



**WISCONSIN CHAMBER ORCHESTRA  
AUDITION REPERTOIRE LIST**

**PRINCIPAL TRUMPET**

**I. Solo**

1. Haydn Concerto and Exposition

**II. Orchestral excerpts:**

1. BACH *Magnificat* | No. 1
2. \*GOULD *An American City Mvt 1: From Native Lands* | m. 61 to m. 65
3. \*GOULD *An American City Mvt 3: Legacy and Vision* | m. 17 to m.29
4. BEETHOVEN *Leonore Overture #2* | Offstage Call
5. BEETHOVEN *Symphony No. 5* | rehearsal A to 9 measures after rehearsal A
6. BEETHOVEN *Symphony No. 9* | 1<sup>st</sup> Movement Last 35 bars to the end
7. BIZET *Carmen* | Solo
8. BRITTEN *Young Person's Guide to the Orchestra* | Variation K
9. COPLAND *Outdoor Overture* | m.16 – m.34
10. GERSHWIN *American in Paris* | 2 Solos
11. GERSHWIN *Cuban Overture* | fig 11 to 18; fig 33 to 35
12. HANDEL *The Trumpet Shall Sound*
13. \*JOHN WILLIAMS *Summon the Heroes* | m.33 – m.50
14. RAVEL *Piano Concerto in G* | Rehearsal 2 to Rehearsal 3

15. RAVEL *Tombeau De Couperin* | IV. Rigaudon - complete
16. RESPIGHI *Pines of Rome* | Opening to 1 measure after rehearsal 1
17. SCHUMANN *Symphony No. 2* | Opening
18. SHOSTAKOVICH *Piano Concerto* | mvt. 2 Rehearsal 34 - rehearsal 36
19. STRAUSS *Le Bourgeoise Gentilhomme* | Der Fechtmeister opening
20. STRAUSS *Der Bürger als Edelmann* | Das Diner fig 69 to fig 75; 110 to the  
end
21. STRAVINSKY *L'Histoire Du Soldat* | Royal March
22. STRAVINSKY *Pulcinella* | Toccata and Finale
23. TCHAIKOVSKY *The Nutcracker* | Chocolate Dance

\* = Excerpt available upon request.

**BACH *Magnificat***

**No. 1**

**Trompete I in D.**



**BEETHOVEN *Leonore Overture No.2***

**Offstage Trumpet**

**Un poco sostenuto**  
in Es (auf der Bühne)



BEETHOVEN *Symphony No. 5* rehearsal A to 9 measures after rehearsal A

**TROMBA I in C**

**A** **37**

*ff* *ff sempre* *sf* *sf* *sf > p*

BEETHOVEN *Symphony No. 9* Movement 1 last 35 bars to the end

Handwritten musical score for the last 35 bars of the first movement of Beethoven's Symphony No. 9. The score is written on four staves. The first staff begins with a *f* dynamic, followed by *dim.*, then *pp*. It includes markings for *cresc. a tempo* (with a '3' below it), *f a tempo* (with a '2' below it), and *p cresc.*. The second staff has *ritard.* markings. The third staff features *cresc.*, *più f*, *ff*, and *sempre ff*. The fourth staff starts with *sempre ff* and ends with *f* and *ff*. A large 'S' is written above the third staff, and a '1' is written above the first staff. The notation includes various rhythmic values, accidentals, and dynamic markings.

BIZET *Carmen*

Solo

Nº 1. Prélude.

in A.

Andante moderato. (♩ = 68.)

The musical score consists of three staves of music in 2/4 time, key of A major (one sharp). The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a forte (*f*) dynamic and a second ending bracket. The second staff continues the melody with a fortissimo (*ff*) dynamic. The third staff begins with a piano (*p*) dynamic, followed by a crescendo marked *cresc. molto*, and ends with a fortissimo (*ff*) dynamic and the instruction *attacca*. The music is characterized by flowing eighth and sixteenth notes, often beamed together, and includes various articulations such as slurs and accents.

BRITTEN Young Person's Guide to the Orchestra

Variation K

VARIATION K (Trumpets)

Vivace

stacc. sempre

Side drum

pp cresc.

f

dim.

pp

f

dim.

pp

(senza cresc.)

f

ff



COPLAND *Outdoor Overture*

m.16 – m.34

Tempo *f*  
(♩ = 76)  
in B♭



GERSHWIN *An American in Paris*

**B<sup>b</sup> Trumpet**

*Solo (with felt crown)*

*mf espr.*

46

*ten.*

*poco rubato*

GERSHWIN *An American in Paris* Solo 2

B<sup>b</sup> Trumpet

*Solo (open)*

(57) *Allegro*

*f*

*tr*

*tr*

*tr*

10 8 2nd Tpt. 11

12 2 mf

13 3 2 mf

14 9 15 ff

16 mf cresc. f ff

17

18 10 Cad.

19 Sostenuto (♩=76) 20 21 Poco rubato

Handwritten: *6*

Handwritten: *2*

Handwritten: *2*

Handwritten: *Trb's.*

Handwritten: *Solo*

Handwritten: *f*

Handwritten: *7*

Handwritten: *8*

Handwritten: *32*

Handwritten: *Timp.*

Handwritten: *4*

Handwritten: *4*

Handwritten: *33*

Handwritten: *f*

Handwritten: *34*

Handwritten: *Grandly, only slightly slower mf cresc.*

Handwritten: *ff*

Handwritten: *3*

Handwritten: *f*

Handwritten: *35*

Handwritten: *Animato*

Handwritten: *36*

Handwritten: *6*

Handwritten: *3<sup>rd</sup> Tpt.*

Handwritten: *2<sup>nd</sup> Tpt.*

Handwritten: *sf-f*

Handwritten: *37*

Handwritten: *ff*

HANDEL *The Trumpet Shall Sound*

PART III

3-4 Air: *The trumpet shall sound* (bass)

Pomposo, ma non allegro



RAVEL *Piano Concerto in G*

Rehearsal 2 to Rehearsal 3

en UT

2



3

## IV.. Rigaudon

Assez vif.  $\text{♩} = 120$ 

ff  $\text{♩} = 120$

2 1<sup>er</sup> Cor TROMP. f

3 6 4 2 1<sup>er</sup> Cor

TROMP. 5 Moins vif 6 8 7 10 8 6

9 Fl. TROMP. Sourd. pp

1 10 8 11 4 Hrb

ôtez la Sourd.

12 1<sup>er</sup> Mouvt TROMP. ff

13 6 14 3 1<sup>er</sup> Cor

TROMP. 15 6

16 Bons 1<sup>er</sup> Cor TROMP. ff



### Opening to 1 measure after rehearsal 1

TROMBA 1.

**Allegretto vivace**

**SORD.**

$$j\dot{f}$$

*f*

SCHUMANN *Symphony No. 2*

Opening

in C.

**Sostenuto assai.** ♩ = 78.

**Solo.**



SHOSTAKOVICH *Piano Concerto No. 1*

mvt. 2 rehearsal 34 - rehearsal

36

Trumpet (Bb)

$\text{♩} = 76$

6

**34** *con sord.*

*p espr.*

**35**

2

*anh.*

**36**

**STRAUSS *Le Bourgeoise Gentilhomme***

**Der Fechtmeister Opening**

Trumpet in B $\flat$

Ziemlich lebhaft. (animato assai) = 72

36

*f* *colla parte* 5 *dim.*

This musical score is for a Trumpet in B-flat, covering measures 35 and 36. The key signature has one flat (B-flat), and the tempo is marked 'Ziemlich lebhaft. (animato assai) = 72'. The notation is in treble clef. Measure 35 begins with a forte (*f*) dynamic and a series of eighth notes. A slur connects the end of measure 35 to the start of measure 36. In measure 36, the music continues with eighth notes, marked 'colla parte' and a fingering of '5'. The measure concludes with a decrescendo (*dim.*) and an accent (>) on the final note. A box containing the number '36' is located at the end of the staff.

Strauss — Der Bürger als Edelmann

4

**Tromba.****Nº 8. Vorspiel zum II. Aufzug (Intermezzo Tacet.****Nº 9. Das Diner.**

in C (Tafelmusik und Tanz des Küchenjungen)  
Moderato, alla Marcia.

66 *mf*

67 *f* *fp* *f* *fp* *f*

68 *f*

69 *fp* *ff*

70 *ff*

71 *f* *mf*

72 *ff*

73 *mf*

74 *f* *mf*

75 (gemächlich). comodo

76 *Sehr schnell.* *Allegro molto*

77 3

78 10

79 4

80 8

81 6

82 1 (gemächlich). comodo Viol.

83 (mit Dämpfer) *pp*

84 *Andante.*  $\text{♩} = \text{♩ des } \frac{3}{4}$

12

**Tromba.**

5

85 86 7 87 *poco rit.*  
*etwas zu-*  
*rückhaltend.* 88 *poco calando*  
*(mit Dämpfer.)* (Dämpfer weg) *poco acce-*  
*lerando.*

89 90 6 91 7 92 5 93 5 94 Fagotti.

95 (Tanz des Küchenjungen)  
Presto. 3 2 96 7 97 10 98 7 99 3 100 10

101 102 103 Viol. 104 *lebhaft (con anima)*

105

106 107 108

109 *poco calando* 2 110 Prestissimo. 111 6

112

113 *mf* 114 *cresc.*

115 1 1

*cresc.* *ff* *sfz* *sfz*

*in Bb* **THE ROYAL MARCH**

$\text{♩} = 112$  *ef.* mais moins fort que les bois

**[1]** *solo*

**[2]** *sub mezzo f*

**[3]** *1*

STRAVINSKY *Pulcinella*

Toccata

Trumpet in C

65 Allegro,  $\text{♩} = 120$

Sola

*mf*

66

67

68

*p* *mf*

69 3 VI. I, solo

70

Sola

*mf*

71

72

*f*



STRAVINSKY *Pulcinella*

Finale

Trumpet in C

117

*f* *ff*

Solo 118 *sim.*

*ff*

TCHAIKOVSKY *The Nutcracker*

Chocolate Dance

12 *Divertissement*

in  $\text{E}^b$

*Allegro brillante*

The musical score for the Chocolate Dance is written in E-flat major (one flat) and 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It starts with a quarter rest, followed by a quarter note G4, and then a series of eighth and sixteenth notes. A dynamic marking of *mf* (mezzo-forte) is placed below the first measure. The second staff continues the melody with various rhythmic patterns, including eighth and sixteenth notes, and features a triplet of eighth notes. The third staff begins with a forte (*f*) dynamic marking, followed by a series of sixteenth notes, and then a mezzo-forte (*mf*) marking. The music concludes with a half note G4 and a quarter rest.