



## **BASS TROMBONE** **Audition Excerpts**

**2024 - 2025**

**Thank you for your interest in the UVA Wind Ensemble. Membership in the UVA Wind Ensemble is available to any undergraduate or graduate student through a recorded audition process. Interested students may submit their recorded audition using the Wind Ensemble Audition Submission Form anytime until Wednesday, January 15th, at 10PM. Students who participate in the Wind Ensemble during the Fall 2024 semester have their Spring 2025 Wind Ensemble audition requirement waived.**

### **Tips for Success**

Please prepare the excerpts that follow to the best of your ability. Before recording your excerpts:

- Test your recording equipment before beginning recording.
- Experiment with different audio levels on your recording device to find a good balance of your loudest and softest playing.
- You may sit or stand while you record.
- Find a good space that is quiet without distractions.
  - Record indoors to minimize background noise.
  - Please turn off any fans in the room while you are recording.
- Your music does not need to be memorized.
- Each excerpt should be recorded in one continuous, un-edited take.
- Listen back to your final recording to be sure the sound quality is what you intend.

### **Repertoire List**

#### **Reed, Alfred. *The Hounds of Spring***

- Record the beginning up to measure 77.

#### **Hindemith, Paul. "March" from *Symphonic Metamorphosis* (please play from the Contra part)**

- Record from Rehearsal E to Rehearsal F, and then record from Rehearsal G to the end.

#### **Jacob, Gordon. *William Byrd Suite***

- Mvt 4. Please record the entire movement.

# THE HOUNDS OF SPRING

A Concert Overture for Winds

1

3rd Trombone

ALFRED REED

(1980)

*Allegro con brio*

The musical score for the 3rd Trombone part of 'The Hounds of Spring' is written in bass clef with a key signature of one flat (B-flat). The piece begins with a tempo of *Allegro con brio*. The score is divided into several systems, each containing multiple staves of music. The first system starts with a dynamic of *ff* and includes a *marc.* (marcato) section. Subsequent systems feature various dynamics including *mf*, *f*, *ffz*, *mf*, *p*, *ff*, *sim.*, *marc.*, *sfz*, *f*, *sfz*, *Meno mosso*, *poco a poco allarg.*, *molto*, *Molto moderato ed espressivo*, *Broadly (but with motion)*, *mf*, *p*, and *pp*. The score includes numerous performance markings such as accents, slurs, and dynamic hairpins. Measure numbers are indicated in boxes throughout the score, including 9, 16, 24, 34, 48, 56, 63, 77, 88, 98, 106, 114, 121, and 128. The piece concludes with a *pp* dynamic marking.

# MARCH

from Symphonic Metamorphosis  
of Themes by Carl Maria von Weber

PAUL HINDEMITH (1943)  
Transcribed for Concert Band by  
Keith Wilson

(♩ = 80)

*f*

8 A 9

1 2 *f* *p* *cresc.*

B *f*

*f* *mf* C

6 D 9 E *p*

*cresc.*

*f* 3 3 3 *mf*

*f* *ff*

F 3 *f* *ff*

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3rd Trombone

1 2 2

G mp mf

H f mp f

I mp f mf cresc. f

J

K f ff

L ff ff

3

3rd Trombone

Nº 3. JHON COME KISSE ME NOW.

Allto con grazia

8 ① p

② 8 ③ 8 ④ 8 ⑤ ff

⑥ sf mf

⑦ f

3 3

pp really soft

Nº 4. THE MAYDEN'S SONG.

Moderato, un poco lento

3

p molto sost: e legato.

Blow

① 16 ② 16

8 B 8 3 E 8

③ 10

8 D 2

pp mf f

mf f f

Soli

⑤ ff ben marc.

semvre marc.

⑥ maes: e sost.

semvre marc. sf ff

molto rit.

ff > p

BLOW A MP

H.11072.