

# BARTÓK CONCERTO PER ORCHESTRA

IL GIOCO DELLE  
4 COPPIE

## Ist TRUMPET in C

Vla., pizz. **90** con sord. *p*

**97** *p* **102** *mf*

**109** *mf* *p* **116** *mf* *p* *mf*

**123** Lo stesso tempo *mf*  
2 senza sord.

**129** **135**

**141** ✓ **147** 1 5 **153** 1

**159** 1 4 **165** 6 **173** 1 5 1 *Poco rit.*

Ist Bsn. etc.

tornando al Tempo I **181** 6 **189** 1 **198** 8 Ist Cl. *Poch. rit.*

a tempo Ist Ob. etc.

**205** 1 6 Ist Fl. etc. 4 **219** 1 3 *Poco rall.*

a tempo Ist Fl. **225** *mf* **228** con sord.

**235** *p*

Ist TRUMPET in C

241 *f* *p*

248 *mf*

252 *p* *pp* 258 1 4 263 1

III. ELEGIA

Andante non troppo

9 Ist. Ob. 14 etc. I 7 22 1 5 28 1

2 Picc. 8 Poco rall. a tempo 34 8 Ist. Vln. sim. non troppo *f*

1 39 1 45 1 4 Ist. Vln. 52 3 57 1 2

Poco allarg. Poco agitato, mosso, rubato Poco rall. tornando al. Ist. Vln. 62 1 3 67 1 1 1

73 Tempo I *f* 80

Tempo I Vln. 86 1 5 Ist. Vln. 93 Poco più mosso Poch. allarg. 2 99 1

a tempo 1 5 106 1 5 112 1 5 118 1 4 123 1 4 128 1

*fff* *f*

# BARTÓK

## CONCERTO PER ORCHESTRA

### V - FINALE

1st TRUMPET in C

81 1 6 88 1 1 3

*f*

96 con sord. 3 104 *ppp*

112 6 119 1 2 1 3 126 1 5 132 Ist & 2nd Trbs.

137 KEY senza sord. *f* più *f*

201 Tempo I. (Presto) 148 1 TACET etc. 3 2nd Trpt. 2

211 3 221 7 231 2 *f* più *f*

238 *f*

244 249 *ff*

Poco meno mosso

256 1 TACET 349 2

356 1 8 365 1 3 1 370 1 3 Trb. Ist Ob. etc.

BSSN Trb. 378 384 Tempo I (Presto) 9 394 1 7

*p*  $\leftarrow$  *mf*  $\rightarrow$  Hns.

7

8

1st TRUMPET in C

402 1 3 Vlns. 408 3 413

418 2 ff 426

TACET 489 3 498 etc. 5 1st Cl. (Trbs.)

508 4 con sord. ppp 3

515 3 525 1 7 533 1 2nd Trpt.

senza sord. p 543 1 5 549 2nd Trpt. p cresc.

Lo stesso tempo, ma pesante

556 3 ff 562 2

568 3 573 1

579 1 7 587 1 3 1st Vln. 594 f

Molto rit. 600 1 \* 602 606 ff

602 Alternative ending: accel. - - - - al tempo

609 6 mf - al tempo

HIGL & SACH 621 625

\* Instead of the original ending, the following alternative may be played from bar 602

ACCENTS

# Sinfonie Nr. 2 D-Dur

## Trompete I

Johannes Brahms, Op. 73

in D  
Allegro non troppo

38 A Viol. I

48 Fl. 4 Ob. *p cresc.* *f* *sf*

61 B 15 C Vcl.

85 16 D Ob. 8 Br. Fag.

118 E (*quasi ritenente*) *mf* 4

132 *f marc.* *ff* 7 Viol. II

148 *mf cresc.* *ff* F 23

179 1. 8 2. 4 35 Viol. I G POS.

225 Pos. Solo Ob. Hr. I 3 19 Ob.

257 Viol. II *ff* 8 H 8 Ob.

# Trompete I

281 Viol. I. *ff* Solo *p* *cresc.*

292 *fp* *sf* 3 I 44 Pk. Solo Hr. Pos.

350 Vcl. [K] 16 Ob. Viol. I 6 Br. Klar. Fag.

384 *p cresc.* *f* *ff* *mf* *quasi ritenente*

395 6 7 3 *f* *ff* *mf*

417 *mf cresc.* *ff* [L] 17 Ob. Klar. II

445 Br. [M] 1 9 8 *p* *cresc.* *f* *dim.* *un poco ritard.* *string.*

477 *in tempo, ma più tranquillo* 10 Ob. *poco rit.* 1

497 *in tempo, sempre tranquillo* 1 5 1 4 *p dolce*

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

*in H* Adagio non troppo 10 Viol. *p dolce* 1 [A] 16 Ob.

[B] *Lo stesso tempo, ma grazioso* 11 [C] *p* *f* Hr. I

Richard Strauss  
Ein Heldenleben, Op. 40

1. Trompete in B.

Lebhaft bewegt.

12 14 2 8 3 8 4 8 5 7

*p*

Viol. Kl. Flöte

6 10 7 6 8 8 9 4 10 3 11 2

*p < f dim. pp*

3 12 11 13 2

*fp cresc. f ff f ff*

Etwas langsamer.

6 14 5 15 8 8 16 8 17 8 18 8 19 langsamer 20 21 8

22 10 23 10 24 5 25 8 26 11 27 6 28 15 29 2 1. u. 2.

Horn

Solo-Violine

30 11 31 14

*p cresc. f*

Mässig langsam.

32 8 33 4 2 34 7 35 6 3. Posaunen 36 5

*dim. p*

3. Posaunen

37 2 38 8 39 1 immer ruhiger 40 7 2

*p mf > pp*

41 6 (Hörner mit Dämpfer) 5 hinter der Scene. 42 Lebhaft.

II.

43 5

# 1. Trompete in B.

*etwas breiter.*

44 *wieder lebhaft*

II. *f*

5 45 8 46 6 47 7 48 7 49 4

**Festes Zeitmass. (sehr lebhaft.)**

*ff* **Kl. Trommel** *1. Es Tr.* *molto marcato*

50 *im Orchester* *sempre ff* *p*

51 *mf* *mf*

52 *II.* *f* 53 *p*

54 *Es.Tr.* *mf* *p* 1

55 13 56 *ff* *dim.* 2

57 12 58 *mit Dämpfer* *ff* *dim. - p*

59 *ff* 60 *ff*

61 *cresc. fff*

Dämpfer weg. 62 *f* 5 63 *f* *mf* 5 64 *ff*

65 *f* *mf* *ff dim. p* *ff*



# 1. Trompete in B.

66 *dim. p* *ff* *dim.* 5 67 *ff*

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

69 *cresc.* *f* *f* *dim.* *f* 70 2 *mit Dämpfer.* *ff*

71 *dim.* 4 72 *ohne Dämpfer* *f*

73 4 *mit Dämpfer* *Es Tr.* 74 *mit Dämpfer* *ff*

75 *dim.* *ff* *ff* 1 *f*

76 2 *f* *mf* *mf* *ff* *ff* *marcato*

77 *ff* 6 78 14 79 *mf* *ff* *mf*

80 *dim.* *p*

81 *dim.* 3 *ppp* 6 82 *hervortretend* *f*

1 83 *fp*

84 *cresc.* *ff* *p* *etwas breit.* *ritard.* *lange Pause.*

# Petruschka

Igor Strawinsky

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

117 *f* *senza sord.*

134 (ca. 108) I Solo in B *mf* *p* *mf* *senza sord.*

135 *mf* *senza sord.*

136 *p*

137 *p*

138 *p*

Lento cantabile (ca. 72) I. in B Solo *4*

141 *1*

142 *1*

G.P. Allegretto *7* *8*

144 *f* *p*

51 Vivo (ca. 160) I. in B Solo *f con sord.*

152

22

2  
1<sup>ST</sup> TRUMPET

DANSE INFERNALE DU ROI KASTCHEÏ

M.M. ♩ = 168

II. TROMBONE

The musical score is written for a 1st Trumpet part. It consists of 15 numbered measures. The notation includes various dynamics such as *sf*, *f*, and *sfz*, and articulation marks like accents and slurs. There are several performance instructions: *II. TROMBONE* at the top, *BEN MARC:* above measure 10, and *MUTED* above measure 14. A *TRUMPET* marking is present above measure 5. The score features complex rhythmic patterns, including triplets and sixteenth notes. Handwritten annotations include *A2*, *1*, *2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, and *15* in boxes, likely indicating fingerings or breath marks. A circled note is visible in measure 2. The bottom of the page has the handwritten note "to 21".

to 21

3  
1<sup>st</sup> TRUMPET IN C

16 17 18 19

I. II. HORN

8 8 4

SIMILE

20

22

21 22

MUTE

I. HORN

2<sup>ND</sup> TRUMPET TAKE THIS (OPEN)

7 5 5

23

SOLO MOTTED

fff

7

24 25 26 27

fff OPEN

I. II. HORN

TRÈS COURT

2

26 27

ACCELERANDO POCO

8 1 6 2 4

28 29

I. II. HORN

ff PIÙ MOSSO (d=)

SEMPRE

2

30 31

d. TRÈS FORT

4 1

32

32

33

V.S. TUI

4 4 4 4

34

4 4 4 4

motu

# Klavierkonzert G-Dur

## 1. Satz

Allegramente [ ca. 126-132 ]

Maurice Ravel

1. Trp in C *sord.* *senza sord.* 2 ②

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

③ 2

③④

1 1

③⑤ 8 1 (-4) 2 3 4

1 (-4) 2 3 4

*ff*

# Parsifal

## Vorspiel

Richard Wagner

Sehr langsam  
I. Trp. in F

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

*piu p* *p sehr zart*

*sf* *dim.* *pp*

PASSO A SOTTO TRUMPFA

# Sinfonie Nr. 2

C-Dur

Robert Schumann  
op. 61

1. Satz

Sostenuto assai [♩ = 76]

1. Trp. in C

Musical score for the first movement of Schumann's Symphony No. 2, first trumpet part. It consists of two staves of music. The first staff starts with a dynamic marking of *pp* and a measure number of 10. The second staff has a measure number of 5. The music is in 4/4 time and C major.

4

# Messe in h-Moll

Symbolum Nicenum (Credo)

Nr. 2 Chor

1. Trp. in D

J. S. Bach  
BWV 232

Musical score for the Credo from Bach's Mass in B minor, first trumpet part. It consists of four staves of music. The first staff starts with a measure number of 28. The music is in 4/4 time and B minor. There are blue diagonal lines drawn across the staves.

8

# Signal aus Ouverture zu Leonore Nr. 2

Allegro

Ludwig van Beethoven  
op. 138

Musical score for the signal from Beethoven's Leonore Overture No. 2, first trumpet part. It consists of four staves of music. The first staff starts with a measure number of 390 and includes the instruction "Trp. in Es Un poco sostenuto". The second staff has a measure number of 394 and includes the instruction "*f* (auf der Bühne)". The third staff has a measure number of 398 and includes the instruction "Tempo Un poco sostenuto". The fourth staff has a measure number of 408 and includes the instruction "p VI.". The music is in 3/4 time and E major. There are blue diagonal lines drawn across the staves.

# Signal aus Ouverture zu Leonore Nr. 3

Allegro

L. van Beethoven  
op. 138

Musical score for the signal from Beethoven's Leonore Overture No. 3, first trumpet part. It consists of four staves of music. The first staff starts with a measure number of 268 and includes the instruction "Trp. in B colla parte". The second staff has a measure number of 273 and includes the instruction "*f* (auf dem Theater)". The third staff has a measure number of 299 and includes the instruction "Tempo I colla parte". The fourth staff has a measure number of 296 and includes the instruction "cresc. f". The music is in 3/4 time and B major. There are blue diagonal lines drawn across the staves.

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

# Concerto in Fa

G. Gershwin

Andante con moto ( $\text{♩} = 64-72$ )

in Bb

*mute (wolfelt crown)*

*p* (*poco cresc.*) (*poco rit.*) (*poco rit.*)

*mf*

(*poco rit.*) ①

② *In hat wolfelt crown*

*p*

*mp*

⑧ *Tempo I* *mute (wolfelt crown)*

*p* (*poco rit.*) (*poco rit.*)

⑨

1. Magnificat anima mea ( $\text{♩} = 88-90$ )

J.S. Bach

Trpts. in D

*f* (*poco cresc.*) *mf*

*f*

*f*

*f* *tr.* **A**

*f* *tr.* 2

*mf* (*poco cresc.*) *f* *tr.* *mf* (*poco cresc.*)

*f* *mf* (*poco cresc.*)

*f* *mf* (*poco cresc.*)

*f* *mf* (*poco cresc.*)



# Mahler - Sinfonia n. 3

Flügelhorn in B - SOLO  
Hinter der Bühne

## III

Comodo. Scherzando, ohne Hast

1. Trp. m. Dämpfer

Musical notation for the first staff, featuring a treble clef, 2/4 time signature, and dynamics *f*, *pp*, and *p*. It includes triplet markings and a measure number 12.

Flügelhorn in B (wie aus weiter Ferne)

Musical notation for the second staff, featuring a treble clef, 2/4 time signature, and dynamics *p*. It includes a measure number 14.

*p* Frei vorgetragen. (Wie die Weise eines Posthorns)

Musical notation for the third staff, featuring a treble clef, 2/4 time signature, and the instruction *portamento*.

Musical notation for the fourth staff, featuring a treble clef, 2/4 time signature.

Musical notation for the fifth staff, featuring a treble clef, 2/4 time signature.

Musical notation for the sixth staff, featuring a treble clef, 2/4 time signature, and the instruction *verhallend*.

Musical notation for the seventh staff, featuring a treble clef, 2/4 time signature, and the instruction *verklingend*.

Musical notation for the eighth staff, featuring a treble clef, 2/4 time signature, and the instruction *espr.*

Musical notation for the ninth staff, featuring a treble clef, 2/4 time signature, and the instruction *rit.*

16 *a tempo*  
*pp* 9 *pp* *rit.* *a tempo*

1

*p* 1

1. Trp. *f* *mf*

Flügelhorn in B  
 in weiler Entfernung  
*p*

27 *p*

28

*molto rit.*  
 Hr. *p* 29 *a tempo. aber langsam*  
 6 *pp*

*verklingend*

# Sinfonie Nr. 9

D-Dur

Gustav Mahler

## 3. Satz (Rondo-Burleske)

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

III. Tr. *ff* 9 9 36 17 2 I. Trp. in F offen *ff* *p subito poco espressivo* Etwas gehalten

355 12 *pp*

377 37 *morendo* 10 *p* *pp* Mit großer Empfindung

404 38 6 4 Solo *P espress. cresc.* *f*

# Eine Alpensinfonie

Richard Strauss  
op. 64

Schnell  
I. II. Trp. in B  
Auf dem Gletscher  
Festes, sehr lebhaftes  
Zeitmaß [♩ ca 120] *f* 68 *mf*

III. IV. Trp. in C *fp* *f* *p* (*un poco maestoso*) *mf*

69 *fp* *fp*

70 *ff* *fp* *fp* *fp* *f* *dim.* *p* 71

1) I. Solo in B *pp*

2) I. in C *mf* 92

93

# SYMPHONY No. 5

GUSTAV MAHLER  
(1860 - 1911)

## I. Pesante $\text{♩} = 60$

4 Trpts  
in B $\flat$

1. *p* *sf* *sf* *f*

*A RITENUTO* *molto* *f* *f* *veloce* *f*

(Triole: flüchtig)

2. *p* *ff* *ff* 1. *sempre ff* 2. *p* *cresc.*

*ff* *f* *ff* *p*

1. Solo *p* *sf* *p* *sf*

*f cresc.* *ff* *sf* *ff* *a tempo* *sf*

mit Dämpfern *tr* Dämpfer ab. (Triole: flüchtig)

*tr* *dim.* *ffsf*

Schalltr. auf!

*a 2* *sf* *ff* *f* *sf veloce* *sf* *fff* *ff*

Plötzlich schneller (♩ = 120)

1. *ff* *p* *f* sehr hervortretend *ff*  
*ff* *p* *ff*

*sempre ff* *sf* *sf* *mf*

2. *f* *f* *f*  
*ff* *p*

*fff* *p* *f* *cresc.* *ff*  
*mf* *fff*

*f* *f* *p* 1. *f* *sf*  
 mit Dämpfer *p* *molto* *fff*

1. Solo *ff* *sf* *dim.*  
*p*

*mf* *cresc.* 2. *p* *cresc.*  
*p*

*molto cresc.* a 2

*sf cresc. sf ff ff p*

*mf sf cresc. sf ff*

$(\text{♩} = 66)$  1. muta in F *molto portamento*

*pp espr.*

*p*

mit Sordinen, Klagend  
3. & 4. in F 3 Schalltr. auf! a 2

*fff*

1. in F

*dim. f 3 f 3 f 3*

*dim. 3 p dim.*

Nicht zurückhalten.  
3. in B $\flat$  offen 2

*pp verlöschend pp 3*

Die Triole immer flüchtig.

*sempre pp*

1. in F m. Dpf.

*veloce p pp 3*

# Tableaux d'une Exposition

de M. Moussorgsky

1839 - 1881

Orchestration de  
Maurice RAVEL

1875 - 1937

Trombe en Ut

## Promenade

Allegro giusto, nel modo russo: senza allegrezza, ma poco sostenuto

The musical score is written for Trompe en Ut and consists of six staves. The time signature is 5/4. The piece is marked 'f' (forte). The music is in a Russian mode. The score includes various musical notations such as slurs, accents, and dynamic markings. Circled numbers 1 through 5 indicate specific measures or phrases.

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# VI. Samuel Goldenberg und Schmuyle

56 Andante 4 (57) (orch tutti)

(con sord.)

58 I<sup>o</sup> sord.

59

60

61

The musical score consists of seven staves of music. The first staff (measures 56-57) is in 4/4 time, marked 'Andante', and includes the instruction '(con sord.)'. It features a melodic line with a triplet of eighth notes in measure 57. The second staff (measures 58-59) continues the melodic line with a first ending bracket and a 'sord.' instruction. The third staff (measures 60-61) features a complex rhythmic pattern with triplets and accents, marked with a circled '60'. The fourth staff (measures 61-62) continues this rhythmic pattern, marked with a circled '61'. The score is written in treble clef with a key signature of one sharp (F#).



The image shows a musical score for trumpet, consisting of two staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). It features a series of eighth-note runs, slurs, and accents. The bottom staff is a rhythmic accompaniment, also in treble clef, with a key signature of one sharp. It includes slurs, accents, and a 'ff' (fortissimo) dynamic marking. A circled number '62' is positioned above the second measure of the bottom staff. The score concludes with a double bar line and a repeat sign.

\* N. B. For best intonation, 2nd trpt can try 'D' trumpet

Richard Strauss  
Don Juan, Op.20

Tromba I.

in E.

Allegro, molto con brio.

The musical score for Tromba I in E major, Op. 20 by Richard Strauss, consists of 19 staves of music. The score begins with the tempo marking "Allegro, molto con brio." and includes various dynamics such as *ff*, *p*, *f*, *sfz*, *ppp*, *mf*, *pp*, *f*, *ff*, *dim.*, *pp*, *mf*, *f*, and *ff*. Performance instructions include "marcato", "tranq.", "C molto vivo", "calando poco", "D tranquillo", "Cor. tranq.", "E", "Solo.", "espr.", "p weich.", "sempre un poco string.", "cresc.", "un poco più lento", "poco calando", "Tempo vivo.", "G poco sostenuto", "calando", "Tempo vivo. poco string.", "a tempo, molto vivace.", and "H". The score is divided into sections A, B, C, D, E, G, and H, with measures numbered 1 through 18. The key signature is one sharp (F#) and the time signature is 2/4.

Tromba I.

Musical score for Tromba I, Don Juan by Richard Strauss. The score is written in a single system with ten staves. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various dynamics such as *mf*, *ff*, *pp*, *f*, *ffp*, *mf*, *f*, *ff*, *mp*, and *cresc.*. Performance instructions include *poco cal.*, *a tempo*, *molto dim.*, *rit.*, *tranq.*, *a tempo*, *con giocoso*, *senza sord.*, *Solo*, *Solo T*, and *poco più agitato*. The score features several measures with first and second endings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15) and includes markings for *Viol.*, *Cor.*, *string.*, and *Trp III in C.*. The piece concludes with a *cresc.* marking and a first ending.

# Strauss - Eine Alpensinfonie

in Gb

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

68 *f* *mf* *fp*

69 *fp*

70 Hörner. *ff*

71 *f* *dim.* *p* *f* *dim.* *p* *mf* *poco calando*

Gefahrvolle Augenblicke.  
A tempo, lebhafter als vorher.

72 Fag. I. *psfz* *p* *1* *73* *10*

74 *poco ritard.* *a tempo* Engl. Horn. *1* Cello. *pp*

75 *pp*

76 *f* *cresc.*

Detailed description: This is a page of a musical score for the first movement of Richard Strauss's 'Eine Alpensinfonie'. The section is titled 'Auf dem Gletscher' and is in 4/4 time with a tempo marking of 'un poco maestoso'. The music is written for various instruments including Flute I, Horns, Bassoon I, Trumpet II, English Horn, and Cello. The score features dynamic markings such as *f*, *mf*, *fp*, *ff*, *dim.*, *p*, *psfz*, *p*, *pp*, and *cresc.*. There are also performance instructions like 'A tempo, lebhafter als vorher' and 'poco calando'. Measure numbers 68 through 76 are circled, and some measures have first and second endings indicated by '1' and '2'. The key signature is G-flat major, and the time signature is 4/4.

O. RESPIGHI

# PINI DI ROMA

I. I pini di Villa Borghesè - TACE

II. Pini presso una Catacomba

Tromba Interna in Do

Lento

4

(Cadenza Corni)

3

(Cadenza Corni)

1

3

*il piu lontano possibile*

4

Piu mosso

3

10

in Do

*f ma dolce ed espress.*

19

22

25

IL RESTO TACE

# Don Pasquale

2. Akt 3. Bild  
Nr. 5 Vorspiel, Szene und Arie

Gaetano Donizetti

Maestoso  
I. Trp. in B Solo  
*dolce*

*p*

*rit.*

*rall.*

*a tempo*

*f*

The musical score is written for a single trumpet in B-flat. It begins with a 'Maestoso' tempo marking and a 'Solo' instruction. The first line includes the instruction 'dolce' and features a triplet of eighth notes. The second line continues with a triplet of eighth notes and a dynamic marking of 'p'. The third line includes a 'rit.' (ritardando) marking and a dynamic marking of 'p'. The fourth line features a 'rall.' (rallentando) marking. The fifth line starts with 'a tempo' and includes a triplet of eighth notes. The sixth line concludes with a dynamic marking of 'f' and a final double bar line.