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Excerpt List

Suitable for those playing
at Grade 8+ or equivalent

Bass Trombone

**This booklet contains excerpts of varying standards.
Please pick the excerpts you are most comfortable
with and prepare to the best of your ability.**

Please prepare **TWO excerpts to play in your audition**

**We would encourage you to play these excerpts to
your tutor prior to your audition.**

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Beethoven: Symphony No. 9 - 4th Mvt., Andante maestoso

Allegro assai vivace alla Marcia. Andante maestoso. $\text{♩} = 72$.

Nielsen: Flute Concerto - 1st movement, Bars 80-96

80 *a tempo Solo*

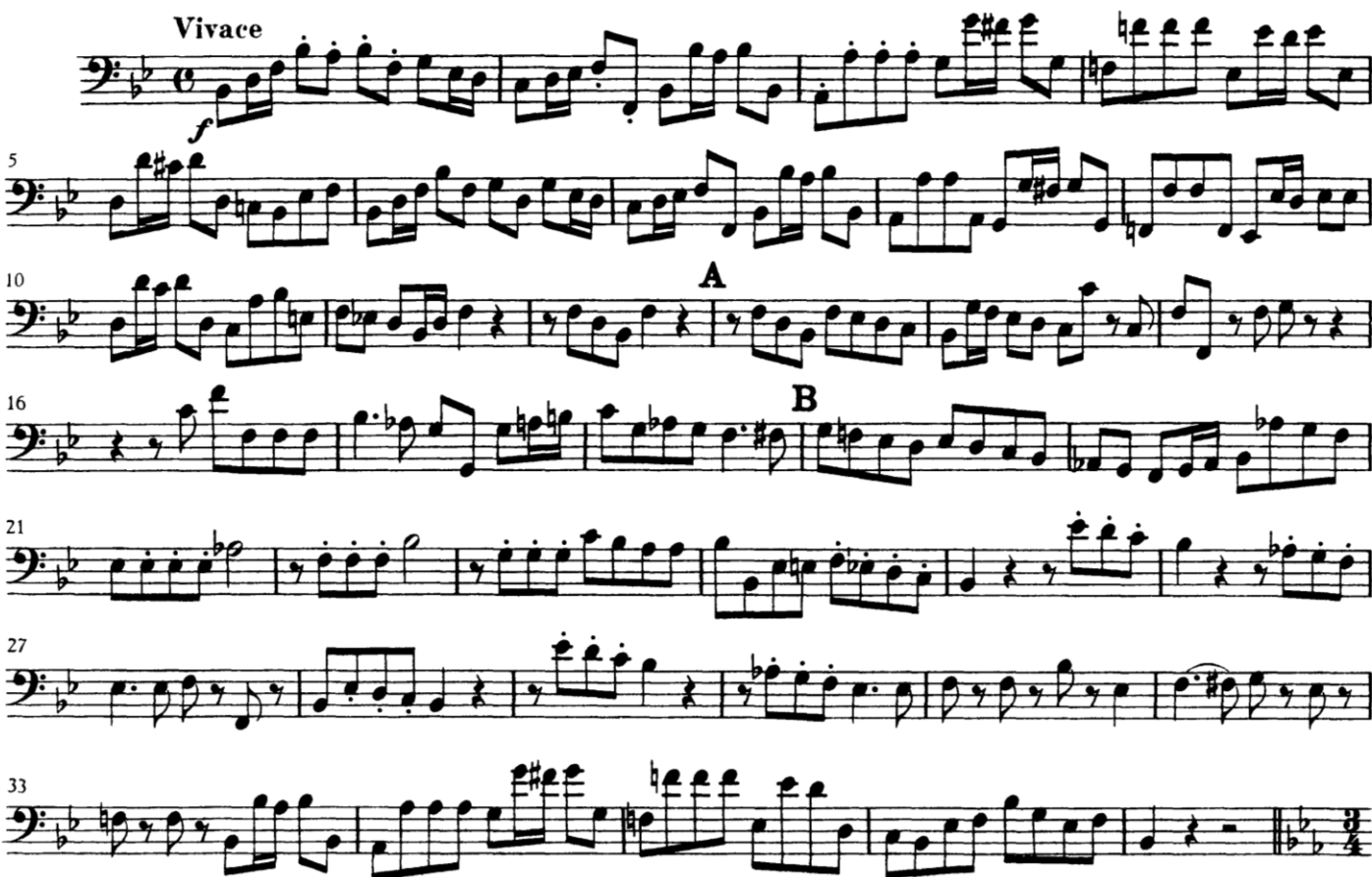
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Orchestral Excerpts – Bass Trombone

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Haydn: The Creation - Part 26, Bars 1-37

Vivace



Schumann: Symphony No.3 – 4th Mvmt., as written



Rossini: William Tell Overture - Bars 92-181

92 *C*
ff

98

103

108

115 *f*

121 *D*

180

Kodaly: Hary Janos - 4th Mvt., opening-7 after Figure 1

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

Alla marcia

p

cresc.

f

mf

ff

dim. p

pp

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Strauss: Ein Heldenleben - 3 before 49-66

Festes Zeitmass.
(sehr lebhaft.)

49 *f* *cresc.* *ff* 6

51 *p* *ff* *aushalten!!* *senza dim.*

52 *ff* *dim.*

53 8 54 6 55 *ff* *ff* *dim.*

56 *dim.*

57 *f* *ff* *2. Pos.*

58 *mf* *ff* *p subito cresc.* 3

59 4 60 2 *f* *ff* *f* *cresc.* 1 61 1

62 *ff* *ff* *f* *cresc.* 2

63 *f* *ff* *f* *ff* 2 64

65 *mit Dämpfer* *ff* *Dämpfer weg.* 66

Wagner: Ride of the Valkyries – Figure 4-7 after 7

Tr. III. Hr. VI. 4

5 10

6

7

2

f *piu f* *cresc.* *ff* *ff* *ff* *ff*

Fag. III. Basskl. Pos. I. II. Fag. II. Fag. III.

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Orchestral Excerpts – Bass Trombone

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Rimsky-Korsakov: Scheherazade – 4th Mvmt.,
Figure 4-13 bars after Figure 7

Figure 4-13 bars after Figure 7. The score is written for Bass Trombone and consists of seven staves. The key signature is one sharp (F#). The tempo is marked 'Allegretto'. The score includes various musical notations such as slurs, accents, and dynamic markings. The first staff has a key signature change to one sharp (F#) and a tempo change to 'Allegretto'. The second staff has a key signature change to one sharp (F#) and a tempo change to 'Allegretto'. The third staff has a key signature change to one sharp (F#) and a tempo change to 'Allegretto'. The fourth staff has a key signature change to one sharp (F#) and a tempo change to 'Allegretto'. The fifth staff has a key signature change to one sharp (F#) and a tempo change to 'Allegretto'. The sixth staff has a key signature change to one sharp (F#) and a tempo change to 'Allegretto'. The seventh staff has a key signature change to one sharp (F#) and a tempo change to 'Allegretto'. The score includes various musical notations such as slurs, accents, and dynamic markings. The first staff has a key signature change to one sharp (F#) and a tempo change to 'Allegretto'. The second staff has a key signature change to one sharp (F#) and a tempo change to 'Allegretto'. The third staff has a key signature change to one sharp (F#) and a tempo change to 'Allegretto'. The fourth staff has a key signature change to one sharp (F#) and a tempo change to 'Allegretto'. The fifth staff has a key signature change to one sharp (F#) and a tempo change to 'Allegretto'. The sixth staff has a key signature change to one sharp (F#) and a tempo change to 'Allegretto'. The seventh staff has a key signature change to one sharp (F#) and a tempo change to 'Allegretto'. The score includes various musical notations such as slurs, accents, and dynamic markings.

Brahms: Symphony No.1 – as written

Figure 4-13 bars after Figure 7. The score is written for Bass Trombone and consists of two staves. The key signature is one sharp (F#). The tempo is marked 'Più Andante'. The score includes various musical notations such as slurs, accents, and dynamic markings. The first staff has a key signature change to one sharp (F#) and a tempo change to 'Più Andante'. The second staff has a key signature change to one sharp (F#) and a tempo change to 'Più Andante'. The score includes various musical notations such as slurs, accents, and dynamic markings.

Respighi: Fountains of Rome – Figure 11-12 bars after Largamente

The musical score is for the Bass Trombone part of Respighi's 'Fountains of Rome'. It begins with measure 11, marked 'All.^o vivace' and 'ff'. Measure 12 continues the 'ff' dynamic. Measure 13 is marked 'ff' and 'Piu vivace In uno'. Measure 14 is marked 'ff (Ritmo di 3 battute)' and 'Piu f'. Measure 15 is marked 'ff (Ritmo di 4 battute)' and 'Largamente'. The score includes various musical notations such as slurs, ties, and dynamic markings.

11 All.^o vivace
ff ff

12

13

14 Piu vivace
In uno
ff (Ritmo di 3 battute) ff

15
ff (Ritmo di 4 battute)
Largamente
ff

Franck: Symphony in D – Figure N, as written

Bruckner 7: Symphony No.7 – 4th Mvmt., Figure F to Bar 112

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Orchestral Excerpts – Bass Trombone

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Mahler: Symphony No.5 – 2nd Mvmt., Wuchtig to Figure 25

musical score for Mahler's Symphony No. 5, 2nd Movement, Bass Trombone part. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It includes dynamic markings such as *molto sf*, *p*, *f*, and *ff*. Performance instructions include *nicht eilen* (do not hurry), *Wuchtig.* (powerful), and *etwas drängend* (somewhat pushing). The score ends with a measure marked *unmerklich drängend* (unnoticeably pushing) and a final measure marked *1*.

Strauss: Till Eulenspiegel – Figure 36 to 4 measures before 38 (as written)

musical score for Strauss's Till Eulenspiegel, Bass Trombone part. The score is written in bass clef with a key signature of one flat (B-flat). It includes dynamic markings such as *fp*, *ff*, *f*, *cresc.*, and *fff*. Performance instructions include *immer abgelaßener und lebhaft* (always more relaxed and lively). The score includes measure numbers 2, 6, 36, 37, and 2. The final measure is marked *fff*.