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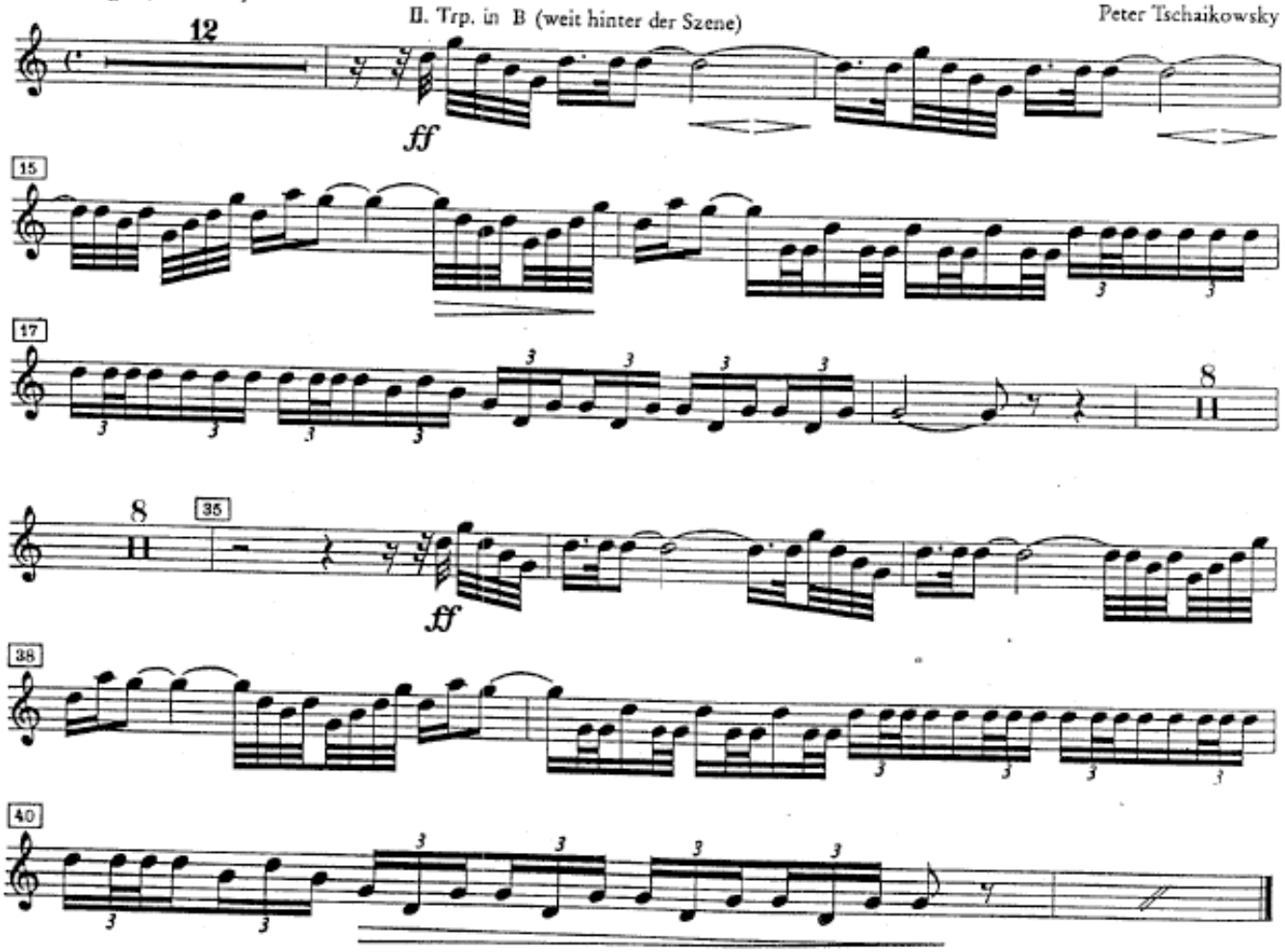
Pique Dame

3. Akt 5. Bild
Nr. 18 Zwischenaktmusik

Largo [♩ = 50]

II. Trp. in B (weit hinter der Szene)

Peter Tschaikowsky

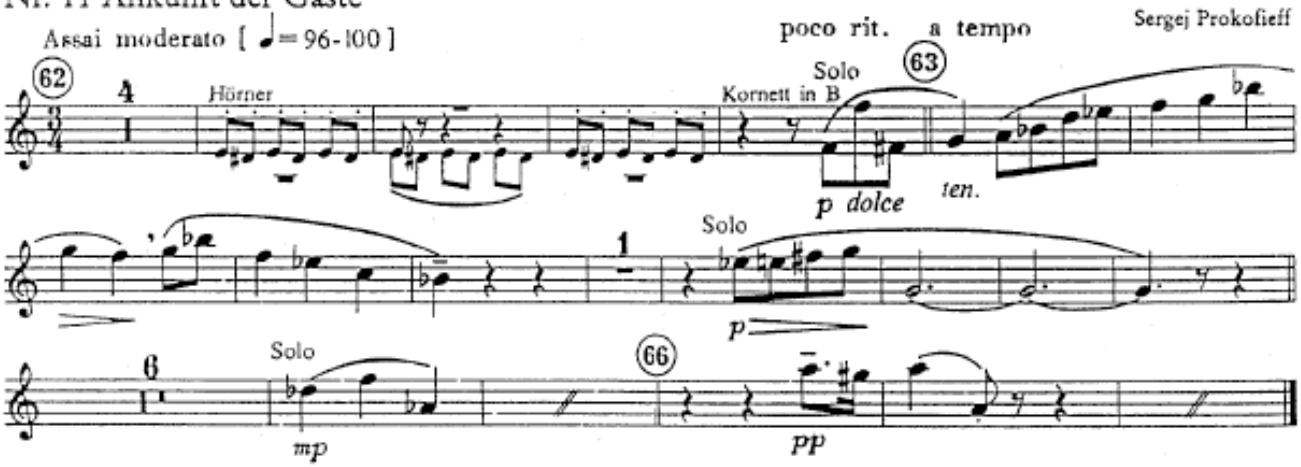


Romeo und Julia

Nr. 11 Ankunft der Gäste

Assai moderato [♩= 96-100]

Sergej Prokofieff

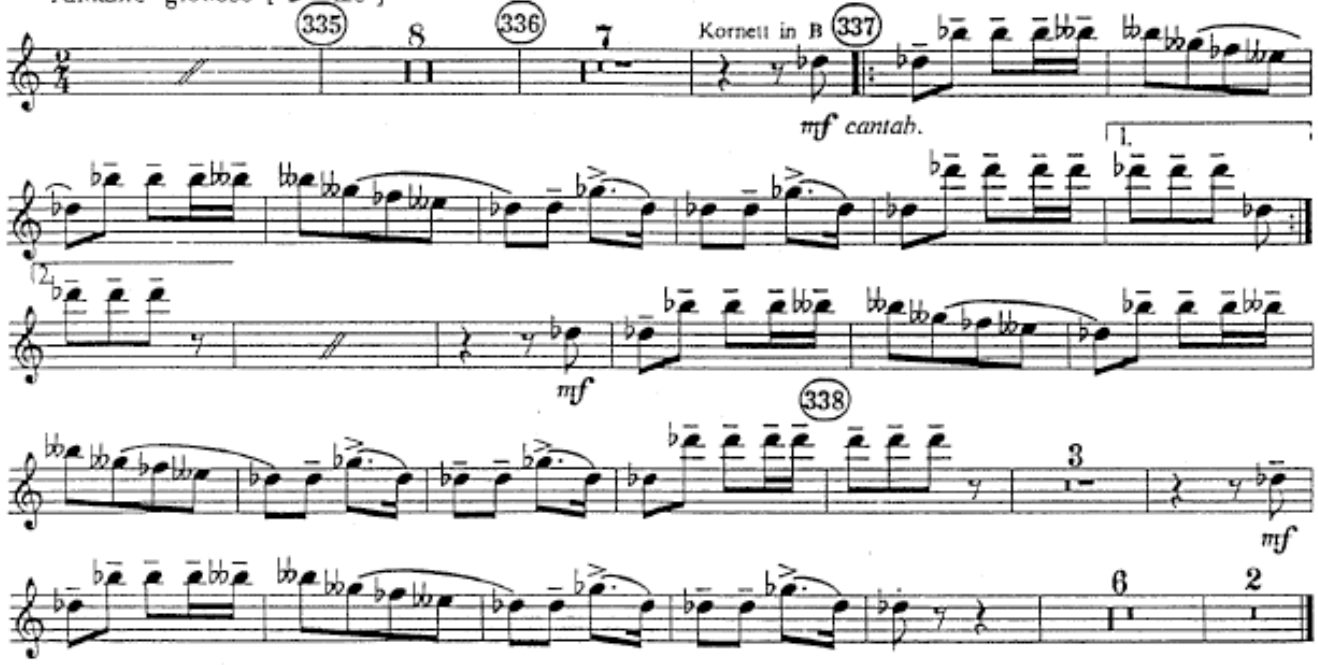


Nr. 12 Maskenspiel

Andante marciale [♩= 72]

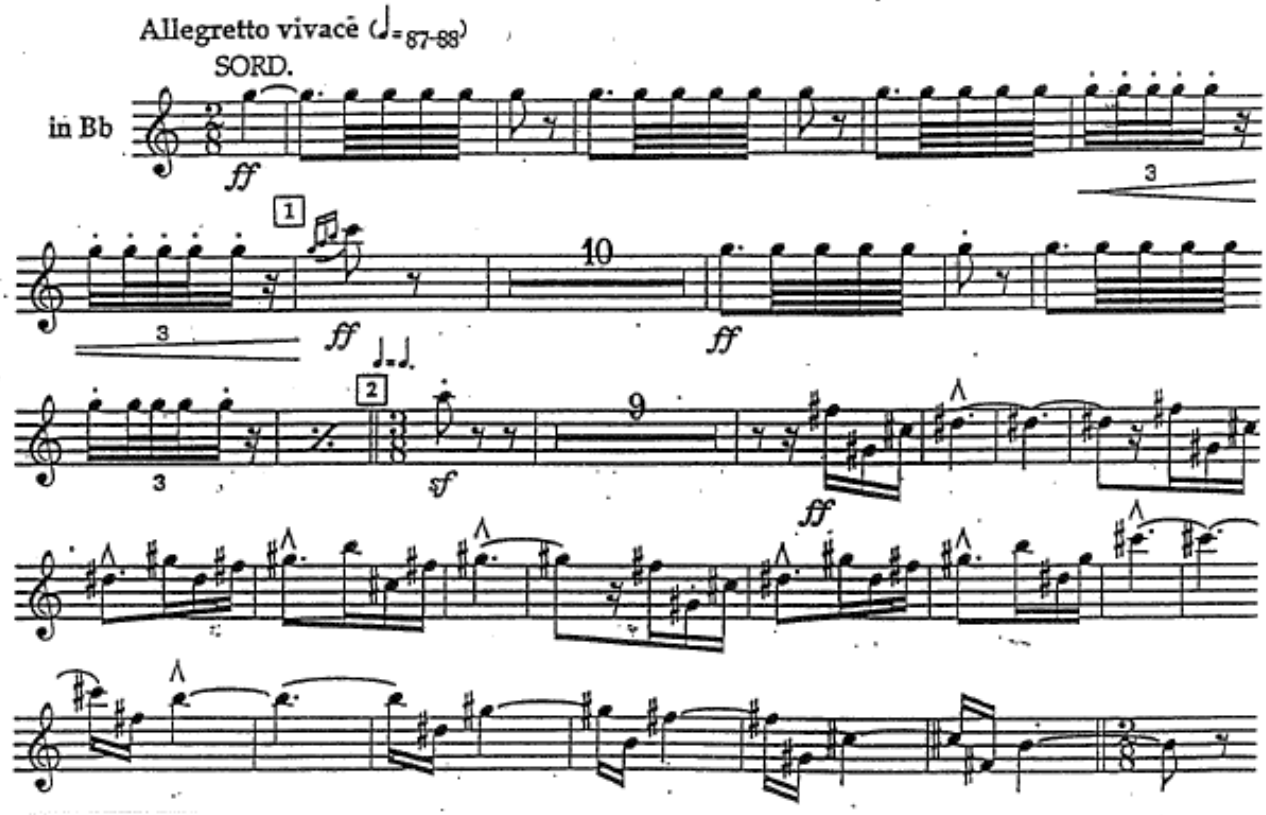
Nr. 48 Morgenständchen

Andante giocoso [♩= 126]

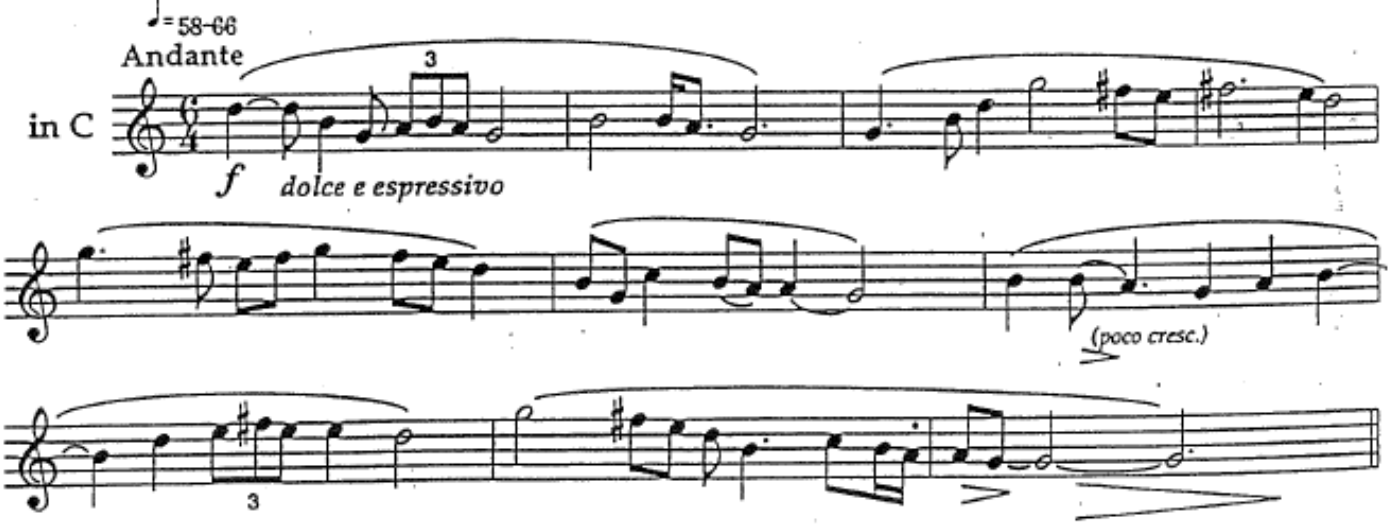


RESPIGHI: The Pines of Rome: I (Opening), II (Off-Stage Solo), IV (Finale)

I. I pini di Villa Borghese

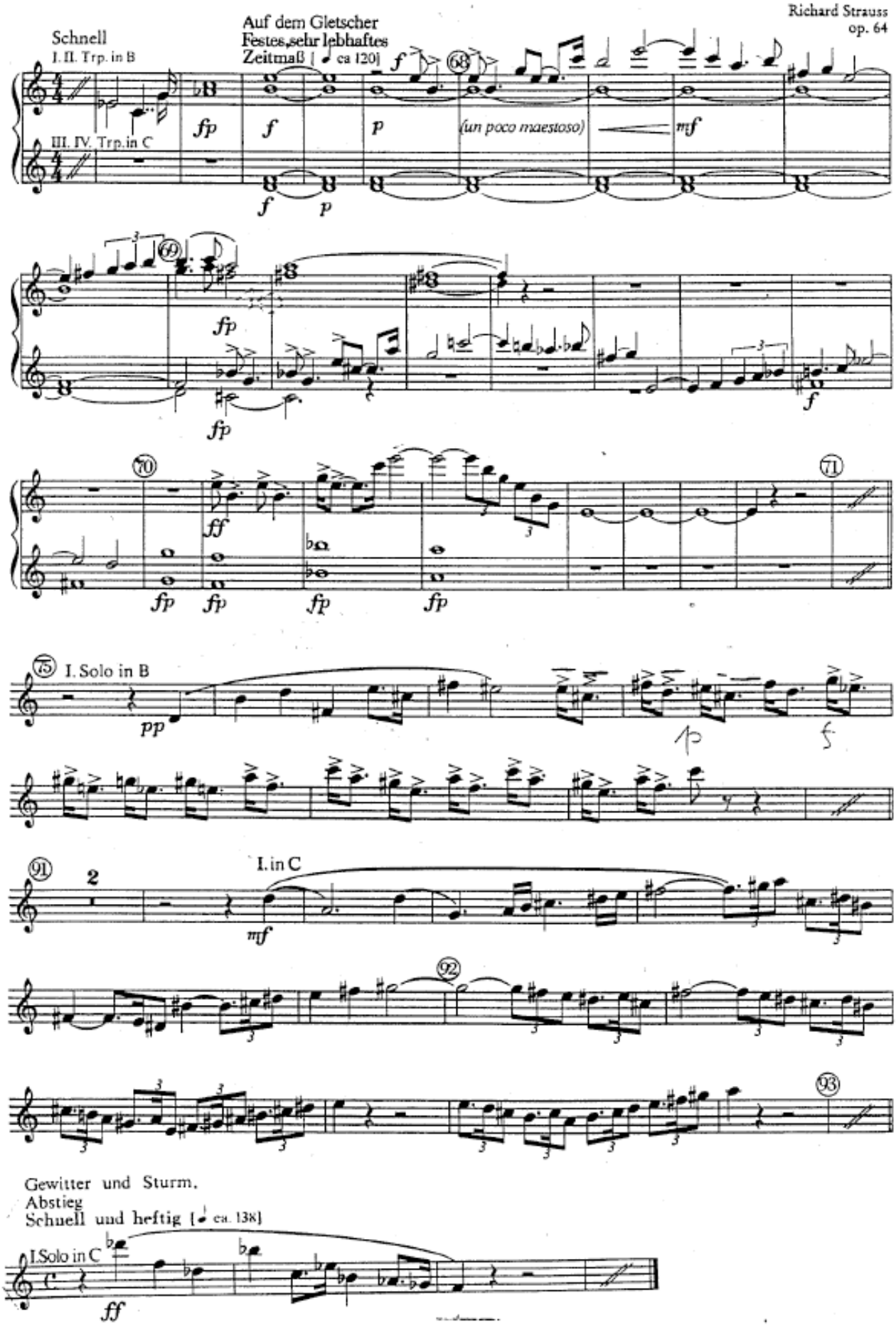


II. Pini presso una Catacomba



Eine Alpensinfonie

Richard Strauss
op. 64



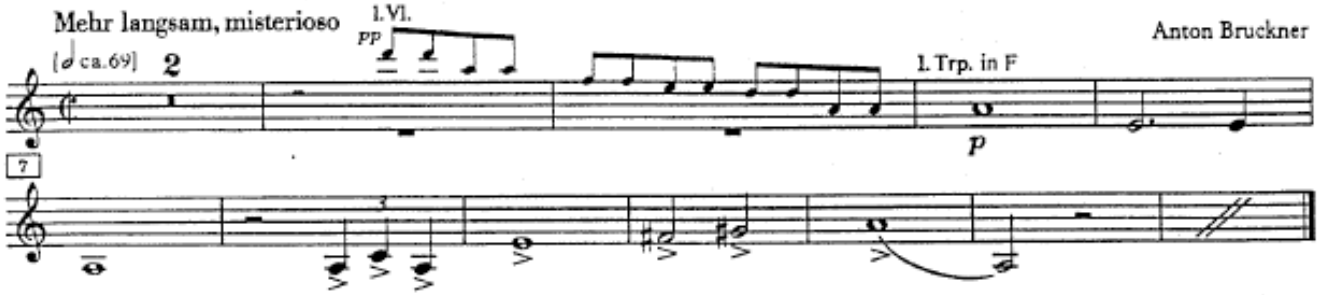
Sinfonie Nr. 3

d-Moll

1. Satz

Mehr langsam, misterioso

Anton Bruckner

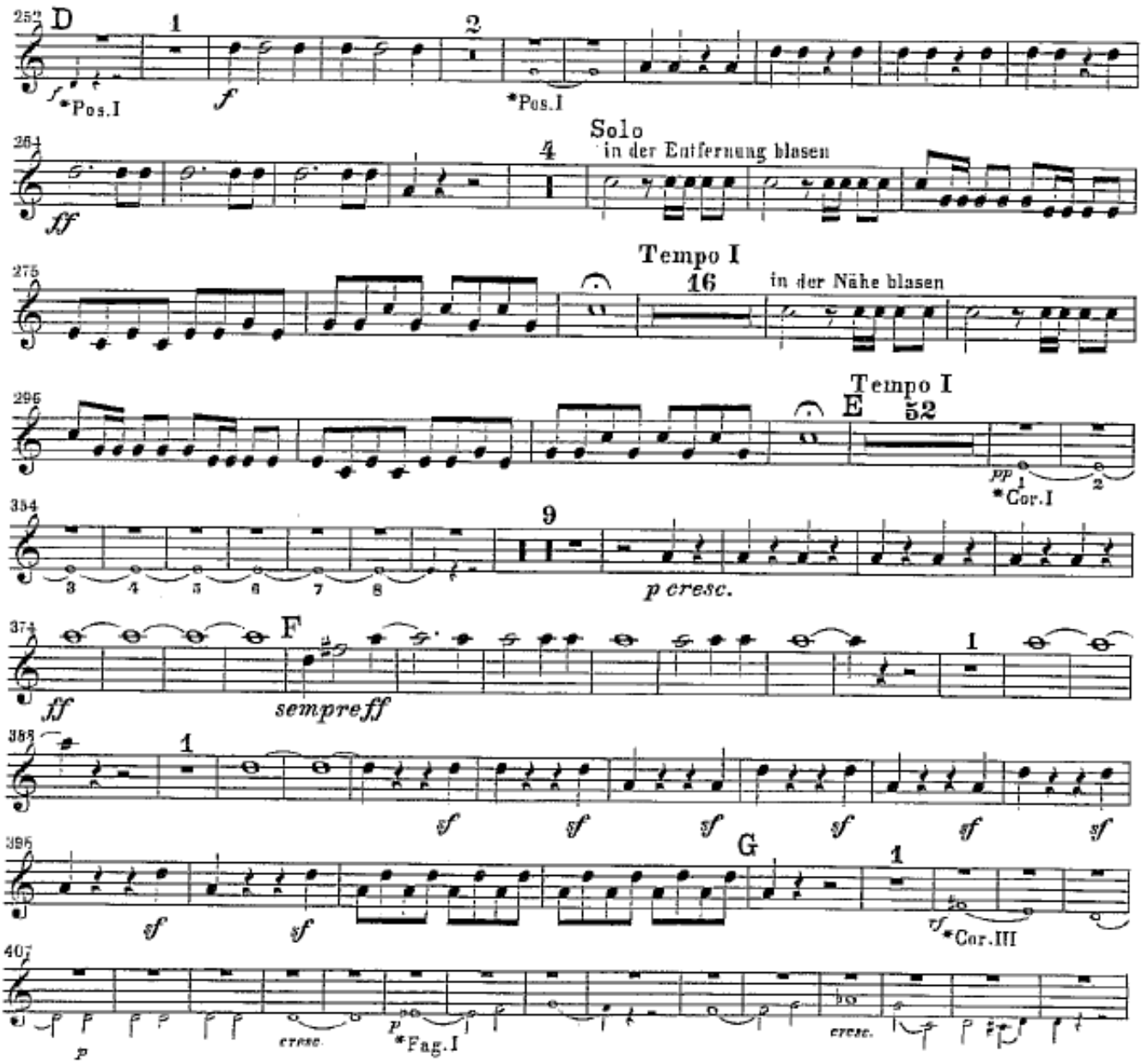


Ouverture Nr 3

Leonore

Tromba

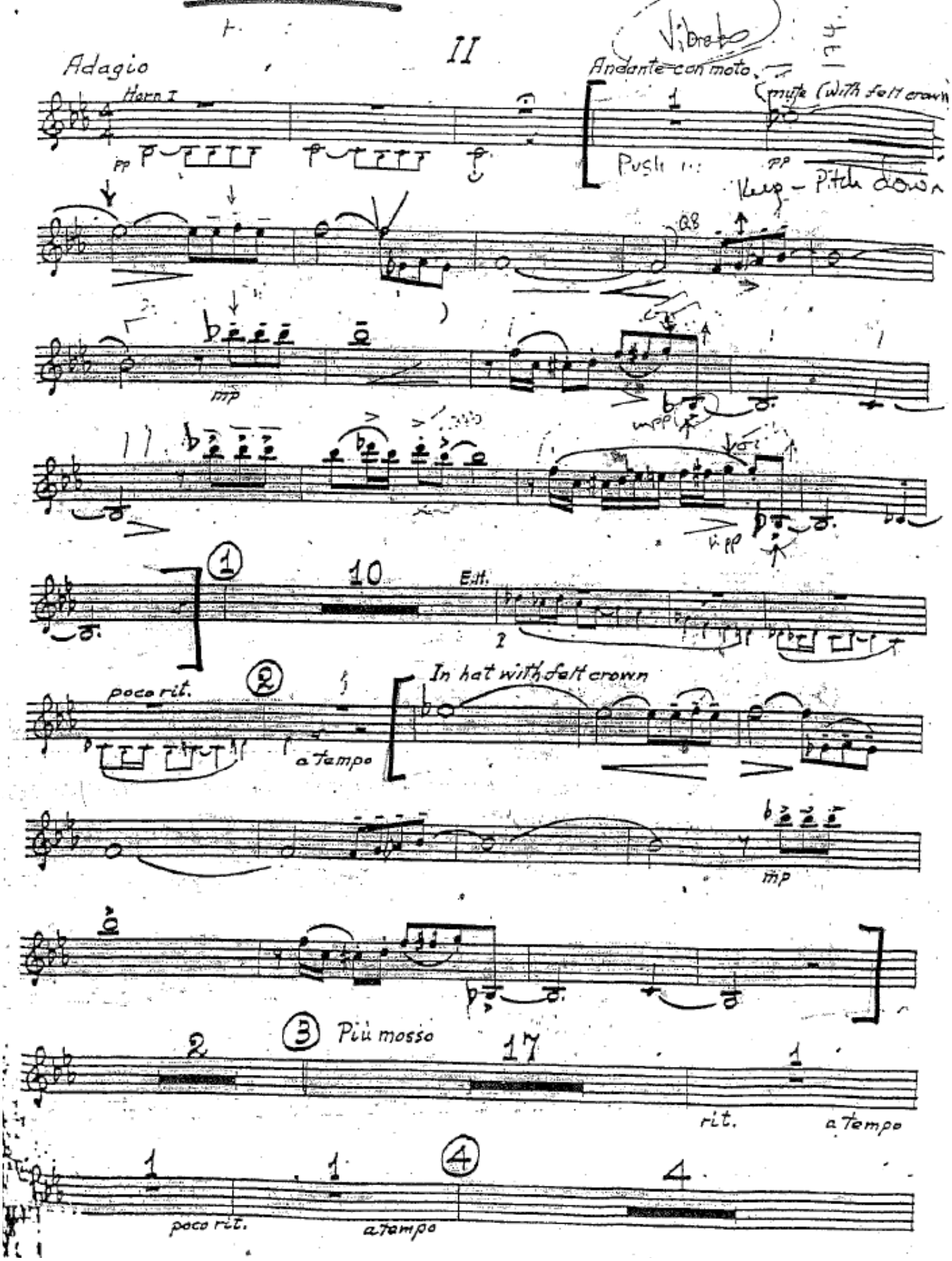
L. van Beethoven



Concerto en Fa

1st B♭ Trumpet

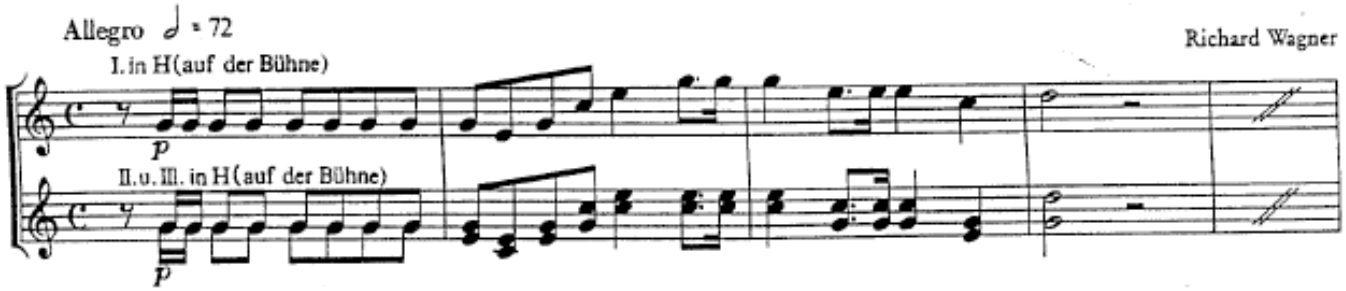
G. Gershwin



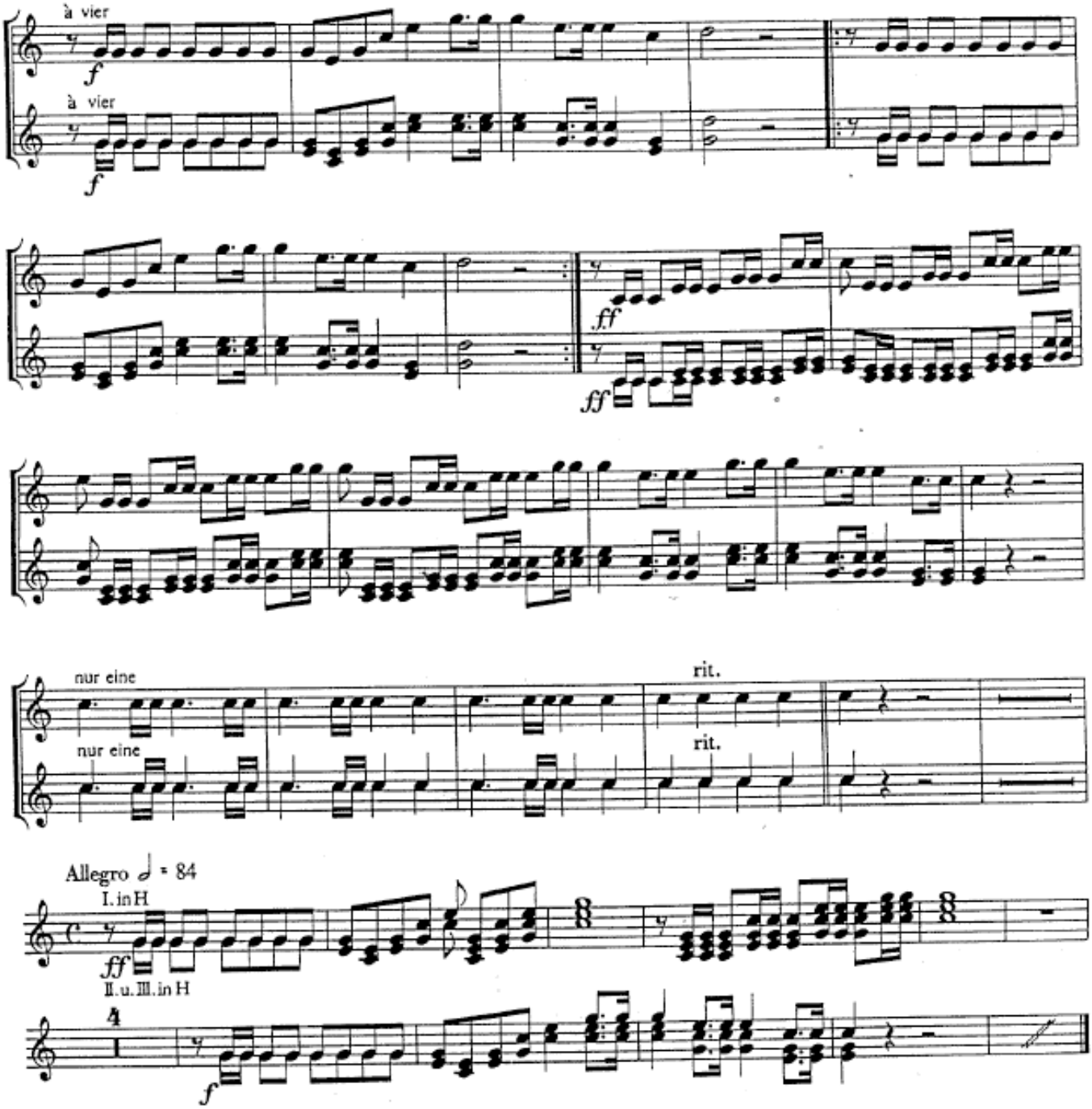
2. Aufzug

Tannhäuser

3. Szene



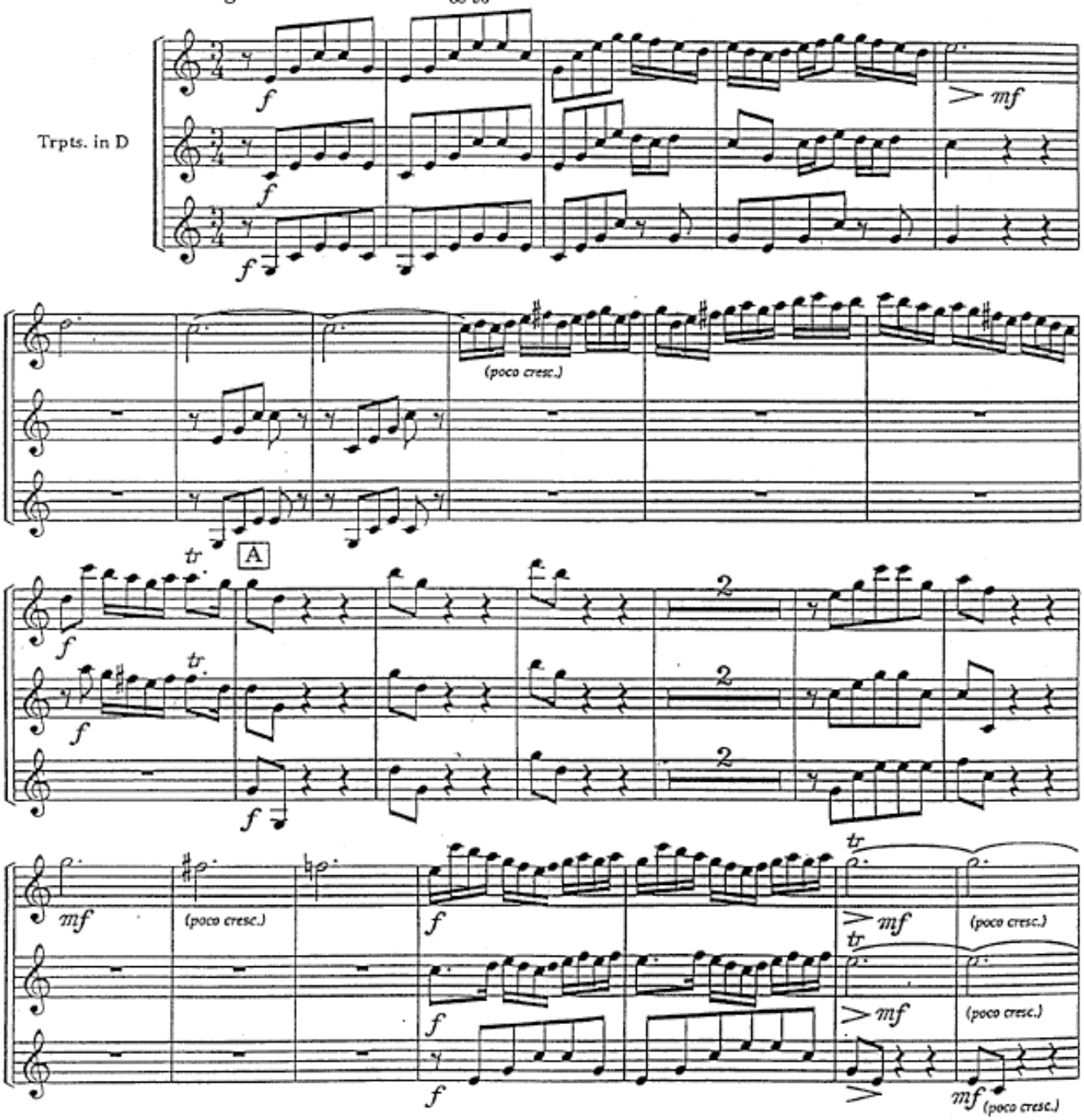
4. Szene

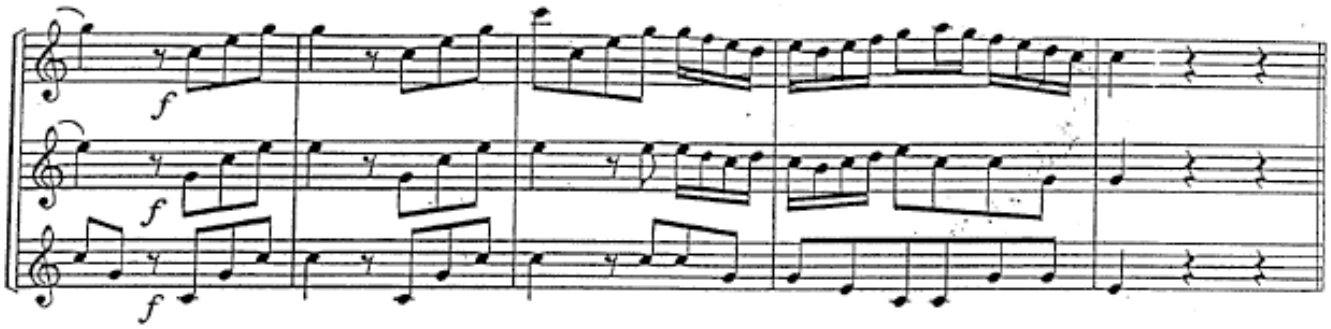


J.S. BACH: MAGNIFICAT: 1. Magnificat anima mea 2. Fecit Potentiam

Suggested Equipment: Piccolo in A/Bb; or Trumpet in D or C (for lower parts)
Character: **Festive, Joyful**
Special Notes: Use an elegant (not too heavy) style of articulation. The music may be played with very slight detachment, but generally play with long note lengths with clear definition. Do not clip the eighth notes before rests. Downbeats should have slightly greater weight than other beats.

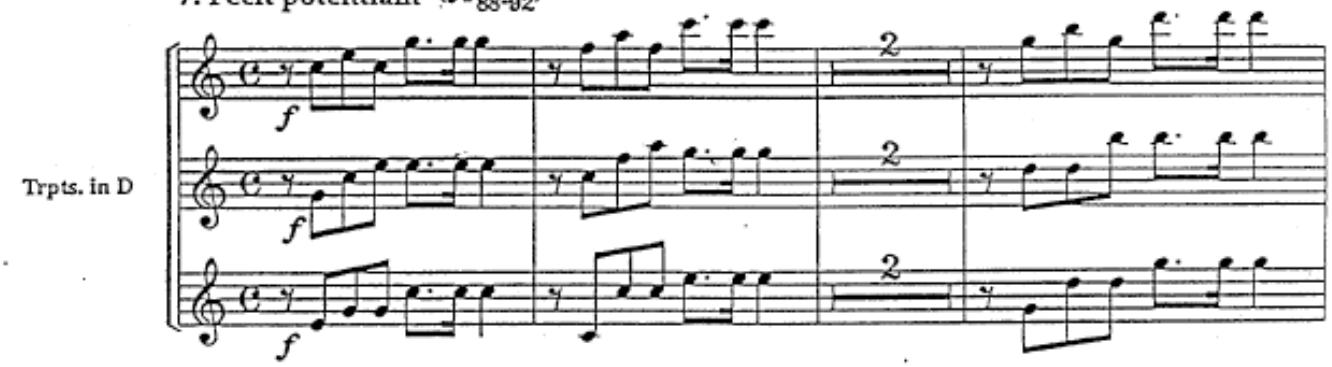
1. Magnificat anima mea (♩= 88-96)

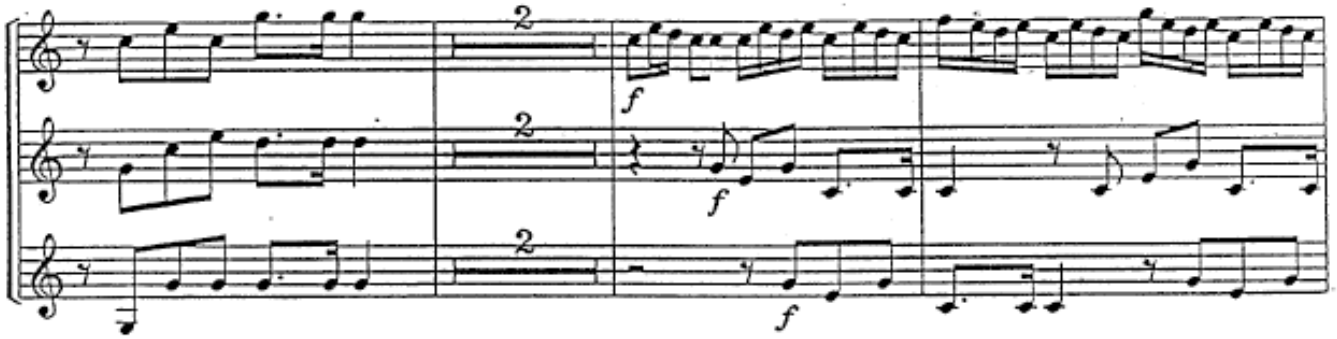


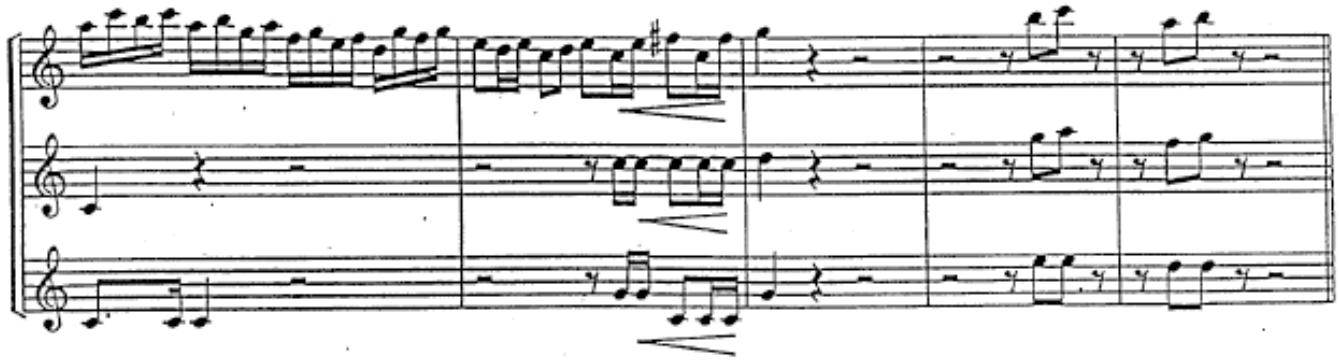


7. Fecit potentiam (♩=88-92)

Trpts. in D







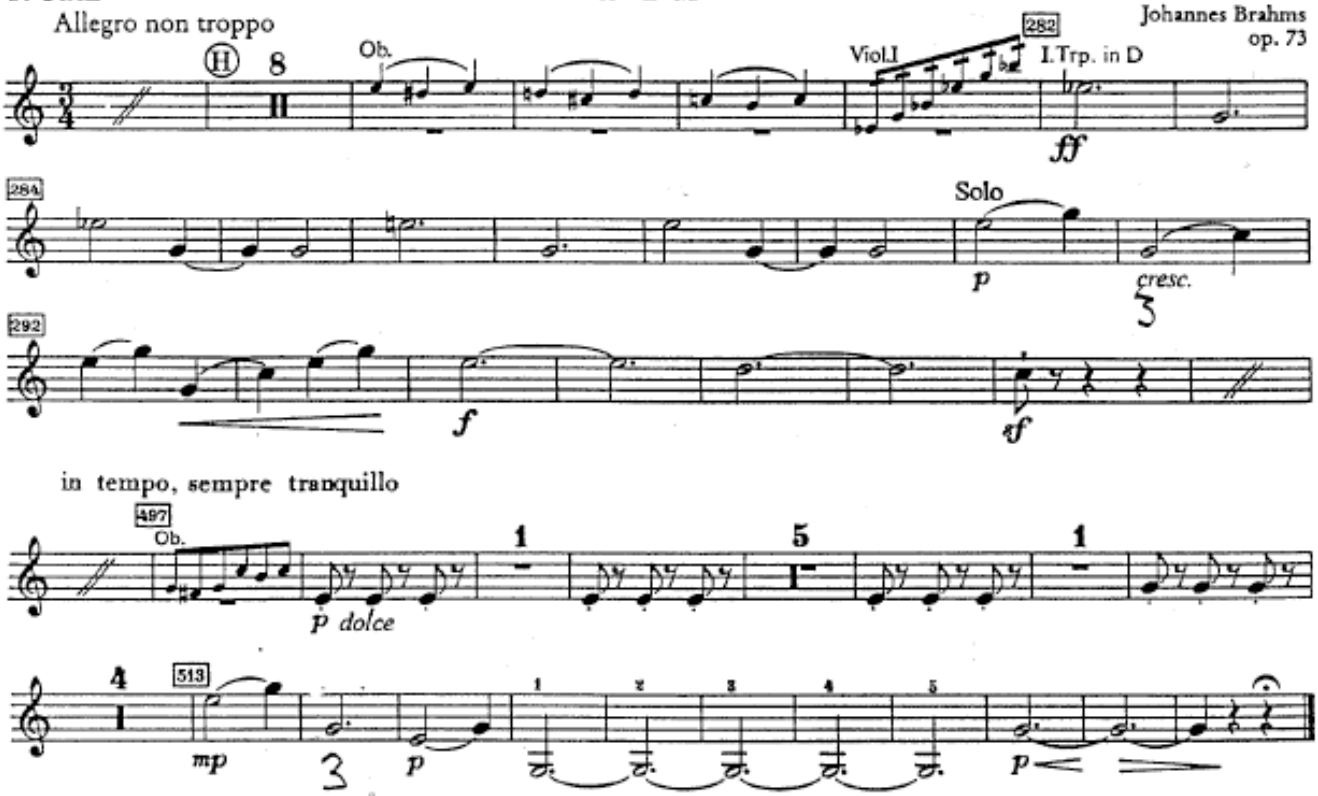
Sinfonie Nr. 2

D-Dur

1. Satz

Allegro non troppo

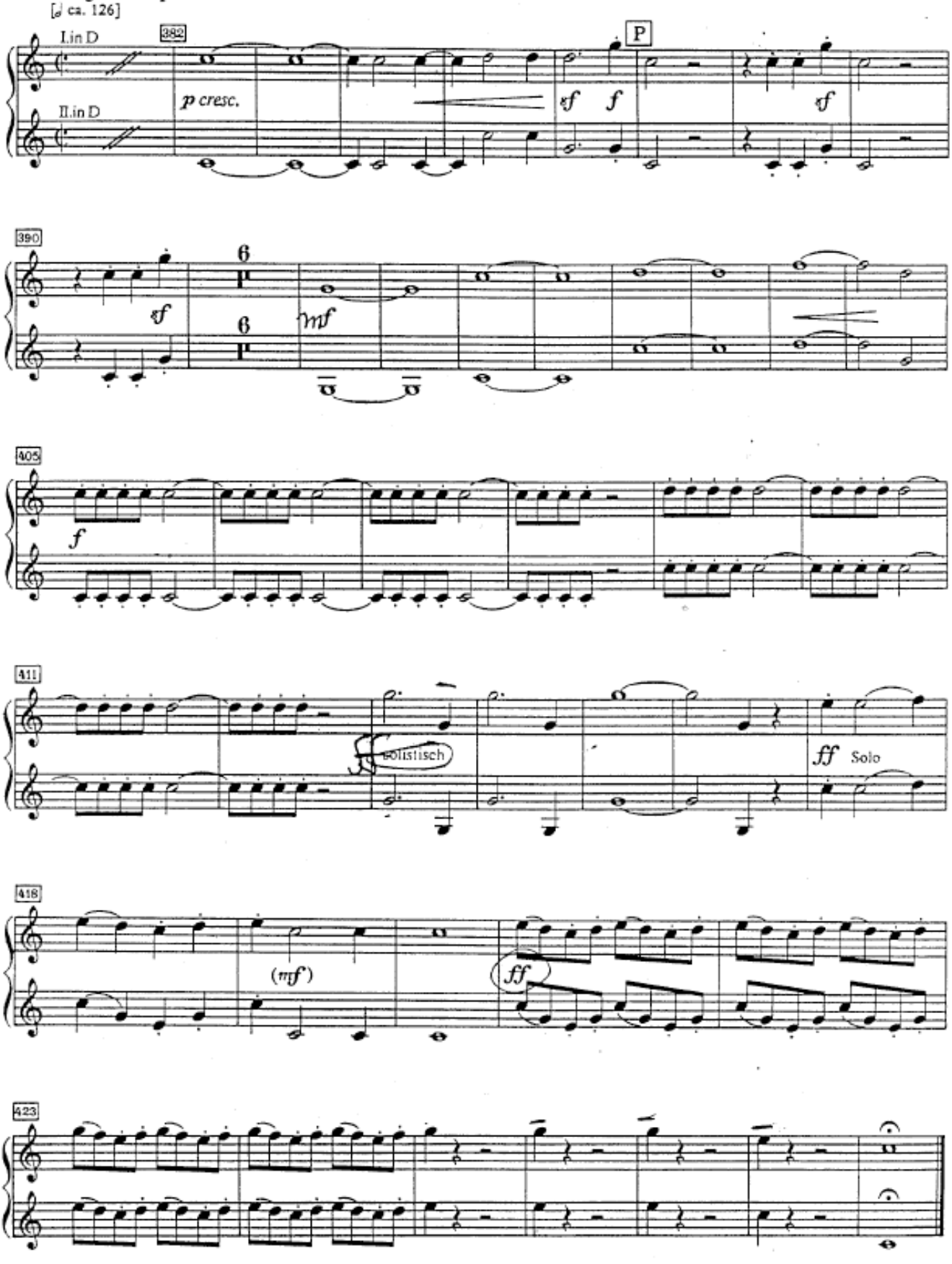
Johannes Brahms
op. 73



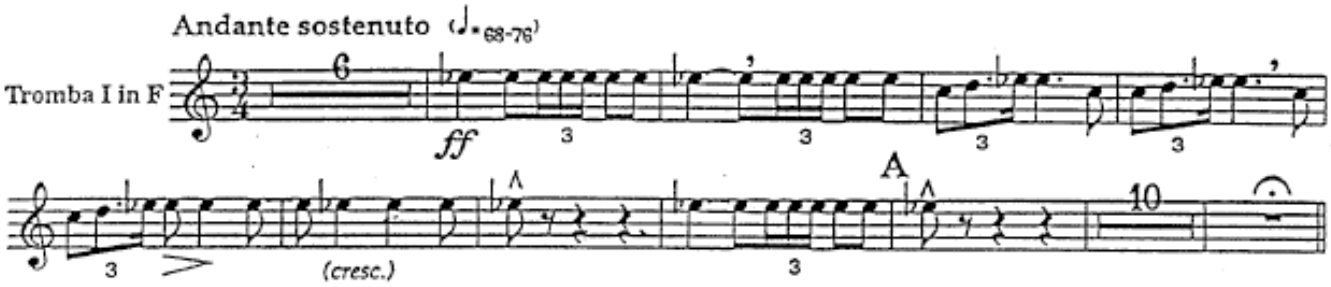
4. Satz

Allegro con spirito

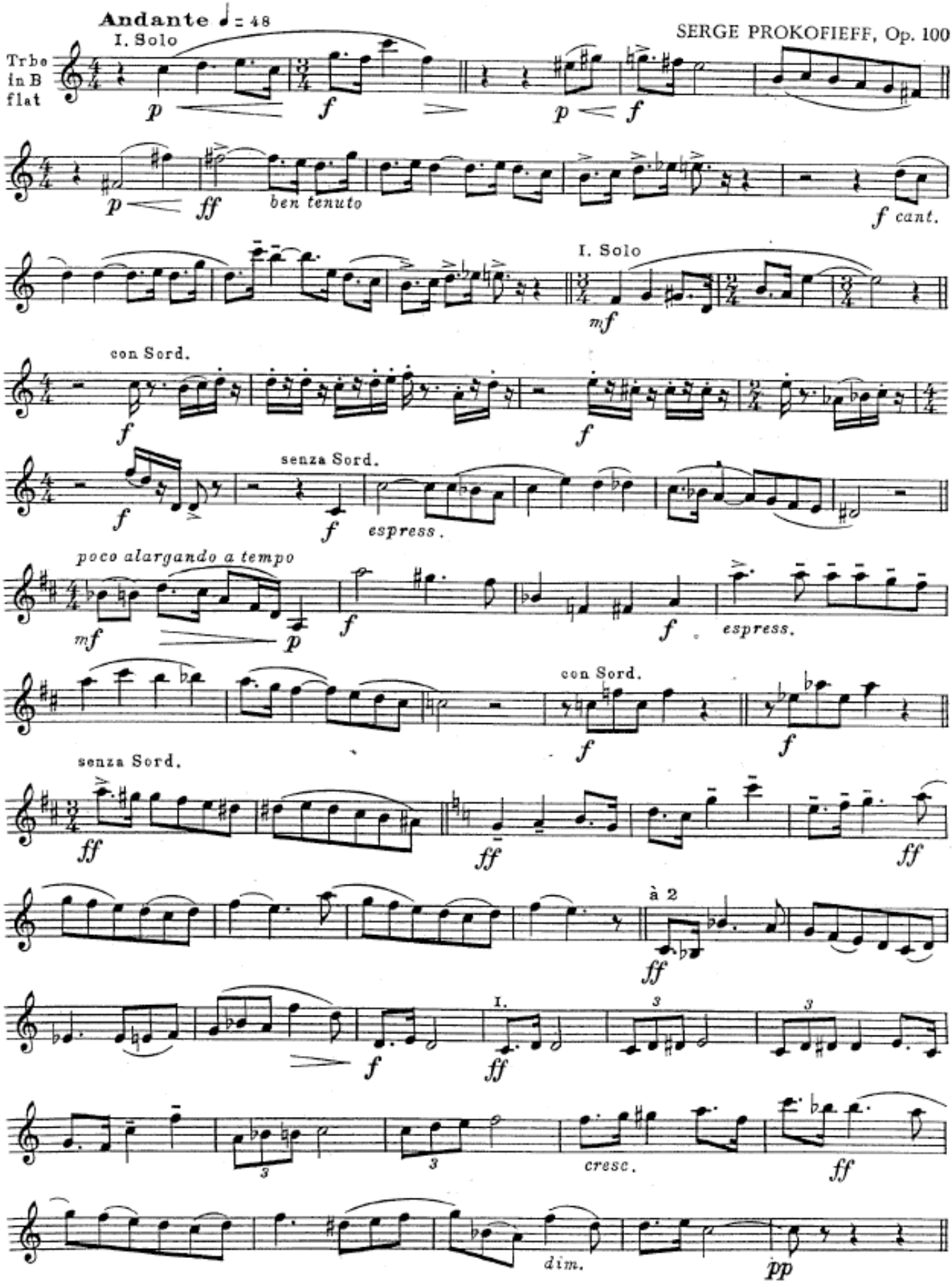
[♩ ca. 126]

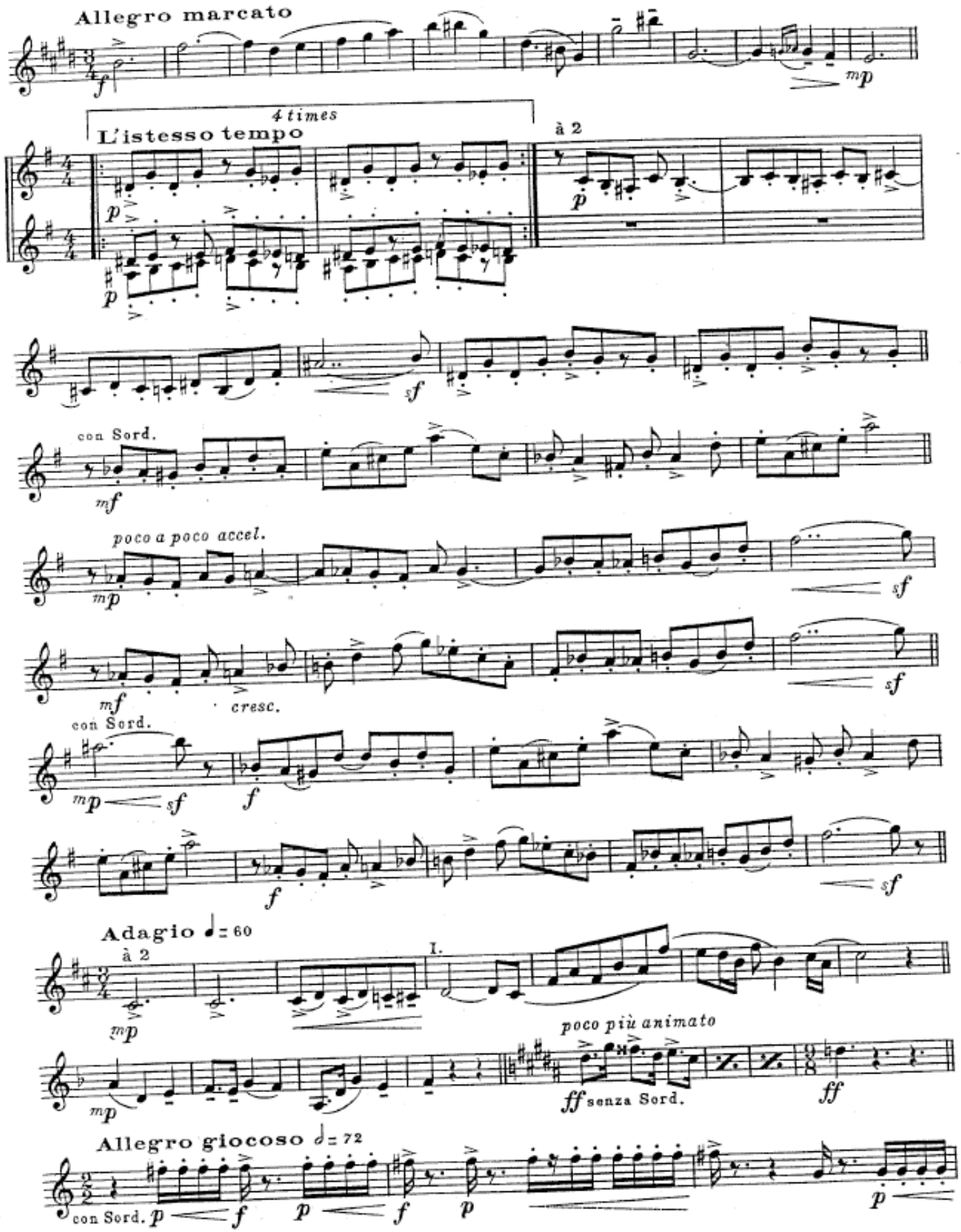


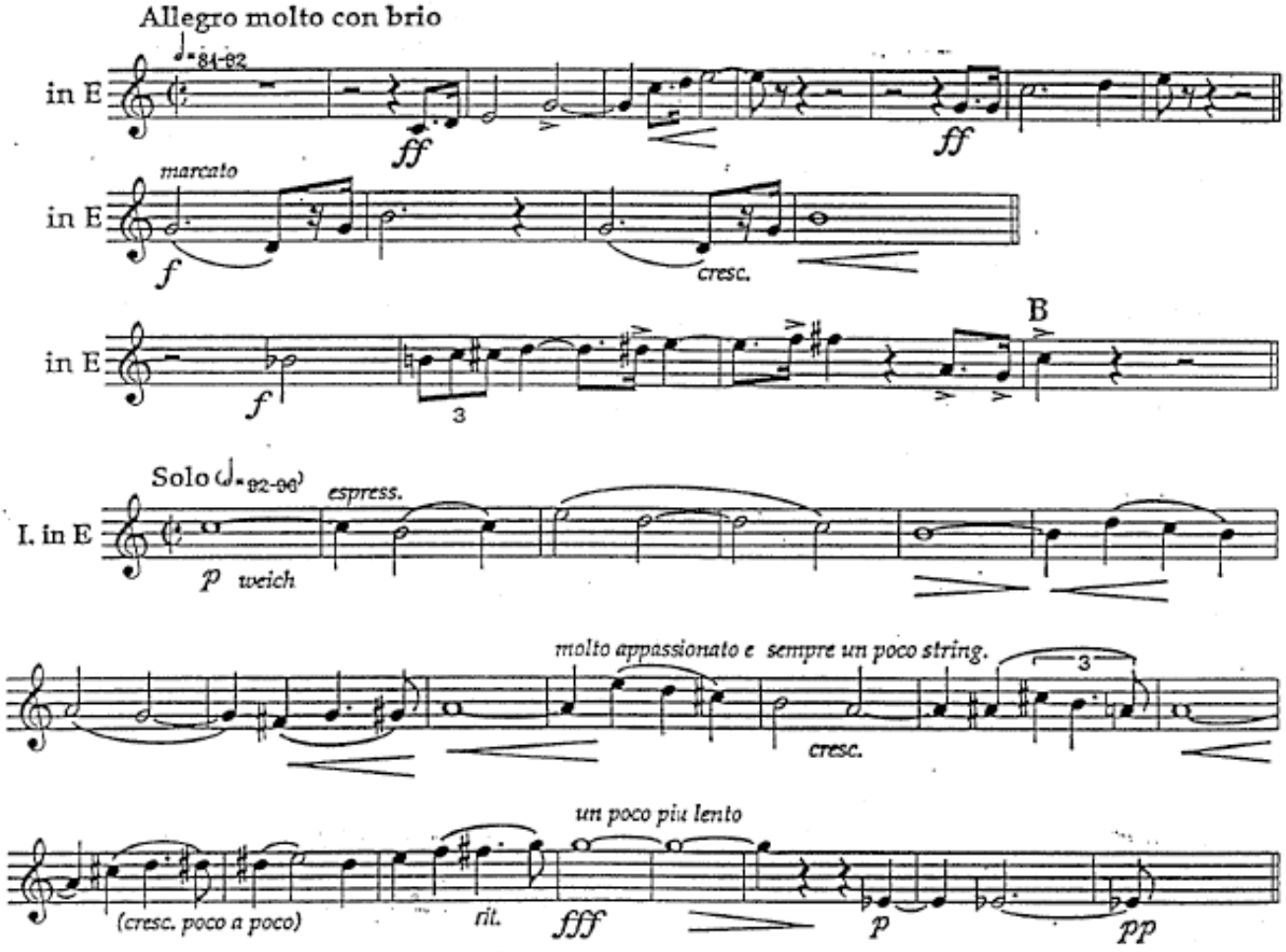
TCHAIKOVSKY: Symphony No. 4: 1st Movement

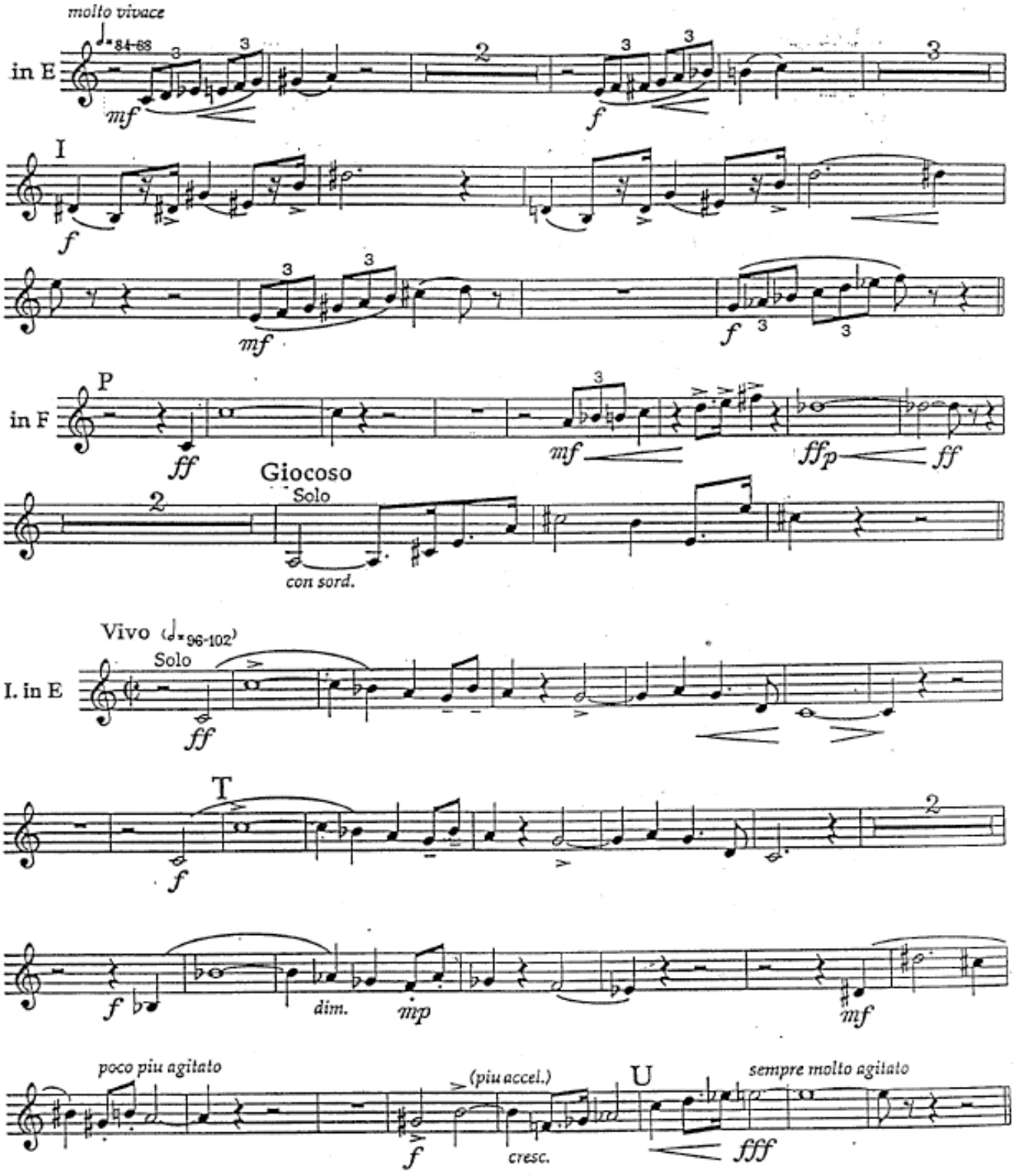


SYMPHONY No. 5




Allegro marcato
4 times
L'istesso tempo
à 2
con Sord.
poco a poco accel.
cresc.
con Sord.
Adagio ♩= 60
à 2
I.
poco più animato
senza Sord.
Allegro giocoso ♩= 72
con Sord.

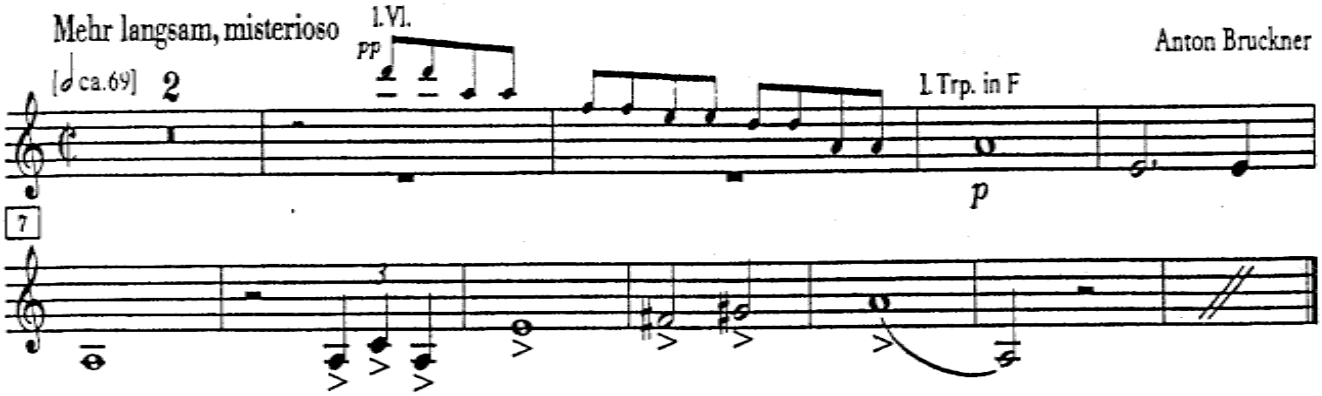

Allegro molto con brio
in E
ff
ff
marcato
in E
f
cresc.
in E
B
f
3
Solo
espress.
I. in E
p weich
molto appassionato e sempre un poco string.
3
cresc.
un poco piu lento
(cresc. poco a poco)
rit.
fff
p
pp


molto vivace
in E
mf
f
I
P
in F
ff
mf
ffp
ff
Giocoso
Solo
con sord.
Vivo
Solo
I. in E
T
dim.
mp
poco piu agitato
(piu accel.)
cresc.
U
sempre molto agitato
fff

Sinfonie Nr. 3

d-Moll

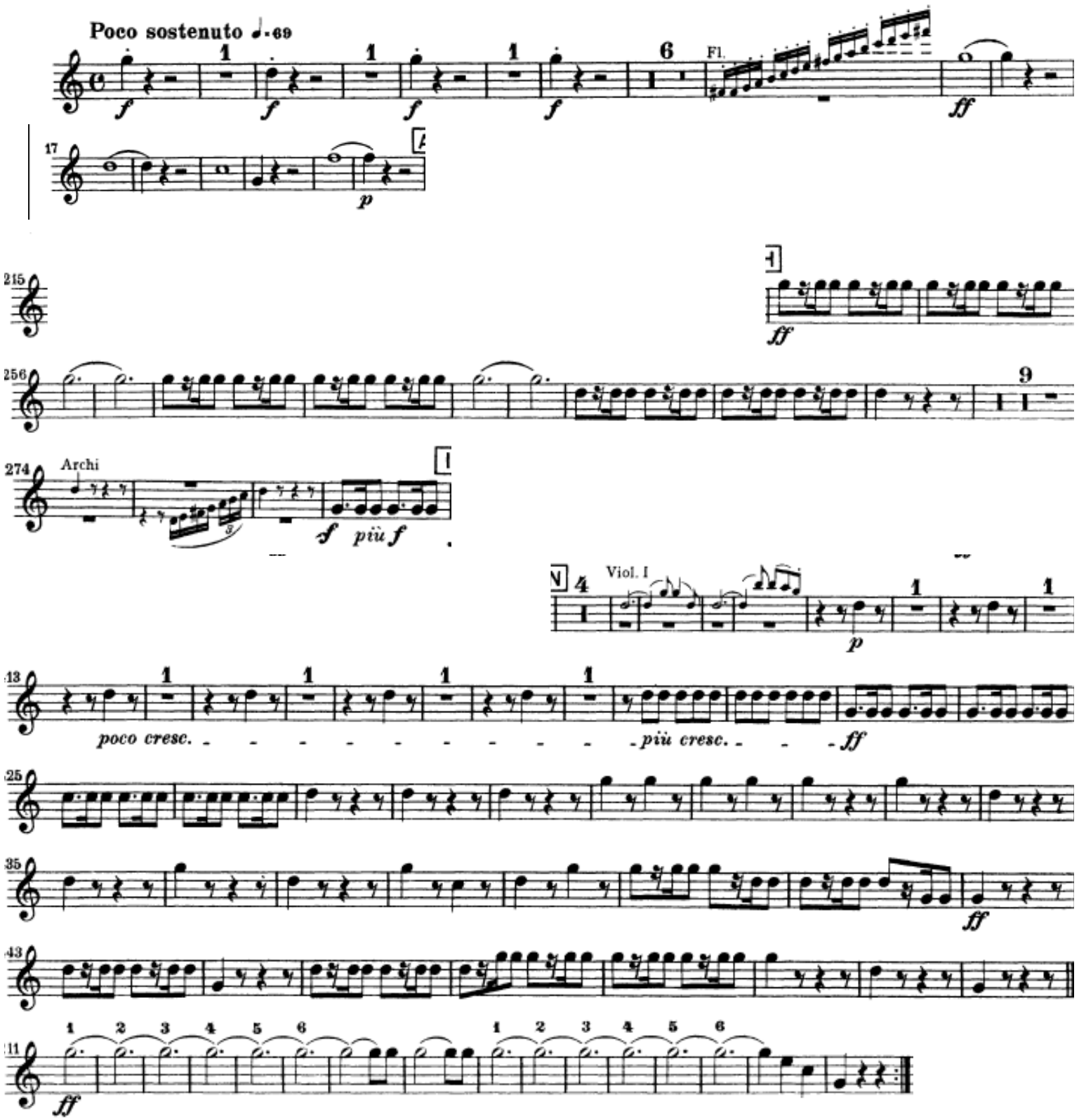
1. Satz



Ludwig van Beethoven

Symphony No. 7 in A Major, Op. 92

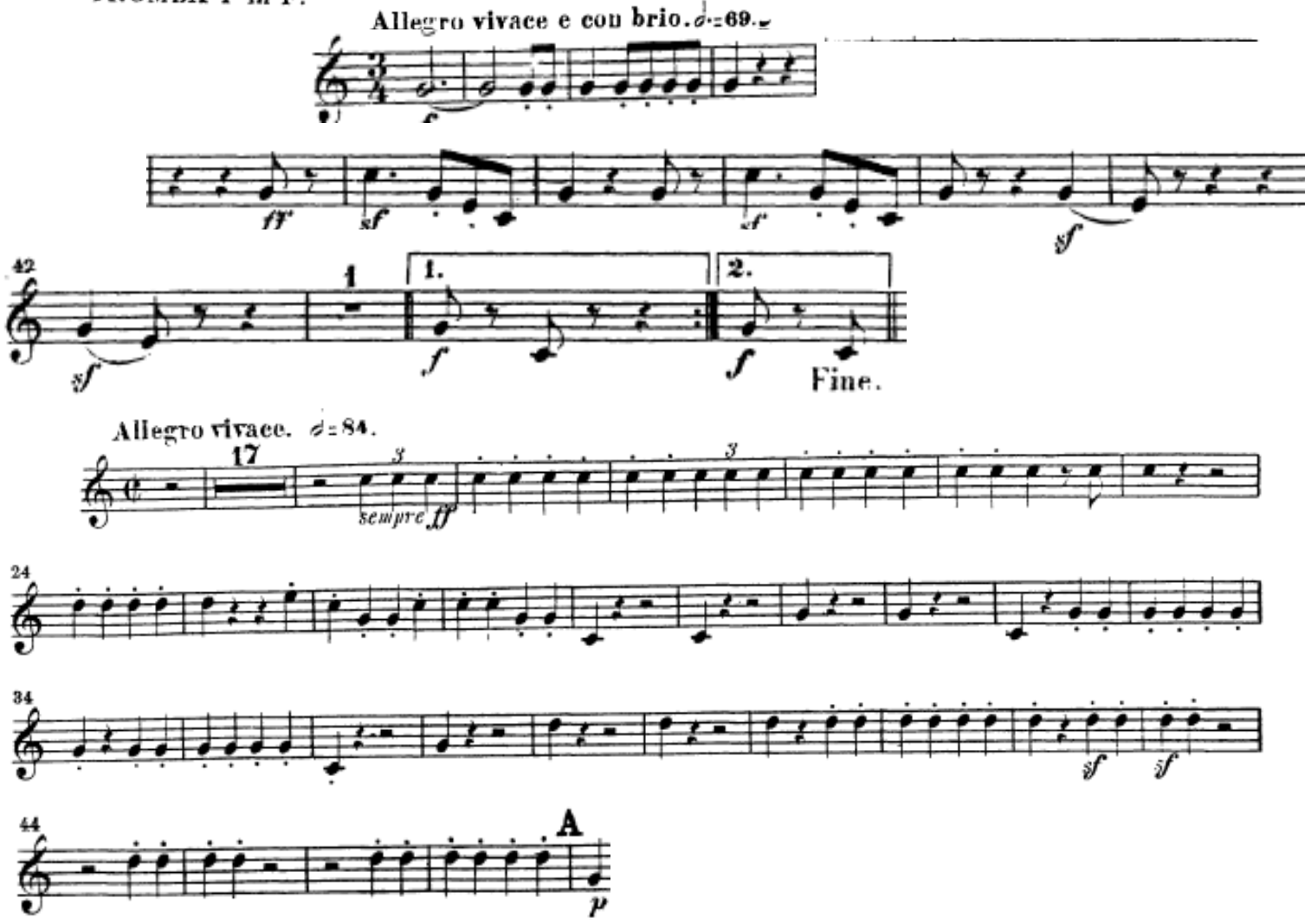
Tromba I in D



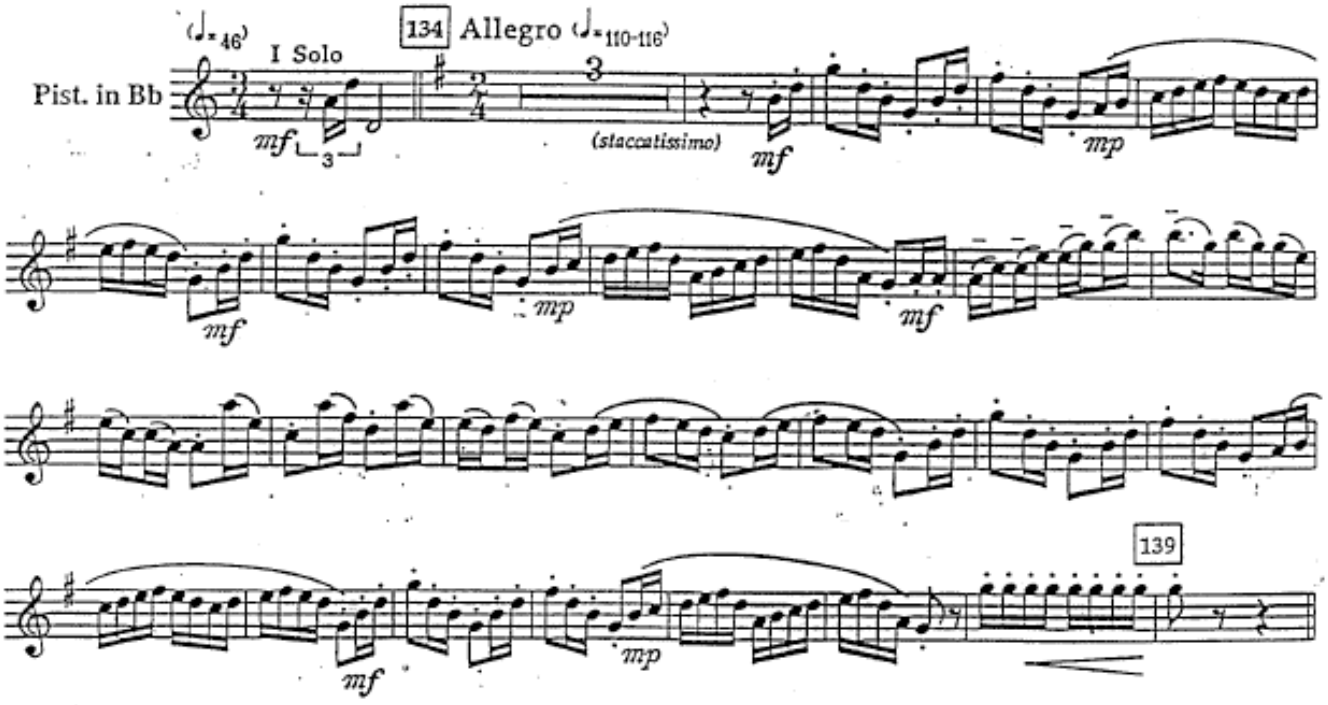
Ludwig van Beethoven

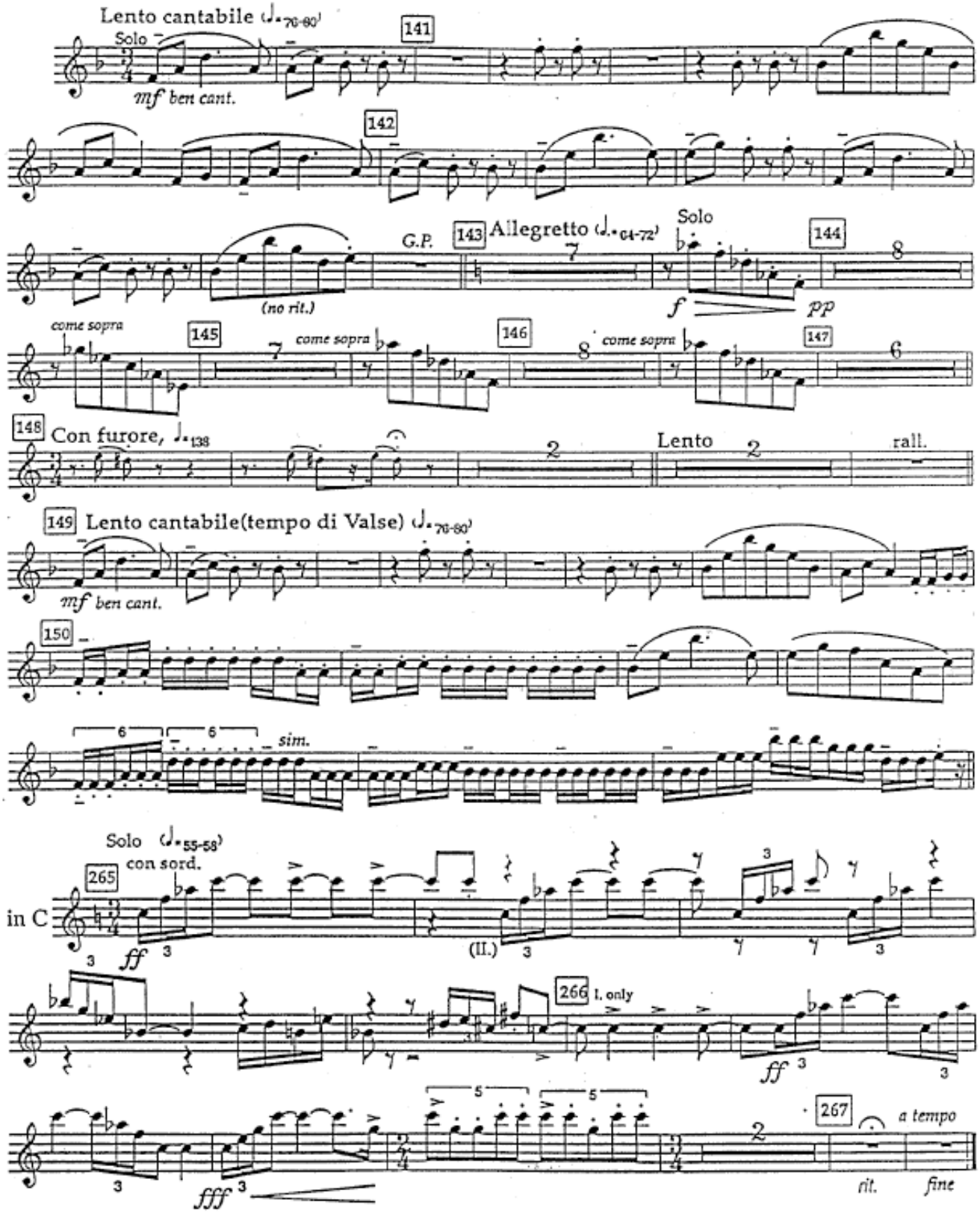
Symphony No. 8 in F Major, Op. 93

TROMBA I in F.



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



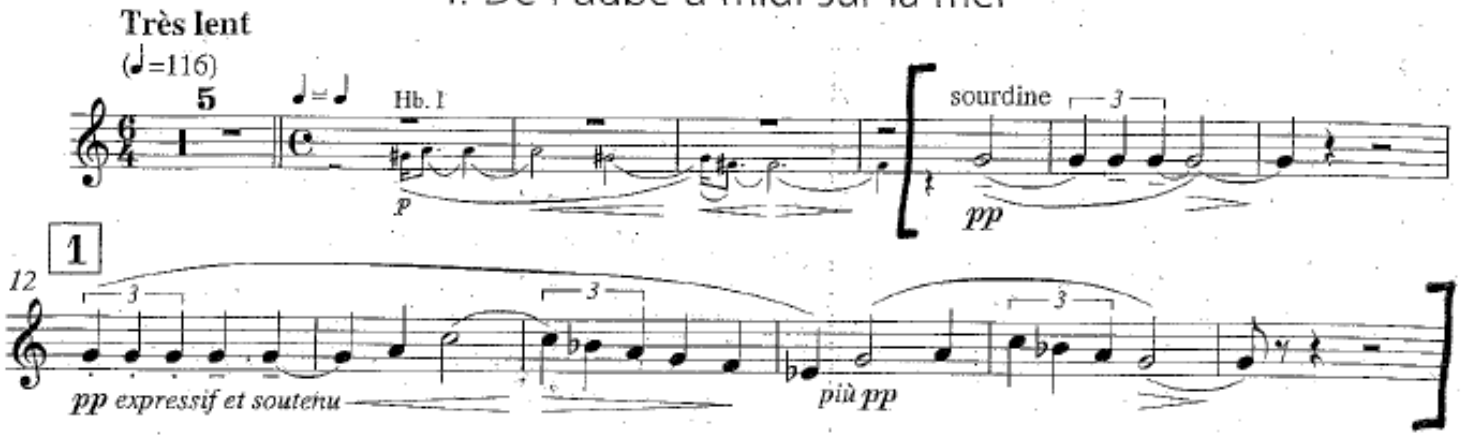

Lento cantabile ♩=70-80
Solo
141
mf ben cant.
142
G.P.
143 Allegretto ♩=64-72
Solo
144
(no rit.)
f
pp
come sopra
145
146
147
148 Con furore, ♩=138
Lento
rall.
149 Lento cantabile(tempo di Valse) ♩=70-80
mf ben cant.
150
sim.
Solo ♩=55-58
con sord.
265
in C
ff
(II.)
266 I. only
ff
267
a tempo
fff
rit.
fine

La Mer

Trompette I en Fa

Claude Debussy
herausgegeben von Peter Jost

I. De l'aube à midi sur la mer



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

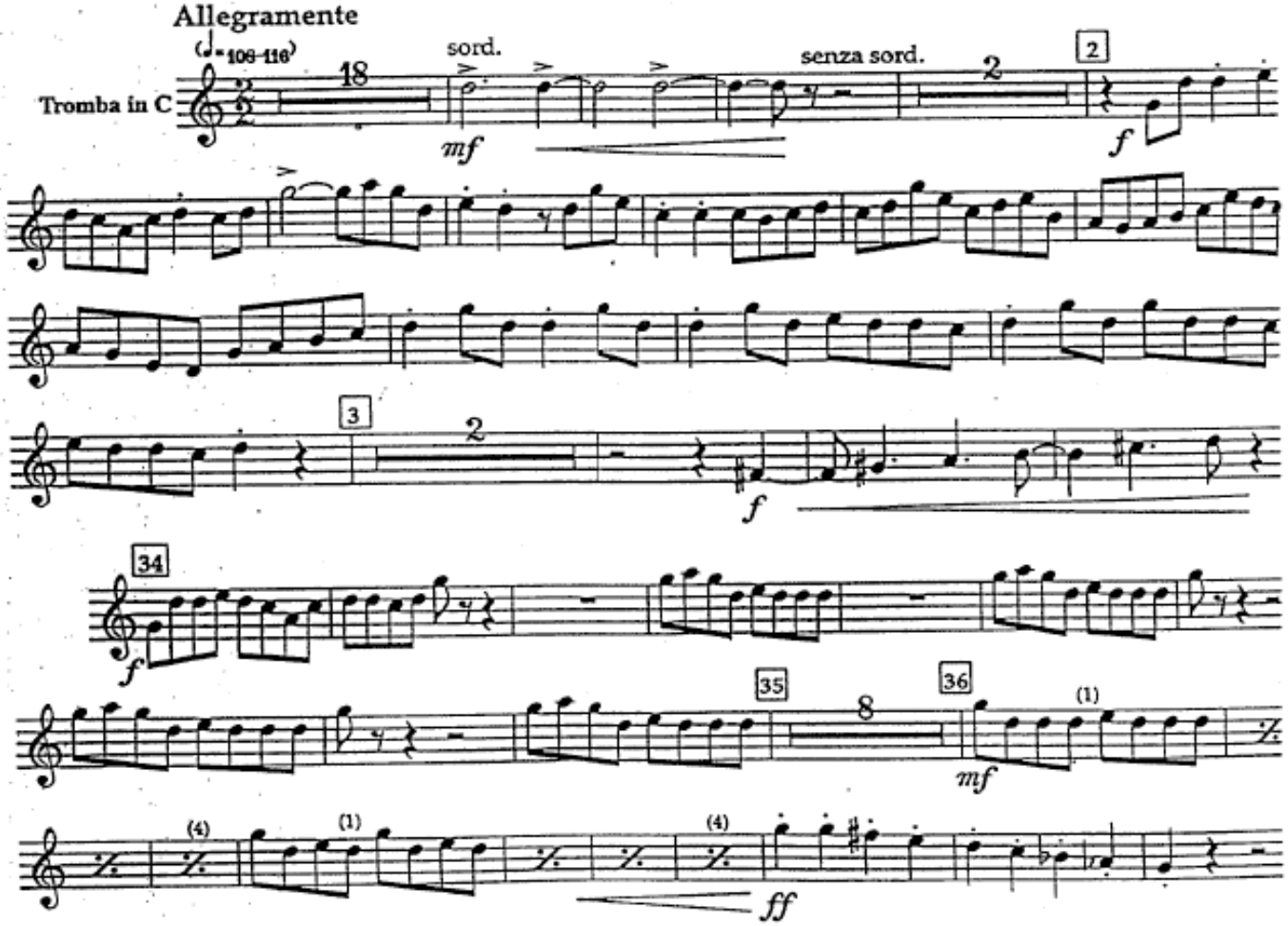
Suggested Equipment: C, D, or G Trumpet

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.



Concerti. 34
Associaz. Scuola di Musica
di Fiesole - Via Fontanelle, 24
S. Domenico - Tel. 599.994

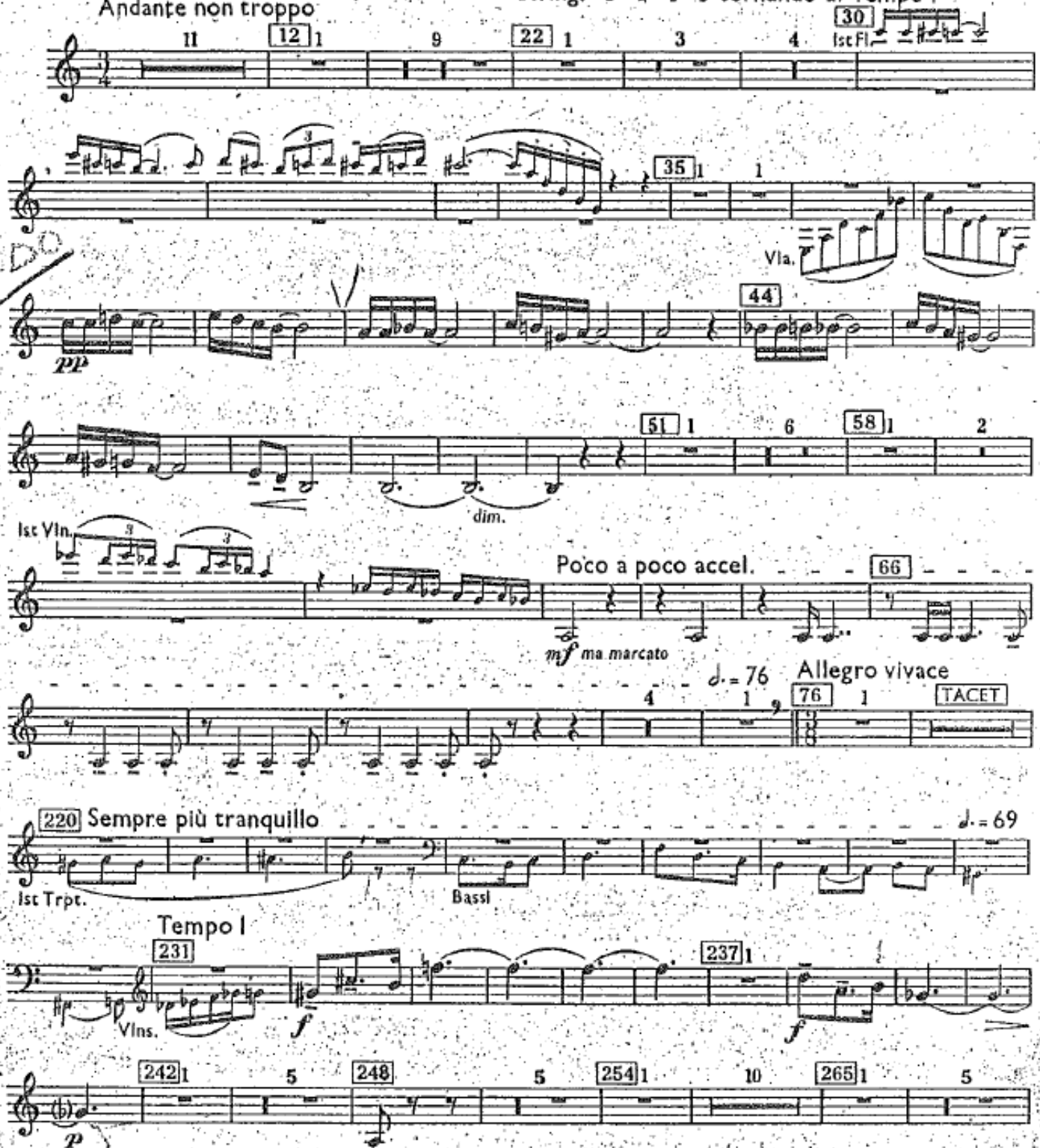
9

2nd TRUMPET in C

CONCERTO FOR ORCHESTRA

I. INTRODUZIONE

Béla Bartók



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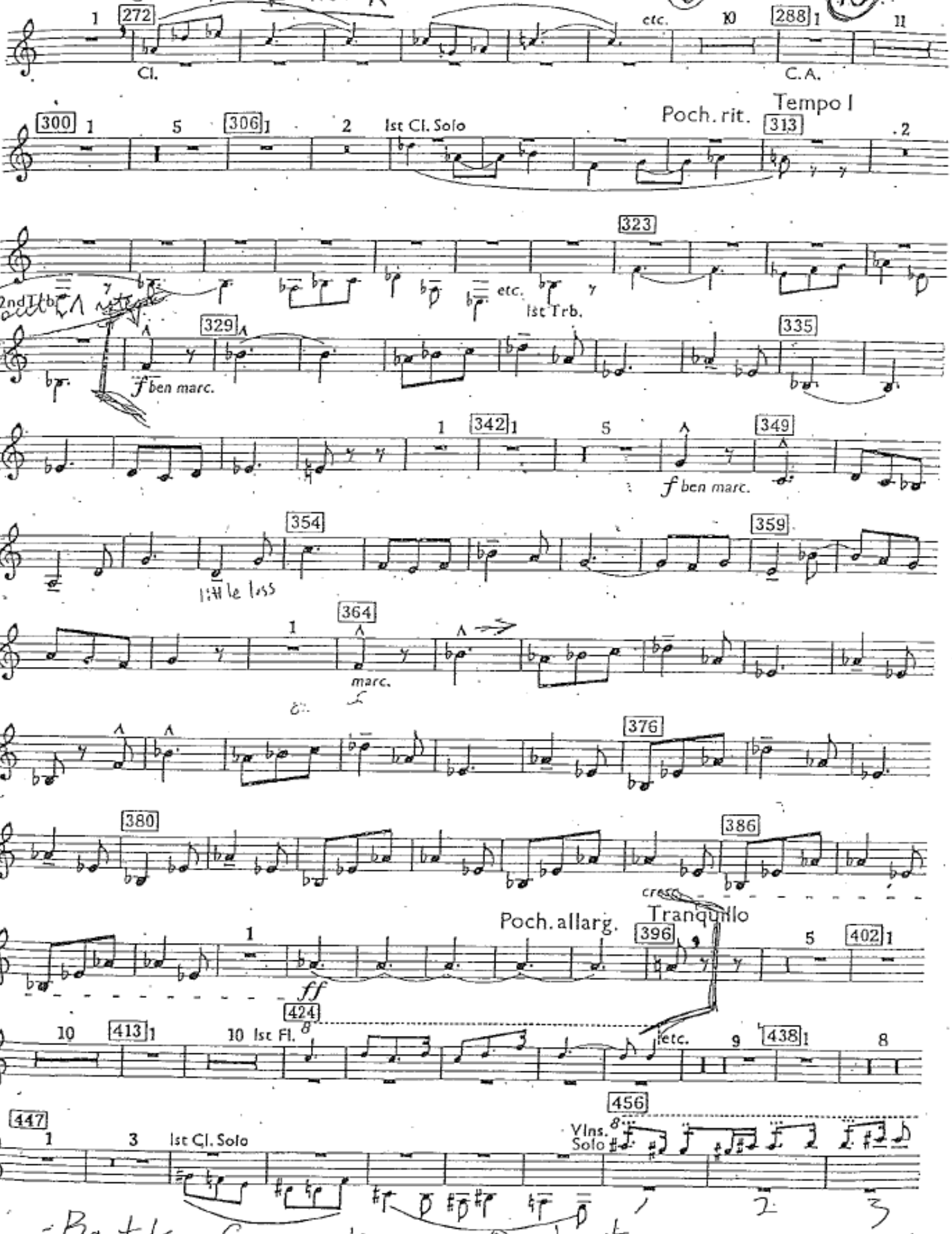
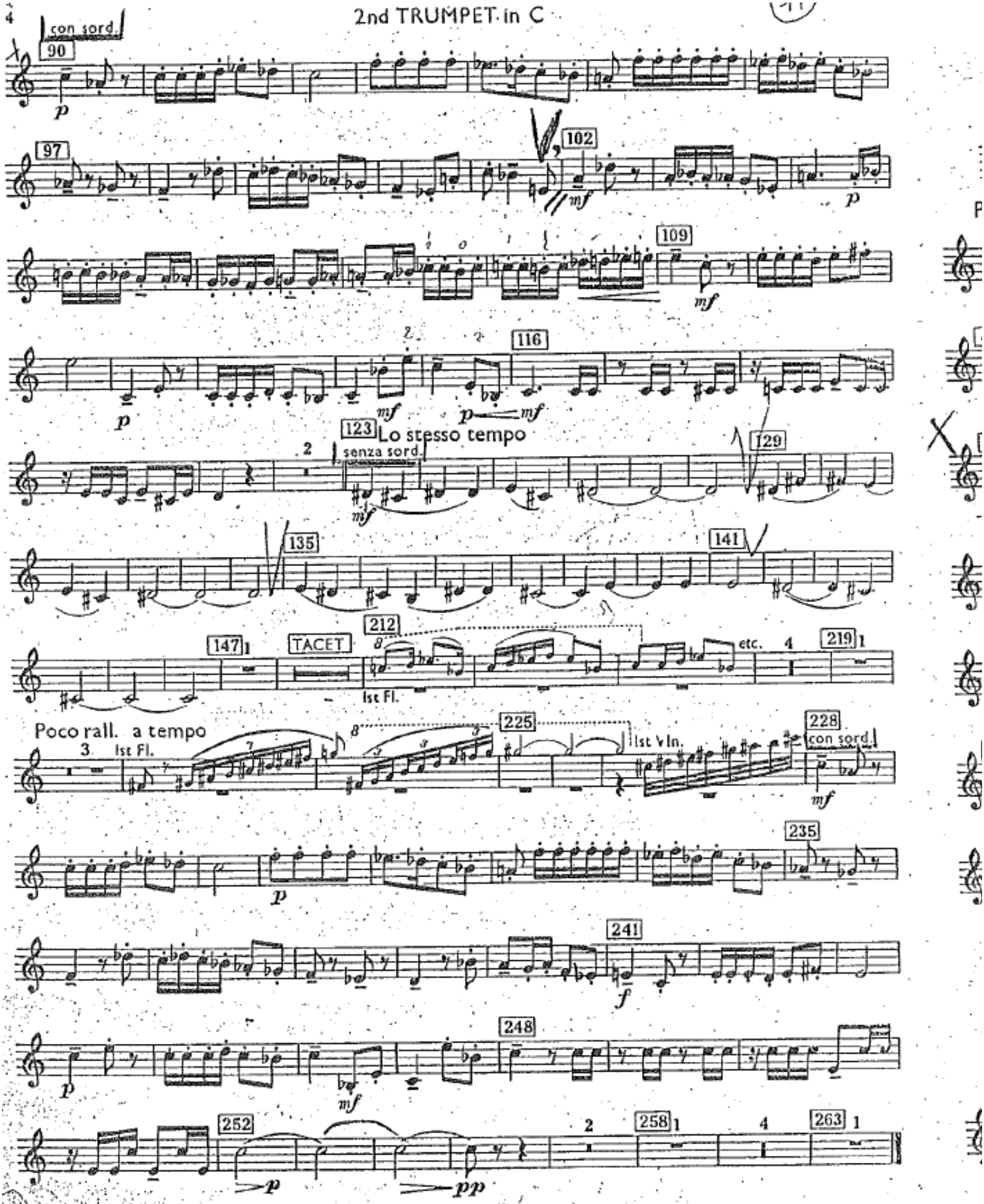
Poch. allarg. Tranquillo **BARTOK** 2nd TRUMPET in C

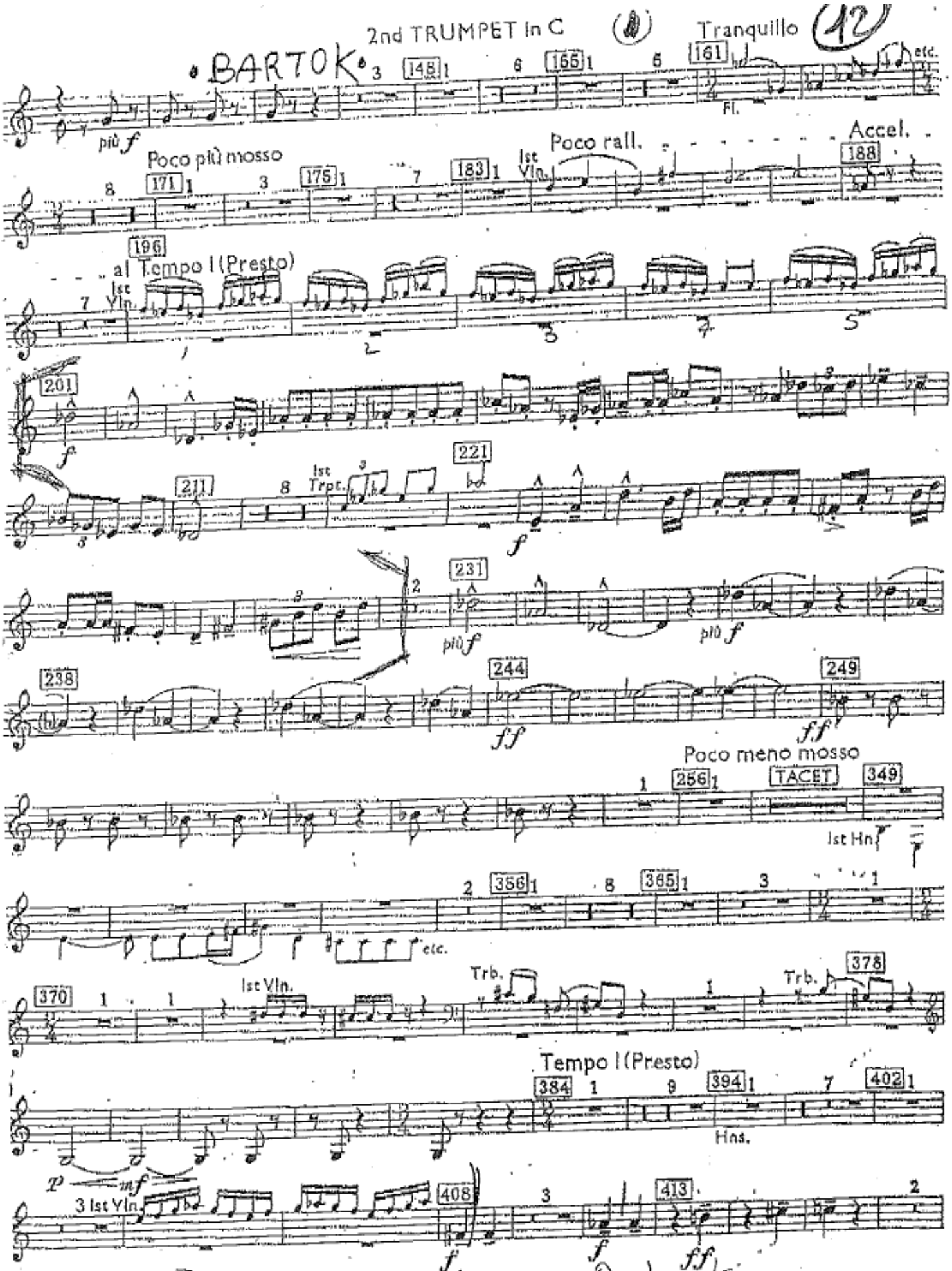


-Bartok Concerto per Orchestra

2° Tromba

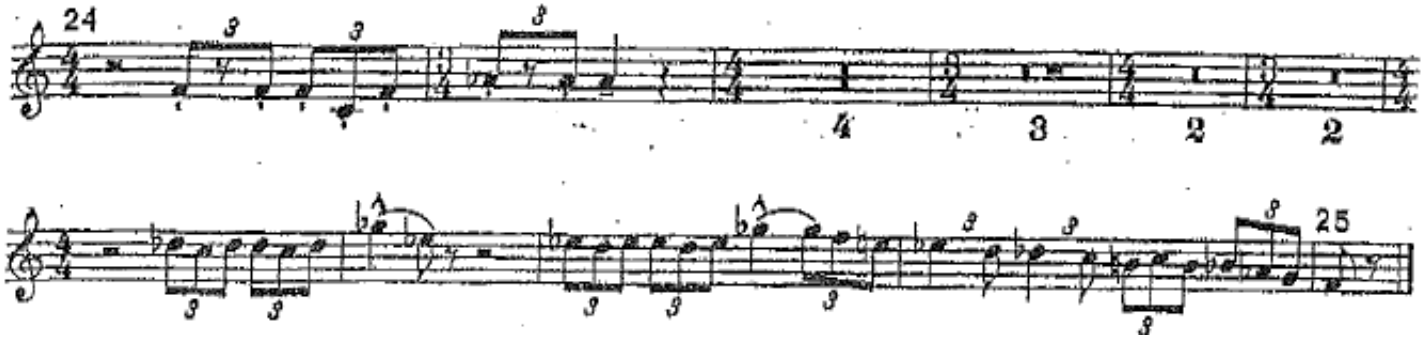
2nd TRUMPET in C




2nd TRUMPET In C
BARTOK
Tranquillo
42
148
166
161
Fl.
più f
Poco più mosso
Poco rall.
Accel.
171
175
183
1st Vln.
188
196
al Tempo I (Presto)
1st Vln.
201
f
211
221
1st Trpt.
231
più f
238
244
249
ff
Poco meno mosso
256
TACET
349
1st Hn.
356
365
etc.
370
1st Vln.
Trb.
378
Tempo I (Presto)
384
394
402
Hns.
p
mf
3 1st Vln.
408
413
Bartok Concerto per Orchestra

13

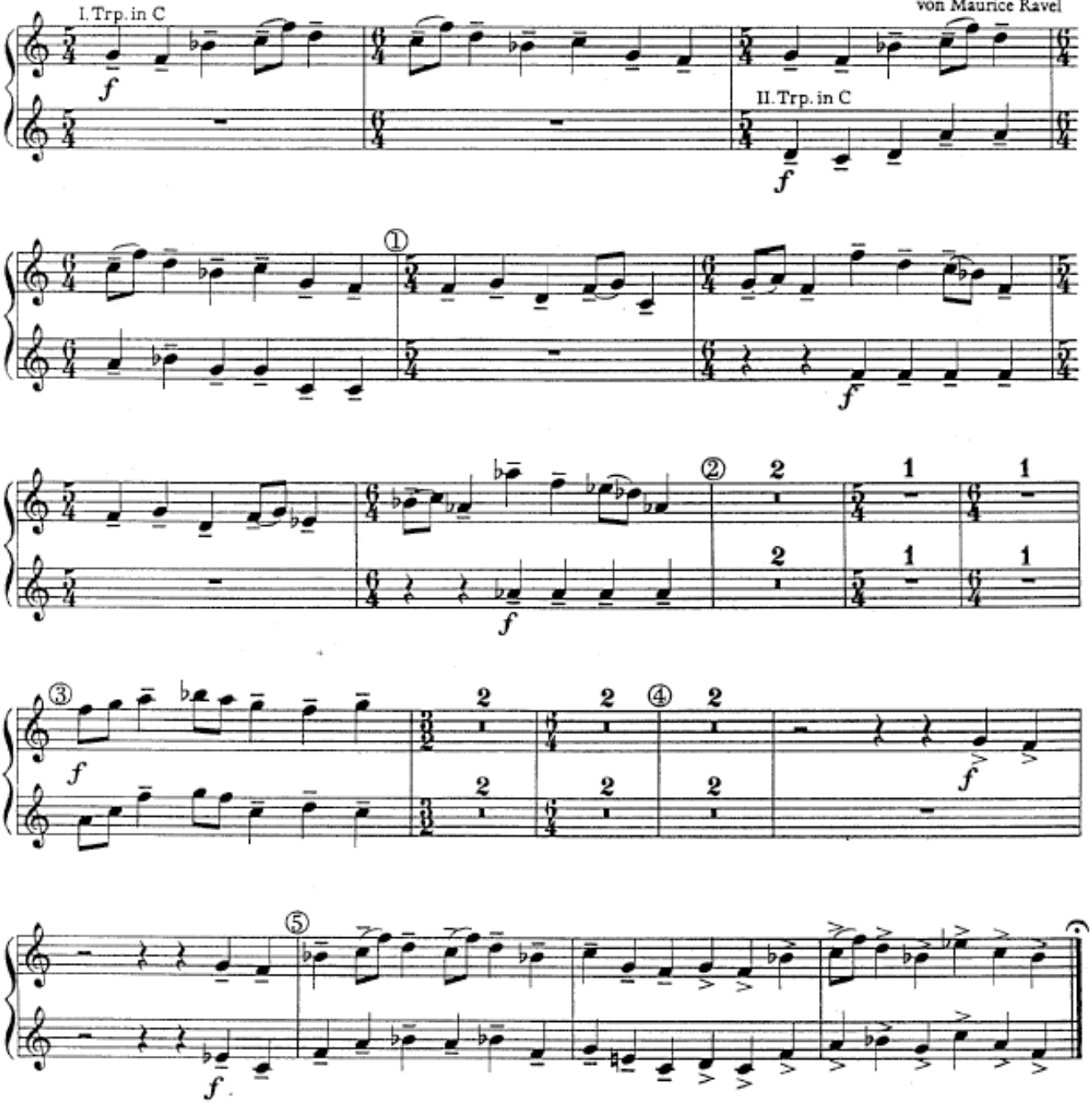
...mpete in C



Promenade

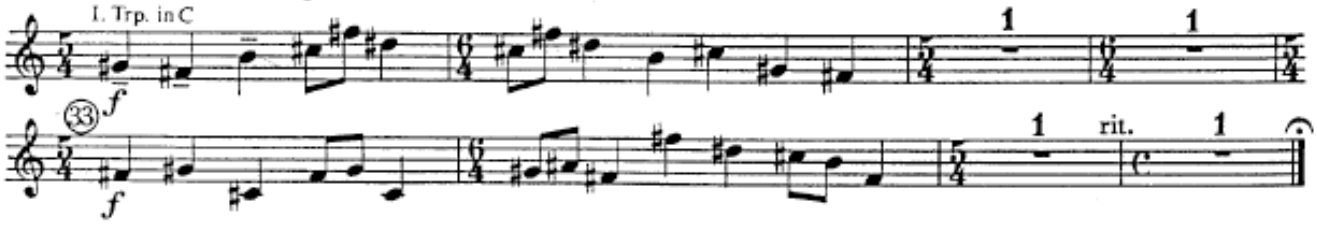
Allegro guisto, nel modo russico; senza allegrezza, ma poco sostenuto [♩ ca. 84 - 88]

Modest Moussorgski
Orchesterfassung
von Maurice Ravel



Promenade

Moderato non tanto, pesamente



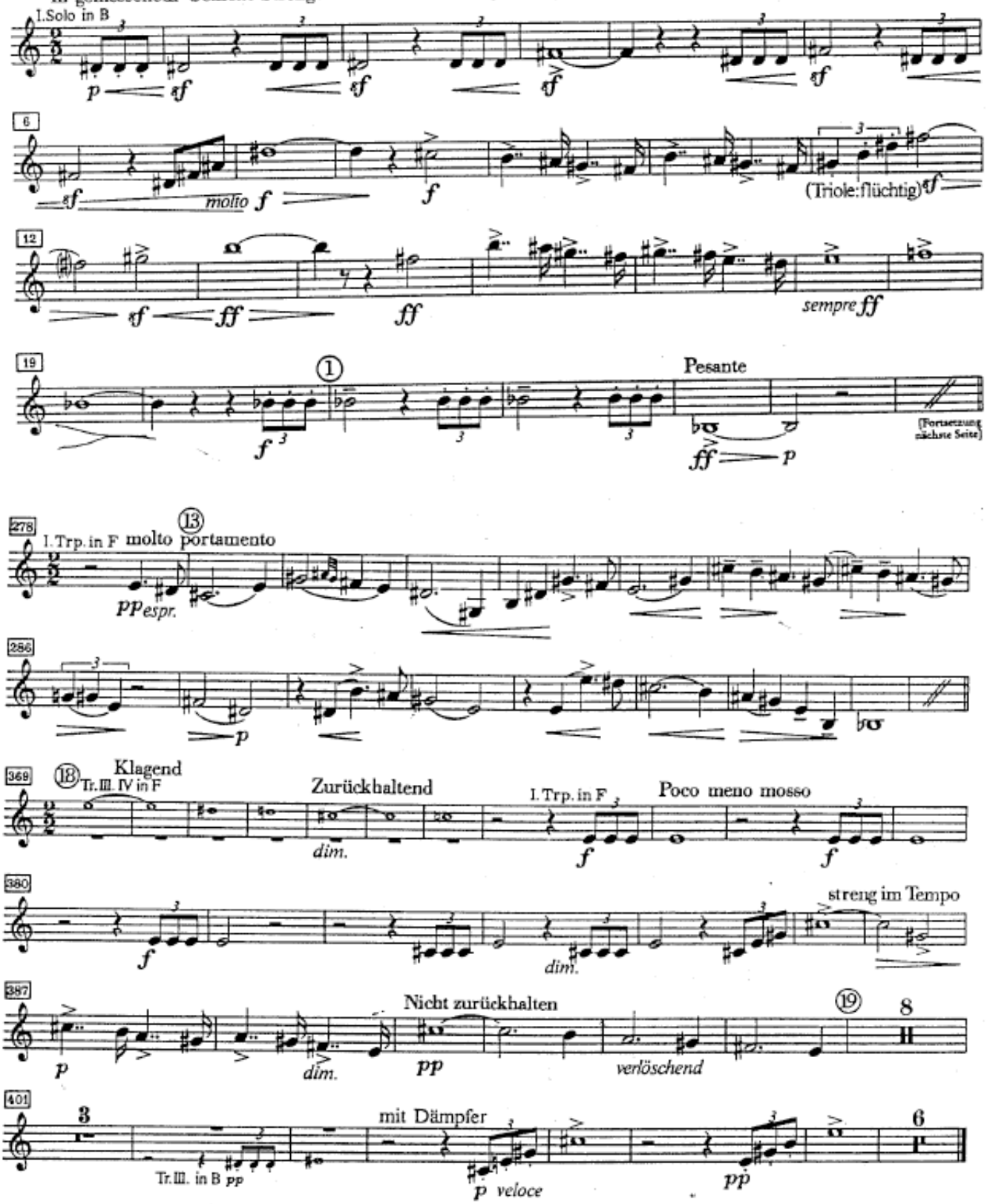
Sinfonie Nr. 5

1. Satz (Trauermarsch)

cis-Moll

Gustav Mahler

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



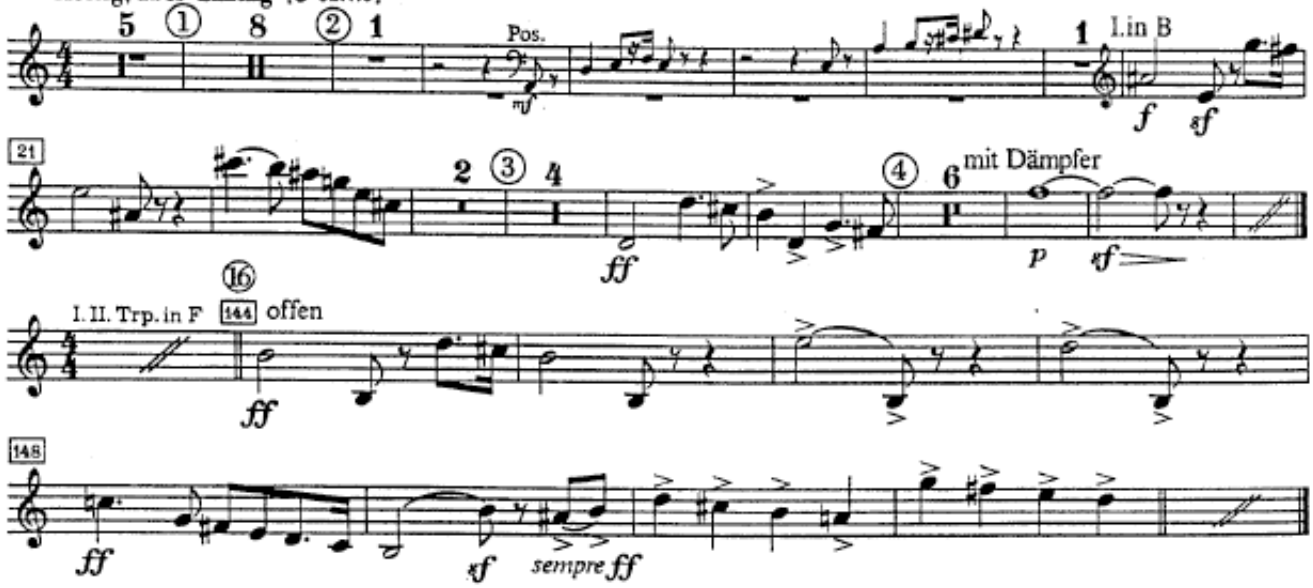
Sinfonie Nr. 6

a-Moll

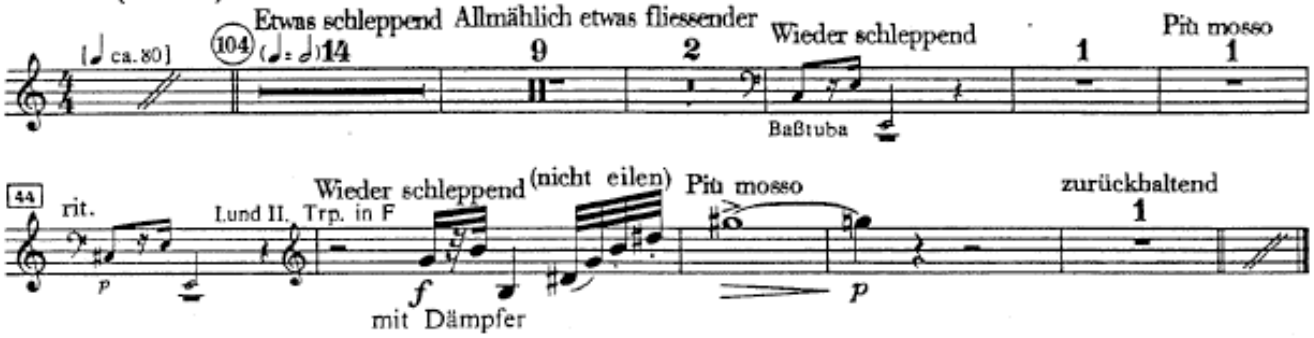
1. Satz

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

Gustav Mahler



4. Satz (Finale)

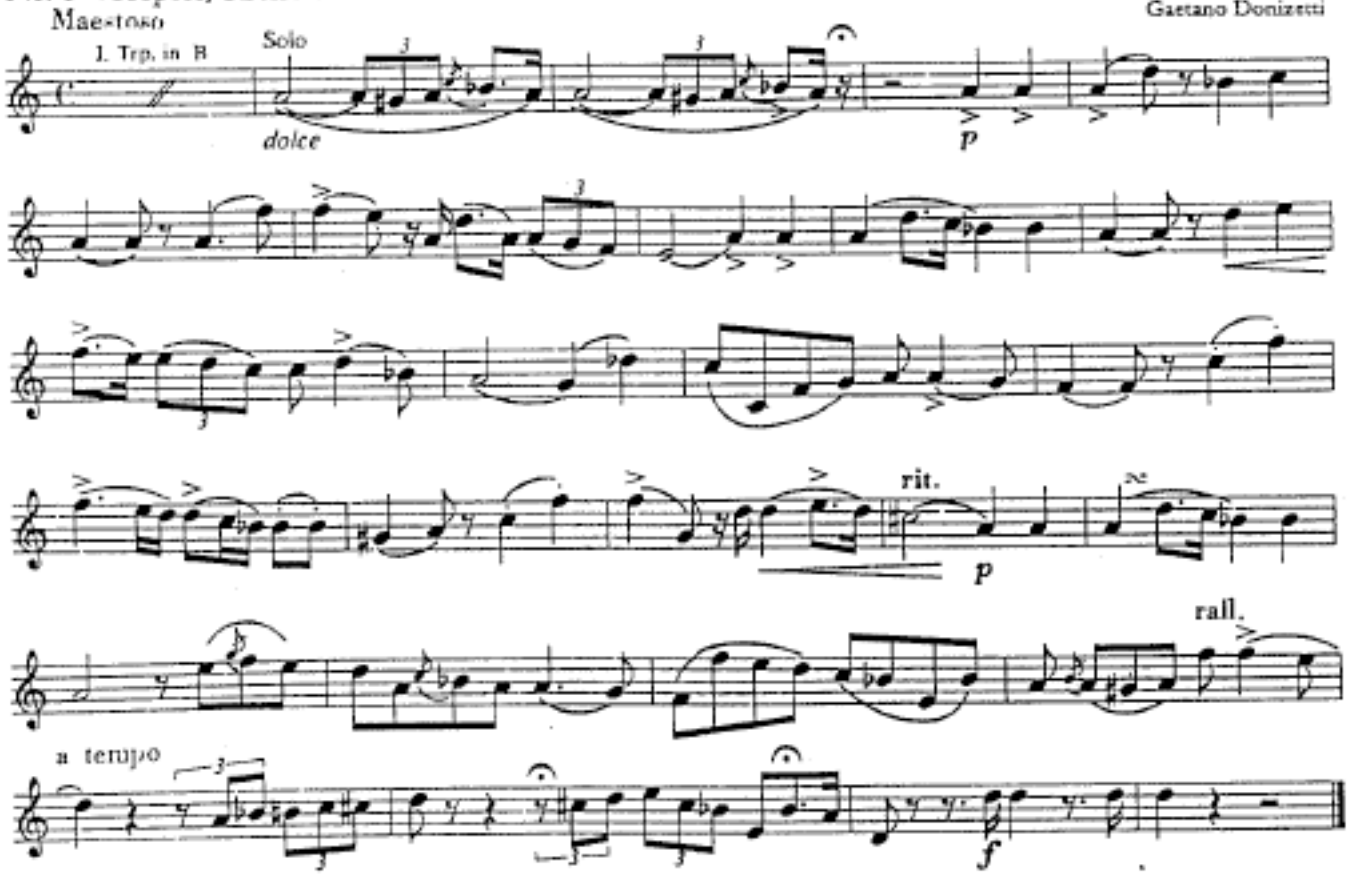


Don Pasquale

2. Akt 3. Bild

Nr. 5 Vorspiel, Szene und Arie

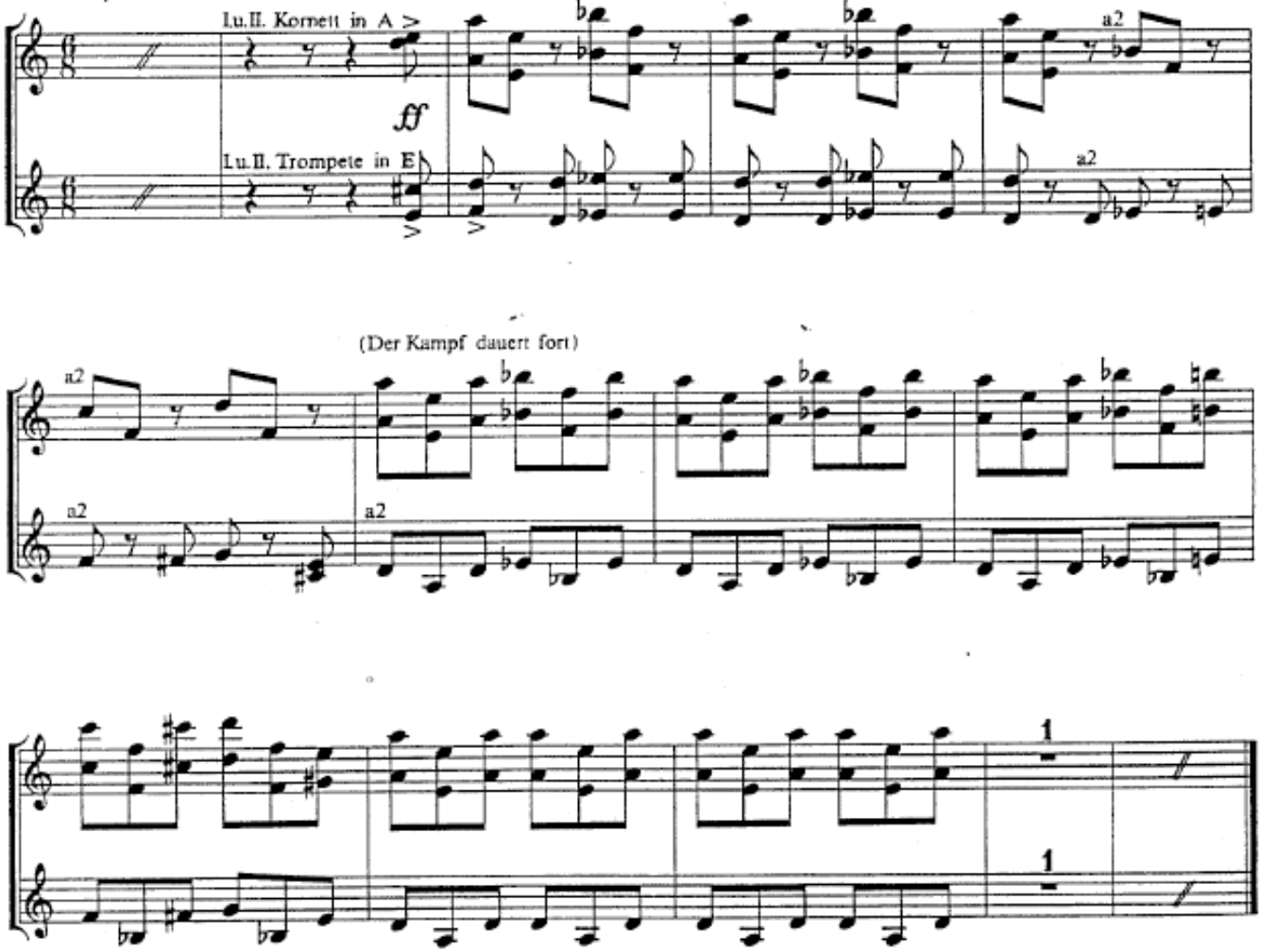
Gaetano Donizetti



1. Akt 2. Szene

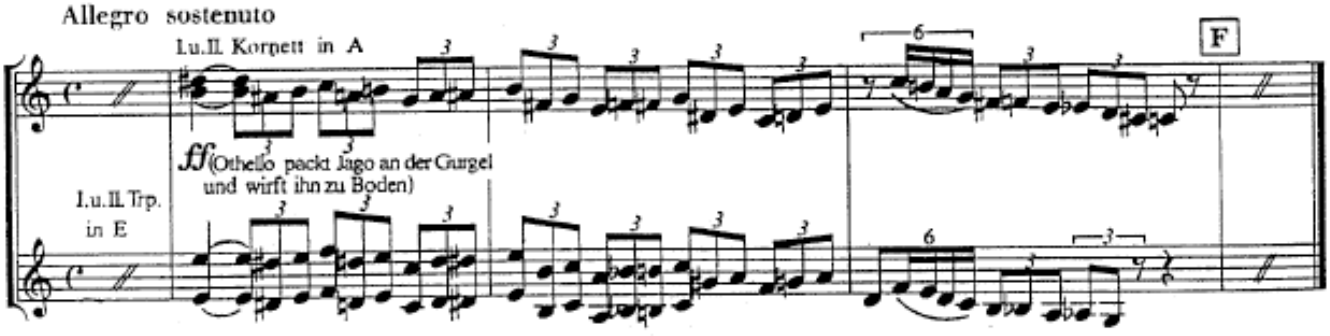
Allegro con brio [♩= 120]

Giuseppe Verdi



2. Akt 5. Szene

Allegro sostenuto



Don Carlos

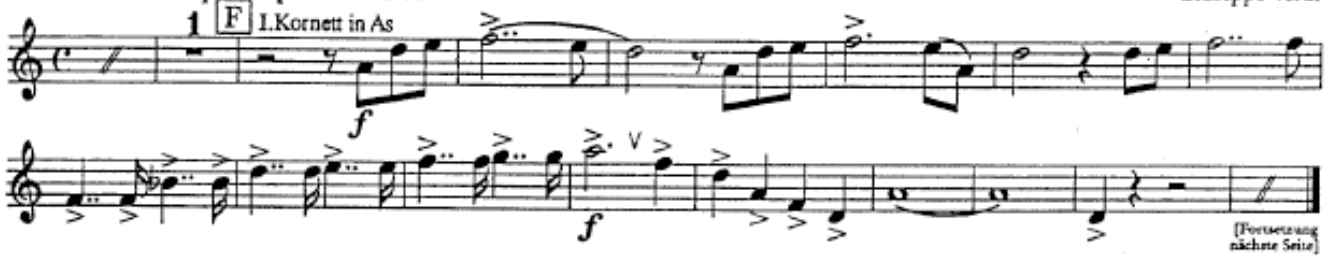
3. Akt

2. Szene

Allegro agitato [♩ = 132]

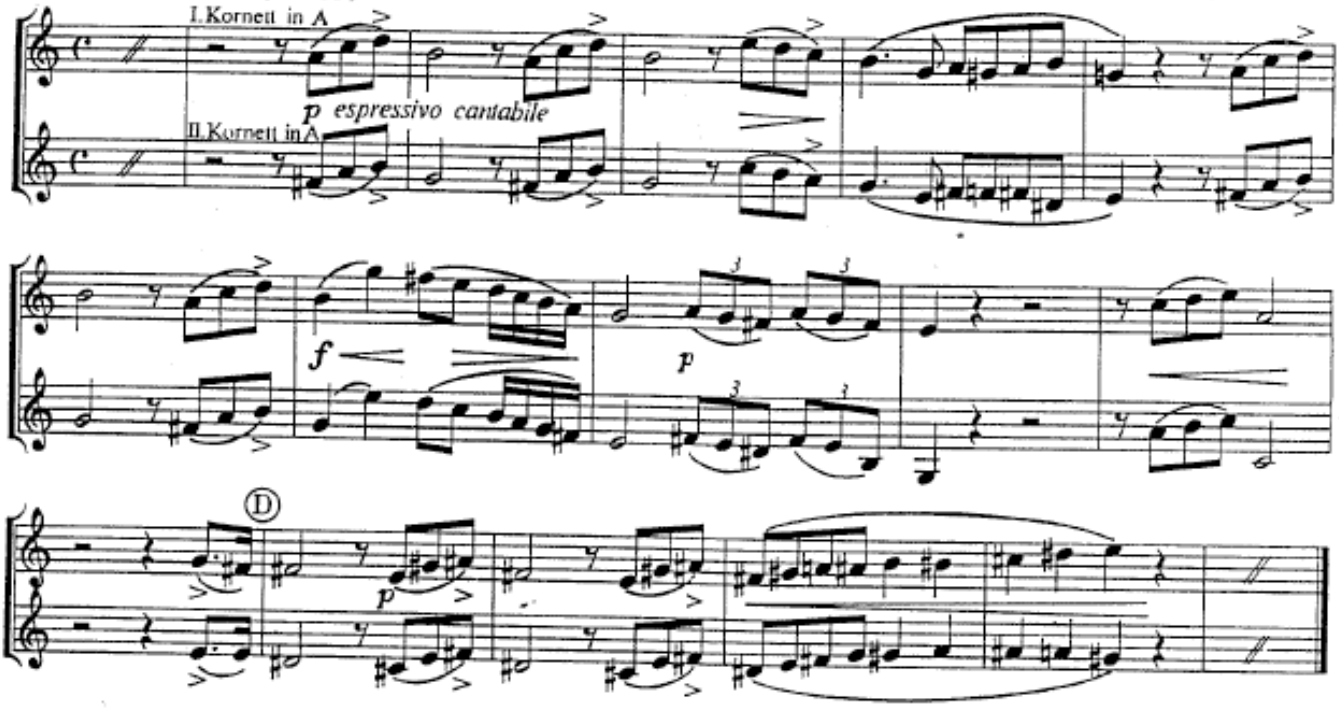
Un poco più animato

Giuseppe Verdi



Verwandlung 1. Szene

Assai moderato [♩ = 60]



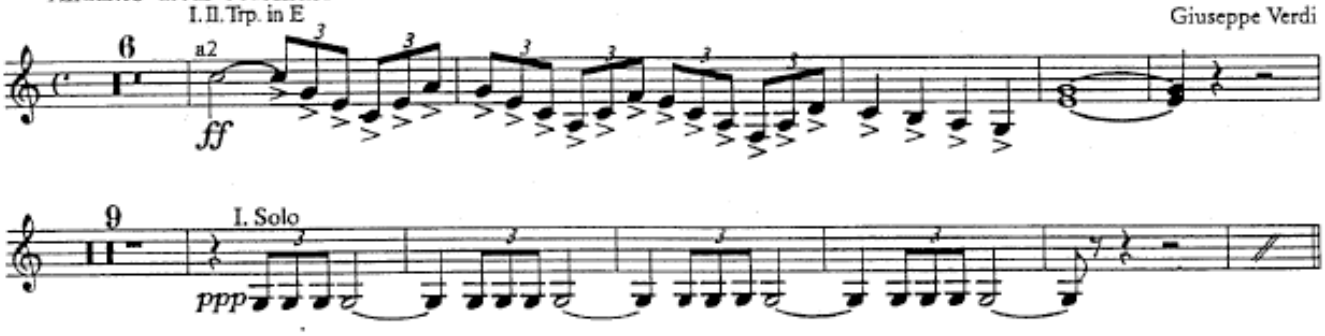
1. Akt

1. Szene

Andante assai sostenuto

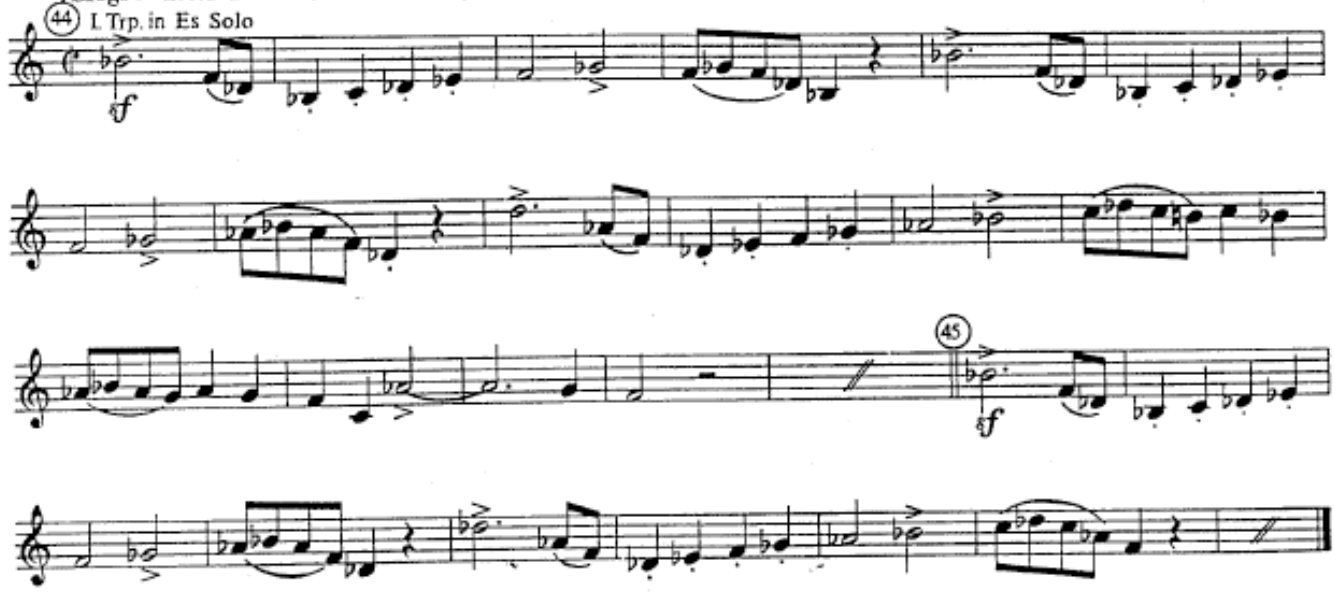
I. II. Trp. in E

Giuseppe Verdi



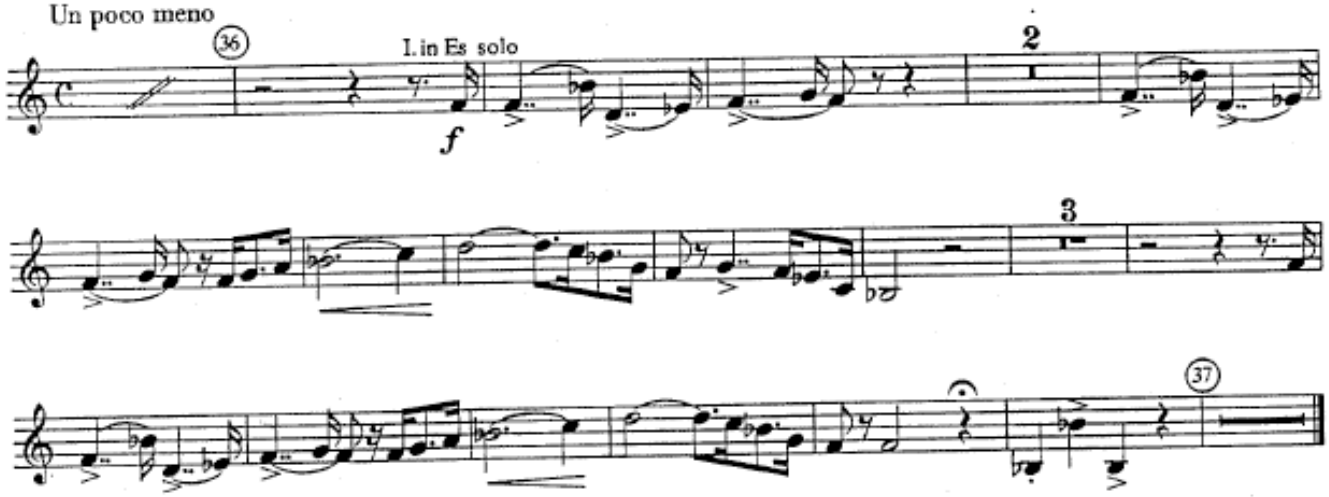
5. Szene

Allegro assai mosso (𝅗𝅥 = ca. 152)



2. Akt

Un poco meno

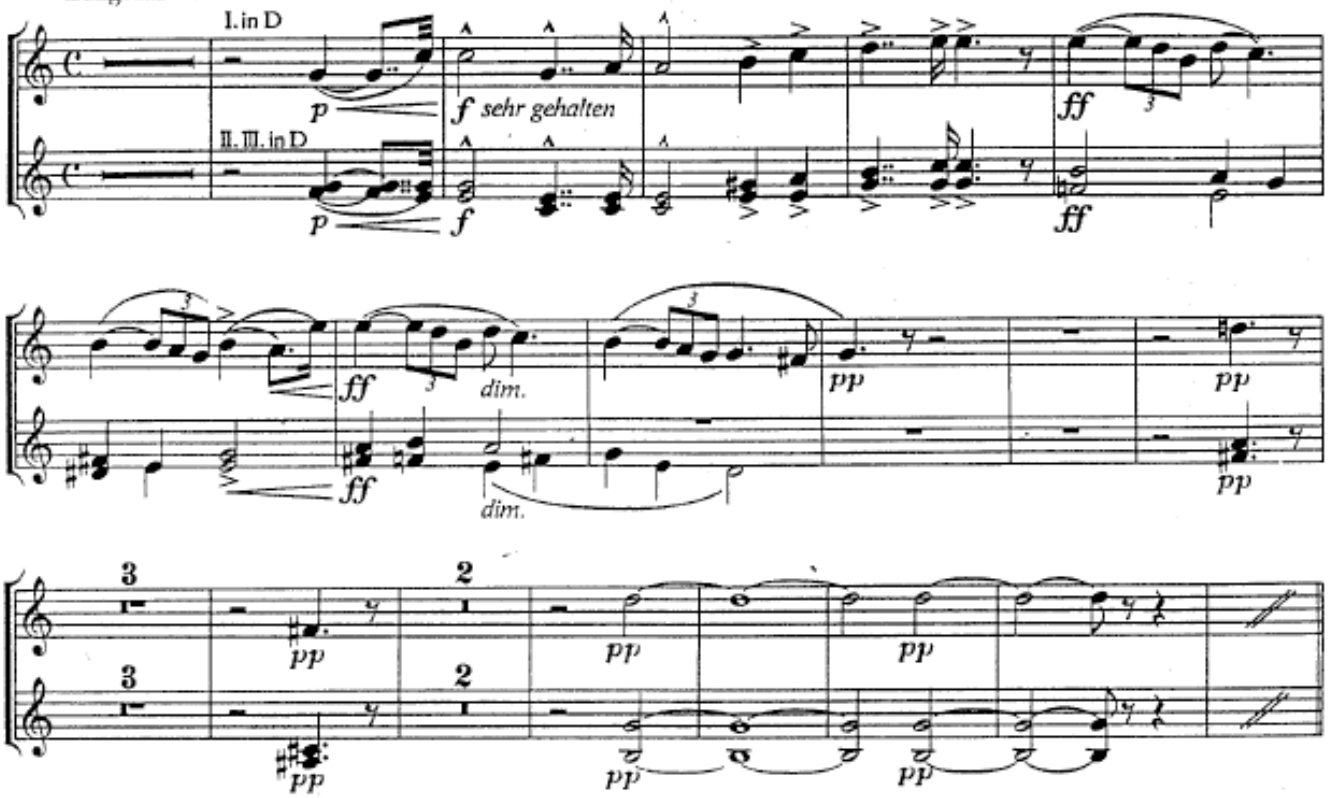


Lohengrin

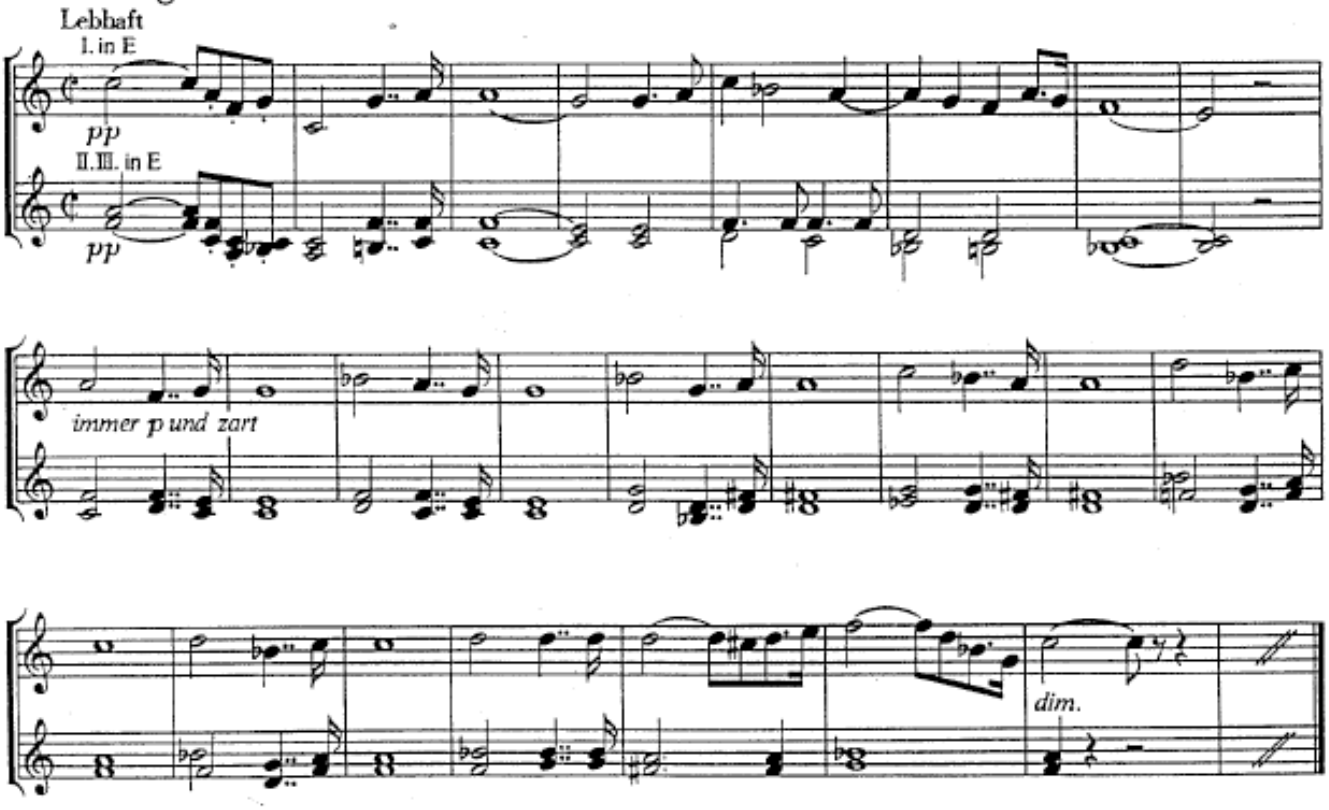
Vorspiel

Langsam

Richard Wagner



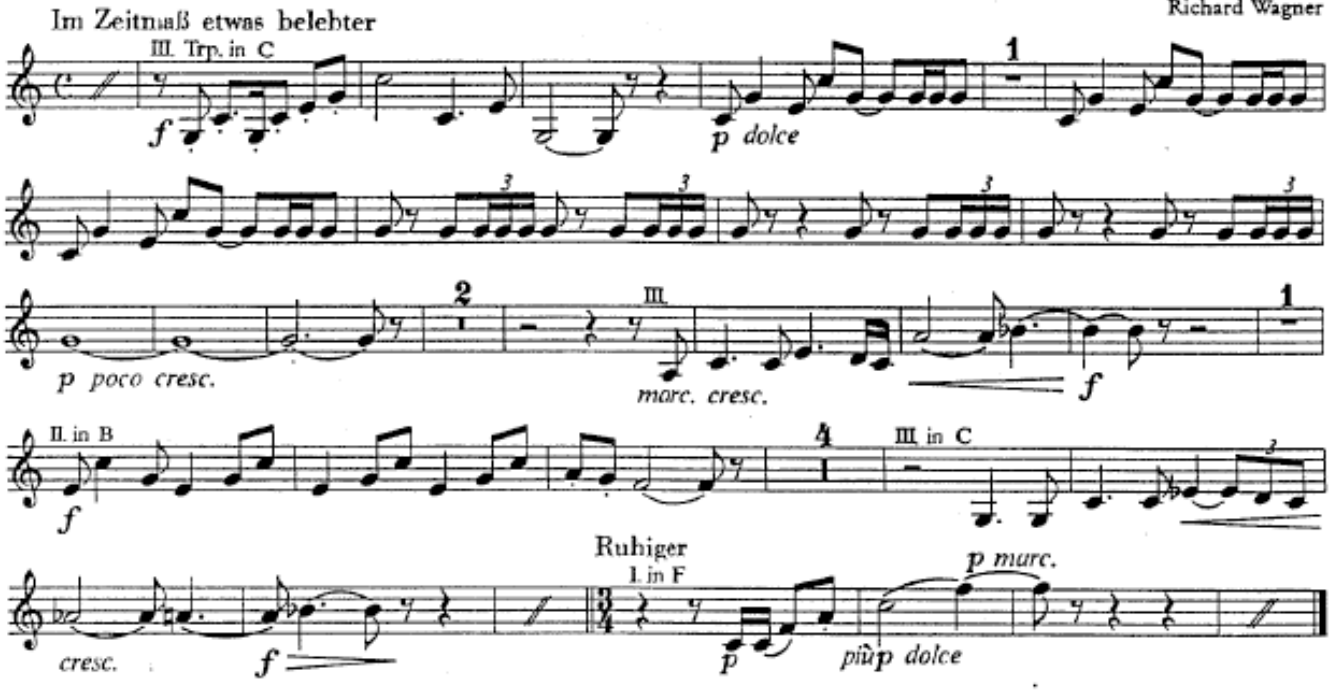
1. Aufzug 2. Szene



Götterdämmerung

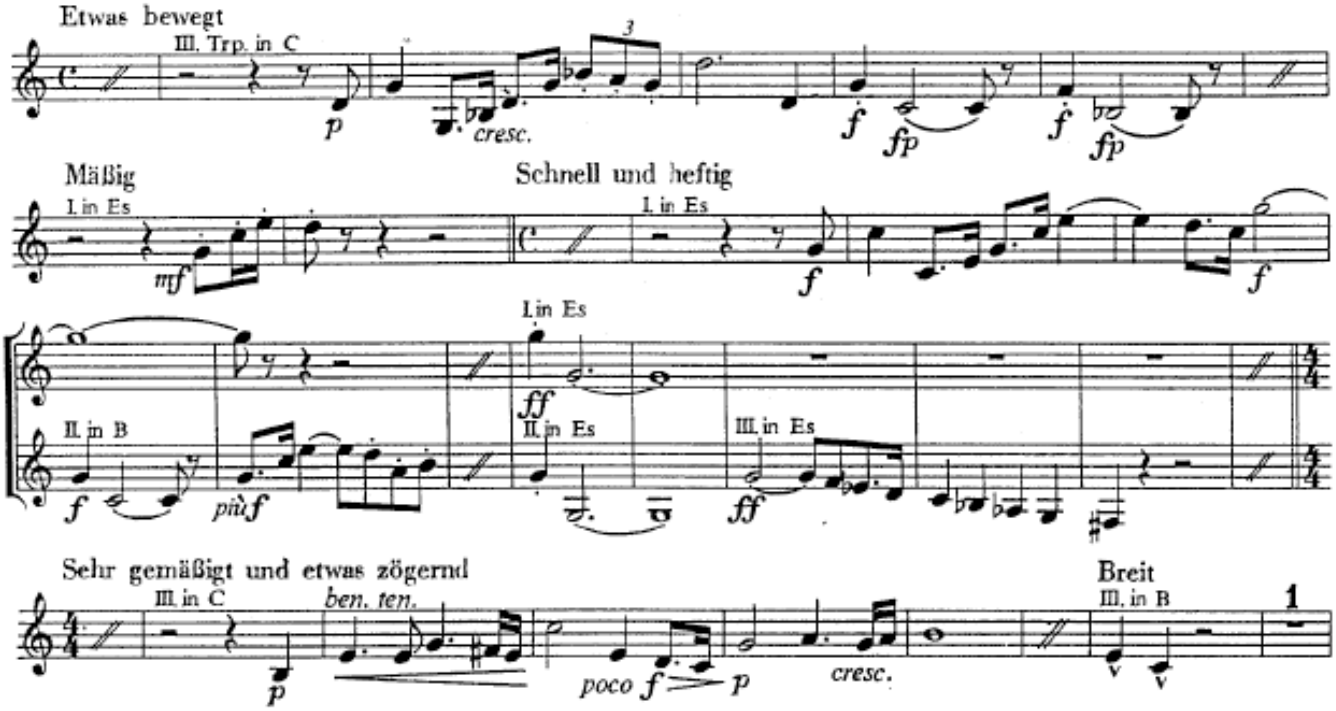
Vorspiel

Richard Wagner



1. Aufzug

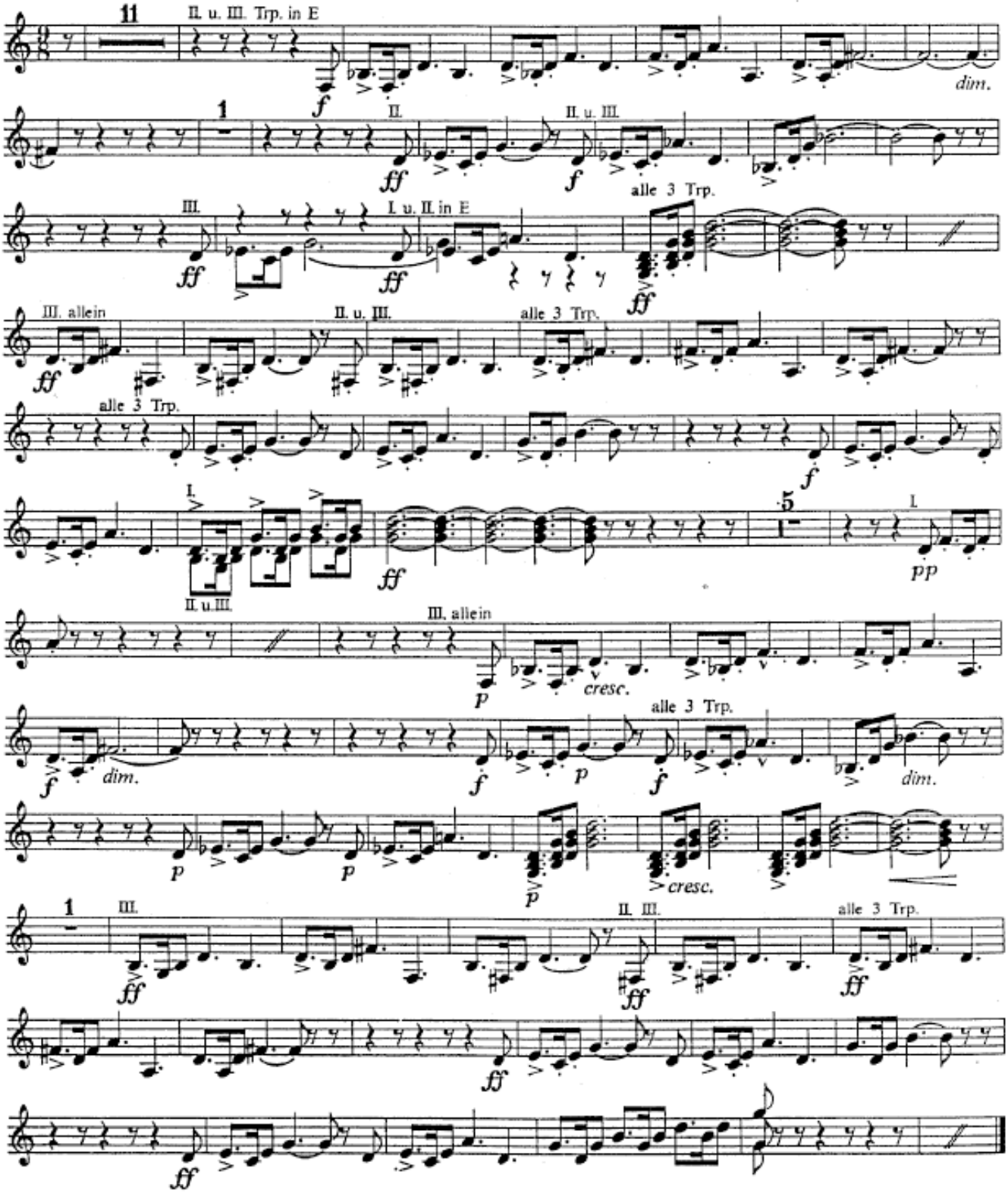
2. Szene

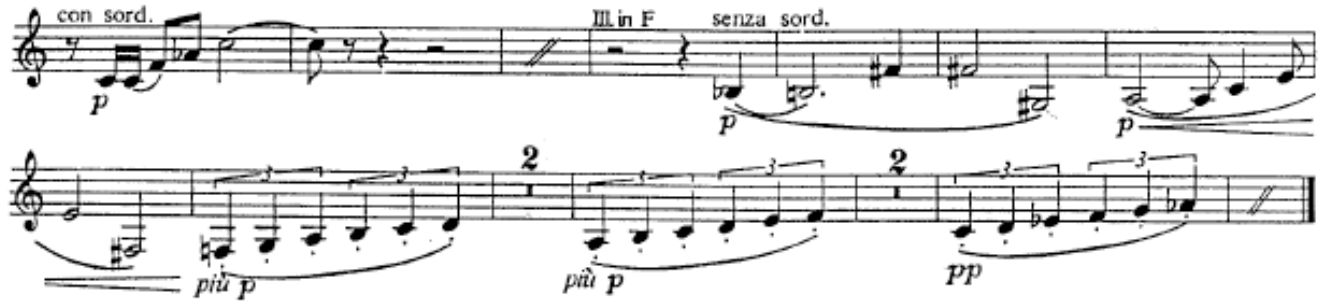


3. Aufzug

1. Szene (Walkürenritt)

Lebhaft

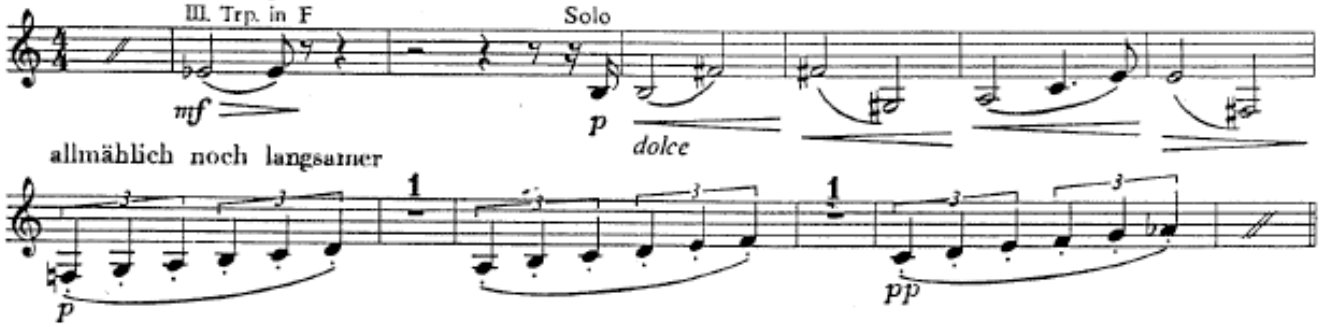




2. Aufzug

1. Szene

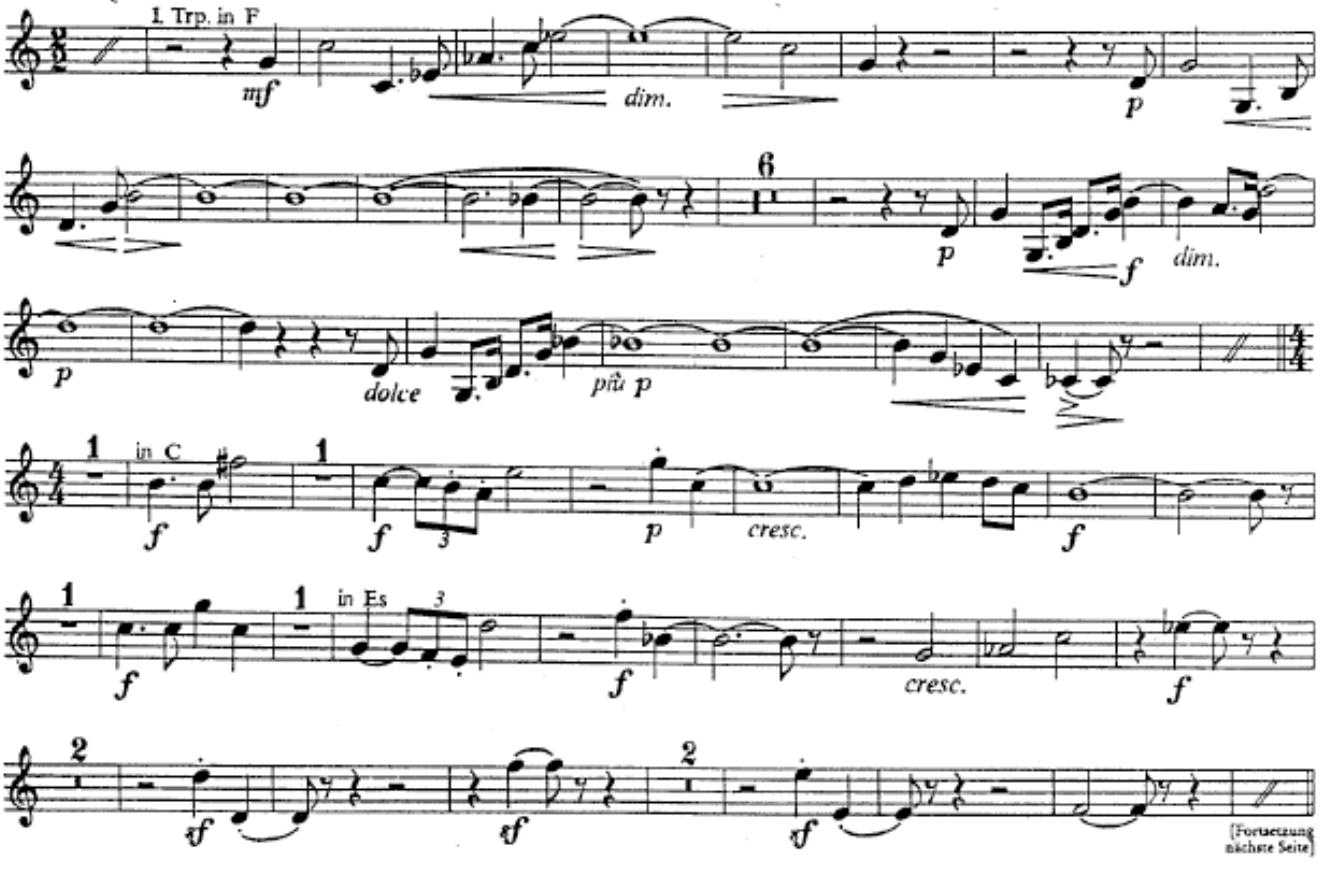
Sehr mäßig bewegt



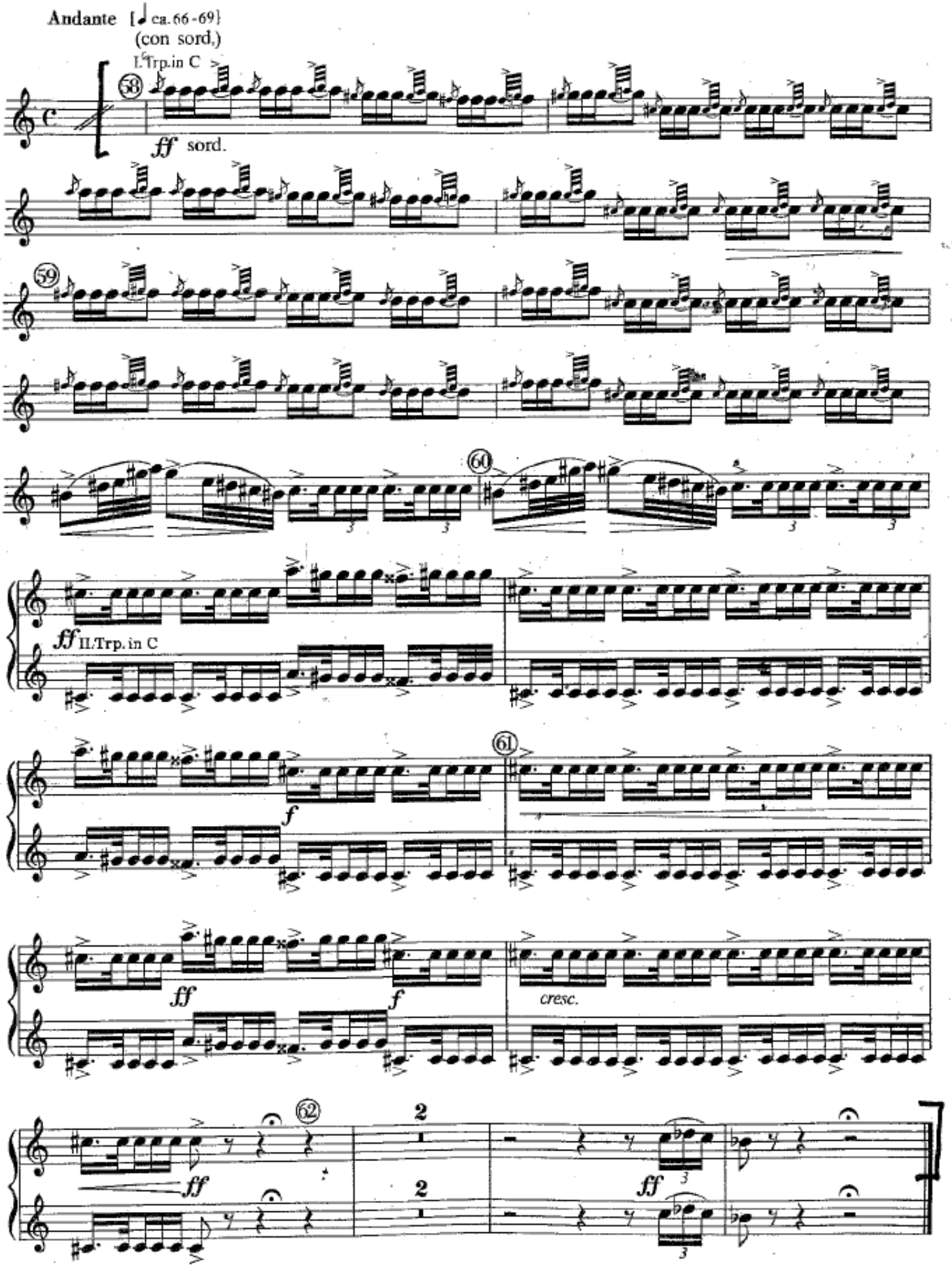
4. Szene

(„Bei des Speeres Spitze")

Heftig belebend



Samuel Goldenberg und Schmuyle



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