

**Philharmonia**

**Instrumental  
Fellowship  
2026/27**

**Bass  
Trombone**

Information and  
Audition Requirements

## How do I apply?

To apply, you will need to complete our online application form and submit your video which you may find [here](#).

After completing the application form, you will be directed to complete our Equality and Diversity form. It is essential that you complete this information as fully as possible, as your application will not be processed without it.

If you encounter any problems with the application form or have any questions, please email [emergingartists@philharmonia.co.uk](mailto:emergingartists@philharmonia.co.uk).

Please note that the Philharmonia **will not accept** any alternative applications such as CVs or video files containing spoken word.

## Auditions

### First round

First round auditions for Brass will take place via video submissions. There is a portal in the application form where you will upload your recording. Please submit one, unedited video. First round audition requirements are in the attached pack below. The deadline to submit your video is midnight on Sunday 22 March 2026.

### Second round

If invited to audition, second round auditions will take place live and in-person in London. Second round audition requirements are in the attached pack below.

Candidates may be asked to do some sight reading.

An accompanist will be provided – please do not bring your own.

We are unable to provide feedback for candidates not successful at the first round.

Please note the Philharmonia reserves the right to change the date of any in-person audition if necessary.

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## First round audition requirements

### **Solo rep**

- Walter Hartley, Sonata Breve

### **OR**

- Bach, Sarabande from Cello Suite No. 5

### **Excerpts**

- Bruckner, Symphony No. 8, 4th movement (fig 460 to 530)
- Haydn, The Creation (26. Vivace)
- Respighi, Fountains of Rome (fig 11 to after 15)

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Bruckner - Symphony No. 8

BRUCKNER 8 4th movt

Baß-Posaune

*ritard.* **FINISH** 28 **390** 3 2 8

**Aa** *Erstes Zeitmaß* **420** 1 **Bb** 4

**430** *rubia Cc* **START** *mf* *f*

**440** 16 **Ee** *Erstes Zeitmaß* **460** *ff* *Tr. 23* *Tr. P cresc. sempre*

**470**

**480** *ritard.* *stempo* *ff* *cresc. --- ff*

**490** *ff*

**500** **Hh** 11

*Tr. 1* *marc. sempre* *ff*

**520** *ff* *marc. sempre*

**530** 8

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## Haydn - The Creation

(tacet) und der himmlische Chor feiere das Ende des sechsten Tages mit lautem Gesang.

**26.**  
Chor.

Vivace.

**A**

**B**

Poco Kr.

Edition Peters. 6980 *allacoda*

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Respighi - Fountains of Rome

*p cres.* **1** **11** *All<sup>o</sup> vivace* *fff*

*fff*

**12**

*fff*

**13**

**14** *Più vivace*  
*(In uno)* *ff* (Ritmo di 3 battute) *ff*

*più f*

**15** *fff* (Ritmo di 4 battute)

*Largamente* *fff*

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## Second round audition requirements

### **Solo rep**

- Bozza, New Orleans (accompanied)

### **Excerpts**

- Beethoven, Symphony No. 9 (fig M to allegro energico)
- Bruckner, Symphony No. 8, 1st, 3rd and 4th mvts
- Haydn, The Creation (26. Vivace)
- Kodály, Hány János
- Respighi, Fountains of Rome (fig 11 to after 15)
- Schumann, Symphony No. 3, 'Rhenish'
- Strauss, Ein Heldenleben (fig 51 and fig 61 to 74)

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## Beethoven - Symphony No. 9

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

100 118 22 50 50 Basso

162 L M 25 51

*ff* *sf* *f* *sf* *sf*

*ff* *sf*

*ff* *sf*

*f* *sf*

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## Bruckner - Symphony No. 8 (1st mvt)

START

Feierlich breit

230 bewegter breit

M

240 bewegter breit

250 13

The image shows a musical score for the first movement of Bruckner's Symphony No. 8. It consists of three staves of music. The first staff begins with the tempo marking 'Feierlich breit' and includes a handwritten 'START' with an arrow pointing to a specific note. The tempo changes to '230 bewegter breit' at measure 3. The second staff continues with '240 bewegter breit' starting at measure 8. The third staff ends at measure 13 with a boxed '250 13'. The score includes various musical notations such as accents, slurs, and dynamic markings like 'ff'.

## Bruckner - Symphony No. 8 (3rd mvt)

220

16

The image shows a musical score for the third movement of Bruckner's Symphony No. 8. It features two staves. The first staff is in bass clef and includes a tempo marking of '220' and a dynamic marking of 'ff'. The second staff is in treble clef and includes a measure number '16' and a dynamic marking of 'pp'. The score contains complex rhythmic patterns and chordal structures.

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## Bruckner - Symphony No. 8 (4th mvt)

START  
↓

### FINALE

Feierlich, nicht schnell Metr. d = 69

Musical score for the first system of the finale, measures 1-40. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It features a series of eighth and sixteenth notes with various dynamics and articulations. Measure numbers 2, 10, 20, 30, and 40 are indicated in boxes. The dynamic marking *ff* is present throughout the system.

## Bruckner - Symphony No. 8 (4th mvt)

Musical score for the second system of the finale, measures 350-400. The score is written in bass clef with a key signature of two flats. It includes dynamic markings *ff* and *mf*, and articulations such as accents and slurs. Measure numbers 350, 360, 390, and 400 are indicated in boxes. The tempo marking *a tempo* is present at the beginning of the system, and *ruhig* is present at the beginning of the final measure.

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## Haydn - The Creation

(tacet) und der himmlische Chor feiere das Ende des sechsten Tages mit lautem Gesang.

**26.**  
Chor.

Vivace.

**A**

**B**

Poco Kr.

Edition Peters. 6980 *allacoda*

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Kodály - Háry János

Handwritten musical score for bassoon in 4/4 time. The score consists of six staves. The first staff begins with a tempo marking of *Poco meno mosso* and includes the instruction *gliss.* above the notes. The second staff has a dynamic marking of *ff* and the instruction *pesante* below the notes. The third staff features a dynamic marking of *f*. The fourth staff includes a measure rest of 16 measures and a dynamic marking of *ff* with the instruction *grandioso, e marcatis.* below. The fifth staff has a dynamic marking of *ff*. The sixth staff includes the instruction *poco string.* above and *cresc.* below. The score is marked with various dynamics including *ff*, *f*, and *ff*, and includes performance instructions such as *gliss.*, *pesante*, *grandioso, e marcatis.*, and *poco string.*

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Respighi - Fountains of Rome

*p cres.* **1** **11** All<sup>o</sup> vivace *fff*

*fff*

**12**

*fff*

**13**

**14** Più vivace  
(In uno) *ff* (Ritmo di 3 battute) *ff*

*piu f*

**15** *fff* (Ritmo di 4 battute)

Largamente *fff*

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Schumann - Symphony No. 3, 'Rhenish'

## Sinfonie Nr. 3 Es-Dur

TROMBONE BASSO

I, II u. III tacet

Robert Schumann, op. 97

IV

Festlich (♩ = 54)

Musical score for Trombone Bass, Schumann's Symphony No. 3, Fourth Movement. The score is in bass clef with a key signature of one flat (B-flat). It features a tempo of quarter note = 54 and a dynamic of *pp*. The music is marked "Solo" and "Festlich". A bracket highlights a section of the score. The tempo is marked "nach und nach stärker". The score includes a 3/4 time signature and a 2/4 time signature. The piece concludes with a double bar line and a repeat sign.

Strauss - Ein Heldenleben (fig 51)

Musical score for Strauss's *Ein Heldenleben*, Figure 51. The score is in bass clef with a key signature of one flat (B-flat). It features a tempo of quarter note = 54 and a dynamic of *ff*. The music is marked "1." and "52". A bracket highlights a section of the score. The tempo is marked "aushalten!!". The score includes a 3/4 time signature and a 2/4 time signature. The piece concludes with a double bar line and a repeat sign. The score includes the text "E. E. C. I., 5204" and "pp senza dim."

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Strauss - Ein Heldenleben (fig 61 to 74)

61 1 [ ] 2 V  
f C/158

62 ff

63 sfz ff

64 ff

65 mit Dämpfer 4 ff

66 Dämpfer weg. 5 67 6 68 5

69 5 70 4 71 1

72 ff

73 ff