

TENOR TROMBONE

University of Utah

Fall 2025 Ensemble Audition Music

Bordogni Melodious Etude #15: Add your own dynamics. Think about 4-bar shaping and a larger shape to this piece. Each phrase should have a musical high point, and the music should build towards a climax before winding down. We are listening for your best sound, great intonation and an expressive approach.

For the excerpts taken from band and orchestral repertoire, find and listen to recordings. Adjust your style and dynamics to fit each composition. The goal is to make it easy for the listener to imagine they are hearing the whole band or orchestra while you are playing.

Dress appropriately for an audition. Semi-casual is OK. Make a positive first impression for the people on the audition panel who may not have met you yet. Playing is the big part of the equation, presentation is also important.

Practice and listen to this music daily so you can be confident in your performance.

Questions about preparing for your audition: contact Donn Schaefer d.schaefer@utah.edu

Moderato (♩ = 104)

No. 15

The musical score for Tenor Trombone, No. 15, is presented in six staves. The first staff is in bass clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The subsequent staves continue the melody in the same key and time. The music includes various note values, rests, and phrasing slurs. A triplet of eighth notes is marked with a '3' in the second staff. The piece concludes with a final cadence on the sixth staff.

Grainger, *Lincolnshire Posy*, mvt. 5, pickup to C to 56, upper notes

Musical score for Cornet I of *Lincolnshire Posy*, mvt. 5, pickup to C to 56, upper notes. The score is written in bass clef with a key signature of one flat (B-flat). It consists of three staves. The first staff begins with a pickup measure, followed by a measure marked *tenuto* and a circled C. The second staff starts at measure 50, marked *Fast* and *fff*, and includes a *rit.* marking. The third staff starts at measure 56, marked *ff*, and includes a *rit.* marking and a *long long long* marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

46150

Husa, *Music for Prague 1968*, mvt. 2, quarter note~54

Musical score for *Music for Prague 1968*, mvt. 2, quarter note~54. The score is written in bass clef with a key signature of one flat (B-flat). It consists of two staves. The first staff begins with a quarter note, followed by a half note, and a full note. The second staff begins with a quarter note, followed by a half note, and a full note. The score includes various musical notations such as slurs, ties, and dynamic markings.

Mvt. 4, 4 after letter J to letter M, dotted quarter~118

Notes: listen to recordings for an idea of the desired effect on the glisses. (Watch for the switch to tenor clef 2-bars before K. Middle C, E, Ab, E, F if this is your first time reading tenor clef). Gliss section just after 2:35 on this University of North Texas recording <https://youtu.be/mygU0TYbN14?feature=shared>

The musical score consists of five staves of music in bass clef. The first staff begins with a 4-measure rest, followed by a 3-measure rest, then an 'open' glissando marked *mf*. The second staff continues with a glissando marked *cresc.*, followed by a section marked *f* with a box labeled 'K'. The third staff starts with a 1-measure rest marked *f*, followed by an 11-measure rest, then a section marked *p cresc.* with a box labeled 'L'. The fourth staff features a series of glissandos marked *(cresc.)*, *(mf)*, *(cresc.)*, and *f*. The fifth staff begins with a 4-measure rest marked *fp cresc.* with a box labeled 'M'. The score includes various musical notations such as glissandos, rests, and dynamic markings.

Tableaux d'une Exposition

Pictures at an Exhibition
de M. Moussorgsky

TROMBONI I - II

Orchestration de
Maurice RAVEL.

Promenade

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

[illegible]

Play bracketed passages.

Check professional recordings for tempo. O. RESPIGHI

PINI DI ROMA



I. I pini di Villa Borghese - TACE

II. Pini presso una Catacomba

TROMBONE I.

Lento

4

3

10

3

Più mosso

Ancora più mosso

4

11

1 (Trbn. II, III) *p*

(Tr. ba interna)

p cresc.

ff

f

ff

f dim. a poco a poco

p

sempre dim.

Poco meno

Più lento

rall.

2

4

4

IV. I pini della Via Appia

Tempo di Marcia

7 18 10 4 19 11 20

(C. Ing.)

III. IV.
Cor. *mf*
in Fa

pp *p* *cresc.*

f

21 *ff*

ff

ff

ff

ff *cresc.*

22 *fff*

fff *stent.*

in 8