

**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>

# CREDO

Violins  
SOLO

26

17

This musical score is for the Violins SOLO section of the Credo in the Mass in B minor by J.S. Bach. It consists of three staves of music in C major, 4/4 time. The first staff begins at measure 26 and ends with a fermata. The second staff continues the melodic line with various ornaments and slurs. The third staff concludes the passage at measure 42, marked with a fermata and the number 17.

# Concerto for Orchestra

## 1. Satz: Introduzione

Andante non troppo [ca. 63]

Béla Bartók

I. III. Trp. in C [39]

II. Trp. in C *pp*

*pp*

[44]

*dim.*

*dim.*

Allegro vivace [ca. 92]

[231] II. Trp. 1 in C a2 senza sord.

*f* *f* *p*

1 1

I. Trp. in C [323]

II. Trp. in C *f ben marc.*

III. Trp. in C *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  
mp

103

p  
p

109

mf  
p  
mf  
p

116

mf  
mf

a) 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

216

224

232

I. II. Trp. 240

III. Trp. in C

248

Lo stesso tempo, ma pesante

I. II. Trp. in C 558

338 348

7 7 *f ben marc.* *mf*

This system contains measures 338 to 348. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves have bass clefs. Measure numbers 338 and 348 are boxed at the top. The music includes various rhythmic values and dynamics. A '7' is written above the middle staff in measures 338 and 339. The dynamic *f ben marc.* is written above the middle staff in measure 340, and *mf* is written below the bottom staff in measure 348.

356

*f ben marc.* *marc.* *marc.* *f ben marc.*

This system contains measures 356 to 365. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves have bass clefs. Measure number 356 is boxed at the top. The music includes various rhythmic values and dynamics. The dynamic *f ben marc.* is written above the middle staff in measure 356, *marc.* is written above the middle staff in measure 360, *marc.* is written below the middle staff in measure 361, and *f ben marc.* is written below the bottom staff in measure 365.

368

*mf*

This system contains measures 368 to 377. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves have bass clefs. Measure number 368 is boxed at the top. The music includes various rhythmic values and dynamics. The dynamic *mf* is written below the bottom staff in measure 368.

378 I, II Trp. III Trp. *cresc.* *cresc.*

This system contains measures 378 to 387. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves have bass clefs. Measure number 378 is boxed at the top. The music includes various rhythmic values and dynamics. The dynamic *cresc.* is written above the middle staff in measure 380, and *cresc.* is written below the bottom staff in measure 380.

388 *ff* *ff*

This system contains measures 388 to 397. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves have bass clefs. Measure number 388 is boxed at the top. The music includes various rhythmic values and dynamics. The dynamic *ff* is written above the middle staff in measure 388, and *ff* is written below the bottom staff in measure 390.

Georges Bizet  
Carmen Suite No. 1

ORIGINAL NOTATION

TROMBA II

in A.  
Andante moderato. (♩ = 58.)

N° 1. Prélude.  
(Prelude to Act I)

*f* *dim.*  
*ff*  
*p* *meno p*  
*cresc. molto* *ff*

# Midsummer-Night's-Dream

Trompette in D

B. Britten

Musical score for Trompette in D from Midsummer-Night's-Dream. The score consists of seven staves of music. The first staff begins with a *mf* dynamic and a *cresc.* marking. The second staff has a *p* dynamic. The third staff has a *pp cresc.* dynamic. The fourth staff has a *p* dynamic. The fifth staff has a *pp cresc.* dynamic. The sixth staff has a *mf* dynamic. The seventh staff has a *pp* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Trompette in C

# Peter Grimes

B. Britten

Musical score for Trompette in C from Peter Grimes. The score consists of five staves of music. The first staff begins with a tempo marking of  $\text{♩} = 88$  and a *ff* dynamic. The second staff has a *ff* dynamic. The third staff has a *ff* dynamic. The fourth staff has a *ff* dynamic. The fifth staff has a *ff* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.



# DON PASQUALE

Atto Secondo

N°5 Preludio ed Aria

"Ernesto"

Tromba Sib

Maestoso

G. DONIZETTI

*solo*

*p cantabile*

*p*

*p*

*p*

*1*

*lento*

*a piacere*

*f*

The musical score is written for a single horn in B-flat (Tromba Sib) and is marked 'Maestoso'. It begins with a 'solo' instruction and a 'cantabile' dynamic. The piece features several triplet figures and slurs. The dynamics range from piano (p) to forte (f). A first ending bracket is present in the sixth staff. The tempo changes to 'lento' in the final staff, which is marked 'a piacere' and ends with a forte (f) dynamic.

# Sinfonie Nr. 3

## d-Moll

Gustav Mahler

### 3. Satz

Comodo, Scherzando.  
Ohne Hast

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

248 Etwas zurückhaltend Posthorn in B <sup>14</sup> *ppp* wie aus weiter Ferne

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

257 portamento

285

273 Zeit lassen

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

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

303 Zurückhaltend <sup>16</sup> a tempo 10 *ppp* rit. (Fortsetzung nächste Seite)

### 6. Satz

Langsam

Tempo I

Etwas zurückhaltend

Sehr zurückhaltend

Sehr langsam,  
zart hervortretend

a tempo [ca. 69] molto portamento

251 I. Trp. in F <sup>26</sup> *pp* molto rit. *sempre ppp* sehr getragen u. gesangvoll offen

255 Bis zum Schluß breit *sempre pp*

264 <sup>27</sup> 3 *pp*

275 <sup>28</sup> 3 Langsam anschwellen *p* *f* <sup>29</sup>

Immer breiter

# 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

278

288

369

380

387

401

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

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

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

*f* *ff* *p* (Fortsetzung nächste Seite)

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

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

Nicht zurückhalten *p* *dim.* *pp* verlöschend

mit Dämpfer *pp* *p veloce* *pp*

Quadri di un'esposizione

Promenade

Allegro guisto, 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' consists of five systems of staves. The first system includes staves for I. Trp. in C and II. Trp. in C, both marked with a forte (f) dynamic. The score is written in 3/4 time and features a variety of rhythmic patterns and melodic lines. Circled numbers 1 through 5 indicate specific measures or phrases within the score. The second system contains circled numbers 1 and 2. The third system contains circled numbers 2, 1, and 1. The fourth system contains circled numbers 3, 2, 2, and 4. The fifth system contains circled number 5. The score concludes with a fermata over the final note.

Promenade

Moderato non tanto, pesamente

The second system of the musical score for 'Promenade' consists of two staves for I. Trp. in C. The tempo is marked 'Moderato non tanto, pesamente'. The score is written in 3/4 time and features a variety of rhythmic patterns and melodic lines. A circled number 33 indicates a specific measure. The score concludes with a fermata over the final note.

# Samuel Goldenberg und Schmuyle

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

I. Trp. in C

**ff sord.**

**ff II. Trp. in C**

**f**

**ff** **f** *cresc.*

**ff**

Measures 58, 59, 60, 61, and 62 are circled in the score.

The score consists of nine systems of music. The first system is for the 1st Trumpet (I. Trp. in C), marked **ff sord.** and starting at measure 58. The second system continues the 1st Trumpet part. The third system is for the 2nd Trumpet (II. Trp. in C), marked **ff** and starting at measure 59. The fourth system continues the 2nd Trumpet part. The fifth system is for the Piano accompaniment, marked **f** and starting at measure 60. The sixth system continues the Piano accompaniment, marked **ff** and **f** with a *cresc.* marking, starting at measure 61. The seventh system continues the Piano accompaniment, marked **ff** and **f** with a *cresc.* marking, starting at measure 62. The eighth system continues the Piano accompaniment, marked **ff** and **f** with a *cresc.* marking, starting at measure 62. The ninth system continues the Piano accompaniment, marked **ff** and **f** with a *cresc.* marking, starting at measure 62.

# Romeo und Julia

## Nr. 11 Ankunft der Gäste

Assai moderato [  $\text{♩} = 96-100$  ]

poco rit. a tempo

Sergej Prokofieff

62 4 Hörner

63 Solo Kornett in B

*p dolce ten.*

66 Solo *mp pp*

Detailed description: This musical score is for the first movement, 'Ankunft der Gäste' (Arrival of the Guests). It is in 4/4 time and marked 'Assai moderato' with a tempo of 96-100 beats per minute. The score is for Horns and Solo Cornet in B. It begins with a horn part (measures 62-63) and a solo cornet part (measures 63-66). The dynamics range from piano (*p*) to piano-pianissimo (*pp*). The tempo changes from 'poco rit.' to 'a tempo'.

## Nr. 12 Maskenspiel

Andante marciale [  $\text{♩} = 72$  ]

Solo Kornett in B

73 *p*

Detailed description: This musical score is for the second movement, 'Maskenspiel' (Masquerade). It is in 4/4 time and marked 'Andante marciale' with a tempo of 72 beats per minute. The score is for Solo Cornet in B. It begins with a solo cornet part (measures 73-74) starting at a piano (*p*) dynamic.

## Nr. 48 Morgenständchen

Andante giocoso [  $\text{♩} = 126$  ]

335 8 336 7 337 Solo Kornett in B

*mf cantab.*

338 *mf*

Detailed description: This musical score is for the third movement, 'Morgenständchen' (Morning Song). It is in 4/4 time and marked 'Andante giocoso' with a tempo of 126 beats per minute. The score is for Solo Cornet in B. It begins with a solo cornet part (measures 335-337) starting at a mezzo-forte (*mf*) dynamic. The score includes first and second endings (measures 337-338) and continues with a solo cornet part (measures 338-342) ending at a mezzo-forte (*mf*) dynamic.

# 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  $\text{♩} = 116$ , 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.

**Allegramente**  
(♩ = 108-116)

Tromba in C

18 2 2 3 34 35 36 (1) (4) (1) (4) (4)

sord. senza sord. mf f mf ff

O. RESPIGHI

# PINI DI ROMA

I. I pini di Villa Borghese

in Si<sup>b</sup>

Allegretto vivace

TROMBA I.

SORD.

*ff*

The musical score is written for Tromba I in the key of B-flat major (Si<sup>b</sup>) and the tempo of Allegretto vivace. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and a 'SORD.' (sordina) instruction. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' below the notes) and first/second ending brackets (indicated by '1' and '2' in boxes). The piece concludes with a final measure marked '27'.



O. RESPIGHI

# PINI DI ROMA

I. I pini di Villa Borghese - TACE

II. Pini presso una Catacomba

TROMBA INTERNA in Do

Lento

(Cadenza Corni) (Cadenza Corni)

10 *il più lontano possibile* Più mosso

in Do *f ma dolce ed espress.*

IL RESTO TACE

Trompete in B

# Alpensinfonie

Festes, sehr lebhaftes Zeitmass

R. Strauss

$\text{♩} = \text{ca. } 120$  Auf dem Gletscher

*f* *fp* *f* *f*

*ff* *fp*

*pp*

Trompete in C

Schnell und heftig  $\text{♩} = \text{ca. } 138$  Gewitter und Sturm

*ff*

*ff*

*fffz* *sfz* *ff*

*mf*



# Salome

## Jochanaan-Motiv

Breiter (aber immer noch etwas lebhaft)

Richard Strauss  
op. 54

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

*f* *ff* *f* *p*

Sehr bewegt [♩ = 76]

(237) I. Trp. in E

*f*

(239) 1

Sehr schnell ♩ = 92

*p* *sempre accelerando* *f*

## Salomes Tanz

Etwas lebhafter

Vivace

I. Trp. in F Solo

*f* *passionato* *dim.* *pp*

Nach dem Tanz

Andante

Ziemlich langsam

314 3 I. Trp. in C Solo

*f* *fp*

315 rit. I. Trp. in E

*mf* *fz* *f*

Etwas breit  
Più lento

316

III. Trp. in F

*ff* *p* *mf* *p*

4 *espressivo*

330 2

*pp*

Ziemlich lebhaft

Immer bewegter con sord

II. Trp. in B Solo

Mäßig bewegt

351 1 I. u. II. Trp. in E Solo con sord.

[Fortsetzung nächste Seite]

359 I. Trp. in E

*f* *p*

II. Trp. in E *dim.*

Sehr breit

# 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  $\text{♩} = 116$ , 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.

The image shows a musical score for a piccolo trumpet part in B-flat. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro' with a quarter note equal to 110-118. The score begins with a '3' time signature and a 'mf' dynamic. A box labeled '134' is placed above the first measure. The music consists of several slurred phrases with various articulations and dynamics. A box labeled '139' is placed above the final measure. The score ends with a double bar line and a fermata.

Pist. in Bb

$\text{♩} = 46$  I Solo

134 Allegro  $\text{♩} = 110-118$

*mf* *staccatissimo* *mf* *mp*

*mf* *mp* *mf*

*mf* *mp*

139

# STRAVINSKY: Petrouchka - cont.

Lento cantabile (♩=70-80)

Solo

*mf ben cant.*

141

142

143

Allegretto (♩=64-72)

Solo

144

come sopra

(no rit.)

*f*

*pp*

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

6 6 *sim.*

Solo (♩=55-58)

con sord.

265

*ff*

(II.)

266 I. only

*ff*

267

*a tempo*

*fff*

*rit.*

*fine*

in C

GIUSEPPE VERDI

# A R O L D O

SINFONIA

TROMBA I.

in Re  
Andante

**A**

*p* *con espressione e forza*

**B**

*f* *sf* *p*

**C**

6

*p* 3

*p* *ff*



G. Verdi: *Un ballo in maschera*

Tromba I

MENO MOSSO

19

18 7 ...su quel capo esecrato ca - drà

(Arpa) (Tr. <sup>ni</sup>) *mf* *ff*

20 1<sup>o</sup> 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

6 a2 ff

9 I. Solo ppp

### 5. Szene

Allegro assai mosso (♩ = ca. 152)

44 I. Trp. in Es Solo

44 sf

45 sf

## 2. Akt

Un poco meno

36

I. in Es solo

2

f

3

37

# Richard Wagner Parsifal

## TROMPETE I Vorspiel

Molto lento  
Sehr langsam

5 Hr.2

in F

*pp* zart  
dolce

*dim.*

*sf* *p* *più p*

5 Hr.2

*p* sehr zart  
dolciss.

*sf* *dim.*

4

*pp*

### 1. Aufzug

I. und II. Trp. in E

*pp* zart *pp*