

San Francisco Symphony
Principal Trombone Audition Repertoire List 26-27
Updated: August 4, 2026

Solo Repertoire (piano accompaniment will be provided):

Corelli	Sonata Op. 5, No. 10	(Keith Brown edition) Mvmt. 1
Gotkovsky	Concerto for Trombone	Mvmt. 1

Orchestral Repertoire (All excerpts are for Tenor Trombone unless otherwise specified):

Adams	<i>City Noir</i>	Reh. T1 – Reh. W1
Berg	<i>Three Pieces</i>	3rd Piece: m. 105 – End
Berlioz	Hungarian March	
	<i>Symphonie Fantastique</i>	Mvmt. 4
Bernstein	Symphonic Dances from <i>West Side Story</i>	“Cool”: mm. 664 – 701
Holst	<i>The Planets</i>	“Uranus”: Reh. 7 – Reh. 8
Mahler	Symphony No. 3	Mvmt. 1: 2 bars after Reh. 13 – Reh. 17 Pickup to Reh. 33 – 2 bars after Reh. 34
	Symphony No. 5	Scherzo: Reh. 15 – Reh. 17
Mozart	Requiem	“Kyrie” (Alto Trombone Required)**
Ravel	<i>Bolero</i>	Reh. 10 – Reh. 11 2 bars after Reh. 17 – End
	<i>L'Enfant et les Sortilèges</i>	Reh. 33 – 1 bar after Reh. 35
Rossini	<i>William Tell</i> , Overture	Reh. C – 9 bars after Reh. D
Schumann	Symphony No. 3, <i>The Rhenish</i>	Mvmt. 4 (Alto Trombone Required)**
Saint-Saëns	Symphony No. 3	Reh. Q – 2 bars after Reh. S
Sibelius	Symphony No. 7	7 bars after Reh. C – Reh. D
Strauss	<i>Alpine Symphony</i>	Reh. 122 – Reh. 126
	<i>Till Eulenspiegel's Merry Pranks</i>	(Kalmus Edition) Reh. 31 – Reh. 38
	<i>Also Sprach Zarathustra</i>	(Kalmus Edition) Reh. 15 – Reh. 16 Reh. 50 – Reh. 53
Stravinsky	<i>The Firebird</i> , Suite (1919)	Infernal Dance of King Kashchei: Beginning – Reh. 12
	<i>Pulcinella</i> , Suite	Mvmnts. 7 – 8: Reh. 85 – Reh. 102
Wagner	<i>Ride of the Valkyries</i> , Orch. Version	Minor and First Major sections
	<i>Tannhäuser</i> , Overture	Full overture

Continued on Next Page

Ensemble Excerpts (if necessary):

Brahms	Symphony No. 4	Mvmt. 4
Bruckner	Symphony No. 8	Mvmt. 4: mm. 1 – 40
Hindemith	<i>Mathis der Maler</i> , Symphony	Mvmt. 2 Mvmt. 3: Reh. 4 – Reh. 6 <i>Alleluia</i> (6 bars before Reh. 35 – End)
	<i>Symphonic Metamorphosis</i>	Mvmt. 2: Reh. Q – T Mvmt. 4: Reh. G – End
Schubert	Symphony No. 9, <i>The Great</i>	Mvmt. 1
Tchaikovsky	Symphony No. 6	Mvmt. 4: Reh. L – Reh. N (Chorale)
Verdi	<i>Nabucco</i> , Overture	Beginning – 4 bars after Reh. 2 (Chorale)

Sight reading may also be required. Excerpts in bold can be found on the following pages.
The official pitch of the San Francisco Symphony is A=441

Adams

Trombone 1

City Noir

T1 A tempo (♩ = 52)

(to the foreground)

Solo, *espr.*

(very slight rubato)

65

molto rit.

(Trumpets) *sva*

65-67

mf

72

mf

f

75

78

poco rall.

81-82

U1 A tempo (♩ = 52)

Solo very free

83

mf

poco f

mp

f

87

mf

un poco più forte

♩ = 98

90

f

V1

93

Solo

93-94

p

f

f

98

ff

101 *f* *ff*

begin gradual acceleration W1 ♩ = 106

104 *mute in*

108 ♩ = 107 — ♩ = 110 — — — ♩ = 120 (steady tempo) X1 (♩ = 120)

108-109 110-111 112-113 *con sord.* *mf*

118 *accel.* Y1

(sempre *mf*)

125 ♩ = 96 — — — ♩ = 98

132 ♩ = 100 steady Z1

ff *fff*

140 ♩ = 60

ff

A2 Suddenly slower ♩ = 52

146 *mute out* 5 2 2

149-153 155-156 157-158 *poco rall.*

B2 Suddenly faster ♩ = 116 *Meno mosso* ♩ = 105 *Ritard* — — — — — *Very slow* ♩ = 48 3

159 4 3 171-173

1. Posaune

Wieder zurückkehren zum beiläufigen
Tempo I

U.E. 7397

BER - DREI ORCHESTERS' LIKE

Zeit lassen

1. Posaune

accel. rit.

mf f mf pp f

molto riten. Höhepunkt

Anfänge ziemlich breit, all- nach ab- mählich ins 2. zurückkehren - dämpfen

ff

Tempo I (accel. ... rit. ...) accel. ... rit. ...) molto accel. ... rit. ... überstürzend -

ff sp f

Flötens Zeitmas (T. II) Flzg.

ff

Flzg.

rit. ... molto rit. ... a tempo subito molto

riten. ... Quasi a tempo, aber bedeutend langsamer beginnend und allmählich übergehend - m. gehob. Schalltrichter

mezzo f marc. e cresc. ... ff

Tempo III (aber etwas schwächer)

1 1 3

150

rit. ... molto

ff

molto Pesante

pedaltoni

rit. ... quasi grosser Aufstoss - molto

Flzg. 160

tempo Sehr langsam

poco cresc. molto pp

Ruhig und - immer sehr langsam 2pt. auf (gedehnt) noch langsamer m. Dpf.

mf pp

3 1

165

pp sehr ausdrucksvoll

0. Dpf. Subito a tempo (III)

pp

170

ppp

2 1

rit. ... molto

ff

1

U.E. 7397

West Side Story - Cool
TROMBONE 1 & 2

Bernstein

flutt. **666** *ff*

670

676

681

685 *ff*

690 *ff*

shake *pp subito*

694 *pp sub.* *ff*

4

4

HOLST - THE PLANETS

Tenor Trombones 1 & 2

138 * Ten. Tuba Solo

p

* Trpt. 4

146

* Trpt. 4

p *cresc.* *f*

10 1 15

Horn I in F *mp*

176

p *p* *mp* *p*

* Ten. Tuba

2 1

187

mf *cresc.* *fff*

1

mf *cresc.* *fff*

rall. *a tempo.*

195

201

fff *sempre*

fff *sempre*

HOLST - THE PLANETS

Tenor Trombones 1 & 2

207 13

207 212

213

213 219

220

Rall. **8** Lento Allegro Ten. Tuba **Largo**

fff *cresc.* *ff*

fff *ff*

9 4

220 239

241 **9**

Horn 5
* 3 *

(meno f)

Horn 6
2 3

fff *pp* *pp*

fff *pp*

241 249

SYMPHONIE N° 3.

1. Posaune.

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

Erste Abtheilung.

Nº 1.

Kräftig. Entschieden.
(Hörner.)

Nicht essen.

Gustav Mahler.

(Hörner.)

Nicht eilen.

Gustav Mahler.

Bass staff musical score with various tempo markings and dynamics:

- 2 Zurückhaltend.
- 1 Molto riten.
- (Gr.Tr.)
- Schwer und dumpf.
- Die Triolen schnell.
- 8 pp
- sempre pp
- TIMP.
- 6 TIMP.
- 4 2-3 TIMP. Bewegt.
- 7 Rubato.
- acceler.
- tempo
- Nicht schleppen. (1. Tromp.)
- a Tempo
- 7 Gedeht.
- Drängend.
- Sempre listesso tempo. Nicht eilen.
- f a tempo
- 13 Langsam. Schwer. (2.3.4.Pos.)
- Lange.
- Solo
- Bei den gehaltenen Tönen Schalltr. in die Höhe.
- Triolen nicht schleppend 3
- sempr ff
- 14 Etwas drängend.
- sempr ff
- Zurückhaltend.

Nr. 5 Version for piano and voice

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MAHLER - SYMPHONY 10.3

1. Posaune.

I. Posaune.

15 Wieder schwer. *ff* *accel.* *ff* *accel.* *ff*

16 Etwas drängend. *ff* Triolen, nicht schleppend Wild. *p* Vorwärts. *ff*

17 Wieder zurückhaltend. *ff* mit Dämpfer Pesante. *fff* *rit.* *f* *cresc.* *ff*

Tempo I. Unmerklich etwas bewegter. 18 19 20 21 22 23 24 25 Trümpet (Celli u. Bässe.) pizz. *p* Dämpfer ab. *mf* ohne Dämpfer.

26 Schwungvoll. Immer dasselbe feurige Tempo, ohne zu eilen. *mf*

27 *ff* mit Dämpfer *mf* *fff*

28 Zeit lassen. *fff* *ohne Dämpfer* *mf* *ff*

29 30 mit Dämpfer string. *dim. p* *ril.* *a tempo* *f* *p* *f* *p* *f*

U. Re 2840.

MAHLER - SYMPHONY No. 3

(10)

1. Posaune.

a tempo

4

31

HOLD MUTE

7

immer mit Dämpfer.

dim. p

ff

32

OPEN

Vorwärts. acceler.

3

ff

offen

33

Zeit lassen.

p

Sentimental

espressivo

Zurückhaltend.

2

p

Nicht eilen.

34

Wieder a tempo.

Nicht eilen.

2

1

5

35

Nicht eilen.

8

5

poco rit.

sfp

36

9

37

10

38

10

39

(1. Horn.)

10

40

Sehr zart.

(Triangel.)

6

41

(1. Viol.)

4

42

7

pp

43

Immer dasselbe Tempo.

(Celli u. Bässe.)

7

44

1

f

45

1

Roh!

f

sempref

46

1

10

mf

47

(1. 2. 3. Tromp.)

f

48

5

4

U. E. 2940.

MAHLER - SYMPHONY No. 5

Posaune I

406 *f sf sf p p p*

416 *rit. verKlingend a tempo mit Dämpf. molto rit.*

429 *a tempo molto moderato Allmählich bewegter, ins Tempo I übergehend Tempo I*

461 *Dämpf. ab f Nicht schleppen*

468 *cresc.*

486 *Heftig drängend cresc. poco rit.*

493 *a tempo I p f*

509

550 *Trpt. 3. Nicht schleppen*

564 *ff mf*

590 *dim.*

Suite De Pulcinella

Trombone

No. 7, Duetto

Pergolesi - Stravinsky

Vivo

(85) *ff* *sff* *sff* *gliss.*

2 (86) *ff marcatis.* *simile*

(87) 4

f *gliss.* 1. 2.

(88) *f*

gliss. *f* 2

(89) *très fort et en dehors* *sff*

(90) 6 *f* (91) 7

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STRAVINSKY - SUITE DE PULCHINELLA

2

No. 7, Duetto Trombone

92 Solo

ff *sff* *sff* 2

mf *f*

93

poco meno f

ff risoluto,
energico

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Suite de Pulcinella

(66A)

Trombone

No. 8 a) Minuetto

Pergolesi - Stravinsky

Measures 94-101 of the Minuetto. The score is written for Trombone in bass clef with a key signature of one flat. Measure 94 is a whole rest. Measure 95 is a whole rest. Measure 96 is a whole rest. Measure 97 is a solo section marked 'Solo' and 'dolce e ben cantabile', featuring a melodic line with slurs. Measure 98 is a whole rest. Measure 99 is a whole rest. Measure 100 is a whole rest. Measure 101 is a whole rest. The score includes dynamic markings: *mf* (measures 96, 98, 100) and *p* (measure 101). There are also articulation marks like accents and slurs.

b) Finale

Allegro Assai

Measures 102-104 of the Finale. The score is written for Trombone in bass clef with a key signature of one flat. Measure 102 is a whole rest. Measure 103 is a whole rest. Measure 104 is a whole rest. The score includes dynamic markings: *ff* (measures 102, 103) and *Rit.* (measure 104). There are also articulation marks like accents and slurs.

Die Walküre. Ritt der Walküren.

La Walkyrie.
Chevauchée des Walkyries.

Herausgegeben von W. Hutschenruyter.

The image shows a page of a musical score for a horn part, likely from the 1812 Overture. The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The tempo is marked "Animato." at the top left. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include *f* (forte), *dim.* (diminuendo), *ff* (fortissimo), and *piu f* (piu forte). There are also articulation marks like accents and slurs. The score is divided into measures, with some measures numbered 1, 2, 3, 4, 5, 6, 7, 10, and 11. A bracket labeled "Hr. V." indicates the part for the fifth horn. A note at the bottom left says "* in Erm. der Baßkl. oder des III. Fag." (in the discretion of the bassoon or the third clarinet). The score ends with a double bar line and a key signature change to two sharps (F# and C#).

• Lorsque le nombre des instruments est réduit, on joue toujours les notes des instruments qui manquent, et qui sont marquées d'astérisques (*).

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