

**Royal Liverpool Philharmonic  
Orchestra  
Emerging Musicians Fellowship**

**Piccolo**



**First Round (video audition – in one take in the following order)**

|                         |  |
|-------------------------|--|
| <b>ROSSINI</b>          | Semiramide Overture – <i>Piccolo</i>       |
| <b>RAVEL</b>            | Piano Concerto in G Mvt 1 – <i>Piccolo</i> |
| <b>COLERIDGE-TAYLOR</b> | African Dance - <i>Piccolo</i>             |

Up to 3-minute segment from a standard repertoire piece e.g. Liebermann Piccolo Concerto, Poulenc Flute Sonata (2<sup>nd</sup> Movement on Piccolo) or equivalent (unaccompanied)

**Second Round (including excerpts from first round)**

|                    |  |
|--------------------|--|
| <b>RAVEL</b>       | Rhapsodie Espagnol Mvt 2 – <i>prepare upper Piccolo part</i> |
| <b>TCHAIKOVSKY</b> | Symphony No 4 Mvt 3 – <i>Piccolo</i>                         |
| <b>BRAHMS</b>      | Symphony No 1 Mvt 4 – <i>1<sup>st</sup> Flute</i>            |
| <b>MENDELSSOHN</b> | Symphony No 4 Mvt 4 – <i>2<sup>nd</sup> Flute *</i>          |
| <b>BARTÓK</b>      | Concerto for Orchestra Mvt 2 – <i>2<sup>nd</sup> Flute *</i> |

Same piece or movement as Round 1 (with provided accompanist)

Sightreading may be given

**NB:** A=440

*Please prepare sections marked in brackets [ ] where indicated. If no brackets are marked please prepare entire excerpt.*

*\*to be played alongside RLPO Musician*

**What we expect from the orchestral excerpts...**

*Attention to pitch and rhythm are essential. Additionally, each excerpt has got a short “Guidance Note” which highlights a specific musical detail that the panel is looking for in that extract.*

*Applicants are encouraged to listen to different recordings of the pieces to understand suitable tempos and musical details; your performance should reflect an understanding of how your part fits with the rest of the orchestra and the excerpt into the piece overall.*

## ROSSINI

## Semiramide Overture – *Piccolo*

Guidance Notes: “First excerpt - make sure the tempo you choose at the start is maintained into bar 138 to the end. Keep the articulation as light and clear as possible”

“Second and third excerpts- try to make these sound effortless and have that cheeky Rossini character”

128 **G** 4 *p*

138 *cresc.*

142 **H** *f*

190 **Solo** *p*

194 **L**

312 **T** 13 *p*

331

336 **U**

# RAVEL

## Piano Concerto in G Mvt 1 – *Piccolo*

Guidance Notes: “Go for the G accents without being sharp and maintain a steady quaver pulse throughout. Aim for a rich sound that will carry all the way to the back of the hall”

OTTAVINO,

MAURICE RAVEL

I

**Allegramente** **Solo**

OTTAVINO

1

*f*

*f*

1

*ff*

The musical score is written for the Ottavino instrument. It begins with a solo section marked 'Allegramente' and 'Solo'. The first system shows the Ottavino part with a forte (f) dynamic and a first ending bracket. The second system continues the melody. The third system shows the piano accompaniment with a forte (f) dynamic. The fourth system shows the piano accompaniment with a fortissimo (ff) dynamic and a first ending bracket.

**COLERIDGE-TAYLOR** African Dance – *Piccolo*

Guidance Notes: “Give this a dance-like character using the accents. Make sure to play the correct rhythm before H. Show us your rich f sound in the chromatic at the end”

**PICCOLO.**

*Solo. a tempo*  
*mp*

*a tempo*  
*mp*

*poco rit.*

*animato*  
*f*

**RAVEL** Rhapsodie Espagnol Mvt 2 – *prepare upper Piccolo part*

Guidance Notes: “Think about the context of this excerpt and play it in a way that the whole of the orchestra can feel your pulse”

Ravel — Rhapsodie Espagnole

**Ptes FLÛTES**

**14 1<sup>er</sup> Mouvt (Assez animé)**

3

**TCHAIKOVSKY** Symphony No 4 Mvt 3 – *Piccolo*

Guidance Notes: “Play this with confidence and ensure you know what tempo and speed your double tonguing will be in the solo. The rhythm in the third bar of E and every time it comes back must be accurately played”

## BRAHMS

### Symphony No 1 Mvt 4 – 1<sup>st</sup> Flute

Guidance Notes: “We’re looking for a wide, open and expansive sound but not forced! We need a consistent pulse throughout this excerpt (but we don’t need you to count the 5 bars rest – 1 is fine!)  
Think about your breath control and keep the sound and pitch right to note ends”

28

*f sempre e passionato*

45

**C** 5

Hr. I Hr. II *f espr.* *f*

1

This musical score for the 1st Flute part of Brahms' Symphony No. 1, Movement 4, begins at measure 28. The first staff shows a melodic line with a forte (*f*) dynamic and the instruction *sempre e passionato*. The second staff starts at measure 45, marked with a 'C' time signature change to common time and a 5-measure rest. It includes parts for Horn I (Hr. I) and Horn II (Hr. II), with dynamics *f espr.* and *f*. The excerpt concludes at measure 49 with a first ending bracket.

## MENDELSSOHN

### Symphony No 4 Mvt 4 – 2<sup>nd</sup> Flute \*

**SALTARELLO**  
Presto

*f* *f* *p leggiero*

8

*tr* *3* *3*

12

*p*

16

*tr* *3* *3*

20

*cresc.*

28

*cresc.* *ff*

33

*tr*

This musical score for the 2nd Flute part of Mendelssohn's Symphony No. 4, Movement 4, is titled 'SALTARELLO' and 'Presto'. It begins at measure 1 with a forte (*f*) dynamic. The score features numerous triplets and trills. Dynamics include *f*, *p leggiero*, *p*, *cresc.*, and *ff*. The piece concludes at measure 33 with a trill.

**BARTÓK**

Concerto for Orchestra Mvt 2 – 2<sup>nd</sup> Flute\*

60 *mf*

70 *f sf sf mf*

77 *f* *Poco rallent*

83 *mf* *a tempo* *cresc.* *ff*