



**2025-2026**

**Woodwind (including saxophone), Brass,  
Percussion, Harp and Keyboard Audition Excerpts  
and Guidance**

<b>Audition Information.....</b>	<b>3</b>
What to Prepare.....	3
<b>Percussion Auditions.....</b>	<b>4</b>
<b>Flute.....</b>	<b>5</b>
<b>Piccolo.....</b>	<b>7</b>
<b>Oboe.....</b>	<b>8</b>
<b>Clarinet.....</b>	<b>11</b>
Eb Clarinet.....	12
<b>Saxophone.....</b>	<b>15</b>
<b>Trumpet.....</b>	<b>15</b>
<b>Trumpet.....</b>	<b>16</b>
<b>Horn (Higher Register).....</b>	<b>19</b>
<b>Horn (Lower Register).....</b>	<b>20</b>
<b>Trombone.....</b>	<b>21</b>
<b>Bass Trombone.....</b>	<b>22</b>
<b>Tuba.....</b>	<b>23</b>
<b>Keyboard.....</b>	<b>31</b>
<b>Harp.....</b>	<b>32</b>

Hello,

Thank you for your interest in the Kelvin Ensemble this year - we are so excited to meet you and hear you play!

We have 2 amazing programmes lined up for this year which require doubling in woodwind instruments, so if you have a **doubling instrument** we would advise you to play it in the audition, or let us know if you have any relevant experience. Additionally, if you are a **clarinet player who wishes to audition on saxophone**, please prepare a clarinet piece and an excerpt on saxophone. Players who wish to only audition on saxophone, please prepare a piece and excerpt as usual.

We welcome students from any Glasgow based institution or on a gap year and encourage anyone interested to apply, although **please note that we need to prioritise players from the University of Glasgow.**

All the best auditioning and if you have any questions please let us know! Feel free to get in touch via Email - [bwp@kelvin-ensemble.co.uk](mailto:bwp@kelvin-ensemble.co.uk).

- Rose and Ellie :)

# Audition Information

## What to Prepare

\***NOTE:** *Percussionists please IGNORE this page and read page 3.*

We expect you to prepare **ONE** solo piece of music lasting anywhere between 3 to 5 minutes. This can be any piece you want, however we recommend you perform a piece which best showcases your ability/grade level.

You will also perform **ONE** excerpt per instrument. The following document contains excerpts from orchestral pieces. Please read the instructions below:

### All Instruments (Except Percussion):

- You should prepare only **ONE** excerpt for each instrument.
- If you play a doubling instrument, you must submit both an excerpt on your main instrument (e.g. Flute) and your doubling instrument (e.g. Piccolo), if there is an excerpt for it here. There is no need to submit a solo piece for your doubling instrument.
- Where applicable, play only the parts of the excerpt enclosed between brackets:



and carefully follow any instructions given in *italics* under excerpt names (e.g. *In B-flat*, *In A*, etc.).

\*You should email a copy of your sheet music for your solo piece with your **name** and **instrument** in the document title to [bpw@kelvin-ensemble.co.uk](mailto:bpw@kelvin-ensemble.co.uk) prior to audition (PDF or any image file welcome). If your file size exceeds the maximum limit for email, please upload your file to your personal Google Drive/OneDrive and email us a link.

\*If you have any questions regarding auditions, please don't hesitate to email us at [bpw@kelvin-ensemble.co.uk](mailto:bpw@kelvin-ensemble.co.uk).

# Percussion Auditions

\***NOTE:** This page applies to Percussionists only.

Percussionists have two options for auditions. Either prepare **ONE** solo piece of music lasting anywhere between 3 to 5 minutes alongside **ONE** contrasting excerpt

**OR**

perform **TWO** excerpts found in this booklet. Your excerpts should consist of 2 different instruments.

Choose any piece/excerpts you want however we recommend you perform a piece/excerpt which best showcases your ability/grade level.

All necessary Instruments will be provided on the day. Please read the information below.

For performing a piece:

- Email a copy of your sheet music for your solo piece with your **name** and **instrument** in the document title to [bpw@kelvin-ensemble.co.uk](mailto:bpw@kelvin-ensemble.co.uk) prior to audition (PDF or any image file welcome). If your file size exceeds the maximum limit for email, please upload your file to your personal Google Drive/OneDrive and email us a link.

For performing excerpts:

- You should prepare **TWO** of the excerpts offered.
- Where applicable, play only the parts of the excerpt enclosed between brackets:



and carefully follow any instructions given in *italics* under excerpt names.

\***NOTE:** Percussion Auditions will be held in the University Concert hall, this can be located on the UofG life app.

\*If you have any questions regarding auditions, please don't hesitate to email us at [bpw@kelvin-ensemble.co.uk](mailto:bpw@kelvin-ensemble.co.uk).

## Flute

**Peter and the Wolf** -Prokofiev

(Marked)

Andantino.  $\text{d}=92$

Early one morning . . .  
... the big green meadow

1st Vln.

1

10

1st Vln.

2 Allegro.  $\text{d}=176$

On the branch . . .  
... chirped the bird gaily.

*mf*

3

4

Andantino, come prima

poco

1st Vln.

## **Symphony No.8 (Mov.4) - Dvorak**

(Marked)

Musical score for Dvorak Symphony No. 8, Movement 4, marked section. The score consists of six staves of music for a solo instrument. The key signature is one sharp (F#). The first staff begins with a dynamic of **f**. The second staff starts with a dynamic of **p**, followed by **SOLO.**. The third staff features two melodic phrases labeled **1.** and **2.** The fourth staff ends with a dynamic of **fz**. The fifth staff begins with **f**, followed by **dim.** and **dim.** markings. The sixth staff begins with **ff**. The score includes various slurs, grace notes, and dynamic markings throughout.

## **Symphony No.7 (Mov.1) -Beethoven**

(Start of Excerpt- End No Repeat)

Musical score for Beethoven Symphony No. 7, Movement 1, start of excerpt. The score consists of three staves of music for a solo instrument. The key signature is two sharps (G#). The tempo is **Vivace** at  $\text{d} = 104$ . The first staff begins with **sempre piano**. The second staff begins with **cresc.**. The third staff begins with **p**. The score includes various slurs, grace notes, and dynamic markings throughout.

## Piccolo

**Mother Goose Suite (Mov.3)** - Ravel  
(Figure 1-4)

The musical score consists of five staves of music for piccolo. Staff 1 starts with a dynamic of *pp* and a instruction *Gde FL.*. Staff 2 begins with a dynamic of *p* and is labeled *Solo*. Staff 3 features a dynamic of *ff* followed by *pp*. Staff 4 includes dynamics of *ff* and *pp*, and markings 3 and 6. Staff 5 concludes the figure. The score is set in common time with a key signature of four sharps.

## Oboe

**Symphony No.4 (mov.2)** - Tchaikovsky

(Bars 1-21)

Musical score for the Oboe part of Symphony No.4 (Mov.2) by Tchaikovsky. The score consists of three staves of music. The first staff starts with a dynamic of *p* semplice ma grazioso. The second staff begins with a dynamic of *p*. The third staff continues the musical line. The score is in common time, with a key signature of one flat. Measure numbers 7, 15, and 20 are indicated. The piece concludes with a final measure followed by a double bar line.

**Scherezade (Mov.2)** - Rimsky Korsakov

(Figures A-D)

Musical score for the Oboe part of Scherezade (Mov.2) by Rimsky Korsakov. The score is divided into four sections labeled A, B, C, and D. Section A (measures 1-19) includes dynamics *Viol. Cud.*, *rit. dolce e espressivo assai*, and *espress. molto*. Section B (measures 20-21) includes dynamics *poco più mosso* and *rit. assai a tempo giusto*. Section C (measures 22-23) includes dynamics *a tempo, un poco più animato* and *p*. Section D (measures 24-25) includes dynamics *Allegro molto. Molto moderato. Tempo giusto. (Allegro molto.)* and *colla parte*. The score is in common time, with a key signature of one sharp. Measure numbers 20, 21, 22, 23, 24, and 25 are indicated.

**Le Tombeau de Couperin - Ravel**

(Marked)

NYOS Excerpt 12 . Farlane

Solo

p

pp

f

ff

fff

## Cor Anglais

**Roman Carnival Overture** - Berlioz

(From “Solo”- 3 bars after figure 1)

Corno ingl.  
Andante sostenuto ( $\text{♩} = 52$ )  
**1** solo  
*mf espress.*



**1**  
*cresc.* **sf** **2** **7** *mf*

## Clarinet

**Waltz of the Flowers from the Nutcracker - Tchaikovsky**

III VALSE DES FLEURS  
Tempo di Valse  
Clar. in A *Ioan*

Solo *p* *cresc.* 6 *dim.* *f* *p* *cresc.* *f* *poco* *mf* *cresc.* *fff*

**La Fora Del Destino (Clarinet 1 in A) - Verdi**

(Figures I- J)

I *ff*

J 14 *L* *p*

**Symphony No.3 (Mov.1) - Brahms**  
 (Marked)

**Eb Clarinet**

**Till Eulenspiegel's Lustige Streiche - Strauss**  
 (Figure 40- "Epilog")

# Basson

## ***The Sorcerer's Apprentice*- Dukas**

(Figures 7- 9)

(Figures 7-9)

**7** Soli  
Bons à 2  
*mf*

**8**

2 *p marc.*      *mf*      *p*

**9**

*Soli*  
*dim.*      *pp p*

II

## **Symphony No.3 “Scottish” (Mov.2) -Mendelssohn**

(Bars 48- 67)

### **Vivace non troppo**

Musical score for piano, showing measures 3, 24-50, 57, 64, and 19. The score consists of four staves of music. Measure 3 starts with a dynamic *f*. Measures 24-50 show a sequence of eighth-note patterns. Measure 57 features sixteenth-note patterns with dynamics *sforzando* (*sfor*) and *più forte* (*più f*). Measure 64 begins with a dynamic *pianissimo* (*p*) followed by measure 19.

**Scherezade (Mov.2)- Rimsky-Korsakov**  
 (From "Solo"- Figure A)

**Lento. Recit.** *dolce espressivo*

3 Solo. *Viol. Solo Cad. capriccioso, quasi recitando*

10 *A tempo* *rit. assai* *pp*

## Contra Basson

**Symphony No.5 - Shostakovitch**

(Figures 65-69)

4 [64] 65 solo 66

(B)

11 [67]

[68] cresc f

4 [69] 6

## Saxophone

**Pictures at an Exhibition ("Il Vecchio Castello")** - Mussorgy  
(Figures 20-23)

The musical score consists of five staves of music for Saxophone. Staff 20 starts with a dynamic of  $p$  and a instruction for 'vibrato'. Staff 21 follows with a continuous line of eighth notes. Staff 22 begins with a measure containing three vertical stems. Staff 23 concludes the excerpt with a final measure.

Dvorak 8, Mov. 2

## Trumpet

**Symphony No.5 (Trumpet 1 in Bb) - Mahler**

(Beginning- 8 bars before Figure 2)

*in B. In gemessenem Schritt. Streng. Wie ein Kondukt.*

*1) Solo*

**Nutcracker (Divertissement Chocolate) Trumpet -**

Tchaikovsky

12 *in B*  
**Divertissement**

*Allegro brillante*

*4*

**Pictures at an Exhibition ("VII Samuel Goldenberg und Schmuyle") Trumpet 1 in Bb - Mussorgy**  
 (Figures 58-62)

(56) Andante

4

(con sord.)

(57) tutti

(58) *f*  
*sord.*

(59)

(60)

(Cont. over Page)



61

Musical score page 2. The top staff shows a treble clef, a key signature of one sharp, and a dynamic of *f*. The bottom staff shows a treble clef and a key signature of one sharp. The music consists of sixteenth-note patterns. Measure 61 is indicated by a circled number above the top staff.

Musical score page 3. The top staff shows a treble clef, a key signature of one sharp, and a dynamic of *ff*. The bottom staff shows a treble clef and a key signature of one sharp. The music consists of sixteenth-note patterns. Dynamics *f* and *cresc.* are shown. Measures 61 and 62 are indicated by circled numbers above the top staff.

62

Musical score page 4. The top staff shows a treble clef, a key signature of one sharp, and a dynamic of *ff*. The bottom staff shows a treble clef and a key signature of one sharp. The music consists of sixteenth-note patterns. Measures 61 and 62 are indicated by circled numbers above the top staff. Measure 2 is indicated by a circled number below the bottom staff. Measure 3 is indicated by a circled number above the top staff.

## Horn (Higher Register)

\*Please play an excerpt for whichever register you feel most comfortable with! This will not effect the outcome of your audition :)\*

**Pictures at an Exhibition (“VII Samuel Goldenberg und Schmuyle”)** Horn 1 in F - Mussorgy  
(Figures 71-End)

71

meno mosso

ff

poco accel.

attacca

**Symphony No.4 (Horn 3 in F)** - Tchaikovsky  
(Marked)

## Horn (Lower Register)

**Scherezade (Mov.4) Horn 2 in F - Rimsky-Korsakov**

(From 1 before U-V)

**Symphony No.5 (Mov.2) Horn 4 in F - Shostakovitch**

(2 bars after figure 17- Figure 20)

## Trombone

**La Fora Del Destino (Clarinet 1 in A) - Verdi**

(7 bars after figure C - 8 Bars after figure D)

**C** Andante mosso

**D** Presto come prima

**L'Arlesienne Suite (Mov.4) - Bizet**

(1 Bar after Figure M - Figure P)

174 **M** Solo **ffff**

190 **N** **2.**

199 **0** **ffff**

208

216 **P**

## ***Polovtsian Dances*- Borodin**

## (Start of Excerpt - Figure D)

A musical score for the bassoon, page 7, section D. The score consists of two staves of music. The first staff begins with a dynamic of **f** marc., followed by a series of eighth-note patterns with various slurs and grace notes. The second staff continues the rhythmic pattern, ending with a measure containing a bass clef, a key signature of one flat, and a time signature of 7/8. The measure is labeled **D 7**.

# Bass Trombone

## ***William Tell Overture- Rossini***

(Figure C- Figure D)

Musical score for orchestra, page 12, measures 92-130. The score consists of six staves of music for various instruments. Measure 92 starts with a forte dynamic (ff) and a melodic line in C major. Measures 98 and 103 continue the rhythmic pattern. Measure 108 introduces a new melodic line. Measures 115 and 121 show harmonic changes with different key signatures and dynamics (sf). Measure 130 concludes the section with a melodic line.

## Tuba

*Pictures at an Exhibition (Bydlo)*- Mussorgky  
(Start of Excerpt- Figure 39)

Musical score for Tuba from *Pictures at an Exhibition (Bydlo)* by Mussorgsky. The score consists of four staves of music. The first staff starts with the instruction "Sempre moderato pesante Solo". The second staff begins with "pp poco a poco cresc.". Measure numbers 38 and 39 are indicated above the staves. The key signature is A major (three sharps). The time signature changes between 2/4 and 4/4.

*Petruska (Peasant with Bear)*- Stravinsky  
(Start of Excerpt- Figure 101)

Musical score for Tuba from *Petruska (Peasant with Bear)* by Stravinsky. The score consists of two staves. The first staff starts with "100 Sostenuto. Solo" and "ff quasi a piena voce". The second staff starts with "diminuendo" and "pp". Measure numbers 1, 2, 6, and 13 are indicated below the staves. The key signature is A major (three sharps). The time signature changes between 6/4 and 8/8. The instruction "Tempo del principio." is given at the end of the excerpt.

## Percussion: Tuned

**A Young Person's Guide to the Orchestra** -Britten  
Xylophone

Variation M *Count*

Moderato

Benjamin Britten  
op. 34

© Hawkes & Son (London) Ltd., 1947  
Boosey & Hawkes · Bote & Bock GmbH & Co. Berlin

**Sleeping Beauty Suite** -Tchaikovsky  
Glockenspiel

*Solo*

7

8

cresc.

9 *Tacet to the end*

**The Firebird** - Stravinsky  
 (Figures 127-133)

Danse de la Suite de Kastchei Enchantée par l'Oiseau de Feu

Allegro  $\text{♩} = 152$

The musical score consists of eight staves of music. Staff 1 starts with a dynamic *p* and includes markings "3", "1", and "1". Staff 2 starts with "126" and "1". Staff 3 starts with "129" and "mf". Staff 4 starts with "130" and "f". Staff 5 starts with "131" and "f". Staff 6 starts with "132" and "f possibile". Staff 7 starts with "ff". Staff 8 concludes with the instruction "Allegro feroce". The score is set against a background of a white square.

## **Percussion: Snare**

## **Peter and the Wolf** -Prokofiev

(Figure 49-51)

PROKOFIEFF

**[48] ♩ = 100** 9      **[49] L'istesso tempo**

**[50]**

**[51] Più mosso ♩ = 112** 1 13

## **Festive Overture -Shostakovitch**

(Figure 17-19)

The musical score consists of four staves of music for a single instrument, likely a woodwind or brass. The first three staves are identical, each starting with a dynamic *p* (pianissimo). Measure 17 begins with a sixteenth-note pattern: a dotted eighth note followed by a sixteenth note, then a quarter note, another dotted eighth note, and a sixteenth note. This pattern repeats five times. Measures 18 and 19 continue this pattern. In measure 19, the dynamic changes to *mf* (mezzo-forte) for the first sixteenth-note group. The score then transitions to a new section, indicated by a large black bracket covering the end of measure 19 and the beginning of the next section.

# **Symphony No.1 -Rachmaninoff**

(Figure 58-End)

58

Con moto

Presto

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

Largo 8 rit. Grave 8 Con moto 10

28

## Percussion: Timpani

### **The Magic Flute - Mozart**

(Figure 194-End)

Ouvertüre

Allegro 194 in Es - B

Wolfgang Amadeus Mozart  
KV 620

Musical score for Timpani in The Magic Flute by Wolfgang Amadeus Mozart, Ouvertüre, Figure 194-End. The score consists of six staves of music. Measure 200 starts with a dynamic *p*, followed by a forte dynamic *f*. Measure 210 starts with a dynamic *f*. Measure 216 starts with a dynamic *ff*. Measure 221 starts with a dynamic *f*.

### **Symphony No.4 - Tchaikovsky**

(Marked)

Musical score for Timpani in Symphony No.4 by Pyotr Ilyich Tchaikovsky. The score consists of five staves of music. Measures 327 and 332 show eighth-note patterns. Measure 338 starts with a dynamic *f* and includes a crescendo instruction. Measures 342 and 346 show eighth-note patterns. Measure 350 ends with a dynamic *f* and a page number 29.

## Symphony No.5 - Beethoven

(Figure C- End no repeat)

Musical score for Symphony No.5, Figure C, ending. The score consists of multiple staves of bassoon (Bassoon) and violin (Violin I) parts. The score includes dynamic markings such as *poco rit.*, *a tempo*, *pp*, *ff*, *oresc.*, and *più f*. Measure numbers 39 through 453 are indicated above the staves. The score shows a transition from a slow section (measures 39-453) to an Allegro section (measures 374-383). The Allegro section features eighth-note patterns and includes dynamic markings *ff* and *attacca*. The score concludes with a final section starting at measure 453, marked *ff*.

Bassoon (Bassoon) and Violin I (Violin I) parts are shown. Measure numbers 39 through 453 are indicated above the staves. The score includes dynamic markings such as *poco rit.*, *a tempo*, *pp*, *ff*, *oresc.*, and *più f*. The score shows a transition from a slow section (measures 39-453) to an Allegro section (measures 374-383). The Allegro section features eighth-note patterns and includes dynamic markings *ff* and *attacca*. The score concludes with a final section starting at measure 453, marked *ff*.

## Keyboard

# Tableaux d'une Exposition

de M. Moussorgsky

CELESTA

*Promenade*

Orchestration de  
Maurice RAVEL

TACET

*I. Gnomus*



TACET JUSQU'AU N° V

## Harp

TCHAIKOVSKY *The Nutcracker*, Op.71: Dance of the Sugar Plum Fairy  
Andante non troppo

FOR EDUCATIONAL  
PURPOSES ONLY

Andante non troppo

Viol. I pizz.

C. B. pizz.

11

16 A

f

21 2 2

22

Solo

23

24

B 25

cresc.

26

C

27

**Tchaikovsky:** Swan Lake – Cadenza – 2<sup>nd</sup> bar of Andante to pause at end of cadenza (both pages)

**Arpa**

**Andante**

**Nº 4 Scene.**

*Cadenza*

*p*

...Continued on next page

**Tchaikovsky:** Swan Lake – Cadenza – 2<sup>nd</sup> bar of Andante to pause at end of cadenza(cont.)

The musical score consists of five staves of piano music. The top two staves are treble clef, and the bottom three are bass clef. The key signature is four flats. The music features various note patterns, including eighth-note and sixteenth-note runs, and rests. Measure numbers 8 and 9 are indicated above the staves. The instruction "ritenuto molto" is written below the final staff.

**Bizet:** Carmen - Entr'acte, Before Act 3 (whole excerpt)

**BIZET-CARMEN**

10 HARPE.

Andantino

ENTR'ACTE.

1

2

3

