

Trompete I in D.

Nr. 12. „Credo“ (Chor) tacet.

Nr. 13. „Credo“ (2.) (Chor)

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.

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

2

1

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.

Beethoven — Leonore Overture No. 2

Trompete I

367

2

*ff*

375

382

1 2 3 4 5 6 7 8

390

in Es (auf der Bühne)

Un poco sostenuto

395

Tempo I

Un poco sostenuto

*pp*

407

in C

412

14

Adagio

6

Tempo I

8

Klar. I

443 Presto

*fff*

*sf*

450

*sf*

*sf*

*sf*

*sf*

456

*sf*

*sf*

Beethoven — Leonore Overture No. 3

2

TRUMPET I.

ff 4 ff 12 ff p

D 1 4

*f* Trb. I

4 Solo

Tempo I 16

Solo

Tempo I 70 *cc*

Ral *p creso.* ff

F *sempre ff* 1 1

G 42

Hrn III

3 H Trb. I

# CARMEN

1

En Si b. *All<sup>to</sup>* *All<sup>o</sup> mod<sup>o</sup>* *All<sup>to</sup>* **PISTONS, solo** **GEORGES BIZET**

17

CHANT.

*pple très loin.*

*mf cre -*

*f*

*mf*

*p* **Le reste TACET**

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39

# Carmen

## Vorspiel

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

Georges Bizet

9 I.II. Trp. in A

*f*

10 *ff*

*dim.*

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 [  $\text{♩} = \text{ca. } 112$  ]

6 I. Trp. in B

33 6 1

*ppp* *ppp* *meno p*

1 34 2 1

*poco a poco crescendo*

# ...explosante-fixe... (1991-1993)

Trompette 1 en ut

## Transitoire V

Pierre Boulez

(\* 1925)

① Assez lent (♩ = 62)  
sourd. sèche      jouer les sons absolument sans attaquer

Musical notation for the first section, marked 'Assez lent' (♩ = 62). The score consists of two staves. The first staff begins with a 4/4 time signature, followed by changes to 3/4, 2/4, 4/4, 3/4, and 2/4. Dynamics include *ppp* and *pp*. Performance instructions include 'sourd. sèche' and 'jouer les sons absolument sans attaquer'. The second staff continues with 4/4 and 3/4 time signatures, featuring *ppp* dynamics and the instruction 'presser enlever la sourd.'

② Rapide (♩ = 144)  
Flatt.

Musical notation for the second section, marked 'Rapide' (♩ = 144). The score consists of three staves. The first staff has a 5/4 time signature and includes 'Flatt.' markings. Dynamics range from *mf* to *f*. The second and third staves feature rapid sixteenth-note passages with dynamics *p*, *mp*, *mf*, and *f*.

③ Lent (♩ = 50)

Musical notation for the third section, marked 'Lent' (♩ = 50). The score consists of two staves. The first staff has a 2/4 time signature and includes dynamics *p*, *mp*, and *p > pp*. The second staff features sixteenth-note passages with dynamics *p > pp* and *p > pp <*.

④ Modéré (♩ = 144, ♩ = 72)

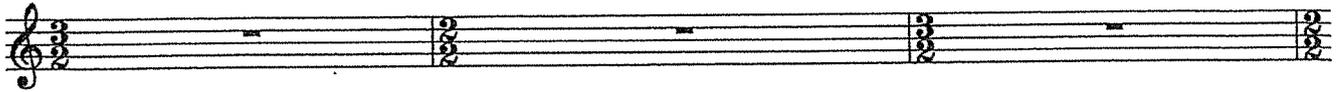
Musical notation for the fourth section, marked 'Modéré' (♩ = 144, ♩ = 72). The score consists of two staves. The first staff has a 3/8 time signature and includes dynamics *mp*, *p*, *mp*, *mf*, *mp*, and *mp >*. The second staff features triplet passages with dynamics *mf*, *mp*, *mf*, and *mp*.

⑤ Flatt.

Musical notation for the fifth section, marked 'Flatt.'. The score consists of two staves. The first staff has a 7/8 time signature and includes dynamics *mf >*, *f*, *mf <*, and *f > mf*. The second staff has a 6/8 time signature and includes dynamics *mp <* and *f*.

accel. . . . . Un peu plus vif

revenir au . . . . .



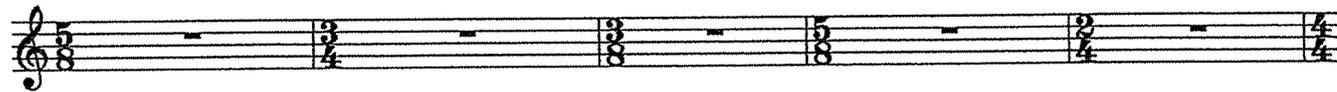
Tempo accel. . . . . Un peu plus vif revenir au T<sup>a</sup> ralentir assez peu . . . . .



(28) Modéré (♩ = 72, ♪ = 144)



(29)



(30)

Flatt.



(31)



Flatt.



(32)



33

mf  $\triangleright$  mp  $\triangleleft$  mp  $\triangleright$  mf  $\triangleleft$  mp  $\triangleright$  mp

mf  $\triangleright$  mp mp  $\triangleleft$  mf

34 Rapide (♩ = 144)

mp  $\triangleleft$  mf  $\triangleright$  mp

mf  $\triangleleft$  mp f  $\triangleleft$

mp  $\triangleleft$  mf  $\triangleleft$  mp  $\triangleleft$  mf

35

36

mf  $\triangleright$  mp sff

ff f (senza dim./ cresc.)  $\triangleright$

37

mf f

ff f  $\triangleright$  f



Trompete II

Ob. Hn. VII (D)

378 *p cresc.* *p cresc.* *f*

392 6 7 3 *f ff* *mf*

417 *mf cresc.* *ff* *p dim.* *L 19* *Vc.*

447 *M* 8 8 8 16 *p <> cresc.* *f* *dim.*

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

507 1 *mp* *p* *p <> muta in H*

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

**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*

53 2 D 5 5 Fg. VII E *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.<sup>a</sup> e 2.<sup>a</sup>

DON PASQUALE

G. DONIZETTI

ATTO 2.<sup>o</sup>

PRELUDIO, SCENA ED ARIA

N.<sup>o</sup> 5

*MAESTOSO*

TROMBA 1.<sup>a</sup>

In SI $\flat$

TROMBA 2.<sup>a</sup>

In SI $\flat$

Musical notation for Tromba 1 and 2, starting with a forte (f) dynamic and a first ending bracket.

*Cantabile*

*Sola*

Musical notation for the Cantabile section, starting with a piano (p) dynamic and a solo marking.

Musical notation for the Cantabile section, featuring a triplet and a first ending bracket.

Musical notation for the Cantabile section, featuring a melodic line with a first ending bracket.

Musical notation for the Cantabile section, featuring a melodic line with a first ending bracket.

Musical notation for the Cantabile section, ending with a first ending bracket and tempo markings: *rall. a tempo* and *a piacere*.

**RECIT**

a'danni miei con-giura.

*Solo* *p*

perder No-rina,

**2** in un foglio i sensi

**2** **LARGHETTO**

miei.

**1** a trasci - nar si vada. *p*

il ben pèrdu - to *p*

*accel.*

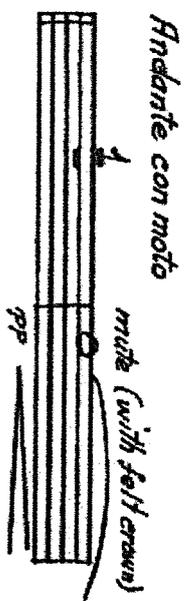
**3** dal mio core cancel - lar

**3** **MOD.<sup>to</sup>**

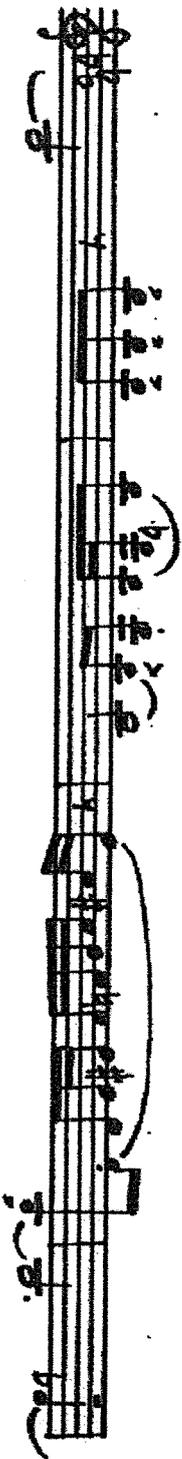
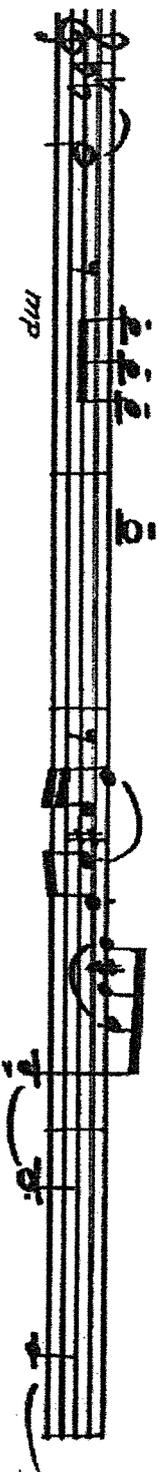
**4**

1st Bb Trumpet

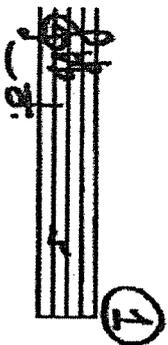
*Andante con moto*  
mute (with felt crown)  
pp



*mp*



①



# 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.

*f*

①

*f*

②

2 1 1

*f*

③ ④

2 2 2 *f*

⑤

*f*



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TROMBA

**I**

**Allegramente**  $\text{♩} = 116$

15 Clar. Fl. TROMBA Sord.

*mf* 1 2 3 4 *mf*

senza Sord.

2

2

4 **Meno vivo** 8 Clar. in Mib. Solo

*p espr.*

TROMBA Solo; Sord.

7 6 8 **Ottav. Solo** Clar.

*p espress.* *mf espr.*

8 TROMBA *senza sord.* 7 9 8 12 9 3

Piano *mf*

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

Trombone Piano TROMBA 14 7

15 Piano TROMBA 9 16 3

**Tromba**  
 35 5 Piano

**TROMBA**

*ff*

**II**

**Adagio**  
 33 1 11 2 8 3 5 4 8 5 Piano

*cresc.*

**TROMBA** 1 6 10 7 8 **Corno Ing.**

*f*

9 **TROMBA** 4 10 6

*p* *pp*

**III**

**Presto** 160

*ff* 12 1 8 2 **Ottav.**

*f*

**Trombone** *p* **Corni** *mf* **TROMBA** *mf*

*ff* *sord.* 3 9 4 11 5 9 6 6

**Piano** 8 16<sup>a</sup>

**TROMBA Sord.** *f* 1 7 2

*levare la Sord.*

5

# Scherzerade

Molto moderato Solo *mf* *3* lunga **E** Tempo giusto (Allegro molto) *pp* G.P. **H** Solo *p*

string. poco *3* cre - - - scen - - - do *f*

Tempo I *sf*

## 4. Satz

Vivo [ $\text{♩} (\text{♩}) = \text{ca. } 184$ ] **B** Fl. Ob. **C** I. Trp. in A *mf*

**D** *sf*

**Q** *f*

**R** *sf* *sf* *sf* *sf* *sf* *f*

**S** *f* *sf*

# Symphonie Nr. 2

C-dur

Robert Schumann op. 61  
herausgegeben von Joachim Draheim

Trompete I

in C *Sostenuto assai* (♩ = 76)  
*pp*

7 *1*

14 *5* *p poco cresc.* *dim.* *1* *cresc.*

**A** 25 *Un poco più vivace* *1* *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 *p* *1* *1* *1* *1* *6* Hn. I/II (C) *sempre cresc.* *mf cresc.*

60

66 **B** *f* *f* *5* Hn. I/II (C) *1*

# Symphonie Nr. 2

C-dur

Robert Schumann op. 61  
herausgegeben von Joachim Draheim

Trompete II

**Sostenuto assai** (♩ = 76)

in C

19

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

**A** **Un poco più vivace** 1

*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)

1 1 1 1 6 Hn. I/II (C) *sempre cresc.* *mf cresc.*

60

66 **B** 1 5 Hn. I/II (C) 1

# CONCERTO

FOR

D. Shostakovich, Op. 35

Trumpet (B $\flat$ )

## PIANO AND ORCHESTRA

II

24 *Lento*  $\text{♩} = 76$  25 26 27 28

29 30 *Piu mosso*  $\text{♩} = 100$  31 32 *Largo*  $\text{♩} = 88$  33

34 *con sord.* *p espr.* 35 *mf.*

Tromba.

№ 3. Der Fechtmeister.

in B

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

*f* *colla parte*

*dim.* *p.*

*fp* *p*

Schnell. (*vivo*) 4 *p*

*f* *ff* *f*

*ff* *ff*

Tromba.

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

№ 9. Das Diner.

in C (Tafelmusik und Tanz des Küchenjungen)  
Moderato, alla Marcia.

mf

66

67 1

68 1

69 2

70 1

71 5

72 ff

73 mf

74 1

(gemächlich). comodo

11

Sehr schnell. Allegretto.

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

83 (mit Dämpfer) pp

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

12

# Tromba.

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

**89** **90** 6 **91** 7 **92** 5 **93** 5 **94** Fagotti. 4

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

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

**105**

**106** **107** **108**

**109** *poco calando* 2 **110** *Prestissimo.* **111** 6

**112**

**113** **114** *cresc.*

**115** 1 1

*cresc.* *ff* *sfz* *sfz*

1. Trompete.

27 28 Engl.-Korn  
29 Bass-Korn  
30 Solo Bratsche.  
31 Solo Bratsche.  
33 Solo Bratsche.  
34 Korn.  
35 Viel langsamer.  
36 (sehr zart)  
37 immer sehr weich  
38 Viol.  
40 Bass. Korn.  
41 Solo Viol.  
42 Var. IV. etwas breiter.  
Tutti.

*f* *cresc.* *ff* *f* *cresc.* *ff*  
*pp*  
*mf* *dim* *p*  
*pp*  
*pp*  
*pp*  
*pp*

*IN D*

Measures 27-42 of the first trumpet part. The score includes various dynamics such as *pp*, *f*, *ff*, *cresc.*, *mf*, *dim*, and *p*. Performance instructions include *Viel langsamer.*, *(sehr zart)*, *immer sehr weich*, and *Var. IV. etwas breiter.* The key signature changes from one flat to two flats at measure 36. A handwritten note "IN D" is present between measures 36 and 37.

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

### (2) 5. Toccata

*f rit*

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

66

67 *tr*

68 *p* *mf*

4 69 3 VI. I, solo 70

*Sola* 71 *mf*

72 *f*

# 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 *f* *en dehors*

109 2 *f* *sim.*

110 2 10 111 1 *poco sf* *f* *f*

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

114 1 7 *f* *sub. p*

115 6 116 2 117 *f* *ff*

118 Solo *ff* *sim.*

LA MARCHE ROYALE

2-3

M.M.  $\text{♩} = 112$   
 123 A.

**1** *sf* mais moins fort que les bois  
 Solo  
 sub. meno *f*

**2**

**3** *sf* sub. meno *f*

**4**

**5**

**6** *Leggierissimo*

**7** Solo *p*

**8** *f*

**9**

**10** *f* TRINC

**11** *cantabile*  
*mf*

**12** *secco*  
*f* *p*

Detailed description of the musical score: The score is for a piece titled 'LA MARCHE ROYALE' in 2/4 time with a tempo of 112 beats per minute. It consists of 12 measures. The piano part (bottom staves) features a variety of dynamics including *sf* (sforzando), *sub. meno f* (subito meno forte), *sf* sub. meno *f*, *Leggierissimo*, *p* (piano), *f* (forte), *mf* (mezzo-forte), and *secco*. The violin part (top staves) includes a 'Solo' section and various articulations like accents and slurs. Measure numbers 1 through 12 are clearly marked. There are some handwritten annotations: '2-3' at the top right, '123 A.' at the beginning, and 'TRINC' written above measure 10. The score ends with a double bar line and a fermata-like flourish.



in B $\flat$  Solo  $\text{mf}$  **134** Allegro,  $\text{♩} = 118$  Solo  $\text{mf}$   
senza sord.  $\text{mf}$

**35**

**136**

**137**

**138**