

COC Principal Trumpet Excerpt list, 2017.

Solo Repertoire:

J. Haydn Concerto 1st and 2nd mvts

Excerpts:

A. Berg* Wozzeck Act II: Beat 2 of mm 159 to mm 167

Act II: mm 761 to mm 769

L. Bernstein West Side Story Dance at the Gym - Blues: mm 7 to mm 33

G. Bizet Carmen Prelude: 2 after [6] to end of Prelude

Act I, Nr. 3: [16] to 16 after [16] and 8 before [19] to [19]

Act IV, Nr. 27: [35] to downbeat of [36]

Britten A Midsummer night's Dream Act I: 9 after [6] to 2 before [10]

Act II: [91] to [94]

G. Donizetti Don Pasquale Act II, Nr. 5: 5 after beginning to 4 after [1]

G.F. Händel Rinaldo (HWV 7a) Act I, Nr. 5: Complete Aria

(Act I, Nr. 4 in alternate HWV 7b Version)

G. Puccini La bohème Act II: Beginning to [1]

G. Rossini Barber of Seville Largo al Factotum: mm 17 to mm 43

R. Strauss* Der Rosenkavalier Act II: [20] to downbeat of [21]

Act III: 2 after [293] to 4 after [295]

Salome Scene 3: 7 after [135] to [136]

Scene 3: 5 after [137] to downbeat of [138]

Scene 4: 1 after [239] to 2 before [241]

Dance: 9 after [M] to 5 after [N]

		Dance: 1 before [R] to 9 after [R]
		Final Scene: [359] to 1 after [361]
G. Verdi	Aida	Nr. 6: Beginning to 2 before [A] and [K] to [L]
	Rigoletto	Nr.1 Prelude to Act 1
		Nr. 10: mm 247 to the end of the scene
R. Wagner*	Götterdämmerung	Act III, Scene 2: 4 before [42] to [44]
	Parsifal	Act I, Vorspiel: 8 after [1] to 14 after [1] and 8 after [2] to 5 before [3]

*The committee prefers, but does not require, the use of rotary trumpets for these composers.

1. Beethoven: FIDELIO – Act II, Off-stage call

in B. (auf dem Theater.)

127 *Un poco sostenuto.*



128



133 *F.L.L.* *cr. fmo.* 141 *più f*



143



2. Berg: WOZZECK – Act II

a) m.159 beat 2-m.166

1. Trompete in F

(quasi Tempo II, aber bewegter) (♩ = 100) **160** *f* *fp cresc.* *schmetternd* *fff* **165** *Stretta (quasi Tempo III) (♩ = 110)*

b) m.761-768

(in F) *Rondo marziale (♩ = ca 108)* *f* **765** *N* *schmetternd* *mf* *ebenso*

3. Bernstein: WEST SIDE STORY - N° 4. Dance at the Gym

a) Blues
m.7-33

TRUMPET 1 IN B♭

Molto moderato (♩ = 58) accel. poco a poco (sempre string.) **7** Rocky (♩ = 108)

3 2 open

f shake

f shake

f shake

f shake

17 *mf*

cresc.

f

27 *ff*

31

fall-off

4. Bizet: CARMEN

a) Prelude, 3 after [6] to end of Prelude

6 *And^{te} mod^{to}* En LA.

dim.

mp *cresc. molto.* *ff*

b) Act I, N° 3, [16] - 16 after [16]

En Sib.

16 *All^o*
Pn 1^o

pp *mp* *cresc. f*

c) Act I, N° 3, 8 before [19] - [19]

En LA
Pn 1^o

f (19)

4. Bizet: CARMEN cont'd

d) Act IV, N° 27, [35]-[36]

En LA. 35 All^o giocoso.

ff dans la coulisse.

36 All^o fuoco.

5. Britten: A MIDSUMMER NIGHT'S DREAM

a) Act I, 5 before [7] - 9 after [9]

Trumpet in D

mf *gay*

mf

p

pp *cresc.* *dim.* *p*

pp cresc. *f* *pp cresc.*

f *mf gracefully*

p *pp* *ff*

5. Britten: A MIDSUMMER NIGHT'S DREAM

b) Act II, [91]-[94]

91 Quick (*Allegro*) (♩ = 138)
muted
(in D)

mf *ff*

f *pp cresc.*

92 *ff* Puck Where art thou?

93 *p* *cresc.* *p*

94 *p*

6. Donizetti: DON PASQUALE – Act II Prelude (N° 5), m.5 - 4 after [1]

In SI b

Cantabile
Sola
p

rall. a tempo *a piacere*

RECIT.

7. Handel: RINALDO – Act I, N° 5 (*Sibillar gli angui d'Aletto*)
(HWV 7_a - Chrysander edition)

Allegro

in D

11

21

43

Archi

52

Oboe

75

85

Archi

103

113

123

1-7. 2. 3. 4. 5. 6. 7. 1-6. 2. 3. 4. 5. 6. 12

Archi

da capo

8. Puccini: LA BOHÈME – Act II, beginning to [1]

ALL. FOCOSO
(in due)

In *FA*
marcatissimo

ff

1

9. Rossini: IL BARBIERE DI SIVIGLIA – Act I, N° 2 (*Largo al factotum*)

[31] - 27 bars after [31]

in Do [31] 1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 17 18 19

cres.

rinf.

20 21 22 23 24

f

10. Strauss, R.: DER ROSENKAVALIER

a) Act II, [20] - [21]

20 *in E.* *tempo primo* $\text{♩} = 92$

21

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

Detailed description: This musical score is for Act II, measures 20 and 21. It is written on a single staff in treble clef with a 2/2 time signature. The key signature is one sharp (E major). The tempo is marked 'tempo primo' with a quarter note equal to 92 beats per minute. The dynamics are *f* (forte) at the start, *mf* (mezzo-forte) in the middle, and *p* (piano) towards the end. There are accents over several notes. Measure 20 ends with a fermata over the final note, which is boxed as [20]. Measure 21 begins with a fermata over the first note, which is boxed as [21].

b) Act III, 5 before [294] - 4 after [295]

in C. *Breit* $\text{♩} = 72$

espr.

294

mf *f* *dim.* *pp* 1

295

p *dim.* *pp* *p* *rit.*

Detailed description: This musical score is for Act III, measures 294 and 295. It is written on two staves in treble clef with a 4/4 time signature. The key signature is one flat (C minor). The tempo is marked 'Breit' (broad) with a quarter note equal to 72 beats per minute. The first staff (measures 294-295) has dynamics *mf*, *f*, and *dim.* leading to *pp*. The second staff (measures 295-296) has dynamics *p*, *dim.*, *pp*, *p*, and *rit.* (ritardando). Measure 294 ends with a fermata over the final note, which is boxed as [294]. Measure 295 begins with a fermata over the first note, which is boxed as [295].

11. Strauss, R.: SALOME

a) Scene 3, pick-up 9 after [135] - 2 before [136]

Musical score for section a) in C major, 4/4 time. The score consists of two staves. The top staff begins with a boxed measure number [135] and contains the notes G4, A4, B4, C5, with dynamics *molto rit.* and *f maestoso*. Above the staff are the markings *in C.* and *breiter (aber immer noch etwas)*. The bottom staff starts with a pick-up measure marked *lebhaft* and *ff*, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The dynamics transition from *f* to *dim.* and finally *p*. A boxed measure number [136] is placed at the end of the bottom staff.

b) Scene 3, 3 before [138] - [138]

Musical score for section b) in C major, 4/4 time. The score is a single staff starting with a boxed measure number [138]. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Above the staff are the markings *in C.* and *wieder sehr lebhaft*. The dynamics are *f* and *sf*.

c) Scene 4, 2 after [239] - 3 before [241]

Musical score for section c) in E major, 4/4 time. The score consists of two staves. The top staff begins with a boxed measure number [239] and contains the notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Above the staff are the markings *in E.* and *sehr schnell.*. The dynamics are *p* and *f*. The bottom staff starts with a pick-up measure marked *sempre accel.* and *cresc.*, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The dynamics transition from *f* to *dim.*. A boxed measure number [241] is placed at the end of the bottom staff. Above the bottom staff is the marking *2* and a boxed measure number [241].

11. Strauss, R.: SALOME cont'd

d) Dance of the Seven Veils, 2 before [N] - 5 after [N]

etwas lebhafter.
in F. *appas.*

siônato **N** *wieder ruhiger.*
pp

e) Dance of the Seven Veils, pick-up to [R] - 9 after [R]

in E. **R**

mf *allegro.*

ritard. *accelerando* *viel bewegter.*
molto dim. *ppp*

f) Final Scene: [359] - [361]

[359] in E. (*sehr gedehnt.*) *f*

[360] *dim.* *p*

ritard. *Sehr breit.* *sf* *ff*

[361] *f*

12. Verdi: AIDA – Act II Finale

a) Beginning - 2 before [A]

TROMBA 1^a
in MI b

ALL^o MAESTOSO

Sola

4 8

cres. string. a poco a poco a poco

cres.

1 A

b) [K] - [L]

K **in MI b**
Rit.^o come prima
Tutta Forza

L

ff

L

13. Verdi: RIGOLETTO

a) N° 1, Act I Prelude

in Do
Andante sostenuto (♩=66)

The musical score consists of six staves of music in G major, 4/4 time, with a tempo of Andante sostenuto (♩=66). The first staff begins with a piano (*p*) dynamic and features a melodic line with a crescendo leading to a pianissimo (*pp*) dynamic. The second staff continues the melodic line, also ending in *pp*. The third staff is a piano accompaniment line starting in *pp*. The fourth staff features a more rhythmic accompaniment with accents and dynamics ranging from *ff* to *f*. The fifth staff includes first and second endings, both starting in *pp*. The sixth staff concludes the piece with a dynamic progression from *p* through *cresc.*, *mf*, and *ff*.

13. Verdi: RIGOLETTO

b) N° 10, last 37 measures

in Mi b

Allegro vivo (♩=138)

The musical score consists of six staves of music. The first staff begins with a treble clef and a 3/8 time signature. It contains several triplet markings (the number '3' above groups of notes) and a dynamic marking of *f*. The second staff continues the melody with more triplets and a dynamic marking of *ff*. The third staff features a series of sixteenth-note runs with accents. The fourth staff has a first ending bracket over the final two measures, marked with a '1' above the notes and a dynamic of *ff*. The fifth and sixth staves conclude the piece with further triplet markings and a final double bar line.

FINE DELL'ATTO II.

14. Wagner: GÖTTERDÄMMERUNG – Act III, Scene 2: 4 before [42] - [44]

in C. 42

f *più f* *ff* *ff*

p *ff*

in B. 43

p *cresc.* *f* *p* *cresc.* *più f*³

ff *ff*

ff 44

15. Wagner: PARSIFAL – Act I, Vorspiel

- a) 9 after [1] - 6 before [2]
- b) 9 after [2] - 6 before [3]

1 Molto lento
Sehr langsam

in F

pp *zart*
dolce

sf *dim.* *p* *più p*

2 *p* *sehr zart*
dolciss. *sf* *dim.*

pp 3