



## Topeka Symphony Orchestra

### Audition Repertoire

#### TRUMPET II

##### 1. Solo

Candidate will prepare a solo from the standard repertoire.

##### 2. Prepared Excerpts

###### **Stravinsky: Petroushka**

- Pick up one bar before Reh. 36 to 56
- Bar before Reh. 134-139
- Reh. 149-160

###### **Bach: Magnificat**

- Opening to end of m. 31

###### **Gershwin: An American in Paris**

- Four bars before Reh. 46 to the downbeat of two before Reh. 47
- Pickup to Reh. 57 to four bars after Reh. 60

###### **Bartok: Concerto for Orchestra**

- Reh. 211 to one measure after Reh. 244

###### **Hanson: Symphony No. 2**

- Final Page

Stravinsky: Petroushka

Pickup to bar before 36 to 56

This musical score is for the 2nd Trumpet part of Stravinsky's Petroushka, covering measures 36 to 56. The music is in G major and 2/4 time. It begins with a pickup of five eighth notes leading into measure 36. The score includes various dynamics such as *ff*, *fp*, *f*, *f stacc.*, *mf*, and *f*, along with articulation like *v.* and *stacc.*. Fingerings and breath marks are indicated throughout. A 'Solo' section begins at measure 54, marked *f*. The piece concludes with a double bar line at the end of measure 56.

2nd Trpt.

36

37

38

39

40

41

42

43

44

45

46

47

48

49

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51

52

53

54

55

56

Stravinsky: Petroushka

Bar before 134 - 139

134 Allegro,  $\text{♩} = 116$  Solo

Solo  $\text{♩} = 116$  Solo

senza sord. *mf*

135 *p* *mf*

136 *p* *mf*

137

138

139

Stravinsky: Petroushka

149 - 160

149 Lento cantabile (tempo di Valse,  $\text{♩} = 72$ )  
Solo a tempo

*mf ben cant.*

150

151 Vivo,  $\text{♩} = 160$  Solo *ff* con sord.

152

153 Agitato ma tempo di rigore,  $\text{♩} = 100$

154

155 (sempre con sord.) Solo *ff marc.*

156

157

158

159 *ff* senza sord.

160

### Magnificat.

J. S. Bach. (geb. 1685.)

#  
CHOR.  
Trompete I  
in D.  
Trompete II  
in D.  
Trompete III  
in D.

Gershwin: An American in Paris

4 bars before 46 to downbeat of 2 before 47

Solo (with felt crown)

*mf espr.*

46

*ten.*

*poco rubato*

Gershwin: An American in Paris

Pickup to 57 to 4 bars after 60

Solo (open)

*f*

57 Allegro *stacc.*

*tr<sup>4</sup>* *tr<sup>4</sup>* *tr<sup>4</sup>*

58

*mf*

*tr<sup>4</sup>* *tr<sup>4</sup>* *tr<sup>4</sup>*

59 4 60

*mf* *f*

61

*rit.*

Bartok: Concerto for Orchestra, Movement V

Rehearsal 211 to bar after 244

Handwritten musical score for Bartok's Concerto for Orchestra, Movement V, rehearsal 211 to bar after 244. The score is written on four staves in treble clef, 4/4 time. It includes various musical notations such as notes, rests, and dynamic markings.

- Staff 1: Rehearsal 211, dynamic *f*. Includes a bracketed section and the handwritten note "Focus up".
- Staff 2: Rehearsal 221, dynamic *f*. Includes a bracketed section, a checkmark, and the handwritten note "piu f".
- Staff 3: Rehearsal 238, dynamic *f*. Includes a bracketed section.
- Staff 4: Rehearsal 244, dynamic *f.f*. Includes a bracketed section.

Howard Hanson: Symphony No. 2

Last Page

The musical score is written on ten staves. It begins with a circled letter 'I' and includes various dynamic markings such as *sfz*, *f*, and *ff*. A circled letter 'M' appears on the fifth staff, followed by a circled letter 'N' on the sixth. The seventh staff is marked *Meno mosso* and *allarg. molto*, with a circled letter 'O' at the beginning. The eighth staff features a circled letter 'P' and a circled letter 'Q' with the instruction *Animando* and *cresc.*. The ninth staff has a circled letter 'R'. The final staff concludes with the instruction *largamente* and a dynamic marking of *ff*. The score is filled with complex rhythmic figures, including numerous triplets and sixteenth-note passages.