"TOP 50" ORCHESTRAL AUDITION EXCERPTS for Trumpet



compiled and edited by

PHILIP NORRIS

a detailed guide to
Playing Auditions
and
Performing Orchestral Excerpts

. Crown Music Press

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Dedication

To my wife and family for their love and support.

To my teachers for their wisdom, patience, and love of beauty.

To dedicated, skillful trumpeter-musicians who inspire us all.

To my students who teach me more than I could ever teach them.

I.N.J. / S.D.G.

THE FAR SIDE

By GARY LARSON



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PREFACE

There has been a need for an inclusive volume of trumpet orchestral excerpts for decades and here it is. Not only is the music presented legibly, devoid of awkward page turns and easily readable by one, two, Three-even five players, but the book is also quite valuable for the helpful introductory material. It is the first really comprehensive textbook for the orchestral trumpeter. Bravo to Dr. Philip Norris!

David Baldwin University of Minnesota

"I find The Top 50 Orchestral Audition Excerpts for Trumpet to be a very useful book. It contains many useful suggestions, as well as very appropriate passages for not only students but also professionals. I've been using it myself."

Bud Herseth Principal Trumpet, Chicago Symphony

"This is an intelligently compiled book that provides the serious artist with 'tips' that make working on the excerpts a bit more contextual than the conventional fare does. Coupled with good instructions on a trumpeter's basic foundation, this book will be a valuable addition to the developing trumpeter's library."

Manny Laureano
Principal Trumpet,
Minnesota Orchestra

"This would be my first collection of excerpts. The text that accompanies the music is thoughtful and articulately expressed. It should be a very fine learning tool for young trumpeters, maybe even for some older ones too!"

Marvin C. Perry II Principal Trumpet, Indianapolis Symphony

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"TOP 50" ORCHESTRAL AUDITION EXCERPTS FOR TRUMPET

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FOREWORD

The purpose of this book is to provide guidance for the audition process for trumpet players. It does not give complete excerpts for any given work but provides passages most often required of players in auditions. To best know an excerpt, the entire work should be studied and heard in its entirety with a full score. For this reason other excerpt collections and scores are valuable in their own right.

This book seeks to provide detail in performing these excerpts and to collect them into one volume. The contents were chosen from survey lists of audition excerpt frequency compiled by Vincent Cichowicz at Northwestern University, from William Stowman's list which appeared in the February 1994 issue of the International Trumpet Guild Journal, and from other sources including the Los Angeles Philharmonic Summer Institute and National Repertory Orchestra. These sources have surveyed audition lists since about 1973. Some important works do not appear because of copyright restrictions.

It must be mentioned that auditions often require a solo or concerto piece in addition to excerpts. Sight-reading is sometimes required. Neither of these is the subject of this book, yet each is no less important. The solo or concerto piece may sometimes carry significant weight in the audition evaluation, particularly if the position is for the principal chair. Some suggestions are given regarding sight-reading preparation, but the subject of concerto playing is too great to include in this volume. It is recommended that you consult with a fine teacher and excellent recordings when it comes to working on solo literature.

In addition to orchestral applications, this book may also be useful for collegiate, military, or other professional auditions where playing excerpts is part of the audition process.

Where second and third parts are important, they are provided along with the first part. These parts will also allow players to rehearse an excerpt in its section context.

ACKNOWLEDGEMENTS

I am very grateful for the kind help and suggestions of Vincent Cichowicz and Luther Didrickson, my professors of trumpet at Northwestern University, Evanston, Illinois. Much of the material and concepts of this book reflect their teaching and example. Others who provided invaluable input include: Gary Bordner, principal trumpet, the St. Paul Chamber Orchestra; Manny Laureano, principal trumpet, the Minnesota Orchestra; Marvin Perry, principal trumpet, the Indianapolis Symphony Orchestra; and Philip Smith, principal trumpet, the New York Philharmonic Orchestra. I want to express special thanks to Dr. David Baldwin, professor of trumpet at the University of Minnesota, for his guidance and suggestions in the preparation of this book. I also want to thank Charles Stine, David Baldwin, and Lee Van Aalsburg for their contributions to the cover design. Finally, I am honored to have Adolph Herseth provide the preface to this book. His consummate musicianship and commitment to excellence are what I've tried to convey through this book.

ABOUT THE AUTHOR

Philip Norris, a native of Pennsylvania, first began playing the cornet at age seven and was self-taught until he began formal trumpet lessons at age nine. He holds degrees from Grace College (Bachelor of Music Education), Winona Lake, Indiana, Northwestern University (Master of Music, trumpet performance), and the University of Minnesota (Doctor of Musical Arts, trumpet performance) where he was a student of David Baldwin and Gary Bordner. He has played in symphony orchestras and chamber groups in Kansas, Minnesota, Oregon, Virginia, and Washington, D.C. Mr. Norris is also an active free-lance trumpet player in the Twin Cities, including performances with the St. Paul Chamber Orchestra. Presently he is Associate Professor of Music at Northwestern College in St. Paul, Minnesota.

AUDITIONS: System & Purpose

Openings are advertised in the *International Musician*, the monthly publication of the American Federation of Musicians. To get the publication, you must either join the musicians' union or borrow a copy from a member. Openings are also posted on the *Trumpet Herald* website on the internet (http://ernie.bgsu.edu/). The *Instrumentalist* magazine advertises openings, but it does not have as exhaustive a list and is less timely. You might also learn of openings by inquiring with a trumpet professor at a major university. To apply for an audition, you must call or write the orchestra or organization for the audition procedure and list of excerpts.

Most orchestras invite applicants by reputation, experience, or resume. An audition tape may be requested.

Musical organizations seek, through the audition process, to find the best player by the fairest means for the open position. The preliminary round is designed to eliminate as many players as quickly as possible. Preliminaries are usually behind a screen to assure anonymity, but some may be open, facing the audition committee. The committee for preliminaries usually consists of the section leader, concert master, and others the orchestra considers appropriate for making the best choice. The conductor most often does not listen to preliminary auditions but will sit on the committee for the final round. From the preliminaries a few (perhaps three to five) may be asked to play again in a finals round. Sometimes no one is selected from the preliminary round, and the audition search continues. In the final round, sight-reading and section playing may be part of the process. In a few instances, sight-reading is part of the preliminary round.

Once a position is won, there still may be a probation period of one to three years before a player is given tenured status. It is important to remember that regardless of the way an audition is run, there are numerous factors that lead to the final determination. Some factors you can control, others you cannot. You cannot control the room environment, the committee's expectations, the number of people auditioning, or the schedule. Instead, give your full attention to the musical presentation (i.e. the objective factors of pitch, rhythm, musical style, and tempo), which you can control.

There is a true story about a principal horn player in a major orchestra who did not make the final round of an audition for a minor orchestra in his city. He was certainly glad the audition was anonymous. Not winning an audition does not mean you are not a fine player or musician. Approach the audition as an opportunity for musical and personal growth. If you have a strong desire to play, be prepared to keep trying, to keep developing. Your love of music, your close attention to it as listener and student, and your pleasure in making it come alive in your playing will, over time, become increasingly audible to your listeners.

PREPARING TO AUDITION

Auditioning is a kind of playing done infrequently compared to normal performing. It can have an intensity beyond normal playing because more <u>seems</u> to be at stake. This intensity can be brought about through the competitive aspect of the audition. But it can also be brought about by psychological forces within the player. It is this latter aspect in an audition that can make the difference between playing well and doing less than one's best.

When discussing preparation a great deal of attention is given to the music. This is as it ought to be. Yet many fine players who can play the music well fail at auditions. It is the attitude toward auditioning that needs more attention. The mental and the physical preparations together contribute toward success and minimize performance anxiety. The list of supplementary materials provided later this book include a few excellent sources that address performance anxiety.

Some of the major causes of stage fright are worry, fear of failure, and self-doubt. With each of these issues, the player turns his or her thoughts *inward* in a self-critical manner. Instead, the player needs to give full attention *outwardly* to the beauty and message of the music and toward bringing pleasure to the listeners.

Why might one get nervous? Is it because of lack of preparation? Then plan your practicing so that you are ready well before the audition day. Last minute preparation will not yield success. Is lack of stage performance a cause of fright? Then make every effort to get on a stage and play. Solicit solo opportunities from schools, churches, retirement homes, malls, social clubs, or anywhere else you can.

Imagine playing the audition in detail. Do mock auditions for friends or other musicians. When practicing alone, force yourself to play the entire audition list in differing orders without missing anything. If you miss, start over and work until you can do it without missing anything. Then try for two times through the list, then three. Frank Kaderabek, former principal trumpet of the Philadelphia Orchestra, states in his interview in the ITG Journal (Vol. 21, No. 2, Dec. '96), "You could shake me out of a sound sleep the night before an audition and I'd blow that list down from memory... If you want a job today you really have to train for it. You have 15 minutes, to convince a committee that can't see you, that they can't live without you. You have to project your style and musical abilities to that committee in a way that will help you achieve your dreams. So in one word - prepare!"

Beyond the notes, for a really *convincing* audition, you must have some individuality to your playing and style. Playing clean, in tune, and without missing anything are usually not enough. The heart of the music must be conveyed in a way that reflects your own musical depth and understanding of the piece as a whole. This "big picture" of performance must always be kept at the forefront of the mind. This kind of audition performance with a few missed notes is preferable to a note-perfect performance with no soul or heart.

Practice as if you were "on the job." If you were playing the part with an orchestra, you would be expected to play the part well. Imagine the rest of the orchestra playing while you play. Hear it all in your mind. Feel the tempo. Hear the harmonies. Express the soul of the music.

Other mental and physical relaxation techniques include:

- 1) slow, deep nasal breathing without moving the shoulders
- 2) regular physical exercise this does much to improve the body's response to stress and its efficient use of energy
- 3) eating healthy foods not just the day of the audition but as part of your regular diet; minimize fatty foods that drain your body of needed energy and vitality; on the day of the audition eat primarily vegetables, fruits, and pasta; leave the greasy, heavy foods for the competition
- 4) try a warm drink of water and a warm water massage on your face before warming up
- 5) imagine beautiful surroundings like oceans, mountains, or fields; imagine beautiful playing of the excerpts you're about to present; let those images motivate you.

MUSICAL PREPARATION

In an audition, perhaps the most important aspect of your playing is rhythm. Lack of rhythmic integrity is the <u>number one</u> cause of audition rejection. All worthy audition winners project rhythms with great authority when they perform. This is not to say that tone quality, pitch, dynamics, articulation and style are not important, for they are. But these elements without rhythmic excellence will not achieve success in an audition.

Because the trumpet section is seated at the back of the orchestra, trumpeters need to exaggerate articulation and dynamic contrast. You should liken playing to being a stage actor who must project consonants and emotion throughout the hall. You must play with distinct tonguing, and you must have a definite sense of dynamic levels. These can only be gained by having some playing experience or by having a teacher/coach who has the knowledge and experience to guide you as to appropriate degrees of articulation and dynamic. Recordings may not always give an accurate picture of how loud or how articulate to play, since many recordings provide artificial balances by placing microphones all around the orchestra. The final sound is mixed and balanced electronically. Live recordings are more useful in this respect, but again, there may be a deception caused by the room acoustics and how far the microphones have been placed from the players. Some articulations on recordings may seem soft when in fact they were much firmer at the desk of the player - and vice versa! The ideal is to be sitting right beside a player to hear what happens at that position.

A few thoughts about tone quality are worth mentioning. It is difficult to know what an audition committee is listening for with respect to timbre. But it is not wise to try to adjust your playing style and timbre to match what you think the orchestra may want. You probably can't know what is wanted, and it usually works against you to try to be what you're not.

It is important to know that what you hear of your own tone quality is **not** what others hear on the other side of your bell. Also, your sound is different twenty feet away than it is right beside you. This is a perceptual difficulty all wind players experience (string players have reported this as well). Once you understand this difference between what you hear and what others hear, you can accept direction regarding timbre. Good resonance to the player's ear has a clear, bright, or ringing quality <u>plus</u> a full, deep quality. Players describe the clear quality variously as "brr" or "buzz" or "edge" in the tone. As soon as the clarity or brilliance is lost to your ears (particularly at softer volumes), you can be sure the tone has become thinner and less "rich" to the listener. What you need to do is to "lock on" to the quality you hear when a teacher or trusted friend says that you sound good.

<u>Every detail of the printed part must be observed</u> and practiced to a fluid, automatic level. The technique should be automatic, but musical nuance should not. When you first work on an excerpt, practice <u>very slowly</u> with a clear sense of line and forward destination to each phrase. This is particularly important for very staccato passages. As said earlier, a knowledgeable teacher can give you invaluable insight into the important technical features of an excerpt, some of which are not and cannot be conveyed on the printed page.

Once the technical material is mastered, the most important thing is to express to the audience the essence and spirit of the work. Tonal, visual, or emotional images can help make this happen. There are some passages that require a high level of purely technical attention, but these are relatively few. Imagery will make the technical demands lighter. This spiritual factor is often the "edge" in an audition. For example, you might imitate a memorable performance of a piece by a great performer to guide your preparation and performing of an excerpt. Or, you might associate an excerpt with some visual image, sound, smell, or touch.

Know every term on the printed score. If you don't know a term's meaning, get a musical or foreign dictionary and look it up. As an aid, this book supplies a short glossary of German and French terms appearing in the excerpts of this book. You may wish to write the English translation on your music. These terms may imply some extramusical meaning that can be a further motivator for your performance.

If sight-reading is included, this must be practiced, too. Force yourself to keep going in sight-reading preparation. Take care to look over the piece analyzing its difficult spots before playing. Having strong command of the trumpet in all keys, rhythms, articulations, and dynamics is essential for success at sight-reading. You might also play duets with another player who is better than you in order to improve your reading skills. Sight-reading is sometimes used as a tie-breaker, so don't neglect it if it is part of the audition. Some books helpful for sight-reading are given later in the *Supplementary Materials* list.

DISTANT AUDITIONS

If you must drive more than three or four hours or if you must fly to the audition site, it is best to arrive the day before the audition to avoid travel fatigue or complications, especially in winter. This will give you time to relax and mentally prepare. If possible, try to find lodging near the audition site.

RECORDING YOUR PLAYING

Tape recording your playing can be helpful. The better the recording and playback equipment you use, the more accurate the picture you will get of your playing. Keep in mind that any part of the recording-playback process can give a partial distortion of the actual timbre and dynamic response. As a result, you might be inclined to make changes in your tone quality or dynamic that are inappropriate. The best source of feedback remains a knowledgeable, experienced person who can guide you.

Recording your playing can be useful in critiquing tempo, rhythm, articulation, and intonation. Work for consistency. See how many times you can successfully play a passage for the recorder, and be sure to mentally reward yourself for work well done.

SELECTION OF INSTRUMENTS

The factors which should govern the choice of instrument for any given work include the style of the piece, the tonal character of the excerpt, intonation, ease of fingering, and endurance. Whatever instrument provides the most security of execution should be the one chosen within the tonal character of the work.

Keep in mind that staccato articulation tends to sound shorter on smaller instruments, particularly piccolo trumpets, than on larger Bb and C horns. On baroque works in particular, avoid the short, clipped staccato. A very lyrical approach to the instrument produces the best results. The same is true for dynamic changes. Piccolo trumpets will reflect subtleties of dynamic shifts to a greater degree than larger horns. This would include accents. For syncopated figures, do not stress accents too much.

PLAYING THE AUDITION

Try to be well-rested, but avoid drug-induced sleep. Eat a light to moderate meal, avoiding fatty, fried, or meaty meals with at least a two-hour digestion time prior to the audition. Arrive about 45 minutes to an hour ahead of time unless otherwise instructed. Be properly groomed and dressed. This will tell those in charge that this is important to you. Dress in neat casual attire, not formal, for your comfort as much as for your appearance.

Warmup to achieve as much relaxation as possible. A warm-water face massage may help. Check a few spots and mentally sing your material as you await your time to play. You may want to have a small tape or CD player with headphones for listening to fill your thoughts with beautiful sounds and fine playing - perhaps a tape of the material you will be playing or some relaxing music.

Try to avoid imagining what the specific setting will be like. Keep your focus on the beautiful music you are about to make. During the audition it is best not to speak unless asked a direct question.

Be prepared to read from parts provided by the orchestra! Some auditions do not permit players to use their own music. If this is the case, look over each excerpt carefully to note any differences there might be from what you have prepared. If there are some differences, mentally work those changes into your thoughts before you begin to play.

Above all, play to make music. Make musical statements - much as an actor on a stage might deliver a role. You must create the musical role and project it to the audience. Take your time between pieces, but not too much time. The silence may seem longer to you than it actually is. Use these brief intervals of quiet to imagine the next work. If the proctor seems to be rushing you, move along, but do not proceed until you are sure about how to begin the excerpt.

If a mistake occurs, and just about everyone misses something, use the mistake to motivate you to play even more musically than before the mistake. Do not allow the mistake to worry you. Ignore it. Keep your focus on making beautiful music and bringing pleasure to your audience. The committee understands being nervous. It wants each player to do his or her best. Ignore distracting thoughts about the committee, the room, how your body feels. Your singleness of mind toward "singing" or "acting" the part of Trumpeter will be your greatest asset in an audition. If during the audition you are asked to play something again in a different manner, do so as soon as you are able to mentally make the adjustments in your mind's ear. Your adaptability is very important and reveals much about your musicianship. In an orchestra, you will be asked to play the same work in different ways by different conductors. The committee may be interested in how flexible you can be. Should you be asked to play an excerpt again, it may be a sign that you show promise.

HOW TO USE THIS BOOK

This collection of excerpts has been carefully researched and edited. Though there is no one <u>right</u> way to play most excerpts, the markings and directions should help you to play them to an accepted norm.

Give careful attention to all markings on the page, particularly tempo and dynamic markings. The tempo indications given for each passage are within accepted norms. This author once observed a player in an audition play the opening to the fourth movement of Beethoven's Fifth Symphony. The tempo chosen was so fast that the grand character of the music was obliterated. Needless to say that player did not get the job.

All mute markings must be observed. Failure to use the correct mute will be an automatic rejection. For each excerpt specific equipment is suggested, but again, comfort and confidence of execution is the best guide so long as tonal characteristics are not compromised. The excerpt's musical character is suggested, and any important performance notes are given to augment the markings on the score.

As always, the final authority for notation rests with the full score and corrected parts. If the orchestra supplies the parts for the audition, use the markings indicated on those parts.

Each passage within a work ends with a double or final bar line. If a single bar line appears at the end of a line or page, the passage continues on the next line or page. A "V.S." marking indicates that the excerpt continues directly on the next page requiring a quick page turn.

A NOTE ABOUT THE EXCERPTS

For the majority of these excerpts there is no question about what passage is most often called for in orchestral auditions. In many cases in this book, multiple passages are provided for a given work in hopes of covering those likely to be on most lists. Some audition committees may ask for only a portion of what's provided in this book, while others may ask for passages not included here. It is important to check carefully the exact passage requested and prepare that material for any given audition.

It is most important to pay strict attention to tempo markings, dynamics, accents, and particular articulation markings on each part. Some of the editorial additions not found on the original parts are indicated in parenthesis. Where a tempo range is given (e.g. $\frac{1}{2} = 92-104$) the full range of tempo should be prepared. For the audition, play at the most comfortable tempo, but be prepared to play anywhere within the full tempo range given.

IMPORTANT NOTE!!!

Many of the excerpts in this book contain additional markings NOT in the original parts/scores. These markings are added to assist in the preparation and performance of each excerpt. Should you be asked to play from orchestral parts, some of the markings will not appear!

SUPPLEMENTARY MATERIALS

- Excerpt Books: * Orchestral Excerpts Vol. 1-5 (ed. Bartold) International Music Co.
 - Vol. 6-10 (ed. Voisin) International Music Co.
 - * Strauss Orchestral Studies (ed. Rossbach) International Music Co.
 - * Wagner Orchestral Studies (2 Vol.) International Music Co.
 - * 312 Difficult Orchestral Passages (ed. Hall) Vol. 1 Classical
 - Vol. 2 Modern Boosey & Hawkes
 - * Bruckner Orchester Studien (ed. Eichler) Wilhelm Zimmerman (Germany)
 - * Orchestral Excerpts: Piccolo Trumpets (ed. Ferry) Virgo Music Publishers (England)
 - * The Trumpet: an Orchestral Instrument & Its Treatment Hermann Pietzsch -University Music Press - Ann Arbor, Michigan (treatise on orchestral trumpet playing with excerpts)

- Complete Parts: * J.S. Bach Complete Repertoire (3 Vol.) Musica Rara
 - * Stravinsky Orchestra Parts Book 1 Schaffner Publishing Co.
 - * Mahler Symphonies 1-10 (complete first parts) Phil Collins Publications (available from: Phil Collins, 7708 Stonehenge Dr., Cincinnati, OH 45242)
 - * Bruckner Symphonies 1-9 (complete first parts) Phil Collins (address above)
 - * The Strauss Book (complete first parts to all orchestral pieces) Phil Collins (address above)
 - * Complete Trumpet 1 Parts to Beethoven Symphonics 1-9 (also: Complete Orchestra Parts to Brahms and Mendelssohn Symphonies) - T.I. S. Publications
 - * Orchestral Excerpts: First Parts Alfred Publishing Company: Beethoven Symphonies (Nos. 1-9), Dvorak Symphonies (Nos. 5-9), Tchaikovsky Symphonies (Nos. 1-6) - separate books

Studies:

- * 34 Studies Brandt International Music Co.
- * 23 Orchestra Etudes Hering Carl Fischer
- * The Orchestral Trumpeter Hering Carl Fischer
- * 20th Century Orchestra Studies (ed. Johnson) G. Schirmer
- * The Best of Ernest Williams Charles Colin Publications
- * The Piccolo Trumpet Hickman Tromba Publications
- * Orchester Studien: Mahler Symphonies Eichler Wilhelm Zimmerman (Germany)
- * Ausführliche Orchesterstudien (4 Vol.) ed. Neuhaus Musikverlange Hans Gerig
- * Audition & Performance Preparation for Trumpet: Orchestral Literature Studies (4 Vol.) -Rob Roy McGregor - Balquhidder Music
- * Essential Repertoire for Trumpet ed. Philip Jones & Alan Boustead -Universal Edition (London)

- Sight-Reading: * Develop Sight Reading Du Fresne/Voisin Colin Publ.
 - * Music Speed Reading Hickman Wimbledon Music
 - * School of Sight Reading Michel Editions Marc Reif

- Related Books: * ARNOLD JACOBS: Song and Wind Brian Frederiksen WindSong Press, 1996
 - * The Art of Practicing: A Guide to Making Music from the Heart Madeline Bruser -Bell Tower, 1997
 - * The Audition Process: Anxiety Management and Coping Strategies Stuart E. Dunkel -(Juilliard Performance Guide No. 3) - Pendragon Press, 1989

This is an excellent, comprehensive source on issues relating to auditioning;

it includes a large bibliography of additional sources on the subject.

- * A Brass Player's Guide to the German Instructions Contained in the Symphonies of Mahler -Charles Gorham - PP Music, 1992
- * How to Audition Gordon Hunt Harper & Row, 1977
- * The Inner Game of Music Barry Green & W. Timothy Galwey Anchor Press (New York), 1986
- * Stage Fright Robert Triplett Nelson-Hall (Chicago), 1983
- * Stage Fright: Its Causes and Cures Kato Havas Bosworth & Co. (London), 1980
- * Trumpeter's Guide to Orchestral Excerpts (2nd ed.) A.F. Hardin Camden House, 1986

Articles:

- * "Advice, 9000 Auditions Later" Carl Topilow Instrumentalist, May 1990
- * "The Art of Auditioning" J. Golan Instrumentalist, May 1976
- * "Auditioning with Finesse" Ellen Rose Instrumentalist, January, 1991
- * "A Survey of Orchestral Audition Lists for Trumpet: An Update" William Stowman International Trumpet Guild Journal (ITG), February 1994
- * "A Survey of 43 Orchestra Audition Lists for Trumpet" Lawrence House ITG Journal, Feb. 1981
- * "An Interpretive Discussion of the Solo Passages Most Frequently Requested at Orchestral Trumpet Auditions" ITG Journal, May 1981
- * "Adolf Herseth: The Great Storyteller" Frigerio ITG Journal, May 1984
- * "The Legacy of Bernard Adelstein" Sherman ITG Journal, December 1988
- * "Armando Ghitalia: Master Trumpeter, Master Teacher, Master Musician" -Michael Tunnell - ITG Journal, May 1997
- * "William Vacchiano" Irvine ITG Journal, December 1991
- * "William Vacchiano: An Appreciative Recollection on His 83rd Birthday" André Smith ITG Journal, May 1995
- * Roger Voisin: An Orchestral Legend Lewis ITG Journal, February 1980

Trumpet Web Sites: The Trumpet Herald - http://ernie.bgsu.edu/ (incl. job openings)

International Trumpet Guild (ITG) - http://www.itg.dana.edu:80/~itg/

Trumpet Player's International Network (TPIN) - http://trumpet.dana.edu/~trumpet for general trumpet links: www.ucs.mun.ca/~dbuell/ (then select "trumpet links")

<u>Miscellaneous</u>: * Philip Smith: Orchestral Excerpts for Trumpet (22 excerpts & commentary) - Summit Records (#DCD-144)

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: Christmas Oratorio - Pt. VI

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Multiple Trumpet Excerpts (# of parts provided)	Short Glossary of German Terms - cont.
BACH: Magnificat (3)	keck pert, bold, fearless
: Christmas Oratorio (3)	Konduct funeral train, cortege
: B Minor Mass - Dona Nobis (3)	
: Suite in D (3)	kräftig powerful, vigorous
BARTOK: Concerto for Orchestra (2-3)	kurzer shorter
BEETHOVEN: Sym. #9 (2)	langsam slowly
DEBUSSY: Fêtes (3)	lebhaft lively, quick
: La Mer - III (5)	leidenschaftlich passionately, fervently
: Iberia (2)	mehr more
MAHLER: Sym. #5 - parts 3 & 5 (2-4)	mit with
: Sym. #1 (3-4)	näher nearer, closer
: Sym. #2 - V (4-6)	nicht not
RAVEL: Rapsodie Espagnole (3)	noch still
: Alborada del Grazioso (2)	plötzlich suddenly, abruptly
RIMSKY-KORSAKOV: Scheherazade - II & IV (2)	schalltrichter auf bells up
: Capriccio Espagnole (2)	scharf piercing, shriÎl
SHOSTAKOVICH: Sym. #1 - I & III (2-3)	schlagen beat, pulse
: Sym. #5 (3)	schleppend slow, sluggish
SIBELIUS: Sym. #2 (3) STRAUSS: Heldenleben (3-5)	schmetternd ringing out, blaring
: Don Quixote (3)	schnell fast, quickly
: Symphonia Domestica (3)	sehr very
STRAVINSKY: Firebird (2)	
: Petrouchka - ending (2)	Stark/stärker strong(er), loud(er)
WAGNER: Götterdämmerung (3)	streng strict, rigorous, rigid
,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	unmerklich imperceptible
	verhallend fading away, fainter
SHORT GLOSSARY OF GERMAN TERMS	verklingend dying away, fading
SHORT GEODOMET OF GERMAN TERMS	verlöschend extinguishing, dying out
ab off	viel much
abdämpfen mute, dampen, muffle	vorwärts forwards, accelerating
allmälhlich gradually, poco a poco	weg away, out
aufgehobenem raised up, elevated	weich softly, gentle
	weiter broader
ausdrucksvoll expressive	wieder again
bewegt moving	zart tenderly
breit broad	ziemlich rather
Dämpfer mute	Zeitlassen take one's time
eilen hurry, rush	Zeitmass tempo
Empfindung emotion, passion	zurückhaltened held back, rit.
Entfernung in the distance	zurückkehren return, come back
etwas somewhat	•
feierlich solemn, festive	BRIEF GLOSSARY OF FRENCH TERMS
Ferne distance, far away	
festes firm, steady	Animé lively, animated
flüchtig lightly, nimble	Assez rather
folgend followed	au Mouvement (Mouvt.) with motion
ganze Takte whole note	dureteharshness
gedehnt lengthened	en dehors outwards, prominently
gemessenem metered, strict	et and
gesangvoll sung to the full	mais but
halbe half	
hervortretend prominently	modere moderate
Halt hold	rapproché(ment) nearer
Höheheight, upwards	très very
immer always	tumulteaux stormy
munci aiways	vif lively

J.S. BACH: MAGNIFICAT: 1. Magnificat anima mea 2. Fecit Potentiam

Suggested Equipment: Piccolo in A/Bb; or Trumpet in D or C (for lower parts)

Character: Festive, Joyful

Special Notes: Use an elegant (not too heavy) style of articulation. The music may be played with very slight detachment, but generally play with long note lengths with clear definition. Do not clip the eighth notes before rests. Downbeats should have slightly greater weight than other beats.





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.



BACH: Christmas Oratorio - cont.



BACH: Christmas Oratorio - cont.

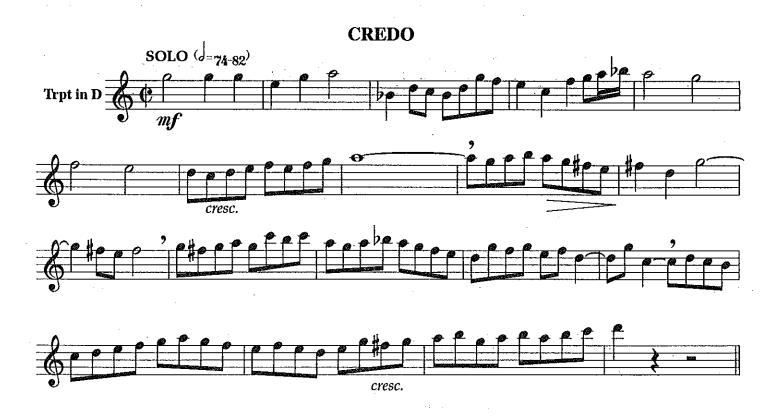


J.S. BACH: B MINOR MASS: Credo & Dona Nobis Pacem

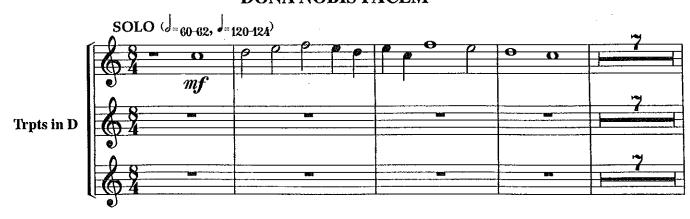
Suggested Equipment: Piccolo in A or Trumpet in D or C (for lower parts)

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.



DONA NOBIS PACEM



BACH: B Minor Mass - cont.



J.S. BACH: ORCHESTRAL SUITE NO. 3: Overture & Gigue

Suggested Equipment: Piccolo in A or Trumpet in D or C (for lower parts)

Character: Festive, Elegant

Special Notes: Overture - The passage is from the fast second half of the overture and is in

the same style as the other Bach works in this book.

Gigue - Play broadly with a slight accent on the major beats. Be sure the

pickup notes are long enough for full-bodied tone yet still detached.



J.S. BACH: Orchestral Suite No. 3 - cont.



J.S. BACH: BRANDENBURG CONCERTO NO. 2: 1st & 3rd Movements

Suggested Equipment: Piccolo in Bb or C (F or G Trumpet)

Character: Light, Elegant, Chamber Style

Special Notes: This excerpt is rarely called for, but is often important for principal chairs. It requires a longer period of preparation than other clarino works. It is suggested that breathing take place in the upper chest which helps produce a faster air stream for higher tessitura playing. The accents which are added to the score are to be treated more like stresses than accents. A lighter, softer-dynamic style emphasizing clarity of tone and solid intonation is a good approach. Keep the sound compact and clear but never heavy. In the first movement, the written high D's (played as A's on Piccolo in Bb) are sometimes played by removing the fourth valve slide, then replacing the slide in the intake pipe and playing the note through the fourth valve. Good luck!



BACH: Brandenberg Concerto No. 2 - cont.



BARTOK: CONCERTO FOR ORCHESTRA: Movements I, II, & V

Suggested Equipment: C or Eb Trumpet

Character: Ia: Gentle, Fluid Ib: Majestic Fanfare II: Witty, Biting V: Jubilant, Bold Special Notes: In the first passage, keep the sixteenths light but fluid. The figure can be played with a very slight weight on the first sixteenth. In the second movement at the end of measure 101, there should be a brief pause (caesura) in the music. In the fifth movement, there may be a tendency to play too loudly. Be sure the slurs are correctly played; a slight lift-off the ends of the slurs will help. Count out the measures rest within the excerpt making sure to keep absolute time (imagining the rest of the music) as you count. Play these passages with steady tempo and precise rhythm!



BARTOK: Concerto for Orchestra - cont.







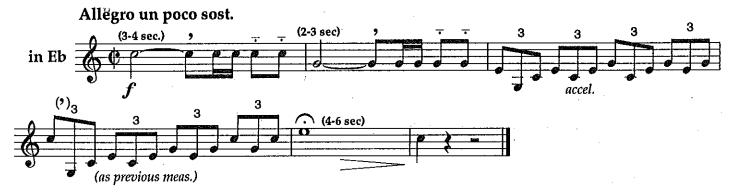
BEETHOVEN: LEONORE OVERTURES: Nos. 2 & 3 Off-Stage Trumpet Calls

Suggested Equipment: C or Bb Trumpet Character: Bold, Brilliant Fanfare

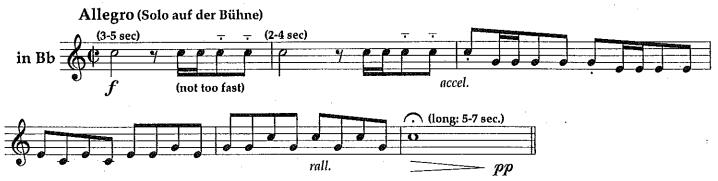
Special Notes: Each of these passages is played twice in each work (only one appearance of the excerpt is printed here): the second appearance is louder (sounding nearer) than the first. Exaggerate the firmness of tonguing for clarity considering the off-stage position. Note the pacing indicated; work 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 <u>if at all</u>. 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



BEETHOVEN: SYMPHONY No. 9: Movement IV (Presto & Allegro Assai)

Suggested Equipment: Bb or C Trumpet

Character: Presto: Aggressive Allegro Assai: Nobly & Elegantly

the contract of the state of

Special Notes: The first passage ("Presto") is not Beethoven's original and is not the preference of most conductors today. The Eulenburg edition provides an accurate rendering of the preferred version, which reflects the use of natural trumpets in Beethoven's day. The version given here is the more difficult of the two, and so it was provided should it be required on an audition. Check the audition list carefully for the edition desired.

Presto: Phrase the entire excerpt to the final two notes. Keep the line moving forward. Don't let the energy level drop for a moment.

Allegro Assai: Carefully observe the slur markings. Staccatos with slur marks are to be tongued legato; those without slurs should be detached but still broad. Note the dynamic shift at letter C.



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.



BRAHMS: Academic Festival Overture

Suggested Equipment: Bb or C Trumpet (Rotary preferred)

Character: Sweetly & Sustained to Bold

Special Notes: Maintain a soft dynamic with a slight crescendo to the first rest, then back to a "piu p" to the next rest. Don't clip the final three notes.



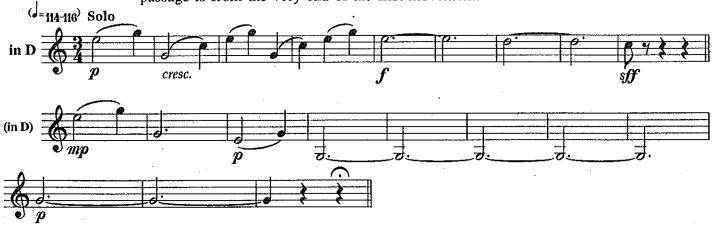
BRAHMS: Symphony No. 2: 1st Movement

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.



COPLAND: Outdoor Overture

Suggested Equipment: Bb or C Trumpet

Character: Lyrical, Pastoral

Special Notes: Maintain a relaxed feeling throughout this solo. The excerpt can easily rush so keep the tempo steady. The accompanying texture is very soft and low in register, so you need not play out beyond the marked dynamic. Use dynamic shading to match each phrase. A slight crescendo to each lower G should occur, but smoothly and naturally with the phrase (not suddenly or accented). Begin building to the high C from the sixteenth note figure in measure 24.



DEBUSSY: Fêtes

Suggested Equipment: C Trumpet - Whispa or Practice Mute; (or) Harmon with Stem Pulled and Interior Stuffed w/Cotton or Cloth

Character: Fanfare

Special Notes: This excerpt has several styles of articulation depending on a given orchestra's preference. The style presented here is common to many orchestras, though you should be familiar with other styles should you be asked to play with a different articulation. The muted passage, though pp, should be blown much like the open (forte) passage. Play in time to the eighth note. This will aid both the tempo and the style of your playing. The dotted-eighth-sixteenth notes should be very exact. The four measures before 14 should be very sustained. Note the sudden pp at #14.



DEBUSSY: Fêtes - cont.



DEBUSSY: La Mer: All Movements

Suggested Equipment: C Trumpet - Straight or Fiber Mute / C Cornet (3rd Movement)

Character: I. Calm II. (Triple Tonguing) Playful, Light / (Solo) Grand, Spacious III. (Solo) Lyrical but Agitated ("tumulteau") / (Ensemble) Energetic, Turbulent

Special Notes: I. Note the details of dynamic; a fiber mute might be used in place of a standard straight mute for a softer effect. Keep the line very sustained.

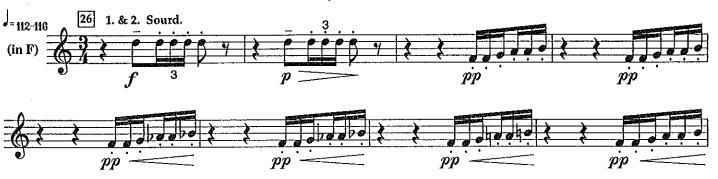
- II. The triple-tongue passage should be very light and rhythmically exact.

 The solo passage dynamics should show large contrast but not harsh sounding when loud.
- III. In the solo at #44, tonguing should be firm but legato. Be sure to keep the tempo intact when removing the mute. Some conductors prefer keeping the mute in for the second phrase. Ask which way is desired; prepare the passage both ways. Slight rubato is sometimes used and adds to the emotion of the excerpt. Dynamically phrase with the line. Keep the tone clear and exciting in the soft, fast ensemble passage. In the Cornet part at #62, the triplets are sometimes tongued instead of slurred (as marked). Prepare the passage both ways should you be asked to tongue the triplets.

I. Dawn till Noon on the Sea



II. Play of the Waves





III. Dialogue of the Wind and the Sea



DEBUSSY: La Mer - cont.



DEBUSSY: La Mer - cont.



DEBUSSY: Iberia: 2nd Movement

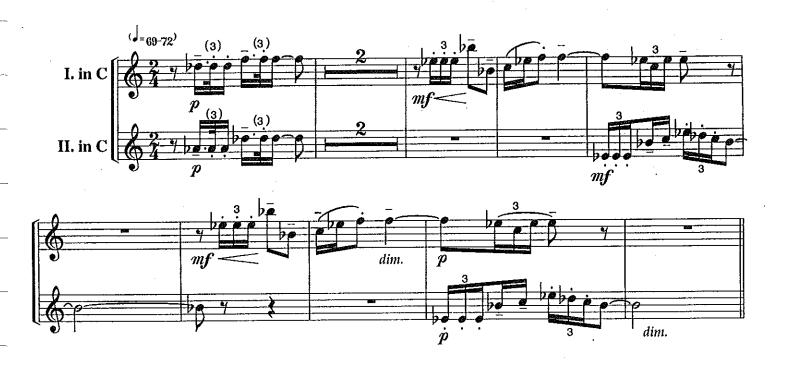
Suggested Equipment: C Trumpet Character: Fanfare Bravura

Special Notes: The time signature reads 2/4 = 12/16. Play all rhythms to the eighth note for

most accurate rhythm. Be sure to distinguish between the tenuto and staccato

markings. Play all the details marked on the part.





GERSHWIN: Concerto in F: 2nd Movement

Suggested Equipment: Bb or C Trumpet - Mute with Felt Crown (or liquor sack over bell)

Character: Jazz Ballad

Special Notes: A rubato style should be used where the group of three eighth notes at the end of a measure are ritarded and the time is gained back on the long, tied notes. The high accented B's can be detached. Be sure the low B's after the high G's are clear and strong. Note the articulation markings carefully.



HANDEL: Messiah: The Trumpet Shall Sound

Suggested Equipment: Piccolo in A or D, Eb, or G Trumpet

Character: Regal, Majestic and Lyrical

Special Notes: The player should be aware that some editions of the part notate the first and second full bars as indicted on the ossia measures below the staff. But the usual way of playing the rhythm is notated on the regular staff. Some conductors have even asked that all the eighth note pairs in the piece use dotted-eighth-sixteenth rhythms. Check to see which rhythm is desired for the first two full bars.

The dotted eighths should have a slight detachment from the sixteenths. The eighth notes should have a much more legato style. The important thing is to make a <u>clear distinction</u> between the fanfare-like figures (play with detachment), and the stepwise, lyrical sections (play legato). On the larger horns, articulations will need to be slightly more pronounced than on the piccolo. Notice the soft dynamic near the end of the passage (producing an echo or terraced effect). Trills should be played starting on the beat beginning on the note above the principal (written) note.



IVES: Variations on 'America': Variation V

Suggested Equipment: Bb Cornet/Trumpet or C Trumpet

Character: Cornet Virtuoso Style, Light, Agile

Special Notes: For an audition, the player plays both the 1st and 2nd parts as one complete solo. Tonguing should be crisp and short. Slurred spots should be as fluid as the tongued spots are crisp. The ascending lines (bars 7, 9 & 10) should have slight crescendos.



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MAHLER: Symphony No. 5: Parts 1. (Trauermarsch), 3. (Scherzo), & 5. (Finale)

Suggested Equipment: C Trumpet

Character & Special Notes:

1. - The score titles the first movement a Funeral March. The opening marking indicates, "In a measured pace. Strict. As a Cortege." 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:

6 3 1 1 7 7 1 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.

- 3. 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.
- 5. 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)



MAHLER: Sym. No. 5 - cont.



MAHLER: Sym. No. 5 - cont.



MAHLER: Symphony No. 5 - cont.



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.



MAHLER: Symphony No. 1: 1st Movement

Suggested Equipment: C or D Trumpet

Character: Fanfare, Heroic

Special Notes: In the first section below ("ppp") the written dynamic should be tempered by the off-stage positioning for this excerpt. Observe the staccato vs. unmarked notes. If no staccato marks are written, play longer notes. Be sure the rhythmic values are exact (i.e. triplets vs. sixteenths). In the second passage, be sure to accelerate through the entire passage until the "a tempo" marking at #26.



MAHLER: Symphony No. 2: (All Movements)

Suggested Equipment: C Trumpet

Character & Special Notes: In this work, numerous passages could be asked for in an audition, so several are provided from each of the movements. There are two basic characters in the work: fanfare and lyrical. But each passage has a different shade of each character. Recordings of this work will aid greatly in getting just the right flavor for each passage.

- I Sec. 5: At the 14th bar a slower tempo begins with a slight ritard at the fourth beat of this measure. The previous tempo resumes three bars later.
 - Sec. 12: "Vorwärts" as marked.
 - Sec. 17: The passage begins on the fourth bar of the passage. Note the tempo shifts throughout the excerpt. *Drängend* = stringendo. Relative tempo markings have been added to give a sense of the stringendo.
 - Sec. 25: At the end of the second line is a 3-bar rest after which the music continues.
- II Sec. 6-7: As marked.
- III Sec. 42: Very portamento and cantabile! Note the "Zum Tempo" (A Tempo) at #43.
 - Sec. 49: The *drängend* should be quite pronounced and the arpeggios very loud and aggressive. On the trill, don't play too softly that the tone becomes thin.
- V Sec. 10-15: At #14, the Allegro begins right after the second fermata.
 - Sec. 25 & 26: As marked.
 - Sec. 30: This section includes the Off-Stage quartet and the solo trumpet call. The music should be loud and distinctly tongued. Rhythm is very important as is strict tempo since trumpets 1 & 3 normally are placed on opposite sides of the stage from trumpets 2 & 4.





sempre ff

MAHLER: Symphony No. 2 - cont.



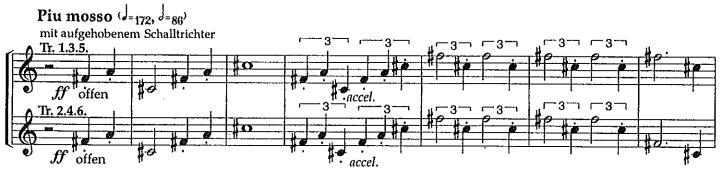
MAHLER: Symphony No. 2 - cont.

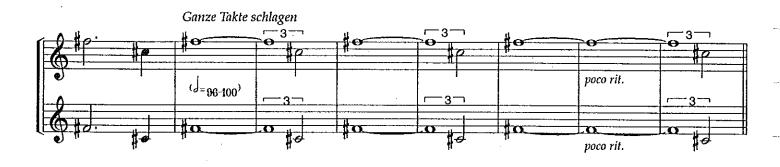




Marie .







MAHLER: Sym. No. 2 - cont.



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 legated but with firm tonguing. Observe the breath marks. A slight crescende 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 (x). In more recent editions, these notes are <u>single</u> sharps. Check with the audition committee as to which accidental to use.

I. Promenade



MOUSSORGSKY: Pictures at an Exhibition - cont.

VI. Samuel Goldenberg and Schmuyle



PROKOFIEV: Lt. Kije Suite: Cornet Solo, Opening & Final Solos

Suggested Equipment: Bb Cornet/Trumpet, C or D Trumpet - Straight Mute
Character: Cornet Solo: Light, Dance-like Opening & Final Solos: Sustained, Pensive
Special Notes: Carefully observe the articulation and dynamic markings throughout.

Staccatos should be "dry" (short) and light. In the opening and closing solo passages, play in time to the eighth note; the first is open, the last is muted.



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 $\frac{1}{2} = 116$, 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 <u>border</u> the use of double so it can be played comfortably either way and at any tempo in the range indicated.



RAVEL: Bolero

Suggested Equipment: C Trumpet - Straight Mute / Bb Piccolo or F Trumpet (ending)

Character: Lyrical, Sustained

Special Notes: Absolute steadiness of tempo and rhythm are required of this excerpt. Play to the eighth note, not the quarter. All staccato markings are indications to tongue rather than to slur, and should be legato tongued with firmness in the tonguing; very slight detachment may be acceptable.





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RAVEL: Rapsodie Espagnole

Suggested Equipment: C Trumpet - Straight Mute

Character: Lively Spanish Dance, Very Rapid Tonguing

Special Notes: All timing aspects are important (as in "Alborada Del Grazioso"). The staccato markings with slurs are legato indications. In the first section below, note the mute use, carefully keeping the tempo steady during changes. In the second section, the multiple tonguing pattern used after the sixteenth rest should be "t-k", taking care to maintain integrity of the triplets. The final two measures should be molto ritard.





RAVEL: Alborada Del Grazioso

Suggested Equipment: C Trumpet - Straight Mute

Character: Lively Spanish Dance; Very Rapid Tonguing

Special Notes: Both trumpet 1 & 2 are included. The second section below is the one most called for. The important features are timing and proper use of mutes. The interplay of first and second parts requires very precise timing, so rhythm and tempo must be very accurate. Though the tonguing is extremely rapid, there must be fullness of tone AND clarity of diction on each note. Keep the tone light, clear, and not overblown to maintain tempo and distinction of notes.



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





RESPIGHI: Pines of Rome - cont.

IV. I pini della Via Appia



RIMSKY-KORSAKOV: Scheherazade: Parts II, III & IV

Suggested Equipment: C or Bb Trumpet

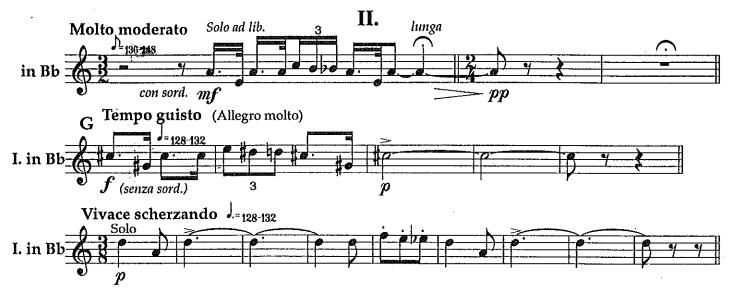
Character & Special Notes: Rhythmic precision is expected in this work. At times the subdivision of the beat in the trumpet part is at odds with the other parts of the score (e.g. Pt.IV, T). Be sure to distinguish between triplet and dotted-eighth-sixteenth figures!

In <u>Part II</u>, the opening muted solo should be playful and can be played slightly rubato. The passage in 3/8 time should be rhythmically different than the 2/4 passages. The excerpt at H should have a slight accelerando ("stringendo"), but keep it subtle. Four bars before K, be sure the rhythms are exact (quadruplets vs. triplets). Observe the dynamic shadings; keep the piano figures light and clean; note the subito forte six bars before L.

The excerpt in <u>Part IV</u>, sections C through E, requires a shift in tempo as marked on the part. This is best accomplished through a clear sense of the downbeat. From C to 3 bars after D, the timing is in 2 to the bar, with triplet subdivisions of the beat. At 3 bars after D, the music shifts to 1-to-the-bar, the downbeat being slower than at C. Four bars later, the music returns to the timing at C for four bars. The music then changes back to 1-to-the-bar for four bars. At E, the tempo is like that at C. The eighth note is somewhat constant throughout, but not precisely.

The excerpt at Q requires very rapid double tonguing, but fullness of tone as well as volume. The accent should be present. This passage is tutti for the brasses, so timing must be right on. The excerpt at T should be contrastingly light to that of Q.

The final excerpt at \underline{X} should be very broadly sustained and firmly tongued with full-length eighth notes. Keep time to the quarter note, and be certain to play all quarter-note rhythms precisely! When dropping the octave from the written high C, reduce the volume so the crescendo back to the upper octave will work. The staccato quarter notes should be about eighth note length. Maintain a fortissimo level through each set of six eighth notes.



RIMSKY-KORSAKOV: Scheherazade - cont.





RIMSKY-KORSAKOV: Scheherazade - cont.



RIMSKY-KORSAKOV: Scheherazade - cont.



RIMSKY-KORSAKOV: Capriccio Espagnole: Part IV

Suggested Equipment: C or Bb Trumpet

Character: Fanfare

Special Notes: In the second line, as the volume diminishes, there should be a slight slackening of time. Then at the "a tempo", the tempo should immediately resume. The slight ritard before the final note is optional. If the ritard is used, it may work best to single tongue the final four notes.

Be sure the accents are clearly distinguished from the rest of the notes.

The triplets in the first line may be single tongued depending on the tempo chosen and the ease and strength with which the player can articulate.

4. SCENA E CANTO GITANO



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)



SHOSTAKOVICH: Symphony No. 1 (All Movements)

Suggested Equipment: Bb or C Trumpet

Character: Opening: Comic I-Sec. 21: Aggressive, Angry, Panicked

II-Sec. 20: Lyrical, Lonely, Estranged III-Sec. 18: Aggressive

Special Notes: Opening - the first note is sometimes slurred into the second. Play with very dry staccatos in the first four bars. In bar 6, the staccatos are more literal.

<u>I-21</u>: This section should be broadly tongued with an accented style on all notes, creating a slight detachment. On the final crescendo, back off slightly after the initial attack so there is room for the crescendo.

<u>II-20</u>: Play with a very sustained flow yet with distinct tonguing. In bar 2, be sure to hear the high B from the F (tritone). The same interval occurs descending from Bb to E in the next bar. These should be very clearly in mind as you play. There may be a tendency to play this section too softly. The focus should be on relaxation, almost reservation, in the feeling of the music rather than an absolute pianissimo.

III-18: The rhythmic distinction between triplets and duplets must be clear in playing this passage.



SHOSTAKOVICH: Symphony No. 1 - cont.



SHOSTAKOVICH: Piano Concerto (All Movements)

Suggested Equipment: Bb or C Trumpet

Character: I: Jolly, Jovial II: Longing, Loving III: (as I)

Special Notes: This work has numerous dialogues between piano and trumpet soloists. Each excerpt here should be soloistic. In the first movement, staccatos should be dry. There is an 8-bar rest at #9 that need not be counted in an audition. At #10, be careful to not add any unnecessary accents. At #11, the decrescendo should be fairly rapid to get out of the way of the piano.

In the second movement, the music should be very loving and tender. There is a little room for tempo variations, but these should be very subtle.

In the third movement, the style is like that in the first movement. The accents should be pronounced. After the ad lib "cadenza", the tempo should resume two measures after #64. In some versions, the final two notes are slurred with the final note staccato (as two bars earlier).



SHOSTAKOVICH: Piano Concerto - cont.



SHOSTAKOVICH: Symphony No. 5: Movements I & IV

Suggested Equipment: Bb or C Trumpet

Character: Bombastic

Special Notes: Staccatos should be dry. The fourth movement, sections #108 and #109, should be broad and firmly tongued but with a feel of two to the bar. At #110 there is an a-tempo but now with a quarter-note feel. Be sure to crescendo through the triplets, creating something of a wave effect through the section. The accelerando approaching #111 should not be too extreme since the change is only from 1 = 164 to 1 = 184.







SIBELIUS: Symphony No. 2: 4th Movement

Suggested Equipment: C or Bb Trumpet

Character: Broad & Majestic

Special Notes: The first part of the excerpt is played with very slight detachment. The second passage is without any detachment until letter T where the accents should have a slight space before the note to give crisper attacks. There are 14 bars of rest between the two passages. The "Molto Largamente" begins 8 bars before the trumpet entrance so marked.



SIBELIUS: Symphony No. 2 - cont.



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.



R. STRAUSS: Don Juan - cont.

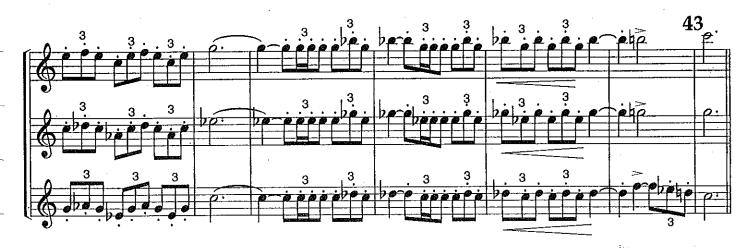


R. STRAUSS: Ein Heldenleben

Suggested Equipment: C or Bb Trumpet - Straight Mute; C, Bb or Eb for Parts in Eb Character: Bold, Heroic & Aggressive (fanfare excerpts) / Lyrical & Romantic (sec. 80-82) Special Notes: In the trio ("sword fight/battle") sections, it's important to lift off the ends of ties so tempo is not lost. Note the slight tempo changes from one excerpt to the next. Just before #62, the mute must come out and the high C at #62 should be right in time. Be sure to distinguish accented from unaccented notes and dotted-eighth-sixteenths from triplets in all these passages.

The lyrical themes (Sec. 80-82) are similar in character to the one in "Don Juan." Be certain to maintain a steady tempo throughout. Note the dynamic of each passage; do not let the loud passages become shrill or harsh.









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R. STRAUSS: Also Sprach Zarathustra: Opening & Sections 18 & 50

Suggested Equipment: D or C Trumpet

Character: Broad & Majestic

Special Notes: In the opening passage, keep the dynamic level even on the first three notes, then make the sudden dynamic shift at the sixteenth note. Do the same in the second phrase. The decrescendo-crescendo changes on the sustained notes have beat numbers written in as a guide for pacing them.

The third excerpt (sec. 18) is supported at first with only light, quiet, twirling flutes, so it must be very solid and confident.



R. STRAUSS: Don Quixote: Sections 3, 37 & 67

Suggested Equipment: C or D Trumpet

Character: Sec. 3: Fanfare Sec. 37: Lyrical, Tender, Expressive

Sec. 67: Aggressive, Angry

Special Notes: Observe all markings on the page. In the first passage, be sure the accents stand out. In section 68, there have been versions with a molto ritard in the first two beats, then an a-tempo on beat three. Generally this ritard is not used, but it is possible you might be asked to play it that way.



STRAUSS: Don Quixote - cont.



R. STRAUSS: Symphonia Domestica: Sections 2, 69, 89-91, & 110-112

Suggested Equipment: C or D Trumpet

Character: Sec. 69: Passionately Sec. 89: Joyful, Energetic Sec. 110: Agitated, Lively Special Notes: Sec. 2: This call near the beginning of the work figures prominently later in the piece. The opening slurred notes may be tongued. Like the similar figure in "Zarathustra", this one is high and exposed.

Sec. 69: Play this passage very expressively but not too loudly. Play with fullness of tone as a way of expressing volume. The passage accelerates very slightly from about the third measure on. Be sure the dotted-eighth notes, which are lower in pitch, are strong, and then use a poco crescendo through the eighth note to the half that follows. Always maintain sustain through the entire passage.

Sec. 89: When playing this passage note the marcato style. Be sure the final note at #91 is full length.

<u>Sec. 110</u>: In the first trumpet, the slurs are sometimes omitted and tongued instead. In the second and third parts, the grace notes precede the beat, the principal note being on the beat.

In general, note the changes of trumpet key throughout the excerpts and parts (from F to E to C).



R. STRAUSS: Symphonia Domestica - cont.



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

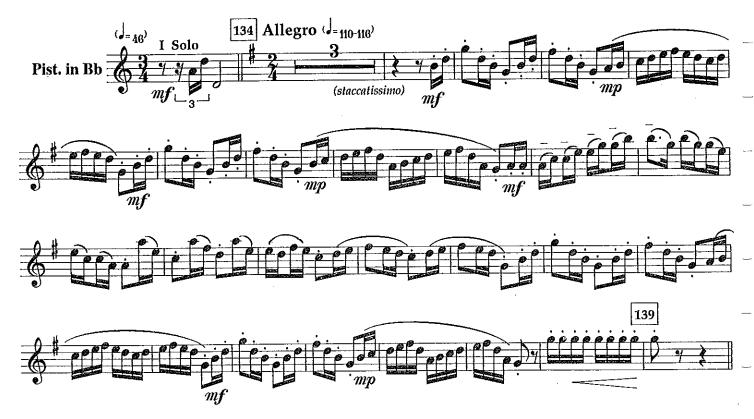
Character: Part 3: Ballerina Dance - Light, Agile, Bouncy Waltz: Lyrical, Light Crisp Part 4: Marked, Biting, Fanfare

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 J = 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.



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STRAVINSKY: Petrouchka - cont.



STRAVINSKY: Firebird Suite: Parts II (Danse Infernale) & III (Berceuse)

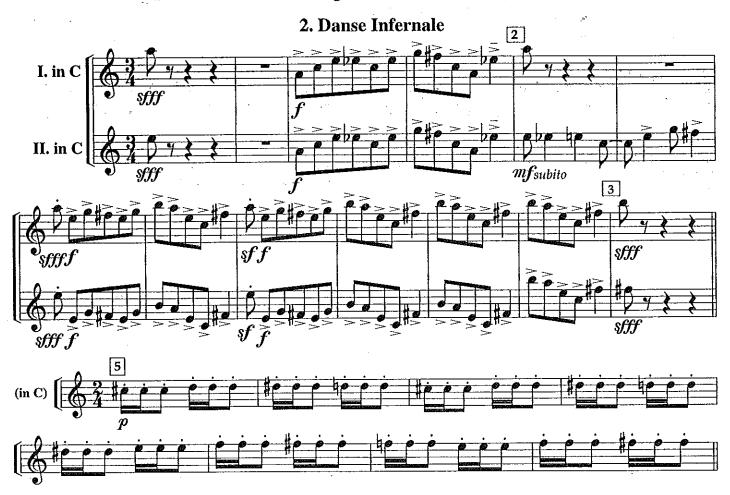
Suggested Equipment: C Trumpet

Character: Part II: Aggressive, Agitated Part III: Majestic, Grand, Triumphant

Special Notes: Accented notes through the work are generally in a detached style (more like marcato). The exception would be in Part III, section 19, where the accented notes should be played broadly. Then beginning with the "poco a poco allarg." the notes should begin to detach more and more until the "Molto Pesante". The concluding half notes should be broad while accented. Before the final three bars, the entire orchestra generally pauses slightly, breaking time before commencing the long sustained crescendo. The final note can be started with a breath attack rather than a tongued attack. Reserve more of the crescendo for the final third of the tied notes.

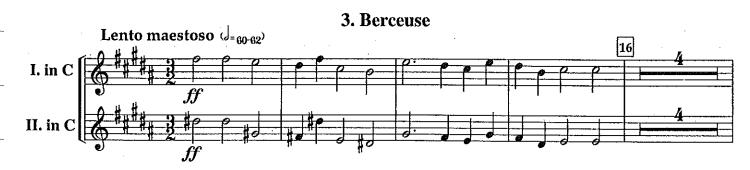
In Part II, be sure the accented quarters are full value and phrase to the eighth which follows. Be certain the triplet just after #11 is even, not played like two sixteenths and an eighth.

Also in Part II, in the first trumpet, immediately following the two bars at #11 are two measures of rest, followed by the solo two measures before #12. This portion of the excerpt is not generally called for, but the committee may include it to see how you can shift styles. There is a dramatic shift in weight as well as volume. Section #12 should be as light as section #11 is heavy. Count through all rests.



STRAVINSKY: Firebird - cont.







TCHAIKOVSKY: Symphony No. 4: 1st Movement

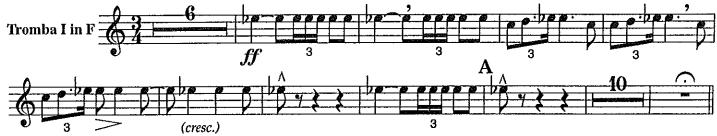
Suggested Equipment: C or D Trumpet

Character: Majestic Fanfare

Special Notes: Maintain steady sustain throughout. On measure five, back off the volume as marked and crescendo to the end of the phrase. Do not make any unnecessary accented notes. Work for an evenness to the line with distinct articulation. An Eb or D trumpet might be used, but most conductors prefer a darker, fuller tone,

so the larger horns are better. Russian players use Bb trumpets.





TCHAIKOVSKY: Capriccio Italien: Opening Fanfare & Cornet Solo

Suggested Equipment: Opening: C Trumpet

Cornet Solo: Bb or Eb Cornet/Trumpet or C Trumpet

Character: Opening: Sustained Fanfare Cornet Solo: Spirited but Elegant Duet: Lyrically Special Notes: Rhythmically, think the eighth note in the opening fanfare. The breath marks need not be breaths, but may be slight detachments. Otherwise, play in with a very sustained style.

In the solo, it's important to separate the first pickup eighth note from the note which follows in each phrase. The music should have a bravura quality. The dynamic shading of the next-to-the-last bar is added, but it is a most interesting element if it is done.



TCHAIKOVSKY: Nutcracker Suite: March, Danse des Mirlitons, & Chocolate

Suggested Equipment: Bb or C Trumpet (Eb perhaps for "Chocolate") Character: March: Light, Joyful Mirlitons: Rhythmic & Intense

Chocolate: Joyful, Brilliante

Special Notes: The March should be light with as consistent a note length as possible.

Stretch and diminish the half notes.

In Mirlitons, the tonguing should be lightly staccato and distinct. The dynamic shadings should be evident. The entire passage should be played in one breath, but should the need for a breath occur, the best place is just before the last sixteenth note of the first ending.

"Chocolate" is the second piece of Act II. It must have, as the tempo indicates, "brilliance". The triplet ascending line is tongued, but one Russian recording surveyed is slurred instead. Take care not to play too loudly. The feeling should be buoyant while mezzo forte.



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.





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.



WAGNER: Götterdämmerung: Siegfried's Funeral March

Suggested Equipment: C or Bb Trumpet (Rotary may be preferred)

Character: Triumphant, Majestic, Tragic

Special Notes: This excerpt is best played to the eighth note. Observe the markings on the part. Note the change of keys from Trumpet in C to Bb. Do not make the staccato notes too short, but have clear definition and some separation of notes. Maintain a steady line/flow of sound on all notes not marked staccato.





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CONCERTO FOR TRUMPET

Bb Trumpet

ROBERT M. FREEDMAN (A. S. C. A. P.) 1971

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Freedman, Robert
Lombardo, Robert
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Hopkins, GregSuite for Two Trumpets
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