

Trumpet Concerto

Trumpet in B \flat

(Hob.VIIe:1)

Joseph Haydn (1735-1809)

Allegro $\text{♩} = 120$

I

7 4

16 20 *f* *p*

42 *p*

48 *p*

55 *p* *f* *tr*

62 *p*

69 *p*

76 *p* *f* *p* *tr*

83 9 *f* *p* *p*

98

103

107 *f* *p*

112 7

Ludwig van Beethoven
Leonore Overture no. 2
in Eb

Un poco sostenuto

in Es (auf der Bühne)



3

Leonore Overture no. 3
in Bb

Solo



Igor Stravinsky Petrushka

in Bb

3 **133** *p marc.* *marc. p* **134** Allegro, ♩=116 Solo *senza sord. mf* *mf*

135 *p* *mf*

136 *p* *mf*

137

138

139 L'istesso tempo Poco meno mosso poco rall.

2 1 1 1

Detailed description: This is a page of musical notation for Igor Stravinsky's Petrushka. It features six staves of music in treble clef with a key signature of one flat (Bb). The music is primarily in 2/4 time, with a tempo marking of Allegro (♩=116). The score includes various dynamics such as *p marc.*, *marc. p*, *p*, *mf*, and *senza sord. mf*. There are several measures marked with box numbers 133 through 139. Measure 133 has a triplet of eighth notes. Measure 134 is marked 'Solo' and features a triplet of eighth notes. Measure 139 includes performance instructions: 'L'istesso tempo', 'Poco meno mosso', and 'poco rall.', followed by a 3/4 time signature. At the bottom of the page, there are four measures of rests with durations of 2, 1, 1, and 1.

Béla Bartók Concerto for Orchestra

4

con sord.

2nd TRUMPET in C

90 *p*

97 *mp* 102 *p*

109 *mf*

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

123 *mf* Lo stesso tempo
2 senza sord.

129 *mf*

135 141

147 1 *TACET* 212 *8'* etc. 4 219 1

Ist Fl.

Detailed description: This is a page of a musical score for the 2nd Trumpet in C part of Béla Bartók's Concerto for Orchestra. The score is written on a single staff in treble clef. It begins at measure 90 with a dynamic marking of *p* and the instruction 'con sord.'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p*, *mp*, *mf*, and *8'*. Performance instructions include 'Lo stesso tempo' and 'senza sord.'. A large bracket indicates a 'TACET' period from measure 147 to 212. The score ends at measure 219 with a first ending bracket. The page number '4' is in the top left corner.

Ludwig van Beethoven

Symphony no. 9

2

Trompete II **in D**

The image shows the first five measures of the Trompete II part in D major for the second movement of Beethoven's Symphony No. 9. The music is written on five staves. The first staff begins with a boxed letter 'B' and a forte (*f*) dynamic marking. The second staff has a fortissimo (*ff*) dynamic marking. The third staff has a boxed letter 'C' above it. The fourth staff contains rests for the first two measures. The fifth staff begins with a fortissimo (*ff*) dynamic marking. The music consists of eighth and sixteenth notes, with some slurs and accents.

6 G. Bizet: Carmen – Prélude to Act 1

PISTON En LA

6 *And^{te} mod^{to}*

f

dim.

ff

mp

cre - scen - do molto.

ff

7 G. Bizet: Carmen – Act 1, Nr. 3 [Offstage]

PISTONS, sur le théâtre. En LA.

All^o (dans la coulisse)

f

17 R. Wagner: *Der fliegende Holländer* – Overture
Rotary

Allegro con brio.

Trompete II in D

ff *molto marcato* *ff*

ff *ff*

18 R. Wagner: *Der fliegende Holländer* – Act 1, Nr. 1
Rotary

Moderato.

Tromba II in H

Solo

p

15 G. Verdi: *Don Carlo* – Act 3 [4 Act Version], Nr. 14

CORNETTA 2^A In LA

ALL.^o MOD.^{to} Soli

pp espressivo cantabile

f

pp

D

p

allarg:.....a tempo

>

Ottorino Respighi Pini di Roma

il più lontano possibile Più mosso

4

in Do *f* ma dolce ed espress.

3

The first staff of music is written in a 5/4 time signature. It begins with a four-measure rest, indicated by a large '4' above the staff. The music then starts with a half note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the C5. The piece then changes to a 6/4 time signature, indicated by a double bar line with a '6' above and a '4' below. The music continues with quarter notes D5, E5, and F5, followed by a triplet of quarter notes G5, A5, and B5. The staff concludes with a half note C5.

The second staff of music continues the melody from the first staff. It begins with a half note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the C5. The piece then changes to a 6/4 time signature, indicated by a double bar line with a '6' above and a '4' below. The music continues with quarter notes D5, E5, and F5, followed by a triplet of quarter notes G5, A5, and B5. The staff concludes with a half note C5.

The third staff of music continues the melody from the second staff. It begins with a half note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the C5. The piece then changes to a 6/4 time signature, indicated by a double bar line with a '6' above and a '4' below. The music continues with quarter notes D5, E5, and F5, followed by a triplet of quarter notes G5, A5, and B5. The staff concludes with a half note C5.

The fourth staff of music continues the melody from the third staff. It begins with a half note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the C5. The piece then changes to a 6/4 time signature, indicated by a double bar line with a '6' above and a '4' below. The music continues with quarter notes D5, E5, and F5, followed by a triplet of quarter notes G5, A5, and B5. The staff concludes with a half note C5.