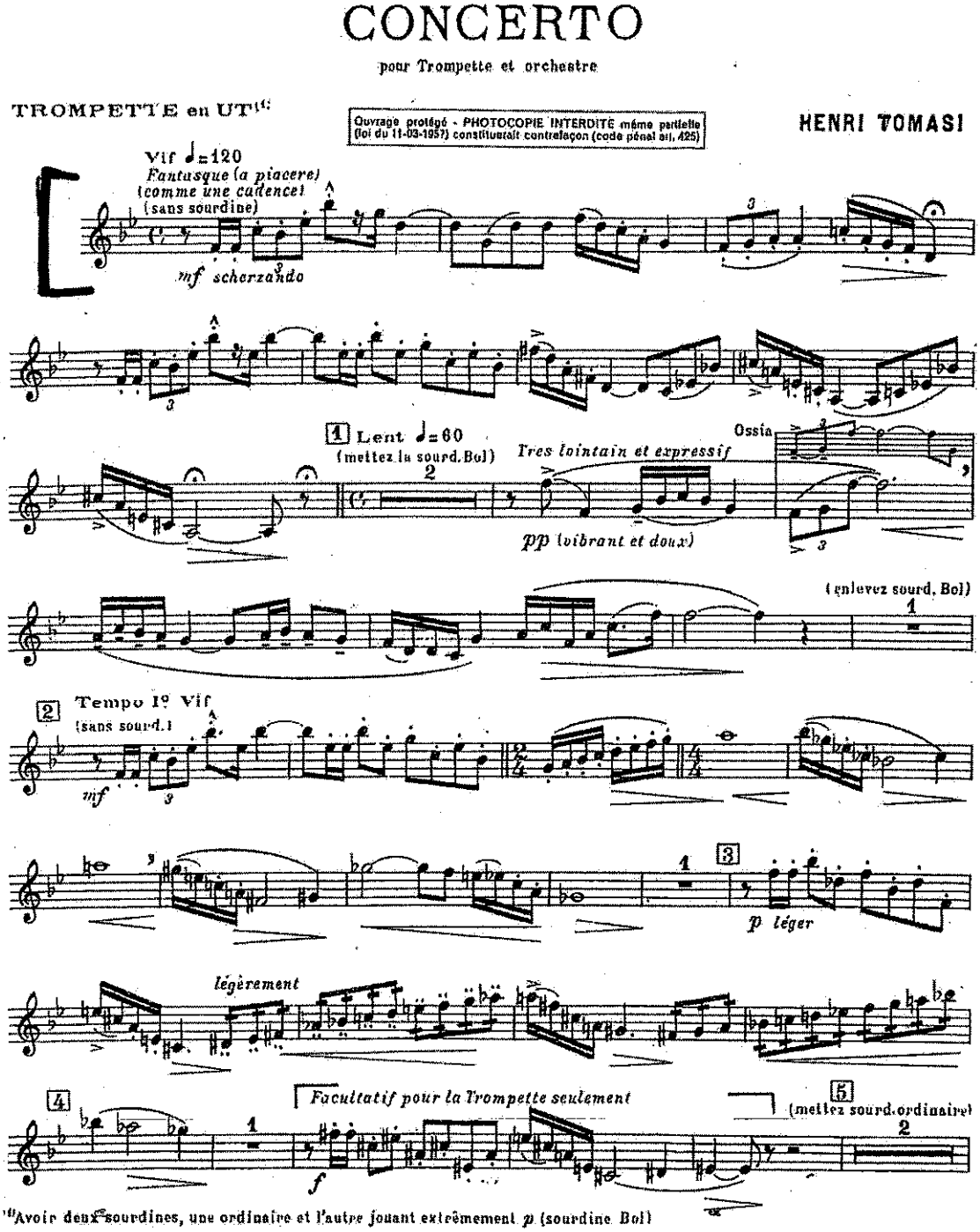
## TMC Brass Audition Repertoire

**TRUMPET**
TOMASI Concerto mvt. I: beginning to rhl 11

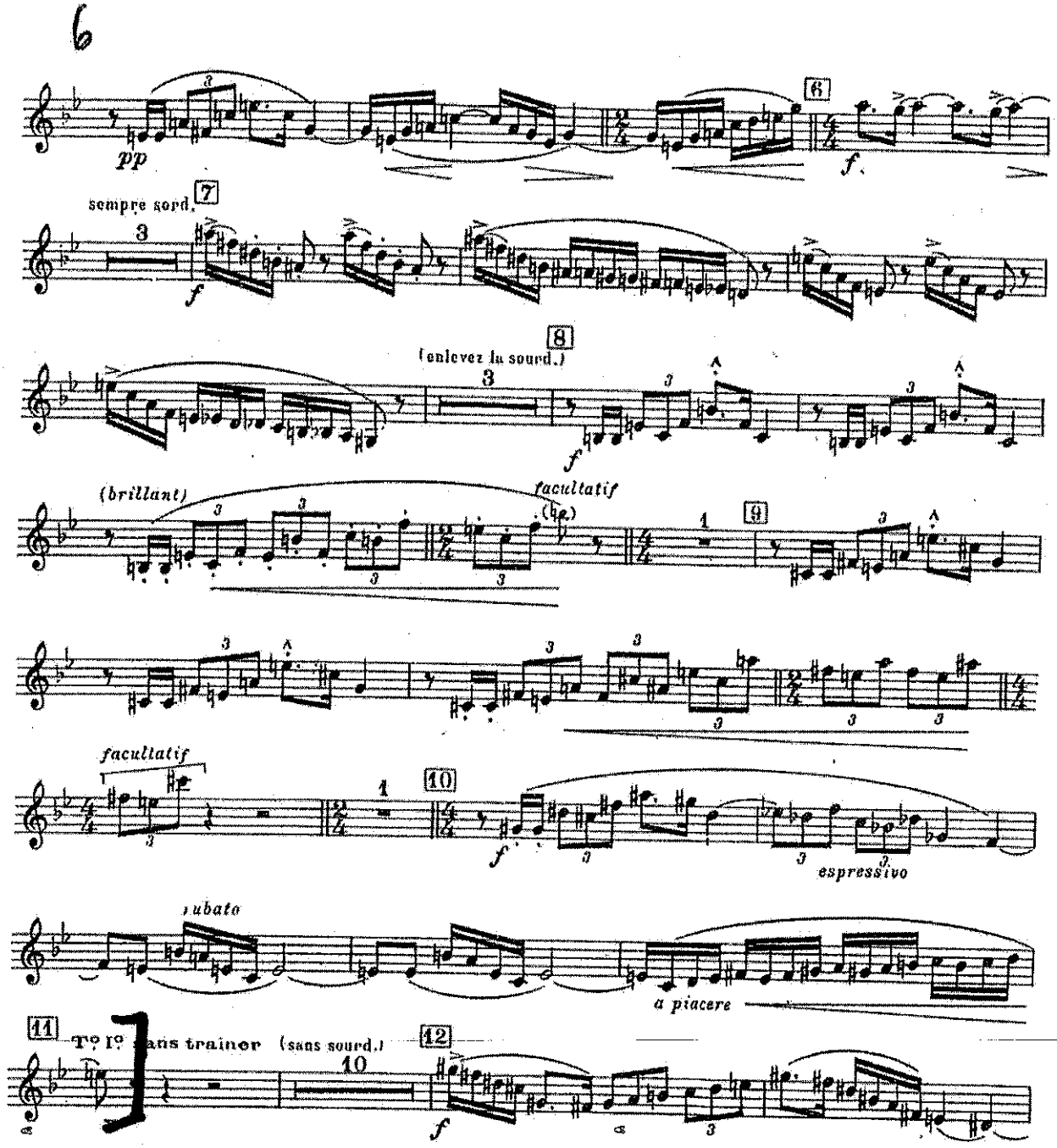



[1] Avoir deux sourdines, une ordinaire et l'autre jouant extrêmement *p* (sourdine Bol)

## TMC Brass Audition Repertoire

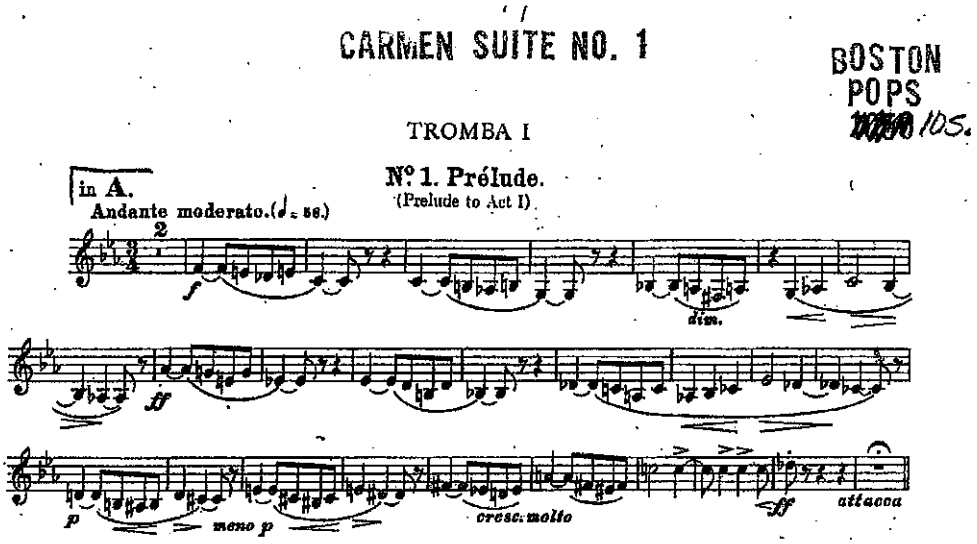
**TRUMPET**

TOMASI Concerto mvt. I: beginning to rhl 11 (cont.)



## TMC Brass Audition Repertoire

**TRUMPET**
BIZET Carmen: Prelude


CARMEN SUITE NO. 1

BOSTON POPS 105.

TROMBA I

in A.

Andante moderato. (♩ = 56.)

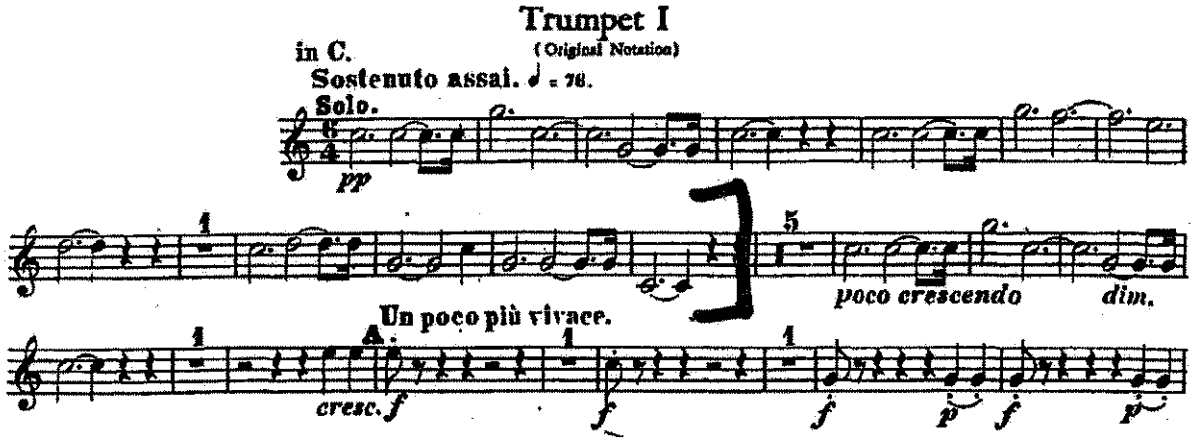
Nº 1. Prélude.
(Prelude to Act I)

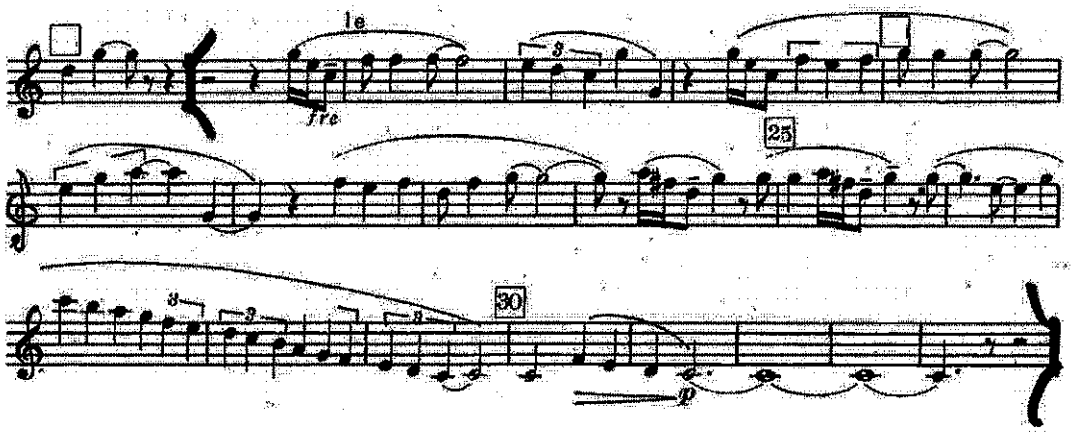
**TMC Brass Audition Repertoire**

**TRUMPET**
SCHUMANN Symphony No. 2, mvt. I: beginning to mm 13

Robert Schumann
Symphony No. 2 in C Major, Op. 61



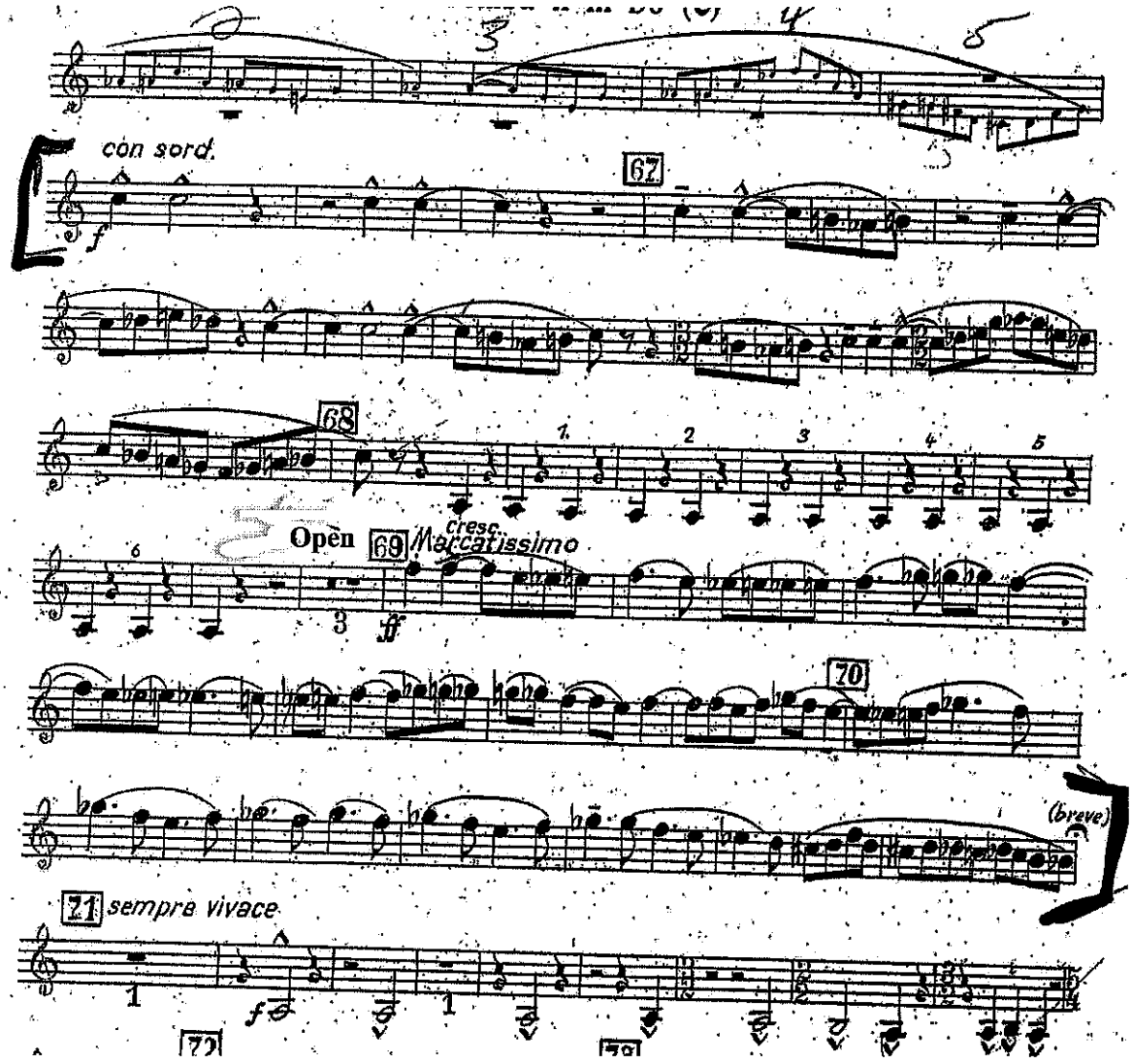



1e
fre
25
30
p

## TMC Brass Audition Repertoire

**TRUMPET**

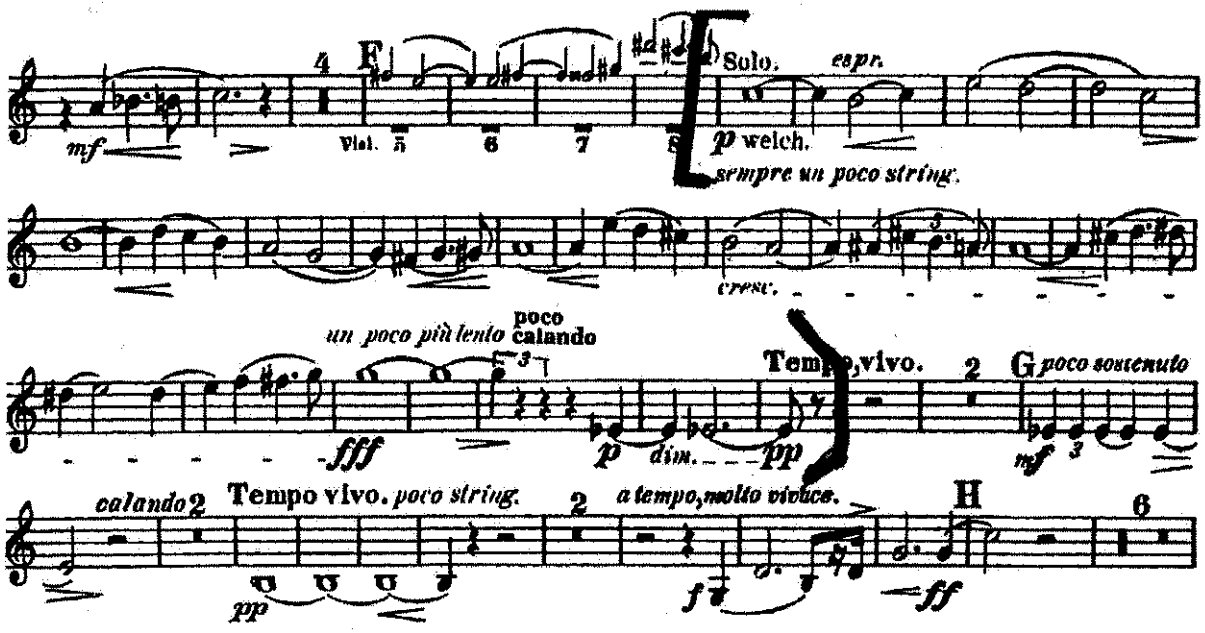
BARTÓK *Miraculous Mandarin*, tpt II: 3mm before rhl 67 to 1 mm before rhl 71



## TMC Brass Audition Repertoire

**TRUMPET**

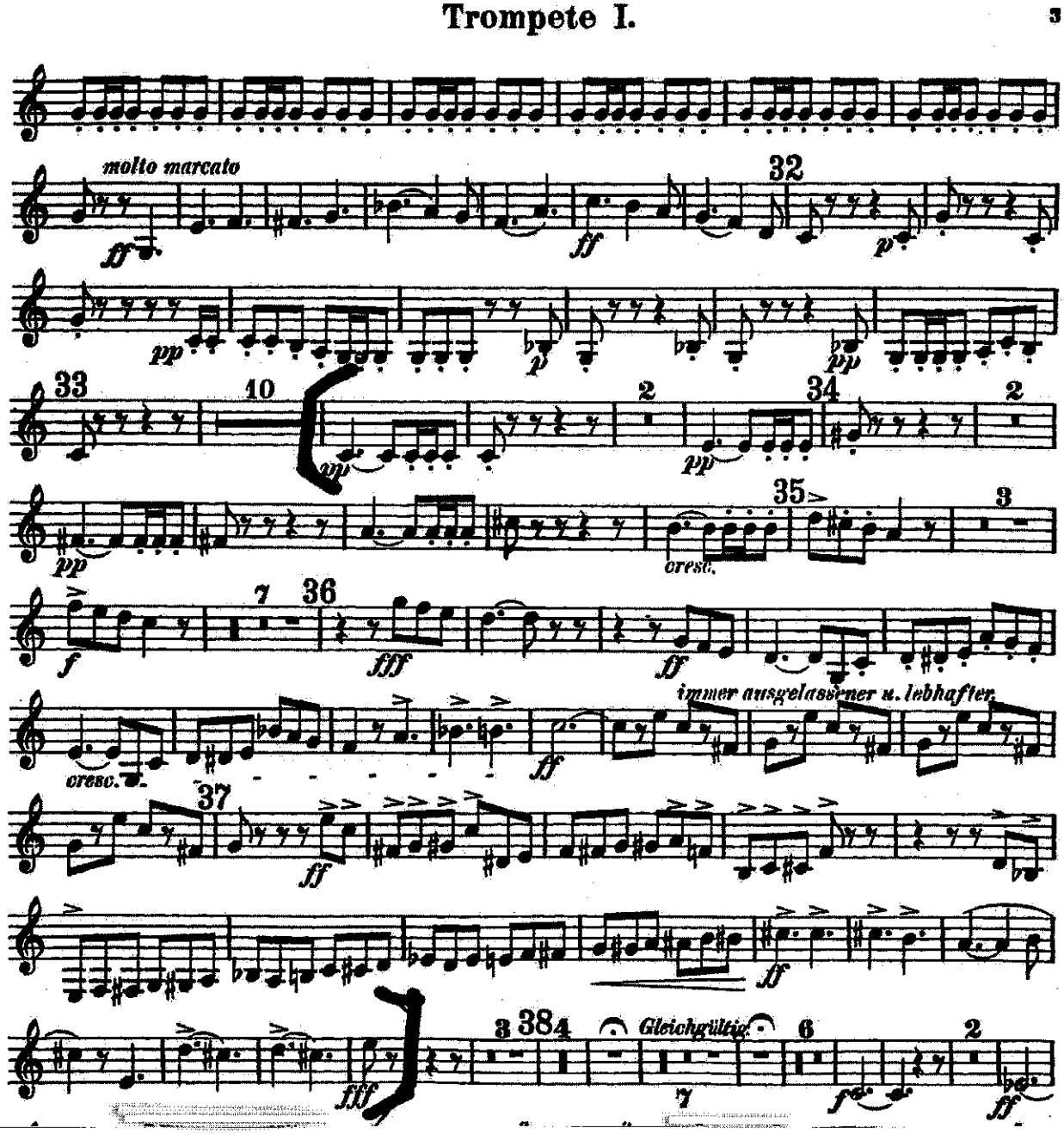
STRAUSS *Don Juan*: 5 mm after rhl F to 3 mm before rhl G



## TMC Brass Audition Repertoire

**TRUMPET**

STRAUSS *Till Eulenspiegel's Merry Pranks*: 5 mm before rhl 34 to 4 mm before rhl 38



# 2017-2018 Trumpet Ensemble Auditions

Ensemble auditions for the Concert Band, Eastern Symphony Orchestra and Wind Symphony will take place during the first week of classes in August, as usual. There will be one audition for all three groups, however you will be asked to select which ensembles you would like to be considered for prior to performing your audition.

Rather than preparing a list of three band/orchestral excerpts as you have in years past, I am sending a list of six excerpts and an etude for you to prepare. During the audition, we will hear 2-4 of the excerpts, the etude, and other materials as described below. Many of the applied faculty are following this same process, which is to get you the audition etudes much earlier than usual (so that you have the summer to prepare them) and to make the process more like a real audition.

Listening to professional recordings of each of these excerpts is critical to your successful preparation. You should be able to find all of them on Spotify or YouTube. Use the recordings as a guide for style, tempo, and the musical context of each excerpt.

Your audition will consist of the following:

- All major scales, one or two octaves, up and down (new students only).
- All major, natural minor, harmonic minor and melodic minor scales, two octaves through high C, up and down (returning students only).
- Chromatic scale, starting on low F-sharp, slurred up to comfortable high note then back down.
- Sight-reading.
- Prepared audition excerpts and etude – attached.

Notes on the audition list

1. JS Bach – *Christmas Oratorio,* Part I. **This excerpt is optional.** If you choose to prepare it, you should play it on piccolo trumpet in A with the correct transposition. Be sure to play with a light, bouncy style.

2. Beethoven – trumpet call from *Leonore Overture No. 2.* This excerpt is in E-flat and so it will need to be transposed correctly. Most students should play this on C trumpet, but B-flat trumpet is fine if is all you have. Be sure to understand the very rubato, fanfare style of the excerpt from listening to various recordings.

3. Mahler – excerpt from *Symphony No. 5,* movement 1. This short excerpt is from a piece very famous for trumpet solos. The excerpt here is from rehearsal number 7 – note the quick tempo marking. This is most commonly performed on C trumpet, but is written in B-flat so, again, B-flat trumpet would be fine. This should be played in a legato style, very loud but still under control and with good intonation.

4. Donizetti – aria from *Don Pasquale.* This is a very slow, lyrical b-flat trumpet solo in which the performer should attempt to sound as much like a human voice as possible. Use a combination of vibrato and rubato to make this as plaintive as possible. This famous solo is in the prelude to the second act. Note that the excerpt continues onto a second page.

5. Ravel – excerpt from *Bolero.* Another lyrical excerpt, this time written for C trumpet. Unlike the previous excerpt, this should be played with a completely metronomic pulse – in a performance, it would be important to play in perfect intonation with the flute and fit within the rhythmic framework of

the accompaniment, provided by strings, woodwinds and snare drum.

6. Stravinsky – Toccata from *Pulcinella* Suite. This solo, for C trumpet, is in a relatively challenging key and should be played at a quick tempo in a very light style. At the end of the excerpt, drive forward (in volume) on the C-sharps to play slightly louder on the last two notes. If you play this on B-flat trumpet, be prepared to transpose to a nasty key!

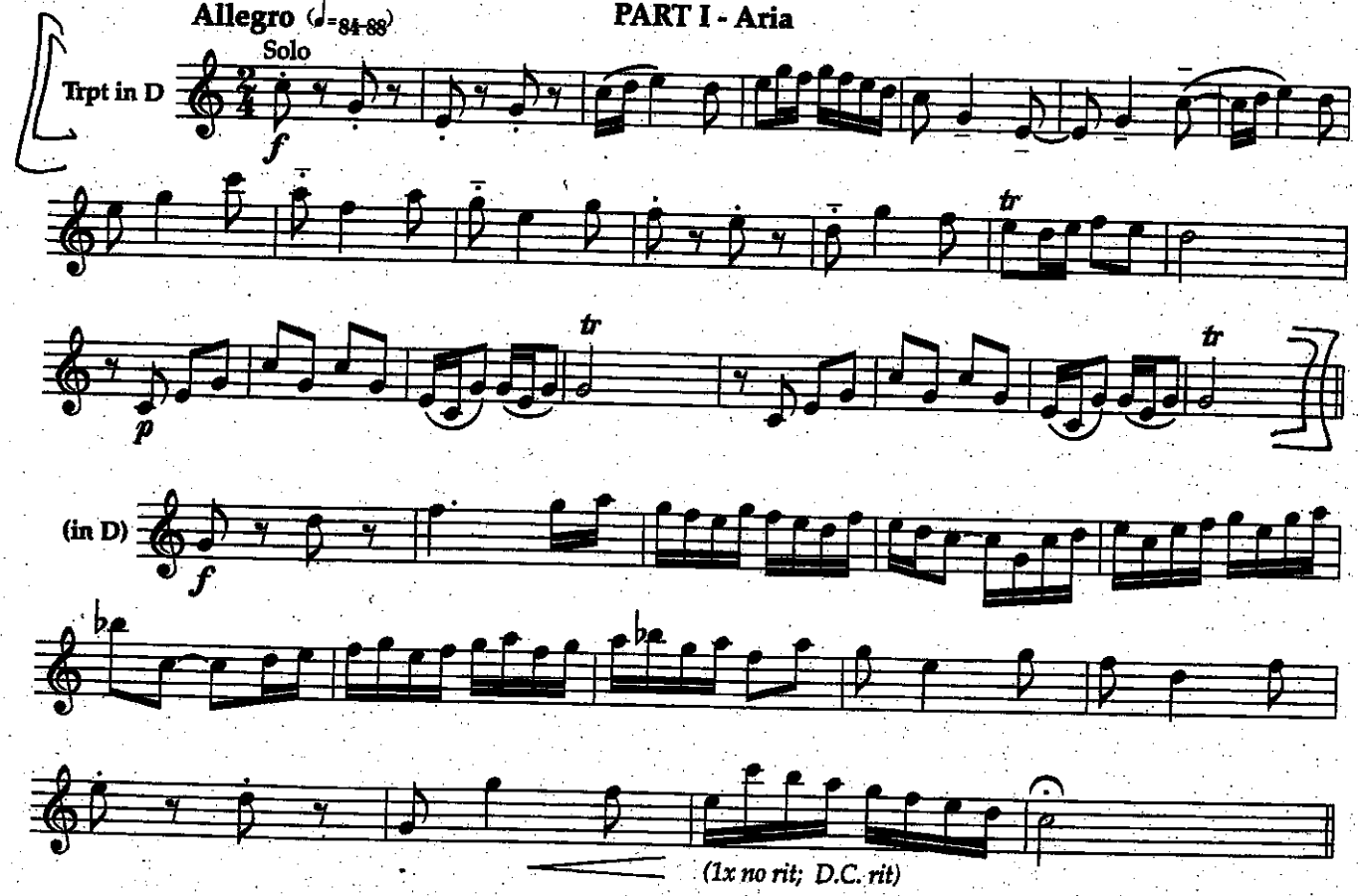
7. This last excerpt is an etude from the Clodomir Method. This should be played quickly (2 beats to a bar), with the 16th's double-tongued if possible. Aim for dotted quarter = 66 bpm. Note that there is a DC and the etude ends at the final barline on the second line.

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

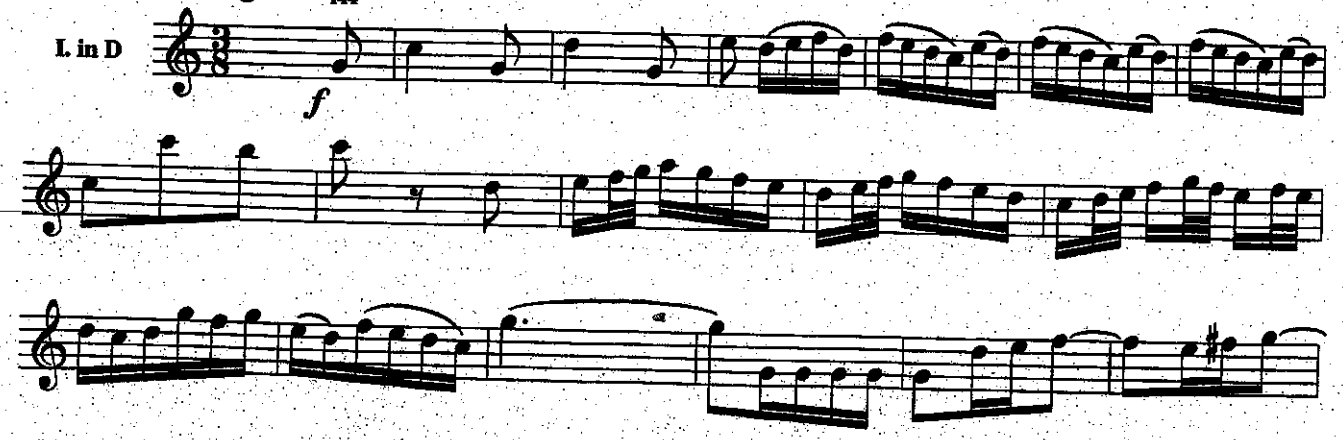
Suggested Equipment: Piccolo in A or Trumpet in D
Character: **Festive, Joyful**
Special Notes: (see MAGNIFICAT notes; staccato-marked notes should NOT be clipped off). Do not give unnecessary accents to syncopated notes. Work for a lyrical, flowing line, particularly when played on piccolo. In the Part 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.

Play in brackets only -- OPTIONAL

**Allegro** (♩=84-88) **PART I - Aria**



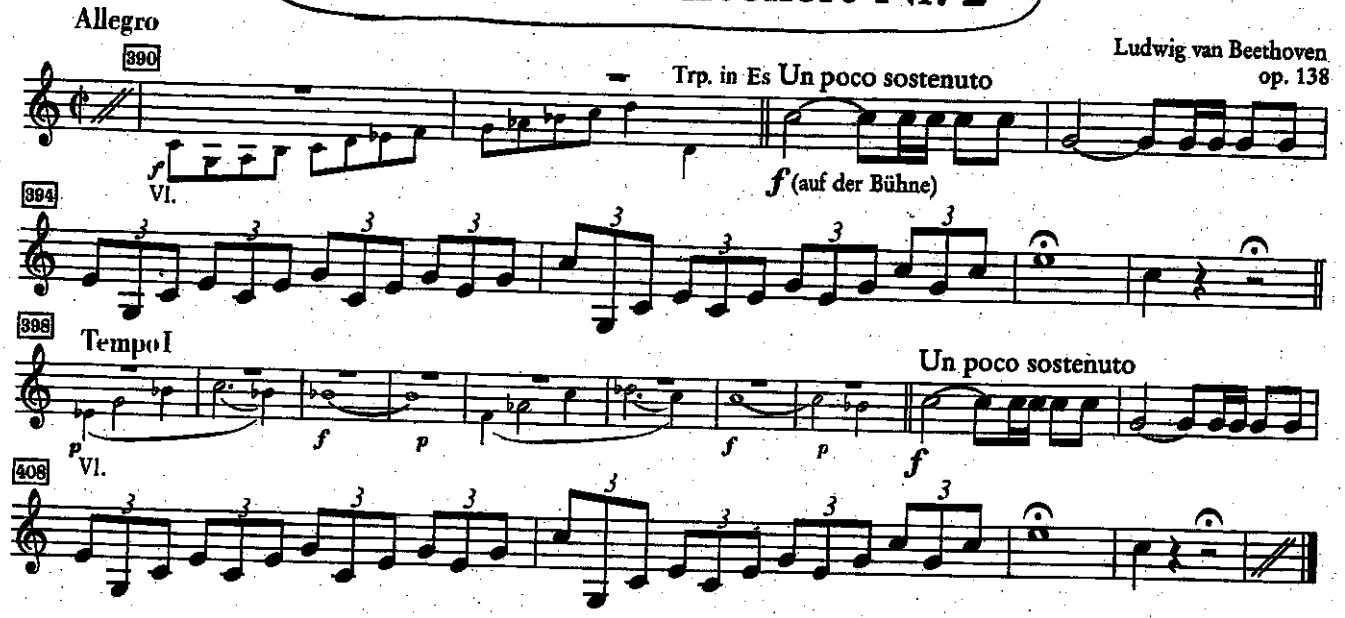

**Allegro** (♪=144) **PART VI**



Signal aus

# Ouverture zu Leonore Nr. 2

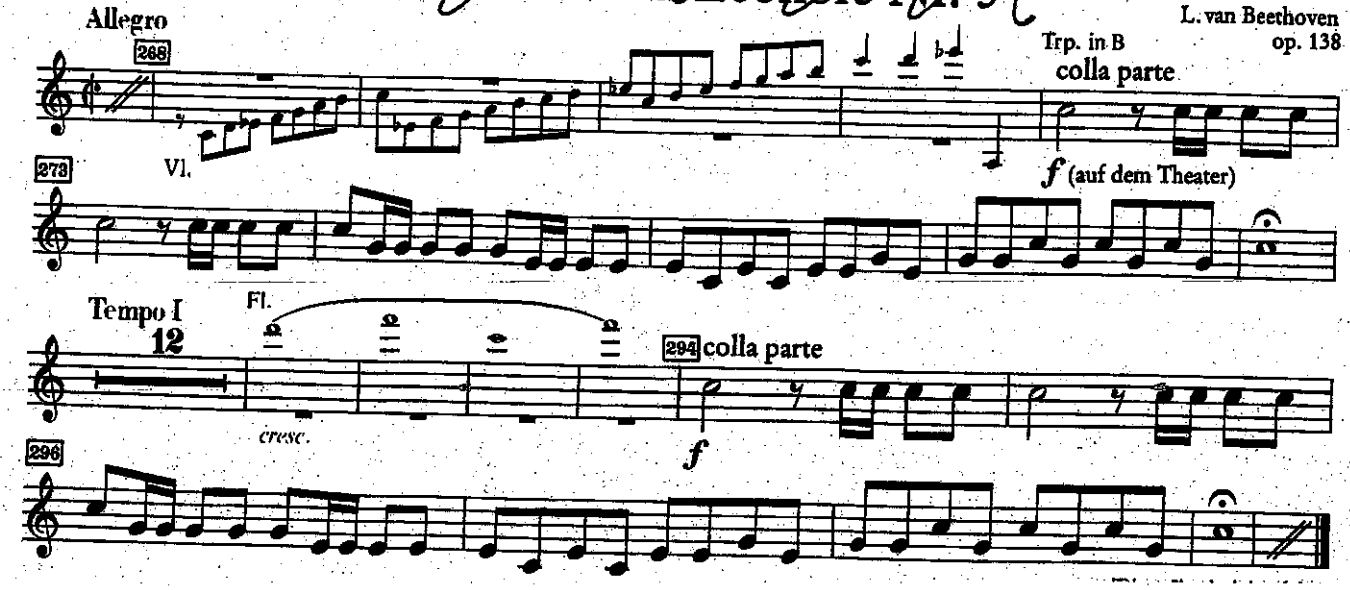
Ludwig van Beethoven
op. 138



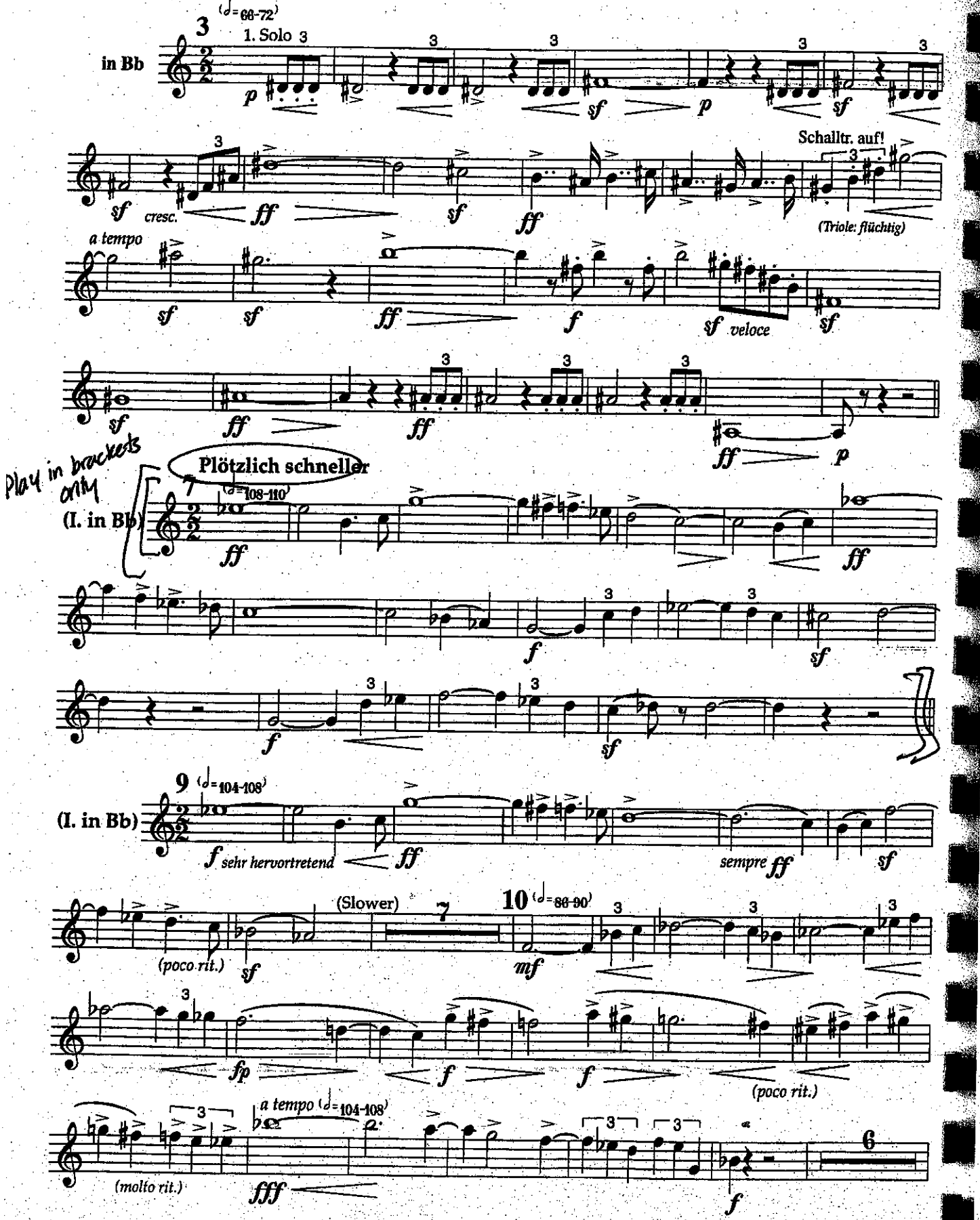

Signal aus

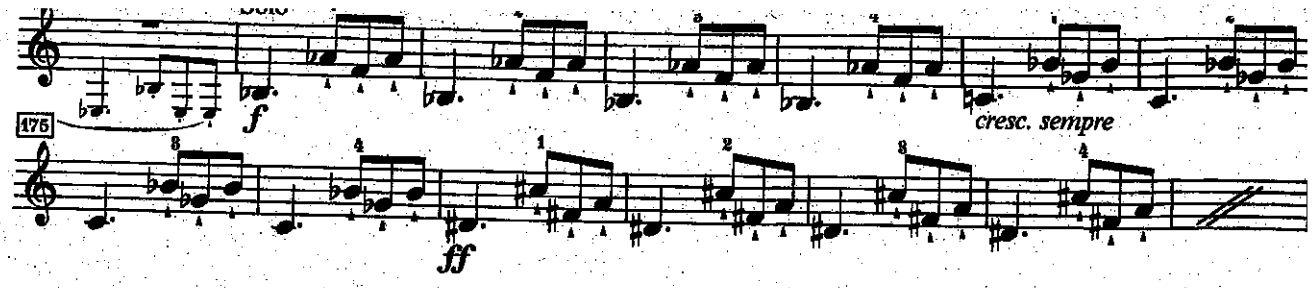
# Ouverture zu Leonore Nr. 3

L. van Beethoven
op. 138



# MAHLER: Sym. No. 5 - cont.





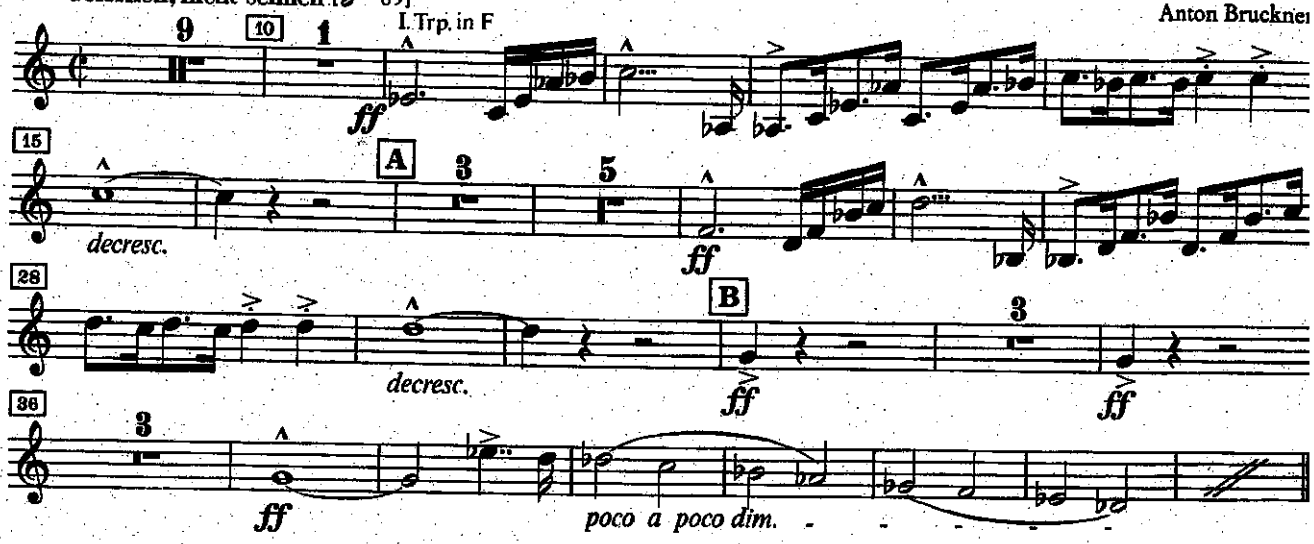

# Sinfonie Nr. 8

c-Moll

## 4. Satz

Feierlich, nicht schnell [♩ = 69]

Anton Bruckner




Play in brackets only...
continues on next page

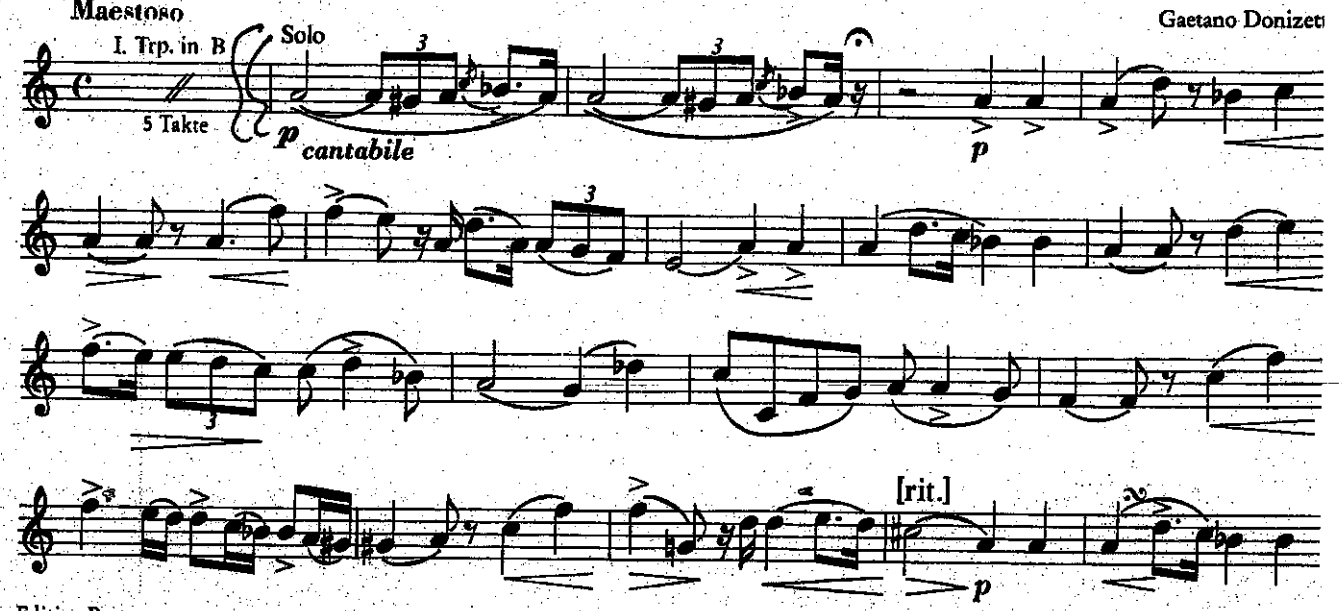
# Don Pasquale

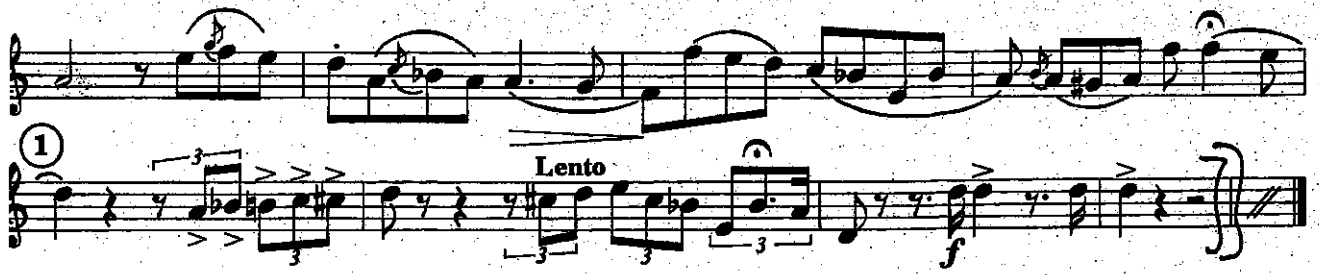
## 2. Akt 3. Bild

### Nr. 5 Vorspiel, Szene und Arie

Maestoso

Gaetano Donizetti

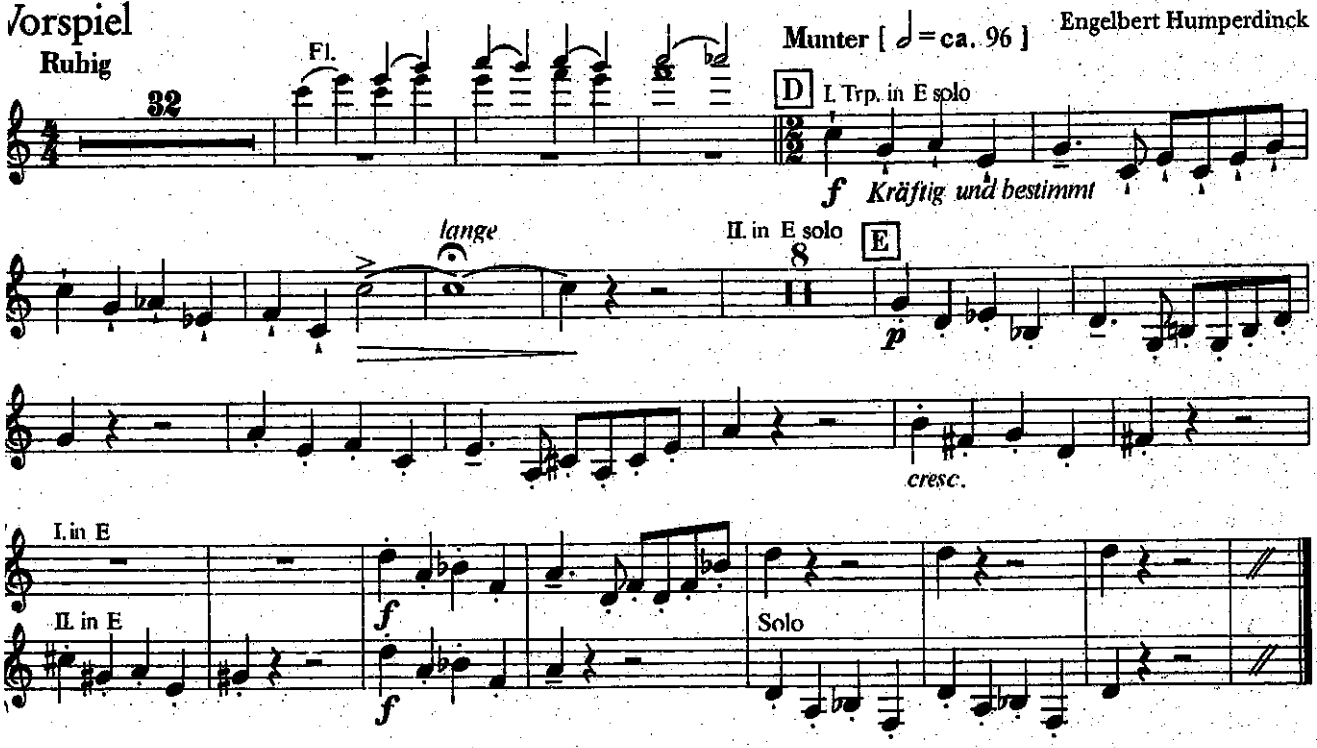




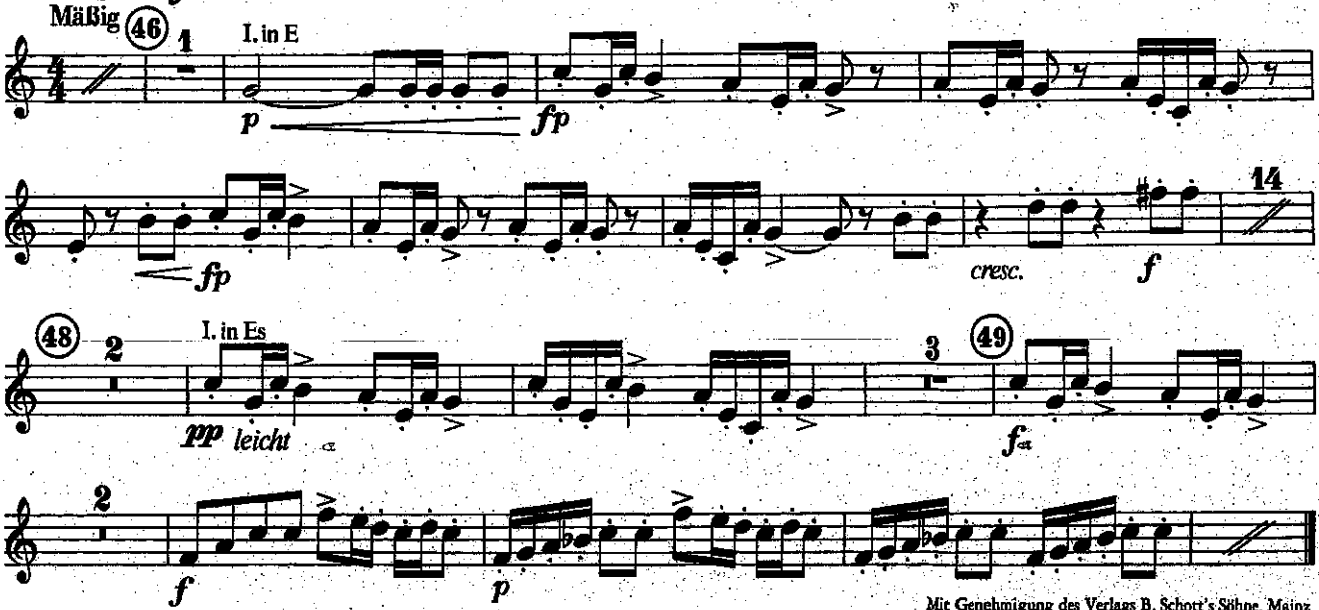

# Hänsel und Gretel

## Vorspiel

Engelbert Humperdinck




## 2. Bild 3. Szene



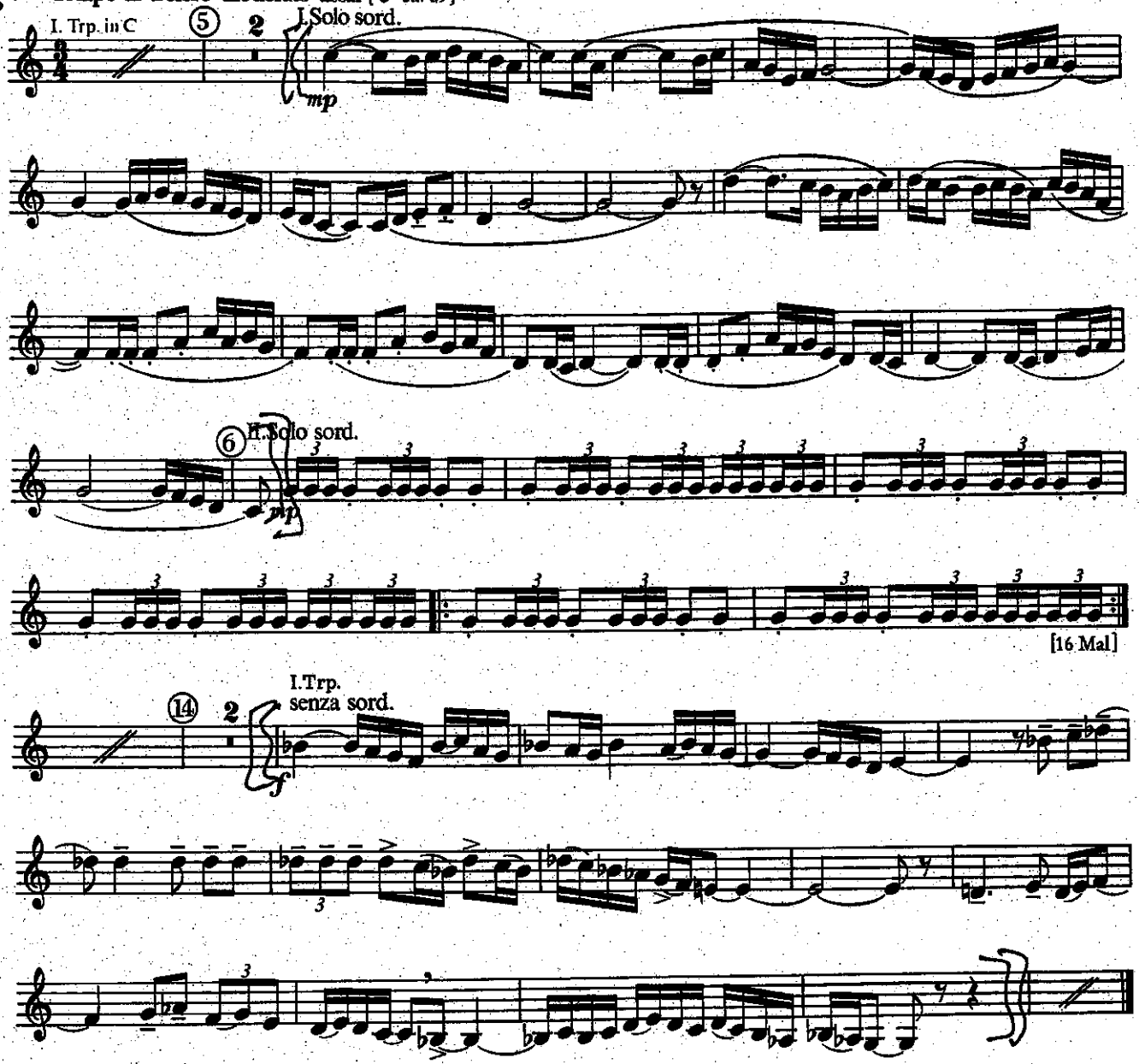

Mit Genehmigung des Verlags B. Schott's Söhne, Mainz

Play both sections in brackets

# Bolero

Tempo di Bolero moderato assai [♩ ca. 69]

Maurice Ravel

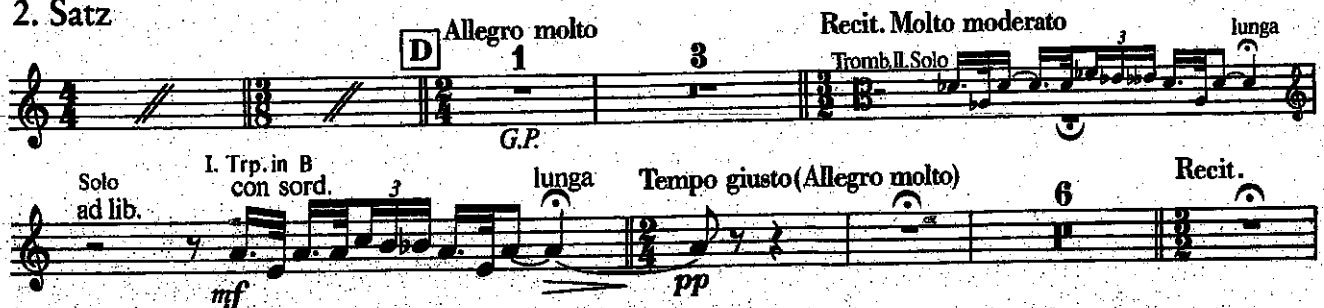



© 1929 by Editions ARIMA et DURAND S.A. Editions Musicales
Mit Genehmigung der Verlage

# Scheherazade

Nikolai Rimsky-Korsakow
op. 35

## 2. Satz



play in brackets only

# Pulcinella

Suite

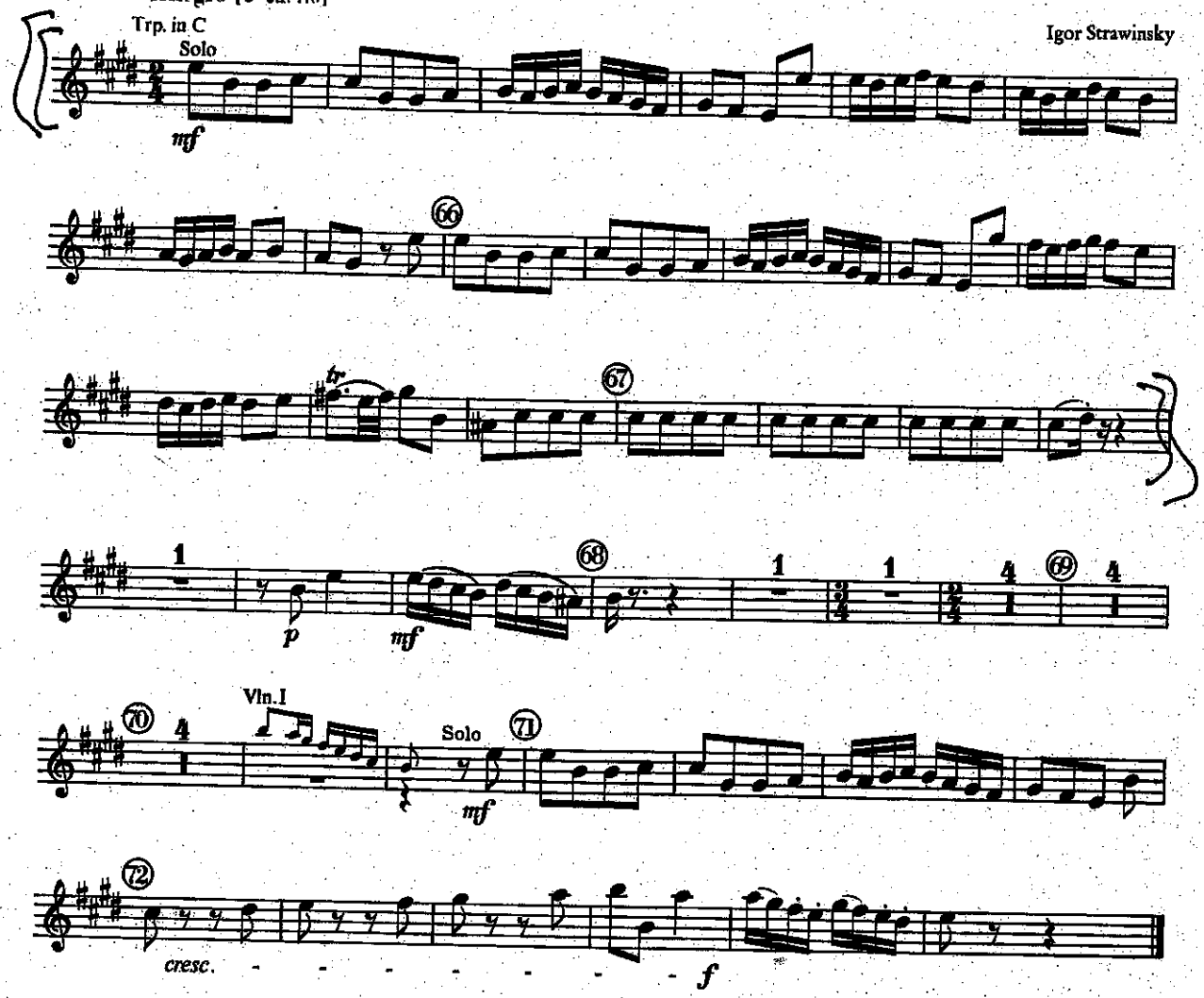
## Nr. 5 Toccata

Allegro [♩ ca. 116]

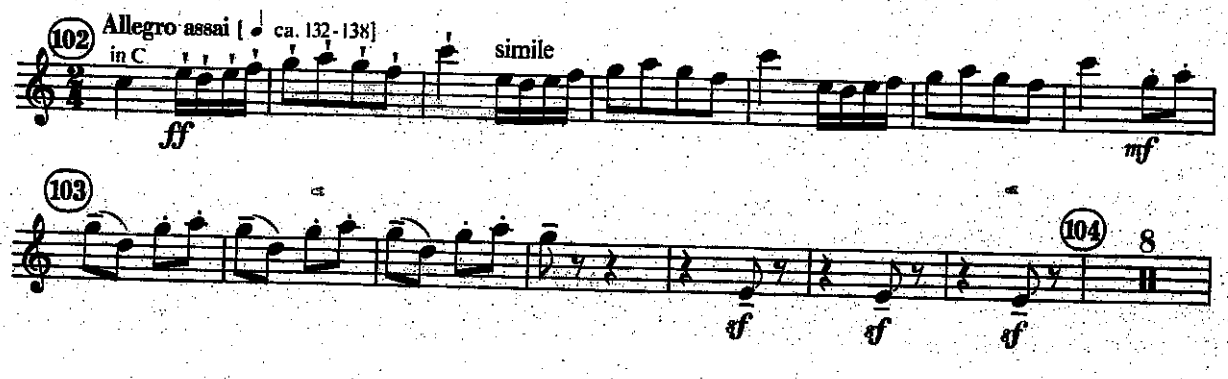
Trp. in C

Solo

Igor Strawinsky




## Nr. 10 Finale



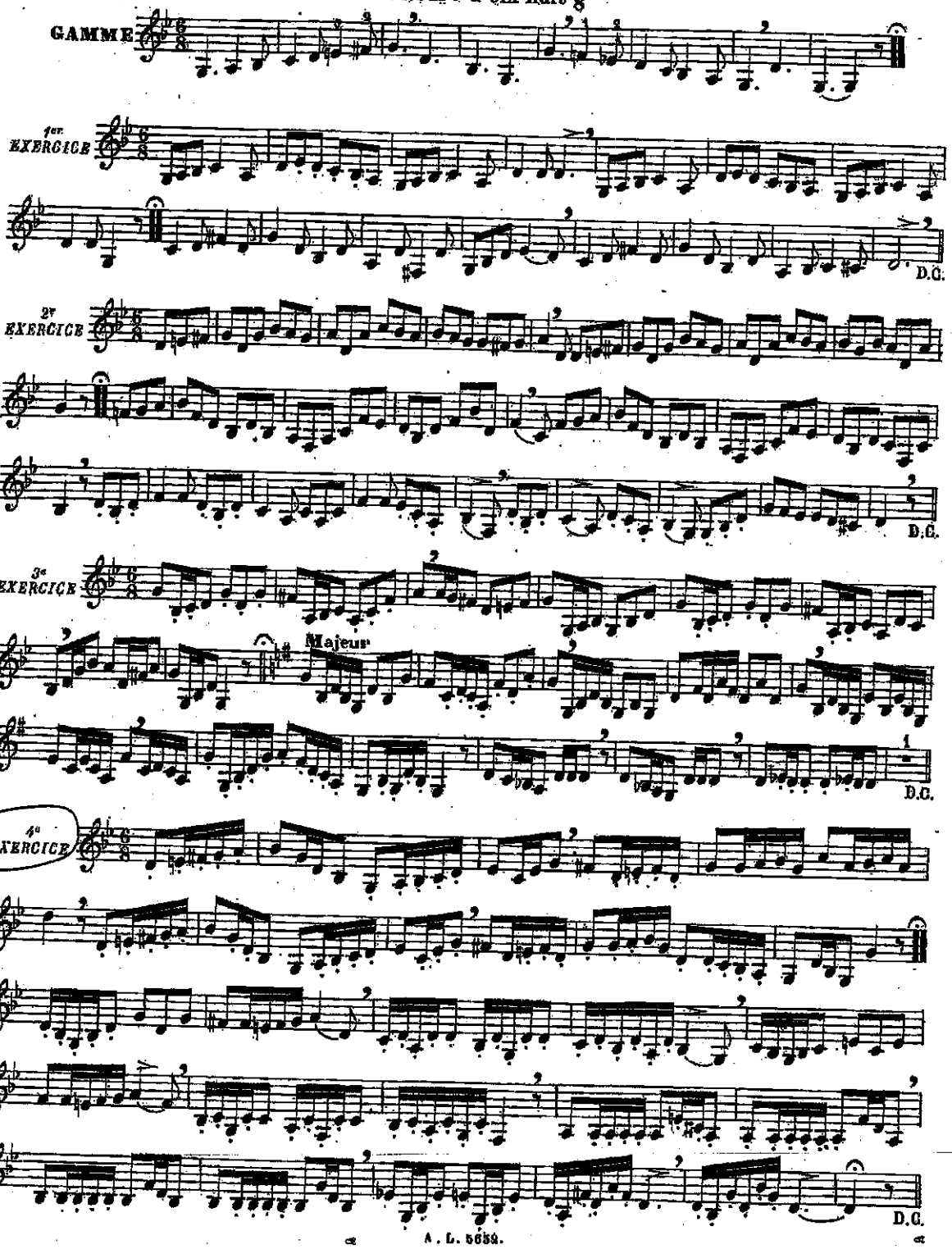
Play exercise #4 only



# SOL MINEUR

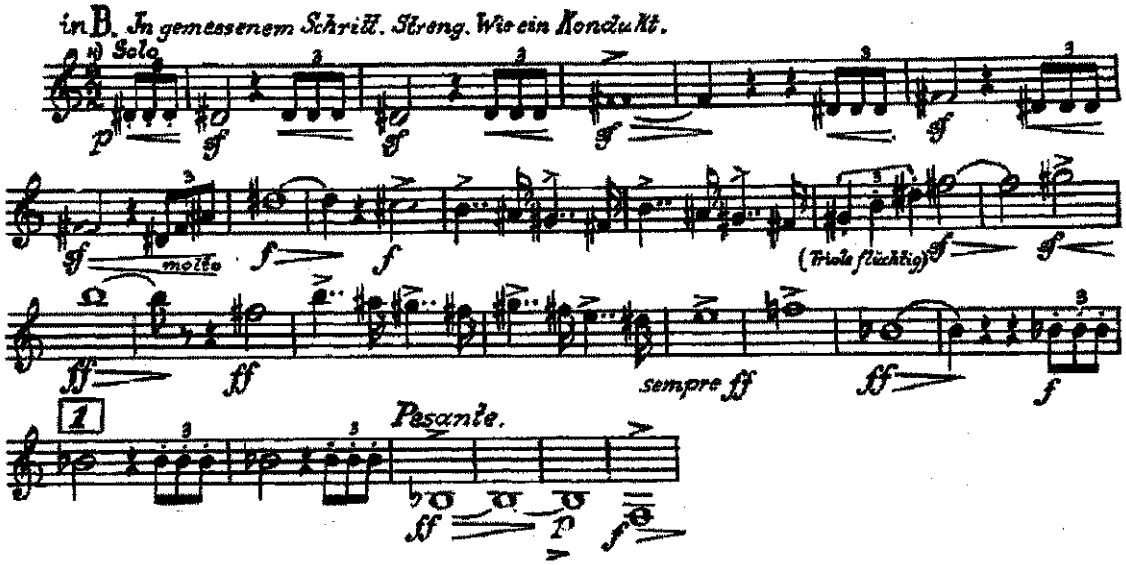
## Relatif de Si ♭ majeur; deux ♭ à la Clé.

Mesure à six-huit $\frac{6}{8}$



# Trumpet Excerpts

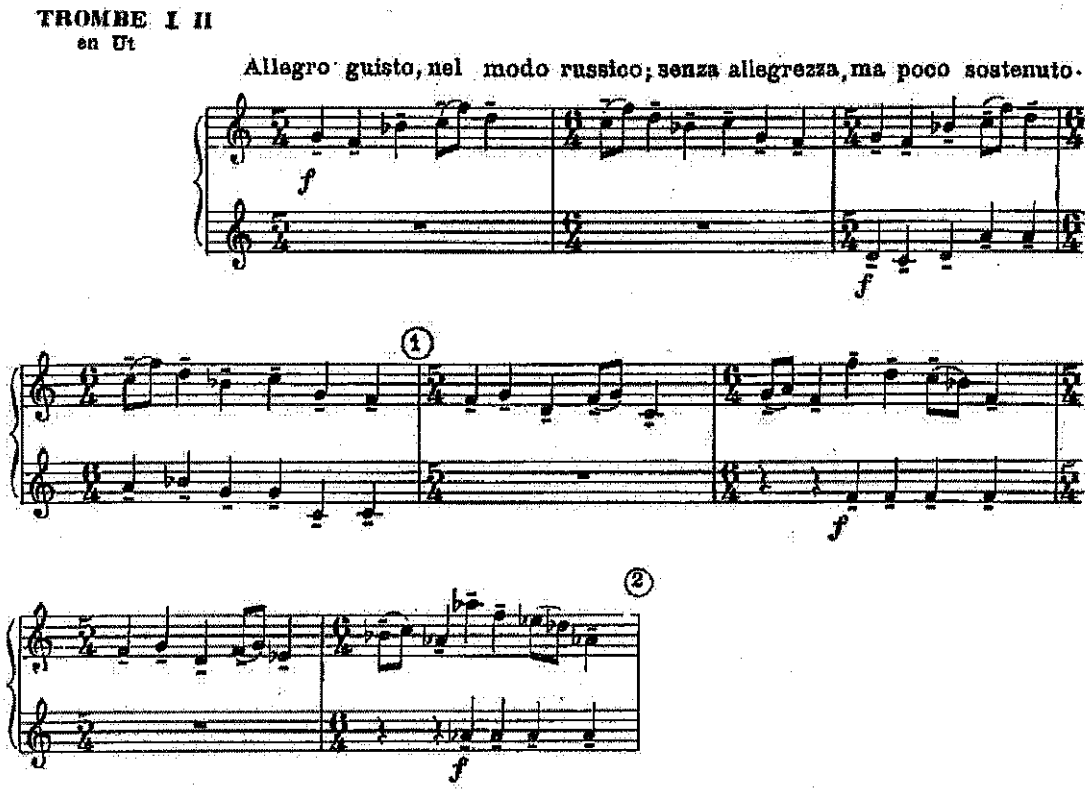
**Mahler:** Symphony No. 5 (first movement: beginning–8 measures before 2)




FOR EDUCATIONAL PURPOSES ONLY

# Trumpet Excerpts

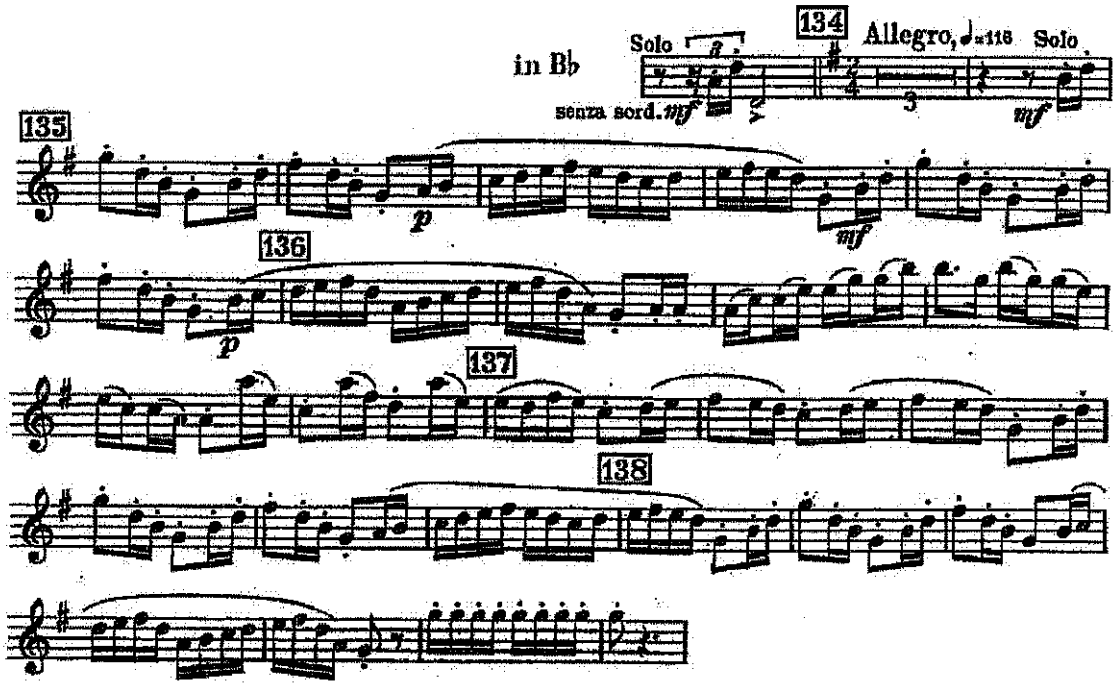
**Mussorgsky:** *Pictures at an Exhibition* (Promenade)




FOR EDUCATIONAL PURPOSES ONLY

# Trumpet Excerpts

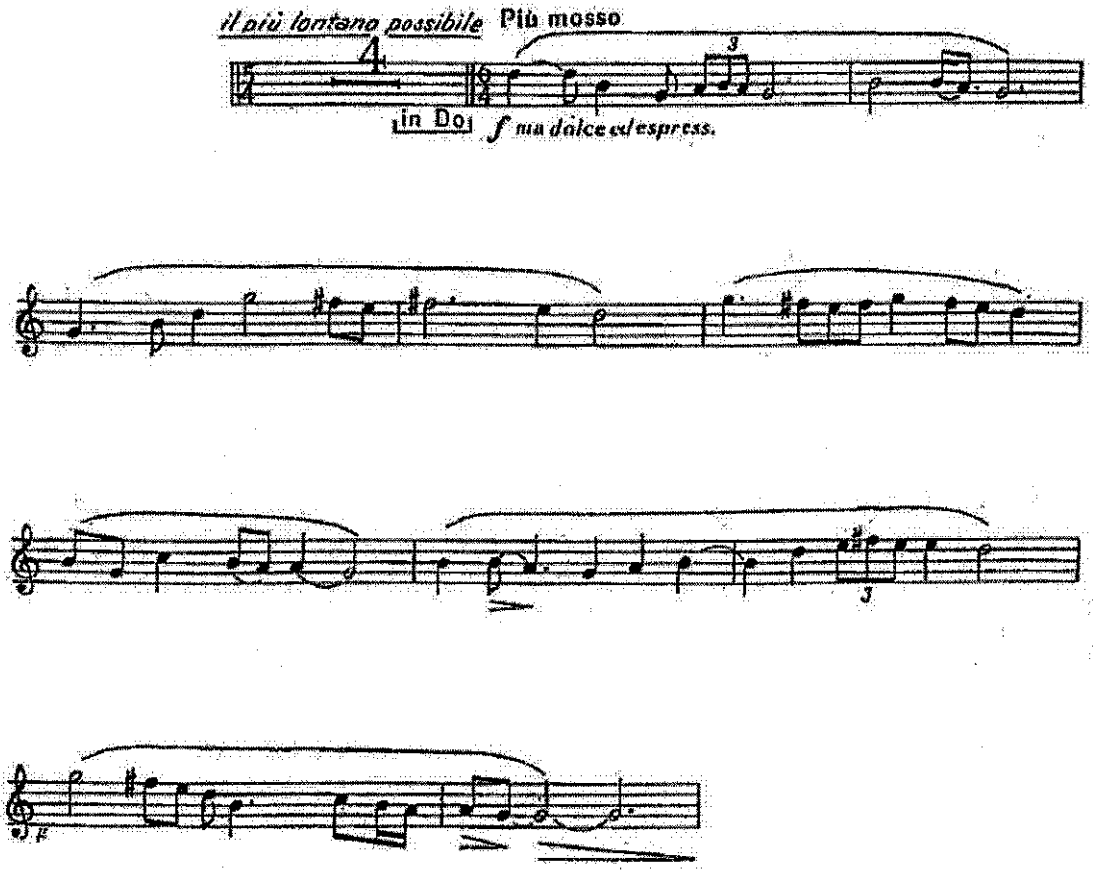
**Stravinsky:** *Petrouchka* ("Ballerina's Dance")




FOR EDUCATIONAL PURPOSES ONLY

# Trumpet Excerpts

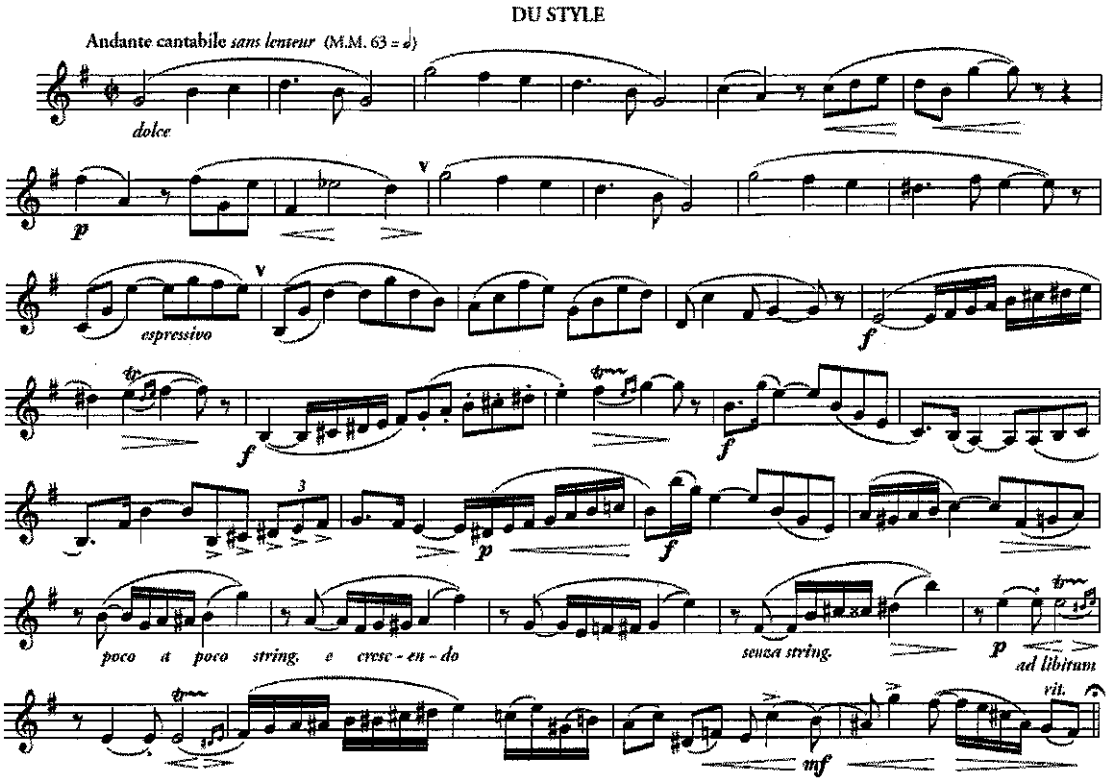
**Respighi:** *Pines of Rome* (second movement: offstage solo)




FOR EDUCATIONAL PURPOSES ONLY

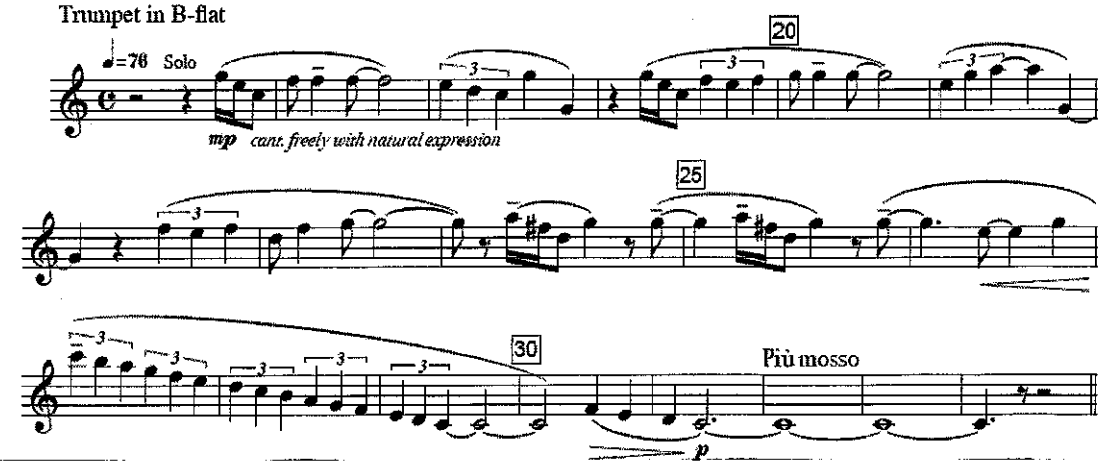
Etude No. 6, "*Du Style*" from *Etudes Transcendantes* (Charlier)

Trumpet in B-flat



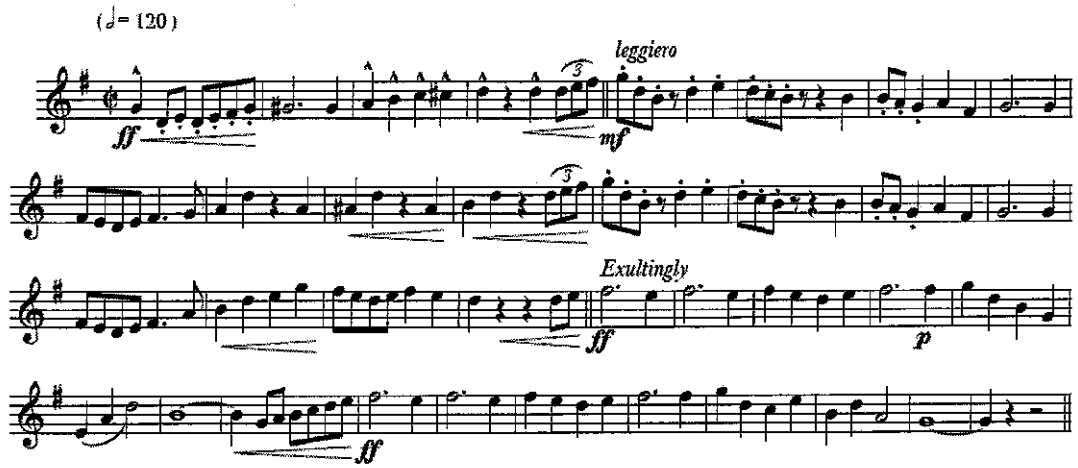

An Outdoor Overture (Copland)

Trumpet in B-flat



"Golden Jubilee" (Sousa)

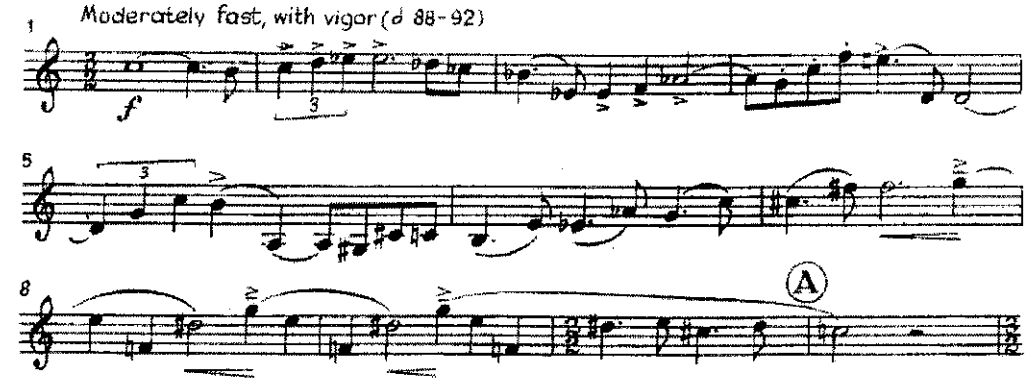
Trumpet in B-flat



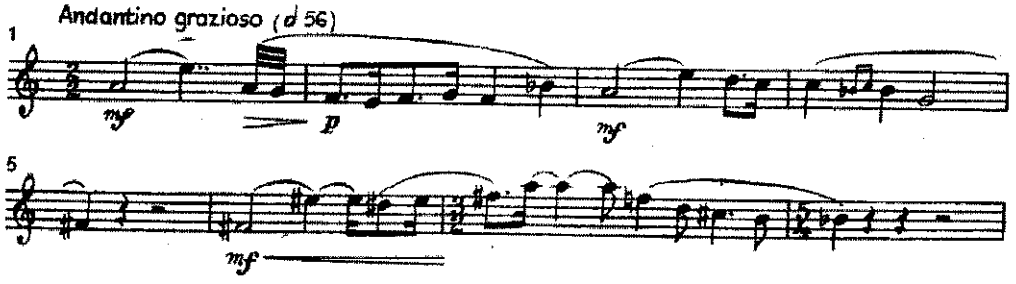
# Symphony in B Flat

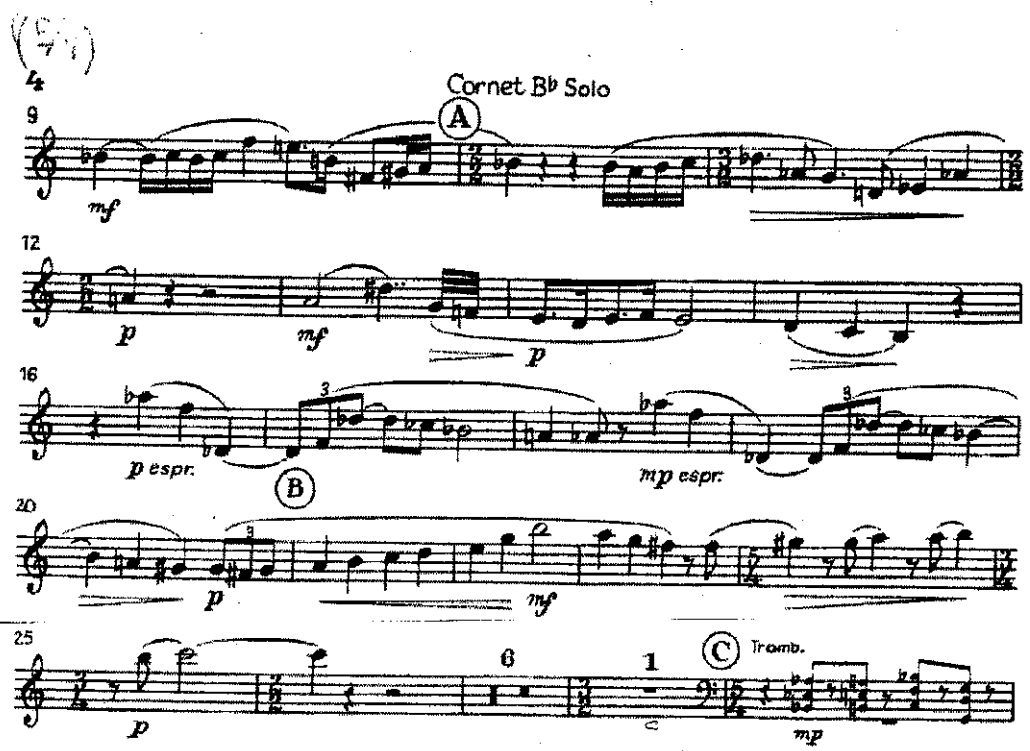
I

Paul Hindemith




## II

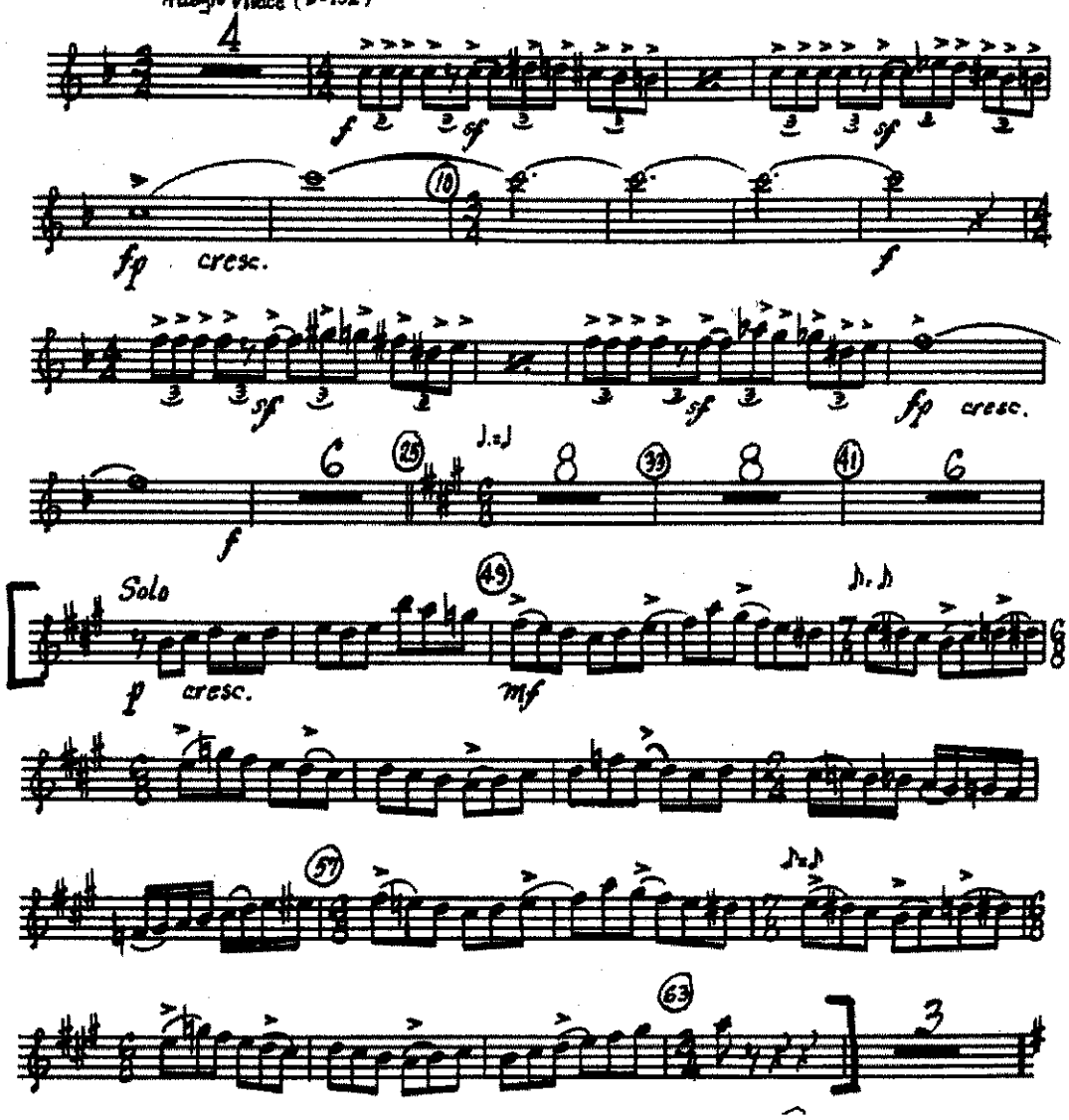


# FESTIVAL VARIATIONS

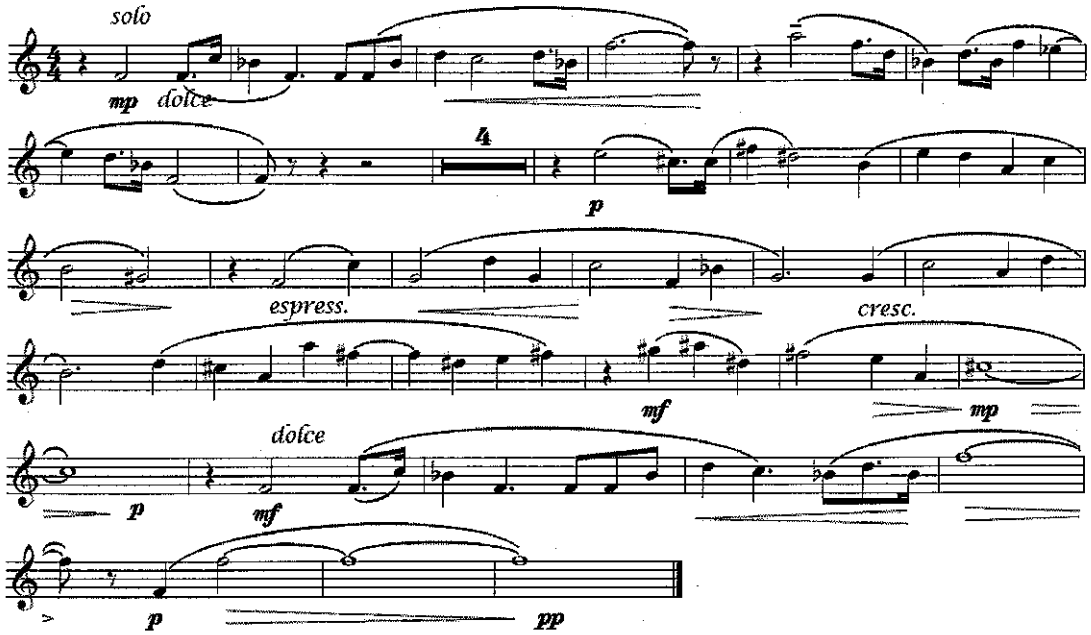
1st Bb TRUMPET

CLAUDE T. SMITH (ASCAP)



# Divertimento for Band
## V. Soliloquy

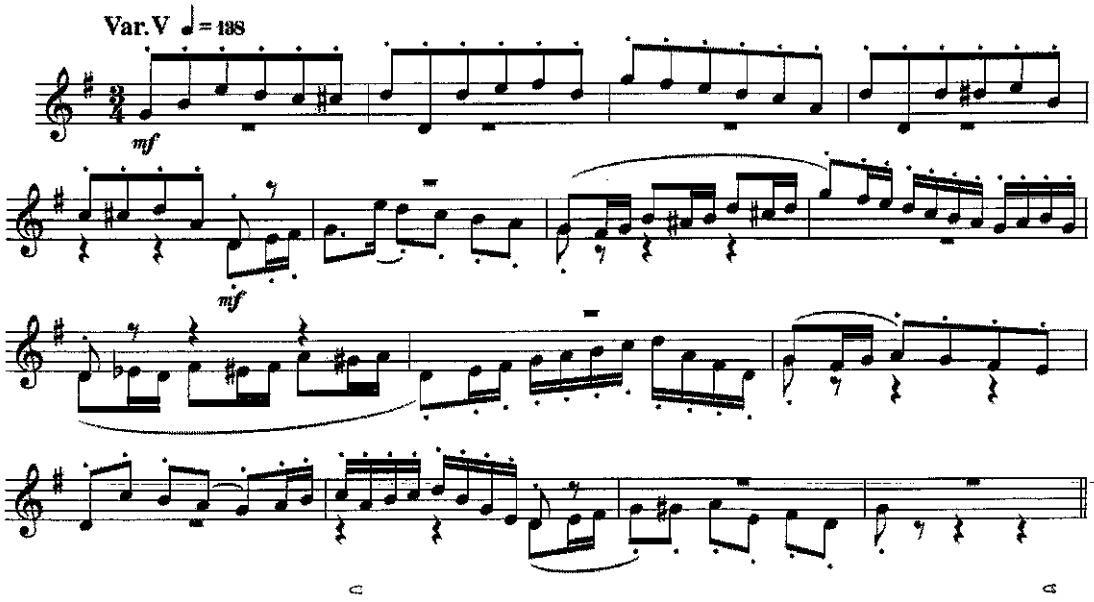
V. Persichetti




Variations on "America" (Ives)

*Play two parts as one player*

Trumpet in B-flat



Solo or 1st Bb Cornet

# MARCH

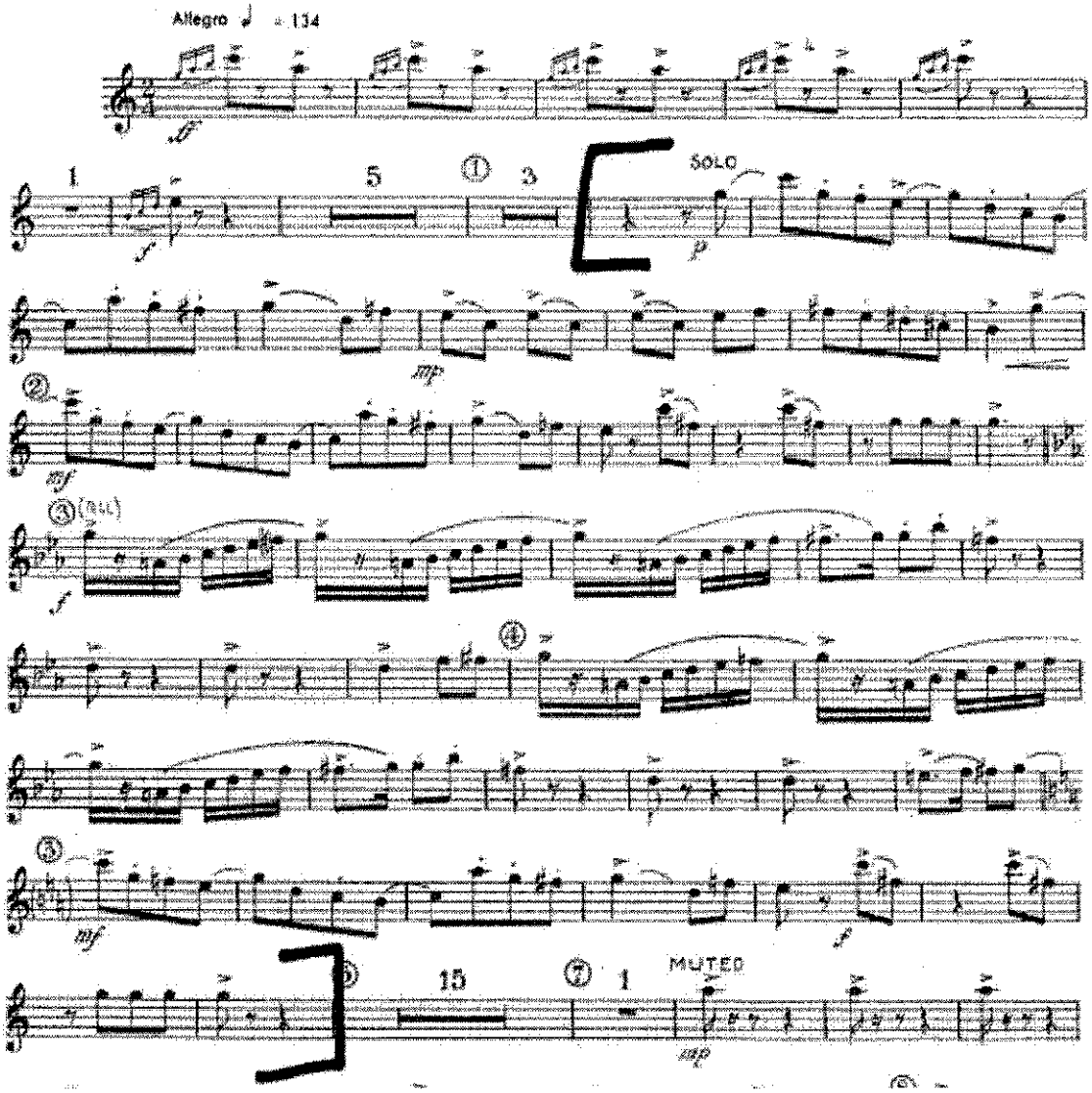
PROPERTY OF L. S. U. BAND

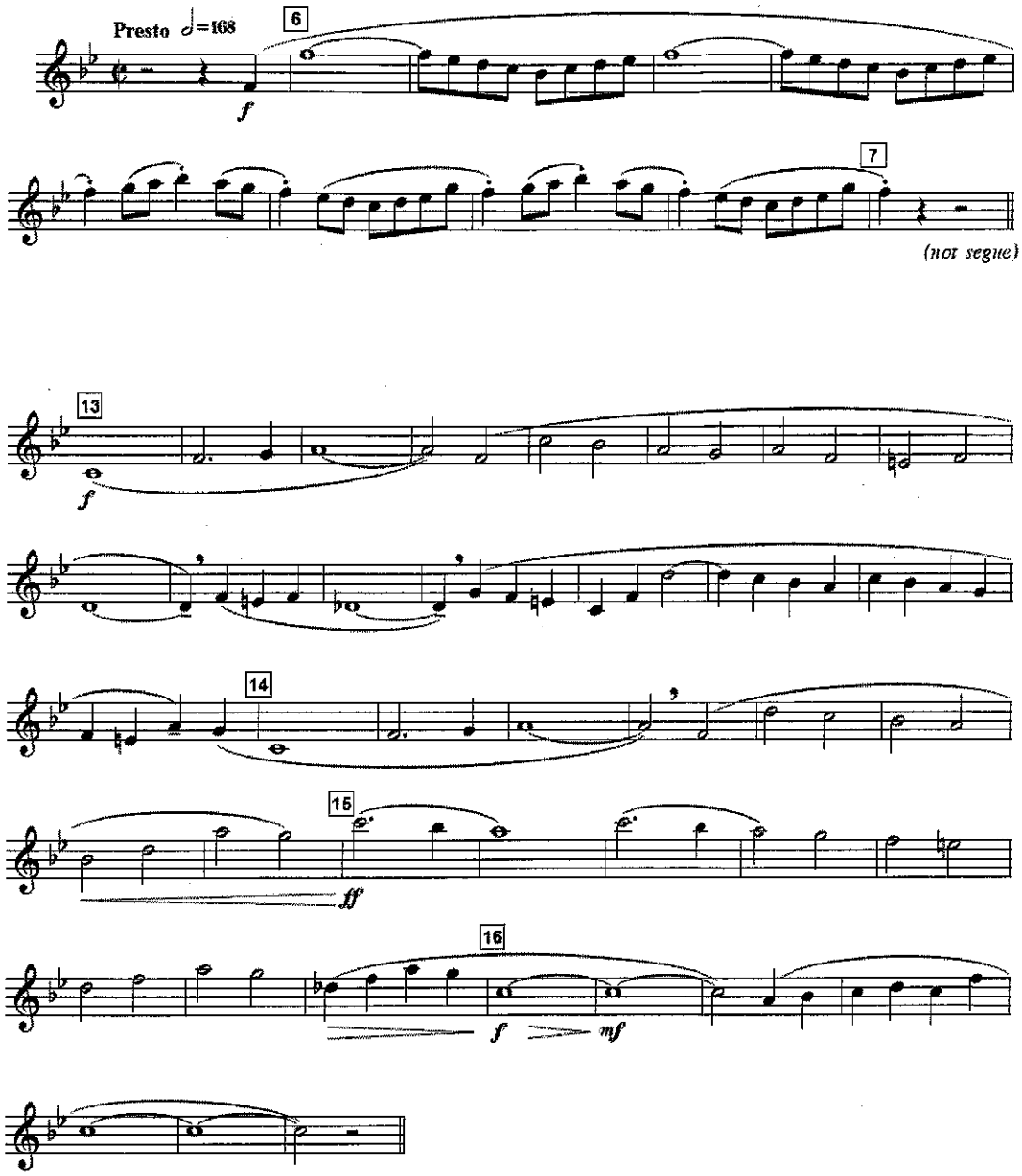
**Op. 99**

(TRUMPET IN B♭)

Composed for Band by SERGE PROKOFIEFF

Arranged and Edited for American Band by PAUL YODER



Festive Overture, Op. 96 (Shostakovich/Hunsberger)

Trumpet in B-flat