



**Baltimore Symphony Orchestra
2023 Assistant Trombone Audition
Master Repertoire List**

Tape and Preliminary Round

BERLIOZ	Hungarian March	Tbn 2	6 before Reh. 4 – 11 after Reh. 5
MOZART	Requiem	Tbn 2	Tuba Mirum: complete
RAVEL	<i>Boléro</i>	Tbn 1	16 before Reh. 11 – Reh. 11
ROSSINI	La Gazza Ladra: Overture	Tbn 1	mm. 115 – 131; 275 – 291; 432 – 442
WAGNER	Ride of the Valkyries	Tbn 1	Pickup to Reh. 6 – 3 after Reh. 7

Semifinal Round

All excerpts from the Preliminary Round as well as the following:

JOHNSON	<i>Charleston</i>	Tbn 1	mm. 176 – 208 (no repeat)
BERNSTEIN	<i>West Side Story:</i> Symphonic Dances	Tbn 1	mm. 498 – 541 mm. 664 – 700
MAHLER	Symphony No. 3	Tbn 1	Mvt. I: Reh. 13 – Reh. 17 Mvt. I: pickup to Reh. 33 – 2 after Reh. 34 Mvt. I: 1 before Reh. 58 – 6 before Reh. 62
MOZART	Requiem	*Alto Tbn	Kyrie: complete
RAVEL	<i>Boléro</i>	Tbn 1	3 after Reh. 17 – end
ROSSINI	<i>William Tell</i> Overture	Tbn 1	Reh. C – 9 after Reh. D
SAINT-SAENS	Symphony No. 3	Tbn 1	Mvt 1: Reh. Q – 2 after Reh. S
SCHUMANN	Symphony No. 3	*Alto Tbn	Mvt. IV: complete
STRAUSS	<i>Also Sprach Zarathustra</i>	Tbn 1	4 before Reh. 16 – Reh. 16 7 after Reh. 50 – 3 after Reh. 52
STRAUSS	<i>Ein Heldenleben</i>	Tbn 1	Reh. 60 – Reh. 74
STRAVINSKY	<i>Firebird</i> 1919 Suite	Tbn 1	Introduction: Reh. 1 – 2 after Reh. 2 Infernal Dance: Beginning – 2 after Reh. 13

1st Final Round: (Solo Final)

TOMASI Concerto for Trombone Solo Mvt. I: complete

All excerpts from previous rounds

2nd Final Round: (Section Playing Final)

BERLIOZ *Symphonie fantastique* Tbn 1 Mvt. IV: Reh. **56** – 6 after Reh. **57**

BRAHMS Symphony No. 4 Tbn 1 Mvt. IV: Reh. **E** – 8 before Reh. **F**

MAHLER Symphony No. 2 Tbn 3 Mvt V: 1 after Reh. **10** – 3 before Reh. **13**

BRUCKNER Symphony No. 7 Tbn 2 Mvt. IV: Reh. **P** – Reh. **S**

DEBUSSY/ Trois Chansons Tbn 1 Mvt. I: complete
arr. Levin

**These two Alto Trombone selections must be played on an Alto Trombone*

Possible Sight-reading

The Baltimore Symphony Orchestra tunes to A = 440.

Preliminary Round

Trombone II.

BERLIOZ

Hungarian March

6 before Reh. [4] – 11 after Reh. [5]

Allegro marcato.



Trombone tenore

MOZART

Requiem

Tuba Mirum: complete

Nr. 2 Tuba mirum

Andante

Solo

1

8

14

44

1^{er} TROMBONE

RAVEL

Boléro

16 before Reh. [11] – Reh. [11]

1^o Solo

1st Trombone

ROSSINI

La Gazza Ladra: Overture

mm. 115 – 131, 275 – 291, 432 – 442

Allegro

115

Measures 115-120: Bass clef, 3/4 time signature, key signature of one sharp (F#). Measure 115 starts with a forte dynamic (f). The music features a descending eighth-note pattern with various ornaments and a triplet in measure 119.

121

Measures 121-129: Continuation of the eighth-note descending pattern with various ornaments and dynamics.

130

⑨

Measure 130: A single measure of music, circled with the number 9.

275

Measures 275-277: Bass clef, 3/4 time signature, key signature of one sharp (F#). Measure 275 starts with a forte dynamic (f). The music features a descending eighth-note pattern with various ornaments.

278

Measures 278-287: Continuation of the eighth-note descending pattern with various ornaments and dynamics.

288

⑬

Measure 288: A single measure of music, circled with the number 13.

432

Measures 432-434: Bass clef, 3/4 time signature, key signature of one sharp (F#). Measure 432 starts with a forte dynamic (f). The music features a descending eighth-note pattern with various ornaments.

435

Measures 435-442: Continuation of the eighth-note descending pattern with various ornaments and dynamics.

Posaune I.

WAGNER

Ride of the Valkyries

Pickup to Reh. [6] – 3 after Reh. [7]

Lebhaft.
Animato.

Musical notation for the pickup to rehearsal mark 6, featuring a treble clef, 9/8 time signature, and a forte (*ff*) dynamic marking.

Musical notation for rehearsal mark 6, first staff, featuring a treble clef, 9/8 time signature, and a forte (*f*) dynamic marking.

Musical notation for rehearsal mark 6, second staff, featuring a bass clef, 9/8 time signature, and a fortissimo (*ff*) dynamic marking.

Musical notation for rehearsal mark 6, third staff, featuring a bass clef, 9/8 time signature, and a fortissimo (*ff*) dynamic marking.

Musical notation for rehearsal mark 7, featuring a treble clef, 9/8 time signature, and a fortissimo (*ff*) dynamic marking.

Semifinal Round

All excerpts from the Preliminary Round
as well as the following:

Trombone 1

JOHNSON

Charleston

mm. 176 – 208 (no repeat)

Charleston tempo (light swing) ♩ = 104

176 *ff* Bb^6 D^7 G^7 C^9 F^9 *growl!*

182 Bb Bb° F^7 $F^7\#5$ Bb^6 D^7 G^7 Gm/E *meno f*

188 Dm A^7 Dm A^7 F^7 Bb^6 *ff*

193 D^7 G^7 *vib.* C^9 F^7 Bb^6 Bb° F^7

199 (gliss.) Bb^6 Bb^6 Eb Ebm *fff*

204 Bb^6 Gm Cm^7 F^7 *(Big swell)*

208 *ff*

TROMBONE 1 & 2

BERNSTEIN

West Side Story: Symphonic Dances

mm. 498 – 541

Mambo *Meno presto* (♩ = 132)

Soli ^{a2}
f

Musical notation for measures 498-503. The top staff features a melodic line with slurs and accents. The bottom staff provides harmonic support. The key signature has two sharps (F# and C#), and the time signature is 2/4. The tempo is marked *Meno presto* with a quarter note equal to 132 beats per minute. The dynamic is *f*.

504

(a2)

Musical notation for measures 504-507. The top staff continues the melodic line. The bottom staff has slurs and accents. Dynamics include *sfz* and *cresc.*

512

508

Musical notation for measures 508-511. The top staff features glissando markings (*gliss.*) and slurs. The bottom staff has slurs and accents. Dynamics include *cresc.* and *sfz*.

520

Musical notation for measures 512-519. The top staff features glissando markings (*gliss.*) and slurs. The bottom staff has slurs and accents. Dynamics include *sfz*.

524

Musical notation for measures 520-523. The top staff features glissando markings (*gliss.*) and slurs. The bottom staff has slurs and accents. Dynamics include *ff* and *fff*.

532

Soli

Musical notation for measures 524-531. The top staff features slurs and accents. The bottom staff has slurs and accents. Dynamics include *ff* and *fff*.

536

540

Musical notation for measures 532-539. The top staff features slurs and accents. The bottom staff has slurs and accents. Dynamics include *ff*.

TROMBONE 1 & 2

BERNSTEIN

West Side Story: Symphonic Dances

mm. 664 - 700

666

a2 open

flutt.

ff

670

676

681

685

fz

ff

690

shake

pp subito

ff

694

pp sub.

ff

1. Posaune.

MAHLER

Symphony No. 3

Mvt. I: Reh. [13] – Reh. [17]

Langsam. Schwer.
(2.3.4. Pos.)
Solo

14 *Triolen nicht schleppend* *sempre ff* *Etwas drängend.* *ff* *Bei den gehaltenen Tönen Schallt. in die Höhe.*

15 *Wieder schwer.* *ff* *accel.* *ff* *accel.* *ff* *Zurückhaltend.* *p* *ppp*

16 *Etwas drängend.* *ff* *Triolen nicht schleppend* *Wild.* *p*

f *cresc.* *ff* *Vorwärts.* *2. Pos.*

17 *Pesante.* *ff* *f* *fff* *sf* *sf* *f*

1. Posaune.

MAHLER

Symphony No. 3

Mvt. I: pickup to Reh. [33] – 2 after Reh. [34]

Langsam. 33 Zeit lassen.
p *espressivo* Sentimental *p*

Nicht eilen.

Etwas drängend. 34 Wieder a tempo. Nicht eilen.
poco rit. *sfp*

1. Posaune.

MAHLER

Symphony No. 3

Mvt. I: 1 before Reh. [58] – 6 before Reh. [62]

Schwer. Etwas (aber unmerklich) zurückhaltend.

58 *ff* *ff* *sempre ff* *Riten.* *3*

a tempo *ff* *sempre ff* *accel. 3* *tempo* *accel.*

Tempo. Pesante. *3* *sempre ff* *Tempo. Pesante.* *mf* *3* *60* *Ruhig.* *p*

1 *Schalltr. in die Höhe* *f* *1* *Zeit lassen. Molto portamento.* *mf* *p* *espress.* *p*

61 *Vorwärts.* *f* *accel.* *Wieder zurückhalten.* *rit.* *Sehr gesangvoll.* *pp* *verklingend*

pppp

Trombone alto

MOZART

Requiem

Kyrie: complete

II. KYRIE

Allegro

Bassi

5

12

17

23

27

33

38

43

48

Adagio

1^{er} TROMBONE

RAVEL

Boléro

3 after Reh. [17] – end

ff possibile

18

gliss.

VII^e

Detailed description: This page contains the musical score for the 1st Trombone part of Ravel's Boléro, starting at measure 17 and ending at measure 30. The score is written on seven staves in 3/4 time. It begins with a dynamic marking of *ff possibile*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout. A box containing the number '18' is placed above the fourth staff. A triplet of eighth notes is marked with a '3' and the word 'gliss.' below it on the sixth staff. The piece concludes with a final measure marked with a double bar line and a 'VII^e' fingering instruction above it.

Trombone tenore I

ROSSINI

William Tell Overture

Reh. [C] – 9 after Reh. [D]

Allegro (♩ = 108)

92 **C**
ff

98

103

108

115

121 **D**

130

Detailed description: This is a musical score for the Trombone tenore I part of Rossini's William Tell Overture. The score consists of seven staves of music. The first staff (measures 92-97) begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro' with a quarter note equal to 108 beats per minute. The first staff starts with a dynamic marking of 'ff' (fortissimo) and a 'C' time signature. The second staff (measures 98-102) continues the melodic line. The third staff (measures 103-107) features a more rhythmic passage. The fourth staff (measures 108-114) continues the melodic development. The fifth staff (measures 115-120) is characterized by repeated eighth-note patterns with 'f' (forte) dynamics. The sixth staff (measures 121-129) begins with a 'D' time signature and features a series of repeated eighth-note patterns with 'f' dynamics. The seventh staff (measures 130) concludes the excerpt with a few final notes.

1^{er} TROMBONE

SAINT-SAENS
Symphony No. 3

Mvt 1: Reh. [Q] – 2 after Reh. [S]

Q Poco adagio
1^{er} Tromb.
p *poco cresc.*

R 8 Orgue
p

1^{er} Tromb.
p

S
pp

The image displays a musical score for the 1st Trombone part of Saint-Saens' Symphony No. 3, Movement 1. It consists of four staves of music. The first staff begins with a rehearsal mark 'Q' and the tempo marking 'Poco adagio'. The music is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The dynamic marking is 'p' (piano), and there is a 'poco cresc.' (poco crescendo) marking towards the end of the staff. The second staff features a rehearsal mark 'R' with the number '8' below it, and the instruction 'Orgue' (Organ). The dynamic marking is 'p'. The third staff is labeled '1^{er} Tromb.' and has a dynamic marking of 'p'. The fourth staff is labeled 'S' and has a dynamic marking of 'pp' (pianissimo). The music is characterized by a slow, melodic line with various articulations and dynamics.

TROMBONE ALTO

SCHUMANN
Symphony No. 3
Mvt. IV: complete

IV

Feierlich Solo

pp *f*

8 **Solo** *p cresc* *f* **Die Halben wie vorher die Viertel** Cor.

29 *mf* *f* 3 B 2 C 1

42 *f* *p*

51 *f* *ff* D 1 E 8

I. Posaune

STRAUSS

Also Sprach Zarathustra

4 before Reh. [16] – Reh. [16]

2. Trp. *immer bewegter* *f marcato* 16 5

This musical score is for the 2nd Trumpet part. It begins with a treble clef and a 12/4 time signature. The music starts with a dynamic marking of *f marcato*. The tempo is marked *immer bewegter*. The score spans measures 13 to 16, with the final measure containing a boxed number 16 and a fingering of 5.

STRAUSS

Also Sprach Zarathustra

7 after Reh. [50] – 3 after Reh. [52]

immer mehr steigern *sehr* *ff* *ff* *ff* *ff* *ff*
schnell 51 52

This musical score is for the 2nd Trumpet part, consisting of three staves. The first staff has a 12/4 time signature and includes the instruction *immer mehr steigern* and a dynamic marking of *ff*. The second staff begins with the tempo marking *schnell* and contains measures 50 and 51, with measure 51 boxed. The third staff contains measure 52, also boxed. The score is characterized by frequent *ff* (fortissimo) dynamic markings and various articulation marks.

1. Posaune.

STRAUSS

Ein Heldenleben

Reh. [60] – Reh. [74]

Festes Zeitmass. (*sehr lebhaft*)
mit Dämpfer.

60 *ff*

61 Dämpfer weg. 3 *ff* 62 1 *ff*

63 *sfz* *ff*

64 *ff*

65 *ff*

2 66 6 67 6 68 *sfz* *ff* 1

2. Pos. 69 *f* *dim.* *p* *cresc.*
mit Steigerung

70 *f* *mf* 71 1 *ff* 2

72 2 73 2

74 *mf* *dim.* *p*

Detailed description: This is a page of a musical score for the first trumpet part of 'Ein Heldenleben' by Richard Strauss. The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It covers measures 60 to 74. The tempo is 'Festes Zeitmass. (sehr lebhaft)' and the instruction is 'mit Dämpfer.' (with mute). Measure 61 includes the instruction 'Dämpfer weg.' (mute off). The score features various dynamics including fortissimo (ff), sforzando (sfz), forte (f), mezzo-forte (mf), piano (p), and decrescendo (dim.). There are also performance markings such as accents, slurs, and fingerings. The score is divided into two systems, with the second system starting at measure 69 and including the instruction '2. Pos.' (second position).

Trombone I

STRAVINSKY

Firebird 1919 Suite

Introduction: Reh. [1] – 2 after Reh. [2]

Introduction

The musical score consists of two staves of music in bass clef, 12/8 time signature, and a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as quarter note = 108. The first staff begins with a measure rest, followed by a measure with a circled '1' above it, and then a series of eighth notes. A 'ppp' dynamic marking is placed below the first eighth note of this sequence. The second staff begins with a measure rest, followed by a measure with a circled '2' above it, and then a series of eighth notes. A 'ppp' dynamic marking is placed below the first eighth note of this sequence. The piece concludes with a final measure rest.

TROMBONE I

STRAVINSKY
Firebird 1919 Suite

Infernal Dance: Beginning – 2 after Reh. [13]

Danse infernale du roi Kastcheï

♩ = 168

7 Solo

sfff mf sfff

3 1 sfff f sfff

1 1 1 f sfff Sord. auf

4 1 con sord. 5 8 6 8

Tr., Cor. fff 1. Tr. sim. via sord.

7 4 8 2 9 1 1. Tr.

1 10 1 senza sord. 1 1 1

11 1 ff xyl. 2

5 gliss. 13 1

f VI pos. I VII

f gliss. come prima

1st Final Round: (Solo Final)

Tomasi Concerto
to be provided by candidate

All excerpts from previous rounds

2nd Final Round: (Section Playing Final)

Posaune I

BERLIOZ

Symphonie fantastique

Mvt. IV: Reh. [56] – 6 after Reh. [57]

Allegretto non troppo (♩=72)

Musical score for Horn I, measures 14 to 127. The score is in 3/4 time with a tempo of Allegretto non troppo (♩=72). The key signature is one flat (B-flat major/D minor). The score is divided into five systems, each with a double bar line at the end. Measure numbers are indicated at the beginning of each system: 14, 38, 78, 118, and 127. Circled numbers (50, 51, 52, 53, 54, 55, 56, 57) indicate specific measures. Dynamics include *ff*, *mf*, *cresc.*, *sf*, *ff*, *p*, and *pp*. Performance instructions include *(pizz.)*, *Viol. I*, *Timp.*, *Basso*, and *Fl. I*. The score ends with a large closing bracket on the right side.

TROMBONE I. Alto

BRAHMS

Symphony No. 4

Mvt. IV: Reh. [E] – 8 before Reh. [F]

Allegro energico e passionato

Musical score for Trombone I, Alto part, measures 110-129. The score is in 3/4 time and D major. It features a solo section starting at measure 110, marked *pp* and *espr.*. The tempo is *Allegro energico e passionato*. The score includes dynamics such as *pp*, *ppp*, *pp*, *p*, *dim.*, *pp*, *f*, *ff*, and *sf*. The key signature is D major. The score is divided into measures 110, 116, 123, and 129. The first system (measures 110-115) includes a *Solo* marking and a boxed *E* above the staff. The second system (measures 116-122) includes *ppp* and *pp* markings. The third system (measures 123-128) includes *p*, *dim.*, and *pp* markings, and ends with a *rit.* marking. The fourth system (measures 129-134) includes *f*, *ff*, and *sf* markings, and ends with a *6* marking and an *Ob. I* marking.

3. Posaune.

MAHLER

Symphony No. 2

Mvt V: 1 after Reh. [10] – 3 before Reh. [13]

p 2 10 *(♩ = wie früher ♩)*
Choralmässig.
G.P. *pp*

Etwas energischer im Tempo.
p 1

f *cresc.* *ffp* *ff* *p* *ff* *ff*
rit. 11 Wieder breit. 1

12 *fp* *ff*

ff 3 *ff* 3

Tenor-Posaune

BRUCKNER

Symphony No. 7

Mvt. IV: Reh. [P] – Reh. [S]

P Bewegt, doch
nicht schnell

Musical notation for measures 188-195. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The music begins with a rest, followed by a series of eighth and quarter notes. A dynamic marking of *ff marc.* is present. A slur covers measures 192-195, with the instruction *schwer* above it. The piece concludes with a *marc.* marking.

196

Musical notation for measures 196-200. The key signature has three sharps and the time signature is 3/4. A slur covers measures 196-199, with the instruction *schwer* above it. Measure 200 is marked with a box containing the number 200 and a dynamic marking of *ff*. The tempo marking **Q** is placed above measure 200.

201

Musical notation for measures 201-205. The key signature has three sharps and the time signature is 3/4. The music consists of a series of eighth notes with accents.

206

Musical notation for measures 206-210. The key signature has three sharps and the time signature is 3/4. A dynamic marking of *fff* is present. A slur covers measures 209-210, with the instruction **R** *immer breiter* above it. Measure 210 is marked with a box containing the number 210.

211

Musical notation for measures 211-215. The key signature has three sharps and the time signature is 3/4. A slur covers measures 211-214, with the instruction **S** above it. The piece ends with a whole note in measure 215.

TROIS CHANSONS

CLAUDE DEBUSSY

arr. Michael Levin

I. Dieu! qu'il la fait bon regarder!
(Lord! lovely hast thou made my dear!)

Very moderately, sustained and expressive

Very moderately, sustained and expressive

mf *p*

A

p

B Tutti

pp *p* *p* *p*

More slowly

pp