

## *Audition requirements – Violin*

1. A movement of solo Bach
2. Concerto of choice
3. The following excerpts:
  - Bach Brandenburg Concerto #3; 1<sup>st</sup> movement, 1<sup>st</sup> violin
  - Beethoven Symphony #3; Scherzo through 2<sup>nd</sup> ending
  - Beethoven Symphony #9; slow movement: 12/8 *Lo Stesso* tempo for 16 bars
  - Brahms Symphony #1; 1<sup>st</sup> movement: beginning to B
  - Brahms Symphony #4; 1<sup>st</sup> movement: 1<sup>st</sup> page; 3<sup>rd</sup> movement: beginning to B (or 44)
  - Mozart Symphony #39; 1<sup>st</sup> movement: opening to bar 16,  $\frac{3}{4}$  *allegro* to C
    - 4<sup>th</sup> movement: beginning to B
  - Prokofiev Classical Symphony; 1<sup>st</sup> movement: beginning to 12 (or H)
  - Schumann Symphony #2; Scherzo
  - Strauss Don Juan; 1<sup>st</sup> page
  - Tchaikovsky Symphony #4; 1<sup>st</sup> movement: upbeat to H until 8 before L, 17 after V until end

## *Audition requirements – Viola*

1. A movement of solo Bach
2. Concerto of choice (Exposition)
3. The following excerpts:
  - Berlioz Roman Carnival Overture: 3<sup>rd</sup> measure of Reh#1 to Reh#5
  - Brahms Variations on a Theme of Haydn: Variations 5 and 7
  - Mendelsohn A Midsummer Night's Dream: Scherzo—Beginning to “D”; “E” to 3<sup>rd</sup> measure of “T”
  - Mozart Overture to “The Marriage of Figaro,” beginning-M51; M156-172
  - Mozart Symphony No. 40: Mvt. 1, measures 105-160
  - Ravel Mother Goose Suite: Mvt. 5, reh. #2 to reh. #4, solo line only
  - Shostakovich Symphony No. 5: Reh#15-#17, Reh #22 through 4 measures after #25, Reh#36 to the third measure of #38
  - Smetana Bartered Bride Overture: beginning to 5 after “A”
  - Strauss Don Quixote: solo, 3 bars after Reh#14 to 9 bars before Reh. #17
  - Tchaikovsky Nutcracker: Act 1, No. 4
  - Possible sightreading

## *Audition requirements – Cello*

1. A movement from a concerto, sonata, suite or solo piece
2. The following excerpts:
  - Bach Brandenburg Concerto #3; cello 1 part
  - Beethoven Symphony #5; 2<sup>nd</sup> movement mm. 1-10, 49-59, 98-106
  - Beethoven Symphony #5; 3<sup>rd</sup> movement: beginning to m.213
  - Brahms Symphony #1; 1<sup>st</sup> movement: beginning to m. 38
  - Brahms Symphony #1; 4<sup>th</sup> movement: G to I, K to m. 249
  - Brahms Symphony #2; 2<sup>nd</sup> movement: beginning to A
  - Debussy La Mer; 2 bars before rehearsal 9 to 6 bars before rehearsal 10
  - Mozart Symphony #35; 1<sup>st</sup> movement: beginning to 16 of A
  - Mozart Symphony #35; 4<sup>th</sup> movement: beginning to C
  - Strauss Don Juan; first page and last page

- Tchaikovsky Symphony #4; 1<sup>st</sup> movement: 9/8 moderato con anima for 10 bars
  - 3 bars after B to 9 bars after C
  - 8 bars before F to F
  - 1 bar before H to I
- Tchaikovsky Symphony #4; 2<sup>nd</sup> movement: m. 21 to 17 bars after A

### ***Audition requirements – Bass***

1. Solo - Candidate's choice, not to exceed 5 minutes
2. The following excerpts:
  - Mahler Symphony No. 1; 3<sup>rd</sup> movement: opening bass solo
  - Saint-Saens Carnival of the Animals: Elephant
  - Mozart Symphony No. 35; 4<sup>th</sup> movement; Finale: beginning to letter A
  - Mozart Symphony No. 40; 1<sup>st</sup> movement: 20 measures before letter C to 5 measures after letter C
  - Beethoven Symphony No. 5; 3<sup>rd</sup> movement; Scherzo and Trio – no repeat
  - Beethoven Symphony No. 9; Finale; Recitative (complete)
  - Brahms Symphony No. 1; 1<sup>st</sup> movement: letter E to 9 measures before letter F (1<sup>st</sup> ending)
  - Strauss Ein Heldenleben; No. 9 to 6 measures after No. 12; No. 51 to No. 65; No. 77 to No. 78
  - Possible sightreading

### ***Audition requirements – Principal Flute***

1. Concerto of choice, 1<sup>st</sup> movement
2. The following excerpts:
  - Beethoven Leonore Overture #3; 29 after E to 17 before F, mm. 328-361
  - Beethoven Symphony # 4; 2<sup>nd</sup> movement (1 before E to 9 before F)(G to 4 after G)
  - Prokofiev Peter and the Wolf; #2 until four bars after #5, #8 to #9, four bars after #51 to second bar of #52
  - Ravel Daphnes and Chloe, Suite #2; #176-#180 (long solo), #214 to the end (the last 53 bars)
  - Mendelssohn Midsummer Nights Dream; Scherzo
  - Mendelssohn Symphony #4(Italien); last movement
  - Brahms Symphony #4; 4th movement 13 after D to 7 before E (bars 93-105)
  - Debussy Prelude to Afternoon of a Faun
  - Stravinsky Firebird (1919); Variation de L'oiseau de feu (9 to the end)
  - Rossini William Tell Overture; Andante after E to Allegro Vivace before H
  - Bach B minor Mass; #8 Domine Deus bars 47-93

### ***Audition requirements – Flute 2***

1. Mozart Concerto in G (1<sup>st</sup> movement) or Concerto in D (1<sup>st</sup> movement)
2. The following 1<sup>st</sup> Flute excerpts:
  - Ravel Daphnes et Chloe, Suite #2; #176-180 (long solo), #214 to the end (the last 53 bars)
  - Beethoven Overture to Leonore #3
  - Beethoven Symphony No. 3; last movement
  - Mendelssohn Midsummer Nights Dream; Scherzo
  - Stravinsky Firebird (1919); Var. de L'Oiseau de Feu

3. The following 2<sup>nd</sup> Flute excerpts

- Mendelssohn Symphony No. 4 (Italien), fourth movement
- Dvorak Symphony #9
- Prokofiev Classical Symphony
- Smetana The Moldau
- Ravel Daphnes et Chloe, Suite #2; #155-156 (the opening 8 bars), #179-182 (arpeg. and scales after the long flute solo)
- Ravel Mother Goose Suite; 2<sup>nd</sup> flute/piccolo
- 

4. The following Piccolo excerpts

- Ippolitov-Ivanov Caucasian Sketches; Procession of the Sardar
- Rossini Semiramide Overture
- Berlioz Dance of the Sprites from the Damnation of Faust (Piccolo I)

## *Audition requirements – Principal Oboe*

### **I. Solo**

First movement only from either  
Mozart Concerto for Oboe  
OR  
Strauss Concerto for Oboe

### **II. Orchestral Excerpts:**

- Beethoven Symphony No. 3: Mvt. 2, m.8 to A; pick-up to m. 37 to m. 47
- Beethoven Symphony No. 7: Mvt. 2, E to F
- Beethoven Symphony No. 9: Mvt. 2, m. 454-M
- Bizet Symphony in C: Mvt. 2, from 7 to the end
- Brahms Symphony No. 1: Mvt. 1, m. 25-33  
Mvt. 2, m. 17-23 and 38-43
- Brahms Violin Concerto: Mvt. 2, m. 3-32
- Debussy La Mer: Mvt. 2, m. 17-18  
Mvt. 3, 7 after 54 to 9 after 55
- Handel: Queen's Entrance (Solomon): Complete
- Mendelssohn Symphony No. 3: Mvt. 2, pick-up to A to 13 after C  
Mvt. 2, pick-up to D to 17 after E  
Mvt. 4, 22 after E to F
- Ravel Le Tombeau de Couperin: Mvt. 1, beginning to 2
- Ravel La Valse: 38 to 1 after 39, 1 before 87 to 91
- Rimsky-Korsakov Scheherazade: Mvt. 2 from A to B; 8 before D to D
- Rossini La Scala di Seta: Pick-up to m. 6 to 1, from 2 to 3<sup>rd</sup> bar of 3
- Smetana Bartered Bride Overture: Complete
- Strauss Don Juan: Beginning to B, 4 after L to 2 after N
- Tchaikovsky Symphony No. 4: Mvt. 2, m.1-21  
Mvt. 3, m. 133-144

## *Audition requirements – Oboe 2 / English Horn*

### **SOLOS**

First movement only from either concerto:

MOZART Concerto for Oboe

STRAUSS Concerto for Oboe

### **SECOND OBOE EXCERPTS:**

|              |   |
|--------------|---|
| RAVEL        | Daphnis et Chloé Suite No. 2: beginning to 170  |
| SHOSTAKOVICH | Symphony No. 5<br>Second Movement, 53-1 <sup>st</sup> bar of 54,<br>62-64, 69-1 <sup>st</sup> bar of 70 |
| BRAHMS       | Haydn Variations<br>Theme, m1-29<br>Variation III, m88-97<br>Finale, m441-463                           |
| HANDEL       | Entrance of the Queen of Sheba (entire)   |
| SMETANA      | Overture to the Bartered Bride (entire)   |
| MOZART       | Symphony No. 25<br>First Movement, opening-m12,<br>m 66,87, m184-201<br>Minuet and Trio (entire)        |
| BARTOK       | Concerto for Orchestra – 2 <sup>nd</sup> movt: m25-44; m180-197   |

### **FIRST OBOE EXCERPTS:**

|             |   |
|-------------|---|
| ROSSINI     | La Scala di Seta (entire)                       |
| TCHAIKOVSKY | Symphony No. 4<br>Second Movement, opening solo |

### **ENGLISH HORN EXCERPTS:**

|         |  |
|---------|--|
| DVORAK  | Symphony No. 9<br>Second Movement                                    |
| BERLIOZ | Roman Carnival Overture: Andante sostenuto to 3 after [1]            |
| ROSSINI | William Tell Overture:<br>Andante (m. 176) – Allegro Vivace (m. 226) |
| FALLA   | Three Cornered Hat: Three Dances:<br>Miller's Dance: [1] to [2]      |

### **POSSIBLE SIGHT READING**

## ***Audition requirements – Clarinet***

### **I. Solo Mozart: Concerto for Clarinet (Movement 1)**

### **II. Orchestral Excerpts (all first clarinet)**

- Beethoven Symphony No. 4: Mvt. 4
- Beethoven Symphony No. 8: Mvt. 3 (Trio)
- Brahms Symphony No. 3: Mvt. 1: Bar 36 – Letter D
- Bar 149 – Letter K
- Mvt. 2: Beginning – Letter B
- Gershwin Rhapsody in Blue (opening)
- Kodaly Dances of Galanta: Bar 37-65; Bar 571-578
- Mendelssohn Scherzo from Midsummer Night's Dream
- Prokofiev Peter and the Wolf: Reh. 20-21
- Rachmaninoff Symphony No. 2: Mvt. 3 (Beginning to Reh. 47)
- Ravel Daphnis et Chloe, Suite No. 2 – meas. 155-158; 163-166; meas. 201-204; 207-210; 210-end
- Rimsky-Korsakov Capriccio Espagnole: Mov't. I, III and Cadenza
- Rimsky-Korsakov Scheherazade: Cadenza
- Sibelius Symphony No. 1: Mvt. 1 (Opening)
- Tchaikovsky Symphony No. 5: Mvt. 1

### **III. Possible sight-reading**

## ***Audition requirements - Bassoon***

### **I. Solo Mozart: Concerto for Bassoon, K. 191, Movt. 1**

### **II. Orchestral Excerpts (all first bassoon)**

- Beethoven Symphony No. 4 : Movt. 2: bar 59 – 61, Movt. 4: bar 184 – 190, bar 300 – fine
- Mozart *Marriage of Figaro* Overture
- Berlioz Symphonie Fantastique :
  - Movt. 5: bar 8 after 63 through bar 4 after 64
  - Bar 5 after 83 to bar 7 before 84
- Rimski-Korsakov: *Sheherazade* : Movt. 2: bar 5 – 26, L to M
- Tchaikovsky: Symphony No. 4 : Movt. 2: bar 274 – fine
- Tchaikovsky: Symphony No. 5 : Movt. 3:
  - bar 2 after D to bar 9 before E
  - bar 8 after K to bar 10 before L
  - bar 2 after N to bar 6 before O
- Tchaikovsky: Symphony No. 6 : Movt. 1: bar 1 – 12
- Stravinsky: *Rite of Spring*, beginning to one bar before 4; 12 to bar 6 before 13
- Ravel: Bolero, from 2 to 3
- Shostakovich: Symphony No. 9
- **III. Possible sight-reading**

## ***Audition requirements – Horn***

1. Mozart Horn Concerto of choice
2. The following excerpts (all excerpts are 1<sup>st</sup> horn parts):
  - Beethoven Symphony #3; Scherzo mm. 167-197
  - Brahms Symphony #1; 2<sup>nd</sup> movement mm.90-105
  - 4<sup>th</sup> movement mm.23-24, 30-59
  - Handel Water Music, Suite II in D major; No. 11, No. 12 Alla Hornpipe
  - Holst The Planets; Jupiter: beginning to rehearsal 6
  - Mahler Symphony #5; Corno Obligato Scherzo
  - Mendelssohn Midsummer Night's Dream; No. 7 Nocturne
  - Strauss Til Eulenspiegel; beginning to rehearsal 1, rehearsal 37 for 16 bars
  - Strauss Don Juan; mm. 89-111, 314-338, 506-524
  - Tchaikovsky Symphony #4; 1<sup>st</sup> movement: beginning for 20 bars, mm. 169-190, 297-306
  - Tchaikovsky Symphony #5; 2<sup>nd</sup> movement: mm.8-28

## ***Audition requirements – Trombone***

### **SOLO OF CHOICE**

**EXCERPTS** – Please prepare the 1<sup>st</sup> Trombone parts to the following orchestral works (unless noted otherwise):

|                 |   |
|-----------------|---|
| Berlioz         | Hungarian March   |
| Brahms          | Symphony No. 4:<br>Mvt. 4 – m.1-33; letter E to end of 3/2 section  |
| Chabrier        | Espana: letter F - letter H   |
| Copland         | Rodeo: Mvt. 1-reh.#16-#23; #29-#30  |
| Mahler          | Symphony No. 3:<br>Mvt. 1- 3 measures after reh.#13 -#17; one m. before reh.#58 to the 13 <sup>th</sup> m. of reh.#61 |
| Mozart          | Requiem: Kyrie: m.1-34 (Alto tbn. required)<br>Tuba Mirum: m.1-18 (Tbn. 2 part)                                       |
| Ravel           | Bolero: 2 <sup>nd</sup> m. of reh.#10-reh.#11   |
| Rimsky-Korsakov | Capriccio Espagnol: letter W to the end   |
| Saint-Saens     | Symphony No. 3: Mvt. 1 – letter Q-R   |
| Stravinsky      | Pulcinella: Mvt. 7-Duetto   |
| Wagner          | Tannhauser Overture   |

### **POSSIBLE SIGHT READING**

## *Audition requirements – Percussion*

1. A movement from a concerto, sonata, suite or solo piece
2. The following excerpts:

### Snare Drum

- Kodaly Hary Janos Suite; 2<sup>nd</sup> movement: rehearsal 5 to end
- Prokofiev Lt. Kije; 1<sup>st</sup> movement: 1 to 2; 5<sup>th</sup> movement: 54 to 55
- Ravel Bolero
- Rimsky-Korsakoff Capriccio Espagnol; 4<sup>th</sup> movement : beginning to Cadenza 3
- Bartok Concerto for Orchestra; 2<sup>nd</sup> movement

### Cymbals

- Rachmaninoff Concerto #2
- Shostakovich Symphony #5; 4<sup>th</sup> movement
- Tchaikovsky Romeo & Juliet
- Tchaikovsky Symphony #4

### Bass Drum

- Stravinsky Le Sacre du Printemps; mm. 49-50, 72-81, 186 to end
- Tchaikovsky Romeo & Juliet

### Triangle

- Brahms Symphony #4
- Rimsky-Korsakoff Capriccio Espagnol; movement #5

### Tambourine

- Berlioz Roman Carnival Overture
- Tchaikovsky Nutcracker; Trepak, Arabian Dance

### Xylophone

- Gershwin's Catfish Row from Porgy and Bess (opening)
- Prokofiev Alexander Nevsky
- Copland Rodeo; Hoe-Down

### Bells

- Dukas Sorcerer's Apprentice
- Stravinsky Petrouchka; Allegro to 86, 122 to end

### Drum Set

- Demonstrate proficiency in Jazz, Latin and Rock styles typical of an orchestral show tune arrangement