

West Australian Symphony Orchestra



Audition Excerpts
PRINCIPAL TRUMPET

February 2013

Round 1

Set piece:

TOMASI *Triptyque: Largo* (with piano accompaniment)

Excerpts:

- | | | |
|-----------------|---|--------------|
| 1. BARTÓK | Concerto for Orchestra: 1 st , 2 nd & 5 th movements | [3 excerpts] |
| 2. SHOSTAKOVICH | Piano Concerto No.1: 2 nd movement | [1 excerpt] |
| 3. TCHAIKOVSKY | <i>The Nutcracker: Le Chocolat</i> | [1 excerpt] |
| 4. GERSHWIN | Piano Concerto: 2 nd movement | [1 excerpt] |
| 5. MUSSORGSKY | <i>Pictures at an Exhibition: Promenade & Samuel Goldenberg und Schmuyle</i> | [2 excerpts] |

Round 2

Set piece:

HAYDN Trumpet Concerto: 1st movement with cadenza (with piano accompaniment)

Excerpts:

- | | | |
|-----------|--|--------------|
| 6. MAHLER | Symphony No.5: 1 st movement | [2 excerpts] |
| 7. RAVEL | Piano Concerto: 1 st movement | [1 excerpt] |
| 8. MAHLER | Symphony No.3: 3 rd movement (post horn solo) | [1 excerpt] |

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Round 3

Set piece:

HAYDN

Trumpet Concerto: 2nd movement (with piano accompaniment)

Excerpts:

- | | | |
|---------------------|---|--------------|
| 9. RESPIGHI | <i>Pines of Rome: 1st & 2nd movements</i> | [4 excerpts] |
| 10. STRAUSS, R. | <i>Don Juan</i> | [2 excerpts] |
| 11. STRAUSS, R. | <i>An Alpine Symphony</i> | [2 excerpts] |
| 12. WAGNER | <i>Parsifal: Vorspiel</i> | [1 excerpt] |
| 13. RIMSKY-KORSAKOV | <i>Scheherazade: 2nd & 4th movements</i> | [4 excerpts] |
| 14. BACH, J.S. | <i>Christmas Oratorio: No.64</i> | [1 excerpt] |

Round 4

Excerpts:

- | | | |
|----------------|--|--------------|
| 15. STRAVINSKY | <i>Petroushka: Dance of the Ballerina</i> | [1 excerpt] |
| 16. BARBER | Violin Concerto: 3 rd movement | [2 excerpts] |
| 17. PROKOFIEV | <i>Romeo and Juliet Suite No.1: Folk Dance</i> | [1 excerpt] |
| 18. PROKOFIEV | <i>Cinderella: No.35</i> | [1 excerpt] |



Please note: in all excerpts that have multiple bars rests of three measures and over please just observe a general pause.

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1) BARTÓK, Concerto for Orchestra

Excerpt A – 1st movement

Trumpets in C

Andante non troppo, $\text{♩} = 64 - 73$

The musical score is written for three Trumpets in C (Tpt 1, Tpt 2, Tpt 3) and includes parts for Violins (Vls.), Violas (Vcs. 1, 2), and Double Basses (D.Bs.). The tempo is marked "Andante non troppo" with a metronome marking of $\text{♩} = 64 - 73$. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into three systems. The first system starts at measure 35 and includes parts for Vls., Vcs. 1, Vcs. 2, and D.Bs. The second system starts at measure 44 and includes parts for Tpt 1, Tpt 2, and Tpt 3, all marked *pp* (pianissimo). The third system starts at measure 51 and includes parts for Tpt 1, Tpt 2, and Tpt 3, all marked *dim.* (diminuendo). The score is written in a standard musical notation with a grand staff for each instrument.

Excerpt B – 2nd movement

(Trpts in C)

Allegro scherzando, $\text{♩} = 94$ (original)

Vla., pizz.

(Trpt 1)
con sord.

(Trpt 2)
con sord.

90

p

97

102

mf

p

109

mf

mf

116

p

mf

p

mf

senza sord.

senza sord.

3^o (con sord.)

p

Excerpt C – 5th movement

Trumpets in C

Presto (♩ = 134)

The musical score is written for two staves per system, representing the first and second trumpets. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Presto' with a quarter note equal to 134 beats per minute. Measure numbers 211, 221, and 221 are indicated in boxes above the staves. The first system shows measures 211 and 212. The second system shows measures 213 and 214. The third system shows measures 215 and 216. The fourth system shows measures 217 and 218. The fifth system shows measures 219 and 220. The sixth system shows measures 221 and 222. The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and dynamic markings like 'f' (forte) and 'f' (fz). There are also articulation marks like accents (^) and slurs.

Trpt 1 211 f

(2°)

(1°)

221

(1°)

(2°)

(1°)

(2°)

f

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1) BARTÓK, Concerto for Orchestra (continued)

(excerpt C continued)

231

(1°)

più f

(2°)

f

più f

238

244

ff

ff

Trpt 3

ff

249

ff

ff

2) SHOSTAKOVICH, Piano Concerto No.1

2nd movement - *Lento*

Trumpet in Bb

Tr-Bb.
con sord.
p espr.

34

35

2

enh.

36

The image shows a musical score for a Trumpet in Bb part, measures 34 through 36. Measure 34 is marked with a box containing the number 34 and includes the instruction 'Tr-Bb.' and 'con sord.' (con sordina). The music begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. Measure 35 is marked with a box containing the number 35 and includes the instruction 'p espr.' (piano, esprimo). The music continues with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. Measure 36 is marked with a box containing the number 36 and includes the instruction 'enh.' (enhancement). The music continues with a half note A5, a quarter note B5, a quarter note C6, and a half note D6. The score is written on a single staff with a treble clef and a key signature of one sharp (F#).

3) TCHAIKOVSKY, *The Nutcracker*

No. 12: *Le Chocolat*

1st Trumpet in B-flat

4

(♩ = 72)

mf

1

3

3

f

mf

4) GERSHWIN, Piano Concerto

2nd movement

Trumpet in Bb

Adagio
Horn 1

Andante con moto
mute (with felt crown)

1

pp

mp

10

Cor anglais

p

Excerpt courtesy of the Melbourne Symphony Orchestra

5) MUSSORGSKY, *Pictures at an Exhibition*

Excerpt A – First Promenade

Trumpet in C

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

The musical score for the Trumpet in C part of the First Promenade from Mussorgsky's *Pictures at an Exhibition* is presented across six staves. The piece is in the Russian mode and features a variety of time signatures: 5/4, 6/4, 3/4, and 2/4. The tempo is marked *Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto*. The score begins with a first ending bracket labeled '1°' and a forte dynamic 'f'. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The score includes five numbered first endings (1-5) and several double bar lines with repeat signs. The piece concludes with a final cadence marked by a double bar line and a repeat sign.

Excerpt B – IV. *Samuel Goldenburg und Schmuyle*

Trumpet in C

Andante

The musical score is written for a Trumpet in C and consists of five staves. The first staff begins with a bracketed measure number 58, a first ending bracket (1°), and a fortissimo (ff) dynamic marking with the instruction "(sord.)". The music is in 3/4 time and features a melodic line with eighth and sixteenth notes, often beamed together. The second staff continues the melodic line. The third staff begins with a measure number 59. The fourth staff continues the melodic line. The fifth staff begins with a measure number 60 and features a more complex rhythmic pattern with triplets and slurs. The key signature has one sharp (F#) and the time signature is 3/4.

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5) MUSSORGSKY, *Pictures at an Exhibition* (continued)

(excerpt B continued – play top line)

1°

2°ff

61

f

ff

f

cresc.

6) MAHLER, Symphony No.5

Excerpt A – I. Trauermarsch

Trompete 1 in Bb

In gemessenem Schritt. Streng. Wie ein Kondukt.

p *sf* *sf* *sf* *sf* *sf*

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

sf *ff* *ff* *ff* *sempre ff*

ff *f* *ff* *Pesante* *ff*

p *f*

Trumpet in Bb

15

7) RAVEL, Piano Concerto

2nd movement

Tromba in C
Allegramente

15 1 4 Sord. *mf*

2 2 *f* senza sord.

8) MAHLER, Symphony No.3

3rd movement

Posthorn in B

14 Sehr gemächlich. (♩ etwas langsamer wie Früher)

Solo

ppp (wie aus weiter Ferne.) Frei vorgetragen. (Wie die Weise eines Posthorns.)

portamento

Zeit lassen.

Zurückhaltend.

verhallend

15 *a tempo* *verklingend.* 4 *poco rit.*

(wie aus der Ferne, sich etwas nähernd.)

a tempo *espress.* *Zeit lassen.* *tr*

ppp

Zeit lassen. *Zurückhaltend.*

rit. *Zurückhaltend.* *kurzer Halt.* **16** *a tempo* *ppp*

9) RESPIGHI, *Pines of Rome*

Excerpt A – I. *I pini di Villa Borghese*

3 Tromba in Si \flat
Allegretto vivace

1^o *ff* *sordina*

2^o *sordina* *ff*

3^o

1 10

ff 10

ff 10

sordina *fff* 3 3 3 3 3 3

2

ff *sf* *sf* *sf* *ff* 3 *sf*

(continued on next page)

(excerpt A continued)

5

5

5

mf cresc.

f cresc.

ff

ff

ff

f

Vivace

via sordina

via sordina

via sordina

Excerpt B – I . *I pini di Villa Borghese*

Trumpets in Bb

5 *a tempo*

The musical score is for Trumpets in Bb. It begins with a bracketed measure 5, marked *a tempo* and *ff*. The first system consists of three staves, each playing a triplet of eighth notes. The second system also consists of three staves, with the first two marked *fff*. These staves play sustained notes, while the third staff continues with triplet eighth notes. The third system consists of three staves, each playing sustained notes. The system concludes with a double bar line and a 5-measure rest in 2/4 time.

Excerpt C – I. *I pini di Villa Borghese*

Trumpets in Bb

The musical score is for Trumpets in Bb and is divided into four systems, each containing three staves. The key signature has one sharp (F#) and the time signature is 2/8.

- System 1:** The first staff has a rehearsal mark 7. The first two staves begin with a *ff* dynamic. The third staff has a *p* dynamic. The system concludes with a *p* dynamic.
- System 2:** The first staff has a *cresc.* dynamic. The second staff has a *cresc.* dynamic. The third staff has a *cresc.* dynamic. The system concludes with a *f* dynamic.
- System 3:** The first staff has a *f* dynamic. The second staff has a *dim.* dynamic. The third staff has a *dim.* dynamic. The system concludes with a *p* dynamic.
- System 4:** The first staff has a *cresc.* dynamic. The second staff has a *cresc.* dynamic. The third staff has a *cresc.* dynamic. The system concludes with a *ff* dynamic.

Excerpt D – II . *Pini presso una Catacomba* (offstage trumpet)

Tromba Interna in Do

Piu mosso ♩ = 60

(il piu lontano possibile)

in Do

f ma dolce ed espress.³

3

IL RESTO TACE

10) STRAUSS, R, *Don Juan*

Excerpt A

Tromba I in E
Allegro molto con brio

Molto vivo C 6 *pp* *p* *tranq.* F 4 *Solo.* *espr.* *p* *weich.*

sempre un poco string. *cresc.* *un poco più lento* *fff* *calando* *p* *dim.* *pp* *Tempo vivo* 2 G *poco sostenuto* *mf* 3

Excerpt B

Trumpet in E

a tempo molto vivace. H 6 *f* *ff* *mf* 3 *f* 2 3 I *f* *mf* 3

11) **STRAUSS, R, *An Alpine Symphony***

Excerpt A

Trumpet in Bb

(Dämpfer weg) **(67)** Viol. *sempre accelerando*

Auf dem Gletscher.
Festes, sehr lebhaftes Zeitmaß (un poco maëstoso).

(68) *f* *mf* *fp*

(70) Hörner. *ff*

(71) *f* *dim.* *p*

Excerpt B

Trumpet in Bb

Gefahrvolle Augenblicke.
A tempo, lebhafter als vorher.

4 **72** Fag. I. Tromp. II. 1 **73** 10

74 3 *poco ritard.* Engl. Horn. *a tempo* 1 Cello. **75** *pp*

12) WAGNER, *Parsifal*

Vorspiel

1 *Molto lento*
Sehr langsam

5 Hr. 2

[in F]

pp zart dolce

dim.

p *piu p*

2

5 Hr. 2

p sehr zart dolciss. *sf dim.*

pp *p cresc.* *cresc.*

13) RIMSKY-KORSAKOV, *Scheherazade*

Excerpt A – II. *The Kalendar Prince*

Trumpet in Bb

Tempo giusto (Allegro molto)

The musical score is written for a Trumpet in Bb and consists of four systems of staves. The first system is marked *p* and *cresc.* with a **K** above. The second system is marked *p*. The third system is marked *f*. The fourth system is marked *sf* and **L**. The score features various musical notations including triplets, slurs, and dynamic markings.

Excerpt B – IV. *Festival at Baghdad*

Vivo
in A Solo

The musical score is written for a solo instrument in A major, 2/8 time. It begins with a **Vivo** tempo marking and a **Solo** instruction. The key signature is one sharp (F#), and the time signature is 2/8. The score is divided into four systems, each with a treble and bass staff. The first system starts with a **mf** dynamic and a **C** time signature. The second system features a **D** time signature and includes measures numbered 1 through 7. The third system includes measures numbered 8 through 9, followed by a **sf** dynamic and measures numbered 2 and 3. The fourth system includes measures numbered 4 and 5, followed by a **f** dynamic. The score concludes with a large closing bracket on the right.

Excerpt C – IV. *Festival at Baghdad*

Trumpet in A

Vivo

Excerpt C is a musical score for Trumpet in A, marked *Vivo*. It consists of three systems of music. The first system is enclosed in large square brackets and features a complex rhythmic pattern with accents and dynamic markings. The second system continues the pattern with a *Q* (quasi) marking. The third system, also enclosed in large square brackets, includes a *R* (ritardando) marking and ends with a final note. The score is written in 2/8 time and includes various dynamic markings such as *ff*, *f*, and *pp*.

Excerpt D – IV. *Festival at Baghdad*

Trumpet in A

Vivo

Excerpt D is a musical score for Trumpet in A, marked *Vivo*. It consists of three systems of music. The first system is enclosed in large square brackets and features a solo section marked *T I Solo* with dynamic markings *mf*, *dim.*, and *pp*. The second system continues the pattern with a *pp* marking. The third system, also enclosed in large square brackets, includes a final flourish and ends with a final note. The score is written in 2/8 time and includes various dynamic markings such as *mf*, *dim.*, and *pp*.

14) BACH, J.S, *Christmas Oratorio*

No. 64: Choral

Tromba 1 in D

Tromba 2 in D.

Tromba 3 in D.

The first system of the musical score shows three staves for Tromba 1, 2, and 3 in D major. Tromba 1 plays a melodic line with trills (tr) and dynamics p (piano) and f (forte). Tromba 2 and 3 play supporting parts, with Tromba 2 having a trill (tr) and Tromba 3 having a trill (tr).

The second system of the musical score shows three staves for Tromba 1, 2, and 3 in D major. Tromba 1 plays a melodic line with trills (tr) and dynamics p (piano) and f (forte). Tromba 2 and 3 play supporting parts, with Tromba 2 having a trill (tr) and Tromba 3 having a trill (tr).

The third system of the musical score shows three staves for Tromba 1, 2, and 3 in D major. Tromba 1 plays a melodic line with trills (tr) and dynamics p (piano) and f (forte). Tromba 2 and 3 play supporting parts, with Tromba 2 having a trill (tr) and Tromba 3 having a trill (tr).

The fourth system of the musical score shows three staves for Tromba 1, 2, and 3 in D major. Tromba 1 plays a melodic line with trills (tr) and dynamics p (piano) and f (forte). Tromba 2 and 3 play supporting parts, with Tromba 2 having a trill (tr) and Tromba 3 having a trill (tr).

15) STRAVINSKY, *Petroushka*

Dance of the Ballerina

Trumpet 1 in Bb

134 Allegro, $\text{♩} = 116$
3

Solo

135

mf

p (1947)

mf (1947)

136

p (1947)

137

138

134 Allegro, $\text{♩} = 116$
3

Solo

135

mf

p (1947)

mf (1947)

136

p (1947)

137

138

16) BARBER, *Violin Concerto*

Excerpt A – 3rd movement

Trumpet in C

11 Presto in moto perpetuo ♩ = 192

mp marc.

staccato

dim. poco a poco

sempre

Excerpt B – 3rd movement

Trumpet in C

14 ♩ = 192

f brillante

f

f molto marcato

ff

17) PROKOFIEV, *Romeo & Juliet Suite No.1*

Folk Dance

Allegro giocoso ♩ = 120

Corn.
in Bb

Solo

f

p

f

The musical score is for a Cornet in Bb, Solo, in 6/8 time, marked 'Allegro giocoso' with a tempo of 120 beats per minute. The score is divided into three staves. The first staff begins with a forte (f) dynamic and a 'Solo' marking. The second staff begins with a piano (p) dynamic. The third staff begins with a forte (f) dynamic and ends with a double bar line. The music is a folk dance melody with various ornaments and dynamics.

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17) PROKOFIEV, *Cinderella*

No.35

Trumpet in Bb

Allegro con brio
senza sord.

The musical score is written for a Trumpet in Bb. It consists of two staves, measures 252 and 253. Measure 252 begins with a treble clef, a key signature of one flat (Bb), and a 6/8 time signature. The tempo and performance instructions are 'Allegro con brio' and 'senza sord.'. The melody is characterized by eighth and sixteenth notes, often beamed together, with frequent accents. A large bracket on the left side of the first staff indicates a specific section. Measure 253 continues the melodic line, ending with a double bar line and a repeat sign. The key signature changes to two sharps (D major) in measure 253.

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(excerpt continued)

con sord. 254 *f*

255 *Poco meno mosso* 10 256 8 senza sord. *mf*

257 *Allegro con brio*

258

End of excerpts