



CBSO Orchestral Residency

Flute and Piccolo

Round 1 Audition Requirements

Please upload 1 audio file containing the following audition material to the file upload section of the application form on MusicalChairs.

- Mozart – Flute Concerto, 1st movement in G or D (no cadenza)
- Brahms – Symphony No.4, 4th movement
- Mendelssohn – A Midsummer’s Night Dream, Scherzo

The application and audio submission are anonymous. Please record all material unaccompanied. Please play the extracts between the brackets marked.

We understand that candidates may have varying access to recording technology so your submission will not be judged on audio quality. However, you may find the following recording guidelines useful.

Guidelines for Recordings

- A voice-note app on a smartphone is sufficient – we do not expect professional quality recordings.
- Ensure you are a sufficient distance from the microphone on your device to not distort the sound - 2-3 meters is recommended.
- Please do not speak in your recording – this audition round is anonymous.
- Please do not alter the audio in any way.

If you have any questions, please contact Chris Goodchild (Assistant Orchestra Manager) at cgoodchild@cbs.co.uk.

Brahms – Symphony No.4, 4th movement

87 *p dolce* **1** *pp dim.*

95 *p espressivo* Solo *poco cresc.*

100

103 **2**

Detailed description: This musical score excerpt covers measures 87 to 103 of the fourth movement of Brahms' Symphony No. 4. It features four staves of music. The first staff (measures 87-94) is marked *p dolce* and includes a first ending bracket. The second staff (measures 95-102) is marked *p espressivo* and includes a 'Solo' marking. The third staff (measures 100-102) continues the melodic line. The fourth staff (measures 103) is marked *pp* and includes a second ending bracket. The key signature is one sharp (F#) and the time signature is 3/4.

Mendelssohn – Midsummer Night's Dream, Scherzo

p **P.**

sempre stacc.

cresc. *dim.*

pp He Geist! Wo geht die Reise hin? *allegro*

Detailed description: This musical score excerpt is from Mendelssohn's Scherzo from A Midsummer Night's Dream. It consists of seven staves of music. The first staff (measures 1-5) is marked *p* and includes a first ending bracket. The second staff (measures 6-11) is marked *sempre stacc.*. The third staff (measures 12-17) continues the staccato texture. The fourth staff (measures 18-23) is marked *cresc.*. The fifth staff (measures 24-29) is marked *dim.*. The sixth staff (measures 30-35) continues the texture. The seventh staff (measures 36-41) is marked *pp* and includes a second ending bracket. The key signature is two flats (Bb, Eb) and the time signature is 3/4.

Round 2 Audition Requirements

If you are selected for Round 2, please prepare the following excerpts, in addition to the material from Round 1.

- A short piece of your choice (up to 5 minutes)
- Beethoven – Leonore Overture No.3
- Ravel – Daphnis and Chloe

If you wish to also be considered for Piccolo, please also prepare the following relevant material.

- Vivaldi – Piccolo Concerto in C, 2nd movement (Largo)
- Rossini – The Thieving Magpie
- Delibes - Coppelia

Round 2 auditions will not be screened and will be heard unaccompanied. Candidates do not need to adhere to any markings printed in this booklet.

If you have any questions, please contact Chris Goodchild (Assistant Orchestra Manager) at cgoodchild@cbso.co.uk.

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

Flöte I

Adagio

Musical score for Flute I, measures 1-35. The score is in 3/4 time and begins with a dynamic of *ff* (fortissimo), which then *dim.* (diminuendo) to *pp* (pianissimo). A repeat sign is present at measure 11. The tempo is marked *Adagio*. The score includes various articulations such as slurs and accents, and dynamic markings like *stacc. e pp* (staccato and pianissimo) at measure 19, *pp* (pianissimo) at measure 23, *cresc.* (crescendo) at measure 29, *fff* (fortississimo) at measure 33, and *p* (piano) at measure 35. The key signature has one flat (B-flat).

Musical score for Tromba Solo, measures 272-351. The score is in 4/4 time and begins with a dynamic of *p dol.* (piano dolce). The tempo is marked *Tempo I*. The score includes various articulations such as slurs and accents, and dynamic markings like *cresc.* (crescendo) at measure 272, *sp* (sforzando) at measure 328, and *p cresc.* (piano crescendo) at measure 351. The score includes a section marked *Allegro* starting at measure 335. The key signature has one flat (B-flat).

Ravel – Daphnis and Chloe

173 *Très ralenti* *pp* *Cédez*

174 *au Mouv!* *Solo* *Cédez très peu* *mf* *Retenez* *175* *Pte Fl.* *Gde Fl.* *176* *Très lent.* *Solo* *expressif et souple*

177 *mf* *f* *Retenu légèrement*

178 *Rall.* *au Mouv!* *ppp* *f* *p*

179 *au Mouv!* *Pressez* *pp* *ff* *ff*

Piccolo

Rossini – La Gazza Ladra Overture

1)

Musical score for Piccolo, first system (measures 188-192). The score is written in treble clef with a key signature of one sharp (F#). The first staff (measures 188-191) is marked *p legg.* and contains eighth-note triplets and sixteenth-note runs. The second staff (measures 192-195) is marked *p* and *poco cresc.*, featuring a continuous sixteenth-note pattern. A repeat sign with a first ending bracket is shown at the end of the second staff, labeled with the number 16.

2)

Musical score for Piccolo, second system (measures 345-349). The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The first staff (measures 345-348) is marked *p legg.* and contains eighth-note triplets and sixteenth-note runs. The second staff (measures 349-352) is marked *p* and *poco cresc.*, featuring a continuous sixteenth-note pattern. A repeat sign with a first ending bracket is shown at the end of the second staff, labeled with the number 16.

Delibes – Coppelia, Musique des Automates et Valse

d) Musik der Automaten und Walzer:
(Musique des Automates et Valse.)

Andante quasi Allegretto.

Andante con moto.

Più animato.

Musical notation for the first section, starting with 'Piccolo.' and measures 4, 6, 9, and 11. The notation is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The time signature is 2/4. The first measure is marked '4', the second '6', the third '9', and the fourth '11'. The dynamics are marked 'p' (piano) at the beginning and end of the section.

Musical notation for the second section, starting with 'Allegro vivace.' and measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 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, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The notation is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The time signature is 2/4. The first measure is marked '1', the second '2', the third '3', the fourth '4', the fifth '5', the sixth '6', the seventh '7', the eighth '8', the ninth '9', the tenth '10', the eleventh '11', the twelfth '12', the thirteenth '13', the fourteenth '14', the fifteenth '15', the sixteenth '16', the seventeenth '17', the eighteenth '18', the nineteenth '19', the twentieth '20', the twenty-first '21', the twenty-second '22', the twenty-third '23', the twenty-fourth '24', the twenty-fifth '25', the twenty-sixth '26', the twenty-seventh '27', the twenty-eighth '28', the twenty-ninth '29', the thirtieth '30', the thirty-first '31', the thirty-second '32', the thirty-third '33', the thirty-fourth '34', the thirty-fifth '35', the thirty-sixth '36', the thirty-seventh '37', the thirty-eighth '38', the thirty-ninth '39', the fortieth '40', the forty-first '41', the forty-second '42', the forty-third '43', the forty-fourth '44', the forty-fifth '45', the forty-sixth '46', the forty-seventh '47', the forty-eighth '48', the forty-ninth '49', the fiftieth '50', the fifty-first '51', the fifty-second '52', the fifty-third '53', the fifty-fourth '54', the fifty-fifth '55', the fifty-sixth '56', the fifty-seventh '57', the fifty-eighth '58', the fifty-ninth '59', the sixtieth '60', the sixty-first '61', the sixty-second '62', the sixty-third '63', the sixty-fourth '64', the sixty-fifth '65', the sixty-sixth '66', the sixty-seventh '67', the sixty-eighth '68', the sixty-ninth '69', the seventieth '70', the seventy-first '71', the seventy-second '72', the seventy-third '73', the seventy-fourth '74', the seventy-fifth '75', the seventy-sixth '76', the seventy-seventh '77', the seventy-eighth '78', the seventy-ninth '79', the eightieth '80', the eighty-first '81', the eighty-second '82', the eighty-third '83', the eighty-fourth '84', the eighty-fifth '85', the eighty-sixth '86', the eighty-seventh '87', the eighty-eighth '88', the eighty-ninth '89', the ninetieth '90', the ninety-first '91', the ninety-second '92', the ninety-third '93', the ninety-fourth '94', the ninety-fifth '95', the ninety-sixth '96', the ninety-seventh '97', the ninety-eighth '98', the ninety-ninth '99', and the hundredth '100'. The dynamics are marked 'f' (forte) at the beginning and end of the section.