

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		Gendrilla
S. Prokofiev		Romeo und Julia
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
		Pulcinella
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 A-Moll.

TROMBA

Messe in h-Moll

Symbolum Nicenum (Credo)
Nr. 2 Chor

J. S. Bach
BWV 232

28 1. Tr. in D

The musical score is written for four staves. The first staff begins with a measure rest, followed by a melodic line. The second staff starts with a 'V' marking and a melodic line. The third staff starts with a melodic line. The fourth staff starts with a melodic line. The music is in B minor and 4/4 time. The score includes various musical notations such as notes, rests, and accidentals.

Concerto for Orchestra

Béla Bartók

1. Satz: Introduzione

Andante non troppo [ca. 63]

I, II, III. Trp. in C [39]

II. Trp. in C *pp*

pp

[44]

dim.

dim.

Allegro vivace [ca. 92]

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

f *f* *p*

I. Trp. in C [228]

f ben marc.

f ben marc.

mf

338 348

f ben marc.
mf

This system contains measures 338 and 348. It features a grand staff with three staves. The music is in a key with two flats and a 3/4 time signature. Measure 338 includes a '7' fingering. Measure 348 includes a '7' fingering and the dynamic marking *f ben marc.* Below the grand staff, the dynamic marking *mf* is indicated.

356

f ben marc.
mf
marc.
f ben marc.

This system contains measures 356 through 365. It features a grand staff with three staves. The music is in a key with two flats and a 3/4 time signature. Measure 356 includes the dynamic marking *f ben marc.* Measure 360 includes the dynamic marking *mf*. Measure 363 includes the dynamic marking *marc.* Measure 365 includes the dynamic marking *f ben marc.*

368

This system contains measures 368 through 377. It features a grand staff with three staves. The music is in a key with two flats and a 3/4 time signature. The notation includes various rhythmic patterns and accidentals.

378 I. II. Trp.
III. Trp.

cresc.
cresc.

This system contains measures 378 through 387. It features a grand staff with three staves. The top staff is labeled 'I. II. Trp.' and the bottom staff is labeled 'III. Trp.'. The music is in a key with two flats and a 3/4 time signature. Both the top and bottom staves include the dynamic marking *cresc.*

388

ff
ff

This system contains measures 388 through 397. It features a grand staff with three staves. The music is in a key with two flats and a 3/4 time signature. Both the top and bottom staves include the dynamic marking *ff*.

6.
2. Satz: Giuoco delle coppie

Allegretto scherzando [ca. 80]

I. Trp. in C [90] con sord.

(breve)

86

103

109

116

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

5. Satz: Finale

Presto [ca. 132-144]

II. Trp. in C [201]

208 I. Trp. in C *f*

II. Trp. *f*

218 *f*

22A *f* *piu f*

232 *f* *f*

I. II. Trp. *ff*

240 III. Trp. in C *ff* *f*

248 *ff* *ff*

I. II. Trp. in C *ff*

556 *ff*

Lo stesso tempo, ma pesante

X BEETHOVEN: LEONORE Overture No. 2

Allegro un poco sost.

in Eb

f *accel.*

(*f*)₃ *accel.*

(as previous meas.)
L'OPÉRA PRÉCÉDENTE MISURE

X Overture No. 3

Allegro (Solo auf der Bühne)

in Bb

f *accel.*

(not too fast)

rall. *pp*

Georges Bizet Carmen Suite No. 1

ORIGINAL NOTATION

TROMBA I

N° 1. Prélude.
(Prelude to Act I)

in A.
Andante moderato. (♩ = 58.)

N° 1^a Aragonaise. (Prelude to Act IV)

Allegro vivace. (♩ = 80.)

1. Satz
Allegro non troppo

Sinfonie Nr. 2
D-Dur

Johannes Brahms
op. 73

Ob. H 8

Viol. I 282 I. Trp. in D

ff

Solo

p *cresc.*

284

292

f

in tempo, sempre tranquillo

Ob. 497

p dolce

1 5 1

513

mp *p* *p*

4

4. Satz

Allegro con spirito
[♩ ca. 126]

382 P

I in D p cresc. sf f sf

390 6 6 mf

sf 6 6 mf

405 f fp

411 solistisch ff Solo

solistisch ff Solo

419 (mf) ff

427

Midsummer-Night's-Dream

B. Britten

Trompete in D

Musical score for Trompete in D, consisting of seven staves. The music is in 2/4 time and features various dynamic markings and articulations. Fingerings (1) are indicated above several notes. The dynamics range from *mf* to *ff*, with markings for *cresc.* and *dim.*.

Peter Grimes

B. Britten

Trompete in C

Musical score for Trompete in C, consisting of five staves. The music is in 2/4 time with a tempo marking of $\text{♩} = 88$. The score is marked *brillante* and features heavy dynamics, including *ff* and *püü f*. It includes articulations like accents and slurs, and dynamic markings such as *cresc.* and *f*. Fingerings (1) are indicated above notes.

DON PASQUALE

Atto Secondo

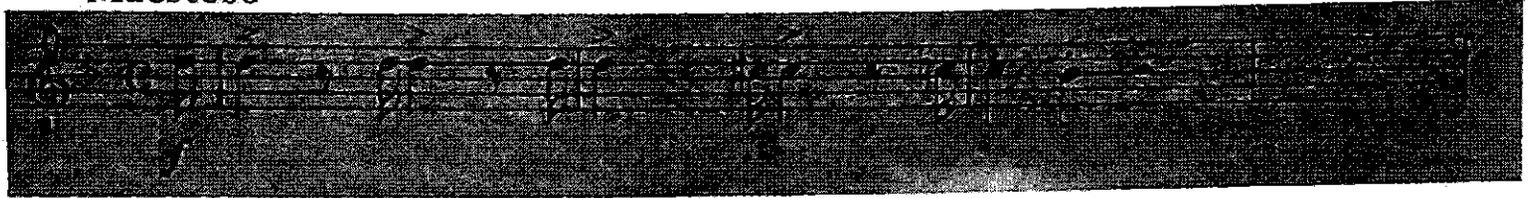
N°5 Preludio ed Aria

"Ernesto"

Tromba Sib

G. DONIZETTI

Maestoso



solo
p cantabile

p

lento
o piacere

f

Sinfonie Nr. 3

d-Moll

Gustav Mahler

3. Satz

Comodo. Scherzando.
Ohne Hast

Sehr gemächlich

frei vortragen (Wie die Weise eines Posthorns)

248 *Etwas zurückhaltend* Posthorn in B *Sehr gemächlich*
frei vortragen (Wie die Weise eines Posthorns)
ppp wie aus weiter Ferne

257 *portamento*

265

273 *Zeit lassen*

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

294 *Zeit lassen* *Zeit lassen*

303 *Zurückhaltend* *a tempo* *10*
rit. *ppp* (Fortsetzung nächste Seite)

6. Satz

Langsam

Tempo I

Etwas zurückhaltend

Sehr zurückhaltend

Sehr langsam, zart hervortretend

a tempo [ca. 69] molto portamento

25 *2* *2* (Picc.) *pp molto rit.* *(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 ppp

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

273 *3* *Langsam anschwellen* *29*
Immer breiter *p* *f*

Sinfonie Nr. 5 cis-Moll

1. Satz (Trauermarsch)

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

Gustav Mahler

I. Solo in B

6

12

19

p *mf* *mf* *mf* *mf*

f *molto f* *f* (Triole: flüchtig)

f *ff* *ff* *sempre ff*

f *ff* *p* Pesante

(Fortsetzung nächste Seite)

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

286 *p*

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

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

401 mit Dämpfer 3 6
 Tr. III in B *pp* *p veloce* *pp*

Sinfonie Nr. 6

1. Satz

a-Moll

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

Gustav Mahler

5 ¹ 8 ² 1 Pos. 1 Lin B
mf *f* *f*

21 2 ³ 4 ⁴ 6 mit Dämpfer
ff *p* *f*

¹⁶ I. II. Trp. in F ¹⁴⁴ offen
ff

148 *ff* *f* *sempre ff*

4. Satz (Finale)

Etwas schleppend Allmählich etwas fließender Wieder schleppend Più mosso

104 $\text{♩} = 14$ 9 2 1 1

Baßtuba

44 rit. *p* *f* mit Dämpfer *p* Zurückhaltend 1

Lund II. Trp. in F

Sinfonie Nr. 7
e-Moll

5. Satz (Rondo-Finale)

Gustav Mahler

Tempo I (Allegro ordinario) $\text{♩} = 120$

223 2 1 I. Trp. in B ohne Dämpfer Maestoso *ff*

Hörner

8

224

14 Pesante Solo a tempo *f* 19 in B 38 in B *f* *fp* *f* *fp* *f*

42 *dim.* *ff* fließend *ff* drängend

50 *ff* Lange halten *ff* Meno mosso (Tempo II) II. Trp. in F

115 (275) I. Trp. in F Solo *pp* Auf einem kleinem Piston poco rit. Noch etwas 2 2

424 langsamer Graziosissimo (beinahe Menuett) 1 Solo *pp* auf kleinem Piston Andante, sehr gemessen *sempre pp* *morendo*

3. Satz (Rondo-Burleske)

Sinfonie Nr. 9

D-Dur

Gustav Mahler

Allegro assai. Sehr trotzig

Sempre listesso tempo (♩ = ♩) (♩ cu. 84)

I. Trp. in F
offen

Etwas
gehalten

III. Tr. *ff*

II, III. Tr. *ff*

p subito poco-espressivo

335

12

pp

377

37 *morendo*

10

Mit großer Empfindung

8

p

pp

404

38

6

4 Solo

P espress. cresc.

f

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

f

①

② 2 1 1

③ 2 2 ④ 2

⑤

f

f

Detailed description: This system contains the first five measures of the 'Promenade' piece. It is written for two trumpets in C. The first measure is marked with a forte 'f' dynamic. Measure 1 features a circled '1' above the staff. Measure 2 has a circled '2' above the staff with fingerings '2 1 1' below. Measure 3 has a circled '3' above the staff with fingerings '2 2' below. Measure 4 has a circled '4' above the staff with a '2' below. Measure 5 has a circled '5' above the staff. The piece concludes with a fermata over the final note.

Promenade

Moderato non tanto, pesamente

I. Trp. in C

③③ *f*

1 rit. 1

Detailed description: This system contains the sixth and seventh measures of the 'Promenade' piece. The first measure is marked with a circled '33' and a forte 'f' dynamic. The second measure is marked with a circled '1' above the staff and 'rit.' below. The piece concludes with a fermata over the final note.

Samuel Goldenberg und Schmuyle

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

1. Trp. in C

58 *ff* sord.

59

60

ff II. Trp. in C

61

ff *f* *cresc.*

62

CENDRILLON

Trompette Sib

Acte II

S.PROKOFIEV

Attacca

N° 35 Duo des Sœurs avec les Oranges

252 *Allegro con brio*

senza Sord.

253

con Sord.

254

Poco meno mosso

(Violons)

255

256

Romeo und Julia

Nr. 11 Ankunft der Gäste

Assai moderato [$\text{♩} = 96-100$]

poco rit. a tempo

Sergei Prokofiev

Musical score for Nr. 11, featuring Horns and Cornets. The score consists of three staves. The first staff is for Horns, starting at measure 62. The second staff is for Cornets in B, starting at measure 63. The third staff is for another instrument, starting at measure 66. Dynamics include *mp* and *pp*. Performance instructions include *Solo*, *p dolce*, and *ten.*

Nr. 12 Maskenspiel

Andante marciale [$\text{♩} = 72$]

Solo
Kornet in B

Musical score for Nr. 12, featuring a Solo Cornet in B. The score consists of one staff starting at measure 73. The dynamic is *p*.

Nr. 48 Morgenständchen

Andante giocoso [$\text{♩} = 126$]

Musical score for Nr. 48, featuring Cornets in B. The score consists of four staves. The first staff starts at measure 335. The second staff starts at measure 336. The third staff starts at measure 337. The fourth staff starts at measure 338. Dynamics include *mf cantab.* and *mf*. Performance instructions include *mf cantab.* and *mf*.

O. RESPIGHI

BINENDI IN ROMA

I. I pini di Villa Borghese

in Si b
Allegretto vivace *in 1*

TROMBA I.

Musical score for Tromba I, starting with 'SORD.' and 'ff' dynamics. The score consists of ten staves of music with various markings such as '1', '2', '3', '4', '7', '9', '10', and '27'.

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anno di stampa 1970

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)

L. Trp. in C

pp

1

5

poco crescendo

dim.

R. STRAUSS: Don Juan

Allegro molto con brio

in E $\text{♩} = 84-82$

in E *marcato* *f* *cresc.*

in E *f* 3

L. in E *Solo* $\text{♩} = 82-86$ *espress.*

p *weich*

molto appassionato e sempre un poco string.

cresc. 3

un poco piu lento

(cresc. poco a poco) *rit.* *fff* *p* *pp*

Alpensinfonie

Trompete in B

Festes, sehr lebhaftes Zeitmass

R. Strauss

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

This musical score for Trompete in B, titled 'Auf dem Gletscher', consists of five staves. The tempo is marked as $\text{♩} = \text{ca. } 120$. The music is in 2/4 time and features a variety of dynamics including *f*, *fp*, and *ff*. It includes several triplet markings (3) and a quintuplet (5). The melody is characterized by slurs and accents, with a final flourish at the end of the piece.

Trompete in C

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

This musical score for Trompete in C, titled 'Gewitter und Sturm', consists of eight staves. The tempo is marked as 'Schnell und heftig' with $\text{♩} = \text{ca. } 138$. The music is in 2/4 time and features a variety of dynamics including *ff*, *fffz*, *sfz*, and *mf*. It includes several triplet markings (3) and a quintuplet (5). The melody is characterized by slurs and accents, with a final flourish at the end of the piece.

40
(Strauss, Heldenleben)
Trompete in Es bzw. E

UNA VITA D'EROE

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

(79)
ff

(81) I. in E hervortretend
mf

(82)
dim. *p*

Handwritten musical score on four staves. The first staff is labeled **213a** *in C.* and features a melodic line with accents and slurs. The second staff includes dynamic markings *ffp*, *ffp*, *f*, and *ff*, and is marked with **214a** and first/second endings. The third staff has dynamic markings *f*, *p*, *fp*, and *ff*, and is marked with **215a**. The fourth staff is marked with **216a** and **217a**, and includes the instruction *muta in E.* and a triplet of eighth notes.

Salome

Jochanaan-Motiv

Richard Strauss
op. 54

Breiter (aber immer noch etwas lebhaft)

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

f *ff* *f* *p*

Sehr bewegt ($\text{♩} = 76$)

(237) I. Trp. in E

f

(239) 1

Sehr schnell $\text{♩} = 92$

p *sempre accelerando* *f*

Salomes Tanz

Etwas lebhafter

Vivace

I. Trp. in F Solo

f *passionato* *dim.* *pp*

N

Le Chant du Rossignol

Igor Stravinsky

Marche chinoise [$\frac{1}{2}$ ca. 76]

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. 6

26 Solo *mf* senza sord.

27

poco accel. Solo 31 Tempo giusto

Fag. *mf* *f*

32

35 Vivace Fl. con sord. Solo

f ben marcato

36

38 larghetto [$\frac{1}{2}$ ca. 66] Solo

Vni *pp* espr.

69

70

76 molto ritmico [$\frac{1}{2}$ ca. 144] Solo

f con sord. *mf* (sord.)

77

78 Tranquillo Solo 4

pp senza sord.

97

98

più *p*

STRAVINSKY: Petrouchka - cont.

Lento cantabile (♩ = 70-80)

141 Solo *mf ben cant.*

142

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

144 *pp*

145 *come sopra*

146 *come sopra*

147 *come sopra*

148 **Con furore**, (♩ = 138) **Lento** 2 *rall.*

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

150

sim.

265 Solo (♩ = 55-58) *con sord.* *ff*

266 *l. only* *ff*

267 *a tempo* *rit. fine*

Trompete in C

Pulcinella

Toccata

Strawinsky

Allegro ♩ = 120

Musical score for the Toccata section of Pulcinella, measures 65-72. The score is written for Trompete in C and consists of five staves. The key signature is two sharps (F# and C#) and the time signature is 2/4. The tempo is Allegro with a quarter note equal to 120 beats per minute. The dynamics range from *mf* (mezzo-forte) to *f* (forte). Measure 65 starts with *mf*. Measure 67 includes a trill (*tr.*) and a piano (*p*) dynamic. Measure 68 starts with *mf*. Measure 71 includes a *mf* dynamic. Measure 72 ends with a *f* dynamic. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Allegro assai ♩ = 144

Finale

Musical score for the Finale section of Pulcinella, measures 102-118. The score is written for Trompete in C and consists of five staves. The key signature is two sharps (F# and C#) and the time signature is 2/4. The tempo is Allegro assai with a quarter note equal to 144 beats per minute. The dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). Measure 102 starts with *ff*. Measure 107 includes a *mf* dynamic. Measure 111 includes a *f* dynamic. Measure 117 includes a *ff* dynamic. Measure 118 includes a *ff* dynamic. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The final measure (118) ends with a *ff* dynamic.

GIUSEPPE VERDI
A R O L D O
SINFONIA

TROMBA I.

D
in Re

Andante

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Don Carlos

3. Akt

2. Szene

Allegro agitato [$\text{♩} = 132$]

Giuseppe Verdi

Un poco più animato

1 **F** I. Kornett in As

[Fortsetzung
nächste Seite]

Verwandlung 1. Szene

Assai moderato [$\text{♩} = 60$]

I. Kornett in A

p espressivo cantabile

II. Kornett in A

f *p*

D

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

2

1^a TROMBA

UN BALLO IN MASCHERA

G. VERDI

MENO MOSSO

18 ...su quel capo esecrato ca - drà! 19 SOLO.

(Arpa) (Tr. ni) mf

20 I^o TEMPO 21 solo qui la

col canto.

sorte de - cidere de. SOLA

pp e ben legato

22 V'è Oscarre che

pp e ben legato

Parsifal

Vorspiel

Sehr langsam

Richard Wagner

I. Trp. in F

pp sehr zart

f

p dim.

pü p

p sehr zart

f dim. pp

1. Aufzug

I. und II. Trp. in E

pp

zart

pp

