

Trumpets 2 in B \flat

The Love For Three Oranges: March

S. Prokofiev

Tempo di marcia

8

ff

11 **48**

p

15 **49**

f

18 **50**

ff ff

22

ff

27 **51**

pp pp

31 **52**

pp mp cresc. ff

35 **53**

38

41 **54**

Senza rit.

ff ff

Leonore Overture No 2

L.v. Beethoven

Un poco sostenuto

in E^b
Solo (auf der Bühne.)

Tempo I 8 Un poco sostenuto

The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (E-flat major), and a tempo marking of 'Un poco sostenuto'. The music features a series of eighth notes with triplet markings. The second staff includes a 'Tempo I' marking and a first ending bracket labeled '8'. The third staff continues the melodic line with triplet markings.

Leonore Overture No 3

L.v. Beethoven

Tromba auf dem Theater.
Solo
in B^b

Tempo I 16 Tromba auf dem Theater.
Solo

The score consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a tempo marking of 'Tempo I'. The music features a series of eighth notes. The second staff includes a 'Tempo I' marking and a first ending bracket labeled '16'. The third staff continues the melodic line.

Nocturnes II. Fêtes

C. Debussy

10 Modéré

1. in F Con Sordini *pp*

2. in F Con Sordini *pp*

3. in F Con Sordini *pp*

The score consists of two systems of three staves each. The first system is marked '10 Modéré' and 'in F Con Sordini pp'. The music features a series of eighth notes with triplet markings. The second system continues the melodic line with triplet markings. Red brackets highlight the first ending of the first system and the beginning of the second system.

1. *un peu rapproché*

2. *un peu rapproché*

3.

1.

2.

3.

11

Symphony No 2
V. Der Grosse Appell.

G. Mahler

Più mosso. 30 **Quasi Allegro** viel näher und stärker schnell und schmetternd

Offstage 1. *Etwas näher und stärker (Links aufgestellt)* schnell und schmetternd

Offstage 2. *in F* *in F* näher und stärker (Rechts aufgestellt.)

Offstage 3. *in F* näher und stärker (Links aufgestellt.)

Offstage 4.

Offstage 1. nicht ritenuto lange

Offstage 2. lange

Offstage 3.

Offstage 4.

Magnificat in D-dur

J.S. Bach

1. Magnificat anima mea (♩ = 88-90)

Trpts. in D

f *f* *f* *mf*

f *mf* *poco cresc.*

f *f* *f*

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

f *f* *f*

Bolero

Tr. in D

ff (sans Sord.)

♩ = 72-74

17

18

Rapsodie Espagnole

4 (Assez animé)
in C Sourdine (Reh. 4 - 3 bars after 4)

1. *p*
in C Sourdine

2. *p*

3. *p*

Detailed description: This system contains the first three measures of the first system of music. It features three staves (1, 2, and 3) in treble clef with a key signature of one flat (B-flat). The music is marked 'Assez animé' and 'in C Sourdine'. The first measure is marked with a piano (*p*) dynamic. The notation includes eighth notes, quarter notes, and triplet eighth notes. A red bracket on the left side of the page highlights the first two staves.

7 (Assez animé)
in C (Otez les Sourdines)

1. *p*

2. *p*

Detailed description: This system contains the first two measures of the second system of music. It features two staves (1 and 2) in treble clef with a key signature of one flat. The music is marked 'Assez animé' and 'in C (Otez les Sourdines)'. The first measure is marked with a piano (*p*) dynamic. The notation includes eighth notes and quarter notes. A red bracket on the left side of the page highlights the first two staves.

24 (Mouv^t du début)
in C (Otez les Sourdines) (Reh. 24 - 2 bars after 26)

1. *mf* *ff* *f*

2. *mf* *ff* *f*

3. *mf* *ff* *f*

Detailed description: This system contains the first three measures of the third system of music. It features three staves (1, 2, and 3) in treble clef with a key signature of one flat. The music is marked 'Mouv^t du début' and 'in C (Otez les Sourdines)'. The first measure is marked with a mezzo-forte (*mf*) dynamic. The notation includes eighth notes, quarter notes, and triplet eighth notes. Dynamics change to fortissimo (*ff*) and forte (*f*) in subsequent measures. A red bracket on the left side of the page highlights the first two staves.

1. *mf* *ff* *f* *ff*

2. *mf* *ff* *ff*

3. *mf* *ff* *ff*

25

Detailed description: This system contains the first two measures of the fourth system of music. It features three staves (1, 2, and 3) in treble clef with a key signature of one flat. The music is marked 'Mouv^t du début' and 'in C (Otez les Sourdines)'. The first measure is marked with a mezzo-forte (*mf*) dynamic. The notation includes eighth notes, quarter notes, and triplet eighth notes. Dynamics change to fortissimo (*ff*) and forte (*f*) in subsequent measures. A red bracket on the left side of the page highlights the first two staves.

Symphony No 5

D. Shostakovich

I.

27 Poco sostenuto (♩ = 126)

I. in Bb *ff*

II. in Bb *ff*

III. in Bb *ff*

28

IV Tempo

97 Allegro non troppo (♩ = 120-132)

I. in Bb *f* < *fff* *ff* marc.

II. in Bb *f* < *fff* *ff* marc.

III. in Bb *f* < *fff* *ff* marc.

98

accel. poco a poco

III. in Bb
f cresc. rit.

110 (♩ = 104)
ff

111
(accel.)

Ein Heldenleben

R. Strauss

I. in Bb
II. in Bb
III. in Bb
(hinter der Szene) 42 Lebhaft (♩ = 124-130)
f

43

58 $\text{♩} = 132-138'$ Solo
II. in Eb

59 (II. in Eb)

Musical score for measures 58-59. The score is in 3/4 time and Eb major. It features a solo line for the second horn (II. in Eb) and three staves for the piano accompaniment. The piano parts consist of triplet eighth notes. Dynamics include *mf*, *ff*, *dim.*, *p*, and *ff*. The instruction "mit Dämpfer" (with damper) is present for the piano parts. A red arrow points to the solo line at measure 58, and a red bracket highlights the piano accompaniment in measure 58.

60 (II. in Eb)

Musical score for measures 60-61. The score is in 3/4 time and Eb major. It features a solo line for the second horn (II. in Eb) and three staves for the piano accompaniment. The piano parts consist of triplet eighth notes. Dynamics include *ff* and *cresc.*. A red arrow points to the solo line at measure 60.

61 (II. in Eb)

(+I.)
zu 2. *p cresc.*

62

zu 2.

Musical score for measures 61-62. The score is in 3/4 time and Eb major. It features a solo line for the second horn (II. in Eb) and three staves for the piano accompaniment. The piano parts consist of triplet eighth notes. Dynamics include *fp*, *ff*, *f*, and *ff*. The instruction "Dämpfer weg" (damper off) is present for the piano parts. A red arrow points to the solo line at measure 61, and a red bracket highlights the piano accompaniment in measure 62.

$\text{♩} = 138-144$ 65

Musical score for measures 65-66. The score is in 3/4 time and Eb major. It features a solo line for the first and second horns (I & II in Eb) and three staves for the piano accompaniment. The piano parts consist of triplet eighth notes. Dynamics include *ff*. A red arrow points to the solo line at measure 65, and another red arrow points to the piano accompaniment in measure 65.

66

Musical score for measures 66-67. The score is in 3/4 time and Eb major. It features a solo line for the first and second horns (I & II in Bb) and three staves for the piano accompaniment. The piano parts consist of triplet eighth notes. Dynamics include *ff*, *dim.*, *p*, and *ff*. A red arrow points to the solo line at measure 66, and a red bracket highlights the piano accompaniment in measure 66.

(I & II in Bb)

67 I. in Bb (only)

Musical score for measure 67. The score is in 3/4 time and Bb major. It features a solo line for the first horn (I. in Bb only) and three staves for the piano accompaniment. The piano parts consist of triplet eighth notes. Dynamics include *ff*.

$\text{♩} = 138-144$ mit Dämpfer 74

I & II in Eb *fff* *a2*

I. in Bb mit Dämpfer *ff*

II. in Bb mit Dämpfer *ff*

III. in Bb mit Dämpfer *ff*

measures 1-3 of a new section

75 zu 2.

Dämpfer weg

dim. *ff*

Don Quixote

R. Strauss

Etwas lebhafter ($\text{♩} = 94-96$)

I. in D *f* mit Dämpfer

II. in D *f* mit Dämpfer

III. in D *f* mit Dämpfer

etwas zurückhaltend ($\text{♩} = 90$)

früheres Zeitmaß

ff *dim. pp* *p*

ff *dim. pp* *p*

ff *dim. pp* *p*

Viel schneller (♩ = 130-136)

67

in F *ff*

in F *ff*

in F *ff*

ff *f* *cresc.*

68 (m. rit.) (a tempo) *fff*

(m. rit.) (a tempo) *fff*

(m. rit.) (a tempo) *fff*

fff *ff*

Petrouchka
Fourth Part

I. Stravinsky

265 (Lento $\text{♩} = 50$)
Solo
in C

1. *ff* (con sord.)

2. (con sord.) *ff* *meno f*

266

267

Scheherazade

R. Korsakov

($\text{♩} = 130-148$) K

I in Bb

II in Bb

p *cresc.* *mf*

p *cresc.* *mf*

p

f

L

f *f*

Vivo (♩ = 102-108)
Solo C IV.

I. in A

II. in A

(Slower in 1) (Faster in 2)

D

(♩ = 67-90) (♩ = 102-108)

Tr I in A (♩ = 100) Q

Tr II in A

ff ff ff f

R

Carmen

G. Bizet

2. Akt
Nr. 16 Duett
Allegretto moderato

(75) I. in B (hinter der Szene)

ppp

II. in B (hinter der Szene)

ppp

(76)

77 (Die Clairons kommen näher)

cresc. *mf cresc.*

78

f

79

decresc. *mf dim.*

p smorzando

Elektra

R. Strauss

Sehr schnell
Molto vivace

55

271 I. Trp. in E *ff* con sord. 272 *fff* *ff*

II. Trp. in E *ff* con sord. *fff* *ff*

III. Trp. in Es *ff con sord.* *fff* *ff*

273

fff *fff* *fff*

Richard Strauss
Alpine Symphony, Op.64

Trompete III.

Nacht.
Lento.
in Es. 8

1 Pos. I. 2 3 4 4 Basstuba.

5 Allmählich ein wenig bewegter.
Horn I. Tromp. IV. (mit Dämpfer) 6 (Dämpfer weg)
p *cresc. accelerando*

7 Sonnenaufgang.
Festes Zeitmaß, mäßig langsam.
in C. 8

9 10 11 Tromp. I. *ff* *ff* *f* *mf dim. p*
accelerando *marcato*

12 Der Anstieg.
Sehr lebhaft und energisch. 13 14 15 7 Tromp. I. *ff*

58 59 Durch Dickicht und Gestrüpp auf Irrwegen. 60 61 4 Tromp. I.

62 Immer im Charakter heftigen Drängens. in C. 63 (mit Dämpfer) 1
Tromp. I. II. *f* *f*

64 65 Tromp. I. 3 (mit Dämpfer) *mf* *ff* *f*

66 1 *f*

67 *sempre accelerando* *ffp* *cresc.*

Auf dem Gletscher.
Festes, sehr lebhaftes Zeitmaß (un poco maestoso). 69

70 *f* *p* *f* *fp* *fp* *fp* *fp*

71 72 Gefahrvolle Fugenblicke. *f* *dim. p* *f* *poco catalando* *A tempo, lebhafter als vorher.*

81 82 Tromp. IV. 4 83

mf *f*

84 85 Ziemlich breit. 3

86 87 4 4 Vision. Rest und gehalten. *ff* *marcato* 88 3

89 2

90 6 Viol. I. 91 4 92 2

dim. p *mf* *fp*

Tromp. I. 93

f *ff* *f* *ff* *f* *ff* *ff* *dim. f*

dim. *p* 94 1 2 3 4

95 7 Viol. I. 96 *marcato* *fff*

97 Nebel steigen auf. Etwas weniger breit. *ffp* 6

98 Die Sonne verdüstert sich allmählich. (mit Dämpfer) *pp*

99

100 Elegie. *poco calando* 1 2 11 102 8

dim. pp 11

Gewitter und Sturm, Abstieg.
Schnell und heftig.
(Dämpfer weg)

110 6 111 Basstuba. 1

ffsfz *ffsfz* *sfz*

112 5 113 1 113^a 1 *ff*

114 1 114^a 4

115 3 115^a 3 116 4 117 4

fp *fp* *fp* *ffp* *p*

129 Sonnenuntergang. *cresc.* *f* *dim. p*

130 8 131 5 Tromp. I. II.

132 2 *f* 133 2 *psfz* *psfz*

134 Ausklang. Etwas breit und getragen. 12 135 8 136 12 137 6

psfz

Pique Dame

Akt 5. Bild
Nr. 18 Zwischenaktmusik
Largo [$\text{♩} = 50$]

Peter Tschaikowsky

II. Trp. in B (weit hinter der Szene)

Cornetta I e II

Don Carlos
Atto III

G. Verdi

ALL.^o MOD.^{to} $\text{♩} = 60$

In LA *espressivo cantabile*

pp Dio! *Soli*

In LA *pp* *espressivo cantabile*

