

Second and Third Trumpet Audition/June 3, 2025



Solo (your choice)

Haydn Trumpet Concerto

Hummel Trumpet Concerto

First Trumpet Excerpts

Beethoven Leonore Overture #3/ offstage call

Mahler Symphony #5/ Mvt 1 opening to 6 bars after rehearsal 1
and Lyrical solo beginning 1 bar before rehearsal 13

Mussorsky/Ravel Pictures at an Exhibition/ Promenade: beginning to rehearsal 2

Respighi Pines of Rome/ Mvt. 2 off-stage solo

R. Strauss Don Juan/ 5 after rehearsal F to 3 before rehearsal G

Stravinsky Petrouchka (1947 edition)/ rehearsal 134 to rehearsal 139

Tchaikovsky Nutcracker/ Scene 12 Divertissement (Spanish Dance)

Bizet Carmen/ Prelude to Act 1

Donizetti Don Pasquale/ 2nd Act solo

Rimsky-Korsakov Scheherazade/ Mvt 4 1 before rehearsal C to rehearsal D

Second and Third Trumpet Excerpts

Bartok Concerto for Orchestra/ Finale rehearsal 201 to rehearsal 240

Beethoven Symphony #9/ Presto

Humperdinck Hansel and Gretel/ 2nd trumpet beginning at rehearsal E

R. Strauss Ein Heldenleben/ 1st Eb Trumpet 7 bars before rehearsal 50 to 55

Schumann Symphony #2/ 2nd trumpet opening fanfare

Britten Four Sea Interludes for Peter Grimes/ Mvt. 2 rehearsal 3 to 5

Signal aus Ouverture zu Leonore Nr. 2

Allegro

Ludwig van Beethoven
op. 138

390 Trp. in Es Un poco sostenuto

f (auf der Bühne)

394 VI.

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

408 *p* VI.

Signal aus Ouverture zu Leonore Nr. 3

Allegro

L. van Beethoven
op. 138

268 Trp. in B
colla parte

f (auf dem Theater)

273 VI.

Tempo I 12 Fl. *cresc.* *f* 294 colla parte

296

[Dieses Signal wird auch in
der Oper „Fidelio“ gespielt.]

Violinkonzert

1. Satz

Alban Berg

1. Trp. in C
(Andante) un poco più mosso [ca. 88]

calmando e rit.

70 Cor. in F *f* senza sord. 1 2

Trompete I.

I.

1. Trauermarsch.

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

Solo

The musical score consists of four staves. The first staff begins with a *Solo* instruction and features a melodic line with dynamics ranging from *p* to *sf*. The second staff continues the melody with dynamics *sf*, *molto*, *f*, and *f*, including the instruction *(Trüblich)*. The third staff features a more rhythmic line with dynamics *ff* and *ff*. The fourth staff includes a section marked *Pesante.* with dynamics *ff*, *p*, and *ff*, and a section marked *sempre ff* with dynamics *ff* and *f*. Rehearsal marks 1, 8, and 19 are present. The bottom right of the staff is labeled *Tromp. III u. II.*

Mahler — Symphony No. 5 in C# Minor

Trompete I.

Flöten.

sehr hervorragend

portamento

pp

molto f

f

ff

sempre ff

sf

mf

poco rit.

a tempo

fp

cresc.

f

f

ff

Allmählich sich beruhigend.

Solo.

sf

ff

Unmerklich zum Tempo I zurückkehren.

mf cresc. molto

Tempo I.

f cresc. sf ff

Schwer. 12 11 Hörner in F. ff p f

mutainf. molto

Solo pp espr.

13 portamento.

14 28

15 steigend. 16 12 Horn. 2 u. 3. in D. offen f

17 11 18 Klagen.

ff

cresc.

sf

Tromp. III. u. II.

TROMBE I II
en Ut

Promenade

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

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, starting with a dynamic marking of *f*. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, also starting with a dynamic marking of *f*. A large bracket on the left side of the system encompasses both staves.

The second system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, starting with a circled first ending bracket labeled '1'. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, starting with a dynamic marking of *f*.

The third system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, starting with a circled second ending bracket labeled '2'. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, starting with a dynamic marking of *f*. The system concludes with three measures of rests, with the first measure labeled '2' and the next two labeled '1'.

II. Pini presso una Catacomba

TROMBA INTERNA in Do

Lento

(Cadenza Corni) (Cadenza Corni)

10

il più lontano possibile Più mosso

in Do *f ma dolce ed espress.*

1 IL RESTO TACE

STRAUSS | Don Juan | 5 after [F] - 3 before [G] (Trumpet in E)

calando poco 3 D tranquillo 1 10 Cor. tranqu.

sfpp *ppp* *ppp* *poco a poco più vivante*

7 E 13 11 Viol. I 14 15 16 17 18

4 E Solo. *espr.* *weich.* *sempre un poco string.*

mf Viol. 5 6 7 8 *espr.*

un poco più lento *poco calando* *Tempo, vivo.* 2 G *poco sostenuto*

fff *p dim.* *pp* *mf*

Detailed description: This is a page of a musical score for the Trumpet in E part of Richard Strauss's 'Don Juan'. The score is written on five staves. The first staff begins with the tempo marking 'calando poco' and the dynamic 'sfpp'. It features a 3-measure rest followed by the tempo change to 'D tranquillo'. The second staff continues with 'ppp' dynamics and a 'poco a poco più vivante' instruction. The third staff has a 4-measure rest, then a 'Solo. espr.' section with 'weich.' and 'sempre un poco string.' markings. The fourth staff has a 3-measure rest, then a 'poco calando' instruction. The fifth staff starts with 'Tempo, vivo.' and a 2-measure rest, followed by 'poco sostenuto'. Dynamics range from 'fff' to 'pp'. Instrumentation includes Cor. (Cornet), Viol. I (Violin I), and Viol. (Violin). Measure numbers 5 through 19 are indicated below the staves.

STRAVINSKY | Petrouchka (1947 ed.) |
1 before [134] - [139] (1st Trumpet in Bb)

4 Solo **134** Allegro, $\text{♩} = 116$ Solo
senza ord. *mf* 3 *mf*

135 *p* *mf*

136 *p*

137

138

139 L'istesso tempo Poco meno mosso poco rall.

2 1 1 1

Detailed description: This is a musical score for the 1st Trumpet in Bb, covering measures 134 through 139. The score is written on five staves. Measure 134 is a solo section, marked 'Allegro' with a tempo of quarter note = 116. It begins with a 4-measure rest, followed by a melodic line starting on a G4. The dynamic is mezzo-forte (mf). Measures 135 through 138 are a continuous melodic line, starting with a piano (p) dynamic and moving to mezzo-forte (mf) by measure 135. Measure 139 is the final measure of this section, marked 'L'istesso tempo' and 'Poco meno mosso poco rall.', with a dynamic of mezzo-forte (mf). It features a descending melodic line and a fermata over the final note. The key signature is one sharp (F#), and the time signature is 2/4.

in B^b
12 Divertissement

Allegro brillante

Carmen

Vorspiel

Andante moderato [$\text{♩} = \text{ca. } 69$]

Georges Bizet

9 II. Trp. in A

f

10 *ff*

dim.

11 *p* *meno p*

crescendo *molto* *ff*

I. Akt

Marsch und Chor der Gassenjungen

Allegro [$\text{♩} = \text{ca. } 112$]

Trp. in A (auf der Bühne)

p

32 I. (im Orchester)

f

Allegro moderato [$\text{♩} = \text{ca. } 112$]

I. Trp. in B

6

33 6

ppp *ppp* *meno p*

34 2

1

175 *f* *cresc. sempre*

Sinfonie Nr. 8

c-Moll

4. Satz

Feierlich, nicht schnell (♩ = 69)

I. Trp. in F

Anton Bruckner

9 10 1 *ff*

15 *decesc.* *ff* A 3 5

28 *decesc.* B 3 *ff*

36 *ff* *poco a poco dim.* *ff*

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*

III.

in B.
Andantino quasi Allegretto.

24 A 24 B 14 C 6 D 10 E 8 F 15 Viol. I.
19 20 *p* ma' nairato assai sim.
H 7

IV.

in A. *Recit. Lento.* in A. *Allegro molto e frenetico.*

4 *Recit. Lento.* in A. *Allegro molto e frenetico.* 6
G. P. G. P. 10 *ff*
22 *pp cresc.* *Recit. Lento. Vivo.* 24
G. P. Viol. Solo Cad. 30
54 A 16 B 1 2 3 4 74 C
90
98 D 2

6
2. Satz: Giuoco delle coppie

Allegretto scherzando [ca. 80]

I. Trp. in C [90] con sord.

II. Trp. in C *) *p* con sord.

96 (breve) *mp*

103 *p*

109 *mf* *p* *mf* *p*

116 *mf*

*) Diese Stelle folgt in veränderter Form nochmals am Ende des Satzes.

5. Satz: Finale

Presto [ca. 132-144]

II. Trp. in C [201] *f*

208 I. Trp. in C 7

II. Trp.

216

224

più f

232

240 I. II. Trp. III. Trp. in C

248

Lo stesso tempo, ma pesante

558 I. II. Trp. in C

Musical score for the first system, featuring a melody with slurs and a bass line with triplets and accents.

Hänsel und Gretel

Vorspiel

Ruhig

Munter [♩ = ca. 96]

Engelbert Humperdinck

Musical score for the prelude, including parts for Flute (Fl.), Trumpet I (I. Trp. in E solo), and Trumpet II (II. in E solo). The score includes dynamics like *f* (forte), *p* (piano), and *cresc.* (crescendo), as well as performance instructions like *Kräftig und bestimmt* and *lange* (long).

1. Bild 3. Szene

Mäßig (46)

I. in E

Musical score for the first scene, featuring two parts for the first trumpet (I. in E and I. in Es). The score includes dynamics like *p* (piano), *fp* (fortissimo), and *f* (forte), as well as performance instructions like *leicht* (light).

STRAUSS | Ein Heldenleben |
7 after [49] - [55] (1st Trumpet in Eb),
[81] - [83]

46 6 47 3 Pos. 1 48 7 49 4 **Festes Zeitmass.**
(sehr lobhaft.)
ff kl. Trommel

p *p*

molto marcato

ff

sempre ff 50 51 1

52 53 7

ff *dim. p*

54 5 12

Detailed description: This is a musical score for the 1st Trumpet in Eb. It consists of five staves of music. The first staff contains measures 46-49, with dynamics *p* and *ff*. The second staff starts with a bracketed section and includes the instruction *molto marcato* and dynamic *ff*. The third staff is marked *sempre ff* and contains measures 50-51. The fourth staff contains measures 52-53 and ends with *dim. p*. The fifth staff contains measures 54-55 and ends with a double bar line. The tempo is marked **Festes Zeitmass.** (sehr lobhaft.) and includes the instruction *kl. Trommel*.

SCHUMANN | Symphony No. 2 |
m.1-13 (fill in 1st tpt octaves)

in C
Sostenuto assai ♩ = 76

pp

7

7

BRITTEN | Four Sea Interludes from *Peter Grimes* |
Mvt. II | "Sunday Morning" | [3] - [5] (Trumpet 3 in D)

II Sunday Morning

Allegro spiritoso
5th CR.

14 ① 19 ② 26

③ Solo

ff

più f *ff* *più f*

ff *cresc.* ④ 1

Solo *ff brillante*

2 ⑤ 15 ⑥ 27 *Attaca*

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