



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@sfcml.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@sfc.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@sfc.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@sfc.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@sfcml.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

Allegro, molto con brio

ff *ff* *mf* *ff* *fff* *ff* *pp* *ff* *p* *p* *p* *cresc.* *ff*

A *B* *1 C molto vivo*

tranquillo *p flebile*

Violine I

Finale
Allegro

The musical score for Violin I, Finale, Allegro, measures 1-20. The key signature is E-flat major (three flats: Bb, Eb, Ab) and the time signature is 3/4. The score is written on four staves. The first staff begins with a piano (*p*) dynamic. The second staff begins with a forte (*f*) dynamic. The third staff is marked with measure number 14. The fourth staff is marked with measure number 20. The music consists of eighth and sixteenth notes, often beamed together in groups, creating a rhythmic and melodic pattern. The overall texture is light and elegant, characteristic of Mozart's style.

Violine I

26

31

36

41 **A** *p*

48

56 *f*

64 *tr*

72

77 **B** *p*

87

93

99 *f*

Detailed description: This page contains the musical notation for the first violin part of Mozart's Symphony No. 39, measures 26 through 99. The music is written on a single staff in treble clef with a key signature of three flats (Bb, Eb, Ab). The tempo is marked 'Allegretto' and the time signature is 3/8. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Measure 41 is marked with a box labeled 'A' and a piano (*p*) dynamic. Measure 56 is marked with a forte (*f*) dynamic. Measure 64 features a trill (*tr*). Measure 77 is marked with a box labeled 'B' and a piano (*p*) dynamic. Measure 99 is marked with a forte (*f*) dynamic. The page number 9 is in the top right corner.

SYMPHONY NO.4

IN A MAJOR

"ITALIAN"

Violine I

Felix Mendelssohn
Op.90

Allegro vivace

arco

pizz.

The musical score for Violin I of Mendelssohn's Symphony No. 4 in A Major, 'Italian', Op. 90, is presented in a single system with ten staves. The key signature is A major (three sharps) and the time signature is 6/8. The tempo is marked 'Allegro vivace'. The score begins with a 'pizz.' (pizzicato) instruction, followed by an 'arco' (arco) instruction. The first staff contains measures 1-8, with a repeat sign at measure 4. The second staff contains measures 9-15, marked with a forte 'f' dynamic and a crescendo 'cresc.'. The third staff contains measures 16-24, with dynamics including 'sf', 'p', 'sfp', and 'sf'. The fourth staff contains measures 25-32, marked with a piano 'p' dynamic. The fifth staff contains measures 33-42, marked with 'p stacc.' and 'cresc.'. The sixth staff contains measures 43-57, marked with 'p', 'cresc.', 'mf', and 'f'. The seventh staff contains measures 58-65, marked with 'sf'. The eighth staff contains measures 66-72, marked with 'sf'. The ninth staff contains measures 73-79, marked with 'sf stacc.' and 'sf'. The tenth staff contains measures 80-90, marked with 'sf' and 'ff'. The score includes various musical notations such as slurs, ties, and dynamic markings.

Violine I

3

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

Handwritten musical score for Violin 1, Prokofiev Symphony No. 5, Mvt. 1, rehearsal 22 to 1 before rehearsal 23. The score is written on three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It contains a melodic line with various ornaments and a first ending bracket labeled '1'. The second staff also has a treble clef and two sharps, and includes a rehearsal mark '22' in a box, a 'Tempo I' marking, and dynamic markings 'p' and 'ff'. A yellow highlight is placed under the first measure of this staff. The third staff has a treble clef and one flat (Bb), featuring a more rhythmic, eighth-note pattern with accents and dynamic markings 'f' and 'ff'.

Violini I

7

Handwritten musical score for Violini I, measures 23-25. The score is written on five staves in G major (one sharp) and 4/4 time. The first four staves contain melodic lines with various dynamics and articulations. The fifth staff contains a tempo change instruction and a measure rest.

Staff 1: Melodic line starting on G4, moving up stepwise to D5, then down to G4. Dynamics: *f* (forte). Articulation: accents on G4, B4, D5, and G4.

Staff 2: Melodic line starting on G4, moving up stepwise to D5, then down to G4. Dynamics: *f* (forte). Articulation: accents on G4, B4, D5, and G4.

Staff 3: Melodic line starting on G4, moving up stepwise to D5, then down to G4. Dynamics: *f* (forte). Articulation: accents on G4, B4, D5, and G4.

Staff 4: Melodic line starting on G4, moving up stepwise to D5, then down to G4. Dynamics: *f* (forte). Articulation: accents on G4, B4, D5, and G4.

Staff 5: Tempo change instruction: *rit., ma non troppo* (rhythmically, but not too much). Measure rest for 1 measure. Then, **Tempo I** (first tempo). Measure rest for 2 measures.

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

Handwritten musical score for Violin 1, Prokofiev Symphony No. 5, Movement 3, rehearsal 72 to 2 after rehearsal 73. The score is written on three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of notes, including a half note, a quarter note, and a half note, followed by a measure with a whole note. A box labeled "72" is placed above the staff. The second staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of notes, including a half note, a quarter note, and a half note, followed by a measure with a whole note. A box labeled "72" is placed above the staff. The third staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of notes, including a half note, a quarter note, and a half note, followed by a measure with a whole note. A box labeled "72" is placed above the staff. The score includes dynamic markings: *pp* (pianissimo) above the second staff, *p* (piano) below the second staff, and *mf* (mezzo-forte) below the third staff. There are also some handwritten notes and symbols, such as "117" above the first staff and "8" above the third staff.

Violini I

21

Violini I

21

8

dim.

73

p

The image shows a musical score for Violini I, measures 21-23. The first staff (measure 21) begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a melodic line starting on G4, moving to A4, Bb4, and C5, with a dashed line above the first four notes. The second staff (measure 22) continues the melodic line, starting on Bb4, moving to A4, G4, and F4, with a slur over the first four notes. The third staff (measure 23) shows a melodic line starting on E4, moving to D4, C4, and B3, with a slur over the first four notes. The score includes dynamic markings: 'dim.' (diminuendo) above the second staff and 'p' (piano) below the third staff. A box containing the number '73' is located above the third staff. The page number '21' is in the top right corner.

VIOLA EXCERPTS

Richard Strauss
Don Juan, Op.20

VIOLA

Allegro, molto con brio

ff **ff** **ff** **ff** **ff** **ff** **ff** **ff** **ff** **ff**

pizz. **arco** **mf** **ff** **ff** **ff** **ff** **ff** **ff** **ff**

A **B** **pp** **tranquillo** **p** **1**

VIOLA.

Scherzo.

Allegro vivace.

5

B

cresc.

sf

sf

p

sf

1

2

3

4

5

C

pp

p

p

p

D

21

Mozart: Symphony No. 35

Viola

Mvt. 4, mm.134-181

This musical score is for the Viola part of the fourth movement of Mozart's Symphony No. 35, measures 134 through 181. The music is written in G major (one sharp) and 6/8 time. The score is organized into six systems, each beginning with a measure number. The first system (measures 134-140) starts with a piano (*p*) dynamic and features a melodic line with eighth-note patterns and a slur. The second system (measures 141-147) continues the melodic development. The third system (measures 150-156) shows a more rhythmic texture with repeated eighth-note figures. The fourth system (measures 159-165) maintains this rhythmic pattern. The fifth system (measures 167-173) introduces a more complex rhythmic structure with sixteenth notes. The sixth system (measures 176-181) concludes the passage with a final melodic flourish, marked with a forte (*f*) dynamic and ending on a half note E.

134 *p*

141

150

159

167

176 *f* **E**

Prokofiev Symphony No. 5, Viola, Mvt 1

5

Handwritten musical score for Viola, Mvt 1 of Prokofiev's Symphony No. 5. The score is written on ten staves. It includes various musical notations such as clefs, key signatures, time signatures, notes, rests, and dynamic markings. There are also handwritten annotations in red and green ink, including a red arrow pointing to a measure on the second staff and various fingerings and articulations. The score is divided into measures 13 and 14, which are boxed. The final measure of the page is marked with a 'p' (piano) dynamic.

Key markings and dynamics include:

- unis.* (unison)
- f* (forte)
- ff* (fortissimo)
- div.* (divisi)
- f espr.* (forte, esprimo)
- p* (piano)

Measure numbers 13 and 14 are boxed. The score ends with a final measure marked *p*.

Handwritten musical score for Violin, measures 15-16. The score is written on a single staff with a key signature of one sharp (F#) and a time signature of 4/4. The music is marked with various dynamics and performance instructions.

Measure 15:

- Measure 15: *f espr.* (forte, expressive)
- Measure 16: *f > espress.* (forte, accent, expressive)
- Measure 17: *ff* (fortissimo), *poco allarg.* (slightly ad libitum)
- Measure 18: *f* (forte), *div.* (divisi)
- Measure 19: *f* (forte), *a tempo* (return to tempo)
- Measure 20: *f marcato* (forte, marked)
- Measure 21: *f espr.* (forte, expressive)

Measure 16:

- Measure 16: *f > espress.* (forte, accent, expressive)
- Measure 17: *f* (forte)
- Measure 18: *f* (forte)
- Measure 19: *f* (forte)
- Measure 20: *f* (forte)
- Measure 21: *f* (forte)
- Measure 22: *f* (forte)
- Measure 23: *f* (forte)
- Measure 24: *f* (forte)
- Measure 25: *f* (forte)
- Measure 26: *f* (forte)
- Measure 27: *f* (forte)
- Measure 28: *f* (forte)
- Measure 29: *f* (forte)
- Measure 30: *f* (forte)
- Measure 31: *f* (forte)
- Measure 32: *f* (forte)
- Measure 33: *f* (forte)
- Measure 34: *f* (forte)
- Measure 35: *f* (forte)
- Measure 36: *f* (forte)
- Measure 37: *f* (forte)
- Measure 38: *f* (forte)
- Measure 39: *f* (forte)
- Measure 40: *f* (forte)
- Measure 41: *f* (forte)
- Measure 42: *f* (forte)
- Measure 43: *f* (forte)
- Measure 44: *f* (forte)
- Measure 45: *f* (forte)
- Measure 46: *f* (forte)
- Measure 47: *f* (forte)
- Measure 48: *f* (forte)
- Measure 49: *f* (forte)
- Measure 50: *f* (forte)
- Measure 51: *f* (forte)
- Measure 52: *f* (forte)
- Measure 53: *f* (forte)
- Measure 54: *f* (forte)
- Measure 55: *f* (forte)
- Measure 56: *f* (forte)
- Measure 57: *f* (forte)
- Measure 58: *f* (forte)
- Measure 59: *f* (forte)
- Measure 60: *f* (forte)
- Measure 61: *f* (forte)
- Measure 62: *f* (forte)
- Measure 63: *f* (forte)
- Measure 64: *f* (forte)
- Measure 65: *f* (forte)
- Measure 66: *f* (forte)
- Measure 67: *f* (forte)
- Measure 68: *f* (forte)
- Measure 69: *f* (forte)
- Measure 70: *f* (forte)
- Measure 71: *f* (forte)
- Measure 72: *f* (forte)
- Measure 73: *f* (forte)
- Measure 74: *f* (forte)
- Measure 75: *f* (forte)
- Measure 76: *f* (forte)
- Measure 77: *f* (forte)
- Measure 78: *f* (forte)
- Measure 79: *f* (forte)
- Measure 80: *f* (forte)
- Measure 81: *f* (forte)
- Measure 82: *f* (forte)
- Measure 83: *f* (forte)
- Measure 84: *f* (forte)
- Measure 85: *f* (forte)
- Measure 86: *f* (forte)
- Measure 87: *f* (forte)
- Measure 88: *f* (forte)
- Measure 89: *f* (forte)
- Measure 90: *f* (forte)
- Measure 91: *f* (forte)
- Measure 92: *f* (forte)
- Measure 93: *f* (forte)
- Measure 94: *f* (forte)
- Measure 95: *f* (forte)
- Measure 96: *f* (forte)
- Measure 97: *f* (forte)
- Measure 98: *f* (forte)
- Measure 99: *f* (forte)
- Measure 100: *f* (forte)

Measure 17:

- Measure 17: *ff* (fortissimo), *poco allarg.* (slightly ad libitum)

Measure 18:

- Measure 18: *f* (forte), *div.* (divisi)

Measure 19:

- Measure 19: *f* (forte), *a tempo* (return to tempo)

Measure 20:

- Measure 20: *f marcato* (forte, marked)

Measure 21:

- Measure 21: *f espr.* (forte, expressive)

Measure 22:

- Measure 22: *f* (forte)

Measure 23:

- Measure 23: *f* (forte)

Measure 24:

- Measure 24: *f* (forte)

Measure 25:

- Measure 25: *f* (forte)

Measure 26:

- Measure 26: *f* (forte)

Measure 27:

- Measure 27: *f* (forte)

Measure 28:

- Measure 28: *f* (forte)

Measure 29:

- Measure 29: *f* (forte)

Measure 30:

- Measure 30: *f* (forte)

Measure 31:

- Measure 31: *f* (forte)

Measure 32:

- Measure 32: *f* (forte)

Measure 33:

- Measure 33: *f* (forte)

Measure 34:

- Measure 34: *f* (forte)

Measure 35:

- Measure 35: *f* (forte)

Measure 36:

- Measure 36: *f* (forte)

Measure 37:

- Measure 37: *f* (forte)

Measure 38:

- Measure 38: *f* (forte)

Measure 39:

- Measure 39: *f* (forte)

Measure 40:

- Measure 40: *f* (forte)

Measure 41:

- Measure 41: *f* (forte)

Measure 42:

- Measure 42: *f* (forte)

Measure 43:

- Measure 43: *f* (forte)

Measure 44:

- Measure 44: *f* (forte)

Measure 45:

- Measure 45: *f* (forte)

Measure 46:

- Measure 46: *f* (forte)

Measure 47:

- Measure 47: *f* (forte)

Measure 48:

- Measure 48: *f* (forte)

Measure 49:

- Measure 49: *f* (forte)

Measure 50:

- Measure 50: *f* (forte)

Measure 51:

- Measure 51: *f* (forte)

Measure 52:

- Measure 52: *f* (forte)

Measure 53:

- Measure 53: *f* (forte)

Measure 54:

- Measure 54: *f* (forte)

Measure 55:

- Measure 55: *f* (forte)

Measure 56:

- Measure 56: *f* (forte)

Measure 57:

- Measure 57: *f* (forte)

Measure 58:

- Measure 58: *f* (forte)

Measure 59:

- Measure 59: *f* (forte)

Measure 60:

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- Measure 64: *f* (forte)

Measure 65:

- Measure 65: *f* (forte)

Measure 66:

- Measure 66: *f* (forte)

Measure 67:

- Measure 67: *f* (forte)

Measure 68:

- Measure 68: *f* (forte)

Measure 69:

- Measure 69: *f* (forte)

Measure 70:

- Measure 70: *f* (forte)

Measure 71:

- Measure 71: *f* (forte)

Measure 72:

- Measure 72: *f* (forte)

Measure 73:

- Measure 73: *f* (forte)

Measure 74:

- Measure 74: *f* (forte)

Measure 75:

- Measure 75: *f* (forte)

Measure 76:

- Measure 76: *f* (forte)

Measure 77:

- Measure 77: *f* (forte)

Measure 78:

- Measure 78: *f* (forte)

Measure 79:

- Measure 79: *f* (forte)

Measure 80:

- Measure 80: *f* (forte)

Measure 81:

- Measure 81: *f* (forte)

Measure 82:

- Measure 82: *f* (forte)

Measure 83:

- Measure 83: *f* (forte)

Measure 84:

- Measure 84: *f* (forte)

Measure 85:

- Measure 85: *f* (forte)

Measure 86:

- Measure 86: *f* (forte)

Measure 87:

- Measure 87: *f* (forte)

Measure 88:

- Measure 88: *f* (forte)

Measure 89:

- Measure 89: *f* (forte)

Measure 90:

- Measure 90: *f* (forte)

Measure 91:

- Measure 91: *f* (forte)

Measure 92:

- Measure 92: *f* (forte)

Measure 93:

- Measure 93: *f* (forte)

Measure 94:

- Measure 94: *f* (forte)

Measure 95:

- Measure 95: *f* (forte)

Measure 96:

- Measure 96: *f* (forte)

Measure 97:

- Measure 97: *f* (forte)

Measure 98:

- Measure 98: *f* (forte)

Measure 99:

- Measure 99: *f* (forte)

Measure 100:

- Measure 100: *f* (forte)

Prokofiev Symphony No. 5

Viola

Mvt. 4, reh. 107-111

107 (div.) non div.

f arco *f* con Brio prizz.

The image shows a musical score for the Viola part of Prokofiev's Symphony No. 5, Movement 4, rehearsal marks 107-111. The score is written on three staves. The first staff begins with a boxed number '107' and the instruction '(div.)'. The second staff has the instruction 'non div.' above it. The third staff has the instruction 'arco' above it. The first staff has a dynamic marking 'f' (forte) and a 'div.' (divisi) instruction. The second staff has a dynamic marking 'f' (forte) and a 'con Brio' (with spirit) instruction. The third staff has a dynamic marking 'f' (forte) and a 'prizz.' (pizzicato) instruction. The score includes various musical notations such as notes, rests, and accidentals.

Handwritten musical score for violin, measures 107-118. The score is written on ten staves, each with a treble and bass clef. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The word "arco" is written above the first staff, and "pizz." (pizzicato) is written above the fourth and sixth staves. The word "div." (divisi) is written to the left of the third staff, and "non div." (non divisi) is written above the fifth staff. The measure numbers 108 and 109 are written in boxes above the third and seventh staves, respectively. The score ends with a double bar line at the end of the tenth staff.

arco

div.

non div.

108

109

pizz.

ff

arco

Viole

35

Handwritten musical score for Violin (Viole) on five staves. The key signature is B-flat major (two flats). The time signature is 2/2.

- Staff 1:** Starts with a *pizz.* (pizzicato) marking. Measure 110 is boxed. The staff contains whole notes and rests.
- Staff 2:** Starts with a *ff* (fortissimo) marking. It includes a *f* (forte) marking and an *arco* (arco) marking. The staff contains whole notes, rests, and a melodic line starting with a first finger (*1*) bow stroke.
- Staff 3:** Contains eighth notes and rests.
- Staff 4:** Starts with a *pizz.* marking. It includes a *f* marking. The staff contains whole notes and rests.
- Staff 5:** Starts with a *f* marking. Measure 111 is boxed. The staff contains whole notes and rests.

Below the first five staves are five empty staves.

Brahms — Serenade No. 2 in A Major

2

Bratsche

Klar. II

127 *p cresc.* *f*

134 *sf* *sf*

140 *dim.*

147 *p* *p* **D** 3

157 *cresc.*

165 *f*

173 *ff* *p* *ff*

179 *p*

185 *cresc.*

191 *fp*

197

203

Brahms — Serenade No. 2 in A Major

Bratsche

7

48 *cresc.*

50

52 *f* *p* *simile*

54 *p*

57 **B**

62 *cresc.*

66 *f* *fp*

70 *p* *f* **C** *f dim.*

76 *p*

80 *p sempre dim.* **pizz.**

84 *dim.*

88 *arco* *pp* *pp*

Detailed description: This is a page of a musical score for the Violin (Bratsche) part of Brahms' Serenade No. 2 in A Major. The page contains measures 48 through 88. The music is written in A major (one sharp) and 2/4 time. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Key features include: a crescendo marking at measure 48; a section marked 'B' starting at measure 57; a section marked 'C' starting at measure 70; a pizzicato marking at measure 80; and a section marked 'arco' starting at measure 88. Dynamic markings include *f* (forte), *p* (piano), *fp* (fortissimo piano), *cresc.* (crescendo), *dim.* (diminuendo), *pp* (pianissimo), and *sempre dim.* (always diminishing).

CELLO EXCERPTS

Prokofiev Symphony No. 5

Cello

Violoncelli

Mvt. 2, reh. 35-36

15

Handwritten musical score for Cello and Violoncelli, measures 35-36 of Prokofiev Symphony No. 5, Mvt. 2. The score is written on ten staves. The first five staves are for the Cello (bass clef), and the last five are for the Violoncelli (treble and bass clefs). The key signature is one flat (B-flat major/D minor), and the time signature is 4/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The first measure (35) is marked with a yellow highlight and contains the dynamic marking *mf*. The second measure (36) is also marked with a yellow highlight and contains the dynamic marking *dim.*. The third measure (37) is marked with a yellow highlight and contains the dynamic marking *p*. The fourth measure (38) is marked with a yellow highlight and contains the dynamic marking *f*. The fifth measure (39) is marked with a yellow highlight and contains the dynamic marking *mf*. The sixth measure (40) is marked with a yellow highlight and contains the dynamic marking *f*. The seventh measure (41) is marked with a yellow highlight and contains the dynamic marking *mf*. The eighth measure (42) is marked with a yellow highlight and contains the dynamic marking *f*. The ninth measure (43) is marked with a yellow highlight and contains the dynamic marking *mf*. The tenth measure (44) is marked with a yellow highlight and contains the dynamic marking *f*. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The first measure (35) is marked with a yellow highlight and contains the dynamic marking *mf*. The second measure (36) is also marked with a yellow highlight and contains the dynamic marking *dim.*. The third measure (37) is marked with a yellow highlight and contains the dynamic marking *p*. The fourth measure (38) is marked with a yellow highlight and contains the dynamic marking *f*. The fifth measure (39) is marked with a yellow highlight and contains the dynamic marking *mf*. The sixth measure (40) is marked with a yellow highlight and contains the dynamic marking *f*. The seventh measure (41) is marked with a yellow highlight and contains the dynamic marking *mf*. The eighth measure (42) is marked with a yellow highlight and contains the dynamic marking *f*. The ninth measure (43) is marked with a yellow highlight and contains the dynamic marking *mf*. The tenth measure (44) is marked with a yellow highlight and contains the dynamic marking *f*.

35 *mf*

dim.

p

f

mf

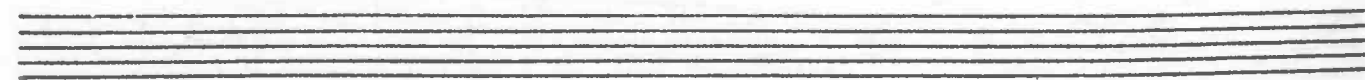
f

mf

f

mf

f



Prokofiev Symphony No. 5

Cello

Mvt. 3, 1 after reh. 75 - 5 after reh. 76

Handwritten musical score for Cello, measures 75-76 of Prokofiev's Symphony No. 5, Movement 3. The score is written on three staves. The first staff begins with a boxed measure number '75' and contains a series of notes with fingerings (7, 6, 5) and dynamic markings ('p', 'ten.'). The second staff contains a trill ('tr'), a measure with a '1' fingering, and further notes with fingerings (6, 5) and dynamic markings ('p', 'ten.'). The third staff contains a trill ('trb'), a measure with a '3' fingering, and further notes. The key signature is one sharp (F#) and the time signature is 4/4.

Violoncelli

29

5 ten. 5

76 mf trb mf 6 ten. 5 ten. 5

mf dim. 5 ten. 5

p > cresc.

77 mf



78 Allegro giocoso

Violoncelli

30

79 Poco più tranquillo

liv. 14

mf espr. f

mf espr. f

mf espr. f

mf espr. f

dim. p mf

dim. p mf

dim. p mf

dim. p mf

80 Tempo I

mp p

mp p

mp p

mp p

Rimsky-Korsakov: Scheherazade
Cello
Mvt. 1

LTranquillo.
1 2 3 4 5 6 7 8 9 10
p

MSolo
div.
p
pp

pizz.
p

pizz.
sempre
p

The musical score is for the Cello part of the first movement of Rimsky-Korsakov's Scheherazade. It is written in D major (two sharps) and 3/4 time. The score is divided into measures, with a yellow highlight on the first measure of the cello part and a yellow highlight on the last measure of the piano part. The cello part begins with a 'Solo' section marked 'L Tranquillo' and a tempo of 3/4. The piano accompaniment includes a 'pizz.' (pizzicato) section marked 'sempre' and a 'pizz.' section marked 'sempre'. The score is divided into measures, with a yellow highlight on the first measure of the cello part and a yellow highlight on the last measure of the piano part.

Violoncello.

Rimsky-Korsakov: Scheherazade

III.

Andantino quasi Allegretto.



Violoncello part, first system. The music is in 6/8 time, key of D major. The first staff has a *pp* dynamic and a *ten.* marking. The second staff has a *pp* dynamic and a *ten.* marking. The music is marked *Soli* and *dolce e espressivo*. A yellow highlight is placed over the first measure of the second staff.

Violoncello part, second system. The first staff is marked *unis.* and the second staff is marked *(sul D)*. The music is in 6/8 time, key of D major. The first staff has a *pp* dynamic and the second staff has a *pp* dynamic. The music is marked *dolce e espressivo*.

Violoncello part, third system. The first staff is marked *cresc.* and the second staff is marked *f*. The music is in 6/8 time, key of D major. The first staff has a *(sul A)* marking and the second staff has a *gliss.* marking. The music is marked *dolce*. A yellow highlight is placed over the first measure of the second staff.

Adagio non troppo

Violoncell

poco f espr.

6

12

poco f

dim.

p

dim.

A

4

Fl. I

The image shows a page of a musical score for the Violoncell part of Brahms' Symphony No. 2, Movement 2. The tempo is marked 'Adagio non troppo'. The score is written in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of three staves. The first staff begins with the tempo marking and the instruction 'poco f espr.'. The second staff starts at measure 6. The third staff starts at measure 12 and includes dynamic markings 'poco f', 'dim.', 'p', and 'dim.' with slurs. A boxed 'A' is placed above the staff at measure 15. At measure 18, there is a 4-measure rest followed by the entry of the First Flute (Fl. I).

BASS EXCERPTS

Kontrabaß

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

75 C

dim. *p espress.*

80 *p sempre dim.*

84 *dim.*

88 *pizz.* *arco*
pp dim. *pp* *pp*

Basso.

IV.

Allegro molto.

Recit. Lento.

Viol. Solo



Allegro molto e frenetico.



Basso.

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

The musical score for the Bassoon (Basso) part of Rimsky-Korsakov's Scheherazade, Op. 35, page 10. The score is written in bass clef and features a variety of musical notations including pizzicato (pizz.), arco, and various dynamics (p, f, cresc., poco, a, ff). A red vertical line and a red arrow pointing right indicate a section change to 'Più stretto.' (faster tempo). The score includes numerous triplets and slurs, and ends with a 'W' marking and the instruction 'ff Spiritoso.'.



Contrabassi

SYMPHONY No. 5

(2)

S. PROKOFIEFF. Op. 100

P
M1001
P964
no. 5 k
or. wdr.

~~D~~ \flat Andante

Contrabassi

2

Handwritten musical score for Contrabassi, featuring two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains several measures of music, including a half note, a quarter note, and a half note with a sharp sign. A dynamic marking of *f espr.* is present. The bottom staff begins with a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains several measures of music, including a half note, a quarter note, and a half note with a sharp sign. A dynamic marking of *f* is present. A red vertical line is drawn between the two staves. Above the red line, there is a circled 'X' and the number '2'. Below the red line, there is a circled 'X' and the number '1'. The bottom staff ends with a dynamic marking of *mf* and a fermata. The word 'div' is written below the bottom staff.

3

Handwritten musical notation on a single staff. It begins with a bass clef and a single eighth note. This is followed by a series of rests and beams. Above the staff, there are handwritten annotations: 'XD' above the first measure, '2' above the second measure, '1' above the third measure, and '2' above the fourth measure. The time signature changes from 4/4 to 3/4 and back to 4/4.

Contrabassi

5

1 div. poco rit.

17 \sharp a tempo 2 unis. ff

18 \sharp div. f

19 espr.

mf pesante

div. f

unis. f espr.

(v) 20 (v)

f ff

4

Contrabassi

22

93

Tempo I

arco

pp dolce

mp

94

p

mp

95

mf

96

f

unis.

mf

div. V

97

p

(n)

pizz.

98

arco

f

f

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@sfcmm.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
 - Cbtrbn: 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

87 *p dolce* *pp* *dim.*

95 *p espressivo* *poco cresc.*

100

103 *2*

Mendelssohn — Midsummer Night's Dream

FLAUTO 1.

6

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

294 Tromba Solo 4 Tempo I colla parte E1 *p dol.* *cresc.* 12

328 *cresc.* *sp*

337 1

344

351 1 2 3 4 5 6 7 8 9 *pp* *p cresc.*

The image shows a musical score for a Tromba Solo part, measures 294 to 360. The score is written on five staves. The first staff (measures 294-327) is marked 'Tromba Solo', '4', 'Tempo I', 'colla parte', 'E1', 'p dol.', and 'cresc.'. A red vertical bar and a red arrow point to measure 328. The second staff (measures 328-336) is marked 'cresc.' and 'sp'. The third staff (measures 337-343) is marked '1'. The fourth staff (measures 344-350) is marked '3'. The fifth staff (measures 351-360) is marked '1 2 3 4 5 6 7 8 9', 'pp', and 'p cresc.'. A red vertical bar is placed between measures 350 and 351.

Claude Debussy
Prelude to the Afternoon of a Faun

1^{re} et 2^e Flûtes

Très modéré
1^{re} SOLO

p doux et expressif

Measures 1-4 of the first flute solo. The music is in D major, 3/4 time, and features a melodic line with triplets and slurs. The piano accompaniment consists of sustained chords.

COR

1 1^{re} FL. SOLO

p

Measures 5-8 of the first flute solo. The music continues with a melodic line and piano accompaniment. Measure 8 includes a first ending bracket.

Measures 9-12 of the first flute solo. The music continues with a melodic line and piano accompaniment. Measure 12 includes a second ending bracket.

2 1^{re} SOLO

p cre - scen - do *f* **1** *p* léger et expressif

Measures 13-16 of the first flute solo. The music includes the lyrics "cre - scen - do" and a dynamic change from piano to forte. Measure 16 includes a first ending bracket.

Measures 17-20 of the first flute solo. The music continues with a melodic line and piano accompaniment. Measure 20 includes a first ending bracket.

Debussy — Prelude to the Afternoon of a Faun

1^{re} et 2^e FLÛTES

2

The first system of musical notation for the first and second flutes. It consists of two staves. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The music features a series of eighth-note triplets, some of which are beamed together. A dynamic marking of *p* (piano) is present. The bottom staff is a grand staff with a bass clef and a 3/8 time signature, containing mostly rests.

The second system of musical notation. The top staff continues the melodic line with eighth-note triplets and some sixteenth-note passages. The bottom staff has a grand staff with a bass clef and a 3/8 time signature, featuring a more active line with eighth-note triplets and sixteenth-note runs.

The third system of musical notation. The top staff features a series of eighth-note triplets, some marked with a forte *f* dynamic. The bottom staff also features eighth-note triplets and sixteenth-note passages, with a dynamic marking of *f* at the beginning.

The fourth system of musical notation. The top staff begins with a dynamic marking of *p* (piano) and a crescendo hairpin. It includes a measure with a boxed number '3' above it. The bottom staff has a grand staff with a bass clef and a 3/8 time signature, ending with a measure marked with a boxed number '1'.

Flauto I.

1

2

3

4

5

6

7

8

9

10

11

12

Flauto I.

Con moto.

N

p *f*

f

f

f

p

mf

sf *f* *p*

f *f* *p* *f* *p* *f* *f*

lunga *mf* *morendo* **Solo** *poco meno mosso*

12 R 12

accel. poco a poco *mf* *cresc.* *f*

animato *f*

Flauto I.

Andantino quasi Allegretto.

III.

24 A 8

p

Solo

mf *p*

mf *mf*

f *f*

1 D 10

Pocchiss. più mosso

Eben marcato e staccatissimo

f *3 3 >>> 3 3*

p *3 3*

pslacc.

4 G

p

H

mf

4

Flauto I.

I Come prima. **K1** **4** **Lento. Recit.** **Arpa** **Cad.**

L Tempo I. **oh** **3** **p** **pp** **ff** **allargando assai**

a tempo Solo **11** **15**

11 **18** **N 4** **p**

p **pocchiss. più animato**

cre - - - scen - - - do **poco**

a **poco** **f** **dimin.**

trm **p** **3** **f** **dim.**

P **1** **dolce** **poco rit.** **rit. molto** **3**

a tempo **scherzando** **pp**

OBOE EXCERPTS

Concerto

KV 314 (285^d)

Allegro aperto

Wolfgang Amadeus Mozart

Tutti *)

The musical score is written for the Oboe principale part of Mozart's Concerto KV 314 (285^d). It begins with a **Tutti** instruction and a forte (**f**) dynamic. The tempo is **Allegro aperto**. The key signature has one sharp (F#), and the time signature is 2/4. The score includes measures 6, 11, 17, 22, 27, 31, 38, 42, 45, and 49. Notable features include a trill in measure 31 marked **Solo**, and a trill in measure 49 also marked **Solo**. A **Tutti** instruction appears in measure 45. Dynamics range from **f** (forte) to **p** (piano), with **fp** (fortissimo piano) also present. The score includes various musical notations such as slurs, ties, and trills.

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

54 *tr*

58 *tr*

61 1 2 3

65

68

72 *fp* *tr* *tr* *#tr* *tr*

76 Tutti 1 Solo *fp* *fp*

83

87 *fp* *tr*

90 3 3 *fp* *fp* *tr*

94 *tr* Tutti



Oboe I.

II.

Lento. Recit. **Andantino.** **1 A Solo**

Viol. Cad. **20** *rit. dolce ed espressivo assai*

espress. molto

3 **21** *a piacere*

B *poco più mosso* **C** *a tempo, un poco più animato*

rit. assai a tempo giusto **f** **p** **f** *Solo*

più tranqu. dolce

4 **Solo** *accel.* **cresc.**

Recit. **D Allegro molto. Molto moderato. Tempo giusto. (Allegro molto.)**

rit. **f** **dim.** **p** **mon.** **colla parte** **6**

Recit. **E Tempo giusto. Allegro molto. G.P.** **27** **1**

Molto moderato. **f** **dim.** **p** **lunga** **mar.**

Recit. **F Moderato assai.** *Cad. ad lib. colla parte*

Tempo giusto. (Allegro molto.) **G** **Tronba (B.)** **1** **2** **3** **4** **f**

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

Vivace scherzando. **4** **pp** **cresc.** **p** **pp**

4 **pp** **cresc. poco** **11**

Prokofiev: Symphony No. 5, Mvt. 4 10

OBOE I

IV

78 Allegro giocoso d. 72

mf dolce

79 Poco più tranquillo

80 Tempo I

81 mf appassion.

82

83

mf

84

mf

85

86

87

88

mf

dim.

89

90

mp

V.S.

Maurice Ravel
Le Tombeau de Couperin

HAUTBOIS et COR ANGLAIS

I. Prélude

(★) Vif. ♩ = 92

HAUTBOIS



1



2



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

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

The image displays two staves of musical notation for Ravel's 'Le Tombeau de Couperin'. The first staff, marked with a box containing the number 8, begins with a treble clef and a key signature of one sharp (F#). It starts with a forte (*f*) dynamic and a quarter rest. The melody then moves to a half note G4, followed by a quarter rest. A measure rest of 4 measures is indicated. The music then continues with a piano (*pp*) dynamic, featuring a series of eighth notes and sixteenth notes, with some measures containing beamed sixteenth notes. The second staff, marked with a box containing the number 9, continues the melody with a series of eighth notes and sixteenth notes, followed by a quarter rest. A measure rest of 4 measures is indicated at the end of the staff.

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

Andante con moto
Solo

201 *p* *p* *cresc.* *fp espressivo* *cresc.*

209 7 *pp* *f*

223 *poco rit.* *f* *p*

CLARINET EXCERPTS

Klarinette I

in C Scherzo
Vivace

11

19

28

35

Trio

45

55

66

77

87

Scherzo da Capo
sin' al Φ e poi la Coda

Coda Fl.

Clarinetto I in B

Thema mit Variationen
(Andante)

p *sf* *tr* *sf* *p* *sf* *p* *p* *cresc.* *f* *p* *Var. I* 7 11

6

Clarinetto I in B

Var. II

4011 *p*

4811 *p* *f*

55 *f* *p*

Var. III

6011 *f* *p* *f*

65 *p* *tr*

75 *p* *sfp* *sfp* *fp* *fp* *f*

81 *p* *pp* *sfp*

86 *p* *sfp* *p* *p* *cresc.* *f*

92 *p* *f*

Var. IV

10011 *sempre p* *fp* *fp* *p*

111 *fp* *fp* *f*

Var. V
Adagio

122 *p* *tr*

131 *f* *p* *f* *p* *f* *p* *pp*

Prokofiev: Symphony No. 5, Mvt 2

II

26 Allegro marcato

Solo

mp

27

28

f

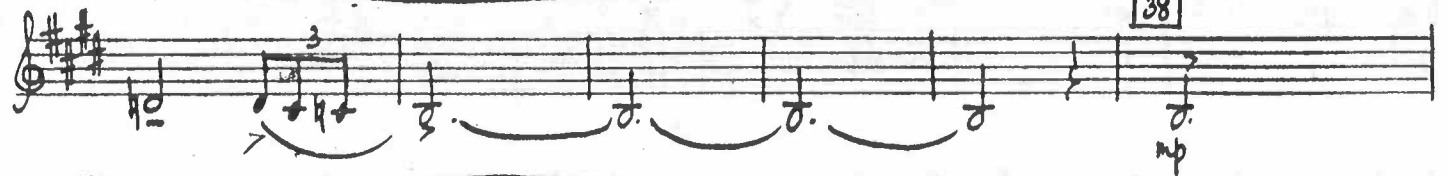
mf

f

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



[37] Più mosso, un poco più animato chel Tempo I.



Prokofiev: Symphony No. 5

Mvt. 3, last 2 measures

12

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

76

Solo

p

77 Più Lento

p

per ora Molto Rit.

molto rit.

78 Allegro giocoso $d = 72$

79 Poco più tranquillo

80 Tempo I

Solo

p

con precisione

81

82

83 (oboes)

Solo

mp

f

mf

dim

p

Clarinetto I.

in A. **Lento. Recit. Andantino.** **II.**

Viol. Solo. *Cad.* *colla parte* *rit. a tempo* *Ob. I.* *II.*

B **Tempo giusto. (Poco più mosso.)** *pp* *p*

C *fp colla parte* *a tempo, un poco animato* *p < sf* *f* *p < sf*

più tranqu. **D** **Allegro molto.** *rit.* *G. P.* *3*

Recit. Molto moderato. Tempo giusto. (Allegro molto.) Recit. Molto moderato.

E **Tempo giusto. (Allegro molto.)** *mf*

F **Recit. Moderato assai.** *ad lib.* *lunga* *tempo* *Solo: f* *tento* *p* *accel.* *cresc.* *poco rit.*

tempo *f* *tento* *p* *accel.* *cresc.* *poco rit.*

tempo *f* *tento* *p* *accel.* *cresc.*

Clarinetto I.

7

in B.

III.

Solo. grazioso
ppp

pocchissimo cresc.

E
un poco più forte

F
pp

3

3

3

3

3

3

3

BASSOON EXCERPTS

HORN EXCERPTS

Johannes Brahms
Serenade No. 2 in A Major, Op. 16

in E
Allegro moderato

Horn I

2
Fag. I *p*
Klar. II
19
8
A
1
2
40
3
4
5
6
7
8
9
10
1
52
p *cresc.*
64
f
p
16 Fag. I
92
B
7
p *dolce cresc.*
110
8
C
2
2
18
p
149
D
19
Fag. I
Vcl. K-B.
f
f
p < >
186
1
2
2
2
2
p < >
205
2
2
E
4
dim.
p
224
2
4
3
2
p
243
1
16
p

Horn I

3

[illegible]

Mahler — Symphony No. 1

6

2. Horn in F

III. Satz

Feierlich und gemessen,
1 ohne zu schleppen

8 2 10 3 8 4 9 Zurückhaltend (1. 2. Tromp.)

5 a tempo. Ziemlich langsam

3 *rit.*

6 Nicht schleppen

7 a tempo (3. 4. Horn) (1. 2. Tromp.)

2 Nicht schleppen

8 Poco riten.

9 (1. Fag.)

10 Sehr einfach und schlicht, wie eine Volksweise

11 (1. Horn)

12

13 Wieder etwas bewegter (Celli u. Bässe pizz.)

deutlich

14 *sempre pp*

15

16 *sempre p*

17 Plötzlich viel schneller

18 Tempo I.

19

11 *attacca*

pp *ppp* *p* *ppp* *poco rit.* *gestopft* *offen*

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

Handwritten musical score for Horn 1, Prokofiev Symphony No. 5, mvt. 1. The score is written on ten staves, with measures 11 through 15 highlighted in a red box. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various dynamics and performance instructions.

Measure 11: *mp*

Measure 12: *un poco animando*, *mp espress.*, *mf*

Measure 13: *f*

Measure 14: *f*, *f espress.*

Measure 15: *f*, *f espress.*

Measure 16: *Poco allarg*, *mf*

Measure 17: *A Tempo*

Measure 18: *2*

Horn II

Horn 2

SYMPHONY NO 5

Prokofiev

Andante

I

1

mf

2

3

mp

mf pesante

4

5

mf pesante

6 Poco più mosso

7

8 Tempo I

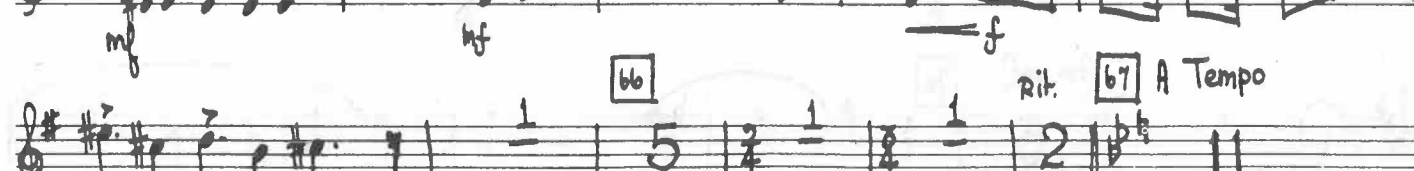
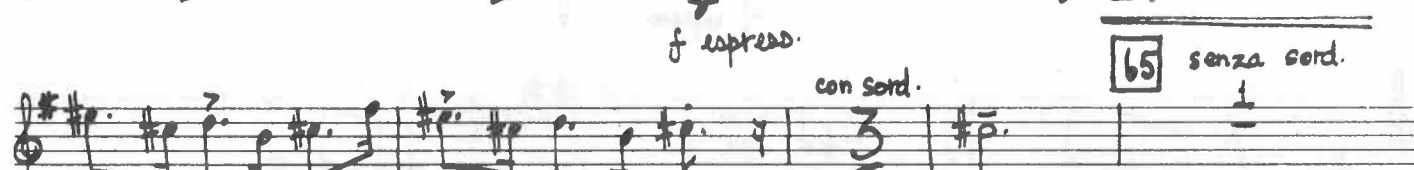
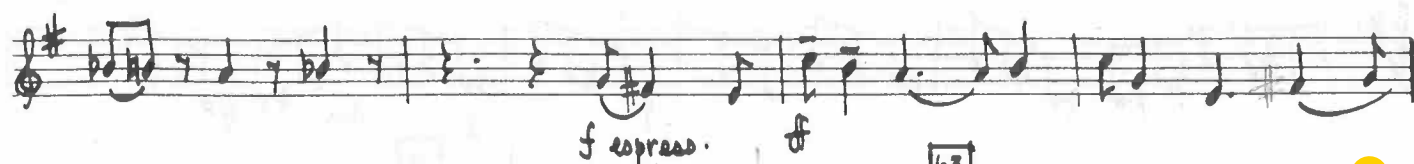
Prokofiev Symphony No. 5, Mvt. 2, Horn 1

Handwritten musical score for a piece in G major, 2/4 time. The score consists of 11 staves. The first staff has a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked "Piu mosso, un poco piu animato ch'el Tempo I". The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "mf" and "f". The piece ends with a double bar line and a key signature change to two sharps (F# and C#).

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

III

[58] Adagio $\text{♩} = 60$



Horn

(in F) Shostakovich Cello Concerto

Handwritten musical score for Horn (in F) Shostakovich Cello Concerto. The score is written on ten staves, numbered 11 through 21. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key features of the score include:

- Staff 11: Measure 11, featuring a triplet of eighth notes.
- Staff 12: Measure 12, featuring a triplet of eighth notes.
- Staff 13: Measure 13, featuring a triplet of eighth notes.
- Staff 14: Measure 14, marked "a. Solo", featuring a triplet of eighth notes.
- Staff 15: Measure 15, featuring a triplet of eighth notes.
- Staff 16: Measure 16, featuring a triplet of eighth notes.
- Staff 17: Measure 17, featuring a triplet of eighth notes.
- Staff 18: Measure 18, featuring a triplet of eighth notes.
- Staff 19: Measure 19, featuring a triplet of eighth notes.
- Staff 20: Measure 20, featuring a triplet of eighth notes.
- Staff 21: Measure 21, featuring a triplet of eighth notes.

The score is written in treble clef and includes various musical symbols such as notes, rests, and dynamic markings. The page number 706 is visible at the bottom center.

horn

Shostakovich

Handwritten musical score for a horn part, numbered 22 to 32. The score is written on ten staves. It includes various musical notations such as treble clefs, key signatures (one flat), time signatures (3/4, 2/4, 3/2, 4/4), and dynamic markings like 'f' and 'ff'. Measure numbers 22 through 32 are circled. There are also measure rests of 3, 4, 6, and 8 measures. A large bracket on the right side of the score groups measures 30 through 32.

Richard Strauss
Ein Heldenleben, Op. 40

1. Horn.

in F.

Lebhaft bewegt.

f

sfz

f

dim. p

p cresc.

hervortretend

4

p cresc.

4 5 7 6 2

ausdrucksvoll

p cresc.

f dim. p

cresc.

ff cresc. mf marcato

mf cresc. - f

f

mf

fff

III. Horn.

Clar. I.

55 4 ohne Dämpfer

56 4

57 Var. VII. ein wenig ruhiger als vorher.

58

Var. VIII. Horn II.

59 6 Horn IV.

60

61

cresc. dim. pp

un poco accel.

62

63 16

Var. IX. Schnell u. stürmisch. 10/4

Fag. Solo.

65 6 Viol.

66 Var. X. Viel breiter.

67

68

69

70

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195

196

197

198

199

200

TRUMPET EXCERPTS

Etude VI

Risoluto ♩ = 80

mf

A *Poco Piu Mosso*

mf

B *A Tempo*

f *dim. e rit.* *mf*

f *rit.*

C *Tempo I-Risoluto*

(rit.) *mf*

Detailed description: This is a musical score for a piece titled 'Etude VI'. It consists of nine staves of music, all in treble clef and key of D major (two sharps). The time signature is 4/4. The score is divided into sections by tempo and dynamic markings. The first section, marked 'Risoluto' with a tempo of ♩ = 80, begins on the first staff with a mezzo-forte (*mf*) dynamic. The second section, marked 'A Poco Piu Mosso', starts on the third staff. The third section, marked 'B A Tempo', begins on the fifth staff with a forte (*f*) dynamic, followed by a decrescendo and ritardando (*dim. e rit.*) leading to a mezzo-forte (*mf*) dynamic. The fourth section, marked 'C Tempo I-Risoluto', starts on the ninth staff with a mezzo-forte (*mf*) dynamic, preceded by a ritardando (*(rit.)*). The score includes various musical notations such as slurs, ties, and dynamic markings (*mf*, *f*, *dim. e rit.*, *rit.*).

MUSIC FOR THE THEATRE

AARON COPLAND
(1925)

1st TRUMPET in C

I. Prologue

Molto moderato ($\text{♩} = 60$)

1 Solo *sharp, fast, clear, nervous* **1** *fast, clear, nervous*

f *beginning slowly, senza misura (faster and faster)*

1 Tpt. II **ff** *molto rit.* **a tempo** **1** **3** **ff** **cresc.**

Solo, ad lib., più mosso

f *fast, clear, nervous*

a tempo **2** **Molto moderato** ($\text{♩} = 60$) **1** **2**

meno f **p**

3 **2** **1** **1** **1** **3**

più f

4 Ob. *Redemptive Solo* **con sordino** **p.** **Solo**

5 **Subito Allegro molto** ($\text{♩} = 144$) **6** **Jazz** **sordino**

f *with strings*

27 *con sordino* Jazz

28 *senza sordino*

p

mf

più f

29

ff

ff

ff

rit.

Poco meno mosso (♩=80)

2 *E♭ Clar.*

court

A tempo (Allegro molto)

sf

sf

sf

III. Interlude

Lento moderato (short)

1 (short) 2 4 (♩=69) 2 **30** 3

Clar. in A

p dolce

32

2 1 Piano *con sordino*

p

33 a tempo **34**

9 6

rit.

p

1st TRUMPET in C

7

42 **senza sordino** 8

Tpt. II *f*

43 5 Picc. *f* *mf* *cre....*

44 **con sordino Jazz** 5 4

..... *scen* *do* *sf*

45 7 Picc.

senza sordino 46 *ff*

Molto meno mosso
(Moderato) (♩ = 76) 3 7 47 **Solo (grottesco)**

mf Tpt. II

1 48 *more*

Tempo I Allegro vivo
(♩ = 116) 5 *more*

Tableaux d'une Exposition

de M. Moussorgsky

TROMBE I II
en Ut

Orchestration de
Maurice RAVEL

Promenade

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

f

①

f

②

2 1 1

③ ④

2 2 2 *f*

⑤

f

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REVISED EDITION

PETROUCHKA

Third Part

1st Trumpet in B \flat

IGOR STRAWINSKY

134 Solo *ord. mf* Allegro, $\text{♩} = 116$ Solo *mf*

135 *p* *mf*

136 *p*

137

138

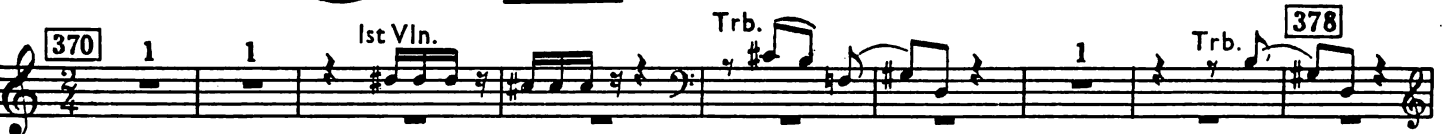
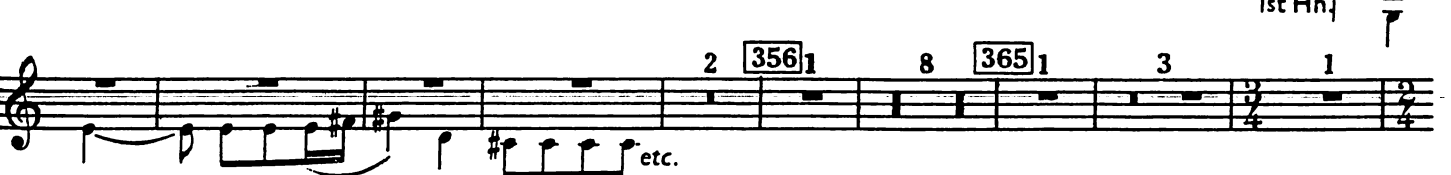
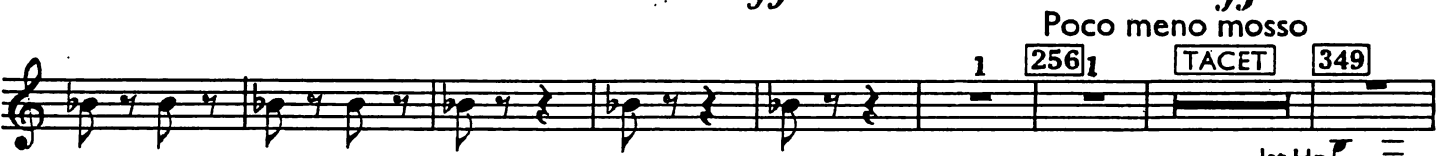
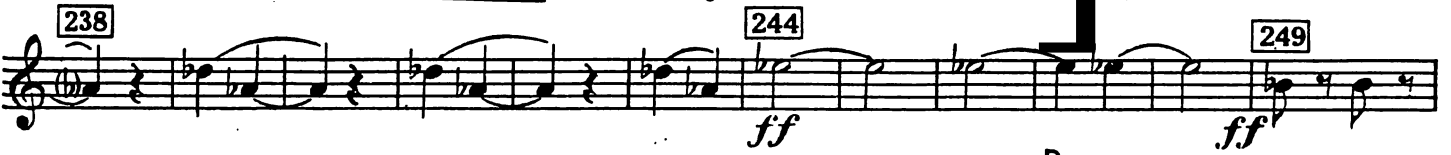
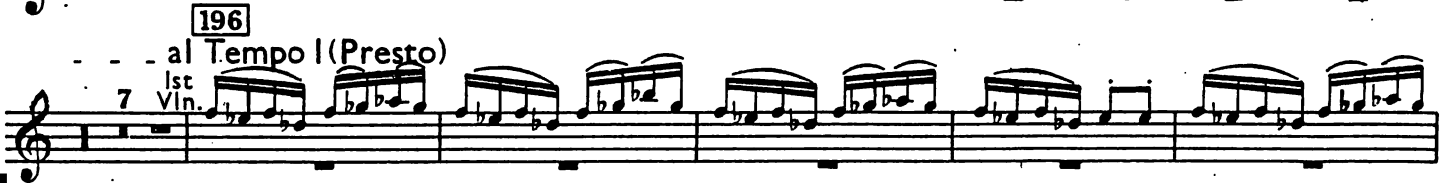
139 *L'istesso tempo* *Poco meno mosso* *poco rall.*

2 1 1 1

2nd TRUMPET in C

7

Tranquillo



TENOR TROMBONE
EXCERPTS

Mozart - Requiem

Tenor Trombone

3. Tuba mirum.

Andante.
Solo

1

1

a 5 p f b 5 c 11 d 12

Berlioz - Hungarian March

Handwritten musical score for Berlioz's Hungarian March, featuring five staves of music. The notation includes various dynamics, markings, and measure numbers.

Staff 1: Bass clef. Measure 11 is boxed with a '3'. Measure 12 has 'Fag.' above it. Measure 13 has a '9' above it. Measure 14 has 'Viol. I.' above it. The staff ends with a large bracket and a *p* dynamic marking.

Staff 2: Bass clef. Measure 1 has *poco cresc.* below it. Measure 4 is boxed with a '4'. Measure 5 has *mf* below it, followed by *cresc.*, *ff*, and *ff* markings.

Staff 3: Bass clef. Measure 1 has *ff* below it. Measure 4 has *ff* below it.

Staff 4: Bass clef. Continuation of the melodic line.

Staff 5: Bass clef. Measure 5 is boxed with a '5'. The staff ends with a large bracket.

Trombone I.

95 *Un poco animato.*
 Tr.: ff ihn Siegmund, Traue dem Schwert *f* *più f* *ff* 1
riten. animanda string.
 96 4 4
 97 *Tromba.* *rall.* *p* *p* *p* *mf* *dim.*
Lento. 10 *Basso.* *f* *p* *p* *p* *f* *Molto vivace.* 7
 98 *ff* *ff* *ff* *ff* *ff* *ff*

III. Aufzug.
I. SCENE.

Vivace.
 1 2 3 *f* *più f*
 4 *ff*
 5 *ff*
 6 *ff*
 7 8 9 10 *Cello.*

Rimsky-Korsakov — Scheherazade, Op. 35

2

Trombone II [Bass Clef]

II.

Recit. Lento 3 **Andantino** 20 **rit. a tempo** 1 A 21 **rit. B** 21 **Tempo giusto Poco più mosso** 1 C 33 **a tempo**

Vn. Cadenza

Allegro molto D 104 **Bsn./Strs.** 3 **G. P.** **Molto moderato** **Recit. Solo** **con forza** **lunga** **Tempo giusto** **Allegro molto** 1 (Tpt.)

112 **Recit. Solo** **con forza** **Molto moderato** **lunga** **Tempo giusto** **Allegro molto** 1 **G. P.** 9

132 **f risoluto e marcato** 3 3 2 1

146 **f** 3 3 3 3 5 3 3 **sf** **f**

162 **Moderato assai** **Recit.** **sf** **rit.** **a tempo** **rit.** **a tempo** **rit.** **G** **Tempo giusto** **Allegro molto** 7 **Vivace scherzando** 19 **Tpt. I**

195 **sf** 27 **H** 2 7 **Tpt. I** **poco string.**

239 **Tempo I** 19 **I** 16 19 **f** **sf** **sf**

300 **K** **p** 8 **f**

318 **Moderato assai** **L Recit.** **sf** **rit.** **a tempo** **rit.** **a tempo** **rit.** **Cad. ad lib.** **Cad. ad lib.** **Cad. ad lib.**

Allegro molto ed animato **Con moto** **M** 19 **N** 19 1 1 1 1 **sf**

Rimsky-Korsakov — Scheherazade, Op. 35 Mvt. 4

4

Trombone II [Bass Clef]

Recit. Lento **Vivo** 24 A 16 B 16 C 16 D Bsn. I

Vn. Solo

105 *f* *f* *sf* E

119 9 *f* *sf* 3 F 4

142 16 G 16 H 16 I 16 K Fl. I

210 *f* 2 *f* 2 *f*

225 *dim.* *f* 3 L 4

242 *f* *dim.* *f* *dim.* *f*

258 *dim.* *f* 3 3 *sf*

M 274 *sf* 5 *sf* *f*

291 4 *f* *cresc.* N *sf* 33 O 16 P *f* *ff*

354 *f* *ff* *mf* *ff* *f*

365 *ff* *mf* *ff* *mf* *ff*

Prokofiev: Symphony No. 5

Trombone 1

Mvt. 3, 3 before reh. 71 until 6 after reh. 71

Handwritten musical score for Trombone 1, measures 68-71. The score is written on four staves. Measure 68 is marked with a box containing '68'. Measure 69 is marked with a box containing '69' and the instruction 'Poco più animato'. Measure 70 is marked with a box containing '70'. Measure 71 is marked with a box containing '71' and the instruction 'ff marcato'. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat). The time signature is 3/4. The score is written in a cursive, handwritten style.

68

69 Poco più animato

70

71 ff marcato

mf con sord.

BASS TROMBONE EXCERPTS

P
M1001
5559
op. 47k
or. cab.

21

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TRAPANI

Симфония

№ 5

Symphonie

1

Trombone III

А. ШОСТАКОВИЧ
D. SCHOSTAKOWITSCH Op. 47

Moderato. $\text{♩} = 76$

Shostakovich: Symphony no. 5

5 [28] 8 [29] 2

[30] poco string. [31]

[32] $\text{♩} = 138$

The image shows a musical score for Trombone III, measures 28 through 32. The notation is in bass clef. Measure 28 starts with a whole rest, followed by a half note G2. Measure 29 has a whole rest, followed by a half note F2. Measure 30 begins with a half note G2, followed by a series of eighth notes: F2, E2, D2, C2, B1, A1, G1. Measure 31 continues with eighth notes: F1, E1, D1, C1, B0, A0, G0. Measure 32 starts with a half note G0, followed by a half note F0, and ends with a whole note E0. The tempo is Moderato, with a metronome marking of 76 quarter notes per minute. A string section entry is marked 'poco string.' at the beginning of measure 31. A rehearsal mark [32] is placed at the start of measure 32, with a tempo change to 138 quarter notes per minute.

Johannes Brahms

Symphony No. 1 in C Minor, Op. 68

1

TROMBONE III. (BASS)

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

Adagio Fag.I
Br. *string. poco a poco* *a tempo* Ob.I

13 *string. molto a tempo* A Klar.I

24 B Più Andante Pk. *pp* 12 12

38 C *pp* *p dolce*

52 *pp* *cresc.* *mf* *dim.* *pp*

61 Allegro non troppo, ma con brio D 28 15 Viol.I Trpt.I

111 E Trpt.I 13 F 4 Ob.I

135 30 Trpt.I G Ob.I Trpt.I

173 Hr.I 1 3 H 21 I Klar.I

205 13 K 24 L Ob.I 19

Contra Trombone.

III. Aufzug.

I. SCENE.

Vivace.

7 8 9 10 Cello. *ff*

ff

ff

12 *ff* 1 2 2 *f* *più f* *f* *più f*

13 1 1 *f* *ff*

3 14 1 *ff* *f* *p*

Berlioz: Hungarian March

Trombone III

54 **F** **G** **4** **4**

75 **H** **11** Bns, Vllcs **I** Vns I **p**

91 **J** **1** **mf** **cresc.** **ff** **ff**

99 **ff** **ff**

104 **K**

109 **L**

116 **p** **p** **f** **f** **1** **5**

129 **M** **f**

136 **N**

143

149

TUBA
EXCERPTS