

## AUDITION REPERTOIRE LIST for both Preliminary (YouTube video) & Final (Live) Auditions for 2024 season

### ■ Points to note when performing audition repertoire

#### [Notes for the Preliminary (YouTube video) audition]

- Please prepare the music of the repertoire for the preliminary (YouTube video) audition on your own.
- All music scores are copyrighted, and the Hyogo Performing Arts Center Orchestra (HPAC) will not be able to provide copies. However, most of the pieces are published in "Orchester Probespiel" published by Schott Music, so please refer to this booklet. If you cannot find some pieces in this booklet, please prepare pieces by yourself, for example, by extracting it from a pocket music score or other source.
- If a piece does not have a measure number or rehearsal mark, but specifies a whole movement, please perform the whole movement.
- If there are no instructions regarding repetition, there is no need to repeat.
- If the score specifies Divisi (Div.), please play the upper part.
- Long rests may be skipped and the performance may go on.
- Concertos should be performed from the beginning to the development section and the cadenza, unless otherwise specified. (No recording is required after the recapitulation.)
- The recording of the concerto with or without accompaniment will not affect the results of the judging, so please choose whatever way is easiest for you to perform.

#### [Notes for the Final (Live) audition]

- Sheet music for the final round audition will be sent only to successful candidates the preliminary (YouTube video) audition.
- In the final audition, you must perform using the music provided by the HPAC. (However, please prepare your own scores for the concertos.)
- Playing repertoires and scope of music will be announced in the audition venue from the juries.
- There will be no piano in the audition venue. Concertos must be performed without accompaniment.

### ■ 課題曲を演奏するに当たっての注意点

#### [第一次 (YouTubeビデオ) 審査における注意点]

- ・ 第一次審査の楽譜は各自ご準備ください。
- ・ 楽譜には著作権が設定されているため当センターからコピー等を提供できません。但し、ほとんどの課題曲はショット社発行の「Orchester Probespiel」に掲載されていますので同冊子をご参照ください。なお、「Orchester Probespiel」に掲載がない場合についてはポケットスコア等から抜粋するなど全て受験者自身でご準備くださいますようお願いいたします。
- ・ 演奏範囲について、小節番号やリハーサル記号等の指定が無く、楽章など全体を課題に指定している曲については、その楽章全てを演奏してください。
- ・ 指定されていない限り、繰り返し記号は繰り返さずに先に進んでください。
- ・ 楽譜にDivisi (Div.) の指定がある場合は上のパートを演奏してください。
- ・ 長い休符は読み飛ばして演奏を先に進めても問題ありません。
- ・ 協奏曲の演奏は、指定されている場合を除いて、冒頭から展開部まで、及びカデンツァを収録してください。(主題再現部以降は不要)
- ・ レコーディングの際、協奏曲の伴奏有無は審査結果に影響しませんので演奏しやすい方法を選択してください。

#### [第二次 (ライブ) 審査における注意点]

- ・ 第二次審査用の楽譜は第一次 (YouTubeビデオ) 審査合格者のみに別途送付します。
- ・ 第二次審査では当楽団からお送りする楽譜を使用して演奏していただきます。(但し、協奏曲の楽譜は各自で準備ください)
- ・ 演奏曲目や演奏箇所等の指定は当日会場で指定します。
- ・ 会場にはピアノはありません。協奏曲は伴奏なしで演奏していただきます。

## VIOLIN

### Preliminary (YouTube video) Audition

- A. Mozart Violin Concerto No. 3, 4 OR 5 – mvmt 1: exposition, and development  
B. ORCHESTRA EXCERPTS (all 1<sup>st</sup> violin, unless otherwise noted)
1. Beethoven Symphony No. 9 – mvmt 2: beginning to bar 84 [2nd violin part]
  2. Brahms Symphony No. 3 – mvmt 1: beginning to the 1st note of **B**
  3. R. Strauss Don Juan – beginning to 1st note of 13 bars after **C**

### Final (Live) Audition

- A. Mozart Violin Concerto No. 3, 4 OR 5 – mvmt 1: exposition, and development  
B. Brahms, Mendelssohn, Sibelius, OR Tchaikovsky Concerto – mvmt 1: exposition, and development  
C. ORCHESTRA EXCERPTS (all 1<sup>st</sup> violin)
1. Beethoven Symphony No. 9 – mvmt 2: beginning to bar 84 [2nd violin part]
  2. Brahms Symphony No. 3 – mvmt 1: beginning to the 1st note of **B**
  3. Bruckner Symphony No. 9 – mvmt 3: **D** to bar 64 [2nd violin part]
  4. Mozart Symphony No. 39 – mvmt 2: beginning to 1st note of bar 19 & bar 30 to 1st note of bar 38  
mvmt 4: beginning to 1st note of bar 78
  5. Schumann Symphony No. 2 – mvmt 2: beginning to 2nd beat of bar 46 (without repeat)
  6. R. Strauss Don Juan – beginning to 1st note of 13 bars after **C**

## VIOLA

### Preliminary (YouTube video) Audition

- A. Stamitz Concerto OR Hoffmeister Concerto – mvmt 1: exposition, and development  
B. ORCHESTRA EXCERPTS
1. Bruckner Symphony No. 4 – mvmt 2: bar 51 to 1st note of bar 83
  2. Mendelssohn Midsummer Night's Dream – Scherzo: bar 17 to 1st note of bar 93
  3. R. Strauss Don Juan – beginning to 1st note of 4 bars before **D**

### Final (Live) Audition

- A. Stamitz Concerto OR Hoffmeister Concerto – mvmt 1: exposition, and development  
B. Bartók Concerto OR Hindemith Der Schwanendreher – mvmt 1: exposition, and development  
C. ORCHESTRA EXCERPTS
1. Beethoven Symphony No. 5 – mvmt 2: beginning to **C** (ONLY theme and variation)
  2. Brahms Serenade No. 1 – mvmt 4: bar 26 to 1st note of bar 54 (without repeat)
  3. Bruckner Symphony No. 4 – mvmt 2: bar 51 to bar 1st note of bar 83
  4. Mendelssohn Midsummer Night's Dream – Scherzo: bar 17 to 1st note of bar 93
  5. Schubert Symphony No. 4 – mvmt 4: bar 85 to bar 113; bar 373 to bar 401
  6. R. Strauss Don Juan – beginning to 1st note of 4 bars before **D**

## DOUBLE BASS

### \*All repertoire must be performed by the orchestra tuning.

\*すべての課題曲は、オーケストラ・チューニングで調律された楽器で演奏すること。

### Preliminary (YouTube video) Audition

- A. Dittersdorf Concerto OR Vaňhal Concerto – mvmt 1: exposition, and development without cadenza  
B. ORCHESTRA EXCERPTS
1. Beethoven Symphony No. 5 – mvmt 3: beginning to bar 100;  
3rd note of bar 140 to 1st note of bar 186 (without repeat)
  2. Mahler Symphony No. 1 – mvmt 3: bar 3 to 2 bars after **2** (\*Mute required)
  3. R. Strauss Ein Heldenleben – **9** to 6 bars after **12**

### Final (Live) Audition

- A. Dittersdorf Concerto OR Vaňhal Concerto - mvmt 1: exposition, and development without cadenza  
B. Bottesini Concerto OR Koussevitzky Concerto - mvmt 1: exposition, and development without cadenza  
C. ORCHESTRA EXCERPTS
1. Beethoven Symphony No. 5 – mvmt 3: beginning to bar 100;  
3rd note of bar 140 to 1st note of bar 186 (without repeat)
  2. Beethoven Symphony No. 9 – mvmt 4: 3rd note of bar 8 to 8 to 1st beat of bar 29;  
bar 38 to 2<sup>nd</sup> note of bar 90; bar 92 to 107
  3. Mahler Symphony No. 1 – mvmt 3: bar 3 to 2 bars after **2** (\*Mute required)
  4. Mozart Symphony No. 40 – mvmt 1: Pickup with bar 115 to bar 138; bar 191 to 1st note of bar 220
  5. R. Strauss Ein Heldenleben – **9** to 1st note of 6 bars after **12**
  6. Stravinsky Pulcinella – VII Vivo (Duetto): **85** to **90** (without repeat)

## **BASSOON**

### **Preliminary (YouTube video) Audition**

- A. Mozart Bassoon Concerto – mvmt 1: exposition, and development without cadenza  
B. ORCHESTRA EXCERPTS (all 1st bassoon)
1. Haydn Symphony No. 90 – mvmt 4: bar 8 to bar 19, bar 216 to bar 228
  2. Mozart Marriage of Figaro Overture – beginning to bar 24, bar 156 to bar 171
  3. Ravel Piano Concerto in G major – mvmt 3: 14 to 16

### **Final (Live) Audition**

- A. Mozart Bassoon Concerto – mvmt 1: beginning to bar 71, and mvmt 2: beginning to bar 48  
B. Weber Concerto – mvmt 1 (beginning to bar 175) OR Hummel Concerto - mvmt 1 (beginning to bar 154)  
C. ORCHESTRA EXCERPTS (all 1st bassoon, unless otherwise noted)
1. Brahms Violin Concerto – mvmt 2: beginning to bar 23, bar 73 to bar 79, bar 93 to 98 [2nd part]
  2. Haydn Symphony No. 90 – mvmt 4: bar 8 to bar 19, bar 216 to bar 228
  3. Mozart Marriage of Figaro Overture – beginning to bar 24, bar 156 to bar 171
  4. Ravel Boléro – **2** to **3**
  5. Ravel Piano Concerto in G major – mvmt 3: **14** to **16**
  6. Rimsky-Korsakov Scheherazade – mvmt 2: bar 5 to **A**; **L** to **M**
  7. Stravinsky Le sacre du printemps – beginning to 3 bars after **3**
  8. Tchaikovsky Symphony No. 6 – mvmt 1: beginning to bar 12

## **HORN**

### **Preliminary (YouTube video) Audition**

- A. Mozart Horn Concerto No. 3 – mvmt 1 (Beginning to bar 111, and Cadenza) OR No. 4 – mvmt 1 (Beginning to bar 132, and Cadenza)  
B. ORCHESTRA EXCERPTS (all 1st horn, unless otherwise noted)
1. R. Strauss Till Eulenspiegel – from the beginning to **1**
  2. Wagner Siegfried's Rhine Journey – 7 bars after **30** to 25 bars after **30**
  3. Brahms Symphony No. 2 – mvmt 1: **M** to bar 477

### **Final (Live) Audition**

- A. Mozart Horn Concerto No. 3 or No. 4 – mvmt 1 with Cadenza  
B. ORCHESTRA EXCERPTS (all 1st horn, unless otherwise noted)
1. R. Strauss Till Eulenspiegel – from the beginning to **1**
  2. Wagner Siegfried's Rhine Journey – 7 bars after **30** to 25 bars after **30**
  3. Beethoven Symphony No. 9 – mvmt 3: bar 82 to bar 98 [4th Horn]
  4. Brahms Symphony No. 2 – mvmt 1: **M** to bar 477
  5. R. Strauss Ein Heldenleben – beginning to 5 bars after **1**
  6. Shostakovich Symphony No. 5 – mvmt 1: **39** to **42**
  7. Tchaikovsky Symphony No. 5 – mvmt 2: bar 8 to 13 bars after **A**
  8. R. Strauss Don Juan – **Y** to **Z**

## **TROMBONE**

### **Preliminary (YouTube video) Audition**

- A. David Concertino for Trombone – mvmt 1 with Cadenza  
B. ORCHESTRA EXCERPTS (all 1st trombone, unless otherwise noted)
1. Mozart Requiem – Tuba Mirum [2nd trombone solo]
  2. Ravel Boléro – **10** to **11**
  3. Wagner Die Walküre – Ride of Valkyries solo

### **Final (Live) Audition**

- A. David Concertino for Trombone – mvmt 1 with Cadenza  
B. ORCHESTRA EXCERPTS (all 1st trombone, unless otherwise noted)
1. Mozart Requiem – Tuba Mirum [2nd trombone solo]
  2. Ravel Boléro – **10** to **11**
  3. Stravinsky Pulcinella – VII Vivo (Duetto)
  4. Wagner Die Walküre – Ride of Valkyries solo
  5. R. Strauss Also sprach Zarathustra - 4 bars before **16** to **16**; 9 bars after **50** to 5 bars after **51**
  6. Verdi La Forza Del Destino – Overture: **C** to 4 bars after **D**; 6 bars before **E** to 4 bars after **E**; **H** to **L**; 9 bars after **P** to the end
  7. Rossini William Tell Overture - **C** to 9 bars after **D**
  8. Borodin Polovtsian Dances: 9 bars after **C** to **D**; **U** to the end

## **BASS TROMBONE**

### **Preliminary (YouTube video) Audition**

- A. David: Concertino – mvmt 1 with Cadenza (B-flat major version) OR Sachse: Concerto in F Major for Bass Trombone: Allegro maestoso
- B. ORCHESTRA EXCERPTS
1. Haydn The Creation – No. 26: beginning to bar 12
  2. Respighi Fountains of Rome – 1 bar before **11** to 20 bars after **15**
  3. Wagner Tannhäuser Overture – **A** to **B**

### **Final (Live) Audition**

- A. David: Concertino – mvmt 1 with Cadenza (B-flat major version) OR Sachse: Concerto in F Major for Bass Trombone: Allegro maestoso
- B. ORCHESTRA EXCERPTS
1. Beethoven Symphony No. 9 – mvmt 4: bar 594 to bar 618
  2. Kodály Háry János – mvmt 4 solo: beginning to the end
  3. Respighi Fountains of Rome – 1 bar before **11** to 20 bars after **15**
  4. R. Strauss Ein Heldenleben – **61** to **65**
  5. Wagner Lohengrin – Prelude to Act 3: **B** to **C**
  6. Wagner Tannhäuser Overture – **A** to **B**

## **TIMPANI & PERCUSSION**

### **Preliminary (YouTube Video) Audition**

#### **Timpani**

1. Krüger Pauken und Kleine Trommel Schule - Nr.45 (Theme and Variation)
2. Keune Schlaginstrumente Teil 2 Pauken, Nr.142 Tempo di Valse
3. Bartok Concerto for Orchestra - mvmt. 4: bar 42 to bar 50
4. Tchaikovsky Symphony No.4 - mvmt. 1: **S** to **U**
5. Beethoven Symphony No.5 - mvmt. 3: bar 324 to 4 bars before **A** of 4th mvmt.
6. Beethoven Symphony No.9 - mvmt. 1: beginning to bar 35, bar 513 to the end
7. Beethoven Symphony No.9 - mvmt. 2: bar 248 to bar 283
8. Beethoven Symphony No.9 - mvmt. 4 : **T**-bar 7 to end
9. Martin Concerto for 7 Wind Instruments – mvmt. 3: **18** to **24**

#### **Marimba**

10. One movement from any J.S. Bach solo work (using 2 or 4 mallets)

### **Final (Live) Audition**

#### **Timpani**

1. Knauer PAUKENSTUDIEN – Roll etude in C and G
2. Hochrainer Etuden Für Timpani Heft 1 Nr 67
3. Bayer Etude for Timpani No.5
4. Bartok Concerto for Orchestra – mvmt. 4: bar 42 to bar 50
5. Bartok Concerto for Orchestra – mvmt. 5: bar 550 to 572
6. Tchaikovsky Symphony No.4 - mvmt. 1: **S** to **U**
7. Beethoven Symphony No.1 - mvmt. 3: 1 bar before **A** to bar 79, bar 124 to the end
8. Beethoven Symphony No.5 - mvmt. 3: bar 324 to 4 bars before **A** of 4th mvmt.
9. Beethoven Symphony No.9 - mvmt. 1: beginning to bar 35, bar 513 to the end
10. Beethoven Symphony No.9 - mvmt. 2: bar 248 to bar 283
11. Beethoven Symphony No.9 - mvmt. 4: **T**-bar 7 to end
12. Bartok Music for Strings, Percussion and Celesta - mvmt. 2: bar 301 to bar 338
13. Martin Concerto for 7 Wind Instruments – mvmt.3: mvmt. 3: **18** to **24**

#### **Marimba**

14. One movement from any J.S. Bach solo work (using 2 or 4 mallets)

#### **Snare drum**

15. Ravel Boléro - beginning to bar 20
16. Rimsky-Korsakov Scheherazade - mvmt 3 : **D** to **G**, mvmt.4: **N** to **U**