

The Trumpet
A Guide To
Transposition

Michael Bates

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complete orchestral
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Acknowledgements

Birmingham Schools' Symphony Orchestra
Music Service-Services For Education
<http://imslp.org/wiki/Category:Composers>

*This volume is dedicated to all the
trumpet players who have been members
of Birmingham Schools' Symphony
Orchestra*

*Michael H Bates
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Music Service
Services for Education*

The Trumpet: -A Guide To Transposition

Preface

After many years of playing the trumpet in various orchestras and as a tutor for Birmingham Schools' Symphony Orchestra I am attempting to make a short guide to the crazy world of transposition on our instrument.

Why do we have to transpose? Simple answer is that most of the trumpets in the world are pitched in B flat so the notes we play are in fact lower by one whole tone than what is written. (e.g. a written C will sound as a B flat)



Therefore to play a simple melody at the correct pitch we have to “transpose” to offset the difference.



This well-known example played on The B Flat Trumpet will sound: -



To play in “C major” we play a tone higher. Ergo: -



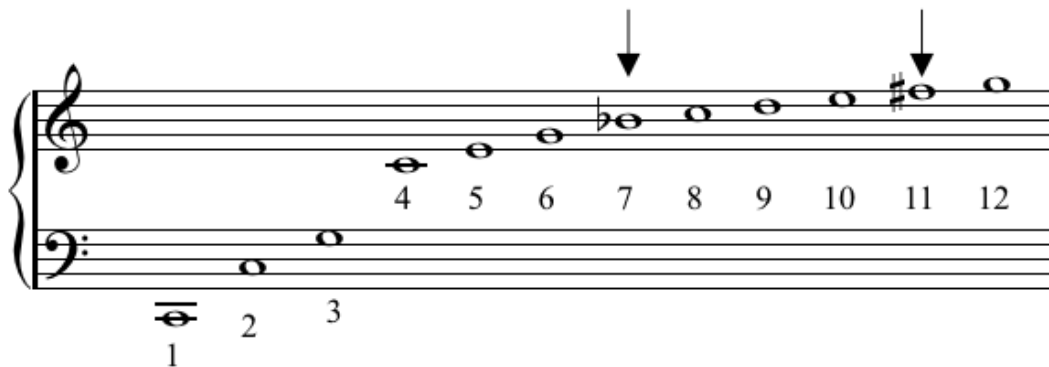
With its extensive repertoire from over five centuries why is it not written out? With the help of computer technologies this has, to a certain extent, been done. However for the vast majority of pieces it is a “work in progress”. To understand further I shall deal briefly with the historical development of the instrument and the context this has for the modern player. Then follows tips and techniques covering the musical aspects of transposition that the young trumpeter needs to grasp. The volume concludes with complete extracts and suggestions for additional repertoire.

The Trumpet: -A Guide To Transposition

Historical Context

The trumpet as we know today has not always taken its current shape and size and it is its historical evolution that has generated the need for the technique of transposition.

In its simple form the Trumpet was a length of brass tube that could play a few notes of what in physics is known as the harmonic series. The arrows point to pitches that are “out of tune” to the modern ear. This series of notes, with the exception of the first note, is easily played on The B flat trumpet by pressing all 3 valves down.



From The Tehuti Research Foundation “Horns/trumpets were known in Ancient Egypt since its very early times. Generally, trumpets in Ancient Egypt always appeared in pairs. With the typical two horns: one was sounded at dawn, the other at dusk.

Buq/buk is an Egyptian (not Arabic) word that means mouth. It was out of the divine mouth (**Ra**) that the divine sound (**Tehuti**) came, with the harmonic series

(over- and under-tone series). The more or less conical horn (al-buq) has survived in the Spanish terms: *alboque*, *alboquea*, or *albuquea*.

The Egyptian trumpet was straight, like the later Roman tuba, or the present-day trumpet. Ancient Egypt had a variety of trumpets. They were generally 2 to 3 feet (60-90cm) long, and made of brass or bronze, with mouthpieces, and with flares or bells at the other end."



The Trumpet took a long time to be established as a musical instrument. The instrument that we often now call "The Natural Trumpet" was around from circa 1600. This silver one was a gift by Sir Joseph Williamson (1633-1701) to Queen's College Oxford. It was used to summon members for lunch.

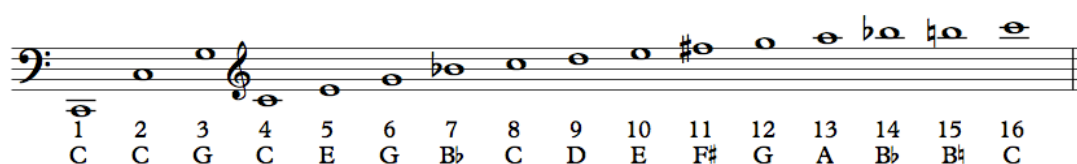


In the hands of very good players the instrument was capable of playing very melodically in the upper "clarion" register by extending the harmonic series

The Harmonic Series

Fundamental = C2

Harmonic series up to the 16th harmonic



Monteverdi wrote for clarini in his opera *L'Orfeo*



This trumpet part is written in C and would have sounded as written. By changing the length of the trumpet by using crooks the instrument could be made smaller so that it played in D. The composers would indicate which key they required but would write the music in C. Here made by Matthew Parker is a set of crooks and yards to make a Trumpet in C or A Trumpet in D



The Trumpet pitched in either D or C became to instrument which the great composers such as Purcell Handel and Bach wrote for. The trumpet players of this era became very well paid for their skill of playing in this very high "clarion" register.

Here are two famous pictures of:-

Valentine Snow who played 1st trumpet for G F Handel

It can be seen in Fenton House in North London (National Trust)



Gottfried Reiche who played for J S Bach (notice the shape of the trumpet)



The art of the high trumpet playing died out in the early eighteenth century as the trumpet players who formed themselves into guilds, gradually priced themselves out of the market.

In the classical era the trumpet became less of a melodic instrument but was used to great effect by the great composer's of the day Haydn Mozart and Beethoven. Although the players did not have the range and the lip dexterity the instrument developed more crooks and yards so it now played in more keys. So we now have Trumpet in E flat, E, F, shorter trumpets and also Bb and A. longer instruments

Here is a modern version of the trumpet of that period made by Fraize and Marques.



The composers still wrote everything in C but indicated which key they wanted the trumpet pitched in. In most “classical repertoire” only the open harmonic series notes were used. This made the repertoire a bit limited with the trumpet often only used in the loud tutti sections often supported by timpani. For the modern player playing this repertoire on a valved instrument it became necessary to transpose the music from the written C major into the correct key.

Here are a few examples. (visit <http://imslp.org/wiki/Category:Composers> to download complete parts)

Symphony No. 104 (“London” Symphony No. 7)

D major

TRUMPET I
(Original Notation)

Joseph Haydn

in D
Adagio

Allegro

Viol.

Wolfgang Amadeus Mozart
Symphony No. 39, K. 543

Trumpet I in E $\flat$

Adagio

f *p* *f*

Allegro

f *p* *ten.*

Viol I

1 **2**

Ludwig van Beethoven
Symphony No. 8 in F Major, Op. 93

TROMBA I in F.

Allegro vivace e con brio. $\text{♩} = 69$.

The musical score for Tromba I in F consists of three staves of music. The first staff begins with the tempo and dynamics marking 'Allegro vivace e con brio. $\text{♩} = 69$.' and starts with a forte (*f*) dynamic. The second staff contains measures 15 to 26, followed by a section labeled 'A' (measures 27-39) which includes a 10-measure 'ritard. a tempo' (ritardando to tempo) section. The third staff contains measures 40 to 71, including a section labeled 'B' (measures 62-71) which features a crescendo from piano (*pp*) to fortissimo (*ff*). The score is marked with various dynamics including *f*, *pp*, and *ff*, and includes measure numbers 15, 27, 40, 55, and 71.

Mendelssohn — Violin Concerto in E Minor

TROMBA I in E

3

Andante

26 0 21 Solo-Viol. Tutti P 1

54 p cresc. f Solo 5 Tutti 1 Solo Q 8 p

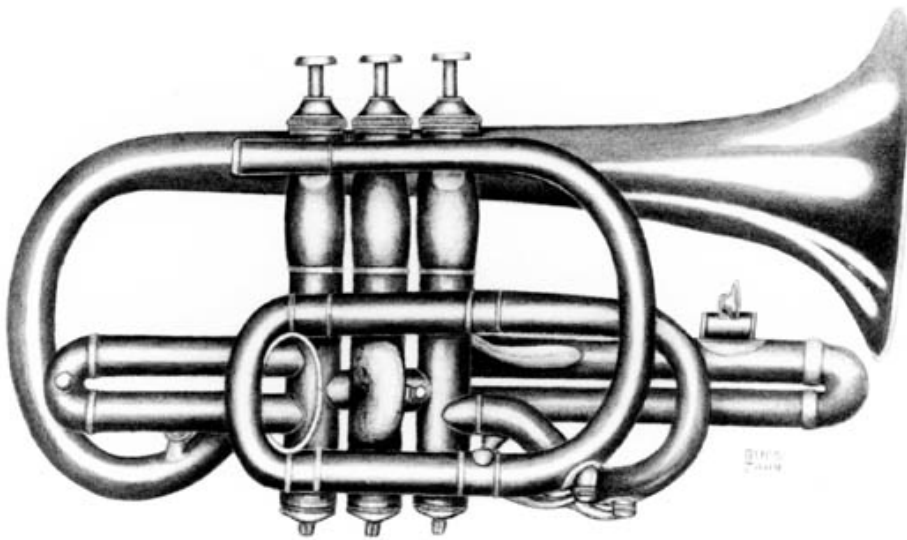
74 R 13 S 21 Allegretto non troppo 3 7 Solo-Viol.

Allegro molto vivace

Tutti ff Solo p cresc. f 30 Solo-Viol.

40 8..... T 1 9 Solo-Viol. Tutti U 2

During the early part of the nineteenth century the valve was invented. It first appeared in French military bands and as a result “The Cornet à Pistons” appeared in the orchestra. The earliest composer to incorporate the cornet into his music was Hector Berlioz. He would write for 2 Cornet à Pistons alongside 2 natural trumpets. The cornet parts appeared in Bb pitch but also in A. The instrument of the time would have had slides to change key in the same way, as did the natural trumpets. In the case of the cornet it was simply a longer tuning slide and leadpipe



For the modern player we are faced with playing early cornet parts “in A” which are now completely chromatic, having to transpose a semitone lower. Here is an example from *The Roman Carnival Overture* by Berlioz

The cornet was to sit alongside the trumpet for the whole of the 19th century in addition to Berlioz; Tchaikovsky used the 4-instrument combination in pieces like The 1812 Overture and The Capriccio Espagnol.

(full examples of all the above repertoire are contained on the media disc).

The trumpet was to gain valves very shortly after the cornet but it was at this stage in its development that created the need for transposition later on. The horn had followed a similar path in its history of crooks and valve but instrument makers settled on a horn pitched in F. The trumpet took on a different path. The “Romantic Trumpet” to coin a phrase was pitched in F with slides to drop the pitch into E Flat D C and Bb. This is a modern copy made by Egger. It is a copy of such instruments of the period made by Antoine Courtois (circa 1856)



On a visit to New York in 2012 I visited The Metropolitan Museum, contained in their musical instrument collection is an original with additional slides.



This, sometimes called “The Long F Trumpet” was the instrument used in orchestras, up to and beyond the 1st World War, with leading composers, such as Tchaikovsky, Dvorak, Mahler, Sibelius, Elgar and Vaughan Williams all adding to the repertoire. This form of the trumpet was eventually to be replaced by the shorter length trumpets pitched in Bb, A, C and D. Here is a picture from a very early catalogue.



After World War 1 composers used to score for different types of trumpet. So the French, such as Ravel preferred the smaller C Trumpet. In Germany, Russia and England the B flat Trumpet became the norm. Some composers, William Walton, used both C and Bb in different pieces. Benjamin Britten nearly always wrote for the C Trumpet. In the 1910s the small D trumpet started to be used by some leading composers. Stravinsky uses a Piccolo Trumpet in D in his Rite of Spring. In Ravel's Bolero the “Petite Trompette in Ré” appears with brilliant effect at the end. It was invented in 1890 by Belgian instrument maker Victor Mahillon, to play the high trumpet parts in music by Bach and Handel. This lead onto the development of the modern Piccolo Trumpet pitched in B flat or A.



As a result of its history, the modern trumpet player comes armed with collection of different types of what is basically the same instrument. The required skill of transposition becomes a pre-requisite in today's musical scene. It can be summed into two distinct needs: -

- 1) The need to transpose the vast repertoire of music written for trumpets in up to 8 different keys. B $\flat$ C D A E $\flat$ E F and G
- 2) To facilitate the performing of the repertoire when using a different trumpet. For example playing Bach trumpet parts written in D on a Piccolo Trumpet pitched in A.

My own collection of trumpets has grown over the years to include:-

- 1) The standard B $\flat$ Trumpet - A Vincent Bach Strad and a Ganter rotary valve trumpet which I use for Germanic repertoire (Brahms etc) and a Yamaha Chicago
- 2) A French Besson C Trumpet
- 3) A Shilke D and E $\flat$ Trumpet
- 4) Selmer G Piccolo Trumpet, which is great for the Vivaldi double, and all the Bach Cantatas written in C. (Eg. Cantata 51)
- 5) A Yamaha Long Bell Piccolo pitched in B $\flat$ and A
- 6) A Ganter rotary valve D and E $\flat$
- 7) A Shargerl Piccolo in B $\flat$ and A
- 8) A Blessing Flugel

In addition I have various Natural Trumpets that play in all the keys from A-F I also have various old instruments for historical awareness, below is an old F Trumpet and my "Keyed -Trumpet" in E $\flat$ on which I have performed the Haydn Concerto.



Working Guide for Transposition

1 Trumpet in B flat



2 Example 1 really sounds a tone lower



3 To play it at what is known as "Concert Pitch" on a B flat Trumpet we have to transpose a tone higher



4 Trumpet in C - Transpose Up a Tone



5 Trumpet in F - Transpose Up a Perfect 5th



6 Trumpet in A - Transpose Down a semitone



7 Trumpet in E flat- Transpose Up a Perfect 4th



8 Trumpet in D - Transpose Up a Major 3rd



9 Trumpet in E - Transpose Up an Augmented 4th



10 Trumpet in H- Transpose Down a semitone



11 Trumpet in F Alto - Transpose down a perfect 4th



Tips and Techniques

Having to transpose can be very daunting for the student but resist any temptation to pencil in the notes above or below the part. Use time in a rehearsal to study the part; there are always moments when the trumpets are not playing for what sometimes is a long time. As always, any new skill will need extra practice and a fair degree of patience till you gain confidence. If possible start with parts in C. This is the most common need for the trumpeter. In addition learn to play songs easy tunes at pitch. Parts in F are the next to tackle, as there is a lot of repertoire. Tackling the "Classical repertoire (written for a natural trumpet) is a good starting point for all the keys. Parts in A E D and E, should follow.

A good theoretical understanding of interval is essential so do the theory grades and try to gain a visual realization of intervals. Play intervals on a keyboard.

Listen to recordings of works- there is no shame in playing along with them. Learn to count the bars rests – in your section use the technique of tapping the knee when you reach a rehearsal figure. Study orchestral scores and learn the repertoire. Find out what is in your orchestras' concert season. Avoid having to "Sight Transpose"

Go to live orchestral concerts - watch the professionals at work and gain inspiration from them.

Bumpers – Doubling

In many youth orchestras you may well find you are doubling on a part. This is not ideal but generally apart from occasional tuning issues is workable. It can be to an advantage where a section is long and tiring. Make use of the technique of "bumping" certain section so as to allow players to have a rest.

Don't forget the "foot-shuffle" when a member of your section plays a solo section. It builds teamwork and is always nice for the player

Extract List

All examples are taken from the Pertucci (IMPSL) website

<http://imslp.org/wiki/Category:Composers>

Beethoven

Symphony No. 5- Trumpets in C

Dukas

The Sorcerers Apprentice - Trumpets in C

Holst

Suite: The Planets Trumpet in C

Sibelius

En Saga - Symphony No.2 - Trumpet in F

Tchaikovsky

Symphony No.4 - Trumpet in F

Symphony No.5 - Trumpet in A

Bizet

Carmen Suite Trumpet in A

Berlioz

Overture Roman Carnival - Cornets in A Trumpets in D (natural)

Elgar

Pomp & Circumstance March No. 1 Trumpets in F Cornets in A

Rimsky-Korsakov

Sheherazade Trumpet in A and Bb

Beethoven

Symphony No.2 Trumpet in D (Natural)

Dvorak

Symphony No.8 Trumpet in F C and D

Verdi

Overture Nabucco Trumpet in D

Beethoven

Symphony No.3 Trumpet in Eb and C (Natural)

Tchaikovsky

1812 Overture Trumpet in Eb

Rossini

Overture William Tell Trumpet in E (natural)

Dvorak

Symphony No.9 Trumpet in E C

Verdi

Overture The Force of Destiny Trumpet in E

Tchaikovsky

Overture Romeo and Juliet Trumpet in E

R Strauss

Symphonic Poem Don Juan Trumpet in E

Transposition Chart

English	Italian	French	German	From Bb	From C
Trumpet	Tromba	Trompette	Trompete		
C	DO	UT	C	up M2	as written
D	RE	RE	D	up M3	up M2
E b	MI b	MI b	Es	up P4	up m3
E	MI	MI	E	up tritone	up M3
F	FA	FA	F	up P5	up P4
G	SOL	SOL	G	up M6	up P5
A b	LA b	La b	As	down M2	down M3
A	LA	LA	A	down m2	down m3
B b	SI b	SI b	B	as written	down M2
B	SI	SI	H	up m2	down m2
major	maggiore	majeur	Dur		
minor	minore	mineur	Moll		
flat	bemolle	bémol	ces		
sharp	diesis	dièse cis			

Some Unusual Transpositions

There are a few unusual transpositions.

Trumpet in H - Brahms Symphony No. 1 & No.2

On a Bb Trumpet transpose up a semitone.

Cornet in G in some Rossini Operas

On a Bb Trumpet transpose down a minor 3rd

Trumpet in F Alto Shostakovich Symphony No.1

Rachmaninov Symphony No.3 Rimsky -Korsakov Suite La Coq D'Or

On a Bb Trumpet transpose down a 4th.

Ludwig van Beethoven

Symphony No. 5 in C Minor, Op. 67

TROMBA I in C

Allegro con brio ($\text{♩} = 108$)

Fag. Vel.

Viol. II

Fag. 7

36

91

Fl. I

153

Viol. I

172

195

251

291

349

369

390

417

436

20

1 2 8 11

2 2 A 1 33

2 2 1 17 3 Viol. II 23

4 1 1 1 1 B

2 26 C 12 6

12 8 1 6 2

2 D 1 39 Tutti

2 2

E 8

1 3 9 Cor. f

F 2

2

456

[illegible]

Andante con moto (♩ = 92)

Viol. I 26 37

ff *ff sempre* *sf* *sf* *sf* *p*

[illegible]

Viol. I

113

C

1

1

1

22

f

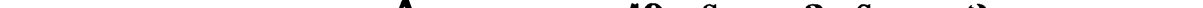
146 **Cor. D** **17**

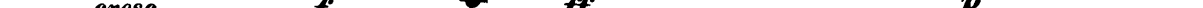
176 **E 8** Holz 

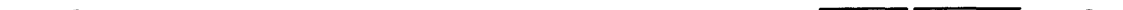
205 *Più moto.* (♩ = 116) *ff* *Tempo I* *Cl₃* *3* *3* *3* *3* *3* *1* *2*

Allegro (♩ = 96) *poco ritard.* a tempo *poco rit.* a tempo *poco rit.* a tempo

6 1 8 1 32 1 14 Bassi

90 

127 

141  **10** **Fag.** **1.** **2.** **18** **Viol. I**

[illegible]

Beethoven — Symphony No. 5

TROMBA I in C

3

196 **B** 39 7 *poco rit.* *a tempo* *poco rit.* *a tempo* 69 **C** 43 Ob. *p cresc.* - - *attacca*

374 *ff* **Allegro** ($\text{♩} = 84$)

382

390 3 A 2

403 1 *ff* 1

418 1 3 3 3 7 **B** *ff*

434 8 *f* *sf* *sf* *più f*

452 1. 2.

463 16 **C** 5 *f* 1 3 *f*

496 *più f*

503 **D** 1 1 *ff* *sf*

514 **E** *sf* *ff sempre*

526 **Tempo I** ($\text{♩} = 96$) 49 **Timp.** **Allegro** ($\text{♩} = 84$) 4 *ff*

586

595 5

22

TROMBA I in C

4

[illegible]

Ludwig van Beethoven

Symphony No. 5 in C Minor, Op. 67

TROMBA II in C

Allegro con brio ($\text{♩} = 108$)

The musical score for Tromba II in C, measures 1 to 246, is presented in a single system. The key signature is C minor (three flats) and the time signature is 4/4. The tempo is marked 'Allegro con brio' with a quarter note equal to 108 beats per minute. The score includes various dynamics, articulations, and performance instructions.

Measures 1-11: The first staff (Viol. I) begins with a forte (f) dynamic. The Tromba II part enters in measure 8 with a forte (f) dynamic. The first staff (Viol. I) has a forte (f) dynamic. The first staff (Viol. I) has a forte (f) dynamic. The first staff (Viol. I) has a forte (f) dynamic.

Measures 12-33: The first staff (Viol. I) has a forte (f) dynamic. The first staff (Viol. I) has a forte (f) dynamic. The first staff (Viol. I) has a forte (f) dynamic. The first staff (Viol. I) has a forte (f) dynamic.

Measures 34-66: The first staff (Viol. I) has a forte (f) dynamic. The first staff (Viol. I) has a forte (f) dynamic. The first staff (Viol. I) has a forte (f) dynamic. The first staff (Viol. I) has a forte (f) dynamic.

Measures 67-99: The first staff (Viol. I) has a forte (f) dynamic. The first staff (Viol. I) has a forte (f) dynamic. The first staff (Viol. I) has a forte (f) dynamic. The first staff (Viol. I) has a forte (f) dynamic.

Measures 100-132: The first staff (Viol. I) has a forte (f) dynamic. The first staff (Viol. I) has a forte (f) dynamic. The first staff (Viol. I) has a forte (f) dynamic. The first staff (Viol. I) has a forte (f) dynamic.

Measures 133-165: The first staff (Viol. I) has a forte (f) dynamic. The first staff (Viol. I) has a forte (f) dynamic. The first staff (Viol. I) has a forte (f) dynamic. The first staff (Viol. I) has a forte (f) dynamic.

Measures 166-198: The first staff (Viol. I) has a forte (f) dynamic. The first staff (Viol. I) has a forte (f) dynamic. The first staff (Viol. I) has a forte (f) dynamic. The first staff (Viol. I) has a forte (f) dynamic.

Measures 199-231: The first staff (Viol. I) has a forte (f) dynamic. The first staff (Viol. I) has a forte (f) dynamic. The first staff (Viol. I) has a forte (f) dynamic. The first staff (Viol. I) has a forte (f) dynamic.

Measures 232-246: The first staff (Viol. I) has a forte (f) dynamic. The first staff (Viol. I) has a forte (f) dynamic. The first staff (Viol. I) has a forte (f) dynamic. The first staff (Viol. I) has a forte (f) dynamic.

Beethoven — Symphony No. 5

TROMBA II in C

4

456 479

Andante con moto (♩ = 92)

26 37 76 113 146 176 205

Più moto (♩ = 116)

Tempo I

Cl.

Allegro (♩ = 96) poco rit. a tempo poco rit. a tempo poco rit. a tempo

Bassi

6 37 72 90 127 141 181 25

Beethoven — Symphony No. 5

TROMBA II in C

5

196 **B** 39 7 *poco ritard. a tempo* 1 8 *poco ritard. a tempo* 1 69 **C** 43 Ob. *p crescendo*

374 *ff* **Allegro** ($\text{♩} = 84$)

392

390 3 A 2

403 1 1 2 3 4 5 *ff*

418 1 3 3 3 7 **B** *ff*

434 8 *f* *sf* *sf* *più f*

452 1. 2.

463 16 **C** 5 Fl. Ob. 3 *f* 1

496 *più f*

503 **D** 1 1 *ff* *sf*

514 **E** *sf* *ff sempre*

526 **Tempo I** ($\text{♩} = 96$) 49 **Allegro** ($\text{♩} = 84$) 4 *ff* Timp.

586

595 5

6

6

27

Paul Dukas

The Sorcerer's Apprentice

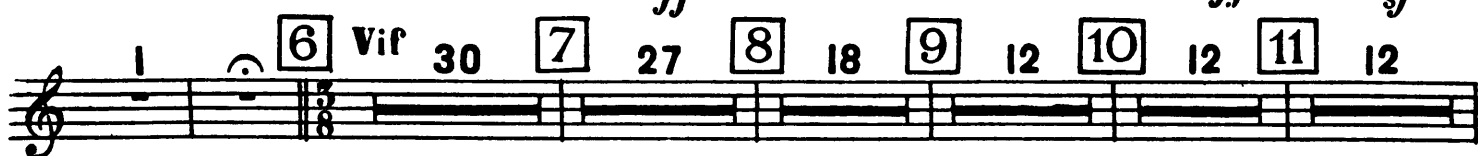
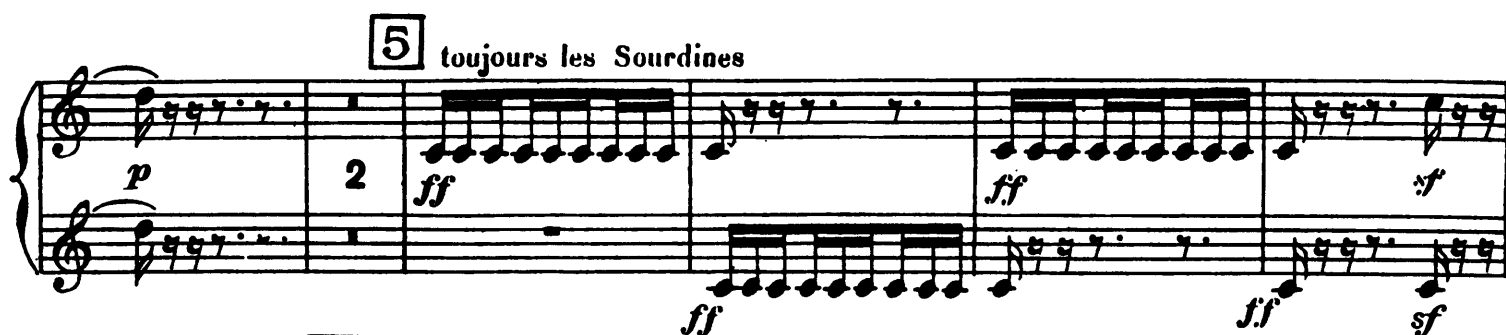
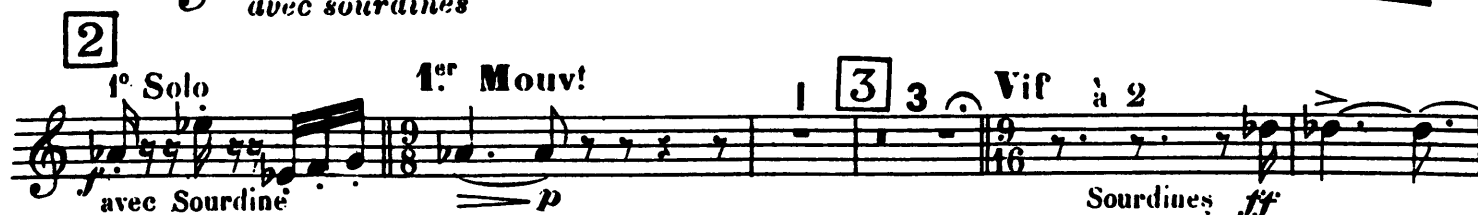
(after a Ballade by Goethe)

En UT

TROMPETTES

Assez lent

Vif



TROMPETTES

20 Poco animando
TROMP.

18 19 Altos

9 4 sf 2 sf 2 sf

21 Più animando

sf 1 sf sf 1 sf 2 sf sf

22 Au mouv!
Clar: Basse

23 TROMP

sf sf sf sec 1 10 f

24

f

25 Poco string.

1 2 3 4 5 6 7 8 9

TROMPETTES

A tempo 26 27 28 29

10[°] 11 12 13 *sf* 24 24 15 18 11

Vous 1^{re} TROMP. *mf assez marqué*

30 15 31 15 *Vous*

32 1^{re} Solo *f mais léger et très détaché*

33

p 1

1 2 3 4 5 6 34 7 2

TROMPETTES

4

35

cresc.

più f stacc.

à 2

36 Serrez un peu le mouv!

37 Bassons

TROMP.

f

f stacc.

f stacc.

fp

SOLI

molto cresc.

sf sec

2

f

1

38 plus animé

1^{re} Voss

2

sec

7

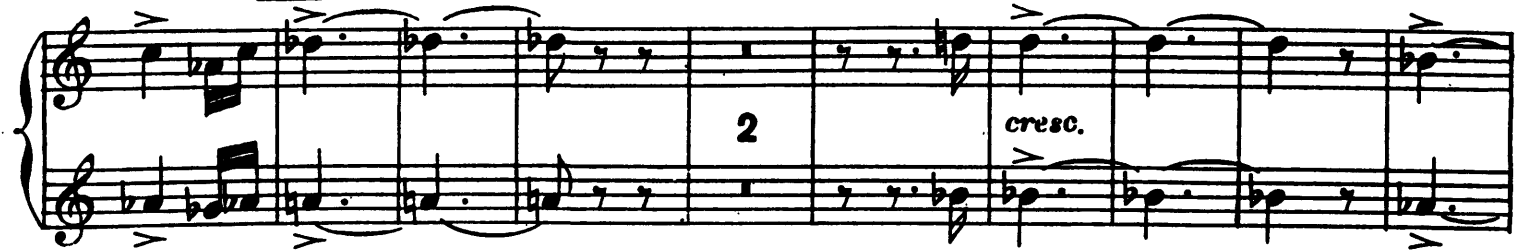
TROMP.

mf

TROMPETTES



39



40



Toujours plus animé



41



TROMPETTES

Très vif
Soli
ff molto stacc.

Retenu
4 1 2 1 2 silence 23 **Plus retenu** **A tempo** 24 24

Bois **45**
1^{re} TROMP.
f marcato

47
4 4 3 *f molto stacc.*

En animant un peu
sf 2 3 *f* 3

48
3 **Toujours plus animé**
f

TROMPETTES

7

49

A tempo

2 *f sec* 2 *f sec* 2 *f sec* || *f sec* 2 *f*

1 1 1 2

50

à 2

f bien marqué

51

52

Sans presser

5 *f* 5

TROMPETTES

53 En serrant

Plus animé

54 En animant toujours

55

1^{er} vous 2^e TROMP. Assez lent (Mouv^t de l'introduction)

56 Vif

TRUMPETS I and 2 in C

Gustav Holst The Planets

Play small notes between asterisks *
when the instrument indicated is absent.

I Mars, the Bringer of War

Allegro

Ob. *con sord.*

10

17 ^①

senza sord.

6

p cresc.

mf

2

mf *f*

p cresc. *mf* *f*

30

mf *f* *mf* *f* *mf* *f* *cresc.*

mf *f* *mf* *f* *mf* *f* *cresc.*

35

ff *sempre cresc.*

ff *sempre cresc.*

39 ^②

fff

fff

*play if no Trumpet 3

3 3

Holst — The Planets
Trumpets 1 & 2 in C

2

45

Musical score for measures 45-49. The system consists of two staves. The upper staff contains a melodic line with various intervals and accidentals, including a sharp sign. The lower staff features a rhythmic accompaniment with triplets and a single measure marked with an asterisk.

50

Musical score for measures 50-53. Both staves are filled with continuous triplet patterns. The upper staff has a treble clef and the lower staff has a bass clef.

54 3 Trp.

Musical score for measures 54-58. The system includes two staves. The upper staff is labeled '3 Trp.' and contains melodic lines with triplets and a circled '3' at the end. The lower staff is labeled '4 Trp.' and contains a rhythmic accompaniment with triplets and asterisks.

59

Musical score for measures 59-63. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. Both staves contain melodic lines with various intervals and accidentals.

64

Musical score for measures 64-70. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The score includes melodic lines with triplets and a circled '4' above the upper staff. Measures 68 and 69 are marked with '1' and '2' respectively.

71

Musical score for measures 71-75. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The score includes melodic lines with triplets and measures 72 and 74 are marked with '1' and '2' respectively.

Holst — The Planets
Trumpets 1 & 2 in C

3

77

1

81

1

85

f

89

f cresc.

93

1

101

cresc.

4

Holst — The Planets

Trumpets 1 & 2 in C

4

108

mf *cresc.* *f* *fff* *f* *fff*

112

117

122

* 4 Trp. *

128

134 (8)

Solo *f* *f* *f* *f*

* 4 Trp. *

39

Trumpets 1 & 2 in C

140

⑨

A musical score for the song 'The Rose Tree'. It consists of two staves, both in G major (one sharp) and 4/4 time. The melody is written on the top staff, and the accompaniment is on the bottom staff. The melody starts with a quarter note G, followed by eighth notes A and B, then a quarter note C. This pattern repeats for the first three measures. In the fourth measure, the melody has a quarter note G, followed by eighth notes A and B, and then a quarter rest. The fifth measure is a whole rest. The sixth measure has a quarter note G, followed by eighth notes A and B, and then a quarter note C. The seventh measure is a whole rest. The eighth measure has a quarter note G, followed by eighth notes A and B, and then a quarter note C. The accompaniment follows a similar pattern, with a quarter note G, followed by eighth notes A and B, and then a quarter note C. In the fourth measure, the accompaniment has a quarter note G, followed by eighth notes A and B, and then a quarter rest. The fifth measure is a whole rest. The sixth measure has a quarter note G, followed by eighth notes A and B, and then a quarter note C. The seventh measure is a whole rest. The eighth measure has a quarter note G, followed by eighth notes A and B, and then a quarter note C. The score is labeled '1' and '2' at the end of the eighth measure, indicating the first and second endings.

148

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line (treble clef) and a piano accompaniment line (treble clef). The vocal line begins with a melody in G major, featuring a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment provides a simple harmonic support. The second system continues the vocal melody, which includes a trill marked with a '1' and a fermata. The piano accompaniment for this system is a continuous eighth-note pattern in the right hand, with a '4 Trp.' marking and a '3' indicating a triplet. The score is written on a single staff with a treble clef and a key signature of one sharp (F#).

154

[illegible]

10

159

Handwritten musical score for two staves, measures 159-164. The music is in treble clef with a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and various ornaments such as grace notes and slurs. The staves are connected by a brace on the left. The handwriting is in black ink on aged paper.

165

11

The musical score for 'The Song of the Lark' is presented in two systems, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The first system is in 2/4 time, and the second system is in 3/4 time. The score includes various musical notations such as notes, rests, and dynamic markings. The first system starts with a treble staff and a bass staff, both with a key signature of one flat. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The first system is in 2/4 time, and the second system is in 3/4 time. The score includes various musical notations such as notes, rests, and dynamic markings. The first system starts with a treble staff and a bass staff, both with a key signature of one flat. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The first system is in 2/4 time, and the second system is in 3/4 time. The score includes various musical notations such as notes, rests, and dynamic markings.

178

⑫

rall.al Fine

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a forte dynamic marking (*fff*) and contains a series of eighth notes, some beamed together in groups of three. The lower staff is also in treble clef with a key signature of one flat and a common time signature. It begins with a forte dynamic marking (*fff*) and contains a series of eighth notes, some beamed together in groups of three. The second system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It begins with a forte dynamic marking (*fff*) and contains a series of eighth notes, some beamed together in groups of three. The lower staff is also in treble clef with a key signature of one flat and a common time signature. It begins with a forte dynamic marking (*fff*) and contains a series of eighth notes, some beamed together in groups of three. The score concludes with a double bar line and a repeat sign.

II Venus, the Bringer of Peace TACET

III Mercury, the Winged Messenger

Vivace

① ② ③ ④

23 23 (Ob.) 36 (solo vln.) 30 (vln. 2) 9

122 Vns. *mf* *ff* *mf* *ff*

132 ⑤ 3 10

154 ⑥ ⑦ Fl. *p* *p* 32 (Str. *pp*) 19

211 ⑧ Fl. *cresc.* 5 *p* 14

235 ⑨ *f* 28 29 Cbsn. *pp* Bn. *pp* *pp*

IV Jupiter, the Bringer of Jollity

Allegro giocoso Hn.

10 *p* *cresc.* *ff* 5 *fff*

25 ① 9 *f* 1

42 ② 3 *f* 1 *f* 1

53 3 *f* *mf* *cresc.* *stacc.* *Ritenuto* *mf* *cresc.* *stacc.* *Ritenuto*

64 ③ *a tempo* 11 *a tempo* *fl.* 6 7 *mf* *p*

82 ④ 9

Trumpets 1 & 2 in C

98

106

127

135

145

152

152

7 Tempo I

fff

fff

Holst — The Planets
Trumpets 1 & 2 in C

9

161

(8)

dim.

4 22

194

Andante maestoso

Vns. Solo

mf dolce non legato

10

211

(9)

mf

3

222

f

Hn. 5

mf *f*

230

(10) *Tempo I*

12 (Oboe) 7

Fl.

255

Solo

mp poco marc. cresc.

fff

1 2 3 4 5 6 V.S.

fff

(11) *Maestoso*

Trumpets 1 & 2 in C

10

266

266

p *cresc.* *ff*

p *cresc.* *ff*

274

(12)

Ob.

ff *ff* *f*

4 5 1 3

ff

293

f *f* *cresc.* *marc.* *accel.*

2

f *cresc.* *marc.* *accel.*

303

(13)

Meno mosso *accel.* *a tempo*

Fl.

mf *p*

2 2 7

p

318

p *cresc.*

326

(14)

Hn.

p *cresc.*

3 11

p *cresc.*

459

347 (15) $\text{♩} = \text{♩}$

Hn.

10

f

f

3

3

363 (16)

3

3

3

ff

ff

373

3

3

3

3

3

380 $\text{♩} =$

3

3

3

3

3

388 (17) $\text{♩} =$

Lento maestoso

2

ff legato

ff legato

accel.

Presto

fff 1 2

fff

397

3 4 5 6 7 8

3

3

3

3

3

3

V Saturn, the Bringer of Old Age

①

Adagio Hn. 5 con sord. Poco animato (senza sord.)

26 Hn. 6 con sord. 6 p (senza sord.) 1

46 Ob. 1 p cresc. mf f 3 16 ② Tempo I Fl.

70 ③ Solo f pesante ff fff 1 fff animato a tempo

80 ④ Solo ff fff Solo ff fff Solo ff fff

92 L'istesso tempo ⑤ Andante ⑥ Fl. 1 (tutti str.) 9

136 ⑦ 2 8

VI Uranus, the Magician

Allegro

ff

2

8

Fl. *stacc.*

p *cresc.*

p *cresc.*

stacc.

p *cresc.*

20

①

f

f

26

f stacc.

1

f stacc.

32

②

4

mf

3

20

mf

* Hn. 5 *

66

Vns.

Bass Tub.

f stacc.

f stacc.

72

③

2

2

2

Ten Tub.

48

Trp. 4

* *f*

* *mf* *cresc.* *

Holst — The Planets

14

Trumpets 1 & 2 in C

84

ff

ff

* Hn. 5, 6

*

90

97

4

3

22

5

9

138

Solo Bass Tub.

Solo

p

Solo

p

146

cresc.

f

10

Fl.

Solo

p stacc.

Solo

p stacc.

6

161

mf

mf

11

177

Timp. *mp* Bass Tub. *mp*

3

185

cresc. *rall.* *cresc.* *rall.*

192

7 a tempo *fff* a tempo *fff*

198

204

210

216

Rall. *fff* 8 Lento *fff* 9

231 Allegro

Timp. Solo

f

cresc.

5

240 Largo

3, 4 Trp.

9

fff

8

fff

VII Neptune, the Mystic

Andante (3 beats followed by 2)

1

13

6

pp

pp

25

2

Vns.

8

3

39

4

5 Allegretto

6

7

6

3

20

15

17

Jean Sibelius
En Saga, Op. 9

Tromba I. in F.

Moderato assai. con suono *mp* *dim.* *mp* *dim.* *A*

21 *B* *cresc. e string. un poco* *a tempo.* 12 *M. Ob. Cl.* *p* *cresc.*

C *a tempo* *Poco stringendo al* *Allegro.* *D*

e string. un poco 9 1 3 18 8

10 *E* 7

Viol. 1. 9 10

7 *F* 23 *G* 2 *marc.* *pp*

Viol. 1 2

16 *H* 8 4 *(Cor.)* *p cresc.* *f*

dim.

18 *pp* *cresc.*

dim. *pp*

ff

I *K*

68 *fz* *f cresc. molto* 19

This page of a musical score contains the following elements:

- Staff 1:** Marked *marcato* and *mp*. It begins with a treble clef and a key signature of one flat.
- Staff 2:** Continues the melody, ending with a measure marked *sf* and a repeat sign.
- Staff 3:** Marked *marcato* and *p*. It features a long note with a *dim.* (diminuendo) marking.
- Staff 4:** Marked *L marcato* and *pp*. It includes a *dim.* marking and a measure marked *p*.
- Staff 5:** Continues the melody, with measures marked *dim.*, *18*, *M*, *19*, and *9/1*. A *(Corni.)* (Horns) marking is present.
- Staff 6:** Marked *N 2* and *mp*. It features a sequence of notes numbered 1 through 8.
- Staff 7:** Continues the melody, with measures marked *sf* and *sfz*.
- Staff 8:** Continues the melody, with measures marked *sfz*, *cresc.*, *possibile*, *sfz*, *P*, *Più lenta.*, and *fff dim. molto.*
- Staff 9:** Marked *p*. It includes measures marked *48*, *71*, and *Viol. 1.*
- Staff 10:** Continues the melody, with measures marked *3*, *3*, *4*, *G. P.*, *2*, and *1*.
- Staff 11:** Marked *Moderato.*. It includes measures marked *16*, *a 1*, and *(Corni.)*.
- Staff 12:** Marked *Oboe.*. It includes measures marked *mf cresc.*, *f*, *19*, and *4*.
- Staff 13:** Continues the melody, with measures marked *f cresc. molto.*, *sf*, and *(Fornburi)*.

Tromba 1.

3

mf
f
R
f
sf
f
ten.
mf $\leftarrow$ *f*
ten.
mf $\leftarrow$ *f*
cresc.
poco a poco
sf
S 28 *T*
mf
f
sf
mf
cresc.
U Tranqu. V W
sf
cresc. possib.
fff
17 36 18 31

Jean Sibelius
En Saga, Op. 9

Tromba II in F.

Moderato assai.

The musical score for Tromba II in F, Op. 9 by Jean Sibelius, is written for Trombone II in F. The score is divided into several systems, each with its own tempo and dynamic markings.

System 1: *Moderato assai.* The first staff begins with a key signature of one flat (Bb) and a 2/4 time signature. It features a series of notes with dynamics *p* and *cresc.* The staff is marked with *A* and *B* above the notes.

System 2: *e string. un poco a tempo* The second staff begins with a key signature of one flat (Bb) and a 2/4 time signature. It features a series of notes with dynamics *f* and *cresc.* The staff is marked with *C* above the notes.

System 3: *Poco string. al - - - Allegro. D* The third staff begins with a key signature of one flat (Bb) and a 2/4 time signature. It features a series of notes with dynamics *f* and *cresc.* The staff is marked with *E* and *F* above the notes.

System 4: *Viol. I. 1* The fourth staff begins with a key signature of one flat (Bb) and a 2/4 time signature. It features a series of notes with dynamics *pp* and *dim.* The staff is marked with *G* above the notes.

System 5: *(Corni.)* The fifth staff begins with a key signature of one flat (Bb) and a 2/4 time signature. It features a series of notes with dynamics *p* and *cresc. f*. The staff is marked with *H* above the notes.

System 6: The sixth staff begins with a key signature of one flat (Bb) and a 2/4 time signature. It features a series of notes with dynamics *f* and *cresc.* The staff is marked with *I* above the notes.

System 7: The seventh staff begins with a key signature of one flat (Bb) and a 2/4 time signature. It features a series of notes with dynamics *pp* and *dim.* The staff is marked with *K 19* above the notes.

System 8: The eighth staff begins with a key signature of one flat (Bb) and a 2/4 time signature. It features a series of notes with dynamics *f* and *cresc. molto.* The staff is marked with *I* above the notes.

Tromba II.

marcato.
mp

sp

16 *marcato*
p

20 *L. marcato*
pp

4 *marcato*
dim.

18 *p* *M* 19 *dim.*

20 21 *Cornet*

22 23 24 16 *N* 2

mf

ff

ff *cresc. possibile* *ff*

4 8

fff *dim. molto.* *p*

P *Più lento.*

1 2 3 4

Tromba II.

3

Moderato.

lungo. Oboe.

(Corni.)

mf *cresc.* *f* *cresc. molto.*

(Tromboni.) *Tr. I.* *mf.*

R

cresc. poco a poco.

f *ff*

mf *f* *ff*

S 28 *T*

mf *f* *ff* *mf*

17 *U Tranquillo V W*

cresc. *ff* *cresc. possibile* *fff*

36 18 31

Jean Sibelius
En Saga, Op. 9

Tromba III in F.

Moderato assai.

5 A 24 B

Tr. I. 18 19 20

p cresc. e

string. un poco a tempo 12 cresc. e string. un poco. C a tempo.

f 12 (Fl. Ob. Cl.) *p* 9

Poco string. al Allegro. D 8

1 3 18 Viol. I. 1 2

10 E 7 7 F 23 G 4

5 6 7 8 16 H 8 4

Tr. I. II. (Corni.) *p cresc. f*

18

dim. pp p cresc.

I

f

K 19

f cresc. molto fff

Tromba III.

marcato.

mp

sp

L marcato.

pp

dim.

marcato.

p

dim.

Coro I.

mf

f

ff

cresc.

possibile.

ff

molto. dim.

p

Più lento.

16 4 20

(Tr. I. II.)

18 M 19 20

21 22 23 24 16

48 71

76

Jean Sibelius

Symphony No. 2 in D Major, Op. 43

Trumpet I in F

I

Allegretto A 6 4 (d.=d) 5 B 9

24 16 C poco affret-
tando al poco allegro 8

67 7 5 mf dim.

Viol. I pizz.

93 D 12 1 2 3 4 5 2 poco
tranquillo E a tempo

p mp pp 4 22

140 F 16 G 2 Cor. f. 1 3 H tranquillo, ma poco a poco,
ravvivando il tempo al allegro I 2

f 21 Cor. III

188 5 K 15 poco
largamente L 8 largamente

Cor. I f (Trbni) mf cresc. possibile

229 M 8 (d.=d) N

fff dim. molto p f molto cresc. 3 ff dim.

245 p poco f 3

254 2 3 Tempo I 11 3

p f 10

285 P poco affret-
tando al Q poco allegro

mf cresc. molto p espressivo mf

Viol. I pizz.

297 4 R 13 S tenuto a tempo

ff 2

320 1 7

pp mf p pp mf p

Tromba I

II

Tempo andante, ma rubato 1 (♩ = ♩) 23 riten. a tempo A 9 8 B poco a poco string.

67 poco allegro C poco larg. 1 D molto largamente

89 Andante sostenuto E 1 7

109 F Andante con moto ed energico 1 Solo

121

129 poco stringendo al G Allegro 8

145 H string. poco largamente I poco allarg. molto largamente 1 1

167 più moderato e largamente ten. ten. f f > p <

173 K Andante sostenuto 3 6 1

191 L 8 M 5 (senza stentando) pp pp >

211 N Andante con moto ed energico Andante 6 2 ppp

224 O 8 P pesante 1 pp mf < ff

Fl. f

Cor. I, II mf dim. pp

Timp. mf < ff

ff > mp < cresc. molto fffz

f

> p < f cresc. ff > < fffz lunga 3

p sempre 4 mp

2

mf

mf

ff

più f

mf < fz più f < fz

ff > mf < fffz f

cresc. fffz lunga 3 ff ff dim. ppp

ppp

ppp

(senza stentando) pp pp >

f

p

pp

mf < ff

Tromba I

3

III

Vivacissimo

A 14 **B** 20 **C** 4

68 **24** Cor. *ff* *fz* *fz* (Ob.) Cor. I *mf*

102 **D** 4 1 2 3 4 5 6 7 8 9 10 11 12 13 (Timp.) *p sempre* *sempre p*

119 14 15 16 17 18 19 5 1 6 3 *dim.* *ppp* *G. P.* Timp. *ppp* *G. P.*

142 **E** Lento e suave 3 12 6 (Ob. I solo) 6 (Trbni.) *p cresc.* *mf cresc.* *f* *tenuto* *dim.* *ppp*

156 **F** Tempo I 3 4 24 **G** 40 **H** 4 *ff*

229 6 *Cor. I* *mf* *f*

244 **I** 20 4 1 2 3 4 5 6 7 8 9 (Timp.) *p sempre* *sempre p*

278 10 11 12 13 14 15 16 **J** 17 18 19 4 12 4 *dim. molto* *ppp*

293 Lento e suave **K** 7 (Trbni.) *p < cresc.* *mf cresc.* *poco f dim. p* *mf dim. p* *poco accelerando* 2

306 **L** largamente *mp* *mf* *poco f* *allargando* *f* *dim. p* *attacca*

Tromba I

IV

Finale

Allegro moderato

4 *f* 9

17 *A* 8
(Cor.) *pp* *pp*

35 *poco string.* 1 *pesante* *riten.*
pp *dim. ppp* *f* 1

44 *B a tempo* *riten.* *C a tempo ma tranquillo* 2
21 1 35 Cor. *f* 3 *f*

106 *D Moderato assai* *allarg. ma tranquillo* *a tempo* *E* 6 *F meno moderato e poco a* *poco rinvivando il tempo* *G* 14 *H* 6 6
5 2 8 12 (Fag. solo) (Trbni.)

165 *I* 13 1 *J* 3
Ob. *f* *f* *mp* *dim.*

189 1 *poco allarg.* *K Tempo I*
mf *dim. p* *poco f* *cresc.* 4

201 9 *L* 8
f (Cor.) *pp*

222 *poco string.*
mp 4

Tromba I

5

237 *largamente e pesante* 1 M *a tempo* N

f 6 *p* *poco f*

250 *un poco con moto allarg.* 7 1

262 O *a tempo ma tranquillo* Solo 19 8 P 6

4 *mf* *dim. p* *ppp* *dim.*

303 8 Q Solo

mp *dim.* *mf*

317 3 *mf marcato* *dim.* *poco f*

323 3

329 R *più f*

335 3 1 *pesante* *poco largamente*

f *ff* *ff* *ff*

341 6 S *a tempo allargando al molto largamente*

2 6 *fff*

359 1

sempre fff *fff* *fff*

366 T

fff *fff* *ten.* *ten.*

Jean Sibelius

Symphony No. 2 in D Major, Op. 43

Trumpet II in F
also transposed

I

Allegretto A 6 4 (♩.=♩) 16 5 B 9

24 1

67 7 poco affrettando al C poco allegro 8

mp pizz. Viol. I mf dim.

93 D 12 1 2 3 4 5 2 tranquillo E a tempo 4 22

p mp pp

140 F 16 G 2 1 3 H tranquillo, ma poco a poco
ravvivando il tempo al allegro I 2

Cor. f. f.

188 5 K 15 poco largamente L 8 8 (Trbn.) mf cresc. possibile f# Cor. III largamente

229 M 8 (♩.=♩) 3 N ff dim.

fff dim. molto p f molto cresc.

245 p poco f

254 2 3 11 3

p < f Tempo I 10

285 P poco affrettando al Q poco allegro 5 p espressivo mf

mf pizz. Viol. I cresc. molto

297 4 R 13 S tenuto a tempo 2

320 1 7

pp mf p pp mf p

Tromba II

II

Tempo andante, ma rubato

1 (♩ = ♩) 23 riten. a tempo A 9 8 B poco a poco string. al. -

3 (Vc.) 12 (Fag.) Cor. I, II mf dim. pp

67 poco allegro C 4 poco largamente Timp. 1 D molto largamente

9 mf < ff ff > mp < cresc. molto fffz f

89 Andante sostenuto E 4 1 7

> p < f cresc. ff > < fffz lunga 3

109 1 2 F Andante con moto ed energico 10 poco stringendo al. -

p Trb. I p dim. molto ppp (Trbni., Tuba)

133 G Allegro 8

mf f più f

146 H string. poco largamente I poco allarg. molto largamente 1 più moderato e largamente

4 11 2 mf < fz 1 più f < fz ff > mf < fffz f

169 ten. ten.

f > p < cresc.

175 3 K Andante sostenuto 6 1 L 8 M

lunga 3 ff ff dim. ppp ppp

201 5 (senza stentando) pp pp > f

213 N Andante con moto ed energico 3 Andante

> p p ppp

255 O 8 P pesante 1

pp mf ff

Tromba II

3

III

Vivacissimo

A 14 B 20 C 4

24 Cor. I *ff* *fz* *fz* (Ob.) Cor. I *mf*

68 *f* *f* *f* **6** **20**

102 **D 4** 1 2 3 4 5 6 7 8 9 10 11 12 13
(Timp.) *p sempre* *sempre p*

119 14 15 16 17 18 19 **5** *G. P.* **6** *G. P.*
dim. *ppp* **1** *ppp* **3**
Timp.

142 *G. P.* **E** *Lento e suave* **12** **4** **6** *Trb. I* *tenuto* **4**
pppp *p* *p cresc.* *mf cresc. f dim. p*

159 **F** *Tempo I* **24** **G** **40** **H** **4**
ff

229 **6**
Cor. I *mf* *f*

244 **I** **20** **4** 1 2 3 4 5 6 7 8 9
(Timp.) *p sempre* *sempre p*

278 10 11 12 13 14 15 16 **J** 17 18 19 **4**
dim. molto *ppp*

293 *Lento e suave* **K** *poco accelerando* **2**
p *cresc.* *mf cresc. poco f dim. p* *mf dim. p*

306 **L** *largamente* *allargando*
mp *mf* *poco f* *f* *dim. p* *attacca*

Tromba II

IV
Finale

Allegro moderato

4 *f* 9

17 **A** 8
(Cor.) *pp* *#* *pp* *#*

35 *poco string.* 1 *pesante* *riten.*
pp *dim. ppp* *f*

44 **B** *a tempo* 20 *riten.* **C** *a tempo ma tranquillo*
1 35 *f* Cor. 3 *f*

103 **D** 2 *Moderato assai* *allarg.* *a tempo* **E** 6 *meno moderato e poco a poco rattivando il tempo*
5 2 8 12

139 **G** 14 **H** 6 **I** 6 13 1 **J**
(Fag. solo) (Trbni.) Ob. *f* *f* *mp* *dim.*

184 3 1
mf *dim. p* *poco f*

195 *poco allarg.* **K** *Tempo I* 9
4 *f* *cresc.*

213 **L** 8
(Cor.) *pp* *#* *pp* *#* *mp* *#*

Tromba II

5

232 *poco stringendo* *largamente e pesante*

mf cresc. *f*

240 *M a tempo* *N* *1* *poco f*

p

252 *un poco con moto allarg.* *O a tempo ma tranquillo*

7 1 4 (Trb. I) 2 19

287 *8 P 6 8*

ppp *dim.* *mp* *dim.*

313 *Q* *mf Trb. I solo* *mf marcato* *dim.*

321 *poco f*

327 *R* *più f*

334 *1 pesante* *ff* *ff*

340 *poco largamente* *6 S a tempo allargando al molto largamente* *ff* *fff*

2 6

359 *sempre fff* *fff* *fff* *1*

366 *T* *fff* *fff* *ff* *ten.* *ten.*

Jean Sibelius

Symphony No. 2 in D Major, Op. 43

Trumpet III in F

I

Allegretto A 6 4 (♩.=♩) 16 5 B 9

24

67 7 poco affrettando al C poco allegro 8

Viol. *mp pizz.* 5 *mf dim.*

93 D 21 poco tranquillo E a tempo F 16 G 2 1

4 22 Cor.

160 3 H tranquillo, ma poco a poco rinvivendo il tempo al allegro I 2 5 K 15

21 *f* *f* Cor. III Cor. I *f*

210 poco largamente L 8 largamente M 1 8

8 (Trbn.) *mf* *cresc. possibile* *fff* *dim. p*

240 (♩.=♩) molto cresc. N

f *ff* *dim.* *p* poco *f*

248 2

257 Tempo I O 11 3

p *f* 10

285 P poco affrettando al Q poco allegro

mf pizz. *cresc. molto* 5 *p* *dim.* *ppp* *mf*

Viol. I

297 4 R 13 S tenuto 16

ff *fp*

Tromba III

II

Tempo andante, ma rubato

1 (♩=♩.) 23 riten. a tempo A 9 8

3 (Vc.) 12 *mf* Cor. I, II

59 B 8 poco allegro C 4 poco largamente 1 D molto largamente

9 2 Timp. *mf* < *ff* > *ff* > *mp* < *cresc.* molto *fffz* *f*

88 > *p* < *f* *cresc.* *ff* > < *fffz* lunga

98 Andante sostenuto E 1 7 1 2 F Andante con moto ed energico

3 Trb. I *p* Trb. II *dim.* molto

117 G 10 poco stringendo al . . . Allegro 8

2 2 (Trbn., Tuba) *mf* *f*

143 H 1 string. poco largamente I poco allarg. molto largamente 1

f *più f* 4 11 2 *mf* < *fz*

165 1 più moderato e largamente ten. ten.

più f < *fz* *ff* > *mf* < *fffz* *f*

171 K Andante sostenuto

lunga 3 *ff* *ff dim.*

183 6 1 L 8 M 5

ppp *ppp* *ppp* (senza stentando)

208 N Andante con moto ed energico 1

pp *pp* *f* *f* *p*

Tromba III

3

217 **1** Andante **8** *P* pesante
p *dim. molto* *ppp* *mf* *ff*

III

Vivacissimo **A** 14 **B** 20 **C** 4
24 Cor. I *ff* *fz* *fz* Cor. I *mf*

67 *f* *f* *f*

81 **20** **D** 4 **21** *G. P.*
 (Timp.) *p* Trbe. I, II **1**

132 **6** *G. P.* **3** *G. P.* **3** **E** Lento e suave **12**
ppp Timp. *ppp* Timp. (Ob. I solo) (Trbni.) *p cresc.* *mf cresc.*

154 *tenuto* **3** **F** Tempo I **24**
f *dim. ppp* *ff*

185 **G** 40 **H** 4 *Cor. I* *mf* *f*

236 **6** **I** 40 **J** 8 Lento e suave **7**
f

300 **K** *poco accelerando **2**
 (Trbni.) *p* *cresc.* *mf cresc.* *poco f* *dim. p* *mf dim. p**

306 **L** largamente *allargando*
mp *mf* *poco f* *f* *dim. p* *attacca*

Tromba III

IV
Finale

Allegro moderato

9 A 8 (Cor.)

25 3 poco string.

41 pesante riten. B a tempo 20 riten. C a tempo ma tranquillo 1 35

101 2 D Moderato assai allarg. a tempo E 6

127 F meno moderato e poco a poco rinvivendo il tempo G 14 H 6 6 I 13 1 J

182 3 1

193 poco allarg. K Tempo I 4

203 9 L 8 (Cor.)

227 poco stringendo

cresc. poco a poco

pp, *f*, *pp*, *f*, *f*, *mp*, *mf*, *dim.*, *mf*, *dim. p*, *poco f*, *cresc.*, *f*, *mp*, *mf*

pesante, *riten.*, *a tempo*, *riten.*, *a tempo ma tranquillo*, *Moderato assai*, *allarg.*, *a tempo*, *meno moderato e poco a poco rinvivendo il tempo*, *poco allarg.*, *Tempo I*, *poco stringendo*

(Cor.), (Fag. solo), (Trbni.), Ob. $\#^b$, $\#^b$, $\#^b$

Tromba III

5

236 *largamente e pesante* *f* *M a tempo* 1 6 (Trbe. I, II) *p*

248 *N* 1 *poco f*

254 *un poco con moto* *allarg.* *O a tempo ma tranquillo* 7 1 25 8 P 6 Trbe. I, II *ppp*

303 8 Q 6 (Trb. I solo) Trbe. I, II *mp* *mf marc. dim. poco f*

323 3

329 *R* *più f*

334 1 *pesante* *f* *ff* *ff*

339 *poco largamente* 6 S *a tempo* *allargando al - molto largamente* 2 6 *fff*

358 1 *sempre fff* *fff* *fff*

366 *T* *fff* *fff* *ff* *ten.* *ten.*

Peter Ilyich Tchaikovsky

Trompefe 1 in F

Symphony No. 4 in F Minor, Op. 36

I

Andante sostenuto

6 *ff*

11

3

A 8

24 *riten.* 16 *f*

Moderato con anima (J. = In movimento di Valse)

46 *f* B 21

70 *f* C *Holzbl.* 2

76 *f* 5 1 6

92 *ff* D

96

100

104 E 3 *ritardando* Meno mosso *ritardando* (Klar.) Moderato assai, quasi Andante

3 4 2 12

92

Tchaikovsky — Symphony No. 4 in F Minor, Op. 36

2

Trompete 1 in F

128 **F** 6 (Viol) Ben sostenuto il tempo precedente *poco a poco stringendo al* **G** 8 *sempre stringendo al* **Viol. 1**

156 **H** Moderato con anima

(Tempo del comincio)

160 *fff*

164 *ff* *ff* *fff*

170 1 2 *fff*

177

181

185

189 **K** 3 3 3 3 3 *fff con tutta forza*

197 4 **L** 10 **M** 13 **N** 13 **O** 10 **Viol. 1**

248

93

Tchaikovsky — Symphony No. 4 in F Minor, Op. 36

Trompete 1 in F

3

253 **P** *fff e marcato*

258 *fff*

267 **Q** *fff*

280 *fff*

285

289 *1 rallentando poco a poco al (Fag.) Moderato assai, quasi Andante*

307 **R** *6 (Viol.) Ben sostenuto il tempo precedente poco a poco stringendo (Holzbr.) S 10 Viol.*

335 **T** *sempre stringendo al Allegro con anima*

339 *ff*

343

347 *4*

Tchaikovsky — Symphony No. 4 in F Minor, Op. 36

Trompète 1 in F

4

355 **U** *fff* 3 3 3 3 6 **V** 16

387 *Molto più mosso* *Hr.* 8 3 1 3 *ff*

394 7. 2.

400 1 *fff*

408 1 1 *Più mosso. Allegro vivo*

416

II

Andantino in modo di canzona

41 **A** 12 *Viol. 1*

61 5

75 **B** 23 **C** 28 *Più mosso* *(Klar. u. Fag.)* *(Viol.)* **D** 16 *Viol. 1* *f*

8 8

161 3 3 3 3 *ff*

170 3 3 23 *rit.* **Tempo I** 2 105

III. SCHERZO

Pizzicato ostinato

Allegro

A 32 B 28 C 14 D 42

16

133 Meno mosso (Ob.) E 1

28

kl. u. gr. Fl.

168 Tempo I

pp

174

179

184 F

189

194

200

206 G

2 6 129

96

Detailed description: This is a page of a musical score for the first trumpet part of Tchaikovsky's Symphony No. 4, Third Movement (Scherzo). The page contains measures 133 through 206. The tempo starts as 'Allegro' and changes to 'Meno mosso' at measure 133, then back to 'Tempo I' at measure 168. The key signature is F minor. The score is marked 'Pizzicato ostinato'. Section letters A, B, C, D, E, F, and G are placed above the staff to indicate different parts of the movement. Measure numbers are written at the beginning of each line. Dynamic markings include 'pp' (pianissimo) and '1' (first ending). The page number '96' is at the bottom left.

Tchaikovsky — Symphony No. 4 in F Minor, Op. 36

Trompette 1 in F

6

347 **H** 10 *Kl. Fl.* 2 2 **I** 22

387 *Kl. Fl.* *ff* 3 3 3 3 3 3 3 3

393 3 3 3 3 3 3 3 3 *mf*

400 5 1 4 *pp*

IV. FINALE

Allegro con fuoco 1 1 21 *ff*

30 **A** 1 1 *ff*

38 *ff*

43

49 1 *ff*

56 **B** 32 *ff*

97

Tchaikovsky — Symphony No. 4 in F Minor, Op. 36

Trompete 1 in F

7

92 *C* 9 *Fl.u. Viol.* *ff*

109 *ff* 1 6 *D* *ff*

120 1 1

127 *ff*

132

138 1 *fff*

145 *E* 24 *F* 14

187 *Pos.* *ff*

193

199 *Andante* *J = d* *fff* 3 3 3 3 3

204 10 *riten.* 4

98

Tchaikovsky — Symphony No. 4 in F Minor, Op. 36

8

Trompette 1 in F

223 *Tempo I* **G** 6 *Viol.* *Fl.* *Viol.* *Fl.*

16

247 *Viol.* *Fl.* *Viol.* *Fl.* 3 3 3 3 *fff*

250 1 3 3 3 3 1

256 **H** *sempre fff*

261

265

269

275

280

285

289

99

Peter Ilyich Tchaikovsky
Symphony No. 4 in F Minor, Op. 36

Trompette 2 in F

I

Andante sostenuto

6 *ff*

11 *A* 8

24 *riten.* 16 *Moderato con anima (J. = In movimento di Valse)*

46 *B* 21

70 *f* *Holzbl.* *f* 2

76 *f* 5 1 6

92 *D* *ff*

96 *ff*

100

104 *E* 3 *ritardando* *Meno mosso* *ritardando* *(Klar.)* *Moderato assai, quasi Andante*

3 4 2 12

Tchaikovsky — Symphony No. 4 in F Minor, Op. 36

2

Trompette 2 in F

128 **F** 6 (Viol.) Ben sostenuto il tempo precedente poco a poco stringendo al **G** 8 sempre stringendo al **Viol. 1**

156 **H** Moderato con anima

160 (Tempo del comincio) **fff**

164 **ff** **ff** **fff**

170 1 2 **fff**

177

181

185

189 **K** 3 **fff** con tutta forza **Viol. 1**

197 4 L 10 M 13 N 13 O 10

248

101

Tchaikovsky — Symphony No. 4 in F Minor, Op. 36

Trompette 2 in F

3

253 **P** *fff e marcato*

258 *fff*

267 *fff* **Q** *fff*

280 *fff*

285

289 *rallentando poco a poco al (Fag.) Moderato assai, quasi Andante*

307 **R** *6 (Viol.) Ben sostenuto il tempo precedente poco a poco stringendo (Holzbl.)* **S** *10 Viol.*

335 **T** *sempre stringendo al - - - - - Allegro con anima*

339 *ff*

343

347 *4*

Tchaikovsky — Symphony No. 4 in F Minor, Op. 36

Trompette 2 in F

4

355 **U** *fff* *Molto più mosso* *Nr.* 3 3 3 3 6 **V** 16

381 8 3 *ff* 1 3

394 7. 2.

400 1 *fff*

408 1 1 *Più mosso. Allegro vivo*

416

II

Andantino in modo di canzona

41 **A** 12 *Viol. 1*

61 5

75 **B** 23 **C** 28 *Più mosso* *(Klar. u. Fag.)* *(Viol.)* **D** 16 *Viol. 1*

8 8

161

170 *ff* 23 *rit.* **Tempo I**

103 2 105

III. SCHERZO

Pizzicato ostinato

Allegro

A 32 B 28 C 14 D 42

16

Meno mosso

133 (vb.) E 1

Kl. u. gr. Fl.

168

Tempo I

pp

174

179

184

F

189

194

200

206 G

2 6 129

104

Tchaikovsky — Symphony No. 4 in F Minor, Op. 36

Trompete 2 in F

6

347 **H** 10 *Kl. Fl.*

365 **I** 22 *Kl. Fl.*

392

398 *mf* 12

IV. FINALE

Allegro con fuoco

A *ff* 2 1 21

30 *ff* 1 1

38 *ff*

43

48 3

58 **B** 32 **C** 9

105 *ff*

Tchaikovsky — Symphony No. 4 in F Minor, Op. 36

Trompete 2 in F

7

101 *Fl. u. Viol.*

ff

109

ff

120

ff

127

ff

132

137

146

fff

E 24 F 14

167

ff

193

199 *Andante*

fff

204

10 *riten.*

Tchaikovsky — Symphony No. 4 in F Minor, Op. 36

Trompette 2 in F

8

223 **Tempo I** **G** 6 *Viol.* *Fl.* *Viol.* *Fl.*

16

247 *Viol.* *Fl.* *Viol.* *Fl.* 3 3 3 3 **fff**

250 1 3 3 3 3 1

256 **H** *sempre fff*

261

265

269

275

280

285

289

Peter Ilyich Tchaikovsky
Symphony No. 5 in E Minor, Op. 64

Trompette I in A

I

Andante 19 A 16 Allegro con anima 19 B 9 C 14 Viol.

83 D ff ff sempre ff

92 1

99 E ff

107 fff F 12

Poco meno animato 3 string. 1 Tempo I 8 G 12 Un pochettino più animato 18 Molto più tranquillo 10 H Fl. Ob. Klar. 128

186 f string. - 1 2 mf cresc. f cresc. fff al Tempo I 1

196 fff fff f < fff I 2

206 fff ff f K 26

240 L 11 Ob. I M ff ff

261 N 16

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

2

Trompette I in A

285 Fl. I **O** *ff*

295 *fff*

304 **P** *ff* *f*

312 7 **Q** 17 **R** 16 **S** 10 Fl. Ob. **T** *ff*
Fag. I Pos. I

368 *Poco meno animato* *Tempo I* *string.* 12 3 *Klar.*

391 *mp* *pp* *mf* *pp* *p* *pp* *ppp* **U**

402 *Un pochettino più mosso* *Molto più tranquillo come sopra* 4 18 12 **V** Fl. Ob. Klar.

443 *stringendo* *Tempo I* 1 2 *f* *mf cresc.* *f cresc.* *fff* *fff*

454 *fff* *f < fff* **W**

463 *fff* *ff* *f*

471 **X** 14 Fl. I Klar. I **Y** *ff* *p*

491 *p* *cresc.*

Trompete I in A

497 *fresc.*

503 *fff* *ff*

509 *f*

515 *p* *pp* 18

[illegible]

animato 3 sostenuto 5 Tempo I 2 animando 1 riten. sostenuto 2 Poco più animato 4 riten. 1 Tempo I 1 B 1

animando riten. animando

Poco più mosso

F1.
Viol.
Br.
Vell.

C

46

This musical score shows measures 46 through 50 for Violin I. Measures 46-48 are marked *animando* and contain whole notes G4, A4, and B4 respectively. Measure 49 is marked *riten.* and contains a half note G4. Measure 50 is marked *animando* and contains a half note A4. Above measure 50, there is a tempo change instruction "Poco più mosso". The staff includes a key signature change from one flat to two flats between measures 49 and 50. Performance markings include accents over the notes in measures 47, 48, and 50, and slurs over groups of notes in measures 49 and 50. A rehearsal mark "C" is placed above measure 49.

Tempo I *animando riten. Più animato riten. Poco meno* **Moderato con anima**
 1 1 1 1 5 9 D 8 E 8 F Ob. I. Fl. Ob. Klar.
 58 *ff*

96 *stringendo* **Tempo precedente**

f *ff* *ff*

104 **Tempo I** 8 **G** 2 **animando riten.** 1 **sostenuto** 3

122 *animando* *sostenuto* *animando* *riten.* *Più mosso* *Un poco più animato*
1 1 H 2 1 1 6 4 1 Fl. Ob. *ritenuto*
Klar. 2

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

4

Trompette I in A

Andante mosso *animando* *riten.* *animando un poco*

142 *ff* *f* *f* *ff* *f*

148 *f* *ff* *f*

[K] *ff*

Molto più andante *animando* *riten.*

153 *fff* *ff* *mf*

Più animato *riten. Allegro non troppo*

156 *fff*

163 *fff* *riten. Tempo I* *riten. molto*

4 13 1

Valse

III

Allegro moderato

11 [A] 25 [B] 8 [C] 10 [D] 26 [E] 15 [F] kl. Fl.

97 kl. Fl. Fl. I [G] Klar. I *mp*

105 *mp* *mp* 6

118 [H] 24 [I] 11 [K] 25 [L] 8 [M] 10 [N] 23 [O] 22 [P] 15

256 [Q] Viol. I *ff*

IV

Finale
Andante maestoso

12 Viol. **A** *sf-pp* *poco a poco cresc.* *sfp* *pp*

22 *p* *mf* 8 **B** 4 Fl. Ob. *f* *ff*

42 *ff* **C** 10 4 Fl. I **Allegro vivace (alla breve)**

65 *f*

70 **D** 3 *ff* 1 *ff*

82 **E** 15 **F** 5 Viol. I *mf* 7 **G** 3 *f* *ff*

119 7 **H** 20 **I** 16 **K** 4 Hr. II, IV *ff*

174 1 **L**

183 1 *ff* 1

192

202 **M** *ff* 3 **N** 4 *ff*

218 4 *f* 1 **O** 27 **P** 24 *ff*

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

6

Trompette I in A

Q 8 Ob. *Poco più animato*

282 *ff* *f* *ff*

303 *ff* *Tempo I* 3 *ff*

317 1 *ff* *R* 15 *S* 6

346 Viol. *mf* *f* *f* *T*

360 *ff* *f* *f* *f*

366 *ff* *pp* *mp* *p* *U*

382 3 *V* 7 *W* *mp*

402 8 *X* 7 Hr. I, III *ff*

Poco meno mosso 3 *ff* 1 *ff* *Molto vivace* *sempre fff*

426 *ff* *ff* *ff*

440 3 3 3 3

451 *ff* *Y*

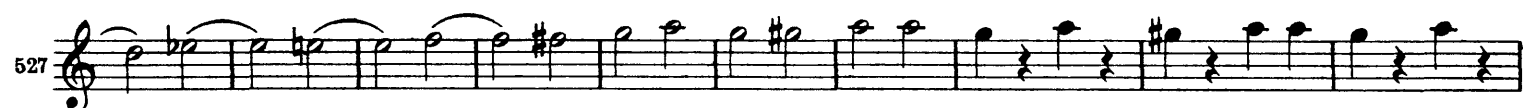
461 *riten. molto* 1 1 1

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

Trompette I in A

7

Moderato assai e molto maestoso



Molto meno mosso



Peter Ilyich Tchaikovsky
Symphony No. 5 in E Minor, Op. 64

Trompette II in A

I

Andante 19 **A** 16 Allegro con anima 19 **B** 9 **C** 14 Viol.

83 **D** 1 *ff* *ff* *sempre ff* 1

92 1

99 **E** *ff*

107 *fff* **F** 12

Poco meno animato 3 *string.* Tempo I 8 **G** 12 Un pochettino più animato 18 Molto più tranquillo 10 **H** Fl. Ob. Klar. 1

128 *f* *string.* 1 2 *mf cresc.* Tempo I 1 *f cresc.* *fff*

186 *fff* *fff* *fff* **I** 2

196 *fff* *fff* *fff* **K** 26

206 *fff* *ff* *f*

240 **L** 11 Ob. I **M** 1 *p < ff* *ff* 1

261 1 *fff* *fff* *fff* **N** 16

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

Trompete II in A

2

285 *Fl. I* *ff* *O*

295 *fff* *1* *1*

304 *ff* *f* *P*

312 *7* *Q* *17* *R* *16* *S* *10* *Fl. I* *Ob.* *T* *Fag. Pos. I* *ff*

368 *12* *Poco meno animato* *string.* *Tempo I* *3* *Klar.*

391 *mp* *pp* *mf* *pp* *p* *pp* *ppp* *U* *Tr. I*

402 *Un pochettino più mosso* *Molto più tranquillo come sopra* *4* *12* *V* *Fl., Ob., Klar.*

443 *string.* *1* *2* *mf cresc.* *f cresc.* *fff* *Tempo I* *1*

453 *fff* *2* *W* *fff*

460 *fff* *ff* *f* *2*

471 *X* *14* *Fl. I* *Klar. I* *Y* *ff* *p*

491 *p* *cresc.*

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

Trompette II in A

3

497 *f cresc.*

503 *fff* *ff*

509 *f*

515 *p* *pp*

Z

Aa **Bb**

II

Andante cantabile, con alcuna licenza *animando* *riten.* *sostenuto* *animando* *sostenuto* *Con moto*

12 2 1 3 1 4 1

animato *sostenuto* *Tempo I* *animando* *riten.* *sostenuto* *Poco più animato* *riten.* *Tempo I*

3 5 2 1 1 2 4 1 1

25

Poco più mosso *animando* *riten.* *animando* *Fl. Viol. Br. Vell.*

2 2 2 **C** 2 2 2 2 2 2 2 2

46

Tempo I *animando* *riten.* *Più animato* *riten.* *Poco meno* *Moderato con anima* *Ob. I Fl. Ob. Klar.*

1 1 1 1 5 9 **D** 8 **E** 8 **F** 3

56 *ff*

string. *Trpt. I* *ff* *Tempo precedente* *ff*

96

Tempo I *animando* *riten.* *sostenuto*

8 **G** 2 1 3

104

animando *sostenuto* **H** 2 *animando* *riten.* *Più mosso* *Un poco più animato*

1 1 **I** 2 1 6 4 2

122

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

Trompete II in A

riten. Fl., Ob., Klar.

Andante mosso 3 *animando un poco* 2

ff *ff* *fff*

Molto più andante

fff

animando *riten.* **Più animato** *riten.* 1 1

ff *mf*

Allegro non troppo 1

fff

riten. **Tempo I** *riten. molto* 4 13 1

fff

III

Valse

Allegro moderato

11 A 25 B 8 C 10 D 26 E 15 F Kl. Fl.

97 Kl. Fl. Fl. I G Klar. I *mp*

105 *mp* *mp* *mp* 6

118 H 24 I 11 K 25 L 8 M 10 N 23 O 22 P 15 (Pk.)

256 Q Viol. I *ff*

IV

Finale

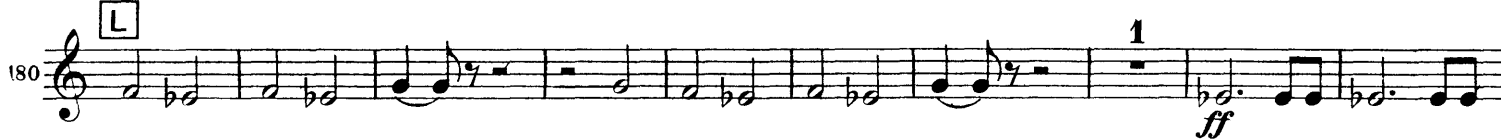
Andante maestoso

12

A



Allegro vivace (alla breve)



Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

6

Trompette II in A

Q 8 **Poco più animato**

282 Ob. *ff* *f* *fff*

303 **Tempo I** 3 *ff*

316 *ff* *ff* 1

324 **R** 15 **S** 6 Viol. *mf* *f* **T** 7

358 *ff* *f*

363 *ff* *ff* *f*

368 **U** 14 **V** 8 **W** 16 **X** 7 *fff* Trpt. I *pp* *mp*

421 Trpt. I **Poco meno mosso** *ff* 1 *mf* *mf* *ff* 1

Hr. I, III

Molto vivace

434 *fff* *sempre fff*

444

452 **Y** *fff*

461 *riten. molto* 1 1 1

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

Trompete II in A

7

Moderato assai e molto maestoso

Viol., Br., Vcll.

Z

Aa

marziale, energico, con tutta



Presto



Molto meno mosso



Georges Bizet

Carmen Suite No. 1

ORIGINAL NOTATION

TROMBA I

in A.

Andante moderato. (♩ = 58.)

Nº 1. Prélude.

(Prelude to Act I)

f *dim.* *p* *meno p* *cresc. molto* *ff* *attacca*

Nº 1^a Aragonaise.

(Prelude to Act IV)

Allegro vivace. (♩ = 80.)

ff *A Fl picc.* *p* *Fag. I.* *p dim.* *Fag. I.* *p* *Cor. I.* *pp* *a poco a poco cresc. molto* *C* *1* *2* *ff* *D 20* *rall. molto* *E a tempo* *16* *Cor. I.*

TROMBA I

Nº 2. Intermezzo.
(Prelude to Act III)

in **B^b**.
Andantino quasi Allegretto.

(♩ = 88.)

Fl. I. Solo

2 3 4 8 A 10 Clar. 11 12 Fag. I.

1 B Cor. III. 3 Cor. ingl.

p cresc. *dim.* *p dim.* *pp* *ppp smorz.*

Nº 3. Seguedille.
(Act I)

in **A**.
Allegretto.

(♩ = 160.)

Ob. oder Clar.

pp legg.

12 13 14 15 16 13 A Fl. I. 1 2 3

4 5 6 7 Solo *p*

12 *rallent.* 2

meno p

B a tempo Fl. I. 10 C 8 9 10 11 12

2 1 *p* *p* *ff*

Nº 4. Les dragons d'Alcala.

in **B^b**.
Allegro moderato. (♩ = 96.)

1 2 3 4 16 2 3 4 5 6 7

Fag. oder Clar. Fag. oder Clar.

A 1 2 1

Ob. I. oder Fl. II.

3 B 20 C 18

Bizet — Carmen Suite No. 1

TROMBA I

N° 5. Les Toréadors.

(Introduction to Act I)

in A.

Allegro giocoso. (♩ = 116.)

A *ff*

A 1

p **1** **1** **1** **2** **2** *f* *p*

B *cresc. molto* *ff*

C *pp* **1** **2** **3** **4** **5** **6** **7** **8** *cresc.* *p*

D *ff* *ff*

p *cresc.*

E *f* *f* *ff*

più ff

Georges Bizet

Carmen Suite No. 1

ORIGINAL NOTATION

TROMBA II

in A.

Andante moderato. (♩ = 58.)

N°1. Prélude.

(Prelude to Act I)

f *dim.* *ff* *p* *meno p* *ff* *cresc. molto* *Cor. III.* *attacca*

N°1. Aragonaise.

(Prelude to Act IV)

Allegro vivace. (♩ = 80.)

ff *p* *Fl. pice.* *32* *1* *2* *3* *4* *5* *6* *7* *8* *p dim.* *ff* *9* *3* *B* *7* *pp* *Cor. II.* *C* *poco a poco cresc. molto* *ff* *rall. molto* *E a tempo* *8* *D* *20* *2* *16*

TROMBA II

Nº 2. Intermezzo.

(Prelude to Act III)

in B^b .
Andantino quasi Allegretto.

(♩=88.) Fl. I. Solo



Nº 3. Seguedille.

(Act I)

in A.

Allegretto. (♩=160.)

rall.

a tempo



= Nº 4 tacet. =

Nº 5. Les Toréadors.

(Introduction to Act I)

in A.

Allegro giocoso. (♩=116.)



Bizet — Carmen Suite No. 1

6

TROMBA II

C 1 2 3 4 5 6

pp

7 8

cresc. *p*

D *ff* *ff*

p

Pos.I. *cresc.*

f *ff* **E**

più ff

3 3

Hector Berlioz
Roman Carnival Overture, Op. 9

Tromba I in D

Allegro assai con fuoco (♩. = 156)

2 1 6
f G. P. *ff*

Andante sostenuto (♩. = 52)

1 14 1 10 2 6 Viola

3 *p*

5 4 9 5 *poco animato* 3

Tempo I Allegro vivace

24 6 18 Fl.

7 6 4 *f* *ff* *ff* *f* *ff*

5 6 8 16 9 *f cresc. ff* Fl.

Fl. *f*

10 22 11 3 Fl. Viol.

Berlioz — Roman Carnival Overture

Tromba I in D

3

Fl.

f *cresc.* *ff*

6

12 *ff* 4 *f* *ff* 5 *f* *ff*

6 13 5 *f* *f*

14 *f*

24 15 40 Viol. I *ff* 6 *ff* 1

17 11 18 15 Viol. I *f* 9

19 *f* 3 *f*

3 *ff*

1 3 20 *ff*

1 *ff*

123

Hector Berlioz
Roman Carnival Overture, Op. 9

Tromba II in D

Allegro assai con fuoco (♩ = 156)

2 2 1 6 3

f G. P. *ff*

Andante sostenuto (♩ = 52)

1 14 1 10 2 6 Viola 3

p

5 4 9 5 poco animato Tempo I Allegro vivace 3 24 6 18

Fl.

7 6

f *ff*

4 5

ff *f* *ff* *f cresc.*

6 8 16 9 16 10 23 11 7 Tr. I

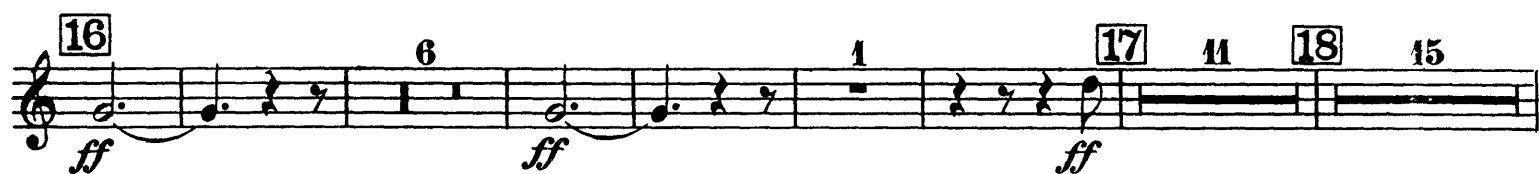
6 12 4

126 *ff* *ff* *f* *ff*

Berlioz — Roman Carnival Overture

Tromba II in D

3



Hector Berlioz
Roman Carnival Overture, Op. 9

Cornetto I in A

Allegro assai con fuoco (♩ = 156)

Tromba I

2 * 1 1 6 * Tr. I

f *G.P.* *ff*

Andante sostenuto (♩ = 52)

1 14 1 10 2 6 Viola

3 Tr. I

p

5 4 9 5 *poco animato* 3

Tempo I Allegro vivace

24 6 18 Fl.

Tr. I 7 6 Tr. I 4

f *ff* *ff*

Berlioz — Roman Carnival Overture

Cornetto I in A

4

Tr. I

f *ff* *mf* *cresc.*

Tr. I

ff

8 7 *Cor. III 3

9 8 *Tr. I *f*

Tr. I 10 22

11 3 Fl. Viol. I Fl. *f cresc.*

Tr. I 6 12 Tr. I 4 *Tr. I *ff* *ff* *f*

2 *ff* *mf* *cresc.*

13 5 *Tr. I *ff* *f* *f*

14 24 15 15 *Trbne I *f* *p*

Cornetto I in A

*Trbne I

7

16

*Tr.I

p cresc. molto

ff

1

*Tr.I

ff

17

11

18

15

Viol.I

*Tr.I

f

*Ob.II

1

19

*Tr.I

f

2

1

f

1

f

*Tr.I

*Trbne I

20

*Tr.I

ff

1

*Tr.I

trum trum

Allegro assai con fuoco (♩. = 156)

136

6 **12** 5 2 *Fag. II

ff *ff* *f* *ff* *mf*

*Tr. III

mf cresc. *ff*

13 5 *Tr. III Solo

ff

14 *f*

24 **15** 40 *Trbne II

p cresc. molto *ff* *Trbne I *ff*

1 *ff* *Trbne I

17 11 **18** 15 Viol. I

ff *f* *Cor. III

f

19 *f*

*Trbne II *ff* *Trbne II

20 *ff* *Trbne I *Trbne I

trm trm *Tr. IV

ff

in F.

Allegro, con molto fuoco.

1 Cor. Tr. 3 A Viol.

6 B

C 4

D

E

F¹ 1 G²

H 3 Soli

I Trio. 16 J 24 K

L

sostenuto

M
Viol.

6

N 4

ff

0

3

ff

1 P

ff

Q

3

Soli

fff

RCODA.

Cor.

Molto maestoso.

mf

rit.

Ta tempo

Più mosso.

2

2

ff

mf

in F.

Allegro, con molto fuoco.

Allegro, con molto fuoco.

Cor. 1 6 B C 4 D 3 E F¹ G 2 H 3 Soli. I Trio. 16 J 24 K simile L

Tromba II.

M *Viol.*

6

N 4 *ff*

1 *P*

Q 3 *Soli.*

3 *Soli.*

R CODA.
Cor.

Molto maestoso.

rit.

Ta tempo

Più mosso.

5

Edward Elgar
Pomp and Circumstance No. 1

Cornetto I.

in A $\flat$

Allegro, con molto fuoco.

The musical score for Cornetto I of Pomp and Circumstance No. 1 by Edward Elgar is written in A-flat major (two flats) and 2/4 time. The tempo is marked "Allegro, con molto fuoco." The score consists of ten staves of music, each with various musical notations and dynamics.

The first staff begins with a treble clef and a key signature of two flats. It features a series of eighth and sixteenth notes, with dynamics *sf* and *f*. The second staff is marked "A Viol." and features a series of eighth notes, with dynamics *mf* and *f*. The third staff features a series of eighth notes, with dynamics *mf* and *ff*. The fourth staff features a series of eighth notes, with dynamics *mf* and *ff*. The fifth staff features a series of eighth notes, with dynamics *mf* and *ff*. The sixth staff features a series of eighth notes, with dynamics *mf* and *ff*. The seventh staff features a series of eighth notes, with dynamics *mf* and *ff*. The eighth staff features a series of eighth notes, with dynamics *mf* and *ff*. The ninth staff features a series of eighth notes, with dynamics *mf* and *ff*. The tenth staff features a series of eighth notes, with dynamics *mf* and *ff*.

Key markings include "A Viol." on the second staff, "I Trio." on the eighth staff, and "Soli." on the seventh staff. The score also includes various musical notations such as slurs, ties, and accidentals.

Cornetto I.

3

M Viol. 5 *mf*

N.

2 *mf* *ff* 0 2 *mf* *ff*

P 3

Q 1 *stacc.* 1 *Soli.* *fff*

R CODA. Molto maestoso.

4 *ff*

S *f*

rit.

T *a tempo* 1 *ff* Più mosso.

2 *dim.* *sf*

in A4

Allegro, con molto fuoco.

sf sf sf sf sf sf

A Viol. **B** *mf*

C *mf ff*

D *mf ff* **E** *f*

F **G** *ff*

H *fff*

I Trio. **J** *p* **K** *f*

L *f*

Cornetto II.

3

M Viol. 5

mf

N 2 0 2

mf *ff* *mf* *ff*

f *P* 3

ff *Q* 3 *Soli* *fff*

sf *sf* *sf* *sf* *sf*

R CODA. Molto maestoso.

4 *ff*

S *rit.*

T a tempo 1 *ff* *Più mosso.* *ff*

dim. 3

Nicolai Rimsky-Korsakov
Scheherazade, Op. 35

Tromba I.

I.

in A.
Largo e maestoso.

Lento. Recit.

Allegro non troppo. Tranquillo.

28 A 24 B 12 12 C 8 D 9

Viol. I.

10 11 12

5 E 4

ff

f

f

f

F 12 12 G 8

H

f

ff

K

L 10 M 20

Tranquillo.

II.

in B.

Lento. Recit. Andantino. rit. a tempo rit. Tempo giusto. a tempo Allegro

3 20 1 A 21 1 B (poco più animato) C 33 D mollo.

Viol. Cad.

21 1 G. P. 3

Recit. Molto moderato.

Tromb. II

Solo ad lib. con sord. Tempo giusto. (Allegro molto.)

lunga

mf

lunga

pp

6

Recit. Molto moderato.

lungu

Tempo giusto. (Allegro molto.)

Tromb.

142

Tromba I.

3

The musical score for Tromba I consists of ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *sf* (sforzando) to *p* (piano). The tempo markings include *Moderato assai*, *a tempo*, *Allegro molto ed animato*, *Con moto*, *Poco meno mosso*, and *animato*. The score also features several measures of rests, some with specific time signatures like 2/4 and 3/8. The key signature is one sharp (F#).

Staff 1: *sf*, *p*, *f*, *p*, *f*. Markings: 2, 3, 3.

Staff 2: *p*, *cresc.*. Markings: 3, 2, 3, 3, 3, 3.

Staff 3: *mf*. Markings: 3, 3, 3, 3, 3, 3, 3, 3.

Staff 4: *p*. Markings: 3, 3, 3, 3, 3, 3, 3, 3.

Staff 5: *f*. Markings: 3, 3, 3, 3, 3, 3, 3, 3.

Staff 6: *sf*, *Cad. ad lib.*, *a tempo*, *Cad. ad lib.*. Markings: 3, 3, 3, 3, 3, 3, 3, 3, 1, 1.

Staff 7: *Cad. ad lib.*, *M in A. Allegro molto ed animato.*, *N Con moto.*, *mf*. Markings: 20, 5, 8.

Staff 8: *sf*, *f*. Markings: 1, 1, 1, 0, 19, 1, 1, 1, 2.

Staff 9: *p*, *f*, *p*, *sf*, *f*. Markings: 1, 1, 1, 1.

Staff 10: *p*, *cresc.*, *f*. Markings: 25, 10.

Staff 11: *animato*. Markings: 2, *Poco meno mosso*, *R accel. poco a poco*.

Tromba I.

III.

in B.

Andantino quasi Allegretto.

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

16 17 18

19 20 *p* *ma' marcato assai*

H 7 Solo *p* *ff*

I 8 K 6 Lento. Recit. L Tempo I. 9 M *allarg. assai*

ff *a tempo* *pocchiss. più animato* *pp morendo* *f* *a tempo*

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

Viol. Cad. 1 2 3

IV.

in A.

Allegro molto.

Recit. Lento.

Allegro molto e frenetico.

6 4 1 6 6

G. P. G. P. *ff*

Recit. Lento. Vivo. 24

pp cresc. *ff* G. P. Viol. Solo Cad.

A 16 11 C

B 1 2 3 4 *mf*

D 2 *f*

3 *f* Eb 4 *f*

1 3 F 3 16

Tromba I.

G 16 H 16 I 16 K ^{Fl.}
 1 2 3 4 *f* 2 *f* 7 L 4
 2 *f* *dim.*
 2 *f* *dim.* 2 *f*
 3 *dim.* *f* *sf*
 M 13 *f* 4 *f* N 17 *cresc. sf* *p* 3 3
 12 0 16 P *f* *ff* *f* *ff* *mf* 1
ff *mf* *ff* *mf* *ff* *mf*
 1 *ff* 1 *ff* 1 Q *f*
 R 11 S 4
f *f* *f* *f* *f*
 1 *f* 3
 T Solo *mf* *dimin.* *pp*
 U 16 V 28

6

Tromba I.

Più stretto.

Allegro non troppo e maestoso.

Lento. Recit. Alla breve. Tempo come prima.

morendo

Viol. Solo Cad.

Nicolai Rimsky-Korsakov
Scheherazade, Op. 35

1

Tromba II.

I.

in A.

Largo e maestoso.

Lento. Recit.

ff 3 G. P. G. P. 3 Viol. Solo *And.*

Allegro non troppo. A 24 B Tranquillo. 12 C 8 D 9 Viol. I.

28 12 10 11

5 E 4 4

ff f f f

ff

F 12 12 G 8 H 1.

1 2 3 4 ff

K

L Tranquillo. M 20

10

II.

in B.

Lento. Recit.

Andantino. rit.

A tempo

rit. B poco più animato.

rit.

C a tempo

3 Viol. Solo

20 1 21 1 21 1 33

D Allegro molto. Recit. Molto moderato. Tempo giusto. (Allegro molto) Recit. Molto moderato.

G. P. 3 con sord. 1 6

2

Tromba II.

E Tempo giusto. (Allegro molto.) Tromb. *risoluto e marcato*

1 G.P. 9 10 11 12 13

Recit. Moderato assai. *rit. atempo* *rit. atempo* *rit.* **G Tempo giusto. (Allegro molto.)**

Cad. ad lib. *Cad. ad lib.* *Cad. ad lib.* 1 2 3 4

Vivace scherzando. I.

5 20 21 22 23 24 25 26 27 28 29

27 H 1. *poco string.* **Tempo I. 19 I 4**

1. 5 6 7 8 8 3 4

f *p* *cresc.* *mf* **K**

Recit. Moderato assai. *rit. a tempo* *rit. a tempo* *rit.* **Allegro molto ed animato.**

Cad. ad lib. 1 *Cad. ad lib.* 1 *Cad. ad lib.* in A. 20

Tromba II.

8

N Con moto.

5 *mf*

19 *f*

25 *p cresc.*

Poco meno mosso. Racceler. poco a poco

animato

in B.
Andantino quasi Allegretto.

III.

*pocchissimo
più mosso*

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

Viol. I.

G *piano, ma marcato assai.*

H 7 14 **I** 8 **K** 6

Recit. Lento. **L Tempo I.** 9 **M** **atempo** **N** 7

O *pocch. più animato* 8 **P** 4 *rit. molto rit. atempo, scherzando*

IV.

Allegro molto.

Recit. Lento.

Allegro molto e frenetico.

150

Rimsky-Korsakov — Scheherazade, Op. 35

Tromba II.

8

M 13

4 *cresc.* N 17

12 0 16 P 18

19 20 21 *ff* *mf* *ff* *mf*

ff *mf* *ff*

mf *ff* *ff* *ff*

f

R 11

S 4

1 *f*

3 T 4 16 U 16 V 28 *Più stretto.* 7

Rimsky-Korsakov — Scheherazade, Op. 35

Tromba II.

3 3 2 3 3 2

mf *f*

W **Spiritoso.**

1 1 2

3 4 5 6

Allegro non troppo e maestoso. 4

ff

ff *ff* *X*

Y 3 2 2 2 2 10 *Z* 6

ff *dim. morendo*

Lento. Recit. **Alla breve. Tempo come I.** *a tempo*

Cad. Viol. Solo

Ludwig van Beethoven

Symphony No. 2 in D Major, Op. 36

Adagio molto. $\text{♩} = 84$.

TROMBA I in D.

ff **2** **5** **9** **ff**

23 **A** **4** **1** **sf** **sf** **sf** **sf** **sf**

34 **1** **6** **2** **Cor. I** **f** **sf** **sf** **sf** **sf**

55 **1** **3** **sf** **sf** **sf** **sf** **sf** **sf** **sf**

71 **B** **3** **6** **1** **sf** **p** **ff** **ff** **sf** **sf** **sf** **sf**

92 **1** **C** **2** **5** **Fl. I** **sf** **ff** **ff** **ff** **ff** **ff**

112 **1** **1** **ff** **ff** **p sf** **p sf** **p sf** **p sf** **sf** **sf** **sf** **sf**

126 **1** **1.3** **2.2** **10 D** **Viol. I** **sf** **f** **f**

152 **1** **1** **4** **sf** **sf** **ff** **sf** **sf** **sf** **sf** **sf**

170 **3 E** **34 F** **13** **Cor. I** **p cresc.**

230 **2** **1** **G** **3** **Cor. I** **f** **f** **sf** **sf** **sf** **sf** **p**

249 **6** **1** **3** **ff** **ff** **sf** **sf** **sf** **sf** **sf** **sf** **sf** **ff**

TROMBA I in D.

272 **H** 6 **Fl. I** *sf* *sf* 1 *ff* 1 *ff*

291 *p* *sf* *p* *sf* *p* *sf* *p* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *ff* *I* 6 *f* *f*

310 *f* *sf* 1 *ff* 1 *ff* 1

324 1 5 *ff* *ff* *sf* *sf* **K** 1

342 1 *sf* *f* *sf*

353 *ff*

Larghetto tacet.

Scherzo.

Allegro. $\text{♩} = 100.$

cresc. 1 4 1 4 16 **Viol. I** *pp*

35 *f* *f* *ff* *f* *f* *ff* 1 4 1 13

63 **Cor. I** 6 2 1. 2. *p cresc.* *f* *sf* *sf* *ff* *Fine.*

84 **Trio.** 7 1. 2. 1 8 21 *Viol. I* *p* *decresc.* *pp* *ff* *p* *Scherzo da capo.*

Allegro molto. $\text{♩} = 152.$

5 1 3 *f* *f* *sf* *sf* *sf*

20 *ff* 6 *Cor. I* *p* *cresc.* *pp*

40 3 1 1 *sf* *sf* *sf* *sf* *f* **A** 28 **Fag. I** *p*

84 **B** 9 *f* *sf* *sf* *sf* *f* *f* *ff*

Beethoven — Symphony No. 2

6

TROMBA I in D.

Viol. I *p*

108 *C* 1 *f* 1 3 *f*

122 1 *D* 7 1 *f*

141 3 1 17 *Cor. I* *ff* *sf* *sf* *sf* *sf* *sf* 1 *ff* *f* *f* *sf*

177 3 *E* 4 1 3 *ff* *f* *f* *sf*

200 11 *Cor. I* *p*

226 2 1 12 *Cor. I* *sf* *p* *pp*

254 6 *Fl. I* *p* *cresc.* *F* *f* *f* *sf* *sf* *f*

276 12 *Viol. I* *p* *f* *sf* *sf* *f*

299 10 1 1 2 1 1 *f* *f* *f* *f* *f* *f* *f*

326 3 1 28 *Viol. I* *pp* *f* *f* *f* *f* *ff*

372 *G* 1 1 *ff* *ff* *sf* *sf* *cresc.*

395 2 *ff* *sf* *sf* *sf* *ff*

400 8 8 1 1 *Cor. I* *f* *ff* *ff* *ff* *ff* *ff*

431 *ff* *ff*

Ludwig van Beethoven

Symphony No. 2 in D Major, Op. 36

TROMBA II in D.

Adagio molto. ♩ = 84.

Adagio molto. $\text{♩} = 84$.

ff

A

sf

Allegro con brio. $\text{♩} = 100$.

Cor I. *p*

B

p

C

ff

Fl. I

sf

D

f

Viol. I

E

F

Cor. I *p cresc.*

G

i

272 **H** 6 **F.L.I.** **ff** **sf** **ff** **1** **1**

291 **p** **sf** **p** **sf** **p** **sf** **p** **sf** **sf** **sf** **sf** **sf** **ff** **I** **f** **f** **6**

310 **f** **1** **sf** **ff** **ff** **1**

324 **ff** **ff** **1** **5** **ff** **K** **1**

342 **sf** **f** **ff**

353 **ff**

Scherzo.
Allegro. $\text{♩} = 100.$

Allegro. $\text{♩} = 100.$

Viol. I *pp*

Cor. I

Trio. 7 1. 2. 1 8 21

Viol. I *p* *decresc.* *pp* *ff* *p* Scherzo da capo.

Allegro molto $\text{♩} = 100.$

Allegro molto. $\text{♩} = 152$.

6

6

108

Viol. I

1

122

1

3

1

17

Cor. I

3

E

4

1

3

200

11

Cor. I

2

1

12

Cor. I

6

Fl. I

p

cresc.

F

254

12

Viol. I

276

10

1

1

2

1

1

28

Vib. I

326

3

1

1

372

G

1

1

385

2

400

8

Cor. I

1

1

431

Antonín Dvorák
Symphony No. 8 in G Major, Op. 88

Trumpet I in F, C and D
also transposed

I.

Allegro con brio.
in F. 25 Tuba. A *pp*

cresc. *f* 8 8 8 8

1 B 8 *f* *f* *>*

più f *ff*

fz fz f ff

C 16 D 12 Cor III.

1 E 4 *f*

ff *ff* *3*

TROMBA I.

con sordini

pp

4 F 14 Timp

6

ob

G 17 H 14 J 10 Trombone I.

ff senza sordini

K

fff

1

2

3

4

5

6

4

ff

ff

Change to C.

in C.

f

8

3

ff

Poco meno mosso. Tempo I.

1

12

4 M 20

N

Fag.

f

ff

3

ff

TROMBA I.

3

First system of music for Tromba I, measures 1-10. The music is in 2/4 time and G major. It features a melodic line in the first staff and a rhythmic accompaniment in the second staff. The first staff ends with a first ending bracket. The second staff has a first ending bracket and a first ending bracket. The third staff has a first ending bracket.

II.

in C.

Adagio.

VI. Solo.

Second system of music for Tromba I, measures 11-20. The music is in 2/4 time and C major. It features a melodic line in the first staff and a rhythmic accompaniment in the second staff. The first staff has a first ending bracket. The second staff has a first ending bracket. The third staff has a first ending bracket. The fourth staff has a first ending bracket. The fifth staff has a first ending bracket. The sixth staff has a first ending bracket. The seventh staff has a first ending bracket. The eighth staff has a first ending bracket. The ninth staff has a first ending bracket. The tenth staff has a first ending bracket.

4

TROMBA I.

1 1 J

ff *ff* *mf*

Tempo I. *Vi. I.*

3 K 8

L *ppp* 4 M 11 N *ff* *ff* *ff*

ff *dim.* *p* *pp* *ppp*

III.

in D.

Allegretto grazioso.

1 8 17 *Vi. I.* A *f* 2

9 3 B 16 *Vi. I.*

C 2 *f*

9 4 Bassi.

D 18 *f* *ff*

E 18 *dim.* *p* *pp*

TROMBA I.

5

F

f *ff*

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

p *p* *cresc.* *mf* *p* *pp*

1 *G* *4* *VI. poco a poco rit.* *Andante.*

Da Capo sin al segno *e poi Coda*

CODA.
Molto vivace.

f marcato

poco rit. a tempo

2 *VI.* *ff*

5

IV.

in D. Allegro ma non troppo.

ff

ff *ff* *dim.* *pp*

7 *1* *B* *8* *4* *VI.*

Dvorák — Symphony No. 8

TROMBA I.

6

C
ff

D
fp — *pp*

4 1. 2. 1 8 **E**
pp *ff*

F 6 in C.
 Change to C. *f* *fp*

pp

11 **G** 1
pp *f*

1
ff

H
ff

6 **J** 14

TROMBA I.

7

K VI I *tr* *ff*
 L *ff*
 M 17 2 N 8 10 O 8
 Change to D.
 16 P 8 8 Q VI I 2 2 VI I *molto rit.*
Tempo I. 8 *poco a poco rit.*
 in D. R *Tempo I.* *ff*
 S *Piu animato.* *ff*
rit. *Piu animato.* *ff* 3
 1

Antonín Dvorák
Symphony No. 8 in G Major, Op. 88

Trumpet II in F
(also transposed)

I.

in F. *Allegro con brio.*

25 Timp. A

pp

f

1 B 8 f

più f ff

C ff

16 D 12

1 E 4 f

ff

3

TROMBA II.

con sordini 4 F 14

pp

5 Ob.

G A 17 H 14 J 10 Trombone.

ff senza sordini

K *ff* *fff* *f*

ff *f* *ff*

4 in C. 8

ff Change to C. *f*

Poco meno mosso. Tempo I.

1 12 4 M 20 N Fag.

ff *p*

f *ff*

3

The musical score for Tromba II (Trombone II) spans measures 1 to 20. The notation is in treble clef with a key signature of one flat (B-flat). The score includes various dynamics such as *pp* (pianissimo), *ff* (fortissimo), *fff* (fortississimo), and *f* (forte). Performance instructions include *con sordini* (with mutes) and *senza sordini* (without mutes). The score features several articulations, including accents (^) and slurs. A key change to C major is indicated at measure 4. A tempo change to *Poco meno mosso. Tempo I.* occurs at measure 12. The score includes various musical notations such as rests, notes, and slurs.

[illegible]

II.

[illegible]

TROMBA II.

1 1 J

ff *ff* *mf*

Tempo I.

3 K 8

ff *pp*

4 M 11 N

ff *ff* *ff*

dim. *p* *pp* *ppp*

III.

in D. *Allegretto grazioso.*

1 8 17

A

f

2 9 3 B 16

f *pp*

C 2

f

9 4

f *pp*

D 18

f *ff*

TROMBA II.

5

dim. p pp

f dim.

p pp

p pp

pp poco rit. Andante. D.C. sin al segno e poi Coda.

CODA. Molto vivace. f marcato ff

poco rit. a tempo ff

ff dim. pp

IV.

in D. Allegro non troppo.

SOLO.

ff dim. pp

TROMBA II.

The musical score for Tromba II consists of ten staves of music. The notation includes various note values, rests, and dynamic markings. Key features include:

- Section Markers:** A, B, C, D, E, F, and G.
- Rehearsal Marks:** 8, 4, 1., 2., 1., 8, 6, 11, and G 1.
- Dynamic Markings:** *ff*, *f*, *fp*, and *pp*.
- Instructions:** "Change to C." and "Tromba I."
- Key Signature:** The key signature changes from C major to C minor at measure 6.

TROMBA II.

7

1
ff

ff

ff

6

J 8 6 K VI. I. 1
ff

2 3 4 5 6 7 8 L
ff

Tempo I.
17 2 N 8
poco rit.

10 O 8 16 P S 8 Q 6 6 Tempo I.
molto rit. VII

TROMBA II.

poco a poco rit.

R *Tempo I.*
ff

S *Più animato.*
ff

ff *3* *ritard.* *3* *8*

8 *Più animato.*

1

NABUCCO

Sinfonia

Trompette 1 en Ré

Giuseppe VERDI
(1813-1901)

Andante
8 **ff**

Allegro
11 *stacc. e sottovoce*
p

25

31 **ff**

37 **ff**

45 **ff** **Andante (T°Primo)** **p**

54 **Andantino** 15 **A** **ff** **pp** **ff**

79 **Solo B** **p**

92 **p**

99 **p**

168

Allegro
23

108 **C**
p cresc. - - - - - *ff*

139

147 **D**

155 **7**
p cresc.

169 *f*

176 **E**
ff **4** *ff*

188 **3** *ff*

198 **1 F 6** *ff* *p* Solo

211 **4** *p* *cresc.* - - -

222 **G** *ff*

169

230

238 **H**

246 **7**
p cresc.

260 *f*

267 **Più mosso**
ff

275

283

291

299 **I**

309 **2 3 4 5 6 7 8**
p *ff*

319 **2 3 4 5 6 7 8 1 1**
170

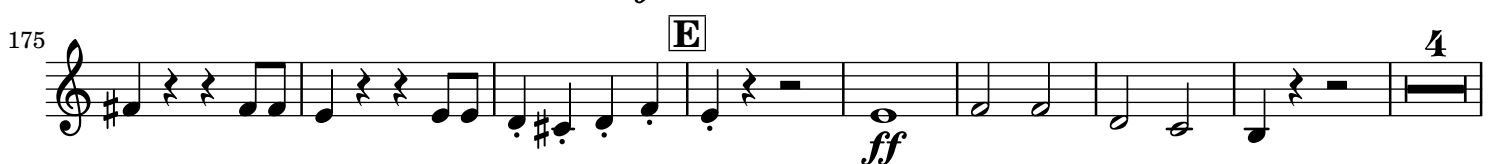
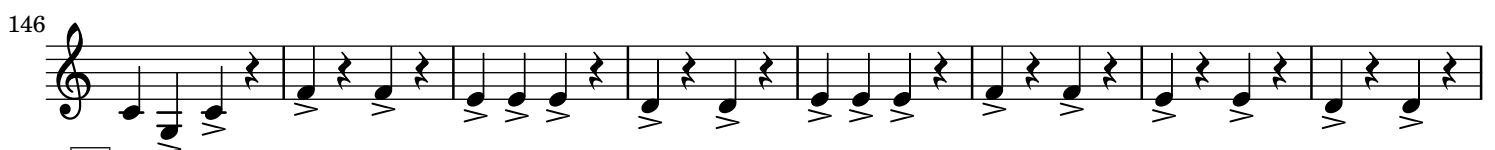
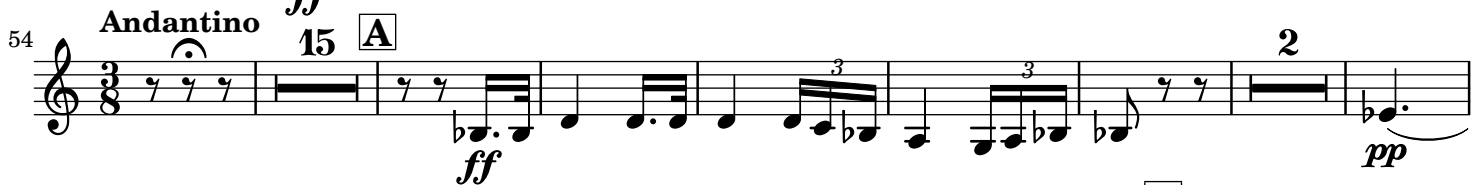
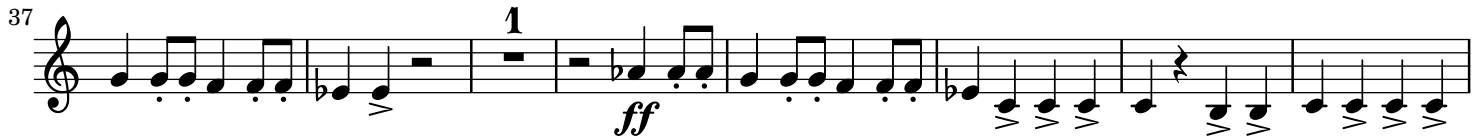
NABUCCO

Sinfonia

Trompette 2 en Ré

Giuseppe VERDI
(1813-1901)

Andante



187 *ff* *ff* 3

198 *ff* 1 **F** 14 *p*

219 *cresc.* *ff* **G**

228

238 **H** 7

253 *p cresc.*

261 *f*

269 **Più mosso** *ff*

279

288

297 **I**

307 2 3 4 5 6 7 8 *p* *ff*

318 2 3 4 5 6 7 8 9 1 1 *ff*

172

Trompete I. in Es

Allegro con brio ($\text{♩} = 60$)

Allegro con brio ($\text{♩} = 60$)

This image shows the first 36 measures of the first movement of Beethoven's Symphony No. 5. The tempo is marked 'Allegro con brio' with a quarter note equal to 60 beats per minute. The score is written for a full orchestra, with parts for Flute I, Clarinet I, Violin I, Violin II, Viola, Violoncello, Double Bass, and Oboe. The key signature has one sharp (F#), and the time signature is 3/4. The music begins with a famous four-note motif in the first violin. The score includes various dynamic markings such as *f* (forte), *ff* (fortissimo), *sf* (sforzando), and *p* (piano). Measure numbers 2, 10, 16, 20, 23, 27, 30, 35, and 36 are indicated. The score is divided into sections labeled A, B, C, D, E, F, G, H, I, K, and L. The first system ends at measure 36.

Beethoven — Symphony No. 3

Trompete I

3

96 *f* *3* *sempre più forte* *3* *ff sf sf sf sf* *3* *21* *Minore Viol. I* *f*

130 *ff* *4 Kl.* *ff sf* *2* *E* *7*

158 *Bässe Hr.* *ff sf sf ff* *4 F* *p* *70*

SCHERZO in Es Allegro vivace (♩ = 116)

24 *Ob. I* *2* *26* *Viol. I* *27* *Ob. I*

91 *A* *ff* *1 2 3 4 5 6 7* *1 2*

107 *3 4 5* *7* *sf sf sf*

127 *B* *19* *Viol. I* *2* *1* *p cresc.*

159 *ff* *2 3 4 5* *1. f f f* *1. f f* *2. f*

171 *TRIO* *26* *56* *1. 3* *2.*

271 *Viol. I Hr. I sf* *Viol. I* *Viol. I* *Ob. I* *C* *ff* *1*

366 *2 3 4 5 6 7* *1 2 3 4 5*

381 *Alia breve (♩ = 116)* *ff* *7* *19* *Viol. I*

417 *2* *1 2 3 4 5* *p cresc. ff*

CODA *10* *Ob.* *f cresc. f ff ff ff*

431 *f* *f* *cresc.* *f ff ff ff*

Beethoven — Symphony No. 3

4

Trompette I

FINALE

in Es Allegro molto (♩ = 76)

Viol. I 4

ff sf sf

14 Fl.

1 1 4

36 Viol. I

ff p

1 5 6 12 2 3 3

70 Ob. I

3 3 4

f

91 sf f f

109 A 7 58 B Viol. I 32 C 39 D 50

ff Viol. I

306 Viol. I

ff

324

Poco Andante (♩ = 104)

312 28 Ob. I Ob. II I Cl.

333 F ff sf sf sf sf sf sf sf

395 G 11 Viol. I 2 10

sf sf f ff

431 Fl. I Viol. I Viol. I 6

Fag. I Fag. Viol. Fag. Viol. ff sf sf sf

447 sf sf sf sf sf sf

457 sf sf sf sf sempre più f ff

467

Ludwig van Beethoven
Symphony No. 3 in E^b Major, Op. 55 "Eroica"

Trompete II in Es

Allegro con brio (♩ = 60)

This musical score is for the Trompete II in Es part of the third movement of Beethoven's Symphony No. 3. It consists of 12 staves of music, each containing measures 1 through 352. The key signature is one flat (B-flat major), and the time signature is 3/4. The tempo is marked 'Allegro con brio' with a metronome marking of quarter note = 60. The score includes various musical notations such as notes, rests, and dynamic markings (f, ff, sf). It also features section letters (A, B, C, D, E, F, G, H, I, K, L) and measure numbers (10, 16, 40, 67, 80, 112, 130, 159, 197, 252, 271, 306, 324) indicating specific points in the music. Instrument abbreviations like Hr.I, Kl.I, Viol.I, and Ob. are used to denote other parts in the orchestra.

Measures: 10, 16, 40, 67, 80, 112, 130, 159, 197, 252, 271, 306, 324

Section Letters: A, B, C, D, E, F, G, H, I, K, L

Instrument Abbreviations: Hr.I, Kl.I, Viol.I, Ob.

Dynamics: f, ff, sf

Trompete II

3

in Es SCHERZO
Allegro vivace (♩.=116)

SCHERZO
in Es Allegro vivace (♩.=116)

Viol. I

24 Ob. I

2 26 27 Ob. I

A

91 1 2 3 4 5 6 7 1 2

ff

107 3 4 5 7 sf sf sf

B

127 19 2 p cresc.

Viol. I

159 ff f f f f f

TRIO

171 26 Hr. I Viol. I 56 13 Viol. I 2

55 27 Ob. I C

270 ff 1 2

367 3 4 5 6 7 1 2 3 4 5

7 Alla breve (♩.=116) 19 Viol. I

381 ff

417 2 p CODA 10 Ob. cresc. ff ff ff ff

431 f f cresc. f ff ff ff

4

in Es FINALE
Allegro molto ($\text{♩} = 76$)

This page of a musical score is for a symphony, likely in the 19th century given the notation and dynamics. It features a variety of instruments including Violins I and II, Flutes, Oboes, and Clarinets. The score is written in 2/4 time and includes a key signature of one sharp (F#). The tempo and dynamics are marked throughout, with 'Poco Andante' (♩ = 108) and 'Presto' (♩ = 116) being prominent. The score is divided into measures, with some measures containing multiple notes and rests. The dynamics range from 'ff' (fortissimo) to 'p' (piano). The score is written in a standard musical notation with a treble clef and a key signature of one sharp. The page number 466 is visible at the bottom left.

Peter Ilyich Tchaikovsky
1812 Festival Overture, Op. 49

Trompete I in Es

Largo

Vel. I

23

Fl. 1

31

Viol.

A

f

11

48

Ob. I

Poco stringendo

B

Poco più mosso

3

4

1

(Hr.)

Pos.

60

ff

1

65

69

5

fff

C

Andante

Kl. Tr.

77

7

Hr. I

88

3

D

Allegro giusto

Viol. I

98

13

Ob.

Kl. Fl.

115

E

ff

10

Tchaikovsky — 1812 Festival Overture, Op. 49
Trompete I in Es

2

129 Hr. I, II *f marc.*

135 *cresc.* *ff*

139

143 **F** *fff*

147 *fff*

151 11 **G** 1 Viol.

168 36 Fl. I, Engl. Hr. **H** 15

224 **I** Viol. *mf*

229 1 *mf* 1 *mf*

235 7 *ff* 1

Tchaikovsky — 1812 Festival Overture, Op. 49

Trompette I in E♭

3

246 *sempre ff*

251

255 **K** *fff*

259

263 **L** *Viol.*

281 **M** *Pist. I* *8 Pos. II*

321 *mf poco a poco cresc.*

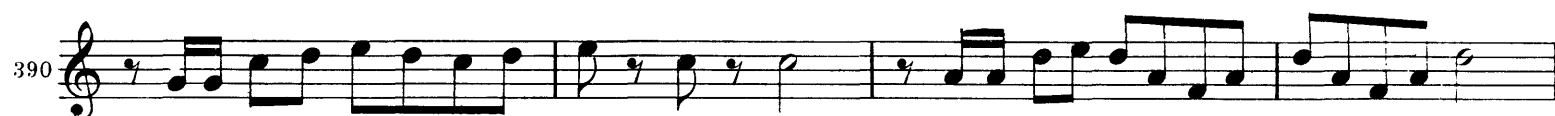
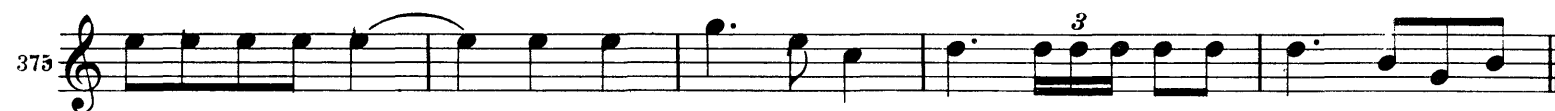
326 **N** *ff* *marcatissimo*

333 *Poco a poco rallent.* *Fl. Ob.* *Sempre rallent.*

355 *al Tuba Pos.* **O** *Largo* *fff*

Tchaikovsky — 1812 Festival Overture, Op. 49
Trompete I in E♭

4



Peter Ilyich Tchaikovsky
1812 Festival Overture, Op. 49

1

Trompete II in Es

Largo

23 Fl. 1

Vcl. I

31 Viol. **A**

37 Ob. 11 3 4 **B** Poco string. 1 Poco più mosso (Hr.) Pos. *ff*

61 1

67 5 *fff*

77 **C** Andante Kl. Tr. 9 Trpt. I 3

96 **D** Allegro giusto Viol. I 13 Ob. I

114 Kl. Fl. **E** 10 *ff*

129 Hr. I, II *f marc.*

135 *cresc.* *ff* 3

Tchaikovsky — 1812 Festival Overture, Op. 49

Trompette II in Es

2

143 **F** *fff*

148 *fff* 11

163 **G** 1 Viol. 36 Fl. I, Engl. Hr.

207 **H** 15 **I** 4 Trpt. I 7 Hr. III, IV

237 Pist. I 4 *ff* 1 1

248 *sempre ff*

254 **K** *fff*

260

264 13 **L** 16 Viol.

299 **M** 18 Pist. I 8 Pos. II 8

323 *mf poco a poco cresc.* *ff*

Tchaikovsky — 1812 Festival Overture, Op. 49

Trompette II in Es

3

[N]

328 *marcatissimo*

Poco a poco rallent. Fl. Ob. *Sempre rallentando al* Tuba Pos.

340

[O] *Largo*

358 *fff*

365

373

[P] *Allegro vivace*

380 *fff*

391

396

402 *fff*

408

413

Gioacchino Rossini
William Tell Overture

Trompette I in E.

Andante. (♩ = 54) 23 A 24 Allegro. (♩ = 108) 30 B 8

92 C *ff*

102

112

123 D 1

133 1

147 E 28 Andante. (♩ = 76) 20 F 13 G 11

Engl. H.

Allegro vivace. (♩ = 152) *ff*

223

229

236 1 H 7

Rossini — William Tell Overture

Trompete I in E.

2

251 *pp*

257 *ff* *ff*

263

269

275 **I** *p* * H. III.

283 7 *pp*

297 *ff* **K** *tutta forza*

305

313 **L** 8 12 *pp* Ob. I. Viol. I.

342 **F1.** **M** *ff* 16 *ff*

349

357 *ff*

181

363

370 *N* *p*

377 *H.III.* 8

392 *f*

399 0

407 *sf* *sf* *sf*

416 *P* *sf*

427

435 *sf* *sf* *sf* *sf*

445 6 1 2 *G. P.* *sf*

460 1 2 3 4 5 6 7 8

470 182

Gioacchino Rossini
William Tell Overture

Trompette II in E.

Andante. (♩ = 54) Allegro. (♩ = 108)

23 A 24 30 B 8

92 C

102

112

123 D

133

147 E 29 20 F 13 G 11

223

229

236

1 H 7

ff

Fag. II.

cresc.

sf

H. III.

Fag. II.

Fag. I.

Fag. II.

Fag. I.

Engl. H.

Allegro vivace. (♩ = 152)

ff

Rossini — William Tell Overture

2

Trompette II in E.

251 *pp*

257 *ff* *ff*

263

269 I *p*

276 7
* H. IV.

291 *pp*

297 K *ff* *tutta forza*

304

312 L 24 Viol. I.

342 Fl. M *ff*

349

357 184 *ff*

Rossini — William Tell Overture

Trompète II in E.

3

363

370

377

392

399

407

416

427

435

445

460

470

185

N

p

8

H. IV.

P

* Pos. I.

Q

G. P.

* Pos. I.

1 2 3 4 5 6 7 8

Antonín Dvorák
Symphony No. 9 in E Minor, Op. 95

Tromba I.

Adagio.
in E.

Corn. 1 Corn

15

Allegro molto.

Fl.

attacca 12

6

ff

ff

ff

ff

1 1 2 14 3 30 4 28 5 18

Viol. I.

in C.

1. 2

6 2. 2 ff

ff

f

p

pp

7

cresc. mf cresc. f ff

3 ff

4

1 2 3 8 ff

ff

ff

15

2

Tromba I.

9 12 Fl. in E.

ff

1 5 10 34 11 32 ff 12 22

fz Corni in E. fz 13 in C. fzf

II.

Largo. in E.

ppp

f dim.

15 1 Cello. Fl.

Un poco più mosso.

7 1 11 2

3 Poco più mosso. Meno. 4 3

Viol. I. 6 6 6 6 18

14 12 in C. f

orec. ff

5 Meno mosso. 24 Molto Adagio.

dim. mf pp rit. pp 2

Tromba I .

3

III. Scherzo .

Molto vivace .

in E. **Fl.** 37 **Oboe.**

1 in E. **ff**

Poco sostenuto . 8 20 **Fl.** **ff** **pp**

2 *a tempo* 9 **p**

cresc. **f** *cresc.* **f** 3 **ff**

1 1 12 4 22 16

5 25 **Viol. I.** **Fl.** **Viol. I.** **Fl.** **Viol. I.** **Fl.** in C. **p**

1 2 3 **cresc.**

4 5 6 6 9

fz Scherzo D.C. al Φ e poi la Coda.

Coda. 22 7 2 **Fl.** in E. **ff**

dim. **fp** **pp** 8 **fff** **ff**

Tromba I.

IV.

Allegro con fuoco.

Quartett.

4 in E.

ff

8 1

ff

2

1 4

1

6 3 19

Viol. I.

4

ff

f

3

3

16 5 10

Corni.

pp

6 24 7 4

Viol. I.

in Es.

4

ff

Tromba I.

5

in E.

ff *pp* *cresc.*

8 1 1 2

in C.

ff marc. *ff* *ff* *f* *f*

9 *Meno mosso. in tempo* 10 *Un poco sostenuto. stringendo* 11 *Tempo I.*

13 24 3 Cello & Bass.

in E.

ff *ff*

2

12

13 *ff* *fz* *fz* *fz* *fz*

ff *Meno.* *in E.* *in tempo* *Un poco meno mosso.*

ff rit. - - - fff

in tempo (Allegro con fuoco.)

3 3 3 3

lungo *ppp*

Antonín Dvorák
Symphony No. 9 in E Minor, Op. 95

Tromba II.

in E.
Adagio.

Corn. 1 Corn. 1

13

Allegro molto.

12 Fl.

6

1

1 2 14 3 30 4 28 5 18

Viol. I.

in C.

1. 2

6 2. 2 3 2 3 10

pp

cresc. 3 mf cresc. f

7

3

4

1 2 3 8

15

2

This musical score is for the 'The Swan' section of Swan Lake, featuring the Flute, Corni, and strings. The score is written for a full orchestra, with the Flute and Corni parts prominently displayed. The Flute part is in E major, and the Corni part is in C major. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *fff*. The Flute part begins with a key signature change to E major and a tempo marking of 9/12. The Corni part begins with a key signature change to C major and a tempo marking of 13/10. The string part is in C major and features a complex rhythmic pattern. The score is arranged in a standard orchestral format, with the Flute and Corni parts on the top staves, the string parts in the middle, and the woodwind and brass parts on the bottom staves.

Largo.
in E.

11.

15 **1** Cello Fl.

7 **1** **11** **2** **Un poco più mosso.**

3 **Poco più mosso. Meno.** **4** **3** Viol. I. **6** **6** **6** **18** **6**

14 **12** **in C.**

5 **Meno mosso.** **24** **Molto Adagio.**

2

Tromba II.

3

III. Scherzo.

in E.
Molto vivace.

1 in E.

8 Poco sostenuto.

20

2 a tempo

9

3

1 1 12 4 22 16

5 25 Viol. Fl. Viol. Fl. Viol. Fl. in C.

1 2 3

4 5 6 6 9

Coda. 22 7 2 Fl.

8

dim. mf fp pp ff

Scherzo D. C. al Fine poi la Coda.

IV.

4 in E.

194

Tromba II.

5

in E.

ff *pp* 8 1 1 *cresc.* 2

in C.

ff *ff* *ff* *f* *f*

9 *Meno mosso. in tempo* 10 *Un poco sostenuto. string.* 11 *Tempo I.*

13 24 3 Cello & Basso.

in E.

ff *ff*

2

12

13 *poco a poco rit. in tempo* 4 Viol. I.

Meno. *rit.* *in tempo* *Un poco meno mosso.*

in E. *fff*

in tempo (Allegro con fuoco.)

3 3 3 3

pppp *lungo*

LA FORZA DEL DESTINO

G. VERDI

Trombe I

Allegro

Allegro agitato
e presto

A

14



Tempo I (Allegro)

B

Andantino

16



C

Andante mosso

8

Cor. I



D

Presto come prima



E

4

1

10



F

Andante come prima

G

Allegro brillante

10

Cor. III

6



H

mf

ff

p

ff



I

3



J



Trombe I



Ritenuto grandioso

Tempo I

(Allegro brillante)



Più animato



LA FORZA DEL DESTINO

1

Trombe II

G. VERDI

Allegro

Allegro agitato
e presto

Tempo I (Allegro)



B Andantino

C Andante mosso

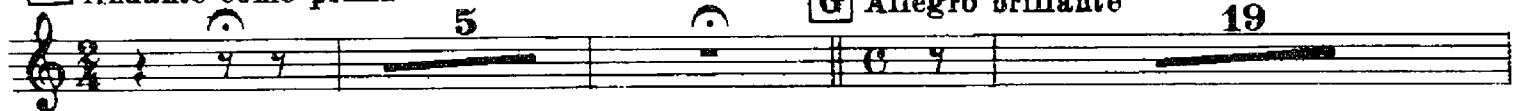


D Presto come prima



F Andante come prima

G Allegro brillante



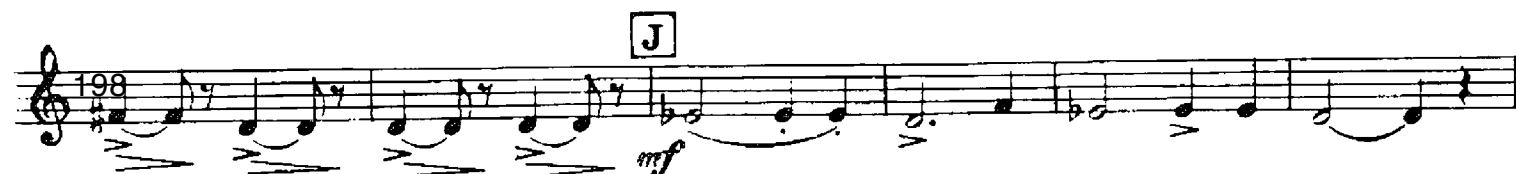
H Trb. I



I



J



Trombe II

p

L 8

pp *cresc.*

M 2

Ritenuto grandioso

N Tempo I (*Allegro brillante*)

19 **O**

f *ff*

P 8

ff

Più animato

ff

p

199

Peter Ilyich Tchaikovsky
Romeo and Juliet, Fantasy Overture

1

Tromba I in E.

Andante non tanto quasi Moderato.

Allegro. Molto meno mosso. *string.*

20 17 A 23 B 17 8 C 4 6 10 6

string.

Allegro giusto. **D** 20 **E**

10 *f* *f*

ff

ff

F 1

19 **G** 21 **H** 38 **J** 30

K 12 2 9 **L** 7

pp *p* *ff*

2 7 **M** 11 **N**

pp *p* *ff*

O

ff

2

Tchaikovsky — Romeo and Juliet

2

Tromba I in E.

ff

P 21 **Q** 24 *mf*

2 **R** 22 *f* 1 *f* 2

S *ff*

sempre ff

fff **U** *Moderato assai.*

5 34 *ff*

Peter Ilyich Tchaikovsky
Romeo and Juliet, Fantasy Overture

1

Tromba II in E.

Andante non tanto quasi Moderato. *string.* Allegro. Molto meno mosso. *string.*

The musical score for Tromba II in E is presented in a single system with ten staves. The tempo markings are "Andante non tanto quasi Moderato. *string.*" and "Allegro. Molto meno mosso. *string.*". The dynamics include *ff* and *f*. The score is divided into sections labeled A through O, with measure numbers indicating the start and end of each section. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as rests, notes, and accidentals.

Measures 1-30:

- Measures 1-10: Andante non tanto quasi Moderato. *string.* (Measures 1-10)
- Measures 11-17: Allegro. Molto meno mosso. *string.* (Measures 11-17)
- Measures 18-20: *ff* (Measures 18-20)
- Measures 21-23: *f* (Measures 21-23)
- Measures 24-26: *ff* (Measures 24-26)
- Measures 27-29: *f* (Measures 27-29)
- Measures 30-32: *ff* (Measures 30-32)

Section letters and measure numbers:

- A: 20
- B: 17
- C: 23
- D: 17
- E: 8
- F: 4
- G: 6
- H: 10
- I: 6
- J: 20
- K: 10
- L: 20
- M: 20
- N: 10
- O: 10

Tchaikovsky — Romeo and Juliet

2

Tromba II in E.

ff
P 21 **Q** 32 **R** 22 1
f **S** 2 ***ff***
sempre ff
fff
U Moderato assai.
 34 ***ff*** 6

The musical score for Tromba II in E consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of eighth and sixteenth notes, with a forte (*ff*) dynamic marking. The second staff continues the melodic line with similar rhythmic patterns. The third staff introduces a new melodic phrase. The fourth staff contains a section marked 'P' (Pizzicato) with a fermata, followed by measures 21, 32, and 22, and a final measure marked '1'. The fifth staff begins with a forte (*f*) dynamic and a sixteenth-note figure, followed by a section marked 'S' (Sforzando) with a forte (*ff*) dynamic. The sixth staff continues the melodic line. The seventh staff features a series of eighth notes with a 'sempre *ff*' (always forte) dynamic marking. The eighth staff continues the melodic line. The ninth staff features a section marked '1' with a forte (*fff*) dynamic. The tenth staff begins with a section marked 'U' (Uppercut) and 'Moderato assai.', followed by a series of eighth notes and a final measure marked '1'.

Richard Strauss Don Juan, Op.20

Tromba I.

in E.

Allegro, molto con brio.

[illegible]

Tromba I.

Musical score for Tromba I, Don Juan by Richard Strauss. The score consists of 12 staves of music with various dynamics, articulations, and performance instructions.

Dynamics and markings include: *mf*, *f*, *molto dim.*, *poco cal.*, *a tempo*, *poco cal. a tempo*, *in F.*, *pp*, *ff*, *rit.*, *a tempo, mu tranqu.*, *tranq.*, *a tempo*, *string.*, *Trp III in C.*, *ff*, *Cor.*, *senza sord.*, *Cor.*, *Q*, *10*, *R*, *cresc.*, *f cresc.*, *in E.*, *4*, *SVivo*, *Solo*, *T*, *2*, *poco più agitato*, *dim.*, *mp*, *cresc.*

Performance instructions and markings include: *2*, *3*, *I*, *1*, *2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *M1*, *N1*, *Cor.*, *Viol.*, *Fl.*, *string.*, *Trp III in C.*, *Cor.*, *senza sord.*, *Cor.*, *Q*, *10*, *R*, *cresc.*, *f cresc.*, *in E.*, *4*, *SVivo*, *Solo*, *T*, *2*, *poco più agitato*, *dim.*, *mp*, *cresc.*

Tromba I.

marcato *U* *sempre molto agitato.* *3* *con sordino. pp*

f cresc. *poco a poco calando* *pp*

V molto tranq. *9* *Tempo I.* *7* *Cor* *8* *9* *10* *11* *mf*

senza sord. p

2 W *3* *2* *3*

3 *X* *1* *2* *3*

Tromb. f

1 animato *mf* *f* *2* *f* *sfz p*

cresc. *Y* *9 Z* *tranq.* *1 espr.*

ff *ff* *p*

2 espr. *3* *3*

mf

espr. *animato Aa* *1*

f *f*

poco più animato *Bb* *2*

f cresc. *ff* *f* *ff*

più animato Cc *string.* *1* *1* *più string: 3*

p *p* *mf*

Tempo, poco più lento. *6 Dd* *11*

f cresc. *longa* *1* *mf molto dim.*

Richard Strauss Don Juan, Op.20

Tromba II.

in E.

Allegro, molto con brio.

2
1
2
1
1. 2 3 4 5 1
A
ff
p
p
ff
3
ff
2
f
3
B
ff
5
3
tranquillo C molto vivo
D
1. 6 1. 3 D tranquillo dolce
ppp
10 11 E 17 poco a poco più ritente.
ppp
F4 Trp. I. Solo.
5 6 7 9 10 11 12 10 14 15 16 17
3 un poco più lento
mf
fff
poco cal.
dim.
Tempo, vivo. 2 G poco sost. calando 2 Tempo vivo. poco string. 2 a tempo,
pp
mf
pp
f
molto vivace.
H
6 1. 7 8 2 3 4 3
ff
f
3

Tromba II.

I
 cal. K atempo
 poco cal. atempo
 in F. 5
 poco rit. L a tempo, ma tranquillo
 pp 2 3 4
 13 M 44 N molto tranq. 14 string: a tempo 3
 Cor. in C 7 Trp III 8 9 8 9 0
 Cor.
 in F. P
 string. atempo, giocoso
 mf 3 ffp=ff 2 Trp I. 7 4 5 p 8 9
 Q 10 cresc. R in E 4 S V lvo. in E. 11 12 13 14 f cresc. ff
 ff 2 1 6 7 1 2
 T 3 4 5 6 7 1. f dim. p Trp I
 poco più agitato 1 marc. U sempre molto agitato 3
 1 cresc. 2 3 cresc. fff con sord.

Tromba II.

3

con sord. 2 3 4 5 6 *poco a poco calando* 2 3 4 5 6

pp *pp*

2 3 4 5 6 *V molto tranq.* 9 *Tempo I.* 7 Cor. 8

pp *senza sord* *p.*

9 10 11 *mf* *ff* *ff*

2 3 3 X 2

f *f* *mf* *f*

3 2 *animato* 2

f *mf* *f*

Y 9 Z

f *sfzp* *cresc.* *ff* *ff*

tranquillo

8 Trp. I. 9 10 11 3 3 4 3 2

12 18

animato Aa 6 1. Bb

f *f* *ff*

2 3 *più animato* 1

ff

Cc *string.* 1 3 *più string*

p *p* *mf* *f cresc.*

Tempo I, poco più lento. 6 Dd 11

longa *mf* *molto dim.*

Richard Strauss Don Juan, Op.20

Tromba III.

in E.

Allegro, molto con brio.

The musical score for Tromba III in E major, Don Juan, Op. 20 by Richard Strauss, consists of 11 staves of music. The tempo is marked **Allegro, molto con brio.** The key signature is one sharp (F#).

Staff 1: Measures 1-4. Dynamics: *ff*. Fingerings: 1, 2, 3, 2, 2.

Staff 2: Measures 5-8. Dynamics: *p*, *f*. Fingerings: 1, 1., 2, 4, 5, 1.

Staff 3: Measures 9-12. Dynamics: *ff*. Articulation: *Soli*. Fingerings: 1, 1.

Staff 4: Measures 13-16. Dynamics: *ff*. Fingerings: 2, 3.

Staff 5: Measures 17-20. Dynamics: *ff*. Articulation: *tranquillo*. Fingerings: 7, 2, 6, 1.

Staff 6: Measures 21-24. Dynamics: *ppp dolce*. Articulation: *tranquillo*. Fingerings: 6, 3, 1.

Staff 7: Measures 25-28. Dynamics: *ppp*. Articulation: *tranquillo*. Fingerings: 10, 11, 5, 1.

Staff 8: Measures 29-32. Dynamics: *espr.*, *p*, *un poco string. sempre*. Fingerings: 1, 5, 6, 1.

Staff 9: Measures 33-36. Dynamics: *mf*, *un poco più lento*, *poco calando*. Fingerings: 3, 3, 3, 3.

Staff 10: Measures 37-40. Dynamics: *pp*, *a tempo, vivo*, *2 G poco sost.*, *calando*, *2 Tempo vivo poco string.*, *2 a tempo*. Fingerings: 2, 3, 1.

Staff 11: Measures 41-44. Dynamics: *molto vivace*, *ff*, *mf*, *pp*. Fingerings: 6, 7, 8, 2, 3, 4.

Tromba III.

I

calando in C. *a tempo* *poco cal. a tempo*

in F. *pp* *5* *in C.* *ff* *10* *1* *Viol.* *7*

13 *M 1* *Corno.* *41* *N 1* *molto tranqu.*

Viol. *10* *string.* *a tempo* *2* *Corno, ff* *in F.* *8* *4*

in C. *9* *0* *6* *1. 7* *8* *9* *10* *in F.* *f*

11 *12* *P* *in C.* *4* *string.* *ffp* *ff* *2* *in F. Solo* *3* *4* *5*

7 *1.* *8* *Q* *10* *1.* *11* *12* *13* *14* *R* *in C.* *f cresc.*

in E. *4* *SVivo.* *2* *ff*

8 *1.* *T* *2* *ff* *p*

1 *mf* *poco più agitato cresc.* *1* *mf*

U *sempre molto agitato* *3* *con sord.* *pp* *poco*

Further Repertoire

*This is a suggested list of pieces that have been performed by Birmingham Schools' Symphony Orchestra. Many are available online free to download. Those marked * are parts that are hire only, but many can be found by using an internet search engine.*

Beethoven

All 9 Symphonies Trumpet in C D B♭ F E♭ D

Mozart

Symphony No.39 Trumpet in E♭

Symphony No.s 36 & 41 Trumpet in C

Symphony No. 38 Trumpet in D

Haydn

Symphony No.104 Trumpet in D

Symphony No.103 Trumpet in E flat

Brahms

All 4 Symphonies Trumpet in C D F E

Dvorak

Symphony No.7 Trumpet in D C F

Cello Concerto Trumpet in E

Tchaikovsky

Symphony No.6 Trumpet in B♭ A

Berlioz

Overture Corsair Cornets in B♭ Trumpets in C

Nielsen

Symphony No. 4 Trumpet in C

Ravel

Bolero Trumpet in C D (piccolo)

Elgar

Cockaigne Overture Enigma Variations Trumpets in F

Bartók

Concerto for Orchestra * *Trumpet in C*

Britten

*Four Sea Interludes** *Trumpet in C D (piccolo part)*

*The Young Persons Guide To The Orchestra** *Trumpet in C*

Maxwell – Davies

An Orkney Wedding with Sunrise * *Trumpet in C*

Stravinsky

Ballets Firebird Petrushka The Rite of Spring *Trumpets in C Bb D*

Walton

*Symphony No.1** *Belshazzars Feast Coronation Marches*

*Viola Concerto** *Trumpet in C*