

Acadiana Symphony Orchestra

Bass Trombone Audition Excerpts

(The following order does not reflect the order of the audition)

Solo:

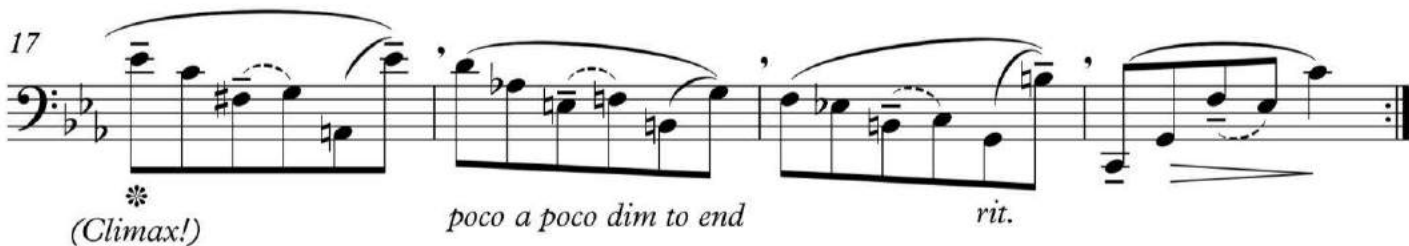
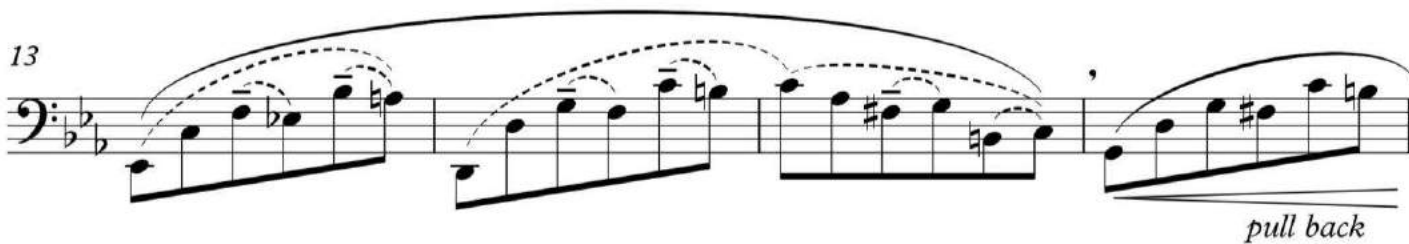
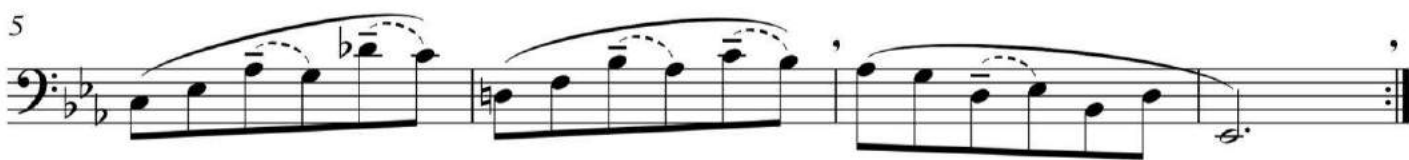
Bach: Cello Suite 5, Sarabande

Excerpts:

- Beethoven: Symphony No. 9 – Mvt IV, mm 595-626
- Mozart: Requiem – Kyrie 7 measures before F to end
- Rossini: William Tell Overture – [C] to 8 measures after [D]
- Strauss: Ein Heldenleben – [51] through [65]
- Wagner: Entrance of the Gods to Valhalla
- Wagner: Ride of the Valkyries - Pickup to [3] to 2 measures after [6]
- Berlioz: Roman Carnival
- solo after REH 15 to REH 17
- 7 bars after REH 19 to end
- Mussorgsky: Pictures at an Exhibition
- Promenade 1, 2 before REH 1 to REH 2 and 2 beats before REH 5 for 3 bars
- Gnomus, 7 bars after REH 14 for 6 bars
- Great Gate at Kiev, REH 103 to REH 106

Bach: Cello Suite 5, Sarabande

Sarabande



Beethoven: Symphony No. 9
Mvt IV, mm 595-626

Andante maestoso $\text{♩} = 72$

595 *ff* *sf* *ff* *f*

608 *sf* *sf* *ff* *sf* *sf* *N*

618 *f* *sf* *p*

Mozart: Requiem – Kyrie
7 measures before F to end

1 Allegro. *f*

F

G

H

1 I

K

L

M

N

Adagio.

Rossini: William Tell Overture
[C] to 8 measures after [D]

92 **C**
ff

98

103

108

115
ff *ff* *ff*

121 **D**
ff *ff* *ff* *ff* *ff* *ff* *ff* *ff*

130 1 1 1

Strauss: Ein Heldenleben – [51] through [65]

This musical score is for the bassoon part of Richard Strauss's 'Ein Heldenleben', measures 51 through 65. The music is written in a single system with ten staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Measure numbers 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, and 65 are clearly marked at the beginning of their respective staves. Dynamic markings include *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), and *f* (forte). Performance instructions like 'aushalten!!' (sustain!!) and 'senza dim.' (without diminuendo) are present. Fingerings are indicated by numbers 1, 2, 3, and 4. Some measures include articulation marks like accents and staccato. The score concludes with measure 65, which is a whole note chord.

51

52 *ff* *ff* aushalten!! *senza dim.*

53 8 54 6 55

56 *dim.*

57 2. Pos. *f*

58 *ff* *p subito cresc.*

59 4 60 2 *f* *ff* *cresc.*

61 1 62 *ff*

63 *ff*

64 *ff*

65

Wagner: Entrance of the Gods to Valhalla

Three staves of music in E-flat major (three flats). The first staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking, leading to a fortissimo (*più f*) dynamic. The second and third staves are marked *ff* (fortissimo). The music features a mix of eighth and sixteenth notes, with some measures containing rests.

Wagner: Ride of the Valkyries
Pickup to [3] to 2 measures after [6]

Five staves of music in E major (two sharps). The tempo is marked **Vivace.** The score includes various dynamics such as *f* (forte), *più f* (più forte), and *ff* (fortissimo). It features complex rhythmic patterns, including triplets and sixteenth-note runs. Measure numbers 1 through 6 are indicated above the staves. The key signature changes from E major to E-flat major (three flats) in the final measure.

-Berlioz: Roman Carnival

-solo after REH 15 to REH 17

24 15 9 Fag. solo

10 11 12 13 14 15 *p*

poco cresc.

cresc. molto 16 *ff*

3 17 11 *ff*

18 5 *f* 2 *f* 1

9 19 *Cor. IV: *f*

Detailed description: This is a musical score for a solo section in Berlioz's 'Roman Carnival'. The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of seven staves. The first staff begins with rehearsal mark 15 and includes a 'Fag.' (Fagotto) part. The solo part starts at measure 10 and continues through measure 15, marked with a piano (*p*) dynamic. The second staff continues the solo. The third staff is marked 'poco cresc.' and leads into rehearsal mark 16. The fourth staff is marked 'cresc. molto' and 'ff' (fortissimo). The fifth staff continues the 'ff' section, with rehearsal mark 17 appearing. The sixth staff begins with rehearsal mark 18 and features a 'f' (forte) dynamic. The seventh staff includes a part for '*Cor. IV:' (Fourth Cornet) and rehearsal mark 19, also marked 'f'. Various musical notations such as slurs, ties, and accidentals are present throughout the score.

-7 bars after REH 19 to end

9 19 *Cor. IV. *f*

ff

20 *ff*

*Cor. IV. 1 *ff*

1 *ff*

-Brahms: Symphony No. 1

-mvt. 4, C to 15 bars after C

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

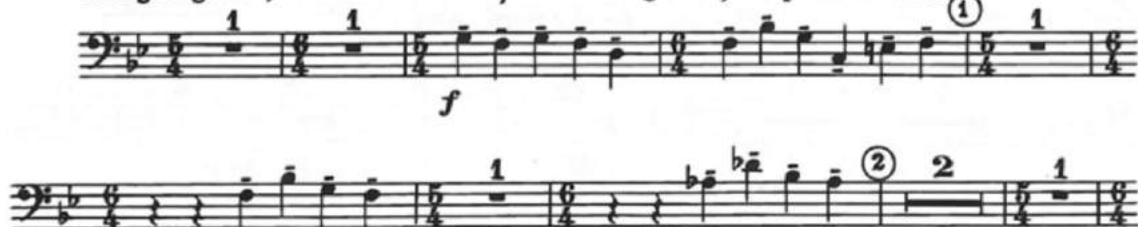
più Andante *p dolce* C

-Mussorgsky: Pictures at an Exhibition

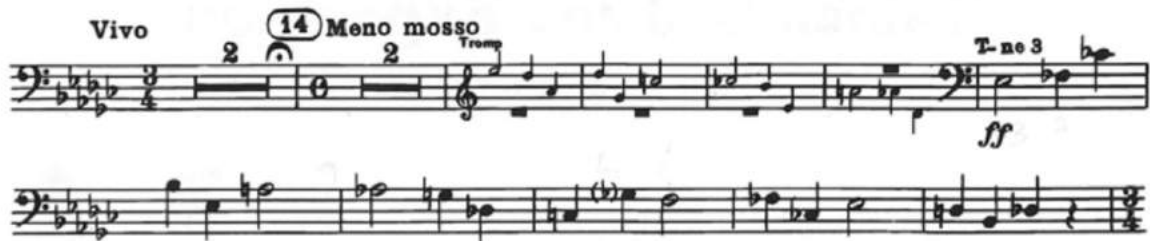
-Promenade 1, 2 before REH 1 to REH 2 and 2 beats before REH 5 for 3 bars

Promenade

Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto



-Gnomus, 7 bars after REH 14 for 6 bars



-Great Gate at Kiev, REH 103 to REH 106

X. La Grande Porte de Kiew

Allegro alla breve. Maestoso. Con grandezza

