

INTRADA

Trompette en ut

pour trompette en ut et piano

H. 193

Arthur HONEGGER

1947

Maestoso

The musical score is written on a single staff in treble clef with a common time signature (C). It begins with a dynamic marking of *f* (forte) and a tempo marking of *Maestoso*. The piece consists of several lines of music, with measures numbered 4, 8, 10, 13, 16, 19, and 22. There are three first endings marked with a box containing the number '1' at measures 10 and 13, and a second ending marked with a box containing the number '2' at measure 16. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also triplets indicated by a '3' over a group of notes. The piece concludes with a dynamic marking of *p* (piano) and a final cadence.

25 3

mf

Detailed description: Musical staff 25-27. Treble clef, key signature of two flats. Measure 25 starts with a triplet of eighth notes. A slur covers measures 25-27. Measure 27 ends with a fermata. Measure 28 begins with a triplet of eighth notes. Dynamic marking *mf* is placed below measure 27.

28

f

Detailed description: Musical staff 28-30. Treble clef. Measure 28 starts with a triplet of eighth notes. Measure 30 ends with a fermata. Dynamic marking *f* is placed below measure 29.

31 4 Allegro 23

Detailed description: Musical staff 31-32. Treble clef. Measure 31 starts with a triplet of eighth notes. Measure 32 ends with a fermata. The tempo marking 'Allegro' and a boxed number '23' are on the right. A bracket spans measures 31-32.

58 *mf*

Detailed description: Musical staff 58-64. Treble clef. Measure 58 starts with a triplet of eighth notes. Measure 64 ends with a fermata. Dynamic marking *mf* is placed below measure 58.

65

Detailed description: Musical staff 65-72. Treble clef. Measure 65 starts with a triplet of eighth notes. Measure 72 ends with a fermata.

73

Detailed description: Musical staff 73-79. Treble clef. Measure 73 starts with a triplet of eighth notes. Measure 79 ends with a fermata.

5

80 *f*

Detailed description: Musical staff 80-87. Treble clef. Measure 80 starts with a triplet of eighth notes. Measure 87 ends with a fermata. Dynamic marking *f* is placed below measure 80.

88 *p* 6 *sf*

Detailed description: Musical staff 88-96. Treble clef. Measure 88 starts with a triplet of eighth notes. Measure 96 ends with a fermata. Dynamic markings *p* and *sf* are placed below measures 88 and 96 respectively. A boxed number '6' is on the right.

97

Detailed description: Musical staff 97-103. Treble clef. Measure 97 starts with a triplet of eighth notes. Measure 103 ends with a fermata.

104 *[sim.]* *fp* 2

Detailed description: Musical staff 104-110. Treble clef. Measure 104 starts with a triplet of eighth notes. Measure 110 ends with a fermata. Dynamic markings *[sim.]* and *fp* are placed below measures 104 and 110 respectively. A boxed number '2' is on the right.

111 

116 

120 

124 

7

128 

135 

142 

150 

8

153 

un poco allargando

157 

Trumpets 2 in Bb

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** *ff* Senza rit. *ff*

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

Allègro un poco sost.

in Eb

f (3-4 sec.) (2-3 sec.) 3 3 3 3 *accel.* (3) 3 3 3 (4-6 sec.) (as previous meas.)

Overture No. 3

Allegro (Solo auf der Bühne)

in Bb

f (3-5 sec.) (2-4 sec.) 7 7 *accel.* (7) (long: 5-7 sec.) *rall.* *pp*

MAHLER: Sym. No. 2 - cont.

29 **Sehr langsam u. gedehnt** **Langsam (aus weiter Ferne)** **Piu mosso**

1. in F (Stage Right) *f* lang und lang verklingend lang etwas näher und stärker *f* V

2. in F (Stage Left)

30 **Quasi Allegro** (♩ = 92-94) **viel näher u. Stärker**

schnell u. schmetternd (3. in F - stage right) *f* V

viel näher u. Stärker (4. in F - stage left) *f* V

nicht ritenuto lang

lang

1. näher 3 3 3 3 3 *f* schnell lang und verklingend

schnell u. schmetternd sich verlierend immer fern u. ferner

Magnificat.

Tromba II in D.

J.S. BACH.

No. 1.
Magnificat.
(Chor.)

Allegro moderato.

8

23

31

44

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

cresc. *ff* *mf* *cresc.* *ff* *marc.* *cresc.* *3*

marc. *f* *mf*

tr. *A* *2* *3*

senza rit. *3*

f marc. *mf* *cresc.* *ff* *marc.* *cresc.* *3*

mf *cresc.* *ff* *mf* *D* *7*

(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.

26 (Assez vif $\text{♩} = 92$)
in C

1. sans sourdine. ff

2. in C sourdine p ff

27 mettez sourdine mf pp

1. sourdine pp

2. sourdine pp

28

RIMSKY-KORSAKOV: Scheherazade - cont.

I. in Bb

$\text{♩} = 128-132$

p

stringendo

cresc. poco a poco

f

sf

3

3

3

3

(+ 2.)

I in Bb

II in Bb

$\text{♩} = 138-148$

p cresc.

mf

mf

3

3

3

3

3

3

3

p

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

f

L

f

3

3

3

sf

sf

RIMSKY-KORSAKOV: Scheherazade - cont.

III.

Andantino, quasi Allegretto

I. in Bb

mp *ma marcato assai*

H

Vivo $\text{♩} = 102-106'$

Solo

IV.

I. in A

mf $\frac{6}{16}$

II. in A

mf

(Slower in 1)

(Faster in 2)

D

sf *f* $\text{♩} = 67-69'$ $\text{♩} = 102-106'$

(Slower in 1)

E (Faster in 2)

f $\text{♩} = 67-69'$ $\text{♩} = 102-106'$

RIMSKY-KORSAKOV: Scheherazade - cont.

(♩ = 190)

Tr I in A

Tr II in A

ff *ff* *ff* *f*

Q

This section of the score features two trumpet parts, Tr I and Tr II, in the key of A major. The tempo is marked as quarter note = 190. The music is in 2/8 time. The first three measures are marked *ff* (fortissimo), and the last two measures are marked *f* (forte). A dynamic marking *Q* (quasi) is placed above the fourth measure. The score consists of two systems of staves, each with a treble and bass clef. The first system shows the trumpet parts with various articulations like accents and slurs. The second system continues the rhythmic pattern with similar articulations.

(♩ = 74-78)

T Solo

I. in A

mf *dim.* *pp*

R

This section of the score is for the first horn (I. in A) in the key of A major. The tempo is marked as quarter note = 74-78. The music is in 2/8 time. The dynamic markings are *mf* (mezzo-forte), *dim.* (diminuendo), and *pp* (pianissimo). A dynamic marking *R* (ritardando) is placed above the final measure. The score consists of four systems of staves, each with a treble and bass clef. The first system shows the horn part with various articulations like accents and slurs. The subsequent systems continue the rhythmic pattern with similar articulations. Large, thick black diagonal lines are drawn across the entire score, likely for editing or highlighting purposes.

Carmen

Vorspiel

Andante moderato [$\text{♩} = \text{ca. } 69$]

Georges Bizet

9 I.II. Trp. in A

f

10

dim.

ff

11

p

meno p

crescendo

molto

ff

1. Akt

Marsch und Chor der Gassenjungen

Allegro [$\text{♩} = \text{ca. } 112$]

Trp. in A (auf der Bühne)

p

32 I. (im Orchester)

f

Allegro moderato [$\text{♩} = \text{ca. } 112$]

I. Trp. in B

6

33

6

1

ppp

34

2

1

ppp

meno p

poco a poco crescendo

Richard Strauss
Alpine Symphony, Op.64

Trompete III.

Nacht.
Lento.
in Es. 8

1 Pos. I. 4 2 8 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 4 10 1 Tromp. I. 11 *accelerando* *marcato*
ff *ff* *f* *mf dim. p*

12 Der Anstieg.
Sehr lebhaft und energisch. 13 14 6 15 7 Tromp. I.
ff

58 10 59 Durch Dickicht und Gestrüpp auf Irrwegen. 60 6 61 4 Tromp. I.

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

64 5 Tromp. I. 65 (mit Dämpfer) 3
mf *ff* *f*

66 1 3

67 *sempre accelerando* *ffp* *cresc.* 2

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

68 3 70 *fp* *fp* *fp* 4

71 1 2 Gefahrvolle Augenblicke. 72 A tempo, lebhafter als vorher.
f *dim. p* *f* *poco calando* 4

81 8 82 Tromp. IV. *mf* 4 *f* 83
 84 1 *ff* 85 Ziemlich breit. 3
 86 4 87 4 Vision. *marcato* *f* 88 3
 89 2 *ff*
 90 6 Viol. I. *dim. p* 91 *mf* *fp* 92 4 2

Tromp. I. 3 3 3 *f* *ff* *ff* *f* *ff* *f* *ff* *f* *ff* *cresc.* *ff* *dim. p* 93
 94 1 2 *f* *ff* *f* *ff* *f* *ff* *dim. p* 95
 96 7 Viol. I. *marcato* *fff*
 97 Nebel steigen auf. *fff* 98 Die Sonne verdüstert sich allmählich. *pp* 99
 Etwas weniger breit. (mit Dämpfer)
 100 Elegie. *dim. pp* 101 102 8
 100 poco calando Moderato espressivo. 11

Gewitter und Sturm, Abstieg.
 Schnell und heftig.
 (Dämpfer weg) 110 6 111 Basstuba. 1
 112 5 113 1 *ff* *sfz* *sfz* *ff* *sfz* *sfz* 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. *psfz* 135 136 12 137 6
 Etwas breit und getragen.



PINI DI ROMA

1. I pini di Villa Borghese

TROMBA II.

Allegretto vivace

in Si[♯] 2/4

SORDINA

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!

(m. 39) **Andante** ($\text{♩} = 64-68$) **I.**

44

pp

pp

pp

dim.

dim.

(m. 328) **Allegro vivace** ($\text{♩} = 83-90$)

f ben marc.

f ben marc.

mf

f ben marc.

f ben marc.

mf

7

7

7

BARTOK: Concerto for Orchestra - cont.

348

f *ben marc.*

mf

f *ben marc.*

This system contains measures 348 through 358. It features three staves. The top staff has a treble clef and contains rests. The middle staff has a treble clef and contains a melodic line with various rhythmic values and accidentals. The bottom staff has a bass clef and contains a rhythmic accompaniment. Dynamics include *f* *ben marc.* and *mf*. There are also accents (^) and a *f* *ben marc.* marking at the end of the system.

359

f *ben marc.*

marc.

marc.

f *ben marc.*

This system contains measures 359 through 375. It features three staves. The top staff has a treble clef and contains a melodic line. The middle staff has a treble clef and contains a melodic line. The bottom staff has a bass clef and contains a rhythmic accompaniment. Dynamics include *f* *ben marc.* and *marc.*. There are also accents (^).

376

This system contains measures 376 through 385. It features three staves. The top staff has a treble clef and contains a melodic line. The middle staff has a treble clef and contains a melodic line. The bottom staff has a bass clef and contains a rhythmic accompaniment. The key signature changes to two flats (B-flat and E-flat).

386

This system contains measures 386 through 395. It features three staves. The top staff has a treble clef and contains a melodic line. The middle staff has a treble clef and contains a melodic line. The bottom staff has a bass clef and contains a rhythmic accompaniment. The key signature remains two flats.

ff

ff

ff

This system contains measures 396 through 405. It features three staves. The top staff has a treble clef and contains a melodic line. The middle staff has a treble clef and contains a melodic line. The bottom staff has a bass clef and contains a rhythmic accompaniment. Dynamics include *ff*. A large bracket is drawn on the right side of the system, spanning the last two measures.

BARTOK: Concerto for Orchestra - cont.

Trpts I & II in C (♩=84)

II.

90 con sord.
p

con sord.
p

(breve) 102
mp

109
mf

116
p *mf* *p* *mf*

123 senza sord.
mf

135

Detailed description: This page contains the musical score for the Trumpets I and II in C, measures 90 through 135. The score is written in 2/4 time with a tempo of quarter note = 84. It consists of seven systems of two staves each. The first system (measures 90-95) is marked 'con sord.' and 'p'. The second system (measures 96-101) is marked '(breve)' and 'mp'. The third system (measures 102-108) is marked 'p' and 'mf'. The fourth system (measures 109-115) is marked 'p', 'mf', 'p', and 'mf'. The fifth system (measures 116-122) is marked 'p' and 'mf'. The sixth system (measures 123-134) is marked 'senza sord.' and 'mf'. The seventh system (measures 135-140) is marked 'mf'. The score includes various musical notations such as slurs, accents, and dynamic markings.

BARTOK: Concerto for Orchestra - cont.

V. Finale

Trpts I & II in C (♩ = 136-144)

II in C

Trpt I in C [211]

[231]

(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.

(Allegro $\text{♩} = 132$)

in C con sord.

67

in C 68 senza sord.

f cresc.

cresc.

69 Marcatissimo $\text{♩} = 120$

senza sord.

ff

70

71

(breve)