

HALLÉ

Bass Trombone Audition Requirements

1st Round Audition

Bach – Sarabande from Bach Cello Suite No.5 in C minor

Haydn: The Creation

Respighi: Pines of Rome

Wagner: Ride of the Walkyries

THE 1st ROUND WILL BE SCREENED

NB. There is no need to bring a Contrabass trombone to either round.

2nd Round Audition

Candidates awarded a second-round audition will be required to play all repertoire from first and second rounds. Candidates progressing from the first round will only need to play the remaining excerpts. A short excerpt of sightreading will also be presented.

THE 2nd ROUND WILL BE WITHOUT SCREENS

Second Round Excerpts:

Beethoven – Symphony No. 9

Berlioz – Damnation of Faust, Hungarian March

Kodaly – Hary Janos Suite

Macmillan – The Confession of Isobel Gowdie

Rossini – William Tell

Schumann – Symphony No. 3, 4th Mvt, bb 1 - 18

Strauss – Ein Heldenleben

Tippett – Triple Concerto

Vaughan Williams – Symphony No 4, Scherzo

Wagner – Das Rheingold, Finale

Bach Cello Suite No. 5: Sarabande

Sarabande.

The image displays the musical score for the Sarabande from the Cello Suite No. 5 by J.S. Bach. 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 treble clef and a key signature change to two flats. The second staff contains a repeat sign and a first ending. The third staff concludes the piece with a double bar line and repeat dots. The music is characterized by its slow, lyrical quality and the use of slurs and ties to connect notes across measures.

Haydn: Creation

26. Chor und Terzett

Vivace

The image shows a single-staff musical score in bass clef, 3/4 time, with a key signature of two flats (B-flat and E-flat). The piece is titled "26. Chor und Terzett" and is marked "Vivace". The score consists of seven lines of music, with measure numbers 5, 10, 16, 21, 27, and 33 indicated at the beginning of their respective lines. The first line starts with a forte dynamic marking "f". The second line contains a first ending bracket labeled "A". The third line contains a second ending bracket labeled "B". The score concludes with a double bar line and repeat signs at the end of the seventh line.

Respighi: Pines of Rome

242 Più mosso **8** C Tpt. 5 Ancora più mosso **1**

254 **p**

258 **p cresc.** **11**

263 **ff**

267 **ff** **12**

Ottorino Respighi - Pini di Roma - Trombon 3

3

271 **f dim a poco a poco** **p**

278 **p** Poco meno **2** **4**

III. Aufzug.

I. SCENE.

Vivace.

1 2 3

f

più f

4

7 8 9 10 Cello.

ff

11

ff

12

1 2

f *più f* *f* *più f*

Second Round Excerpts:

Beethoven: Symphony No. 9

591 *Andante maestoso* $\text{♩} = 72$

600 *sf sf f sf sf ff* N

612 *sf sf f*

622 *sf p* *Adagio ma non troppo ma divoto* $\text{♩} = 60$ 8 Sopr. Ah - nest du den Schöpfer, *f*

Berlioz: Damnation of Faust, Hungarian March

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

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

99 *ff* *ff*

104

109 **21**

116

Kodaly: Hary Janos Suite, 4th Mvt

NAPOLEON CSATÁJA / SCHLACHT UND NIEDERLAGE NAPOLEONS
THE BATTLE AND DEFEAT OF NAPOLEON

Alla marcia
Gr.C.
p *p*

cresc. *f* 2

mf **1** *gliss.* *dim. p* *pp* **1**

1 *W*
[5] Poco meno mosso *gliss.* *gliss.* *gliss.* *gliss.*

f *pesante* *per il poco*

f

f *grandioso e marcatiss.*

f

poco string.
cresc.

Lunga Pausa

W

Macmillan: The Confession of Isobel Gowdie

Handwritten musical score for 'The Confession of Isobel Gowdie' by Macmillan. The score consists of five staves of bass clef notation. The first staff (measures 197-203) includes a large 'L' above the first measure, a '4' above the second measure, and a forte dynamic 'ff' below the first triplet. The second staff (measures 204-210) features a 'sim' dynamic below the first triplet. The third staff (measures 211-217) continues the triplet pattern. The fourth staff (measures 218-224) includes a '37' marking above the final measure. The fifth staff (measures 225-226) is marked with '1/4' above the first measure and a large '3' above the final measure. The notation includes various rhythmic values, slurs, and triplet markings throughout.

Rossini: William Tell Overture

Handwritten musical score for the William Tell Overture by Rossini, showing measures 92 to 180. The score is in bass clef with a key signature of one sharp (F#). It includes various musical notations such as dynamics (*ff*, *mf*, *f*, *sf*, *sfz*), articulation (accents, slurs), and performance instructions (*ritardando*, *sforzando*). Measure 121 features a key signature change to D major. The score ends with a double bar line and a fermata over the final note.

Symphony No. 3

TROMBONE BASSO.

I, II, and III tacet

Robert Schumann, Op. 97

IV.

Feierlich.

The musical score is written for Trombone Bass and consists of four staves. The first staff begins with a red bracket and contains the tempo marking "Feierlich." and the dynamic marking "pp". It features a melodic line with slurs and accents, marked with "A". The second staff starts with a "Solo" marking and a "3" above the first measure, followed by "cresc. poco a poco" and a "2" above the second measure. It includes dynamic markings "mf" and "f", and is marked with "B". The third staff begins with a "C" above the first measure and a "5" above the second measure, with dynamic markings "f" and "p". The fourth staff starts with a "D" above the first measure and a "1" above the second measure, followed by "E" above the sixth measure and a "6" above the seventh measure. It includes dynamic markings "f", "p sub", "ff", and "sp". The score concludes with a double bar line and a "V" below the staff.

Strauss: Ein Heldenleben Fig. 55-65

3. Posaune.

53 8 54 6 55

ff

56

dim.

2. Pos. 57

f

58

mf

p subito cresc.

59 4 60 2

61

f

cresc.

62

63

ff

64

65 mit Dämpfer

66 Dämpfer weg.

5 67 6 68 5

Trombone 2

Triple Concerto

Michael Tippett

Medium fast

(♩ = 86 - 90)

1 2 3 2 3

solo Vla solo Vc.

4 (2+3) 1 1 1 1 5 1 (3+2) 1 1 1

rit. 6 a tempo

solo Vc. solo Vln

8 9 (♩ = ♪)

bright light staccato

f 3 3 3 f less staccato

10

f 3 3 3 f 3 3 3

staccato as before
(this pattern to be adhered to)

11

f 3 3 3 f 3 3 3

12 brilliant

più f 3 3

13

dim. (f) 3 (mf) - (mp) p pp cresc. (p) - -

14 15 16

(mp) - - - (mf) - p cresc. (mf)

17 18 19 20

4 2 B. Cl. 2 4 4

Vaughan Williams: 4th Symphony, Scherzo

Wood Wind Tutti 4

9 10 11 Hns. 7

f

12 *ff*

1 2 (4) 2 1 2 1 2

1 2 13 1 2

(4) 2 1 2 5

Wagner – Das Rheingold, Finale

3

p *cresc.* *piu f*

80 *ff*

