

Hi All!

Dr. Villagrana and I hope your summer is going well so far! Please see attached for the large ensemble audition repertoire for this fall. All repertoire (aside from the Bousquet etude) is taken from repertoire the ensembles will be playing in the fall semester. Auditions will be held on **Sunday, August 16<sup>th</sup> from 2-4:30pm** in Edge Hall. Adriano will be in touch to set up an audition sign-up sheet as we get closer to the auditions.

Please note: **All repertoire is for Trumpet in Bb except for the Debussy which is for Trumpet in F.** All excerpts are bracketed in the PDF's as well as listed below. Please prepare all excerpts, but realize we will probably not ask everything in the audition.

Bousquet #23: First 6 lines (see brackets)  
Copland: Lincoln Portrait: 7 after 250 to the end  
Wagner: Flying Dutchman Overture: W to X  
Bernstein: Overture to Candide: 4 after 120 to 140  
Grainger Mvt 2: 3 after 17 to end  
Debussy: Fetes: 9 after #10 to #11

Feel free to be in touch with any questions!

Best,

Dr. Craswell and Dr. Villagrana

Allegro

23

The musical score is written for a single melodic line in treble clef, 3/4 time, with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegro'. The score begins with a large bracket on the left side of the first staff, containing the number '23'. The music consists of 12 staves. The first five staves contain the main melodic line with various rhythmic patterns, including triplets and slurs. The sixth staff features a section change marked by a large bracket on the right, with the tempo changing to 'a tempo' and the dynamics to 'legg.'. The seventh staff has a 'cresc.' marking. The eighth staff has a 'p' marking. The ninth staff has a 'f' marking and the instruction 'Double tonguing'. The tenth and eleventh staves continue the melodic line. The twelfth staff concludes the piece.

The same in B $\flat$  major, altering accidental # to  $\natural$ ,  $\natural$  to  $\flat$  and  $\times$  to #.

# LINCOLN PORTRAIT

Trumpet 1 in Bb

AARON COPLAND  
(1942)

*Lento* *misterioso*  
con sord. *p poco marc.*

*poco rit.* (10) *via.* (con sord.) *mp*

open 2 (20) 2 *senza sord.* *mf*

*f* *f* *ff*

(30) *mute*

*Poco meno mosso* (40) *Fl.* *con sord.* *p*

*solo, with simple expression* (50) *pp*

*sub. Allegro* *senza sord.* *sub. f* *mute* (60) *con sord.* *pp*

(70) *sub. f* *p*

*PP*

(80) *Poco meno mosso* (con sord.) *sub. f* *p* *mp*

open 4 *p*

Trumpet 1 in Bb

90 VI.I 8va senza sord. a tempo 100

6 *f* *f*

*sf sf sf f stacc., pesante*

110

3 solo

120 solo *f*

130 *ff*

3 *f*

140

Poco largamente 150 *ff* *f sonore*

160

170 rit-

meno *f*

Solo 180 *mf* *p* *mf*

1 3

Trumpet 1 in Bb

Ob. solo con sord. *mp* open rit. (190)

Più mosso *ff marc.* rit. a tempo (200) (Ob.) 3

L'istesso tempo (Hns.) 4 Trb. (con sord.) *mf* (210) open *fp*

senza sord. *ff marc.* rit. 1

Hn.2 (220) *ff marc.*

con sord. solo *p poco marc.* (230)

senza sord. 23 open? 4 1 2 (240)

Tempo I (250) Ob.

solo Poco meno mosso *P with simple expression* (260)

rit. Largamente *mf* (270) *ff*

*fff* *sff*



TROMBA I in B.

\*Trombone I L. 2

*f f f più f f ff*

*ff* 3 M. Down

*cresc. -*

*- più f f*

*mf f mf p* 0 2 \*Ob. II.

*f più f ff* 1 2

*ff* P 1

\*Corno IV. 1 \*Trombone I 1

*f f f p*

\*Ob. II 1 \*Ob. II 2 \*Trombone I 1

*p f p mf*

*p* p p

*f* \*Ob. II *stringendo mp sempre più f.* \*Fag. II

TROMBA I in B.

\*Corno III *in 6* **R** *un poco ritenuto* *ff* *dim.* *p* *in 2* *a tempo* *f*

*1* *in 6* *ritenuto* *ff* *dim.* *1* *in 2* *a tempo* *4* *ritenuto* *ff* *1*

*a tempo* *2* \*Corno III *in 6* *ritenuto* \*Trombone I *1* *3* *a tempo* *p cresc.* *ff* *dim.* *f marcato*

*più f* *ff* *S* *6* *ff* *T* *p dolce*

*cresc.* *ff* *p* *cresc.* *ff* *sempref* *f*

*ff*

*U* \*Ob. II *3* \*Corno IV. *3* *V* *1* \*Ob. II *p* *f* *f* *f* *p*

*mp* *p* *cresc.* *f* \*Corno III *f* \*Corno III

*ff* *f* *ff molto marcato* *in 2*

*ff* *ff* *ff*

*X* *un poco* *ritenuto* *2* \*Ob. II *pp* *pp* *p cresc.* *f* *in 4* *rall.*

17

# OVERTURE TO "CANDIDE"

1st TRUMPET in B $\flat$

LEONARD BERNSTEIN

Allegro molto con brio  $\text{♩} = 152$

The musical score for the 1st Trumpet part in B-flat is written on ten staves. It begins with a dynamic marking of *ff* and includes several performance instructions: *gliss.*, *con sord.*, *open*, *Fl.*, *Cl., Vla.*, and *VI. 1.*. Measure markers are placed in boxes at measures 10, 20, 30, 40, 50, 60, 70, 80, 90, and 100. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* and *ff*. There are also some handwritten annotations, such as "with" and "no more".

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1st Trumpet

2 VI. I.

110 2 2 2 Eb Cl.

120 +Picc. VI. I. Picc. Fl. (open) dolce

130 cresc.

140 10 150 Picc. Eb Cl. ff

Str. f

160

170 con sord. mute

open (mute done)

180 2 2 2 VI. I.

# PERCY ALDRIDGE GRAINGER

BRITISH FOLK-MUSIC SETTINGS

## № 34 "LINCOLNSHIRE POSY"

Based on English Folksongs gathered in Lincolnshire

FOR MILITARY BAND

### 1 DUBLIN BAY

(Sailor's Song)

Noted down by Percy Aldridge Grainger (1905) from the singing of Mr. Deane (of Hibaldstowe, Lincolnshire, England) and set for Military Band

by

PERCY ALDRIDGE GRAINGER

By kind permission of Messrs. Boosey & Co., Ltd., the "Duke of Marlborough" folk-song tune (published in ENGLISH TRADITIONAL SONGS AND CAROLS, by Lucy E. Broadwood, Boosey & Co., Ltd.), freely treated, is introduced as a counter-melody in "Dublin Bay," beginning at bar 36.

This version of "Dublin Bay" for Military Band (scored Jan. or Feb. 1937) is an off-shoot from the root-form which was tone-wrought for Wind 5-some (June-July 1931) on sketches for chorus dating from March 19, 1906.

### 3b TRUMPET (or CORNET) I

Brisk Don <sup>Mute</sup> con sord.

*mf non legato*

10

18 <sup>Re-Tune</sup> 26 Clar. I

34 Clar. I

42

50 3 Horn, con sord.

58

1 64 9

# B♭ TRUMPET (or CORNET) I

## 2 HARKSTOW GRANGE

(The Miser and his Man: A local Tragedy)

Slowly flowing

Horns

1 1 6 2 1 1

10 Don

14

*mp dolce*

*f > p*

Clars.

17

**[** Solo Cornet

*mp (mf) freely*

*Breathe!*

25

*Linger*

Don

*rit.*

29

(Tutti) Don

*Slower*

*poco rit.*

*Slower still*

*WATCH*

*ritard.*

*long*

34

*fff*

*pp*

## 3 RUFFORD PARK POACHERS

(Poaching Song)

Please ask Bandmaster whether version A, or version B, is to be played.

Flowingly

Versions A & B

1 3 1 3 2 11 2 1 3

If you like, use your own expression marks, in place of those here printed *very feelingly*

Picc.<sup>o</sup>

18

1\* Flugelhorn Solo

*a tempo*

*mp*

(\*If available; otherwise Cornet Solo)

Picc.<sup>o</sup>

18

Clar. I

1<sup>ère</sup> et 2<sup>ème</sup> Trompettes

# FÊTES - DEBUSSY

2

*pp* Mais un peu en dehors.

5 6 7 8 9

2 12 8 8 8 10

10

*Modéré*

*pp* *Con sordini*

*Gimb:* *Sourd:* *Tromp*

**INF**

*Un peu rapproché.*

*pp*

1<sup>ère</sup> et 2<sup>ème</sup> Trompettes

(11) *Très sourdine*

Camb:

3

Musical score for the first system. It consists of two staves: a piano accompaniment staff on the left and a trumpet staff on the right. The piano part features a rhythmic pattern of eighth notes with triplets. The trumpet part has a few notes, with a large black bracket covering the first two measures. Measure numbers 8 and 6 are written below the trumpet staff.

(12) *Vibrant sans surtê*

Tromp: *f*

Musical score for the second system. It consists of two staves: a piano accompaniment staff on the left and a trumpet staff on the right. The piano part continues with eighth notes and triplets. The trumpet part has a melodic line with triplets. Measure numbers 3 and 3 are written below the trumpet staff.

Musical score for the third system, featuring only the piano accompaniment. It consists of two staves with eighth notes and triplets.

Musical score for the fourth system, featuring only the piano accompaniment. It consists of two staves with eighth notes and triplets, including accents and dynamic markings.

*Très soutenu*

*ff*

Musical score for the fifth system, featuring only the piano accompaniment. It consists of two staves with eighth notes and triplets, including accents and dynamic markings. The system ends with a double bar line and a 6/8 time signature.

(14)

(15)

*pp*

7

8

10

Musical score for the sixth system, featuring only the piano accompaniment. It consists of two staves with eighth notes and triplets. Measure numbers 7, 8, and 10 are written below the staves.