

## Teatro La Fenice di Venezia - Concorso 2016

### Programma d'esame per Prima tromba

J. Haydn Concerto per tromba e orchestra – I° tempo (obbligatoriamente da eseguirsi con tromba in Si b)

A. Honneger Intrada per tromba e pianoforte

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

J. S. Bach Messa in Si minore – Credo (obbligatoriamente da eseguirsi con tromba piccola)

Oratorio di Natale – Aria del basso (obbligatoriamente da eseguirsi con tromba piccola)

B. Bartok Concerto per orchestra -Introduzione, Gioco delle coppie, Finale

L. van Beethoven Leonora 2 e 3

G. Bizet Carmen – Preludio e squillo

J. Brahms Sinfonia n.2 I° tempo

P. I. Ciaikovskij Il lago dei cigni – Danza napoletana

Lo schiaccianoci – Le chocolat

G. Donizetti Don Pasquale

G. Mahler Sinfonia n.3 – Posthorn (da 26 a 27)

Sinfonia n.5 – Trauermarsch (inizio, da 7 a 8, da 13 a 14)

Scherzo (da 13)

Sinfonia n.7 – Finale

Sinfonia n.9 – Rondo (il solo)

M. Mussorgskij Quadri di un'esposizione – Promenade

Samuel goldenberg und Schmuyle (obbligatoriamente con tromba piccola)

S. Prokofiev Romeo e Giulietta (cornetta)

M. Ravel Concerto in Sol

O. Respighi I pini di Roma (inizio e solo fuori scena)

R. Strauss Sinfonia delle Alpi

Don Juan

Ein Heldenleben

I. Stravinskij Petrouchka – solo ballerina e Valse

G. Verdi Trovatore -Preludio e Terzetto

Don Carlos -assai moderato (solo della prima cornetta)

Un ballo in maschera – Atto 3° (solo)

R. Wagner Parsifal -Preludio

Eventuale prova di lettura a prima vista

La commissione ha la facoltà di far ripetere completamente o parzialmente parti del programma



# IL TROVATORE

TROMBA 1.<sup>a</sup>

G. VERDI.

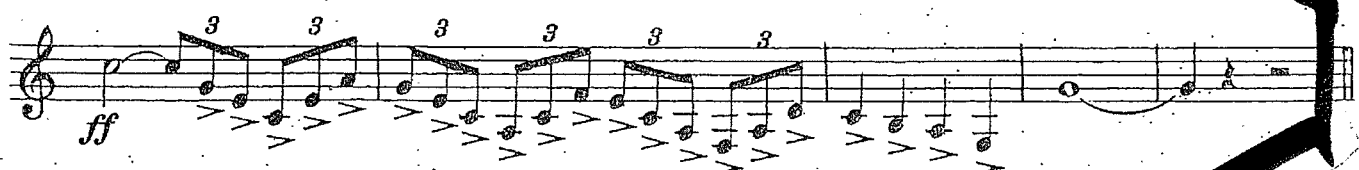
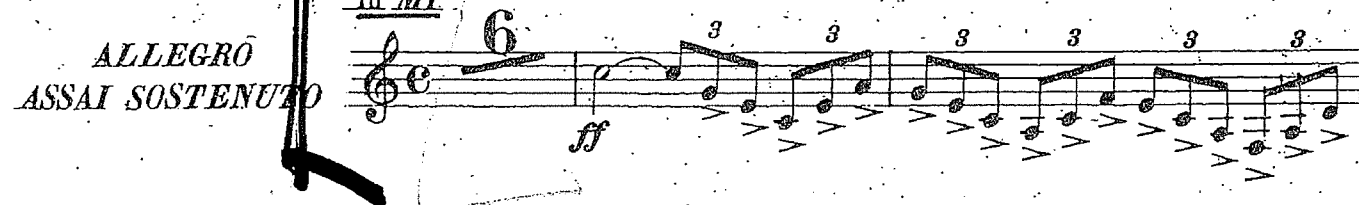
ATTO PRIMO.

N.º 1

PRELUDIO ED INTRODUZIONE.

*ALLEGRO  
ASSAI SOSTENUTO*

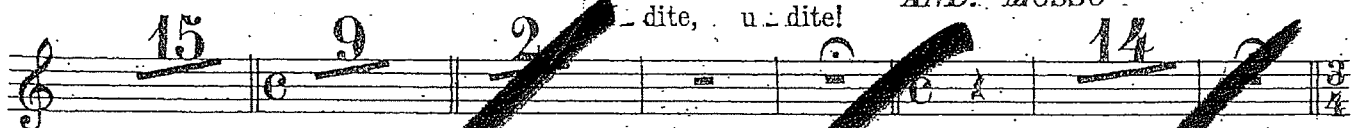
*In MI*



*Recitativo. MODERATO Recitativo*

*- dite, u - dite!*

*AND.<sup>te</sup> MOSSO*



*ALLEGRETTO*



*Luck's Music Library*

# TROVATORE

4

SCENA, ROMANZA E TERZETTO

N° 3

In *MI*

Recitativo

ALLEGRO

ANDANTE

ALLEGRO

ANDANTE

10

15

6

47

12

ALL° AGITATO

fra queste braccia affi - da! ...

70

M'è!

No!

ALL° ASSAI MOSSO

In *MI*

*sf*

7

non può!

10

4

con - dan - nò.

31

26

Poco più mosso

*ff*

1

*ff*

1

1

1

Fine dell'Atto 1°

# DON CARLO

74

Verwandlung 1. Szene

Assai moderato [♩=60]

I. Kornett in A

*p espressivo cantabile*

II. Kornett in A

*f*

*p*

① D

*p*

# Ein Maskenball

## 3. Akt

### Nr. 13 Terzett und Quartett (Verschwörungsszene)

Giuseppe Verdi

Allegro assai sostenuto

Meno mosso

I. Typ. in Es (Solo)

*mf*

Tempo I [♩ = ca. 84] 16 1 1

*pp*

*crescendo*

2 TROMBA 1.<sup>a</sup> e 2.<sup>a</sup>

DON PASQUALE  
G. DONIZETTI

ATTO 2.<sup>o</sup>  
PRELUDIO, SCENA ED ARIA

N.<sup>o</sup> 5

TROMBA 1.<sup>a</sup>  
In SI $\flat$

TROMBA 2.<sup>a</sup>  
In SI $\flat$

MAESTOSO

Cantabile

*Sola*

rall. a tempo

a piacere

RECIT.



# Petrouchka (1947)

## Third Part (Ballerina's Dance)

(1 Bar before Reh. 134 - 139) ●

Igor Stravinsky  
(1882 - 1971)

The Ballerina's Dance is another iconic moment in the orchestral trumpet repertoire. Boldly grab the listener's attention in the initial fanfare figure (one bar before Reh. 134) with crisp articulation and an even sound. You must know the drum part and let that inform your style and provide the context for your tempo. In the 1911 version, Stravinsky writes *Allegro*, while in 1947 he adds the tempo marking quarter-note = 116. I often remember a discussion I had with Pierre Boulez when we recorded this. Mr. Boulez felt that if played too fast, the passage sounds hectic and lacks the right elegant character. When taken a touch under 116 (108-112), the music is allowed to settle into the right feel and style.

Create a nice dialogue between the *leggero* portions (articulated) and the *legato* portions (slurred). In the middle section, play with shaping and an overall relaxed, elegant ease. Throughout, take care that all rhythmic elements are in place, especially with the evenness of the sixteenth-notes. There are slight differences in note lengths and slurs between the 1911 and 1947 versions of this, so make sure to play the correct version if this is asked on an audition.

Over the years, I've gone back and forth many times in deciding which instrument is the best choice for this. The 1911 version was originally written for piston (or cornet), while Stravinsky specified trumpet for the 1947 version. My preferred options have been the C trumpet, the E-flat trumpet, or the C cornet. For a long time I used an E-flat trumpet for this because I found that it gave me a *leggero* ease in the ballerina's dance and also blended well with the flute in the waltz section. (I used my E-flat when I recorded this piece.) Currently, I like to prepare this passage on all three instruments and see which gives me the right color and feel as I lead up to the first rehearsal. I usually make my choice two weeks in advance and then stick with that in order to keep things stable and consistent.

(Sostenuto ♩ = 96)  
in B $\flat$   
senza sord.  
mf

Allegro ♩ = 116  
Solo  
mf

134 135 136 137 138 139

Petrouchka by Igor Stravinsky, Louis Maubon, Lucien Prevot, and Emile Spencer  
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Third Part  
(Valse)  
(Reh. 140 - 143) ●

This section requires a gentle, elegant lilt in the interplay between the trumpet, flute, and accompanying bassoon. Be sure to follow Stravinsky's directions and details closely. This includes phrasing the contour according to slur placements and observing all dots on notes. Be acutely aware of how you fit together with the flute and bassoon parts.

1. [140] Lento cantabile,  $\text{♩} = 72$   
in B $\flat$  4 Solo  
*mf ben cantabile*

[141] 1

[142]

G. P. [143]

(Reh. 149 - 151) ●

Lento cantabile (tempo di Valse,  $\text{♩} = 72$ )  
a tempo  
solo in B $\flat$

1. [149] *mf ben cant.*

[150]

sim.

[151]

## Mahler Symphony No. 3

in B<sup>b</sup> 14 Sehr gemächlich. (♩. etwas langsamer wie Führ.)

Flugelhorn/  
Posthorn

*ppp* (wie aus weiter Ferne.) Frei vorgetragen. (Wie die Weise eines Posthorns.)

portamento

Zeit lassen.

Zurückhaltend. verhallend 15 a tempo verklingend.

### VI. Langsam - Ruhevoll - Empfundnen (Reh. 26 - 28)

The final section of this symphony, from Reh. 26 to the end, is a sublimely profound and powerful moment. For the first section of this passage, play in the softest, most *dolcissimo*, and controlled manner possible. Place the first three half-notes with the standing accents (^) at Reh. 26 in *ppp* with weight and purpose. Pay particular attention to the details of Mahler's articulation markings. When Mahler indicates *molto portamento* (starting on the third beat of the second measure after Reh. 26), the character needs to change, morphing into the most gorgeous legato and smoothly seamless chorale possible. Brush notes with the slightest amount of gliding articulation, while making sure to keep your air speed behind and through every note to keep it in place. For the entire section from Reh. 26-28, the dynamic cannot be allowed to rise in any manner, other than the slight contour of the phrase as Mahler shows us.

Sehr zurückhaltend.  
(= ♩=)

1. (Vcello u. Bässe pizz.)

2. in F

3. in B

26 Sehr langsam. zart hervortretend.  
a Tempo

*ppp* sehr getragen u. gesangvoll  
mit aufgehoben. Schalltrichter.

*molto portamento*

*sempre ppp*

offen

in F

offen

in B

*sempre ppp*

Mahler Symphony No. 3

65

Bis zum Schluss breit

1. *sempre pp*

2. *sempre pp*

3. *sempre pp*

1.

2.

3.

1. *sempre ppp*

2. *sempre ppp*

3. *sempre ppp*

4. *pp* in B offen sehr ges. voll

27

1. *pp*

2. *pp*

3. *pp*

4. *pp*

28

Flügelhorn in B

Hinter der Bühne

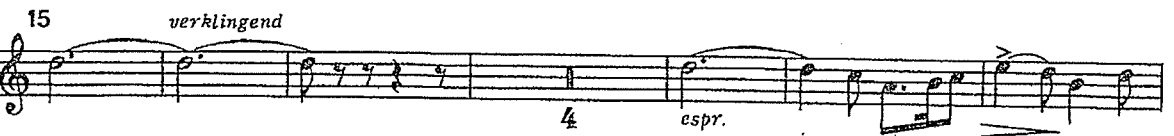
# MAHLER SINF N°3

*in Si b* POSTHORN

III

Comodo. Scherzando, ohne Hast

1. Trp. m. Dämpfer



# Symphony No. 5

Gustav Mahler  
(1860 - 1911)

## I. Trauermarsch. (Beginning - 6 bars after Reh. 1) Ⓢ

The first twenty-four bars of Mahler's *Fifth Symphony* represent some of the most dramatic writing in the orchestral trumpet repertoire. Start the opening triplets slightly after the fourth beat each time, falling toward the next bar's downbeat with increasing intensity. Support the triplets with proper airflow and let the tongue ride the air, always blowing toward the downbeat. Keep the tongue "in" or forward, but not against the teeth. This creates an economy of motion that makes the triplets speak more easily and evenly. If you can play these triplets in a *sotto voce*, "solo" *piano* dynamic, that volume contrast with the stronger portions later will help give this a wonderful dramatic impact. I once had the opportunity to discuss this passage with the legendary conductor Sir Georg Solti. I can still hear him singing the beginning ("dee-dee-dee-Dah") with fire, quickness, and intensity, yet starting softly. Each time I play this, I have this in mind before I start. Think of these opening sequences as one bar stacking upon the next. From the beginning, the first triplets leading to a half-note with *sf*, the next one slightly stronger and leading to the next half-note with *sf*, then the following one stronger still but leading to a whole-note with *sf* and accent. Back off slightly and do the same thing, this time with *molto crescendo* into bar 7. In these opening seven bars, the rests are as important as the notes in creating the right mood and feel for this passage. This is particularly true in bar 4 during the two silent beats. Do not be tempted to jump in too soon on the next triplet, but allow each rest to settle fully. In bar 9, the accented double-dotted quarter-notes need a sustained tone and intensity leading through the sixteenths in a two bar arc, seeking bar 11. The *flüchtig* triplet in bar 11 can also be played in a variety of ways. However you choose to perform this, you need a sense of forward motion, reaching toward the *sf* concert E half-note without letting the triplet sound vertically measured. Dynamic pacing up to this point is also a key element as we need to save a little to give the tutti *ff* in bar 12 its appropriate impact. Remain strong throughout the subsequent *fortissimo* with the same arcing, double-dotted quarters/sixteenths as earlier, this time seeking the concert A-flat in bar 19. Keep in mind that the triplets in bars 20-22 are with the rest of the orchestra, so while leading these triplets to each respective downbeat, play them at a speed that will ensure the right character as well as rhythmically solid ensemble.

### In gemessenem Schritt, Streng. Wie ein Kondukt

Solo (die Auftakt-Triolen dieses Themas müssen stets etwas flüchtig-quasi acc., nach Art der Militärfanfaren - vorggetragen werden!)

1. in B

*p* *sf* *sf* *sf* *sf* *sf*

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

*ff* *ff* *sempre ff* *ff*

1 *Pesante* *ff* *p* *f*

\* Bracketed bars may be tacet depending on version used.

## (Reh. 7 - 8)

This is one of those great Mahler moments for the trumpet where we can play in a powerfully sweeping and charismatic way. Make sure to sustain and keep the searching in the tone on all longer notes. Observe dynamics closely as the diminuendos, crescendos, and *sf*'s, will help shape this passage appropriately. Lean on the tone in a weighted manner whenever accents occur to keep the seeking sense of the line. Even within the sweep, make certain that the triplets and dotted quarter/eighths are played with correct rhythm.

7 Plötzlich schneller. Leidenschaftlich. Wild.  
in B

ff

f

sf

8

## (1 Bar before Reh. 13 - 14)

While playing this passage, it is helpful to think like a singer. The duet between the trumpet and the viola must be blended and evenly balanced like two voices. Sing through the longer notes from the beginning in a sustained, seeking manner, with attention to creating the appropriate long arc in the phrasing. Take into account all crescendos and hairpins and use these longer notes to create the appropriate contour. Be aware of the orchestral triplets (in the second half of the eighth bar after Reh. 13) before you re-enter. When you reach the high concert A (five bars before Reh. 14), make sure to follow through all the way to three bars before Reh. 14 before phrasing down with the diminuendo at the end.

13

in F molto portamento

pp espr.

p

14

## Part II

Movement III. Scherzo  
(Reh. 13 - 8 bars after 13) ●

This section should have a lilting, waltz-like swing to it. The color must be transparent and flowing, with an elegant, espressivo style. The accent/*sforzando* in the seventh bar after Reh. 13 should be treated with more of a weighty shimmering quality than a pointed articulation. In 2005, a new score of this symphony with Mahler's markings was discovered. In it, he changed the articulation of the seventh bar after Reh. 13 to all three quarters slurred together. Be prepared to play either version of the articulation for this bar. Use the variations below to help create the proper airflow and more easily center the wider intervals.

13 Nicht eilen  
in B

*p espress.* *p* *p* *sf* *p* \* Alternate version

## Symphony No. 6

Gustav Mahler  
(1860 - 1911)

I. Allegro energico, ma non troppo. Heftig, aber markig  
(7 Bars after Reh. 2 - 3)

At first, approach the wider intervals of this passage by placing certain notes in a different octave range to achieve a relative linear sense, streamlining the leaping to help engrain the proper pitches. As I do this, I also look for similar notes (in this case the written A-sharps) that I can use as guideposts for pitch relationships. In this context, I then take the written C-sharp on the downbeat of three bars before Reh. 3 and put that in the same middle octave as the written A-sharp on the third beat of the previous bar. Eventually, when I place the C-sharp back up the octave, I will have a relative sense of intervallic relationship between these notes. This will help to keep the sound more even and these wider intervals feeling closer in relation to one another. Make sure to lead the dotted eighth/sixteenth figure in the first bar toward the downbeat of the next bar to keep a linear feel.

(Allegro energico, ma non troppo.  
Heftig, aber markig.)  
in B

*f* *sf* 3


IV. Finale  
(7 Bars after Reh. 105 - 106)

Similar to what I recommended for the opening passage of the first movement, I suggest creating a musical outline that brings these pitches into a like range to engrain the correct pitches before adding the intervallic relationships. Stay down and fire through the thirty-second-notes at the end of the bar, with an eye towards setting the first written D-sharp with weighted assurance. The intervallic relationships of these thirty-second-notes are all a major third apart, so think of them as being close in proximity to each other before firing with quick air to the upper written G-sharp (three bars before Reh. 106). When done correctly with good focused air support, this should create an even-sounding *allegio*. Make sure to choose a straight mute that allows a free blowing sense with an appropriate bite to the sound.

Wieder Schleppend (Nicht eilen!)  
in F  
a2 mit Dämpfer

*Più mosso* *Zurückhalten* 106

### V. Rondo - Finale

(Bars 6 - 52) 

Handwritten musical score for three horns, measures 224-227. The score is written for three parts (1., 2., 3.) in 4/4 time, key of B major (one sharp). The tempo is marked "Tempo I (Allegro ordinario. ♩)" and "Maestoso". The dynamics are marked "ff" (fortissimo) and "sf" (sforzando). The score includes a large handwritten "7" above measure 225. The tempo changes to "Pesante" and "a tempo" at measure 226. The score ends with a double bar line and a final note in measure 227.

Measures 224-227:

- Measure 224: Horn 1:  $ff$ ; Horn 2:  $ff$ ; Horn 3:  $ff$ .
- Measure 225: Horn 1:  $ff$ ; Horn 2:  $ff$ ; Horn 3:  $ff$ .
- Measure 226: Horn 1:  $ff$ ; Horn 2:  $ff$ ; Horn 3:  $ff$ .
- Measure 227: Horn 1:  $ff$ ; Horn 2:  $ff$ ; Horn 3:  $ff$ .

35

1. 3 *f* *fp* *f* *fp* *f*

2. 3 *f* *fp* *f* *fp* *f*

3. 3 *f* *f* *f* *ff*

228

42

1. *dim.* *ff* *3* *2*

2. *dim.* *ff* *3* *2*

3. *dim.* *ff* *3* *2*

*fließend.* *drängend.*

229

49

1. *ff* *ff* *ff*

2. *ff* *ff* *ff*

3. *ff* *ff* *ff*

*Lange halten*

## Das Lied von der Erde.

### I. Das Trinklied vom Jammer der Erde.

(7 Bars after Reh. 28 - 3 bars before 30)

Gustav Mahler  
(1860 - 1911)

This is a beautiful, elegant moment where the lyricism of the trumpet line floats above the strings. Be aware that at the beginning of this passage, the strings have an eighth note pick-up while the trumpet part has a quarter-note. With this in mind, play a broad singing quarter-note, sinking into the tone. This will also set up your air to propel the line forward from this first interval. Throughout this passage, support the tone with good airspeed, taking care to travel through the tone on all dotted half-notes. Shape the line toward Reh. 29 and then glide down gently for four bars, playing the accents of the hemiola with a slight *espressivo* nudge (rather than striking them) in order to continue a longer arc to the line. For the concert C octave, think of floating the upper C as an extension of the lower C. Stay down and blow through the lower C to prevent the pitch from creeping up. I've found that using 2-3 for the middle C fingering is a nice solution here, creating a warmer, darker tone that can then be transferred to the upper octave. As with any wider intervallic situation, practice this with both of the C's in the same middle octave. Then, when you transfer it back as written, try to feel the same ease when changing the octave. Take care that the timing of fast, focused air and articulation are prepared correctly for the upper octave.

(Allegro pesante)  
in F    *offen*

1. *sempre p*  
*aber marcato*

The first system of the musical score for 'Das Lied von der Erde'. It consists of two staves. The top staff is in treble clef, key of F major, and 4/4 time. It begins with a quarter note, followed by a dotted half note, and then a series of eighth and sixteenth notes. The bottom staff is in bass clef and begins with a dotted half note, followed by a series of eighth and sixteenth notes. The tempo is marked '(Allegro pesante)' and the key signature is 'in F'. The instruction 'offen' is written above the first staff. The dynamic 'sempre p' is written below the second staff. The instruction 'aber marcato' is written below the first staff.

## Symphony No. 9

### III. Rondo-Burleske: Allegro assai. Sehr trotzig

(22 bars after Reh. 36 - 38)

Gustav Mahler  
(1860 - 1911)

Create the shape and flow of the musical line in a manner that isn't affected by the wider intervals written. The goal is to play this with a sense of floating (yet secure) timing of air and articulation, seamless and slotted intervallic changes, a velvety and elegant tone that is consistent throughout the various ranges, and air speed control that translates into comfort playing very softly. Throughout this passage, strive for a simple *espressivo* expression, and let your dynamics be a byproduct of the ethereal color in your tone that can be almost flute-like in its transparency.

1. *ff* *p subito* *poco espressivo* *Etwas gehalten.*

12 *pp*

37 *morendo*

10 *p* *pp* *Mit großer Empfindung* 8 38

The second system of the musical score for 'Symphony No. 9'. It consists of four staves. The top staff is in treble clef, key of F major, and 4/4 time. It begins with a quarter note, followed by a dotted half note, and then a series of eighth and sixteenth notes. The bottom staff is in bass clef and begins with a dotted half note, followed by a series of eighth and sixteenth notes. The tempo is marked 'Allegro assai. Sehr trotzig'. The key signature is 'in F'. The instruction 'Etwas gehalten.' is written above the first staff. The dynamic 'ff' is written below the first staff. The dynamic 'p subito' is written below the second staff. The dynamic 'poco espressivo' is written below the third staff. The dynamic 'pp' is written below the fourth staff. The instruction 'Mit großer Empfindung' is written below the fifth staff. The instruction 'morendo' is written below the sixth staff. The instruction 'Etwas gehalten.' is written above the first staff. The instruction 'aber marcato' is written below the first staff.

# Pictures at an Exhibition

75

## I. Promenade (Beginning - Reh. 2) ●

Modest Mussorgsky  
(1839 - 1881)  
Orch. by Maurice Ravel  
(1875 - 1937)

The opening Promenade from *Pictures at an Exhibition* is one of the most iconic moments in all trumpet repertoire. This promenade depicts Mussorgsky beginning his walk through galleries of artwork by his friend Victor Hartmann. We must first choose a tempo that reflects the pace of his walk that is leisurely, yet neither too fast nor too slow. Tone quality, particularly evenness of sound, is essential as you traverse the different ranges through these eight bars. Consistent placement and articulation on all notes is key while shaping a nice two-bar arc to each phrase. Centered intonation and intervallic relationships are also important, along with making sure to infuse a nice stately character. Lastly, take care not to over-blow. This passage is only marked one *forte* and is an excerpt where a great sound, not big volume, needs to be the focus.

There are a wide variety of interpretations possible for this passage, so it's important to remain very flexible with your approach to this. Conductors' preferred tempos can fluctuate from rather quick to very slow; articulation can vary from very pointed (almost bell-like) to legato; note lengths can be anything from bouncy and almost *leggiero* to very sustained; and the requested character can be anything from upbeat to somber. When preparing this, I typically gravitate towards a very "middle-of-the-road" tempo, articulation, note length, and character as outlined above. With that preparation in hand, I also make sure I am able to go in any number of different directions if asked.

**Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto**  
in C

1. *f* in C

1. *f*

2. *f*

Pictures at an Exhibition by Modest Mussorgsky, arr. by Maurice Ravel  
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Mussorgsky/Ravel Pictures at an Exhibition  
 VI. Samuel Goldenberg und Schmuyle  
 (Reh. 58 - 62) ●

This movement depicts two characters: one is a very large and ponderous rich man, and the other one is a whiny peasant. For our part, we portray the second of these two characters. Throughout this passage, I use the rhythmic writing to create the right mood. It's important to show the accent over the first of the two grace-notes, and a crisp flip of the accented dotted sixteenth with thirty-seconds (followed by three sixteenth-notes later in this passage) is also important. Two and three bars after Reh. 60, the thirty-second-notes can be played either as written or changed to sixty-fourth-notes. With either option, the hairpin is essential to create the right character and shape. In the fourth bar after Reh. 60, the written F-sharp on beat four was originally an F-double sharp in the piano version. Conductors will vary on which to play, but I am usually asked to play the half step (F-double-sharp) here as in the original piano version. Build up your endurance to a point where you can play this entire passage, first note to the last, with appropriate rhythmic intensity and consistent biting articulation.

As far as instrument choice for this passage, I use a piccolo trumpet in the key of A, along with a copper straight mute. When choosing which one of my piccolo trumpets to use, I look for the instrument that gives me the best combination of agility and bite in order to portray the right character for this movement.

58 (Andante)  
in C

1. *ff* (sord.)

59

60

1. *ff*  
2. *ff* in C

61

1. *f*  
2. *f*

1. *ff* *f* *cresc.*  
2. *ff* *f* *cresc.*

62

1.  
2.

# General Baroque Performance Practice

Baroque music performance practice and stylistic approach can be interpreted in many different ways. Some players perform on original instruments in a historically informed manner, some use modern instruments incorporating historical style, while others prefer to use modern equipment but with a more muscular approach. Valid cases can be made for all of these. With original baroque trumpets, the sound and articulation create a very different tonal pallet and blend within the instrumental group and with vocalists when applicable. When using a modern instrument (as I do), I like to combine the best qualities of both the old and new- the elegance, the vocal approach to style, and the gliding, easy articulation that is historically informed, but with the agility, response, and dexterity that the modern instruments afford. For me, playing music of this period in a regal yet elegant manner is the goal. When playing any passage with a singer or chorus, it is important to know the words and understand the singer's phrasing of each line so that we can respond appropriately. Ornamentation can also be applied in a variety of ways. My own general rule is to think of ornamentation (trills, turns, embellishments, etc.) as an enhancement to the musical line without overshadowing or detracting from its basic structure.

## B minor Mass


BWV 232

J.S. Bach

(1685 - 1750)

Symbolum Nicenum (Credo)

Nr. 2 Chor

(Bars 29 - 47)  \*

In this fugue, we join the chorus as part of a team. Knowing the text is essential for proper phrasing. In bars 33 and 34, set the first half-note and phrase down slightly (first note a little stronger than the second within each bar). Throughout, eighth-note lines should be elegant and vibrant, always reaching and singing through each phrase with shape and a clear destination in mind. For the ending, the written D last note should be a natural outgrowth of the string of eighth-notes leading up to it. "Stay up" in the preceding measure and think of quick compact air as you ride the eighth-notes up. Additionally, keep in mind that your last note here is not the end of the piece, only the end of your line while other voices continue the fugal counterpoint.

1. <sup>29</sup> in D



pa - trem om - ni - po - ten - tem

\* Any passages throughout this book that appear on the accompanying CD are denoted with this CD icon.

ANTONIO D. NATALE

D. C. al Fine

ombas 1 in D.

*D. C. al Fine*

## No. 9. Choraí.

rouba 1 in D.

Feb. 2 in D.

2011

D.

# Concerto for Orchestra

13

## I. Introduzione (Bars 39 - 50)

Béla Bartók  
(1891 - 1945)

Create a mysterious and ominous mood by taking over the color of the low strings preceding this entrance. Put a slight emphasis on the first sixteenth-note of each bar by sitting on the tone and playing it just slightly longer than the other sixteenths, then phrasing down and away with the subsequent notes to the tied sixteenth to the half-note. Avoid any crescendo or leading of the half-note to the next bar each time this figure is played. In some situations using a felt hat can also provide the right covered color for this. Take care that the sixteenths are quick enough so that they are not mistaken for a triplet, and that you always arrive at the last sixteenth (tied to the half-note) before beat three so that this is clear.

(Andante non troppo)

1. *pp* in C

2. *pp* in C

3. *pp* in C

44

1.

2.

3.

51

# I. Introduzione (Bars 328 - 396)

Rhythmic vitality is a key element for making this passage work. Play the first two notes of your entrance in a marcato style, thinking like a violinist playing two down-bows. Set the first marcato quarter-note solidly with length and slight lift, then land with the same weight and feel on the downbeat (bar 329). For bar 331, lead this eight-note figure with marcato articulation and good direction, reaching towards the following bar. In bar 333, take care that the quarter-note has length but does not sacrifice rhythmic clarity and is followed by a propelling eight-note, all leading toward the next bar.

(Allegro vivace)

The musical score is presented in three systems, each with three staves (1, 2, 3). The first system covers measures 329 to 335. The second system covers measures 342 to 349. The third system covers measures 354 to 359. The score includes various performance instructions such as 'in C', 'f ben marc.', and 'mf'. Large handwritten letters 'L' and 'E' are placed above the staves. The score is divided into three systems: measures 329-335, 342-349, and 354-359.

Bartók Concerto for Orchestra

15

364

1. marc.

2. marc.

3. f ben marc.

376 380

1.

2.

3.

386

1. cresc.

2. cresc.

3. cresc.

Poch. allarg. 396 ; Tranquillo

1. ff

2. ff

3. ff

## II. Giuoco delle Coppie (Bars 90 - 147)

(Allegretto scherzando)  
con sord.  
in G

90

1. *p*

con sord.  
in C

102

1. *mf*

109

1. *mf*

2. *mf*

3. *mf*

116

in C

*p* con sord.

The musical score is written for two staves. The first system (bars 90-101) features a first ending marked '1.' and a second ending marked 'X'. The second system (bars 102-108) also has a first ending marked '1.' and a second ending marked 'X'. The third system (bars 109-115) has a first ending marked '1.' and a second ending marked 'X'. The fourth system (bars 116-147) has a first ending marked '1.' and a second ending marked '7'. The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). Performance instructions include 'con sord.' (con sordina) and 'in G' or 'in C' (key signature). The tempo is marked 'Allegretto scherzando'.

V. Finale  
(Bars 201 - 254) ●

Think of the first three notes as pillars on which this passage is built, with marcato, sustained half-notes set solidly, one leading to the next with a slight lift. Arc the eight-notes in bars 204-205, phrasing toward 206 (bars 214-215 phrasing towards 216 in the first trumpet part). Any notes with lines are long, yet take care that they remain in articulate and tempo as the strings continue their moving line of sixteenthns throughout. In bar 228, dig out the lower triplet notes so they are acoustically clear and flow toward bar 231. Starting in bar 234, try to avoid being too muscular with this passage as the dynamic is only one *forte*. Instead think of riding on top of the orchestra along with the piccolo player. Create a dance-like feel by giving the quarter-notes a vibrant spin, along with good slurs and articulation. This passage should sit on top of the ensemble but should not necessarily dominate. For some players, using a different instrument (either D or E-flat trumpet) can be a positive solution for this section, but only if the tone quality is not sacrificed.

201 Tempo I (Presto)  
in C

1. *f*

211 in C *f*

221 *f*

231 *f* *più f*

*più f*

1. 238

*f*

*più f*

1. 244

*ff*

*ff*

249

*ff*

*ff*

Beethoven composed four different versions of the opening overture to his opera *Fidelio*. Leonore No. 2 is believed to be the first of these four, with Leonore No. 3 the second version that came a year later. There is a trumpet fanfare in both of these overtures that happens twice from offstage. This depicts the moment in Act I of the opera where the fanfare is heralding the arrival of Don Fernando, the minister of state. Both of these fanfares need to be played with a dramatic character and boldness to the tone. In both overtures, these fanfares are played in a somewhat free recitative sense- yet rhythmically- with note lengths relative to what is printed within any *accelerando* or *ritard*. Because these are performed offstage, dynamics can vary, as can the amount of articulation, note lengths, intonation, and speed of acceleration and deceleration, depending on the acoustical situation. One of these two fanfares is often the first thing that you will play in an audition. Both fanfares quickly yield important information to the audition committee. Tone quality: Do you project a singing sound in f from the first note that is in the center of our working range, as well as evenness and consistency of tone throughout? Intonation: Since both fanfares outline an E-flat and B-flat arpeggio respectively, is your intonation aligned throughout? Musicality: Are you infusing appropriate shaping and character? Articulation: Is every note presented with clarity and consistency. Be sure you can answer "yes" to all of these questions.

Ludwig van Beethoven, Op. 72a  
(1770 - 1827)

With the recitative style (mentioned earlier) as a backdrop, set the half-notes in the first two bars with boldness and beauty like a great dramatic tenor. In a fanfare style (not strict time), propel the next articulated sixteenth and eighth towards the next bar's downbeat in bars 2 and 3, making sure that these notes also have tonal weight and purpose like the half-notes before them. There are basically two options for shaping this passage: One is a two tiered process, with an *accelerando* in the third bar triplets aiming toward the downbeat of bar 4; then, after the downbeat concert E-flat, start back up slower again (as you did initially in bar 3) from the low concert B-flat, propelling the rest of the triplets in an *accelerando* (eventually faster than in bar 3, by the end of bar 4) to the fermata concert G. The other option is more of a accelerated sweep from bar 3 all the way to the concert G fermata in bar 5, with more of a slight lift between the down beat concert E-flat in bar 4 and the second triplet note low concert B-flat. I prefer the second option to the first, but either option can work. In both cases, before changing from the concert G to last note, think to yourself: "three-four-one" in a 4/4 tempo. This helps time the downbeat so it lands perfectly on "one." This will also help organize this moment so you aren't just randomly changing to the last note. Because this last interval is from above and heading downward, "stay up" through the concert G and try not to play the last note too softly. If you keep your air support in place, the *diminuendo* to the concert E-flat will happen naturally by just keeping it relatively the same dynamic. As mentioned earlier, all correct aspects of tone quality, intonation, musicality/shaping, and articulation need to be properly in place for a convincing performance of this passage.

*Solo* (auf der Bühne.)

Tempo 1 8 Un poco sostenuto

The musical score is written on two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It features a series of eighth notes, some beamed in groups of three, and a final half note. The bottom staff also begins with a treble clef and a key signature of one flat. It contains a series of eighth notes, some beamed in groups of three, and a final half note. The tempo marking 'Tempo 1 8' and the instruction 'Un poco sostenuto' are placed above the first staff.

# Leonore Overture No. 3

Ludwig van Beethoven, Op. 72b  
(1770 - 1827)

(Offstage Fanfare) 

Set the first two bars in the same dramatic, recitative manner as the first two bars of the Leonore No. 2. Shaping is critical here as well. From the end of the second bar, accelerate towards the downbeat of bar 4, at which point you should be at your top speed in this passage. From there, decelerate progressively until the fermata in the final bar. The shaping for this is essentially like a roller coaster starting at the top of a hill, gaining speed as it progresses down, reaching the bottom of the hill at top speed, then decelerating as it goes back up a mirror image hill to the acceleration, finally arriving back to a point at the end which is equal to the start. As you accelerate and decelerate, take care that articulation, dynamics, and tone quality all remain relative and consistent. Think of each group of two sixteenths/two eighths belonging to the next downbeat eighth. This occurs from bar 1 into the bar 2 half-note, from the end of bar 2 to the downbeat of bar 3, and also to the third beat of bar 3 and the downbeat of bar 4. For the last note concert B-flat fermata, I think of it as seven counts in duration, with three beats held strong and then four counts of diminuendo before lifting. Make sure that your intonation stays steady and doesn't change as you diminuendo on this last note. When playing this fanfare twice, either in performance or in an audition situation, make a distinct difference between the two by playing the second fanfare with even more drama. One way to achieve this is by playing the opening half-notes bolder and a touch stronger and longer, and by making a quicker acceleration and more dramatic deceleration at the end.

Tromba auf dem Theater.  
Solo  
in B $\flat$

Tempo I 16

Tromba auf dem Theater.  
Solo

## Carmen

## Vorspiel

Andante moderato [  $\text{♩} = \text{ca. } 69$  ]

Georges Bizet

9 I.II. Trp. in A

*ff*

*dim.*

*f*

10

11

*p*

*mp*

*crescendo*

*molto*

*ff*

## 1. Akt

Marsch und Chor der Gassenjungen

Allegro. [  $\text{♩} = \text{ca. } 112$  ]

Trp. in A (auf der Bühne)

(p)

32

*f*

I. im Orchester

# Symphony No. 2

Johannes Brahms, Op. 73  
(1833 - 1897)

## I. Allegro non troppo (Bars 282 - 298)

As in any work by Brahms, your tone quality needs to achieve the correct blend. Another key element is the ability to make sure every note has its importance in the context and that nothing is approached in a casual manner. In this passage, sing through the half-note and lift through the subsequent quarter-note, continuing in a smooth manner while elegantly showing the hemiola in bars 292/293. Once you get to bar 294, present the downbeat and then relax the longer note since you are no longer the primary voice. You may then come up a little bit, phrasing into the downbeat of bar 298 in support of the woodwinds and strings.

(Allegro non troppo)

in D

282

1. *f*

2. *f*

290

Solo

1. *p* *cresc.* *f* *sf*

2. *p* *cresc.* *f* *sf*

## (Bars 513 - end)

For this passage at the end of the first movement, sing through the half-notes in bars 513 and 515 in the same manner that you played bars 290/291, relaxing the tone on the subsequent lower octave each time, then taking care that the low unison A is steady and soft (this is where all of your soft long-tone work pays off!). The hairpin on the last note should only come up slightly to reach a *mp* or so before coming to a rest back in *p*.

(in tempo, sempre tranquillo)

in D

513

1. *mp* *p* 1 2 3 4 5 *p*

2. *mp* *p* *p*

# Piano Concerto in G

## I. Allegramente (Reh. 2 - 3) ●

Maurice Ravel  
(1875 - 1937)

This passage requires *leggero* articulation throughout, along with steady rhythm, playful character and shaping, a vibrant tone, and an easy non-mechanical approach. Give the accent in the third bar a shining vibrant spin. Give the upper G's in the last four bars and E downbeat of the last bar a little extra nudge and spin (not quite an accent) to infuse appropriate character. It's helpful to be able to play this passage in a variety of speeds since interpretation can vary from one pianist to another. Depending how fast your single tongue technique is, you may need to have the ability to switch from single to double tonguing, as well as the ability to include a K syllable when needed to stay in tempo. The listener's ear should be drawn to the shaping and character, rather than the technique. I have found that the D trumpet works extremely well for this piece. This concerto is much more of a chamber orchestra setting in that it uses only one trumpet and requires a lighter touch and sound blend. A nice byproduct of using a D trumpet for this part is that it also puts things into a comfortable key.

### 2 (Allegramente)

in C senza Sord.



### (Reh. 34 - end) ●

Like the beginning section, this all needs to be played in a light and playful, *leggero* style. While I know there are some players who can single tongue this section, I am not one of them. While double-tonguing this, I try not to end any groupings of eighths without a downbeat using the K syllable. For the last four eighth-notes in the fourth bar of Reh. 34 and one bar before Reh. 35, I use T-K-T-T for my articulation. However you choose to articulate this section, focus on the air stream with the tongue as a secondary element. Ride the air and allow the articulation to be crisp, relaxed, and quick. When done correctly, it should not be discernible whether you are using a "T" syllable or "K" syllable at any point.

### 34 (Tempo 1)

in C



# Pines of Rome

Ottorino Respighi  
(1879 - 1936)

## I. I pini di Villa Borghese (11 Bars after Reh. 2 - 8 bars before 3)

Keep articulation light and the sixteenth-notes fleeting and moving ahead toward the next dotted quarter-note. Make certain that you get off of tied notes in time to stay right in tempo, and that you clearly place the next sixteenth-note after the longer notes. Dig out all sixteenth notes with even sound and articulation.

(Allegretto vivace)

in B<sup>b</sup> (Sord.)

1. *ff*

2. *f*

3. *ff*

## Respighi Pines of Rome

(Reh. 5 - 6 bars before 6)

Staying in tempo is a key concern here, either while playing or when coming in after rests on time. To avoid getting behind, breathe before Reh. 5, then again after the end of the eighth bar only. At tempo, there is precious little time just to get back in after the shortness of the sixteenth rest. Another idea is to slightly shorten the length of the tied quarters (at bars 5 through 8 after Reh. 5), getting off of that tie slightly early to snatch a quick breath and get back in right off the downbeat of the next bar. As for mute choice, I like one with bite and ring so that I can boldly set the concert high C without having to push.

5 a tempo  
in B<sup>b</sup> (Sord.)

The first system of the musical score consists of three staves. The first staff is marked with a first ending bracket and a fortissimo (ff) dynamic. The second and third staves are also marked with a fortissimo (ff) dynamic and are labeled 'in B<sup>b</sup> (Sord.)'. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. A large, bold diagonal line is drawn across the second and third staves, indicating a specific performance technique or a section to be played.

The second system of the musical score consists of three staves. The first staff is marked with a fortissimo (fff) dynamic. The second and third staves are also marked with a fortissimo (fff) dynamic. The music continues with a mix of eighth and sixteenth notes, with some measures containing triplets. A large, bold diagonal line is drawn across the second and third staves, indicating a specific performance technique or a section to be played.

The third system of the musical score consists of three staves. The first staff is marked with a fortissimo (fff) dynamic. The second and third staves are also marked with a fortissimo (fff) dynamic. The music continues with a mix of eighth and sixteenth notes, with some measures containing triplets. A large, bold diagonal line is drawn across the second and third staves, indicating a specific performance technique or a section to be played.

## II. Pini presso una Catacomba (Offstage Solo)

Play this passage with an espressivo, dolce, cantabile tone throughout, shaping the phrase in a manner that gives the illusion of freedom but remains within a rhythmic framework. Intonation, especially when playing G Major arpeggios or keeping the upper Gs from going sharp, is a key concern here. Aim for an even sound, top to bottom, with an overall concept of pacing and shaping throughout the entire passage that is beautifully expressive. As with the Mahler *Symphony No. 3* posthorn solo, it's important to know when the strings change chords. This helps greatly with coordination and timing from offstage.

Tromba Interna in C  
Più mosso (il più lontano possibile)

1. 

# An Alpine Symphony

119

Richard Strauss, Op. 64  
(1864 - 1949)

(1 Bar before Reh. 68 - 71)

This passage is an incredibly dramatic moment in the piece. Strauss writes the heading, "On the Glacier" and indicates a solid, very lively tempo. In the first trumpet part, place accented notes firmly and lead towards the upper concert D. Play in a singing manner throughout, maintaining the vocal intensity on longer duration notes and after the highest point in order to carry you all the way to the end of the phrase (four bars after Reh. 69). In the third trumpet part, continue with this same character from the second beat at Reh. 69 (written accented B-flat). As in the first part, it's especially important to sing with your tone and not let up after the highest note, continuing all the way to the end of the phrase.

**Auf dem Gletscher.**  
Festes, sehr lebhaftes Zeitmaß (un poco maestoso).

The musical score for the first trumpet part of 'Auf dem Gletscher' is shown. It begins with a large 'L' marking the start of the section. The tempo is 'Festes, sehr lebhaftes Zeitmaß (un poco maestoso)'. The key signature is B major (one sharp). The score is divided into three systems. The first system covers measures 68 to 69. The second system covers measures 70 to 71. The third system covers measures 72 to 73. Dynamics include *f*, *mf*, *fp*, *f*, *ff*, *dim.*, and *p*. There are also markings for 'in B' and 'in C'.

(Reh. 75 - 76)

Keep this entire passage (from beginning to end) in the written pianissimo dynamic. Start with a lyrically-connected first eight beats and then become extremely crisp and rhythmically deliberate as you play the dotted eighth/sixteenth figure. Land on each beat's sixteenth-note solidly and with quickness. This will help keep things steady without lapsing into a triplet feel. Make sure that there is a subtle yet distinct difference between accented and non-accented notes. I visualize someone gingerly traversing a dangerously narrow, icy path just before reaching the summit (six bars after Reh. 76).

**(Gefahrvolle Augenblicke.)**  
A tempo, lebhafter als vorher.)

The musical score for the second trumpet part of 'Gefahrvolle Augenblicke' is shown. It begins with a large 'L' marking the start of the section. The tempo is 'A tempo, lebhafter als vorher.' The key signature is B major (one sharp). The score is divided into two systems. The first system covers measures 75 to 76. The second system covers measures 77 to 78. Dynamics include *pp* and *f*. There is a marking for 'in B'.

An Alpine Symphony, op. 64 / Ein Alpensinfonie op. 64  
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Think of this entire passage as one long sweeping line, leading from the first note you play all the way to the high concert B seven bars before letter G. Since we are joining the lyrical violin line already in progress, the vibrancy in the tone must be present from the start. One key element here is the use of the longer duration notes in five bars after F, nine after F, thirteen after F, and seventeen after F to propel the line. Sing through all of those longer notes, as well as through the dotted quarters in twelve bars after F, ten before G, and eight before G, always with a seeking quality. Use the hairpins to add even more shape to the phrase. Initially, the trumpet joins the violins in tandem. As things progress, the trumpet starts to separate and take over in a more prominent fashion, yet always retaining an *espressivo* sense. The *stringendo* speed can vary from one conductor to the next, as can the time taken leading to the high concert B. Whatever tempo fluctuation is introduced here, make certain that the rhythmic relationships of what is written remains intact. Although not always requested, be prepared in an audition to play the piano concert G's, four bars before Reh. G. To do this successfully, you need to practice playing very softly immediately after playing very strongly (and high, in this case). Control of air speed is at the heart of your ability to do this correctly and with an evenness of tone quality as we change range and dynamics. Overall, take care to pace dynamics so that you do not get too loud too soon, and that the last high concert B is the culmination of this long line and crescendo.

in E Solo. *espr.*

*p* weich.

*sempre un poco string.*

*cresc.*

*un poco più lento*

*fff*

*calando*

*p* *dim.* *pp*

**Tempo vivo** 2

G

The triplet runs need even rhythm and drive toward the next bar each time. Set your sound from the first note of these runs so that all notes are heard evenly, not just the last couple. At letter I, this rhythm needs a zippy snap to it with the sixteenth notes coming appropriately in time so as not to be mistaken as a triplet. I suspect that Strauss, knowing his orchestration as well as he did, might have put accents on the sixteenth notes just to make certain that these shorter notes would not get lost in the texture, and would be as pronounced acoustically as the other notes surrounding them.

1. *(a tempo molto vivace.)*  
in E

**I** *mf* *f* *f* *mf*

**(E<sup>b</sup> Trumpet 1, Reh. 49 - 55)**

In this passage, use the drum part in the bars before your entrance to help create the right character. Play this battle theme with intensity right from the start with long, pointed, and arcing *marcato* eighths leading toward the next bar. Sustain and lead the dotted half-notes toward the next bar each time, driving forward and avoiding any stagnation or vertical sense of line. Make a distinct difference between the dotted eighth/sixteenth-note rhythm and the triplets, yet with both elements propelling forward in a linear manner. Because of the range of this passage, try not to be too short with any notes but rather, think of them as weighty and full along with the *marcato* articulation throughout (especially notes that are shorter in duration and lower in range). Repeat these same concepts in the second portion (two bars after Reh. 51), yet in this case after you strongly set the long concert C (five bars after Reh. 51), relax the dynamic as you sustain the note in order to let other moving voices through, and then come back up at the end of two bars before Reh. 52, leading those last five beats into Reh. 52. The pickup eighth-notes to Reh. 54 should be in the same arcing, *marcato* style (with a leading sense) as you played earlier. The phrase continues like before.

1. Trompete in Es

49 (in E<sup>b</sup>) 4

Festes Zeitmass  
(sehr lebhaft)  
kl. Trommel.

*molto marcato*

*ff*

50 3

*sempre ff*

51 3

*ff*

52 *dim.* *p*

53 7

54 *f*

55 3

(E<sup>b</sup> Trumpet 1, Reh. 65 - 66) ●

Play the first three arcing eighth-notes and subsequent quarter-notes with the same *marcato*, leading intensity as in the earlier passages. In the third bar after Reh. 65, set the concert B dotted half-note strongly and then back away slightly to let other moving voices through. Release off of the tied note into the fourth bar in tempo to kick out the triplet sixteenths and the following eighths strongly. As with the longer concert B earlier in the passage, relax this longer note again four bars before Reh. 66. Release this long note with a sliver of acoustical daylight and then come back up strong on the *marcato* eighths, planting the last three notes with strength.

Regarding instrument choice, you can either play the entire E-flat trumpet part on the B-flat trumpet or switch back and forth between the B-flat and C. Because of the low concert E-flat here, I would always at use my B-flat for this spot and at the end of the piece. There are two solutions that I would suggest on the B-flat trumpet for the last three notes here. The first would be to play this passage with my third slide extended the entire time for the low concert E-flat and then play the last three notes with the fingerings 3, 1-2-3, and 2-3. The other solution would be to play all notes with normal fingerings and kick the slide out for the 1-2-3 concert E-flat, and then back in quickly for a normally fingered concert C. Either solution works, so it just depends upon the intonation of your false fingered notes and your comfort level.

65 (Festes Zeitmas, sehr lebhaft)  
(in E<sup>b</sup>)

1. Trompete  
in Es

ff

66

ff

(B<sup>b</sup> Trumpet 1 and E<sup>b</sup> Trumpet 1, Reh. 80 - 83)

At Reh. 80, sing in duet with the violins with a lush lyricism. Reach through the first three quarter-notes, leading them to the subsequent half-note each time. Think of the sixteenths as belonging to the next eight-note and swing them in a quasi-Viennese manner. Avoid sitting on the longer notes, but instead, vibrate and keep an expressive *dolce* quality to them. In the first B-flat part, at the second bar of Reh. 81, there is debate as to whether or not the third triplet note is a concert D-flat or D-double flat. Either pitch can actually work, so I would suggest asking the conductor's preference on this. At Reh. 81, the first E-flat trumpet and first horn take over the melody and phrase with the same expression as before, but in *mf*. At Reh. 82, the first B-flat part again takes over the prominent line and should sing out in a beautiful, glorious *forte*. Make sure not to slow down when playing stronger here. In the first E-flat part, come up enough dynamically to be equally in duet with the first B-flat player at the end of the second, fourth, and sixth/seventh bars after Reh. 82.

[ 80 (Festes Zeitmas, sehr lebhaft)

1. Trompete in B

*p*

81

Tpt 1 in B

*dim.*

*ppp*

*hervortretend*

1. Trompete in Es

*mf*

Tpt 1 in Es

*dim.*

3

[ 82

*hervortretend*

Tpt 1 in B

*f*

Tpt 1 in Es

*p*

*fp*

*fp*

83

Tpt 1 in B

Tpt 1 in Es

*fp*

# Swan Lake

## No. 7 Danse Neopolitaine (Reh. 1 - 2)

Peter Tchaikovsky, Op. 20  
(1840 - 1893)

Take time and use various degrees of rubato throughout the *Andantino* section of this dance. Linger on the first two sixteenth-notes slightly, then more so on the first of the slurred sixteenth-notes. Quickened as you pass through the rest of the sixteenths toward the next downbeat so that the entire figure (while in *rubato*) fits within the timeframe of the measure. Lift each eighth-note downbeat and land with a vibrant spin on the following accented note. Take a little time to phrase down the last grouping of sixteenths before the fermata and place the last note with a nice ring to it. Start the *Molto più mosso* slowly, but build speed almost immediately, accelerating to your top speed by the fourth bar of the section. On every fourth beat with four sixteenths, I think of flipping these forward toward the next bar to help shape the line and propel things ahead. Without a trace of heaviness, let the gliding *leggiero* feel and warmth of the cornet assist in achieving at first a suave and then an upbeat character. As with all parts specifying cornet/piston, I use a cornet when performing this.

1 *Andantino quasi moderato*  
in A

Piston 1

solo

*p*

*più f*

*Molto più mosso*

*mf*

*poco più f*

2 *Presto*

# Capriccio Italien

(8 Bars before Reh. D - D)

Peter Tchaikovsky, Op. 45  
(1840 - 1893)

This spirited passage requires rhythmic vitality and brilliance in the tone. Subdividing is essential in order to get off the long tied note each time and place the ensuing sixteenth-notes right in tempo. Whether slurred or tongued, the sixteenths need to be vibrant, clear, and quick enough to fit correctly in time.

**Allegro moderato** (♩ = 120) Solo

Piston I

in A

# The Nutcracker

No. 12 Divertissement, Le chocolat  
(Beginning - Reh. 2)

Peter Tchaikovsky, Op. 71  
(1840 - 1893)

This passage from Act II of the ballet is a lively, Spanish dance. Play it with lots of flair and brilliance in style and character, using the accents as destination points for the notes prior to them. There is a small bit of room for rubato in the third bar after Reh. 1 as you flip the concert E-flat slur to the upper B-flat. If done this way, you'll need to return to speed with the rest of the eighth-notes in that bar, propelling forward to the next downbeat to stay in a generally balanced rhythmic structure.

**Allegro brillante**

in B<sup>b</sup>

1.

# Romeo und Julia

## Nr. 11 Ankunft der Gäste

Assai moderato [  $\text{♩} = 96-100$  ]

poco rit. a tempo

Sergej Prokofieff

62 4 Hörner

63 Solo Kornett in B

p dolce ten.

66 Solo

mp p pp

# Parsifal

Vorspiel  
(Beginning - Reh. 3)

Richard Wagner  
(1813 - 1883)

In the two opening lyrical passages, my goal is to create a beautiful, ethereal, pure tone quality, while blending evenly in unison with the violins. Sustain all notes seamlessly and as long as possible without being late to the next beat. Save the crescendo slightly in the second bar of each phrase to create a more dramatic sense and linger slightly with a long last eighth-note before the resolution in bar 11, and eleven bars after Reh. 2. I've found that using my E-flat trumpet (with its slightly lighter sound), allows me to achieve the appropriate tone quality and a warm, gentle *espressivo* that is in keeping with the musical character I want to convey.

1. **1** Sehr langsam. (sehr zart) *pp*

*p*  $\triangleleft$  *dim.*  $\triangleleft$  *più p*

(sehr zart) *p*

*f*  $\triangleleft$  *dim.*

*pp*

**2** **3**

## Overture to Rienzi

(Bars 1 - 12)

Richard Wagner  
(1813 - 1883)

While the three fermata concert A's at the beginning of this overture may appear simple, they actually expose quite a bit about one's playing. This passage requires great security of placement of each note in *pp* and airstream control to maintain an even tone as you crescendo up to *forte* and then come back down to *pianissimo*. Stability of intonation is also critical throughout. This is where all of those long-tones we practiced really come into use.

**Molto sostenuto e maestoso**  
in D

Tromba 1 ventile

*pp*  $\triangleleft$  *f*  $\triangleleft$  *pp*  
*cresc.* *dim.*

Corno III

*pp*  $\triangleleft$  *f*  $\triangleleft$  *pp*

10

*pp*  $\triangleleft$  *f*  $\triangleleft$  *pp*

