



FONDAZIONE LIRICO SINFONICA
PETRUZZELLI E TEATRI DI BARI

Ministero dei Beni e delle Attività Culturali e del Turismo | Comune di Bari | Città Metropolitana di Bari | Regione Puglia

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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

Musical score for II. Trp. in B (weit hinter der Szene), measures 12-40. The score is written in treble clef with a common time signature. It begins at measure 12 with a forte (*ff*) dynamic. The music features a series of eighth-note patterns, including triplets and sixteenth-note runs. Measure 15 is marked with a box containing the number 15. Measure 17 is marked with a box containing the number 17. Measure 35 is marked with a box containing the number 35. Measure 38 is marked with a box containing the number 38. Measure 40 is marked with a box containing the number 40. The score concludes with a double bar line and a fermata.

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 3/4. Measure 62 starts with a 4-measure rest for the horns. Measure 63 features a solo cornet part with dynamics *p dolce* and *ten.*. Measure 64 has a first ending bracket. Measure 65 has a 6-measure rest for the horns. Measure 66 has a 6-measure rest for the horns. Dynamics include *mp* and *pp*.

Nr. 12 Maskenspiel

Andante marciale [$\text{♩} = 72$]

Solo
Kornett in B

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. Measure 73 starts with a 7-measure rest for the solo cornet, followed by a melodic line with dynamics *p*.

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 2/4. Measure 335 has an 8-measure rest. Measure 336 has a 7-measure rest. Measure 337 features a melodic line with dynamics *mf cantab.* and a first ending bracket. Measure 338 has a 3-measure rest. Dynamics include *mf*.

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

I. I pini di Villa Borghese

Allegretto vivacè (♩ = 87-88)

SORD.

in Bb

Musical score for 'I. I pini di Villa Borghese'. The score is written in treble clef with a key signature of two flats (Bb) and a 2/4 time signature. It begins with a forte (ff) dynamic and a 'SORD.' (sordina) instruction. The tempo is marked 'Allegretto vivacè' with a quarter note equal to 87-88 beats per minute. The score consists of five staves of music. The first staff contains a triplet of eighth notes and a measure with a fermata. The second staff features a triplet of eighth notes, a first ending bracket labeled '1', a measure with a fermata, and a measure with a '10' above it. The third staff has a triplet of eighth notes, a second ending bracket labeled '2', and a measure with a fermata. The fourth and fifth staves contain melodic lines with various ornaments and dynamics, including 'ff' and accents.

II. Pini presso una Catacomba

♩ = 58-66
Andante

in C

f dolce e espressivo

Musical score for 'II. Pini presso una Catacomba'. The score is written in treble clef with a key signature of one sharp (C) and a 4/4 time signature. It begins with a forte (f) dynamic and the instruction 'dolce e espressivo'. The tempo is marked 'Andante' with a quarter note equal to 58-66 beats per minute. The score consists of three staves of music. The first staff contains a triplet of eighth notes. The second staff features a triplet of eighth notes and a '(poco cresc.)' instruction. The third staff contains a triplet of eighth notes and a fermata.

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*

fp *f*

ff *fp* *fp* *fp*

① I. Solo in B

pp *p* *f*

② I. in C

mf

③

④

Gewitter und Sturm.
Abstieg
Schnell und heftig [ca 138]

I. Solo in C

ff

Sinfonie Nr. 3

d-Moll

1. Satz

Mehr langsam, misterioso

Anton Bruckner

(ca. 69) 2

1. Vl. *pp*

1. Trp. in F *p*

7

OVERTURE N. R 3

LEONORE

Tromba

L. VAN BEETHOVEN

252 D 1 2
*Pos. I f *Pos. I

261 Solo in der Entfernung blasen
ff 4

275 Tempo I 16 in der Nähe blasen

296 Tempo I E 52
pp 1 2
*Cor. I

354 9
p cresc.

374 F 1
ff sempre ff

383 1
f f f f f f

395 G 1
f f f f f f *Cor. III

407
p cresc. *Fag. I cresc.

Concerto in Fa

1st B♭ Trumpet

G. Gershwin

Adagio

II

Andante con moto

Vibrato

74

The musical score is written on ten staves. It begins with the tempo marking 'Adagio' and 'Horn 1'. The first staff contains a series of notes with 'pp' dynamics. The second staff has 'mp' and 'Keep - Pitch down' annotations. The third staff includes 'mp' and 'Vibrato' markings. The fourth staff has 'mp' and 'Vibrato' markings. The fifth staff is marked with a circled '1' and '10' above it, followed by 'Ext.' and '2' below it. The sixth staff is marked with a circled '2', 'poco rit.', and 'a tempo'. The seventh staff has 'mp' and 'In hat with felt crown' annotations. The eighth staff is marked with a circled '3', 'Piu mosso', and '17' above it, followed by 'rit.' and 'a tempo' below it. The ninth staff is marked with a circled '4', '1', and '4' above it, followed by 'poco rit.' and 'a tempo' below it. The score is heavily annotated with handwritten notes, arrows, and dynamic markings.

2. Aufzug

Tannhäuser

3. Szene

Allegro $\text{♩} = 72$

Richard Wagner

I. in H (auf der Bühne)
II. u. III. in H (auf der Bühne)

4. Szene

à vier

nur eine rit.

Allegro $\text{♩} = 84$

I. in H
II. u. III. in H

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)

Trpts. in D

BACH: Magnificat - cont.

The first system of the musical score consists of three staves, all with treble clefs. The music is written in a common time signature. The first staff begins with a forte (*f*) dynamic marking. The notation includes eighth and sixteenth notes, with some measures containing rests. The piece concludes with a double bar line and a repeat sign.

7. Fecit potentiam (♩ = 88-92)

Trpts. in D

The second system is labeled "7. Fecit potentiam (♩ = 88-92)". It features three staves for "Trpts. in D". The music is in common time and begins with a forte (*f*) dynamic marking. The notation includes eighth and sixteenth notes, with some measures containing rests. The piece concludes with a double bar line and a repeat sign.

The third system consists of three staves with treble clefs. The music continues with eighth and sixteenth notes. A forte (*f*) dynamic marking is present. The system concludes with a double bar line and a repeat sign.

The fourth system consists of three staves with treble clefs. The music continues with eighth and sixteenth notes. A forte (*f*) dynamic marking is present. The system concludes with a double bar line and a repeat sign.

Sinfonie Nr. 2

D-Dur

1. Satz
Allegro non troppo

Johannes Brahms
op. 73

① 8
Ob.
Viol. I
I. Trp. in D
ff
282
Solo
p
cresc.
3

in tempo, sempre tranquillo

497
Ob.
1 5 1
p dolce
4 519
mp 3 p
1 2 3 4 5
p

4. Satz

Allegro con spirito

[ca. 126]

382 P

I. in D P

II. in D *p cresc.* *f f*

390 *f* *mf*

405 *f*

411 *ff* Solo

solistisch

418 *(mf)* *ff*

423

SYMPHONY No. 5

Andante $\text{♩} = 48$

SERGE PROKOFIEFF, Op. 100

Trbo
in B
flat

I. Solo

p *f* *p* *f*

p *ff* *ben tenuto* *f cant.*

I. Solo

mf

con Sord.

f *f*

senza Sord.

f *f espress.*

poco allargando a tempo

mf *p* *f* *f espress.*

con Sord.

f *f*

senza Sord.

ff *ff* *ff*

ff *à 2*

f *ff* *3* *3*

cresc. *ff*

dim. *pp*

Allegro marcato



L'istesso tempo 4 times



Adagio $\text{♩} = 60$



Allegro giocoso $\text{♩} = 72$



R. STRAUSS: Don Juan

Allegro molto con brio

in E *84-82*

in E *marcato*

in E *f*

I. in E *Solo (82-86) espress. p weich*

molto appassionato e sempre un poco string.

un poco più lento

R. STRAUSS: Don Juan - cont.

molto vivace
in E $\text{♩} = 84-88$

mf *f* *f* *mf* *ffp* *ff*

I

P

ff *mf* *ffp* *ff*

Giacoso Solo

con sord.

Vivo $\text{♩} = 96-102$

I. in E

ff

T

f *dim.* *mp* *mf*

poco piu agitato *(piu accel.)* **U** *sempre molto agitato*

f *cresc.* *fff*

Sinfonie Nr. 3

d-Moll

1. Satz

Mehr langsam, misterioso

Anton Bruckner

[ca. 69] 2

I. VI. *pp*

I. Trp. in F

p

7

Ludwig van Beethoven
Symphony No. 7 in A Major, Op. 92

Tromba I in D

Poco sostenuto ♩ = 69

17

215

256

274 *Archi*

Viol. I

13

25

35

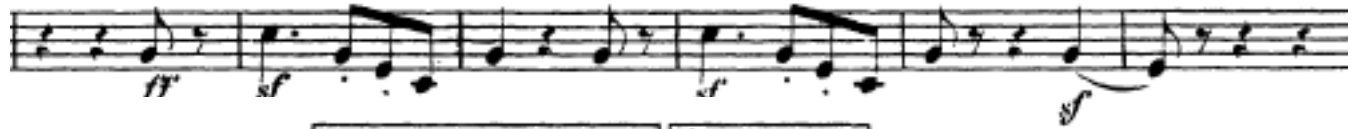
43

11

Ludwig van Beethoven
Symphony No. 8 in F Major, Op. 93

TROMBA I in F.

Allegro vivace e con brio. $\text{♩} = 69.$



Allegro vivace. $\text{♩} = 84.$



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

Pist. in Bb

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

mf $\underline{3}$ (staccatissimo) *mf* *mp*

mf *mp* *mf*

mf *mp*

mf *mp* 139

STRAVINSKY: Petrouchka - cont.

141 Lento cantabile (♩ = 70-80) 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 I. only *ff*

267 *fff* *a tempo* rit. fine

La Mer

Trompette I en Fa

Claude Debussy
herausgegeben von Peter Jost

I. De l'aube à midi sur la mer

Très lent

(♩=116)

5

Hb. I

p

sourdine

pp

1

12

pp *expressif et soutenu*

più pp

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
 (♩ = 108-116)

Tromba in C

18 *mf* *sord.* *senza sord.* 2 2

3 2 *f*

34 *f*

35 8 36 (1) *mf*

(4) (1) (4) *ff*

9

2nd TRUMPET in C

CONCERTO FOR ORCHESTRA

I. INTRODUZIONE

Béla Bartók

Andante non troppo

String. - - - - - tornando al Tempo I

11 12 1 9 22 1 3 4

pp

Vla.

51 1 6 58 1 2

dim.

1st Vln.

Poco a poco accel.

mf ma marcato

76 1 TACET

Allegro vivace

$\text{♩} = 76$

220 Sempre più tranquillo

1st Trpt.

Bassi

$\text{♩} = 69$

Tempo I

Vlns.

f

242 1 5 248 5 254 1 10 265 1 5

p

f

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

1 272 etc. 10 288 11 C.A.

300 1 5 306 2 1st Cl. Solo Poch. rit. Tempo I 313 .2

323 329 335 2nd Trb. f ben marc. 1st Trb.

342 1 5 349 f ben marc.

354 little less 359

364 marc.

376

380 386 cresc.

Poch. allarg. Tranquillo 396 402 1 5 ff

413 10 1st Fl. 424 etc. 9 438 1 8

447 1 3 1st Cl. Solo 456 Vlns. Solo 8

Bartok Concerto per Orchestra 2^o Tromba

2nd TRUMPET in C

(11)

4

con sord.

90

p

97

102

mf

p

109

mf

116

p

mf

p

mf

123 Lo stesso tempo

senza sord.

129

135

141

147

TACET

212

1st Fl.

etc. 4

219

Poco rall. a tempo

3

1st Fl.

225

1st Vln.

228 con sord.

mf

235

241

f

248

p

mf

252

p

258

263

pp

2nd TRUMPET In C

Tranquillo

42

BARTOK

più *f*
 3 [148] 1 6 [165] 1 5 [161] etc.
 Fl.
 Poco più mosso
 8 [171] 1 3 [175] 1 7 [183] 1 1st Vln.
 Poco rall. Accel. [188]
 196
 al Tempo I (Presto)
 7 1st Vln.
 201
 211 8 1st Trpt. 3 [221]
 231
 più *f* più *f*
 238 244 249
ff *ff*
 Poco meno mosso
 1 [256] 1 TACET [349]
 1st Hn.
 2 [356] 1 8 [365] 1 3 [378]
 370 1 1st Vln. Trb. Trb.
 Tempo I (Presto)
 [384] 1 9 [394] 1 7 [402] 1
 Hns.
p *mf*
 3 1st Vln. [408] 3 [413] 2
f *f* *ff*

Bartok Concerto per Orchestra

...mpete in C

Musical score for trumpet in C, measures 24-25. The score is written on two staves in 4/4 time. Measure 24 begins with a treble clef and a key signature of one flat (B-flat). The first staff contains measures 24 and 25. Measure 24 features a series of eighth notes with triplets (3) and a final quarter note. Measure 25 continues with eighth notes, including a triplet (3) and a final quarter note. The second staff contains measures 24 and 25. Measure 24 features a series of eighth notes with triplets (3) and a final quarter note. Measure 25 continues with eighth notes, including a triplet (3) and a final quarter note. The score includes various musical notations such as treble clefs, key signatures, time signatures, and dynamic markings.

Quadri di un'esposizione

Promenade

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

Modest Moussorgski
Orchesterfassung
von Maurice Ravel

The score is for the first part of 'Promenade', featuring two trumpets in C. It consists of five systems of music. The first system shows the first two measures, with the first trumpet part starting on a half note G4 and the second trumpet part starting on a half note G4. The tempo is 'Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto'. The score includes various musical notations such as dynamics (f), articulation (accents), and fingering (1, 2). The key signature has one flat (B-flat), and the time signature is 3/4. The piece concludes with a fermata.

Promenade

Moderato non tanto, pesante

The score is for the second part of 'Promenade', featuring two trumpets in C. It consists of two systems of music. The first system shows the first two measures, with the first trumpet part starting on a half note G4 and the second trumpet part starting on a half note G4. The tempo is 'Moderato non tanto, pesante'. The score includes various musical notations such as dynamics (f), articulation (accents), and fingering (1). The key signature has one flat (B-flat), and the time signature is 3/4. The piece concludes with a fermata.

Sinfonie Nr. 5

1. Satz (Trauermarsch)

cis-Moll

Gustav Mahler

In gemessenem Schritt. Streng. Wie ein Kondukt (♩ ca. 63)

1. Solo in B

p sf f sf

6

sf molto f f (Triole: flüchtig) *sf*

12

sf ff ff *sempre ff*

19

f ff p Pesante (Fortsetzung nächste Seite)

278

1. Trp. in F *molto portamento*

PP espr. sf

286

p sf

369

18 Klagend Tr. III, IV in F Zurückhaltend Poco meno mosso

dim. f f

380

f dim. streng im Tempo

387

Nicht zurückhalten

p dim. pp verlöschend 19 8

401

3 mit Dämpfer 6

pp p veloce pp

Sinfonie Nr. 6

a-Moll

1. Satz

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

Gustav Mahler

5 ① 8 ② 1 Pos. 1 I. in B
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)

[♩ ca. 80] ⑩④ (♩ = ♩) 14 9 2 1 1
Etwas schleppend Allmählich etwas fließender Wieder schleppend Più mosso

Baßtuba

44 rit. p f mit Dämpfer f Più mosso p zurückhaltend 1

Lund II. Trp. in F

Don Pasquale

2. Akt 3. Bild

Nr. 5 Vorspiel, Szene und Arie

Gaetano Donizetti

Mae-sto-so
1. Trp. in B Solo
dolce *p* *rit.* *rall.* *a tempo* *f*

OTELLO

1. Akt 2. Szene

Allegro con brio [$\text{♩} = 120$]

Giuseppe Verdi

I.u.II. Kornett in A

ff

I.u.II. Trompete in E

(Der Kampf dauert fort)

a2

a2

2. Akt 5. Szene

Allegro sostenuto

I.u.II. Kornett in A

ff (Othello packt Jago an der Gurgel und wirft ihn zu Boden)

I.u.II. Trp. in E

F

Don Carlos

3. Akt

2. Szene

Allegro agitato [$\text{♩} = 132$]

Un poco più animato

Giuseppe Verdi

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

The first staff begins at measure 6 with a dynamic marking of *ff*. It contains a melodic line with a trill marked 'a2' and several triplet markings. The second staff begins at measure 9 with a dynamic marking of *ppp* and is labeled 'I. Solo'. It features a complex rhythmic pattern with many beamed sixteenth notes.

5. Szene

Allegro assai mosso (♩ = ca. 152)

44 I. Trp. in Es Solo

The first staff starts at measure 44 with a dynamic marking of *f*. The subsequent staves continue the melodic and rhythmic development of the solo. The fourth staff ends at measure 45, marked with a circled '45' and a dynamic marking of *f*.

2. Akt

Un poco meno

36

I. in Es solo

2

The first staff begins at measure 36 with a dynamic marking of *f*. The second staff has a measure marked '2'. The third staff has a measure marked '3' and ends at measure 37, marked with a circled '37'.

Lohengrin

Vorspiel

Langsam

Richard Wagner

First system of the prelude. The upper staff is marked "I. in D" and the lower staff "II. III. in D". Dynamics include *p*, *f*, *f* sehr gehalten, and *ff*.

Second system of the prelude. Dynamics include *ff*, *dim.*, and *pp*.

Third system of the prelude. Features triplets and dynamics of *pp*.

1. Aufzug 2. Szene

Lebhaft

I. in E

First system of Act 1, Scene 2. The upper staff is marked "I. in E" and the lower staff "II. III. in E". Dynamics include *pp*.

Second system of Act 1, Scene 2. The instruction "immer p und zart" is written above the staff.

Third system of Act 1, Scene 2. Dynamics include *dim.*

Götterdämmerung

Vorspiel

Im Zeitmaß etwas belehnter

Richard Wagner

III. Trp. in C
f *p dolce*

p poco cresc. *marc. cresc.* *f*

II. in B *f* III in C

cresc. *f* *Ruhiger* I in F *p marc.* *più dolce*

1. Aufzug

2. Szene

Etwas bewegt

III. Trp. in C *p* *cresc.* *f* *fp* *f* *fp*

Mäßig I in Es Schnell und heftig I in Es *mf* *f*

II in B I in Es II in Es III in Es *f* *più f* *ff* *ff*

Sehr gemäßigt und etwas zögernd III in C *ben. ten.* *p* *poco f* *p* *cresc.* Breit III. in B *1*

3. Aufzug
1. Szene (Walkürenritt)
Lebhaft

11 II. u. III. Trp. in E

dim.

1 *f* II II. u. III *f* alle 3 Trp.

III. *ff* I u. II in E *ff* *ff*

III. allein II. u. III. alle 3 Trp. *ff*

alle 3 Trp.

f *ff* *pp*

I II. u. III III. allein *p* *cresc.*

f *dim.* *f* *p* *f* *dim.* alle 3 Trp.

p *p* *p* *cresc.*

1 III. *ff* II. III. *ff* alle 3 Trp. *ff*

ff

ff

con sord. *p* III in F senza sord. *p*

più p *più p* *pp*

2. Aufzug

1. Szene

Sehr mäßig bewegt

III. Trp. in F Solo *mf* *p* *dolce*

allmählich noch langsamer

p *pp*

4. Szene

(„Bei des Speeres Spitze“)

Hefig belehend

I. Trp. in F *mf* *dim.* *p*

p *dolce* *più p* *f* *dim.*

f *f* *p* *cresc.* *f*

f *f* *cresc.* *f*

f *f*

(Fortsetzung nächste Seite)

MOUSSORSKI (Tableaux...)

Samuel Goldenberg und Schmuyle

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

I. Trp. in C

58 *ff* sord.