

Dear Applicants for the Tanglewood Music Center Orchestra Librarian Fellowship, Summer 2024:

Thank you for your interest in our program! Please complete the following practical exercises and writing samples as part of your application and return all completed materials electronically as PDF files via Acceptd (<https://app.getacceptd.com/tanglewood>).

- 1) Please find a marked score to Hummel's Basson Concerto in F provided. For this exercise, assume that a winner of a Concerto Competition is coming to play with your orchestra, and you have been asked to prepare the parts for a performance of movement 1 only. The provided score contains bowings, dynamic changes, cuts, and other markings which need to be transferred into the provided clean first violin part. Using any methods you choose, please prepare a performance-ready Violin 1 part (Movement 1 only), which will be printed 2-sided.
- 2) For this exercise, assume that your principal flute player has approached you and asked that all the piccolo material found in the 1st flute part to The Wood Dove be moved into the 2nd flute part. Using the materials found on IMSLP, please make the requested alterations to both flute parts of Dvorak: The Wood Dove, Op.110. When creating the new parts be sure to allow for adequate time swapping instruments and turning pages. Both submitted Flute parts will be printed 2-sided. Accurate labeling of each part to avoid confusion is strongly encouraged.
- 3) Please give concise detailed responses to the following hypothetical questions:
 - a. Your Principal Horn player shows up to the concert twenty minutes before downbeat without their music, and there isn't time to go home to get it. Explain what your options are for getting music on the stand before the concert starts. Explore the different scenarios with music you can own versus music you have to rent/hire.
 - b. You need to find information about a piece of music you have never heard of. Name several resources you should utilize on your own before you start asking your colleagues (other librarians) for help.
- 4) Please write a brief personal statement expressing what interests you about library work in general and what you are hoping to learn from being a Fellow in the TMC program. (There is no right or wrong answer to this.)

Thank you very much for your time and interest in the Tanglewood Music Center Fellowship.
Good luck!

Marked score

Grand Concerto in F for Bassoon and Orchestra

Johann Nepomuk Hummel
edited by Trevor Cramer

Allegro moderato

Solo Bassoon

Oboe I

Oboe II

Horn I in F

Horn II in F

Violin I

Violin II

Viola

Violoncello

Contrabass

f

mf

simile

mf

Ob.

Ob.

Hn

Hn

Vln I

Vln II

Vla

Vc.

Cb.

pp

pp

pp

pp

simile

simile

5209

24

Ob.

Ob.

Hn

Hn

Vln I

Vln II

Vla

Vc.

Cb.

29 [A]

Ob.

Ob.

Hn

Hn

Vln I

Vln II

Vla

Vc.

Cb.

35

Ob. *p* *p*

Ob. *p* *p*

Hn *p* *p*

Hn *p* *p*

Vln I *mp*

Vln II *trm*

Vla *p*

Vc.

Cb.

=

41

Ob. *f* *DE*

Ob. *f*

Hn *f*

Hn *f*

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

Cb. *f*

This image shows a page of a musical score, numbered 46 in the top left corner. The score is for a full orchestra and includes parts for Oboe (Ob.), Horn (Hn.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The music is in 2/4 time and features a variety of instruments playing different parts. The Oboe and Horn parts are in the upper staves, while the Violin I and II parts are in the middle staves. The Viola, Violoncello, and Contrabass parts are in the lower staves. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). The music is written in a standard musical notation with notes, rests, and stems.

[illegible]

57 B

Bsn *mf*

Ob.

Ob.

Hn

Hn

Vln I *p* *sotto voce* *OFF*

Vln II *p* *sotto voce*

Vla *p* *sotto voce*

Vc. *p* *sotto voce*

Cb. *p*

64

Bsn

Ob.

Ob.

Hn

Hn

Vln I *simile*

Vln II *simile*

Vla *simile*

Vc.

Cb.

70

Bsn

Ob.

Ob.

Hn

Hn

Vln I

Vln II

Vla

Vc.

Cb.

simile

simile

simile

75

Bsn

Ob.

Ob.

Hn

Hn

Vln I

Vln II

Vla

Vc.

Cb.

simile

This image shows a page of a musical score, measures 96 through 100. The score is for a full orchestra and includes parts for Bsn (Bassoon), Ob. (Oboe), Hn (Horn), Vln I (Violin I), Vln II (Violin II), Vla (Viola), Vc. (Violoncello), and Cb. (Contrabass). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score features various musical notations including notes, rests, dynamics (f, p), and articulation marks (accents, slurs). The Bsn part has a forte (f) dynamic starting in measure 99. The Vln I and Vln II parts have accents in measures 96-98. The Vla, Vc., and Cb. parts have a piano (p) dynamic starting in measure 99. The Ob. and Hn parts are mostly silent, with some notes in measure 100.

Bsn *ossia*
 Ob.
 Ob.
 Hn
 Hn
 Vln I *sim.*
 Vln II
 Vla
 Vc.
 Cb.

105
 Bsn *mf*
 Ob.
 Ob.
 Hn
 Hn
 Vln I *f*
 Vln II *f*
 Vla *cresc.*
 Vc. *cresc.*
 Cb. *f*

p *p* *p* *p*

111

Bsn

Ob.

Ob.

Hn

Hn

Vln I

Vln II

Vla

Vc.

Cb.

solo bsn

solo

mf

mf

cresc.

cresc.

cresc.

V

V

117

Bsn

Ob.

Ob.

Hn

Hn

Vln I

Vln II

Vla

Vc.

Cb.

123

Bsn

Ob.

Ob.

Hn

Hn

Vln I

Vln II

Vla

Vc.

Cb.

129

Bsn

Ob.

Ob.

Hn

Hn

Vln I

Vln II

Vla

Vc.

Cb.

Musical score for measures 133-136. The score includes parts for Bsn, Ob., Hn, Vln I, Vln II, Vla, Vc., and Cb. The Bsn part features a complex melodic line with many sixteenth notes. The Ob. and Hn parts are mostly rests. The Vln I, Vln II, Vla, Vc., and Cb parts have a more rhythmic, pulsing accompaniment. Dynamics include *pp* for the Oboes and *p* for the Violins and Cello/Double Bass.

Musical score for measures 137-140. The score includes parts for Bsn, Ob., Hn, Vln I, Vln II, Vla, Vc., and Cb. Measure 137 is marked with the number 137. In measure 138, the Bsn has a "solo bsn" marking. The Ob. has a "solo" marking. The Hn parts also have "solo bsn" markings. The Vln I, Vln II, Vla, Vc., and Cb parts continue with their rhythmic accompaniment. Dynamics include *f* for the Bsn, Hn, and strings, and *p* for the Oboes.

Handwritten musical score for measures 145-148 of 'The Marriage of Figaro'. The score is written on ten staves, including Bsn, Ob., Hn., Vln I, Vln II, Vla, Vc., and Cb. The key signature is B-flat major (two flats). The tempo markings are 'poco rit.' (ritardando) and 'a tempo' (return to original tempo). The dynamics are marked with 'p' (piano) and 'cresc.' (crescendo). The score includes various musical notations such as notes, rests, and slurs. The handwritten text 'poco rit.' and 'a tempo' are written in a cursive script. The dynamics 'p' and 'cresc.' are also handwritten. The score is for measures 145, 146, 147, and 148.

This musical score page contains measures 149 through 153 of a symphony. The instruments are arranged in a standard orchestral layout. The Bsn part has a melodic line starting in measure 149. The Ob. parts have rests until measure 151, then enter with a melody. The Hn parts have rests until measure 151, then enter with a melody. The Vln I and Vln II parts have rests until measure 151, then enter with a melody. The Vla part has rests until measure 151, then enters with a melody. The Vc. and Cb. parts have rests until measure 151, then enter with a melody. The score includes dynamic markings such as *p*, *f*, *mf*, and *ff*, and articulation markings like accents and slurs. A rehearsal mark 'F' is present at the beginning of measure 151.

[illegible]

162

162

Bsn

Ob.

Ob.

Hn

Hn

Vln I

Vln II

Vla

Vc.

Cb.

tr

p

p

p

p

p

167

Bsn

Ob.

Ob.

Hn

Hn

Vln I

Vln II

Vla

Vc.

Cb.

mf

p

p

p

p

p

173

Bsn

Ob.

Ob.

Hn

Hn

Vln I

Vln II

Vla

Vc.

Cb.

178

Bsn

Ob.

Ob.

Hn

Hn

Vln I

Vln II

Vla

Vc.

Cb.

[illegible][illegible]

193

Bsn

Ob.

Ob.

Hn

Hn

Vln I

Vln II

Vla

Vc.

Cb.

199

Bsn

Ob.

Ob.

Hn

Hn

Vln I

Vln II

Vla

Vc.

Cb.

[illegible][illegible]

214

Bsn

Ob.

Ob.

Hn

Hn

Vln I

Vln II

Vla

Vc.

Cb.

219

Bsn

Ob.

Ob.

Hn

Hn

Vln I

Vln II

Vla

Vc.

Cb.

solo

p

5209

[illegible]

244

Bsn

Ob.

Ob.

Hn

Hn

Vln I

Vln II

Vla

Vc.

Cb.

This block contains two systems of a musical score. The first system covers measures 250 to 255. It features a Bsn part with a melodic line starting at measure 250, marked with *f* and *mf*. The woodwinds (Ob., Hn.) and strings (Vln I, Vln II, Vla, Vc., Cb.) are mostly silent, with some string parts starting in measure 252. The second system covers measures 256 to 261. The Bsn part continues with a melodic line, marked with *mf*. The woodwinds (Ob., Hn.) and strings (Vln I, Vln II, Vla, Vc., Cb.) are more active, with some parts marked with *f* and *p*. The score includes various musical notations such as notes, rests, and dynamic markings.

261

Bsn

Ob.

Ob.

Hn

Hn

Vln I

Vln II

Vla

Vc.

Cb.

p

p

This musical score page contains measures 267 through 271 of a symphony. The instruments and their parts are as follows:

- Bsn (Bassoon):** Measures 267-270 feature a complex, rapid sixteenth-note scale. In measure 271, it plays a sustained note.
- Ob. (Oboe):** Measures 267-270 are silent. In measure 271, it plays a sustained note marked *p* (piano).
- Hn (Horn):** Measures 267-270 are silent. In measure 271, they play a sustained note marked *f* (forte).
- Vln I (Violin I):** Measures 267-270 play a rhythmic pattern of eighth notes with accents. In measure 271, they play a triplet of eighth notes marked *f*.
- Vln II (Violin II):** Measures 267-270 play a rhythmic pattern of eighth notes. In measure 271, they play a triplet of eighth notes marked *f*.
- Vla (Viola):** Measures 267-270 play a rhythmic pattern of eighth notes. In measure 271, they play a triplet of eighth notes marked *f*.
- Vc. (Violoncello):** Measures 267-270 play a rhythmic pattern of eighth notes. In measure 271, they play a triplet of eighth notes marked *f*.
- Cb. (Cello):** Measures 267-270 play a rhythmic pattern of eighth notes. In measure 271, they play a triplet of eighth notes marked *f*.

The score includes various musical notations such as accents, slurs, and dynamic markings (*p*, *f*) to guide the performance.

272

L

Bsn *mf*

Ob. *mp*

Ob. *p*

Hn *p*

Hn *p*

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

Cb. *p*

278

Bsn

Ob.

Ob.

Hn

Hn

Vln I

Vln II

Vla

Vc.

Cb.

282

Bsn

Ob.

Ob.

Hn

Hn

Vln I

Vln II

Vla

Vc.

Cb.

286

Bsn

Ob.

Ob.

Hn

Hn

Vln I

Vln II

Vla

Vc.

Cb.

pp

290 *tr* M

Bsn. *f*

Ob. *f*

Ob. *f*

Hn. *f*

Hn. *f*

Vln I *f*

Vln II *f*

Vla. *f*

Vc. *f*

Cb. *f*

295 *mf*

Bsn. *mf*

Ob. *p*

Ob. *pp*

Hn. *p*

Hn. *pp*

Vln I *p*

Vln II *p*

Vla. *p*

Vc. *p*

Cb. *p*

pp

mp

pp

mp

pp

mp

299

Bsn

Ob.

Ob.

Hn

Hn

Vln I

Vln II

Vla

Vc.

Cb.

303

Bsn

Ob.

Ob.

Hn

Hn

Vln I

Vln II

Vla

Vc.

Cb.

312

Bsn

Ob.

Ob.

Hn

Hn

Vln I

Vln II

Vla

Vc.

Cb.

Grand Concerto in F

for Bassoon and Orchestra

Johann Nepumuk Hummel
edited by Trevor Cramer

Allegro moderato

f

7

12 *tr* *ff*

18

24 *3*

28 *p* **A**

34 *mp*

40

45 *f*

48

53 *tr* *sfz* **V.S.**

57 *sotto voce*
p

62 **B** *simile*
p

67

72 *simile*

77

83 **C**
f 3 *p* *f*

88 *p*

93

98 *p*

104 *f* *p*

109 **D**

114 *cresc.* *p*

120

125

130 **E**

139

144

150

157

162

165

170 **G**

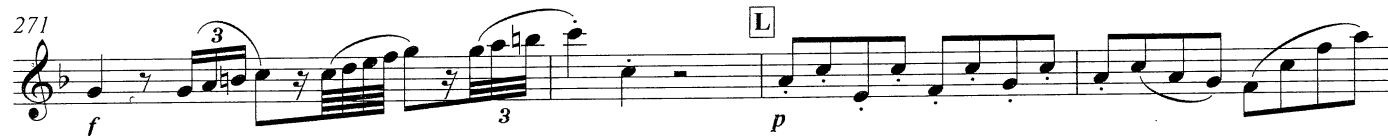
176

180

This musical score for Violin I covers measures 120 to 180. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, ties, and dynamic markings. Measure 130 is marked with a box containing the letter 'E'. Measure 157 features a trill (tr) and a sforzando (sfz) marking. Measure 170 is marked with a box containing the letter 'G'. The dynamics range from piano (p) to forte (f).

p *f* *p* *f* *p* *f* *tr* *sfz* *f* *tr* *p* *p* *f*

K



307 N

311

314 *tr*

319

322 *dolce*
p *pp*

Detailed description: This block contains five staves of musical notation for Violin I. The first staff (measures 307-310) begins with a measure rest, followed by a forte (*f*) dynamic marking and a series of sixteenth-note runs. A boxed 'N' is placed above the first measure rest. The second staff (measures 311-313) continues the sixteenth-note runs. The third staff (measures 314-318) features a trill (*tr*) in the final measure. The fourth staff (measures 319-321) continues the sixteenth-note runs. The fifth staff (measures 322) begins with a piano (*p*) dynamic, followed by a *dolce* marking and a series of eighth-note runs, ending with a pianissimo (*pp*) dynamic.