



Recruiting Classical

Audition Excerpts
Flute and Piccolo

2025/2026

BLACK LIVES IN MUSIC

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Recruiting Classical 2025/26

Audition Excerpts - Flute and Piccolo

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Project Manager - David O'Leary

Excerpt Selection - Anna Pyne (Principal Flute, BSO)

Music preparation - Ben Siebertz-Willett (Librarian, BSO)

Material not to be used for performance.

Excerpts for Flute

G. Bizet - *L'Arlesienne Suite N°2: III. Menuet*

Andantino quasi Allegretto.

(♩ = 72)

Solo

pp

9 pp

15 p

22 pp

29 pp

35 p

39 cresc. molto

44 sempre f

49 f

54 sempre f

60 sempre f

65 f

A

B

C

D

E

F

cresc.

sf

dim.

poco sf

cresc.

f

sempre f

sempre f

sempre f

sempre f

sempre

C. Debussy - *Prélude à l'après-midi d'un faune* (excerpt A)

Très modéré
Solo
p doux et expressif

4 6 Solo *p*

12

15 2 1 *p cresc.* - - - - - *f*

légèrement et expressif

21 Solo *p*

24 *p*

27

28 *f*

29 *p*

C. Debussy - *Prélude à l'après-midi d'un faune* (excerpt B)

Dans le 1^{er} mouv^t avec plus de longueur

p expressif et doux

Measures 92-95: Treble clef, key of F# major. Measure 92 has a whole note F#4. Measure 93 has a half note G#4 (marked with a 6) and a half note A#4 (marked with a 3). Measure 94 has a half note B4 (marked with a 6) and a half note C#5 (marked with a 3). Measure 95 has a half note D5 (marked with a 6) and a half note E5 (marked with a 3). Slurs connect the notes across measures.

96 *mf* *p*

Measures 96-98: Treble clef, key of F# major. Measure 96 has a half note F#4 (marked with a 3) and a half note G#4 (marked with a 3). Measure 97 has a half note A#4 (marked with a 3) and a half note B4 (marked with a 3). Measure 98 has a half note C#5 (marked with a 3) and a half note D5 (marked with a 3). Slurs connect the notes across measures.

99 *p* *p*

Measures 99-100: Treble clef, key of F# major. Measure 99 has a half note E5 (marked with a 3) and a half note F#5 (marked with a 3). Measure 100 has a half note G#5 (marked with a 6) and a half note A5 (marked with a 6). Slurs connect the notes across measures.

101 *p* Retenu

Measures 101-102: Treble clef, key of F# major. Measure 101 has a half note B4 (marked with a 6) and a half note C#5 (marked with a 3). Measure 102 has a half note D5 (marked with a 3) and a half note E5 (marked with a 3). Slurs connect the notes across measures.

103 *a tempo* 1 *Très retenu* *Très lent et très retenu jusqu'à la fin* *p*

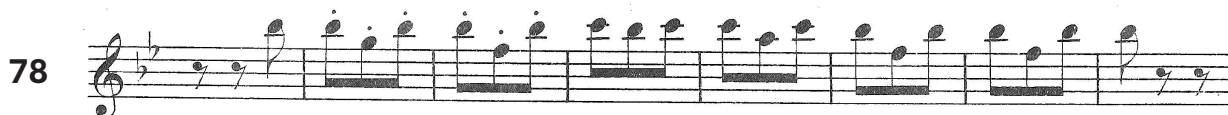
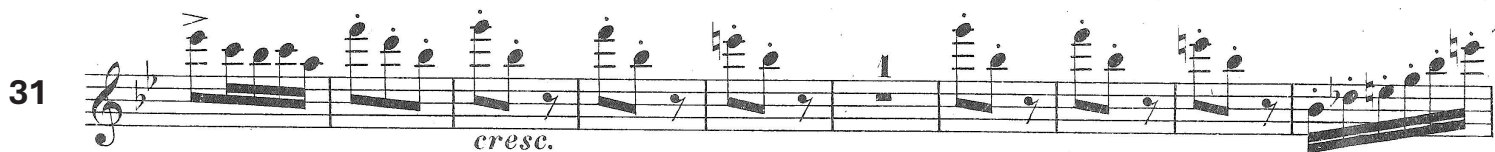
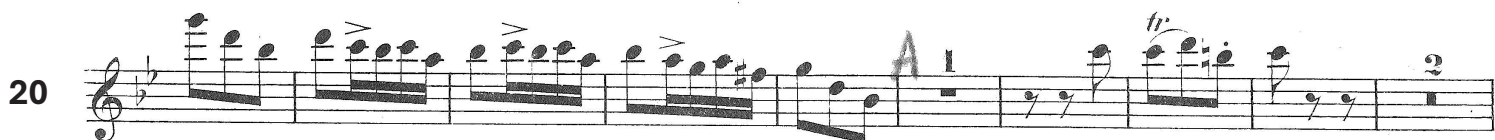
Measures 103-105: Treble clef, key of F# major. Measure 103 has a whole note F#4. Measure 104 has a whole note G#4. Measure 105 has a whole note A#4. Slurs connect the notes across measures.

107 *pp* *pp*

Measures 107-109: Treble clef, key of F# major. Measure 107 has a whole note F#4. Measure 108 has a whole note G#4. Measure 109 has a whole note A#4. Slurs connect the notes across measures.

Felix Mendelssohn - A Midsummer Night's Dream: I. Scherzo

Allegro vivace.

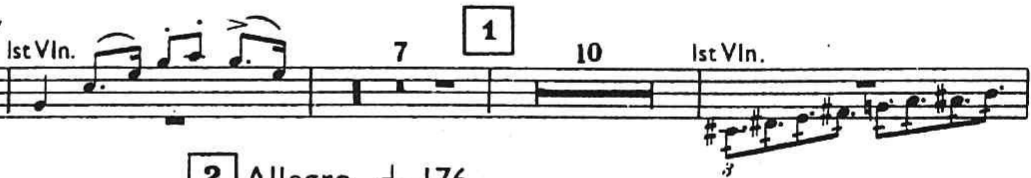


S. Prokofiev - *Peter and the Wolf* (excerpt A)

Andantino. $\text{♩} = 92$

Early one morning ...
... the big green meadow

1st Vln. 7 10 1st Vln.



2 Allegro. $\text{♩} = 176$

On the branch ...
... chirped the bird gaily.

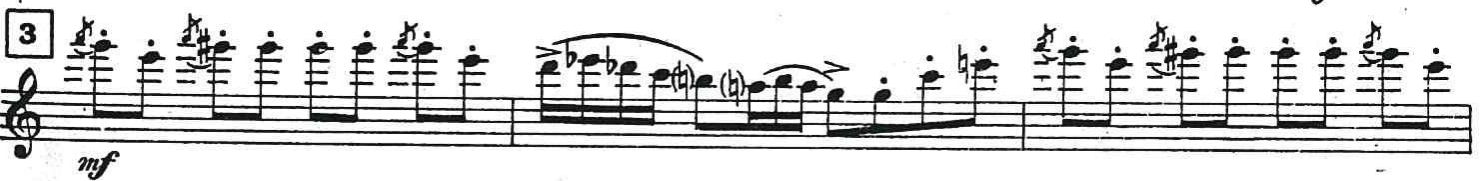
mf



f



3 *mf*



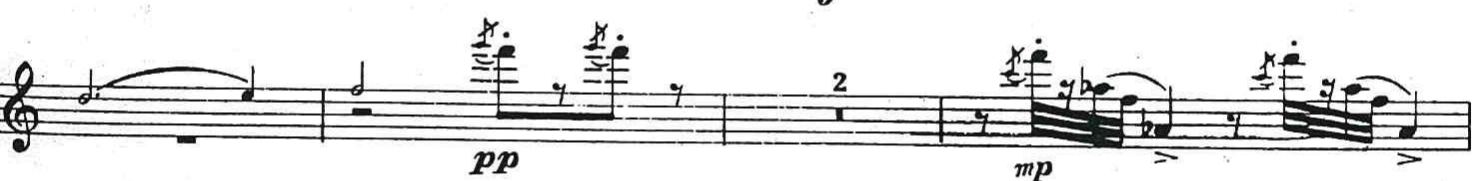
f



4 Andantino, come prima *poco* 1st Vln. *f*



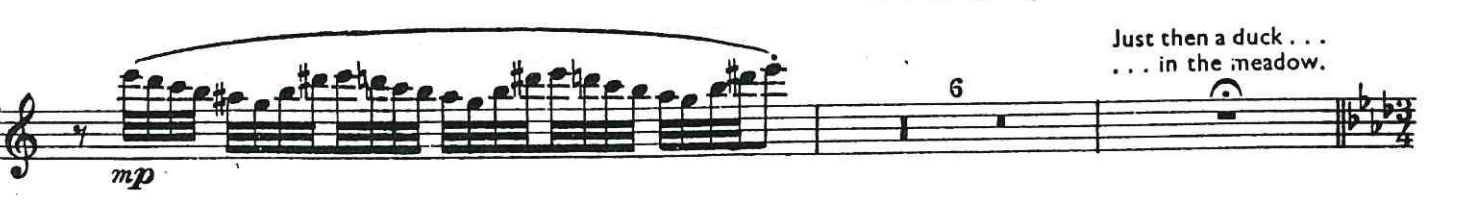
pp *mp*



1 2 3 4 5 2



mp 6 Just then a duck ...
... in the meadow.



6 L'istesso tempo $\text{♩} = \text{♩}$
Ob. 5 p 7

7 $\text{♩} = 96$ 3 p Cl. p

What kind of a bird ...
dived into the pond.
Horn p

8 f con brio

2 f 3 3

2 f

9 Più mosso
Ob. 1 3 accel. f 1

f **10** 3 p

1 2 ritard. Cl. p

11 Moderato 6 pp **12** p

13 Allegro, ma non troppo $\text{♩} = 152-160$
8 ff

S. Prokofiev - *Peter and the Wolf* (excerpt B)

47 Poco più mosso (allegro moderato) $\text{♩} = 116$

ff

And winding up ... Sostenuto.
... what then? 48 $\text{♩} = 100$

fp

49 L'istesso tempo

ff

50 *ff*

51 Poco più mosso $\text{♩} = 112$

ff *mp* *p*

52 *mp*

53 Andante. $\text{♩} = 76$

Vla. ... had swallowed her alive.

pp doloroso

END OF FLUTE EXCERPTS

Excerpts for Piccolo

B. Bartók - *Concerto for Orchestra: V. Finale* (excerpts A and B)

Musical score excerpt A, measures 238-249. The key signature has two flats (B-flat and E-flat). The tempo/mood is *ff* (fortissimo). The instrument is marked **PICC.** (Piccolo). The notation includes eighth and sixteenth notes, some beamed in groups of three, and rests. Measure numbers 238, 244, and 249 are indicated in boxes.

Musical score excerpt B, measures 418-426. The key signature has two flats (B-flat and E-flat). The tempo/mood is *ff* (fortissimo). The instrument is marked **PICC.** (Piccolo). The notation includes eighth and sixteenth notes, some beamed in groups of three, and rests. Measure numbers 418 and 426 are indicated in boxes.

B. Bartók - Concerto for Orchestra: V. Finale (excerpt C)

Please prepare both flute and piccolo in this excerpt.

Lo stesso tempo, ma pesante 2

549 **PICC.** *p*

3rd Fl. *ff* 3

562

568 **Take PICC.** 3, 573 1

579 1 2 *f*

587

594 3 2

Ritenuito 600 1 1 **PICC.** 602 9 *f* *ff accel.* 606 *al tempo*

Alternative ending:

602 1 **PICC.** 9 *f* *ff accel.*

609 1 3 *al tempo* *ff*

621 2 3 7 *f* *cresc.* 625 *ff*

G. Rossini - Semiramide Overture

276

282

286

292

299

304

p

cresc.

f

fp

f

ff

R^b

S[#]

The musical score is written for a single melodic line in treble clef, key of D major (two sharps). It consists of six staves of music. The first staff (measures 276-281) begins with a piano (*p*) dynamic and features a series of eighth-note runs. The second staff (measures 282-285) includes a crescendo (*cresc.*) and ends with a forte (*f*) dynamic. The third staff (measures 286-291) continues the melodic development. The fourth staff (measures 292-298) features a series of eighth-note runs and a forte-piano (*fp*) dynamic. The fifth staff (measures 299-303) includes a forte-piano (*fp*) dynamic and a forte (*f*) dynamic. The sixth staff (measures 304-308) includes a fortissimo (*ff*) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some markings that appear to be stylized or possibly misread, such as *R^b* and *S[#]*.

END OF PICCOLO EXCERPTS