

# Community School of Performing Arts

## 2024–25 Advanced Orchestra/CHMI Audition Excerpts

### STRINGS

#### Violin

- Mendelssohn, Symphony No. 4 “Italian”: I. Allegro vivace – m. 1 to m. 51
- Mozart, Symphony No. 39: II. Andante con moto – m. 1 to m. 27

#### Viola

- Berlioz, Roman Carnival Overture: 2nd measure after [1] to 2nd measure after [4]
- Mozart, Symphony No. 35 in D Major “Haffner”: III. Presto – m. 134 to m. 181

#### Cello

- Mozart, Symphony No. 40: IV. Allegro assai – m. 49 to m. 62
- Brahms, Symphony No. 3: III. Poco allegretto – m. 1 to m. 16

#### Double Bass

- Dvorak, Symphony No. 9: I. Adagio – Allegro molto – [7] to 16 measures after [8]
- Dvorak, Symphony No. 9: II. Largo – 9 measures after [2] to [3]

### WOODWINDS

#### Flute

- Brahms, Symphony No. 4: IV. Allegro energico e passionato – m. 89 to m. 105
- Beethoven, Leonore Overture No. 3 – m. 278 to m. 360

#### Clarinet

- Mendelssohn, Symphony No. 3: II. Vivace non troppo – m. 8 to m. 56 (Clarinet 1 in B)
- Beethoven, Symphony No. 6: II. Andante molto mosso – m. 68 to m. 77 (Clarinet 1 in B-flat)

#### Oboe

- Brahms, Violin Concerto: II. Adagio – m. 3 to m. 32 (Oboe 1)
- Rossini, La Scala di Seta – pickup to [2] to [3] \*you may use your own articulation

#### Bassoon

- Brahms, Variations on a Theme by Haydn: Variation 5 – entire variation
- Ravel, Alborada del Gracioso – [9] to [12]

## **BRASS**

### **Trumpet**

- Mussorgsky, Pictures at an Exhibition: Promenade (in C) – entire Trumpet 1 part
- Respighi, The Pines of Rome: II. Lento – Off-stage trumpet part

### **French Horn**

- Dvorak, Symphony No. 9: I. Adagio - Allegro molto – m. 16 to m. 27 (Horn 4 in E)
- Tchaikovsky, Symphony No. 5: II. Andante cantabile con alcuna licenza – m. 8 to m. 28 (Horn 1 in F)

### **Trombone**

- Tchaikovsky, Symphony No. 4: IV. Finale. Allegro con fuoco – m. 36 to [B] (Trombone 1)
- Rimsky-Korsakov, Russian Easter Overture – [M] (Trombone 2 Solo)

### **Tuba**

- Holst, The Planets: IV. Jupiter – 3 measures after [11] to m. 274
- Wagner, Die Meistersinger von Nurnberg: Overture – beginning to m. 8

## **PERCUSSION**

- Timpani – Beethoven, Symphony No. 9: I. Allegro ma non troppo, un poco maestoso – m. 513 to end of movement
- Xylophone – Kabalevsky, Calas Breugnon Overture – [9] to [12]

## **HARP**

- Tchaikovsky, Swan Lake Suite: No. 4 Scene, Andante – m. 2 through cadenza in m. 8
- Rimsky-Korsakov, Capriccio Espagnol – Cadenza to 8 measures before [M]

## Violin

#1 - Mendelssohn, Symphony No. 4 "Italian": I. Allegro vivace – m. 1 to m. 51

**Allegro vivace** Op.90

*pizz.* *arco* *f* *cresc.* *sf* *p* *sfz* *sfz* *p* *p stacc.* *cresc.* *mf* *f* *sf* *sf* *sf*

# 2 on next page

**Violin (cont.)**

#2 - Mozart, Symphony No. 39: II. Andante con moto – m. 1 to m. 27

*Andante con moto*

VOLINO I.

The image shows a page of musical notation for Violin I. The score is in 3/4 time and E-flat major. It consists of four staves. The first staff contains the main melodic line, starting with a half note G4, followed by quarter notes A4, Bb4, and C5. The second and third staves provide a complex accompaniment with sixteenth and thirty-second notes. The fourth staff continues the accompaniment and includes a second ending marked with a '2'. The tempo is marked 'Andante con moto'. There are two first endings marked with a '1' and a second ending marked with a '2'. The page is numbered '2' in the top right corner.

**Viola**

#1 - Mozart, Symphony No. 35 in D Major "Haffner": III. Presto – m. 134 to m. 181

6

Viola

Presto

134 *p*

141

150

159

167

176 *p*

188 3

#2 on next page

**Viola (cont.)**

#2 - Berlioz, Roman Carnival Overture: 2<sup>nd</sup> measure after [1] to 2<sup>nd</sup> measure after [4]

*p* *mf* *p*  
Andante sostenuto (quarter = 52)  
*mf espress.*  
*f*  
*cresc. molto* *f dim.* *p* *mf*  
*poco cresc.* *sf*  
*pp* *6*  
*4* *2*

## Cello

#1 - Brahms, Symphony No. 3: III. Poco allegretto – m. 1 to m. 16

CELLO

**Poco Allegretto**  
*mezza voce*

*espress.*

[A]

#2 - Mozart, Symphony No. 40: IV. Allegro assai – m. 49 to m. 62

**Allegro assai**

[A] Viol I

Double Bass

#1 - Dvorak, Symphony No. 9: I. Adagio – Allegro molto – [7] to 16 measures after [8]

Musical score for Double Bass, measures 7-16 of Dvorak's Symphony No. 9, I. Adagio – Allegro molto. The score consists of six staves. The first staff begins with a dynamic of *f*, followed by a *dim.* (diminuendo) hairpin. At measure 15, the dynamic changes to *ppp* (pianississimo) with a *pizz.* (pizzicato) marking. At measure 16, the tempo and dynamic change to *f* (forte) and *Allegro molto*. The subsequent staves continue with various dynamics including *ff* (fortissimo) and *f*. Measure numbers 8, 15, and 16 are indicated. There are orange brackets highlighting the transition at measure 15 and the end of the section at measure 16.

#2 - Dvorak, Symphony No. 9: II. Largo – 9 measures after [2] to [3]

Musical score for Double Bass, measures 9-11 of Dvorak's Symphony No. 9, II. Largo. The score consists of three staves. The first staff begins with a dynamic of *ppp* (pianississimo) and a *pizz.* (pizzicato) marking. The tempo is *Poco meno mosso.* At the end of the first staff, there is a *poco ritard.* (poco ritardando) marking. The second staff continues with a dynamic of *pp* (pianissimo) and includes a *cresc.* (crescendo) hairpin leading to a dynamic of *mf* (mezzo-forte). The third staff begins with a dynamic of *pp* and includes a *3* (triple) marking and a tempo change to *Poco più mosso.* The section ends at measure 11 with a *vel.* (accelerando) marking. There are orange brackets highlighting the beginning of the section at measure 9 and the end at measure 11.



## Flute

#1 - Brahms, Symphony No. 4: IV. Allegro energico e passionato – m. 89 to m. 105

Musical score for Flute #1, Brahms, Symphony No. 4: IV. Allegro energico e passionato – m. 89 to m. 105. The score is written in treble clef with a key signature of one sharp (F#). It consists of four staves of music.

Staff 1 (measures 89-94): Starts with a first ending bracket labeled "1". Dynamics include *pdolce*, *poco cresc.*, *pp*, and *dim.*. There are triplets and slurs throughout.

Staff 2 (measures 95-100): Starts with a second ending bracket labeled "2". Dynamics include *p*, *espressivo*, and *poco cresc.*. A "Solo" marking is present above the staff. There are slurs and accents.

Staff 3 (measures 101-105): Continues the melodic line with slurs and accents.

Staff 4 (measures 103-105): Continues the melodic line, ending with a second ending bracket labeled "2".

#2 on next page

## Flute (cont.)

#2 - Beethoven, Leonore Overture No. 3 – m. 278 to m. 360

272 Tromba Solo 4 Tempo I colla parte 1 *p dol.* *cresc.*

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

328 *cresc.* *sp*

Detailed description: This block contains three staves of music for Tromba Solo. The first staff (measures 272-293) is in 4/4 time, marked 'Tempo I' and 'colla parte'. It begins with a rest for one measure, followed by a series of notes with slurs and accents. The dynamic is *p dol.* and it ends with a *cresc.* marking. The second staff (measures 294-327) continues the melodic line, also marked 'Tempo I' and 'colla parte'. It features a key signature change to E-flat major (E1) and a dynamic of *p dol.*, ending with a *cresc.* marking and a measure rest. The third staff (measures 328-360) shows a more rhythmic and melodic passage, starting with a *cresc.* marking and reaching a *sp* (sforzando) dynamic.

## Beethoven — Leonore Overture No. 3

## Flöte I

3

337 1

344 3

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

Detailed description: This block contains three staves of music for Flöte I. The first staff (measures 337-343) shows a melodic line with slurs and accents, starting with a first fingering (1). The second staff (measures 344-350) continues the melodic line with slurs and accents, starting with a third fingering (3). The third staff (measures 351-360) features a series of notes with slurs and accents, starting with a first fingering (1) and ending with a *pp* (pianissimo) dynamic and a *p cresc.* (piano crescendo) marking.

## Clarinet

#1 - Mendelssohn, Symphony No. 3: II. Vivace non troppo – m. 8 to m. 56 (Clarinet 1 in B)

**in B** *Vivace non troppo*  $\text{♩} = 126$

*f* *p* *am.* *p* *dim.* *rit.*

7 14 22 33 46 56

*dim.* *cresc.* *f* *cresc.* *ff*

#2 - Beethoven, Symphony No. 6: II. Andante molto mosso – m. 68 to m. 77 (Clarinet 1 in B-flat)

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

2 Viol. II 2 Viol. I

**D** Solo

68 74

*cresc.* *p*

## Oboe

#1 - Brahms, Violin Concerto: II. Adagio – m. 3 to m. 32 (Oboe 1)

Adagio  
Tutti Hr. (Solo)  
Fag. *p dolce*

8

13 Ob.II *p* *dim.*

20 *p*

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

Detailed description: This is a page of a musical score for Oboe 1. It features five staves of music. The top staff is for the Oboe 1, with a bracket indicating a solo section from measure 3 to 32. The tempo is marked 'Adagio' and the dynamics range from 'p dolce' to 'mf' and 'f'. The score includes various musical notations such as slurs, accents, and dynamic markings. The bottom staff shows a 'Solo-Viol.' section starting at measure 11.

#2 - Rossini, La Scala di Seta – pickup to [2] to [3] \*you may use your own articulation

Allegro

22 15 *p* [2]

43

49 [3] *ff*

Detailed description: This is a page of a musical score for Oboe 1. It features three staves of music. The tempo is marked 'Allegro'. The score includes various musical notations such as slurs, accents, and dynamic markings. The first staff starts at measure 15 and ends at measure 42, with a bracket indicating a pickup to measure 2. The second staff starts at measure 43 and ends at measure 48. The third staff starts at measure 49 and ends at measure 52, with a bracket indicating a pickup to measure 3. The dynamics range from 'p' to 'ff'. There are also some handwritten annotations in orange on the score.

## Bassoon

#1 - Brahms, Variations on a Theme by Haydn: Variation 5 – entire variation

**Var. V**  
Vivace

K.B.

*p*

206 *sfp* *legg.* *sf* *sf*

211 *f* *p legg.* *sfp* **G** 1

218 *sf* *sf* *pp* **H** 4 *p*

232 *pp legg.* *p sempre*

238 *pp* **I** 4

## Brahms — Variations on a Theme by Haydn

## Fagott I

3

249 *p* *pp legg.*

257 *pp*

**Var. VI**

# 2 on next page

**Bassoon (cont.)**

#2 - Ravel, Alborada del Gracioso – [9] to [12]

Musical score for Bassoon, measures 9 to 12. The score is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo and dynamics markings are as follows:

- Measure 9: *Plus lent*, *1er Solo*, *espress.*, *mf quasi recitativo*. The measure contains a triplet of eighth notes.
- Measure 10: *au Mouvt*, *2*, *Plus lent*. The measure contains a pair of eighth notes.
- Measure 11: *au Mouvt*. The measure contains a pair of eighth notes.
- Measure 12: *Plus lent*, *3*, *presses*, *rall.*, *poco dim.*, *au Mouvt*. The measure contains a triplet of eighth notes followed by a pair of eighth notes.

**Trumpet**

#1 - Mussorgsky, Pictures at an Exhibition: Promenade (in C) – entire Trumpet 1 part

The image displays the musical score for the Trumpet 1 part of 'Promenade' from 'Pictures at an Exhibition' by Modest Mussorgsky. The score is written for two trumpets, I and II, in C major. It consists of five systems of music, each with a treble clef staff for the trumpet and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as dynamics (f), articulation (accents), and fingering numbers (1, 2, 3, 4, 5). The first system shows the trumpet playing a melodic line starting with a forte (f) dynamic. The second system features a first ending bracketed with a circled 1. The third system includes a second ending bracketed with a circled 2 and fingering numbers 2, 1, 1. The fourth system has a third ending bracketed with a circled 3 and fingering numbers 2, 2, 2, 4, 2, and a final forte (f) dynamic. The fifth system begins with a circled 5 and continues with the melodic line.

#2 on next page

**Trumpet (cont.)**

#2 - Respighi, The Pines of Rome: II. Lento – Off-stage trumpet part

( Lento )

10 *il più lontano possibile* Più mosso  
in Do *f ma dolce ed espress.*

3 4 3

IL RESTO TACE

The image shows a musical score for a trumpet part. It begins with a treble clef and a key signature of one sharp (F#). Measure 10 is marked with a box containing the number '10'. The tempo is 'Lento', indicated by the text '( Lento )' above the staff. The score starts with a triplet of eighth notes. A bracket spans measures 10 and 11, with the instruction 'il più lontano possibile' written above it. Measure 11 is marked with a '4' above the staff. A second bracket spans measures 11, 12, and 13, with the instruction 'Più mosso' written above it. Below the staff, the text 'in Do' is written, and 'f ma dolce ed espress.' is written below the first measure of the 'Più mosso' section. The score continues with various rhythmic patterns, including triplets and slurs. The final measure of the section is marked with a '1' above the staff and the instruction 'IL RESTO TACE' to the right.



French Horn

Dvořák Symphony No. 9, horn IV

mvmt. I; mm.16-27

**in C.  
Adagio.**

Vello

**f** **pp** **ff**

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

**f** **p** **attacca**

**Allegro molto.**

**mf** **ff**

4

3

1

1

11

Horn I  
Tchaikovsky: Symphony No. 5  
Mvt. II (mm. 8 - 28)

**Andante cantabile, con alcuna licenza**  
in F 5 Viol. II Solo

*dolce con molto espress.*

*animando* *riten.* **A** *sostenuto*  
*mf* *p*

*animando* *sostenuto*  
*mf* *p*

**Con moto** *animato*  
*p* *dolce*

*sostenuto*  
*mp*

## Trombone

#1 - Tchaikovsky, Symphony No. 4: IV. Finale. Allegro con fuoco – m. 36 to [B] (Trombone 1)

*ff* **A** **1** **1** *ff* **B** **16**

**Allegro con fuoco**

#2 - Rimsky-Korsakov, Russian Easter Overture – [M] (Trombone 2 Solo)

**M** **Recit. Maestoso.**  
*Solo.*  
*a piena voce*

*(colla parte di Violino Solo.)*  
*dim. poco rit.*

**Tempo I. (Allegro agitato.)**

## Tuba

#1 - Holst, The Planets: IV. Jupiter – 3 measures after [11] to m. 274

Bass Tuba

The image shows three staves of musical notation for Bass Tuba. The first staff starts at measure 246 and includes a first ending bracket labeled '11' with '1-2 Trp.' and 'Maestoso.' above it. The dynamic is *fff*. The second staff starts at measure 264 and features a triplet of eighth notes. The third staff starts at measure 268 and includes dynamics *p*, *cresc.*, and *ff*. There are orange brackets highlighting specific sections: one around the first ending in the first staff, and another around the end of the third staff.

#2 - Wagner, Die Meistersinger von Nurnberg: Overture – beginning to m. 8

**Moderato. sempre largamente e pesante.**  
*ben tenuto*

The image shows two staves of musical notation for Bass Tuba. The tempo and style markings are 'Moderato. sempre largamente e pesante.' and 'ben tenuto'. The first staff starts at measure 1 and ends at measure 8. The dynamic is *f*. There are orange brackets highlighting the beginning of the first staff and the first few measures of the second staff.

## Percussion

#1 – **Timpani** – Beethoven, Symphony No. 9: I. Allegro ma non troppo, un poco maestoso – m. 513 to end of movement

507 *a tempo* *f* *rit.* *a tempo* *p*  
Viol. I

517 *cresc.*

525 *f* *più f*

531 **S** *ff* *sempre ff* *sempre ff* *tr*

540 *tr* *tr* *ff*

Detailed description: This is a musical score for the Timpani part of the first movement of Beethoven's Symphony No. 9. The score is written in bass clef and covers measures 507 to 540. It begins at measure 507 with a tempo marking of 'a tempo' and a dynamic of 'f'. A first violin part (Viol. I) is indicated. The music features a series of rhythmic patterns, including eighth and sixteenth notes, and rests. A 'rit.' (ritardando) marking is present, followed by a return to 'a tempo'. Dynamics fluctuate, including 'p' (piano), 'cresc.' (crescendo), 'f' (forte), and 'più f' (pianissimo). A section starting at measure 531 is marked with a square 'S' and 'ff' (fortissimo), with 'sempre ff' (sempre fortissimo) indicating sustained intensity. Trills ('tr') are marked above notes in measures 531 and 540. The score concludes at measure 540 with a final 'ff' dynamic.

#2 on next page

## Percussion (cont.)

#2 – **Xylophone** – Kabalevsky, Calas Breugnon Overture – [9] to [12]

Allegro  $\text{♩} = 126-132$

1 **Presto**  $\text{♩} = 126-132$

2 9 3 7 4 5 12

(snare drum) (timpani)

6 9 7 8 5 9

(snare drum) (timpani) *8va* *f*

(*8va*) 10

(*8va*) *cresc.* 11 *ff*

12 *sf* 13

(triangle)

14 5 15 11 16 11 17 8

(snare drum) (vc., cb.)

**Harp**

#1 - Rimsky-Korsakov, Capriccio Espagnol – Cadenza to 8 measures before [M]

Arpa.  
Cadenza V.  
m.d.  
con forza

glissando  
ad libit.

a tempo  
Viol.

3 4 5

5 8 7

8

The image shows a musical score for Harp, titled "Arpa. Cadenza V. m.d. con forza". The score is written in G major and 3/4 time. It consists of four systems of music. The first system shows the beginning of the cadenza with a treble clef and a bass clef. The second system features a glissando marked "glissando ad libit." with a large upward-sweeping line. The third system continues the glissando. The fourth system ends with a "a tempo" marking and a "Viol." instruction, indicating the start of the next section. The score includes various musical notations such as triplets, slurs, and dynamic markings. A page number "8" is visible in the top right corner.

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**Harp (cont.)**

#2 - Tchaikovsky, Swan Lake Suite: No. 4 Scene, Andante – m. 2 through cadenza in m. 8

**Arpa** *Andante* № 4 Scene.

The musical score is presented in five systems. The first system is marked "Andante" and "№ 4 Scene." and features a treble clef, a common time signature, and a first finger fingering "1" in the right hand. The music is written in a grand staff with a wavy line indicating a tremolo effect. The second system continues the tremolo pattern. The third system shows a change in the bass line. The fourth system continues the tremolo. The fifth system is marked "Cadenza" and "p" (piano), featuring a more melodic line in the right hand and a rhythmic accompaniment in the left hand.

(continued on next page)



First system of musical notation, featuring a treble and bass clef with a key signature of three flats and a 3/4 time signature. The music consists of a series of descending eighth-note patterns in both hands.

Second system of musical notation, continuing the descending eighth-note patterns from the first system.

Third system of musical notation, showing a complex texture with dense chords and a fermata over a measure in the treble clef.

Fourth system of musical notation, featuring a treble and bass clef with a key signature of three flats and a 3/4 time signature. The music consists of a series of descending eighth-note patterns in both hands.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of three flats and a 3/4 time signature. The music consists of a series of descending eighth-note patterns in both hands, ending with a fermata and the instruction *rilenuto molto*.