

Hi All,

Please see attached for some additional orchestral excerpts we'd like you to prepare for fall large ensemble auditions. **Please note, you only need to prepare the orchestral excerpts if you want to be considered for orchestra or wind ensemble.** So, in addition to the 3 etudes previously sent (and included on this email), please prepare the excerpts from Stravinsky's Firebird and Brahms' 3<sup>rd</sup> Symphony if you are interested in being considered for orchestra or wind ensemble. The specific excerpts are bracketed on the attachments and also written out below. We will not ask the etudes and excerpts in their entirety, rather, around a week prior to the audition we will send an email with the specific requirements.

**Stravinsky: Firebird, Infernal Dance (In C):** 5 bars after #1 through the downbeat of #3.

1 bar after #9 through the downbeat of 1 bar after #12.

**Brahms: Symphony No. 3, 1<sup>st</sup> Mvt (In F):** Opening 10 bars

Last 8 bars

**Brahms: Symphony No. 3, 4<sup>th</sup> Mvt (In F):** 3 bars before Letter I through the downbeat of letter K.

Last 11 bars

Please be in touch with any questions!

Best,

Dr. Craswell and Mr. Smith

TRUMPET I

Danse infernale du roi Kastcheï IN C

9 [1] 3 1

*fff* *fff* *fff*

[2] 1

*fff* *fff f*

[3] 7

*fff*

[4] 3 [5]

*f* *p* *simile*

[6] 8 [7] 4

[8] 2 [9] 1 Solo *f ben marcato* 1

[10] 1 [11]

*f* *ff*

[12]

*mf* *mf*

[13] 4 [14] 2 con sord. *sff* *sff* *s.ab*

*Sord. auf*

1 senza sord. [15] 8 [16] 8 [17] 8

*f*



Brahms — Symphony No. 3 in F Major

Orchestra Musician's  
CD-ROM LIBRARY

2

Trompete I in F

173 *f* 1

180 *sf* *sf* *sf*

187 **L** 5 Ob. *sf* *sf* *sf* *sf* *sf* 1 **M** 11

212 Ob. I *p cresc.* *f* *p* Hr. II

Andante u. Poco Allegretto tacet

**Allegro**  
Str. Fag. 15 **A** 6

Klar. I Pos. I

29 **B** 6 Hr. III *f*

42 *cresc.* *f* 2

52 **C** 10 **D** 4 Hr. III, IV *f*

75 **E** 1 *ff* 1

85 **F** 6 *sf* *sf* *sf*

99 **G** 29 Fl.

134 **H** *Fag. I* *f*

143 **I** *f ben marc.*

156 *più f sempre*

167 *ff* **K** *ff* *Ob. I*

185 *f* *ff* **L** 14

208 *Hr. I* *ff* **M**

220 *sf* 2 4 1 *sf* 5

239 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

246 **N** 11 **O** 3 *Hr. III* *pp* *p*

267 *Un poco sostenuto* **P** *Pos. I* *dolce* *cresc.* *f*

288 *p* 1 7 *p* *p*

in form of a Cadenza

Moderato (in a free style)  
(♩ = about 69)

PAOLO LONGINOTTI

I.

*f* *ff* *f* *mp* *mp* *f* *a tempo* *calme* *mp* *e poco a poco cresc. e accel.* *sfp* *sf* *mp* *calme* *poco a poco cresc. e accel.* *sfz* *p* *agile* *a tempo* *poco f* *mp* *calme* *sfz* *agile* *poco f* *mf* *sf* *f* *sf* *ff* *Deciso* *f* *a tº mais calmement* *mf* *mp* *calmo poco accel. meno... rit....* *p* *mp* *a tempo* *poco* *mosso* *détendu* *et avec élan* *mf* *poco* *mosso* *détendu* *accel.* *sff*

# ETUDE-STACCATO

Allegro (♩ = 112 to 120)  
lightly and evenly

2.

*mf*

*Slurred + tongued*

# ROMANCE ETUDE Joseph Turrin (ASCAP)

With expression and warmth (♩ = 64)

The musical score consists of ten staves of music in a single system. The key signature has one flat (B-flat), and the time signature is 4/4. The piece begins with a piano (*p*) dynamic and includes several slurs and phrasing marks. Measure numbers 7, 16, and 22 are indicated in boxes. Dynamics range from piano (*p*) to forte (*f*), with markings for *mp*, *dim.*, and *cresc.*. Articulations include slurs, ties, and accents. Fingerings are indicated by numbers 1-5. The score concludes with a *Rit.* (ritardando) marking and a final flourish.

E MINOR

Tempo di Bolero (Met - 120)

16

*mf bold*

*f*

*p lightly*

*f joyously*

*p*

*pp subdued*

*mf lightly*

*f pompous*