

1st TRUMPET in C

81 1 6 88 1 1 3

f

96 con sord. 104

pp *ppp*

112 6 119 1 2 1 3 126 1 5 132

pp Ist & 2nd Trbs.

137 senza sord. più f

f

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

5-2nd Trpt.

211

f

221 7 231 2

f *più f*

238

f

244 249

ff *ff*

Poco meno mosso 1 256 1 TACET 349 2

Ist Hn. etc.

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

378 384 Tempo I (Presto) 9 394 1 7

p *mf* Hns.

1st TRUMPET in C

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

2 418 *ff* 426 *ff*

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

4 508 con sord. *ppp*

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

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

Lo stesso tempo, ma pesante

556 *f ff* 562

568 573

5 579 7 587 3 Ist Vln. 594 *f*

Molto rit. 2 600 602 606 *f ff*
accel. - - - - - al tempo

602 Alternative ending: 609 6 *mf* al tempo

621 625 *ff*

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

Signal aus Ouverture zu Leonore Nr. 2

Allegro Ludwig van Beethoven
op. 138

390 Trp. in Es Un poco sostenuto

f (auf der Bühne)

394 VI.

398 Tempo I Un poco sostenuto

f *p* *f* *p* *f*

408 *p* VI.

Signal aus Ouverture zu Leonore Nr. 3

Allegro L. van Beethoven
op. 138

268 Trp. in B colla parte

f (auf dem Theater)

273 VI.

Tempo I 12 Fl. *cresc.* *f* 294 colla parte

296

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

AN AMERICAN IN PARIS

for Symphony Orchestra

GEORGE GERSHWIN

1st B♭ Trumpet

Edited and Revised by
F. Campbell-Watson

Andante ma con ritmo deciso

Solo (with felt crown)

mf espr.

46

ten.

poco rubato

Solo (open)

57 Allegro

f

57 Allegro

tr 4 *tr 4* *tr 4*

58

mf

tr 4 *tr 4* *tr 4*

mf

Gustav Mahler
Symphony No. 5 in C# Minor

Trompete I.

I.

1. Trauermarsch.

in B. In gemessenem Schritt. Strong. Wie ein Kondukt.

1) Solo
p *sf* *f* *ff* *molto* *f* *f* *Triole flüchtig*
ff *ff* *sempre ff* *ff* *f*
1 *Pezante.* *8* **2** *19* *Tromp. III - II.*
ff *Solo 3* *p* *f* *ff* *Schallig auf.*
f *u tempo* *f* *cresc.* *ff* *f* *f* *Triole flüchtig*
f *f* *ff* *f* *f* *veloce* *f* *f* *ff*
ff *4* **4** *30*
ff *2* **5** *12* **6** *19* *Tromp. III.* *ff* *p* **7** *Plötzlich schneller. Lei-*
denschaftlich. Wild.
ff
8 *8*

Mahler — Symphony No. 5 in C# Minor

2

Trompete I.

Flöten.

parlamento

pp *molto f* *f* *ff*

sehr hervorragend

10

sempre *ff* *sf* *mf* *poco rit.* *a tempo*

fp *cresc.* *f* *ff*

2 2 Solo.

Allmählich sich beruhigend.

11

sf *dim.* *Unmerklich zu Tempo I zurückkehren.* *p*

mf *cresc. molto* *Tempo I.*

3 3

f *cresc.* *f* *ff* *ff* *ff* *ff* *p* *f* *muta in F^{molto}*

5 Schwer. 12 11 Hörner in F.

13 *parlamento.* *Solo* *pp* *espr.*

14 28

15 steigend. 16 12 Horn 2 u. 3 in Boffen

17 18 *Magend.* *f*

Tableaux d'une Exposition

de M. Moussorgsky

TROMBE I II
en Ut

Orchestration de
Maurice RAVEL

Promenade

Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto.

The first system of music consists of two staves. The upper staff begins with a piano (*f*) dynamic marking. The music is in 2/4 time and features a series of eighth-note patterns with various accidentals.

The second system continues the musical piece. It includes a circled first ending labeled '1' at the end of the first measure. A piano (*f*) dynamic marking is present at the end of the system.

The third system features a circled second ending labeled '2' at the end of the first measure. A piano (*f*) dynamic marking is present at the end of the system.

The fourth system contains two circled endings: '3' at the start and '4' at the end of the first measure. A piano (*f*) dynamic marking is present at the beginning of the system.

The fifth system features a circled first ending labeled '5' at the start of the first measure. A piano (*f*) dynamic marking is present at the end of the system.

Copyright 1929 by Russischer Musikverlag (Edition Russe de Musique)

Copyright for all countries

R. H. 16570

Printed by arrangement. With BOOSEY & HAWKES, Inc., New York U.S.A.

All rights of reproduction

in any form reserved.

Made in France.

Promenade

Moderato non tanto, pesante

The first system of music for 'Promenade' consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a melodic line starting on G4, moving through A4, B4, C5, and ending with a fermata. The bottom staff starts with a treble clef and a 2/4 time signature, featuring a rhythmic accompaniment of quarter notes. It includes dynamic markings such as *f* and *rit.*, and measure numbers 33, 34, and 35.

TACET JUSQU'AU N°VI

VI. Samuel Goldenberg und Schmuyle

The section 'VI. Samuel Goldenberg und Schmuyle' begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with measure 56, marked 'Andante', and includes a dynamic marking of *f* and the instruction '(con sord.)'. Measure 57 is marked 'tutti'. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests. Measure 58 is marked 'ff' and 'sord.', and features a complex rhythmic pattern with many sixteenth notes. Measure 59 continues this pattern. Measure 60 features a triplet of eighth notes. The section concludes with a final note and a fermata.

First system of musical notation for Trombe I-II. It consists of two staves (treble and bass clef) with a grand staff brace on the left. The music is in 2/4 time and features a complex rhythmic pattern of eighth and sixteenth notes. The dynamic marking *ff* is present at the beginning.

Second system of musical notation, starting with measure 61. It continues the rhythmic pattern from the first system. The dynamic marking *f* is present.

Third system of musical notation, starting with measure 62. It includes dynamic markings *ff*, *f*, and *cresc.*. There are also some markings with an 'X' above and below notes.

Fourth system of musical notation, starting with measure 62. It features a change in rhythm with some notes marked with a '2' and a '3'. The dynamic marking *ff* is present.

VII. Limoges-Le Marché

Allegretto vivo sempre scherzando

Fifth system of musical notation, starting with measure 63. It is in common time (C) and features a simple rhythmic pattern. The dynamic marking *mf* is present. Measures are numbered 4, 1, and 1.

WIND ENSEMBLE ORCHESTRA

THE PROMETHEUS CONCERTO
AFTER THE PROMETHEUS
AFTER THE PROMETHEUS

Editions Musicologica
au Capital de Frs 251.000
215, Rue du Faub. St-Honoré
75008 PARIS

DO NOT MUTILATE
THEODORE PRESSER CO.
PRESSER PLACE
BRYN MAWR, PA 19010
I

MAURICE RAVEL

TROMBA
INC

Allegramente 15

1

Musical staff with notes, dynamic markings (mf), and instrument labels (Clar., Fl., TROMBA Sord.).

senza Sord. 2

2

Musical staff with notes and dynamic markings (f).

Musical staff with notes.

3

2

Musical staff with notes.

34

TROMBA

1

Musical staff with notes and dynamic markings (f).

Musical staff with notes and dynamic markings (f).

35

5

Piano

Musical staff with notes and dynamic markings (Piano).

36

TROMBA

Musical staff with notes and dynamic markings (f).

Musical staff with notes and dynamic markings (ff).

Copyright by Durand & Cie 1982

D. & F. 12,139

Paris 4, Place de la Madeleine.

(2)

Reproduced by permission of Theodore Presser Co., agents
for Durand & Cie, publisher and copyright owner.

O. RESPIGHI

PINI DI ROMA

II. Pini presso una Catacomba

TROMBA INTERNA in Do

Lento

(Cadenza Corni) (Cadenza Corni)

10 *il più lontano possibile* Più mosso

in Do *f ma dolce ed espress.*

IL RESTO TACE

in B.

hinter der Scene. **42** Lebhaft.

A musical staff containing several measures of music. It begins with a treble clef and a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes. A dynamic marking of *f* (forte) is present. The staff concludes with a double bar line and the Roman numeral **II.** below it.

Two musical staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves feature a series of triplet eighth notes. The top staff includes a B-flat accidental. The bottom staff includes a B-flat accidental and a measure with a 4/2 time signature and the number 43 below it.

in B.

58 mit Dämpfer

Musical staff for measure 58, marked *ff*. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth notes with accents, some marked with a '3' for a triplet. The staff concludes with a fermata over a half note, followed by a dynamic marking of *dim. - - p*.

59

ff

Musical staff for measure 59, marked *ff*. It features a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody consists of eighth notes with accents, some marked with a '3' for a triplet. The staff concludes with a fermata over a half note, followed by a dynamic marking of *ff*.

61

cresc. fff

Musical staff for measure 61, marked *cresc. fff*. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth notes with accents, some marked with a '3' for a triplet. The staff concludes with a fermata over a half note, followed by a dynamic marking of *fff*.

60

ff

Musical staff for measure 60, marked *ff*. It features a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody consists of eighth notes with accents, some marked with a '3' for a triplet. The staff concludes with a fermata over a half note, followed by a dynamic marking of *ff*.

b Dämpfer weg.

Musical staff for the instruction *b* Dämpfer weg. It features a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The staff contains a whole note chord with a flat sign above it, indicating the damper should be removed.

Stravinsky - Petroushka 1st Trumpet (1947)

Third Part

120 *L'istesso tempo*, $\text{♩} = 128$ 1 3 122 2 2 123 *Sostenuto*, $\text{♩} = 96$ 1 1 4

124 1 1 1 1 125 5 126 5 127 *Doppio movimento* $\text{♩} = \text{♩}$ 128 Trombs. $\text{♩} = \text{♩}$

129 Trombs. *G.P.* $\text{♩} = \text{♩}$ 2 1 1 129 *Con furore*, $\text{♩} = 138$ *sf* *ff*

131 2 132 *Sostenuto*, $\text{♩} = 96$ *sf* *sempre sf* MUTE!

con sord. 133 3 4 Solo 134 *Allegro*, $\text{♩} = 118$ Solo *p marc.* *marc. p* *senza sord. mf* *mf*

135 *p* *mf*

136 *p*

137

138

139 *L'istesso tempo* *Poco meno mosso* *poco rall.* 2 1 1 1

VALSE

140 *Lento cantabile*, $\text{♩} = 72$ Solo *mf ben cantabile* 141 2^a 1

142 *G.P.*

PARSIFAL

Vorspiel (mit angefügtem Schluss des III. Aufzuges.)

TROMPETE I in F

R. WAGNER.

Sehr langsam. (sehr zart)

1 8 [pp dim.

4 2 8 (sehr zart) piu p p

f dim. pp 4

3 1 6 (in E) f p sf

1 4 4 8 rit.

(in F) sf 9 6

5 5 11 III. 6 2 pp p

4 6 7 5 3 mf pp

A. Schluss für Aufführungen des Vorsp. allein.