

**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, 3/4 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 17, marked with a fermata.

Concerto for Orchestra

1. Satz: Introduzione

Andante non troppo [ca. 63]

Béla Bartók

III. Trp. in C [39]

II. Trp. in C *pp*

I. Trp. in C *pp*

[44]

dim.

dim.

Allegro vivace [ca. 92]

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

f *f* *p*

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

This system shows the first two staves of music for the first and second trumpets. The first staff is for the first trumpet (I. Trp. in C) and the second for the second trumpet (II. Trp. in C). Both parts are marked with a piano (*p*) dynamic and the instruction 'con sord.' (with mutes). The music consists of rhythmic patterns in 2/4 time.

86

(breve)

mp
mp

This system continues the music from the first system. It features a 'breve' (short) section. The dynamics are marked mezzo-piano (*mp*) for both staves.

103

p
p

This system continues the music. The dynamics are marked piano (*p*) for both staves.

109

mf
mf
p
p

This system continues the music. The first staff has a mezzo-forte (*mf*) dynamic, while the second staff has a piano (*p*) dynamic. The music ends with a double bar line.

116

mf
mf

This system continues the music. The dynamics are marked mezzo-forte (*mf*) for both staves. The music ends with a double bar line.

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

5. Satz: Finale

Presto [ca. 132-144]

I. Trp. in C [201]
f

This system shows the first staff of music for the first trumpet. It is marked with a forte (*f*) dynamic. The music is in 2/4 time and features a rhythmic pattern.

208 I. Trp. in C 7

II. Trp.

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 piano accompaniment with a 7/8 time signature. The music is in a key with two flats. The first staff has a treble clef and contains a melodic line with some rests. The second and third staves are for the piano, with the second staff starting with a forte dynamic and a marcato marking. The system concludes with a mezzo-forte dynamic marking.

356

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

This system contains measures 356 to 365. The piano accompaniment continues with a consistent 7/8 rhythm. The first staff has a treble clef. The piano part is marked with a forte dynamic and a marcato marking. The system ends with a forte dynamic and a marcato marking.

368

mf

This system contains measures 368 to 377. The piano accompaniment continues with a consistent 7/8 rhythm. The first staff has a treble clef. The piano part is marked with a mezzo-forte dynamic. The system ends with a mezzo-forte dynamic marking.

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

This system contains measures 378 to 387. It features three trumpet parts: I and II Trumpets in the first staff, and III Trumpet in the second staff. The music is in a key with two flats. The first staff has a treble clef. The piano accompaniment is marked with a crescendo. The system ends with a crescendo marking.

388

ff *ff*

This system contains measures 388 to 397. It features a piano accompaniment with a 7/8 time signature. The first staff has a treble clef. The piano part is marked with a fortissimo dynamic. The system ends with a fortissimo dynamic marking.

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 *menop*
cresc. molto *ff.*

Midsummer-Night's-Dream

Trompette in D

B. Britten

The musical score is written for Trompette in D and consists of eight staves. The music is in 2/4 time and features a variety of dynamics and articulations. The first staff begins with a *mf* dynamic and includes first endings. The second staff features a *p* dynamic. The third staff includes *pp cresc.* and *dim.* markings. The fourth staff starts with *p* and includes *pp cresc.* and *f*. The fifth staff begins with *pp cresc.* and *f*. The sixth staff starts with *mf* and includes a *p* dynamic. The seventh staff begins with *pp* and includes a *ff* dynamic. The eighth staff starts with *pp* and includes a *ff* dynamic. The score includes first endings and various articulations such as accents and slurs.

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

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 ¹⁴ *ppp* wie aus weiter Ferne

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

257 portamento

285

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* 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 ²⁶ *pp* molto rit. (Picc.) *sempre ppp* sehr getragen u. gesangvoll offen

255 Bis zum Schluß breit *sempre pp*

264 ²⁷ 3 *pp*

275 ²⁸ 3 Langsam anschwellen *p* *f* ²⁹

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

Pesante

[Fortsetzung nächste Seite]

278

13

I. Trp. in F molto portamento

pp espr.

288

369

18

Klagend

Tr. III, IV in F

Zurückhaltend

I. Trp. in F

Poco meno mosso

dim.

f

f

380

streng im Tempo

f

dim.

387

Nicht zurückhalten

19

8

p

dim.

pp

verlöschend

401

3

mit Dämpfer

6

Tr. III. in B 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 second system continues the piano accompaniment with a circled 1 above the first measure. The third system includes fingering numbers 2, 1, 1 above the notes. The fourth system includes circled 3 and 4 above the notes, and a forte (f) dynamic. The fifth system includes a circled 5 above the notes and a forte (f) dynamic.

Promenade

Moderato non tanto, pesamente

The second system of the musical score for 'Promenade' consists of two staves for I. Trp. in C. The first staff includes a circled 33 above the first measure and a forte (f) dynamic. The second staff includes a forte (f) dynamic, a ritardando (rit.) marking, and a circled 1 above the final measure.

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 original score.

The score consists of nine systems of music. The first system is for the 1st Trumpet 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 in C, marked **ff II. Trp. in C**, starting at measure 59. The fourth system continues the 2nd Trumpet part. The fifth system is for the Piano accompaniment, marked **f**, 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**, starting at measure 62. The eighth system continues the Piano accompaniment, marked **ff**, starting at measure 62. The ninth system continues the Piano accompaniment, marked **ff**, starting at measure 62.

Romeo und Julia

Nr. 11 Ankunft der Gäste

Assai moderato [$\text{♩} = 96-100$]

poco rit. a tempo

Sergej Prokofieff

Musical score for Nr. 11, featuring Horns and Solo Cornet in B. The score is in 3/4 time and consists of three staves. The first staff is for Horns (Hörner) and the second for Solo Cornet in B (Solo Kornett in B). The tempo is Assai moderato (96-100 bpm), with a slight ritardando (poco rit.) and a return to tempo (a tempo). The key signature has one flat (B-flat). The score includes measures 62, 63, and 66. Dynamics include *p dolce ten.*, *p*, *mp*, and *pp*. There are first and second endings indicated by '1' and '2'.

Nr. 12 Maskenspiel

Andante marciale [$\text{♩} = 72$]

Solo
Kornett in B

Musical score for Nr. 12, Solo Cornet in B. The score is in 4/4 time and consists of one staff. The tempo is Andante marciale (72 bpm). The key signature has one flat (B-flat). The score includes measure 73. The dynamic is *p*.

Nr. 48 Morgenständchen

Andante giocoso [$\text{♩} = 126$]

Kornett in B

Musical score for Nr. 48, Kornett in B. The score is in 4/4 time and consists of four staves. The tempo is Andante giocoso (126 bpm). The key signature has one flat (B-flat). The score includes measures 335, 336, 337, 338, and 339. The dynamic is *mf cantab.*. There are first and second endings indicated by '1.' and '2.'. The score includes a repeat sign and a double bar line.

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 sord. senza sord. 2 2 3 2 34 35 36 (1) (4) (1) (4) ff

O. RESPIGHI

PINI DI ROMA

I. I pini di Villa Borghese

in Si^b

Allegretto vivace

TROMBA I.

SORD.

ff

10

ff

3

3

ff

2

9

ff

3

7

4

4

9

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

ff *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 *ff* *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 - 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

p *ff*

G. Verdi: *Un ballo in maschera*

Tromba I

MENO MOSSO

19

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

(Arpa) (Tr. ni) *mf*

20 1° TEMPO

in *Mitt* 14

21

...qual parte asse - gnaste? Che - tatevi, solo qui la

col canto

SOLA

pp e ben legato

cresc.

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

(36)

I. in Es solo

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*