

OVERTURE N.º 3

LEONORE

Tromba

L. VAN BEETHOVEN

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

264 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
3 4 5 6 7 8
p cresc.

374 F
ff *sempre ff* 1

383 1

395 *sf sf sf sf sf sf* G 1
sf sf *Cor. III

407 *p* *cresc.* *Fag. I *cresc.*

2 TROMBA 1.^a e 2.^a

DON PASQUALE
G. DONIZETTI

ATTO 2.^o
PRELUDIO, SCENA ED ARIA

N.^o 5

MAESTOSO

TROMBA 1.^a
In SI \flat
TROMBA 2.^a
In SI \flat

Musical notation for Tromba 1 and 2. The first system shows two staves with notes and rests. A first ending bracket is present at the end of the system.

Cantabile

Musical notation for piano accompaniment. The first system includes a piano (p) dynamic and a 'Sola' marking with a triplet of eighth notes.

Musical notation for piano accompaniment, continuing the Cantabile section.

Musical notation for piano accompaniment, continuing the Cantabile section.

Musical notation for piano accompaniment, continuing the Cantabile section.

Musical notation for piano accompaniment, ending with 'rall. a tempo' and 'a piacere' markings. It includes a first ending bracket and triplet markings.

KK

RECIT.

f **5** a' d'anni miei con giura.

Solo *p* **2** perder No_rina, in un foglio i sensi

LARGHETTO **1** miei. a trasci_nar si vada. *p*

8

p **5** il ben perdu_to

acael. *MOD.to* **3** dal mio core cancel lar **4**

AK

4 *a tempo accel.* 4 *a tempo*
14 4 *f* *p* il tuo fe- del 2 *p* *res:.....*
f *p* *res:.....*

Piano accompaniment for the first system, measures 14-17. The music consists of eighth and sixteenth notes in both hands, with dynamic markings *f* and *p*.

Piano accompaniment for the second system, measures 18-21. The music consists of eighth and sixteenth notes in both hands, with dynamic markings *f* and *p*. The word "Ah!..e se" is written above the right-hand staff in the final measure.

accel. 5 *POCO MENO*
fia 13 4 *f* *p* il tuo fe. del 4 *accel. f* 2 *f*
f *p* *f*

Piano accompaniment for the third system, measures 22-25. The music consists of eighth and sixteenth notes in both hands, with dynamic markings *f* and *p*.

Piano accompaniment for the fourth system, measures 26-29. The music consists of eighth and sixteenth notes in both hands, with dynamic markings *f* and *p*.

Sinfonie Nr. 5

1. Satz (Trauermarsch)

cis-Moll

Gustav Mahler

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

1. Solo in B

p *f* *f* *f* *f*

6

f *molto f* *f* (Triole: flüchtig) *f*

12

f *ff* *ff* *sempre ff*

19

f *ff* *ff* *p* Pesante

278

pp espr. *f* I. Trp. in F *molto portamento*

288

p

309

dim. *f* Klagend

380

f *dim.* *f* Zurückhaltend

387

p *dim.* *pp* *verlöschend* Nicht zurückhalten

401

pp *p veloce* *pp* mit Dämpfer

Quadri di un'esposizione

Promenade

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

Modest Moussorgski
Orchesterfassung
von Maurice Ravel

→ I. Trp. in C *f* II. Trp. in C *f*

→ *f*

→ *f*

→ *f* *f*

→ *f*

Promenade

Moderato non tanto, pesante

I. Trp. in C *f* *f* rit. *f*

Samuel Goldenberg und Schmuyle

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

1. Trp. in C

The musical score consists of several systems of staves. The first system is for the 1st Trumpet in C, marked with a circled 58 and *ff sord.*. The second system is for the 2nd Trumpet in C, marked with a circled 59 and *ff*. The third system is for the Piano accompaniment, marked with a circled 60 and *ff II. Trp. in C*. The fourth system is for the Piano accompaniment, marked with a circled 61 and *f*. The fifth system is for the Piano accompaniment, marked with *ff*, *f*, and *cresc.*. The sixth system is for the Piano accompaniment, marked with a circled 62, *2*, and *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

mf *crese* *f*

SYMPHONY No. 2

Sostenuto assai $\text{♩} = 70$

R. SCHUMANN, Op. 61

1 *in C*
pp

All^o molto vivace $\text{♩} = 170$

2 *pp* *pp*

7 *sempre cresc!* 8

più f

5 *più f* 5 *f*

3

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

Suggested Equipment: Part 3: C or Bb Trumpet Part 4: Bb Piccolo or D Trumpet
 Character: Part 3: Ballerina Dance - Light, Agile, Bouncy Waltz: Lyrical, Light Crisp
 Part 4: Marked, Biting, Fanfare

Special Notes: All staccatos should be dry (crisp, short). In the Ballerina Dance, carefully observe the dynamic shifts and articulation markings. It is musically interesting to make some dynamic shadings in the slurred phrases.

In the Waltz, a little stress on downbeats adds a nice musical touch. Be sure to NOT ritard the ends of sections 142 and 150. If the material from 143 to 147 is called for, count the rests carefully.

One additional note about the Ballerina Dance should be given. The normal audition request does not include the bar before #134. However, it may be asked for in some auditions, so it is good to prepare the music both ways. In either case, you should imagine the snare solo at #134 leading up to the trumpet melody. Many of the recordings surveyed used a tempo less than $\text{♩} = 116$, but prepare the range indicated should you be asked to play at 116.

The material from the end of #142 continues without interruption through the end of #150. For the final excerpt at #265, in most auditions, the player plays both the first and second parts as one. A muted piccolo trumpet seems to present the most convincing sound for this passage. Play it very loudly and biting.

Pist. in Bb

♩ = 46

I Solo

134 Allegro $\text{♩} = 110-116$

mf *staccatissimo* *mf* *mp*

mf *mp* *mf*

139

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DON CARLOS

74

Verwandlung 1. Szene

Assai moderato (♩ = 60)

I. Kornett in A

UN BALLO IN MASCHERA

Das Schicksal mag entscheiden

[07]

IN TIB

IL TROVATORE

5 [44]

Allegro assai masso

I Solo

J.S. BACH: MAGNIFICAT

1. Magnificat anima mea (♩ = 88-90)

Trpts. in D

The musical score is written for three Trumpets in D, arranged in three staves. The piece is in 3/4 time and begins with a tempo marking of ♩ = 88-90. The first system shows the beginning of the piece with a forte (*f*) dynamic. The second system includes a *poco cresc.* marking. The third system features a first ending bracket labeled 'A' with a trill (*tr*) and a forte (*f*) dynamic. The fourth system contains multiple dynamics including *mf*, *f*, and *poco cresc.*, along with trills and accents. The fifth system concludes the piece with a forte (*f*) dynamic and a final bracket.