



Royal Liverpool Philharmonic Orchestra Emerging Musicians Fellowship 2027-2028 (Cohort 6)

Trombone

First Round (video audition – in one take in the following order)

WAGNER Ride of the Valkyries: Act 3 Scene 1 - 2nd tbn
BRUCKNER Symphony No. 7 Mvt 1 and 4 - 1st tbn (2 excerpts)
Saint-Saëns Cavatine Op. 144 (unaccompanied), figure 2 (andantino) - end

Second Round (including excerpts from the first round)

MAHLER Symphony No. 3 Mvt 1 - 1st tbn
WAGNER Tannhäuser Overture - 2nd tbn
TCHAIKOVSKY 1812 Overture* - 2nd tbn
BRAHMS Symphony No. 4 Mvt 4 * - 2nd tbn
Saint-Saëns Cavatine Op. 144, figure 2 (andantino) - end (with provided accompanist)

Sightreading may be given

NB: A=440

Please prepare sections marked in brackets [] where indicated. If no brackets are marked, please prepare entire excerpt.

*to be played alongside RLPO Musician

What we expect from the orchestral excerpts...

Attention to pitch and rhythm are essential. Additionally, each excerpt has got a short "Guidance Note" which highlights a specific musical detail that the panel is looking for in that extract.

Applicants are encouraged to listen to different recordings of the pieces to understand suitable tempos and musical details; your performance should reflect an understanding of how your part fits with the rest of the orchestra and the excerpt into the piece overall.

WAGNERRide of the Valkyries: Act 3 Scene 1 - 2nd trombone

Guidance notes: "Focus on rhythmical accuracy and shaping the phrases. The third beats are important to the musical line"

BRUCKNERSymphony No. 7 Mvt 1 – 1st trombone

Guidance notes: "Maintain the sound through the different registers"

BRUCKNERSymphony No. 7 Mvt 4 – 1st trombone

Guidance notes: "Broad with attention to rhythmic accuracy"

Symphony No. 3 Mvt 1 - 1st tbn

(Gr. Tr.)

13 Langsam. Schwer.
(2.3.4.Pos.)

Solo

pp

Lange.

ppp

ff Bei den gehaltenen Tönen Schalltr. in die Höhe.

Triolen nicht schleppend 3

14 Etwas drängend.

nempe ff

sempr ff Vorwärts. nicht zurückhalten

Zurückhaltend.

acceler.

p ppp

15 Wieder schwer.

ff

ff

ff

ff

16 Etwas drängend.

ff

Triolen nicht schleppend

Wild.

fp

cresc.

ff

Vorwärts. accel. Vorwärts.

Pesante.

17 Wieder zurückhaltend.

ff

Tannhäuser Overture - 2nd tbn

Handwritten musical score for "The Merry Widow" by Franz Lehár. The score is written in bass clef and includes three staves of music. The first staff begins with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It contains measures 36 through 45, marked with a repeat sign and a first ending bracket. The second staff continues the melody, marked with dynamics *f* and *ff*, and includes a triplet of eighth notes. The third staff starts with measure 27, marked "B Allegro. (♩ = 80)", and includes measures 31, 32, 33, 34, and 35, marked with a repeat sign and a first ending bracket. The score is annotated with various performance markings, including slurs, accents, and dynamic markings.

TCHAIKOVSKY 1812 Overture* - 2nd tbn

Guidance notes: "This musical statement must be declared forthright"

53 *Poco stringendo* **B** *Poco più mosso* Hr. 1 *ff*

60

65

70 *fff*

This musical score is for the 2nd tuba part. It consists of four staves. The first staff begins at measure 53 and includes the tempo markings *Poco stringendo* and *Poco più mosso*, along with a rehearsal mark **B** and the instruction *Hr. 1*. The dynamic *ff* is indicated at the end of the first staff. The second staff starts at measure 60, the third at measure 65, and the fourth at measure 70, which ends with the dynamic *fff*.

*to be played alongside RLPO Musician

TCHAIKOVSKY 1812 Overture* - 1st trombone (RLPO player to play)

FOR REFERENCE ONLY

53 *Poco stringendo* **B** *Poco più mosso* Hr. 1 *ff*

60

65

70 *fff*

This musical score is for the 1st trombone part. It consists of four staves. The first staff begins at measure 53 and includes the tempo markings *Poco stringendo* and *Poco più mosso*, along with a rehearsal mark **B** and the instruction *Hr. 1*. The dynamic *ff* is indicated at the end of the first staff. The second staff starts at measure 60, the third at measure 65, and the fourth at measure 70, which ends with the dynamic *fff*.

BRAHMSSymphony No. 4 Mvt 4 * - 2nd tbn

Guidance notes: "Don't rush during this; remain lyrical"

Viol. I

110 Solo *pp* *espr.*

116 *ppp* *pp*

123 *p* *dim.* *rit.* *pp*

The musical score for Violin I, measures 110-123, is shown. The key signature is D major (two sharps). The time signature is 3/4. Measure 110 features a solo for the first violin, marked *pp* (pianissimo) and *espr.* (espressivo). A box labeled 'E' is placed above the staff at the beginning of the solo. Measures 116 and 117 show the first violin playing a sustained note, marked *ppp* (pianississimo) and *pp* (pianissimo). Measure 123 shows the first violin playing a sustained note, marked *p* (piano), *dim.* (diminuendo), *rit.* (ritardando), and *pp* (pianissimo). The score ends with a double bar line and a key signature change to D minor (two flats).

*to be played alongside RLPO Musician

BRAHMSSymphony No. 4 Mvt 4 – 1st trombone (RLPO player to play)

FOR REFERENCE ONLY

Viol. I

110 Solo *pp* *espr.*

116 *ppp* *pp*

123 *p* *dim.* *rit.* *pp*

The musical score for Violin I, measures 110-123, is shown. The key signature is D major (two sharps). The time signature is 3/4. Measure 110 features a solo for the first violin, marked *pp* (pianissimo) and *espr.* (espressivo). A box labeled 'E' is placed above the staff at the beginning of the solo. Measures 116 and 117 show the first violin playing a sustained note, marked *ppp* (pianississimo) and *pp* (pianissimo). Measure 123 shows the first violin playing a sustained note, marked *p* (piano), *dim.* (diminuendo), *rit.* (ritardando), and *pp* (pianissimo). The score ends with a double bar line and a key signature change to D minor (two flats).