

Wichita Falls Symphony Orchestra

Audition Repertoire Principal Trombone

- Ravel – Boléro: Rehearsal 10 – 11 (principal trombone solo)
- Beethoven: Symphony No. 9 Movement #4 [15 m. before [O] to [R]
- Rossini: Overture to “William Tell” [C] to 9 measures after [D]
- Wagner: Overture to Tannhäuser [mm. 37 – 53]
- Saint-Saëns: Symphony No. 3 Movement #1 [Q] to [R]
- Stravinsky: The Firebird Suite (1919) – Infernal Dance [From mm. 68 – 97 & from mm 129 – 144]
- Bartók: Concerto for Orchestra – Movement V mm. 418 – 427 & mm. 556 – 572
- Shostakovich: Symphony No. 5 – Movement IV mm. 1 – 12; 1 measure after rehearsal 111 [half note = 92] until 1 after rehearsal 112; rehearsal 131 – End
- Respighi: Pines of Rome – Pines of the Appian Way – 4 measures before rehearsal 21- end

Possible Sightreading

Ravel: Boléro (Principal Trombone Solo)

BOLERO

(oboe/eng horn/clar/HN.)

MAURICE RAVEL

Tempo di Bolero
moderato assai

1^{er} et 2^e TROMBONES

9

TACET jusqu'à 10

10

1^o Solo

mf sostenuto

tempo

11

17 12 18 13 10

Timp.

Pte Fl.

Beethoven: Symphony No. 9 Mvt. IV

Trombone Alto

618 **1**
f sf p

627 **8** Sopr.
Ah - nest du den Schöpfer, *f f ff*
Adagio ma non troppo ma divoto $\text{♩} = 60$

647 **4** *pp* Clno. II Viol. II **1** *f f*
Allegro energico e sempre ben marcato $\text{♩} = 84$

660

671 **O 1 1**

681 **1**

689 **2 P 1**

701 **3 Q**

711 **1 3**

722

730 **R 32 S 15** poco adagio Tempo I poco adagio
Allegro ma non tanto $\text{♩} = 120$ **32 4 18 4 6**

Ouvertüre zur Oper „Wilhelm Tell“

Property of
Wichita Falls Symphony

Posaune I

Gioacchino Rossini

Andante ($\text{♩} = 54$) Allegro ($\text{♩} = 108$)

23 A 24 30 B 8

Viol. II

88

92 C *ff*

98

103

108

115

121 D

130

141 E 28 Andante ($\text{♩} = 76$) F 13 G 17

p

5) Wagner: Tannhäuser Overture

Measures 37 (A) to measures 53

37 **A**

38

43

49

Saint-Saëns: Symphony No. 3 Mvt. I

Trombone I

181 J 18 Fl. I *p cresc.*

205 K 8 Clar. I Clar. I, II *f ff*

220 L *marcato*

226 M 6 1 *ff*

238

245 N *ff*

254 10 18 *ff fff p p*

288 O 27 P 34 10 Vns I *Poco adagio* ($\text{♩} = 60$)

363 Cb. Q *p*

370 *poco cresc.* *p*

377 R 2 5 Vns I 1

Detailed description: This page contains the musical score for the Trombone I part of the first movement of Saint-Saëns' Symphony No. 3. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music, each with a measure number and a rehearsal mark (J, K, L, M, N, O, Q, R). The music features various dynamics including *f*, *ff*, *p*, *fff*, and *poco cresc.*. There are also performance instructions such as *marcato* and *Poco adagio* (with a tempo marking of quarter note = 60). The score includes woodwind parts for Flute I, Clarinet I, and Clarinet I/II, and a Cello part. The Trombone I part is the primary focus, showing melodic lines and rhythmic patterns.

Stravinsky: The Firebird Suite (1919), Internal Dance

Trombone 1

35 *Tpt., Hn. muted* *fff* 39 *mute out* 47 8 55 4 *Tpt. 1* 59

60 63 *Tpt. 1* 67 *open* *f*

69 73 *f* *ff*

76 *Xyl.* 79 85 *gliss.* 77-78 79-83 *pos. VI..... I..... VII*

86 *(gliss.)* *f* 91 *mute in* *4* *muted* 3 2 97-98 *fff*

99 *mute out* 8 107 115 *Picc.* 6 5 99-106 *Hn. 1* 109-114 118-122

123 129 *open* *f* 123-128

135 *f*

141 143 151 *7* *Hns. 6* *fff p* 144-150 151-156

Bartók: Concerto for Orchestra Mvt. V mm. 418 – 427

5. Satz: Finale
Presto (♩ = 134-146)
418 senza sord.
f



Trombone I

556

Lo stesso tempo, ma pesante

The image shows a page of a musical score for Trombone I, starting at measure 556. The score is for Bartók's Concerto for Orchestra, Movement V, measures 556-572. The tempo is marked 'Lo stesso tempo, ma pesante'. The score includes staves for Flute (Flts. I, II), Oboe (Obs. I, II, III), Clarinet (Clts. I, II, III in Bb), Bassoon (Bsns. I, II, III), Horn (Hns. in F I, II, III, IV), Trumpet (Trpts. in C I, II, III), and Tuba. The Trombone I part is indicated by the section header at the top left. The score features various dynamic markings, including *p* (piano) and *ff* (fortissimo), and the instruction 'senza sord.' (without mutes). The music is in 3/4 time and features complex rhythmic patterns and melodic lines. The page number '556' is enclosed in a box at the top right.

Trombone I

This page contains the musical score for Trombone I, spanning measures 556 to 572. The score is written for a 4/4 time signature and includes the following parts:

- Flts. I, II, III:** Flute parts with a 3-measure rest (a3) at the beginning.
- Obs. I, II, III:** Oboe parts with a 3-measure rest (a3) at the beginning.
- Cits. I, II, III in Bb:** Clarinet parts with a 3-measure rest (a3) at the beginning.
- Bsns. I, II, III:** Bassoon parts with a 2-measure rest (a2) at the beginning.
- Hns. in F I, III:** Horn parts with a 2-measure rest (a2) at the beginning.
- Trpts. in C II, IV:** Trumpet parts with a 2-measure rest (a2) at the beginning.
- Trpts. in C I, II:** Trumpet parts with a 2-measure rest (a2) at the beginning.
- Trpts. in C III:** Trumpet part with a 2-measure rest (a2) at the beginning.
- Trpts. I:** Trumpet part with a 2-measure rest (a2) at the beginning.
- Trbs. II, III:** Trombone parts with a 2-measure rest (a2) at the beginning.
- Tuba:** Tuba part with a 2-measure rest (a2) at the beginning.

The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and includes various performance markings such as accents (A), slurs, and dynamic markings.

Trombone I

This page of the musical score for Trombone I in Bartók's Concerto for Orchestra, Movement V, covers measures 562 to 572. The score is written in 3/4 time and features a complex rhythmic pattern of eighth and sixteenth notes. The Trombone I part (labeled 'Trbs. I') is the primary focus, showing a melodic line with various articulations and dynamics. The score includes parts for other instruments: Flutes (Flts. I, II, III), Oboes (Obs. I, II, III), Clarinets in Bb (Clts. I, II, III), Bassoons (Bsns. I, II, III), Horns in F (Hns. in F I, II, III, IV), Trumpets in C (Trpts. in C I, II, III), Trombones II and III (Trbs. II, III), and Tuba. The score is marked with measure numbers 562 and 568, and includes various musical notations such as slurs, accents, and dynamic markings.

Trombone I

573

The image displays a page of a musical score for Trombone I, specifically for the fifth movement of Béla Bartók's Concerto for Orchestra, measures 556 to 572. The page is numbered 573 at the top. The score is arranged in a standard orchestral layout with multiple staves. The instruments listed on the left are: Piccolo, Flutes I and II, Oboes I and II, Clarinets in Bb I and II, Bassoons I, II, and III, Horns in F I and III, Horns in F II and IV, Trumpets in C I and II, and Trombones I, II, and Tuba III. The Trombone I part is the focus, showing a melodic line with various articulations and dynamics. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'a2' and 'a3'. The key signature is one flat (Bb), and the time signature is 4/4. The page is numbered 4/4 at the top right.

Shostakovich: Symphony No. 5 Mvt. IV

Trombone I.

III

75 Largo 96

Tacet

IV

97 Allegro non troppo. $\text{♩} = 86$

f *fff* *ff marc.*

accelerando poco a poco

98 $\text{♩} = 104$ 3 99 4 100 $\text{♩} = 108$ 4 101 6

102 $\text{♩} = 120$ 6 $\text{♩} = 120$ 3 103 7 104 Allegro. $\text{♩} = 132$ 1 *f* *ff*

105 *acceler.* 6 106 1 7 107 10 108 $\text{♩} = 72$ 7 109 4 *Più mosso.*

110 *f cresc.* *ff*

111 $\text{♩} = 92$ *fff*

112 $\text{♩} = 80$ *fff*

113 *Poco animato* *dim.* 19 10

Trombone I.

114 11 115 11 116 9 117 11 118 16 119 19

120 *Tacet al* 127 *Tromba I* 128 *f* *ff*

129 7 130 11 *molto ritenuto* 2 *f cresc.*

131 *ff* *ff*

132

133

134

Respighi: Pines of Rome – Pines of the Appian Way

The musical score is arranged in two systems. The first system consists of a bass line and two treble lines. The bass line begins with a *pp* dynamic and a *2* (second ending) marking. The two treble lines start with a *p* dynamic and a *cresc.* marking. The second system contains the remainder of the piece, starting with a *ff* dynamic and a *21* measure marker. It features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *ff* to *stent.* (sustained). The score concludes with a *3* (third ending) marking and a final *stent.* dynamic. Handwritten blue annotations include a bracket under the first measure of the second system, a bracket under the final measure, and a bracket under the final measure of the second system.