

TRUMPET 2 AUDITION

2012

Solo: Haydn- Concerto for Trumpet
(1st movement with Cadenza + 2nd movement)

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Trumpet Audition- 2012-Olga

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WEIHNACHTS - ORATORIUM

BWV 248

I. Teil

Am 1. Weihnachtstag

Jauchzet, frohlocket, auf, preiset die Tage



Tromba I in Re/D

1. Coro

Johann Sebastian Bach

¹⁾ [] = Beginn und Ende der Singstimme(n). Das Zeichen wird schematisch und ohne Berücksichtigung der musikalischen Sinngliederung gesetzt.

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2nd TRUMPET in C

CONCERTO FOR ORCHESTRA

I. INTRODUZIONE

Béla Bartók

Andante non troppo

String. - - - - - tornando al Tempo I

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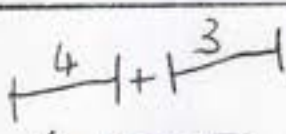
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Bartok - cont.

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2nd TRUMPET in C



Handwritten musical score for 2nd Trumpet in C, Bartok - cont. The score consists of ten staves of music with various annotations and markings.

- Staff 1:** Starts with a *p* dynamic and a *con sord.* marking. Measure 90 is boxed.
- Staff 2:** Measure 97 is boxed. Measure 102 has a *mf* dynamic and a handwritten bracket.
- Staff 3:** Measure 109 is boxed with a *mf* dynamic.
- Staff 4:** Measure 116 is boxed. Measure 123 has a *mf* dynamic and a *senza sord.* marking. A large handwritten bracket spans from measure 123 to 129.
- Staff 5:** Measure 129 is boxed. Measure 135 is boxed. Measure 141 is boxed.
- Staff 6:** Measure 147 is boxed. A *TACET* marking is present. Measure 212 is boxed. Measure 219 is boxed. The part is labeled *1st Fl.*
- Staff 7:** *Poco rall. a tempo* marking. Measure 225 is boxed. Measure 228 has a *con sord.* marking. The part is labeled *1st Vln.*
- Staff 8:** Measure 235 is boxed. The part is labeled *p*.
- Staff 9:** Measure 241 is boxed. The part is labeled *f*.
- Staff 10:** Measure 248 is boxed. The part is labeled *mf*.
- Staff 11:** Measure 252 is boxed. Measure 258 is boxed. Measure 263 is boxed. The part is labeled *p* and *pp*.

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Bartok-cont.

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2nd TRUMPET in C

Tranquillo

7

3 [148] 1 6 [155] 1 5 [161] etc.

più f

8 [171] 1 3 [175] 1 7 [183] 1 1st Vln.

Poco più mosso *Poco rall.* *Accel.*

7 [196] 1st Vln.

al Tempo I (Presto)

[201] *f*

8 [211] 1st Trpt. 3 [221]

f

2 [231] *più f* *più f*

[238] [244] 2/3 [249] *ff* *ff*

1 [256] 1 TACET [349] 1st Hn.

Poco meno mosso

2 [356] 1 8 [365] 1 3 1

[370] 1 1 1st Vln. Trb. [378] Trb.

rall *Tempo I (Presto)* [384] 1 9 [394] 1 7 [402] 1 Hns.

3 1st Vln. [408] 3 [413] 2 *f* *f* *ff*

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same!

125

5

Orchestersuite N° 1 aus der Oper „Carmen“.

BRONISLAW SZULC

Tromba I.

Georges Bizet.

Bearbeitung von Fritz Hoffmann.

2

in A.

Andante moderato. (♩ = 58.)

N° 1. Prélude.
(Vorspiel zum I. Akt.)

5

N° 1^{er} Aragonaise.
(Vorspiel zum IV. Akt.)

BRONISLAW SZULC

Allegro vivace. (♩ = 80.)

32

Bei kleinerer Besetzung werden stets die mit * bezeichneten Noten der nicht vorhandenen Instrumente gespielt.
Orch. B. 1770/71.

Symphonie Nr. 2

6

C-dur

Robert Schumann op. 61

Trompete II

in C
Sostenuto assai $\text{♩} = 76$

A Un poco più vivace

Solo

Allegro ma non troppo $\text{♩} = 144$

B

C

D 48

sempre forte

Breitkopf & Härtel's Orchester-Bibliothek Nr. 4477

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Tableaux d'une Exposition

de M. Moussorgsky

Orchestration de
Maurice RAVEL

TROMBE I II
" Ut

Promenade

Allegro guisto, nel modo russo; senza allegrezza, ma poco sostenuto.

The first system of music for Trompe I II consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a dynamic marking of *f*. The lower staff is in bass clef with a key signature of one flat and a 3/4 time signature. It begins with a dynamic marking of *f*. The music features a series of eighth and sixteenth notes, with some rests.

The second system of music for Trompe I II consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. It begins with a circled number 1 above the first measure. The lower staff is in bass clef with a key signature of one flat and a 3/4 time signature. It begins with a dynamic marking of *f*. The music continues with eighth and sixteenth notes.

The third system of music for Trompe I II consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. It begins with a circled number 2 above the first measure. The lower staff is in bass clef with a key signature of one flat and a 3/4 time signature. It begins with a dynamic marking of *f*. The music continues with eighth and sixteenth notes.

Symphonie No 5.

8

Trompete I.

I.

1. Trauermarsch.

Gustav Mahler

In gemessenem Schritt. Streng. Wie ein Kondukt.

Solo
in B
p *sf* *f* *(trale flautato)* *f*
ff *ff* *ff* *sempre ff* *ff* *f*
1 *Pesante.* *ff* *p* *f*
x 12 *11* *Hörner u.* *muta in f* *molto*
1 *2* *12* *13* *14*
19 *13* *parlamento.* *Solo* *espr*

Sinfonie Nr. 7

E-Dur

9

1. Satz
Ruhig (♩ ca. 96)

Anton Bruckner

I. in F
II. u. III. in F
f cresc. sempre
ff
cresc. ff
ff
cresc. ff
f cresc. sempre
139
145
II. Solo
dim.

Tempo I
Viol. I
I. Trp. in F
mf
Solo zart
Hrn. I p

Sehr schnell (♩ ca. 84)
Str.
Solo hervortretend
p
2
4
Solo hervortretend
p
(Fortsetz nächst 7)

31608

Edition Peters

Sinfonie Nr. 2

C-Dur

Robert Schum op 1

1. Satz
Sostenuto assai (♩ = 76)

I. Trp. in C
pp
1
10
poco crescendo
dim.

- 9 -

Trompete II in A

Tchaikovsky 5th Symph. (4 mov.) 10

Moderato assai e molto maestoso
Viol., Br., Vcll.

472 *f* **Z** *marziale, energico, con tutta* *fff*

492 *forza* *marcatissimo*

499 **Bb mt** *mf* *fff* *fff*

504 **Presto** *p* *cresc.* *f* *ff* *fff*

512 **Cc** *p* *cresc.* *f* *ff* *fff* *mt*

520 **Dd** *mf*

528

537 *sempre fff* 1 2 3 4 5 6 7 8

546 **Molto meno mosso** *fff*

552 **Ee**

558

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O. RESPIGHI

PINI DI ROMA

I. I pini di Villa Borghese - TACE

II. Pini presso una Catacomba

TROMBA INTERNA in Do

Lento

(Cadenza Corni) (Cadenza Corni)

10 *il più lontano possibile* Più mosso

in Do f ma dolce ed espress.

IL RESTO TACE