CHARLOTTESVILLE SYMPHONY  
AT THE UNIVERSITY OF VIRGINIA  

2015-16 TROMBONE AUDITIONS  

TENOR TROMBONE  

Please prepare a brief (2-3 minutes) solo of your choosing or the David Trombone Concertino up to Letter C. See below.  

Also, prepare the following downloadable excerpts:  
1. Berlioz — Hungarian March from “La Damnation de Faust”; see excerpt below  

2. Mozart — Tuba Mirum from Requiem; see excerpt below  

3. Mussorgsky — Pictures at an Exhibition, X. La Grande Porte de Kiew (The Great Gate of Kiev, trans. M. Ravel), up to 106  
   You will play this with Principal Trombone Nathaniel Lee.  

BASS TROMBONE  

Please prepare a brief (2-3 minutes) solo of your choosing or Bach’s Cello Suite; do not take the repeats. See below.  

Also, prepare the following downloadable excerpts:  
1. Schumann — Symphony No. 3 “Rhenish”; see excerpt below  

2. Berlioz — Hungarian March from “La Damnation de Faust”; see excerpt below  

3. Mussorgsky — Pictures at an Exhibition, X. La Grande Porte de Kiew (The Great Gate of Kiev, trans. M. Ravel), up to 106  
   You will play this with Principal Trombone Nathaniel Lee.
X. La Grande Porte de Kiew

Allegro alla breve. Maestoso. Con grandezza
J. S. Bach
Cello Suite 5, BWV 1011: Sarabande
Performing edition (September 2013) for trombone by
Douglas Yeo

Performance notes

The Sarabande from Bach’s Fifth Suite for Cello is one of the most frequently asked pieces on bass trombone auditions and increasingly is found on tenor trombone auditions as well. In editing this movement for performance on trombone, I have tried to help trombonists understand and find their way through this great piece of music.

First, it is important to understand the Sarabande as a dance form. While Bach’s Suites were not composed as accompaniment to dance, he used dance names for the titles of most of his movements (Preludes excepted). Bach wrote more Sarabandes than any other dance form, and Rémond de Saint-Mard described the Sarabande as, “always melancholy, and exudes a delicate yet serious tenderness.” While the Sarabande probably originated in Spain and found flower in Italy, it is as modified by the French that we know the Sarabande today – and in Bach’s time – as a noble, elegant dance with three beats to the bar.

The Sarabande often included an emphasis – or weight – on the second beat. While Bach’s Fifth Suite Sarabande does not include that gesture explicitly, we do find that every second beat in the movement includes half- or whole-step movement from tension to release. Hence, a slight implied weight on the second beat makes good musical sense.

As to tempo, we are left to find a comfortable tempo that communicates the gravity of the music without becoming glacial and static. Many trombonists play the Sarabande as if it was in six rather than three – such weighting of each note results in a dull, ponderous performance that is impossible to sustain musically. A tempo of quarter note = 50 is typical of that taken by many of the world’s great cello players and allows us to maintain forward motion without hurrying.

Keep in mind that every measure contains a five note theme; the sixth note in several bars serves simply as a reinforcement of the cadence, a melodic movement to the key of the downbeat of the next bar, or resolution of a fifth note passing tone.

Bars 16-19 require a decision by the performer: whether or not to phrase over the bar lines. Many players (including myself in my 2001 version of this movement that was first posted on my website) have phrased over the bar line, making the sixth note a pickup to the next bar. But over time, I have become persuaded – as the earliest manuscripts of the Suites support – that playing all six notes in those bars as a phrase rather than giving each bar a five note theme with a pickup to the next bar makes the most cogent musical sense.

It is difficult – by the use of slurs, dotted slurs and tenuto markings – to truly indicate preferred phrasing and weight. This is especially the case with the tenuti, which I use both to indicate slight weight on a note as well as added length. But I am hopeful that this edition – despite the ambiguity that is inherent in any musical notation – is a helpful starting point for trombonists and others who approach this great piece of music and bring to it their own expressive ideas.
J. S. Bach

*Cello Suite 5, BWV 1011: Sarabande*

Performing edition for trombone by

**Douglas Yeo**

Sarabande

\[\text{Music notation image}\]

5

\[\text{Music notation image}\]

\text{poco cresc...}

\[\text{Music notation image}\]

\text{dim...}

13

\[\text{Music notation image}\]

\text{pull back}

17

\[\text{Music notation image}\]

\text{(Climax!)}

\text{poco a poco dim to end}

\text{rit.}
Bass Trombone
Schumann: Symphony No. 3
Movement IV: Bar 1-18

Berlioz: Hungarian March
6 before rehearsal 4 to after rehearsal 5
X. La Grande Porte de Kiew

Allegro alla breve. Maestoso Con grandezza

Solo