Programmi audizioni orchestra settembre – 2022

Prima tromba con obbligo della cornetta, della tromba piccola si b/la e della fila

1° prova	F. J. Haydn	Esecuzione del Concerto in mi b Magg. per tromba e orchestra. da eseguirsi con la tromba in si b
2° prova	H. Tomasi	Esecuzione del primo movimento del Concerto per tromba e orchestra. (ed. Alphonse Leduc)
3° prova		
Passi d'orchestra:		
J. S. Bach		Messe in H – Moll
B. Bartok		Concerto for orchestra
L. van Beethoven		Leonore Ouverture 2 – 3
G. Bizet		Carmen
J. Brahms		Sinfonie Nr. 2
B. Britten		Midsummer – Night's – Dream
B. Britten		Peter Grimes
G. Donizetti		Don Pasquale
G. Mahler		Sinfonie 3 – 5 – 6 – 7 – 9
M. Moussorgski		Quadri di un'esposizione
S. Prokofiev		Gendrillon
S. Prokofiev		Romeo und Juilia
M. Ravel		Concerto in sol
O. Respighi		Pini di Roma
R. Schumann		Sinfonie Nr. 2
R. Strauss		Don Juan
		Eine Alpensinfonie
		Ein Heldenleben
		Elektra
		Salome
I. Stravinsky		Le Chant du Rossignol
		Petrouchka
		Pulicinella
V. Verdi		Aroldo
		Don Carlos
		Il Trovatore
		Un ballo in maschera
R. Wagner		Parsifal.
Prova di lettura a prima vista		

Il Coordinatore Musicale dell'Orchestra
Fondazione Teatro Massimo
di Palermo
M° Domenico Pirrone

J. S. Bach.

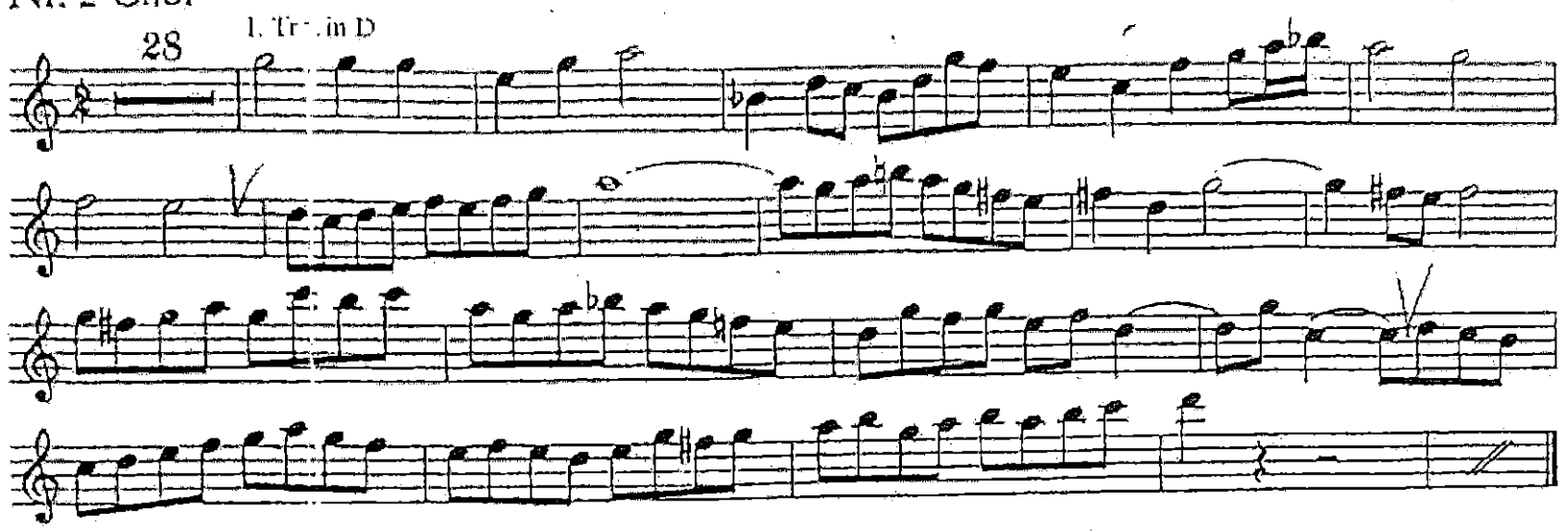
Messe in H-Moll.

Tromba

Messe in h-Moll

Symbolum Nicenum (Credo)
Nr. 2 Chor

J. S. Bach
BWV 232



Concerto for Orchestra

1. Satz: Introduzione

Béla Bartók

Andante non troppo [♩ ca. 63]

I.III. Trp. in C

39

II. Trp. in C

pp

pp

44

dim.

dim.

Allegro vivace [♩ ca. 92]

231

I.II. Trp. in C

senza sord.

a2

f

1

f

1

p

I. Trp. in C

328

II. Trp. in C

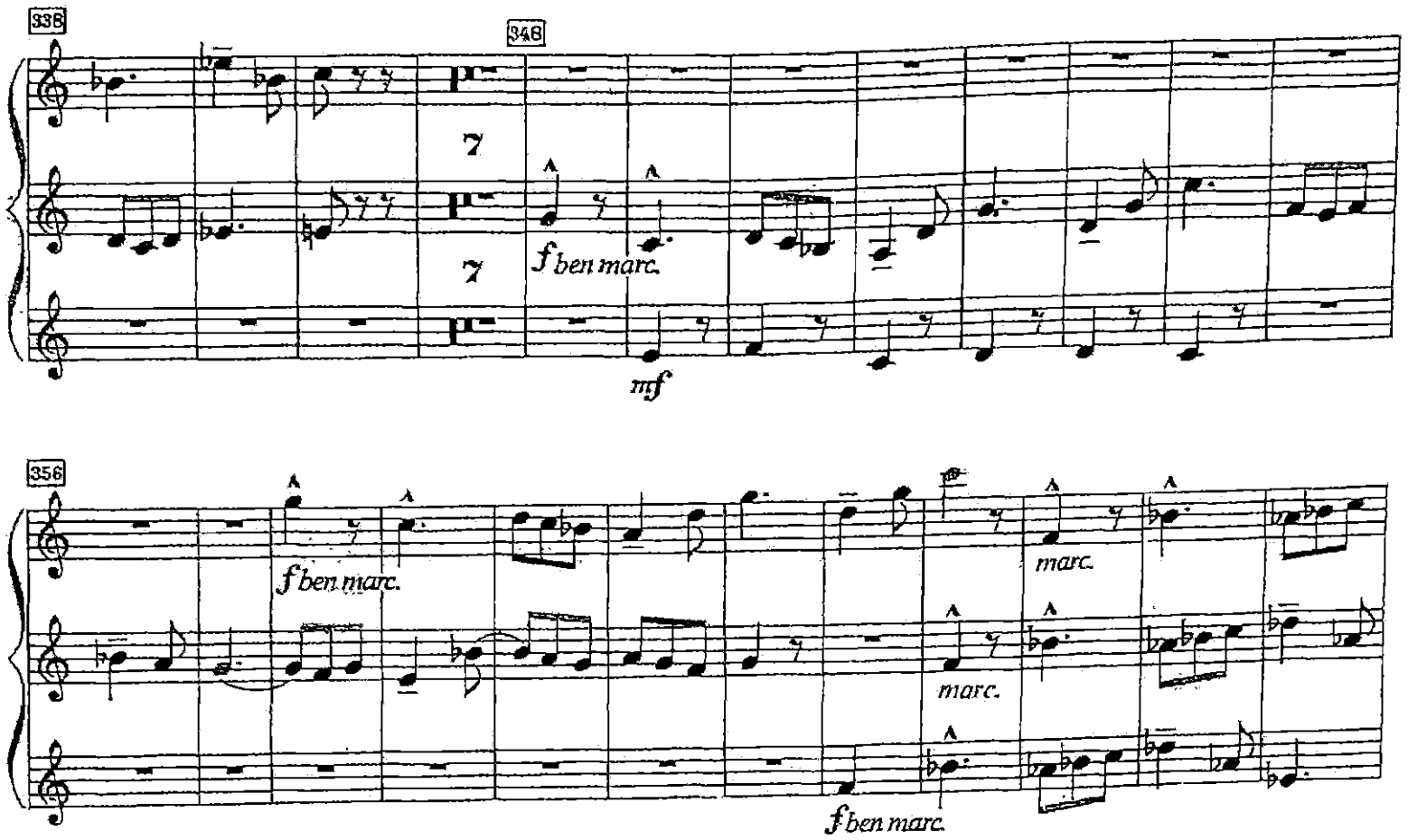
III. Trp. in C

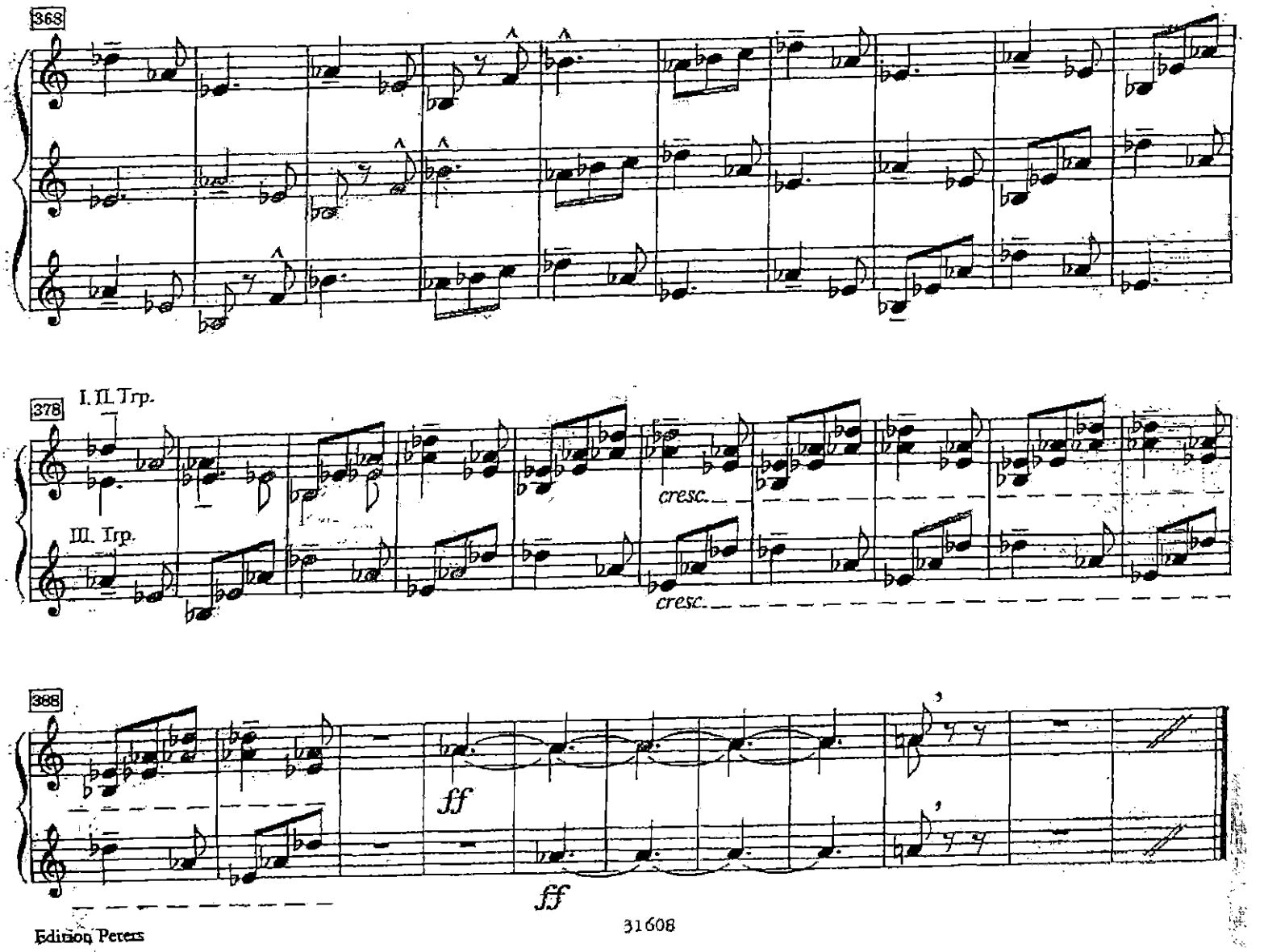
f ben marc.

mf

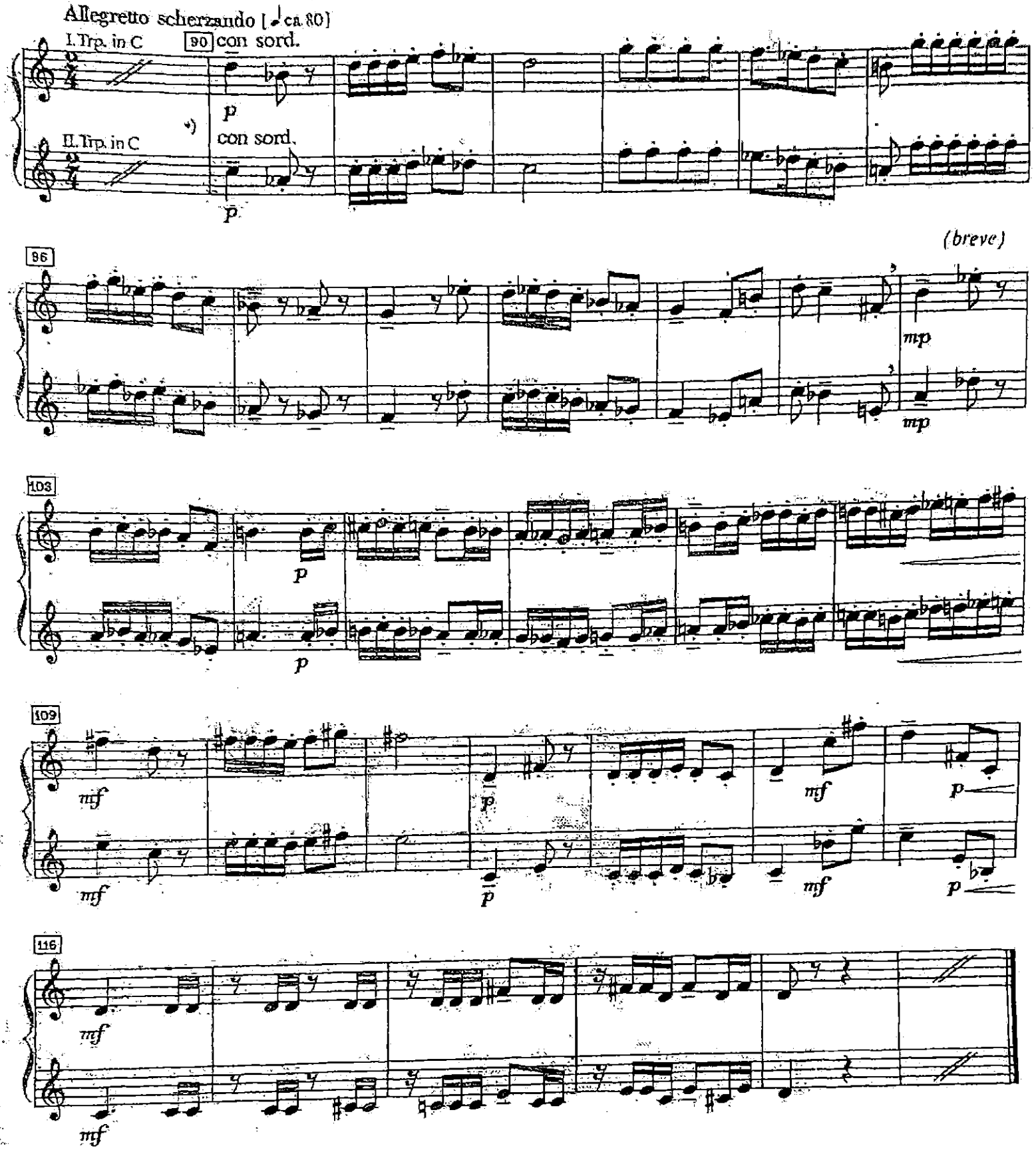
f ben marc.

Edition Peters


336
346
7
7
f ben marc.
mf
356
f ben marc.
marc.
marc.
f ben marc.


368
I. II. Trp.
378
cresc.
III. Trp.
cresc.
388
ff
ff

2. Satz: Giuoco delle coppie



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

5. Satz: Finale

208

I. Trp. in C

II. Trp.

218

224

232

I. II. Trp.

240

III. Trp. in C

248

Lo stesso tempo, ma pesante

I. II. Trp. in C

556

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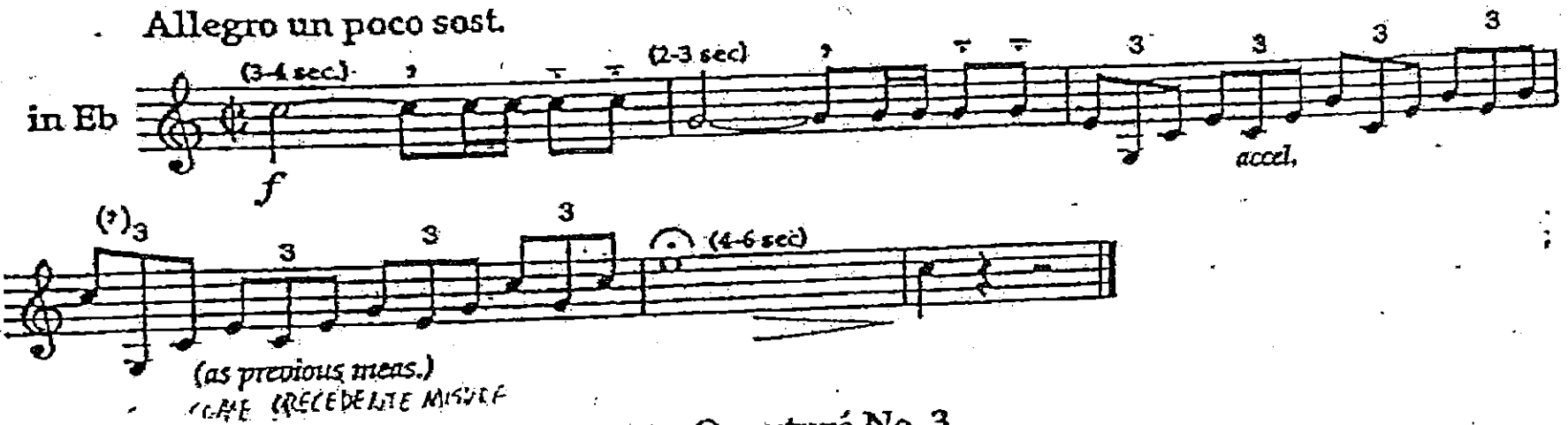
Edition Peters

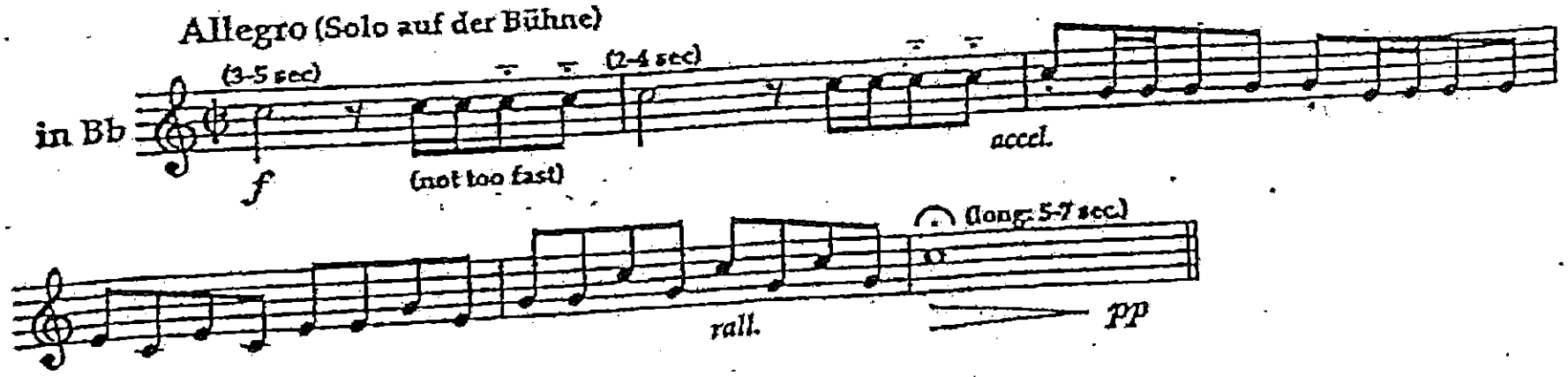
BEETHOVEN: LEONORE Overture No. 2

Allegro un poco sost.



Overturé No. 3

Allegro (Solo auf der Bühne)

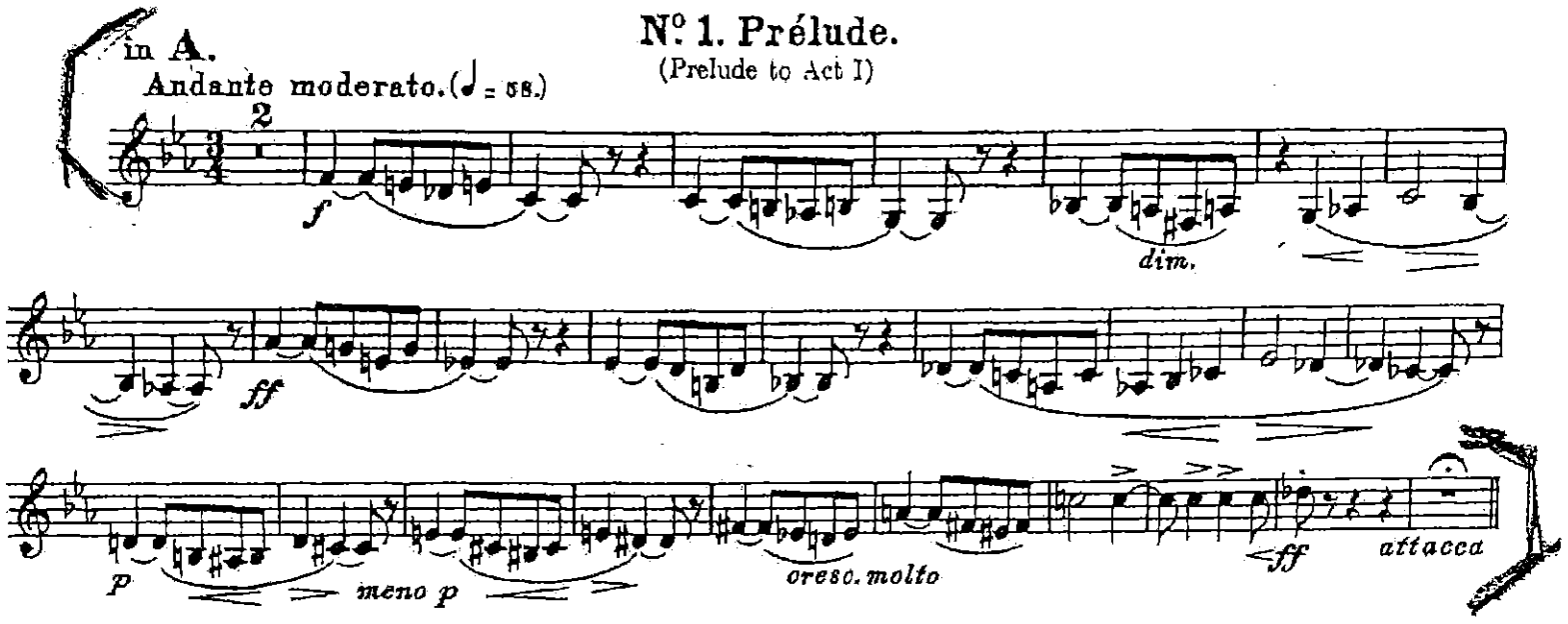


Georges Bizet
Carmen Suite No. 1

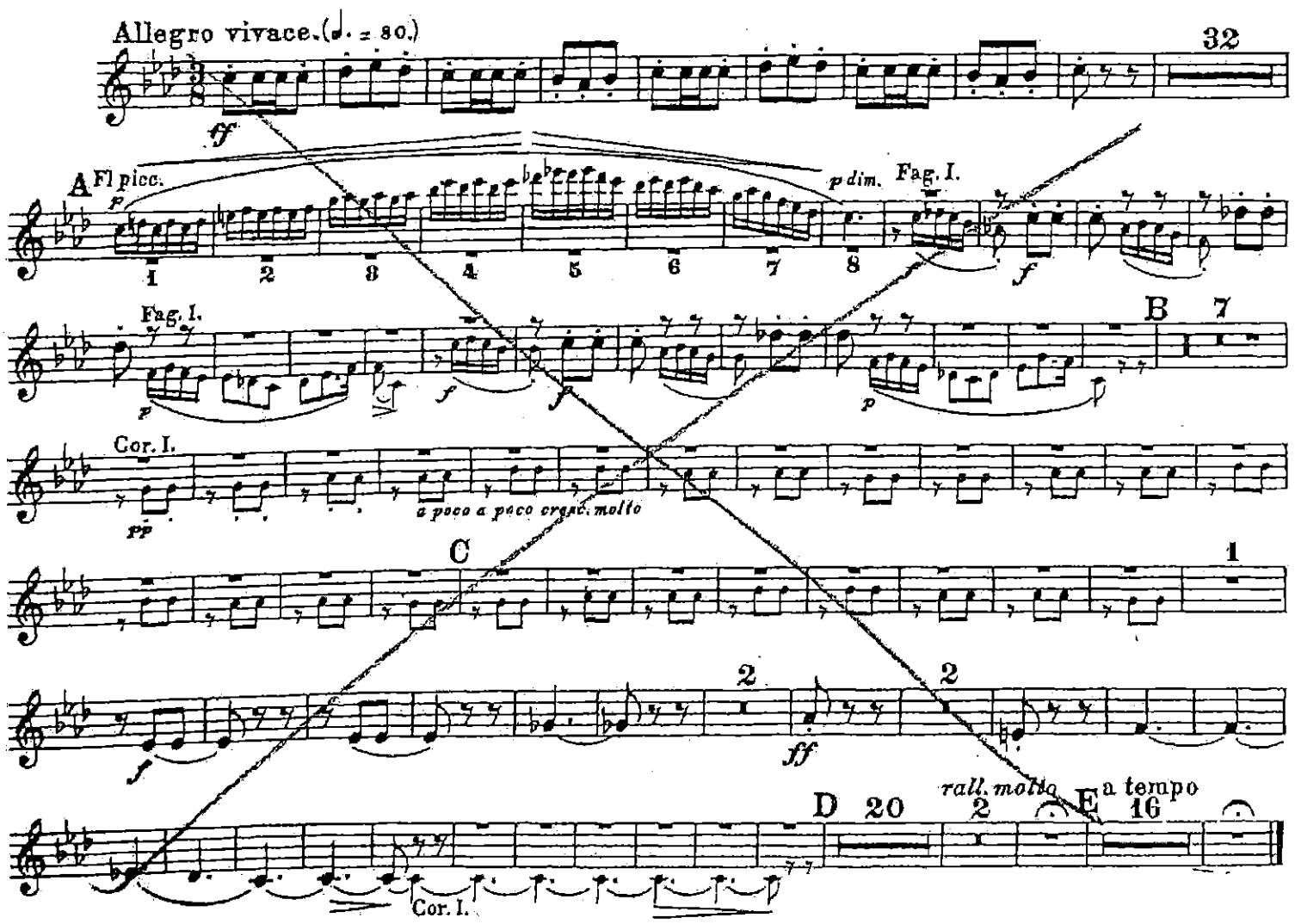
ORIGINAL NOTATION

TROMBA I

Nº 1. Prélude.
(Prelude to Act I)



Nº 1ª Aragonaise.
(Prelude to Act IV)

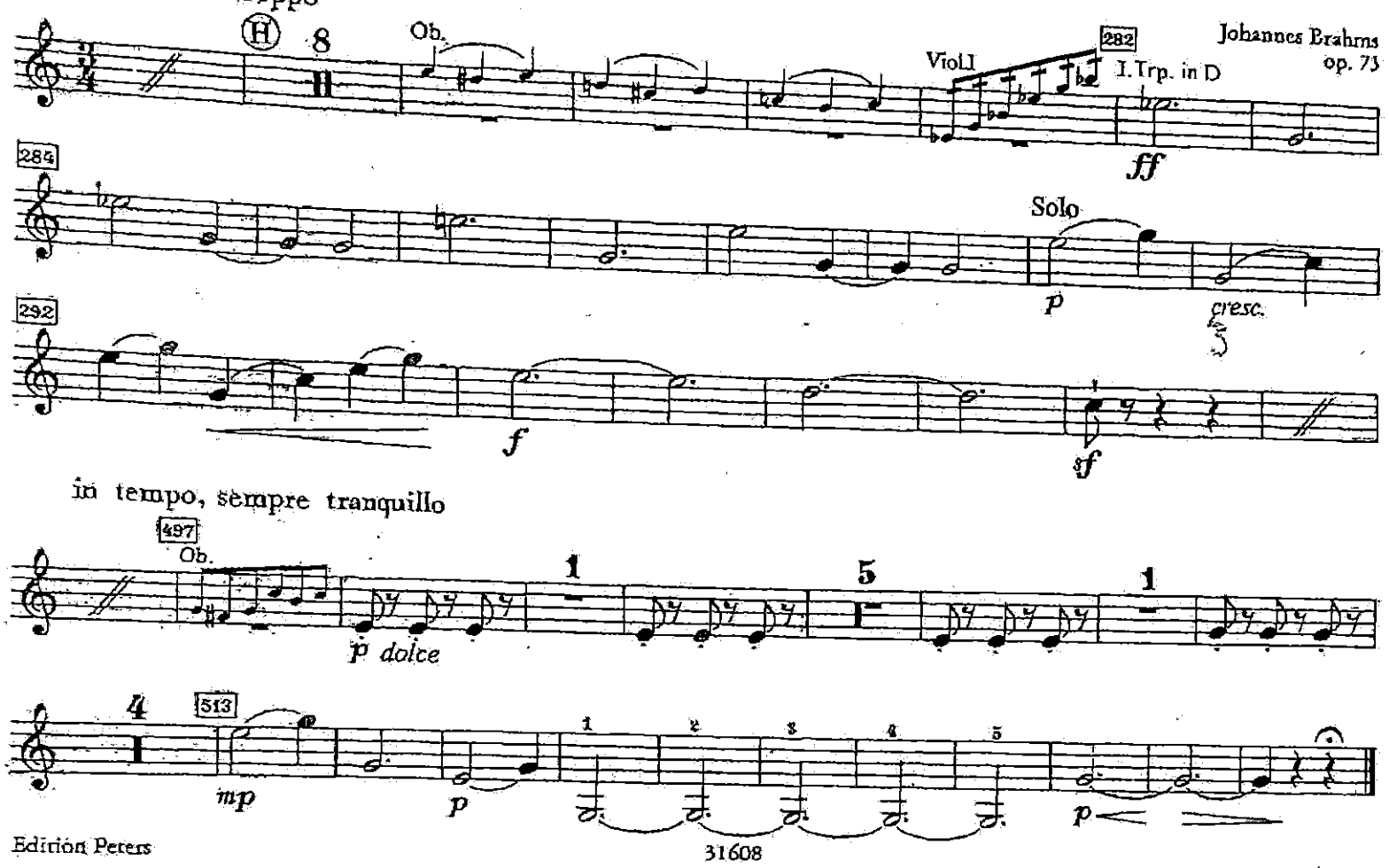


Sinfonie Nr. 2

D-Dur

1. Satz

Allegro non troppo



Johannes Brahms
op. 73

in tempo, sempre tranquillo

4. Satz

Allegro con spirito
[♩ ca. 126]

I.in D
II.in D
382
p cresc.
P
sf *f*
sf

380
6
6
sf
mf

365
f
fp

411
solistisch
ff Solo

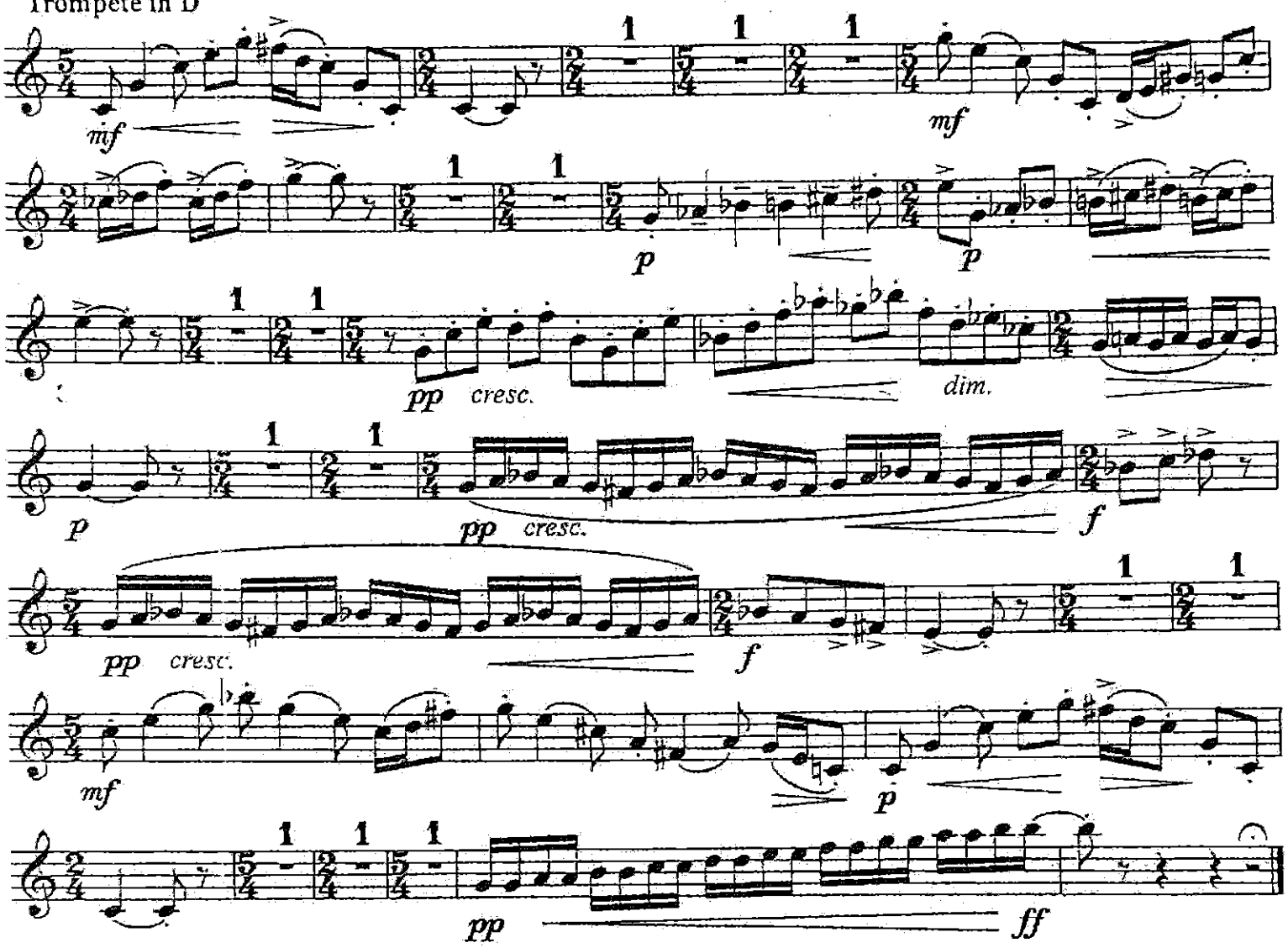
418
(*mf*)
ff

428

Midsummer-Night's-Dream

Trompete in D

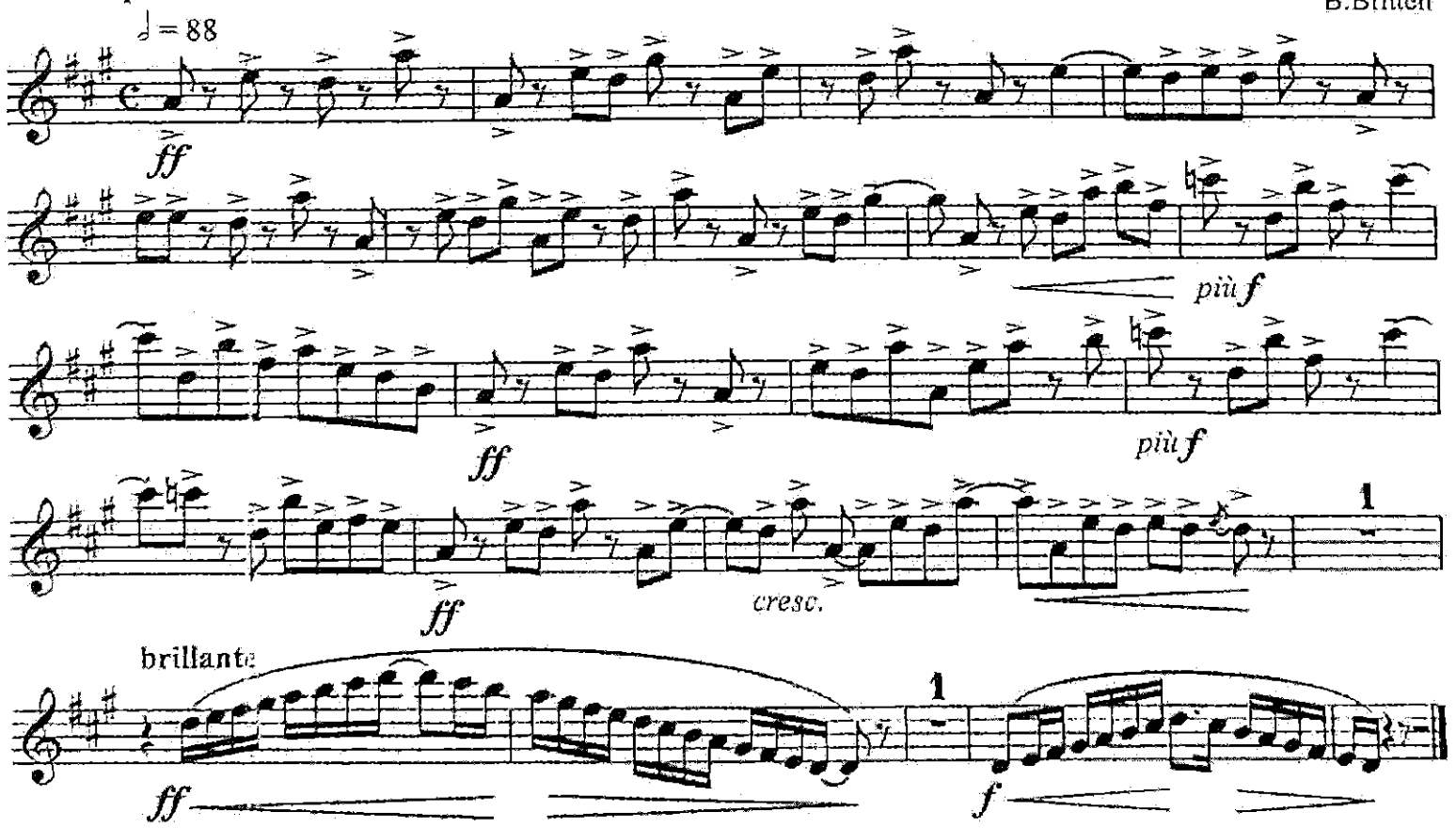
B.Britten



Peter Grimes

Trompete in C

B.Britten



DON PASQUALE

Atto Secondo

N°5 Preludio ed Aria
"Ernesto"

Tromba Sib

G. DONIZETTI

Maestoso

solo

p *cantabile*

p

lento

a piacere

f

Sinfonie Nr. 3

d-Moll

Gustav Mahler

3. Satz

Comodo. Scherzando.
Ohne Hast

248 Etwas zurückhaltend — Posthorn in B — Sehr gemächlich frei vortragen (Wie die Weise eines Posthorns) (14)

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

257 portamento

265

273 Zeit lassen

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

294 Zeit lassen

303 Zurückhaltend — rit. — a tempo (16) — ppp — (Fortsetzung nächste Seite)

6. Satz

Langsam
Tempo I (25) — Etwas zurückhaltend — Sehr zurückhaltend — Sehr langsam, zart hervortretend

(Picc.) — pp molto rit. — (.) — 251 — (Vcello u. Bässe pizz.) — I. Trp. in F (26) a tempo [♩ ca. 69] — molto portamento — sempre ppp sehr getragen u. gesangvoll — offen

255 Bis zum Schluß breit — sempre pp

264 (27) — sempre pp — pp

275 (28) — Langsam anschwellen — Immer breiter — p — f — (29)

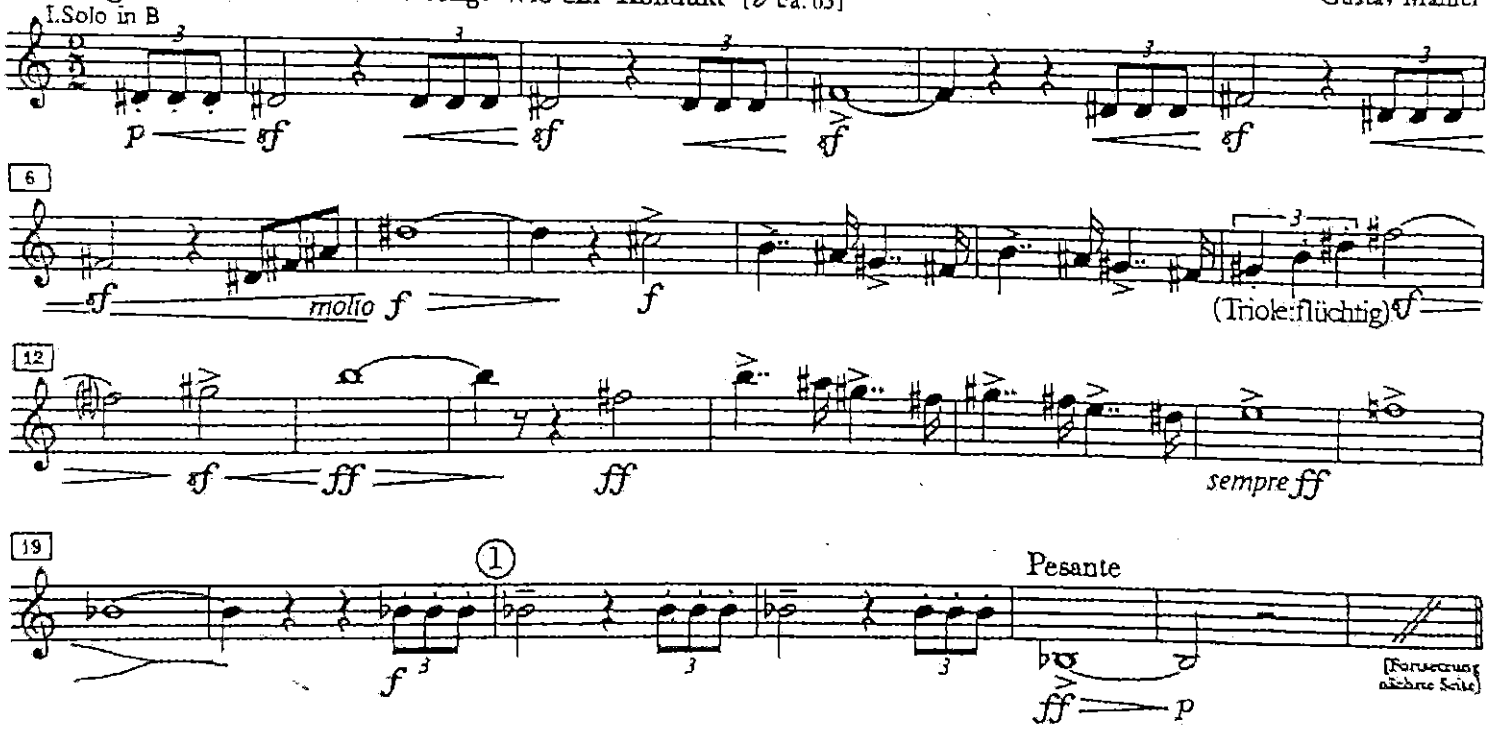
Sinfonie Nr. 5

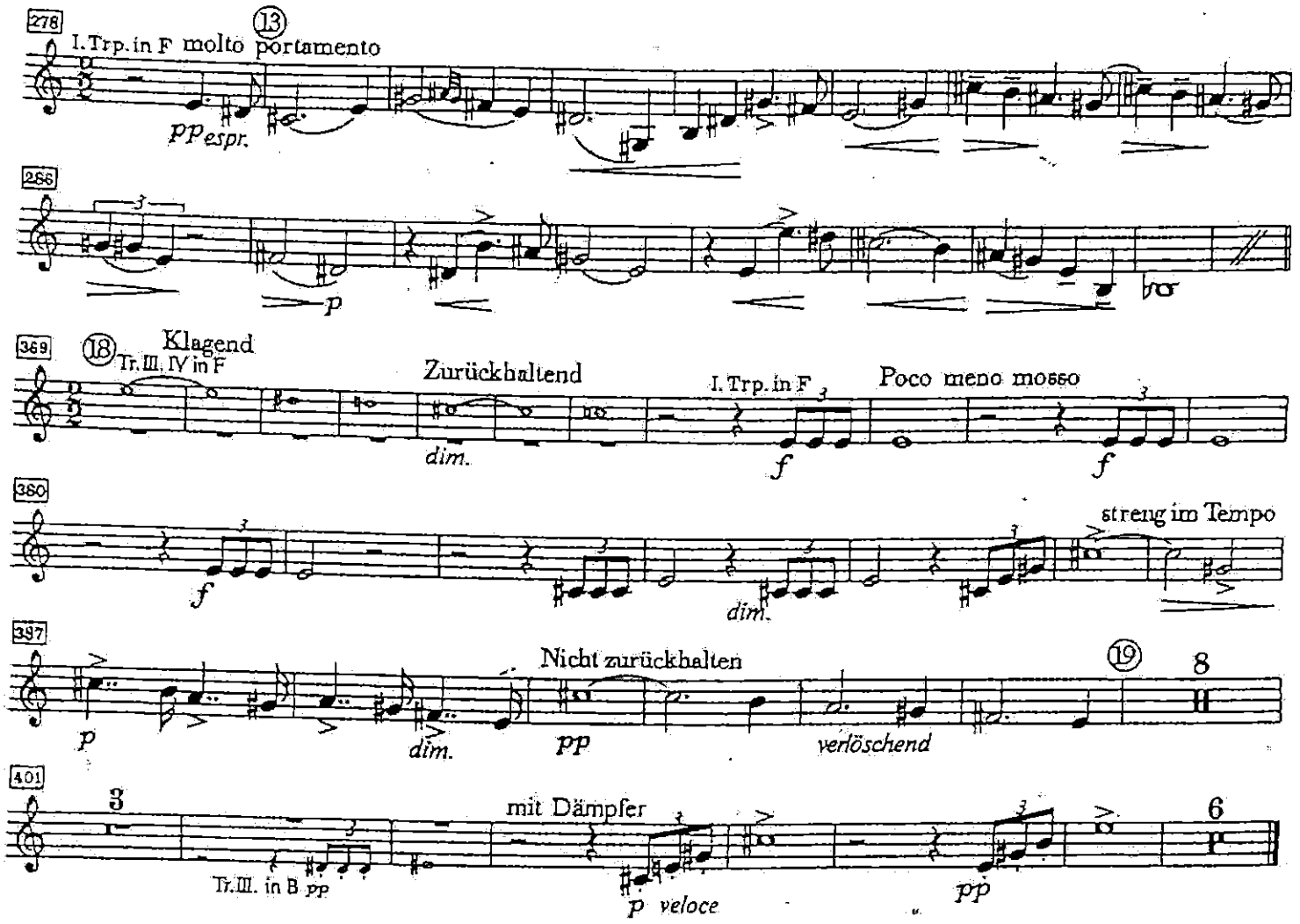
1. Satz (Trauermarsch)

cis-Moll

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

Gustav Mahler





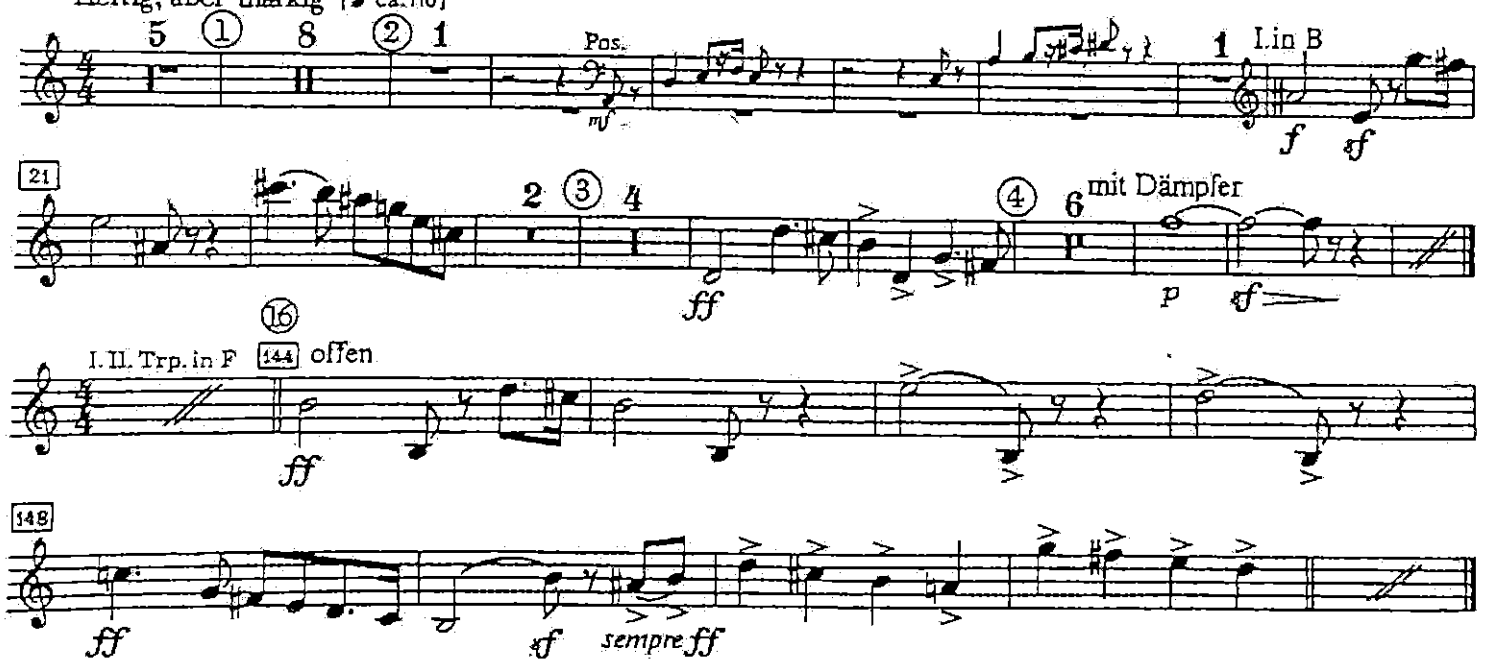
Sinfonie Nr. 6

a-Moll

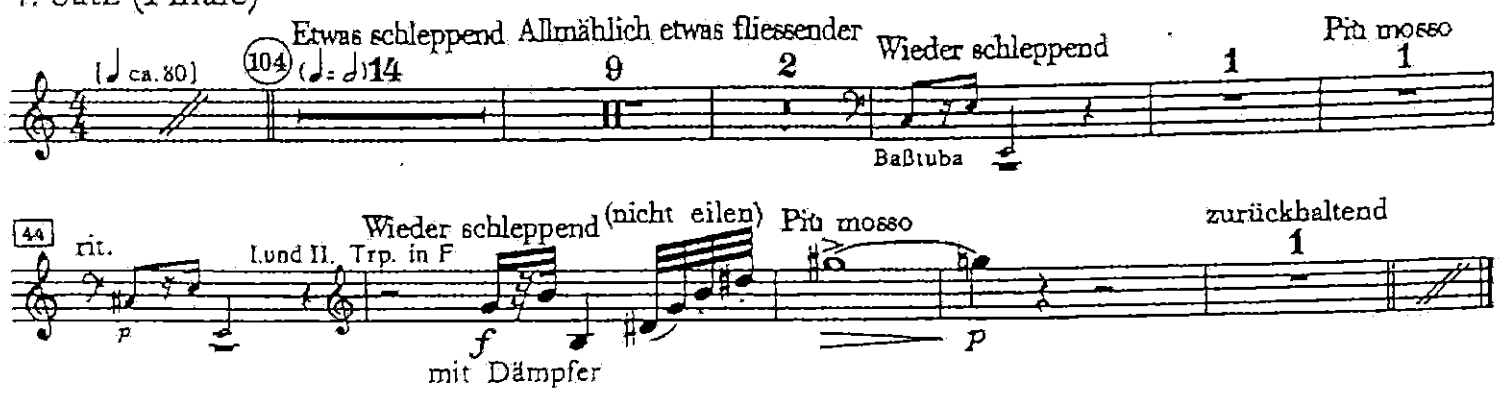
1. Satz

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

Gustav Mahler



4. Satz (Finale)

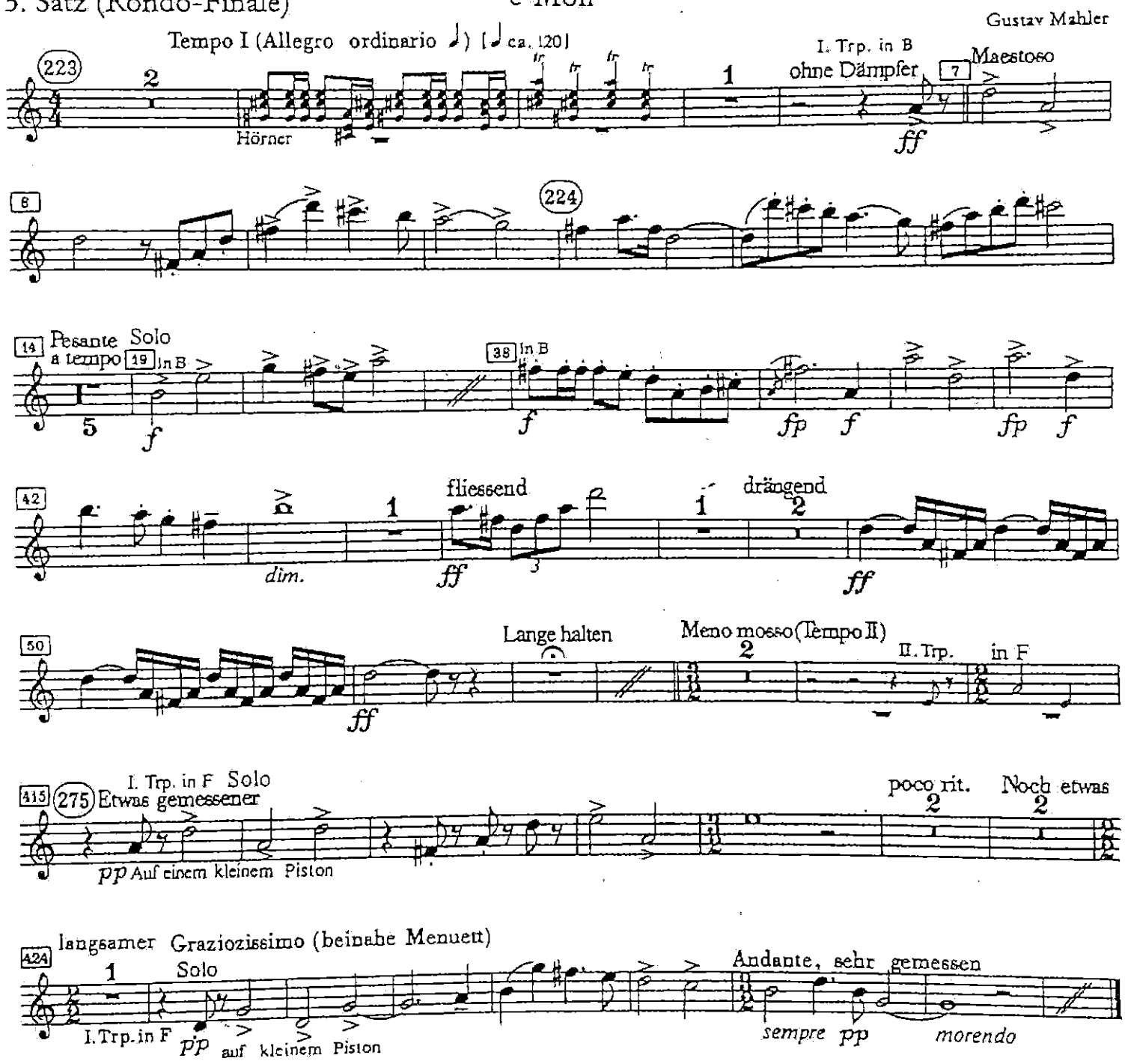


Sinfonie Nr. 7

e-Moll

Gustav Mahler

5. Satz (Rondo-Finale)



Sinfonie Nr. 9

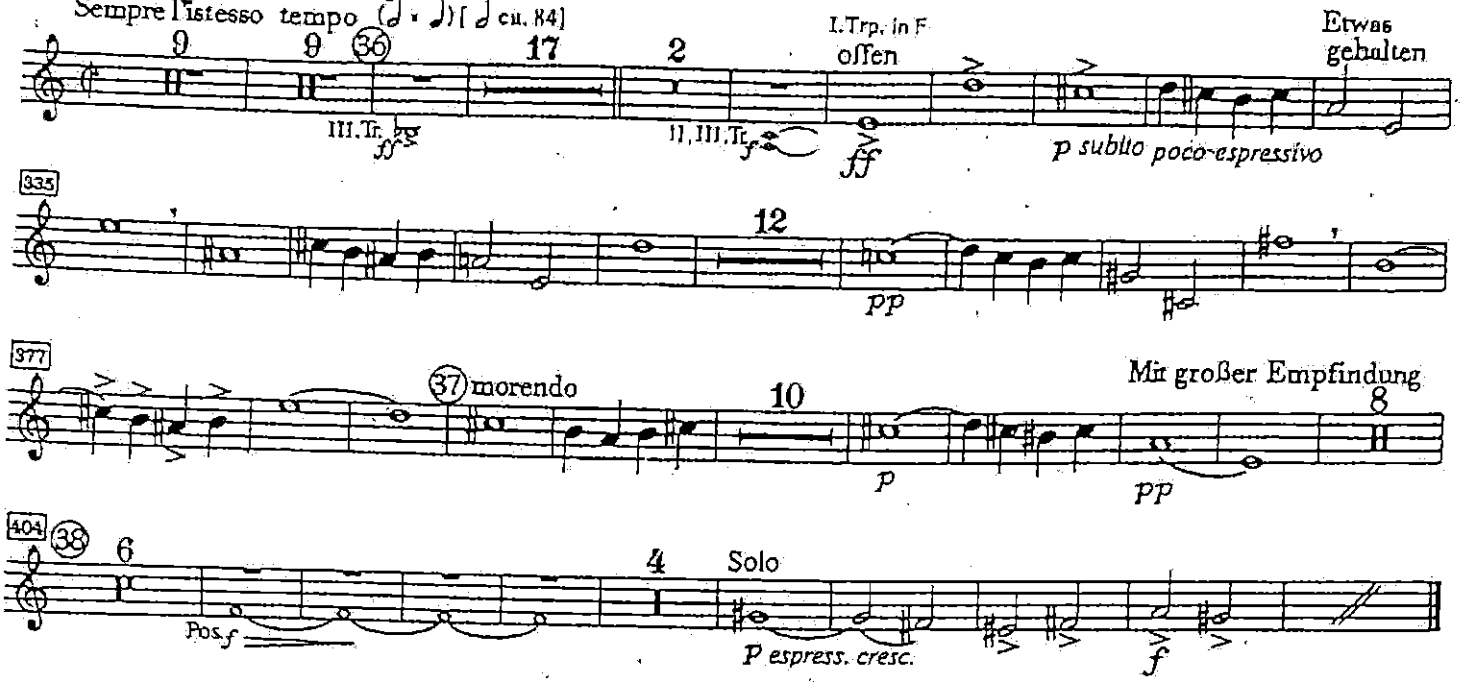
D-Dur

3. Satz (Rondo-Burleske)

Allegro assai. Sehr trotzig

Sempre l'istesso tempo (𝅗𝅥 = 𝅗𝅥) [𝅗𝅥 ca. 84]

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

I. Trp. in C

II. Trp. in C

Promenade

Moderato non tanto, pesamente

I. Trp. in C

rit.

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

f

ff

f *cresc.*

62

2

2

ff

Trompette Sib

CENDRILLON

Acte II

S.PROKOFIEV

Attacca

N° 35 Duo des Sœurs avec les Oranges

252 Allegro con brio

Senza Sord

f

253

Con Sord.

f

254

f

Poco meno mosso

255 5

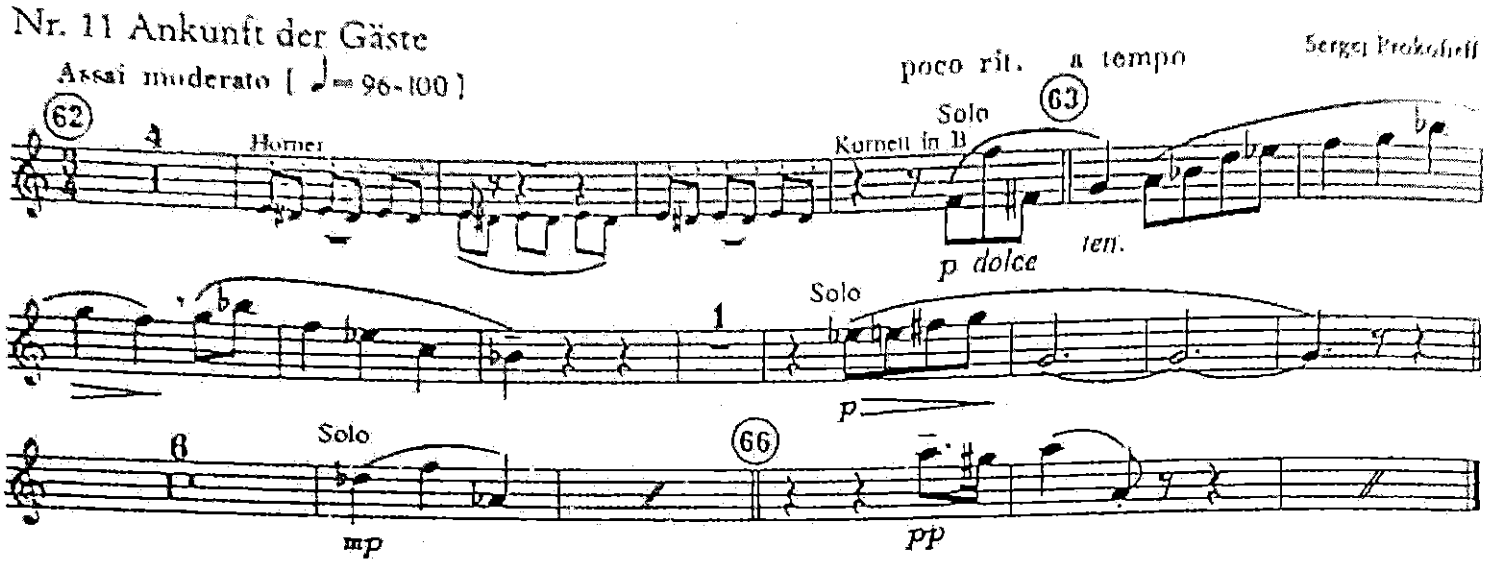
256 10

(Violons) 8

Romeo und Julia

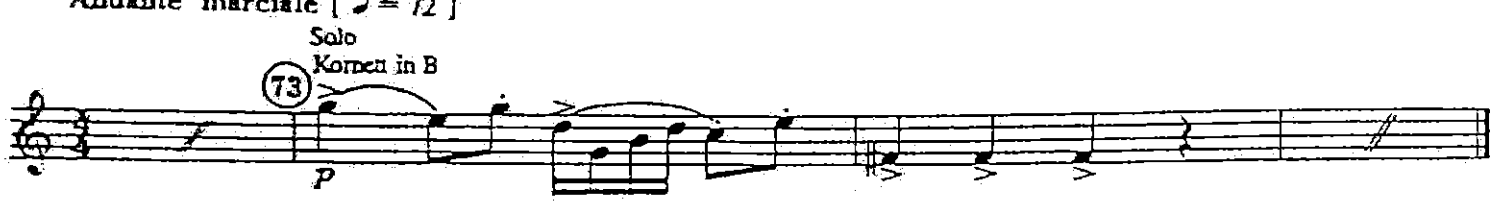
Nr. 11 Ankunft der Gäste

Assai moderato [♩= 96-100]



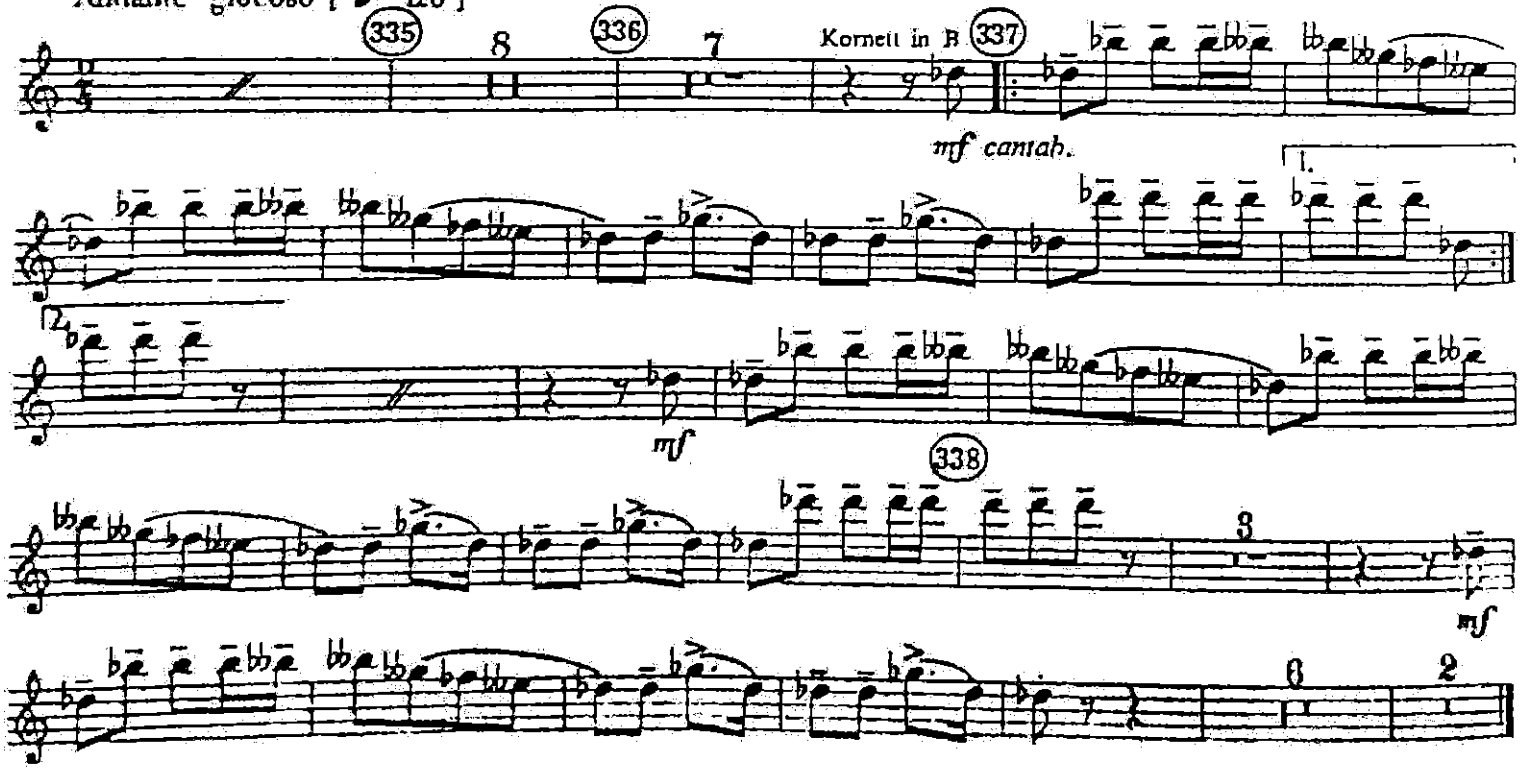
Nr. 12 Maskenspiel

Andante marciale [♩= 72]



Nr. 48 Morgenständchen

Andante giocoso [♩=126]

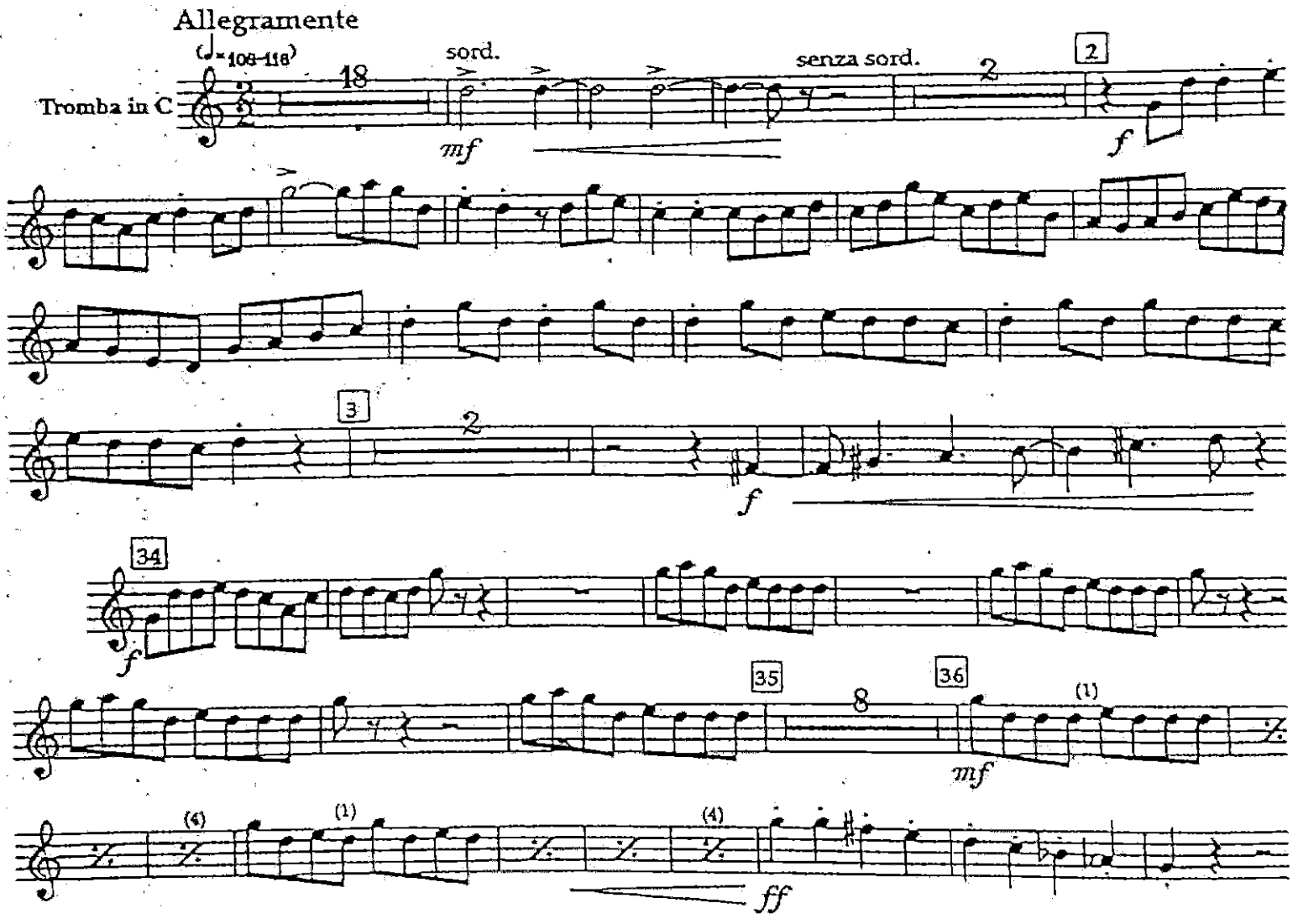


RAVEL: Piano Concerto in G: 1st Movement (Opening & Ending)

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

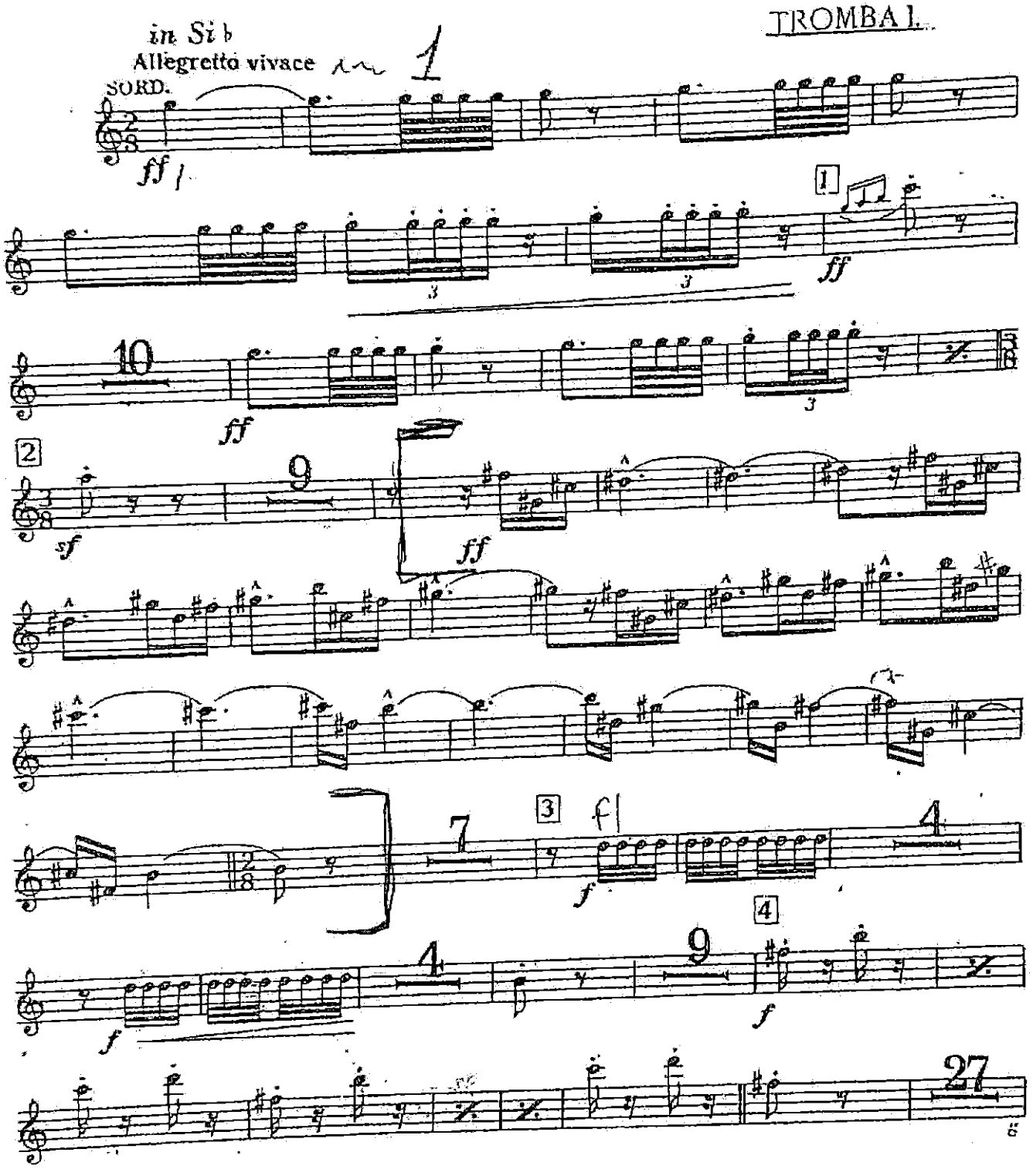
I. I pini di Villa Borghese

TROMBA I.

in Si b

Allegretto vivace

SORD.



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anno di stampa 1979

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.

Sinfonie Nr. 2

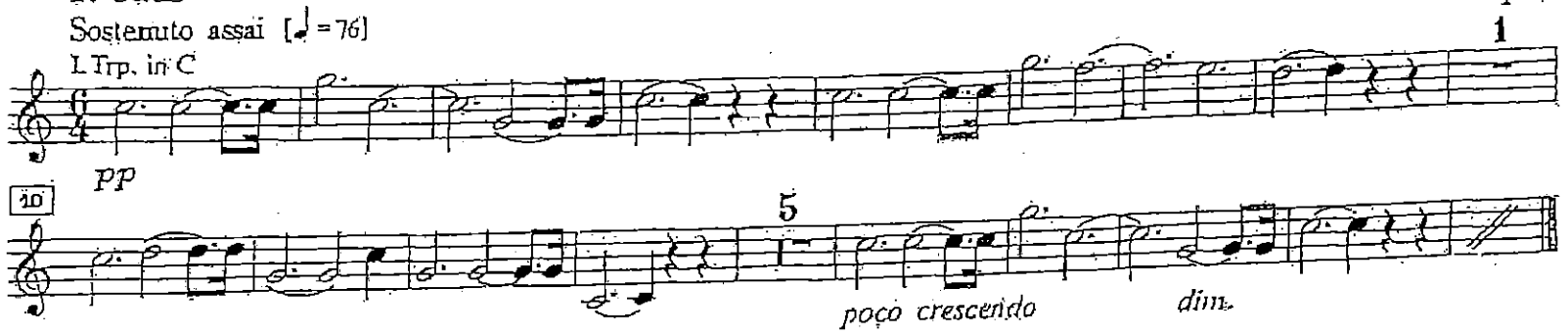
C-Dur

Robert Schumann
op. 61

1. Satz

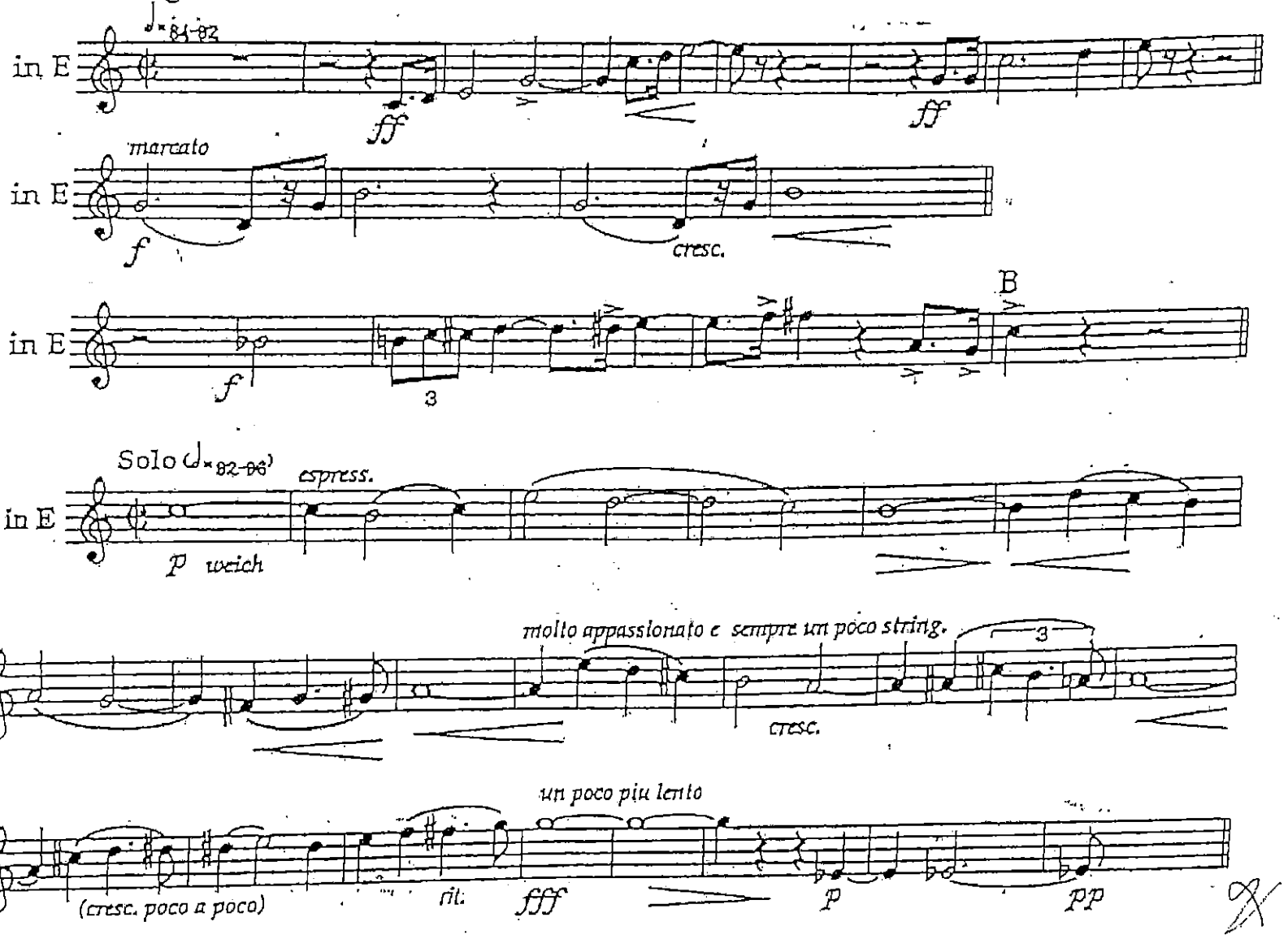
Sostenuto assai [♩ = 76]

I. Trp. in C



R. STRAUSS: Don Juan

Allegro molto con brio



Alpensinfonie

Trompete in B

Festes, sehr lebhaftes Zeitmass

R.Strauss

♩ = ca.120

Auf dem Gletscher

f *fp* *f* *f*

3

fp

5

ff

3 3

pp

Trompete in C

Schnell und heftig ♩ = ca.138

Gewitter und Sturm

2

ff

ff

ff

3

fffz *sfz*

5

ff

mf

3 3 3 3

3 3 3 3 3 3

(Strauss, Heldenleben:)
Trompete in Es bzw. E

UNA VITA DIEROE

R. Strauss

Festes Zeitmaß (sehr lebhaft)

I in Es

ff *molto marcato* *sempre ff*

50

I. in Es

54

I. II. in Es mit Dämpfern

74

fff

Dämpfer weg

I. in Es

f

5

79

ff

81 I. in E

hervortretend

mf

82

dim.

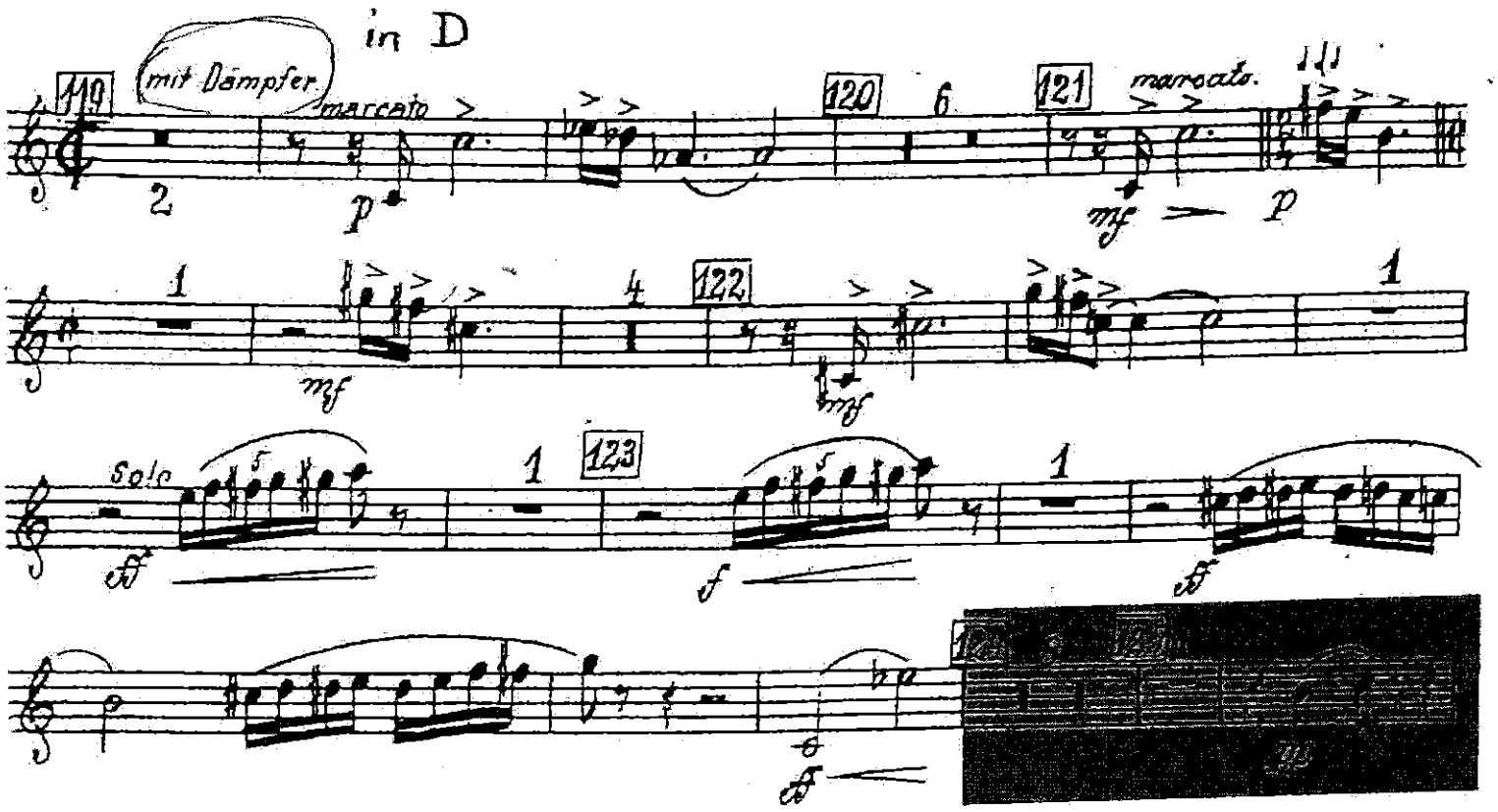
p

Elektra

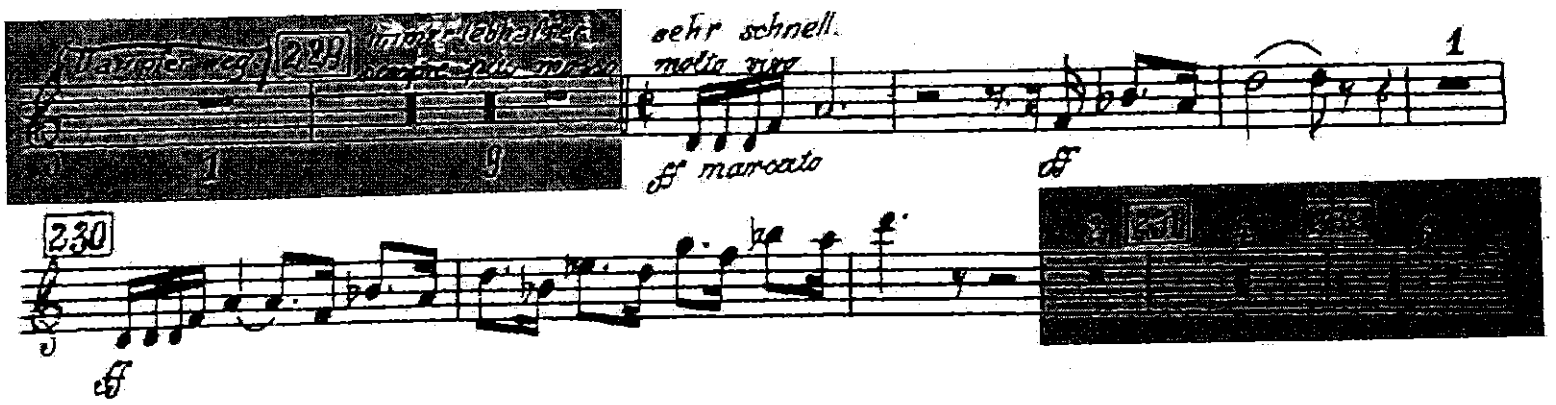
Trompette I

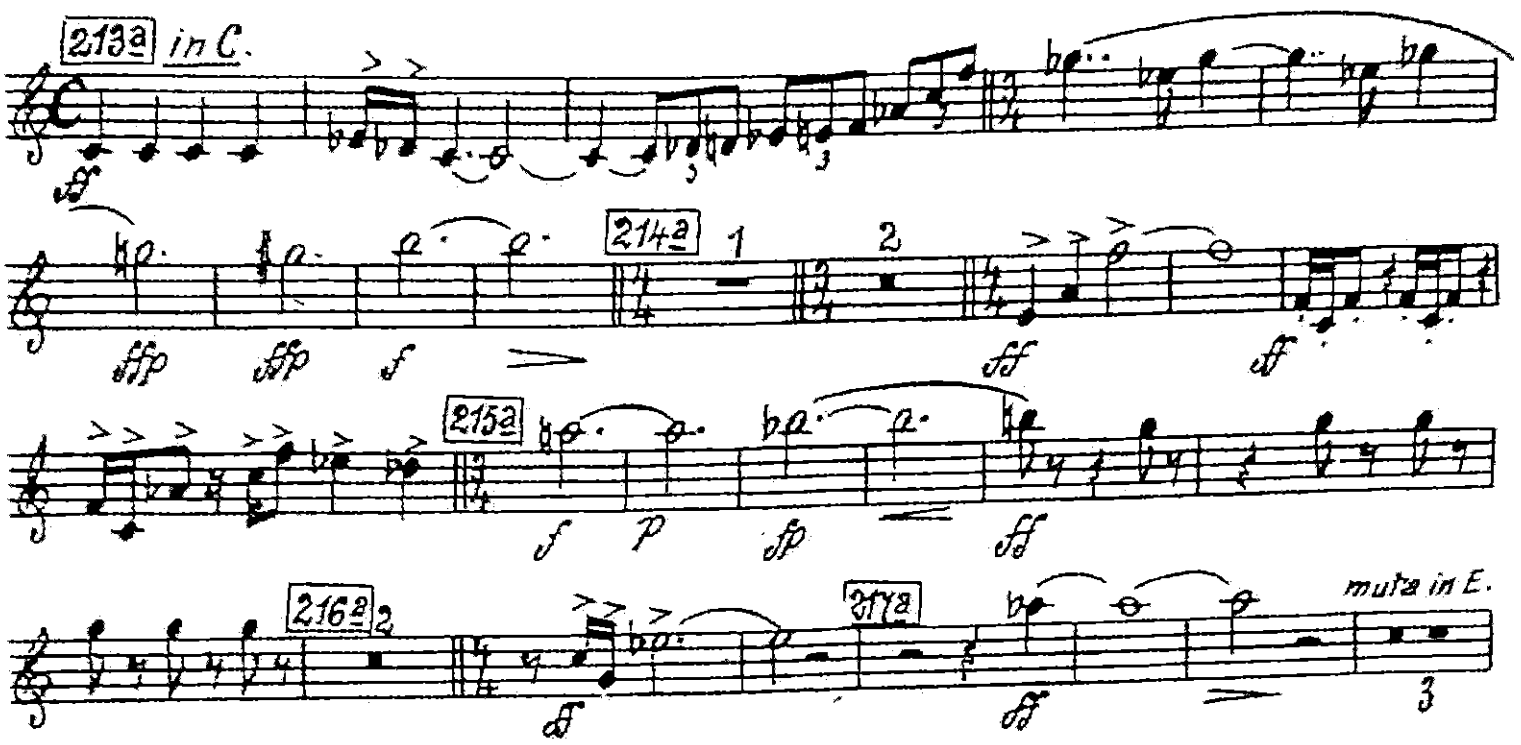
R. STRAUSS

in D



in B



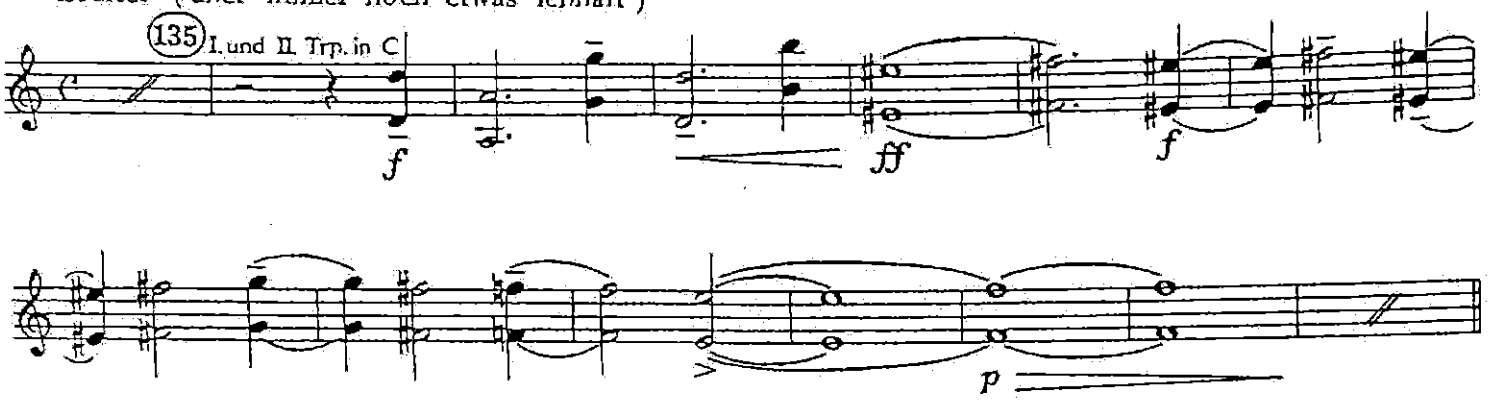

213a
in C.
214a
1
2
215a
216a
2
217a
muta in E.
3

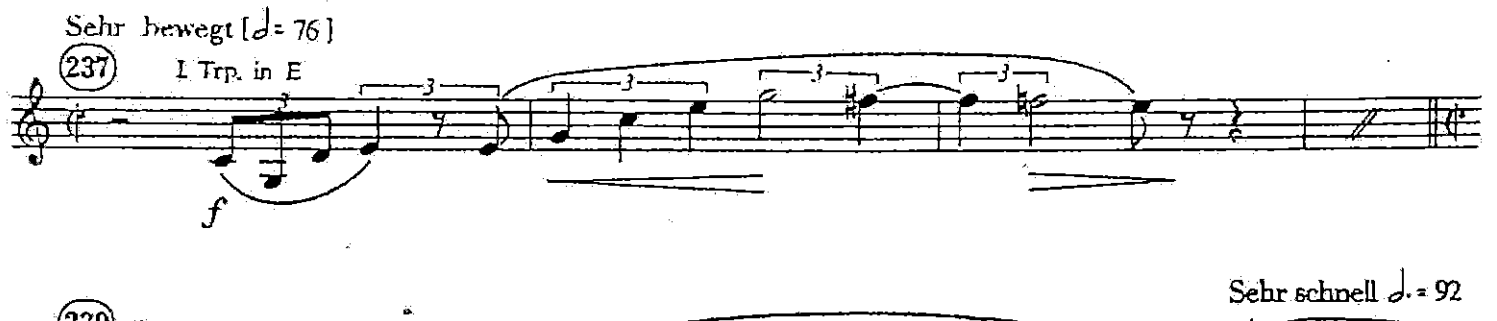
Salome

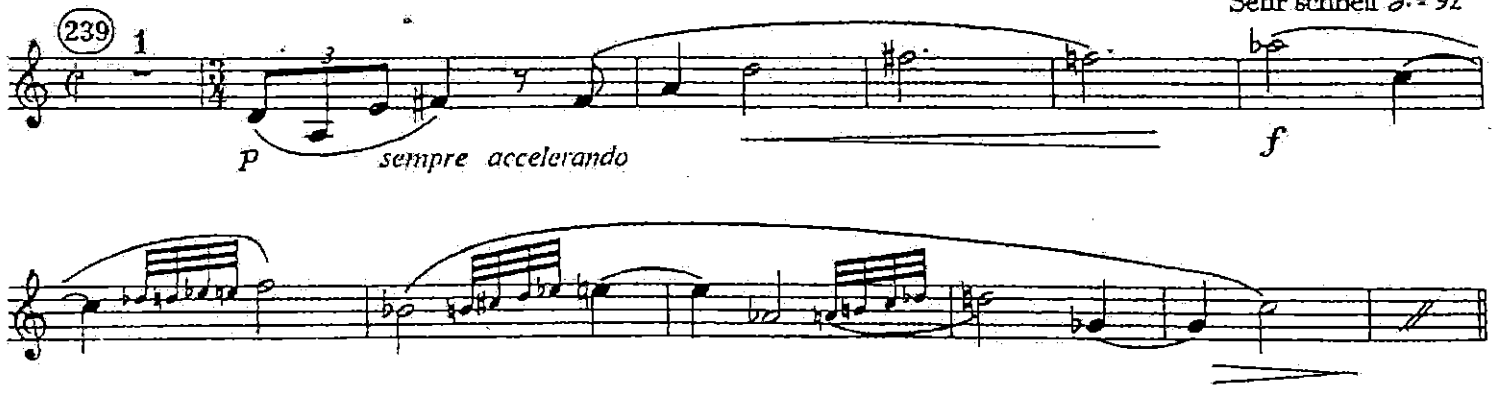
Jochanaan-Motiv

Richard Strauss
op. 54

Breiter (aber immer noch etwas lebhaft)

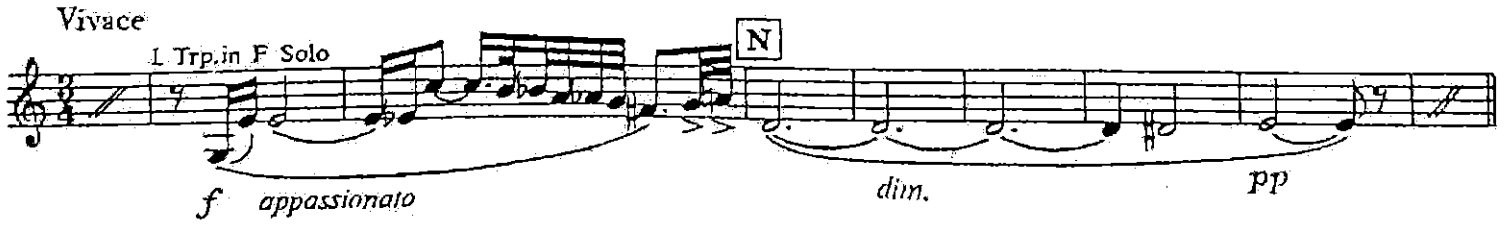


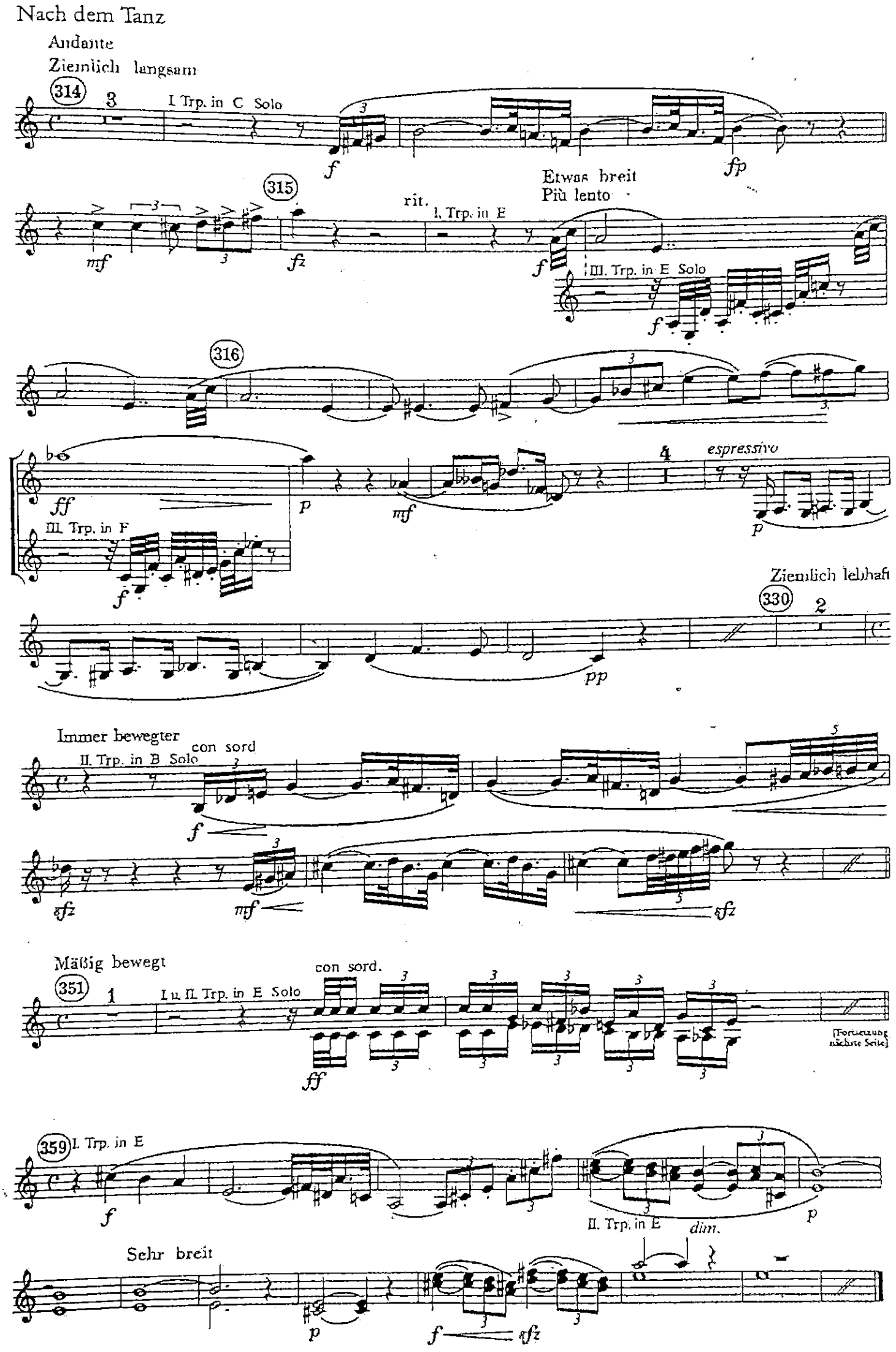




Salomes Tanz

Etwas lebhafter




Nach dem Tanz
Andante
Ziemlich langsam
314
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
espressivo
Ziemlich lebhaft
330
Immer bewegter
II. Trp. in B Solo
con sord
Mäßig bewegt
351
I. u. II. Trp. in E Solo
con sord.
[Fortsetzung nächste Seite]
359
I. Trp. in E
II. Trp. in E
dim.
Sehr breit

Le Chant du Rossignol

Igor Strawinsky

Marche chinoise [♩ ca. 76]

22 1 2 I Trp. in C

senza sord.

p

23 2 1 4 1 24 1

mp

poco più mosso

rall. a tempo

25 1 1 5

Fag.

26 Solo

mf senza sord.

27

poco accell.

Solo

31 Tempo giusto

Fag.

mf

f

32

35 Vivace

Fl.

con sord.

Solo

f ben marcato

56

58 larghetto [♩ ca. 66]

Vni

Solo

pp espr.

69

70

molto più p

molto ritmico [♪ ca. 144]

76 1 1 1 1

f con sord.

Solo

mf (sord.)

Tranquillo

96

Solo 4

pp senza sord.

97

98

più p

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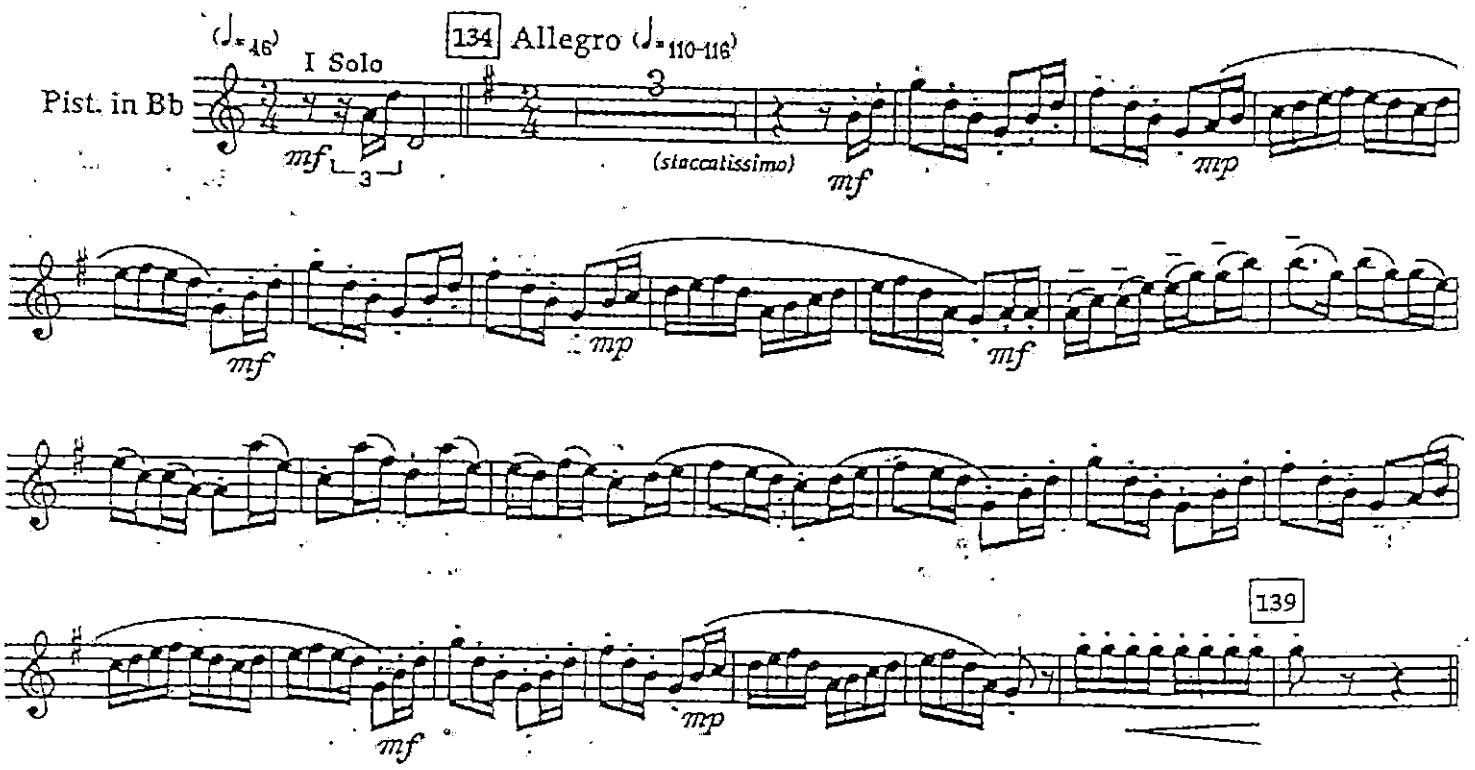
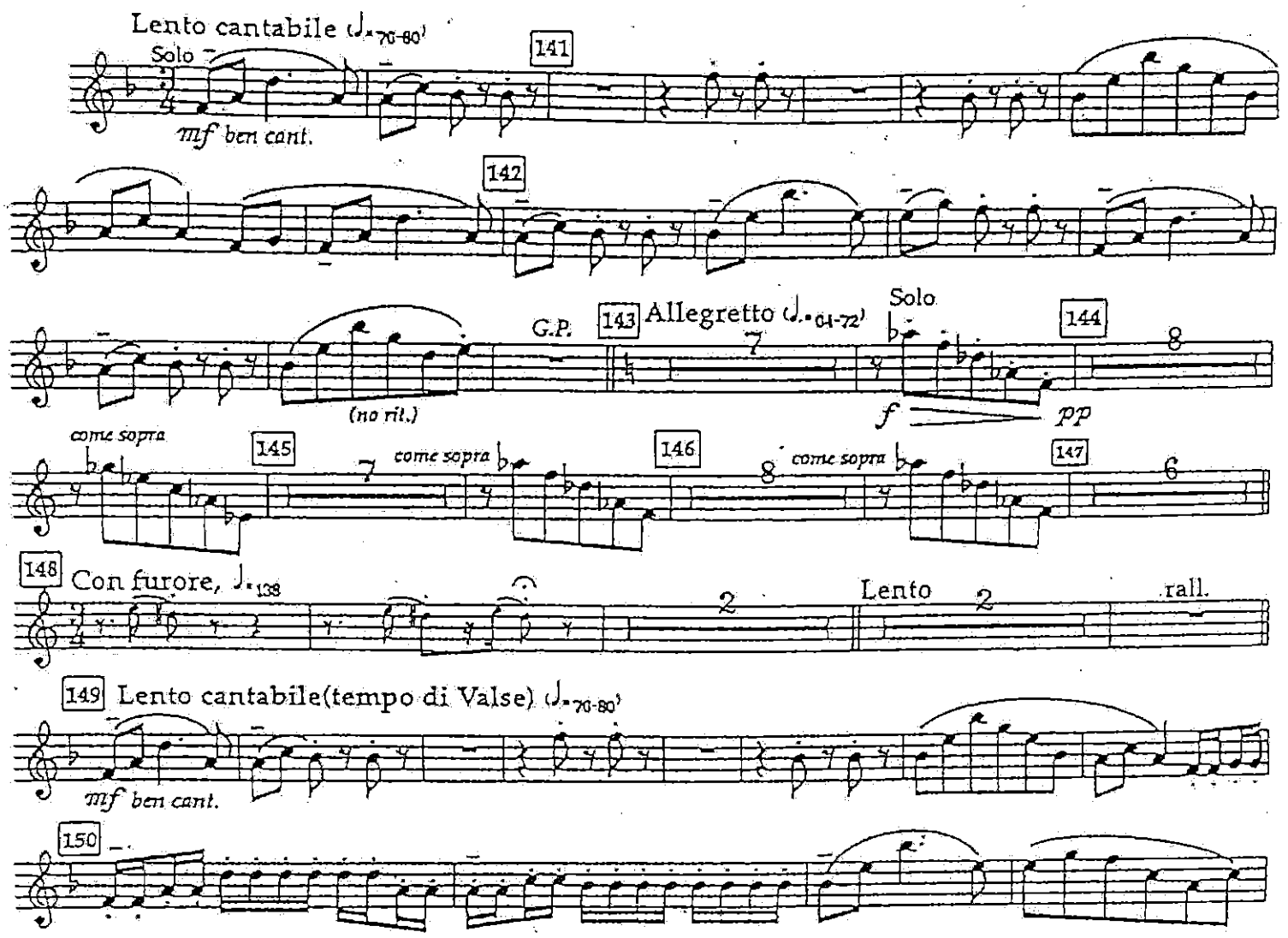
STRAVINSKY: Petrouchka (1947): Part 3 (Ballerina Dance, Waltz) & Part 4 (Concl.)



STRAVINSKY: Petrouchka - cont.



Pulcinella

Toccata

Strawinsky

Trompete in C

Allegro ♩= 120

65

mf

66

67

68

p

15

71

mf

mf

72

f

Finale

Allegro assai ♩= 144

102

ff

mf

107

111

f

f

117

ff

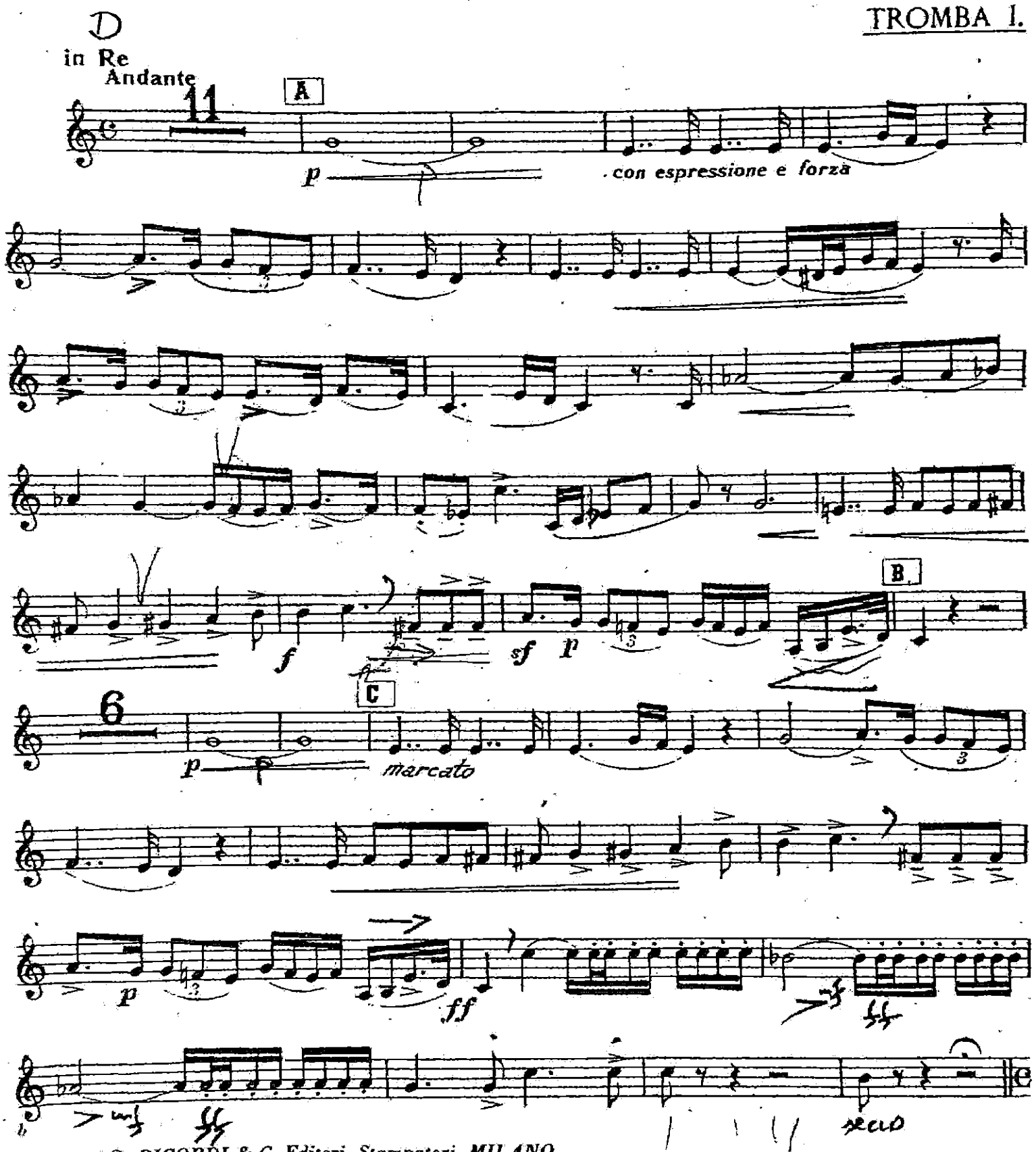
118

GIUSEPPE VERDI

AROLDO

SINFONIA

TROMBA I.



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Don Carlos

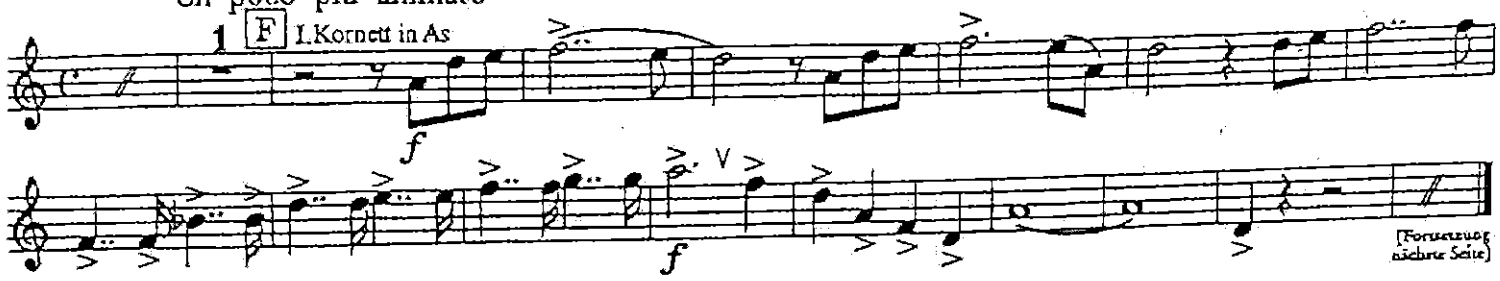
3. Akt

2. Szene

Allegro agitato [♩ = 132]

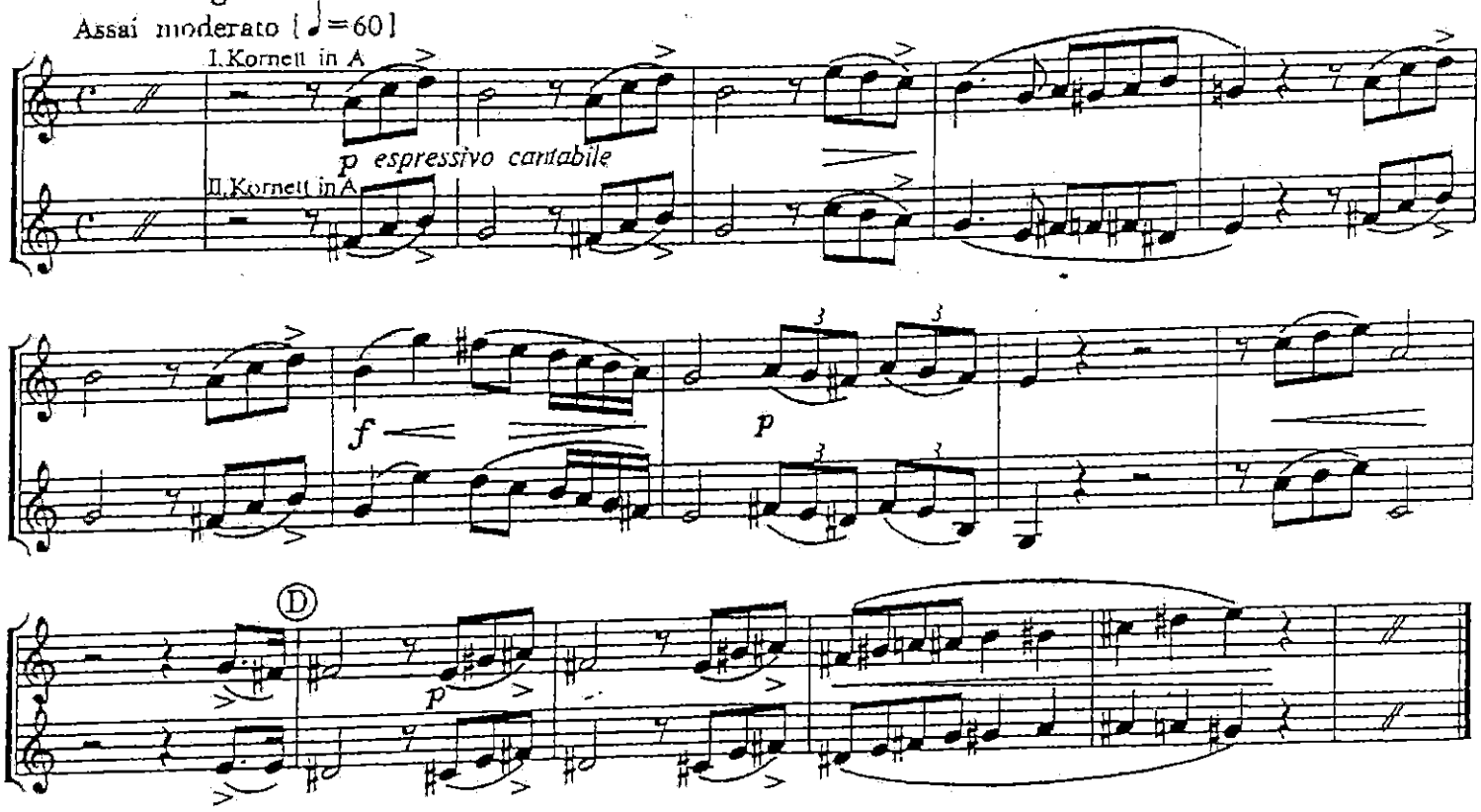
Un poco più animato

Giuseppe Verdi



Verwandlung 1. Szene

Assai moderato [♩ = 60]



IL TROVATORE

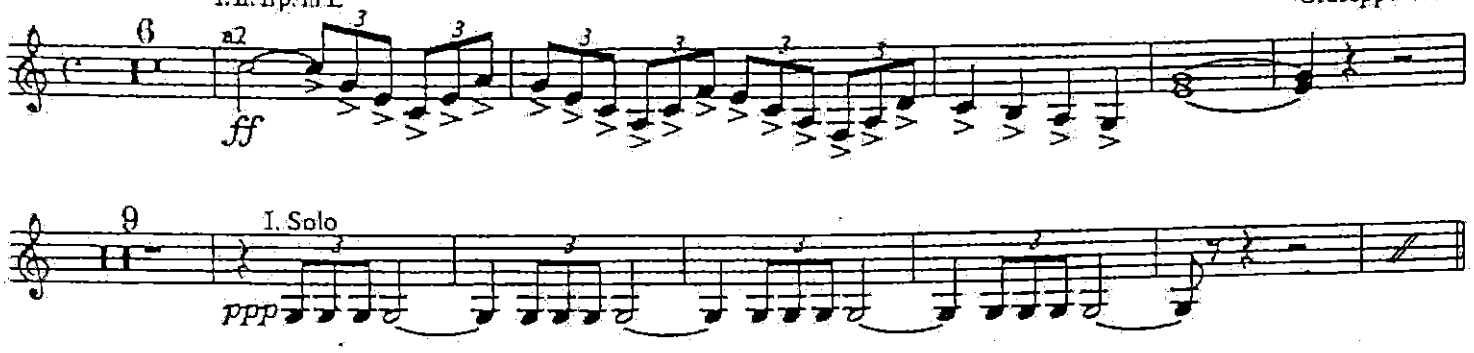
1. Akt

1. Szene

Andante assai sostenuto

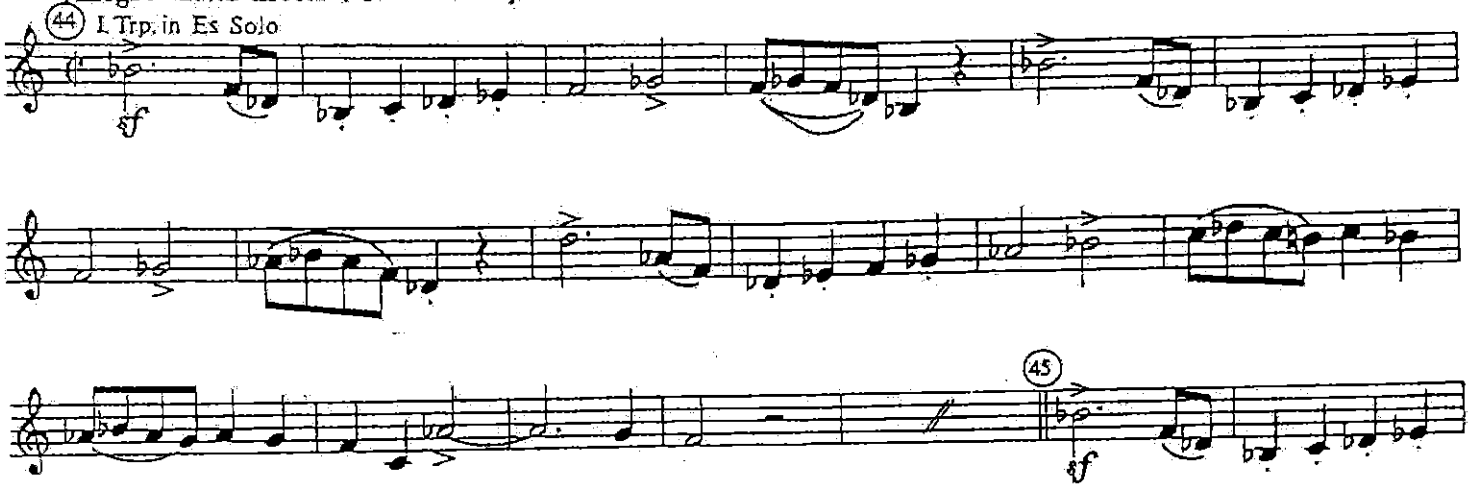
I. II. Trp. in E

Giuseppe Verdi



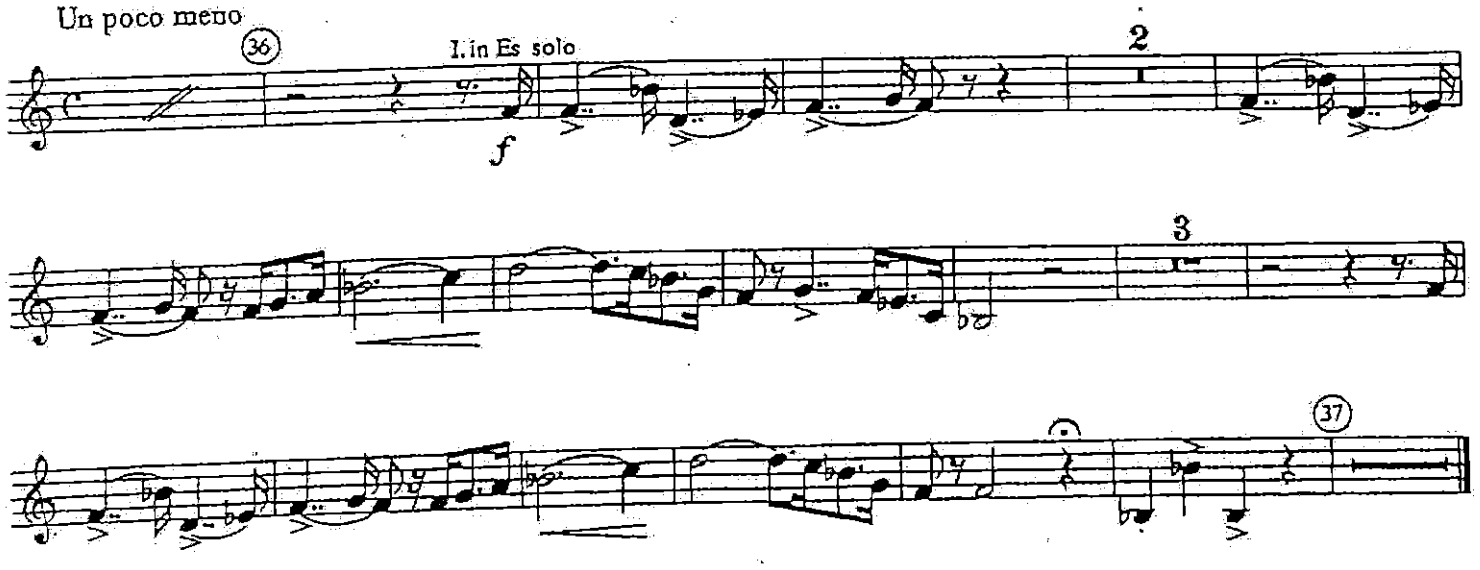
5. Szene

Allegro assai mosso (♩ = ca. 152)



2. Akt

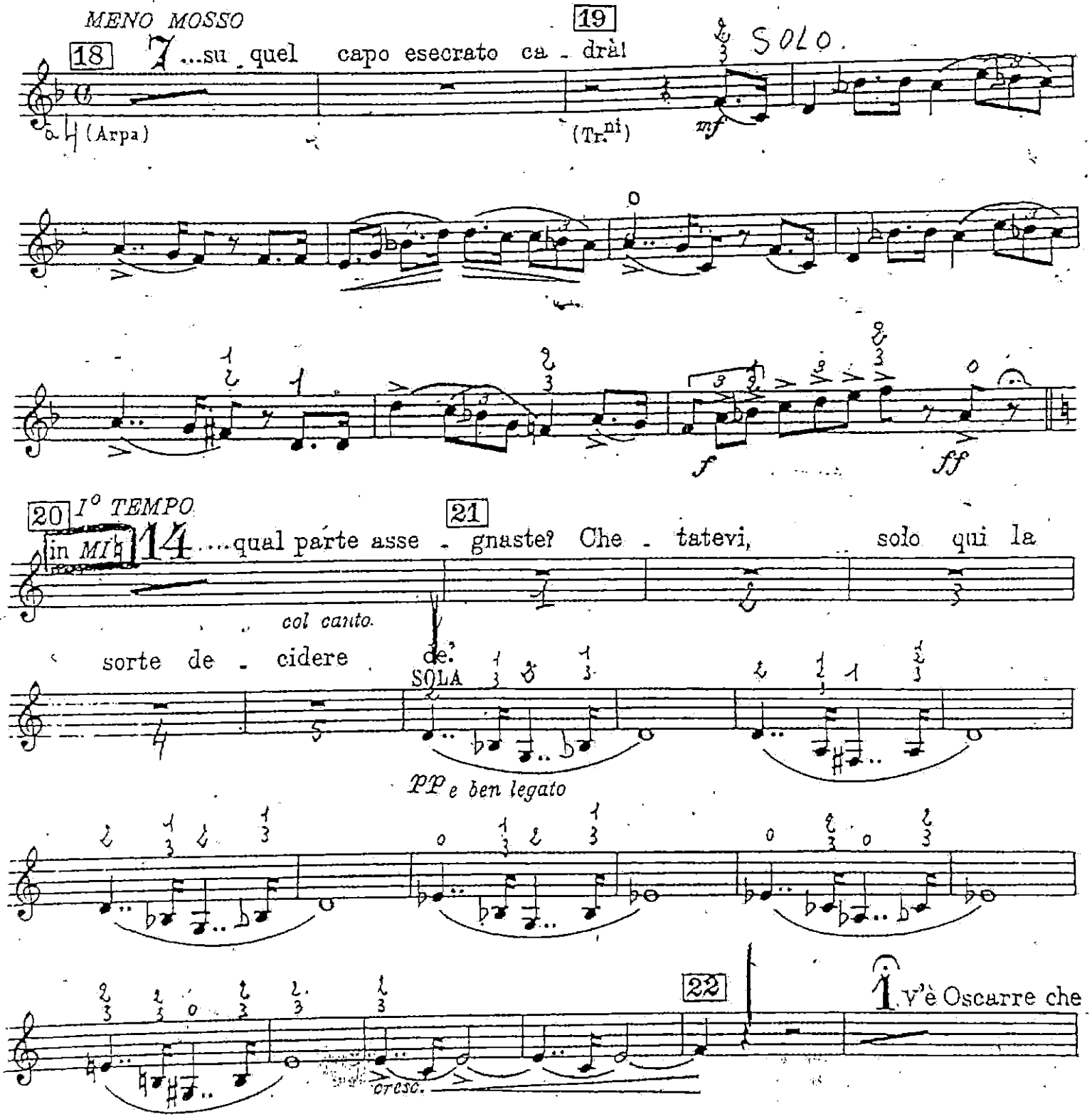
Un poco meno



1ª TROMBA

UN BALLO IN MASCHERA

G. VERDI

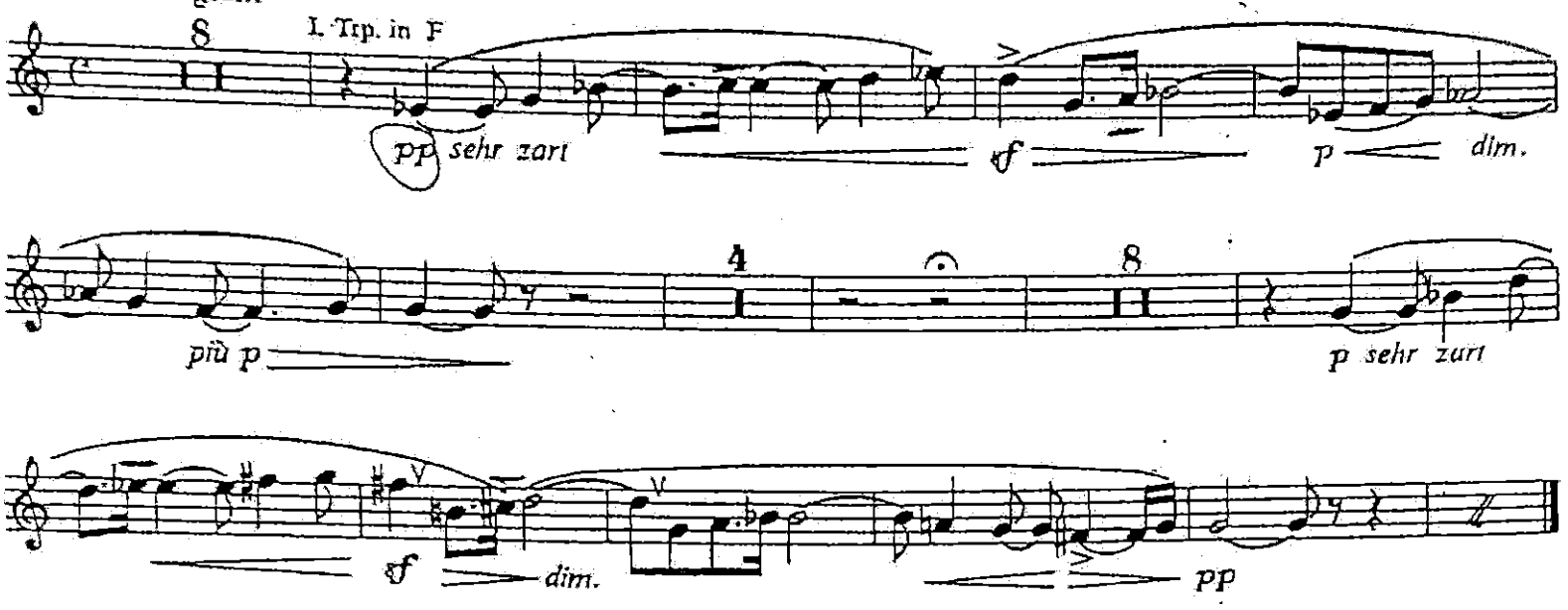
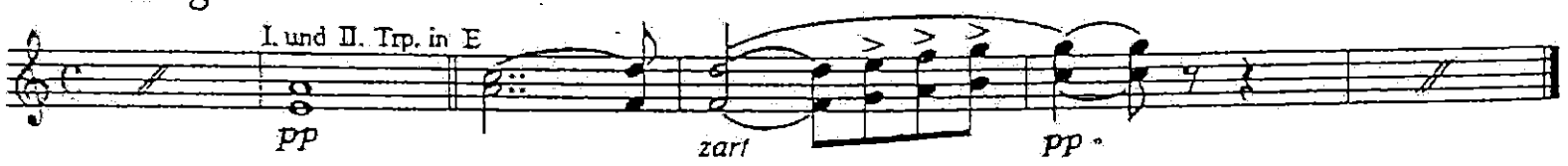


Parsifal

Vorspiel

Sehr langsam

Richard Wagner



1. Aufzug