



West Australian
Symphony Orchestra

West Australian Symphony Orchestra

Audition Excerpts

Principal Bass Trombone

2022

Round 1

Concerto *to be accompanied with piano.*

- LEBEDEV, Concerto in one Movement (start to Meno Mosso Tranquillo)

Orchestral excerpts:

- | | | |
|-------------|--|-------------|
| 1. BERLIOZ | <i>La Damnation de Faust</i> , Op.24, <i>Hungarian March</i> | [1 excerpt] |
| 2. SCHUMANN | Symphony No. 3 "Rhenish", 4 th mvt | [1 excerpt] |
| 3. WAGNER | <i>Ride of the Valkyries</i> | [1 excerpt] |
| 4. HAYDN | <i>The Creation</i> | [1 excerpt] |
| 5. MAHLER | Symphony No. 6, 4 th mvt (Fig.140-143) | [1 excerpt] |

Round 2

Concerto *to be accompanied with piano.*

- LEBEDEV, Concerto in one Movement (complete work)

Orchestral excerpts:

- | | | |
|------------------|--|--------------|
| 6. MOZART | Requiem, Kyrie | [1 excerpt] |
| 7. HINDEMITH | Symphonic Metamorphosis on Themes of Weber | [2 excerpts] |
| 8. STRAUSS | <i>Till Eulenspiegel</i> | [1 excerpt] |
| 9. BRAHMS | Symphony No. 1, 4 th mvt | [1 excerpt] |
| 10. WAGNER | <i>Das Rheingold</i> | [2 excerpts] |
| 11. SHOSTAKOVICH | Symphony No. 5 | [2 excerpts] |

Round 3

Orchestral excerpts:

- | | | |
|---------------|--------------------------------------|--------------|
| 12. BEETHOVEN | Symphony No. 9, 4 th mvt | [1 excerpt] |
| 13. RESPHIGI | <i>Fountains of Rome</i> | [1 excerpt] |
| 14. BRAHMS | Symphony No. 4 | [1 excerpt] |
| 15. STRAUSS | <i>Ein Heldenleben</i> | [2 excerpts] |
| 16. NIELSEN | Flute Concerto | [1 excerpt] |
| 17. WILLIAMS | Scherzo for motorcycle and orchestra | [2 excerpts] |
| 18. BRUCKNER | Symphony No. 7 | [1 excerpt] |

♪ **Please note:** For all excerpts that have multiple bars rests of three measures or more, please observe a brief pause.

Round 1 excerpts

1) BERLIOZ, *La Damnation de Faust*, Op.24

Scene 3, *Hungarian March*

Allegro marcato

3 11 Fag. 12 13 14 Viol. I. *p*

poco cresc. 1 *mf cresc.* *ff* *ff*

ff *ff*

5

2) SCHUMANN, Symphony No. 3 “Rhenish”

4th movement

Feierlich (♩ = 54)

A

pp

f >

p nach und nach stärker

Die Halben wie vorher die Viertel

f *f* >

mf

3) WAGNER, Ride of the Valkyries

Contra Trombone

Vivace

7 8 9 10 Cello. *ff*

10 10 14 7

11 *ff*

12 *ff*

1 *f* *più f* 2 *f* *più f* 2

Detailed description: This is a musical score for the Contra Trombone part of Wagner's 'Ride of the Valkyries'. The score is written on five staves in bass clef with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Vivace'. The first staff includes measure numbers 7, 8, 9, and 10, and a 'Cello.' marking. The second staff begins with a double bar line and a forte dynamic. The third staff has a measure number 11 and a forte dynamic. The fourth staff begins with a double bar line and a forte dynamic. The fifth staff has a measure number 12, a double bar line, and then measures 1, 2, and 2, with dynamics *f*, *più f*, and *f più f* respectively. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

4) HAYDN, *The Creation*

Chorus 26

Vivace

f

4

8

12

A

16

20

24

B

29

34

5) MAHLER, Symphony No. 6

4th movement

140 Pesante. (etwas langsamer wie im letzten Takte)

ff Schaller auf

2 141 Nicht schleppen! 4 etwas drängend.

mf 7

142 Stets etwas drängend.

mf *res. f.* *Ende f.*

sempre ff *vorwärts.* *res. f.*

143 Wieder etwas zurückhalt. (Immer Schaller.)

can *do* *ff* 17

End of Round 1

Round 2 excerpts

6) MOZART, Requiem, Kyrie

49 Allegro

f

54

58

62

67

71

77

83

89

94

Adagio

7) HINDEMITH, Symphonic Metamorphosis

Excerpt: 1: 2nd movement, *Turandot*: Scherzo

Moderato (♩ = 132)



Symphonic Metamorphoses on Themes of Weber By Paul Hindemith

© Copyright B Schotts Soehne

Print Rights administered in Australia and New Zealand by

Hal Leonard Australia Pty Ltd ABN 13 085 333 713

www.halleonard.com.au

Used By Permission. All Rights Reserved. Unauthorised Reproduction is Illegal.

7) HINDEMITH, Symphonic Metamorphosis (continued)

Excerpt: 2: 2nd movement, *Turandot*: Scherzo

[Q] *mf* *p*

mf

[R] *p* *mp*

f 2

[S] 1 *mp* *f*

f

[T] 13 **[U]** 13 **[V]** 3

Symphonic Metamorphoses on Themes of Weber By Paul Hindemith

© Copyright B Schotts Soehne

Print Rights administered in Australia and New Zealand by

Hal Leonard Australia Pty Ltd ABN 13 085 333 713

www.halleonard.com.au

Used By Permission. All Rights Reserved. Unauthorised Reproduction is Illegal.

8) STRAUSS, *Till Eulenspiegel*

Previous tempo marking: Volles Zeitmass. (sehr lebhaft)

2

fp

6

36

ff

f

cresc.

f cresc.

ff

ff

immer ausgelassener und lebhaft

37

ff

ff

38

drohend

gleichgültig

2

Detailed description: This is a musical score for the piece 'Till Eulenspiegel' by Johann Strauss II. It consists of five staves of music in bass clef, with a key signature of one flat (B-flat). The score covers measures 36 to 38. Measure 36 begins with a '2' above the staff, indicating a second ending or a specific articulation. The first staff has dynamics *fp* and *ff*. The second staff has *cresc.*, *f cresc.*, and *ff*. The third staff has *ff*. The fourth staff has *ff*. The fifth staff has *fff*, *ff*, and *gleichgültig*. There are also markings for 'immer ausgelassener und lebhaft' and 'drohend'. Measure numbers 36, 37, and 38 are clearly marked. The score ends with a '2' below the staff.

9) BRAHMS, Symphony No. 1

4th movement

Piu andante

10) WAGNER, *Das Rheingold*

Excerpt 1: Scene 2

Excerpt 1: Scene 2. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four staves of music. The first staff begins with a tempo marking *a tempo* and a dynamic marking *p*. The second staff features a *pp* (pianissimo) dynamic marking. The third staff includes a *poco cresc.* (poco crescendo) marking. The fourth staff contains a first ending bracket labeled '1' and a dynamic marking *f* (forte) followed by *p* (piano). The music is characterized by flowing, melodic lines with various articulations and dynamic changes.

Excerpt 2: Scene 4

Excerpt 2: Scene 4. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It consists of two staves of music. The first staff begins with a *ff* (fortissimo) dynamic marking. The second staff features a *f* (forte) dynamic marking. The music is characterized by powerful, driving rhythms and strong dynamic contrasts.

11) SHOSTAKOVICH, Symphony No. 5

Excerpt 1: 1st movement

Poco sostenuto (♩ = 126)

5 28 8 29 2 [

30 poco string. 31

32 ♩ = 126 33

ff espress.

Excerpt 2: 4th movement

Allegro non troppo (♩ = 88)

97 Allegro non troppo. ♩ = 88

f ff marc.

acceler. poco a poco

98 ♩ = 104 99 4 100 ♩ = 108

ff

Symphony No. 5 in D Minor (Op. 47) By Dmitri Shostakovich.

© Copyright Boosey & Hawkes Music Publishers Ltd.

Excerpts reproduced with permission by Hal Leonard Australia Pty Ltd

All Rights Reserved Unauthorised Reproduction is Illegal.

End of Round 2

Round 3 excerpts

12) BEETHOVEN, Symphony No. 9

4th movement

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 *Alto*

Ah - nest du den Schöpfer, *f*

13) RESPHIGI, *Fountains of Rome*

11 *All.^o vivace*

p cres. *fff*

12

13

14 *Più vivace (In uno)*

ff (Ritmo di 3 battute) *ff*

1 2

Detailed description: This block contains the musical notation for measures 11 through 14 of the piece 'Fountains of Rome' by Ottorino Respighi. The music is written in bass clef with a key signature of two sharps (F# and C#). Measure 11 begins with a piano crescendo (*p cres.*) and a first ending bracket. Measure 12 continues with a fortissimo (*fff*) dynamic. Measure 13 features a triplet of eighth notes. Measure 14 is marked 'Più vivace (In uno)' and includes a first ending bracket and a 'Ritmo di 3 battute' (3-beat rhythm) instruction. The score includes various musical notations such as slurs, accents, and dynamic markings.

14) BRAHMS, Symphony No. 4

4th movement

Allegro energico e passionato

Viol. I

110

116

123

129

pp *espr.*

ppp *pp*

p *dim.* *pp*

f *ff* *sf*

E Solo

rit.

6 Ob. I

Detailed description: This image shows a page of a musical score for the 4th movement of Brahms' Symphony No. 4. The score is written for Violin I (Viol. I) and includes measures 110 through 129. The key signature is D major (two sharps) and the time signature is 3/4. The music is characterized by its energetic and passionate nature. Measure 110 features a solo for Violin I, marked *pp* (pianissimo) and *espr.* (espressivo). Measures 116 and 117 show a transition to *ppp* (pianississimo) and *pp* (pianissimo). Measure 123 includes a *p* (piano) dynamic with a crescendo hairpin, followed by a *dim.* (diminuendo) hairpin, and then *pp* (pianissimo). Measure 129 is marked *f* (forte), *ff* (fortissimo), and *sf* (sforzando). The score concludes with a double bar line and a rehearsal mark '6' for the Oboe I (Ob. I) part.

15) STRAUSS, *Ein Heldenleben*

Excerpt 1

Festes Zeitmass

Excerpt 1 of Strauss's *Ein Heldenleben* features a bass line with measures 53 through 56. The key signature has two flats (B-flat and E-flat). The music is in a 3/4 time signature. Measures 53 and 54 are marked with a forte (*ff*) dynamic. Measure 55 is marked with a forte (*f*) dynamic. Measure 56 is marked with a forte (*ff*) dynamic. The excerpt ends with a *dim.* (diminuendo) marking.

Excerpt 2

Festes Zeitmass

Excerpt 2 of Strauss's *Ein Heldenleben* features a bass line with measures 59 through 68. The key signature has two flats (B-flat and E-flat). The music is in a 3/4 time signature. Measures 59 and 60 are marked with a forte (*f*) dynamic. Measure 61 is marked with a forte (*ff*) dynamic. Measure 62 is marked with a forte (*ff*) dynamic. Measure 63 is marked with a forte (*ff*) dynamic. Measure 64 is marked with a forte (*ff*) dynamic. Measure 65 is marked with a forte (*ff*) dynamic. Measure 66 is marked with a forte (*ff*) dynamic. Measure 67 is marked with a forte (*ff*) dynamic. Measure 68 is marked with a forte (*ff*) dynamic. The excerpt ends with a *cresc.* (crescendo) marking.

16) NIELSEN, Flute Concerto

1st movement

Allegro moderato

77 *cre...scen...do* *accel.* **80** *a tempo* *Solo. espress.* *f*

83 *dim.* *pp* *f* *p* *f* *mf*

90

88 *molto dim.* *pp*

92 *pp* *portamento* *mf* *p* *mf* *p* *f*

Detailed description: This block contains the musical notation for measures 77 through 92 of the first movement of Nielsen's Flute Concerto. The notation is in bass clef. Measure 77 begins with a series of eighth notes, marked with a crescendo hairpin and the text 'cre...scen...do'. Measure 80 is marked with a box containing the number 80 and includes the instruction 'a tempo' and 'Solo. espress.'. A double bar line occurs between measures 80 and 81. Measure 83 features a dynamic change from 'pp' to 'f' and includes a 'dim.' marking. Measure 88 is marked 'molto dim.' and 'pp'. Measure 92 starts with 'pp' and 'portamento', followed by a 'mf' marking and a series of notes with dynamic markings 'p', 'mf', 'p', and 'f'. The score includes various musical notations such as slurs, ties, and articulation marks.

17) WILLIAMS, Scherzo for motorcycle and orchestra

Excerpt 1

Con Brio (♩. = 128) [5] 4 [9] 8 [17] (Tpts.) 10

mf

[28] *f* *mf* *cresc.* *sf* *f*

[39] *marc.* *mf*

36

43 *sfz* *mf*

49 *mp* *mf* [54]

Scherzo for Motorcycle and Orchestra By John Williams

© Copyright 1989 Bantha Music

All Rights administered in Australia & New Zealand by Universal Music
Publishing Pty Ltd

Used By Permission of Hal Leonard Australia Pty Ltd

All Rights Reserved. Unauthorised Reproduction is Illegal.

17) WILLIAMS, Scherzo for motorcycle and orchestra (continued)

Excerpt 2

127 Soli

f

134

140

141

6

7

Scherzo for Motorcycle and Orchestra By John Williams
© Copyright 1989 Bantha Music
All Rights administered in Australia & New Zealand by Universal Music
Publishing Pty Ltd
Used By Permission of Hal Leonard Australia Pty Ltd
All Rights Reserved. Unauthorised Reproduction is Illegal.

18) BRUCKNER, Symphony No. 7

4th movement

Bewegt, doch nicht schnell

The image displays a musical score for the 4th movement of Bruckner's Symphony No. 7, specifically a bass line. The score is written in 9/8 time and the key of D major. It consists of eight staves of music. The first staff begins with a dynamic marking of *ff marc.* and a tempo marking of *schwer*. The second staff has a *marc.* marking. The third staff is marked *schwer*. The fourth staff starts with a *Q* marking, followed by the instruction *Breit u. wuchtig*, and includes a measure number box containing '200'. The fifth staff continues the melodic line. The sixth staff features a *immer breiter* marking. The seventh staff begins with a *R* marking, followed by a *fff* dynamic, and includes a measure number box containing '210'. The eighth staff concludes the excerpt with a final melodic phrase.

End of Excerpts