RAVEL: Piano Concerto in G: 1st Movement (Opening & Ending)

Suggested Equipment: C, D, or G Trumpet
Character: Exuberant, Joyous
Special Notes: The usual requirement for this solo begins at #2, however, it is possible that the muted portion preceding would be asked to test the player’s ability to maintain tempo while removing the mute. The excerpt usually stops at #3, but again, the rhythm which follows may be part of the test as well. The dynamic marked is forte, but it is more of a chamber forte than an orchestral forte. A lighter approach is more appropriate. Staccatos should be "dry" (short).

There is one additional consideration noted in one French recording consulted. Beginning on the fifth bar after #2 and continuing for four measures, the first two eighths of each set of four are slurred. It is not usually played this way, but there’s at least one recording done this way, and it’s French.

The normal tempo requirement is \( \frac{d}{=} = 116 \), but the majority of recordings checked range from 108-116. In an audition, you should check if there is a strict interest in 116. If not, a slightly slower tempo may work better technically and musically. It is advisable to prepare the material both single and double tongued, especially at tempi which border the use of double so it can be played comfortably either way and at any tempo in the range indicated.
R. STRAUSS: Don Quixote: Sections 3, 37 & 67

Suggested Equipment: C or D Trumpet
Character: Sec. 3: Fanfare    Sec. 37: Lyrical, Tender, Expressive
Sec. 67: Aggressive, Angry

Special Notes: Observe all markings on the page. In the first passage, be sure the accents stand out. In section 68, there have been versions with a molto ritard in the first two beats, then an a-tempo on beat three. Generally this ritard is not used, but it is possible you might be asked to play it that way.