



WIND
ENSEMBLE

Merit-based Scholarship Audition Materials

Thank you for your interest in the UVA Wind Ensemble. The merit-based scholarship audition is not required of UVA Wind Ensemble members but is available as an opportunity for exceptional performers to earn a modest scholarship by performing with the UVA Wind Ensemble. Scholarship video recordings should be submitted as a separate, unedited video recording using the Wind Ensemble Audition Form:

<https://forms.gle/GFqSXuPbsgQT6p337>

Scholarship application deadlines

Scholarship video recordings are due at the same time as the Wind Ensemble audition recording. For example, fall semester recordings are due by 10PM the first Wednesday of classes; scholarship video recordings are also due by that day and time using the Wind Ensemble Audition Form.

Fall Wind Ensemble members have their spring ensemble audition requirement waived. If you would like to also be considered for a spring semester scholarship, please submit your scholarship video recording by the day and time the ensemble auditions are due using the Wind Ensemble Audition Form.

Scholarship award timeline

Fall scholarships are awarded through Student Financial Services in November, and Spring scholarships are awarded through Student Financial Services in April.

Tips for success

Please select and prepare a piece from your instrument's repertoire list. If you have prepared a piece of similar difficulty to those pieces on your instrument list, please contact the Director of Bands at etackitt@virginia.edu as your piece will very likely be considered!

After thoroughly preparing your piece:

- 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.

- Please turn off any fans in the room while you are recording.
- Record indoors to minimize background noise.
- Your music **does not** need to be memorized.
- Your music **does** need to be performed in one continuous, unedited take.
- Listen back to your final recording to be sure the sound quality is what you intend.

TROMBONE

There are two works provided in this packet for tenor trombone, and one work provided in this packet for bass trombone. Please prepare one of the following:

- Galliard Sonatas, arranged J. Clark for trombone (tenor trombone)
 - Please prepare 1 entire sonata of the 6 provided
- Guilmant, Morceau Symphonique (tenor trombone)
 - Please prepare the entire piece
- Telemann, XIX Canons Mélodieux (bass trombone)
 - Please prepare 1 entire sonata of the 6 provided

SONATA I

TROMBONE

Edited by JOSEF MARX

JOHANN ERNST GALLIARD

Arranged for Trombone and Piano by JOHN CLARK

Figured Bass Set by EDITH WEISS-MANN

Cantabile

mp

cresc. *mf* *cresc.*

f *mp*

p

5 10 15

Spiritoso e Staccato A Tempo Moderato

f

p

mp *mf*

f

5 10 15 20 25 30

MW12a *t*

Largo e Staccato

f *mp* *cresc.*

f *p* *mp*

mf

Hornpipe a l'Inglese
Allegro e Staccato

mf

mp

mf cresc. *dim.*

p cresc. *dim.*

Vivace

f

1. *2.* *Fine*

mf *dim.*

mp

p

TROMBONE

SONATA II

Edited by JOSEF MARX

JOHANN ERNST GALLIARD

Arranged for Trombone and Piano by JOHN CLARK

Figured Bass Set by EDITH WEISS-MANN

Andante

10 *Piano* *p* 15

20

25 *ten.* *mp* *pp*

30 *mf* 35

40

45

50

55 *f* *ff*

Adagio

Vivace

5 *f* *mp*

10 *pp* *mp* *f* *p* *f*

15

20 *mf* *p* 25

30 *mf* *mp* *p*

35 *mf* *mp* *dim.* 40

45 *cresc.* *f* 50

Alla Siciliano Cantabile

5 *p*

10 *mf* *dim.*

15 *p* *dim.* 20

Spiritoso ed Allegro

mf

5

mf *p*

10

mf cresc. *mp* *p*

15

20

mf *f* *mf*

25

f *dim.*

30

mf *mp*

35

40

mf *mp*

45

p *mp cresc.*

50

mf *p* *mf*

55

p *pp* *p*

SONATA III

TROMBONE

Edited by JOSEF MARX

Arranged for Trombone and Piano by JOHN CLARK

JOHANN ERNST GALLIARD

Figured Bass Set by EDITH WEISS-MANN

Largo

1 *mf*

5

10 *ten.* *mp*

15 *cresc.* *mf*

20 *f* *pp*

25 *mp* *mf*

Allegro

f *p* *mf*

f *p* *f*

10 *p* *pp* *mp*

15 *f*

20 *p* *f* *mp* *mf*

25 *dim.*

30 *f* *p* *f*

p *pp* *cresc.* *mp*

35 *mf* *p*

(⁹) 40 *pp* *p cresc.* *mf* *p*

45 *f*

Adagio



Spiritoso



SIX SONATAS

for Trombone and Piano

Realization by KARL HEINZ FUESSL

Edited by KEITH BROWN

SONATA No. 4

JOHN ERNEST GALLIARD

(1678-1749)

Adagio

Musical notation for the first staff of the Adagio section, measures 1-8. The key signature is one sharp (F#) and the time signature is 3/4. The music features a melodic line with slurs and dynamic markings: *p* at the beginning, *mp* in the middle, and *mf* towards the end.

Allegro e staccato

Musical notation for the second staff of the Allegro e staccato section, measures 9-12. The key signature is one sharp and the time signature is common time (C). The music is characterized by staccato rhythms and dynamic markings of *mf*.

13

Musical notation for the third staff of the Allegro e staccato section, measures 13-16. The key signature is one sharp and the time signature is common time. The music continues with staccato rhythms and a dynamic marking of *p*.

17

Musical notation for the fourth staff of the Allegro e staccato section, measures 17-20. The key signature is one sharp and the time signature is common time. The music features staccato rhythms with dynamic markings of *mf* and *p*.

21

Musical notation for the fifth staff of the Allegro e staccato section, measures 21-24. The key signature is one sharp and the time signature is common time. The music features staccato rhythms with a dynamic marking of *dim.*

25

Adagio

Musical notation for the sixth staff of the Adagio section, measures 25-29. The key signature is one sharp and the time signature is 3/4. The music features a melodic line with slurs and dynamic markings: *mf*, *mf*, and *p*.

30

Musical notation for the seventh staff of the Adagio section, measures 30-33. The key signature is one sharp and the time signature is 3/4. The music features a melodic line with slurs and dynamic markings: *cresc.*, *mf*, *dim.*, *p*, and *cresc.*

34

Musical notation for the eighth staff of the Adagio section, measures 34-37. The key signature is one sharp and the time signature is 3/4. The music features a melodic line with slurs and dynamic markings: *mf* and *dim.*

Allemanda. A tempo giusto

Musical score for Allemanda in G major, 3/4 time, A tempo giusto. The score consists of seven staves of music in bass clef. The key signature has one sharp (F#). The piece begins with a mezzo-forte (*mf*) dynamic and features various dynamic markings including piano (*p*), crescendo (*cresc.*), decrescendo (*dim.*), and forte (*f*). The music is characterized by flowing sixteenth-note patterns and slurs.

Corrente. Spiritoso

Musical score for Corrente in G major, 3/4 time, Spiritoso. The score consists of three staves of music in bass clef. The key signature has one sharp (F#). The piece begins with a mezzo-forte (*mf*) dynamic and features various dynamic markings including piano (*p*), mezzo-forte (*mf*), piano (*p*), crescendo (*cresc.*), and forte (*f*). The music is characterized by rhythmic patterns and slurs.

20

p *mf* *p*

26

mf *dolce*

32

p *cresc.*

38

mf *mf* *p*

44

mf *mp*

Tempo di Menuet. Moderato

mf

9

mp dolce *f Fine*

17

pp *cresc.* *mf* *dim.*

22

p *mf* *mf*

27

f *dim.* *p*
Da capo al Fine

SONATA No. 5

Adagio

Musical score for the Adagio section, measures 1 through 13. The music is written in bass clef with a common time signature (C). It features a series of eighth-note patterns with various dynamics and articulations.

Measures 1-4: *mf* (measures 1-2), *f* (measures 3-4).
Measures 5-8: *f* (measures 5-6), *p* (measures 7-8), *mf* (measures 9-10).
Measures 9-12: *dim.* (measures 9-10), *mf* (measures 11-12), *mp* (measures 13-14).
Measure 13: *mf* (measures 13-14), *mp* (measures 15-16), *f* (measures 17-18), *tr.* (measures 19-20).

Allegro e spiritoso

Musical score for the Allegro e spiritoso section, measures 1 through 16. The music is written in bass clef with a common time signature (C). It features a series of eighth-note patterns with various dynamics and articulations.

Measures 1-4: *f* (measures 1-2), *mf* (measures 3-4).
Measures 5-8: *f* (measures 5-6), *mf* (measures 7-8), *p* (measures 9-10), *cresc.* (measures 11-12).
Measures 11-14: *f* (measures 11-12), *mf* (measures 13-14).
Measures 15-16: *mf* (measures 15-16), *p* (measures 17-18), *mp* (measures 19-20), *f* (measures 21-22).

23 *mf* *mp* *mf* *dim.* *mf*

27 *mp* *cresc.* *f*

Alla Siciliana

mp *mf* *dim.*

9 *mp* *pp*

Allegro assai

f *mf*

6 *p* *mf*

10 *p* *mf*

17 *p* *mf*

24 *f* *mf* *mp*

32 *f* *dim.*

38 *cresc.* *mf* *f* *rit.*

SONATA No. 6

Larghetto

mf dolce *f* *simile*

mf *mp*

p cresc. *cresc.*

f *p* *pp*

mp *8va*

mf *f* *rit.*

Alla breve

f *dim.*

cresc.

mf *dim.* *cresc.*

f *dim.* *mf*

p *mp* *cresc.*

mf *p* *mf* *f*

36 *mf* *mp*

41 *mp cresc.* *mf* *p* *mp*

46

51 *f*

57 *mf poco a poco dim.*

63 *mf* *p* *mf*

Sarabande

p dolce *mp*

7 *pp cresc.*

13 *mf* *dim.* *mf*

Menuett

mf *p* *mf*

11 *p* *pp* *mf Fine*

31 *mf* *p*

32 *mp* *p* *pp* *mp* *Da capo al Fine*

MORCEAU SYMPHONIQUE

Solo for Trombone (or Baritone b^1)
with Piano Accompaniment

Solo

ALEXANDRE GUILMANT
Edited by E. Falaguerra

Andante sostenuto $\text{♩} = 63$ Solo

Piano
p

p con espressione

cresc. dim. p

p f con anima marcato

ff p dolce tranquillamente

p Cadenza ad lib.

rall. p

Allegro moderato $\text{♩} = 104$
Piano

p Solo

mf cresc. f

f dim. p

(Trombone or Baritone $\text{B}\flat$)

First staff of music. Dynamics: *p*, *p*, *dolce*. Includes first ending bracket.

Second staff of music. Continuation of the first staff.

Third staff of music. Dynamics: *dim. pp*, *pp con calma*, *p*, *f*. Includes second ending bracket.

Fourth staff of music. Dynamics: *f con fuoco*. Includes fourth ending bracket.

Fifth staff of music. Dynamics: *calmato*, *p*, *cresc.*

Andante sostenuto

Sixth staff of music. Dynamics: *calmato*, *rall.*, *p*, *cresc.*

Allegro moderato

Seventh staff of music. Dynamics: *f*, *ff marcato*, *dim.*, *p*, *f*. Includes a 2/4 time signature change.

Eighth staff of music. Continuation of the seventh staff.

Più mosso

Ninth staff of music. Dynamics: *ff con fuoco*. Includes first ending bracket.

Tenth staff of music. Includes first ending bracket.

Eleventh staff of music. Dynamics: *ff*, *ff*. Includes first ending bracket.

Twelfth staff of music. Dynamics: *ff*, *ff*. Includes a trill (tr) and first ending bracket.

Bass clef / Two octaves down

XIIX
CANONS MÉLODIEUX
OU
VI. SONATES EN DUO
A

Flutes Traverses, ou Violons, ou Basses de Viole

Paris 1738

Georg Philipp Telemann
1681 – 1767

Published by Johan Tufvesson.

Non-commercial copying welcome

Revision : 1.2

Sonata I

Vivace

Georg Philipp Telemann (1681–1767)

4

7

9

12

15

18

21

24

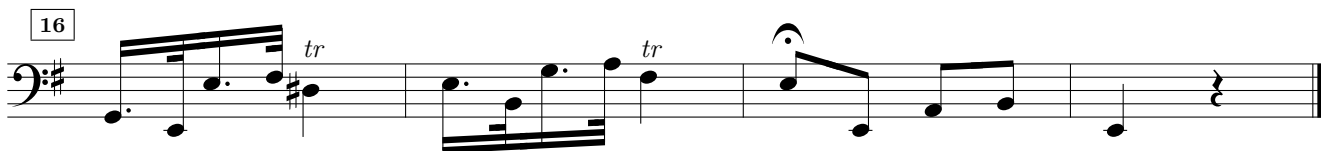
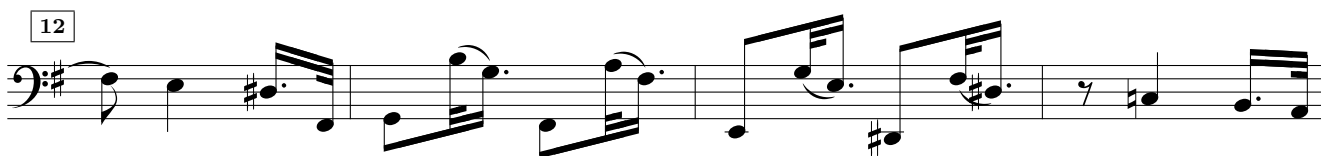
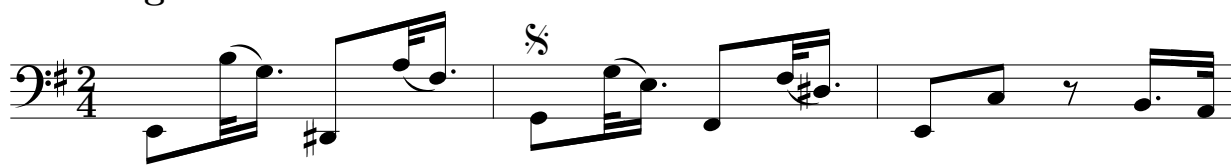
27

30

32

Adagio

Sonata I - Two octaves down



Allegro



36

42 *tr*

48 *tr*

54

60 *tr*

66 *tr* *tr*

72

77

82 *tr*

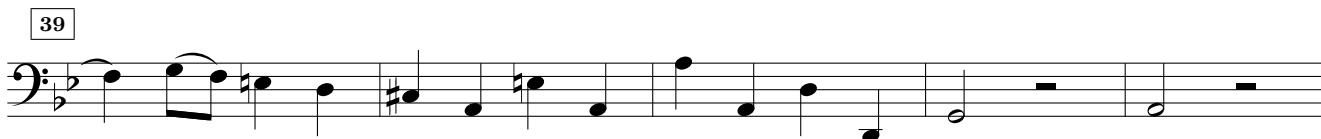
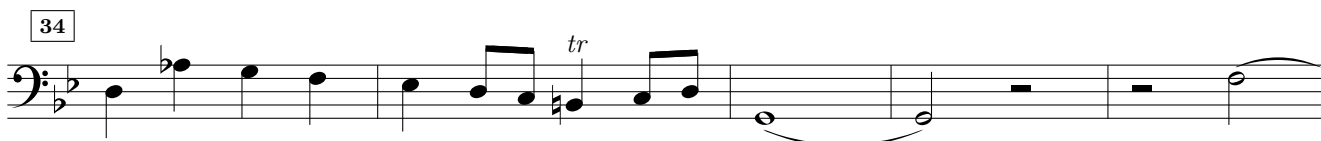
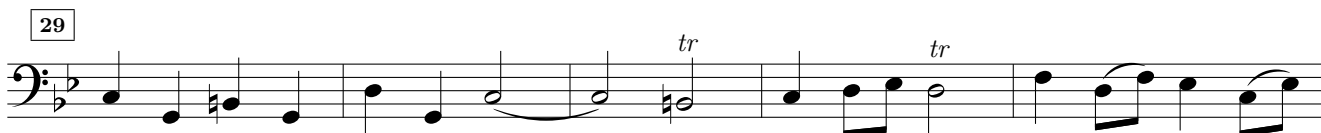
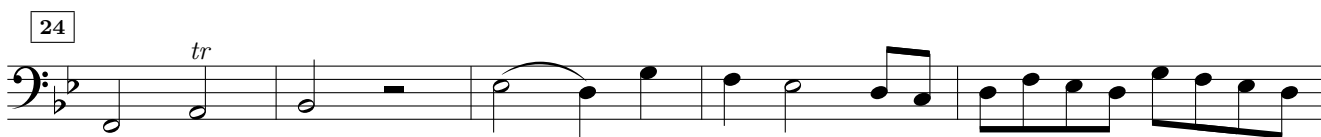
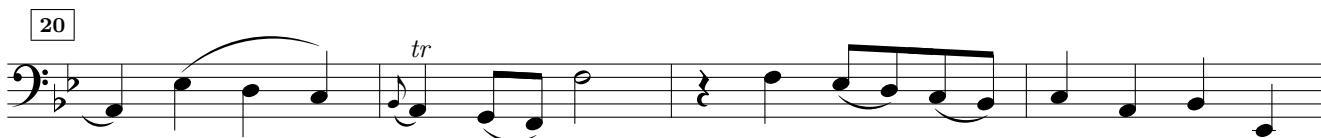
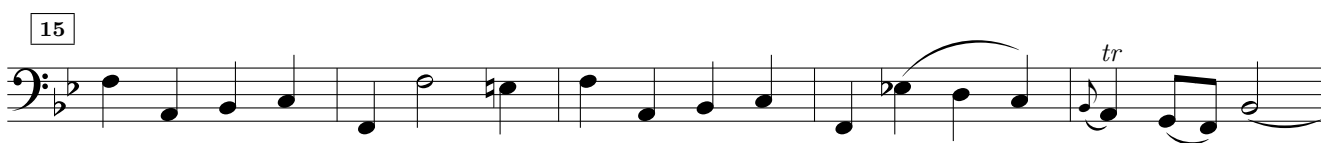
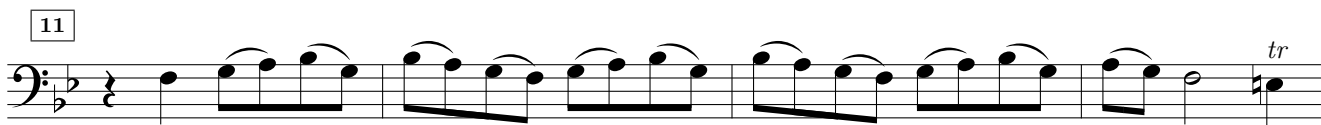
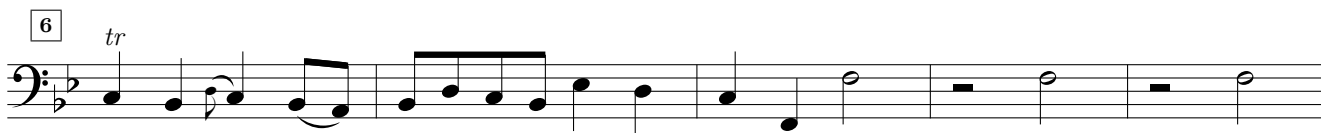
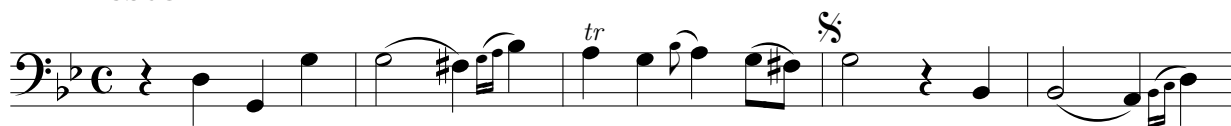
89 *tr*

95

Sonata II

Georg Philipp Telemann (1681–1767)

Presto



53



58



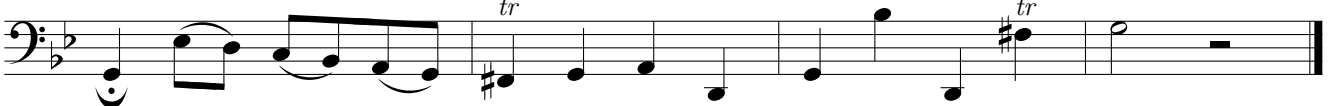
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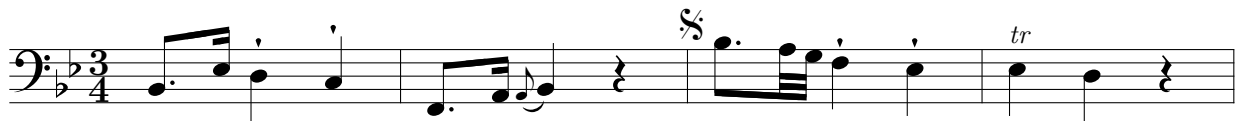
68



73



Largo



5



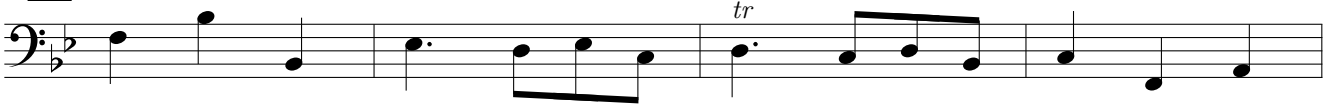
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13



18

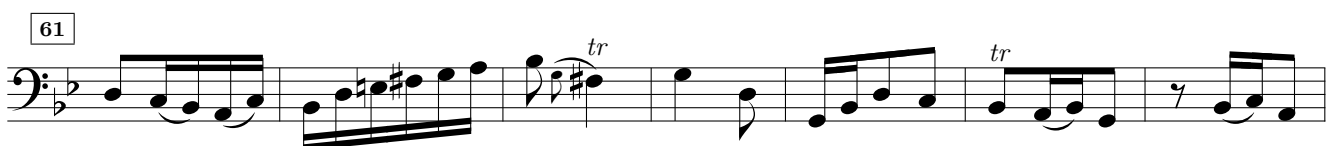
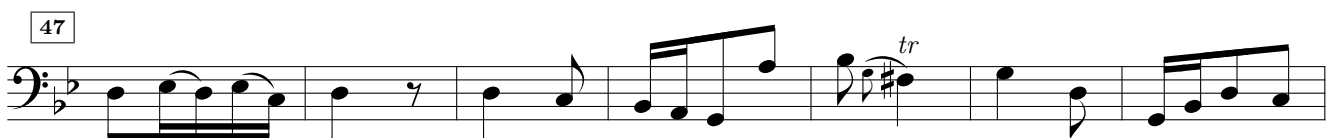
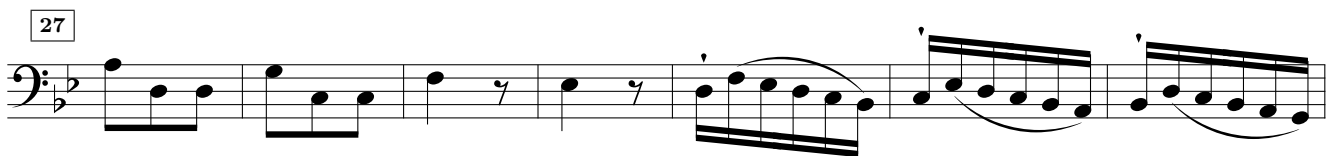
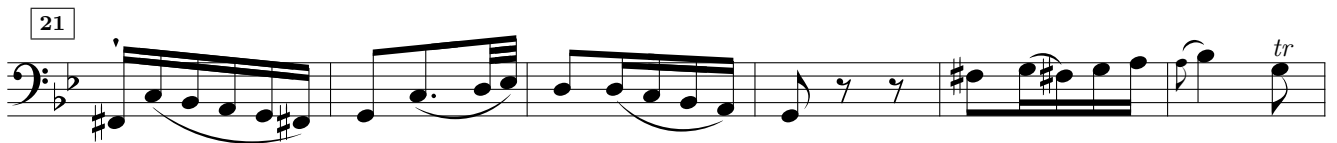
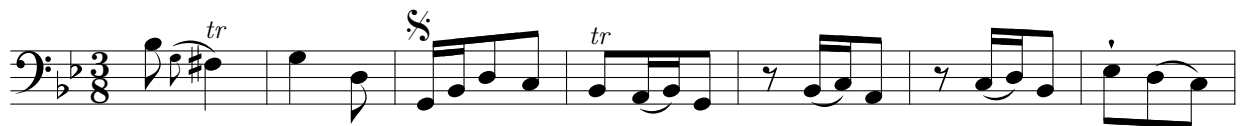


22



Vivace

Sonata II – Two octaves down



Sonata III

Spiritoso

Georg Philipp Telemann (1681-1767)

4

8

12

16

20

24

27

30

34

37

41

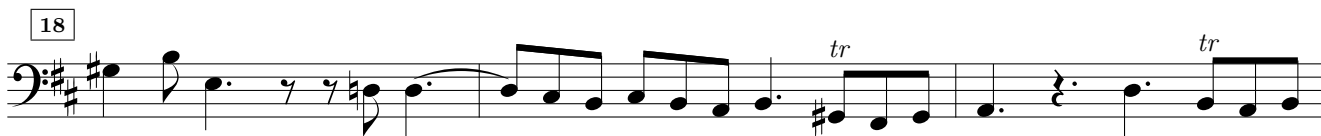
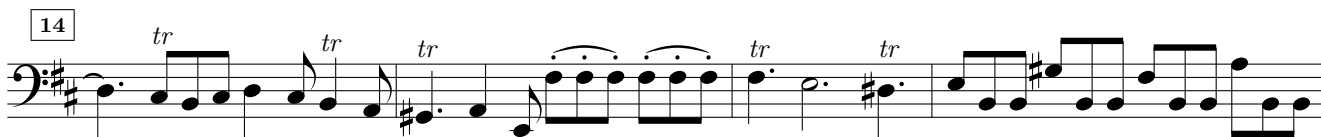
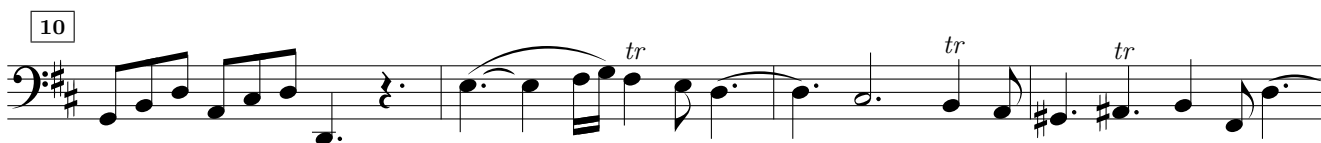
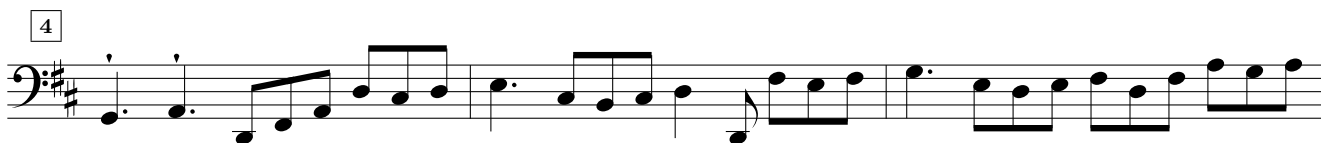
44

Larghetto

Sonata III - Two octaves down



Allegro assai



24

27

30

33

37

41

45

48

52

55

58

Sonata IV

Vivace ma moderato

Georg Philipp Telemann (1681–1767)

Musical score for Sonata IV by Georg Philipp Telemann, two octaves down. The score is in bass clef, 3/4 time, and B-flat major. It consists of 12 staves of music with various ornaments and trills.

The score is divided into measures, with measure numbers indicated in boxes: 6, 10, 14, 19, 24, 29, 34, 39, 44, 49, and 54.

Key features include:

- Measure 6: Trill (tr) on the first note.
- Measure 14: Trill (tr) on the first note.
- Measure 19: Trill (tr) on the first note.
- Measure 24: Trill (tr) on the first note.
- Measure 29: Trill (tr) on the first note.
- Measure 34: Trill (tr) on the first note.
- Measure 39: Trill (tr) on the first note.
- Measure 44: Trill (tr) on the first note.
- Measure 49: Trill (tr) on the first note.
- Measure 54: Trill (tr) on the first note.

Piaceuole non Largo *Sonata IV - Two octaves down*

3

6

9

11

14

17

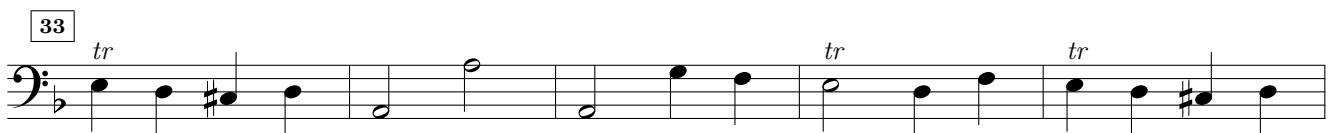
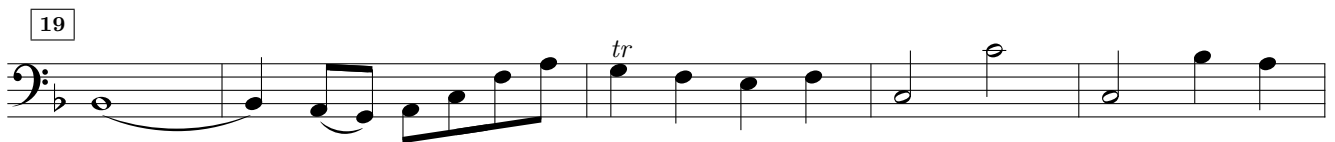
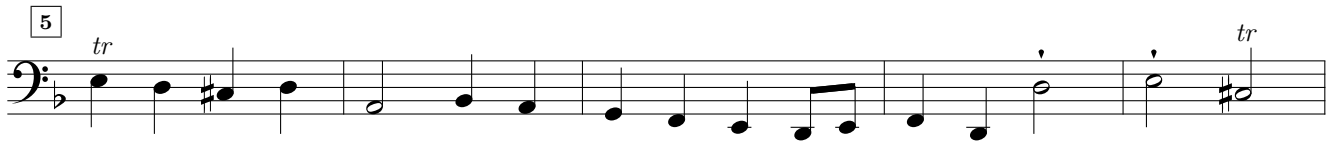
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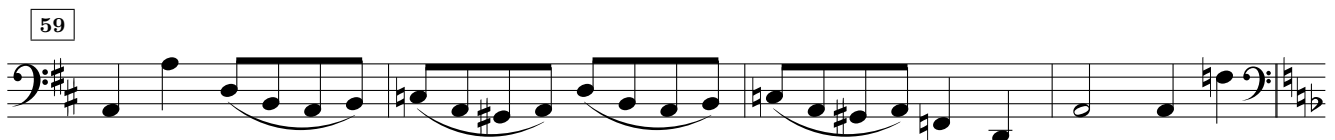
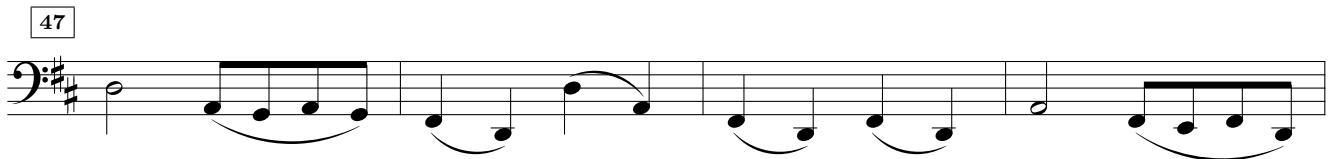
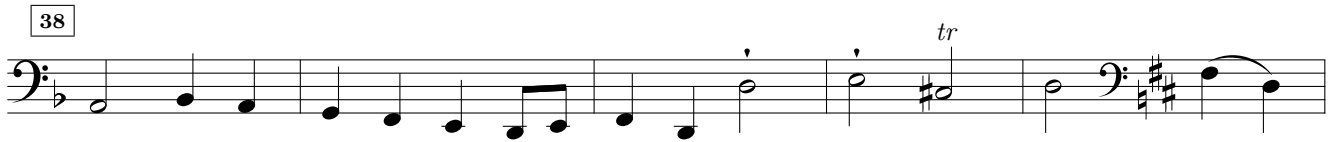
22

24

26

Presto





Sonata V

Vivace

Georg Philipp Telemann (1681–1767)

6

12

18

24

30

36

42

48

53

58

64

71

76

82

88

94

Cantabile

6

11

16

21

26

31

Schentando

Sonata V – Two octaves down

3

4

8

11

15

19

23

27

31

34

38

42

47

51

55

59

62

66

70

74

78

82

86

89

Sonata VI

Georg Philipp Telemann (1681-1767)

Vivace

4

7

10

13

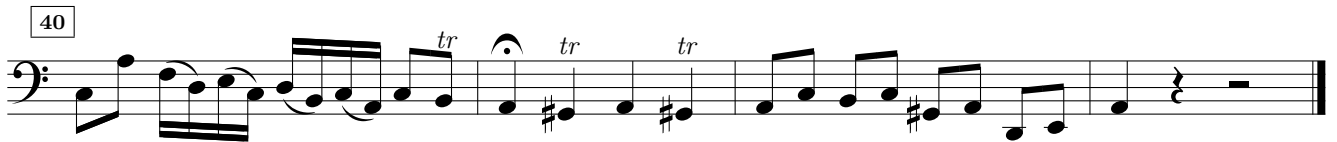
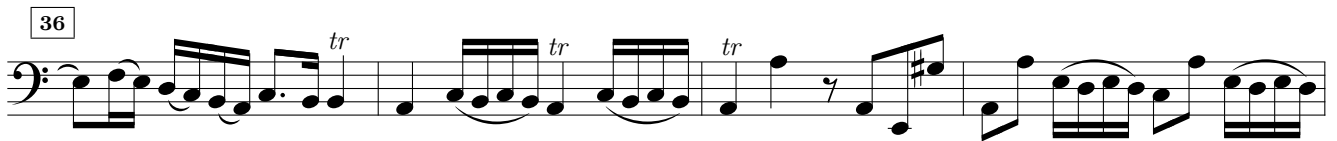
17

20

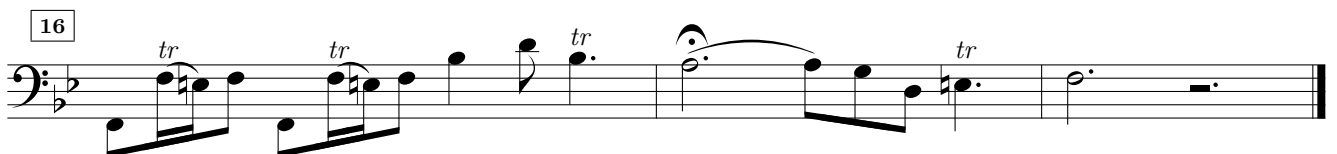
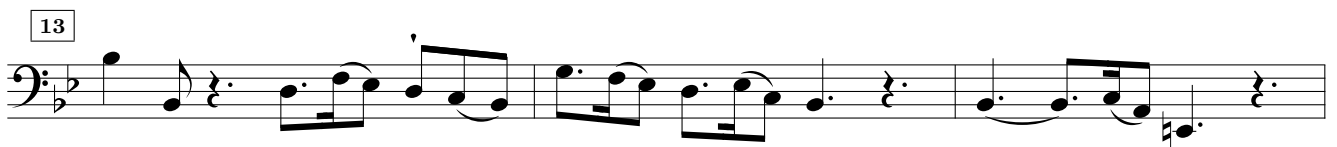
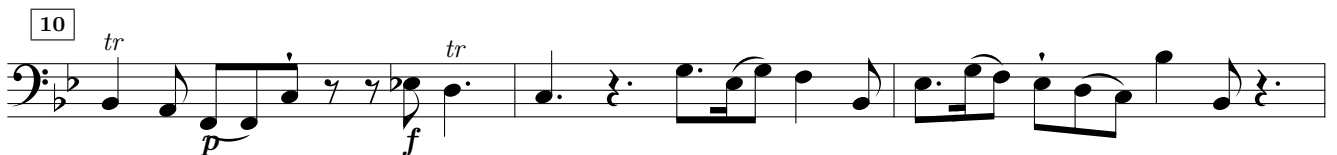
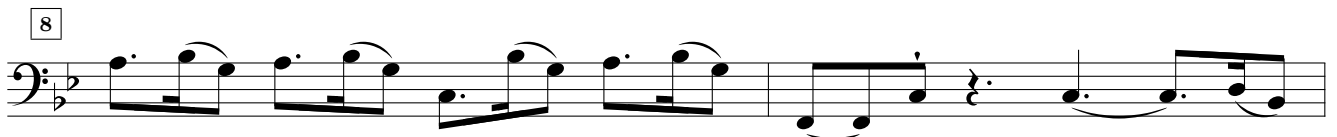
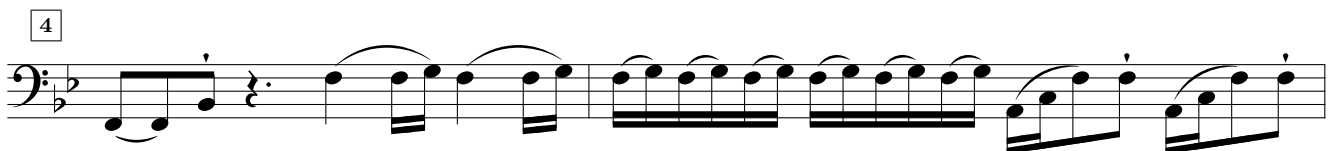
23

26

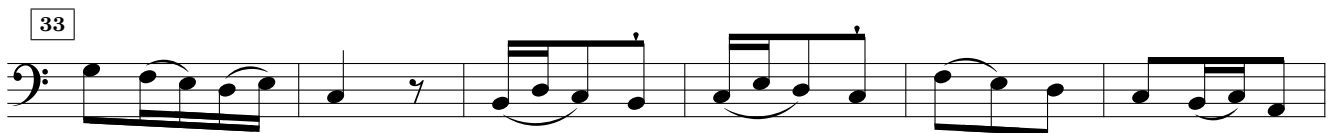
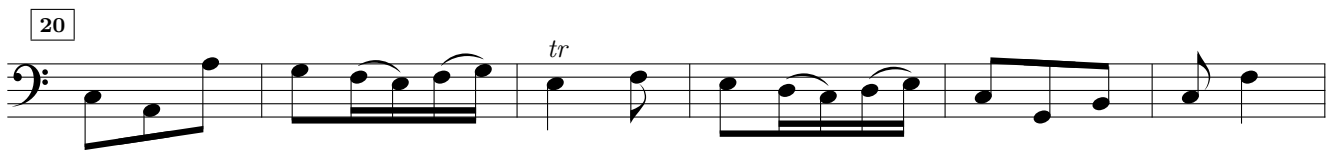
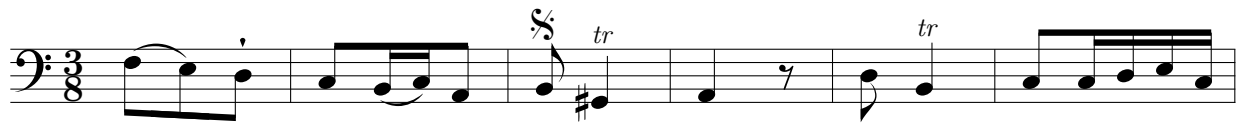
29



Soave



Allegro assai



65

72

78

85

92

99

106

113

121

128

134