

# Orchestra Wellington

## Casual auditions

### **Flute**

Extract 1: Beethoven – Overture to Leonore No. 3

Extract 2: Mendelssohn - Scherzo from A Midsummer Nights Dream

Extract 3: Ravel – Pavane from Mother Goose Suite, 2<sup>nd</sup> Flute

Extract 4: Bartok - Concerto for Orchestra, Mvt 2

Extract 5: Bizet: Carmen - Entracte

### **Piccolo**

Extract 6: Vivaldi - Concerto in C, Largo

Extract 7: Rossini - Overture to Semiramide

Extract 8: Rossini - Overture to The Barber of Seville

Extract 9: Beethoven – Finale, Symphony #9

Extract

Beethoven  
Leonore No 3

①

The musical score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It is marked "Solo" and "cresc." (crescendo). The second staff continues the melodic line. The third staff features a dense texture of sixteenth-note chords. The fourth staff continues with similar chordal textures. The fifth staff concludes with a series of chords marked "pp" (pianissimo) and a final fermata.

Extract

②

Mendelssohn  
Scherzo from A Midsummers Nights Dream



Extract

3

SUITE  
MA MÈRE L' OYE  
Five Pieces for Children

Maurice Ravel  
Edited by Nancy Bradburd

1<sup>o</sup> GRANDE FLÛTE  
2<sup>o</sup> GRANDE FLÛTE et PETITE FLÛTE  
I. Pavane de la Belle au bois dormant

The musical score is arranged in three systems. The first system features two staves for flutes: the top staff is for the 1<sup>re</sup> Grande Flûte and the bottom staff is for the 2<sup>e</sup> Grande Flûte. The tempo is marked 'Lent'. The 2<sup>e</sup> Flute part begins with a 'SOLO' marking and 'pp expressif' dynamics. The piano accompaniment starts with a 'pp' dynamic. The second system continues the piano accompaniment, with a '2' marking in the right hand. The third system features a '1' marking in the 1<sup>re</sup> Flute part, which is marked 'SOLO'. The piano accompaniment concludes with a 'Rall.' marking and a '3' marking in the right hand.

# Extract ④

BARTOK: Concerto for Orchestra  
Mvt 2, mm 60-86

60 *mf*

70 *f sf sf mf*

77 *f* Poco rallent *f*

83 *mf* *cresc.* *ff*

*a tempo*

BIZET: *Carmen*, Entr'acte  
Opening to [A]

Extract (5)

Andantino quasi Allegretto.

Arpa

Solo

pp

ff

A

# Extract ⑥

## Vivaldi Piccolo Concerto in C 2 Movement

Piccolo - No Repeats

*Largo Solo*  
*dolce cantabile*

4  
7  
9  
11



Extract (7)

Rossini — Semiramide Overture

Piccolo

Musical score for Piccolo part of Rossini's Semiramide Overture, measures 292-385. The score is written on a single staff in treble clef with a key signature of one sharp (F#). The tempo is marked 'Piccolo'. The score includes various dynamics such as *fp*, *f*, *ff*, and *sfz cresc.*. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and includes performance markings like 'T 13' and 'U'.



Two staves of musical notation for the Overture of The Barber of Seville. The music features complex rhythmic patterns, including triplets and sixteenth notes, with some sections crossed out by diagonal lines.

OVERTURE - THE BARBER OF SEVILLE

ROSSINI

Extract 2  
piccolo

Allegro vivace  $\text{♩} = c. 120$

A series of musical staves for the piccolo part of the Overture of The Barber of Seville. The music includes dynamic markings such as *p*, *ff*, and *cresc.*. There are also performance instructions like *Allegro vivace* and a tempo marking of  $\text{♩} = c. 120$ . The notation includes various rhythmic figures and articulation marks.

LA MER

II - Jeux de vagues

DEBUSSY

Animé  $\text{♩} = 138$

Picc.

Two staves of musical notation for the Piccolo part of La Mer, II - Jeux de vagues. The music includes dynamic markings such as *p* and a measure number **34**. The notation features complex rhythmic patterns and articulation marks.

Extract (9)

Finale  
Beethoven — Symphony No. 9

Flauto piccolo

2

243 *pp*

355 *sempre pp*

366 *p*

375 *pp* *poco cresc.*

387 *poco f*

407 *piu f*

416 *f* *piu f* *f*

427 *ff*

61 *L* 50 *M* 51

585 *Andante maestoso* *Adagio ma non troppo, ma divoto*

585 *Viola* *Ottomi*

585 *Allegro energico, sempre ben marcato*

585 *Viola* *Archi*

763 *Allegro ma non tanto* *Poco Adagio* *Tempo I*

763 *Viol. I* *Legni* *Obi* *Archi*

832 *Poco Adagio* *Poco Allegro, stringendo il tempo, sempre più Allegro*

832 *Clar. I* *Archi*