

Assistant Principal (2nd) Trombone Audition Repertoire

Solos:

David - Concertino - letter **A** through to downbeat of **C**.

J.S. Bach (arr. Marsteller) - Suite #4 in E flat major : Sarabande (up to first repeat, no repeats, and play all lower options where editor has given a choice to performer).

Excerpts (2nd Trombone unless otherwise noted):

Berg – Three Pieces for Orchestra (Trombone 1) – mvt. 3 Marsch – measures **148** through **155**.

Bernstein – Symphonic Dances from West Side Story (Cool) measures **664 – 701**.

Bruckner - Symphony #4 - Finale: reh. **E** to **F**.

Mahler - Symphony #5 - mvt. 1 - 9 after **11** till 5 before **12**; mvt. 2 - 8 after **24** till **25**;
Scherzo - 13 after **15** until **17**.

Mozart - Requiem - Tuba Mirum first **18** bars; Kyrie - measure **5 – 33**.

Ravel - Bolero (Trombone 1) solo - reh. **10 – 11**.

Rimsky-Korsakov - Russian Easter Overture – solo - letter **M** through **N**.

Rossini - William Tell Overture - letter **C** to downbeat of 9th measure of **D**.

Saint Saens - Symphony #3 (Organ) (Trombone 1) solo - letter **Q** to 2 before **R**.

R. Strauss - Till Eulenspiegel's Merry Pranks - 7 before **37** till 4 before **38**.

R. Strauss - Ein Heldenleben - 3rd bar of **60** until 3 before **66**; 3 before **69** until downbeat of **74**.

Wagner - Lohengrin: Prelude to Act 3 - letter **B** until 3 before **C**.

Wagner - Die Walkure - Act 3 opening (Ride of the Valkyries) - pickup to bar **59** till downbeat of bar **77** (first statement of tune in B major - 4 trombone version).

Section playing:

Brahms - Symphony #2 mvt. 4 - letter **O** until the end.

Brahms - Symphony #4 mvt. 4 - letter **E** for 16 bars (until key change to E minor).

Bruckner – Symphony #8 mvt. 4 – opening until bar **40**.

Dvorak – Symphony #9 mvt. 2 – opening through bar **5; 8** before the end for 4 bars.

Sight reading may be required

CONCERTINO

Edited by WILLIAM GIBSON

TROMBONE

FERDINAND DAVID, Op. 4

Allegro maestoso (♩=126)

Viol. **A Solo**

37 38 39 40 41 *ff*

p *mf* *cresc.*

f *ff*

dim. *p*

cresc.

poco rit. **C** *a tempo* Viol. **Solo**

dim. 4 5 6 7 *p dolce*

J.S. Bach (Marsteller)

Please play lower octaves when a choice is given

10

SARABANDE
Adagio

The image shows a musical score for a Sarabande by J.S. Bach, as arranged by Marsteller. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of three staves of music. The first staff begins with a dynamic marking of *pp* and features a melodic line with slurs and ties. The second staff continues the melody, marked with *cresc.* and *mf*. The third staff concludes the piece, marked with *p*, *cresc.*, *mf*, *dim.*, and *pp*, ending with a double bar line and a repeat sign. The tempo is indicated as *Adagio*.

Zeit lassen

1. Posaune
accel.

SEK 9 7
rit.

mf f mf pp f Höhepunkt

ff Anfangs ziemlich breit, all-rasch ab-möglich ins I&II dämpfen zurückkehren

Tempo I (accel... rit...) molto accel... rit... überstürzend

ff sp f Flottes Zeitmass (I&II) Flzg.

ff Flzg. rit. molto rit. a tempo subito molto

riten. Quasi a tempo, aber bedeutend langsamer beginnend und allmählich überhöhend meno f Tempo III (aber etwas schwerer)

m. gehob. Schalltrichter ff

ff rit. molto Pesante

ff rit. quasi grosser Auftakt molto tempo sehr langsam

mf pp poco cresc. molto Ruhig und - immer sehr langsam (gedehnt)

mf pp Dpf. auf noch langsamer m. Dpf.

ppp pp Dpf. ab OPEN Dpf. sehr ausdrucksvoll Subito a tempo (III)

ff rit. molto

flutt. 666

a2 open

3

ff

670

676

681

685

fz *ff*

shake

690

shake

pp subito *ff*

pp subito *ff*

694

pp sub. *ff*

pp sub. *ff*

4

4

Bruckner - Symphony #4 (Finale)

Tenor-Kosaune

140

p

cresc.

150

fpp

Klar. 2

160

mf marc. sempre

marc.

170

180

f poco e poco ritard.

24

Mozart - Requiem

Nº 2 Tuba mirum ①

Andante

Solo

Musical score for Tuba mirum, measures 1-15. The score is written in bass clef with a key signature of one flat (B-flat major/D minor) and a 3/4 time signature. It features a solo line with various articulations and dynamics. Measure 15 is marked with a *p* dynamic.

II. KYRIE

Allegro

Basso, Fag., Trbne. III

Sopr., Cor. di B. I., Viol. I

Musical score for the beginning of the Kyrie, measures 1-3. The score is written in bass clef with a key signature of one flat and a 3/4 time signature. It includes vocal lines for Bass and Soprano with the lyrics "Ky-ri-e e-lei-". The tempo is marked *Allegro*.

Musical score for the continuation of the Kyrie, measures 7-32. The score is written in bass clef with a key signature of one flat and a 3/4 time signature. It features a complex rhythmic pattern with various articulations and dynamics. Measure 32 is marked with a *f* dynamic.

Ravel - Bolero (Trombone 1)

10

1^o Solo

mf sostenuto

11

pte Fl.

Detailed description: This block contains the musical notation for the first trombone part in Ravel's Bolero, measures 10 and 11. Measure 10 begins with a box containing the number '10'. The notation is in a single staff with a treble clef and a key signature of one flat. It features a melodic line with various ornaments, including a first finger (1) and a first finger with a slur (1^o Solo). The dynamic marking is *mf sostenuto*. Measure 11 continues the melodic line with more ornaments, including a second finger (2), a third finger (3), a fifth finger (5), and a second finger with a slur (2^o). A box containing the number '11' is placed above the staff. Below the staff, the text 'pte Fl.' is written.

Rimsky-Korsakov - Russian Easter Overture

19

Recit. Maestoso. $\text{♩} = 76$

M Solo.

(m t) a piena voce

Teolla parte di Violino Solo.

dim. poco rit.

20

Tempo I (Allegro scitato.)

Detailed description: This block contains the musical notation for the Russian Easter Overture, measures 19 and 20. Measure 19 is marked with a box containing the number '19'. The tempo is 'Recit. Maestoso.' with a quarter note equal to 76 (♩ = 76). The marking 'M Solo.' is present. The instruction '(m t) a piena voce' is written below the staff. Measure 20 is marked with a box containing the number '20'. The instruction 'Teolla parte di Violino Solo.' is written above the staff. The dynamic marking is *dim. poco rit.*. Below the staff, the text 'Tempo I (Allegro scitato.)' is written.

Rossini - William Tell Overture

Musical score for Rossini's William Tell Overture. The score consists of seven staves of music. The first staff is marked with a 'C' and a 'C' time signature, and begins with a forte (*ff*) dynamic. The second and third staves continue the melodic line. The fourth staff features a change to D major, marked with a 'D' and a 'D' time signature, and includes several *sf* (sforzando) markings. The fifth and sixth staves continue the D major section. The seventh staff features a '1' marking and a '1' time signature, indicating a first ending or a specific rhythmic pattern.

Saint Saëns - Symphony # 3 (Trombone 1)

Musical score for Saint Saëns' Symphony # 3, Trombone 1 part. The score consists of two staves of music. The first staff is marked with a 'Q' and a '1^{er} Tromb.' time signature, and begins with a piano (*p*) dynamic. The second staff is marked with a '2 R 8' and an 'Orgue' time signature, and includes a *poco cresc.* marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

R. Strauss - Till Eulenspiegel's Merry Pranks

The image shows a page of musical notation for Richard Strauss's 'Till Eulenspiegel's Merry Pranks'. The score is written for a piano and consists of six staves. The first staff is a treble clef with a key signature of one flat and a 3/4 time signature. The second and third staves are bass clefs. The fourth staff is a treble clef. The fifth and sixth staves are bass clefs. The music is characterized by dynamic markings such as *fp*, *f*, *ff*, and *fff*. Performance instructions include *immer ausgelassener und lebhafter* and *gleich gültig drohend*. Measure numbers 37 and 38 are indicated. The word 'end' is written at the bottom left. There are some handwritten annotations, including a '2' and a '2.' with a dot.

fp *f* *ff*

f *ff* *ff*

immer ausgelassener und lebhafter

37 *ff* *ff*

ff *ff*

fff *ff* *ff*

drohend 38 *gleich gültig drohend*

end

R. Strauss - Ein Heldenleben

This page of a musical score for Richard Strauss's 'Ein Heldenleben' contains measures 60 through 75. The score is written for a string quartet, with two staves for Violins (top) and two for Violas/Celli (bottom). The key signature is B-flat major (two flats), and the time signature is 2/4. The music is marked with various dynamics and performance instructions. Measure 60 begins with a *ff* dynamic. Measure 61 is marked 'Trombus' and features a *f* dynamic. Measure 62 has a *ff* dynamic. Measure 63 includes a *cresc.* marking. Measure 64 is marked *f*. Measure 65 has a *ff* dynamic. Measure 66 is marked *f*. Measure 67 is marked *f*. Measure 68 is marked *f*. Measure 69 is marked *f*. Measure 70 includes *dim.*, *p*, and *cresc.* markings. Measure 71 is marked *ff*. Measure 72 is marked *f*. Measure 73 is marked *f*. Measure 74 is marked *mf*. Measure 75 is marked *dim. p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Wagner - Lohengrin: Prelude to Act 3

Handwritten musical score for Wagner's Lohengrin Prelude to Act 3. The score consists of two staves. The top staff begins with a circled letter 'B' and contains a melodic line with various dynamics including *ff* and *f*. The bottom staff contains a more complex rhythmic accompaniment with *ff* dynamics. The notation includes notes, rests, and slurs.

Wagner - The Ride of the Valkyries

Handwritten musical score for Wagner's The Ride of the Valkyries. The score is written on four staves. The music is characterized by a driving, rhythmic pattern. Measure numbers 58, 63, 70, and 75 are clearly marked. Dynamics such as *f*, *ff*, and *ff* are used throughout. The notation includes notes, rests, and slurs.

A small handwritten musical fragment on a single staff. It begins with a large number '7' above the staff. The notation includes notes and rests, with a circled '1' at the end of the line.

TROMBONE II.

4

K

sempre più tranquillo

10

23

Solo

1

Viol. I

Rit

in tempo

L

20

Viol.

pp

M

largamente

Viol.

sf

sf

sf

sf

40

N

24

O

fp (pp)

p

f

Cello, Bass

10

P

f

M. cresc.

11

Trpt.

f

f

SYMPHONY No. 4

in E minor

TROMBONE II. (Tenor)

Johannes Brahms, Op. 98

Allegro non troppo, Andante moderato, Allegro giocoso **tacet**

Allegro energico e passionato

12 *f* *dim.* **A**

28 *f* **B** 16 **C** Viol. I

58 19 **D** 13 Fl. Klar. (d=d) 7

105 Klar. I Ob. I Klar. I Ob. I Fl. I

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

116 *ppp* *pp*

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

129 *f* *f* *f* 6 Ob. I

pp cresc. sempre - - - f



FINALE

Feierlich, nicht schnell Metr. $\text{♩} = 69$

2 *ff* 10 *fff*

3 A 20 *ff*

2 30 B *ff*

40 28 G.P. D *Langsamer* Metr. $\text{♩} = 60$ G Trp. I. *p poco a poco cresc. f* 42 17

Bruckner — Symphony No. 8 in C Minor

Tenor-Posaune

259 *p* *pp* **7 I 11** Fl. I *p*

288 *ff* *fz* *fz* *fz* *fz* *fz* *fz* **1 5**

304 **K 34 L** VI. I *molto cresc.* *f* *dim. p* **4**

350 **20 M** Fl. II *p* **20** Hn. I-IV *f* **N** *ff*

401 *ffz* *f* **1 1**

416 **1 1**

429 *ff*

439

Largo ♩ = 52 **II** *ppp* *f dim.* **15 A** Fl. I *p*

22 *cresc.* *fz* *ff* *ff* *pp* **7 1 11**

Un poco più mosso ♩ = 72 **poco ritard.** ♩ = 66 **Poco meno mosso** **Poco più mosso** ♩ = 72

46 **B** Fl. I, Ob. I *pp* **6 1 10** **C** Fl. I, Ob. I *pp* **13**

Meno $\text{♩} = 66$

78 **12 D 5** Trp. I
 Musical notation for measures 78-97. Includes dynamics *f*, *cresc.*, *ff*, and *f*.

98 **1 1 E 6** *rit.* **Meno mosso** $\text{♩} = 62$ VI. I solo **7**
 Musical notation for measures 98-117. Includes dynamics *pp* and *f*.

118 **VI. I** *ritard.* **in tempo** *ritard. adagio
 Musical notation for measures 118-127. Includes dynamics *ppp*, *pp*, *fz > p*, and *dim.**

III Scherzo tacet

IV

Allegro con fuoco $\text{♩} = 152$

Musical notation for measures 1-12. Includes dynamics *ffz*, *f*, and *ff*.

13 Musical notation for measures 13-22. Includes dynamic *ff*.

23 **8 A** Musical notation for measures 23-39. Includes dynamic *ff*.

40 **B** Musical notation for measures 40-45. Includes dynamic *f*.

46 **4** Musical notation for measures 46-54. Includes dynamic *f*.

55 Musical notation for measures 55-61. Includes dynamics *fz* and *fz*.

62 **7 C 19** VI. I **D** Musical notation for measures 62-94. Includes dynamics *f*, *cresc.*, and *ff*.

95 Musical notation for measures 95-104. Includes dynamics *f*, *f*, and *f*.