NEW JERSEY SYMPHONY
XIAN ZHANG MUSIC DIRECTOR

Bass Trombone / 2025 Audition Repertoire

February 10-11: Preliminary Round
February 12: Semi-Final Round
March 11: Final Round

SOLO REPERTOIRE:

BACH	Cello Suite No. 5	Sarabande, complete (no repeat), no preference on edition
VARIOUS	One movement of a concerto or sonata of your choice	

ORCHESTRAL EXCERPTS: all excerpts Trombone 3/Bass unless otherwise noted

ADAMS	*Short Ride in a Fast Machine*	m. 13 to downbeat of m. 44
BEETHOVEN	Symphony No. 9	Mvt. 4, mm. 595 - 626
BERG	Three Pieces for Orchestra	(Trombone 4) Mvt. 3, mm. 149 - 155
BERLIOZ	Hungarian March	6 bars before Reh. [4] to 2 after Reh. [5]
BIZET	*L'Arlésienne* Suite No. 2	Farandole, 1 bar after Reh. [M] to downbeat of Reh. [P]
BRAHMS	Symphony No. 1	Mvt. 4, Reh. [C] to m. 61
BRAHMS	Symphony No. 4	Mvt. 4, Reh. [E] to 8 bars before Reh. [F]
HAYDN	*The Creation*	No. 26, beginning to downbeat of 7 bars after Reh. [B]
MAHLER	Symphony No. 5	Mvt. 2, "Wuchtig," 9 bars after Reh. [24] to Reh. [25]
MAHLER	Symphony No. 7	Mvt. 1, 5 bars after Reh. [42] to Reh. [44]
MOZART	Requiem, K. 626	"Kyrie," complete
NIELSEN*	Flute Concerto	Mvt. 1, mm. 75 - 96
RESPIGHI	*Fountains of Rome*	pickup to Reh. [11] to 2 bars after Reh. [14]
ROSSINI	*William Tell* Overture	Reh. [C] to 9 bars after Reh. [D]
SCHUMANN	Symphony No. 3 "Rhenish"	Mvt. 4, mm. 1 - 18
R. STRAUSS	*Ein Heldenleben*	Reh. [51] to 1 bar after Reh. [65]
WAGNER	*Das Rheingold*	(Trombone 4) Scene 2, mm. 36 – 58
		(Trombone 4) Scene 4, m. 1021 to end
WAGNER	*Ride of the Valkyries* (arr. HUTSCHENRUYTER)	pickup to Reh. [6] to 3 bars after Reh. [7]
WAGNER	*Lohengrin*	Prelude to Act III, complete
WAGNER	*Tannhäuser* Overture	Reh. [A] to 27 bars before Reh. [B]

SUPER-FINAL ROUND:

To be played for committee:

NIELSEN*	Flute Concerto	Mvt. 1, mm. 75 - 96

To be played with NJ Symphony low brass section:

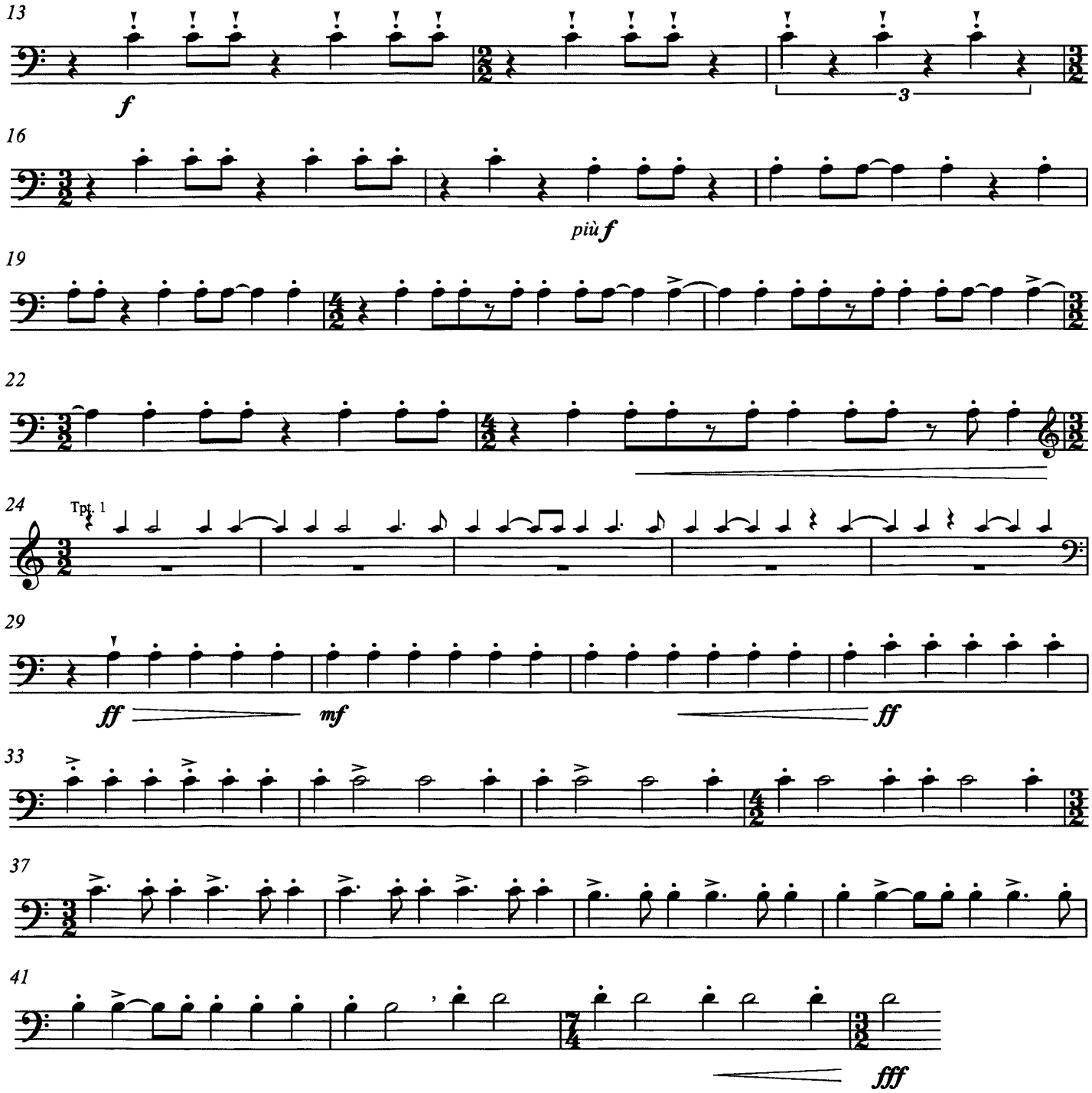
BRAHMS	Symphony No. 1	Mvt. 4, Reh. [C] to m. 61
MUSSORGSKY (orch. RAVEL)	*Pictures at an Exhibition*	I. "Gnomus," 6 bars before Reh. [15] to [15]
WAGNER	*Ride of the Valkyries* (arr. HUTSCHENRUYTER)	Complete

The New Jersey Symphony tunes at A = 440.
*Available upon request, see excerpt on corresponding page for more information

Excerpts begin on next page

ADAMS: *Short Ride in a Fast Machine*

m. 13 to downbeat of m. 44



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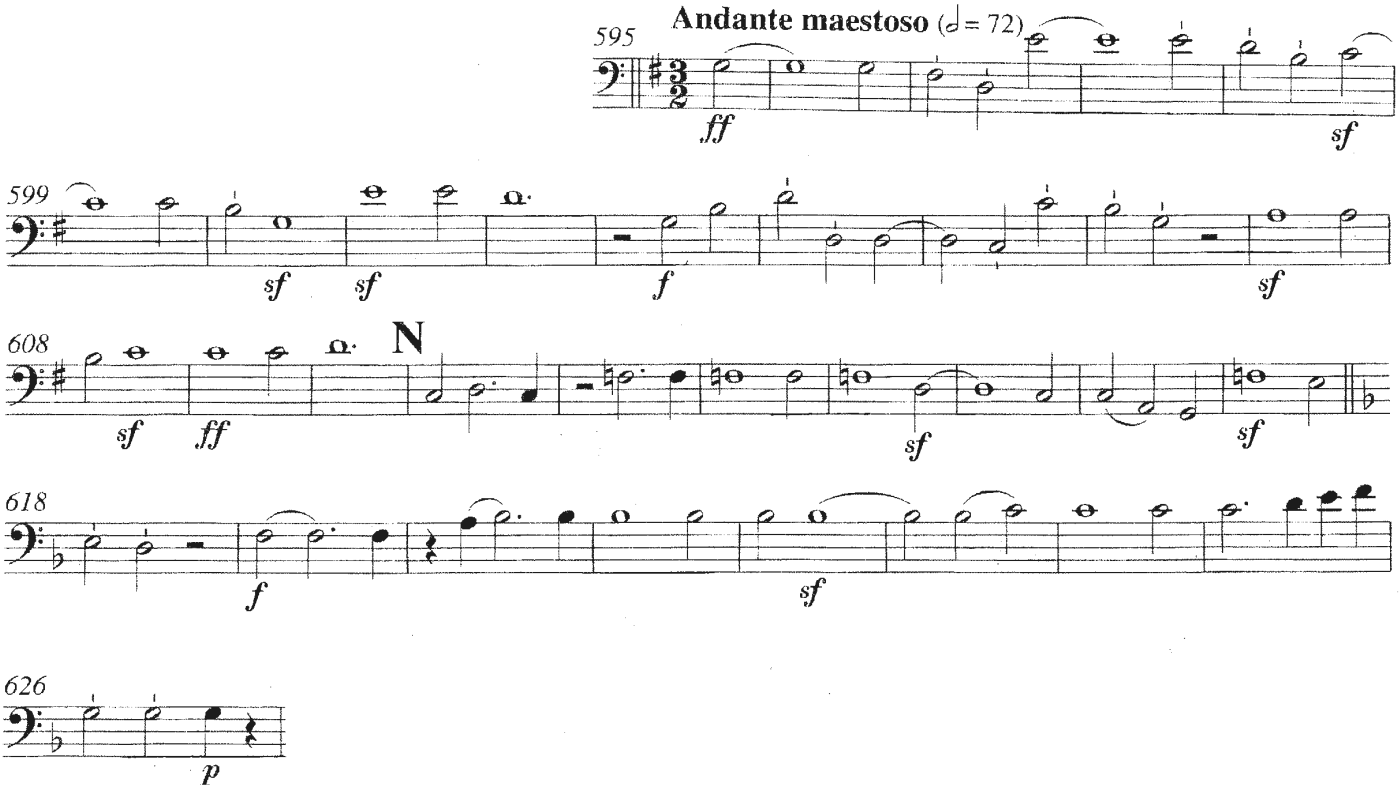
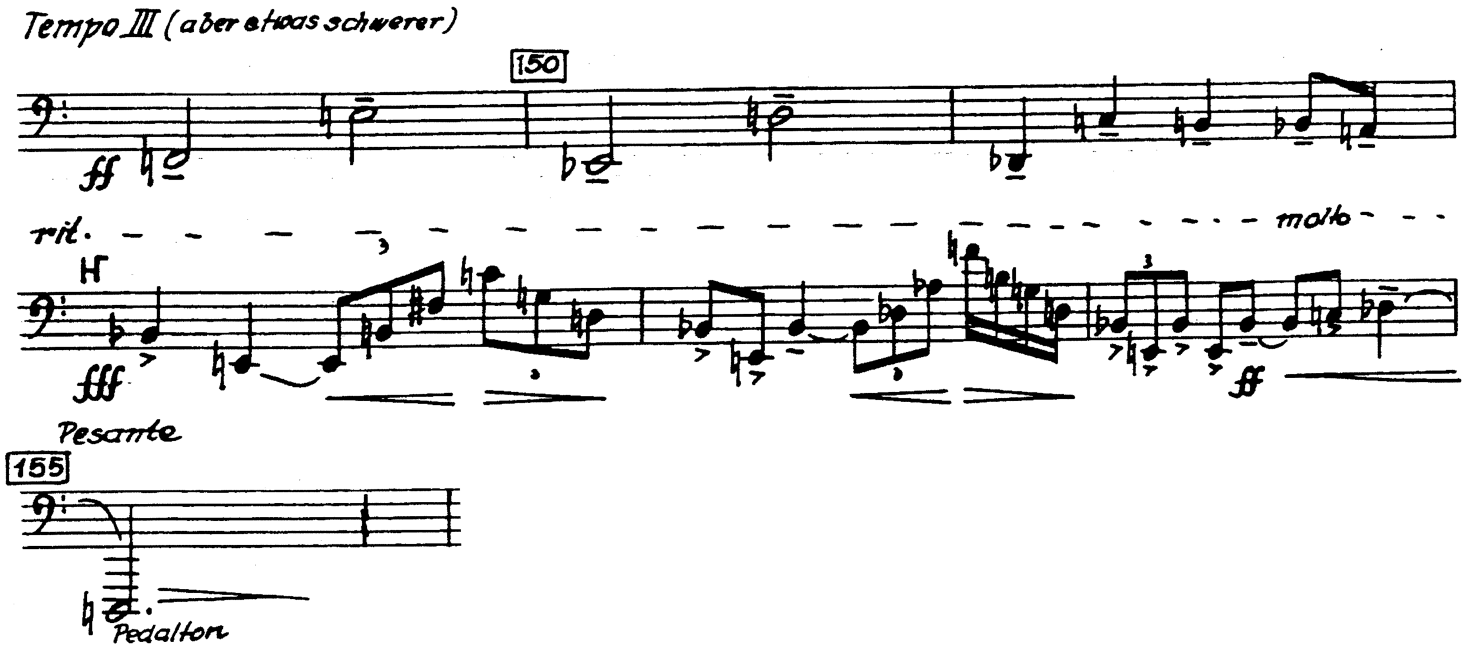
BEETHOVEN: Symphony No. 9

Mvt. 4, mm. 595 - 626



BERG: Three Pieces for Orchestra

(Trombone 4) Mvt. 3, mm. 149 - 155



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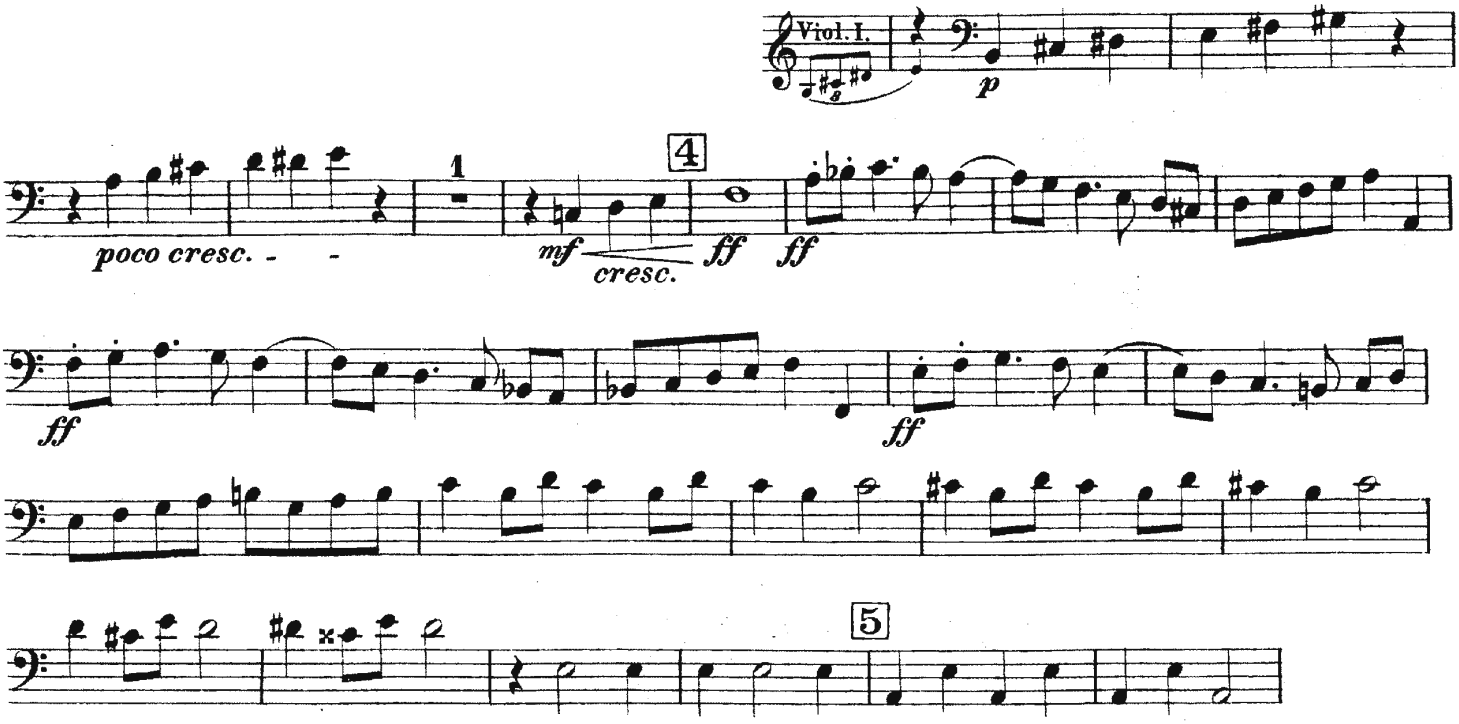
& March 11, 2025

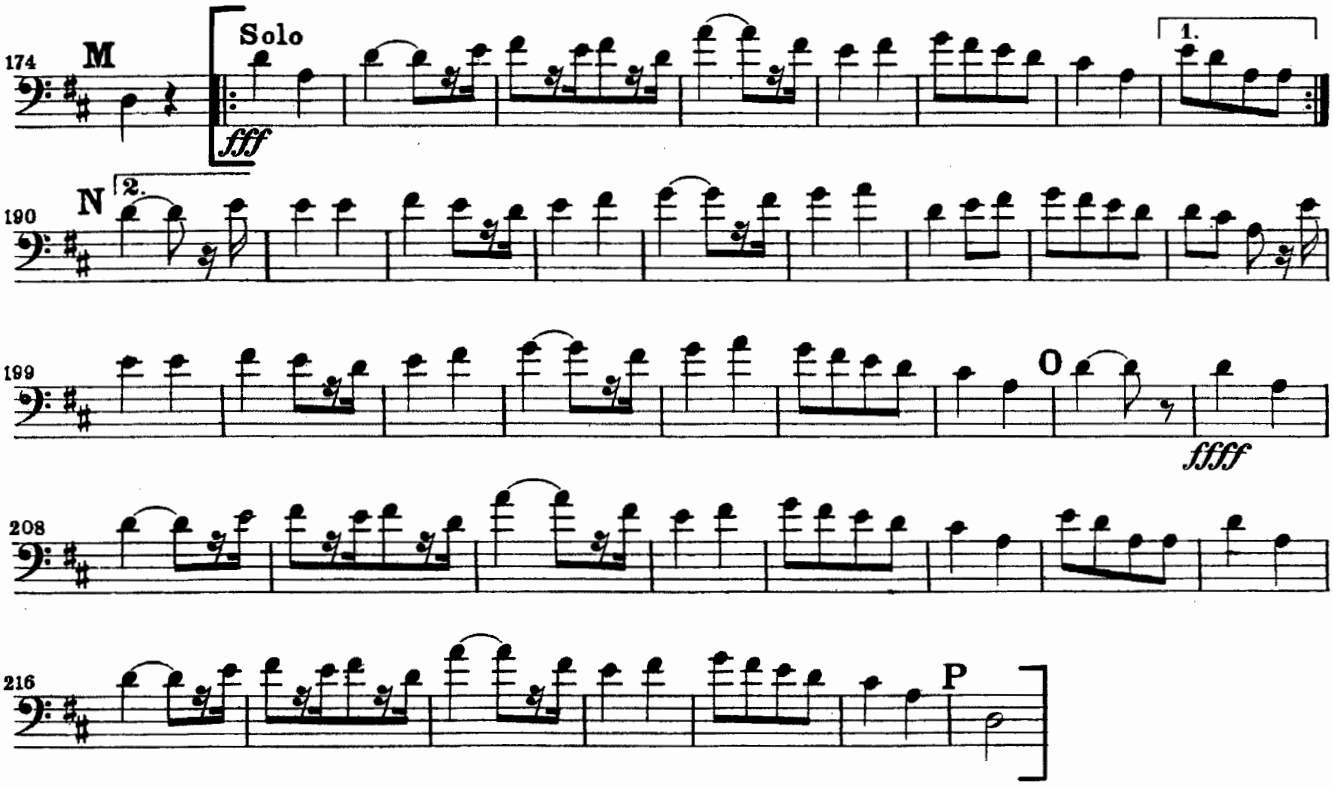
BERLIOZ: Hungarian March

6 bars before Reh. [4] to 2 bars after Reh. [5]



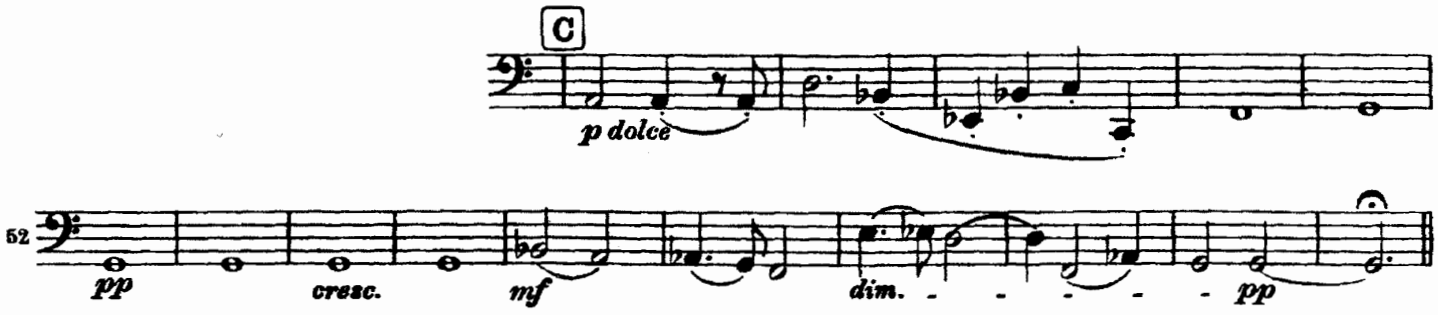
BIZET: *L'Arlésienne* Suite No. 2

Farandole, 1 bar after Reh. [M] to downbeat of Reh. [P]



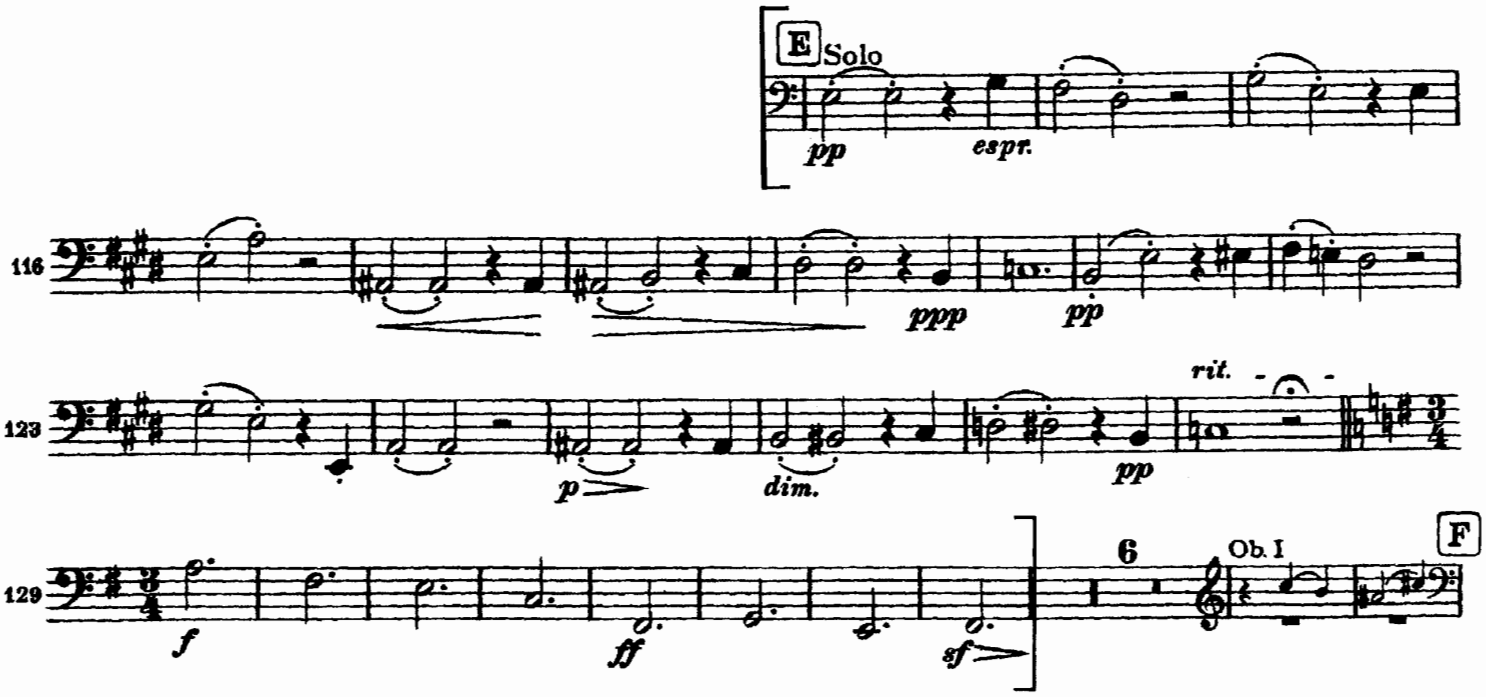
BRAHMS: Symphony No. 1

Mvt. 4, Reh. [C] to m. 61



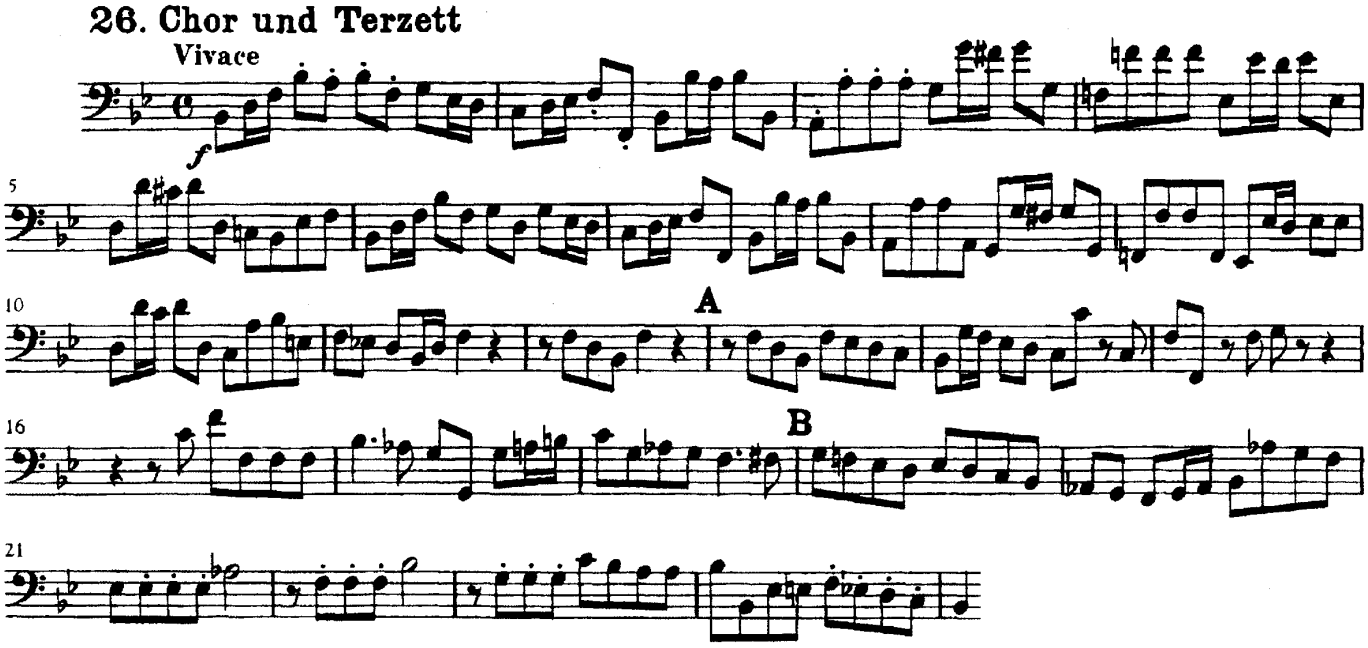
BRAHMS: Symphony No. 4

Mvt. 4, Reh. [E] to 8 bars before Reh. [F]



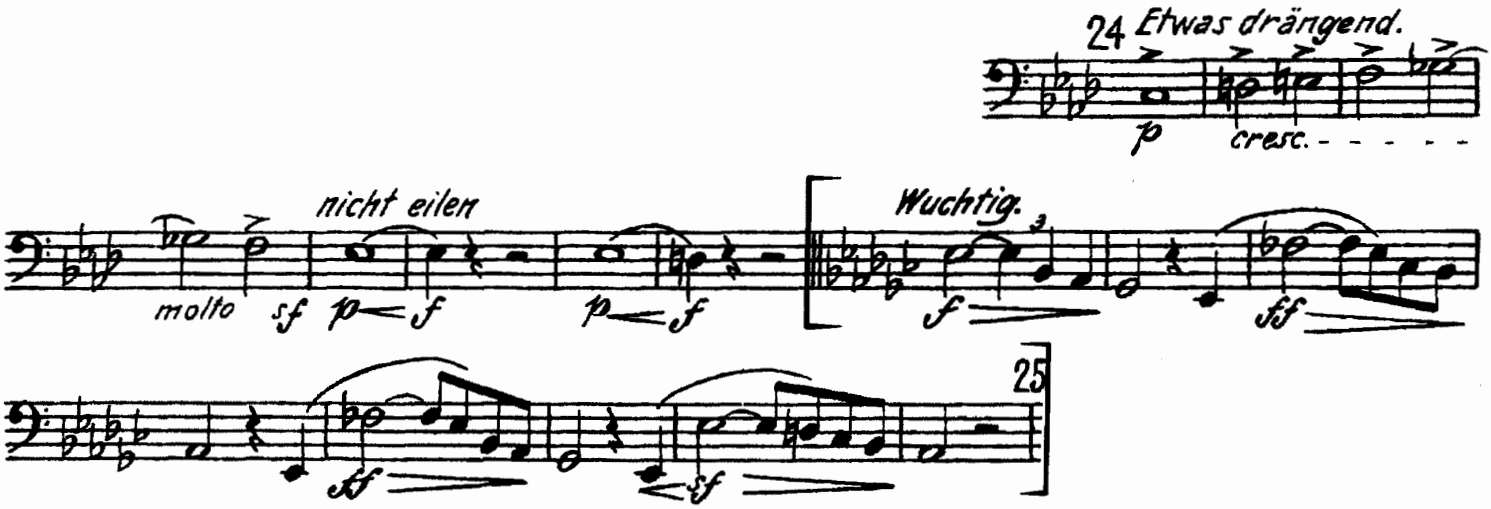
HAYDN: *The Creation*

No. 26, beginning to downbeat of 7 bars after Reh. [B]



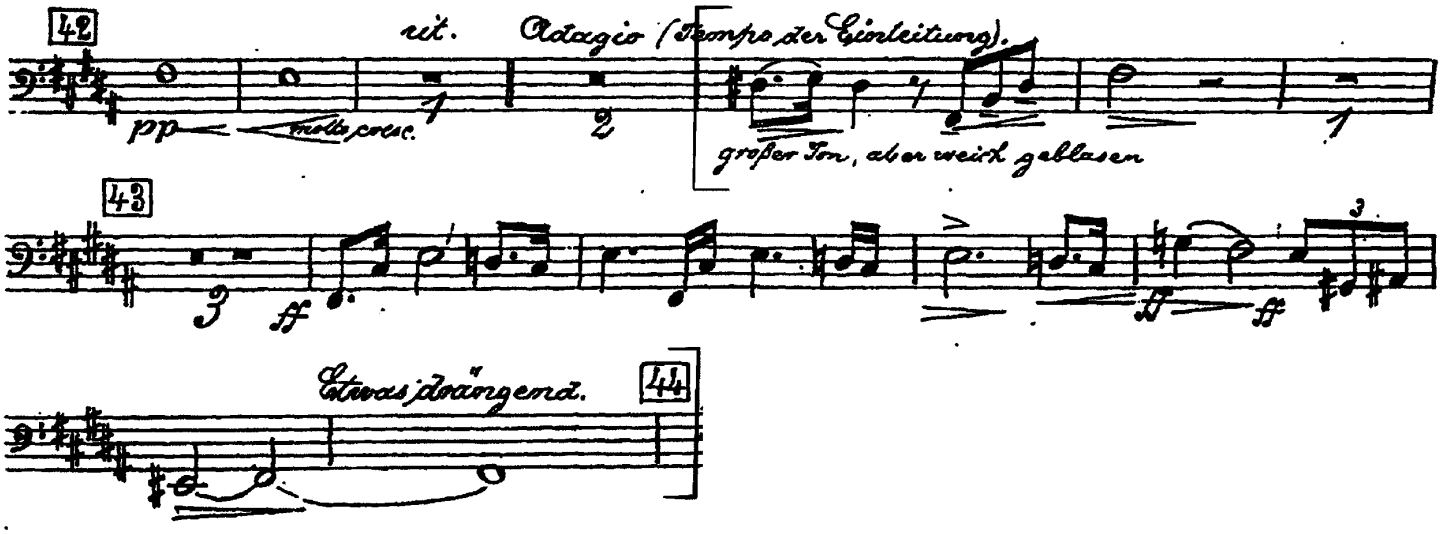
MAHLER: Symphony No. 5

Mvt. 2, "Wuchtig," 9 bars after Reh. [24] to Reh. [25]



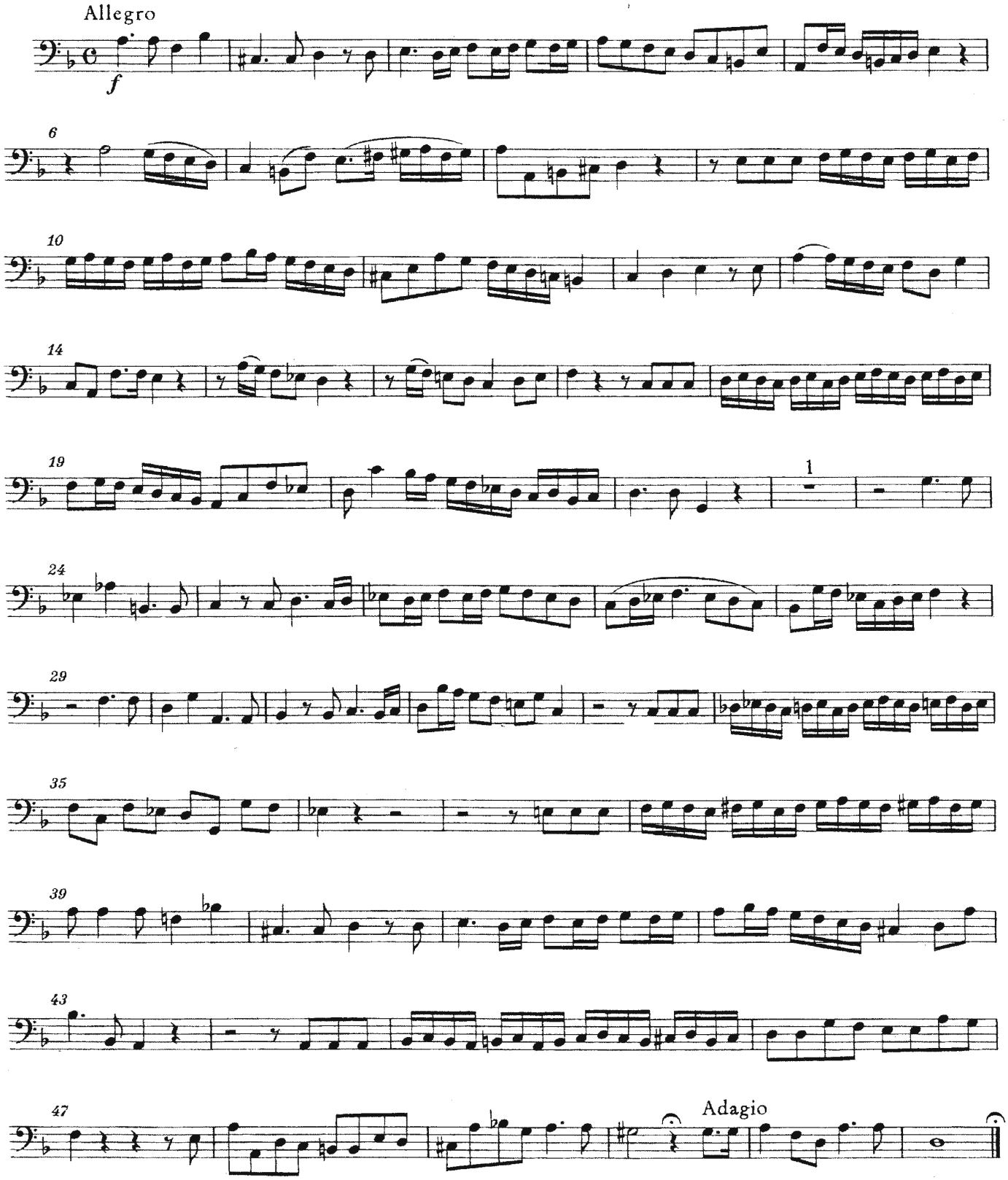
MAHLER: Symphony No. 7

Mvt. 1, 5 bars after Reh. [42] to Reh. [44]



MOZART: Requiem, K. 626

"Kyrie," complete



NIELSEN: Flute Concerto

Mvt. 1, mm. 75 - 96

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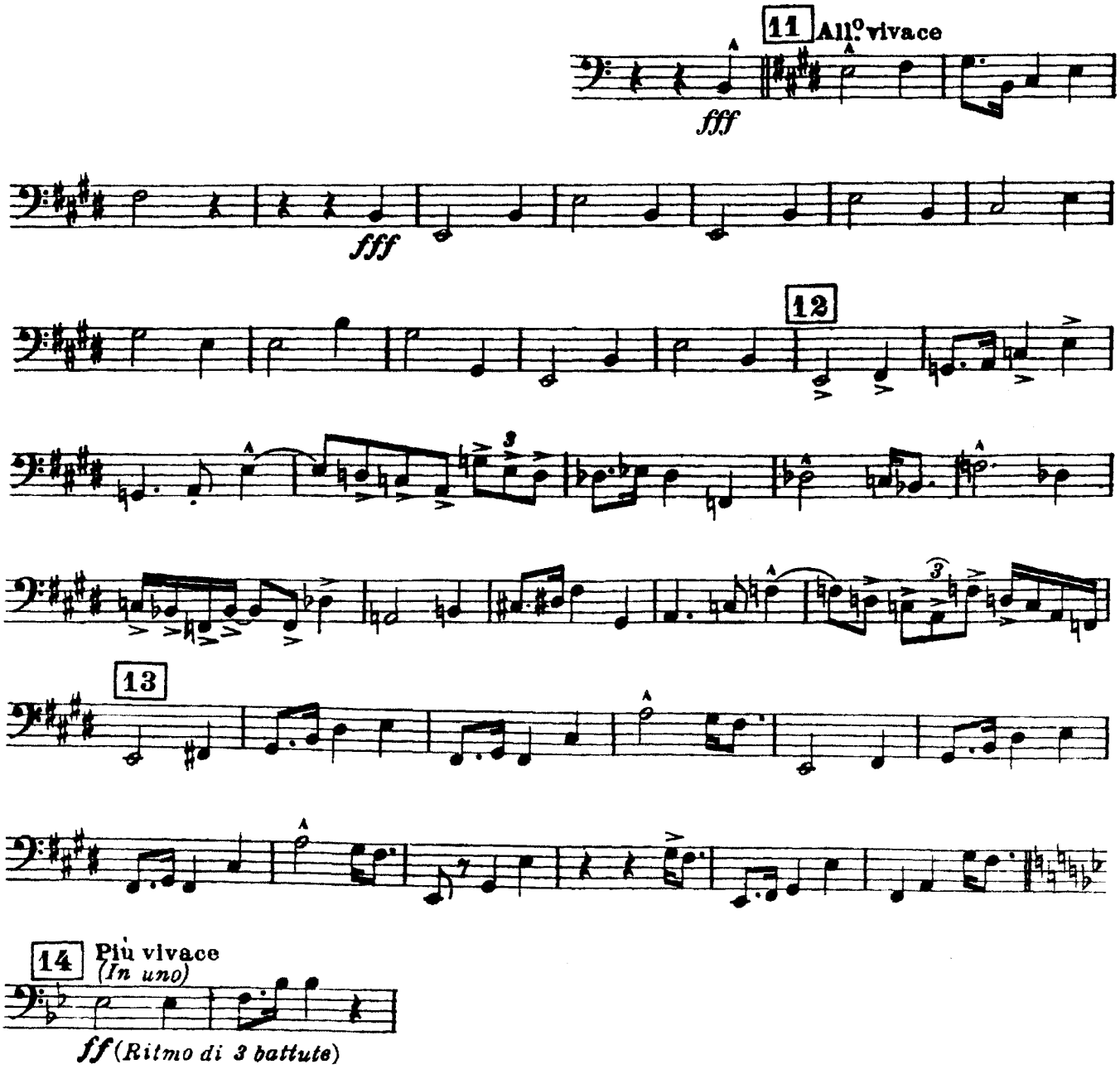
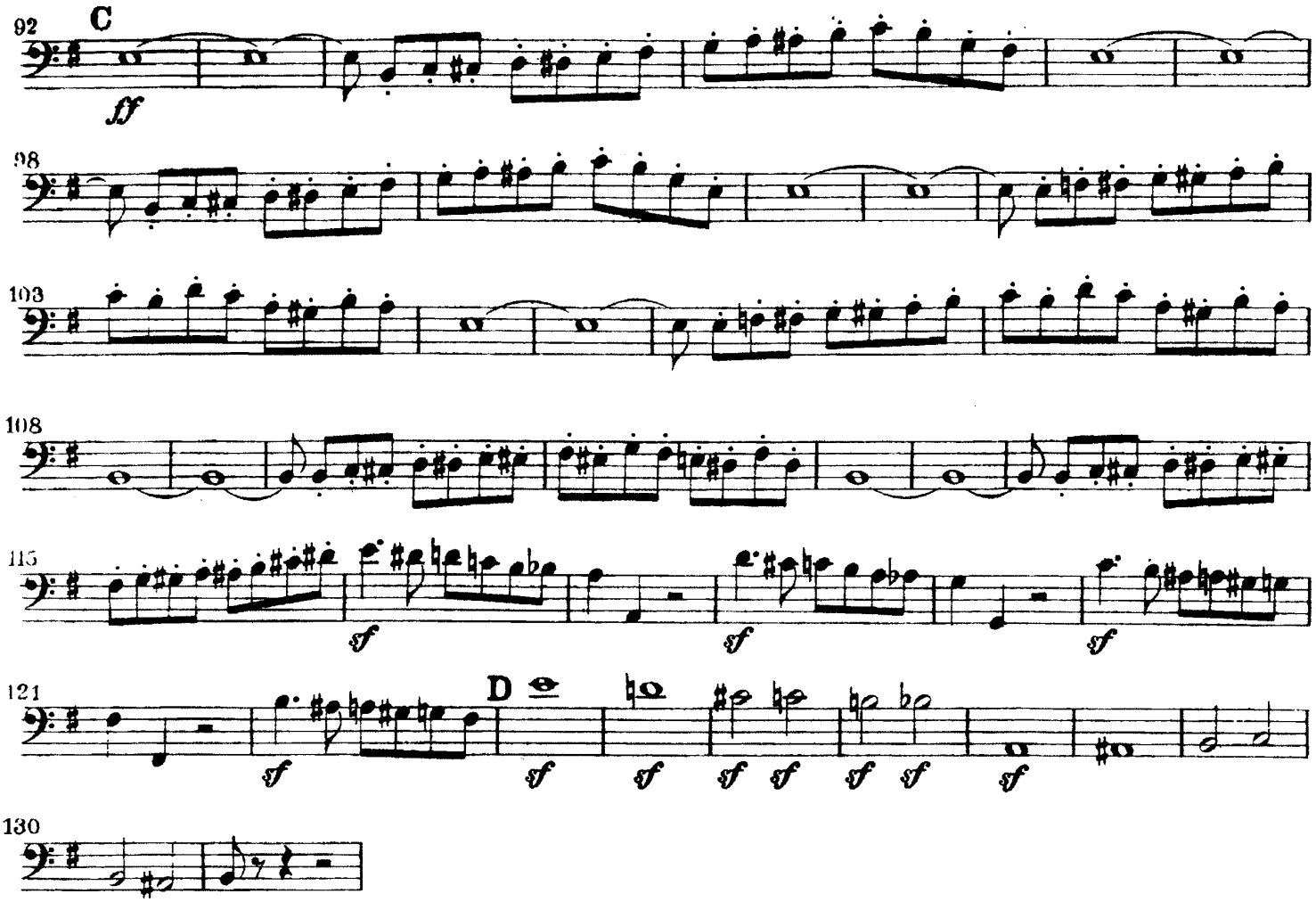
RESPIGHI: *Fountains of Rome*

pickup to Reh. [11] to 2 bars after Reh. [14]



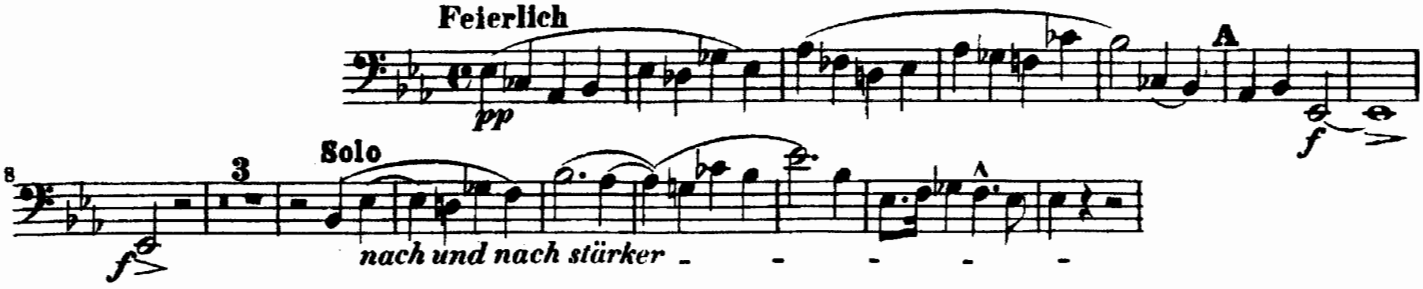
ROSSINI: *William Tell* Overture

Reh. [C] to 9 bars after Reh. [D]



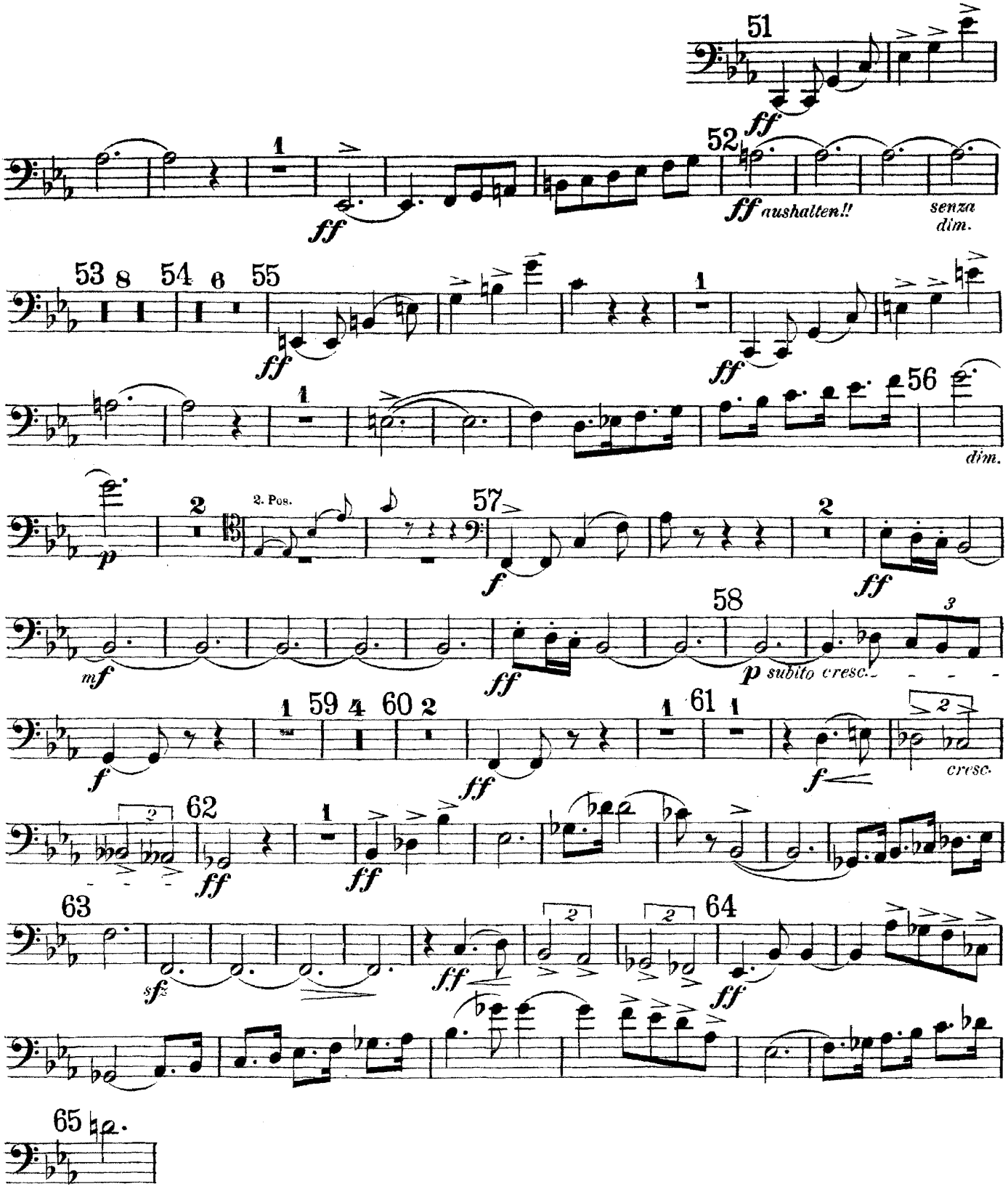
SCHUMANN: Symphony No. 3 “Rhenish”

Mvt. 4, mm. 1 - 18



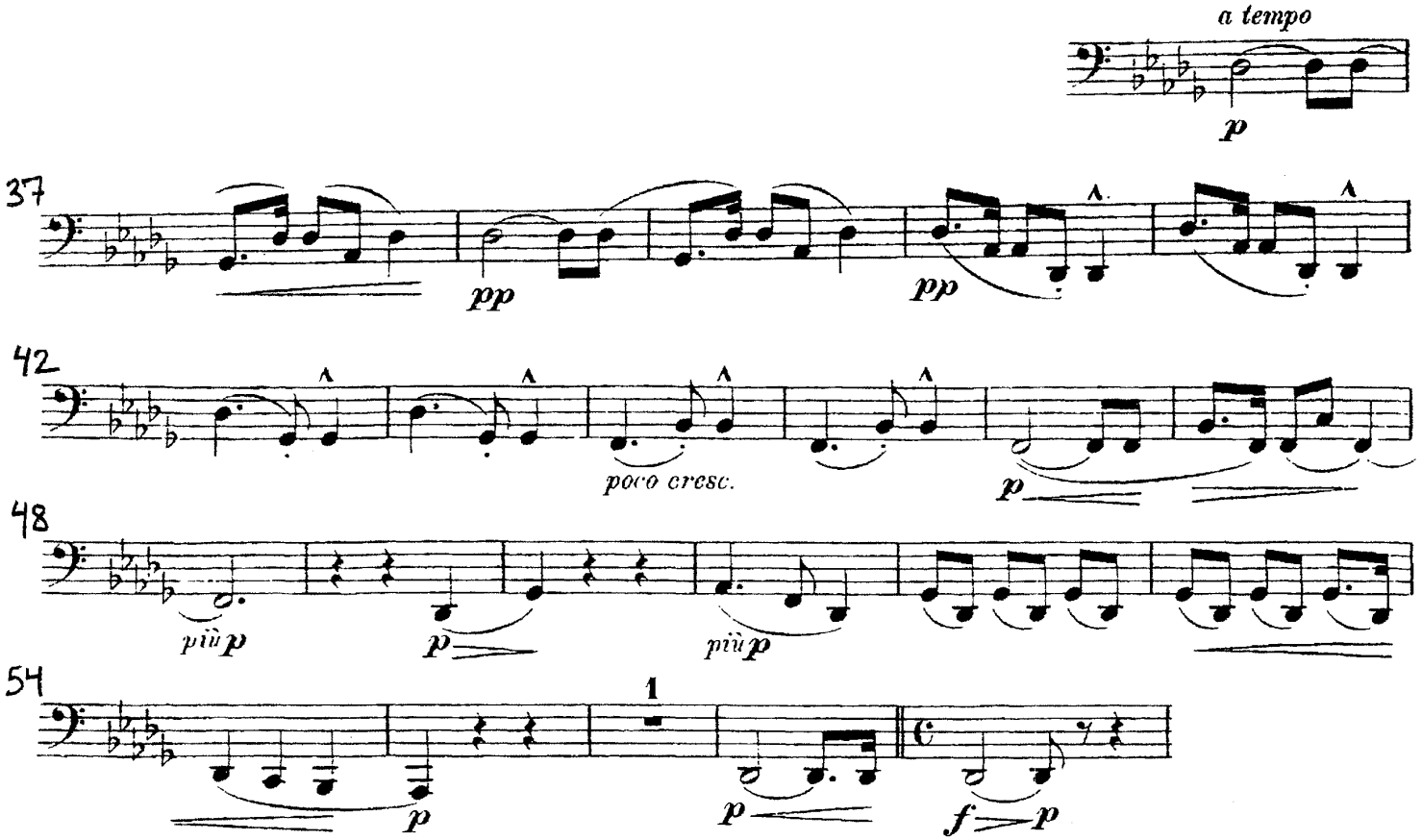
R. STRAUSS: *Ein Heldenleben*

Reh. [51] to 1 bar after Reh. [65]



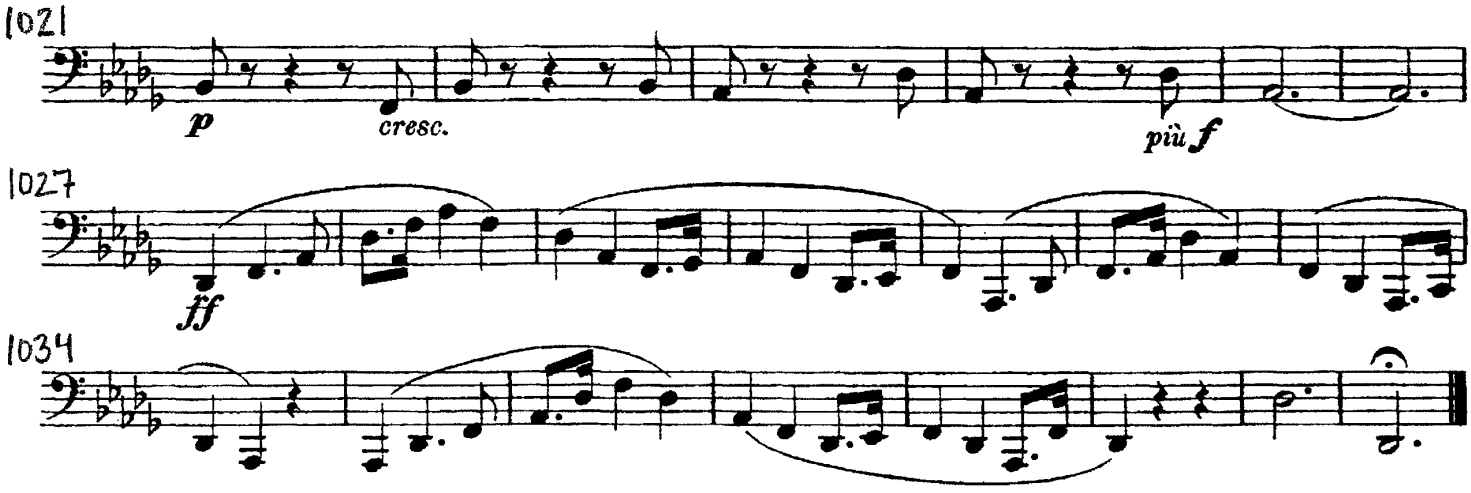
WAGNER: *Das Rheingold*

(Trombone 4) Scene 2, mm. 36 - 58



WAGNER: *Das Rheingold*

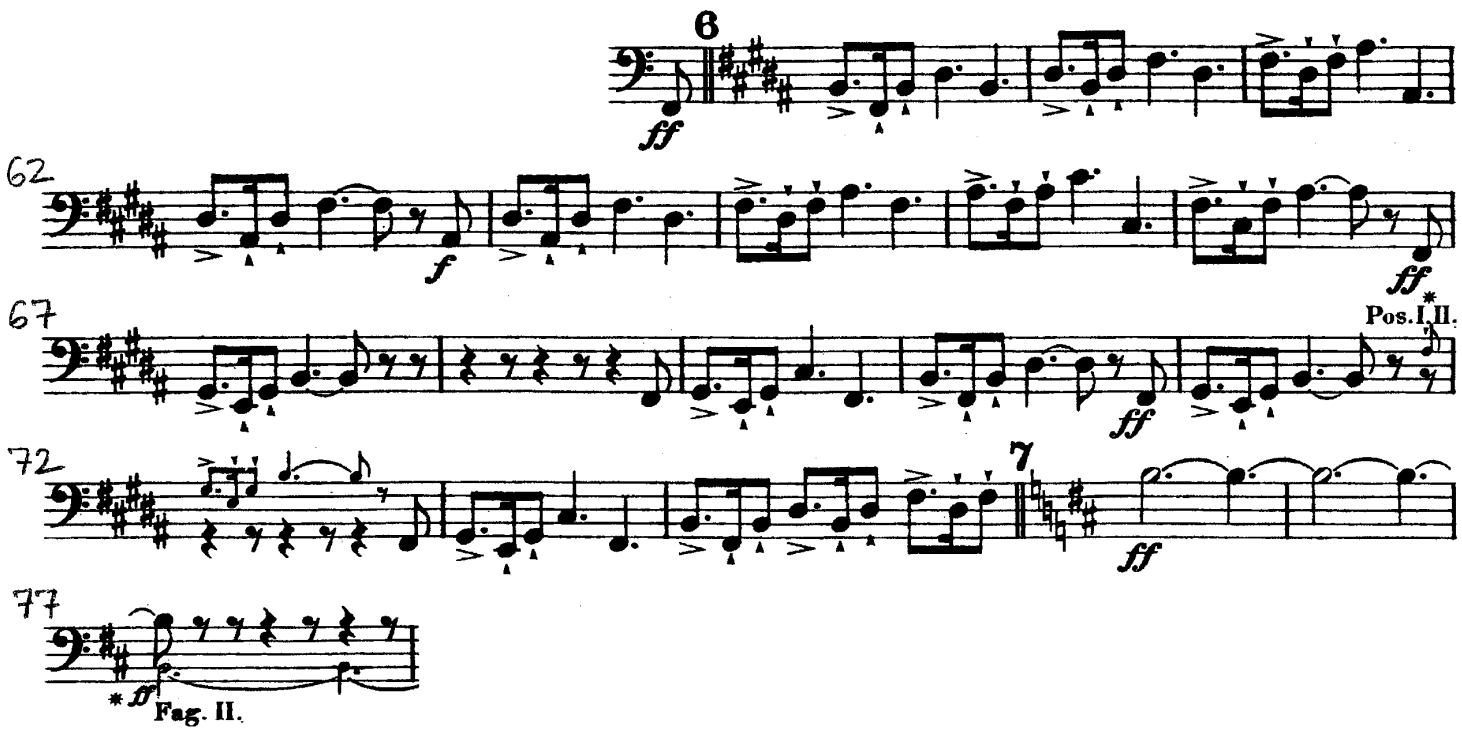
(Trombone 4) Scene 4, m. 1021 to end



WAGNER: *Ride of the Valkyries*

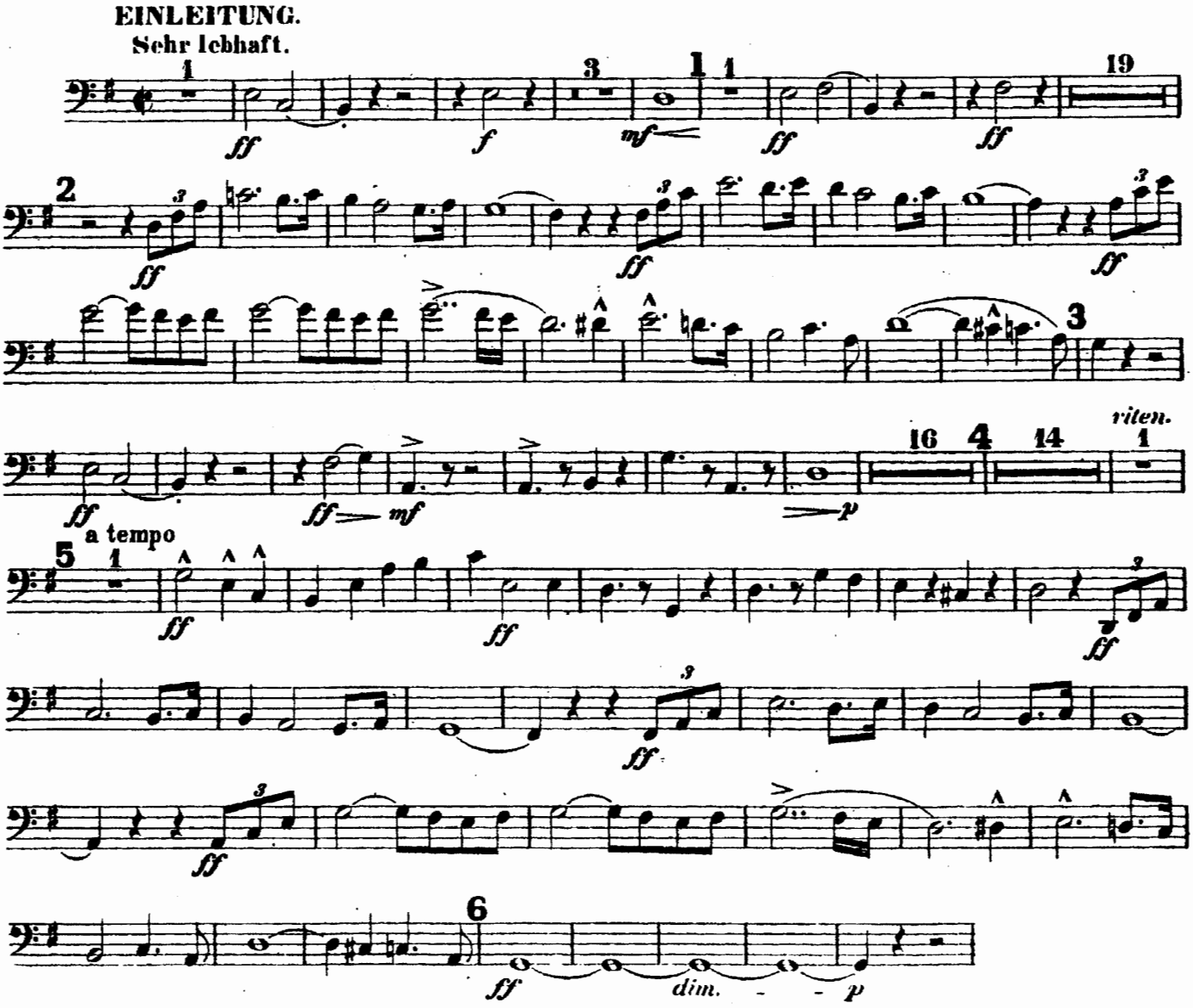
pickup to Reh. [6] to 3 bars after Reh. [7]

Arr. HUTSCHENRUYTER



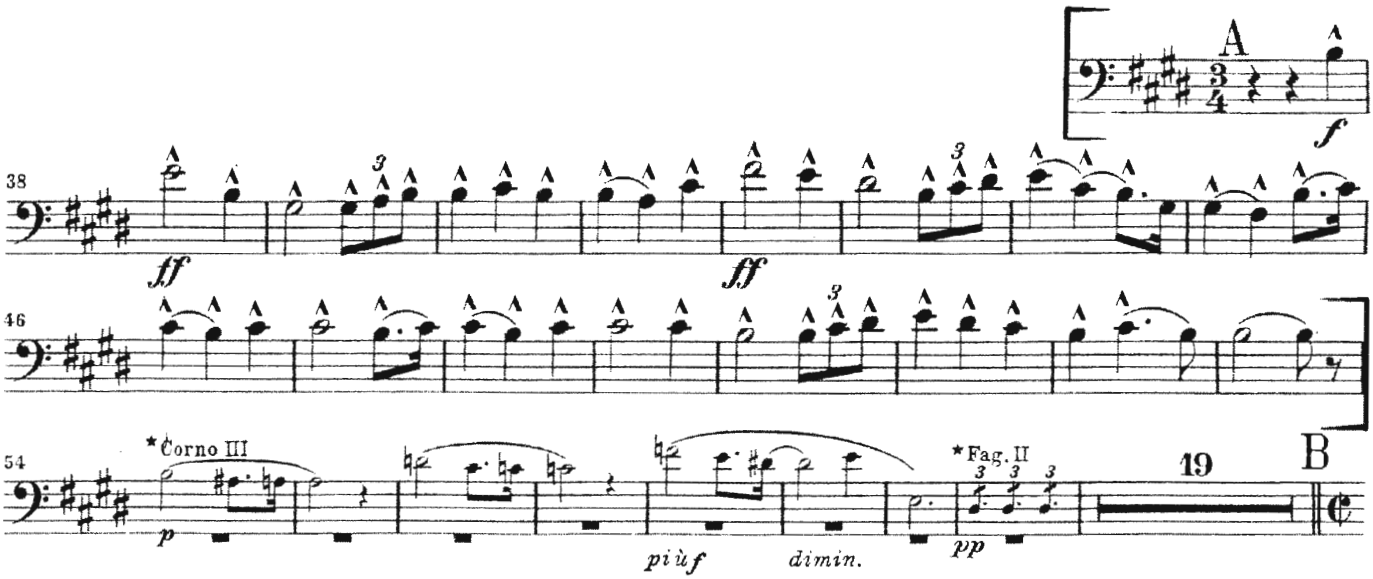
WAGNER: *Lohengrin*

Prelude to Act III, complete



WAGNER: *Tannhäuser* Overture

Reh. [A] to 27 bars before Reh. [B]



NIELSEN: Flute Concerto

Mvt. 1, mm. 75 - 96

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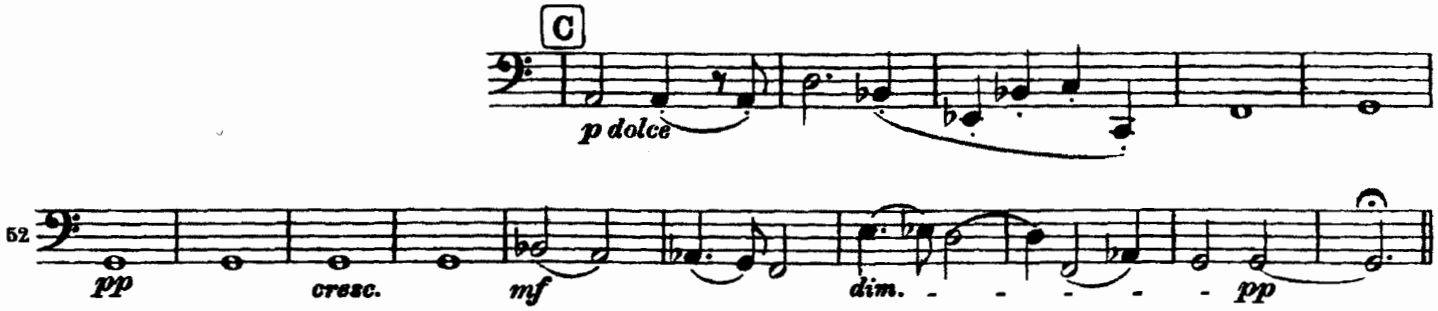
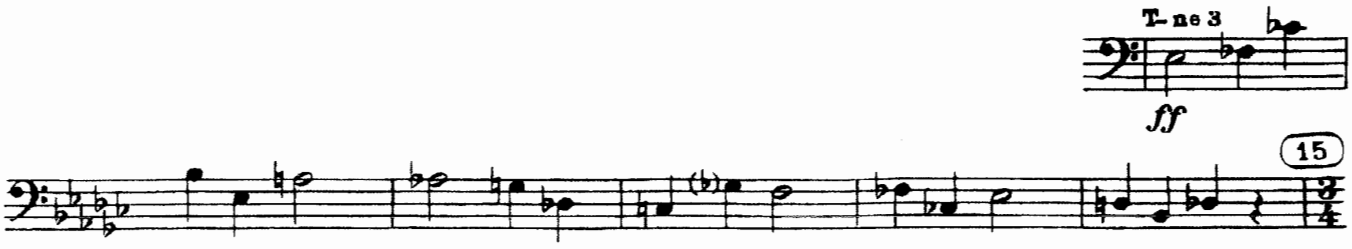
BRAHMS: Symphony No. 1

Mvt. 4, Reh. [C] to m. 61



MUSSORGSKY (orch. RAVEL):
Pictures at an Exhibition
I. "Gnomus," 6 bars before Reh. [15] to [15]



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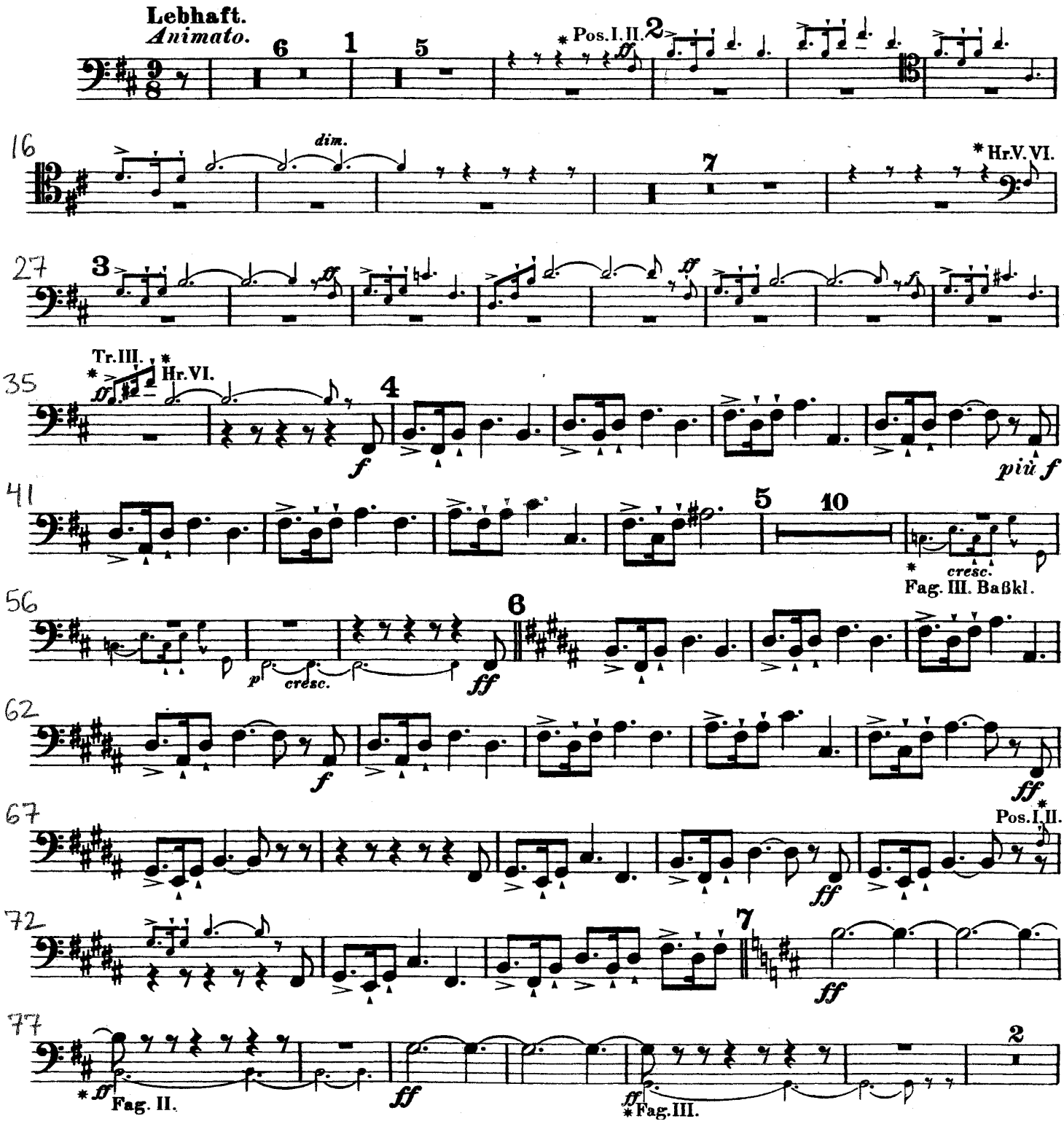
WAGNER: *Ride of the Valkyries*

Complete

Arr. HUTSCHENRUYTER



Bei kleinerer Besetzung werden stets die mit * bezeichneten Noten der nicht vorhandenen Instrumente gespielt.
With small orchestras, the notes representing the absent instruments (indicated by *) must be always played.
Lorsque le nombre des instruments est réduit, on joue toujours les notes des instruments qui manquent, et qui sont marquées d'astérisques (*).

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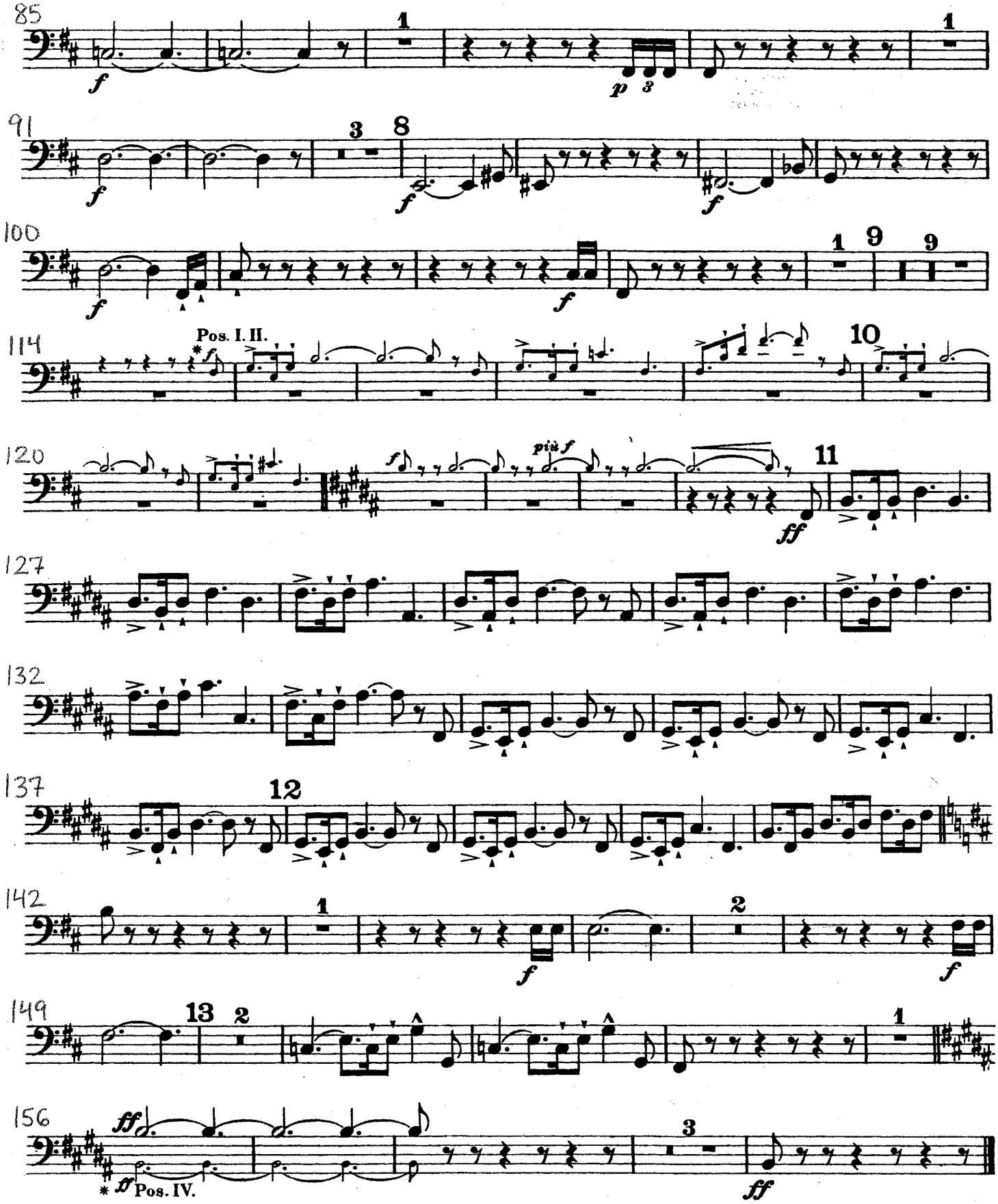
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