



Dear Philharmonia Musician,

Welcome to the Milwaukee Youth Symphony Orchestra's (MYSO) 65<sup>th</sup> 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 1<sup>st</sup> 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](mailto: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 repertory 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](mailto: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](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](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

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## The Planets

Jupiter, the Bringer of Jollity

FLUTE I / II

(05353)

*Luck's Music Library*  
MICHIGAN

# IV Jupiter, the Bringer of Jollity

*Allegro giocoso. Hrn.*

Musical score for measures 8-13. The system consists of two staves. Measure 8 is marked with a large '8'. The music begins with a treble clef and a 2/4 time signature. The first staff contains a melodic line with a forte (*f*) dynamic. The second staff contains a bass line. Measure 13 is marked with a large '1'.

Musical score for measures 14-17. The system consists of two staves. Measure 14 is marked with a large '14'. The music features a rhythmic pattern of eighth notes. The first staff has a forte (*f*) dynamic with a crescendo (*cresc.*). The second staff has a piano (*p*) dynamic with a crescendo (*cresc.*). Measures 15 and 16 are marked with a fortissimo (*ff*) dynamic and staccato (*sempre stacc.*). Measure 17 is also marked with a fortissimo (*ff*) dynamic and staccato (*sempre stacc.*).

Musical score for measures 18-21. The system consists of two staves. Measures 18-21 continue the rhythmic pattern of eighth notes. The first staff has a fortissimo (*ff*) dynamic. The second staff has a fortissimo (*ff*) dynamic.

Musical score for measures 22-29. The system consists of two staves. Measure 22 is marked with a large '22'. The music features a melodic line with a fortissimo (*ff*) dynamic. The first staff has a fortissimo (*ff*) dynamic. The second staff has a fortissimo (*ff*) dynamic. Measure 29 is marked with a large '9'. The word *Trpt.* is written above the staff in measure 28.

Musical score for measures 40-43. The system consists of two staves. Measure 40 is marked with a large '40'. The music features a melodic line with a fortissimo (*ff*) dynamic. The first staff has a fortissimo (*ff*) dynamic. The second staff has a fortissimo (*ff*) dynamic. Measure 43 is marked with a large '1'. Measure 44 is marked with a large '4'. Measure 45 is marked with a mezzo-forte (*mf*) dynamic. Measure 46 is marked with a mezzo-forte (*mf*) dynamic. Measure 47 is marked with a mezzo-forte (*mf*) dynamic. Measure 48 is marked with a mezzo-forte (*mf*) dynamic. Measure 49 is marked with a mezzo-forte (*mf*) dynamic. Measure 50 is marked with a mezzo-forte (*mf*) dynamic. Measure 51 is marked with a mezzo-forte (*mf*) dynamic. Measure 52 is marked with a mezzo-forte (*mf*) dynamic. Measure 53 is marked with a mezzo-forte (*mf*) dynamic. Measure 54 is marked with a mezzo-forte (*mf*) dynamic. Measure 55 is marked with a mezzo-forte (*mf*) dynamic. Measure 56 is marked with a mezzo-forte (*mf*) dynamic. Measure 57 is marked with a mezzo-forte (*mf*) dynamic. Measure 58 is marked with a mezzo-forte (*mf*) dynamic. Measure 59 is marked with a mezzo-forte (*mf*) dynamic. Measure 60 is marked with a mezzo-forte (*mf*) dynamic. Measure 61 is marked with a mezzo-forte (*mf*) dynamic. Measure 62 is marked with a mezzo-forte (*mf*) dynamic. Measure 63 is marked with a mezzo-forte (*mf*) dynamic. Measure 64 is marked with a mezzo-forte (*mf*) dynamic. Measure 65 is marked with a mezzo-forte (*mf*) dynamic. Measure 66 is marked with a mezzo-forte (*mf*) dynamic. Measure 67 is marked with a mezzo-forte (*mf*) dynamic. Measure 68 is marked with a mezzo-forte (*mf*) dynamic. Measure 69 is marked with a mezzo-forte (*mf*) dynamic. Measure 70 is marked with a mezzo-forte (*mf*) dynamic. Measure 71 is marked with a mezzo-forte (*mf*) dynamic. Measure 72 is marked with a mezzo-forte (*mf*) dynamic. Measure 73 is marked with a mezzo-forte (*mf*) dynamic. Measure 74 is marked with a mezzo-forte (*mf*) dynamic. Measure 75 is marked with a mezzo-forte (*mf*) dynamic. Measure 76 is marked with a mezzo-forte (*mf*) dynamic. Measure 77 is marked with a mezzo-forte (*mf*) dynamic. Measure 78 is marked with a mezzo-forte (*mf*) dynamic. Measure 79 is marked with a mezzo-forte (*mf*) dynamic. Measure 80 is marked with a mezzo-forte (*mf*) dynamic. Measure 81 is marked with a mezzo-forte (*mf*) dynamic. Measure 82 is marked with a mezzo-forte (*mf*) dynamic. Measure 83 is marked with a mezzo-forte (*mf*) dynamic. Measure 84 is marked with a mezzo-forte (*mf*) dynamic. Measure 85 is marked with a mezzo-forte (*mf*) dynamic. Measure 86 is marked with a mezzo-forte (*mf*) dynamic. Measure 87 is marked with a mezzo-forte (*mf*) dynamic. Measure 88 is marked with a mezzo-forte (*mf*) dynamic. Measure 89 is marked with a mezzo-forte (*mf*) dynamic. Measure 90 is marked with a mezzo-forte (*mf*) dynamic. Measure 91 is marked with a mezzo-forte (*mf*) dynamic. Measure 92 is marked with a mezzo-forte (*mf*) dynamic. Measure 93 is marked with a mezzo-forte (*mf*) dynamic. Measure 94 is marked with a mezzo-forte (*mf*) dynamic. Measure 95 is marked with a mezzo-forte (*mf*) dynamic. Measure 96 is marked with a mezzo-forte (*mf*) dynamic. Measure 97 is marked with a mezzo-forte (*mf*) dynamic. Measure 98 is marked with a mezzo-forte (*mf*) dynamic. Measure 99 is marked with a mezzo-forte (*mf*) dynamic. Measure 100 is marked with a mezzo-forte (*mf*) dynamic.

50

4

57

*mf*

61

*mf* *Ritenuato*

*cresc.*

*f*

65

3 *a tempo* *tr.*

8

*mf* *f non legato*

79

88

4

3

*p*

4

Flutes 1 & 2

14  
100

*p* *cresc.* *f*

5 (5-1)

13

121

*f*

126

*f*

130

6 *stringendo*

*f*

136

*ff* *Più Mosso.*

141

*ff*

146

10 11 12 13 14

151

15 16 17 18 19

Tempo I.

156

7 8

mf f

179

Engl. H.

p f

Ob. III.

190

(♩ = ♩) Andante maestoso

Viol. I.

p f

3 20



Flutes 1 & 2

$\text{♩} = 72$

16  
217

⑨

225

232

⑩ *Tempo I.*

244

256

⑪ *Maestosa*

280

264

269

*p cresc.* *ff* *Ob. 1<sup>st</sup> ff*

4 5

12

285

*mf* *mf*

290

*mf* *mf*

4

*le & a*

297

*cresc.* *cresc.*

301

*accelerando* *accelerando*

13 *Meno mosso.*

2

Flutes 1 & 2

18  
307 *accel. a tempo* Hrn. Clar. 1<sup>st</sup>

2 4 *mf* *mf* *mf*

317

*f non legato* *f non legato*

325

3 5 *p* *p* *Ob. III.* (14)

337

*p* *cresc.* *f non legato* *p* *cresc.* *f non legato* (15) *Ob. III.*

350

*p* *p* (16)

358

*p* *f* *f* (16)

367

1 2 3 4 5 6

*ff*

374

7 8 9 10 11 12

*ff*

380

13 14 15 16 17 18

386

(d. = ♩) **17** *Lento maestoso.*

19 20

*ff*

389

*ff*

391

*accel.*

1

Flutes 1 & 2

20

394

*Presto.* *fff non legato*

399

404

Flauto I.

II.

Allegretto tranquillo e grazioso. poco rit. a tempo

# Flauto I.

Tempo I.

ob. *pp* *poco ritard.* *a tempo* *pp*

*pp* *poco ritard. e morendo* *ppp*

## III.

Allegro moderato alla Marcia.

*p* *ten.* *f*

*p* *ten.* *f*

*ff* *sf*

Tranquillo.

*p dolce*

*p cresc.* *f* *dimin.*

*a tempo* *p* *ten.*

*ten.* *f* *ff* *sf*

# POMP and CIRCUMSTANCE.

(MILITARY MARCHES.)

Flauto I.

Allegro, con molto fuoco.

No. 1.

Edward Elgar, Op. 39.

10 *ff*

19 *mf*

25 *mf* *mf molto cresc.* *ff* *ten.*

33 *mf* *mf molto cresc.* *ff*

39 *ten.* *sf* *sf*

44 *sf* *sf* *f*

51 *f*

60 *ff* *ff* *ff* *sf*

67 *sf* *sf* *sf* *sf*

78 *I Trio.* *Viol.* *espress.* *p*

97 *6* *espress.* *4*

118 *f* *cresc.* *simile*



Flauto I.

130 *L*

144

158 *M* Viol.

168

175

182

189

194

202

211

219

237

265

CODA. Molto maestoso.

*ff* Più mosso.