



Irish National Opera

INO Orchestra Auditions 2025

Contents	Pages
Violin.....	2-4
Viola.....	7-11
Cello.....	12-16
Double Bass.....	16-19
Harp.....	20-26
Flute & Piccolo.....	27-33
Oboe & Cor Anglais.....	34-40
Clarinet, Bass Clarinet & E flat Clarinet.....	41-46
Bassoon & Contrabassoon.....	47-53
French Horn.....	54-56
Trumpet.....	57-60
Trombone.....	61-63
Bass Trombone.....	64-66
Tuba.....	67-69
Timpani.....	70-72
Percussion.....	73-79

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

A

B

ff

pp

ff

tranquillo

pflebile

1 C *molto vivo*

f

p

p

p

cresc.

ff

VIOLIN

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

Allegro.

16 3

25

33

39

46

53

59

p *f* *p* *f* *p* *f* *p* *f* *sfp*

sfp *sfp* *sfp*

tr *tr* *sf*

f

sf *sf* *sf* *sf* *sf*

p

VIOLIN

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

5

Scherzo.
Allegro vivace.

Nº 1. 16

p *cresc.* *sf* *pp* *cresc.* *pp* *cresc.* *dim.* *ad* *pp* 15 *pp*

A B C D E

VIOLIN

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

Violine I Johann Strauss

Allegro vivace

8 **Allegretto**
Br. u. Fag. 4

21 *p*

29 *p cresc.* **Tempo I** *ff*

35 **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* **V** *sf* *sf* *sf* *sf* **1**

sf *sf* *sf* *sf* *p* **C** *pp*

p **D** 21

VIOLA

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

ALLEGRO

7 *ruidamente*
ff

1

V

V

meno f

DIVISE

UNITE 2

string:.....

4

PIZZ:..... 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 displays a musical score for the Cello part of the Overture from Mozart's '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 first fingering '1'. It includes dynamic markings of *p* (piano) and *f* (forte). The second staff starts at bar 83 and contains a complex sixteenth-note passage with slurs and a first fingering '1'. The third staff begins at bar 93 and includes a section marked with a 'B' and a first fingering '1', with a *p* dynamic marking. The fourth staff starts at bar 103 and features a sixteenth-note triplet marked with a '3' and a first fingering '1', followed by a sequence of notes marked with first, second, third, fourth, and fifth fingerings.

CELLO

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

Lebhaft bewegt.

ff

3

1

sf

ff

3

2

geteilt

pp

cresc. - - - mf

tr.

pizz.

f

3

hervortretend

arco

p

cresc. - - - - - f dim.

p

mf

cresc.

espr.

4

dim.

p

cresc.

5

ff

3

dim. - - - pp

CELLO

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

This musical score shows the cello part for measures 21 through 25 of Mendelssohn's Scherzo. The piece is in 3/4 time and G major. The notation includes dynamic markings such as *sf*, *p*, *pp*, and *arco*. Performance instructions include *pizz.* (pizzicato) and *arco* (arco). Measure numbers 21, C, D, and E are indicated above the staff. The score features a mix of eighth and sixteenth notes, with some triplet markings.

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 the Introduction to Act I of Wagner's Tristan und Isolde. It is in 3/4 time and D major. The tempo and mood are marked *Langsam und schwachend. Lento e languido*. The score includes dynamic markings such as *pp*, *sf*, *p*, *f*, *cresc.*, *dim.*, *arco*, *pizz.*, *arco rall.*, *ritab.*, *a tempo*, *f dim.*, *dolce*, and *p*. Performance instructions include *pizz.* and *arco*. The score is divided into four measures, each with a first ending bracket. Measure numbers 1, 2, 3, and 4 are indicated above the staff. The notation features a variety of note values, including half notes, quarter notes, and eighth notes, with some slurs and accents.

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)

Presto

pp

5

ff

15

p

22

ff

1

1

DOUBLE BASS

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

42

Rigoletto

1. Akt, Nr. 1, Chor

Giuseppe Verdi

Vivace $d. = 80$
pp sotto voce

cresc.

Più mosso $d. = 92$
ff

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*

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

ANDANTINO

SICILIANA

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The first system is marked 'ANDANTINO' and 'SICILIANA' and features a key signature of one flat (B-flat) and a 6/8 time signature. The second system begins with a dynamic marking of *p* (piano) and includes tempo markings of *affrett.* (accelerando) and *a tempo*. It also features a dynamic marking of *f* (forte) and another *affrett.* marking. The third system starts with a dynamic marking of *mf* (mezzo-forte) and includes a *frit.* (ritardando) marking, followed by a return to *a tempo*. The score concludes with a double bar line and repeat signs in both staves of each system.

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.* **22** *Viol.* **Tempo I.**

mf **23**

HARP

Tchaikovsky Nutcracker Suite - Waltz of the Flowers (Cadenza)

III. Valse des Fleurs

Tempo di Valse

Ob. I, II

ff

1

7

Ob. I

4

16

ff

Cadenza ad libitum

20

24

28

riten.

The musical score is written for piano and includes parts for Oboe I and II. It begins with a tempo marking of 'Tempo di Valse' and a dynamic of 'ff'. The score is divided into systems, with measure numbers 1, 7, 16, 20, 24, and 28 indicated. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. A section starting at measure 16 is marked 'Cadenza ad libitum' and 'riten.' (ritardando). The score concludes with a final cadence.

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, common time. The staff begins with a whole rest, followed by a series of eighth notes and sixteenth notes, including a triplet of eighth notes. A dynamic marking of *pp* is placed below the staff.

pp

Musical staff 2: Treble clef, C major, common time. Continuation of the melodic line from the first staff, featuring eighth and sixteenth notes with slurs and a triplet.

Musical staff 3: Treble clef, C major, common time. Continuation of the melodic line, including a circled first ending bracket labeled '1'.

1

Musical staff 4: Treble clef, C major, common time. Continuation of the melodic line with eighth and sixteenth notes.

Musical staff 5: Treble clef, C major, common time. Continuation of the melodic line, ending with a circled second ending bracket labeled '2'.

2

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 page of musical notation for the flute part of Mendelssohn's Scherzo. The score is written on a single staff in G major (one sharp) and 3/8 time. It begins with a double bar line and a repeat sign, followed by a fermata over a quarter rest. The music consists of continuous eighth-note patterns, often in pairs, with various accidentals and dynamics. Bar numbers 338, 344, 351, 357, 364, 371, and 377 are marked at the start of their respective lines. Dynamics include *cresc.*, *dim.*, and *pp*. A second ending bracket is present over the final two measures of the piece.

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* *dim.* *poco calando*

232

233

PICCOLO

Bizet Carmen (Fig. 4 - end)

Carmen

3. Akt 1. Bild

Introduktion

Allegretto moderato [$\text{♩} = 96$]

Georges Bizet

4

pp

7

pp

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)

The image shows a page of a musical score for the Oboe part of Brahms' Violin Concerto, 2nd Movement, bars 3-32. The score is written in G major and 4/4 time, with a tempo marking of Adagio. The music is in a 2/4 time signature. The score is divided into five systems. The first system (bars 3-8) features a Fag. (Bassoon) and Hr. (Horn) playing a melodic line, with the Oboe (Ob.II) playing a similar line. The second system (bars 9-14) continues the melodic line, with the Oboe playing a solo. The third system (bars 15-20) features the Oboe playing a solo, with the dynamic marking *p* and *dim.*. The fourth system (bars 21-26) continues the solo, with the dynamic marking *p*. The fifth system (bars 27-32) features the Solo-Viol. playing a melodic line, with the dynamic marking *mf* and *f*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Adagio
Tutti Hr. (Solo)
Fag. *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

HAUTOIS

COR ANGLAIS (2^d Hautbois)

1

COR A. *pp* *mp*

p

2 3

7 *mp*

8

f Prenez le 2^d HAUTOB. 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. The tempo markings are **All^o vivace** (marked with a 3), **Andantino** (marked with *a 2*), and **Allegro** (marked with a 15). Dynamic markings include ***ff***, ***p dolce***, and ***p***. The score includes first and second endings, indicated by **I.** and **2**. A **SOLO I.** section is also present. The piece concludes with a **ff** dynamic marking and a fermata.

OBOE

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

The musical score is written for the 2nd oboe part of Wagner's Die Meistersinger Prelude, covering bars 120 to 157. It is in 2/4 time and features a variety of dynamics and articulations. The score is divided into two sections by a double bar line at the end of the first staff. The first section begins with the instruction *ancora più animato espress.* and *molto cresc.*. The second section begins with *Tempo I.* and *molto stacc.*. The score includes dynamics such as *ff*, *p*, *f*, *sf*, *molto cresc.*, *f dim.*, *sempre un poco cresc.*, and *molto cresc.*. Articulations include *tr* (trills) and *stacc.* (staccato). The score also features first endings marked with a '1' and a repeat sign. The piece concludes with a *stacc.* instruction and a *p* dynamic.

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. 12 *molto lungo* 26 5 8

Viol. I. 6 7 8

p cresc. f dim. p cresc. f dim. p < f dim.

p < f dim. p < f dim. p

cresc. dim. p molto cresc. ff dim.

p cresc. f dim. p

sf dim. p accel. cresc.

rall. a tempo p cresc. dim.

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

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

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

in La

$\text{♩} = 46$

Waltzer tempo, et mas ruhig
Tempo di Valse. (poco a poco)

48 *2*

49 *3* *grazioso*

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

10

Viola

Solo *Lento moderato*

p — *f* — *dim.* *p* *p* — *cresc.*

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

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

f *p*

E FLAT CLARINET

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

V.

Hexensabbath.

Songe d'une nuit du Sabbat. A witches' sabbath.

in E♭ (Mib)

Larghetto (♩ = 63)

Allegro (♩ = 112)

Clar. II.

The musical score is written for E-flat Clarinet II. It begins with measures 60, 61, and 62, marked 'Larghetto' (♩ = 63). Measure 60 contains a whole rest, 61 a half rest, and 62 a quarter rest. Measure 63 is marked 'Allegro' (♩ = 112) and 'solo', starting with a 'poco f' dynamic and a 'cresc.' instruction. It features a series of eighth notes with trills. Measure 64 continues the eighth-note pattern with trills, marked 'cresc.' and 'ff'. Measure 65 is marked 'ff' and contains a whole rest. Measure 66 is marked 'ff' and contains a whole rest. The score concludes with measures 34, 35, and 36, marked 'ff', which are part of the 'Corni' section. Above measures 65 and 66, the parts for '(Glocken.) (Campane.)' are indicated. The key signature is one flat (B-flat), and the time signature is 6/8.

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. 128

48 12

49 solo

ff dim.

50

p cresc. f marc.

51 8 52 8

53

54 4

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} $\text{♩} = 2$.

f

dim. *pp*

BASSOON

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

The image displays a musical score for the Bassoon part of the Overture from Mozart's 'The Marriage of Figaro', covering bars 139 to 171. 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 (bars 139-144) begins with a *pp* dynamic and features a melodic line with slurs. The second staff (bars 145-155) starts with a *ff* dynamic and includes two first endings marked with '1'. The third staff (bars 156-162) begins with a *p* dynamic and continues the melodic development. The fourth staff (bars 163-171) starts with a *f* dynamic, includes six fingerings (1-6) for the notes, and concludes with a *fp* dynamic and a double bar line. The final measure of the fourth staff is marked 'D 8' and contains a whole note chord.

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)

1

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*

5 2 3 2 10 6 25

Detailed description: This is a musical score for the Contrabassoon part of the first movement of Ravel's Mother Goose Suite. The score is written in bass clef with a key signature of one flat (B-flat). It consists of four staves of music. The first staff begins with a dynamic marking of *mp* and includes the tempo instruction 'Assez vif' with a '10' below it. The second staff continues the melody. The third staff features a triplet of eighth notes and is marked *pp*. The fourth staff starts with a boxed measure number '5', followed by a double bar line and a '2' below it. It then contains a triplet of eighth notes, another '2' below it, and ends with a double bar line and a '10' below it. A boxed measure number '6' is placed above the final measure, which is followed by a '25' below it. The score concludes with a double bar line and repeat dots.

CONTRABASSOON

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

p *cresc. - - f* *2* **151** *5* *beinahe doppelt so langsam.* *Solo* *p*

152 *1* *1*

153 *mf* *cresc.* *ff* *dim. - - - p*

154 *ff* *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 3 4 5

106 6 7 8 **C** 7 *ff* Viol. I

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.

tr

cresc.

più 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*

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 3 [134] Allegro, ♩=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.

1 1 1

VALESE *

TRUMPET

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

Musical score for Strauss Daphne, measures 182-185. The score is written for trumpet in B major. Measure 182 starts with a 4/4 time signature and a 3-measure rest. Measure 183 begins with a 2-measure rest, followed by a 4-measure phrase marked *marcato* and *überleiten*. A red asterisk and bracket highlight the first measure of this phrase. Measure 184 continues with a 4-measure phrase marked *p*. A red asterisk and bracket highlight the first measure of this phrase. Measure 185 begins with a 1-measure rest, followed by a 4-measure phrase marked *fp* and *etwas gemessener*. The score includes dynamics such as *f*, *pp*, *dim.*, and *p*. Performance instructions include *(Pos. f)*, *(Sings timpani)*, *Harfen*, *(in B)*, *überleiten*, and *etwas gemessener*.

TRUMPET

Wagner Tannhauser (1 before H-end)

Musical score for Wagner Tannhauser, measures 53-57. The score is written for trumpet in 4/4 time. Measure 53 starts with a 4-measure rest, followed by a 4-measure phrase marked *Un poco accel.* and *ff*. A red asterisk and bracket highlight the first measure of this phrase. Measure 54 begins with a 4-measure phrase marked *H. Assai stretto.* and *f*. A red asterisk and bracket highlight the first measure of this phrase. Measure 55 continues with a 4-measure phrase marked *ff*. Measure 56 continues with a 4-measure phrase marked *f*. Measure 57 begins with a 4-measure phrase marked *Piu stretto.* and *ff*. A red asterisk and bracket highlight the first measure of this phrase. The score includes dynamics such as *ff*, *f*, and *dim.*. Performance instructions include *Un poco accel.*, *H. Assai stretto.*, and *Piu stretto.*

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

TROMBONE

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

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 the vocal line, there are markings for 'Viol. I' and a sequence of letters and numbers: 'C 34 D 21 E 14 F 21'. The key signature is two flats (B-flat and E-flat) and the time signature is 3/4.

BASS TROMBONE

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

Feierlich

pp

Solo

f

8 3

nach und nach stürker

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 tempo is 'Feierlich' and the dynamics are 'pp' and 'f'. The key signature is two flats (B-flat and E-flat) and the time signature is 3/4. The score includes a triplet of eighth notes and the instruction 'nach und nach stürker' (gradually stronger). There are also markings for 'A' and 'B' above the notes.

BASS TROMBONE

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

92 C
ff

98

103

108

115 f

121 D e f

130 1

BASS TROMBONE

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

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

ff ff

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 at measure 95 with a forte (*ff*) dynamic and a 'J unis.' marking. The music features a series of eighth and sixteenth notes with some slurs. Measure 101 is marked with a forte (*ff*) dynamic and a 'K' marking. Measure 107 is marked with a forte (*ff*) dynamic and an 'L' marking. The score ends 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 at measure 62 with a forte (*ff*) dynamic and a '62' marking. The music features a series of eighth and sixteenth notes with some slurs. Measure 63 is marked with a forte (*ff*) dynamic and a '63' marking. Measure 64 is marked with a forte (*ff*) dynamic and a '64' marking. Measure 65 is marked with a forte (*ff*) dynamic and a '65' marking. The score ends with a double bar line.

TUBA

Stravinsky Petrushka

Excerpt 1: Peasant & Bear

100 *Sostenuto. Solo*

ff quasi a piena voce

diminuendo *< pp*

Excerpt 2: Masts

Più mosso.

f risoluto

TUBA

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

ff

ff

ff

ff

11 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 the timpani part of Beethoven's Symphony No. 9, first movement, spans from measure 513 to 539. It begins with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a fortissimo (*f più f*) section. At measure 530, a section marked 'S' (Figura S) begins with a fortissimo (*ff*) dynamic. The score concludes with trills (*tr*) and a final 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 the timpani part of Tchaikovsky's Symphony No. 4, second movement, spans from measure 333 to 350. It starts with a tempo marking of *Allegro con anima* and a dynamic of *f cresc.* leading to *ff*. A section marked 'T' (Tutti) begins at measure 333, with the instruction *sempre stringendo al* and a crescendo (*cresc.*). The score includes measures 342, 346, and 350, showing a rhythmic pattern of eighth notes.

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 one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro.' and the starting figure is boxed as '30'. The notation includes treble and bass clefs, a key signature of one sharp, and various rhythmic values such as eighth and sixteenth notes. The piece ends with a double bar line and repeat signs.

TRIANGLE

Bizet Carmen Suite No. 2

(♩ = 100.)
Andantino quasi Allegretto.

18 19 20

Triangolo.
tr
ppp

TAMBOURINE

Bizet Carmen

a.

CARMEN - Bizet
Tambourine Allegro ♩ = 88

Triangel
Tamburin
Gr. Trommel u. Becken

1
2
3

dim. molto

b.

B.)
Tamburin (♩ = 126)

pp
p

1
2

SNARE DRUM

Rossini La Gazza Ladra - Overture (First 11 bars)

Maestoso Marziale

SOLO

ff *pp* *p* *f*

3 3

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.

15 16

ritard.

pp

SNARE DRUM

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

The musical score is written on ten staves. The first staff is marked with a forte dynamic (*ff*) and includes bar numbers 1 through 7. Above the first staff, the text "Q string." is written with a downward-pointing accent (>). The notation consists of rhythmic patterns of eighth and sixteenth notes, often grouped in beams. The second staff features a prominent sixteenth-note triplet pattern. The third staff has a dynamic marking of *sf* (sforzando) under the notes. The fourth staff also has *sf* markings. The fifth staff includes a dynamic marking of *sf* and a triplet of sixteenth notes. The sixth staff has *sf* markings. The seventh staff has *sf* markings. The eighth staff is marked with a dynamic of *sf* and includes the instruction "R 6 VUOTA" above the staff, with a large number "6" indicating a six-measure rest. The ninth staff has bar numbers 1 through 4. The tenth staff has bar numbers 5 through 8. The final note of the piece is a half note with a fermata.