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

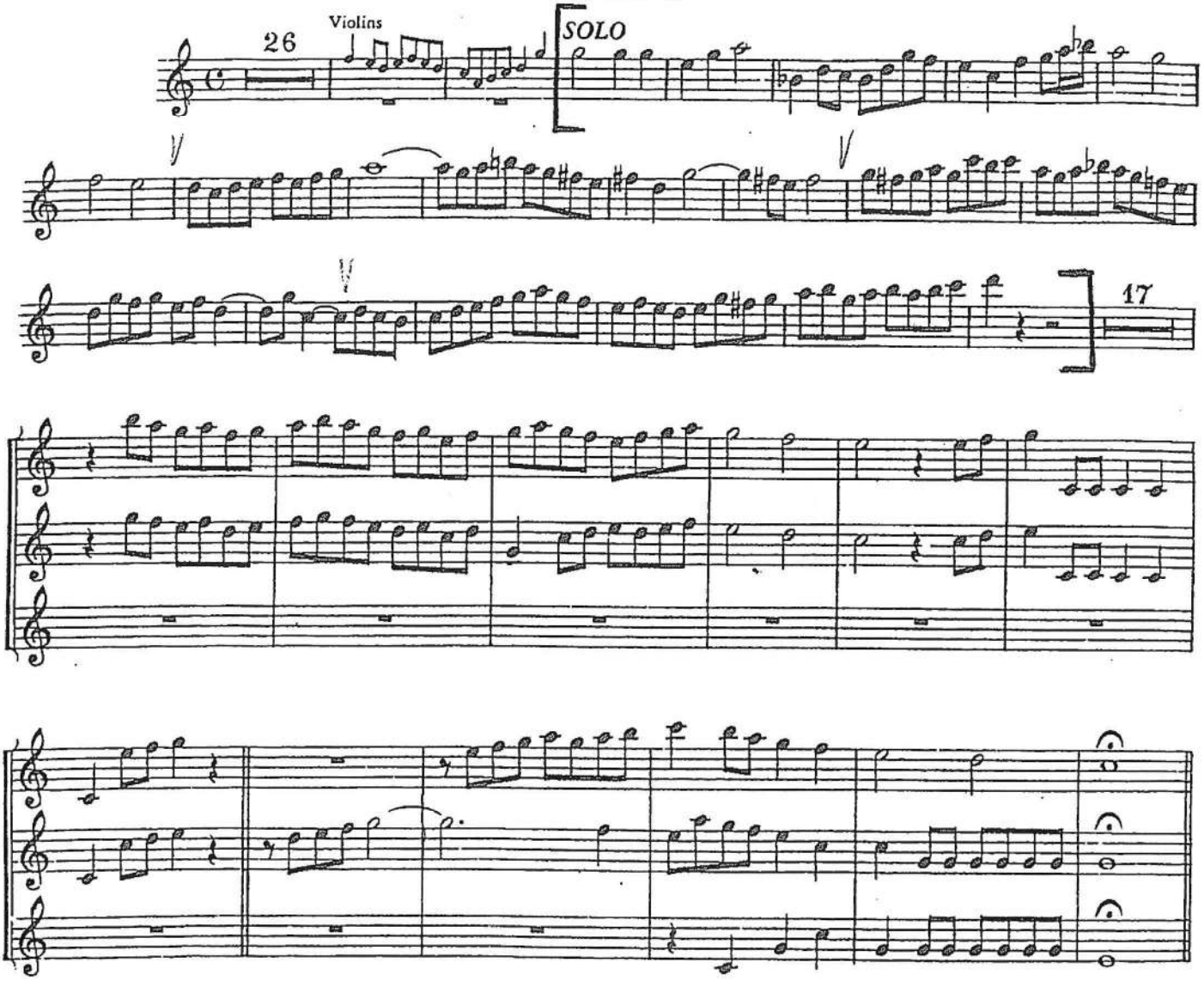
PASSI E SOLI D'ORCHESTRA:

- **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

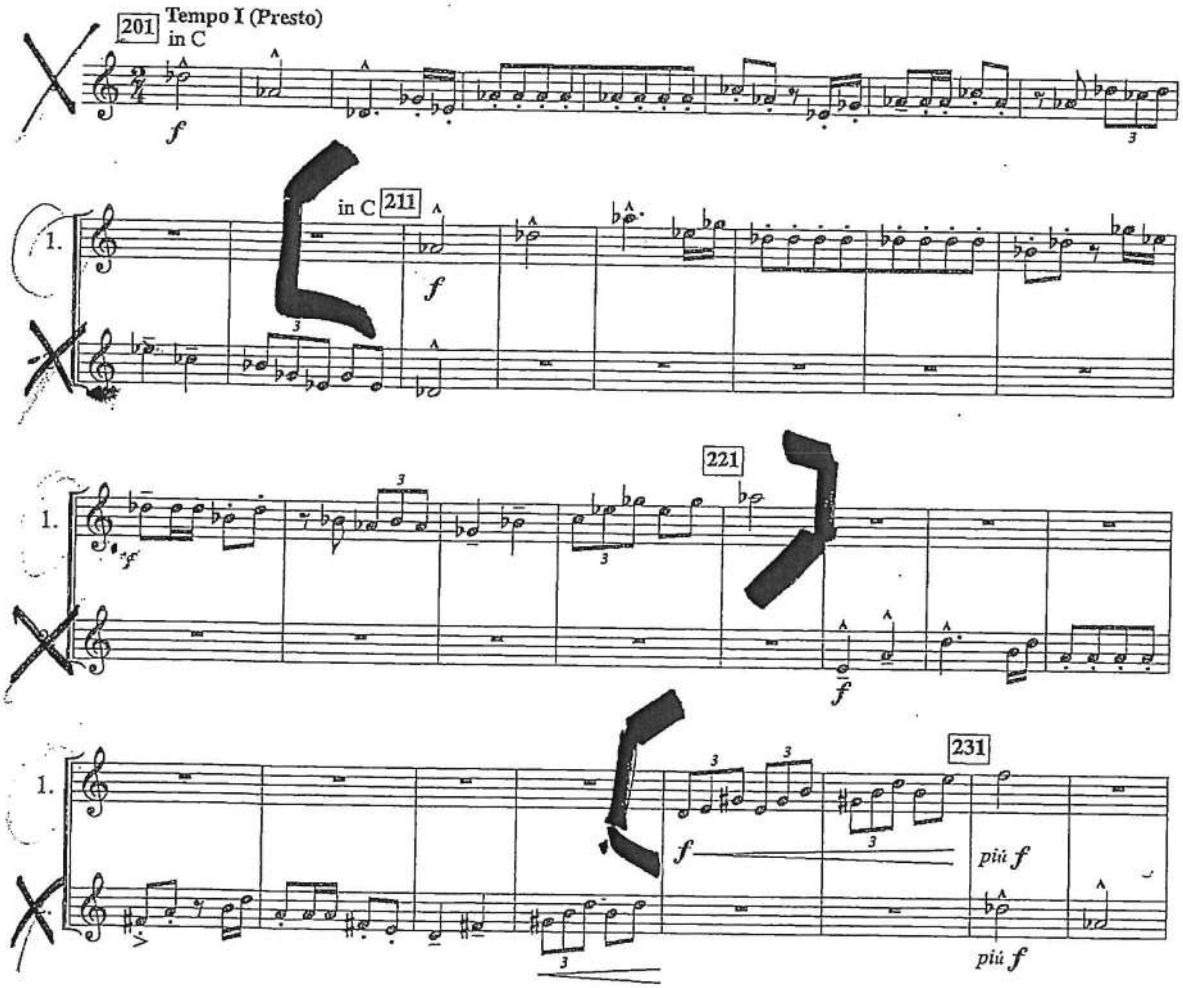
IN RE

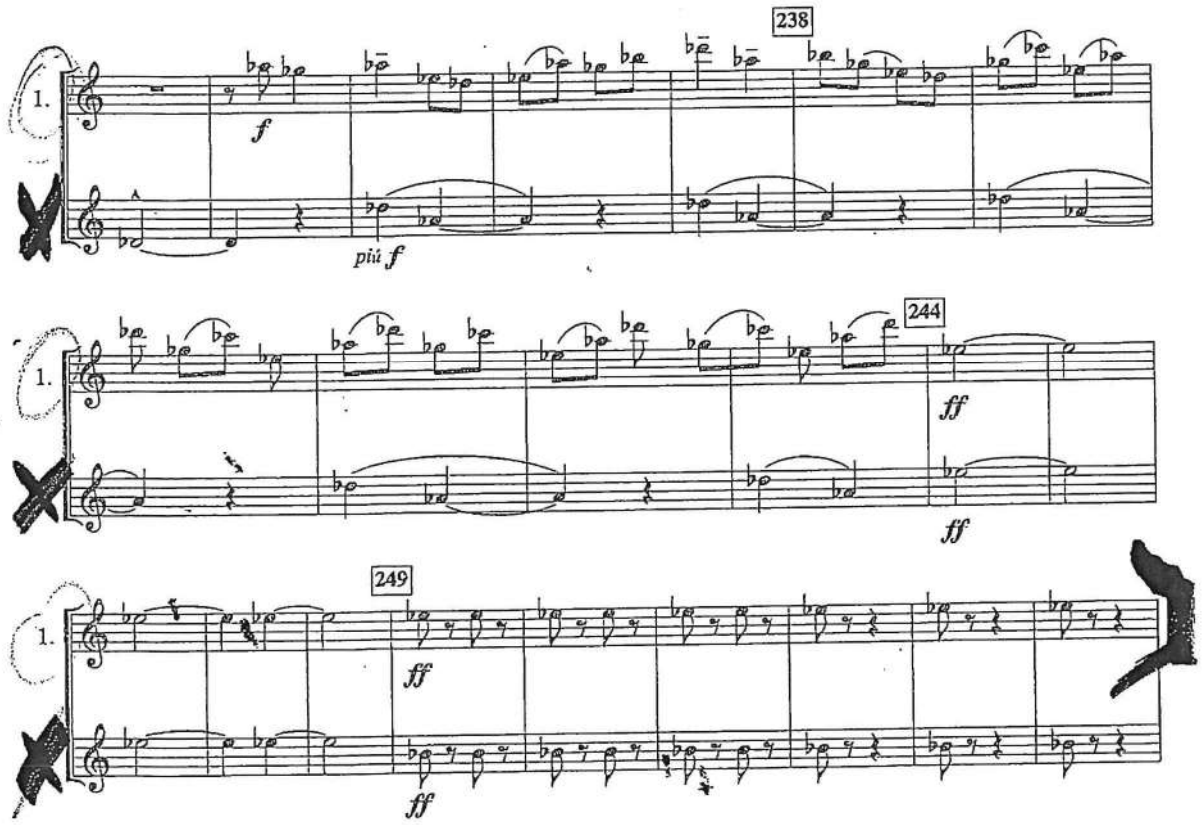
CREDO



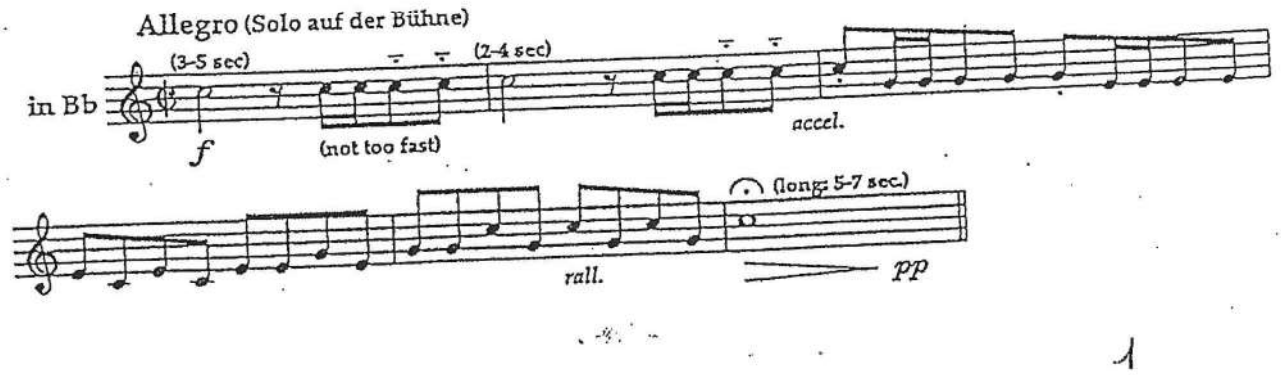
V. Finale
(Bars 201 - 254)

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.




238
1.
f
più f
244
1.
ff
ff
249
1.
ff
ff

Overture No. 3

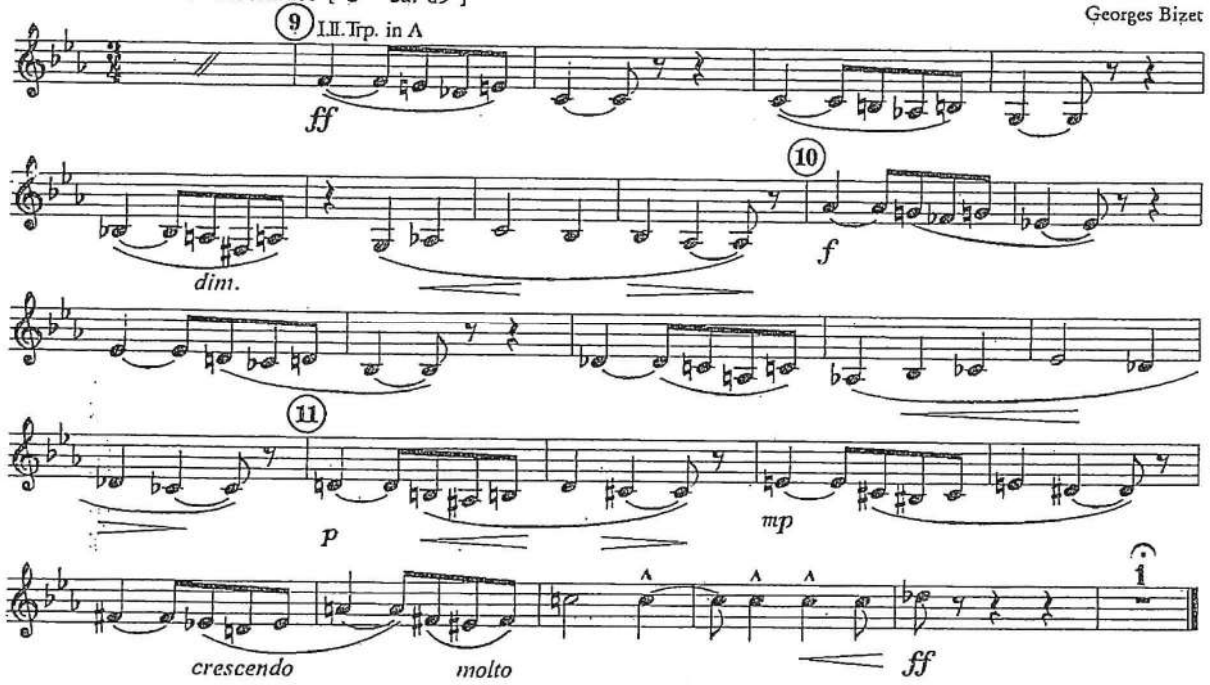


Carmen

Vorspiel

Andante moderato [♩ = ca. 69]

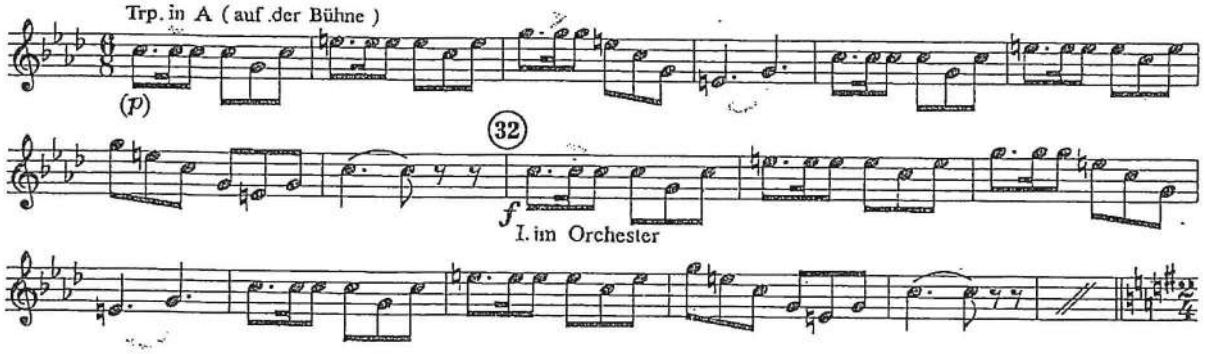
Georges Bizet



1. Akt

Marsch und Chor der Gassenjungen

Allegro [♩. = ca. 112]

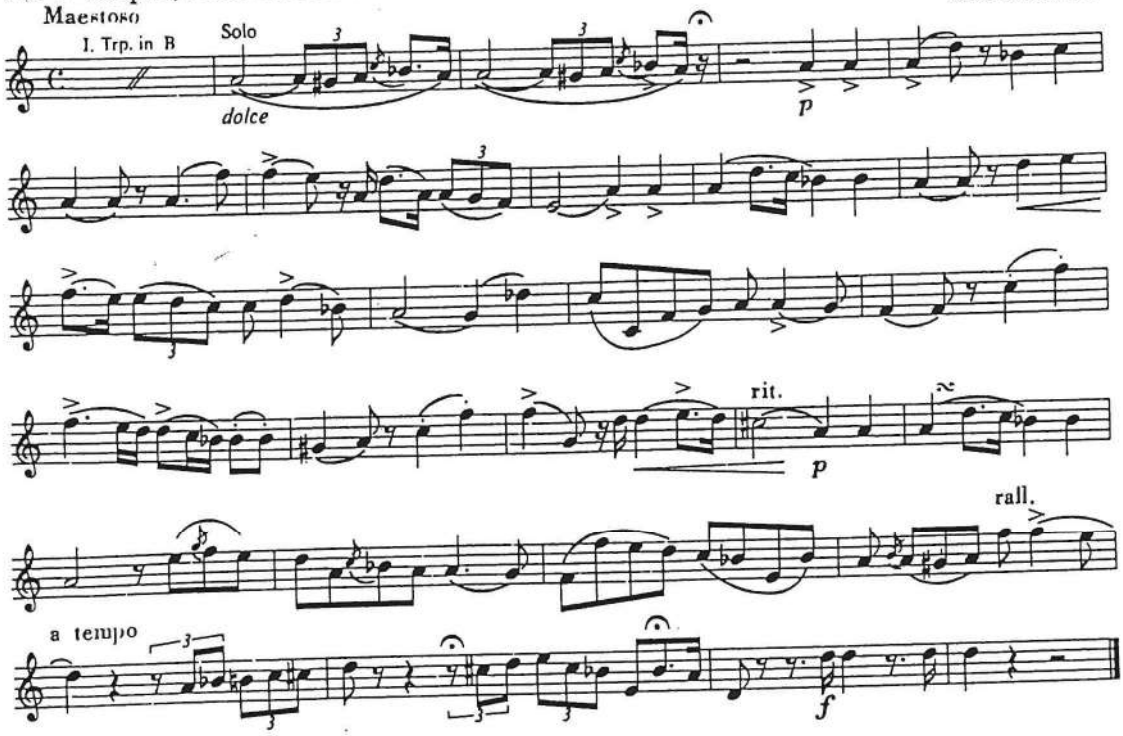


Don Pasquale

2. Akt 3. Bild

Nr. 5 Vorspiel, Szene und Arie

Gaetano Donizetti

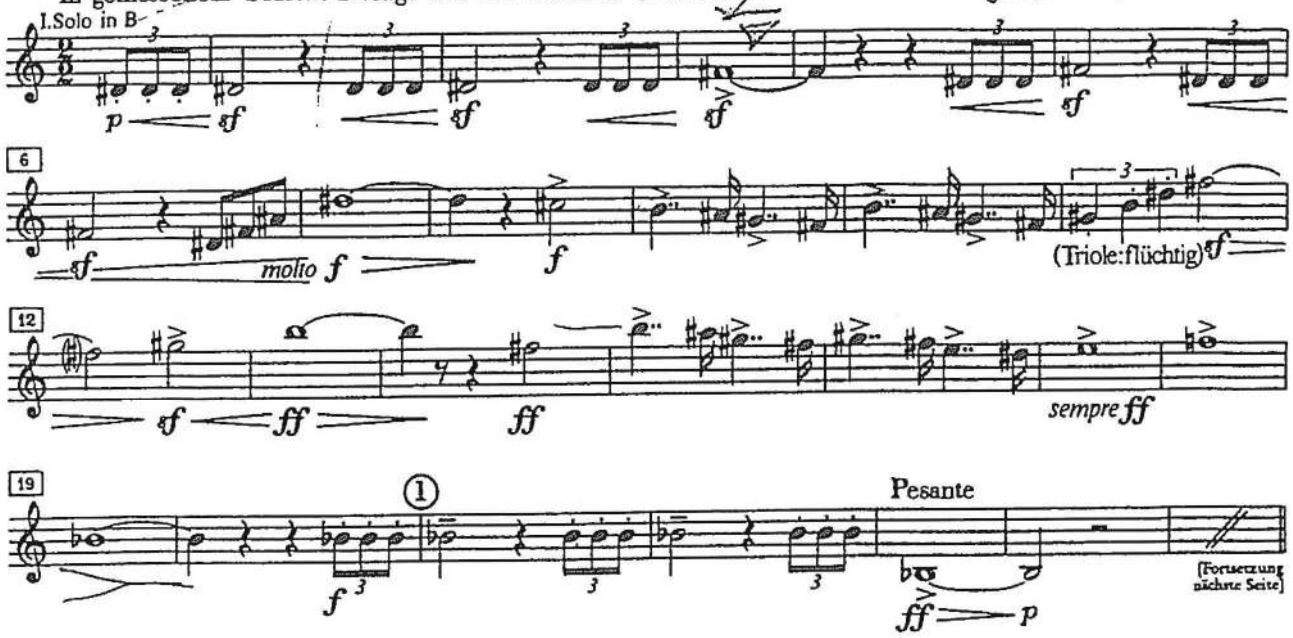


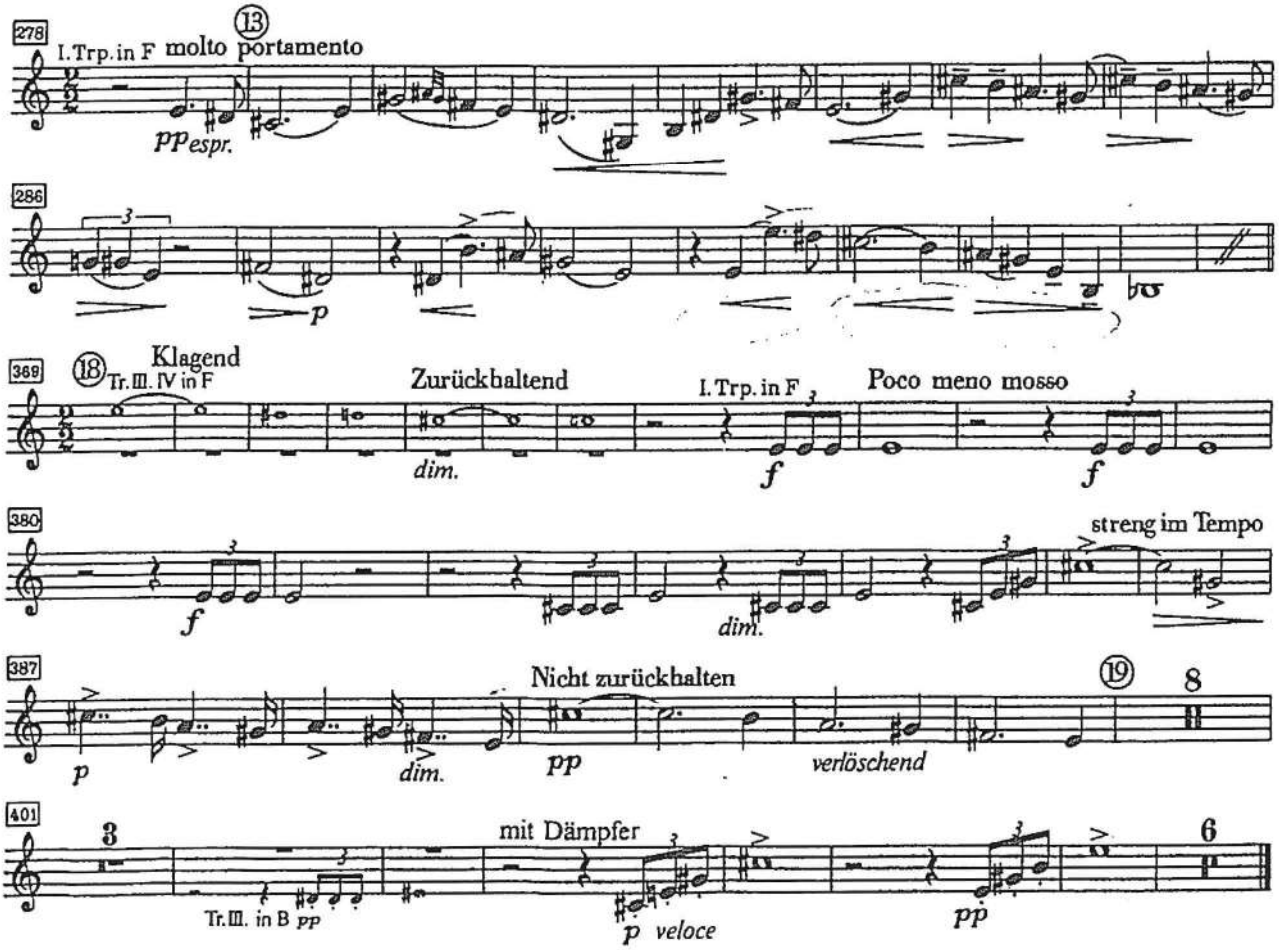
Sinfonie Nr. 5

1. Satz (Trauermarsch) — cis-Moll

Gustav Mahler

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

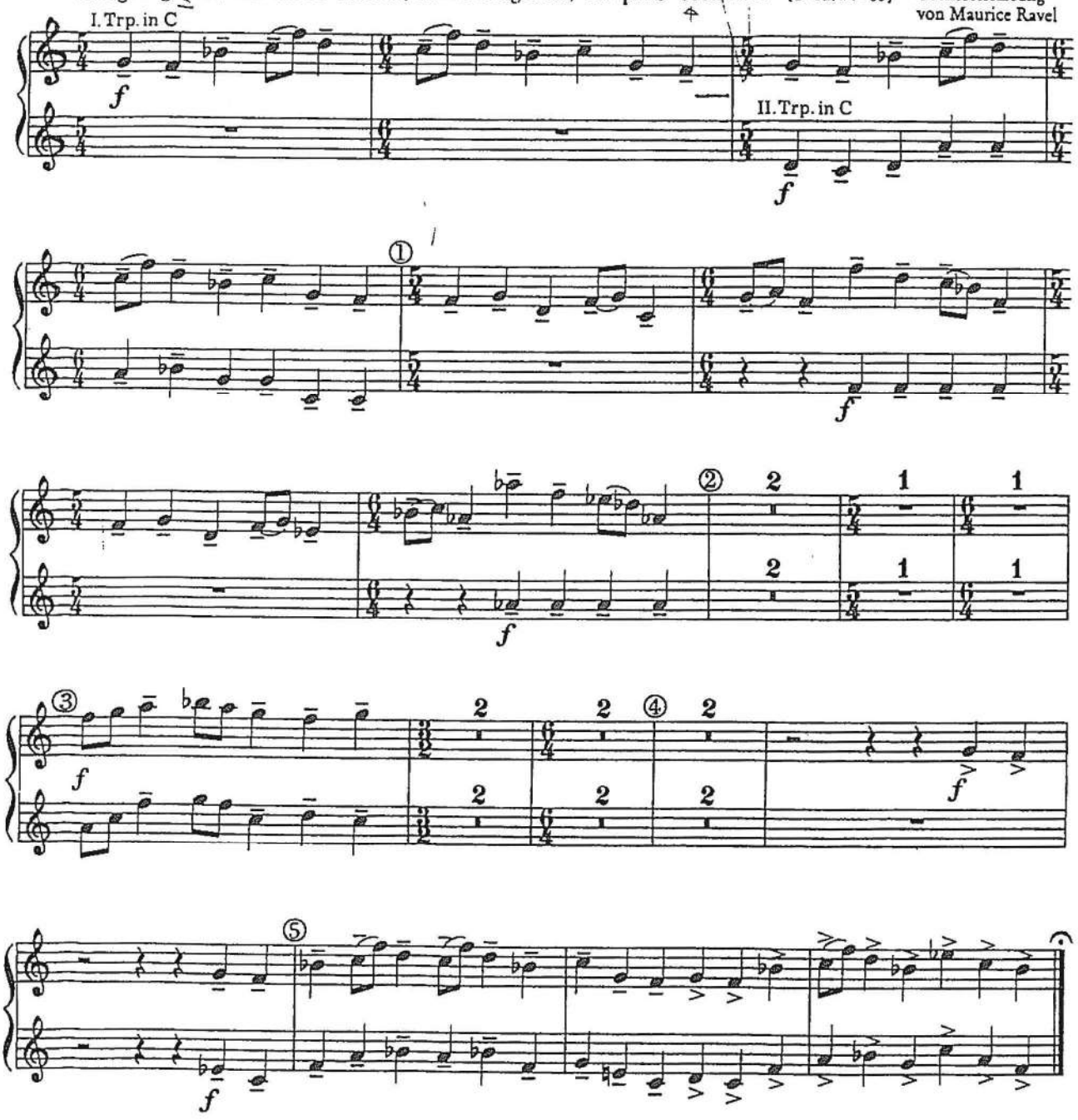


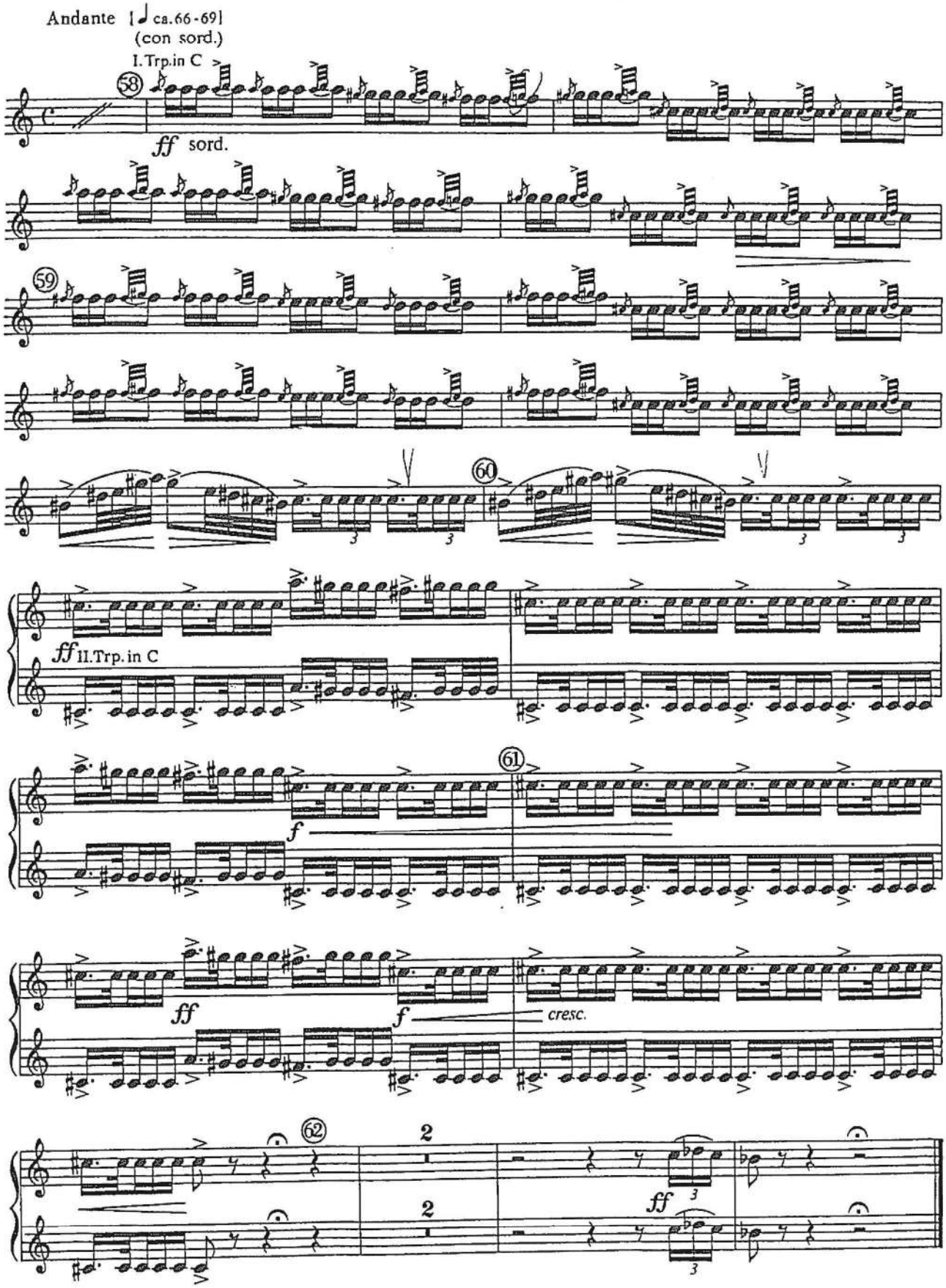


Promenade

Allegro guisto, nel modo russico; senza allegrezza, ma poco sostenuto [♩ ca. 84 - 88]

Modest Moussorgski
Orchesterfassung
von Maurice Ravel

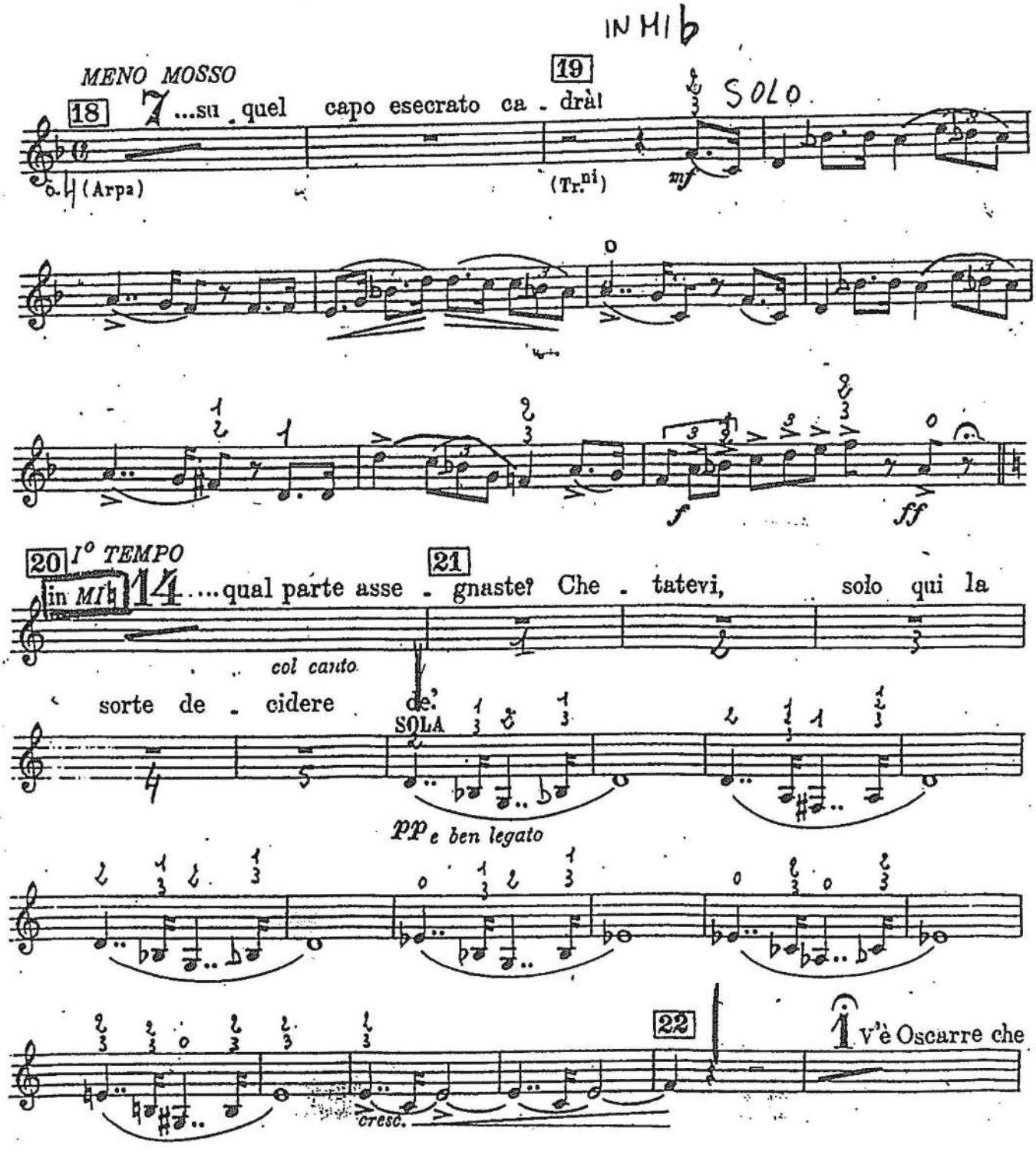



Andante ♩ ca.66-69
(con sord.)
I.Trp.in C
58
ff sord.
59
60
ff II.Trp.in C
61
f
ff
f
cresc.
62
2
2
ff

1ª TROMBA

UN BALLO IN MASCHERA

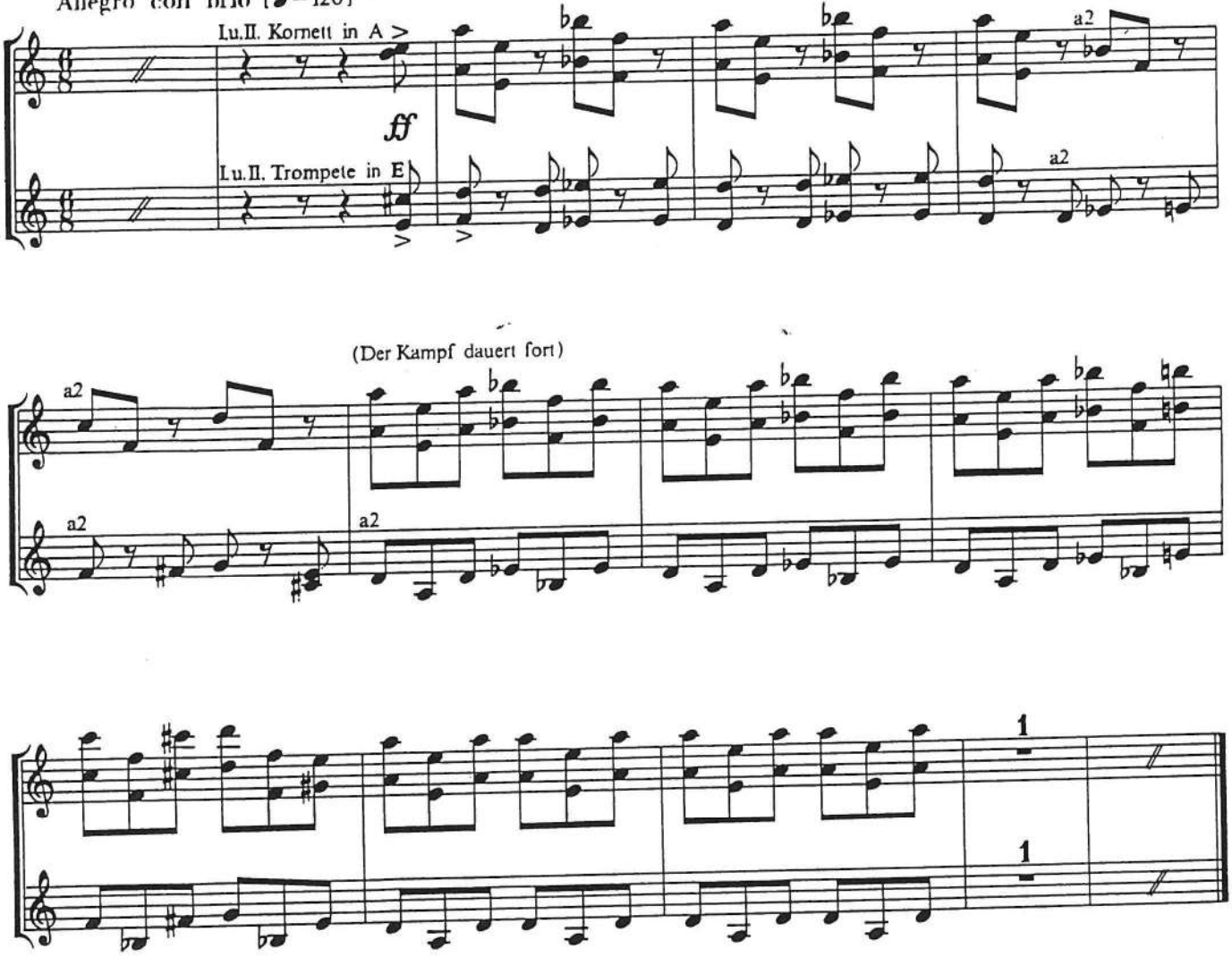
G. VERDI



1. Akt 2. Szene

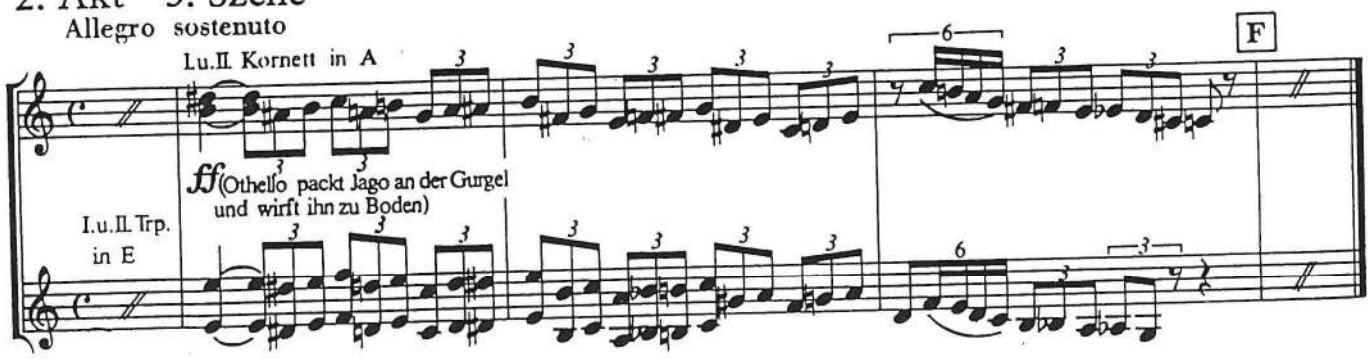
Giuseppe Verdi

Allegro con brio [♩= 120]



2. Akt 5. Szene

Allegro sostenuto

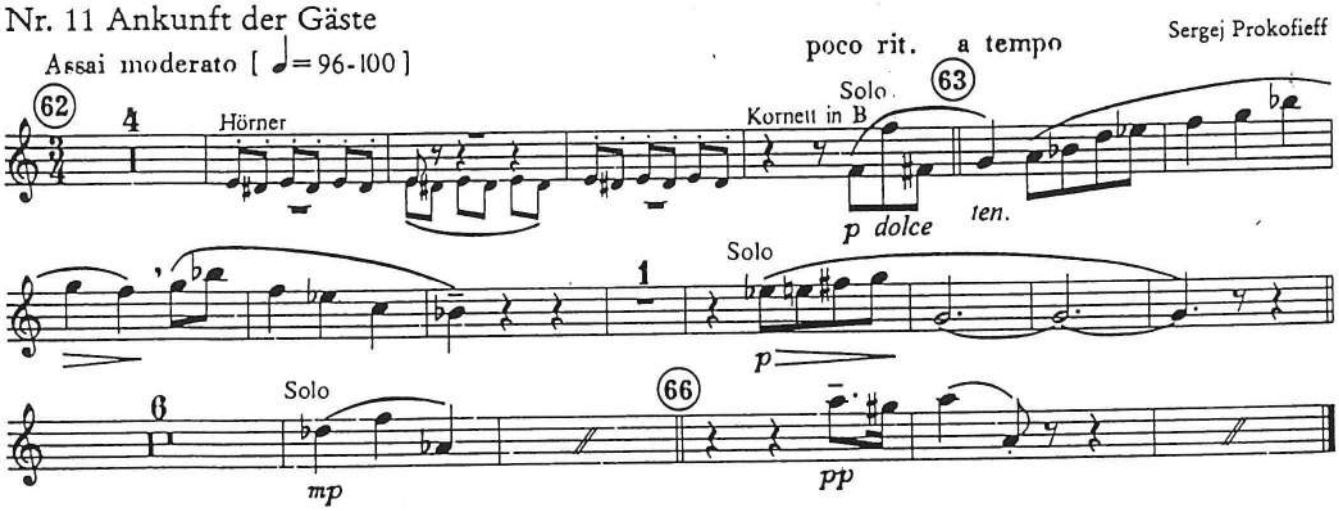


Romeo und Julia

Nr. 11 Ankunft der Gäste

Sergej Prokofieff

Assai moderato [♩= 96-100]

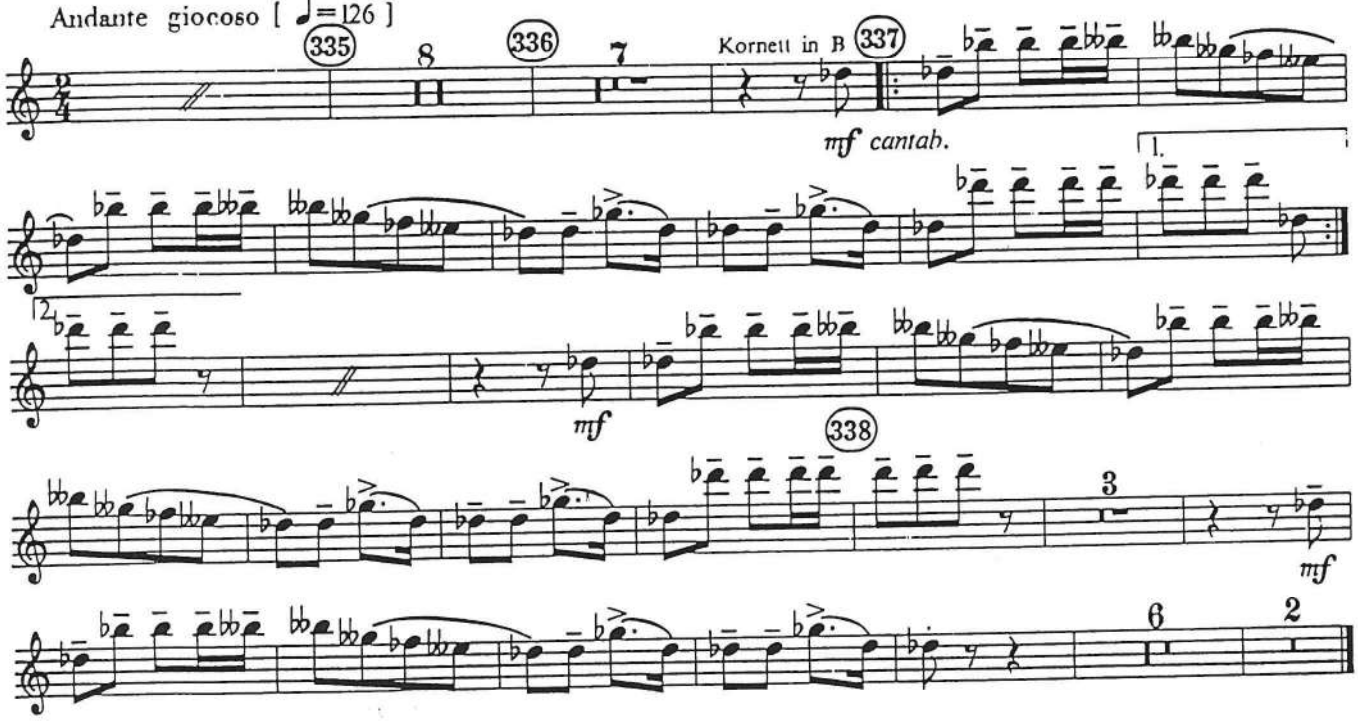


Nr. 12 Maskenspiel

Andante marciale [♩= 72]

Nr. 48 Morgenständchen

Andante giocoso [♩=126]

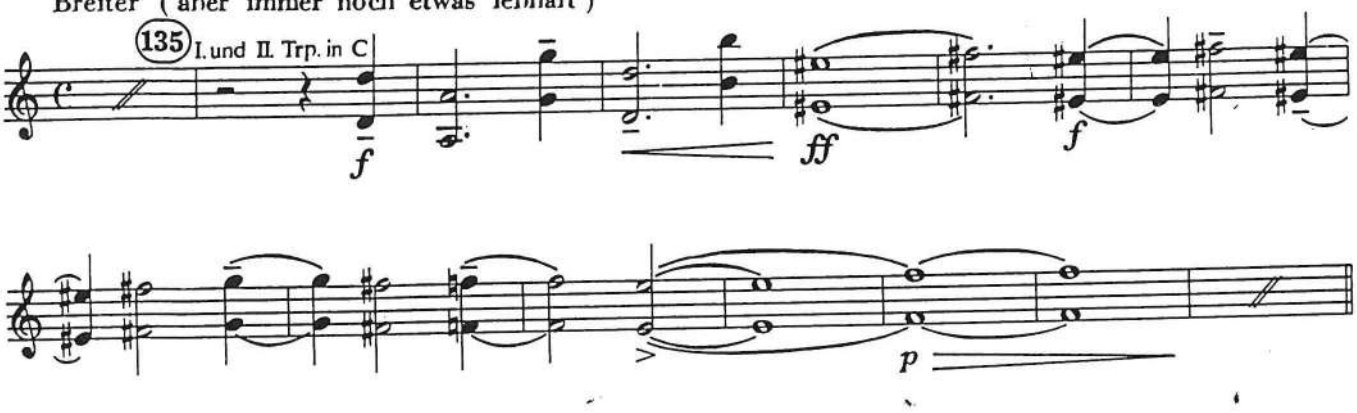


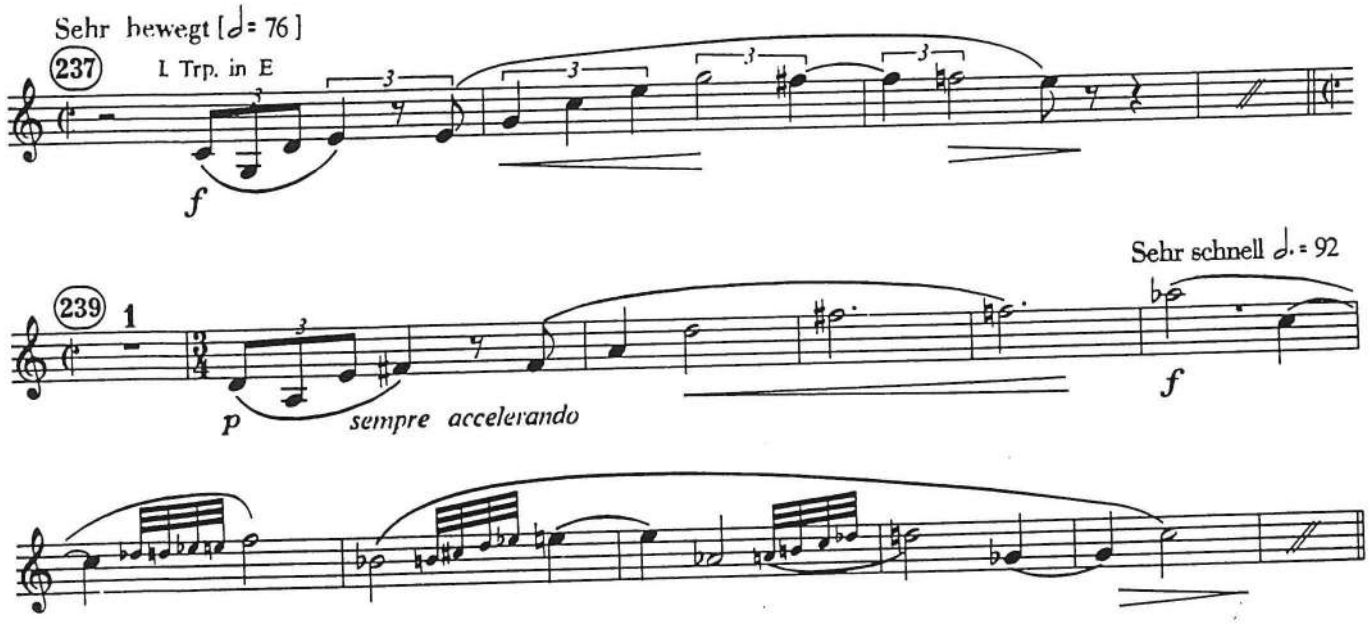
Salome

Richard Strauss
op. 54

Jochanaan-Motiv

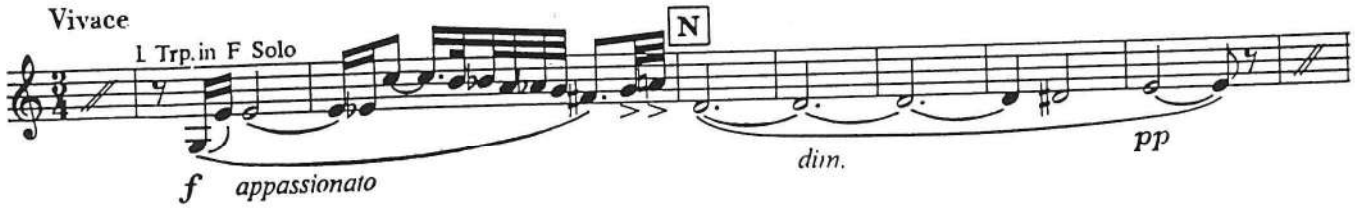
Breiter (aber immer noch etwas lebhaft)

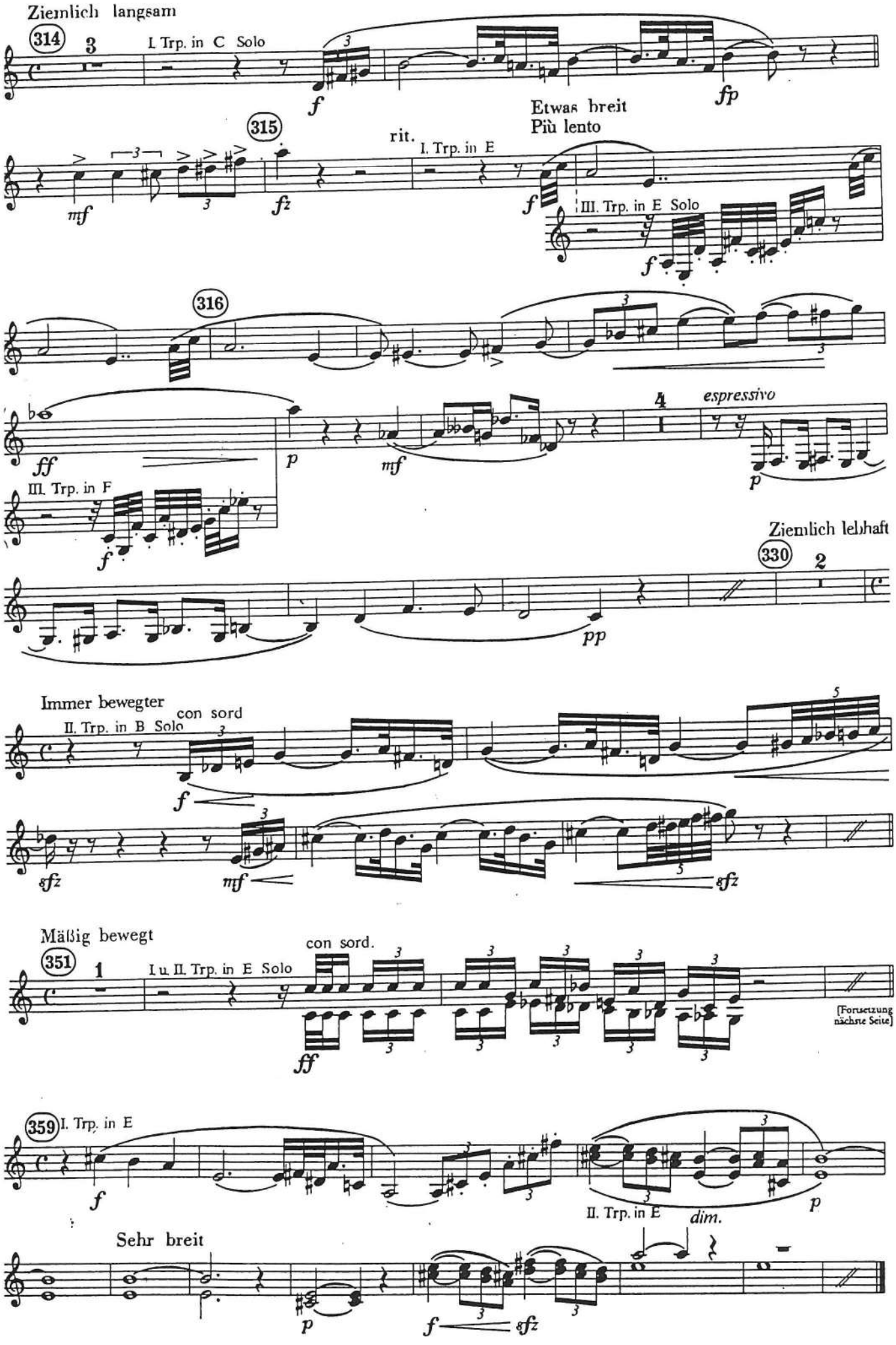




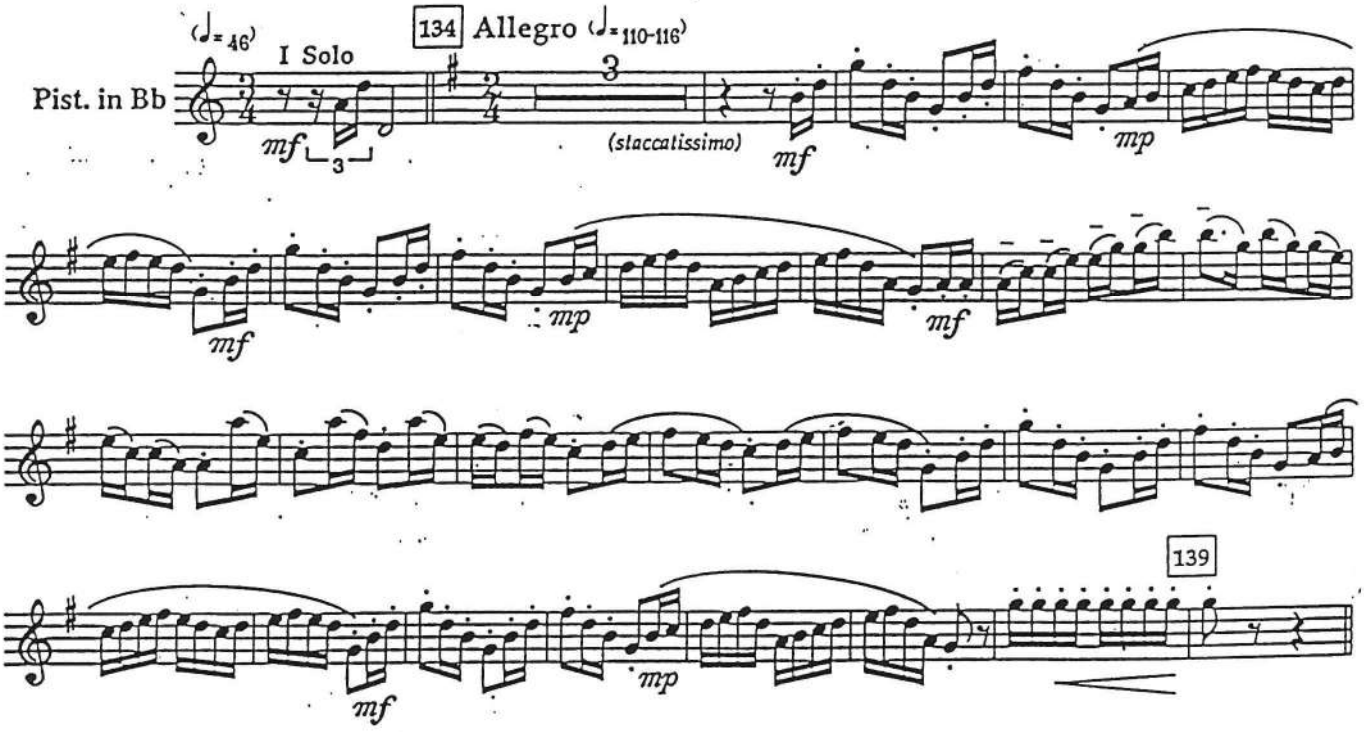
Salomes Tanz

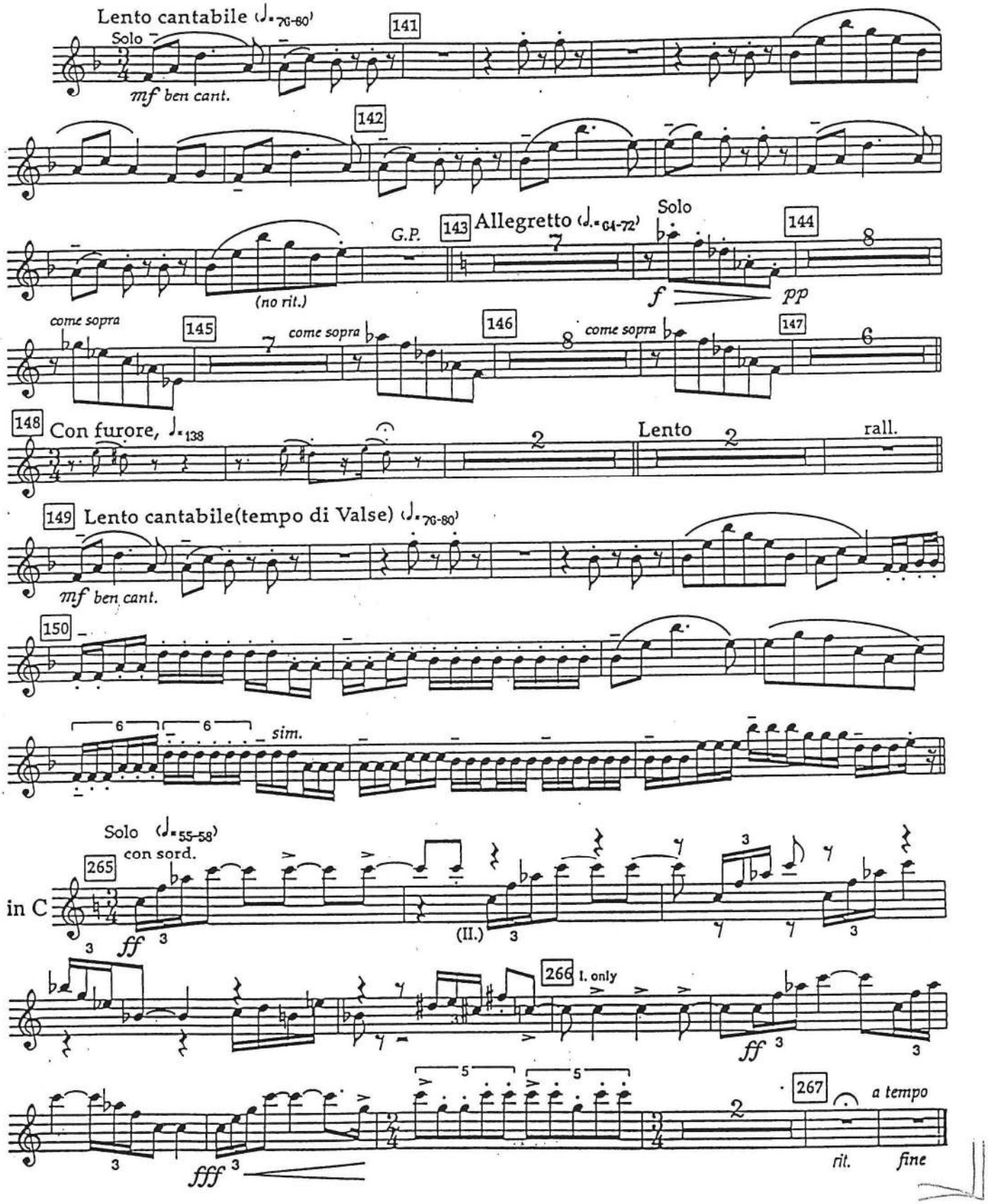
Etwas lebhafter



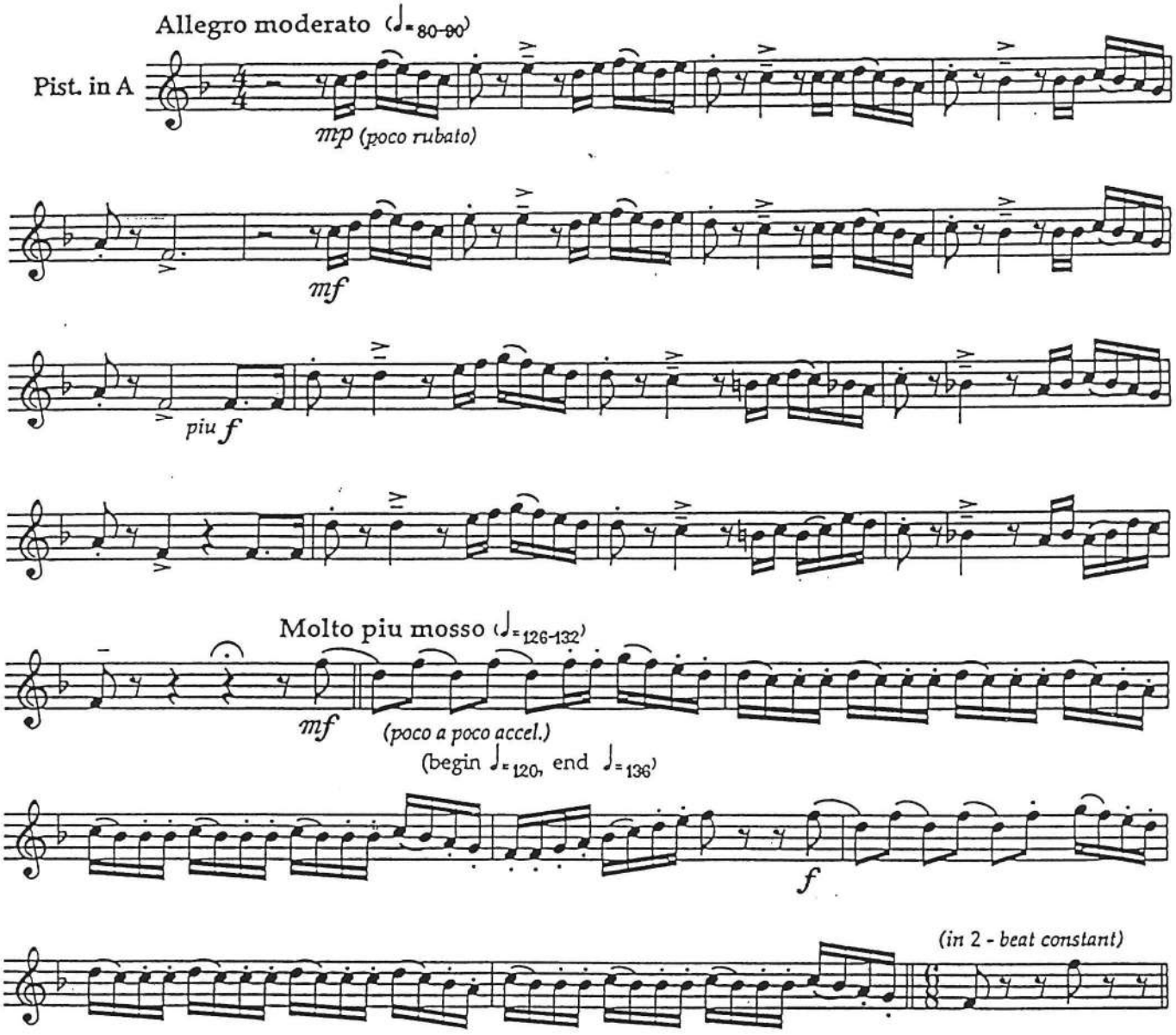

Ziemlich langsam
314
3
I. Trp. in C Solo
f
fp
Etwas breit
Più lento
315
rit.
I. Trp. in E
mf
fz
f
III. Trp. in E Solo
f
316
ff
p
mf
4
espressivo
p
III. Trp. in F
f
Ziemlich lebhaft
330
2
pp
Immer bewegter
II. Trp. in B Solo
con sord
f
sfz
mf
sfz
Mäßig bewegt
351
1
I u. II. Trp. in E Solo
con sord.
ff
[Fortsetzung nächste Seite]
359
I. Trp. in E
f
II. Trp. in E
dim.
p
Sehr breit
p
f
sfz

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




Lento cantabile (♩.=76-80)
Solo
141
mf ben cant.
142
G.P.
143 Allegretto (♩.=64-72)
Solo
144
(no rit.)
f
pp
come sopra
145
come sopra
146
come sopra
147
148 Con furore, ♩.=138
Lento
rall.
149 Lento cantabile(tempo di Valse) (♩.=76-80)
mf ben cant.
150
sim.
Solo (♩.=55-58)
con sord.
265
in C
ff
(II.)
266 I. only
ff
fff
267
a tempo
rit.
fine

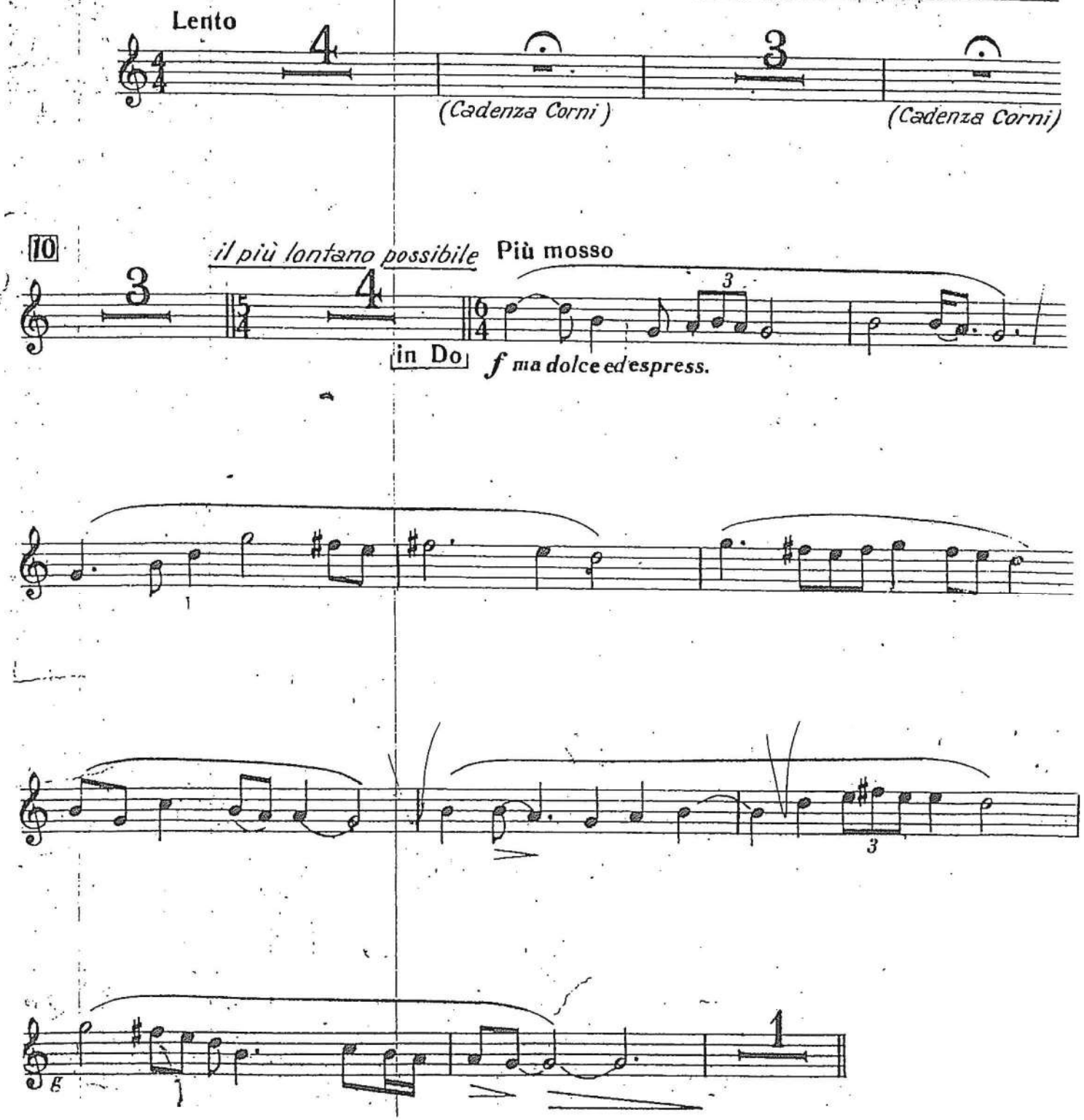
Neapolitan Dance



O. RESPIGHI

PINI DI ROMA

TROMBA INTERNA in Do



Vietata la fotocopiatura al senso di legge

O. RESPIGHI

PINI DI ROMA

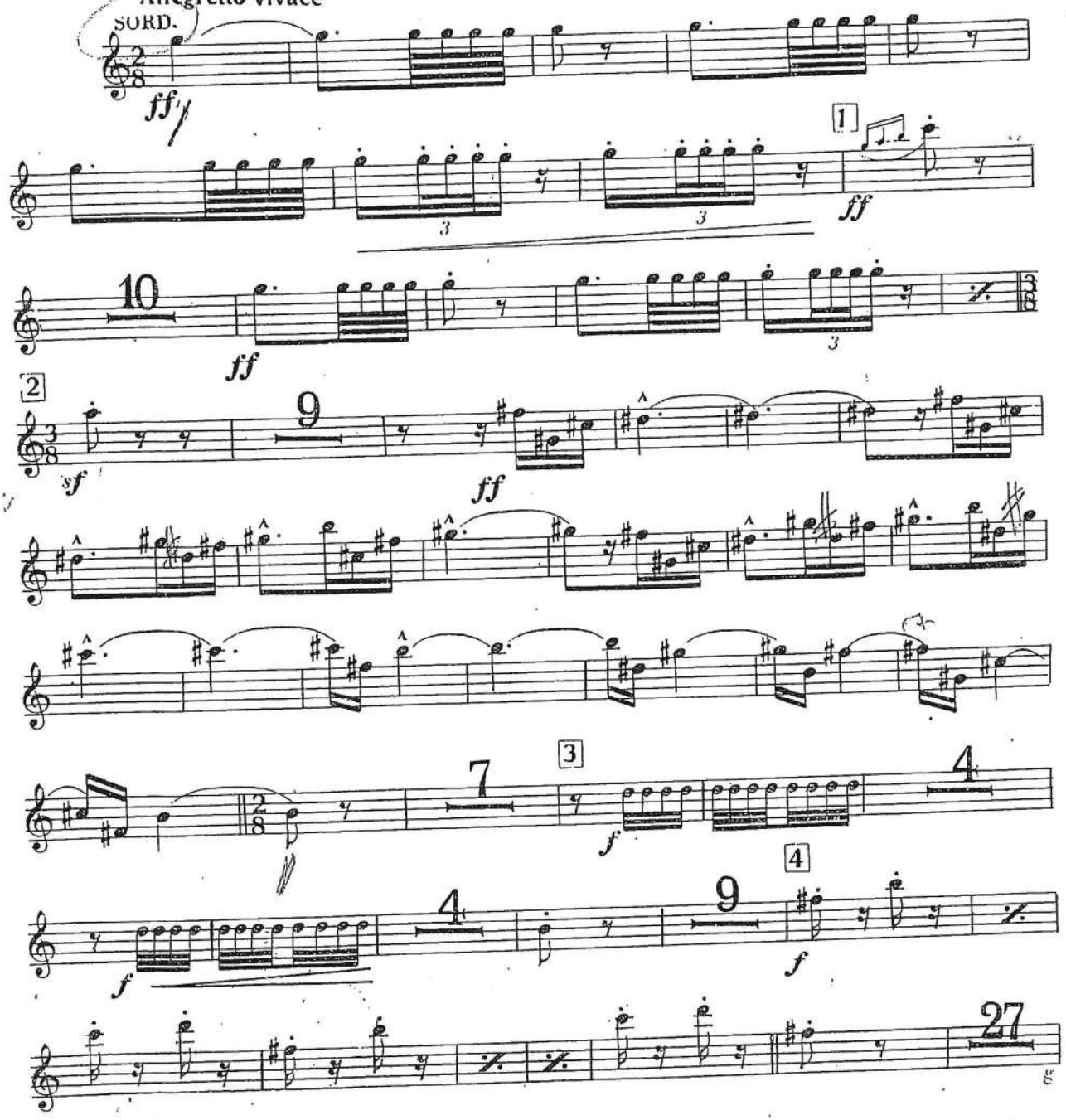
I. I pini di Villa Borghese

TROMBA I.

in Si ♭

Allegretto vivace

SORD.



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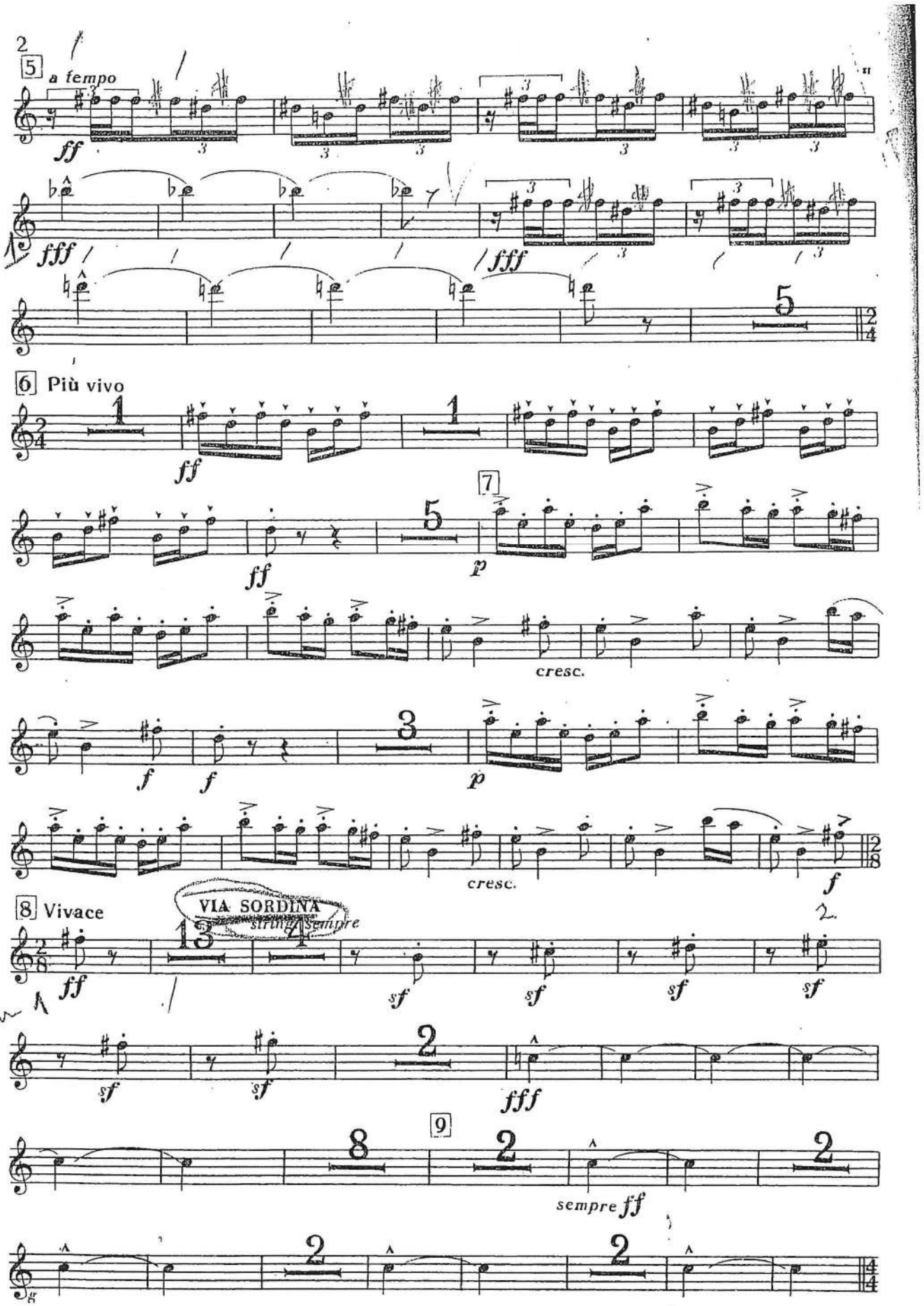
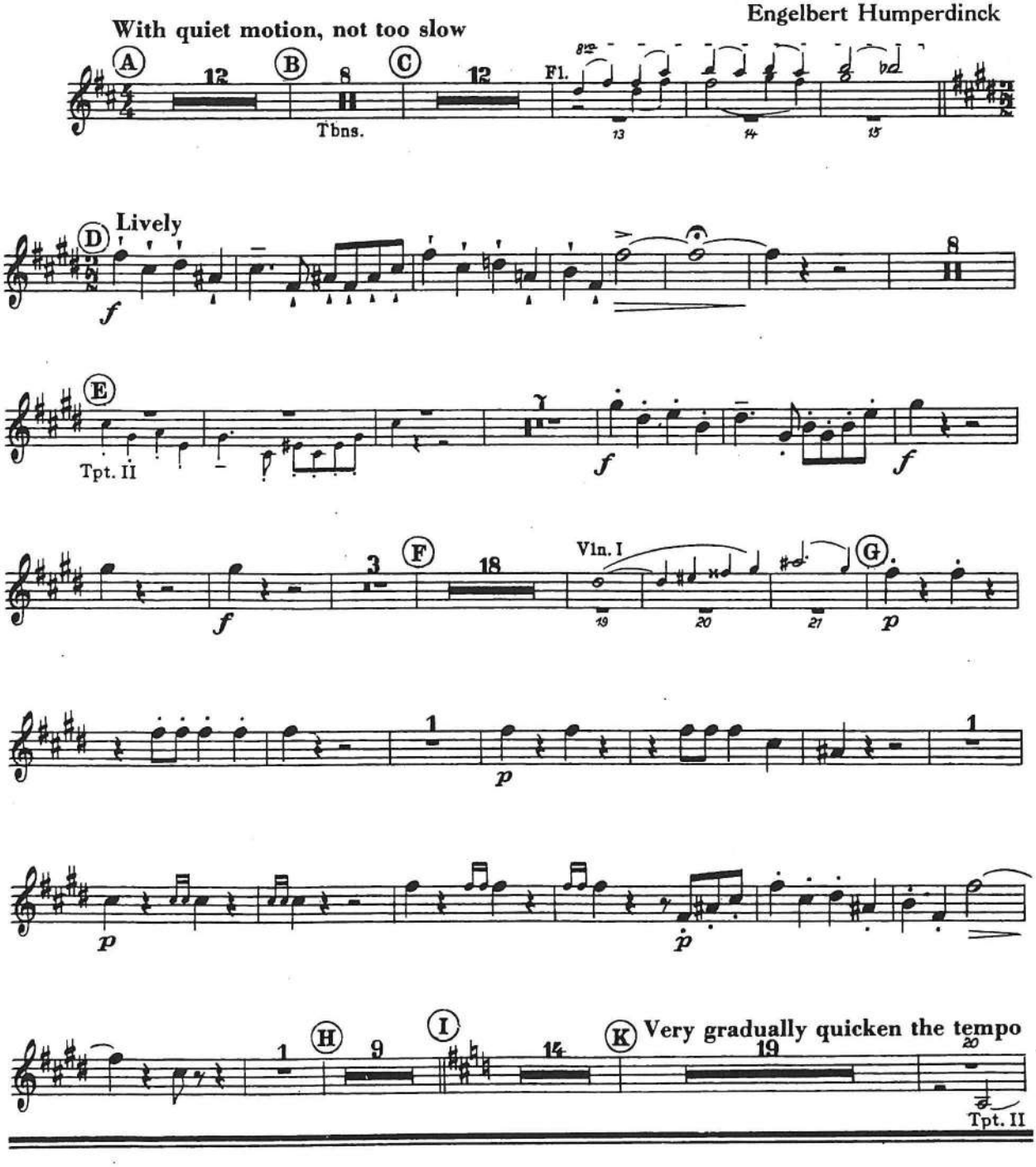

2
5
a tempo
ff
fff
fff
5
6
Più vivo
ff
7
ff
p
cresc.
f
f
p
cresc.
f
8
Vivace
VIA SORDINA
strings sempre
ff
sf
sf
sf
sf
2.
sf
sf
2
fff
9
8
2
sempre ff
2
2
2

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

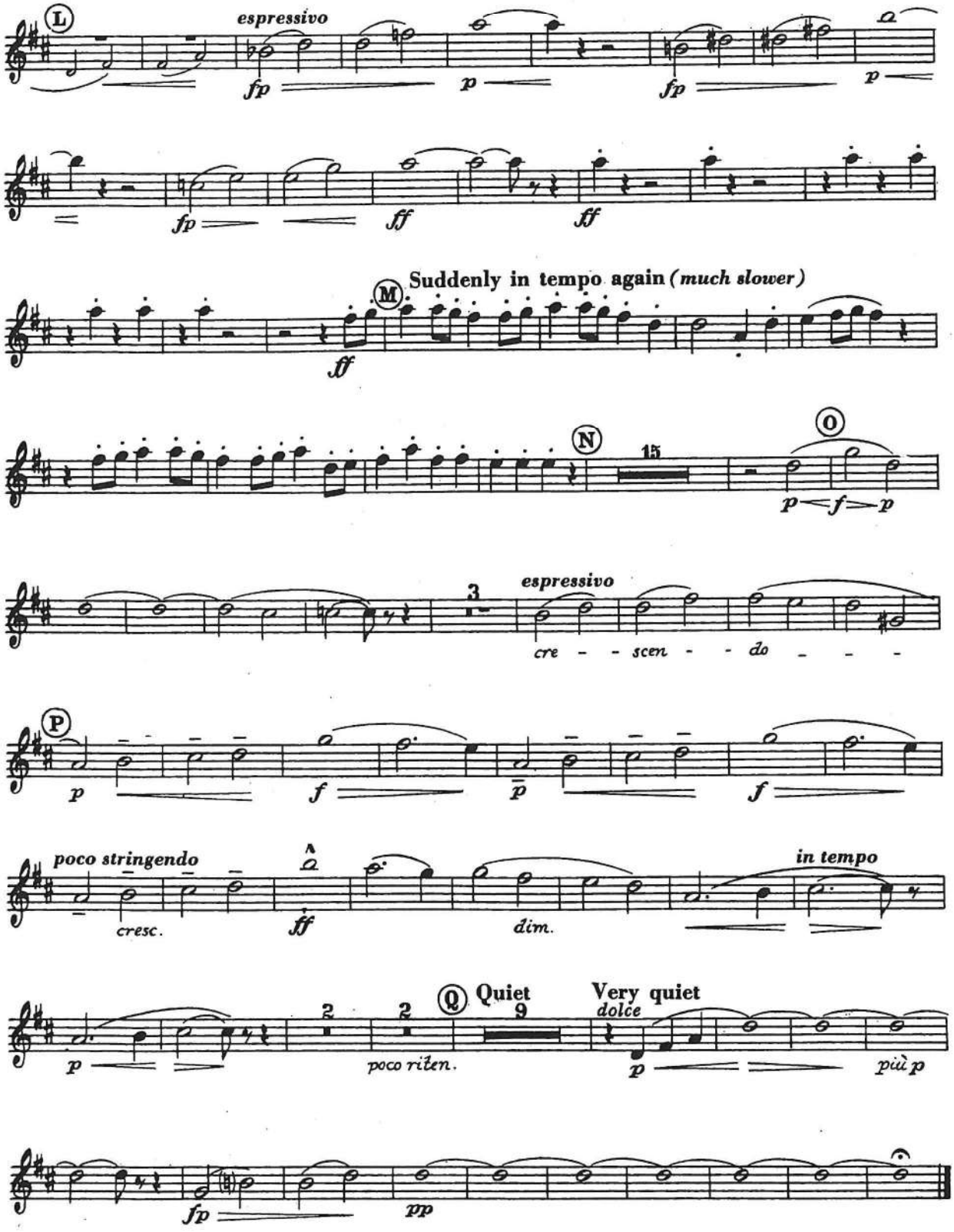
Hänsel and Gretel

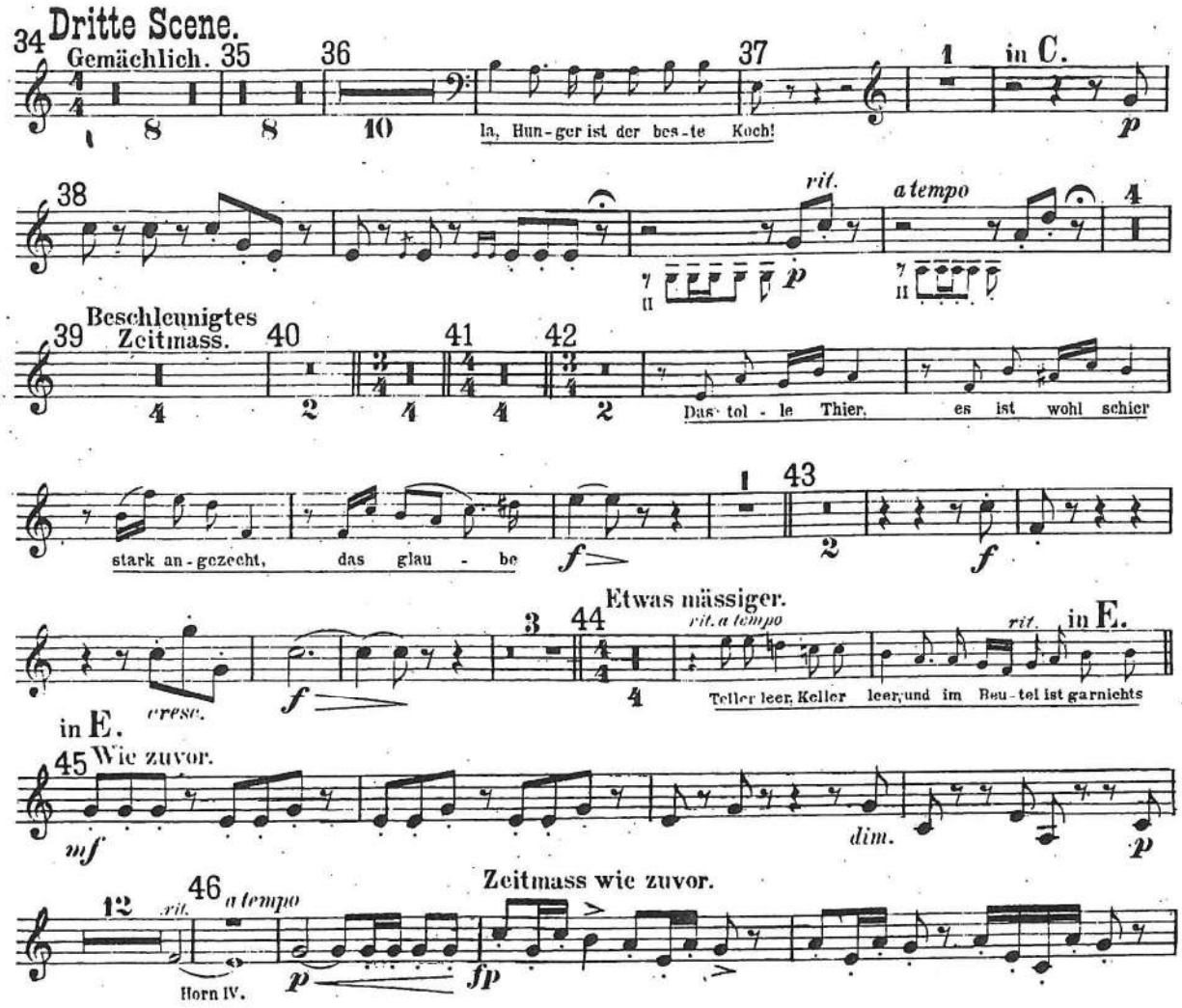
Prelude

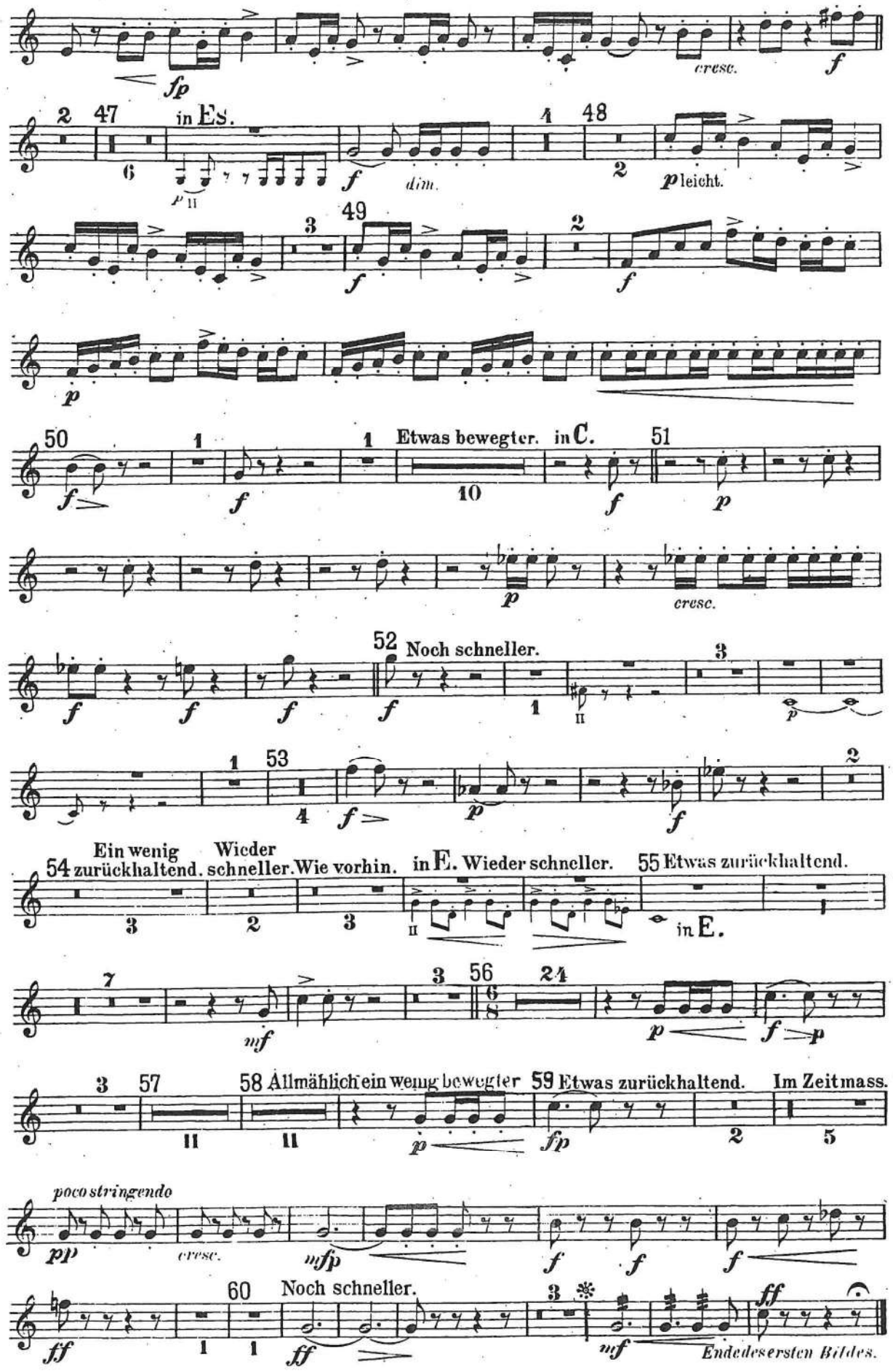
Engelbert Humperdinck



TRUMPET I IN B♭




Dritte Scene.
Gemächlich.
ja, Hun-ger ist der bes-te Koch!
in C.
rit.
a tempo
Beschleunigtes Zeitmass.
Das tol-le Thier, es ist wohl schier
stark an-gezecht, das glau-be
Etwas mässiger.
rit. a tempo
rit.
in E.
Teller leer, Keller leer, und im Beu-tel ist garnichts
in E.
Wie zuvor.
cresc.
dim.
Zeitmass wie zuvor.
rit.
a tempo
Horn IV.


cresc.
47
in Es.
dim.
48
leicht.
49
50
Etwas bewegter.
in C.
51
cresc.
52
Noch schneller.
53
Ein wenig zurückhaltend.
Wieder schneller.
Wie vorhin.
in E.
Wieder schneller.
55 Etwas zurückhaltend.
in E.
56
57
58 Allmählich ein wenig bewegter
59 Etwas zurückhaltend.
Im Zeitmass.
poco stringendo
cresc.
60
Noch schneller.
Ende des ersten Bildes.