



Audition excerpts:

Woodwind

Flute

Dvorak, Symphony No.8 in G major, Op.88

Allegro ma non troppo ($\text{♩} = 116$)



Solo ($\text{♩} = 126$)



Beethoven, Leonora No. 3

Adagio

3/4

p

stacc. e pp

Allegro

3/4

cresc.

fp

Prelude à "L'Après-midi d'un Faune"

CLAUDE DEBUSSY
(1862 - 1918)

Très modéré
1. Solo
p doux et expressif

légèrement et expressif
p

f

p

mf *f* *tr* *En animant*

Piccolo

Ravel, Bolero

1st Piccolo

** see Note ? *pp*
below*

2nd Piccolo

The musical score is written for two Piccolo players, 1st and 2nd. It consists of four systems of music. The first system includes a tempo marking of 3/4 and a dynamic marking of *pp*. The music is in D major and features a repeating melodic motif in the right hand and a supporting bass line in the left hand. The second system continues the melody with some variations. The third system shows the melody becoming more complex with trills and grace notes. The fourth system concludes the passage with a final cadence.

Berlioz, Symphonie Fantastique

Oboe

Mendelssohn - Symphony No. 3

Vivace non troppo. $\text{♩} = 126$.

1 2 20 Clar. $\text{♩} = 126$ A 21 22 23 mf

cresc. f f cresc. ff

B 15 K pp p C

p pp

pp

11

Orch. B. $\frac{7}{16}$.

Tchaikovsky - Symphony No. 4, op. 36

Moderato con Anima

(♩. in movimento di valse)

85

90

94

97

100

107

ritard. Meno mosso ritard. Moderato assai, quasi Andante

121

123

126

p cantabile

130

Andantino in modo di canzone

Solo

p semplice, ma grazioso

9

20 A

1

Brahms - Concerto for Violin and Orchestra

Adagio

8
13
20
28
46
55
78
89
102

Fag. Tutti Hr. (Solo)
p dolce
Ob. II *p* *dim.*
Solo 11 Solo-Viol.
Tutti Solo 2 Tutti Solo 2 *poco* Tutti
p dolce *a - poco - più largamente* Viol. I Solo-Viol. *mf*
Solo 6 9 2 *calando* Solo-Viol.
Tempo I 3 2 Tutti
dolce *p*
Solo 3 3 *mp cresc.* Fl. I Viol. I *p*
6 2 Viol. I *pp*

Mussorgsky (orch. Ravel) - Pictures at an Exhibition

III. Tuileries

Allegretto non troppo, capriccioso

p

mf

ff

p

1^o Clar Solo

p

34

35

5

Cor Anglais

Ravel - Concerto for Piano and Orchestra

Very Slow

Handwritten musical score for the "Very Slow" movement of Ravel's Concerto for Piano and Orchestra. The score is written on five staves in treble clef, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first staff begins with a piano (*p*) and *esp.* (espressivo) marking. The second staff features a *res.* (resonance) marking and a *p* marking. The third staff includes a *p* marking. The fourth staff has a *p* marking. The fifth staff concludes with a *p* marking. The score is characterized by its flowing, lyrical lines and delicate dynamics.

Clarinet

Overture "Semiramide"

A Clarinet

ROSSINI

Allegro sotto voce

p

Solo
p

SYMPHONY No. 1.

8 *Andante sostenuto*

JOHANNES BRAHMS, Op. 68

p dolce

p

Un poco Allegretto e grazioso

in Bb

dolce

p espress.

p espress.

Igor Stravinsky: Petrouchka

I. Fete populaire de la Semaine Grasse Vivace (♩ = 188)

575 *in Bb* *fff*

Più presto (♩ = 140)

576 *ff*

♩ = 188

577 *f*

Lento (♩ = 50)

578 *Solo* *p* *mp* *mp* *p* *mp* *mf*

II. Chez Petrouchka

Molto stringendo (♩ = 100)

Molto meno (♩ = 50)

579 *in Bb* *ff* *p*

Allegro (♩ = 76)

580 *f*

Allegro (♩ = 100)

581 *fff* *Cadenza Solo* *ad lib.* *molto ritard.* *Plamentoso assai*

Bass Clarinet

DON QUIXOTE

Introduction
Mäßiges Zeitmaß

Richard Strauss, Op. 35

Musical score for the Introduction of Don Quixote, measures 1-12. The score is written for a single melodic line in treble clef, key of D major (two sharps), and 4/4 time. It begins with a half rest, followed by a series of eighth and sixteenth notes. Measure 1 is marked with a half rest and a 'cresc.' marking. Measure 2 is marked with a half rest and a 'cresc.' marking. Measure 3 is marked with a half rest and a 'cresc.' marking. Measure 4 is marked with a half rest and a 'cresc.' marking. Measure 5 is marked with a half rest and a 'cresc.' marking. Measure 6 is marked with a half rest and a 'cresc.' marking. Measure 7 is marked with a half rest and a 'cresc.' marking. Measure 8 is marked with a half rest and a 'cresc.' marking. Measure 9 is marked with a half rest and a 'cresc.' marking. Measure 10 is marked with a half rest and a 'cresc.' marking. Measure 11 is marked with a half rest and a 'cresc.' marking. Measure 12 is marked with a half rest and a 'cresc.' marking.

Don Quixote, der Ritter von der traurigen Gestalt
Maggiore (Sancho Pansa)

14 Mäßig

Musical score for Don Quixote, der Ritter von der traurigen Gestalt, measures 14-15. The score is written for a single melodic line in treble clef, key of D major (two sharps), and 4/4 time. It begins with a half rest, followed by a series of eighth and sixteenth notes. Measure 14 is marked with a half rest and a 'mf' marking. Measure 15 is marked with a half rest and a 'mf' marking. Measure 16 is marked with a half rest and a 'poco ritard.' marking. Measure 17 is marked with a half rest and a 'dim.' marking. Measure 18 is marked with a half rest and a 'pp' marking.

Var. II
Gemächlich

Musical score for Var. II, Gemächlich, measures 19-20. The score is written for a single melodic line in treble clef, key of D major (two sharps), and 4/4 time. It begins with a half rest, followed by a series of eighth and sixteenth notes. Measure 19 is marked with a half rest and a 'mf' marking. Measure 20 is marked with a half rest and a 'mf' marking.

E♭ Clarinet

Klarinette in D

TILL EULENSPIEGELS LUSTIGE STREICHE

Immer sehr lebhaft

Richard Strauss, Op. 28

mf lustig *fz* *mf* *f* *cresc.* *ff* *cresc.* *f* *cresc.* *ff* *mf* *dim.* *pp* *p* *mf* *f* *cresc.* *ff* *ff* *pp* *ff* *pp* *mf* *schelmisch*

4 5 2 5 7 3 3 3 11 12

Erstes Zeitmaß (sehr lebhaft) drängend

mf espress.

drängend

ruhiger

pp

immer lebhafter

ff marc.

ff

ff leichtfertig

pp

(lang)

Volles Zeitmaß

mf sehr lebhaft

dim.

p

1

p

30

mf cresc.

f

cresc.

ff

31

ff

Bassoon

LE SACRE DU PRINTEMPS

I. STRAWINSKY

INTRODUZIONE

Lento $\text{♩} = 50$ tempo rubato

SOLO *ad lib.*

poco accel. *a tempo* Più mosso $\text{♩} = 68$

SOLO *sentito dim.* *p*

I. Tempo

SOLO *come prima*

Wagner - Lohengrin

Sehr lebhaft: *Allegro molto*.

L II. Solo



Verdi - Rigoletto

Vivace $\text{♩} = 80$

sottovoce

pppp

cresc. a

poco a poco

cresc. sempre

Andante $\text{♩} = 58$

SOLO

pp

Allegretto $\text{♩} = 138$

SOLO

ppp

rall.

morendo

Allegro



Contra Bassoon

Tod und Verklärung

Richard Strauss, op. 24

Allegro molto agitato

cresc.

cresc.

ff

f

dim.

molto appassionato

f

ff

poco a poco string.

mf

espr.

mf

pp espr.

espr.

cresc.

cresc.

ff

Symphonie Nr. 4

I. Heiter, bedächtig

Gustav Mahler

First movement musical score, measures 1-10. The score is written in bass clef with a key signature of two sharps (D major). It features various dynamic markings including *p*, *pp*, *ff*, *f*, *mf*, and *fff*. There are also articulation marks like accents and slurs, and some triplets indicated by a '3' over the notes. The tempo/mood is 'I. Heiter, bedächtig'.

II. In gemächlicher Bewegung

Second movement musical score, measures 1-4. The score is written in bass clef with a key signature of two flats (B-flat major). It features various dynamic markings including *p*, *pp*, *dim.*, and *pp*. There are also articulation marks like slurs and accents. The tempo/mood is 'II. In gemächlicher Bewegung'. The word 'Solo' is written above the first three staves, and 'wild' is written above the fourth staff.