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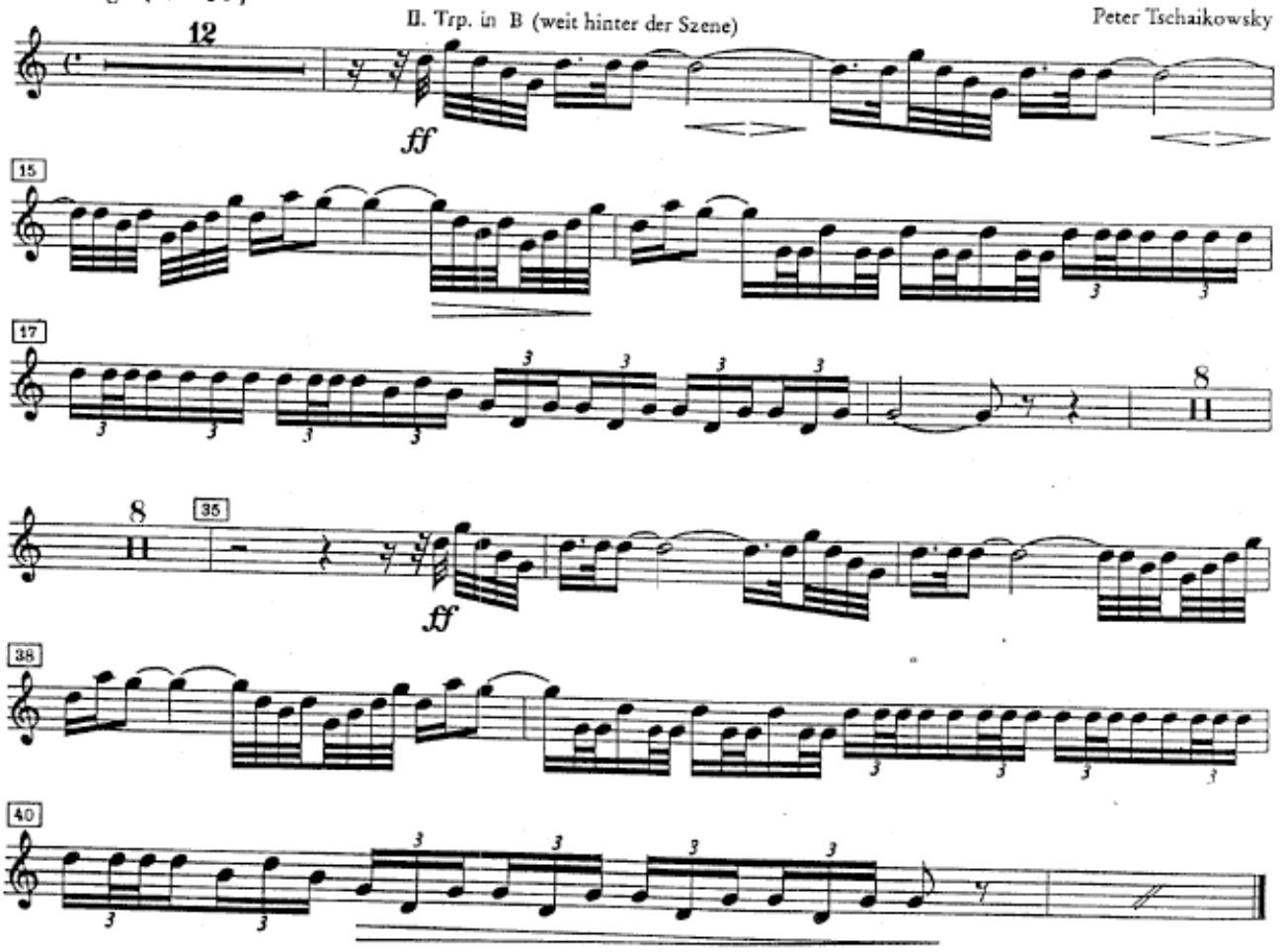
Pique Dame

3. Akt 5. Bild

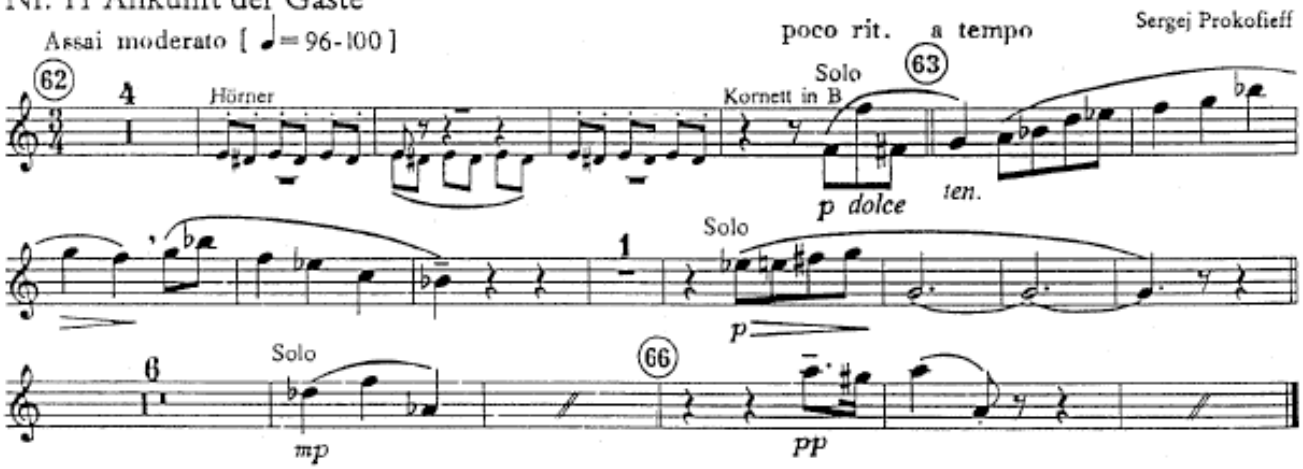
Nr. 18 Zwischenaktmusik

Largo (♩=50)



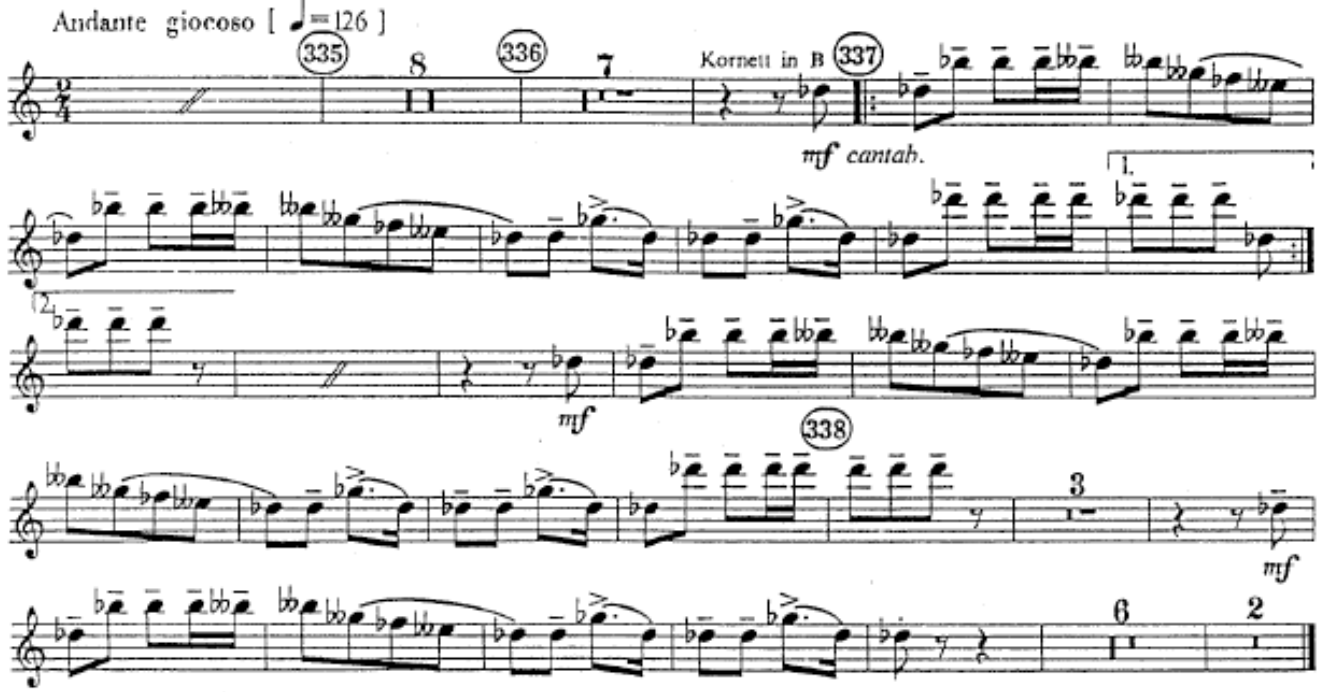
Romeo und Julia

Nr. 11 Ankunft der Gäste



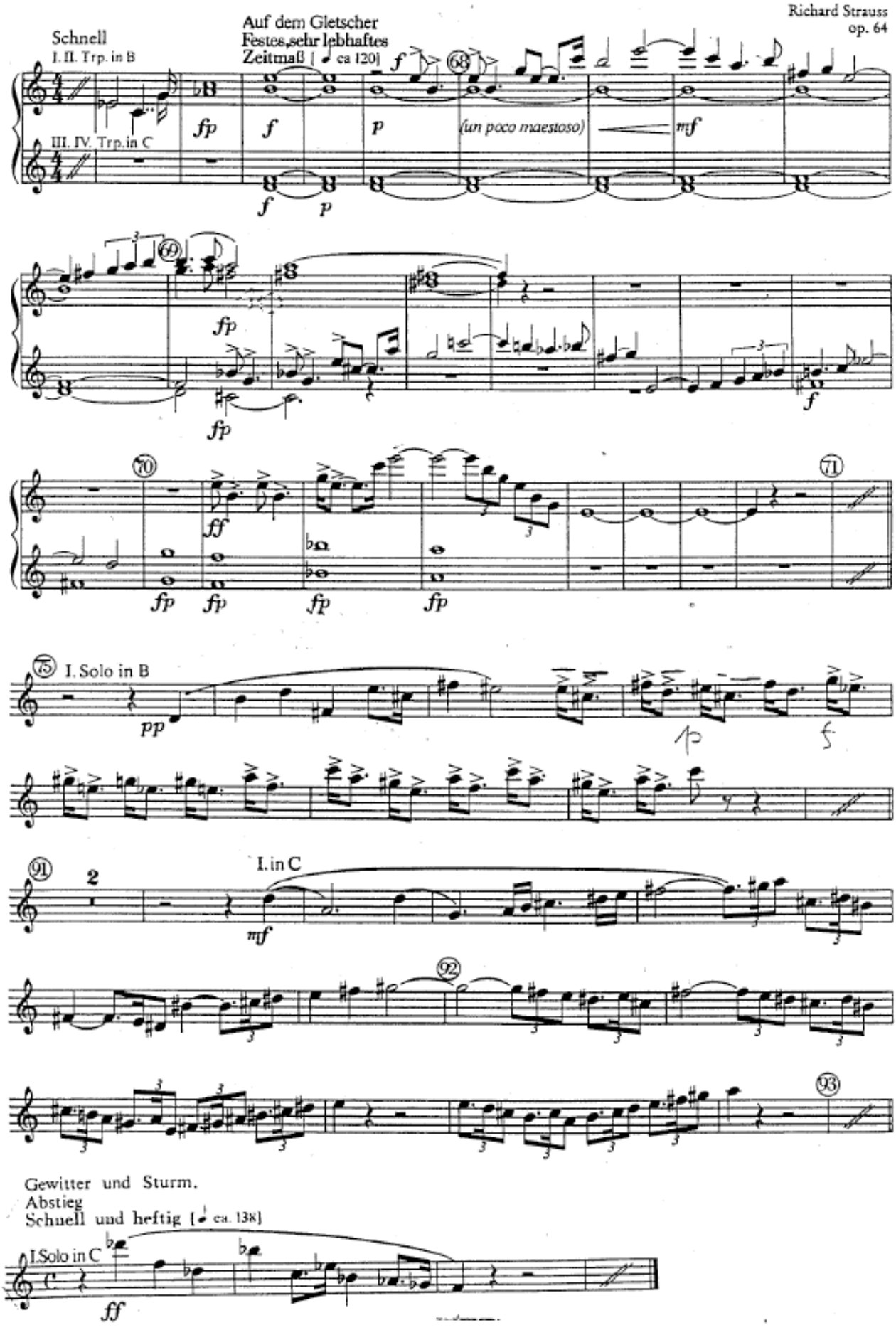
Nr. 12 Maskenspiel

Nr. 48 Morgenständchen



Eine Alpensinfonie

Richard Strauss
op. 64



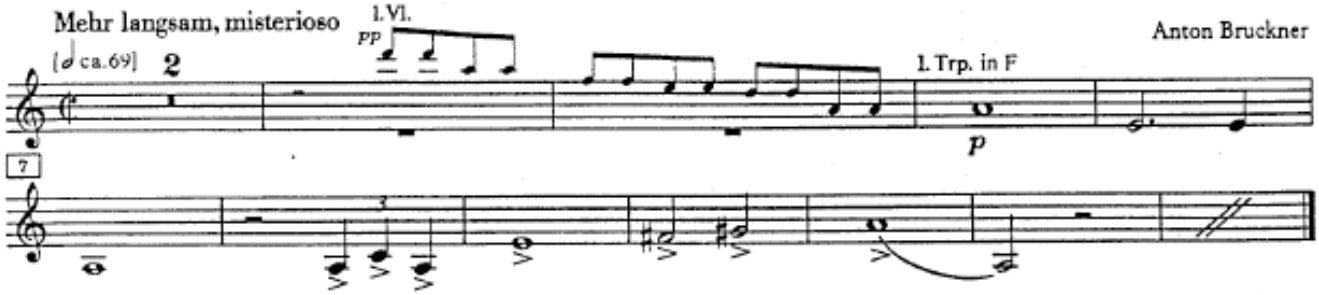
Sinfonie Nr. 3

d-Moll

1. Satz

Mehr langsam, misterioso

Anton Bruckner

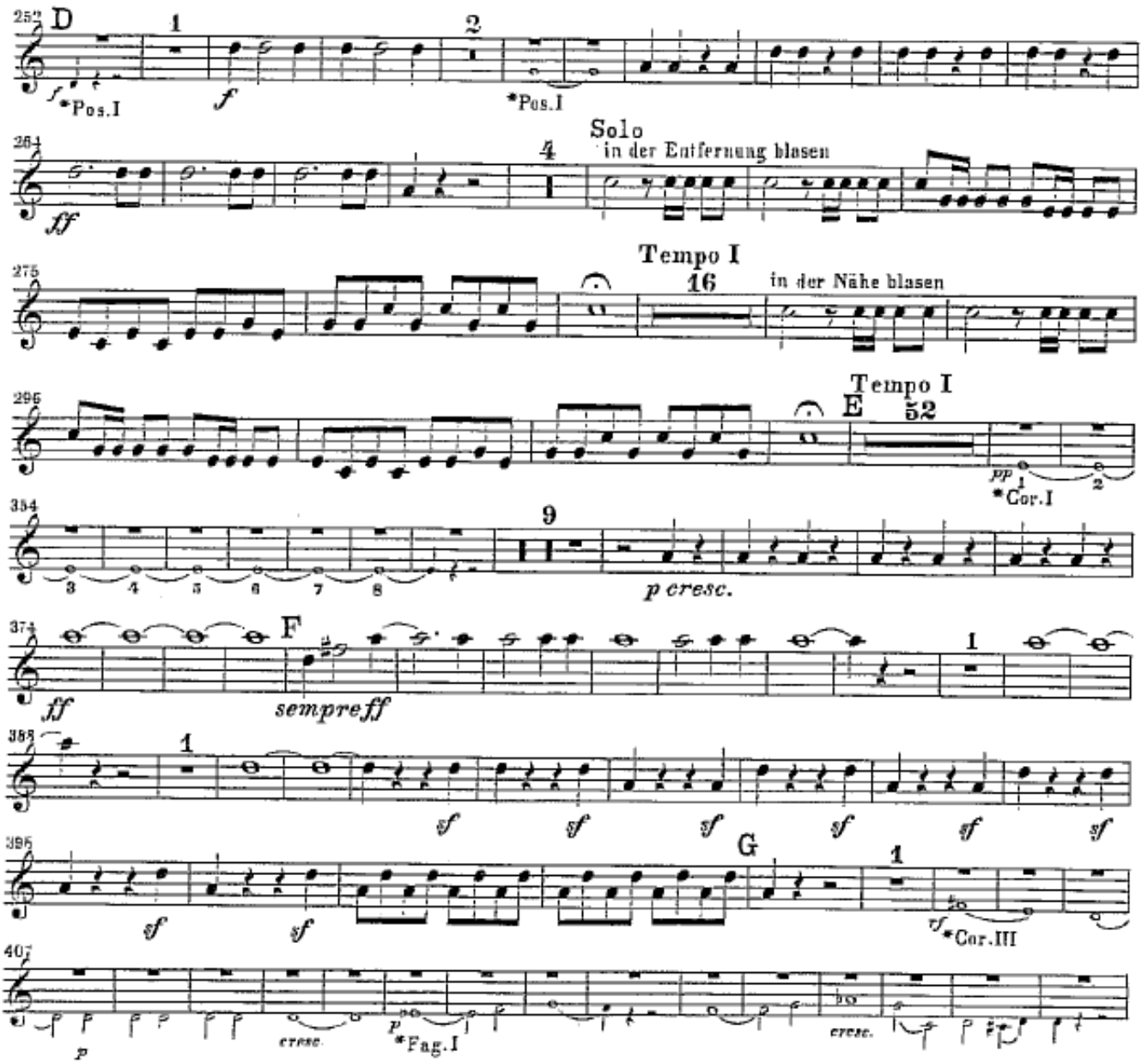


Ouverture Nr 3

Leonore

Tromba

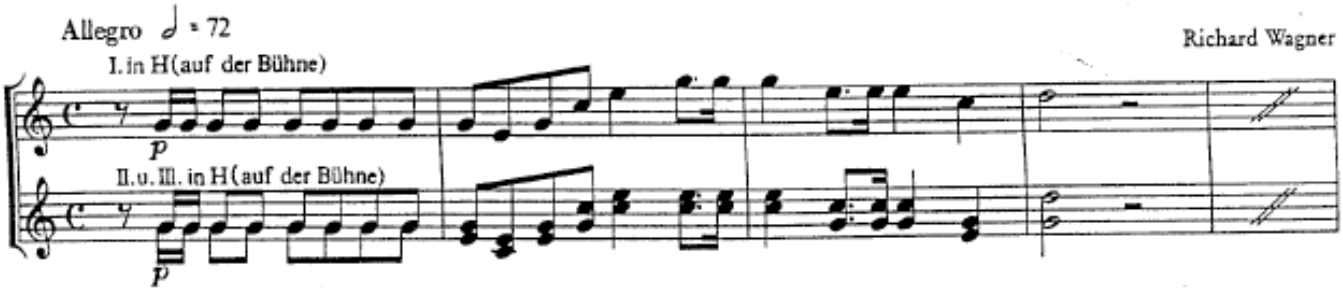
L. van Beethoven



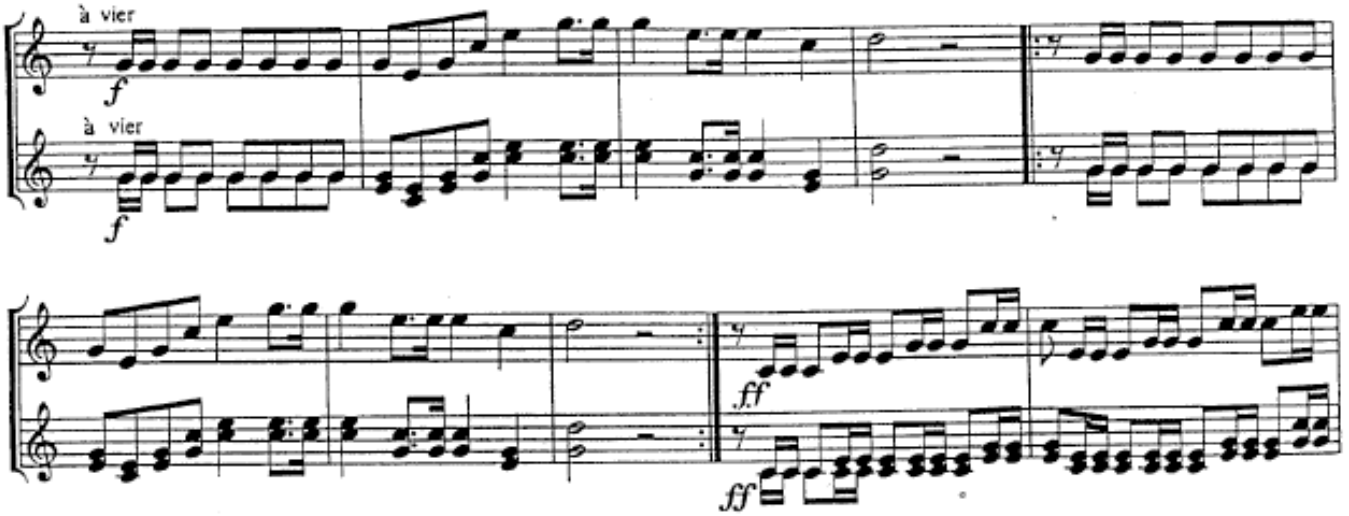
Tannhäuser

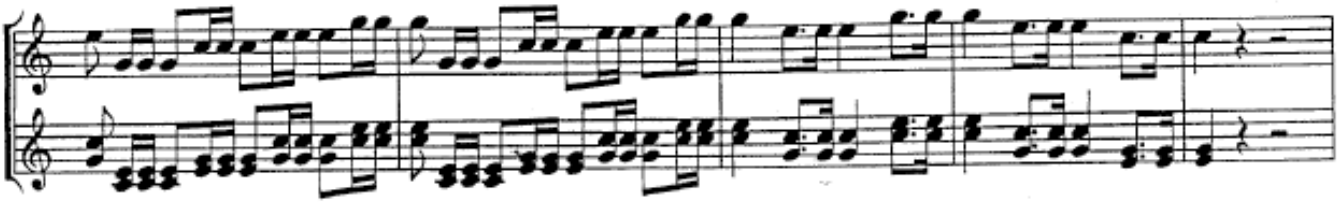
2. Aufzug

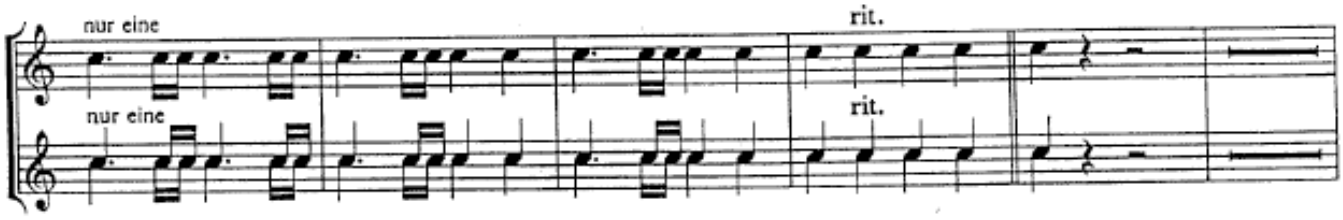
3. Szene

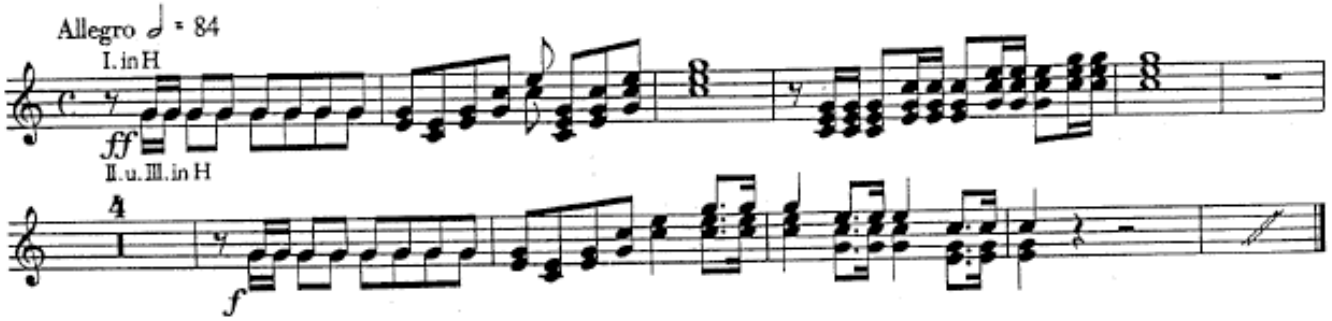


4. Szene



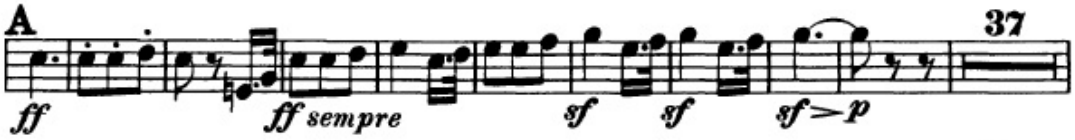






Beethoven, sinfonia 5 in C min.

TROMBA I in C

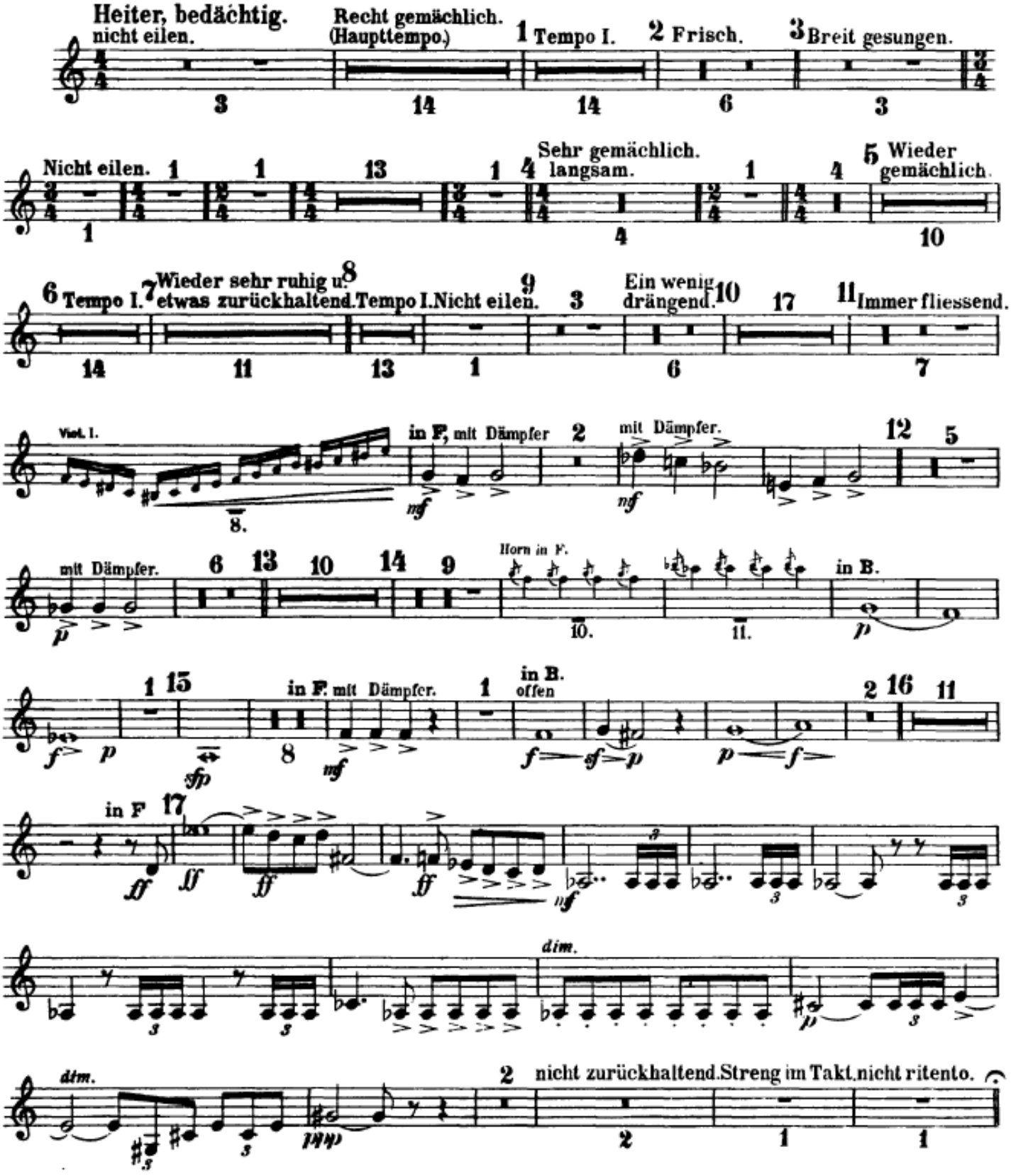


Gustav Mahler

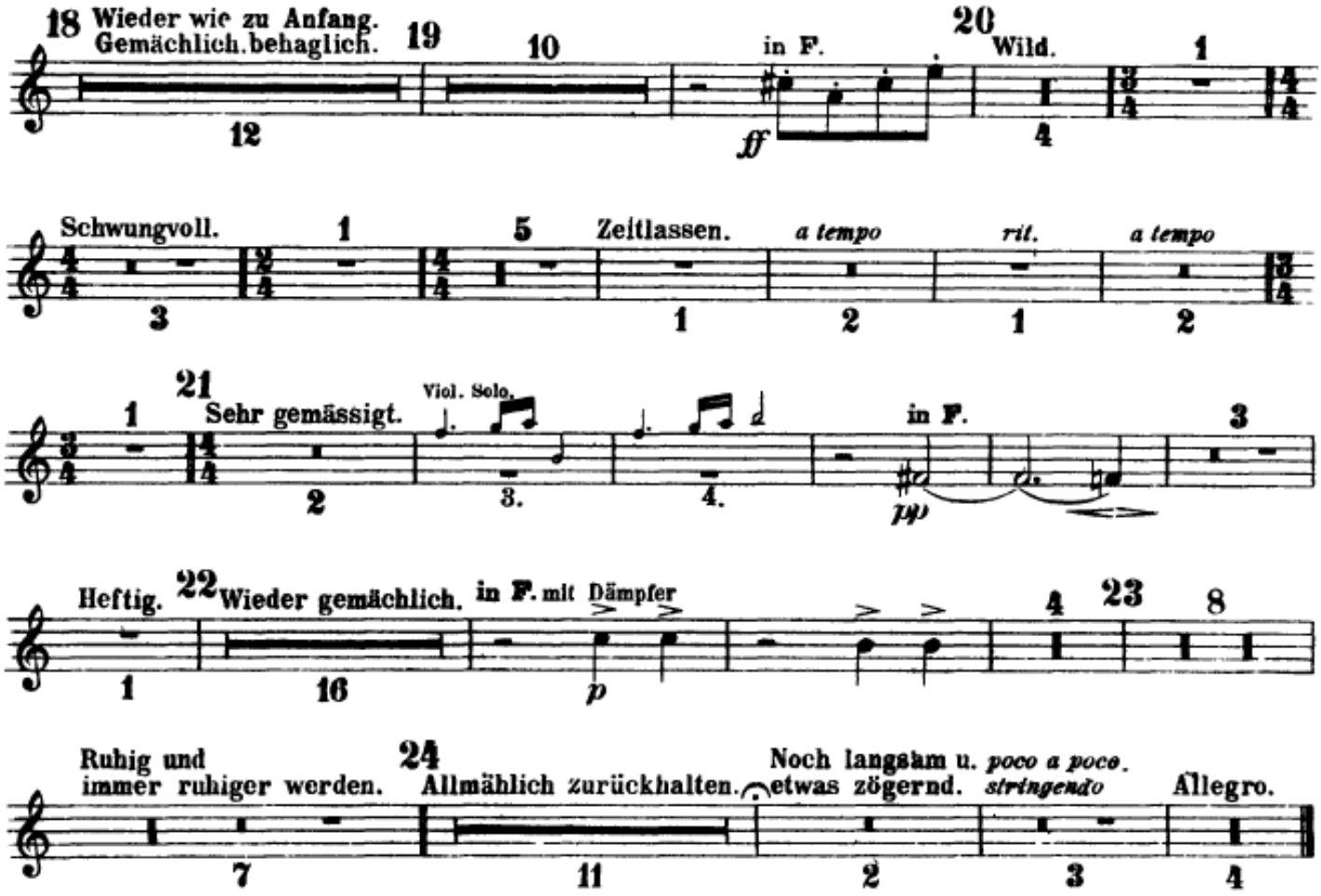
Symphony No. 4 in G Major

2. Trompete.

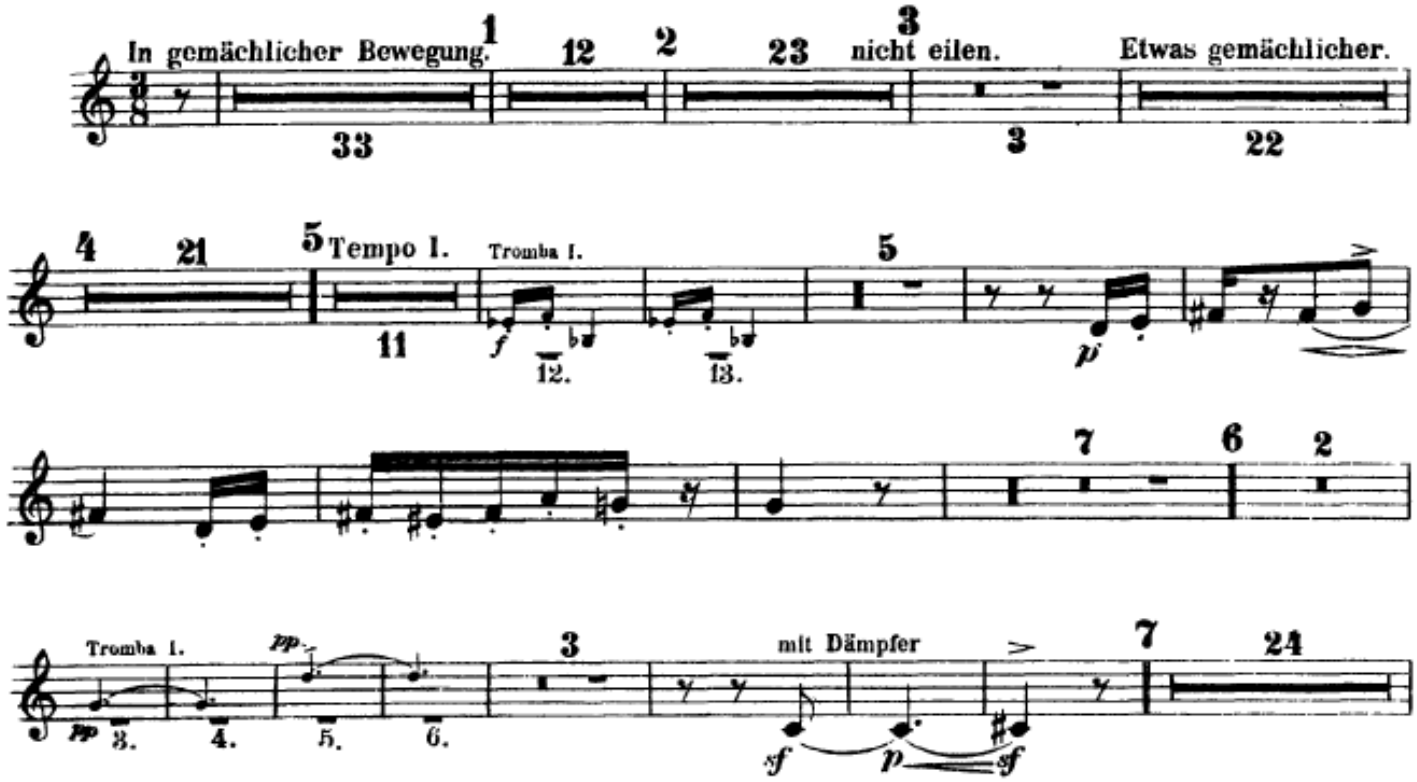
I.



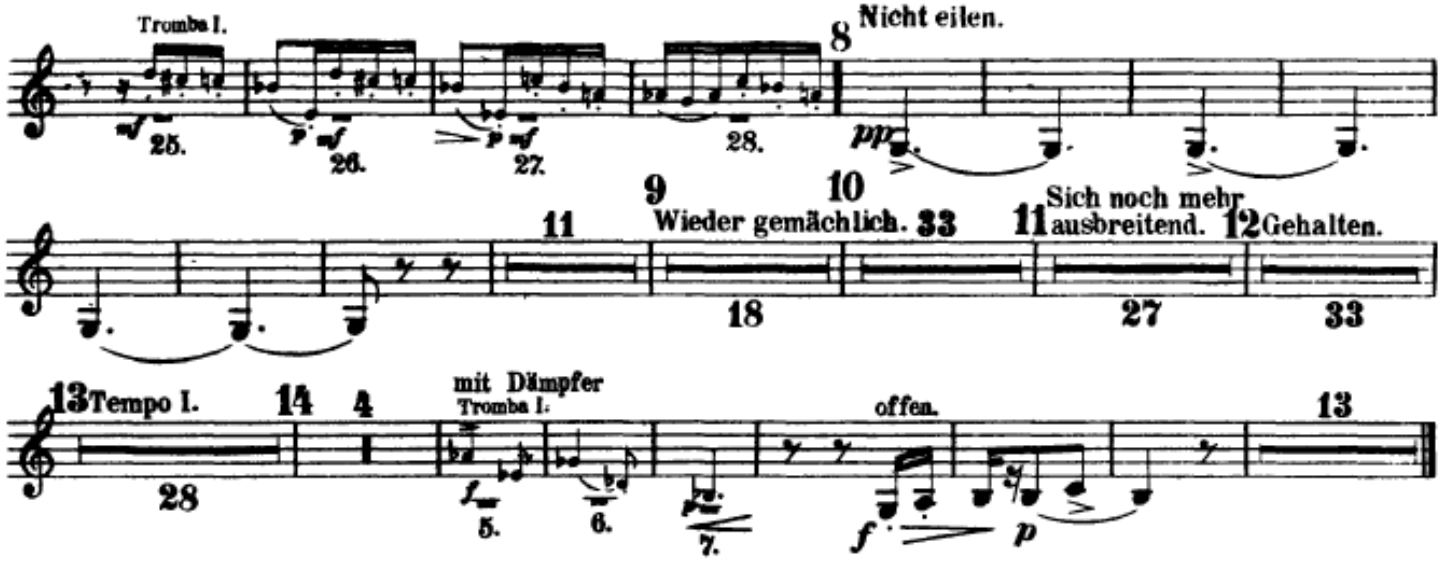
2. Trompete.



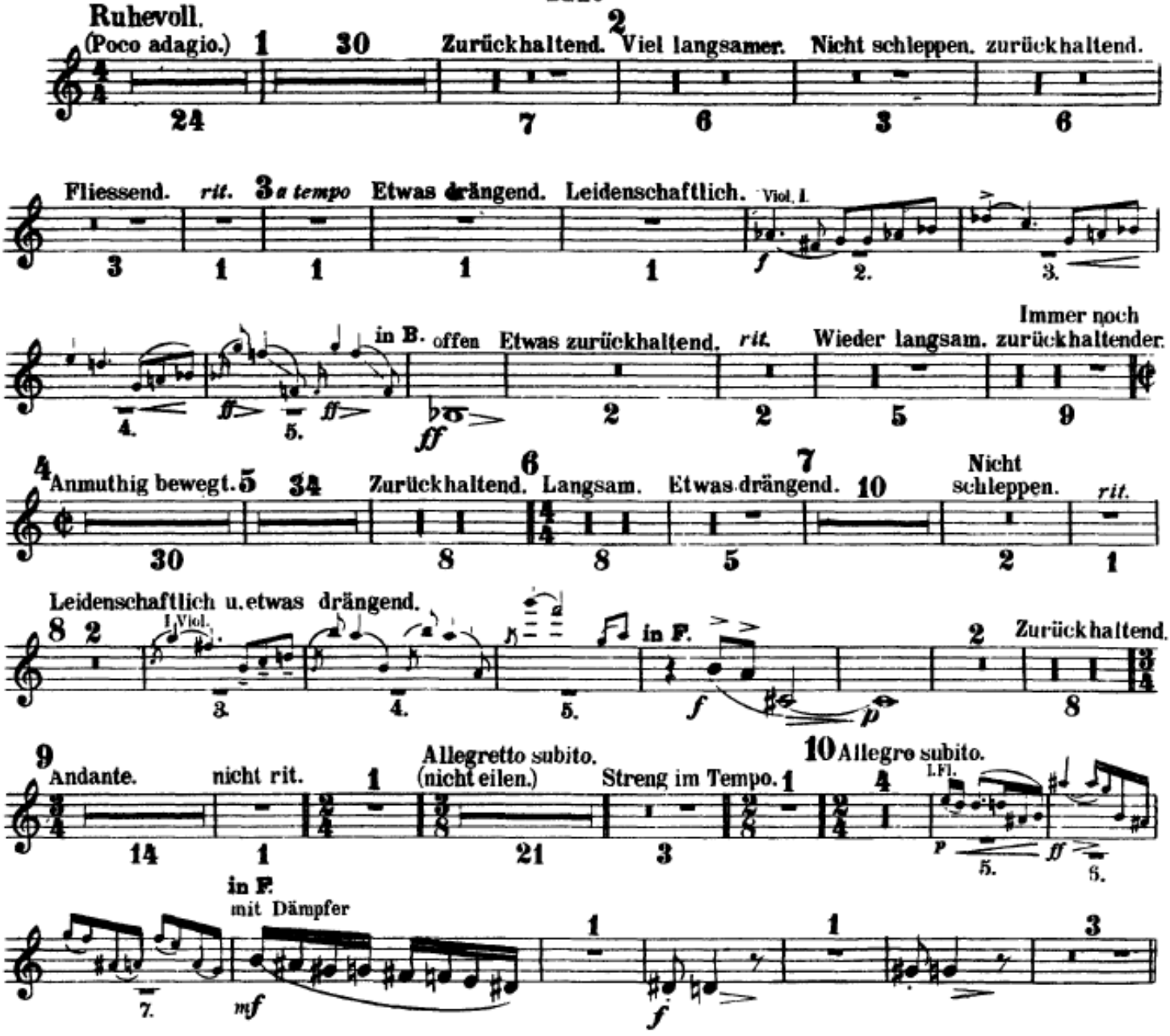
II.



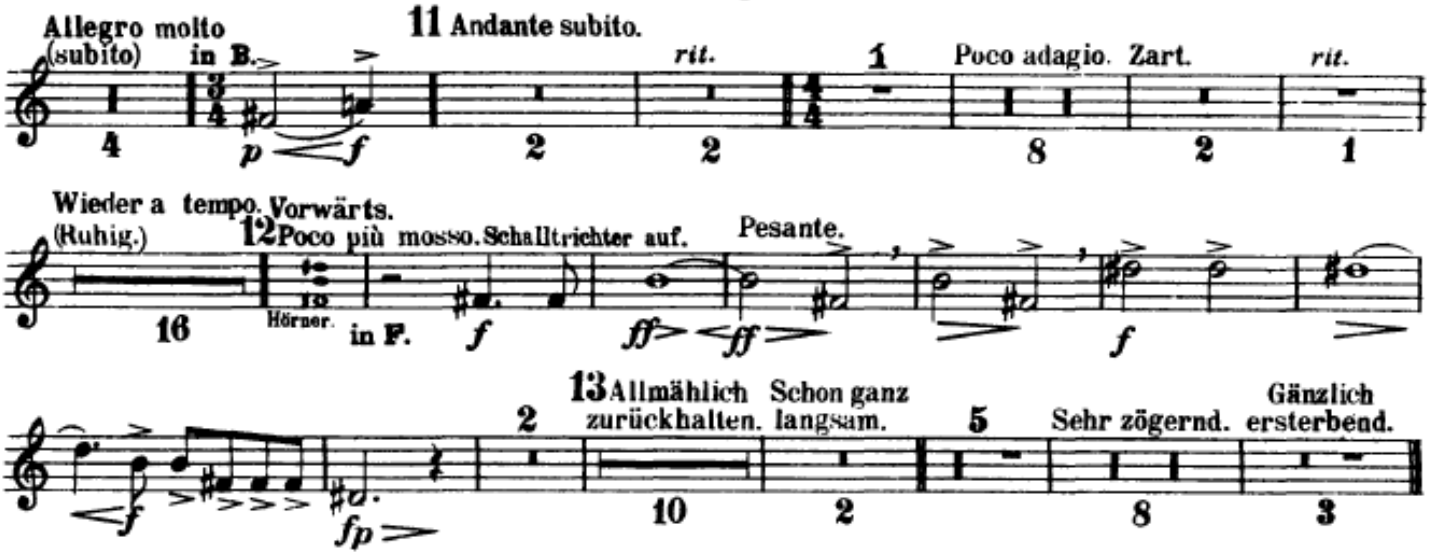
2. Trompete.



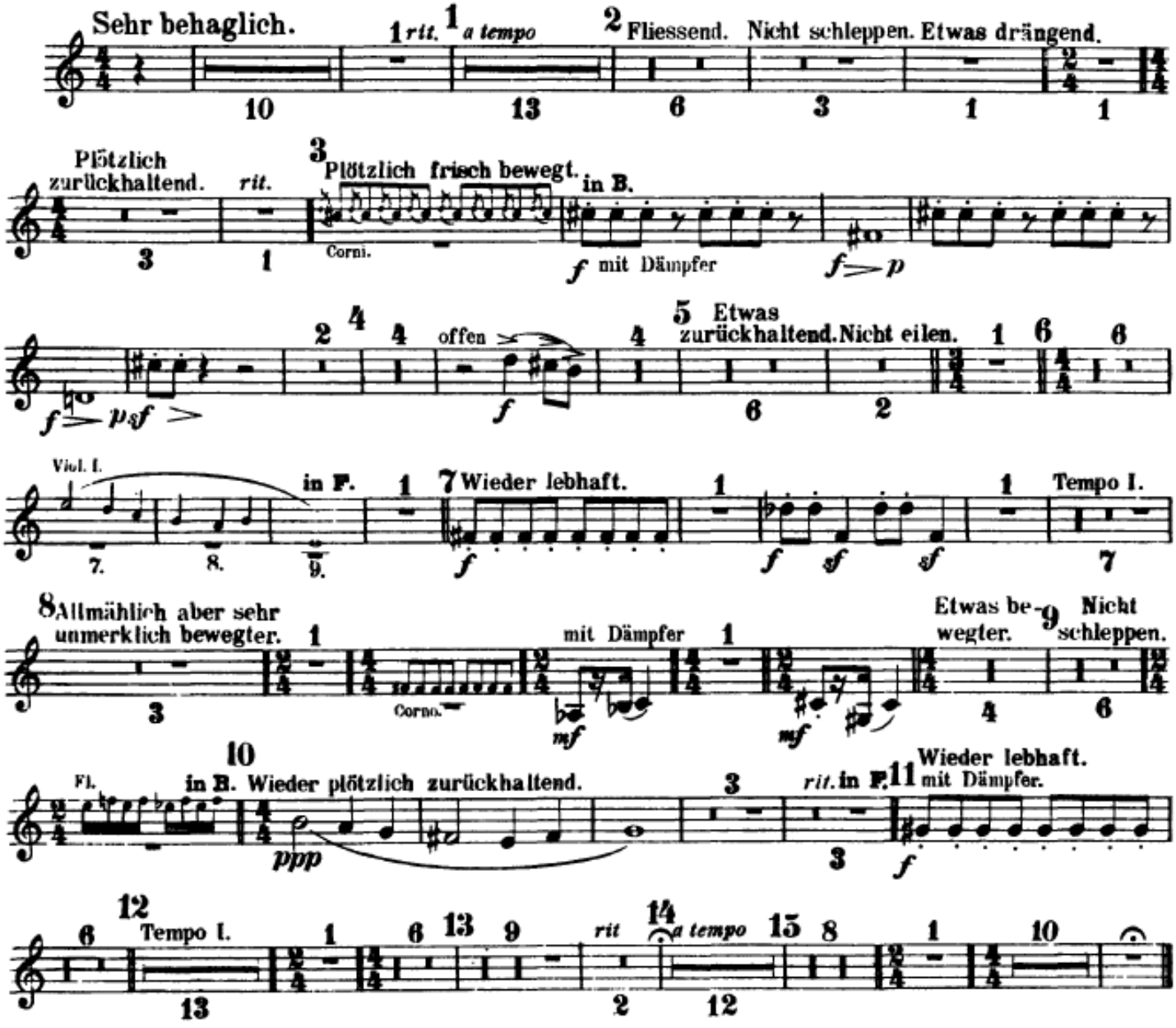
III.



2. Trompete.



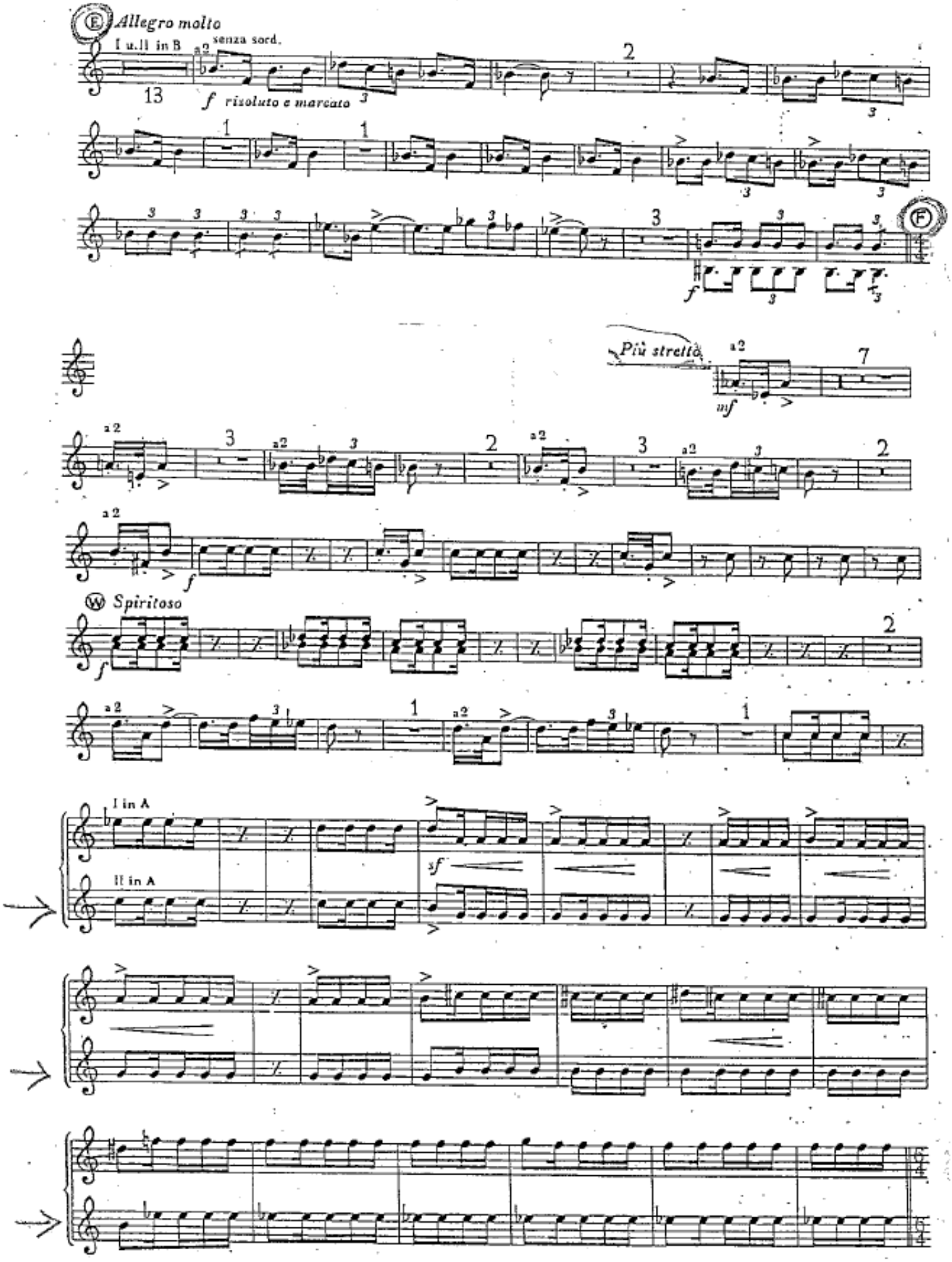
IV.



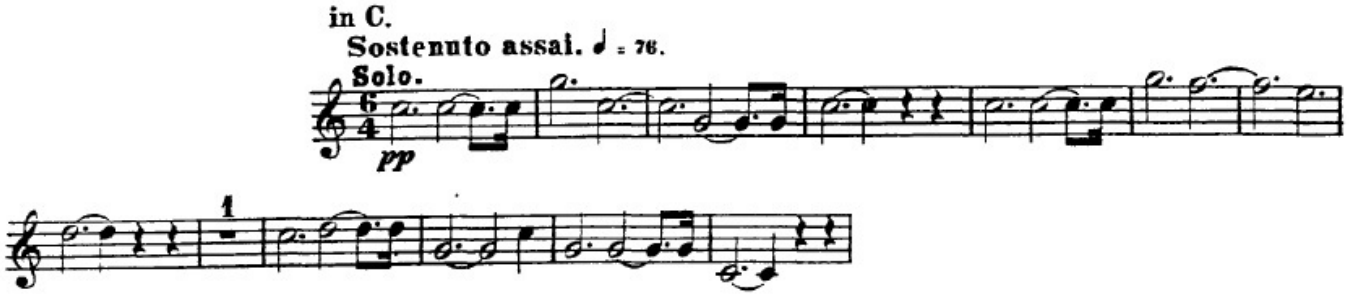
Scheherazade

Suite symphonique

Nikolai Andrejewitsch Rimsky-Korsakow, op. 35



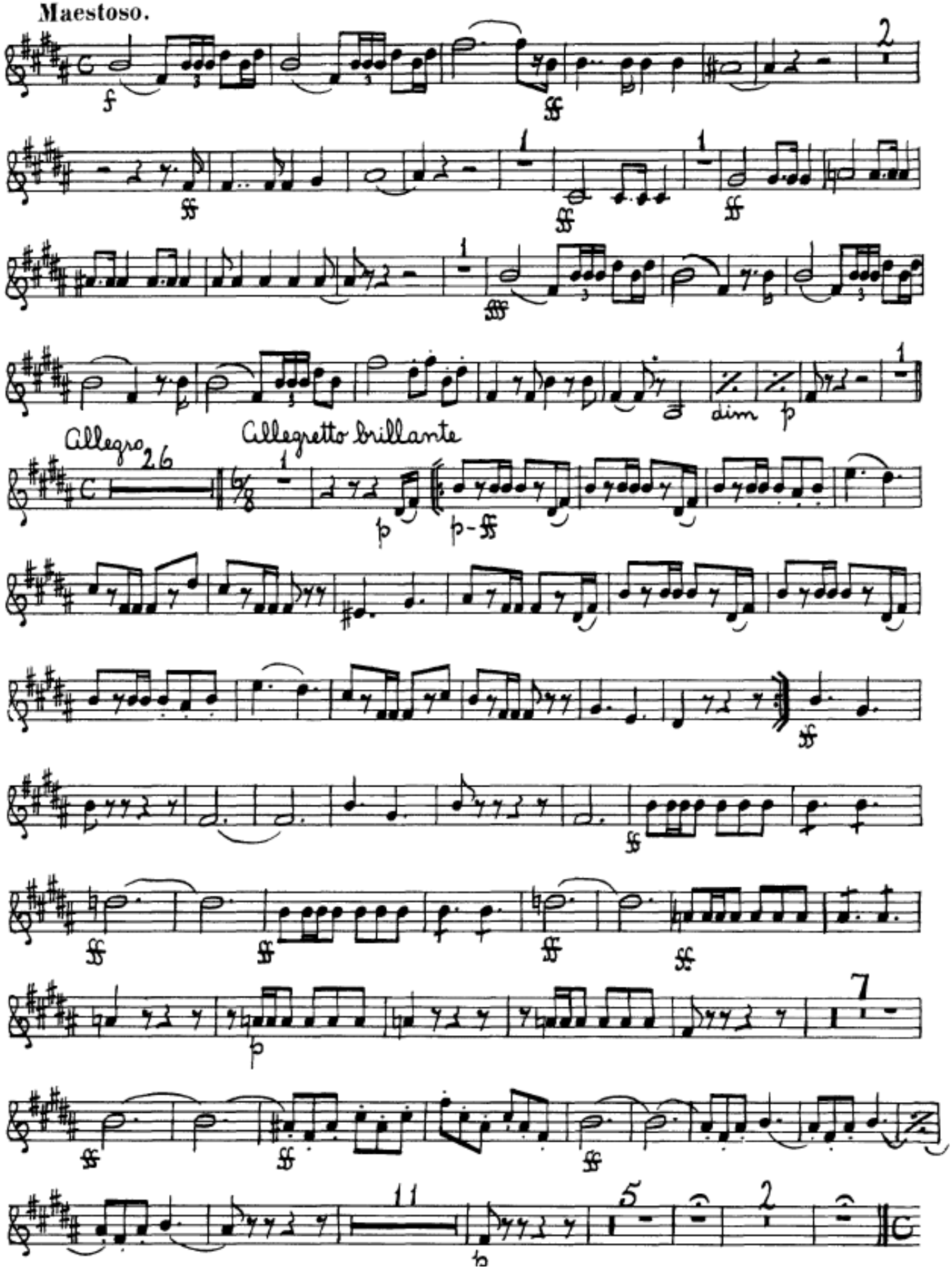
R. Shuman - Symphony No. 2 in C Major



Franz Suppé

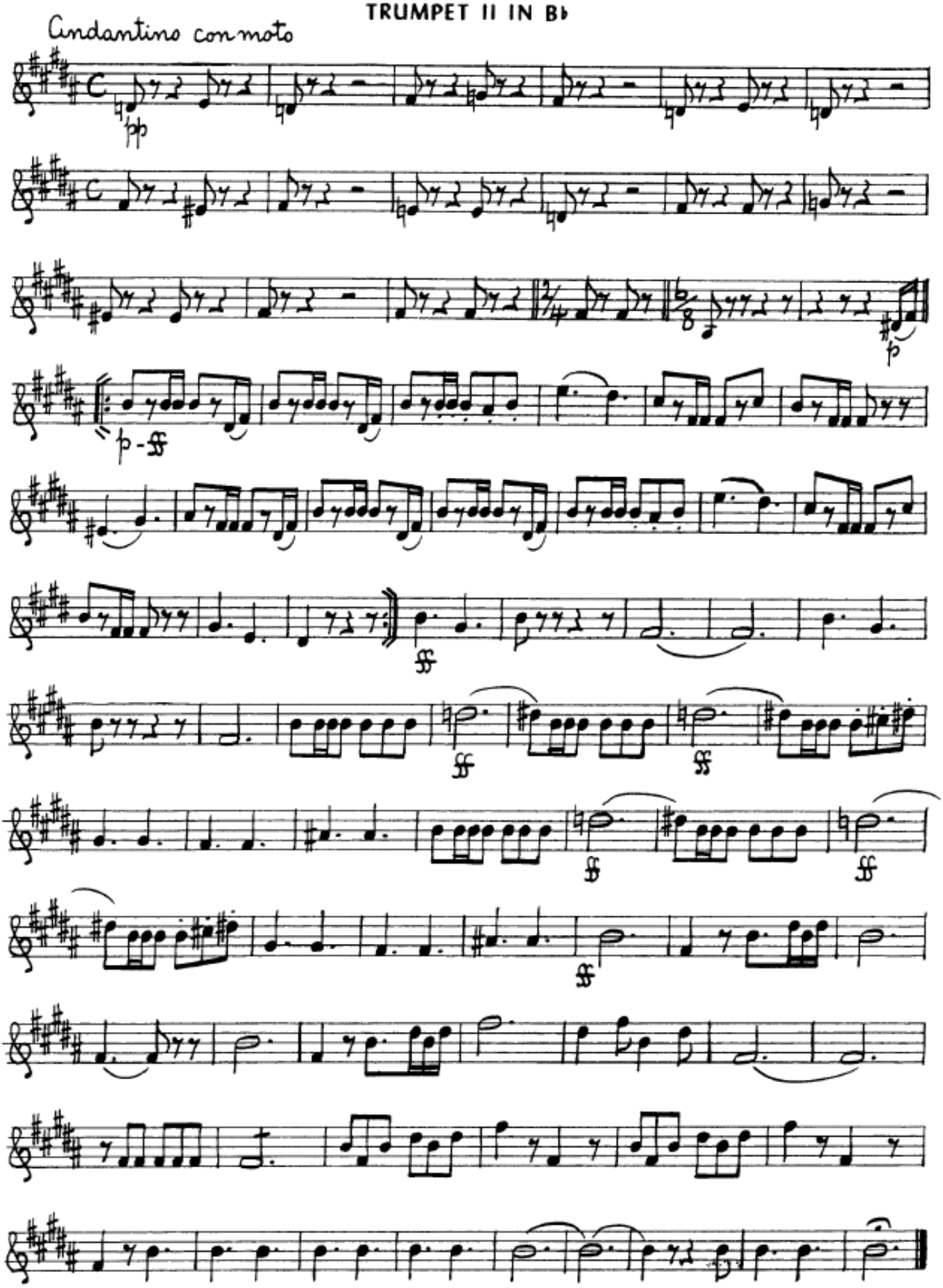
Light Cavalry Overture

TRUMPET II IN B♭

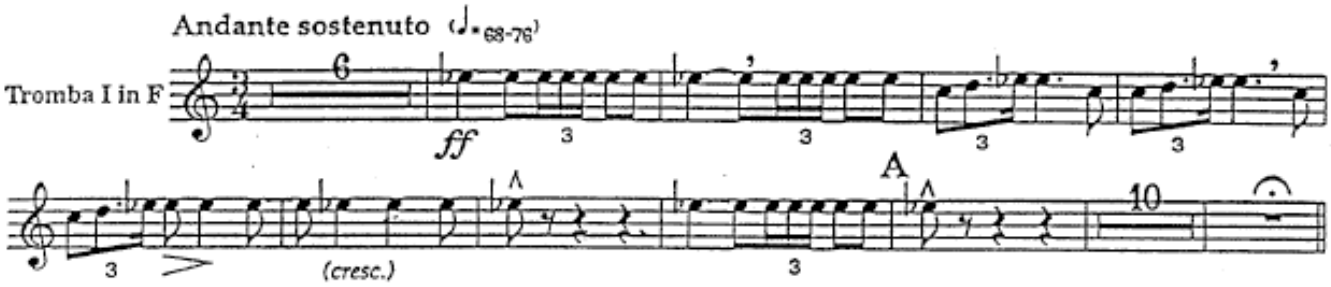


Suppé — Light Cavalry Overture

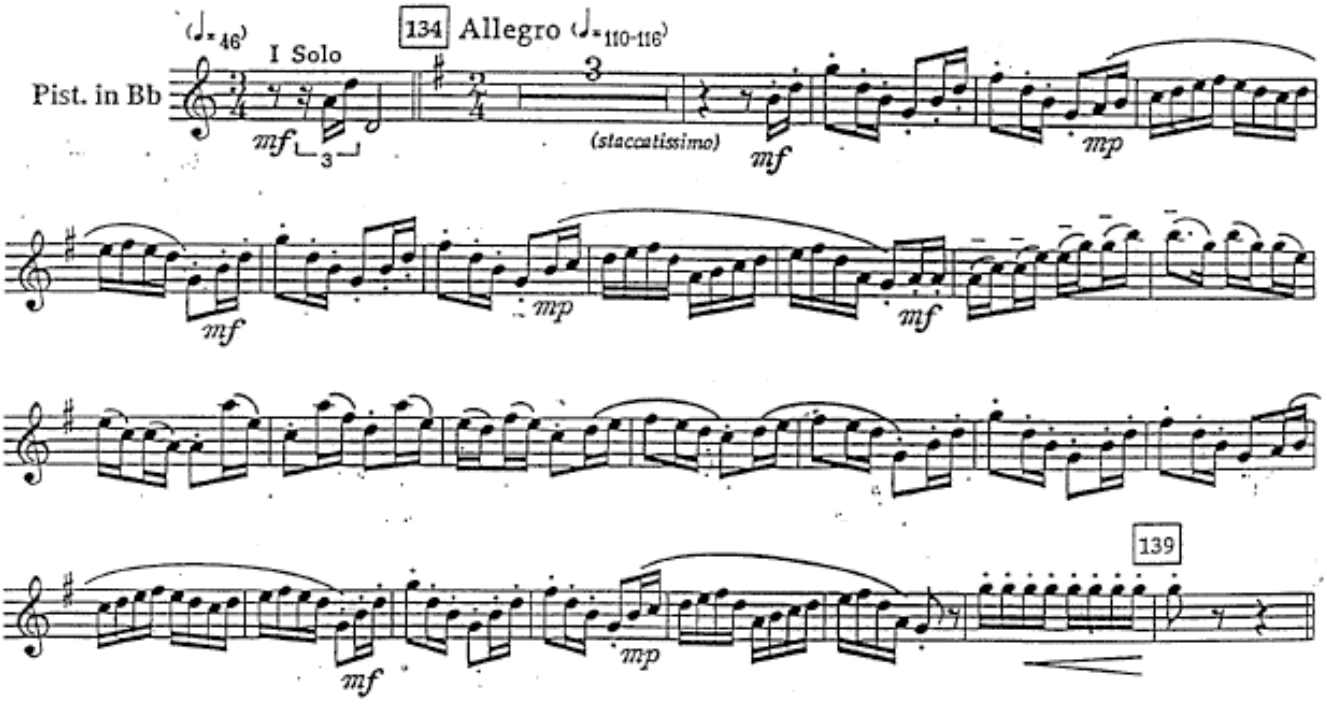
TRUMPET II IN B♭

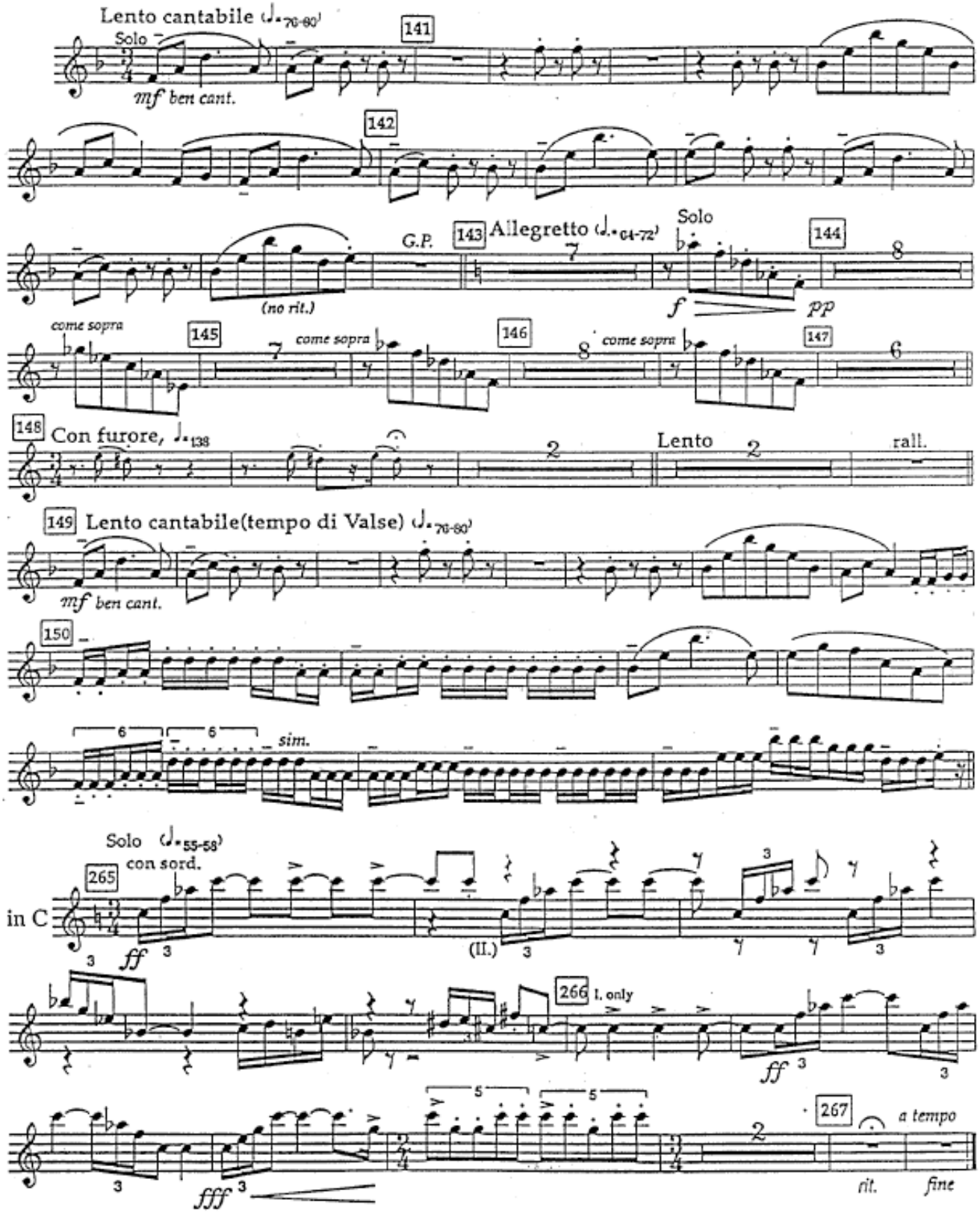


TCHAIKOVSKY: Symphony No. 4: 1st Movement



STRAVINSKY: Petrouchka (1947): Part 3 (Ballerina Dance, Waltz) & Part 4 (Concl.)



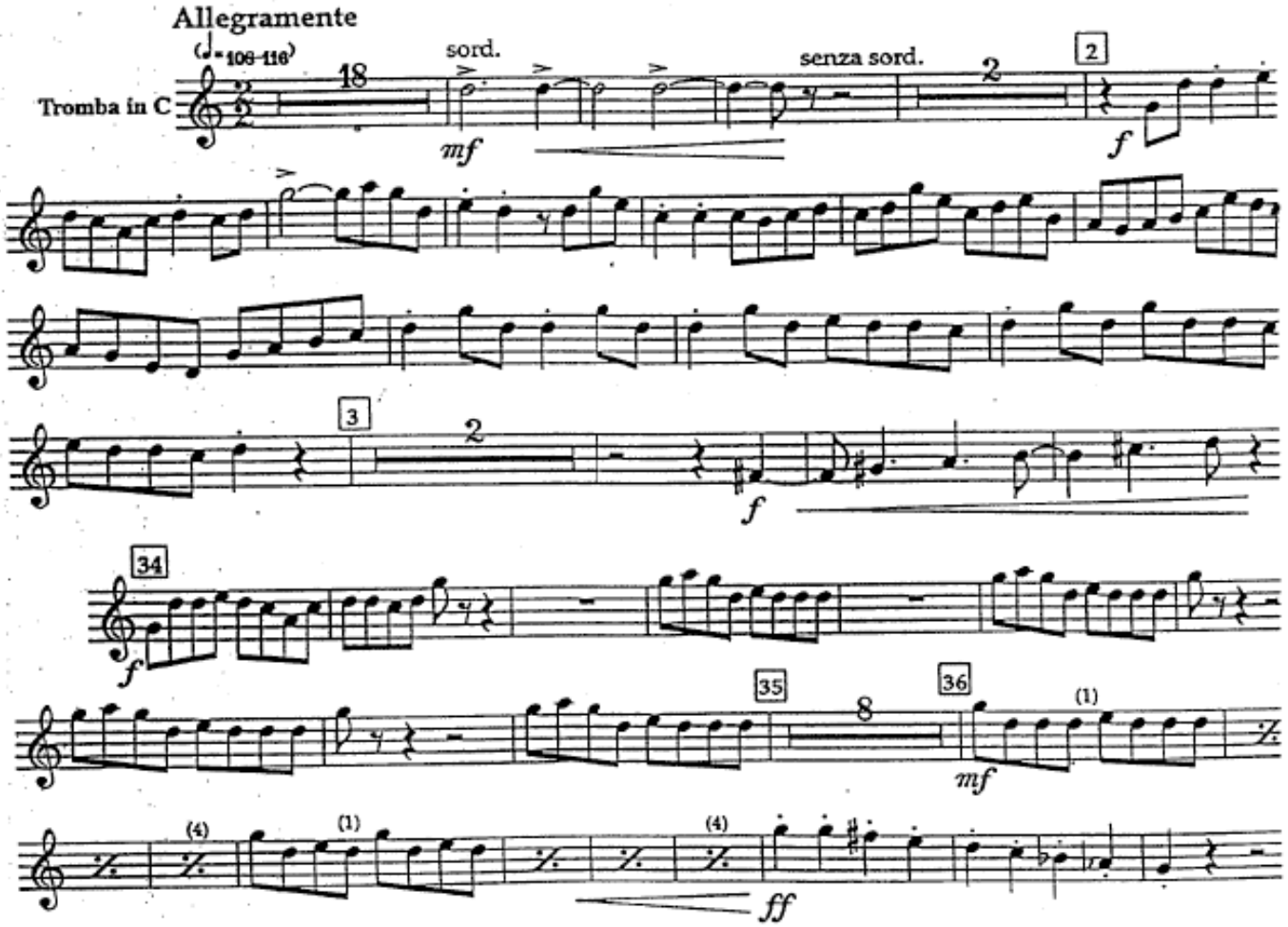

Lento cantabile ♩=70-80
Solo
141
mf ben cant.
142
G.P.
143 Allegretto ♩=64-72
Solo
144
(no rit.)
f
pp
come sopra
145
146
147
148 Con furore, ♩=138
Lento
rall.
149 Lento cantabile(tempo di Valse) ♩=70-80
mf ben cant.
150
sim.
Solo ♩=55-58
con sord.
265
in C
ff
(II.)
266 I. only
ff
267
a tempo
fff
rit.
fine

RAVEL: Piano Concerto in G: 1st 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.

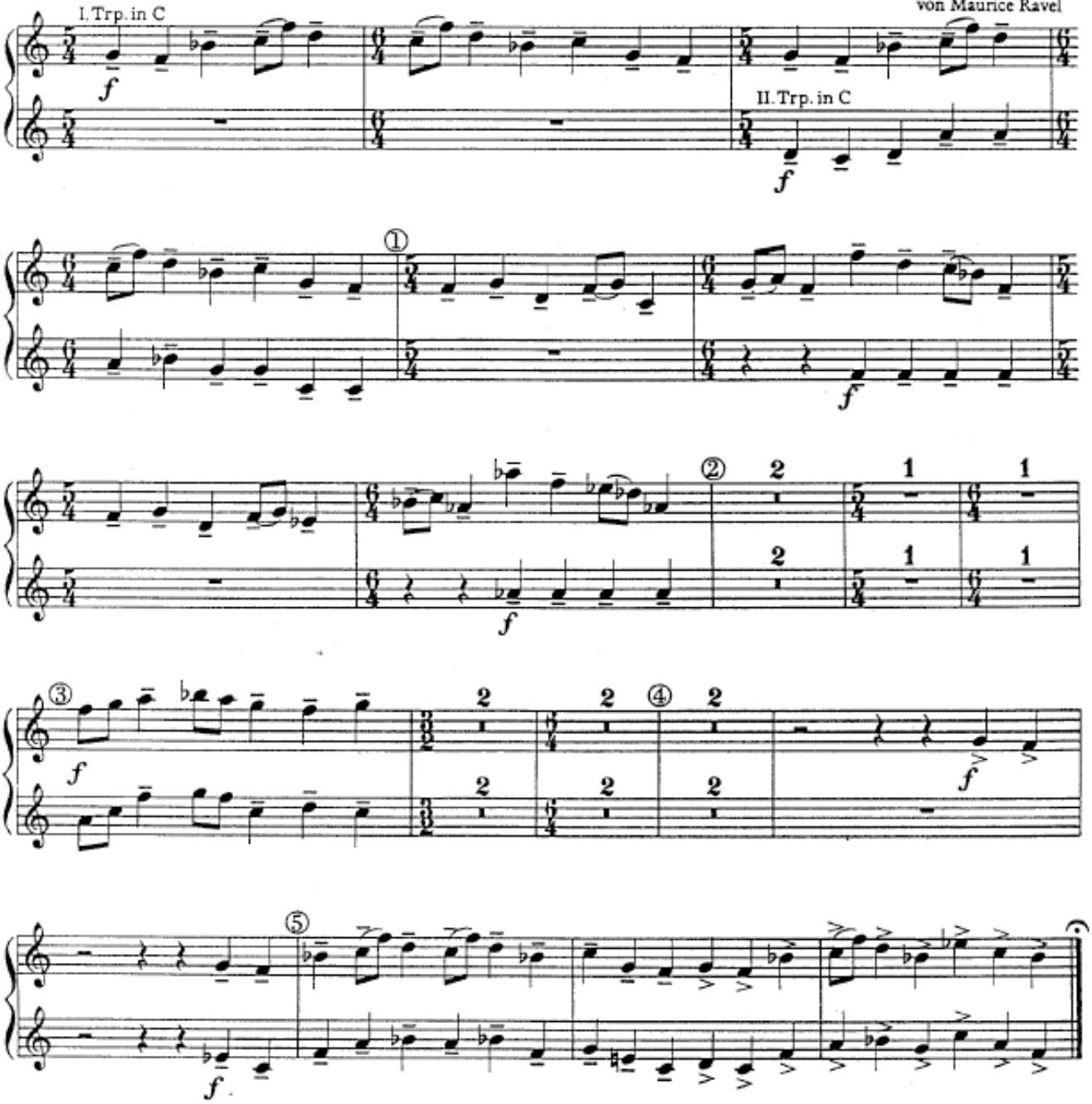
The normal tempo requirement is ♩ = 116, but the majority of recordings checked range from 108-116. In an audition, you should check if there is a strict interest in 116. If not, a slightly slower tempo may work better technically and musically. It is advisable to prepare the material both single and 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.



Promenade

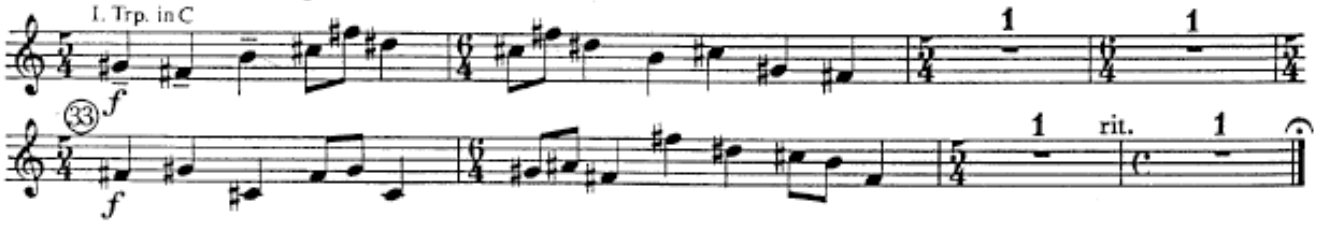
Allegro guisto, nel modo russico; senza allegrezza, ma poco sostenuto [♩ ca. 84 - 88]

Modest Moussorgski
Orchesterfassung
von Maurice Ravel



Promenade

Moderato non tanto, pesamente



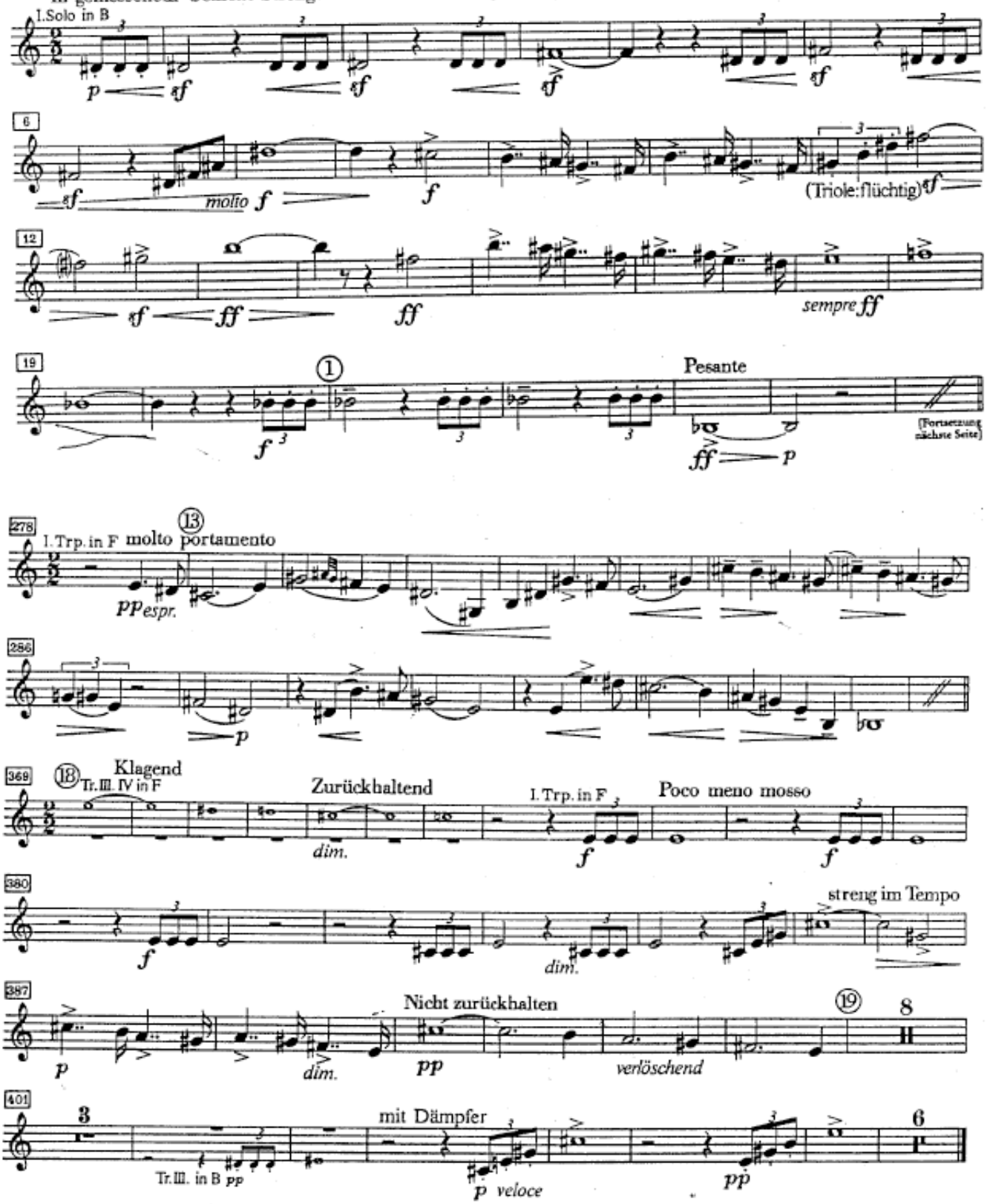
Sinfonie Nr. 5

1. Satz (Trauermarsch)

cis-Moll

Gustav Mahler

In gemessenem Schritt. Streng. Wie ein Kondukt [♩ ca. 63]

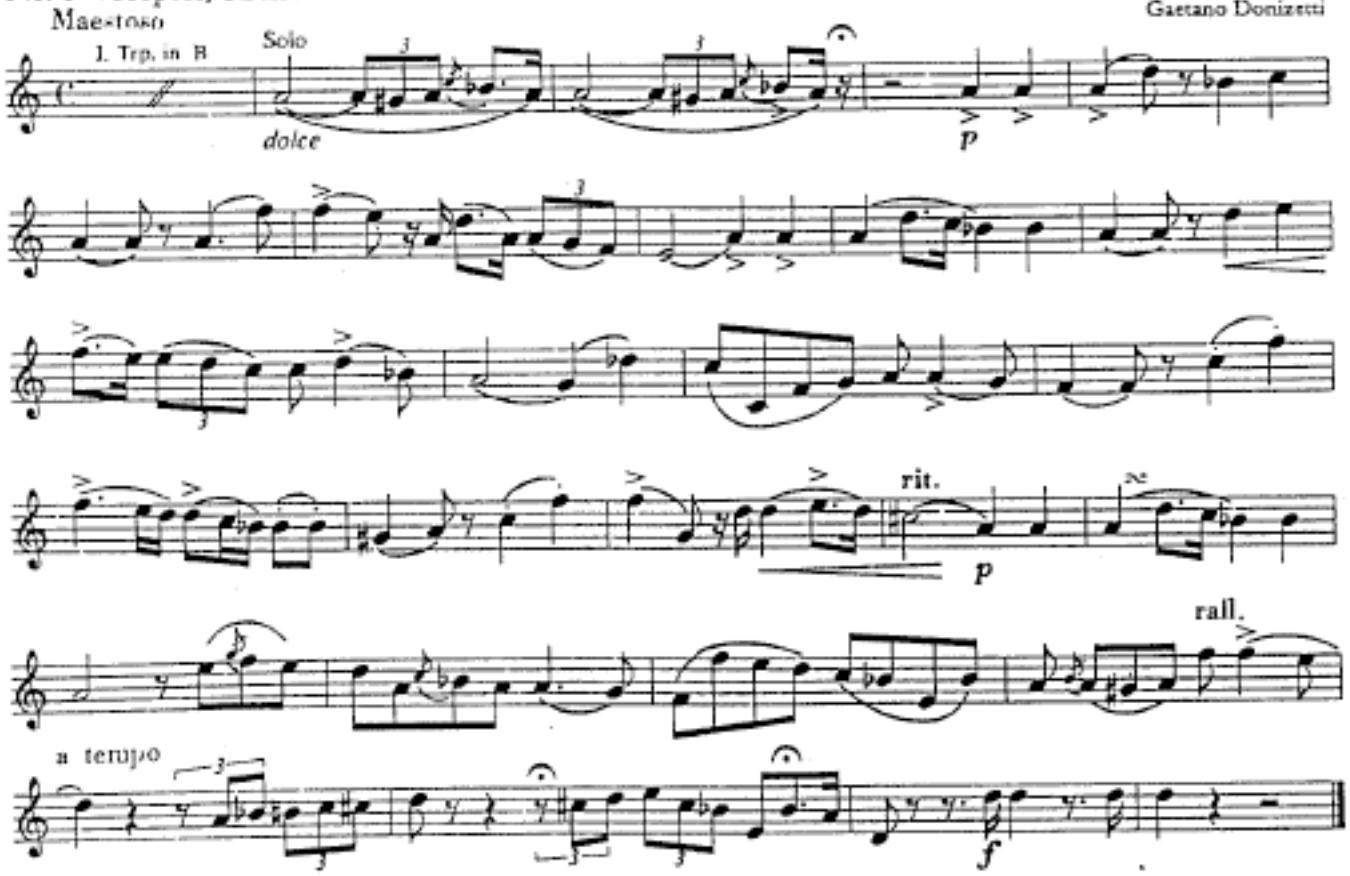


Don Pasquale

2. Akt 3. Bild

Nr. 5 Vorspiel, Szene und Arie

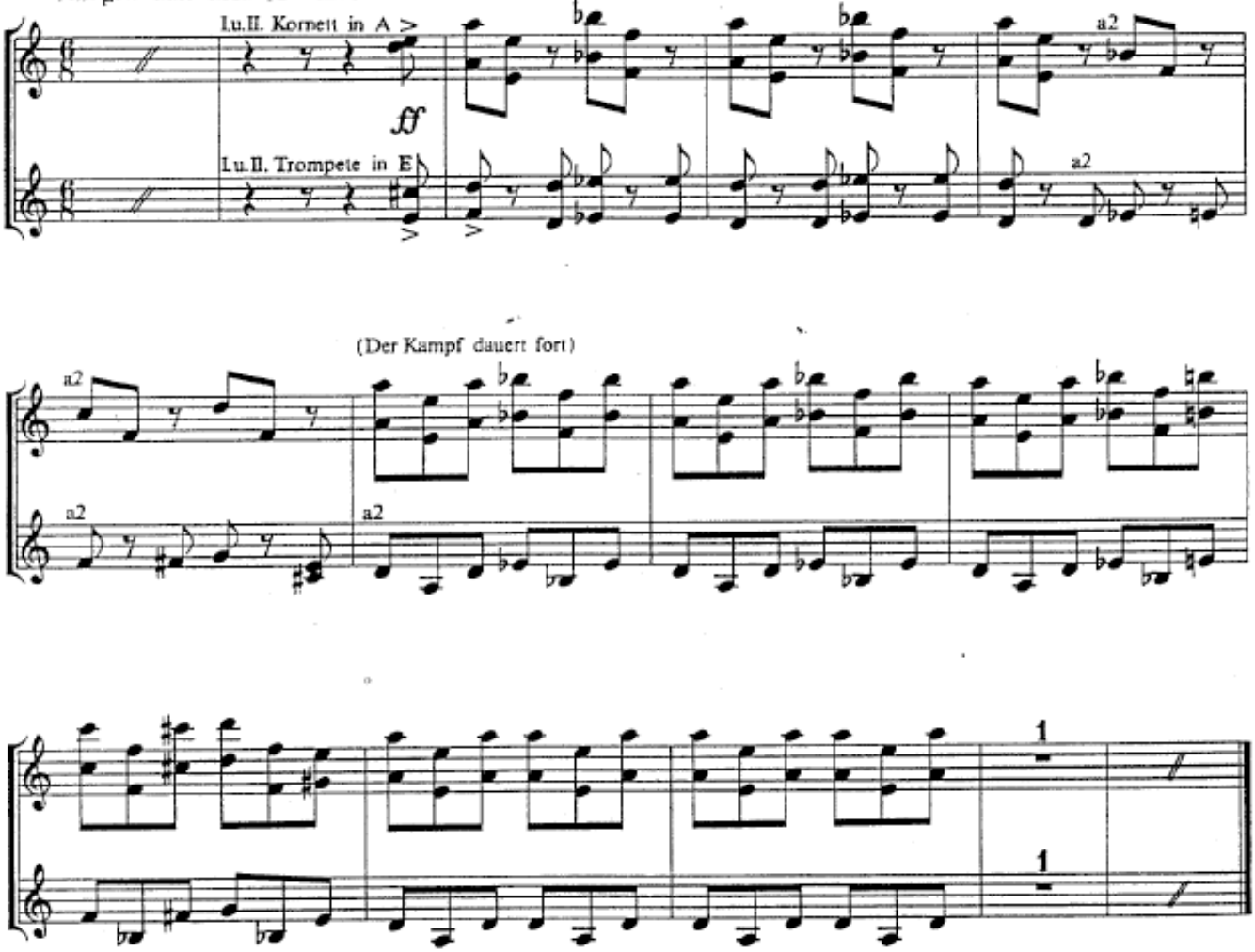
Gaetano Donizetti



1. Akt 2. Szene

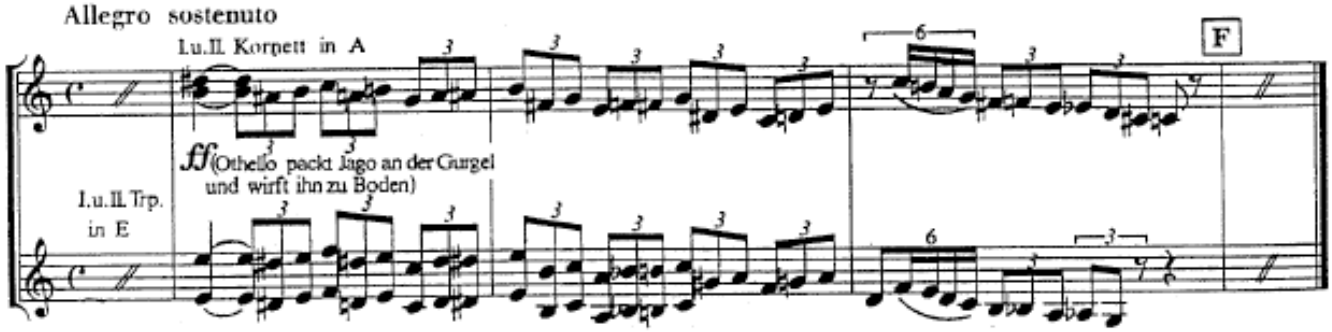
Allegro con brio [♩=120]

Giuseppe Verdi



2. Akt 5. Szene

Allegro sostenuto



Don Carlos

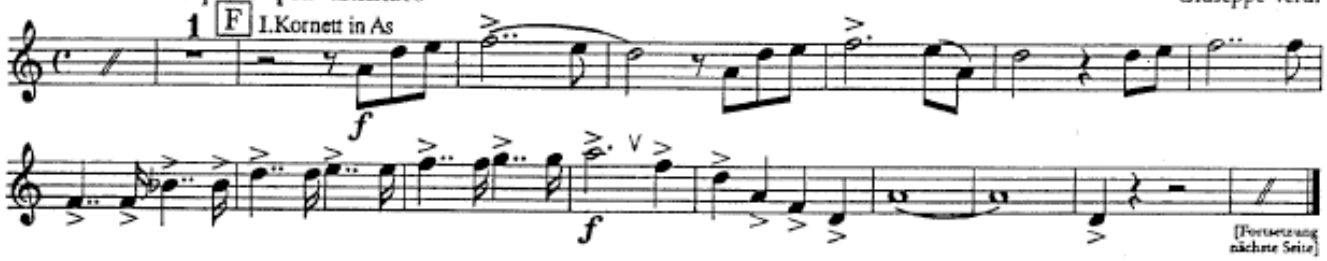
3. Akt

2. Szene

Allegro agitato [♩ = 132]

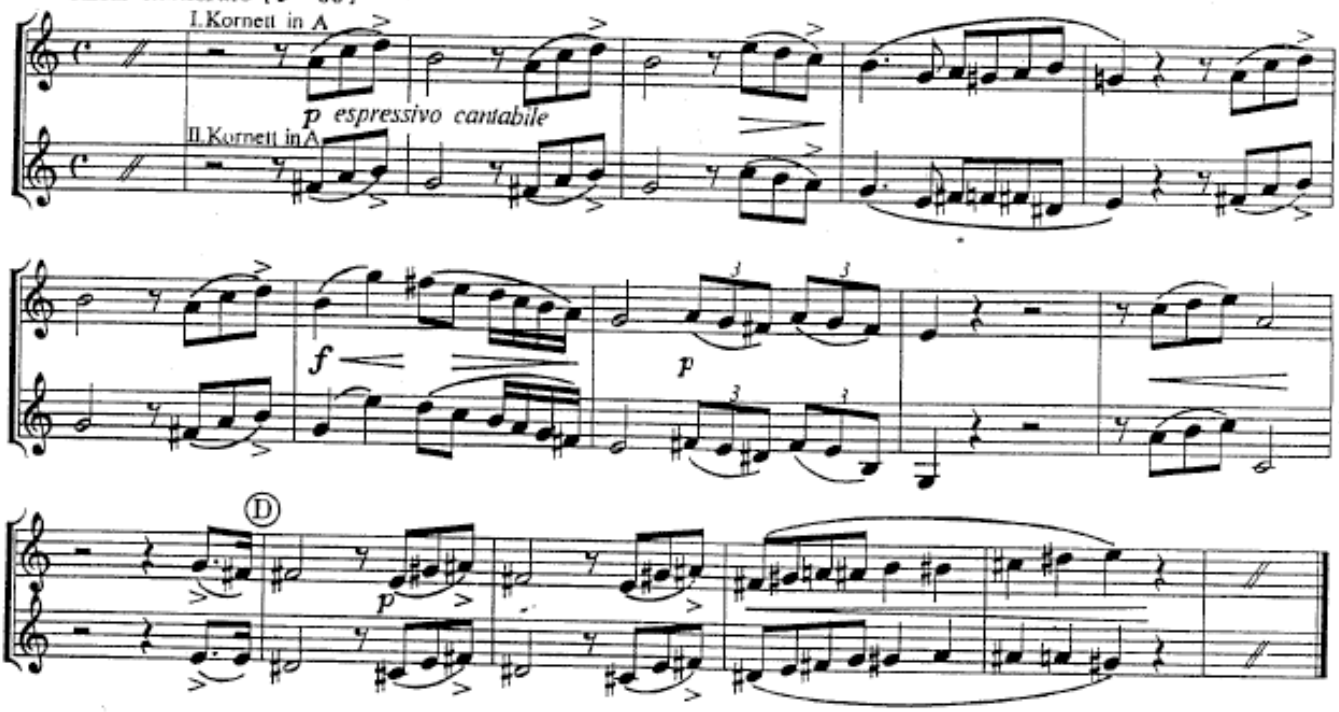
Un poco più animato

Giuseppe Verdi



Verwandlung 1. Szene

Assai moderato [♩ = 60]

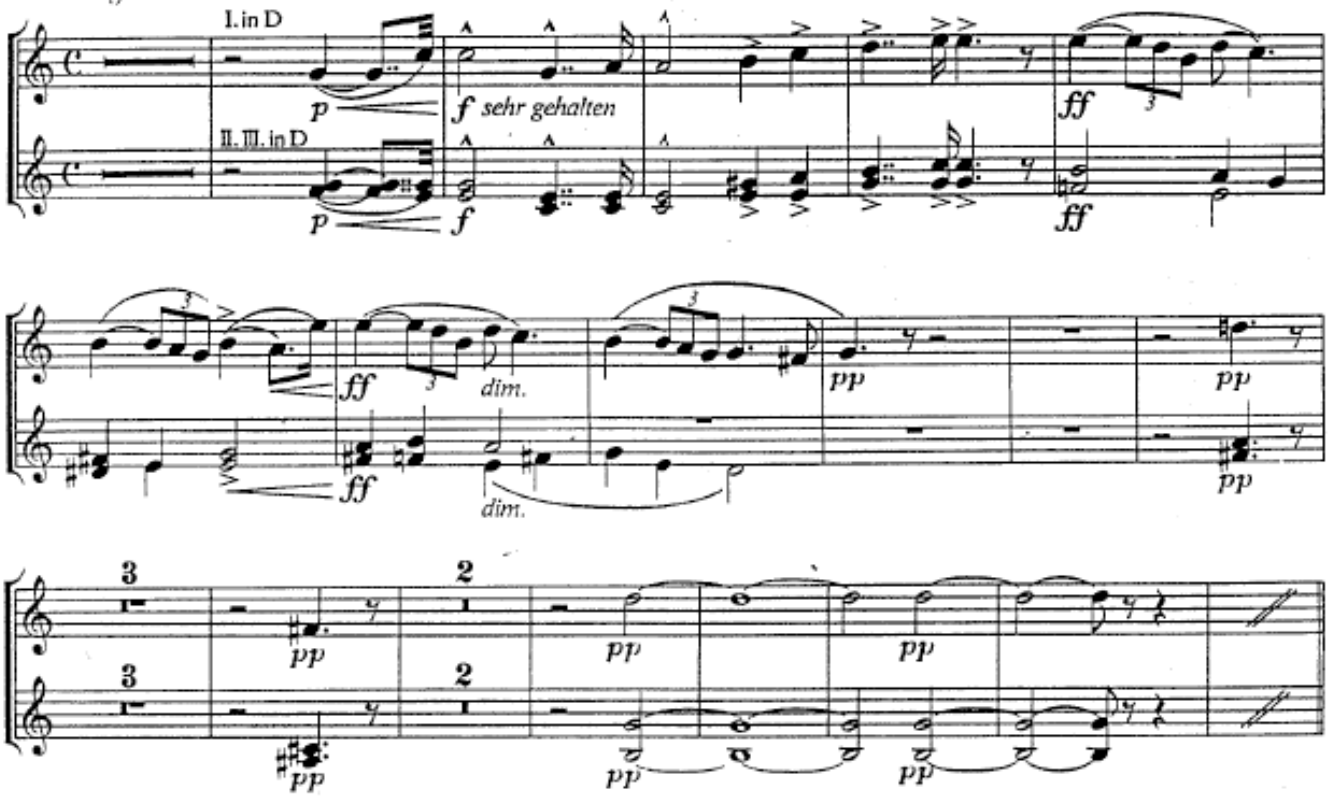


Lohengrin

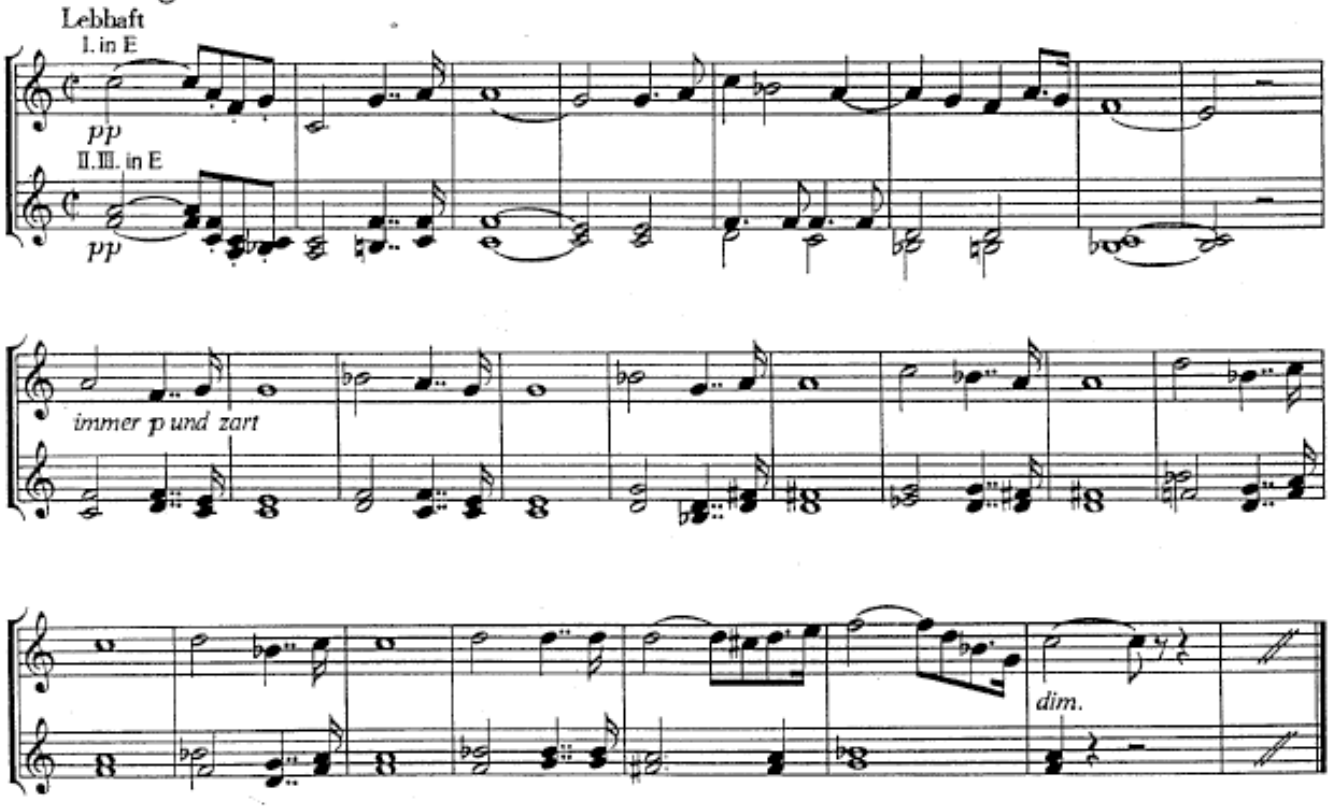
Vorspiel

Langsam

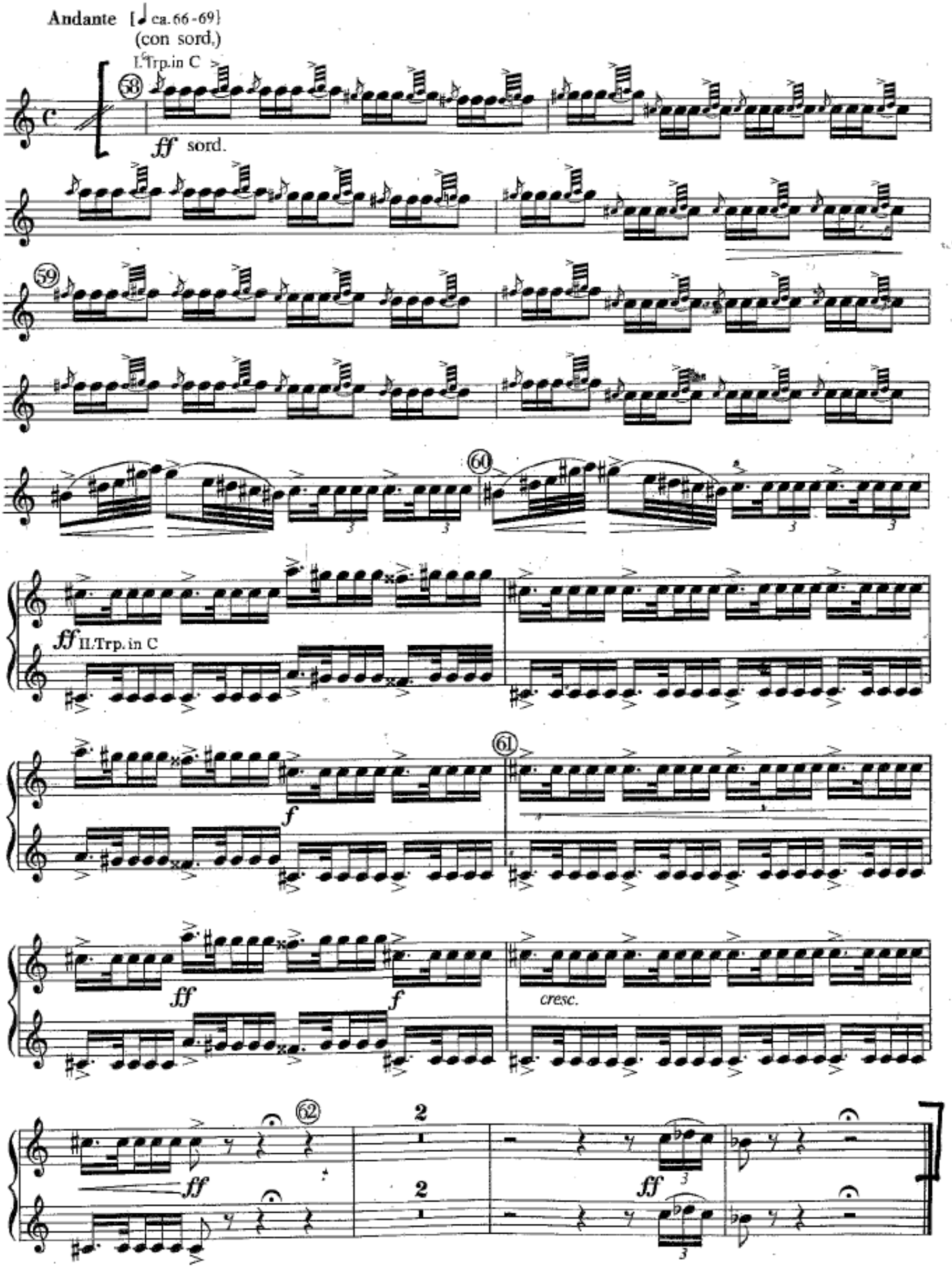
Richard Wagner



1. Aufzug 2. Szene



Samuel Goldenberg und Schmuyle



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