

La Crosse Symphony Orchestra

ALEXANDER PLATT | MUSIC DIRECTOR

Non-String Instrument Auditions

for the La Crosse Symphony Orchestra

**Auditions will take place between
Sunday 6/8/2025 and
Monday 6/9/2025**

Specific times will be available closer to the audition date.

Location:

Leithold Music

116 4th Street South,
La Crosse, WI 54601

The La Crosse Symphony Orchestra, on behalf of Music Director Alexander Platt, announce auditions for the following vacancies:

Principal Flute

Principal Trombone

Bass Trombone

Principal Horn

2nd Trombone

Utility Oboe

Process:

Send your one-page resume to:

Personnel Manager - Colin O'Day at personnel@lacrossesymphony.org

**Mail a \$50 refundable deposit check
postmarked by Friday 5/23/2025 to:**

La Crosse Symphony Orchestra
201 Main Street Suite 230
La Crosse, WI 54601

Upon the receipt of the check, your time slot will be reserved.
Audition repertoire can be found on our website.
At the audition, your check will be returned to you.

(608) 783-2121

LaCrosseSymphony.org



AUDITION EXERPTS

Principal Trombone

2025-26 Season

June 8 and 9, 2025

Principal Trombone

1st movement (solo part) of any concerto

- Mozart - Requiem: Tuba Mirum, 2nd Trombone Solo
- Wagner - Die Walkure: B Minor and B Major Sections
- Strauss - Til Eulenspiegel: 1st Trombone 10 mm. solo after Tres Anime & 8 mm. of tutti ff section
- Berlioz - Rackoczi March: 1 m. before #4-9 m. after #5
- Hindemith - Symphonic Metamorphosis: 1st Trombone, 1st 17 mm. of rehearsal H
- Rimsky-Korsakov - Russian Easter Overture: 1st 6 m. of Rehearsal B and 2nd Trombone solo

Wolfgang Amadeus Mozart
Requiem, K. 626

TROMBONE TENORE.

1. Requiem.

Adagio.

6 A 6 B 4 C 8 D 9 E 5

Allegro. F 5 G 7 H 5 I 6 K 5 L 4 M 5 N 5 Adagio.

7 2

2. Dies irae.

Allegro assai.

10

2 P

1 Q

R 1 1 S 1

T 2 1 3

3. Tuba mirum.

Andante.

Solo

1

1

a 5 p b 5 c 11 d 12 f

4. Rex tremendae.

(Grave.)

f U

V

W 5

Richard Wagner.

Die Walküre.
Ritt der Walküren.

The Valkyrie.
Ride of the Valkyries.

La Walkyrie.
Chevauchée des Walkyries.

Herausgegeben von W. Hutschenruyter.

Lebhaft.
Animato.

Posaune I.

6 1 5

Hr. V. PLAY

3

4

piu f

* in Erm. der Baßkl. oder des III. Fag.

5 10

6

ff

ff

7 1 3

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 (*).
 Orch. B. 2271. Copyright 1916 by Breitkopf & Härtel, Leipzig.

Posaune I.

1

p 3

3 8

f *ff*

Hr. V. 9

cresc. *f* *dim.* *cresc.* 2

f

10

f

11

più f *ff*

12

Tr. III.

f 2 *f*

13 2

più f

3

ff *ff*

Richard Strauss
 Till Eulenspiegel's Merry Pranks
 Op. 28

Posaune I.

Gemächlich. $\text{♩} = \text{♩}$ allmählich lebhafter Volles Zeitmass. (sehr lebhaft)

Immer sehr lebhaft. *poco rit.* *3 a tempo*

ff

p

ppresc. *f* *ff dim. p*

f *cresc.* *f*

ff *ff* *p* **Gemächlich.**

ruhig *doppelt so schnell* *wieder noch*

einmal so langsam Erstes Zeitmass. (sehr lebhaft) *drän*

p *pp* *pp*

gend *steigern* *ruhiger wütend*

p

Posaune I.

18 *immer lebhafter*

mf *faundruckvoll*

19 *f cresc. - - - ff*

20 15 21 14 22 *Cello und Hörnerr* 23 *mf*

24 *p* *ff*

25 5 *ff* *ff* *ff* *ff* *fff*

26 18 *schnell und schattenhaft* 27 *co*

longa *acceler.* *3* *Contrafug.*

dämpft *dim* *p* *poro rit.* *1* *2* *8* *28* *11* *lebhafter* *13* *29* *3* *Pos. III* *f*

30 *f* *mf cresc.* *f* *p cresc. -*

31 *molto marc.* *f* *ff* *ff* *ff*

Posaune I.

Musical score for Horn I, measures 31-40. The score includes various dynamics (f, ff, fff, mf, pp, fp, cresc.), articulations (accents, slurs), and performance instructions (Temp. 1., Epilog. Doppelt so langsam, Sehr lebhaft).

Measures 31-32: *f* *ff* molto marc.

Measure 33: *pp*

Measure 34: *Temp. 1.*

Measure 35: *fp* *mf* cresc.

Measure 36: *f* *ff*

Measure 37: *ff*

Measure 38: *drohend* *ff* *gleichgültig* *drohend* *ff*

Measure 39: *etwas breiter* *kläglich* *ff* *ff*

Measure 40: *ff* *subito*

Epilog. Doppelt so langsam. (im Zeitmass des Anfangs)

calando *Horns.* *Sehr lebhaft.*



Marche Hongroise.

Ungarischer Marsch. Hungarian March.

Trombone I.

H. Berlioz.

Aus Fausts Verdammung, Op. 24.

Allegro marcato. (♩ = 98)

8 5 Fl. *f* 1

16 *p* *p* *mf* 1 5 1 2 3

29 *mf* *mf* *p* *f* 2 1

38 9 *f* 1. 2.

52 *ff* *p* *pp* 2

59 7 4 4 3 14 Tromb. II. III. 15 16 17 18

93 Viol. *mf cresc.* *ff* *ff* 4 18

Trombone I.

99 *ff* *ff*

104

110 **5**

117 *p* *p* *f* *f* *f*

129

135 **6**

142

148

Sinfonische Metamorphosen

Carl Maria von Weber'schen Themen für großes Orchester

Paul Hindemith
geb. 1895

Allegro $\text{♩} = 108$

First system of the score. It consists of two piano staves and a string section staff labeled 'Bta.'. The piano part has three first endings (I., II., III.) and dynamic markings of *f*. The string part has three first endings (I., II., III.) and a *Bta.* marking.

Second system of the score. It consists of two piano staves and a string section staff. The piano part has two first endings (1., 2.) and a *G* marking. The string part has two first endings (1., 2.) and a *G* marking.

Third system of the score. It consists of two piano staves and a string section staff. The piano part has two first endings (1., 2.) and a *G* marking. The string part has two first endings (1., 2.) and a *G* marking.

Fourth system of the score. It consists of two piano staves and a string section staff. The piano part has two first endings (1., 2.) and a *G* marking. The string part has two first endings (1., 2.) and a *G* marking.

Fifth system of the score. It consists of two piano staves and a string section staff. The piano part has two first endings (1., 2.) and a *G* marking. The string part has two first endings (1., 2.) and a *G* marking.

I

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a variety of note values including eighth and sixteenth notes, with some rests. The system concludes with a double bar line and a fermata over the final note.

H *
 Moderato ♩ = 133

The second system of music is a grand staff with three staves (treble, middle, and bass clefs). It begins with a piano (*p*) dynamic marking. A large bracket on the left side spans the first two staves. The music is characterized by dense sixteenth-note passages in all three staves. The system ends with a double bar line.

The third system of music continues the grand staff with three staves. It begins with a forte (*f*) dynamic marking. A large bracket on the right side spans the first two staves. The notation is dense with sixteenth-note patterns. The system concludes with a double bar line.

The fourth system of music is the final system on the page, consisting of three staves in a grand staff. It starts with a forte (*f*) dynamic marking. A large bracket on the right side spans the first two staves. The music features intricate sixteenth-note textures. The system ends with a double bar line.

Nicolai Rimsky-Korsakov
Russian Easter Overture, Op. 36

Trombone I.

Lento mystico.

Fl. 1 2 3 Viol. I. 4 5 6 Viol. II.

A tempo

Mestoso.

dim. f dim. f

A tempo Andante lugubre. (sempre alla breve.)

dim. p dim. e smorz. Fl. Cad. 12 Tuba. 1 2 2

pp 3 4 pp 13 14 pp 3 4 2 D 4

Allegro agitato. 7 13 E 1 Tuba. 2 3

f dim pp f 2 9 F

1 1 1

1 G 1 1

2 5

Trombone II.

Musical staff 1: *ff* *f*

Musical staff 2: *f* *ff*

Musical staff 3: *f*

Musical staff 4: *I*

Musical staff 5: *poco più sost. e tranquillo*

Musical staff 6: *L'istesso tempo.* *f*

Musical staff 7: *f*

Musical staff 8: *I* *f*

Musical staff 9: **Recit. Maestoso.** *Solo.* *a piena voce*

Musical staff 10: *(colla parte di Violino Solo.)* *dim. poco rit.*

Musical staff 11: **Tempo I. (Allegro agitato.)** *ff*

Musical staff 12: *ff*