Fall 2018: Trombone/Euphonium

The substantial excerpt list below is intended to provide a glimpse of what a major audition looks like. It is the exact list used in the recent Principal Trombone audition for the Metropolitan Opera Orchestra. For Fall 2018 placement auditions for MTSU’s bands and orchestras, please prepare the following short list. These excerpts are required for all trombone and euphonium students. Proper preparation will require listening to good recordings, working with a metronome and recording yourself and listening back many times. The excerpts progress in difficulty. Have fun practicing!

19a: Richard Wagner’s Lohengrin, Act I, scene iii. (rehearsal 46). "Rooftop" accents are to be played LONG. Maintain tempo, dynamics and clarity throughout.

6d: Mascagni’s Cavalleria Rusticana, Lola’s Song. Maintain a lyrical fortissimo throughout. Maintain tempo and rhythm. Ignore the "marcatissimo" instruction, and play in a strong legato style, shaping your phrases as a singer would. Focus on breath control!

16: Giuseppe Verdi’s La Forza del Destino Overture. Maintain tempo. Observe dynamics and legato style. Decide on breaths that are as unobtrusive as possible. Play this excerpt in a sinister way. Trombonists: service your F attachment valves to be inaudible in this dynamic! Clackety valves will not be appreciated.

19c: Richard Wagner’s Lohengrin, Act III, scene iii. (rehearsal 47). "Rooftop" accents are to be played LONG. Maintain tempo, dynamics and clarity throughout. Play this one joyfully!

18b: Giuseppe Verdi’s Otello, Act III, 3 bars before rehearsal F.

3: Marcel Bitsch, Etude #7. Beginning to end of bar 14. "Rooftop" accents are to be played LONG. Finally - some tenor clef!
# Principal Trombone - 2018
## Audition Repertoire

**Solos:** Ferdinand, D.  **Concertino:** First movement  
**Pergolesi, G. B.**  **Sinfonia:** 1\textsuperscript{st} and 2\textsuperscript{nd} sections  

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<th>Piece/Work</th>
<th>Notes</th>
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<td>2a</td>
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<td>8</td>
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2a. Berg, A. WOZZECK: Act II (bars #448-454)

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2b. Berg, A. WOZZECK: Act II (bars #470-480)

\[ \text{\(j \approx 96\)} \]

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2c. Berg, A. WOZZECK: Act III (bars #355-365)

\[ \text{\(j \approx 66\)} \]

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3. Bitsch, M.  ÉTUDE #7

Sans hâte \( \text{\textit{d} = 86-92} \)

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4. Britten, B.  PETER GRIMES: Act I (rehearsal #54)

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5a. Mahler, G. Symphony No. 3: Mvmt. I (reh. #13)

Langsam. Schwer.

5b. Mahler, G. Symphony No. 3: Mvmt. I (reh. #33)

Zeit lassen.
6a. Mascagni, P. CAVALLERIA RUSTICANA: Preludio

*Molto animato* (\(\approx 70\))

6b. Mascagni, P. CAVALLERIA RUSTICANA: No. 2 Coro d’Introduzione

*Lo stesso tempo* (\(\approx 80\))

6c. Mascagni, P. CAVALLERIA RUSTICANA: No. 6a “E Stamattina, all’alba”

*Andante* (\(\approx 60\))

6d. Mascagni, P. CAVALLERIA RUSTICANA: Lola’s Song

*Largo molto sostenuto* (\(\approx 56\))
6e. Mascagni, P. CAVALLERIA RUSTICANA: Finale

\[ \text{Andante con moto } (d\approx 120) \]

7. Mozart, W. A. MAGIC FLUTE: Act II, No. 10 (reh. #78)

\[ \text{N° 10. Arie mit Chor.} \]

\[ \text{Adagio. } (d\approx 60) \]

8. Mozart, W. A. REQUIEM: Tuba mirum

\[ \text{Andante} \]

\[ 2. \text{Solo} \]

\[ (f) \]

(cresc.)
9. Ravel, M. BOLERO

10. Rossini, G. LA GAZZA LADRA: Overture

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14. Thomas, A. HAMLET: Act I, 2eme. tableau, Prélude

And. Solo espressivo.

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15. Verdi, G. DON CARLO: Act III, No. 11 (reh. F)

Un poco più animato. (J=142)
16. Verdi, G. LA FORZA DEL DESTINO: Overture

Andante (d = 72) Solo

17a. Verdi, G. NABUCCO: Act I, No. 2 Recitativo e Cavatina Zaccaria (m.45-52)

Andante maestoso (d = 64)

17b. Verdi, G. NABUCCO: Act II, No. 8 Finale (m.109-117)

Andantino (d = 64)
18a. Verdi, G.  OTELLO: Act I (reh. E)

_ALL' AGIT^o (d ≈ 78)_

18b. Verdi, G.  OTELLO: Act II (3 bars before reh. F)

(d ≈ 124)

19a. Wagner, R.  LOHENGRIN: Act I, scene iii (reh. #46)

_Schnell. (d ≈ 82)_

19b. Wagner, R.  LOHENGRIN: Act III, Prelude

_Molto vivace. (d ≈ 84)_

(zu 3. (Hochzeitsmotiv(b)).)
19c. Wagner, R.  LOHENGRIN: Act III, scene iii (reh. #47)

47 \( \text{\( \approx \)} 80 \)

48

19d. Wagner, R.  LOHENGRIN: Act III, scene iii (reh. #62)

\( \text{\( \approx \)} 56 \)

62 \( \text{p cresc} \)

20. Wagner, R.  SIEGFRIED: Act II (reh. #2)

Commodo e sostenuto. \( \text{\( \approx \)} 64 \)

21. Wagner, R.  TANNHÄUSER: Overture

Andante maestoso \( \text{\( \approx \)} 60 \)
22a. Wagner, R.  DIE WALKÜRE: Act III, scene i (reh. #3)

[Vivace. (J. = 96)]

22b. Wagner, R.  DIE WALKÜRE: Act III, scene i (reh. #5)

[Vivace. (J. = 96)]