

An aerial photograph of a vast, rugged mountain range. The peaks are covered in snow and partially shrouded in mist. A winding road or path is visible on the lower slopes of the mountains. The overall tone is serene and majestic.

# Audition MSFO 2026

## Excerpts

—  
MS  
FO  
—



## VIOLIN - Strauss Eine Alpensinfonie Excerpt 1 (128-134)

**(128) Etwas breiter.**  
 Tromp. I. *arco* *ff*

**(129) Sonnenuntergang.**

**(130)**

**(131)** *ff*

**(132)** *ff*

**(133)** *dim.*

**(134) Ausklang.**  
 Etwas breit und getragen. *pp*

9 **(135)** 8 **(136)** 12 **(137)** Fl.



VIOLIN - Strauss Eine Alpensinfonie Excerpt 2 (138-142)

138 *p espr.*

139 *p*

140 *cresc.*

141 *f*

142 *dim. pp* 4 *Tempo primo. espr. p*



[illegible]



VIOLA - Strauss Ein Heldenleben - Excerpt 1 - [77] to 2 measures before [80]

The image displays a musical score for the Viola part of Richard Strauss's 'Ein Heldenleben', Excerpt 1, covering measures 77 to 79. The score is written on five staves in G major (one sharp) and 4/4 time. Measure 77 begins with a forte (*ff*) dynamic and features a triplet of eighth notes. Measure 78 continues with a melodic line and a forte (*ff*) dynamic. Measure 79 starts with a fortissimo (*fff*) dynamic and includes a triplet of eighth notes. The score concludes with a double bar line and a repeat sign. The key signature is G major, and the time signature is 4/4.



## CELLO - Tchaikovsky 6 - Excerpt 1 - Movement II- mm. 1-16

*Allegro con grazia*

The musical score is written for Cello in 5/4 time, key of D major. It consists of five staves of music, numbered 1 through 16. The tempo is marked *Allegro con grazia*. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The score includes various articulations such as slurs, accents, and glissandos. There are also triplets and a glissando marked *gliss.*. The first ending is marked with a bracket and the number 1, and the second ending is marked with a bracket and the number 2.

Measures 1-16:

- Measure 1: *mf*, triplet of eighth notes.
- Measure 2: *mf*, triplet of eighth notes.
- Measure 3: *mf*, triplet of eighth notes.
- Measure 4: *f*, triplet of eighth notes.
- Measure 5: *ff*, triplet of eighth notes, *gliss.*
- Measure 6: *mf*, triplet of eighth notes.
- Measure 7: *mf*, triplet of eighth notes.
- Measure 8: *mf*, triplet of eighth notes.
- Measure 9: *mf*, triplet of eighth notes.
- Measure 10: *mf*, triplet of eighth notes.
- Measure 11: *mf*, triplet of eighth notes.
- Measure 12: *mf*, triplet of eighth notes.
- Measure 13: *sempre mf*, triplet of eighth notes.
- Measure 14: *sempre mf*, triplet of eighth notes.
- Measure 15: *sempre mf*, triplet of eighth notes.
- Measure 16: *sempre mf*, triplet of eighth notes, *pù f*.



CELLO - Strauss Ein Heldenleben - Excerpt 1 -  
Beginning to 4 measures after [5]

Lebhaft bewegt.

*f* *3* *3* *1* *sfz*

*ff* *3* *2* *pp* *cresc.* *mf* *pizz.* *f* *pizz.*

*hervortretend arco* *p* *cresc.* *f dim.* *p* *mf* *espr.* *cresc.*

*dim.* *p* *cresc.*

*5* *ff* *3* *dim.* *pp* *2*



## BASS - Beethoven 9 - Excerpt 1 - Movement IV mm. 8-90

**Presto**  $\text{♩} = 96$

Legni  $f$

11  $\text{dim.}$   $p$  Fag. 2

22 Fag.  $f$

**Allegro ma non troppo**  $\text{♩} = 88$

30  $\text{div.}$   $pp$  6 8 1 2 3 4 5 6 7 8

38 **Tempo I** unis.  $f$   $ff$   $\text{ritard.}$   $\text{dim.}$

45 **poco Adagio**  $p$  **Vivace** Vello. pizz.  $p$

56 **Tempo I** Vello arco  $f$   $\text{dim.}$  **Adagio cantabile** Fag. I

65 **Tempo I Allegro**  $p$   $\text{cresc.}$   $ff$

75 **Allegro assai**  $\text{♩} = 80$  **Tempo I Allegro**  $f$   $f$

84  $f$  Fag.



BASS - Ein Heldenleben - Excerpt 1 - [9] to 6 measures after [12]

The musical score is written for Bass and Piano. It consists of six staves. The first staff (Bass) begins at measure 9 with a forte (*ff*) dynamic and features triplet eighth notes. The second staff (Bass) continues the triplet pattern, marked with *fff* at measure 10. The third staff (Piano) shows the piano accompaniment, with the left hand marked *f cresc.* and the right hand marked *ff*. The fourth staff (Bass) continues the triplet pattern, marked with *ff* at measure 12. The fifth staff (Bass) continues the triplet pattern, marked with *ff*. The sixth staff (Bass) continues the triplet pattern, marked with *ff*. The score includes various musical notations such as triplets, slurs, and dynamics.



PICCOLO - Beethoven 9 - Excerpt 1 movement 4

**Allegro assai vivace  
alla Marcia**

*molto ten.*

297 **F** 16 **G** 17 **1** 1 (-8) 2 3

Fg. I/II (+Cfg. Tamb.) **1**

*pp*

338 + Cl. I/II, Cor. III/IV 4 5 6 7 8 *pp*

347

355 **H** *sempre pp*

363

371



## PICCOLO - Beethoven 9 - Excerpt 2 movement 4

**Prestissimo** ( $\text{♩} = 132$ )

851 *ff sf sf sf*

858 *sf sf sf*

864 *sf ff* *tr*

872

879 *ff*

885 *T*

890 *ff* *tr*

896 *ff* *tr*



FLUTE - Das Lied von der Erde - Excerpt 1 - Movement VI- [2] to [4]

2 *veloce* *mp* *ff* *p* *dim.* 1

Fließend. 3 Im Takt.

Die Sonne *pp* *pp*

*sempre pp* *pp*

*morendo*

FLUTE - Das Lied von der Erde - Excerpt 4 - Movement VI- [22] to [24]

Klar. 3 22 Nicht eilen. *pp* *ppp* *sempre pp*

Es wehet kühl

*rit.*

23 Fließend. *rit.* *morendo*

24 Allmählich zu ganzen Takten übergehend. 25 26 *pp*



# OBOE - Don Juan - Excerpt 1 - Beginning to [B]

Allegro, molto con brío.

The first system of the musical score consists of six staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It begins with a forte (ff) dynamic and features a series of eighth and sixteenth notes, including triplets and slurs. The second staff continues the melody with a forte (f) dynamic. The third staff introduces a first ending bracket labeled '1' and a crescendo (f cresc.) marking. The fourth staff continues with triplets and slurs. The fifth staff shows a change in key signature to one sharp (F#) and a fortissimo (fff) dynamic. The sixth staff concludes the system with a forte (ff) dynamic and a second ending bracket labeled 'B'.

**OBOE - Don Juan - Excerpt 3 - 3 measures after [L] to 2 measures after [N]**

*a tempo, ma tranquillo*  
**L 3** Solo  
*p* sehr getragen und ausdrucksvoll  
**M**  
*espr.*  
*cresc.* *dim.*  
**6**  
*pp* *molto espr.* *molto -*  
**3**  
*dim. ppp* *espr.* *dim.*  
**N** *molto tranq.* *molto dim.* *3 string.* *a tempo*  
**4** *pp* *f* *ff*



auf dem Theater.  
*on the Stage.*

auf dem Theater.  
on the Stage.

*p cresc. f dim. p cresc. f dim. p < sf dim.*

*p < f dim. p < f dim. p*

*cresc. dim. p < ff dim.*

*p cresc. f dim. p*

*sf dim. p cresc. accel.*

*f dim. p cresc. f dim.*

*poco rall. molto rit. a tempo poco riten. a tempo accel. a tempo*

*6 1 9 A 13 3 Viol. I.*

auf dem Theater.  
on the Stage.

*3 4 5 6 7 8 9 p cresc.*

*sf p Langsam. Lento. molto allarg. a tempo rit. dim.*

*dim. p poco a poco morendo*



**BASSOON - Symphonie Fantastique -**  
**Excerpt 2 - Movement IV- 2 measures before [52] to [53]**

I. *Soli. a 2.*  
*p* *mf* *cresc.* *f*  
 6 [51] *ff* *f*  
 [52] *Soli. a 2.* *p*  
 [53] *f*

**BASSOON - Tchaikovsky 6 - Excerpt 2 - Movement IV- mm. 2-36**

Adagio lamentoso  
 Viol. I  
*mf* *p* *mf* *p* *mp*  
 8 *mf* *cresc.* *ff* *f dim. poco a poco*  
 14 *Andante* *mp* *p* *pp* *mp* *pp*  
 Adagio poco meno che prima  
 20 *1* *mf* *p* *mf* *p* *pp* *pp cresc.*  
 29 *B espressivo* *f* *ff* *dim.* *p*  
 35 *Andante* *1* *pp* *\* Fag. II* *cresc.*



### 8 measures after [17] to 8 measures after [18]

**CONTRABASSOON - Mahler 9 - Excerpt 2 -  
Movement II- 34 measures before end to 27 measures before end**

9 Sehr gemächlich.  
1. Fag. *p* *f* *sf*

11 Nicht eilen bis zum Schluß.  
Oboen *tr* 9 Oboen *tr* *pp*



EB CLARINET - Till Eulenspiegel -  
Excerpt 1

# Till Eulenspiegels lustige Streiche

Etwas breiter

Richard Strauss  
op. 28

Sehr  
lebhaft (40) in D

© C. F. Peters, Frankfurt, Leipzig, London, New York  
Edition Peters

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EB CLARINET - Bolero -  
Excerpt 2

# Boléro

Tempo di Bolero moderato assai

Maurice Ravel

(3) in Es

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CLARINET - Brahms 3 - Excerpt 1 - Movement I- mm. 36-46

31 *mutano in A* *mezza voce*  
*p grazioso*

38 *pp* *p* **C**

42 *pp* *p*

46 *mutano in B* *Ob.I* *p legg.*

Detailed description: This musical score for Clarinet in Brahms 3, Excerpt 1, Movement I, covers measures 36 to 46. It is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'Andante'. The score includes various dynamics: *pp* (pianissimo), *p* (piano), *mezza voce* (half voice), and *p grazioso* (piano, gracefully). There are two key changes: 'mutano in A' at measure 36 and 'mutano in B' at measure 46. The score is divided into four systems. The first system (measures 36-37) includes a '2' below the staff. The second system (measures 38-41) includes a 'p' and a box labeled 'C'. The third system (measures 42-45) includes a 'pp' and a 'p'. The fourth system (measures 46-48) includes 'mutano in B', 'Ob.I', and 'p legg.'. There are also some '2' markings below the staff in measures 36 and 46.

CLARINET - Brahms 3 - Excerpt 2 - Movement II- mm. 1-22

in B  
Andante  
*p espress. semplice*

7

13 **A** *pp* *p*

20 **B** *p* *mf*

Detailed description: This musical score for Clarinet in Brahms 3, Excerpt 2, Movement II, covers measures 1 to 22. It is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'Andante'. The score includes various dynamics: *p espress. semplice* (piano, expressive, simple), *pp* (pianissimo), *p* (piano), and *mf* (mezzo-forte). There are two key changes: 'in B' at measure 1 and 'in B' at measure 20. The score is divided into four systems. The first system (measures 1-6) includes 'in B', 'Andante', and 'p espress. semplice'. The second system (measures 7-12) includes a '7'. The third system (measures 13-18) includes a '1', a box labeled 'A', 'pp', and 'p'. The fourth system (measures 19-22) includes a '1', a box labeled 'B', 'p', and 'mf'.



**BASS CLARINET - Don Quixote -**

**Excerpt 2 - Variation I- Beginning to 2 measures before [19]**

*Gemächlich.*

*Var. I.*

*coll.*

*p*

*crac.*

*dim.*

*mf*

*Var. II. Trübsinnig.*

17

18

19

20

21

2

6

16

6

7

**BASS CLARINET - Shostakovich Violinkonzert - Excerpt 2**

**Violinkonzert Nr. 1**

**2. Satz: Scherzo**

**Allegro**  $\text{♩} = 104$

**a-Moll/A minor**

**D. Schostakowitsch**  
op. 77

(23) in B

*f*

(24)



## HORN - Ein Heldenleben - Excerpt 1 - Beginning to [6]

Lebhaft bewegt.

*f*

*sfz*

*dim. p*

*p cresc.*

*ausdrucksvoll*

*p cresc.*

## HORN (LOW) - Ein Heldenleben - Excerpt 1 - Beginning to [6]

Lebhaft bewegt.

*f*

*ff*

*pp*

*espr.*

*mf*

*cresc.*

*dim.*

*p*

*cresc.*

*marcato*

*mf*



# TRUMPET - Eine Alpensinfonie - Excerpt 1 - 1 measure before [68] to [71]

Auf dem Gletscher.  
Festes, sehr lebhaftes Zeitmaß (un poco maestoso).

68 69 70 Hörner. 71 poco calando

# TRUMPET - Mahler 3 - Excerpt 2 - Movement VI- Pickup to [26] to [28]

25 Langsam. Tempo I. Etwas zurückhaltend. (Picc.) Sehr zurückhaltend. (Vcello u. Basses pizz.) 26 Sehr langsam. zart hervortretend. in F a Tempo molto portamento

25 26 27 28

Bis zum Schluss breit. sempre pp

Immer breiter. Langsam anschwellen.



13 Langsam. Schwer.  
(2.3.4.Pos.)  
(Gr. Tr.)  
Solo  
Bei den gehaltenen Tönen Schalltr. in die Höhe.

14 Etwas drängend.  
Vorwärts. nicht zurückhalten  
Zurückhaltend.

15 Wieder schwer.  
accel.

16 Etwas drängend.  
Wied. Zurückhaltend.

17 Wieder zurückhaltend.  
mit Dämpfer

60 2

61 Tenor tuba *f*

62 *ff* 1 *ff* *cresc.* 63

64 *ff*

65 66 6 67 6 68 I. Pos.



## BASSTROMBONE - Ein Heldenleben - Excerpt 1 Festes Zeitmass

1 59 4 60 2 1 61 1

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

62 63 64 65 66 67 68 69

mit Dämpfer Dämpfer weg.

## BASSTROMBONE - Wagner Ride of the Valkyries - Excerpt 2 Vivace

7 8 9 10 Cello. 11 12 13 14 15 16 17 18

*ff* *f* *più f*



**TUBA - Ein Heldenleben -**  
**Excerpt 3 - 2 measures before [58] to [66]**

58 *ff* *p sub.* *cresc. 3* *f* 1 59 4 60 2 1 61 4

62 *ff* 1 2 *ff* 63 4

64 *ff* 2 2 *ff* mit Dämpfer 3 *ff*

65 *ff* Tenortuba mit Dämpf. mit Dämpfer 3 *ff* 71

66 5 67 6 68 8 69 6 70 71

**TUBA - Mahler 2 - Excerpt 6 - Movement V- mm. 379-402**

378 25 (= d =) *ff* *ff*

384 *ff*

390 Immer noch drängend. 26 sehr kurz *sempre cresc.*

396 *ff* Più mosso. molto ucel. 7



PIANO - Shostakovich 5 2nd movement (17 - 22)

Moderato  $\text{♩} = 76$

17  $\text{♩} = 76$   
*una corda secco*  
*f*

18

*poco animando*



SEE SECOND PAGE!



PIANO - Shostakovich 5 2nd movement (17 - 22)

19  $\text{♩} = 104$

20

21

22 *Allegro non troppo,  $\text{♩} = 128$*

23

44  
in 8

46

5

*Tacent al*

*Violon Solo*

*Handy chords*

*2*



**Andante non troppo.**



**SEE SECOND PAGE!**



CELESTA - Sugar Plum Fairy (5 - END)

The musical score is for the Celesta part of the Sugar Plum Fairy's Dance, measures 5 through the end. It is written for a single celesta instrument. The key signature is one sharp (F#) and the time signature is 3/8. The score consists of six systems of music. The first system begins with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*) leading to a fortissimo (*ff*) section. The second and third systems feature rapid sixteenth-note passages with slurs and fingerings of 8, 3, and 2. The fourth system includes a section marked 'B' and a fortissimo (*f*) dynamic, followed by a crescendo and fortissimo (*ff*) section. The fifth system includes a section marked 'C' and a fortissimo (*f*) dynamic. The sixth system concludes with a fortissimo (*f*) dynamic and the instruction 'il resto taca'.



## HARP - Symphonie Fantastique - 2nd movement, opening-Figure 24

Valse. Un Bal. A Ball.

Allegro non troppo. (♩=60)

Basso. Si b. 3

pp Soli. 3

Basso. 4 5 p 3

Basso. Si b. 3

Basso. Fa Si. 3

Basso. Fa Re Ut. 3

mf 3

cresc. 3 4 f cresc.

[21] ff

[22] rall. Tempo I. Viol. 12 2 3 4 5

mf Fa b. Ut b.

[23] f 1 5 6 pp 7

[24]



HARP - Ein Heldenleben #91 – 7 bars before #94

The image displays a musical score for the Harp part of Liszt's 'Ein Heldenleben'. The score is written in G major (one sharp) and 2/4 time. It consists of four systems of music, each with a grand staff (treble and bass clefs).  
 - The first system begins with a red bracket indicating the start of the excerpt at measure 91. The key signature changes to E-flat major (three flats) at this point. The music is marked with a piano (*p*) dynamic.  
 - The second system continues the melodic and harmonic development.  
 - The third system features a crescendo (*cresc.*) marking.  
 - The fourth system starts at measure 92, marked 'ziemlich lebhaft' (moderately lively) and *f* (forte). The system concludes with a double bar line and a repeat sign, with a '2' indicating a second ending.  
 The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

SEE SECOND PAGE!



## HARP - Ein Heldenleben #91 – 7 bars before #94

The musical score is written for Harp and consists of five systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

- System 1:** Starts with a *ff* (fortissimo) dynamic. The right hand features a series of eighth-note chords, while the left hand plays a more active eighth-note pattern. A *rit.* (ritardando) marking appears above the staff.
- System 2:** Continues the eighth-note patterns. A *dim.* (diminuendo) marking is present. The system ends with a *p* (piano) dynamic and a fermata over the final note, with a '2' indicating a second ending.
- System 3:** Marked *im Zeitmaß* (in time). It begins with a *f* (forte) dynamic. A circled measure number '93' is placed above the staff. The tempo marking *rit. poco a poco più* is written above the staff.
- System 4:** Continues the melodic and harmonic development with various articulations and slurs.
- System 5:** The final system shows a *dim.* (diminuendo) marking and a *p* (piano) dynamic. It concludes with a fermata and the instruction 'lange Pause' (long pause).

Additional markings include triplets (3) and an eighth-note figure (8) in the final system, and a red bracket highlighting the last two measures.



TIMPANI - Beethoven 9 - Movement 1

a)

19

8

30

A

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

b)

517

cresc.

525

*f* *più f* *f* *f* *f* *f*

531

S

*f* *sempre ff* *sempre ff*

540

*f* *ff* *ff*



**TIMPANI - Bartok Concerto for Orchestra**

Bartók, Concerto for Orchestra, 5th movement mm 1-44

*Pesante*  $\frac{3}{4}$  *lunga* *Accel* - - - *al Presto*

**TIMP.**  $\frac{1}{1}$   $\frac{1}{1}$  **8**

*f* *pp*

**16** **21** *poco a poco cresc. - - -*

**28** *al - f*

**36**

**44**  $\frac{1}{1}$   $\frac{5}{5}$   $\frac{1}{1}$  **52**  $\frac{1}{1}$

*f* *f*

Bartók, Concerto for Orchestra, 4th movement mm 42-51

*CG*  
*E♭ = F* *Calmo* ♩ = 106

**42** *mf*

**47**



## PERCUSSION - Tambourine - Dvorak Carnival Overture

[illegible]



## PERCUSSION - Triangle - Brahms 4

Allegro giocoso

VI. I

14 A 13

Pk.

ff

p cresc.

ff

39

f

B

13

VI. I

p

63

C

1

7

11

VI. I

ff

93

p

p

f

112

5

E

26

15

Vc., Kb. pizz.

ppp

166

F

12

Hr. III

molto p sempre

11

mf

Tempo I

199

25

VI. I

ff

235

G

43

Pk.

H

26

311

VI. I

ff sempre

327

K

4

339

Ob. I

6

Pk.