



Seconda tromba con l'obbligo della terza tromba e della fila

1) Esecuzione dei seguenti brani solistici:

A. Honneger Intrada per tromba e pianoforte

T. Charlier Studio n. 2 dai 36 studi trascendentali

2) Esecuzione dei seguenti assolo e passi d'orchestra a scelta della Commissione:

L. van Beethoven Leonora: n. 2 e n. 3

G. Bizet Carmen

G. Donizetti Don Pasquale (solo)

G. Mahler Sinfonia n. 2 (trombe sul palco)
Sinfonia n. 3 (posthorn)

M. Ravel Concerto in sol per pianoforte

O. Respighi Pini di Roma (tromba interna)

3) Lettura a prima vista di brani scelti dalla Commissione.

L. van Beethoven, Ouverture Leonore n. 2

Allegro (Solo auf der Bühne)

in Bb

f (not too fast) *accel.*

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

L. van Beethoven, Ouverture Leonore n. 3

Allegro

268

Trp. in B
colla parte

f (auf dem Theater)

273

Vi.

Tempo I
12

Fl.

294 colla parte

crese. *f*

296

[Dieses Signal wird auch in der Oper „Fidelio“ gespielt.]

CARMEN

En Si b.

All^{to}

All^o mod^{to}

All^{to}

PISTONS, sur l'écriteau

GEORGES BIZET

17

Musical staff for Pistons. It begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo markings are *All^{to}*, *All^o mod^{to}*, and *All^{to}*. The dynamics are *f* and *p*. The staff contains several measures of music with various note values and rests.

CHANT.

Musical staff for the Chant. It begins with a treble clef and a key signature of one flat. The dynamics are *f* and *p*. The staff contains several measures of music with various note values and rests.

Piano accompaniment staff. It begins with a treble clef and a key signature of one flat. The dynamic is *ppp* *le très loin*. The staff contains several measures of music with various note values and rests.

Piano accompaniment staff. It begins with a treble clef and a key signature of one flat. The staff contains several measures of music with various note values and rests.

Piano accompaniment staff. It begins with a treble clef and a key signature of one flat. The lyrics are *cre - scen - do.* and *mf cre -*. The staff contains several measures of music with various note values and rests.

Piano accompaniment staff. It begins with a treble clef and a key signature of one flat. The lyrics are *- scen - do.* and *f*. The staff contains several measures of music with various note values and rests.

Piano accompaniment staff. It begins with a treble clef and a key signature of one flat. The lyrics are *di - mi - nu - en - do* and *mf di - mi - nu -*. The staff contains several measures of music with various note values and rests.

Piano accompaniment staff. It begins with a treble clef and a key signature of one flat. The lyrics are *- en - do* and *p smor - zan - do.* The staff contains several measures of music with various note values and rests. It ends with a double bar line and the instruction **2** *Le reste TACET.*

6 And.^{te} mod.^{to}

A 2.

dim.

f

3

All.^o

En LA. (dans la coulisse)
qd PISTON.

p

et fin à l'Orchestre.

In Sib.

1^{er} Même mouv!

ppp

14

moins ppp

PISTONS, sur le théâtre.

En LA. Récit. 6 All^o mod^{to} 4 Mod^{to} 12 Un peu animé. 10 Pochissimo meno. 11

27

suivez.

Poco più. 26 a Tempo. 34 CHANT

All^o giocoso. *pp*

ff dans la coulisse.

All^o fuoco. *f*

16

CHANT.

All^o giocoso.

The first system of music shows a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat). The tempo is marked 'All^o giocoso'. The piano part begins with a forte (*ff*) dynamic.

The second system continues the vocal and piano parts. The piano accompaniment features a rhythmic pattern of eighth notes.

The third system includes a modulation to a new key signature (one flat, F major/D minor) and a change in time signature to 3/4. The tempo is marked 'Mod^o'. A rehearsal mark '14' is present. The vocal line is labeled 'CHANT₃' and 'Même mouv!'. The piano part has a 'Changez en S^b.' instruction.

The fourth system features triplets in both the vocal and piano parts. The piano part is marked 'En S^b.' and 'All^o pp-ff'. The vocal line is labeled 'CHANT₃'.

The fifth system includes a flute part in the upper staff, marked 'Fl. ^b2'. The piano accompaniment is marked 'pas All^o mod^o' and 'ff'.

The sixth system continues the piano accompaniment with a consistent rhythmic pattern.

The seventh system concludes with a 'FIN' marking and the instruction 'le reste TACET'. The tempo is marked 'And^{te} molto.' and the time signature changes to 3/4.

G. Donizetti, Don Pasquale

2. Akt 3. Bild

Nr. 5 Vorspiel, Szene und Arie

Maestoso

1. Trp. in B

Solo

dolce

p

rit.

p

rall.

a tempo

f

G. Mahler, Sinfonia n. 2

29 Der grosse Appell.

Sehr langsam und gedehnt. (d = wie zuletzt d =) **Echo** **Etwas bewegter.** **Langsam.** **Più mosso.**

lange lang sehr lange u. verklingend lange lang 1. Tromp. lange (2. Tromp.) Etwas

Rechts aufgestellt. besonders leise lange und verklingend lange

30 Quasi Allegro.

näher und stärker. 1. Tromp. A schnell und schmetternd nicht ritien.

Viel näher und stärker.

Sehr langsam. sehr entfernt **Sehr langsam.** (Hörner) sehr entfernt **Schnell.** schnell und schmetternd

lange (Hörner) näher 3 3 näher 3 3 3 3

Langsamer. (2. Tromp.) **31** L sich verlierend. Immer ferner und ferner. lange und verklingend

(4. Tromp.)

G. Mahler, Sinfonia n. 3

3. Satz

Comodo. Scherzando.
Ohne Hast

248 Etwas zurückhaltend Posthorn in B **14** Sehr gemächlich frei vortragen (Wie die Weise eines Posthorns)

Etwas stärker als vorher I. Trp. (in F) *p* verklingend *ppp* wie aus weiter Ferne

257 portamento

265

273 Zeit lassen

282 Zurückhaltend, verhallend **15** a tempo (Moderato) sich etwas nähernd poco rit. a tempo

294 Zeit lassen *ppp* *espr.* Zeit lassen

303 Zurückhaltend **16** a tempo 10 rit. *ppp*

M. Ravel, Concerto in sol

1. Satz

Allegramente [♩ ca. 126-132]

I. Trp. in C sord. senza sord. 2 ②

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

③ 2 ③ ④ ③ ④ ③ ④ ③ ④ ③ ④

1 1 1 1 (-4) 2 2 4

1 (-2) 2 3 4 1 (-4) 2 2 4

O. Respighi, Pini di Roma

5 Sordino $\text{♩} = 80-82$
in Bb *ff* 3 3 3 3 3 3

6 Piu vivo ($\text{♩} = 112-116$)
(muted) *ff*

7 *p* *cresc.* *f* *p*

8 Vivace *f* *ff*

II. Pini presso una Catacomba

$\text{♩} = 58-66$
Andante
in C *f* dolce e espressivo

(poco cresc.)