

Johann Sebastian Bach
Magnificat in D Major
BWV 243

1. Magnificat

Tromba I in D

Magnificat anima mea Dominum.

5

11

15

24

30

35

42

45

57

1

5

Sopr. I

- gni-fi-cat, ma - gni-fi-cat, ma -

4

1) [] = Beginn und Ende der Singstimme [n]. Das Zeichen wird schematisch und ohne Berücksichtigung der musikalischen Sinngliederung gesetzt.

Trompete I in D.

3

115 2 120 2

ff *mf* *mp* *f* *riten.* *3* *3* *A*

Nr. 12. „Credo“ (Chor) tacet.

Nr. 13. „Credo“ (2.) (Chor)

Allegro. 4 5 5 10 5 15 5 20 5 25 3 Fl. I u. Ob. I. 30 *tranquillo*

mp *p* *f* *mf* *Tempo I.*

40 45 65 *poco rit.* *tranquillo* 70

ff *cresc.* 1 75 5 Tr. II. 80 *mf* *cresc.* *ff*

28 35 40 45 50 55 60 64 Fl. I u. Ob. I.

Nr. 14. „Et in unum“ (Duett: Sopran und Alt). Nr. 15. „Et incarnatus“ (Chor). } tacet.
Nr. 16. „Crucifixus“ (Chor)

Nr. 17. „Et resurrexit“ (Chor).

Allegro, un poco maestoso.

f *mf* *cresc.* 10 15

ff 20 2 25 5 30 5 35 5 40 5 Fl. I. 45 *mp*

f *p* 50 4 55 1 45 46 47

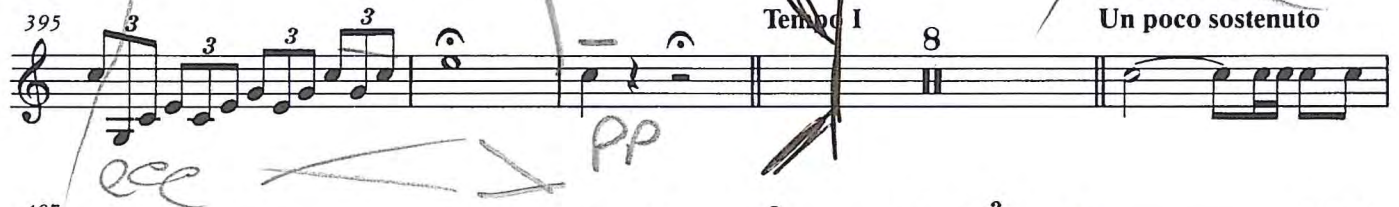
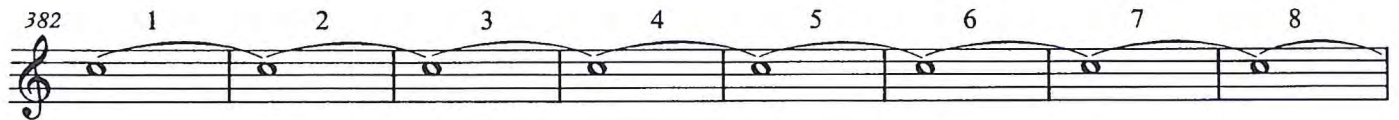
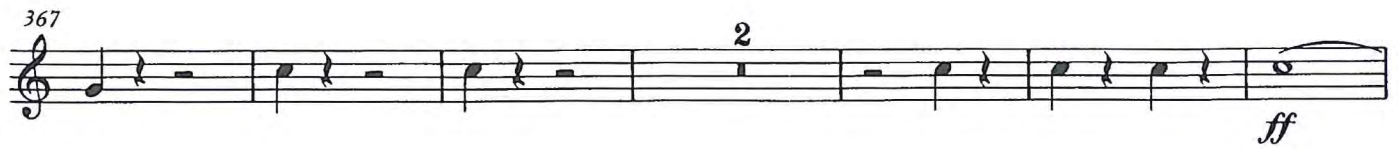
mf *f* 60 4 65 5 70 5 75 5 80 4

poco dim. *p*

Beethoven — Leonore Overture No. 2

Trompete I

3



Beethoven — Leonore Overture No. 3

2

TRUMPET I.

ff *ff* *ff* *p*

D *f* Trb. I *f*

ff *Solo*

Tempo I 16

Solo

Tempo I 70 *p cres.* *ff*

Rel *ppv*

F *sempre ff* 1 1

sf sf sf sf sf sf sf

G 42 *Hrn III*

H 3 *ff* Trb. I

CARMEN

1

En Si b.

All.^{to}

All.^o mod.^{to}

All.^{to}

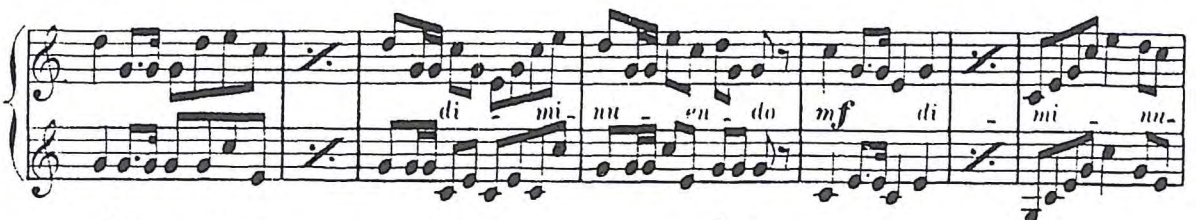
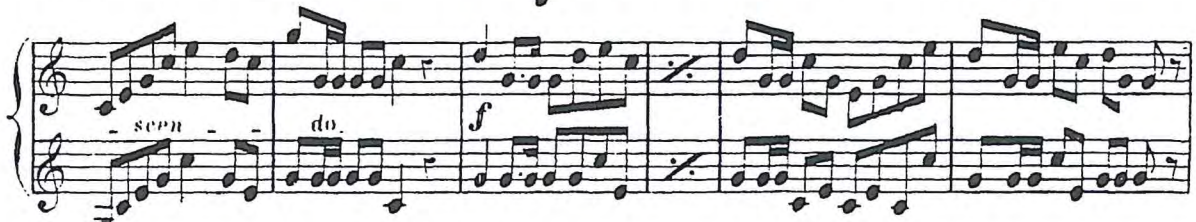
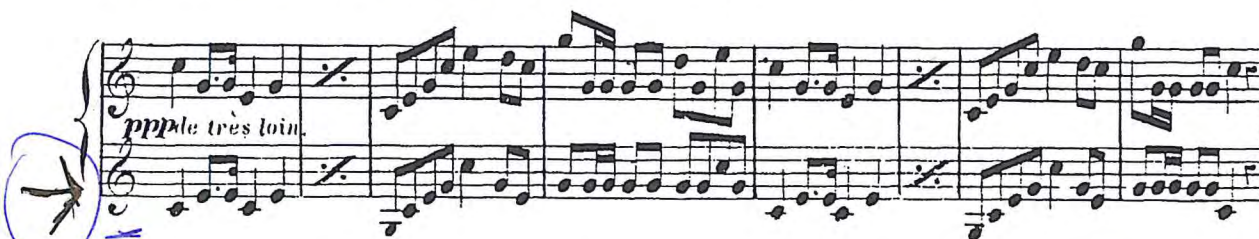
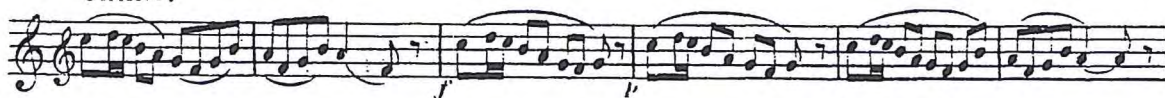
PISTONS, sur le ton de

GEORGES BIZET

17



CHANT.



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39 1/2

39

Ob. 378 Hn. I/II (D)

392 6 7 3

417 L 19 Vc.

mf cresc. ff p dim.

cresc. ed un poco stringendo in tempo, ma
ritard. più tranquillo

447 M 1 8 8 8 16

p < > cresc. f dim.

poco rit. - - - in tempo, sempre tranquillo

493 Ob. I 1 1 5

f dim. p p dolce p dolce

507 1 4 mp p p < > muta in H

Adagio non troppo

in H 11 VI. I 1 A 16

poco f p dol.

(l'istesso tempo, ma grazioso)

33 B 14 Fl. I C 1 1

p cresc. p f f

53 2 D 5 5 Fg. I/II E

f f p

69 1 10 VI. I

pp pp p cresc. f f

87 1 F 5 7

p muta in D

Allegretto grazioso (Quasi Andantino) tacet

Ob.

378

Hn. I/II (D)

p cresc. *p cresc.* *f*

392

6 7 3

f *ff* *mf*

417

mf cresc. *ff* *p dim.*

L 19

cresc. ed un poco stringendo ritard. in tempo, ma più tranquillo

447

M

8 8 8 16

p < > cresc. *f* *dim.*

poco rit. *in tempo, sempre tranquillo*

493

Ob. I

f dim. *p* *p dolce* *p dolce*

507

1

mp *p* *p < >* *mufta in H*

Adagio non troppo

in H

11 VI. I

1 A 16

(l'istesso tempo, ma grazioso)

poco f

p dol.

33 B 14 FL. I

p cresc.

C

1

1

53

2 D 5 5 Fg. I/II

E

f

f

p

69

1 10 VI. I

pp

pp

p cresc.

f

f

87

1 F 5 7

p

muta in D

Allegretto grazioso (Quasi Andantino) tacet

TROMBA 1.^a e 2.^a

DON PASQUALE

G. DONIZETTI

ATTO 2.^o

PRELUDIO, SCENA ED ARIA

N.^o 5

MAESTOSO

TROMBA 1.^a

In SI $\flat$

TROMBA 2.^a

In SI $\flat$

Cantabile

RECIT.

f a' danni miei con- giura. **5**

Solo *p* *3* perder No- rina, **2** in un foglio i sensi

2 *LARGHETTO* *p* miei. a trasci - nar si vada. **1**

8

p il ben perdu - to **5**

accel. *f* *MOD.to* **3** dal mio core cancel - lar **4**

Tableaux d'une Exposition

de M. Moussorgsky

TROMBE I II
en Ut

Orchestration de
Maurice RAVEL

Promenade

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

1

2

1

1

3

4

2

2

2

5

f

f

f

f

f

Promenade

Moderato non tanto, pesamente

TACET JUSQU'AU N° VI

VI. Samuel Goldenberg und Schmuyle

56 Andante 4 (con sord.)

57 tutti

58 *ff* sord.

59

60 3 3 3 3

ff

f

ff

f

cresc.

60

61

62

2

ff

3

3

VII. Limoges-Le Marché

Allegretto vivo sempre scherzando

Musical score for "The Merry Widow" (Act II). The score is in 2/4 time and consists of two systems. The first system is marked with a tempo of 63 and a dynamic of *f*. The second system is marked with a tempo of 64 and a dynamic of *mf*. The score is written for a piano and a vocal soloist. The piano part is in the left hand, and the vocal part is in the right hand. The score includes a key signature of one flat (B-flat) and a common time signature (C). The first system is marked with a tempo of 63 and a dynamic of *f*. The second system is marked with a tempo of 64 and a dynamic of *mf*. The score includes a key signature of one flat (B-flat) and a common time signature (C). The first system is marked with a tempo of 63 and a dynamic of *f*. The second system is marked with a tempo of 64 and a dynamic of *mf*.

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Tromba RAVEL



TROMBA

I

Allegrement $\text{♩} = 116$

15 **mf** **1** **2** **3** **4** **mf**

senza Sord. **2** **f**

2 **4** **Meno vivo** **8** **5** **Clar. in Mib Solo** **p espr.**

TROMBA Solo, Sord. **7** **6** **Ottav. Solo** **8** **mf espr.** **Clar.**

8 **TROMBA Sord.** **senza sord.** **7** **9** **8** **12** **9** **3** **mf** **Piano**

6 **TROMBA senza Sord.** **10** **Tempo 1°** **11** **8** **12** **8** **13** **7** **mf** **ff**

2 **Trombone** **Piano** **fff** **TROMBA** **14** **7** **f** **p**

15 **Piano** **f** **TROMBA** **9** **16** **3** **mf**

Tromba

35 5 Piano

3 TROMBA

ff

II

Adagio

33 1 11 2 8 3 5 4 8 5 Piano

p

cresc.

TROMBA

1 6 10 7 7 8 Corno Ing.

f

9 TROMBA

p pp

4 10 6

III

Presto

160

ff

12 1 8 2 Ottav.

f

Trombone

p

Corni

mf

TROMBA

mf

sord. 3 9 4 11 5 9 6 6

ff

Piano

8

16^a

TROMBA Sord.

f

1 7 2

levare la Sord.

5

5

O. RESPIGHI

PINI DI ROMA

I. I pini di Villa Borghese - TACE

II. Pini presso una Catacomba

TROMBA INTERNA in Do

Lento

4 5 3 (Cadenza Corni) (Cadenza Corni)

10 *il più lontano possibile* *Più mosso* *ta dot lungt*

3 4 *in Do* *f ma dolce ed espress.*

PUST!!!

mf

mf

IL RESTO TACE

ANNO MCMXLIV

Symphonie Nr. 2

C-dur

Trompete I

Robert Schumann op. 61
herausgegeben von Joachim Draheim

Sostenuto assai (♩ = 76)

in C

pp

7

14 *p poco cresc.* *dim.* *cresc.*

A

25 **Un poco più vivace** *f* *f* *p* *f* *p*

31 *f* *p* *f* *p cresc.* *marcato*

36 *sf* *sf* *sf* *p* *p*

41 *sf* *p* *sf* *p* *sf*

46 **più e più strin - gen - do Allegro ma non troppo** (♩ = 144)

p *sf* *p* *sf* *p* *sf*

60

66 **B** *f* *f* *sf* *p* *sf* *p* *sf* *p* *sf*

Hn. I/II (C)

sempr e cresc. *mf cresc.*

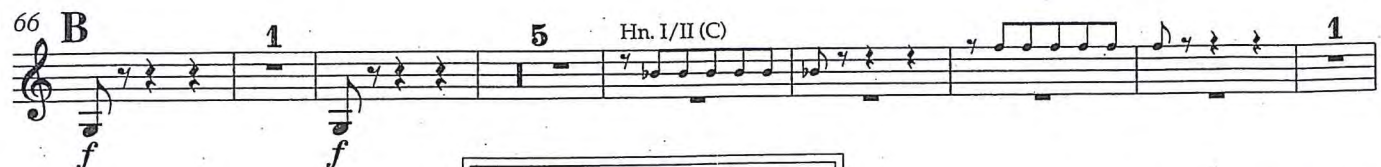
Symphonie Nr. 2

C-dur

Robert Schumann op. 61
herausgegeben von Joachim Draheim

Trompete II

Sostenuto assai (♩ = 76)



Tromba.

No 3. Der Fechtmeister.

in B

Ziemlich lebhaft. (*animato assai*) Metr. $\text{♩} = 72$

f *colla parte*

dim. *p*

fp *pp*

Schnell. (vivo) $\text{♩} = 72$

f *ff* *f*

ff *ff*

Tromba.

Nº 8. Vorspiel zum II. Aufzug (Intermezzo Tacet.

Nº 9. Das Diner.

in C

(Tafelmusik und Tanz des Küchenjungen)

Moderato, alla Marcia.

66 *mf*

67 *f* *fp*

68 *f* *fp*

69 *f* *fp* *ff*

70 *ff*

71 *ff*

72 *ff*

73 *mf*

74 *ff* *f* *mf*

(gemächlich). comodo

11

Sehr schnell. *Allegro molto*

Allegretto.

76 77 3 78 10 79 4 80 8 81 6 1 82 (gemächlich). comodo

Viol.

83 (mit Dämpfer) *pp*

Andante.

2 84 $\text{♩} = \text{♩ des } \frac{3}{4}$

12

Tromba.

5

85 86 7 87 *poco rit.*
etwas zu-
rückhaltend. 88 *poco calando*
(mit Dämpfer) (Dämpfer weg) *poco acce-*
lerando.

Moderato.
89 90 6 91 7 92 5 93 5 94 Fagotti.

95 (Tanz des Küchenjungen)
Presto. 3 2 96 7 97 10 98 7 99 3 100 10

Viol. 101 102 103 104
8 12 lebhaft (*con anima*)
f

105
fp f fp f fp

106 107 108
f fp 4 8 9

109 *poco calando* 2 110 Prestissimo. 111 6

3 1 4 4

112 113 114
mf cresc.

115 1 1
f

cresc. ff sfz sfz

37 9 38 8 39 6 40 6 41 (Meno mosso) 42 C) Andantino $\text{♩} = 96$ 3 $\text{♩} = 96$ 6

43 5 44 6 45 6 46 4 47 4

(Hn. I, solo) (Hn. I, solo)

48 4 49 7 50 6 51 5 52 poco a poco accel. 7

(Bsn. I, solo)

4. Tarantella

53 $\text{♩} = 88$ 4 54 3 55 7 56 7 57 8 *Fg* 7

58 7 59 5 60 Ob. I, solo

Hn. I

ff

61 8 62 7 63 7 64 6 1 *sf* *attacca*

5. Toccata

2) *f* *rit*

65 Allegro, $\text{♩} = 120$ *Sola* *mf*

66

67 *tr*

68 *p* *mf* 1 1 1

4 69 3 VI. I, solo 70

Sola 71 *mf*

72 *f*

6. Gavotta

73 Allegro moderato, $\text{♩} = 50 - 56$ 74

10 3 Ob. 1, solo *tr* 2

(Fl. 1, solo)

75 1 1 1 76 8

mp

Variazione 1a

77 Allegretto, $\text{♩} = 100$ 5

Hn. 1

78 *p* *mp*

79 6 80 8

attacca

Variazione 2a

81 Allegro più tosto moderato, $\text{♩} = 88$ 82 5 3 1 83 5

84 1 1. 2. 1

Hn. 1

LEHMATERIAL
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8b. Finale

102 Allegro assai, $\text{♩} = 144$

103 *ff* *sim.* *mf*

104 8

105 10 106 3 Bsn 1

107 Solo *f*

108 2 3 Solo *sf* *mf* *sf* *en dehors*

109 2 *f* *sim.*

110 2 10 111 *f*

112 1 8 113 *f* *ff* *sim.*

114 1 7 *f* *sub. p*

115 6 116 2 *f* 117 *ff*

118 Solo *ff* *sim.*

LA MARCHE ROYALE

M.M. $\text{♩} = 112$

123. *sf* mais moins fort que les bois

1 Solo

sub. meno *f*

2

3 1

4 1 *sf* sub. meno *f*

5 30

6 3 3 2 1 1 *leggerissimo*

7 Solo *p*

8 6 3 50 3 2 *f*

9 1 1 1 1 1 1 1 1 4

10 *f* TR IN C

11 cantabile *mf*

12 1 80 secco *f* *p*

13

90

14

15

Solo

16

sub. ppp

f mais moins fort que les bois

17

110

5

5

5

18

Solo 120

19

20

2

sf mais moins

fort que les bois

M.M. ♩ = 120

PETIT CONCERT

1

2

10

3

1 **23** 110

p sub.

24 *staccato e leggiero*

25 *mf*

26 130

27 *3(6) 4(8)*

28

140

29

sf

TANGO TACET

$\text{♩} = 184-192$

VALSE

10 *vin.* 9 **11** 15 **12** 5 **13** 7

pp

14 9 **15** 7 **16** 10 **17** 1 140 **18** 2 **18** 1

p

7 **19** 1 1 4 160 **20** 1

Piston I.
Картина Третья.
АРАПЪ.

Drittes Bild.
Arap.

Troisième Tableau.
Arap.

in Sib. **Feroce stringendo.** **Meno mosso.**
Corno I. *Pesante*

62 4 63 5

64 **Sostenuto.** 1 4 1 1 1 1 1

65 Clar. I. 6 66 2

1 2 1 Fl. picc. 67 **Tempo del principio.**
string. a tempo string. ff marcatisimo

68 **Tranquillo.** Cello. *sf sf sempre* Solo. *subito*
mf

ТАНЕЦЪ БАЛЕРИНЫ.

Tanz der Ballerine.

Danse de la Ballerine.

69 in Sib. **Allegro.** Solo. *mf*

70 **Appassionato. meno. rall.**
3 2 1