



PROGRAMMA AUDIZIONE PER PRIMA TROMBA CON OBBLIGO DELLA SECONDA, DELLA TERZA E DELLA FILA

PASSI E SOLI D'ORCHESTRA:

- **J. S. Bach**, Messa in Si minore, Symbolum Nicenum (N. 13: Credo 2, Coro)
- **B. Bartók**, Concerto per orchestra, BB 123 (SZ 116), V movimento, Finale (Pesante – Accelerando al Presto)
- **L. van Beethoven**, Ouverture Leonore n. 3 in do maggiore, op. 72b
- **G. Bizet**, Carmen
- **G. Donizetti**, Don Pasquale (Atto II, scena 3)
- **G. Mahler**, Sinfonia n. 5 in do diesis minore
- **M. P. Musorgskij**, Quadri di un'esposizione
- **G. Verdi**, Un Ballo in maschera, NN. 19, 21-22 (in Mi bequadro)
- **G. Verdi**, Otello (Atto I, Scena 2; Atto II, Scena 5)
- **S. Prokof'ev**, Romeo e Giulietta, op. 64, NN. 11, 12, 48
- **R. Strauss**, Salome
- **I. Stravinskij**, Petruška, Part. 3 (Danza, Valzer), Part. 4 (Concl.)
- **P. I. Tchajkovskij**, Il lago dei cigni (Danza napoletana)
- **O. Respighi**, I Pini di Roma, I pini presso una catacomba (solo interno)
- **O. Respighi**, I Pini di Roma, I pini di Villa Borghese (prima parte)
- **E. Humperdinck**, Hänsel und Gretel (Ouverture e Scena 3)

J.S. BACH - MESSA IN SI MINORE

IN RE

CREDO

26 Violins

SOLO


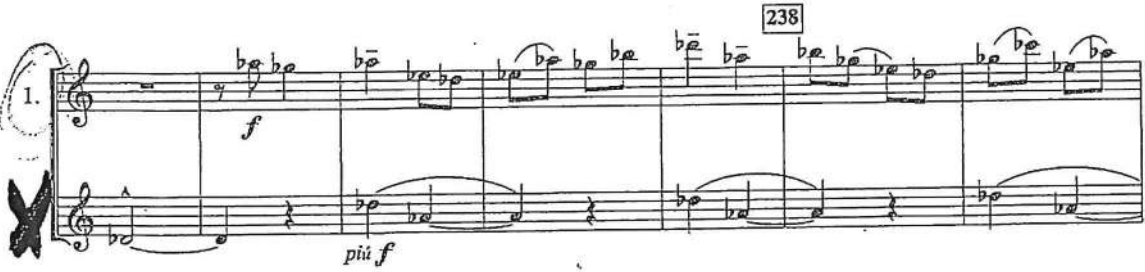
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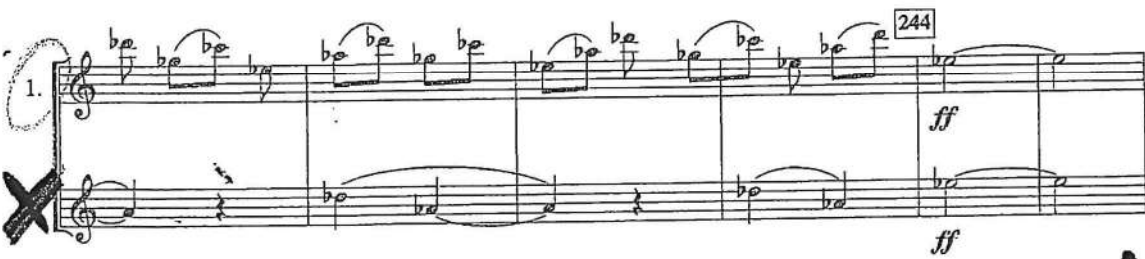
V. Finale
(Bars 201 - 254)


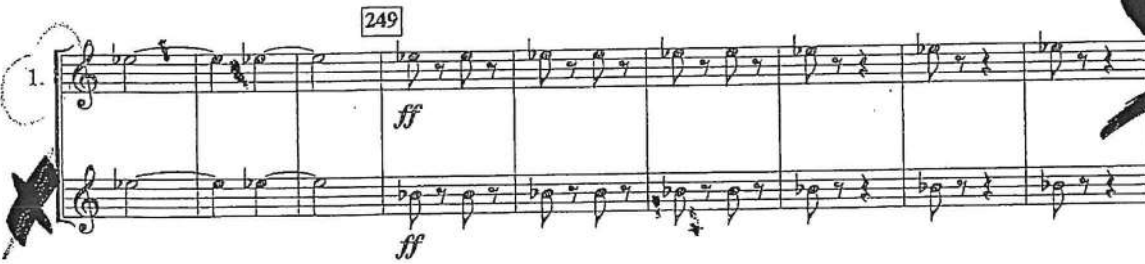
Think of the first three notes as pillars on which this passage is built, with *marcato*, sustained half-notes set solidly, one leading to the next with a slight lift. Arc the eight-notes in bars 204-205, phrasing toward 206 (bars 214-215 phrasing towards 216 in the first trumpet part). Any notes with lines are long, yet take care that they remain in articulate and tempo as the strings continue their moving line of sixteenths throughout. In bar 228, dig out the lower triplet notes so they are acoustically clear and flow toward bar 231. Starting in bar 234, try to avoid being too muscular with this passage as the dynamic is only one *forte*. Instead think of riding on top of the orchestra along with the piccolo player. Create a dance-like feel by giving the quarter-notes a vibrant spin, along with good slurs and articulation. This passage should sit on top of the ensemble but should not necessarily dominate. For some players, using a different instrument (either D or E-flat trumpet) can be a positive solution for this section, but only if the tone quality is not sacrificed.

Tempo I (Presto)
in C

The musical score consists of four systems of staves. Each system has a first staff (treble clef) and a second staff (bass clef). The first system starts at bar 201 with a dynamic marking of *f*. The second system starts at bar 211 with a dynamic marking of *f*. The third system starts at bar 221 with a dynamic marking of *f*. The fourth system starts at bar 231 with a dynamic marking of *f* and a *più f* marking later in the system. The score includes various musical notations such as slurs, accents, and triplets. There are large black handwritten marks on the score, including a bracket over bars 211-215, a bracket over bars 221-225, and a bracket over bars 231-235. There are also 'X' marks over the first staff of each system.

1.  

1.  

1.  

Overture No. 3

Allegro (Solo auf der Bühne)

in Bb

f (3-5 sec) (not too fast) (2-4 sec) accel.

rall. (long: 5-7 sec.) *pp*

1

Carmen

Vorspiel

Andante moderato [$\text{♩} = \text{ca. } 69$]

Georges Bizet

9 I.II. Trp. in A

ff

10 *dim.* *f*

11 *p* *mp*

crescendo *molto* *ff*

1. Akt

Marsch und Chor der Gassenjungen

Allegro. [$\text{♩} = \text{ca. } 112$]

Trp. in A (auf der Bühne)

(*p*)

32 *f*

I. in Orchester

Don Pasquale

2. Akt 3. Bild
Nr. 5 Vorspiel, Szene und Arie

Gaetano Donizetti

Maestoso
I. Trp. in B Solo

dolce *p* *rit.* *p* *rall.* *a tempo* *f*

Sinfonie Nr. 5

1. Satz (Trauermarsch)

cis-Moll

In gemessenem Schritt. Streng. Wie ein Kondukt [ca. 63]

Gustav Mahler

I. Solo in B

6

12

19

1

Pesante

[Fortsetzung nächste Seite]

278 I. Trp. in F **13** molto portamento

pp espr.

286

369 **18** Klagend Tr. III, IV in F Zurückhaltend I. Trp. in F Poco meno mosso

dim. f f

380 streng im Tempo

387 Nicht zurückhalten **19** 8

p dim. pp verlöschend

401 3 mit Dämpfer 6

Tr. III. in B pp p veloce pp

Quadri di un'esposizione

Promenade

Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto [ca. 84-88]

Modest Moussorgski
Orchesterfassung
von Maurice Ravel

The first system of the musical score for 'Promenade' features two staves. The upper staff is for the first trumpet (I. Trp. in C) and the lower staff is for the second trumpet (II. Trp. in C). Both parts begin with a forte (f) dynamic. The music is in 4/4 time and consists of a series of eighth and quarter notes, with some rests. A circled number '4' is placed above the first measure of the second staff.

The second system continues the musical score. It features two staves. The upper staff has a circled number '1' above the first measure. The lower staff has a forte (f) dynamic marking. The music continues with eighth and quarter notes.

The third system of the musical score features two staves. The upper staff has a circled number '2' above the first measure. The lower staff has a forte (f) dynamic marking. The music continues with eighth and quarter notes. Fingering numbers '2', '1', and '1' are written above the notes in the upper staff.

The fourth system of the musical score features two staves. The upper staff has a circled number '3' above the first measure. The lower staff has a forte (f) dynamic marking. The music continues with eighth and quarter notes. Fingering numbers '2', '2', and '2' are written above the notes in the upper staff. A circled number '4' is placed above the first measure of the second staff.

The fifth system of the musical score features two staves. The upper staff has a circled number '5' above the first measure. The lower staff has a forte (f) dynamic marking. The music continues with eighth and quarter notes. The system concludes with a fermata over the final notes.

Samuel Goldenberg und Schmuyle

Andante [ca. 66-69]
(con sord.)

I. Trp. in C

The musical score is written for two trumpets. The first trumpet part (I. Trp. in C) begins at measure 58 with a fortissimo (*ff*) dynamic and a sordina (*sord.*) instruction. It features a series of sixteenth-note runs and triplet figures. Measure 60 includes a triplet of eighth notes. The second trumpet part (II. Trp. in C) begins at measure 61 with a fortissimo (*ff*) dynamic. It also features sixteenth-note runs and triplet figures. Measure 62 includes a triplet of eighth notes. The piano accompaniment consists of sixteenth-note runs in both hands, with dynamics ranging from fortissimo (*ff*) to fortissimo (*f*) and a crescendo (*cresc.*) marking. The score concludes with a final measure (62) featuring a fortissimo (*ff*) dynamic and a triplet of eighth notes.

1.^a TROMBA

UN BALLO IN MASCHERA

G. VERDI

MENO MOSSO

IN MI^b

18

...su quel capo esecrato ca - drà!

19

SOLO.

6/4 (Arpa) (Tr. ni) *mf*

1 2 1 3 3

f *ff*

20 1^o TEMPO

21

14... qual parte asse - gnaste? Che - tatevi, solo qui la

col canto

sorte de - cidere de?

SOLA 1 3 1 3

pp e ben legato

22

cresc.

1 v'è Oscarre che

OTELLO

1. Akt 2. Szene

Giuseppe Verdi

Allegro con brio [♩=120]

Lu. II. Kornett in A *ff*

Lu. II. Trompete in E

(Der Kampf dauert fort)

2. Akt 5. Szene

Allegro sostenuto

Lu. II. Kornett in A

ff (Othello packt Jago an der Gurgel und wirft ihn zu Boden)

I. u. II. Trp. in E

F

Romeo und Julia

Nr. 11 Ankunft der Gäste

Assai moderato [$\text{♩} = 96-100$]

poco rit. a tempo

Sergej Prokofieff

62 4 Hörner

Solo Kornett in B 63

p dolce ten.

Solo 1

p

6 Solo 66

mp pp

Nr. 12 Maskenspiel

Andante marziale [$\text{♩} = 72$]

Solo
Kornett in B

73

p

Nr. 48 Morgenständchen

Andante giocoso [$\text{♩} = 126$]

335 8 336 7 Kornett in B 337

mf cantab.

1.

2.

mf

338

3

mf

6 2

Salome

Richard Strauss
op. 54

Jochanaan-Motiv

Breiter (aber immer noch etwas lebhaft)

(135) I. und II. Trp. in C

f *ff* *f* *p*

Sehr bewegt [$\text{♩} = 76$]

(237) I. Trp. in E

f

Sehr schnell $\text{♩} = 92$

(239) 1

p *sempre accelerando* *f* *p*

Salomes Tanz

Etwas lebhafter

Vivace

I. Trp. in F Solo

f *dim.* *pp*

Ziemlich langsam

314

3

I Trp. in C Solo

315

rit. I. Trp. in E

Etwas breit
Più lento

316

4 espressivo

Ziemlich lebhaft

330

2

Immer bewegter

II. Trp. in B Solo

con sord

Mäßig bewegt

351

1

I u. II. Trp. in E Solo

con sord.

[Fortsetzung
nächste Seite]

359 I. Trp. in E

II. Trp. in E dim.

Sehr breit

X STRAVINSKY: Petrouchka (1947): Part 3 (Ballerina Dance, Waltz) & Part 4 (Concl.)

Pist. in Bb

$\text{♩} = 48'$ I Solo

134 Allegro ($\text{♩} = 110-116'$)

mf *3* *(staccatissimo)* *mf* *mp*

mf *mp* *mf*

139

STRAVINSKY: Petrouchka - cont.

141 Lento cantabile (♩ = 70-80) Solo *mf ben cant.*

142

143 Allegretto (♩ = 64-72) Solo *f* *pp*

G.P. (no rit.)

144 8

145 7 *come sopra*

146 8 *come sopra*

147 6

148 Con furore, ♩ = 138 Lento 2 rall.

149 Lento cantabile (tempo di Valse) (♩ = 70-80) *mf ben cant.*

150

6 6 *sim.*

265 Solo (♩ = 55-58) con sord. *ff* 3 (II.) 3 3

266 1. only *ff* 3 3

267 *fff* 3 5 5 2 *a tempo* rit. fine

TCHAIKOVSKY: Swan Lake: Neapolitan Dance

Neapolitan Dance

Allegro moderato ($\text{♩} = 80-90$)

Pist. in A

Molto piu mosso ($\text{♩} = 126-132$)

O. RESPIGHI

PINI DI ROMA

TROMBA INTERNA in Do

Lento

(Cadenza Corni) (Cadenza Corni)

10

il più lontano possibile Più mosso

in Do *f ma dolce ed espress.*

O. RESPIGHI



PINI DI ROMA

I. I pini di Villa Borghese

TROMBA I.

in Sib
Allegretto vivace
SORD.
ff

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(IMPRIMÉ EN ITALIE)

2
5 a tempo
ff

6 Più vivo
ff

8 Vivace
VIA SORDINA
stringhe sempre
ff sf sf sf sf

TRUMPET I IN B \flat

(Original notation will be found on pages 3 and 4)

Hänsel and Gretel

Prelude

With quiet motion, not too slow

Engelbert Humperdinck

Musical staff for Trumpet I. Rehearsal marks A, B, and C are indicated above the staff. Measure numbers 12, 8, 12, 13, 14, and 15 are shown below the staff. Instrument labels Tbps., Fl., and Fl. are present.

Musical staff for Trumpet I. Rehearsal mark D is indicated above the staff. The tempo marking "Lively" and dynamic marking "f" are present.

Musical staff for Trumpet II. Rehearsal mark E is indicated above the staff. The dynamic marking "f" is present.

Musical staff for Violin I. Rehearsal marks F and G are indicated above the staff. Measure numbers 3, 18, 19, 20, and 27 are shown below the staff. Dynamic markings "f" and "p" are present.

Musical staff with dynamic marking "p".

Musical staff with dynamic markings "p" and "p".

Musical staff for Trumpet II. Rehearsal marks H, I, and K are indicated above the staff. Measure numbers 1, 9, 14, 19, and 20 are shown below the staff. The tempo marking "Very gradually quicken the tempo" is present.

Tpt. II

TRUMPET I IN B \flat

(L) *espressivo*
fp *p* *fp* *p*

fp *ff* *ff*

(M) Suddenly in tempo again (much slower)
ff

(N) 15 (O)
p *f* *p*

3 *espressivo*
 cre - - scen - - do

(P) *p* *f* *p* *f*

poco stringendo *cresc.* *ff* *dim.* *in tempo*

(Q) Quiet *dolce* *Very quiet*
p *poco riten.* *p* *pù p*

fp *pp*

34 Dritte Scene.

Gemächlich. 35 36 37 1 in C. *p*
la, Hun-ger ist der bes-te Koch!

38 *rit.* *a tempo* 4
p

Beschleunigtes Zeitmass. 39 40 41 42
4 2 4 4 2 Das - tol - le Thier, es ist wohl schier

1 43
stark an - gezecht, das glau - be *f* 2 *f*

3 44 *rit.* *a tempo* *rit.* in E.
f Teller leer, Keller leer, und im Heu - tel ist garnichts

in E. *crese.* 45 Wie zuvor. *mf* *dim.* *p*

12 46 *rit.* *a tempo* Zeitmass wie zuvor.
Horn IV. *p* *fp*

Trompete I.

fp *cresc.* *f*

2 47 *in Es.* 1 48
6 *f* *dim.* 2 *p* leicht.

3 49
f *f*

p

50 1 1 *Etwas bewegter. in C.* 51
f *f* 10 *f* *p*

p *cresc.*

52 *Noch schneller.* 3
f *f* *f* *f* 1 *p*

1 53
4 *f* *p* *f* 2

Ein wenig *Wieder*
54 *zurückhaltend. schneller. Wie vorhin. in E. Wieder schneller. 55 Etwas zurückhaltend.*
3 2 3 *in E.*

7 3 56 24
mf *p* *f* *p*

3 57 58 *Allmählich ein wenig bewegter* 59 *Etwas zurückhaltend. Im Zeitmass.*
II II *p* *fp* 2 5

poco stringendo
pp *cresc.* *mf* *f* *f* *f*

60 *Noch schneller.* 3 * *ff*
ff 1 1 *ff* *mf* *Endedesersten Bildes.*