



Dear Philharmonia Musician,

Welcome to the Milwaukee Youth Symphony Orchestra's (MYSO) 65th season! I am very excited about your participation in Philharmonia this year!

We are planning to return this fall by forming two smaller orchestras from within Philharmonia. This will allow us to physically distance during rehearsal, and it will give us the opportunity to program music we wouldn't normally perform such as Beethoven's 1st Symphony and Tchaikovsky's Swan Lake Suite. I think you're going to *love* playing these pieces! For the time being, we'll need to rehearse one orchestra on Wednesday evening and one on Thursday evening. We're asking MYSO families to be especially flexible as we plan for safe and responsible in-person programming this fall.

Should full orchestra rehearsal become possible later this year, I've also planned some outstanding large-group repertoire including Gustav Holst's "Jupiter" from *The Planets*, Franz Von Suppe's *Light Cavalry Overture*, William Walton's *Crown Imperial March*, and other pieces. Be sure to check out the YouTube links and individual parts available for download as they are posted on the Philharmonia page on MYSO's website.

I look forward to hearing your YouTube auditions! You'll find the instructions and required excerpts for your seating audition below. Your videos must be submitted by **Wednesday, September 9**.

If you have questions about the seating audition requirements or uploading and submitting your video, please email auditions@myso.org for assistance. Use the same process you followed this spring.

Seating Audition Requirements:

1. Scales:

- a. STRINGS: Perform **1** scale with any bowing or tempo you wish. *Select from the following:*
 - Violin – G, A, or B-flat major (3 octaves preferred)
 - Viola & Cello – C, D, or E-flat major (3 octaves preferred)
 - Bass – G major (2 octaves preferred)
- b. WOODWINDS & BRASS: Perform the Concert F, E-flat, and A-flat major scales in one or two octaves as appropriate for your instrument, up and down with any appropriate tempo.
- c. PERCUSSION: No scales are required.

2. Solo:

- a. STRINGS: This solo of your choice should be representative of your overall musical and technical ability. Your solo excerpt should not exceed 3-4 minutes in length.
- b. WOODWINDS & BRASS: This solo of your choice should be representative of your overall musical and technical ability. Your solo should not exceed 3-4 minutes in length.

- c. **PERCUSSION:** Please prepare a short piece of your choosing for each of the following percussion instruments if possible – Timpani*, snare drum, and a mallet instrument.
**You may set up 4 drums to simulate timpani if needed.*

3. Excerpts:

Students should prepare their assigned excerpts to their highest musical ability with consideration to individual skill and technique. Your performance of the repertoire excerpts will carry as much weight in the seating audition as your solo performance and scale(s). You are receiving the complete part or movement for each musical excerpt, but you're only required to perform the music inside the brackets. Recommended tempo markings are included. (*Excerpts are also posted on the Philharmonia Member page on the MYSO website.*)

- a. **STRINGS:** All string players have been assigned 3 excerpts to prepare and perform – the excerpts have been marked #1, #2, and #3 and are numbered in the order of difficulty, with #3 being the most challenging. **All string section musicians must prepare and perform at least excerpts #1 and #2, with #3 being highly encouraged, but optional.**

LEADERSHIP ROLES: *Those musicians who wish to be considered for concertmaster or section principal MUST prepare and perform excerpt #3.* Please be sure to mention that you would like to be considered for concertmaster or section principal when you record your audition video.

Recommended tempo markings and all marked bowings and fingerings may be utilized or modified at your discretion for this audition.

- b. **WOODWINDS & BRASS:** All woodwinds and brass players have been assigned 3 excerpts to prepare and perform – the excerpts have been marked #1, #2, and #3. Please **prepare and perform all 3 excerpts in your audition video.**
- c. **PERCUSSION:** Percussionists have been assigned 3 excerpts to prepare and perform for timpani(2)* and snare drum(1). Please **prepare and perform all 3 excerpts in your audition video.** **You may set up 4 drums to simulate timpani if needed.*

Notes –

Flute, oboe, and clarinet players: I'd like to know if you are interested and able to play piccolo, English horn, or bass clarinet. Please prepare a short piece on each auxiliary instrument you would like to play, or send me an email **at** danduffy@myso.org if you do not have access to the instrument.

The audition excerpts for strings, woodwinds, brass, and percussion have been taken from the following repertoire under consideration for performance this year:

“Jupiter” from *The Planets* – Gustav Holst
<https://www.youtube.com/watch?v=NzOb4STz1lo>

Norwegian Dances (audition excerpt from mvt. II) – Edvard Grieg
https://www.youtube.com/watch?v=Geh_JOVR8ak
(Mvt. II starts at 6:29 in the video link.)

Pomp and Circumstance March No. 1 – Edward Elgar

<https://www.youtube.com/watch?v=fK6rsZ4S4ik>

Pas Redouble - Camille Saint-Saëns, trans. Arthur Frackenpohl

https://www.youtube.com/watch?v=e_EpHbcbKyE

Thank you for being a part of the MYSO family! I'm looking forward to an outstanding season, and I wish you all the best as you prepare your seating auditions.

Warmest regards,

Daniel Duffy
Music Director, Philharmonia
Artistic Administrator

Gustav

HOLST

The Planets

Jupiter, the Bringer of Jollity

BASSOON / II

(05353)

Allegro giocoso. Horns in F

9 3

19

1 1

28

5 7 2

X Bsn. III

Bassoons 1 & 2

10
46

Ritenu. (3) a tempo

6 f 4 3 8

73 6 Horn in F

mf f non legato

81

mf f non legato (4)

90

p (5)

118

G D E F E D G D E A B C G D E F G A G A G F E F E D A G A B C

f

124

(6) stringendo Più mosso

ff

148

156 **Tempo I.** $\text{♩} = 120$

mf *mf dim.* *p*

7 2

#1 ⑧

174

1 1

182

× Bassoon III ×

p 4

192 **Andante maestoso.** $\text{♩} = 72$

pp *mf* $\text{♩} = 72$

1

201

2

Bassoons 1 & 2

12 (♩ = 72)
208

217

9

226

10

Tempo I.
(♩ = 100)

224. C. III

mf cresc.

13

Maestoso.
Picc.

ff

263

3

1

269

p cresc.

ff

4

ff

281

Musical score for measures 281-294. The score is written for Bassoon 1 and Bassoon 2. It features a series of eighth notes with a dynamic marking of *f* (forte). A circled number 7 is placed above the first measure of the system.

295

⑬ *Meno mosso* *accel.* *a tempo* *Hrn.*

Musical score for measures 295-315. The score is written for Bassoon 1 and Bassoon 2. It includes a circled number 13, tempo markings (*Meno mosso*, *accel.*, *a tempo*), and a performance instruction (*Hrn.*). The score contains rests of 10, 2, 2, and 4 measures, followed by a melodic line with a dynamic marking of *mf* (mezzo-forte). A circled number 7 is placed above the final measure of the system.

316

Musical score for measures 316-327. The score is written for Bassoon 1 and Bassoon 2. It features a series of eighth notes with a dynamic marking of *f* (forte). A circled number 3 is placed above the first measure of the system. The system concludes with a *dim.* (diminuendo) marking.

328

⑭

Musical score for measures 328-336. The score is written for Bassoon 1 and Bassoon 2. It features a series of eighth notes with a dynamic marking of *p* (piano). A circled number 14 is placed above the first measure of the system.

337

⑮ *(d=d)* *Hrn.*

Musical score for measures 337-346. The score is written for Bassoon 1 and Bassoon 2. It includes a circled number 15, a performance instruction (*(d=d)*), and a performance instruction (*Hrn.*). The score contains rests of 8 and 12 measures, followed by a melodic line.

Bassoons 1 & 2

14
362

16

f

370

ff

378

387

17

Lento maestoso.
legato

394

accel. 3

6

Presto.

14

Fagotto I.

BASSON

sf cresc. - - - - - pp

G 1 2 3 4

5 6 7 1

cresc. - - - - - f ff

H 1

2 3 4 5 6 7 8 9

ff sempre

10 11 12

ff f f f f

II.

Allegretto tranquillo e grazioso.

pp

poco ritard. - - - - - a tempo

pp

pp poco ritard. e morendo - - - - - pp

#2

Allegro.

$\text{♩} = 120$

f

ff

f stretto

p

ff

Fagotto I.

Tempo I.

ppp *a tempo* ppp
 poco rit. — *pp*
pp poco ritard. e morendo - - - *ppp*

III.

Allegro moderato alla Marcia.

p *sf* *p* *sf* *ten.* *p* *sf*
sf *p* *sf* *ten.* *p* *sf*
sf *sf* *sf* *sf* *sf* *sf* *sf*
p cresc. - - - *f* *ff* *sf*

Tranquillo.

14 6 B₄ 2 2 *pp* 1 poco rit. 2
a tempo *p* *sf* *p* *ten.* *f*
sf *p* *ten.* *f* *p* *sf*
sf *sf* *sf* *cresc.* *sf* *sf* *p cresc.* - -

Fagotto I.

f *ff* *sf*

IV.

Allegro molto.

Più vivo.

20 *p* *ff* G.P.

Presto e con brio.

p

cresc. *ff*

più f

ff *p* *cresc.* *ff*

p B

pp C

cresc. *sf* *f*

f *ff* *poco ritard.*

Poco meno mosso e tranquillamente.

10 *ritard.* D

POMP and CIRCUMSTANCE.

(MILITARY MARCHES.)

Fagotto I.

BASSOON

Edward Elgar, Op.39.

#3

$\text{♩} = 112$

Allegro, con molto fuoco.

No. 1.

The musical score is written for Bassoon I and consists of 118 measures. It begins with a tempo marking of 'Allegro, con molto fuoco' and a metronome marking of 112 beats per minute. The key signature is D major (two sharps) and the time signature is 2/4. The score is divided into sections marked with letters A through K. Section A starts at measure 15, B at 23, C at 32, D at 39, E at 46, H at 54, and K at 118. Dynamics include fortissimo (ff), sforzando (sf), mezzo-forte (mf), piano (p), and piano molto (p^{mo}). Articulations like accents (>) and slurs are used throughout. The piece concludes with a 'dim.' marking at measure 118.

0 1' 000 01

Fagotto I.

131 *L*
 Musical staff 131-143: Treble clef, key signature of two sharps (F# and C#), common time. The staff contains a melodic line with various dynamics including *f* and *sf*. A fermata is placed over the first measure.

144 *sf*
 Musical staff 144-157: Treble clef, key signature of two sharps. The staff contains a melodic line with dynamics *f* and *sf*.

158 *M*
ff
 Musical staff 158-165: Treble clef, key signature of two sharps. The staff contains a melodic line with dynamics *f* and *sf*.

166 *sf*
 Musical staff 166-173: Treble clef, key signature of two sharps. The staff contains a melodic line with dynamics *f* and *sf*.

174 *N*
mf *molto cresc.* *ff*
 Musical staff 174-181: Treble clef, key signature of two sharps. The staff contains a melodic line with dynamics *mf*, *molto cresc.*, and *ff*.

182 *O*
mf *molto cresc.* *sf* *ff*
 Musical staff 182-188: Treble clef, key signature of two sharps. The staff contains a melodic line with dynamics *mf*, *molto cresc.*, *sf*, and *ff*.

189 *sf*
 Musical staff 189-195: Treble clef, key signature of two sharps. The staff contains a melodic line with dynamics *f* and *sf*.

196 *P*
sf
 Musical staff 196-203: Treble clef, key signature of two sharps. The staff contains a melodic line with dynamics *f* and *sf*.

206 *Q*
sf *ff* *sf* *ff* *sf*
 Musical staff 206-213: Treble clef, key signature of two sharps. The staff contains a melodic line with dynamics *sf*, *ff*, *sf*, *ff*, and *sf*.

214 *sf*
Molto maestoso.
 Musical staff 214-218: Treble clef, key signature of two sharps. The staff contains a melodic line with dynamics *sf* and *sf*.

219 *R CODA.* *sf* *fff* *simile*
 Musical staff 219-228: Treble clef, key signature of two sharps. The staff contains a melodic line with dynamics *sf*, *fff*, and *simile*.

229 *S*
ff
 Musical staff 229-242: Bass clef, key signature of two sharps. The staff contains a melodic line with dynamics *ff* and *ff*.

243 *ff*
rit.
 Musical staff 243-256: Bass clef, key signature of two sharps. The staff contains a melodic line with dynamics *ff* and *rit.*

257 *Ta tempo*
 Musical staff 257-266: Bass clef, key signature of two sharps. The staff contains a melodic line with dynamics *Ta tempo* and *rit.*

267 *Più mosso.* *2 ff*
 Musical staff 267-276: Bass clef, key signature of two sharps. The staff contains a melodic line with dynamics *Più mosso.* and *2 ff*.