



Trombone audition

Tenor trombone doubling bass trombone

The Göteborg opera

16-17 April 2018

Orchestral excerpts

Tenor trombone

1. Mozart: Requiem, Tuba mirum
2. Rossini: Cinderella, no. VII Don Magnifico e coro
3. Wagner: Tannhäuser, Overture
4. Rossini: William Tell, Overture
5. Borodin: Prince Igor, Polovetsian dances
6. Tchaikovsky: Symphony no. 6, 1st mvt
7. Wagner: The Valkyrie, III Aufzug, 1 Szene
8. Berg: Wozzeck, act III
9. Wagner: Lohengrin, act III, scene 3

Bass trombone

10. Wagner: Lohengrin, act III, Vorspiel

11. Wagner: The flying Dutchman, no. 8, Scene und Chor
12. Bernstein: West side story, Mambo
13. Schumann: Symphony nr. 3, 4th mvt
14. Berlioz: The damnation of Faust, Marche hongroise
15. Haydn: The creation, no. 26, Chor und Terzett

Ensemble

16. Bruckner: Six tantum ergo for four trombones, nr. 4, Lento
17. Wagner: Lohengrin, act III, scene 3

Mozart: Requiem

Nr. 2 Tuba mirum

Andante

Solo

1

8

14

44

VII. Don Magnifico e Coro

Allegro $\text{♩} = 126$

The musical score consists of ten staves of music in bass clef with a key signature of one sharp (F#). The tempo is marked 'Allegro' with a quarter note equal to 126 beats per minute. The score includes various dynamic markings such as *f*, *mf*, *mp*, *pp*, *stacc.*, and *stacc. leggero*. Measure numbers 63, 64, 65, and 66 are boxed. There are also handwritten annotations like '(Archi & b.)', '17', '10', '15', and '16 | 29'. The score concludes with the text 'Tutti siam qui' and the Roman numeral 'XVIII'.

Tannhäuser

Richard Wagner

Ouverture
Andante maestoso

f *ff* *sim.*

sempre marc.

4. Szene
Più tretto

ff

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Ouvertüre zur Oper Wilhelm Tell

Gioachino Rossini
bearbeitet von Fritz Hoffmann

Trombone tenore I

Andante (♩=54) Allegro (♩=108)

23 A 24 30 B 8

Viol. II

88

92 C

ff > *mp* *f* *rit* *mp*

98

103

108

115

121 D

130

mf > *f* *f* > *mp* *mf* > *p*

141 E 28 Andante (♩=76) 20 F 13 G 17

mp > *pp* *p* >

Alexander Borodin
Polovtsian Dances

Trombone II.

№ 17. ПОЛОВЕЦКАЯ ПЛЯСКА СЪ ХОРОМЪ.

Introduzione.
Andantino.

13

A 16 B 15

Allegro vivo. C 18

Viol.

$\text{♩} = 144$

f marc.

acceler.

Allegro.

ff

3 4 2

8 V Allegro con spirito.

f marcato assai

8

W Più animato. X 11

9

Y

f

ff

7 3

f

3. Posaune

330 *mf* 2. Pos. *N^o. D.* *poco f*

335 *ppp* *mp* *poco f* *1* *(mit der Tuba!)*

340 *string. motto* 3 *Ilf. nehmen* 345 *Bedeutend bewegt* *1. Pos. N^o. D.* *f*

350 *m. Ilf. N^o* *Wieder etwas breiter (Andante)* *Ilf. ab.*

355 *wieder drängend* *1. Pos. mf* *o. D.* *Wieder breiter* *mf (weich)* *f alles überzönnend*

360 *3* *Ilf.*

365 *Tempo I^o* *Schon im neuen Tpa* *rit. motto*

370 *meno f* *pp* *lacet bis Schluss*

Ende der Oper.

Wagner: Lohengrin

60 Mässig bewegt.

1 1 #2 ~~be~~ be

p < > *p* *p* < > *f* > *p* *più p* *pp*

allmählig lang- samer 2 Langsam. 5 261 25 Langsam. Lohengr.

pp *pp* *pp* ertheilt durch Ihn sich selber Rit. ter.

62 ♩ = 56

schaft. *p* < > *mf* > *p* *più p*

p *p* *f* > *p* *pp*

Lohengr. Lohengr.

von euch ziehn. *f* euch da- her gesandt, mein *f* *f*

63 *ritard.* Sehr langsam.

ff *dim.* *pp* *pp* *pp*

Wagner: Lohengrin

AKT III.

Vorspiel.

Sehr lebhaft $\text{♩} = 92$

stark halten

ff

stark halten

Alt und Tenor wie das erste Mal.

No. 8. Scene und Chor.

(Steuermann, Matrosen, Mädchen, die Mannschaft des Holländers.)

Animato, ma non troppo allegro. ♩ = 80.

The musical score consists of six staves of bass clef notation. The first staff begins with a *ff* dynamic and a tempo marking of *Animato, ma non troppo allegro. ♩ = 80.* The second staff features a *p* dynamic and a fermata over a pair of notes. The third staff starts with a *f* dynamic and includes a *rit f* marking. The fourth staff begins with a *ff* dynamic and contains a *rit f* marking. The fifth staff starts with a *ff* dynamic and ends with a *ff* dynamic. The sixth staff begins with a *ff* dynamic and concludes with a double bar line.

Bernstein: West side story

116 ♩ = 136

Musical staff 116-119. Bass clef, key signature of one sharp (F#). Measure 116 starts with a dynamic marking of *ff*. Measures 117, 118, and 119 are marked with accents.

Musical staff 120-123. Bass clef, key signature of one sharp (F#). Measures 120, 121, and 122 are marked with accents. Measure 123 ends with a double bar line and a key signature change to two sharps (F# and C#).

Musical staff 124-126. Bass clef, key signature of two sharps (F# and C#). Measure 124 starts with a dynamic marking of *f*. Measure 126 is marked with a '2' and a double bar line.

Musical staff 128-131. Bass clef, key signature of two sharps (F# and C#). Measure 128 starts with a dynamic marking of *fff* and a 'fall off' instruction. Measures 129, 130, and 131 are marked with *sfz* and accents.

Musical staff 132-133. Bass clef, key signature of two sharps (F# and C#). Measure 132 is marked with *sfz*. Measure 133 is marked with a '4' and a double bar line.

Musical staff 138-141. Bass clef, key signature of two sharps (F# and C#). Measure 138 starts with a dynamic marking of *fff* and a 'fall off' instruction. Measures 139, 140, and 141 are marked with *sfz* and accents.

Musical staff 142-145. Bass clef, key signature of two sharps (F# and C#). Measure 142 starts with a dynamic marking of *f*. Measure 144 is marked with *sfz* and *cresc.*. Measure 145 is marked with a double bar line and a key signature change to two sharps (F# and C#).

Musical staff 147-149. Bass clef, key signature of two sharps (F# and C#). Measure 147 starts with a dynamic marking of *ff*. Measure 148 is marked with *sfz*. Measure 149 is marked with a double bar line and a key signature change to two sharps (F# and C#).

Musical staff 150-153. Bass clef, key signature of two sharps (F# and C#). Measure 150 is marked with a double bar line. Measure 151 is marked with *sfz*. Measure 152 is marked with *ppoco* and *f*. Measure 153 is marked with a double bar line and a key signature change to two sharps (F# and C#).

Musical staff 154-156. Bass clef, key signature of two sharps (F# and C#). Measure 154 is marked with *cresc.*. Measure 155 is marked with a double bar line. Measure 156 is marked with *ff* and a double bar line.

Robert Schumann
Symphony No. 3 in Eb Major, Op. 97

I-III tacent

Baß-Posaune

Feierlich **IV**

pp

Solo

nach und nach stärker

A

f

Berlioz: The damnation of Faust

75 H $\text{♩} = 96$
11 Bns, Vllcs Vns I
I
p

91
poco cresc. mf cresc. ff ff
J

99
ff ff

104
K

109
L

116
p p f f
1 5

26. Chor und Terzett

Vivace

5

10 A

16 B

21

27

33

Detailed description: This is a musical score for a bass line, likely for a cello or double bass. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The tempo is marked 'Vivace'. The music is written in a rhythmic, dance-like style with many eighth and sixteenth notes. Measure numbers 5, 10, 16, 21, 27, and 33 are indicated at the start of their respective staves. There are two section markers: 'A' above the 10th measure and 'B' above the 16th measure. The score ends with a double bar line and repeat dots at the end of the 33rd measure.

Mässig bewegt. allmählig langsamer

1 60 7 2

p *p* *f dim. p* *piu p* *pp* *pp* *pp*

Langsam. 5 2 61 25 62 = 56

Langsam. Lohengr. *p* *mf* *p* *piu p*

ertheilt durch ihn sich seiner Ritterschaft.

Lohengr. Lohengr.

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

von euch zu lin. euch da her gesandt, mein