

## Fall 2025 Audition Repertoire

Grainger – “Horkstow Grange”: bars 19-28

Grafulla – “Washington Grays” March – Beginning to ms.28

Bugle call – To the Colors

Schumann – Symphony no.2; 1. Sostenuto assai – Allegro ma non troppo (Beginning – bar 13) **1<sup>st</sup> part in C.**

Concone - #20

Sight reading



## (2. "Harkstow Grange": bars 19 - 28)

"Harkstow Grange" is one of the most well-known trumpet solos from Lincolnshire Posy. The accompaniment for this solo is often only static chords presented from the rest of the ensemble, so pitch is of the utmost importance. Do note that breathing before m. 25 is acceptable, but conductors may want to forego that breath to allow the note in m. 24 to lead into m. 25. In that scenario, you will need to 'sneak' a breath in another place either before or after that moment.

**Slowly flowing solo**

19 *mp (mf)* freely, to the fore, tone strengths at will

24 huge *f* *linger* louden *f*

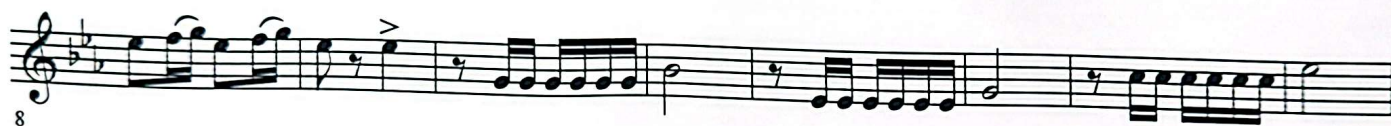
Lincolnshire Posy by Percy Aldridge Grainger  
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# "Washington Grays" March

Solo B♭ Cornet

 Claudio S. Grafulla  
 (1812-1880)

This march requires an efficient player who can immediately and convincingly change styles. There is never any rest - especially during an audition - so playing with a compact sound and not over-blowing is necessary to play beautifully to the end. Efficiency as opposed to endurance is what the player must strive for in performance. A panel will be listening for consistent articulation, nimble technique, and reliable time. Subdividing long notes and through releases will help maintain rhythmic integrity and clarity. Slow practice is critical for cleanliness on Washington Grays. Play the final quarter note full value to differentiate from the eighth notes beforehand.





## First Call

Quick ♩ = 86

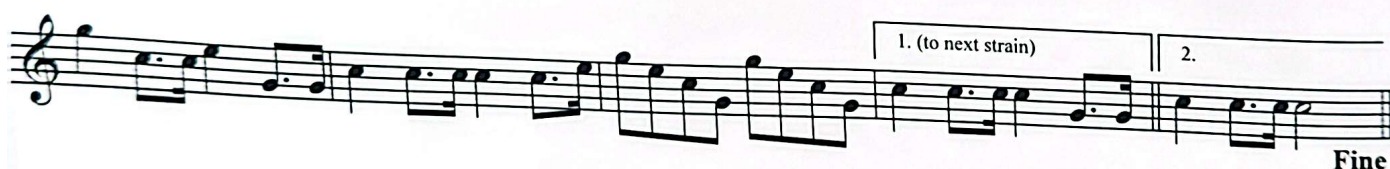
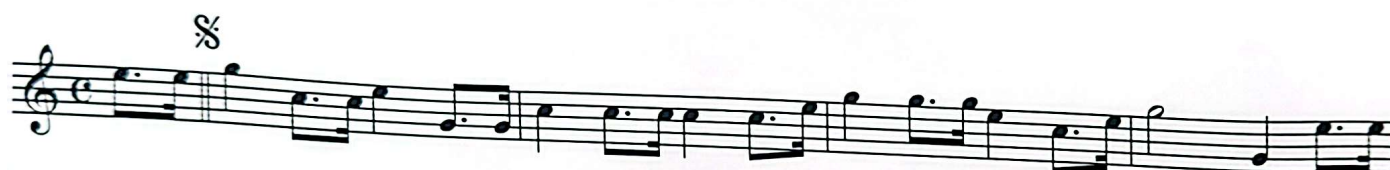


## Attention

♩ = 100



## To the Colors



Fine



D.S. al Fine

## Carry On

♩ = 132



**20.**

20



# Symphony No. 2

Robert Schumann, Op. 61  
(1810 - 1856)

## I. Sostenuto assai - Allegro, ma non troppo (Beginning - bar 13) ●

This passage requires an acute ability to play softly, in control, and with a glowing, beautiful *pp* chorale tone. Whether playing this passage in the orchestra or on your own, craft a color and fit your rhythm with the string section's moving quarter-notes always in mind. Play pesante sixteenth-notes throughout that are slightly longer and more set. Playing the sixteenths in this manner, while thinking of the longest legato line possible (with minimal brushed articulation along the way), will help create the right character for this passage.

For the second trumpet part, play with a slightly broader tone and a sense of setting the lower octave so the first player can sit within your sound. It is also customary for the second player to fill in all lower octave notes throughout this passage (with the exception of the last note which remains unison) as shown below in the alternative Trumpet 2 part. The trumpets of Schumann's day had limited ability to play notes of the scale in the lower register, so many of the notes that we now can play were unavailable at that time.

Sostenuto assai. ♩ = 76  
in C

1. *pp*  
in C (Trumpet 2 as written)  
*pp*  
in C (Trumpet 2 as usually played)  
*pp*

Alternative Trpt. 2

7

Alternative Trpt. 2