As of November 10, 2024
（バスーンの課題の赤字箇所を修正済み／The red text in the bassoon part has been corrected.）
（クラリネットの課題を追加／Additional clarinet pieces added）

AUDITION REPERTOIRE LIST for both Preliminary (YouTube video) & Final (Live) Auditions for 2025 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.
- 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。
・レコーディングの際、協奏曲のピアノ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, development, and cadenza
B. ORCHESTRA EXCERPTS (all 1st violin, unless otherwise noted)
1. Beethoven Symphony No. 7 – mvmt 1: bar 83 to bar 130
2. Brahms Symphony No. 1 – mvmt 1: beginning to the 1st note of bar 29
3. Mozart Magic Flute Overture – beginning of Allegro to 1st note of bar 41 [2nd violin part]

Final (Live) Audition

A. Mozart Violin Concerto No. 3, 4 OR 5 – mvmt 1: exposition, development, and cadenza
B. Brahms, Mendelssohn, Sibelius, OR Tchaikovsky Concerto – mvmt 1: exposition, and development
C. ORCHESTRA EXCERPTS (all 1st 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. Mozart Symphony No. 41 – mvmt 4: beginning to bar 35
6. Schumann Symphony No. 2 – mvmt 2: beginning to 2nd beat of bar 46 (without repeat)
7. 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, development, and cadenza
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, and cadenza
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**

CELLO

Preliminary (YouTube video) Audition

A. Haydn Concerto No. 1 in C, OR No. 2 in D - mvmt 1: exposition, development, and cadenza
B. ORCHESTRA EXCERPTS
1. Beethoven Symphony No. 5 – mvmt 2: beginning to **C** (ONLY theme and variation)
2. Smetana The Bartered Bride Overture - beginning to **A**
3. R. Strauss Don Juan – beginning to **C**

Final (Live) Audition

A. Haydn Concerto No. 1 in C, OR No. 2 in D - mvmt 1: exposition, development, and cadenza
B. Dvorak Concerto OR Schumann Concerto - mvmt 1: exposition, development, and cadenza
C. ORCHESTRA EXCERPTS
1. Beethoven Symphony No. 5 – mvmt 2: beginning to **C** (ONLY theme and variation)
2. Brahms Symphony No. 2 – mvmt 2: beginning to 2 bars before **A**
3. Smetana The Bartered Bride Overture - beginning to **A**
4. R. Strauss Don Juan – beginning to **C;** 3 bars before **G** to 7 bars after **G**
5. R. Strauss Ein Heldenleben – beginning to 5 bars after **2**
6. Verdi Missa da Requiem – No. 3 Offertorium: beginning to bar 35

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 2nd 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)

Oboe

Preliminary (YouTube video) Audition

A. Mozart Oboe Concerto - mvmt 1: beginning to bar 97, and mvmt 2: beginning to bar 40
B. ORCHESTRA EXCERPTS (all 1st oboe)
1. Brahms Violin Concerto – mvmt 2: beginning to bar 32
2. Ravel Le tombeau de Couperin – Prélude
3. Rossini La scala di seta Overture – beginning to **4**

Final (Live) Audition

A. Mozart Oboe Concerto - mvmt 1: beginning to bar 97, and mvmt 2: beginning to bar 40
B. ORCHESTRA EXCERPTS (all 1st oboe)
1. Brahms Violin Concerto – mvmt 2: beginning to bar 32
2. Brahms Symphony No. 1 - mvmt 1: bar 9 to 13 bars after **A**, and mvmt 2: beginning to **A**
3. Ravel Le tombeau de Couperin – Prélude
4. Rossini La scala di seta Overture – beginning to 4
5. R. Strauss Don Juan – **L** to **N**
6. Stravinsky Pulcinella – Gavotte and Variation
7. Tchaikovsky Symphony No. 4 – mvmt 2: beginning to bar 21

CLARINET

Preliminary (YouTube video) Audition

A. Mozart: Clarinet Concerto – mvmt 1: beginning to bar 154
B. ORCHESTRA EXCERPTS (all 1st clarinet)
1. Beethoven Symphony No. 6 – mvmt 2: **D** to **E**
2. Brahms Symphony No. 3 – mvmt 2: beginning to **B**
3. Rimsky-Korsakov Scheherazade – mvmt 2: **F** to **G**

Final (Live) Audition

A. Mozart: Clarinet Concerto – mvmt 1: beginning to bar 154
B. ORCHESTRA EXCERPTS (all 1st clarinet)
1. Beethoven Symphony No. 6 – mvmt 2: **D** to **E**
2. Brahms Symphony No. 3 – mvmt 2: beginning to **B**
3. Mendelssohn Midsummer Night's Dream – Scherzo
4. Prokofiev Peter and the Wolf – **20** to **21**
5. Prokofiev Symphony No. 5 – mvmt 4: **80** to **81**
6. Rimsky-Korsakov Capriccio Espagnol – mvmt 1: **A** to **B**; mvmt 3: 11 bars after **K** to the end
7. Rimsky-Korsakov Scheherazade – mvmt 2: **F** to **G**

BASSOON

Preliminary (YouTube video) Audition

A. Mozart Bassoon Concerto – mvmt 1: beginning to bar 71, and mvmt 2: beginning to bar 21

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. Tchaikovsky — Symphony No.4 - mvmt 2: **bar 274** to the end

Final (Live) Audition

A. Mozart Bassoon Concerto – mvmt 1: beginning to bar 97, and mvmt 2: beginning to bar 48

B. ORCHESTRA EXCERPTS (all 1st bassoon, unless otherwise noted)

1. Rimsky-Korsakov — Scheherazade - mvmt 2: bar 5 to **A**; **L** to **M**
2. Ravel — Boléro - **2** to **3**
3. Stravinsky — Le sacre du printemps - beginning to 3 bars after **3**
4. Shostakovich — Symphony No.9 - bar 10 of mvmt 4 to bar 27 of mvmt 5
5. Tchaikovsky — Symphony No.4 - mvmt 2: **bar 274** to the end
6. Mozart — Marriage of Figaro Overture - beginning to bar 24, bar 156 to bar 171

Trumpet

Preliminary (YouTube video) Audition

A. Haydn — Trumpet Concerto (must be played on B flat trumpet)
- mvmt 1: Exposition, development and cadenza
- mvmt 2: Beginning to bar 26

B. ORCHESTRA EXCERPTS

1. Beethoven — Leonore Overture No. 2: bar 392 to 411
2. Beethoven — Leonore Overture No. 3: Offstage fanfare: bar 272 to 299
3. Bizet — Carmen: Prelude to Act I: Beginning until bar 28
4. Bizet — Carmen: ACT I: Beginning to 8 bars after **32**

Final (Live) Audition

A. Haydn — Trumpet Concerto (must be played on B flat trumpet)
-mvmt 1: beginning to bar 109, and mvmt 2: Beginning to bar 26

B. Hindemith — Sonata–mvmt 1: Beginning to 3 bars after **9**

C. ORCHESTRA EXCERPTS

1. Mahler — Symphony No.5 – mvmt 1: beginning to 4 bars after **1**
2. Stravinsky — Petrouchka (1947) - 1 bar before **134** to **139**, and **140** to 15 bars after **145**
3. Bartók — Concerto for Orchestra – mvmt 5: **201** to **254**, **556** to 17 bars after **556**
4. Mussorgsky(arr. Ravel): Pictures at an Exposition
   - Promenade: beginning to 3 bars after **5**
   - No.6 Samuel Goldenberg und Schmuyle: **58** to 4 bars after **62** [piccolo trumpet]
5. Wagner — Parsifal – Prelude: 8 bars after **1** to **3**

TIMPANI & PERCUSSION

Preliminary (YouTube Video) Audition

A. 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**

B. 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**