UTEP LARGE ENSEMBLE AUDITIONS
FLUTE/PICCOLO
FALL 2026

Flute

- Beethoven: Symphony No. 2 in D Major
  II. Larguetto (m. 265-276)

- Holst: Hammersmith
  Poco Vivace to D

- Ravel: Daphnis et Chloé
  3 bars after 176 to 2 bars after 179

- Stravinsky: Firebird Suite (1919 version)
  Variation of the Firebird (entire mvt)

Piccolo

- Rimsky-Korsakov: Scheherazade
  U to Piu stretto

Reminders

- All UTEP flute students taking applied lessons with Dr. Guglielmina **must audition on both flute and piccolo** (students may use a marching piccolo if needed).

- Any UTEP student who is not taking lessons but is on a music scholarship, service award, or interested in joining the UTEP Bands or Symphony Orchestra, please email Dr. Guglielmina to sign-up for an auditon slot: mfguglielmina@utep.edu

- Students will be placed based on their audition performance in any of the following ensembles: UTEP Concert Band, UTEP Symphonic Band, UTEP Wind Symphony and UTEP Symphony Orchestra.

FLAUTO I.

148 Ob. I *ff* — *ff* — *sf decresc.* — 3 — E — 31 — Cl. II *p* — *sf* — 1

193 *p* — *sf* — 1 — *p* — *p* — *sf*

203 *sf* — 3 — *sf* — *ff* — F — 5 — Solo *p*

218 5 — *sf* — *p* — *cresc.* — *f* — *sf* — 4

235 *cresc.* — *f* — *ff* — *ff* — *f* — *f* — 2 — *pp* — 1

246 G 6 — *p* — 2 — *cresc.* *f* *sf* — *sf* — *f* — 4

265 Solo *p* — 1 — 1 — *ff* — *sf* — *sf* — *ff* — *p*

Scherzo.

Allegro. 𝅗𝅥. = 100.

3/4 1 — *f* — 4 — *f* — *f* — 1 — *f* — 3 — *p* — *ff*

17 7 — *p* — *fp* — 9 — *f* — 1

41 4 — *f* — *ff* — *f* — 1 — *f* — 9 — Ob. I *pp* — 4 — Ob. I *pp*

69 8 — *p* — *sf* — *ff* — 1. — 2. — *Fine.*

Trio.

84 3/4 7 — 1. — 2. 1 — 8 — Viol. *p decresc.* — *pp* — *ff*

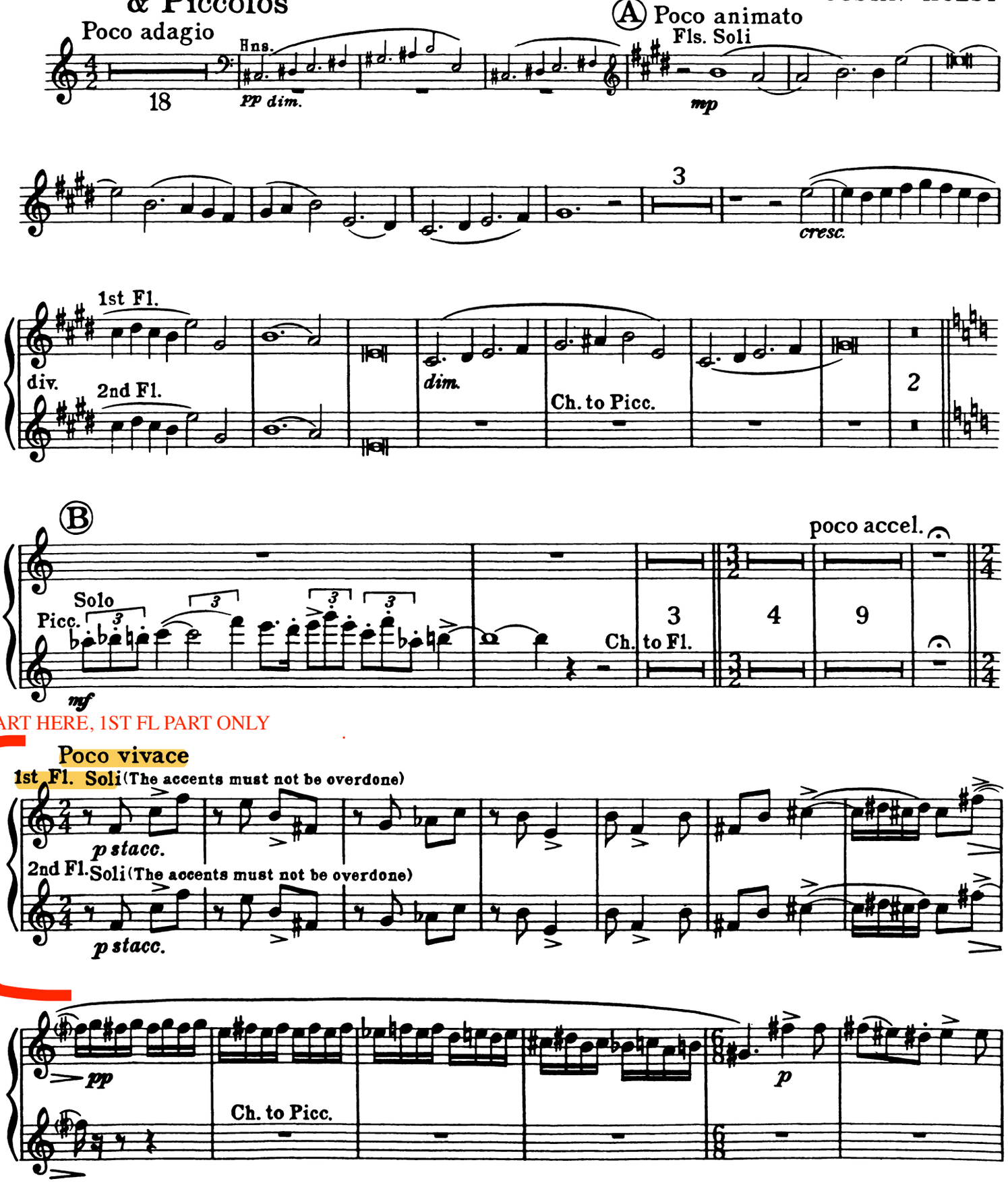
109 13 — *p* — Ob. I *p* — *cresc.* — *p* — *Scherzo da capo.*

HAMMERSMITH

Prelude and Scherzo

1st & 2nd Concert Flutes & Piccolos

GUSTAV HOLST



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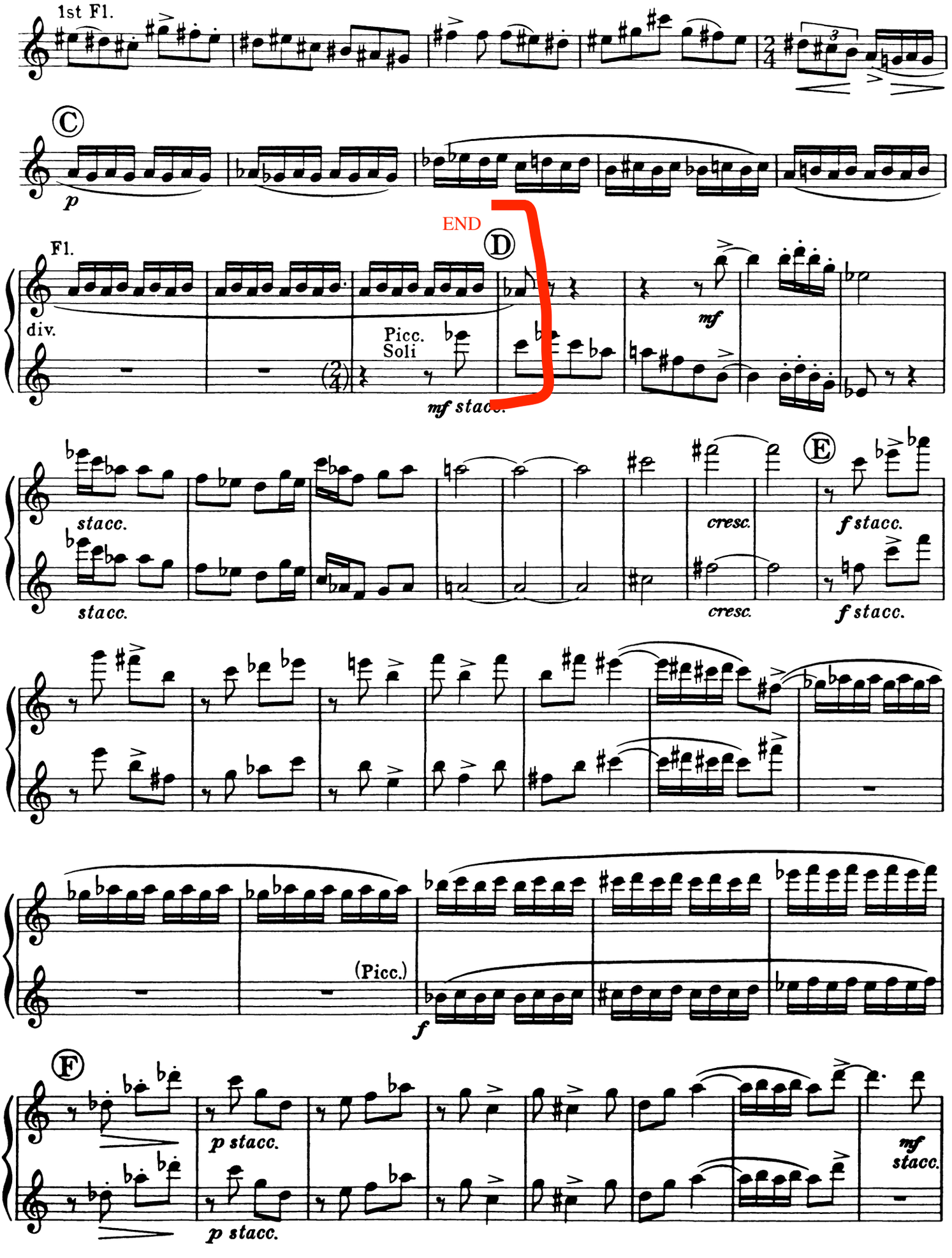
1st & 2nd Concert Flutes & Piccolos



DAPHNIS ET CHLOÉ

MAURICE RAVEL
(1875-1937)

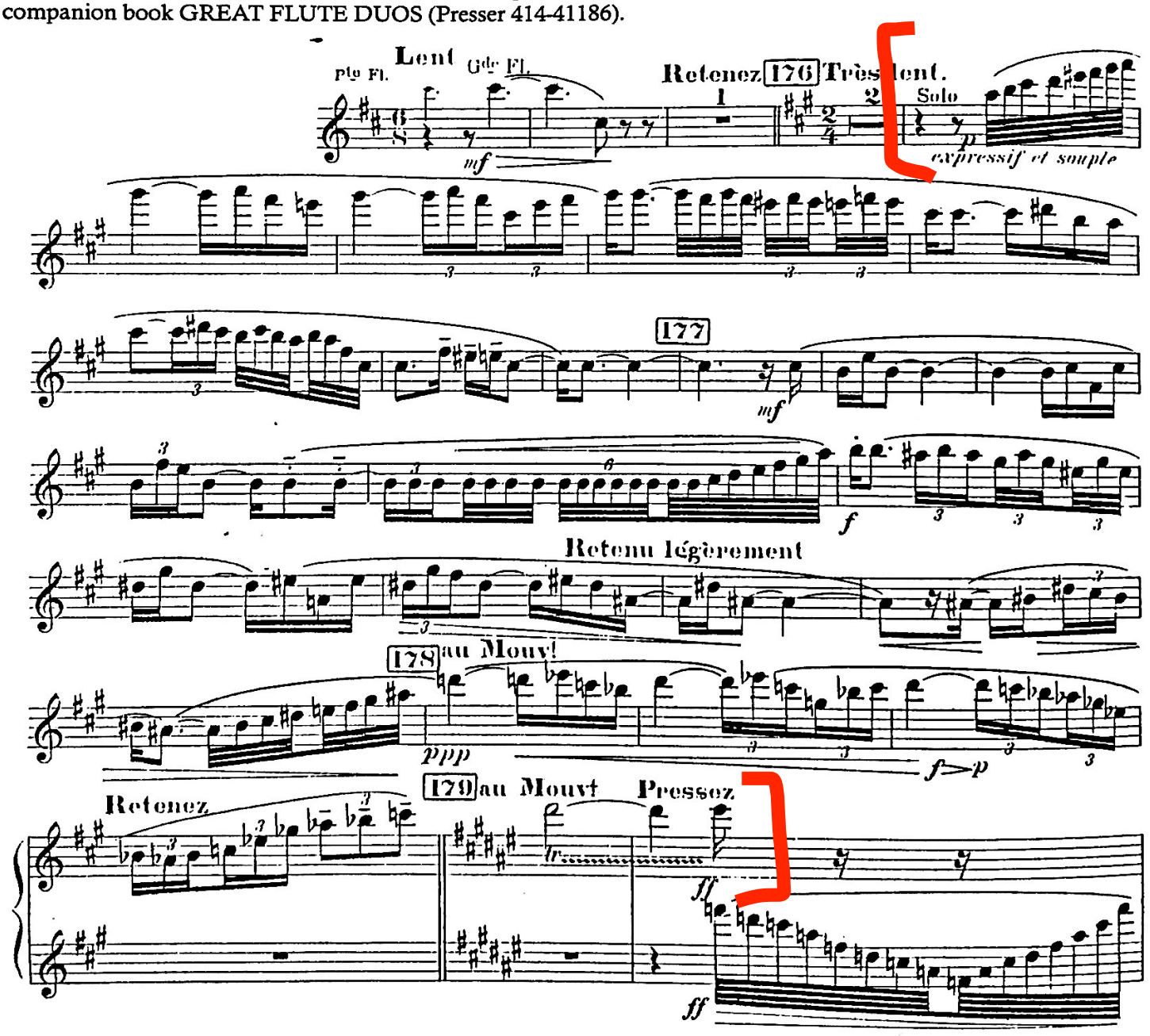
3 before [176] to [180]
Published tempo: introduction ♪ = 104, [176] onward ♪ = 66

In this, the Pantomime section of the ballet, Daphnis and Chloé mime the love story of Pan and Syrinx. The flute solo is a favorite of all flutists because it gives us the opportunity to show the ultimate in expressiveness, projection of musical ideas, and a ravishing sound. By using tone colors, changing vibrato, varying dynamics, and carefully incorporating rubato, you can give the impression of great freedom and spontaneity while keeping a fairly steady pulse. Learn to be expressive and flexible within the rhythmic limits imposed by the accompaniment figure of the double basses.

Note that the E♯ in the scale three bars after [176] is *not* marked ♯ in the score. However, since there is an E♮ marked in the flute part in the following bar and this type of chromatic exoticism is consistent with the rest of the music, it may be that this inital E♯ is correct and was simply omitted by error in the score.

As a matter of personal preference, I have always played the E♯, but other players and conductors should make this decision guided by their own feelings on the matter. Be prepared to play it either way. It is interesting that in Ravel's own published piano reduction, a sharp has been placed before both the E *and* the D!

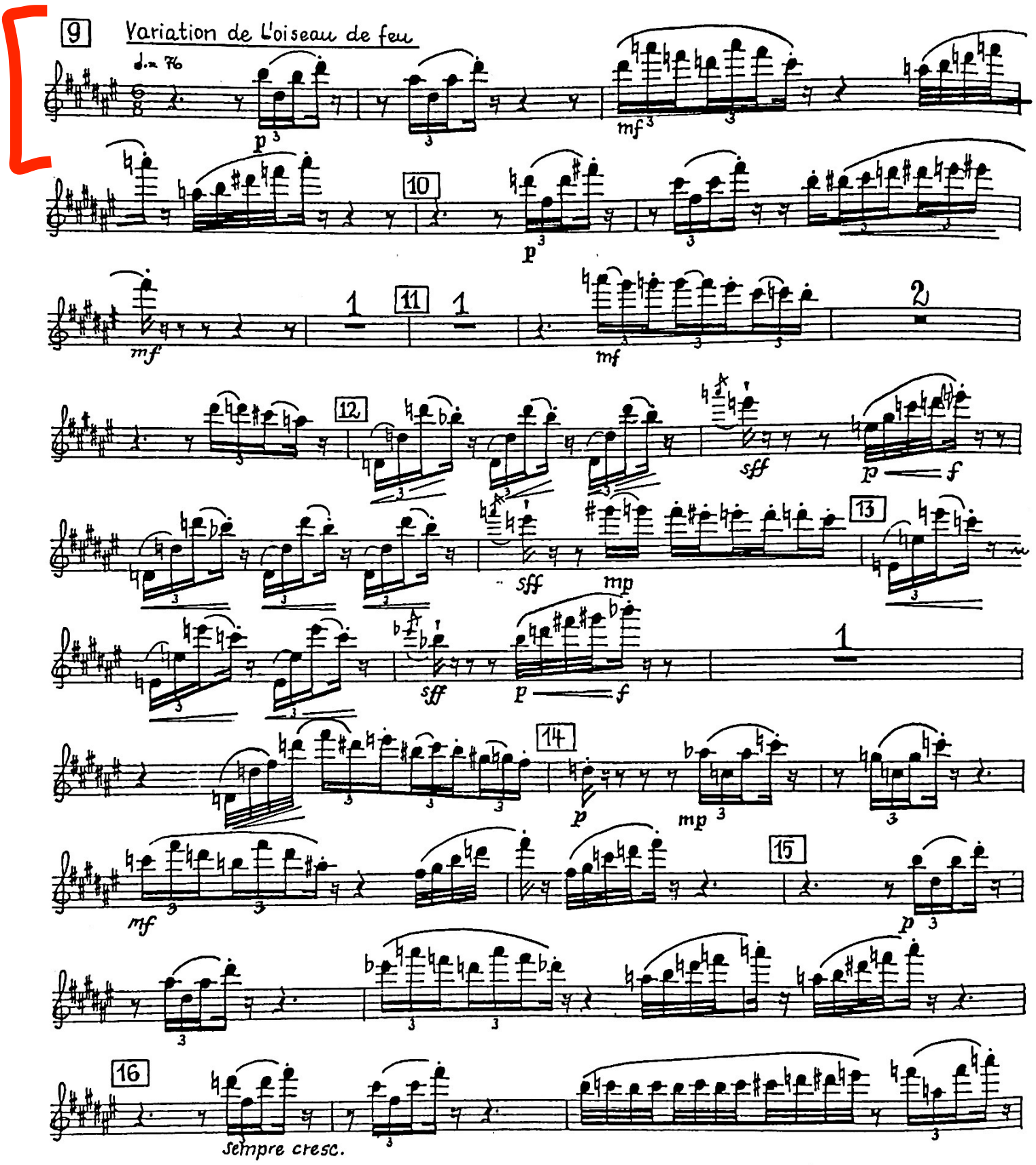
The complete 1st Flute, 2nd Flute, and Alto Flute parts from [155] through the end of *Daphnis* are included in our companion book GREAT FLUTE DUOS (Presser 414-41186).

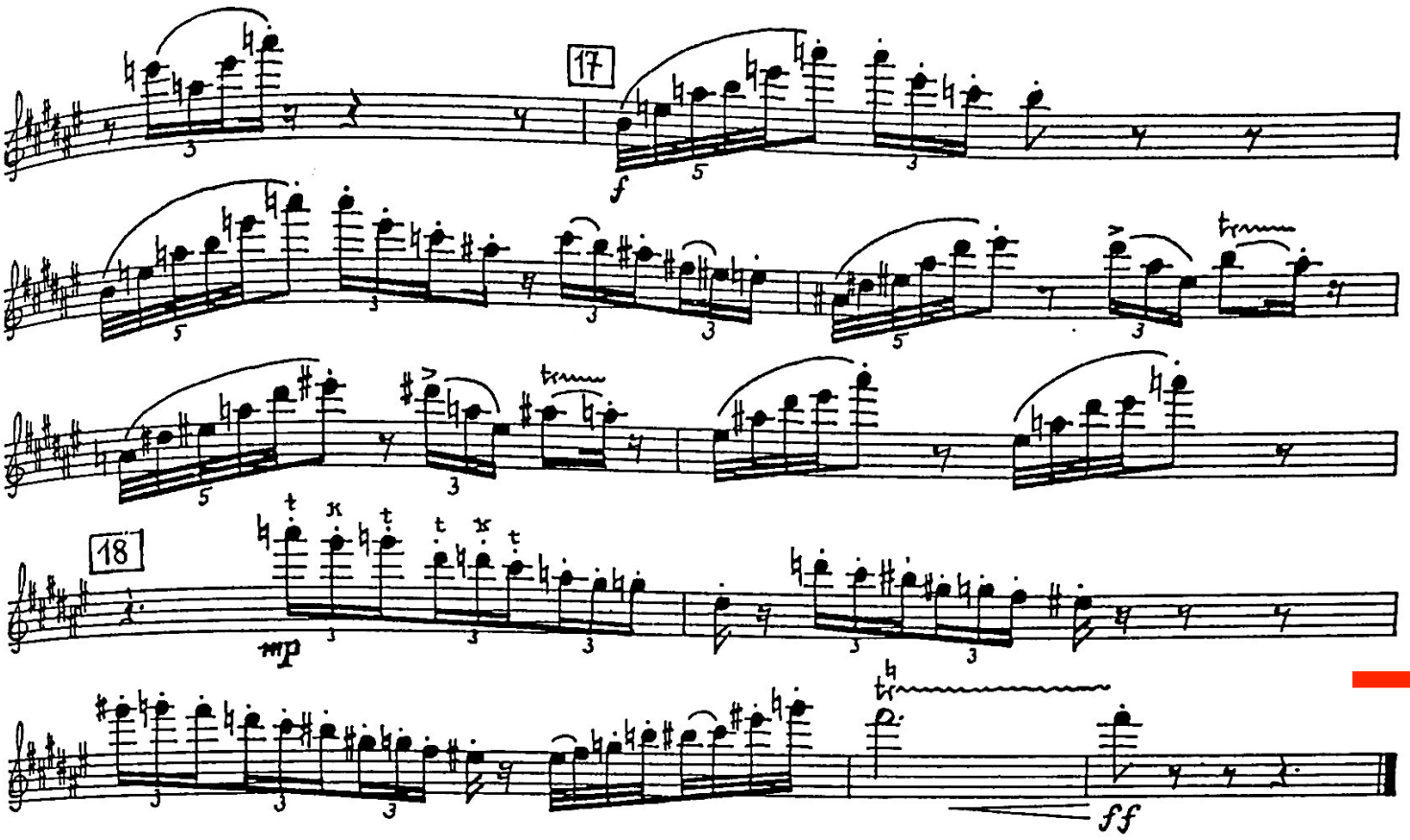


FIREBIRD SUITE

IGOR STRAVINSKY
(1882-1971)

1919 Version, [9] to 5 after [18]
Published tempo: ♩. = 76





Edited by Clark McAlister
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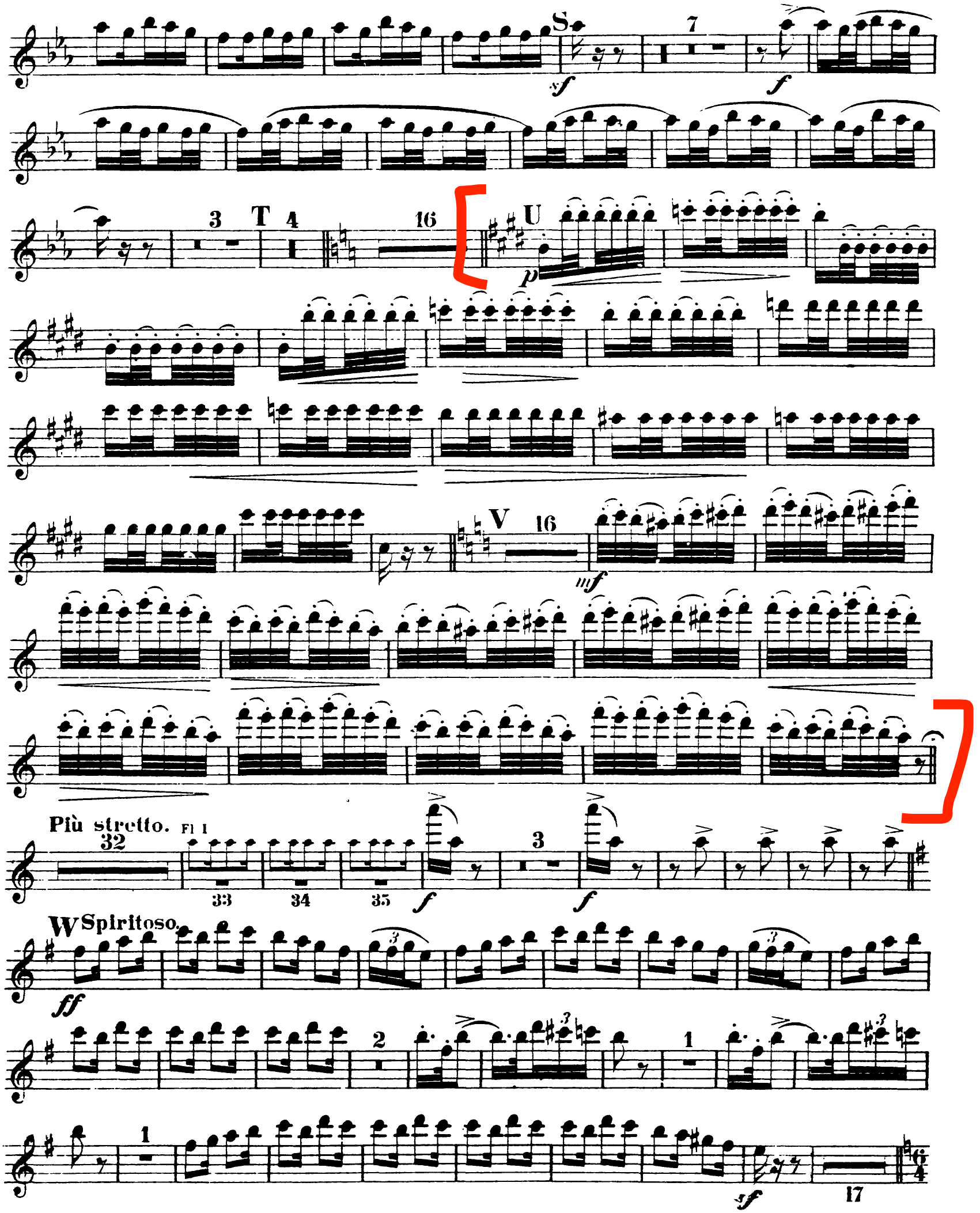
There are many versions of *The Firebird*. The 1919 suite is the one most frequently performed, and several publishers have made distinct sets of parts of this version. The edition used here is the most accurate, and was researched back to primary sources.

In this excerpt, always begin your practicing thinking in six rather than in two so you have a very firm feeling for the rhythm. Pay attention to clean execution, brilliant sound, meticulous articulation, and of course, rhythmic accuracy. This is a virtuoso display piece, in many aspects.

Because the flute and piccolo lines are so intertwined, the piccolo part appears with the flute in the piano reduction, for study purposes.

Flauto piccolo.