OUVRAGE PROTEGE
PHOTOCOPIE
INTERDITE

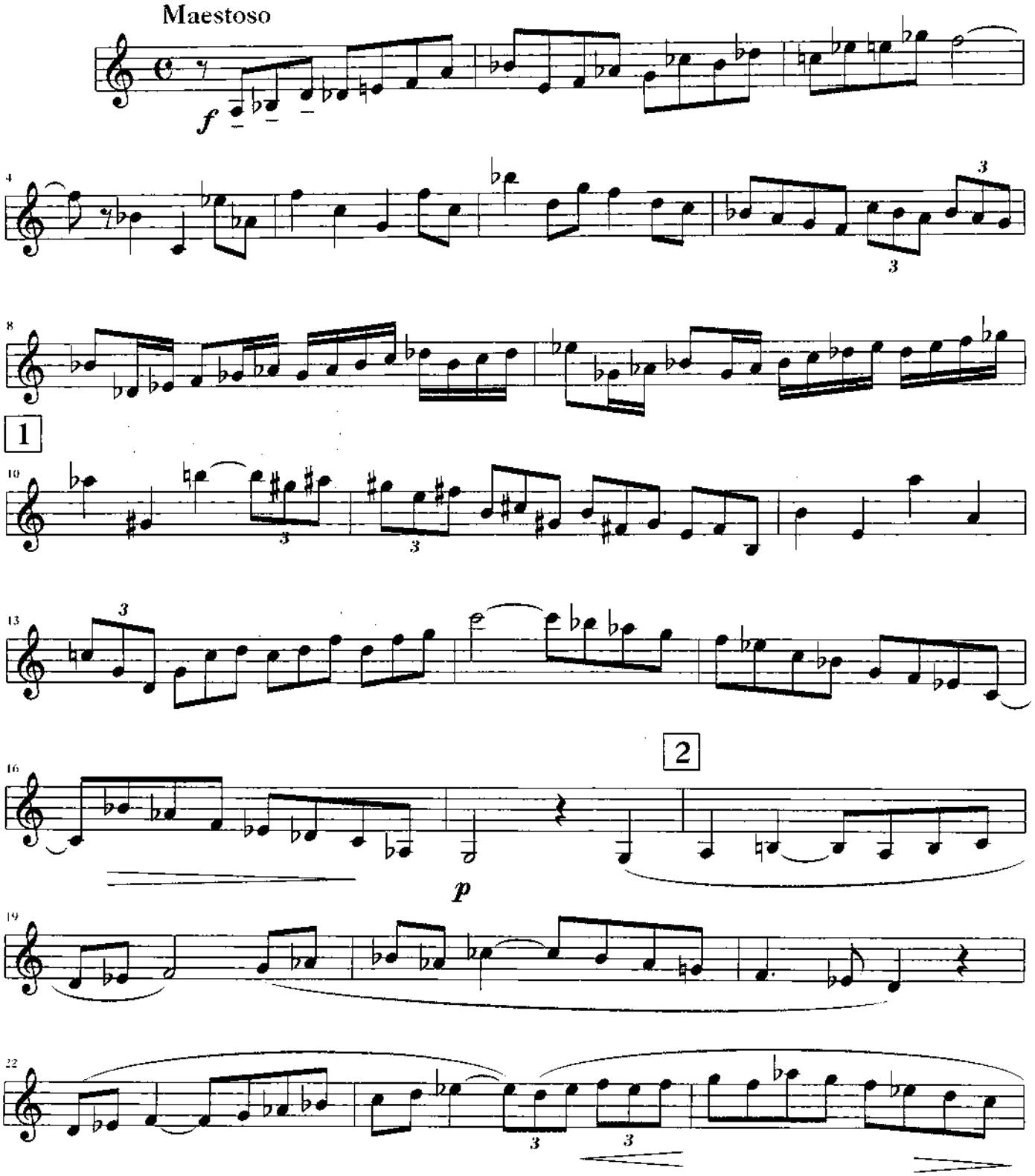
INTRADA

pour trompette en ut et piano

Trompette en ut

H. 193

Arthur HONEGGER
1947



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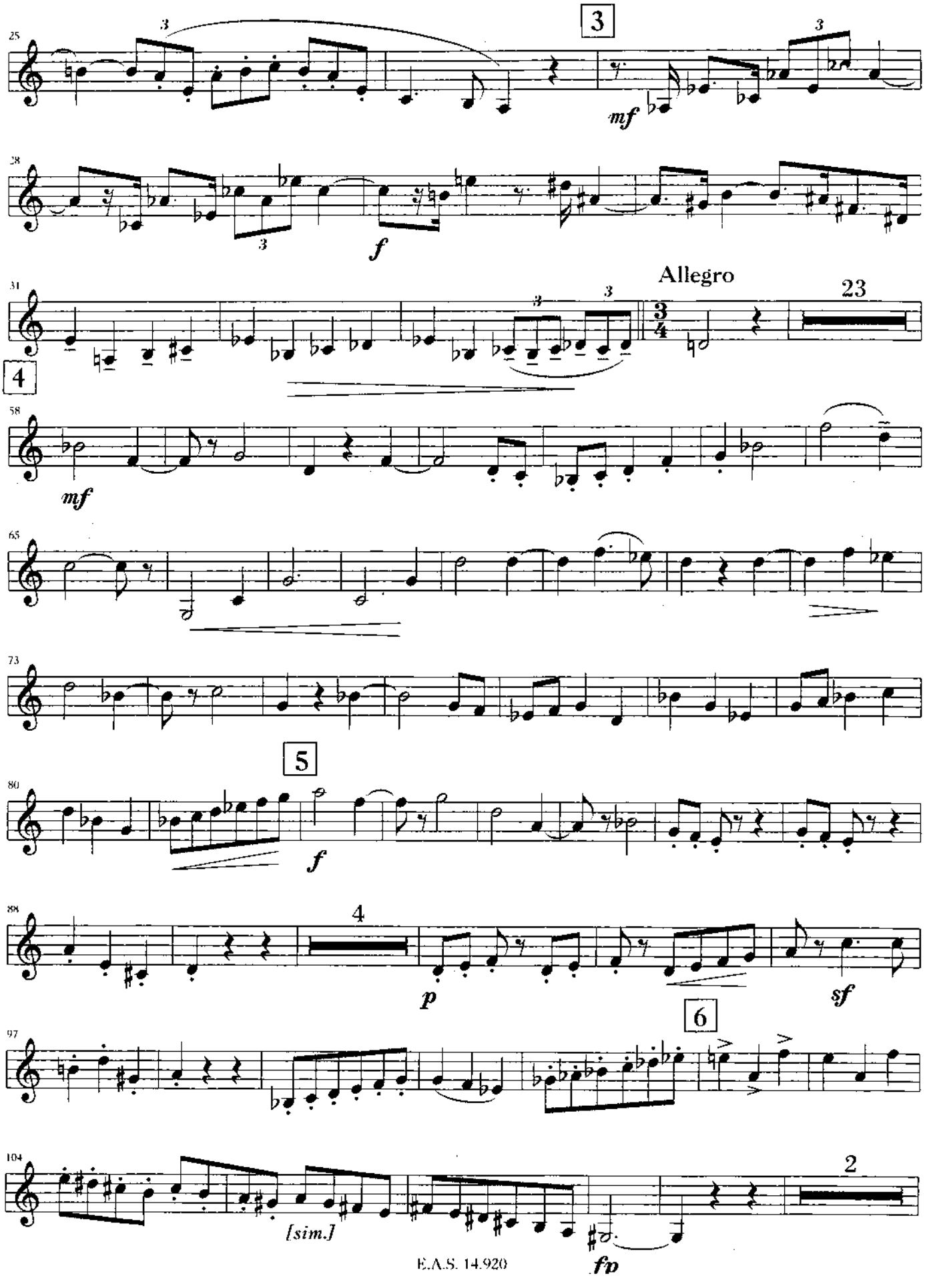
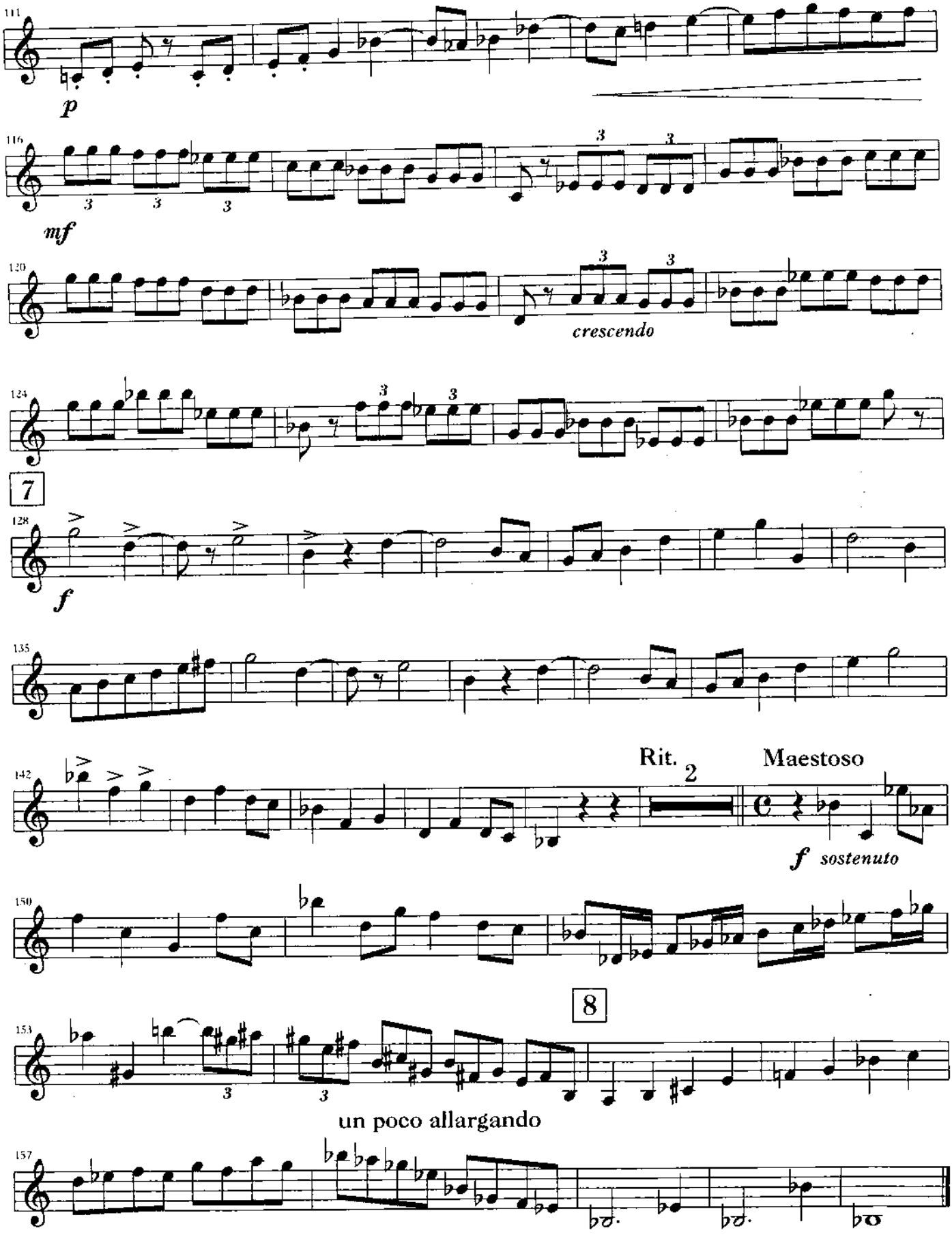
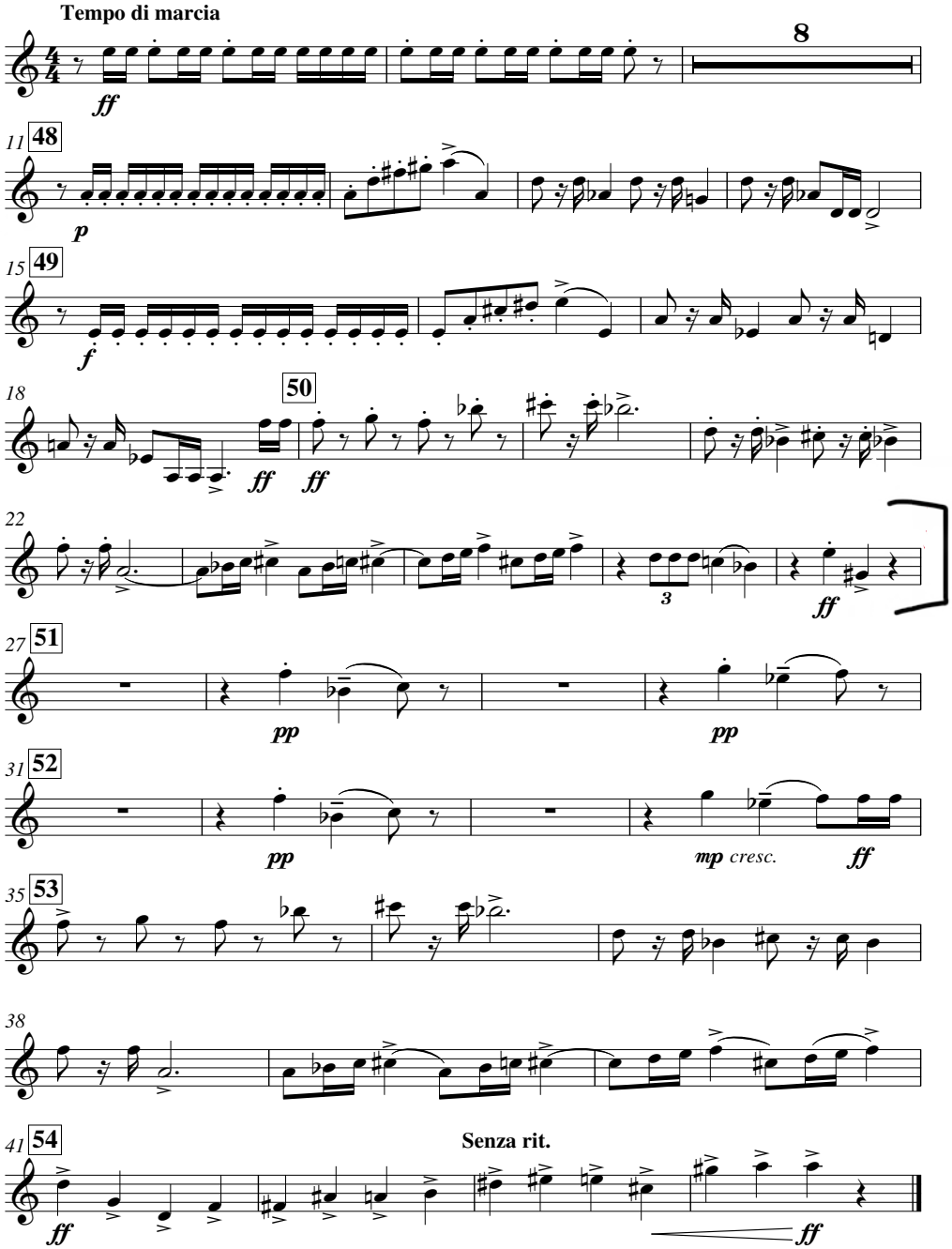

25
3
mf
28
f
31
Allegro
23
4
58
mf
65
73
5
80
f
88
4
p
6
sf
97
104
[sim.]
2
fp


111
p
116
mf
120
crescendo
124
7
128
f
135
142
Rit.
2
Maestoso
f sostenuto
150
8
153
un poco allargando
157

Trumpets 2 in B♭

The Love For Three Oranges: March

S. Prokofiev

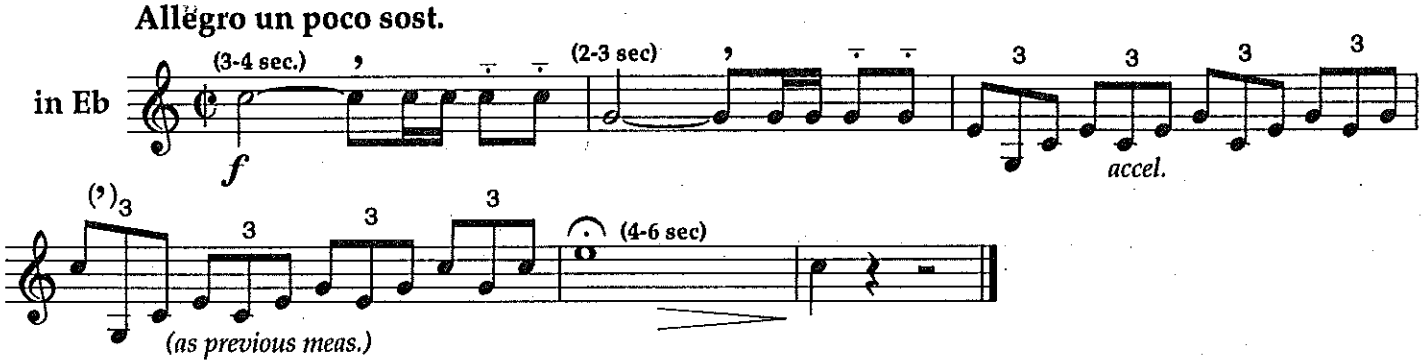


BEETHOVEN: LEONORE OVERTURES: Nos. 2 & 3 Off-Stage Trumpet Calls

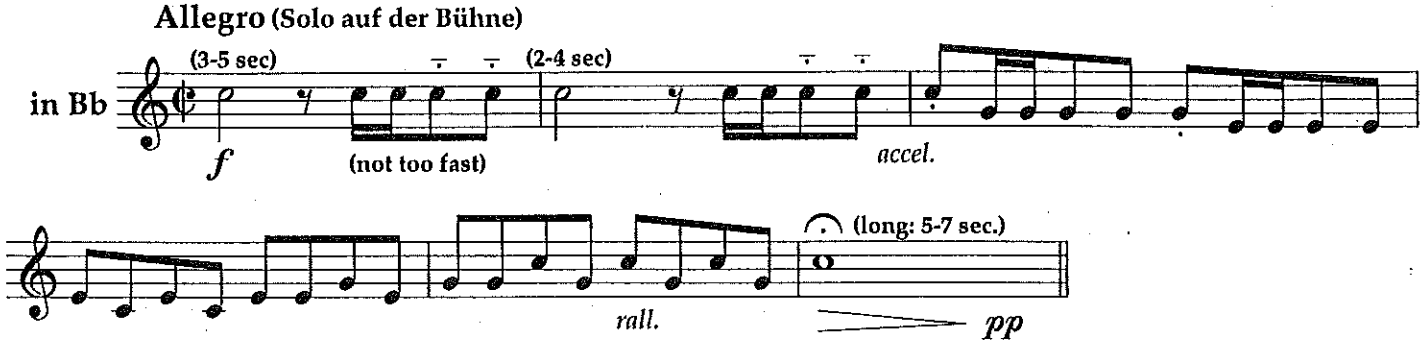
Suggested Equipment: C or Bb Trumpet
Character: **Bold, Brilliant Fanfare**
Special Notes: Each of these passages is played twice in each work (only one appearance of the excerpt is printed here): the second appearance is louder (sounding nearer) than the first. Exaggerate the firmness of tonguing for clarity considering the off-stage position. Note the pacing indicated; work for a natural accelerando/ritardando in each. The breath marks need not be for breathing, but they **do** indicate a break in the sustain. Some conductors may want the breaks omitted entirely. Prepare the excerpt both ways.

In Overture No. 2, the break indicated in the 4th measure should be minimal if at all. It may be best to prepare the bar without any break in line though with a slight break in timing followed by the accelerando as done in measure 3. As indicated above, prepare the passage with AND without the slight break and be able to play it both ways.

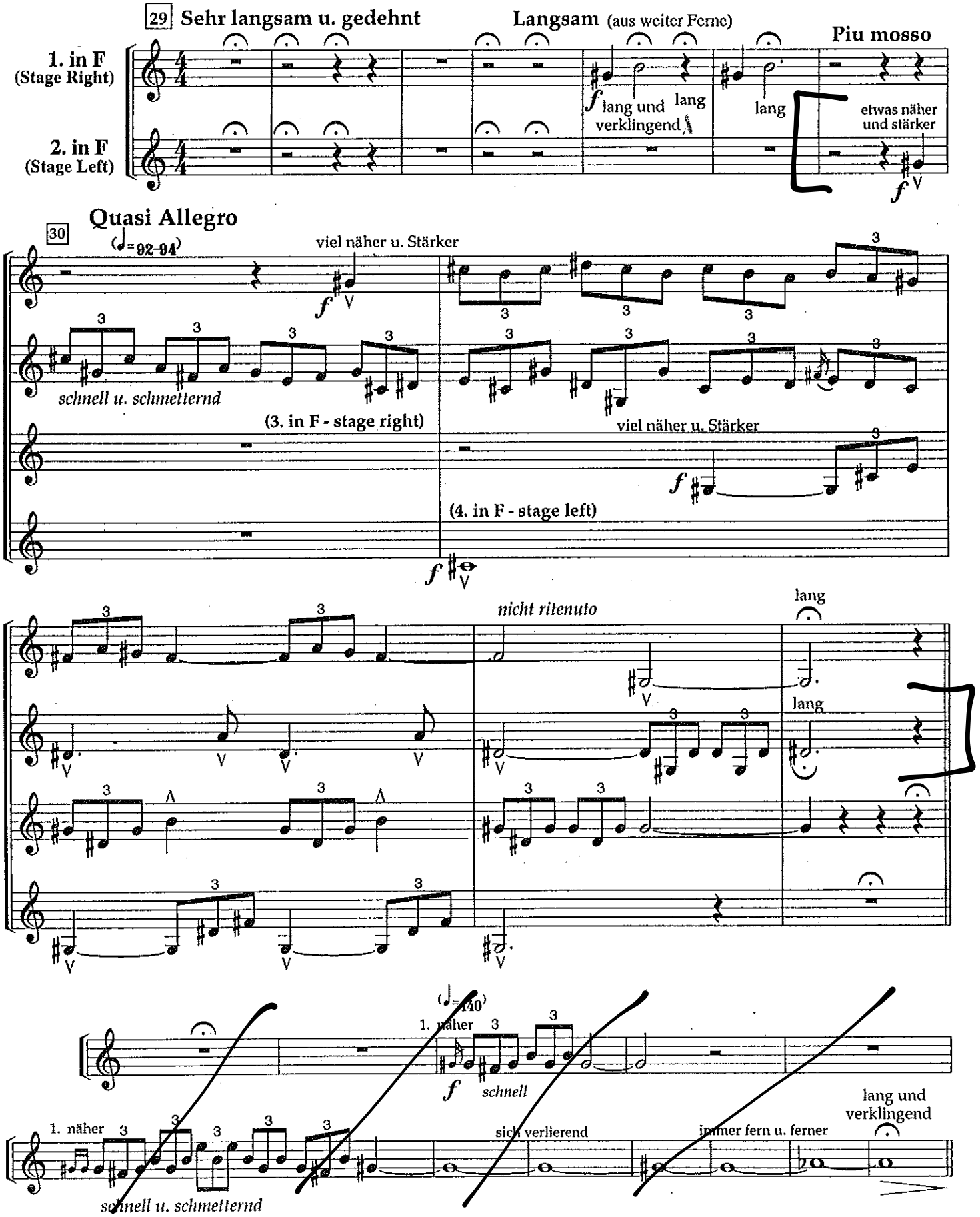
Overture No. 2



Overture No. 3



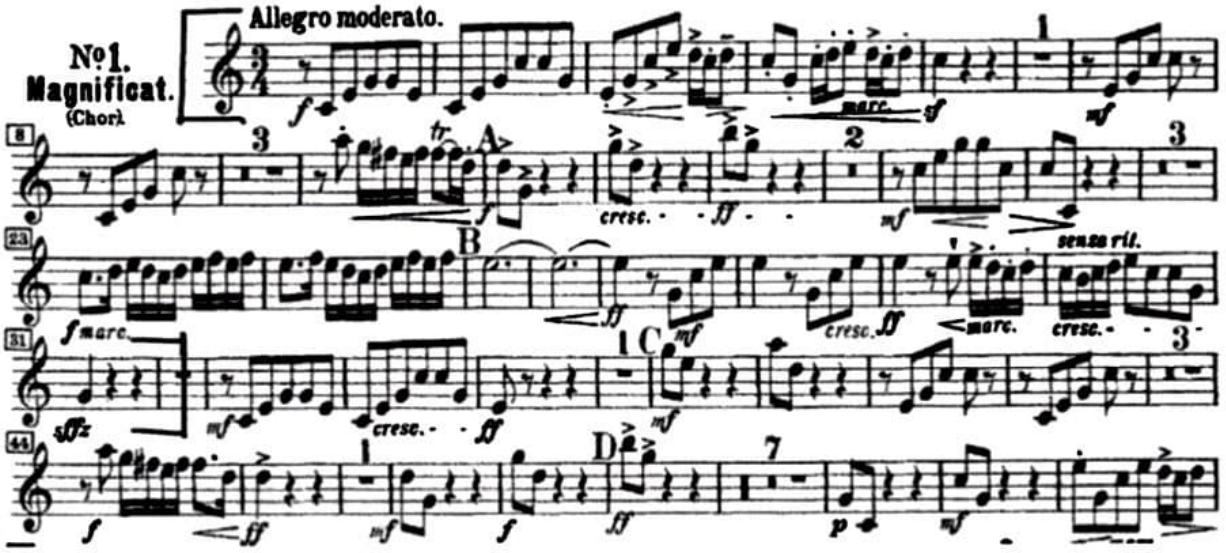
MAHLER: Sym. No. 2 - cont.



Magnificat.

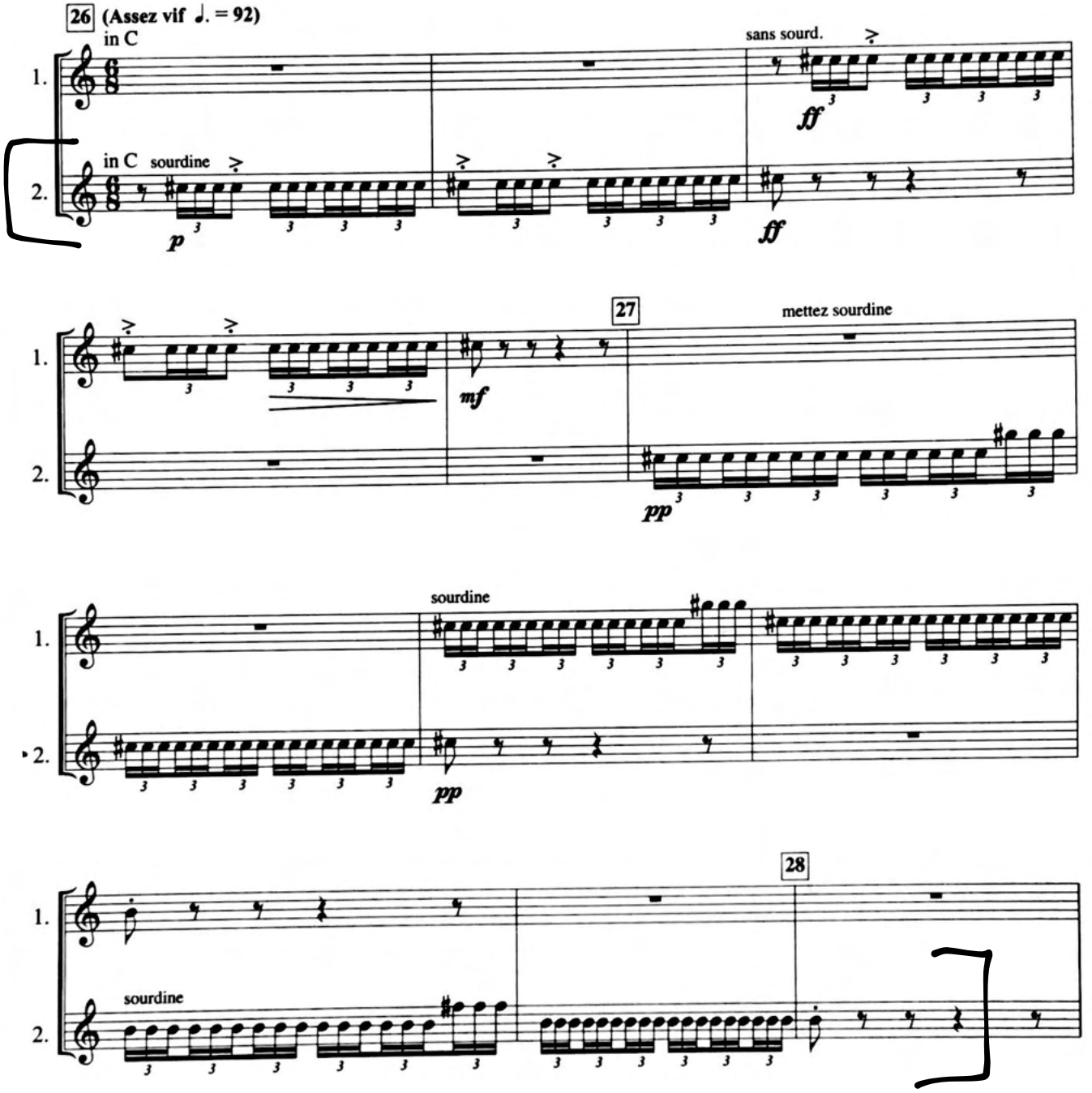
Tromba II in D.

J.S. BACH.



(Reh. 26 - 28)

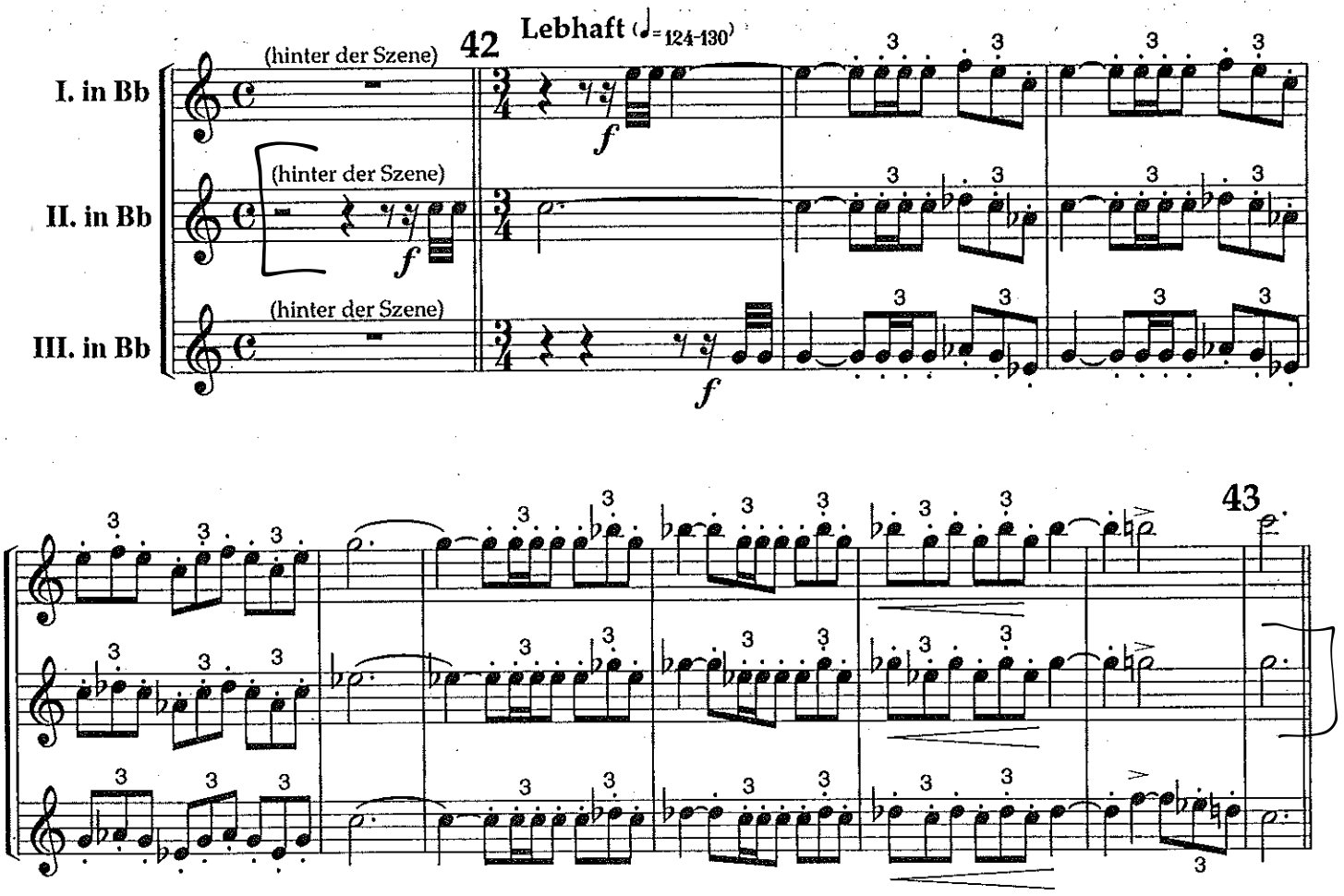
In this passage, feel the air continuing forward on the lower note and just flip the upper triplet with quick timing each time. I also practice this with first and second parts combined together. If I can work up to playing this at tempo with both parts together, playing them each separately is much easier.



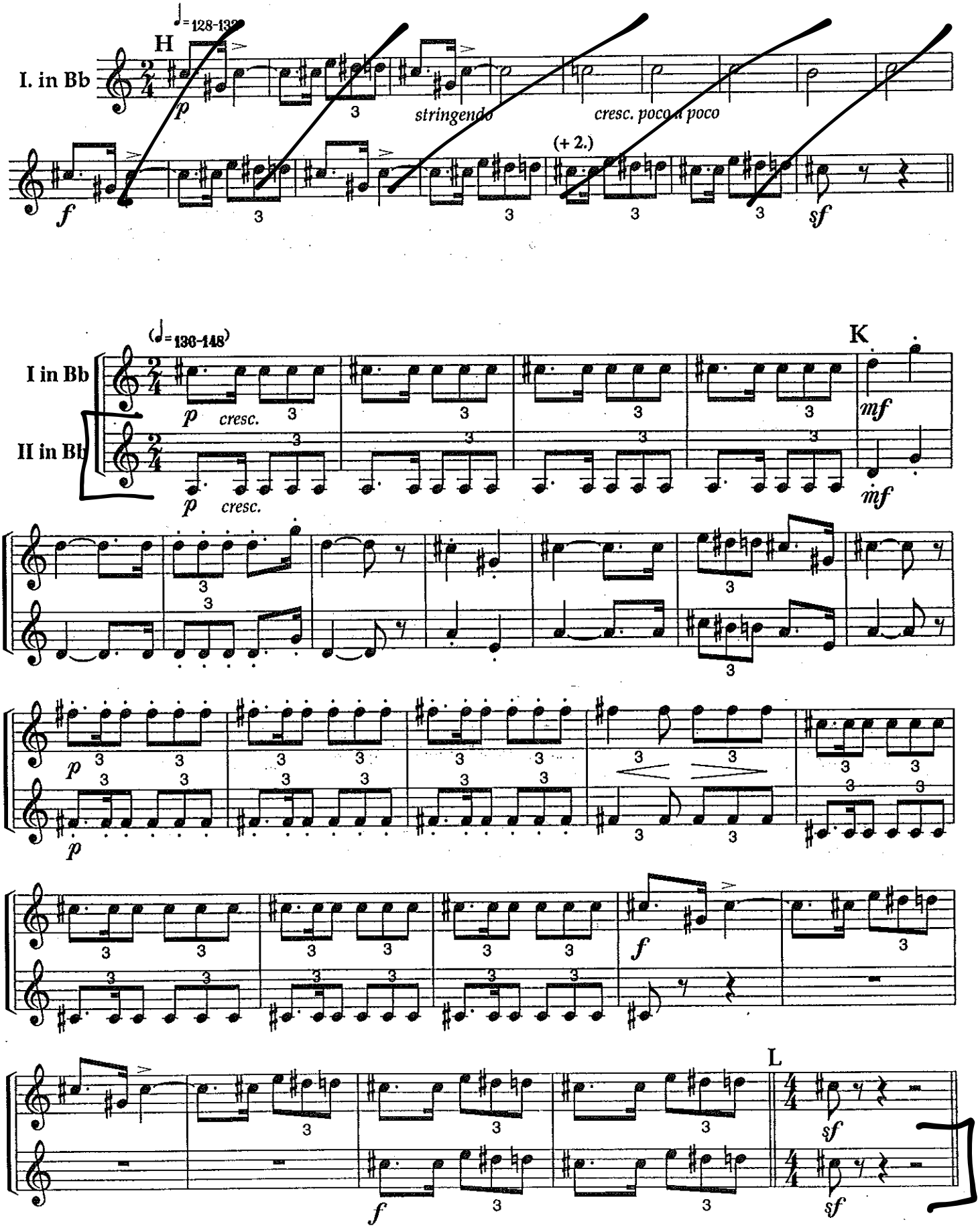
R. STRAUSS: Ein Heldenleben

Suggested Equipment: C or Bb Trumpet - Straight Mute; C, Bb or Eb for Parts in Eb
Character: **Bold, Heroic & Aggressive** (fanfare excerpts) / **Lyrical & Romantic** (sec. 80-82)
Special Notes: In the trio ("sword fight/battle") sections, it's important to lift off the ends of ties so tempo is not lost. Note the slight tempo changes from one excerpt to the next. Just before #62, the mute must come out and the high C at #62 should be right in time. Be sure to distinguish accented from unaccented notes and dotted-eighth-sixteenths from triplets in all these passages.

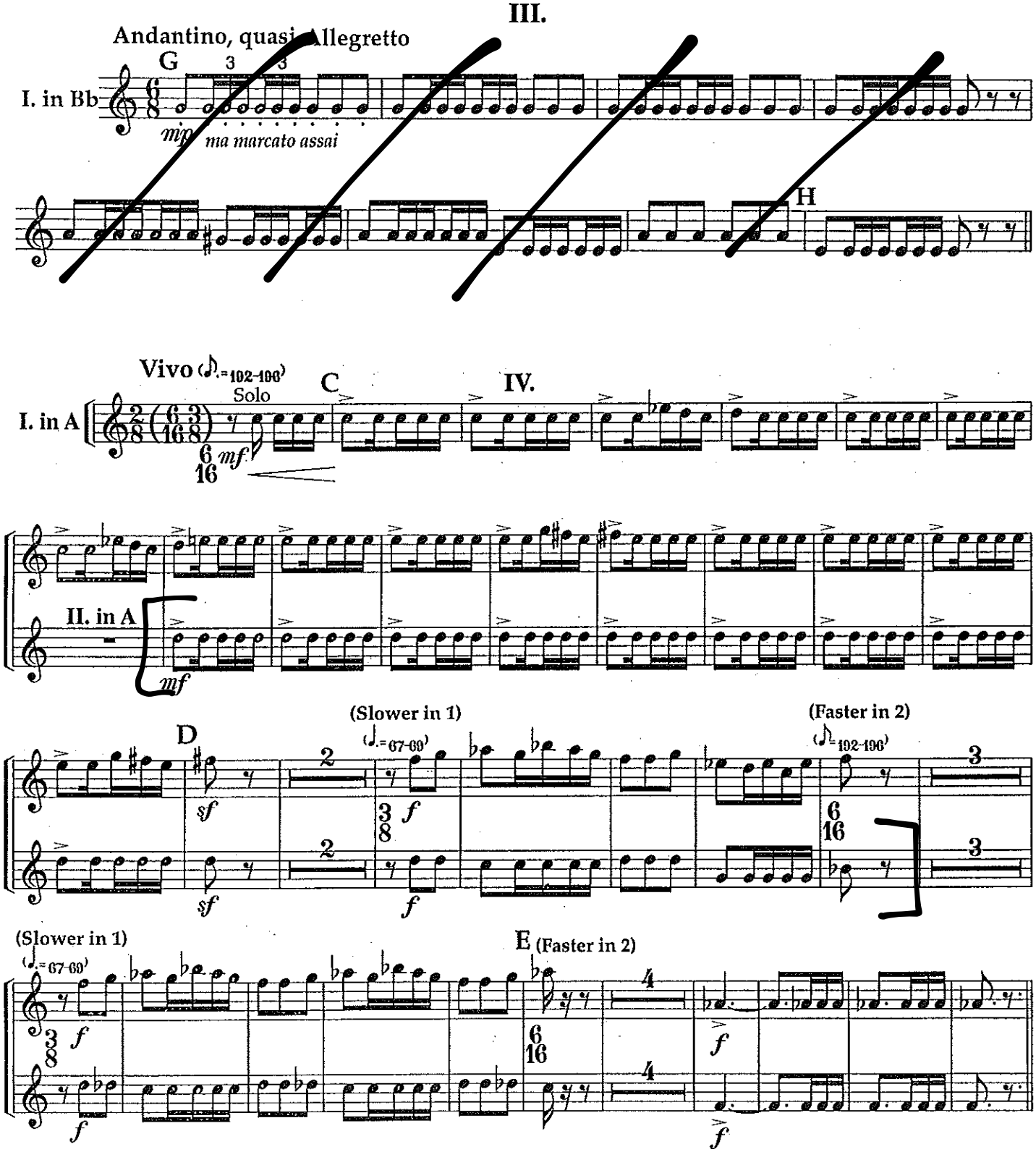
The lyrical themes (Sec. 80-82) are similar in character to the one in "Don Juan." Be certain to maintain a steady tempo throughout. Note the dynamic of each passage; do not let the loud passages become shrill or harsh.



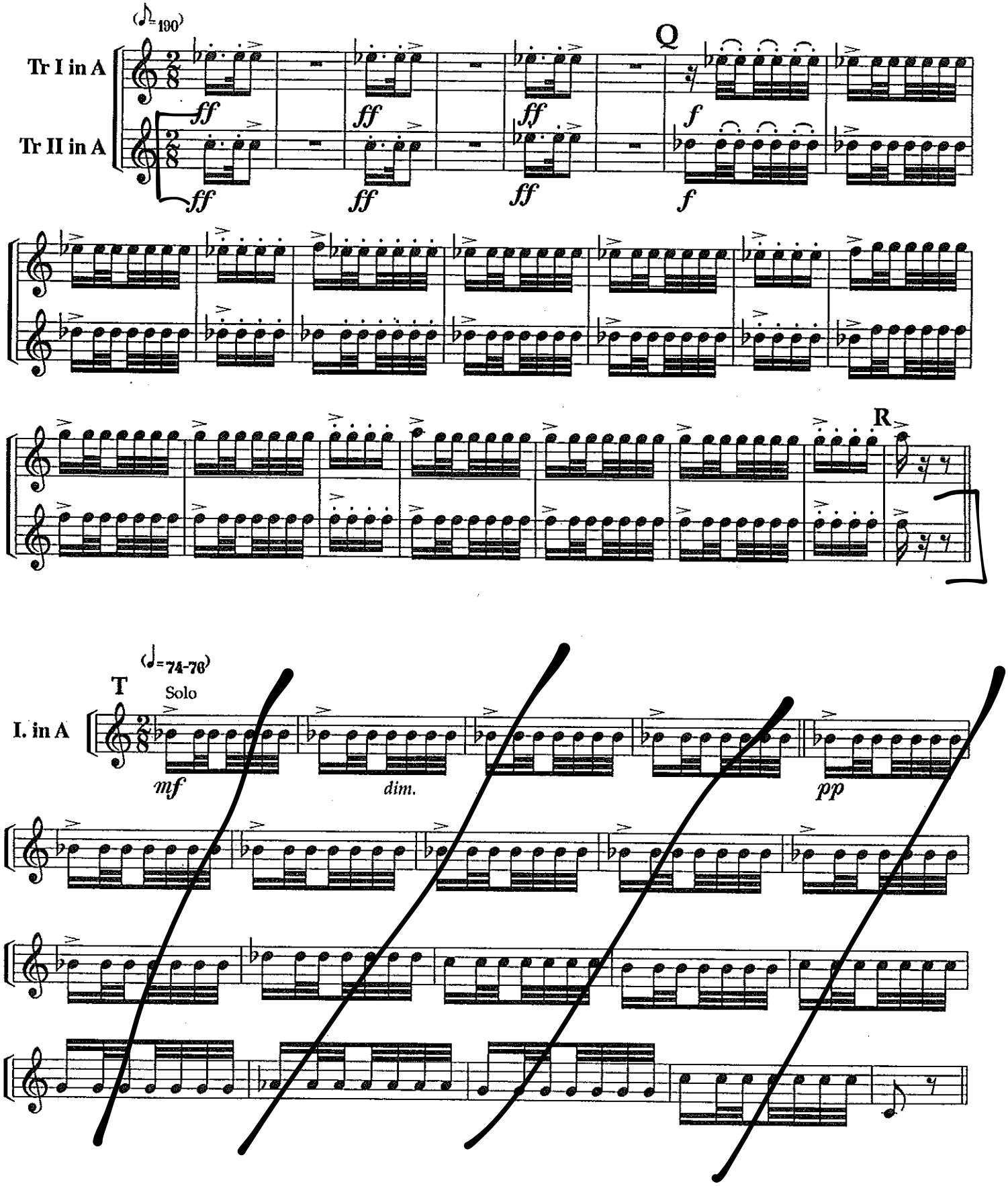
RIMSKY-KORSAKOV: Scheherazade - cont.



RIMSKY-KORSAKOV: Scheherazade - cont.



RIMSKY-KORSAKOV: Scheherazade - cont.

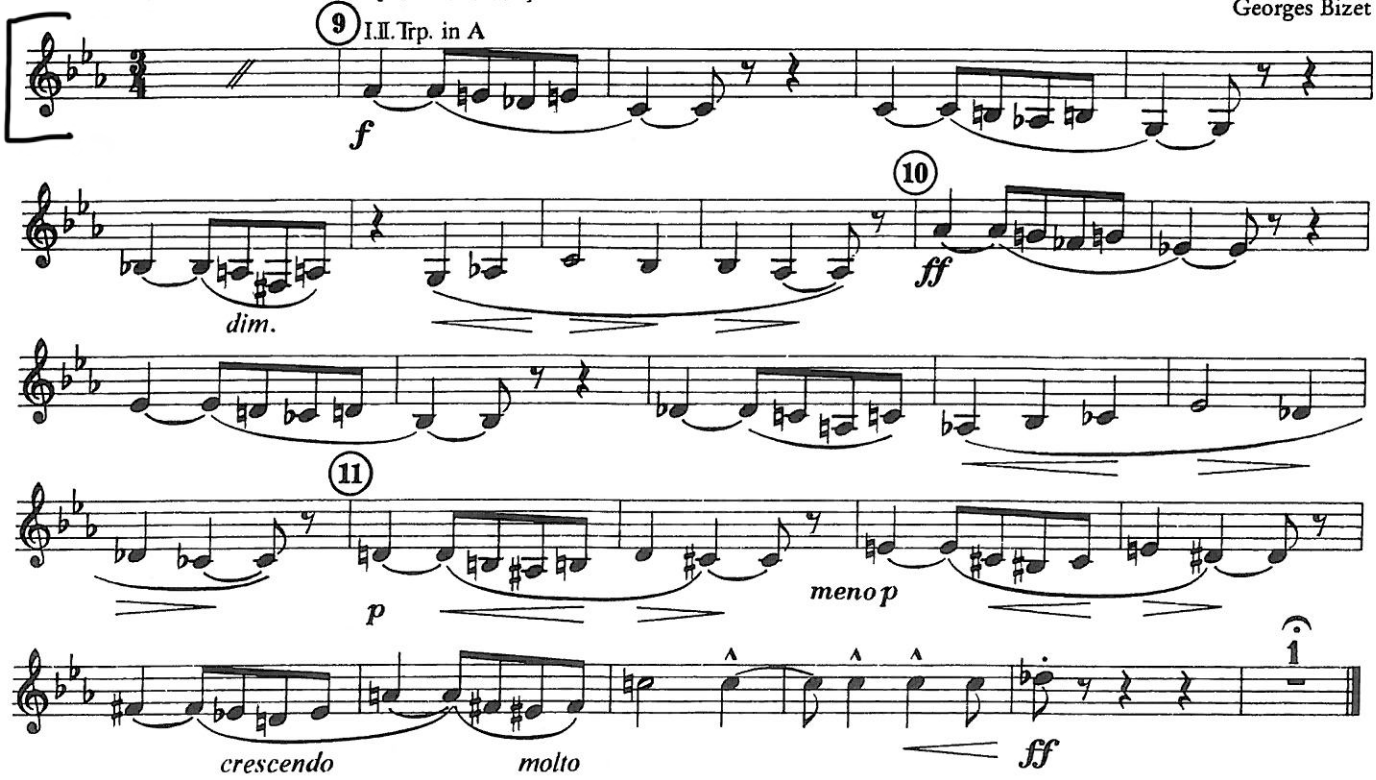


Carmen

Vorspiel

Andante moderato [♩ = ca. 69]

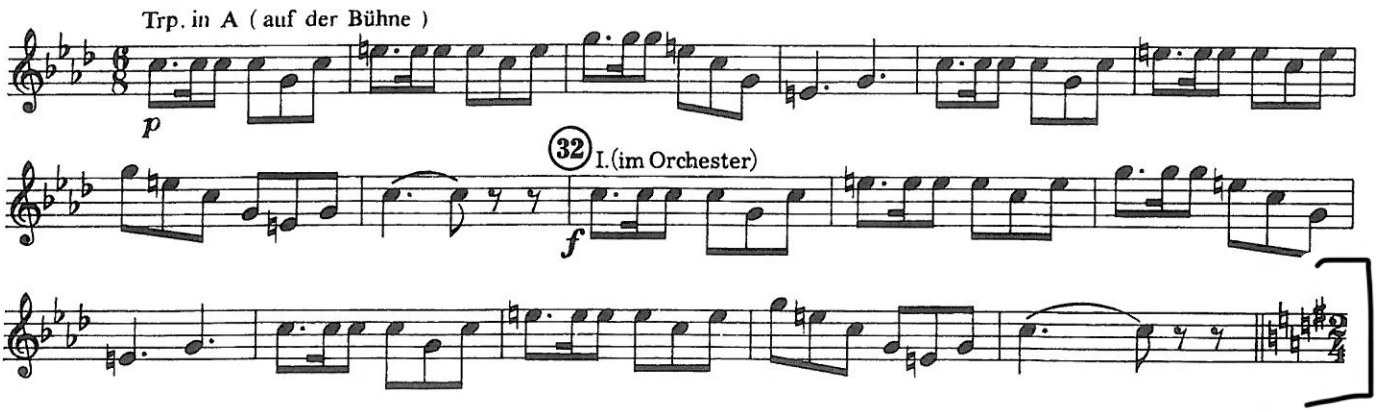
Georges Bizet



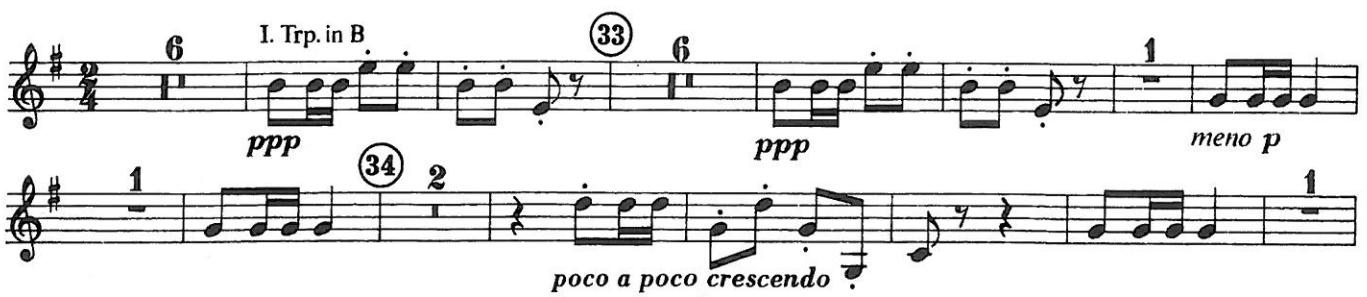
1. Akt

Marsch und Chor der Gassenjungen

Allegro [♩. = ca. 112]



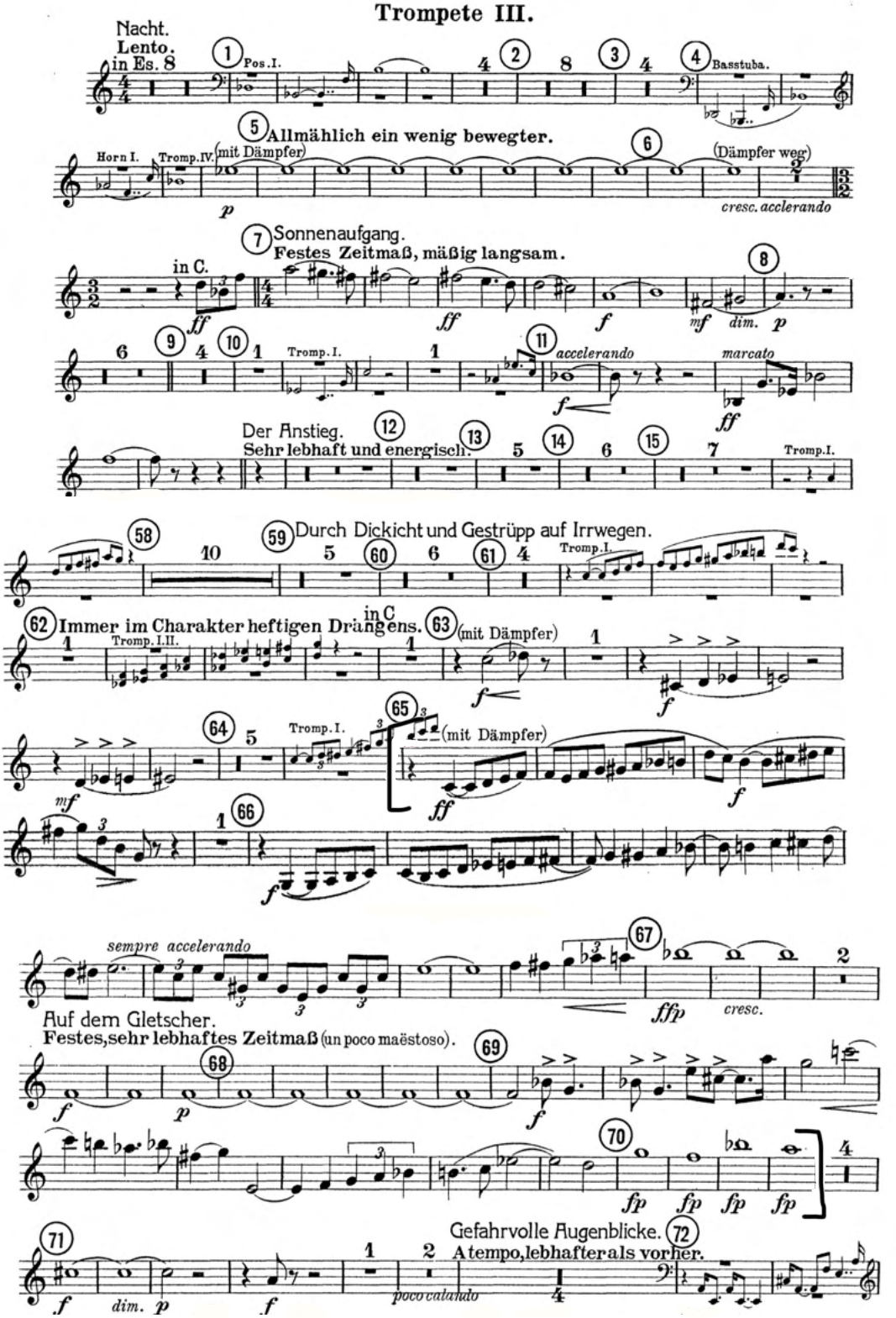
Allegro moderato [♩ = ca. 112]

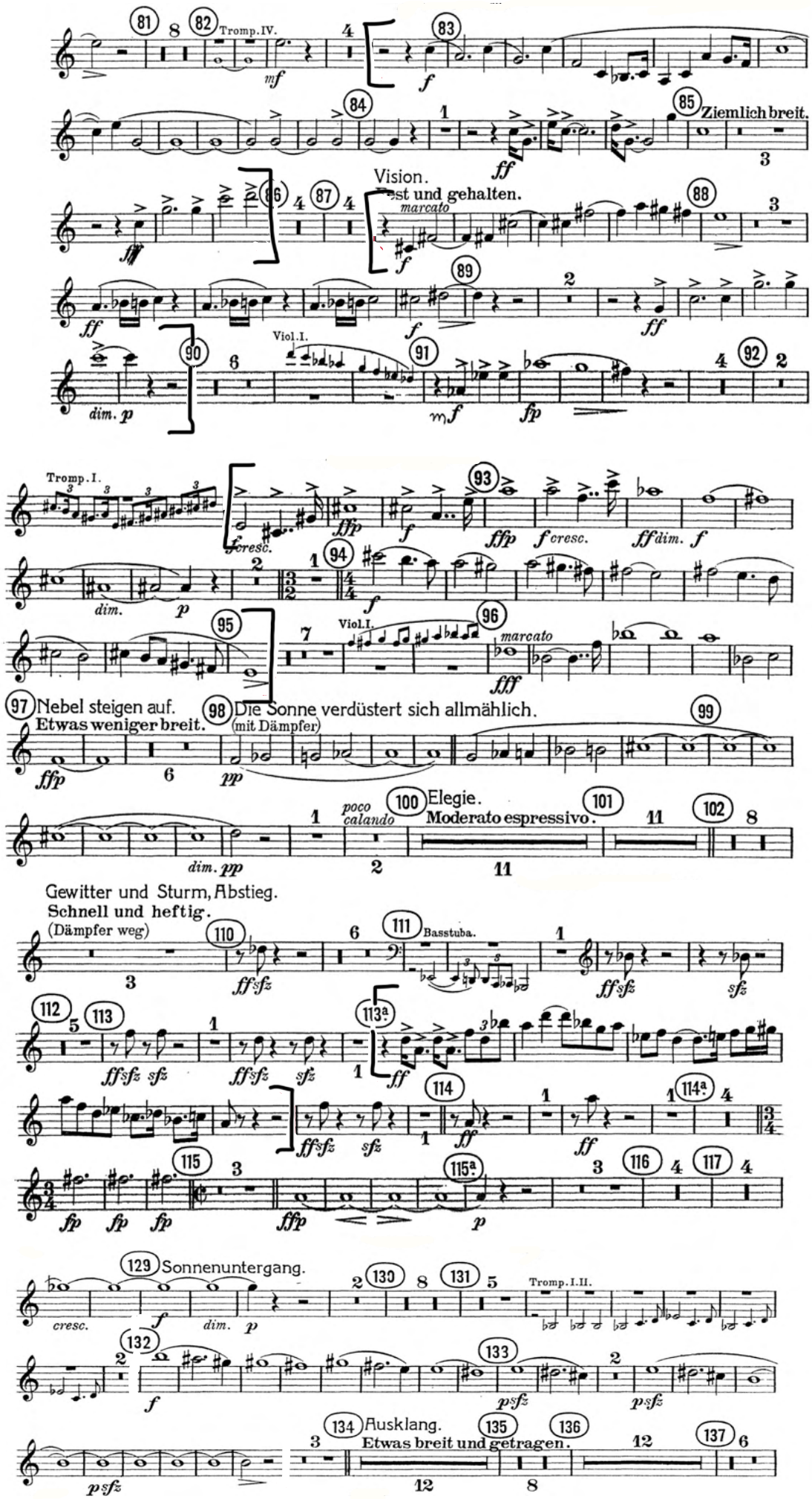


Richard Strauss

Alpine Symphony, Op.64

Trompete III.




81
82
Tromp.IV.
mf
83
f
84
85
Ziemlich breit.
ff
Vision.
86
fff
87
marcato
f
88
ff
89
f
ff
Viol.I.
90
dim. p
91
mf
fp
92
Tromp.I.
fcresc.
ffp
93
f
ffp
f cresc.
ff dim.
f
dim.
p
94
f
95
Viol.I.
96
marcato
fff
97 Nebel steigen auf.
Etwas weniger breit.
ffp
98 Die Sonne verdüstert sich allmählich.
(mit Dämpfer)
pp
99
poco calando
100 Elegie.
Moderato espressivo.
101
102
dim. pp
Gewitter und Sturm, Abstieg.
Schnell und heftig.
(Dämpfer weg)
110
ff sfz
111
Basstuba.
ff sfz
sfz
112
113
ff sfz sfz
ff sfz sfz
113a
ff
114
ff sfz sfz
ff
114a
ff
115
fp fp fp
ffp
115a
p
116
117
129 Sonnenuntergang.
cresc.
f
dim. p
130
131
Tromp.I.II.
132
f
133
p sfz
p sfz
134 Ausklang.
Etwas breit und getragen.
135
136
137
p sfz

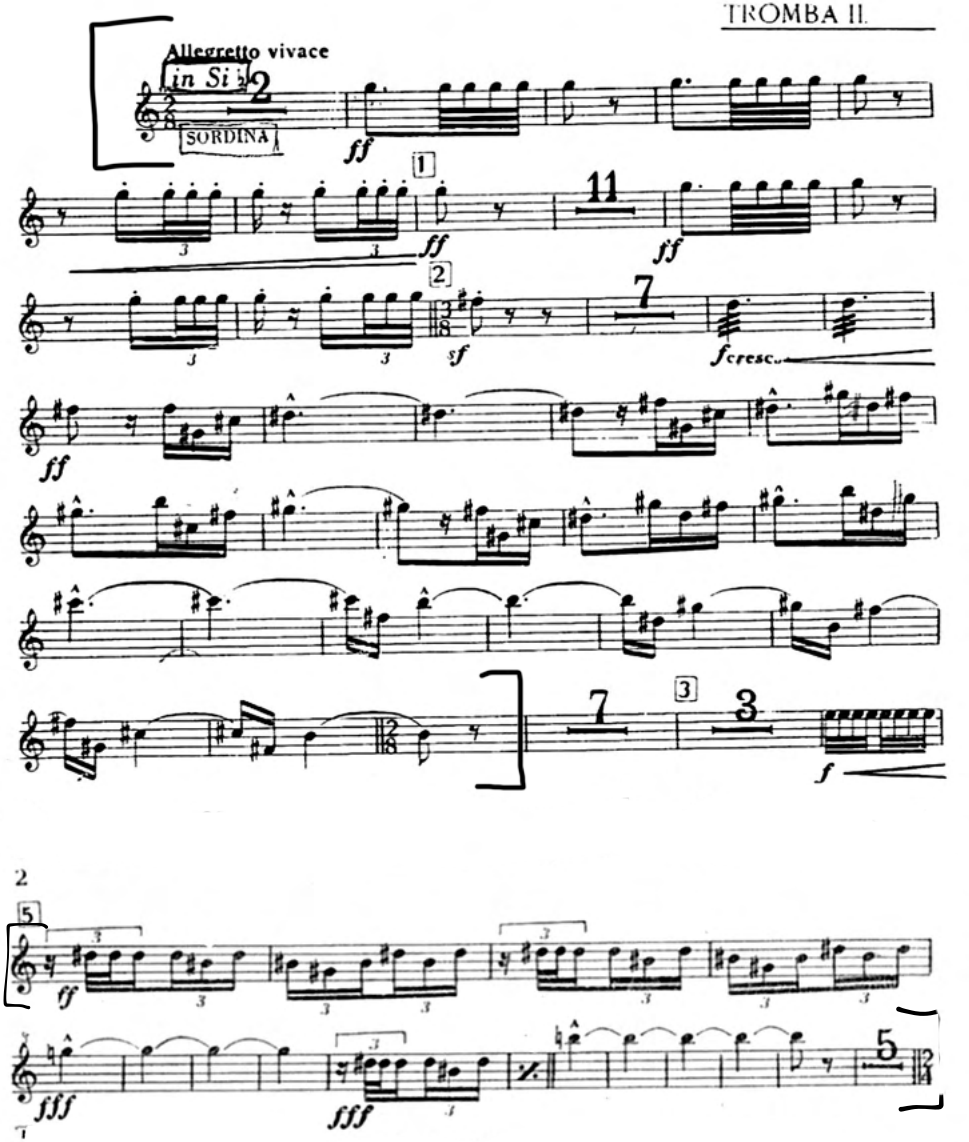
O. RESPIGHI

Vietata la fotocopiatura ai sensi di legge

PINI DI ROMA

I. I pini di Villa Borghese

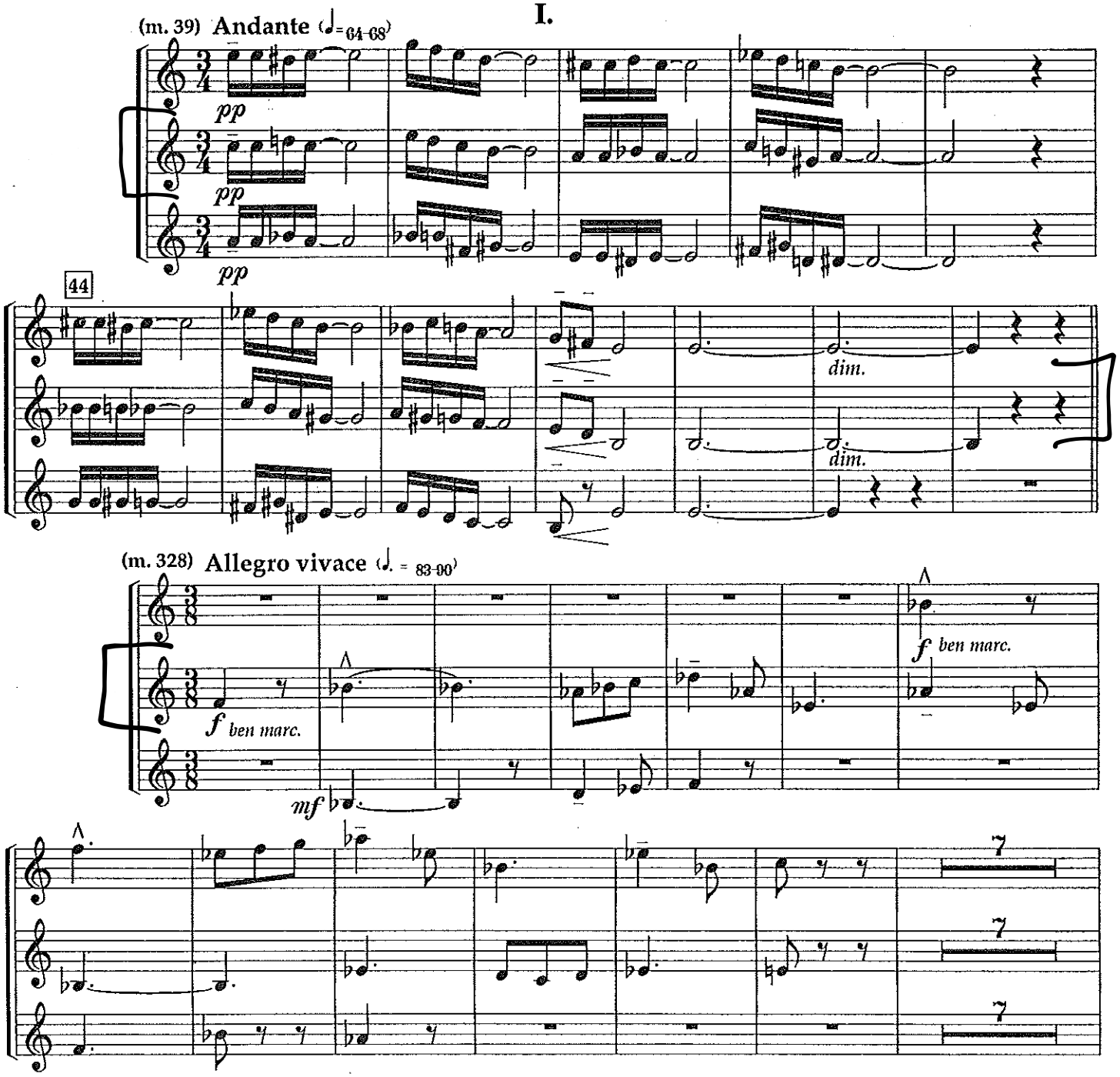
TROMBA II.



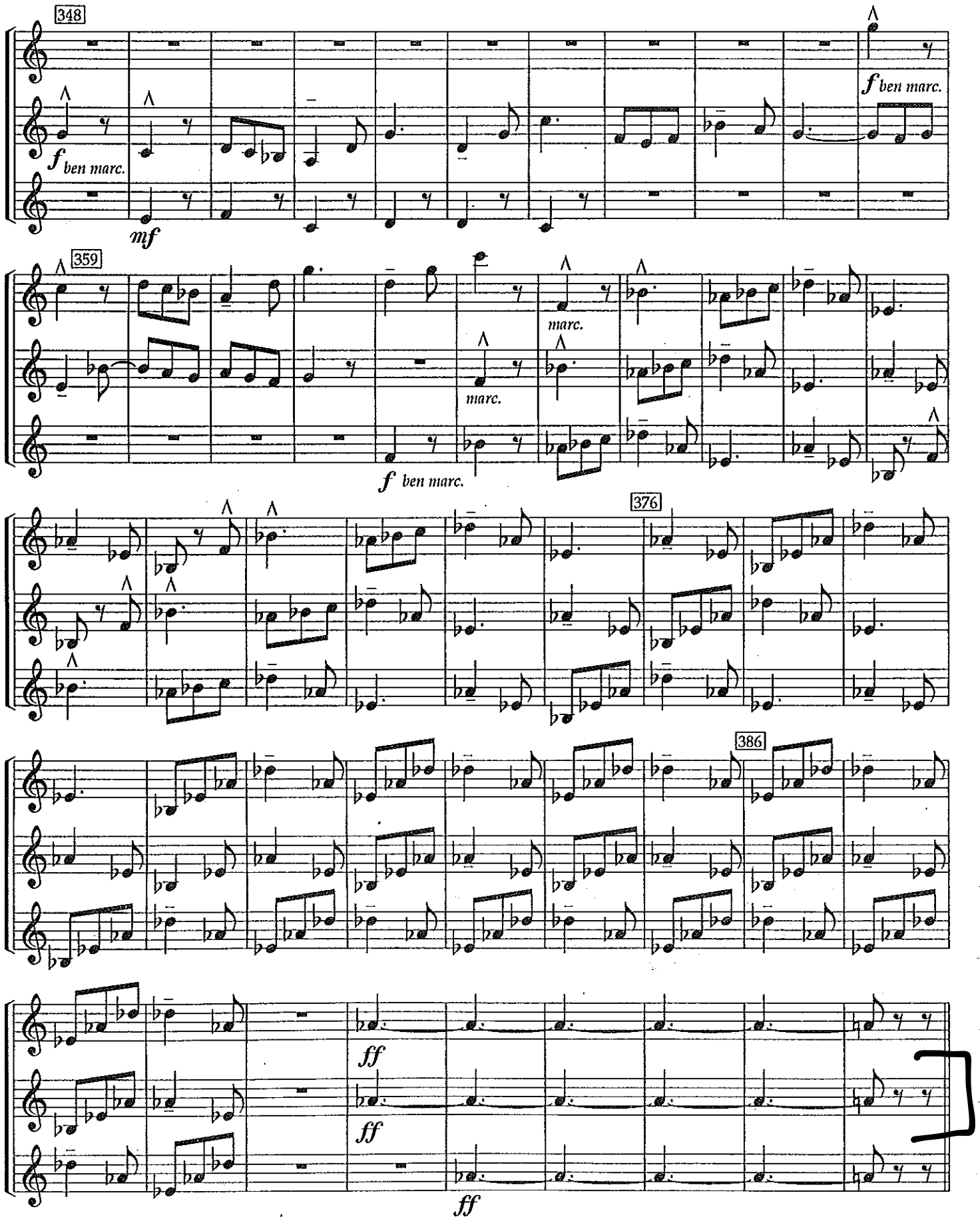
BARTOK: CONCERTO FOR ORCHESTRA: Movements I, II, & V

Suggested Equipment: C or Eb Trumpet
Character: **Ia: Gentle, Fluid Ib: Majestic Fanfare II: Witty, Biting V: Jubilant, Bold**
Special Notes: In the first passage, keep the sixteenths light but fluid. The figure can be played with a very slight weight on the first sixteenth. In the second movement at the end of measure 101, there should be a brief pause (caesura) in the music. In the fifth movement, there may be a tendency to play too loudly. Be sure the slurs are correctly played; a slight lift-off the ends of the slurs will help. Count out the measures rest within the excerpt making sure to keep absolute time (imagining the rest of the music) as you count. Play these passages with steady tempo and precise rhythm!

I.



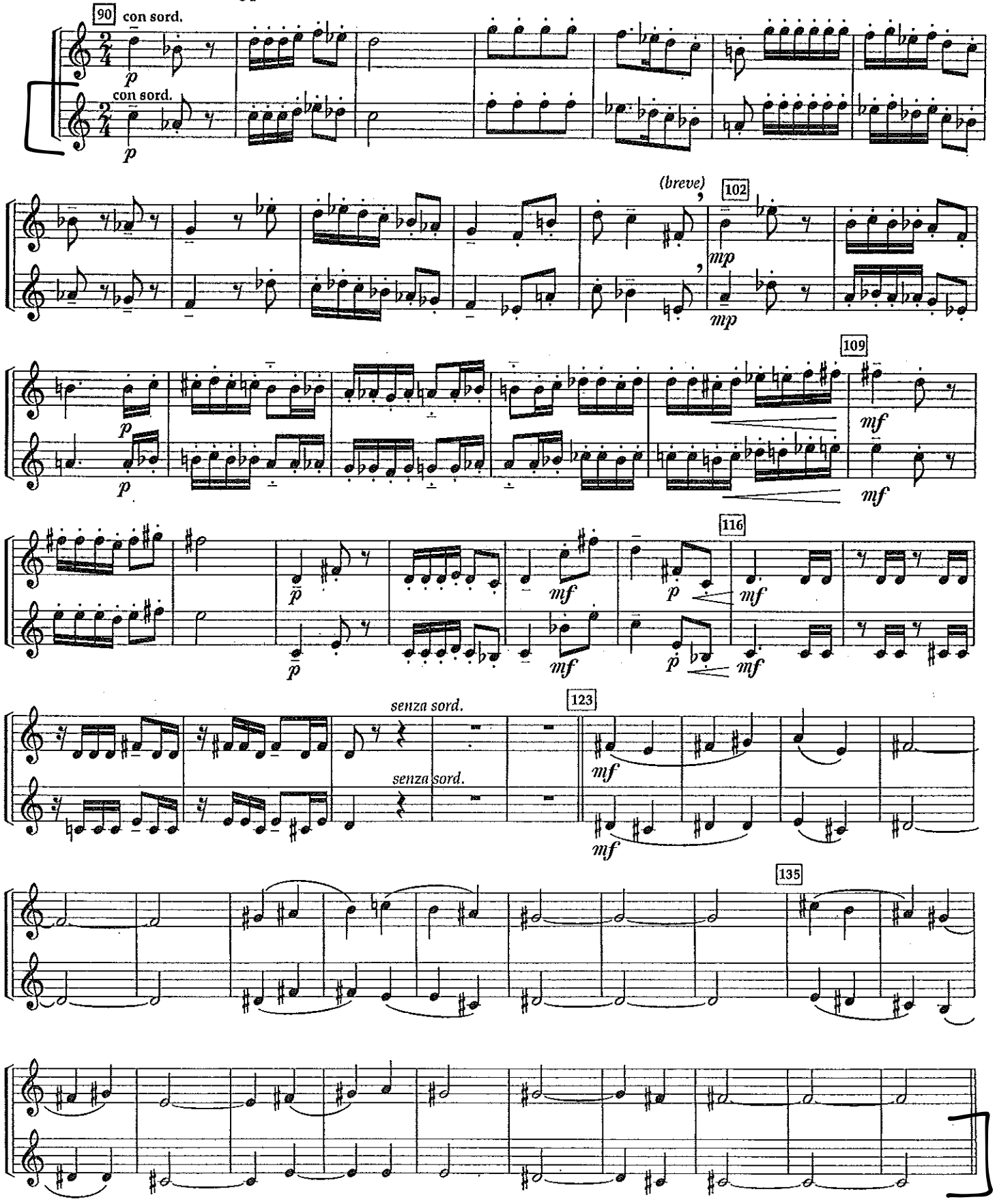
BARTOK: Concerto for Orchestra - cont.



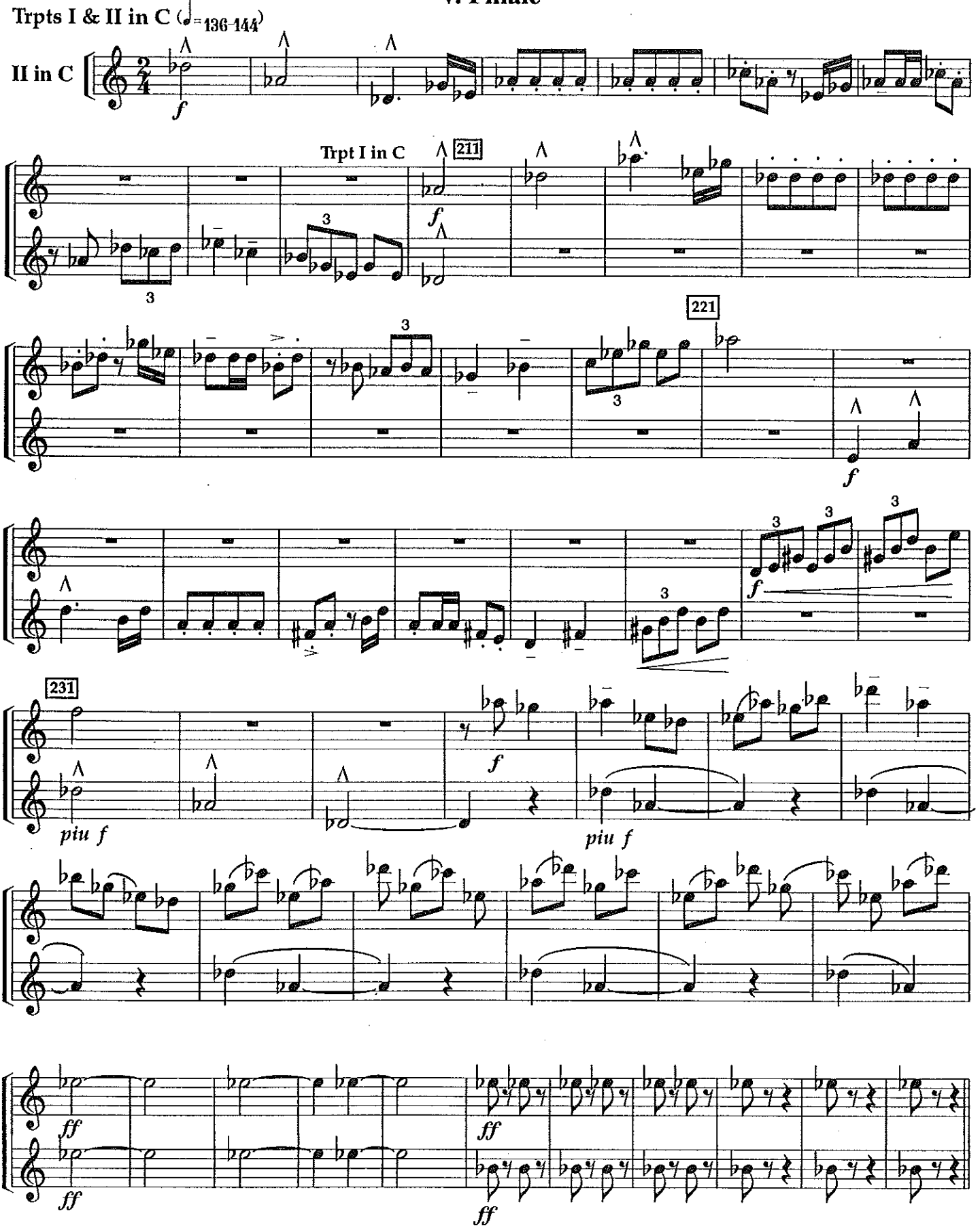
BARTOK: Concerto for Orchestra - cont.

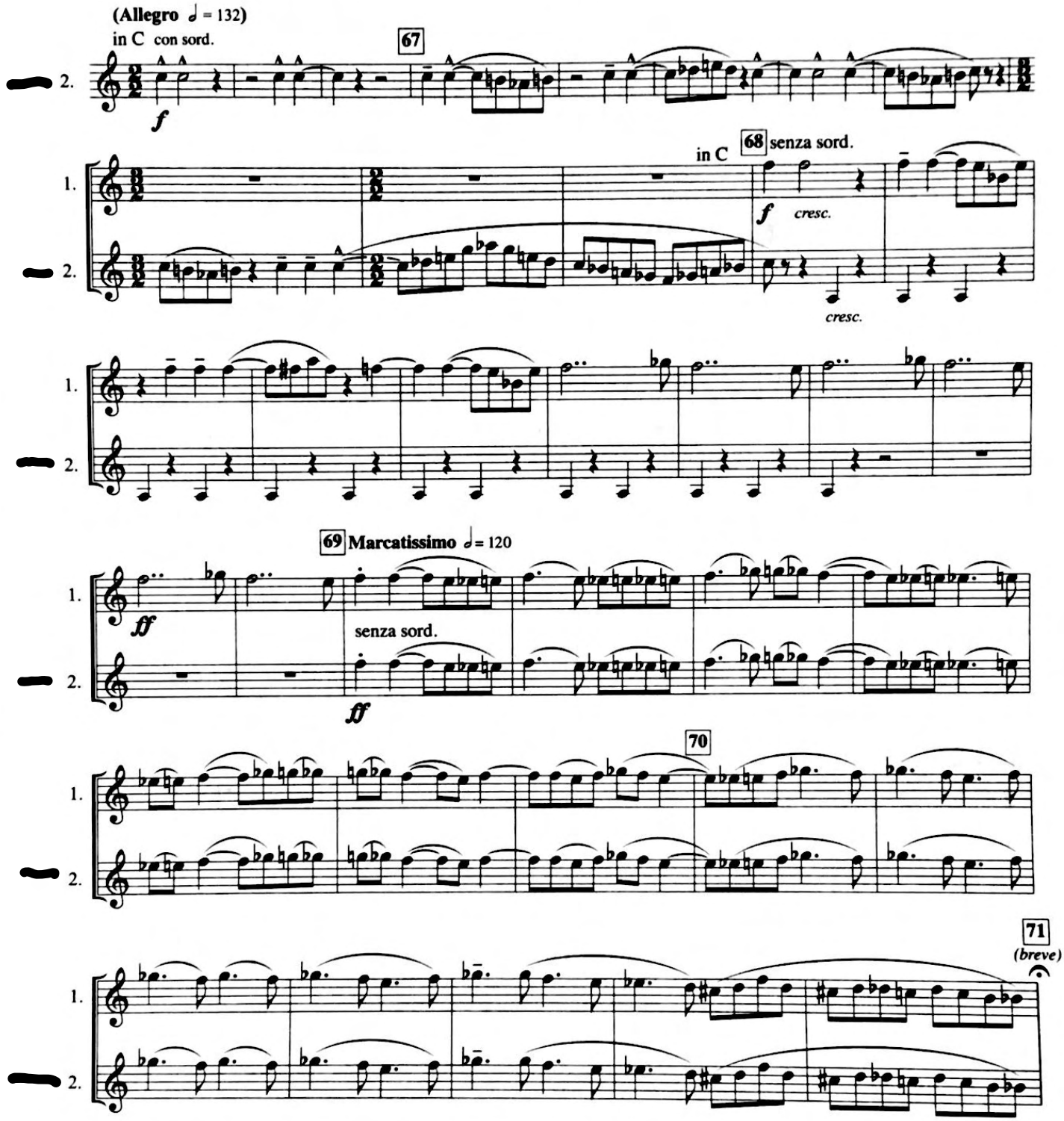
II.

Trpts I & II in C (♩=84)



V. Finale


Trpts I & II in C (♩=136-144)
II in C
f
Trpt I in C
211
221
231
piu f
piu f
ff
ff
ff
ff

(3 Bars before Reh. 67 - 71)

As with the previous passage, make sure that all details are in place such as differentiating between concert C's with accents (which are played in a bit more spiky a way) and those with lines over them (which are played with a little more weight, yet in tempo). The low A's at Reh. 68 need to be meaty and angry with a lot of bite to them. The correct mute choice will help create the right feel and sound for this moment. At Reh. 69, some conductors will maintain in the same tempo as before, while others may opt to slow down slightly. Whatever the situation, you need to infuse a crazed character into this moment (as in the story), playing with driving rhythm and intensity in the tone while being sure to get off of ties in tempo. In addition, be sure to breathe in a manner that helps keep you in tempo without interrupting the line.