



## INSTRUMENTAL ENSEMBLES AUDITIONS

### **Trombone Packet**

Everyone interested in performing as a part of the Wind Ensemble or Symphonic Band, as well as all students in the trombone studio (*all those taking trombone lessons*) are required to audition. The requirements for the audition have been set by our trombone professor, Dr. Dueppen, and are provided below:

#### Solo

- Perform two contrasting *movements* from a standard tenor trombone solo(s) (*1 lyrical and 1 technical.*)

#### Excerpts

- Choose and perform any two of the excerpts provided on pages 3-33 of this packet.

For those interested in the Jazz Band, those auditions are being held separately this year. Please visit the website below or review the email you received from Dr. McMahan for more information on Jazz Band auditions.

For more detailed information on the trombone audition process, including scheduling, policies and procedures, please visit:

**[fineartscomm.lamar.edu/bands/auditions](http://fineartscomm.lamar.edu/bands/auditions)**

# Essential Tenor Trombone Orchestral Excerpts

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# Essential Tenor Trombone Orchestral Excerpts

## Freshman/Sophomore Level

### Requiem

Mozart

Nº 2 Tuba mirum  
Andante  
Solo

8 15 27 28

*f* *mf* *p* *ff*

### Hungarian March

Hector Berlioz

20 21

*p* *mf* *cresc.* *ff* *ff*

*poco cresc.*

# Till Eulenspiegel

Strauss

Immer sehr lebhaft.

Clar. B.

2

*poro rit. 3<sup>a</sup> tempo*

*ff* *p*

1

*p*

## Till Eulenspiegel continued Excerpt 2

31 *molto marc.*

*ff* *ff*

## Till Eulenspiegel continued Excerpt 3

*mf cresc.*

36

*f* *ff* *f*

*cresc.* *ff* *ff*

*lebhafter* *ff*

37

*ff*

4

*fff*

*immer ausgelassener und*

# Bolero

M. Ravel

The musical score for Bolero by Maurice Ravel is presented in five staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first staff begins with a treble clef and a key signature change to two flats. The second staff includes the dynamic marking *mf* and the instruction *sostenuto*. The third staff features a triplet of eighth notes. The fourth staff includes a fermata over a half note. The fifth staff is marked with a circled number 11, indicating the end of the first system. The score is written in a standard musical notation style with various musical symbols such as notes, rests, and accidentals.

# La Gazza Ladra Overture

© Allegro  $\text{♩} = 60$  G. Rossini

The musical score is written for a single melodic line in bass clef, 3/4 time, with a key signature of one sharp (F#). The tempo is marked 'Allegro' with a quarter note equal to 60 beats per minute. The score begins with a forte (*ff*) dynamic. It features several measures of eighth and sixteenth notes, often beamed together. Rehearsal mark (C) is placed at the beginning. Rehearsal mark (F) is placed after a 'Time' signature, with a forte (*ff*) dynamic. Rehearsal mark (I) is placed after another 'Time' signature, with a forte (*ff*) dynamic. The score concludes with a final double bar line. Dynamics include *ff* and *f*. The notation includes various note values, rests, and articulation marks like accents and slurs.

# Symphony No. 3

C. Saint-Saëns

Q

*p*

*poco cresc.*

*p*

Time

*p*

S

*pp*

# Ride of the Valkyres

Richard Wagner

## 3. Aufzug 1. Szene

(Walkürenritt)

Lebhaft

I, II.

III, IV. *f*

*ff*

III.

III, IV. *ff*

# Tannhauser

Richard Wagner

*un poco accel.* **M** *Assai stretto.*

*ff* *ff* *ff*

*Più stretto.* *ff*

# OVERTURE "RUSSIAN EASTER"

N. Rimsky-Korsakov

**M** *Recit. Maestoso (♩ = 76)* *2° Solo*

*a piena voce* *(mp)* *(pp)*

*dim.* *poco rit.* *(colla parte di violino solo)*

## Symphony #3

Langsam. Schwer.  
(2. & 4. Pos.)

Solo

*ff* Bei des schallenden Horns  
Schallitz in die Höhe.

14 Etwas drängend.

Trielen nicht schlingend *sempre ff*

*sempre ff* Vorwärts. nicht zurückhalten

Zurückhaltend.

*accel.* *p* *ppp*

15 Wieder schwer.

*ff* *sempre ff* *sempre ff* *sempre ff*

*accel.* *sempre ff* *sempre ff* *sempre ff*

16 Etwas drängend.

*ff* *sempre ff* *sempre ff* *sempre ff*

Trielen nicht schlingend

*ff* *sempre ff* *sempre ff* *sempre ff*

*accel.* Vorwärts. *sempre ff* Vorwärts.

*ff* *sempre ff* *sempre ff* *sempre ff*

17 Wieder Zurückhaltend.

*ff* *sempre ff* *sempre ff* *sempre ff*

*Resanto.*

## Mahler continued Excerpt 2

Vorwärts. *accel.* *ff*  
 Zurückhaltend. *mf*  
 Zeit lassen. *p espressivo*  
 Nicht eilen.  
 Etwas dringend *cresc.*  
 34 Wieder a tempo. Nicht eilen. *ff*  
 35

## Mahler continued Excerpt 3

58 *ff* *Riten.*  
 a tempo *ff*  
 59 *Rubato.* *accel.* *tempo* *accel.* *sempre ff*  
 Tempo. Pesante. *sempre ff*  
 60 *Ruhig.* *p*  
 Sehr getragen. *f*  
 Zeit lassen. Molto portamento. *mf* *p espress.*  
 61 Vorwärts. *accel.* *rit.* *Sehr gesangvoll. molto rit.* *pp* *verklingend*  
*pppp*

# SCHEHERAZADE

N. Rimsky-Korsakow, Op.35.

(1844-1908)

## I. Largo e maestoso $\text{♩} = 48$

1. & 2. *ff* *a 2* *3*

3. & Tuba *ff* *a 2* *3*

## II. Molto modto *ad lib.*

2. Solo *lunga* *con forza*

## Tempo giusto - Allegro molto $\text{♩} = 144$

1. & 2. *frisoluto e marc.* *a 2* *3* *3*

3. *frisoluto e marc.* *3* *3* *3*

2 1 3

*f*

3 3 3 3

*f*

## G. Rossini

G. Rossini

# EIN HELDENLEBEN \*)

Richard Strauss, Op. 40

45 Lebhaft

46

*fz p*

49 *f* *cresc.* *ff*

56 *ff* *dim. p*

60 mit Dämpfer *ffz*

ohne Dämpfer *senza dim.*

63 *ff*

## Ein Heldenleben continued Excerpt 2

64 *ff*

65 *ff*

70 *f* *dim.* *p* *cresc.* *f*

# SYMPHONY No. 1

JOHANNES BRAHMS, Op. 68  
(1833-1897)

Più Andante

1. *p dolce* *pp*

2. *p dolce* *pp*

3. *p dolce* *pp*

*cresc.* *mf* *dim.* *pp*

*cresc.* *mf* *dim.* *pp*

*cresc.* *mf* *dim.* *pp*

# Symphony No. 2

Johannes Brahms

O

The musical score is for the first movement of Johannes Brahms' Symphony No. 2, marked 'O'. It is written for piano in D major, 2/4 time. The score consists of six systems of grand staves. The first system begins with a piano introduction marked *fp* (fortissimo piano) in the right hand and *fp* in the left hand. The second system features a forte (*f*) melody in the right hand and a supporting bass line in the left hand. The third system continues the melody with a forte (*f*) dynamic. The fourth system introduces a crescendo, marked *(mf) cresc.* in both hands, leading to a forte (*f*) section. The fifth system shows the continuation of the melody and bass line. The sixth system concludes with a fortissimo (*ff*) dynamic in both hands.

# SYMPHONY No. 4

## IV. Allegro energico e passionato

JOHANNES BRAHMS. Op. 98  
(1838-1897)

1. & 2.

3.

*f* *f dim.*

*f* *f dim.*

*pp* *espress.* *(w/1 Horn)*

*ppp* *pp*

*ppp* *pp*

*p* *dim.* *rit.* *f* *ff*

*p* *dim.* *pp* *f* *ff*

*f* *f*

# Symphony No. 5

Ludwig van Beethoven

**Allegro** (♩ = 84) attacca

This musical score segment contains measures 374 through 465 of the first movement of Beethoven's Symphony No. 5. The music is in 3/4 time and D major. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff* (fortissimo), *f* (forte), and *p* (piano) are used throughout. Performance instructions include fingerings (e.g., 2, 3, 1, 6, 7, 1, 5, 2), articulation (accents), and phrasing slurs. A repeat sign with first and second endings is present at the end of the segment, starting at measure 455.

Measures shown: 374, 384, 393, 407, 422, 443, 465.

# Symphony No. 9

Ludwig van Beethoven

*Allegro energico, sempre ben marcato*  $\text{♩} = 84$

Viol. II

68

2

83

98

10

24

Q

P

Q

R

This image shows a page of a musical score for the Violin II part of the Ninth Symphony. The tempo is marked 'Allegro energico, sempre ben marcato' with a quarter note equal to 84 beats per minute. The key signature has two sharps (F# and C#). The score consists of six staves of music. The first staff starts at measure 68 and ends with a boxed 'Q' and a first ending bracket. The second staff starts at measure 70 and ends with a first ending bracket. The third staff starts at measure 83 and ends with a boxed 'P' and a first ending bracket. The fourth staff starts at measure 98 and ends with a boxed 'Q' and a first ending bracket. The fifth staff starts at measure 100 and ends with a first ending bracket. The sixth staff starts at measure 104 and ends with a boxed 'R'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics like 'f' (forte) and 'ff' (fortissimo) are indicated. The notation includes slurs, ties, and repeat signs.

# Symphonie Pathétique

(Nr. 6)

P. Tschalkowsky

*Andante* ♩ = 80

Trombone 1

Trombone 2

Trombone 3

Tuba

# SYMPHONY No. 3

## IV.

ROBERT SCHUMANN, Op. 97

**Maestoso** (♩ = 54)

1. *pp* *f*

2. *pp* *f*

3. *pp* *f*

# OVERTURE "NABUCCO"

GIUSEPPE VERDI

*Andante*

1  
Trombone 1

1  
*p maestoso*  
Trombone 2

1  
Trombone 3

1  
*p maestoso*  
Tuba

Detailed description: This block contains the first system of the musical score, measures 1 through 4. It features four staves: Trombone 1, Trombone 2, Trombone 3, and Tuba. The key signature is D major (two sharps) and the time signature is common time (C). The tempo is marked 'Andante'. Trombone 1 and 3 have a '1' above the first measure. Trombone 2 and Tuba have '*p maestoso*' above the first measure. All parts have a downward bowing or breath mark above the first measure. The notation includes eighth and quarter notes, rests, and a repeat sign at the end of measure 4.

Detailed description: This block contains the second system of the musical score, measures 5 through 8. It continues the four staves from the first system. Measure numbers 5, 6, 7, and 8 are written above the first staff. The notation includes eighth and quarter notes, rests, and a repeat sign at the end of measure 8. There are dynamic markings '*ff*' in measures 7 and 8.

Detailed description: This block contains the third system of the musical score, measures 9 through 12. It continues the four staves from the first system. Measure numbers 9, 10, 11, and 12 are written above the first staff. The notation includes eighth and quarter notes, rests, and a repeat sign at the end of measure 12. There are dynamic markings '*p*' in measures 10 and 11.

# Graduate Level

## Firebird Suite

Igor Stravinsky

### DANSE INFERNALE DU ROI KASTCHEÏ

M.M.  $\text{♩} = 102$

First system of the musical score for 'Danse Infernale du Roi Kastcheï'. It consists of three staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains measures 1 through 5, with a first ending bracket over measures 4 and 5. The middle staff begins with a bass clef and contains measures 1 through 5, with a first ending bracket over measures 4 and 5. The bottom staff begins with a bass clef and contains measures 1 through 5, with a first ending bracket over measures 4 and 5. Dynamics include *mp*, *f*, and *fff*. Fingerings are indicated with numbers 1, 2, 3, 4, and 5.

### Firebird Suite continued Excerpt 2

Second system of the musical score for 'Firebird Suite continued Excerpt 2'. It consists of three staves. The top staff contains measures 7 through 10, with measure numbers 7, 8, 9, and 10 boxed above. The middle staff contains measures 11 through 12, with measure numbers 11 and 12 boxed above. The bottom staff contains measure 13, with the number 13 boxed above. The music features complex rhythmic patterns and glissandos. Dynamics include *ff*. A section labeled 'GLISS.' is present in measures 12 and 13. A sequence of Roman numerals is written below the bottom staff: VII, VII, ... I, ... VII.

## Firebird Suite continued Excerpt 3

**11** LENTO MAESTOSO  $\text{♩} = 54$  **FINALE**

**12** **13** **14** **15**

**16** PIÙ MOSSO **17** *f*

**18** *sim.* *Tab*

**19** *ff* *sim.* *Tab* *Poco a poco ALLARG.*

*Poco a poco ALLARG.*

**20** MOLTO PESANTE ( $\text{♩} = 60$ ) *fff* *p* *fff*

## Pulcinella Suite

Igor Stravinsky

**94 MOLTO MOVTO** **95** **a) MINUETTE** **97 SOLO**

*mf* *DOUX et ben cantabile*

94 95 97 101

## Prelude, Act III, Lohengrin

R. Wagner

**B** *Sehr lebhaft*

*ff*

3

ff

ff

ff

# ALSO SPRACH ZARATHUSTRA

Richard Strauss, Op. 30

*Sehr breit* *immer breiter* 1

*f* *> p* *cresc.* *ff* *> ff*

*Bewegt* *Allmählich etwas bewegter*

*ff marcantissimo* *ff marc.*

16 *immer noch mehr steigern*

*ff* *fff*

# La Forza Del Destino

G. Verdi

**C** Andante mosso

7 *ppp*

*ff*

**D** Presto come prima

**E**

# TOD UND VERKLÄRUNG

Allegro molto agitato

Richard Strauss, Op. 24

**G**

*f marc.* *mf* *cresc.*

**H**

*ff marc.*

## Tod und Verklärung continued

**K** *ff* *cresc.* *molto rit.* *ff* *dim.*

*ff* *dim.* *ff* *dim.*

**R**

*ff marc.* *ff marc.*

**S**

*f marc.* *mf espress.* *dim.*

**Z**

# OTHELLO

## ACT I

GIUSEPPE VERDI  
(1813-1901)

**Allegro agitato**

Trbn. 1.2. & 3. *f*

*ff*

**Allegro agitato**

1. *fff*

2. *fff*

3. *fff*

Tuba *fff*

or 4 Trbn. *fff*

**Allegro** Solo *mf*

1. *f* *pp*

## ACT II

**Allegro sostenuto**

1. *ff*

2. *ff*

3. *ff*

Tuba *ff*

1. 2. **Molto sostenuto** *f* *ff*

& 3.

1. 2. **Sostenuto** *ff*

& 3.

## Othello Continued

**Allegro agitato** **Presto** (♩ = 144)

1. Solo *f* *ff*

**Più mosso (Largo)**

The musical score is written for a piano solo and a large piano accompaniment. The solo part is in the treble clef, starting with a key signature of two sharps (F# and C#) and a common time signature. It begins with a forte (f) dynamic and a tempo marking of 'Allegro agitato'. The piano accompaniment is in the bass clef, starting with a key signature of two flats (Bb and Eb) and a common time signature. It begins with a fortissimo (ff) dynamic and a tempo marking of 'Presto' with a quarter note equal to 144 beats per minute. The score is divided into two main sections: the first section is marked 'Allegro agitato' and the second section is marked 'Presto'. The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with a fortissimo (ff) dynamic. The solo part features a series of rapid sixteenth notes and is marked with a forte (f) dynamic. The score is written for a piano solo and a large piano accompaniment, with the solo part in the treble clef and the piano accompaniment in the bass clef. The key signature is two sharps for the solo and two flats for the piano. The tempo markings are 'Allegro agitato' and 'Presto'. The dynamics are 'f' and 'ff'. The score is divided into two main sections: the first section is marked 'Allegro agitato' and the second section is marked 'Presto'. The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with a fortissimo (ff) dynamic. The solo part features a series of rapid sixteenth notes and is marked with a forte (f) dynamic.

# SYMPHONY No. 7

JEAN SIBELIUS  
(1865 - 1957)

**Adagio** (♩)

**Solo**

1. *sonore*

*dim.* *p* *marcato*

*poco f poco a poco cresc.*

*f* *f* *ff dim. molto pp*

**Solo** **Adagio**

1. *mf*

2. *mf*

3. *mf* *poco f*

*meno* *cresc.* *ff* *mp*

*cresc.* *ff* *mp*

*cresc.* *ff* *mp*

# Konzert für Orchester

## 1. Satz: Introduzione

Allegretto vivace (♩ = 83)

Béla Bartók

134 I. Solo *mf* *dim.* *pp*

313 Tempo I (♩ = 83-90) *f* *f ben marc.*

329 *f ben marc.*

## 5. Satz: Finale

Presto (♩ = 134-146)

418 *f* senza sord.

# Drei Orchesterstücke

## I. Präludium

Langsam (♩)

Alban Berg  
op. 6

9 I. *pp* *poco* *f* Rhythmischer *poco rit.*

## III. Marsch

Allegro energico (Tempo III)

105 I. *p* *cresc.* *ff* *stacc.* *Dpf. ab*

Immer dasselbe Hauptzeitmass (III)

108 *f* *mf* *N. Dpf.*

113 *mf* *(rit. a tempo)*

118 *mp* *cresc.* *ff* *mf* *f* *mf* *poco rit.* *Zeit lassen*

122 *pp* *f* *f* *ff* *accel.*

125 *f* *molto riten.* *Höhepunkt* *rasch abdämpfen* *fffp*

# The Miraculous Mandarin

Bela Bartok

*con sord.* *poco allarg. al* 34 *Agitato (Tempo giusto)*

The musical score consists of five staves of music in bass clef. The first staff begins with a forte (*f*) dynamic and a *poco allarg.* marking, leading into measure 34, which is marked *Agitato (Tempo giusto)* and *p* (piano). Measures 35 and 36 continue the agitated, rhythmic pattern. Measure 35 is marked with a *35* in a box. The second staff contains measures 37-40, featuring rapid sixteenth-note passages. The third staff contains measures 41-44, with a *41 5* marking above measure 41. The fourth staff begins with *Maestoso* and *poco allarg.*, marked with a *36* in a box, and includes *gliss.* markings. The fifth staff begins with *allarg.* and *ff* (fortissimo), marked with a *37* in a box, and ends with a *fff* (fortississimo) dynamic.

## Miraculous Mandarin continued Excerpt 2

**71** *sempre vivace*

*trav.*  
*f*

**72** *gliss.* *gliss.* *gliss.* *gliss.*

**73**

*poco allarg.*

**74** *a tempo*  
*ff*