# **2026 Trumpet Audition Repertoire**

### Solo:

Honegger: Intrada (all)

### **Orchestra excerpts:**

**Prokofiev: Piano Concerto No.3** 

- 2<sup>nd</sup> mvt., var. II

#### **Tchaikovsky: Capriccio Italienne**

- From measure 66 to 73
- From measure 116 to 125
- From measure 189 to 196
- From measure 232 to 240

### Sibelius: Symphony No.2

- 1st trumpet, IV. Finale, from letter Q to the end

### **Shostakovich: Symphony No.5**

- 1st trumpet, 1st mvt., from letter 27 to 29
- 1st trumpet, 4th mvt., from letter 97 to 98
- 1st trumpet, 4th mvt., from letter 108 to 111

# PHOTOCOPIE INTERDITE

# INTRADA

Trompette en ut

pour trompette en ut et piano

H. 193

Arthur HONEGGER



© 1947 by Éditions SALABERT

© 1992 by Éditions SALABERT International copyright secured all rights reserved

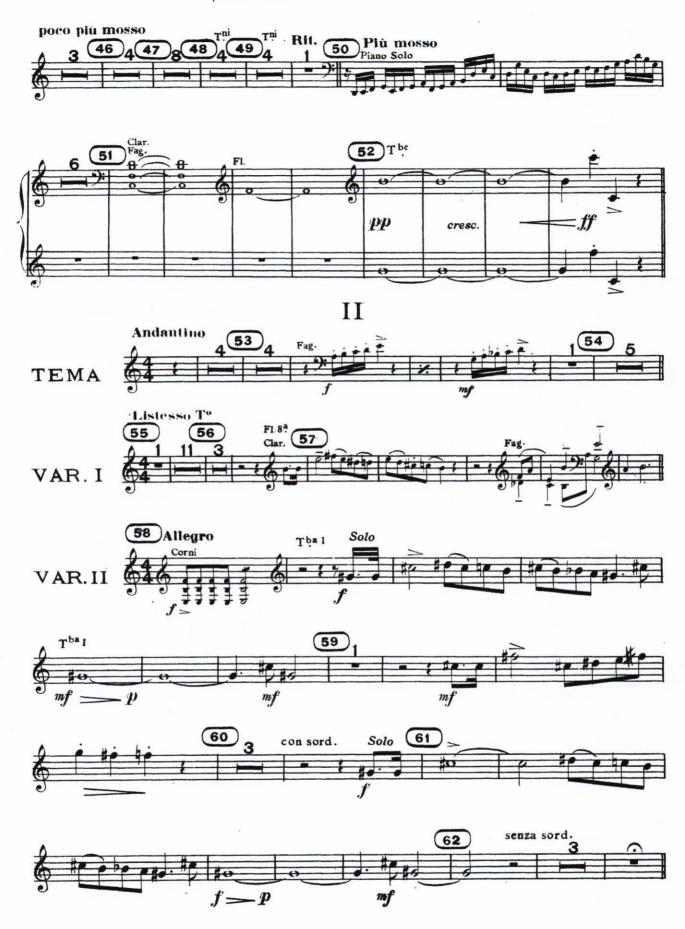
Tous droits d'exécution, de reproduction, de transcription et d'adaptation réservés pour tous pays





E.A.S. 14.920

# PROKOFIEV PIZNO Concerto u. 3



# Peter Ilyich Tchaikovsky Capriccio Italienne, Op. 45

### Piston I in A



<sup>\*)</sup> Bei kleinerer Besetzung werden stets die mit \* bezeichneten Noten der nicht vorhandenen Instrumente gespielt.

### Piston I in A



# SIBELIUS: Symphony No. 2: 4th Movement

Suggested Equipment: C or Bb Trumpet

Character: Broad & Majestic

Special Notes: The first part of the excerpt is played with very slight detachment. The second passage is without any detachment until letter T where the accents should have a slight space before the note to give crisper attacks. There are 14 bars of rest between the two passages. The "Molto Largamente" begins 8 bars before the trumpet entrance so marked.



SIBELIUS: Symphony No. 2 - cont.



### SHOSTAKOVICH: Symphony No. 5: Movements I & IV

Suggested Equipment: Bb or C Trumpet

Character: Bombastic

Special Notes: Staccatos should be dry. The fourth movement, sections #108 and #109, should be broad and firmly tongued but with a feel of two to the bar. At #110 there is an a-tempo but now with a quarter-note feel. Be sure to crescendo through the triplets, creating something of a wave effect through the section. The accelerando approaching #111 should not be too extreme since the change is only from J = 164 to J = 184.

THE PROPERTY OF THE PARTY OF A PERSON AND THE



SHOSTAKOVICH: Symphony No. 5 - cont.





