

"TOP 50"
ORCHESTRAL
AUDITION EXCERPTS
for Trumpet



compiled and edited by

PHILIP NORRIS

a detailed guide to
Playing Auditions
and
Performing Orchestral Excerpts

Crown Music Press



"TOP 50"

**ORCHESTRAL
AUDITION EXCERPTS
*for Trumpet***

compiled and edited by

PHILIP NORRIS

a detailed guide to
Playing Auditions
and
Performing Orchestral Excerpts

Crown Music Press

**612 Sedgwick Drive
Libertyville, IL 60048**



Copyright © 1997 by Crown Music Press
All rights Reserved

Concerto in F by George Gershwin is used by
Permission of Warner Bros. Publications U.S. Inc.,
Miami, FL. 33014
© 1927 (Renewed) WB Music Corp.

Outdoor Overture by Arron Copland is used by
Permission of Boosey & Hawkes Inc., Sole Licensee
© Copyright 1940 by the Arron Copland Fund
for Music Inc., Copyright Renewed

Piano Concerto in G by Maurice Ravel is used by
Permission of the Publisher:
© 1932 Durand S.A. Editions Musicales
Editions A.R.I.M.A. & Durand S.A. Editions Musicales
Joint Publication
Sole Representative U.S.A., Theodore Presser Co.

Alborado Del Grazioso by Maurice Ravel is used by
Permission of the Publisher:
© 1923 Editions Max Eschig
Editions A.R.I.M.A. & editions Max Eschig
Joint Publication
Sole Representative U.S.A., Theodore Presser

Dedication

To my wife and family for their love and support.

To my teachers for their wisdom, patience, and love of beauty.

To dedicated, skillful trumpeter-musicians who inspire us all.

To my students who teach me more than I could ever teach them.

I.N.J. / S.D.G.

THE FAR SIDE

By GARY LARSON



THE FAR SIDE © 1992 FARWORKS, INC.
Used by permission of UNIVERSAL PRESS SYNDICATE
All rights reserved

PREFACE

There has been a need for an inclusive volume of trumpet orchestral excerpts for decades and here it is. Not only is the music presented legibly, devoid of awkward page turns and easily readable by one, two, Three-even five players, but the book is also quite valuable for the helpful introductory material. It is the first really comprehensive textbook for the orchestral trumpeter. Bravo to Dr. Philip Norris!

David Baldwin
University of Minnesota

“ I find *The Top 50 Orchestral Audition Excerpts for Trumpet* to be a very useful book. It contains many useful suggestions, as well as very appropriate passages for not only students but also professionals. I’ve been using it myself.”

Bud Herseth
Principal Trumpet,
Chicago Symphony

“This is an intelligently compiled book that provides the serious artist with ‘tips’ that make working on the excerpts a bit more contextual than the conventional fare does. Coupled with good instructions on a trumpeter’s basic foundation, this book will be a valuable addition to the developing trumpeter’s library.”

Manny Laureano
Principal Trumpet,
Minnesota Orchestra

“This would be my first collection of excerpts. The text that accompanies the music is thoughtful and articulately expressed. It should be a very fine learning tool for young trumpeters, maybe even for some older ones too!”

Marvin C. Perry II
Principal Trumpet,
Indianapolis Symphony

TABLE OF CONTENTS

"Top 50" Excerpts CONTENTS	i
Forward, Acknowledgements	ii
About the Author	iii
Auditions: System & Purpose	iii
Preparing to Audition	iv
Musical Preparation	v
Distant Auditions	vi
Recording Your Playing	vii
Selection of Instruments	vii
Playing the Audition	vii
How to Use This Book	ix
A Note About the Excerpts	ix
Supplementary Materials	x
Stylistic Index of the Excerpts	xii
Multiple Trumpet Excerpts	xiii
Glossaries of German and French Terms	xiii
"Top 50" Excerpts	pages 1-94

"TOP 50" ORCHESTRAL AUDITION EXCERPTS FOR TRUMPET

CONTENTS

J.S. BACH:	Magnificat	Magnificat anima mea; Fecit potentiam	page 1
	Christmas Oratorio	Parts I & VI	page 3
	B Minor Mass	Credo; Dona Nobis Pacem	page 6
	Suite No. 3	Overture & Gigue	page 8
	Brandenburg Concerto No. 2	Movements I & III	page 10
BARTOK:	Concerto for Orchestra	Movements I, II & V	page 12
BEETHOVEN:	Leonore Overture Nos. 2 & 3	Off-Stage Calls	page 16
	Symphony No. 9	4th Movement	page 17
	Carmen	Prelude to Act I	page 18
BIZET:	Academic Festival Overture	Dolce Theme before Section D	page 18
BRAHMS:	Symphony No. 2	Movement I - Solo Passage	page 19
	Outdoor Overture	Opening Solo	page 19
COPLAND:	Fêtes	Muted Trio & Open Section 13-14	page 20
DEBUSSY:	La Mer	All Movements	page 22
	Iberia	Movement II - Section 19	page 26
	Concerto in F	Movement II - Solo	page 27
GERSHWIN:	Messiah	The Trumpet Shall Sound	page 28
HANDEL:	Variations on 'America'	Variation V - Solo	page 29
IVES	Symphony No. 5	Parts 1, 3 & 5	page 30
MAHLER:	Symphony No. 3	Off-Stage Posthorn Solo	page 34
	Symphony No. 1	Movement I	page 35
	Symphony No. 2	Movements I, II, III & V	page 36
MOUSSORGSKY/RAVEL:	Pictures at an Exhibition	Promenade; Goldenberg & Schmuyle	page 43
PROKOFIEV:	Lt. Kije Suite	Cornet Solo; Final Muted Solo	page 45
RAVEL:	Piano Concerto in G	Movement I	page 46
	Bolero	Muted Theme (w/flute) and Ending	page 47
	Rapsodie Espagnole	Assez anime trio (2 sections)	page 49
	Alborada del Grazioso	Triple Tonguing Sections	page 51
RESPIGHI:	Pines of Rome	Movements I, II & IV	page 52
RIMSKY-KORSAKOV:	Scheherazade	Parts II, III & IV	page 55
	Capriccio Espagnole	Part IV Fanfare	page 60
SCHUMANN:	Symphony No. 2	Movement I - Opening	page 61
SHOSTAKOVICH:	Symphony No. 1	All Movements	page 61
	Piano Concerto	All Movements	page 63
	Symphony No. 5	Movements I & IV	page 65
	Symphony No. 2	Movement IV	page 68
SIBELIUS:	Don Juan	Opening through Sec. B, Weich Solo (Sec. F), Sec. H, Vivo Solo (S-U), Sec. P	page 70
R. STRAUSS:	Ein Heldenleben	Off-Stage Trio at Sec. 42; Trio Sections 50-77 Lyrical Theme (Sec. 80-82)	page 72
	Also Sprach Zarathustra	Opening; Sections 3, 18-20, 50-52	page 80
	Don Quixote	Opening Trio at Sec. 3; Lyrical Theme near 37; Viel Schneller Sec. 66-68	page 81
	Symphonia Domestica	Sections 2, 69, 89, 110-112	page 83
STRAVINSKY:	Petrouchka	Ballerina Dance; Waltz; Muted Ending	page 85
	Firebird Suite	Danse Infernale & Berceuse	page 87
	Symphony No. 4	Movement I	page 90
TCHAIKOVSKY:	Capriccio Italien	Opening Fanfare; Allegro Solo	page 90
	Nutcracker Suite	March; Mirlitons; Chocolate	page 91
	Swan Lake	Neapolitan Dance	page 92
	Parsifal Prelude	Lyrical Theme	page 93
WAGNER:	Götterdämmerung	Siegfried's Funeral March	page 93

FOREWORD

The purpose of this book is to provide guidance for the audition process for trumpet players. It does not give complete excerpts for any given work but provides passages most often required of players in auditions. To best know an excerpt, the entire work should be studied and heard in its entirety with a full score. For this reason other excerpt collections and scores are valuable in their own right.

This book seeks to provide detail in performing these excerpts and to collect them into one volume. The contents were chosen from survey lists of audition excerpt frequency compiled by Vincent Cichowicz at Northwestern University, from William Stowman's list which appeared in the February 1994 issue of the International Trumpet Guild Journal, and from other sources including the Los Angeles Philharmonic Summer Institute and National Repertory Orchestra. These sources have surveyed audition lists since about 1973. Some important works do not appear because of copyright restrictions.

It must be mentioned that auditions often require a solo or concerto piece in addition to excerpts. Sight-reading is sometimes required. Neither of these is the subject of this book, yet each is no less important. The solo or concerto piece may sometimes carry significant weight in the audition evaluation, particularly if the position is for the principal chair. Some suggestions are given regarding sight-reading preparation, but the subject of concerto playing is too great to include in this volume. It is recommended that you consult with a fine teacher and excellent recordings when it comes to working on solo literature.

In addition to orchestral applications, this book may also be useful for collegiate, military, or other professional auditions where playing excerpts is part of the audition process.

Where second and third parts are important, they are provided along with the first part. These parts will also allow players to rehearse an excerpt in its section context.

ACKNOWLEDGEMENTS

I am very grateful for the kind help and suggestions of Vincent Cichowicz and Luther Didrickson, my professors of trumpet at Northwestern University, Evanston, Illinois. Much of the material and concepts of this book reflect their teaching and example. Others who provided invaluable input include: Gary Bordner, principal trumpet, the St. Paul Chamber Orchestra; Manny Laureano, principal trumpet, the Minnesota Orchestra; Marvin Perry, principal trumpet, the Indianapolis Symphony Orchestra; and Philip Smith, principal trumpet, the New York Philharmonic Orchestra. I want to express special thanks to Dr. David Baldwin, professor of trumpet at the University of Minnesota, for his guidance and suggestions in the preparation of this book. I also want to thank Charles Stine, David Baldwin, and Lee Van Aalsburg for their contributions to the cover design. Finally, I am honored to have Adolph Herseth provide the preface to this book. His consummate musicianship and commitment to excellence are what I've tried to convey through this book.

ABOUT THE AUTHOR

Phillip Norris, a native of Pennsylvania, first began playing the cornet at age seven and was self-taught until he began formal trumpet lessons at age nine. He holds degrees from Grace College (Bachelor of Music Education), Winona Lake, Indiana, Northwestern University (Master of Music, trumpet performance), and the University of Minnesota (Doctor of Musical Arts, trumpet performance) where he was a student of David Baldwin and Gary Bordner. He has played in symphony orchestras and chamber groups in Kansas, Minnesota, Oregon, Virginia, and Washington, D.C. Mr. Norris is also an active free-lance trumpet player in the Twin Cities, including performances with the St. Paul Chamber Orchestra. Presently he is Associate Professor of Music at Northwestern College in St. Paul, Minnesota.

AUDITIONS: System & Purpose

Openings are advertised in the *International Musician*, the monthly publication of the American Federation of Musicians. To get the publication, you must either join the musicians' union or borrow a copy from a member. Openings are also posted on the *Trumpet Herald* website on the internet (<http://ernie.bgsu.edu/>). The *Instrumentalist* magazine advertises openings, but it does not have as exhaustive a list and is less timely. You might also learn of openings by inquiring with a trumpet professor at a major university. To apply for an audition, you must call or write the orchestra or organization for the audition procedure and list of excerpts.

Most orchestras invite applicants by reputation, experience, or resume. An audition tape may be requested.

Musical organizations seek, through the audition process, to find the best player by the fairest means for the open position. The preliminary round is designed to eliminate as many players as quickly as possible. Preliminaries are usually behind a screen to assure anonymity, but some may be open, facing the audition committee. The committee for preliminaries usually consists of the section leader, concert master, and others the orchestra considers appropriate for making the best choice. The conductor most often does not listen to preliminary auditions but will sit on the committee for the final round. From the preliminaries a few (perhaps three to five) may be asked to play again in a finals round. Sometimes no one is selected from the preliminary round, and the audition search continues. In the final round, sight-reading and section playing may be part of the process. In a few instances, sight-reading is part of the preliminary round.

Once a position is won, there still may be a probation period of one to three years before a player is given tenured status. It is important to remember that regardless of the way an audition is run, there are numerous factors that lead to the final determination. Some factors you can control, others you cannot. You cannot control the room environment, the committee's expectations, the number of people auditioning, or the schedule. Instead, give your full attention to the musical presentation (i.e. the objective factors of pitch, rhythm, musical style, and tempo), which you can control.

There is a true story about a principal horn player in a major orchestra who did not make the final round of an audition for a minor orchestra in his city. He was certainly glad the audition was anonymous. Not winning an audition does not mean you are not a fine player or musician. Approach the audition as an opportunity for musical and personal growth. If you have a strong desire to play, be prepared to keep trying, to keep developing. Your love of music, your close attention to it as listener and student, and your pleasure in making it come alive in your playing will, over time, become increasingly audible to your listeners.

PREPARING TO AUDITION

Auditioning is a kind of playing done infrequently compared to normal performing. It can have an intensity beyond normal playing because more seems to be at stake. This intensity can be brought about through the competitive aspect of the audition. But it can also be brought about by psychological forces within the player. It is this latter aspect in an audition that can make the difference between playing well and doing less than one's best.

When discussing preparation a great deal of attention is given to the music. This is as it ought to be. Yet many fine players who can play the music well fail at auditions. It is the attitude toward auditioning that needs more attention. The mental and the physical preparations together contribute toward success and minimize performance anxiety. The list of supplementary materials provided later in this book include a few excellent sources that address performance anxiety.

Some of the major causes of stage fright are worry, fear of failure, and self-doubt. With each of these issues, the player turns his or her thoughts *inward* in a self-critical manner. Instead, the player needs to give full attention *outwardly* to the beauty and message of the music and toward bringing pleasure to the listeners.

Why might one get nervous? Is it because of lack of preparation? Then plan your practicing so that you are ready well before the audition day. Last minute preparation will not yield success. Is lack of stage performance a cause of fright? Then make every effort to get on a stage and play. Solicit solo opportunities from schools, churches, retirement homes, malls, social clubs, or anywhere else you can.

Imagine playing the audition in detail. Do mock auditions for friends or other musicians. When practicing alone, force yourself to play the entire audition list in differing orders without missing anything. If you miss, start over and work until you can do it without missing anything. Then try for two times through the list, then three. Frank Kaderabek, former principal trumpet of the Philadelphia Orchestra, states in his interview in the ITG Journal (Vol. 21, No. 2, Dec. '96), "You could shake me out of a sound sleep the night before an audition and I'd blow that list down from memory... If you want a job today you really have to train for it. You have 15 minutes, to convince a committee that can't see you, that they can't live without you. You have to project your style and musical abilities to that committee in a way that will help you achieve your dreams. So in one word - prepare!"

Beyond the notes, for a really *convincing* audition, you must have some individuality to your playing and style. Playing clean, in tune, and without missing anything are usually not enough. The heart of the music must be conveyed in a way that reflects your own musical depth and understanding of the piece as a whole. This "big picture" of performance must always be kept at the forefront of the mind. This kind of audition performance with a few missed notes is preferable to a note-perfect performance with no soul or heart.

Practice as if you were "on the job." If you were playing the part with an orchestra, you would be expected to play the part well. Imagine the rest of the orchestra playing while you play. Hear it all in your mind. Feel the tempo. Hear the harmonies. Express the soul of the music.

Other mental and physical relaxation techniques include:

- 1) slow, deep nasal breathing without moving the shoulders
- 2) regular physical exercise - this does much to improve the body's response to stress and its efficient use of energy
- 3) eating healthy foods - not just the day of the audition but as part of your regular diet; minimize fatty foods that drain your body of needed energy and vitality; on the day of the audition eat primarily vegetables, fruits, and pasta; leave the greasy, heavy foods for the competition
- 4) try a warm drink of water and a warm water massage on your face before warming up
- 5) imagine beautiful surroundings like oceans, mountains, or fields; imagine beautiful playing of the excerpts you're about to present; let those images motivate you.

MUSICAL PREPARATION

In an audition, perhaps the most important aspect of your playing is rhythm. Lack of rhythmic integrity is the number one cause of audition rejection. All worthy audition winners project rhythms with great authority when they perform. This is not to say that tone quality, pitch, dynamics, articulation and style are not important, for they are. But these elements without rhythmic excellence will not achieve success in an audition.

Because the trumpet section is seated at the back of the orchestra, trumpeters need to exaggerate articulation and dynamic contrast. You should liken playing to being a stage actor who must project consonants and emotion throughout the hall. You must play with distinct tonguing, and you must have a definite sense of dynamic levels. These can only be gained by having some playing experience or by having a teacher/coach who has the knowledge and experience to guide you as to appropriate degrees of articulation and dynamic. Recordings may not always give an accurate picture of how loud or how articulate to play, since many recordings provide artificial balances by placing microphones all around the orchestra. The final sound is mixed and balanced electronically. Live recordings are more useful in this respect, but again, there may be a deception caused by the room acoustics and how far the microphones have been placed from the players. Some articulations on recordings may seem soft when in fact they were much firmer at the desk of the player - and vice versa! The ideal is to be sitting right beside a player to hear what happens at that position.

A few thoughts about tone quality are worth mentioning. It is difficult to know what an audition committee is listening for with respect to timbre. But it is not wise to try to adjust your playing style and timbre to match what you think the orchestra may want. You probably can't know what is wanted, and it usually works against you to try to be what you're not.

It is important to know that what you hear of your own tone quality is **not** what others hear on the other side of your bell. Also, your sound is different twenty feet away than it is right beside you. This is a perceptual difficulty all wind players experience (string players have reported this as well). Once you understand this difference between what you hear and what others hear, you can accept direction regarding timbre. Good resonance to the player's ear has a clear, bright, or ringing quality plus a full, deep quality. Players describe the clear quality variously as "brr" or "buzz" or "edge" in the tone. As soon as the clarity or brilliance is lost to your ears (particularly at softer volumes), you can be sure the tone has become thinner and less "rich" to the listener. What you need to do is to "lock on" to the quality you hear when a teacher or trusted friend says that you sound good.

Every detail of the printed part must be observed and practiced to a fluid, automatic level. The technique should be automatic, but musical nuance should not. When you first work on an excerpt, practice very slowly with a clear sense of line and forward destination to each phrase. This is particularly important for very staccato passages. As said earlier, a knowledgeable teacher can give you invaluable insight into the important technical features of an excerpt, some of which are not and cannot be conveyed on the printed page.

Once the technical material is mastered, the most important thing is to express to the audience the essence and spirit of the work. Tonal, visual, or emotional images can help make this happen. There are some passages that require a high level of purely technical attention, but these are relatively few. Imagery will make the technical demands lighter. This spiritual factor is often the "edge" in an audition. For example, you might imitate a memorable performance of a piece by a great performer to guide your preparation and performing of an excerpt. Or, you might associate an excerpt with some visual image, sound, smell, or touch.

Know every term on the printed score. If you don't know a term's meaning, get a musical or foreign dictionary and look it up. As an aid, this book supplies a short glossary of German and French terms appearing in the excerpts of this book. You may wish to write the English translation on your music. These terms may imply some extra-musical meaning that can be a further motivator for your performance.

If sight-reading is included, this must be practiced, too. Force yourself to keep going in sight-reading preparation. Take care to look over the piece analyzing its difficult spots before playing. Having strong command of the trumpet in all keys, rhythms, articulations, and dynamics is essential for success at sight-reading. You might also play duets with another player who is better than you in order to improve your reading skills. Sight-reading is sometimes used as a tie-breaker, so don't neglect it if it is part of the audition. Some books helpful for sight-reading are given later in the *Supplementary Materials* list.

DISTANT AUDITIONS

If you must drive more than three or four hours or if you must fly to the audition site, it is best to arrive the day before the audition to avoid travel fatigue or complications, especially in winter. This will give you time to relax and mentally prepare. If possible, try to find lodging near the audition site.

RECORDING YOUR PLAYING

Tape recording your playing can be helpful. The better the recording and playback equipment you use, the more accurate the picture you will get of your playing. Keep in mind that any part of the recording-playback process can give a partial distortion of the actual timbre and dynamic response. As a result, you might be inclined to make changes in your tone quality or dynamic that are inappropriate. The best source of feedback remains a knowledgeable, experienced person who can guide you.

Recording your playing can be useful in critiquing tempo, rhythm, articulation, and intonation. Work for consistency. See how many times you can successfully play a passage for the recorder, and be sure to mentally reward yourself for work well done.

SELECTION OF INSTRUMENTS

The factors which should govern the choice of instrument for any given work include the style of the piece, the tonal character of the excerpt, intonation, ease of fingering, and endurance. Whatever instrument provides the most security of execution should be the one chosen within the tonal character of the work.

Keep in mind that staccato articulation tends to sound shorter on smaller instruments, particularly piccolo trumpets, than on larger Bb and C horns. On baroque works in particular, avoid the short, clipped staccato. A very lyrical approach to the instrument produces the best results. The same is true for dynamic changes. Piccolo trumpets will reflect subtleties of dynamic shifts to a greater degree than larger horns. This would include accents. For syncopated figures, do not stress accents too much.

PLAYING THE AUDITION

Try to be well-rested, but avoid drug-induced sleep. Eat a light to moderate meal, avoiding fatty, fried, or meaty meals with at least a two-hour digestion time prior to the audition. Arrive about 45 minutes to an hour ahead of time unless otherwise instructed. Be properly groomed and dressed. This will tell those in charge that this is important to you. Dress in neat casual attire, not formal, for your comfort as much as for your appearance.

Warmup to achieve as much relaxation as possible. A warm-water face massage may help. Check a few spots and mentally sing your material as you await your time to play. You may want to have a small tape or CD player with headphones for listening to fill your thoughts with beautiful sounds and fine playing - perhaps a tape of the material you will be playing or some relaxing music.

Try to avoid imagining what the specific setting will be like. Keep your focus on the beautiful music you are about to make. During the audition it is best not to speak unless asked a direct question.

Be prepared to read from parts provided by the orchestra! Some auditions do not permit players to use their own music. If this is the case, look over each excerpt carefully to note any differences there might be from what you have prepared. If there are some differences, mentally work those changes into your thoughts before you begin to play.

Above all, play to make music. Make musical statements - much as an actor on a stage might deliver a role. You must create the musical role and project it to the audience. Take your time between pieces, but not too much time. The silence may seem longer to you than it actually is. Use these brief intervals of quiet to imagine the next work. If the proctor seems to be rushing you, move along, but do not proceed until you are sure about how to begin the excerpt.

If a mistake occurs, and just about everyone misses something, use the mistake to motivate you to play even more musically than before the mistake. Do not allow the mistake to worry you. Ignore it. Keep your focus on making beautiful music and bringing pleasure to your audience. The committee understands being nervous. It wants each player to do his or her best. Ignore distracting thoughts about the committee, the room, how your body feels. Your singleness of mind toward "singing" or "acting" the part of Trumpeter will be your greatest asset in an audition. If during the audition you are asked to play something again in a different manner, do so as soon as you are able to mentally make the adjustments in your mind's ear. Your adaptability is very important and reveals much about your musicianship. In an orchestra, you will be asked to play the same work in different ways by different conductors. The committee may be interested in how flexible you can be. Should you be asked to play an excerpt again, it may be a sign that you show promise.

HOW TO USE THIS BOOK

This collection of excerpts has been carefully researched and edited. Though there is no one right way to play most excerpts, the markings and directions should help you to play them to an accepted norm.

Give careful attention to **all** markings on the page, particularly tempo and dynamic markings. The tempo indications given for each passage are within accepted norms. This author once observed a player in an audition play the opening to the fourth movement of Beethoven's Fifth Symphony. The tempo chosen was so fast that the grand character of the music was obliterated. Needless to say that player did not get the job.

All mute markings must be observed. Failure to use the correct mute will be an automatic rejection. For each excerpt specific equipment is suggested, but again, comfort and confidence of execution is the best guide so long as tonal characteristics are not compromised. The excerpt's musical character is suggested, and any important performance notes are given to augment the markings on the score.

As always, the final authority for notation rests with the full score and corrected parts. If the orchestra supplies the parts for the audition, use the markings indicated on those parts.

Each passage within a work ends with a double or final bar line. If a single bar line appears at the end of a line or page, the passage continues on the next line or page. A "V.S." marking indicates that the excerpt continues directly on the next page requiring a quick page turn.

A NOTE ABOUT THE EXCERPTS

For the majority of these excerpts there is no question about what passage is most often called for in orchestral auditions. In many cases in this book, multiple passages are provided for a given work in hopes of covering those likely to be on most lists. Some audition committees may ask for only a portion of what's provided in this book, while others may ask for passages not included here. It is important to check carefully the exact passage requested and prepare that material for any given audition.

It is most important to pay strict attention to tempo markings, dynamics, accents, and particular articulation markings on each part. Some of the editorial additions not found on the original parts are indicated in parenthesis. Where a tempo range is given (e.g. ♩ = 92-104) the full range of tempo should be prepared. For the audition, play at the most comfortable tempo, but be prepared to play anywhere within the full tempo range given.

IMPORTANT NOTE!!!

Many of the excerpts in this book contain additional markings NOT in the original parts/scores. These markings are added to assist in the preparation and performance of each excerpt. Should you be asked to play from orchestral parts, some of the markings will not appear!

SUPPLEMENTARY MATERIALS

- Excerpt Books:**
- * **Orchestral Excerpts - Vol. 1-5** (ed. Bartold) - International Music Co.
- Vol. 6-10 (ed. Voisin) - International Music Co.
 - * **Strauss Orchestral Studies** (ed. Rossbach) - International Music Co.
 - * **Wagner Orchestral Studies (2 Vol.)** - International Music Co.
 - * **312 Difficult Orchestral Passages** (ed. Hall) - Vol. 1 - Classical
- Vol. 2 - Modern - Boosey & Hawkes
 - * **Bruckner Orchester Studien** (ed. Eichler) - Wilhelm Zimmerman (Germany)
 - * **Orchestral Excerpts: Piccolo Trumpets** (ed. Ferry) - Virgo Music Publishers (England)
 - * **The Trumpet: an Orchestral Instrument & Its Treatment** - Hermann Pietzsch -
University Music Press - Ann Arbor, Michigan (treatise on orchestral trumpet
playing with excerpts)
- Complete Parts:**
- * **J.S. Bach - Complete Repertoire (3 Vol.)** - Musica Rara
 - * **Stravinsky - Orchestra Parts Book 1** - Schaffner Publishing Co.
 - * **Mahler Symphonies 1-10** (complete first parts) - Phil Collins Publications
(available from: Phil Collins, 7708 Stonehenge Dr., Cincinnati, OH 45242)
 - * **Bruckner Symphonies 1-9** (complete first parts) - Phil Collins (address above)
 - * **The Strauss Book** (complete first parts to all orchestral pieces) - Phil Collins (address above)
 - * **Complete Trumpet I Parts to Beethoven Symphonies 1-9** (also: Complete Orchestra Parts to Brahms and
Mendelssohn Symphonies) - T.I. S. Publications
 - * **Orchestral Excerpts: First Parts** - Alfred Publishing Company: Beethoven Symphonies (Nos. 1-9),
Dvorak Symphonies (Nos. 5-9), Tchaikovsky Symphonies (Nos. 1-6) - separate books
- Studies:**
- * **34 Studies** - Brandt - International Music Co.
 - * **23 Orchestra Etudes** - Hering - Carl Fischer
 - * **The Orchestral Trumpeter** - Hering - Carl Fischer
 - * **20th Century Orchestra Studies** (ed. Johnson) - G. Schirmer
 - * **The Best of Ernest Williams** - Charles Colin Publications
 - * **The Piccolo Trumpet** - Hickman - Tromba Publications
 - * **Orchester Studien: Mahler Symphonies** - Eichler - Wilhelm Zimmerman (Germany)
 - * **Ausführliche Orchesterstudien (4 Vol.)** - ed. Neuhaus - Musikverlage Hans Gerig
 - * **Audition & Performance Preparation for Trumpet: Orchestral Literature Studies (4 Vol.)** -
Rob Roy McGregor - Balquhiddy Music
 - * **Essential Repertoire for Trumpet** - ed. Philip Jones & Alan Boustead - Universal Edition (London)
- Sight-Reading:**
- * **Develop Sight Reading** - Du Fresne/Voisin - Colin Publ.
 - * **Music Speed Reading** - Hickman - Wimbledon Music
 - * **School of Sight Reading** - Michel - Editions Marc Reif
- Related Books:**
- * **ARNOLD JACOBS: Song and Wind** - Brian Frederiksen - WindSong Press, 1996
 - * **The Art of Practicing: A Guide to Making Music from the Heart** - Madeline Bruser -
Bell Tower, 1997
 - * **The Audition Process: Anxiety Management and Coping Strategies** - Stuart E. Dunkel -
(Juilliard Performance Guide No. 3) - Pendragon Press, 1989
*This is an excellent, comprehensive source on issues relating to auditioning;
it includes a large bibliography of additional sources on the subject.*
 - * **A Brass Player's Guide to the German Instructions Contained in the Symphonies of Mahler** -
Charles Gorham - PP Music, 1992
 - * **How to Audition** - Gordon Hunt - Harper & Row, 1977
 - * **The Inner Game of Music** - Barry Green & W. Timothy Galwey - Anchor Press
(New York), 1986
 - * **Stage Fright** - Robert Triplett - Nelson-Hall (Chicago), 1983
 - * **Stage Fright: Its Causes and Cures** - Kato Havas - Bosworth & Co. (London), 1980
 - * **Trumpeter's Guide to Orchestral Excerpts** (2nd ed.) - A.F. Hardin - Camden House, 1986

Articles:

- * "Advice, 9000 Auditions Later" - Carl Topilow - Instrumentalist, May 1990
- * "The Art of Auditioning" - J. Golan - Instrumentalist, May 1976
- * "Auditioning with Finesse" - Ellen Rose - Instrumentalist, January, 1991
- * "A Survey of Orchestral Audition Lists for Trumpet: An Update" - William Stowman - International Trumpet Guild Journal (ITG), February 1994
- * "A Survey of 43 Orchestra Audition Lists for Trumpet" - Lawrence House - ITG Journal, Feb. 1981
- * "An Interpretive Discussion of the Solo Passages Most Frequently Requested at Orchestral Trumpet Auditions" - ITG Journal, May 1981
- * "Adolf Herseth: The Great Storyteller" - Frigerio - ITG Journal, May 1984
- * "The Legacy of Bernard Adelstein" - Sherman - ITG Journal, December 1988
- * "Armando Ghitalla: Master Trumpeter, Master Teacher, Master Musician" - Michael Tunnell - ITG Journal, May 1997
- * "William Vacchiano" - Irvine - ITG Journal, December 1991
- * "William Vacchiano: An Appreciative Recollection on His 83rd Birthday" - André Smith - ITG Journal, May 1995
- * Roger Voisin: An Orchestral Legend - Lewis - ITG Journal, February 1980

Trumpet Web Sites: The Trumpet Herald - <http://ernie.bgsu.edu/> (incl. job openings)
International Trumpet Guild (ITG) - <http://www.itg.dana.edu:80/~itg/>
Trumpet Player's International Network (TPIN) - <http://trumpet.dana.edu/~trumpet>
for general trumpet links: www.ucs.mun.ca/~dbuell/ (then select "trumpet links")

Miscellaneous: * Philip Smith: Orchestral Excerpts for Trumpet (22 excerpts & commentary) - Summit Records (#DCD-144)

STYLISTIC INDEX OF THE EXCERPTS

Clarino-Piccolo Works

BACH: (all)
 MOUSSORGSKY/RAVEL: Pictures - Goldenberg
 RAVEL: Bolero - Excerpt in D (ending)
 STRAVINSKY: Petrouchka (ending)

Fanfares-Trumpet Calls-Heroic Passages

BARTOK: Concerto for Orchestra - I & V
 BEETHOVEN: Leonore Nos. 2 & 3
 : Symphony No. 9 - Presto
 DEBUSSY: Fêtes
 : Iberia
 Handel: Messiah
 MAHLER: Sym. #5 - Parts 1 & 5
 : Sym. #1
 : Sym. #2 - I, II & V
 MOUSSORGSKY/RAVEL: Pictures - Promenade
 PROKOFIEV: Lt. Kije - Final Muted Solo
 RAVEL: Rapsodie Espagnole
 RESPIGHI: Pines of Rome
 RIMSKY-KORSAKOV: Scheherazade - II & IV
 : Capriccio Espagnole
 SCHUMANN: Sym. #2
 SHOSTAKOVICH: Sym. #1 - I & III
 SIBELIUS: Sym. #2
 STRAUSS: Don Juan - Opening & Vivo
 : Heldenleben - Sec. 42, 50-77
 : Don Quixote - Sec. 3 & 67
 : Also Sprach (all)
 : Symphonia Domestica - Sec. 2 & 110
 STRAVINSKY: Firebird - Danse Infernale
 : Petrouchka - Pt. 4
 TCHAIKOVSKY: Sym. #4
 : Capriccio Italien (opening)
 WAGNER: Götterdämmerung

Lyrical Passages

BACH: B Minor Mass - Credo
 BEETHOVEN: Sym. #9 - Allegro Assai
 BIZET: Carmen Prelude
 BRAHMS: Academic Festival Overture
 : Sym. #2
 COPLAND: Outdoor Overture
 DEBUSSY: La Mer - I & III
 GERSHWIN: Concerto in F
 HANDEL: Messiah
 MAHLER: Sym. #5 - Pt. 1, Sec. 13; Pt. 3
 : Sym. #3
 PROKOFIEV: Lt. Kije - Cornet Solo
 RAVEL: Bolero - Muted Solo
 RESPIGHI: Pines of Rome
 SHOSTAKOVICH: Sym. #1 - II
 : Piano Concerto - II
 STRAUSS: Don Juan - "Weich" Solo
 : Heldenleben - Sec. 80-82
 : Don Quixote - Sec. 37
 : Symphonia Domestica: Sec. 69
 STRAVINSKY: Petrouchka - Waltz
 WAGNER: Parsifal - Prelude

Light Staccato Tonguing Passages

BACH: (all)
 BARTOK: Concerto for Orchestra - I & II
 DEBUSSY: Fêtes
 : La Mer - II
 IVES: Variations on 'America'
 MAHLER: Sym. #5 - Part 3
 MOUSSORGSKY/RAVEL: Pictures - Goldenberg
 PROKOFIEV: Lt. Kije - Cornet Solo
 RAVEL: Piano Concerto in G
 : Alborada del Grazioso
 : Rapsodie Espagnole
 RIMSKY-KORSAKOV: Scheherazade (all)
 SHOSTAKOVICH: Piano Concerto - I & III
 STRAUSS: Symphonia Domestica - Sec. 89
 STRAVINSKY: Firebird - Part II, Sec. 5
 : Petrouchka - Part 3
 TCHAIKOVSKY: Capriccio Italien - Solo
 : Nutcracker (all)
 : Swan Lake - Neapolitan Dance

Marcato Tonguing Passages

BARTOK: Concerto for Orchestra - I & V
 BEETHOVEN: Sym. #9 - Presto
 MAHLER: Sym. #5 - Parts 1 & 5
 : Sym. #1 - I
 : Sym. #2 - I, III & V
 RESPIGHI: Pines of Rome - I & IV
 SHOSTAKOVICH: Sym. #5 - I & IV
 : Sym. #1 - I & III
 STRAUSS: Heldenleben - Sec. 42, 50-77
 : Don Quixote - Sec. 67
 : Also Sprach (all)
 STRAVINSKY: Firebird - Danse Infernale
 TCHAIKOVSKY: Sym. #4

Rapid (Multiple) Tonguing Passages

DEBUSSY: La Mer - II & III
 IVES: Variations on 'America'
 MOUSSORGSKY/RAVEL: Pictures - Goldenberg
 RAVEL: Piano Concerto in G
 : Alborada del Grazioso
 : Rapsodie Espagnole
 RESPIGHI: Pines of Rome - I
 RIMSKY-KORSAKOV: Scheherazade (all)
 : Capriccio Espagnole
 SHOSTAKOVICH: Piano Concerto - I
 STRAUSS: Heldenleben - Sec. 42-75
 TCHAIKOVSKY: Capriccio Italien - Solo

Long, Endurance Passages

BACH: Brandenburg Concerto No. 2
 : Christmas Oratorio - Pt. VI
 MAHLER: Sym. #3 - Posthorn Solo
 RAVEL: Bolero - Excerpt in D (ending)
 SHOSTAKOVICH: Sym. #5 - IV
 SIBELIUS: Sym. #2
 STRAUSS: Heldenleben - Sec. 58-77
 STRAVINSKY: Firebird - Berceuse
 WAGNER: Götterdämmerung

Multiple Trumpet Excerpts (# of parts provided)

BACH: Magnificat (3)
: Christmas Oratorio (3)
: B Minor Mass - Dona Nobis (3)
: Suite in D (3)
BARTOK: Concerto for Orchestra (2-3)
BEETHOVEN: Sym. #9 (2)
DEBUSSY: Fêtes (3)
: La Mer - III (5)
: Iberia (2)
MAHLER: Sym. #5 - parts 3 & 5 (2-4)
: Sym. #1 (3-4)
: Sym. #2 - V (4-6)
RAVEL: Rapsodie Espagnole (3)
: Alborada del Grazioso (2)
RIMSKY-KORSAKOV: Scheherazade - II & IV (2)
: Capriccio Espagnole (2)
SHOSTAKOVICH: Sym. #1 - I & III (2-3)
: Sym. #5 (3)
SIBELIUS: Sym. #2 (3)
STRAUSS: Heldenleben (3-5)
: Don Quixote (3)
: Symphonia Domestica (3)
STRAVINSKY: Firebird (2)
: Petrouchka - ending (2)
WAGNER: Götterdämmerung (3)

SHORT GLOSSARY OF GERMAN TERMS

ab off
abdämpfen mute, dampen, muffle
allmählich gradually, poco a poco
aufgehobenem raised up, elevated
ausdrucksvoll expressive
bewegt moving
breit broad
Dämpfer mute
eilen hurry, rush
Empfindung emotion, passion
Entfernung in the distance
etwas somewhat
feierlich solemn, festive
Ferne distance, far away
festes firm, steady
flüchtig lightly, nimble
folgend followed
ganze Takte whole note
gedehnt lengthened
gemessenem metered, strict
gesangvoll sung to the full
halbe half
hervortretend prominently
Halt hold
Höhe height, upwards
immer always

Short Glossary of German Terms - cont.

keck pert, bold, fearless
Kondukt funeral train, cortege
kräftig powerful, vigorous
kurzer shorter
langsam slowly
lebhaft lively, quick
leidenschaftlich passionately, fervently
mehr more
mit with
näher nearer, closer
nicht not
noch still
plötzlich suddenly, abruptly
schalltrichter auf bells up
scharf piercing, shrill
schlagen beat, pulse
schleppend slow, sluggish
schmetternd ringing out, blaring
schnell fast, quickly
sehr very
Stark/stärker strong(er), loud(er)
streng strict, rigorous, rigid
unmerklich imperceptible
verhallend fading away, fainter
verklingend dying away, fading
verlöschend extinguishing, dying out
viel much
vorwärts forwards, accelerating
weg away, out
weich softly, gentle
weiter broader
wieder again
zart tenderly
ziemlich rather
Zeitlassen take one's time
Zeitmass tempo
zurückhaltend held back, rit.
zurückkehren return, come back

BRIEF GLOSSARY OF FRENCH TERMS

Animé lively, animated
Assez rather
au Mouvement (Mouv.) with motion
dureté harshness
en dehors outwards, prominently
et and
mais but
modere moderate
rapproché(ment) nearer
très very
tumultueux stormy
vif lively

J.S. BACH: MAGNIFICAT: 1. Magnificat anima mea 2. Fecit Potentiam

Suggested Equipment: Piccolo in A/Bb; or Trumpet in D or C (for lower parts)

Character: **Festive, Joyful**

Special Notes: Use an elegant (not too heavy) style of articulation. The music may be played with very slight detachment, but generally play with long note lengths with clear definition. Do not clip the eighth notes before rests. Downbeats should have slightly greater weight than other beats.

1. Magnificat anima mea (♩ = 88-90)

Trpts. in D

BACH: Magnificat - cont.

Three staves of music in treble clef, common time. The first staff begins with a forte (*f*) dynamic marking. The music consists of rhythmic patterns of eighth and sixteenth notes, with some rests. The second and third staves follow a similar rhythmic structure.

7. Fecit potentiam (♩ = 88-92)

Trpts. in D

Three staves of music in treble clef, common time, for Trumpets in D. The first staff begins with a forte (*f*) dynamic marking. The music features rhythmic patterns with some rests and a double bar line with a '2' above it, indicating a second ending or measure repeat.

Three staves of music in treble clef, common time. The first staff begins with a forte (*f*) dynamic marking. The music continues with rhythmic patterns and rests, including a double bar line with a '2' above it.

Three staves of music in treble clef, common time. The first staff begins with a forte (*f*) dynamic marking. The music concludes with rhythmic patterns and rests.

J.S. BACH: CHRISTMAS ORATORIO: 1. Part I - Aria (2-sections)
2. Part VI - Solo & Final 13 measures

Suggested Equipment: Piccolo in A or Trumpet in D

Character: **Festive, Joyful**

Special Notes: (see MAGNIFICAT notes; staccato-marked notes should NOT be clipped off).

Do not give unnecessary accents to syncopated notes. Work for a lyrical, flowing line, particularly when played on piccolo. In the Part VI Solo, be sure the thirty-second notes are FULL BODIED. In the last passage (p.5), the seventh full bar is sometimes tongued and sometimes slurred (see markings). Prepare it both ways.

Allegro ($\text{♩} = 84-88$) **PART I - Aria**

Solo

Trpt in D

f

p

tr

tr

(in D)

f

(1x no rit; D.C. rit)

Allegro ($\text{♩} = 144$) **PART VI**

I. in D

f

BACH: Christmas Oratorio - cont.

The musical score consists of ten staves of music in G major, featuring various dynamics and ornaments. The first staff begins with a treble clef and a key signature of one sharp (F#). The dynamics are marked *p*, *f*, and *mf*. The second staff continues with a similar melodic line. The third staff includes a trill ornament (*tr*) and a flat accidental (*b*). The fourth staff features three trill ornaments (*tr*) and dynamics *p* and *f*. The fifth staff has a fermata with the number 15 and a dynamic marking of *mf*. The sixth staff continues the melodic development. The seventh staff includes a triplet of eighth notes (*3*). The eighth staff has a fermata with the number 15. The ninth staff continues with a similar melodic line. The tenth staff concludes with dynamics *p* and *f*.

BACH: Christmas Oratorio - cont.

f $\text{♩} = 86-90$ *tr*

Tromba in D

tr

f

tr

J.S. BACH: B MINOR MASS: Credo & Dona Nobis Pacem

Suggested Equipment: Piccolo in A or Trumpet in D or C (for lower parts)

Character: **Stately**

Special Notes: The music should be broadly played and articulated. A lyrical and majestic approach suits this excerpt. Subtle dynamic shadings that follow the melodic line are also appropriate. Continue the line from the end of the second bar into the third, and play the written Bb firmly. The tuning of the Bb can be challenging, so have the pitch firmly in mind as the note is approached. Avoid playing too loudly in forte sections.

CREDO

SOLO (♩=74-82)

Trpt in D

mf

cresc.

cresc.

DONA NOBIS PACEM

SOLO (♩=60-62, ♩=120-124)

Trpts in D

mf

7

7

7

BACH: B Minor Mass - cont.

First system of musical notation, featuring three staves. The top staff begins with a *mf* dynamic marking. The bottom two staves have a *f* dynamic marking. The music consists of quarter and eighth notes.

Second system of musical notation, featuring three staves. The bottom staff has a *f* dynamic marking. The music includes eighth notes and quarter notes.

Third system of musical notation, featuring three staves. The top staff has a *tr* (trill) marking. The bottom two staves have a *f* dynamic marking. The music includes eighth notes and quarter notes.

Fourth system of musical notation, featuring three staves. Each staff has a *rit. to end* marking. The system concludes with double bar lines and repeat signs. The music includes eighth notes and quarter notes.

J.S. BACH: ORCHESTRAL SUITE NO. 3: Overture & Gigue

Suggested Equipment: Piccolo in A or Trumpet in D or C (for lower parts)

Character: Festive, Elegant

Special Notes: Overture - The passage is from the fast second half of the overture and is in the same style as the other Bach works in this book.

Gigue - Play broadly with a slight accent on the major beats. Be sure the pickup notes are long enough for full-bodied tone yet still detached.

OVERTURE

$\text{♩} = 108-112$

f

Trpts in D

The musical score is written for three staves, labeled 'Trpts in D'. It is in 4/4 time and begins with a forte (*f*) dynamic. The tempo is indicated as $\text{♩} = 108-112$. The score is divided into three systems. The first system consists of three staves, each with a fermata over the final measure. The second system continues the melodic lines across three staves. The third system concludes the passage with various rhythmic patterns and rests across three staves.

J.S. BACH: Orchestral Suite No. 3 - cont.

V. GIGUE

(♩ = 102-112)

Trpts in D

J.S. BACH: BRANDENBURG CONCERTO NO. 2: 1st & 3rd Movements

Suggested Equipment: Piccolo in Bb or C (F or G Trumpet)

Character: **Light, Elegant, Chamber Style**

Special Notes: This excerpt is rarely called for, but is often important for principal chairs. It requires a longer period of preparation than other clarino works. It is suggested that breathing take place in the upper chest which helps produce a faster air stream for higher tessitura playing. The accents which are added to the score are to be treated more like stresses than accents. A lighter, softer-dynamic style emphasizing clarity of tone and solid intonation is a good approach. Keep the sound compact and clear but never heavy. In the first movement, the written high D's (played as A's on Piccolo in Bb) are sometimes played by removing the fourth valve slide, then replacing the slide in the intake pipe and playing the note through the fourth valve. Good luck!

I.

Tromba in F

Allegro ($\text{♩} = 92-104$)

The musical score for the Tromba in F part of the first movement of J.S. Bach's Brandenburg Concerto No. 2 is presented in eight staves. The tempo is marked 'Allegro' with a quarter note equal to 92-104 beats per minute. The key signature has one sharp (F#). The score includes various dynamics such as *f*, *fp*, and *sfz*, and articulation marks like *tr* (trills) and accents. The music features intricate sixteenth-note passages and trills.

BARTOK: CONCERTO FOR ORCHESTRA: Movements I, II, & V

Suggested Equipment: C or Eb Trumpet

Character: **Ia: Gentle, Fluid** **Ib: Majestic Fanfare** **II: Witty, Biting** **V: Jubilant, Bold**

Special Notes: In the first passage, keep the sixteenths light but fluid. The figure can be played with a very slight weight on the first sixteenth. In the second movement at the end of measure 101, there should be a brief pause (caesura) in the music. In the fifth movement, there may be a tendency to play too loudly. Be sure the slurs are correctly played; a slight lift-off the ends of the slurs will help. Count out the measures rest within the excerpt making sure to keep absolute time (imagining the rest of the music) as you count. Play these passages with steady tempo and precise rhythm!

(m. 39) **Andante** ($\text{♩} = 64-68$) **I.**

Trpts in C

pp

44

dim.

dim.

(m. 328) **Allegro vivace** ($\text{♩} = 83-90$)

Trpts in C

f ben marc.

mf

f ben marc.

7

7

7

BARTOK: Concerto for Orchestra - cont.

348

f *ben marc.*

mf

f *ben marc.*

Measures 348-358. The score consists of three staves. The top staff has a treble clef and a key signature of two flats. It begins with a whole rest, followed by a series of eighth and quarter notes. The middle staff has a treble clef and a key signature of two flats, starting with a quarter note and followed by eighth and quarter notes. The bottom staff has a bass clef and a key signature of two flats, starting with a quarter note and followed by eighth and quarter notes. Dynamics include *f* *ben marc.* and *mf*. There are several accents (^) over notes.

359

f *ben marc.*

marc.

f *ben marc.*

Measures 359-375. The score consists of three staves. The top staff has a treble clef and a key signature of two flats, starting with a quarter note and followed by eighth and quarter notes. The middle staff has a treble clef and a key signature of two flats, starting with a quarter note and followed by eighth and quarter notes. The bottom staff has a bass clef and a key signature of two flats, starting with a quarter note and followed by eighth and quarter notes. Dynamics include *f* *ben marc.* and *marc.*. There are several accents (^) over notes.

376

Measures 376-385. The score consists of three staves. The top staff has a treble clef and a key signature of two flats, starting with a quarter note and followed by eighth and quarter notes. The middle staff has a treble clef and a key signature of two flats, starting with a quarter note and followed by eighth and quarter notes. The bottom staff has a bass clef and a key signature of two flats, starting with a quarter note and followed by eighth and quarter notes. Dynamics include *f* *ben marc.*. There are several accents (^) over notes.

386

Measures 386-395. The score consists of three staves. The top staff has a treble clef and a key signature of two flats, starting with a quarter note and followed by eighth and quarter notes. The middle staff has a treble clef and a key signature of two flats, starting with a quarter note and followed by eighth and quarter notes. The bottom staff has a bass clef and a key signature of two flats, starting with a quarter note and followed by eighth and quarter notes. Dynamics include *f* *ben marc.*. There are several accents (^) over notes.

ff

ff

ff

Measures 396-405. The score consists of three staves. The top staff has a treble clef and a key signature of two flats, starting with a quarter note and followed by eighth and quarter notes. The middle staff has a treble clef and a key signature of two flats, starting with a quarter note and followed by eighth and quarter notes. The bottom staff has a bass clef and a key signature of two flats, starting with a quarter note and followed by eighth and quarter notes. Dynamics include *ff*. There are several accents (^) over notes.

BARTOK: Concerto for Orchestra - cont.

Trpts I & II in C (♩=84)

II.

90 con sord.
I. *p*
II. *p*
con sord.

(breve) 102 *mp*
mp

109 *p* *mf*
mf

116 *p* *mf* *p* *mf*
p *mf* *p* *mf*

123 *senza sord.* *mf*
senza sord. *mf*

135

Detailed description: This page contains the musical score for the second movement of Bartok's Concerto for Orchestra, specifically for the Trumpets I and II in C. The score is written in 2/4 time with a tempo of quarter note = 84. It begins at measure 90 with the instruction 'con sord.' and a dynamic of 'p'. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The score is divided into systems, with measure numbers 90, 102, 109, 116, 123, and 135 marked. Dynamics vary throughout, including 'p', 'mp', and 'mf'. The instruction 'senza sord.' appears at measure 123. The notation includes various accidentals (flats and naturals) and phrasing slurs.

BARTOK: Concerto for Orchestra - cont.

V. Finale

Trpts I & II in C (♩ = 136-144)

II in C

Trpt I in C [211]

[231]

BEETHOVEN: SYMPHONY No. 9: Movement IV (Presto & Allegro Assai)

Suggested Equipment: Bb or C Trumpet

Character: **Presto: Aggressive** **Allegro Assai: Nobly & Elegantly**

Special Notes: The first passage ("Presto") is not Beethoven's original and is not the preference of most conductors today. The Eulenburg edition provides an accurate rendering of the preferred version, which reflects the use of natural trumpets in Beethoven's day. The version given here is the more difficult of the two, and so it was provided should it be required on an audition. Check the audition list carefully for the edition desired.

Presto: Phrase the entire excerpt to the final two notes. Keep the line moving forward. Don't let the energy level drop for a moment.

Allegro Assai: Carefully observe the slur markings. Staccatos with slur marks are to be tongued legato; those without slurs should be detached but still broad. Note the dynamic shift at letter C.

Presto ($\text{♩} = 102-108$)

Trpts in D

ff *simile*

Allegro assai ($\text{♩} = 72-80$)

Trpts in D

f *sf* *mf* **C**

The image displays a musical score for two trumpet parts in D major. The first section is marked 'Presto' with a tempo of 102-108 beats per minute. It begins with a fortissimo (*ff*) dynamic and includes a 'simile' marking. The second section is marked 'Allegro assai' with a tempo of 72-80 beats per minute. It starts with a forte (*f*) dynamic, followed by a sforzando (*sf*) dynamic, and then a mezzo-forte (*mf*) dynamic. A letter 'C' is placed above the staff in the final measure of the second section. The score is written in 3/4 time and consists of two staves for each section.

BIZET: Carmen: Prelude to Act I

Suggested Equipment: Bb Trumpet (opt. with slides pulled out) or Trumpet in A

Character: **Dramatic, Emotive**

Special Notes: Note the dynamic & tempo variations. The low written F# in measure 5 goes below the natural ranges of the Bb Trumpet, but if the excerpt is played on the Bb trumpet with the slides pulled out to pitch the instrument in A, then the excerpt can be fingered as written. **OR**, on Bb trumpet, if the player has a long third valve slide, the slide can be thrown out for the 5th measure and then be reset on the next bar (keeping in mind that the 5th bar notes must be refingered!). A good preparation for playing this piece is to practice the low harmonic minor scales from F#, G and Ab to solidify the tuning and feel of this melody.

Andante moderato ($\text{♩} = 80-84$)

in A

f *dim.*

ff

(poco rit.)

p *mp*

(accel. e cresc.) *(accel.)* *ff*

BRAHMS: Academic Festival Overture

Suggested Equipment: Bb or C Trumpet (Rotary preferred)

Character: **Sweetly & Sustained to Bold**

Special Notes: Maintain a soft dynamic with a slight crescendo to the first rest, then back to a "piu p" to the next rest. Don't clip the final three notes.

Allegro ($\text{♩} = 88-92$)

in C

p dolce *piu p*

cresc poco a poco

(poco rit.) *L'istesso tempo, un poco maestoso*

f

BRAHMS: Symphony No. 2: 1st Movement

Suggested Equipment: Bb or C Trumpet

Character: **Noble, Sustained**

Special Notes: The challenge of this excerpt is to not allow the wide skips to affect the melodic flow or smoothness of crescendo. The tonguing should be distinct enough to define the articulation, but still legato. The dynamic peak of the first passage should be the final note, taking care not to make it too short. The second passage is from the very end of the first movement.

(♩ = 114-118) Solo

in D

p *cresc.* *f* *ff*

(in D)

mp *p*

p

COPLAND: Outdoor Overture

Suggested Equipment: Bb or C Trumpet

Character: **Lyrical, Pastoral**

Special Notes: Maintain a relaxed feeling throughout this solo. The excerpt can easily rush so keep the tempo steady. The accompanying texture is very soft and low in register, so you need not play out beyond the marked dynamic. Use dynamic shading to match each phrase. A slight crescendo to each lower G should occur, but smoothly and naturally with the phrase (not suddenly or accented). Begin building to the high C from the sixteenth note figure in measure 24.

cantabile (♩ = 76-80)

in Bb

mp *freely, with natural expression*

20

25

30

p

Piu mosso (♩ = 96)

DEBUSSY: Fêtes

Suggested Equipment: C Trumpet - Whispa or Practice Mute; (or) Harmon with Stem Pulled and Interior Stuffed w/Cotton or Cloth

Character: **Fanfare**

Special Notes: This excerpt has several styles of articulation depending on a given orchestra's preference. The style presented here is common to many orchestras, though you should be familiar with other styles should you be asked to play with a different articulation. The muted passage, though *pp*, should be blown much like the open (forte) passage. Play in time to the eighth note. This will aid both the tempo and the style of your playing. The dotted-eighth-sixteenth notes should be very exact. The four measures before 14 should be very sustained. Note the sudden *pp* at #14.

Moderé mais toujours très rythmé (♩ = 130, ♩ = 65)
con Sord. (Whispa Mute)

Trpts in F

pp

pp

pp

(opt. slurs?)

p un peu rapproché.

p un peu rapproché.

p un peu rapproché.

11

16

16

16

(poco)

(poco)

(poco)

DEBUSSY: Fêtes - cont.

13 *senza Sord.*

f vibrant sans dureté

f vibrant sans dureté

f vibrant sans dureté

(broadly)

ff très soutenu

ff très soutenu

ff très soutenu

14 *pp*

pp

pp

The image shows a page of musical notation for Debussy's 'Fêtes - cont.'. It consists of three systems of three staves each. The first system is marked with a box containing the number '13' and the instruction 'senza Sord.'. Each staff begins with a dynamic marking of 'f' and the instruction 'vibrant sans dureté'. The music features a 7/8 time signature and includes numerous triplet markings (indicated by a '3' above the notes). The second system continues the musical material with similar triplet patterns. The third system begins with the instruction '(broadly)' and features a dynamic marking of 'ff très soutenu' on each staff. This system concludes with a double bar line and a box containing the number '14', followed by a dynamic marking of 'pp' on each staff. The time signature changes to 6/8 at the start of measure 14.

DEBUSSY: La Mer - cont.

III. Dialogue of the Wind and the Sea

Anime et tumultueux (♩ = 85-92)

44 1. Solo Sourd.
 (in F) *f* *expressif*

sans Sourd.
 (opt. open) *f*

45

51 (♩ = 84-88)

Tr. I in F *ff* *f e dim.*

Tr. II in F *ff* *f e dim.*

Tr. III in F *f e dim.*

Cornet I (&II) in C *ff* *a2*

52 (slowing) (♩ = 70-80)

(poco rit.)

(poco rit.)

(poco rit.)

Solo *pp et tres lointain*

au Mouvt. (♩ = 164-172, ♩ = 82-86) (en serrant peu a peu)

Tr. I in F

Tr. II in F

Tr. III in F

DEBUSSY: La Mer - cont.

First system of musical notation. It consists of four staves. The top three staves contain treble clef parts with frequent triplet markings (indicated by a '3' above the notes). The bottom staff is a bass clef part labeled 'avec Sourd. a2' and begins with a dynamic marking of *f*. The music is in a key with one flat (B-flat major or D minor).

Second system of musical notation. It consists of four staves. The top three staves continue the treble clef parts with triplet markings. The bottom staff continues the bass clef part. A box containing the number '58' is placed above the second staff. The bottom staff has a '4' above it, indicating a four-measure rest. The system ends with a dynamic marking of *pp* and a triplet marking.

Third system of musical notation. It consists of a single staff with a treble clef. The music features a series of triplet markings and dynamic markings of *pp* (pianissimo) with hairpins indicating a crescendo and decrescendo.

au Mouvt. tres anime
tres sonore mais sans durete

(♩ = 68-72)

Fourth system of musical notation. It consists of two staves, both with treble clefs and labeled 'Tr. I in F' and 'Tr. II in F'. Both staves begin with a dynamic marking of *f* (open) and a triplet marking. The music features long, sustained notes with hairpins indicating a crescendo to *piu f* (pianissimo forte).

61 Tres anime (faster)
(♩ = 92-96)

Fifth system of musical notation. It consists of three staves. The top two staves are for Tr. I and Tr. II in F, and the bottom staff is for Tr. III in F. The music features dynamic markings of *f* and *ff* (fortissimo) with hairpins. The system ends with a dynamic marking of *ff*.

V.S.
(Cornet I - top, next pg.)

DEBUSSY: Iberia: 2nd Movement

Suggested Equipment: C Trumpet

Character: **Fanfare Bravura**

Special Notes: The time signature reads $2/4 = 12/16$. Play all rhythms to the eighth note for most accurate rhythm. Be sure to distinguish between the tenuto and staccato markings. Play all the details marked on the part.

(♩ = 138)
Modere

in C

19

f

p

(♩ = 69-72)

I. in C

II. in C

p

mf

p

mf

mf

dim.

p

p

dim.

GERSHWIN: Concerto in F: 2nd Movement

Suggested Equipment: Bb or C Trumpet - Mute with Felt Crown (or liquor sack over bell)

Character: **Jazz Ballad**

Special Notes: A rubato style should be used where the group of three eighth notes at the end of a measure are ritarded and the time is gained back on the long, tied notes. The high accented B's can be detached. Be sure the low B's after the high G's are clear and strong. Note the articulation markings carefully.

Andante con moto ($\text{♩} = 64-72$)

mute (w/felt crown)

in Bb

p (*poco cresc.*) (*poco rit.*) (*poco rit.*)

mf (*poco rit.*) ①

② *In hat w/felt crown* *p* (*poco rit.*)

mp (*poco rit.*)

⑧ **Tempo I** *mute (w/felt crown)* *p* (*poco rit.*) (*poco rit.*)

⑨ (*poco rit.*) *p*

The musical score is written for a trumpet in B-flat major, 4/4 time. It consists of 11 staves of music. The tempo is 'Andante con moto' with a quarter note equal to 64-72 beats per minute. The piece is marked 'muted with felt crown'. The dynamics range from piano (p) to mezzo-forte (mf) and mezzo-piano (mp). There are several 'poco ritardando' (poco rit.) markings. The score includes first and second endings, indicated by circled numbers 1 and 2. A 'Tempo I' marking appears at the start of the eighth staff. The piece concludes with a final piano (p) dynamic and a fermata.

HANDEL: Messiah: The Trumpet Shall Sound

Suggested Equipment: Piccolo in A or D, Eb, or G Trumpet

Character: **Regal, Majestic and Lyrical**

Special Notes: The player should be aware that some editions of the part notate the first and second full bars as indicted on the ossia measures below the staff. But the usual way of playing the rhythm is notated on the regular staff. Some conductors have even asked that all the eighth note pairs in the piece use dotted-eighth-sixteenth rhythms. Check to see which rhythm is desired for the first two full bars.

The dotted eighths should have a slight detachment from the sixteenths. The eighth notes should have a much more legato style. The important thing is to make a clear distinction between the fanfare-like figures (play with detachment), and the stepwise, lyrical sections (play legato). On the larger horns, articulations will need to be slightly more pronounced than on the piccolo. Notice the soft dynamic near the end of the passage (producing an echo or terraced effect). Trills should be played starting on the beat beginning on the note above the principal (written) note.

Pomposo, ma non Allegro

in D

f

mf

p *f*

tr

tr

IVES: Variations on 'America': Variation V

Suggested Equipment: Bb Cornet/Trumpet or C Trumpet

Character: **Cornet Virtuoso Style, Light, Agile**

Special Notes: For an audition, the player plays both the 1st and 2nd parts as one complete solo. Tonguing should be crisp and short. Slurred spots should be as fluid as the tongued spots are crisp. The ascending lines (bars 7, 9 & 10) should have slight crescendos.

Var. V (♩=132-138)

Cornet I & II in Bb

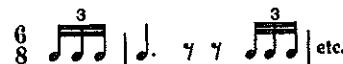
mf 1 Player Entire Passage

© 1949 Mercury Music Corporation
 Used by Permission of the Publisher
 Sole Representative
 Theodore Presser Company

MAHLER: Symphony No. 5: Parts 1. (Trauermarsch), 3. (Scherzo), & 5. (Finale)

Suggested Equipment: C Trumpet

Character & Special Notes:

- The score titles the first movement a Funeral March. The opening marking indicates, "In a measured pace. Strict. As a Cortege." This provides a picture from which to effectively play this opening to the symphony. The rhythm used for this solo is not precisely what is written; a more exact rendering of the triplets as played traditionally is: $\frac{6}{8}$  etc.

After the 9th measure is reached, the rhythms are played precisely as written when other players share the figure; the freer rhythm can be used when the figure is alone in the first part or those playing the figure all use the same timing. "Flüchtig" means fleeting, nimble, and lightly; the figure should accelerate slightly followed in the next measure by a slackening of time on the written high G#.

The pacing of the crescendo in the first 6-7 measures is also important. Work for the effect of a very gradual growth to the forte in measure 7 despite the rests.

- In the first section of this movement, "Keck" means pert, fearless or bold. This excerpt should be playful and light. Give strict attention to each dynamic and accent marking. In the second section, the important feature is the sudden "p" in the fourth and sixth bars, each preceded by a crescendo.
- Allegro Comodo - play with absolute sustain, especially when accents occur. Be careful not to crescendo too soon on the second phrase.

For passages not discussed, attend to all markings on the part.

I. (Trauermarsch)

I. In gemessenem Schritt Streng Wie ein Kondukt

$\text{♩} = 60-66$
in Bb

1. Solo 3 3 3 3 3 3

p *sf* *sf* *sf* *f*

molto *f* *f* *f*

sf *ff* *ff* *sempre ff*

ff *f* *f* *ff* *p*

Pesante

(Triole: flüchtig)



MAHLER: Sym. No. 5 - cont.

(♩=104-108) 1. Solo 3 Allmählich sich beruhigend (Slowing) 3 3 3 3

ff sf dim.

(♩=80-82) 3 11 *p*

(a2) [*allarg.*] *mf cresc. molto cresc. sf cresc. sf ff*

(♩=64-66) Tempo I *ff p f*

13 *(♩=60-64) molto portamento*

I. in F *pp espr.*

p

III. (Scherzo)

(♩=152-176) mit Dämpfer (dämpfer ab) offen

I. in Bb *ff sf f*

2 4 11 Nicht eilen *p*

pp 7 5 5

I. in F *f sf sfz*

MAHLER: Symphony No. 5 - cont.

Keck! (♩ = 156-172)
7 (Solo)

in F

Nicht eilen (♩ = 134-142)
13

in Bb

Allegro comodo (♩ = 114-126) V. (Finale)

1. & 2. in F

3. in F

4. in F

a2 32

MAHLER: Symphony No. 3: Posthorn Solo (Off-Stage)

Suggested Equipment: Bb or C Trumpet, Bb or C Cornet with Shepherd's Crook Bell

Character: **Bel Canto Trumpet Call; Tender, Loving**

Special Notes: The excerpt should be played quietly, but not so softly as to lose clarity or resonance; remember that the solo is played off-stage. Several tempo variants have been written into the score. A slight break/breath before the long trill is advisable; keep an absolutely steady beat through the trill. There must be a singing quality throughout.

Moderato (♩ = 45-50)
(Very Freely, Rubato)
(as a posthorn) **14**

in Bb *Sehr gemächlich* *ppp*

(accel.) (slacken) (Somewhat in time) (♩ = 108-126)
rit. *portamento*

(stretch) *Zeit lassen*

(stretch) *zurückhaltend*

(stretch) *rit.* *a tempo*

verhallend **15** *a tempo* *verklingend*

Tempo I *ppp* *espressivo* (stretch) *Zeit lassen*

zurückhaltend (stretch) *zurückhaltend* **16** *kurzer Halt.* *a tempo* *ppp*

rit. (*poco cresc.*)

MAHLER: Symphony No. 2: (All Movements)

Suggested Equipment: C Trumpet

Character & Special Notes: In this work, numerous passages could be asked for in an audition, so several are provided from each of the movements. There are two basic characters in the work: fanfare and lyrical. But each passage has a different shade of each character. Recordings of this work will aid greatly in getting just the right flavor for each passage.

- I - Sec. 5: At the 14th bar a slower tempo begins with a slight ritard at the fourth beat of this measure. The previous tempo resumes three bars later.
 Sec. 12: "Vorwärts" - as marked.
 Sec. 17: The passage begins on the fourth bar of the passage. Note the tempo shifts throughout the excerpt. *Drängend* = stringendo. Relative tempo markings have been added to give a sense of the stringendo.
 Sec. 25: At the end of the second line is a 3-bar rest after which the music continues.
- II - Sec. 6-7: As marked.
- III - Sec. 42: Very portamento and cantabile! Note the "Zum Tempo" (A Tempo) at #43.
 Sec. 49: The *drängend* should be quite pronounced and the arpeggios very loud and aggressive. On the trill, don't play too softly that the tone becomes thin.
- V - Sec. 10-15: At #14, the Allegro begins right after the second fermata.
 Sec. 25 & 26: As marked.
 Sec. 30: This section includes the Off-Stage quartet and the solo trumpet call. The music should be loud and distinctly tongued. Rhythm is very important as is strict tempo since trumpets 1 & 3 normally are placed on opposite sides of the stage from trumpets 2 & 4.

I.

I. in F

The musical score for I. in F consists of three staves. The first staff begins with a box containing the number 5 and a tempo marking of quarter note = 108. It features dynamics of *pp*, *p*, *fp*, and *ff*, with a *pesante* marking. The second staff starts with *sf* and *f*, and includes a *ff* marking with a tempo change to quarter note = 90, labeled "(Slower)". The third staff includes an *accel. - a tempo* marking and dynamics of *ffp*, *p*, *f*, *fp*, and *f*.

Mahler: Sym. No. 2 - cont.

12 Vorwärts (♩=110-120)

I. in F

ff *f* *cresc.*

ff *p*

17 (♩=94)

I. (& II) in F

betont *a2* *ff* *f* *ff*

p (accel.)

molto rit. Schalltrichter auf *a tempo subito molto piu mosso*

p *fff* *fff*

ff

poco rit. *a tempo subito*

ff *ff* *ff* *ff*

Nicht eilen (♩=106)

f *ff* *ff*

Etwas drängend *a2*

mf *ff* *ff* *ff* *ff* *ff*

(♩=110) *a2* (♩=112)

fff *p* *ff*

Molto pesante (♩=86)

ff *fff*

tempo I

sempre ff *rit.*

MAHLER: Symphony No. 2 - cont.

Tempo sostenuto (♩=80)

(I. in F)

pp

25

2

pp

3

3

(poco accel.)

3

3

(♩=84)

immer offen

3

26

p

f

ff

mf

pp

pppp

II.

Energisch bewegt (♩=86-90)

(I. in F)

f

fp

fp

f

f

f

f

7

ff

p

f

3

3

3

ffp

f

fp

fp

fp

fp

p

2

p

mf

III.

Sehr getragen und gesangvoll (♩=118)

Schalltrichter in die Höhe sehr ausdrucksvoll gesungen

(I. in F)

sehr hervortretend mf

1

2

3

MAHLER: Symphony No. 2 - cont.

sehr gesangvoll - Portamento
42 *hervortretend*
 I. in F *mf* *p*

Etwas zuruckhaltend
43 *Zum Tempo I* (♩=156)
pp *morendo* *pp* *pp*

offen a2 **49** (♩=150)
 I. (& II.) in F *ff* *mf*

unmerklich drängend
fp (*accel.*) *fff* *fp* *fff* *fp*

50 *a4* *fff* *tr* *fp*

V.
Etwas energischer im Tempo

I. in F **10** **12** (♩=72) (+2.)
p *f* *cresc.* *fff*

rit. molto cresc. **11** *Wieder breit* (♩=64) (a2)
f *ff* *p* *ff* *ff*

(1. & 3.) *mf* 3 3 3 3 *sempre mf* (a4) 3 3 (a6) 3

12 *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *pppp*

13 *p* *f* *ff* *p* *ff* *p* *pppp* **14**

MAHLER: Symphony No. 2 - cont.

26 *poco a poco accel.* ($\text{♩} = 180, \text{♩} = 90$)

I. *f* *fp* *cresc.* *fff* (rit.)

II. *f* *fp* *cresc.* *fff* (rit.)

III. *f* *gest. (muted)* *fff* *cresc.* (rit.)

IV. *f* *gest. (muted)* *fff* *cresc.* (rit.)

V. in F *f^V* *cresc.* (rit.)

VI. in F *f^V* *cresc.* (rit.)

26 *poco a poco accel.*

Piu mosso ($\text{♩} = 172, \text{♩} = 86$)
 mit aufgehobenem Schalltrichter

Tr. 1.3.5. *ff* *offen* *accel.*

Tr. 2.4.6. *ff* *offen* *accel.*

Ganze Takte schlagen

($\text{♩} = 96-100$)

poco rit.

poco rit.

MAHLER: Sym. No. 2 - cont.

29 **Sehr langsam u. gedehnt** **Langsam (aus weiter Ferne)** **Piu mosso**

1. in F (Stage Right) *f* lang und lang verklingend lang etwas näher und stärker *f*^V

2. in F (Stage Left)

30 **Quasi Allegro** (♩ = 92-94) *f*^V viel näher u. Stärker

schnell u. schmetternd (3. in F - stage right) viel näher u. Stärker

(4. in F - stage left) *f*^V

nicht ritenuto lang

lang

(♩ = 140) 1. näher *f* schnell lang und verklingend

schnell u. schmetternd sich verlierend immer fern u. ferner

MOUSSORGSKY: Pictures at an Exhibition: Promenade & Goldenberg and Schmuyle

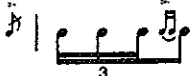
Suggested Equipment: Promenade - C Trumpet

Goldenberg - Piccolo in A or D, F, or G Trumpet with Straight Mute

Character: **Majestic** (Promenade) **Agitated** (Goldenberg & Schmuyle)

Special Notes: Promenade - The style should be legato but with firm tonguing. Observe the breath marks. A slight crescendo through the octave skips is helpful. Be certain that in the ascending slurs to the high F that the high note is not louder than the note on the beat. Keep a steady air flow through the eighth notes to the end of each phrase.

Goldenberg - Here are three suggested tonguing patterns for the first half of the excerpt if the tempo goes beyond a comfortable single tonguing speed:

1) k-ttt-t, 2) k-ttk-t, or 3) t-ktt-t "to get to detroit": 

OR, You may also have a tonguing pattern that works best for you!

Note carefully all accidentals, particularly with the grace notes.

The **ninth bar** is occasionally played slower (tempo range marked), but it is normally played with the same tempo as before. The rhythm is usually played slightly rubato with the dotted notation, but some conductors ask for the rhythm without the dot (played as an eighth and 4-thirty-seconds). Prepare the figure both ways. Also note the softer dynamics (editor's dynamic marking) after the higher figures which serve both the music and the player.

Important! There is one point about the double-sharped notes (♯♯). In more recent editions, these notes are single sharps. Check with the audition committee as to which accidental to use.

I. Promenade

Allegro giusto, nel modo russo

senza allegrezza, ma poco sostenuto

solo *tutti* *f* *f* *solo* *tutti* *solo* *tutti*

I. in C



MOUSSORGSKY: Pictures at an Exhibition - cont.

VI. Samuel Goldenberg and Schmuyle

Andante

♩ = 54-64
I. in C

ff con. sord.

♩ = 54-64

ff mf

ff mf (cresc.)

ff mf cresc.

(rit.) ff

RAVEL: Piano Concerto in G: 1st Movement (Opening & Ending)

Suggested Equipment: C, D, or G Trumpet

Character: **Exuberant, Joyous**

Special Notes: The usual requirement for this solo begins at #2, however, it is possible that the muted portion preceding would be asked to test the player's ability to maintain tempo while removing the mute. The excerpt usually stops at #3, but again, the rhythm which follows may be part of the test as well. The dynamic marked is forte, but it is more of a chamber forte than an orchestral forte. A lighter approach is more appropriate. Staccatos should be "dry" (short).

There is one additional consideration noted in one French recording consulted. Beginning on the fifth bar after #2 and continuing for four measures, the first two eighths of each set of four are slurred. It is not usually played this way, but there's at least one recording done this way, and it's French.

The normal tempo requirement is $\text{♩} = 116$, but the majority of recordings checked range from 108-116. In an audition, you should check if there is a strict interest in 116. If not, a slightly slower tempo may work better technically and musically. It is advisable to prepare the material both single and double tongued, especially at tempi which border the use of double so it can be played comfortably either way and at any tempo in the range indicated.

Allegramente
 (♩ = 108-116)

Tromba in C

18 *mf* sord. senza sord. 2 3 34 35 36 (1) (4) (1) (4) *ff*

RAVEL: Bolero

Suggested Equipment: C Trumpet - Straight Mute / Bb Piccolo or F Trumpet (ending)

Character: **Lyrical, Sustained**

Special Notes: Absolute steadiness of tempo and rhythm are required of this excerpt. Play to the eighth note, not the quarter. All staccato markings are indications to tongue rather than to slur, and should be legato tongued with firmness in the tonguing; very slight detachment may be acceptable.

Tr. I in C $(\text{♩} = 68)$ Sord. I. Solo (w/fl.) *mp*

Tr. in D $(\text{♩} = 72-74)$ *ff* (sans Sord.)

RAVEL: Bolero - cont.

The musical score consists of eight staves of music in G major. The first staff begins with a melodic line featuring various ornaments and dynamics. The second staff continues the melodic line with a triplet of eighth notes. The third staff features a triplet of eighth notes and a melodic line. The fourth staff continues the melodic line with a triplet of eighth notes. The fifth staff is marked with a box containing the number 18 and continues the melodic line. The sixth staff continues the melodic line with a triplet of eighth notes. The seventh staff features a triplet of eighth notes and a melodic line. The eighth staff continues the melodic line with a triplet of eighth notes and a sextuplet of eighth notes.

© 1929 Durand S.A. Editions Musicales
Editions A.R.I.M.A. AM & Durand S.A. Editions Musicales
Joint Publication
Used by Permission of the Publisher
Sole Representative U.S.A.
Theodore Presser Company

RAVEL: Rapsodie Espagnole

Suggested Equipment: C Trumpet - Straight Mute

Character: **Lively Spanish Dance, Very Rapid Tonguing**

Special Notes: All timing aspects are important (as in "Alborada Del Grazioso"). The staccato markings with slurs are legato indications. In the first section below, note the mute use, carefully keeping the tempo steady during changes. In the second section, the multiple tonguing pattern used after the sixteenth rest should be "t-k", taking care to maintain integrity of the triplets. The final two measures should be molto ritard.

Assez animé (♩ = 70-76)

1. in C
2. in C
3. in C

p

1. Sourd.
mf

2. Sourd.
mf

sans Sourd.
ff

sans Sourd.
ff

ff

simile

simile

1. Solo Sourd.
p

RAVEL: Rapsodie Espagnole - cont.

sans Sourd.

pp *p* *mf* *f*

pp *p* *mf* *f*

pp *p* *mf* *f*

fff *ff*

fff *ff*

fff *ff*

1. in C *mf* *ff* *mf*

2. in C *mf* *ff* *mf*

3. in C *mf* *ff* *mf*

fff *ff*

ff *f* *ff*

ff *f* *ff*

ff *f* *ff*

ff (*molto rit.*)

ff (*molto rit.*)

(*molto rit.*)

ff

RAVEL: Alborada Del Grazioso

Suggested Equipment: C Trumpet - Straight Mute

Character: **Lively Spanish Dance; Very Rapid Tonguing**

Special Notes: Both trumpet 1 & 2 are included. The second section below is the one most called for. The important features are timing and proper use of mutes. The interplay of first and second parts requires very precise timing, so rhythm and tempo must be very accurate. Though the tonguing is extremely rapid, there must be fullness of tone AND clarity of diction on each note. Keep the tone light, clear, and not overblown to maintain tempo and distinction of notes.

Assez vif ($\text{♩} = 88-92$)

in C

ff 3

ff 3

2

2

1. Sourd.

p

a2

f *ff* (dim.)

($\text{♩} = 88-92$)

(in C)

2. Sourd.

pp

1. sans Sourd.

ff

2.

mf *pp*

1. Sourd.

pp

p *ff*

RESPIGHI: The Pines of Rome: I (Opening), II (Off-Stage Solo), IV (Finale)

Suggested Equipment: C Trumpet

Character: **I. Spirited, Fanfare-like** **II. Bel Canto, Lyrical** **IV. Heroic, Bombastic**

Special Notes:

I. Though the dynamic is marked fortissimo, the movement should be played lightly. When the meter changes, the downbeat should stay the same, so the player should think of the piece in one-to-the-bar with different divisions of the downbeat. At rehearsal 5 the tempo (downbeat) is slower.

II. The forte marking fits the off-stage positioning, yet the loud volume should be an expressive, beautiful song-like forte ("dolce"). Dynamic shadings should accompany the melodic lines. The tempo should be fairly steady, but there is some room for very slight variances within the expressive style.

IV. This excerpt should be full and loud with particular attention to the subdivisions of the beat, making certain that the dotted-eighth-sixteenth and triplet-eighth rhythms are exact. The measures with quintuplets should be thought of in two-to-the-bar so as to play the rhythms precisely.

I. I pini di Villa Borghese

Allegretto vivace ($\text{♩} = 87-88$)

SORD.

in Bb

The musical score for "I. I pini di Villa Borghese" is written for C Trumpet in Bb. It begins with the tempo marking "Allegretto vivace" and a metronome marking of 87-88 beats per minute. The score is marked "SORD." (Sordina). The music is in 2/4 time and features a variety of rhythmic patterns, including triplets and quintuplets. Dynamics range from fortissimo (ff) to sforzando (sf). The score includes five staves of music, with the first staff starting with a fortissimo (ff) dynamic and a triplet of eighth notes. The second staff contains a first ending bracket labeled "1" and a measure rest of 10 measures. The third staff contains a second ending bracket labeled "2" and a measure rest of 9 measures. The score concludes with a final measure in 2/4 time.

RESPIGHI: Pines of Rome - cont.

5 Sordino $\text{♩} = 80-82$

in Bb

ff

6 Piu vivo (*muted*) $\text{♩} = 112-116$

ff

7 *p* *cresc.*

f *p*

8 Vivace

cresc. *f* *ff*

II. Pini presso una Catacomba

$\text{♩} = 58-66$

Andante

in C

f dolce e espressivo

(poco cresc.)

RESPIGHI: Pines of Rome - cont.

IV. I pini della Via Appia

Tempo di Marcia

in Bb $\text{♩} = 72-84$

f *cresc.* *ff*

ff *fp* *cresc.* *fff* *fff*

21

22

RIMSKY-KORSAKOV: Scheherazade: Parts II, III & IV

Suggested Equipment: C or Bb Trumpet

Character & Special Notes: Rhythmic precision is expected in this work. At times the subdivision of the beat in the trumpet part is at odds with the other parts of the score (e.g. Pt.IV, T). Be sure to distinguish between triplet and dotted-eighth-sixteenth figures!

In Part II, the opening muted solo should be playful and can be played slightly rubato. The passage in 3/8 time should be rhythmically different than the 2/4 passages. The excerpt at H should have a slight accelerando ("stringendo"), but keep it subtle. Four bars before K, be sure the rhythms are exact (quadruplets vs. triplets). Observe the dynamic shadings; keep the piano figures light and clean; note the subito forte six bars before L.

The excerpt in Part IV, sections C through E, requires a shift in tempo as marked on the part. This is best accomplished through a clear sense of the downbeat. From C to 3 bars after D, the timing is in 2 to the bar, with triplet subdivisions of the beat. At 3 bars after D, the music shifts to 1-to-the-bar, the downbeat being slower than at C. Four bars later, the music returns to the timing at C for four bars. The music then changes back to 1-to-the-bar for four bars. At E, the tempo is like that at C. The eighth note is somewhat constant throughout, but not precisely.

The excerpt at Q requires very rapid double tonguing, but fullness of tone as well as volume. The accent should be present. This passage is tutti for the brasses, so timing must be right on. The excerpt at T should be contrastingly light to that of Q.

The final excerpt at X should be very broadly sustained and firmly tongued with full-length eighth notes. Keep time to the quarter note, and be certain to play all quarter-note rhythms precisely! When dropping the octave from the written high C, reduce the volume so the crescendo back to the upper octave will work. The staccato quarter notes should be about eighth note length. Maintain a fortissimo level through each set of six eighth notes.

in Bb *Molto moderato* *Solo ad lib.* $\text{♩} = 130-148$
con sord. mf *pp*

I. in Bb *Tempo giusto (Allegro molto)* $\text{♩} = 128-132$
f (senza sord.) *p*

I. in Bb *Vivace scherzando* $\text{♩} = 128-132$
Solo *p*

RIMSKY-KORSAKOV: Scheherazade - cont.

I. in Bb $\text{♩} = 128-132$
p **H** *stringendo* *cresc. poco a poco*
f *sf* (+ 2.)

$\text{♩} = 138-148$ **K**
I in Bb *p cresc.* *mf*
II in Bb *p cresc.* *mf*

L
f *sf*

RIMSKY-KORSAKOV: Scheherazade - cont.

III.

Andantino, quasi Allegretto

I. in Bb

mp ma marcato assai

H

I. in A

Vivo $\text{♩} = 102-106'$

Solo

C

IV.

mf

6/16

II. in A

mf

D

(Slower in 1) $\text{♩} = 67-69'$

(Faster in 2) $\text{♩} = 102-106'$

sf *f* *f*

2/8 6/16

(Slower in 1) $\text{♩} = 67-69'$

E (Faster in 2)

f *f*

6/16

RIMSKY-KORSAKOV: Scheherazade - cont.

(♩ = 190)

Tr I in A

Tr II in A

ff *ff* *ff* *f*

Q

This section of the score features two trumpet parts, Tr I and Tr II, in the key of A major. The tempo is marked as quarter note = 190. The music is in 2/8 time. The first three measures are marked *ff* (fortissimo), and the last two measures are marked *f* (forte). A dynamic marking *Q* (quasi) is placed above the fourth measure. The score consists of two systems of staves, each with a treble and bass clef. The first system shows the trumpet parts with various articulations like accents and slurs. The second system continues the rhythmic pattern with similar articulations.

(♩ = 74-78)

T Solo

I. in A

mf *dim.* *pp*

R

This section is a solo for the Trombone (T) in the key of A major. The tempo is marked as quarter note = 74-78. The music is in 2/8 time. The dynamic markings are *mf* (mezzo-forte), *dim.* (diminuendo), and *pp* (pianissimo). A dynamic marking *R* (ritardando) is placed above the final measure. The score consists of four systems of staves, each with a treble and bass clef. The first system shows the solo line with various articulations like accents and slurs. The subsequent systems continue the rhythmic pattern with similar articulations.

RIMSKY-KORSAKOV: Scheherazade - cont.

(♩. = 60-62)

I. in A

II. in A

ff

ff

X

Y

ff

sf

dim.

morendo

The musical score is for two horns in A major, 4/4 time. It consists of five systems of staves. The first system is labeled 'I. in A' and 'II. in A', with a tempo marking '(♩. = 60-62)'. The first staff has a dynamic marking of *ff* and a breath mark 'X'. The second system continues the melodic lines. The third system features a breath mark 'Y' and a dynamic marking of *ff*. The fourth system includes a triplet of eighth notes in both staves. The fifth system concludes with dynamic markings of *ff*, *sf*, *dim.*, and *morendo*, along with articulation marks for slurs and accents.

RIMSKY-KORSAKOV: Capriccio Espagnole: Part IV

Suggested Equipment: C or Bb Trumpet

Character: **Fanfare**

Special Notes: In the second line, as the volume diminishes, there should be a slight slackening of time. Then at the "a tempo", the tempo should immediately resume. The slight ritard before the final note is optional. If the ritard is used, it may work best to single tongue the final four notes.

Be sure the accents are clearly distinguished from the rest of the notes.

The triplets in the first line may be single tongued depending on the tempo chosen and the ease and strength with which the player can articulate.

4. SCENA E CANTO GITANO

Allegretto (♩ = 60-66)
quasi cadenza

I. in Bb
II. in Bb

con forza f 3

dim. *mp* *p* (*poco rit.*)

dim. *mp* *p* (*poco rit.*)

(*a tempo*) *mp cresc.* 3 3 3 3 3 3 (*rit.*) *f*

mp cresc. 3 3 3 3 3 3 (*rit.*) *f*

SCHUMANN: Symphony No. 2: First Movement

Suggested Equipment: C or Bb Trumpet (Rotary Preferred)

Character: **Distant Call, Noble**

Special Notes: There should be a calmness about this passage that conveys confidence, clarity and very evenly sustained dynamic control. Note the additional markings on the part.

Sostenuto assai (with slight detachment throughout)

♩ = 72-76

in C

pp

p subito

SHOSTAKOVICH: Symphony No. 1 (All Movements)

Suggested Equipment: Bb or C Trumpet

Character: Opening: **Comic** I-Sec. 21: **Aggressive, Angry, Panicked**

II-Sec. 20: **Lyrical, Lonely, Estranged** III-Sec. 18: **Aggressive**

Special Notes: Opening - the first note is sometimes slurred into the second. Play with very dry staccatos in the first four bars. In bar 6, the staccatos are more literal.

I-21: This section should be broadly tongued with an accented style on all notes, creating a slight detachment. On the final crescendo, back off slightly after the initial attack so there is room for the crescendo.

II-20: Play with a very sustained flow yet with distinct tonguing. In bar 2, be sure to hear the high B from the F (tritone). The same interval occurs descending from Bb to E in the next bar. These should be very clearly in mind as you play. There may be a tendency to play this section too softly. The focus should be on relaxation, almost reservation, in the feeling of the music rather than an absolute pianissimo.

III-18: The rhythmic distinction between triplets and duplets must be clear in playing this passage.

Allegretto (♩ = 128-132)

I.

I. Solo in Bb

con Sord.

p

dim.

(poco rit.)

SHOSTAKOVICH: Piano Concerto (All Movements)

Suggested Equipment: Bb or C Trumpet

Character: I: Jolly, Jovial II: Longing, Loving III: (as I)

Special Notes: This work has numerous dialogues between piano and trumpet soloists. Each excerpt here should be soloistic. In the first movement, staccatos should be dry. There is an 8-bar rest at #9 that need not be counted in an audition. At #10, be careful to not add any unnecessary accents. At #11, the decrescendo should be fairly rapid to get out of the way of the piano.

In the second movement, the music should be very loving and tender. There is a little room for tempo variations, but these should be very subtle.

In the third movement, the style is like that in the first movement. The accents should be pronounced. After the ad lib "cadenza", the tempo should resume two measures after #64. In some versions, the final two notes are slurred with the final note staccato (as two bars earlier).

I.

8 $\text{♩} = 146-148'$
Solo (dry staccato) *giocos*
in Bb *mf* (senza Sord.) *cresc.*

9 8 *mp marc.*

11 *cresc.* 3 3 3 *ff > dim. pp* *f*

SHOSTAKOVICH: Piano Concerto - cont.

II.

34 Largo (♩ = 66-68)

in Bb con Sord. *p espr.*

(poco rit.)

(slowing) (rit.)

III.

Allegretto poco Mod.

in Bb (♩ = 104)

(senza Sord.)

(rit.) ad lib. 3 6 6 6

64 (back in tempo)

65

SHOSTAKOVICH: Symphony No. 5: Movements I & IV

Suggested Equipment: Bb or C Trumpet

Character: **Bombastic**

Special Notes: Staccatos should be dry. The fourth movement, sections #108 and #109, should be broad and firmly tongued but with a feel of two to the bar. At #110 there is an a-tempo but now with a quarter-note feel. Be sure to crescendo through the triplets, creating something of a wave effect through the section. The accelerando approaching #111 should not be too extreme since the change is only from $\text{♩} = 164$ to $\text{♩} = 184$.

I.

27 Poco sostenuto ($\text{♩} = 120$)

I. in Bb *ff*
 II. in Bb *ff*
 III. in Bb *ff*

28

I. in Bb
 II. in Bb
 III. in Bb

SHOSTAKOVICH: Symphony No. 5 - cont.

Allegro non troppo

97

 $\text{♩} = 120-132$

I. in Bb
 II. in Bb
 III. in Bb

f < *fff* *ff* *marc.*

accel. poco a poco

98

IV.

108 Piu mosso ($\text{♩} = 84$)

Solo

I. in Bb
 II. in Bb
 III. in Bb

f

109

(II. in Bb)

V.S.
 V.S.
 V.S.

SHOSTAKOVICH: Symphony No. 5 - cont.

III. in Bb

f cresc.

cresc.

rit.

110 (♩ = 104)

111

(*accel.*)

(*accel.*)

(*accel.*)

SIBELIUS: Symphony No. 2: 4th Movement

Suggested Equipment: C or Bb Trumpet

Character: **Broad & Majestic**

Special Notes: The first part of the excerpt is played with very slight detachment. The second passage is without any detachment until letter T where the accents should have a slight space before the note to give crisper attacks. There are 14 bars of rest between the two passages. The "Molto Largamente" begins 8 bars before the trumpet entrance so marked.

Q (♩ = 74-78)
Solo (w/slight detachment)

I. in F
mf

II. in F
mf marc. dim. poco f

III. in F
mf marc. dim. poco f

R
f piu f

(poco rit.) ff V.S.

(poco rit.) ff V.S.

(poco rit.) ff V.S.

SIBELIUS: Symphony No. 2 - cont.

Poco largamente

ff *pesante* ff *pesante* ff *pesante*

6 6 6

Molto largamente (♩=60-62)

(in F) fff (in F) fff (in F) fff

8 8 8

sempre fff sempre fff sempre fff

fff fff fff

T

fff rit. ten. ten. ten. ten. ten. ten.

fff rit. ten. ten. ten. ten.

fff rit. ten. ten.

R. STRAUSS: Don Juan

Suggested Equipment: C Trumpet

Character: **Opening & "Vivo": Bold, Cavalier / "Weich": Gentle, Expressive**

Special Notes: The "weich" excerpt should be as smooth and flowing as possible yet not slacking the tempo at all. At the end of the second line, note the stringendo. There is a slight ritard just before the final sustained ties.

The figures before and after letter I all have an ascending direction; a crescendo through each figure adds energy to the line. The rapid triplet figures must be memorized to be played with confidence.

In the "Vivo" passage, a slight crescendo from the first to second notes helps launch the accent and adds to the character of the music. Do this with each occurrence. Note the dynamic and tempo changes after the 2-bar rest.

Allegro molto con brio

in E $\text{♩} = 84-92$

in E *ff* *ff* *ff*

in E *marcato* *f* *cresc.*

in E *f* 3 **B**

I. in E *Solo* ($\text{♩} = 92-96$) *espress.* *p weich*

molto appassionato e sempre un poco string. *cresc.* 3

un poco piu lento *(cresc. poco a poco)* *(rit.)* *fff* *p* *pp*

R. STRAUSS: Don Juan - cont.

molto vivace $\text{♩} = 84-88$

in E

mf *f*

I

f

mf *f*

in F

P

ff *mf* *ffp* *ff*

Giocoso Solo

con sord.

Vivo $\text{♩} = 96-102$

I. in E

ff

T

f *dim.* *mp* *mf*

poco piu agitato *(piu accel.)* **U** *sempre molto agitato*

f *cresc.* *fff*

R. STRAUSS: Ein Heldenleben - cont.

Sehr lebhaft $\text{♩} = 132-138$

(I. in Eb) *ff* molto marcato *sempre ff*

50

I. in Bb *p*

II. in Bb *p*

III. in Bb *p*

51

zu 2. *ff*

mf

mf

mf

(I. & II. in Eb)

R.STRAUSS: Ein Heldenleben - cont.

52

Musical score for measures 52-55. The first staff (melody) starts with a half note G4, followed by a half note A4, and then a half note B4. The second, third, and fourth staves (piano accompaniment) feature a rhythmic pattern of eighth notes with triplets. The first staff has a *dim.* marking above the final measure and a *p* dynamic below. The piano accompaniment staves have a *f* dynamic at the beginning and a *p* dynamic with an accent (>) at the end of the section.

53

An empty musical staff for measure 53, with a fermata symbol above the staff and the number 7 written above the staff.

(I. in Eb) 54

Musical score for measure 54. The staff starts with a half note G4, followed by a half note A4, and then a half note B4. The measure ends with a fermata and the number 12 written above the staff.

(I. in Eb) 56

Musical score for measures 56-59. The first staff (melody) starts with a half note G4, followed by a half note A4, and then a half note B4. The second, third, and fourth staves (piano accompaniment) feature a rhythmic pattern of eighth notes with triplets. The first staff has a *ff* dynamic at the beginning and a *dim.* marking above the final measure. The piano accompaniment staves have a *ff* dynamic at the beginning and a *dim.* marking above the final measure.

R. STRAUSS: Ein Heldenleben - cont.

♩ = 138-144 65

I & II in Eb *ff* *a2* *3* *3*

I & II in Bb *ff* *a2* *ff*

III in Bb *ff* *ff* *ff*

66

ff *dim. p* *ff* *dim.* *ff* *3* *3*

67 I. in Bb (only)

(I & II in Bb)

(III in Bb) *3* *3* *ff* *3*

(I. in Bb)

3 *3* *dim.* *f* *3* *dim.*

68 (I. in Eb)

f hervortretend *dim.* *mf* II & III in Bb *a2* *f* *cresc.* *dim.*

69 zu 2.

f *dim.* *3* *f* *dim.* *f* *3*

dim. *p*

R. STRAUSS: Ein Heldenleben - cont.

80 (♩=116-120)

I. in Bb

p

(I. in E) 81 hervortretend (prominently)

mf

dim.

ppp

dim. 3

82

p hervortretend

(I. in Bb)

f

fp

fp

f

fp

fp

83

fp

fp

R. STRAUSS: Also Sprach Zarathustra: Opening & Sections 18 & 50

Suggested Equipment: D or C Trumpet

Character: **Broad & Majestic**

Special Notes: In the opening passage, keep the dynamic level even on the first three notes, then make the sudden dynamic shift at the sixteenth note. Do the same in the second phrase. The decrescendo-crescendo changes on the sustained notes have beat numbers written in as a guide for pacing them.

The third excerpt (sec. 18) is supported at first with only light, quiet, twirling flutes, so it must be very solid and confident.

Sehr breit (♩ = 54-60)
Feierlich

1. in C

p *f* *p* *f* *mf* *f* *p* *f*

f *f* *f* *cresc.* *ff* (1 2 3 4) *ff*

(♩ = 50-52)
(1. in C)

ff

18 *Solo* 3 *dim. pp* 19 3 *dim. pp*

20 2 3 *f* *dim. p* *dim. pp* *f* *dim. pp*

(♩ = 189-195, ♩ = 63-65) *sehr schnell*

(1. in C)

fff *sf* *mf*

51 *f* *mf* *f* *mf* 52 *ff*

R. STRAUSS: Don Quixote: Sections 3, 37 & 67

Suggested Equipment: C or D Trumpet

Character: Sec. 3: **Fanfare** Sec. 37: **Lyrical, Tender, Expressive**

Sec. 67: **Aggressive, Angry**

Special Notes: Observe all markings on the page. In the first passage, be sure the accents stand out. In section 68, there have been versions with a *molto ritard* in the first two beats, then an *a-tempo* on beat three. Generally this *ritard* is not used, but it is possible you might be asked to play it that way.

3 *Etwas lebhafter* ($\text{♩} = 94-98$)

I. in D
f mit Dämpfer

II. in D
f mit Dämpfer

III. in D
f mit Dämpfer

etwas zurückhaltend ($\text{♩} = 90$)

früheres Zeitmaß

ff *dim. pp* *p*

ff *dim. pp* *p*

ff *dim. pp* *p*

37

I. in D
sehr zart ($\text{♩} = 52$)
mp

cresc.

immer sehr weich

(poco meno mosso) *mf* *dim.* *p*

STRAUSS: Don Quixote - cont.

Viel schneller (♩=130-136)

67

in F *ff*

68

(m. rit.) (a tempo)

R. STRAUSS: Symphonia Domestica: Sections 2, 69, 89-91, & 110-112

Suggested Equipment: C or D Trumpet

Character: Sec. 69: **Passionately** Sec. 89: **Joyful, Energetic** Sec. 110: **Agitated, Lively**

Special Notes: Sec. 2: This call near the beginning of the work figures prominently later in the piece. The opening slurred notes may be tongued. Like the similar figure in "Zarathustra", this one is high and exposed.

Sec. 69: Play this passage very expressively but not too loudly. Play with fullness of tone as a way of expressing volume. The passage accelerates very slightly from about the third measure on. Be sure the dotted-eighth notes, which are lower in pitch, are strong, and then use a poco crescendo through the eighth note to the half that follows. Always maintain sustain through the entire passage.

Sec. 89: When playing this passage note the marcato style. Be sure the final note at #91 is full length.

Sec. 110: In the first trumpet, the slurs are sometimes omitted and tongued instead. In the second and third parts, the grace notes precede the beat, the principal note being on the beat.

In general, note the changes of trumpet key throughout the excerpts and parts (from F to E to C).

Bewegt ($\text{♩} = 88-92$)
Solo

1. in F *f* *lustig* 2

1. in E $\text{♩} = 100-104$ 69 *mf* *espr.* *(poco accel.)* *allmählich fließender* ($\text{♩} = 108$) *f*

70 ($\text{♩} = 112-116$) *fp*

3. in C $\text{♩} = 112-114$ 89 *marcato* *f* *mf* *p* *cresc.*

90 *mf* *mf*

91 *mf*

R. STRAUSS: Symphonia Domestica - cont.

110

äußerst lebhaft $\text{♩} = 124-128$

1. in F

2. in C

3. in C

Musical score for measures 110-111. The score is in 2/4 time and consists of three staves. The first staff is labeled '1. in F' and the second '2. in C'. The third staff is labeled '3. in C'. The tempo is marked 'äußerst lebhaft' and the metronome marking is $\text{♩} = 124-128$. The first staff begins with a *ff* dynamic and an *accel.* marking. The second and third staves also feature *ff* dynamics. The music is characterized by rapid sixteenth-note passages and a strong rhythmic drive.

111

Musical score for measure 111. The score is in 2/4 time and consists of three staves. The first staff is labeled '1. in F' and the second '2. in C'. The third staff is labeled '3. in C'. The tempo is marked 'äußerst lebhaft' and the metronome marking is $\text{♩} = 124-128$. The first staff begins with a *ff* dynamic. The second and third staves also feature *ff* dynamics. The music is characterized by rapid sixteenth-note passages and a strong rhythmic drive.

(1. in F)

Musical score for measure 112 (first staff). The score is in 2/4 time and consists of one staff. The tempo is marked 'äußerst lebhaft' and the metronome marking is $\text{♩} = 124-128$. The staff begins with a *dim.* marking. The music is characterized by rapid sixteenth-note passages and a strong rhythmic drive.

112

Musical score for measure 112 (second staff). The score is in 2/4 time and consists of one staff. The tempo is marked 'äußerst lebhaft' and the metronome marking is $\text{♩} = 124-128$. The staff begins with a *f* dynamic and ends with a *mf* dynamic. The music is characterized by rapid sixteenth-note passages and a strong rhythmic drive.

STRAVINSKY: Petrouchka - cont.

Lento cantabile (♩=70-80)

Solo
mf ben cant.

141

142

G.P. 143 **Allegretto** (♩=64-72)

Solo
f *pp*

144

come sopra 145 *come sopra* 146 *come sopra* 147

148 **Con furore**, (♩=138)

Lento 2 **rall.**

149 **Lento cantabile**(tempo di Valse) (♩=70-80)

mf ben cant.

150

6 6 *sim.*

Solo (♩=55-58)
con sord.

265 *ff* 3 (II.) 3

266 *ff* 3 3 **1. only**

267 *fff* 3 **a tempo**
rit. fine

STRAVINSKY: Firebird - cont.

I. in C

II. in C

8 ($\text{♩} = 148-160$)

9

f

f *ben marc.*

10

f

f

11

ff

ff

2

3

(Solo)

p

12

13

4

3. Berceuse

Lento maestoso ($\text{♩} = 60-62$)

I. in C

II. in C

ff

ff

16

4

4

STRAVINSKY: Firebird Suite - cont.

17 Allegro non troppo (♩ = 180-190)

Musical notation for measures 17-18. The key signature is three sharps (F#, C#, G#). The time signature is 7/4. The music is written for two staves. Measure 17 starts with a forte (*f*) dynamic and includes accents (>) over the notes. Measure 18 continues with a *simile* dynamic.

18

Musical notation for measures 18-19. The key signature is three sharps (F#, C#, G#). The time signature is 7/4. The music is written for two staves. Measure 18 continues from the previous system. Measure 19 begins with a *poco rit.* marking.

19 Doppio valore (♩ = 76-86)

Musical notation for measures 19-20. The key signature is three sharps (F#, C#, G#). The time signature is 7/4. The music is written for two staves. Measure 19 continues with *poco rit.*. Measure 20 begins with a *ff maestoso* dynamic and accents (>) over the notes.

simile

Musical notation for measures 20-21. The key signature is three sharps (F#, C#, G#). The time signature is 7/4. The music is written for two staves. Both staves are marked with *simile*.

poco a poco allarg.

(much slower & broader)

Molto pesante (♩ = 60)

Musical notation for measures 21-22. The key signature is three sharps (F#, C#, G#). The time signature changes from 7/4 to 2/2. The music is written for two staves. Measures 21-22 are marked with *poco a poco allarg.* and *(much slower & broader)*. Measure 22 includes *(m. rit.)* and *sf* dynamics.

poco a poco allarg.

(much slower & broader) (m. rit.)

(m. rit.)

sf

Musical notation for measures 22-23. The key signature is three sharps (F#, C#, G#). The time signature is 2/2. The music is written for two staves. Measure 22 includes *pp subito* dynamics. Measure 23 includes *sfff* dynamics.

pp subito

sfff

pp subito

sfff

TCHAIKOVSKY: Symphony No. 4: 1st Movement

Suggested Equipment: C or D Trumpet

Character: **Majestic Fanfare**

Special Notes: Maintain steady sustain throughout. On measure five, back off the volume as marked and crescendo to the end of the phrase. Do not make any unnecessary accented notes. Work for an evenness to the line with distinct articulation. An Eb or D trumpet might be used, but most conductors prefer a darker, fuller tone, so the larger horns are better. Russian players use Bb trumpets.

Andante sostenuto ($\text{♩} = 68-76$)

Tromba I in F

TCHAIKOVSKY: Capriccio Italien: Opening Fanfare & Cornet Solo

Suggested Equipment: Opening: C Trumpet

Cornet Solo: Bb or Eb Cornet/Trumpet or C Trumpet

Character: **Opening: Sustained Fanfare** **Cornet Solo: Spirited but Elegant** **Duet: Lyrically**

Special Notes: Rhythmically, think the eighth note in the opening fanfare. The breath marks need not be breaths, but may be slight detachments. Otherwise, play in with a very sustained style.

In the solo, it's important to separate the first pickup eighth note from the note which follows in each phrase. The music should have a bravura quality. The dynamic shading of the next-to-the-last bar is added, but it is a most interesting element if it is done.

Andante un poco rubato ($\text{♩} = 54$)

Tromp. in E

TCHAIKOVSKY: Nutcracker Suite: March, Danse des Mirlitons, & Chocolate

Suggested Equipment: Bb or C Trumpet (Eb perhaps for "Chocolate")

Character: **March: Light, Joyful** **Mirlitons: Rhythmic & Intense**

Chocolate: Joyful, Brilliante

Special Notes: The March should be light with as consistent a note length as possible. Stretch and diminish the half notes.

In Mirlitons, the tonguing should be lightly staccato and distinct. The dynamic shadings should be evident. The entire passage should be played in one breath, but should the need for a breath occur, the best place is just before the last sixteenth note of the first ending.

"Chocolate" is the second piece of Act II. It must have, as the tempo indicates, "brilliance". The triplet ascending line is tongued, but one Russian recording surveyed is slurred instead. Take care not to play too loudly. The feeling should be buoyant while mezzo forte.

Tempo di Marche vive **March**

I. in A

Moderato assai **Danse des Mirlitons**

I. in A

Allegro brillante (♩ = 66-69) **Chocolate**

in Bb

TCHAIKOVSKY: Swan Lake: Neapolitan Dance

Suggested Equipment: C Trumpet or Bb Cornet/Trumpet

Character: **Dance-like, Elegant, Light**

Special Notes: Play as marked. At the "Molto Piu Mosso" a slight lift off the ends of slurs is appropriate styling. Observe the dynamic shifts throughout. The second half is often done "poco a poco accelerando" as indicated.

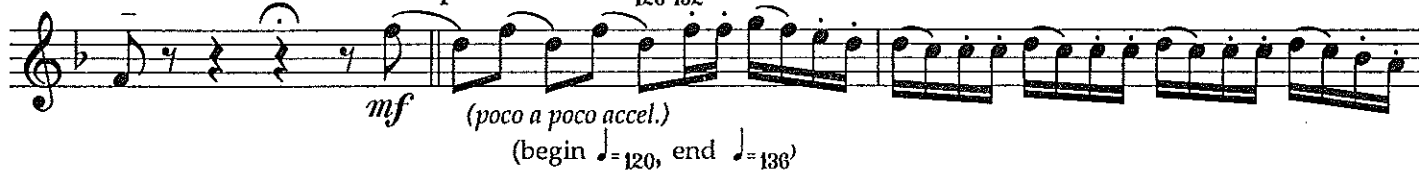
Neapolitan Dance

Allegro moderato ($\text{♩} = 80-90$)

Pist. in A



Molto piu mosso ($\text{♩} = 120-132$)



WAGNER: Parsifal: Prelude

Suggested Equipment: C or Eb Trumpet

Character: **Longingly, Religiously, Expressive**

Special Notes: Play to the eighth note while maintaining a very smooth and expressive line. The excerpt is in unison with the violins, so rhythmic alignment and pitch are important. Dynamically phrase with the line, taking as little time as possible for breaths.

Molto Lento (♩ = 68-70, ♩ = 34-35)
Sehr Langsam

in F

pp (play mp-mf) *f*

dim. *p*

sehr zart
p dolciss. *ff* *dim.*

pp

WAGNER: Götterdämmerung: Siegfried's Funeral March

Suggested Equipment: C or Bb Trumpet (Rotary may be preferred)

Character: **Triumphant, Majestic, Tragic**

Special Notes: This excerpt is best played to the eighth note. Observe the markings on the part. Note the change of keys from Trumpet in C to Bb. Do not make the staccato notes too short, but have clear definition and some separation of notes. Maintain a steady line/flow of sound on all notes not marked staccato.

[3 Trpts in C] (♩ = 98-100)

I in C

f *piu f* *(rit.)*

Slower (♩ = 92)

ff *ff* *pp*

II. in C

ff *ff* *pp*

III. in C

ff *ff* *pp*

WAGNER: Götterdämmerung - cont.

I. in Bb
II. in Bb
III in Bb

ff *p* *cresc.* *f* *p*
ff *cresc.* *f* *p*
ff *f* *p*

(a tempo)

cresc. *ff* (rit.) 3 (a tempo)
cresc. *ff* (rit.) 3 (a tempo)
ff (rit.) 3 (a tempo)

(a tempo)

ff (rit.) (m. rit.) 3 (a tempo)
ff (rit.) (m. rit.) 3 (a tempo)
ff (rit.) (m. rit.) 3 (a tempo)