

Seconda tromba e seguenti con obbligo della cornetta, fliscorno soprano, tromba piccola, tromba tedesca

- G. Enesco Legend per Tromba e pianoforte
J. Haydn Concerto in Mib maggiore per tromba e orchestra (I° e II° movimento da eseguirsi obbligatoriamente con tromba in Sib)

Esecuzione dei seguenti "a solo" e passi orchestrali:

B. Bartok	Concerto per Orchestra
B. Britten	Il Mandarino Meraviglioso
C. Debussy	Four sea interlude
G. Bizet	Nocturnes
G. Donizetti	Fetes
G. Mahler	Carmen
G. Verdi	Lucia di Lammermoor
I. Stravinsky	Sinfonie n. 1, n.2, n.3 e n.6
J. Brahms	Don Carlo
J. Haydn	Otello
M. Ravel	Mavra
O. Respighi	Petruska
P. I. Tschajkovsky	Ouverture accademica
R. Korsakov	Sinfonia n. 2
R. Schumann	Sinfonia n. 100 <i>Militare</i>
R. Strauss	Alborada del gracioso
R. Wagner	I pini di Roma
S. Prokofiev	La dama di picche.
	Sheherazade
	Sinfonia n. 2
	Alpensinfonie
	Don Quixote
	Ein Heldenleben
	Elektra
	Salomè
	Till Eulenspiegels
	Gotterdamerung;
	L'amore delle tre melerance
	Sinfonia n. 5

Eventuale prova di lettura a prima vista.

La commissione ha la facoltà di far ripetere completamente o parzialmente parti del programma.

Concerto for Orchestra

13

Béla Bartók
(1891 - 1945)

I. Introduzione (Bars 39 - 50)

Create a mysterioso and ominous mood by taking over the color of the low strings preceding this entrance. Put a slight emphasis on the first sixteenth-note of each bar by sitting on the tone and playing it just slightly longer than the other sixteenths, then phrasing down and away with the subsequent notes to the tied sixteenth to the half-note. Avoid any crescendo or leading of the half-note to the next bar each time this figure is played. In some situations using a felt hat can also provide the right covered color for this. Take care that the sixteenths are quick enough so that they are not be mistaken for a triplet, and that you always arrive at the last sixteenth (tied to the half-note) before beat three so that this is clear.

(Andante non troppo)

in C

in C

1.

pp

2.

in C

pp

3.

in C

pp

44

A musical score for three voices (1., 2., 3.) on five-line staves. The music consists of two measures. In the first measure, voice 1 has a sixteenth-note pattern, voice 2 has eighth-note pairs, and voice 3 has eighth-note pairs. In the second measure, all voices continue their patterns. Various musical markings are present, including slurs, grace notes, and dynamic markings like 'd.' and 'f.'. The page number 51 is in the top right corner.

II. Giuoco delle Coppie (Bars 90 - 147)

For the muted portion (bars 90-121), play this passage with a very dry, unemotional feeling. Long notes should be true to their note values, and short notes should be compact, articulate and appropriately short. Be sure that there is an acute dynamic difference between the *p* and the *mf*. Think of creating a musical line throughout, even though you are playing with a very upright rhythmic feel. To set up the appropriate context, think of the viola pizzicato preceding your entrance in bar 90. For the comma at the end of bar 101, most conductors typically will add roughly one beat of rest before proceeding with the downbeat of bar 102. For the chorale portion of this (bar 123-147), there needs to be a total change of character from the previous muted section. This passage requires a *dolce* tone with nice contour to the musical line in order to create a more serene character. Use the slur markings as a guideline for direction and shaping, taking care to be smooth with no gaps caused by articulation. For example: Lead the first two bars up towards bar 125, then glide back down to bars 126/127/128. When playing alone, remember to think in context-specifically in bar 134 when the trombone has the leading voice and the harmonic resolution.

(Allegretto scherzando)

90 con sord.
in C

1. *p*

2. con sord.
in C

102

1. *mf*

2. *mf*

109

1. *mf* *p* *mf* *p*

2. *mf* *p* *mf* *p*

Bartók Concerto for Orchestra

17

116

1. *mf*

2. *mf*

3.

in C

p con sord.

This image shows a page from the musical score for Bartók's Concerto for Orchestra. The page number is 17. The score is for three staves, likely woodwind instruments. The tempo is marked as 116. The dynamics are 'mf' for most of the measures, and 'p con sord.' is at the end. The key signature changes to C major at the end of the measure. There are measure numbers 1, 2, and 3 written above the staves. A large black mark is present on the right side of the page.

V. Finale
(Bars 201 - 254)

Think of the first three notes as pillars on which this passage is built, with marcato, sustained half-notes set solidly, one leading to the next with a slight lift. Arc the eight-notes in bars 204-205, phrasing toward 206 (bars 214-215 phrasing towards 216 in the first trumpet part). Any notes with lines are long, yet take care that they remain in articulate and tempo as the strings continue their moving line of sixteenths throughout. In bar 228, dig out the lower triplet notes so they are acoustically clear and flow toward bar 231. Starting in bar 234, try to avoid being too muscular with this passage as the dynamic is only one *forte*. Instead think of riding on top of the orchestra along with the piccolo player. Create a dance-like feel by giving the quarter-notes a vibrant spin, along with good slurs and articulation. This passage should sit on top of the ensemble but should not necessarily dominate. For some players, using a different instrument (either D or E-flat trumpet) can be a positive solution for this section, but only if the tone quality is not sacrificed.

Tempo I (Presto)
in C

201

211

221

231

Bartók Concerto for Orchestra

19

Musical score for Bartók Concerto for Orchestra, page 19, featuring three staves of music for two flutes (Fl. 1 and Fl. 2). The score is in common time and includes dynamic markings such as *f*, *più f*, *ff*, and *fff*. Measure 238 starts with Fl. 1 at *f* and Fl. 2 at *più f*. Measure 241 begins with Fl. 1 at *ff* and Fl. 2 at *ff*. Measure 249 begins with Fl. 1 at *ff* and Fl. 2 at *ff*. The score concludes with a large, expressive flourish.

(3 Bars before Reh. 67 - 71)

As with the previous passage, make sure that all details are in place such as differentiating between concert C's with accents (which are played in a bit more spiky a way) and those with lines over them (which are played with a little more weight, yet in tempo). The low A's at Reh. 68 need to be meaty and angry with a lot of bite to them. The correct mute choice will help create the right feel and sound for this moment. At Reh. 69, some conductors will maintain in the same tempo as before, while others may opt to slow down slightly. Whatever the situation, you need to infuse a crazed character into this moment (as in the story), playing with driving rhythm and intensity in the tone while being sure to get off of ties in tempo. In addition, be sure to breathe in a manner that helps keep you in tempo without interrupting the line.

(Allegro $\text{d} = 132$)
in C con sord.

67

68 in C senza sord.
 f cresc.
cresc.

69 Marcatissimo $\text{d} = 120$
 ff
senza sord.
 ff

70

71 (breve)
 ff

Four Sea-Interludes

from the Opera "Peter Grimes"

Benjamin Britten, Op. 33a
(1913 - 1976)

II. Sunday Morning (Reh. 3 - 5)

This passage shows up many times on Third/Associate and Third/Assistant auditions. While the third part plays the entire melody, the first and second parts trade off playing fragments. It's important for the first and second players to think as if they are playing the entire melody so that their parts fit the contour of the phrasing. For the third part, either a piccolo trumpet or a D trumpet is a viable option to navigate this passage successfully.

(Allegro spirito)
3
Solo in C

1.  ff

2. Solo in C ff

3. Solo in D ff

1. ff più f

2. ff più f

3. ff più f

1. ff più f

2. ff più f

3. ff più f

Britten Four Sea-Interludes

39

1.

2.

3.

ff

cresc.

fff

cresc.

cresc.

4

Solo

ff
brillante

f

2

2

2

f

Nocturnes

Claude Debussy
(1862 - 1918)

II. Fêtes (Reh. 10 - 11) ●

Many elements need to come together in order to properly create the right mood and character for this passage. Rhythmic integrity from the trumpet trio is essential. The best way to achieve this is for everyone to subdivide throughout. This will ensure that all rhythms are placed properly. It's especially important to make a distinct difference between the triple and the duple rhythms. Dynamics also play a key role as the trumpet section must create a distant effect with our sound. Even though Debussy writes *Un peu rapproché* ("a little closer") eight bars before Reh. 11, the dynamic growth from there to the end is minimal. The right mute choice used on this with varying degrees of success: TromCor Black straight mute (what we use), Denis Wick straight mute with foam donut, "Montreal" red fiber mute, Wispa mute, and assorted others. As long as the sound quality is correct and the mute allows for even response and intonation, whatever mute you choose can be a viable option. Lastly, there are a few different versions of this piece and the articulation markings for this passage varies among them. The most widely accepted articulation for this passage is: 13 bars after Reh. 10, the dotted eighths are slurred into the sixteenth on each beat, and 14 bars after Reh. 10/beat 2, the dotted sixteenth is slurred to the thirty-second after it for both of these figures. Everything else is articulated, yet with a fluid sense to the triplets each time.

10 Modéré

8 in F Con Sordini

2.

3.

8 in F Con Sordini

pp

8 in F Con Sordini

pp

8 in F Con Sordini

pp

1.

2.

3.

Debussy Nocturnes

51

1.

un peu rapproché

2.

un peu rapproché

3.

1.

11

2.

3.

(Reh. 16 - 4 bars after 16)

Take care to enter right in tempo with a crisp, *leggiero* fanfare style

16 (Animé et très rythmé)
in F (ôtez sourdine)

1.

ff

in F (ôtez sourdine)

2.

ff

in F (ôtez sourdine)

3.

ff

Symphony No. 1

Gustav Mahler
(1860 - 1911)

I. Langsam, Schleppend (5 Bars after Reh. 1 - 8 bars before 2)

The first entrance, an interval of a fifth, needs to have the proper width between the first and second trumpet parts to ensure solid intonation. Especially with the distance issue of playing offstage, be sure that there is a slight acoustical release together from the tied notes so that the thirty-second notes are coordinated properly. There should be a distinct rhythmic difference between the dotted eighth/sixteenth figures and the triplets. Be aware that the degree of accelerando may vary from one conductor to the next. The third trumpet part usually needs to be played a bit stronger and in a more pronounced manner throughout in order to be heard. This is especially the case in the eighth and ninth bars after Reh. 1 when the orchestration is thicker.

In weiter Entfernung

Più mosso

in F

acceler.

Schnell

acceler.

molto rit.

(Reh. 2 - 3 bars after 2)

The first trumpet can help coordinate the start of this passage with a clear breath and slight body language to show where the thirty-second notes will be placed. If possible, listen for the horns onstage to help time your entrance. Think of the triplets as leading towards the next bar in order to avoid emphasizing each beat. Subdivide the first beat of the second bar to reinforce correct rhythm and help ensemble.

2 Più mosso

Schnell

in F

acceler.

molto rit.

Mahler Symphony No. 1

(Reh. 3 - 4 bars after 3)

61

As with the other two offstage fanfares, take care that the intonation is correctly in place, and that there are distinct rhythmical differences between dotted figures and triplets.

3 Più mosso
in F

Tempo I.
Nicht schleppen.

III. Feierlich und gemessen, ohne zu schleppen
(Reh. 5 - 6 bars before 8)

Take over the melodic line, color, and style from the oboes. Mahler's instruction for this passage is *ausdrucksvoil* or *espressivo*/expressively. Show each eighth-note with a little weighted nudge without separating, while arcing to the next downbeat. There should be a slight "lean" on the first eighth-note, then coming away as marked. In the third bar, the sixteenth-notes need to have a stylistic "swing" to them. The sixteenths are played not quite in tempo, just a touch later after a slightly long dotted eighth. Lift on the third beat eighth-note with the dot three bars after Reh. 5, then sing the subsequent eighths forward towards the next bar. This entire passage needs to evoke an "old world" charm, transporting the listener back to 1880's Europe. In one, two, and three bars before Reh. 7, the second quarter-note in the bar is phrased down, slightly softer than the first beat.

a tempo. Ziemlich langsam
5 ausdrucksvoil
in F

6 Nicht schleppen
rit.

7 a tempo

Symphony No. 2

Gustav Mahler
(1860 - 1911)

V. Der Grosse Appell. (Reh. 29 - 31)

Place these first two entrances with dramatic boldness, with the second entrance an echo of the first. At Reh. 30, present a fanfare style with energy right from the first quarter-note pick-up to the triplets. Because you are offstage, make sure that the triplets are clearly articulated and ensemble between the first and second players is coordinated properly. With each new entrance before Reh. 31, take care that each note is clearly defined within the quartet. Additionally, make sure you know how each note fits into the harmonic structure of each chord.

29 Sehr langsam und gedehnt (Horns)

Offstage 1.

Più mosso. 30 Quasi Allegro

viel näher und stärker

schnell und schmetternd

Offstage 1.

Offstage 2.

Offstage 3.

Offstage 4.

nicht ritenuto

lange

Offstage 1.

Offstage 2.

Offstage 3.

Offstage 4.

Sehr langsam
Horns

Schnell
näher

Sehr langsam
Horns

Schnell und schmetternd
näher

Offstage 1.

VI. Langsam - Ruhevoll - Empfunden
(Reh. 26 - 28)

The final section of this symphony, from Reh. 26 to the end, is a sublimely profound and powerful moment. For the first section of this passage, play in the softest, most dolcissimo, and controlled manner possible. Place the first three half-notes with the standing accents (^) at Reh. 26 in *ppp* with weight and purpose. Pay particular attention to the details of Mahler's articulation markings. When Mahler indicates *molto portamento* (starting on the third beat of the second measure after Reh. 26), the character needs to change, morphing into the most gorgeous legato and smoothly seamless chorale possible. Brush notes with the slightest amount of gliding articulation, while making sure to keep your air speed behind and through every note to keep it in place. For the entire section from Reh. 26-28, the dynamic cannot be allowed to rise in any manner, other than the slight contour of the phrase as Mahler shows us.

Sehr zurückhaltend.
(=♩=)

offen in F

26 Sehr langsam. zart hervortretend.
a Tempo

molto portamento

MAHLER 3
(FINALE)

Mahler Symphony No. 3

Bis zum Schluss breit

65

27

28

Mahler Symphony No. 5

69

Part II

Movement III. Scherzo

(Reh. 13 - 8 bars after 13) ●

This section should have a lilting, waltz-like swing to it. The color must be transparent and flowing, with an elegant, espressivo style. The accent/*sforzando* in the seventh bar after Reh. 13 should be treated with more of a weighty shimmering quality than a pointed articulation. In 2005, a new score of this symphony with Mahler's markings was discovered. In it, he changed the articulation of the seventh bar after Reh. 13 to all three quarters slurred together. Be prepared to play either version of the articulation for this bar. Use the variations below to help create the proper airflow and more easily center the wider intervals.

13 Nicht eilen
in B

p *espress.*

* Alternate version

Symphony No. 6

Gustav Mahler
(1860 - 1911)

I. Allegro energico, ma non troppo. Heftig, aber markig
(7 Bars after Reh. 2 - 3)

At first, approach the wider intervals of this passage by placing certain notes in a different octave range to achieve a relative linear sense, streamlining the leaping to help engrain the proper pitches. As I do this, I also look for similar notes (in this case the written A-sharps) that I can use as guideposts for pitch relationships. In this context, I then take the written C-sharp on the downbeat of three bars before Reh. 3 and put that in the same middle octave as the written A-sharp on the third beat of the previous bar. Eventually, when I place the C-sharp back up the octave, I will have a relative sense of intervallic relationship between these notes. This will help to keep the sound more even and these wider intervals feeling closer in relation to one another. Make sure to lead the dotted eighth/sixteenth figure in the first bar toward the downbeat of the next bar to keep a linear feel.

(Allegro energico, ma non troppo.
Heftig, aber markig.)

f *sf*

3

IV. Finale
(7 Bars after Reh. 105 - 106)

Similar to what I recommended for the opening passage of the first movement, I suggest creating a musical outline that brings these pitches into a like range to engrain the correct pitches before adding the intervallic relationships. Stay down and fire through the thirty-second-notes at the end of the bar, with an eye towards setting the first written D-sharp with weighted assurance. The intervallic relationships of these thirty-second-notes are all a major third apart, so think of them as being close in proximity to each other before firing with quick air to the upper written G-sharp (three bars before Reh. 106). When done correctly with good focused air support, this should create an even-sounding arpeggio. Make sure to choose a straight mute that allows a free blowing sense with an appropriate bite to the sound.

Wieder Schleppend (Nicht eilen!)
in F a2 mit Dämpfer

1. 2.

f

Più mosso

p

zurückhalten

106

1

Carmen

Vorspiel

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

(9) I.II. Trp. in A

Georges Bizet

1. Akt

Marsch und Chor der Gassenjungen

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

Trp. in A (auf der Bühne)

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

I. Trp. in B

Lucia di G. Donizetti
Lammermoor β - Tip (Trill) in B \flat



ALL' MOD. to $\text{♩} = 60$

DO N CARLO 2^a CORNITA ⁷⁹

In LA

espressivo cantabile

Diol Soli

In LA

pp espressivo cantabile

pp

pp

D

p

6

non ti scor.

allarg.....a tempo

PIÙ MOSSO (ma un poco meno di prima)

E I TEMPO

Cambia in LA ♭

dari

6

p

v

ed io morir per te.

6

di me non ti scor.

col canto

Cambia in LA ♭

*) La versione in 4 atti e quella in 5 atti di Modena proseguono a pag. 88

IN LA

OTELLO

CORNET I-II

00

4

tronco

ALL. SOST. to f

sost.

4

Ad as - so le spa - del

tronco

O la turchesca rabbia è in voi tra - sfusa da sbranarvi l'un
i' altro?

Onesto Jago; per quell' - mor che tu mi porti parla.

CORNET I-II

D

In LA

1
2
3
4
5

E

1

F

mf

G

5 Per l'uni-

CORNET I-II

AA

lunga

Lo Stesso Movimento

Diceste questa sera le vostre preci?

lunga

BB *Lo Stesso Movimento*

T'af. fretta

CC DD

CC DD

Gielo! Morte?

In LA

Morto. Son per duta 3 Otello non ucci dermi *p*

In LA

EE *O T E L O*

ff

rall.

TEMPO DOPPIO 6

E ta'

ff

tutta forza

dim.

7

Bühnenmusik (Trompeten in C)

Allegro sostenuto

I Gruppe



I Gruppe

II Gruppe

II Gruppe

III Gruppe

I Gr.

II Gr.

III Gr.

Diese Stelle folgt 26 Takte später noch einmal

« MAVRA »

I. Stravinskij

III Tromba in Lz

Lento $\lambda = 80$

2/4
4
PP
3
3
3
6
3

O 12.70 

Fourth Part
(Reh. 265 - 267) ♪

This final section depicts the ghost of Petrouchka and requires a haunting, yet biting and sarcastic character. In the 1911 version, this passage is scored for the two trumpets with a slightly different division of duties than in the 1947 version (shown here). My instrument of choice for this passage is my Benge piccolo trumpet in B-flat. The Benge is great for this passage as it allows me to play very aggressively and still hold the muted sound together.

265 (Lento $\text{J}=50$) Solo

in C

266

1. f

2. ff

267

1. fff

2. fff

The score consists of three systems of music for two trumpets. System 1 (Reh. 265) has two staves, both in C. The first staff starts with ff (con sord.) and the second staff starts with (con sord.) ff. Both staves end with meno f. System 2 (Reh. 266) has two staves, the first starting with f and the second with ff. System 3 (Reh. 267) has two staves, both starting with fff. The music includes various dynamic markings like > and 3, and performance instructions like 'Solo' and 'in C'.

Academic Festival Overture

Johannes Brahms, Op. 80
(1833 - 1897)

(Bars 63 - 89)

In 1879, the University of Breslau awarded Brahms an honorary doctorate and this piece was his musical "thank you." Brahms once described this piece as "a very boisterous potpourri of student songs," and the trumpet chorale section below is an adaptation of the traditional students' song *Wir hatten gebauet ein stattliches Haus* ("We have built a stately house"). From the first note we play, this passage requires a noble and flowing quality to give the trumpet chorale the proper singing character and line. It's important to know when to rise to the surface as melody and when to relax and let another voice through. It's also important to understand the harmonic structure and put each note in its appropriate place for intonation within every chord. At letter D, save the start of the crescendo until the second half-note of the third bar after D, then steadily sing toward the L'istesso tempo *ff*. I would suggest breathing quickly in the middle of the third bar after D, then again (quickly) between one and two bars before the double bar L'istesso tempo marking (if needed). In both cases, be careful not to lose the sense of direction and vocal quality. At the double bar, be aware that you are bolstering the cello line. Play a long quarter-note with purpose and weight followed by the lifted (yet not casual) eighth-notes and quarter-note. Even though this is "*ff*" it is within the context of a Brahms *ff*, so keep in mind that the depth of tone is the most important element here.

(Allegro)

63 Solo

1. in C *p dolce*

2. in C Solo

3. in C *p dolce*

1. in C *p dolce*

2. in C Solo

3. in C *p dolce*

D

72

1. *cresc. poco a poco*

2. *cresc. poco a poco*

3. *cresc. poco a poco*

L'istesso tempo, un poco maestoso.

82

Symphony No. 2

Johannes Brahms, Op. 73
(1833 - 1897)

I. Allegro non troppo
(Bars 282 - 298)

As in any work by Brahms, your tone quality needs to achieve the correct blend. Another key element is the ability to make sure every note has its importance in the context and that nothing is approached in a casual manner. In this passage, sing through the half-note and lift through the subsequent quarter-note, continuing in a smooth manner while elegantly showing the hemiola in bars 292/293. Once you get to bar 294, present the downbeat and then relax the longer note since you are no longer the primary voice. You may then come up a little bit, phrasing into the downbeat of bar 298 in support of the woodwinds and strings.

(Allegro non troppo)

282 in D

290 Solo

1. Solo p cresc. f sf

2. p cresc. f sf

(Bars 513 - end)

For this passage at the end of the first movement, sing through the half-notes in bars 513 and 515 in the same manner that you played bars 290/291, relaxing the tone on the subsequent lower octave each time, then taking care that the low unison A is steady and soft (this is where all of your soft long-tone work pays off!). The hairpin on the last note should only come up slightly to reach a *mp* or so before coming to a rest back in *p*.

(in tempo, siempre tranquillo)

513 in D

1. mp in D 1 2 3 4 5

2. mp p p p p p p p p

Brahms Symphony No. 2

IV. Allegro con spirto
(5 Bars before Reh. P - end)

37

This is one of the most uplifting moments in all of the symphonic repertoire and one of my favorite passages to play. The *sf* in bars 388/390 and the later *ff* are exuberant but tone quality is of the utmost importance. Place the tied whole-notes in bars 397, 399, 401 and 403 with strength and weight, then back off a little in order to give the trombone scales the room to come through the texture without forcing. In bars 406, 407, 408, 410, 411, and 412, acoustically release from the tied note in order to get back in on time with the following three eighth-notes, making sure to propel them with articulation and good forward air movement. Drive the eighth-notes in bars 421-424 to seek the downbeat of bar 425. I always try to picture my air traveling through the two slurred eighthths, singing each note solidly. I then ride that same air with the articulated notes, continuing to arc toward the downbeat of 425 but with the real destination being the last bar concert D.

(Allegro con spirto)

382 (Allegro con spirto) in D

1. *p cresc.* *sf f* *sf* *sf* 6

2. *p cresc.* *sf f* *sf* *sf* 6

397 1. *f* *f*

2. *f* *f*

407 1. *f*

2. *f*

413 1. *ff*

2. *ff*

419 1. *ff*

2. *ff*

424 1. *ff*

2. *ff*

Symphony No. 100

"Military"

Franz Joseph Haydn, Hob. I/100
(1732 - 1809)

II. Allegretto

(Trumpet 2, Bars 52 - 59)

(Trumpet 2, Bars 52 - 59)

This is a low fanfare solo passage that will occasionally show up on a Second or Fourth/Utility audition. Lead the triplets in a way similar to the beginning of Mahler's *Symphony No. 5*. Play with a full-bodied tone, along with good solid placement and clarity on every note.

⁵² A (Allegretto)
in C

Alborada del Gracioso

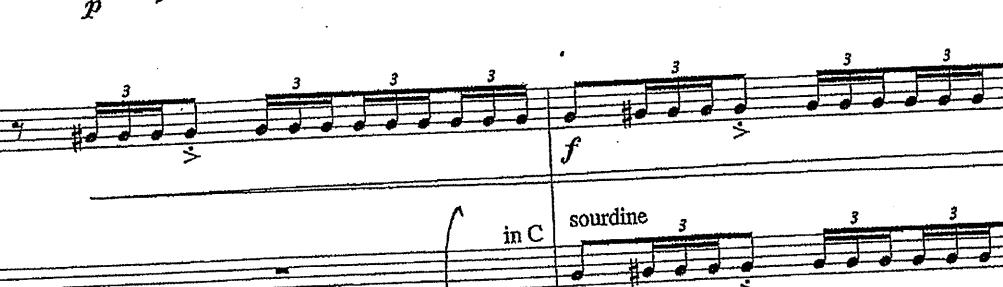
Maurice Ravel
(1875 - 1937)

For both of these passages, keep your focus on a good forward air current with the tongue riding the air and gliding efficiently, without any rigidity. Like Ravel's *Concerto in G*, I have found that the D trumpet works wonderfully for this piece. Because this requires a lighter touch and sound blend, the response of the D trumpet works well, especially in the fast triple tonguing passages below.

(Reh. 5 - 6)

Since I typically don't like to end anything on a K syllable, I use the articulation combination "TTK" or "TTK-TTK-TKT" for this passage when the last note before a rest is a sixteenth. As with all solutions I mention throughout this book, this is just my answer to the question of how I navigate this. You may find another combination may suit your strengths better.

5 (Assez vif $J. = 92$) sourdine
in C

1. 

2. 

Ravel Alborada del Gracioso

85

(Reh. 26 - 28)

In this passage, feel the air continuing forward on the lower note and just flip the upper triplet with quick timing each time. I also practice this with first and second parts combined together. If I can work up to playing this at tempo with both parts together, playing them each separately is much easier.

26 (Assez vif $\text{J.} = 92$)
in C

Musical score for Rehearsal 26. It consists of two staves. Staff 1 starts with a dynamic p and a instruction "in C sourdine" with a crescendo arrow. Staff 2 starts with a dynamic p and a instruction "in C sourdine" with a crescendo arrow. Both staves have a 6/8 time signature. The music is primarily composed of eighth-note triplets. The right hand part (Staff 2) includes a dynamic ff and a dynamic ff at the end. The left hand part (Staff 1) includes a dynamic $sans sourd.$ and a dynamic ff .

27 mettez sourdine

Musical score for Rehearsal 27. It consists of two staves. Staff 1 starts with a dynamic mf . Staff 2 starts with a dynamic pp . Both staves have a 6/8 time signature. The music continues the pattern of eighth-note triplets from Rehearsal 26, with the instruction "mettez sourdine" appearing above the staff.

sourdine

Musical score for Rehearsal 28. It consists of two staves. Staff 1 starts with a dynamic pp . Staff 2 starts with a dynamic pp . Both staves have a 6/8 time signature. The music continues the pattern of eighth-note triplets, with the instruction "sourdine" appearing above the staff.

28

Musical score for Rehearsal 28. It consists of two staves. Staff 1 starts with a dynamic p . Staff 2 starts with a dynamic p . Both staves have a 6/8 time signature. The music continues the pattern of eighth-note triplets, with the instruction "sourdine" appearing above the staff. A large, handwritten brace is drawn across the two staves, grouping them together.

Pines of Rome

I. I pini di Villa Borghese

(11 Bars after Reh. 2 - 8 bars before 3)

Keep articulation light and the sixteenth-notes fleeting and moving ahead toward the next dotted quarter-note. Make certain that you get off of tied notes in time to stay right in tempo, and that you clearly place the next sixteenth-note after the longer notes. Dig out all sixteenths with even sound and articulation.

(Allegretto vivace)

in B^b (Sord.)

ff

f

mf

in B^b (Sord.)

in B^b (Sord.)

ff

2.

3.

2.

3.

1.

2.

3.

1.

2.

3.

1.

2.

3.

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Respighi Pines of Rome

(Reh. 5 - 6 bars before 6)

Staying in tempo is a key concern here, either while playing or when coming in after rests on time. To avoid getting behind, breathe before Reh. 5, then again after the end of the eighth bar only. At tempo, there is precious little time just to get back in after the shortness of the sixteenth rest. Another idea is to slightly shorten the length of the tied quarters (at bars 5 through 8 after Reh. 5), getting off of that tie slightly early to snatch a quick breath and get back in right off the downbeat of the next bar. As for mute choice, I like one with bite and ring so that I can boldly set the concert high C without having to push.

5 a tempo
in B^b (Sord.)

II. Pini presso una Catacomba
(Offstage Solo)

Play this passage with an espressivo, dolce, cantabile tone throughout, shaping the phrase in a manner that gives the illusion of freedom but remains within a rhythmic framework. Intonation, especially when playing G Major arpeggios or keeping the upper Gs from going sharp, is a key concern here. Aim for an even sound, top to bottom, with an overall concept of pacing and shaping throughout the entire passage that is beautifully expressive. As with the Mahler *Symphony No. 3* posthorn solo, it's important to know when the strings change chords. This helps greatly with coordination and timing from offstage.

Tromba Interna in C
Più mosso (il più lontano possibile)



Pique Dame

3. Akt 5. Bild
Nr. 18 Zwischenaktmusik

Largo [♩=50]

II. Trp. in B (weit hinter der Szene)

Peter Tschaikowsky

12

ff

15

3 3 3 3 8

17

3 3 3 3 8

35

ff

38

3 3 3 3 3 3 3 3

40

3 3 3 3

RIMSKY-KORSAKOV: Scheherazade - cont'd

RIMSKY-KORSAKOV: Scheherazade - cont.

Andantino, quasi Allegretto
I. in Bb

mp marcato ass.

III.

G 3 3

Vivo *(J. 192-198)*
I. in A Solo

6 mf

IV.

C

II. in A

mf

D

(Slower in 1) *(J. 67-68)*

sf 2 *f* 3 *sf* 2 *f* 3

(Faster in 2) *(J. 192-198)*

6 16 3

E

(Slower in 1) *(J. 67-68)*

3 f

(Faster in 2) *(J. 192-198)*

6 16 *f*

Symphony No. 2

Robert Schumann, Op. 1
(1810 - 1856)

**I. Sostenuto assai - Allegro, ma non troppo
(Beginning - bar 13) ●**

This passage requires an acute ability to play softly, in control, and with a glowing, beautiful *pp* chorale tonality. Whether playing this passage in the orchestra or on your own, craft a color and fit your rhythm with the string section's moving quarter-notes always in mind. Play pesante sixteenth-notes throughout that are slightly long and more set. Playing the sixteenths in this manner, while thinking of the longest legato line possible (with minimal brushed articulation along the way), will help create the right character for this passage.

For the second trumpet part, play with a slightly broader tone and a sense of setting the lower octave so the first player can sit within your sound. It is also customary for the second player to fill in all lower octave notes throughout this passage (with the exception of the last note which remains unison) as shown below in the alternative Trumpet 2 part. The trumpets of Schumann's day had limited ability to play notes of the scale in the lower register, so many of the notes that we now can play were unavailable at that time.

Sostenuto assai. ♩ = 76
in C

1. 

2. in C (Trumpet 2 as written)

pp

in C (Trumpet 2 as usually played)

Alternative Trpt. 2 

1. 

2. 

Alternative Trpt. 2

An Alpine Symphony

(1 Bar before Reh. 68 - 71)

Richard Strauss, Op. 64
(1864 - 1949)

This passage is an incredibly dramatic moment in the piece. Strauss writes the heading, "On the Glacier" and indicates a solid, very lively tempo. In the first trumpet part, place accented notes firmly and lead towards the upper concert D. Play in a singing manner throughout, maintaining the vocal intensity on longer duration notes and after the highest point in order to carry you all the way to the end of the phrase (four bars after Reh. 69). In the third trumpet part, continue with this same character from the second beat at Reh. 69 (written accented B-flat). As in the first part, it's especially important to sing with your tone and not let up after the highest note, continuing all the way to the end of the phrase.

Auf dem Gletscher.

Festes, sehr lebhaftes Zeitmaß (un poco maestoso).

(Reh. 75 - 76)

Keep this entire passage (from beginning to end) in the written pianissimo dynamic. Start with a lyrically-connected first eight beats and then become extremely crisp and rhythmically deliberate as you play the dotted eighth/sixteenth figure. Land on each beat's sixteenth-note solidly and with quickness. This will help keep things steady without lapsing into a triplet feel. Make sure that there is a subtle yet distinct difference between accented and non-accented notes. I visualize someone gingerly traversing a dangerously narrow, icy path just before reaching the summit (six bars after Reh. 76).

Gefahrvolle Augenblicke.

A tempo, lebhafter als vorher.)

*An Alpine Symphony, op. 64 / Ein Alpensinfonie op. 64
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Don Quixote

Richard Strauss, Op. 35
(1864 - 1949)

Introduction (Reh. 3 - 4)

From the first notes you play, think of leading towards the *ff* on the fourth beat at five bars after Reh. 3. It's essential to observe all of Strauss' indications in this passage. Dotted notes need crispness and drive, notes with lines over them need sustained length and persistence, and accented notes need to be highlighted above the others surrounding them. In the *diminuendo* and subsequent softer dynamics, keep articulation clear and tone centered with quick air on the upper notes. Think through the bar of rest (six bars before Reh. 4) and come back in as if you had continued playing the same note the entire time. Choose a mute that responds well and allows you to perform all of these elements throughout a wide range.

3 Etwas lebhafter
in D mit Dämpfer

1. 

2. 

3. 

etwas zurückhaltend

1. 

2. 

3. 

früheres Zeitmass.

1. 

2. 

3. 





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Strauss Don Quixote

Var. III
(1 Bar before Reh. 36 - 38)

Sing from the first eighth-note with length and dig through the triplet notes in a linear manner each time we begin the slur. Each slurred segment stacks upon the last, finally reaching the second beat at three bars before Reh. 38. Like the lyrical solos in *Don Juan*, this is a wonderful Straussian moment where we can sing out in a gorgeously tender voice. Make sure that the last eighth-note of each slur isn't clipped, but rather, is lifted as we take the next breath.

1. *Viel langsam.*
in D (sehr zart)

36

37 *immer sehr weich*
cresc.

38

mf *dim.* *p*

Var. X
(Reh. 67 - 69)

Rhythmic vibrancy on every note is critical throughout this section. Play all dotted eighths within the triplet with good length and emphasis, then play driving, articulate sixteenths and eighths coming from them. At two bars before Reh. 67, give the eighth-notes within the triplet a little accent and infuse a propelling energy towards the next beat. The change in dynamics at four bars after Reh. 67 is important in order to give room for the *crescendo* leading into Reh. 68. At the end of this buildup, play the last two quarter-notes long and intense, as if we were continuing on with a downbeat at Reh. 68. Bring out the third part whenever it is independent, either in direction of line or content. In the first and second parts, give a slight bit of relief on the longer notes at four and five bars after Reh. 68 so as to let the third part through.

1. *Viel schneller*
in F

67

ff

2. *in F*

ff

in F

ff

Strauss Don Quixote

127

1.

2.

3.

f

f

f

1.

cresc.

2.

cresc.

(B)

cresc.

68

1.

fff

2.

fff

3.

fff

fff

1.

fff

2.

fff

3.

fff

69

Till Eulenspiegels Lustige Streiche

Richard Strauss, Op. 28
(1864 - 1949)

Start this duet with the character of a sigh, phrasing down the opening two beats. The triplet in the opening bar is the same relative speed as the second bar triplets, with each moving slightly faster. Typically, most conductors will take a little time on the triplet leading into the fourth bar after Reh. 14, setting the half-note in *forte* with purpose.

(Reh. 32 - 33)

Subdivide throughout this little *leggiero* section to be right in time with each new entrance. Retain a soft dynamic and light touch throughout, like a string player playing off the string with lift.

Strauss Till Eulenspiegels Lustige Streiche

(5 Bars before Reh. 34 - 4 bars before Reh. 38)

It is important to highlight the accents right from the start of this passage. From Reh. 35 on, the accents on the first notes of the eighth-note groups must be placed as the strongest note of the grouping. The independent third part is usually in contrary motion to the other trumpets and should be brought out appropriately. Throughout this, the eighth-notes need a crisp, *marcato* articulation and driving intensity. Be sure to play all accented notes stronger than non-accented notes, especially in the bars after Reh. 37 where these accented notes highlight the motif representing Till. Whenever there is a tied note, take care to release in tempo and set the next note with equal energy, clarity, and acoustically appropriate volume.

[Volles Zeitmass (sehr lebhaft.)]
in F

2 34 2

35

1. 2. 3.

in F > f > f

mf cresc.

36

1. 2. 3.

fff in F ff ff f

cresc. fff fff ff

cresc. ff ff ff

Strauss Till Eulenspiegels Lustige Streiche

immer ausgelassener u. lebhafter.

37

135

The musical score consists of four systems of three staves each, representing parts for three instruments. The staves are labeled 1., 2., and 3. from top to bottom. The music is in common time, with various key signatures and dynamic markings such as ff (fortissimo) and fff (fotissimo). Measure 37 starts with a forte dynamic (ff) and continues with eighth-note patterns. Measures 38 and 39 show more complex rhythms with sixteenth notes and grace notes. Measures 40 and 41 feature sustained notes and eighth-note patterns. Measures 42 and 43 conclude with a final forte dynamic (ff) and a coda section starting at measure 44, which ends with a triple forte dynamic (fff).

Richard Strauss : ELEKTRA

274 TEP III IN E♭ MIT DÄMPFER.

275

TEP II IN E mit Dämpfer.

275

05

SKOHEZ

Nach dem Tanz

Andante

Ziemlich langsam

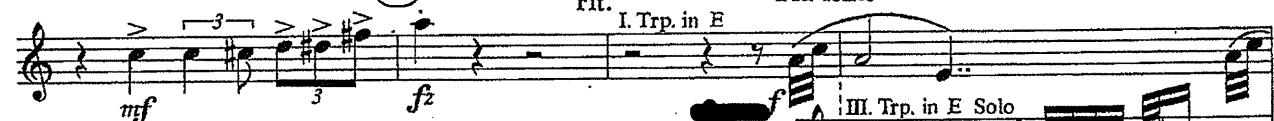
(314) 3 I Trp. in C Solo



(315)

rit. I. Trp. in E

Etwas breit
Più lento



(316)



4 espressivo

Ziemlich lebhaft
(330) 2

pp

Immer bewegter

con sord.
II. Trp. in B Solo



f

mf

Mäßig bewegt

(351) 1 I u. II. Trp. in E Solo

con sord.



[Fortsetzung
nächste Seite]

Ein Heldenleben

Richard Strauss
op. 40

Richard Strauss
op. 40

I. in B (hinter der Szene) 42 Lebhaft

II. in B (hinter der Szene)

III. in B (hinter der Szene)

L

43

13

13

13

44 wieder lebhaft

f

f

f

Sehr lebhaft

(58) I. in B mit Dämpfer

ff 3 3 3 3 dim. p *ff*

II. in B mit Dämpfer

ff 3 3 3 3 dim. p *ff*

III. in B mit Dämpfer 3 3 3 3 dim. p *ff*

(60)

ff cresc.

ff cresc.

ff cresc.

(61)

fff Dämpfer weg

fff Dämpfer weg

fff Dämpfer weg

(62) f

2. Trompete in Es.

42 *lebhaft* 42 7 43 6 *etwas breiter*
Tromp. h.d. Scene. *Tromp.*

44 *wieder lebhaft.* 8 45 8 46 6 47 7 48 7 49 4
h. d. Scene

Festes Zeitmass. (sehr lebhaft.) Tromp I.
kl. Trommel *ff* > > > *molto marcato* >
ff

50 51 1 *ff*
sempre ff

52 *dim.*

53 7 10 > > 54 55 12
p

56 6 57 12 58 159 > >
mf > >

1 60 > > > 61 *hervortretend*
ff > > > *fp* *p cresc.*

62 1 > > > 50 2 > >
f > > > *f* > >

1 64 > > > 3 65 > > >
ff > > > *ff* > > >

66 5
ff > > > 5

Götterdämmerung

Richard Wagner
(1813 - 1883)

Act III, Scene III
(Reh. 38 - 39)

In *Siegfried*, the third opera of Wagner's *Ring Cycle*, this passage comes right before the pivotal scene where Siegfried awakens Brunnhilde from the magic sleep she was in at the end of the previous *Ring* opera, *Die Walküre*. In the last of the *Ring Cycle* operas, *Götterdämmerung*, this passage happens right after Hagen kills Siegfried. As he is dying, Siegfried reminisces about awakening Brunnhilde in the previous opera and this same motif reappears.

Exact rhythm is essential throughout this passage and it is important to place all notes with equal dramatic purpose. In the softer dynamics, think of a *quasi sotto voce* character so that even in the softest moments, every note has an urgent quality.

Act III, Scene II
(4 Bars before Reh. 42 - 44)

Siegfried's Death and Funeral Music offers one of the most dramatic moments in the operatic literature. The initial entrance here is the sword leitmotif from *The Ring*. Sing out in a bold tone with vibrancy, a sustaining sound, and depth. On the G in the bar before Reh. 42, I think of rolling my sound as I crescendo, with my tone widening and literally engulfing the room with as beautiful and robust a sound as I can get while leading into the downbeat. The sixteenth-notes with wedges need a strong, intense set as well as articulation with equal sense to both notes. Think of these shorter notes as having the same body as longer notes, just in a shorter duration. For the quarter-notes on each bars' fourth beat, sustain through them strongly (almost with a bit of a "burn" to them) as they lead back toward the following sixteenths. At Reh. 43, play the shorter notes with heaviness and purpose, propelling them out of the longer notes to help continue the line. Longer notes in the fifth, sixth, and seventh bars after Reh. 43 can come down slightly (dynamically) in order to let moving lines elsewhere to be heard more easily through the thick texture. Two bars before Reh. 44, some conductors will move ahead slightly on the second beat triplets.

Sehr langsam. Feierlich.
in C

42

in C

in C

ff

3

ff

p

3

ff

p

3

ff

p

Wagner Götterdämmerung

GÖTTERDAMMERUNG

Tromba III.

II. Aufzug.

I. SCENE.

R. WAGNER

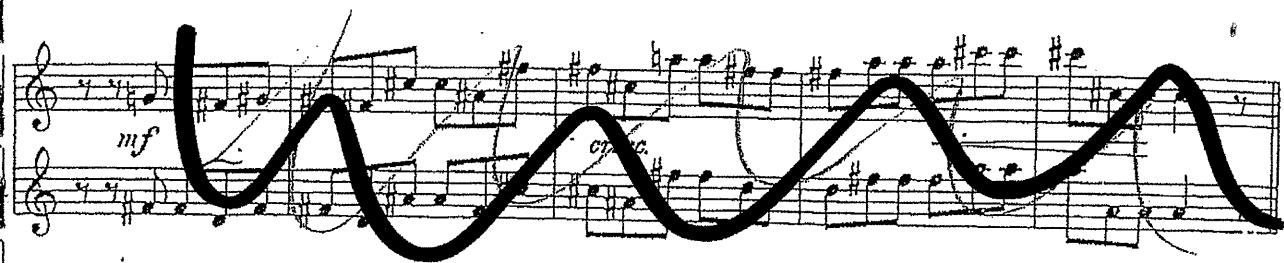
Moderato molto.

Fusilli.

38

Serge Prokofieff: L'amour des trois Oranges

1st & 2nd Trumpets in B♭



Marche

A handwritten musical score for two trumpets in B♭, continuing from the previous page. The section is titled 'Marche'. The score includes six staves of music. The first staff begins with 'Tempo di Marcia' and 'in B♭'. The dynamics throughout the section include 'p' (pianissimo), 'mp' (mezzo-pianissimo), 'mf' (mezzo-forte), 'f' (forte), and 'ff' (fortissimo). There are also several hand-drawn arrows pointing upwards, likely indicating crescendos. The score concludes with a dynamic marking 'ff' and a large blacked-out ending bracket.

Symphony No. 5

II. Allegro marcato (Reh. 48 - 56)

Sergei Prokofiev, Op. 100
(1891 - 1953)

Start this section with a very dry (almost menacing) sound and articulation within the soft *piano* dynamic. Make a distinct difference between the eighth-notes at the start (with dots) and the notes after Reh. 49 (with accents). This first occurs in the second and third trumpet parts in the first two bars after Reh. 49, then later with the whole section five bars after Reh. 49. Throughout this passage, use these dots and accents to establish a rhythmic sense. Observing the slight dynamic differences will also help to create a nice musical effect here as well. As things accelerate, give the eighths more and more of a driving, seeking feeling, along with big (and late) crescendos toward the *sf* each time.

48 L'istesso Tempo

1. in B[#] *p*
2. in B[#] *pp*
3. in B[#] *p*

49

1. *mp*
2. *p*
3. *p*

1. *mp*
2. *p*
3. *p*

con sord.

1. *mf*
2. *mf*

50 *poco a poco accel.*

Symphony No. 5 in B-flat Major, op. 100
By Serge Prokofiev
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Prokofiev Symphony No. 5

82

senza sord.

1. *mp*

(2) *mp*

(3) *mp*

sf

cresc.

mf

mp

51 Allegro marcato come prima

52

1. *sf*

ff

9

9

9

ff

9

9

2. *p*

p

p

p

53

8

54

1. con sord. *mp*

sf

p

senza sord.

1. con sord. *mp*

sf

f

p

8

8

8

p

p

p

1. con sord. *mp*

sf

f

p

2. *p*

3. *p*

1. con sord. *mp*

sf

f

p

