

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 is the first trumpet part, starting with a measure rest and then playing a melodic line. The second staff is the second trumpet part, starting with a 'V' marking. The third and fourth staves are the third and fourth trumpet parts, also starting with 'V' markings. The music is in G major (one sharp) and 4/4 time. The score includes various rhythmic patterns, dynamics, and articulation marks.

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

mf *dim.*

mf *dim.*

231 Allegro vivace [ca. 92]

II. Trp. 1 in C *senza sord.*

f *f* *p*

I. Trp. in C **228**

f ben marc.

f ben marc.

mf

338 348

7

f ben marc.

mf

356

f ben marc.

marc.

f ben marc.

368

378 I. II. Trp.

III. Trp.

cresc.

cresc.

388

ff

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* *più f*

232 *f*

I. II. Trp. *ff*

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

248 *ff*

Lo stesso tempo, ma pesante

I. II. Trp. in C *ff* 556

X BEETHOVEN: LEONORE Overture No. 2

Allegro un poco sost.

in Eb

f *accel.*

(*f*)₃ *f* *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.)

dim.

ff

p *meno p* *cresc. molto* *ff* *attacca*

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

Allegro vivace. (♩ = 80.)

ff 32

A Fl picc. *p dim. Fag. I.*

Fag. I. *p* B 7

Cor. I. *a poco a poco cresc. molto* *pp* C 1

ff D 20 *rall. molto* E a tempo 16

Cor. I.

1. Satz
Allegro non troppo

Sinfonie Nr. 2
D-Dur

Johannes Brahms
op. 73

Musical score for the first system, measures 282-292. The score is in 4/4 time and D major. It features three staves: Ob. (Oboe), Viol. I (Violin I), and I. Trp. in D (First Trumpet in D). Measure 282 is marked with a circled 'H' and the number '8'. Measure 284 is marked with a circled 'H' and the number '8'. Measure 292 is marked with a circled 'H' and the number '8'. Dynamics include *ff* (fortissimo) and *p* (piano). Performance instructions include *Solo* and *cresc.* (crescendo). Fingerings are indicated with numbers 1-5.

Musical score for the second system, measures 497-513. The score is in 4/4 time and D major. It features two staves: Ob. (Oboe) and I. Trp. in D (First Trumpet in D). Measure 497 is marked with a circled 'H' and the number '8'. Measure 513 is marked with a circled 'H' and the number '8'. Dynamics include *p dolce* (piano dolce), *f* (forte), and *mp* (mezzo-piano). Performance instructions include *in tempo, sempre tranquillo*. Fingerings are indicated with numbers 1-5.

4. Satz

Allegro con spirito
[♩ ca. 126]

382 **P**

I in D

II in D

p cresc.

sf f sf

390

sf

mf

6

405

f fp

411

solistisch

ff Solo

419

(mf)

ff

427

Midsummer-Night's-Dream

B. Britten

Trompete in D

Musical score for Trompete in D in Midsummer-Night's-Dream. The score consists of seven staves of music. The first staff begins with a *mf* dynamic and includes fingerings (1) and accents. The second staff has a *p* dynamic. The third staff features a *pp cresc.* dynamic followed by a *dim.* dynamic. The fourth staff starts with a *p* dynamic and includes a *pp cresc.* dynamic leading to a *f* dynamic. The fifth staff begins with a *pp cresc.* dynamic and a *f* dynamic. The sixth staff starts with a *mf* dynamic and includes a *p* dynamic. The seventh staff begins with a *pp* dynamic and includes a *ff* dynamic. Fingerings (1) and accents are present throughout the score.

Peter Grimes

B. Britten

Trompete in C

Musical score for Trompete in C in Peter Grimes. The score consists of five staves of music. The first staff includes a tempo marking of $\text{♩} = 88$ and a *ff* dynamic. The second staff features a *ff* dynamic and a *püü f* dynamic. The third staff has a *ff* dynamic and a *püü f* dynamic. The fourth staff begins with a *ff* dynamic, includes a *cresc.* dynamic, and ends with a *f* dynamic. The fifth staff starts with a *ff* dynamic and includes a *f* dynamic. The word *brillante* is written above the first staff of this section. Fingerings (1) and accents are present throughout the score.

DON PASQUALE

Atto Secondo

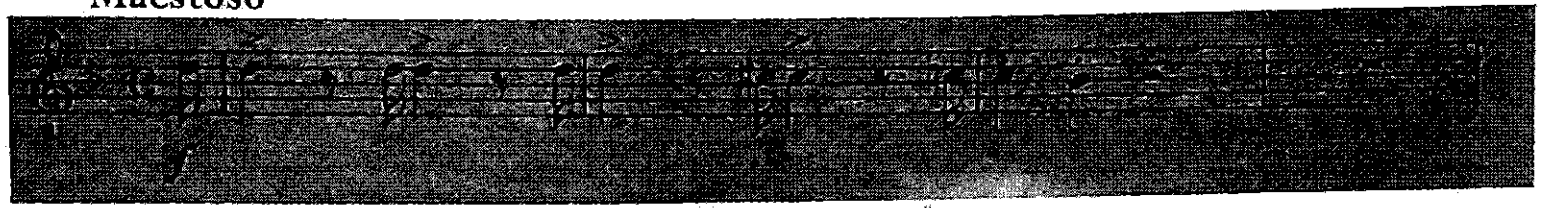
N°5 Preludio ed Aria

"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*

291 *Zeit lassen* *verklingend* *ppp espr.* *Zeit lassen*

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

6. Satz

Langsam

Tempo I

Etwas zurückhaltend

Sehr zurückhaltend

Sehr langsam,

zart hervortretend

a tempo [ca. 69] *molto portamento*

250 *pp molto rit.* *(Picc.)* *(Vcello u. Bässe pizz.)* *I. Trp. in F* *sempre ppp sehr getragen u. gesangvoll offen*

259 *Bis zum Schluß breit* *sempre pp*

268 *3* *pp*

277 *3* *Langsam anschwellen* *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* *f* *ff* *sempre ff*

f *molto f* *f* (Triole: flüchtig)

① *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 ⁴⁴ offen
ff

148 *ff* *f* *sempre ff*

4. Satz (Finale)

[ca. 80] **104** *Etwas schleppend* *Allmählich etwas fließender* *Wieder schleppend* *Piu mosso*
 Baßtuba
44 *rit.* *p* *Wieder schleppend (nicht eilen)* *Piu mosso* *zurückhaltend*
 I. u. II. Trp. in F *f* *mit Dämpfer* *p*

Sinfonie Nr. 7
e-Moll

5. Satz (Rondo-Finale)

Gustav Mahler
 Tempo I (Allegro ordinario) [ca. 120]
223 *Hörner* *I. Trp. in B ohne Dämpfer* *Maestoso* *ff*
8 **224**
14 *Pesante Solo a tempo* **19** *In B* **38** *In B* *f* *fp* *f* *fp* *f*
42 *dim.* *ff* *fließend* *drängend* *ff*
50 *ff* *Lange halten* *Meno mosso (Tempo II)* *II. Trp. in F*
115 **275** *I. Trp. in F Solo* *Etwas gemessener* *poco rit.* *Noch etwas*
pp *Auf einem kleinem Piston*
424 *langsamer Graziosissimo (beinahe Menuett)* *Solo* *Andante, sehr gemessen*
I. Trp. in F *pp* *auf kleinem Piston* *sempre pp* *morendo*

3. Satz (Rondo-Burleske)

Sinfonie Nr. 9

D-Dur

Gustav Mahler

Allegro assai. Sehr trotzig

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

9 9 (36) 17 2 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 *p* *pp* Mit großer Empfindung 8

404 38 6 4 Solo *Pos. f* *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

f

II. Trp. in C

f

①

② 2 1 1

2 1 1

③

f

2 2 ④ 2

2 2 2

f

⑤

f

Promenade

Moderato non tanto, pesamente

I. Trp. in C

1 1

③③ *f*

1 rit. 1

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.

Musical notation for measures 252-253. The score consists of five staves of music. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro con brio' and the instruction is 'senza Sord.'. The music features eighth and sixteenth notes with various articulations and dynamics, including a forte 'f' marking.

253

con Sord.

Musical notation for measures 253-254. The score consists of two staves of music. It continues from the previous section with a treble clef and one flat key signature. The instruction changes to 'con Sord.'. The notation includes slurs and dynamic markings.

254

Poco meno mosso

(Violons)

Musical notation for measures 255-256. The score consists of one staff of music. It begins with a treble clef and a key signature of one flat. The tempo is marked 'Poco meno mosso'. The notation includes rests and dynamic markings, with measure numbers 5, 10, and 8 indicated below the staff.

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 starting at measure 335. The dynamic is *mf cantab.*. The score includes first and second endings and various musical notations such as slurs and accents.

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
 $\text{♩} = 108-116$

Tromba in C

18 sord. mf 20 senza sord. f 22 f 24 f 26 f 28 f 30 f 32 f 34 f 35 mf 36 mf

O. RESPIGHI

BINENDI IN ROMA

I. I pini di Villa Borghese

in Si b
Allegretto vivace

TROMBA I.

The musical score for Tromba I consists of ten staves. It begins with a dynamic marking of *ff* and a *SORD.* instruction. The first staff contains a melodic line with a slur and a first ending bracket. The second staff continues the melody with a *ff* dynamic and a first ending bracket. The third staff starts with a measure rest of 10, followed by a *ff* dynamic and a first ending bracket. The fourth staff begins with a second ending bracket and a *f* dynamic. The fifth staff continues the melodic line with a *ff* dynamic. The sixth staff features a first ending bracket and a *f* dynamic. The seventh staff contains a first ending bracket and a *f* dynamic. The eighth staff continues the melody with a *f* dynamic. The ninth staff concludes the piece with a final measure rest of 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

The image shows a musical score for the first trumpet part of the first movement of Robert Schumann's Symphony No. 2. The score is written on two staves. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The tempo is marked 'Sostenuto assai' with a quarter note equal to 76 beats per minute. The dynamic is 'pp' (pianissimo). The first staff contains a melodic line with various note values and rests. The second staff continues the melodic line, marked with a '5' above the staff, indicating a fifth finger position. The dynamic changes to 'poco crescendo' and then 'dim.' (diminuendo). A first ending bracket is shown at the end of the second staff, marked with a '1' above it.

R. STRAUSS: Don Juan

Allegro molto con brio

in E $\text{♩} = 84-82$

in E

in E

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

molto appassionato e sempre un poco string.

un poco piu lento

X

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 begins with a dynamic of *f* and includes markings for *fp*, *f*, and *f*. The first staff features a melodic line with accents and a slur. The second staff contains a triplet of eighth notes. The third staff includes a quintuplet of eighth notes and a triplet of eighth notes. The fourth staff starts with a piano (*pp*) dynamic and features a long slur. The fifth staff continues the melodic line with accents.

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 $\text{♩} = \text{ca. } 138$. The music begins with a dynamic of *ff* and includes markings for *ff*, *fffz*, *sfz*, and *ff*. The first staff features a melodic line with a slur and a dynamic of *ff*. The second staff continues with a dynamic of *ff*. The third staff includes a triplet of eighth notes and a dynamic of *ff*. The fourth staff features a quintuplet of eighth notes and a dynamic of *fffz*. The fifth staff includes a dynamic of *sfz* and a dynamic of *ff*. The sixth staff features a dynamic of *mf* and a slur. The seventh staff includes a triplet of eighth notes and a dynamic of *mf*. The eighth staff continues with a dynamic of *mf* and a slur.

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)

Dämpfer weg I. in Es

(79)

(81) I. in E hervortretend

(82)

Handwritten musical score consisting of 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*

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

III. Trp. in E Solo

316

III. Trp. in F

ff *p* *mf* *p*

espressivo

Ziemlich lebhaft

330 2

Immer bewegter

II. Trp. in B Solo con sord.

fz *mf* *fz*

Mäßig bewegt

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

(Fortsetzung
nächste Seite)

359 I. Trp. in E

f *dim.* *p*

Sehr breit

Le Chant du Rossignol

Igor Stravinsky

Marche chinoise [$\frac{1}{4}$ 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 *mf* senza sord. 26 Solo 5

27

poco accel. Solo 31 Tempo giusto *f* 32

33 Vivace Fl. con sord. Solo *f* ben marcato

35

38 larghetto [$\frac{1}{2}$ ca. 66] Vni Solo *pp* espr. 69

molto più *p*

molto ritmico [$\frac{1}{4}$ ca. 144] Solo *mf* (sord.) 70

76 1 1 1 1

78 con sord. Solo 4 *pp* senza sord.

79 98

più *p*

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

Pist. in Bb

46 I Solo

134 Allegro (♩ = 110-116)

mf *mf* *mp* *mf* *mp*

(staccatissimo)

3

139

STRAVINSKY: Petrouchka - cont.

Lento cantabile (♩ = 70-80)

141 Solo *mf ben cant.*

142

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

144 *f* *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

6 *6* *sim.*

265 Solo (♩ = 55-58) *con sord.* *ff* 3 (II.) 3 7 7 3

266 *l. only* *ff* 3 3

267 *a tempo* 2 *rit. fine*

fff 3

Trompete in C

Pulcinella

Toccata

Strawinsky

Allegro ♩ = 120

Musical score for the Toccata section of Pulcinella, Trompete in C part. The score consists of five staves of music. The first staff begins at measure 65 with a mezzo-forte (*mf*) dynamic. The second staff continues from measure 66. The third staff includes a trill (*tr.*) and a piano (*p*) dynamic. The fourth staff features a 15-measure rest and a mezzo-forte (*mf*) dynamic. The fifth staff ends with a forte (*f*) dynamic. The key signature is two sharps (F# and C#) and the time signature is 2/4.

Allegro assai ♩ = 144

Finale

Musical score for the Finale section of Pulcinella, Trompete in C part. The score consists of five staves of music. The first staff begins at measure 102 with a fortissimo (*ff*) dynamic. The second staff includes a mezzo-forte (*mf*) dynamic. The third staff features a forte (*f*) dynamic. The fourth staff includes a fortissimo (*ff*) dynamic. The fifth staff continues with a fortissimo (*ff*) dynamic. The key signature is two sharps (F# and C#) and the time signature is 2/4.

GIUSEPPE VERDI
A R O L D O
SINFONIA

TROMBA I.

D
in Re

Andante

p *con espressione e forza*

A

f *sf* *p*

B

C

p *marcato*

ff *ff*

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(IMPRIMÉ EN ITALIE)

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

6 *ff*

7

8

9 *ppp*

I. Solo

10

11

5. Szene

Allegro assai mosso (♩ = ca. 152)

(44) I. Trp. in Es Solo

(44) *sf*

45

46

47

48

49

50

51

2. Akt

Un poco meno

(36)

I. in Es solo

2

f

36

37

38

39

40

41

(37)

1^a TROMBA

UN BALLO IN MASCHERA

G. VERDI

MENO MOSSO

18 ...su quel capo esecrato ca - drà!

19 SOLO.

20 1^o TEMPO

in *MIA* 14 ...qual parte asse - gnaste? Che - tatevi, solo qui la

col canto.

sorte de - cidere de.

SOLA

pp e ben legato

22 V'è Oscarre che

Parsifal

Vorspiel

Sehr langsam

Richard Wagner

8 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*

