

THE UNITED STATES ARMY FIELD BAND



CONCERT BAND FLUTE
JANUARY 26-27, 2026

FINAL ROUND REPERTOIRE

SOLOS:

FLUTE

Wolfgang Amadeus Mozart - Concerto No. 2 in D Major, K. 314, movement I, exposition

Solo of candidate's choice for unaccompanied flute; selection can include extended techniques if desired.

PICCOLO

Antonio Vivaldi - Concerto in C Major, RV 443, movement II, appropriate ornamentation as desired. Stylistic changes to articulation are acceptable.

FLUTE EXCERPTS:

Ludwig van Beethoven - Leonore Overture, mm. 1-36, mm. 328-360

Johannes Brahms - Symphony No. 4 in E minor, Op. 98, movement IV, mm. 89-105

Percy Grainger - Lincolnshire Posy, movement IV, mm. 9-25

Felix Mendelssohn - A Midsummer Night's Dream, Op. 21, Scherzo, 12 before REH P to end

Maurice Ravel - Daphnis et Chloé Suite No. 2, 3 after REH 176 to 2 after REH 179

Gioachino Rossini - William Tell Overture (band key)

Igor Stravinsky - Petrouchka, beginning to REH 3

John Williams - Princess Leia's Theme, mm. 18-33

John Williams - Harry Potter "Hagrid's Friendly Bird," mm. 129-151

PICCOLO EXCERPTS:

Maurice Ravel - Piano Concerto in G major, beginning to REH 1

Dmitri Shostakovich - Symphony No. 6, movement I, 3 after REH 8 to REH 10

John Philip Sousa - The Stars and Stripes Forever, mm. 110 to end, take second ending

John Williams - The Patriot, mm. 12-37

SECTION EXCERPTS:

Georges Bizet - Entr'acte to Carmen, beginning to 23, to be played with clarinet and harp

Bedřich Smetana - The Moldau, beginning to REH A

Omar Thomas - Come Sunday, movement I, prepare both parts

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Wolfgang Amadeus Mozart
Concerto No. 2 in D Major, K. 314
movement I, exposition

Flöte

Konzert

Allegro aperto KV 314 (285d)

Tutti

f *p*

7 *f* *p*

13 *fp* *fp*

20 *cresc.* *f*

25 *p* *f* *p* *f*

30 *tr* Solo *tr*

35 **)*

40

43

46 *tr* 2 *tr*



Mozart - Concerto No. 2 continued

53 *tr*

58 *tr*

61

65

68 ^{*}

72 *fp* *tr* *tr* *tr* *tr*

76 *fp* *fp*

83

87 *fp* *tr* *fp*

91 *fp* *tr*

95 *tr* Tutti



Antonio Vivaldi
Concerto in C Major RV 443
movement II

Konzert
C-Dur / Ut majeur / C major

Antonio Vivaldi
RV 443

Largo
(Solo)



2

3

(4) (10)

6

8 (3) (3)

9 (3) (3)

10

11

12 (3) (3)

13

Ludwig van Beethoven
Leonore Overture
mm. 1-36, mm. 328-360

Ludwig van Beethoven
Leonore Overture No. 3, Op. 72

Flöte I

Adagio



ff \rightarrow p dim. pp p

19 slucc.e pp

23 pp cresc. fff p

29 p f f f f p

35 pp

Beethoven - Leonore Overture continued

Beethoven — Leonore Overture No. 3

Flöte I



328 *cresc.* *fp*

337 1

344 3

351 1 2 3 4 5 6 7 8 *pp*

The musical score for Flöte I, measures 328-351 of Beethoven's Leonore Overture No. 3. The score is written on four staves. Measure 328 begins with a *cresc.* marking and a *fp* (fortissimo) dynamic. Measure 337 features a first ending bracket. Measure 344 features a triplet. Measure 351 features a sequence of eighth notes numbered 1 through 8, followed by a *pp* (pianissimo) dynamic.

Johannes Brahms
Symphony No. 4 in E minor, Op. 98
movement IV, mm. 89-105

SYMPHONY NO. 4 IN E MINOR

JOHANNES BRAHMS

Mvt. IV

Allegro energico e passionato



The musical score is written for a single melodic line in treble clef, key of E minor (three sharps: F#, C#, G#), and 3/4 time. It consists of four staves of music. The first staff begins with a *p dolce* marking and features triplet patterns. The second staff starts at measure 95, marked *p espressivo*, and includes a 'Solo' instruction above the first measure. The third staff begins at measure 100 and continues the melodic line. The fourth staff starts at measure 103 and concludes the excerpt. Dynamic markings include *pp* and *dim.* at the end of the first staff, and *poco cresc.* at the end of the second staff. The score includes various musical notations such as slurs, ties, and articulation marks.

Percy Grainger
Lincolnshire Posy
movement IV, mm. 9-25

4. THE BRISK YOUNG SAILOR
(Who returned to wed his true-love)

Sprightly

Clar. I

6 [9] a 2 *mp (mf)*

17 a 2 *mf brillante*

cresc.

f

25 *ff*



Felix Mendelssohn
A Midsummer Night's Dream, Op. 21, Scherzo
12 before REH P to end

Mendelssohn — Midsummer Night's Dream
FLAUTO 1.

Allegro vivace.



p

sempre stacc.

cresc. *dim.*

pp

Maurice Ravel
 Daphnis et Chloé Suite No. 2
 3 after REH 176 to 2 after REH 179

DAPHNIS ET CHLOÉ

MAURICE RAVEL

176 Très lent. *Solo*
expressif et souple

177
mf
f
 Retenu légèrement

178 au Mouvt.
ppp
f > p

179 au Mouvt. Pressez
 Retenez
ff

Gioachino Rossini
William Tell Overture (band key)

Overture to "William Tell"

FLUTE

Rossini

Andante $\text{♩} = 78$



Igor Stravinsky
Petrouchka
Beginning to REH 3

STRAVINSKY

Petrouchka

Vivace. $\text{♩} = 138$
Solo

f ben marc

1 2 3

3 5 3 5 3

3

John Williams
Princess Leia's Theme
mm. 18-33

II. Princess Leia's Theme

FLUTE 1 Andante

JOHN WILLIAMS

Un Poco Più Mosso

Solo-espr. **19**

mp *a tempo*

22

26 *mf* *f brillante*

30

32

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John Williams
 Harry Potter “Hagrid’s Friendly Bird”
 mm. 129-151

Harry Potter and the Prisoner of Azkaban

John Williams

“Hagrid’s Friendly Bird”
 In “4”
 (♩ = ♩) 2 129



126 *mf stacc. brillante*
 131
 134
 137
 140
 143
 146 *mf*
 Quickly and playfully (L'istesso)
 “The Snow Fight”
 151 *sfz*

Maurice Ravel
Piano Concerto in G major
beginning to REH 1

CONCERTO

OTTAVINO, FLAUTO

MAURICE RAVEL

I

Allegramente

Solo

OTTAVINO

FLAUTO

1



1



Dmitri Shostakovich
Symphony No. 6, movement I
3 after REH 8 to REH 10

Shostakovich Symphony No. 6



8 CL. Basso *dim.* Pic. solo *p*

9

10

The image shows a musical score for three staves. The first staff is for Clarinet Bass (CL. Basso) and Piccolo (Pic. solo). The second staff is for Clarinet in B-flat (CL. Bb). The third staff is for Clarinet in C (CL. C). The score includes measures 8, 9, and 10. Measure 8 starts with a box containing the number 8. Measure 9 starts with a box containing the number 9. Measure 10 starts with a box containing the number 10. The score includes various musical notations such as notes, rests, and dynamic markings like *dim.* and *p*.

John Philip Sousa
The Stars and Stripes Forever
mm. 110 to end, take second ending

March
THE STARS and STRIPES FOREVER

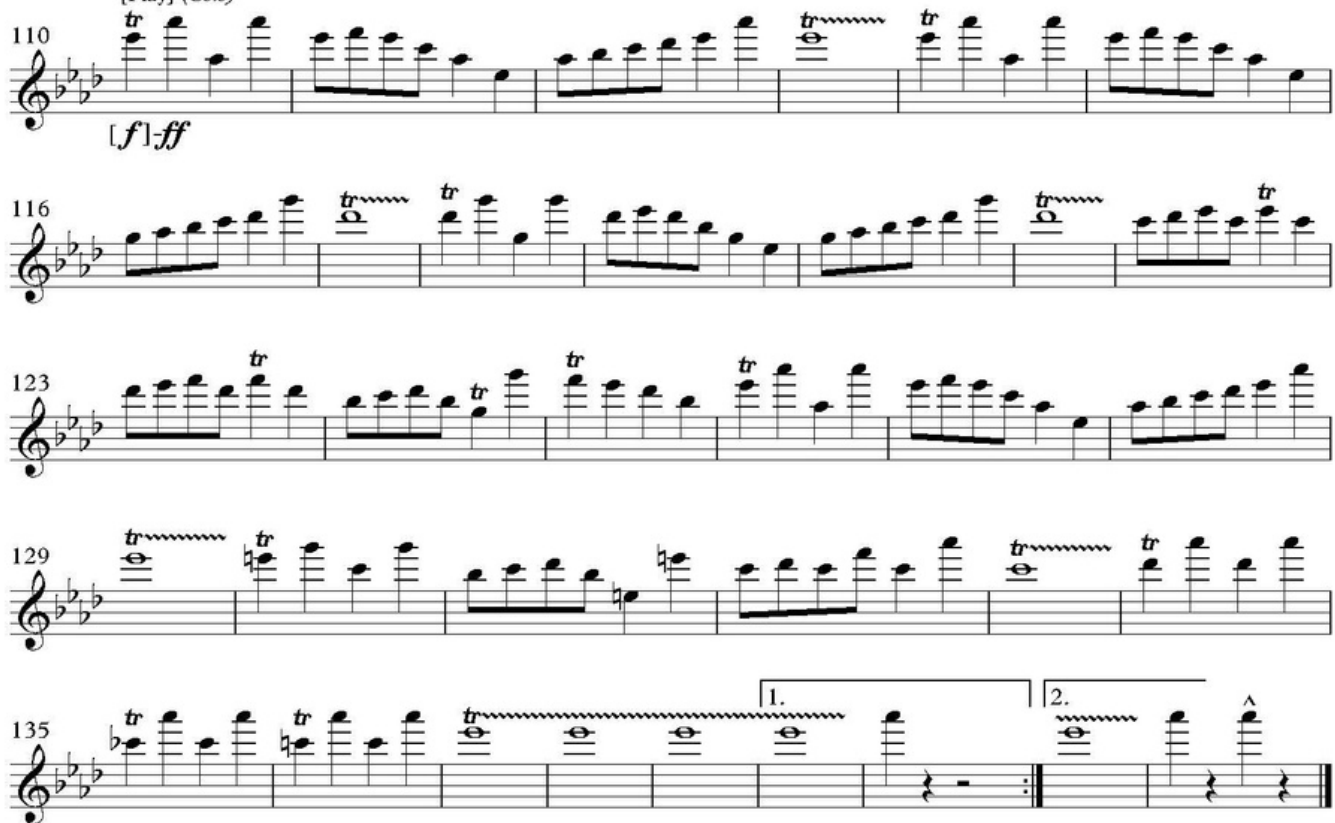
Piccolo

(1896)

JOHN PHILIP SOUSA

Take Second Ending

Grandioso
[Play] (Solo)



110 *[f]-ff* *tr*

116 *tr*

123 *tr*

129 *tr*

135 *tr* 1. 2. *tr*

John Williams
The Patriot
mm. 12-37

THE PATRIOT

FLUTE 1/PICCOLO

JOHN WILLIAMS

Transcribed for band by Paul Lavender

Spirited (♩ = 92)

11

Picc. 8va -

mf

14

(8va) -

17

(8va) -

20

mp

(8va) -

23

(8va) -

26

mf

(8va) -

28

30

31

f

35



The United States
Army Field Band

Georges Bizet
Entr'acte to Carmen
beginning to 23, to be played with clarinet and harp

Nº 2. Intermezzo.
(Prelude to Act III)

Georges Bizet

Andantino quasi Allegretto.

Solo

(Prelude to Act III)

Арпа

Solo

PP

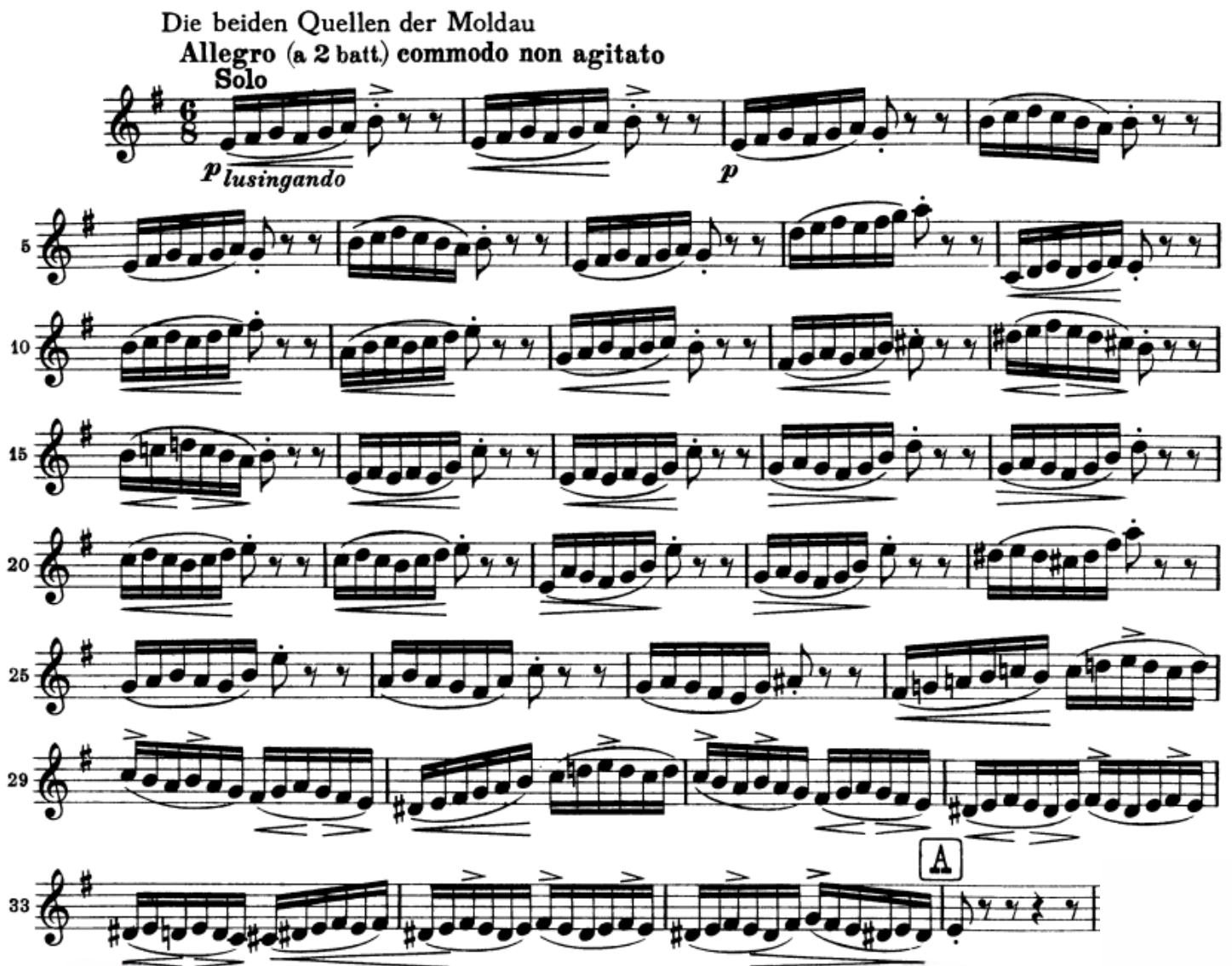
A

P

Bedřich Smetana
The Moldau
beginning to REH A

Bedřich Smetana
Má Vlast No. 2: The Moldau (Vltava)
Flöte II

Die beiden Quellen der Moldau
Allegro (a 2 batt.) commodo non agitato
Solo



p lusingando

5

10

15

20

25

29

33

A

Omar Thomas
Come Sunday
movement I, prepare both parts

Come Sunday

Commissioned by a consortium led by the Illinois State University Wind Symphony

Dr. Anthony Marinello, conductor

Flute 1

I. Testimony

Omar Thomas

$\text{♩} = 90$

tenor solo reference cue

1 2 3

2

3

5

$\text{♩} = \text{ca. } 52$

2

5 6

8 9 10

2

14

Moving Forward $\text{♩} = 65$ allow the tempo to settle....

3 2

12 13 14 17

19 20 21

22

Steady $\text{♩} = 55$

3

22 25

26 27 28

2

30 32

2

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Omar Thomas

Come Sunday, continued

2

Come Sunday: I. Testimony

More Steady ♩ = 95

melody cues ♩ = 90

34 35 36 37 38

mf

39 40 41 42 43 44 45 46 47 48 49

Steady ♩ = 55

50 51 52 53

Broadly, a little slower

54 55 56 57 58

Pushing ahead ♩ = 82 *rit.*

59 60 61 62 63

f

64 65 66

rit.

67 68 69 70

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Omar Thomas
Come Sunday, continued

Come Sunday: I. Testimony

72 *Molto Sostenuto* ♩ = 55

f 71 72 3 73 3 74 3 75 3

a tempo 76 3 77 3 78 3

80 *Moving Forward* ♩ = 65

6 3 79 3 80 3

Steady ♩ = 55

81 3 82 3 83 3 84 3

85 3 86 3 87 3

88 *ff* 88 3 89 3 90 3

92

91 3 92 3 93 3

Pushing ahead ♩ = 82 *rit.*

94 95 96 *fff* 97 3 98

Steady ♩ = 55

Omar Thomas
Come Sunday, continued

Come Sunday

Commissioned by a consortium led by the Illinois State University Wind Symphony

Dr. Anthony Marinello, conductor

Flute 2

Omar Thomas

I. Testimony

$\text{♩} = 90$

tenor solo reference cue

1 2 3

5 $\text{♩} = \text{ca. } 52$

2

5 6

8 9 10

14 Moving Forward $\text{♩} = 65$ allow the tempo to settle....

3 2

12 13 14 17

19 20 21

22 Steady $\text{♩} = 55$

3

22 25

26 27 28

2

30

2 2

30 32

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Omar Thomas
Come Sunday, continued

Come Sunday: I. Testimony

2

$\text{♩} = 90$

38 More Steady $\text{♩} = 95$

melody cues

mf

46

54 Broadly, a little slower

62 Pushing ahead $\text{♩} = 82$

rit.

$\text{♩} = 65$

rit.

f

rit.

72 Molto Sostenuto $\text{♩} = 55$

rit.

f

34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75

Omar Thomas
Come Sunday, continued

Come Sunday: I. Testimony

a tempo

76

77 78 79

80 Moving Forward ♩ = 65

80 81 82

Steady ♩ = 55

83 84 85 86

88 *ff* 88 89

90 91

92 92 93 94

Pushing ahead ♩ = 82 *rit.* *fff* *Steady* ♩ = 55

95 96 97 98

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