

**Prima Tromba**  
con l'obbligo della fila,  
della cornetta e di tutti gli strumenti speciali

Esecuzione dei seguenti “a solo” e “passi” d’orchestra:

J. S. Bach	pag.02	<b>Messa in Si minore</b>
L.van Beethoven	pag.06	<b>Leonora (Ouverture n° 3)</b>
J. Brahms	pag.07	<b>Sinfonia n° 2</b>
G. Donizetti	pag.09	<b>Don Pasquale</b>
M. P. Musorgskij	pag.10	<b>Quadri di un'esposizione</b>
S. Prokof'ev	pag.12	<b>Romeo e Giulietta</b>
R.Strauss	pag.13	<b>Also sprach Zarathustra</b>
I. Stravinskij	pag.14	<b>Pétruška</b>
P.I. Čajkovskij	pag.16 pag.17	<b>Lo schiaccianoci</b> <b>Il lago dei cigni</b>
G. Verdi	pag.18 pag.19	<b>Un Ballo in maschera</b> <b>Otello</b>
R. Wagner	pag.20	<b>Parsifal</b>
R.Strauss	pag.21	<b>Salome</b>

# MASS

in B minor

## GLORIA

J. S. BACH  
(1685-1750)

*Vivace*

Tromba I in D

Tromba II in D

Tromba III in D

*f*

*f*

*f*

*tr*

1 1

1 1

*tr*

1 1 18 18

Violins

The first system of the musical score for Violins consists of three staves. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of notes, including a triplet of eighth notes in the first measure. The middle and bottom staves contain similar melodic lines with various note values and rests.

The second system of the musical score for Violins consists of three staves. It features a triplet of eighth notes in the first measure of the top staff. The middle and bottom staves have notes with rests. The system concludes with a trill (tr) in the top staff.

The third system of the musical score for Violins consists of three staves. It features a triplet of eighth notes in the first measure of the top staff. The middle and bottom staves have notes with rests. The system concludes with a trill (tr) in the top staff.

The fourth system of the musical score for Violins consists of three staves. It features a triplet of eighth notes in the first measure of the top staff. The middle and bottom staves have notes with rests. The system concludes with a trill (tr) in the top staff.

Vivace

1

1

12

12

Violins

30

30

The first system of the musical score consists of three staves. The top staff features a melodic line with a quarter note followed by a dotted half note, then a half note, and a quarter note. The middle staff has a similar melodic line with a dotted half note, a half note, and a quarter note. The bottom staff contains a bass line with a quarter note, a dotted half note, and a half note.

The second system of the musical score consists of two staves. Both staves feature a melodic line with a quarter note followed by a dotted half note, then a half note, and a quarter note. The bottom staff has a bass line with a quarter note, a dotted half note, and a half note.

The third system of the musical score consists of three staves. The top staff features a melodic line with a quarter note followed by a dotted half note, then a half note, and a quarter note. The middle staff has a similar melodic line with a dotted half note, a half note, and a quarter note. The bottom staff contains a bass line with a quarter note, a dotted half note, and a half note.

# BEETHOVEN: Overture No. 3

Allegro (Solo auf der Bühne)

in Bb

*f* (3-5 sec) (not too fast) (2-4 sec) *accel.*

*rall.* (long: 5-7 sec) *pp*

# Sinfonie Nr. 2

D-Dur

## 1. Satz

Allegro non troppo

Johannes Brahms  
op. 73

① 8

Ob.

Viol. I

I. Trp. in D

282

*ff*

284

Solo

*p*

*cresc.*

3

292

*f*

*ff*

in tempo, sempre tranquillo

497

Ob.

1

5

1

*p dolce*

4

513

1

2

3

4

5

*mp*

*p*

*p*

4. Satz

Allegro con spirito

[ca. 126]

I. in D 382 P

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

390 *f* *mf*

405 *f*

411 *solistisch* *ff Solo*

418 *(mf)* *ff*

423



# Don Pasquale

2. Akt 3. Bild

Nr. 5 Vorspiel, Szene und Arie

Gaetano Donizetti

Maestoso  
1. Trp. in B Solo  
dolce p

rit. p rall.

a tempo f

The musical score consists of six staves of music for the first trumpet in B. The piece begins with a 'Maestoso' tempo and a 'dolce' dynamic. It features several triplet figures and a 'Solo' section. The dynamics range from piano (p) to fortissimo (f). The score includes markings for 'rit.' (ritardando) and 'rall.' (rallentando). The piece concludes with a 'f' (fortissimo) dynamic and an 'a tempo' marking.

Quadri di un'esposizione

Promenade

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

Modest Moussorgski  
Orchesterfassung  
von Maurice Ravel

The first system of the musical score for 'Promenade' consists of five systems of staves. The first system includes staves for I. Trp. in C and II. Trp. in C, both marked with a forte (f) dynamic. The second system continues the piano accompaniment. The third system includes fingering numbers 2, 1, 1 in the upper staff and 2, 1, 1 in the lower staff. The fourth system includes fingering numbers 3, 2, 2, 4, 2 in the upper staff and 2, 2, 2 in the lower staff. The fifth system includes a circled number 5 and various accents and slurs.

Promenade

Moderato non tanto, pesamente

The second system of the musical score for 'Promenade' consists of two systems of staves. The first system is for I. Trp. in C, marked with a forte (f) dynamic and includes fingering numbers 1, 1. The second system includes a circled number 33, a forte (f) dynamic, and includes a ritardando (rit.) marking and fingering numbers 1, 1.

# Samuel Goldenberg und Schmuyle

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

# Romeo und Julia

## Nr. 11 Ankunft der Gäste

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

poco rit. a tempo

Sergej Prokofieff

62 4 Hörner

Solo Kornett in B 63

*p dolce ten.*

Solo 66

*mp pp*

Detailed description: This block contains the musical notation for measures 62 to 66 of the first movement. It features three staves. The first staff is for Horns (Hörner) and begins with a circled measure number 62. The second staff is for a Solo Cornett in B, starting at measure 63 with dynamics *p dolce ten.* The third staff continues the solo part, starting at measure 66 with dynamics *mp* and *pp*.

## Nr. 12 Maskenspiel

Andante marciale [  $\text{♩} = 72$  ]

Solo  
Kornett in B

73

*p*

Detailed description: This block shows the musical notation for measure 73 of the second movement. It consists of a single staff for a Solo Cornett in B, starting with a circled measure number 73 and a dynamic marking of *p*.

## Nr. 48 Morgenständchen

Andante giocoso [  $\text{♩} = 126$  ]

335 8 336 7 337

Kornett in B

*mf cantab.*

338

*mf*

Detailed description: This block contains the musical notation for measures 335 to 338 of the third movement. It features four staves. The first staff is for a Solo Cornett in B, starting at measure 335 with a circled measure number 335 and a dynamic marking of *mf cantab.*. The second and third staves continue the solo part, with measure numbers 336 and 337 circled. The fourth staff concludes the passage at measure 338 with a circled measure number 338 and a dynamic marking of *mf*.

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

Sehr breit  $\text{♩} = 54-60$   
*Feierlich*

1. in C

*p* *f* *p* *f* *mf* *f* *p* *f*

*f* *f* *f* *cresc.* *ff* (1 2 3 4) *ff*

$\text{♩} = 50-52$   
(1. in C)

*ff*

$\text{♩} = 118-120$   
(1. in C)

18 Solo 3 *f* *dim. pp* 19 2 3 *dim. pp*

20 2 3 *f* *dim. p* *dim. pp* 3 *f* *dim. pp*

$\text{♩} = 189-195, \text{♩} = 63-65$  sehr schnell  
(1. in C)

*fff* *sf* *mf*

51 *f* *mf* *f* *mf* 52 *ff*

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

Pist. in Bb

$\text{♩} = 48'$  I Solo

134 Allegro  $\text{♩} = 110-118'$

*mf* *mp* *mf* *mp*

*mf* *mp* *mf* *mp*

*mf* *mp*

139

STRAVINSKY: Petrouchka - cont.

Lento cantabile (♩ = 70-80')  
Solo  
*mf ben cant.*

141

142

G.P. 143 Allegretto (♩ = 64-72') Solo  
*f* *pp*

144

come sopra 145 7 come sopra 146 8 come sopra 147 6

148 Con furore, ♩ = 138 Lento 2 rall.

149 Lento cantabile (tempo di Valse) (♩ = 70-80')  
*mf ben cant.*

150

6 6 *sim.*

Solo (♩ = 55-58)  
con sord.  
265 *ff* 3 (II.) 3 3 3

266 1. only *ff* 3 3

267 *fff* 3 5 5 2 *a tempo*  
*rit. fine*

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

Tempo di Marche vive **March**

I. in A  $\text{♩} = 140$

*p* 3 *mf* > *p* 3 *mf* >

Moderato assai **Danse des Mirlitons**

I. in A  $\text{♩} = 76-80$

*p*

1 2

Allegro brillante  $\text{♩} = 68-69$  **Chocolate**

in Bb *mf*

*mf* (opt. slur) 3 3

*f* *mf*



TCHAIKOVSKY: Swan Lake: Neapolitan Dance

Neapolitan Dance

Allegro moderato (♩ = 80-80')

Pist. in A

*mp* (*poco rubato*)

*mf*

*piu f*

The first section consists of four staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is marked *mp* (*poco rubato*). The second and third staves continue the melody, with the second staff marked *mf* and the third staff marked *piu f*. The fourth staff concludes the section with a double bar line.

Molto piu mosso (♩ = 126-132')

*mf* (*poco a poco accel.*)  
(begin ♩ = 120, end ♩ = 136')

*f*

(in 2 - beat constant)

The second section consists of three staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is marked *mf* (*poco a poco accel.*) with a tempo change from ♩ = 120 to ♩ = 136. The second and third staves continue the melody, with the third staff marked *f*. The fourth staff concludes the section with a double bar line and the instruction (in 2 - beat constant).

# UN BALLO IN MASCHERA

G. VERDI

MENO MOSSO

18 *Arpa* 19 *SOLO.*

...su quel capo esecrato ca - drà

(Tr.ni) *mf*

20 *I° TEMPO* 21

*in Mi* 14 ... qual parte asse - gnaste? Che - tatevi, solo qui la

col canto

sorte de - cidere de: *SOLA*

*pp e ben legato*

22 *v* v'è Oscarre che

*cresc.*

# OTELLO

## 1. Akt 2. Szene

Allegro con brio [ $\text{♩} = 120$ ]

Giuseppe Verdi

Lu.II. Kornett in A >

**ff**

Lu.II. Trompete in E

a2

(Der Kampf dauert fort)

a2

a2

1

1

## 2. Akt 5. Szene

Allegro sostenuto

Lu.II. Kornett in A

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

Lu.II. Trp. in E

F

# Parsifal

## Vorspiel

Richard Wagner

Sehr langsam

I. Trp. in F

*pp sehr zart* *sf* *p dim.*

*più p* *p sehr zart*

*sf dim.* *pp*

## 1. Aufzug

I. und II. Trp. in E

*pp* *zart* *pp*

# Salome

## Jochanaan-Motiv

Breiter (aber immer noch etwas lebhaft)

Richard Strauss  
op. 54

135 I. und II. Trp. in C

*f* *ff* *f*

*p*

Sehr bewegt [♩ = 76]

237 I. Trp. in E

*f*

Sehr schnell ♩ = 92

239 1

*p* *sempre accelerando* *f*

## Salomes Tanz

Etwas lebhafter

Vivace

I. Trp. in F Solo

*f* *appassionato* *dim.* *pp*

Nach dem Tanz

Andante

Ziemlich langsam

314 3 I. Trp. in C Solo

*f* *ff*

315 rit. I. Trp. in E

*mf* *f*

Etwas breit  
Più lento

316

*mf* *f*

III. Trp. in F

*ff* *p*

4 *espressivo*

330 2

*pp*

Ziemlich lebhaft

Immer bewegter  
II. Trp. in B Solo con sord

*f* *ff*

II. Trp. in B Solo

*mf* *ff*

Mäßig bewegt  
351 1 I. u. II. Trp. in E Solo con sord.

*ff*

[Fortsetzung nächste Seite]

359 I. Trp. in E

*f* *p*

II. Trp. in E *dim.*

Sehr breit

*p* *f* *ff*