

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.

Solo parte della prima tromba

BARTOK: Concerto for Orchestra - cont.

14

Trpts I & II in C ($\text{♩} = 84$)

II.

90 con sord. *p*

con sord. *p*

(breve) 102 *mp*

109 *mf*

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

senza st

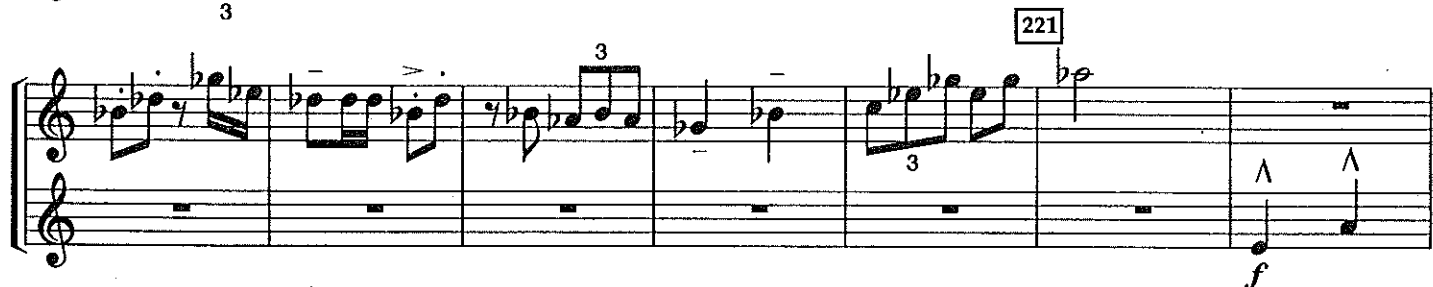
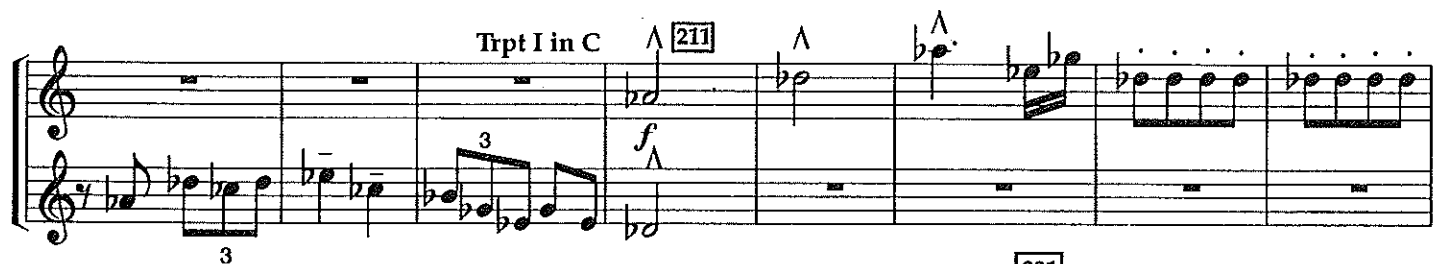
senza st

Detailed description: This is a musical score for the first trumpet part of Bartok's Concerto for Orchestra. The score is written for two staves, I and II, in C major, 2/4 time, with a tempo of 84 beats per minute. The key signature has one sharp (F#). The score begins at measure 90, marked 'con sord.' and 'p'. The music features a series of eighth and sixteenth notes, with some rests. The dynamics range from 'p' (piano) to 'mf' (mezzo-forte). There are several measures of sixteenth-note runs. The score ends at measure 116, marked 'senza st' (senza staccato). The notation includes various musical symbols such as clefs, time signatures, key signatures, and dynamic markings.

Solo parte della prima tromba

BARTOK: Concerto for Orchestra - cont.

V. Finale

Trpts I & II in C ($\text{♩} = 136-144$)

BEETHOVEN: LEONORE OVERTURES: Nos. 2 & 3 Off-Stage Trumpet Calls

Suggested Equipment: C or Bb Trumpet

Character: **Bold, Brilliant Fanfare**

Special Notes: Each of these passages is played twice in each work (only one appearance of the excerpt is printed here); the second appearance is louder (sounding nearer) than the first. Exaggerate the firmness of tonguing for clarity considering the off-stage position. Note the pacing indicated; work for a natural accelerando/ritardando in each. The breath marks need not be for breathing, but they **do** indicate a break in the sustain. Some conductors may want the breaks omitted entirely. Prepare the excerpt both ways.

In Overture No. 2, the break indicated in the 4th measure should be minimal if at all. It may be best to prepare the bar without any break in line though with a slight break in timing followed by the accelerando as done in measure 3. As indicated above, prepare the passage with AND without the slight break and be able to play it both ways.

Overture No. 2

Allégro un poco sost.

in Eb

The musical score consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It starts with a forte (*f*) dynamic marking. The melody features several triplet markings (indicated by a '3' over the notes) and rests with durations of '(3-4 sec.)', '(2-3 sec.)', and '3'. An acceleration marking '*accel.*' appears below the staff. The second staff continues the melody with more triplets and a duration of '(4-6 sec.)'. A crescendo hairpin is shown at the end of the piece. The instruction '(as previous meas.)' is written below the final measure.

Overture No. 3

Allegro (Solo auf der Bühne)

in Bb

(3-5 sec) (2-4 sec)

f (not too fast) *accel.*

(long: 5-7 sec.)

rall. *pp*

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 (♩ = 80-84)

in A

f *ff* *p* *mp* *dim.* *(poco rit.)* *(accel. e cresc.)* *(accel.)* *ff*

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* *sf*

(in D)

mp *p*

p

G. Donizetti

2 TROMBA

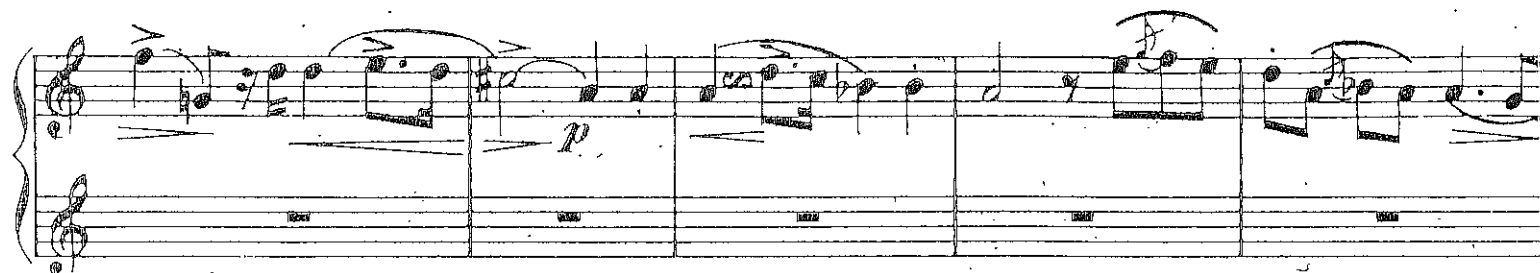
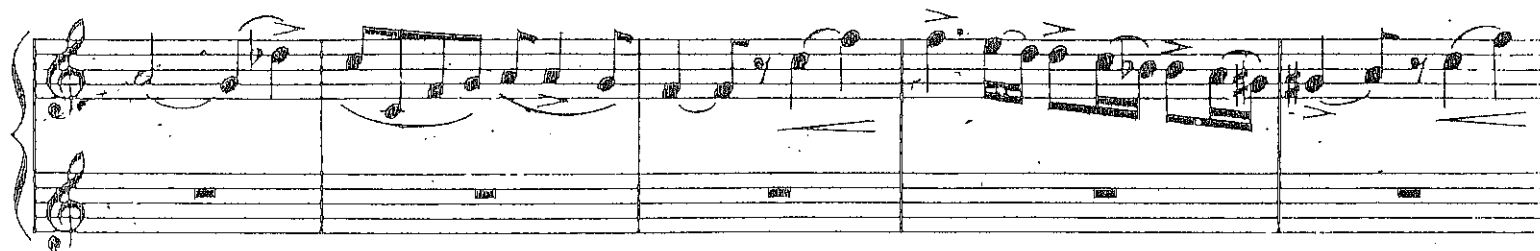
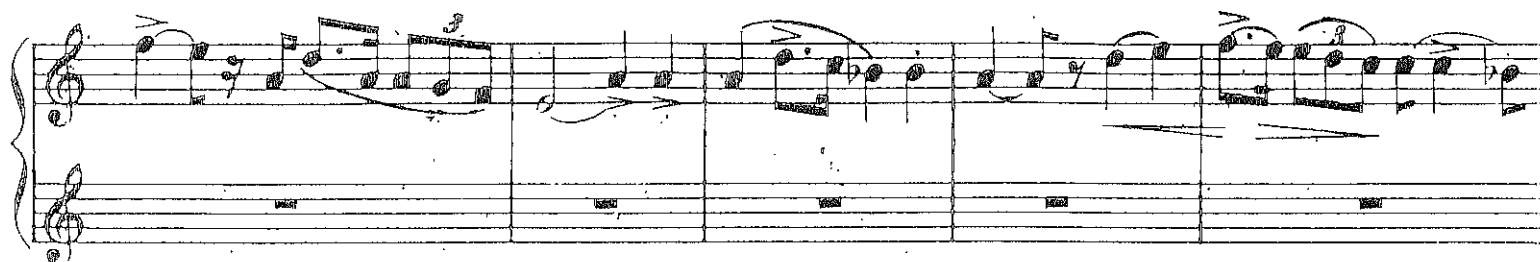
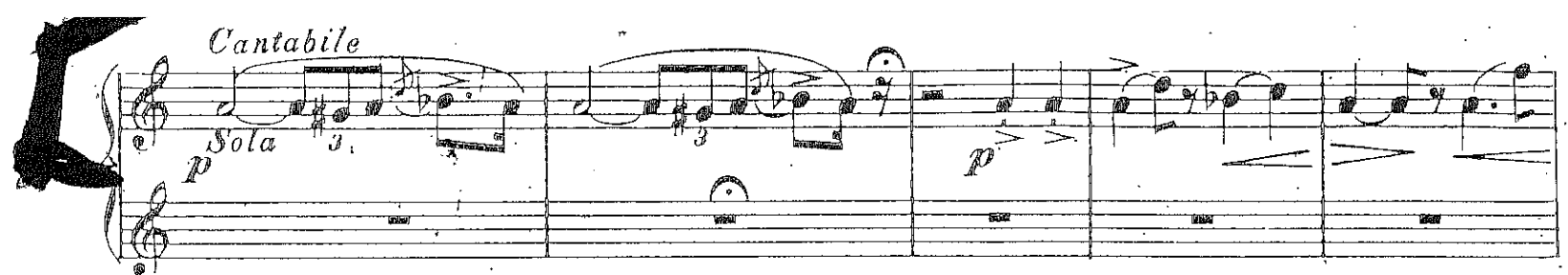
N° 5

TROMBA 1.^a
In SI b

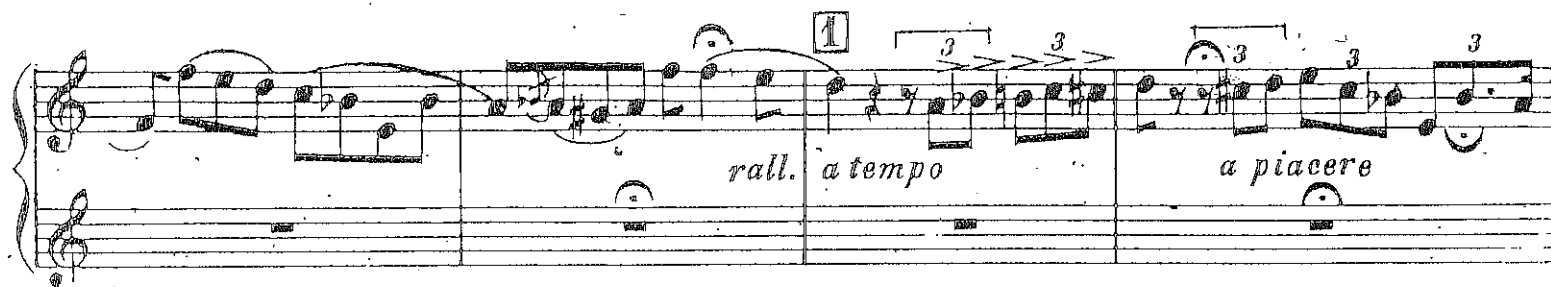
Don Pasquale

Cantabile

Sola *p*



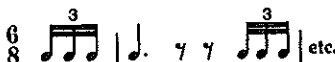
rall. a tempo *a piacere*



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 Cortège." 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* *f*

sf *ff* *ff* *ff* *sempre ff*

ff *f* *ff* *p*

Pesante

I. in F $\text{♩} = 60-64$ molto portamento
pp *espr.*

13

The musical score consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together, with a *pp* (pianissimo) and *espr.* (espressivo) marking. The second staff continues the melodic line with similar note values and includes a triplet of eighth notes marked with a '3' and a *p* (piano) marking. The third staff features a more active bass line with eighth and sixteenth notes, ending with a double bar line and a key signature change to one flat (F).

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)

(stretch) (a tempo) *zurückhaltend*

rit.

verhallend 15 *a tempo*

verklingend

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

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

rit. (poco cresc.) *ppp*

G. Mahler

Sinfonia N°9

III. Rondo-Burleske: Allegro assai. Sehr trotzig (22 bars after Reh. 36 - 38)

(1860-1911)

Create the shape and flow of the musical line in a manner that isn't affected by the wider intervals written. The goal is to play this with a sense of floating (yet secure) timing of air and articulation, seamless and slotted intervallic changes, a velvety and elegant tone that is consistent throughout the various ranges, and air speed control that translates into comfort playing very softly. Throughout this passage, strive for a simple *espressivo* expression, and let your dynamics be a byproduct of the ethereal color in your tone that can be almost flute-like in its transparency.

1. in F offen *ff* *p subito* *poco espressivo* Etwas gehalten. *pp* *morendo* Mit großer Empfindung *p* *pp*

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

(♩ = 92-96)
I. in C



f *solo* *senza allegrezza, ma poco sostenuto* *tutti* *f*

f *solo* *tutti*

solo *tutti*

Romeo und Julia

Nr. 11 Ankunft der Gäste

Assai moderato [$\text{♩} = 96-100$]

Sergej Prokofieff

6

poco rit. a tempo

Solo
Kornett in B

63

p dolce ten.

Solo

1

7

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

Tromba in C

$\text{♩} = 108-116$

18

sord.

senza sord.

2

3

34

35

36

(1)

(4)

(1)

(4)

mf

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 (♩ = 87-88)

SORD.

in Bb

The musical score is written for C Trumpet in Bb. It begins with a treble clef and a 2/8 time signature. The key signature has two flats (Bb and Eb). The tempo is marked 'Allegretto vivace' with a quarter note equal to 87-88 beats per minute. The dynamic is marked 'ff' (fortissimo). The score consists of five staves of music. The first staff has a triplet of eighth notes. The second staff has a triplet of eighth notes and a measure with a 10-measure rest. The third staff has a triplet of eighth notes and a measure with a 9-measure rest. The fourth staff has a triplet of eighth notes and a measure with a 9-measure rest. The fifth staff has a triplet of eighth notes and a measure with a 9-measure rest. The score includes various musical notations such as slurs, accents, and dynamic markings.

Respighi : Pini di Roma

II. Pini presso una Catacomba

♩ = 58-66
Andante

in C

f dolce e espressivo

3

(poco cresc.)

3

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)

in C

pp

p subito

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.

I. in E

Solo ($\text{♩} = 92-96$) *espress.*

p weich

molto appassionato e sempre un poco string.

cresc.

un poco piu lento

(cresc. poco a poco) *(rit.)* **fff** *p* *pp*

Solo parte della prima tromba in Mib

73

R. STRAUSS: Ein Heldenleben - cont.

Sehr lebhaft $\text{♩} = 132-138$

(I. in Eb)

ff molto marcato

3

sempre ff

50

3

3

3

3

51

zu 2.

ff

(I. & II. in Eb)

Sia parte della prima in Bb che della prima in E

R. STRAUSS: Ein Heldenleben - cont.

80 ($\text{♩} = 116-120$)

I. in Bb *p*

(I. in E) 81 *hervortretend (prominently)*

mf

dim.

ppp

dim. 3

82

p *hervortretend*

(I. in Bb) *f*

fp

fp

83

fp

Solo prima tromba

An Alpine Symphony

119

Richard Strauss, Op. 64
(1864 - 1949)

(1 Bar before Reh. 68 - 71) ●

This passage is an incredibly dramatic moment in the piece. Strauss writes the heading, "On the Glacier" and indicates a solid, very lively tempo. In the first trumpet part, place accented notes firmly and lead towards the upper concert D. Play in a singing manner throughout, maintaining the vocal intensity on longer duration notes and after the highest point in order to carry you all the way to the end of the phrase (four bars after Reh. 69). In the third trumpet part, continue with this same character from the second beat at Reh. 69 (written accented B-flat). As in the first part, it's especially important to sing with your tone and not let up after the highest note, continuing all the way to the end of the phrase.

Auf dem Gletscher.
Festes, sehr lebhaftes Zeitmaß (un poco maestoso).

(Reh. 75 - 76) ●

Keep this entire passage (from beginning to end) in the written pianissimo dynamic. Start with a lyrically-connected first eight beats and then become extremely crisp and rhythmically deliberate as you play the dotted eighth/sixteenth figure. Land on each beat's sixteenth-note solidly and with quickness. This will help keep things steady without lapsing into a triplet feel. Make sure that there is a subtle yet distinct difference between accented and non-accented notes. I visualize someone gingerly traversing a dangerously narrow, icy path just before reaching the summit (six bars after Reh. 76).

[75] (Gefahrvolle Augenblicke.)
A tempo, lebhafter als vorher.)
in B

STRAVINSKY: Petrouchka (1947): Part 3 (Ballerina Dance, Waltz) & Part 4 (Concl.)

Suggested Equipment: Part 3: C or Bb Trumpet Part 4: Bb Piccolo or D Trumpet

Character: **Part 3: Ballerina Dance - Light, Agile, Bouncy** Waltz: Lyrical, Light Crisp

Part 4: Marked, Biting, Fanfare

Special Notes: All staccatos should be dry (crisp, short). In the Ballerina Dance, carefully observe the dynamic shifts and articulation markings. It is musically interesting to make some dynamic shadings in the slurred phrases.

In the Waltz, a little stress on downbeats adds a nice musical touch. Be sure to NOT ritard the ends of sections 142 and 150. If the material from 143 to 147 is called for, count the rests carefully.

One additional note about the Ballerina Dance should be given. The normal audition request does not include the bar before #134. However, it may be asked for in some auditions, so it is good to prepare the music both ways. In either case, you should imagine the snare solo at #134 leading up to the trumpet melody. Many of the recordings surveyed used a tempo less than $\text{♩} = 116$, but prepare the range indicated should you be asked to play at 116.

The material from the end of #142 continues without interruption through the end of #150. For the final excerpt at #265, in most auditions, the player plays both the first and second parts as one. A muted piccolo trumpet seems to present the most convincing sound for this passage. Play it very loudly and biting.

Pist. in Bb

$\text{♩} = 46$ I Solo **134 Allegro** $\text{♩} = 110-118$

mf *3* *(staccatissimo)* *mf* *mp*

mf *mp* *mf*

mf *mp*

139

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 (♩=80-90)

Pist. in A

mp (*poco rubato*)

mf

piu f

Molto piu mosso (♩=120-132)

mf (*poco a poco accel.*)
(begin ♩=120, end ♩=136)

f

(in 2 - beat constant)

G. VERDI

Il Trovatore

No! *ALL' ASSAI MOSSO* ..

In *Mib* *sf*



Ein Maskenball

3. Akt

Nr. 13 Terzett und Quartett
(Verschwörungsszene)

Allegro assai sostenuto

Giuseppe Verdi

Solo
I. in E

pp

crescendo

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
 (in F) *p dolciss.* *ff* *dim.*

pp