

Along with the excerpts below, please submit the exposition of Mozart D or G concerto and a solo of your choice.

BACH – AUS LIEBE WILL MEIN HEILAND STERBEN, BWV 244

Musical score for "AUS LIEBE WILL MEIN HEILAND STERBEN, BWV 244" by J.S. Bach. The score is in 3/4 time and features three staves. The first staff is marked "Solo" and includes a repeat sign. The second and third staves continue the melody. A section labeled "A" is indicated at the end of the third staff.

BEETHOVEN – LEONORE OVERTURE III, op. 72b

Musical score for "LEONORE OVERTURE III, op. 72b" by Beethoven. The score is in 3/4 time and features three staves. The first staff is marked "Adagio" and includes dynamics *ff*, *p dim.*, *pp*, *sfp*, and *sempre pp*. The second and third staves continue the melody, with the second staff marked *pp* and *sempre stacc. e pp*. The third staff includes triplets and is marked *pp*.

BEETHOVEN – LEONORE OVERTURE III, op. 72b

316 10 VI. I

cresc. *cresc.* *fp*

332

339 1

344

348 1 (-8) 2 *pp*

354 3 4 5 6 7 8

MENDELSSOHN – MIDSUMMERNIGHT'S DREAM SCHERZO

Allegro vivace.

The first system of the musical score for Mendelssohn's Midsummer Night's Dream Scherzo, first system. It consists of seven staves of music in G major, 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro vivace.' The first staff has a dynamic marking of *p* (piano) and a fingering of 5. The second staff has a dynamic marking of *sempre stacc.* (sempre staccato). The third staff has a dynamic marking of *P* (piano). The fourth staff has a dynamic marking of *Q* (quasi). The fifth staff has a dynamic marking of *crese.* (crescendo). The sixth staff has a dynamic marking of *dim.* (diminuendo). The seventh staff has a dynamic marking of *pp* (pianissimo) and a fingering of 2. The system ends with a double bar line.

p

5

P

sempre stacc.

Q

crese.

dim.

pp

2

RAVEL – DAPHNIS AND CHLOE

This image shows a page of a musical score for Maurice Ravel's 'Daphnis and Chloe'. The score is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#). The time signature is 2/4. The tempo and mood markings are 'Très lent.' (Very slow) and 'expressif et souple' (expressive and supple). The score includes measures 176 through 179. Measure 176 begins with a 'Solo' marking and a dynamic of 'p' (piano). Measures 177 and 178 feature a 'Retenu légèrement' (slightly held back) instruction. Measure 179 begins with 'Retenez' (hold back) and 'au Mouvt' (to the movement), followed by a 'Pressez' (press forward) instruction. The dynamics range from 'ppp' (pianississimo) to 'f' (forte). The notation includes various ornaments, such as grace notes and mordents, and complex rhythmic patterns, including triplets and sixteenth-note runs.

176 Très lent. *expressif et souple*

2/4 Solo *p*

177 *mf*

178 *f* Retenu légèrement

179 au Mouvt Pressez *ppp* *f* *p*

176 Très lent.

expressif et souple

The first system of musical notation for 'The Bird Song' is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The melody is composed of eighth and sixteenth notes, with some notes beamed together. There are two measures of rests, each marked with a '3' and a fermata, indicating a triplet of eighth notes. The system ends with a double bar line.

The first system of the musical score is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The melody begins with a triplet of eighth notes (D4, E4, F#4) beamed together, followed by a series of eighth and sixteenth notes. A measure rest is indicated by a diagonal slash. The system concludes with a double bar line. A box containing the number '177' is positioned above the staff towards the right end.

Retenu légèrement

178 *au Mouv!*

ppp *f* *p*

Retenez 179 au Mouvt. Pressez

STRAVINSKY – PETROUCHKA (1947)

Vivace, $\text{♩} = 138$
Solo

f ben marc.

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STRAVINSKY – PETROUCHKA (1947)

60 Solo (*Cadenza*) *Poco più mosso*, ♩ = 60

p

6

poco

61 *a tempo, più p*
