

PORTLAND OPERA

2nd Trumpet Audition Materials

March 17, 2024

Solo: Prepare the first movement through the exposition to development of either Haydn's Concerto in E-Flat Major or Hummel's Concerto in E or E-Flat Major

Provided Excerpts (enclosed):

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|--------------|--|
| Bizet | CARMEN (2 excerpts)
Prelude – 2 after [6] to end of Prelude (1 st & 2 nd trumpet)
Act I, Nr. 3 – beginning to m. 9 (2 nd trumpet) |
| Britten | PETER GRIMES – Act II, Interlude III & Scene 1 (3 rd trumpet)
[3] to 2 before [5] |
| Leoncavallo | PAGLIACCI – Act II (2 nd trumpet)
4 before [106] to 10 after [108] |
| Shostakovich | THE NOSE – Act I, Prologue (trumpet)
Opening to [9] |
| Strauss | DER ROSENKAVALIER – Act III (1 st trumpet)
3 before [291] to 5 after [265] |
| Strauss | SALOME – Final Scene (3 rd trumpet)
2 before [360] to end |
| Verdi | AÏDA – Act II, Scene 2 (Egyptian trumpets)
3 after [C] to [D] |
| Verdi | RIGOLETTO – Prelude (1 st trumpet)
opening to m. 21 |
| Wagner | DIE WALKÜRE – Act III, Scene 1 (3 rd trumpet)
1 before [8A] to 4 after [12] |

Carmen – Bizet (1st & 2nd trumpet)
Prelude: 2 after [6] to end

In A

The image shows a musical score for two trumpet parts. The score is written in G major (one sharp) and 4/4 time. It begins with a dynamic marking of *piu ff*. The first system includes a first ending bracket labeled '6' and a tempo change to *And.^{te} mod.^{to}*. The second system starts with a section marked 'A 2.' and includes a *dim.* marking. The third system features the lyrics 'cre - sren - do mol - to.' and a *ff* dynamic. The fourth system continues the melody with a *meno p* marking and ends with a *ff* dynamic. The score includes various musical notations such as triplets, slurs, and dynamic hairpins.

Carmen – Bizet (2nd trumpet)
Act I, Nr. 3: beginning to m. 9

In A

3

All.^o

En L.A. (dans la coulisse)
ou PISTON.

p

ou fin à l'Orchestre.

Peter Grimes – Britten (3rd trumpet)
Act II, Interlude III & Scene 1: [3] to 2 before [5]

In C

The musical score is written for a 3rd trumpet part in C major, 2/2 time, with a tempo of *Allegro spiritoso* and a metronome marking of $(d=80)$. The score is divided into five numbered sections:

- Section 1:** Measures 19-21. Includes the instruction *Fl. Solo* and a dynamic marking of *ff*.
- Section 2:** Measures 23-25. Includes the instruction *Fl.* and a dynamic marking of *ff*.
- Section 3:** Measures 26-35. A *SOLO* section starting with *ff*. The music is marked *Scene I*. Dynamics include *più f* and *cresc.*
- Section 4:** Measures 36-38. A *SOLO* section starting with *ff brillante*.
- Section 5:** Measures 39-40. Ends with a dynamic marking of *f*.

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Pagliacci – Leoncavallo (2nd trumpet)
Act II, 4 before [106] to 10 after [108] (page 1/2)

In E **Marziale deciso.** ♩ = 112.

105 *1.^o tempo*

p *p* *p cres. a*

106

poco a poco *f*

ff cres.

ff

107 *UN POCO MENO*

ff

ff

Pagliacci – Leoncavallo (2nd trumpet)
Act II, 4 before [106] to 10 after [108] (page 2/2)

In E

First system of musical notation for the 2nd trumpet part. It consists of two staves (treble and bass clef) with a grand staff brace on the left. The music features a melodic line with eighth and sixteenth notes, including slurs and accents.

Second system of musical notation, continuing the melodic line from the first system. It includes slurs and accents over the notes.

Third system of musical notation, starting with a boxed measure number **108** and the instruction *stringendo*. The music is more rhythmic, featuring eighth notes and slurs. There are two first-finger fingering marks (**1**) above the notes.

Fourth system of musical notation, concluding the passage. It features slurs and accents. A final measure contains a first-finger fingering mark (**1**) and a large bracket. Below the system, the letter **B** is printed.

The Nose, op. 15 – Shostakovich (trumpet)
Act I, Prologue: opening to [9]

In B-flat

Allegro ♩ = 132
con sord.
Tam-tam

1 *ff* *mf*

2 *p cresc.* *f*

3 *p cresc.* *f*

4 *mf* *cresc.* *f* *p*

5 *cresc.* *f*

6 *p* *cresc.*

7 *f*

8 *p sempre cresc.*

9 *ff*

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Der Rosenkavalier – Strauss (1st trumpet)
Act III: 3 before [291] to 5 after [295]

In C

*Mässig langsam u. sehr getragen.
Moderato e molto sostenuto.*

The musical score consists of four staves of music. The first staff begins with a *cresc.* marking and a *p* dynamic, leading to measure 291. The second staff continues with *cresc.* and *f* dynamics, ending with *ff*. The third staff starts with *f* and *mf* dynamics, includes the instruction *Breit allargando 1*, and features a triplet of eighth notes in measure 294. The fourth staff concludes with *rit.* and *p* dynamics, ending with a double bar line. Various dynamic markings such as *dim.* and *pp* are used throughout the passage.

Salome – Strauss (3rd trumpet)
Final Scene: 2 before [362] to end

In C

The image shows a musical score for the 3rd trumpet part in the Final Scene of Salome by Richard Strauss. The score is written in C major and consists of two staves. The first staff begins with the tempo marking *sehr schnell* (in C) and the dynamic marking *ff*. It features a melodic line with a triplet of eighth notes and a measure marked with a circled **362**. The second staff continues the melodic line with a series of eighth notes and a final triplet, ending with a double bar line. The dynamic marking *ff* is repeated at the end of the second staff.

Rigoletto – Verdi (1st trumpet)
Prelude: opening to m. 21

In C

in Do
Andante sostenuto

p *pp* *pp* *ff* *f* *ff* *f* *ff*

Die Walküre – Wagner (3rd trumpet)
Act III, Scene 1: 1 before [8A] to 4 after [12]

In E

in E.
Vivace.

9 *p* *cresc.* *f* *dim. p*

10 *f* *p* *f* *dim.* *p*

11 *p* *cresc.*

in E.

12 *ff* *ff*

1