



Irish National Opera

INO Orchestra Auditions 2026

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Violin

Audition Requirements

Solo works (required)

Mozart Violin Concerto No. 4 in D or No. 5 in A, 1st movement exposition
and

Own choice contrasting concerto or solo work (prepare a maximum of 3 minutes)

Excerpts (required)

Please prepare all 4 excerpts below:

Strauss Don Juan (Opening to 14 bars after C)

Mozart The Magic Flute - Overture (Bars 20-60)

Mendelssohn A Midsummer Night's Dream - Scherzo (Bars 17-99, until letter E)

J Strauss Die Fledermaus - Overture (Bars 1-40)

VIOLIN

Strauss Don Juan (Opening to 14 bars after C)

Allegro, molto con brio

ff

ff

mf

ff

fff

ff

pp

ff

tranquillo

p flebile

f

1 C molto vivo

p

p

p

cresc.

ff

A

B

1

VIOLIN

Mozart The Magic Flute - Overture (Bars 20-60)

The image shows a page of musical notation for the Violin part of Mozart's Overture to The Magic Flute, covering bars 20 to 60. The music is in 3/4 time and marked 'Allegro.' The key signature has two flats (B-flat and E-flat). The score is divided into systems of staves. A large bracket on the left side of the first system indicates a first ending, starting at bar 20 and ending at bar 24. The first system (bars 16-24) includes dynamic markings *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, and *sf*. The second system (bars 25-32) includes *sf*, *sf*, and *sf*. The third system (bars 33-38) includes *tr* and *tr*. The fourth system (bars 39-45) includes *f*. The fifth system (bars 46-52) includes *sf*, *sf*, *sf*, *sf*, and *sf*. The sixth system (bars 53-58) includes *p*. The seventh system (bars 59-60) is the final ending, marked with a large bracket on the right.

VIOLIN

Mendelssohn A Midsummer Night's Dream - Scherzo (Bars 17-99)

5

Scherzo.
Allegro vivace.

Nº 1. 16

p *cresc.* *f* *pp* *p* *cresc.* *dim.* *al* *pp* 15 *p* **E**

VIOLIN

J Strauss Die Fledermaus - Overture (Bars 1-40)

Violine I Johann Strauss

Allegro vivace

Allegretto
Br. u. Fag. 4

Tempo I

Lento
6

Viola

Audition Requirements

Solo works (required)

Hoffmeister or Stamitz Viola Concerto, 1st movement exposition

and

Own choice contrasting concerto or solo work (prepare a maximum of 3 minutes)

Excerpts (required)

Please prepare all 4 excerpts below:

Mendelssohn A Midsummer Night's Dream - Scherzo Bar 17-Letter D)

Mozart The Magic Flute - Overture (Bars 27-64)

Puccini Madama Butterfly - Act I, Allegro (7 bars before Fig. 1-10th bar of Fig. 2)

Strauss Don Juan - Beginning to Letter B

VIOLA

Mendelssohn A Midsummer Night's Dream - Scherzo Bar 17-Letter D)

Scherzo.
Allegro vivace.

Nº 1. 16

p
A

cresc.

p
B
cresc.

sf

sf *p* *sf*

sf *sf* *p* *pp*
C

p

D 21

VIOLA

Puccini Madama Butterfly - Act I, Allegro (7 bars before Fig. 1 - 10th bar of Fig. 2)

The musical score is written for Viola and includes the following elements:

- Tempo:** ALLEGRO
- Measure 7:** Marked with a large number '7' and the instruction *ritardamento*. The dynamic is *ff*.
- Measure 10:** Marked with a boxed number '1'.
- Measure 14:** Marked with a large number '4'.
- Measure 15:** Marked with a large number '4'.
- Measure 16:** Marked with a large number '4'.
- Measure 17:** Marked with a large number '4'.
- Measure 18:** Marked with a large number '4'.
- Measure 19:** Marked with a large number '4'.
- Measure 20:** Marked with a large number '4'.
- Measure 21:** Marked with a large number '4'.
- Measure 22:** Marked with a large number '4'.
- Measure 23:** Marked with a large number '4'.
- Measure 24:** Marked with a large number '4'.
- Measure 25:** Marked with a large number '4'.
- Measure 26:** Marked with a large number '4'.
- Measure 27:** Marked with a large number '4'.
- Measure 28:** Marked with a large number '4'.
- Measure 29:** Marked with a large number '4'.
- Measure 30:** Marked with a large number '4'.
- Measure 31:** Marked with a large number '4'.
- Measure 32:** Marked with a large number '4'.
- Measure 33:** Marked with a large number '4'.
- Measure 34:** Marked with a large number '4'.
- Measure 35:** Marked with a large number '4'.
- Measure 36:** Marked with a large number '4'.
- Measure 37:** Marked with a large number '4'.
- Measure 38:** Marked with a large number '4'.
- Measure 39:** Marked with a large number '4'.
- Measure 40:** Marked with a large number '4'.
- Measure 41:** Marked with a large number '4'.
- Measure 42:** Marked with a large number '4'.
- Measure 43:** Marked with a large number '4'.
- Measure 44:** Marked with a large number '4'.
- Measure 45:** Marked with a large number '4'.
- Measure 46:** Marked with a large number '4'.
- Measure 47:** Marked with a large number '4'.
- Measure 48:** Marked with a large number '4'.
- Measure 49:** Marked with a large number '4'.
- Measure 50:** Marked with a large number '4'.
- Measure 51:** Marked with a large number '4'.
- Measure 52:** Marked with a large number '4'.
- Measure 53:** Marked with a large number '4'.
- Measure 54:** Marked with a large number '4'.
- Measure 55:** Marked with a large number '4'.
- Measure 56:** Marked with a large number '4'.
- Measure 57:** Marked with a large number '4'.
- Measure 58:** Marked with a large number '4'.
- Measure 59:** Marked with a large number '4'.
- Measure 60:** Marked with a large number '4'.
- Measure 61:** Marked with a large number '4'.
- Measure 62:** Marked with a large number '4'.
- Measure 63:** Marked with a large number '4'.
- Measure 64:** Marked with a large number '4'.
- Measure 65:** Marked with a large number '4'.
- Measure 66:** Marked with a large number '4'.
- Measure 67:** Marked with a large number '4'.
- Measure 68:** Marked with a large number '4'.
- Measure 69:** Marked with a large number '4'.
- Measure 70:** Marked with a large number '4'.
- Measure 71:** Marked with a large number '4'.
- Measure 72:** Marked with a large number '4'.
- Measure 73:** Marked with a large number '4'.
- Measure 74:** Marked with a large number '4'.
- Measure 75:** Marked with a large number '4'.
- Measure 76:** Marked with a large number '4'.
- Measure 77:** Marked with a large number '4'.
- Measure 78:** Marked with a large number '4'.
- Measure 79:** Marked with a large number '4'.
- Measure 80:** Marked with a large number '4'.
- Measure 81:** Marked with a large number '4'.
- Measure 82:** Marked with a large number '4'.
- Measure 83:** Marked with a large number '4'.
- Measure 84:** Marked with a large number '4'.
- Measure 85:** Marked with a large number '4'.
- Measure 86:** Marked with a large number '4'.
- Measure 87:** Marked with a large number '4'.
- Measure 88:** Marked with a large number '4'.
- Measure 89:** Marked with a large number '4'.
- Measure 90:** Marked with a large number '4'.
- Measure 91:** Marked with a large number '4'.
- Measure 92:** Marked with a large number '4'.
- Measure 93:** Marked with a large number '4'.
- Measure 94:** Marked with a large number '4'.
- Measure 95:** Marked with a large number '4'.
- Measure 96:** Marked with a large number '4'.
- Measure 97:** Marked with a large number '4'.
- Measure 98:** Marked with a large number '4'.
- Measure 99:** Marked with a large number '4'.
- Measure 100:** Marked with a large number '4'.

Performance instructions include *meno f* and *PIZZ.* (pizzicato). The string section is indicated by *string:.....* and *sempre string:..*.

Cello

Audition Requirements

Solo works (required)

Haydn Cello Concerto No. 1 in C or No. 2 in D, 1st movement exposition
and

Own choice contrasting concerto or solo work (prepare a maximum of 3 minutes)

Excerpts (required)

Please prepare all 4 excerpts below:

Mozart The Marriage of Figaro - Overture (Bars 74-107)

Strauss Ein Heldenleben (Opening to 5 bars after Fig. 5)

Mendelssohn Midsummer Night's Dream - Scherzo (Letter C to Letter D)

Wagner Tristan und Isolde - Erster Aufzug (13 bars before Fig. 1-Fig. 4)

CELLO

Mozart The Marriage of Figaro - Overture (Bars 74-107)

The image shows a musical score for the Cello part of Mozart's Overture to The Marriage of Figaro, covering bars 74 to 107. The score is written in bass clef with a key signature of one sharp (F#). It consists of four staves of music. The first staff begins at bar 67 and features a sixteenth-note triplet marked with a '6' and a bracket, followed by a series of notes with dynamic markings of *p* and *f*, and fingering numbers '1'. The second staff starts at bar 83 and contains a complex melodic line with many sixteenth notes, some beamed together, and dynamic markings of *f*. The third staff begins at bar 93 and includes a section marked with a 'B' and a '1', followed by notes with dynamic markings of *p* and *f*, and fingering numbers '1'. The fourth staff starts at bar 103 and features a sequence of notes with dynamic markings of *p* and *f*, and fingering numbers '1', '2', '3', '4', and '5'.

CELLO

Strauss Ein Heldenleben (Opening to 5 bars after Fig. 5)

Lebhaft bewegt.

5

ff

3

dim. - - pp

2

geteilt

pp

cresc. - - mf

f

3

1

3

ff

tr

pizz.

3

hervortretend arco

p

cresc. - - - - - f dim. p

mf

espr.

cresc.

4

dim. p cresc.

3

2

CELLO

Mendelssohn Midsummer Night's Dream - Scherzo (Letter C to Letter D)

This musical score is for the Cello part of Mendelssohn's Scherzo from A Midsummer Night's Dream. It covers the section from Letter C to Letter D. The score is written in bass clef with a key signature of one flat (B-flat major/D minor) and a 3/4 time signature. It features various dynamics including *sf*, *p*, *pp*, and *ppp*. Performance instructions include *pizz.* (pizzicato), *arco* (arco), and *cresc.* (crescendo). The section is marked with letters C, D, and E. A double bar line with the number 21 is present between letters D and E.

CELLO

Wagner Tristan und Isolde - Erster Aufzug (13 bars before Fig. 1-Fig. 4)

ERSTER AUFZUG.
Einleitung.

Richard Wagner

Langsam und schwachend.
Lento e languido

This musical score is for the Cello part of Wagner's Tristan und Isolde, Act I Introduction. It is in bass clef with a key signature of two sharps (D major/F# minor) and a 3/4 time signature. The tempo is marked *Langsam und schwachend. Lento e languido*. The score includes dynamics such as *pp*, *sf > p*, *f*, *p*, *cresc.*, *dim.*, *f dim.*, *dolce*, and *p dim.*. Performance instructions include *pizz.* (pizzicato), *arco* (arco), *poco rall.* (a little slower), *ritab.* (ritardando), and *a tempo*. The score is divided into four measures, each marked with a number in a box (1, 2, 3, 4). A red bracket highlights the first measure, and another red bracket highlights the fourth measure.

Double Bass

Audition Requirements

Solo works (required)

Own choice Classical Concerto, 1st movement exposition

and

Own choice contrasting concerto or solo work (prepare a maximum of 3 minutes)

Excerpts (required)

Please prepare all 4 excerpts below:

Mozart Marriage of Figaro - Overture (Bars 1-24)

Verdi Rigoletto Act 1, Scene 1 (Vivace for 40 Bars)

Verdi Falstaff - Act 3, Part I (Beginning-Fig. 3)

Strauss Ein Heldenleben (Fig.9 to 6 bars after Fig. 12)

DOUBLE BASS

Mozart Marriage of Figaro - Overture (Bars 1-24)

Musical score for Double Bass, Mozart Marriage of Figaro - Overture (Bars 1-24). The score is in G major (one sharp) and common time (C). The tempo is marked **Presto**. The piece begins with a **pp** (pianissimo) dynamic. The first staff (bars 1-4) is enclosed in large square brackets. The second staff (bars 5-14) features a **ff** (fortissimo) dynamic. The third staff (bars 15-21) features a **p** (piano) dynamic. The fourth staff (bars 22-24) features a **ff** dynamic. Fingerings are indicated with the number '1' above notes in bars 5, 6, 11, 12, 17, 18, 23, and 24. The score concludes with a large closing bracket.

DOUBLE BASS

Verdi Rigoletto Act 1, Scene 1 (Vivace for 40 Bars)

42

Rigoletto

Giuseppe Verdi

1. Akt, Nr. 1, Chor

Vivace $d. = 80$
pp sotto voce

cresc.

ff

Più mosso $d. = 92$

1. *p.* 1. *v.*

DOUBLE BASS

Verdi Falstaff - Act 3, Part I (Beginning-Fig. 3)

Allegro agitato $\text{♩} = 112$ [ca. 120]
molto stacc.

pp (Springbogen)

poco cresc.

cresc.

sempre cresc.

ff

ff

DOUBLE BASS

Strauss Ein Heldenleben (Fig.9 to 6 bars after Fig. 12)

ff

fff

f cresc.

ff

ff

ff

ff

Harp

Audition Requirements

Solo works (required)

Handel Harp Concerto - 1st Movement (exposition)

Excerpts (required)

Please prepare all 4 excerpts below:

Donizetti Lucia Di Lammermoor - Act 1, No. 3

Mascagni Cavalleria Rusticana - Act 1 Siciliana

Berlioz Symphonie Fantastique - Mvt II (Beginning to Reh. #23)

Tchaikovsky Nutcraker Suite - Waltz of the Flowers (Cadenza)

HARP

Donizetti Lucia Di Lammermoor - Act 1, No. 3 and Cadenza

ARPA

LUCIA DI LAMMERMOOR

(Trasportato come riduzione P.F. e Canto)

G. DONIZETTI

Nº 3

SCENA E CAVATINA

MAESTOSO

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment.

Second system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment.

Third system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment.

Fourth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment.

Fifth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment.

Sixth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment. A box containing the number 24 is located in the upper right corner of this system.

HARP

Mascagni Cavalleria Rusticana - Act 1 Siciliana

The image displays a musical score for Harp, consisting of three systems of music. The first system is marked **ANDANTINO** and **SICILIANA**, with a 6/8 time signature. The second system includes dynamic markings *p* and *f*, and tempo markings *affrett.* and *a tempo*. The third system includes dynamic markings *mf* and *f rit.*, and a tempo marking *a tempo*. The score is written in a grand staff with treble and bass clefs.

ARPA SUL PALCO

2)

affrett.

ff

This system features a treble and bass clef with a key signature of two flats. The music consists of eighth-note chords in the right hand and a steady eighth-note bass line in the left hand. The dynamic *ff* is indicated in the right hand.

a tempo

ff

mf

poco rit.

This system continues the piece with the same rhythmic pattern. The dynamic changes from *ff* to *mf* in the right hand. The tempo marking *a tempo* is at the start, and *poco rit.* appears towards the end.

ff

p

This system shows a dynamic shift from *ff* to *p* in the right hand.

ff

This system returns to the *ff* dynamic in the right hand.

p

This system returns to the *p* dynamic in the right hand.

sempre dim. e poco rall.

allontanandosi

This final system includes the markings *sempre dim. e poco rall.* and *allontanandosi*. The music concludes with a final chord in the right hand.

Il resto TACET

HARP

Berlioz Symphonie Fantastique - Mvt II (Beginning to Reh. #23)

Valse.
Allegro non troppo. (♩=60)

Basso. *pp* *Soli.* *p*

Basso. *mf* *cresc.* *f cresc.*

21 *ff* *rall.* **Tempo I.** *Viol.*

mf *Fa b.* *Ut b.*

23

HARP

Tchaikovsky Nutcracker Suite - Waltz of the Flowers (Cadenza)

III. Valse des Fleurs

Tempo di Valse

Ob. I, II

1

7

Ob. I

4

16

ff

Cadenza ad libitum

20

24

28

riten.

Flute & Piccolo

Audition Requirements

Solo works (required)

Mozart Concerto in G Major or Concerto in D Major, 1st Mvt Exposition and Cadenza

and

Own choice contrasting concerto or solo work (prepare a maximum of 3 minutes)

If auditioning for **flute only**, please prepare all **4** excerpts below.

If auditioning for **flute and piccolo**, please prepare any **3** of the flute excerpts below plus the **2** piccolo excerpts below.

Flute Excerpts (required)

Beethoven Leonore Overture No. 3 (Beginning to bar 36 & Bar 328 to 360, opening and Allergro)

Bizet Carmen Act 3 - Entr'acte (Beginning to Figure 2)

Mendelssohn A Midsummer Night's Dream - Scherzo (Bar 338-end)

Strauss Der Rosenkavalier - Act 1 (Fig. 230 - 233)

Piccolo Excerpts (optional)

Bizet Carmen (Fig. 4 - end)

Rossini Semirmide - Overture (Figure G-Figure H & Figure T-Figure U)

FLUTE

Beethoven Leonore Overture No. 3 - Beginning to bar 36 & Bar 328 to 360

ENTIRE

EXCERPT 1

Adagio

ff \rightarrow p dim. pp p

19 stacc.e pp

23 pp cresc. fff p

29 p f f f f p

35 pp

LEONORE

Excerpt 2.

Tempo I

1 p dol. cresc.

294 Tromba Solo colla parte E1 p dol. cresc.

328 cresc. sp

337 1

344 3

351 pp 1 2 3 4 5 6 7 8

FLUTE

Bizet Carmen Act 3 - Entr'acte (Beginning to Figure 2)

Entire

And^{no} quasi all^{to} (♩=69-72)

Musical staff 1: Treble clef, C major key signature, common time signature. The staff contains a melodic line starting with a quarter rest, followed by a series of eighth notes and quarter notes. A dynamic marking of *pp* is placed below the staff. A slur covers the first two measures, and a circled '3' indicates a triplet of eighth notes in the third measure.

Musical staff 2: Treble clef, C major key signature, common time signature. The staff continues the melodic line with eighth notes and quarter notes, all under a slur. A circled '3' indicates a triplet of eighth notes in the third measure.

Musical staff 3: Treble clef, C major key signature, common time signature. The staff continues the melodic line with eighth notes and quarter notes, all under a slur. A circled '1' is placed above the staff in the third measure.

Musical staff 4: Treble clef, C major key signature, common time signature. The staff continues the melodic line with eighth notes and quarter notes, all under a slur.

Musical staff 5: Treble clef, C major key signature, common time signature. The staff begins with a circled '2' above the staff. The first measure contains a quarter note with a sharp sign above it, followed by a quarter note with a flat sign below it, and then a quarter rest.

FLUTE

Mendelssohn A Midsummer Night's Dream - Scherzo (Bar 338-end)

Scherzo

Allegro vivace [♩. = 80-96]

Felix Mendelssohn Bartholdy
op. 61

The image shows a musical score for the flute part of Mendelssohn's Scherzo. It consists of seven staves of music, each starting with a measure number in a box: 338, 344, 351, 357, 364, 371, and 377. The music is in 3/8 time and B-flat major. The first staff (338) begins with a double bar line and a fermata. The second staff (344) has a fermata over the first measure. The third staff (351) has a fermata over the first measure. The fourth staff (357) has a fermata over the first measure. The fifth staff (364) has a fermata over the first measure and includes dynamic markings 'cresc.' and 'dim.'. The sixth staff (371) has a fermata over the first measure. The seventh staff (377) has a fermata over the first measure and includes a dynamic marking 'pp'. The score ends with a double bar line and a fermata.

Edition Peters

31647

FLUTE

Strauss Der Rosenkavalier - Act 1 (Fig. 230 - 233)

Tempo di Menuetto (♩=96)
accelerando

230 *f* *cresc.* *ff*

231 *f*

poco accelerando *dim.* *p* *mf cresc.* *f* *poco calando-* *dim.*

232

233

PICCOLO

Bizet Carmen (Fig. 4 - end)

Carmen

3. Akt 1. Bild

Introduktion

Allegretto moderato [$\text{♩} = 96$]

Georges Bizet

Edition Peters

31647

PICCOLO

Rossini Semirmide - Overture (Figure G-Figure H & Figure T-Figure U)

G Allegro

4

p

cresc.

f

H

EXCERPT 2

solo

p

L

EXCERPT 3

p

p

U

Oboe & Cor Anglais

Audition Requirements

Solo works (required)

Mozart Oboe Concerto in C Major - 1st Mvt Exposition

and

Own choice contrasting concerto or solo work (prepare a maximum of 3 minutes)

If auditioning for **Oboe only**, please prepare all **4** excerpts below.

If auditioning for **Oboe and Cor Anglais**, please prepare any **3** of the Oboe excerpts below plus the **2** Cor Anglais excerpts below.

Oboe Excerpts (required)

Brahms Violin Concerto - 2nd Mvt (Bar 3-32)

Ravel Le Tombeau de Couperin - Prelude (Opening to Fig. 2 and 6 bars after Fig. 8 to Fig. 9)

Rossini La Scala di Seta - Overture (Opening solo-Figure. 3)

Wagner Die Meistersinger Prelude, bars 120-157 (2nd oboe)

Cor Anglais Excerpts (optional)

Rossini William Tell - Overture (From 20 bars before Fig. 2 until change of key)

Wagner Tristan et Isolde - Act 3, Scene 1

OBOE

Brahms Violin Concerto - 2nd Mvt (Bar 3-32)

Adagio

Fag. Tutti Hr. (Solo)

p dolce

8

13 Ob.II *p* *dim.*

20 *p*

28 *mf* *f* Solo **11** Solo-Viol.

OBOE

Ravel Le Tombeau de Couperin - Prelude (Opening to Fig. 2 & 6 after Fig. 8 to Fig. 9)

(★) Vif. ♩ = 92

HAUTBOIS

COR ANGLAIS (2^d Hautbois)

pp

1

COR A. pp mp

p

2 3

mp

8

f

Prenez le 2^d HAUTB. 4 pp

9

4 Prenez le COR A.

OBOE

Rossini La Scala di Seta - Overture (Opening solo-Figure. 3)

The musical score is written for Oboe and consists of several staves. It begins with the tempo marking **All^o vivace** and a **3** (triple) time signature. The first staff includes the marking **Andantino** and **a 2** (second ending). Dynamics include **ff** (fortissimo) and **p dolce** (piano dolce). The score features various musical notations such as slurs, accents, and triplets. A first ending bracket labeled **1** leads to a section marked **Allegro 15**. A second ending bracket labeled **2** is marked **SOLO I.** and **p** (piano). A third ending bracket labeled **3** is marked **ff**. The score concludes with a fermata over a final chord.

COR ANGLAIS

Wagner Tristan et Isolde - Act 3, Scene 1

ENGLISH HORN

Mässig langsam.
Lento moderato.

Der Vorhang geht auf.
The Curtain rises.

auf dem Theater.
on the Stage.

Viol. I. 1 2 12 26 5 6 7 8

p *cresc.* *f* *dim.* *p* *cresc.* *f* *dim.* *p* *sf* *dim.*

p *cresc.* *f* *dim.* *p* *cresc.* *f* *dim.* *p*

cresc. *dim.* *p* *molto cresc.* *ff* *dim.*

p *cresc.* *f* *dim.* *p*

f *dim.* *p* *accel.* *cresc.*

f *dim.* *p* *rall.* *a tempo* *p* *cresc.* *f* *dim.*

poco rall. *molto rit.* *a tempo* *p* *poco riten.* *a tempo*

6 1 9 A 13

Clarinet, Bass & E flat Clarinet

Audition Requirements

Solo works (required)

Mozart Clarinet Concerto - Beginning to Fermata
and

Own choice contrasting concerto or solo work (prepare a maximum of 3 minutes)

Clarinet Excerpts (required)

Prepare the **4** excerpts below if you are auditioning on clarinet only. If you are also auditioning on bass and/or E flat, choose **3**.

Mendelssohn A Midsummer Night's Dream - Scherzo (Beginning to Letter B)

Beethoven Symphony No. 6 - 1st movement (2 excerpts)

Strauss Der Rosenkavalier - Act 1 (Fig. 48 - 2nd bar of Fig. 51)

Verdi La forza del destino - Overture (Letter I - Letter J)

Bass Clarinet Excerpts (optional)

Prepare **2** if you are auditioning on clarinet and bass clarinet.

Prepare **1** if you are auditioning on clarinet, bass and E flat clarinet.

Verdi Aida Act 4, Scene 2

Wagner Tristan und Isolde Act 3, Scene 3

E flat Clarinet Excerpts (optional)

Prepare **2** if you are auditioning on clarinet and E flat clarinet.

Prepare **1** if you are auditioning on clarinet, bass and E flat clarinet.

Berlioz Symphonie Fantastique - Mvt V, Fig. 63 to 4 bars before Fig. 65

Shostakovich Symphony No. 5 - Mvt II (3 excerpts)

CLARINET

Mendelssohn A Midsummer Night's Dream - Scherzo (Beginning to Letter B)

From the music to Shakespeare's "A MIDSUMMER NIGHT'S DREAM"

Scherzo

in B[♭]
Allegro vivace

CLARINETTO I

Felix Mendelssohn-Bartholdy, Op. 61

N^o 1

CLARINET

Beethoven Symphony No. 6 - 1st movement (2 excerpts)

CLARINET

Strauss Der Rosenkavalier - Act 1 (Figure 48 - 2nd bar of Figure 51)

in La

$\text{♩} = 46$

Walzer tempo, etwas ruhig
Tempo di Valse. (poco a poco)

48 *2*

49 *3* *grazioso* *p*

50

51 *pp*

*beginnen, dann allmählich fließender.)
più mosso.*

*sehr fließend
mosso assai.* *1*

CLARINET

Verdi La forza del destino - Overture (Letter I - Letter J)

Clarinet 1 in A

Overture: [I] to [J]

I

ff

J 14 L

p

BASS CLARINET

Tchaikovsky The Nutcracker Suite - Danse Russe, Trepak (Fig. B to Fig. C)

Bass Clarinet in B-flat

29 **B**

40

BASS CLARINET

Wagner Tristan und Isolde - Act 3, Scene 3

Bass Clarinet in B

5 *Cor moto moderato*

10 *Solo Lento moderato*

f dim. *p* *p* *p* *poco cresc.*

più cresc. ff *dim.* *p* *p* *p cresc.*

f *p* !

E FLAT CLARINET

Shostakovich Symphony No. 5 - Mvt 2 (Fig. 49-Fig. 54 & Fig. 63 to 4 before Fig. 64 & Fig. 69-Fig. 70)

4 **Clarinetto piccolo in Es**

Allegretto, J. 138
12

48 49 50

solo

ff dim.

p

50

p cresc. *f* *marc.*

51 8 52 8

53

54

55 6 1 3

Bassoon & Contrabassoon

Audition Requirements

Solo works (required)

Mozart Concerto in B flat Major, 1st Mvt. Exposition
and

Own choice contrasting concerto or solo work (prepare a maximum of 3 minutes)

If auditioning for **bassoon only**, please prepare all **4** excerpts below.

If auditioning for **bassoon and contrabassoon**, please prepare any **3** of the bassoon excerpts below plus the **2** contrabassoon excerpts below.

Bassoon Excerpts (required)

Bizet Carmen - Entr'act (Beginning to downbat of bar 8 after Fig. 1)

Mozart The Marriage of Figaro - Overture (Bars 139-171)

Donizetti L'elisir d'amore - Act 2, No. 11, Beginning to Fig. 67

Wagner Tannhauser - Overture (beginning for 16 bars - 2nd bassoon)

Contrabassoon Excerpts (optional)

Ravel Mother Goose Suite Mvt.4 (Fig. 4-Fig. 6)

Strauss Salome (6th bar of Fig. 151-4th bar of Fig. 153)

BASSOON

Bizet Carmen - Entr'act (Beginning to downbeat of bar 8 after Fig. 1)

18

BASSONS, 4

ENTR'ACTE.

All^o mod^{to} $\text{a} \text{2}$.

f

tr# *tr#*

dim. *pp*

1

3

BASSOON

Mozart The Marriage of Figaro - Overture (Bars 139-171)

139 *pp*

145 *ff* 1 1

156 *p*

163 *f* 1 2 3 4 5 6 *sf* D 8

BASSOON

Donizetti L'elisir d'amore - Act 2, No. 11 (Beginning to Fig. 67, Bassoon 1)

80 FAGOTTO 1.^o e 2.^o

ROMANZA

L'ELISIR D'AMORE

G. DONIZETTI

N.^o 11

LARGHETTO

FAGOTTO 1.^o

FAGOTTO 2.^o

BASSOON

Wagner Tannhäuser - Overture (beginning for 16 bars - 2nd bassoon)

Tannhäuser und der Sängerkrieg auf Wartburg.

OVERTURE.

Fagott II.

Richard Wagner.

Andante maestoso. (♩ = 50.)

p tenuto molto

p

p

p

CONTRABASSOON

Ravel Mother Goose Suite Mvt.4 (Fig. 4-Fig. 6)

Assez vif 10 Rall. von 4 1er Mouvt C. BASSON SOLO

mp *pp* *pp* *p* *mf*

2 10 25 6

CONTRABASSOON

Strauss Salome - Scene III (6th bar of Fig. 151-4th bar of Fig. 153)

beinahe doppelt so langsam.
solo p

151 5

2

152

1 1

153 mf creso. ff dim. - - - p

154 ff

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French Horn

Audition Requirements

Solo works (required)

Mozart Concerto No. 4 (Exposition) or Strauss Concerto No. 1 (beginning until B)
and

Own choice contrasting concerto or solo work (prepare a maximum of 3 minutes)

Excerpts (required)

Beethoven Symphony No. 7 - 1st Horn: Mvt. 1, Vivace (25 bars before C – C)

Bellini I Capuleti e i Montecchi - 1st Horn: Act 1, No. 4, "Eccomi in lieta
vesta...Oh quante volte" (Pick-up to bar 6-bar 18)

Puccini Tosca - Tutti Horns: Act 3 (Beginning to 3rd bar of Figure 1)

Wagner Gotterdammerung - 2nd Horn: Act 2, Scene 2 (Figure 7 - Figure 8)

FRENCH HORN

Beethoven Symphony No. 7 - 1st Horn: Mvt. 1, Vivace (25 bars before C – C)

81 *f* *p* *f* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *ff*

94 *p* *cresc.* 1 2 8 4 5

106 *ff* *C* *Viol. I* 7 1

FRENCH HORN

Bellini I Capuleti e i Montecchi - 1st Horn: Act 1, No. 4, "Eccomi in lieta vesta...Oh quante volte" (Pick-up to bar 6-bar 18)

Andante maestoso e sostenuto

in Fa *Solo*
p *espress.*

7

11

14 3

17 *lunga* *a piacere* *lente*

FRENCH HORN

Puccini Tosca - Tutti Horns: Act 3 (Beginning to 3rd bar of Figure 1)

ANDANTE SOST.^{to} *In MI Solt*

ff *sostenendo*

1

FRENCH HORN

Wagner Gotterdammerung - 2nd Horn: Act 2, Scene 2 (Figure 7 - Figure 8)

in F.

p *senza Sord.* *cresc.* *più f* *f*

8

Trumpet

Audition Requirements

Solo works (required)

Haydn Trumpet Concerto in E flat Major - Mvt 1 (Exposition)

and

Own choice contrasting concerto or solo work (prepare a maximum of 3 minutes)

Excerpts (required)

Donizetti Don Pasquale - Prelude to Act II (22 before Fig. 1- 4th of Fig. 1)

Stravinsky Petruska (1 before Fig. 134-Fig. 139)

Strauss Daphne (2nd of Fig. 183-2nd of Fig. 184)

Wagner Tannhauser (1 before H-end)

TRUMPET

Donizetti Don Pasquale - Prelude to Act II (22 before Fig. 1- 4th of Fig. 1)

Trumpet in B flat

Cantabile
p Sola 3 *p*

3

p

p

1 3 3 3 3 3

rall. a tempo *a piacere*

RECIT.

TRUMPET

Stravinsky Petruska (1 before Fig. 134-Fig. 139)

con sord. 3 [133] * 4 Solo [134] Allegro, $\text{♩} = 116$ Solo

p marc. *marc. p* *senza sord. mf* *mf*

[135] *p* *mf*

[136] *p* *mf*

[137]

[138]

[139] L'istesso tempo Poco meno mosso poco rall.

VALESE * 2 1 1 1

TRUMPET

Strauss Daphne (2nd of Fig. 183-2nd of Fig. 184)

Musical score for Strauss Daphne, measures 182-185. The score is written for a trumpet part. Measure 182 is marked with a 4/4 time signature and a 3-measure rest. Measure 183 is marked with a 2-measure rest and a key signature change to B-flat. The tempo is marked *marcato* and the dynamics are *f*. The instruction *überleiten* is written above the staff. Measure 184 is marked with a 4-measure rest and a key signature change to B. The dynamics are *p*. Measure 185 is marked with a 1-measure rest and a key signature change to B. The dynamics are *fp*. The score includes various musical notations such as triplets, slurs, and dynamic markings. Red annotations include a bracket and asterisk over measure 183 and another bracket and asterisk over measure 184.

TRUMPET

Wagner Tannhauser (1 before H-end)

Musical score for Wagner Tannhauser, measures 53-55. The score is written for a trumpet part. Measure 53 is marked with a 4/4 time signature and a 4-measure rest. The tempo is marked *Un poco accel.* and the dynamics are *ff*. The instruction *H. Assai stretto.* is written above the staff. Measure 54 is marked with a 4-measure rest and a key signature change to D. The dynamics are *f*. Measure 55 is marked with a 4-measure rest and a key signature change to D. The dynamics are *ff*. The score includes various musical notations such as slurs, ties, and dynamic markings. Red annotations include a bracket and asterisk over measure 53 and another bracket and asterisk over measure 55.

Trombone

Audition Requirements

Solo works (required)

Movement of own choice from a **Bach Cello Suite**, without repeats

and

Own choice contrasting concerto or solo work (prepare a maximum of 3 minutes)

Excerpts (required)

Mozart Requiem - Tuba Mirum (Beginning to Fig. B)

Rossini William Tell - Overture (Fig. C 8 Bars after Fig. D)

Verdi La Forza del Destino - Overture (8th bar of C-12th bar of D, Trombone 1)

Wagner Die Walkure - Act 3, Scene 1 (Pickup to Fig. 3 to 3 bars after Fig. 6, 2nd trombone)

TROMBONE

Mozart Requiem - Tuba Mirum (Beginning to Fig. B)

3. Tuba mirum.

Andante.
Solo

1

1

a 5 p f b 5 c 11 d 12

TROMBONE

Rossini William Tell - Overture (Fig. C 8 Bars after Fig. D). Trombone 1

C

ff

D

ff

ff

D

ff

1

TROMBONE

Verdi La Forza del Destino - Overture (8th bar of C-12th bar of D, Trombone 1)

Andante mosso

ppp

Presto come prima

ff

The image shows two staves of music for Trombone 1. The first staff, labeled 'C', is in 7/8 time and features a series of triplet eighth notes starting with a *ppp* dynamic. The second staff, labeled 'D', is in 3/8 time and features a series of eighth notes with accents, starting with a *ff* dynamic.

TROMBONE

Wagner Die Walkure - Act 3, Scene 1 (Pickup to Fig. 3 to 3 bars after Fig. 6, 2nd trombone)

Vivace.

1 2 3 4 5 6

16 12 7

f

più f

ff

ff

ff

1 7 8 9 10

Cello

2 2 2

The image shows six staves of music for the 2nd Trombone. The first staff is in 9/8 time and features a series of eighth notes with accents, starting with a *f* dynamic. The second staff is in 2/11 time and features a series of eighth notes with accents, starting with a *ff* dynamic. The third staff is in 2/11 time and features a series of eighth notes with accents, starting with a *ff* dynamic. The fourth staff is in 2/11 time and features a series of eighth notes with accents, starting with a *ff* dynamic. The fifth staff is in 2/11 time and features a series of eighth notes with accents, starting with a *ff* dynamic. The sixth staff is in 2/11 time and features a series of eighth notes with accents, starting with a *ff* dynamic. The score includes various dynamics and articulations, and a Cello part is indicated at the bottom.

Bass Trombone

Audition Requirements

Solo works (required)

Movement of own choice from a **Bach Cello Suite**, without repeats

and

Own choice contrasting concerto or solo work (prepare a maximum of 3 minutes)

Excerpts (required)

Haydn The Creation (Beginning to Fig. C)

Schumann Symphony No. 3 - Mvt 4 (Beginning to 13 bars after Fig. A)

Rossini William Tell - Overture (C to 9th bar of D)

Wagner Tannhauser - Overture (Fig. A for 17 bars)

BASS TROMBONE

Haydn The Creation (Beginning to Fig. C)

Vivace

5

10 **A**

16 **B**

21

27

33

38 **C** **Poco adagio** 34 **D** 21 **E** 14 **F** 21 **Gabriel** **Viol. I**

der Erd' an Reiz und Kraft.

Detailed description: This is a musical score for Bass Trombone from Haydn's 'The Creation'. It consists of eight staves of music. The first seven staves are marked 'Vivace' and contain rhythmic patterns with various accidentals. The eighth staff is marked 'Poco adagio' and contains a vocal line for 'Gabriel' with the lyrics 'der Erd' an Reiz und Kraft.' Above this staff, there are rehearsal marks 'C', 'D', 'E', and 'F' with corresponding bar numbers (34, 21, 14, 21). A 'Viol. I' part is also indicated above the eighth staff.

BASS TROMBONE

Schumann Symphony No. 3 - Mvt 4 (Beginning to 13 bars after Fig. A)

Feierlich

pp

Solo

f

nach und nach stärker

A

Detailed description: This is a musical score for Bass Trombone from Schumann's Symphony No. 3, Movement 4. It consists of two staves of music. The first staff is marked 'Feierlich' and 'pp' (pianissimo). The second staff is marked 'Solo' and 'f' (forte). The instruction 'nach und nach stärker' (gradually stronger) is written below the second staff. A rehearsal mark 'A' is placed above the end of the second staff.

BASS TROMBONE

Rossini William Tell - Overture (C to 9th bar of D)

92 C
ff

98

103

108

115 ff

121 D e ff

130 1

BASS TROMBONE

Wagner Tannhauser - Overture (Fig. A for 17 bars)

Andante maestoso. (♩ = 50)
10 *Fag. II. 20 A A

ff ff

1

Tuba

Audition Requirements

Solo works (required)

Vaughan Williams Tuba Concerto - Mvt. 1, Exposition & Cadenza

and

Own choice contrasting concerto or solo work (prepare a maximum of 3 minutes)

Excerpts (required)

Berlioz Hungarian March (Letter J - 2 bars after Letter L)

Strauss Ein Heldenleben (Fig. 62 - 2nd bar of Fig. 65)

Stravinsky Petrushka (2 Excerpts)

Wagner Die Walkure - Act 3, The Ride of the Valkyries

TUBA

Berlioz Hungarian March (Letter J - 2 bars after Letter L)

Allegro marcato

Musical score for Tuba in Berlioz's Hungarian March, measures 95-107. The score is written in bass clef with a key signature of one flat (B-flat). It begins with a dynamic marking of *ff* and a tempo marking of *Allegro marcato*. The first line (measures 95-100) is marked with a 'J' and 'unis.' above it. The second line (measures 101-106) is marked with a 'K' above it. The third line (measures 107-112) is marked with an 'L' above it. The score concludes with a double bar line.

TUBA

Strauss Ein Heldenleben (Fig. 62 - 2nd bar of Fig. 65)

Festes Zeitmass

Sehr lebhaft

Musical score for Tuba in Strauss's Ein Heldenleben, measures 62-65. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a dynamic marking of *ff*. The first line (measures 62-63) is marked with a '62' above the first measure and a '63' above the last measure. The second line (measures 64-65) is marked with a '64' above the first measure and a '65' above the last measure. The score concludes with a double bar line.

TUBA

Stravinsky Petrushka

Excerpt 1: Peasant & Bear

100 Sostenuto. Solo
2
ff quasi a piena roce
diminuiendo
< pp

Excerpt 2: Masts

Più mosso.
2
f risoluto

TUBA

Wagner Die Walkure - Act 3, The Ride of the Valkyries

ff
ff
ff
12 1

Timpani

Audition Requirements

Solo works (required)

Two contrasting Solo works of applicant's choice (3 minute excerpt of each)

Excerpts (required)

Beethoven Symphony No. 9 - Mvt. 1 (18 bars before Fig. S to the end)

Tchaikovsky Symphony No. 4 - Mvt. (2 before T-U)

Strauss Burleske (Beginning to Bar 20)

Wagner Götterdämmerung - "Siegfried's Funeral March" (Feierlich to Fig. 3)

TIMPANI

Beethoven Symphony No. 9 - Mvt. 1 (18 bars before Fig. S to the end)

513 *p* *cresc.*

524 *f più f*

530 *S* *ff*

539 *tr* *tr* *ff*

Detailed description: This musical score for timpani consists of four staves. The first staff (measures 513-523) begins with a piano (*p*) dynamic and a crescendo (*cresc.*). The second staff (measures 524-529) features a fortissimo (*f*) dynamic, with the instruction *f più f* appearing below. The third staff (measures 530-538) starts with a fortissimo (*ff*) dynamic and includes a section marked 'S' (Figura S). The fourth staff (measures 539-548) contains trills (*tr*) and ends with a fortissimo (*ff*) dynamic.

TIMPANI

Tchaikovsky Symphony No. 4 - Mvt. (2 before T-U)

333 *21* *22* *T sempre stringendo al* *cresc.*

338 *Allegro con anima* *f cresc.* *ff*

342

346

350

Detailed description: This musical score for timpani consists of five staves. The first staff (measures 333-337) includes markings for measures 21 and 22, the instruction *T sempre stringendo al*, and a crescendo (*cresc.*). The second staff (measures 338-341) is marked *Allegro con anima* and features dynamics *f cresc.* and *ff*. The third staff (measures 342-345) continues the rhythmic pattern. The fourth staff (measures 346-349) and fifth staff (measures 350-353) complete the section.

Percussion

Audition Requirements

Solo work (required)

Solo work of applicant's choice on Xylophone or Marimba (3-5 minute excerpt maximum)

Excerpts (required)

XYLOPHONE

Messiaen Oiseaux Exotiques (Fig. 6 - Fig. 7)

GLOCKENSPIEL

Mozart Die Zauberflöte (Act 1, No. 8 finale, pick up to Fig. 30 to the end)

TRIANGLE

Bizet Carmen Suite No. 2

TAMBOURINE

Bizet Carmen - excerpts A and B

SNARE DRUM

Rossini La Gazza Ladra - Overture (First 11 bars)

CYMBALS

Rachmaninoff Piano Concerto No. 2 - Mvt. 3 (Fig. 32 to 13 bars after Fig. 32)

CYMBALS & BASS DRUM

Rossini William Tell - Overture

XYLOPHONE

Messiaen Oiseaux Exotiques (Fig. 6 - Fig. 7)

(Grive de Californie)
Un peu vif

6

f

mf — *ff* — *mf* *mf* — *ff* — *mf*

f *f* *ff* — *f* —

ff — *f* *ff* — *f* *ff* —

f

f *f*

ff *p* *ff*

GLOCKENSPIEL

Mozart Die Zauberflöte (Act 1, No. 8 finale, pick up to Fig. 30 to the end)

Allegro. **30**

The musical score is written for Glockenspiel and consists of five systems of two staves each. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked "Allegro." and the starting figure is indicated by a boxed "30". The notation includes treble and bass clefs, a key signature of one sharp, and a variety of rhythmic values including eighth and sixteenth notes. The piece concludes with a double bar line and repeat signs.

TRIANGLE

Bizet Carmen Suite No. 2

(♩ = 100.)
Andantino quasi Allegretto.

18 19 20 7 Triangolo. *ppp* *tr* I *tr*

TAMBOURINE

Bizet Carmen

a.

CARMEN - Bizet
Tambourine Allegro ♩ = 88

Triangel *sf*
Tamburin *sf*
Gr. Trommel u. Becken

1 *dim. molto*
2 *pp*
3 6

b.

B.) Tamburin (♩ = 126)

3 4 *pp* *tam* *tam* *tam* *tam* *tam* *tam*
12 *tam* *tam* *tam* *tam* *tam* *tam*

SNARE DRUM

Rossini La Gazza Ladra - Overture (First 11 bars)

Maestoso Marziale

SOLO

ff *pp* *p* *f*

CYMBALS

Rachmaninoff Piano Concerto No. 2 - Mvt. 3 (Fig. 32 to 13 bars after Fig. 32)

rit. **32** *Meno mosso.* ($\text{♩} = 48$)
pp Piatti soli.

ritard.

pp

SNARE DRUM

Rossini William Tell - Overture (7 bars before Q-end)

The image shows a musical score for a snare drum part, consisting of ten staves of music. The notation includes various rhythmic patterns, rests, and dynamic markings. The first staff is marked with a forte (*ff*) dynamic and has measures numbered 1 through 7. Above the first staff, the text "Q string." is written with a downward-pointing arrow. The second staff has a *sf* marking. The third staff has two *sf* markings. The fourth staff has two *sf* markings. The fifth staff has a *sf* marking. The sixth staff has two *sf* markings. The seventh staff has two *sf* markings. The eighth staff has a *sf* marking and includes the text "R 6 VUOTA" above it. The ninth staff has measures numbered 1 through 4. The tenth staff has measures numbered 5 through 8. The score concludes with a double bar line and a fermata over the final note.