

Ensemble Placement Auditions – Bass Trombone, Spring 2025

3rd trombone parts unless otherwise noted

1. Berlioz: *Hungarian March*: 6 bars before Reh [4] to 2 bars after Reh [5]
2. Schumann: Symphony No 3 "*Rhenish*", mvt 4, measures 1-18
3. Borodin: *Polovetsian Dances* from "Prince Igor": 8 bars before Reh [D] to [D]
4. Mahler: Symphony No 5, mvt 1, 9 bars after Reh [11] to 6 bars before Reh [12]
5. Wagner: *Das Rheingold* Scene 4, final 15 measures (trombone 4)

Allegro marcato.

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

1 4

poco cresc. - - *mf cresc.* *ff ff*

ff ff

5

Detailed description: This is a page of a musical score for Bass Trombone. It contains five staves of music. The first staff starts with a boxed measure number '3' and a measure number '11'. It includes a 'Fag.' (Bassoon) part and a 'Viol. I.' (Violin I) part. The first staff ends with a bracketed measure number '14' and a dynamic marking 'p'. The second staff begins with a dynamic marking 'poco cresc.' and a boxed measure number '4'. It includes dynamic markings 'mf cresc.', 'ff', and 'ff'. The third staff has dynamic markings 'ff' and 'ff'. The fourth staff continues the bass line. The fifth staff ends with a boxed measure number '5' and a large closing bracket. The tempo is 'Allegro marcato'.

ROBERT SCHUMANN
Symphony No. 3
Mvt. IV
Bass Trombone

Feierlich IV
pp

Solo
nach und nach stärker

8 3

f

f

POLOVETSIAN DANCES

from

"PRINCE IGOR"

Trombone III

№ 17. ПОЛОВЕЦКАЯ ПЛЯСКА СЪ ХОРОМЪ.

A. Borodine

Introduzione.

Andantino.

13

A

16

B

15

Allegro vivo.

17

Fl.

C

8

Tuba Solo.

11
allmählich sich beruhigend *unmerklich zu Tempo I zurückkehren*
Tromp. I.
mf sf cresc. ff

Tempo I
sf sf ff > p f f > p

Schwer.
1

Molto risoluto.

The image shows a musical score for Bass Trombone, consisting of two staves. The music is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The first staff begins with a dynamic marking of *ff* (fortissimo) and is marked **Molto risoluto.** The melody is characterized by a series of eighth and sixteenth notes, often beamed together, with some notes having slurs or accents. The second staff continues the melodic line, ending with a final note that has a fermata. The entire piece is enclosed in large square brackets on both the left and right sides.