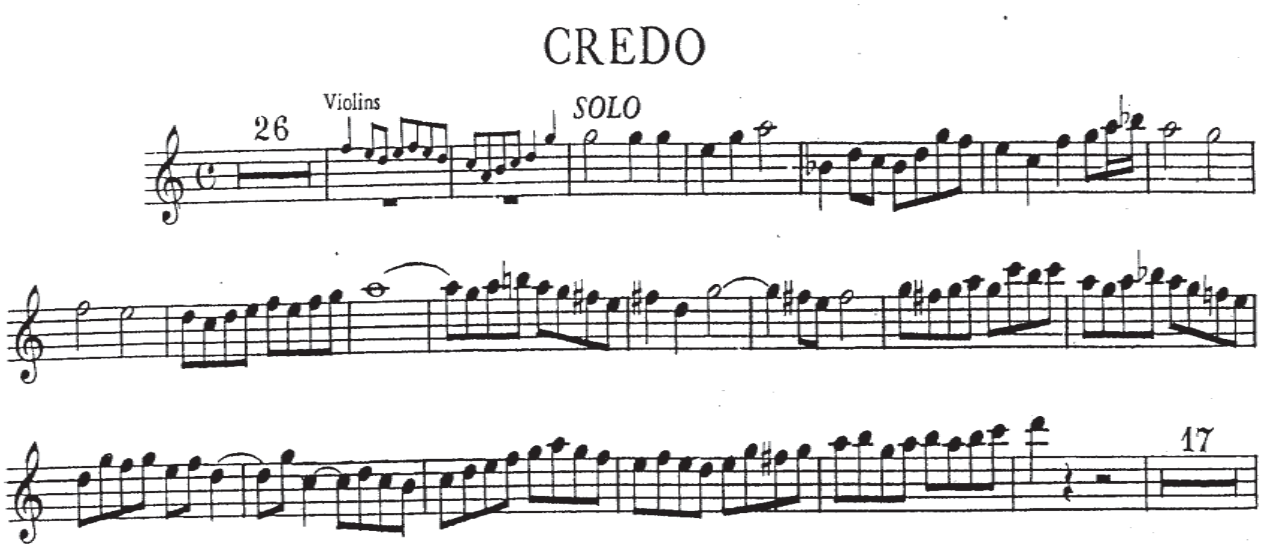
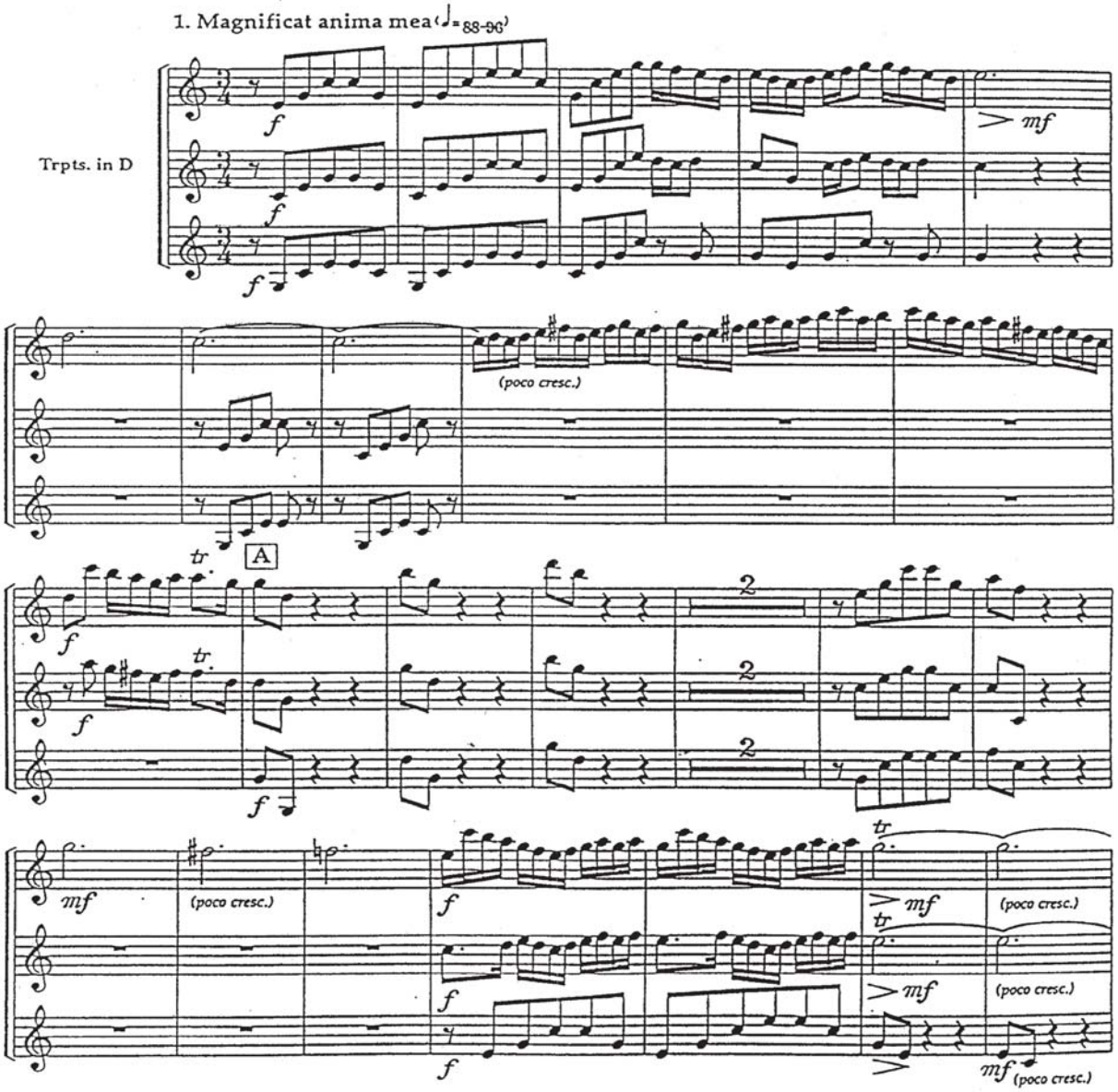
J.S.Bach

Mass in B

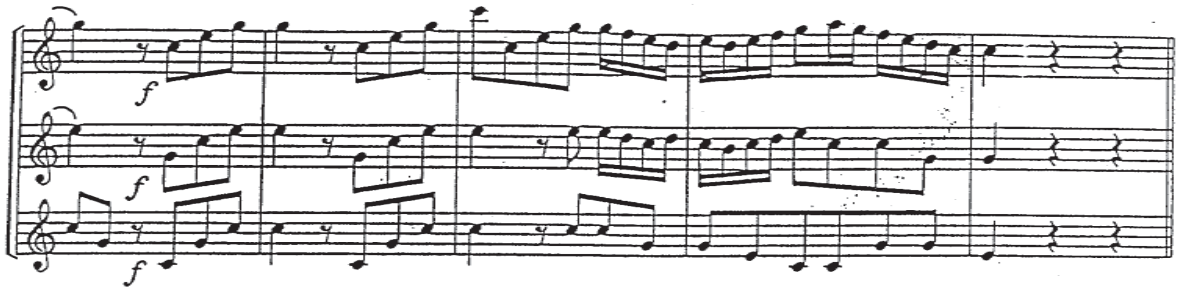


J.S.Bach

Magnificat

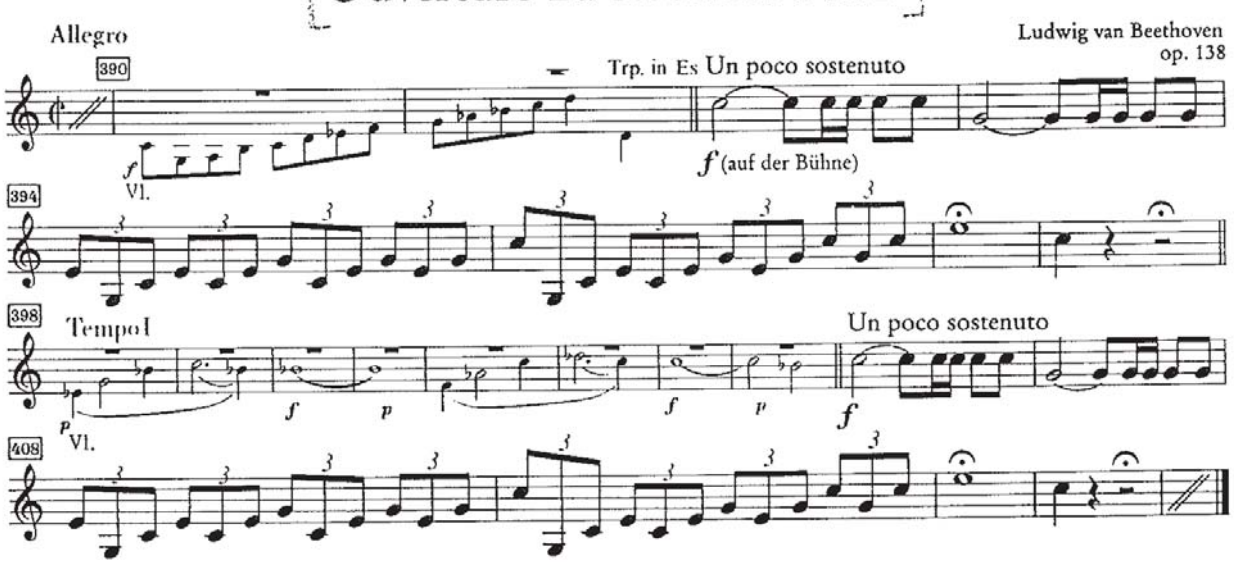


BACH: Magnificat - cont.



Ouverture zu Leonore Nr. 2

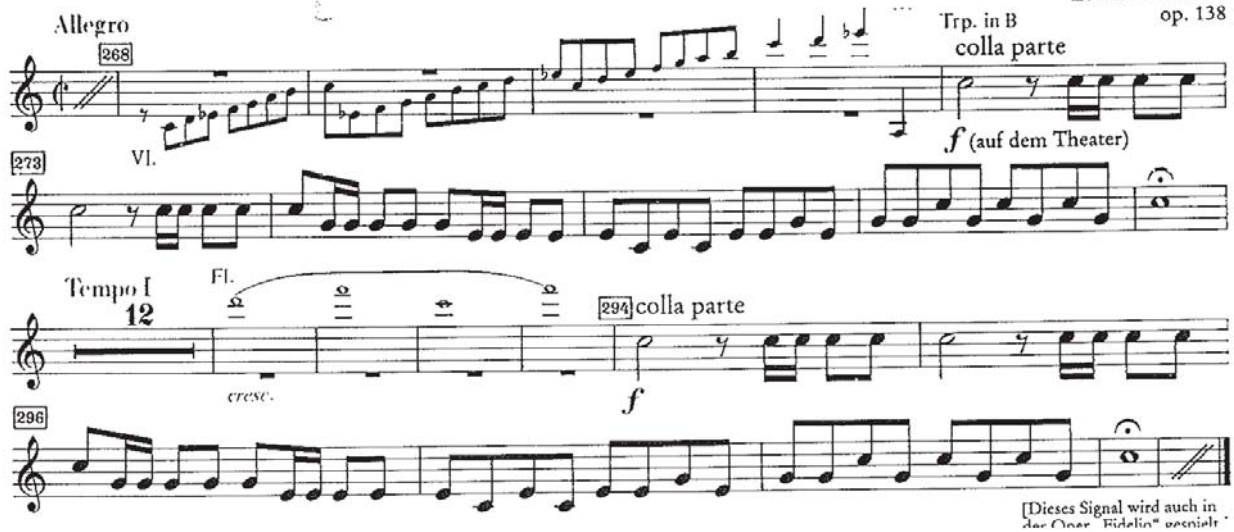
Ludwig van Beethoven
op. 138



Signal aus

Ouverture zu Leonore Nr. 3

L. van Beethoven
op. 138



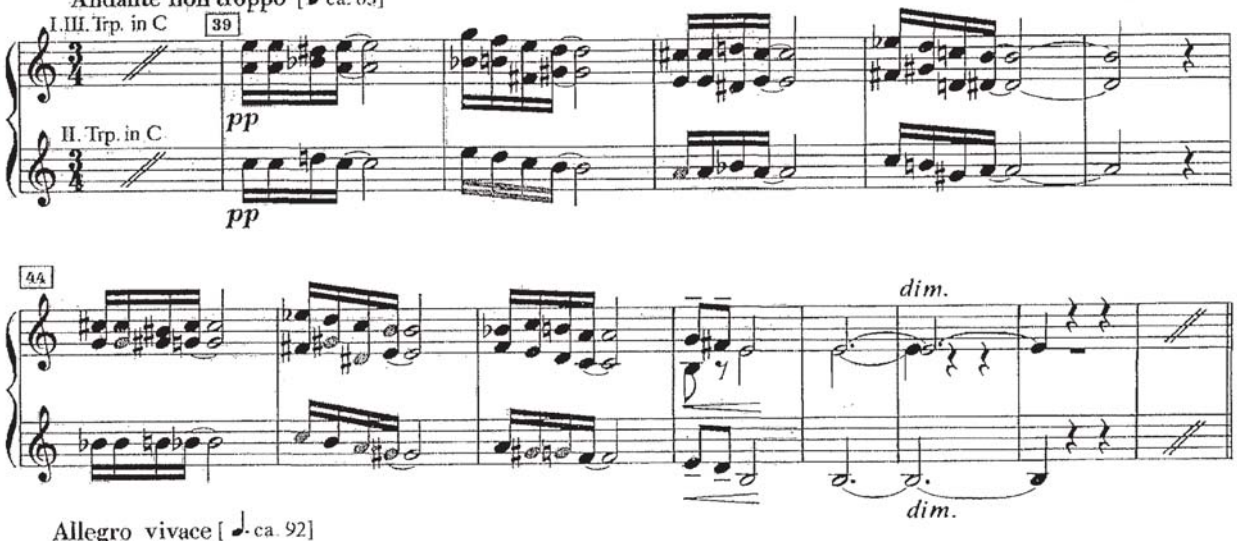
[Dieses Signal wird auch in der Oper „Fidelio" gespielt

Concerto for Orchestra

1. Satz: Introduzione

Béla Bartók

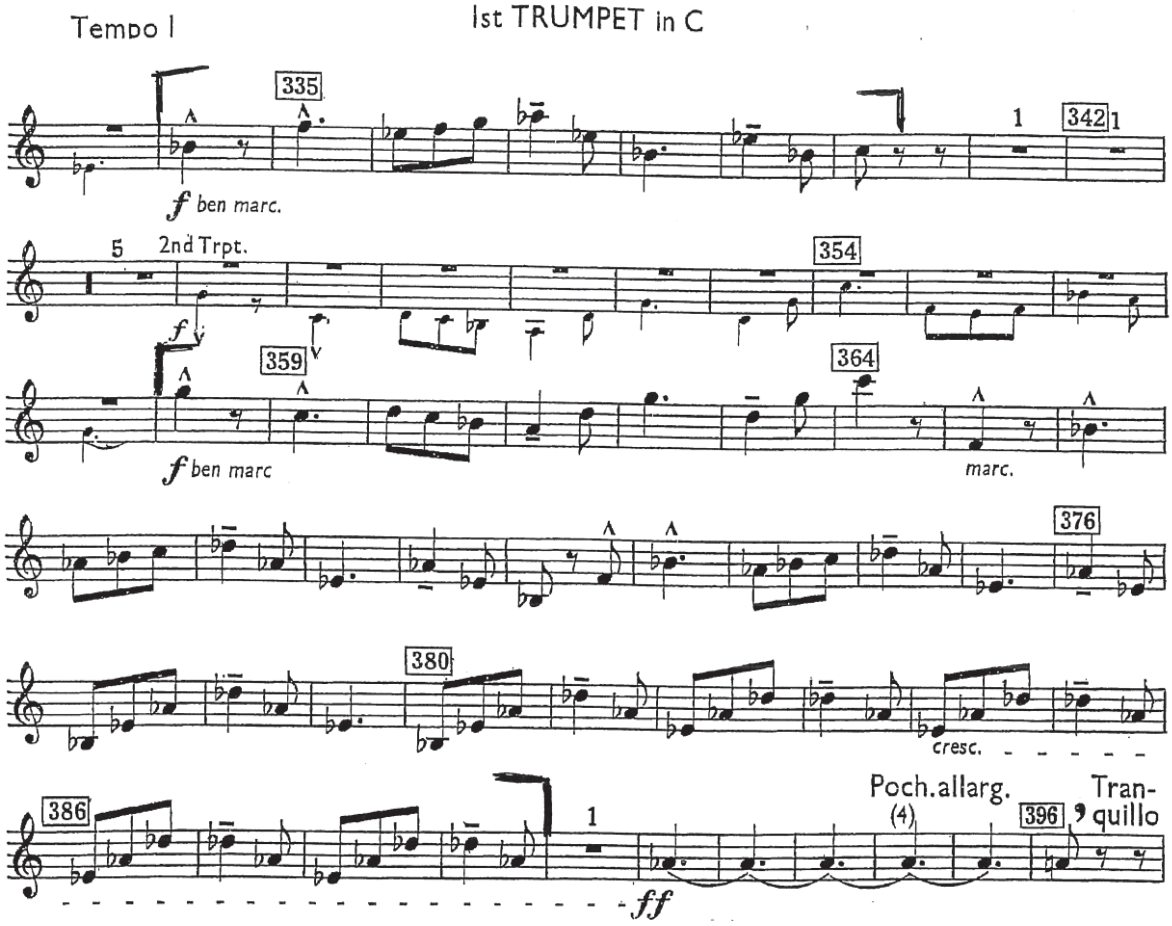
Andante non troppo [♩ ca. 63]



Allegro vivace [𝅗𝅥. ca. 92]

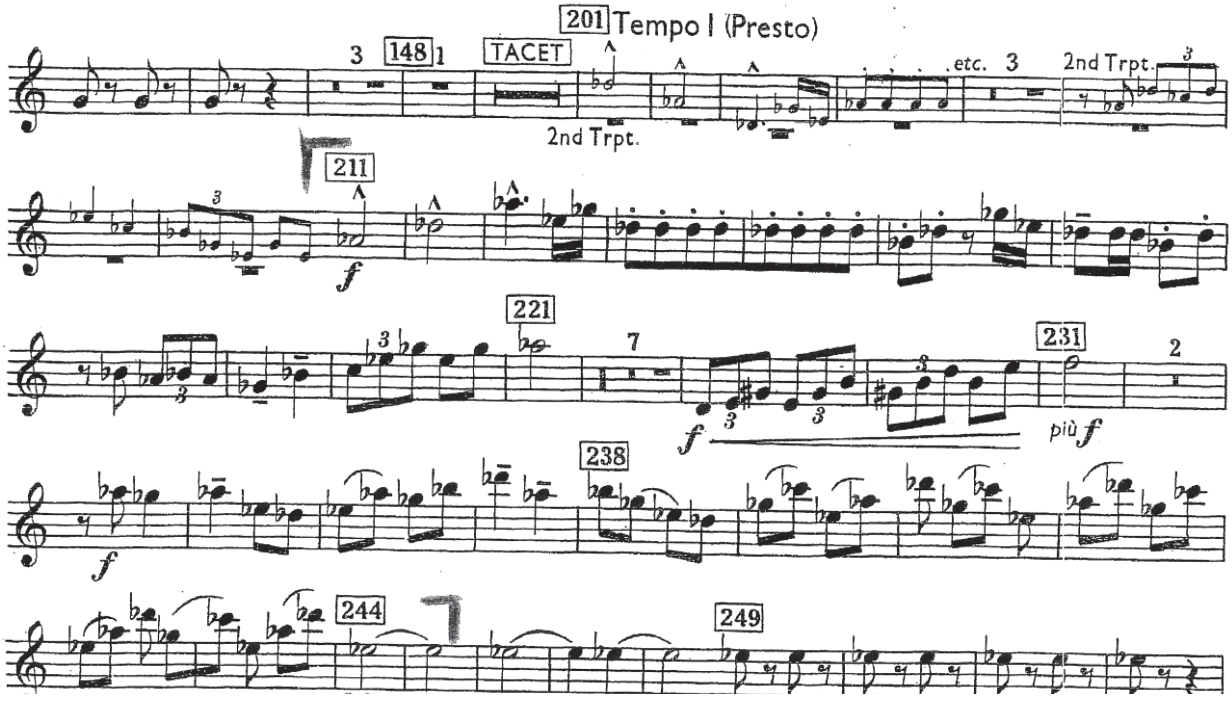
BARTOK Concerto pour orchestre

I.Introduzione



BARTOK Concerto pour orchestre Ist TRUMPET in C

V. Finale



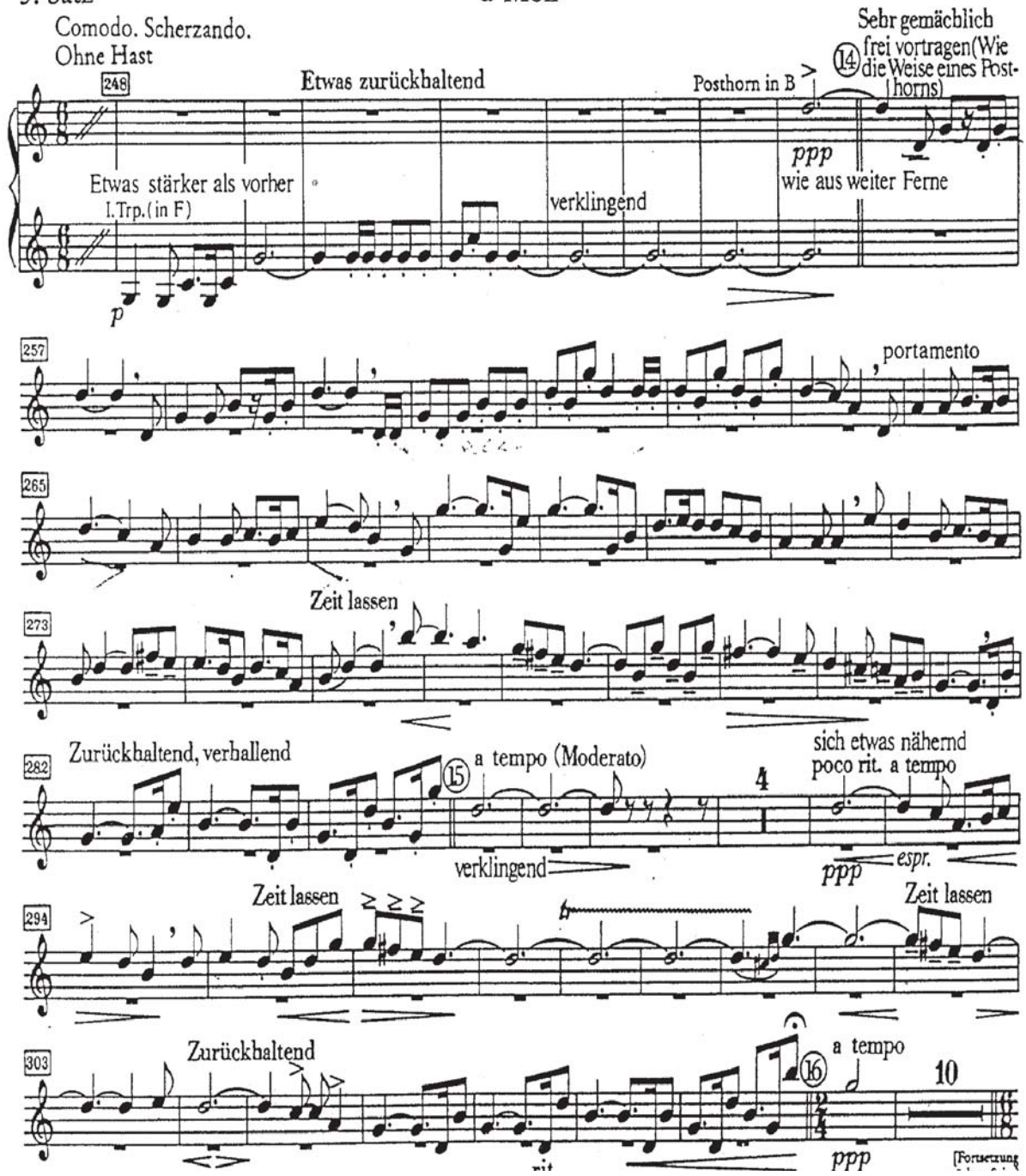
Sinfonie Nr. 3

d-Moll

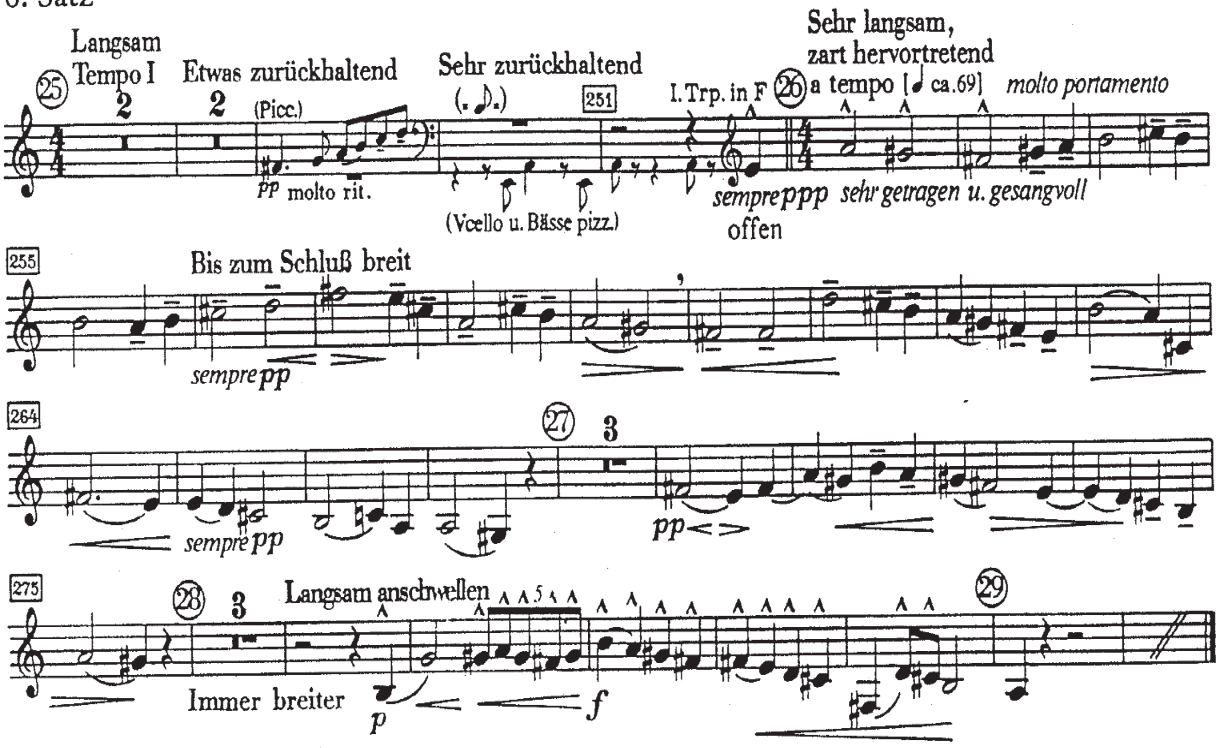
Gustav Mahler

3. Satz

Comodo. Scherzando.
Ohne Hast



6. Satz



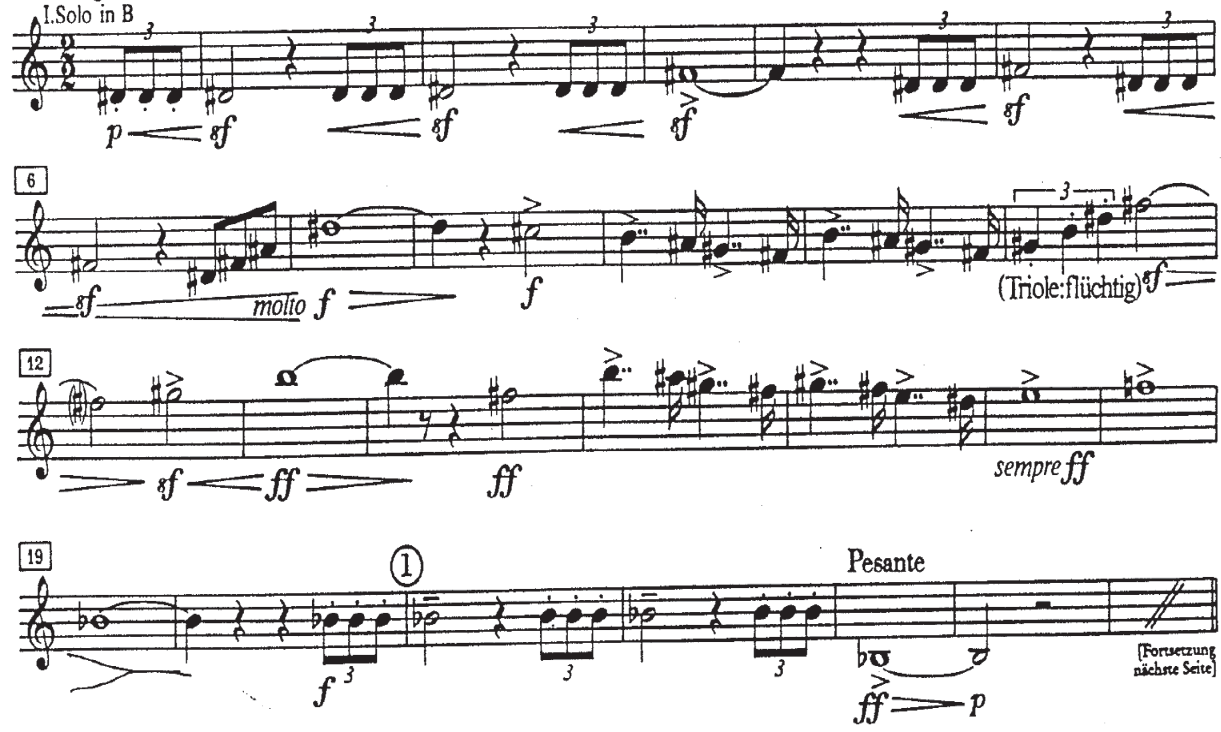
Sinfonie Nr. 5

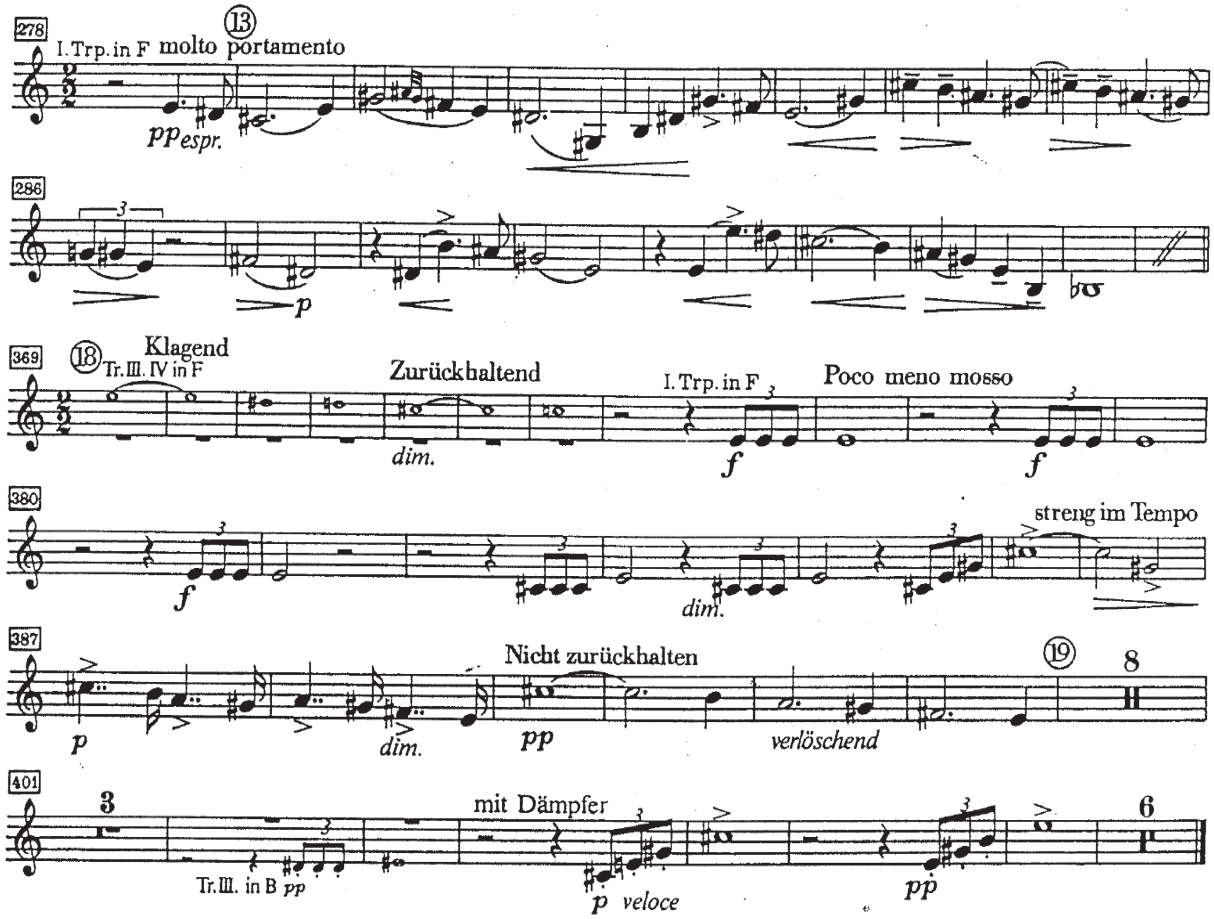
cis-Moll

1. Satz (Trauermarsch)

Gustav Mahler

In gemessenem Schritt. Streng. Wie ein Kondukt [♩ ca. 63]





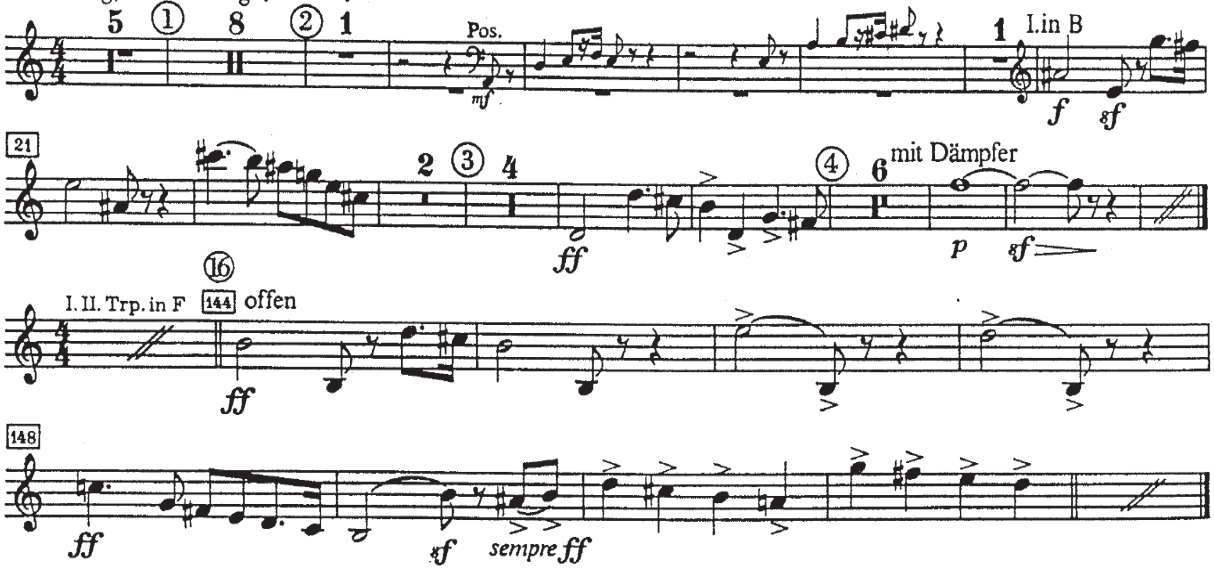
Sinfonie Nr. 6

a-Moll

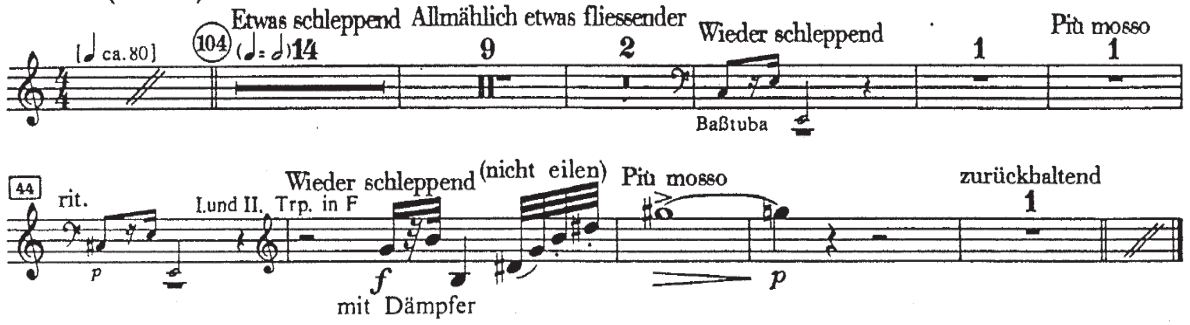
1. Satz

Allegro energico, ma non troppo
Heftig, aber markig [♩ ca. 116]

Gustav Mahler



4. Satz (Finale)

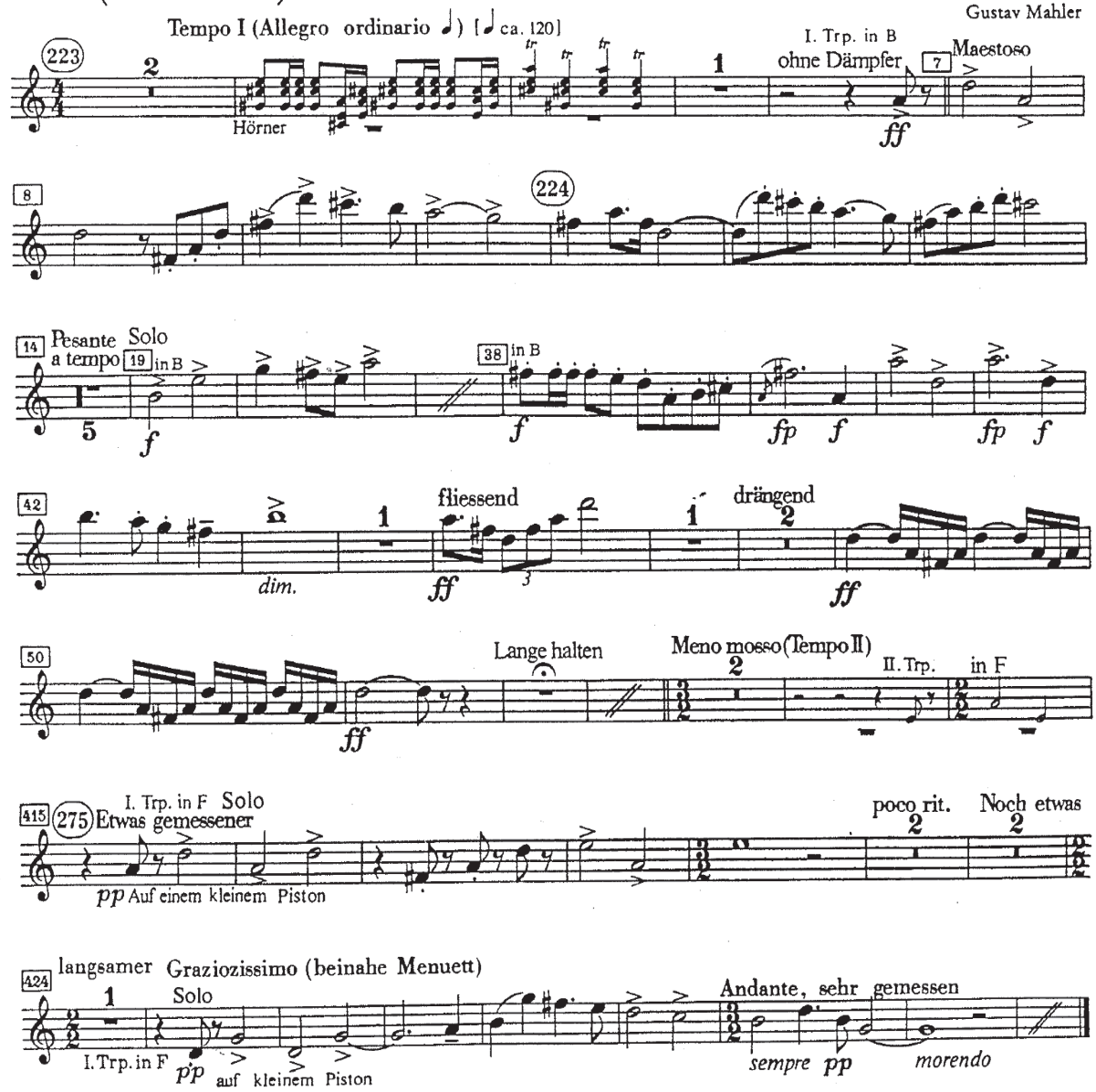


Sinfonie Nr. 7

e-Moll

5. Satz (Rondo-Finale)

Gustav Mahler



Sinfonie Nr. 9

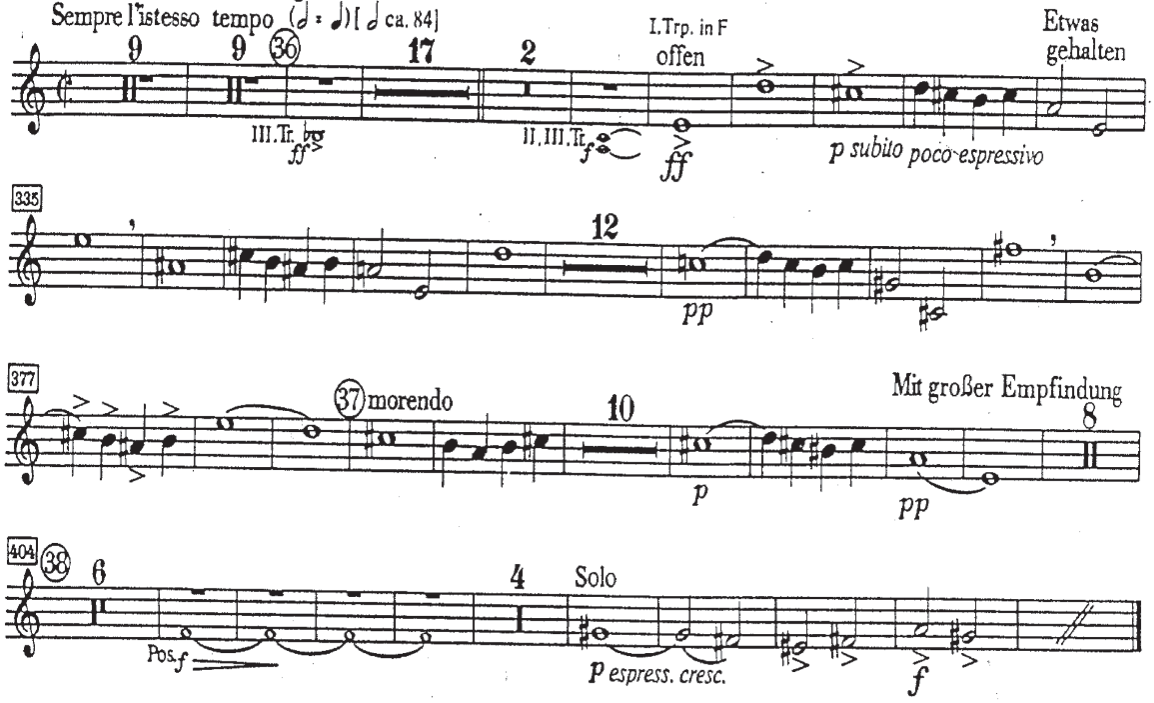
D-Dur

Gustav Mahler

3. Satz (Rondo-Burleske)

Allegro assai. Sehr trotzig

Sempre l'istesso tempo (𝅗𝅥 = 𝅗𝅥)[𝅗𝅥 ca. 84]

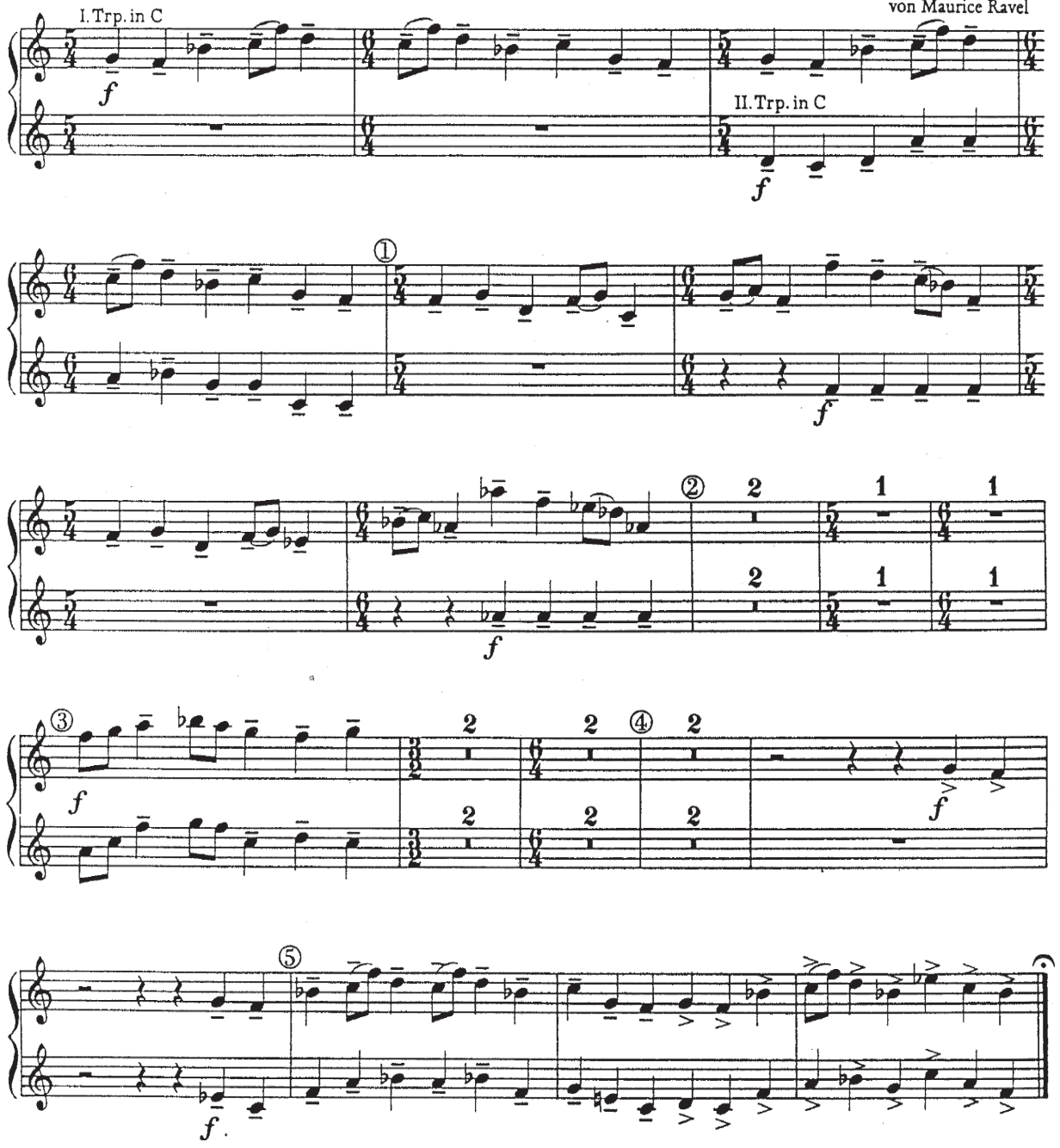


Quadri di un'esposizione

Promenade

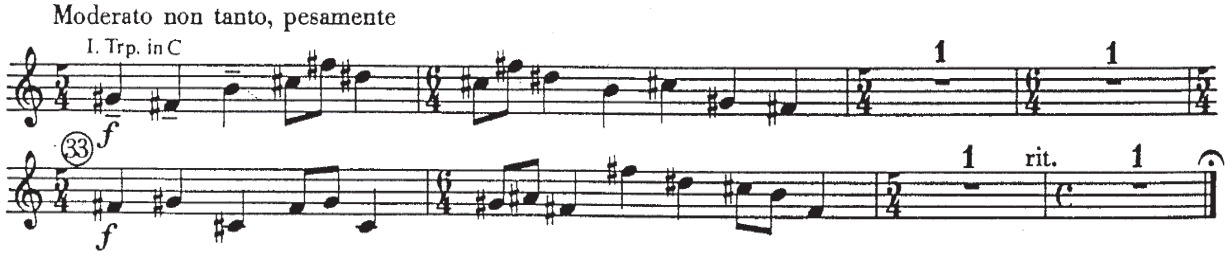
Allegro guisto, nel modo russico; senza allegrezza, ma poco sostenuto [♩ ca. 84 - 88]

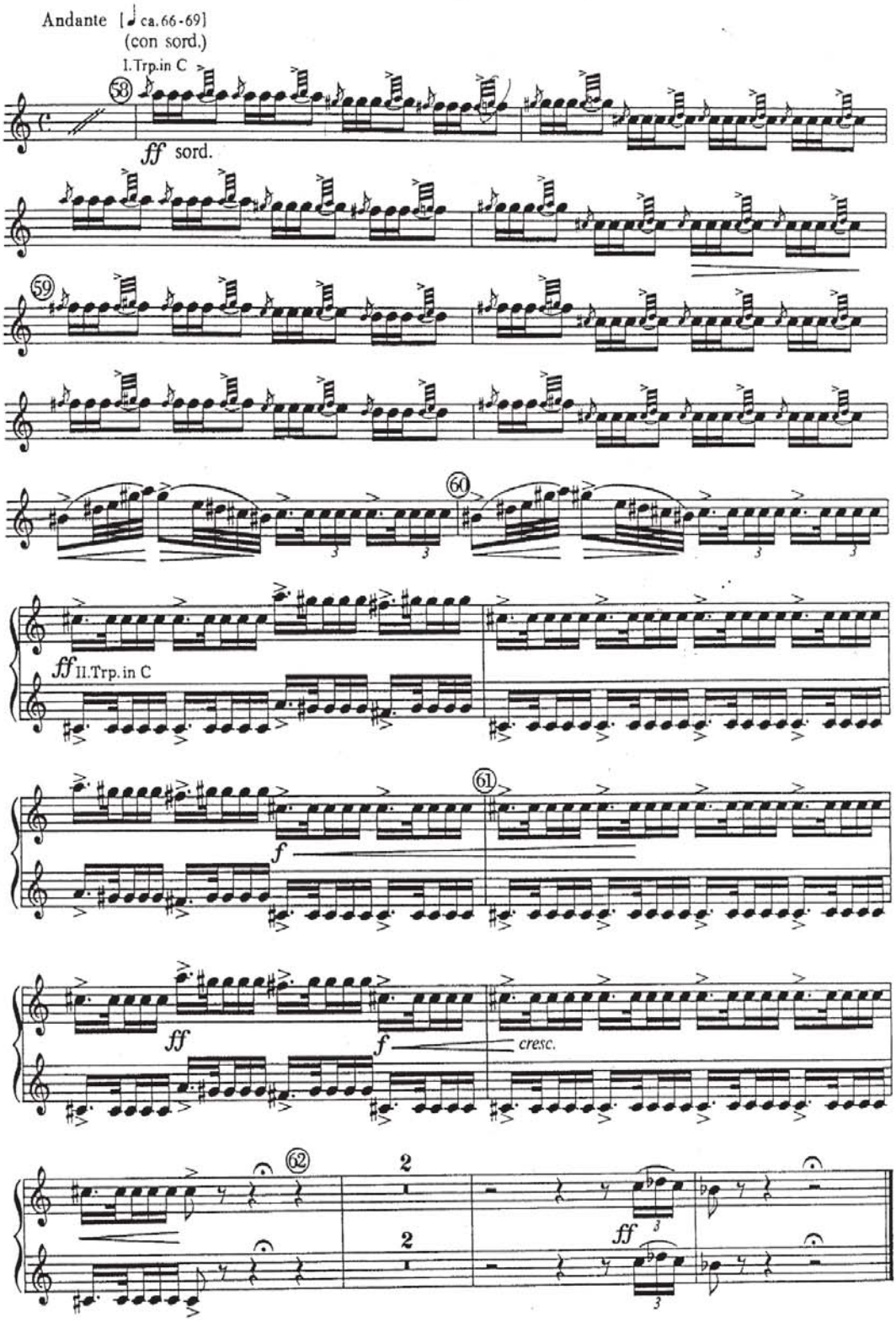
Modest Moussorgski
Orchesterfassung
von Maurice Ravel



Promenade

Moderato non tanto, pesamente




Andante [♩ ca.66-69]
(con sord.)
I.Trp.in C
58
ff sord.
59
60
ff II.Trp. in C
61
f
ff
f
cresc.
62
2
2
ff

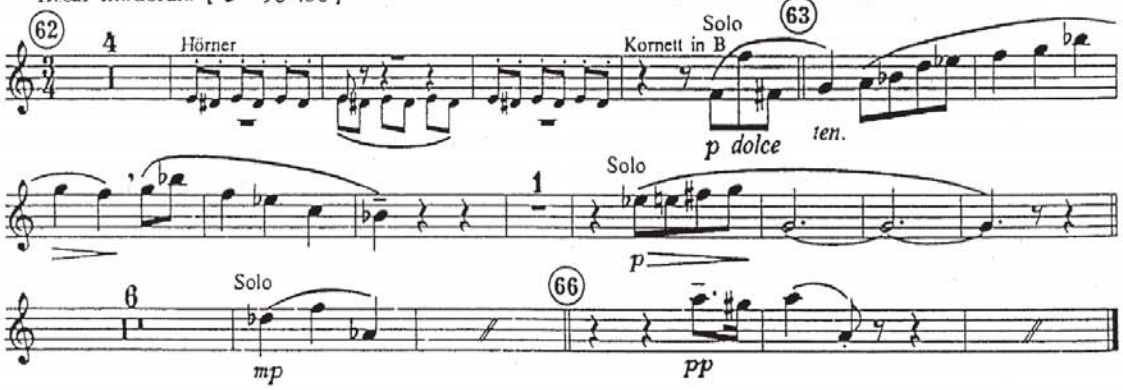
Romeo und Julia

Nr. 11 Ankunft der Gäste

Assai moderato [♩= 96-100]

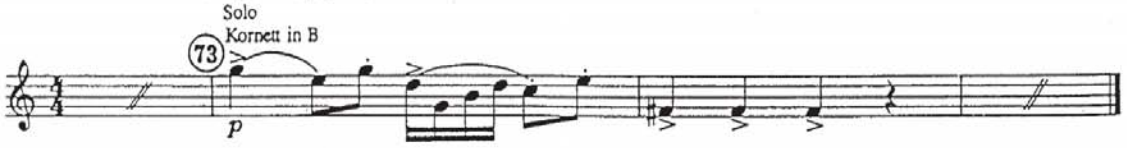
poco rit. a tempo

Sergej Prokofieff



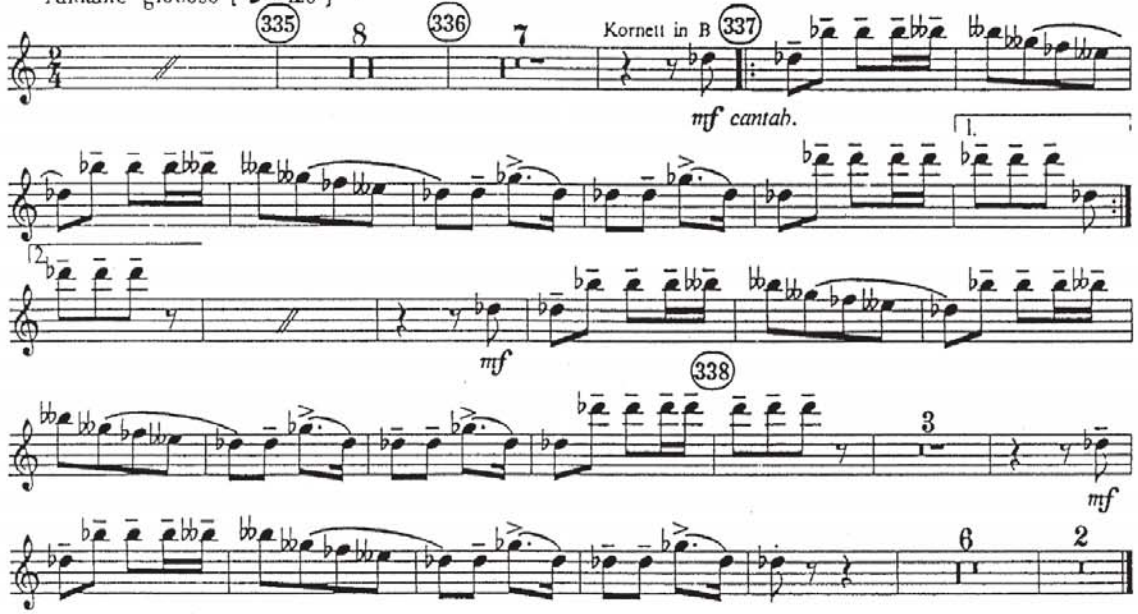
Nr. 12 Maskenspiel

Andante marciale [♩= 72]



Nr. 48 Morgenständchen

Andante giocoso [♩=126]



Tromba I in B♭

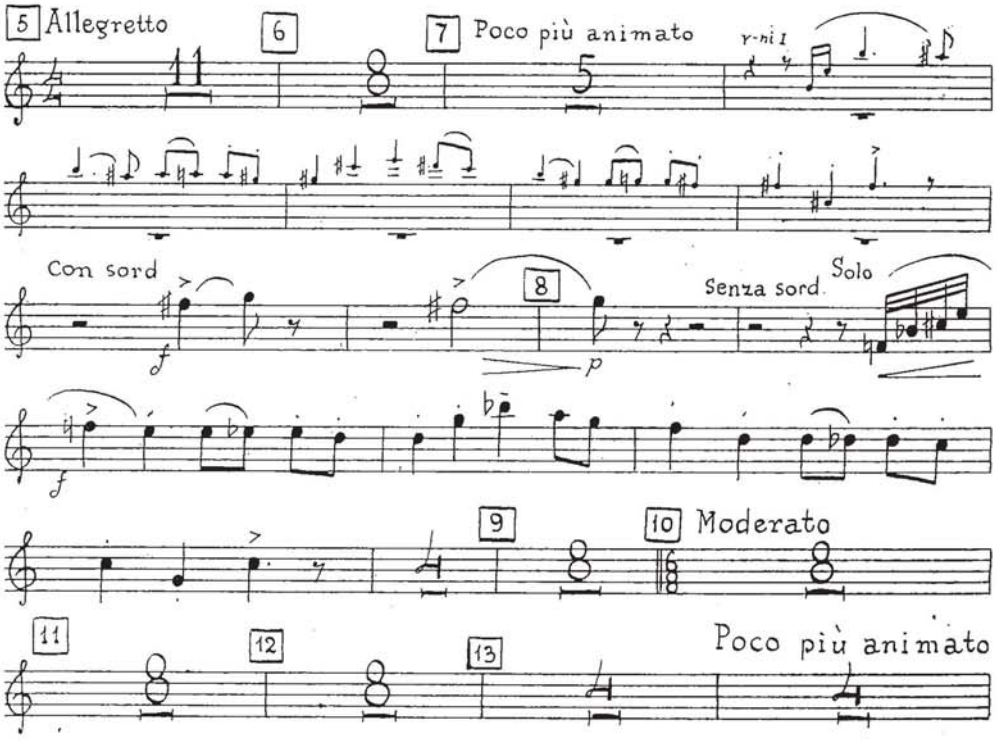
CINDERELLA

SUITE I.

Serge Prokofieff.

1. Introduction – tacet

2. Pas de Châle



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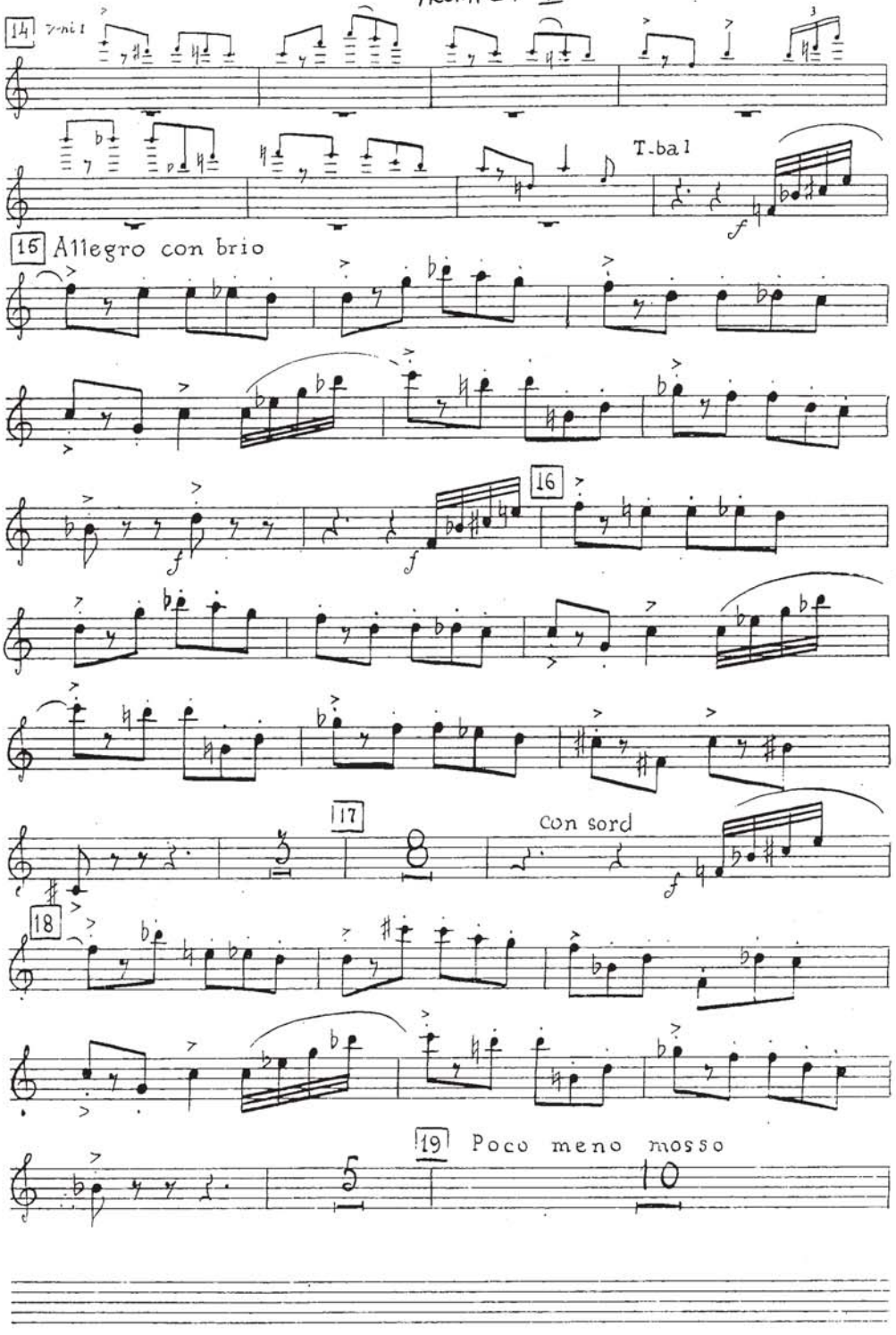
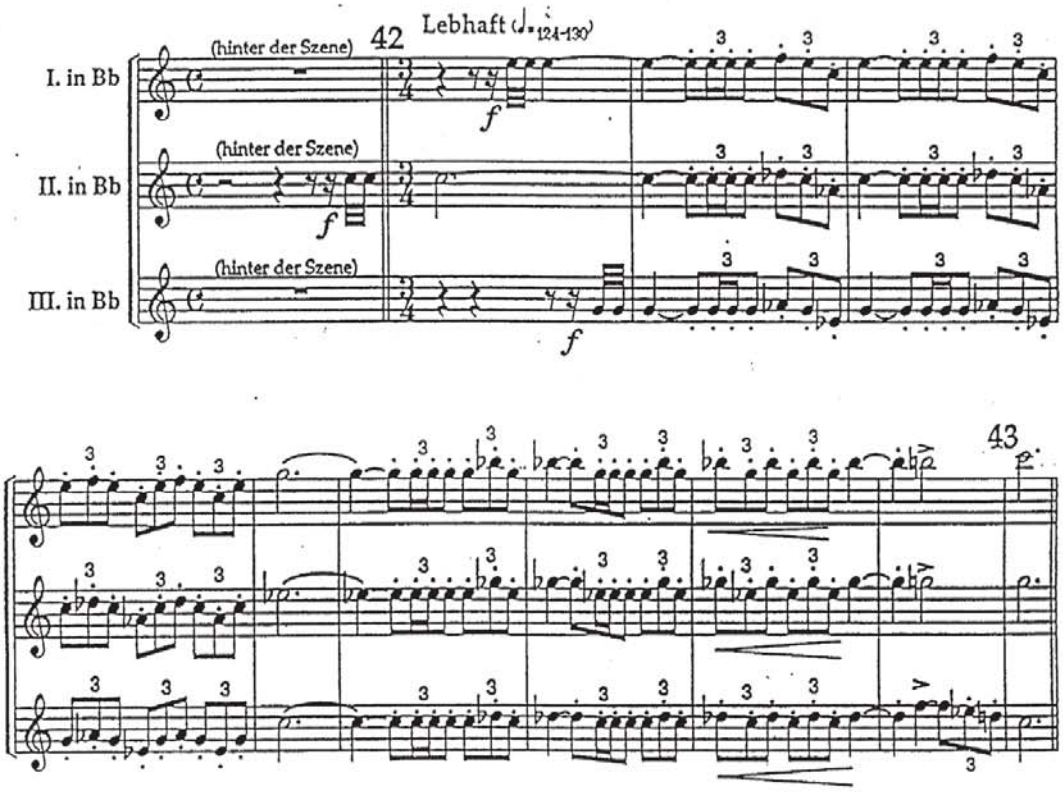
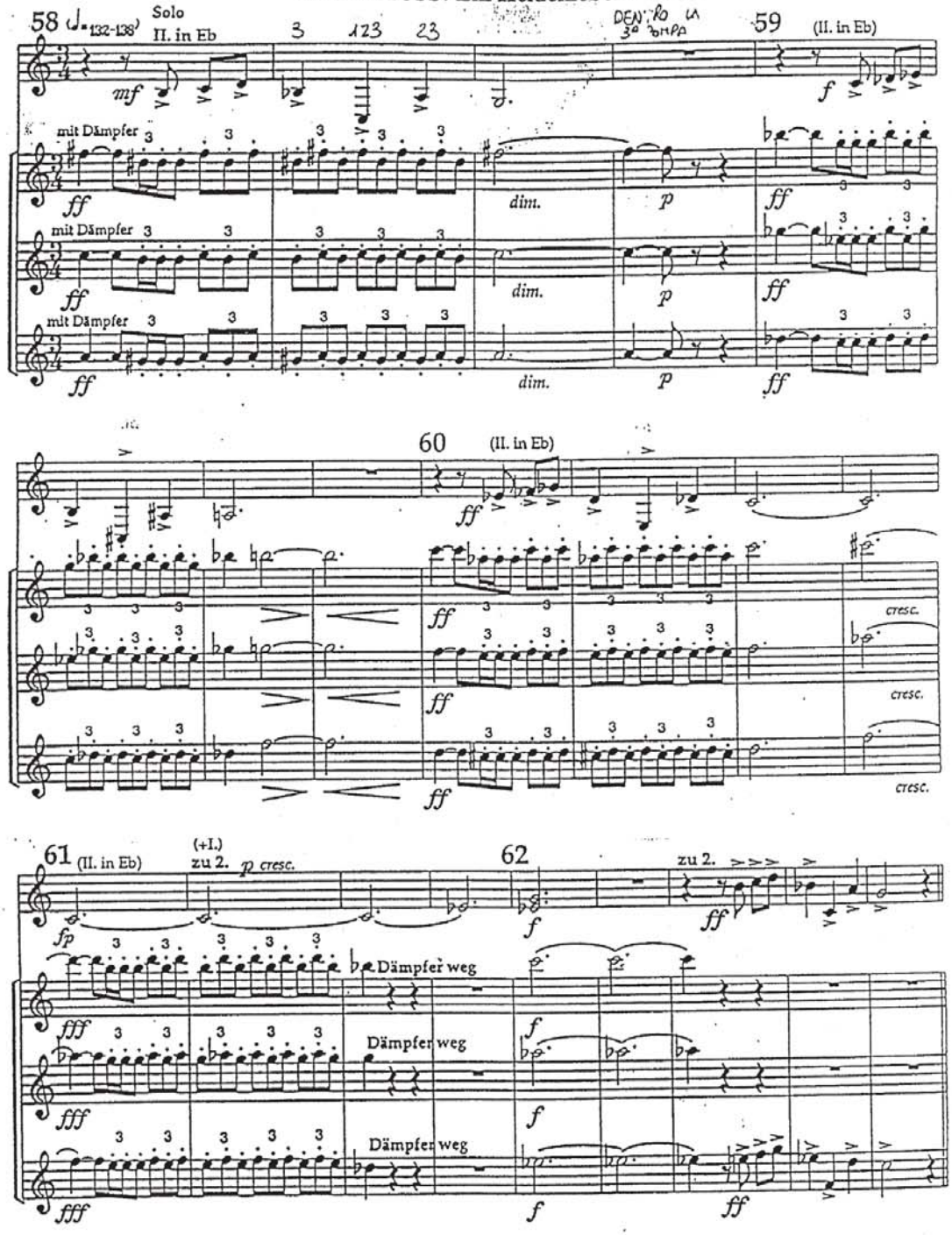
Music Publishers

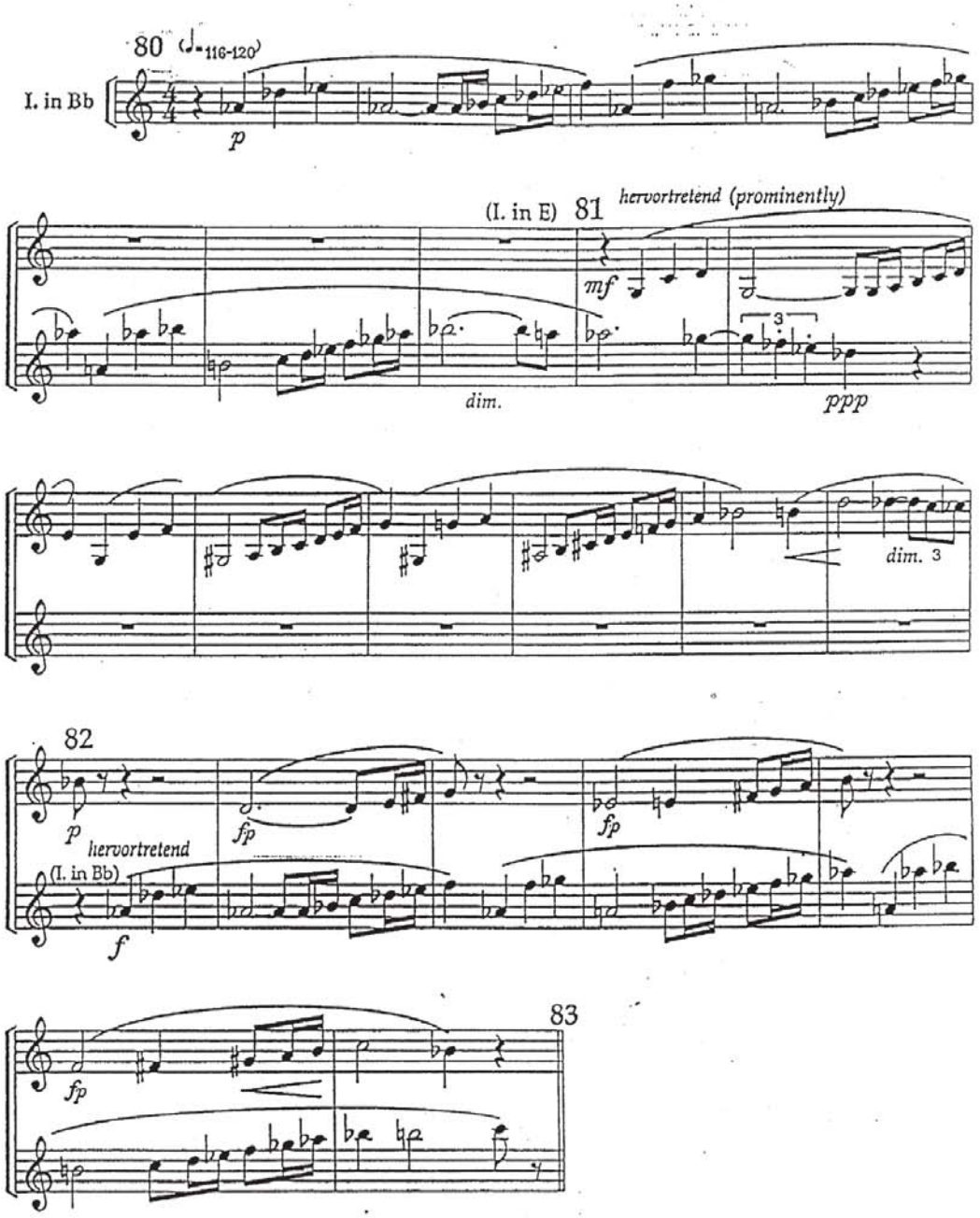
TRUMPET I


14
T.bal
15 Allegro con brio
16
17
con sord
18
19 Poco meno mosso

R. STRAUSS: Ein Heldenleben

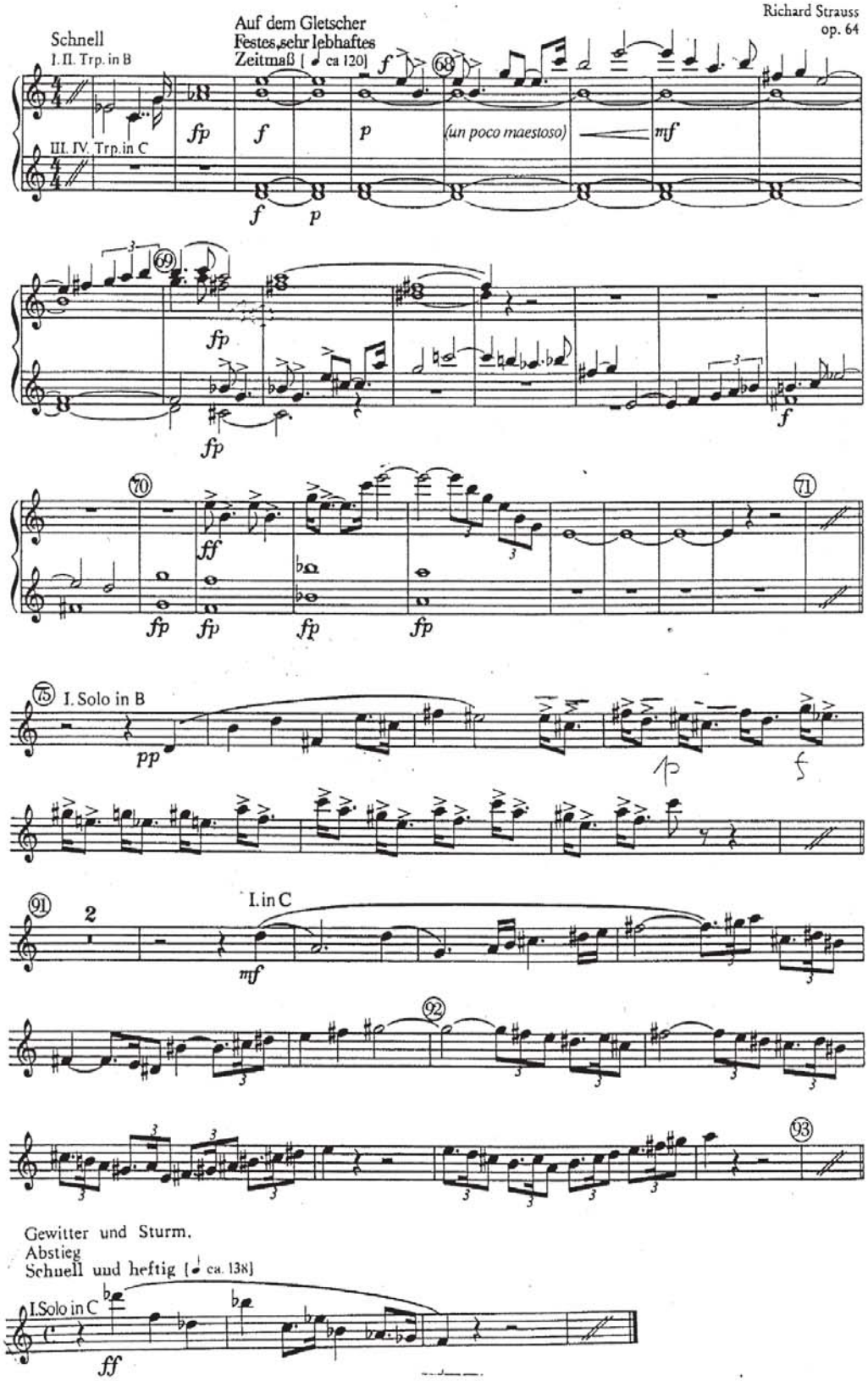



58 ♩= 132-138
Solo
II. in Eb
59
(II. in Eb)
mit Dämpfer
dim.
60
(II. in Eb)
cresc.
61
(II. in Eb)
(+I.)
zu 2.
62
zu 2.
Dämpfer weg


80 ♩=116-120
I. in Bb
p
(I. in E) 81
hervortretend (prominently)
mf
dim.
ppp
dim.
82
p
hervortretend
(I. in Bb)
f
fp
fp
fp
83

Eine Alpensinfonie

Richard Strauss
op. 64

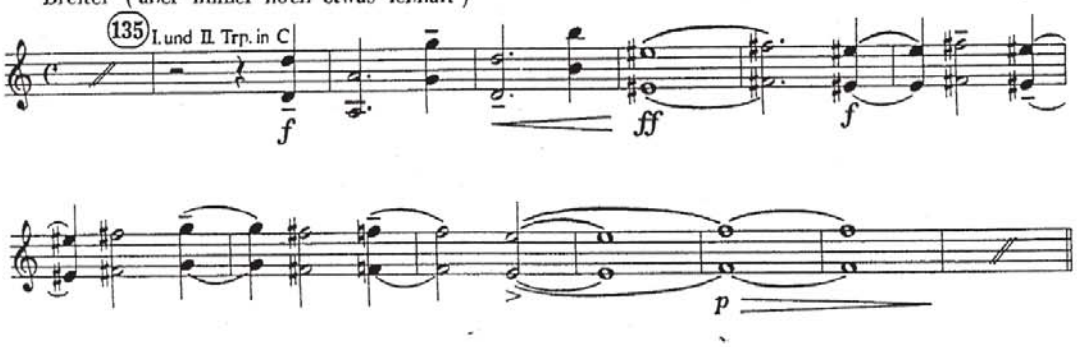


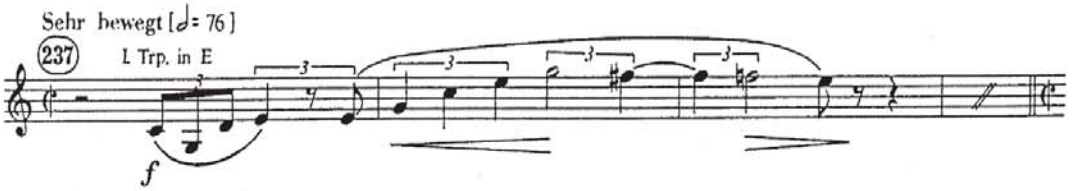
Salome

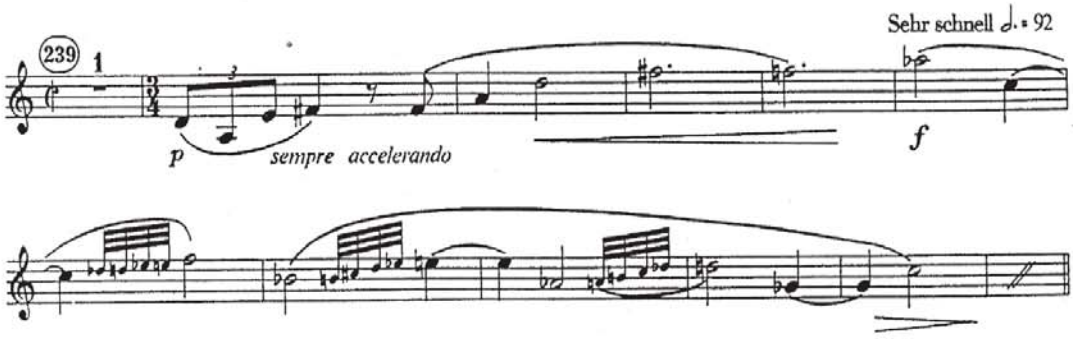
Jochanaan-Motiv

Richard Strauss
op. 54

Breiter (aber immer noch etwas lebhaft)



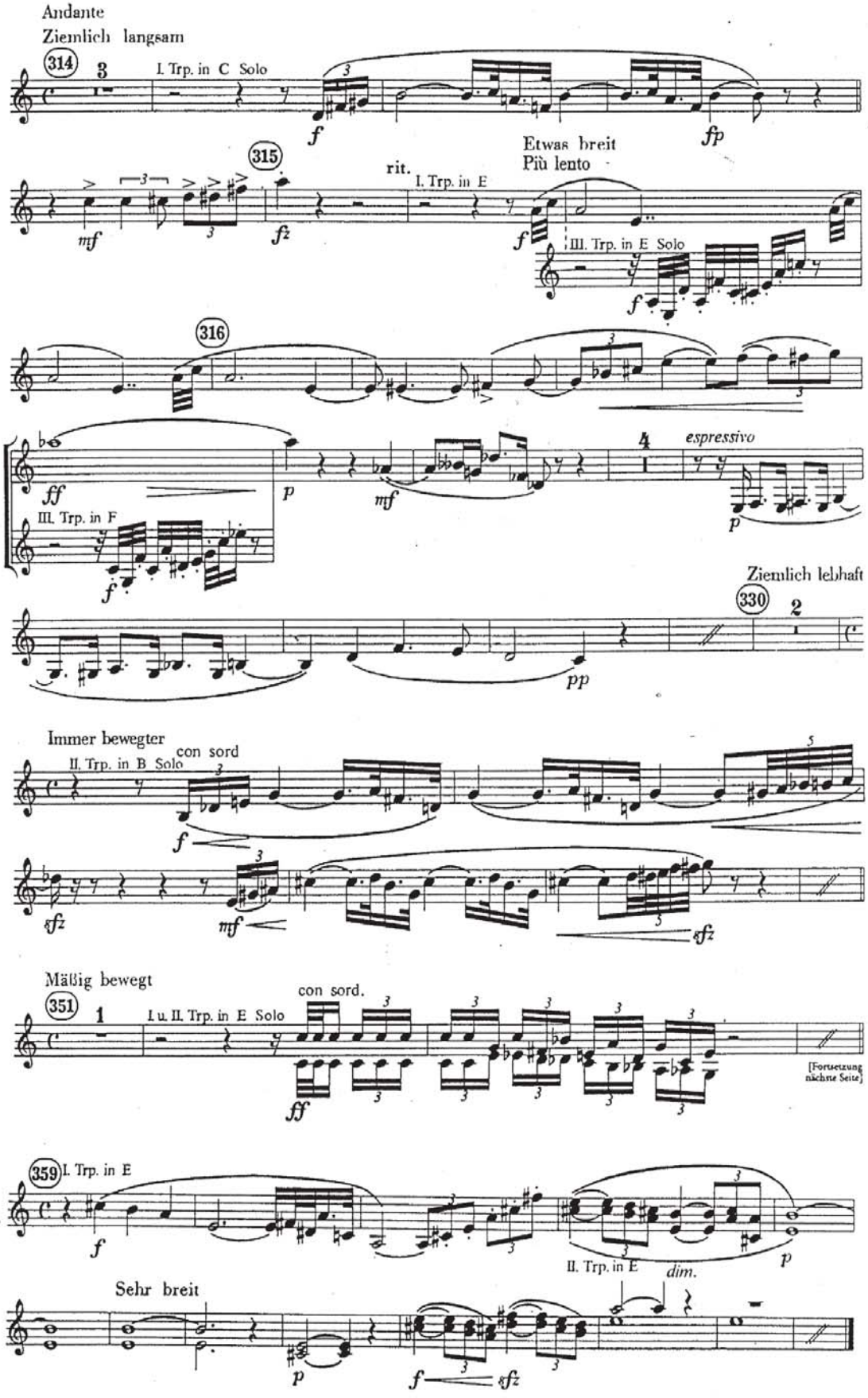




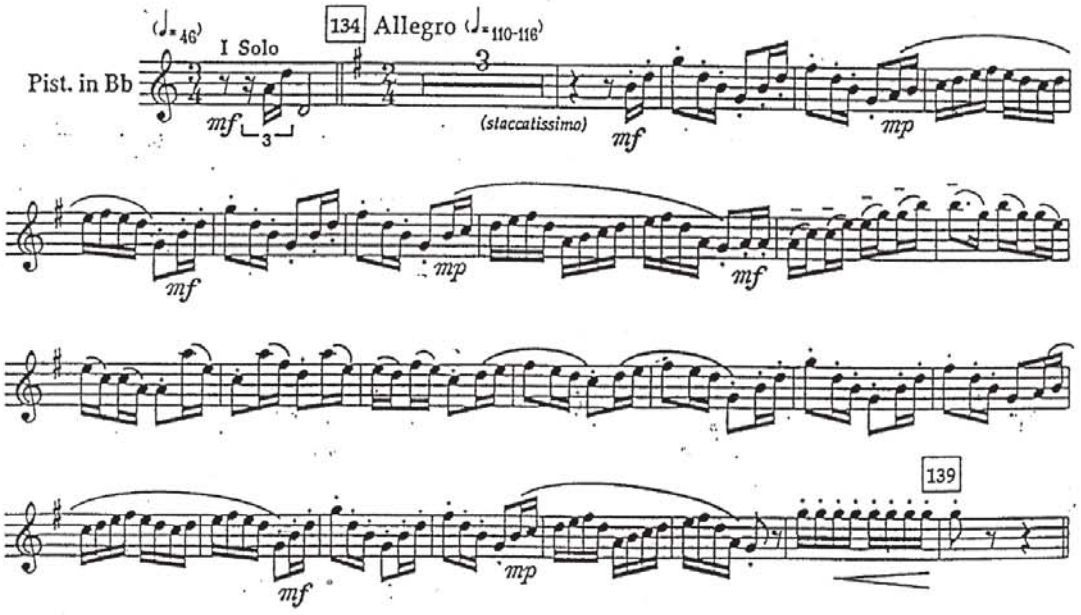
Salomes Tanz

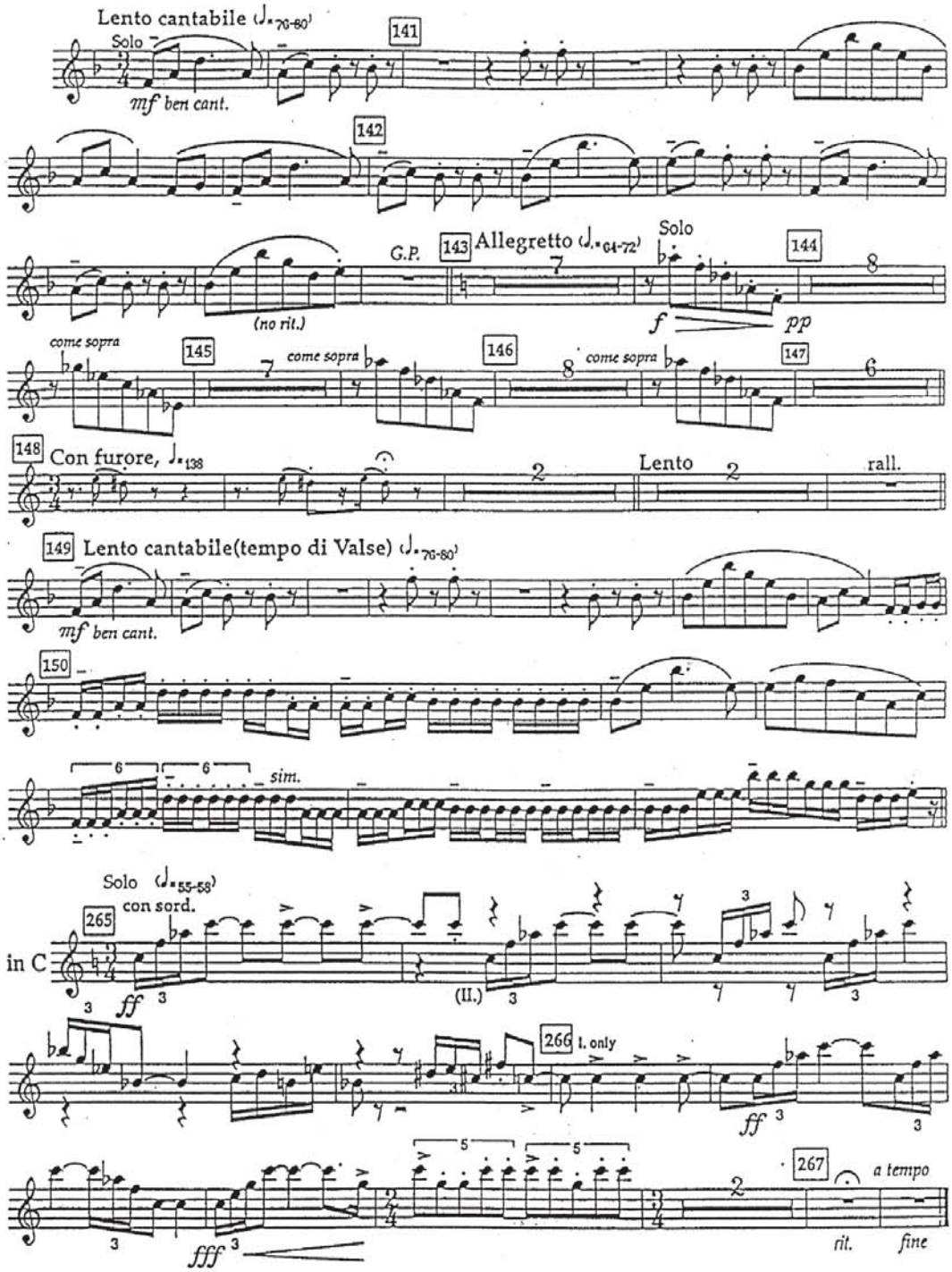
Etwas lebhafter

Nach dem Tanz

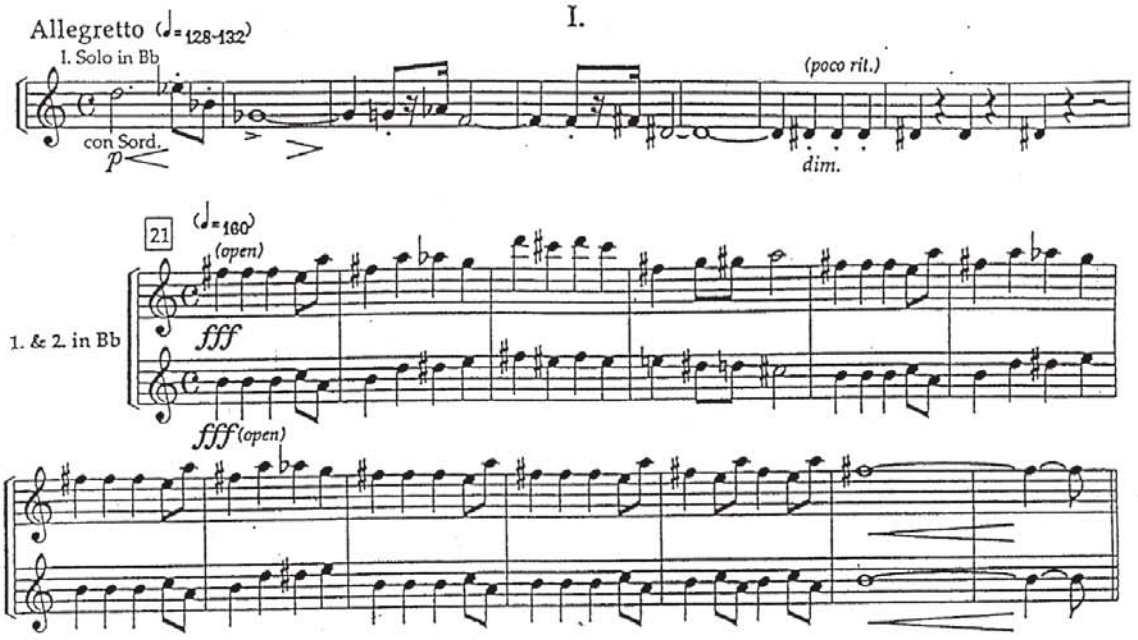


STRAVINSKY: Petrouchka (1947): Part 3 (Ballerina Dance, Waltz) & Part 4 (Concl.)

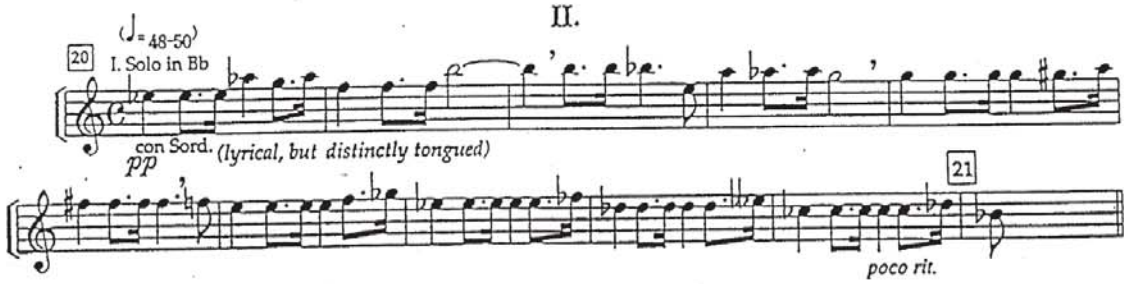



Lento cantabile (♩=70-80)
Solo
141
mf ben cant.
142
G.P.
143 Allegretto (♩=64-72)
Solo
144
(no rit.)
f
pp
come sopra
145
come sopra
146
come sopra
147
148 Con furore, ♩=138
Lento
rall.
149 Lento cantabile(tempo di Valse) (♩=70-80)
mf ben cant.
150
sim.
Solo (♩=55-58)
con sord.
265
in C
ff
(II.)
266 I. only
ff
267
a tempo
fff
rit.
fine

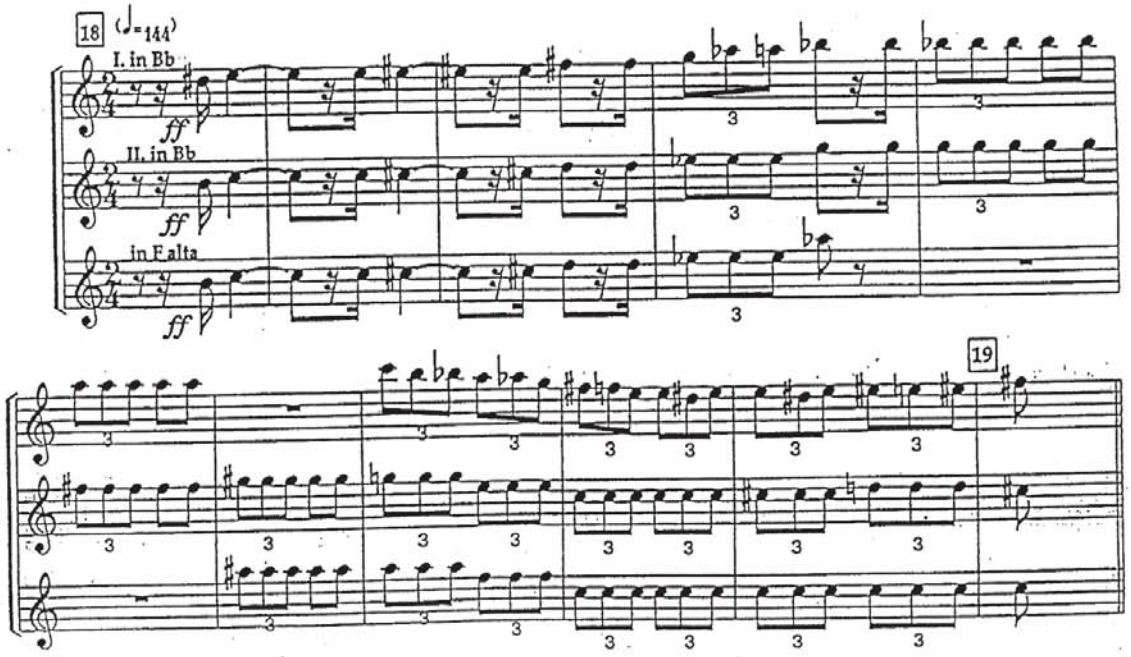
I.


Allegretto (♩=128-132)
I. Solo in Bb
con Sord.
p
(poco rit.)
dim.
21
(♩=160)
(open)
1. & 2. in Bb
fff
fff (open)

II.


(♩=48-50)
20
I. Solo in Bb
con Sord.
(lyrical, but distinctly tongued)
pp
21
poco rit.

III.


18
(♩=144)
I. in Bb
II. in Bb
in F alta
ff
19