

J.S. BACH: B MINOR MASS: Credo & Dona Nobis Pacem

Suggested Equipment: Piccolo in A or Trumpet in D or C (for lower parts)

Character: **Stately**

Special Notes: The music should be broadly played and articulated. A lyrical and majestic approach suits this excerpt. Subtle dynamic shadings that follow the melodic line are also appropriate. Continue the line from the end of the second bar into the third, and play the written Bb firmly. The tuning of the Bb can be challenging, so have the pitch firmly in mind as the note is approached. Avoid playing too loudly in forte sections.

CREDO

Trpt in D

SOLO (♩ = 74-82)

mf

cresc.

cresc.

DONA NOBIS PACEM

Trpts in D

SOLO (♩ = 60-62 ♩ = 120-124)

mf

7

7

7

Sinfonie Nr. 2

D-Dur

Johannes Brahms
op. 73

1. Satz

Allegro non troppo

Viol. I I. Trp. in D

ff

284

p cresc.

292

f

in tempo, sempre tranquillo

497 Ob. I. Trp. in D

p dolce

1 5 1

513

mp p

31608

4. Satz

Allegro con spirito

[ca. 126]

Lin D [382] **P**

p cresc. *sf* *f* *sf*

[390] 6 *sf* 6 *f*

[405] *f*

[411] *ff*

[418]

[423]

Klavierkonzert G-Dur

1. Satz

Maurice Ravel

All. gr. [♩ ca. 126-132]

I. Trp. in C sord. senza sord. 2 ②

mf *f*

③ 2

f

③① *p* ③④ *f*

1 1

③⑤ 8 1 (-4) 2 3 4

f

1 (-4) 2 3 4

ff

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Edition Peters

31608

Don Juan

Richard Strauss
op. 20

Allegro molto con brio [♩ ca. 96]

1 I. II. Trp. in E *ff*

Tranquillo, poco a poco più vivente
F 4 I. Solo *espress.*
P *weich*

sempre
cresc.

un poco string. 3 *fff*

un poco più lento

molto vivace 2 *f*

3 I. II. Trp. *f*

1 I. Trp. 3 *mf*

K 19 *f*

in F *pp* P *mf* 4

Giacoso
Solo con sord. *f*

senza sord. *p* S

Vivo
in E Solo *ff*

Eine Alpensinfonie

Richard Strauss
op. 64

Schnell

I. П. Трп. in B.

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

Schnell
I. II. Trp. in B

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

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

III. IV. Trp. in C

f *p*

Op. 64

R. STRAUSS: Don Quixote: Sections 3, 37 & 67

Suggested Equipment: C or D Trumpet

Character: Sec. 3: **Fanfare** Sec. 37: **Lyrical, Tender, Expressive**

Sec. 67: **Aggressive, Angry**

Special Notes: Observe all markings on the page. In the first passage, be sure the accents stand out. In section 68, there have been versions with a *molto ritard* in the first two beats, then an *a-tempo* on beat three. Generally this *ritard* is not used, but it is possible you might be asked to play it that way.

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*

37

I. in D *sehr zart* ($\text{♩} = 52$) *mp* *cresc.* *immer sehr weich*

(poco meno mosso) *mf* *dim.* *p*

Der Feuervogel

Ballettsuite
(Fassung 1909/10)

Infernal dance

Vivo [♩ = 152]

I. Trp. in C

Igor Strawinsky

The musical score is written for two trumpets in C. The first trumpet has a solo section from measure 8 to 13, and the second trumpet has a section from measure 21 to 24. The score includes various dynamics, articulations, and fingerings.

Measure 1: I. Trp. in C, *fff*, 4, 3, 1, 3, 1, *f*.

Measure 2: I. Trp. in C, *fff*, 2, 1, *fff f*, *fff f*.

Measure 3: I. Trp. in C, *ff*, 3, *fff*.

Measure 4: I. Trp. in C, 2, I. Fag., 8, Solo, *f*, 2, 9, 1.

Measure 5: I. Trp. in C, Solo, *f ben marcato*, 10, 1, *f*, *f*.

Measure 6: I. Trp. in C, 11, *ff*, 2, Solo, *mf*.

Measure 7: I. Trp. in C, 12, Solo, 1, 3, 13, Solo, *sf*, *mf*.

Measure 8: I. Trp. in C, 21, *fff*, 3, 4, 22, 4, 2, (II. Trp.), *f*.

Measure 9: I. Trp. in C, 23, Solo, *fff* (sord.), 2, sim., *fff*, 24.

Petruschka

(Revidierte Fassung 1947)

Igor Strawinsky

(116) I. II Trp. in B *fff* con sord. *sim.*
 (117) *mf* *fff*
 (118) 1
 I. u. II. in B 1 *f* senza sord.
 (134) [ca. 108] I Solo in B *mf* *p* *mf* senza sord.
 (135) *p*
 (136) *p*
 (137)
 (138)
 (140) Lento cantabile [ca. 72] I. in B Solo 4 *mf* ben cantabile
 (141) 1
 (142)
 G.P. (143) Allegretto 7 *f* *pp* 8 *f* *pp*
 (144)
 (151) Vivo [ca. 160] I. in B Solo *f* con sord. II. in B 4 *f* con sord.
 (152)

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

(184) *leggiere mf* simile

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

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

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

fff 3 *fff* 3 4 4

BARTÓK CONCERTO PER ORCHESTRA

IL GIOCO DELLE

4 COPPIE

1st TRUMPET in C

Vla., pizz.

90 con sord.

97

102 *mf*

109 *mf*

116 *p* *mf*

123 Lo stesso tempo
2 senza sord. *mf*

129

135

141 ✓

147 1 5 153 1

159 1 4 165 6 173 1 5 1

181 189 1 198 3 5

1st Bsn. etc.

tornando al Tempo I

1st Ob. etc.

a tempo

212 1st Fl.

205 1 6 etc. 4 219 1 3

Poco rall.

a tempo

1st Fl.

225 228 con sord. *mf*

235

p

Measures 241-263. Measure 241 has a circled *f* dynamic. Measure 248 has a circled *mf* dynamic. Measure 252 has a circled *p* dynamic. Measure 258 has a circled *pp* dynamic. Measure 263 has a circled *p* dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

III. ELEGIA

Measures 1-128. The score is divided into several sections with tempo and dynamic markings. Measure 14 has a circled *f* dynamic. Measure 22 has a circled *f* dynamic. Measure 28 has a circled *f* dynamic. Measure 34 has a circled *f* dynamic. Measure 39 has a circled *f* dynamic. Measure 45 has a circled *f* dynamic. Measure 52 has a circled *f* dynamic. Measure 57 has a circled *f* dynamic. Measure 62 has a circled *f* dynamic. Measure 67 has a circled *f* dynamic. Measure 73 has a circled *f* dynamic. Measure 80 has a circled *f* dynamic. Measure 86 has a circled *f* dynamic. Measure 93 has a circled *f* dynamic. Measure 99 has a circled *f* dynamic. Measure 106 has a circled *f* dynamic. Measure 112 has a circled *f* dynamic. Measure 118 has a circled *f* dynamic. Measure 123 has a circled *f* dynamic. Measure 128 has a circled *f* dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

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 1st & 2nd Trbs.

137 KEY senza sord. *f* *più f*

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

211 3 2nd Trpt.

221 7 231 2 *più f*

238 *f*

244 *ff* 249 *ff*

Poco meno mosso

1 256 1 TACET 349 2

1st Hn.

356 1 8 365 1 3 1 370 1 3 Trb. 1st Ob.

BSSN

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

p *mf* Hns.

7

8

1st TRUMPET in C

402 1 3 Vlns. 408 3 413 *f f ff*

2 418 *ff* 426

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

1st Vln. 508 con sord. *ppp* 3

Trb. 515 3 3 1 525 7 533 1 2nd Trpt.

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

Lo stesso tempo, ma pesante 556 *f ff* 562

568 573 1

5 579 1 7 587 1 3 1st Vln. 594 *f*

Molto rit. 600 1 602 *mf* 606 *ff*

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

609 6 621 625

ff ACCENTS

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

Parsifal

Vorspiel

Richard Wagner

Sehr langsam
I. Trp. in F

The musical score is written for the first trumpet in F major. It begins with a bracketed section of eight measures. The tempo is marked 'Sehr langsam'. The dynamics are marked 'pp sehr zart', 'sf', and 'p dim.'. The score is divided into three systems. The first system contains the first eight measures. The second system contains measures 9 through 16, with a '4' above the staff indicating a four-measure rest. The third system contains measures 17 through 24, with a 'V' above the staff indicating a crescendo. The score ends with a double bar line and a repeat sign.

8
pp sehr zart sf p dim.

4 8
pü p p sehr zart

sf dim. pp

Mahler - Sinfonia n. 3

Flügelhorn in B-SOLO

Hinter der Bühne

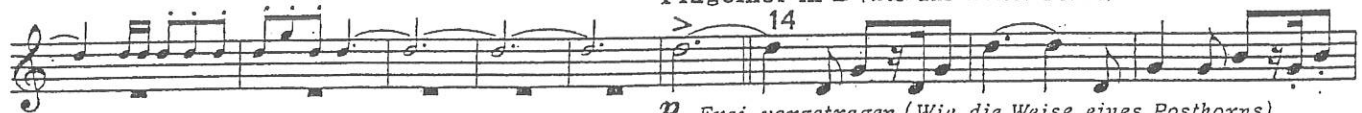
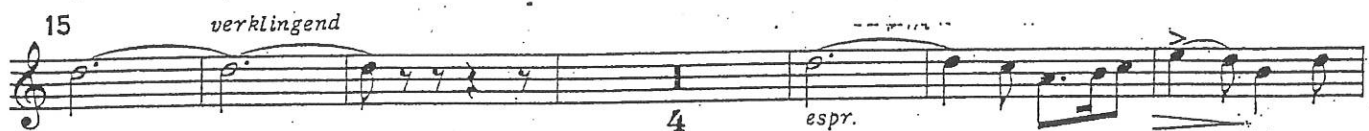
III

Comodo. Scherzando, ohne Hast

1. Trp. m. Dämpfer



Flügelhorn in B (wie. aus weiter Ferne)

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

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

1

rit.

p 1

1. Trp. *f* *mf*

Flügelhorn in B
in weiter Entfernung
p

27 *p*

28

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

verklingend

SYMPHONY No. 5

GUSTAV MAHLER
(1860 - 1911)

I. Pesante $\text{♩} = 60$

4 Trpts in B \flat

1. p sf sf f f

A R E M P O

(Triole: flüchtig)

molto f f

1. sf ff ff $1. sempre ff$ $2. p$ $cresc.$

ff f f ff p

ff f f ff p

1. Solo p sf p sf sf

Schalltr. auf! $a tempo$

$sf cresc.$ ff sf ff sf ff ff ff

mit Dämpfern tr Dämpfer ab. $(Triole: flüchtig)$ $ffsf$

$\#8$ tr $\#8$ $dim.$

$a 2$ sf ff f $sf veloce$ sf fff ff

Plötzlich schneller (♩ = 120)

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

System 1: Features a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. Dynamics include *ff* (fortissimo), *p* (piano), and *f* (forte). A performance instruction *f sehr hervortretend* (f very prominent) is present.

System 2: Continues the melodic lines. Dynamics include *sempre ff* (always fortissimo), *sf* (sforzando), and *mf* (mezzo-forte). A first ending bracket is marked with a '1.'.

System 3: Includes a triplet of eighth notes in the treble staff. Dynamics include *ff* and *f*. A second ending bracket is marked with a '2.'.

System 4: Features a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. Dynamics include *mf* (mezzo-forte), *fff* (fortississimo), and *ff*. A performance instruction *Rec* (Ritardando) is present.

System 5: Includes a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. Dynamics include *f* (forte), *p* (piano), and *fff*. A performance instruction *mit Dämpfer* (with damper) is present.

System 6: Features a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. Dynamics include *p* (piano), *molto* (molto), and *fff*. A performance instruction *1. Solo* is present.

System 7: Includes a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. Dynamics include *ff* (fortissimo), *sf* (sforzando), and *dim.* (diminuendo). A performance instruction *1. Solo* is present.

System 8: Features a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. Dynamics include *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). A performance instruction *2. p* (piano) is present.

molto cresc. *a 2*

sf cresc. *sf* *ff* *ff* *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. *p* *dim.*

Nicht zurückhalten.

pp *verlöschend*

3. in B \flat offen

2

pp 3

Die Triole immer flüchtig.

sempre pp

1. in F m. Dpf.

veloce p *pp 3*

4. Satz (Finale)

Etwas schleppend Allmählich etwas fließender Wieder schleppend Più mosso

104 (J = 14) 9 2 1 1

Baß tuba

44 rit. I. und II. Trp. in F Wieder schleppend (nicht teilen) Più mosso zurückhaltend

p f mit Dämpfer p

Sinfonie Nr. 7

e-Moll

5. Satz (Rondo-Finale)

Tempo I (Allegro ordinario) (J ca. 120)

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 fließend drängend dim. ff 3 ff

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

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

pp Auf einem kleinem Piston 2 2

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

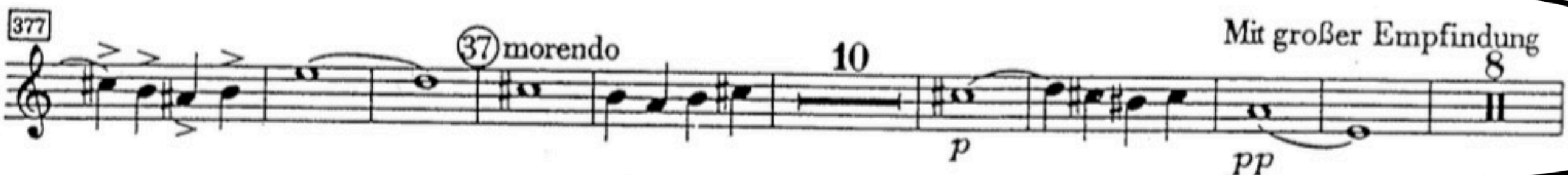
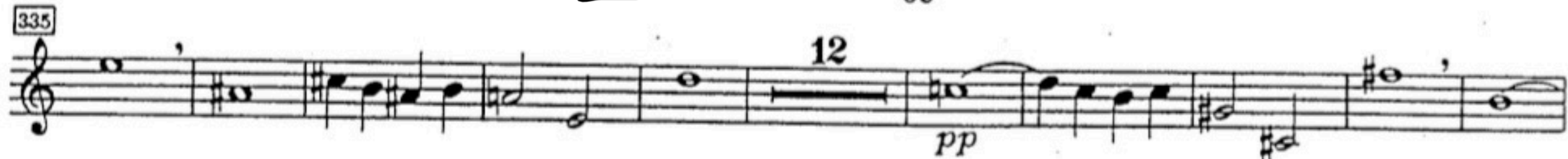
Allegro assai. Sehr trotzig

D-Dur

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

I. Trp. in F
offen

Etwas
gehalten



Quadri di un'esposizione

Promenade

Allegro giusto, 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.

59

60

ff II. Trp. in C

61

f

ff

f

cresc.

62

2

2

ff

3

O. RESPIGHI

PINI DI ROMA

I. I pini di Villa Borghese - TACE

II. Pini presso una Catacomba

Tromba Interna in Do

Lento

4

3

(Cadenza Corni)

(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

The musical score is written for a single horn part, specifically for the internal horn in C. It begins with a 'Lento' tempo and a 4/4 time signature. The first staff shows a cadenza for the horns, marked with a '4' and a '3'. The second staff starts at measure 10, marked 'il piu lontano possibile' and '4', and then 'Piu mosso' with a 3/4 time signature. The third staff starts at measure 19, and the fourth at measure 22. The score ends at measure 25 with the instruction '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.

p

rall.

a tempo

f