

**TERZA TROMBA**  
**con obbligo della Prima Tromba\*, della Prima Cornetta\* e della fila**

**Esecuzione dei seguenti “soli” e passi d’orchestra:**

|                  |  |
|------------------|--|
| I. Stravinsky    | Petruska – 1 <sup>a</sup> tromba   |
| P. I. Cajkovskij | Il lago dei cigni, danza napoletana – 1 <sup>a</sup> cornetta                                    |
| M. Mussorgsky    | Quadri di un’esposizione, Promenade - 1 <sup>a</sup> tromba                                      |
| G. Bizet         | Carmen, Preludio   |
| O. Respighi      | Pini di Roma – tromba interna<br>Pini di Roma - 2 <sup>a</sup> tromba                            |
| B. Bartok        | Concerto per orchestra - 2 <sup>a</sup> tromba   |
| R. Strauss       | Sinfonia delle alpi - 3 <sup>a</sup> tromba<br>Ein Heldenleben                                   |
| L. Van Beethoven | Leonore, ouverture n.2 - 1 <sup>a</sup> tromba<br>Leonore, ouverture n.3 - 1 <sup>a</sup> tromba |
| G. Verdi         | Otello   |
| R. Leoncavallo   | Pagliacci (Squillo)  |

**Eventuale lettura a prima vista del repertorio lirico sinfonico**

# Petruschka

(Revidierte Fassung 1947)

Igor Strawinsky

116 I. II. Trp in B *sim.*

117 *fff con sord.* *f* *fff* 118 1

119 I. u. II. in B 1 *f* *senza sord.*

120 I. Solo in *mf* *senza sord.* *p* 12. *mf*

121 12. *mf*

122 12. *mf*

123 12. *mf*

124 12. *mf*

125 12. *mf*

126 12. *mf*

127 12. *mf*

128 12. *mf*

129 12. *mf*

130 12. *mf*

131 12. *mf*

132 12. *mf*

133 12. *mf*

134 ca. 108 | 3 I. Solo in *mf* *senza sord.*

135 *senza sord.*

136 *mf*

137 *mf*

138 *mf*

139 *mf*

140 Lento cantabile ca. 72 | I. u. II. Solo *mf ben cantabile*

141 1

142 1

143 G.P. Allegretto 7 *f* *pp*

144 8 *f* *pp*

# Igor Stravinskij

## Petruska

**265**  
*Lento*  $\text{♩} = 50$   
I in C Solo  
con sord. *ff*

Solo  
con sord. *ff*

**266**  
*meno f*  
*f*  
*ff*

II Solo  
*fff*

*fff*

Ende bei Ballet  
Konzert-Ende ist bei **267**



# Schwanensee

## 3. Akt

## Nr. 26 Neapolitanischer Tanz

Peter Tschaikowsky  
op. 20

Andante quasi moderato [♩ = ca. 104]

8 *Solo*  
I. Kornet in A

10

14 *più f*

18 *molto*  
*mf*

23 *più mosso*

27



# Bilder einer Ausstellung

## Promenade

Modest Mussorgski  
Orchesterfassung  
von Maurice Ravel

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

The first system of the musical score for 'Promenade' consists of five staves. The top staff is for the first trumpet (I. Trp. in C) and the second staff is for the second trumpet (II. Trp. in C). Both trumpets play a melodic line starting with a forte (f) dynamic. The bottom three staves are for the piano accompaniment. The piano part features a rhythmic accompaniment with various fingerings indicated by circled numbers 1 through 5. The tempo and mood are 'Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto'.

## Promenade

Moderato non tanto, pesamente

The second system of the musical score for 'Promenade' consists of two staves for the first trumpet (I. Trp. in C). The tempo and mood are 'Moderato non tanto, pesamente'. The score includes fingerings (1) and a 'rit.' (ritardando) marking. The dynamic is forte (f). The music concludes with a fermata.

# Carmen

## Vorspiel

Andante moderato (♩ = ca. 69)

Georges Bizet

9 I. Trp. in A

*f*

10

*dim.*

*ff*

11

*p*

*meno p*

*crescendo*

*molto*

*ff*

## 1. Akt

Marsch und Chor der Gassenjungen

Allegro (♩ = ca. 112)

Trp. in A (auf der Bühne)

*p*

32 I. (im Orchester)

*f*

O. RESPIGHI

# PINI DI ROMA

I. I pini di Villa Borghese - TACE

II. Pini presso una Catacomba

TROMBA INTERNA in Do

Lento

(Cadenza Corni)

10

*il più lontano possibile* *Più mosso*

in Do *f ma dolce ed espress.*

Mi C

SORDINA

IL RESTO TACE

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O. RESPIGHI

# PINI DI ROMA

I. I pini di Villa Borghese

TROMBA II

Allegretto vivace  
in Sib<sup>2</sup>

SORDINA

*ff*

1

11

FOR AUDITION

2

SORDINA

*scresc.*

*ff*

3

7

*ff*

*fff*

5

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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

30 Ist Fl.

35 1 1

Vla.

44

51 1 6 58 1 2

dim.

Ist Vln.

Poco a poco accel.

mf ma marcato

66

76 1 TACET

Allegro vivace

$\text{♩} = 76$

220 Sempre più tranquillo

Ist Trpt. Bassi

$\text{♩} = 69$

Tempo I

Vlns.

231 237 1

242 1 5 248 5 254 1 10 265 1 5

*p* *f*

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

1 272 Cl. etc. 10 288 I II C.A.

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

323 Ist Trb. etc. 7

2nd Trb. 329 f ben marc. 335

342 1 5 349 f ben marc.

354 1:4 le less 359

364 marc. 1 5

376

380 386 cresc. Tranquillo

Poch. allarg. 396 5 402 1 ff

10 413 1 10 Ist Fl. 8 etc. 9 438 1 8

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

Bartok Concerto per Orchestra 2<sup>a</sup> Tromba

2nd TRUMPET in C

(11)

con sord.  
90 *p*

97 *p* 102 *mf*

109 *mf*

116 *p* *mf* *p* *mf*

123 *Lo stesso tempo* *senza sord.* *mf* 129

135 141

147 1 212 TACET 8 etc. 4 219 1

Poco rall. a tempo 3. 1st Fl. 225 1st Vln. 228 con sord. *mf*

235 *p*

241 *f*

248 *p* *mf*

252 *p* 2 258 1 4 263 1 *pp*

2nd TRUMPET in C

Tranquillo

BARTOK

148 1 6 155 1 6 161 1 etc.

*più f*

Poco più mosso

171 1 3 175 1 7 183 1 1st Vln.

Poco rall.

188

Accel.

196

al Tempo I (Presto)

7 1st Vln.

201

*f*

211 8 1st Trpt.

221

231

*più f*

244

249

*ff*

Poco meno mosso

1 256 1 TACET 349

1st Hrn.

2 356 1 8 365 1 3 1 1

etc.

370 1 1 1st Vln. Trb. Trb. 378

Tempo I (Presto)

384 1 9 394 1 7 402 1

Hns.

*p* *mf*

3 1st Vln. 408 3 413 2

*f* *ff*

Bartok Concerto per Orchestra

# Eine Alpensinfonie

Richard Strauss  
op. 64

Auf dem Gletscher  
Festes, sehr lebhaftes  
Zeitmaß (♩ ca 120)

Schnell  
I. II. Trp. in B

# Ein Heldenleben

Richard Strauss  
op. 40

I. in B (hinter der Szene) (42) Lebhaft

II. in B (hinter der Szene)

III. in B (hinter der Szene)

(43) 12 (44) wieder lebhaft

Festes Zeitmaß (sehr lebhaft)

I. in Es

*ff* *molto marcato* *sempre ff*

50

I. in Es

*f* 54

II. in Es

*mf* 59

60

*ff* 70

I. II. in Es mit Dämpfern

*fff* 74

Dämpfer weg

I. in Es

*f* 79

81

I. in E

hervortretend

*mf* 81

82

*dim.* 82 *p*

BEETHOVEN: LEONORE N.2

**Un poco sostenuto**  
in Es (auf der Bühne)

Musical score for Beethoven's Leonore No. 2, measures 395-407. The score is written in treble clef with a key signature of one sharp (F#). It begins with a double bar line and a repeat sign. The first measure (395) contains a half note G4, followed by a quarter note G4, and then a triplet of eighth notes (A4, B4, C5). This triplet pattern continues through measures 396 and 397. Measure 398 features a half note G4 with a fermata. Measure 399 is a whole rest. Measure 400 is a double bar line. Measure 401 is a whole rest with a fermata. Measure 402 is a double bar line. Measure 403 is a half note G4 with a fermata. Measure 404 is a whole rest. Measure 405 is a double bar line. Measure 406 is a half note G4 with a fermata. Measure 407 is a whole rest. The tempo marking 'Tempo I' is placed above measure 401, and the number '8' is placed above measure 402. The instruction 'Un poco sostenuto' appears above measure 403.

BEETHOVEN: LEONORE N.3

Solo

Musical score for Beethoven's Leonore No. 3, measures 15-16. The score is written in treble clef with a key signature of two sharps (F# and C#). Measure 15 contains a half note G4 with a fermata, followed by a quarter note G4, and then a triplet of eighth notes (A4, B4, C5). Measure 16 contains a half note G4 with a fermata, followed by a quarter note G4, and then a triplet of eighth notes (A4, B4, C5).

**Tempo I**  
**16**

Musical score for Beethoven's Leonore No. 3, measures 17-19. The score is written in treble clef with a key signature of two sharps (F# and C#). Measure 17 contains a half note G4 with a fermata, followed by a quarter note G4, and then a triplet of eighth notes (A4, B4, C5). Measure 18 contains a half note G4 with a fermata, followed by a quarter note G4, and then a triplet of eighth notes (A4, B4, C5). Measure 19 contains a half note G4 with a fermata, followed by a quarter note G4, and then a triplet of eighth notes (A4, B4, C5). The tempo marking 'Tempo I' and the number '16' are placed above measure 17. The instruction 'Solo' is placed above measure 17.



# G. Verdi - Otello

Bühnenmusik (Trompeten in C)

*Allegro sostenuto*

I Gruppe



I Gruppe

II Gruppe



II Gruppe

III Gruppe



I Gr.

II Gr.

III Gr.



*Diese Stelle folgt 26 Takte später noch einmal*

# G. Verdi Don Carlo

## Verwandlung 1. Szene

Assai moderato (♩ = 60)

I. Kornett in A

II. Kornett in A

*p espressivo cantabile*

*f*

*pp*

①

# G. Verdi - Otello

## 2. Akt 5. Szene

Allegro sostenuto

I. u. II. Kornett in A

I. u. II. Trp. in E

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

①

②

# Pagliacci

Ruggiero Leoncavallo (1857-1919)

Eingangschor  
Bühnentrompete  
in E



II. Akt  
Bühnentrompete  
in E

