

DES MOINES METRO OPERA

To: DMMO Audition Applicant

Fr: Mark Dorr, Orchestra Personnel and Operations Manager

Re: DMMO 2025 Orchestra Audition Information Letter

Dear Audition Applicant,

Thank you for your interest in an orchestral vacancy for the 2025 season of the Des Moines Metro Opera. Please carefully read-through the following materials posted on the DMMO web site:

- DMMO 2025 Orchestra Audition Information Letter (this document)
- DMMO 2025 Orchestra Audition Materials Submission Guidelines
- Required music excerpts lists
- Audition music

The Des Moines Metro Opera (DMMO) is a non-profit, professional opera company dedicated to bringing world-class opera productions and vital performing arts education to our region. Since its inception, the DMMO has auditioned and hired its own independent festival orchestra. Dr. Robert Larsen founded the Des Moines Metro Opera in 1973 and served as its first Artistic and Music Director. David Neely currently serves as its Music Director and Principal Conductor. Because of the DMMO's favorable schedule, extraordinary national reputation of the company, excellent repertoire, distinctive programming, and high artistic quality, it is possible to engage the very best of professional orchestral musicians from throughout North America and beyond to perform in the Des Moines Metro Opera Orchestra. A great majority of our orchestral musicians perform the remainder of the year with professional orchestras that typically do not have a summer season. Many players return to our festival year after year and have the potential to be promoted through our probationary / tenure ("Regular Member Status") process.

A majority of the DMMO summer festival takes place on the campus of Simpson College in Indianola, Iowa. Most members of the company are in residence there for the duration of the season. Indianola is a rural suburban community of approximately 15,000 people located 12 miles south of Des Moines (metro area population: 600,000). The college and small-town atmosphere of Indianola is friendly and relaxed, with ample opportunities for recreational and cultural activities, dining, and shopping. All of the DMMO's mainstage operas take place in the Blank Performing Arts Center Theater on the Simpson College campus. This contemporary style, 467-seat theater has a combination thrust and proscenium layout with a relatively large orchestra pit. Additionally, Second Stages Series productions and the "Stars of Tomorrow" concert are typically performed in various venues around the Des Moines metro area.

Orchestra services during the **2025 DMMO season** will take place from **Monday, June 16 through Sunday, July 20**. A complete schedule of services will be sent out to DMMO Orchestra members in the spring. Total number of services inclusive of all mainstage productions will be approximately 16 performances and 15 rehearsals. Musicians will be offered employment only for the actual number of services and productions needed. Mainstage repertoire will be *The Flying Dutchman* by Richard Wagner; *The Cunning Little Vixen* by Leos Janáček; and *The Rake's Progress* by Igor Stravinsky. There is also the possibility of additional work involved with Second Stages Series productions as well as the "Stars of Tomorrow" concert set.

Wages and conditions of employment are governed through a collective bargaining agreement between the Des Moines Metro Opera and the AF of M Local 75 in Des Moines. A new CBA is currently under negotiation, thus 2025 contract rates have yet to be determined. For reference purposes, the 2024 minimum contract rate per service for a section player was \$128.09. Principal stipends were 22% above the minimum contract rate. When applicable, overtimes and any doublings were paid in addition to the given per service rate. Total summer earnings for a *section* player offered four mainstage shows during the 2024 season (with no overtimes or doublings) were approximately \$4,996. For a *principal* player offered four mainstage shows during the 2024 season (with no overtimes or doublings), the approximate earnings were \$6,094.

Air-conditioned dormitory housing is provided by the company at no cost to an individual contracted musician traveling from over 100 miles away from the Simpson College campus. No children are allowed to reside in the dorms. Alternative housing is also available (including units for contracted musicians' families) on a limited basis at a very reasonable cost charged to the occupants.

Musicians whose permanent residence is more than 25 miles from Indianola, Iowa, shall receive one travel stipend payment per season of twenty-five cents per mile up to but not exceeding the maximum payment of \$250 (2024 rate). A cartage fee will be paid for only one round trip from a musician's residence to Indianola for those individuals transporting harps (\$50), double basses (\$50), timpani (\$300), and percussion instruments (\$300). All musicians are to supply their own instruments.

Please note the following as it pertains to your particular instrumental vacancy:

The deadline for submitting all audition materials to the DMMO is January 10, 2025.

Applicants will receive a status update or be notified of their audition result by April 1, 2025.

Applicants must be able to provide proof of legal ability to work in the United States.

Pursuant to Federal law, all DMMO employees are required to complete an I-9 form and provide proof of identity and right to work in the United States. Accordingly, employment with the Des Moines Metro Opera is contingent upon providing timely proof of identity and authorization to work in the United States.

All audition applicants are required to indicate in their submission materials the specific position(s) for which they are applying. This is particularly important when multiple vacancies occur within a section of the orchestra. If the candidate provides no specification as to which position(s), the audition packet will be automatically disqualified.

Concertmaster (one-year, possibly permanent): This is a one-year replacement for the 2025 season. The audition applicant selected for this position will receive a one-year offer with the possibility of renewal or promotion if the musician currently on leave does not return. A performance evaluation process will take place during the season for this one-year musician. *All audition applicants are required to indicate in their submission materials the specific position(s) for which they are applying. For this audition, the designation would be "Concertmaster". If the candidate provides no specification as to which position(s), the audition packet will be automatically disqualified.*

Section Violin (multiple positions): These are core orchestra positions. The audition applicants selected for these positions will undergo a two-year probationary process before the possibility of earning Regular Member Status with the orchestra. *All audition applicants are required to indicate in their submission materials the specific position(s) for which they are applying. For this audition, the designation would be “Section Violin”. If the candidate provides no specification as to which position(s), the audition packet will be automatically disqualified.*

Principal Viola: This is a core orchestra position. The audition applicant selected for this position will undergo a two-year probationary process before the possibility of earning Regular Member Status with the orchestra. *All audition applicants are required to indicate in their submission materials the specific position(s) for which they are applying. For this audition, the designation would be “Principal Viola”. If the candidate provides no specification as to which position(s), the audition packet will be automatically disqualified.*

Section Viola: This is a core orchestra position. The audition applicant selected for this position will undergo a two-year probationary process before the possibility of earning Regular Member Status with the orchestra. *All audition applicants are required to indicate in their submission materials the specific position(s) for which they are applying. For this audition, the designation would be “Section Viola”. If the candidate provides no specification as to which position(s), the audition packet will be automatically disqualified.*

Principal Cello: This is a core orchestra position. The audition applicant selected for this position will undergo a two-year probationary process before the possibility of earning Regular Member Status with the orchestra. *All audition applicants are required to indicate in their submission materials the specific position(s) for which they are applying. For this audition, the designation would be “Principal Cello”. If the candidate provides no specification as to which position(s), the audition packet will be automatically disqualified.*

Section Cello (multiple positions): There are core and one-year vacancies. All Section Cello candidates will automatically be considered for both core and one-year positions.

Core orchestra (1 position): The audition winner will undergo a two-year probationary process before the possibility of earning Regular Member Status with the orchestra. *All audition applicants are required to indicate in their submission materials the specific position(s) for which they are applying. For this audition, the designation would be “Section Cello”. If the candidate provides no specification as to which position(s), the audition packet will be automatically disqualified. All Section Cello candidates will automatically be considered for both core and one-year positions.*

One-year, possibly permanent (1 position): This position is a leave of absence replacement for the 2025 season. The musician selected for this position will receive a one-year offer with the possibility of renewal or promotion if the person on leave does not return. A performance evaluation process will take place during the season for this one-year musician. *All audition applicants are required to indicate in their submission materials the specific position(s) for which they are applying. For this audition, the designation would be “Section Cello”. If the candidate provides no specification as to which position(s), the audition packet will be automatically disqualified. All Section Cello candidates will automatically be considered for both core and one-year positions.*

Principal Trumpet: This is a core orchestra position. The audition applicant selected for this position will undergo a two-year probationary process before the possibility of earning Regular Member Status with the orchestra. *All audition applicants are required to indicate in their submission materials the specific position(s) for which they are applying. For this audition, the designation would be “Principal Trumpet”. If the candidate provides no specification as to which position(s), the audition packet will be automatically disqualified.*

Utility Third Trumpet: This is a Utility (non-core) position with the potential for annual renewal via a series of one-year offers. A musician hired for this position will receive a review process during the first two years of service. There is no service guarantee nor minimum requirement for acceptance of services. Employment offers for a Utility musician may range from zero to three productions per season. The average offer is usually one to two productions per season, depending upon instrumentation requirements. The Music Director, in consultation

with the section Principal, will assign parts to personnel based upon requirements of the musical score, among other factors. An example would be if a third trombonist was assigned to a second trombone part if it was determined that the latter part was intended for bass trombone. Other examples would be assigning various section personnel to piccolo, English horn, bass clarinet, cornet, etc. A Utility musician will have right of first refusal when offered employment. If a Utility Musician should decline an offer of services from the DMMO for the specified number of years listed in the DMMO collective bargaining agreement, that musician will relinquish the ability to receive offers in following years. *All audition applicants are required to indicate in their submission materials the specific position(s) for which they are applying. For this audition, the designation would be "Utility Third Trumpet". If the candidate provides no specification as to which position(s), the audition packet will be automatically disqualified.*

We think you will find the DMMO festival a pleasant and musically rewarding way to spend a few weeks of your summer. We look forward to receiving your application materials!

Sincerely,

Mark Dorr
Orchestra Personnel and Operations Manager
Des Moines Metro Opera



Des Moines Metro Opera Orchestra Audition Materials Submission Guidelines

Thank you for your inquiry regarding an orchestral vacancy for the **2025 season** of the Des Moines Metro Opera. In addition to this document, please also refer to the DMMO 2025 Orchestra Audition Information Letter, DMMO required music excerpts lists, and DMMO audition music for other details.

All audition application materials for a candidate must be contained within one e-mail and sent no later than **January 10, 2025**. Late submissions will not be accepted. Incomplete submissions may be disqualified. If there are multiple vacancies for an instrument, clearly indicate the specific position(s) for which you are applying (i.e., Principal, Section, Banda). Failure to do so will result in automatic disqualification. In some instances, an audition runner-up may be given a one-year offer. All audition materials submitted by applicants become the property of the Des Moines Metro Opera.

If you have questions or concerns, please contact Allen Perriello at orchestraauditions@dmmo.org or e-mail Orchestra Personnel & Operations Manager Mark Dorr at mdorr@dmmo.org.

Please be sure your audition / application materials are complete! Include the following:

- Submit **mp3 audio recordings of all audition excerpts** performed in the order in which they appear on the DMMO required excerpt list. If an additional selection is required (i.e., Mozart concerto, Bach cello suite), this material should be first on the recording. All excerpts should be performed unaccompanied. If a concerto is required as part of an audition, it shall also be performed unaccompanied. Concerto / recital recordings will not be accepted in place of the required DMMO excerpts. No video recordings of any kind will be accepted.
- A **pdf file of your educational / professional resume with references**. Only pdf format will be accepted. Be sure to include in the resume your physical mailing address, phone number, and current e-mail address. Include in the reference section at least two conductors who can provide a professional recommendation / overview of your performance experience with their ensembles preferably in, but not limited to, the opera genre. Please include complete contact information for these conductors including position, organization, phone number, and e-mail address.

- A **pdf file containing a list of operas you have performed and in what capacity** (i.e., Principal, Section, Banda). Only pdf format will be accepted. If preferred, this may be included within your resume.

Audition Materials Submission Process:

- DMMO audition applicants are required to have an active Dropbox account. Dropbox accounts are free and relatively easy to set-up. If you do not have a Dropbox account, then you can create one at this address: <https://www.dropbox.com/help/account/create-account>.
- All audition submission materials must be uploaded into a single Dropbox folder.
- Contained within this single Dropbox folder will be all your DMMO audition submission materials (mp3 audio recordings, resume, conductor references, list of operas performed, etc.). Each file in the Dropbox folder should have its own name.
- ***This is a blind audition. Do not include personal information on or within your mp3 audio files.*** Make sure that your name is not included in the metadata of your audition files. Your name, however, should appear on all other materials (resume, operas performed list, etc.).
- Please be sure each overall musical piece is recorded as a separate mp3 file and title information is clearly labeled between pieces (i.e., all *Falstaff* excerpts on one track, all *Magic Flute* excerpts on a separate track, etc.). Name each file with a track number (in the same order as the Audition Excerpt List), then the composer's last name followed by the music title.

Sample file titles:

1. Mozart Violin Concerto No. 4
2. Mozart Marriage of Figaro
3. Puccini Manon Lescaut

- Please submit recordings in an mp3 audio digital file format compatible with Dropbox. No other formats will be accepted.
- Create a shareable link to your Dropbox folder and e-mail the link to the following DMMO address: orchestraauditions@dmmo.org. Again, all submitted materials must be contained within one Dropbox folder and the link sent in a single e-mail.
- After submitting the application materials to the DMMO e-mail account, please be sure to keep your audition folder active on Dropbox for two weeks past the January 10 submission deadline.

General Information & Requirements:

- **It is extremely important that applicants look carefully through both the DMMO required excerpts lists and also the posted DMMO audition music to confirm exact locations, excerpt lengths, rehearsal numbers, etc.** Musical excerpts submitted that are inaccurate or incomplete may disqualify the candidate. To obtain a folder of the DMMO audition music, click on the corresponding link provided on the DMMO web site. Applicants may choose to play from their own editions of the excerpts provided they precisely match the DMMO musical parameters previously mentioned.
- Each musical piece should be recorded as one track / block, played down as though in a live audition (i.e., all *Boheme* excerpts contained within one track / block). For a piece that has multiple excerpts / phrases within it, do not break it up into separate tracks / clips.
- **Be sure that the excerpt recordings are of the highest quality possible in order to present an accurate hearing for the audition committee. Candidates should do their recording in a relatively smaller space with acoustically very little reverb. Microphone placement within 20 feet of the player is preferred.** Do NOT record in a live space such as a church sanctuary or recital hall that has severe echo or excessive reverb.
- Editing is not allowed within excerpts. Do not add any reverb or any other artificial / digital enhancements to the recording (i.e., no Auto-Tune).
- Play straight through each individual excerpt. Include rests and/or a tacet up to 4 (four) measures in duration; anything of greater length may be omitted.
- String bowings are solely at the discretion of the performer.
- **Failure to follow the above recording guidelines / requirements may result in disqualification of the candidate from the audition process.**
- DMMO will provide confirmation of the receipt of an applicant's audition materials. This will typically be in the form of an e-mail response.

When ready to submit your completed audition application packet to the Des Moines Metro Opera, e-mail to orchestraauditions@dmmo.org a shareable link to the Dropbox folder that contains all required materials.

All applicants must be able to provide proof of legal ability to work in the United States.

Applicants will receive a status update or be notified of their audition result by April 1, 2025.



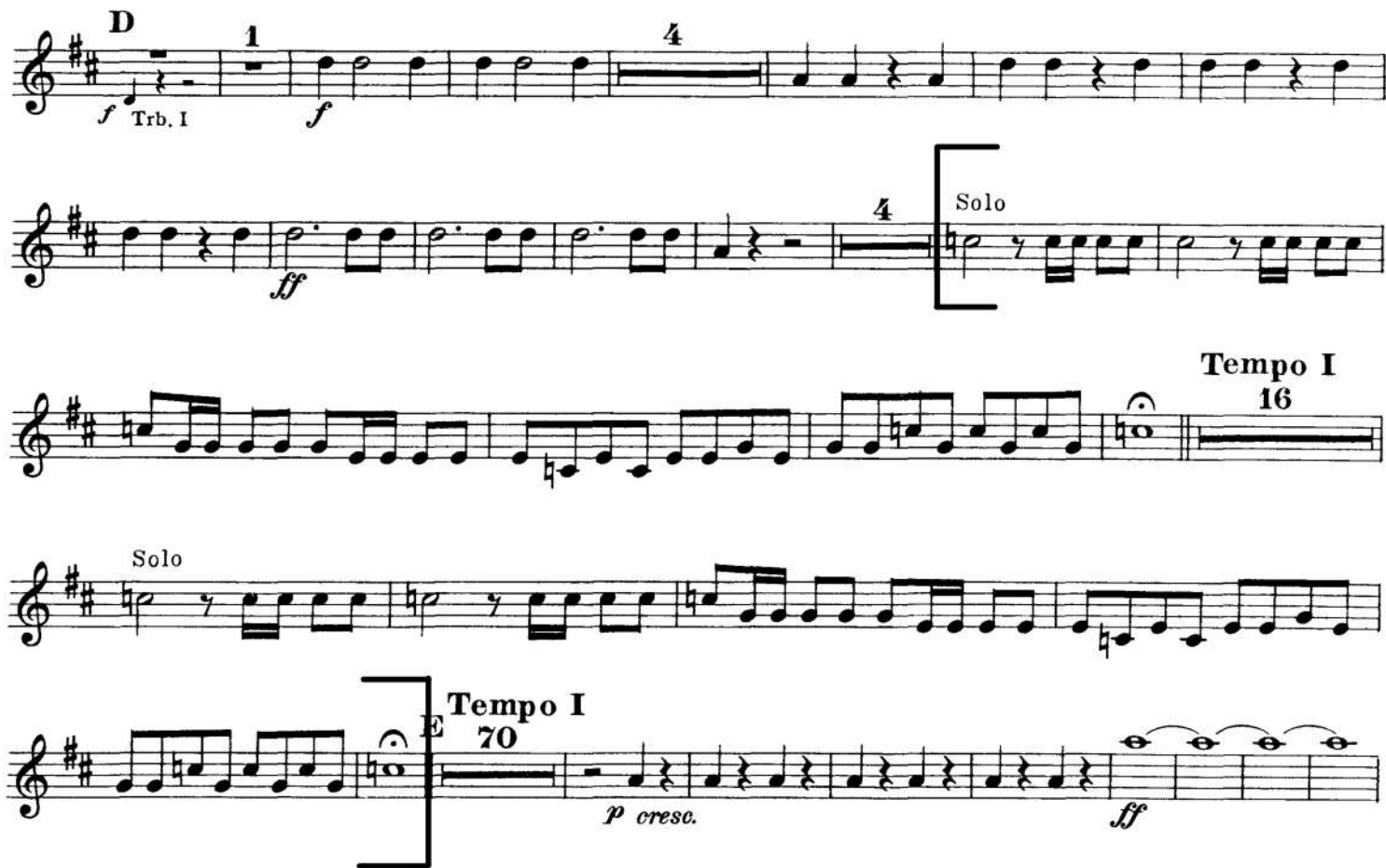
Orchestral Audition List
Principal Trumpet – 2025 Season

Play only excerpts contained within brackets where applicable. If no brackets are present, play the entire excerpt. Include rests and/or tacets up to four (4) measures in duration; anything of greater length may be omitted. Follow metronome markings where indicated. Key signatures of the provided excerpts are to be strictly observed; no transpositions or alternate keys will be accepted.

Excerpts will be selected from the following and are to be recorded in the following order.

Beethoven	<i>Leonore No. 3, Op. 72b</i>	20 measures after [D] – [E]
Stravinsky	<i>Petrushka (1947)</i>	<u>Ballerina's Dance</u> 1 before [135] – 7 after [138]
R. Strauss	<i>Don Juan</i>	4 measures after [F] – 3 before [G]
Mahler	<i>Symphony No. 5</i>	Opening – 6 after [1], 1 before [13] – [14]
Rimsky-Korsakov	<i>Scheherazade</i>	<u>4th Movement</u> 1 measure before [C] – 8 measures before [E], 6 measures before [Q] – [R], [T] – [U]
Bizet	<i>Carmen</i> Tpt 1 in A	<u>Act I, Prelude</u> Rehearsal [9] – 10 measures after [11]
Ravel	<i>Piano Concerto</i>	<u>1st Movement</u> Rehearsals [2] – [3]
Leoncavallo	<i>Pagliacci</i>	<u>Act I, Chorus and Introduction</u> 8 measures after [4] – 3 measures after [6]
Verdi	<i>Rigoletto</i> Banda	<u>Act I, No. 2 "Introduction"</u> Measure 1 – 2 measures after [D]
Donizetti	<i>Don Pasquale</i>	<u>Act II, No. 5</u> Measure 5 – 4 measures after [1]
Britten	<i>Peter Grimes</i> Tpt 3 in C (played on Tpt in D)	<u>Act II, Interlude 3</u> [3] – 3 measures before [5]
R. Strauss	<i>Also Sprach Zarathustra</i> Tpt 1	8 measures before [51] – 9 measures after [53]

Beethoven Leonore no. 3



The musical score consists of five staves of music in G major (one sharp). The first staff is marked *f* and includes a dynamic marking *f* and the instrument designation *Trb. I*. It features a **D** time signature, a first ending bracket labeled **1**, and a second ending bracket labeled **4**. The second staff is marked *ff* and includes a **4** time signature and a **Solo** marking. The third staff is marked **Tempo I** and includes a **16** time signature. The fourth staff is marked **Solo**. The fifth staff is marked **Tempo I** and includes a **70** time signature, a *p cresc.* dynamic marking, and a *ff* dynamic marking. The score concludes with a **E** time signature and a *ff* dynamic marking.

Stravinsky, Petrushka (1947)

in B \flat Solo $\overbrace{\quad}^{\text{3}}$ **134** Allegro, $\text{♩} = 18$ Solo

senza sord. *mf* v 3 *mf*

135 *p* *mf*

136 *p*

137

138

R. Strauss Don Juan

in E. Solo. *espr.*
p *weich.*
sempre un poco string.

cresc.

un poco più lento *poco calando* **Tempo, vivo.**
fff *p* *dim.* *pp*

The image displays a musical score for the piece 'Don Juan' by Richard Strauss. It consists of three staves of music. The top staff is a single line with a treble clef, starting with the key signature 'in E' and the instruction 'Solo. espr.'. Below it are dynamic markings 'p weich.' and 'sempre un poco string.'. The middle staff is a single line with a treble clef, featuring a 'cresc.' marking. The bottom staff is a single line with a treble clef, containing performance directions 'un poco più lento' and 'poco calando', followed by a '3' with a fermata, and the tempo change 'Tempo, vivo.'. Dynamic markings 'fff', 'p', 'dim.', and 'pp' are placed below the notes. The music is written in a style characteristic of late 19th-century orchestral scores.

Symphonie № 5.

Trompete I.

I.

1. Trauermarsch.

Gustav Mahler.

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

Solo
p *f* *f* *f* *f*
molto *f* *f* *f* *f*
Triole flüchtig *f* *f*
ff *ff* *sempre ff* *ff* *f*
1 *Pesante.* *ff* *p* *f*

12 **11** Hörner in F. *f* *muta in F* *molto*
Solo *pp* *espr.*

13 *portamento.* **14** **28**

Rimsky-Korsakov, Scheherazade

in A.

Allegro molto.

Recit.
Lento.

IV.

Allegro molto e frenetico.

The musical score is written for a single melodic line, likely a violin or flute, and consists of several systems of staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp*, *cresc.*, *ff*, *f*, *mf*, and *pp*. The tempo markings are *Allegro molto*, *Recit. Lento*, and *Allegro molto e frenetico*. The score is divided into sections labeled A, B, C, D, E, F, Q, R, T, and U. Section A starts at measure 16 and includes sub-sections 1, 2, 3, and 4. Section B starts at measure 11. Section C starts at measure 11. Section D starts at measure 2. Section E starts at measure 4. Section F starts at measure 3. Section Q starts at measure 1. Section R starts at measure 1. Section T starts at measure 1 and includes a *Solo* marking. Section U starts at measure 1. The score also includes performance instructions such as *G. P.*, *Vol. Solo Cad.*, and *dimin.*. The key signature is one sharp (F#), and the time signature is 6/8. The score ends with a final cadence marked with a 'U'.

Bizet, Carmen

ORIGINAL NOTATION

TROMBA I

in A.

9

Andante moderato. (♩ = 58.)

N° 1. Prélude.

(Prelude to Act I)

2

f

dim.

11

ff

p

meno p

cresc. molto

ff

attacca

Ravel Piano Concerto

en UT ² *f* 

This block contains the first staff of music, which begins with the instruction "en UT" and a dynamic marking of "f". It features a sequence of notes with a fermata over the final two notes. A boxed number "2" is positioned above the start of the staff.



This block contains the second staff of music, showing a continuous melodic line with various rhythmic values and rests.



This block contains the third staff of music, continuing the melodic line. It ends with a boxed number "3" above the final measure.

CORO D'INTRODUZIONE

MARZIALE DECISO

In Mib

1 2

13 19 17 To!

To! birie . . chi . . no fra strida esebili

4 *f* *cres.*

4 *ff* *f*

4 *f*

4

5

Musical notation for the first system, measures 1-4. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with slurs and accents.

Musical notation for the second system, measures 5-8. Measure 5 contains a first ending bracket labeled '1'. Measure 6 contains a second ending bracket labeled '3'. The right hand has a long melodic line with an accent and a fermata. The left hand has a rhythmic accompaniment with slurs and accents.

Musical notation for the third system, measures 9-12. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents.

Musical notation for the fourth system, measures 13-16. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents.

Musical notation for the fifth system, measures 17-20. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents.

6

Musical notation for the sixth system, measures 21-24. Measure 24 contains a first ending bracket labeled '1'. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents.

Musical notation for the seventh system, measures 25-28. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents.

G. VERDI
RIGOLETTO

N. 2. INTRODUZIONE CLARINETTO I.

(IN MANCANZA DELLA BANDA)

in Sib
Allegro con brio **ff**

(A) *brillante*
BVA basso *mf*

sim. *p* (C#)

(B) **ff** *p* **mf**

(C) *sempre stacc.*

(D) *pp* **ff** *1.^a*

2^a **ff** **3** **(F)** **ppp**

The musical score is written on ten staves of music. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro con brio' and the initial dynamic is 'ff'. The score includes several performance markings: 'brillante' above the second staff, 'BVA basso mf' below the second staff, 'sim.' and 'p' below the third staff, 'sempre stacc.' below the sixth staff, and 'pp' below the seventh staff. There are also dynamic changes to 'ff' and 'ppp'. The score is divided into sections marked with circled letters A, B, C, D, and F. A boxed number '3' is present below the eighth staff. The piece concludes with a final dynamic of 'ppp'.

TROMBA 1.^a e 2.^a

DON PASQUALE

G. DONIZETTI

ATTO 2.^o

PRELUDIO, SCENA ED ARIA

N.^o 5

MAESTOSO

TROMBA 1.^a
In SI \flat

TROMBA 2.^a
In SI \flat

Musical notation for Tromba 1 and 2. The first system shows the beginning of the piece with a forte (f) dynamic. The notation includes slurs and accents. A first ending bracket is present at the end of the system, marked with the number 1.

Cantabile

p Sola

p

Musical notation for the piano accompaniment. The first system is marked *Cantabile* and *p Sola*. It features a melodic line with slurs and triplets, and a bass line with sustained notes. A piano (p) dynamic is indicated.

Musical notation for the piano accompaniment, continuing the melodic and bass lines from the previous system.

Musical notation for the piano accompaniment, continuing the melodic and bass lines from the previous system.

Musical notation for the piano accompaniment, continuing the melodic and bass lines from the previous system.

Musical notation for the piano accompaniment, ending with a first ending bracket marked with the number 1. The tempo markings *rall. a tempo* and *a piacere* are present.

Musical score for Don Pasquale con't, featuring a piano accompaniment. The score is written for two staves (treble and bass clef). It includes a section marked **RECIT.** (Recitativo) with a fermata over the final measure. The music consists of eighth and sixteenth notes with accents.

Britten, Peter Grimes

ACT II

Interlude III

Musical score for Peter Grimes, Act II, Interlude III. The score is written for a flute solo and strings. It begins with the tempo marking **Allagro spiritoso** and the tempo $(d=80)$. The score is divided into three sections: 1 (measures 15-19), 2 (measures 19-23), and 3 (measures 23-29). Section 1 is marked **Fl. Solo**. Section 2 is marked **Fl.**. Section 3 is marked **SOLO**. The score includes dynamic markings such as **f**, **più f**, and **cresc.**. The score is in 2/2 time and features a key signature of two sharps (D major). The score is labeled **Scene I** at the end.

Trumpet 3 in C

4

SOLO

f brillante

2 5 15 6 23

(Fl.) (Cl. 2)

Strauss, Also Sprach Zarathustra

in C

7. Cor. 3. Cor. sehr schnell

mf f mf f mf I

ff I f 3 f I mf dim.

3 f 3 f