

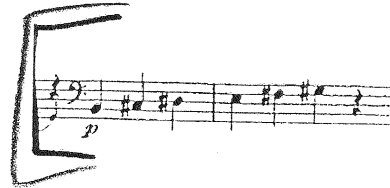
Longy Conservatory Orchestra Audition Repertoire 2011 - 2012

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.

Berlioz: Hungarian March	6 before Reh. 4 - 2 after Reh. 5
Mozart: Requiem	Tuba mirum
Mahler: Symphony no. 3	Mvmt. 1: solo - Reh. 13 - 17
Rossini: William Tell Overture	Reh. C - E

Tenor Trombone
Hungarian March
Berlioz



11 4

poco cresc. *mf* *cresc.* *ff* *ff*

99

ff *ff*

104

110 5

114

Mozart Requiem - Tuba mirum
trombone

Allegro assai.

2. Dies irae.

Musical score for the second movement, 'Dies irae', for trombone. It consists of five staves of music in 3/4 time, marked 'Allegro assai'. The first staff begins with a forte 'f' dynamic and a first ending bracket labeled '1 0'. The second staff has a piano 'P' dynamic and a second ending bracket labeled '2 P'. The third staff has a first ending bracket labeled '1 Q'. The fourth staff has a first ending bracket labeled 'R1' and a second ending bracket labeled 'S1'. The fifth staff has a first ending bracket labeled 'T2' and a second ending bracket labeled '3'. The key signature is one flat (B-flat major/D minor).

Andante.

3. Tuba mirum.

Musical score for the third movement, 'Tuba mirum', for trombone. It consists of three staves of music in 3/4 time, marked 'Andante'. The first staff is marked 'Solo' and begins with a first ending bracket labeled '1'. The second staff has a first ending bracket labeled '1'. The third staff has a piano 'p' dynamic, a first ending bracket labeled '5', a forte 'f' dynamic, and a second ending bracket labeled '5 c 11 d 12'. The key signature is one flat (B-flat major/D minor).

(Grave.)

4. Rex tremendae.

Musical score for the fourth movement, 'Rex tremendae', for trombone. It consists of three staves of music in 3/4 time, marked '(Grave.)'. The first staff begins with a forte 'f' dynamic and a fortissimo 'ff' dynamic. The second staff has a first ending bracket labeled 'U' and a second ending bracket labeled 'V'. The third staff has a first ending bracket labeled 'W 5'. The key signature is one flat (B-flat major/D minor).

5. Recordare tacet.

Gustav Mahler
Symphony No. 3 in D Minor

1. Posaune.

Erste Abtheilung.

Nº 1.

Kräftig. Entschieden.

(Hörner.)

Musical staff 1: Horns, Kräftig. Entschieden. f

2 Zurückhaltend.

1 Molto riten.

(Gr. Tr.)

Musical staff 2: Zurückhaltend, Molto riten. f, sf, pp

2 Schwer und dumpf.

Die Triolen schnell.

pp

3

1

3

1

3

sempre pp

Musical staff 3: Trioles, pp, 3, 1, 3, 1, 3, 1

Musical staff 4: Trioles, pp, 3, 1, 3, 1, 3, 3, 3

Bewegt.

5 Rubato.

acceler.

tempo

Musical staff 5: Bewegt, Rubato, acceler., tempo. fff, ff

Nicht schleppen.
(1. Tromp.)

Musical staff 6: Nicht schleppen. p, p, p, p

7 Gedehnt.

ff

hinunter ziehen.

p

f

p

Musical staff 7: Gedehnt, ff, hinunter ziehen, p, f, p

Drängend.

8 Sempre listesso tempo.
Nicht eilen.

f u tempo

Musical staff 8: Drängend, Sempre listesso tempo. f, p, f u tempo

13 Langsam. Schwer.
(2.3.4.Pos.)

Solo

Bei den gehaltenen Tönen
Schalltr. in die Höhe.

Musical staff 9: Langsam. Schwer. Solo, Bei den gehaltenen Tönen, Schalltr. in die Höhe. pp, Lange, ppp

Triolen nicht schleppend 3

14

Etwas drängend.

sempre ff Vorwärts. nicht zurückhalten

Musical staff 10: Triolen nicht schleppend 3, 14, Etwas drängend. sempre ff, Vorwärts. nicht zurückhalten

Zurückhaltend.

Musical staff 11: Zurückhaltend. p, ppp

acceler.

p

ppp

Mahler — Symphony No. 3 in D Minor

2

1. Posaune.

15

Wieder schwer.

accel.

accel.

16 Etwas drängend.

Wild.

Pesante.

17 Wieder zurückhaltend.

mit Dämpfer

Tempo I. Unmerklich etwas bewegter.

26

Schwungvoll.
Immer dasselbe feu-

rige Tempo, ohne zu eilen.

27

zur Oper „Wilhelm Tell“

All
Posaune I.

Gioacchino Rossini

Andante (♩=54)

Allegro (♩=108)

23 A 24 30 B 8

88

92 *ff*

98

103

108

115 *ff*

121 *ff* D

130 *f* A

141 *p* E 28 20 F 43 G 17

Gustav Mahler
Symphony No. 3 in D Minor

1. Posaune.

Erste Abtheilung.

Nº 1.

Kräftig. Entschieden.

(Hörner.)

2 Zurückhaltend.

1 Molto riten.

(Gr. Tr.)

2 Schwer und dumpf.

Die Triolen schnell.

pp

sempre pp

Bewegt.

5 Rubato.

acceler.

tempo

Nicht schleppen.

(1. Tromp.)

7 Gedehnt.

ff

hinunter ziehen.

p

f

p

Drängend.

Sempre listesso tempo.

Nicht eilen.

f u tempo

13 Langsam. Schwer.

(2.3.4.Pos.)

Solo

Lange.

ppp

ff Bei den gehaltenen Tönen
Schalltr. in die Höhe.

Triolen nicht schleppend 3

14

Etwas drängend.

sempre ff

sempre ff Vorwärts. nicht zurückhalten

Zurückhaltend.

Mahler — Symphony No. 3 in D Minor

2

1. Posaune.

15

Wieder schwer.

accel.

accel.

16 Etwas drängend.

Wild.

26

Schwungvoll.
Immer dasselbe feu-

rige Tempo, ohne zu eilen.

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.