

Community School of Performing Arts

2023–24 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* *ff* *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 VIOLINO I.

The musical score for Violino I consists of four staves. The first staff is in treble clef with a key signature of one flat (F major) and a 3/4 time signature. The tempo is 'Andante con moto'. The music features a mix of eighth and sixteenth notes, often beamed together. There are first and second endings marked with 'I' and '2' respectively. A red bracket highlights the first ending, and another red bracket highlights the second ending.

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 *f* *p* *fp* *fp*

188 3

#2 on next page

Viola (cont.)

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

p *mf* *p*

Andante sostenuto (quarter = 52)

1 *mf* *espress.*

2 *f*

cresc. molto *f* *dim.* *p* *mf* **3**

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

Flute

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

The image shows a musical score for the Flute part, measures 89 to 105. The score is written on four staves. The first staff (measures 89-94) begins with a first ending bracket labeled '1' and includes dynamics *pdolce*, *poco cresc.*, *pp*, and *dim.*. The second staff (measures 95-102) features a 'Solo' section with a *p* dynamic and *espressivo* marking, followed by *poco cresc.*. The third staff (measures 100-102) continues the melodic line. The fourth staff (measures 103-105) includes a second ending bracket labeled '2' and concludes the passage.

#2 on next page

Flute (cont.)

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

Musical score for Tromba Solo, measures 272-328. The score is in 4/4 time, marked *Tempo I*. It begins with *colla parte* and *p dol.* dynamics. The first system (measures 272-293) features a melodic line with slurs and accents, marked *cresc.* The second system (measures 294-327) continues the melodic line, also marked *cresc.* The third system (measures 328-360) shows a more rhythmic and textured passage, marked *sp* and *cresc.*

Beethoven — Leonore Overture No. 3

Flöte I

3

Musical score for Flöte I, measures 337-360. The score is in 4/4 time. It begins with a melodic line marked *pp* (pianissimo) and *p cresc.* (piano crescendo). The first system (measures 337-343) features a melodic line with slurs and accents, marked *pp*. The second system (measures 344-350) continues the melodic line, marked *pp*. The third system (measures 351-360) shows a more rhythmic and textured passage, marked *pp* and *p cresc.*

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 *p*

14

22

33 *dim.* *cresc.*

46 *f* *cresc.* *ff* *3*

56

#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* *p*

68

74 *cresc.* *p* *tr.*

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 first staff is for the Oboe 1 (labeled 'Hr.'), starting with a 'Solo' marking and playing a melodic line with a 'p dolce' dynamic. The second staff is for Oboe II (labeled 'Ob.II'), playing a similar melodic line with a 'p' dynamic and a 'dim.' (diminuendo) marking. The third and fourth staves are for other woodwinds, with dynamics of 'p'. The fifth staff is for the Solo Violin, starting at measure 28 with a 'Solo' marking and playing a melodic line with dynamics of 'mf' and 'f'. The tempo is marked 'Adagio' and the mood is 'Tutti'. There are various performance markings such as 'p dolce', 'dim.', 'mf', and 'f' throughout the score.

#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 Rossini's 'La Scala di Seta'. It features three staves of music. The first staff starts at measure 15 with a 'p' dynamic and a pickup to measure 22, which is marked with a '2' in a box. The second staff continues the melodic line, with a 'V' marking above it. The third staff starts at measure 49 with a 'ff' dynamic and a pickup to measure 50, which is marked with a '3' in a box. The tempo is marked 'Allegro'. There are various performance markings such as 'p' and 'ff' throughout 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]

9 *Plus lent*
1er Solo
espress.
mf quasi recitativo

10 *au Mouvt* 2 *Plus lent*

11 *au Mouvt* 3

12 *Plus lent*
presses
rall.
poco dim.
au Mouvt

The image shows a musical score for the Bassoon part of Ravel's 'Alborada del Gracioso', 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. Measure 9 is marked 'Plus lent', '1er Solo', and 'espress.', with a dynamic of 'mf quasi recitativo'. It features a triplet of eighth notes. Measure 10 is marked 'au Mouvt' with a '2' below it, and 'Plus lent'. Measure 11 is marked 'au Mouvt' with a '3' below it. Measure 12 is marked 'Plus lent', 'presses', 'rall.', and 'poco dim.', with a '12' in a box above it and 'au Mouvt' below it. The score includes various musical notations such as slurs, accents, and dynamic markings.

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 in C major and 2/4 time, featuring two trumpets (I and II) and piano accompaniment. The music is marked with a forte (*f*) dynamic throughout. The score is divided into five systems, each with a treble and bass staff for the piano and a single staff for the trumpets. The first system shows the initial entry of the trumpet with a melodic line starting on G4. The second system includes a first ending bracket (①) and a piano accompaniment with a rhythmic pattern of eighth notes. The third system features a second ending bracket (②) and piano accompaniment with a similar rhythmic pattern. The fourth system contains a third ending bracket (③), a fourth ending bracket (④), and piano accompaniment with a more complex rhythmic pattern. The fifth system concludes the piece with a final melodic flourish in the trumpet and piano accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings.

#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

Detailed description: 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 first measure of the score contains a triplet of eighth notes. The second measure contains a quarter note followed by a triplet of eighth notes. The third measure is marked with a bracket and the number '4', indicating a four-measure phrase. The tempo changes to 'Più mosso' at the start of the fourth measure. The fourth measure is marked with a bracket and the number '3', indicating a three-measure phrase. The fifth measure is marked with a bracket and the number '3', indicating a three-measure phrase. The sixth measure is marked with a bracket and the number '3', indicating a three-measure phrase. The seventh measure is marked with a bracket and the number '3', indicating a three-measure phrase. The eighth measure is marked with a bracket and the number '3', indicating a three-measure phrase. The ninth measure is marked with a bracket and the number '3', indicating a three-measure phrase. The tenth measure is marked with a bracket and the number '3', indicating a three-measure phrase. The eleventh measure is marked with a bracket and the number '3', indicating a three-measure phrase. The twelfth measure is marked with a bracket and the number '3', indicating a three-measure phrase. The thirteenth measure is marked with a bracket and the number '3', indicating a three-measure phrase. The fourteenth measure is marked with a bracket and the number '3', indicating a three-measure phrase. The score ends with the instruction 'IL RESTO TACE'.

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.

ff **f**

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

4
246

13

11

1-2 Trp.
Maestoso.

fff

264

3

268

1

p

cresc.

ff

274

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

Moderato. sempre largamente e pesante.
ben tenuto

f

f

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. It covers measures 507 to 540. The score is written in bass clef with a 2/4 time signature. Measure 507 starts with a dynamic of *f* and a tempo marking of *a tempo*. It includes a first violin (Viol. I) part. The score features various dynamics including *p*, *f*, *più f*, *ff*, and *sempre ff*. There are also tempo markings for *rit.* (ritardando) and *a tempo*. Trills (*tr*) are indicated in measures 531 and 540. A section marked with a boxed 'S' begins at measure 531. The score concludes with a fermata over the final note in measure 540.

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Percussion (cont.)

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

Allegro $\text{♩} = 126-132$

ff

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*

10

(*8va*)

11 *cresc.* *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 with a large downward-sweeping line. The fourth system ends with a "a tempo" marking and a "Viol." marking, indicating the start of the next section. The score includes various musical notations such as triplets, slurs, and dynamic markings.

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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, each with a grand staff (treble and bass clefs). The first system is marked with a '1' and a 'f' (forte) dynamic. The second, third, and fourth systems continue the main melodic line with various accidentals. The fifth system is marked 'Cadenza' and 'p' (piano). The music is written in a grand staff with treble and bass clefs.

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First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a series of descending eighth-note runs in both hands, with a key signature of three flats and a common time signature.

Second system of musical notation, continuing the descending eighth-note runs from the first system. The notation is consistent with the first system, showing a steady downward melodic line in both staves.

Third system of musical notation, featuring a complex texture with dense chords and arpeggiated figures. The notation includes many beamed notes and rests, creating a rich, layered sound. A fermata is placed over the final measure of the system.

Fourth system of musical notation, returning to a series of descending eighth-note runs in both hands, similar to the first two systems. The key signature and time signature remain the same.

Fifth system of musical notation, concluding the piece. It features a final descending eighth-note run in the right hand, followed by a fermata. The left hand has a more complex, rhythmic accompaniment. The tempo marking *ritenuto molto* is present. A large orange bracket is drawn on the right side of the system, spanning from the beginning of the final run to the end of the system.