TEATRO MASSIMO

PROGRAMMA DI CONCORSO INTERNAZIONALE
PER PRIMA TROMBA
CON OBBLIGO DELLA TERZA TROMBA, DELLA TROMBA PICCOLA IN Sib/LA E DELLA CORNETTA

I PROVA - eliminatoria in forma anonima

Esecuzione senza cadenze del Concerto per tromba e orchestra in mi bemolle maggiore Hob:Vlle:1 di F. J. Haydn, da eseguirsi con la tromba in sib.

Esecuzione di altri passi d'orchestra a scelta della commissione tra quelli richiesti per la prova finale.

II PROVA - eliminatoria in forma anonima

Esecuzione del primo movimento del Concerto per tromba e orchestra di H. Tomasi (ed. Alphonse Leduc).

Esecuzione di altri passi d'orchestra a scelta della commissione tra quelli richiesti per la prova finale.

III PROVA - finale in forma palese

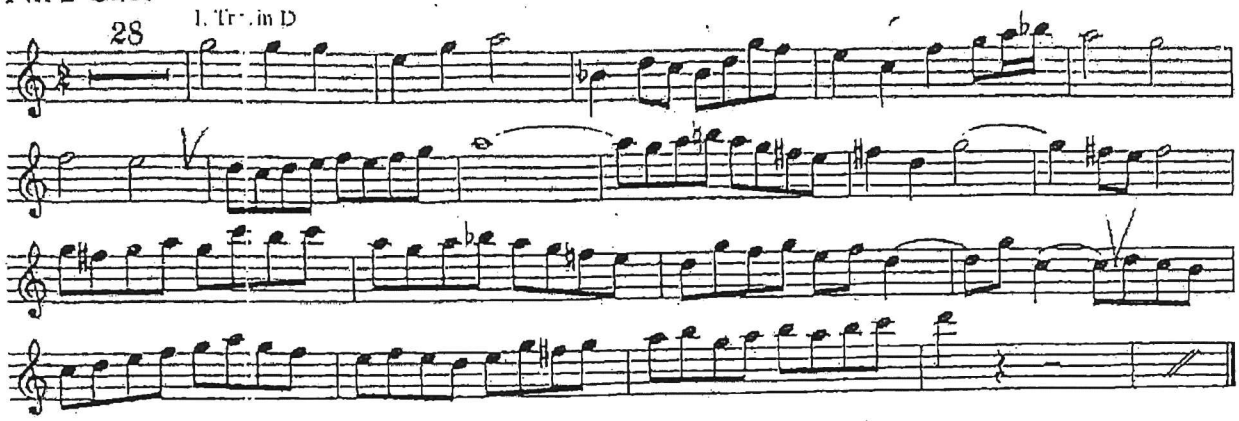
Esecuzione dei seguenti passi d'orchestra:

J. S. Bach	Messa in si minore BWV 232
B. Bartók	Concerto per orchestra
G. Bizet	*Carmen*
B. Britten	*A Midsummer Night's Dream*
G. Donizetti	*Don Pasquale*
G. Mahler	Sinfonia n. 3
	Sinfonia n. 5
M. Musorgskij	*Картинки с выставки* (*Quadri di un'esposizione*)
S. Prokof'ev	*Ромео и Джульетта* (*Romeo e Giulietta*)
M. Ravel	Concerto in sol per pianoforte e orchestra
O. Respighi	*I pini di Roma*
R. Strauss	*Eine Alpensinfonie*
	Salome
I. Stravinskij	*Петрушка* (*Petruška*)
G. Verdi	*Aroldo*
	Un ballo in maschera
	Il trovatore
R. Wagner	*Parsifal*

Messe in h-Moll

Symbolum Nicenum (Credo)
Nr. 2 Chor

J. S. Bach
BWV 232

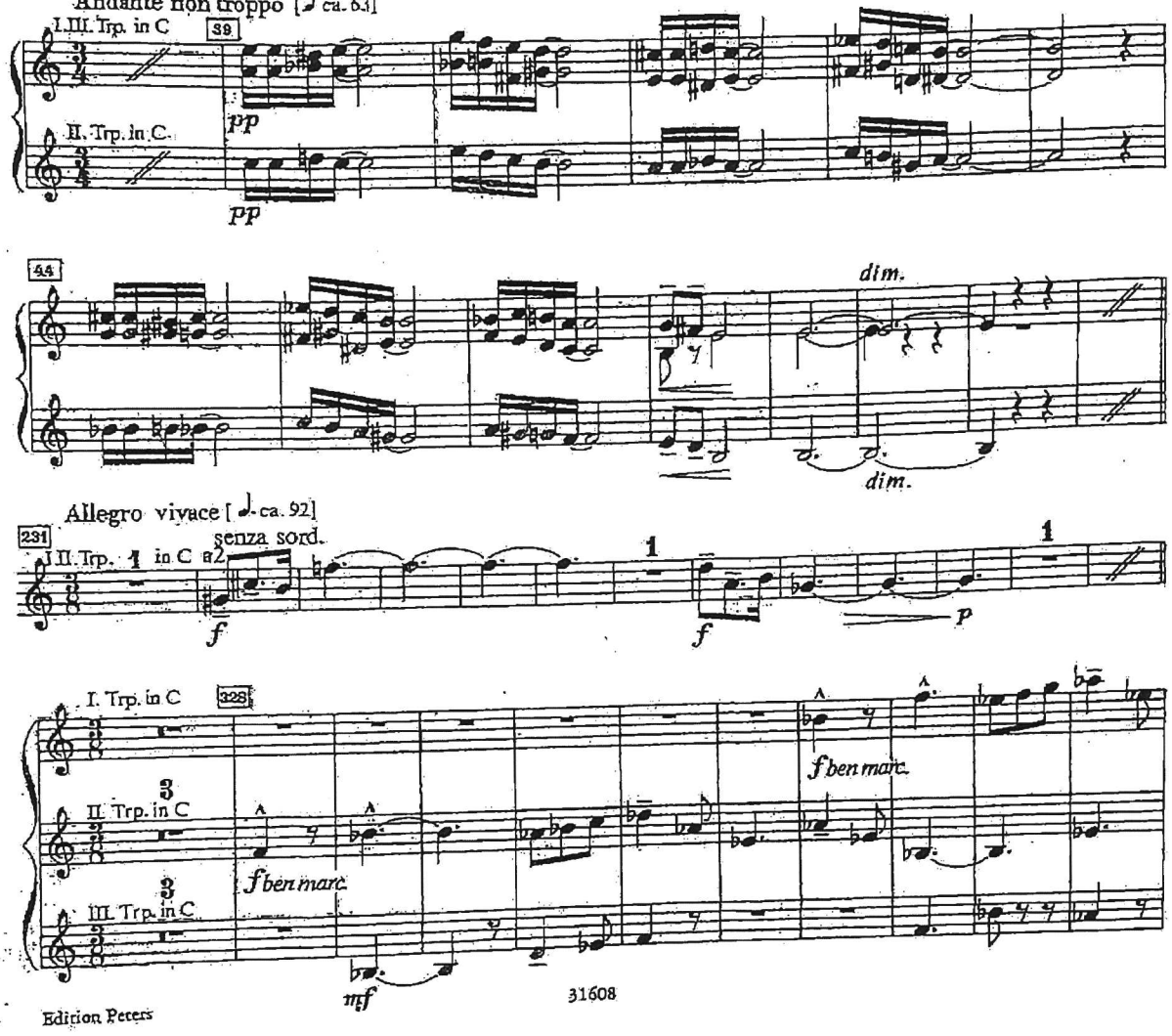


Concerto for Orchestra

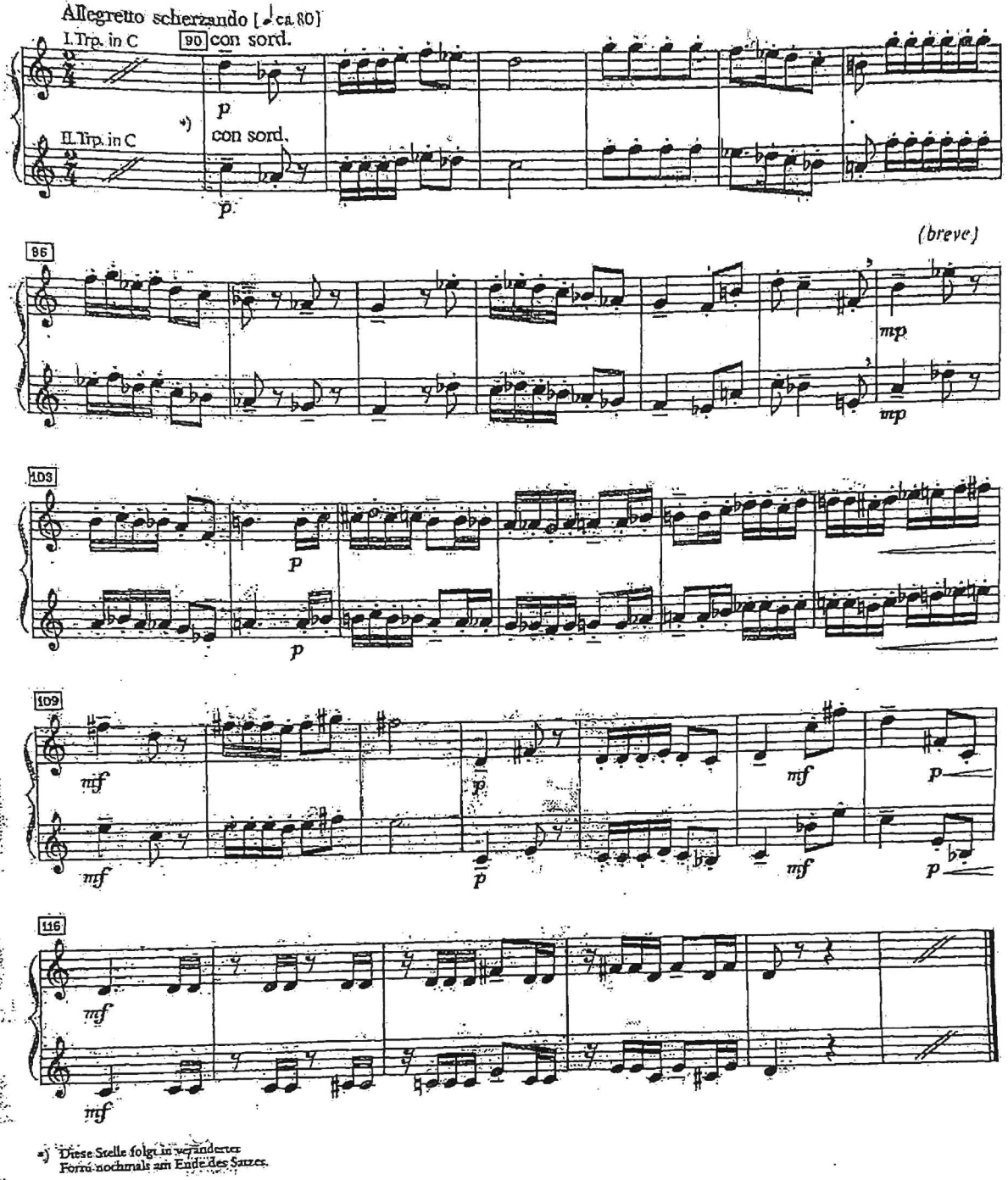
1. Satz: Introduzione

Béla Bartók

Andante non troppo [♩ ca. 63]

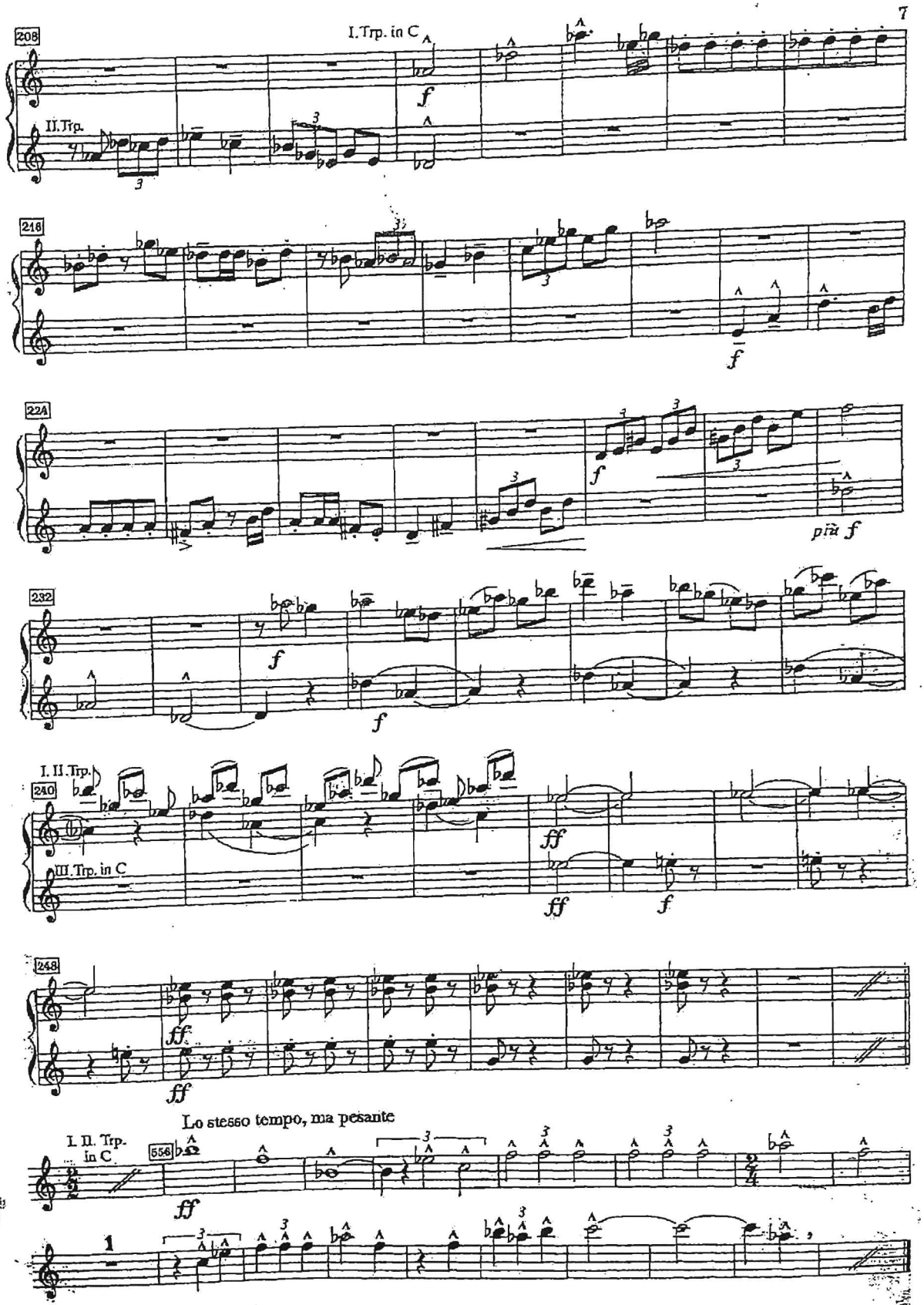


2. Satz: Giuoco delle coppie



*) Diese Stelle folgt in veränderter Form nochmals am Ende des Satzes.

5. Satz: Finale



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Edition Peters

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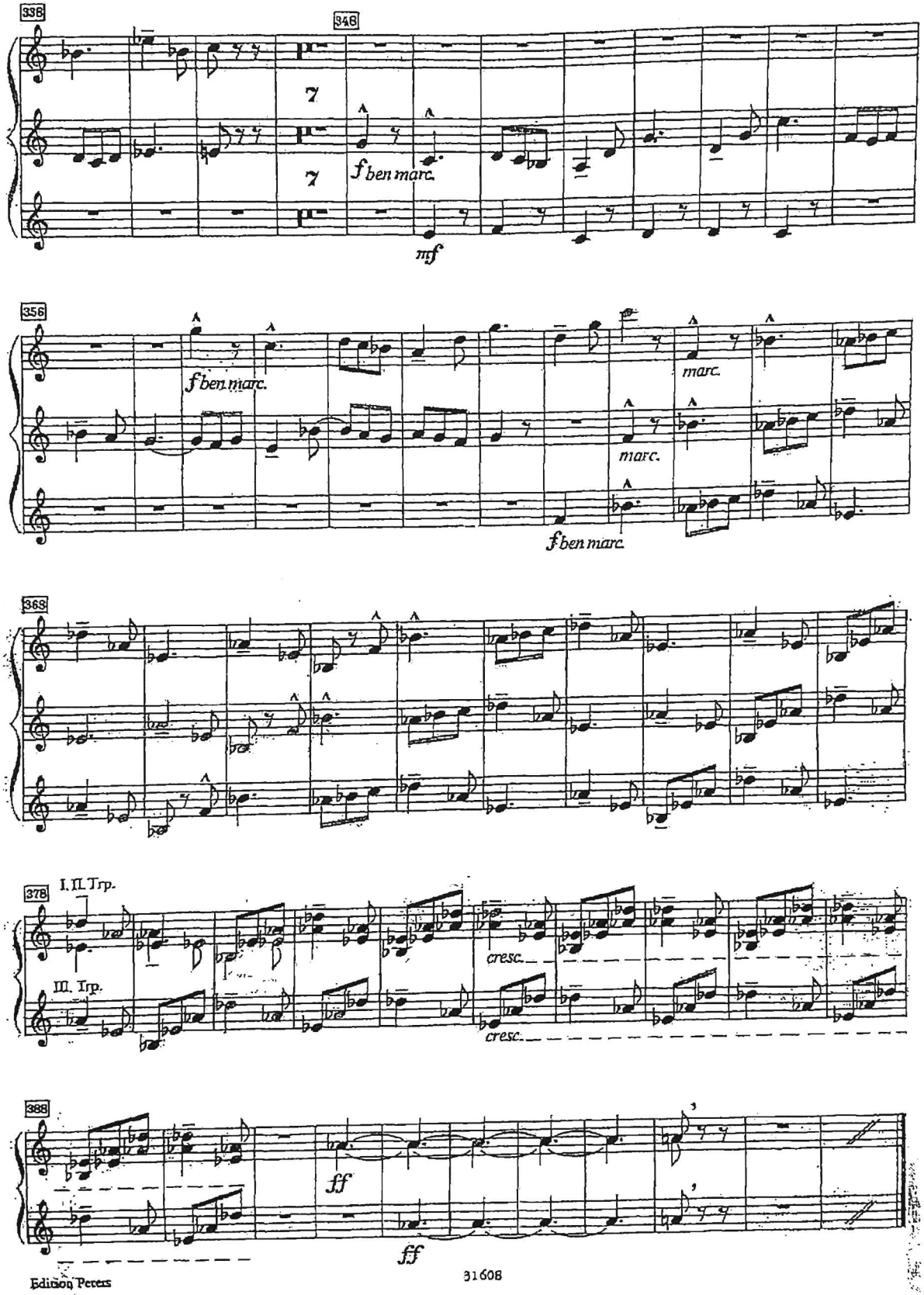

338
348
7
7
f ben marc.
mf
356
f ben marc.
marc.
marc.
f ben marc.
368
378
I. II. Trp.
III. Trp.
cresc.
cresc.
388
ff
ff

Georges Bizet
Carmen Suite No. 1

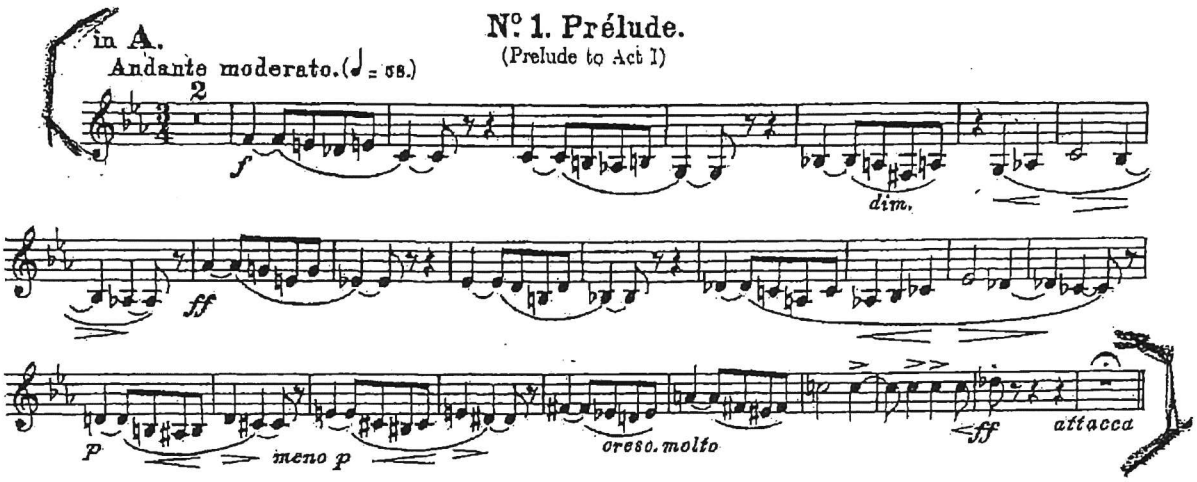
ORIGINAL NOTATION

TROMBA I

Nº 1. Prélude.
(Prelude to Act I)

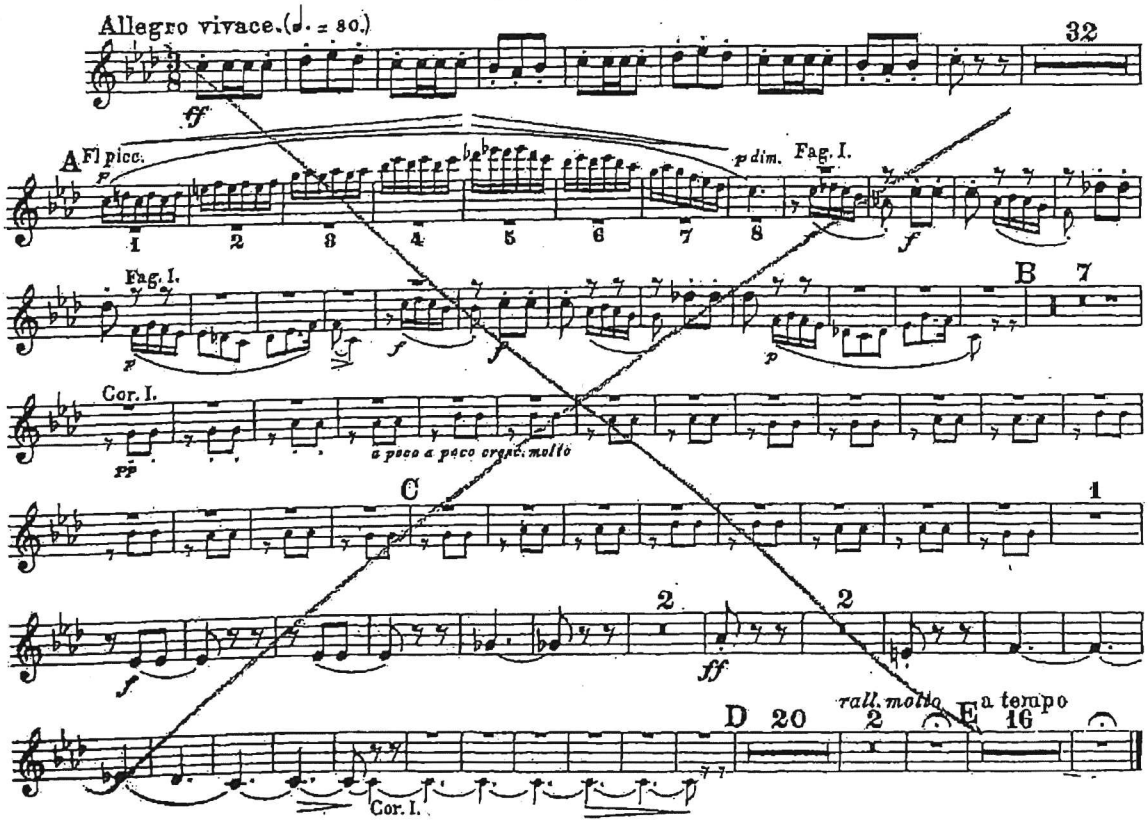
in A.

Andante moderato. (♩ = 88.)



Nº 1ª. Aragonaise.
(Prelude to Act IV)

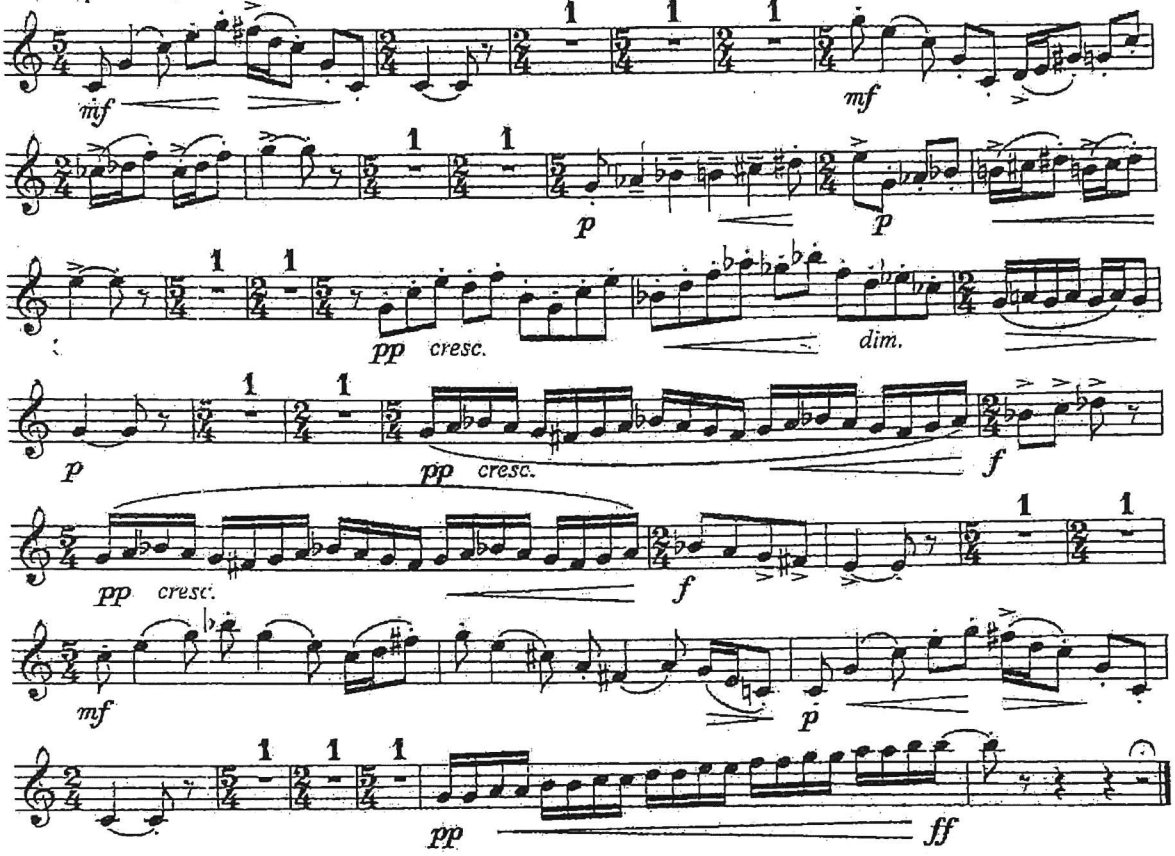
Allegro vivace. (♩. = 80.)



Midsummer-Night's-Dream

Trompete in D

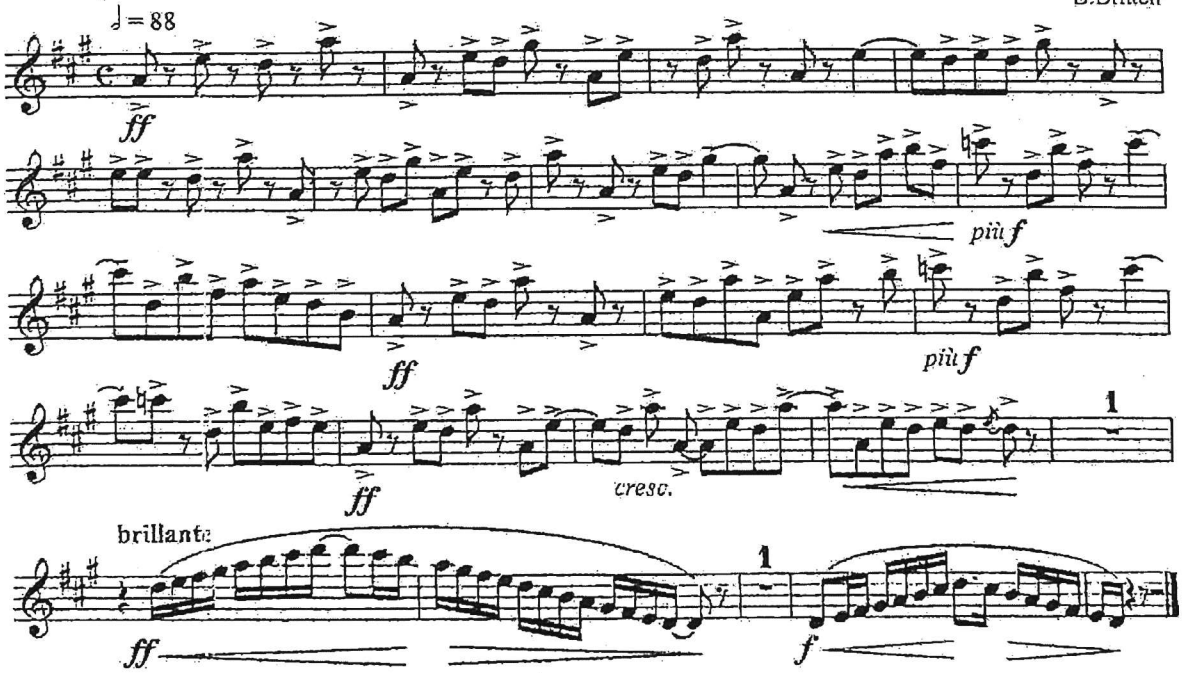
B.Britten



Peter Grimes

Trompete in C

B.Britten



DON PASQUALE

Atto Secondo

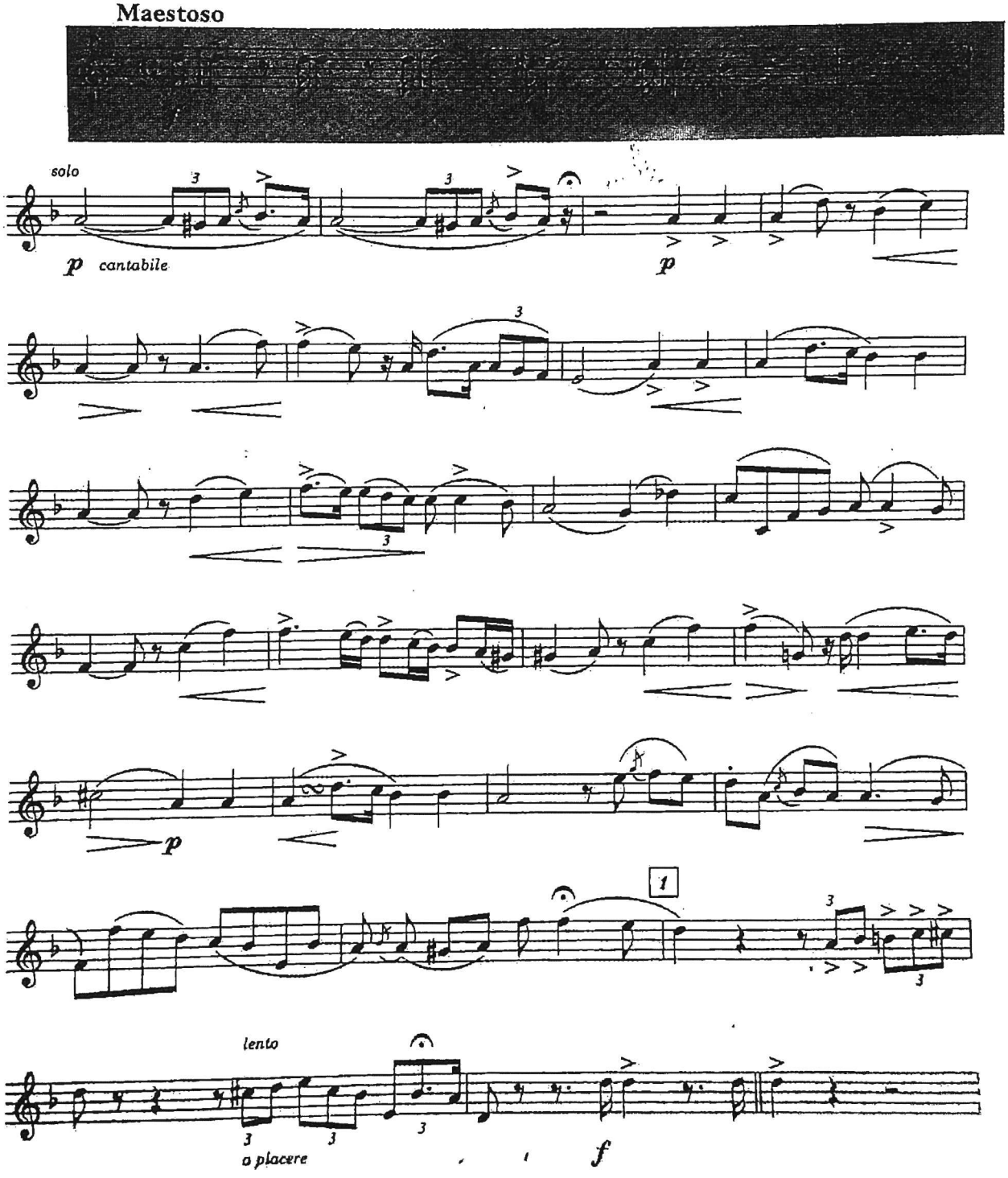
N°5 Preludio ed Aria

"Ernesto"

Tromba Sib

G. DONIZETTI

Maestoso



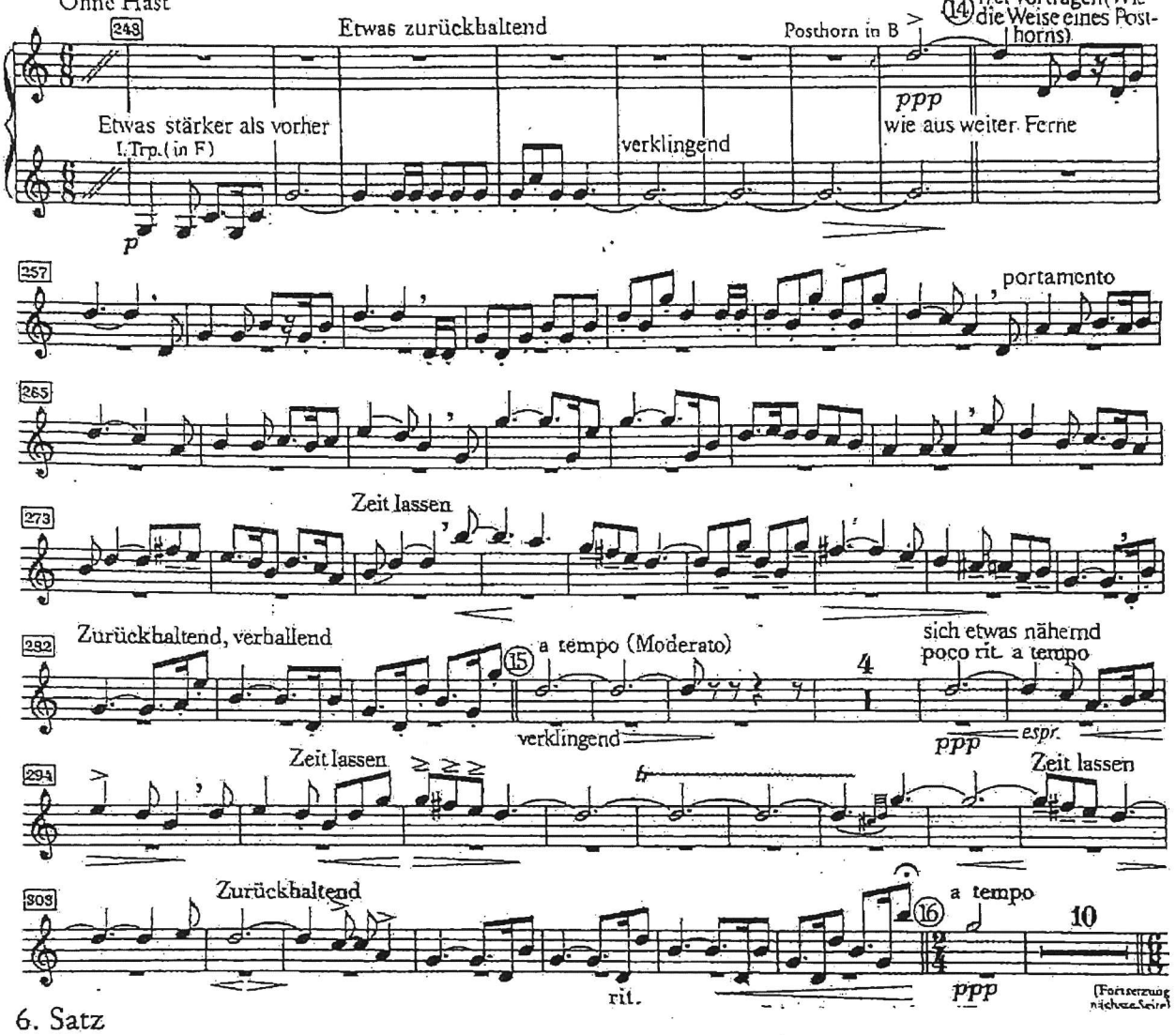
Sinfonie Nr. 3

d-Moll

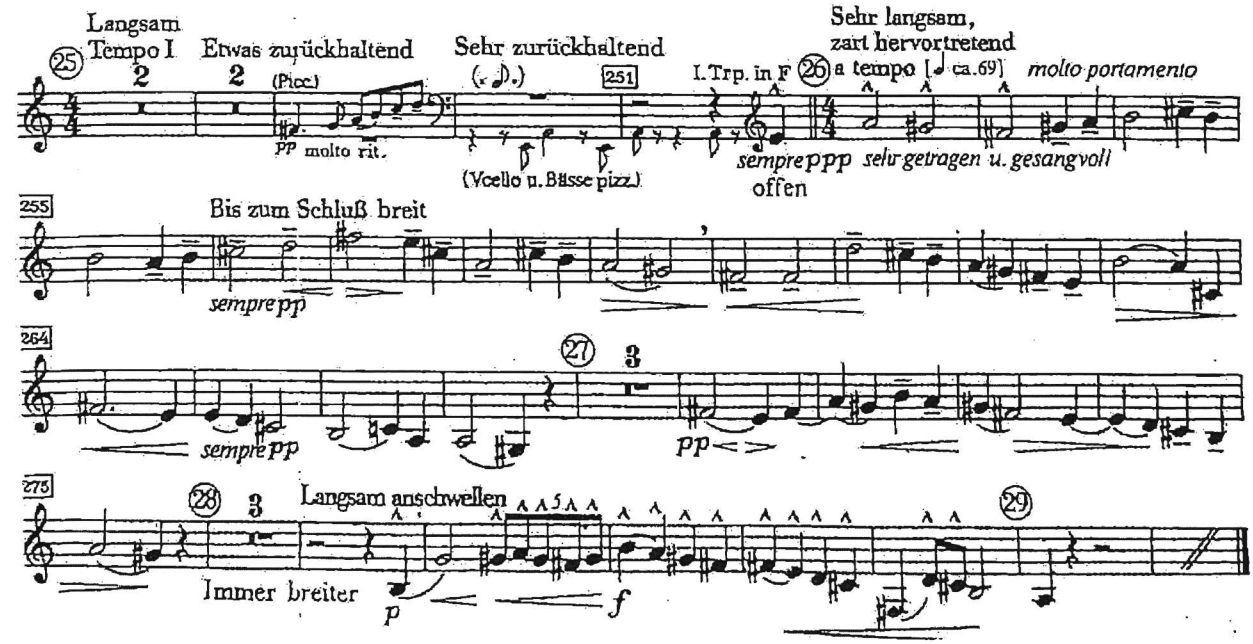
Gustav Mahler

3. Satz

Comodo. Scherzando.
Ohne Hast



6. Satz



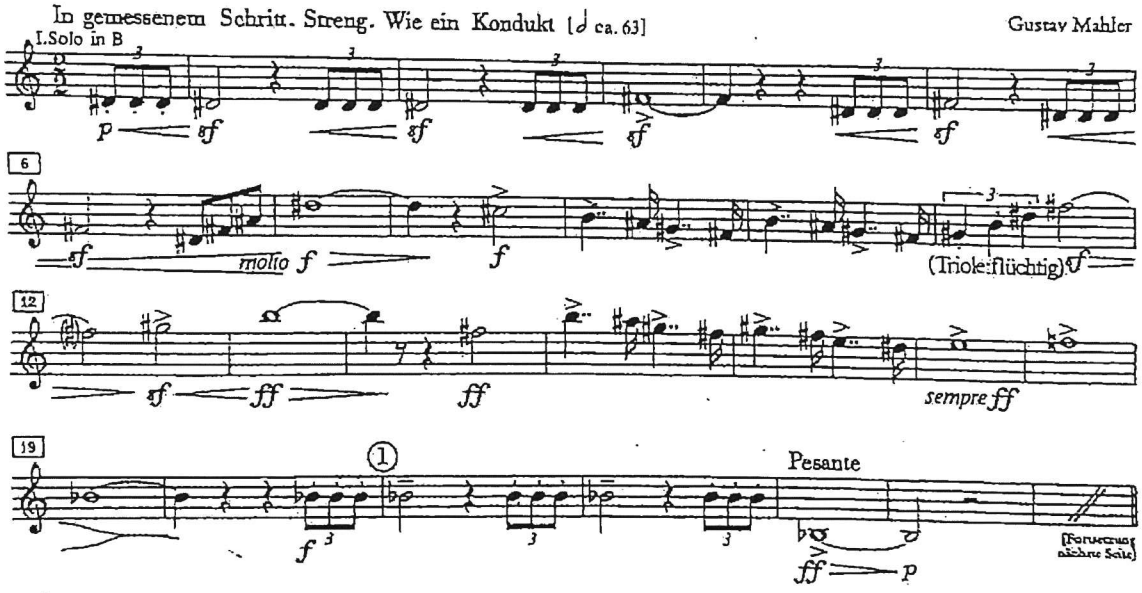
Sinfonie Nr. 5

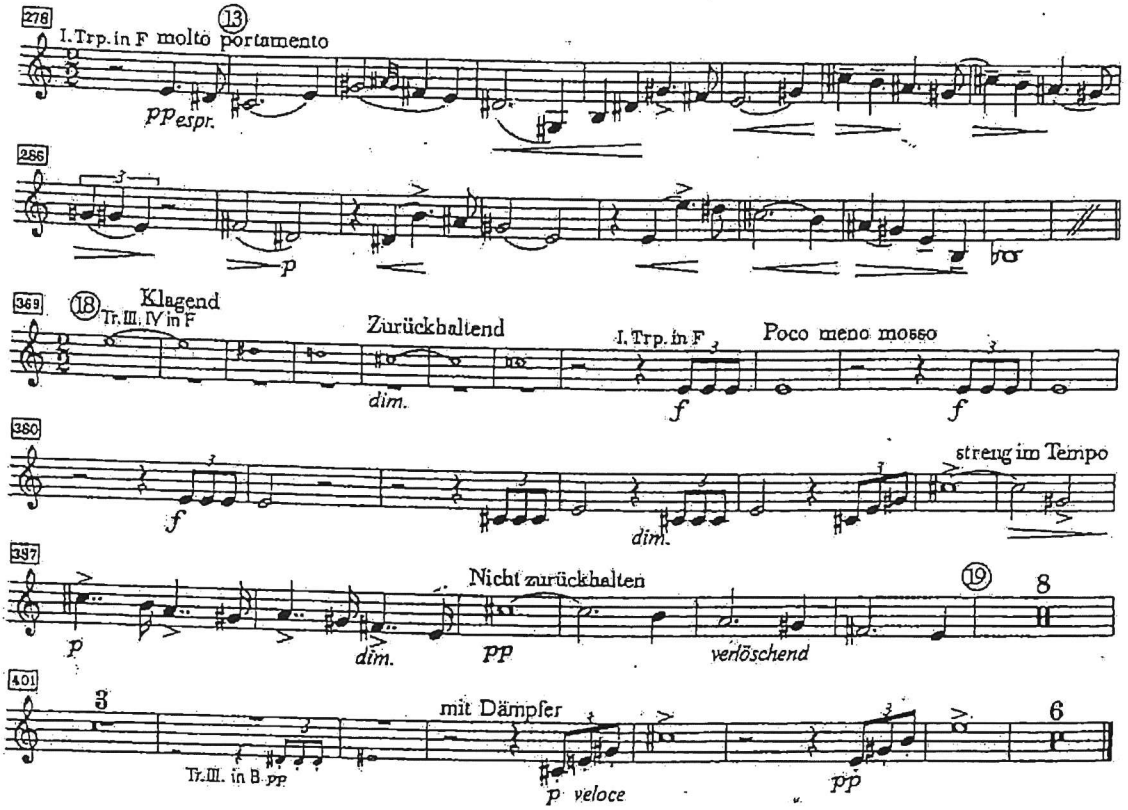
cis-Moll

1. Satz (Trauermarsch)

In gemessenem Schritt. Streng. Wie ein Kondukt (♩ ca. 63)

Gustav Mahler





Sinfonie Nr. 6

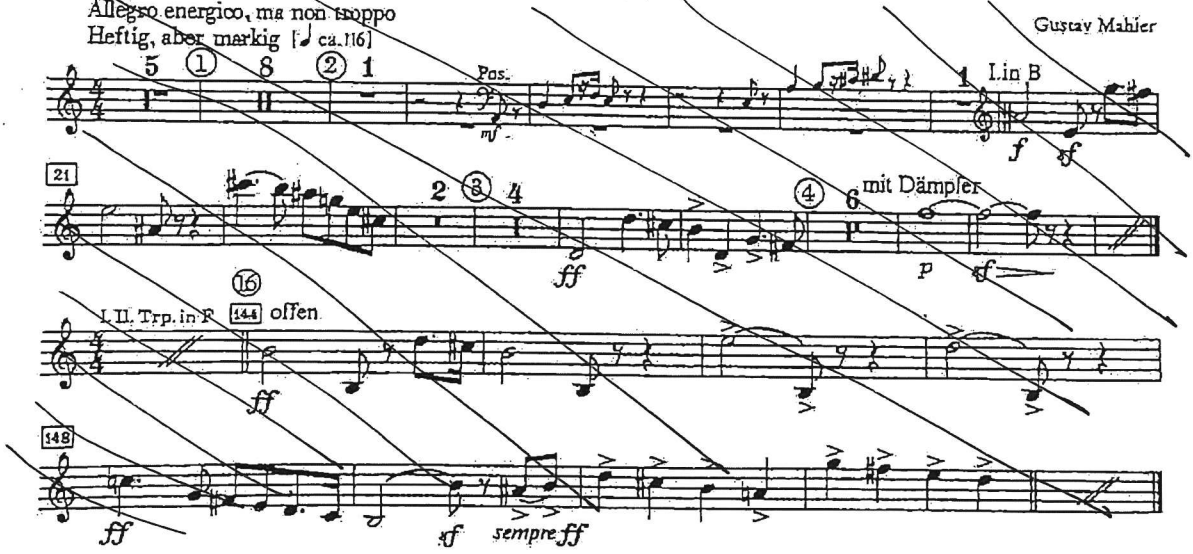
a-Moll

1. Satz

Allegro energico, ma non troppo

Heftig, aber markig [♩ ca. 116]

Gustav Mahler



Quadri di un'esposizione

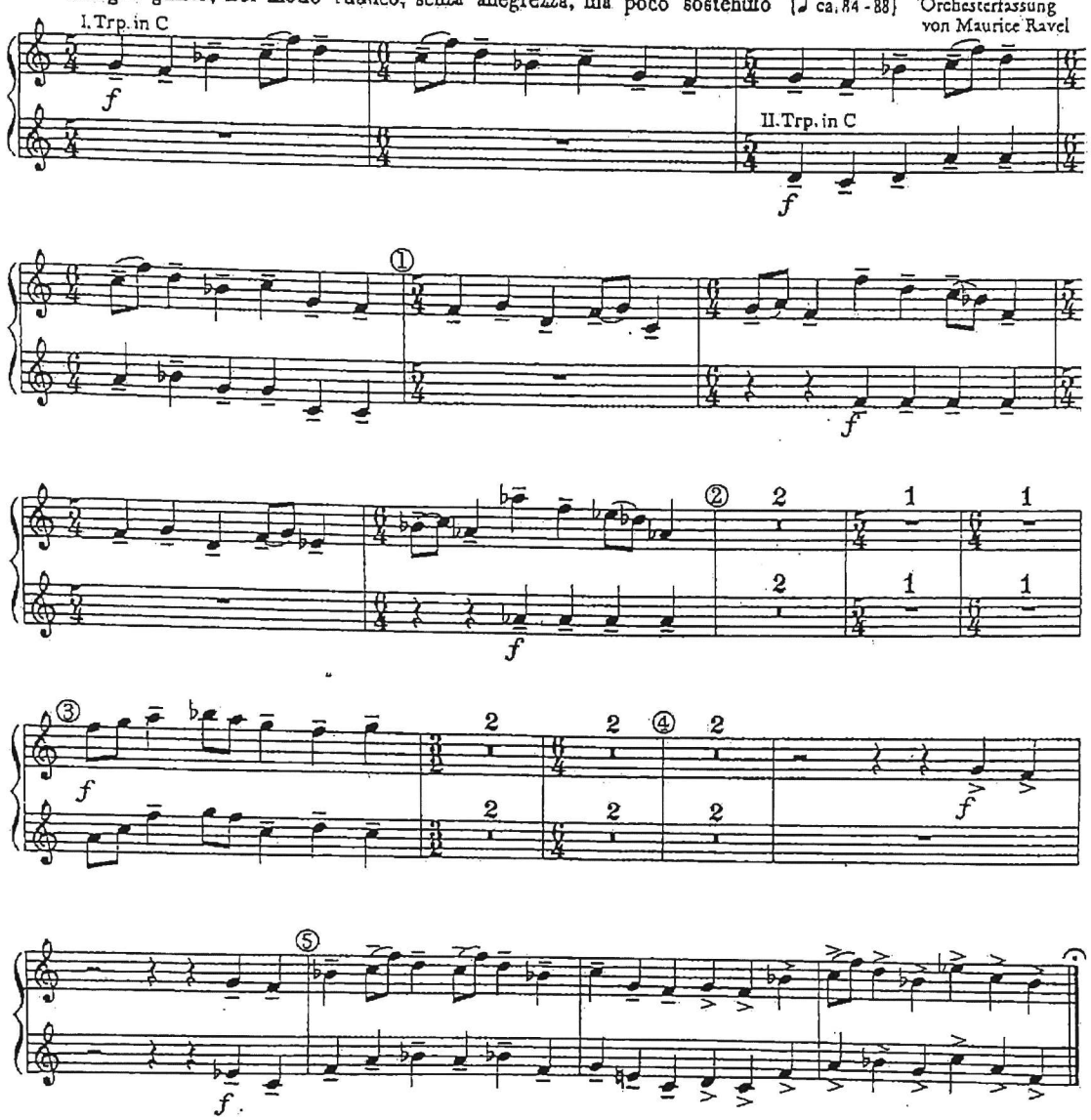
Promenade

Allegro giusto, nel modo russico; senza allegrezza, ma poco sostenuto (♩ ca. 84 - 88)

Modest Moussorgski
Orchesterfassung
von Maurice Ravel

I. Trp. in C

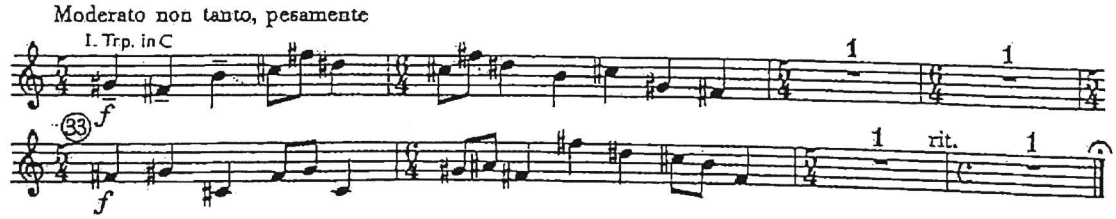
II. Trp. in C



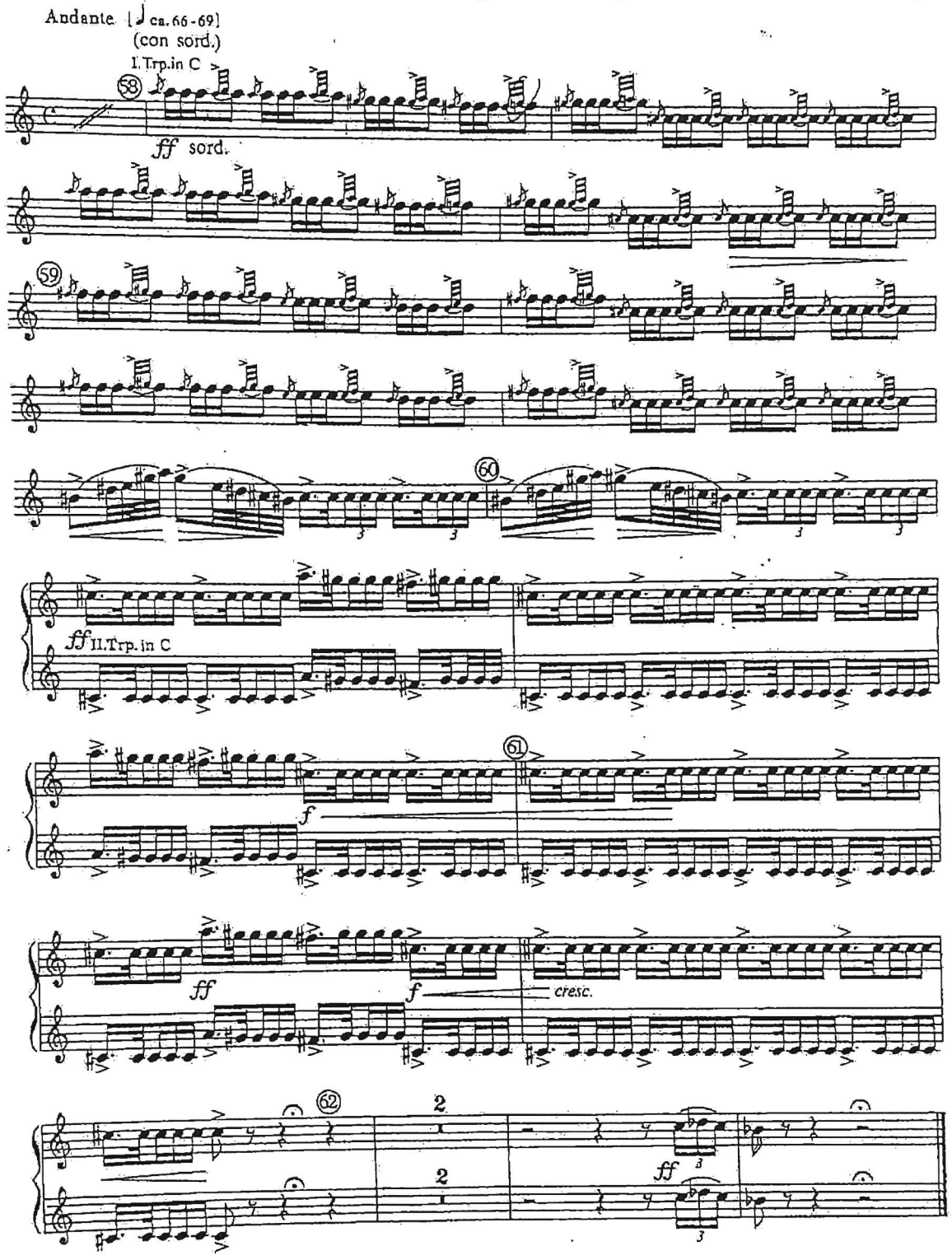
Promenade

Moderato non tanto, pesamente

I. Trp. in C

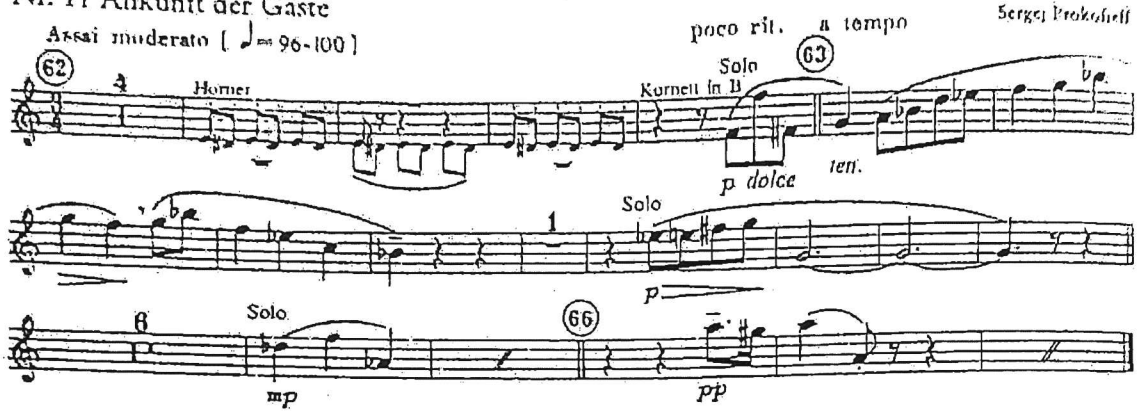


Samuel Goldenberg und Schmuyle

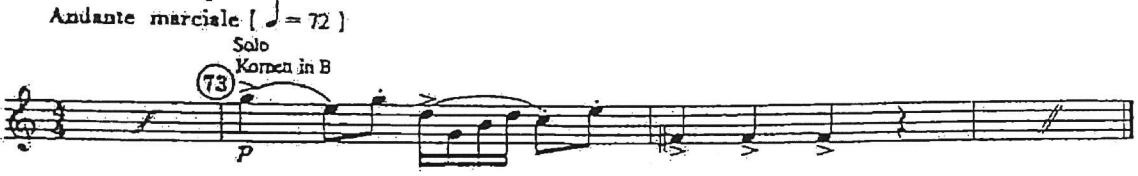


Romeo und Julia

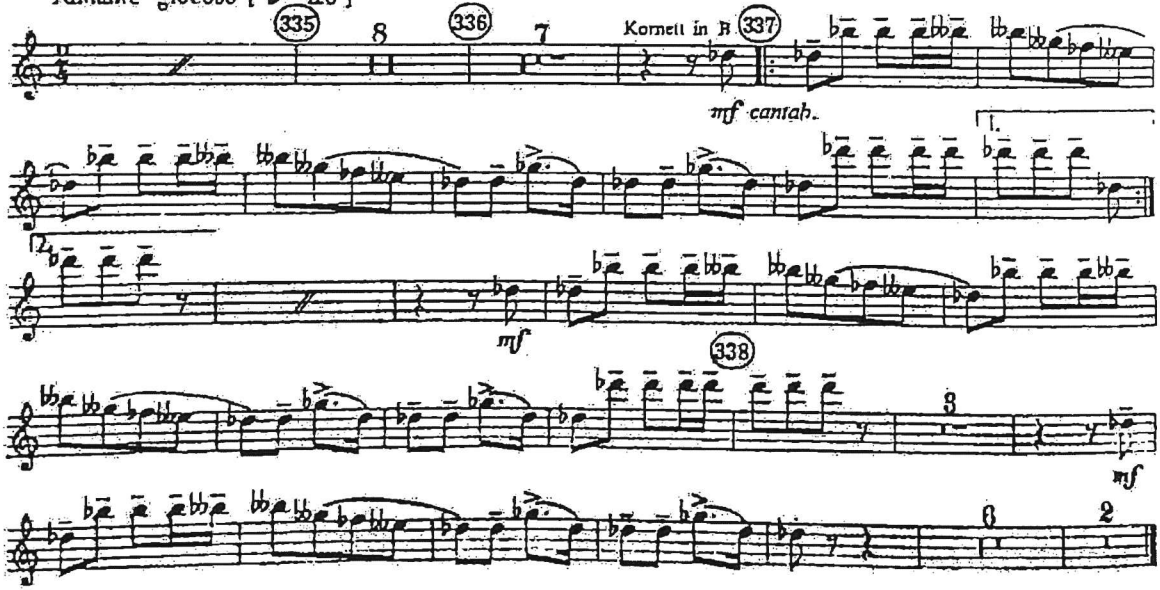
Nr. 11 Ankunft der Gäste



Nr. 12 Maskenspiel



Nr. 48 Morgenständchen

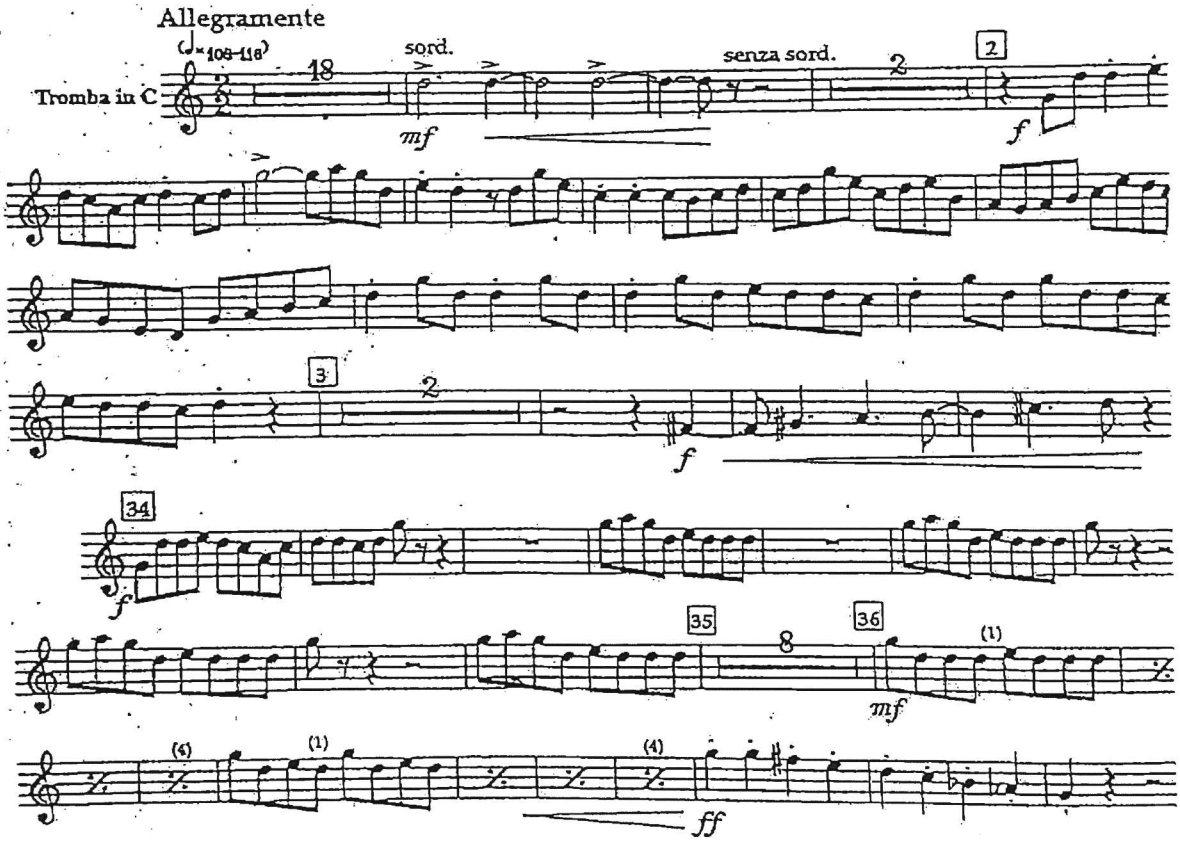


RAVEL: Piano Concerto in G: 1st Movement (Opening & Ending)

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 ♩ = 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.



O. RESPIGHI

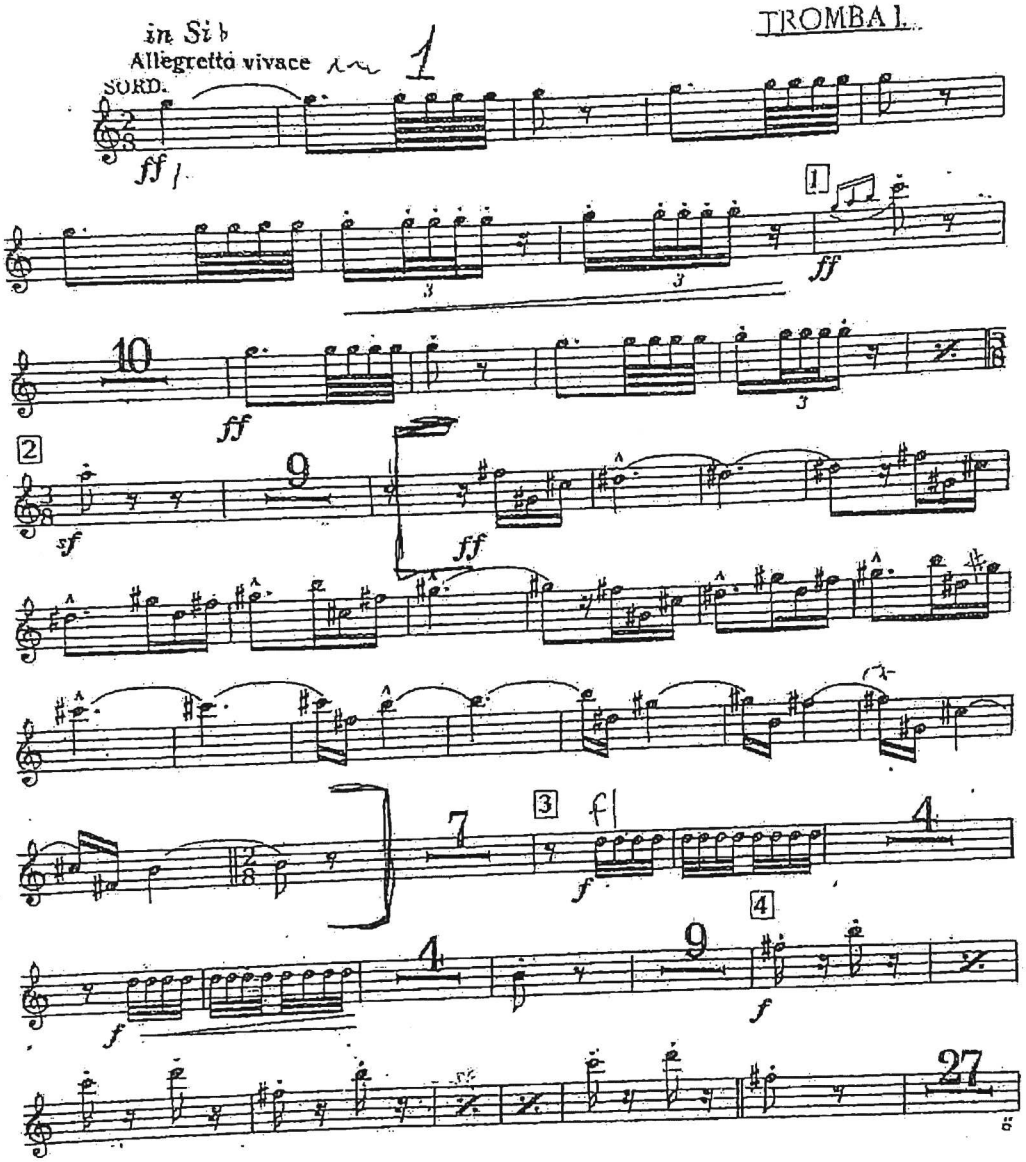
PINI DI ROMA

I. I pini di Villa Borghese

TROMBA I.

in Si b

Allegretto vivace



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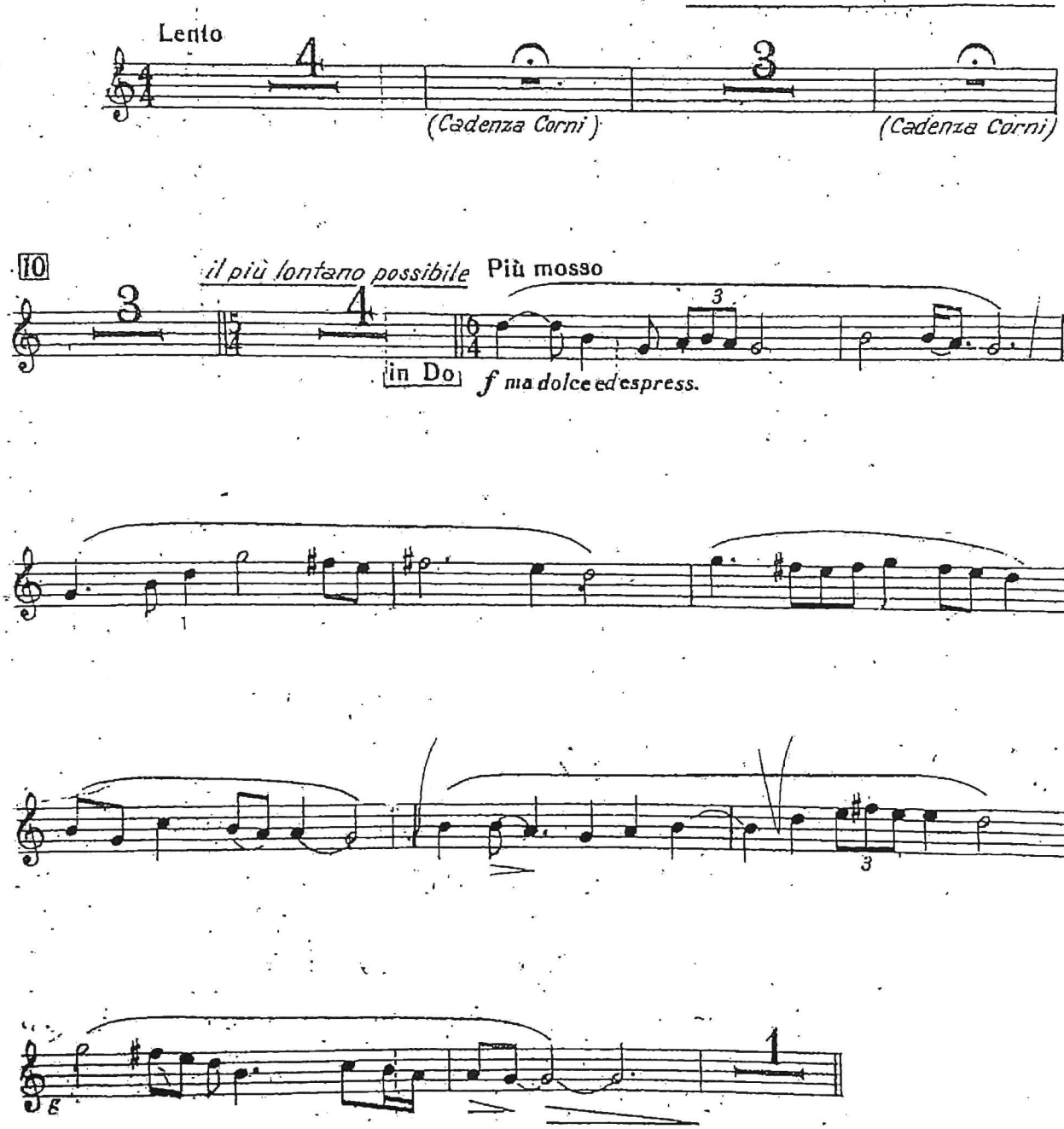
O. RESPIGHI

PINI DI ROMA

TROMBA INTERNA in Do



Alpensinfonie

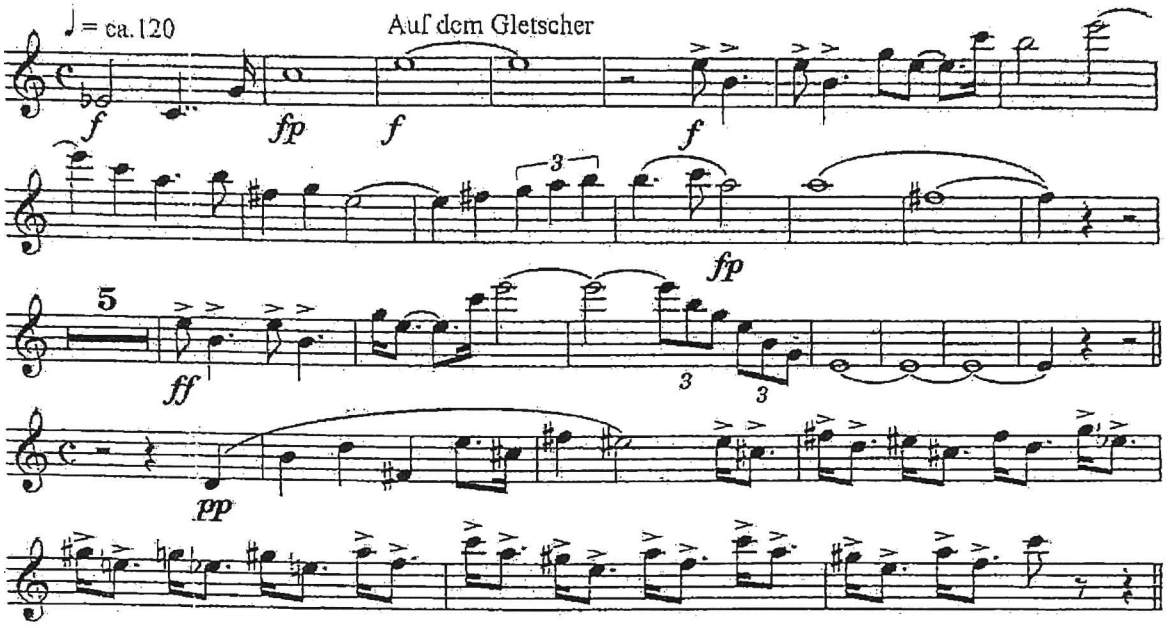
Trompete in B

Festes, sehr lebhaftes Zeitmass

R.Strauss

♩ = ca.120

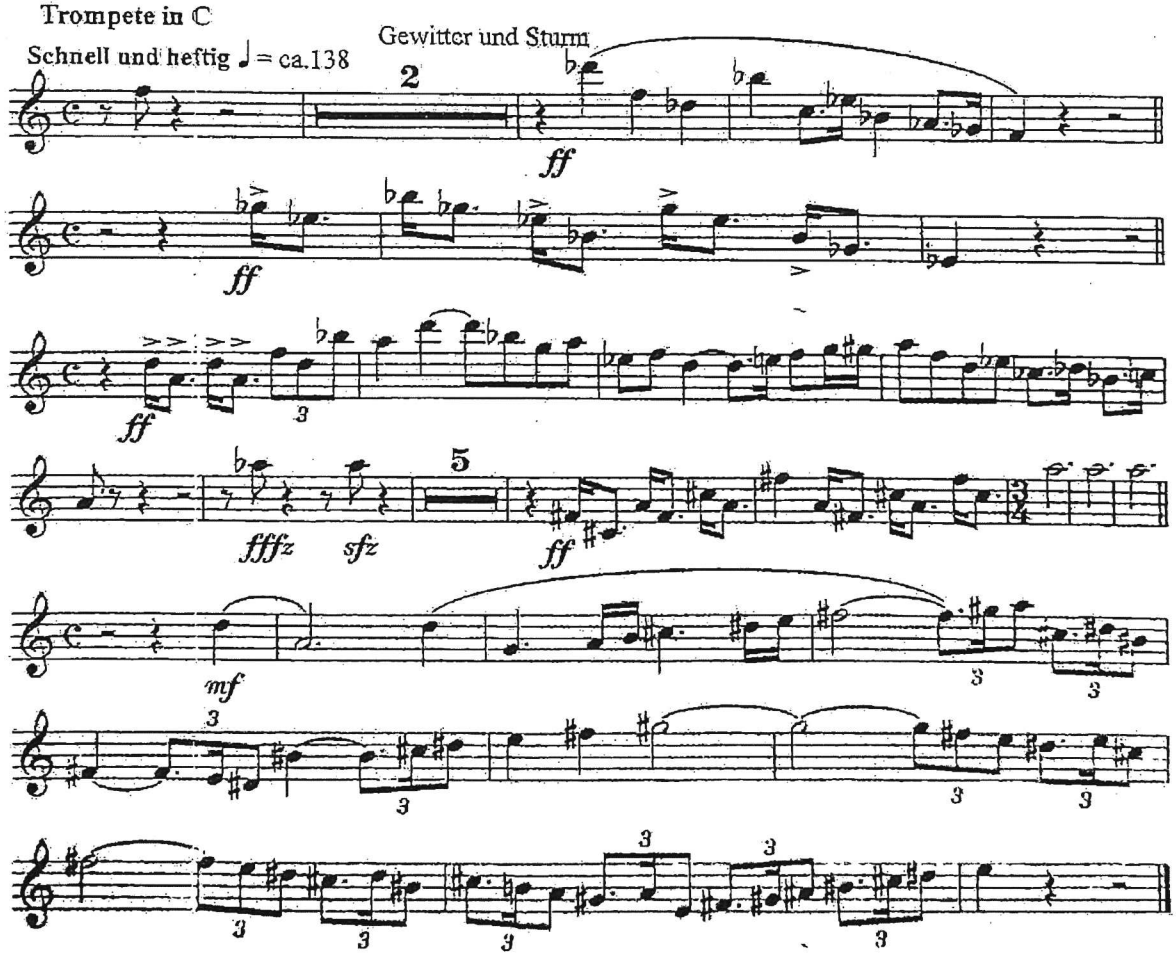
Auf dem Gletscher



Trompete in C

Schnell und heftig ♩ = ca.138

Gewitter und Sturm

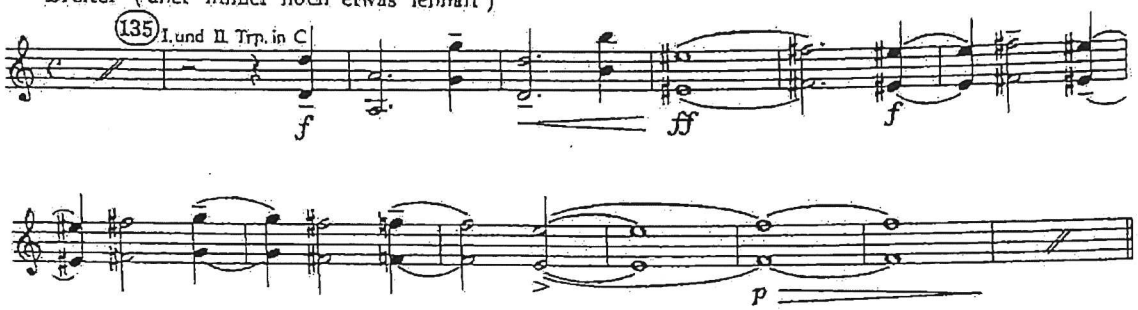


Salome

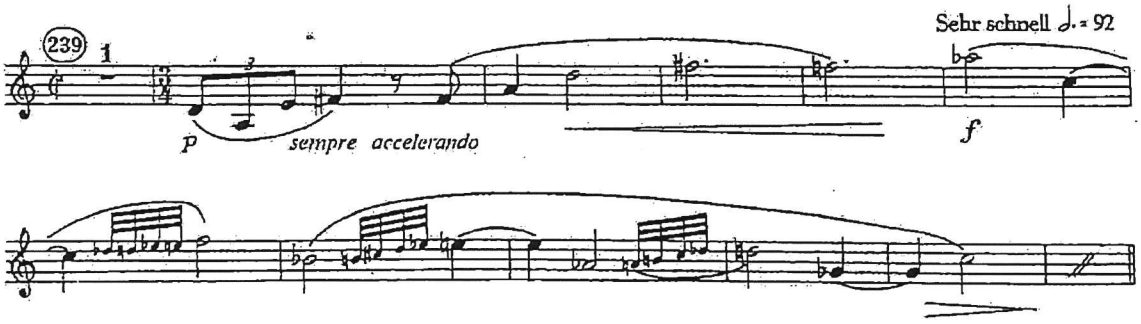
Jochanaan-Motiv

Richard Strauss
op. 54

Breiter (aber immer noch etwas lebhaft)



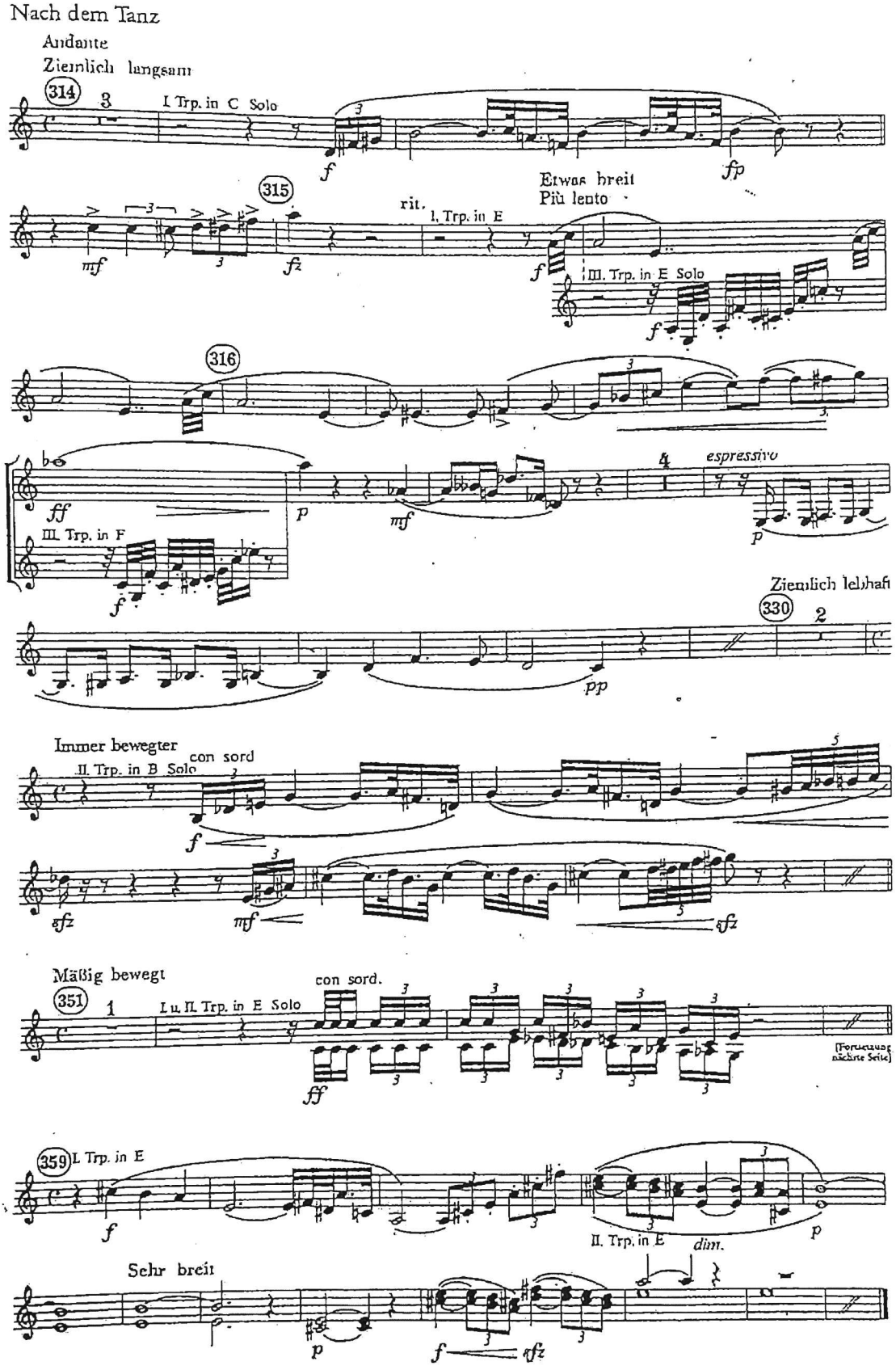
Sehr bewegt [♩= 76]



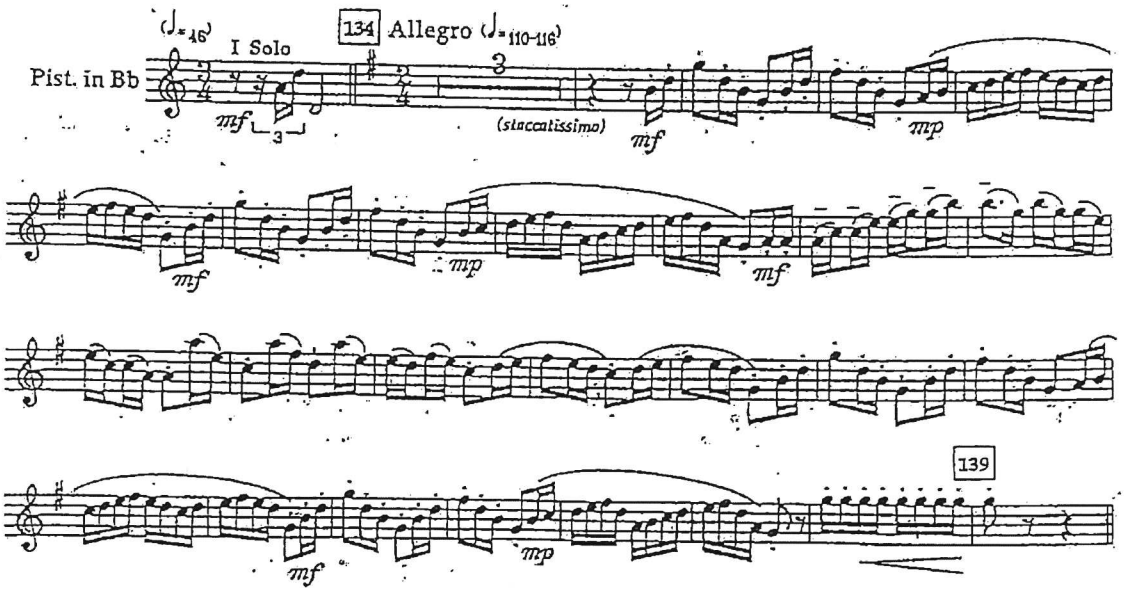
Salomes Tanz

Etwas lebhafter

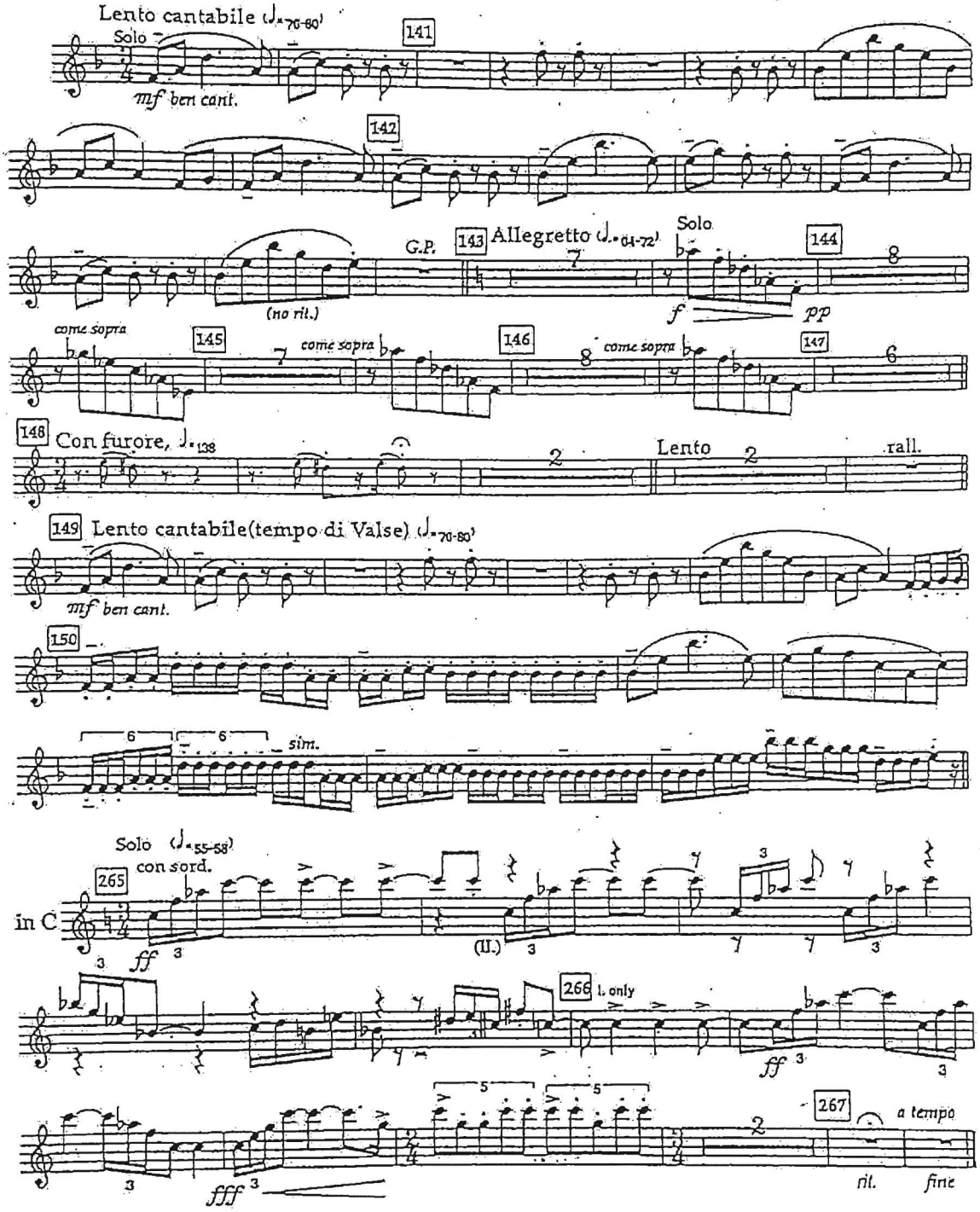
Vivace


Nach dem Tanz
Andante
Ziemlich langsam
314
I. Trp. in C Solo
315
rit.
I. Trp. in E
Etwas breit
Più lento
III. Trp. in E Solo
316
espressivo
III. Trp. in F
Ziemlich lebhaft
330
Immer bewegter
II. Trp. in B Solo
con sord
Mäßig bewegt
351
I. u. II. Trp. in E Solo
con sord.
359
I. Trp. in E
II. Trp. in E
dim.
Sehr breit

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



STRAVINSKY: Petrouchka - cont.

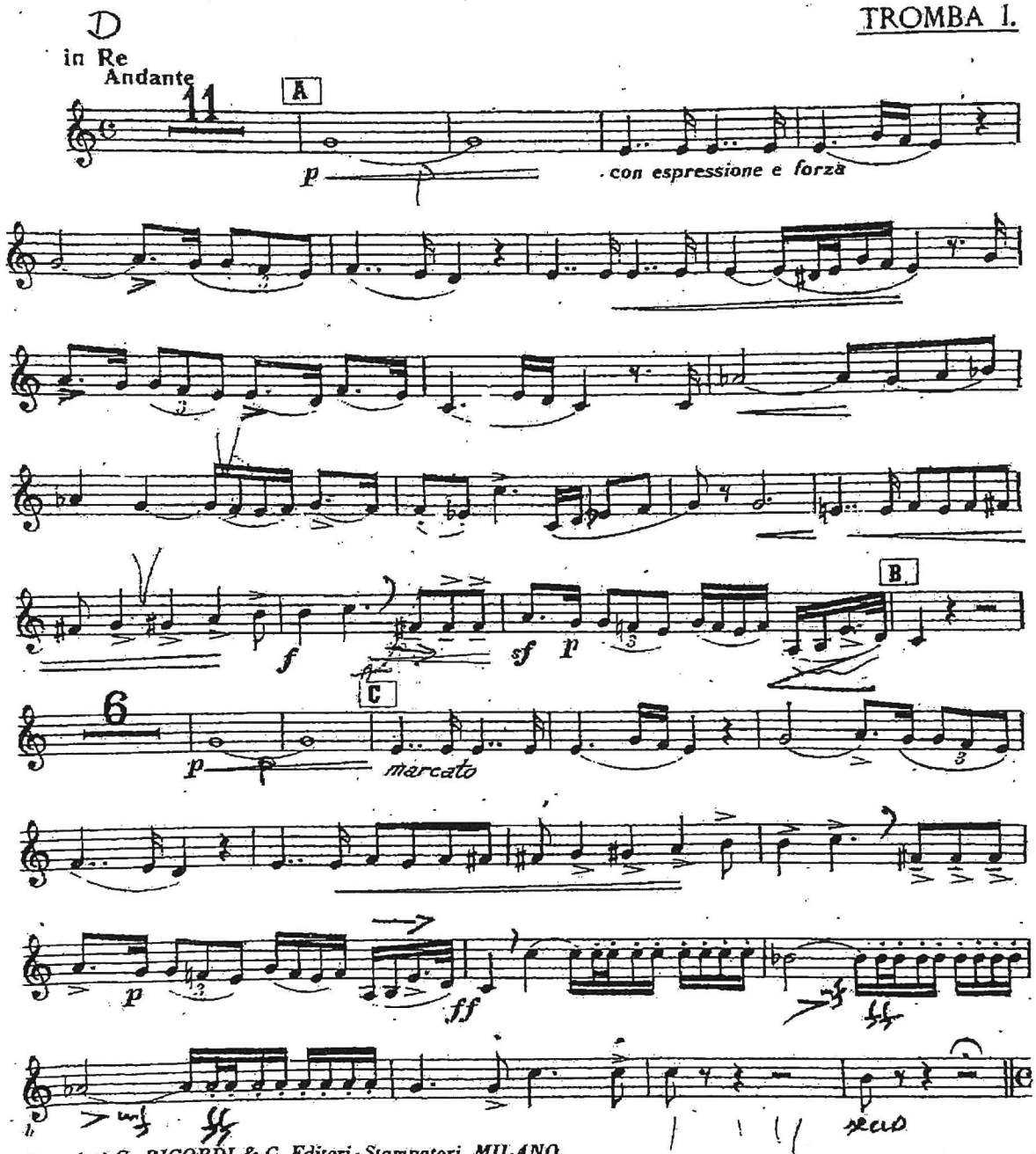


GIUSEPPE VERDI

AROLDO

SINFONIA

TROMBA I.



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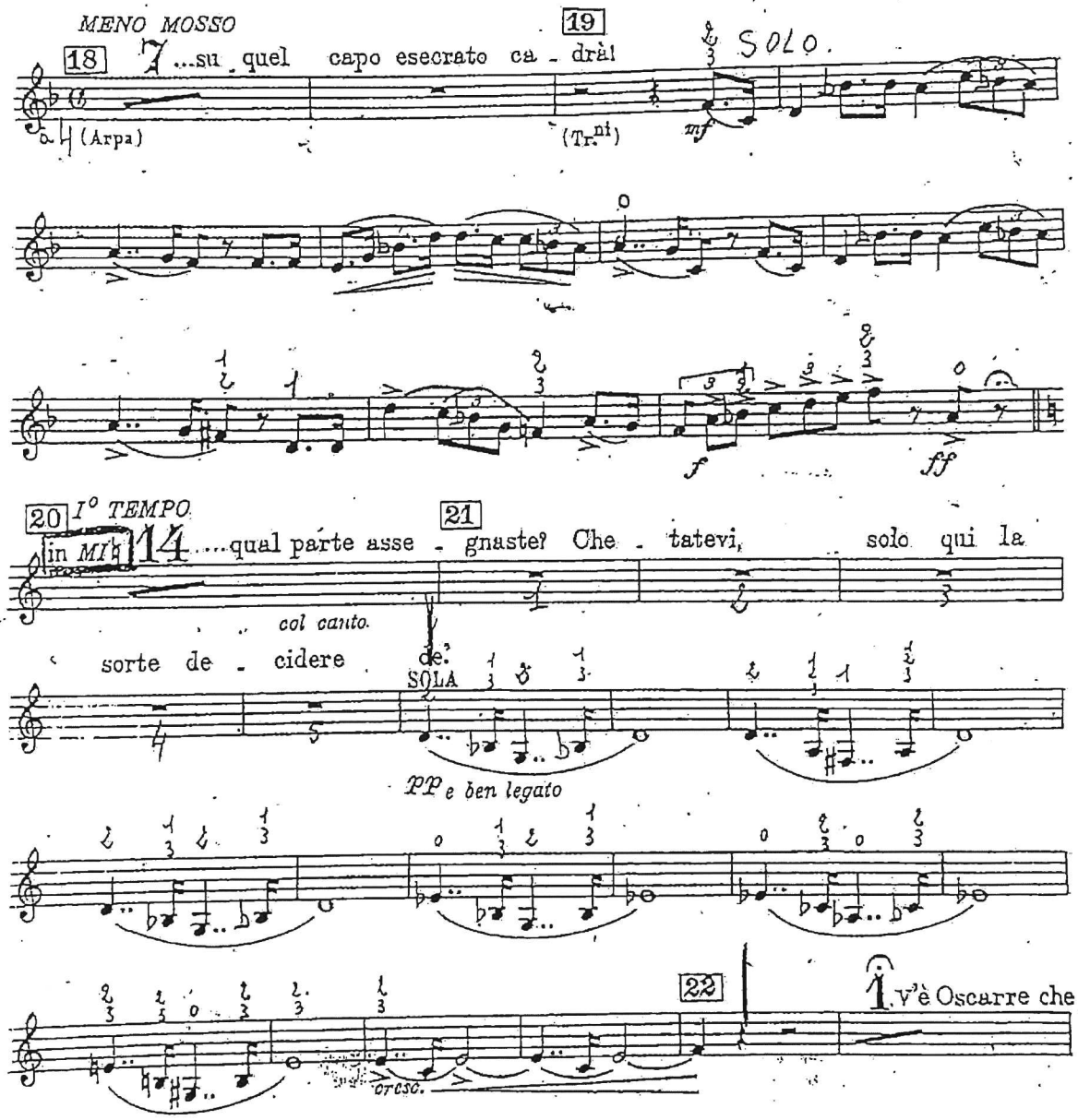
1ª TROMBA

UN BALLO IN MASCHERA

G. VERDI



IL TROVATORE

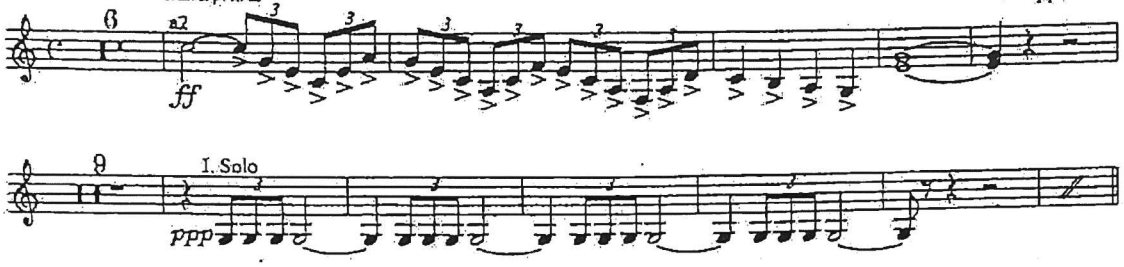
1. Akt

1. Szene

Andante assai sostenuto

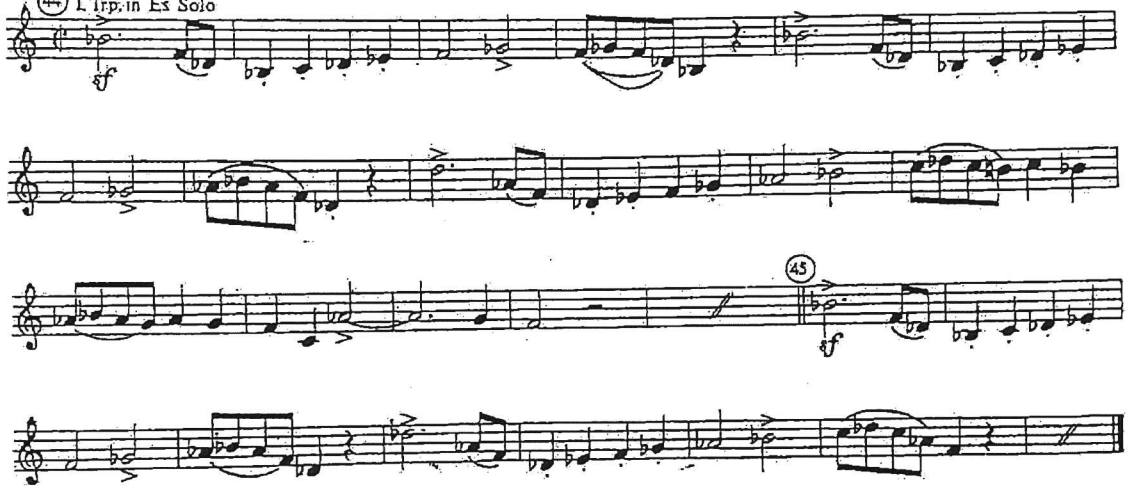
I. II. Trp. in E

Giuseppe Verdi



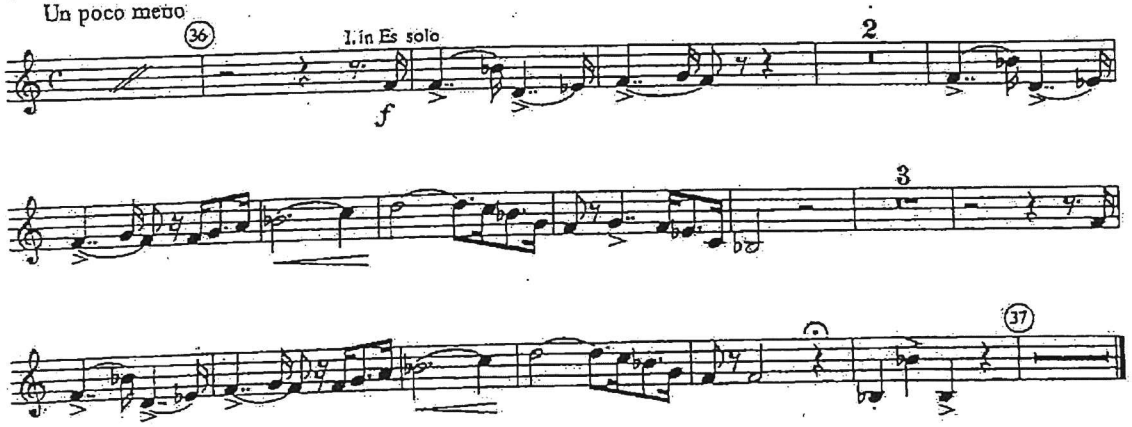
5. Szene

Allegro assai mosso (♩ = ca. 152)



2. Akt

Un poco meno

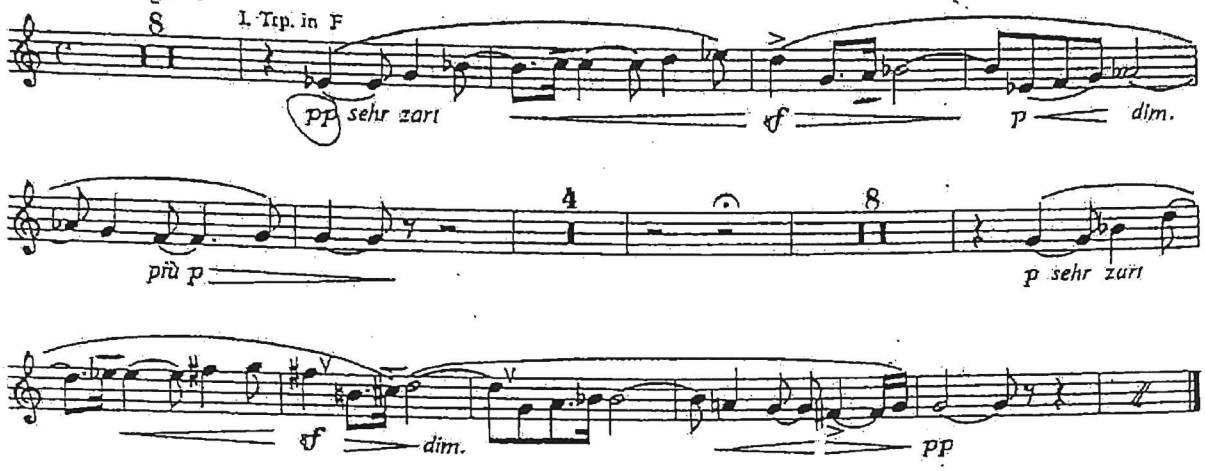


Parsifal

Vorspiel

Sehr langsam

Richard Wagner



1. Aufzug