



**announces openings for:**

**\* \* \* TROMBONE \* \* \***  
**(Principal)**

The Southeastern Pennsylvania Symphony Orchestra under Music Director Allan R. Scott has an annual concert season of 4-5 masterworks concerts and 4 chamber concerts per season, with generally 3-4 rehearsals the week of the concert. SPSO is a per service orchestra contracted each Season.

<b>Start Date:</b>	Available Immediately		
<b>Reports to:</b>	Music Director and Personnel Managers		
<b>Length of Season:</b>	September to May		
<b>Audition Date:</b>	Scheduled as Requested or Needed		
	Please contact staff members to schedule an audition:		
	Winds / Brass / Percussion / Keyboard:	Beth	<a href="mailto:beth@spsorchestra.org">beth@spsorchestra.org</a>
	Strings:	Monica	<a href="mailto:monica@spsorchestra.org">monica@spsorchestra.org</a>

**AUDITION**

The Southeastern Pennsylvania Symphony Orchestra encourages talented and dedicated musicians to audition. Musicians are judged on musicianship, preparation, tone quality, and proficiency on their instrument. The Audition Committee consists of the Music Director, any assistant conductor, and principal members of the section(s) or instrument family (i.e. winds), and at times, other members from that section. Prior to the audition, the candidate must complete the Audition Information Form as well as review the Rehearsal & Performance Schedule.

The Audition consists of the following – **PLEASE READ:**

- \* Prepared unaccompanied solo; 2 minutes in length to demonstrate instrument proficiency, tone quality, technique, and virtuosity (need not be memorized). **Solo choices are listed below.**
- \* Several prepared excerpts (listed below) that are assigned to demonstrate musician's preparation ability (Excerpts are available online via IMSLP or [www.orchestraexcerpts.com](http://www.orchestraexcerpts.com), along with recorded examples.)
  - \* Number of audition rounds will be determined by the number of qualified candidates.
  - \* A pre-screening may occur depending on the number of qualified candidates.
  - \* Candidates may be asked to sight read
  - \* Final round may include non-blind audition and an interview with the Audition Committee.

**Solo:** Choice of Solo (no more than 2 minutes)

**Excerpts:** All excerpts should be prepared. Audition Committee will choose which excerpts are played at the audition:

***Orchestral Excerpts:***

BEETHOVEN	Symphony No. 9	Movement IV: 15 m. before Reh O to Reh. R
BERLIOZ	<i>The Damnation of Faust</i>	Hungarian March: 1 before Reh. 4 to 2 m. after Reh. 5
MAHLER	Symphony No. 3	Movement I: 5 m. before Reh. 14 to Reh. 17
		Movement I: pick up to Reh. 33 to 2 m. after Reh. 34
MOZART	Requiem (Trb. II)	Tuba mirum: m. 1-18
RAVEL	<i>Bolero</i>	Solo (2 m. after Reh. 10 to Reh. 11)
ROSSINI	<i>William Tell: Overture</i>	Reh. C to 9 m. after Reh. D
SAINT-SÄENS	Symphony No. 3, <i>Organ</i>	Movement I: Reg. Q to Reh. R
WAGNER	<i>Die Walküre</i>	Reh. 5 to 3 m. after Reh. 6
WAGNER	<i>Tannhäuser</i>	Reh. A to 27 m. before Reh. B

Beethoven - Symphony No. 9, Mvt. 4, 15 m. before [O] to [R]

Allegro energico, sempre ben marcato  $\text{♩} = 84$

644 *pp* Viol. II

659 *f f f f f f f f f f f f f f f f f f* [O] 1

72 1

183 1 2 [P] 1 *f f f f*

196 *f f f f f f f f* [Q] 3 *f f*

710 1 2 3 *f f*

724 [R] 32 *Allegro ma non tanto* 32 15

Berlioz

Hungarian March

1 m. before [4] to 2 m. after [5] Find

Viol. 19 *mf cresc.* *ff* *ff* [4]

*ff* *ff*

[5]

## Mahler - Symphony No. 3, Mvt. 1, 5 m. before [14] to [17]

(Gr. Tr.)

Largo.

Langsam. Schwer.  
(2.3.4.Pes.)

Solo

*ff* Bei den gehaltenen Tönen  
Schallt in die Höhe.

Trielen nicht schleppend 3

*sempre ff*

14 Etwas drängend.

*sempre ff Vorwärts. nicht zurückhalten*

Zurückhaltend.

*p ppp*

15 Wieder schwer.

*accel.*

16 Etwas drängend.

*ff*

Trielen nicht schleppend

*accel. Vorwärts. accel. Vorwärts.*

*fp cresc. ff*

Pesante.

17 Wieder zurückhaltend.

*mit Dämpfer*

*ff ff*

## Mahler - Symphony No. 3, Mvt. 1, Pick up to [33] to 2 m. of [34]

Zurückhaltend. <sub>2</sub>

*mf*

33

*p espressivo*

Zeit lassen.

*p*

Nicht eilen.

Etwas drängend

*cresc.*

*rit.*

34

Wieder a tempo.  
Nicht eilen.

*fp*

2 1 10 35

40

Mozart – Requiem, K. 626, “Tuba mirum”, Beginning to m. 18 (2<sup>nd</sup> Trombone)

Andante

This musical score is for the 2nd Trombone part of Mozart's Requiem, K. 626, 'Tuba mirum'. It begins with a large bracket on the left. The tempo is marked 'Andante'. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The score consists of four staves. The first staff starts with a forte (*f*) dynamic and a half note G2, followed by a half note rest, then a half note F2, and a half note E2. After a half note rest, it continues with a half note D2, a half note C2, and a half note B1. The second staff begins with a mezzo-forte (*mf*) dynamic and a half note B1, followed by a half note A1, a half note G1, and a half note F1. The third staff continues with a half note E1, a half note D1, a half note C1, and a half note B0. The fourth staff concludes with a half note A0, a half note G0, and a half note F0. The score is marked with various dynamics and articulations, including slurs and accents.

Ravel – Bolero, [10] to [11]

10

1<sup>o</sup> Solo

This musical score is for the 1st Solo part of Ravel's Bolero, measures 10 to 11. It begins with a large bracket on the left. The tempo is marked 'Andante'. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score consists of four staves. The first staff starts with a mezzo-forte (*mf*) dynamic and a half note G2, followed by a half note F2, a half note E2, and a half note D2. The second staff continues with a half note C2, a half note B1, a half note A1, and a half note G1. The third staff begins with a half note F1, a half note E1, a half note D1, and a half note C1. The fourth staff concludes with a half note B0, a half note A0, a half note G0, and a half note F0. The score is marked with various dynamics and articulations, including slurs and accents.

Rossini - Overture to "William Tell", [C] to 9 m. of [D]

ff

1

6

4

D

1

1

1

This musical score is for the Overture to "William Tell" by Rossini, specifically from measure C to measure 9 of section D. It is written for a full orchestra. The score begins with a forte (ff) dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several first endings marked with a '1' and a repeat sign. A key signature change to D major is indicated by a 'D' above the staff. The score ends with a repeat sign and a first ending marked with a '1'.

Saint-Saëns - Symphony No. 3, Mvt. 1, [Q] to [R]

Q 1<sup>er</sup> Tromb.

p

poco cresc.

2 R 8 Orgue

p

This musical score is for the first movement of Saint-Saëns' Symphony No. 3, specifically from measure Q to measure R. It is written for a full orchestra. The score begins with a piano (p) dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several first endings marked with a '1' and a repeat sign. A key signature change to D major is indicated by a 'D' above the staff. The score ends with a repeat sign and a first ending marked with a '1'.

Wagner - Die Walküre, [5] to 3 m. of [6]

5

*ff*

*ff*

*ff*

6

1 7 8 9 10

*culla*

Wagner – Tannhäuser, [A] to 27 m. before [B]

37 **A**

*f* *ff*

43 3

49 3

27 **B** Allegro (♩. 80)

31