28, Eb28, E28, F28, F#28, G28, G#28, Ab28, A28, Bb28, B28, C29, C#29, Db29, D29, Eb29, E29, F29, F#29, G29, G#29, Ab29, A29, Bb29, B29, C30, C#30, Db30, D30, Eb30, E30, F30, F#30, G30, G#30, Ab30, A30, Bb30, B30, C31, C#31, Db31, 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A151, Bb151, B151, C152, C#152, Db152, D152, Eb152, E152, F152, F#152, G152, G#152, Ab152, A152, Bb152, B152, C153, C#153, Db153, D153, Eb153, E153, F153, F#153, G153, G#153, Ab153, A153, Bb153, B153, C154, C#154, Db154, D154, Eb154, E154, F154, F#154, G154, G#154, Ab154, A154, Bb154, B154, C155, C#155, Db155, D155, Eb155, E155, F155, F#155, G155, G#155, Ab155, A155, Bb155, B155, C156, C#156, Db156, D156, Eb156, E156, F156, F#156, G156, G#156, Ab156, A156, Bb156, B156, C157, C#157, Db157, D157, Eb157, E157, F157, F#157, G157, G#157, Ab157, A157, Bb157, B157, C158, C#158, Db158, D158, Eb158, E158, F158, F#158, G158, G#158, Ab158, A158, Bb158, B158, C159, C#159, Db159, D159, Eb159, E159, F159, F#159, G159, G#159, Ab159, A159, Bb159, B159, C160, C#160, Db160, D160, Eb160, E160, F160, F#160, G160, G#160, Ab160, A160, Bb160, B160, C161, C#161, Db161, D161, Eb161, E161, F161, F#161, G161, G#161, Ab161, A161, Bb161, B161, C162, C#162, Db162, D162, Eb162, E162, F162, F#162, G162, G#162, Ab162, A162, Bb162, B162, C163, C#163, Db163, D163, Eb163, E163, F163, F#163, G163, G#163, Ab163, A163, Bb163, B163, C164, C#164, Db164, D164, Eb164, E164, F164, F#164, G164, G#164, Ab164, A164, Bb164, B164, C165, C#165, Db165, D165, Eb165, E165, F165, F#165, G165, G#165, Ab165, A165, Bb165, B165, C166, C#166, Db166, D166, Eb166, E166, F166, F#166, G166, G#166, Ab166, A166, Bb166, B166, C167, C#167, Db167, D167, Eb167, E167, F167, F#167, G167, G#167, Ab167, A167, Bb167, B167, C168, C#168, Db168, D168, Eb168, E168, F168, F#168, G168, G#168, Ab168, A168, Bb168, B168, C169, C#169, Db169, D169, Eb169, E169, F169, F#169, G169, G#169, Ab169, A169, Bb169, B169, C170, C#170, Db170, D170, Eb170, E170, F170, F#170, G170, G#170, Ab170, A170, Bb170, B170, C171, C#171, Db171, D171, Eb171, E171, F171, F#171, G171, G#171, Ab171, A171, Bb171, B171, C172, C#172, Db172, D172, Eb172, E172, F172, F#172, G172, G#172, Ab172, A172, Bb172, B172, C173, C#173, Db173, D173, Eb173, E173, F173, F#173, G173, G#173, Ab173, A173, Bb173, B173, C174, C#174, Db174, D174, Eb174, E174, F174, F#174, G174, G#174, Ab174, A174, Bb174, B174, C175, C#175, Db175, D175, Eb175, E175, F175, F#175, G175, G#175, Ab175, A175, Bb175, B175, C176, C#176, Db176, D176, Eb176, E176, F176, F#176, G176, G#176, Ab176, A176, Bb176, B176, C177, C#177, Db177, D177, Eb177, E177, F177, F#177, G177, G#177, Ab177, A177, Bb177, B177, C178, C#178, Db178, D178, Eb178, E178, F178, F#178, G178, G#178, Ab178, A178, Bb178, B178, C179, C#179, Db179, D179, Eb179, E179, F179, F#179, G179, G#179, Ab179, A179, Bb179, B179, C180, C#180, Db180, D180, Eb180, E180, F180, F#180, G180, G#180, Ab180, A180, Bb180, B180, C181, C#181, Db181, D181, Eb181, E181, F181, F#181, G181, G#181, Ab181, A181, Bb181, B181, C182, C#182, Db182, D182, Eb182, E182, F182, F#182, G182, G#182, Ab182, A182, Bb182, B182, C183, C#183, Db183, D183, Eb183, E183, F183, F#183, G183, G#183, Ab183, A183, Bb183, B183, C184, C#184, Db184, D184, Eb184, E184, F184

Wind Symphony, Symphonic Band, Symphony Orchestra Winds

Music majors and non-majors who wish to be considered for placement in all ensembles should prepare the following materials:

- I. "Solo Etude" located at the bottom of the scales and etude page (previous page)
- II. Smetana – Overture to "The Bartered Bride"; beg. through 17 meas. after rehearsal A (skip multiple measure rest following first phrase)
- III. Rossini – Overture to "The Barber of Seville"; first 5 measures only
- IV. Glinka – Overture to "Russlan and Ludmilla"; m. 21 through 9 meas. before letter A
- V. Bartok – Concerto for Orchestra (2 excerpts)
 - a. 2 eighth notes before rehearsal 140 through cadenza in m. 143
 - b. Measures 119-145 (score marking Presto)
- VI. Berlioz – "Symphonie Fantastique" Rehearsal 2 to Rehearsal 3
- VII. Turina – La Procession del Rocio; quarter = 84; rehearsal R through 5 measures before rehearsal T;
- VIII. For those interested in being considered for PICCOLO – see Autumn 2019 audition material Sousa – "Stars and Stripes Forever"; m. 110 to end (take second ending)

OVERTURE
to the opera
"THE BARTERED BRIDE"
(Prodaná nevěsta)

Playing time 6 Min.

Bedrich Smetana

FLUTE I

Vivacissimo.

ff

f

mf *cresc.*

ff *f* *f* *f* *f* *f* *p*

p

f *ff* *f* *f*

Ob. 87

A 26

FLAUTO II SOLO

cres. *mf* *p*

cres. *mf*

Barber of Seville

RUSLAN AND LUDMILLA

Flute I

OVERTURE

M. J. GLINKA.

Presto $\text{♩} = 135.$

Optional Alternate Fingering at più volte ad lib.:

Depress the Eb, D, and G, and A keys, and trill the C and B keys.

BARTOK - CONCERTO

Musical score for five staves, measures 119-148. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The time signature is 2/4. The first staff (treble clef) contains measures 119-125, marked *mf sub.* and ending with a fermata. The second staff (treble clef) contains measures 126-131, marked *f*, and includes a measure rest for 5 measures. The third staff (treble clef) contains measures 132-136, marked *f* and *cresc.*, and includes a measure rest for 7 measures. The fourth staff (treble clef) contains measures 137-147, marked *ff*. The fifth staff (treble clef) contains measures 148-149, marked *2* and *1*. The score includes various musical notations such as slurs, ties, and dynamic markings.

C. B. pizz. *pp* **1** Più mosso. **2** Poco più mosso. *cresc.* **3**
Viol. I.

pp *poco rall.* **2** *riten. al tempo I.* *dim.* *p* *<sf>* *p* *<sf>* *p* *<sf>* *p* *dim.*

Tempo I. *p dolce* *sf*

p

cresc. *f* *>* *p* **3**

Detailed description: This page of a musical score contains five staves of music. The first staff is for C. B. pizz. (Cello/Bass, pizzicato) and Viol. I. (Violin I). It begins with a *pp* dynamic and a *poco rall.* tempo. A first rehearsal mark (1) is placed above the staff. The tempo then changes to *Più mosso.* and then *Poco più mosso.* with a *cresc.* dynamic. The second staff continues the C. B. pizz. part, starting with *pp* and *dim.* dynamics, followed by a *poco rall.* tempo. A second rehearsal mark (2) is placed above the staff. The tempo then changes to *riten. al tempo I.*. The dynamics are marked *p*, *<sf>*, *p*, *<sf>*, *p*, *<sf>*, *p*, and *dim.*. The third staff is for Viol. I. and begins with *Tempo I.* and *p dolce* dynamics. The fourth staff continues the Viol. I. part with a *p* dynamic. The fifth staff continues the Viol. I. part with a *cresc.* dynamic, followed by *f* and *>* dynamics, and ends with a *p* dynamic and a third rehearsal mark (3).

1st FLUTE

mf *p*

Soli

mf

Allegretto mosso

Soli

mf NB

tr

tr

f

mf

Andante con moto

f pull back

THE STARS and STRIPES FOREVER
Piccolo

76

83

[Play] *ff*

90

ff

97

ff molto marc.

104

[tacet] *ff*

Grandioso
[Play] (Solo)

1st X *dim.*
2nd X *cresc.*

110

[f]:ff

116

123

129

135

1. 2.