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).

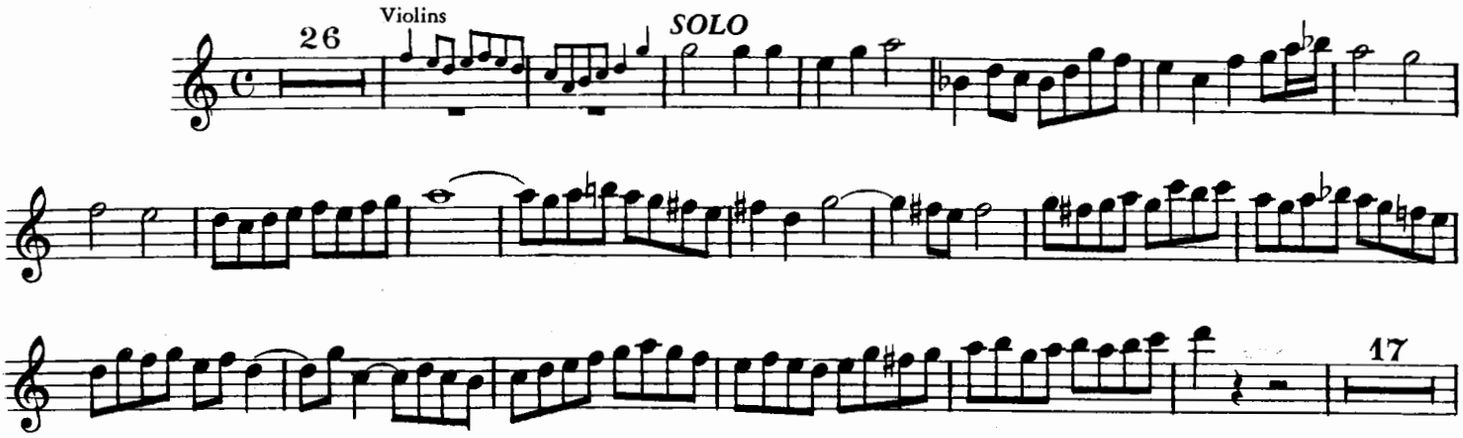
Esecuzione di altri passi d'orchestra a scelta della commissione tra quelli richiesti per la prova finale.

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*

CREDO

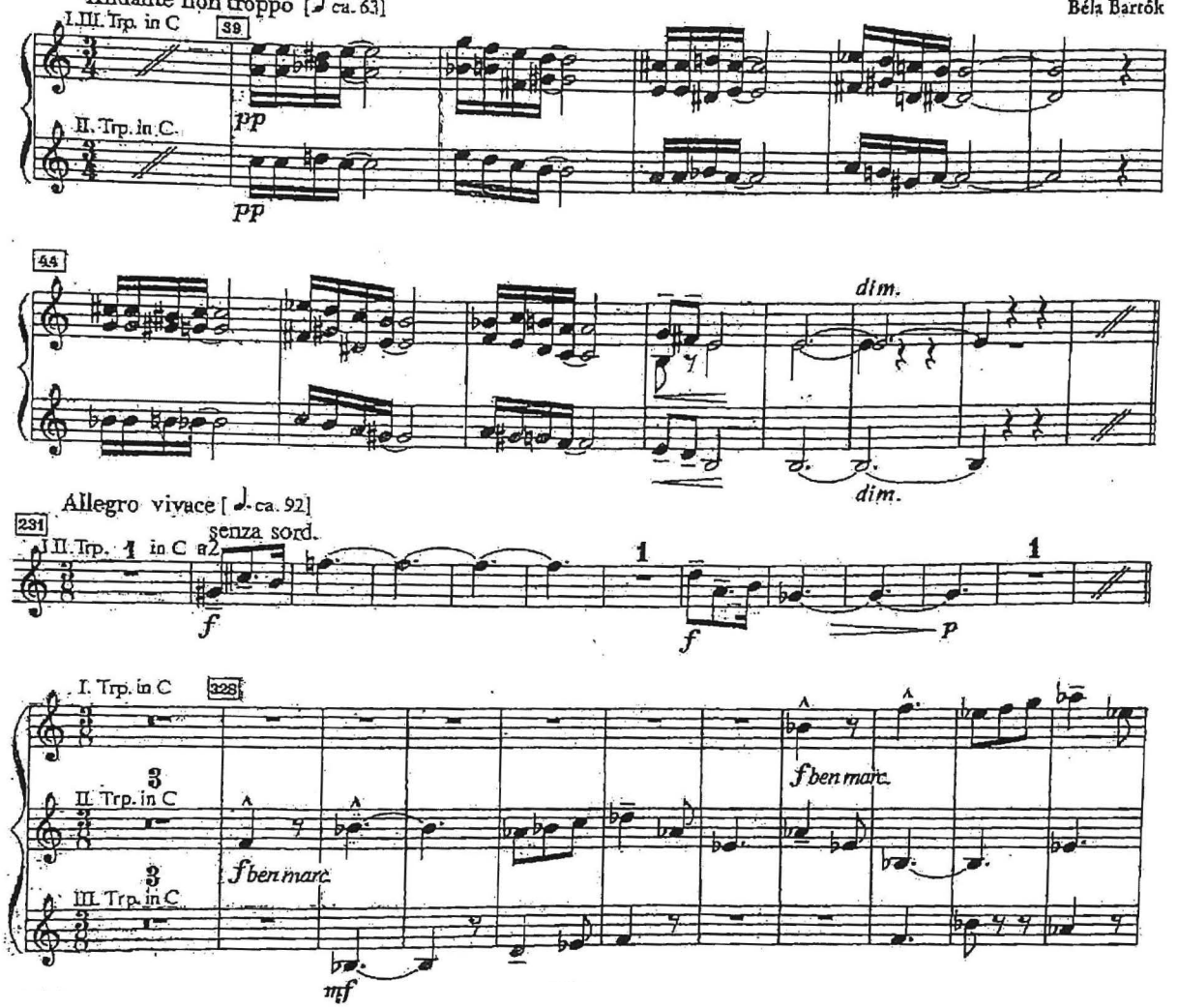


Concerto for Orchestra

1. Satz: Introduzione

Andante non troppo [♩ ca. 63]

Béla Bartók



2. Satz: Giuoco delle coppie

Allegretto scherzando [♩ ca. 80]

I. Trp. in C

90 con sord.

p

II. Trp. in C

*) con sord.

p

86 (breve)

mp

mp

103

p

p

109

mf

mf

p

p

mf

mf

p

p

116

mf

mf

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

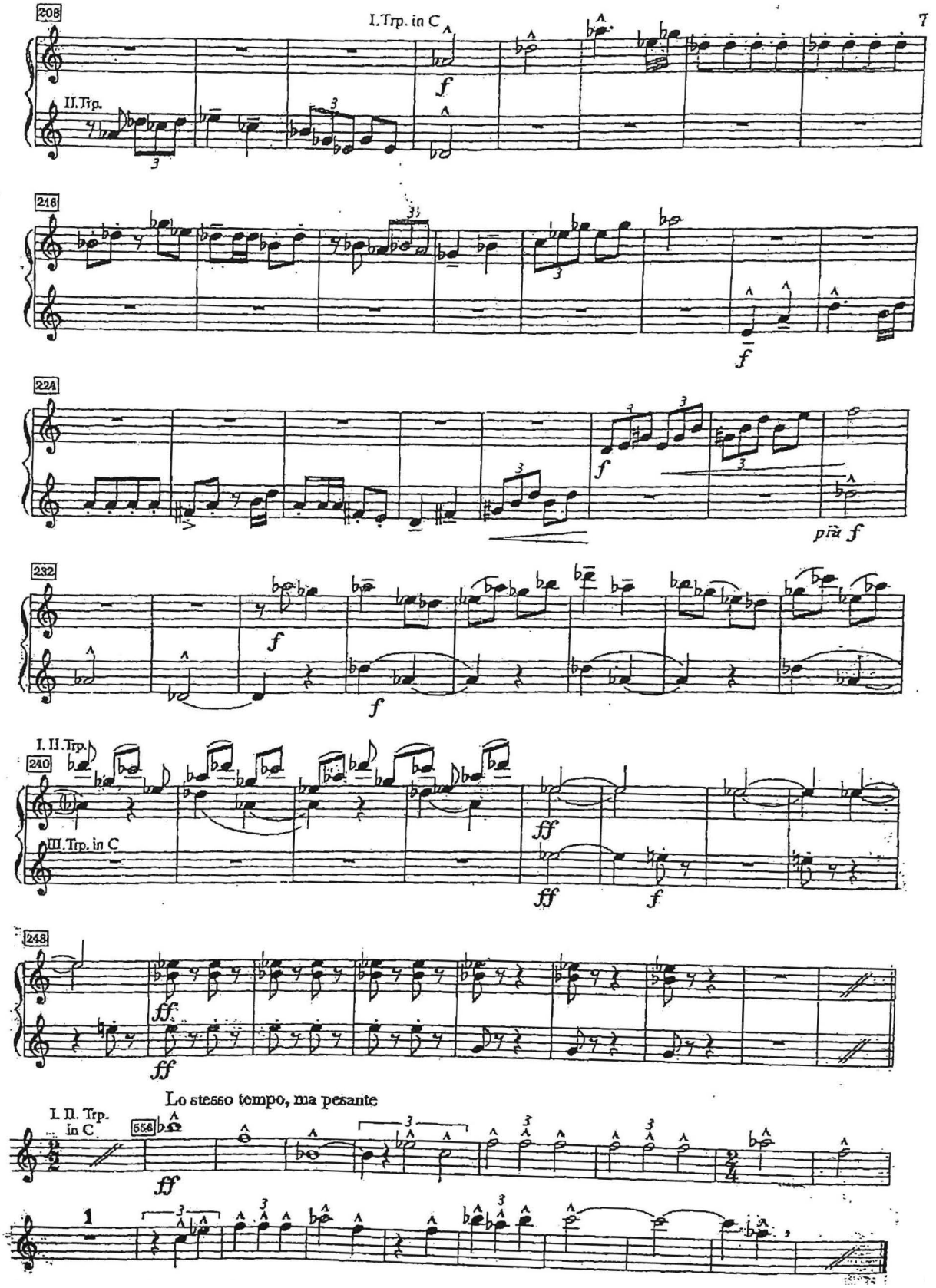
5. Satz: Finale

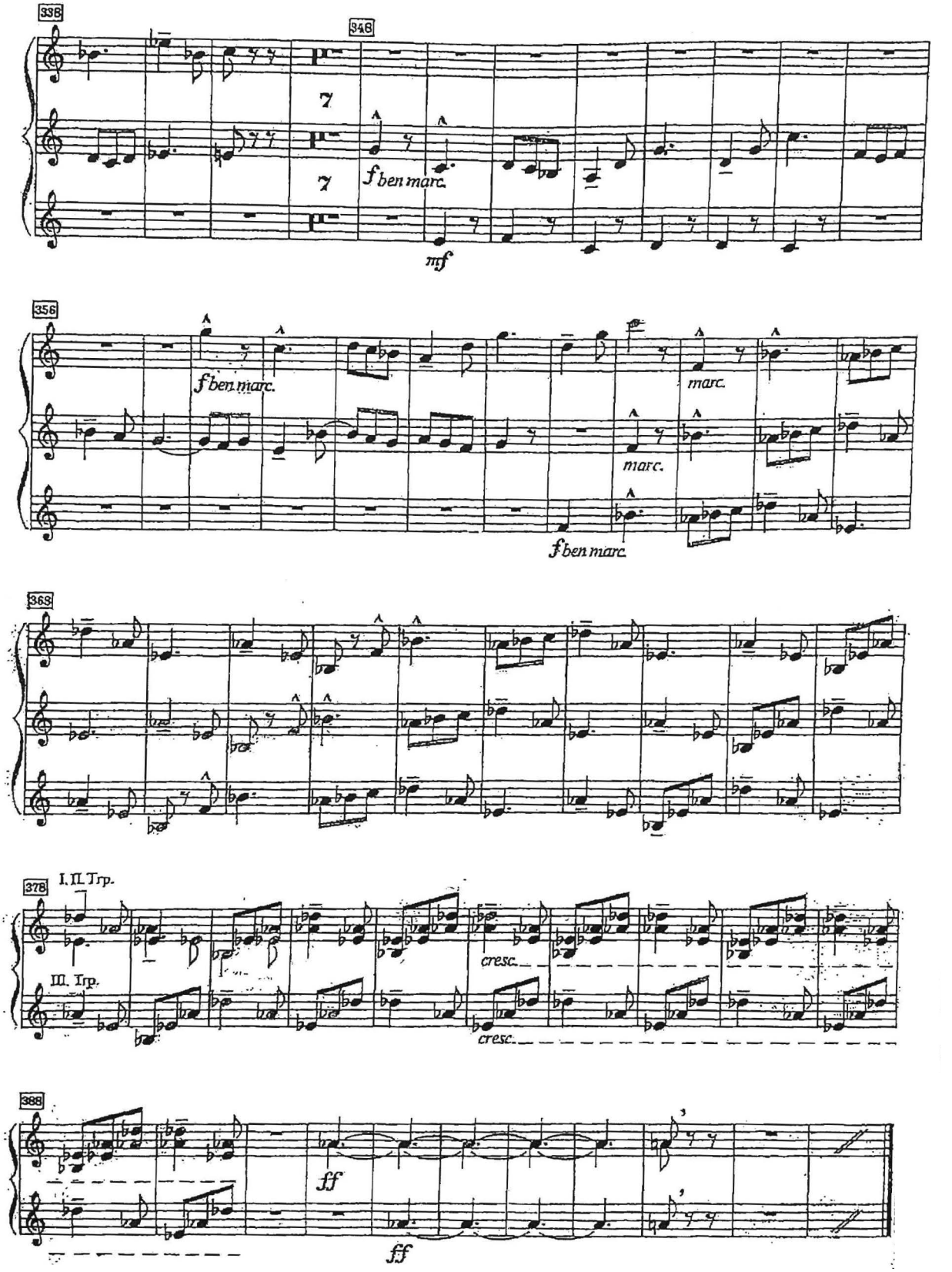
Presto [♩ ca. 132-144]

II. Trp. in C

201

f


208
I. Trp. in C
II. Trp.
f
216
f
224
f
più f
232
f
f
I. II. Trp.
240
III. Trp. in C
ff
ff
f
248
ff
ff
Lo stesso tempo, ma pesante
I. II. Trp. in C
556
ff
1


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

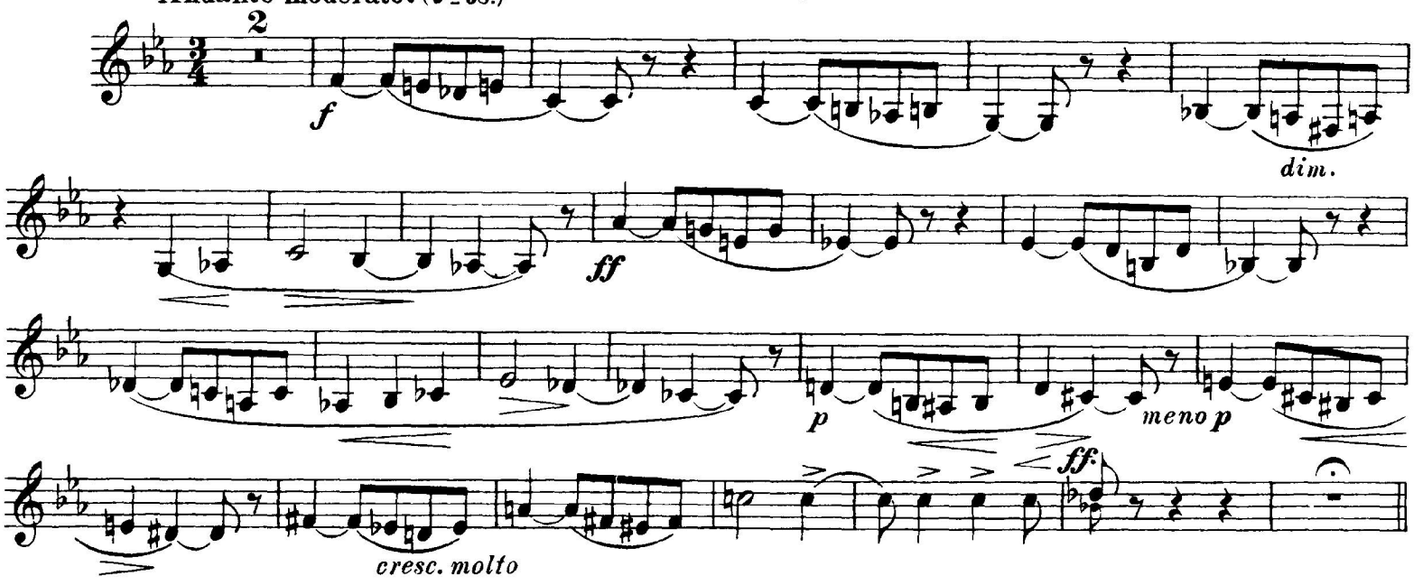
Georges Bizet
Carmen Suite No. 1

ORIGINAL NOTATION

TROMBA II

Nº 1. Prélude.
(Prelude to Act I)

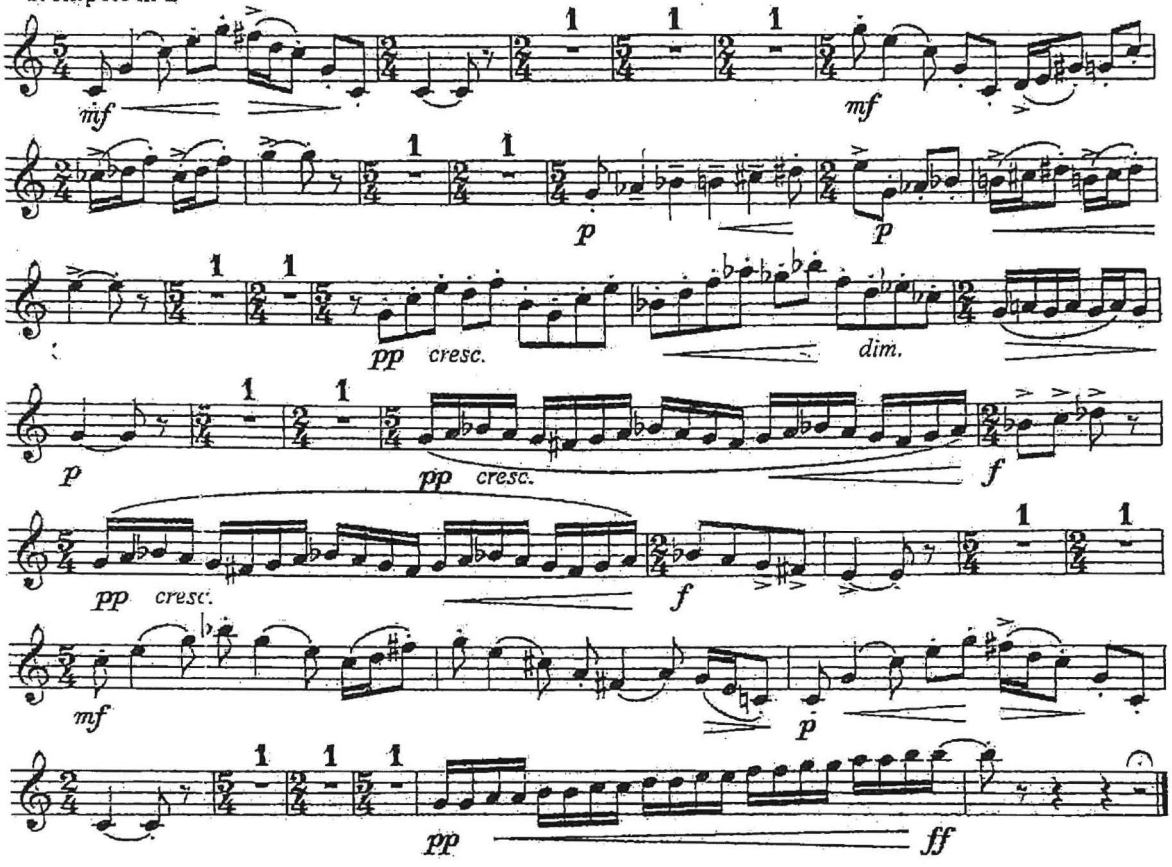
in A.
Andante moderato. (♩= 58.)



Midsummer-Night's-Dream

Trompete in D

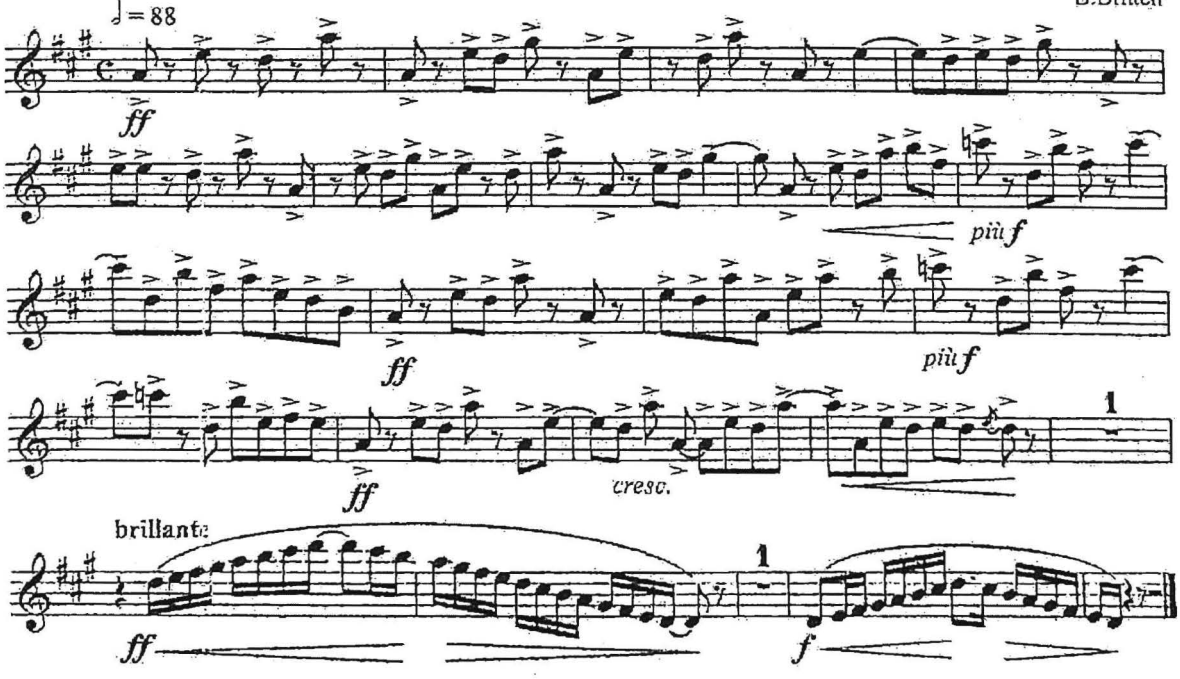
B.Britten



Peter Grimes

Trompete in C

B.Britten



DON PASQUALE

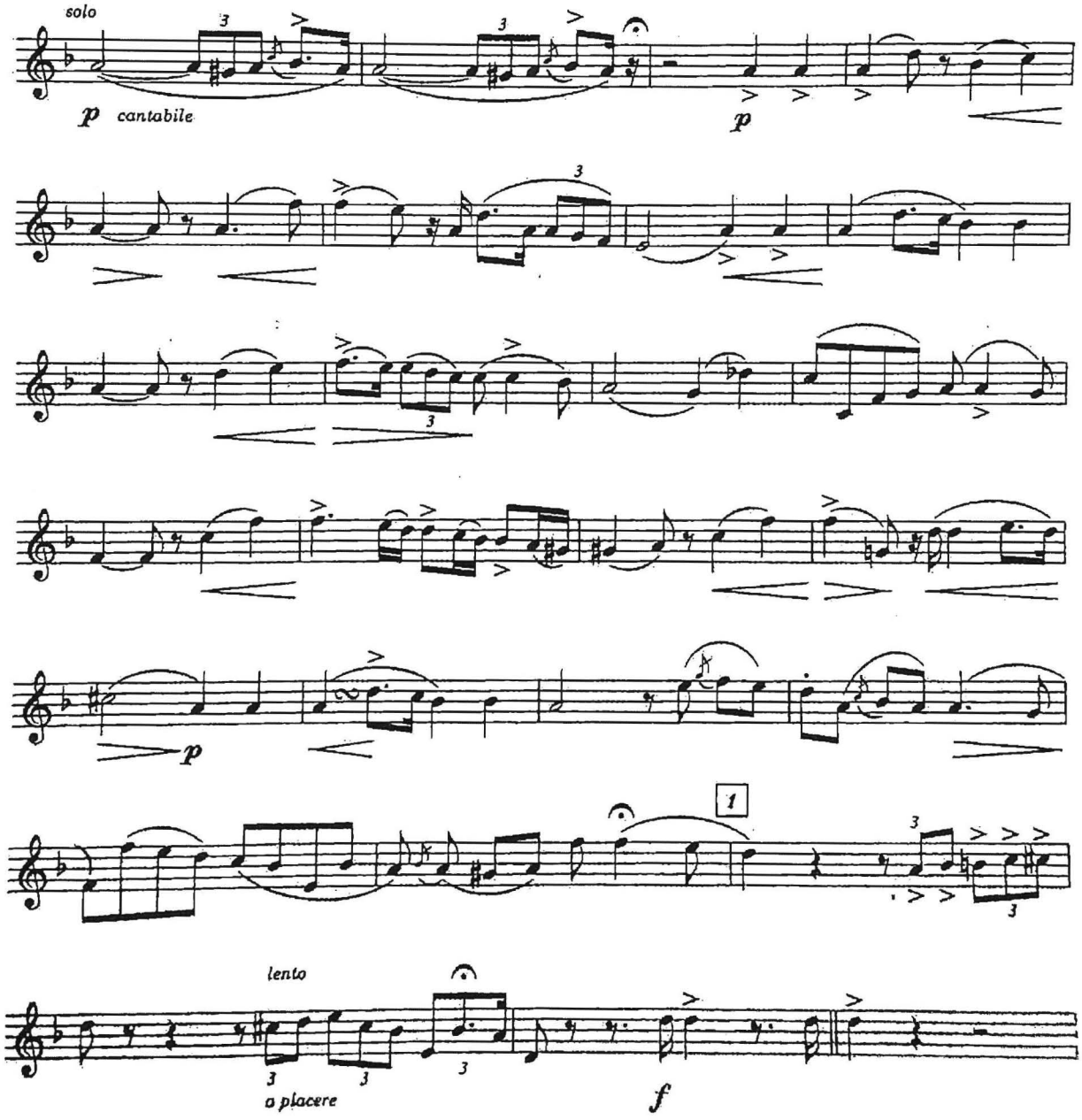
Atto Secondo

N°5 Preludio ed Aria
"Ernesto"

Tromba Sib

Maestoso

G. DONIZETTI



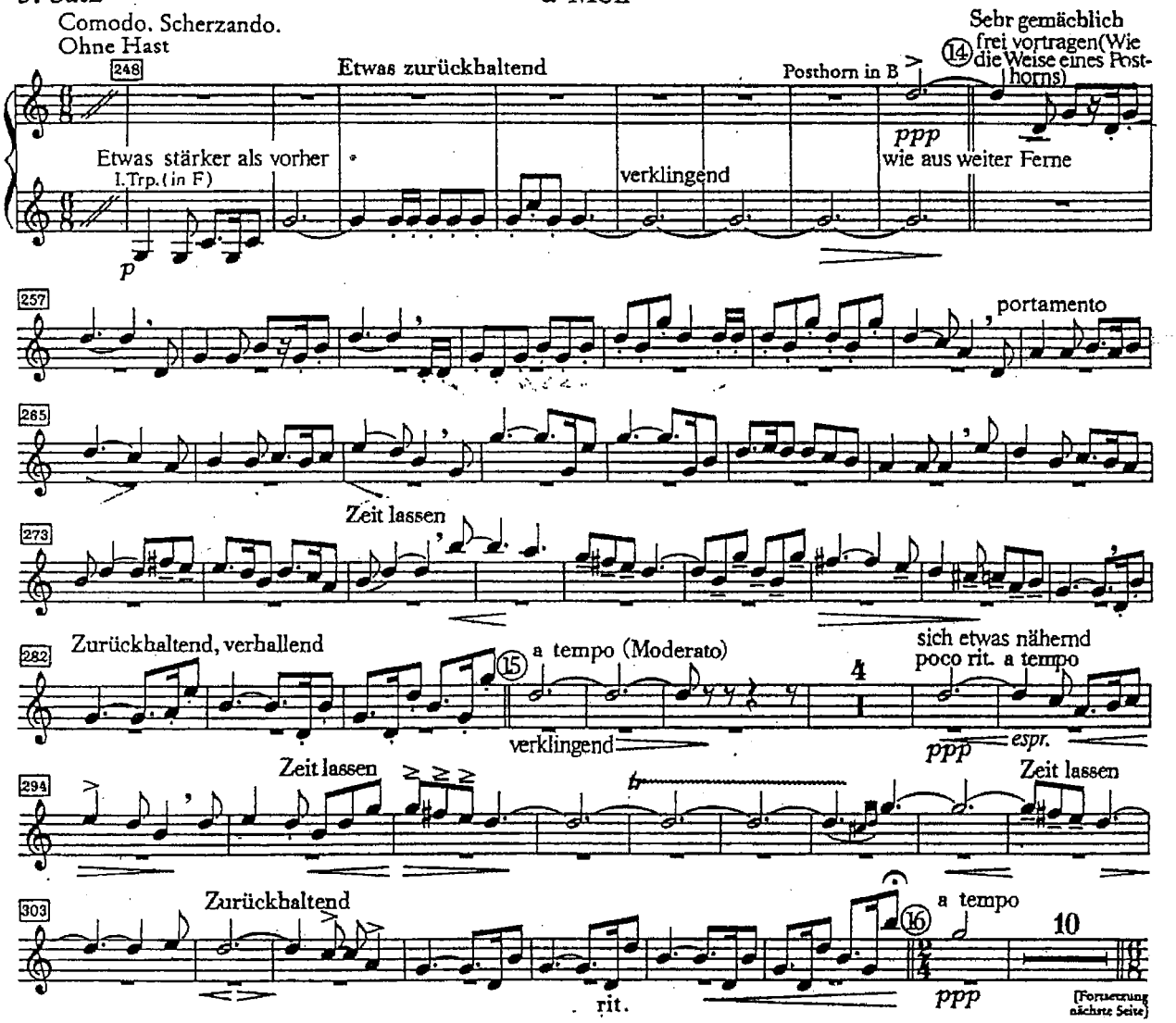
Sinfonie Nr. 3

d-Moll

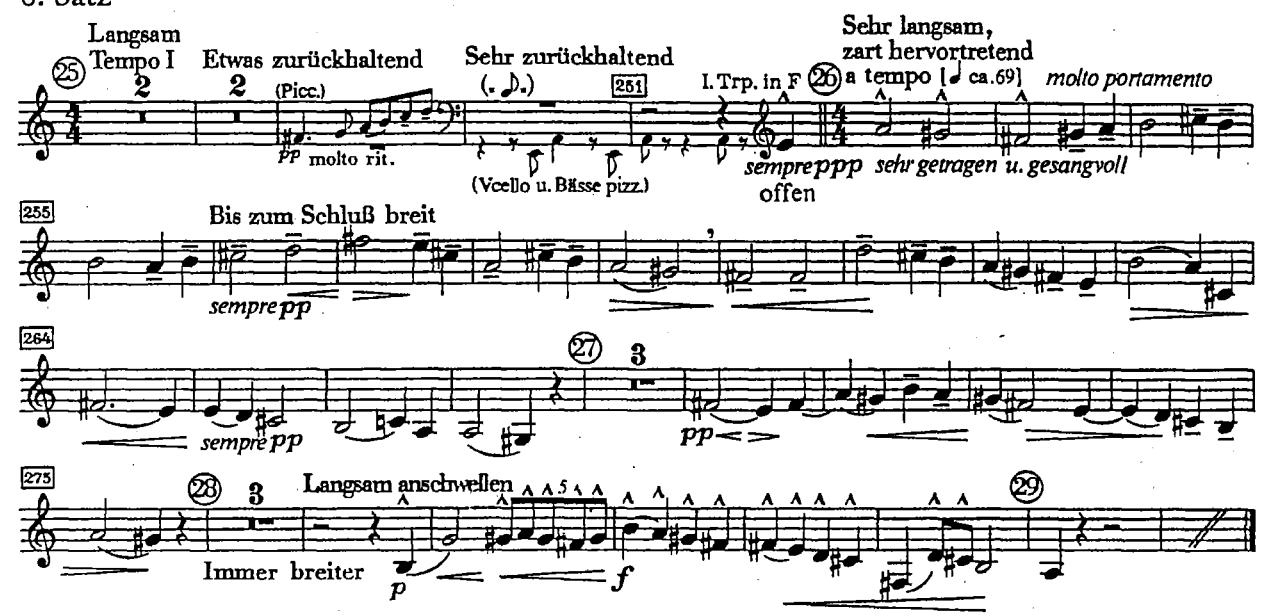
Gustav Mahler

3. Satz

Comodo. Scherzando.
Ohne Hast



6. Satz



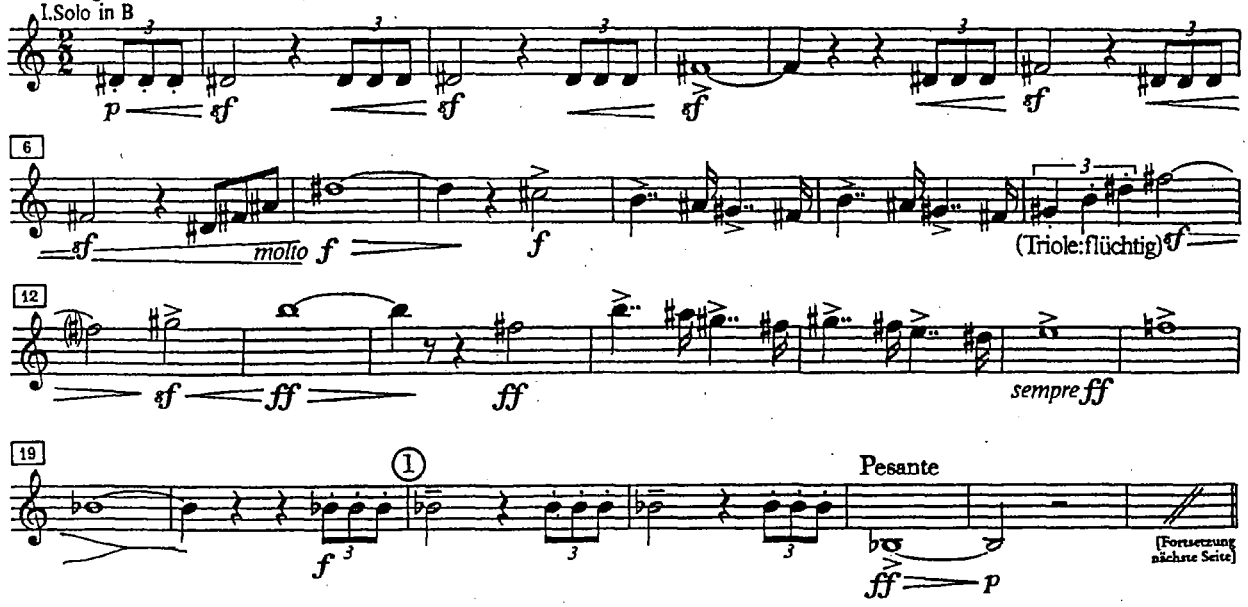
Sinfonie Nr. 5

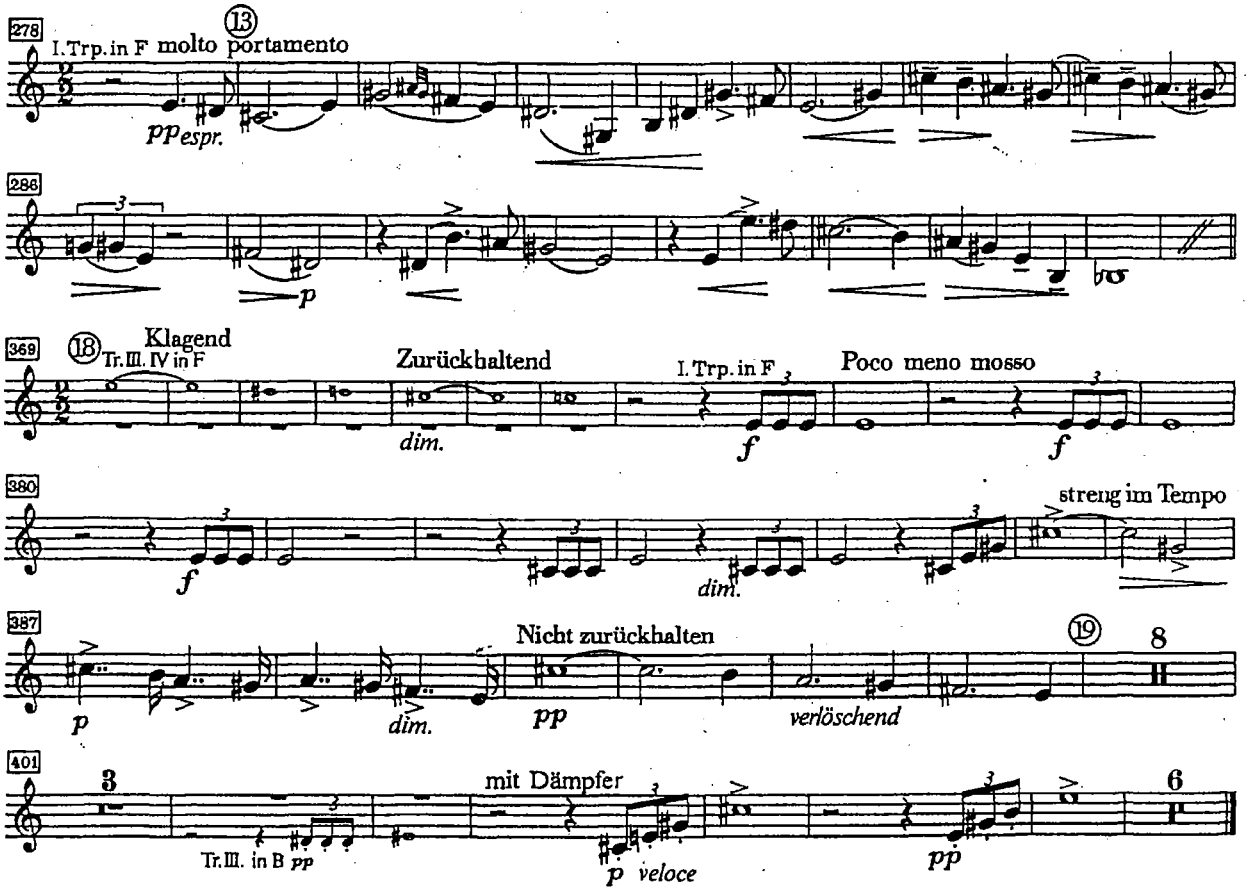
1. Satz (Trauermarsch)

cis-Moll

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

Gustav Mahler



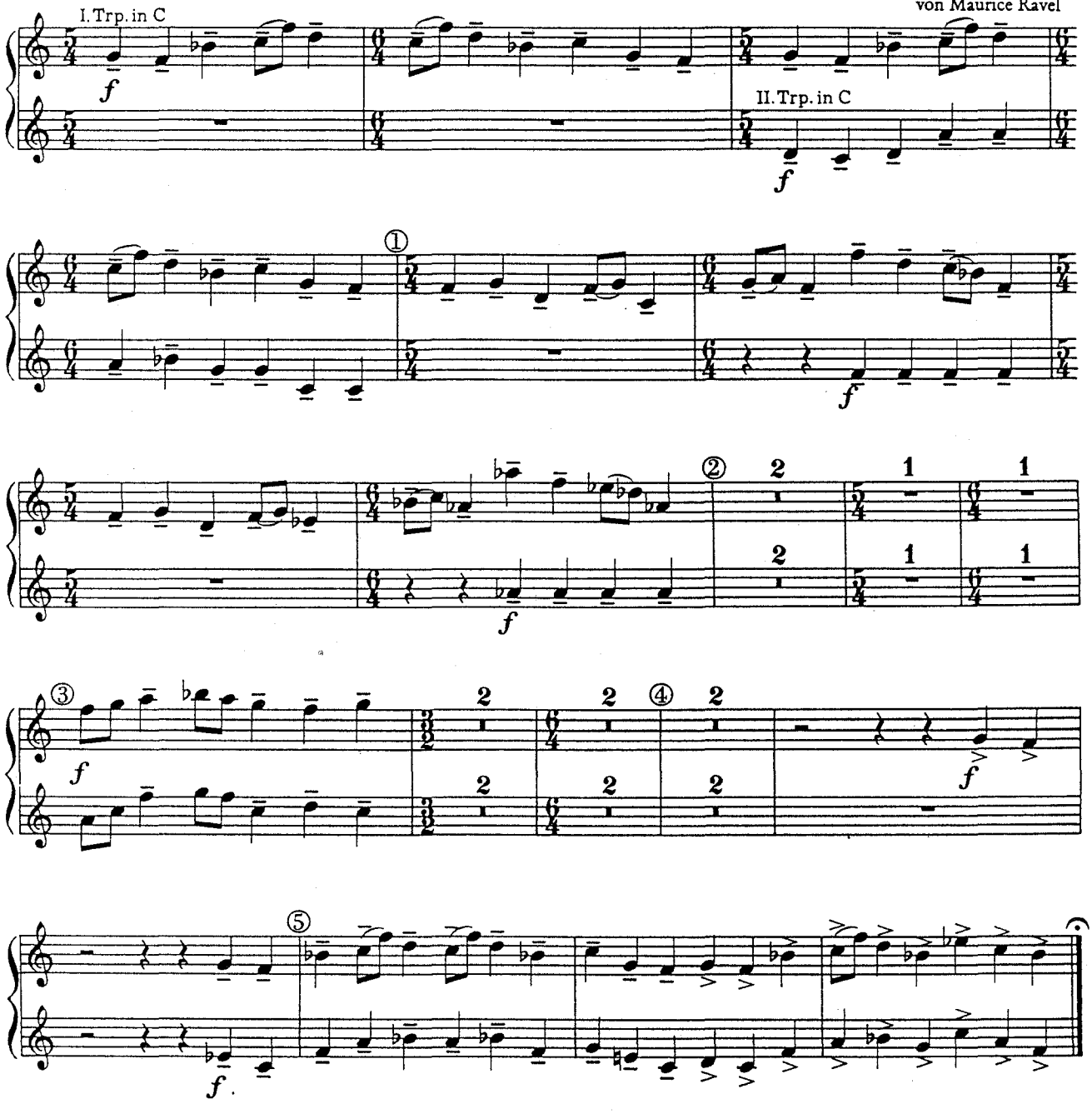


Quadri di un'esposizione

Promenade

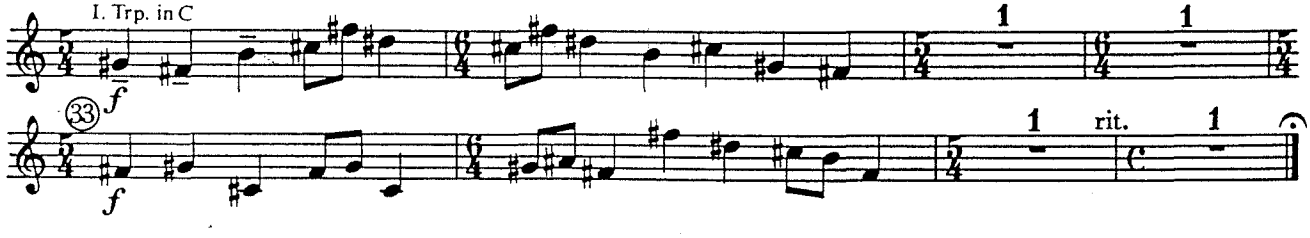
Allegro guisto, nel modo russico; senza allegrezza, ma poco sostenuto [♩ ca. 84 - 88]

Modest Moussorgski
Orchesterfassung
von Maurice Ravel

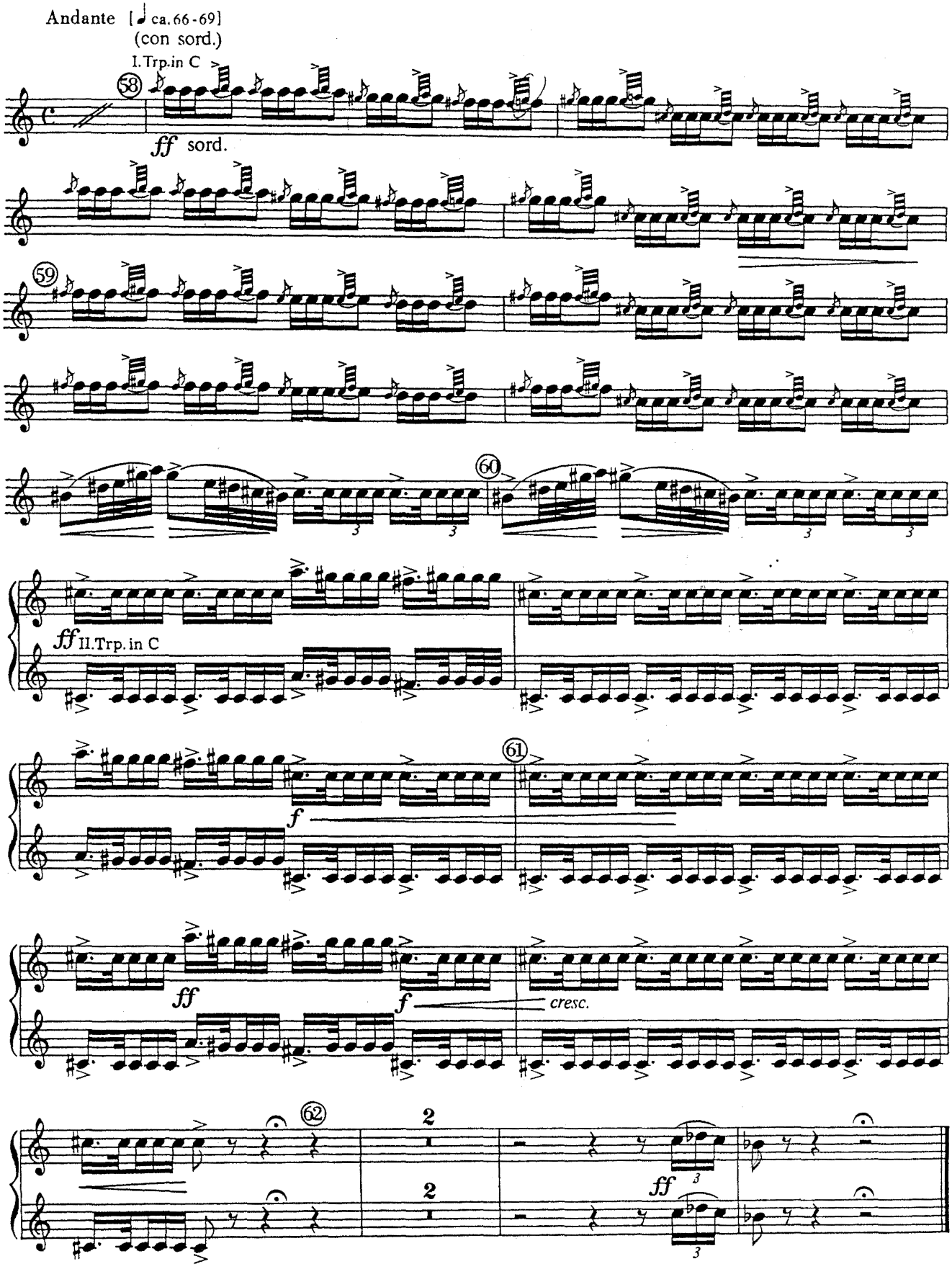


Promenade

Moderato non tanto, pesamente



Samuel Goldenberg und Schmuyle



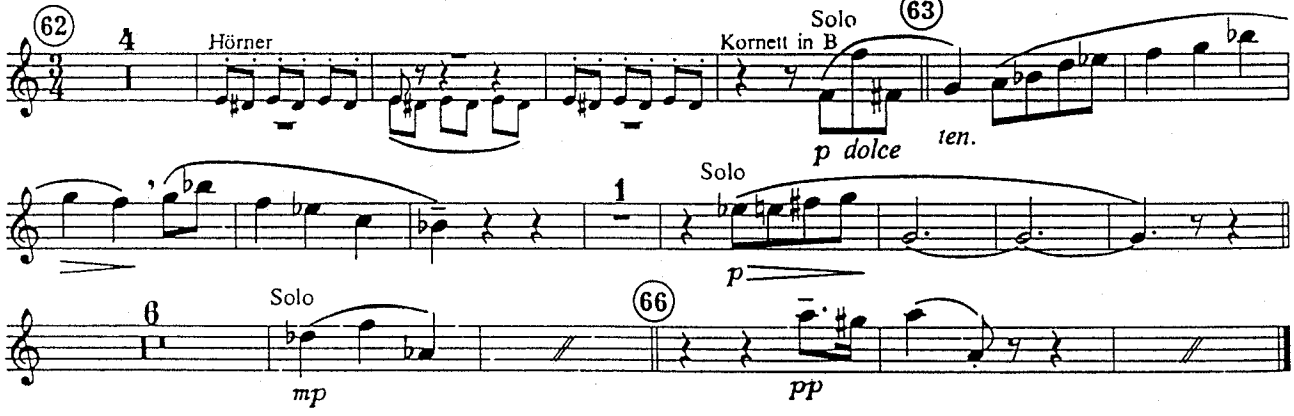
Romeo und Julia

Nr. 11 Ankunft der Gäste

Assai moderato [♩= 96-100]

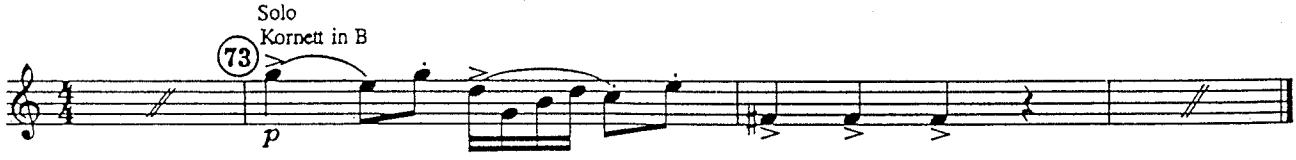
poco rit. a tempo

Sergej Prokofieff



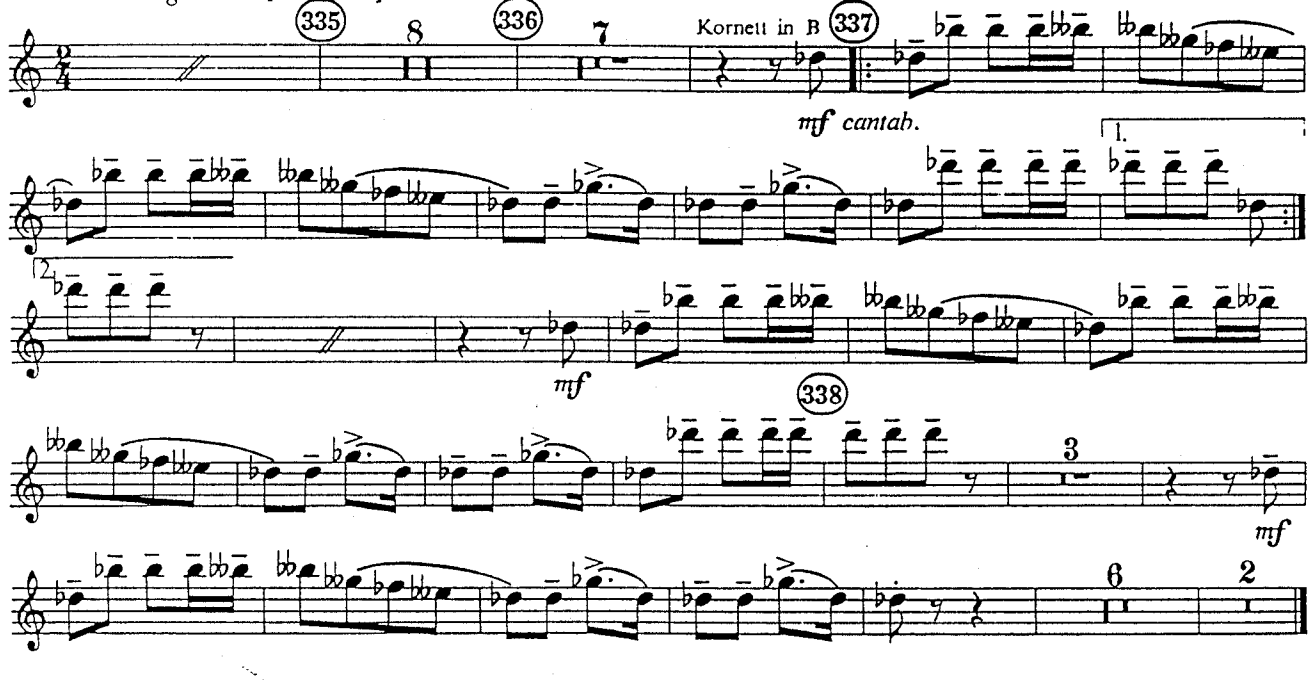
Nr. 12 Maskenspiel

Andante marciale [♩= 72]



Nr. 48 Morgenständchen

Andante giocoso [♩=126]

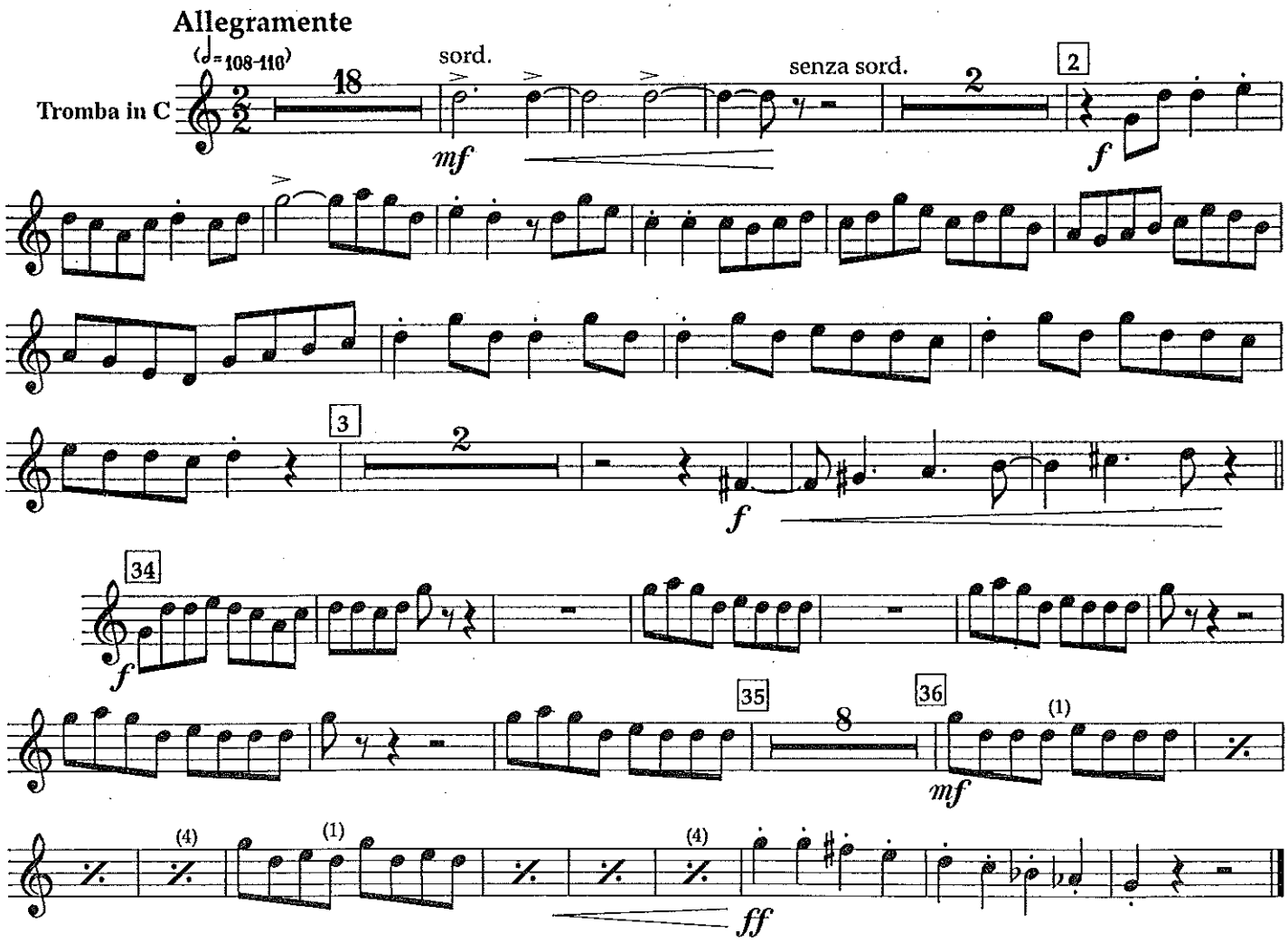


RAVEL: Piano Concerto in G: 1st Movement (Opening & Ending)

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

in Si♭

Allegretto vivace

TROMBA I.

SORD.

ff

1

ff

10

ff

2

sf

9

ff

3

f

7

4

f

4

f

9

27

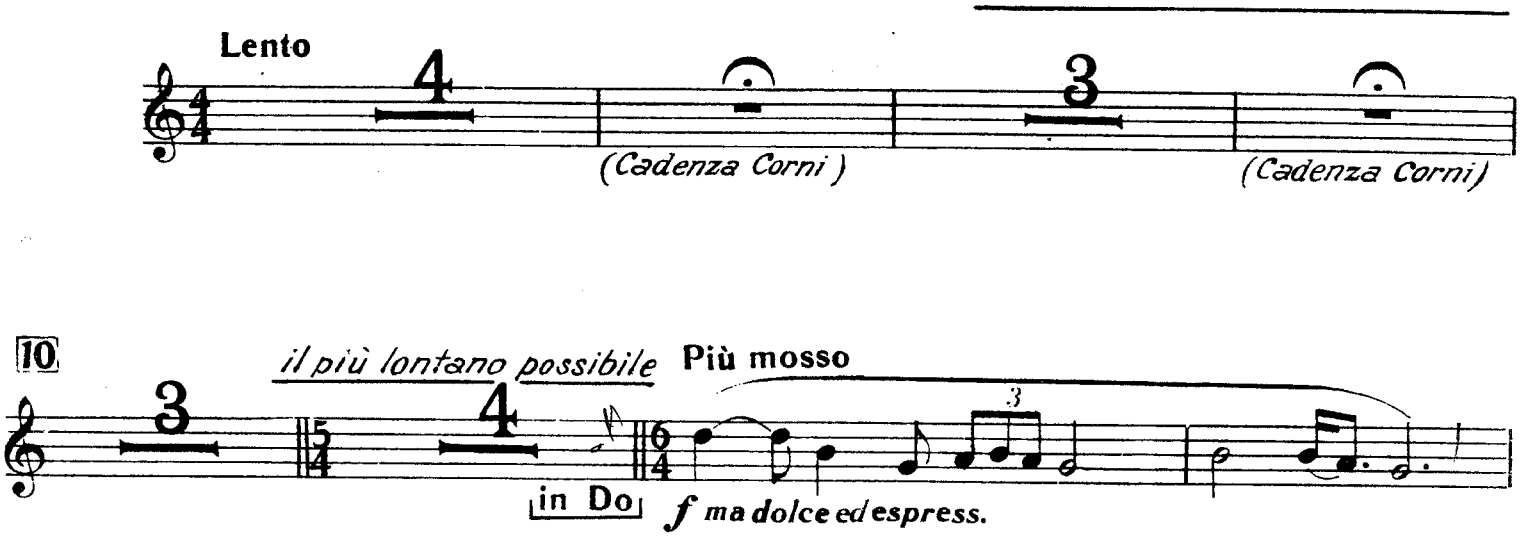
O. RESPIGHI

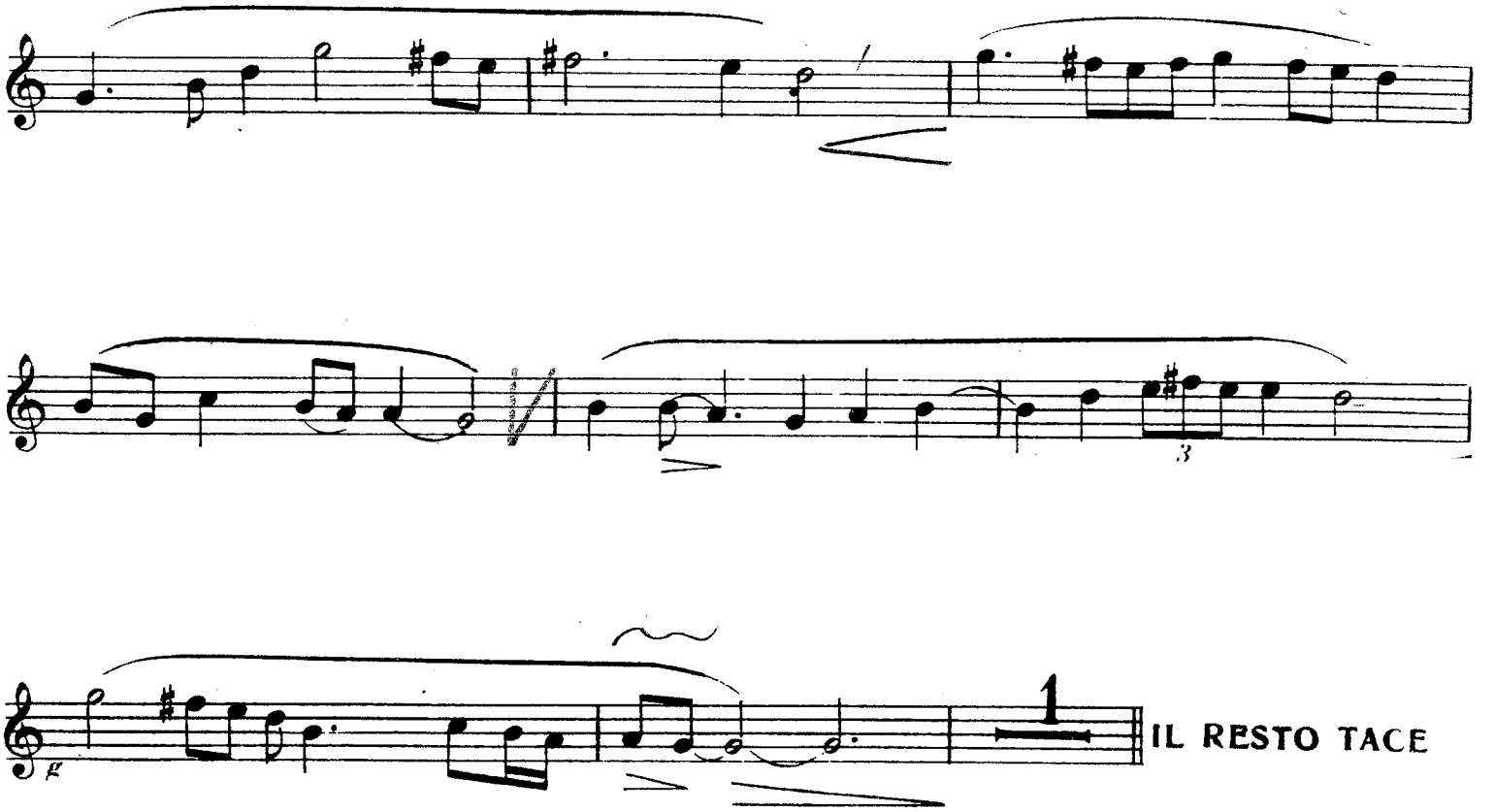
PINI DI ROMA

I. I pini di Villa Borghese - TACE

II. Pini presso una Catacomba

TROMBA INTERNA **in Do**



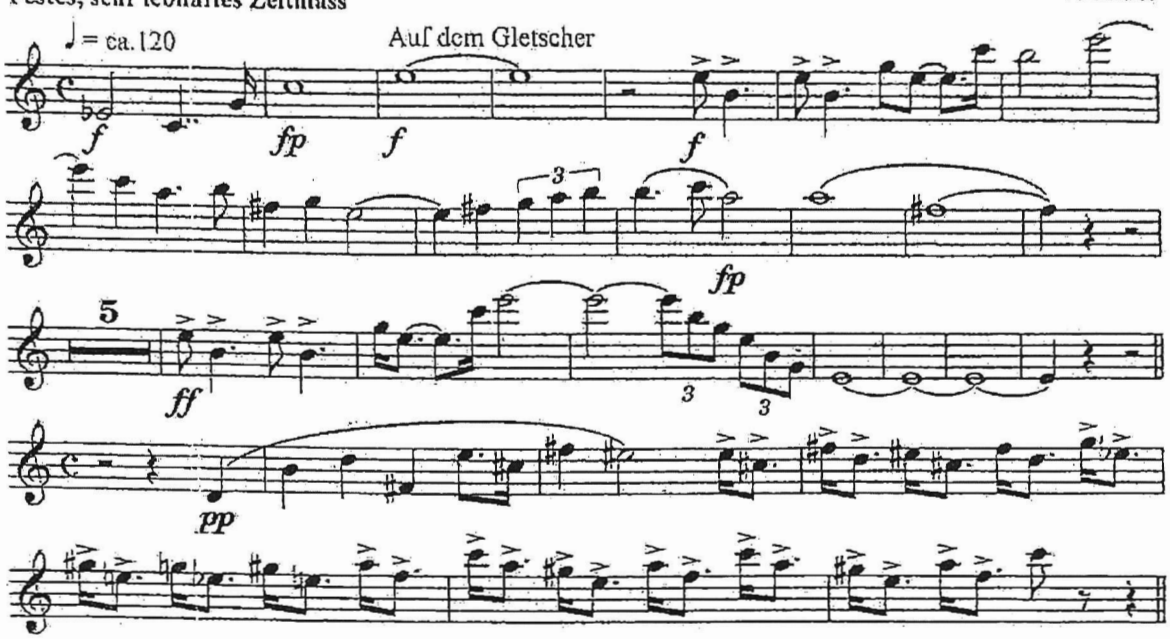


Alpensinfonie

Trompete in B

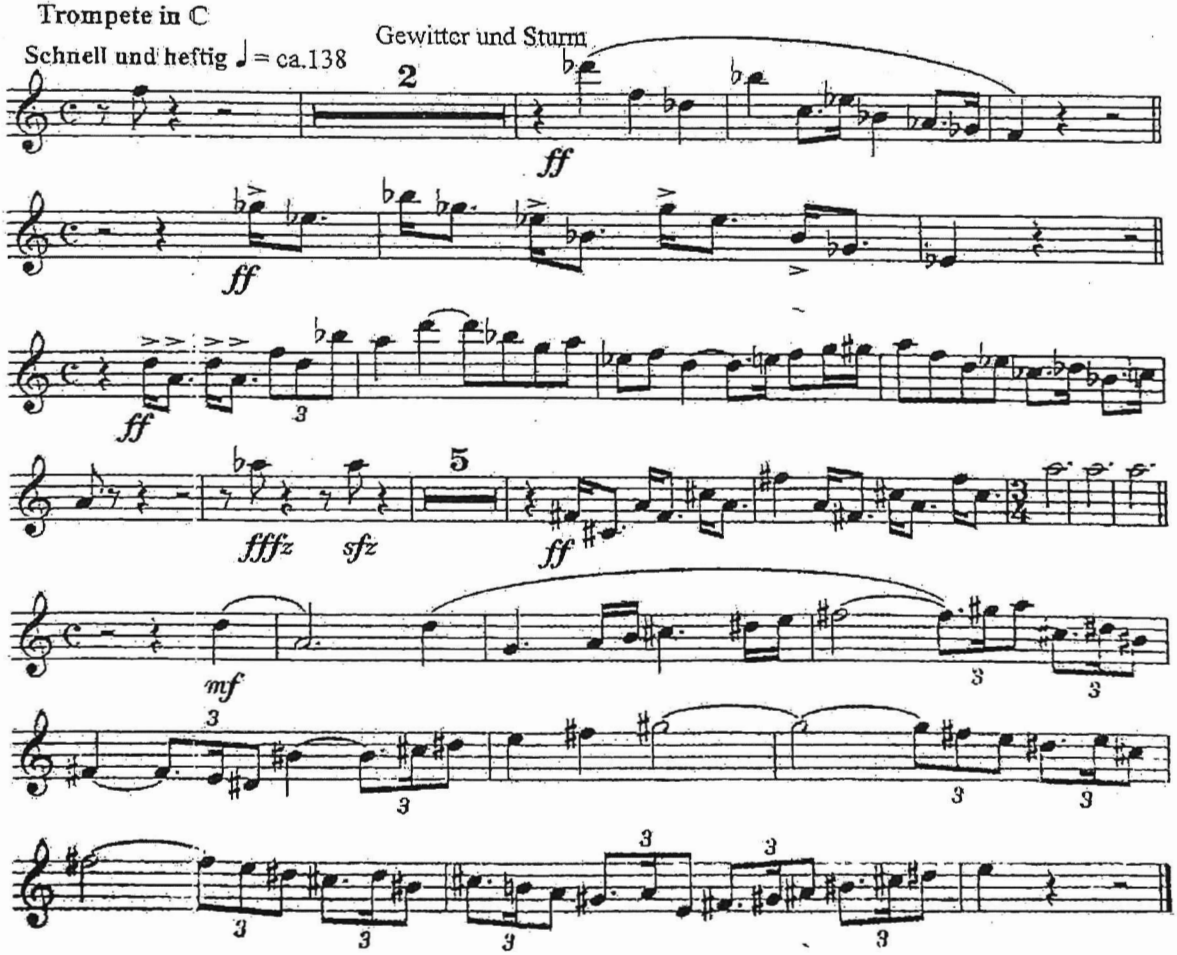
Festes, sehr lebhaftes Zeitmass

R.Strauss



Trompete in C

Schnell und heftig ♩ = ca.138

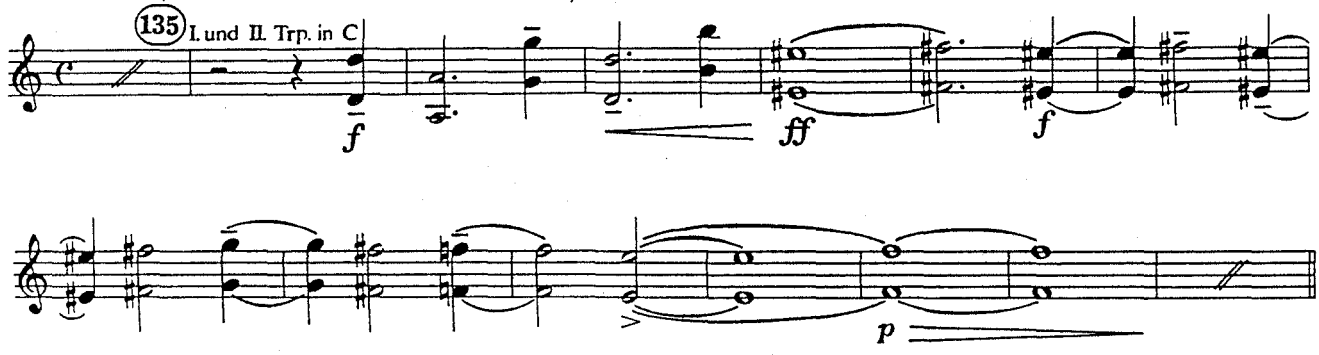


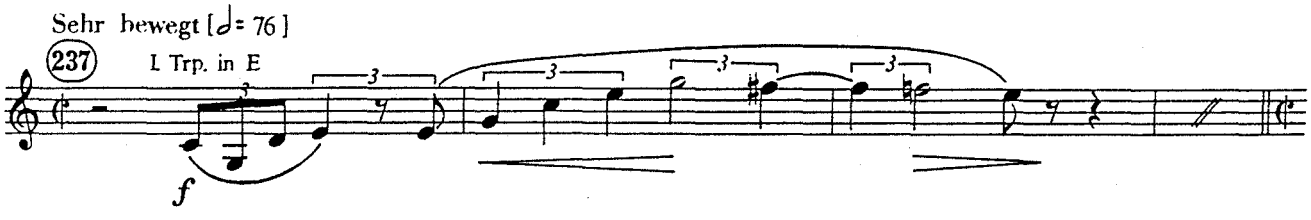
Salome

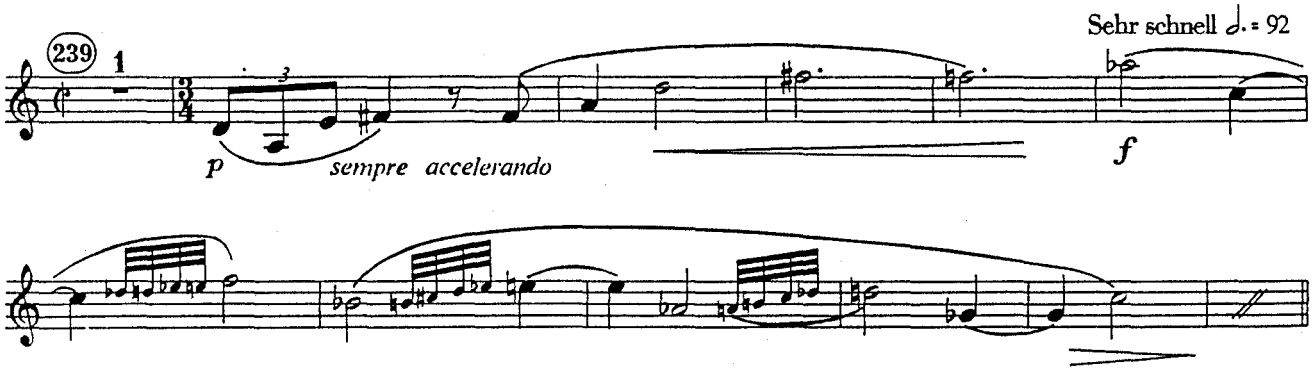
Jochanaan-Motiv

Breiter (aber immer noch etwas lebhaft)

Richard Strauss
op. 54

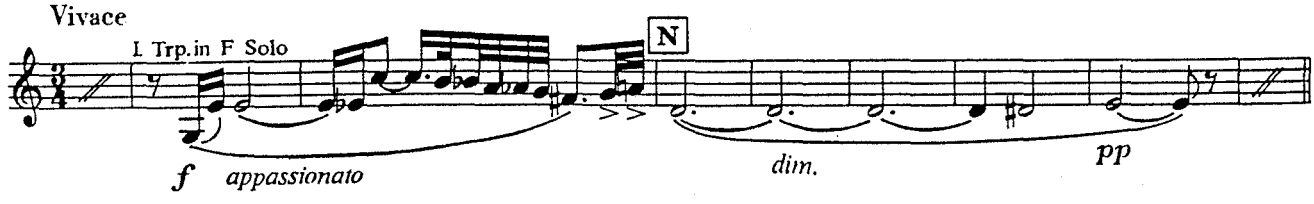






Salomes Tanz

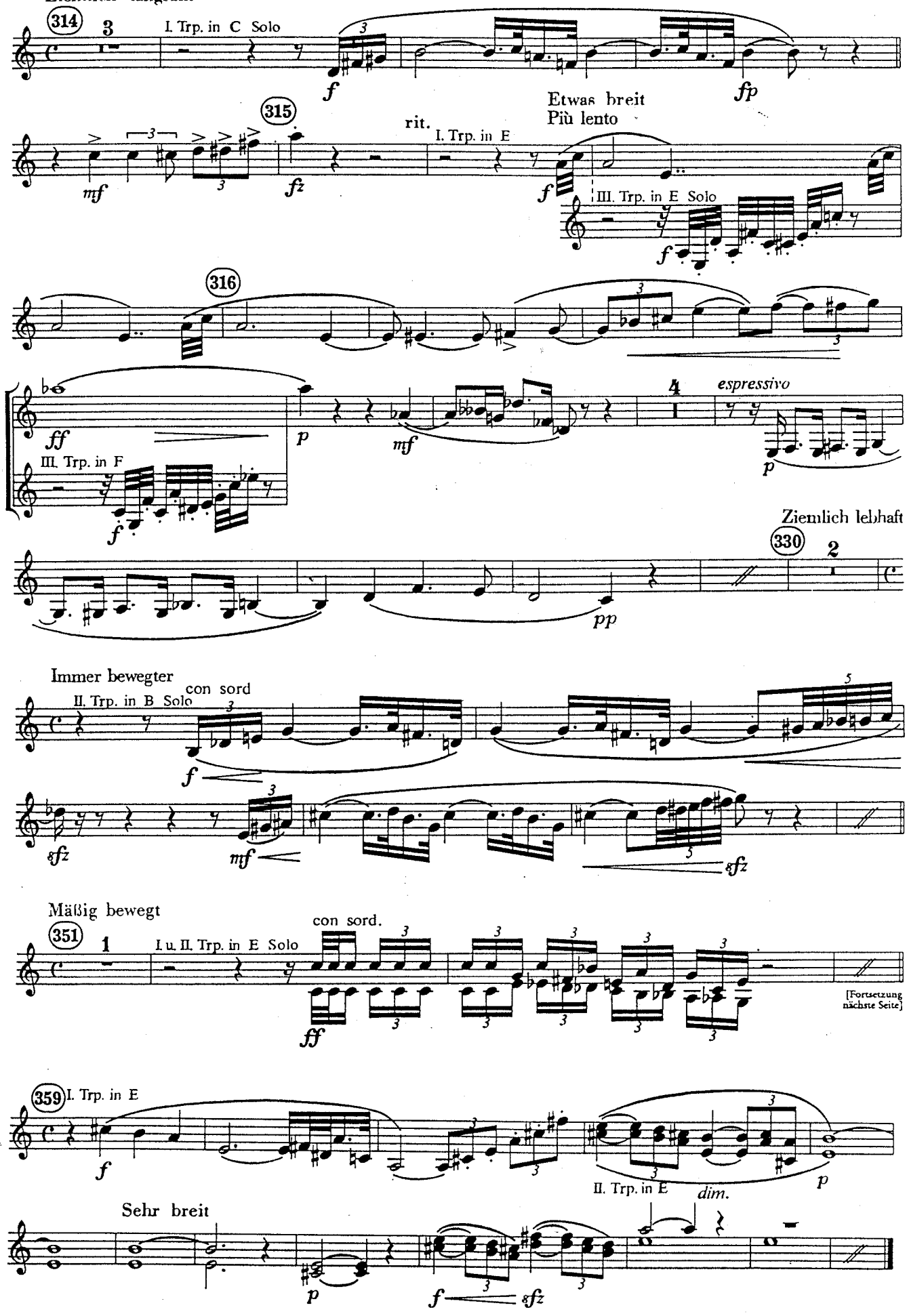
Etwas lebhafter



Nach dem Tanz

Andante

Ziemlich langsam



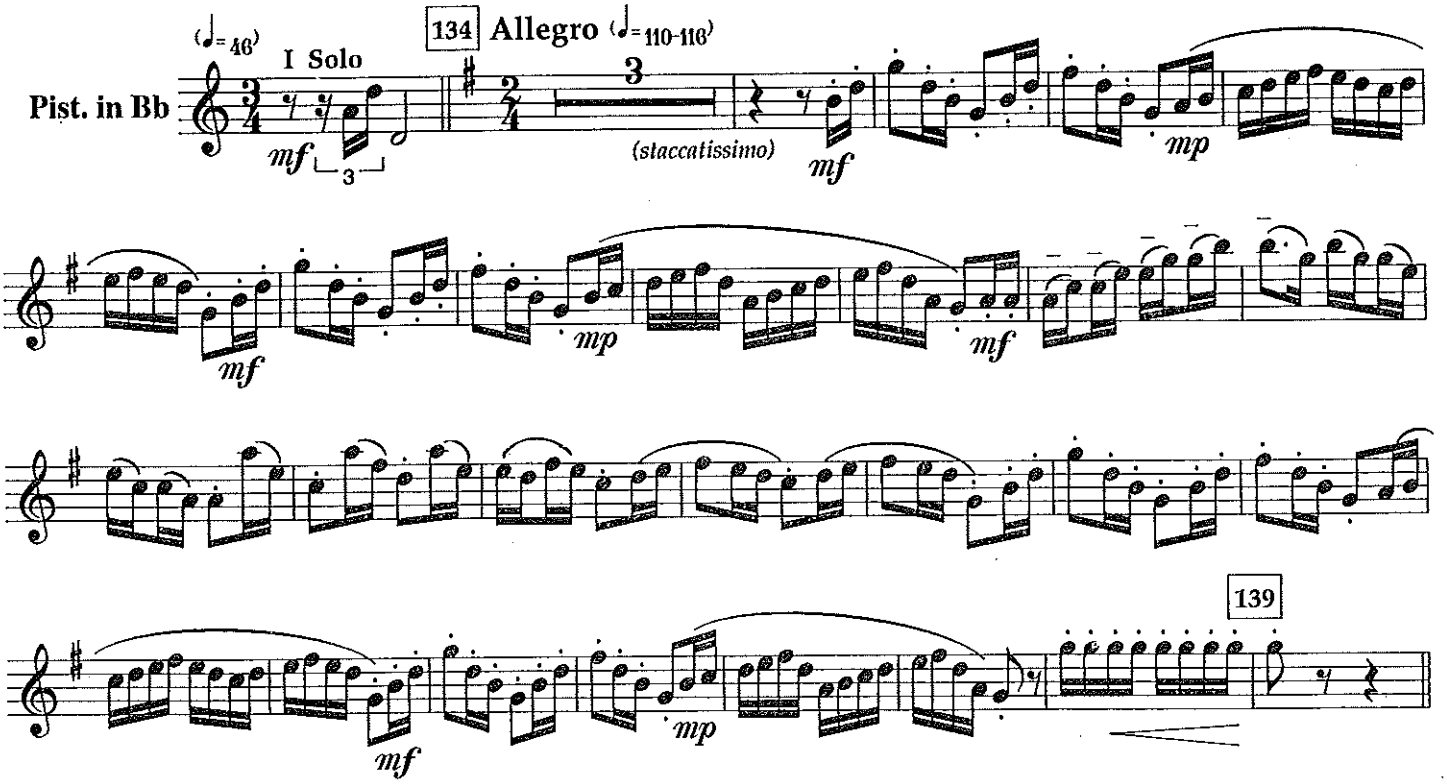
STRAVINSKY: Petrouchka (1947): Part 3 (Ballerina Dance, Waltz) & Part 4 (Concl.)

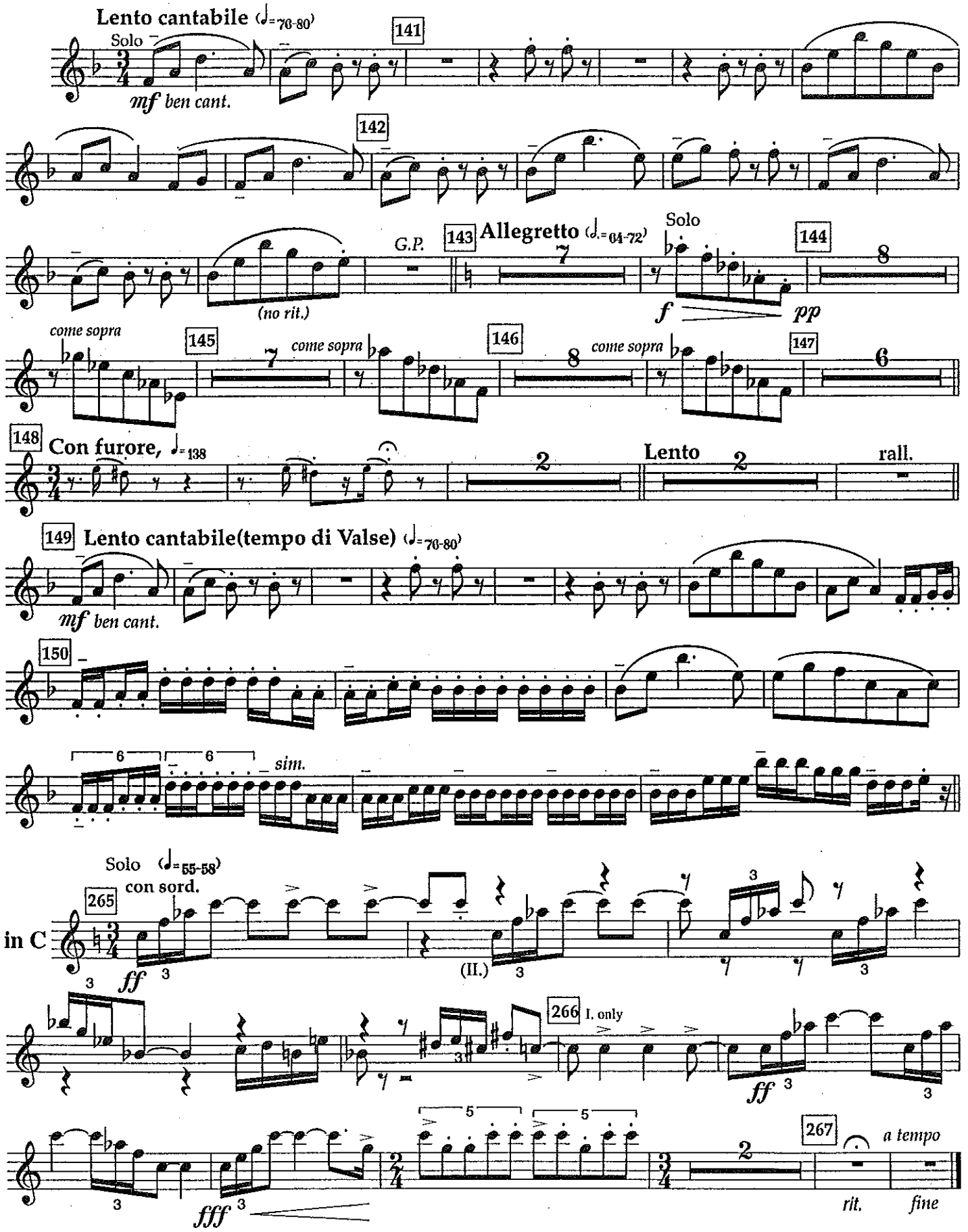
Suggested Equipment: Part 3: C or Bb Trumpet Part 4: Bb Piccolo or D Trumpet
Character: **Part 3: Ballerina Dance - Light, Agile, Bouncy Waltz: Lyrical, Light Crisp**
Part 4: Marked, Biting, Fanfare
Special Notes: All staccatos should be dry (crisp, short). In the Ballerina Dance, carefully observe the dynamic shifts and articulation markings. It is musically interesting to make some dynamic shadings in the slurred phrases.

In the Waltz, a little stress on downbeats adds a nice musical touch. Be sure to NOT ritard the ends of sections 142 and 150. If the material from 143 to 147 is called for, count the rests carefully.

One additional note about the Ballerina Dance should be given. The normal audition request does not include the bar before #134. However, it may be asked for in some auditions, so it is good to prepare the music both ways. In either case, you should imagine the snare solo at #134 leading up to the trumpet melody. Many of the recordings surveyed used a tempo less than ♩ = 116, but prepare the range indicated should you be asked to play at 116.

The material from the end of #142 continues without interruption through the end of #150. For the final excerpt at #265, in most auditions, the player plays both the first and second parts as one. A muted piccolo trumpet seems to present the most convincing sound for this passage. Play it very loudly and biting.



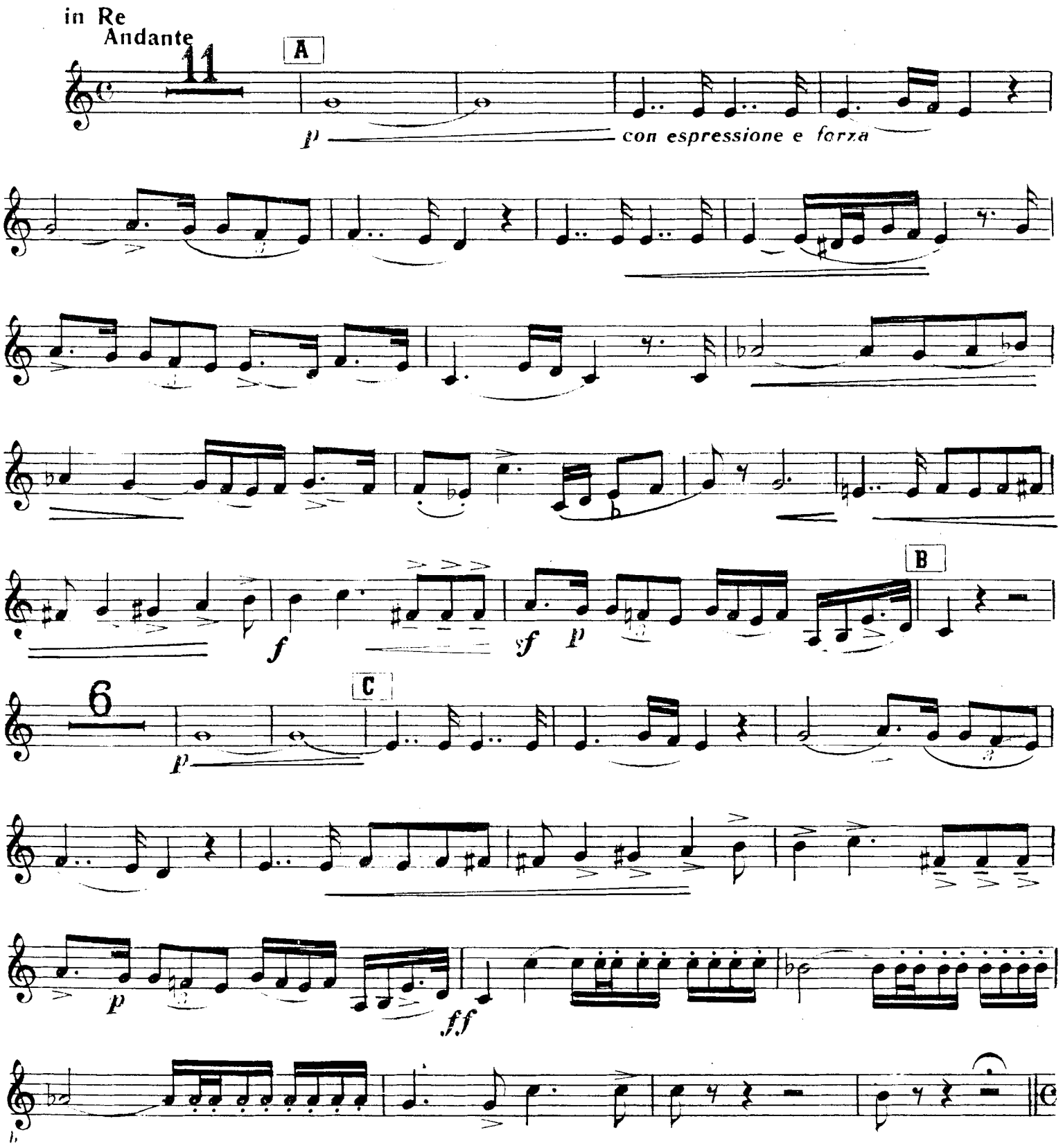

Lento cantabile (♩=70-80)
Solo
141
mf ben cant.
142
G.P.
143 Allegretto (♩.=64-72)
(no rit.)
Solo
144
f
pp
come sopra
145
come sopra
146
come sopra
147
148 Con furore, ♩=138
Lento
rall.
149 Lento cantabile(tempo di Valse) (♩=70-80)
mf ben cant.
150
sim.
Solo (♩=55-58)
con sord.
265
in C
ff
(II.)
266 I. only
ff
267
a tempo
fff
rit.
fine

GIUSEPPE VERDI

AROLDO

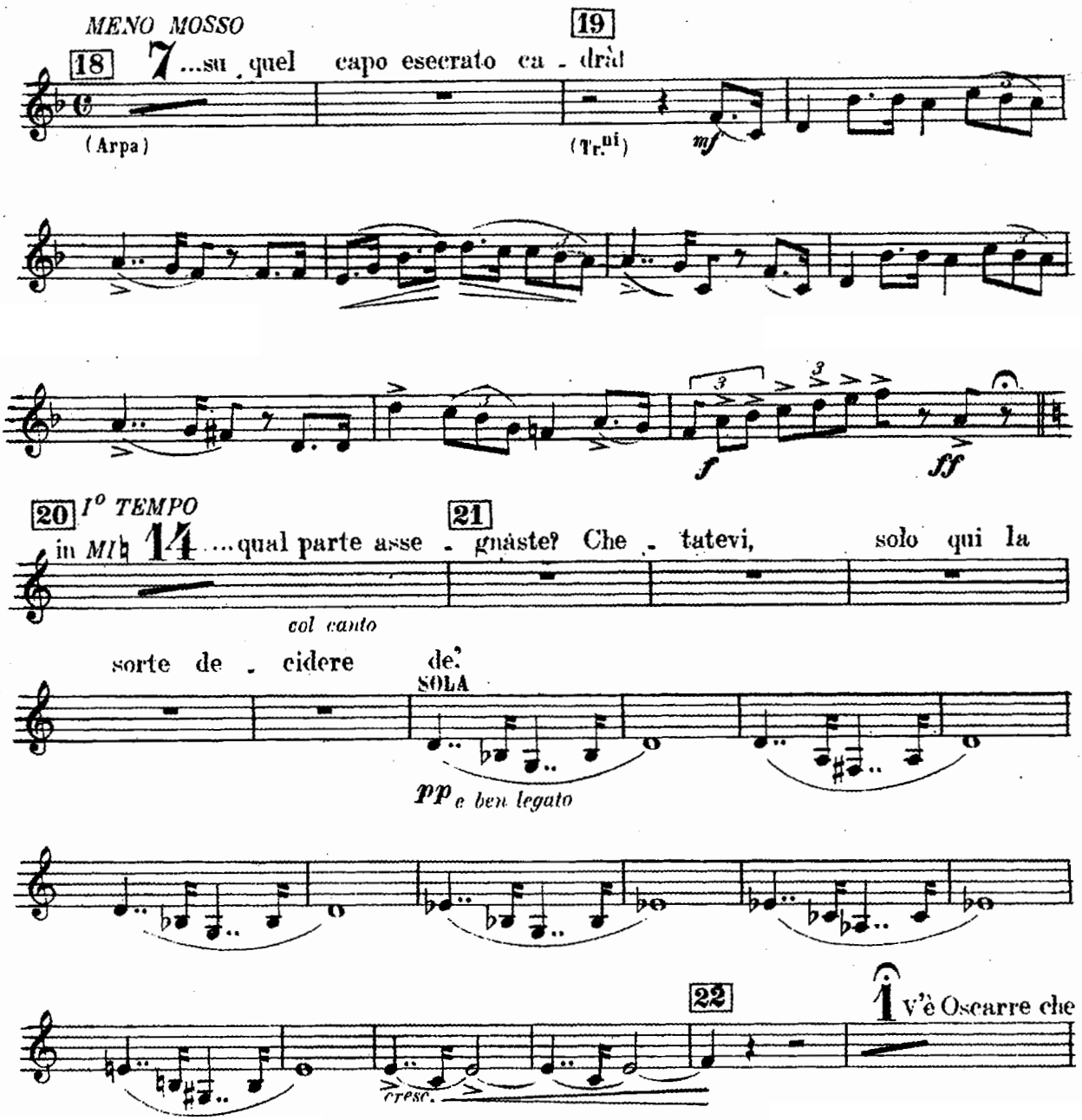
SINFONIA

TROMBA I.



G. Verdi: *Un ballo in maschera*

Tromba I



IL TROVATORE

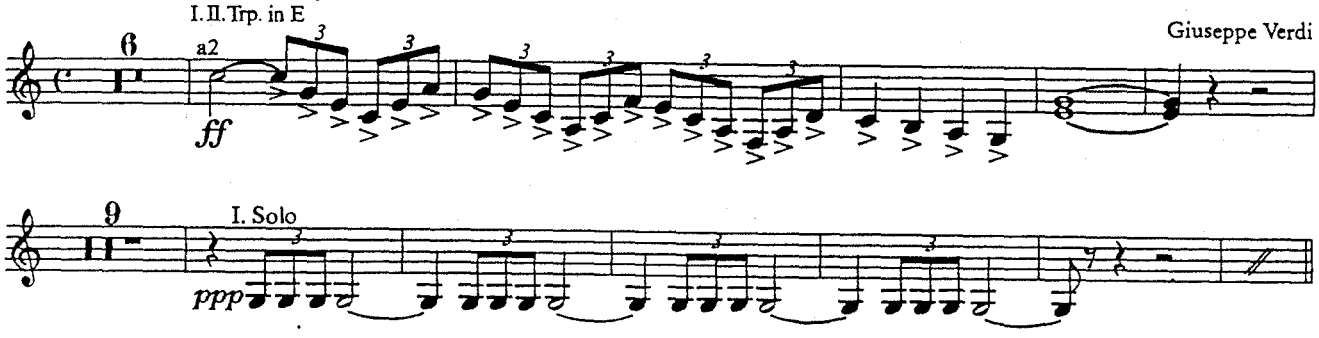
1. Akt

1. Szene

Andante assai sostenuto

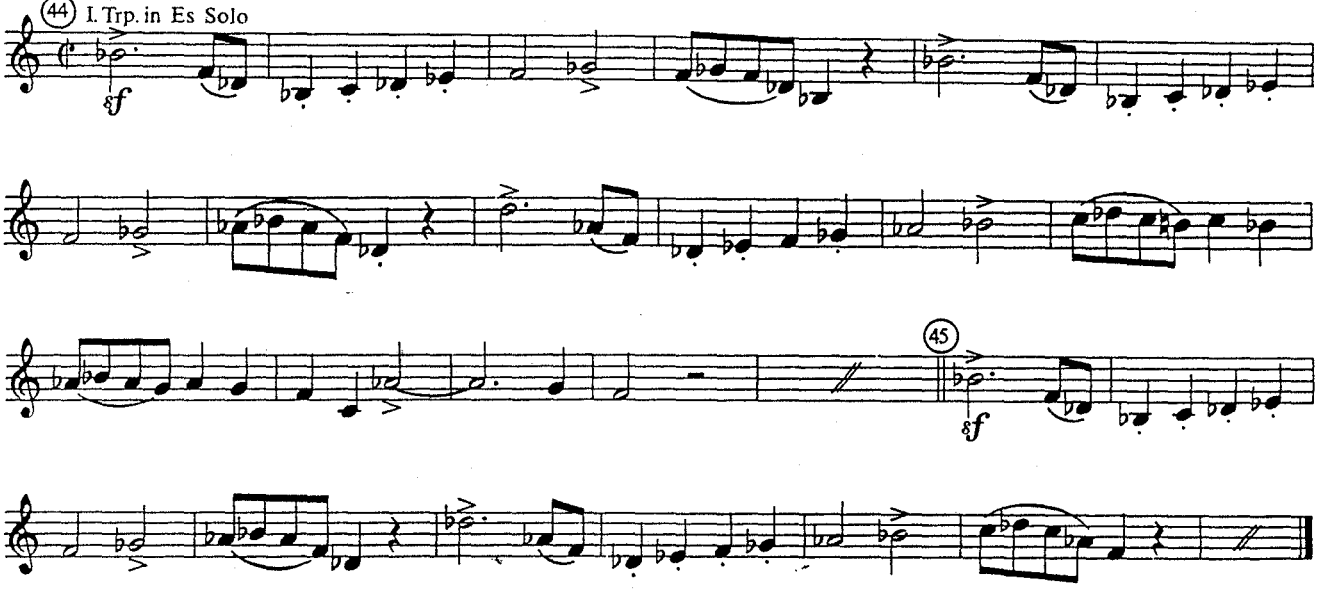
I. II. Trp. in E

Giuseppe Verdi



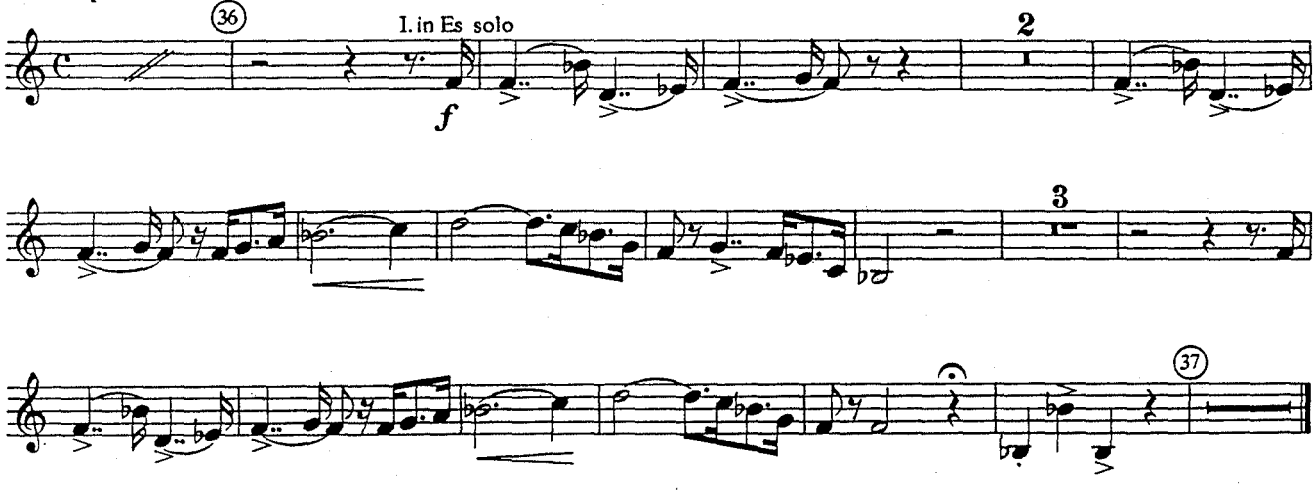
5. Szene

Allegro assai mosso (𝅗𝅥 = ca. 152)



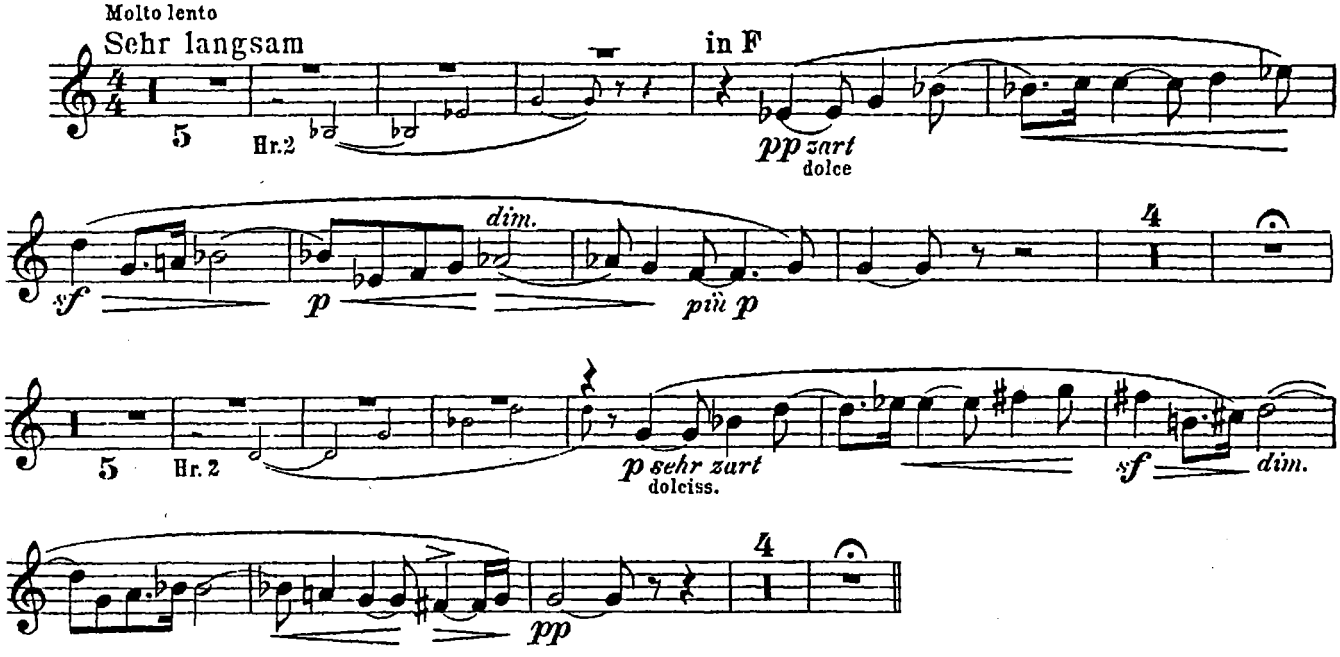
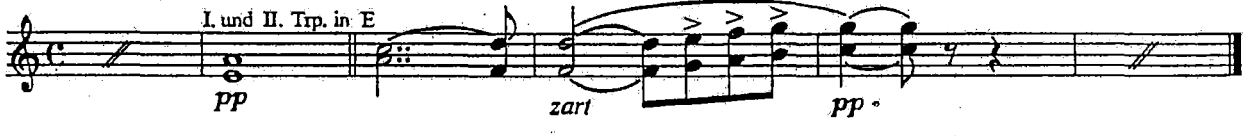
2. Akt

Un poco meno



Richard Wagner
Parsifal

TROMPETE I
Vorspiel



1. Aufzug