

Longy Conservatory Orchestra

Audition Repertoire 2011 - 2012

Bass Trombone

In addition to the following excerpts, all players should prepare an excerpt of a solo work demonstrating technical skill and lyrical ability no more than 5 minutes in length.

Wagner: ride of the Valkyrie	Reh. 10 - 12
Mozart: Requiem	Kyrie: Beginning - m. 21
Berlioz: Roman Carnival	Reh. 15 - End
Strauss: Till Eulenspiegels Lustige Streiche	Reh. 36 - 4 bef. 38

MOZART: REQUIEM

II. KYRIE

Allegro

f

6

10

14

19

Handwritten musical score for the beginning of the Kyrie section of Mozart's Requiem. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of five staves of music. The first staff is marked "Allegro" and "f" (forte). The second staff has a measure rest of 6. The third staff has a measure rest of 10. The fourth staff has a measure rest of 14. The fifth staff has a measure rest of 19. There are several handwritten annotations: a box containing "F" above the second staff, a box containing "G" above the third staff, and a box containing "11" above the fifth staff. The piece ends with a double bar line and a fermata over the final note.

Hector Berlioz
Roman Carnival Overture, Op. 9

Trombone III

Allegro assai con fuoco (♩=156) Andante sostenuto (♩=52)

13 *Cor.IV 3 *Fag.II 1 14 1 2 *Fag.II

2 5 *Fag.II 3 *Tromba IV

5 4 9 5 poco animato Tempo I Allegro vivace 24 6 23 *Fag.II 1

7 *Cor.IV 2 *Fag.II 1 *Cor.IV 6 *Fag.II 4

Cor.III 4 8 9 *Cor.IV

9 8 *Cor.IV 1 *Cor.IV 10 22

11 3 *Fag.II 3 *Cor.IV 2 *Fag.II 1

12 *Cor.IV 12 *Cor.III *Fag.II 4 13 17 14

24 15 9 Fag. solo

Trombone III

This musical score is for Trombone III in the Roman Carnival Overture by Hector Berlioz. It covers measures 15 through 20. The music is written in bass clef with a key signature of two sharps (F# and C#). The tempo and dynamics are marked as follows: *poco cresc.* (measures 15-16), *cresc. molto* (measures 16-17), *ff* (measures 17-18), *f* (measures 18-19), and *ff* (measures 19-20). Measure numbers 15, 16, 17, 18, 19, and 20 are boxed. Performance instructions include *ff* (fortissimo) and *f* (forte). There are also dynamic markings *poco cresc.* and *cresc. molto*. The score includes various musical notations such as slurs, ties, and articulation marks. A first ending bracket is present in measure 17. A section marked **Cor. IV* begins in measure 19. The score concludes with a double bar line in measure 20.

Posaune III.

3 31 3 3 1

f *ff* *mf* *mf*

32 7

33 16 34 3 *Trump. I* 1 35

pp *fp*

2 6 36

fp *ff* *f*

cresc. *f cresc.* *ff* *ff* *immer ausgelassener und lebhaft*

37

ff

ff *ff*

38 *drohend* *gleichgültig*

fff *ff* 2

drohend 3

ff *ff* *ff*

39 *etwas breiter* *kläglich* 8 *ff* 40 *p subito*

ff *fff* *ff*

Epilog: Doppelt so langsam.
(im Zeitmass des Anfangs $\frac{1}{2}$)

ralando 6 17

pp *p*

Sehr lebhaft.

f *f* *ff* 1 *ff* *fff*

Hector Berlioz
Roman Carnival Overture, Op. 9

Trombone III

Allegro assai con fuoco (♩=156) **Andante sostenuto** (♩=52)

13 *Cor.IV 3 *Fag.II 1 14 1 2 *Fag.II

2 5 *Fag.II 3 *Tromba IV

5 4 9 5 poco animato Tempo I Allegro vivace 24 6 23 *Fag.II 1

7 *Cor.IV 2 *Fag.II 1 *Cor.IV 6 *Fag.II 4

Cor.III 4 8 9 *Cor.IV

9 8 *Cor.IV 1 *Cor.IV 10 22

11 3 *Fag.II 3 *Cor.IV 2 *Fag.II 1

12 *Cor.IV 12 *Cor.III *Fag.II 4 13 17 14

24 15 9 Fag. solo p

Chamber Music Placement Auditions Woodwinds & Brass

This semester will mark the start of what I trust will be a wonderful experience for you at Longy; the opportunity to study with an outstanding and committed faculty and develop alongside dedicated fellow students. With its emphasis on close, supportive, and thoughtful collaboration, the chamber music model informs everything we do at Longy.

Since Longy's founding nearly one hundred years ago by Boston Symphony oboist Georges Longy, chamber music has played a central and important role. As the newest members of the Longy community, you will become part of this rich and vital tradition. I look forward to welcoming you and getting to know you, musically and personally.

Wayman Chin, Dean of the Conservatory and Chair of Chamber Music

All incoming instrumentalists are expected to have a placement audition for chamber music, whether or not their curricular program requires ensemble participation during the fall semester or for the academic year. Auditions will be held during orientation. At orientation, you will be given a specific audition day and time; **please bring to your audition a completed copy of the chamber music profile/questionnaire sheet** – this will be distributed to you at orientation.

Chamber music coaching occurs on Monday, Wednesday, and Friday from 3 PM to 5 PM. Students enrolled in conservatory chamber music ensembles are expected to keep these six hours free until their coaching assignment and coaching time is determined (groups arrange their own rehearsal schedule).

- Be prepared to play excerpts from two major chamber works for your instrument, reflecting contrasting styles.
- All students will be asked to do some sight-reading at their audition.