

TMC Brass Audition Repertoire

TRUMPET

TOMASI Concerto mvmt. I: beginning to rhl 11

CONCERTO

pour Trompette et orchestre

TROMPETTE en UT¹⁴

Ouvrage protégé - PHOTOCOPIE INTERDITE même partielle
(loi du 11-03-1957) constituait contrefaçon (code pénal art. 425)

HENRI TOMASI

Vif $\text{♩} = 120$
Fantaisie (à piacere)
(comme une cadence)
(sans sourdine)
mf scherzando

1 Lent $\text{♩} = 60$
(mettez la sourd. Bol) *Tres lointain et expressif* *Ossia*
pp (vibrant et doux)

2 Tempo 1° Vif
(sans sourd.)
mf

3 *p léger*

4 *légèrement*

5 *Facultatif pour la Trompette seulement* *(mettez sourd. ordinaire)*

6 *f*

¹⁴Avoir 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.)

6

pp

sempre sord. 7

8 (enlevez la sord.)

(brillant) facultatif (he) 9

10

11 *subato*

12 *a piacere*

11 *T^o 1^o sans trainer (sans sord.)*

10

TMC Brass Audition Repertoire

TRUMPET

BIZET Carmen: Prelude

CARMEN SUITE NO. 1

BOSTON
POPS
~~10/10~~ 105.

TROMBA I

N° 1. Prélude.
(Prelude to Act I)

in A.
Andante moderato. (♩ = 88)

2

dim.

ff

p

meno p

cresc. molto

ff

attaca

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

1

Trumpet I
(Original Notation)

in C.
Sostenuto assai. ♩ = 78.

Solo.

pp

Un poco più vivace.

cresc. f *f* *poco crescendo* *dim.*

A musical score consisting of three staves of music. The first staff begins with a square box at the start of the first measure. The second staff has a square box at the start of the 25th measure. The third staff has a square box at the start of the 30th measure. The music features various note values, including eighth and sixteenth notes, and rests. There are several slurs and ties across the staves. The notation includes dynamic markings such as *trc* and *ff*. The score concludes with a double bar line and a fermata on the final note of the third staff.

TMC Brass Audition Repertoire

TRUMPET

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

The image shows a musical score for Trumpet II, measures 67 through 71. The score is written on a single staff in treble clef. Measure 67 begins with the instruction *con sord.* and contains a melodic line with a fermata. Measure 68 continues the melodic line with a fermata and includes fingerings 1, 2, 3, 4, and 5. Measure 69 is marked *Open* and *Marcatoissimo* with a *cresc.* marking, featuring a rhythmic pattern of eighth notes with fingerings 1, 2, 3, 4, 5, 6, and 3. Measure 70 continues the rhythmic pattern with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71. Measure 71 is marked *sempre vivace* and contains a rhythmic pattern of eighth notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71. The score ends with a fermata and the instruction *(breve)*.

TMC Brass Audition Repertoire

TRUMPET

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

The musical score consists of four staves of music. The first staff begins with a *mf* dynamic and includes a *Solo. espr.* section starting at measure 8, marked *p* *weich.* and *sempre un poco string.*. The second staff features a *CRUC.* marking. The third staff includes the instruction *un poco più lento poco calando* and a *Tempo vivo. 2 G poco sostenuto* section. The fourth staff includes *calando 2 Tempo vivo. poco string. 2 a tempo, molto vivace.* and a *H 6* marking. Dynamics range from *pp* to *fff*.

TMC Brass Audition Repertoire

TRUMPET

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

Trompete I.

3

The musical score for Trompete I consists of ten staves of music. The first staff is a whole rest. The second staff begins with a treble clef and a key signature of one sharp (F#), with a tempo marking of *molto marcato*. It contains measures 32 and 33, with dynamics *ff* and *p*. The third staff contains measures 33, 34, and 35, with dynamics *pp*, *p*, and *pp*. The fourth staff contains measures 34 and 35, with dynamics *pp* and *cresc.*. The fifth staff contains measures 35, 36, and 37, with dynamics *pp*, *f*, and *ff*. The sixth staff contains measures 36 and 37, with dynamics *ff* and *ff*, and the instruction *immer ausgelassener u. lebhafter*. The seventh staff contains measure 37, with dynamics *ff* and *ff*. The eighth staff contains measures 37 and 38, with dynamics *ff* and *ff*. The ninth staff contains measures 38 and 39, with dynamics *ff* and *ff*, and the instruction *Gleichgültig*. The tenth staff contains measures 38 and 39, with dynamics *ff* and *ff*.

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

Trpt in D *Solo*

f

p

f

(in D)

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

Allegro (♩=144)

PART VI

I in D

f

Signal aus
Ouverture zu Leonore Nr. 2

Allegro Ludwig van Beethoven
op. 138

390 Trp. in Es Un poco sostenuto

394 VI. *f* (auf der Bühne)

398 *f* *p* *f* *p* *f* *p* *f* Un poco sostenuto

408 VI. *f*

Signal aus
Ouverture zu Leonore Nr. 3

Allegro L. van Beethoven
op. 138

268 Trp. in B colla parte

272 VI. *f* (auf dem Theater)

294 Fl. colla parte

296 *cresc.* *f*

MAHLER: Sym. No. 5 - cont.

(♩ = 66-72)
 1. Solo 3
 in Bb

Schalltr. auf!
(Triole: flüchtig)

Play in brackets only

Plötzlich schneller

(I. in Bb)
(♩ = 108-110)

(I. in Bb)
(♩ = 104-108)
f sehr hervortretend *ff* *sempre ff* *sf*

(Slower) 7 10 *(♩ = 88-90)*
(poco rit.) *sf* *mf*

a tempo *(♩ = 104-108)*
(molto rit.) *fff* *f*

475 *f* *cresc. sempre*
ff

Sinfonie Nr. 8

c-Moll

4. Satz

Feierlich, nicht schnell [♩ = 69]

I. Trp. in F

Anton Bruckner

9 10 1 *ff*
 15 *decresc.* *ff*
 28 *decresc.* *ff*
 36 *ff* *poco a poco dim.*

*Play in brackets only...
 continues on next page*

Don Pasquale

2. Akt 3. Bild Nr. 5 Vorspiel, Szene und Arie

Maestoso

Gaetano Donizetti

I. Trp. in B Solo
 5 Takte *p cantabile* *p*
 [rit.] *p*

Musical score for the first system, featuring a melody in the upper voice and a bass line with triplets and a "Lento" marking.

Hänsel und Gretel

Vorspiel

Ruhig

Fl.

Munter [♩ = ca. 96]

Engelbert Humperdinck

Musical score for the "Vorspiel" section, including parts for Flute, Trumpet I, and Trumpet II. The score includes dynamic markings such as *f*, *p*, and *cresc.*, and performance instructions like "Kräftig und bestimmt" and "Solo".

1. Bild 3. Szene

Mäßig (46)

I. in E

Musical score for the "1. Bild 3. Szene" section, featuring a melody in the upper voice. The score includes dynamic markings such as *p*, *fp*, *cresc.*, *f*, *pp leicht*, and *f*, and performance instructions like "Solo".

Play both sections in brackets

Bolero

Maurice Ravel

Tempo di Bolero moderato assai (♩ ca. 69)

I. Trp. in C

5 2 Solo sord.

mp

6 II. Solo sord.

3

14 2 I. Trp. senza sord.

[16 Mal]

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Mit Genehmigung der Verlage

Scheherazade

Nikolai Rimsky-Korsakow
op. 35

2. Satz

Allegro molto

Recit. Molto moderato

lunga

Tromb. II. Solo

G.P.

Solo ad lib.

I. Trp. in B con sord.

lunga

Tempo giusto (Allegro molto)

6

Recit.

mf

pp

Pulcinella

Suite

Nr. 5 Toccata

Allegro (♩ ca. 116)

Trp. in C

Solo

Igor Strawinsky

Play in brackets only

Musical staff for Trp. in C Solo, measures 64-65. Dynamics: *mf*.

Musical staff for Trp. in C Solo, measures 66-67. Measure 66 circled.

Musical staff for Trp. in C Solo, measures 68-69. Measure 68 circled.

Musical staff for Trp. in C Solo, measures 70-71. Measure 70 circled. Fingerings: 1, *p*, *mf*, 1, 1, 4, 4.

Musical staff for Vin. I Solo, measures 72-73. Measure 72 circled. Dynamics: *mf*.

Musical staff for Vin. I Solo, measures 74-75. Measure 74 circled. Dynamics: *cresc.*, *f*.

Nr. 10 Finale

Allegro assai (♩ ca. 132-138)

in C

simile

Musical staff for Nr. 10 Finale, measures 102-103. Measure 102 circled. Dynamics: *ff*, *mf*.

Musical staff for Nr. 10 Finale, measures 104-105. Measure 104 circled. Dynamics: *ff*, *ff*, *ff*.

Play exercise #4 only

SOL MINEUR

Relatif de Si b majeur; deux b à la Clé.

Mesure à six-huit

GAMME

1^{er} EXERCICE

D.C.

2^e EXERCICE

D.C.

3^e EXERCICE

Majeur

D.C.

4^e EXERCICE

D.C.

Trumpet Excerpts

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

in B. In gemessenem Schritt. Streng. Wie ein Kondukt.

Solo

f *molto f* *f* *(Triola flüchtig)* *f*

ff *sempre ff* *ff* *f*

1 *Pasanite.* *ff* *p* *f*

Trumpet Excerpts

Mussorgsky: *Pictures at an Exhibition* (Promenade)

TROMBE I II
en Ut

Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto.

First system of musical notation for Trombe I II. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 2/4 time and begins with a forte (f) dynamic marking. The melody is primarily in the treble staff, with accompaniment in the bass staff.

Second system of musical notation for Trombe I II. It consists of two staves. A circled number 1 is placed above the first measure of the treble staff. The music continues with the same dynamics and tempo markings.

Third system of musical notation for Trombe I II. It consists of two staves. A circled number 2 is placed above the first measure of the treble staff. The music concludes with the same dynamics and tempo markings.

Trumpet Excerpts

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

in B \flat Solo **134** Allegro, $\text{♩} = 116$ Solo
senza sord. *mf*

135 *p* *mf*

136 *p*

137

138

The image shows five staves of musical notation for trumpet. The first staff begins with measure 134, marked 'Solo', 'Allegro, ♩ = 116', and 'Solo'. The key signature is one flat (B-flat). The notation includes various dynamics such as *p* (piano) and *mf* (mezzo-forte), and articulation like 'senza sord.' (without mutes). Measures 135, 136, 137, and 138 are indicated by boxed numbers above the staves. The music consists of rhythmic patterns with eighth and sixteenth notes, often beamed together.

Trumpet Excerpts

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

il più lontano possibile Più mosso
f ma dolce ed espress.

in Do

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

Trumpet in B-flat

DU STYLE

Andante cantabile *sans lenteur* (M.M. 63 = ♩)

dolce

p

espressivo

f

f

f

p

f

poco a poco string. e cresc-en-do

senza string.

p

ad libitum

vii.

mf

An Outdoor Overture (Copland)

Trumpet in B-flat

$\text{♩} = 78$ Solo

mp cant. freely with natural expression

20

25

30

Più mosso

p

"Golden Jubilee" (Sousa)

Trumpet in B-flat

(♩ = 120)

The musical score is written for a Trumpet in B-flat and consists of four staves of music in G major (one sharp) and 2/4 time. The tempo is marked as quarter note = 120. The first staff begins with a fortissimo (ff) dynamic and includes a triplet of eighth notes. The second staff continues the melody with a mezzo-forte (mf) dynamic and another triplet. The third staff is marked *leggiero* and features a fortissimo (ff) dynamic followed by a piano (p) dynamic. The fourth staff concludes the piece with a fortissimo (ff) dynamic.

Symphony in B Flat I

Paul Hindemith

1 Moderately fast, with vigor (♩ 88-92)

Musical score for the first movement, measures 1-8. The music is in 2/2 time and begins with a forte (f) dynamic. It features a melodic line with a triplet in measure 3 and a circled 'A' in measure 8. The key signature has one flat (B-flat).

II

1 Andantino grazioso (♩ 56)

Musical score for the second movement, measures 1-5. The music is in 2/2 time and begins with a mezzo-forte (mf) dynamic. It features a melodic line with a circled 'A' in measure 1 and a mezzo-forte (mf) dynamic in measure 5. The key signature has one flat (B-flat).

ALTO CLAR.

($\frac{2}{7}$)

Musical score for the Alto Clarinet part, measures 4-25. The music is in 2/2 time and begins with a mezzo-forte (mf) dynamic. It features a melodic line with a circled 'A' in measure 9, a circled 'B' in measure 16, and a circled 'C' in measure 25. The key signature has one flat (B-flat). Dynamics include mf, p, p espr., and mp espr.

FESTIVAL VARIATIONS

1st Bb TRUMPET

CLAUDE T. SMITH (ASCAP)

Allargo Vivace (♩=152)

The musical score for the 1st Bb Trumpet part of "Festival Variations" by Claude T. Smith is written in 2/4 time with a tempo of ♩=152. The key signature is one flat (Bb). The score is divided into several sections:

- Staff 1:** Starts with a dynamic of *f* and includes articulations such as accents and slurs. A circled measure number 4 is present.
- Staff 2:** Features a dynamic of *fp cresc.* and a circled measure number 10.
- Staff 3:** Includes dynamics of *sf* and *fp cresc.*, with circled measure numbers 25, 39, and 41.
- Staff 4:** Contains dynamics of *f* and *mf*, with circled measure numbers 49 and 57. It includes performance instructions like *Solo* and *mf*.
- Staff 5:** Continues the melodic line with circled measure numbers 57 and 63.
- Staff 6:** Ends with a circled measure number 63 and a final triplet of notes.

Divertimento for Band V. Soliloquy

V. Persichetti

solo
mp dolce
p
espress.
cresc.
dolce
p
mf
mp
p
pp

Variations on "America" (Ives)

Play two parts as one player

Trumpet in B-flat

Var. V ♩ = 188

mf
mf

TRUMPET IN Bb

Solo or 1st Bb Cornet

MARCH

PROPERTY OF
L. S. U. BAND

OP. 99

(TRUMPET IN Bb)

Composed for Band by SERGE PROKOFIEFF

Arranged and Edited for American Band by PAUL YODER

Allegro ♩ = 134

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The tempo is marked 'Allegro' with a quarter note equal to 134 beats per minute. The first staff contains a series of eighth notes, starting with a dynamic marking of *f*. The second staff begins with a circled '1' and a measure rest, followed by a circled '5' and a circled '3'. A large bracket spans from the beginning of the second staff to the end of the third staff, with the word 'SOLO' written above it. The third staff contains eighth notes with a dynamic marking of *p*. The fourth staff begins with a circled '2' and a dynamic marking of *mf*. The fifth staff begins with a circled '3' and a dynamic marking of *f*. The sixth staff begins with a circled '4' and a dynamic marking of *f*. The seventh staff begins with a circled '5' and a dynamic marking of *mf*. The eighth staff begins with a circled '6' and a measure rest, followed by a circled '15' and a circled '1'. A large bracket spans from the beginning of the eighth staff to the end of the ninth staff, with the word 'MUTED' written above it. The ninth staff contains eighth notes with a dynamic marking of *mp*.

Festive Overture, Op. 96 (Shostakovich/Hunsberger)

Trumpet in B-flat

Presto $\text{♩} = 168$

6

7

(not segue)

13

14

15

16

f

ff

f *mf*