

J.S.Bach

Mass in B

CREDO

Violins SOLO

26

17

This musical score is for a violin solo in the Credo section of J.S. Bach's Mass in B. It consists of three staves of music. The first staff begins at measure 26 and features a melodic line with various ornaments and a key signature change to B-flat. The second and third staves continue the melodic line with intricate sixteenth-note passages and slurs. The score concludes at measure 42, which is marked with the number 17.

J.S.Bach

Magnificat

1. Magnificat anima mea (♩ = 88-96)

Trpts. in D

The musical score for the first movement of the Magnificat for Trumpets in D is presented in three systems. The first system shows the beginning of the piece in 3/4 time, marked *f* (forte) and *mf* (mezzo-forte). The second system includes a *poco cresc.* (poco crescendo) marking and a trill (tr.) in the first staff. The third system features a section labeled 'A' with a trill (tr.) and a dynamic of *f*, followed by a section marked *mf* and *poco cresc.* with a trill (tr.). The score concludes with a *mf* dynamic and a *poco cresc.* marking.

BACH: Magnificat - cont.

This block contains the continuation of the musical score for the first movement of the Magnificat for Trumpets in D. It features three staves of music in 3/4 time, starting with a dynamic of *f* (forte) and continuing with various rhythmic patterns and dynamics.

Ouverture zu Leonore Nr. 2

Allegro Ludwig van Beethoven
op. 138

390 Trp. in Es Un poco sostenuto

f (auf der Bühne)

394 VI.

398 Tempol Un poco sostenuto

408 *p* 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.* *f* 294 colla parte

296

[Dieses Signal wird auch in der Oper "Fidelio" benutzt.]

Concerto for Orchestra

1. Satz: Introduzione

Andante non troppo [♩ ca. 63]

Béla Bartók

I. III. Trp. in C [39]

pp

44

dim.

dim.

Allegro vivace [♩ ca. 92]

BARTOK Concerto pour orchestre
I. Introduzione

Tempo I

1st TRUMPET in C

Musical score for the 1st Trumpet in C, measures 335-396. The score is written on five staves. Measure numbers 335, 342, 354, 359, 364, 376, 380, 386, and 396 are boxed. Performance markings include *f ben marc.*, *marc.*, *cresc.*, *Poch. allarg. (4)*, *Tranquillo*, and *ff*. The key signature has two flats (B-flat and E-flat).

BARTOK Concerto pour orchestre 1st TRUMPET in C
V. Finale

Tempo I (Presto)

Musical score for the 1st Trumpet in C, measures 201-249. The score is written on five staves. Measure numbers 201, 211, 221, 231, 238, 244, and 249 are boxed. Performance markings include *TACET*, *etc.*, *f*, *più f*, and *ff*. The key signature has two flats (B-flat and E-flat).

Sinfonie Nr. 3

d-Moll

Gustav Mahler

3. Satz

Comodo. Scherzando.

Ohne Hast

Sehr gemächlich

frei vortragen (Wie die Weise eines Posthorns)

248 Etwas zurückhaltend Posthorn in B ¹⁴ frei vortragen (Wie die Weise eines Posthorns) *ppp* wie aus weiter Ferne

Etwas stärker als vorher I. Trp. (in F) *p* verklingend

257 portamento

265

273 Zeit lassen

282 Zurückhaltend, verballend ¹⁵ a tempo (Moderato) sich etwas nähernd *ppp* *espr.* poco rit. a tempo

294 Zeit lassen *ppp* Zeit lassen

303 Zurückhaltend ¹⁶ a tempo 10 *ppp* [Fortsetzung]

6. Satz

Langsam Tempo I 2 2 (Picc.) 251 I. Trp. in F 26 a tempo [ca. 69] molto portamento

Etwas zurückhaltend Sehr zurückhaltend Sehr langsam, zart hervortretend

pp molto rit. (Vcello u. Bässe pizz.) *sempre ppp* sehr getragen u. gesangvoll offen

255 Bis zum Schluß breit *sempre pp*

264 27 3 *pp*

275 28 3 Langsam anschwellen Immer breiter *p* *f* 29

Sinfonie Nr. 5

1. Satz (Trauermarsch)

cis-Moll

Gustav Mahler

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

I. Solo in B

3 3 3 3

p *sf* *sf* *sf*

6 *sf* *molto f* *f* (Triole: flüchtig) *sf*

12 *sf* *ff* *ff* *sempre ff*

19 1 Pesante *f* *ff* *p*

[Fortsetzung nächste Seite]

278 I. Trp. in F ¹³ molto portamento
pp espr.

286 *p*

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

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

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

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

Sinfonie Nr. 6

a-Moll

1. Satz

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

Gustav Mahler

5 ¹ 8 ² 1 Pos. 1 I. in B *f sf*

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

16 I. II. Trp. in F ¹⁴⁴ *ff* *offen*

148 *ff* *f* *sempre ff*

4. Satz (Finale)

Etwas schleppend Allmählich etwas fließender Wieder schleppend Pitù mosso

[ca. 80] 104 14 9 2 1 1

Baßtuba

44 rit. p mit Dämpfer f p zurückhaltend 1

Lund II, Trp. in F

Sinfonie Nr. 7

e-Moll

5. Satz (Rondo-Finale)

Tempo I (Allegro ordinario) [ca. 120] Gustav Mahler

223 2 1 I. Trp. in B ohne Dämpfer 7 Maestoso

Hörner ff

8 224

14 Pesante Solo a tempo 19 in B 38 in B f fp f fp f

42 1 fließend 1 drängend 2 ff

50 1 ff Lange halten 2 Meno mosso (Tempo II) II. Trp. in F

415 (275) I. Trp. in F Solo poco rit. Noch etwas 2 2

pp Auf einem kleinem Piston

424 langsamer Graziosissimo (beinahe Menuett) Solo Andante, sehr gemessen

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

3. Satz (Rondo-Burleske)

Sinfonie Nr. 9

Gustav Mahler

Allegro assai. Sehr trotzig

D-Dur

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

I. Trp. in F
offen

Etwas
gehalten

III. Tr. *ff* II, III. Tr. *f* *ff* *p subito poco-espressivo*

pp

p *pp* Mit großer Empfindung

Pos. *f* *P espress. cresc.* Solo *f*

Quadri di un'esposizione

Promenade

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

Modest Moussorgski
Orchesterfassung
von Maurice Ravel

The first system of the musical score for 'Promenade' consists of five systems of staves. The first system includes staves for I. Trp. in C and II. Trp. in C, both marked with a forte (f) dynamic. The second system continues the piano accompaniment. The third system includes fingering numbers 2, 1, 1 in the right hand and 2, 1, 1 in the left hand. The fourth system includes fingering numbers 2, 2, 2 in both hands and a circled 4 in the right hand. The fifth system includes a circled 5 in the right hand and a circled 33 in the left hand. The score is written in 3/4 time and features a variety of rhythmic patterns and dynamics.

Promenade

Moderato non tanto, pesante

The second system of the musical score for 'Promenade' consists of two systems of staves. The first system is for I. Trp. in C, marked with a forte (f) dynamic. The second system is for the piano accompaniment, marked with a forte (f) dynamic and a circled 33. The score is written in 3/4 time and features a variety of rhythmic patterns and dynamics, including a ritardando (rit.) marking.

Samuel Goldenberg und Schmuyle

Andante [ca. 66-69]

(con sord.)

I. Trp. in C

The musical score is arranged in two systems. The first system contains the first four staves: the top staff is for the 1st Trumpet in C, and the next three staves are for the piano accompaniment. The second system contains the remaining four staves: the top staff is for the 2nd Trumpet in C, and the next three staves are for the piano accompaniment. The score includes various musical notations such as dynamics (ff, f, cresc.), articulation (accents), and performance instructions (con sord.). Measure numbers 58, 59, 60, 61, and 62 are circled. The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs.

Romeo und Julia

Nr. 11 Ankunft der Gäste

Assai moderato [$\text{♩} = 96-100$]

poco rit. a tempo

Sergej Prokofieff

Musical score for Nr. 11, 'Ankunft der Gäste'. The score is in 4/4 time and consists of three staves. The first staff is for Horns (Hörner) and features a solo for the B-flat Cornet (Solo Kornett in B) starting at measure 62. The second staff is for the first Violin (1) and features a solo starting at measure 63. The third staff is for the first Violoncello (6) and features a solo starting at measure 66. The tempo is marked 'Assai moderato' with a metronome marking of quarter note = 96-100. The score includes dynamic markings such as *p dolce ten.*, *p*, *mp*, and *pp*. The tempo changes from 'poco rit.' to 'a tempo'.

Nr. 12 Maskenspiel

Andante marciale [$\text{♩} = 72$]

Musical score for Nr. 12, 'Maskenspiel'. The score is in 4/4 time and consists of a single staff for the B-flat Cornet (Solo Kornett in B) starting at measure 73. The tempo is marked 'Andante marciale' with a metronome marking of quarter note = 72. The dynamic marking is *p*.

Nr. 48 Morgenständchen

Andante giocoso [$\text{♩} = 126$]

Musical score for Nr. 48, 'Morgenständchen'. The score is in 4/4 time and consists of five staves for the B-flat Cornet (Kornett in B) starting at measure 335. The tempo is marked 'Andante giocoso' with a metronome marking of quarter note = 126. The dynamic marking is *mf cantab.*. The score includes first and second endings and various rhythmic patterns.

Tromba I in B

CINDERELLA
SUITE I.

Serge Prokofieff.

1. Introduction—tacet

2. Pas de Châle

5 Allegretto 6 7 Poco più animato *r-ni*

Con sord *f* 8 *p* Senza sord. Solo

9 Moderato 10

11 12 13 Poco più animato

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TRUMPET I

14 *rit*

T-bal

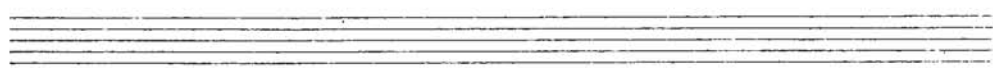
15 *Allegro con brio*

16

17 *con sord*

18

19 *Poco meno mosso*



R. STRAUSS: Ein Heldenleben

(hinter der Szene) 42 Lebhaft (♩. 124-130)

I. in Bb

II. in Bb

III. in Bb

43

R. STRAUSS: Ein Heldenleben - cont.

58 *J.* 132-138' Solo II. in Eb 3 123 23 DEN. RO LA 3^a 2^a 1^a 59 (II. in Eb)

mf *f*

mit Dämpfer 3 3 3 3 3 3 *ff* *dim.* *p* *ff*

mit Dämpfer 3 3 3 3 3 3 *ff* *dim.* *p* *ff*

mit Dämpfer 3 3 3 3 3 3 *ff* *dim.* *p* *ff*

60 (II. in Eb)

ff *cresc.*

ff *cresc.*

ff *cresc.*

61 (II. in Eb) (+1.) zu 2. *p cresc.* 62 zu 2. >>>

fp *f* *ff*

Dämpfer weg *f*

Dämpfer weg *f*

Dämpfer weg *f*

R. STRAUSS: Ein Heldenleben - cont.

80 $\text{♩} = 116-120$
I. in Bb *p*

(I. in E) 81 *hervortretend (prominently)*
mf
dim. *ppp*

dim. 3

82
p *hervortretend* *fp* *fp*
(I. in Bb) *f*

83
fp

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*

f *p*

fp *f*

ff *fp* *fp* *fp*

⑤ I. Solo in B

pp *p* *f*

⑨ I. in C

mf

⑨③

Gewitter und Sturm.
Abstieg
Schnell und heftig | ♩ ca 138

I. Solo in C

ff

Salome

Jochanaan-Motiv

Richard Strauss
op. 54

Breiter (aber immer noch etwas lebhaft)

135 I. und II. Trp. in C

f *ff* *f* *p*

Sehr bewegt (♩ = 76)

237 I. Trp. in E

f

Sehr schnell ♩ = 92

239

p *sempre accelerando* *f*

Salomes Tanz

Etwas lebhafter

Vivace

I. Trp. in F Solo

f *appassionato* *dim.* *pp*

Nach dem Tanz

Andante
Ziemlich langsam

314 3 I. Trp. in C Solo
f *fp*

315 rit. I. Trp. in E
Etwas breit
Più lento
mf *fz* *f*
III. Trp. in E Solo
f

316

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

Ziemlich lebhaft
330 2
pp

Immer bewegter
II. Trp. in B Solo
f

fz *mf* *fz*

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

[Fortsetzung nächste Seite]

359 I. Trp. in E
f *dim.* *p*

Sehr breit
p *f* *fz*

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

Pist. in Bb

$\text{♩} = 46$ I Solo 134 Allegro $\text{♩} = 110-116$
mf *mf* *mp*
(staccatissimo)

mf *mp* *mf*

mf *mp*

139

STRAVINSKY: Petrouchka - cont.

141 Lento cantabile (♩. 70-80) Solo
mf ben cant.

142

143 Allegretto (♩. 64-72) Solo
G.P. (no rit.) f pp

144

145 come sopra 7 come sopra 8 come sopra 6

146

147

148 Con furore, ♩. 138 Lento rall.

149 Lento cantabile (tempo di Valse) (♩. 70-80) Solo
mf ben cant.

150

sim.

265 Solo (♩. 55-58) con sord. ff 3 (II.) 3 4 3

266 I. only ff 3

267 a tempo rit. fine

SHOSTAKOVICH: Symphony No. 1 (All Movements)

I. Allegretto (♩ = 128-132)
I. Solo in Bb
con Sord. *p* *(poco rit.)* *dim.*

21 (♩ = 160) *(open)* *fff* *fff (open)*

1. & 2. in Bb

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

21

III. (♩ = 144)
I. in Bb
II. in Bb
in Falta *ff*

18 19