

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

Messe in h-Moll

Symbolum Nicenum (Credo)
Nr. 2 Chor

J. S. Bach
BWV 232

28 1. Tr. in D

Concerto for Orchestra

1. Satz: Introduzione

Béla Bartók

Andante non troppo [ca. 63]

I, II, III Trp. in C [39]

pp

[44]

dim.

Allegro vivace [ca. 92]

II Trp. 1 in C #2 senza sord.

f

1

p

I Trp. in C [328]

II Trp. in C 3

III Trp. in C 3

f ben marc.

mf

6.
2. Satz: Giuoco delle coppie

Allegretto scherzando [ca. 80]

I. Trp. in C [90] con sord.
II. Trp. in C p con sord.
p.

86 (breve) mp

103 p

109 mf p mf p

116 mf

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

5. Satz: Finale

Presto [ca. 132-144]

II. Trp. in C [201] f

208 I. Trp. in C 7

II. Trp. *f*

218

f

224

piu f

232

f

240 I. II. Trp. III. Trp. in C

ff *f*

248

ff

Lo stesso tempo, ma pesante

256 I. II. Trp. in C

ff

336 348

7 7

f ben marc.

mf

Detailed description: This system contains measures 336 to 348. It features a grand staff with three staves. The top staff has a treble clef and contains a melodic line with some rests. The middle and bottom staves have bass clefs and contain a rhythmic accompaniment. There are two '7' markings above the middle staff. Dynamic markings include *f ben marc.* and *mf*.

356

f ben marc.

marc.

marc.

f ben marc

Detailed description: This system contains measures 356 to 368. It features a grand staff with three staves. The top staff has a treble clef and contains a melodic line with accents. The middle and bottom staves have bass clefs and contain a rhythmic accompaniment. Dynamic markings include *f ben marc.*, *marc.*, and *f ben marc*.

368

Detailed description: This system contains measures 368 to 376. It features a grand staff with three staves. The top staff has a treble clef and contains a melodic line with accents. The middle and bottom staves have bass clefs and contain a rhythmic accompaniment.

376 I. II. Trp.

III. Trp.

cresc.

cresc.

Detailed description: This system contains measures 376 to 388. It features a grand staff with three staves. The top staff has a treble clef and contains a melodic line for the first and second trumpets. The middle and bottom staves have bass clefs and contain a rhythmic accompaniment for the third trumpet. Dynamic markings include *cresc.*

388

ff

ff

Detailed description: This system contains measures 388 to 396. It features a grand staff with three staves. The top staff has a treble clef and contains a melodic line with accents. The middle and bottom staves have bass clefs and contain a rhythmic accompaniment. Dynamic markings include *ff*.

Georges Bizet Carmen Suite No. 1

ORIGINAL NOTATION

TROMBA I

in A.
Andante moderato. (♩ = 58.)

N° 1. Prélude.
(Prelude to Act I)

N° 1^a Aragonaise.
(Prelude to Act IV)

Allegro vivace. (♩ = 80.)

Midsummer-Night's-Dream

Trompette in D

B. Britten

Musical score for Trompette in D, featuring seven staves of music. The score includes dynamic markings such as *mf*, *p*, *pp cresc.*, *dim.*, and *f*. It also contains first endings marked with the number '1'. The music is written in treble clef with various time signatures including 2/4, 3/4, and 4/4.

Trompette in C

Peter Grimes

B. Britten

Musical score for Trompette in C, featuring five staves of music. The score includes dynamic markings such as *ff*, *püf*, *cresc.*, and *brillante: ff*. It also contains first endings marked with the number '1'. The tempo is marked as $\text{♩} = 88$. The music is written in treble clef with a common time signature (C) and includes a key signature of two sharps (F# and C#).

DON PASQUALE

Atto Secondo

N°5 Preludio ed Aria

"Ernesto"

Tromba Sib

G. DONIZETTI

Maestoso



solo

p cantabile *p*

Musical staff 1: Treble clef, key signature of one flat. The staff begins with a *p* dynamic and a *cantabile* marking. It features a melodic line with a triplet of eighth notes, followed by a half note, and then a series of eighth notes. A *p* dynamic marking appears later in the staff.

Musical staff 2: Continuation of the melodic line from the first staff, featuring a triplet of eighth notes and various articulations.

Musical staff 3: Continuation of the melodic line, including a triplet of eighth notes and a fermata over a half note.

Musical staff 4: Continuation of the melodic line with various articulations and dynamics.

Musical staff 5: Continuation of the melodic line, featuring a *p* dynamic marking and various articulations.

Musical staff 6: Continuation of the melodic line, including a first ending bracket labeled '1' and a triplet of eighth notes.

lento

a piacere *f*

Musical staff 7: Continuation of the melodic line, marked *lento*. It features a triplet of eighth notes and a *f* dynamic marking. The staff concludes with a fermata over a half note.

Sinfonie Nr. 3

d-Moll

Gustav Mahler

3. Satz

Comodo. Scherzando.
Ohne Hast

Sehr gemächlich
Trei vortragen (Wie
die Weise eines Post-
horns)

243 Etwas zurückhaltend Posthorn in B ⁽¹⁴⁾ *ppp* wie aus weiter Ferne

Etwas stärker als vorher I. Trp. (in F) verklingend

257 portamento

265

273 Zeit lassen

282 Zurückhaltend, verhallend ⁽¹⁵⁾ a tempo (Moderato) sich etwas nähernd poco rit. a tempo

294 Zeit lassen *ppp* *espr.* Zeit lassen

303 Zurückhaltend ⁽¹⁶⁾ a tempo 10 *ppp* (Fortsetzung nächste Seite)

6. Satz

Langsam

Tempo I

2 2

pp molto rit.

(Picc)

Etwas zurückhaltend

Sehr zurückhaltend

⁽²⁵⁾ I. Trp. in F ⁽²⁶⁾ a tempo [ca. 69] *molto portamento*

sempre ppp sehr getragen u. gesangvoll offen

sempre pp

Bis zum Schluß breit

⁽²⁷⁾ 3 *pp*

sempre pp

⁽²⁸⁾ 3 Langsam anschwellen ⁽²⁹⁾

Immer breiter *p* *f*

Sinfonie Nr. 5

cis-Moll

1. Satz (Trauermarsch)

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

Gustav Mahler

1. Solo in B

p *sf* *sf* *sf* *sf*

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

12 *sf* *ff* *ff* *sempre ff*

19 *f* *ff* *p* Pesante [Fortsetzung nächste Seite]

278 I. Trp. in F ¹³ molto portamento
pp espr.

286

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

380 *f* *dim.* streng im Tempo

397 Nicht zurückhalten ¹⁹ 8 *p* *dim.* *pp* verlöschend

401 3 mit Dämpfer Tr. III in B *pp* *p veloce* *pp* 6

Sinfonie Nr. 6

a-Moll

1. Satz

Allegro energico, ma non troppo
 Heftig, aber markig [ca. 116]

Gustav Mahler

5 ① 8 ② 1 Pos. I. in B *f* *f*

21 2 ③ 4 ④ 6 mit Dämpfer *ff* *p* *f*

16 I. II. Trp. in F ④④ offen *ff*

148 *ff* *f* *sempre ff*

Samuel Goldenberg und Schmuyle

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

I. Trp. in C

58 *ff* sord.

59

60

ff II. Trp. in C

61

ff *f* *cresc.*

62

Romeo und Julia.

Nr. 11 Ankunft der Gäste

Assai moderato [$\text{♩} = 96-100$]

poco rit. a tempo

Sergei Prokofiev

Musical score for Nr. 11, featuring Horns and Cornets. The score is written in 3/4 time and includes dynamic markings such as *mp*, *pp*, *p dolce*, and *ten.*. It includes performance instructions like *Solo* and *Kornett in B*. Measure numbers 62, 63, and 66 are circled. The score consists of three staves.

Nr. 12 Maskenspiel

Andante marciale [$\text{♩} = 72$]

Musical score for Nr. 12, featuring Cornets. The score is written in 3/4 time and includes a dynamic marking of *p*. It includes performance instructions like *Solo* and *Kornett in B*. Measure number 73 is circled. The score consists of one staff.

Nr. 48 Morgenständchen

Andante giocoso [$\text{♩} = 126$]

Musical score for Nr. 48, featuring Cornets. The score is written in 3/4 time and includes dynamic markings such as *mf cantab.* and *mf*. It includes performance instructions like *Kornett in B*. Measure numbers 335, 336, 337, and 338 are circled. The score consists of four staves.

O. RESPIGHI

BINENDI IN ROMA

I. I pini di Villa Borghese

in Si b
Allegretto vivace *1*
SORD.
ff

TROMBA

10

2

9

7

3

f

4

9

27

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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.*

Alpensinfonie

Trompete in B

Festes, sehr lebhaftes Zeitmass

R. Strauss

J = ca. 120 Auf dem Gletscher

This musical score for Trompete in B, titled 'Auf dem Gletscher', consists of five staves of music. The tempo is marked as *J* = ca. 120. The music begins with a dynamic of *f* and includes various articulations such as accents and slurs. The first staff features dynamics of *fp* and *f*. The second staff includes a triplet of eighth notes. The third staff starts with a quintuplet of eighth notes and a dynamic of *ff*, followed by a triplet of eighth notes and a dynamic of *fp*. The fourth staff begins with a dynamic of *pp*. The fifth staff continues with a dynamic of *f* and includes several accents.

Trompete in C

Schnell und heftig *J* = ca. 138 Gewitter und Sturm

This musical score for Trompete in C, titled 'Gewitter und Sturm', consists of eight staves of music. The tempo is marked as *J* = ca. 138. The music is characterized by a driving, rhythmic pattern. The first staff begins with a dynamic of *ff* and includes a slur over a group of notes. The second staff continues with a dynamic of *ff*. The third staff features a dynamic of *ff* and includes a triplet of eighth notes. The fourth staff starts with a dynamic of *fffz*, followed by *sfz* and *ff*, and includes a quintuplet of eighth notes. The fifth staff begins with a dynamic of *mf* and includes a slur over a group of notes. The sixth staff continues with a dynamic of *mf* and includes a triplet of eighth notes. The seventh staff features a dynamic of *mf* and includes a triplet of eighth notes. The eighth staff continues with a dynamic of *mf* and includes a triplet of eighth notes.

Salome

Jochanaan-Motiv

Richard Strauss
op. 54

Breiter (aber immer noch etwas lebhaft)

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

f *ff* *p*

Sehr bewegt ($\text{♩} = 76$)

(237) I. Trp. in E

f

(239) 1

Sehr schnell $\text{♩} = 92$

p *sempre accelerando* *f*

Salomes Tanz

Etwas lebhafter

Vivace

I. Trp. in F Solo

N

f *appassionato* *dim.* *pp*

Nach dem Tanz

Andante
Ziemlich langsam

(314) 3 I Trp. in C Solo

(315) rit. I. Trp. in E

Etwas breit
Più lento

III. Trp. in E Solo

(316)

III. Trp. in F

ff

p

mf

4 espressivo

Ziemlich lebhaft

(330) 2

pp

Immer bewegter

II. Trp. in B Solo

con sord.

f

5

mfz

mf

fz

Mäßig bewegt

(351) 1 Lu. II. Trp. in E Solo

con sord.

ff

3

3

3

3

3

3

[Fortsetzung nächste Seite]

(359) L. Trp. in E

f

II. Trp. in E

dim.

p

Sehr breit

p

f

fz

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

Pist. in Bb

$\text{♩} = 16$ I Solo

134 Allegro $\text{♩} = 110-116$

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

mf *mp* *mf*

139

STRAVINSKY: Petrouchka - cont.

Lento cantabile ($\text{♩} = 70-80$)

141 Solo *mf* ben cant.

142

143 *G.P.* **Allegretto** ($\text{♩} = 64-72$) Solo *f*

144 *pp*

145 *come sopra*

146 *come sopra*

147 *come sopra*

148 **Con furore**, $\text{♩} = 138$ Lento 2 rall.

149 **Lento cantabile** (tempo di Valse) ($\text{♩} = 70-80$) *mf* ben cant.

150

sim.

265 Solo ($\text{♩} = 55-58$) *con sord.* *ff*

266 I. only *ff*

267 *a tempo* ril. fine

GIUSEPPE VERDI
A R O L D O
SINFONIA

TROMBA I.

D
in Re
Andante

p con espressione e forza

f *sf* *p*

p *marcato*

ff *ff*

scus

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1^a TROMBA

UN BALLO IN MASCHERA

G. VERDI

MENO MOSSO

18 ...su quel capo esecrato ca - drà

19 SOLO.

20 1^o TEMPO
in *MIB* 14 ...qual parte asse - gnaste? Che - tatevi, solo qui la

col canto.

sorte de - cidere de: SOLA

PP e ben legato

22 1. v'è Oscarre che

IL TROVATORE

1. Akt

1. Szene

Andante assai sostenuto
I. II. Trp. in E

Giuseppe Verdi

5. Szene

Allegro assai mosso [♩ = ca. 152]

44 I. Trp. in Es Solo

2. Akt

Un poco meno

Parsifal

Vorspiel

Sehr langsam

Richard Wagner

I. Trp. in F

pp sehr zart *f* *p* *dim.*

pp *p* *p sehr zart*

f *dim.* *pp*

1. Aufzug

I. und II. Trp. in E

pp *zart* *pp*