



Audizione

PRIMA TROMBA

**con obbligo della seconda e seguenti, del
trombino, della cornetta e di tutti gli
strumenti speciali**

1° prova

J. Haydn	Concerto in Mib magg. per tromba e orchestra (riduzione per pianoforte). Da eseguirsi con la tromba in Sib.
G. Donizetti	Don Pasquale (tromba in sib)
G. Mahler	Sinfonia N.3 (finale e posthorn) Sinfonia N.5 (primo tempo e terzo tempo)
I. Stravinsky	Der Feuervogel (Ballettsuite)
J. Brahms	Sinfonia N.2
M. Musorgskij	Quadri da un'esposizione

2° prova

A.Honegger	Intrada, concerto per tromba e pianoforte.
B. Bartok	Concerto per orchestra (prima tromba)
G. Gershwin	Concerto in fa
G. Verdi	Il trovatore (tromba in sib) Un ballo in maschera (tromba in sib)
I. Stravinsky	Petrushka
M. Ravel	Concerto in sol
O. Respighi	I Pini di Roma (primo tempo e solo esterno)
P.I. Cajkowskij	Il lago dei cigni (cornetta)
Prokofiev	Romeo e Giulietta (cornetta)
R. Strauss	Eine Alpensinfonie (prima tromba)
R. Wagner	Parsifal
J.S. Bach	Magnificat BWV 243
J.S. Bach	Credo

3° prova

Lettura a prima vista

TROMBA 1.^a e 2.^a

DON PASQUALE
G. DONIZETTI

ATTO 2.^o
PRELUDIO, SCENA ED ARIA

N.^o 5

MAESTOSO

TROMBA 1.^a
In Si \flat
TROMBA 2.^a
In Si \flat

Musical notation for Tromba 1 and 2, starting with a first ending bracket labeled "1".

Cantabile
Sola
p

Musical notation for piano accompaniment, starting with a first ending bracket labeled "1".

Musical notation for piano accompaniment.

Musical notation for piano accompaniment.

Musical notation for piano accompaniment.

Musical notation for piano accompaniment, including tempo markings "rall. a tempo" and "a piacere".

RECIT.

Musical notation for recitative, including a first ending bracket labeled "5" and the lyrics "a'danni miei con-giura."

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

Etwas stärker als vorher I. Trp. (in F) *p* *ppp* wie aus weiter Ferne

verklingend

257 portamento

265

273 Zeit lassen

282 Zurückhaltend, verballend 15 a tempo (Moderato) 4 sich etwas nähernd poco rit. a tempo

verklingend *ppp* *espr.*

294 Zeit lassen *ppp* Zeit lassen

303 Zurückhaltend 16 a tempo 10

rit. *ppp* [Fortsetzung nächste Seite]

321 Wieder Zeit lassen *pp*

330 rit.

339 Langsam, sich entfernend *ppp* 1 accel.

6. Satz

Langsam Tempo I **2** **2** (Picc.) **251** **26** **27** **28** **29**

Etwas zurückhaltend Sehr zurückhaltend I. Trp. in F a tempo [ca. 69] *molto portamento*

pp molto rit. *(Vcello u. Bässe pizz.)* *semprepppp sehr getragen u. gesangvoll offen*

255 Bis zum Schluß breit *semprepp*

264 **27** **3** *pp*

273 **28** **3** Langsam anschwellen *p* *f* **29**

Immer breiter

Sinfonie Nr. 5

cis-Moll

1. Satz (Trauermarsch)

Gustav Mahler

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

I. Solo in B

p sf sf sf sf

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

12 *sf ff ff* *sempre ff*

19 **1** Pesante *f* *ff* *p*

[Fortsetzung nächste Seite]

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

286

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

380 *f* *dim.* streng im Tempo

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

401 3 mit Dämpfer *p veloce* *pp* 6

7 Plötzlich schneller. Leidenschaftlich. Wild.

Trpt 1 in Bb

Der Feuervogel

(Ballettsuite)

Igor Strawinsky

Infernal dance

Vivo (♩ = 152)

I Trp. in C

Musical score for the Infernal dance section of Der Feuervogel. The score is written for I Trumpet in C, II Trumpet, I Flute, and Solo. The tempo is Vivo (♩ = 152). The score consists of nine staves of music, numbered 87 to 125. The key signature is one sharp (F#) and the time signature is 2/4. The dynamics range from *fff* (fortississimo) to *mf* (mezzo-forte). The score includes various musical notations such as slurs, accents, and articulation marks. The first staff (87-90) is for I Trp. in C, starting with *fff* and ending with *f*. The second staff (91-92) continues the I Trp. in C part, with *fff* and *fff f* dynamics. The third staff (93-94) continues the I Trp. in C part, with *ff* and *f* dynamics. The fourth staff (99-101) is for I Flute, starting with *f* and ending with *f*. The fifth staff (102) is for Solo, starting with *f* and ending with *f*. The sixth staff (103-104) is for Solo, starting with *ff* and ending with *mf*. The seventh staff (105) is for Solo, starting with *f* and ending with *mf*. The eighth staff (120-123) is for II Trp., starting with *fff* and ending with *f*. The ninth staff (124-125) is for Solo, starting with *fff* (sord.) and ending with *fff* sim.

Sinfonie Nr. 2

D-Dur

1. Satz

Allegro non troppo

Johannes Brahms
op. 73

Musical score for Violins I and Oboe, measures 282-292. The score is in 4/4 time and D major. It features a dynamic range from *ff* to *p*. The Oboe part includes a solo section marked *Solo* and *p*, with a crescendo leading to a triplet of eighth notes. The Violins I part features a *ff* dynamic and a triplet of eighth notes. A rehearsal mark \textcircled{H} 8 is present at the beginning of the section.

in tempo, sempre tranquillo

Musical score for Oboe and Violins I, measures 497-513. The score is in 4/4 time and D major. It features a dynamic range from *p dolce* to *mp*. The Oboe part includes a solo section marked *p dolce* and a triplet of eighth notes. The Violins I part features a *mp* dynamic and a triplet of eighth notes. Rehearsal marks 497 and 513 are present.

4. Satz

Allegro con spirito

[ca. 126]

382

I. in D

II. in D

p cresc.

f f

P

390

f

6

6

mf

405

f

411

solistisch

ff Solo

418

(mf)

ff

423

Quadri di un'esposizione

Promenade

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

Modest Moussorgski
Orchesterfassung
von Maurice Ravel

1. Trp. in C

II. Trp. in C

Samuel Goldenberg und Schmuyle

Andante (♩ ca. 66-69)
(con sord.)

I. Trp. in C

The musical score is arranged in two systems. The first system consists of five staves: the top four are for the first trumpet (I. Trp. in C) and the bottom two are for the second trumpet (II. Trp. in C). The second system consists of two staves for the second trumpet (II. Trp. in C). The score is in 3/4 time and begins with a circled measure number 48. The first trumpet part features a melodic line with slurs and accents, marked *ff* *sord.* (fortissimo, sordina). The second trumpet part provides a rhythmic accompaniment of eighth notes, also marked *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* and *cresc.* (crescendo). Measure numbers 49, 50, 51, and 52 are circled at the beginning of their respective staves. The piece concludes with a final cadence in the second trumpet part, marked *ff*.

BARTOK: CONCERTO FOR ORCHESTRA: Movements I, II, & V

Suggested Equipment: C or Eb Trumpet

Character: I: Gentle, Fluid II: Majestic Fanfare III: Witty, Biting V: Jubilant, Bold

Special Notes: In the first passage, keep the sixteenthths light but fluid. The figure can be played with a very slight weight on the first sixteenth. In the second movement at the end of measure 101, there should be a brief pause (caesura) in the music. In the fifth movement, there may be a tendency to play too loudly. Be sure the slurs are correctly played; a slight lift-off the ends of the slurs will help. Count out the measures rest within the excerpt making sure to keep absolute time (imagining the rest of the music) as you count. Play these passages with steady tempo and precise rhythm!

Trpts in C

(m. 39) Andante (♩ = 64-68) I.

44

Trpts in C

(m. 328) Allegro vivace (♩ = 120-130)

BARTOK: Concerto for Orchestra - cont.

348

f ben marc.

mf

359

f ben marc.

376

f ben marc.

386

f ben marc.

396

ff

BARTOK: Concerto for Orchestra - cont.

II.

Trombs I & II in C (♩. 84)

90 *con sord.*
p

102 *(breve)*
mp

108 *mf*

114 *mf*
p
mf

123 *senza sord.*
mf

135

BARTOK: Concerto for Orchestra - cont.

V. Finale

Trpts I & II in C (♩ = 136-144)

II in C

Trpt I in C

CONCERTO in F

For PIANO and ORCHESTRA

GEORGE GERSHWIN

Adagio

Horn 1 in B^b

II.

Andante con moto

mute (with felt crown)

1 *mp*

10 *E.H.*

1 *poco rit.* 2 *In hat with felt crown* *a tempo*

1 8 *Tempo I* *mute with felt crown* *dim. rit.*

Detailed description: This block contains the first eight measures of the musical score for Horn 1. The music is written in a single staff with a treble clef and a key signature of one flat (B-flat). The tempo starts as Adagio and changes to Andante con moto. Measure 10 is marked with a first ending bracket and 'E.H.'. Measure 2 is marked with a second ending bracket and 'poco rit.', and measure 3 is marked 'a tempo'. Measure 8 is marked with a third ending bracket and 'Tempo I'. The dynamic markings include mp, pp, and dim. rit. The instruction 'In hat with felt crown' is written above the staff between measures 2 and 3.

9

3 *Solo P.* 1

Detailed description: This block contains the final three measures of the musical score for Horn 1. Measure 9 is marked with a first ending bracket. Measure 10 is marked with a second ending bracket and 'Solo P.'. Measure 11 is marked with a first ending bracket and 'rit.'. The dynamic markings include pp and rit.

IL TROVATORE

1. Akt

1. Szene

Andante assai sostenuto

I. II. Trp. in E

Giuseppe Verdi

6 *ff*

9 I. Solo *ppp*

5. Szene

Allegro assai mosso (♩ = ca. 152)

I. Trp. in Es Solo

44 *f*

f

45 *f*

f

2. Akt

Un poco meno

36 I. in Es solo *f* 1 2

3

37

UN BALLO IN MASCHERA

G. VERDI

INHIB

MENO MOSSO

19

SOLO

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

(Arpa) (Tr. ni)

Detailed description: This is the first musical staff of the score. It features a treble clef and a 4/4 time signature. The lyrics are "...su quel capo esecrato ca . drà". Above the staff, there are performance markings: "INHIB" and "SOLO". Below the staff, there are markings for "(Arpa)" and "(Tr. ni)". The staff contains a melodic line with various note values and rests.

Detailed description: This is the second musical staff, continuing the melodic line from the first staff. It includes various musical notations such as slurs, accents, and dynamic markings.

Detailed description: This is the third musical staff, continuing the melodic line. It includes various musical notations such as slurs, accents, and dynamic markings.

20 1° TEMPO

21

in Mib 14 ...qual parte asse . gnaste? Che . tatevi, solo qui la

col canto

Detailed description: This is the fourth musical staff, marking the beginning of a new section. It features a treble clef and a 4/4 time signature. The lyrics are "...qual parte asse . gnaste? Che . tatevi, solo qui la". Above the staff, there are performance markings: "1° TEMPO" and "in Mib 14". Below the staff, there are markings for "col canto". The staff contains a melodic line with various note values and rests.

sorte de . cidere de . SOLA

Detailed description: This is the fifth musical staff, continuing the melodic line. It includes various musical notations such as slurs, accents, and dynamic markings. The lyrics are "sorte de . cidere de . SOLA".

pp e ben legato

Detailed description: This is the sixth musical staff, continuing the melodic line. It includes various musical notations such as slurs, accents, and dynamic markings.

22 1 v'è Oscarre che

credo.

Detailed description: This is the seventh musical staff, continuing the melodic line. It includes various musical notations such as slurs, accents, and dynamic markings. The lyrics are "22 1 v'è Oscarre che". Below the staff, there is a marking for "credo."

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

Pist. in Bb

$\text{♩} = 46$ I Solo 134 Allegro ($\text{♩} = 110-116$)

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

mf *mp* *mf*

mf *mp*

139

STRAVINSKY: Petrouchka - cont.

141 Lento cantabile (♩. 70-80) Solo *mf* ben cant.

142

143 G.P. Allegretto (♩. 64-72) Solo *f* *pp*

144 8

145 *come sopra* 7 *come sopra* **146** 8 *come sopra* **147** 6

148 Con furore, ♩. 138 Lento 2 rall.

149 Lento cantabile (tempo di Valse) (♩. 70-80) *mf* ben cant.

150 *siri.*

265 Solo (♩. 55-58) con sord. *ff* 3 (II.) 3 4 3

266 I. only *ff* 3

267 *fff* 3 *a tempo* rit. fine

Trumpet in C

Piano Concerto in G

I. Allegramente

Maurice Ravel

Allegramente $\text{♩} = 116$

15 1 4 con sord. senza sord.

mf

23 2 2

29

33

3 2 f

4 5 solo con sord. p espress.

Meno vivo 8

56 7 6 2 mf

67 senza sord. 7 7 9

8 12 9 8

Trumpet in C
flutter tongue

24 Tempo Primo $\text{♩} = 84$
2

25 Andante a piacere
9

26 15

27 4 2 Accelerando
f

28

29 Tempo Primo $\text{♩} = 120$
12

30 8

31 p

32 8

33 6

34 f

299

303

35 8

Trumpet in C

Trumpet in C

36

318

321 *ff*

II. Adagio Assai

1 Adagio Assai $\text{♩} = 76$

33 1 11

2 5 3 3 5

4 8 5 4 Pno. 6 6 6

71

6 9 7 7

8 6 9 con sord. 4

pp

O. RESPIGHI

PINI DI ROMA

TROMBA I

in Si
Allegretto vivace
SORD.
SOLO

per mano
5
Allegretto

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.*

TCHAIKOVSKY: Swan Lake: Neapolitan Dance

Neapolitan Dance

Allegro moderato ($\text{♩} = 80-90$)
Pist. in A 
mp (poco rubato)



mf



piu f



Molto piu mosso ($\text{♩} = 126-132$)
mf (poco a poco accel.)
(begin $\text{♩} = 120$, end $\text{♩} = 136$)



f



(in 2 - beat constant)

Romeo und Julia

Nr. 11 Ankunft der Gäste

Assai moderato [$\text{♩} = 96-100$]

poco rit. a tempo

Sergej Prokofieff

Musical score for Nr. 11, measures 62-66. The score is written for Horns (Hörner) and Solo Cornet in B (Solo Kornett in B). The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is Assai moderato (96-100 bpm). The score includes dynamic markings such as *p dolce*, *ten.*, *mp*, and *pp*. Measure numbers 62, 63, and 66 are circled. The first staff is for Horns, and the second and third staves are for the Solo Cornet in B. The music features a mix of eighth and sixteenth notes, with some rests and phrasing slurs.

Nr. 12 Maskenspiel

Andante marciale [$\text{♩} = 72$]

Musical score for Nr. 12, measure 73. The score is written for Solo Cornet in B (Solo Kornett in B). The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is Andante marciale (72 bpm). The dynamic marking is *p*. Measure 73 is circled. The music consists of a single measure with a series of eighth notes.

Nr. 48 Morgenständchen

Andante giocoso [$\text{♩} = 126$]

Musical score for Nr. 48, measures 335-338. The score is written for Cornet in B (Kornett in B). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is Andante giocoso (126 bpm). The dynamic marking is *mf cantab.*. Measure numbers 335, 336, 337, and 338 are circled. The score includes first and second endings. The music features a mix of eighth and sixteenth notes, with some rests and phrasing slurs.

Eine Alpensinfonie

Richard Strauss
op. 64

Schnell
I. II. Trp. in B

Auf dem Gletscher
Festes, sehr lebhaftes
Zeitmaß (♩ ca 120)

III. IV. Trp. in C

fp *f* *p* (*un poco maestoso*) *mf*

f *p*

fp *f*

fp *f*

ff *ff*

fp *fp*

pp *p* *f*

ff *ff*

mf *mf*

ff *ff*

mf *mf*

ff *ff*

mf *mf*

ff *ff*

Gewitter und Sturm.
Abstieg
Schnell und heftig (♩ ca. 138)

ff *ff*

Parsifal

Vorspiel

Richard Wagner

Sehr langsam

I. Trp. in F

The first three staves of the musical score for the Parsifal prelude. The first staff begins with a treble clef, a common time signature, and a key signature of one flat (F major). It features a series of eighth notes, starting with a circled *pp* dynamic and the instruction *sehr zart*. The notes ascend and then descend, with a *f* dynamic marking and a *dim.* instruction. The second staff continues the melodic line with a *più p* dynamic and a *sehr zart* instruction. The third staff features a more complex rhythmic pattern with accents and a *pp* dynamic.

1. Aufzug

I. und II. Trp. in E

The first staff of the musical score for the first act of Parsifal. It begins with a treble clef and a common time signature. The key signature changes to two sharps (E major). The staff starts with a *pp* dynamic and the instruction *zart*. The notes are primarily quarter and eighth notes, with a *pp* dynamic marking at the end of the staff.

Magnificat

BWV 243

J. S. Bach
1685-1750

1. Chorus. Magnificat anima mea

Trpt 1 in D

Trpt 2 in D

Trpt 3 in D

1

System 1: Three staves of music. The top staff begins with a treble clef and a 7-measure rest. It contains a melodic line with eighth notes and rests. The second and third staves also begin with a 7-measure rest and contain accompaniment with eighth notes and rests. The system concludes with three measures of whole notes: the first is a natural note, the second is a sharp note, and the third is a flat note.

System 2: Three staves of music. The top staff features a complex melodic line with many sixteenth notes and rests, followed by two measures of whole notes with slurs. The middle staff has a similar melodic line with sixteenth notes and rests. The bottom staff provides a steady accompaniment with eighth notes and rests.

System 3: Three staves of music. All three staves feature melodic lines with eighth notes and rests. The top staff has a more active melodic line with some sixteenth notes. The middle and bottom staves provide accompaniment with eighth notes and rests.

System 4: Three staves of music. The top staff starts with two measures of whole notes, followed by a 7-measure rest, and then a melodic line with eighth notes. The middle and bottom staves also start with two measures of whole notes, followed by a 7-measure rest, and then accompaniment with eighth notes and rests.

CREDO

Violins *SOLO*

26

17

This musical score is for a violin solo. It consists of three staves of music. The first staff begins with a treble clef, a common time signature, and a measure rest labeled '26'. The music starts with a series of eighth notes, followed by a melodic line with some accidentals. The second staff continues the melodic line with various intervals and accidentals. The third staff continues the piece, ending with a measure rest labeled '17'. The overall style is classical and technical.