

Peabody Conservatory

Trumpet Audition Repertoire 2009-2010

Please note that not all of this material will be asked for, and that the order of the list may be changed.

In addition to the following excerpts, all players should prepare the 2nd movement of either the Haydn or Hummel concerto. Only the 1st 18-20 measures will be asked for. Bring your own music.

Sight-reading may be asked at any time.

All excerpts are taken from the trumpet I part to each piece.

This material was prepared by the trumpet faculty rather than by the Ensemble Office. Any questions regarding trumpet audition repertoire should therefore be sent directly to either Ed Hoffman at bluelite@aol.com or Joe Burgstaller at joesburg@aol.com.

Bizet: Carmen	Prelude to Act I
Mussorgsky/Ravel: Pictures at an Exhibition*	Opening Promenade
Hindemith: Symphony for Band*	1st movement opening
Mahler: Symphony No. 5	1st movement opening I before #13 to #14
Beethoven: Leonore Overture No. 3	6 before E to E
Dvorak: Symphony No. 8	1st movement: 18 after K to L
The following excerpts may, or may not, be asked for.	
Tchaikovsky: Symphony No. 4	1st movement opening fanfare through 1st measure of A
Tchaikovsky: Nutcracker	#12 Divertissement (Le Chocolat)
Bach: Magnificat in D	mm.1-31

* excerpts marked with an asterisk are not reproduced here due to copyright restrictions.

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

kick slide dim.

S.C.F.

Mahler — Symphony No. 5 in C# Minor

Orchestra Musician's
CD-ROM LIBRARY

Trompete I.

Flöten.

6 9 *sehr hervorhebend*

portamento

pp *molto f* *f* *ff*

7 10

sempre ff *sf* *sf* *mf* *poco rit.* *a tempo*

fp *cresc.* *f* *f* *fff*

2 2 *Solo.*

Allmählich sich beruhigend. *sf* *ff*

sf *Unmerklich zu Tempo I zurückkehren.* *dim.* *p*

mf *cresc. molto* *Tempo I.*

f *cresc.* *sf* *ff* *ff* *ff*

3 5 *Schwer.* 12 11 *Hörner in F.* *ff* *p* *f* *muta in F.* *molto*

13 *portamento.* *Solo* *ppp* *espr.*

14 28

15 *steigernd.* 16 12 *Horn II u. 3.* *in D. offen*

17 11 18 *Klagend.* *f*

ff *cresc.* *sf* *Tromp. III. u. II.*

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. 3

Allegro (Solo auf der Bühne)

in Bb

f (3-5 sec) (not too fast) (2-4 sec) *accel.*

rall. (long: 5-7 sec.) *pp*

TROMBA I.

con sordini

pp

4 F 11 Timp

6 nb

17 H 14 J 10 Trombone I.

ff senza sordini

K A 1 2

3 4 5 6 4

ff ff Change to C.

in C. f

ff

Poco meno mosso. Tempo I.

1 12 4 M 20 Fag.

f A

ff 3



Peter Ilyich Tchaikovsky

Trompefe 1 in F Symphony No. 4 in F Minor, Op. 36

I

Andante sostenuto

6 *ff*

11 *A* 8

Moderato con anima (♩ = In movimento di Valse)

24 *riten.* 2 16 *ff. v.*

46 *f* *B* 21

70 *C* *Holzbl.* *f* 2

76 *f* 5 1 6

92 *D* *ff*

96

100

104 *E* 3 *ritardando* *Meno mosso* *ritardando* *(Klar.)* *Moderato assai, quasi Andante* 3 4 2 12

20 8 21 *più mosso*

in B^b
12 Divertissement

Allegro brillante
4 *mf*

22

23 15

24

25 *Più mosso* 7

Bach, Magnificat
(bar 1)



In D

