

CONCORSO PRIMA TROMBA 2026

CONCERTI

A. Honegger	Intrada
F. J. Haydn	Concerto per Tromba in Mib (da eseguirsi con la Tromba in Sib)

PASSI D'ORCHESTRA

J. S. Bach	Magnificat: N1 Messa in Si Minore: Credo
B. Bartok	Concerto per Orchestra: 1 Mov: Introduzione da 39 a 50, da 328 a 396 2 Mov: Giuoco delle Coppie da 90 a 120 5 Mov: Finale da 211 a 254
G. Donizetti	Don Pasquale: Atto II – N°5
G. Mahler	Sinfonia N°3: 3 Mov: Posthorn 6 Mov: da una battuta prima di Cifra 26 a Cifra 29 Sinfonia N°5: Mov 1 “Trauermarsch” Sinfonia N° 7: 5 Mov da Cifra 223 fino a battuta 52
Mussorgskij	Quadri di un'Esposizione: “Promenade” “Samuel Goldberg und Schmuyle”
M. Ravel	Concerto in Sol: 1° Mov da n.2 a n. 3
O. Respighi	Pini di Roma: - Dall'Inizio fino a N. 3 - Pini Presso una Catacomba, Solo Tromba esterna
N. A. Rimskij-Korsakov	Sheherazade: Estratti dai mov. II, III e IV
G. Rossini	Il Turco in Italia: Ouverture solo

R. Schumann	Sinfonia N° 2: dall'inizio fino a battuta 13
R. Strauss	Eine Alpensinfonie: da una battuta prima di n. 68 fino al n. 71 Ein Heldenleben: da n. 80 fino al n. 83 – Parte Prima Tromba in Sib
I. Stravinsky	Petruschka: - da una battuta prima di Cifra 135 fino a 6 battute dopo 138 - da Cifra 140 a Cifra 151
G.Verdi	Don Carlos: Solo Cornette del Terzo Atto Un Ballo in Maschera: da 6 battute dopo 21 a n. 22 Il Trovatore: 1° Atto da n. 44 a n. 45 Aroldo: Ouverture
R, Wagner	Parsifal: Preludio

Magnificat.

Tromba I in D.

J.S. BACH.

Nº 1.
Magnificat.
(Chor)

Allegro moderato.

The musical score is written for Tromba I in D, J.S. Bach's Magnificat, No. 1. It is in 3/4 time and marked *Allegro moderato.* The score consists of 86 measures, with measures 5, 11, 18, 25, 33, 42, 47, 60, 72, 78, and 86 numbered. The key signature has one sharp (F#). The score includes various dynamics such as *f*, *mf*, *ff*, *cresc.*, *marc.*, *espr.*, *senza rit.*, *p*, *f marc.*, *f ma dolce*, and *fff*. Performance instructions include *tr* (trill), *trun* (trumpet), and *senza rit.* (without ritardando). The score is divided into sections labeled A, B, C, D, E, and F. The first section (measures 5-11) starts with a *f* dynamic and includes *marc.* markings. Section B (measures 25-33) features *ff*, *mf*, *cresc.*, and *ff marc.* markings. Section C (measures 42-47) includes *mf*, *cresc.*, *ff*, *f*, and *f marc.* markings. Section D (measures 47-60) includes *mf*, *f*, *ff*, *p*, *mf*, and *f marc.* markings. Section E (measures 60-72) includes *ff*, *f ma dolce*, and *f marc.* markings. Section F (measures 72-86) includes *senza rit.*, *cresc.*, *ff*, *mf*, *f*, *espr.*, *marc.*, and *fff* markings. The score ends with a *fff* dynamic and a *trun* marking.

Johann Sebastian Bach
Mass in B Minor
BWV 232

Trompete I in D.

Nr. 13. „Credo“ (2.) (Chor).

Allegro. 4 5 5 10 5 15 5 20 5 25 3 Fl. I u. Ob. I. 30 *tranquillo*

28 *f* *mf* Tempo I.

35 *mp* *p*

40 *mf* *f*

45 2 50 5 55 5 60 4 Fl. I u. Ob. I. 64

65 *ff* *poco rit.* *tranne* *tranquillo* 70

pp

cresc. 1 75 5 Tr. II. 80 *mf* *cresc.* *ff*

Nr. 14. „Et in unum“ (Duett: Sopran und Alt). Nr. 15. „Et incarnatus“ (Chor.)

CONCERTO FOR ORCHESTRA

I. INTRODUZIONE

Béla Bartók

Andante non troppo

String. - - - tornando al Tempo I

Fl.

Vla.

1st Vln.

pp

pk.

11 12 1 9 22 1 3 4 30 35 1 1 44 51 1 6 58 1 2

1st TRUMPET in C

Tempo I

senza sord.

231

237 1

242 1 5 **248** 5 **254** 1 10 **265** 1 2

Ist Vlns.

Poch. allarg.

8va.

Tranquillo

272 1 15 **288** 1 11 **300** 1

C. A.

5 **306** 1 5 **Poch. rit. Tempo I** **313** 1 2 **2nd Trb.**

B. Cl.

etc. 1 **323** 1 4 **329**

2nd Trpt.

335

f ben marc.

5 **2nd Trpt.** **354**

359 **364** **marc.**

f ben marc

376

380 **cresc.**

386 **Poch. allarg.** (4) **396** **Tran-**
quillo

ff **Ist Cl. Solo**

5 **402** 1 10 **413** 1 5

II. GIUOCO DELLE COPPIE

Allegretto scherzando

7 9 6 17 1 7 25 1st Ob.

1st Bsn. etc.

etc. 5 33 1 7 41 1 3 45 1st Cl.

Poch. rit. a tempo etc. 5 52 1 7 60 Fl. etc. 8 70 1

Poco rall. a tempo 6 77 1 3 1st Fl. 8 83

B. & H. 9131

4 1st TRUMPET in C

Vla., pizz. 90 con sord. 1

97 102 mf

p

109 mf p 116 p mf

VIA SORD. 123 Lo stesso tempo senza sord. 2 mf

V. FINALE

pp **112** 6 **119** 1 2 1 3 **126** 1 5 **132** Ist & 2nd Trbs.

pp **137** senza sord. **201** Tempo I (Presto) **148** 1 TACET etc. 3 2nd Trpt. 3

211 3 **221** 7 **231** 2 **238** *f* *più f*

244 *ff* **249** *ff*

Poco meno mosso **256** 1 TACET **349** 2 Ist Hn. etc.

356 1 8 **365** 1 3 **370** 1 3 Trb. Ist Ob.

378 Trb. **384** Tempo I (Presto) 9 **394** 1 7 *p* *mf* Hns.

TROMBA 1.^a e 2.^a

DON PASQUALE

G. DONIZETTI

ATTO 2.^o

PRELUDIO, SCENA ED ARIA

N.^o 5

MAESTOSO

TROMBA 1.^a

In SI $\flat$

TROMBA 2.^a

In SI $\flat$

Cantabile

RECIT.

f a'danni miei con- giura.

Solo 3

p perder No- rina,

2 in un foglio i sensi

2 **LARGHETTO**

miei.

1 a trasci - nar si vada. *p*

8

il ben pèrdu - to *p*

5

accel.

3 dal mio core cancel - lar

3 **MOD.^{to}**

4

SYMPHONIE N^o 3.

0545

Flügelhorn in B.

Erste Abtheilung.

N^o 1 tacet.

Zweite Abtheilung.

N^o 2 tacet.

N^o 3.

Gustav Mahler.

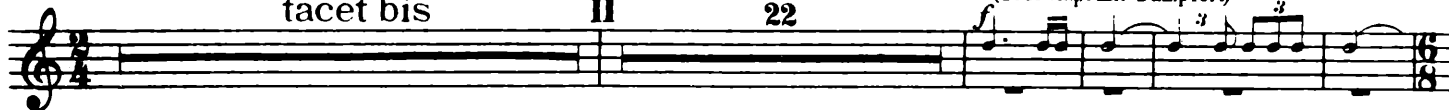
Comodo, scherzando.

tacet bis

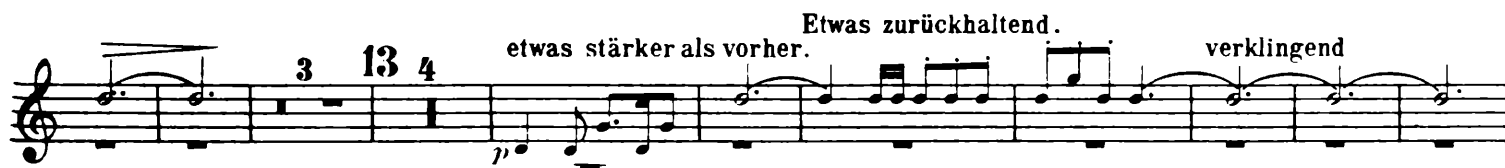
11

22

(1. Tromp. mit Dämpfer.)



12 Merklich langsamer.



Flügelhorn in B.

(wie aus der Ferne, sich etwas nähernd.)

Zeit lassen.



Zeit lassen.

Zurückhaltend.

rit.

Zurückhaltend.



16 a tempo

Wieder Zeit lassen.



Nº 4, 5 u.6 tacet.

Mahler - Sinfonia n.3 movimento VI

12

1. Trompete.

Schalltrichter auf

23 in B. Immer drängender. mit Dämpfer. 1

24 Wieder sehr bewegt. Immer mit Dämpfer. 2 molto rit. Dämpfer ab. 2

25 Langsam. Tempo I. Etwas zurückhaltend. (Picc.) Sehr zurückhaltend. 26 Sehr langsam. zart hervortretend. a Tempo molto portamento

sempréppp sehr getragen u. gesangvoll mit aufgehoben. Schalltrichter.

Bis zum Schluss breit.

27 3

28 Immer breiter. Langsam anschwellen.

29 Nicht schleppen. Von hier an Tempo.

30 Schalltr. in die Höhe. 1 f cresc. ff

31 Breit. Wieder etwas zurückhaltend. 2 3 p ff pp dtm. p cresc.

32a tempo. Nicht mit roher Kraft. Gesättigten, edlen Ton. Lange Ohne Diminuendo. Nicht abreißen.

ff über das ganze Orchester hinaus. sempréff f

Symphonie Nr. 5

I. Abteilung

1. Trauermarsch

Gustav Mahler

In gemessenem Schritt. Streng. Wie ein Kondukt

in B

[illegible]

*) Die Auftakt-Triolen dieses Themas müssen stets etwas flüchtig (quasi accel.) nach Art der Militärfanfaren vorgetragen werden.

4 Wieder etwas gehaltener

89 **30** **1** **5** **2** **3** **4** **5** **6** **7**

Holzbl.

6 **7** Plötzlich schneller. Leidenschaftlich. Wild

133 Pos. **19** **1** **2** **3** **ff**

3. Tromp. (B)

159 **ff** **f**

166 **sf** **f** **sf**

8 173 **7** 3. Tromp. (B) **1** **pp** **portamento** **molto**

1 **2** **3** **4**

187 **f** **5** **1** **9** **a tempo** **sehr hervortretend** **ff**

Pesante

199 **sempre ff** **sf** **sf** **mf** **10**

213 **fp** **cresc.** **f**

219 **poco rit.** **a tempo** **fff**

345 Pos., Btb. **1** **in B** **17** **11**

f *fp* *cresc.* *sf*

18
369 **Klagend Zurückhaltend** in F **Poco meno mosso**

Tutti

3 4 f 3 f 3 f

382 **Streng im Tempo**

dim. p dim.

389 **Nicht zurückhalten** *verlöschend* 19 **Schwer**

pp

3. Tromp. (B)

403 *Triolen flüchtig* **mit Dämpfer** *p* *pp* **Dämpfer ab**

p pp Dämpfer ab

4. Satz tacet

MAHLER - Sinfonia n.7

5. Satz

Rondo-Finale

in B **223** *Tempo I (Allegro ordinario)* *Hörner* *tr. tr. tr. tr.* *1 ohne Dämpfer*

Pk. **2**

7 *Maestoso*

13 *Pesante a tempo* **225** *2* *in B* *Pesante a tempo* **226** *8*

227 *33* *1* *Hrn.* *1* *in B* *4* *19*

41 *228* *1* *fließend.* *1* *drängend.*

fp *dim.* *ff* *2* *Lange halten.*

49 *229*

53 *Sempre l'istesso Tempo. (Tempo I ordinario)* **230** *Behaglich.* **231** *6*

70 *1. & 2. Horn.* *tr.* *tr.* *1*

77 *in B* *2* **233** *Tempo*

84 *poco rit.* *Pesante* *Kurz. (Allegro moderato ma energico) etwas schneller als im Tempo I.* *Gemessen! Nicht schnell! Tempo II.* **234** *1*

Tableaux d'une Exposition

de M. Moussorgsky

Orchestration de
Maurice RAVEL

Promenade

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

The first system of the musical score for 'Promenade'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The lower staff begins with a bass clef and a 2/4 time signature. Both staves have a dynamic marking of *f* (forte). The music features a series of eighth and sixteenth notes, with some rests.

The second system of the musical score. It continues the melody from the first system. A circled number '1' is placed above the first measure of the upper staff. The time signature changes to 6/4 in the second measure of the upper staff. The lower staff continues with a similar rhythmic pattern.

The third system of the musical score. It features a circled number '2' above the first measure of the upper staff. The time signature changes to 6/4 in the second measure of the upper staff. The lower staff has a circled number '2' below it. The system ends with a circled number '1' above the final measure of the upper staff.

The fourth system of the musical score. It begins with a circled number '3' above the first measure of the upper staff. The time signature changes to 3/4 in the second measure of the upper staff. The lower staff has a circled number '2' below it. The system ends with a circled number '4' above the first measure of the upper staff and a circled number '2' below it.

The fifth system of the musical score. It begins with a circled number '5' above the first measure of the upper staff. The time signature changes to 6/4 in the second measure of the upper staff. The lower staff has a circled number '2' below it. The system ends with a circled number '5' above the first measure of the upper staff and a circled number '2' below it.

VI. Samuel Goldenberg und Schmuïle

(56) Andante

4

(57) tutti

con sord.

3

3

3

(58) I^o

ff sord.

(59)

f

(60)

3

3

3

3

This musical score is for the sixth movement, 'Samuel Goldenberg und Schmuïle'. It consists of five staves of music. The first staff begins at measure 56 with a treble clef, common time signature, and a tempo marking of 'Andante'. It features a whole note chord, a four-measure rest, and then a melodic line starting at measure 57 marked 'tutti'. The second staff continues the melodic line with triplet markings. The third staff starts at measure 58 with a first ending bracket and a fortissimo 'ff' dynamic with 'sord.' (sordina) marking. The fourth staff continues this fortissimo texture at measure 59. The fifth staff begins at measure 60 with triplet markings and continues the rhythmic pattern.

ff
(con sord.)

61
f

ff
f
cresc.

62
ff
2
ff
ff

CONCERTO

TROMBA

MAURICE RAVEL

I

Allegramente 15 1 Clar. Fl. TROMBA Sord. mf

senza Sord. 2 2 f

3 2

O. RESPIGHI



PINI DI ROMA

I. I pini di Villa Borghese

in Si $\flat$

Allegretto vivace

TROMBA I

SORD.

ff

1

ff

10

ff

3

2

sf

ff

9

3

7

4

Pini di Roma

O. Respighi

II. Pini presso una Catacomba

$\text{♩} = 58-66$
Andante

in C

f dolce e espressivo

3

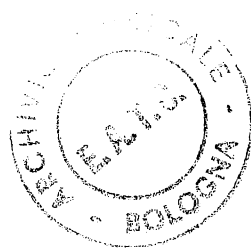
(poco cresc.)

3

0322

SCHEHERAZADE.

Suite symphonique.



Tromba I.

N. Rimsky-Korsakow, Op. 35.

in A.

Largo e maestoso.

I.

Lento. Recit.

Handwritten musical score for Tromba I, Part I. The score is written on seven staves. It begins with a treble clef and a 2/2 time signature. The tempo is marked "Largo e maestoso." and the dynamics include "ff" and "G. P." (Grave). The score features various musical notations, including rests, notes, and accidentals. There are handwritten annotations such as "Allegro non troppo. Tranquillo." and "Viol. Solo Cad." (Violoncello Solo Cadence). The score is divided into sections labeled A, B, C, D, E, F, G, H, K, L, M, and N. The key signature changes from one flat to two flats. The score ends with a double bar line and a repeat sign.

II.

in B.

Lento. Recit.

Andantino. rit.

a tempo

Tempo giusto.

a tempo

Allegro

poco più animato

C

D molto.

Handwritten musical score for Tromba I, Part II. The score is written on two staves. It begins with a treble clef and a 3/4 time signature. The tempo is marked "Lento. Recit." and the dynamics include "ff" and "G. P." (Grave). The score features various musical notations, including rests, notes, and accidentals. There are handwritten annotations such as "Solo ad lib." (Solo ad libitum) and "con sord." (con sordina). The score is divided into sections labeled A, B, C, D, and E. The key signature changes from two flats to one flat. The score ends with a double bar line and a repeat sign.

Tromba I.

lunga **F. Tempo giusto.** (Allegro molto.)

Tromb.

F Recit. Moderato assai.

G Tempo giusto. (Allegro molto.)

3 14 15 16 17 18 19 20 Solo

Oboe Fl. Oboe

p

[illegible]

Tempo I.

Tromba I.

8

f p f p f

p *cresc.*

mf

p

f

L Recit. Moderato assai. *a tempo* *a tempo*

Cad. ad lib. *Cad. ad lib.*

M in A. **A**llegro molto **N** Con moto. *ed animato.*

Cad. ad lib. 20 5 mf

1 1 1 0 19 1 1 1 2

f

P

rit- f p f f

p f p f f

2 **Q** Poco meno mosso. **R** accel. poco a poco

f *25* *10* p *cresc.* mf

animato

f

III.

in B.

Andantino quasi Allegretto.

24 A 24 B 14 C 6 D 10 E 8 F 15

Viol. I.

pocchiss. più mosso

16 17 18

G 3 3

19 20 *p* *ma marcato assai*

H 7 Solo *p* *ff* *p*

I 8 K 6 Lento. Recit. L Tempo I. *ff* *f* *pp* *morendo* *a tempo* *schierzando*

Ob. 1 2 3 9 M *allarg. assai*

Viol. Cad. 10 8 P 4 *poco rit.* *rit. molto* *a tempo*

5 N 7 10 *mf* *dim.* 2 2 4

IV.

in A.

Allegro molto.

Recit.

Lento.

Allegro molto e frenetico.

Viol. Solo Cad.

pp cresc. ff

Recit. Lento. Vivo.

24

A 16 B 1 2 3 4 11 C 2 3 4 16

D E $\flat$ F

5

G 16 H 16 I 16 K. ^{Fl.}
 1 2 3 4 *f*
 2 *f* *dim.* 7 L 4
f *dim.* *f* *dim.* *f*
dim. *f* *sf*
 M 13 4 N 17
sf *f* *cresc.* *sf* *p* 3 3
 12 O 16 P
f *ff* *f* *ff* *mf*
ff *mf* *ff* *mf* *ff* *mf*
 1 1 1 Q
ff *ff* *ff* *f*
 R
 11 S 4
f *f* *f* *f* *f*
 T Solo
mf *dimin.* *pp* 5
 1 2 3 4 5 6 7
 U 16 V 28

Tromba I.

Più stretto.

7 7 3 3 2 3 3

mf *mf* *f*

2

f

W Spiritoso.

2

1 3 1

sf

4

Allegro non troppo e maestoso.

6 4 4 4 X

ff *ff* *ff* *ff*

Y

3 2 2 2 2 2

ff *sf* *dim.*

10 Z 6 3 10 1 4

morendo

Viol. Solo Cad.

IL TURCO IN ITALIA

Tromba I

G.Rossini

Sinfonia

In LA

111 *p* *7* *4* *7* *8*

124 *p* *3* *3* *3* *3*

In LA

127 *kur z* *3* *3* *3* *3* *3*

131 *8* *3* *pp* *1*



in RE

185 *12* *13* *14* *in RE* *16* *16* *8* *3*

227 *3* *3* *3* *3* *3* *3*

231 *3* *3* *3* *3* *3* *3*

234 *15* *1* *2* *3* *4* *pp* *cresc. a*

Robert Schumann
Symphony No. 2 in C Major, Op. 61

1

Trumpet I

in C. (Original Notation)

Sostenuto assai. ♩ = 76.

Solo.



Trompete I.

Auf dem Gletscher.
Festes, sehr lebhaftes Zeitmaß (un poco maestoso).

Measures 68-71 of the Trompete I part. The score is written on three staves. Measure 68 begins with a forte (*f*) dynamic and features a series of eighth notes with accents. Measure 69 continues with a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes. Measure 70 is marked with a forte (*ff*) dynamic and includes a four-measure rest for the Horns (*Hörner*). Measure 71 begins with a forte (*f*) dynamic and features a series of eighth notes with accents, ending with a mezzo-forte (*mf*) dynamic and a two-measure rest. The tempo marking *poco calando* is present at the end of the section.

68 *f* *mf* *fp*

69 *3*

70 *ff* *Hörner* *4*

71 *f* *dim.* *p* *mf* *poco calando* *2*

Richard Strauss
Ein Heldenleben, Op. 40

1. Trompete in B.

The musical score for the first trumpet part of 'Ein Heldenleben' by Richard Strauss, Op. 40, is presented in three staves. The key signature is B-flat major (two flats). The tempo is marked 80. The score includes various dynamic markings and performance instructions:

- Staff 1:** Starts with a *dim.* marking, followed by a *p* (piano) marking at measure 80. The music features a melodic line with a long note at the end.
- Staff 2:** Continues the melodic line, marked *dim.* and *ppp* (pianissimo) at measure 81. It includes a triplet of eighth notes. The tempo changes to 82, marked *hervortretend* (emerging), and the dynamics shift to *f* (forte) at measure 82. The music features a melodic line with a long note at the end.
- Staff 3:** Continues the melodic line, marked *ritard.* (ritardando) and *fp* (fortissimo) at measure 83. The music features a melodic line with a long note at the end.

PETROUCHKA

First Part

1st Trumpet in C & B $\flat$

IGOR STRAWINSKY

con sord. *marc. p* *marc. p* *senza sord. mf* *mf* *Allegro, $\text{♩} = 116$ Solo*

133 134 135 136 137 138 139

p *p* *mf* *mf* *mf* *mf* *mf*

con sord. *marc. p* *senza sord. mf* *mf* *Allegro, $\text{♩} = 116$ Solo*

L'istesso tempo *Poco meno mosso* *poco rall.*

2 1 1 1

VALSE

140 *Lento cantabile, $\text{♩} = 72$ Solo* *mf ben cantabile* *ESPRESSO* *G.P.*

141 142

1st Trumpet

143 Allegretto, $\text{♩} = 60$ Solo *come sopra* 144 8 *come sopra* 145 7 *come sopra*

146 8 *come sopra* *f* *pp* 147 6 1st Ob. *Con furore*, $\text{♩} = 138$ 2 Lento, $\text{♩} = 72$

149 Lento cantabile (tempo di Valse, $\text{♩} = 72$) *rall.* Solo *a tempo* *mf ben cant.* 150 *sim.*

151 Vivo, $\text{♩} = 160$ Solo *f con sord* 152 *CON SORD* 153 Agitato ma tempo di rigore, $\text{♩} = 100$

ALL^o MOD.^{to} ♩ = 60

In LA *espressivo cantabile*

pp

Dio! Soli

In LA *pp* *espressivo cantabile*

f

pp

pp

D

p

p

2 3 1

allarg:.....a tempo

6

non ti scor.

PIÙ MOSSO (ma un poco meno di prima)

E 1^o TEMPO

Cambia in LA^b

dar! **6** *p* *ed io morir per te.* **6** *di me non ti scor.*

col canto

Cambia in LA^b

UN BALLO IN MASCHERA

1

TROMBA I.^A

G. VERDI

20 *I^o TEMPO*
in Mib **14** ...qual parte asse - gnàste? Che - tatevi, solo qui la

col canto

sorte de - cidere de?
SOLA

pp e ben legato

22 *V'*è Oscarre che

cresc.

IL TROVATORE



TROMBA 1.^a

G. VERDI

ATTO PRIMO

SCENA, ROMANZA E TERZETTO

N° 3

ANDANTE *In MI* 10 *Recitativo* 15 *ALLEGRO* 6 *ANDANTE* 47 *ALLEGRO* 12

ALL. AGITATO 70 *M'odi! No! ALL. ASSAI MOSSO* *In MI* 31

fra queste braccia... Infi da! 25 22

14 M. f 25 30 15

7 non può! 43 10 4 con dan nò. 31

GIUSEPPE VERDI
A R O L D O
SINFONIA

TROMBA I.

in Re
Andante

A

p *con espressione e forza*

B

f *f* *p*

C

p *ff*

11

6

Richard Wagner

Parsifal

TROMPETE I

Vorspiel

1

1 Molto lento
Sehr langsam

in F

pp *zart*
dolce

dim.

f *p* *piu p*

2

5 Hr. 2

p *sehr zart*
dolceiss.

sf *dim.*

pp

p cresc. *cresc.*

dim.

1 **6** in E

f *p* *ff*

Un poco riten.
Etwas zurückhaltend

4 **6**

1 **4** **6** Hr. 1

in F

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

dim.

5 **5** **11** **1** **6** Althoboe

in F

p

Un poco sostenuto
Etwas gedehnt

4 **6** **7** **8**

p *mf* *dim.* *p*