

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 of two flats, followed by a bass clef and the same key signature. The second staff begins with a bass clef and a key signature of two flats. The third staff begins with a bass clef and a key signature of two flats. The music is characterized by a slow, steady rhythm and a melodic line that moves primarily in eighth and sixteenth notes, often with slurs and ties. The piece concludes with a double bar line and repeat dots.

Haydn: Creation

26. Chor und Terzett

Vivace

The image shows a single-staff musical score in bass clef, 2/4 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 continues the melodic line. The third line contains a section marked "A" and includes a piano dynamic marking (*p*). The fourth line contains a section marked "B". The fifth line continues the melodic development. The sixth line shows a change in dynamics and articulation. The seventh line concludes the piece with a double bar line and repeat dots. The score is written in a clear, standard musical notation style.

Respighi: Pines of Rome

242 Più mosso Ancora più mosso

C Tpt. 5

254

258

263

267

Ottorino Respighi - Pini di Roma - Trombon 3

3

271

278

Poco meno

III. Aufzug.

I. SCENE.

Vivace.

1 2 3 4

f *più f* *ff* *ff* *f* *più f*

7 8 9 10 Cello. *ff*

11 12

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

Musical score for Berlioz's 'Damnation of Faust, Hungarian March'. The score is written in bass clef with a 2/4 time signature. It features several measures with dynamic markings and performance instructions. Measure 75 is marked with a box containing '19' and '11'. Measure 91 is marked with a box containing '20'. Measure 109 is marked with a box containing '21'. The score includes dynamic markings such as *p*, *pp*, *mf*, *ff*, *cresc.*, and *poco cresc.*. There are also performance instructions like *Fag.* and *Viol. I.*. The score ends with a double bar line and the number '116'.

Kodaly: Hary Janos Suite, 4th Mvt

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

Musical score for Kodaly's 'Hary Janos Suite, 4th Mvt'. The score is written in bass clef with a 2/4 time signature. It features several measures with dynamic markings and performance instructions. The tempo is marked *Alla marcia*. The score includes dynamic markings such as *p*, *mf*, *ff*, *cresc.*, *dim.*, and *pp*. There are also performance instructions like *Gr.C.* and *gliss.*. The score ends with a double bar line and the number '1'.

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

f *pesante* *pre* *co*
gliss.

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 'ff' dynamic marking. The second staff (measures 204-206) has a 'sim' marking. The third staff (measures 207-210) continues the melodic line. The fourth staff (measures 209-210) shows a continuation of the piece. The fifth staff (measures 211-212) begins with a '1/4' marking and ends with a triplet. The music is characterized by frequent triplet patterns and slurs, indicating a complex rhythmic structure.

Symphony No. 3

TROMBONE BASSO.

I, II, and III tacet

IV.

Robert Schumann, Op. 97

Feierlich.

pp

Solo

cresc. poco a poco

f < *f* >

mf

f

p

f *p sub* *ff* *sp* *sp* *sp* >

A B C D E

3 2 5 6

V

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

17 4 18 2 B. Cl. 2 19 4 20 4

