

# 2020-21 Ensemble Audition Excerpts

## Bass Trombone

All excerpts taken from:

*Test Pieces for Orchestra Auditions*

by Armin Rosin and Eberhard Pleyer, © C.F. Peters

*Orchestra Excerpts from the Symphonic Repertoire*

by Keith Brown, New York International Music, © 1964-1970

1. Berlioz, Hector: *Allegro marcato*, bars 94-110  
from *Hungarian March* from *La Damnation de Faust*
2. Schumann, Robert: *Satz – Feierlich*, bars 1-9 and bars 12-18  
from *Symphony No. 3 in Eb Major, Op. 97*

All excerpts are attached below.

# Ungarischer Marsch

aus »Fausts Verdammnis«

Allegro marcato (♩ = 88)

Hector Berlioz  
op. 24

94 III.

mf ff ff

99

105

Detailed description: This is a musical score for the 'Ungarischer Marsch' from 'Faust's Damnation' by Hector Berlioz. The score is written in bass clef with a 2/4 time signature. It consists of three staves of music. The first staff begins at measure 94, marked 'III.' and 'mf'. The second staff begins at measure 99 and features a dynamic shift to 'ff'. The third staff begins at measure 105 and ends with a double bar line. The tempo is 'Allegro marcato' with a quarter note equal to 88 beats per minute.

# Sinfonie Nr. 3

Es-Dur/E<sup>b</sup> major

## 4. Satz

Robert Schumann  
op. 97

Feierlich

I.  
*pp*

III.  
*pp*

*f* *f*

*f* *f*

3

Detailed description: This block contains the first and third violin parts. The first violin part (I.) is written on a treble clef staff with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a piano (*pp*) dynamic and features a melodic line with several slurs and accents. The third violin part (III.) is written on a bass clef staff with the same key signature and time signature. It also begins with a piano (*pp*) dynamic and has a similar melodic line. Both parts transition to a forte (*f*) dynamic later in the passage. A '3' is written at the end of the third violin part, indicating a triplet.

12 III. solo

*p nach und nach stärker*

Detailed description: This block shows the solo for the third cello (III. solo). It is written on a bass clef staff with a key signature of two flats and a common time signature. The music starts at measure 12 and features a melodic line with slurs and accents. The dynamic marking is *p nach und nach stärker*, indicating a gradual increase in volume from piano to a stronger sound.