SFCM
SAN FRANCISCO CONSERVATORY OF MUSIC

Instrumental Audition Information Fall 2020

In lieu of live auditions, all students will be required to submit pre-recorded auditions (see pg. 4 for submission guidelines). Large Ensemble and Chamber Music audition recordings will be due Friday, October 2, 2020 at 5:00 PM PDT.

Large Ensemble

Large Ensemble encompasses the SFCM Orchestra, New Music Ensemble, Baroque Ensemble, Opera Orchestra, readings, and other special projects. This academic year will be the inaugural season for new music director Edwin Outwater and will also feature illustrious guests with deep experience as conductors and educators.

All orchestral instrumentalists are required to register for ENS 200 (Large Ensemble). At the beginning of classes this fall, all students (both new and returning) will participate in seating auditions for all Large Ensemble projects so that faculty and staff may determine your assignments to various projects throughout the year.

Pianists, guitarists, saxophonists, and non-orchestral instrument majors interested in performing with our Large Ensembles should contact Bryan Lin, the Manager of Ensemble Operations (blin@sfcm.edu), to inquire about ensemble opportunities.

Please use this Google Form to submit your audition recording. In this form, you may indicate your interest in the following ensembles. However, your ensemble placements will ultimately be at the discretion of the ensemble and studio faculty. All students are automatically considered for orchestra.

- Baroque Ensemble
- New Music Ensemble
- Opera Orchestra
- Musical Theatre Pit Ensemble

Note: this is the same audition form for chamber music.
Note: String students who choose to perform in Historical Performance must enroll in the supplementary Baroque technique.

Large Ensemble Audition Requirements
In addition to the audition excerpts below, all students need to have 5-7 minutes of a standard concerto or sonata prepared to assist with small ensemble and chamber placement. Recordings should be unaccompanied.

- Woodwinds, Brass, Percussion, Harp Audition Excerpts (PDF)
- String Audition Excerpts (PDF)

Chamber Music

Strings

New string students who would like to be considered for a chamber music group this year are required to audition for the Chamber Music for Piano and Strings class. Returning string students who have never taken Chamber Music for Piano and Strings at SFCM must also audition. Returning students that have already participated in the Chamber Music class within the last year do not need to audition again. **All interested students should register for ENS 402.**

Auditioning students may be asked to meet with string chamber music faculty over Zoom after the submission deadline. If you have any questions, please contact Dimitri Murrath (dmurrath@sfcm.edu).

Audition Requirements: 1 additional work (5-7 minutes of music) from a concerto, sonata, and/or solo Bach repertoire contrasting your Large Ensemble audition piece. Recordings should be unaccompanied. The video recording should be included with your Large Ensemble audition video, in the Google Form.

Piano

New Chamber Music pianists should prepare **Mozart Piano Trio K.548 in C Major, Movement II: Andante Cantabile, and 2 contrasting solo pieces (5-7 minutes each)**. Returning students that have already participated in the Chamber Music class within the last year do not need to audition again. **All interested students should register for ENS 402.** The video recording should be submitted in the Google Form.

A Zoom interview will be arranged with piano chamber music faculty after the submission deadline. If you have any questions, please contact Dimitri Murrath (dmurrath@sfcm.edu).

Winds and Brass

Chamber Music winds and brass faculty will evaluate Large Ensemble auditions to listen to students that are also involved in the Chamber Music program.

- Woodwinds, Brass, Percussion, Harp Audition Excerpts (PDF)
- All students need to have 5-7 minutes of a standard concerto or sonata prepared to assist with small ensemble and chamber placement. All recordings should be unaccompanied, regardless of original instrumentation.

Submit your audition recordings via this Google Form. Your solo concerto/sonata for Chamber Music can be the same recording for your Large Ensemble audition, but *if you are auditioning for String/Piano Chamber Music, you must still submit a 2nd piece.*

Note: this is the same form to submit your Large Ensemble audition.

Historical Plucked Strings (Lute, Baroque, Theorbo)

Guitarists interested in studying on early plucked strings (lute, baroque, theorbo) should contact Richard Savino at richard.savino@sfcm.edu. Priority will be given to juniors, seniors and graduate students. While not required a working knowledge of French and Italian tablature systems is highly recommended. Auditions will be held on Wednesday, August 28 at 6 PM.

Guidelines for Submitting Audition Recordings

- Video recordings only.
- All videos should be submitted as an **unlisted** YouTube link. Make sure the video is unlisted, rather than private. We will not have access to your video if it is private.
- In your video's description, please list the time code and title of the piece or excerpt.
    - Example: "4:50 - Scheherazade, Mvt. 3"
- Each excerpt and solo piece must be recorded as uninterrupted takes. You may pause between pieces and edit your excerpts together as one video. Please trim your video to remove unnecessary content such as pauses, setting up/turning off your camera, and false starts.
- You do not need to verbally introduce your pieces or excerpts, as long as they are listed in the video description.
- All recordings should be unaccompanied, regardless of original instrumentation.
- If you record using a smart device, make sure the video is horizontal.

Strings Audition Excerpts (rev. 8.17.20)

SFCM 2020-2021 Season

All contents and excerpts are printed for education purposes ONLY and cannot be distributed outside of SFCM. Any general questions can be directed to Bryan Lin, Manager of Ensemble Operations (blin@sfcm.edu). Unless otherwise indicated, all excerpts from are for principal parts.

More info about audition schedules and logistics will come in a separate email.

Violin:

- Strauss, R.: Don Juan
  - First page
- Mozart: Symphony No. 39
  - Mvt. 4, until m. 104
- Mendelssohn: Symphony No. 4
  - Mvt. 1, beginning to m. 110
- Prokofiev: Symphony No. 5
  - Mvt. 1, reh. 22 to 1 before reh. 23
  - Mvt. 3, reh. 72 to 2 after reh. 73

Viola:

- Strauss, R.: Don Juan
  - First page
- Mendelssohn: Midsummer Night's Dream
  - Scherzo, reh. B - reh. D
- Mozart: Symphony No. 35
  - Mvt. 4, mm. 134-181
- Prokofiev: Symphony No. 5
  - Mvt. 1, 2 after reh. 13 to 4 after reh. 15
  - Mvt. 4, reh. 107 - 111
- Brahms: Serenade No. 2
  - Mvt. 1, 5 after reh. D to 24 after reh. D
  - Mvt. 3, reh. C to 9 after reh. C

Cello:

- Prokofiev: Symphony No. 5
    - Mvt. 2, reh. 35 - 36
    - Mvt. 3, 1 after reh. 75 - 5 after reh. 76
    - Mvt. 4, reh. 79 - 80
- Rimsky-Korsakov: Scheherazade
    - Mvt. 1, reh. M - 11 after reh. M
    - Mvt. 3, pickup to reh. A - 5 before reh. B’
- Brahms Symphony No. 2
    - Mvt. 2, beginning until 1 before reh. A

Bass:

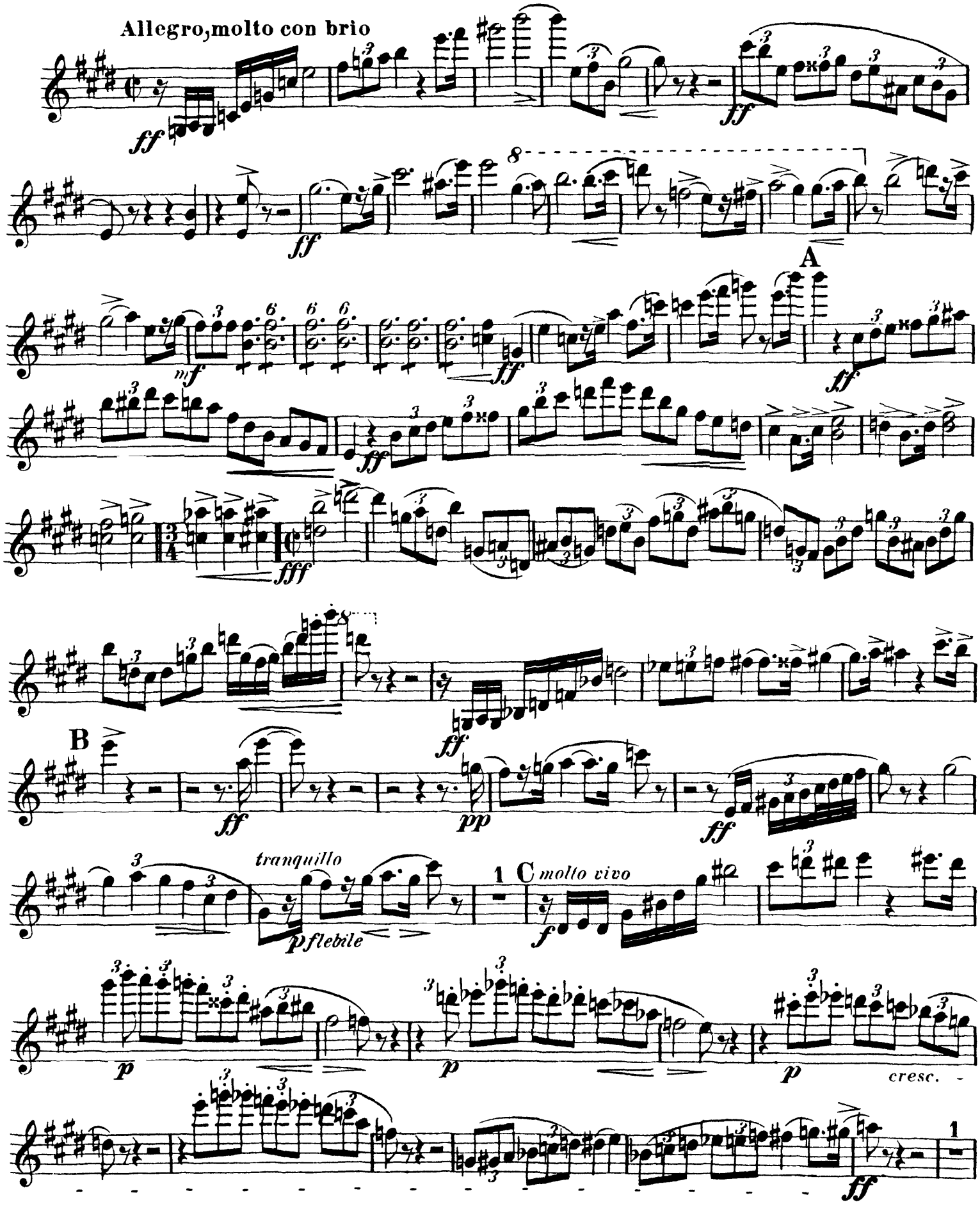
- Brahms: Serenade No. 2
    - Mvt. 3, reh. C to the downbeat of m. 89
- Rimsky-Korsakov: Scheherazade
    - Mvt. 4: mm. 10 - 27
    - Piu Stretto after reh. V until 2 after reh. W
- Prokofiev: Symphony No. 5
    - Mvt. 1: First 10 measures of reh. 3
    - Mvt. 1: Reh 10 - 11
    - Mvt. 1: Reh 18 - 20
    - Mvt. 4: Reh. 93 - 2 after reh. 94

VIOLIN EXCERPTS

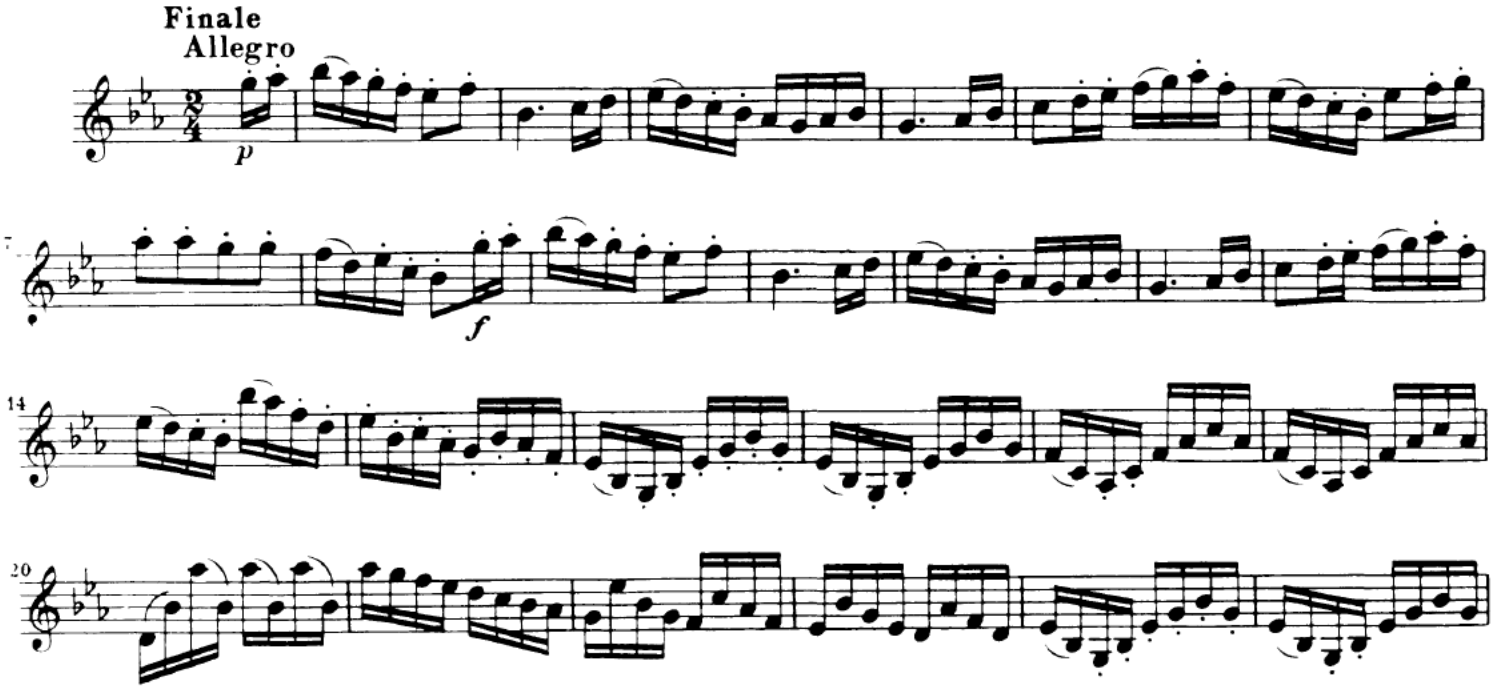
Richard Strauss

Don Juan, Op.20

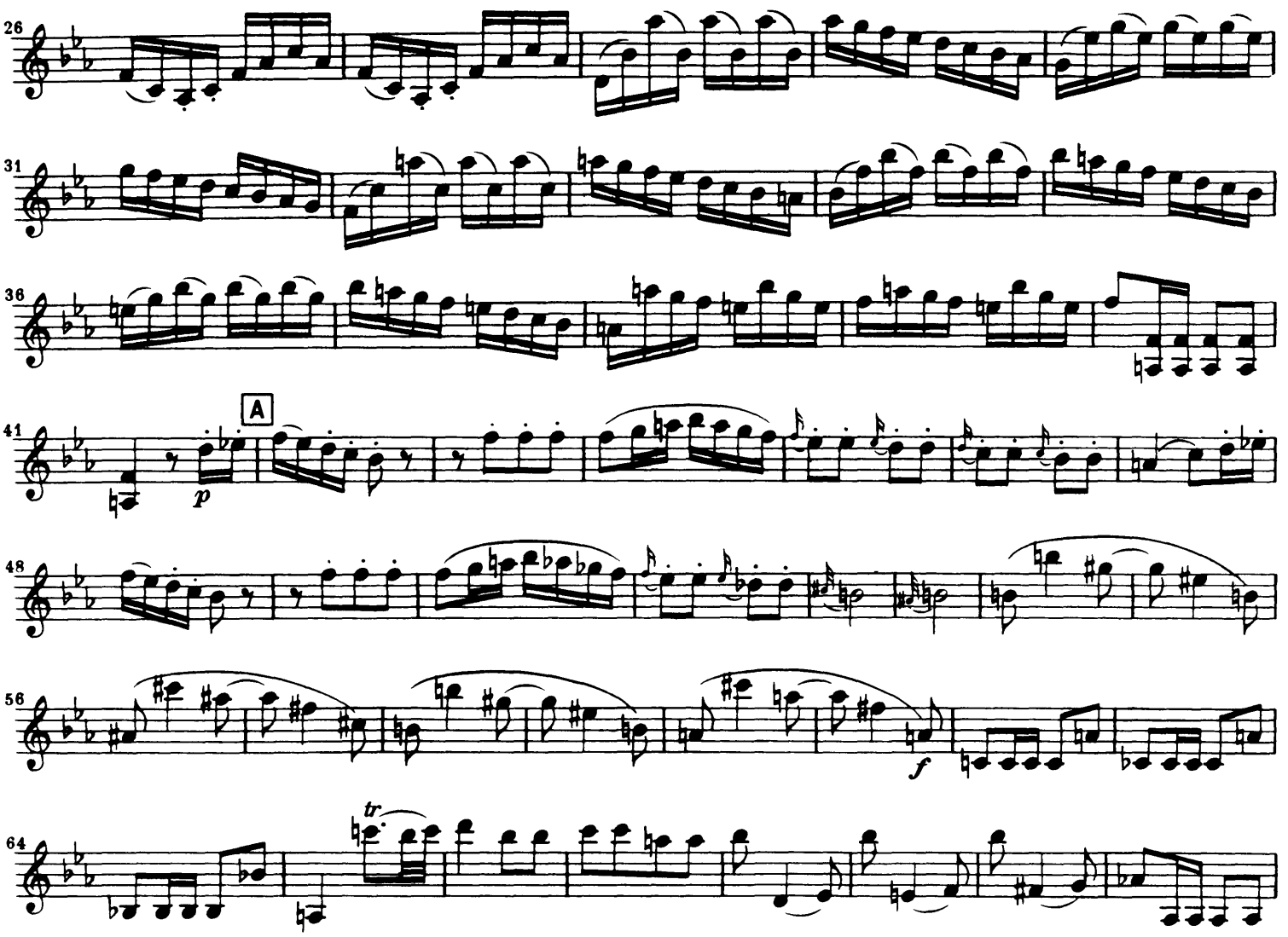
VIOLINO I

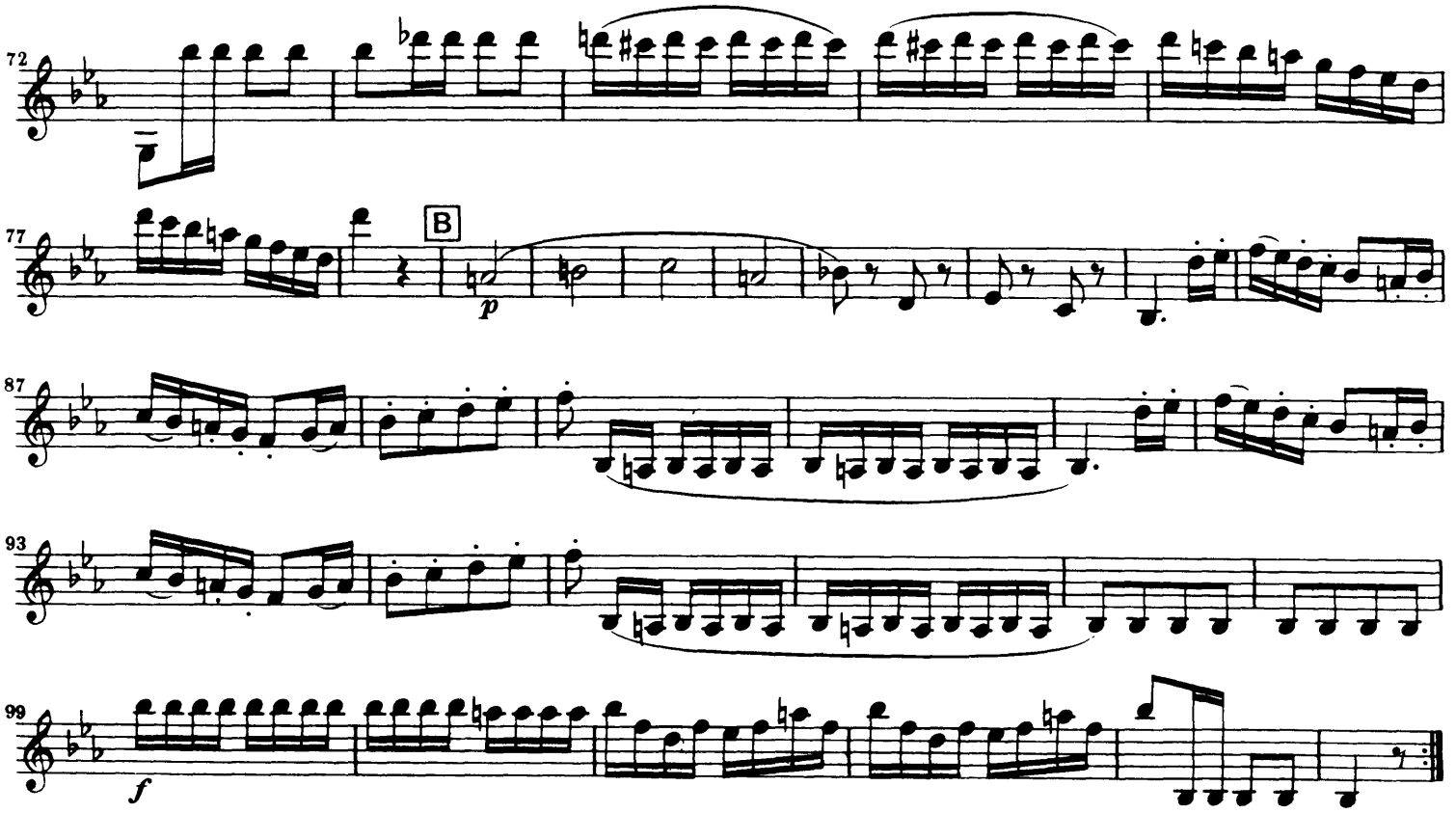


Violine I



Violine I





SYMPHONY NO.4
IN A MAJOR
"ITALIAN"

Violine I

Felix Mendelssohn
Op.90

Allegro vivace

pizz. arco

f *f*

7 *sf* *cresc.*

16 *sf* *p* *sfp* *sfp* 1

25 *p* 1 1

33 *p stacc.* 1 1

43 *p* *cresc.* *mf* *f*

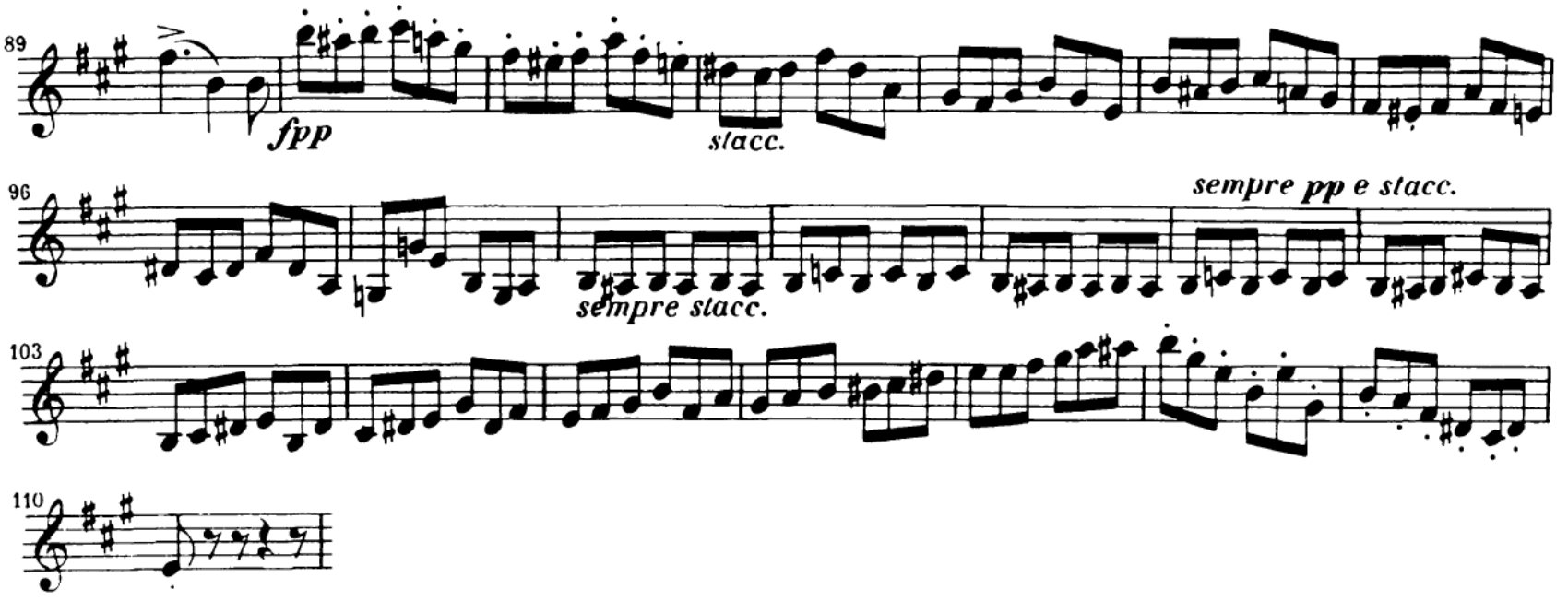
50 *ff* *sf* *sf*

58 *sf* *sf*

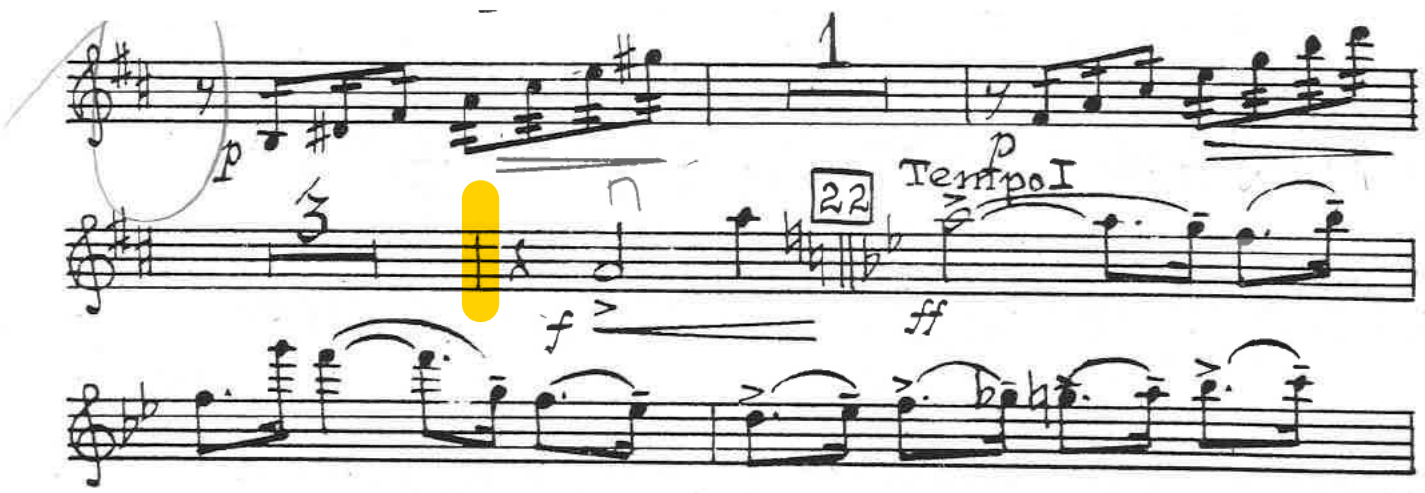
66

73 *sf stacc.* *sf* *sf* *sf* *sf* *sf* *sf*

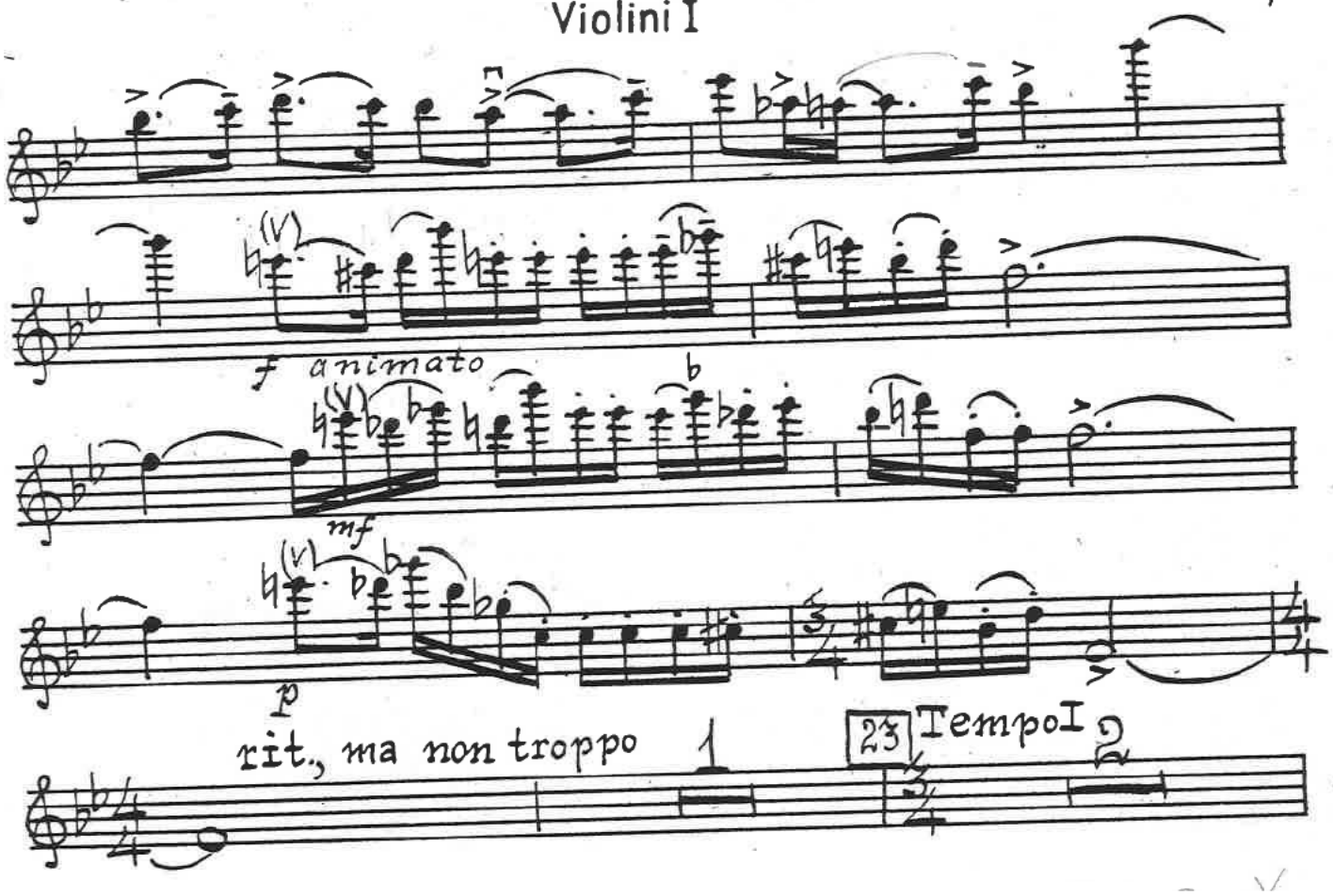
80 *sf* *sf* *sf* *sf* *sf* *sf* *ff*


89
fpp
stacc.
96
sempre pp e stacc.
sempre stacc.
103
110

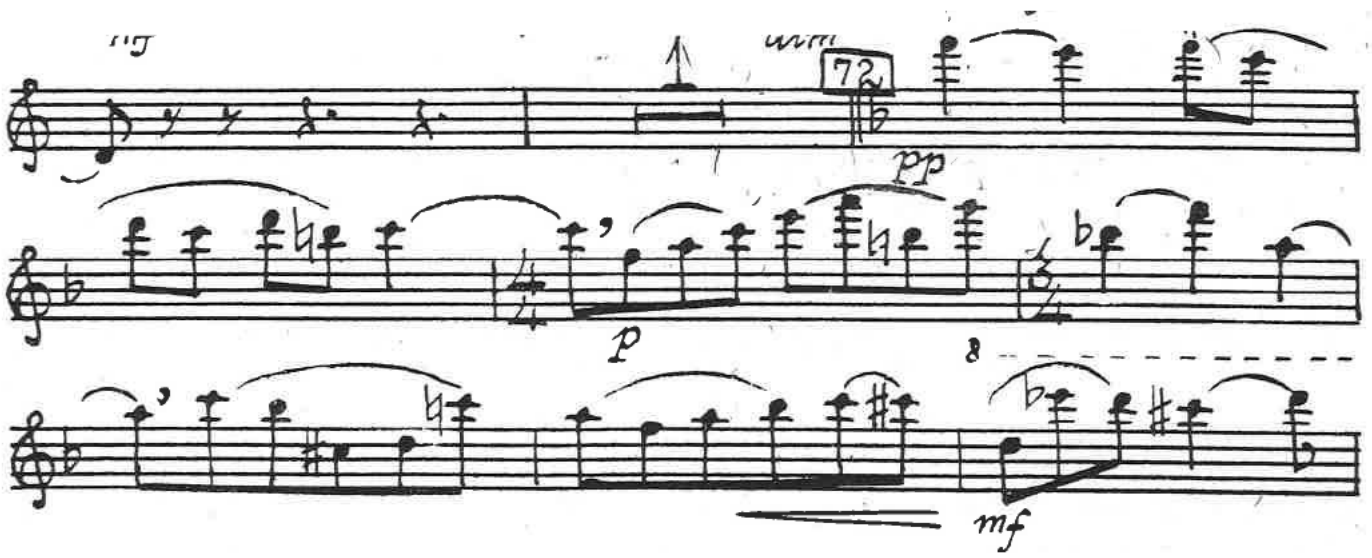
Prokofiev Symphony No. 5
Violin 1
Mvt. 1, reh. 22 to 1 before reh. 23

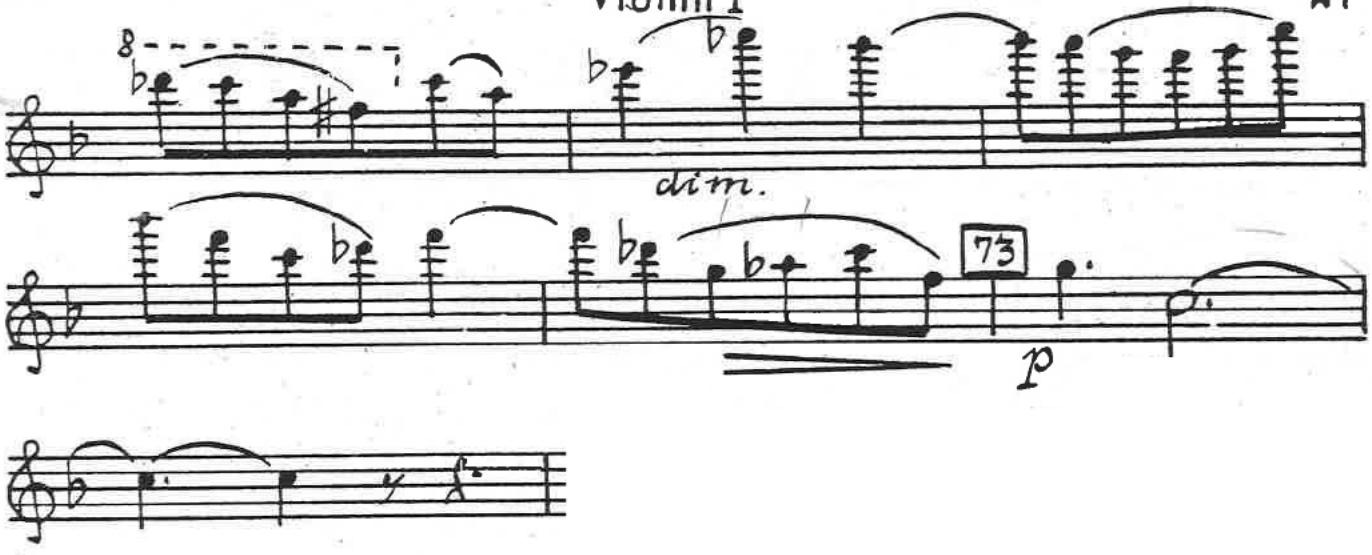


Violini I



Prokofiev Symphony No. 5
Violin 1
Mvt. 3, reh. 72 to 2 after reh. 73




dim.
73
p

VIOLA EXCERPTS

Richard Strauss

Don Juan, Op.20

VIOLA

Allegro, molto con brio

ff

pizz.

ff

arco

mf

ff

A

ff

ff

fff

ff

B

f

sfz

sfz

pp

tranquillo

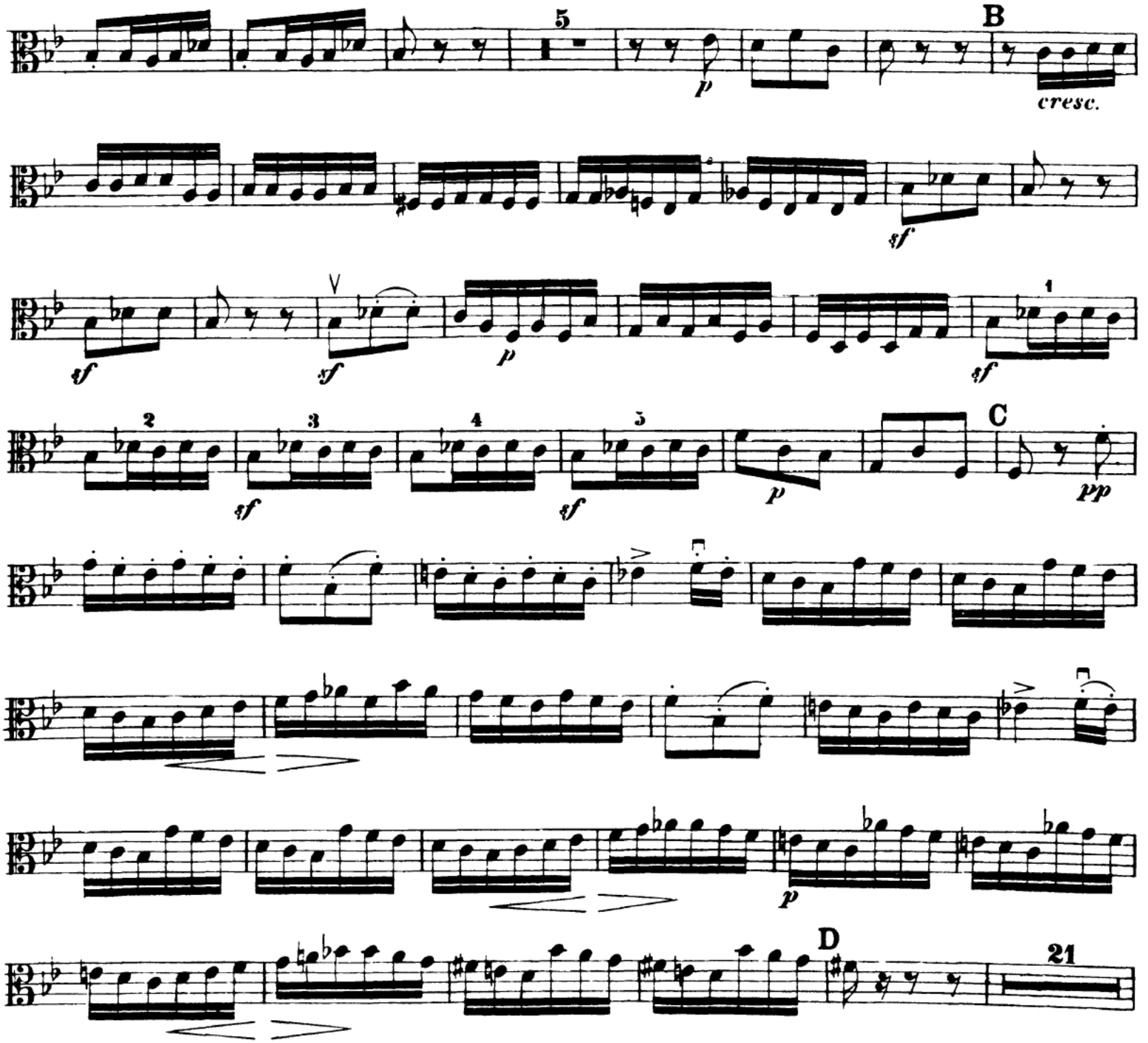
p

1

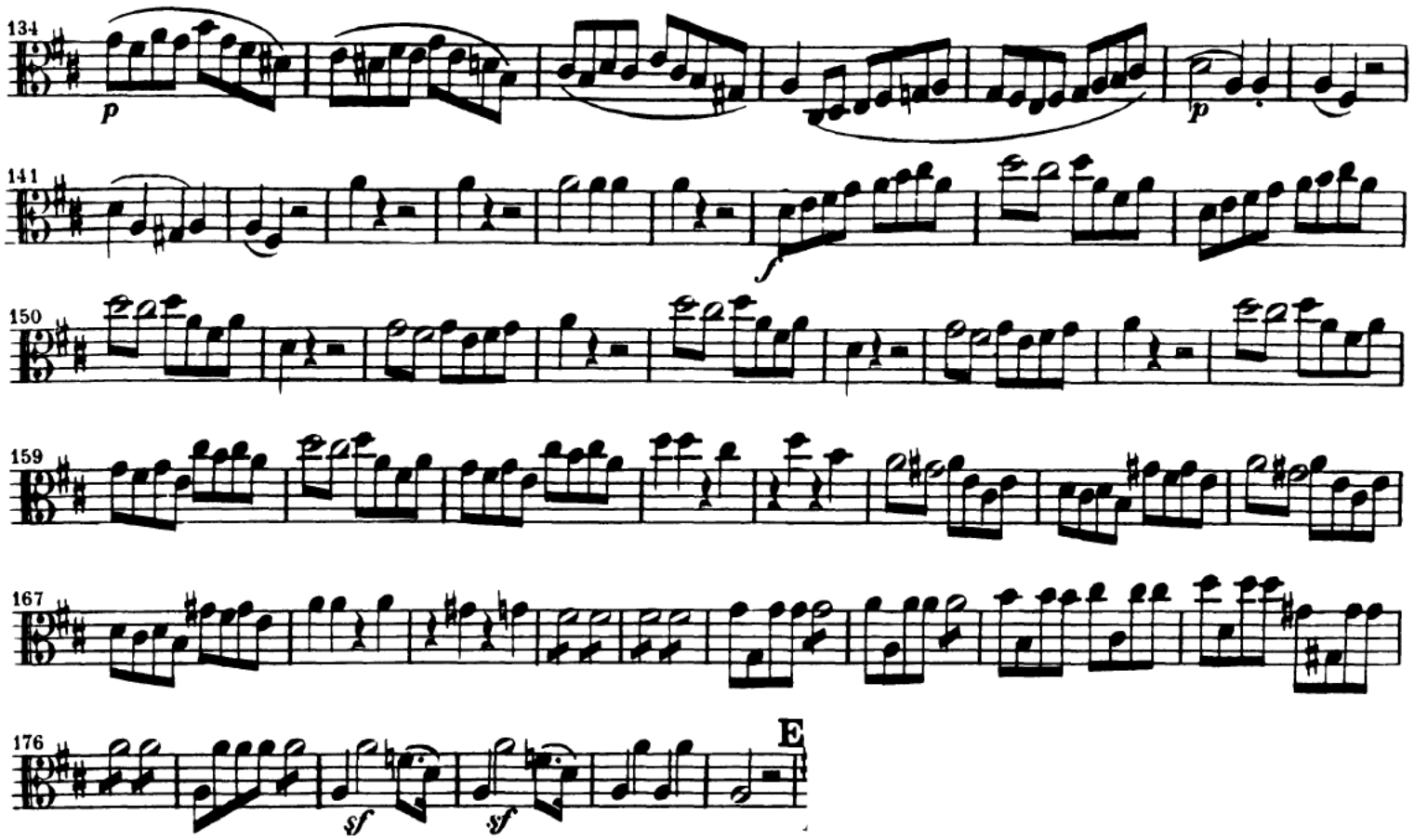
VIOLA.

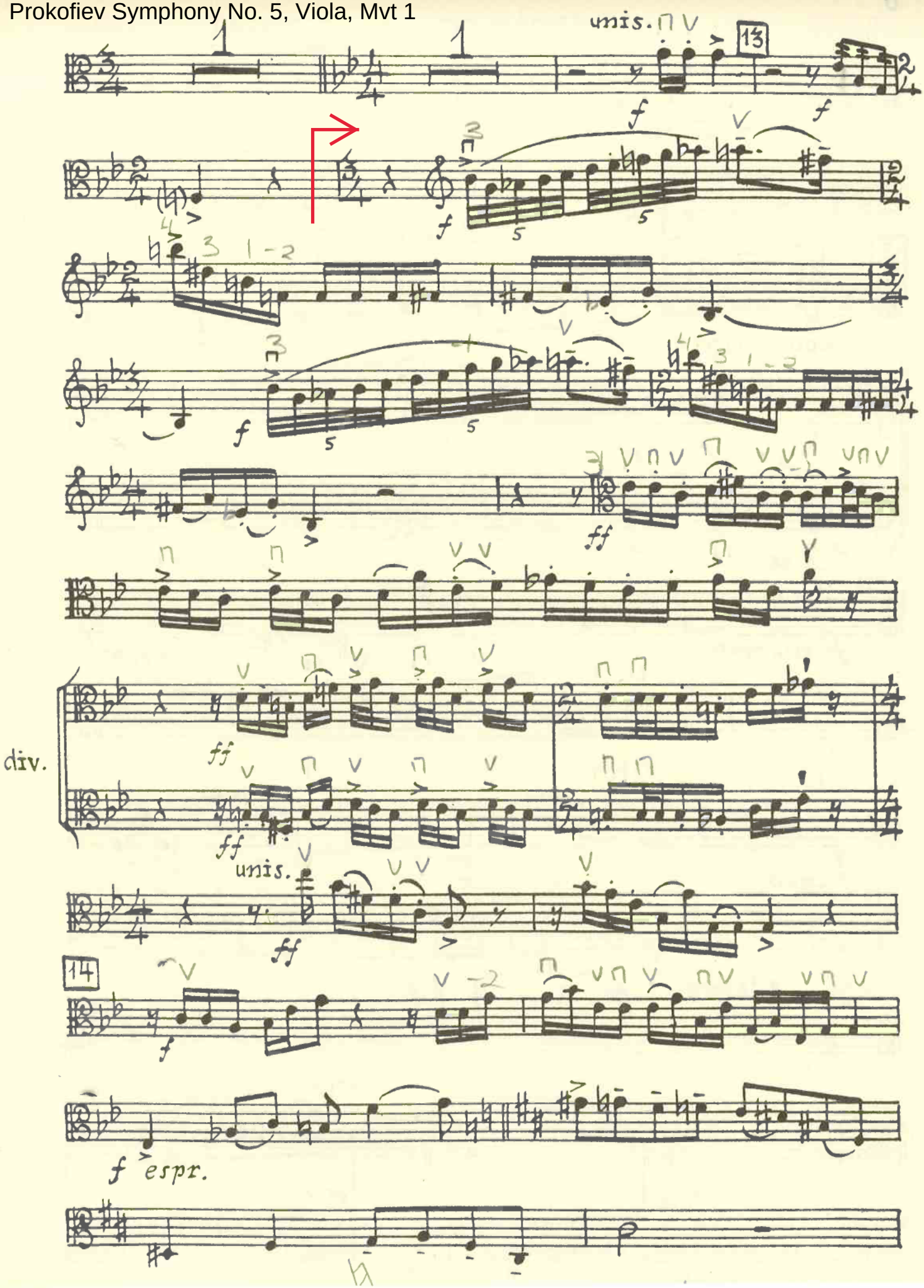
Scherzo.

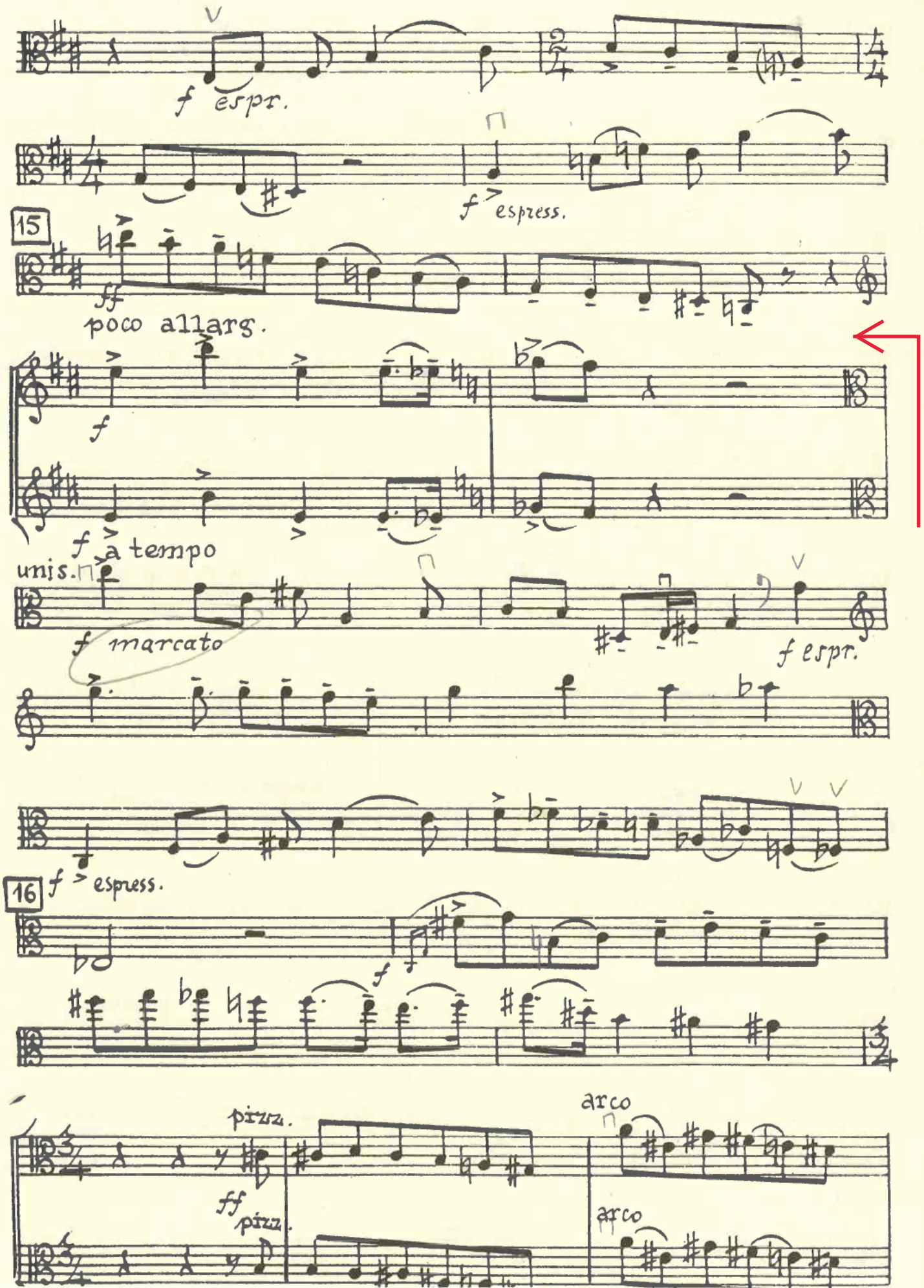
Allegro vivace.



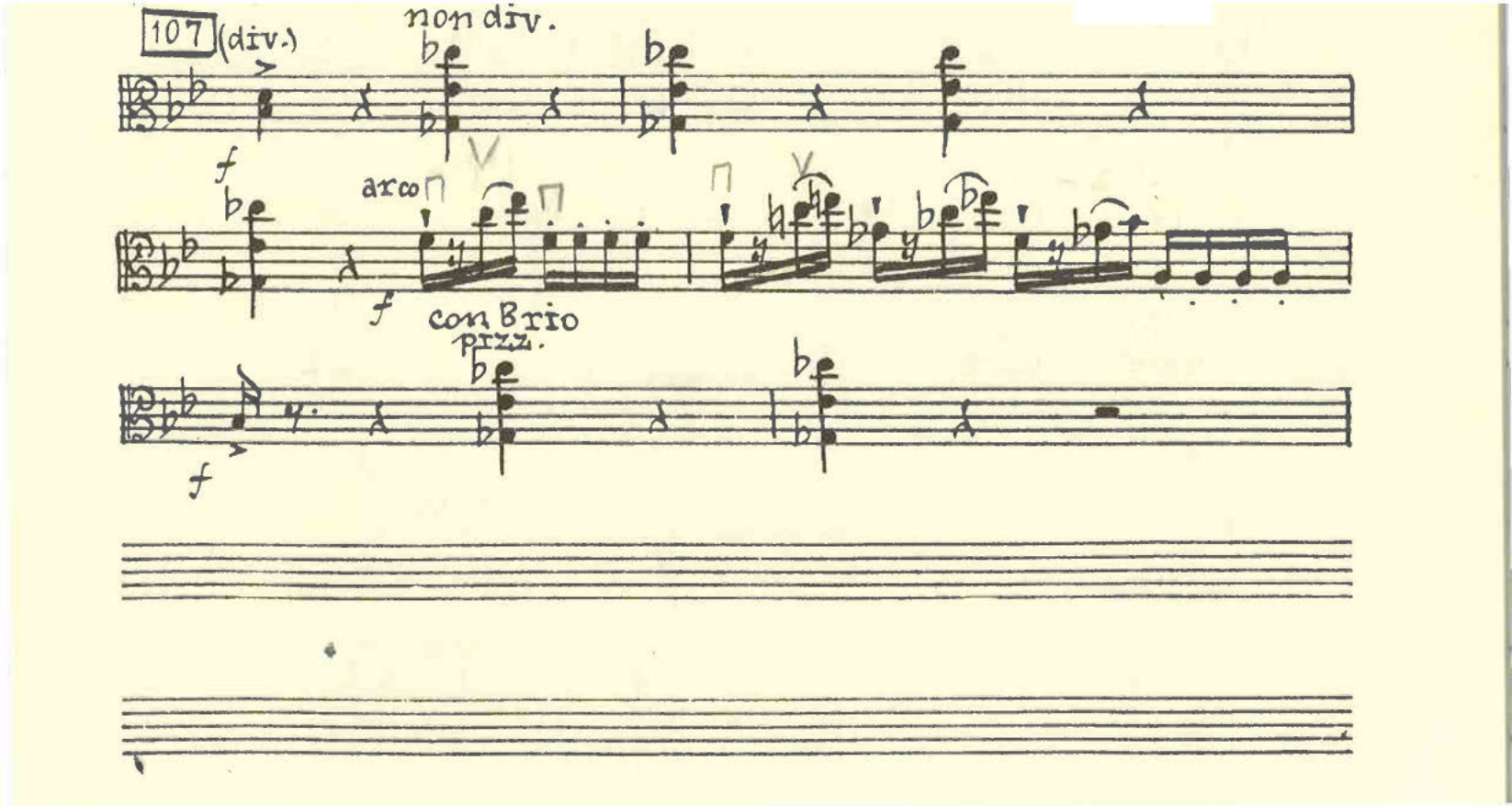
Mozart: Symphony No. 35
Viola
Mvt. 4, mm.134-181

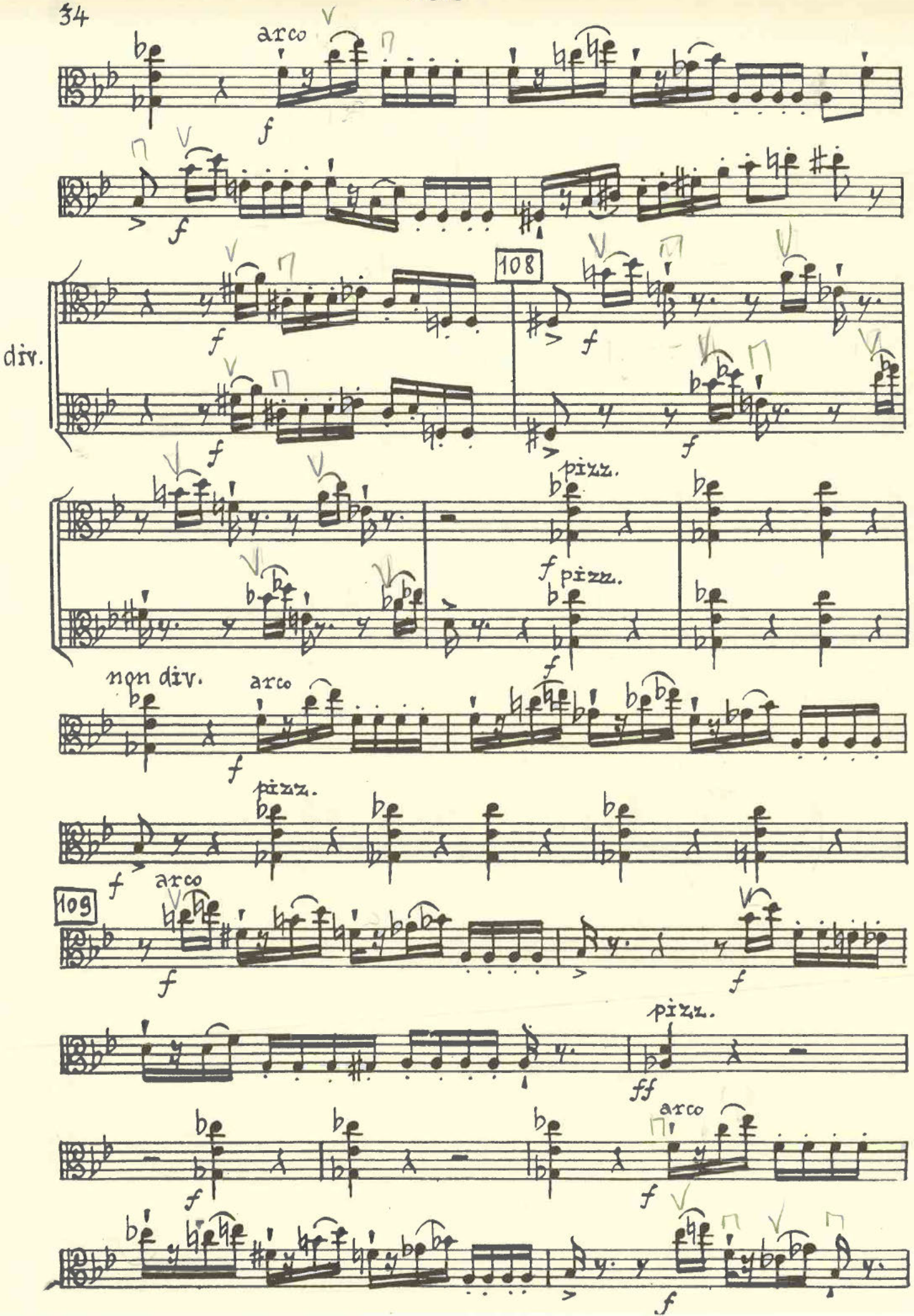



unis.
13
f
div.
ff
unis.
14
f espr.

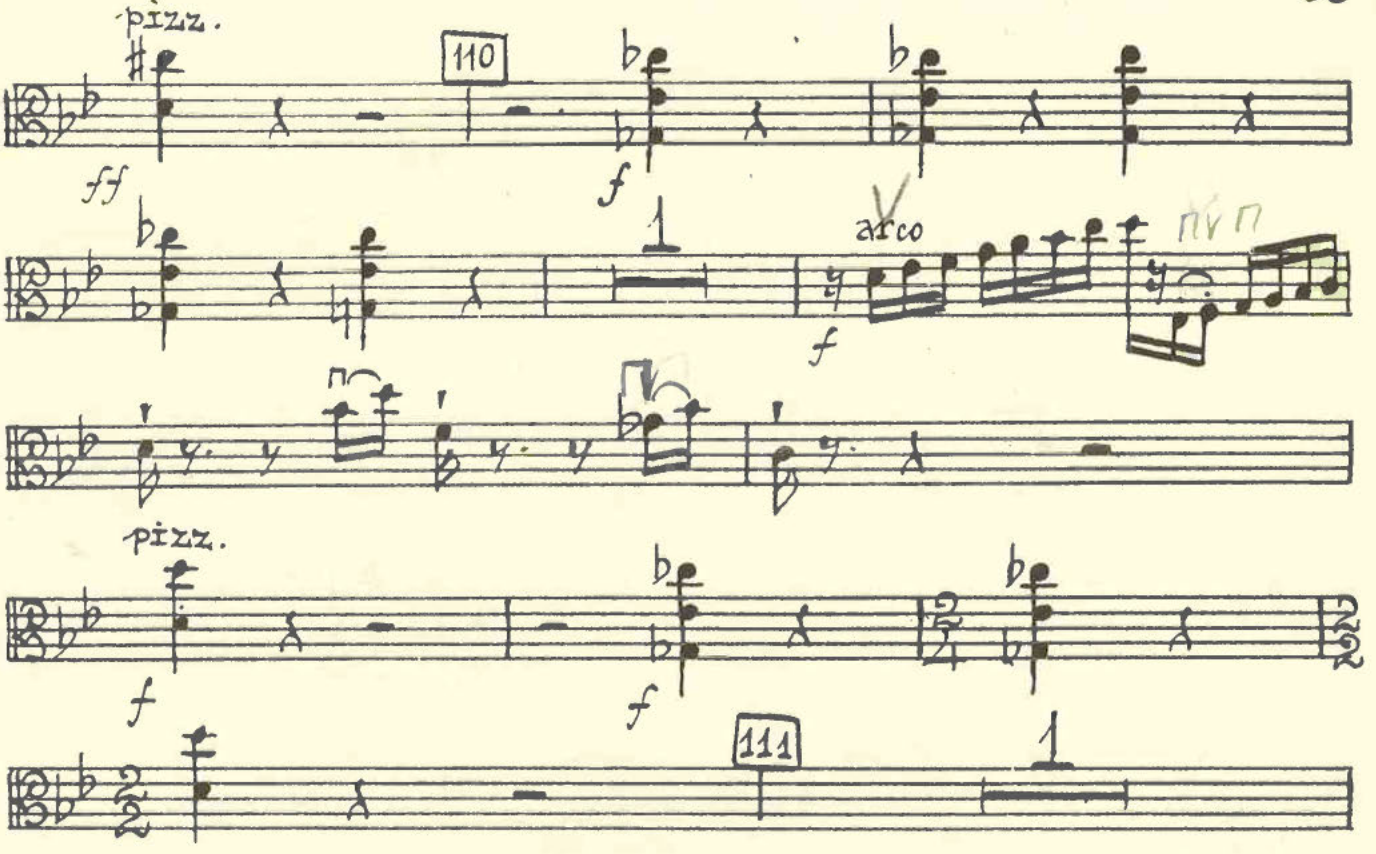

f espr.
f espress.
15
ff
poco allarg.
div.
f
f a tempo
unis.
f marcato
f espr.
f espress.
16
f
pizz.
ff pizz.
arco
arco
div.

Prokofiev Symphony No. 5
Viola
Mvt. 4, reh. 107-111

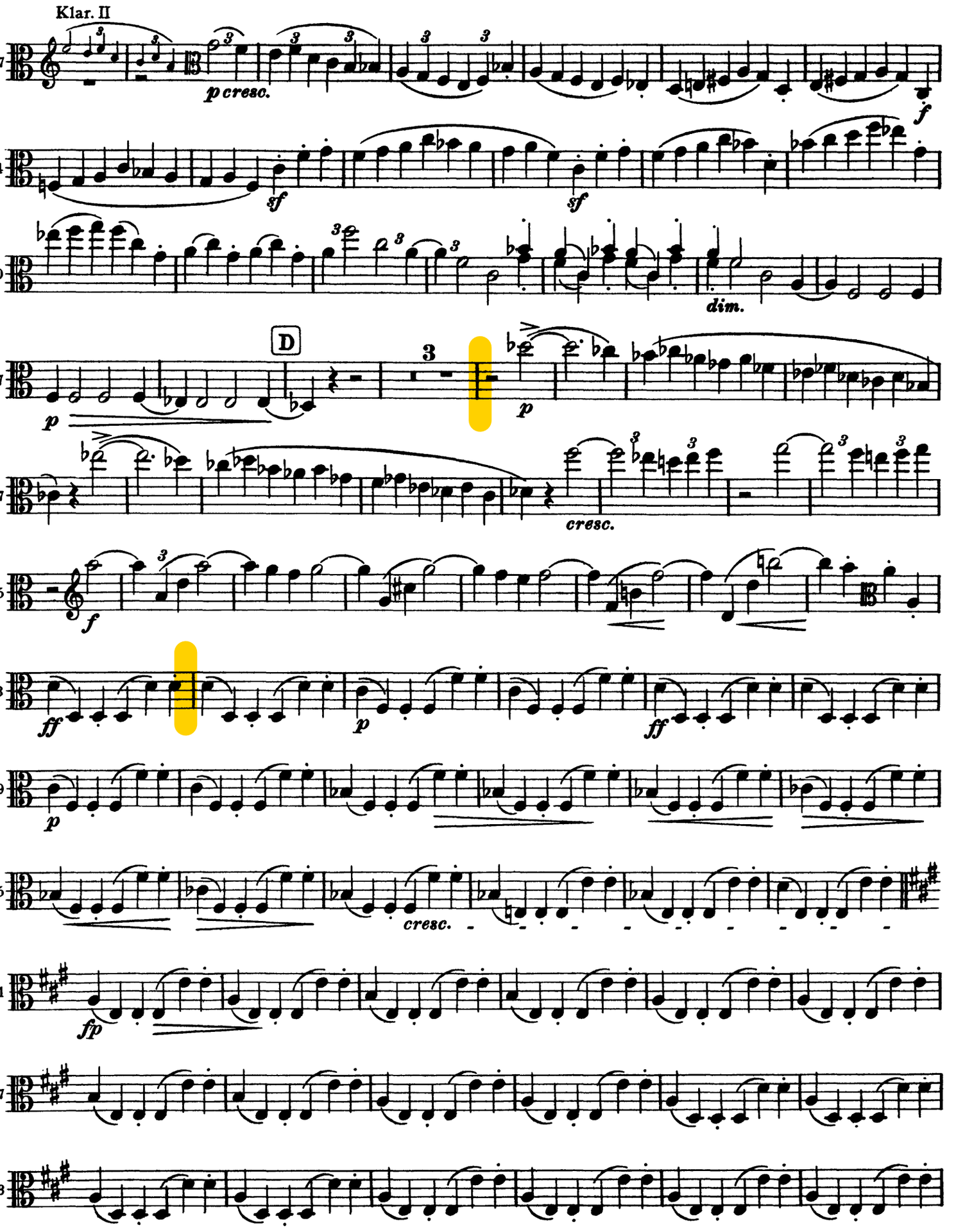



arco
f
div.
108
pizz.
non div.
109
ff

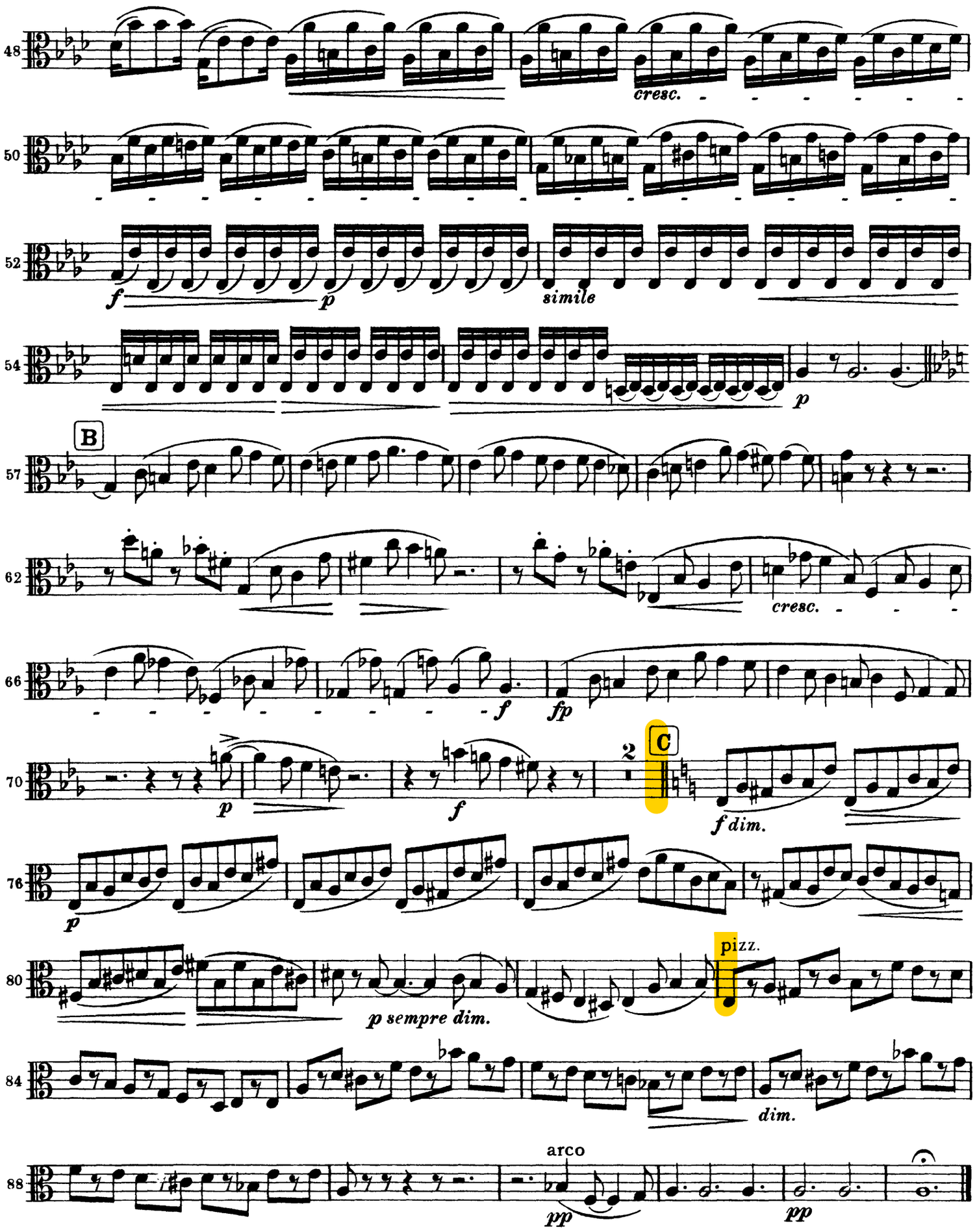
Viole



Bratsche

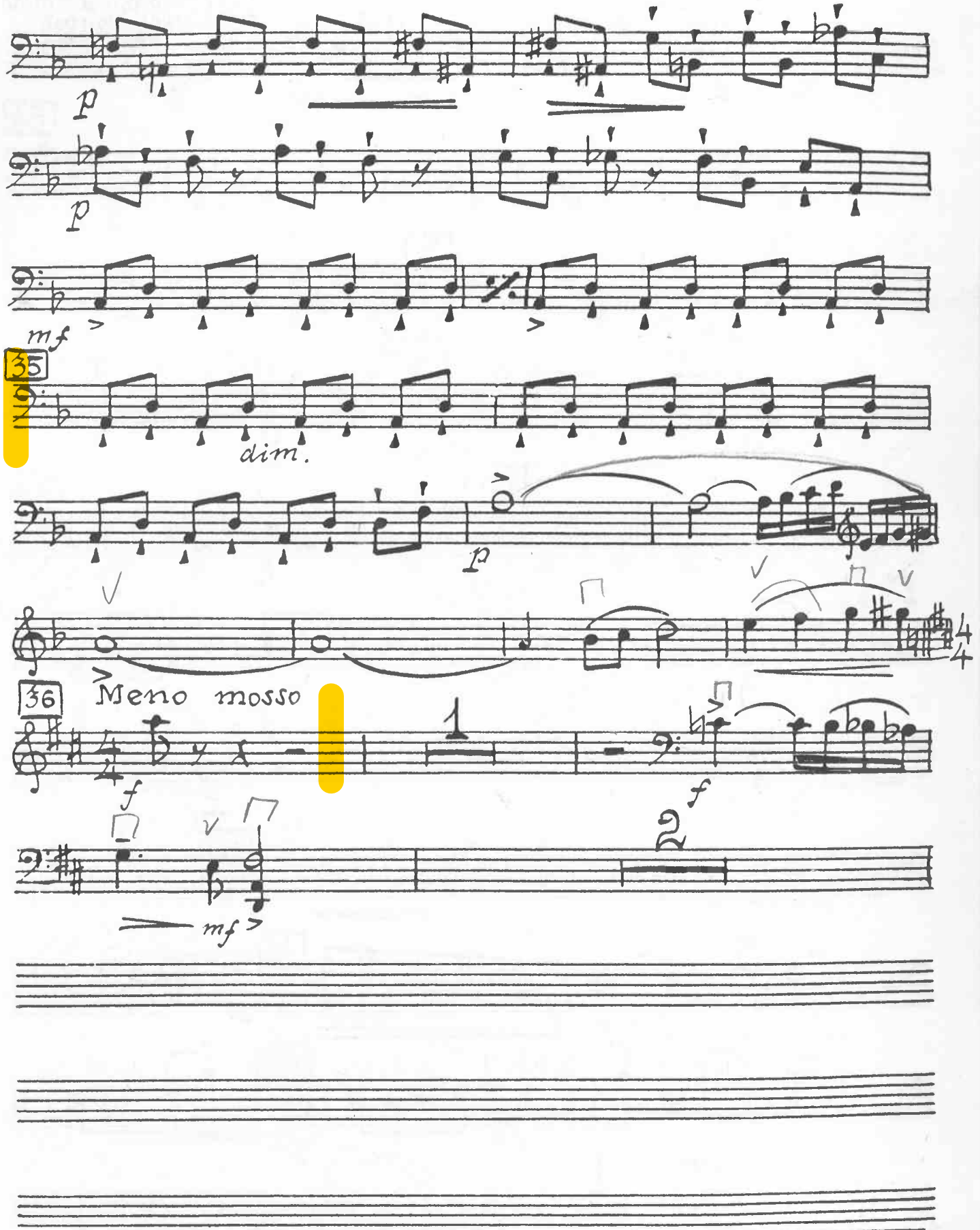

Klar. II
127
p cresc.
f
134
sf
sf
140
dim.
147
D
3
p
p
157
cresc.
165
f
173
ff
p
ff
179
p
185
cresc.
191
fp
197
203

Bratsche

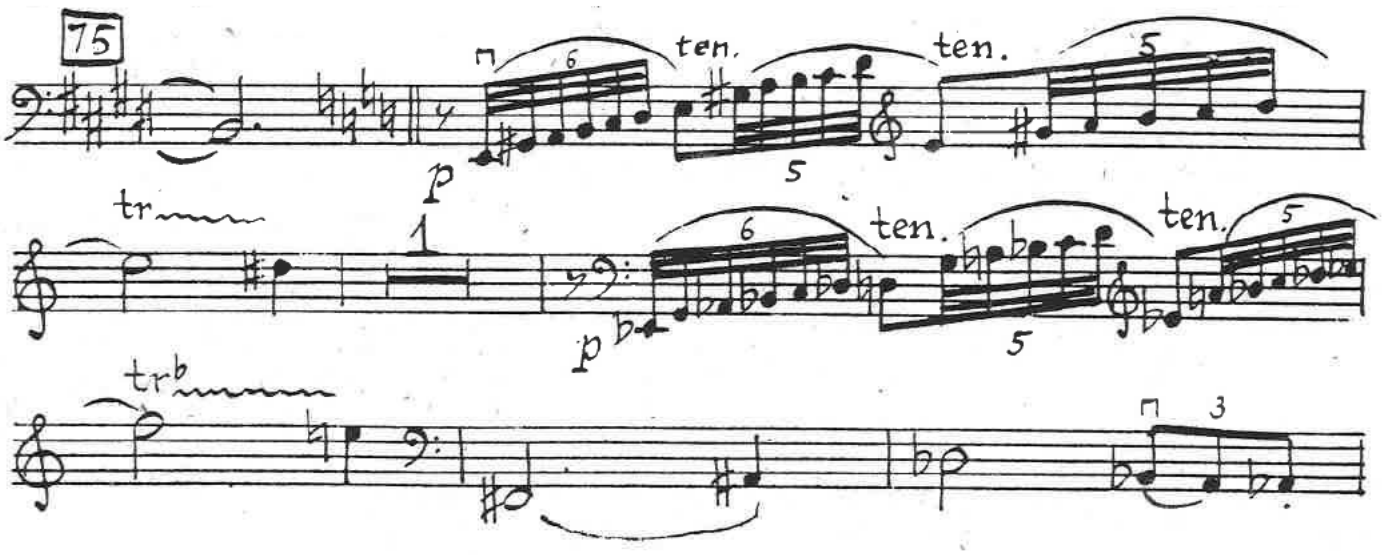

48
cresc.
50
52
f
p
simile
54
p
B
57
62
cresc.
66
f
fp
70
p
f
2
C
f dim.
76
p
80
p sempre dim.
pizz.
84
dim.
88
arco
pp
pp

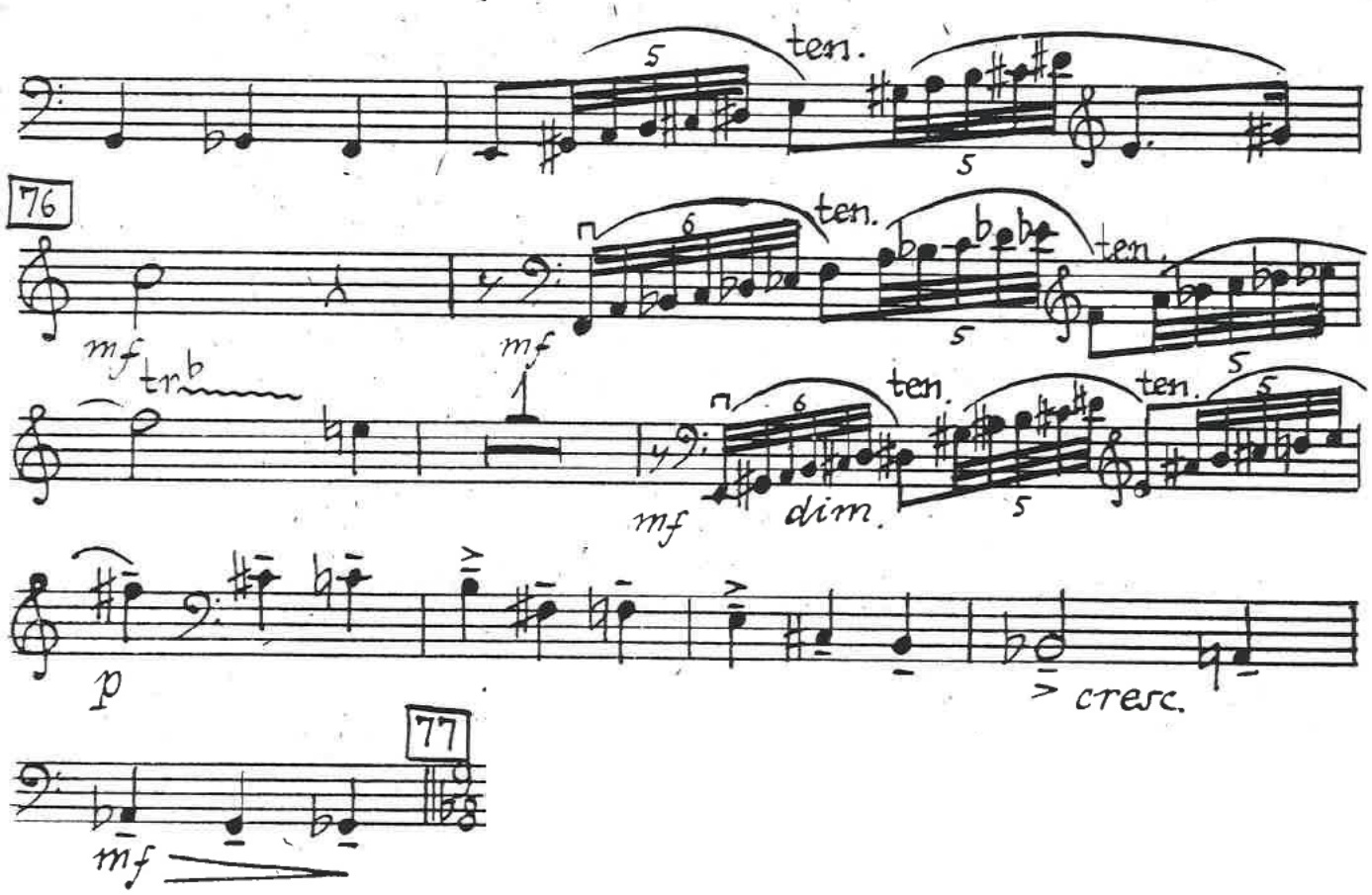
CELLO EXCERPTS

Prokofiev Symphony No. 5
Cello
Mvt. 2, reh. 35-36



Prokofiev Symphony No. 5
Cello
Mvt. 3, 1 after reh. 75 - 5 after reh. 76





IV

78 Allegro giocoso

Violoncelli

30

79 Poco più tranquillo

mf espr.

f

liv. 14

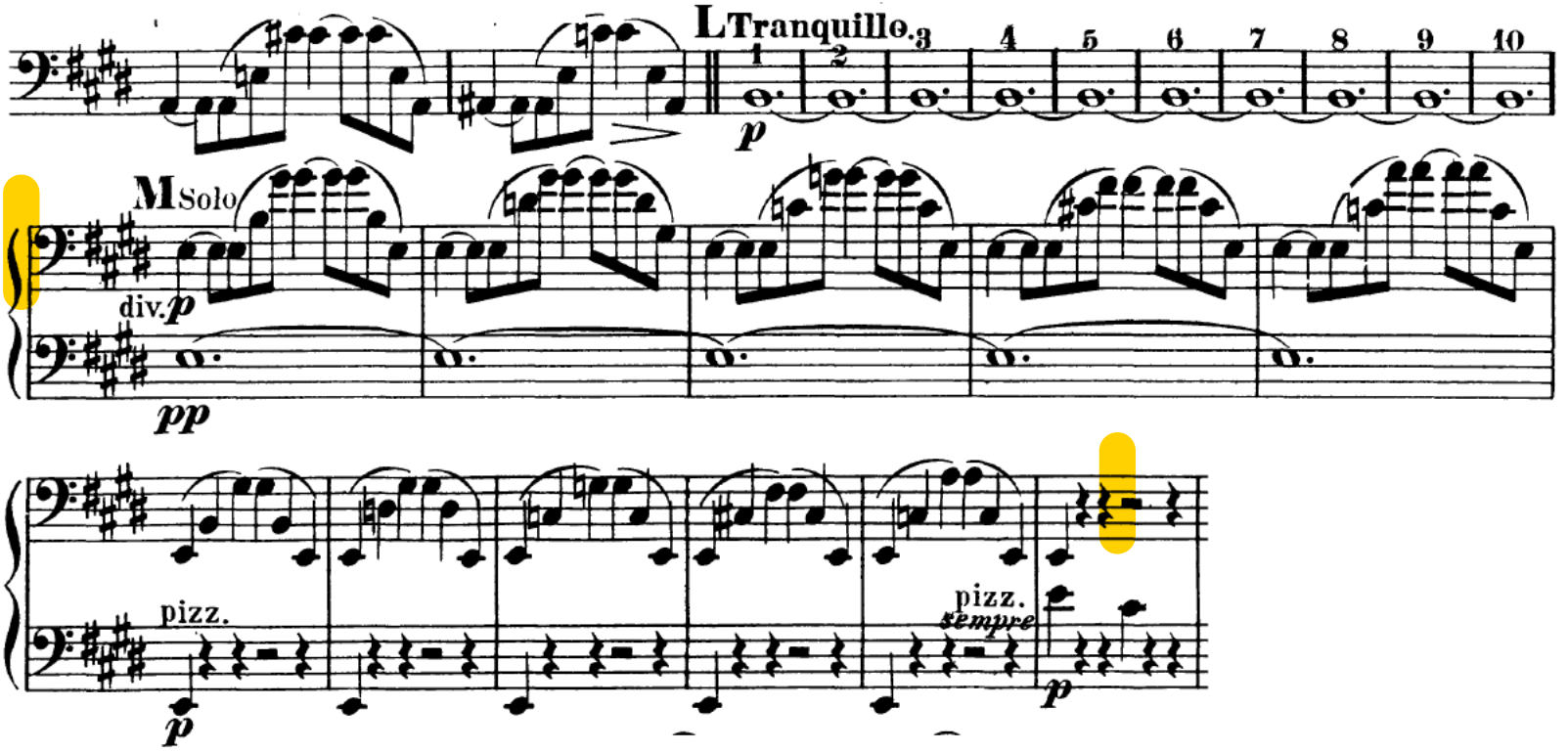
dim.

p

mf

80 Tempo I

Rimsky-Korsakov: Scheherazade
Cello
Mvt. 1

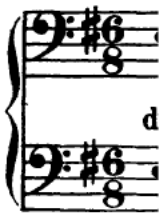


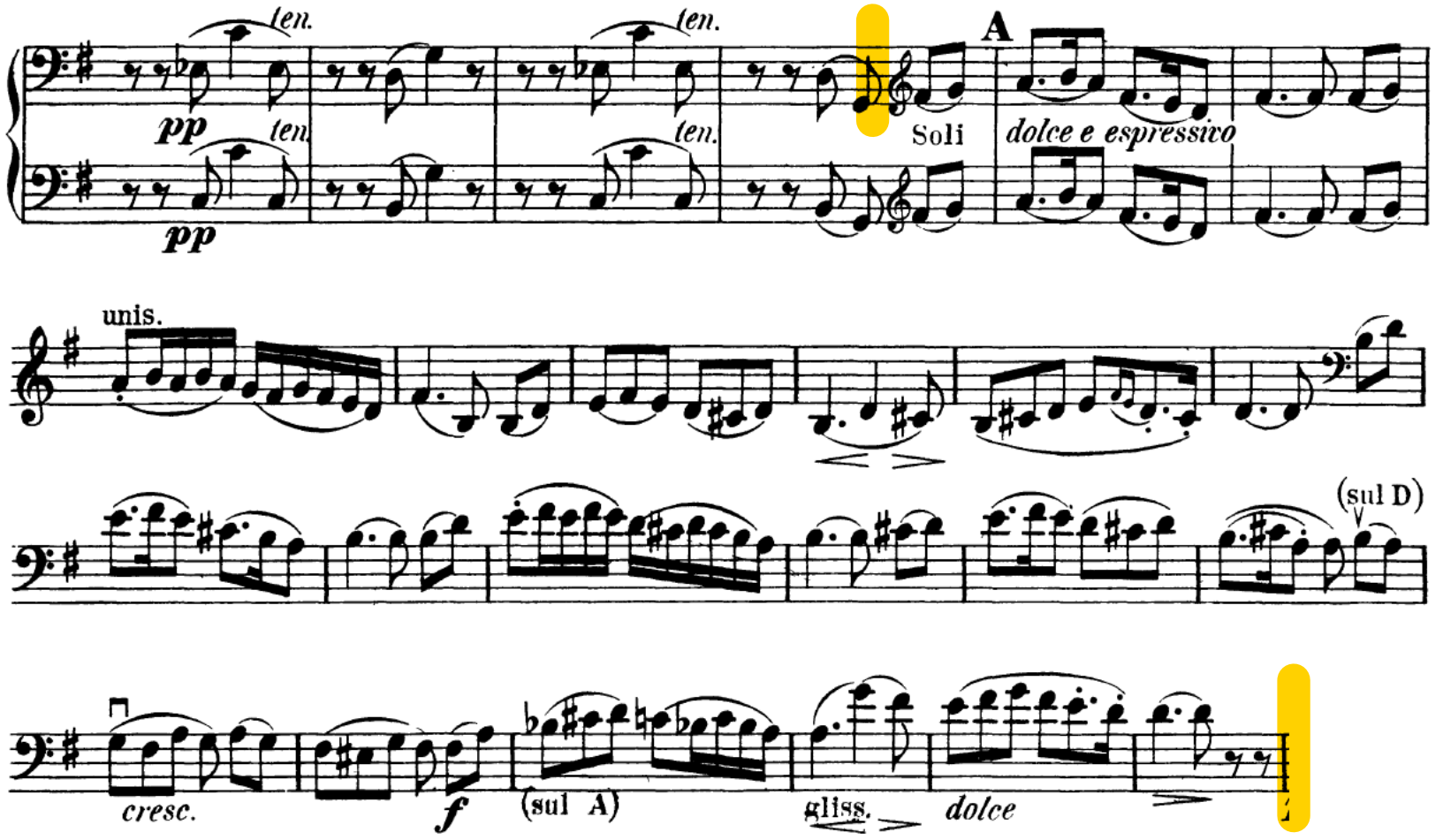
Violoncello.

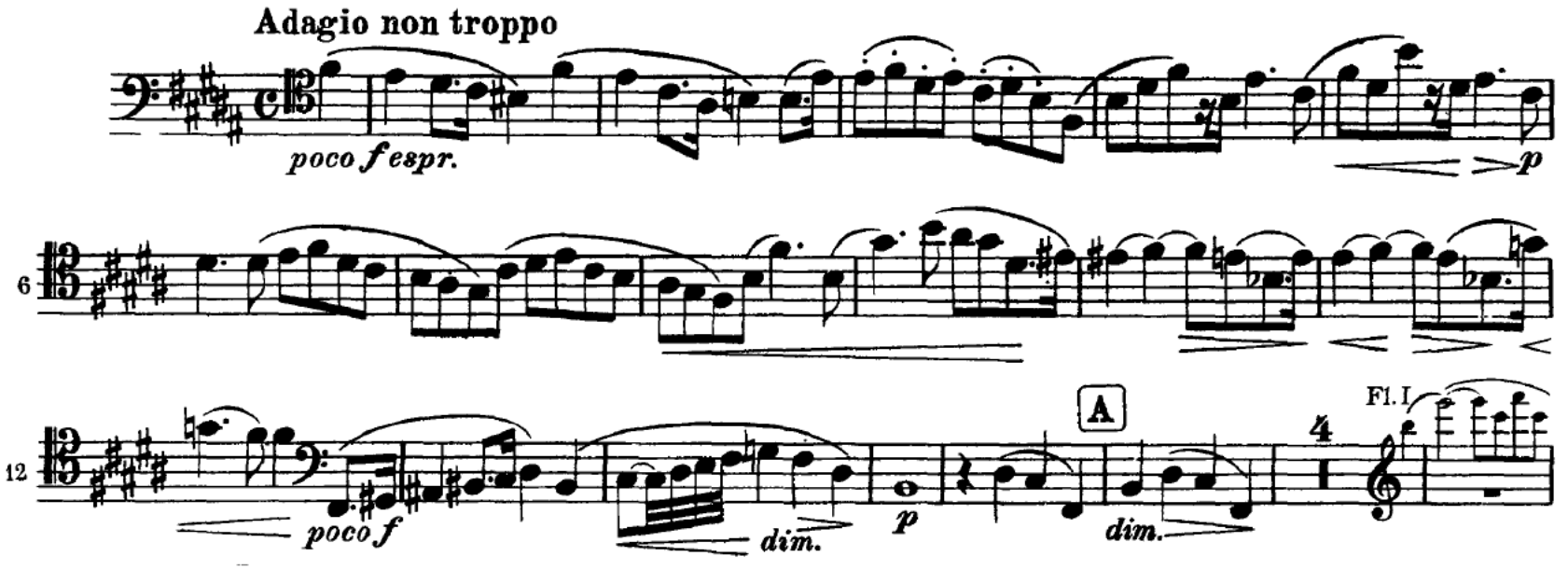
Rimsky-Korsakov: Scheherazade

III.

Andantino quasi Allegretto.



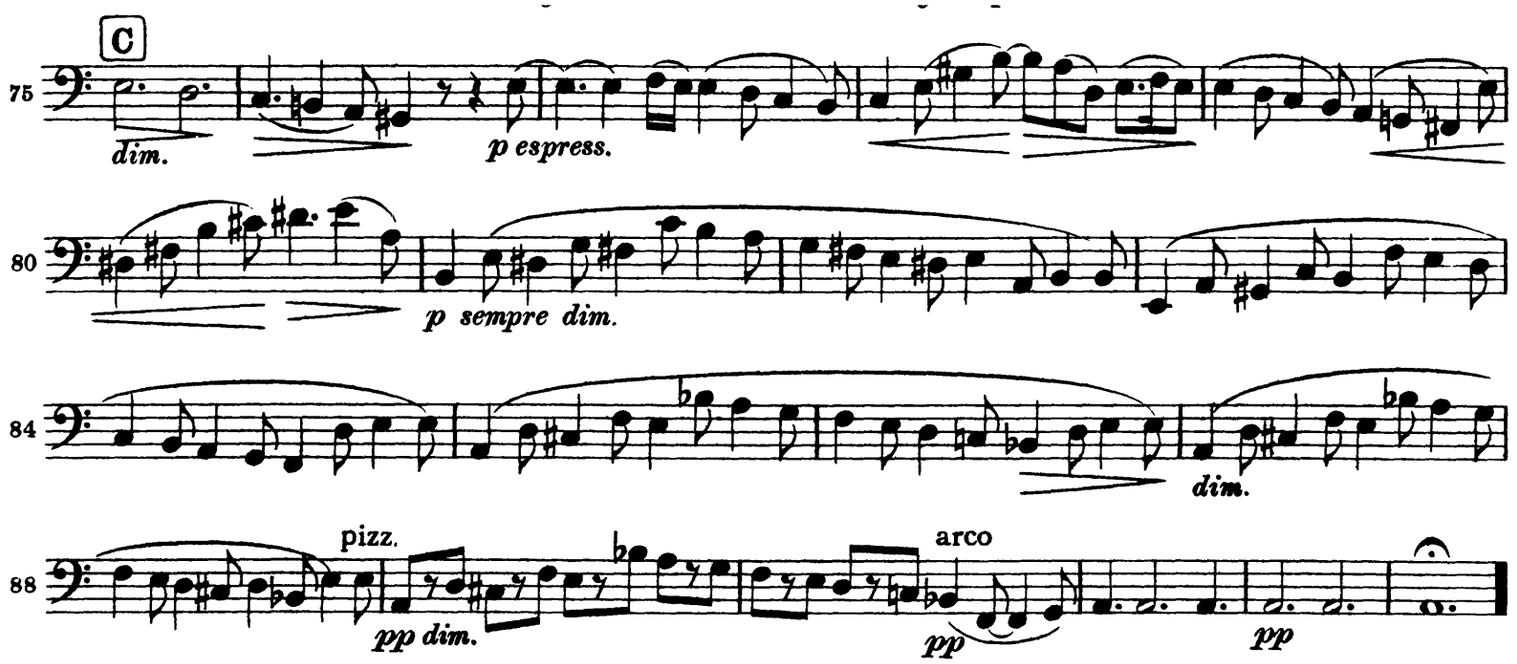



Adagio non troppo
poco f espr.
p
6
12
poco f
dim.
p
A
dim.
4
Fl. I

BASS EXCERPTS

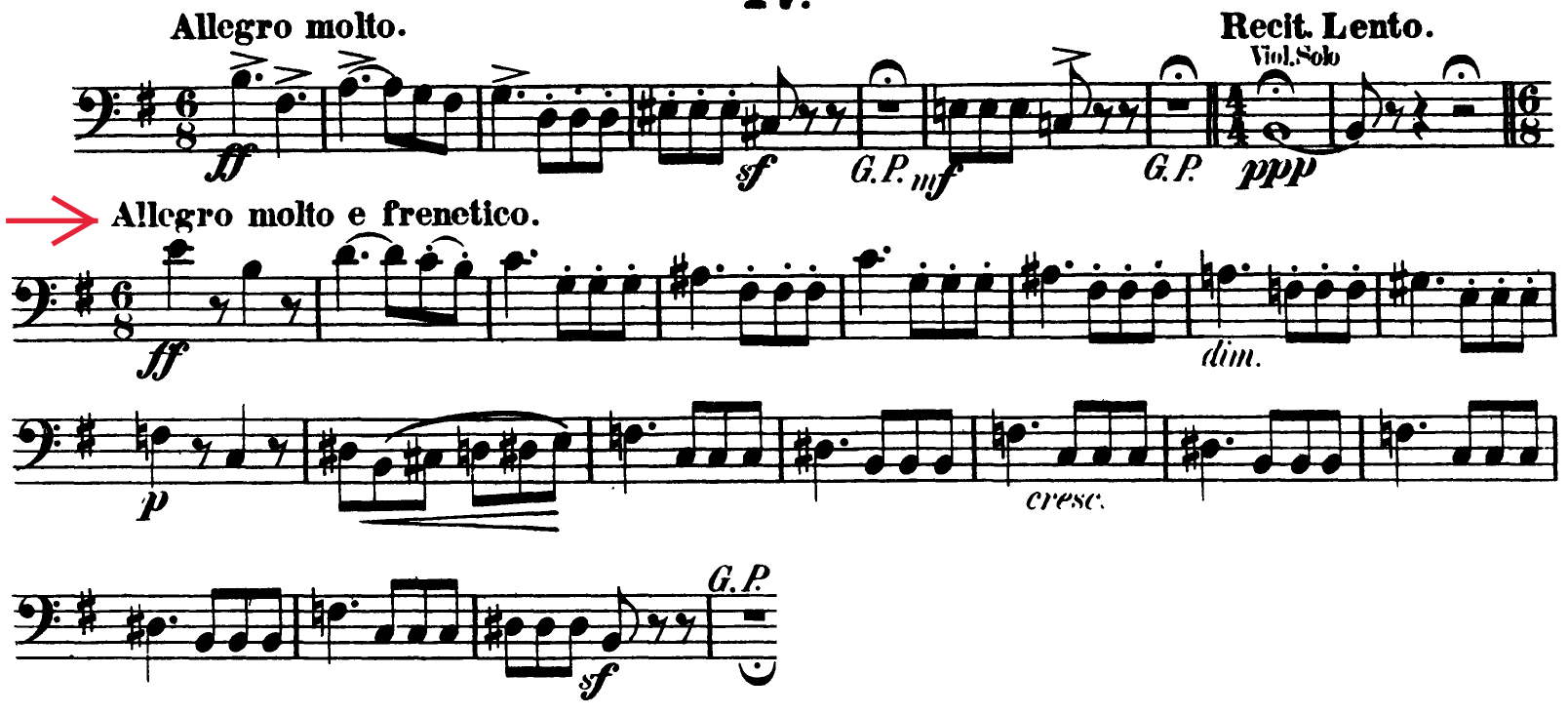
Kontrabaß

Mvt. 3, Adagio non troppo
reh. C to downbeat of m. 89

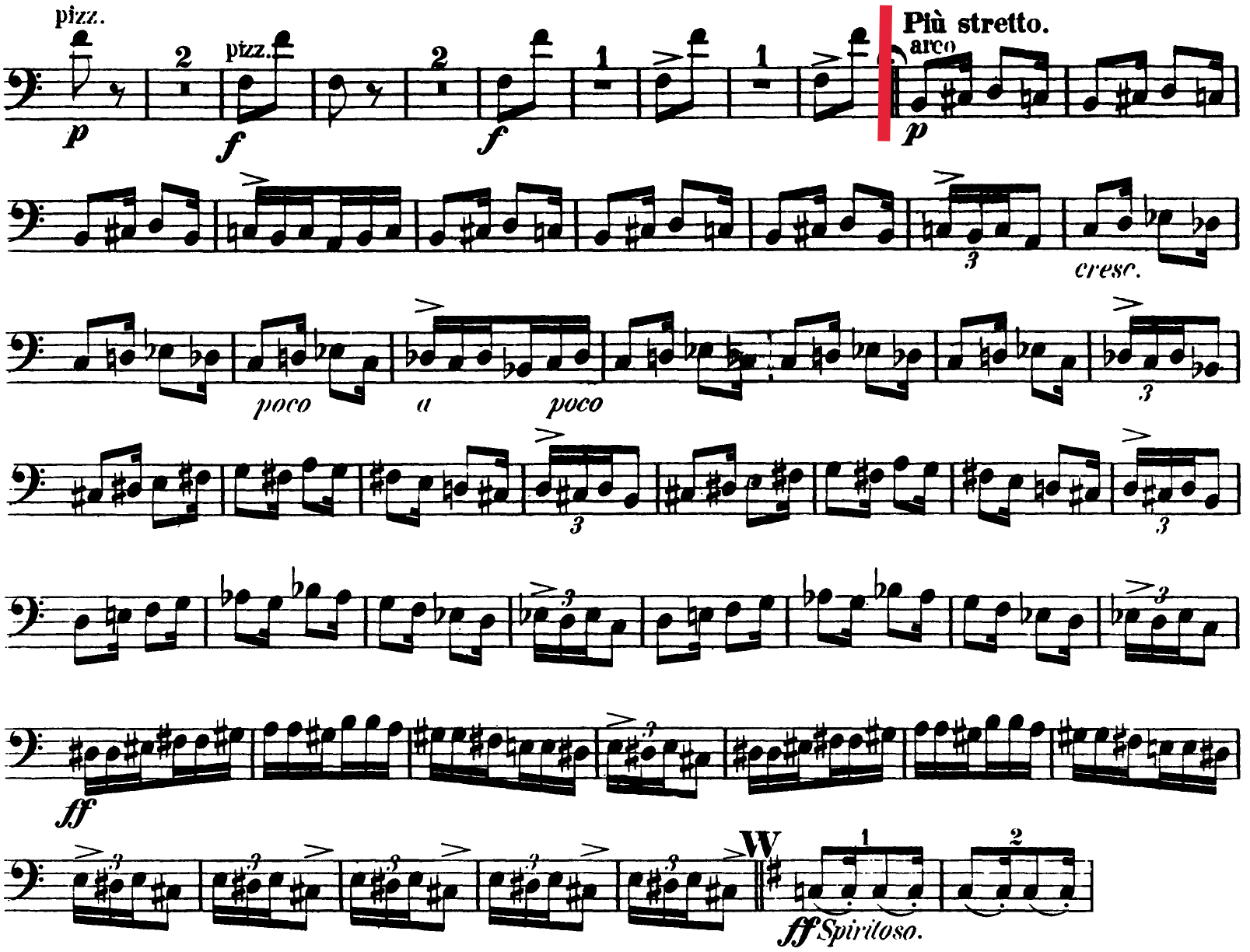


Basso.

IV.


Allegro molto.
Recit. Lento.
Viol.Solo
ff
sf
G.P.
mf
G.P.
ppp
Allegro molto e frenetico.
ff
dim.
p
cresc.
G.P.
sf

Basso.


pizz.
p
pizz.
f
f
Più stretto.
arco
p
cresc.
poco
a
poco
ff
W
ff Spiritoso.

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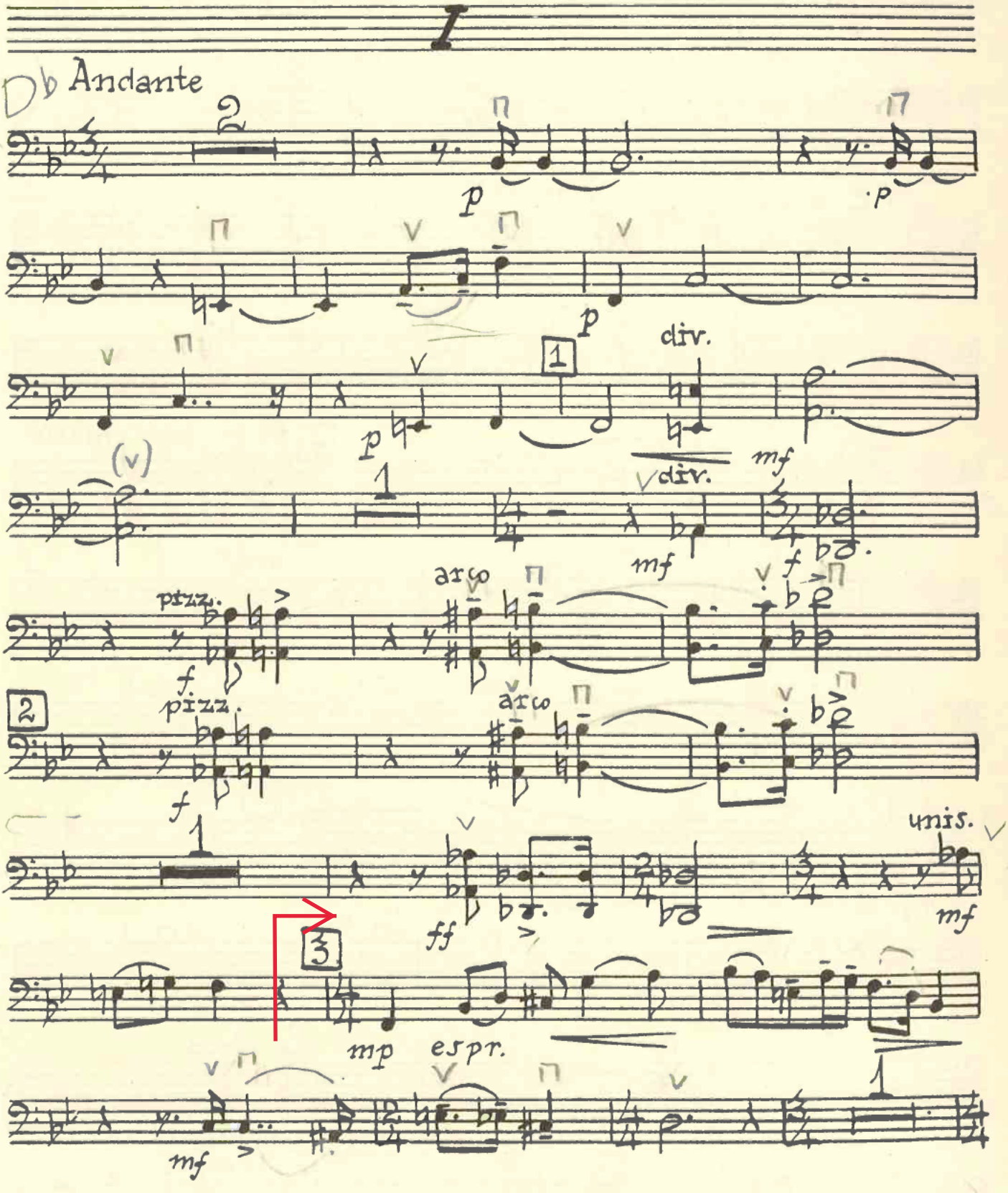
M1001
P964
no.5 kb
or. ed.

Contrabassi

(2)

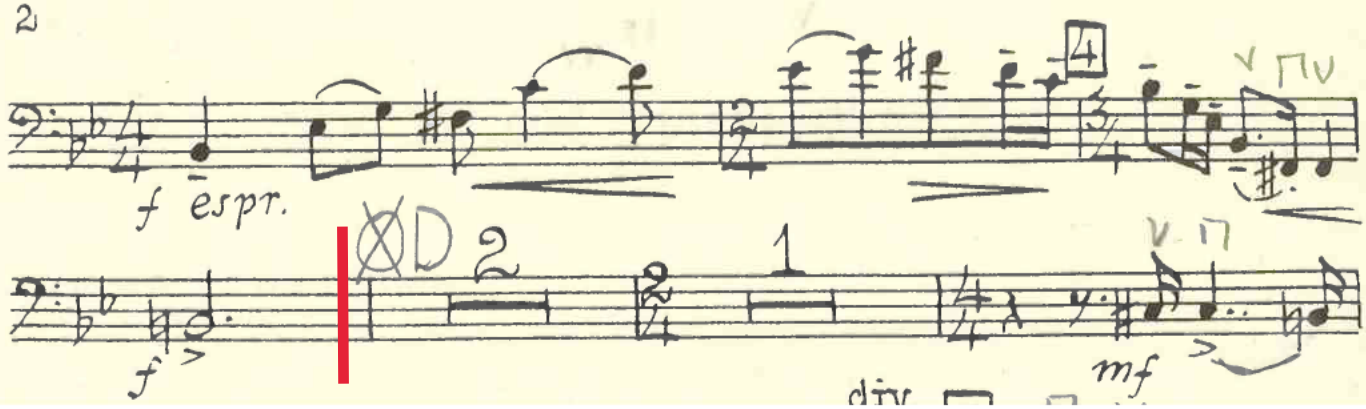
SYMPHONY No. 5

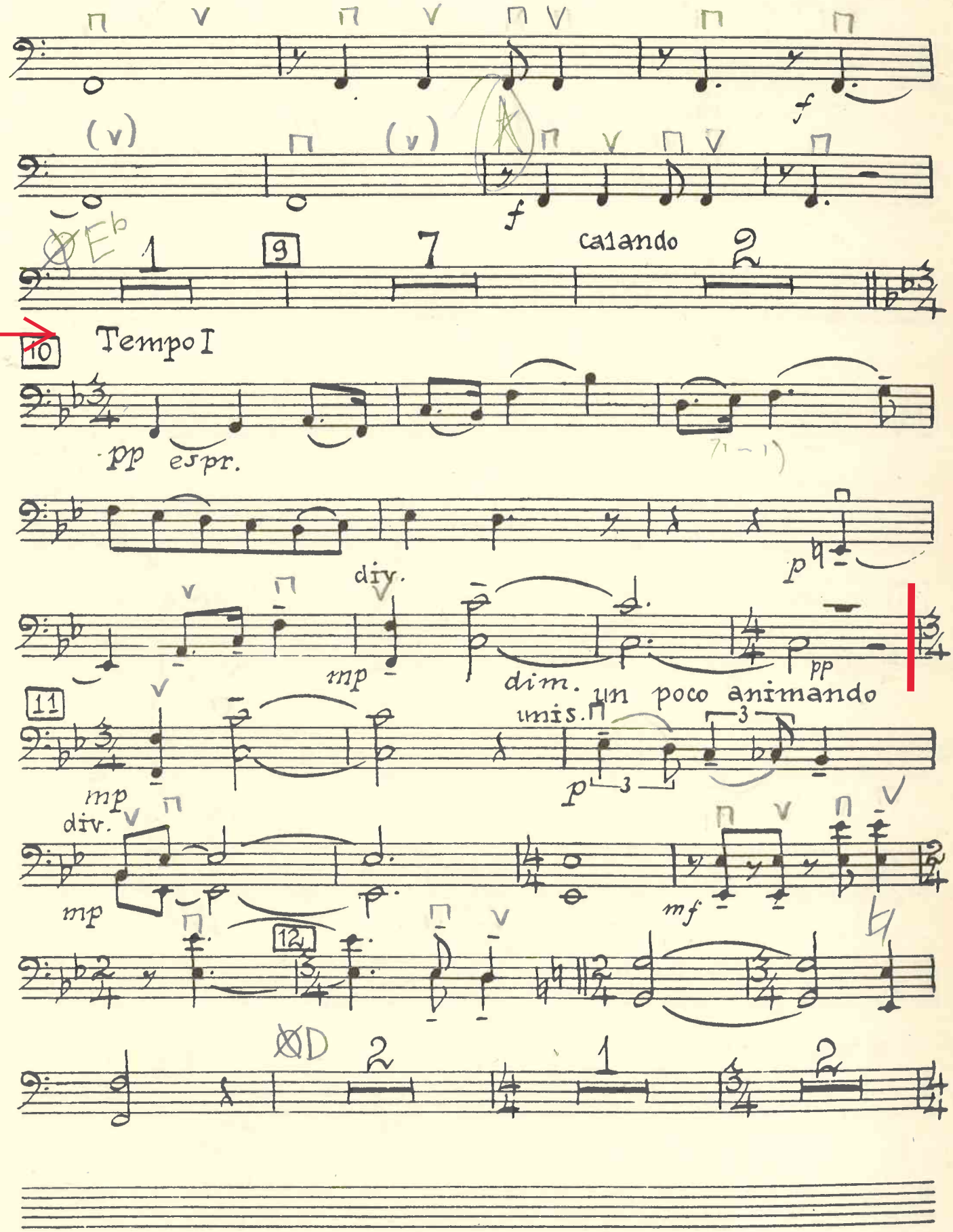
S. PROKOFIEFF. Op. 100



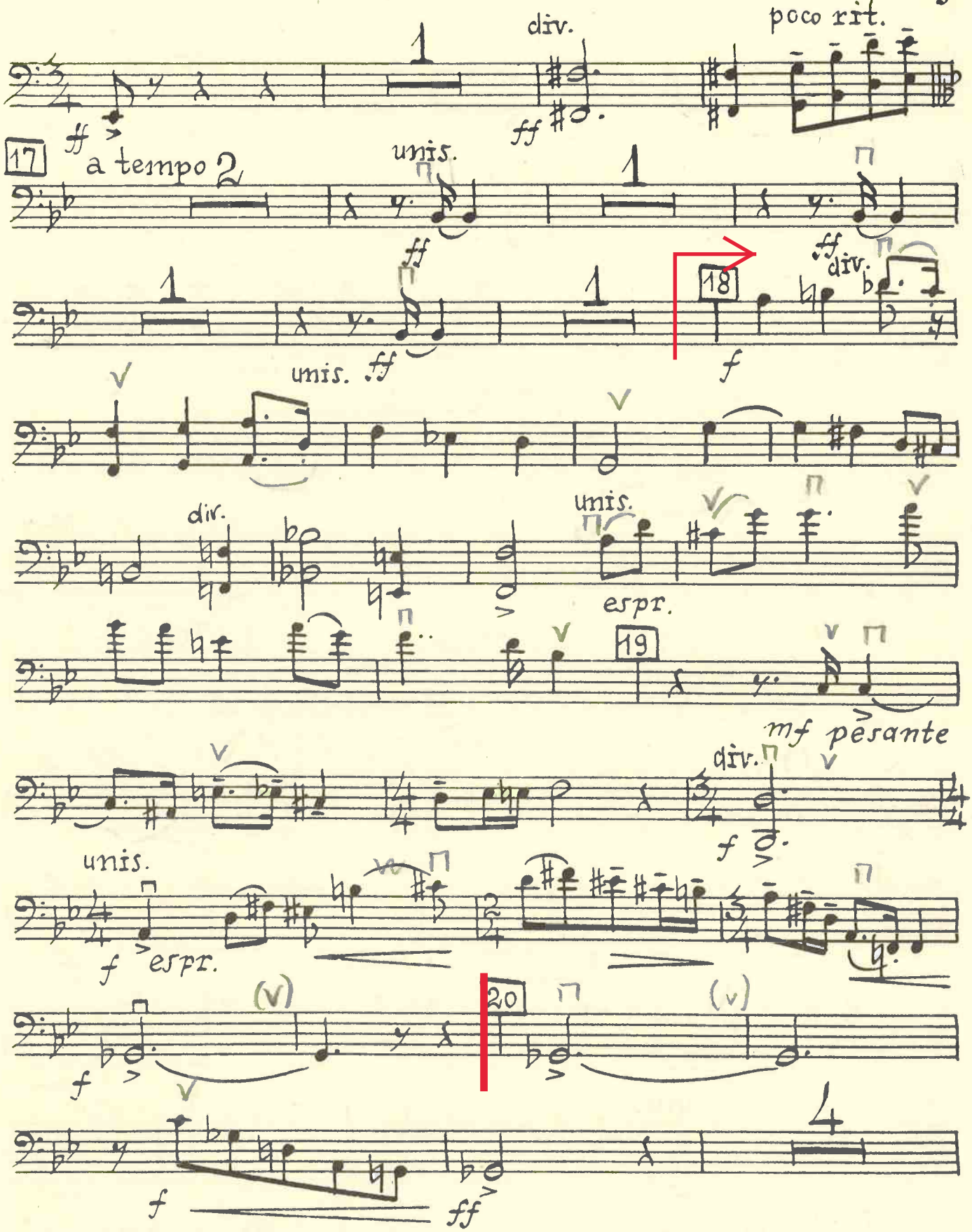
EDWIN F. KALMUS & CO., INC.

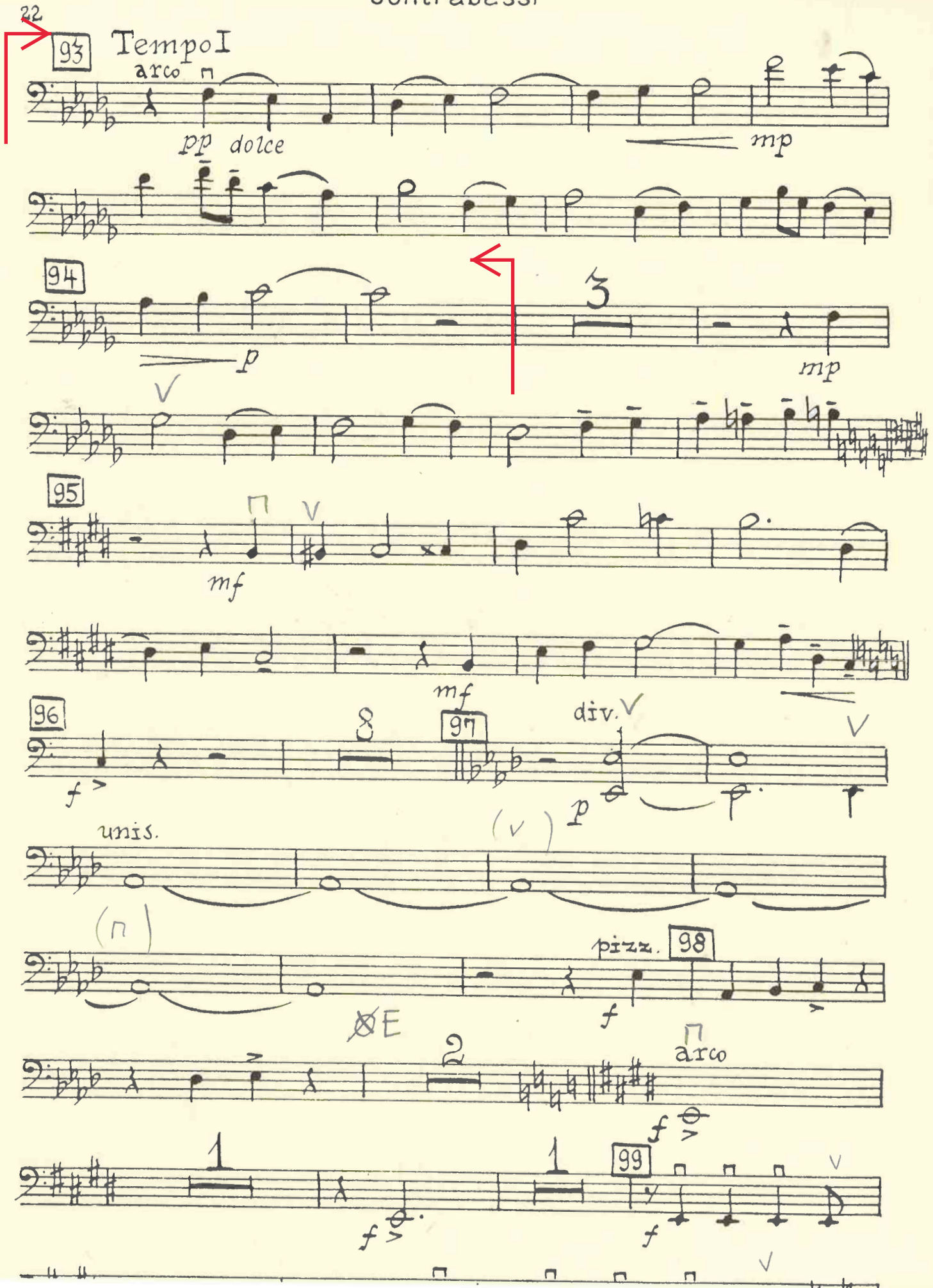
Contrabassi




f
f
E♭
1
9
7
calando
2
10
Tempo I
pp espr.
p
div.
mp
dim.
pp
11
un poco animando
unis.
mp
p
div.
mp
mf
12
D
2
1
2

Contrabassi




22
93
Tempo I
arco
pp dolce
mp
94
3
p
mp
95
mf
mf
96
8
97
div.
f
p
unis.
(v)
(n)
pizz.
98
f
arco
2
f
1
1
99
f
f

Wind, Brass, Percussion, Harp Audition Excerpts (rev. 8.17.20)

SFCM 2020-2021 Season

All contents and excerpts are printed for education purposes ONLY and cannot be distributed outside of SFCM. Any general questions can be directed to Bryan Lin, Manager of Ensemble Operations (blin@sfcm.edu). Unless otherwise indicated, all excerpts from are for principal parts.

More info about audition schedules and logistics will come in a separate email.

Flute:

- Brahms: Symphony No. 4
  - Mvt. 4 solo, mm. 89-105
- Mendelssohn: Midsummer Night's Dream
  - Scherzo: 2 before reh. P - end
- Beethoven: Leonore Overture No. 3
  - Mm. 328-360
- Debussy: Prelude a l'apres-midi d'un faune
  - Beginning - reh. 3
- Rimsky-Korsakov: Scheherazade
  - Mvt. 1, solo 3 after reh. F - G
  - Mvt. 2, solo reh. Q - R
  - Mvt. 3, 8 before reh. B - reh.. B
  - Mvt. 3, reh. M - N

Oboe:

- Mozart: Concerto in C major for Oboe and Orchestra
  - Mov. 1, Exposition
- Rimsky-Korsakov: Scheherazade
  - Mvt. 2, Oboe 1 solo from A - B
- Prokofiev: Symphony No. 5
  - Mvt. 4, Oboe 1 solo from pickup to reh. 83 - 84
- Ravel: Le Tombeau de Couperin
  - Prelude, opening solo
  - Reh. 8 - 9
- Strauss: Die Fledermaus
  - Overture, mm. 201-226

Clarinet:

- Brahms: Serenade No. 2
    - Mvt. 2, beginning - m.23
- Mozart: Serenade No. 10, K. 361 (Gran Partita) - Variations
    - Theme, mm. 1 - 20
    - Variation 3, mm. 68 - 88
- Prokofiev: Symphony No. 5
    - Mvt. 2, mm. 3 - 6
    - Mvt. 2, reh. 36 - 37
    - Mvt. 3, 7 after reh. 77 to end of movement
    - Mvt. 4, pickup to 7 after reh. 80 to the end of reh. 81
- Rimsky-Korsakov: Scheherezade
    - Mvt. 2, reh. F-G
    - Mvt. 3, reh. E-F

Bassoon:
To be announced

Horn:

- Brahms: Serenade No. 2
    - Mvt. 1, 17 after reh. A to 26 before reh. B
    - Mvt. 5, 10 before reh. A to reh. A
- Mahler: Symphony No. 1
    - Horn 2 — Mvt. 3, 4 after reh. 13 to reh. 15
- Prokofiev: Symphony No. 5
    - Mvt. 1, 3 after reh. 11 to 5 after reh. 11
    - Horn 2 — Mvt. 1, reh 3 to 4 after reh. 3
    - Mvt. 2, reh. 39 to reh. 40
    - Mvt. 3, reh. 62 to reh. 63
- Rimsky-Korsakov: Scheherazade
    - Mvt. 2, 13 after reh. Q - R
    - Mvt. 4 reh. A - B
- Shostakovich: Cello Concerto No. 1
    - Mov. 1, 1 before reh. 15 to reh. 16
    - Mov. 1, 4 after reh. 30 to reh. 32
- Strauss, R.: Ein Heldenleben
    - beginning to 4 before reh. 2
- Strauss, R.: Don Quixote
    - Horn 4 — Var. VII, reh. 57 to 5 after reh. 58

Trumpet:

- Snedecor Etude VI (use B-flat trumpet)
    - beginning until letter C
- Copland: Music for the Theater
    - Prologue: beginning to 3 bars after Reh. 2
    - Dance: Reh. 28 to end of mvt.
    - Interlude: pickup to Reh. 31 thru Reh. 32
    - Burlesque: Reh. 47 to 8 bars after Reh. 48
- Mussorgsky: Pictures at an Exhibition
    - beginning to Reh. 2
- Stravinsky: Petroushka (1949)
    - 1 bar before Reh. 134 to Reh. 139
- Bartok: Concerto for Orchestra
    - Trumpet 2 — Finale. Reh. 201 to 4 bars after Reh. 231

Tenor Trombone:

- Any Bordogni etude of your choice
- Mozart: Requiem
    - Tuba Mirum solo
- Berlioz: Hungarian March
    - Tbn. 2: 6 before reh. 4 to reh. 5
- Wagner: *Die Walküre*
    - Tbn. 1: pickup to reh. 5 to 3 after reh. 6
- Scheherazade excerpts (2nd trombone, 2 excerpts)
    - Trombone 2 — Mvt. 2, reh. D - E
    - Trombone 2 — Mvt. 4, reh. K - N
- Prokofiev: Symphony No. 5
    - Mvt 3, 3 before reh. 71 to 6 after reh. 71

Bass Trombone:

- Sachse Concerto, Mvt. 1
- Shostakovich: Symphony No. 5
    - Mvt. 1, reh. 29-32
- Brahms: Symphony No. 1
    - Reh. C - fermata
- Wagner: Die Walküre
    - Cbtbn: reh. 10-12
- Berlioz: Hungarian March
    - 1 before reh. J - 3 after reh. L

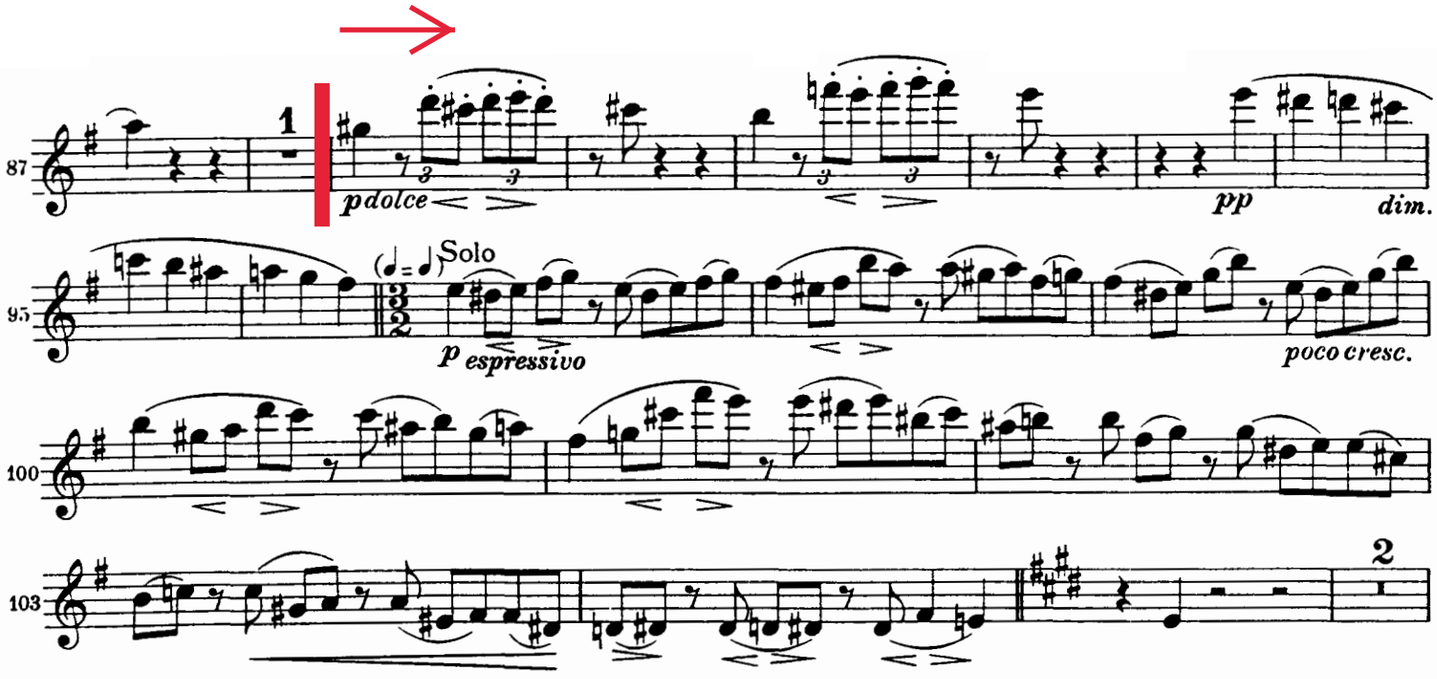
Tuba:
To be announced

Percussion:
Percussion students will be evaluated during studio class and will not need to prepare orchestral excerpts.

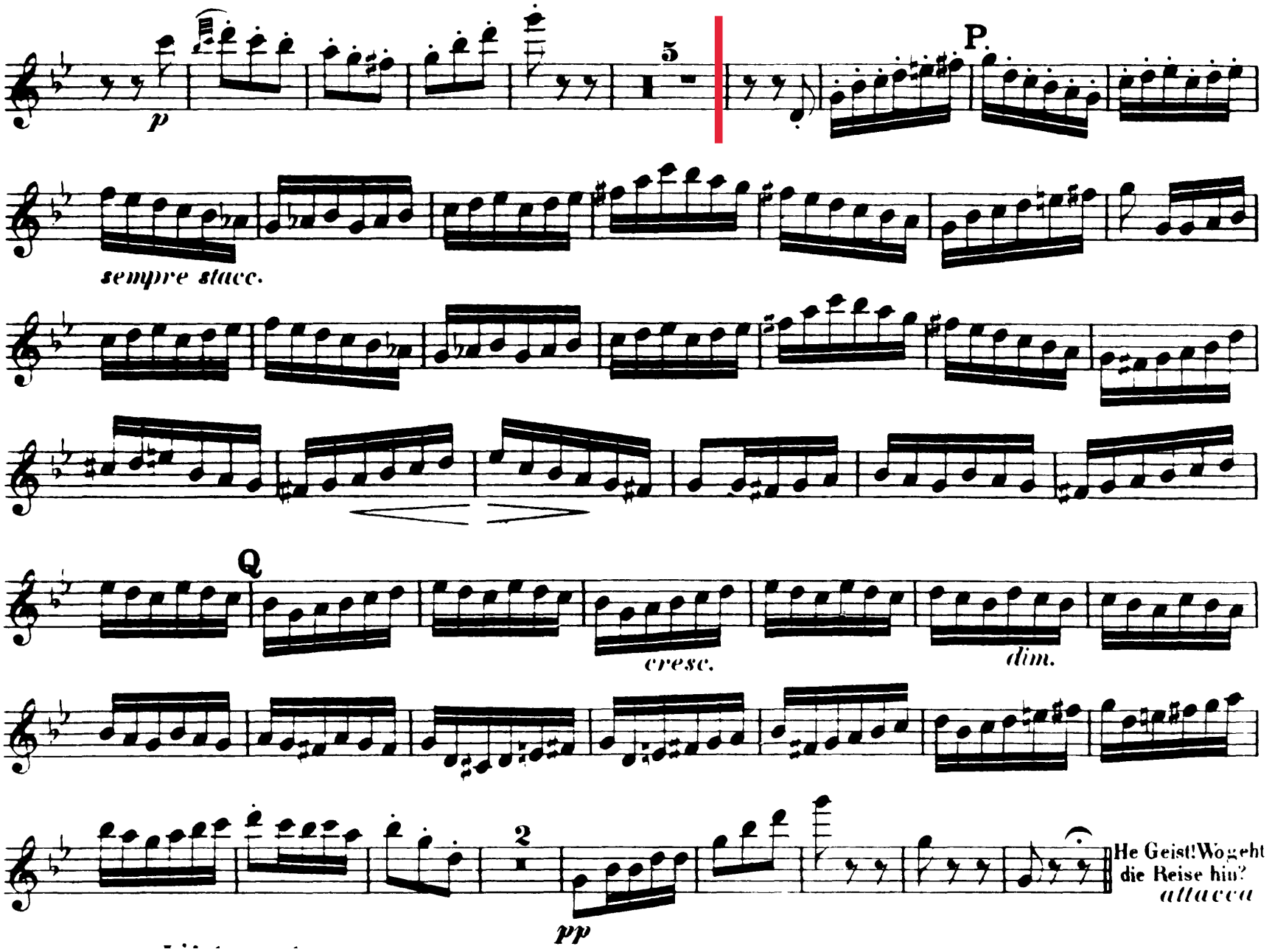
Harp:
To be announced

FLUTE EXCERPTS

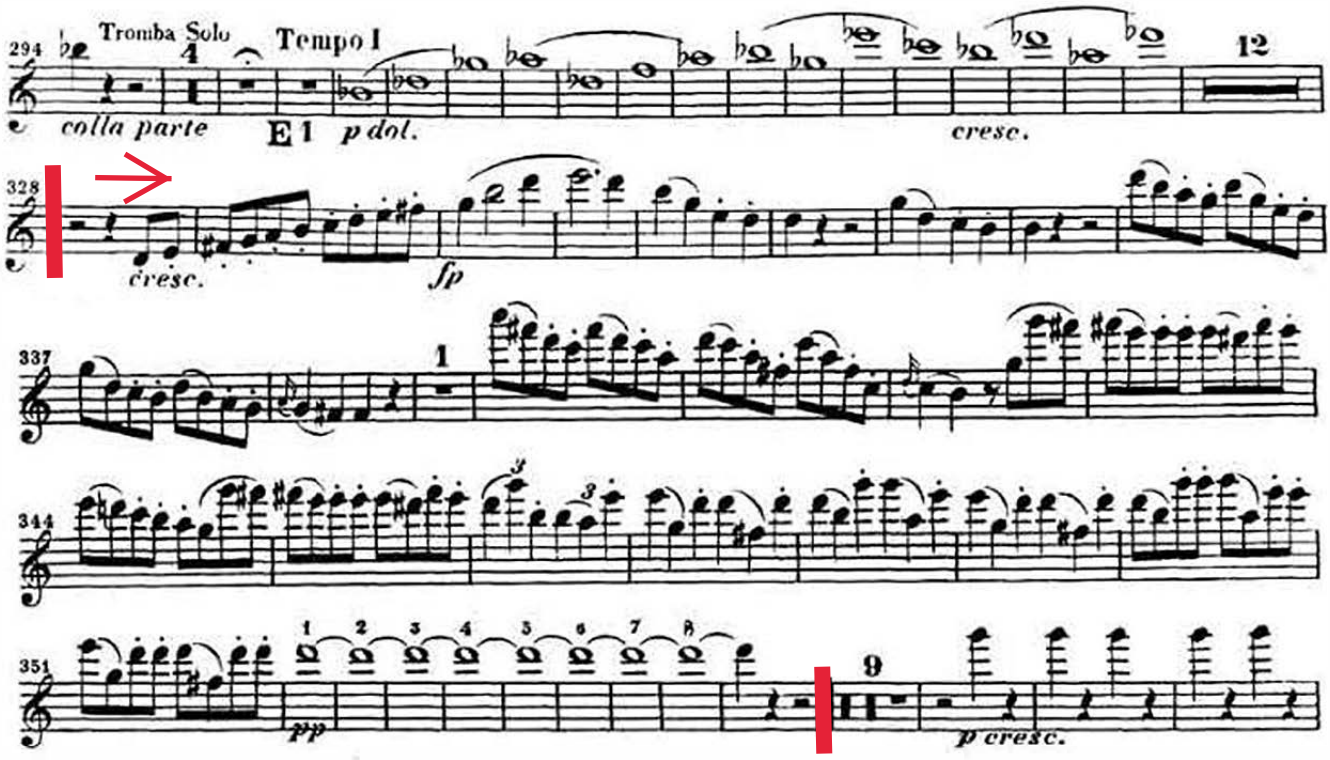
Brahms: Symphony no. 4, mov. 4, 89 - 105



FLAUTO I.


p
5
P.
sempre stacc.
Q
cresc.
dim.
2
pp
He Geist! Wo geht
die Reise hin?
attacca

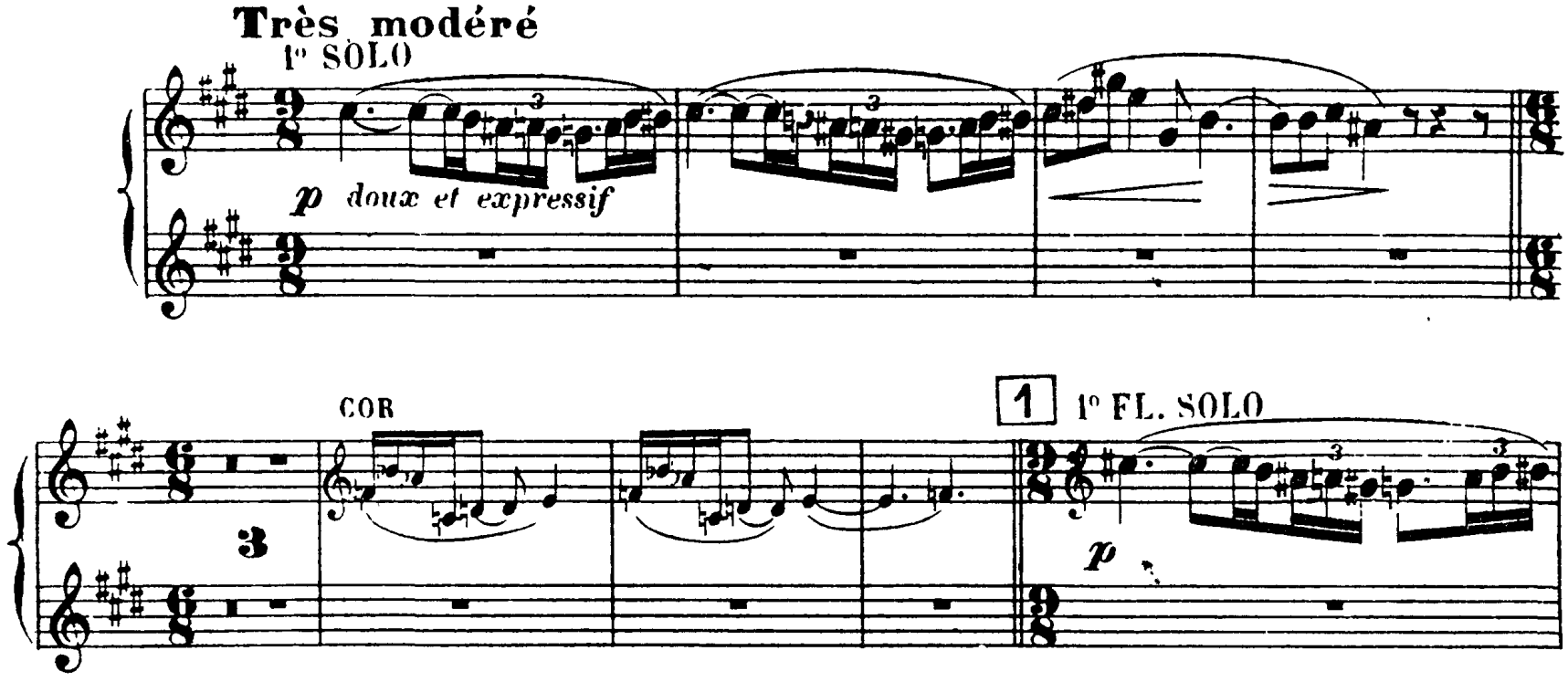
Beethoven: Leonore Overture no. 3, mm. 328 - 360



Claude Debussy

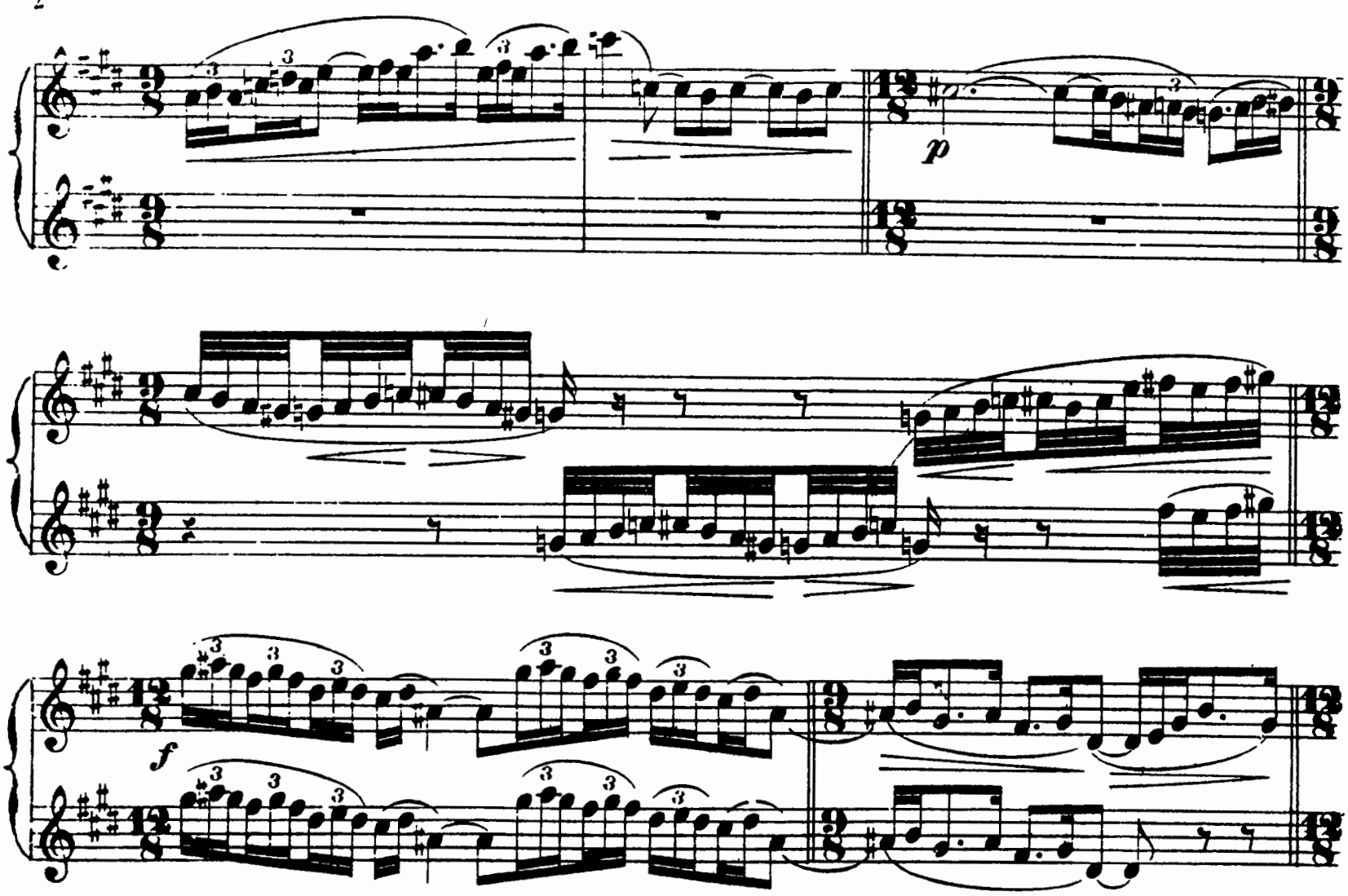
Prelude to the Afternoon of a Faun

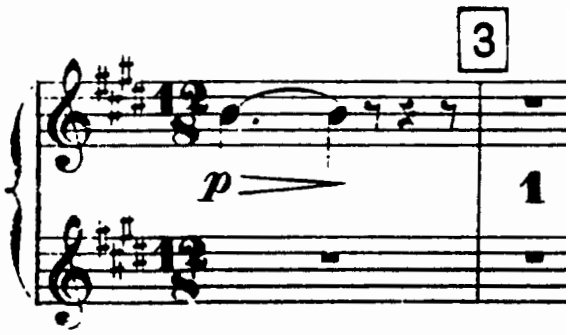
1re et 2e Flûtes



1re et 2e FLÛTES

2





Flauto I.

Solo

p

6

dim.

7

Solo

dolce

G

2

Solo

3

2

H

f

ff

tr

tr

tr

tr

tr

K

tr

Tranquillo.

Solo

L

dolce

tr

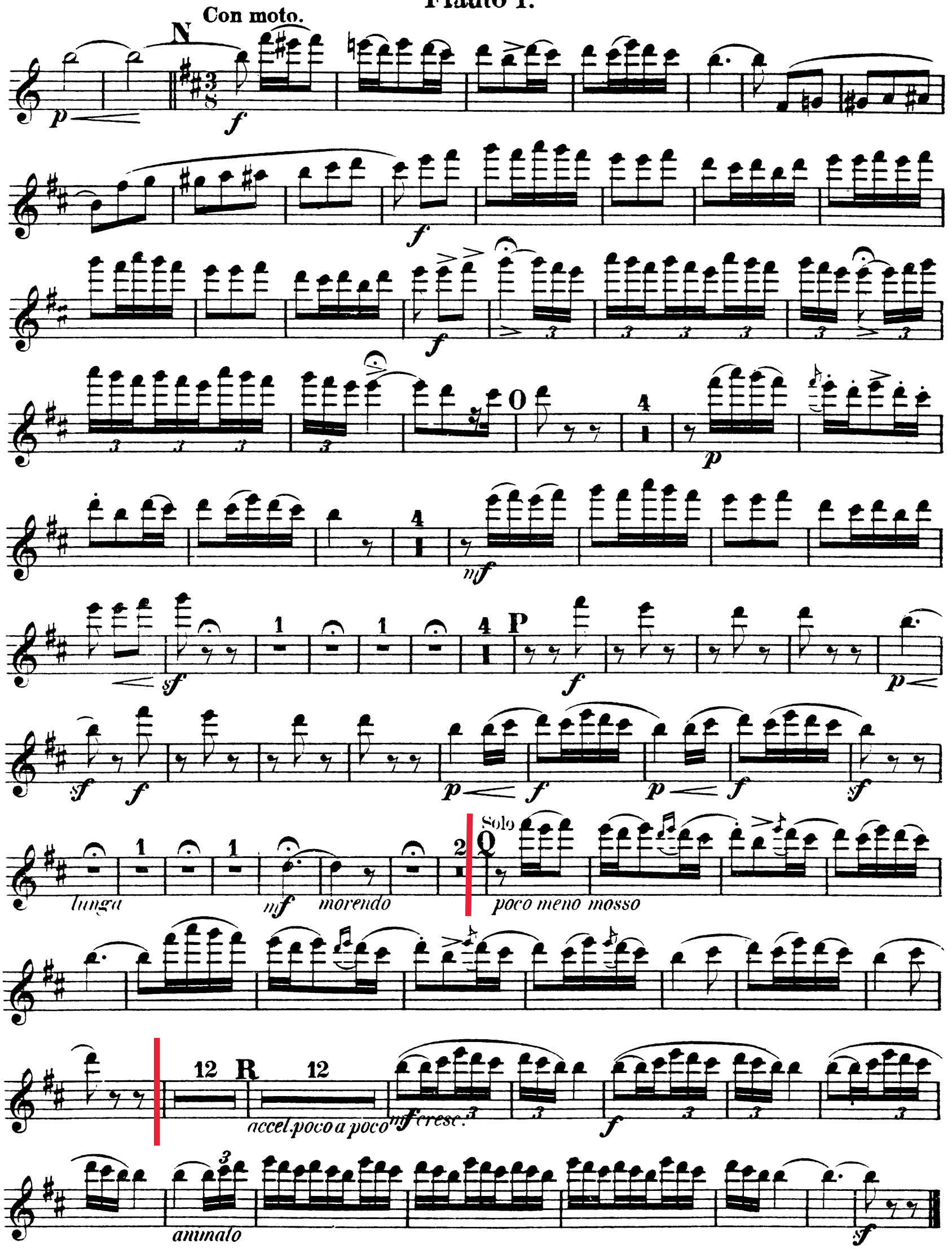
6 M

p

6

pp

Flauto I.


Con moto.
N
O
P
Q
Solo
lunga
morendo
poco meno mosso
R
accel. poco a poco
cresc.
animato

Flauto I.

III.

Andantino quasi Allegretto.

24 A

p

8

Solo

mf *p*

26

32

B 1

mf

1

4

mf

1

3 C 1

1 D 10

f *f*

Poccliss. più mosso

E *Ben marcato e staccatissimo*

f

F

p

p stacc.

4 G

p

H

mf

mf

4

Flauto I.

I Come prima.

K 1

Lento. Recit.

Arpa

Viol. Cad.

L Tempo I.

Ob

M

ff allargando assai

a tempo Solo

N 4

pocchiss. più animato

cre - - scen - - do *poco*

a *poco* *f* *dimin.*

dim.

P

dolce

poco rit. *rit.* *molto*

a tempo *scherzando*

Picc.

pp

OBOE EXCERPTS

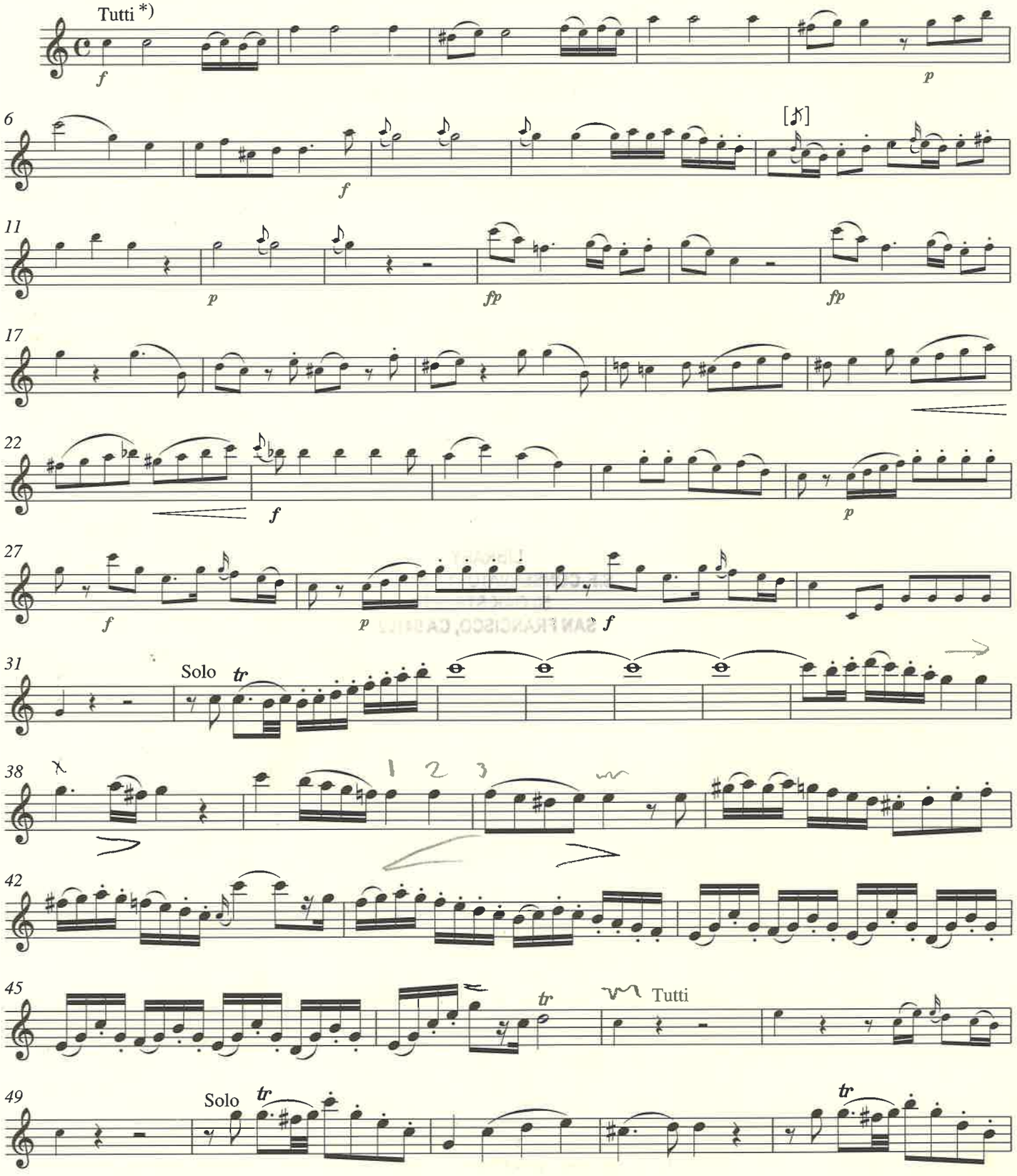
Oboe principale

Concerto

KV 314 (285^{d})

Allegro aperto

Wolfgang Amadeus Mozart



*) Zur Bedeutung von *Solo* und *Tutti* vgl. Vorwort./Regarding the meaning of *Solo* and *Tutti* cf. Preface.

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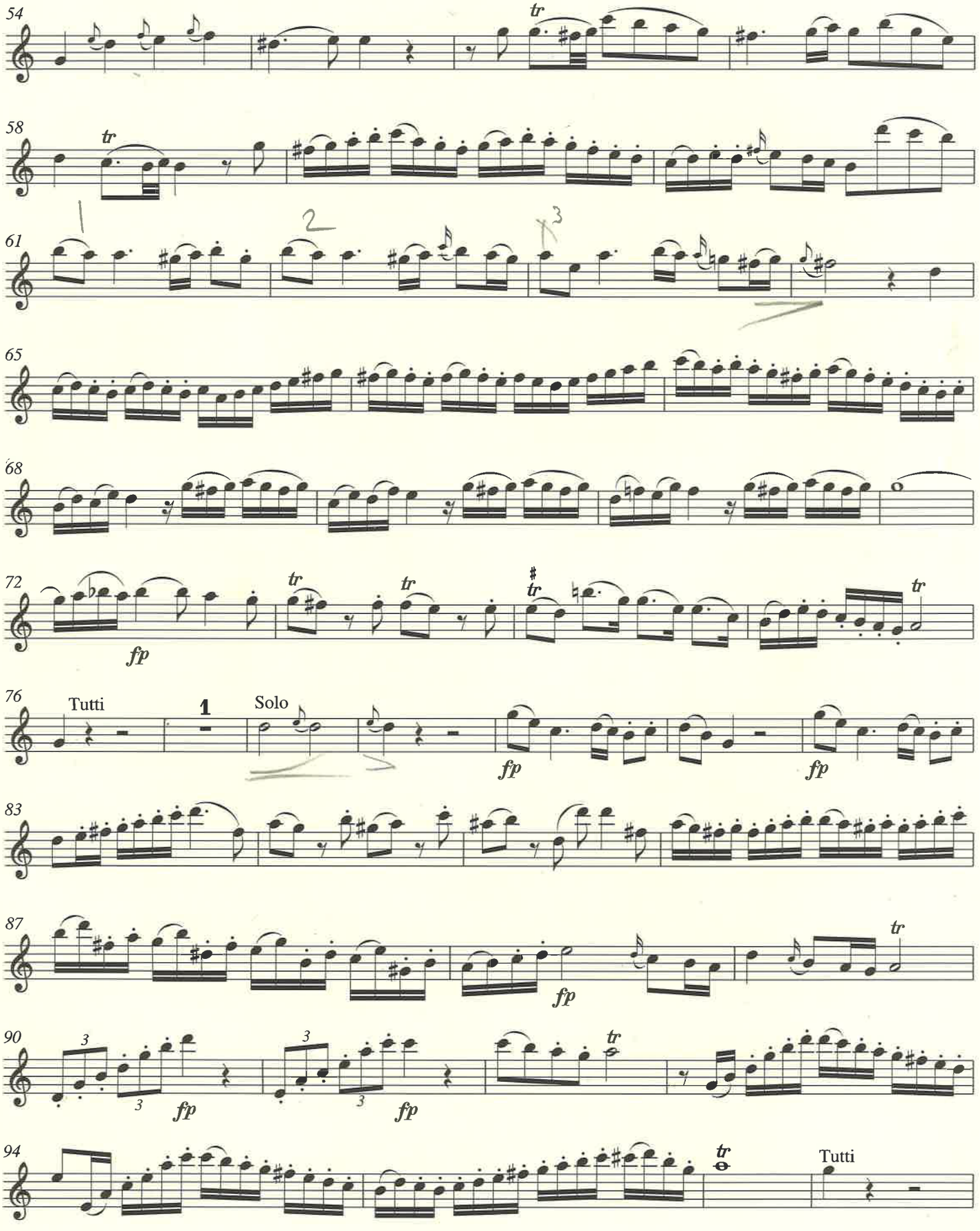
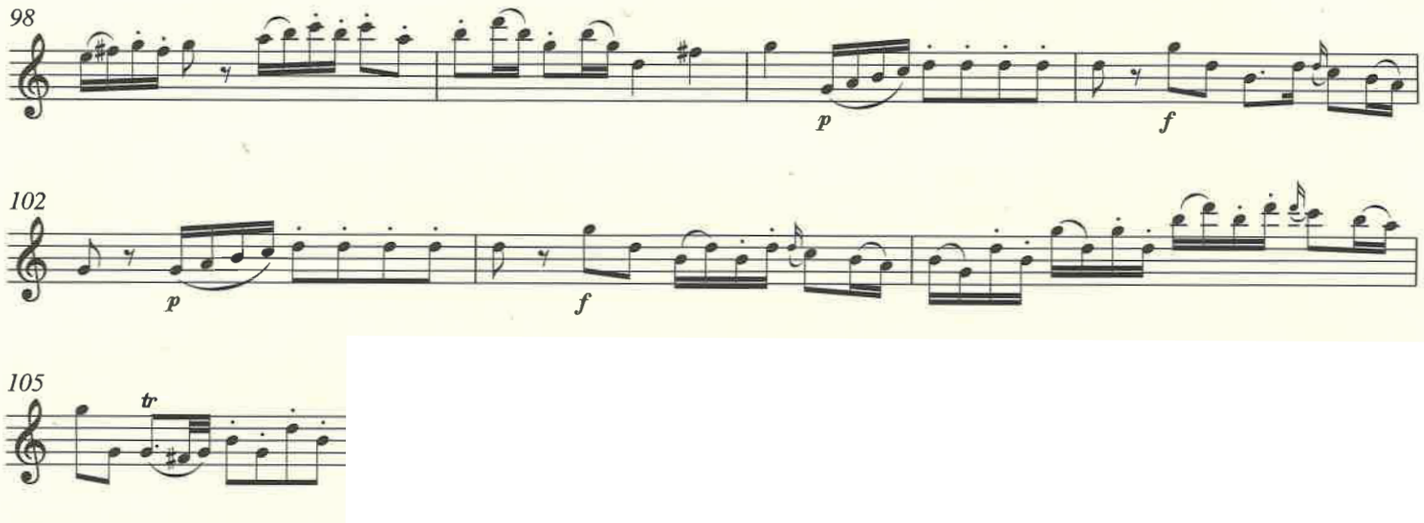
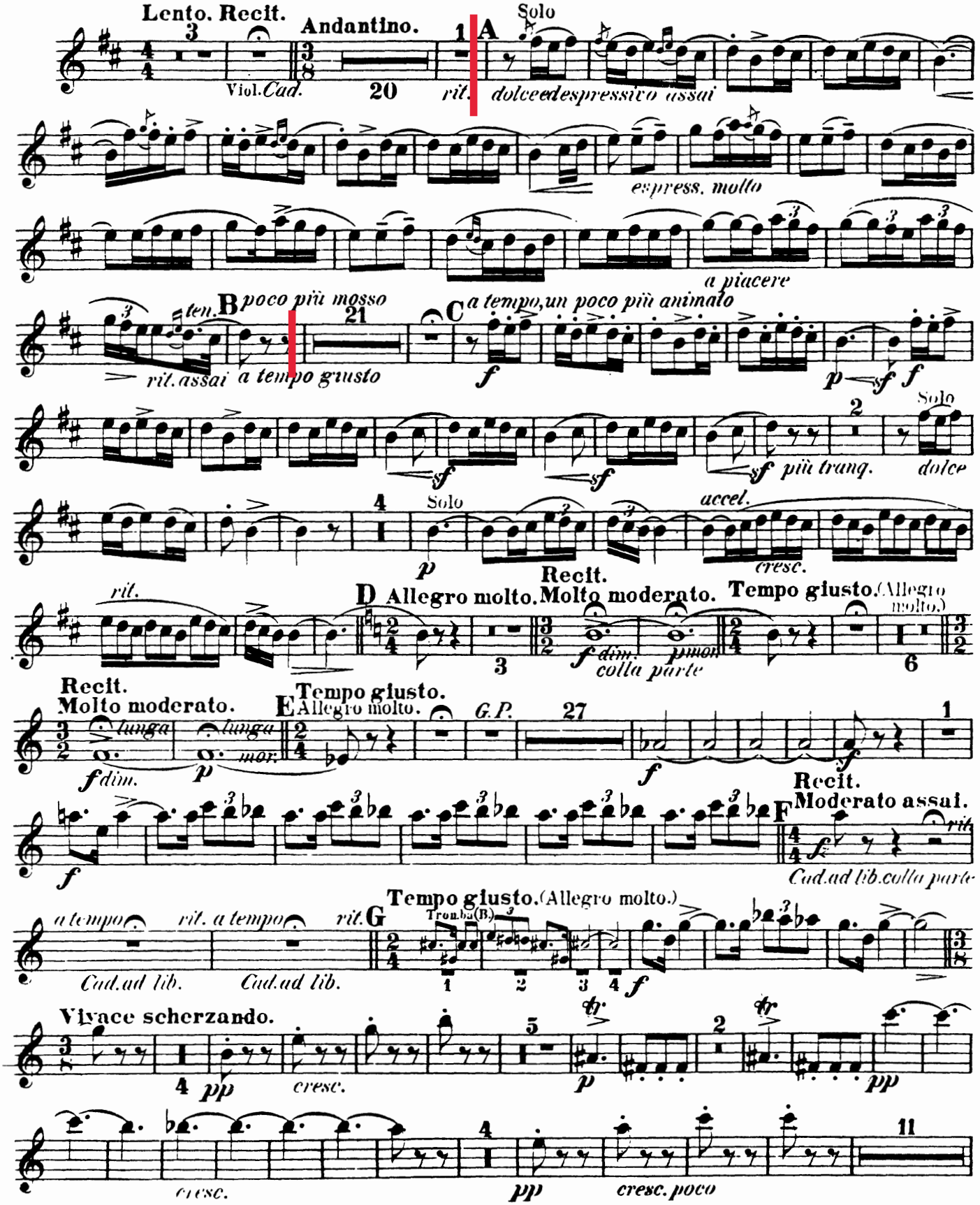

54
tr
58
tr
61
65
68
72
fp
tr
tr
tr
tr
76
Tutti
1
Solo
fp
fp
83
87
fp
tr
90
3
3
fp
3
3
fp
tr
94
tr
Tutti

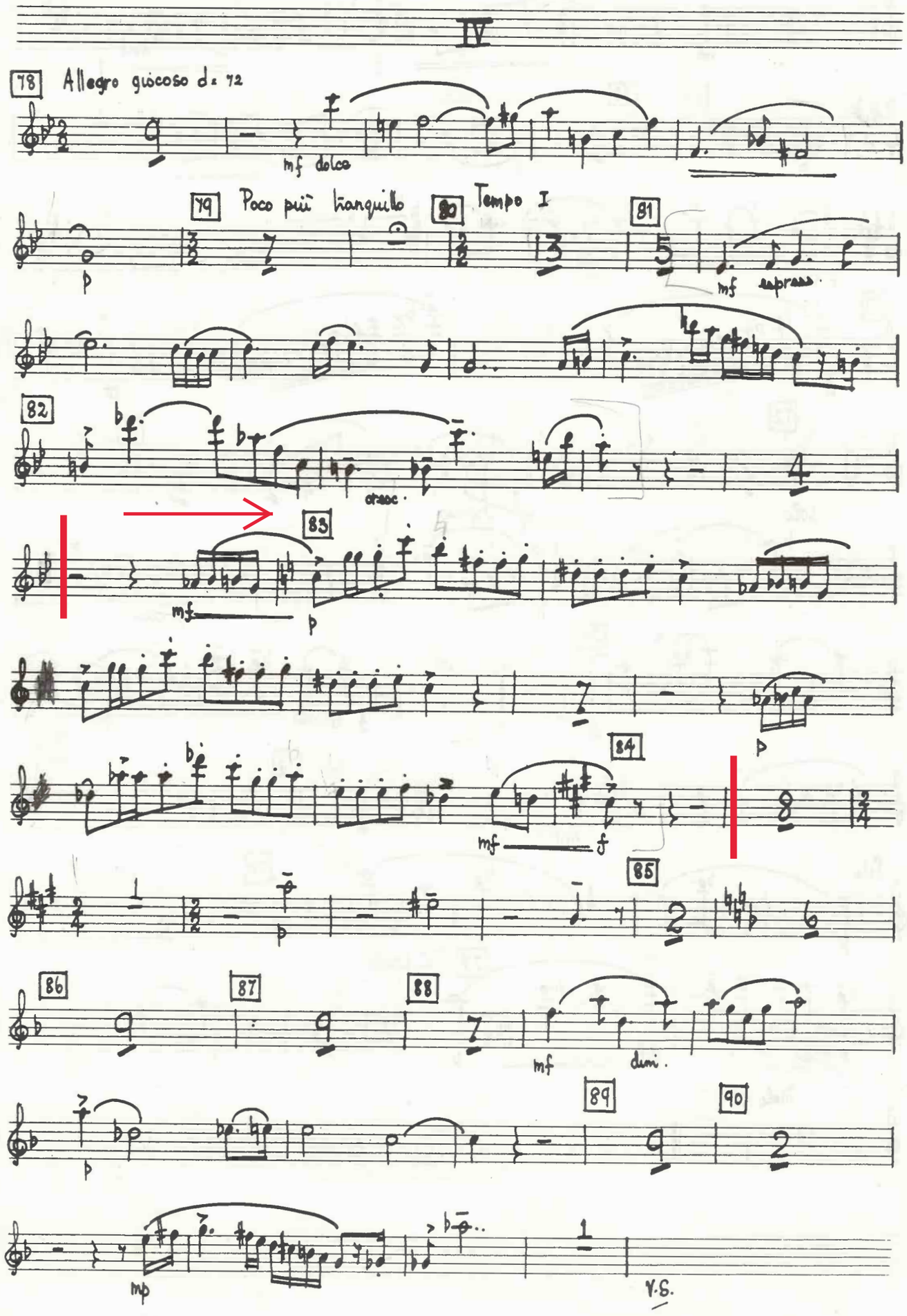

98
p
f
102
p
f
105
tr

Oboe I.

II.


Lento. Recit.
Andantino.
Solo
Viol. Cad.
rit.
dolce ed espressivo assai
espress. molto
a piacere
ten.
B poco più mosso
rit. assai
a tempo giusto
C a tempo, un poco più animato
più tranq.
dolce
accel.
cresc.
rit.
D Allegro molto.
Recit.
Molto moderato.
Tempo giusto. (Allegro molto.)
dim.
colla parte
mor.
Recit.
Molto moderato.
lunga
dim.
mor.
E Tempo giusto.
Allegro molto.
G.P.
Recit.
F Moderato assai.
rit.
Cad. ad lib. colla parte
a tempo
rit. a tempo
rit.
Cad. ad lib.
Cad. ad lib.
G Tempo giusto. (Allegro molto.)
Tromba (B.)
Vivace scherzando.
cresc.
cresc.
cresc. poco

OBOE I

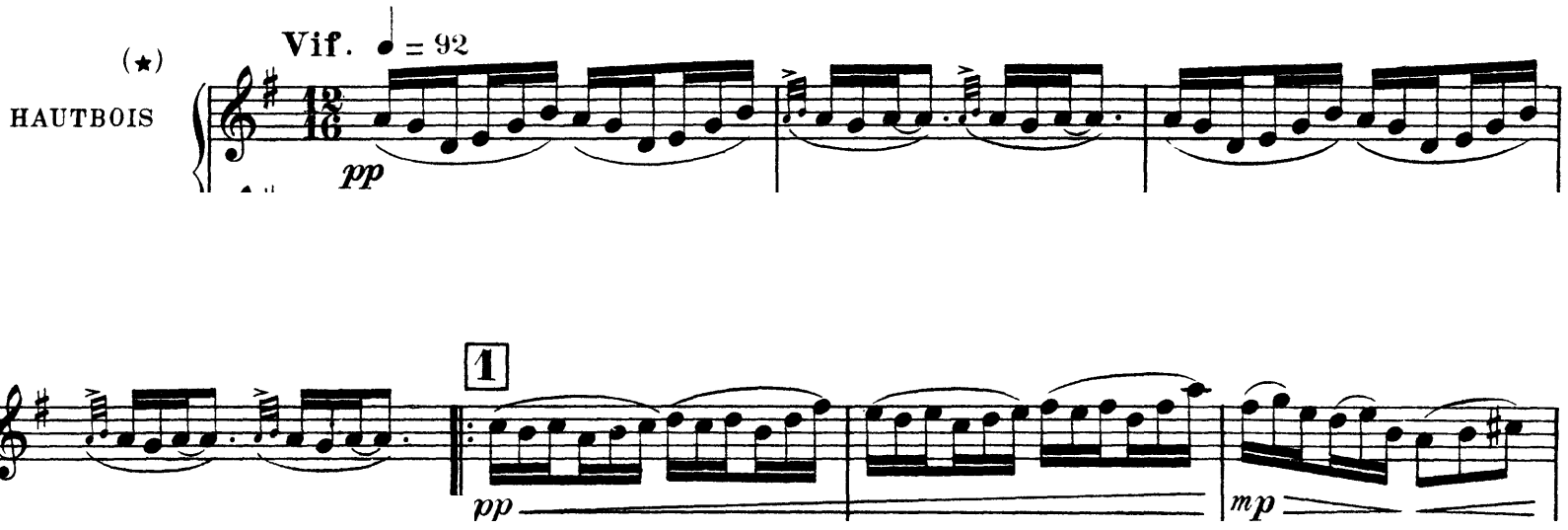

IV
78
Allegro giocoso d= 72
mf dolce
79
Poco più tranquillo
80
Tempo I
81
mf espress.
82
cresc.
83
mf
p
84
mf
f
85
86
87
88
mf
dim.
89
90
mp
V.S.

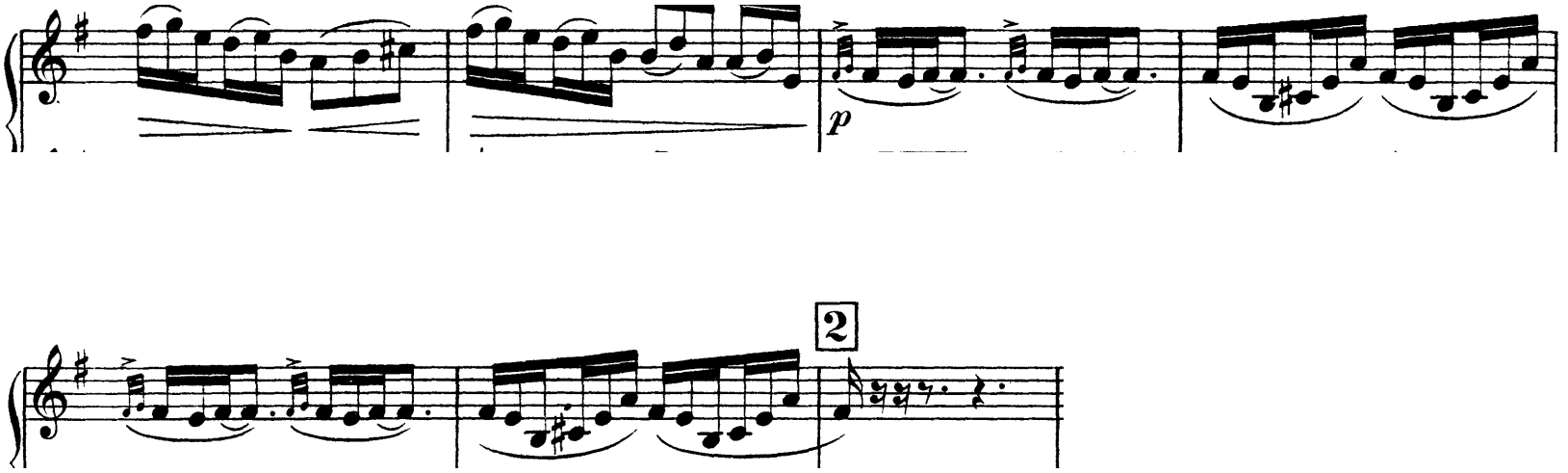
Maurice Ravel

Le Tombeau de Couperin

HAUTBOIS et COR ANGLAIS

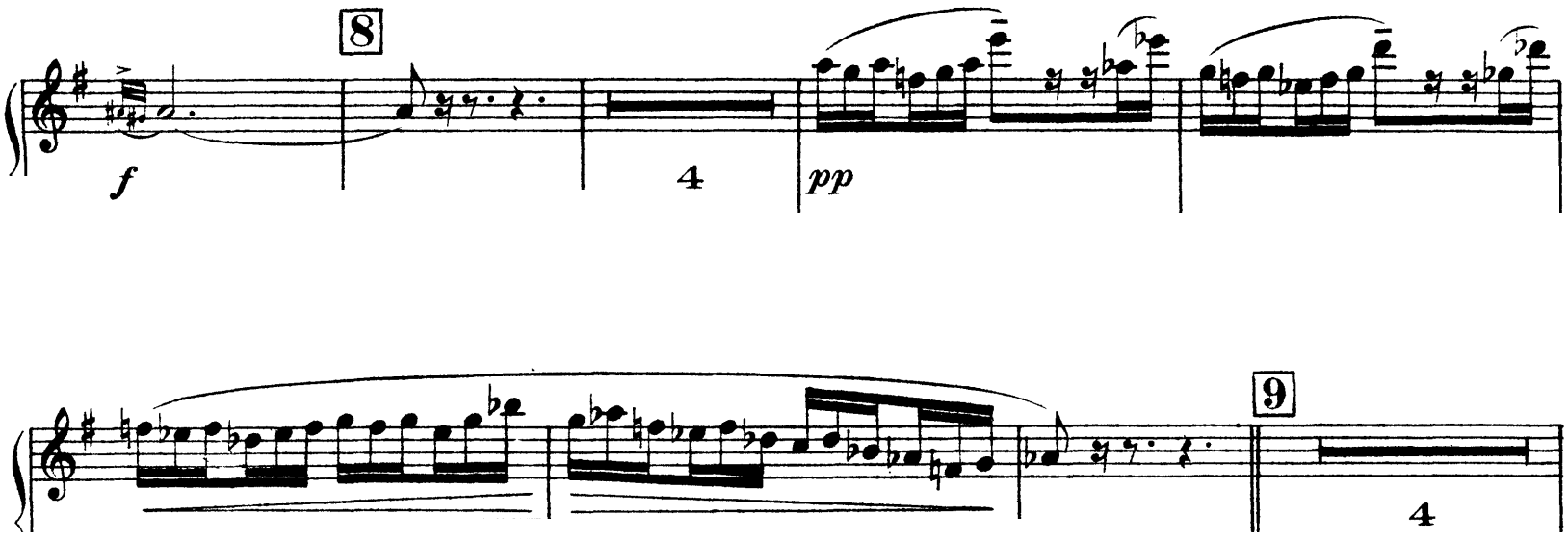
I. - Prélude



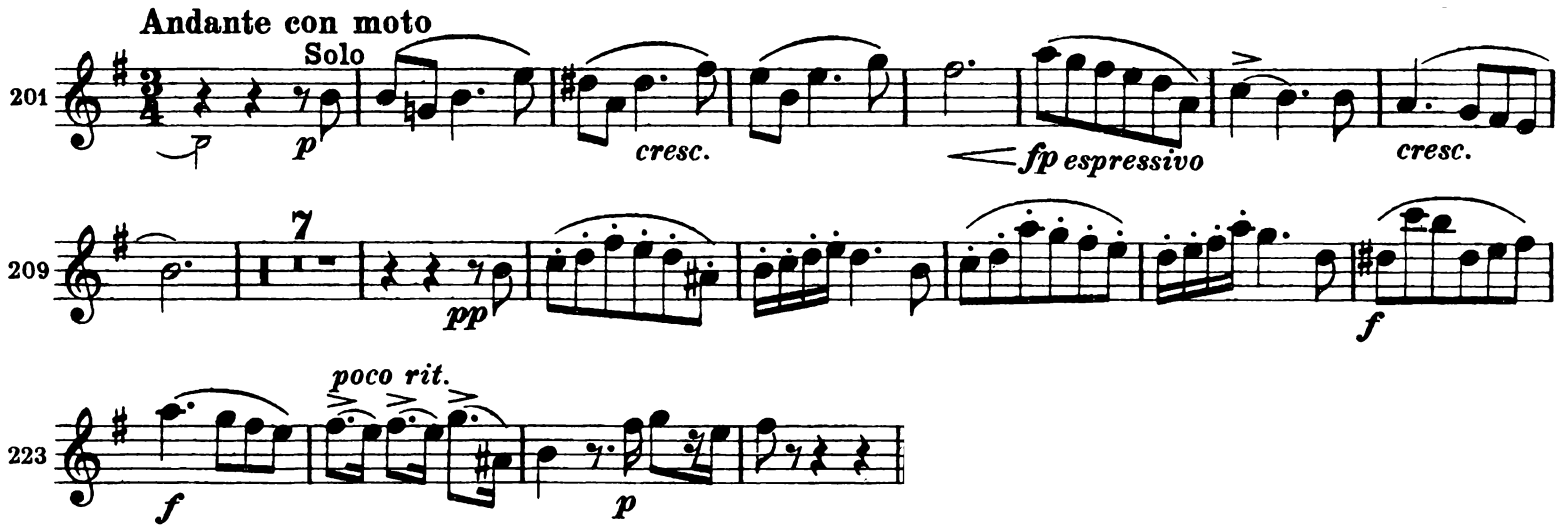


(★) *Les petites notes, dans toute cette Suite, doivent être attaquées sur le temps.*

Ravel: Le Tombeau de Couperin, reh. 8 - 9:

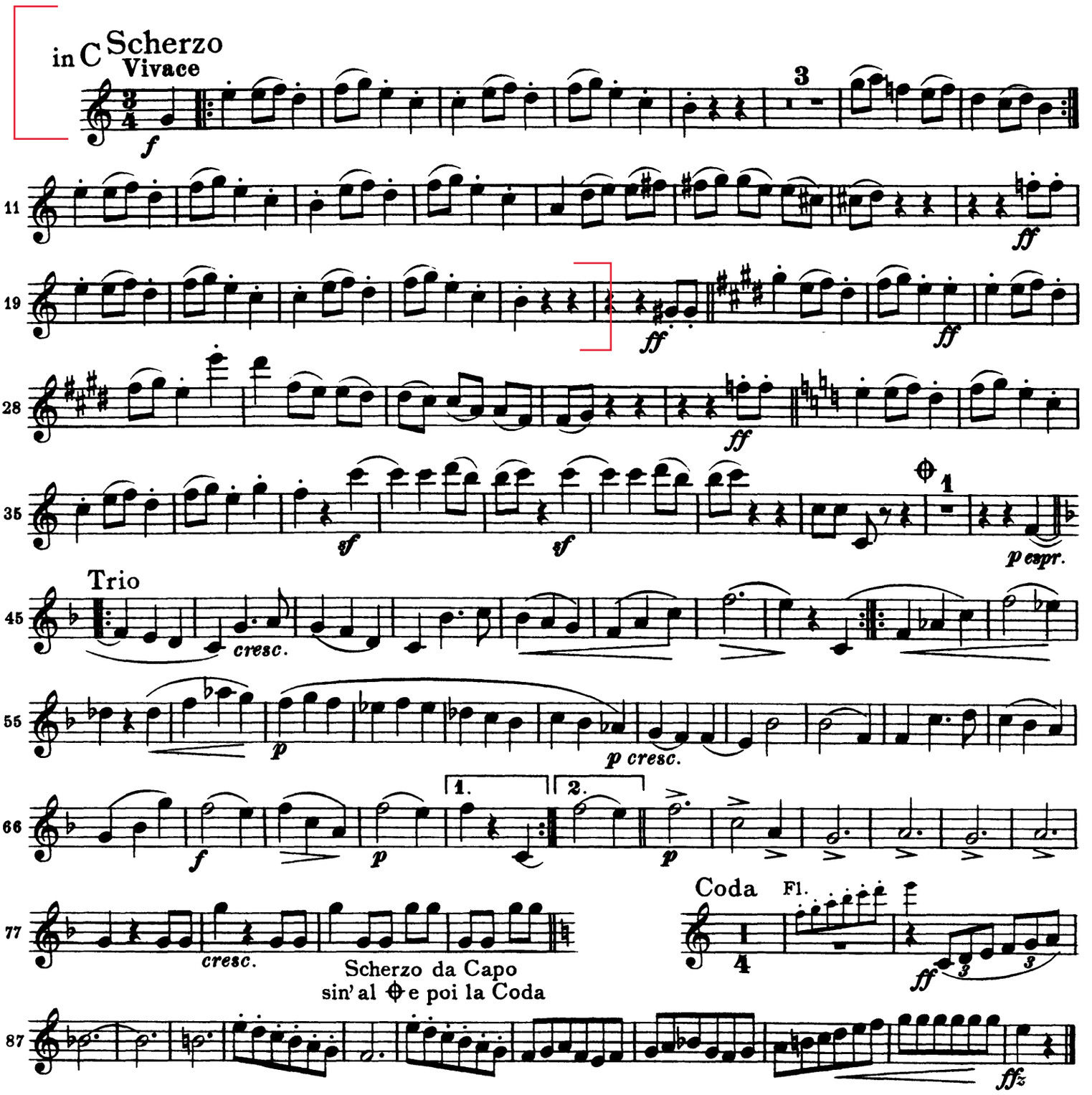


Strauss: Die Fledermaus, Overture, mm. 201 - 226:

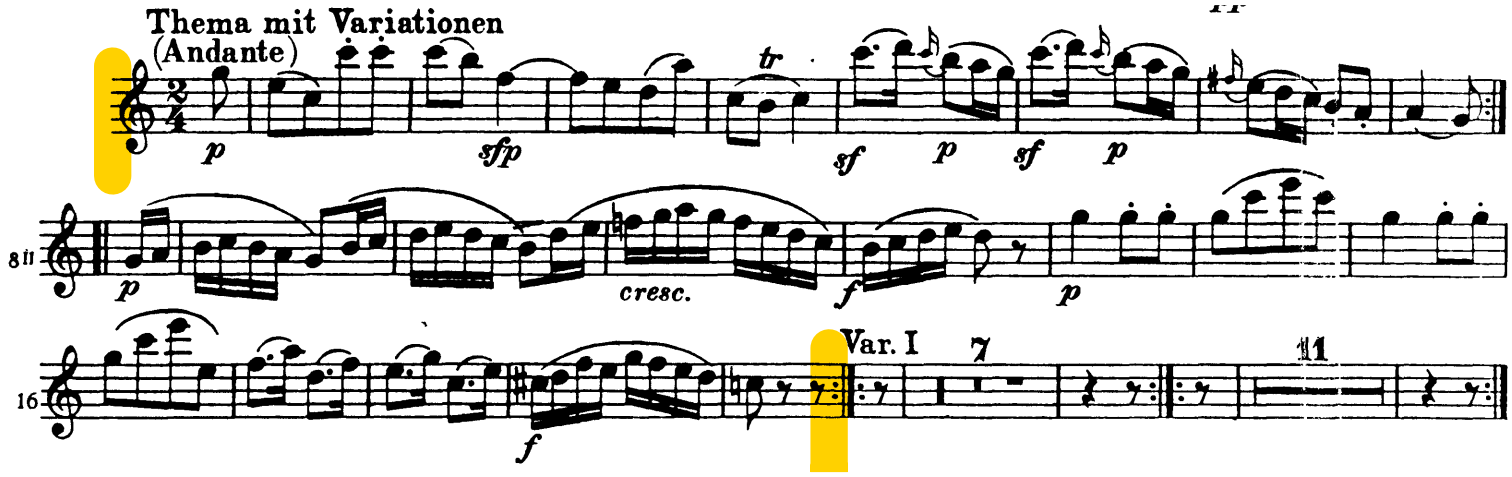


CLARINET EXCERPTS

Klarinette I



Clarinetto I in B



Clarinetto I in B

Var. II

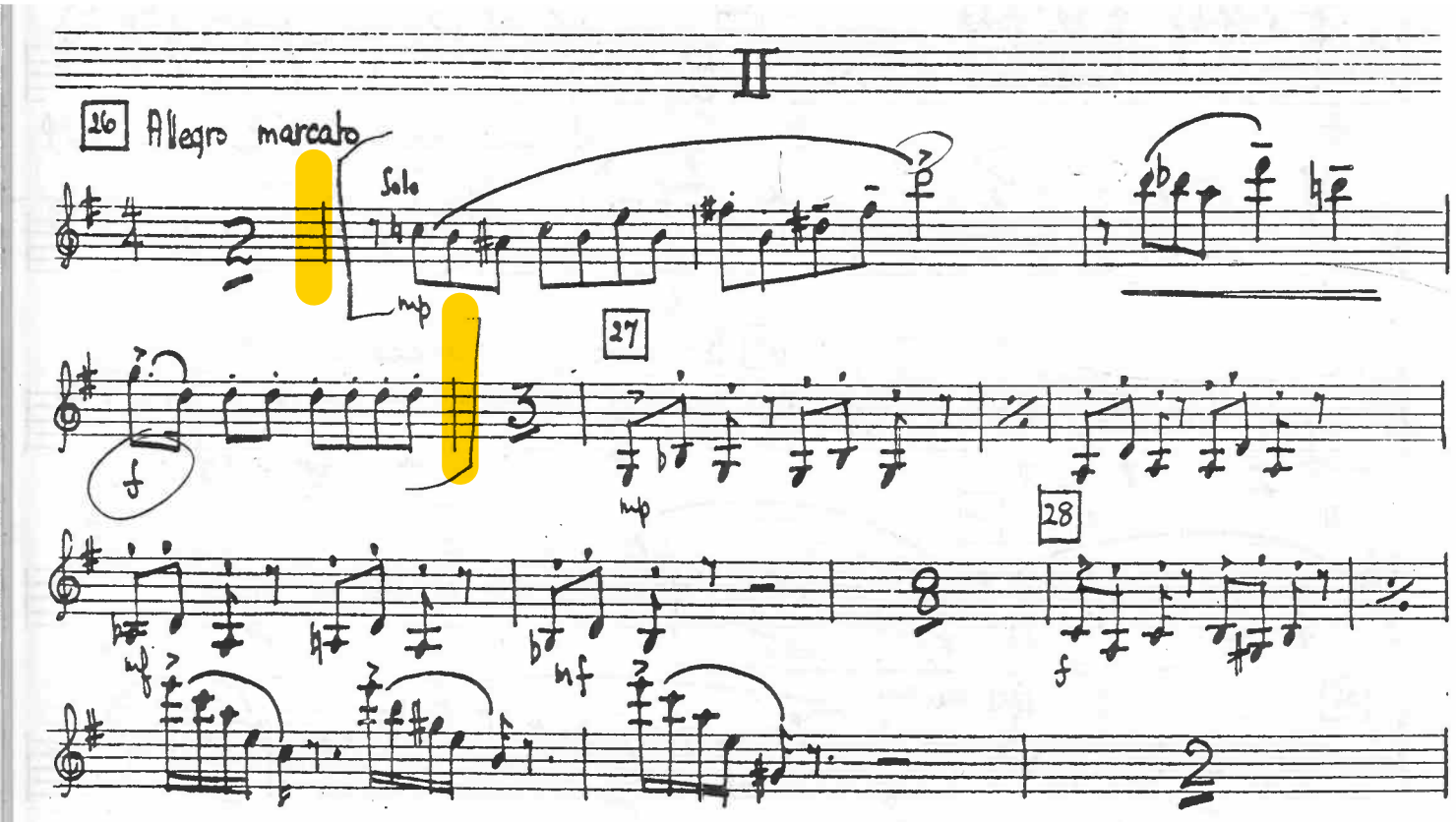
Var. III

Var. IV

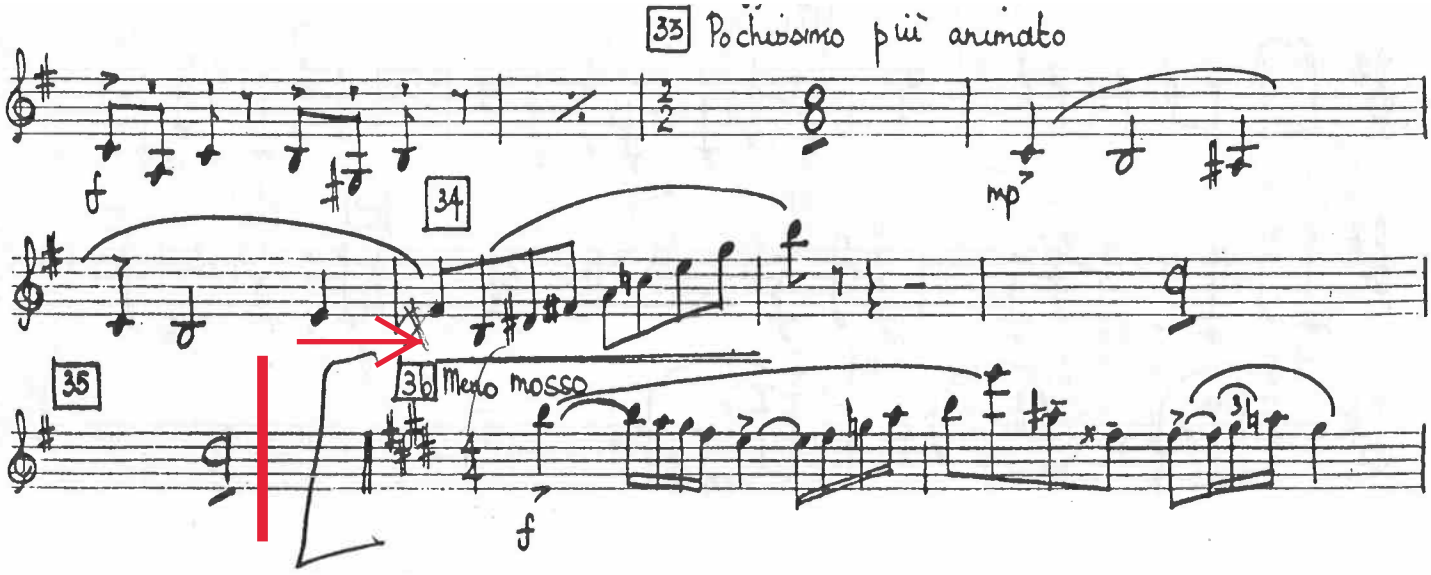
Var. V
Adagio

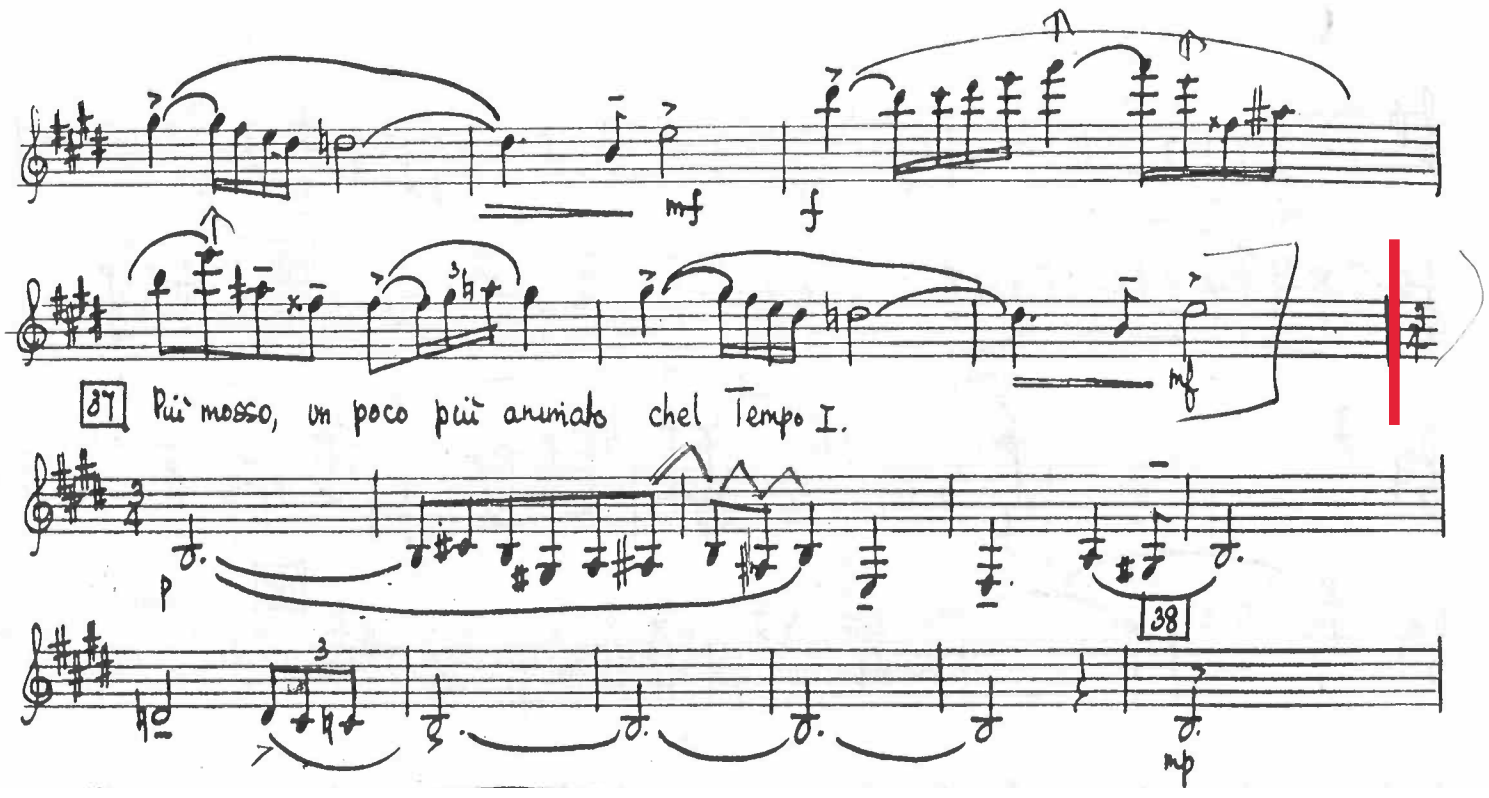
sempre p

Prokofiev: Symphony No. 5, Mvt 2



Prokofiev: Symphony No. 5, Mvt 2, reh. 36-37

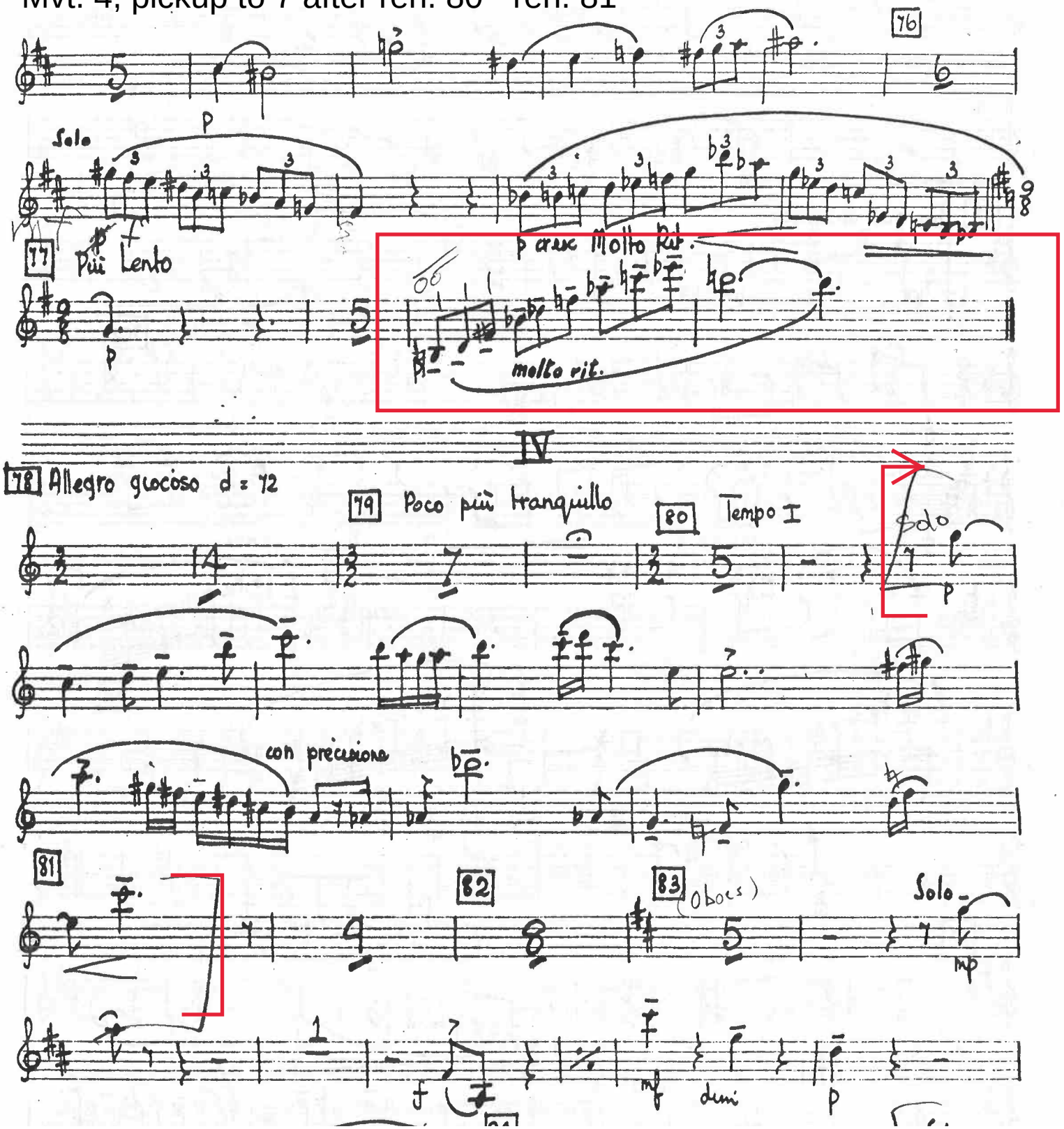



mf
f
mf
37 Più mosso, un poco più animato chel Tempo I.
p
38
mp

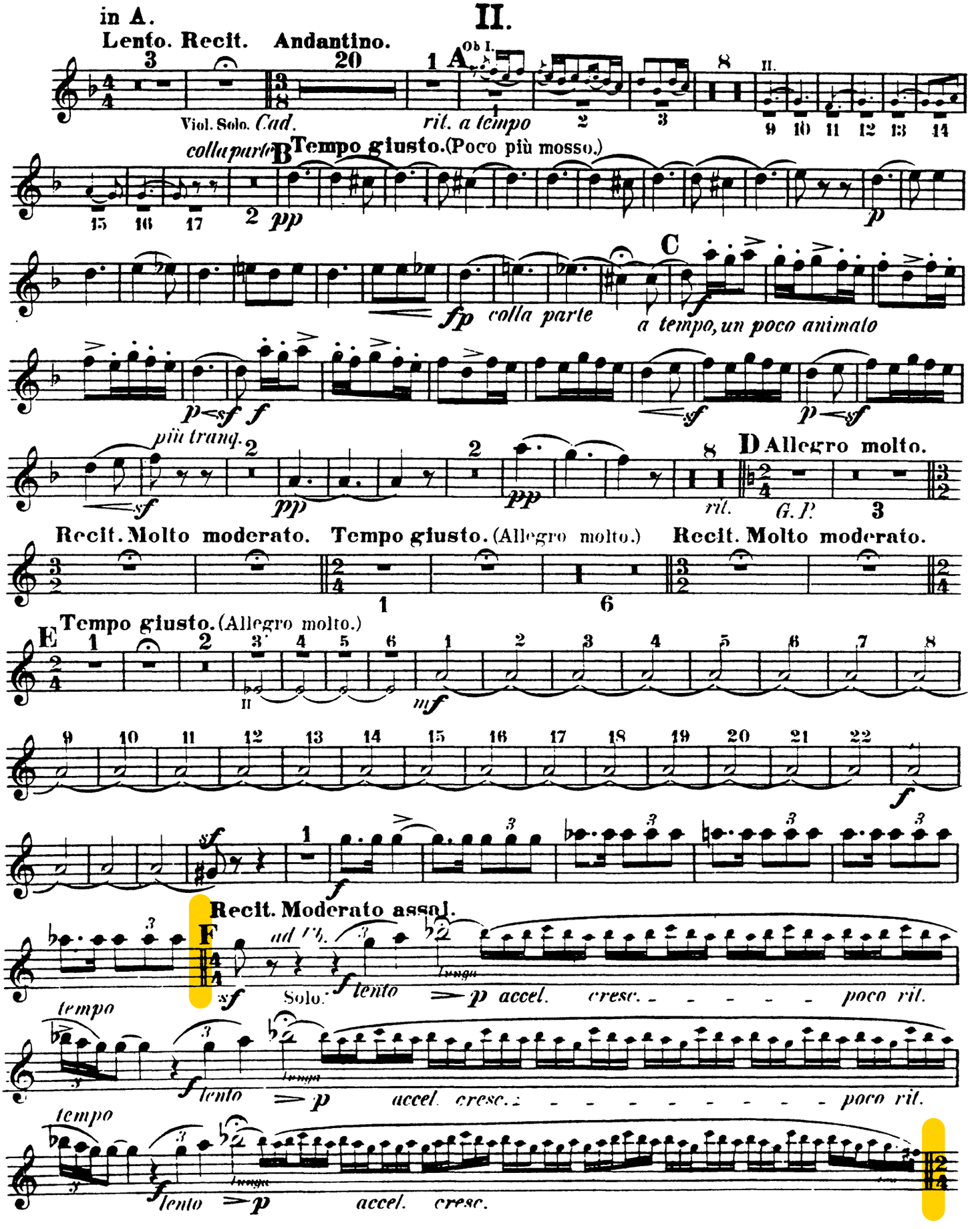
Prokofiev: Symphony No. 5

Mvt. 3, last 2 measures

Mvt. 4, pickup to 7 after reh. 80 - reh. 81



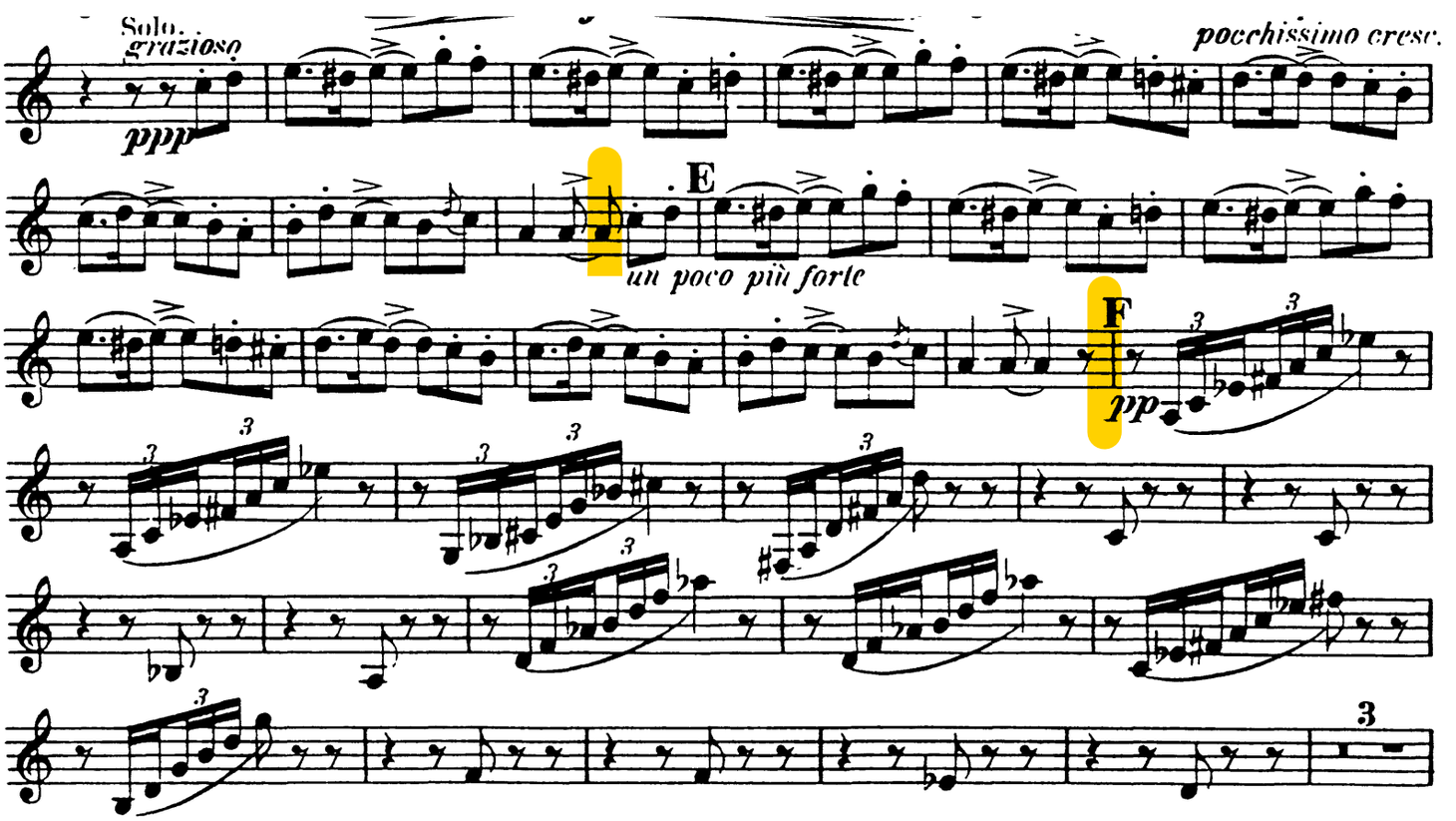
Clarinetto I.



Clarinetto I.

in B.

III.



BASSOON EXCERPTS

HORN EXCERPTS

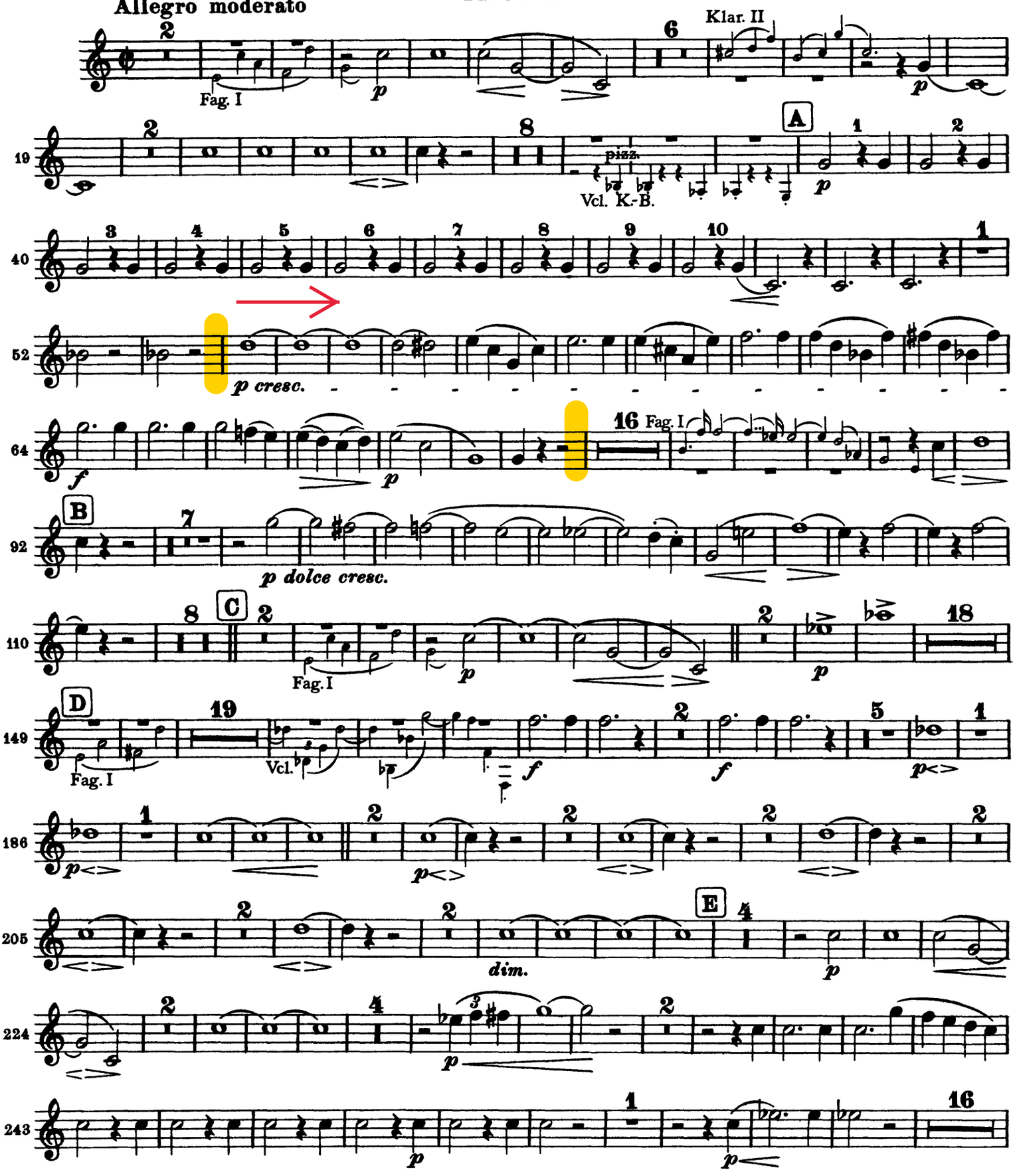
Johannes Brahms

Serenade No. 2 in A Major, Op. 16

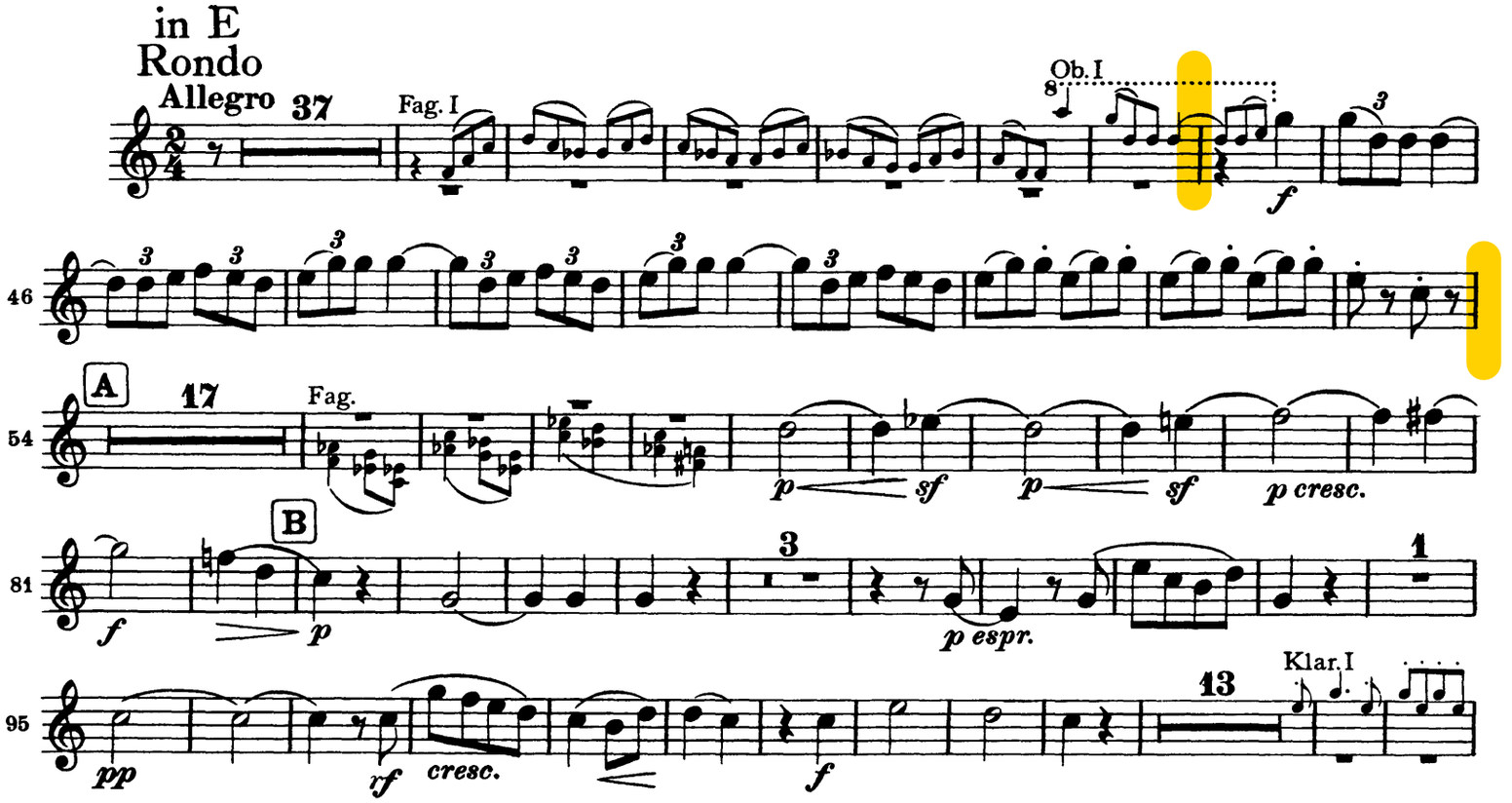
Horn I

in E

Allegro moderato



Horn I


in E
Rondo
Allegro
37
Fag. I
Ob. I
8
f
46
A
17
Fag.
54
p
sf
p
sf
p cresc.
B
81
f
p
3
p espr.
1
95
pp
rf
cresc.
f
13
Klar. I

2. Horn in F

III. Satz

Feierlich und gemessen,
ohne zu schleppen

Zurückhaltend

a tempo. Ziemlich langsam (1. 2. Tromp.)

Nicht schleppen

a tempo (3. 4. Horn) (1. 2. Trmp.)

Nicht schleppen

Poco riten.

a tempo

(1. Fag.)

Sehr einfach und schlicht, wie eine Volksweise

(1. Horn)

poco rit.

Wieder etwas bewegter
(Celli u. Bässe pizz.)

deutlich

sempre pp

sempre pp

sempre p

gestopft

offen

Plötzlich viel schneller

poco rit.

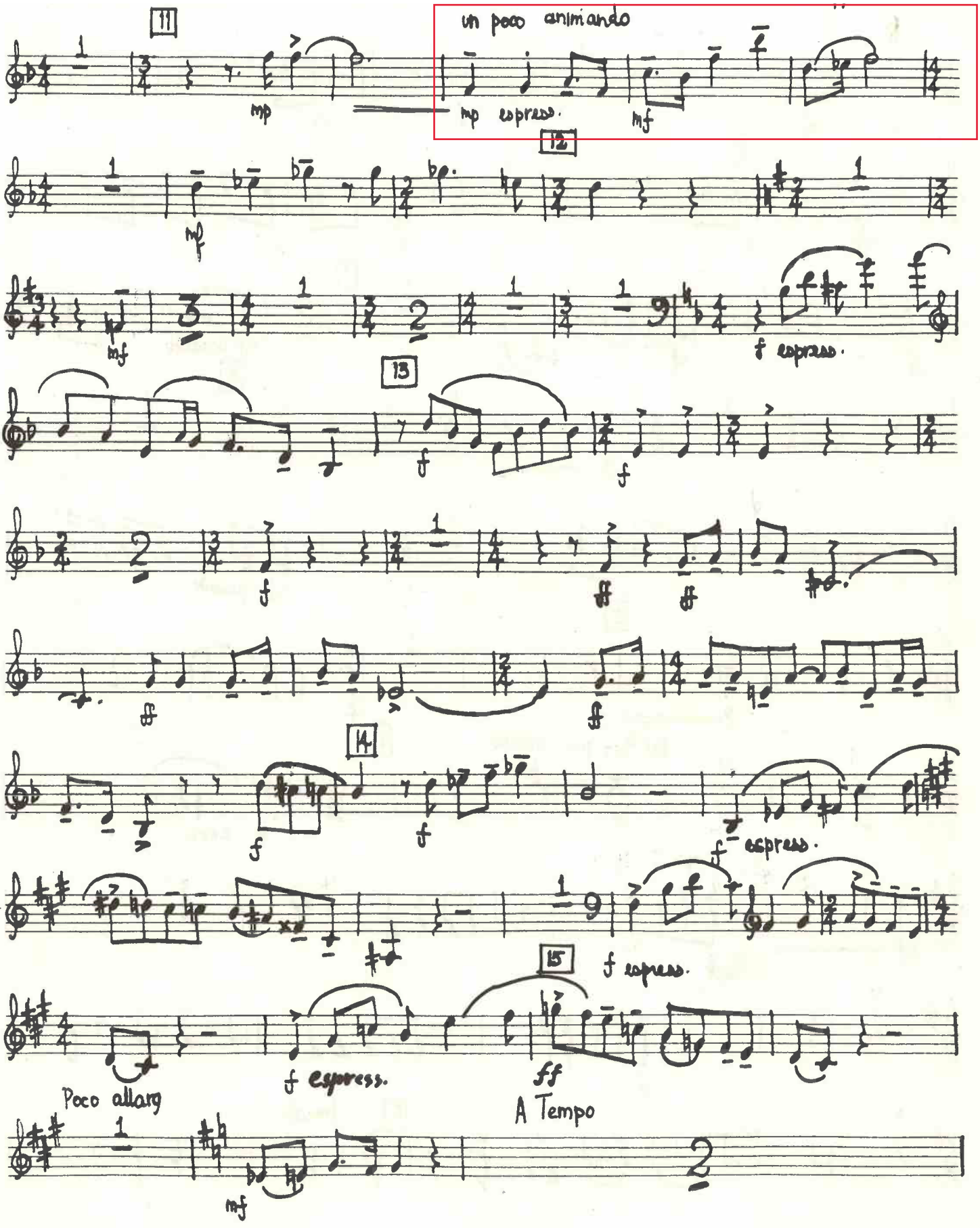
Tempo I.

rit.

Tempo I.

attacca

Prokofiev Symphony No. 5, mvt. 1, Horn 1



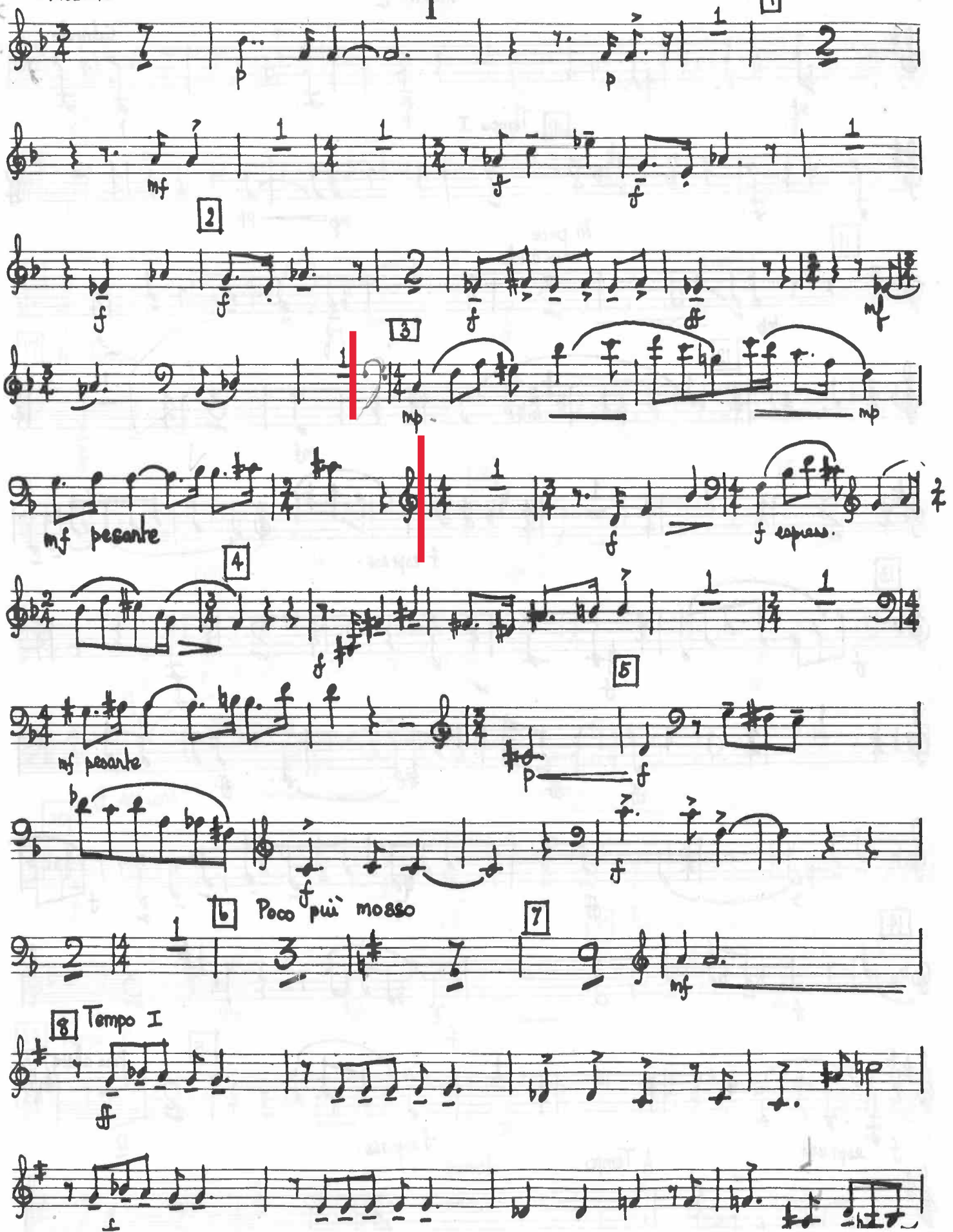
Horn 2

SYMPHONY No 5

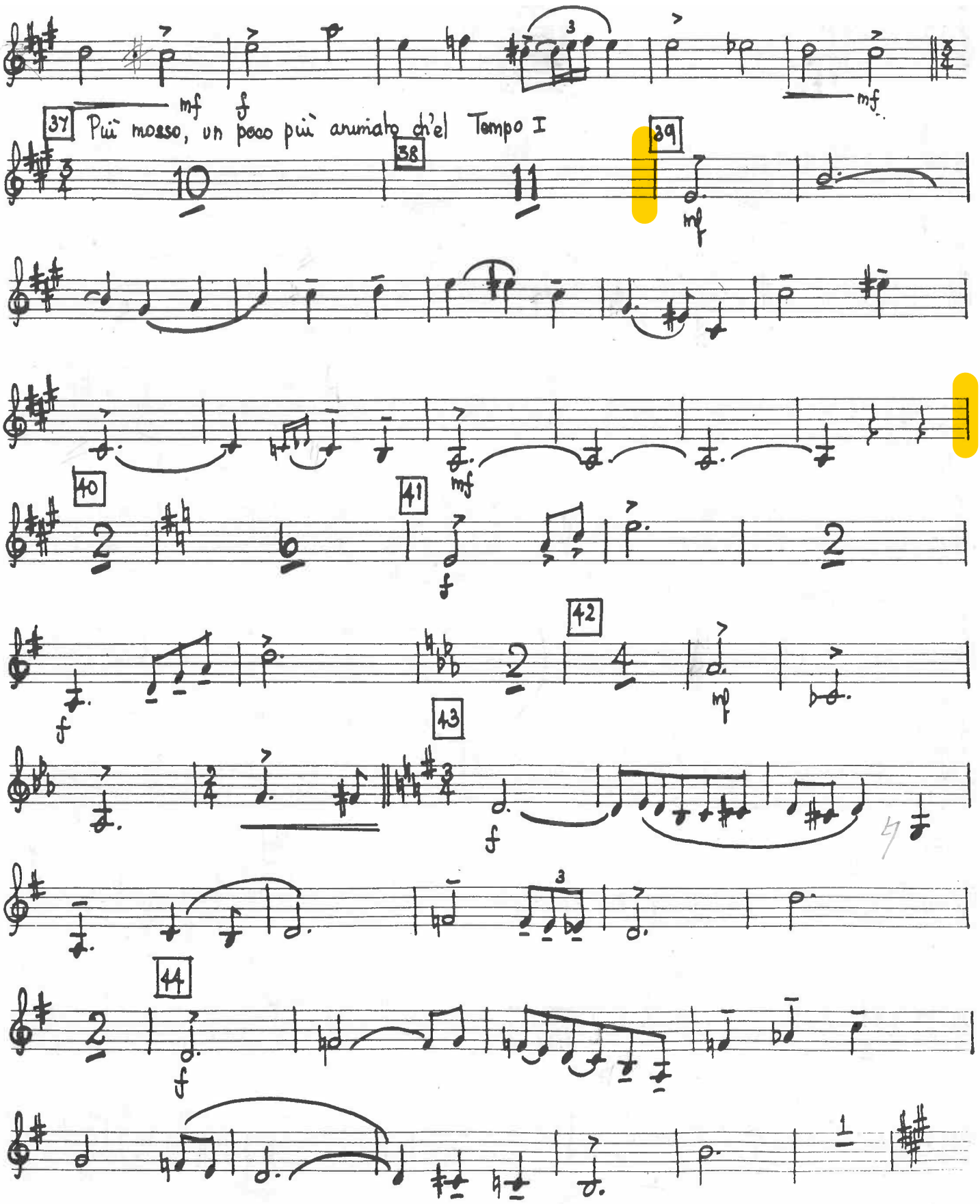
Prokofiev

I

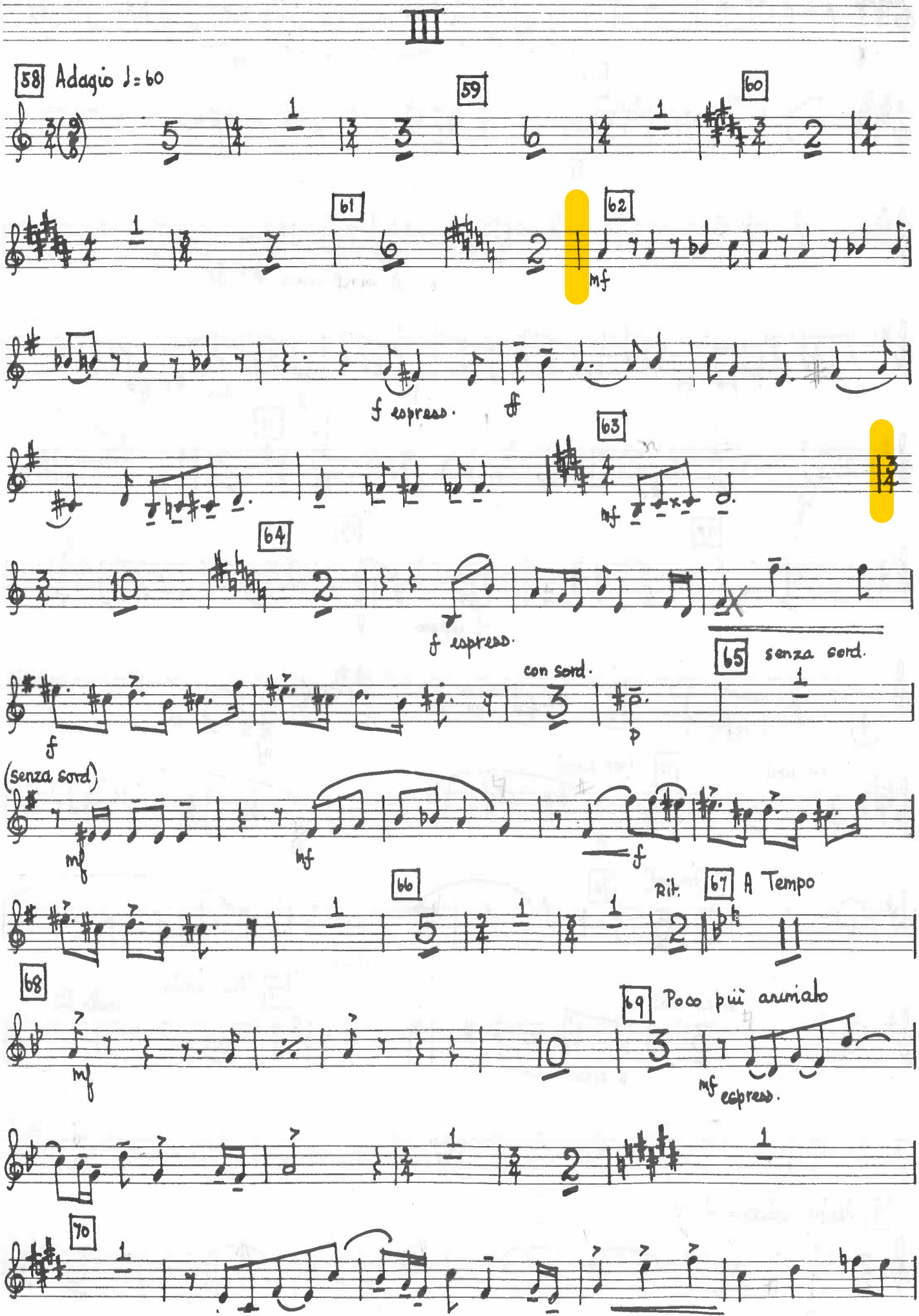
Andante



Prokofiev Symphony No. 5, Mvt. 2, Horn 1

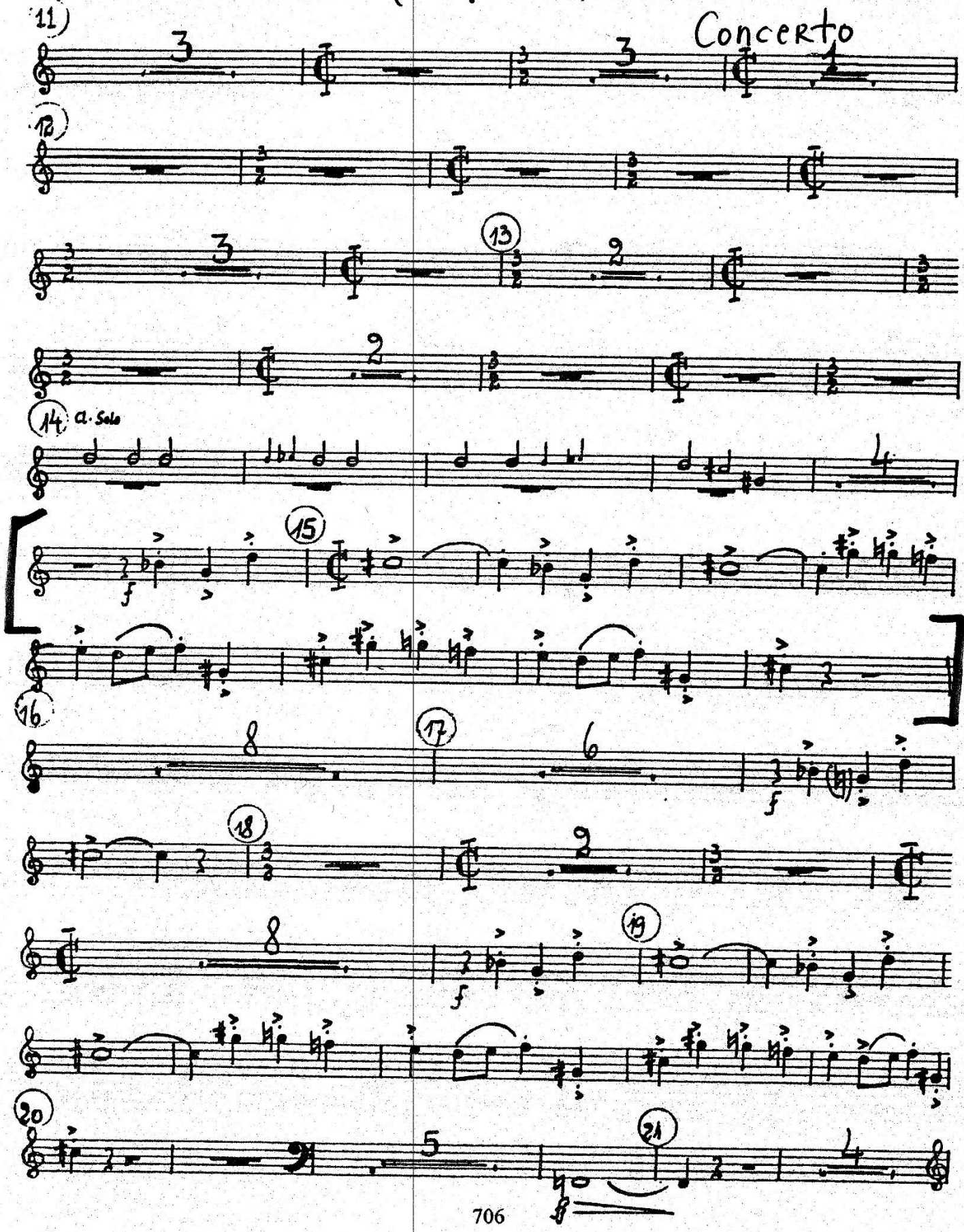


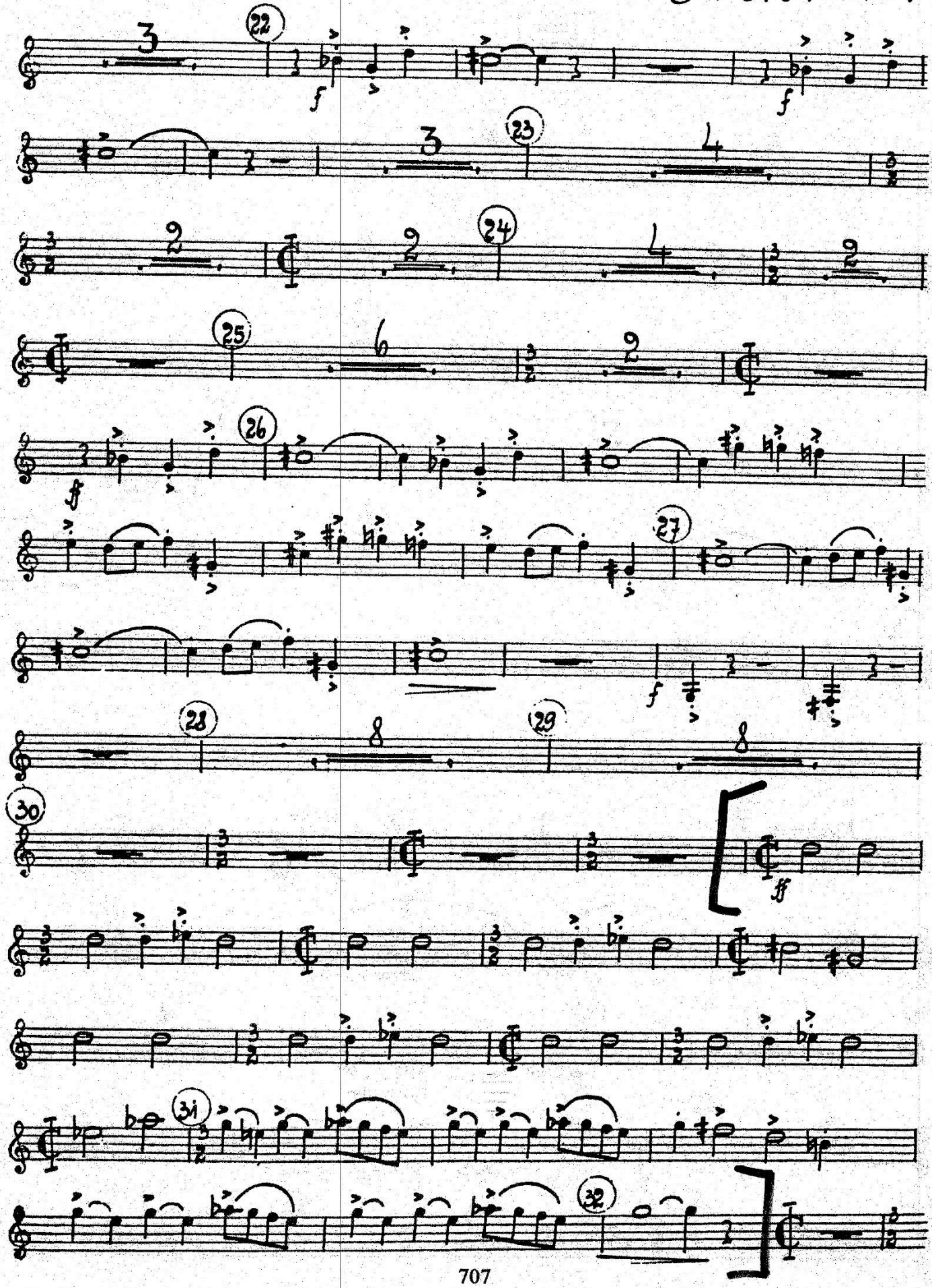
Prokofiev Symphony No. 5, Mvt. 3, Horn 1



Horn

(in F) Shostakovich Cello Concerto




22
23
24
25
26
27
28
29
30
31
32
f
ff

Richard Strauss

Ein Heldenleben, Op. 40

1. Horn.

in F.

Lebhaft bewegt.

f

3 3

1

sfz

3 2 3

f

3

dim. p

3 2

hervortretend

p cresc.

4

p cresc.

4 5 7 6 2

ausdrucksvoll

p cresc.

7

f dim. p

cresc.

fp cresc. mf marcato

8

mf cresc. *f*

1

f

9

mf cresc. *f*

2

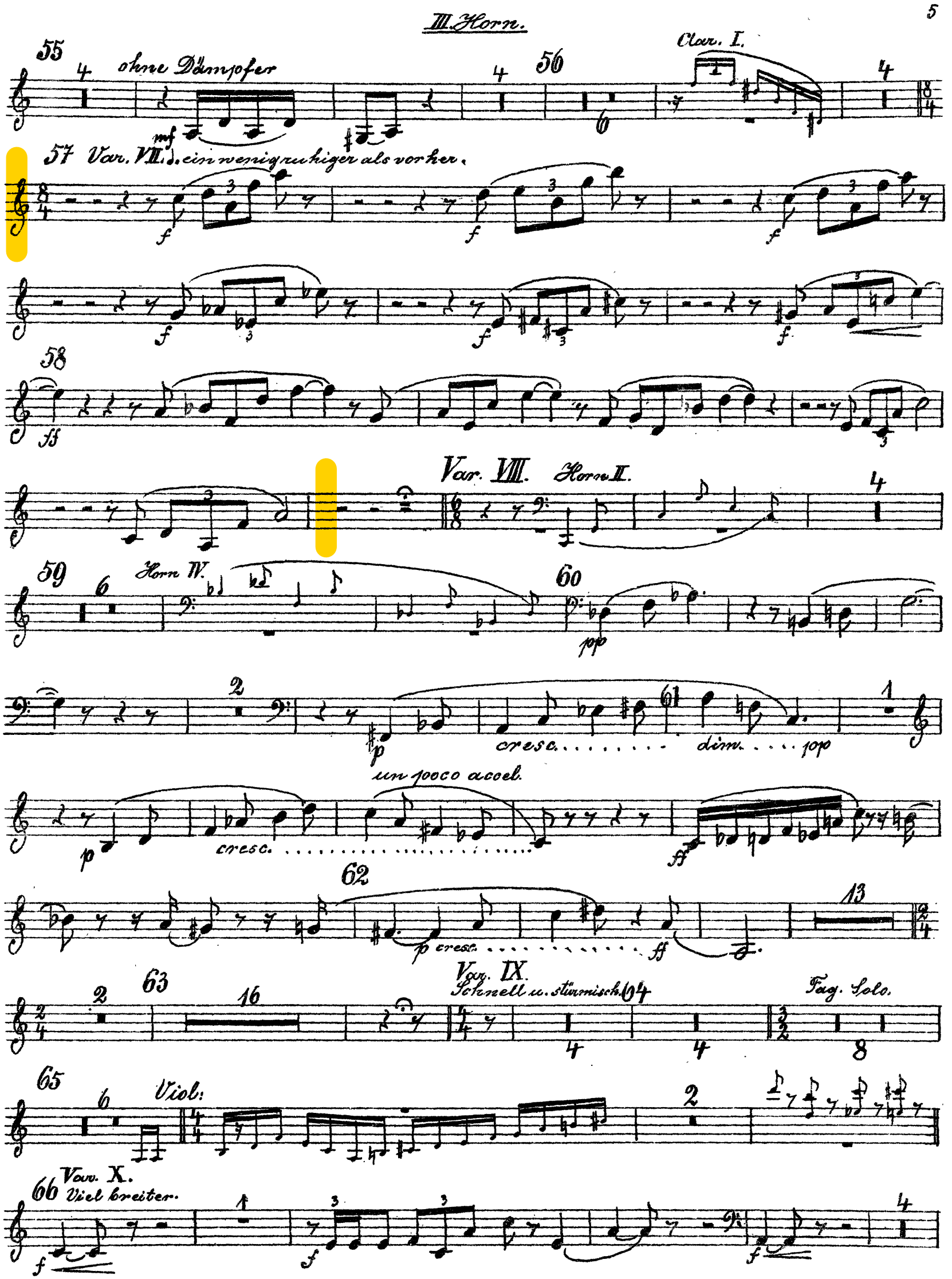
mf

1

10

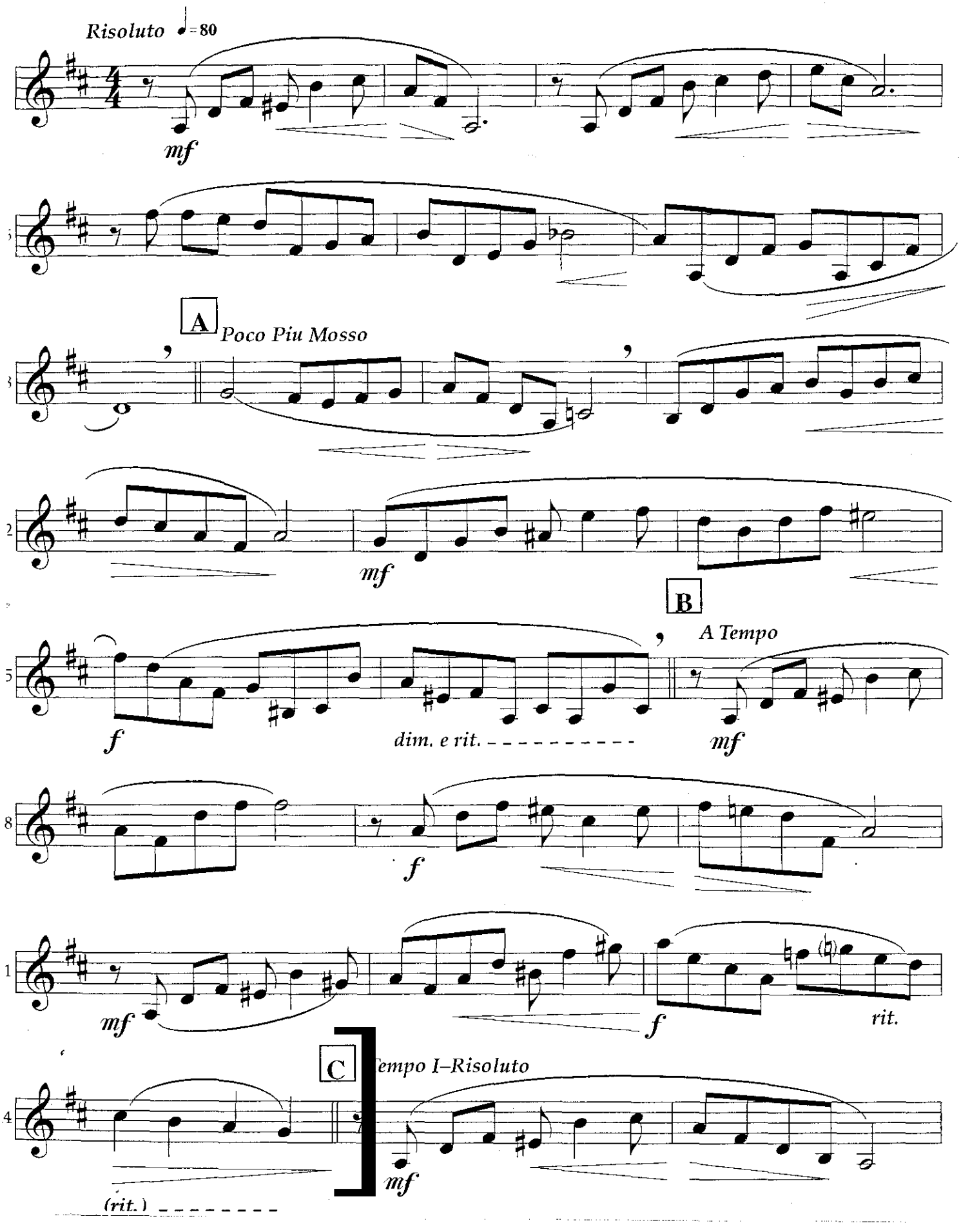
fff

2


5
III. Horn.
55
ohne Dämpfer
mf
56
Clar. I.
57 Var. VII. ein wenig ruhiger als vorher.
f
58
ff
Var. VIII. Horn II.
59
Horn IV.
60
pp
p
cresc.
dim.
un poco accel.
ff
62
p cresc.
63
Var. IX.
Schnell u. stürmisch.
64
Fag. Solo.
65
Viol:
66 Var. X.
Viel breiter.

TRUMPET EXCERPTS

Etude VI

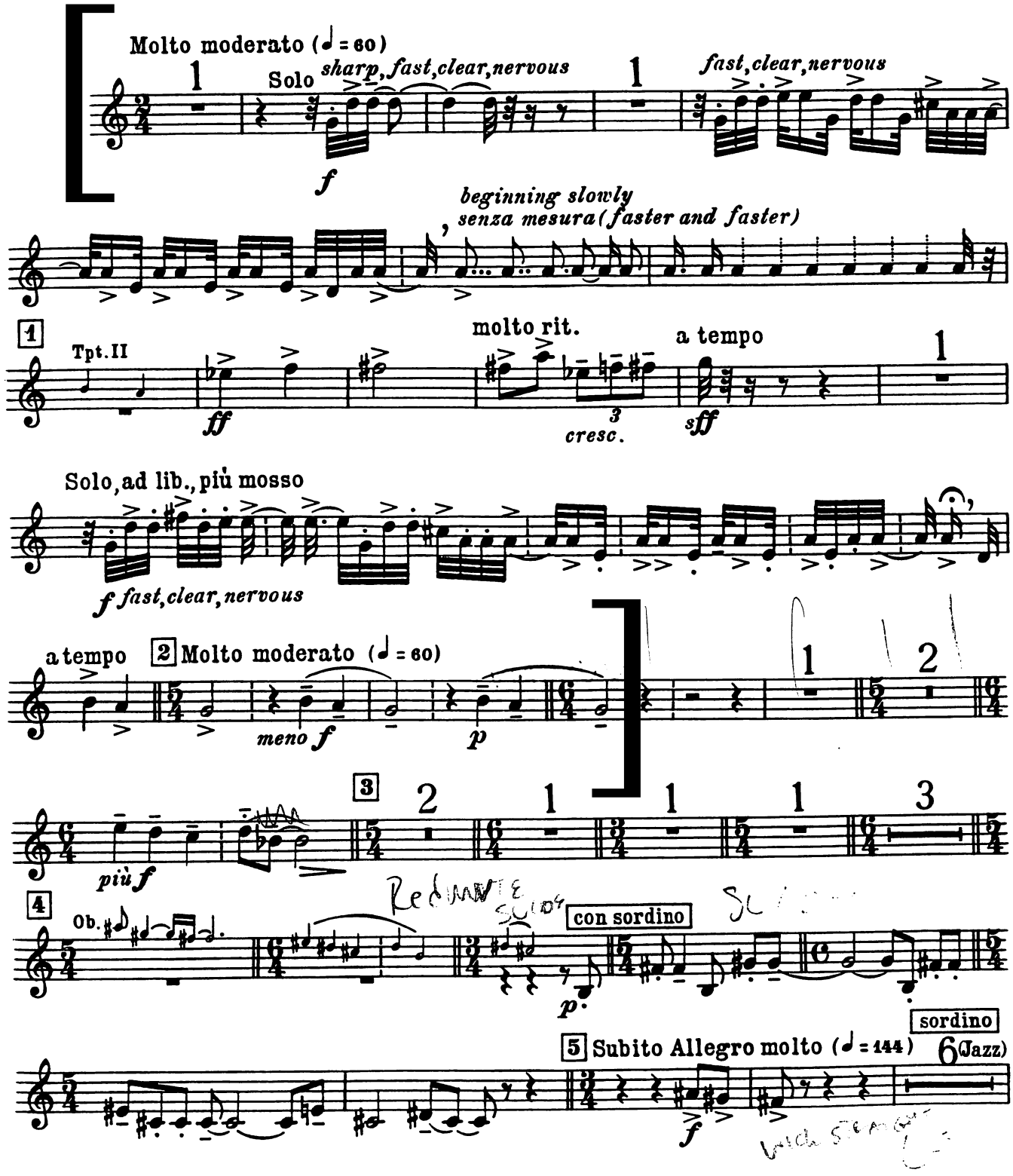

Risoluto ♩= 80
mf
A
Poco Piu Mosso
mf
B
A Tempo
f
dim. e rit.
mf
f
mf
f
rit.
C
Tempo I–Risoluto
mf
(rit.)

MUSIC FOR THE THEATRE

AARON COPLAND
(1925)

1st TRUMPET in C

I. Prologue



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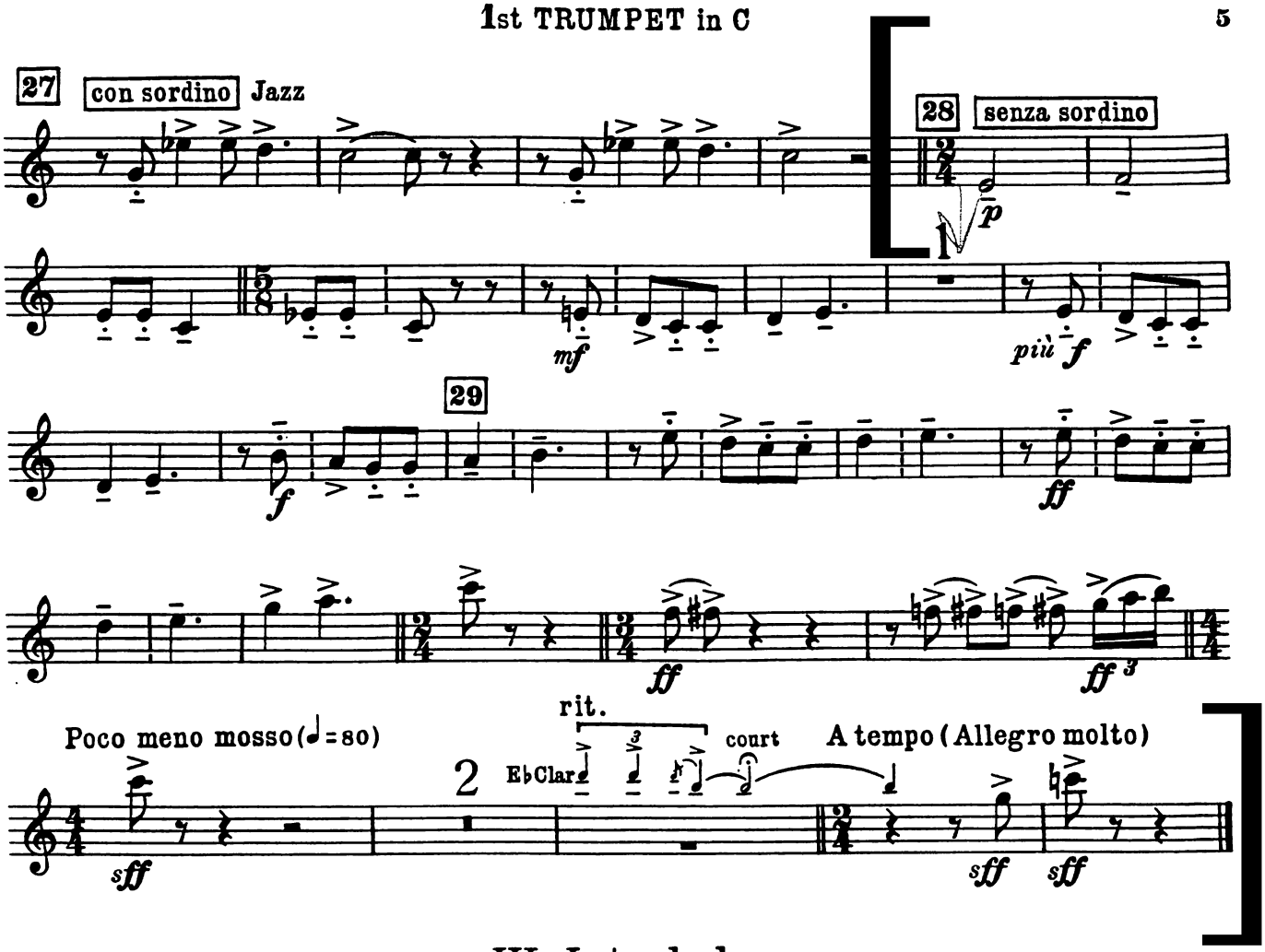
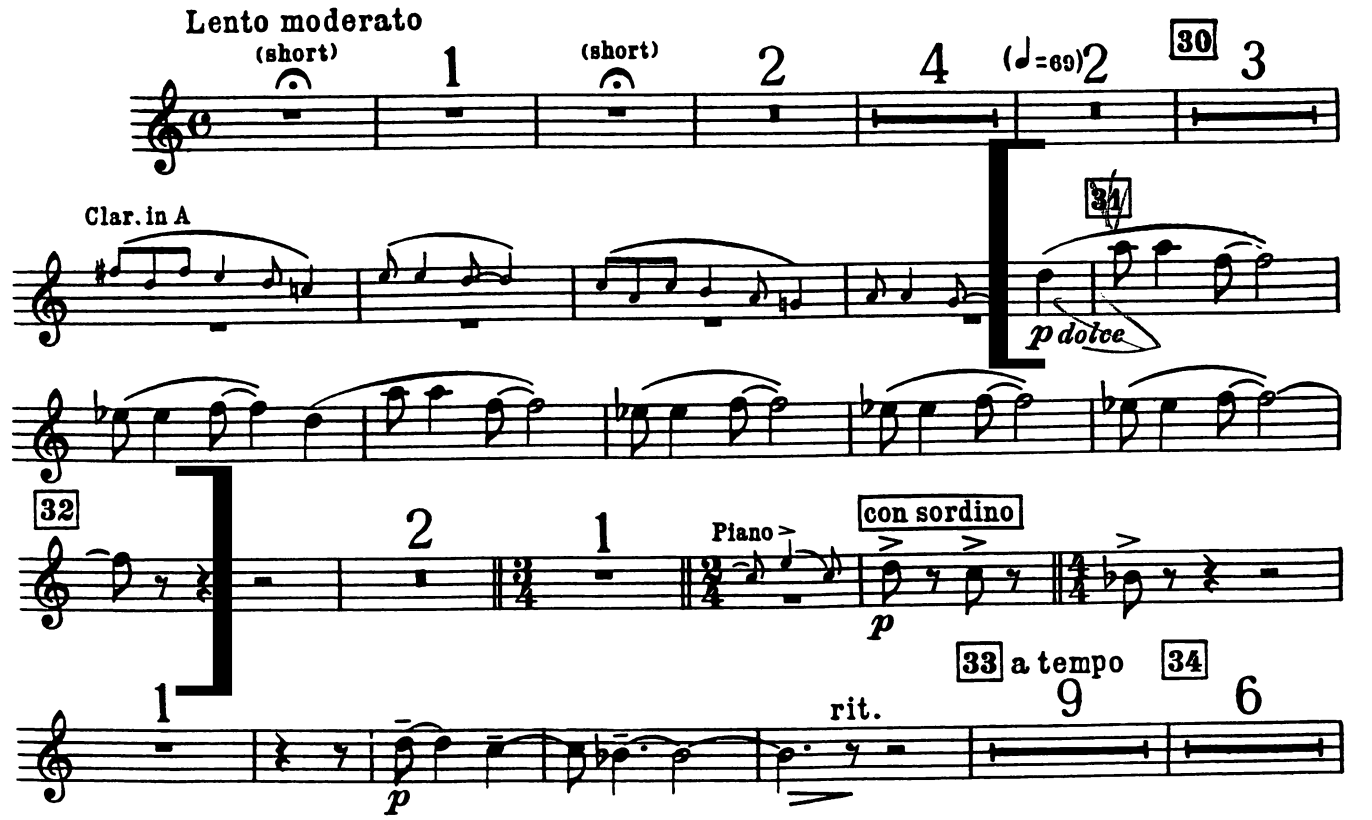
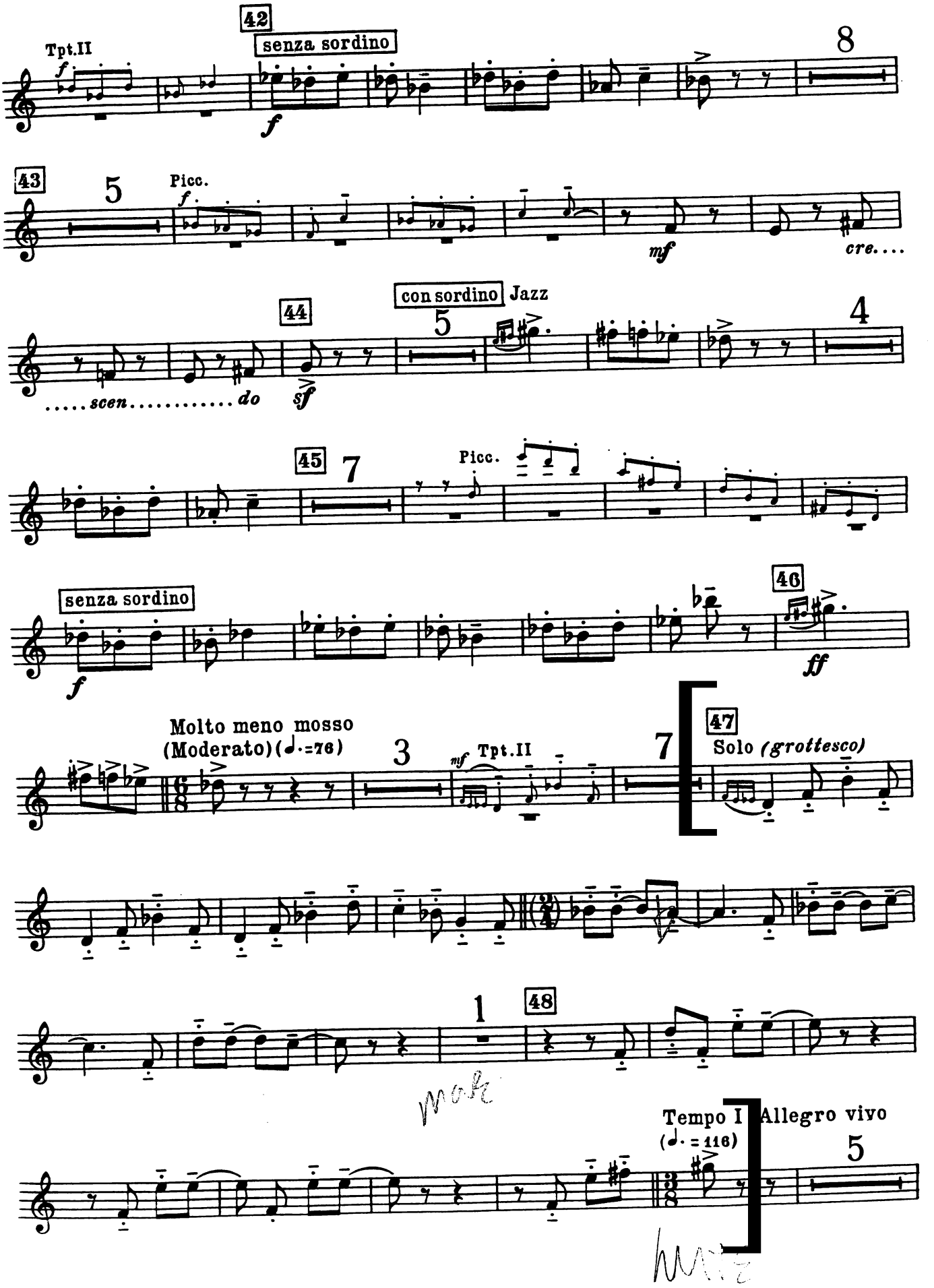


III. Interlude




42
Tpt.II
f
senza sordino
f
8
43
5
Picc.
f
mf
cre....
44
con sordino
Jazz
5
4
.....scen.....do
sf
45
7
Picc.
senza sordino
f
46
ff
Molto meno mosso
(Moderato)(♩.=76)
3
mf
Tpt.II
7
47
Solo (grottesco)
1
48
molt
Tempo I
(♩.=116)
Allegro vivo
5

Tableaux d'une Exposition

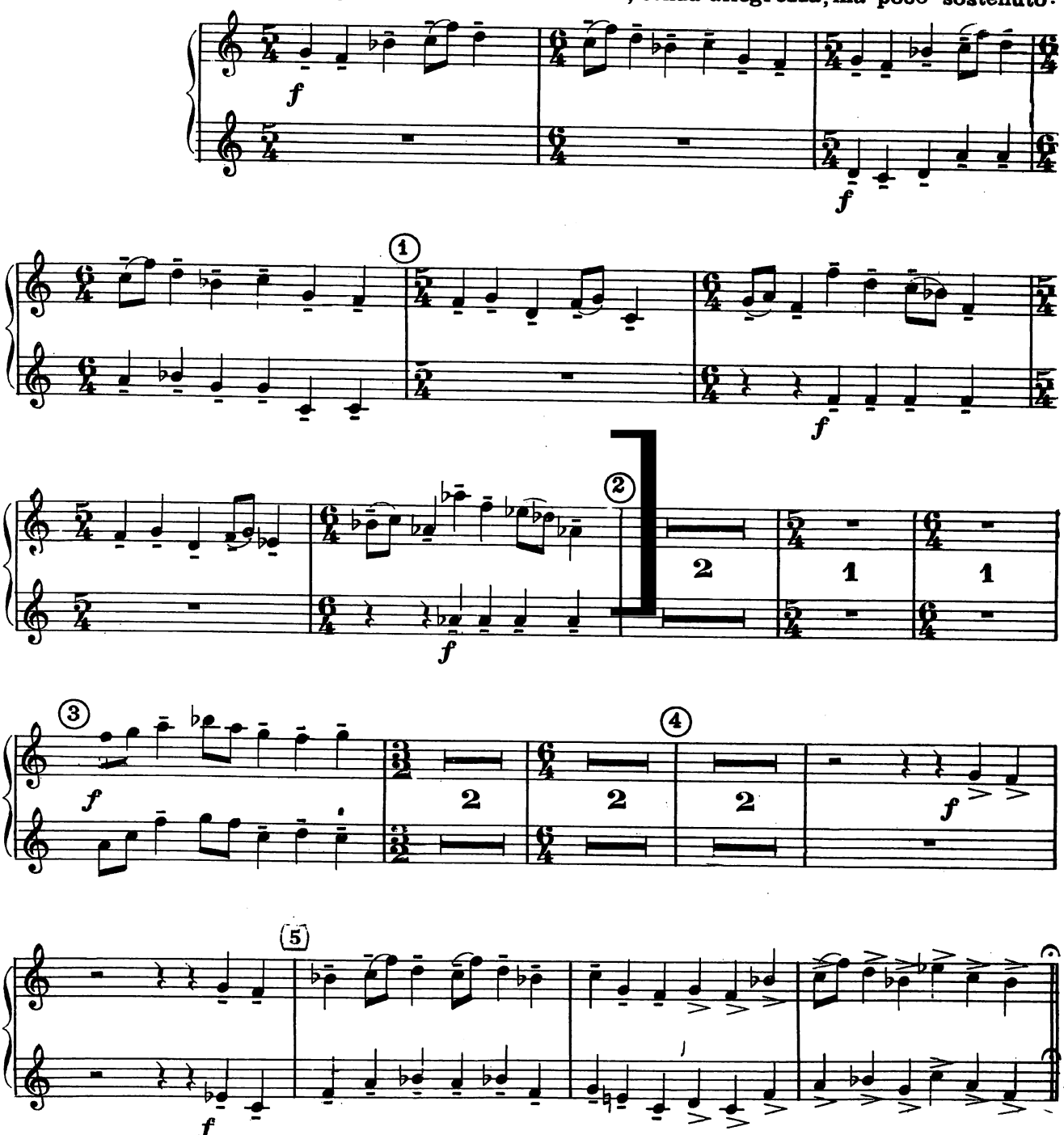
de M. Moussorgsky

TROMBE I II
en Ut

Orchestration de
Maurice RAVEL

Promenade

Allegro guisto, nel modo russico; senza allegrezza, ma poco sostenuto.



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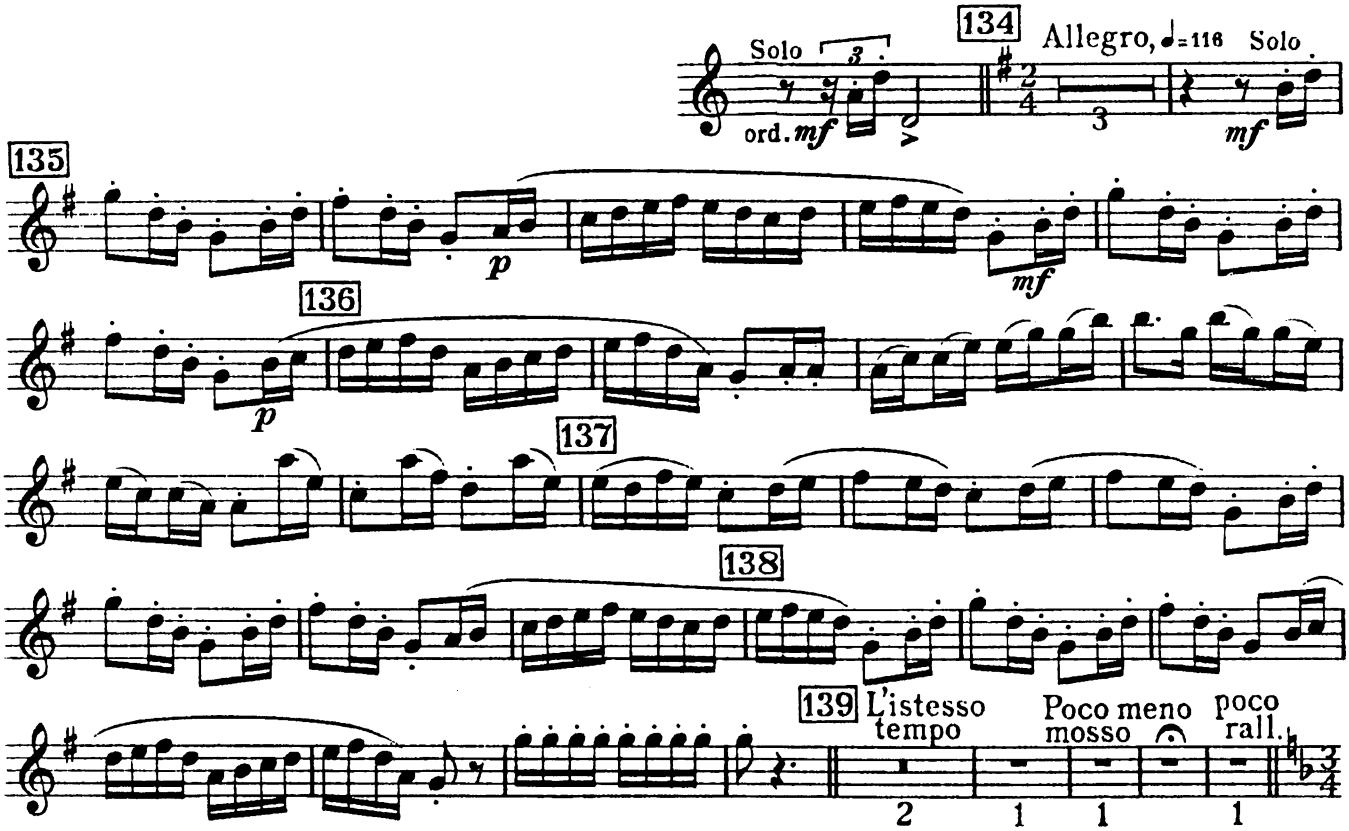
REVISED EDITION

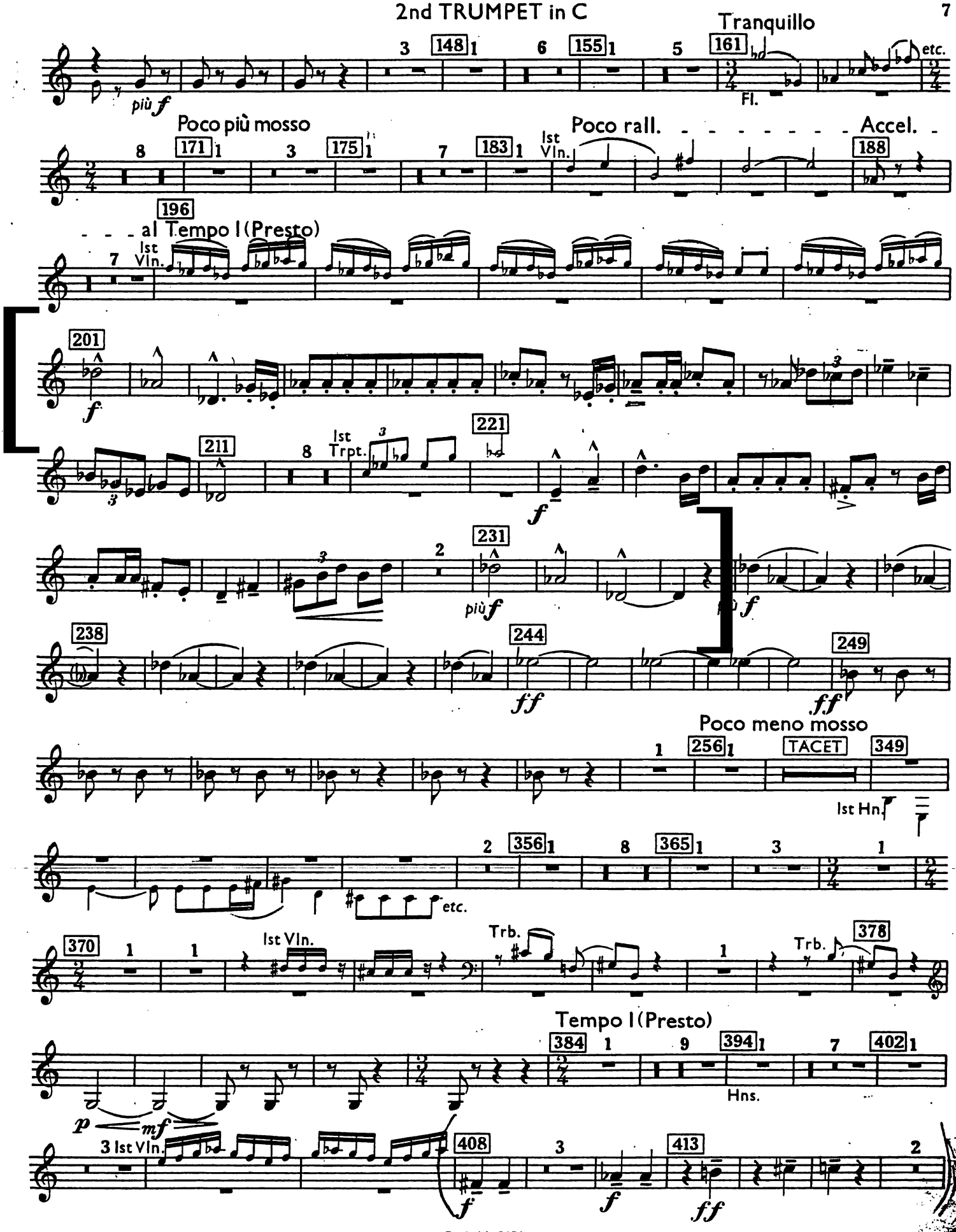
PETROUCHKA

Third Part

1st Trumpet in B♭

IGOR STRAWINSKY




Tranquillo
più f
148
155
161
Fl.
etc.
Poco più mosso
Poco rall.
Accel.
171
175
183
1st Vln.
188
196
al Tempo I (Presto)
1st Vln.
201
f
211
1st Trpt.
221
f
231
più f
f
238
244
249
ff
ff
Poco meno mosso
256
TACET
349
1st Hn.
356
365
etc.
370
1st Vln.
Trb.
Trb.
378
Tempo I (Presto)
384
394
402
Hns.
p
mf
3 1st Vln.
408
413
f
f
ff

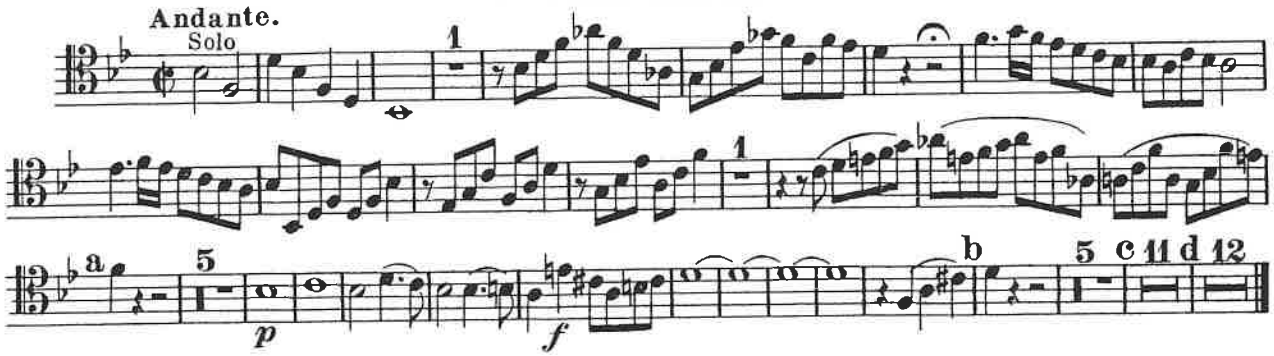
TENOR TROMBONE EXCERPTS

Mozart - Requiem

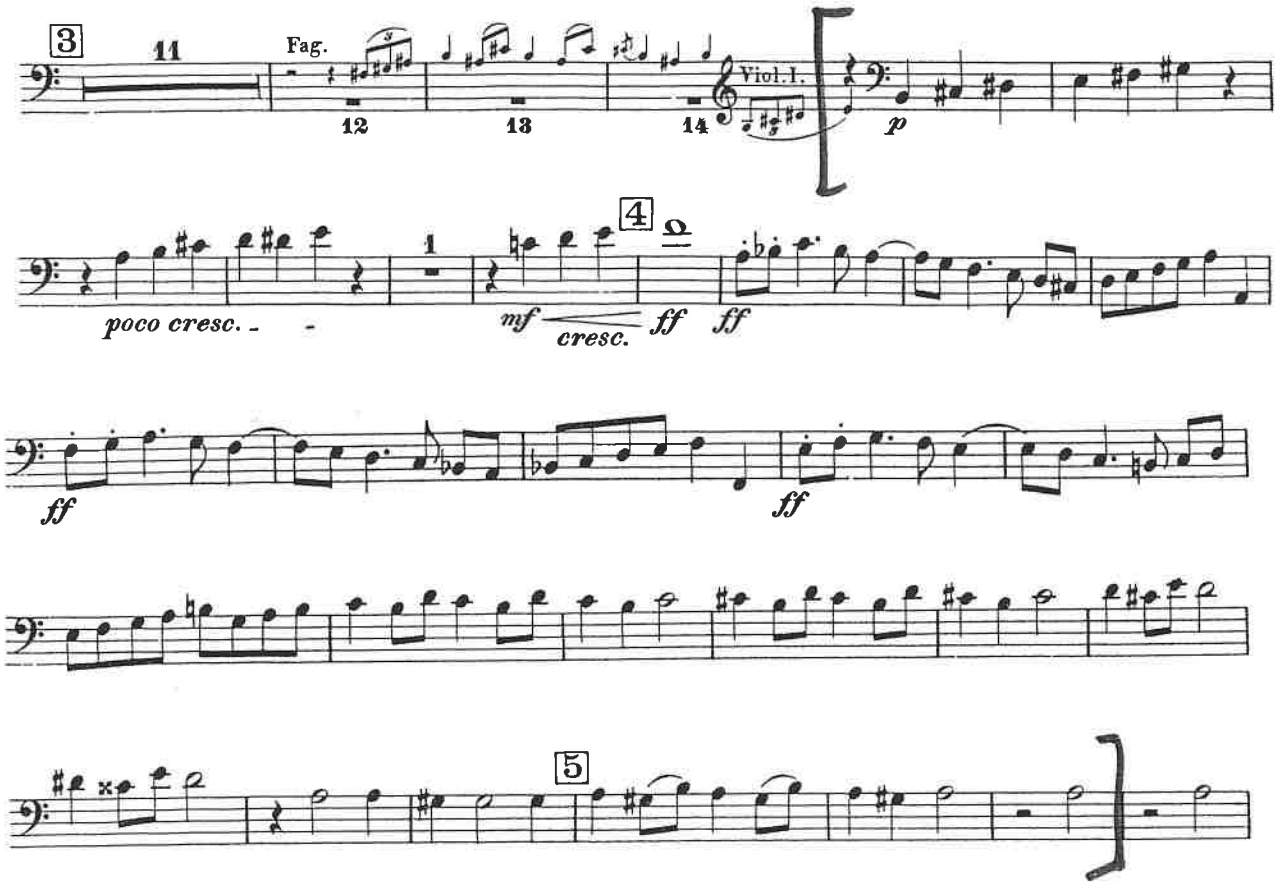
Tenor Trombone

---

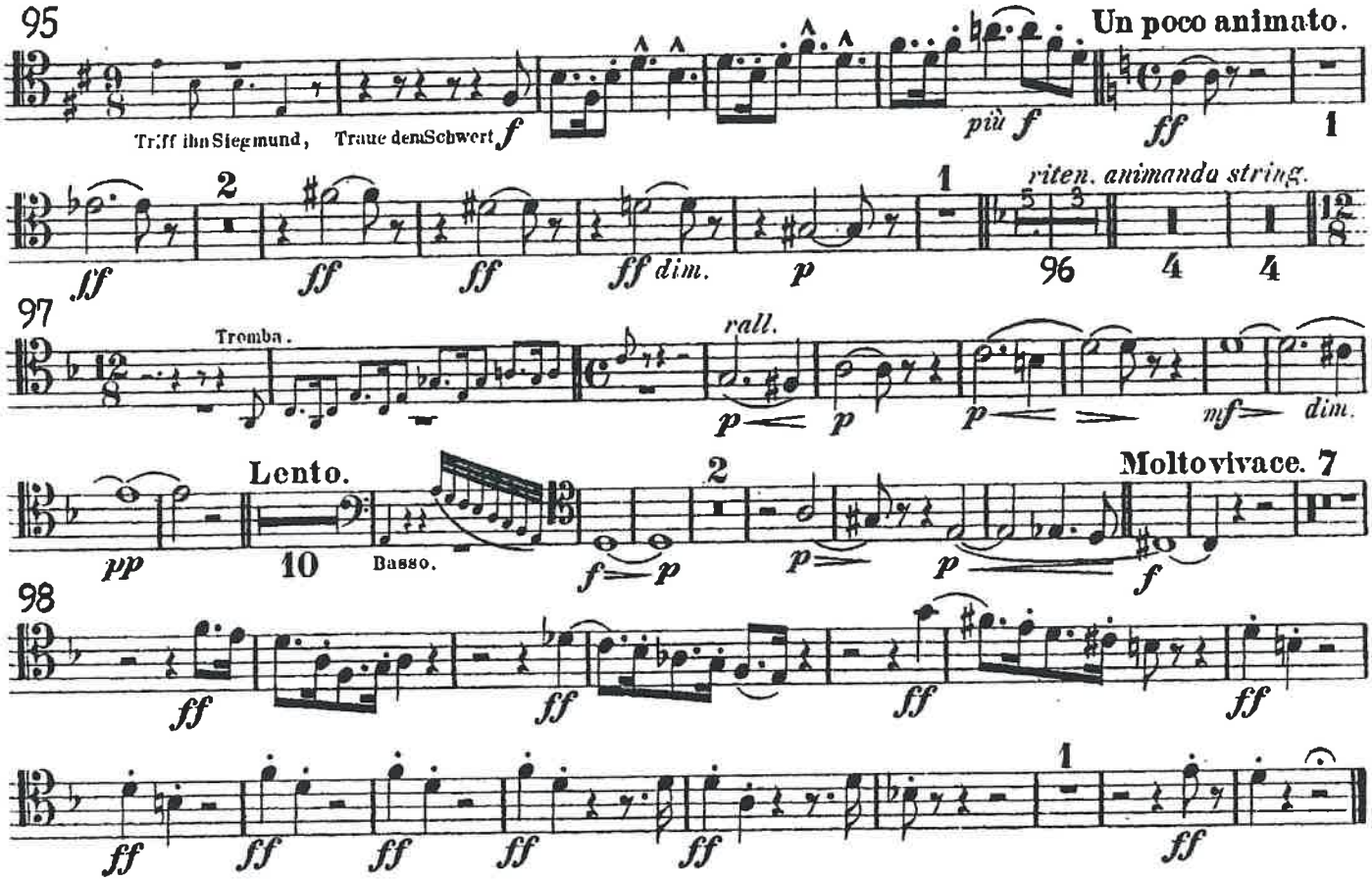
3. Tuba mirum.



Berlioz - Hungarian March

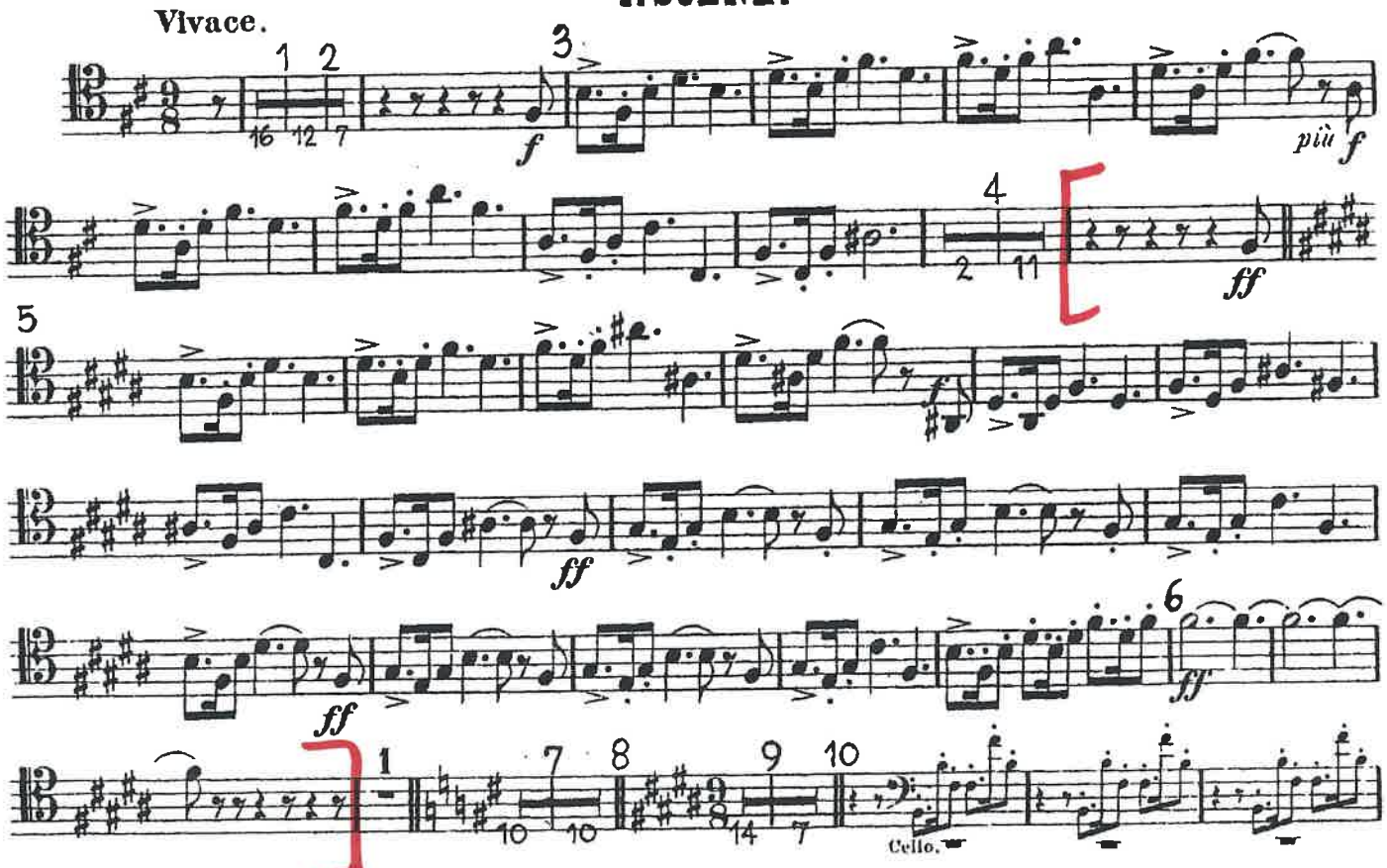


Trombone I.



III. Aufzug.

I. SCENE.



Trombone II [Bass Clef]

II.

Recit. Lento — Andantino — Tempo giusto Poco più mosso

Vn. Cadenza

Allegro molto — Molto moderato Recit. — Tempo giusto Allegro molto

Bsn./Strs. — Solo — con forza — lunga — (Tpt.)

G. P.

Molto moderato Recit. — Tempo giusto Allegro molto

Solo — con forza — lunga

G. P.

f risoluto e marcato

f — *sf* — *f*

Moderato assai — Tempo giusto Allegro molto — Vivace scherzando

Recit. — *a tempo* — *rit.* — Cad. ad lib.

sf

Tpt. I

poco string.

Tempo I

f — *sf*

p — *f*

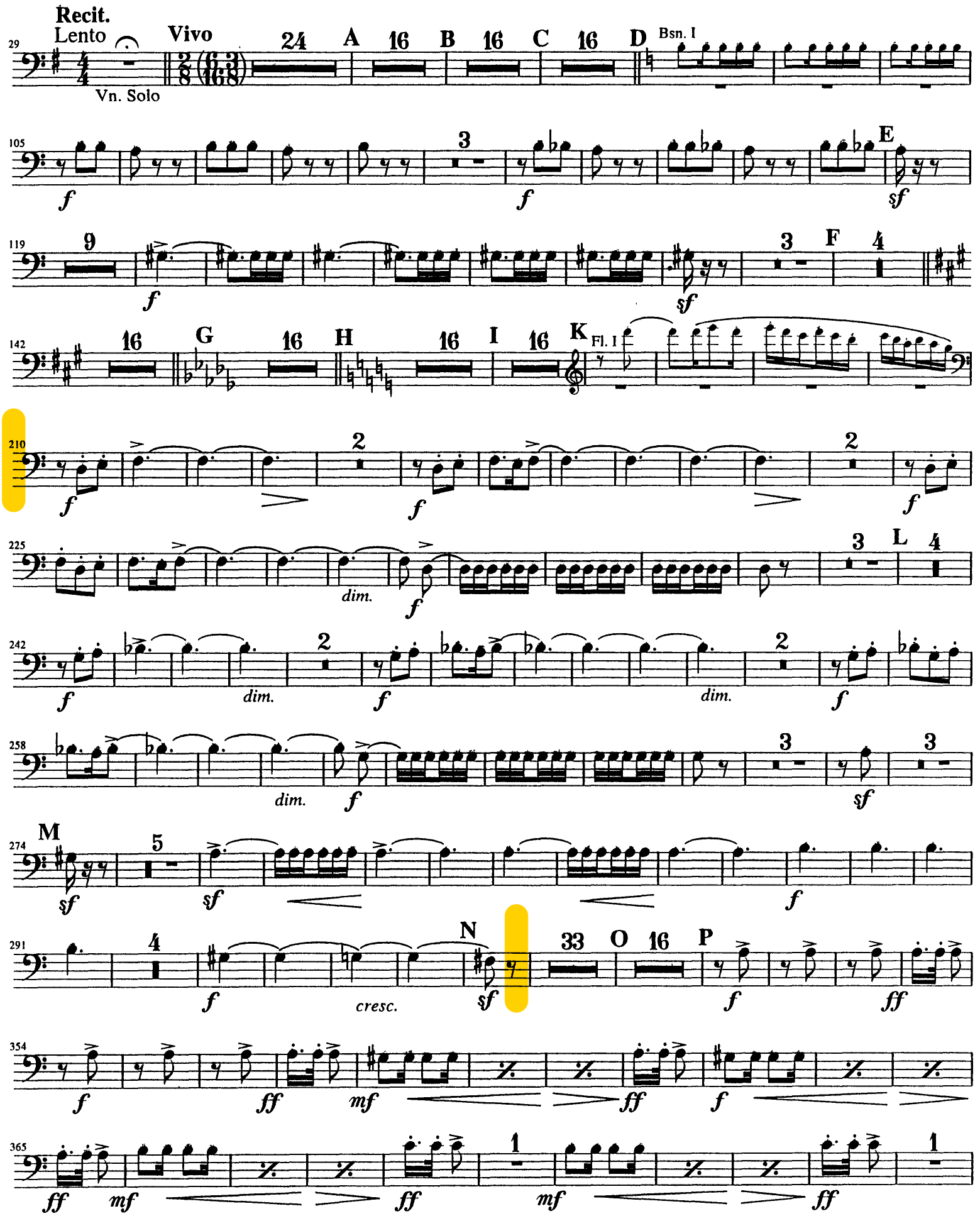
Moderato assai

Recit. — *a tempo* — *rit.* — Cad. ad lib.

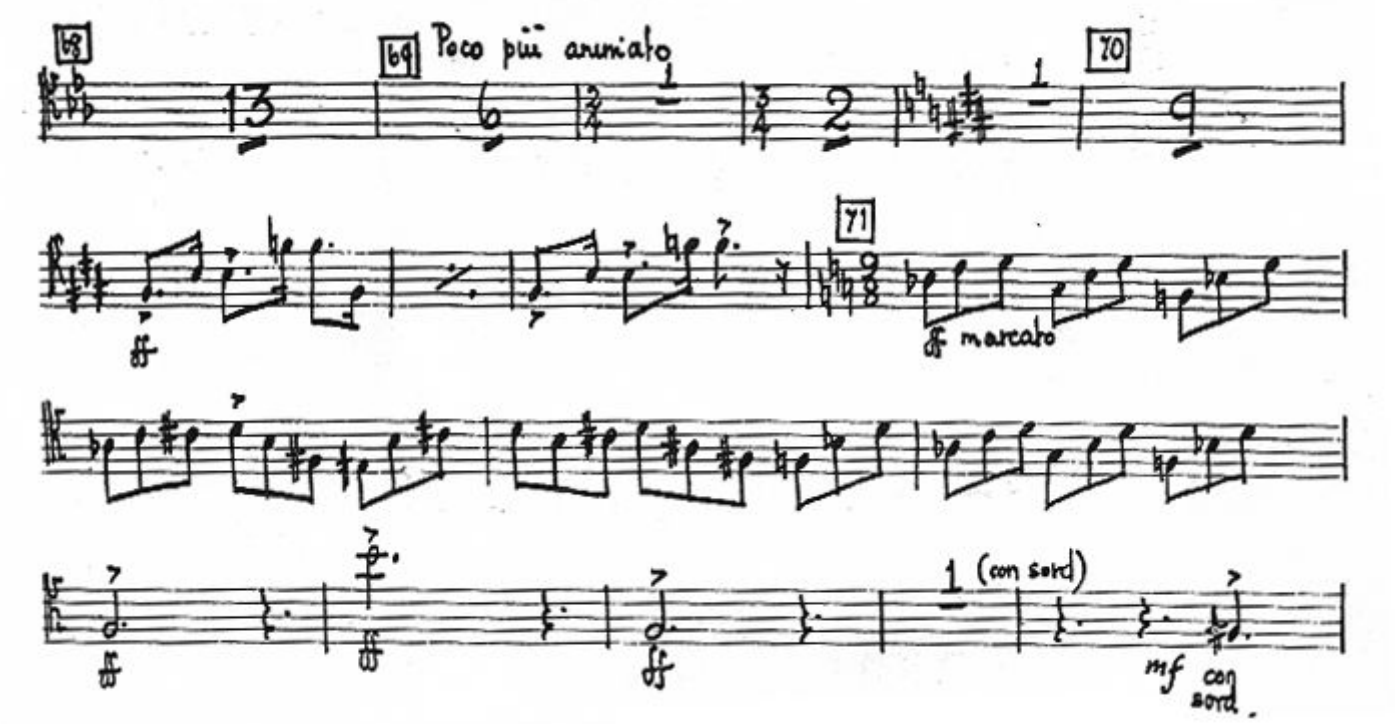
sf

Allegro molto ed animatoCon moto

sf


Recit.
Lento
Vivo
Vn. Solo
Bsn. I
Fl. I
dim.
cresc.

Prokofiev: Symphony No. 5
Trombone 1
Mvt. 3, 3 before reh. 71 until 6 after reh. 71



BASS TROMBONE
EXCERPTS

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P
M1001
S559
op.47k
or. cab.

21

TRAPANI

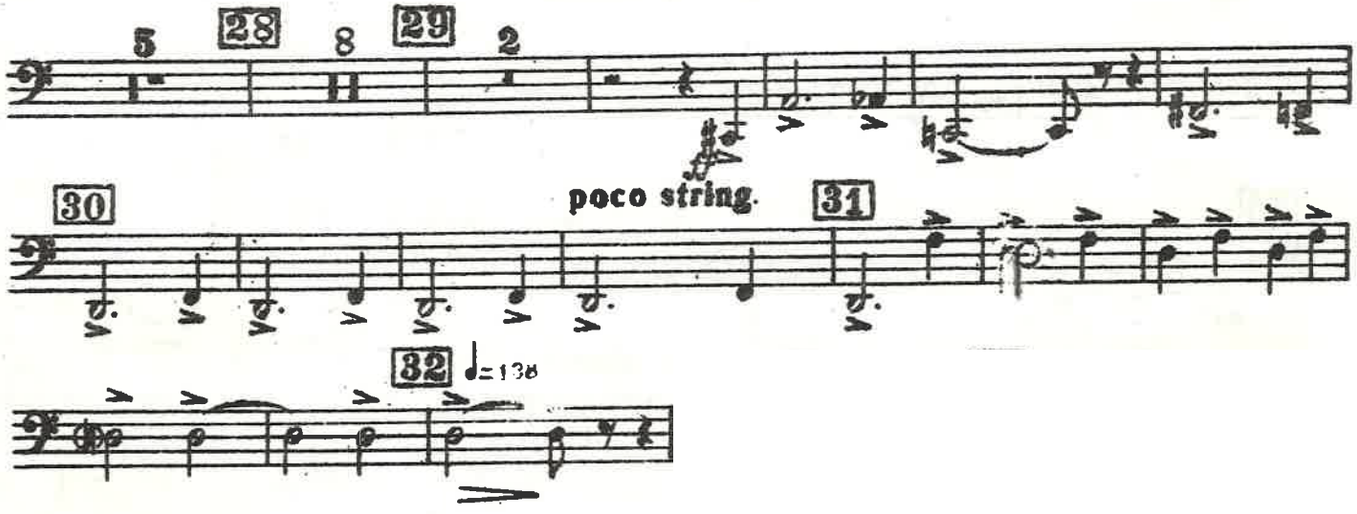
Симфония № 5 Symphonie

Trombone III
I

Д. ШОСТАКОВИЧ
D. SCHOSTAKOWITSCH
Op. 47

Moderato. ♩= 76

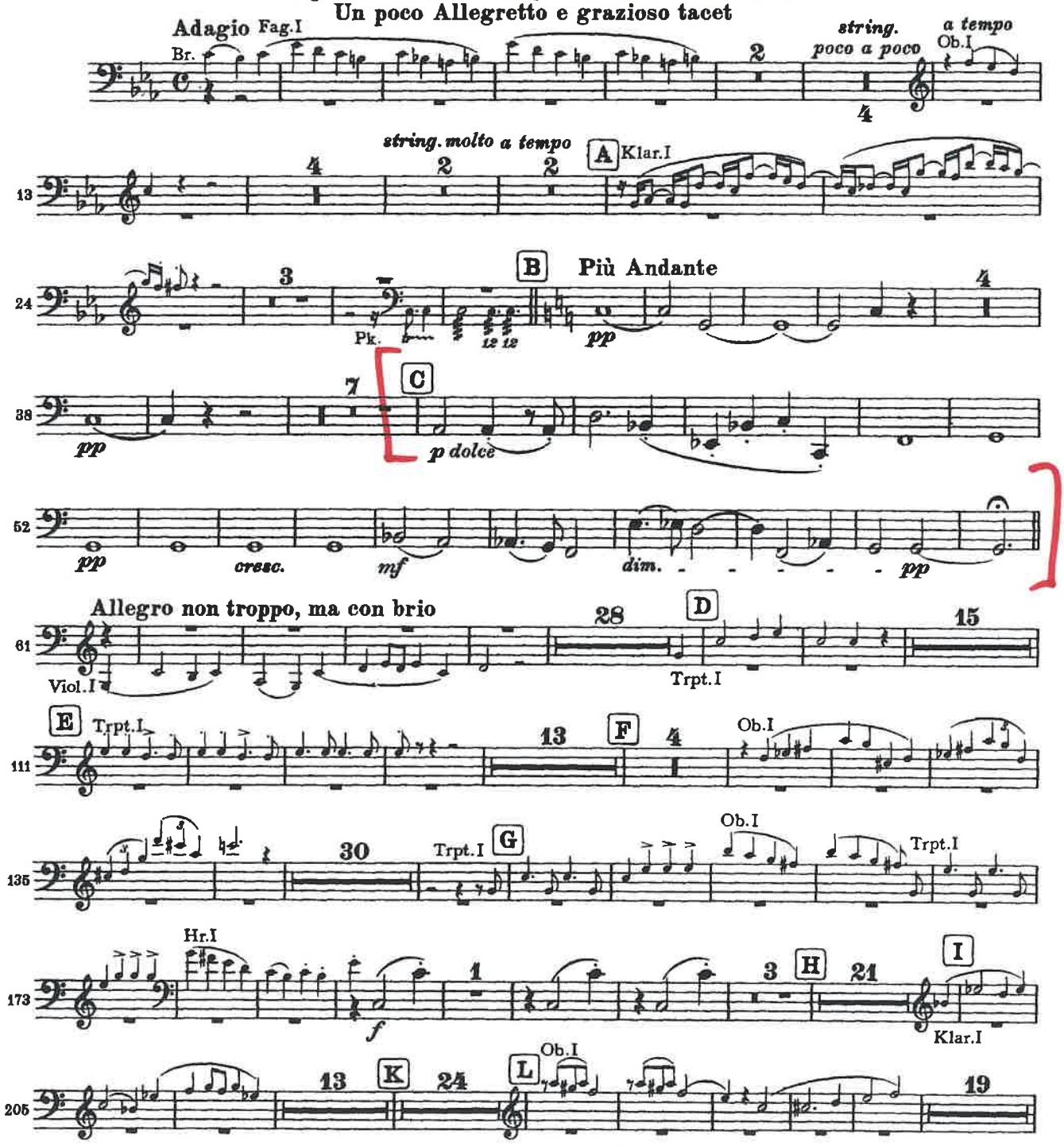
Shostakovich: Symphony no. 5



Johannes Brahms
Symphony No. 1 in C Minor, Op. 68

TROMBONE III. (BASS)

Un poco sostenuto - Allegro, Andante sostenuto,
Un poco Allegretto e grazioso tacet

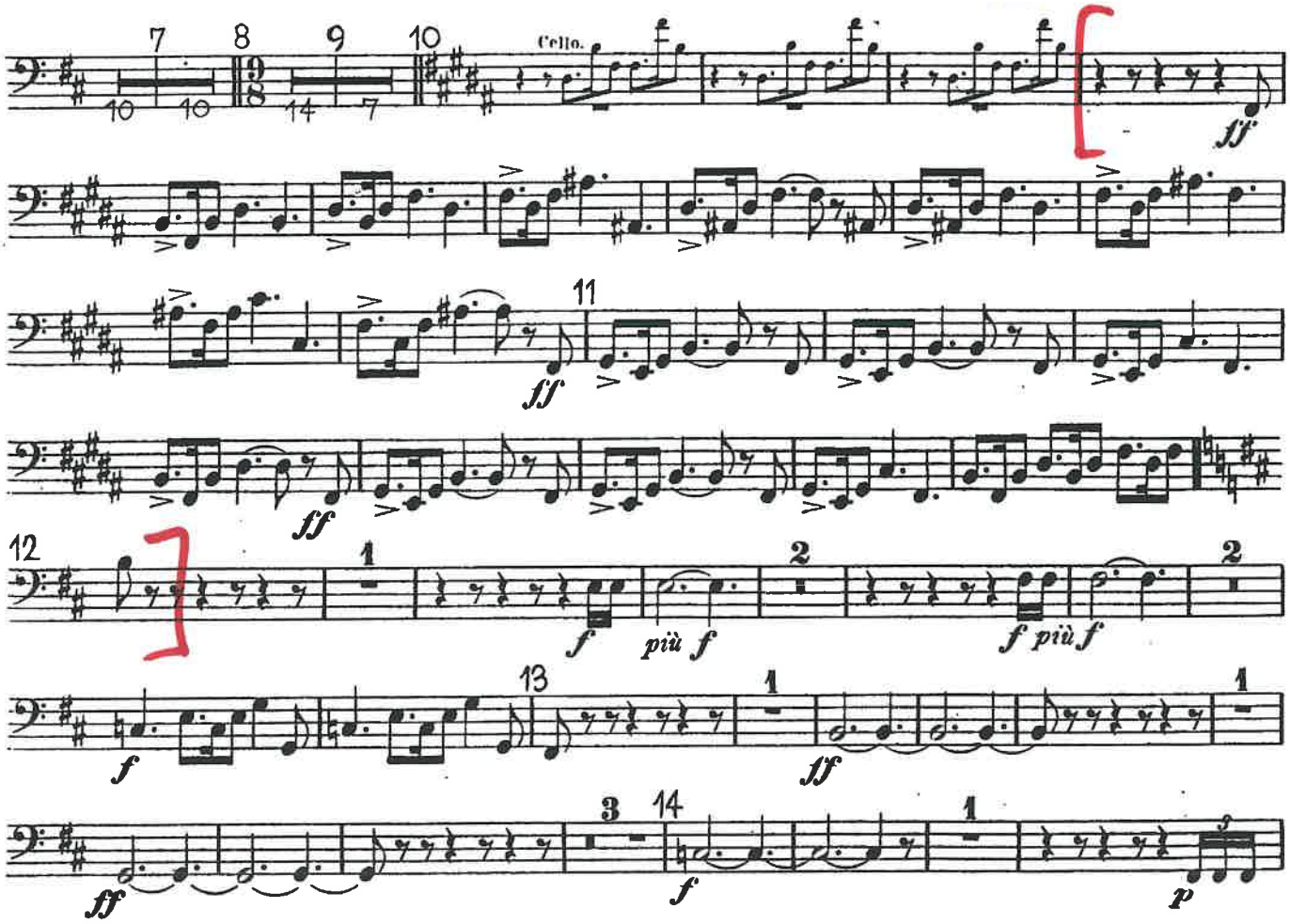


Contra Trombone.

III. Aufzug.

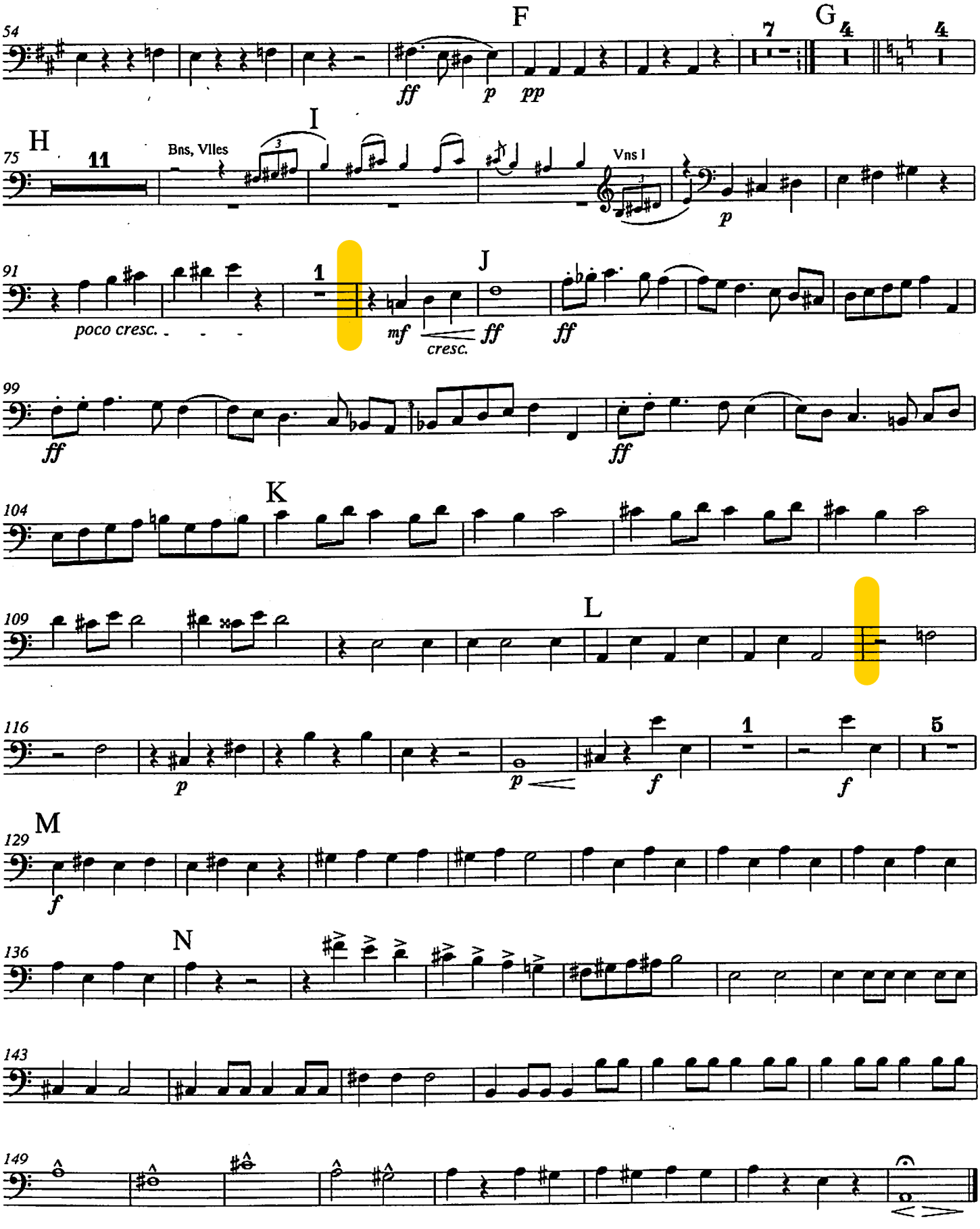
I. SCENE.

Vivace.



Berlioz: Hungarian March

Trombone III



TUBA
EXCERPTS