

INHALT/CONTENTS

Trompete/Trumpet

Daniel Auber
(1782–1871)

Johann Seb. Bach
(1685–1750)

Béla Bartók
(1881–1945)

Ludwig van Beethoven
(1770–1827)

Alban Berg
(1885–1935)

Georges Bizet
(1838–1875)

Johannes Brahms
(1833–1897)

Benjamin Britten
(1913–1976)

Anton Bruckner
(1824–1896)

Gaetano Donizetti
(1797–1848)

Engelbert Humperdinck
(1854–1921)

Ruggiero Leoncavallo
(1858–1919)

Gustav Mahler
(1860–1911)

Fra Diavolo

Ouverture 2

Weihnachts-Oratorium

I. Teil Nr. 8 Aria 2

VI. Teil Nr. 64 Choral 3

Messe in h-Moll

Credo Nr. 2 Chor 4

Concerto for Orchestra

1. Satz 4

2. Satz 6

5. Satz 6

Signal aus der Ouverture zu Leonore Nr. 2 op. 138 8

Signal aus der Ouverture zu Leonore Nr. 3 op. 138 8

Violinkonzert

1. Satz 8

Wozzeck

1. Akt 9

2. Akt 10

Carmen

Vorspiel und 1. Akt 11

2. Akt 12

3. Akt 13

Sinfonie Nr. 2 D-Dur op. 73

1. Satz 14

4. Satz 15

The Young Person's Guide to the Orchestra 16

Sinfonie Nr. 3 d-Moll

1. Satz 17

Sinfonie Nr. 7 E-Dur

1. und 3. Satz 17

Sinfonie Nr. 8 c-Moll

4. Satz 18

Don Pasquale

2. Akt 18

Hänsel und Gretel

Vorspiel und 1. Bild 19

Der Bajazzo

Prolog und 1. Akt 20

2. Akt 21

Sinfonie Nr. 1 D-Dur

1. Satz 22

Sinfonie Nr. 2 c-Moll

5. Satz 22

Sinfonie Nr. 3 d-Moll

3. Satz 23

6. Satz 25

Gustav Mahler	Sinfonie Nr. 5 cis-Moll	
	1. Satz	25
	Sinfonie Nr. 6 a-Moll	
	1. und 4. Satz	26
	Sinfonie Nr. 7 e-Moll	
	5. Satz	27
	Sinfonie Nr. 9 D-Dur	
	3. Satz	28
W. A. Mozart (1756–1791)	Die Hochzeit des Figaro	
	1. Akt	28
	Die Zauberflöte	
	1. Akt	29
Modest Mussorgski (1839–1881)	Bilder einer Ausstellung (orchestriert von M. Ravel)	
	Promenade	30
	Samuel Goldenberg und Schmuyle	31
Otto Nicolai (1810–1849)	Die lustigen Weiber von Windsor	
	3. Akt	32
Sergej Prokofieff (1891–1953)	Romeo und Julia	
	Ankunft der Gäste, Maskenspiel	32
	Morgenständchen	33
Maurice Ravel (1875–1937)	Klavierkonzert G-Dur	33
	Bolero	34
Nikolai Rimsky-Korsakow (1844–1908)	Scheherazade op. 35	
	2. Satz	34
	4. Satz	35
Robert Schumann (1810–1856)	Sinfonie Nr. 2 C-Dur op. 61	
	1. Satz	37
Alexander Skrjabin (1872–1915)	Le Poème de l'extase op. 54	37
Richard Strauss (1864–1949)	Don Juan op. 20	38
	Tod und Verklärung op. 24	39
	Till Eulenspiegels lustige Streiche op. 28	40
	«Also sprach Zarathustra» op. 30	42
	Don Quixote op. 35	43
	Ein Heldenleben op. 40	45
	Sinfonia domestica op. 53	49
	Der Bürger als Edelmann op. 60	49
	Eine Alpensinfonie op. 64	50
	Feuersnot op. 50	51
	Salome op. 54	52
	Elektra op. 58	54
	Der Rosenkavalier op. 59	56
	Arabella op. 79	57
	Der Feuervogel (Ballettsuite)	59
	Petruschka	60
	Le Sacre du Printemps	61
	Le Chant du Rossignol	62
	Pulcinella	63
Igor Strawinsky (1882–1971)		

Orchester-Probespiel für Trompete

Peter Tschaikowsky
(1840–1893)

Sinfonie Nr. 4 f-Moll op. 36 *Harvested Larch* 65
1. Satz

Sinfonie Nr. 5 e-Moll op. 64 65
4. Satz

Sinfonie Nr. 6 h-Moll op. 74 67
1. und 3. Satz

Capriccio italien op. 45 68

Pique Dame 68
3. Akt

Schwanensee op. 20 69
Neapolitanischer Tanz

Giuseppe Verdi
(1813–1901)

Rigoletto 69
Vorspiel

2. Akt 70

Troubadour 71
1. und 2. Akt

Ein Maskenball 72
3. Akt

Die Macht des Schicksals 72
Vorspiel

3. Akt 73

Don Carlos 73
3. Akt

Aida 74
1. und 2. Akt

3. Akt 75

Othello 76
1. und 2. Akt

Richard Wagner
(1813–1883)

Tannhäuser 77
2. Aufzug

Lohengrin 78
Vorspiel und 1. Aufzug

2. Aufzug 79

Der fliegende Holländer 79
Ouverture und 1. Aufzug

Die Meistersinger von Nürnberg 80
Vorspiel und 2. Aufzug

3. Aufzug 81

Tristan und Isolde 82
3. Akt

Rheingold 82
Vorspiel, 1. und 4. Szene

Die Walküre 83
1. Aufzug

2. Aufzug 84
3. Aufzug 86

Siegfried 87
1. Aufzug

2. und 3. Aufzug 88

Götterdämmerung 89
Vorspiel und 1. Aufzug

2. Aufzug 90
3. Aufzug 91

Parsifal 92
Vorspiel und 1. Aufzug

Orchester-Probespiel für Trompete

Herausgegeben von Joachim Pliquett und Hansfred Lösch

Overture

Allegro [♩ = ca. 120]

Fra Diavolo

Daniel Auber

I. Trp. in D.

Teil

8 Aria

3: „Großer Herr, o starker König“)

Weihnachts-Oratorium

J. S. Bach
BWV 248

I. Trp. in D

VI. Teil
Nr. 64 Choral
(„Nun seid ihr wohlgerochen“)
I. Trp. in D

This musical score is for the first trumpet part of a choral piece. It consists of 14 staves of music. The key signature is one sharp (F#), and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *f* (forte). Trills are indicated by the abbreviation *tr*. Fingerings are marked with numbers 1, 2, and 3. The score is written for a single trumpet in D.

Messe in h-Moll

Symbolum Nicenum (Credo)

Nr. 2 Chor

J. S. Bach
BWV 232

28 I. Trp. in D

Concerto for Orchestra

1. Satz: Introduzione

Andante non troppo [ca. 63]

Béla Bartók

I. III. Trp. in C 39

II. Trp. in C *pp*

44 *pp*

dim.

dim.

Allegro vivace [ca. 92]

231 I. II. Trp. 1 in C a2 senza sord.

f

f

p

I. Trp. in C 328

II. Trp. in C 3

III. Trp. in C 3

f ben marc.

f ben marc.

mf

338 348

f ben marc.

mf

356

f ben marc.

marc.

f ben marc.

368

378 I. II. Trp.

III. Trp.

cresc.

cresc.

388

ff

ff

2. Satz: Giuoco delle coppie

Allegretto scherzando [ca. 80]

I. Trp. in C [90] con sord.

Diese Stelle folgt in veränderter Form nochmals am Ende des Satzes.

Satz: Finale

Presto [ca. 132-144]

II. Trp. in C [201]

216

3

3

f

224

The second system of the musical score, measures 11 through 14. The right hand (treble clef) has whole rests in measures 11-13, followed by a triplet of eighth notes (F#4, G#4, A4) in measure 14, marked with a forte 'f' dynamic. The left hand (bass clef) plays a rhythmic pattern of eighth and sixteenth notes in measures 11-13, and a triplet of eighth notes (F#3, G#3, A3) in measure 14. The key signature has one sharp (F#) and the time signature is 3/4. The system concludes with the instruction 'pù f'.

240 I. II. Trp.

III. Trp. in C

ff *ff* *f*

248

ff

ff

Lo stesso tempo, ma pesante

I. II. Trp.
in C

556

ff

Signal aus Ouverture zu Leonore Nr. 2.

Allegro

Ludwig van Beethoven
op. 138

390 Trp. in Es Un poco sostenuto

f (auf der Bühne)

394

398 Temp. I Un poco sostenuto

f *p* *f* *p* *f*

408 VI.

Signal aus Ouverture zu Leonore Nr. 3

Allegro

L. van Beethoven
op. 138

268 Trp. in B colla parte

f (auf dem Theater)

273 VI.

Tempo I 12 Fl. *cresc.* 294 colla parte

f

96

[Dieses Signal wird auch in der Oper „Fidelio“ gespielt.]

Violinkonzert

1. Satz

Trp. in C
Andante) un poco più mosso [ca. 88]

Alban Berg

calmando e rit.

Cor. 70 senza sord.

f *führend*

2

Wozzeck

Akt Erste Szene

huasi Gavotte [♩ = 42]

Alban Perg

quasi Gavotte [♩ = 42]

I Trp. in F *N* o. D. *p*

II Trp. in F *N* o. D. *p*

III Trp. in F *N* o. D. *p*

IV Trp. in F *N* o. D. *pp*

The musical score is for the piece 'L'Espresso' by Maurice Strakosky. It is written for piano and celeste. The score is in 3/4 time and consists of 12 measures. The piano part is in the upper staves, and the celeste part is in the lower staves. The tempo is marked 'sempre' (always) with a half note symbol. The dynamics range from *p* (piano) to *pp* (pianissimo) and *pp dolce* (pianissimo dolce). The celeste part features a melodic line with many accidentals, while the piano part provides a harmonic accompaniment. The score ends with a double bar line and repeat dots.

immer sehr mäßige Viertel [ = 54-60]

o. D. $\text{H}^{\flat}$
I. Trp. in F

175

unmerklich drängend

o. D. *mp*

unmerklich drängend

Akt Zweite Szene

Trp. in F Solo [♩ = ca.54]

♩ o. D.

∇ = Nebenstimme ∇ = Hauptstimme
 Peters

2. Akt Fünfte Szene

Rondo marziale [♩ = ca. 108]

761 I. Trp. in F o. D. *f*

766 III. Trp. in F o. D. *mf*

766 IV. Trp. in F o. D. *mf*

766 *f* schmetternd

805 I. *f* a tempo I. aber etwas schwerer

805 II. *f* a tempo I. aber etwas schwerer

805 III. *f* a tempo I. aber etwas schwerer

805 IV. *f* a tempo I. aber etwas schwerer

805 *ff* schmetternd

805 *a tempo*

805 *ff* schmetternd

805 *a tempo*

805 *ff* schmetternd

808 *f* schmetternd

Carmen

Vorspiel

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

Georges Bizet

9 I.I. Trp. in A

ff

10 *f*

dim.

11 *p*

mp

crescendo

molto

ff

1

Akt

Marsch und Chor der Gassenjungen

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

Trp. in A (auf der Bühne)

(p)

32 *f*

I. im Orchester

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

6 I. Trp. in B

33 6 1

ppp

ppp

meno p

34 2 1

meno p

crescendo

poco

2

mf

35

f

2. Akt
Nr. 16 Duett
Allegretto moderato

75

p

I. in B (hinter der Szene)

II. in B (hinter der Szene)

p

76

77

77 (Die Clairons kommen näher)

cresc.

f

78 *ff*

79 *decresc.* *mf* *dim.*

p *dim.* *smorzando* *pp*

3. Akt

Nr. 26 Finale

Allegro giocoso [$\text{♩} = \text{ca. } 132$]

I. Trp. in A (hinter der Bühne)

78 *ff* II. Trp. in A (hinter der Bühne)

79

80 *ff*

[Fortse-
nächste]

ff

83

84 *Même Mouvement* 86 2

2

Allegro

The first system of the musical score is written on a single staff. It begins with a treble clef, a common time signature (C), and a forte dynamic marking (ff). The tempo is marked 'Allegro'. The key signature is one flat (B-flat), indicated by 'I. in B'. The music consists of a series of eighth notes, many of which are grouped in triplets, indicated by a '3' over the notes. The system concludes with a double bar line.

I. in B

ff

II. in B

Sinfonie Nr. 2

D-Dur

1. Satz

Allegro non troppo

284

Solo *p* *cresc.*

292

The second system of the musical score, starting at measure 292. It continues with a treble clef and a key signature of one flat. The melody features eighth and sixteenth notes, with a fermata over a half note in measure 295. A piano (p) dynamic marking is present in measure 296, and a forte (f) dynamic marking is in measure 297. The system concludes with a double bar line and repeat signs.

in tempo, sempre tranquillo

497
Ob.

p dolce

4 513 *mp* *p* 1 2 3 4 5 *p*

4. Satz

Allegro con spirito

[♩ ca. 126]

I. in D 382 P

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

390 *sf* *f*

6 6

405 *f*

411 *solistisch* *ff* Solo

418 *(mf)* *ff*

423

The Young Person's Guide to the Orchestra

Variation K

Benjamin Britten
op. 34

Vivace [♩ ca. 152]

I. Trp. in C

stacc. sempre

II. Trp. in C

pp cresc.

stacc. sempre

pp cresc.

f

dim.

f

dim.

pp

f

pp cresc.

f

f

dim.

dim.

pp

(*senza cresc.*)

f

ff

1

pp

(*senza cresc.*)

ff

Sinfonie Nr. 3

d-Moll

1. Satz

Mehr langsam, misterioso

[ca. 69] 2

I. VI.

pp

I. Trp. in F

p

Anton Bruckner

Sinfonie Nr. 7

E-Dur

1. Satz

Ruhig [ca. 96]

[139]

I. in F

Anton B.

II. u. III. in F

f cresc. sempre

ff

cresc.

ff

f cresc. sempre

ff

cresc.

ff

[146]

II. Solo

dim.

[273] Tempo I

Viol. I

I. Trp. in F

mf

[O]

Solo

zart

Hrn. I

p

3. Satz

Sehr schnell [ca. 84]

2

I. Trp. in F

Solo

hervortretend

p

Str.

[8]

4

Solo hervortretend

p

168 Solo 1 2 3 4 1 2

175 *f* *cresc. sempre* *ff*

Sinfonie Nr. 8

c-Moll

4. Satz

Feierlich, nicht schnell [♩ = 69]

I. Trp. in F

Anton Bruck

9 10 1

15 *decresc.* A 3 5 *ff*

28 *decresc.* B 3 *ff*

36 3 *ff* *poco a poco dim.*

Don Pasquale

2. Akt 3. Bild

Nr. 5 Vorspiel, Szene und Arie

Maestoso

I. Trp. in B

Solo

Gaetano Doni

dolce 3 *p*

3

rit. *p*

19

rall.

a tempo

Hänsel und Gretel

Vorspiel

Ruhig

32

Fl.

Munter. [♩ = ca. 96]

Engelbert Humper.

D I. Trp. in E solo

f Kräftig und bestimmt

lange

II. in E solo

E

cresc.

I. in E

II. in E

Solo

1. Bild 3. Szene

Mäßig

(46) I. in E

p

p

fp

cresc.

f

(48)

2

I. in Es

p leicht

3

f

2

f

p

Mit Genehmigung des Verlags B. Schott

Der Bajazzo

Prolog

Vivace [$\text{♩} = 88$]I. Trp. in B ^①

Ruggiero Leoncavallo

1. Akt 1. Szene

Introduktion und Chor

Marziale deciso [$\text{♩} = \text{ca. } 144$]

Trp. in E (auf der Bühne)

[$\text{♩} = \text{ca. } 104$]

I. Trp. in Es

⑤

1

1. Szene

deciso [$\text{♩} = 112$]

(105) I. Trp. in E

I. II. Trp. in E

p cresc. poco a poco

(106)

(107) un poco meno

III. in E

sf sf

(108)

string.

2. Akt

Maestoso larghissimo [$\text{♩} = 40$]

I. II. Trp. in E

ff tutta forza

III. Trp. in E

ff

più rit.

I. II. in E

Σ

D-Dur

22 Più mosso
I.Trp. in F In weiter Entfernung

Gustav Mahler

Satz Sinfonie Nr. 2
c-Moll

c-Moll

Langsam. Immer noch mehr zurückhaltend (♩ = wie früher) Sehr langsam und gedehnt (♩ = wie zuletzt) Etw.

Gustav Mahler

452

Etwas bewegter

Langsam

(Hörner in der Ferne)

lange lang sehr lange und verklingend

I. Trp. in F lange

Rechts aufgestellt besonders leise lange und verklingend lange

Piu (30) Quasi Allegro mosso

II. Trp. in F Etwas näher und stärker

I. Trp. in F schnell und schmetternd

Viel näher und stärker

nicht riten. lange (Hörner) Schnell näher

sehr ent

lange

465 Langsamer (II. Tromp.)

schnell und schmetternd

sich verlierend (IV. Tromp.) Immer ferner und ferner

näher

lange und verklingend

Sinfonie Nr. 3

d-Moll

3. Satz

Comodo. Scherzando.
Ohne Hast

Gustav Mah

Sehr gemächlich
frei vortragen (V.
die Weise eines
horns)

248 Etwas zurückhaltend Posthorn in B

Etwas stärker als vorher I. Trp. (in F)

verklindend

ppp wie aus weiter Ferne

p

257 portamento

265

273 Zeit lassen

282 Zurückhaltend, verhallend

15 a tempo (Moderato)

sich etwas nähernd poco rit. a tempo

verklindend

4

294 Zeit lassen

ppp espr. Zeit la

303 Zurückhaltend

16 a tempo 10

rit. 31608

ppp

(Forts. nächst)

Molto riten.
(1.3.5. Horn)

(Posth. in weiter Ferne)

509

29

pp

Zurückhaltend

4

30

verklingend

atz

Langsam

Tempo I

2

Etwas zurückhaltend

(Picc.)

2

pp molto rit.

Sehr zurückhaltend

(Vcllo u. Bässe pizz.)

(.)

251

I. Trp. in F

26

Sehr langsam,
zart hervortretend

a tempo [ca. 69]

molto portamento

sempreppp sehr getragen u. gesangvoll
offen

Bis zum Schluß breit

semprepp

27

3

semprepp

pp

28

3

Langsam anschwellen

Immer breiter

p

f

29

Sinfonie Nr. 5

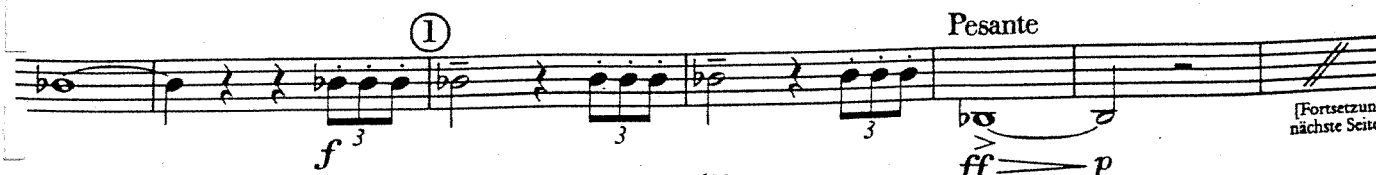
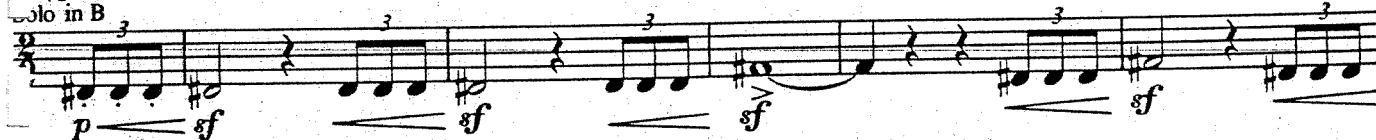
cis-Moll

atz (Trauermarsch)

Gustav Mahler

n gemessenem Schritt. Streng. Wie ein Kondukt [ca. 63]

Solo in B

[Fortsetzung
nächste Seite]

278 I. Trp. in F **molto portamento**
pp espr.

286 *p*

369 **18** **Klagend**
 Tr. III. IV in F **Zurückhaltend** **I. Trp. in F** **Poco meno mosso**
dim. *f* *f*

380 *f* *dim.* **streng im Tempo**

387 *p* *dim.* *pp* **Nicht zurückhalten** **19** **8** *verlöschend*

401 **3** **mit Dämpfer** **6**
 Tr. III. in B *pp* *p veloce* *pp*

Sinfonie Nr. 6

1. Satz

a-Moll

Allegro energico, ma non troppo

Heftig, aber markig [ca. 116]

Gustav Mahler

5 ① 8 ② 1 **Pos.** *mf* **1** I. in B *f* *sf*

21 2 ③ 4 *ff* ④ 6 **mit Dämpfer** *p* *sf*

16 **I. II. Trp. in F** **144** **offen** *ff*

148 *ff* *sf* **sempre ff**

tz (Finale)

ca. 80] 104 Etwas schleppend Allmählich etwas fließender Wieder schleppend Più mosso

14 9 2 1 1

Baßbruba

Lund II. Trp. in F

Wieder schleppend (nicht eilen) Più mosso zurückhaltend

p *f* mit Dämpfer *p*

Sinfonie Nr. 7

e-Moll

tz (Rondo-Finale)

Tempo I (Allegro ordinario) [ca. 120]

Gustav Mahler

3) 2 1 I. Trp. in B ohne Dämpfer Maestoso

Hörner *ff*

224

nte Solo
mpo [19] in B

38 in B

f *f* *fp* *f* *fp* *f*

1 fließend 1 drängend 2

dim. *ff* *ff*

Lange halten Meno mosso (Tempo II) II. Trp. in F

ff

I. Trp. in F Solo
) Etwas gemessener

pp Auf einem kleinem Piston

poco rit. Noch etwas

2 2

sammer Graziosissimo (beinahe Menuett)

1 Solo Andante, sehr gemessen

Trp. in F *pp* auf kleinem Piston *sempre pp* *morendo*

3. Satz (Rondo-Burleske)

Sinfonie Nr. 9

Gustav Mahler

D-Dur

Allegro assai. Sehr trotzig
Sempre l'istesso tempo (♩ = ♩) [♩ ca. 84]

I. Trp. in F
offen

Etwas
gehalten

III. Tr. *ff* 9 9 (30) 17 2 *ff* *p subito poco espressivo*

335 12 *pp*

377 (37) *morendo* 10 *p* 8 *pp* Mit großer Empfindung

404 (38) 6 4 Solo *p espress. cresc.* *f*

1. Akt

Die Hochzeit des Figaro

Nr. 10 Arie des Figaro

„Non più andrai / Nun vergiß leises Flehn“

W. A. Mozart
KV 492

Allegro

I. in C

[89]

II. in C

p

p

94 3 3 3 3

99 *f* *f* 3 3 3 3

105 3 3 3 3

Akt Finale

Die Zauberflöte

7. Auftritt

Allegro maestoso

W. A. Mozart

KV 620

I. in C

351

17

II. in C

f

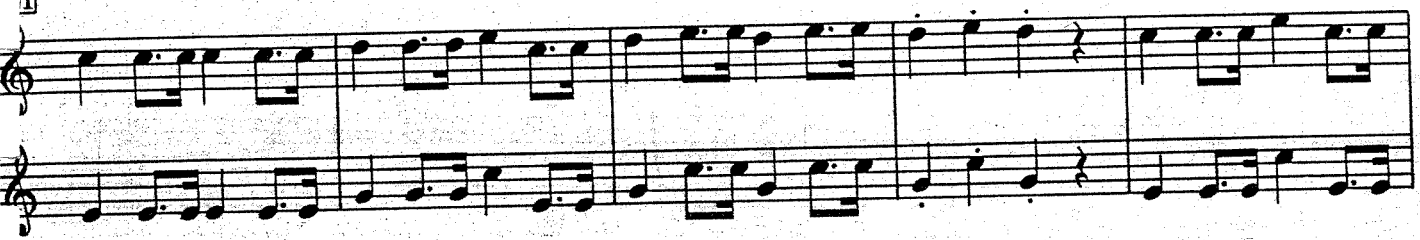
17

f

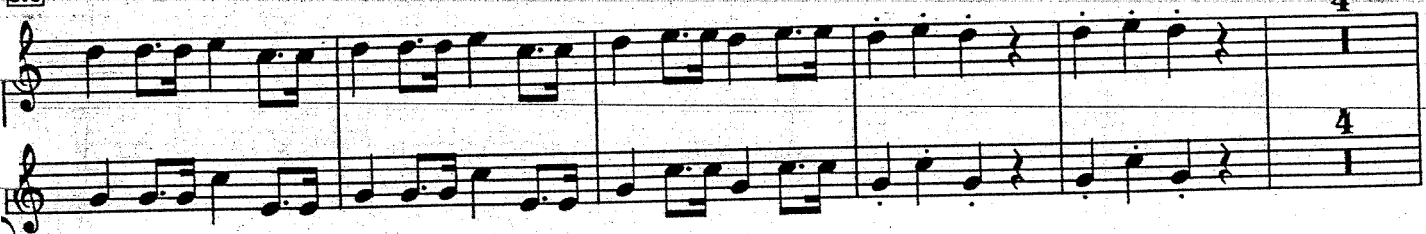
f

f

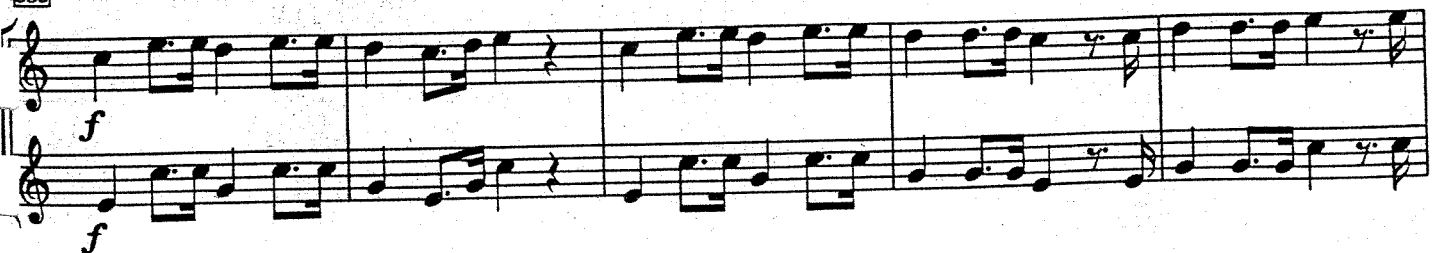
1



376



385



390



Bilder einer Ausstellung

Promenade

Allegro guisto, nel modo russo; senza allegrezza, ma poco sostenuto [ca. 84-88]

Modest Moussorgski
Orchesterfassung
von Maurice Ravel

I. Trp. in C

f

II. Trp. in C

f

①

f

②

2 1 1

2 1 1

f

③

2 2 ④ 2

2 2 2

f

⑤

f

Promenade

Moderato non tanto, pesamente

I. Trp. in C

③③ *f*

1 rit. 1

Samuel Goldenberg und Schmuyle

Andante [ca. 66-69]
(con sord.)

I. Trp. in C

58

ff sord.

60

ff II. Trp. in C

61

f**ff****f**

cresc.

62

2

2

ff

3

3

Die lustigen Weiber von Windsor

3. Akt
Chor (Mondaufgang)

Andantino [$\text{♩} = \text{ca. } 80$] Otto Nicolai

15 *I. Trp. in Es solo*

Ballett und Chor der Elfen
Allegro non troppo

I. Trp. in D **C** *Solo*

Romeo und Julia

Nr. 11 Ankunft der Gäste

Assai moderato [$\text{♩} = 96-100$] Sergej Prokofieff

62 4 *Hörner* *poco rit.* *a tempo* **63** *Solo* *Kornett in B* *p dolce* *ten.*

Nr. 12 Maskenspiel

Andante marziale [$\text{♩} = 72$]

73 *Solo* *Kornett in B*

48 Morgenständchen

dante giocoso [♩ = 126]

(335)

8

(336)

7

Kornett in B

(337)

mf cantab.

1.

mf

(338)

mf

6

2

Genehmigung der Musikverlage Hans Sikorski, Hamburg

Klavierkonzert G-Dur

Satz

Allegramente [♩ ca. 126 - 132]

Maurice Ravel

I. Trp. in C

sord.

senza sord.

2

(2)

*mf**f*

(3)

2

f

(31)

p

(34)

f

1

(35)

8

1 (-4)

2

3

4

f

1 (-4)

2

3

4

ff

Bolero

Maurice Ravel

Tempo di Bolero moderato assai [ca. 69]

I. Trp. in C

⑤

2

Solo sord.

mp

⑥ II. Solo sord.

mp

[16 Mal]

⑭

2

I. Trp. senza sord.

f

© 1929 by Editions ARIMA et DURAND S.A. Editions Musicales
lit Genehmigung der Verlage

Scheherazade

Nikolai Rimsky-Korsakow
op. 35

2. Satz

D Allegro molto

G.P.

Recit. Molto moderato

Tromb. II. Solo

lunga

Solo
ad lib.I. Trp. in B
con sord.

lunga

Tempo giusto (Allegro molto)

Recit.

mf

pp

olto moderato
solo

mf

3

lunga

E

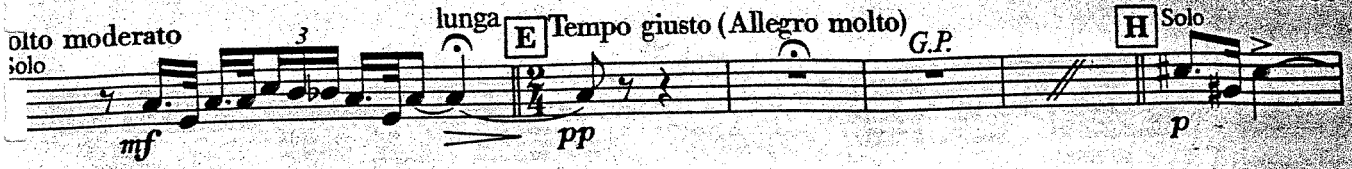
Tempo giusto (Allegro molto)

G.P.

H

Solo

p

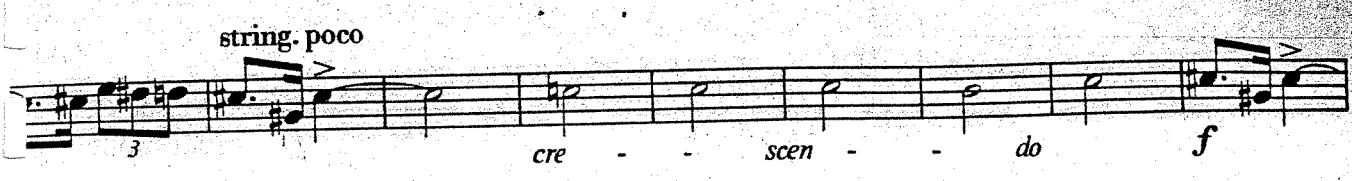


string. poco

3

cre - - - scen - - - do

f



Tempo I

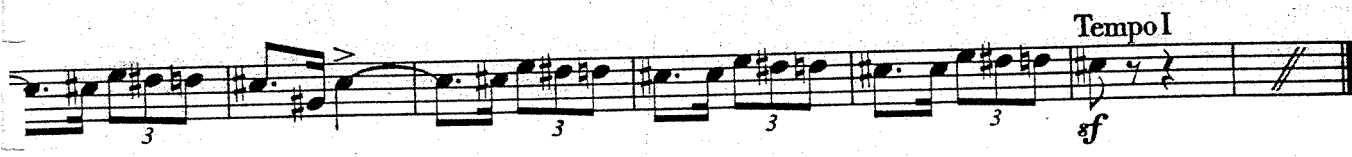
3

3

3

3

sf



itZ

(.) = ca. [84]

B

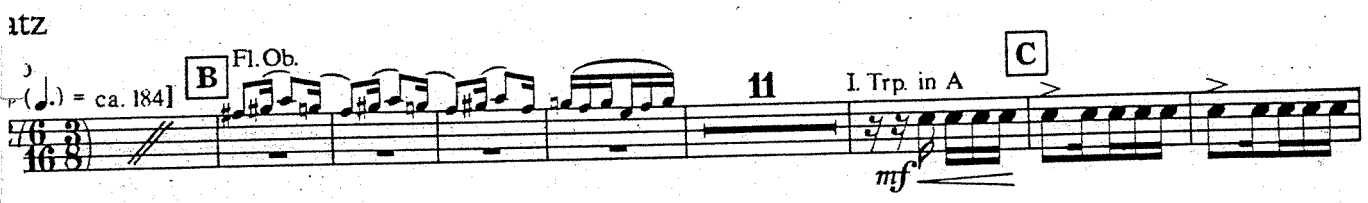
Fl. Ob.

11

I. Trp. in A

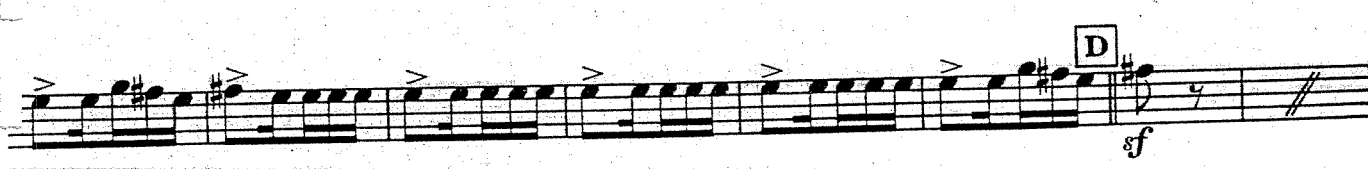
C

mf



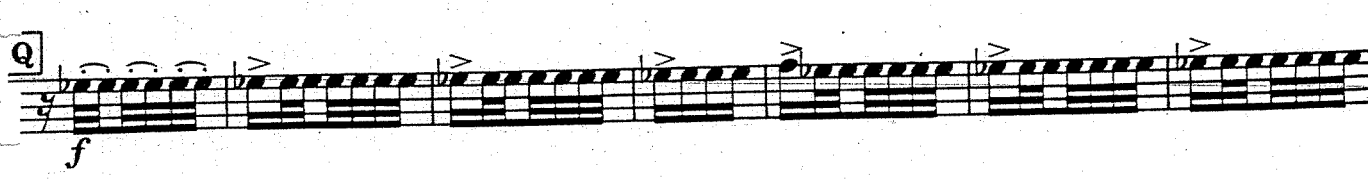
D

f



Q

f



R

11

S

4

f

sf

sf

sf

sf

sf



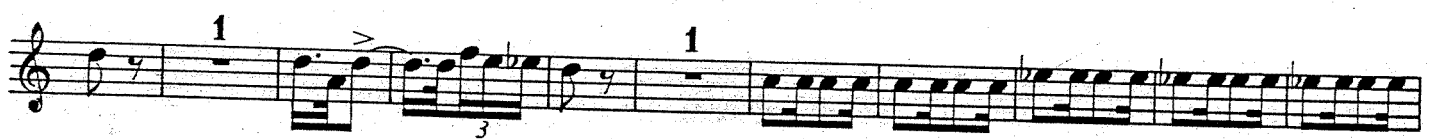
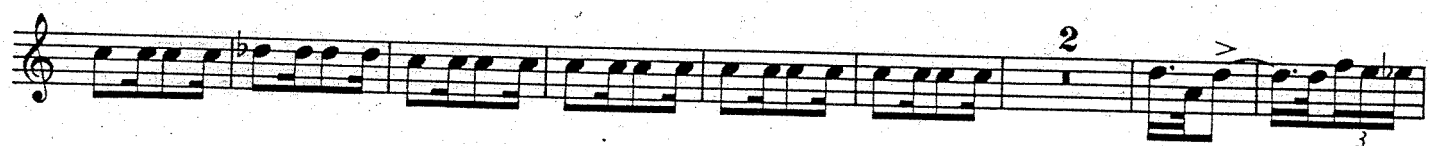
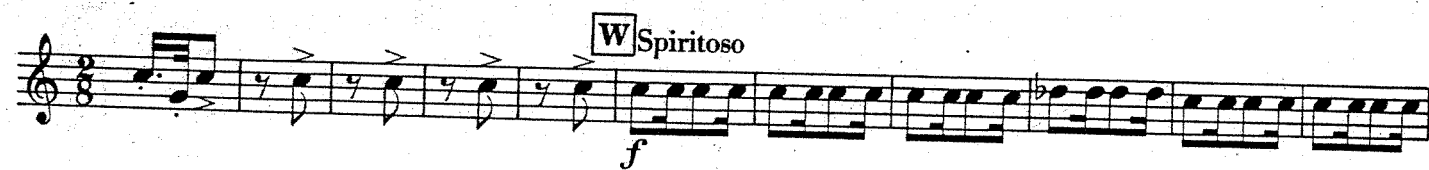
1

f

3

sf



T Solo**U** 16 **V** 28

Allegro non troppo e maestoso



Y

10 Z 6

Lento 3

Recit.

Alla breve 10

Tempo come prima

ff

3

2

2

2

2

sf

dim.

a tempo

Viol. solo Cad.

norendo

Sinfonie Nr. 2

C-Dur

1. Satz

Sostenuto assai [♩ = 76]

I. Trp. in C

Robert Schumann
op. 61

pp

5

poco crescendo

dim.

Le Poème de l'extase

Andante languido [♩ ca. 80]

I. Trp.
in B

Alexander Skrjabin
op. 54

12

p cresc.

f imperioso

dim.

p

pp

3

Allegro non troppo [♩ ca. 92]

I. Trp. in B

I. II. Trp. in B

p cresc. f imperioso

f dim.

f ma

dolce

pp

8

I. Trp. in B

Allegro*)

mp

dolce

mf

mp

mf

p

mp

Don Juan

Richard Strauss
op. 20

Allegro molto con brio [ca. 96]

Tranquillo, poco a poco più vivente

1 I. II. Trp. in E *ff* *p* *weich* *espress.* *cresc.* *sempre* *un poco string.* *un poco più lento* *fff*

F 4 I. Solo *espress.* *cresc.* *sempre* *un poco più lento* *fff*

H 7 *molto vivace* *mf* *f* *2* *3* *3*

3 I. II. Trp. *f* *f*

1 I. Trp. *mf* *f* **K** 19

in F *pp* **P** *mf*

Giacoso *Solo con sord.* *f* *7* *senza sord.* *p* **S**

Vivo *in E* *Solo* *ff*

Tod und Verklärung

Richard Strauss
op. 24

Alto agitato poco rit. [ca. 66] a tempo poco rit.

III. Trp. in F

espr. *ff* espr.

Trp. in F L a tempo poco a poco calando V

espr. *ff* *f* *dim.* *p*

II. Trp. in F Sehr breit noch breiter Y in C tranquillo

ff *fff* in F *pp*

ff *fff* *pp*

sempre pp *sempre pp*

pp *p*

Z *dim.* *pp* *pp*

Till Eulenspiegels lustige Streiche

Richard Strauss
op. 28

Gemächlich in F
⑭ I. Trp. *mf* mit Dämpfer
II. Trp. *mf* mit Dämpfer
doppelt so schnell
f
Wieder langsam
2 1
mf dim.

[♩. ca. 126]
I. II. Trp. immer lebhafter
p
ohne Dämpfer
mf
p
cresc. — — — — — f
⑲

a 2
ff marcato
ff

③② Volles Zeitmaß (sehr lebhaft)
I. Trp. p
pp
p
pp

③⑥ I. Trp. fff
II. Trp. fff
III. Trp. fff
f
cresc. — — — — —
cresc. — — — — —
cresc. — — — — —

immer ausgelassener und lebhafter



Sehr breit Feierlich

I.H.Trp. in C

III. IV. Trp. in C

immer

cresc. -

breiter

cresc.

$$ff$$

ff

Mäßig langsam

I. Trp.

pp

Schnell

Solo

dim. pp

(Fl. picc.)

(Fl.picc.)

 f

dim. pp

dim. pp

dim. pp

dim. *pp*

I. Trp.

in F

pp

31608

Don Quixote

Introduktion
(Mäßiges Zeitmaß)
Etwas lebhafter

Richard Strauss
op. 35

③ I. Trp. in D
f mit Dämpfer

II. Trp. in D
f mit Dämpfer

III. Trp. in D
f mit Dämpfer

etwas zurückhaltend
ff *dim. pp* 1 *p*

früheres Zeitmaß
ff *dim. pp* 1 *p*

mit Dämpfer
I. Trp. in D
mf

Ruhig
ohne Dämpfer
I. II. Trp. in D
p *mf* *p* ⑧ ⑪

mit Dämpfer
III. Trp. in D
p *mf* ⑫ 2

Mäßig
I. Trp. in D ohne Dämpfer
pp 3

[Fortsetzung
nächste Seite]

Viel langsamer

I. Trp. in D *sehr zart* ohne Dämpfer 36

II. III. Trp. in D mit Dämpfern *p* *dim.* *pp*

sehr zart I. Trp. in D 37 *cresc.* *immer sehr weich*

mf *dim* *p*

I. Trp. in D *poco marcato* *pp* *ohne Dämpfer* *pp*

II. Trp. in D *ohne Dämpfer* *pp*

III. Trp. in D *ohne Dämpfer* *pp*

Beinahe doppelt so langsam I. Trp. in F *espr. mf* *f* *dim.* 70 1 *ff*

hervortretend, sehr gebunden 71 in D *mf dolce*

Ein Heldenleben

Richard Strauss
op. 40

in B (hinter der Szene)

(42) Lebhaft

I. in B (hinter der Szene)

II. in B (hinter der Szene)

First system of musical notation for measures 42-43. It features three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The middle and bottom staves have bass clefs. The music is in 3/4 time. Measure 42 starts with a forte (f) dynamic and a triplet of eighth notes. Measure 43 continues the triplet pattern. The bottom staff has a forte (f) dynamic marking.

Second system of musical notation for measures 42-43. It continues the triplet patterns from the first system across three staves. The bottom staff has a forte (f) dynamic marking.

Third system of musical notation for measures 43-44. Measure 43 is marked with a repeat sign and the number 13. Measure 44 is marked with a repeat sign and the number 13. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music is in 3/4 time. Measure 44 starts with a forte (f) dynamic and a triplet of eighth notes. The bottom staff has a forte (f) dynamic marking.

Fourth system of musical notation for measures 43-44. It continues the triplet patterns from the third system across three staves. The bottom staff has a forte (f) dynamic marking.

[Fortsetzung
nächste Seite]

Sehr lebhaft

(58) I. in B mit Dämpfer

ff

II. in B mit Dämpfer

ff

III. in B mit Dämpfer

ff

dim.

p

ff

(59)

ff

dim.

p

ff

(60)

ff

ff

ff

cresc.

cresc.

cresc.

ff

ff

ff

cresc.

cresc.

cresc.

(61)

fff

fff

fff

Dämpfer weg

Dämpfer weg

Dämpfer weg

(62)

f

f

f

fff

fff

fff

Dämpfer weg

Dämpfer weg

Dämpfer weg

f

f

f

hr lebhaft

III. in B

(66)

ff

(68)

*dim.**f**dim.**dim.**mf*

(69)

II u. III. in B

unis.

*f**cresc.**dim.**f**p*

I. in B

f

(73)

I. in B

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

(77)

I. in B

p

(81)

dim.

(82)

I. in B

*ppp**f hervortretend*

(90)

Sehr ruhig

I. in B

*p marcato**dim. - - - pp*[Fortsetzung
nächste Seite]

Festes Zeitmaß (sehr lebhaft)

I. in Es

ff *molto marcato* *sempre ff*

50

54

II. in Es

mf *f*

59

60

70 **II. in Es**

ff

I. II. in Es mit Dämpfern **74**

fff

Dämpfer weg **I. in Es**

f

79

ff

81 **I. in E**
hervortretend

mf

82

dim. *p*

Heftig bewegt
I. in Es

First system of musical notation for 'Sinfonia Domestica'. It features two staves. The first staff has dynamics *mf*, *sfz*, *sfz*, and *mf*. The second staff has dynamics *sfz* and *sfz*. There are markings for 'I. in Es' and 'II. in Es'. A circled number 96 is present above the second staff. A '2' is written above the second staff between the two parts.

Genehmigung von F. E. C. Leuckart, München

Sinfonia Domestica

Richard Strauss
op. 53

Bewegt
Solo
I. Trp. in F

First system of musical notation for 'Sinfonia Domestica'. It features a single staff for the first trumpet. The dynamic is *f* *flustig*. A circled number 2 is present above the staff.

Second system of musical notation for 'Sinfonia Domestica'. It features a single staff for the first trumpet. The dynamic is *f* *weich*. The tempo marking is 'allmählich fließender'. A circled number 70 is present above the staff.

Third system of musical notation for 'Sinfonia Domestica'. It features a single staff for the third trumpet. The dynamic is *mf*. The tempo marking is 'marcato'. A circled number 90 is present above the staff.

Fourth system of musical notation for 'Sinfonia Domestica'. It features two staves for the first and second trumpets. The dynamic is *f*. A circled number 90 is present above the second staff.

Druck mit Genehmigung von Bote & Bock, Berlin

Der Bürger als Edelmann

Richard Strauss
op. 60

3 Der Fechtmeister
Ziemlich lebhaft (animato assai) [♩. ca 72]
in B

First system of musical notation for 'Der Bürger als Edelmann'. It features two staves. The dynamic is *f*. The tempo marking is 'colla parte'. A circled number 36 is present above the first staff. A circled number 37 is present above the second staff. A circled number 2 is present above the second staff. The dynamic is *dim.*.

by Adolph Fürstner
red 1943 to Boosey & Hawkes Ltd.
red 1946 by Boosey & Hawkes Ltd.
arrangement für Deutschland, Danzig, Italien.

Eine Alpensinfonie

Richard Strauss
op. 64

Schnell
I. II. Trp. in B

Auf dem Gletscher
Festes, sehr lebhaftes
Zeitmaß [ca 120]

III. IV. Trp. in C

fp *f* *p* (*un poco maestoso*) *mf*

fp *f*

70 *ff* *fp* *fp* *fp* *fp*

75 I. Solo in B *pp*

91 2 I. in C *mf*

92

93

Gewitter und Sturm,
Abstieg
Schnell und heftig [♩ ca. 138]

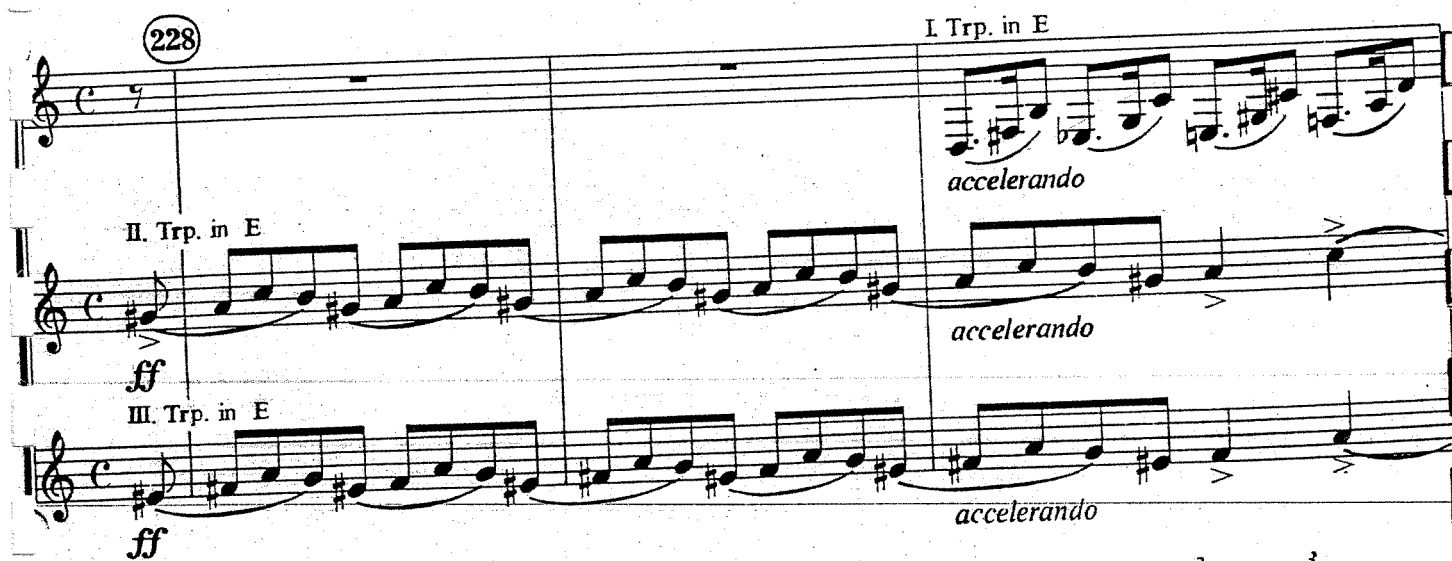


Genehmigung des Verlags F. E. C. Leuckart, München

Feuersnot

Sehr ausdrucksvoll
Molto espressivo

Richard Strauss
op. 50



Salome

Jochanaan-Motiv

Richard Strauss
op. 54

Breiter (aber immer noch etwas lebhaft)

(135)

I. und II. Trp. in C

Musical score for the Jochanaan-Motiv, measures 135-140. The first staff is for I. and II. Trp. in C, starting with a forte (f) dynamic and a fortissimo (ff) dynamic. The second staff continues the melody with a piano (p) dynamic.

Sehr bewegt [♩ = 76]

(237)

I Trp. in E

Musical score for the Jochanaan-Motiv, measures 237-238. The first staff is for I Trp. in E, starting with a forte (f) dynamic and a fortissimo (ff) dynamic. The second staff continues the melody with a piano (p) dynamic.

Sehr schnell ♩ = 92

(239)

1

p

sempre accelerando

f

Musical score for the Jochanaan-Motiv, measures 239-240. The first staff is for I Trp. in E, starting with a piano (p) dynamic and a fortissimo (f) dynamic. The second staff continues the melody with a piano (p) dynamic.

Salomes Tanz

Etwas lebhafter

Vivace

I Trp. in F Solo

N

Musical score for Salomes Tanz, measures 1-2. The first staff is for I Trp. in F Solo, starting with a forte (f) dynamic and a fortissimo (ff) dynamic. The second staff continues the melody with a piano (pp) dynamic.

Nach dem Tanz

Andante

Ziemlich langsam

314 3 I. Trp. in C Solo *f* *fp* Etwas breit
Piu lento

315 rit. I. Trp. in E *mf* *fz* *f* III. Trp. in E Solo *f*

316 *ff* III. Trp. in F *p* *mf* *p* *espressivo* 4

Ziemlich leb. 330 2 *pp*

Immer bewegter con sord. II. Trp. in B Solo *f* *sfz* *mf* *sfz*

Mäßig bewegt con sord. 351 1 I. u. II. Trp. in E Solo *ff*

(359) I. Trp. in E

f

II. Trp. in E *dim.* *p*

Sehr breit

p *f* *sfz*

© 1905 by Adolph Fürstner
 © assigned 1943 to Boosey & Hawkes Inc.
 © renewed 1946 by Boosey & Hawkes Ltd.
 Alleinvertretung für Deutschland, Italien, Portugal und UdSSR:
 B. Schott's Söhne, Mainz.

Elektra

Sehr schnell und hastig

Allegro molto con fretta

Richard Strauss
 op. 58

(119) 2 *con sord.* 6 (121) *marcato*

I. Trp. in D *p marcato* *mf* *p*

1 4 (122) *mf* 1

Solo 1 (123) *ff* *f* *ff*

ff Dämpfer ab

*immer lebhafter
 sempre più mosso*

Sehr schnell

Molto vivace

I. Trp. in B

(229) 9 *ff marcato* *ff* 1

(230) *ff*

Sehr schnell
Molto vivace

(271)

I. Trp. in E

ff

II. Trp. in E

ff

III. Trp. in Es

*ff**fff**fff**ff*

Sehr schnell

(274)

I. Trp. in E con sord.

mf

Immer gesteigerter

[Presto]

accelerando

I. Trp. in B

fp

(109a)

*ff**sfz*

III. Trp. in B Solo

ff espr.

Der Rosenkavalier

Richard Strauss
op. 59

2. Aufzug

Sehr beschwingt (con slancio) [$\text{♩} = 92$]

(23) *poco accelerando* breit

I. Trp. in E mf f fp ff

II. Trp. in E mf f fp ff

III. Trp. in E mf f fp ff

Rosenüberreichung

Ziemlich langsam [$\text{♩} = \text{♩ des } \frac{3}{2}$]

un poco lento

fff *pp*

Etwas breit [$\text{♩} = 66$]

(31) I. Trp. in Es Solo

ppp

Tempo primo [$\text{♩} = 66$]

(36) I. Trp. in E Solo

mf

3. Aufzug

*Molto dolce ed espressivo
sempre più lento*

(284) 2 I Trp. in C
pp *sfz*

*Moderato e molto sostenuto [♩ = 72]
poco accelerando*

(289) 10 *p* *Tempo primo* I Trp. in C 2 3

4 5 6 7 Solo *cresc.* *p* (291) *cresc.*

mf *cresc.* *f* (292) *cresc.*

espr. *mf* *ff* *f* (293) *Breit [♩ = 72] allargando* 1

3 *mf* *dim.* *pp* (294) 1

p *dim.* *pp* 2 (295) 2 *p* *rit.*

© 1910 by Adolph Fürstner
© assigned 1943 to Boosey & Hawkes Inc.
© renewed 1946 by Boosey & Hawkes Ltd.
Alleinvertretung für Deutschland, Italien, Portugal und UdSSR:
B. Schott's Söhne, Mainz.

Arabella

2. Aufzug

Mäßig bewegt

Allmählich immer lebhafter

Richard Strauss
op. 79

(32) 2 I Trp. in B *pp* *cresc.*

2 (33) *pp* *cresc.*

[Fortsetzung
nächste Seite]

3. Aufzug

Vorspiel

Molto allegro (Stürmisch bewegt) [$\text{♩} = 80$]

The musical score is written for three parts: I. Trp. in C, II. und III. Trp. in E, and I. Solo. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is Molto allegro (Stürmisch bewegt) with a quarter note equal to 80 beats per minute. The score is divided into seven measures, each marked with a circled number. Measure 1 features a triplet of eighth notes in the I. Trp. in C, starting with a forte (f) dynamic. Measure 2 shows the I. Trp. in C playing a triplet of eighth notes, while the II. und III. Trp. in E play a sustained chord. Measure 3 continues the triplet pattern in the I. Trp. in C, with a piano (p) dynamic. Measure 4 shows the I. Trp. in C playing a triplet of eighth notes, with a crescendo leading to a forte (f) dynamic. Measure 5 features a triplet of eighth notes in the I. Trp. in C, with a forte (f) dynamic. Measure 6 shows the I. Trp. in C playing a triplet of eighth notes, with a forte (f) dynamic. Measure 7 is marked 'Molto agitato' and features a triplet of eighth notes in the I. Trp. in C, with a forte (f) dynamic. The score includes various musical notations such as triplets, dynamics (f, ff, p, mf, cresc., dim.), and articulation marks.

Der Feuervogel

(Ballettsuite)

Infernal dance

Vivo [♩ = 152]

I. Trp. in C

Igor Strawinsky

87 *fff* 4 88 3 89 *fff* 3 90 *fff* 1 *f*

(II. Trp.)

91 *fff* 1 *fff f* 92 *fff f*

93 *ff* *ff* *fff* *sf* 2 94 *f*

99 2 I Fag. 100 Solo *f* 2 101 1

Solo *f ben marcato* 2 102 *f*

103 *ff* 2 104 Solo *mf*

Solo 1 105 3 Solo *sf* *mf*

120 *fff* 3 4 4 123 2 (II. Trp.) *f*

124 Solo *fff* (sord.) 2 125 *fff* sim.

Petruschka

Igor Stravinsky

116 I. II Trp. in B *fff* con sord. *sim.*

117 *f* senza sord.

134 [ca. 108] 3 I Solo in B *mf* *p* *mf* senza sord.

135 *p*

136 *p*

137 *p*

138 *p*

Lento cantabile [ca. 72] I. in B Solo 4

141 1

142 *G.P.* Allegretto 7

144 8 *f* *p*

151 Vivo [ca. 160] I. in B Solo *f* con sord. II. in B 4

152

[♩ ca 116-120] 2 I Solo in B (183) *mf* (184) *simile* *leggero mf*

(252) *Meno mosso* [♩ ca 100] 1 I Solo in B *fp* *mf* 3 3 3 3 3 3 *p*

(265) *Lento* [♩ ca 50] I. in C Solo II. in C *ff con sord.* Solo *ff con sord.*

(266) *meno f* *f* 3 *ff* 3

fff 3 *fff* 3

© Boosey & Hawkes Music Publishers Ltd. London
Mit Genehmigung des Musikverlags Boosey & Hawkes GmbH, Bonn

Le Sacre du Printemps

L'adoration de la terre

Igor Stravinsky

[♩ ca. 76] 10 1 Cor. Ingl. Hohe Trp. in D con sord. *mf* 3 5

11 3 5

© Boosey & Hawkes Music Publishers Ltd. London
Mit Genehmigung des Musikverlags Boosey & Hawkes GmbH, Bonn

Edition Peters

31608

Le Chant du Rossignol

Igor Strawinsky

Marche chinoise [ca. 76] I. Trp. in C
senza sord. *p*

23 2 1 4 1 24 1 *mp*

poco più mosso rall. a tempo

25 1 1 5 26 Solo *mf* senza sord.

Fag. 6 3 3 3 3 27

poco accel. Solo 31 Tempo giusto *f* 32

Fag. *mf* 6

55 Vivace Fl. con sord. Solo *f* ben marcato 3

56 3 3 3 3 3

68 larghetto [ca. 66] Solo *pp* espr. 69

Vni molto più *p* 70

molto ritmico [ca. 144] Solo *mf* (sord.) 1 1 1 1

96 Tranquillo Solo 4 *pp* senza sord.

97 più *p* 98

Pulcinella

Nr. 5 Toccata

Allegro [♩ ca. 116]

Trp. in C

Solo

Igor Strawinsky

mf

tr

66

67

68

1

p

mf

1

1

4

69

4

70

4

Vln. I

Solo

71

mf

72

cresc.

f

Nr. 10 Finale

102 Allegro assai [♩ ca. 132-138]

in C

simile

ff

mf

103

sf

sf

sf

104

8

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

2 *sf* *mf* *sf* (108) 3

2 (109) *f*

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

1 8 (113) *f* *ff*

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

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

Solo (118) *ff* simile

Sinfonie Nr. 4

f-Moll

. Satz

Andante sostenuto [♩ ca. 88]

Peter Tschaikowsky
op. 36

6 I. Trp. in F
ff
3

Sinfonie Nr. 5

e-Moll

. Satz

Allegro vivace

Peter Tschaikowsky
op. 64

397 I. Trp. in A W
mp
8 X 11
ff ff ff
430
1 Molto vivace
fff sempre fff
3 3 Y
fff
1 1 riten. molto
Moderato assai e molto maestoso
2 f
3 Z 1
f ff ff

485 *fff* *marziale energico con tutta forza*

495 *marcatissimo*

501 *Presto* *fff fff p cresc.*

508 *f ff fff p cresc.*

516 *f ff fff*

524 *d*

533 *sempre fff*

541 *Molto meno mosso* *ffff*

548

553 *e*

559

Sinfonie Nr. 6

h-Moll

1. Satz

Allegro vivo [♩ ca. 152]

Peter Tschaikowsky
op. 74

Adagio mosso

ritard. molto Fag. I.

161 I. und II. Trp. in B

ff

3

3

169 ff sff mf mf

179 mf fff marcato

194 mf

203 p poco a poco crescendo mf

210 poco cresc. f

P cantabile

3. Satz

Allegro molto vivace [♩ ca. 138]

7 (A) 5 Trombone III

16 pp

25 pp p

44 mf

49 mf

(B) I. Trp. in A

(C)

(D)

(E)

(F)

1

2

3

5

mf

f

Capriccio italien

Pochissimo più mosso [ca. 144]

I. und II. Kornett in A

Peter Tschaikowsky
op. 45

(Solo)

p molto dolce espressivo

Allegro moderato [♩ ca. 120]

I Solo in A

Pique Dame

3. Akt 5. Bild
Nr. 18 Zwischenaktmusik

Largo [ = 50]

II. Трп. in B (weit hinter der Szene)

Peter Tschaikowsky

12

$$ff$$

8

8

35

$$ff$$

Schwanensee

3. Akt

Nr. 26 Neapolitanischer Tanz

Andante quasi moderato [♩ = ca. 104]

Peter Tschaikowsky
op. 20

6 Solo
Kornett in A

10 *p*

14 *più f*

18 *molto*

23 *più mosso* *mf*

27 *f*

Rigoletto

Präludium

Andante sostenuto

Giuseppe Verdi

p I. Trp. in C

pp II. Trp. in C

7 *pp*

13 *p* *pp* *cresc.*

a poco

19 *ff* I. Solo *ppp*

Akt
Szene

Allegro assai moderato [♩ = ca. 138]

(36)

I. Trp. in D (Solo)

(37)

I. Solo

Szene

Allegro vivo [♩ = ca. 176-184]

I. in Es Solo

6

6

8

Poco più

Lu II.

a2

ff

2

Der Troubadour

1. Akt

1. Szene

Andante assai sostenuto

I. II. Trp. in E

Giuseppe Verdi

6 *ff*

9 *ppp*

5. Szene

Allegro assai mosso [$\text{♩} = \text{ca. } 152$]

(44) I. Trp. in Es Solo

(44) *sf*

(45) *sf*

2. Akt

Un poco meno

I. in Es solo

(36) *f*

(37) *sf*

Ein Maskenball

3. Akt

Nr. 13 Terzett und Quartett (Verschwörungsszene)

Allegro assai sostenuto

Giuseppe Verdi

Meno mosso

I. Trp. in Es (Solo)

mf

Tempo I [♩ = ca. 84] 16 1 1

Solo I. in E

pp

crescendo

Die Macht des Schicksals

Vorspiel

Giuseppe Verdi

[C] Andante mosso

12

I. Trp. in E

Presto come prima

p espress.

f

Allegro brillante [♩ = ca. 80]

I. Trp. in E

mf

II. Trp. in E

mf

p

f

p

f

p

L

3. Akt

10. Szene

Allegro assai vivo [$\text{♩} = \text{ca. } 92$]I. Trp. in E₇

14. Szene

Tarantella [$\text{♩} = \text{ca. } 152$]

I. Trp. in E Solo



Rataplan

[$\text{♩} = \text{ca. } 126$]

I. und II. Trp. in C



Don Carlos

3. Akt

Szene

Allegro agitato [$\text{♩} = 132$]

Un poco più animato

1 [F] I. Kornett in As

Giuseppe Verdi

[Fortsetzung
nächste Seite]

Verwandlung 1. Szene

Assai moderato [$\text{♩} = 60$]

I. Kornett in A

p espressivo cantabile

II. Kornett in A

f *p*

①

Aida

1. Akt 1. Szene

Romanze des Radames

Giuseppe Verdi

Allegro vivo [$\text{♩} = 126$]

I. und II. Trp. in C

f *f* *ff*

3 1 5

2. Akt Finale

Ballettmusik

I. Trp. in Es Solo

p *f* *p*

3. Akt

Nr. 13 Duett (Szene und 3. Finale)

Allegro giusto [$\text{♩} = \text{ca. } 104$]

I Trp. in C

legg. e stacc.

II. Trp. in C

The musical score is written for two trumpets in C. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegro giusto' with a note value of approximately 104 beats per minute. The first system shows the two trumpets playing a melodic line with triplets. The second system continues this pattern. The third system introduces a piano section, marked 'pp' (pianissimo), with a more complex rhythmic pattern. The fourth system continues the piano section. The fifth system shows the trumpets playing a melodic line with triplets. The sixth system continues this pattern. The seventh system shows the trumpets playing a melodic line with triplets. The eighth system continues this pattern. The ninth system shows the trumpets playing a melodic line with triplets. The tenth system continues this pattern. The eleventh system shows the trumpets playing a melodic line with triplets. The twelfth system continues this pattern. The thirteenth system shows the trumpets playing a melodic line with triplets. The fourteenth system continues this pattern. The fifteenth system shows the trumpets playing a melodic line with triplets. The sixteenth system continues this pattern. The seventeenth system shows the trumpets playing a melodic line with triplets. The eighteenth system continues this pattern. The nineteenth system shows the trumpets playing a melodic line with triplets. The twentieth system continues this pattern. The twenty-first system shows the trumpets playing a melodic line with triplets. The twenty-second system continues this pattern. The twenty-third system shows the trumpets playing a melodic line with triplets. The twenty-fourth system continues this pattern. The twenty-fifth system shows the trumpets playing a melodic line with triplets. The twenty-sixth system continues this pattern. The twenty-seventh system shows the trumpets playing a melodic line with triplets. The twenty-eighth system continues this pattern. The twenty-ninth system shows the trumpets playing a melodic line with triplets. The thirtieth system continues this pattern. The thirty-first system shows the trumpets playing a melodic line with triplets. The thirty-second system continues this pattern. The thirty-third system shows the trumpets playing a melodic line with triplets. The thirty-fourth system continues this pattern. The thirty-fifth system shows the trumpets playing a melodic line with triplets. The thirty-sixth system continues this pattern. The thirty-seventh system shows the trumpets playing a melodic line with triplets. The thirty-eighth system continues this pattern. The thirty-ninth system shows the trumpets playing a melodic line with triplets. The fortieth system continues this pattern. The forty-first system shows the trumpets playing a melodic line with triplets. The forty-second system continues this pattern. The forty-third system shows the trumpets playing a melodic line with triplets. The forty-fourth system continues this pattern. The forty-fifth system shows the trumpets playing a melodic line with triplets. The forty-sixth system continues this pattern. The forty-seventh system shows the trumpets playing a melodic line with triplets. The forty-eighth system continues this pattern. The forty-ninth system shows the trumpets playing a melodic line with triplets. The fiftieth system continues this pattern. The fifty-first system shows the trumpets playing a melodic line with triplets. The fifty-second system continues this pattern. The fifty-third system shows the trumpets playing a melodic line with triplets. The fifty-fourth system continues this pattern. The fifty-fifth system shows the trumpets playing a melodic line with triplets. The fifty-sixth system continues this pattern. The fifty-seventh system shows the trumpets playing a melodic line with triplets. The fifty-eighth system continues this pattern. The fifty-ninth system shows the trumpets playing a melodic line with triplets. The sixtieth system continues this pattern. The sixty-first system shows the trumpets playing a melodic line with triplets. The sixty-second system continues this pattern. The sixty-third system shows the trumpets playing a melodic line with triplets. The sixty-fourth system continues this pattern. The sixty-fifth system shows the trumpets playing a melodic line with triplets. The sixty-sixth system continues this pattern. The sixty-seventh system shows the trumpets playing a melodic line with triplets. The sixty-eighth system continues this pattern. The sixty-ninth system shows the trumpets playing a melodic line with triplets. The seventieth system continues this pattern. The seventy-first system shows the trumpets playing a melodic line with triplets. The seventy-second system continues this pattern. The seventy-third system shows the trumpets playing a melodic line with triplets. The seventy-fourth system continues this pattern. The seventy-fifth system shows the trumpets playing a melodic line with triplets. The seventy-sixth system continues this pattern. The seventy-seventh system shows the trumpets playing a melodic line with triplets. The seventy-eighth system continues this pattern. The seventy-ninth system shows the trumpets playing a melodic line with triplets. The eightieth system continues this pattern. The eighty-first system shows the trumpets playing a melodic line with triplets. The eighty-second system continues this pattern. The eighty-third system shows the trumpets playing a melodic line with triplets. The eighty-fourth system continues this pattern. The eighty-fifth system shows the trumpets playing a melodic line with triplets. The eighty-sixth system continues this pattern. The eighty-seventh system shows the trumpets playing a melodic line with triplets. The eighty-eighth system continues this pattern. The eighty-ninth system shows the trumpets playing a melodic line with triplets. The ninetieth system continues this pattern. The ninety-first system shows the trumpets playing a melodic line with triplets. The ninety-second system continues this pattern. The ninety-third system shows the trumpets playing a melodic line with triplets. The ninety-fourth system continues this pattern. The ninety-fifth system shows the trumpets playing a melodic line with triplets. The ninety-sixth system continues this pattern. The ninety-seventh system shows the trumpets playing a melodic line with triplets. The ninety-eighth system continues this pattern. The ninety-ninth system shows the trumpets playing a melodic line with triplets. The hundredth system continues this pattern.

1. Akt 2. Szene

Allegro con brio [$\text{♩} = 120$]

Giuseppe Verdi

Allegro con Brio (♩ = 120)

Lu. II. Kornett in A ff

Lu. II. Trompete in E

(Der Kampf dauert fort)

a2
 a2

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody of eighth and sixteenth notes, with a final measure marked with a '1' and a double bar line. The bottom staff is in bass clef with a key signature of one flat (Bb). It contains a bass line of eighth and sixteenth notes, also ending with a measure marked with a '1' and a double bar line.

2. Akt 5. Szene

Allegro sostenuto

Lu. II. Kornett in A

ff (Othello packt Jago an der Gurgel und wirft ihn zu Boden)

I. u. II. Trp. in E

2. Aufzug

Tannhäuser

3. Szene

Allegro $\text{♩} = 72$

I. in H (auf der Bühne)

Richard Wagner

4. Szene

à vier

Allegro $\text{♩} = 84$

I. in H

Lohengrin

Vorspiel

Langsam

Richard Wagner

I. in D

II. III. in D

p *f* sehr gehalten *ff*

ff *dim.* *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

1. Aufzug 2. Szene

Lebhaft

I. in E

pp

II. III. in E

*pp*immer *p* und zart*dim.*

Die Meistersinger von Nürnberg

Vorspiel

Richard Wagner

Sehr mäßig bewegt

I. Trp. in F

mf *mf* *f* II. Trp. in F *cantabile* *mf*

2. Aufzug

6. und 7. Szene (Prügelszene)

Mäßig [♩ = ca. 96]

I. Trp. in F
con sord.

f *f* *ff* *f* *f* *f* *ff* *ff* *ausdrucksvoll* *ff*

tr *Etwas schneller* *senza sord.* *I. in F* *II. in E* *III. in E*

Solo II. u. III. in E
marc.
dim.
f
dim.

3. Aufzug

4. Szene

Allmählich etwas belebter im Zeitmaß [♩ = ca. 104]

Trp. in E auf der Bühne

f
f
ff
 Trp. in D
 Trp. in C
 7 1 2

5. Szene

Trp. in F

ff
ff
 Maßig 1
f
ff
ff
 2

Tristan und Isolde

3. Akt 1. Szene

Allmählich immer mehr belebend

Richard Wagner

Holztrp. in C (auf der Bühne)

Tristan: Das Schiff! Sahst du noch nicht?

ff

Sehr lebhaft

1

ff

29

ff

Tempo I

3

ff

Rheingold

Vorspiel und 1. Szene

Ruhig im Zeitmaß

Richard Wagner

I. Trp. in C Solo

f (Rheingold - Motiv)

f

ff

19

I. in F

mf

I. in C

p *f* *ff*

I. in F

f *p*

Sehr schnell

f

4. Szene

Sehr energisch

II. Trp. in C Solo

f *molto energico* *p*

I. Trp. in C

f *ff* *dim.* *p*

III. Trp. in C

f *ff* *dim.* *p*

Die Walküre

1. Aufzug

3. Szene

Mässig langsam

sehr bestimmt

Richard W.

I. Trp. in C Solo

f (*Schwert-Motiv*) *dim.* *p* *mf*

dim. *p*

mf *dim.* *p* *p* *mf* *p*

p *più p* *p*

f *dim.* *p* *p*

Mässig

Breit *kräftig* *dim.* *p* *p*

in E *Ruhig* 8 in E *Sehr lebhaft. bestimmt*

più p *pp* *mf* *più f*

I. in Es I. u. II. in E

f *f* *p* *p*

mf *mf* *p*

Sehr schnell. bestimmt 3 I. in E

II. in F Solo *bestimmt* I. u. II. in E

p *cresc.* *f* *molto cresc.*

Mässig schnell I. u. II. in E

ff *ff* *dim.* *p*

III. in C *ff* *dim.* *p*

2. Aufzug

Vorspiel und 1. Szene

Heftig I. Trp. in F

ff 1 *ff*

più f *dim.* *f*

mf *f*

più f *dim.* *p*

8

I.

pù f *ff*

II. in F

f *pù f*

III. in C

f *pù f*

f

4. Szene

Sehr feierlich und gemessen

8 II. Trp. in E

8 I. in F

13

pp *pp* *pp* *pp*

8 III. in Es

13

pp *pp*

II. in E

I. u. II. in F

pp *pp*

III. in Es

pp

18 II. in E sehr zart

8

18

8

I. in E

pp sehr zart

II. in D

pp

I. in F

pp *dolce* *pp sehr zart*

II. in F

pp dolce *pp sehr zart*

Aufzug

Szene (Walkürenritt)

Lebhaft

11

II. u. III. Trp. in E

Musical score for Trumpets II and III in E, measures 11-20. The score is written for two staves, with various dynamics and articulations.

Measure 11: **II. u. III. Trp. in E**. Dynamics: *f*, *dim.*.

Measure 12: **I**, **II**, **II u. III**. Dynamics: *f*, *ff*, *f*.

Measure 13: **III**, **I u. II in E**, **alle 3 Trp.**. Dynamics: *ff*, *ff*, *ff*.

Measure 14: **III. allein**, **II u. III**, **alle 3 Trp.**. Dynamics: *ff*, *ff*, *ff*.

Measure 15: **alle 3 Trp.**. Dynamics: *f*.

Measure 16: **I**, **II u. III**, **III. allein**. Dynamics: *ff*, *pp*.

Measure 17: **III. allein**. Dynamics: *p*, *cresc.*.

Measure 18: **alle 3 Trp.**. Dynamics: *f*, *dim.*, *f*, *p*, *f*, *dim.*.

Measure 19: **I**, **III**. Dynamics: *ff*, *ff*, *ff*.

Measure 20: **II. III.**, **alle 3 Trp.**. Dynamics: *ff*, *ff*.

Siegfried

1. Aufzug

Schluß der 3. Szene

Belebt

Richard Wagner

I. Trp. in E

p

espress.

II. Trp. in E

p zart

III. in E

p espress.

I. u. II.

p zart.

5

p

3

Viertaktig. Sehr schnell und noch mehr beschleunigend

in D

f

7

2

I. u. II. in D

fff

III. in D

ff

So schnell wie möglich

6

alle 3 Trp.

ff

1. Aufzug
Schluß der 3. Szene

3. Aufzug
3. Szene

3. Aufzug
3. Szene

Sehr breit
II. Trp. in E

p poco molto cresc. *più f* *ff*

p *cresc.* *f* *p*

ff *p*

I. in E

cresc. *più f* *ff* *p*

II. u. III. in E

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

Götterdämmerung

Vorspiel

Richard Wagner

Im Zeitmaß etwas belehnter

III. Trp. in C

f *p dolce*

p poco cresc. *marc. cresc.* *f*

II. in B *f* *III. in C*

cresc. *f* *Ruhiger I. in F* *p marc.* *più p dolce*

1. Aufzug

2. Szene

Etwas bewegt

III. Trp. in C

p *cresc.* *f* *fp* *f* *fp*

Mäßig I. in Es Schnell und heftig I. in Es

mf *f*

II. in B *f* *più f* *ff* *II. in Es* *ff* *III. in Es*

Sehr gemäßigt und etwas zögernd III. in C *ben. ten.* *p* *poco f* *p* *cresc.* *Breit III. in B* *1*

con sord. *p* III in F senza sord. *p* *più p* *pp*

2. Aufzug

1. Szene

Sehr mäßig bewegt

III. Trp. in F Solo *mf* *p* *dolce* *pp*

allmählich noch langsamer

4. Szene

(„Bei des Speeres Spitze“)

Heftig belebend

I. Trp. in F *mf* *dim.* *p* *f* *dim.* *p* *dolce* *più p* *f* *cresc.* *f* *in C* *f* *3* *p* *cresc.* *f* *in Es* *f* *3* *cresc.* *f* *2* *sf* *2* *sf*

5. Szene (Schluß)

Noch etwas bewegter

I u. II. Trp. in F

III. in C

3. Aufzug

2. Szene (Trauermarsch)

Feierlich

I. Trp. in F

pp

espress.

II. und III. Trp. in F

più p

pp

pp

I u. II. in B

I u. II. unis

cresc. *f* *p* *cresc. più f* *ff* *ff*

III. in B

f *p* *ff* *ff*

3 3 3 3

V V V V

ff *ff* *ff* *dim.* *p*

3 3 3 3

V V V V

Vorspiel

Parsifal

Sehr langsam

Richard Wagner

I. Trp. in F

pp sehr zart *sf* *p* *dim.*

8

p *p* *4* *8* *p* sehr zart

sf *dim.* *pp*

. Aufzug

I. und II. Trp. in E

pp *zart* *pp*