



Bass Trombone Audition

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Bass Trombone Audition

Second Round

- **Sachse:** Trombone Concerto - First movement.....(page 1-2)
- **Haydn:** Creation - 26. Chor und Terzett.....(page 3)
- **Wagner:** Die Walküre, - Act 3 Scene 1, until 3 after 6.....(page 3)

Second Round

- **Franck:** Symphony in D minor - First movement, N to O.....(page 4)
- **Strauss:** Till Eulenspiegels Lustige Streiche - Fig. 36 to 16 bars after 37.....(page 4)
- **Berlioz:** Hungarian March - Bar 89 to end.....(page 5)
- **Holst:** The Planets - Mars, Fig.1 to bar 52 & Jupiter, Fig. 17 to bar 395.....(page 6)
- **Nielsen:** Flute Concerto - Bar 81 to D.....(page 7)
- **Mozart:** Kyrie from Requiem - Beginning to bar 28.....(page 7)
- **Kalevi Aho:** Piccolo Clarinet Concerto - D5 to bar 227.....(page 8)

Third Round - *Sectional Playing (just trombone section)*

- **Brahms:** Symphony no. 1 - C to bar 61.....(page 9)
- **Brahms:** Symphony no. 4 - Letter E to bar 136.....(page 9)
- **Schubert:** Symphony no. 9 - C to bar 113; bars 199 to 240.....(page 10)
- **Mozart:** Magic Flute - Sarastro's Aria (No. 10 – Arie mit chor).....(page 10)
- **Lynn:** Ba Dee Doo Dup - First movement.....(page 11)

Fourth Round - *Sectional Playing with Tuba*

- **Sibelius:** Karelia Suite - Alla Marcia.....(page 12)
- **Bruckner:** Symphony no. 7 - Mvmt. 4, F to bar 112.....(page 13)
- **Tchaikovsky:** Symphony no. 4 - Mvmt. 1, bar 177 to K; Mvmt. 4, beginning to C (page 14)
- **Mussourgsky (orch. Ravel):** The Great Gates of Kiev.....(page 15-16)

Multimeasure rests do not have to be counted to their full value. One bar break will be enough!
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Trombon solo

Concertino

para Trombón Bajo y Orquesta
en F

Ernst Sachse

Allegro maestoso $\text{♩} = 108$

9 Vln. I

13 solo *f* *dolce*

18 *mf*

23 *cresc.*

27 *f* *A* 7

37 solo *f* 3 3 3 *f*

42 *p dolce*

48 *f* *p*

55

61 *mf* *f* 3 3 3 *B* 7

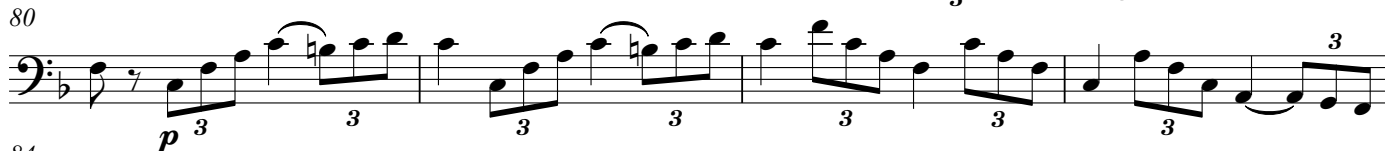
72



76



80



84



88



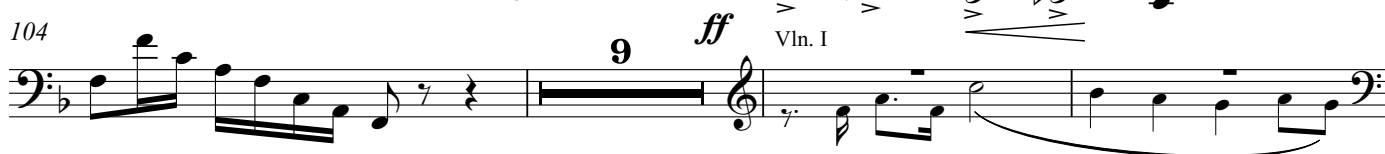
93



98



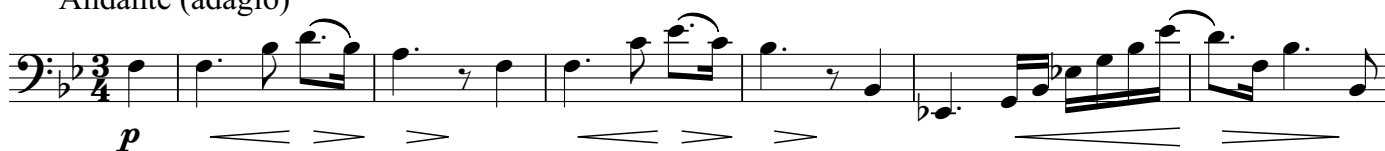
104



116 rit.



Andante (adagio)



7



13 [D]



16



Haydn: Creation

26. Chor und Terzett

Vivace

5

10

16

21

27

33

Wagner: Valkyries

Trombone III.

III. Aufzug.

I. SCENE.

Vivace.

1 2 3 4 5 6 7 8 9 10 11

f *più f* *ff* *ff* *ff* *ff*

Franck: Symphony in D minor

N Tromb.



Lento.



Strauss: Till Eulenspiegels Lustige Streiche



Berlioz: Hungarian March

75 **19** 11 Fag. 12 13 14 Viol. I. *p*

91 *poco cresc.* - - *mf* *cresc.* *ff* *ff* **20**

99 *ff* *ff*

104

109 **21**

116 *p* *p* *f* *f* 1 5

129 *f* 1 2 3

136 **22** 4

143

149

Gustav Holst
The Planets

BASS TROMBONE I Mars, the Bringer of War

Allegro. *Horns inf.*

13 *mf* **1** *p*

19 *mp* *p* *cresc.* *mf*

26 *mf* *f* 8 *p cresc.* **2** *fff*

41 3 3

45 3

17 *Lento maestoso*
legato

389 *accel.*
p molto cresc.

395 *Presto*

Nielsen: Flute Concerto

80 *a tempo* *Solo*
f espr. *molto*
Timp.

pp *f* *p* *f* *mf*

90 *molto dim. pp* *pp* *portamento* *mf*

p *mf* *p* *f* *D* 2

Mozart: Requiem

II. KYRIE

Allegro

f

6

10

14

19 1

24

Kalevi Aho: Concerto for Piccolo Clarinet (TROMBONE 3)

D5 ♩ = 168

A musical staff in bass clef showing the bass line of the song. The notes are: G2 (one line), A2 (first space), B2 (first line), G2 (one line), F2 (below first line), E2 (below first line), D2 (below first line), and C2 (below first line). There are rests between the first three notes and between the next three notes.

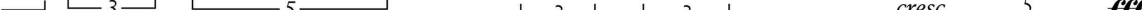
203 *ruvido ed importunamente!*

The musical score for the 203rd measure is written in bass clef. It begins with a forte (*ff*) dynamic marking. The first four notes are eighth notes with accents, grouped by a bracket and a '5' indicating a quintuplet. The next four notes are eighth notes, also grouped by a bracket and a '5'. The following four notes are eighth notes, grouped by a bracket and a '5'. The next four notes are eighth notes, grouped by a bracket and a '5'. The final four notes are eighth notes, grouped by a bracket and a '5'. The measure concludes with a triplet of eighth notes. The tempo marking 'Allegretto' is visible in the background.

209

Musical score for the second system of "The Swan" by Maurice Strakosky. The score is written on a single staff with a bass clef. It includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo). There are also fingerings indicated by numbers 1-5 and slurs.

215

220 

226

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Brahms: Symphony no. 1

38 *pp* *p dolce* **C**

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

Detailed description: This block contains two staves of music in bass clef. The first staff starts at measure 38 with a piano (*pp*) dynamic. A red bracket highlights a section starting at measure 40, marked with a 'C' in a box. The dynamic changes to *p dolce*. The second staff starts at measure 52 with a piano (*pp*) dynamic, followed by a crescendo (*cresc.*), mezzo-forte (*mf*), and then a decrescendo (*dim.*) leading back to piano (*pp*). A red bracket highlights the final measure of the second staff.

Brahms: Symphony no. 4

110 Viol. I **E** Solo *pp* *espr.*

116 *ppp* *pp*

123 *p* *dim.* *pp* *rit.*

129 *f* *ff* *sf* 6

Detailed description: This block contains four staves of music. The first staff is for Violin I, starting at measure 110 with a piano (*pp*) dynamic and a solo marking. A box with 'E' is above the staff. The dynamic changes to *espr.* (espressivo). The second staff starts at measure 116 with a pianissimo (*ppp*) dynamic, followed by a piano (*pp*) dynamic. The third staff starts at measure 123 with a piano (*p*) dynamic, followed by a decrescendo (*dim.*) and then a piano (*pp*) dynamic. The tempo marking *rit.* (ritardando) appears above the staff. The fourth staff starts at measure 129 with a forte (*f*) dynamic, followed by fortissimo (*ff*) and sforzando (*sf*) dynamics. A measure rest of 6 measures is indicated at the end of the staff.

Schubert: Symphony no. 9

94 **C**

106

113

191

205

216

225

233

pp

cresc.

poco a poco

G

ff

fff

Mozart: Magic Flute

Sarastro's Aria

TROMBONE BASSO.

Nº 10. Arie mit Chor.

Adagio.

p

Trombone 3

to Noel Fraser

Taverners Trombones

BA-DEE-DOO-DUP

Brian E. Lynn
(1977)

1. Ba-Dee-Doo-Dup

Presto $\text{♩} = 96$
(swing $\text{♩} \text{ ♩}$)

mf *sim.* *f* *mp* *poco a poco cresc.* *ff* *p* *mp* *mf* *f* *p* *poco a poco cresc.* *ff* *mp* *ff* *segue* *fp*

Trombone III.

III. Alla marcia.

Moderato.

13

24

A

12

Tromb. I.

13

14

15

16

B

ff

C

20

D

2

ten.

11

E

*ff**p cresc.**f*

F

*f**mf**p*

G

4

H

*p cresc. ff dim.**p**cresc.**ff*

I

*ff**mf*

Poco largamente.

ff

Bruckner: Symphony no. 7

This musical score page contains measures 90 through 140 of Bruckner's Symphony no. 7. The notation is in bass clef with a key signature of three sharps (F#, C#, G#). Measure 90 is marked with a box containing the number 90 and includes the instruction *1. W.* above the staff. Measures 90-99 are marked *ff marc. sempre*. Measure 100 is marked with a box containing the number 100 and includes the instruction *ff marc. sempre*. Measures 100-109 are marked *ff marc. sempre*. Measure 110 is marked with a box containing the number 110 and includes the instruction *marc.*. Measures 110-140 are marked *marc.*. The score includes various musical notations such as slurs, ties, and dynamic markings. The letters F, G, and H are placed above the staves at measures 90, 100, and 110 respectively, likely indicating the starting notes of the horns. The word *schwer* is written above the staves at measures 95, 105, and 115, indicating a heavy or slow tempo.

Tchaikovsky: Symphony no. 4

IV. FINALE

Allegro con fuoco

ff 1 ff 1

9 21 A 1 1

38 ff

43

48 1

55 ff B 16

76 mf ff

87 C 12

176 fff

180

184

188 K 11 L 4 5 M 13

ff

X. La Grande Porte de Kiew

Allegro alla breve. Maestoso Con grandezza

103 *f*

104

p *f* *mf* *ff*

105

106 17

107 Solo *f*

108 3

109 17 **110** 1 Tuba *mf*

Trombone III

111 4 T-ni 3 accel. *mp* *mf*

112 *f*

113 2

114 *mf* cresc. *ff*

115 *ff* Meno mosso, sempre maestoso

116 3

117 3

118 12 119 *mf* cresc.

120

121 *ff*

122