



**PROGRAMMA CONCORSO SECONDA TROMBA CON L'OBBLIGO DELLA PRIMA, DELLA FILA, DELLA CORNETTA E DEL TROMBINO.**

**ELIMINATORIA**

F.J. Haydn: Concerto in Mi b Magg. per tromba e orchestra - 1° tempo fino a battuta 118

P. Hindemith: Sonata per tromba e pianoforte - 1° tempo fino a battuta 84 (fino alla corona prima di Wie vorher)

**FINALE**

A. Honegger: Intrada per tromba e pianoforte

**PASSI D'ORCHESTRA:**

I. Stravinsky: Pulcinella - Nr. 5 Toccata - Nr. 10 Finale

I. Stravinsky: Suite N° 2 - Nr. 4 Galop

M. Ravel: Piano Concerto in G - I. Allegramente

G. Donizetti: Don Pasquale -preludio scena e aria atto II

J. Brahms: Sinfonia n° 2 - 1° movimento: da battuta 282 a battuta 298 parte della 1° tromba

J. Brahms: Sinfonia n° 2 - 1° movimento: da battuta 513 a battuta 523 parte della 1° tromba

J. Brahms: Sinfonia n° 2 - IV° movimento: da battuta 382 fino alla fine parte della 2° tromba

B. Bartok: Concerto per Orchestra - V° movimento: Finale da battuta 201 a battuta 254 parti di 1° e 2° tromba (da eseguirsi con tromba in Do)

G. Verdi: Don Carlos Verwandlung 1 Szene: Assai moderato parte di 1° 2° cornetta (da eseguirsi con la cornetta)

G. Bizet: Carmen Preludio atto I° - fino a tutto l'andante con moto compreso, parti di 1° e 2° cornetta (*piston*) (da eseguirsi con la cornetta)

F. Poulenc: Histoire de Babar -solo finale della cornetta Parte di 1°tromba/cornetta (da eseguirsi con la cornetta)

J.S. Bach: B Minor Mass -Symbolum Nicenum N° 2 Coro

J.S. Bach: Magnificat – parti di prima e seconda tromba (da eseguirsi con il trombino in La)

**LETTURA A PRIMA VISTA DAL PIÙ AMPIO REPERTORIO**

Sono ammessi tutti i tagli di tromba o di cornetta salvo dove specificato diversamente.

ORCHESTRA  
SIN  
FO  
NICA  
DI SANREMO

# PASSI D'ORCHESTRA

## Pulcinella

## Nr. 5 Toccata

Allegro [♩ ca. 116]

Trp. in C

Igor Stravinsky

Solo

*mf*

66

67

68

1

*p*

*mf*

1

1

4

4

70

4

Vln. I

Solo

71

*mf*

72

*cresc.*

*f*

## Nr. 10 Finale

Allegro assai [♩ ca. 132-138]

in C

simile

102

*ff*

103

104

8

*mf*

*mf*

*mf*

10 4 Fag. 1 (107) Solo *f*

2 *f* *mf* *f* (108) 3

2 (109) *f*

2 (110) 10 (111) 1 *poco f* *f* *f*

1 8 (113) *f* *ff*

(2) (3) (4) 1 (114) *f* *sub. P*

7 (115) 6 (116) 2 (117) *f* *ff*

Solo (118) *ff* *simile*



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# Suite No. 2

4. Galop (♩ = c. 126)

in C

*solo f*

7

5

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# Piano Concerto in G

Scored for one trumpet. D trumpet is helpful in achieving a light approach. Be prepared for tempi up to ♩ = 146 or more.

I. Allegramente (♩ = c. 128)

in C

2.

3.

4.

35

8

*ff*

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# Don Pasquale

2. Akt 3. Bild  
Nr. 5 Vorspiel, Szene und Arie

Maestoso

Gaetano Donizetti

I. Trp. in B Solo dolce p rit. p

Edition Peters

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a tempo rall. f

19

# Sinfonie Nr. 2

1. Satz

Allegro non troppo

D-Dur

Johannes Brahms  
op. 73

ff Solo p cresc. f p dolce

in tempo, sempre tranquillo

Edition Peters

31608

## 4. Satz

Allegro con spirito

♩ ca. 126]

I. in D 382 P

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

390 *f* *f*

405 *f*

411 *solistisch* *ff Solo*

418 *(mf)* *ff*

423



# B. Bartok: Concerto per Orchestra

## 5. Satz: Finale

Presto [ca. 132-144]

II. Trp. in C  
205  
f

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I. Trp. in C  
II. Trp.  
208  
f

II. Trp.  
216  
f

II. Trp.  
224  
più f

II. Trp.  
232  
f

I. II. Trp.  
III. Trp. in C  
240  
ff f

I. II. Trp.  
III. Trp. in C  
248  
ff

Lo stesso tempo, ma pesante

# Giuseppe Verdi: Don Carlos

74

## Verwandlung 1. Szene

Assai moderato [ $\text{♩} = 60$ ]

I. Kornett in A  
II. Kornett in A

*p espressivo cantabile*

*f* *p*

①

The musical score consists of three systems of staves. The first system shows the beginning of the piece with two horns in A major. The tempo is 'Assai moderato' with a quarter note equal to 60 beats per minute. The first horn part is marked 'I. Kornett in A' and the second 'II. Kornett in A'. The music starts with a rest for the first two measures, followed by a melodic line in the first horn. The second horn part enters with a similar melodic line. The tempo is marked 'p espressivo cantabile'. The second system continues the melodic development, featuring a fortissimo (*f*) dynamic in the first horn and a piano (*p*) dynamic in the second horn. There are triplet markings in both parts. The third system concludes the piece with a circled '1' above the first measure, indicating a first ending or a specific performance instruction. The music ends with a double bar line.

# CARMEN

G. BIZET.

PISTONS.

1

All.<sup>o</sup> giocoso.

PRÉLUDE.

EDWIN F. KALMUS & CO., INC.  
Publishers of Music  
Boca Raton, Florida

PISTONS.

4

*p* *ff*

ere . . . scen .

5

*da.* *f* *s*

6

And.<sup>te</sup> mod.<sup>to</sup>

*piu f* *ff UNIS.*

A 2.

*dim.*

*mp* *ff* ere . . . scen . do molto.

# F. Poulenc: Histoire de Babar

Four staves of music for Cornet. The first staff includes the instruction "Solo et finement" and "vibrato". The second staff includes "f con spirito e ritmico". The fourth staff includes "PPP".

**Allegrissimo**  
**solo et finement.**

448 *Bb cornet* *f* *vibrato* *3p* *f* *v* *3*

45 *p* *f* *3* *3* *3*

457 *f con spirito e ritmico*

460 *mf* *3* *46* *3* *3*

464 *p* *ppp* **2**

J. S. BACH "MESSA IN SI MINORE"

Symbolum Nicenum – No.2 Coro

Credo solo (in D)

3

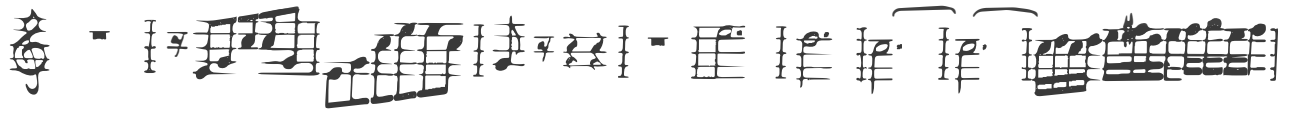
3

9  
Vivace e Allegro

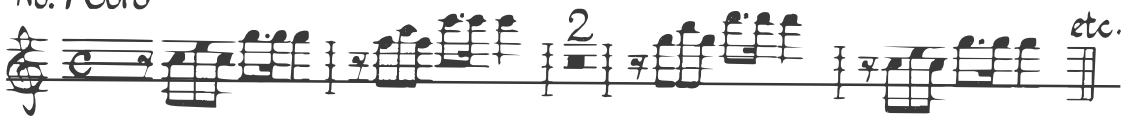
# Magnificat in D

(in D) No 1. Coro

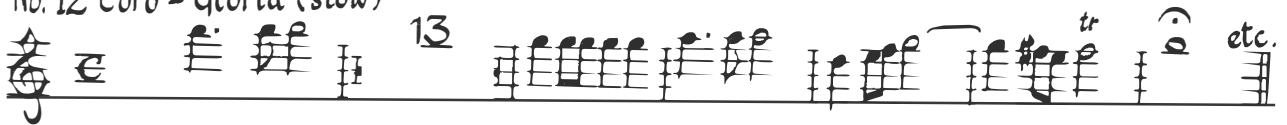
The image displays a musical score for the first chorus of a Magnificat in D. The score is written on three staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some rests. The second staff continues the melodic line, featuring a mix of eighth and sixteenth notes, with some notes beamed together. The third staff shows a more complex rhythmic pattern, including a 2/4 time signature change, and features a variety of note values and rests. The overall style is characteristic of a choral setting, with clear melodic lines and rhythmic accompaniment.



No. 7 Coro



No. 12 Coro - Gloria (slow)





# Magnificat: "Magnificat anima mea"

## Tromba II.

Johann Sebastian Bach

7

15

24

30

37

45

58

68

Transcr.: D. H. Zanette

Magnificat: "Magnificat anima mea"

74 3



Musical staff 74-81: Treble clef, 3/4 time signature. Measures 74-81. Measure 74: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4. Measure 75: quarter rest, quarter rest, quarter rest. Measure 76: quarter rest. Measure 77: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4. Measure 78: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4. Measure 79: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4. Measure 80: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4. Measure 81: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4. A fermata is placed over the final measure (81).

82 *tr*



Musical staff 82-87: Treble clef, 3/4 time signature. Measures 82-87. Measure 82: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4. Measure 83: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4. Measure 84: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4. Measure 85: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4. Measure 86: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4. Measure 87: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4. A trill (tr) is indicated above the first measure (82).

88



Musical staff 88-95: Treble clef, 3/4 time signature. Measures 88-95. Measure 88: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4. Measure 89: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4. Measure 90: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4. Measure 91: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4. Measure 92: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4. Measure 93: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4. Measure 94: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4. Measure 95: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4. The staff ends with a double bar line.

# Magnificat: "Fecit potentiam"

## Tromba II.

Johann Sebastian Bach

12

2

18

2

24

Adagio. 3

32

*tr*

# Magnificat: "Gloria Patri"

## Tromba II.

Johann Sebastian Bach

