

AUDIZIONE
PER STRUMENTISTI AGGIUNTI
IN ORCHESTRA E/O NEL COMPLESSO MUSICALE DI PALCOSCENICO

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Milano, 18/01/2024

2nd TRUMPET in C

CONCERTO FOR ORCHESTRA

al Tempo I (Presto)

Tr. 2

7 Ist Vln.

f

p

Tr. 2

201

f

Tr. 1

211

f

Tr. 2

211

f

Tr. 2

Ist Trpt.

221

f

p

Tr. 2

senza sord.

543

549

p

cresc.

Lo stesso tempo, ma pesante

Tr. 2

556

f

ff

Tr. 2

562

568

Tr. 2

573

579

587

p

Carmen

Vorspiel

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

Georges Bizet

9 III. Trp. in A

f

10

dim.

ff

11

p

meno p

crescendo

molto

ff

1. Akt

Marsch und Chor der Gassenjungen

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

Trp. in A (auf der Bühne)

p

32 I. (im Orchester)

f

R. LEONCAVALLO: Pagliacci

Eingangschor

Bühnentrumpete

in E

f Auf der Bühne

Beethoven — Leonore Overture No. 2

3

Trompete I

367

ff

375

382

1 2 3 4 5 6 7 8

390

Un poco sostenuto
in Es (auf der Bühne)

395

Tempo I

Un poco sostenuto

407

in C

412

Adagio

Tempo I

Klar. I

14 6 8

O. RESPIGHI
PINI DI ROMA

I Pini di Villa Borghese

TROMBA II.

Allegretto vivace

in Si \flat 2

SORDINA



O. RESPIGHI
PINI DI ROMA

I. I pini di Villa Borghese - TACE

II. Pini presso una Catacomba

TROMBA INTERNA in Do

Lento 4 (Cadenza Corni) 3 (Cadenza Corni)

10 *il più lontano possibile* Più mosso
3 4 in Do *f ma dolce ed espress.*

1 IL RESTO TACE

Nicolai Rimsky-Korsakov
Scheherazade, Op. 35

II.

Tromba II. in B

f *p* *cresc.* *mf* *f*

Recit. Moderato assul. rit. a tempo rit. a tempo rit. M Allegro molto ed animato.

Cud. ad lib. 1 Cud. ad lib. 1 Cud. ad lib. in A. 20

in A Vivo

mf *ff* *ff* *ff*

ff R

Richard Strauss Ein Heldenleben

op. 40

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

II. in B (hinter der Szene)

III. in B (hinter der Szene)

f

f

(43) 12 (44) wieder lebhaft

f

f

Festes Zeitmaß (sehr)

I. in Es

ff *molto marcato* *sempre ff*

50

54

f

II. in Es

mf

59

60

ff

70

II. in Es

I. II. in Es mit Dämpfern

fff

74

Dämpfer weg

I. in Es

f

79

I. in E

hervortretend

mf

81

82

dim. *p*

R. Strauss: Salomé

3. Trompete.

314 Ziemlich langsam. (Viertel.) (in C) *ff dim. p cresc. fp*

315 *ritard. etwas breit* (in E) *f fz*

316 317 (in F) 318 (in E) *p < > cresc. f* *ritard.*

319 *noch breiter ritard. wieder allmählich im Zeitmass* 320 321 322 (in E) *pp (mit Dämpfer)*

Salome: Ah! — Ah! —

REVISED EDITION

PETROUCHKA

2nd Trumpet in C

IGOR STRAWINSKY

MASOUERADERS

260 Più mosso, $\text{♩} = 100$ 261 Lento, $\text{♩} = 50$ 1st Hrn. con sord. Ch. to C

262 L'istesso tempo $\text{♩} = 50$ 263 264 265 con sord. Solo *ff* *meno f*

266 267 *rit. atempo* *Fine*

ATTO III.

Nº 14

PARTE SECONDA

MORTE DI RODRIGO E SOMMOSSA

32 ALL.^o MOD.^{to} ♩ = 60

In LA *espressivo cantabile*

pp **Diol** *Soli*

In LA *pp* *espressivo cantabile*

f *pp* *pp*

D *p* *p*

allarg:.....a tempo

6 non ti scor-

G. Verdi: Otello

Bühnenmusik (Trompeten in C)

Allegro sostenuto

I Gruppe

Musical staff for I Gruppe, featuring a melodic line with triplets and a 7/8 time signature.

I Gruppe

II Gruppe

Musical staff for I Gruppe and II Gruppe, showing a melodic line with triplets and a 7/8 time signature.

II Gruppe

III Gruppe

Musical staff for II Gruppe and III Gruppe, showing a melodic line with triplets and a 7/8 time signature.

I Gr.

II Gr.

III Gr.

Musical staff for I Gr., II Gr., and III Gr., showing a melodic line with triplets and a 7/8 time signature.

Musical staff for I Gr., II Gr., and III Gr., showing a melodic line with triplets and a 7/8 time signature.

Musical staff for I Gr., II Gr., and III Gr., showing a melodic line with triplets and a 7/8 time signature. A circled 'A' is present at the end of the staff.

Diese Stelle folgt 26 Takte später noch einmal

CORNETTA 1^a e 2^a

OTELLO

Allegro Sostenuto

G. VERDI

In LA \sharp

9 del mio spaventoso furor che si desta

In LA \sharp

ff

F

1 di fendimi

mf

mf

The musical score is written for two parts: vocal (Cornetta 1^a e 2^a) and piano accompaniment. The key signature is one sharp (F#), and the tempo is Allegro Sostenuto. The score is divided into two systems. The first system contains the vocal line with lyrics and the piano accompaniment. The second system continues the piano accompaniment and includes the vocal line with the lyrics "di fendimi". Performance markings include dynamics such as *ff* (fortissimo) and *mf* (mezzo-forte), and articulation like accents and slurs. A large yellow bracket highlights the first system, and a large yellow bracket highlights the second system. The number "9" is written above the first vocal note, and the number "1" is written above the first vocal note in the second system.

Richard Wagner

Die Meistersinger von Nurnberg

3. Aufzug

4. Szene

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

Trp. in E auf der Bühne

f

Trp. in D

f

5. Szene

Trp. in F

ff

ff

