

**Philharmonia**

**Instrumental  
Fellowship  
2026/27**

**Trumpet**

Information and  
Audition Requirements

## How do I apply?

To apply, you will need to complete our online application form and submit your video which you may find [here](#).

After completing the application form, you will be directed to complete our Equality and Diversity form. It is essential that you complete this information as fully as possible, as your application will not be processed without it.

If you encounter any problems with the application form or have any questions, please email [emergingartists@philharmonia.co.uk](mailto:emergingartists@philharmonia.co.uk).

Please note that the Philharmonia **will not accept** any alternative applications such as CVs or video files containing spoken word.

## Auditions

### First round

First round auditions for Brass will take place via video submissions. There is a portal in the application form where you will upload your recording. Please submit one, unedited video. First round audition requirements are in the attached pack below. The deadline to submit your video is midnight on Sunday 22 March 2026.

### Second round

If invited to audition, second round auditions will take place live and in-person in London. Second round audition requirements are in the attached pack below.

Candidates may be asked to do some sight reading.

An accompanist will be provided – please do not bring your own.

We are unable to provide feedback for candidates not successful at the first round.

Please note the Philharmonia reserves the right to change the date of any in-person audition if necessary.

# Philharmonia

## First round audition requirements

### **Solo rep**

- Haydn Trumpet Concerto, first movement until bar 118.

### **Excerpts**

- Mussorgsky arr. Ravel, Pictures at an Exhibition
- Mahler, Symphony No. 5
- Stravinsky, Petrouchka
- Mahler, Symphony No. 2

# Philharmonia

## Mussorsky arr. Ravel, Pictures at an Exhibition

**TROMBE I II**  
en Ut

Orchestration de  
Maurice RAVEL

### Promenade

Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto.

The musical score is written for Trombe I II in Ut. It consists of five systems of music, each with a piano accompaniment and a melodic line. The piano part is marked with a forte (f) dynamic. The melodic line is marked with a forte (f) dynamic. The score is divided into five sections, numbered 1 through 5. Section 1 is the first system. Section 2 is the second system. Section 3 is the third system. Section 4 is the fourth system. Section 5 is the fifth system. The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations, including a checkmark and a circled '1' in the first system, and a circled '2' in the second system. The score is arranged in a vertical layout with the piano part on the left and the melodic line on the right.

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# Philharmonia

## Mahler, Symphony No. 2

### 29 Der grosse Appell.

Sehr langsam und gedehnt. (♩ = wie zuletzt ♩) (Echo) Etwas bewegter. Langsam. (1. Tromp. aus weitester Ferne) (1. Fl.) *Piu mosso.* *tr*

lange lang lange und verklingend sehr lang lange lange lange und verklingend lange

2. Tromp. in F Etwas näher und stärker.

Links aufgestellt. START

### 30 Quasi Allegro *tr*

schnell und schmetternd. nicht riten.

Sehr langsam. Schnell. Sehr langsam. Schnell und schmetternd.

1 (Hörner) 1 (1. Tromp. in F. näher) 1 (Hörner) 1 (1. Trp. näher) 1 (Hörner)

lange END

(1. Fl.) *pppp* 31 Langsam. (Gem. Chor.) In's Orchester gehen.

fern *p* (Piccolo) lange und verklingend

sich verlierend

# Philharmonia

## Mahler, Symphony No. 5

PETERS EDITION LTD  
10-12 BACHES STREET  
LONDON, N1 6DN.

Trompete I

# Symphonie Nr. 5

## I

### 1. Trauermarsch

20

Ist mit ~~completo~~

*in B* In gemessenem Schritt, Streng. Wie ein Kondukt Gustav Mahler

6 *sf* *molto f.* *f* (Triole: flüchtig) *sf*

12 *sf* *ff* *ff*

19 *f* *ff* *p* *Tempo ff* 10

35 (2) *Tr. III, IV in B* *in B Solo* (3) Wie zu Anfang

# Philharmonia

## Stravinsky, Petrouchka

*sf*  
con sord. **133** *sempre sf* **134** Allegro,  $\text{♩} = 118$  Solo *mf*

*p marc.* *marc. p* *senz. sord. mf*

**135** *p* *mf*

**136** *p* *mf*

**137** *p* *mf*

**138** *p* *mf*

**139** *f* L'istesso tempo Poco meno mosso poco rall.  $\frac{3}{4}$

2 1 1 1

VALESE

**140** Lento cantabile,  $\text{♩} = 72$  Solo *mf ben cantabile* **141**

**142** *G.P.*

# Philharmonia

## Second round audition requirements

### **Solo rep**

- Haydn Trumpet Concerto first movement until bar 118.

### **Excerpts**

- Mussorgsky arr. Ravel, Pictures at an Exhibition
- Mahler, Symphony No. 5
- Stravinsky, Petrouchka
- Mahler, Symphony No. 2
- Ravel, Piano Concerto
- Rimsky-Korsakov, Scheherazade
- Shostakovich, Symphony No. 8
- Wagner, Parsifal



# Philharmonia

## Mahler, Symphony No. 5

PETERS EDITION LTD  
10-12 BACHES STREET  
LONDON, N1 6DN.

Trompete I

### Symphonie Nr. 5

I

### 1. Trauermarsch

20

Ist mit ~~completo~~

*in B* In gemessenem Schritt, Streng. Wie ein Kondukt Gustav Mahler

6 *sf* *molto f.* *f* (Triole: flüchtig) *sf*

12 *sf* *ff* *ff*

19 *f* *ff* *p* *Tempo ff* 10

35 (2) *Tr. III, IV in B* *in B Solo* (3) Wie zu Anfang

# Philharmonia

Stravinsky, Petrouchka

*sf* *con sord.* *p marc.* *sempre sf* *marc. p* *senza sord. mf* *Solo* *Allegro, ♩ = 118 Solo* *mf*

133 134 135 136 137 138 139 *L'istesso tempo* *Poco meno mosso* *poco rall.* 2 1 1 1

**VALSE**

140 *Lento cantabile, ♩ = 72* *Solo* *mf ben cantabile* 141 142 *G.P.*

# Philharmonia

Mahler, Symphony No. 2

29 **Der grosse Appell.**

Sehr langsam und gedehnt. *(d = wie zuletzt d =)*  
Etwas bewegter.

Langsam. *(1. Tromp. aus weitester Ferne)*

*(1. Fl.)* *ppp* *tr* **Piu mosso.**

lange lang lange und verklingend sehr lang lange lange lange und verklingend

2. Tromp. in F *ppp* Etwas näher und stärker.

Links aufgestellt. **START**

30 **Quasi Allegro**

schnell und schmetternd.

nicht riten.

Sehr langsam. Schnell.

Sehr langsam. Schnell und schmetternd.

1 (Hörner) 1 (1. Tromp. in F. näher) 1 (Hörner) 1 (1. Trp. näher) 1 (Hörner)

lange **END**

*(1. Fl.)* *ppp*

fern *p* *tr* **31** **Langsam.**

*(Piccolo)*

sich verlierend

lange und verklingend

*(Gem. Chor.)* **1** In's Orchester gehen.

# Philharmonia

## Ravel, Piano Concerto

### CONCERTO

PROFESSOR OF  
THE PHILHARMONIA

TROMBA

MAURICE RAVEL

Allegramente 15 **1** Clar. **I** Fl. 3 **TROMBA Sord.** *mf*

senza Sord. 2 **2** START *f*

**3** 2

*mf* **4** **Meno vivo** 8 **5** Clar. in Mib Solo *p espr.*

**TROMBA** **Ottav. Solo** 2



# Philharmonia

Shostakovich, Symphony No. 8

## 2<sup>nd</sup> MVT

203 **G**  
*ff marcatisimo*

208

213 **L'istesso tempo**  
**8**  
Fl. I solo con Clar. I in *8*

The image shows a page of musical notation for the second movement of Shostakovich's Symphony No. 8. It consists of three staves of music. The first staff begins at measure 203 with a boxed 'G' above the first measure and the instruction 'ff marcatisimo' below. The second staff starts at measure 208. The third staff starts at measure 213 and includes the instruction 'L'istesso tempo' above the staff, a large bracketed '8' below the staff, and the text 'Fl. I solo con Clar. I in 8' at the bottom right. The music is written in a key with one sharp (F#) and a common time signature (C).

# Philharmonia

## Shostakovich, Symphony No. 8 (cont.)

### 3<sup>rd</sup> MVT

274 (Vcl., Cb.) z Corni Solo  
Ottone

283

292 ff f

302 G 13

Fl. & Clar. in E

322 1 f

331 f f < ff H

341 (Trba. II)

351 (metti sord) 14 I Vla. 17 VI. (con sord.) 18 1

Detailed description: This page of a musical score for the 3rd movement of Shostakovich's Symphony No. 8 contains eight staves of music. The first staff (measures 274-283) features a solo for the Violoncello and Contrabasso, with the Corni and Ottone parts indicated above. The second staff (measures 283-292) continues the melodic line. The third staff (measures 292-302) shows a dynamic shift from fortissimo (ff) to forte (f). The fourth staff (measures 302-322) includes a first ending bracket labeled 'G' and measure 13. The fifth staff (measures 322-331) is for Flute and Clarinet in E, starting with a first ending bracket labeled '1'. The sixth staff (measures 331-341) features a dynamic change from forte (f) to fortissimo (ff) and includes a second ending bracket labeled 'H'. The seventh staff (measures 341-351) is for the second Trumpet (Trba. II). The eighth staff (measures 351-359) is for the Viola (Vla.), with instructions to put mutes on (metti sord) and play with mutes (con sord.), and includes a first ending bracket labeled 'I' and measure 17.

# Philharmonia

Wagner, Parsifal

## TROMPETE I Vorspiel

1

1 *Molto lento*  
*Sehr langsam*

5 Hr.2

START in F

*pp zart dolce*

*dim.*

*sf* *p* *pü p*

2

5 Hr.2

*p sehr zart*  
*doleiss.*

*sf* *dim.*

END

4 3

*pp* *p cresc.* *cresc.*

Detailed description: This is a musical score for the first trumpet part of the prelude to Wagner's Parsifal. The score is written in 4/4 time and begins with a first-measure rest. The tempo is marked 'Molto lento' and 'Sehr langsam'. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) at the 'START' point, which is marked 'in F'. The score consists of four staves of music. The first staff contains the initial melodic line, starting with a first-measure rest, followed by a series of notes including a half note B-flat, a quarter note G, and a half note F. The dynamics are marked 'pp zart dolce'. The second staff continues the melody with a first-measure rest, followed by a series of notes including a half note E-flat, a quarter note D, and a half note C. The dynamics are marked 'dim.', 'sf', 'p', and 'pü p'. The third staff continues the melody with a first-measure rest, followed by a series of notes including a half note B-flat, a quarter note A, and a half note G. The dynamics are marked 'p sehr zart doleiss.', 'sf', and 'dim.'. The fourth staff concludes the piece with a first-measure rest, followed by a series of notes including a half note F, a quarter note E-flat, and a half note D. The dynamics are marked 'pp', 'p cresc.', and 'cresc.'. The score includes various performance markings such as 'Hr.2' (Horn 2), 'START', 'END', and measure numbers (5, 4, 3).