**Trumpets:** All material must be prepared. Music at the audition may be chosen from everything listed. However, one will probably not play everything assigned. Pay careful attention to the requirements. If you have any questions or concerns about the audition repertoire, please, address them with Dr. Arndt prior to the audition date.

Good Luck!

**REPERTOIRE**

**Solo:**
Hindemith – *Sonata*, Mvt. I (all)

**Orchestral Excerpts:**
Mahler – *Symphony No. 3*, Mvt. III (Posthorn solo)
Ravel – *Piano Concerto in G*, Mvt. I (Opening solo)
Debussy – “Fetes” from *Nocturnes*
MAHLER: Symphony No. 5: 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.

Moderato (d = 45-50)
(Very Freely, Rubato)
(as a posthorn) 14

in Bb

Sehr gemächlich ppp

(accel.)

(Slacken)

(Somewhat in time) (d = 108-120)

(rit.)

(portamento)

(stretch)

(Zeit lassen)

(stretch)

(a tempo)

(stretch)

(a tempo)

(zurückhaltend)

(Tempo I)

(rit.)

(verklingend)

(Trummmmm)

(zurückhaltend)

(zurückhaltend)

(16 Kurzer Halt)

(a tempo)
RAVEL: Piano

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 $\text{t}=116$, 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 border the use of double so it can be played comfortably either way and at any tempo in the range indicated.
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.