TEATRO DELL'OPERA
DI ROMA

Prima Tromba

con obbligo della prima cornetta,della tromba in do,della tromba in re, del trombino e della fila

Esecuzione dei seguenti "a solo" e "passi" d'orchestra:

J. S. Bach	pag.03	**Messa in Si minore**
	pag.15	**Magnificat**
A. Bruckner	pag.17	**Sinfonia n° 3**
	pag.17	**Sinfonia n° 7**
	pag.18	**Sinfonia n° 8**
L.van Beethoven	pag.18	**Leonora (Ouverture n° 2 e n° 3)**
J. Brahms	pag.19	**Sinfonia n° 2**
G. Donizetti	pag.21	**Don Pasquale**
G. Mahler	pag.21	**Sinfonia n° 3**
	pag.23	**Sinfonia n° 5**
	pag.24	**Sinfonia n° 6**
	pag.25	**Sinfonia n° 7**
	pag.26	**Sinfonia n° 9**
M. P. Musorgskij	pag.27	**Quadri di un'esposizione**
S. Prokof'ev	pag.29	**Romeo e Giulietta**
	pag.30	**Sinfonia n° 5**
A. Skriabin	pag.32	**Poema dell'estasi**
R. Strauss	pag.33	**Don Juan**
	pag.35	**Ein Heldenleben**
	pag.43	**Also sprach Zarathustra**
	pag.44	**Eine Alpensinfonie**
	pag.45	**Salome**

I. Stravinskij	pag.47	**Pétruška**
D. Šostakovìč	pag.49	**Sinfonia n° 1**
	pag.50	**Sinfonia n° 5**
P.I. Cajkovskij	pag.53	**Sinfonia n° 4**
	pag.53	**Lo schiaccianoci**
	pag.54	**Il lago dei cigni**
	pag.55	**Sinfonia n° 6**
	pag.56	**La dama di picche**
M. Ravel	pag.57	**Concerto in Sol per pianoforte e orchestra**
G. Verdi	pag.58	**Un Ballo in maschera**
	pag.59	**Don Carlos**
	pag.60	**Il Trovatore**
	pag.61	**La Forza del destino**
	pag.62	**Otello**
R. Wagner	pag.63	**Tannhäuser**
	pag.64	**Lohengrin**
	pag.65	**Die Meistersinger von Nürnberg**
	pag.67	**Die Walküre**
	pag.68	**Das Rheingold**
	pag.71	**Il crepuscolo degli Dei**
	pag.74	**Parsifal**

MASS
in B minor

GLORIA

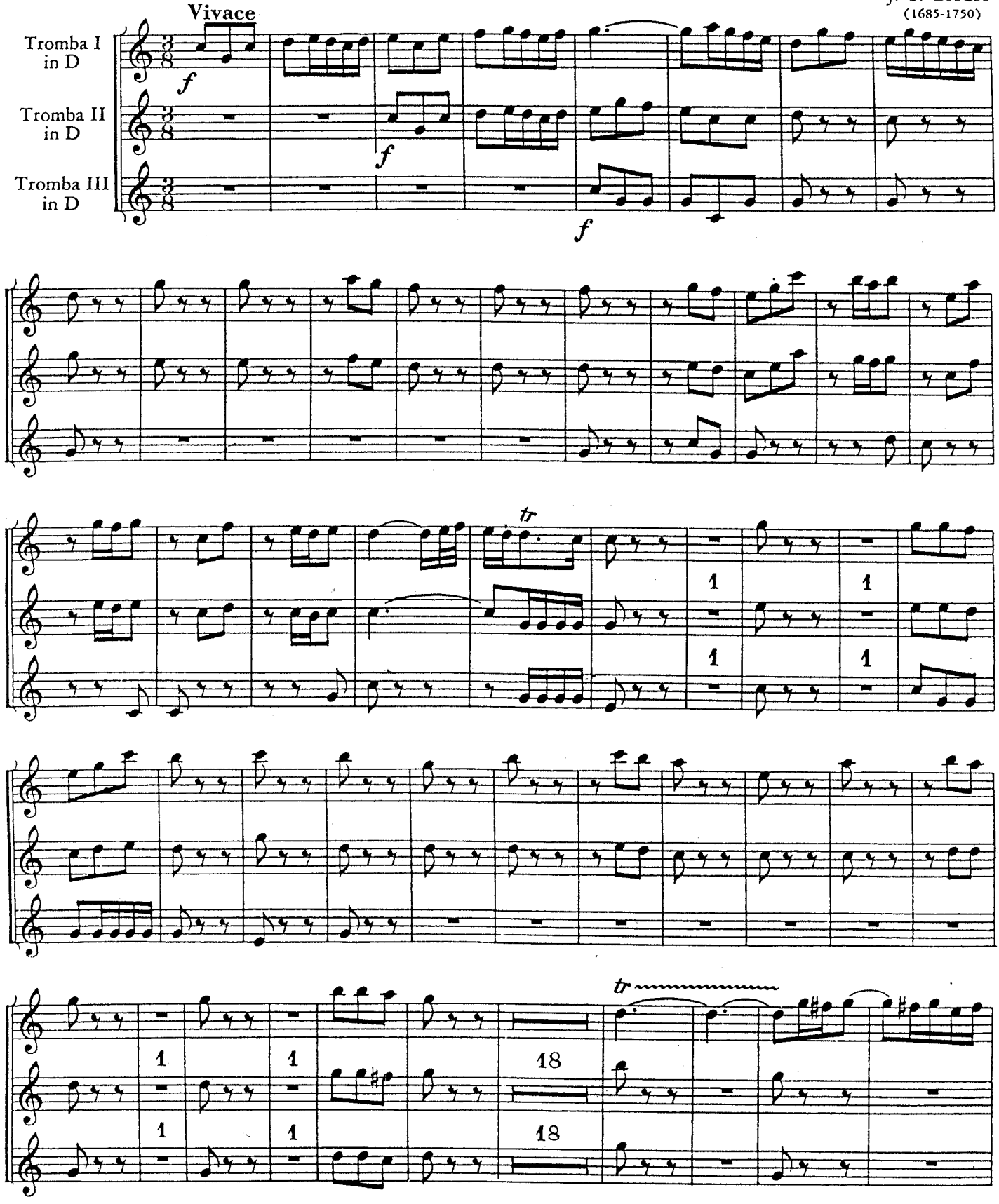
J. S. BACH
(1685-1750)

Vivace

Tromba I in D

Tromba II in D

Tromba III in D



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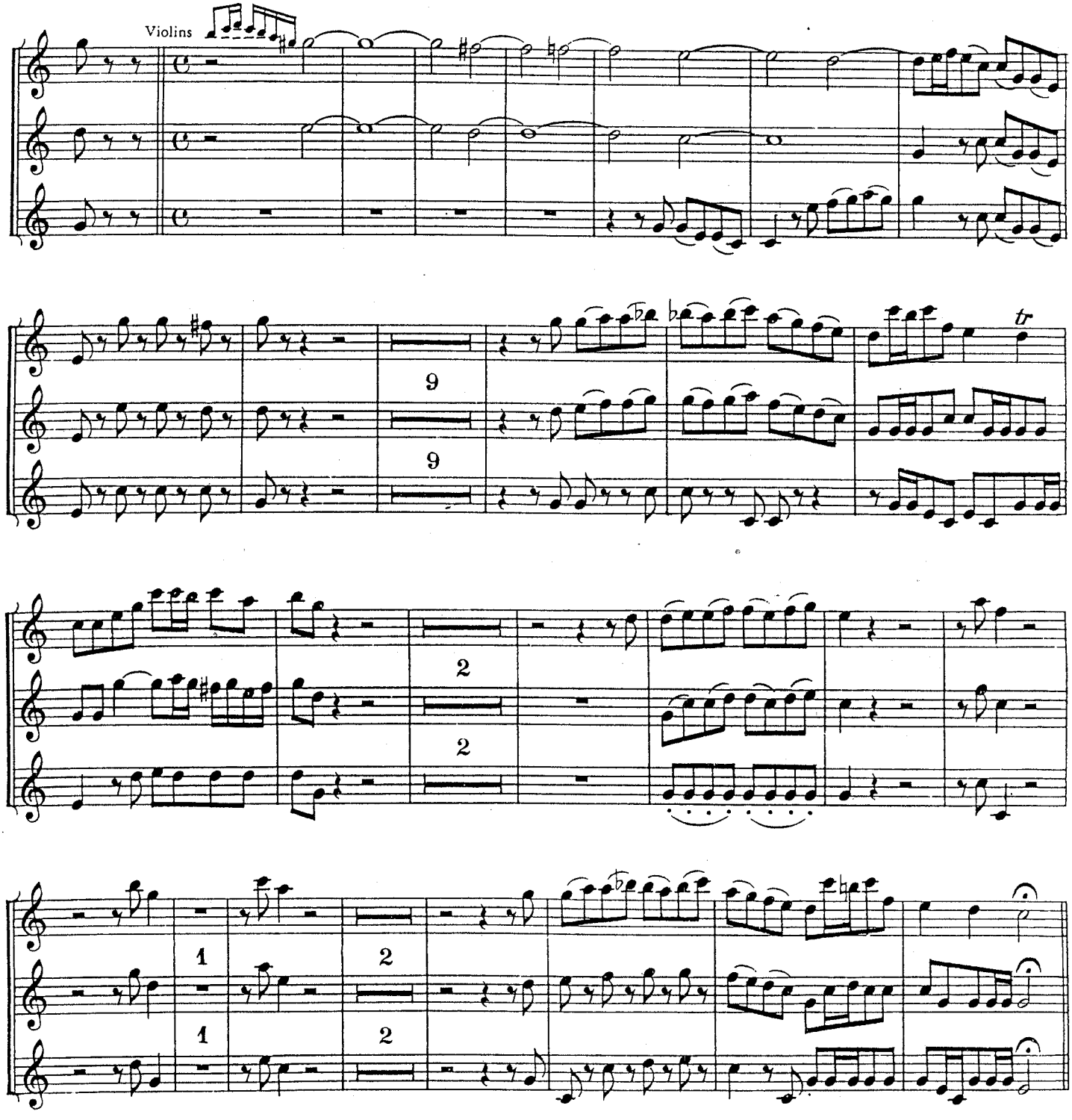
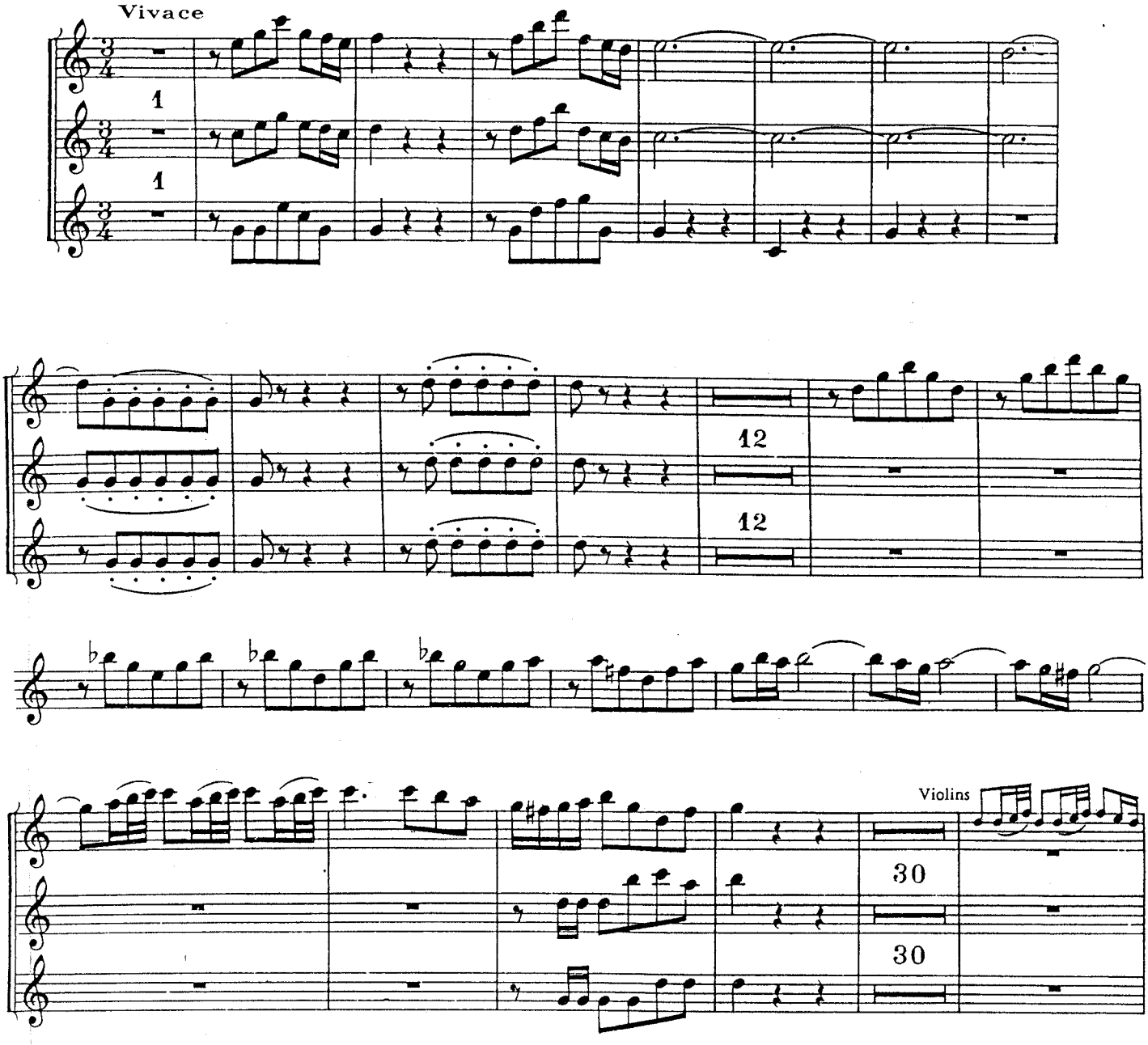
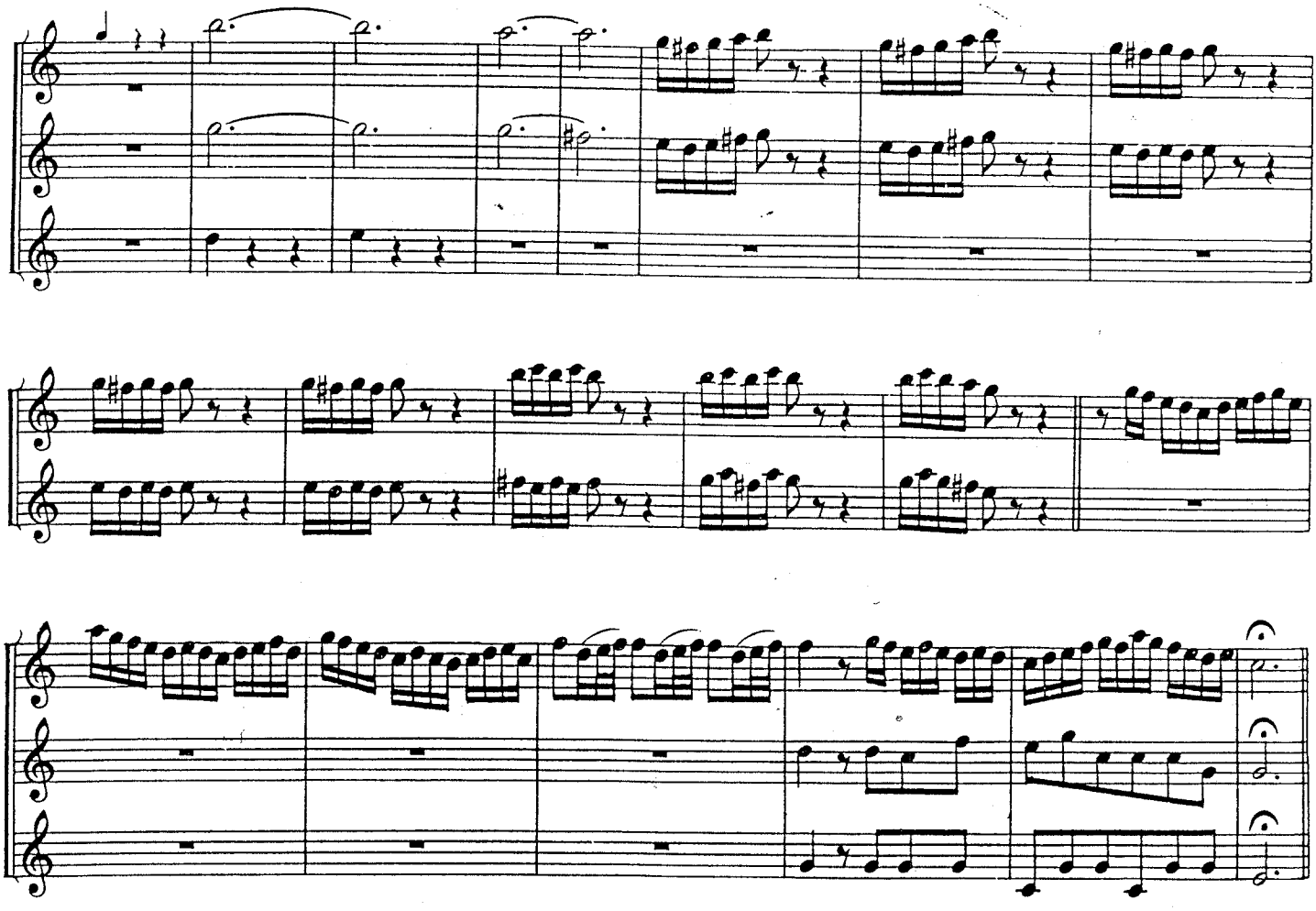

Violins
9
9
2
2
1
1
2
2
tr


Vivace
1
1
12
12
Violins
30
30



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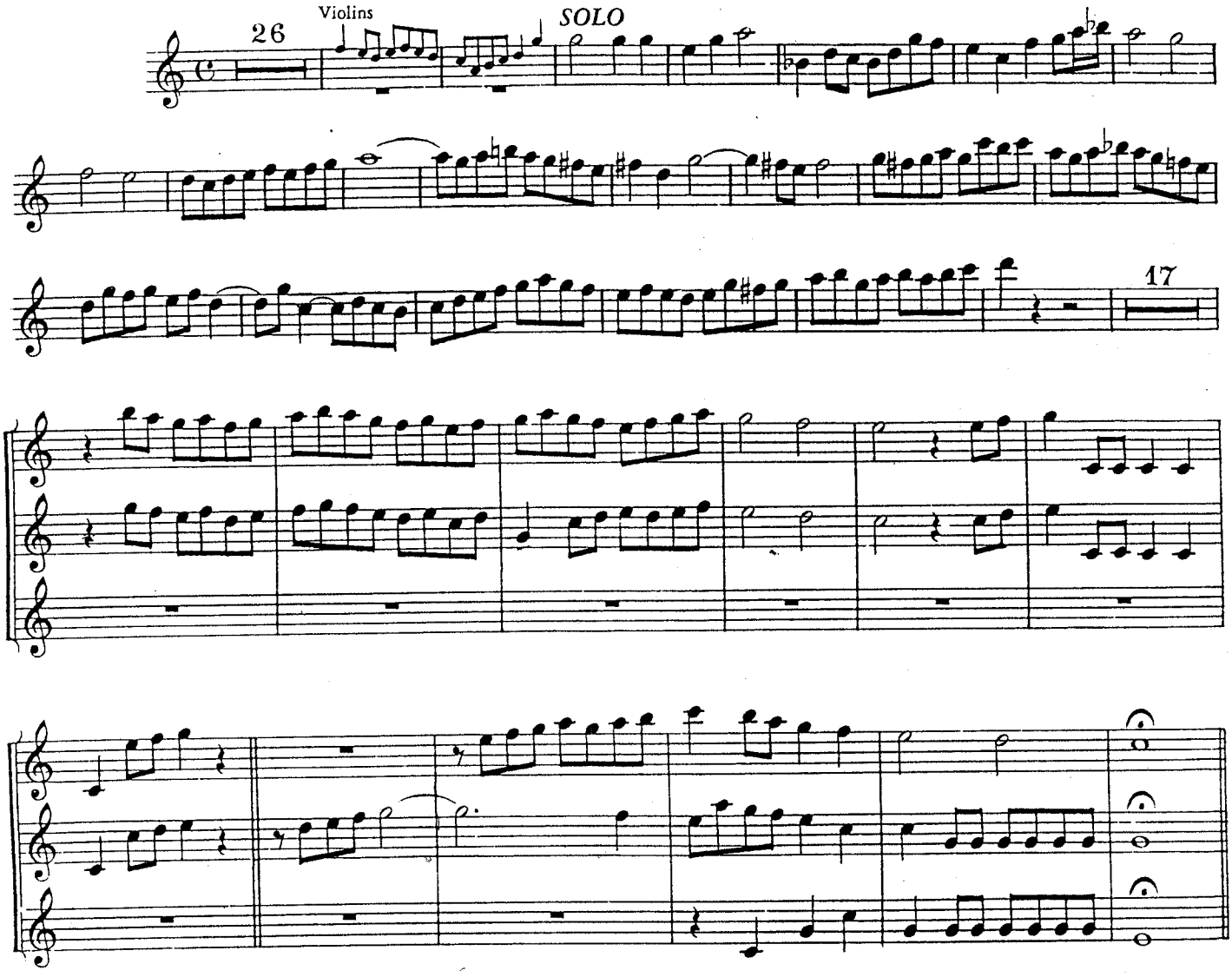
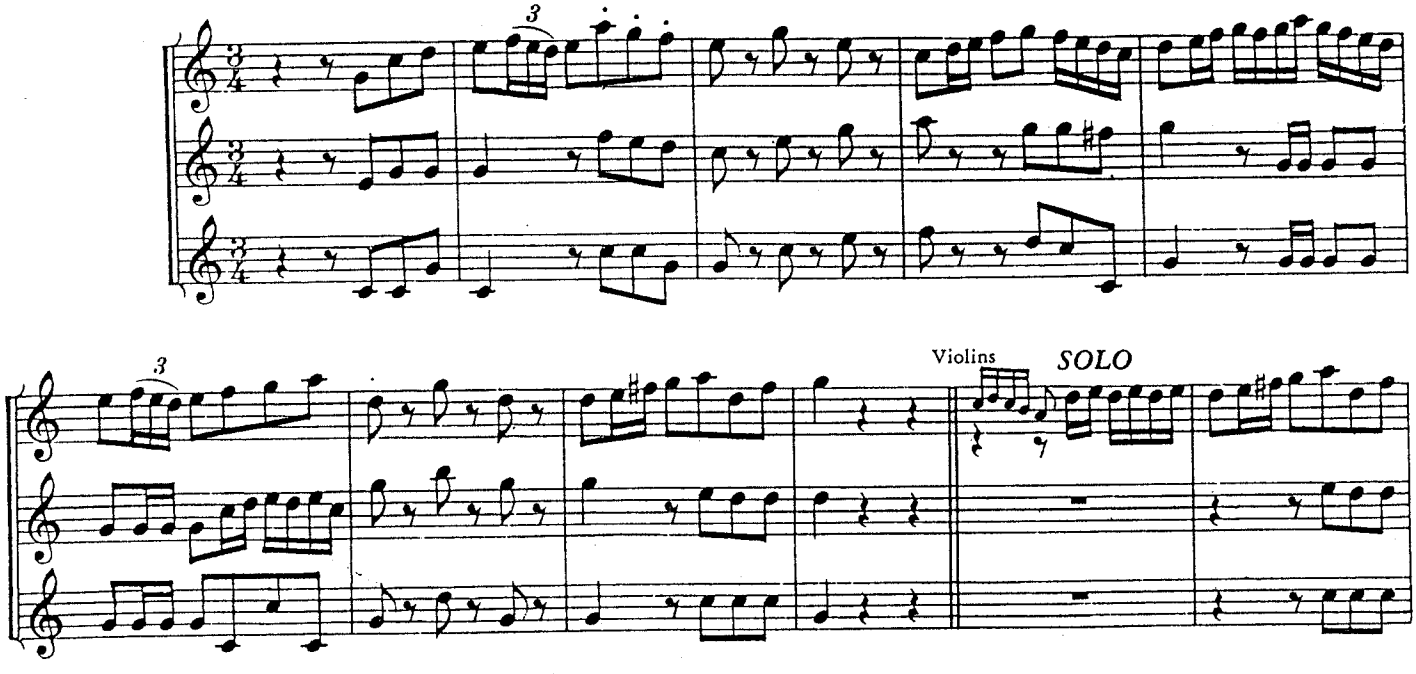
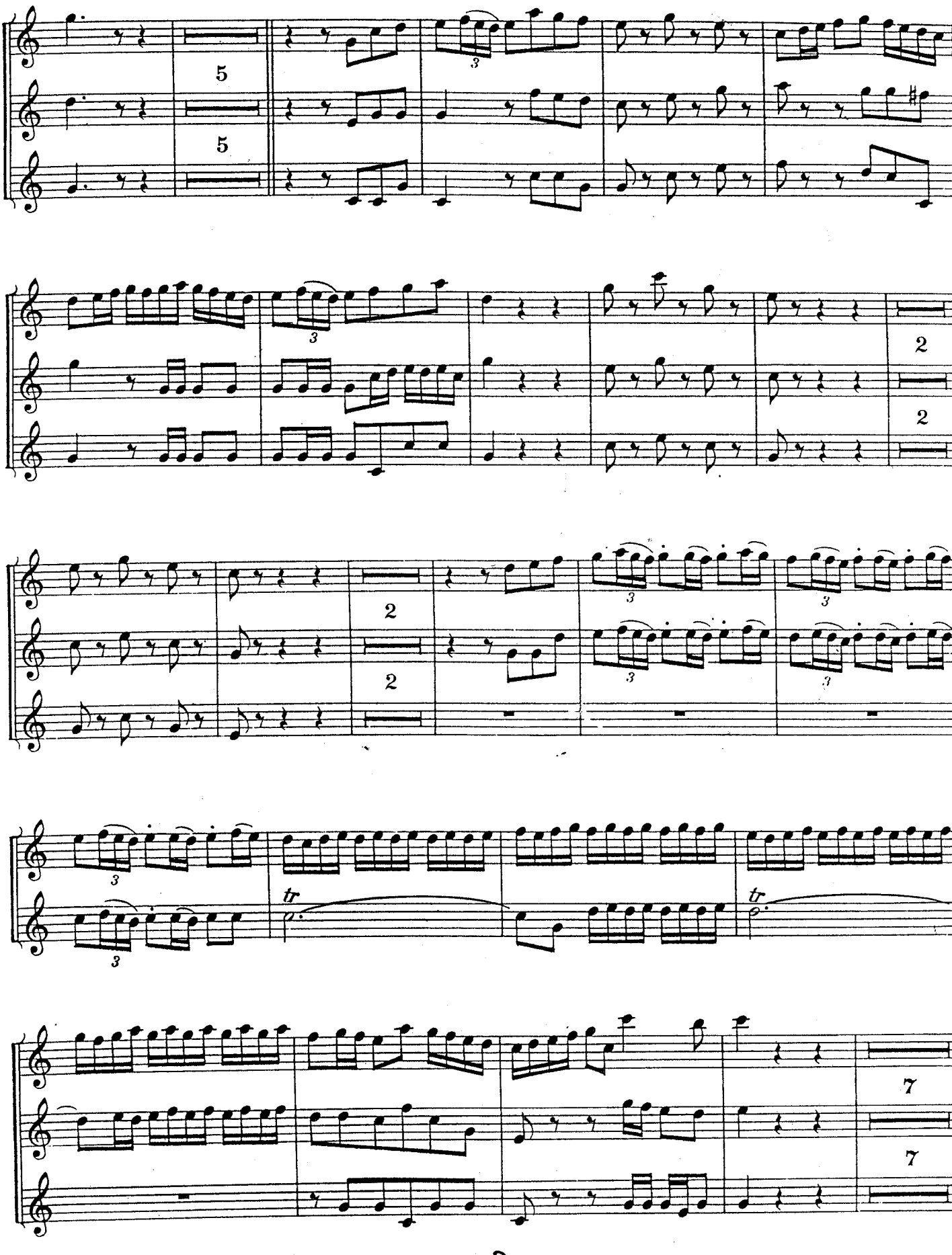
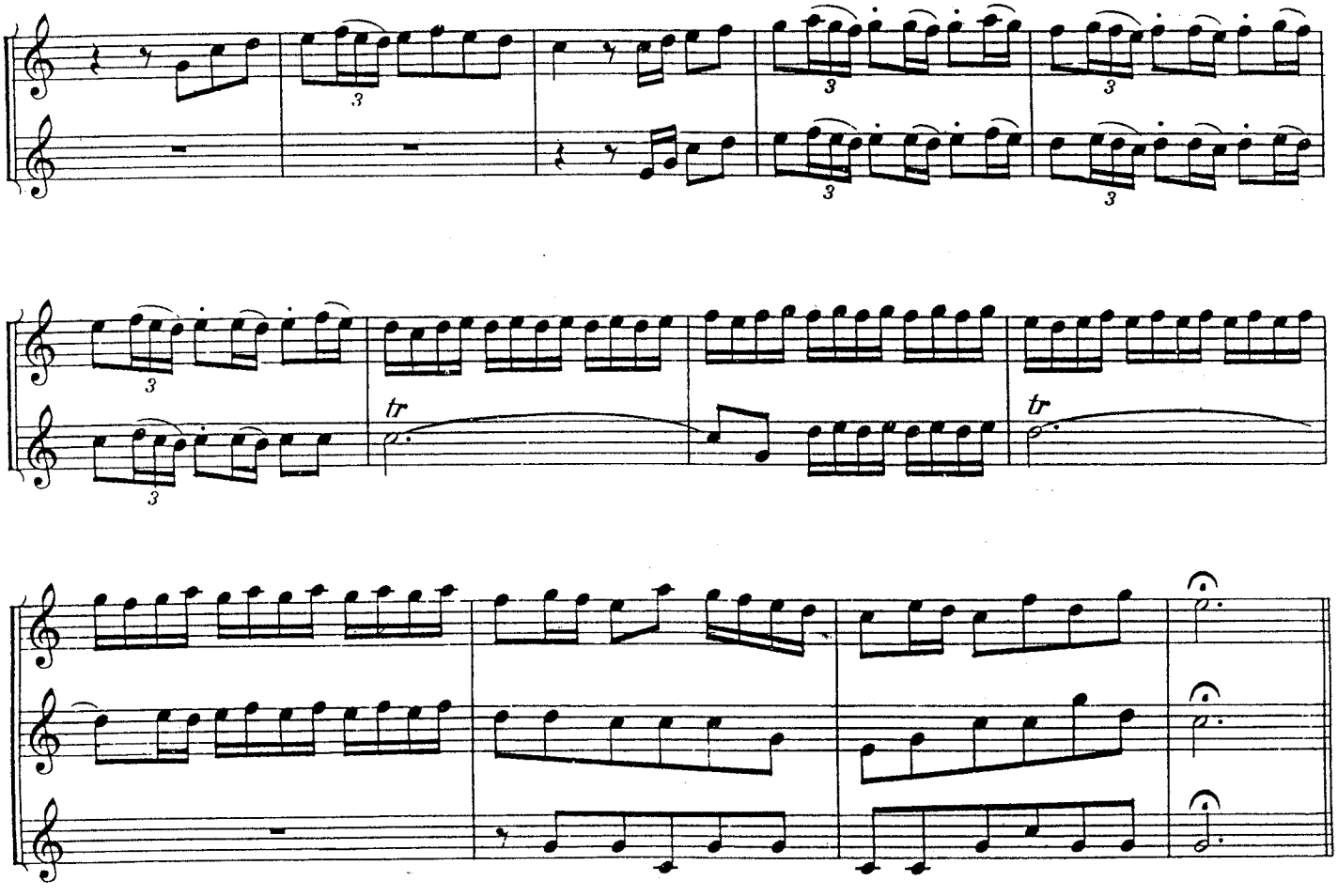
CREDO



CHORUS

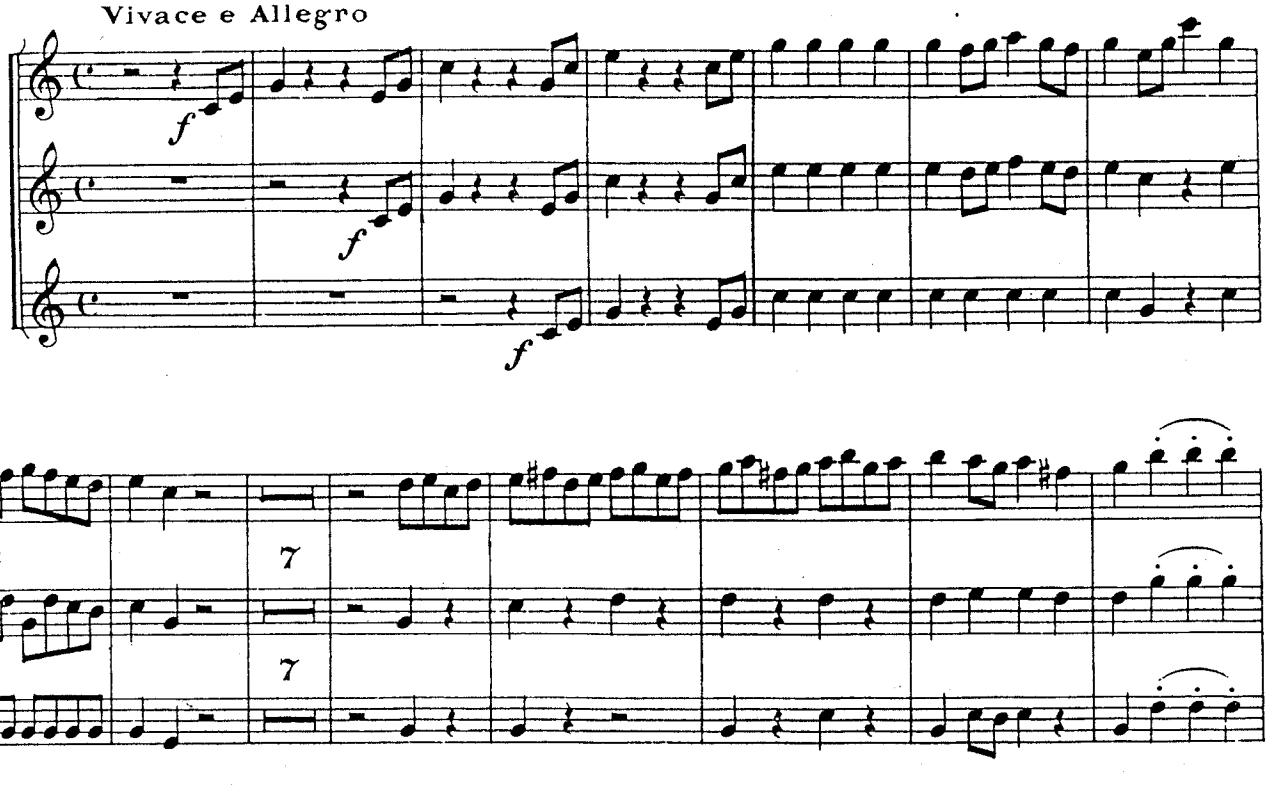


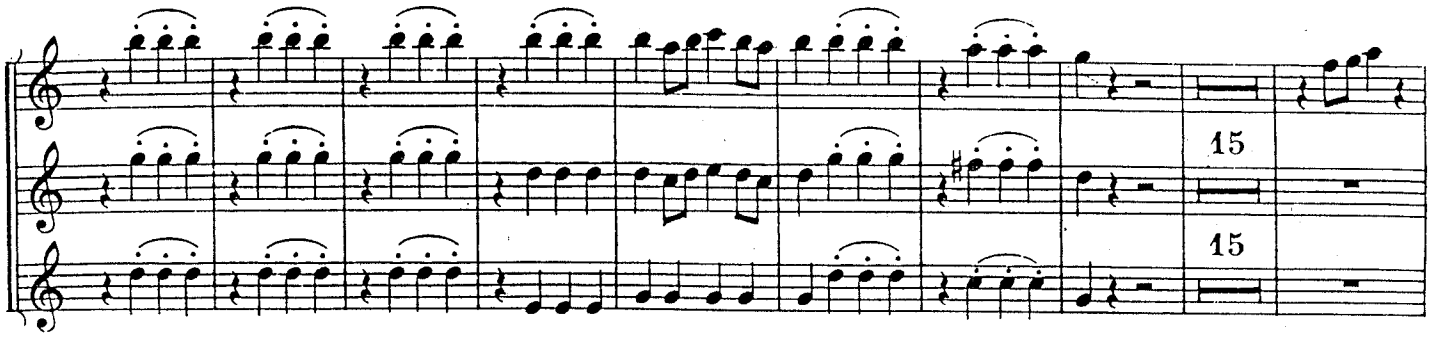

5
5
3
2
2
2
2
3
3
3
3
3
tr
tr
7
7

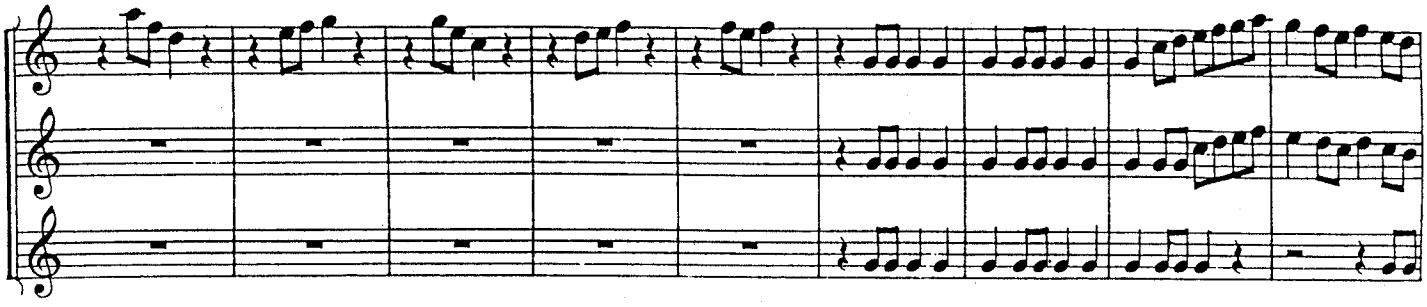


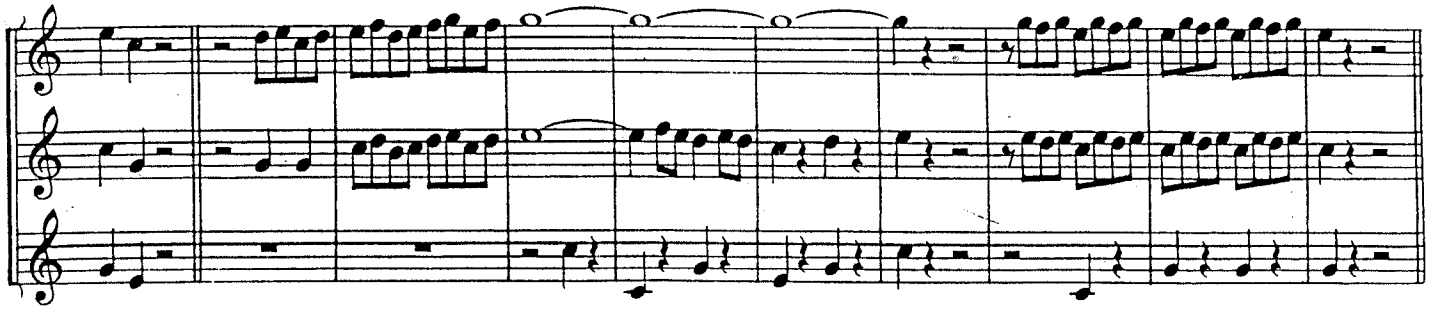
CHORUS

Vivace e Allegro

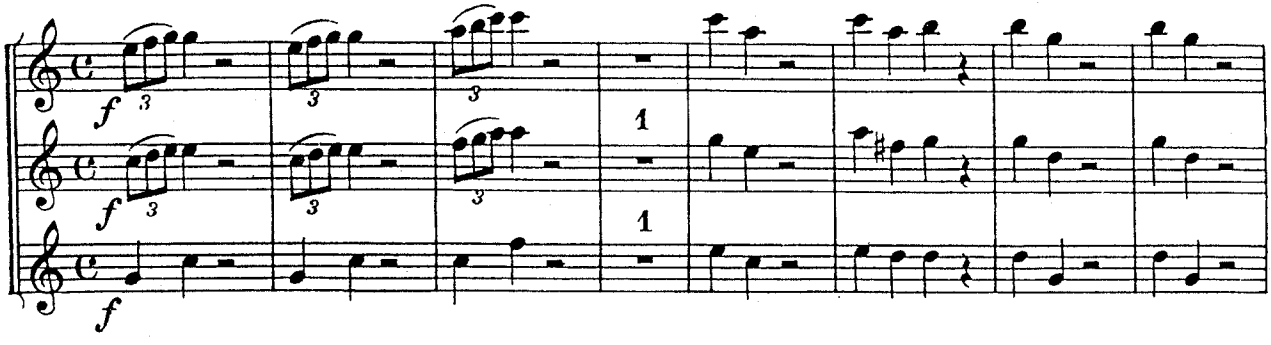


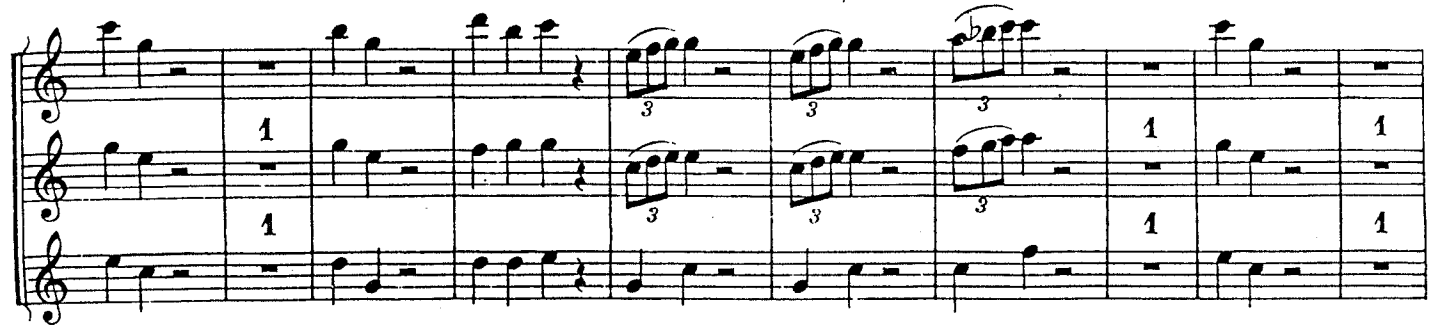


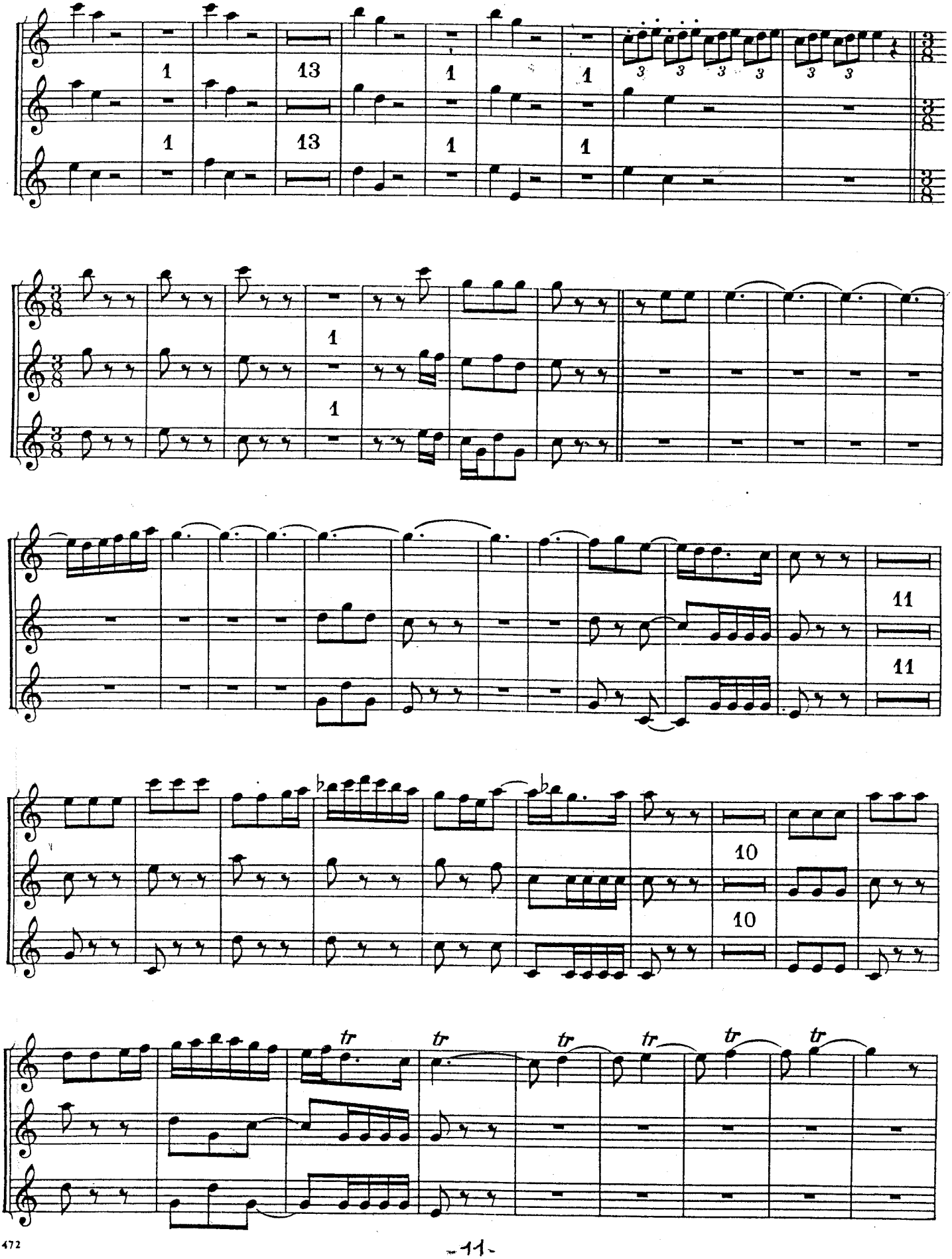


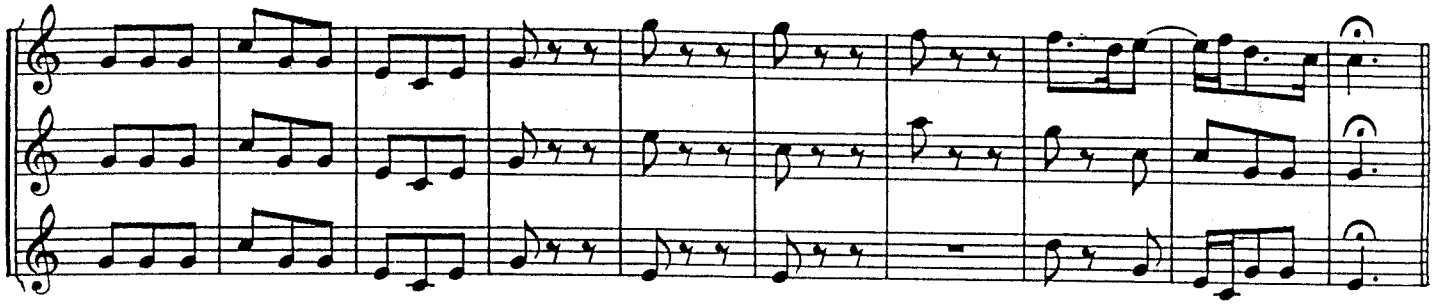


SANCTUS






1
13
1
1
1
13
1
1
1
1
11
11
10
10
tr
tr
tr
tr
tr
tr



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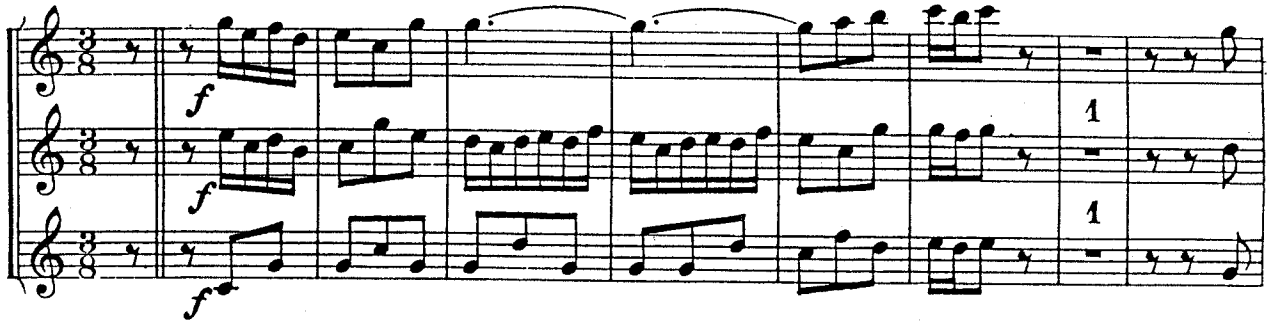
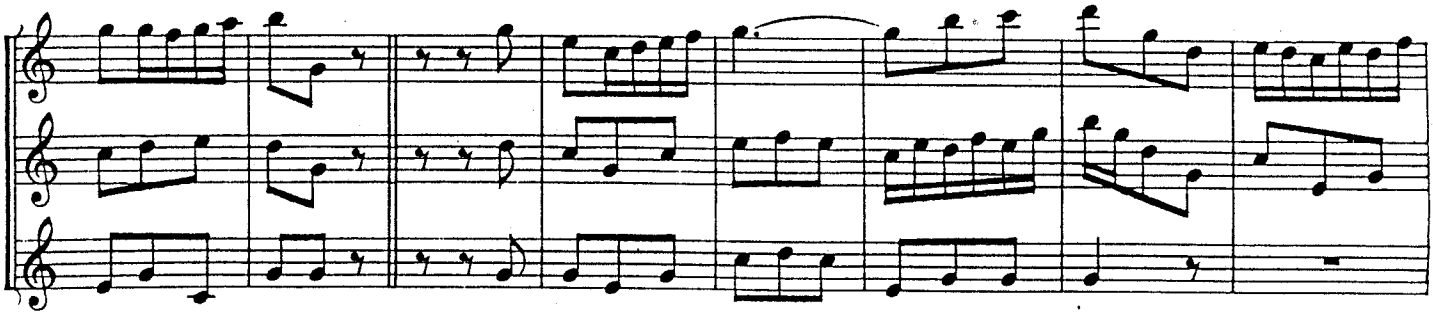
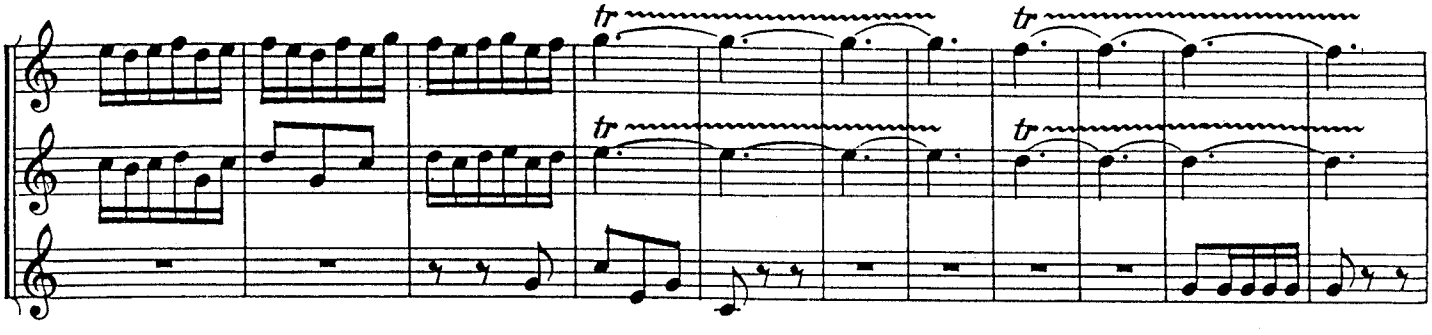
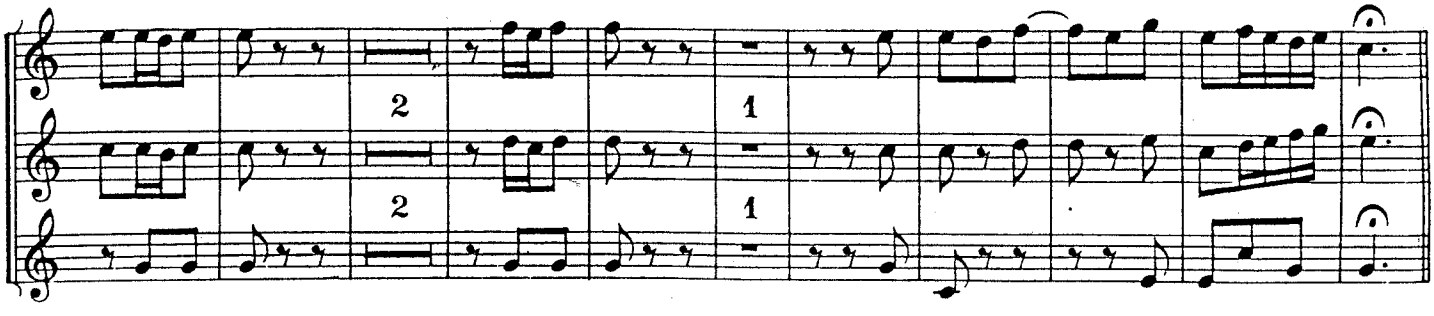
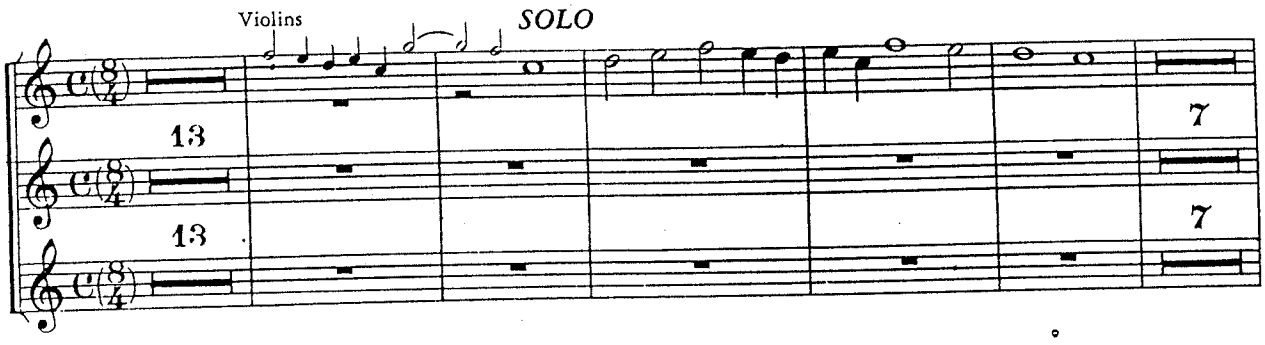
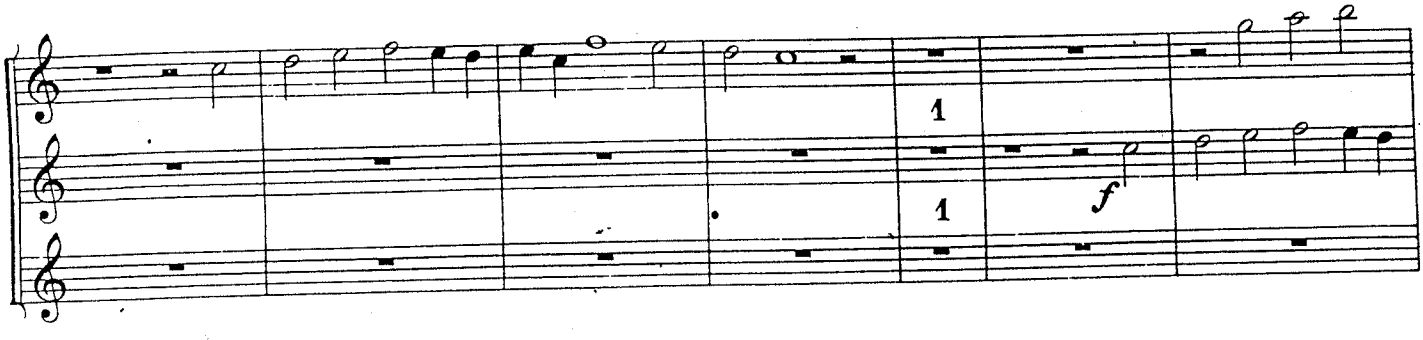


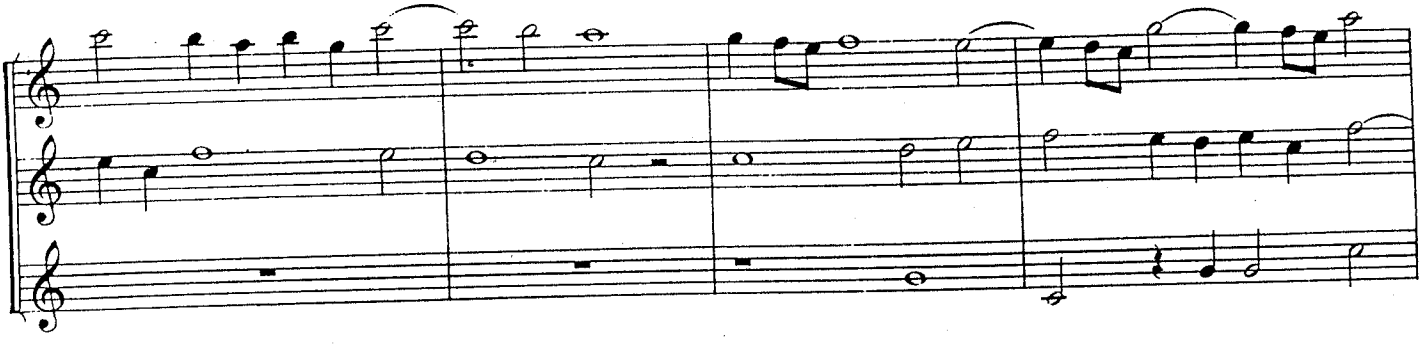


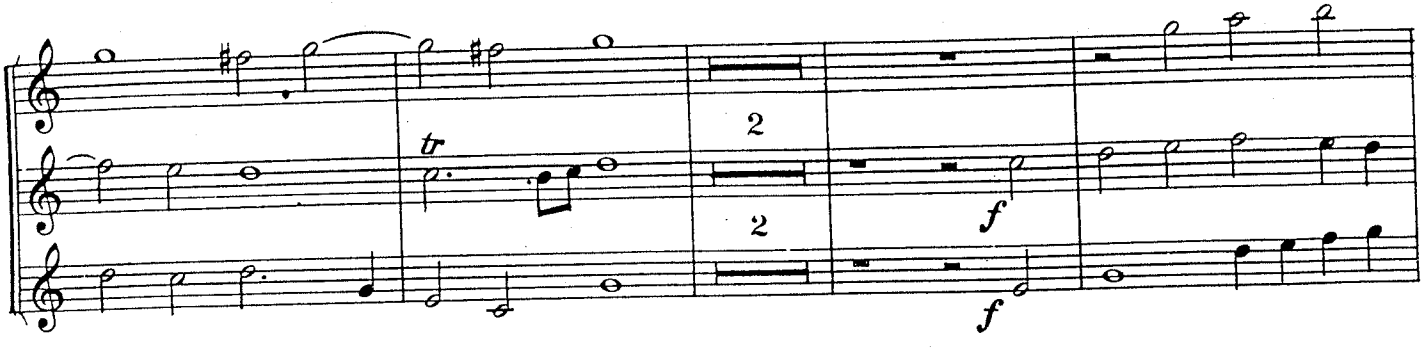


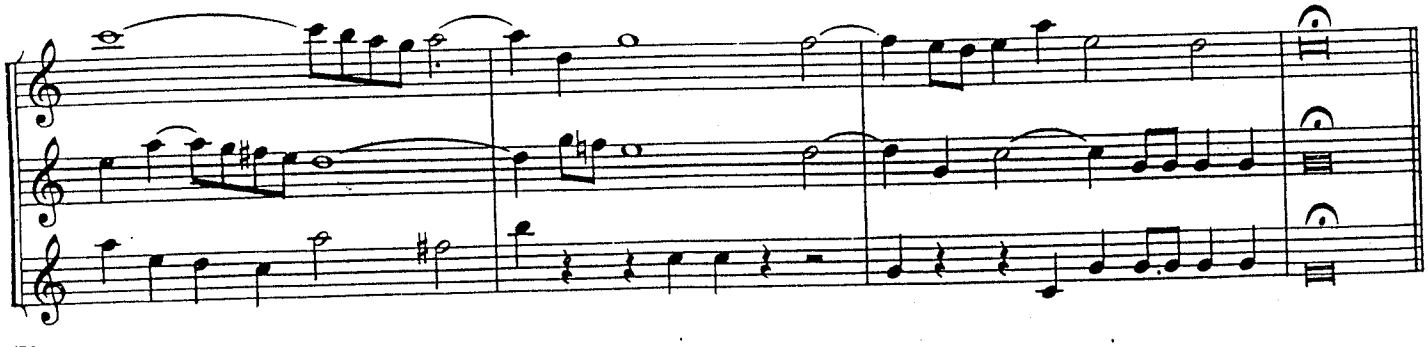



Violins
SOLO
13
13
7
7


1
1
f



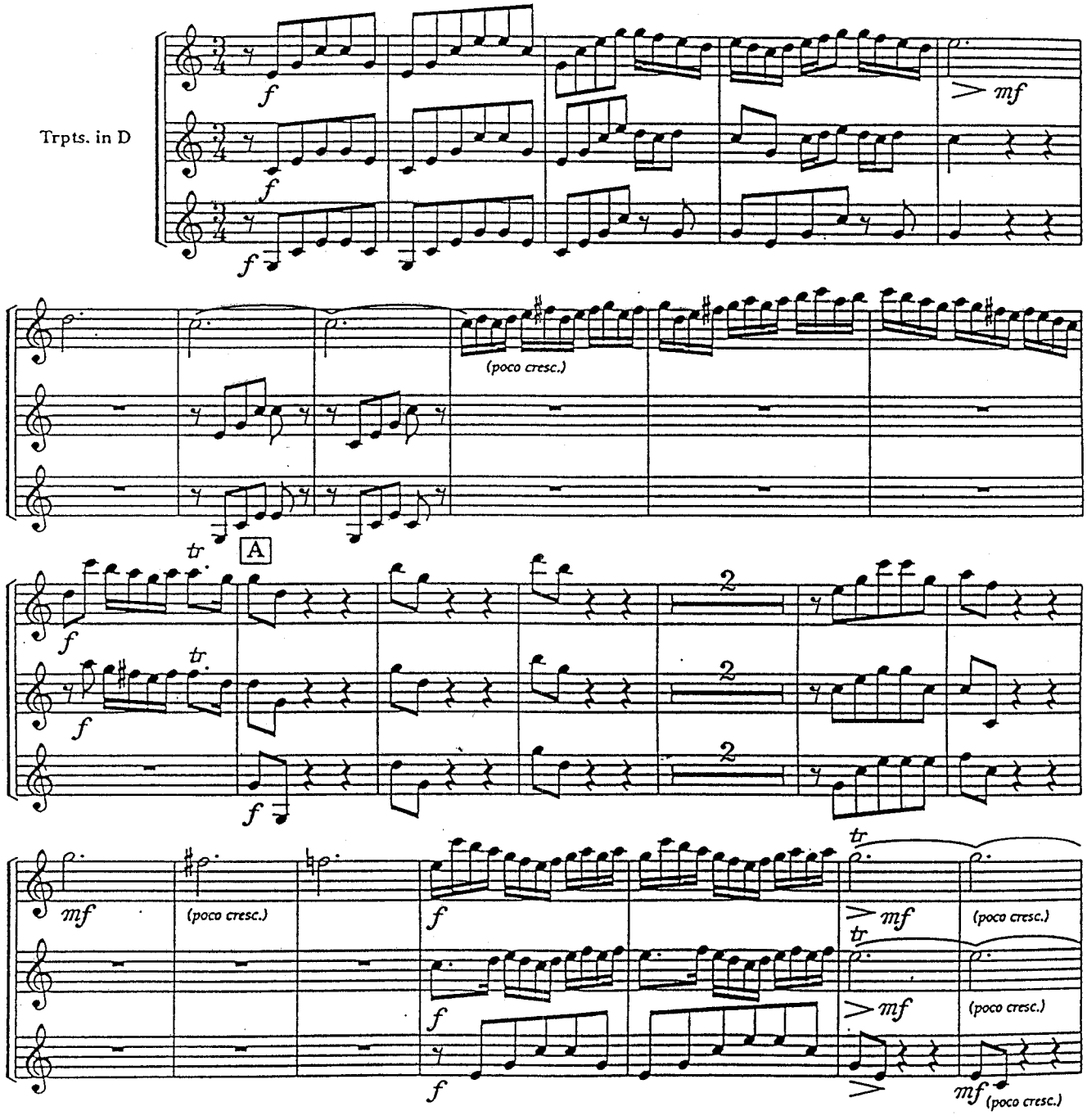

tr
2
2
f
f

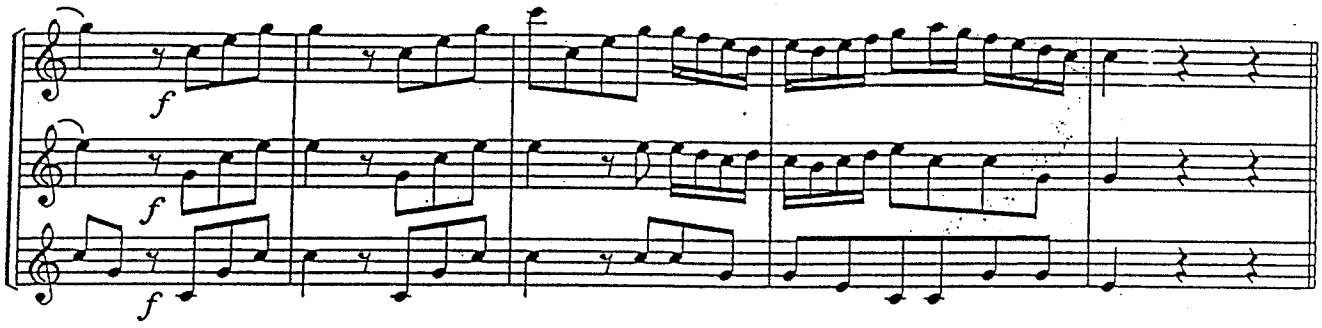


J.S. BACH: MAGNIFICAT: 1. Magnificat anima mea 2. Fecit Potentiam

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.

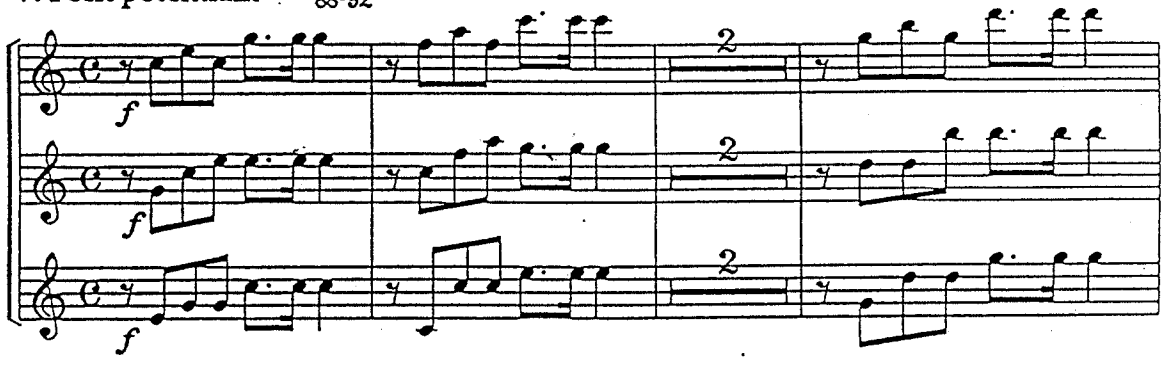
1. Magnificat anima mea (♩=88-96)

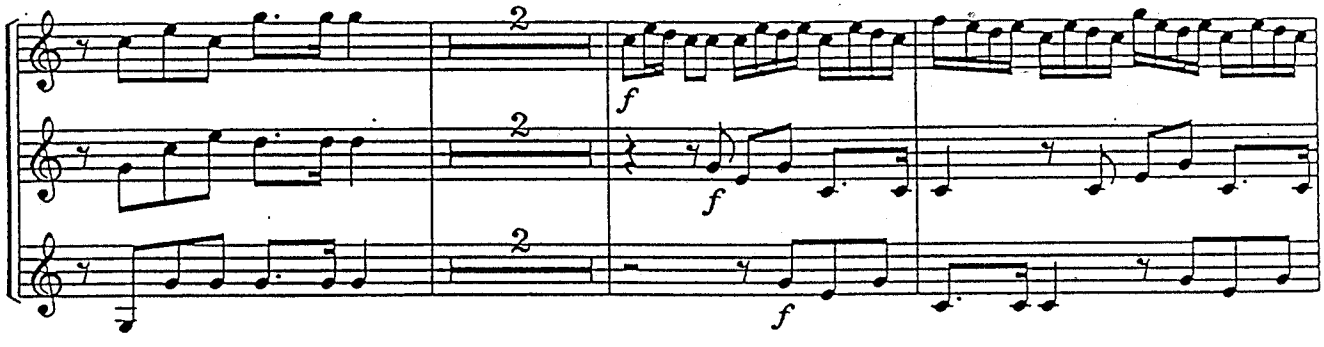


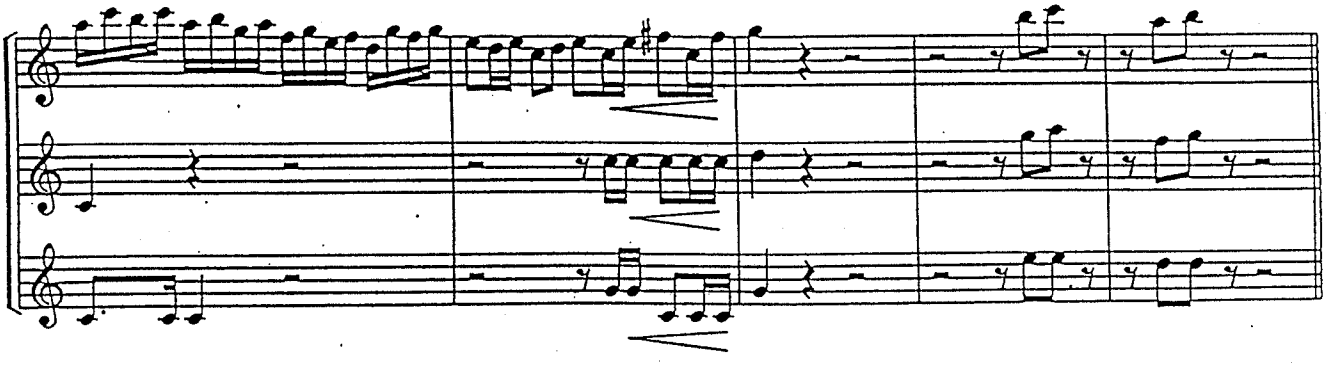


7. Fecit potentiam (♩=88-92)

Trpts. in D







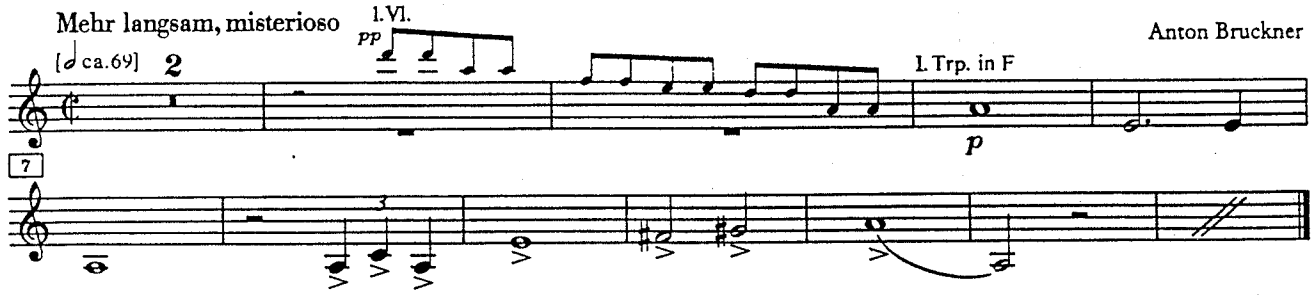
Sinfonie Nr. 3

d-Moll

1. Satz

Mehr langsam, misterioso

Anton Bruckner



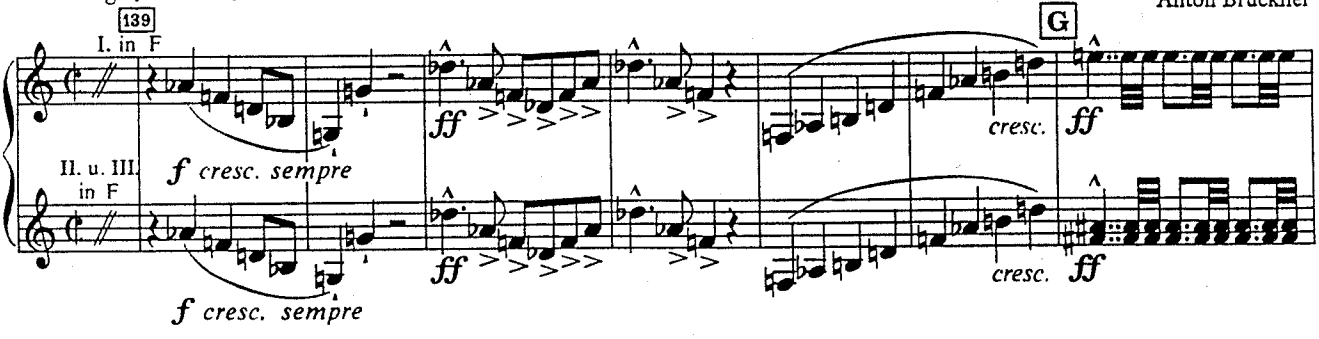
Sinfonie Nr. 7

E-Dur

1. Satz

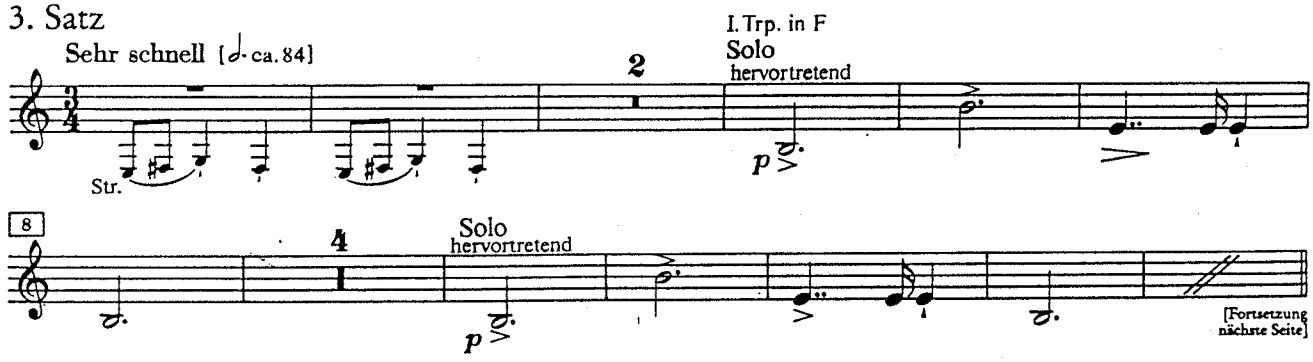
Ruhig [♩ ca. 96]

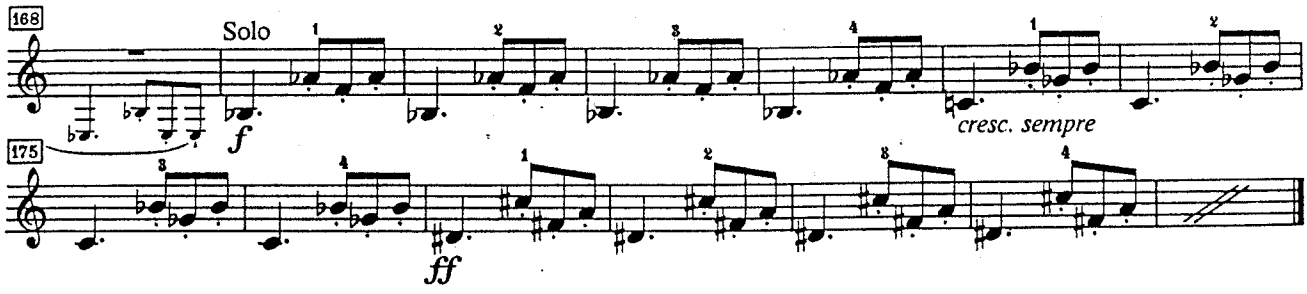
Anton Bruckner



3. Satz

Sehr schnell [𝅗𝅥 ca. 84]





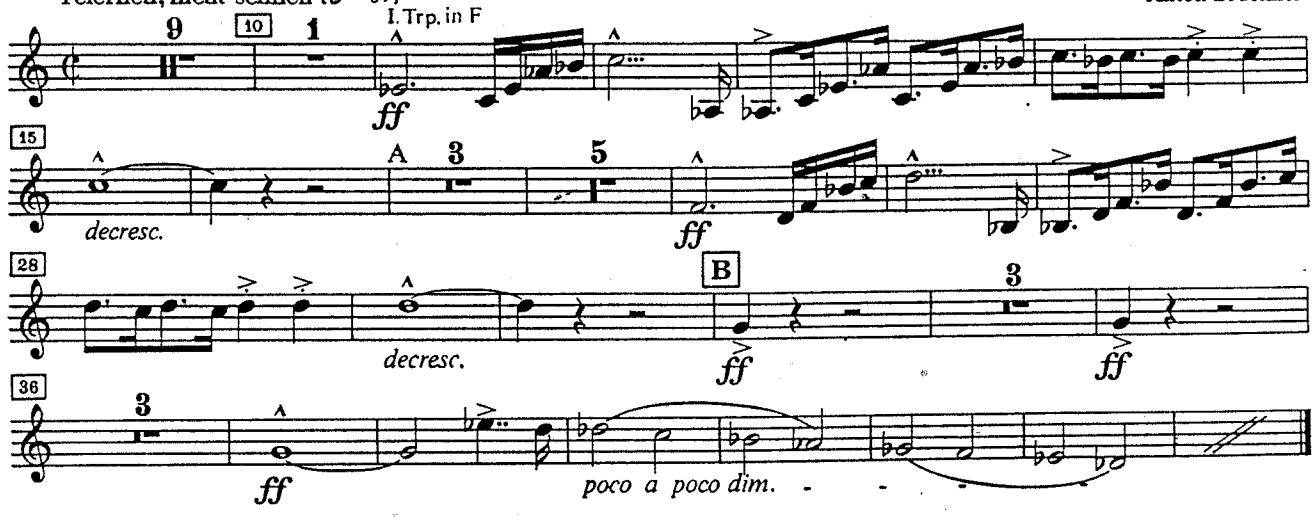
Sinfonie Nr. 8

c-Moll

4. Satz

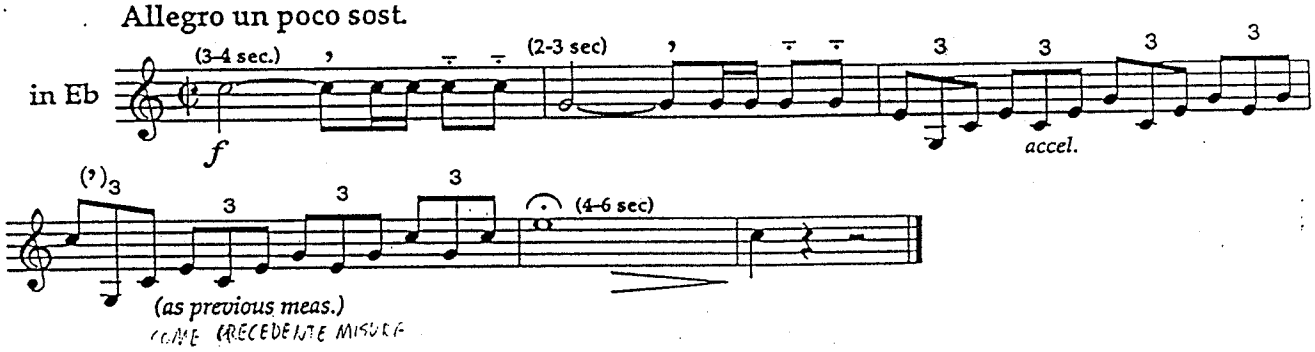
Feierlich, nicht schnell [♩ = 69]

Anton Bruckner



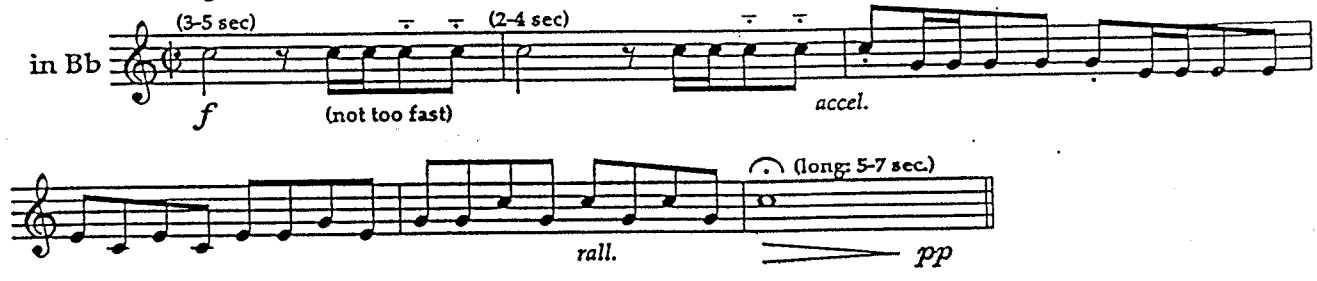
BEETHOVEN: LEONORE Overture No. 2

Allegro un poco sost.



Overture No. 3

Allegro (Solo auf der Bühne)



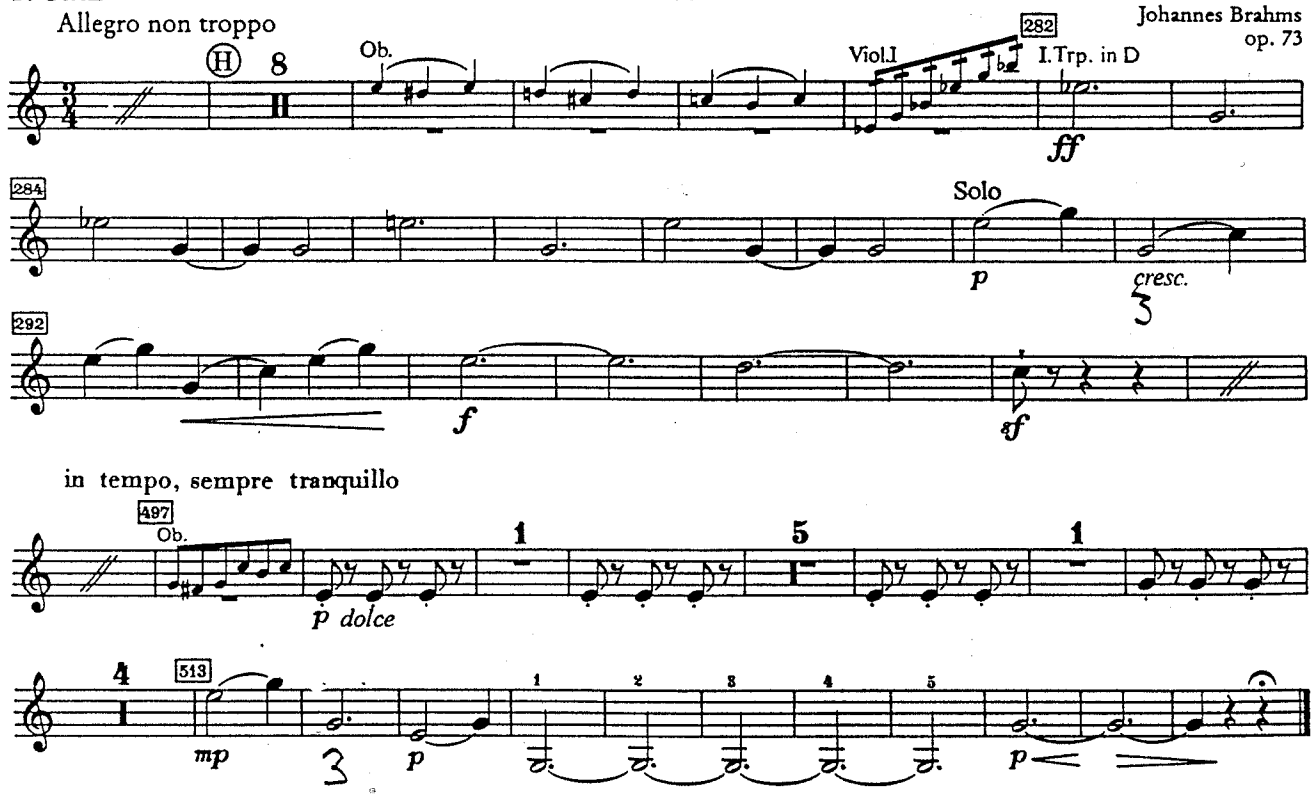
Sinfonie Nr. 2

D-Dur

1. Satz

Allegro non troppo

Johannes Brahms
op. 73

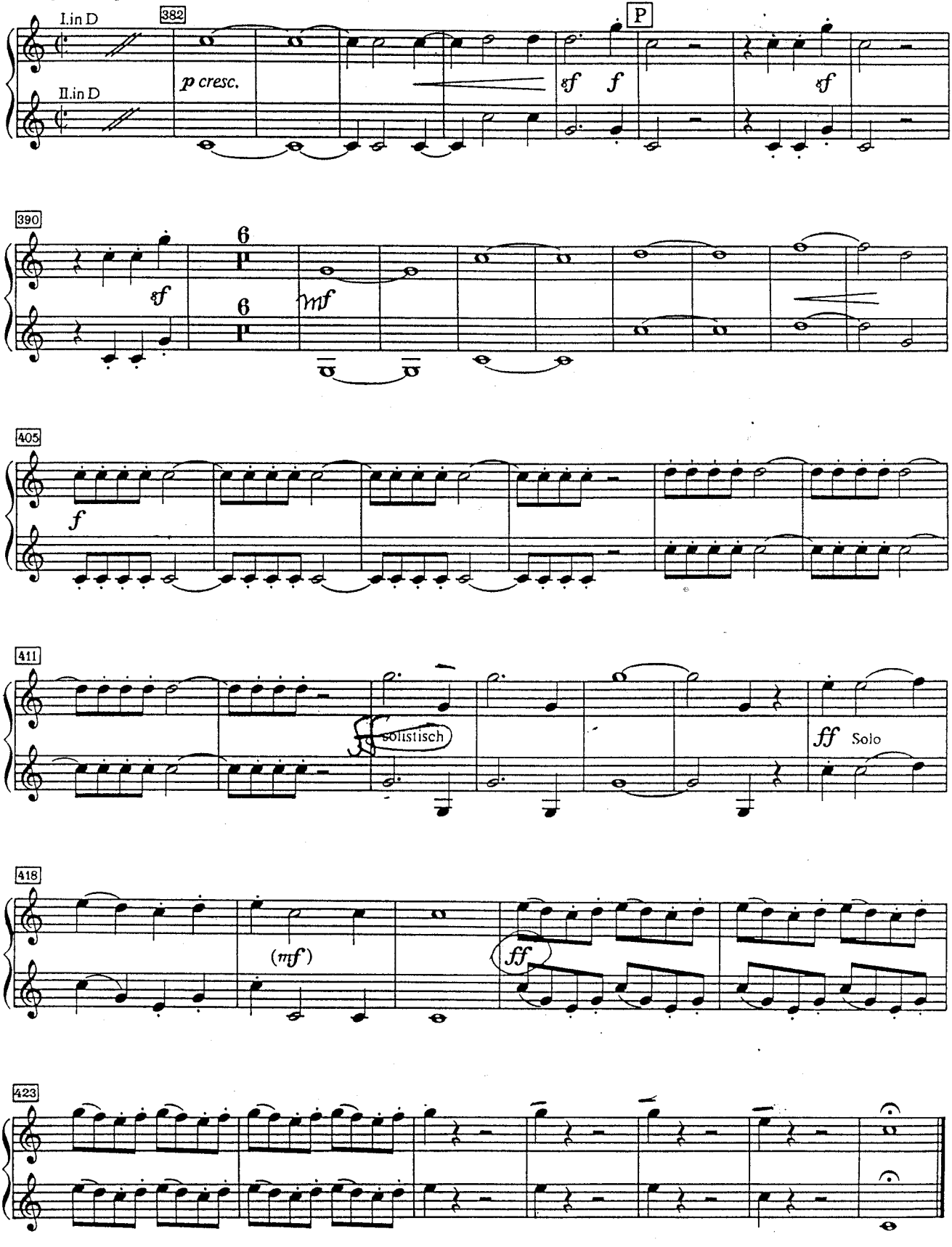


in tempo, sempre tranquillo

4. Satz

Allegro con spirito

[♩ ca. 126]

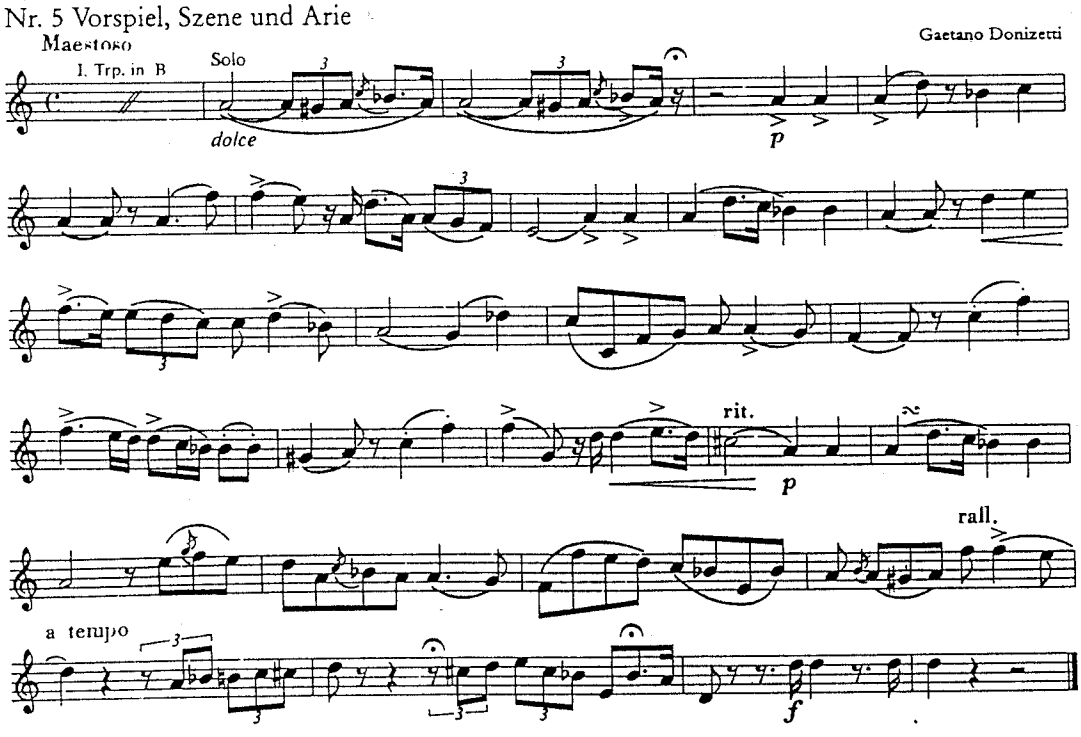


Don Pasquale

2. Akt 3. Bild

Nr. 5 Vorspiel, Szene und Arie

Gaetano Donizetti



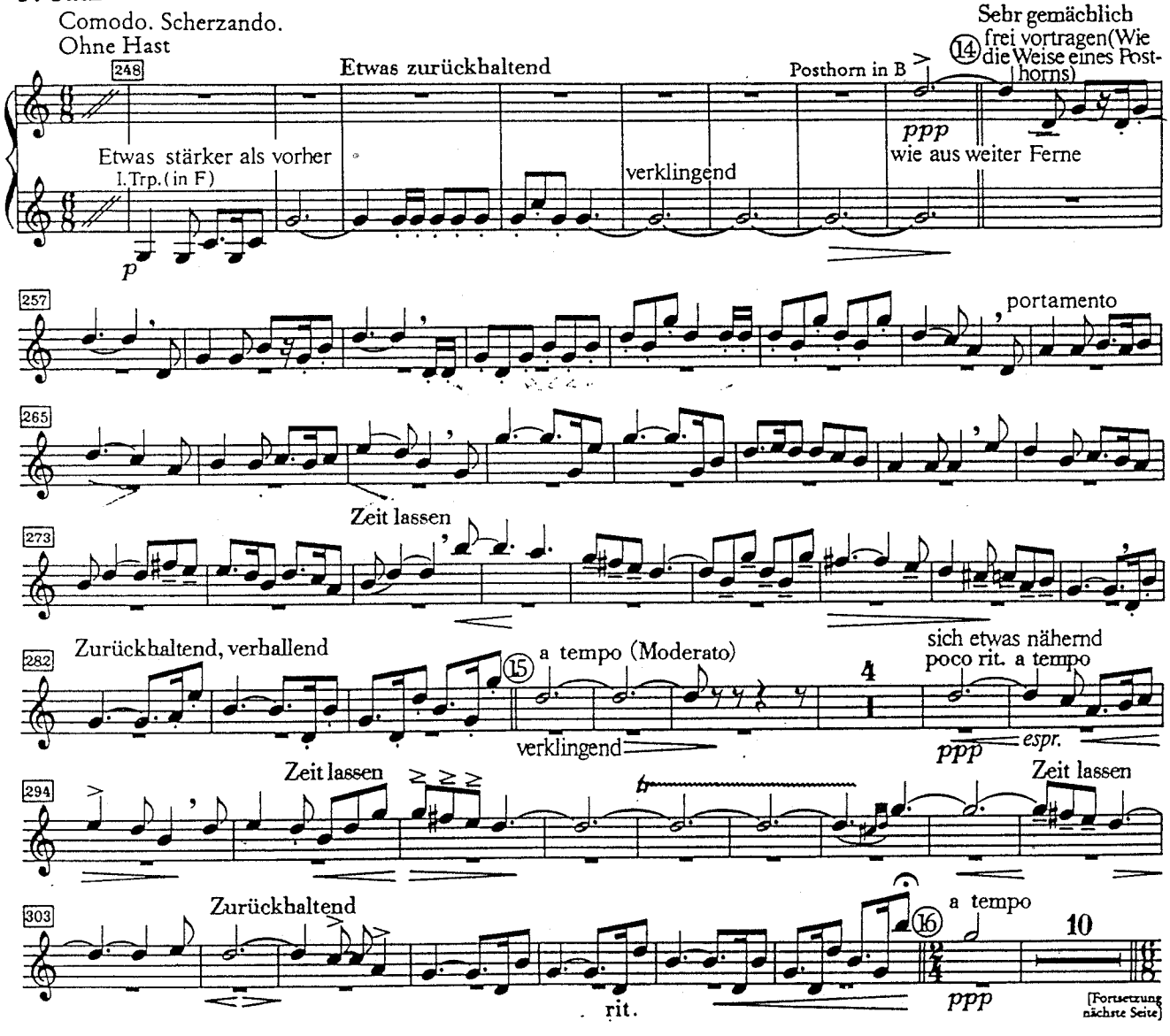
Sinfonie Nr. 3

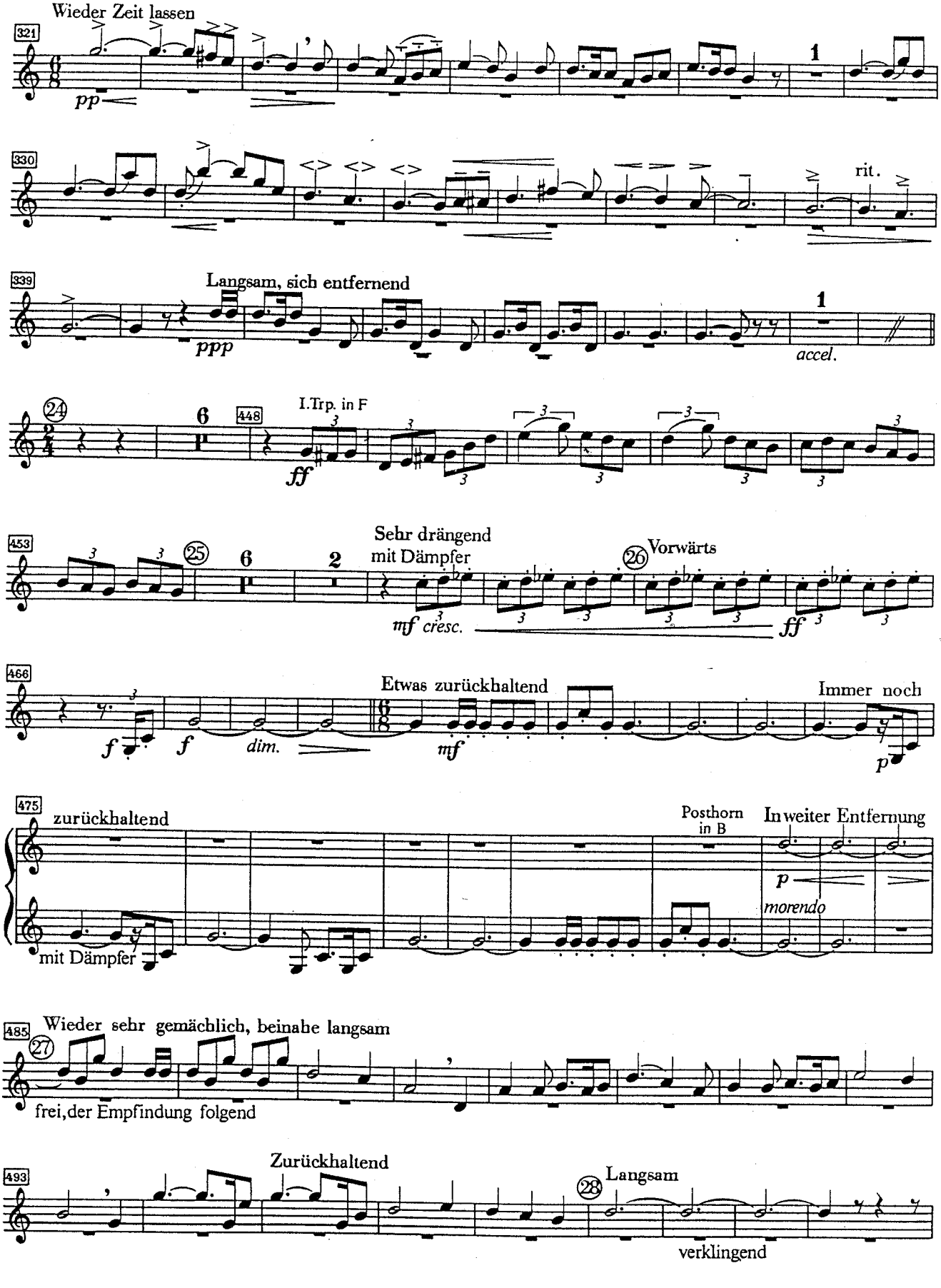
d-Moll

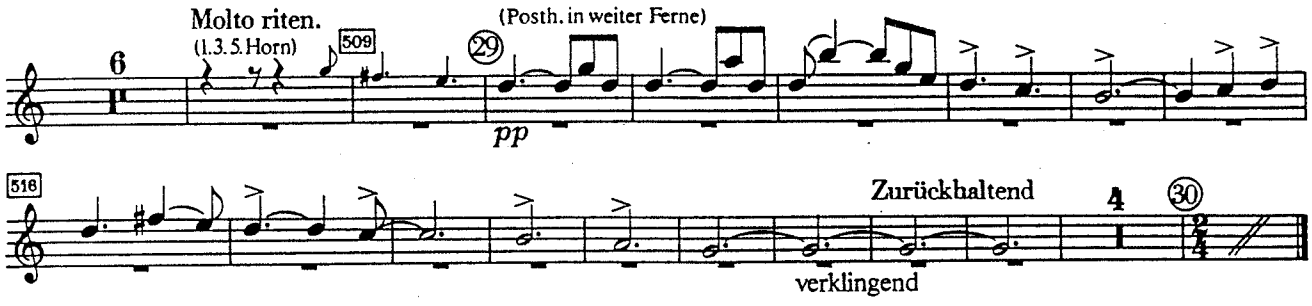
Gustav Mahler

3. Satz

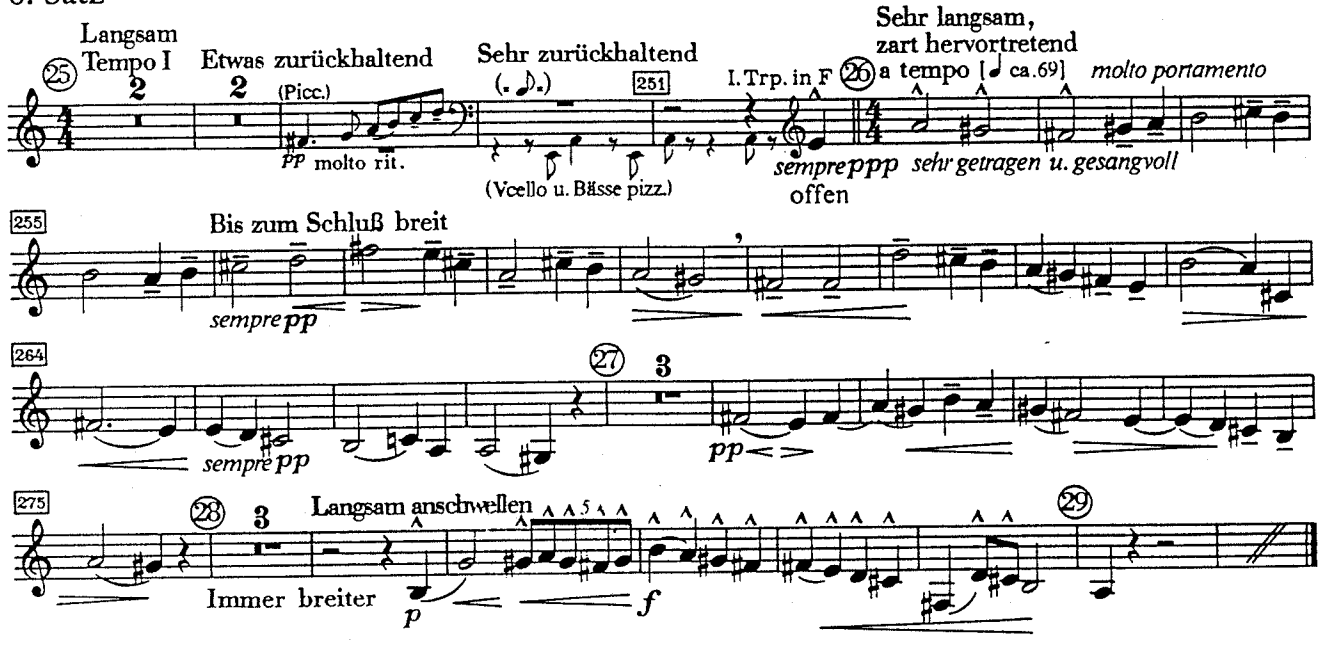
Comodo. Scherzando.
Ohne Hast




Wieder Zeit lassen
321
pp
1
330
rit.
339
Langsam, sich entfernend
ppp
1
accel.
24
6
448
I.Trp. in F
ff
453
25
6
2
Sehr drängend
mit Dämpfer
26
Vorwärts
mf cresc.
ff
466
Etwas zurückhaltend
Immer noch
f
f
dim.
mf
p
475
zurückhaltend
Posthorn
in B
In weiter Entfernung
p
morendo
mit Dämpfer
485
Wieder sehr gemächlich, beinahe langsam
27
frei, der Empfindung folgend
493
Zurückhaltend
28
Langsam
verklingend



6. Satz

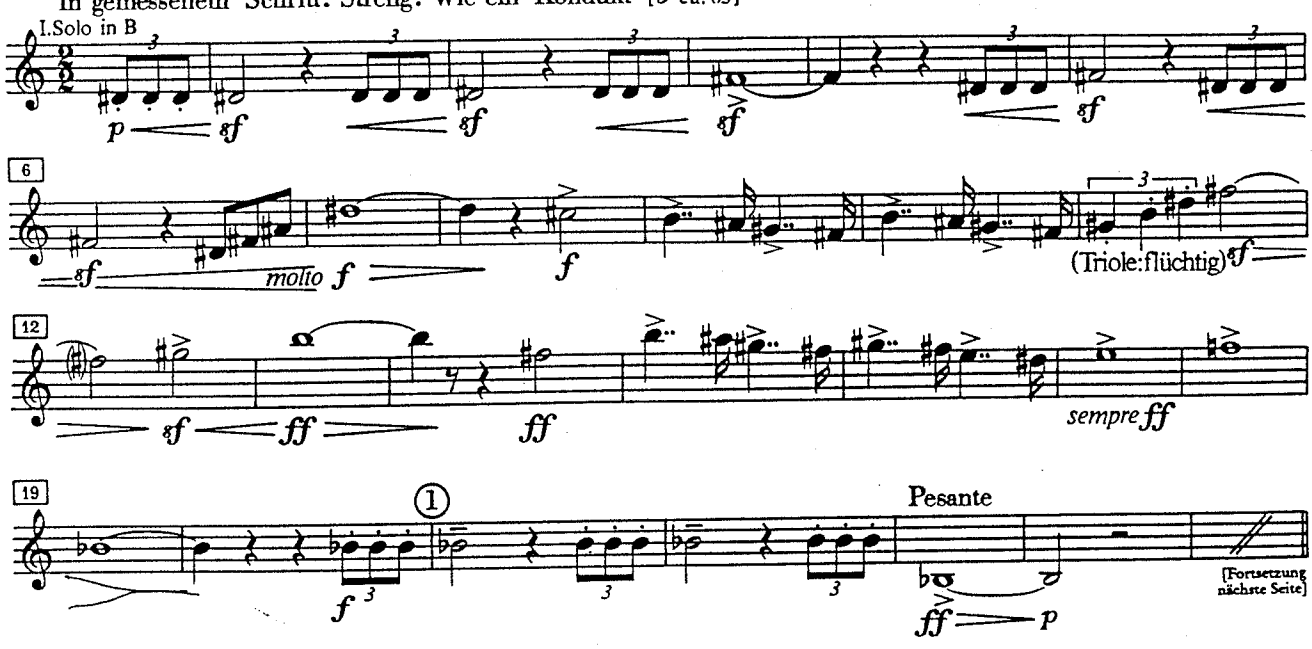


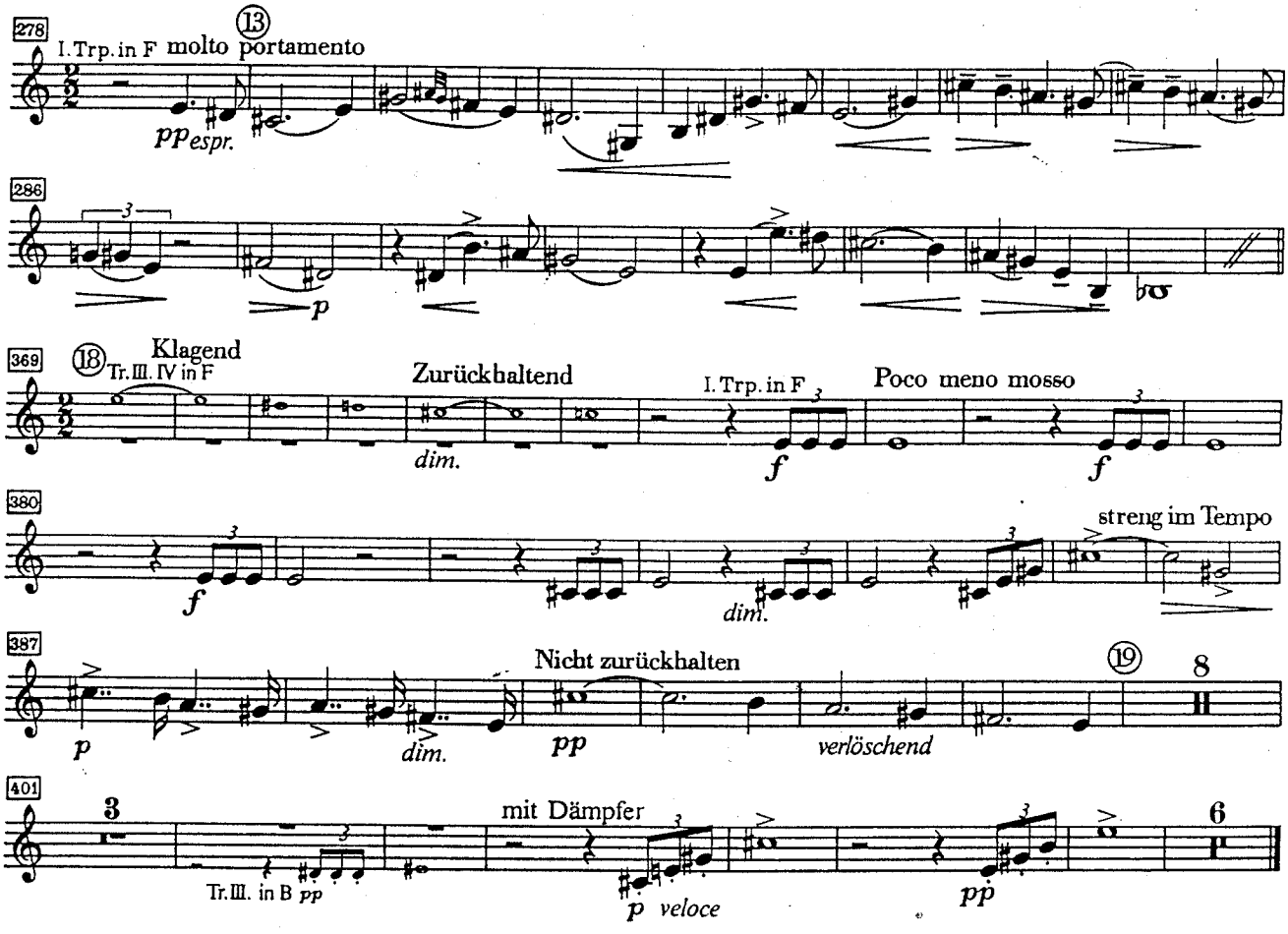
Sinfonie Nr. 5

cis-Moll

1. Satz (Trauermarsch)

Gustav Mahler





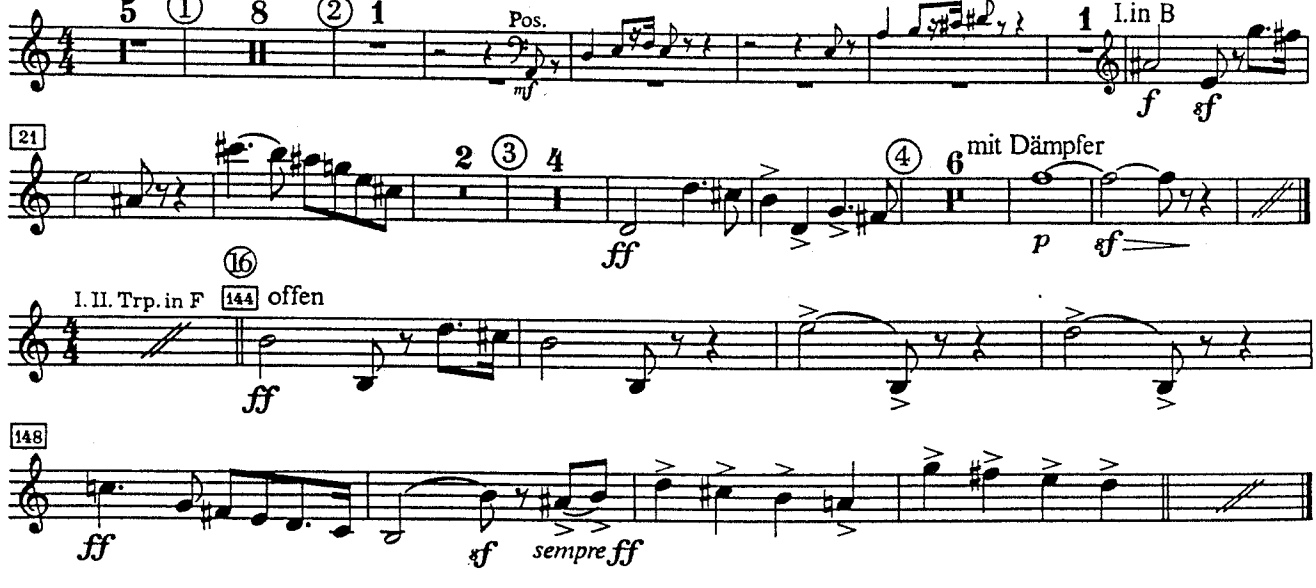
Sinfonie Nr. 6

a-Moll

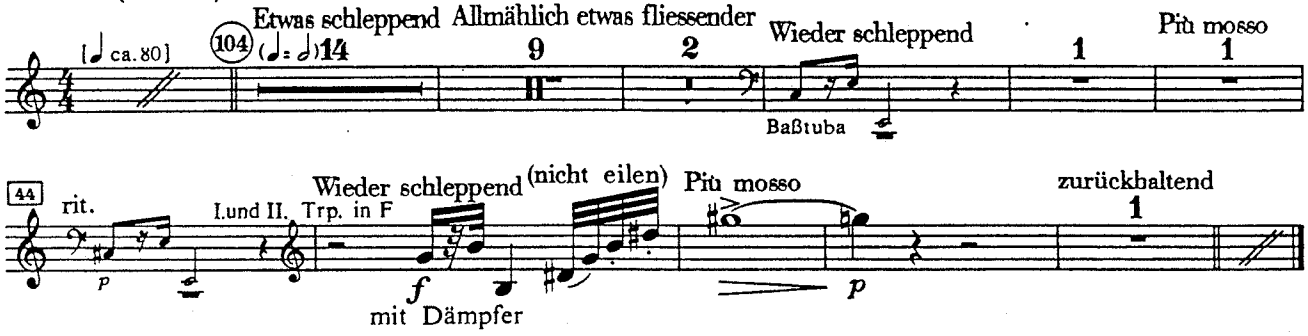
1. Satz

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

Gustav Mahler



4. Satz (Finale)

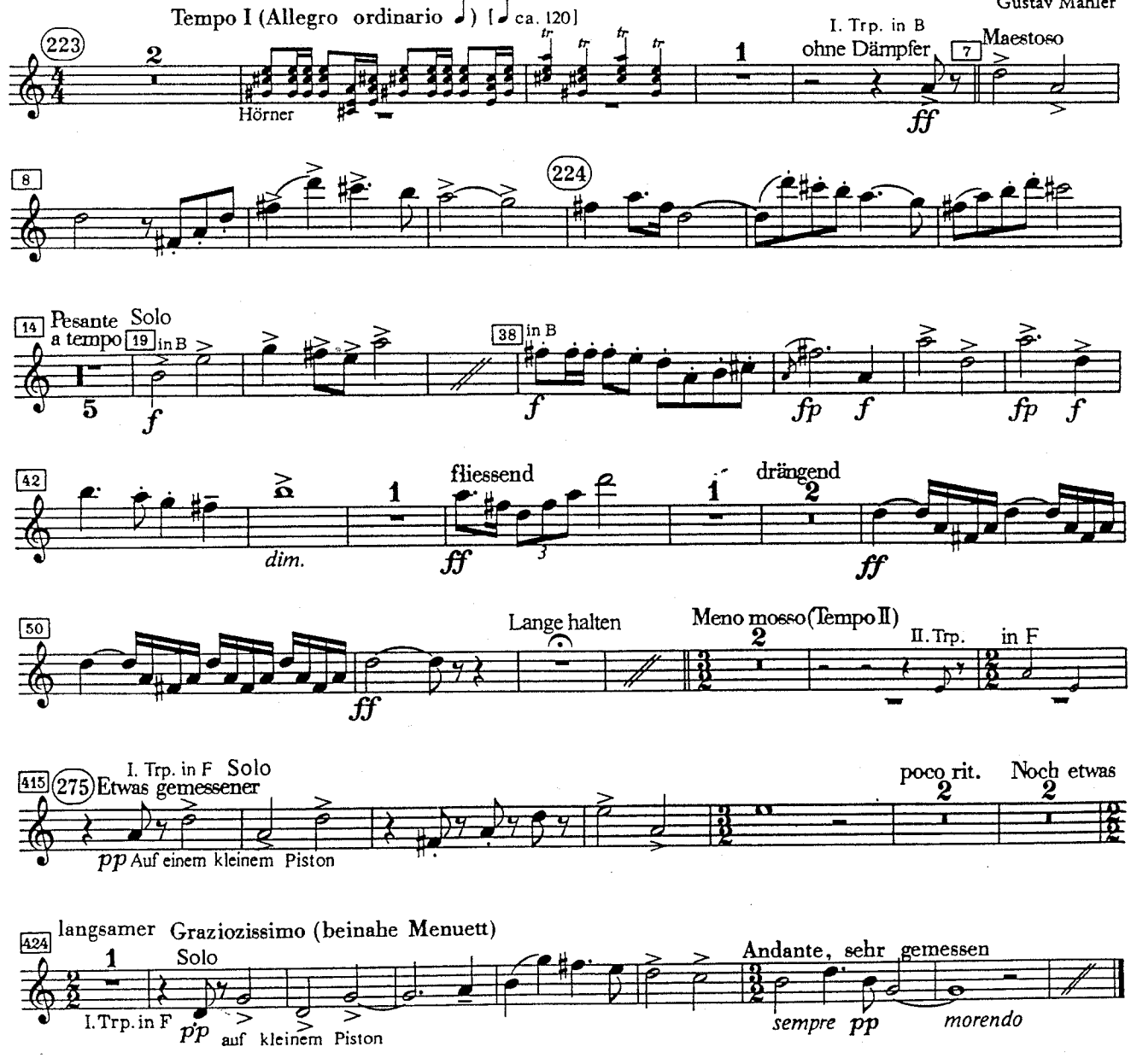


Sinfonie Nr. 7

e-Moll

5. Satz (Rondo-Finale)

Gustav Mahler



Sinfonie Nr. 9

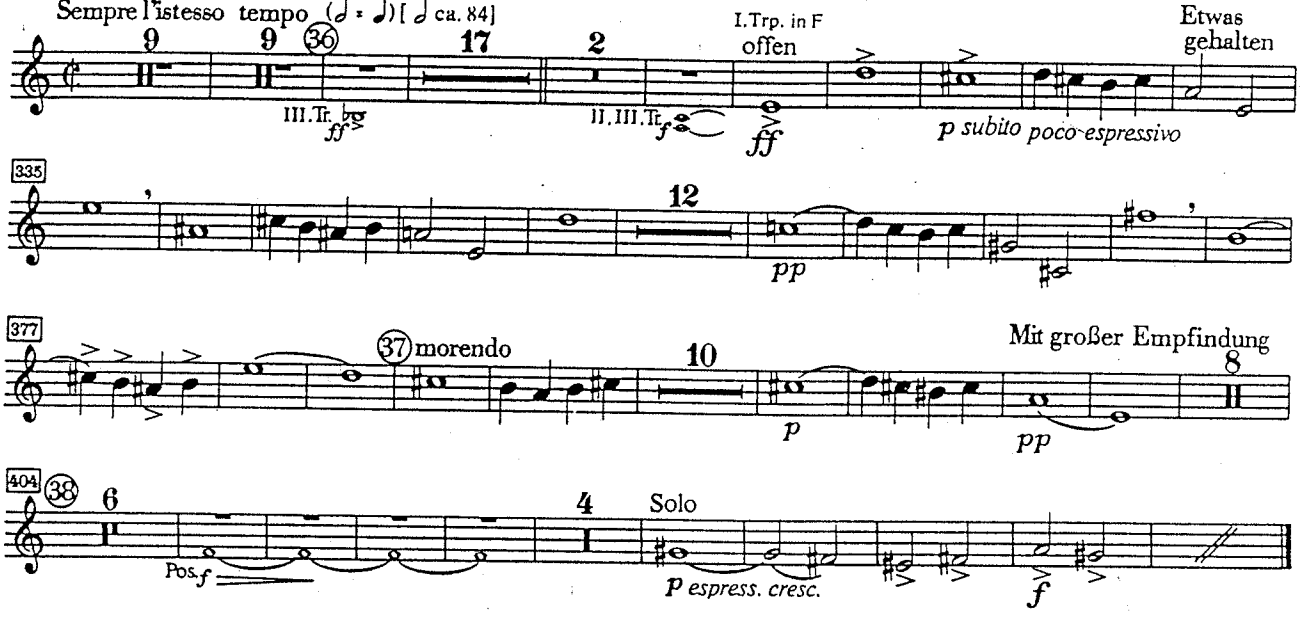
D-Dur

Gustav Mahler

3. Satz (Rondo-Burleske)

Allegro assai. Sehr trotzig

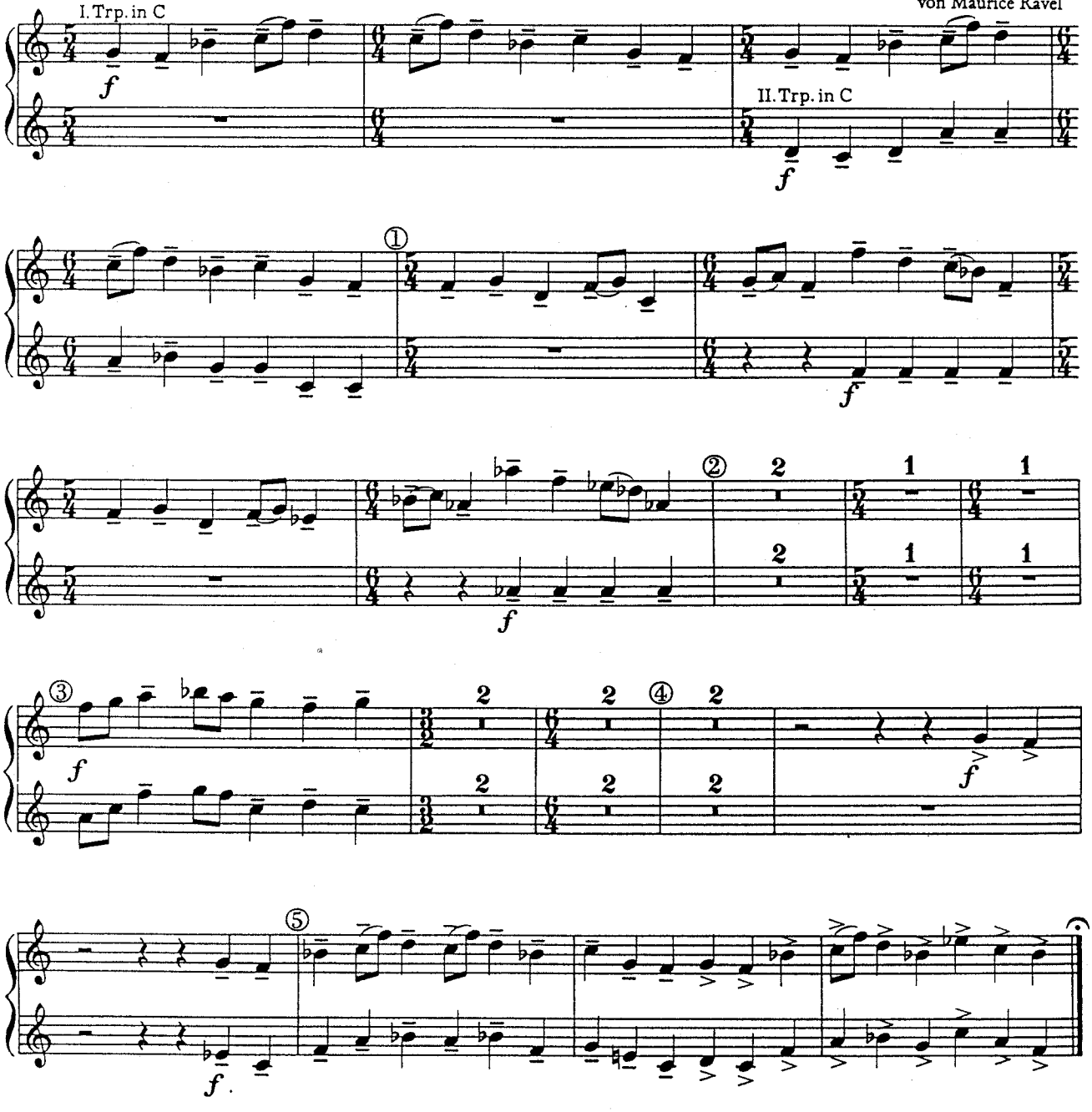
Sempre l'istesso tempo (𝅗𝅥 = 𝅗𝅥) [𝅗𝅥 ca. 84]



Promenade

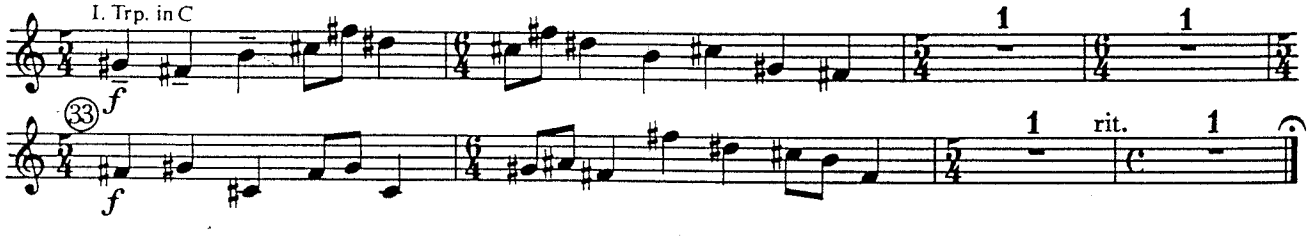
Allegro guisto, nel modo russico; senza allegrezza, ma poco sostenuto [♩ ca. 84 - 88]

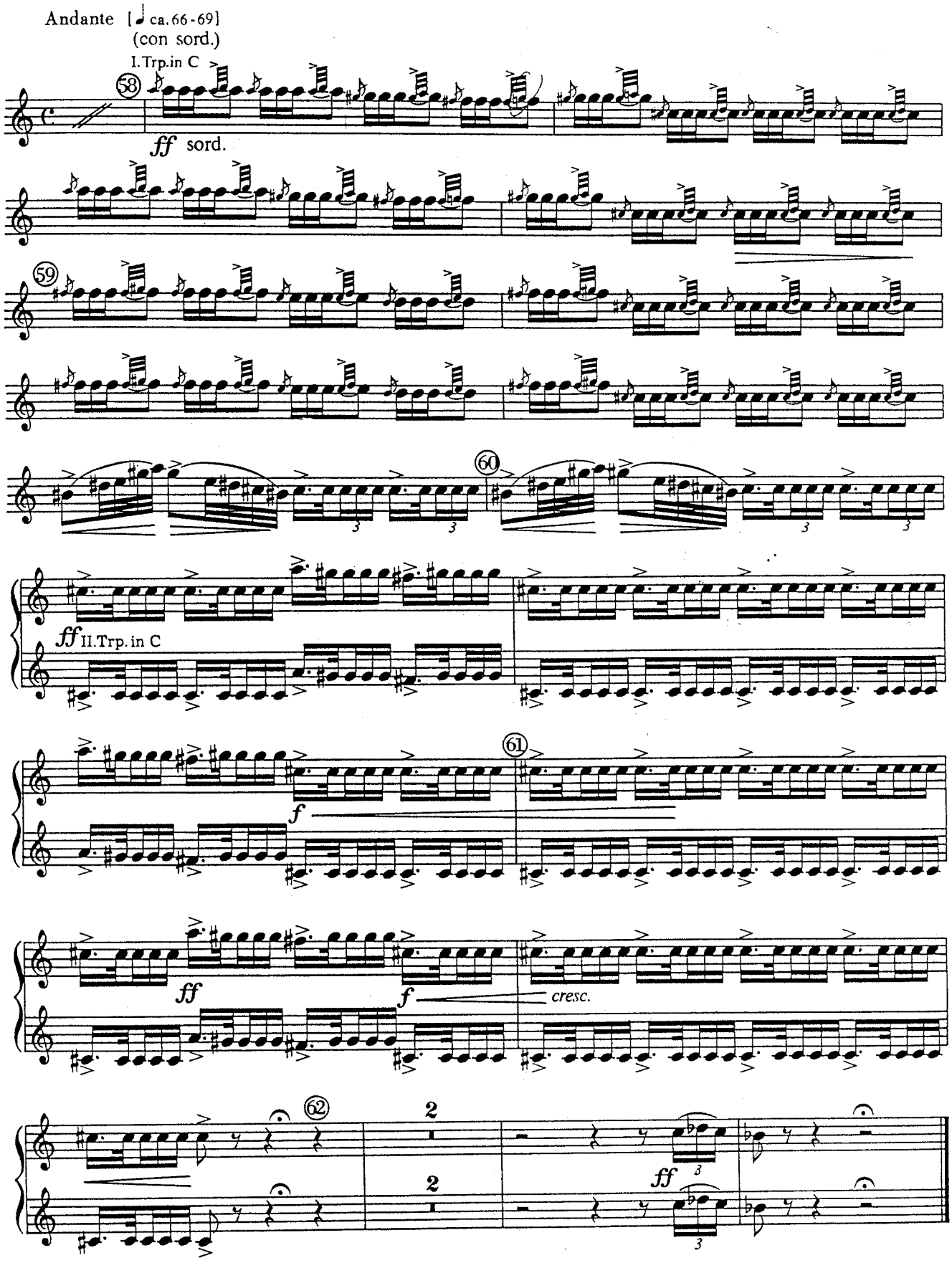
Modest Moussorgski
Orchesterfassung
von Maurice Ravel



Promenade

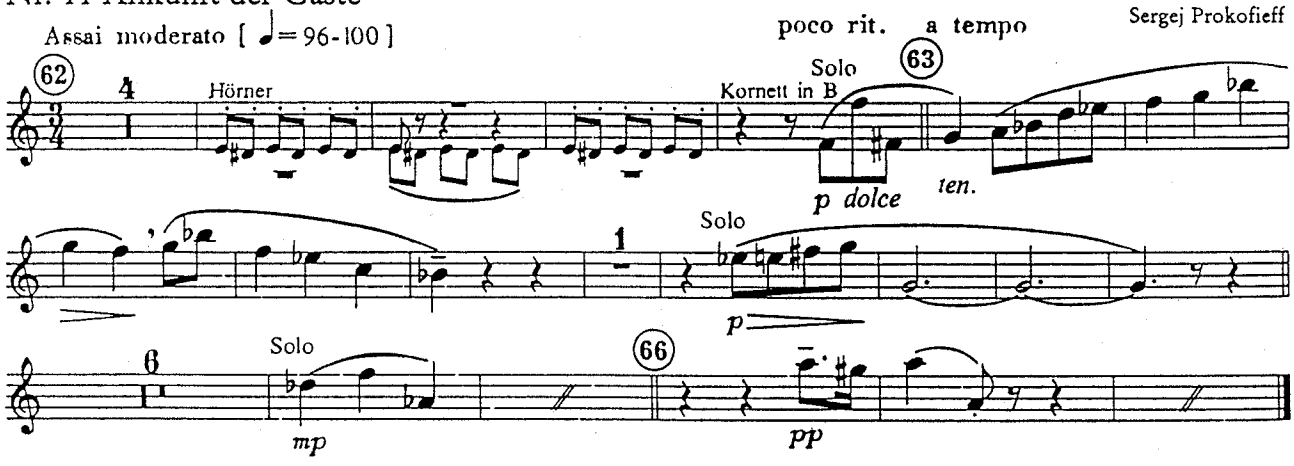
Moderato non tanto, pesamente



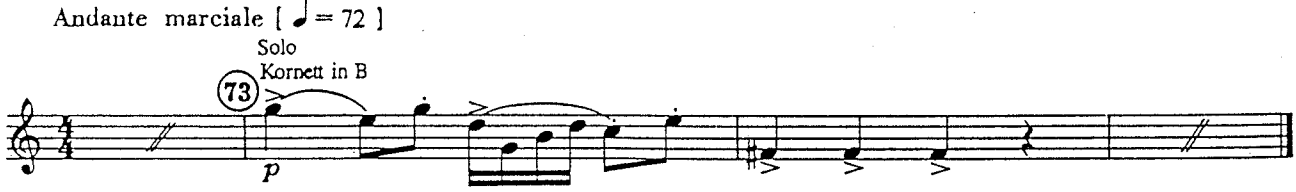

Andante [♩ ca. 66-69]
(con sord.)
I. Trp. in C
58
ff sord.
59
60
ff II. Trp. in C
61
f
ff
f
cresc.
62
2
2
ff

Romeo und Julia

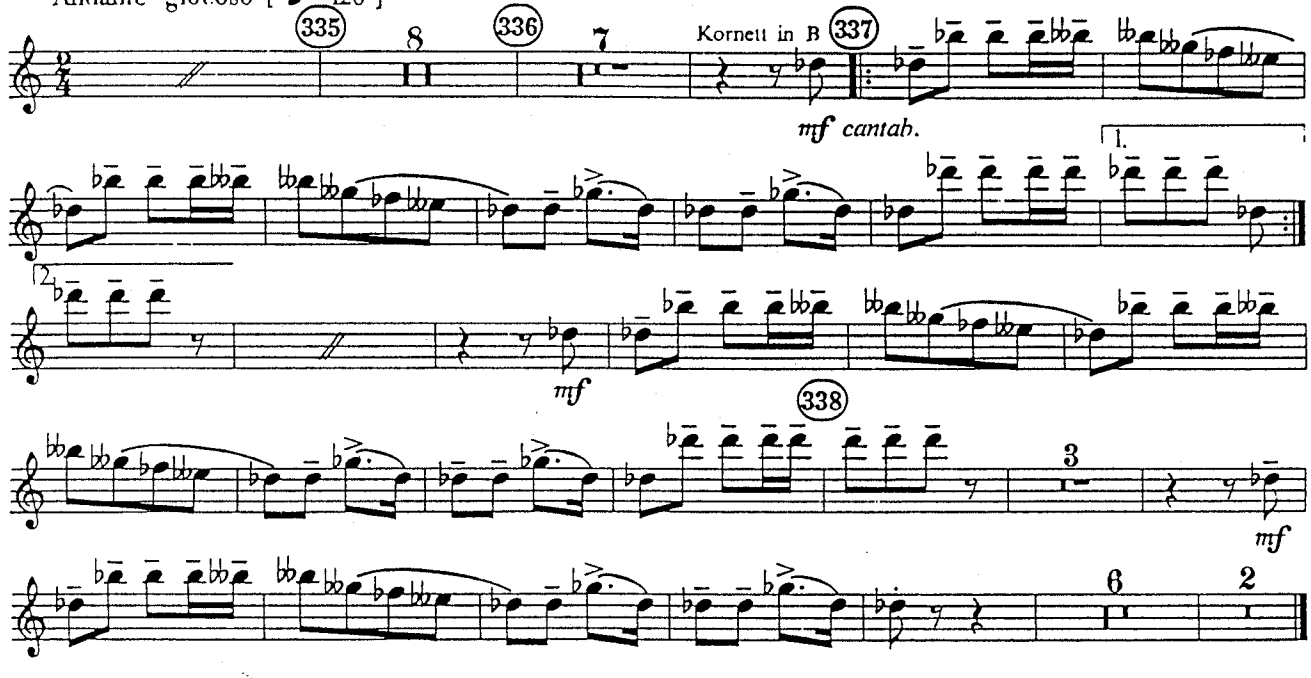
Nr. 11 Ankunft der Gäste



Nr. 12 Maskenspiel

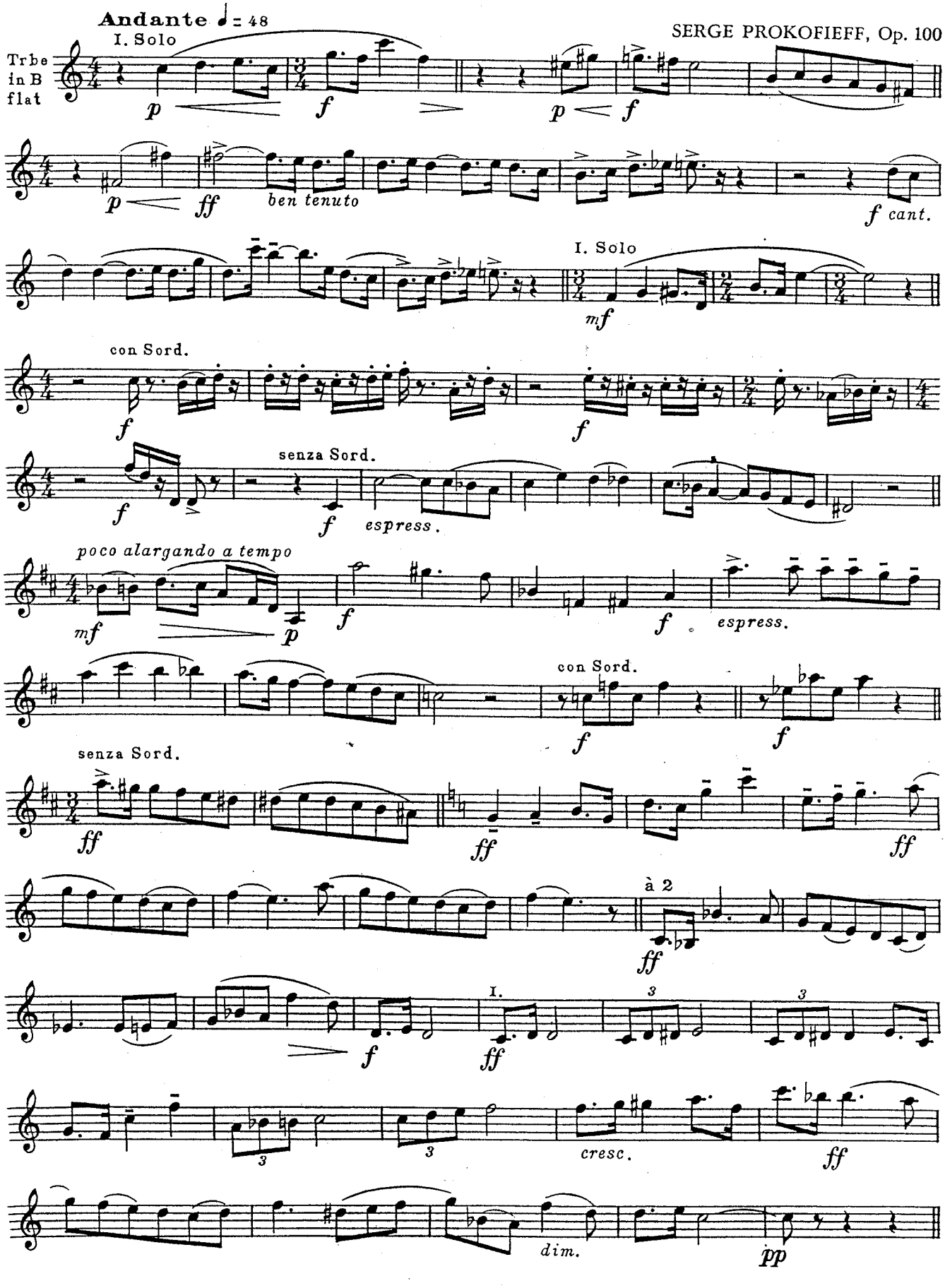


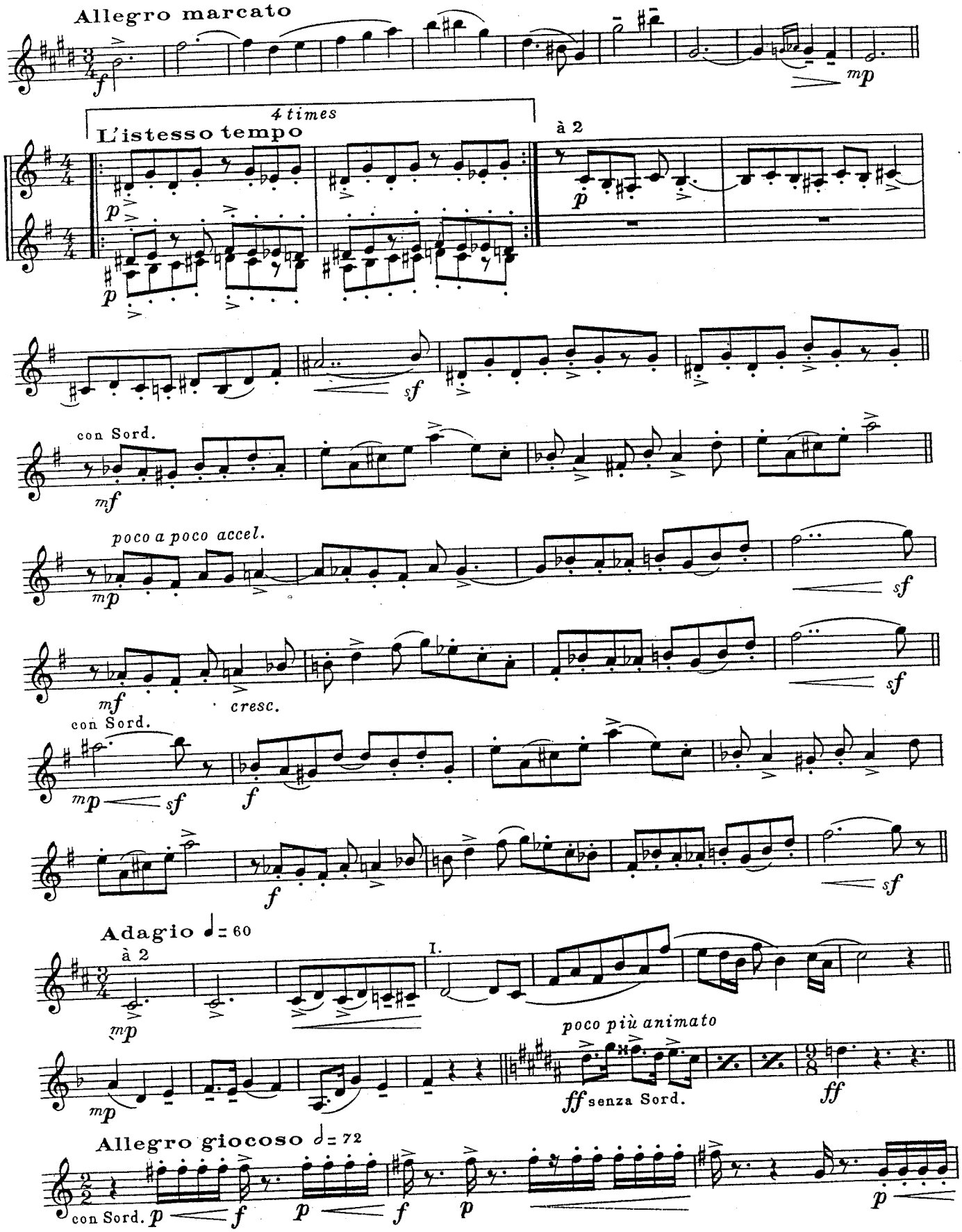
Nr. 48 Morgenständchen

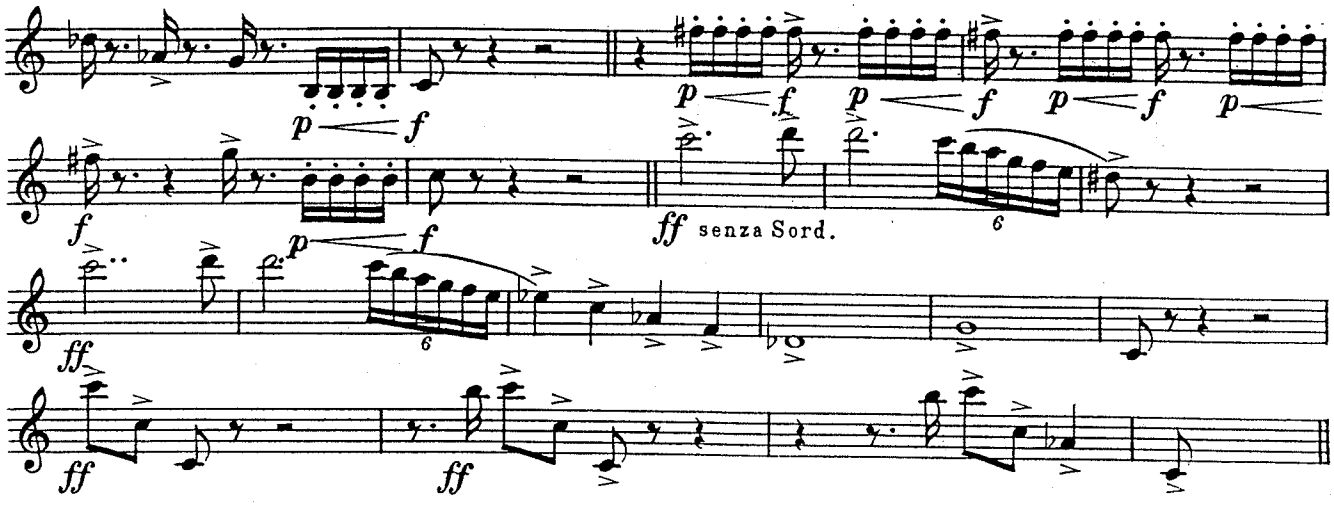


SYMPHONY No. 5

SERGE PROKOFIEFF, Op. 100

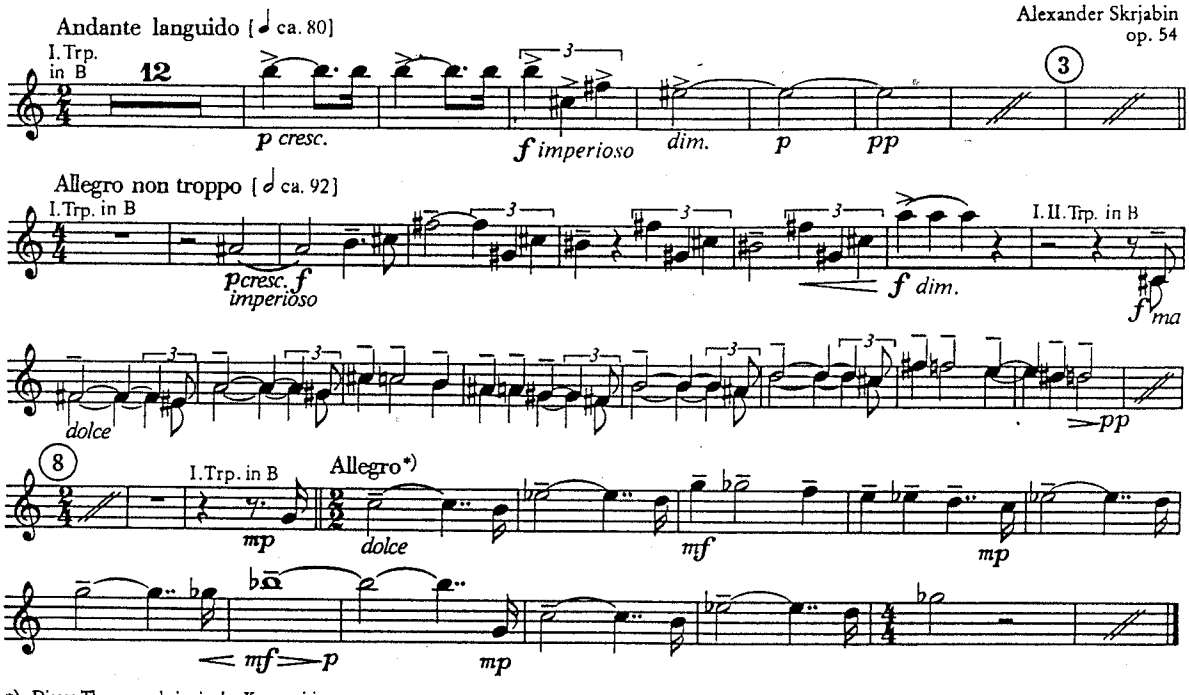



Allegro marcato
4 times
L'istesso tempo
à 2
con Sord.
poco a poco accel.
cresc.
con Sord.
Adagio ♩= 60
à 2
I.
poco più animato
senza Sord.
Allegro giocoso ♩= 72
con Sord.



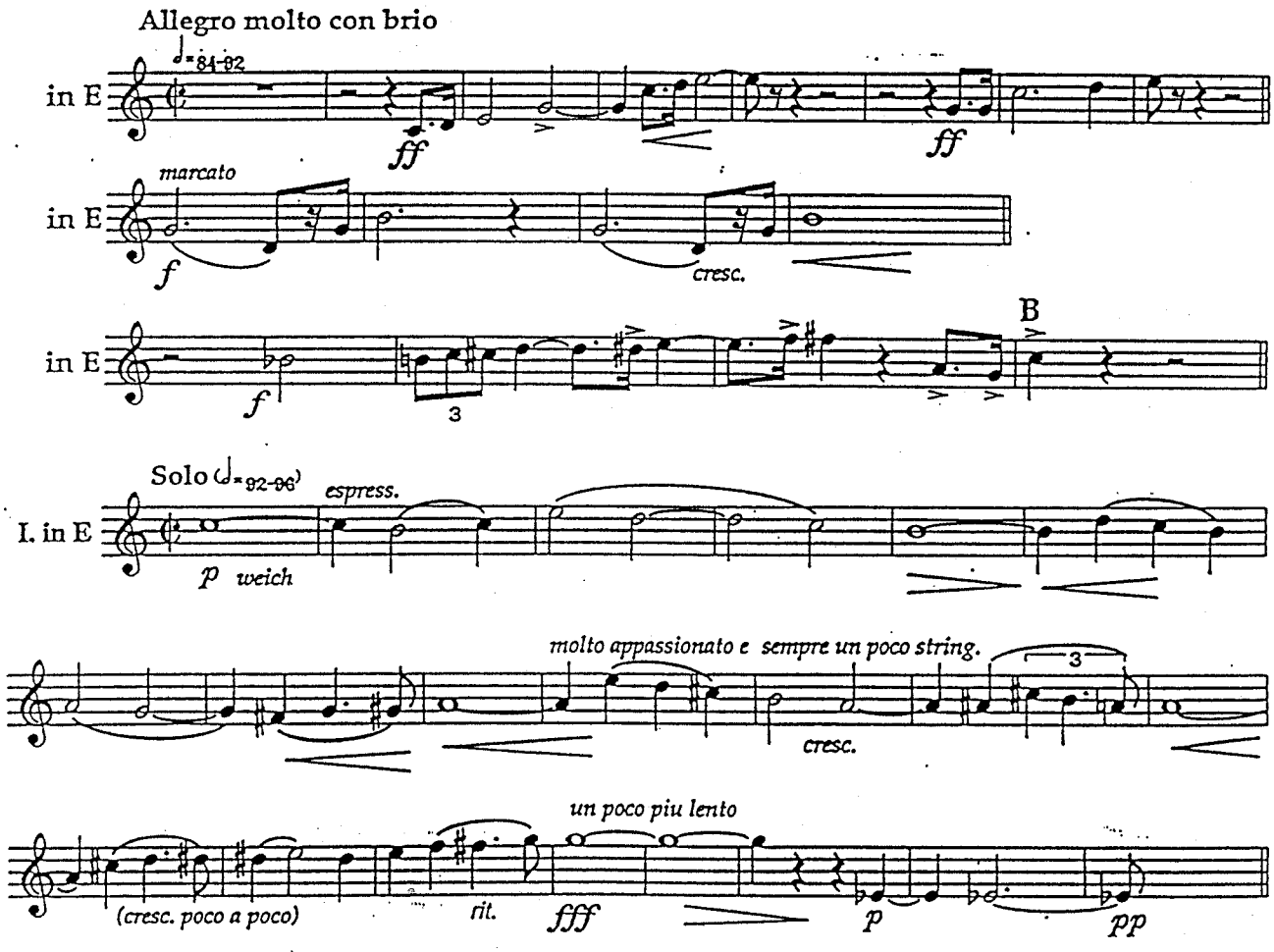
Le Poème de l'extase

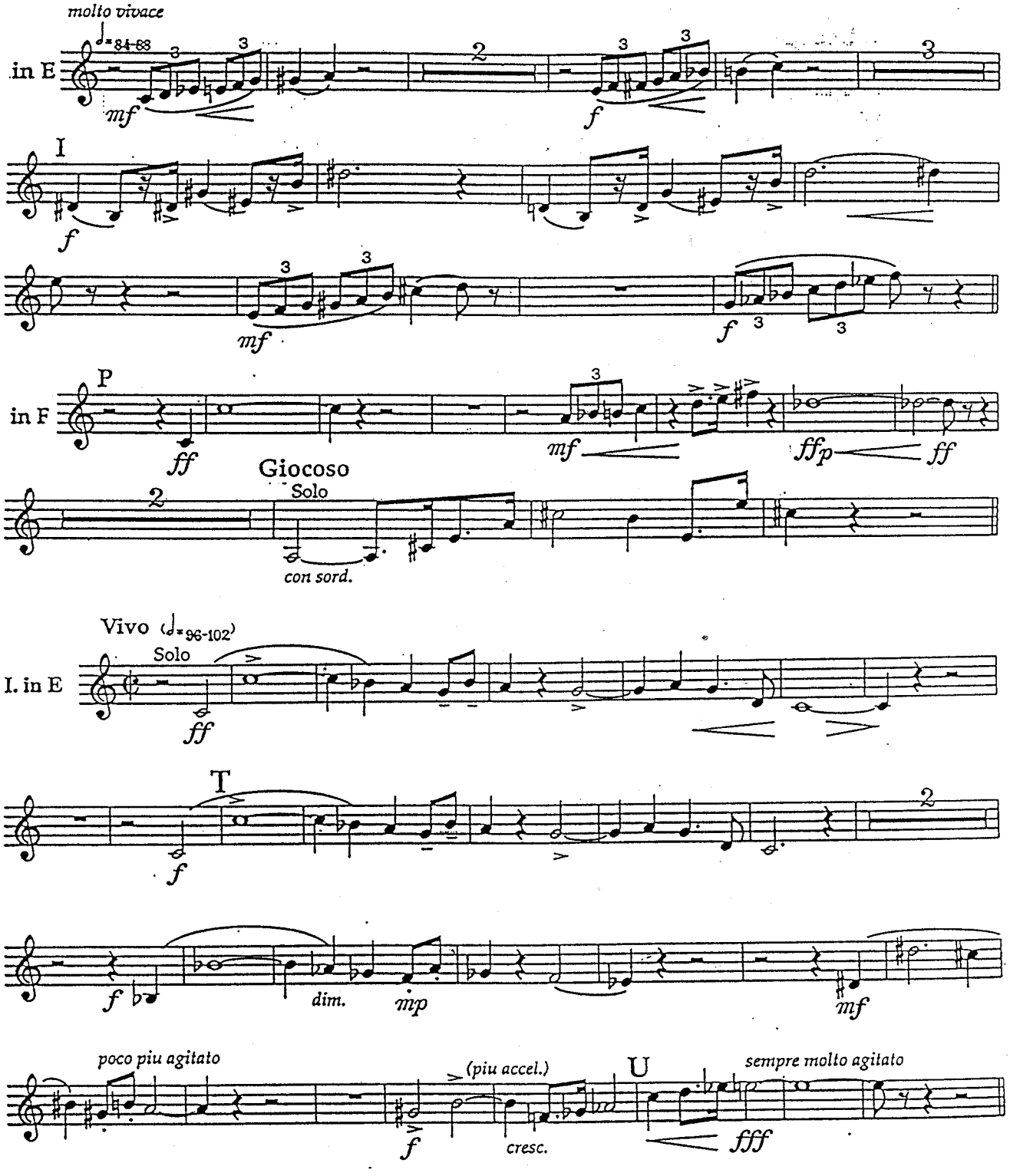
Alexander Skrjabin
op. 54



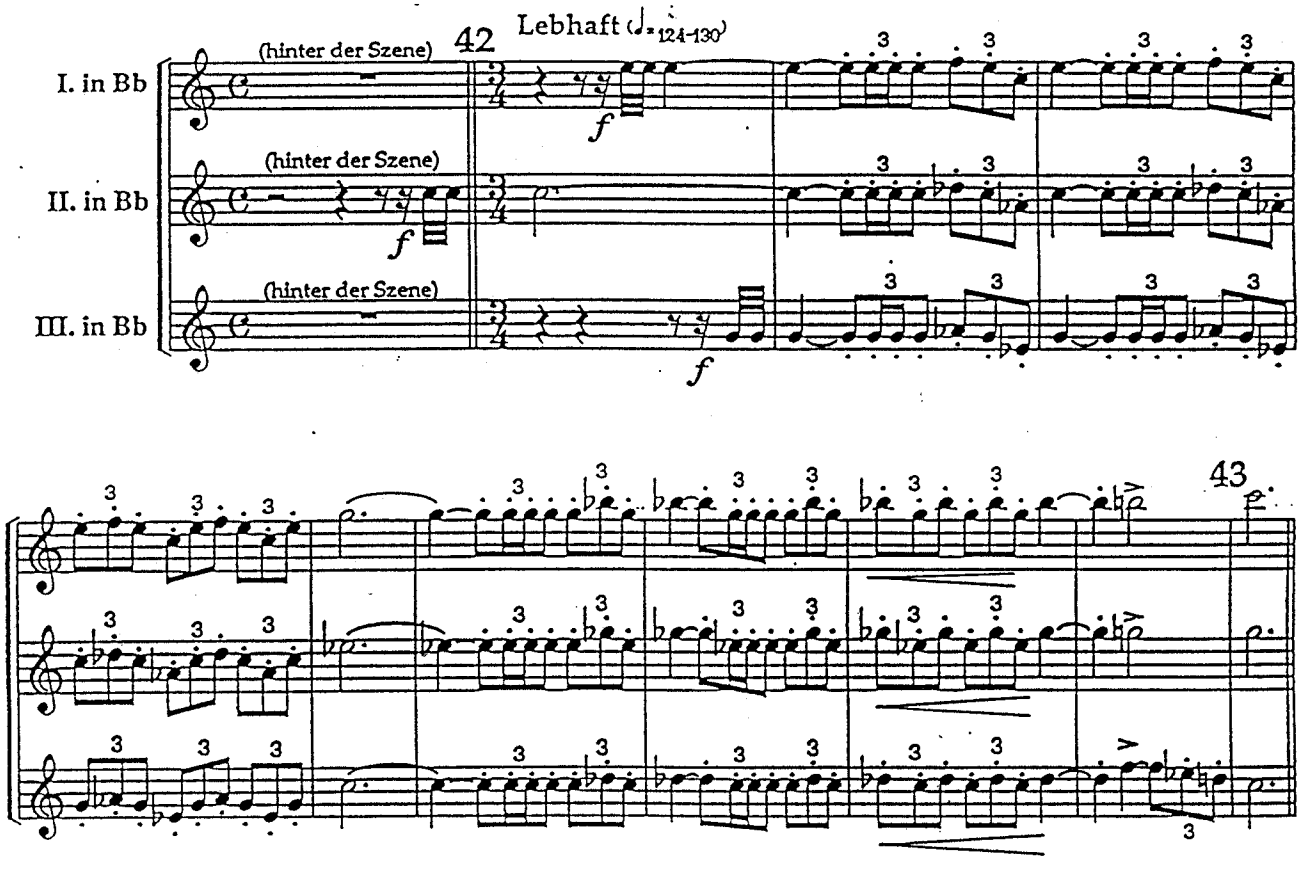
*) Dieses Thema erscheint in der Komposition mehrfach, in Tonlage und Länge variiert.

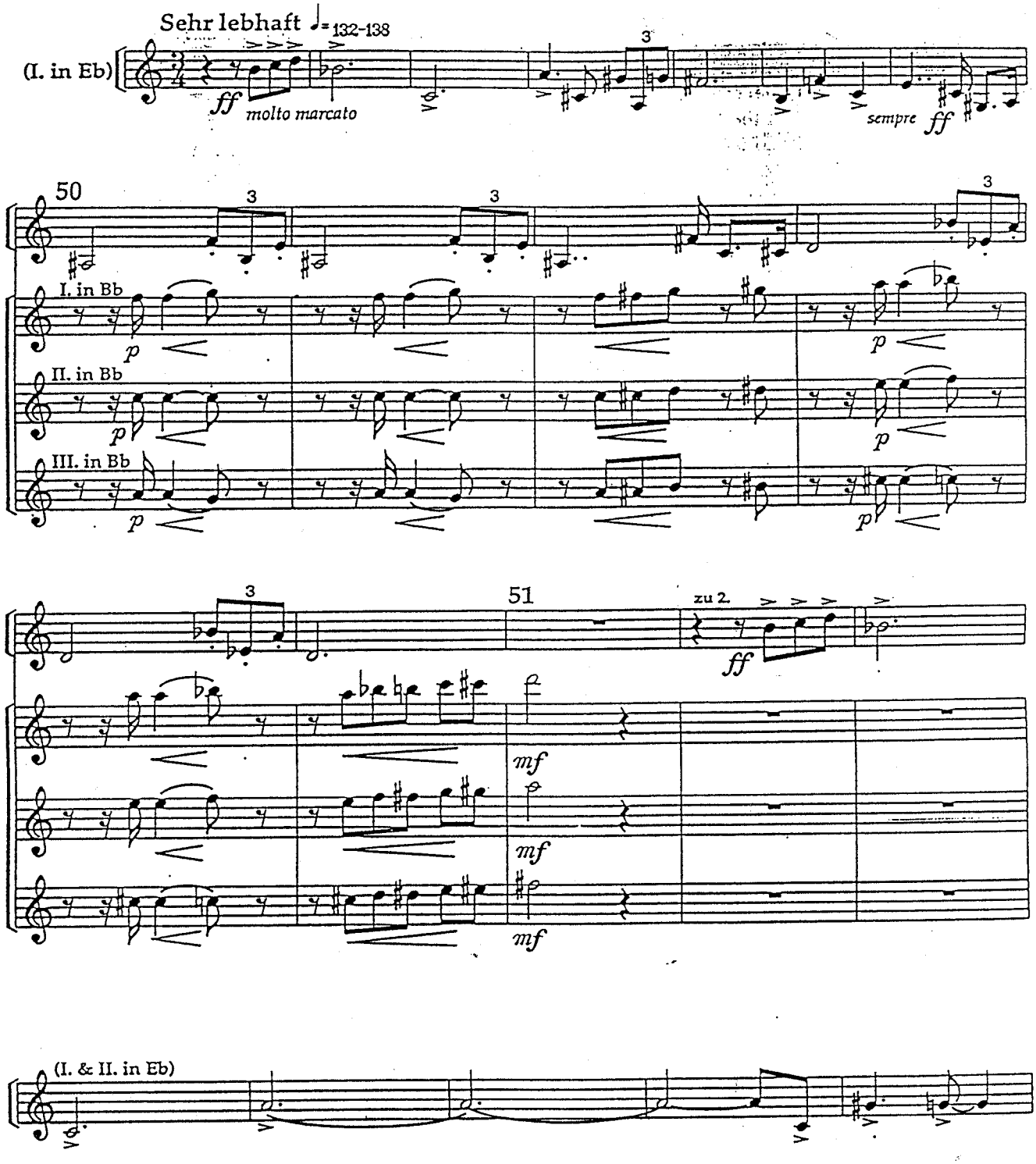
R. STRAUSS: Don Juan

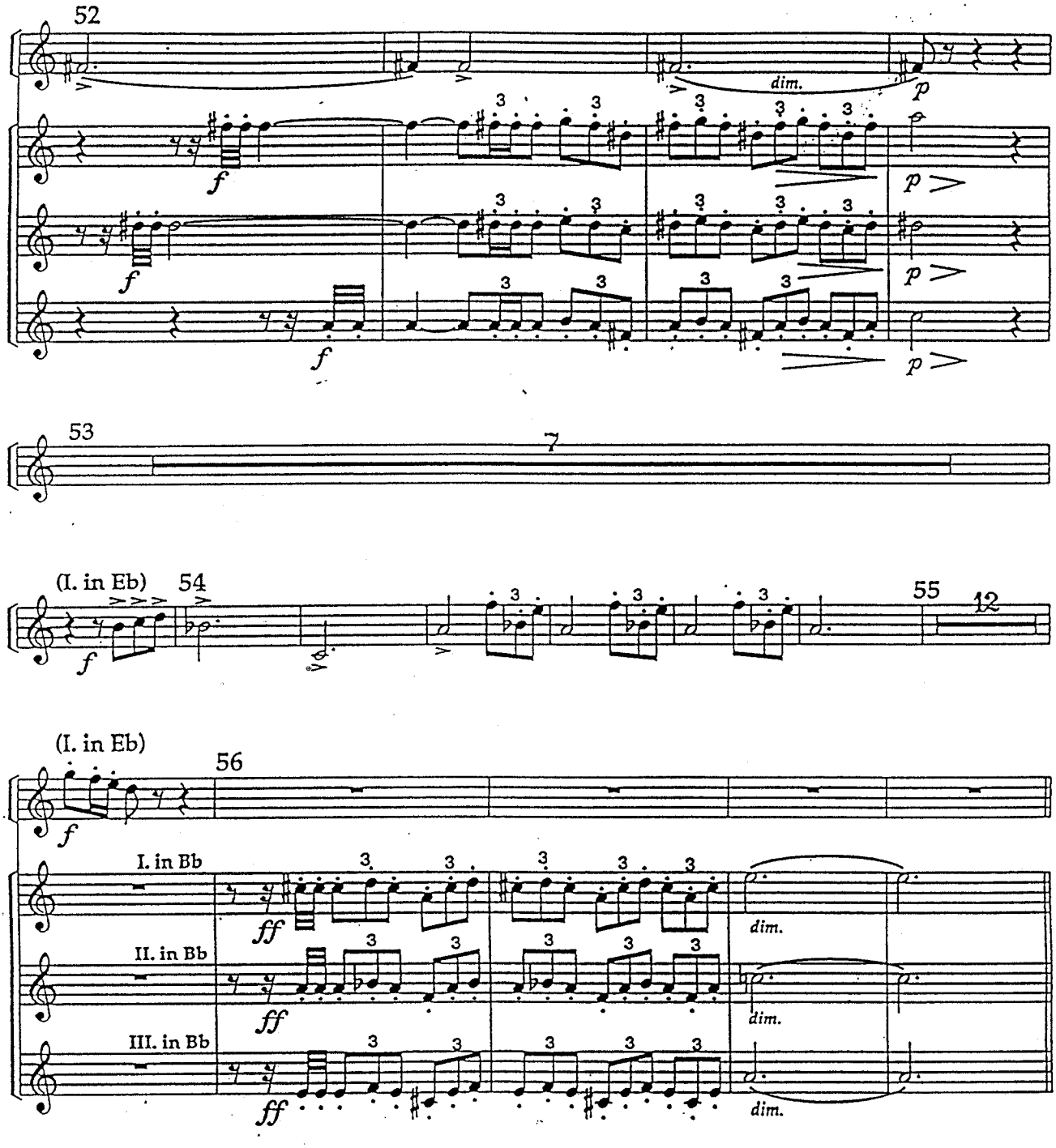


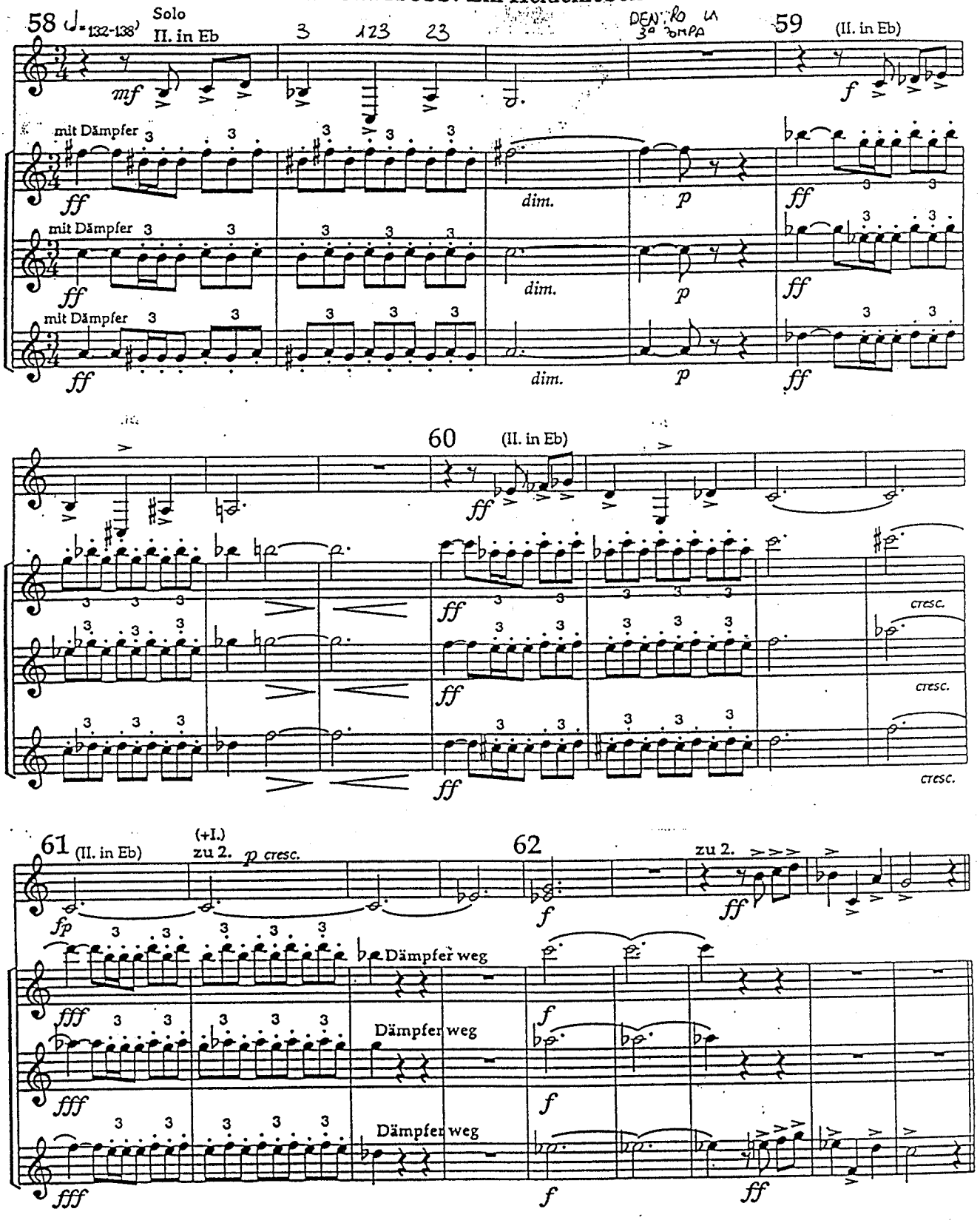

molto vivace
♩=84-88
in E
mf
f
I
f
mf
f
P
in F
ff
mf
ffp
ff
Giocoso
Solo
con sord.
Vivo (♩=96-102)
Solo
I. in E
ff
T
f
f
dim.
mp
mf
poco piu agitato
(piu accel.)
f
cresc.
U
sempre molto agitato
fff

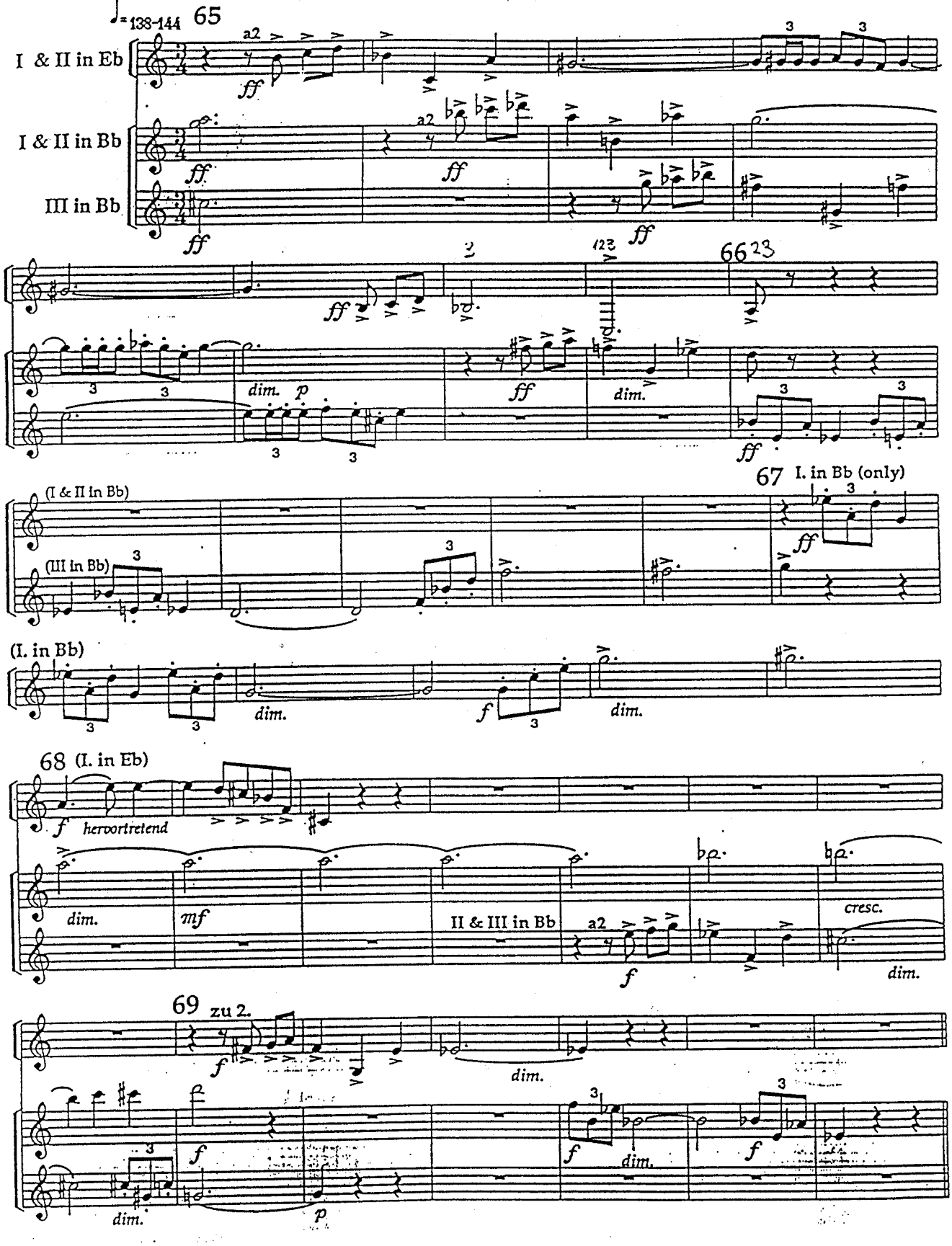
R. STRAUSS: Ein Heldenleben

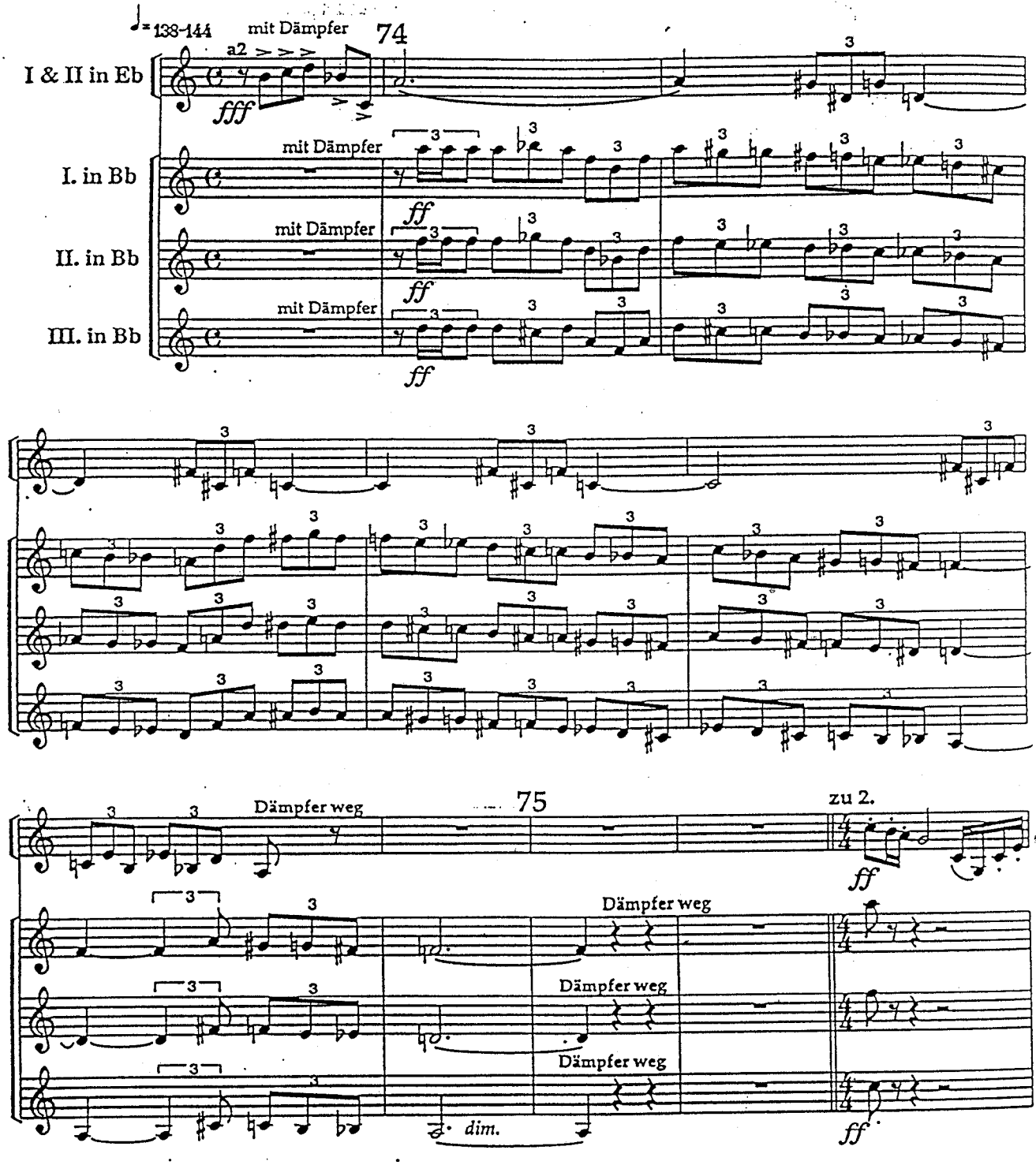



Sehr lebhaft ♩= 132-138
(I. in Eb)
ff
molto marcato
sempre ff
50
I. in Bb
II. in Bb
III. in Bb
p
51
zu 2.
ff
mf
(I. & II. in Eb)

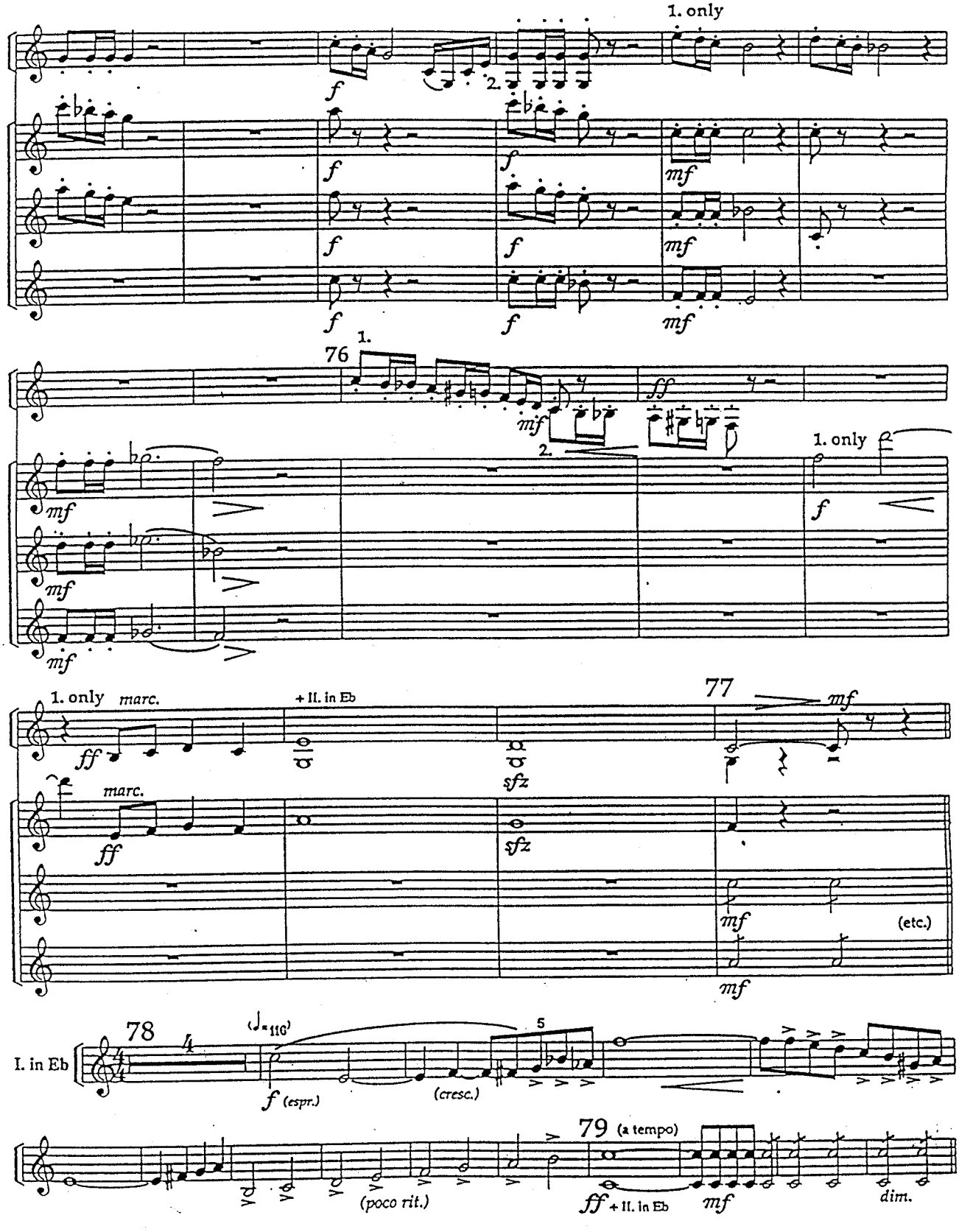

52
dim.
53
7
(I. in Eb)
54
55
12
(I. in Eb)
56
I. in Bb
II. in Bb
III. in Bb

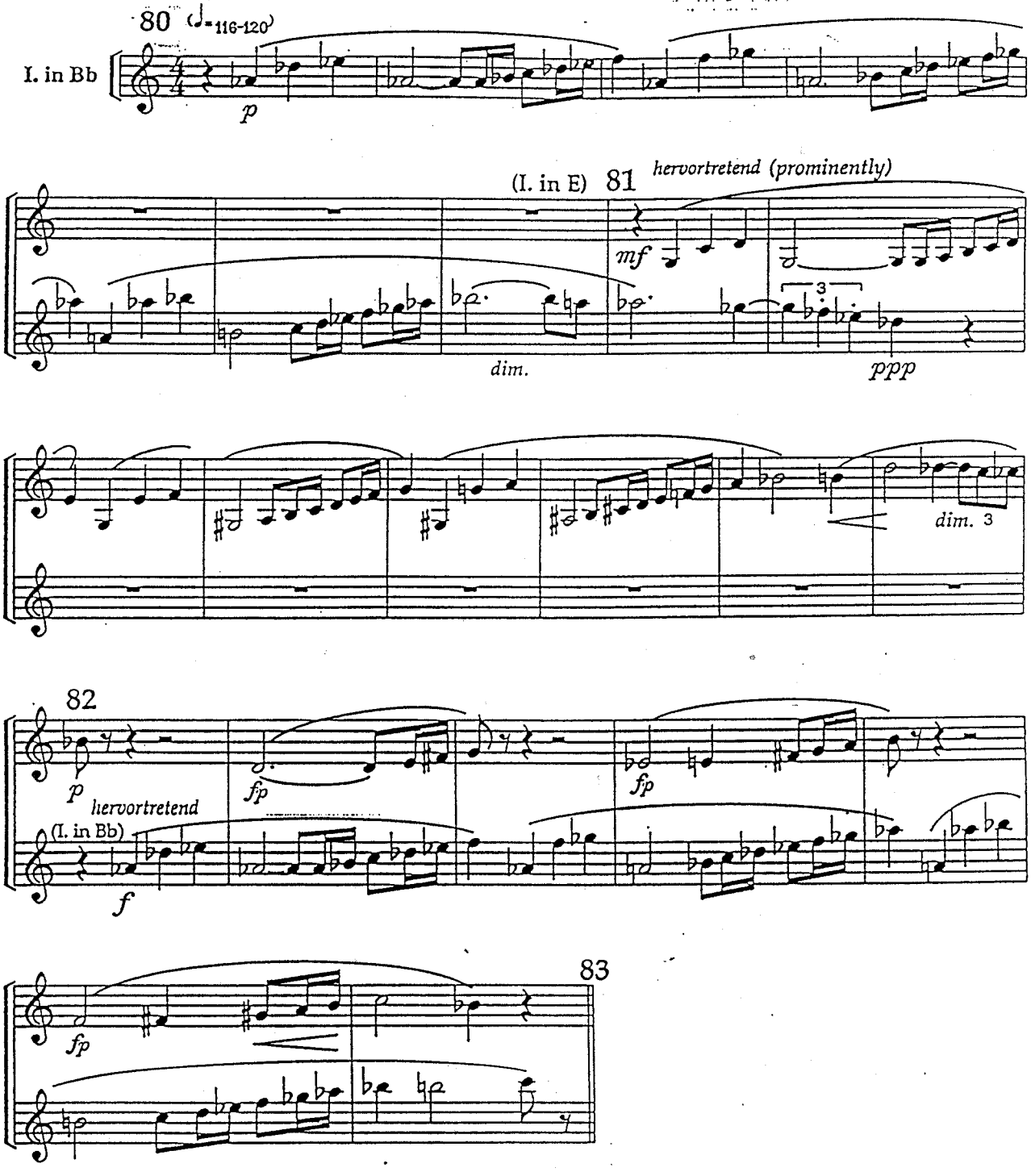

58 ♩=132-138
Solo
II. in Eb
59
(II. in Eb)
mit Dämpfer
dim.
60
(II. in Eb)
cresc.
61
(II. in Eb)
(+I.)
zu 2.
p cresc.
62
zu 2.
Dämpfer weg


♩= 138-144
65
I & II in Eb
I & II in Bb
III in Bb
a2
ff
dim.
p
66
23
67
I. in Bb (only)
(I & II in Bb)
(III in Bb)
(I. in Bb)
68
(I. in Eb)
hervortretend
mf
II & III in Bb
cresc.
69
zu 2.

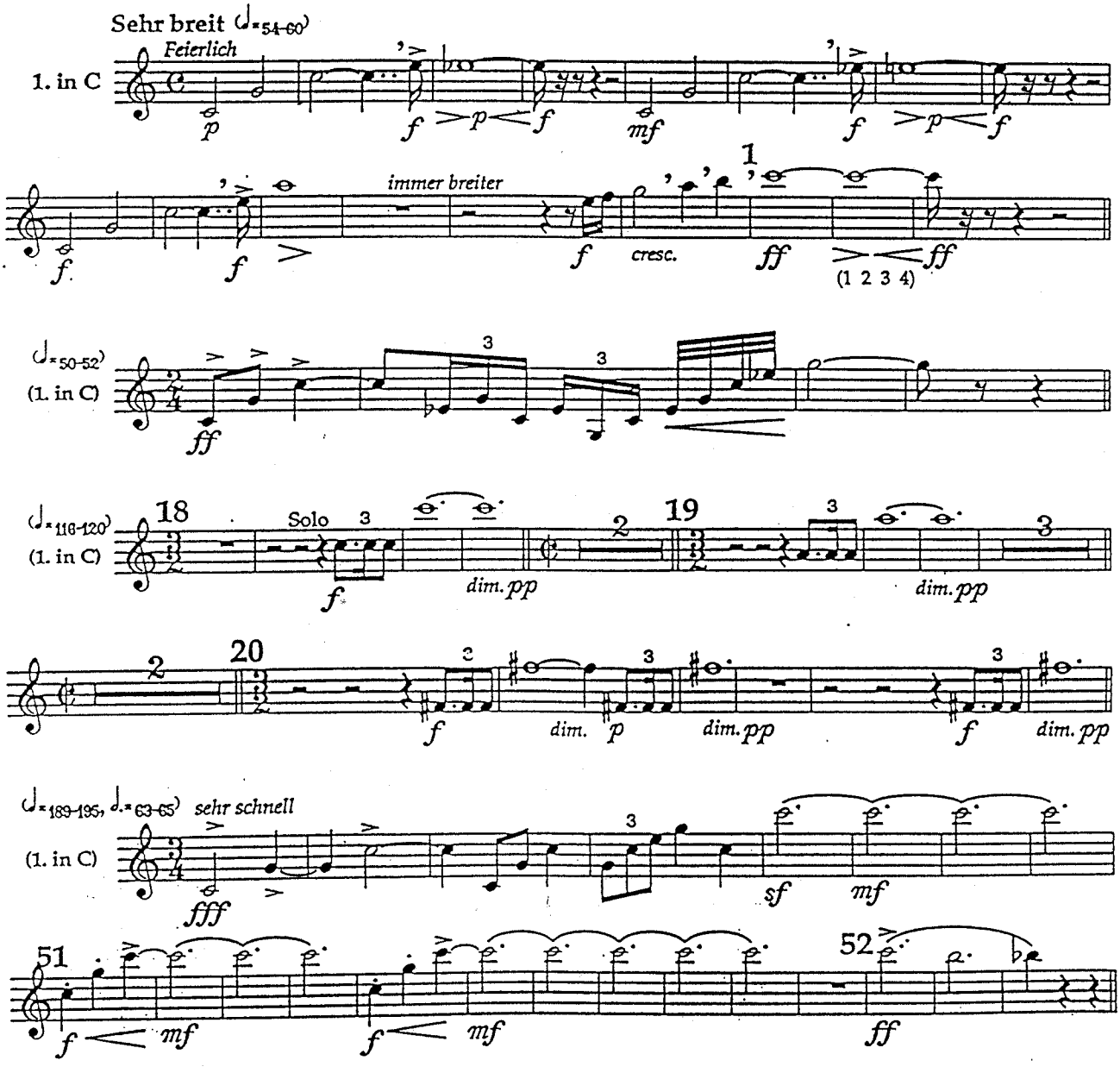

♩= 138-144
mit Dämpfer
74
a2
fff
I & II in Eb
mit Dämpfer
I. in Bb
ff
mit Dämpfer
II. in Bb
ff
mit Dämpfer
III. in Bb
ff
Dämpfer weg
75
zu 2.
ff
Dämpfer weg
Dämpfer weg
Dämpfer weg
dim.
ff

R. STRAUSS: Ein Heldenleben - cont.




80 (♩=116-120)
I. in Bb
p
(I. in E) 81
hervortretend (prominently)
mf
dim.
ppp
dim. 3
82
p
hervortretend
(I. in Bb)
f
fp
fp
83
fp

R. STRAUSS: Also Sprach Zarathustra: Opening & Sections 18 & 50



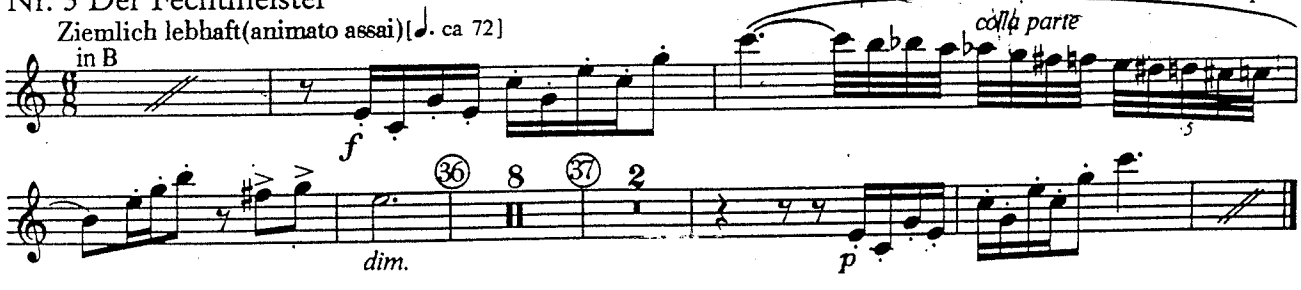
Der Bürger als Edelmann

Richard Strauss
op. 60

Nr. 3 Der Fechtmeister

Ziemlich lebhaft(animato assai)[♩. ca 72]

in B



Eine Alpensinfonie

Richard Strauss
op. 64

Schnell
I. II. Trp. in B
III. IV. Trp. in C

Auf dem Gletscher
Festes, sehr lebhaftes
Zeitmaß [♩ ca 120]

(un poco maestoso)

I. Solo in B

I. in C

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

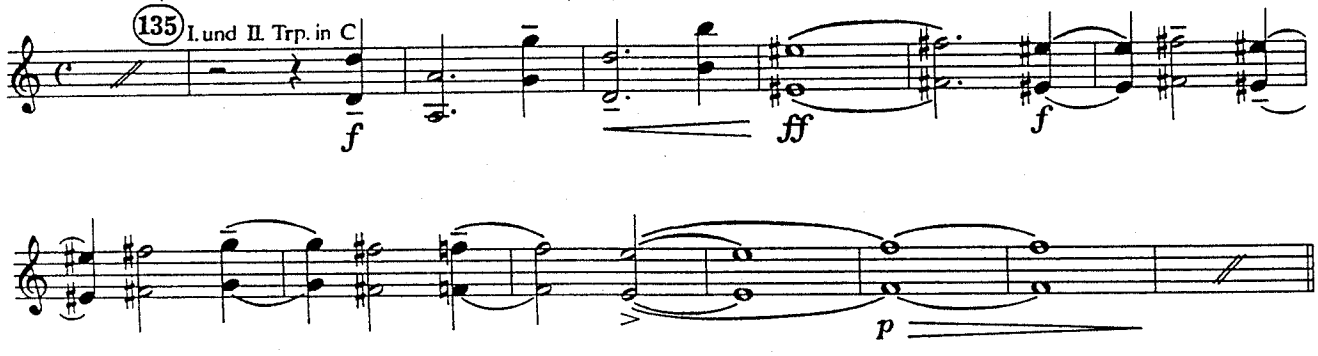
I. Solo in C

Salome

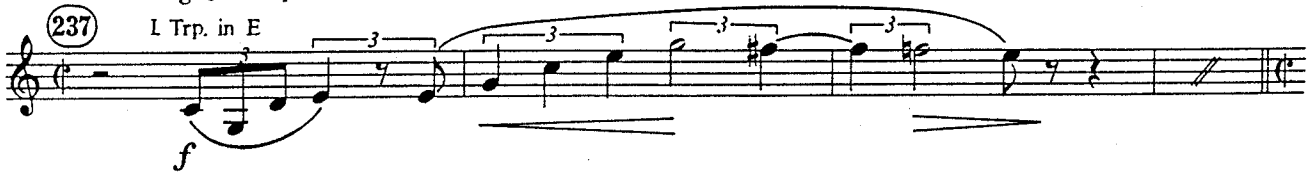
Jochanaan-Motiv

Richard Strauss
op. 54

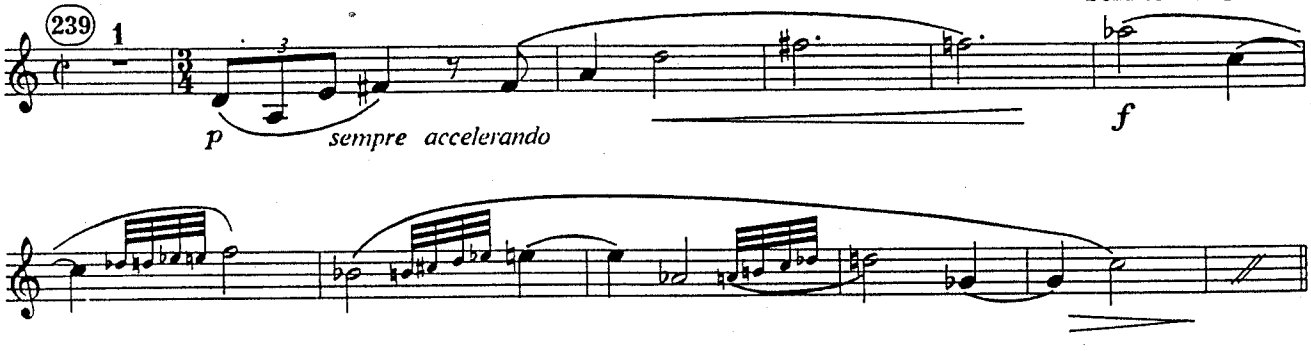
Breiter (aber immer noch etwas lebhaft)



Sehr bewegt [𝅗𝅥 = 76]



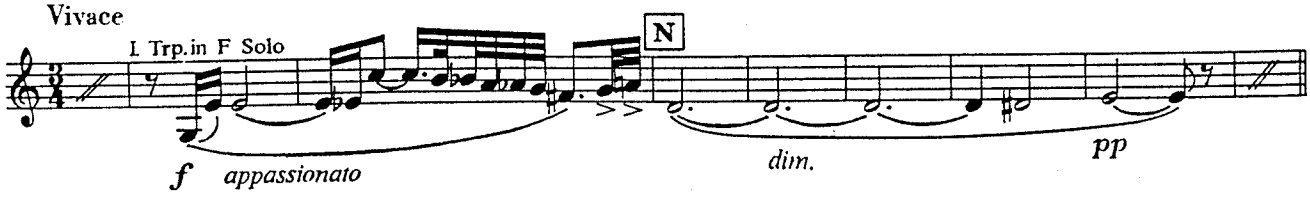
Sehr schnell 𝅗𝅥. = 92



Salomes Tanz

Etwas lebhafter

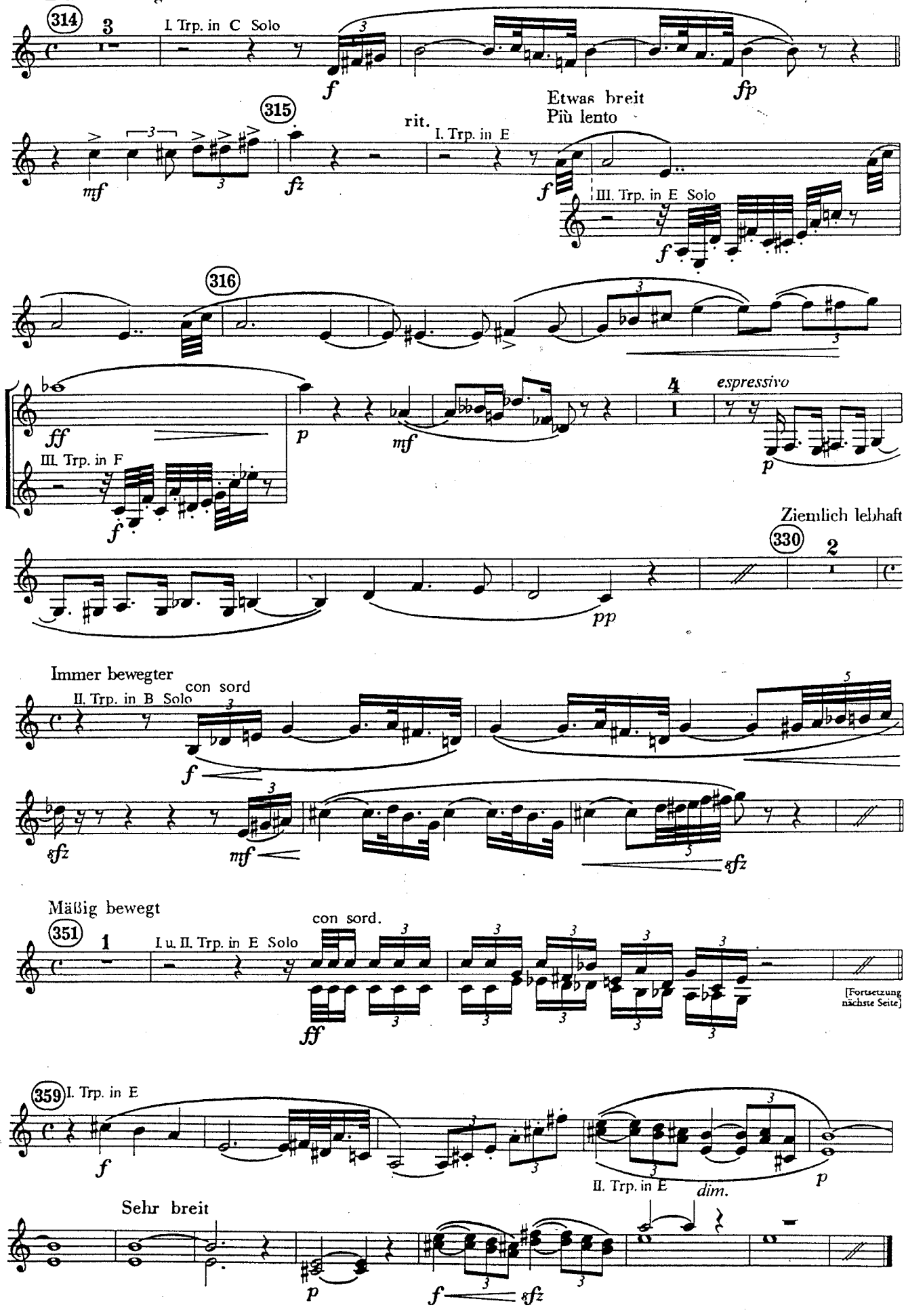
Vivace



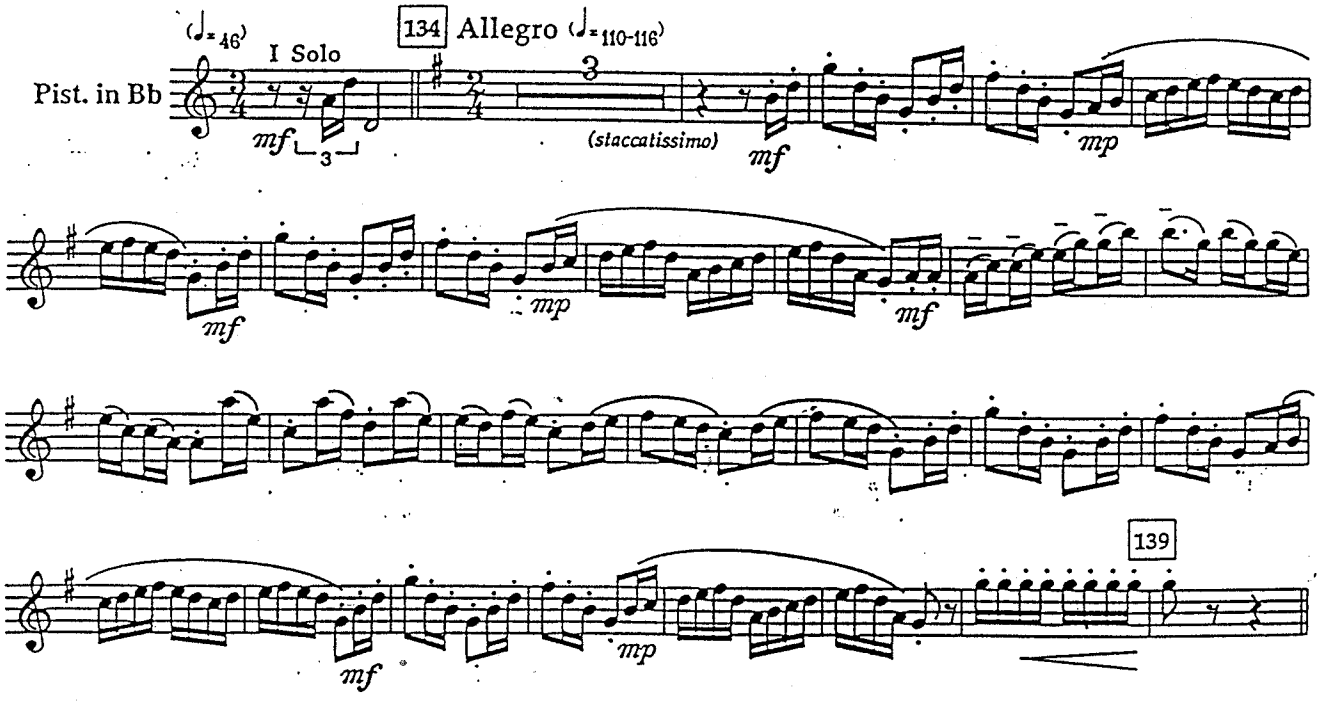
Nach dem Tanz

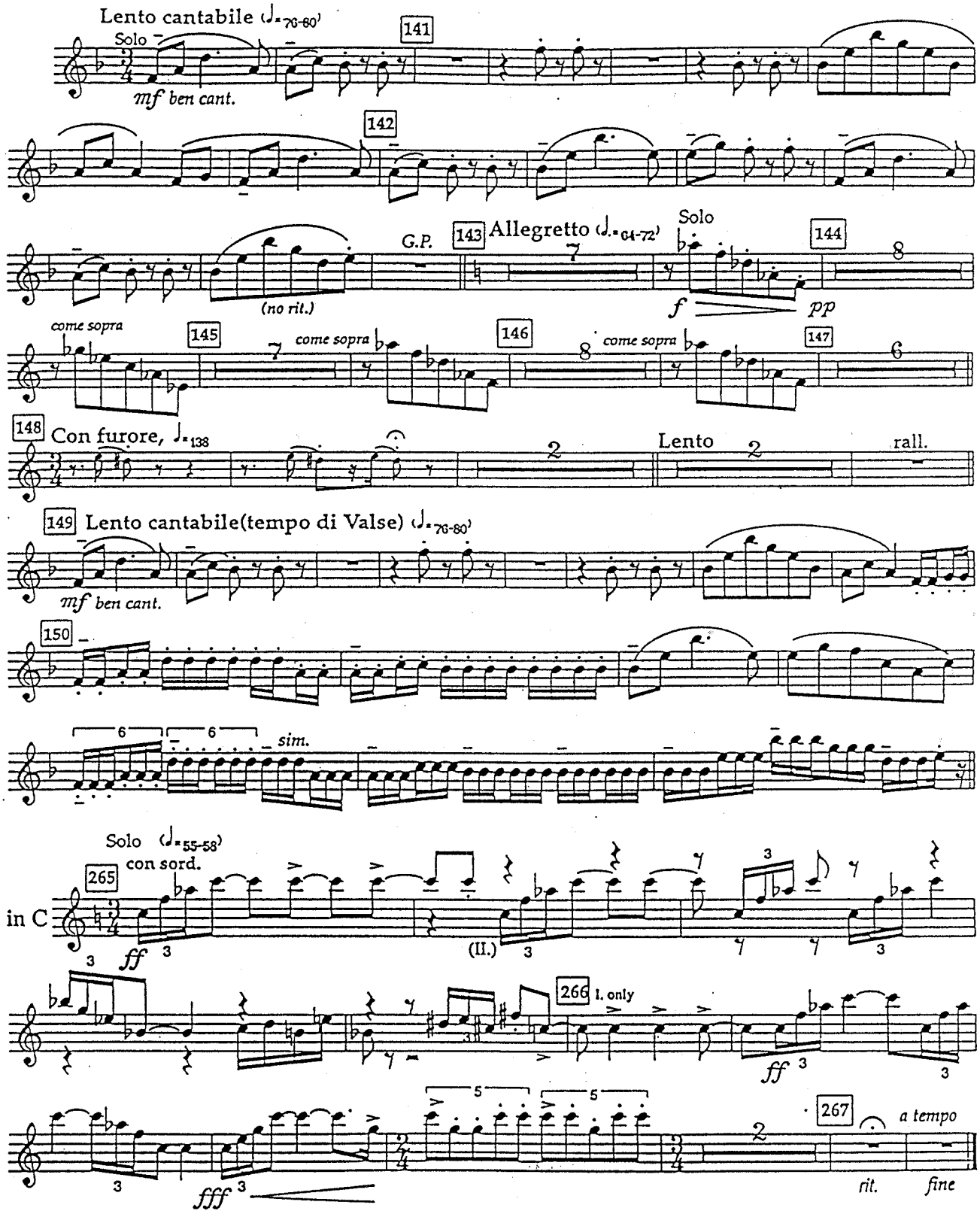
Andante

Ziemlich langsam

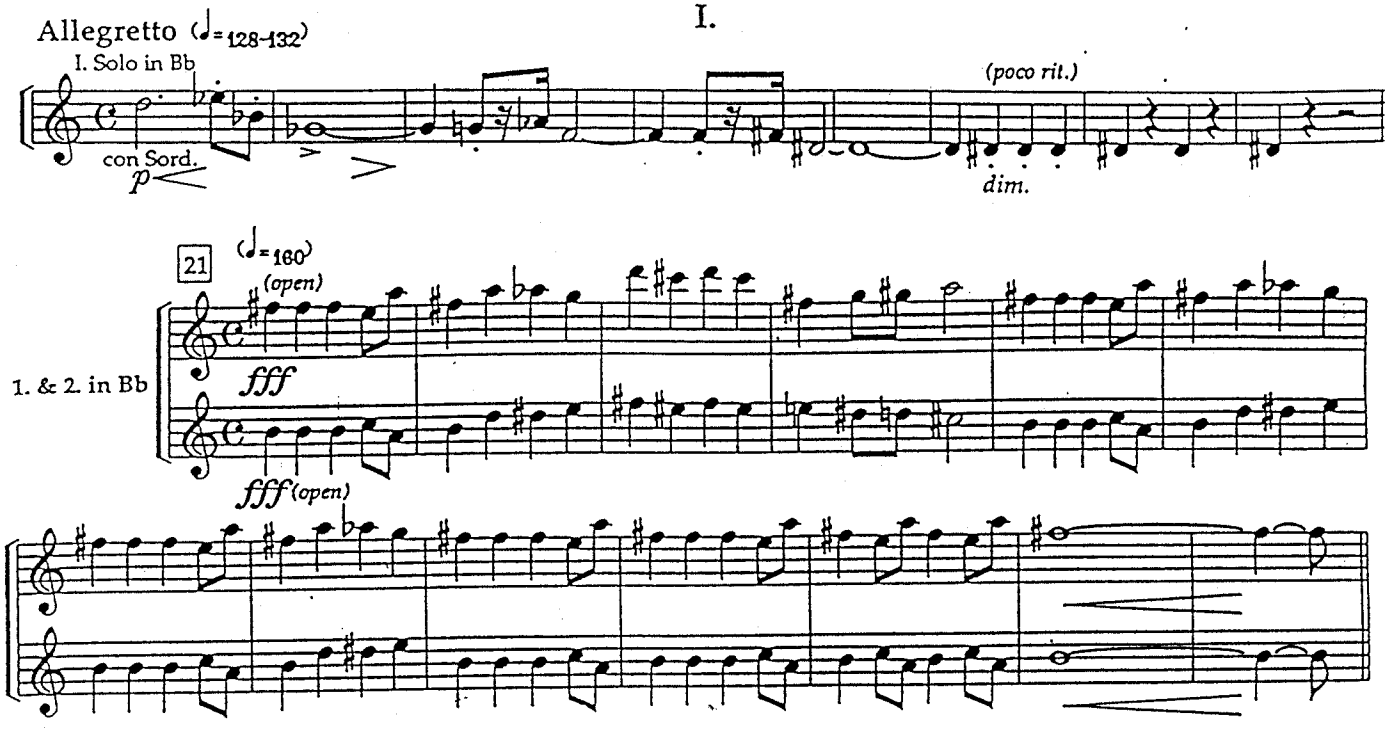


STRAVINSKY: Petrouchka (1947): Part 3 (Ballerina Dance, Waltz) & Part 4 (Concl.)

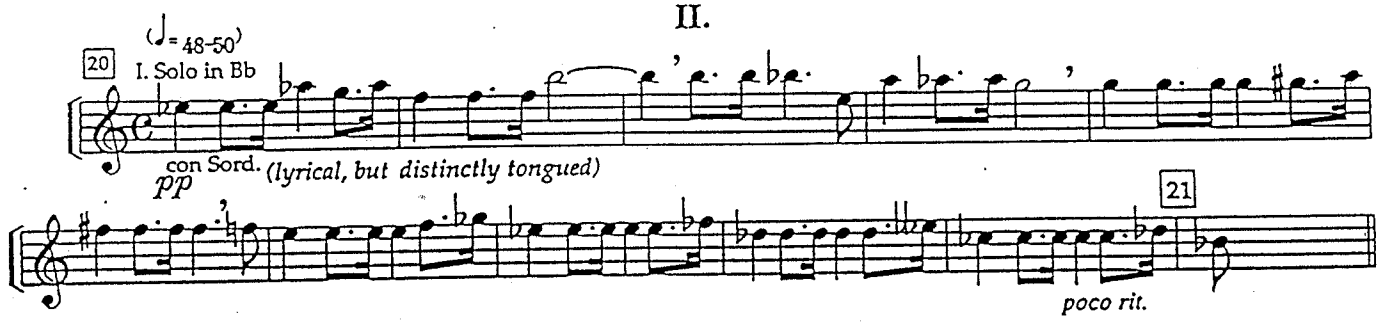



Lento cantabile ♩.=76-80
Solo
141
mf ben cant.
142
G.P.
143 Allegretto ♩.=64-72
Solo
144
(no rit.)
f
pp
come sopra
145
come sopra
146
come sopra
147
148 Con furore, ♩.=138
Lento
rall.
149 Lento cantabile(tempo di Valse) ♩.=76-80
mf ben cant.
150
sim.
Solo ♩.=55-58
con sord.
265
in C
ff
(II.)
266 1. only
ff
fff
267
a tempo
rit.
fine

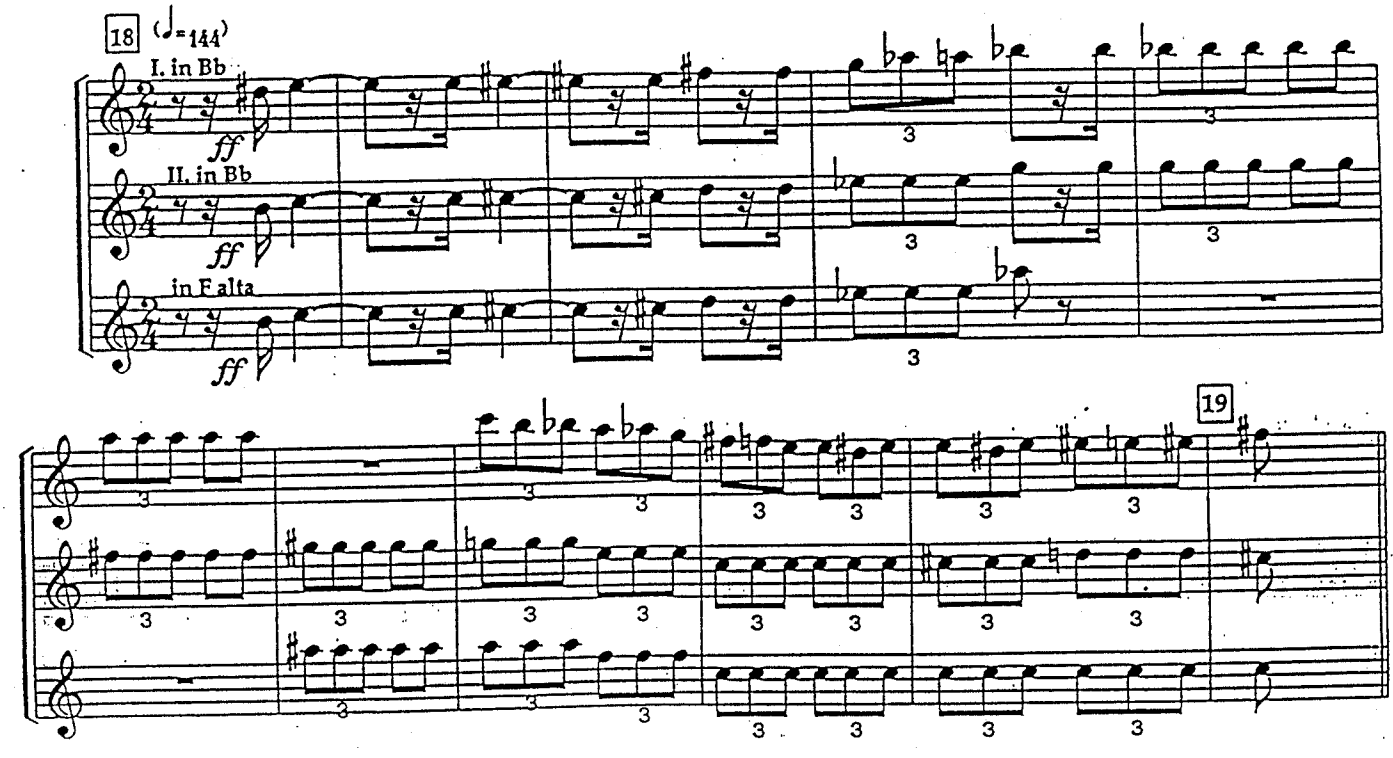
I.


Allegretto (♩=128-132)
I. Solo in Bb
con Sord.
p
(poco rit.)
dim.
21
(♩=160)
(open)
1. & 2. in Bb
fff
fff (open)

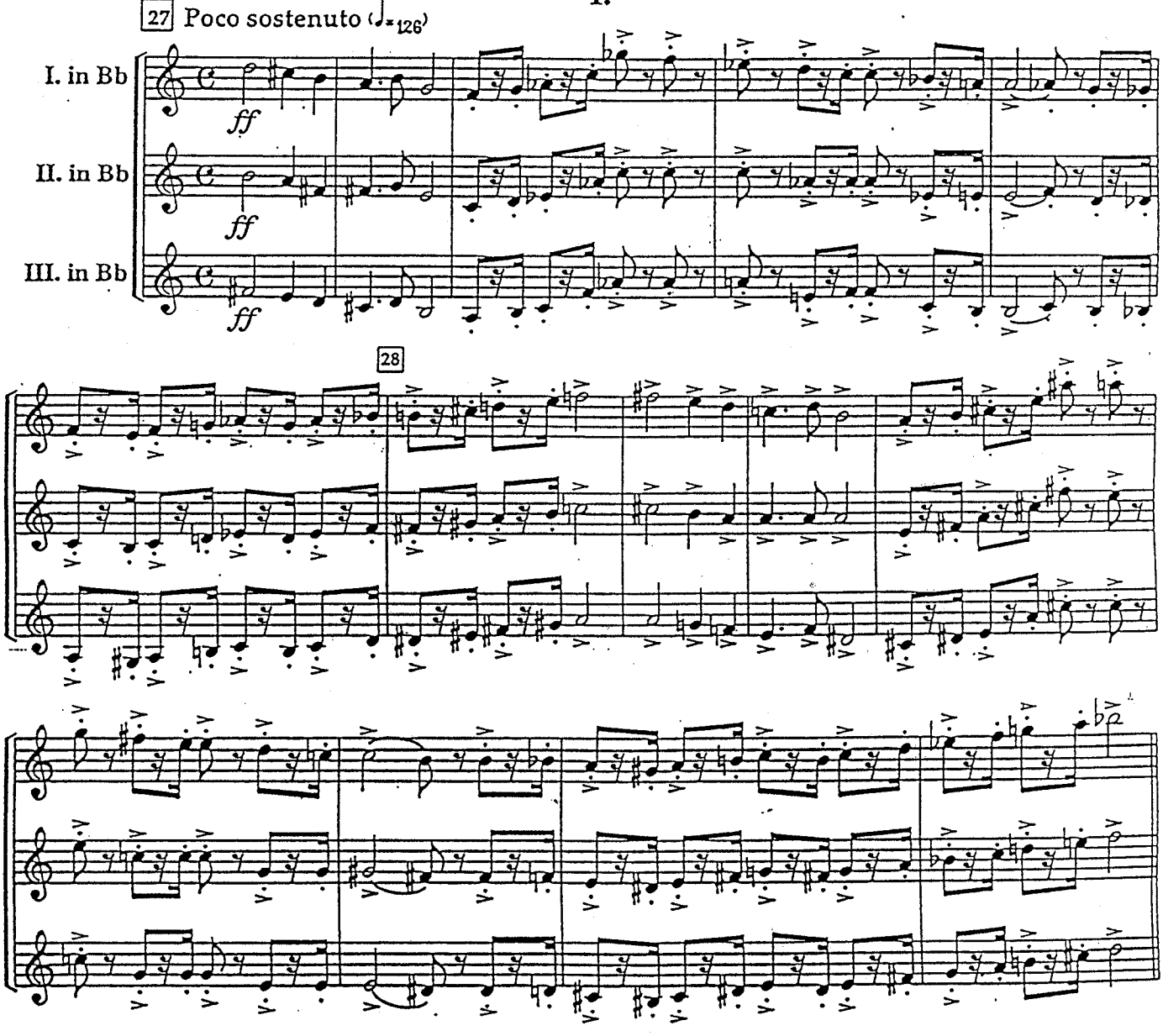
II.

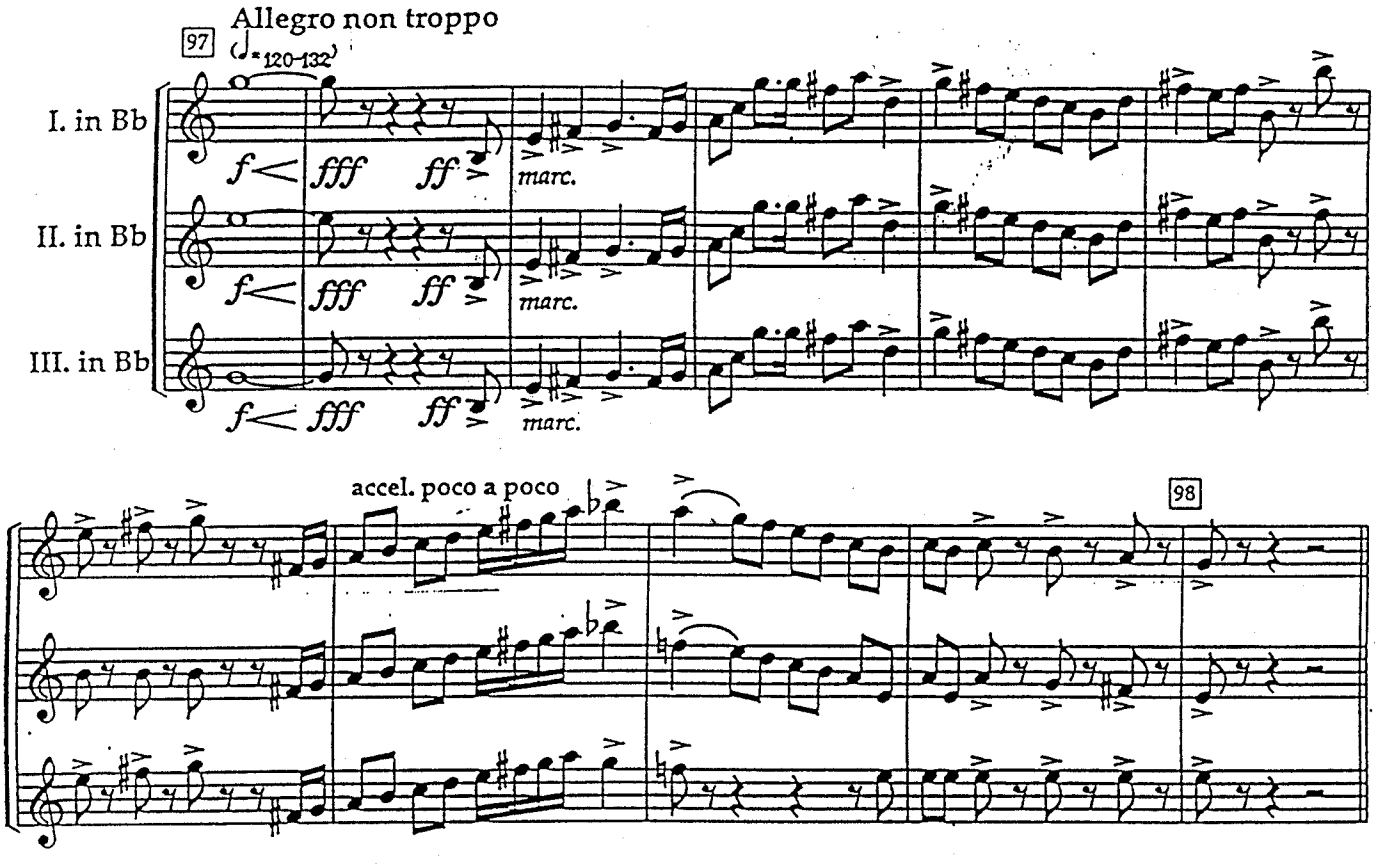

20
(♩=48-50)
I. Solo in Bb
con Sord.
(lyrical, but distinctly tongued)
pp
21
poco rit.

III.

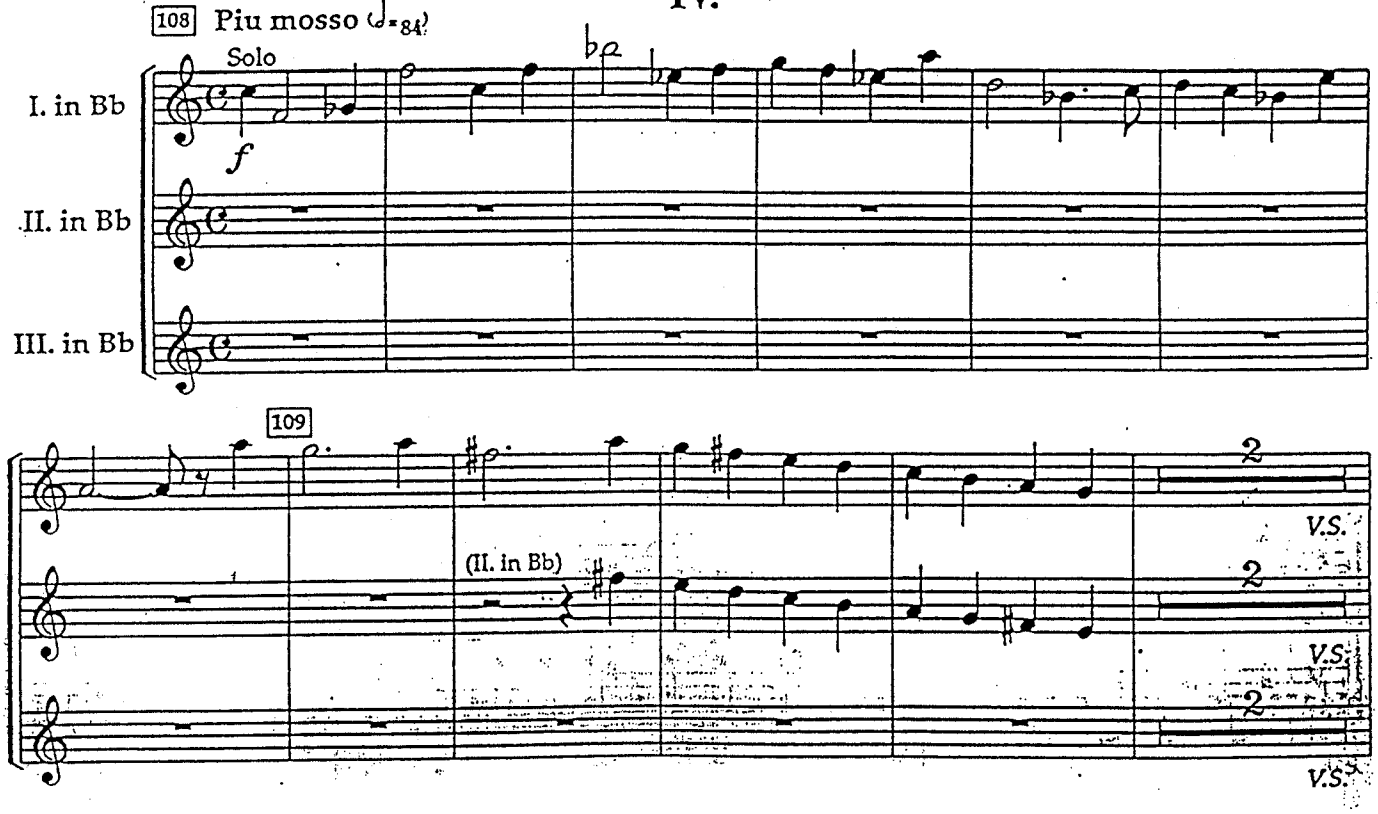

18
(♩=144)
I. in Bb
ff
II. in Bb
ff
in F alta
ff
19

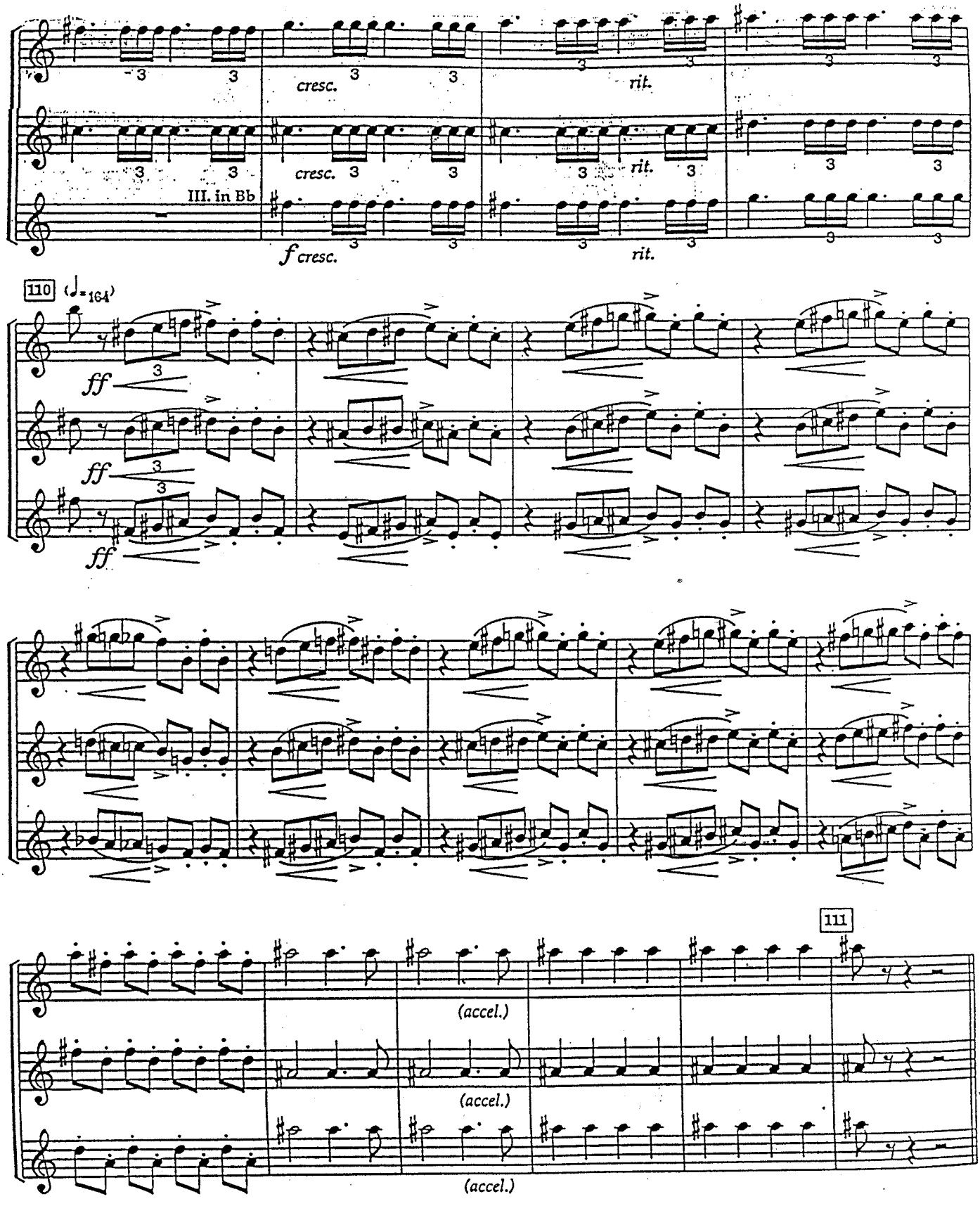
I.



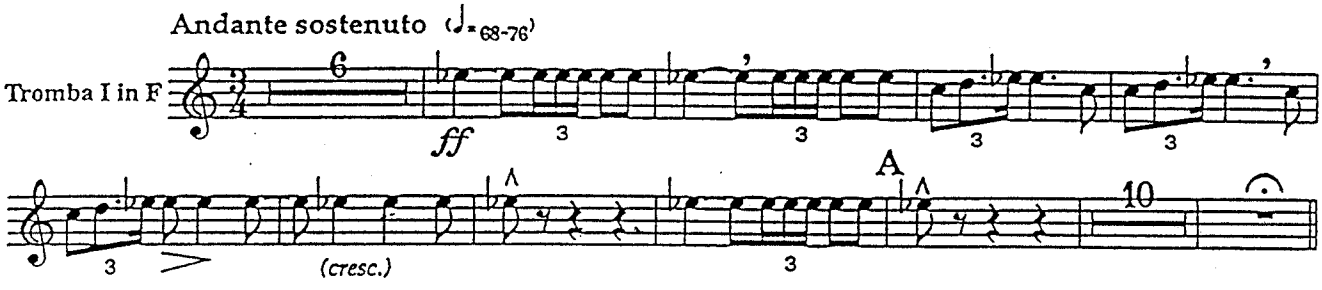

Allegro non troppo
97
(♩=120-132)
I. in Bb
II. in Bb
III. in Bb
f< fff ff
marc.
accel. poco a poco
98

IV.

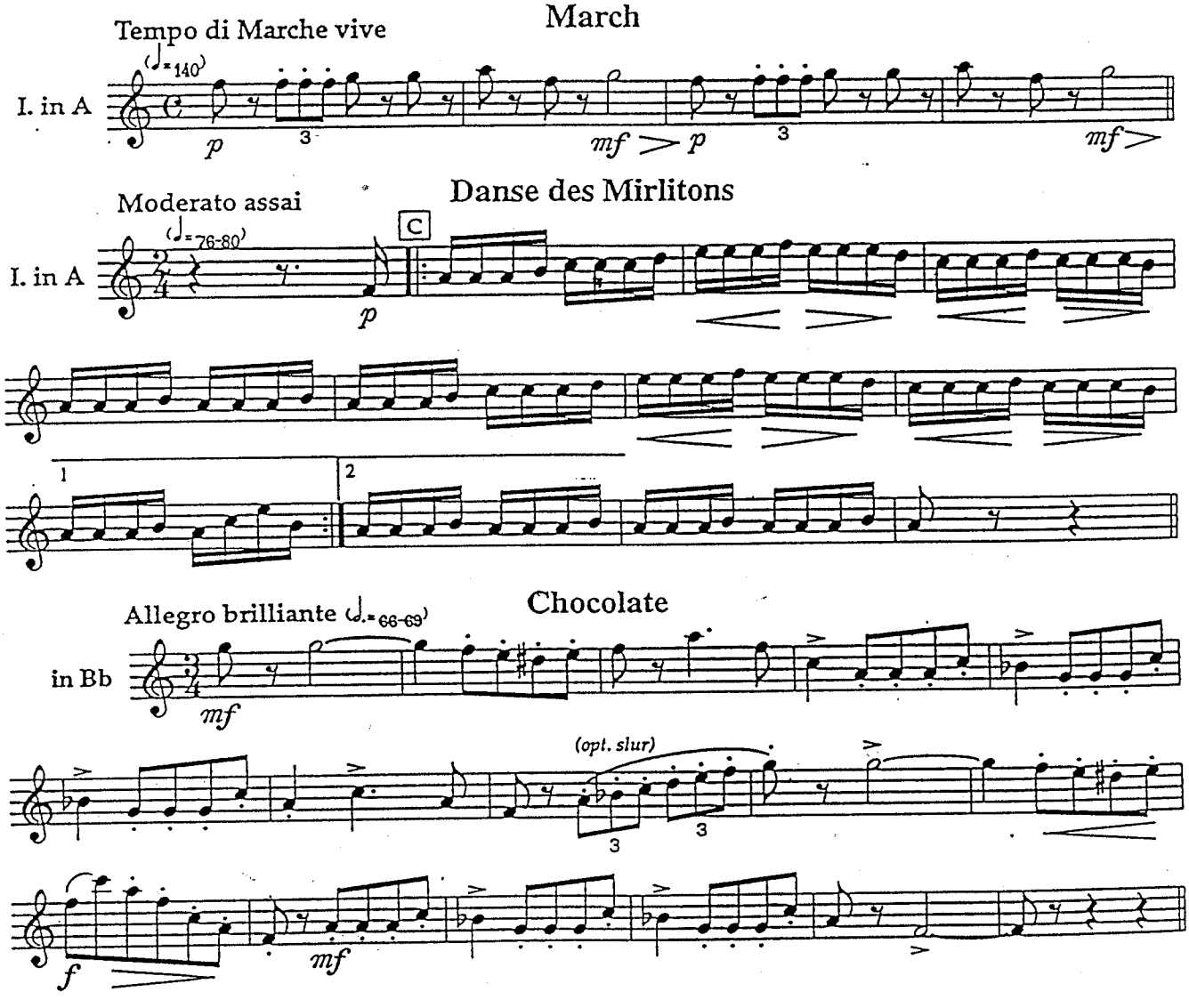

108
Piu mosso (♩=84)
Solo
I. in Bb
II. in Bb
III. in Bb
f
109
(II. in Bb)
2
V.S.


cresc.
rit.
III. in Bb
f cresc.
110 (♩=164)
ff
111
(accel.)

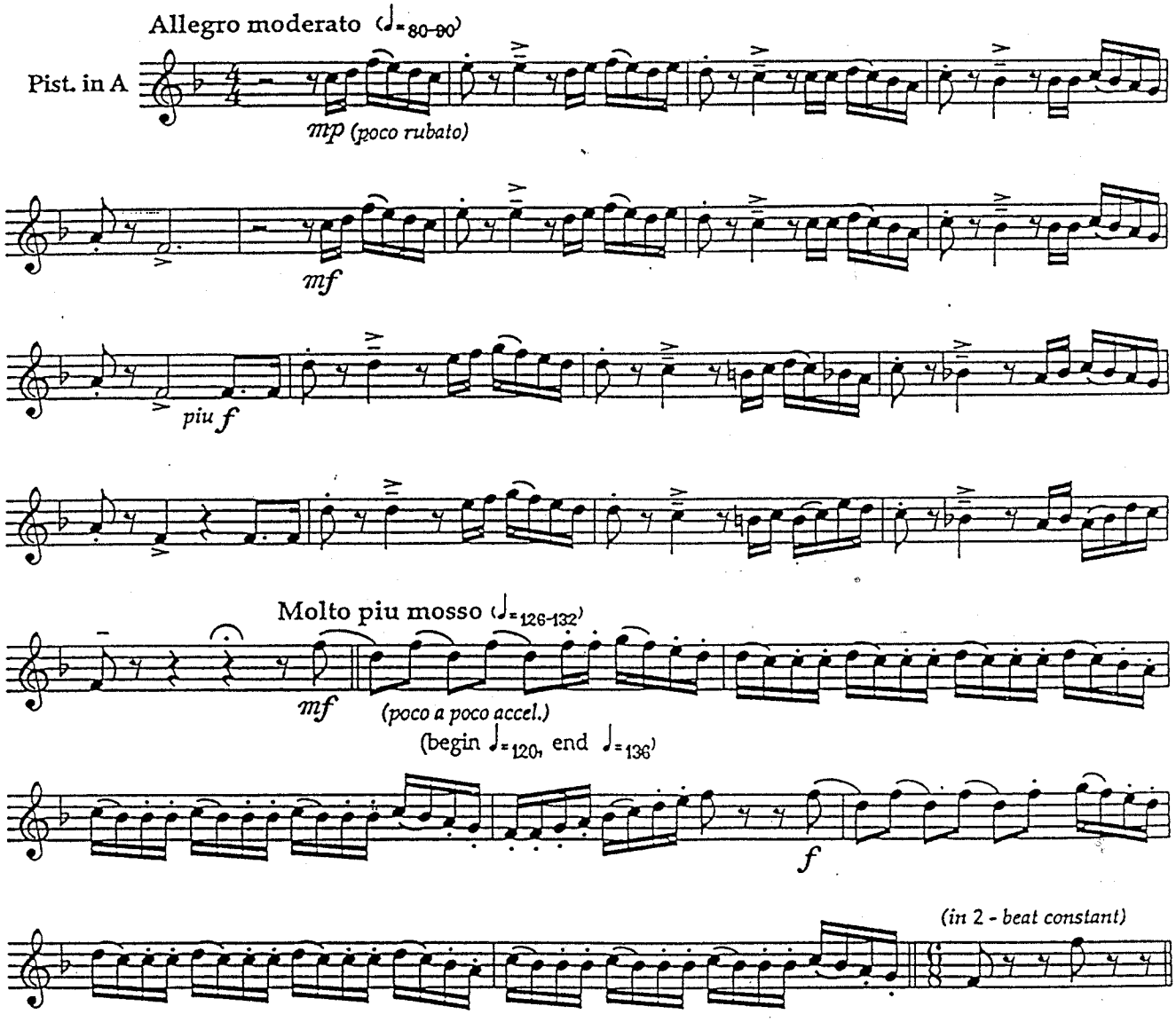
TCHAIKOVSKY: Symphony No. 4: 1st Movement



TCHAIKOVSKY: Nutcracker Suite: March, Danse des Mirlitons, & Chocolate



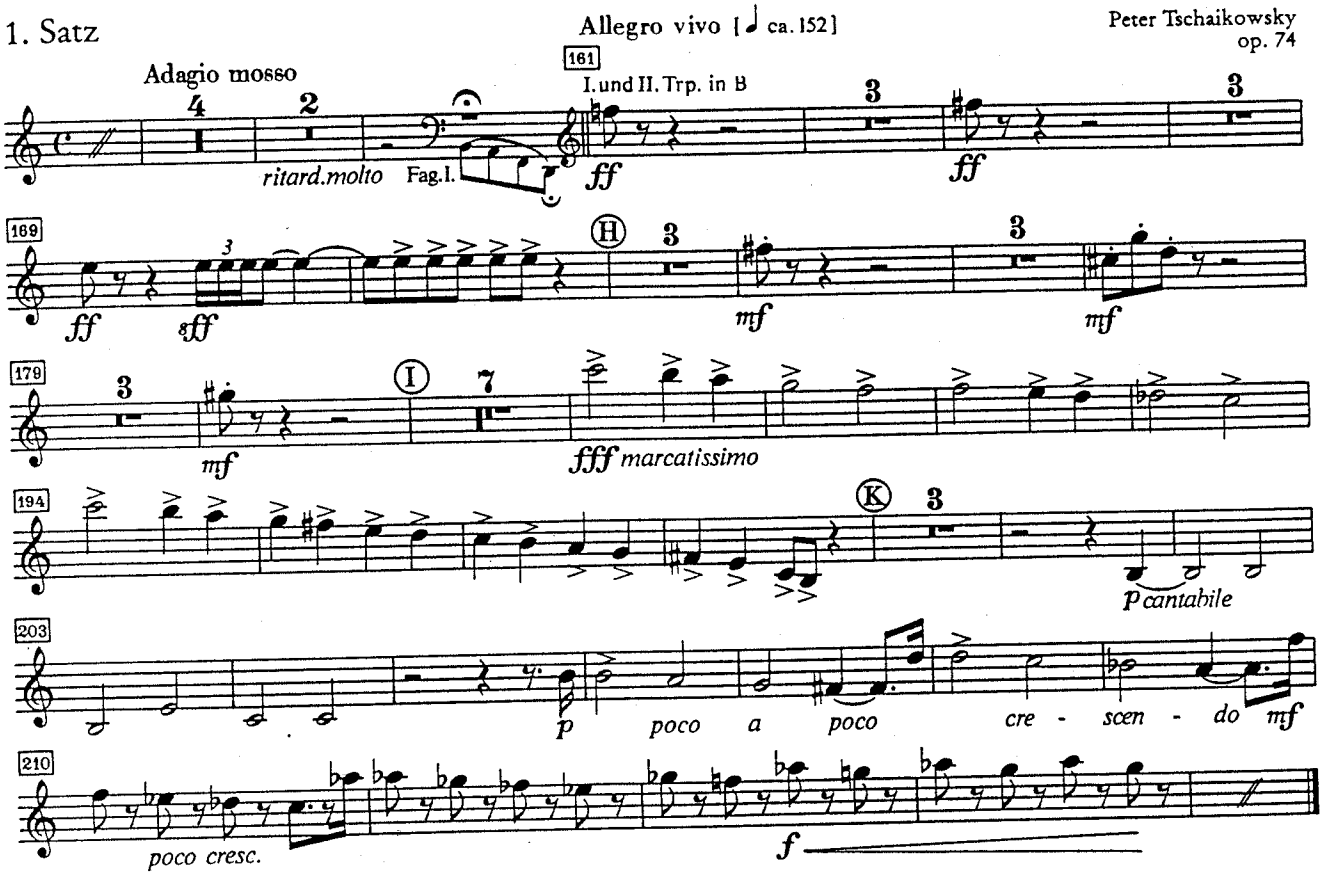
Neapolitan Dance



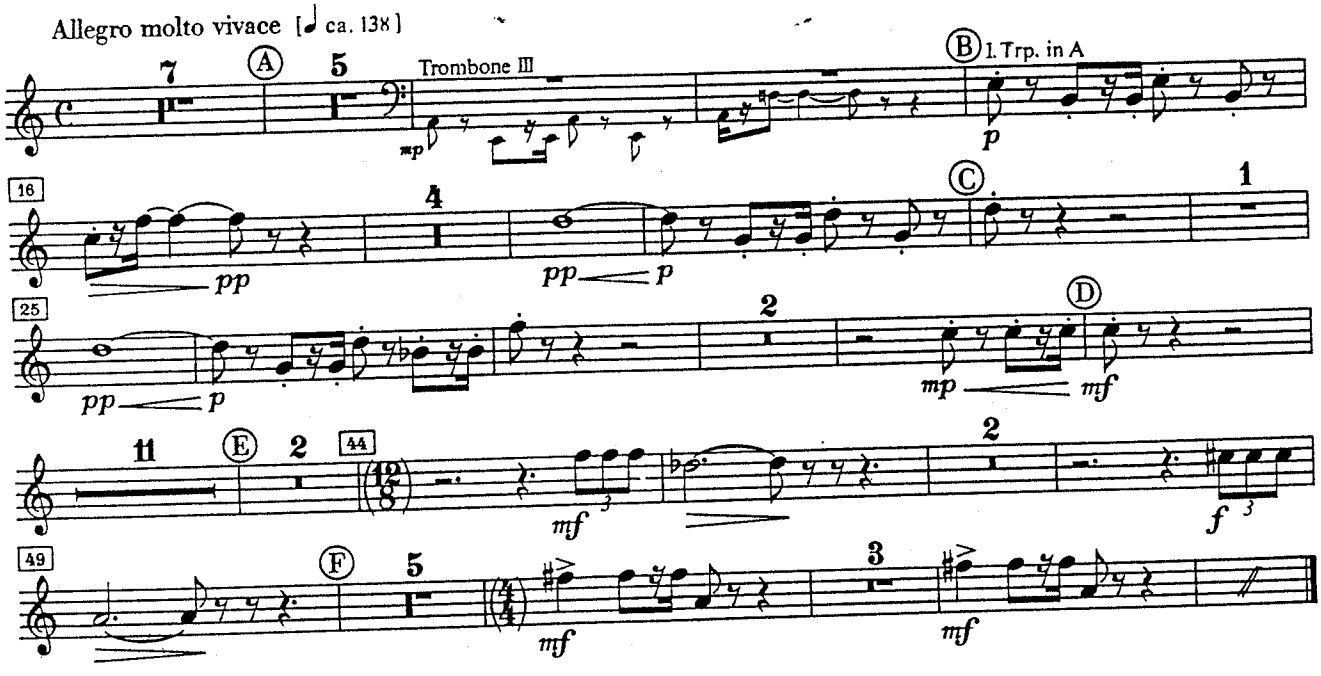
Sinfonie Nr. 6
h-Moll

Peter Tschaikowsky
op. 74

1. Satz



3. Satz

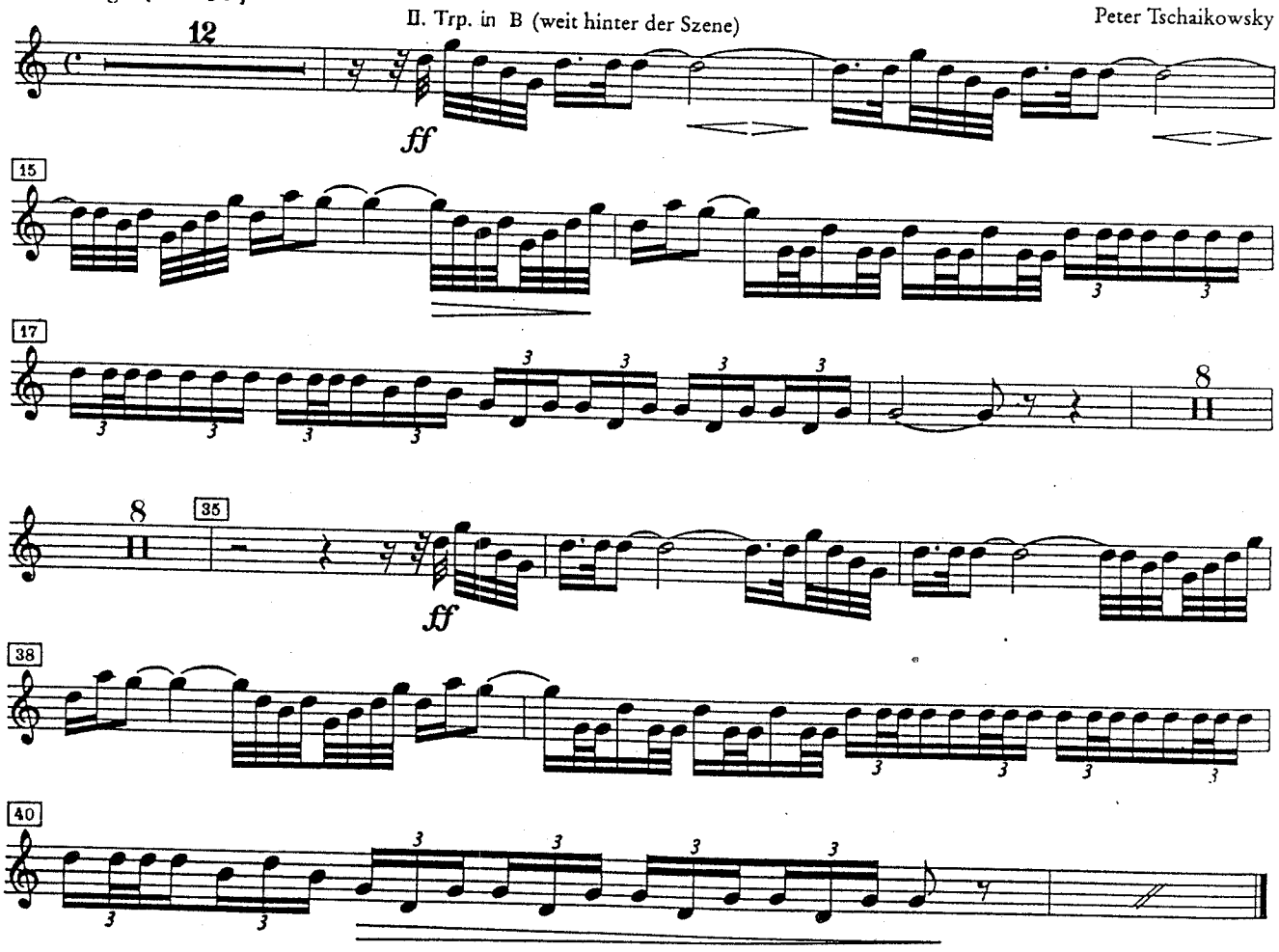


Pique Dame

3. Akt 5. Bild

Nr. 18 Zwischenaktmusik

Largo [♩=50]

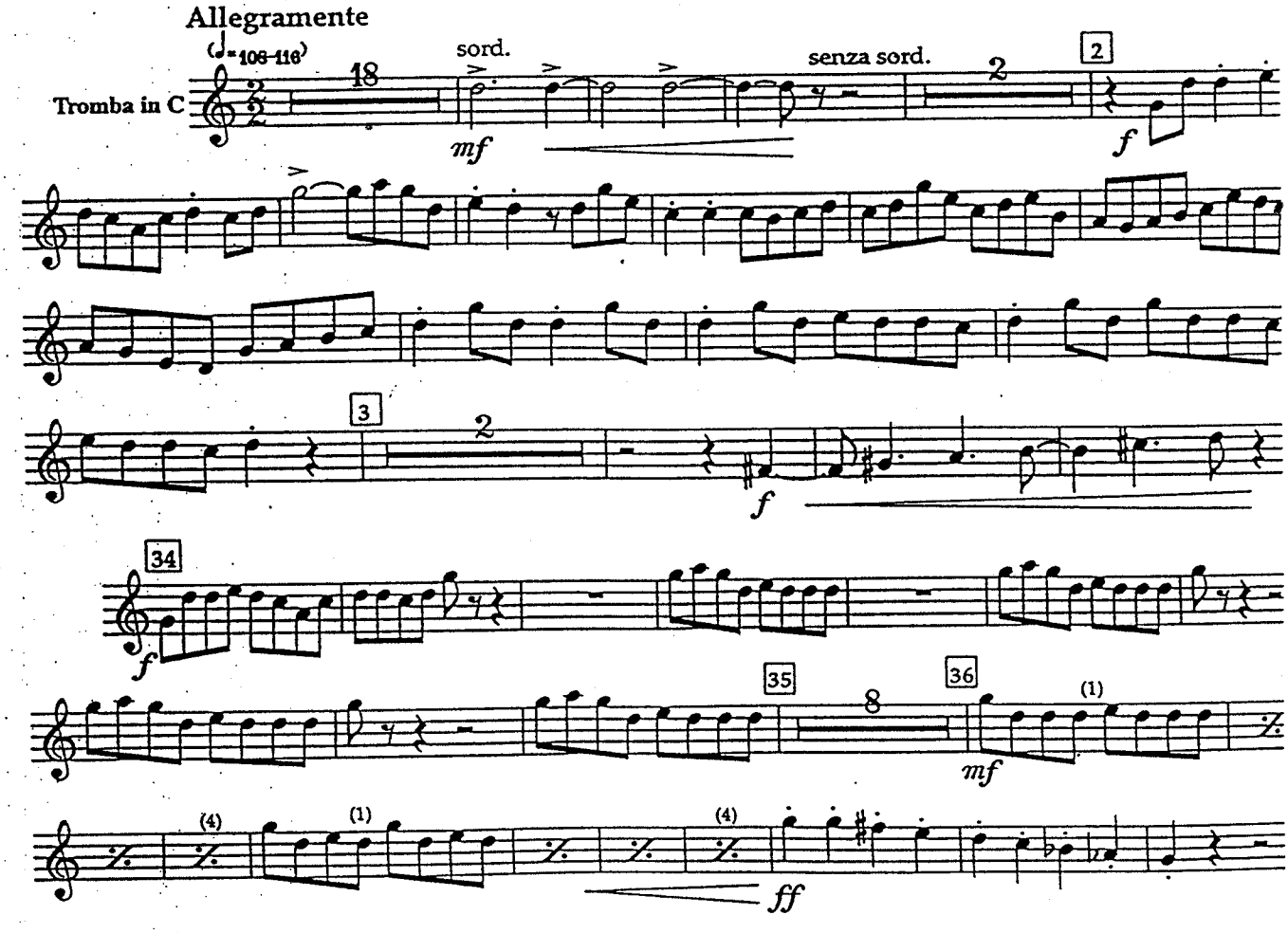


RAVEL: Piano Concerto in G: 1st Movement (Opening & Ending)

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.

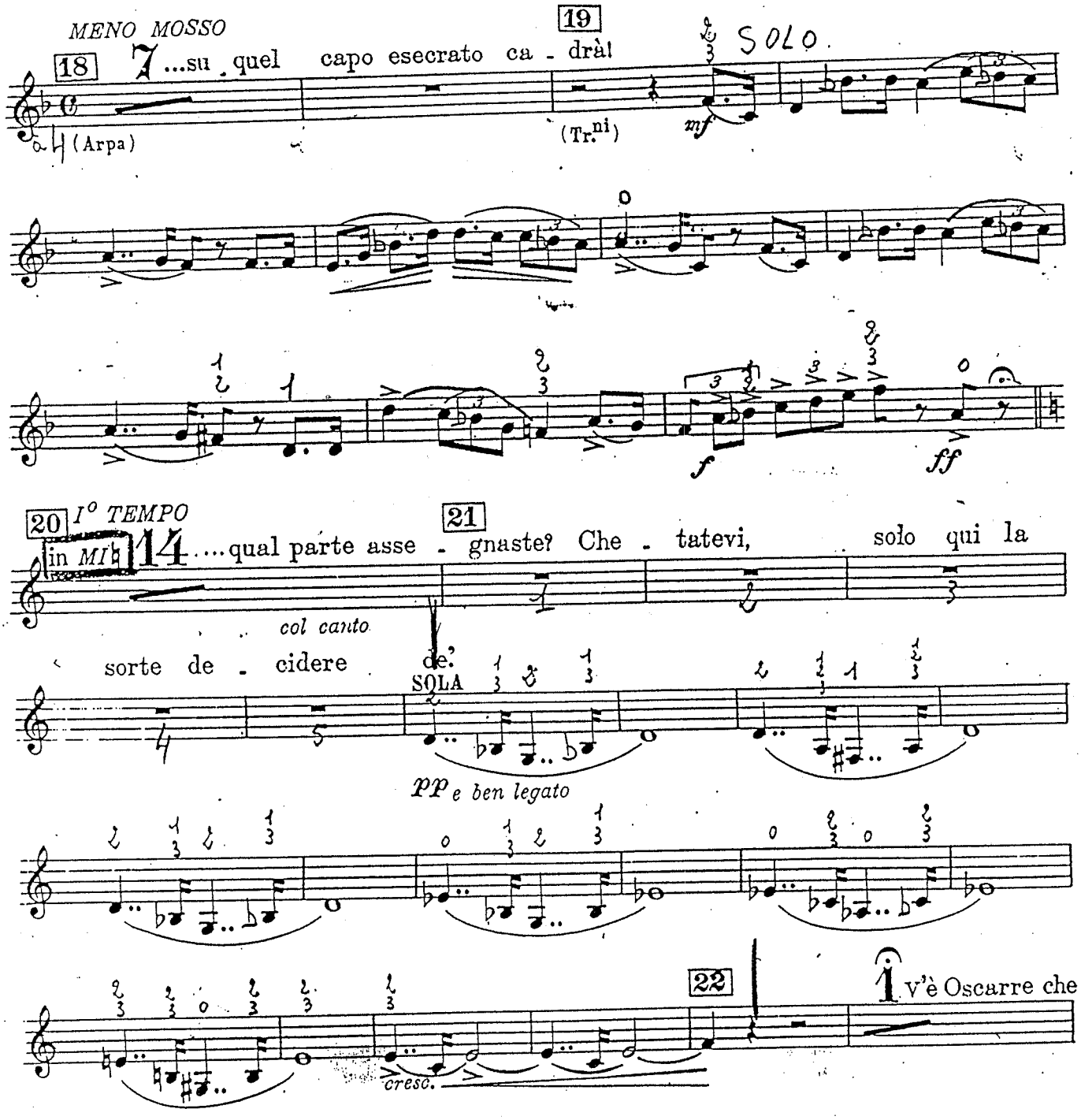
The normal tempo requirement is ♩ = 116, but the majority of recordings checked range from 108-116. In an audition, you should check if there is a strict interest in 116. If not, a slightly slower tempo may work better technically and musically. It is advisable to prepare the material both single and 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.



1ª TROMBA

UN BALLO IN MASCHERA

G. VERDI



Don Carlos

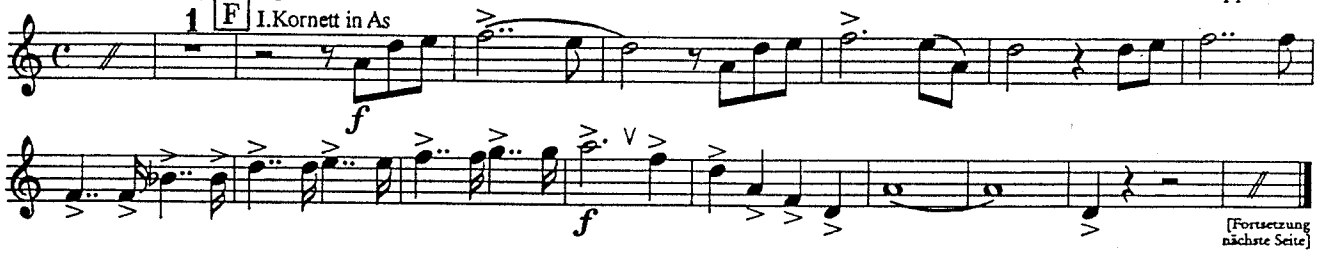
3. Akt

2. Szene

Allegro agitato [♩ = 132]

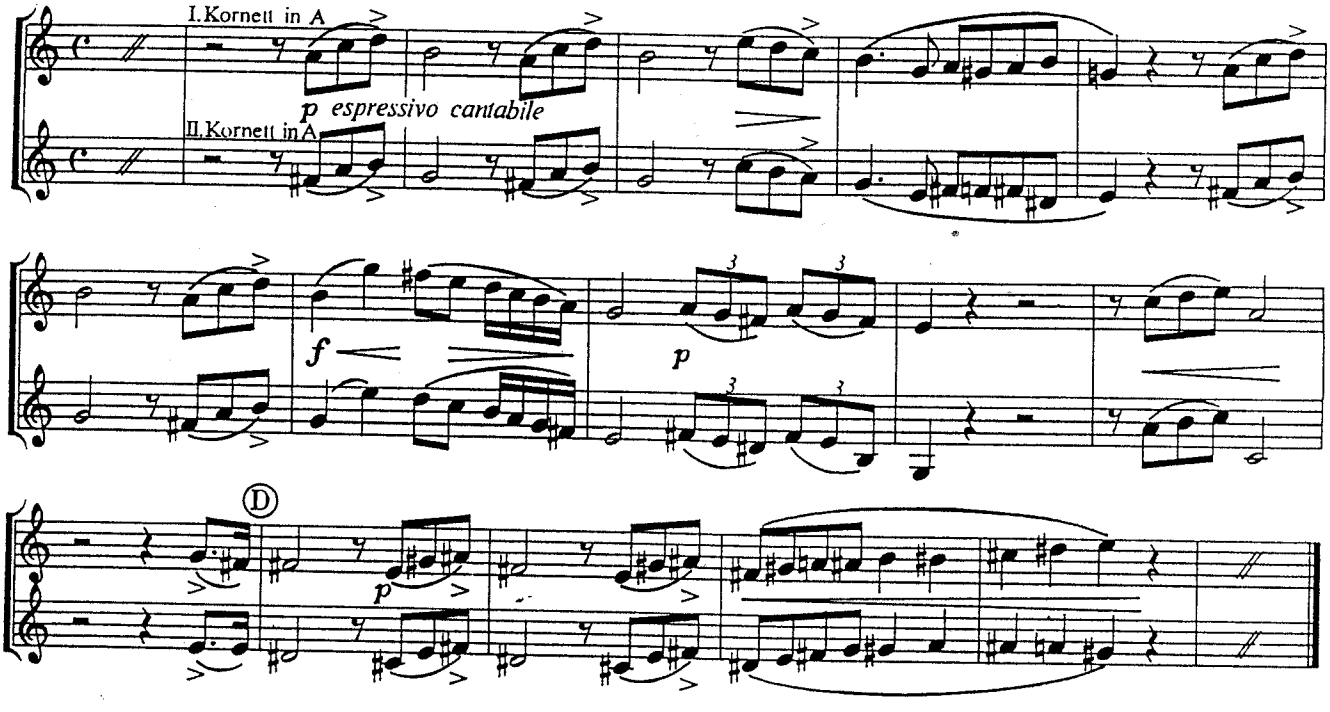
Un poco più animato

Giuseppe Verdi



Verwandlung 1. Szene

Assai moderato [♩ = 60]



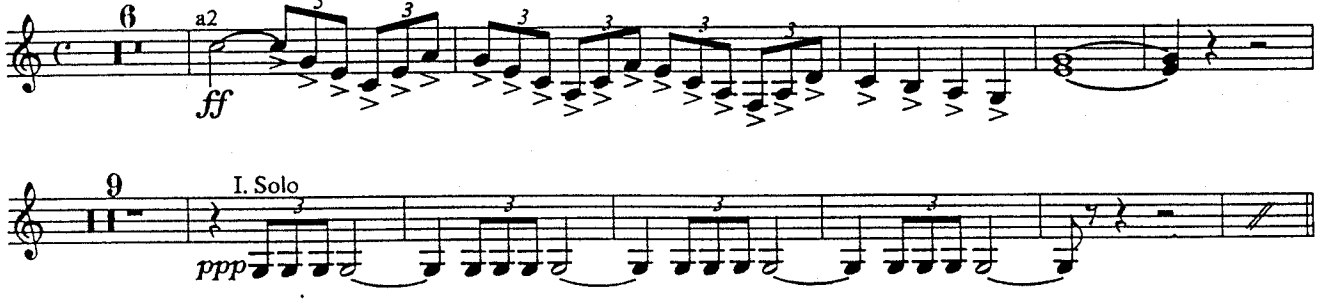
1. Akt

1. Szene

Andante assai sostenuto

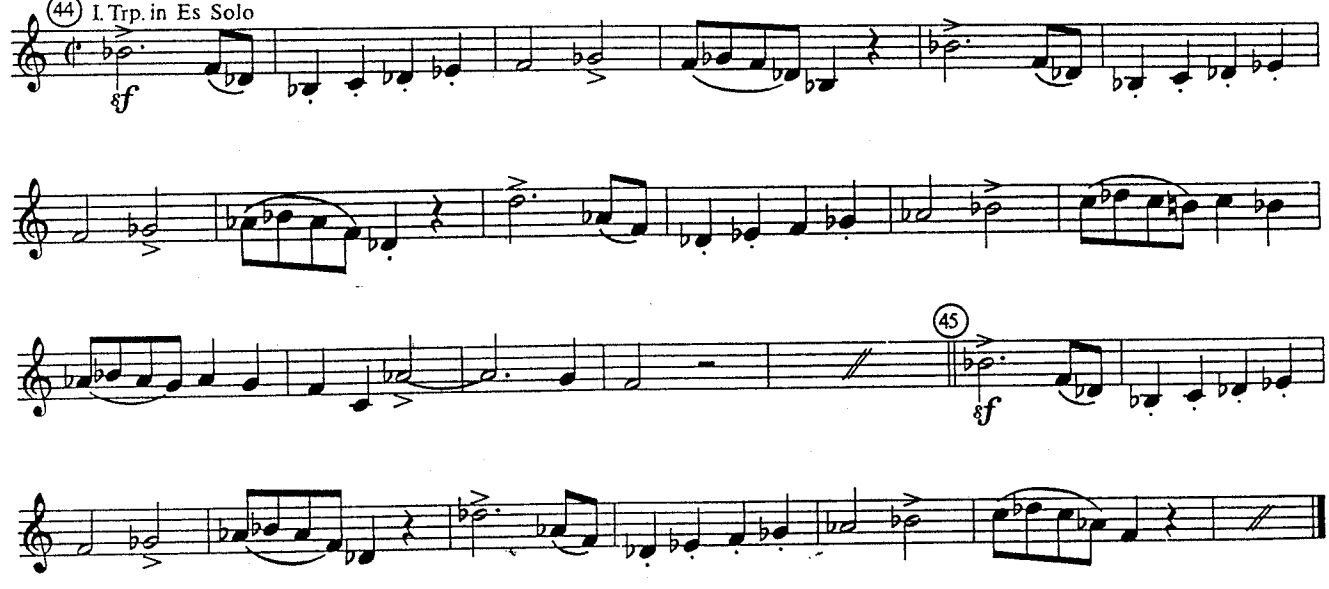
I. II. Trp. in E

Giuseppe Verdi



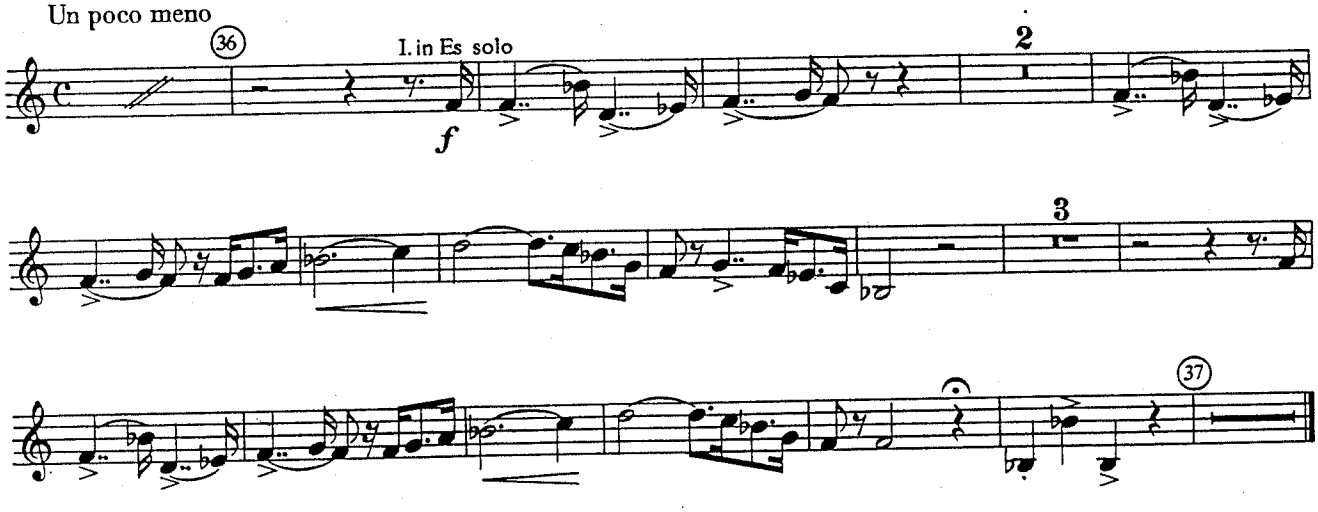
5. Szene

Allegro assai mosso (𝅗𝅥 = ca. 152)



2. Akt

Un poco meno



Vorspiel

LA FORZA DEL DESTINO

Giuseppe Verdi

C Andante mosso

12

I. Trp. in E

p espress.

Presto come prima

f

Allegro brillante [𝅗𝅥 = ca. 80]

I. Trp. in E

mf

II. Trp. in E

mf

p

p

f

p

L

f

p

3. Akt

10. Szene

Allegro assai vivo [♩ = ca. 92]

I. Trp. in E♭

ff

14. Szene

Tarantella [♩. = ca. 152]

I. Trp. in E Solo

ff

a2

ff

I. Solo

f

a2

ff

Rataplan

[♩ = ca. 126]

I. und II. Trp. in C

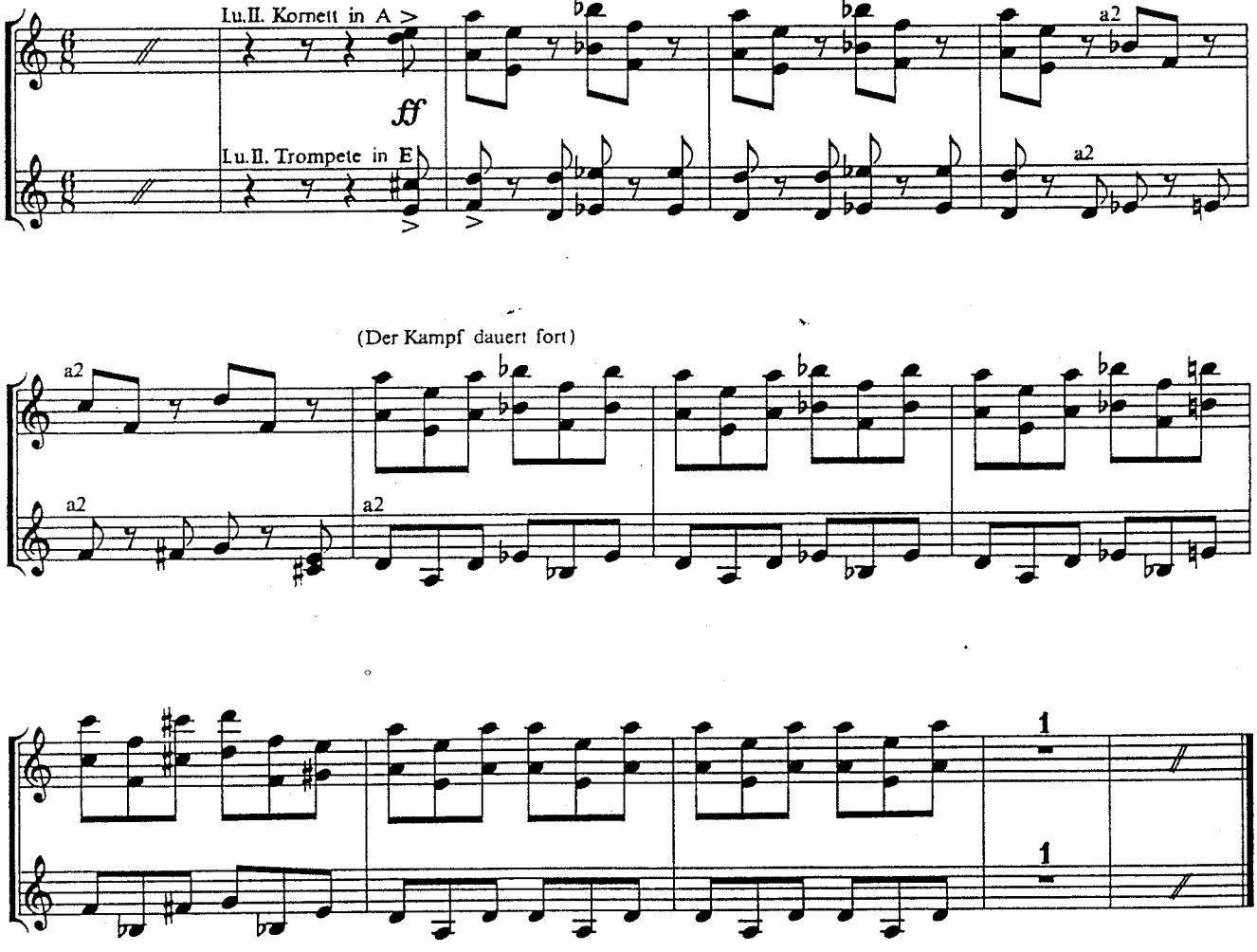
ff

squillante

1. Akt 2. Szene

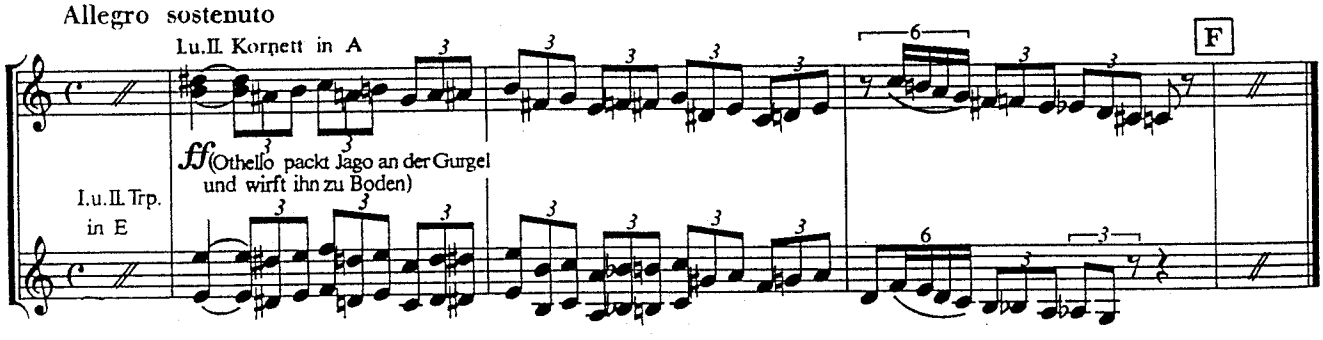
Allegro con brio [♩=120]

Giuseppe Verdi



2. Akt 5. Szene

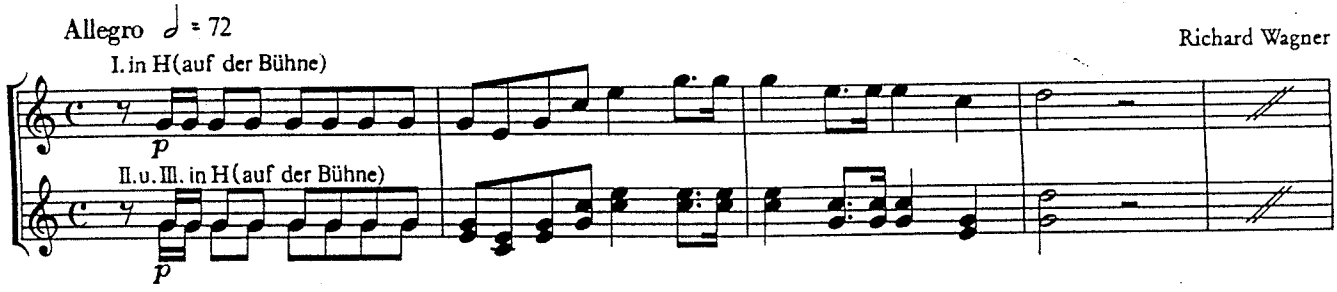
Allegro sostenuto



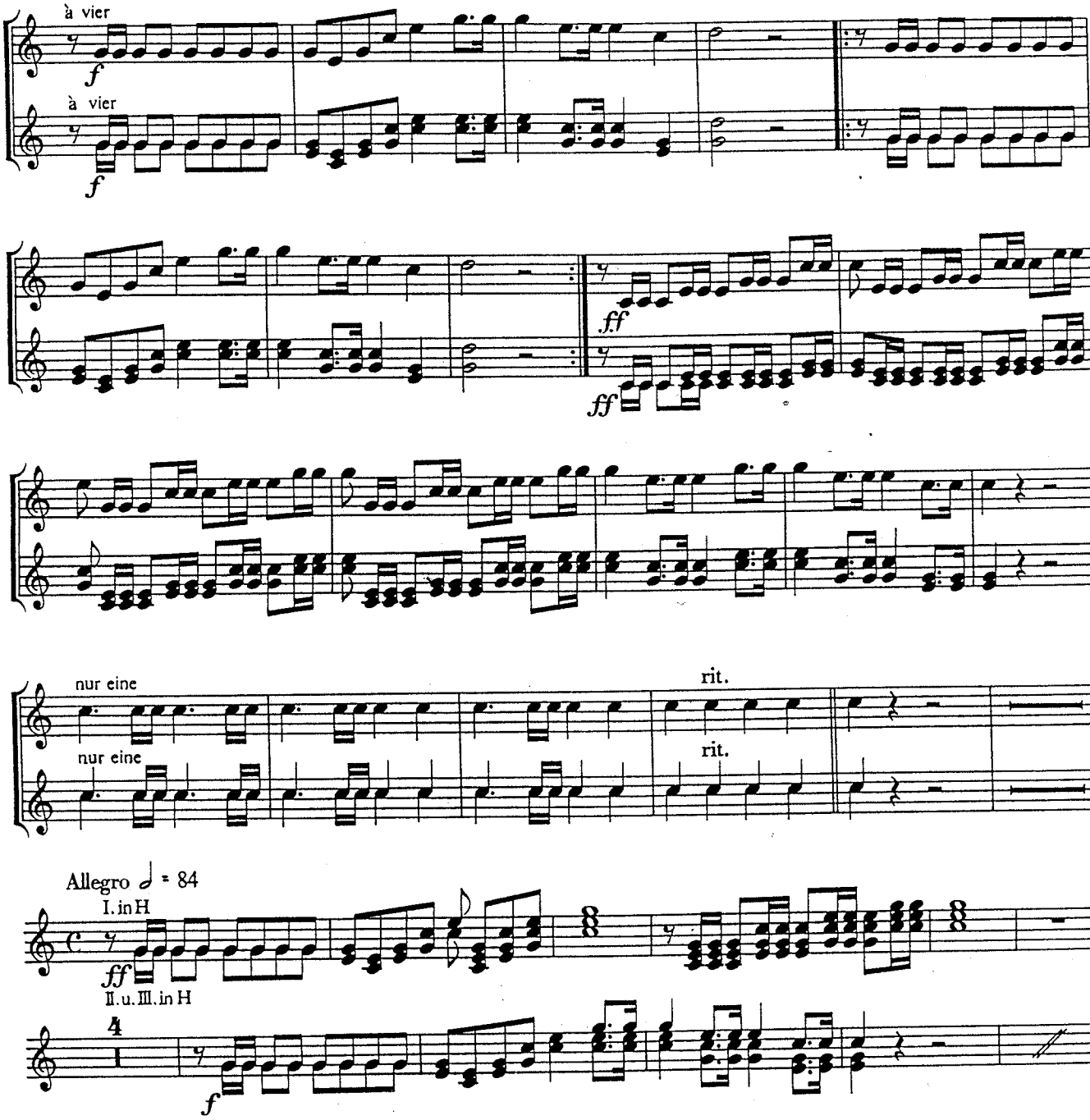
Tannhäuser

2. Aufzug

3. Szene



4. Szene

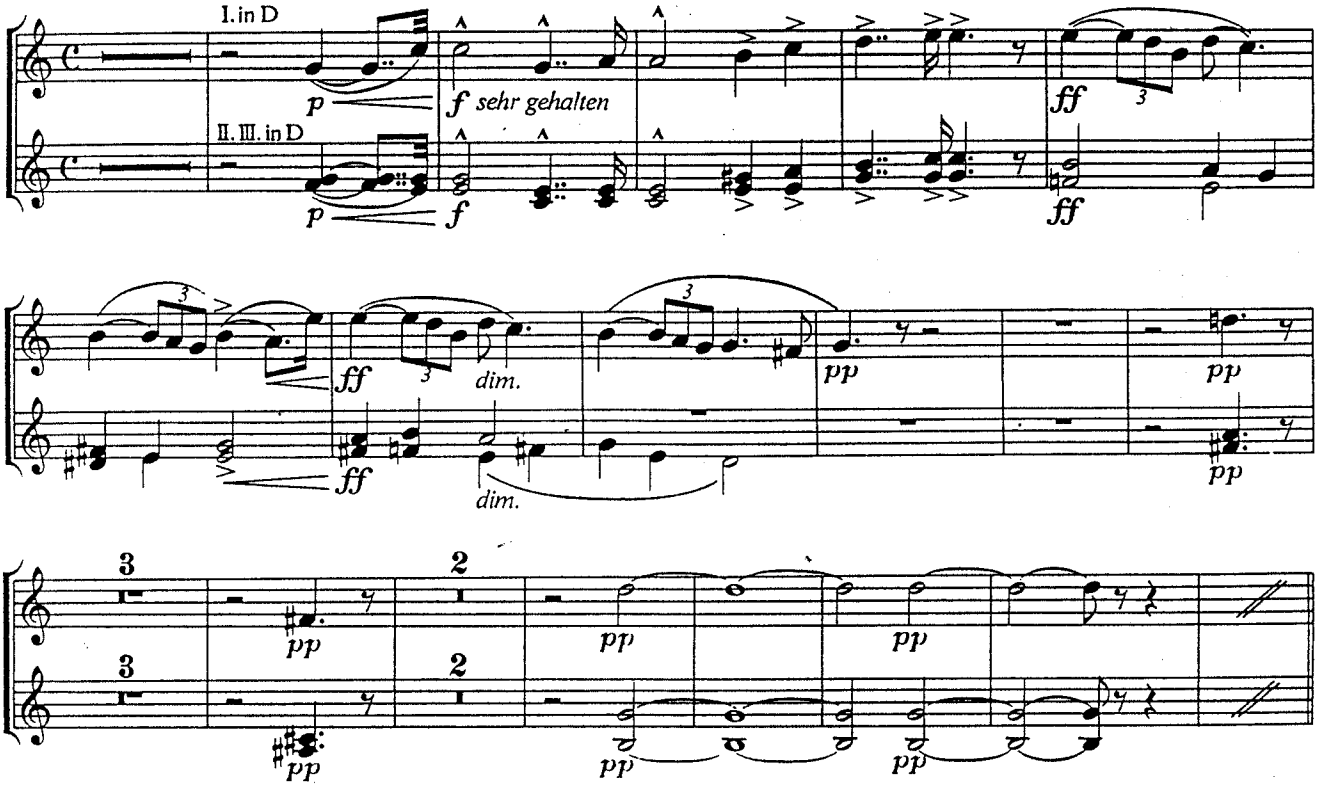


Lohengrin

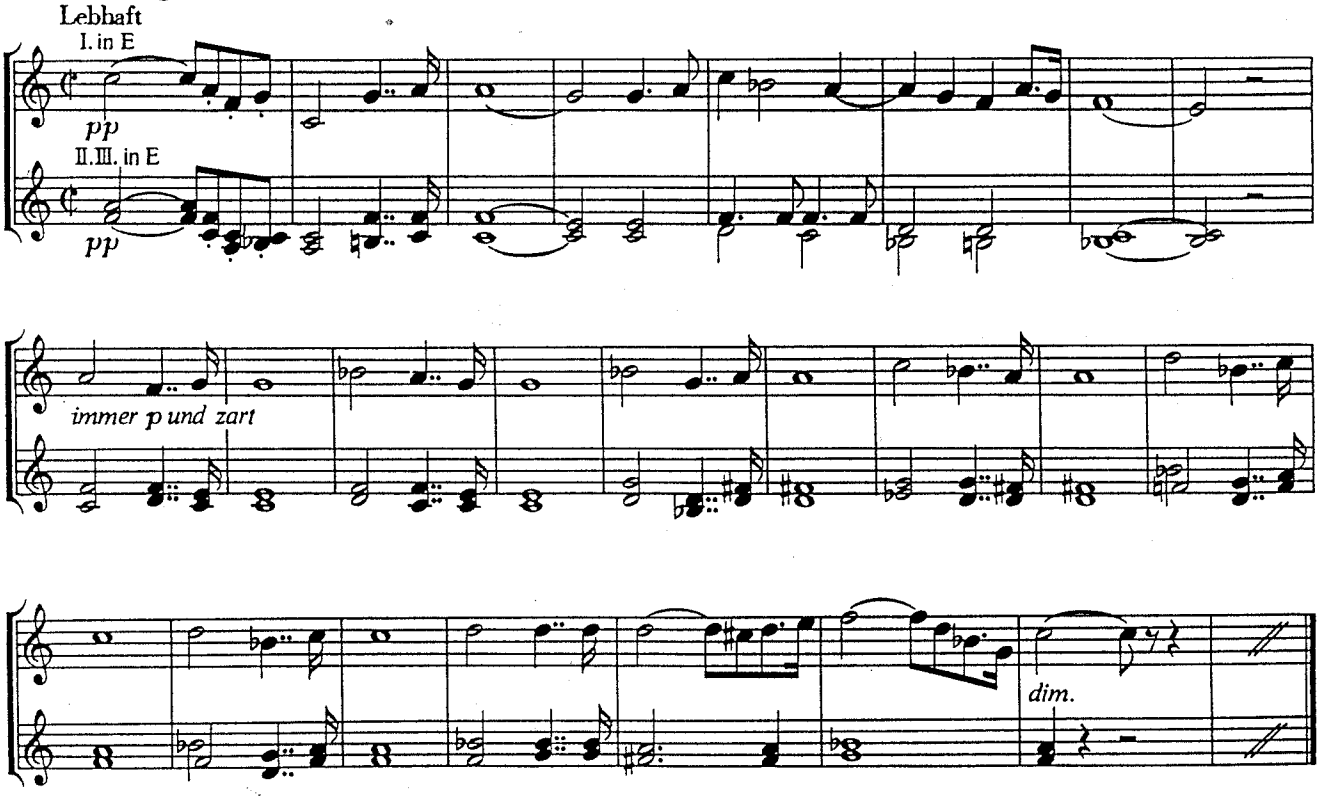
Vorspiel

Langsam

Richard Wagner



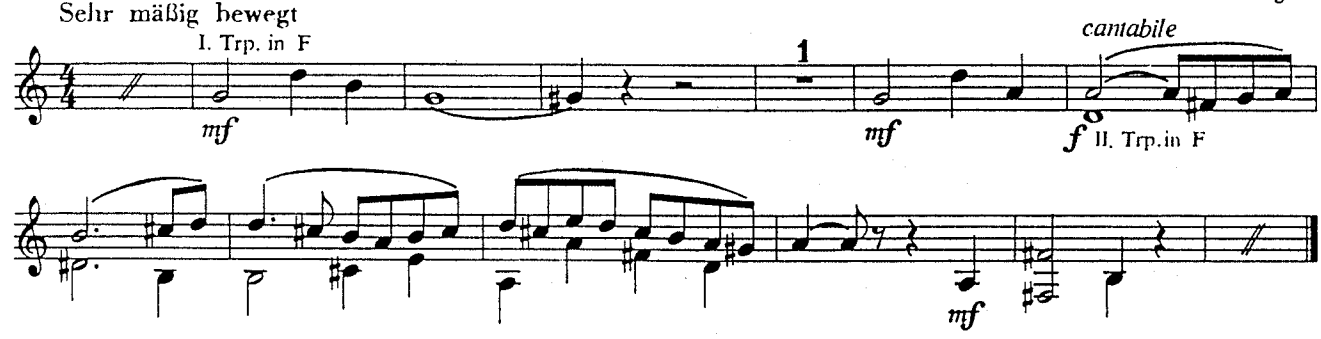
1. Aufzug 2. Szene



Die Meistersinger von Nürnberg

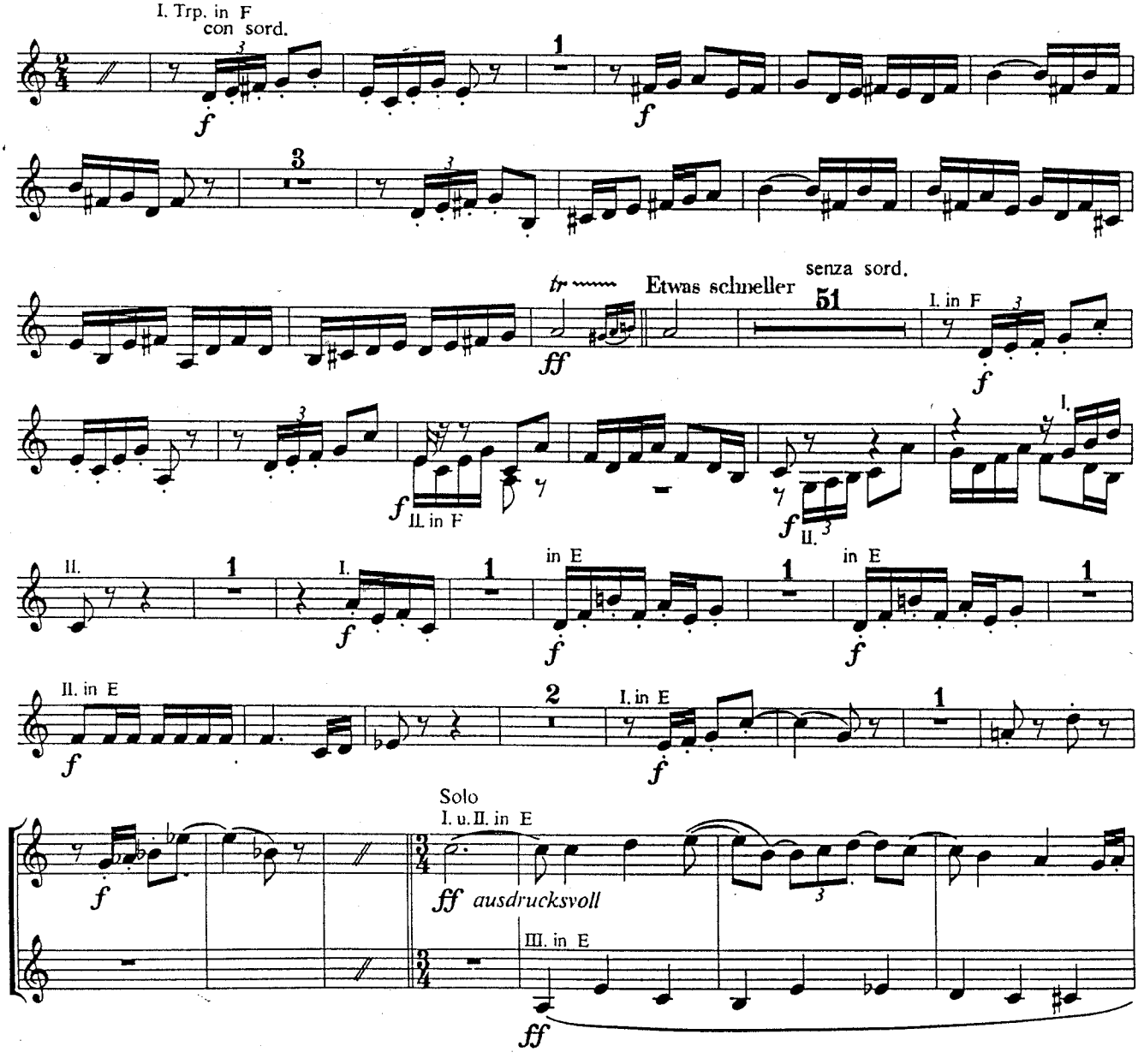
Vorspiel

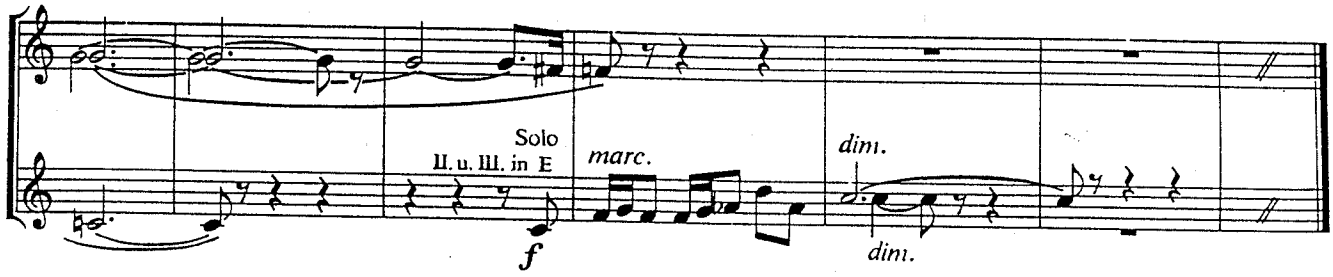
Richard Wagner



2. Aufzug

6. und 7. Szene (Prügelszene)

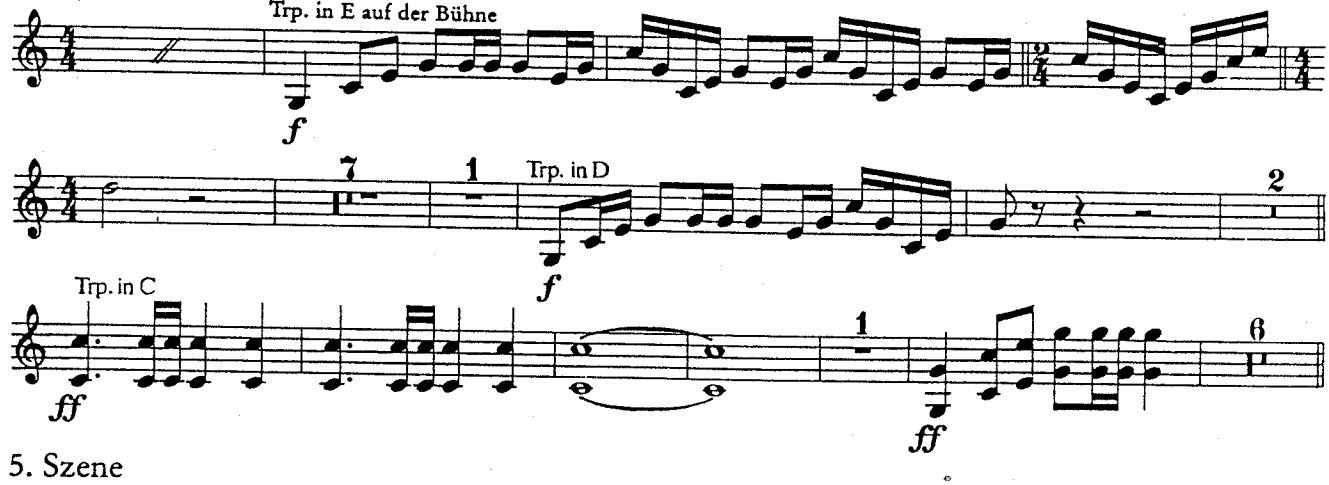




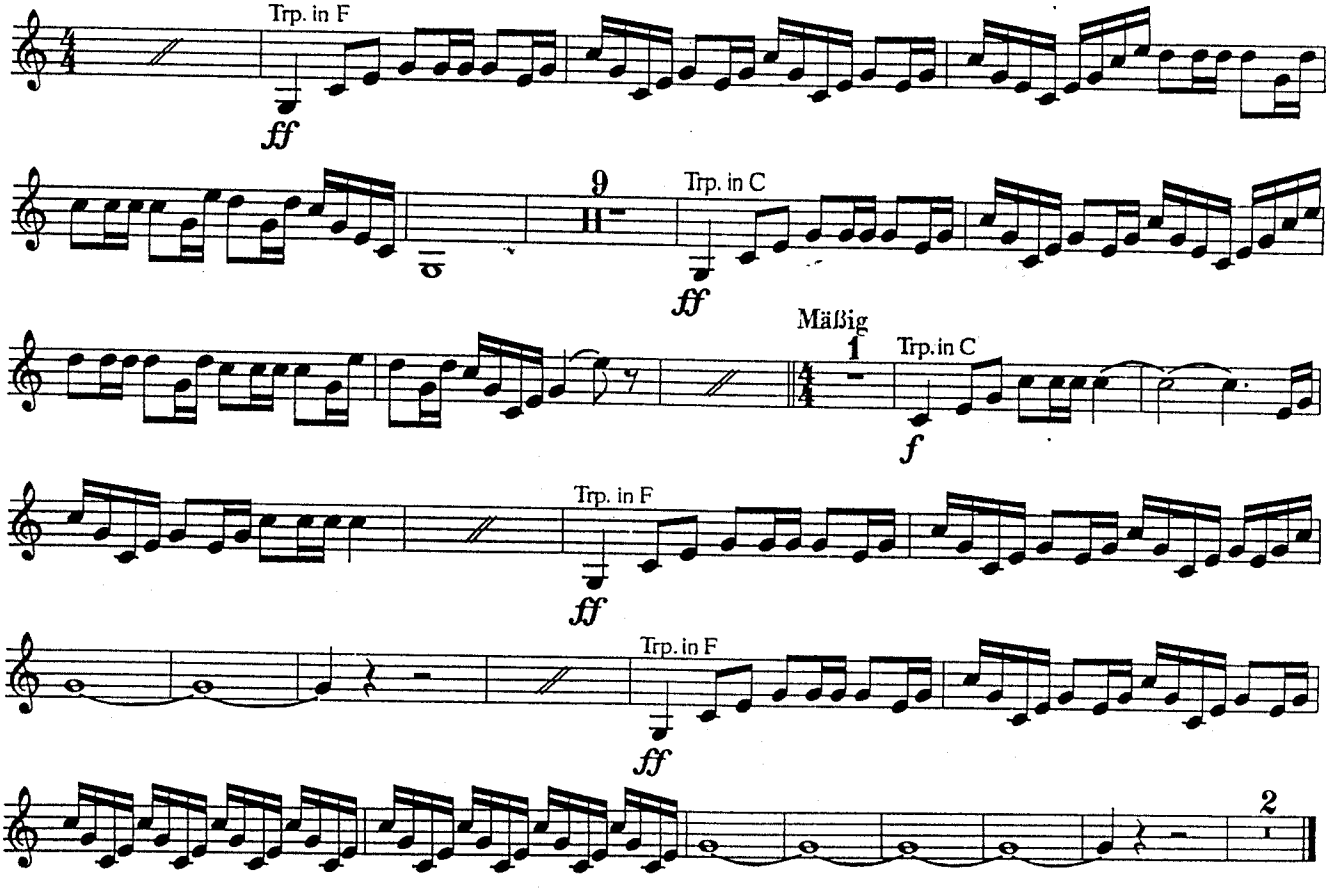
3. Aufzug

4. Szene

Allmählich etwas belebter im Zeitmaß [♩ = ca. 104]



5. Szene



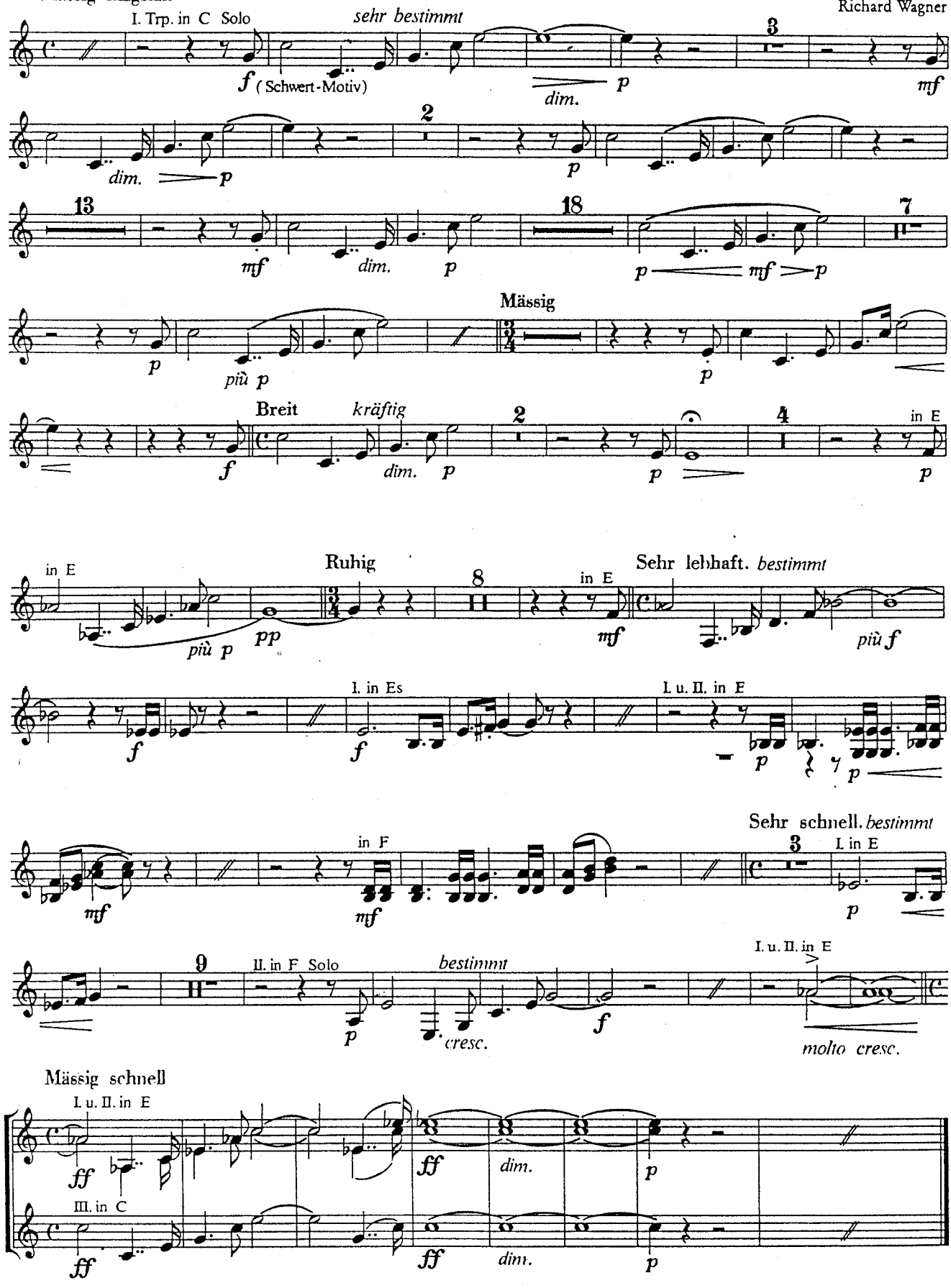
Die Walküre

1. Aufzug

3. Szene

Mässig langsam

Richard Wagner

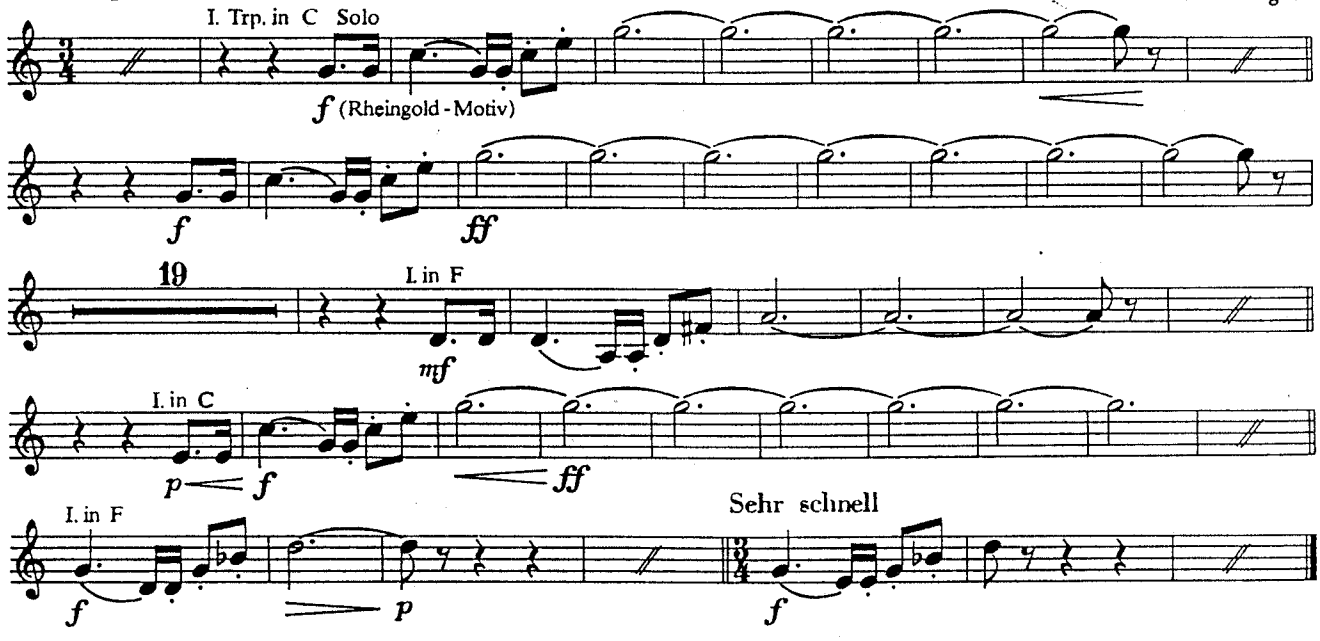


Rheingold

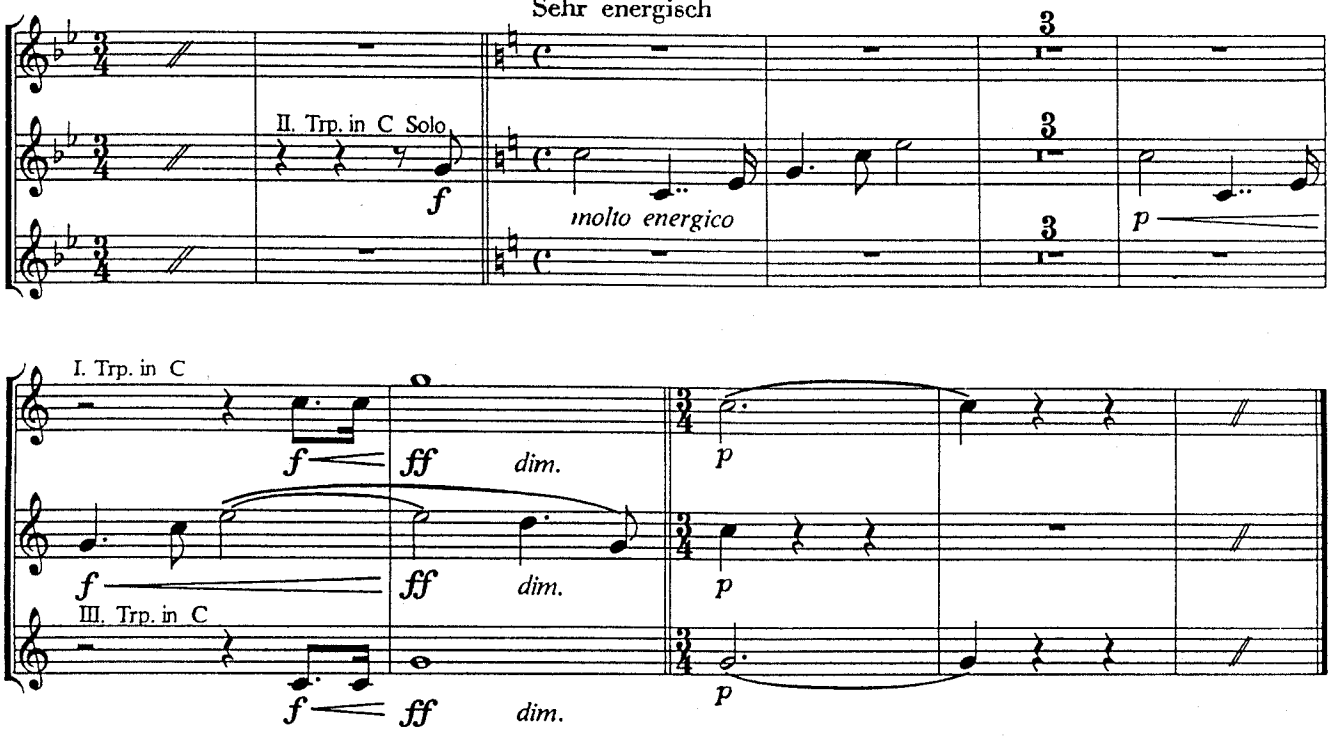
Vorspiel und 1. Szene

Ruhig im Zeitmaß

Richard Wagner

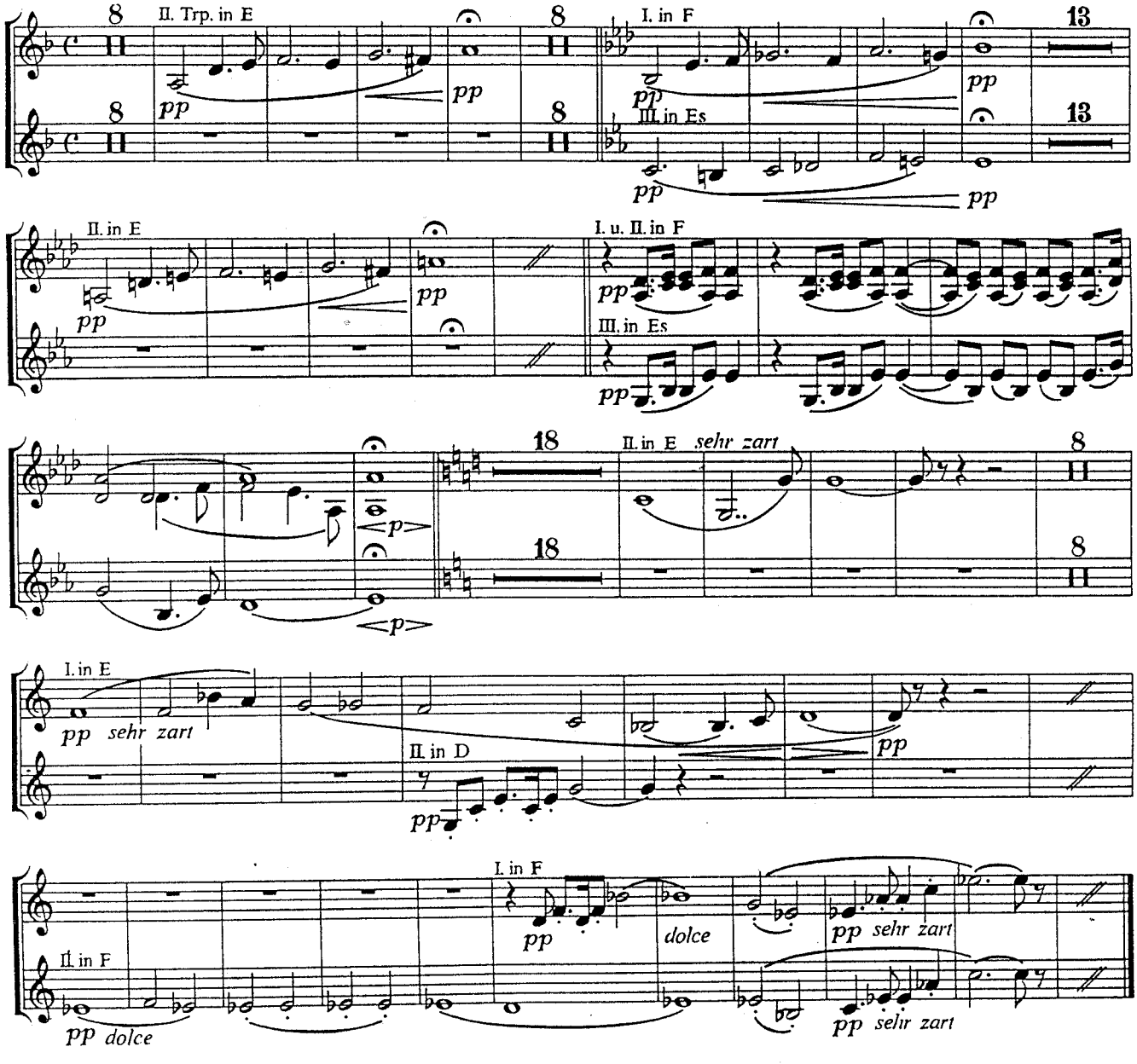


4. Szene



4. Szene

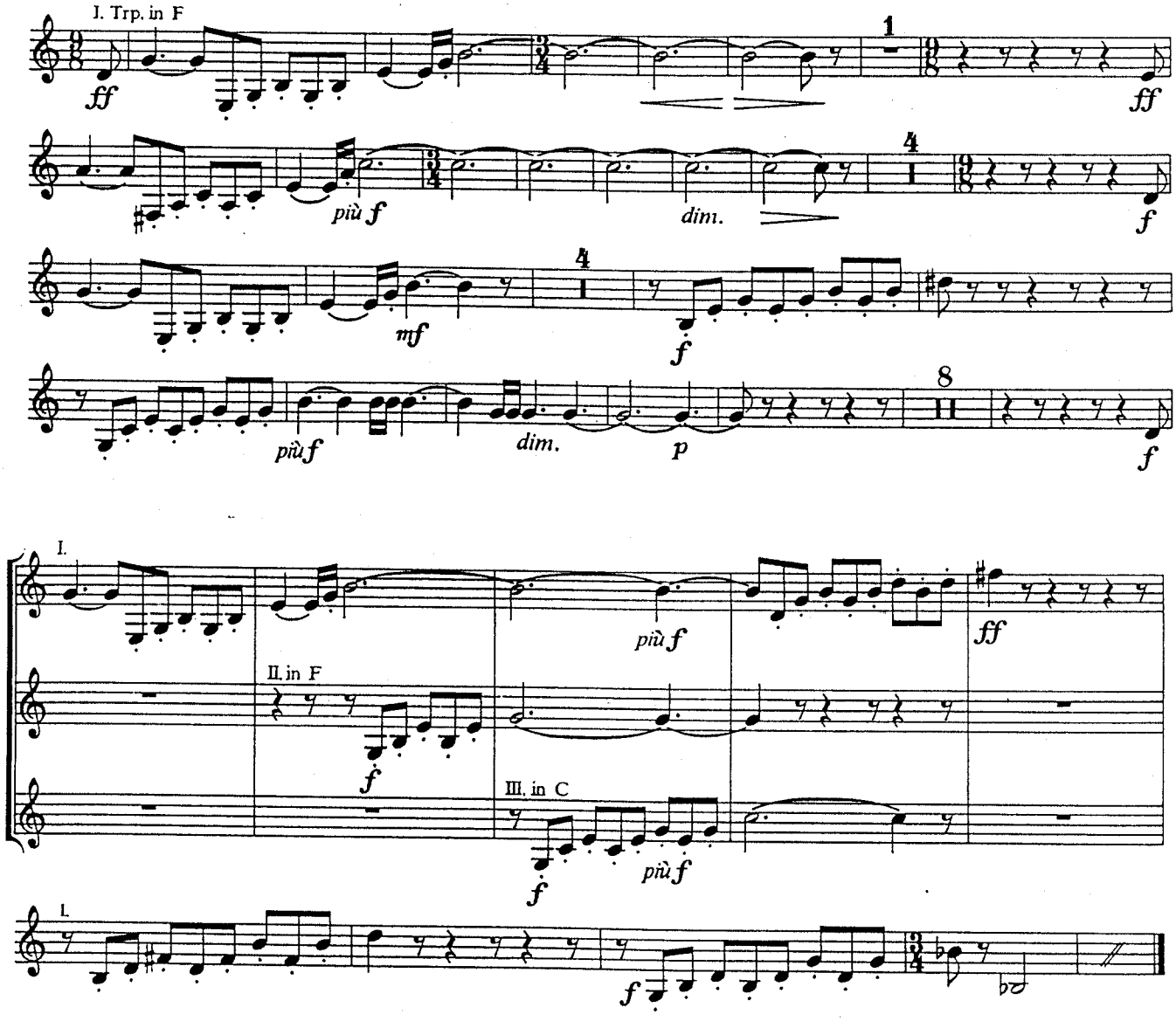
Sehr feierlich und gemessen



2. Aufzug

Vorspiel und 1. Szene

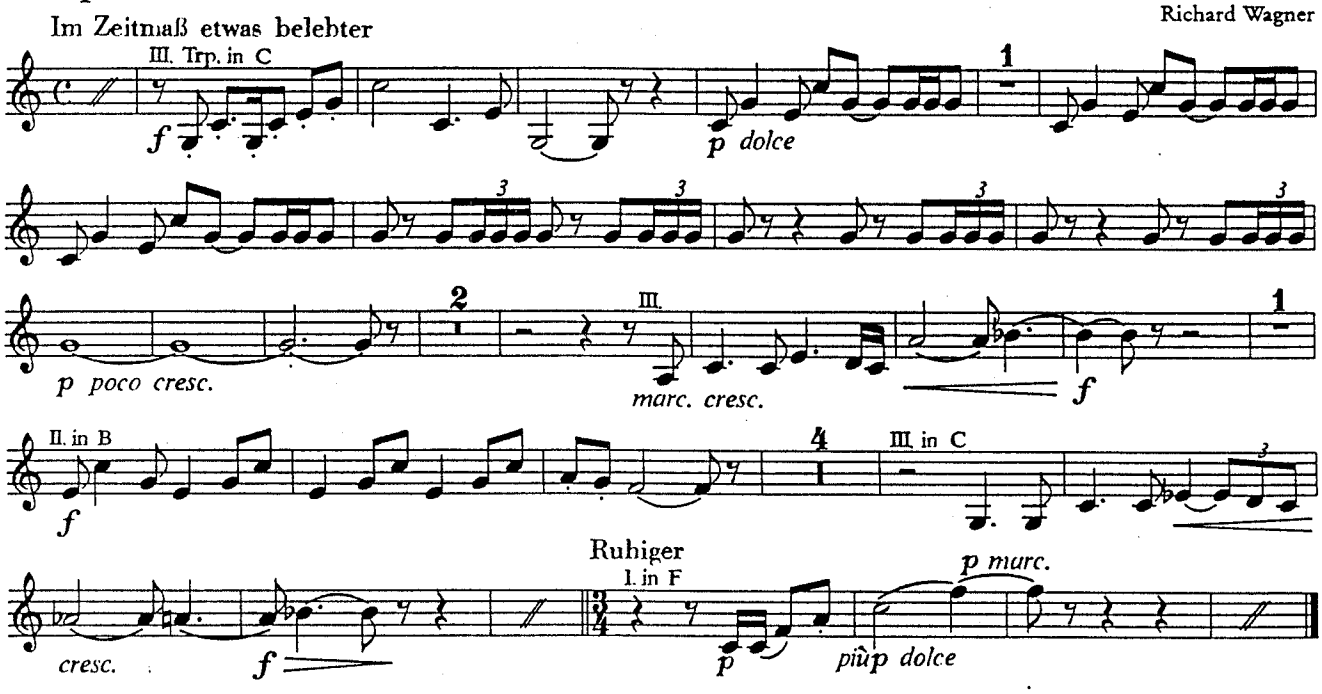
Heftig



Götterdämmerung

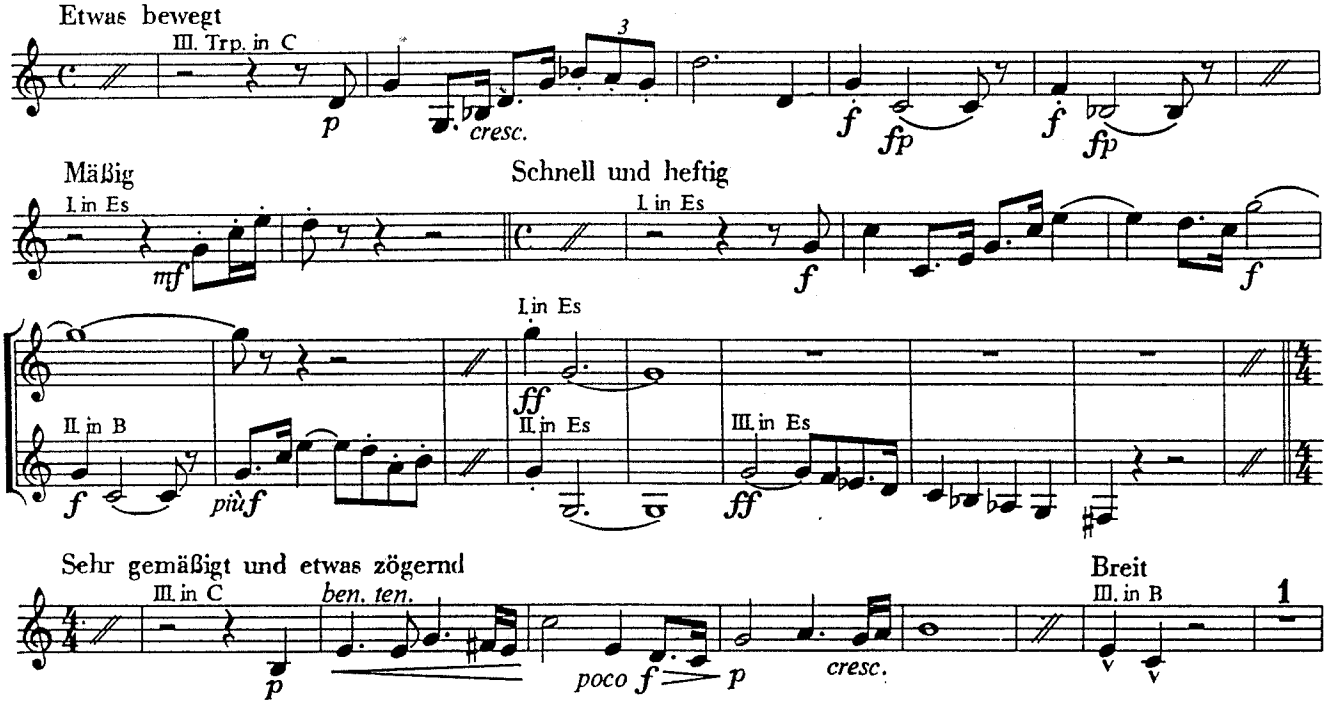
Vorspiel

Richard Wagner



1. Aufzug

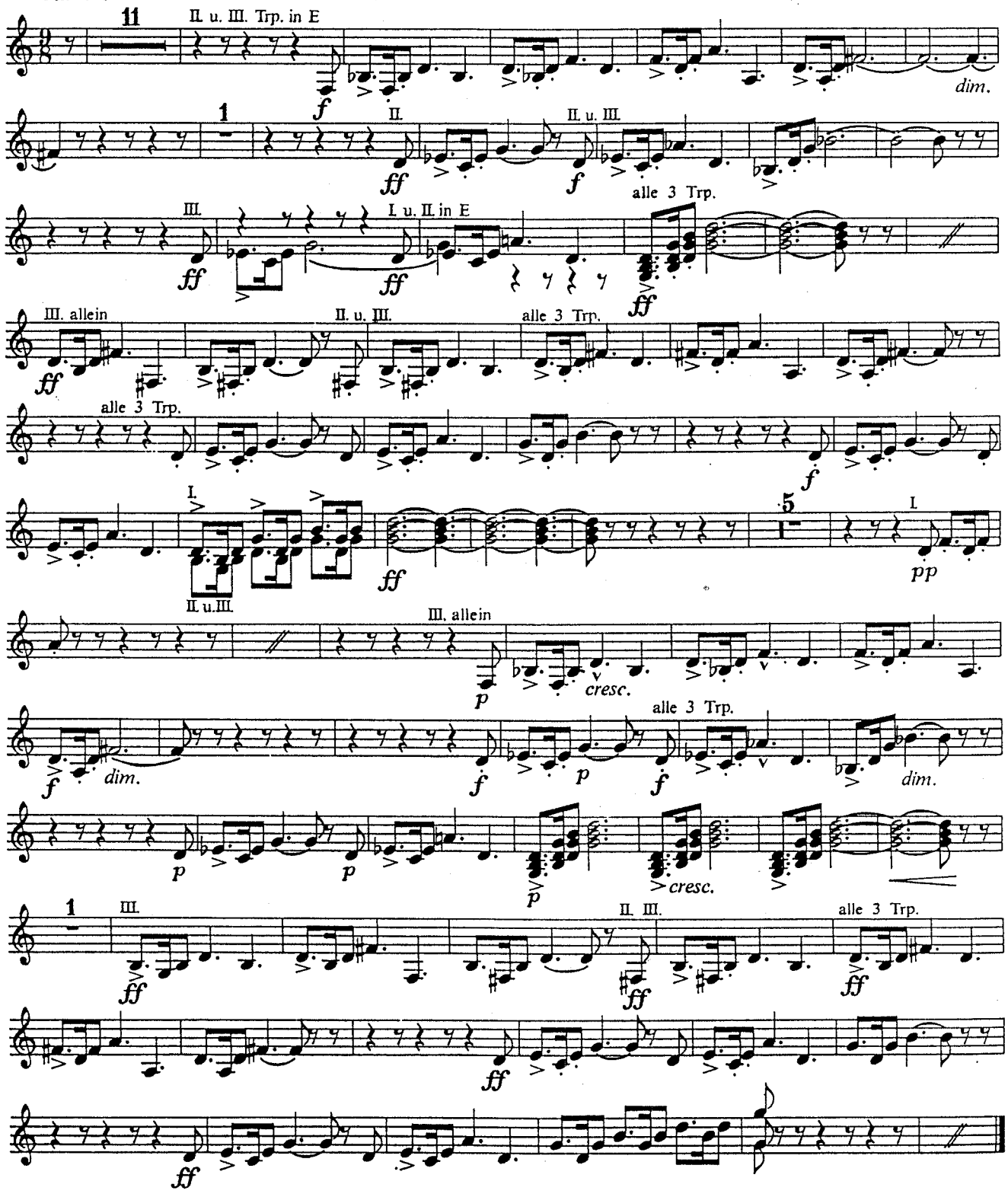
2. Szene

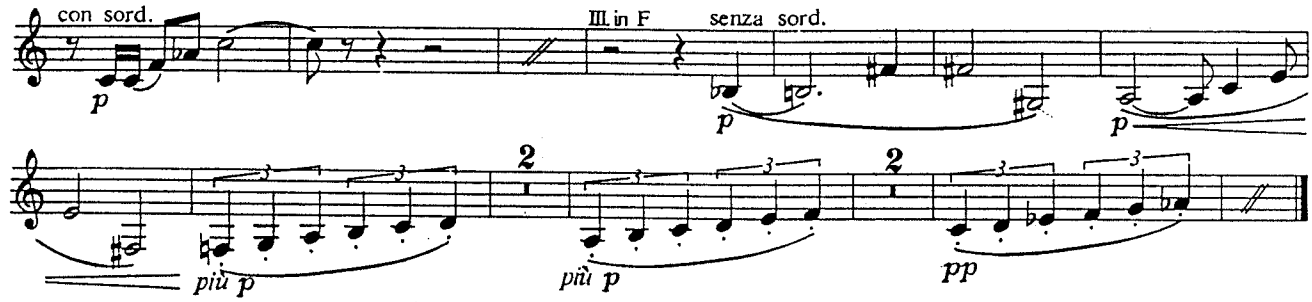


3. Aufzug

1. Szene (Walkürenritt)

Lebhaft

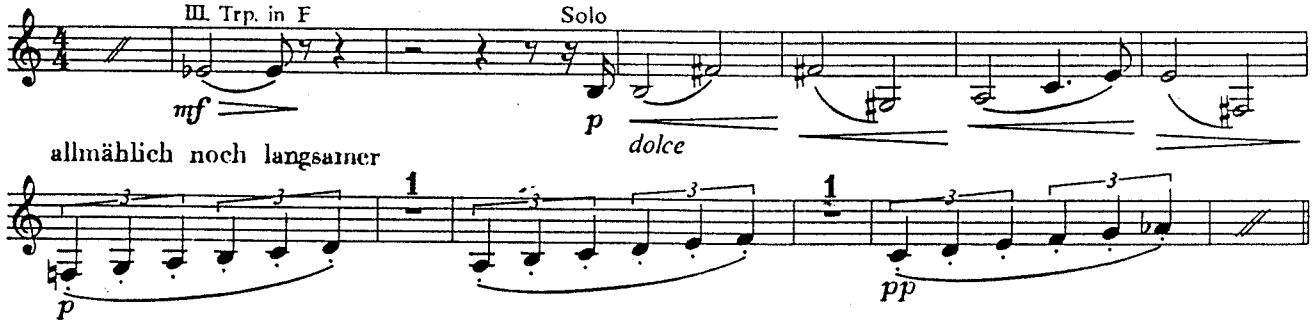




2. Aufzug

1. Szene

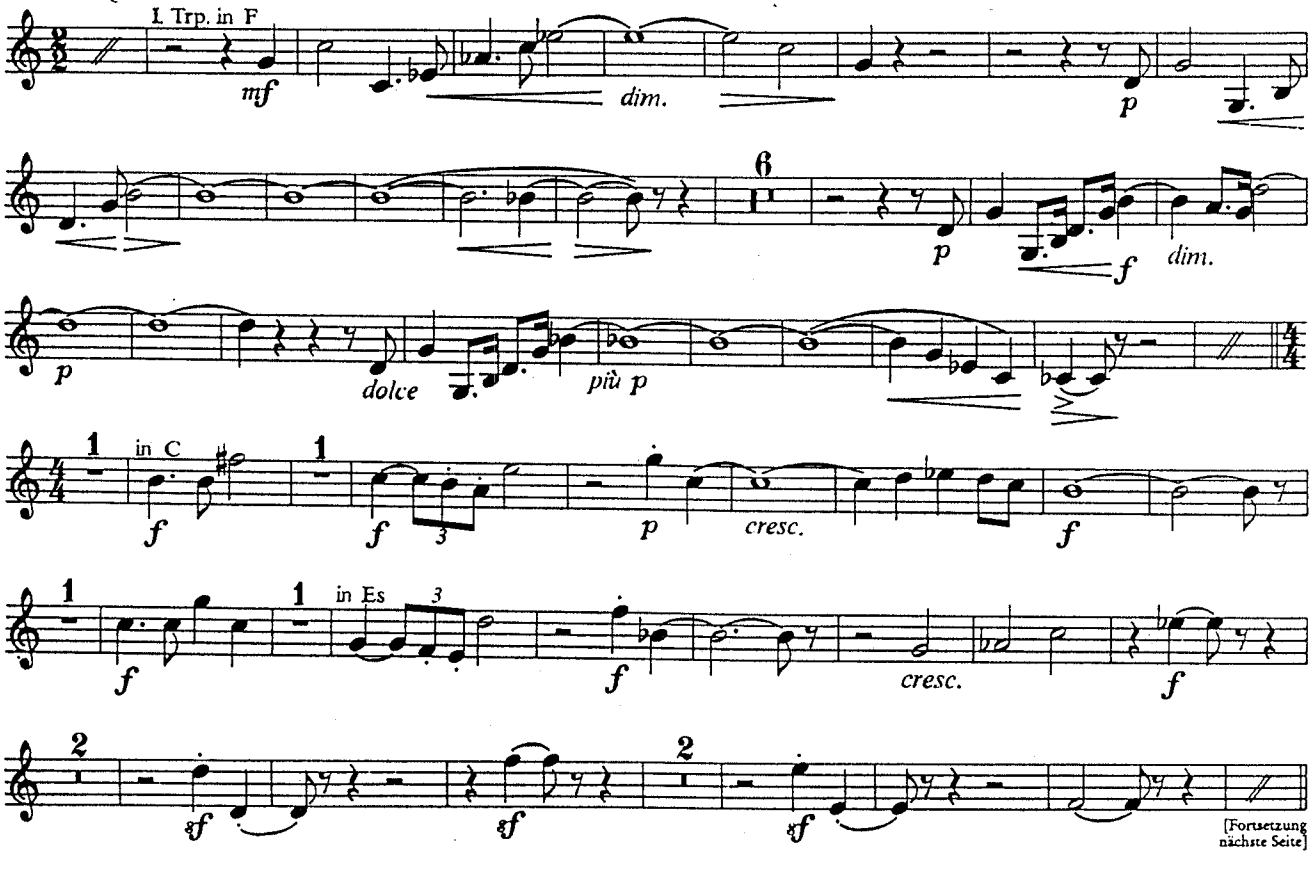
Sehr mäßig bewegt



4. Szene

(„Bei des Speeres Spitze")

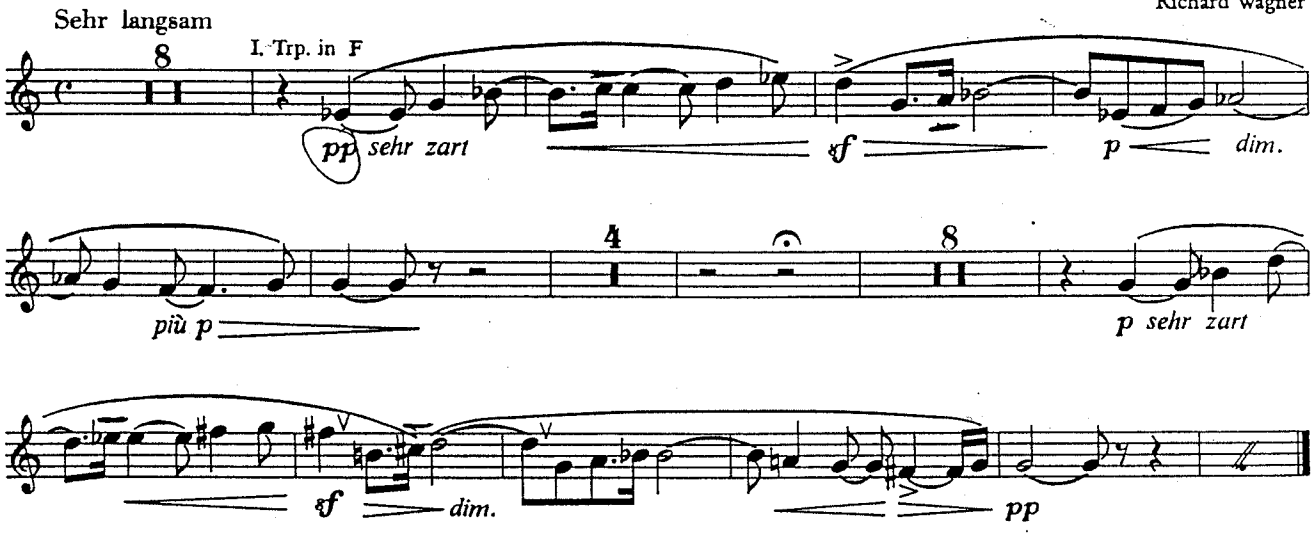
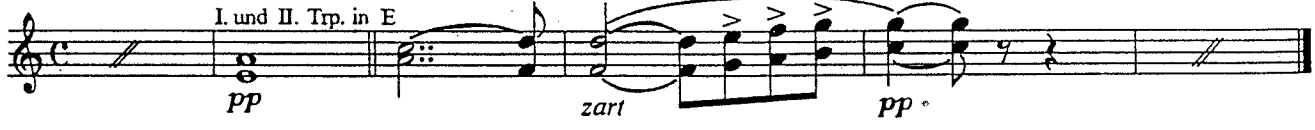
Heftig belebend



Parsifal

Vorspiel

Richard Wagner



1. Aufzug