

FELLOWSHIP 2019
SECOND ROUND - LIVE



Saturday 2 June, 2018
Eugene Goossens Hall, ABC Centre, 700 Harris St, Ultimo

TENOR TROMBONE

Set Repertoire (ACCOMPANIED)

David Trombone Concertino (Beginning until cadenza)

Excerpts

- 1) MOZART Tuba Mirum from Requiem
- 2) BERLIOZ Hungarian March
- 3) WAGNER Die Walküre
- 4) RAVEL Bolero
- 5) ELGAR In the South
- 6) HINDEMITH Symphonic Metamorphoses on a theme by Weber,
Turandot, Scherzo Movement (2 excerpts)
- 7) BARTÓK Miraculous Mandarin (2 excerpts)
- 8) MAHLER Symphony No.3, 1st movement
- 9) SAINT-SAËNS Symphony No.3, 1st movement

Orchestral Section (to be played alone or with the SSO section)

- 1) BRAHMS Symphony No.4, 1st movement
1st and 2nd Trombone (2 excerpts)
- 2) BRUCKNER Symphony No.8, Finale
- 3) MAHLER Symphony No.6, 4th movement
2nd and 3rd Trombone (2 excerpts)

Sight reading may be given, either as a short excerpt to be prepared before your audition, or as an unprepared excerpt presented during the audition.

Please note that any of the excerpts may be heard at the audition.



Excerpt 1) MOZART - Tuba Mirum from Requiem

Musical score for Excerpt 1) MOZART - Tuba Mirum from Requiem. The score is written for Tenor Trombone in 3/4 time, with a key signature of one flat (B-flat). The tempo is marked "Andante" and the performance is a "Solo". The score consists of four staves of music. The first staff begins with a large black bracket on the left. The second staff has a measure number "8" above it. The third staff has a measure number "15" above it and a large black bracket on the right. The fourth staff has measure numbers "27" and "28" above it. Dynamics include *f*, *fp*, and *p*.

Excerpt 2) BERLIOZ - Hungarian March

2^o TROMBONE

Musical score for Excerpt 2) BERLIOZ - Hungarian March. The score is written for 2^o Trombone in 2/4 time, with a key signature of one flat (B-flat). The score consists of four staves of music. The first staff begins with a large black bracket on the left and has dynamics *mf cresc.*, *ff*, and *ff*. The second staff has a dynamic *ff*. The third staff has a dynamic *f*. The fourth staff has a dynamic *p* and a handwritten circled "5" above it. There is also a handwritten note "in 4" with a circled "5" above it. A large black bracket is on the right side of the fourth staff.

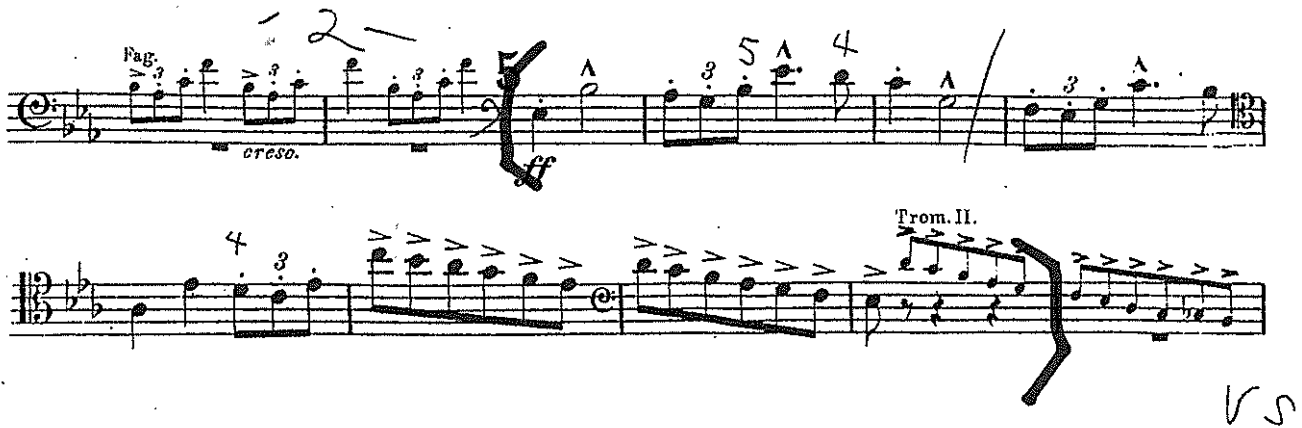


Excerpt 3) WAGNER - Die Walküre

Excerpt 4) RAVEL - Bolero

MAURICE RAVEL
(1875 - 1937)

Excerpt 5) ELGAR – In the South



Musical score for Excerpt 5) ELGAR – In the South. The score consists of two staves. The top staff is for the Tenor Trombone (Trom. I) and the bottom staff is for the Second Trombone (Trom. II). The music is in 4/4 time and features a melodic line with various dynamics and articulations. Handwritten annotations include fingerings (1, 2, 3, 4, 5), accents (^), and dynamic markings (cresc., ff). A large bracket is drawn across the Trom. II staff, and the letters 'VS' are written to the right.

Excerpt 6a) HINDEMITH – Symphonic Metamorphoses on a theme by Weber,
Turandot Scherzo movement



Musical score for Excerpt 6a) HINDEMITH – Symphonic Metamorphoses on a theme by Weber, Turandot Scherzo movement. The score consists of five staves. The top staff is for the First Trumpet (1. Trp. (B)). The bottom four staves are for the Trombone section (Trom. I, II, III, IV). The music is in 4/4 time and features a complex rhythmic pattern with various dynamics and articulations. Handwritten annotations include box letters (G, H, I, J), fingerings (5, 7, 5), and dynamic markings (f, mf). A large bracket is drawn across the Trom. I staff, and another large bracket is drawn across the Trom. II, III, and IV staves.

Excerpt 6b) HINDEMITH – Symphonic Metamorphoses on a theme by Weber,
Turandot Scherzo movement



Handwritten musical score for Tenor Trombone, Excerpt 6b) Hindemith – Symphonic Metamorphoses on a theme by Weber, Turandot Scherzo movement. The score consists of seven staves of music with various annotations:

- Staff 1: *atempo*, circled **G**, *mf*, *p*, *mf*.
- Staff 2: *mf*, circled **2**.
- Staff 3: circled **R**, *p*, *mf*, *mp*.
- Staff 4: *f*, circled **2**.
- Staff 5: circled **S**, *mf*, *f*.
- Staff 6: *f*.
- Staff 7: circled **T**, circled **13**.

Excerpt 7a) BARTÓK – Miraculous Mandarin, 2nd trombone



con sord.

f

60

61

accel.

sempre vivace

2 3 4 5 6

62

1

p

Detailed description: This is a page of a musical score for the 2nd Trombone part of Excerpt 7a) from Bartók's 'Miraculous Mandarin'. The score is written on six staves. The first staff begins with a dynamic marking of *f* and the instruction 'con sord.'. The music is in a key with one flat and a 3/4 time signature. Measure 60 is boxed. The second staff continues the melody. The third staff starts with measure 61 and includes the instruction 'accel.'. The fourth staff continues the piece, marked 'sempre vivace'. The fifth staff shows a sequence of six notes, numbered 2 through 6, with measure 62 boxed. The sixth staff concludes the excerpt with a dynamic marking of *p* and a first ending bracket.



Excerpt 7b) BARTÓK: Miraculous Mandarin, 2nd Trombone (senza sord)

Handwritten musical score for the 2nd Trombone part of Bartók's Miraculous Mandarin, Excerpt 7b. The score is written on ten staves. It begins with a dynamic marking of *ff* and a tempo marking of *sempre vivace*. Measure 71 is boxed and includes the tempo marking. The score contains several glissando markings (*gliss.*) and a *poco allarg.* section. Measure 73 is boxed. The score concludes with a *Suite-Schluss* section, marked *Ballettwidie* and *a tempo*. The final measure is boxed and labeled *Ende der Suite / End of the Suite* with the initials *S.C.*



Excerpt 8) MAHLER – Symphony No.3, 1st movement

58 *sempre pp* *ff* *sempre ff* *Riten.* *sempre ff*

59 *a tempo* *ff* *Rubato.* *accel.* *tempo* *accel.* *sempre ff*

Tempo. Pesante. *sempre ff* *accel.* Tempo. Pesante. *mf* *p* 60 *Ruhig.*

1 *Sehr getragen.* *f* *mf* *p* *espress.* *p* *Zeit lassen. Molto portamento.*

61 *Vorwärts.* *f* *accel.* *rit.* *Sehr gesangvoll. molto rit.* *pp* *verklingend*

1 *Langsam.* *pppp* *Lange* *Tempo I.* *2* *13* *63* *8* *64 (Triangel.)* *kurz. kurz. kurz.* *65*

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sydney symphony orchestra
David Robertson Chief Conductor and Artistic Director

Excerpt 9) SAINT-SAËNS: Symphony No.3, 1st movement

Poco adagio **9** *1^{rs} V^{ns}* *Altos* *Velles*

Orgue *pp*

Q *1^{er} Tromb.* *p* *poco cresc.*

R 8 Orgue

1^{er} Tromb. *p*

S *pp* **13** **T 9** **U 6** Orgue



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ORCHESTRAL SECTION (played alone or with the SSO section)

Orchestra Section 1a) BRAHMS - Symphony No.4, 1st movement, 1st Trombone

NB: Played alone or with the SSO section

Viol. I

110

Solo

pp

espr.

116

ppp

pp

123

p

dim.

pp

rit.

129

f

ff

f

6

Ob. I

Orchestra Section 1b) BRAHMS – Symphony No.4, 1st movement, 2nd Trombone

NB: Played alone or with the SSO section

Viol. I

110

Solo

pp

espr.

116

ppp

pp

123

p

dim.

pp

rit.

129

f

ff

f

6

Ob. I



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Orchestral Section 2) BRUCKNER – Symphony No.8, Finale

NB: Played alone or with the SSO section

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

10

20

30

40

28

42

17

Trp. I.

p poco a poco cresc. f

Orchestral Section 3a) MAHLER – Symphony No.6, 4th movement, 2nd Trombone

NB: Played alone or with the SSO section

787 *poco rit.* 165 1

3

796

801 808 *rit.* 166

7

10

10

815

1. (Bass. II.) 2.

ff

Beide tend. Langsamer. (aber immer Falto.)

pp

ff

espress.

riten.

Immer langsamer.

espresso.

dim.

Noch einmal so langsam Schleppend.



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Orchestral Section 3b) MAHLER – Symphony No.6, 4th movement, 3rd Trombone
NB: Played alone or with the SSO section

777 *Stroas zurückhaltend.* *Seeen - L - so* *165* *790* *bedeutend langsamer. (aber immer Spalte)* *800* *Riten.*
10 *3* *1* *2* *3* *p* *2*

802 *166* *Immer langsamer.*
p *2*

812 *Nach einmal so langsam.* *Schleppend. (-♩)*
p espressivo dim. *1* *2* *(Bass-Klar.)* *ff*