

Cornell Orchestras - Additional Excerpts

flute

Bizet: Entr'acte from *Carmen*, beginning–five bars before B

R. Strauss: *Salome*, “Dance of the Seven Veils,” [D]–three measures after [H]

Mendelssohn: *A Midsummer Night's Dream*, Scherzo, two before [P]–end

Stravinsky: Suite from *The Firebird* (1919 version), “Variation de l’oiseau de feu”

OPTIONAL PICCOLO

Ippolitov-Ivanov: *Caucasian Sketches*, Suite No. 1, “Procession of the Sardar,” bars 3–17

oboe

Tchaikovsky: Symphony No. 4, second movement, beginning–21

Beethoven: *Fidelio*, Act II, No. 11, bars 81–131 (Oboe I)

Ravel: *Le Tombeau de Couperin*, third movement, beginning–[4]

Mendelssohn: Symphony No. 3, second movement, bars 32–67

OPTIONAL ENGLISH HORN

Dvorak: Symphony No. 9, second movement, bars 7–18

clarinet

Tchaikovsky: Symphony No. 6, first movement, bars 54–69 and 153–160

Beethoven: Symphony No. 8, third movement, bars 48–78 (no repeat)

Mendelssohn: *A Midsummer Night's Dream*, Scherzo, beginning–B

Rimsky-Korsakov: *Capriccio espagnol*, first movement, A–B; third movement, 11 bars after K–end

OPTIONAL E-FLAT CLARINET

Ravel: *Boléro*, three measures after [3]–[4]

OPTIONAL BASS CLARINET

R. Strauss: *Don Quixote*, [72]–[74]

Bassoon

Tchaikovsky: Symphony No. 6, first movement, bars 1–12; and fourth movement, bars 2–36

Ravel: *Boléro*, [2]–[3]

Rimsky-Korsakov: *Scheherazade*, second movement, opening solo and cadenzas

Mozart: Symphony No. 41, first movement, bars 105–120

OPTIONAL CONTRABASSOON

Ravel: *Ma mère l’Oye*, fourth movement, [2]–eight bars after [5]

Horn

Brahms: Symphony No. 1, second movement, horn solo

Wagner: *Götterdämmerung*, “short call”

R. Strauss: *Till Eulenspiegels lustige Streiche*, bars 6–20, and nine bars before [31]–two bars after [33]

Shostakovich: Symphony No. 5, first movement, [17]–[21]

Trumpet

Respighi: *Pines of Rome*, second movement, offstage solo

Ravel: Piano Concerto in G Major, solo from [2]–[3]

Beethoven: *Leonore* Overture No. 2, offstage fanfare

Tchaikovsky: Symphony No. 6, third movement, two bars after [Dd]–[li]

Trombone

Berlioz: *La damnation de Faust*, “Hungarian March,” six bars before [20]–two bars after [21] (Trombone II)

Wagner: “Ride of the Valkyries” from *Die Walküre*

Mahler: Symphony No. 3, first movement, [13]–[17]

Ravel: *Boléro*, [10]–[11]

Bass Trombone

Wagner: *Das Rheingold*, scene IV, “Entrance of the Gods into Valhalla”

Beethoven: Symphony No. 9, fourth movement, bars 595–626

Brahms: Symphony No. 4, fourth movement, [E]–eight before [F]

Tchaikovsky: Symphony No. 4, first movement, one bar after [P]–15 bars before [R]

Tuba

Hindemith: *Symphonic Metamorphosis of Themes by Carl Maria von Weber*, second movement, [L]–second bar of [P]

Brahms: Symphony No. 2, fourth movement, [O]–14 bars before [P]

Prokofiev: Symphony No. 5, first movement, [3]–[6]

Tchaikovsky: Symphony No. 6, third movement, [Ff]–[Kk]

Piano

Harp

Tchaikovsky Nutcracker Cadenza

Debussy Afternoon of a Faun

percussion

Timpani

Beethoven: Symphony No. 9, first movement, 18 bars before S–end

Tchaikovsky: Symphony No. 4, first movement, four bars before T–9 bars after U

Marimba

Solo work of applicant’s choice

Snare Drum

Delécluse: Etude No. 3 from *12 Etudes for Snare Drum*

Rimsky-Korsakov: *Scheherazade*, third movement, D–E; and fourth movement, P–U (condense rests from 16 to 4 between R and S)

Xylophone

Stravinsky: *The Firebird*, one bar before [47]–[48] and [127]–[133]

Glockenspiel

Dukas: *The Sorcerer's Apprentice*, [17]–[20] and [22]–[24]

Tambourine

Dvořák: *Carnival Overture*, beginning–C

Cymbals

Dvořák: *Scherzo capriccioso*, Op.66, Q–end

Violin

Mendelssohn: *Symphony No. 4*, first movement, bars 1–51

Mozart: *Symphony No. 39*, second movement, bars 1 – 27 (no repeats)

Tchaikovsky: *Symphony No. 6*, second movement, bars 41–55, and third movement, beginning– second bar after D (top line only)

Bartók: *Concerto for Orchestra* (Violin II), fifth movement, bars 265–317

viola

Tchaikovsky: *Symphony No. 6*, first movement, bars 19–66

Brahms: *Variations on a Theme by Joseph Haydn*, Variation VII, bars 1–10

Mozart: *Overture to Die Zauberflöte*, bars 27–57

Grieg: *Holberg Suite*, fifth movement, 18 measures before T–10 measures after U (top line only)

cello

Tchaikovsky: *Symphony No. 6*, second movement, bars 1–16

Beethoven: *Symphony No. 5*, third movement, bars 1–79 and 141–218

Mahler: *Symphony No. 5*, second movement, [5]–[7] (top line only)

Debussy: *La mer*, first movement, two bars before [9]–six bars after [9] (top line only)

bass

Beethoven 9, MVT IV, m.92-B

Berlioz *Symphonie Fantastique* Mvt IV, 3 after 50 to 53