

DAYTON PERFORMING ARTS ALLIANCE



**PRINCIPAL TRUMPET**

**Audition Repertoire**

Prelim Video Deadline: April 26, 2026

Live Audition: June 3, 2026

**SOLO**

HADYN: Trumpet Concerto, 1st movement exposition

**ORCHESTRAL EXCERPTS**

BARTOK: Concerto for Orchestra, 5th movement (mm. 211—256)

BEETHOVEN: Leonore Overture No. 2 (offstage fanfare: mm. 392—411)

BIZET: Carmen, Suite No. 1, Prelude (entire movement)

BRAHMS: Academic Festival Overture (mm. 63—92)

DEBUSSY: Nocturnes, Fetes (8 after Reh 10—11)

GERSHWIN: Piano Concerto in F, 2nd movement (m. 5—Reh 1)

HANDEL: The Messiah, “The trumpet shall sound” (mm. 1—28)

MAHLER: Symphony No. 3, 3rd movement (Reh 14—15)

MAHLER: Symphony No. 5, 1st movement (m. 1—6 after Reh 1)

1st movement (1 before Reh 13—2 before 14)

MUSSORGSKY/Ravel: Pictures at an Exhibition, Promenade (m. 1—Reh 2)

Goldenberg und Schmuyle (Reh 58—62)

RAVEL: Piano Concerto in G, 1st movement (Reh 1—3)

RESPIGHI: Pines of Rome, 2nd movement (8 after Reh 10—9 before Reh 11)

RIMSKY-KORSAKOV: Scheherazade, 4th movement (1 before Reh C—D)

4th movement (Reh T—U)

SCHUMANN: Symphony No. 2, 1st movement (mm. 1—13)

SHOSTAKOVICH: Piano Concerto No. 1, 2nd movement (Reh 34—36)

STRAUSS: Ein Heldenleben, B-flat part (Reh 80—2 before Reh 83)

STRAVINSKY: Petroushka (1947) (Reh 134—139)

(Reh 265—267)

TCHAIKOVSKY: The Nutcracker, No. 12 Divertissement (mm. 5—20)

WILLIAMS: Summon the Heroes (pick-up to mm. 31—48)

**POSSIBLE SIGHT READING**

BARTOK: Concerto for Orchestra, 5th movement  
mm. 211—256  
Trumpet I in C

Musical score for Trumpet I in C, measures 211-256. The score is written on five staves. Measure numbers 211, 221, 231, 238, 244, 249, 256, and 349 are indicated in boxes. Dynamics include *f*, *ff*, and *più f*. Performance instructions include *Poco meno mosso* and *TACET*. The score includes first and second endings, with a *TACET* instruction between measures 256 and 349. The first ending is marked with a '1' and the second ending with a '2'. The score concludes with the instruction 'Ist Hn. etc.'.

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BEETHOVEN: Leonore Overture No. 2

Offstage fanfare: mm. 392—411

Trumpet I in E-flat

389 *muta*  
*in Es (auf der Bühne)* **1** *Un poco sostenuto*

395 *Tempo I* **8** *Un poco sostenuto*

408 *muta in C* **14**

The image shows a musical score for Trumpet I in E-flat, covering measures 389 to 411. The score is written in treble clef. Measure 389 begins with a dynamic marking of *muta* and a tempo marking of *Un poco sostenuto*. A first ending bracket spans from measure 392 to 407. Measure 395 features a tempo change to *Tempo I*. Measure 408 marks the beginning of a second ending, indicated by *muta in C* and the number 14. The score includes various musical notations such as eighth notes, triplets, and rests.

BIZET: Carmen, Suite No. 1, Prelude  
Entire movement  
Trumpet I in A

in A. **N° 1. Prélude.**  
(Prelude to Act I)

**Andante moderato.** (♩ = 58.)

*f* *dim.*

*ff*

*p* *meno p* *cresc. molto* *ff* *attacca*

# BRAHMS: Academic Festival Overture

mm. 63—92

Trumpet I in C

46 **2** **C** **8** Viol. I Pk. Solo *p dolce*

64

76 **D** *cresc. poco a poco*

88 *L'istesso tempo, un poco maestoso* **f** **1** **1**

Detailed description: This is a page of a musical score for Trumpet I in C, covering measures 46 to 92. The score is written on four staves. The first staff (measures 46-63) features a melodic line with a key signature change to C major (indicated by a 'C' in a box) and a time signature change to 2/8 (indicated by a '2' in a box). It includes a 'Solo' section for the trumpet and a 'p dolce' dynamic marking. The second staff (measures 64-75) continues the melodic line. The third staff (measures 76-87) features a 'cresc. poco a poco' dynamic marking and a key signature change to D major (indicated by a 'D' in a box). The fourth staff (measures 88-92) begins with a 'f' dynamic marking and the tempo instruction 'L'istesso tempo, un poco maestoso'. It includes first endings marked with '1'.

DEBUSSY: Nocturnes, Fetes  
8 after Reh 10—11  
Trumpet I in F

⑩ *Modéré*

*Cimb:* *Sourd.* *Con sordini* *pp*

*Un peu rapproché.* *p*

⑪ *Stex sourdine* ⑫ *Camb:*

8 6 3

Detailed description: The score is for Trumpet I in F. It begins at measure 10 with a tempo marking of 'Modéré'. The piano accompaniment features a steady eighth-note pattern with triplets. The trumpet part starts with a series of rests, then enters with a melodic line. Dynamics include 'pp' (pianissimo) and 'p' (piano). The score includes a section marked 'Con sordini' (with mutes) and another marked 'Stex sourdine' (with a mute). The key signature has one sharp (F#) and the time signature is 2/4. Measure numbers 10, 11, and 12 are circled. Measure numbers 8 and 6 are written below the piano part in the final system. A '3' is written at the end of the final system.

GERSHWIN: Piano Concerto in F, 2nd movement  
m. 5—Reh 1  
Trumpet I in B-flat

Adagio 2  
Andante con moto 1  
Mute with felt crown  
pp

8 mp

14

18 1 13 poco rit. 1 2 A tempo 1 pp

Detailed description: This is a musical score for Trumpet I in B-flat, covering measures 5 through 18. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It begins with a tempo marking of 'Adagio' and a dynamic of 'pp' (pianissimo). A first ending bracket labeled '2' spans measures 5 and 6. The tempo changes to 'Andante con moto' at measure 7, with a first ending bracket labeled '1' above the staff. A performance instruction 'Mute with felt crown' is placed above the staff at measure 7. The dynamic changes to 'mp' (mezzo-piano) at measure 8. Measure 14 is marked with a first ending bracket labeled '1'. At measure 18, there is a first ending bracket labeled '1', followed by a 'poco rit.' (poco ritardando) instruction and a first ending bracket labeled '1'. The tempo returns to 'A tempo' at measure 20, with a first ending bracket labeled '2' above the staff. The dynamic returns to 'pp' at measure 20. The score includes various musical notations such as slurs, accents, and dynamic markings.

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# HANDEL: The Messiah, "The trumpet shall sound"

mm. 1—30

Trumpet I in C

**Pomposo, ma non allegro**

Musical staff 1, measures 1-7. The key signature is one sharp (F#) and the time signature is 2/4. The melody begins with a quarter rest, followed by quarter notes G4, A4, B4, and C5. Measures 2-3 contain eighth notes G4, A4, B4, and C5. Measure 4 has a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 5 has a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 6 has a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 7 has a quarter note G4, followed by eighth notes A4, B4, and C5, with a trill (tr) over the final C5.

Musical staff 2, measures 8-15. Measure 8 has a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 9 has a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 10 has a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 11 has a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 12 has a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 13 has a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 14 has a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 15 has a quarter note G4, followed by eighth notes A4, B4, and C5.

Musical staff 3, measures 16-23. Measure 16 has a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 17 has a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 18 has a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 19 has a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 20 has a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 21 has a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 22 has a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 23 has a quarter note G4, followed by eighth notes A4, B4, and C5.

Musical staff 4, measures 24-30. Measure 24 has a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 25 has a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 26 has a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 27 has a quarter note G4, followed by eighth notes A4, B4, and C5, with a trill (tr) over the final C5. Measure 28 has a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 29 has a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 30 has a quarter note G4, followed by eighth notes A4, B4, and C5. A double bar line with repeat dots is followed by a section marked 'A' in a box, which contains a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.

MAHLER: Symphony No. 3, 3rd movement  
Reh 14—15  
Flugelhorn in B-flat

Flügelh. 14 *Sehr gemächlich.* (etwas langsamer wie früher.)  
*ppp* (wie aus weiter Ferne.) *Frei vorgetragen* (Wie die Weise eines Posthorns.)

*portamento*

*Zeit lassen.*

*Zurückhaltend.* *verhallend* 15 *a tempo verklingend.*

4

MAHLER: Symphony No. 5, 1st movement  
m. 1—6 after Reh 1  
Trumpet I in B-flat

*in B. In gemessenem Schritt. Streng. Wie ein Kondukt.* Gustav Mahler.

*Solo*  
*p sf sf sf sf sf*  
*sf molto f f (Triolo flüchtig) sf*  
*ff ff*  
*1 8 19*  
*Pesante. Sempre ff ff f*  
*Tromp. III u. IV.*

MAHLER: Symphony No. 5, 1st movement  
1 before Reh 13—2 before 14  
Trumpet I in F

3 5 *Schwer.* **12** 11 Hörner in F. *ff*  $\Rightarrow$  *p* *f* *muza in F*  
*molto*  
**13** *portamento.* *Solo*  
*pp espr.*  
**14** 28  
*Horn 2 u. 3.*

Detailed description: This is a page of a musical score for Trumpet I in F. It contains three staves of music. The first staff begins with a treble clef and a key signature of one flat (F major). It features a triplet of eighth notes, followed by a measure with a fermata. Above the staff, there are markings for '3', '5', 'Schwer.', a boxed measure number '12', '11', and dynamic markings 'ff', 'p', and 'f'. A bracketed section to the right is labeled 'muza in F' and 'molto', with 'Solo pp espr.' written below it. The second staff starts with a boxed measure number '13' and the instruction 'portamento.'. It contains a melodic line with various ornaments and a triplet of eighth notes at the end. The third staff continues the melodic line and includes a boxed measure number '14' and the number '28'. Below the staff, there is a marking 'Horn 2 u. 3.' and a fermata.

MUSSORGSKY/Ravel: Pictures at an Exhibition, Promenade  
m. 1—Reh 2  
Trumpet I in C

Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto.

The first system of the score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a dynamic marking of *f* (forte). The lower staff is in bass clef with the same key signature and time signature. It contains rests for the first two measures and then begins with a *f* dynamic marking in the third measure.

The second system continues with two staves. The upper staff has a circled '1' above the first measure. The lower staff has a *f* dynamic marking at the start of the third measure. The system concludes with a *f* dynamic marking at the end of the sixth measure.

The third system consists of two staves. The upper staff has a circled '2' above the first measure. The lower staff has a *f* dynamic marking at the start of the second measure. The system ends with a double bar line and three measures of rests, with the numbers '2', '1', and '1' written below the upper staff.

MUSSORGSKY/Ravel: Pictures at an Exhibition,  
Samuel Goldenberg und Schmuyle  
Reh 58—62  
Trumpet I in C

58  $1^{\circ}$   
*ff* sord.

59

60

The image shows a musical score for Trumpet I in C, measures 58 through 62. The score is written on five staves. Measure 58 begins with a first ending bracket and a first ending sign ( $1^{\circ}$ ). The dynamic marking is *ff* sord. (fortissimo sordid). The music consists of a series of eighth and sixteenth notes, some beamed together. Measure 59 continues the melodic line. Measure 60 features a triplet of eighth notes, indicated by a '3' above the notes and a slur. The score ends with another triplet of eighth notes in the final measure shown.

First system of a piano score. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music is marked with a forte dynamic *ff*. The notation includes sixteenth-note patterns with accents and slurs.

Second system of the piano score. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music is marked with a forte dynamic *f*. A circled measure number **61** is positioned above the first measure of the upper staff. The notation includes sixteenth-note patterns with accents and slurs.

Third system of the piano score. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music is marked with a forte dynamic *ff*. A circled measure number **61** is positioned above the first measure of the upper staff. The notation includes sixteenth-note patterns with accents and slurs. The word  *cresc.* is written above the lower staff in the second measure.

Fourth system of the piano score. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music is marked with a forte dynamic *ff*. A circled measure number **62** is positioned above the first measure of the upper staff. The notation includes sixteenth-note patterns with accents and slurs. The number **2** is written above the first measure of the lower staff, and the number **3** is written above the second measure of the lower staff. The system ends with a double bar line and a fermata.

RAVEL: Piano Concerto in G, 1st movement

Reh 1—3

Trumpet in C

I

Allegramente 15 **1** Clar. Fl. **TROMBA Sord.** *mf*

*mf* *f* *mf* *f*

senza Sord. 2 **2**

**3** 2

RESPIGHI: Pines of Rome, 2nd movement  
8 after Reh 10—9 before Reh 11  
Trumpet I in C

*il più lontano possibile* Più mosso

*in Do* *f* *ma dolce ed espress.*

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RIMSKY-KORSAKOV: Scheherazade, 4th movement  
1 before Reh C—D  
Trumpet I in A

The image shows a musical score for Trumpet I in A, measures 16 through 22. The score is written on three staves. Measure 16 begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of *Allegretto*. The first staff contains measures 16-17, with measure numbers 16 and 17 written above the staff. Below measure 16, the letter 'B' is written, and below measures 17-20, the numbers 1, 2, 3, and 4 are written. Measure 18 is marked with a first ending bracket and the number 11. The second staff contains measures 19-22, with measure numbers 19, 20, 21, and 22 written above the staff. A dynamic marking of *mf* is placed below measure 18. The third staff contains measures 23-24, with measure numbers 23 and 24 written above the staff. A dynamic marking of *f* is placed below measure 23. The key signature changes to two sharps (F# and C#) at the beginning of measure 23, indicated by a 'D' with a sharp sign above the staff. The score includes various musical notations such as slurs, accents, and dynamic markings.

RIMSKY-KORSAKOV: Scheherazade, 4th movement

Reh T—U

Trumpet I in A

The image shows a musical score for Trumpet I in A, consisting of three staves. The top staff is marked 'Solo' and begins with a dynamic of *mf*. It features a series of six measures of eighth-note patterns, each starting with an accent (>) and a *dimiu.* marking. Above the staff, there are dynamic markings: *f* above the first measure, *f* above the second measure, and *f* above the sixth measure. The middle staff continues the eighth-note patterns and includes a *pp* dynamic marking. The bottom staff shows a different rhythmic pattern, with a large bracket spanning the last two measures, labeled '16 V 28'. The score is written in treble clef with a key signature of one flat (B-flat).

SCHUMANN: Symphony No. 2, 1st movement

mm. 1—13

Trumpet I in C

**[** in C **Sostenuto assai** (♩ = 76) **]**

*pp*

7

**1**

**]**

SHOSTAKOVICH: Piano Concerto No. 1, 2nd movement

Reh 34—36

Trumpet I in B-flat

The musical score for Trumpet I in B-flat, measures 34-39, is presented on five staves. The first staff begins with a tempo marking of quarter note = 76 and includes dynamic markings *rit.* and *p espr.* along with the instruction *con sord.* A bracketed measure number 34 is placed above the first measure of the *con sord.* section. The second and third staves continue the melodic line with various articulations and slurs. The fourth staff starts with measure 35 and includes the marking *enh.*. The fifth staff contains measures 36 through 39, with measure numbers 36, 37, 38, and 39 boxed above the notes. The piece concludes with the instruction *attaca*.

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STRAUSS: Ein Heldenleben  
Reh 80—2 before Reh 83  
Trumpet I in B-flat

The musical score consists of three staves of music. The first staff begins with a dynamic marking of *dim.* and a bracketed measure number 80. The second staff contains measures 81 and 82, with dynamics *dim.*, *ppp*, and *f*, and the instruction *hervortretend*. The third staff contains measure 83, with dynamics *etwas Breit.*, *ritard.*, and *fp*. The music features complex rhythmic patterns with many beamed notes and rests.

STRAVINSKY: Petroushka (1947)

Reh 134—139

Trumpet I in B-flat

con sord. *p marc.* 3 **133** 4 Solo *marc. p* senza sord. *mf* **134** Allegro,  $\text{♩} = 118$  Solo *mf*

**135** *p* *mf*

**136** *p* *mf*

**137**

**138**

**139** *L'istesso tempo* Poco meno mosso poco rall. 2 1 1 1

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TCHAIKOVSKY: The Nutcracker, No. 12 Divertissement

mm. 5—20

Cornet I in B-flat

12 *in B $\flat$*  Divertissement

Allegro brillante

*mf*

*mf*

*f* *mf*

WILLIAMS: Summon the Heroes  
Pick-up to mm. 31—48  
Trumpet I in B-flat

**31** "Prologue"  
**Broadly**

*Solo*  
*mf*

*Ossia*

**43** **Tempo I** "Flags"  
*ff* *sf* *sf* *sf*

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