

Please read the following instructions carefully:

Trumpet large ensemble auditions will take place on **Sunday, January 9th from 3:00pm-5:30pm in Room 200** of the School of Music. Regan O'Connor will be in touch to distribute a sign-up sheet. There is a chance the Redcoats will be out of town for the National Championship game. If this is the case, Redcoat members will be allowed to submit an unedited recording of the materials. These recordings should be sent to Regan and he will get them to Mr. Smith and I anonymously. All others will perform live.

Notes on the audition material:

Etude #9 from Chris Gekker's Articulation Studies. Please prepare this on Bb Trumpet at dotted quarter = 66.

Mahler Symphony No. 5

Mvt. 1: 1st Trumpet Beginning to 4 after #1. In Bb.

Mvt. 1: 1st Trumpet #7-#8. In Bb.

Mvt. 1: 1st Trumpet pickups to #13-#14. In F.

Mvt. 5: Pickup to #32-1 bar after #33. In F. ***This excerpt is optional for those interested in orchestra.**

Stravinsky Firebird

Infernal Dance: 4 after #1 to #3. In C.

Infernal Dance: 2 after #9 – 1 after #12. In C.

As always, please be in touch with any questions, and good luck!

9.

66

$\text{♩} = 52-80$ *Marcato*

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The tempo is marked as $\text{♩} = 52-80$ and the articulation as *Marcato*. The first staff starts with a dynamic marking of *f* and ends with the instruction *simile*. The second staff continues the melodic line. The third staff begins with a dynamic marking of *mp*. The fourth staff continues the melodic line. The fifth staff begins with a dynamic marking of *f*. The sixth staff begins with a dynamic marking of *mp*. The seventh staff continues the melodic line. The eighth staff begins with a dynamic marking of *f*. The ninth staff continues the melodic line. The tenth staff begins with a dynamic marking of *mp*. The score is marked with various articulation marks, including accents and slurs, and includes some double bar lines.

Symphony No. 5

I

1. Trauermarsch

*In A MOMENTE, BEZUGSWEISE
PNE / STRECK / WIE
A. PROEFERACOOI*

In gemessenem Schritt / Streng / Wie ein Kondukt

in B Solo (Die Auftakt-Triolen dieses Themas müssen stets etwas flüchtig-quasi acc., nach Art der Militärfanfaren - vorgetragen werden!)

1. *p* *< sf* *< sf* *< sf* *< sf* *sf* *molto* *f* *f*

1. *sf* *sf* *ff* *ff*
(Triole flüchtig) *Flüchtig*

2. *p* *ff*

3.4. *ff*

1. *sempre ff* *ff* *a2* *3* *1* *Pesante*

2. *p* *cresc.* *ff* *f* *ff* *p*

3.4. *in B* *3* *3* *3* *f*

3.4. *a2* *3* *2* *19* *2*

pp *pp*

1. *Solo* *3* *Wie zu Anfang* *p* *< sf* *p* *< sf* *< sf* *sf cresc.*

1. *ff* *sf* *ff* *Schalltr. auf!* *a tempo* *a2*

2. *ff* *ff* *ff* *f*

3.4. *mit Dämpfer* *ff* *dim.* *(Triole flüchtig)* *Dämpfer ab* *ff sf* *sf* *ff*

Don't drag *Nicht schleppen*

1.2. *sf veloce* *sf* *sf* *ff* *ff* *a2* *ff* *p* *4*

3.4. *ff* *ff* *ff* *ff* *ff* *ff* *p* *4*

3572 * Bracketed bars may be tacit depending on version used.

SUBITO: QUARTO
PASSIONATO WILD
7 Plötzlich schneller
Leidenschaftlich Wild

1. 4 30 2 5 12 6 19

3. 30 2 12 19

in B 3. 3. 3. 3.

pp

in 3 1. ff

1. ff f

1. sf f sf

3. ff

8

1. pp portamento molto f

3.4. 3. 3. 3. 3. p f

(in B) 4.

TO THE FORE

9 a tempo

Pesante

sehr hervortretend

1. f ff sempre ff sf sf

3.4. ff

1.2. mf fp f f

3.4. p cresc.

Mahler - Symphony No.5
a tempo

poco rit.

(a2)

1.2. *ff* *mf* *fff* *f*

3.4. *fff*

STADENLY BECOME CALMER

2. *f* *sf* *fff* *p*

3.4. *p* *molto cresc.* *fff* *p*

mit Dämpfer a2

Dämpfer ab

1. Solo Allmählich sich beruhigend

1. *sf* *dim.* *p*

11

Unmerklich zu Tempo I zurückkehren

1. *mf cresc.* *molto cresc.* *a2* *b♭* *b♭* *b♭*

2. *p cresc.* (offen) *sf cresc.* *sf* *ff*

3.4. *mf sf cresc.* *sf* *ff*

Tempo I

1. *ff* *ff* *p* *f* *5* *Schwer*

12

2.3.4. *pp* *pp* *2* *3* *Horns*

in F 13

molto portamento

1. *pp espress.*

1. *p*

14 28 15 6 *steigernd* 16 12 *Hom 1*

1. *3*

3572 * Bracketed bars may be tacit depending on version used.

32

in F a2

1.2. *f*

3.4. *f*

mf *cresc. poco a poco*

33 Sehr drängend

Schalltr. auf! Pesante (etwas gehalten)

1.2. *ff* *p* *f* *ff*

3.4. *f* *ff* *p* *ff*

3

1.2. *ff* *dim.* *p* *rit.* *f*

3.4. *ff* *dim.* *p* *a2* *f*

34 Allegro molto und bis zum Schluß beschleunigend

molto rit. *accel.*

1.2. *ff* *p* *f* *a2*

3.4. *ff* *f*

10 1. 3. a2

1.2. *p* *poco a poco cresc.*

3.4. *ff* *p* *poco a poco cresc.*

3

35

1.2. *ff*

3.4. *ff* *ff* *pp*

3

Presto

secco a2

1.2. *ff* *a2*

3.4. *ff* *a2*

TRUMPET I

Danse infernale du roi Kastcheï IN C

9 [1] 3 1

fff *fff* *fff*

[2] 1

fff *fff f*

[3] 7

fff

[4] 3 [5]

f *p* *simile*

[6] 8 [7] 4

[8] 2 [9] 1 Solo *f ben marcato* 1

[10] 1 [11]

f *ff*

[12]

mf *mf*

[13] 4 [14] 2 con sord. *sff* *sff* *s.ab*

Sord. auf

1 senza sord. [15] 8 [16] 8 [17] 8

f