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JOHANN SEBASTIAN BACH (1685–1750)

Johann Sebastian Bach was a German composer, organist, harpsichordist, violist, and violinist of the Baroque period. This master of all aspects of the Baroque found his first triumph as a virtuoso organist and composer to the courts. His compositions, such as the Brandenburg Concerti, the Mass in B minor, The Well Tempered Clavier, and the more than 300 cantatas are appreciated for their artistic beauty, intellectual depth and technical command.

Bach wrote for trombones in only 15 works, nearly all of which were written in Leipzig. He did not use them for any theatrical purpose but only to double voice parts. Bach held his position in Leipzig for 27 years until his death. After his death, Bach's reputation faded and his music was regarded as old-fashioned. During the late 1700's and early 1800's composers such as Mozart, Beethoven, Chopin, and Mendelssohn became proponents of Bach's music. Mendelssohn, in particular, recognized the genius of Bach's works and devoted much of his life to making them accessible to a wider public.

Christ lag in Todes Banden, BWV 4 (circa 1707)

Auditions: *Rarely*

Errors: *No*

The cantata, Christ lag in Todes Banden *Christ lay in the bonds of death*, is one of Bach's earliest cantatas and was probably intended for a performance at Easter in 1707. It is a chorale cantata in which both text and music are based on a Lutheran hymn. Bach added the three trombone parts to mirror the alto, tenor, and bass choral lines. To achieve an ideal blend with the chorus the first trombone part should be played on alto. All three parts should be played very lightly and with a straight sound in order to blend with and support the chorus.

Allegro

(coll' alto)

The musical score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Allegro' and the performance instruction is '(coll' alto)'. The music is written in a single melodic line across the staves. A large diagonal watermark 'www.hickeys.com' is overlaid across the middle of the score. The final staff ends with a double bar line and the number '2' above it.



LUDWIG VAN BEETHOVEN (1770–1827)

Beethoven was born in Bonn into a family of court musicians. He displayed musical talents at an early age. The young prodigy was a master at improvisation and an accomplished performer on violin and piano.

His music was a crucial bridge between the Classical and Romantic eras. Beethoven wrote for trombones at a time when they were not yet common in orchestral works. Popular culture has made Beethoven's musical and personal life familiar to most. He is acknowledged as one of the giants of classical music.

Symphony No. 5 in C minor, Op. 67 (1804–08)

Auditions: *Yes*

Errors: *No*

Movement Four of Beethoven's Symphony No. 5 marks one of the first times that trombones were written into a symphonic score. Most trombonists prefer to perform the first trombone part on alto trombone, helping to produce a sound that is compact, light and pure.

34 **Allegro** $\text{♩} = 84$



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GUSTAV MAHLER (1860–1911)

In 1907, in the course of a visit to the Finnish master Jean Sibelius, Mahler said, "...a symphony must be like the world. It must embrace everything. To call it a symphony is really incorrect as it does not follow the usual form... to me, it means creating a world with all of the technical means available."

Mahler's symphonies are among the most grandiose works ever written for the modern orchestra, and they deal with profound and all-encompassing subjects such as religious questioning, redemption through love, and an examination of spiritual matters which are often overlooked in daily living. The extraordinary power and appeal of his music comes, to a great extent, from his unique ability to combine everyday matters with sublime and spiritual ones, and in so doing to give unparalleled insights into the human condition.

Symphony No. 2 in C minor (1894)

Auditions: *Yes*

Errors: *No*

Symphony No. 2, subtitled *The Resurrection*, was written between 1888 and 1894. It was premiered in 1895. As with several of his symphonies, Symphony No. 2 is a colossal work which also includes four trombone vocal soloists, and chorus.

The beginning of this excerpt from Movement One is marked *Etwas drängend* (somewhat pushing) and gives this passage a forward-leaning energy and direction. Make a clear distinction between the tenuto quarter-notes. Play the soli passage beginning five measures before the *Reb* manner. Give the marcato notes emphasis and clarity. Beginning at the *Molto* character. Take care to execute the mixture of duple and triple rhythms accurately.

Etwas drängend



This brief solo
then to the
character



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GIOACHINO ANTONIO ROSSINI (1782–1868)



At the peak of his career, the Italian master of comic opera Gioachino Rossini produced two dozen works in just eight years, usually just in the nick of time. As Rossini's fame spread he accepted invitations from Paris and London to produce new works, and he soon became a wealthy man. His writing developed a grander dramatic character with increased use of the chorus, theatrical spectacle and complex vocal ensemble writing. Even his overtures grew from the standard formula heard in *La gazza ladra* to the solemnity of the cello quintet that introduced *Guillaume Tell* to the Parisian audience a dozen years later.

He spent the greater half of his life in retirement, revered for his achievements and, despite frequent illness, still composing mostly smaller works for piano, chamber ensembles, solo voices and the church. Rossini's legacy founded the Conservatorio Statale di Musica "Gioachino Rossini" (originally the Liceo musicale Rossini) in Pesaro Italy.

La gazza ladra: Overture (1817)

Auditions: *Yes*

Errors: *No*

Premiered in 1817, Rossini revised his overture to *La gazza ladra* for subsequent productions in 1818, 1819, 1820, and 1866. It is important to be familiar with the multiple versions of this work. Here, we refer to one-trombone version without staccatos or triplet upbeats.

Play the quarter-note triads with energy and an upward direction. Because the tied note descending eighth-note scales should be played with a clean articulation while keeping. Stay relaxed when playing these scales so you never rush or play too heavily. When keep your sound consistent.



In the final five measures of eighth-note flow.



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♩=168

Trb 1

Trb 2

mf *fff* *fff* *fff*

f *fff* *fff*

1

3

3

Generate excitement to the glissandi by beginning at a slightly reduced dynamic, then make a huge crescendo followed by a slight decrescendo. Remain in tempo.

11

f

12

5

gliss.

13

gliss.

VI. pos: ----- I ----- VII

Use brilliant articulation throughout. Before the final note, there i

17

♩=208

18

f

tr

2

2



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