

Joseph Haydn

CONCERTO

Trompetenkonzert / Trumpet Concerto
Hob.: VIIe, 1

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Haydn Mozart Presse in der Universal Edition

HMP 223

ISMN M-008-03748-1

PREFACE

Haydn's Trumpet Concerto Then and Now

During the last 30 years, Joseph Haydn's Trumpet Concerto (No. VIIe: 1 in Hoboken's thematic catalogue of the composer's works) has become not only the most important concerto for the trumpet, being required material in nearly every orchestral audition, but with over 20 recorded versions on long-playing records is also the composer's best-known concerto, rivalled only by similar works by Vivaldi, Bach, Mozart, Tchaikovsky, and a few others.

The facts about its origin are well known and need only to be summarized here¹. The concerto was written in 1796 for Anton Weidinger (1767 - 1852), who had been a trumpeter in the Royal Imperial Theater since 1792². According to his own testimony, Weidinger had started to develop a keyed trumpet, which was referred to in contemporary sources as an "organized trumpet" ("*organisirte Trompete*") as early as 1793³. He did not present it to the public, however, until March 28, 1800, only then feeling he had brought it "to what he believes may be described as perfection"⁴. On this occasion — a benefit concert only five days before Beethoven's first benefit concert — Weidinger also gave the world premiere performance of the Haydn concerto.

We know of no other performances of the work for over 100 years. A copy of the work exists in the library of the Brussels conservatory, and from this the conservatory pupils played the concerto around 1907⁵. Alphonse Goeyens, the trumpet professor there, published a piano reduction in 1929⁶, and two years later the full score appeared in Germany⁷.

The great impetus in restoring the work to the permanent repertoire was not the printed edition, however, but an incomplete gramophone recording — only the last two movements were included — made in 1938-39 by George Eskdale on the English Columbia label. The first complete recording of the work, played by Harry Mortimer, followed after the war on the same label. One of the undersigned (HCRL) was privileged to participate in the preparation of a critical edition of the score for the first recording on long-playing records, made in 1950. The soloist was Helmut Wobisch, the conductor Anton Heiller. This recording, like the previous two, was an astonishing bestseller (30.000 copies sold in four years); and from this time the Haydn concerto was a favorite with trumpeters and public alike⁸.

The First Performance of the Haydn Concerto in 1800

Before 1796, the trumpet was laden with symbolic associations related to its close links with aristocracy. Trumpet fanfares can be regarded as the musical counterpart of a coat of arms. With the decline of the old social order during the second half of the 18th century, the trumpet gradually fell out of fashion as an obbligato or solo instrument and in the orchestra became relegated

largely to a fanfare function. Throughout its long illustrious history, the trumpet had been a "natural" instrument confined to the notes of the harmonic series, which permit scale passages only in the instrument's fourth octave — beginning one octave above middle *c'* (or *e♭'*, in the case of transposing instruments in this key). When Weidinger developed an instrument capable of chromaticism throughout its entire compass, he performed a revolutionary act, transforming the nature of his instrument for all time⁹. (The invention of the valve around 1815 was but the final step towards chromaticism for brass instruments.)

The reader is invited to imagine the atmosphere in the concert hall shortly after 7 p. m. on March 28, 1800. Weidinger having announced in an advertisement his intention of presenting "to the world for the first time, so that it may be judged, an organized trumpet which he has invented and brought — after seven years of hard and expensive labour — to what he believes may be described as perfection: it contains several keys and will be displayed in a concerto specially written for this instrument by Herr Joseph Haydn, Doctor of Music"¹⁰. The orchestra members have taken their places and tuned up, the soloist enters to enthusiastic applause, the audience quiets down, the orchestral introduction begins. After only a few bars the soloist lifts his instrument to his lips and plays his first note (bar 8): middle *c'* (sounding *e♭'*), a mere minim propelling the first orchestral tutti into action. Nothing special, just a little warm-up. Then Weidinger plays again (bars 13-16); but these notes are nothing new: they lie in the clarino register, available to any natural brass instrument. The audience becomes uneasy, Weidinger's "organized trumpet" seems to be nothing special at all: and such unrest prevails until the soloist raises his instrument for a third time. The amazement which followed the solo entry in bar 37 must have been complete, on hearing the trumpet play an entire diatonic scale in its low register, where a natural trumpet is capable of producing only a dominant seventh arpeggio. Haydn artfully devised the principal theme of the first movement to show off this very fact: of the first three notes, *c' d' e'* (sounding *e♭' f' g'*), the first and third are in the harmonic series, the second being a keyed note. In bar 39, *a'* and *b'* — also outside the harmonic series — are heard. In bar 47, the chromatic notes *b♭'* and *a♭'* follow.

The concert audience must have been dumbfounded at hearing such novelties from an instrument so severely limited up to then, and although no review has survived from that evening, we do have a review from a concert Weidinger gave in Leipzig in December, 1802. From it we learn that he must have been a virtuoso at the height of his skill, and that he not only was able to play keyed and non-keyed notes evenly and convincingly, but also performed with great sensitivity, his tone being similar to that of a clarinet:

The Imperial Royal Court Trumpeter, Mr. Weidinger, of Vienna, gave us the opportunity of judging for ourselves his significant invention concerning the perfection of the trumpet . . . , and at the same time of admiring his masterly playing. It is completely founded in fact that Mr. W. is fully conversant with all the half-tones lying within the compass of his instrument, and to such an extent that he plays running passages through them. Furthermore, the fear that we uttered (on the occasion of the first report concerning this invention), that this instrument might thereby have lost something of its pompous character, has been completely refuted by [Weidinger's] public demonstrations. The instrument still possesses its full, penetrating tone, which is at the same time so gentle and delicate that not even a clarinet is capable of playing more mellowly¹¹.

Unfortunately, the revolutionary characteristics of Haydn's Trumpet Concerto so apparent at that time are totally lost on modern audiences so used to hearing the modern valved trumpet. The modern instrument can truly be said to produce all the chromatic notes with perfect evenness, whereas the slight gradations of colour brought about on a keyed instrument by the opening of various vent-holes can no longer be properly appreciated. One of the undersigned (EHT) has made extensive experiments with original keyed trumpets and their reconstruction, and can report that the difference in tone colour between keyed and natural notes is by no means so great as one might imagine, but instead can be utilized by a true artist to bring about a much greater variety of tone than a valve instrument is capable of. The effect is similar to that produced on a horn by hand-stopping (an "imperfection" which did not hinder Mozart from writing four concertos, or Beethoven from writing a sonata, for hand horn), or on a Baroque or Classical flute by forked fingerings. The presence of more or fewer keyed notes (on the keyed trumpet) or forked fingerings (on a Baroque flute) will, of course, give a more precise "feeling" for particular tonalities and chromatic modulations. For example, the tone colour of the second movement of the Haydn concerto is determined by the fact that the very first note, *f'* (sounding *ab'*) is a keyed note, and the audacious modulation to *Cb* (bars 21, with the pickup, through 26) calls for 19 out of 25 notes to be played with an open key — as opposed to the passage-work in the first and last movements, most of these tones being in the clarino register and thus lying within the harmonic series.

So much for the nature of Weidinger's amazing instrument and the no less amazing concerto Haydn wrote for it.

Let us look briefly at a few sections of the work with regard to some aspects of editorial technique and modern performance.

Remarks on the Present Edition

The only surviving source for the Trumpet Concerto is Haydn's autograph manuscript, now in the library of the Gesellschaft der Musikfreunde in Vienna. In view of the wildly differing readings of many important passages of this concerto both in modern editions and in recordings¹², the

critical edition offered here is long overdue¹³. The following commentary is intended to cast light on a number of aspects of the work from the point of view of performance practice, with particular regard to the technical possibilities of the original solo instrument, the keyed trumpet.

At the outset it must be said that although Haydn wrote the manuscript with great care, as far as the notes themselves are concerned, making only one mistake in notation¹⁴, he proceeded very hastily when he added bowing and slur marks. One can not always be sure about the beginning and ending of such markings, even when parallel passages are collated. Even the undersigned, with their more than 50 year's collective experience with this one work, admit to frequent frustration, faced with the task of presenting to the world with what is supposed to be the definitive reading of this masterpiece — simply an impossible task. We have tried to preserve Haydn's notational peculiarities, in particular his articulation marks, as faithfully as possible, using broken lines to amend them into some semblance of unity to facilitate modern performance. (A glance at the score will show the reader how inconsistent Haydn's notation was. See for example the orchestral accompaniment to a thrice-recurring three-bar passage in the first movement, starting in bars 20, 73, and 157 respectively.)

In addition, the following specific points are to be noticed:

1. As stated above, we have tried to indicate the length of Haydn's original bowing and slur marks as found in the autograph manuscript, unifying them in simultaneously sounding parts by using broken lines. (However, in the piano reduction only solid lines were used. Only the score and the solo part represent a "critical edition".)
2. The five-note passage in the flute in bar 4, and in the first violin in bar 5 (later: flute in bar 40, solo trumpet in bar 41), poses editorial problems. Is the quaver pickup intended to be slurred to the following four quavers, or is it detached? In bars 4, 5, 40, and 41 the slur mark seems to start after the pickup note, but in bars 128 and 129 it definitely includes the pickup. Only in the middle section (bars 96 and 98) is it clearly detached (first violin part). Haydn is clearly inconsistent here. A related five-note motif is in bars 9 and 11 (first violin part). Here the pickup note is quite carefully and unequivocally slurred to the following four. On the basis of this information, we have indicated the slur or bowing mark (in broken lines) in all but bars 96 - 100 to include all five notes, but performers are encouraged to disagree with our solution.
3. It would have been possible to have added an editorial slur mark over the five notes on the first half of bar 42 (solo trumpet part), analogous to bars 6 (first violin part) and 130 (solo trumpet part). However, one of the undersigned's (EHT) experience with keyed trumpets suggests that in many slurred passages, the performer may have used a kind of soft tonguing, much as a trombonist does in slurred passages, to give precision to the way in which the individual notes are expected to "speak"¹⁵. (See also § 6 below.)

4. The editors are grateful to Leonard Cecil and Paul Plunkett for having examined the original manuscript carefully in 1978 with regard to the trill mark found in our edition over the second note in bar 136 (solo trumpet part). Even in the excellent photocopy made available to us by the publisher, this mark could have been a fly speck; but examination and transcription onto transparent paper of all other trill marks in this concerto shows that this sign, too, is a trill mark. It does occur at a logical place, besides.

5. We offer three cadenzas for the first movement, and one for the last, as possible examples for performers – who are hereby encouraged to go further and write their own. Those interested in seeing the original version of Helmut Wobisch's 1950 cadenza, which he revised slightly for his two gramophone recordings, can find it on p. 233 of the fourth volume of HCRL's Haydn biography.

6. Many performers slur the demisemiquavers in the second movement (solo part, bar 14 etc.). We feel that such sections are in the tradition of Baroque passage-work which was never slurred, and that Haydn did not err by not including slur marks here. The same situation applies to the rapid passage-work in the first movement, bars 107 f. and 152 f., and in several places in the last movement.

7. By contrast, the quavers in bar 8 (first violin part), bar 16 (solo trumpet part), and parallel sections of the second movement, are not intended to be executed as detached, as one hears so often; Haydn's slur mark over the first three notes is unequivocal.

8. The cadenza in the third movement is in bar 124. There is no second cadenza shortly before the end of the movement (bars 280 - 281), although one is often performed here. In the second instance Haydn did not write a fermata sign – the identification mark of a cadenza at that time – but wrote out clearly a two-bar grand pause, with individual bar lines in all the parts and individual rests in three of the parts (first and second violin, solo trumpet).

We thank the publishers for going to the trouble of including two solo parts, for E♭ and B♭ trumpets, to facilitate performance, and are indebted to Karl Heinz Füssl for preparing the piano score with a chamber-music ideal in mind. Particular thanks go to Jaap Schröder for assisting us with our interpretation of the bowing marks (April 1981).

E. H. Tarr
H.C. Robbins Landon

Notes

1 For more details, see Reine Dahlqvist, *The Keyed Trumpet and Its Greatest Virtuoso, Anton Weidinger* (Nashville, The Brass Press, 1975 / Brass Research Series, No. 1), and H.C. Robbins Landon, *Haydn: the Years of 'The Creation' 1796-1800* (London, Thames and Hudson, 1977), henceforth quoted as "Dahlqvist" and "Robbins Landon".

2 Cf Dahlqvist, 10.

3 Cf Robbins Landon, 227-228.

4 Cf Robbins Landon, loc. cit.

5 Cf Dahlqvist, 20. The Viennese trumpeter Paul Handke made a copy of the trumpet part in 1899 prior to leaving for the New World. In 1901-03 he was first trumpeter of the Philadelphia Orchestra, and from 1903 to 1912 was first trumpeter of the Chicago Symphony Orchestra (second in the 1907-08 season). Renold Schilke Music Products published a facsimile of his manuscript of the Haydn solo part in the 1960's. It is not entirely free of copying errors.

6 Brussels, Ch. Walpot.

7 Edited by Wallheim, Alfa-Verlag Berlin.

8 For more information on these recordings, see Dahlqvist, 20, and Robbins Landon, 233 and 238-240.

9 Weidinger was, of course, not the first to develop a trumpet with keys. Cf Dahlqvist for other experiments going back to ca. 1770.

10 Robbins Landon, 227-228.

11 Dahlqvist, 14-15.

12 Cf Fred Willener, "The Haydn Trumpet Concerto: 1796-1996", *Brass Bulletin* 35 (1981), 33-40 and 36 (1981), 34-41 (to be continued).

13 In 1951, Hans Ferdinand Redlich made an attempt at a critical edition (Eulenburg pocket score, No. 798), but his version has more than the usual number of mistakes.

14 II, bars 25 - 26, trumpet part; see score.

15 This experience is corroborated by independent observations made by two performers who have actually played this concerto in public on a keyed trumpet. Åke Öst and Bjarne Volle. We do not agree with Donald Bullock's articulations presented in his article, "Articulations for the Haydn Trumpet Concerto", *Journal of the International Trumpet Guild*, Vol. 4 (October 1979), 26-28. Bullock, in our opinion, derives the slur marks in the keyed trumpet too much from bowing marks in the violin parts and does not take the nature of the keyed trumpet into account.

BESETZUNG / PERFORMERS

Clarino Soli in Mi♭

2 Flauti

2 Oboi

2 Fagotti

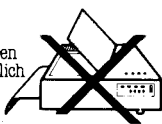
2 Corni in Mi♭

2 Trombe in Mi♭

Timpani

Archi

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CONCERTO

Hob.: VII e, 1

1796

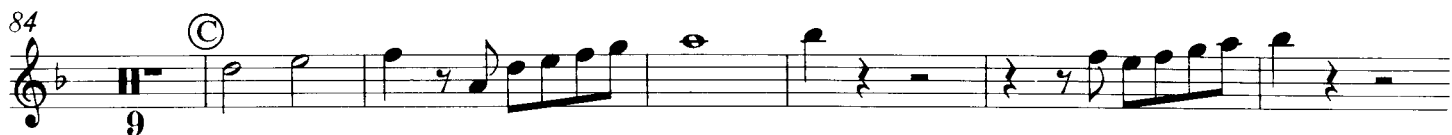
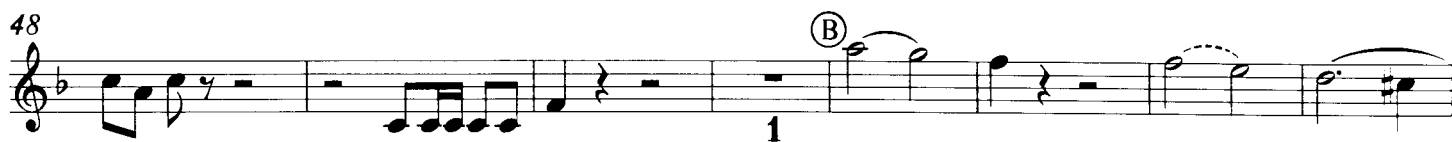
I

Tromba in Sib

Joseph Haydn

(Edward H. Tarr,
H. C. Robbins Landon)

Allegro



125 **(D)**

130 *[tr]*

135 *tr*

141 1 3 3

147 3 3 3 2

153 **(E)** 2

160 *[Cadenza]* 4 5

II

Andante **(F)** *[cantabile]*

14 8

20 1

26 3 **(G)**

34

39 1

45

FINALE

III

Allegro

(H)

44

52

60

67

9

83

2

92

3

102

1

111

tr

119

[Cadenza]

3

129

136

5

148

1

156

164

(L)

3

f

1

1

6

HMP 223b

Tromba in Sib

Haydn: Trompetenkoncert, Kadenzen
Haydn: Trumpet Concerto, Cadencas

I. Satz/1st movement

(Marius Flothuis 1975)

f *p* *tr* *cresc.* *f* *tr* *ossia:*

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I. Satz/1st movement

(Edward H. Tarr 1963/82)

f *meno f* *p* *tr* *f* *tr* *marciale e più mosso* *meno mosso* *p subito* *cresc.* *f* *tr*

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Universal Edition No. 0000

I. Satz/1st movement

(Helmut Wobisch)

f *lunga* *mf*

(eco) *rit.* *più f*

a tempo *p* *cresc. ed accel.*

rit. *lunga* *tr* *cresc.* *f*

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III. Satz/3rd movement

(Marius Flothuis, Edward H. Tarr)

f

tr *cresc.*

ossia: VI = $\textcircled{\text{K}}$ = DE

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Clarino in Mib

CONCERTO

Hob.: VII e,1

1796

Joseph Haydn

(Edward H. Tarr,
H. C. Robbins Landon)

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Allegro

I

7 *f* 4

17 (A) Solo 13 [*f*]

42 *tr*

48 (B) 1

56 *tr* *tr*

63

69 1

77 *tr*

84 (C) 9

99

104

109 *b^b* 1 6 *b^b* 7

125 **Ⓓ**

130 *[tr]*

135 *tr*

141

147

153 **Ⓔ**

160 *[Cadenza]*

4 5

II

Andante **Ⓕ** *[cantabile]*

14

20

26

34

39

45 **Ⓖ**

1

III

FINALE

Allegro

52 **44** **(H)**

60

67 **(J)**

83 **9** **2**

92 **3**

102

110 *tr* **1**

119 **[Cadenza]** **(K)** **3**

129

136 **5**

148 **1**

156

164 **(L)** **3** *f* **1** **1** **6**

*) ossia:  (frühere Lesart)
(earlier reading)

Haydn: Trompetenkonzert, Kadenzen

Haydn: Trumpet Concerto, Cadencas

I. Satz/1st movement

(Marius Flothuis 1975)

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I. Satz/1st movement

(Edward H. Tarr 1963/82)

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Universal Edition No. 223a

I. Satz/1st movement

(Helmut Wobisch)

f *lunga* *mf* *rit.*
(eco) *piu f*
a tempo *p* *cresc. ed accel.*
rit. *lunga* *tr* *cresc.* *f*

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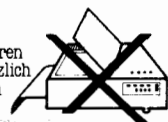
III. Satz/3rd movement

(Marius Flothuis, Edward H. Tarr)

f *rit.* *lunga* *tr* *cresc.* *f*
ossia: VI = *(K)* *= DE*

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CONCERTO

Hob.: VII e, 1

1796

I

Joseph Haydn

(Edward H. Tarr,
H. C. Robbins Landon)

Allegro

Clarino

Pianoforte

The musical score is written for Clarinet and Piano. The tempo is marked 'Allegro'. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score is divided into systems with measure numbers 6, 11, and 16. The piano part includes dynamic markings (p, f) and articulation (tr, accents). The clarinet part has rests in the first system and enters in the second system.

19

Musical score for measures 19-23. The key signature is B-flat major (two flats). The melody is in the right hand, starting with a half rest in measure 19, followed by eighth-note patterns. The left hand provides a harmonic accompaniment with chords and moving lines. A piano (*p*) dynamic marking is present in measure 20.

24

A

Musical score for measures 24-27. Measure 24 is marked with a circled 'A'. The key signature remains B-flat major. The melody continues with eighth-note patterns. The left hand features a dense, rhythmic accompaniment. A forte (*f*) dynamic marking is present in measure 24. Fingering numbers 5, 1, and 3 are indicated above the right hand in measure 27.

28

Musical score for measures 28-30. The key signature remains B-flat major. The melody continues with eighth-note patterns. The left hand provides a harmonic accompaniment. Fingering numbers 1, 5, 1, and 3 are indicated above the right hand in measure 28.

31

Musical score for measures 31-35. The key signature remains B-flat major. The melody continues with eighth-note patterns. The left hand provides a harmonic accompaniment.

37 Solo
f

p

42 *tr*

tr

f *p*

46

f *p* *f* *p*

50 (B)

f *p*

55

f *p*

60

tr *tr*

64

f *p*

68

f *p*

73

Measures 73-77 of a musical score in B-flat major. The score consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 73 features a long melodic line in the treble staff and a sustained bass line in the bass staff. Measures 74-77 show a more active piano accompaniment with eighth-note patterns in the treble and sustained chords in the bass. A forte (*f*) dynamic marking appears in measure 75.

78

Measures 78-82 of the musical score. Measure 78 has a melodic phrase in the treble staff and a piano accompaniment in the bass staff marked *p* (piano). Measures 79-82 show a more complex texture with rapid sixteenth-note passages in the treble and a steady eighth-note bass line. Dynamics include *f* (forte) in measure 80 and *p* in measure 81. A trill (*tr*) is marked in measure 82.

83

Measures 83-85 of the musical score. Measure 83 features a melodic line in the treble staff and a piano accompaniment in the bass staff marked *f* (forte). Measures 84-85 show a more complex texture with rapid sixteenth-note passages in the treble and a steady eighth-note bass line.

86

Measures 86-89 of the musical score. Measure 86 features a melodic line in the treble staff and a piano accompaniment in the bass staff marked *fz* (forzando). Measures 87-89 show a more complex texture with rapid sixteenth-note passages in the treble and a steady eighth-note bass line. Dynamics include *fz* in measure 87 and *fz* in measure 88. A trill (*tr*) is marked in measure 89.

90

©

p

96

f p *fz* *p*

100

fz *p*

105

110

115

121

①

127

132

f *p* *f* *p*

136

tr

f *p*

140

f *p*

144

p *f*

149

Musical score for measures 149-152. The key signature is B-flat major (two flats). Measure 149: Treble clef has a whole note G4, followed by two measures of whole rests. The piano accompaniment starts with a forte (*f*) dynamic, featuring a steady eighth-note pattern in the bass and chords in the treble. Measure 150: Treble clef has a half note G4, a half note A4, and a trill on B4. The piano accompaniment continues. Measure 151: Treble clef has a half note G4, a half note A4, and a trill on B4. The piano accompaniment continues. Measure 152: Treble clef has a whole note G4, followed by two measures of whole rests. The piano accompaniment ends with a piano (*p*) dynamic.

153

Musical score for measures 153-155. The key signature is B-flat major (two flats). Measure 153: Treble clef has a half note G4, a half note A4, and a trill on B4. The piano accompaniment continues. Measure 154: Treble clef has a half note G4, a half note A4, and a trill on B4. The piano accompaniment continues. Measure 155: Treble clef has a half note G4, a half note A4, and a trill on B4. The piano accompaniment continues.

156

Musical score for measures 156-159. The key signature is B-flat major (two flats). Measure 156: Treble clef has a whole note G4, followed by two measures of whole rests. The piano accompaniment starts with a piano (*p*) dynamic, featuring a steady eighth-note pattern in the bass and chords in the treble. Measure 157: Treble clef has a half note G4, a half note A4, and a trill on B4. The piano accompaniment continues. Measure 158: Treble clef has a half note G4, a half note A4, and a trill on B4. The piano accompaniment continues. Measure 159: Treble clef has a half note G4, a half note A4, and a trill on B4. The piano accompaniment continues.

160

Musical score for measures 160-163. The key signature is B-flat major (two flats). Measure 160: Treble clef has a half note G4, a half note A4, and a trill on B4. The piano accompaniment continues. Measure 161: Treble clef has a half note G4, a half note A4, and a trill on B4. The piano accompaniment continues. Measure 162: Treble clef has a half note G4, a half note A4, and a trill on B4. The piano accompaniment continues. Measure 163: Treble clef has a half note G4, a half note A4, and a trill on B4. The piano accompaniment continues.

164

Cadenza

169

II

Andante

5

9 \textcircled{F} *cantabile*

14

19

25

tenuto fz fz

fz p

30

Ⓒ

35

ten.

40

ten. *fz* *fz*

45

FINALE
Allegro

8

15

22

p

f

fz

28

Musical score for measures 28-34. The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). The upper staff is mostly empty, with a few notes in measure 34. The lower staff contains the main melody and accompaniment. Dynamics include *fz* (fortissimo), *p* (piano), and *f* (forte). The melody features eighth and sixteenth notes, often beamed together, with some slurs and accents.

35

Musical score for measures 35-41. The score continues in 2/4 time with two flats. The upper staff has some chords and eighth notes. The lower staff features a steady eighth-note accompaniment in the left hand and a more complex melody in the right hand, including slurs and ties.

42

Musical score for measures 42-48. Measure 42 includes a circled 'H' above the staff. The upper staff has a few notes and rests. The lower staff continues the accompaniment with eighth notes and includes a *p* (piano) dynamic marking. The melody in the right hand consists of eighth and sixteenth notes.

49

Musical score for measures 49-55. The upper staff features a continuous eighth-note melody. The lower staff provides a consistent eighth-note accompaniment. The key signature remains two flats.

56

Measures 56-61 of a musical score in B-flat major (two flats). The score is written for a single melodic line and a piano accompaniment. The melody consists of eighth and quarter notes, with some rests. The piano accompaniment features a steady eighth-note pattern in the left hand and chords or pairs of eighth notes in the right hand. Measure 61 ends with a repeat sign.

62

Measures 62-67 of the musical score. The melody continues with eighth and quarter notes. The piano accompaniment maintains the eighth-note pattern in the left hand and chords in the right hand. Measure 67 ends with a repeat sign.

68

Measures 68-73 of the musical score. Measures 68-72 are marked with a forte (*f*) dynamic. In measure 73, the melody has a half rest and the piano part begins a new pattern marked with a piano (*p*) dynamic. Measure 73 ends with a repeat sign.

74

Measures 74-78 of the musical score. Measures 74-77 continue the piano accompaniment pattern. Measure 78 features a melodic phrase in the right hand marked with a 'J' (Jazz) symbol, while the left hand has a half rest. Measure 78 ends with a repeat sign.

79

Measures 79-84 of a musical score in B-flat major (two flats). The score is written for a single melodic line and a piano accompaniment. The piano part features a complex texture with many beamed sixteenth and thirty-second notes, creating a dense, rhythmic accompaniment. The melodic line consists of eighth and quarter notes with some rests.

85

Measures 85-90 of the musical score. The piano accompaniment continues with its dense, rhythmic texture. The melodic line includes some trills and grace notes, adding decorative elements to the melody.

91

Measures 91-96 of the musical score. The piano part features a series of chords and moving lines. The melodic line has a more active, flowing character with many beamed notes.

97

Measures 97-102 of the musical score. The piano accompaniment includes dynamic markings: *f* (forte) starting in measure 98 and *p* (piano) starting in measure 100. The piano part features a series of chords and moving lines. The melodic line has a more active, flowing character with many beamed notes.

104

Measures 104-109. The music is in B-flat major (two flats). The melody in the right hand features eighth and sixteenth notes, with a trill in measure 106. The piano accompaniment consists of chords and moving lines in both hands.

110

Measures 110-116. The melody in the right hand includes a trill (tr) in measure 112. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

117

Measures 117-122. The melody in the right hand includes a trill (tr) in measure 121. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. A forte (f) dynamic marking is present in measure 120.

123

Cadenza

K

Measures 123-128. The music is marked with a piano (p) dynamic. The melody in the right hand includes a trill (tr) in measure 124. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

129

Measures 129-134. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody in the right hand features eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment of eighth notes. Dynamic markings include *fz* (forced *f*) and *f*.

135

Measures 135-140. The melody continues with eighth and sixteenth notes. The left hand has a more active role with sixteenth-note patterns. A dynamic marking of *f* is present in measure 136.

141

Measures 141-147. The melody features a mix of eighth and sixteenth notes. The left hand has a prominent sixteenth-note accompaniment. Dynamic markings include *fz* and *p* (piano).

148

Measures 148-153. The melody continues with eighth and sixteenth notes. The left hand features a consistent sixteenth-note accompaniment. A dynamic marking of *fz* is present in measure 148.

154

Musical score for measures 154-159. The score is in 3/4 time, key of B-flat major (two flats). The melody is in the right hand, and the accompaniment is in the left hand. The melody consists of eighth and quarter notes, with some rests. The accompaniment features a steady eighth-note pattern in the left hand and a more complex eighth-note pattern in the right hand. A fermata is placed over the final note of the melody in measure 159.

160

Musical score for measures 160-165. The score is in 3/4 time, key of B-flat major (two flats). The melody is in the right hand, and the accompaniment is in the left hand. The melody consists of eighth and quarter notes, with some rests. The accompaniment features a steady eighth-note pattern in the left hand and a more complex eighth-note pattern in the right hand. A fermata is placed over the final note of the melody in measure 165. A circled 'L' is placed above the final note of the melody in measure 165.

166

Musical score for measures 166-171. The score is in 3/4 time, key of B-flat major (two flats). The melody is in the right hand, and the accompaniment is in the left hand. The melody consists of eighth and quarter notes, with some rests. The accompaniment features a steady eighth-note pattern in the left hand and a more complex eighth-note pattern in the right hand. A fermata is placed over the final note of the melody in measure 171.

172

Musical score for measures 172-177. The score is in 3/4 time, key of B-flat major (two flats). The melody is in the right hand, and the accompaniment is in the left hand. The melody consists of eighth and quarter notes, with some rests. The accompaniment features a steady eighth-note pattern in the left hand and a more complex eighth-note pattern in the right hand. A fermata is placed over the final note of the melody in measure 177.

178

Measures 178-183. The music is in B-flat major (two flats). The melody in the right hand features a half-note rest in measure 178, followed by a half-note G4, a half-note A4, and a half-note B4. The piano accompaniment in the left hand consists of a steady eighth-note pattern in the bass and a half-note pattern in the treble, with some chords and ties.

184

Measures 184-189. The melody continues with eighth-note patterns and some ties. The piano accompaniment features a consistent eighth-note bass line and a treble line with chords and eighth-note figures.

190

Measures 190-195. The melody has a half-note rest in measure 190. The piano accompaniment includes a forte (*f*) dynamic marking in measure 192. The bass line features a descending eighth-note pattern.

196

Measures 196-201. The melody includes a measure rest in measure 196, followed by a measure rest marked with a circled 'M' (Messa). The piano accompaniment features a piano (*p*) dynamic marking in measure 198. The bass line has a half-note rest in measure 198.

202

208

214

220

*) ossia:  (frühere Lesart)
(earlier reading)

226

Measures 226-231. The system consists of three staves. The top staff is a single melodic line in G-flat major (two flats). The middle and bottom staves form a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes. Measure 231 ends with a double bar line.

232

Measures 232-237. The top staff contains whole rests for six measures. The piano accompaniment continues with the same rhythmic pattern. Measure 237 ends with a double bar line.

238

Measures 238-243. The top staff has a melodic line with eighth notes. The piano accompaniment features a more active bass line. A forte (*f*) dynamic marking appears in measure 241. Measure 243 ends with a double bar line.

244

Measures 244-249. The top staff has whole rests for four measures, followed by a measure with a trill (marked with a circled 'N' and 'tr') on a half note. The piano accompaniment continues. Measure 249 ends with a double bar line.

250

tr

tr

tr

tr

tr

256

ff

262

p

pp

268

f

f

273

Measures 273-278. The music is in B-flat major (two flats). The melody in the right hand starts with a whole rest in measure 273, followed by eighth-note runs in measures 274-276, and ends with a quarter note in measure 278. The piano accompaniment in the left hand features a steady eighth-note pattern in measures 273-276, followed by chords and rests in measures 277-278.

279

Measures 279-285. Measure 279 begins with a circled 'O' above the staff. The melody in the right hand has a whole rest in measure 279, followed by eighth-note runs in measures 280-282, and ends with a quarter note in measure 285. The piano accompaniment in the left hand features a steady eighth-note pattern in measures 279-282, followed by chords and rests in measures 283-285. Dynamics include *pp* (pianissimo) in measure 283.

286

Measures 286-291. The melody in the right hand starts with eighth-note runs in measure 286, followed by a half note in measure 287, and continues with eighth-note runs in measures 288-291. The piano accompaniment in the left hand features a steady eighth-note pattern in measures 286-288, followed by chords and rests in measures 289-291. Dynamics include *p* (piano) in measure 287, *cresc.* (crescendo) in measure 289, and *f* (forte) in measure 291.

292

Measures 292-297. The melody in the right hand starts with eighth-note runs in measure 292, followed by a half note in measure 293, and continues with eighth-note runs in measures 294-297. The piano accompaniment in the left hand features a steady eighth-note pattern in measures 292-294, followed by chords and rests in measures 295-297. Dynamics include *f* (forte) in measure 292, *cresc.* (crescendo) in measure 293, and *ff* (fortissimo) in measure 295.

2. Trp

Vorspiel

Andante molto



1. Akt

Marsch und Chor der Gassenjungen

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

Trp. in A (auf der Bühne)



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

I. Trp. in B





Mahler — Symphony No. 5 in C# Minor

Orchestra Musician's
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2

Trompete II.

7 11 2 *Trop. I.* *Unmerklich zu Tempo I. zurückkehren.*
p *resc.*

sforz. sf ff

3 3 3 5 *Schwer.* 12
pp 1 8 13 15 1

14 28 15 6 *steigernd.* 16 20 17 12 18 *Klagend.*
Tromp. II. u. III. in F.

8
Poco meno mosso. streng im Tempo. Schwer. 19 *Tempo I. Tromp. I in F.* 6

9 7 4 4 5

2.

in F.
Stürmisch bewegt. Mit grösster Vehemenz.
Fag. *rit.* *a tempo* *rit. a tempo* *a tempo*
ff *ff* *veloce.*

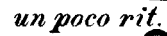
in B. 3 *in B.* *in F.* 5 1 2 *in F.*

ff 1 *sf* *sf* 2 12 3 *Tromp. I.*

40

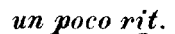


1

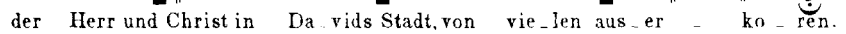


Dritter Teil.

4



un poco rit.



Vierter und Fünfter Teil tacet.

Sechster Teil.

„Herr, wenn die stolzen Feinde schnauben“.

Allegro con brio.

[illegible]

A Monsieur MERRI FRANQUIN

LEGEND

TRUMPET in C

GEORGES ENESCO

Lent et grave

1

p *mf* *sf* *Doux*

p *f* *p*

mf *p* *f* *mp* *mf*

f *mp* *f* *p*

Cédez **Mouv** *Expressif* **Cédez un peu**

mf *f* *p*

Mouv *Gracieux*

p

f

Cédez à volonté **Mouv agité**

f *mp*

A volonté

f

1er mouvt

p *f* *ff* *A volonté*

Facilité

Vif ($\text{♩} = \text{♩}$) *f*

A volonté

Mouvt *mf*

mf

Très long **1er mouvt** *2* *Sourd* *pp*

ff **Mettez la sourdine**

Retenu

Plus lent **Retenu**

The musical score is written on ten staves. A yellow vertical bar highlights a section from the first staff down to the third staff. The piece begins with a 6/4 time signature and a first movement tempo. It includes a 'Facilité' section, a 'Vif' section with a 2/4 time signature, and a 'Mouvt' section. Dynamics range from piano (p) to fortissimo (ff) and pianissimo (pp). Articulations include triplets, sextuplets, and a septuplet. The piece concludes with a 'Plus lent' section and a final 'Retenu' marking.

LEGEND

Lent et grave

[illegible]

cedez a volonte

mp

a volonte

f

Facilité

I^{er} Mouv^t

p

f

ff

à volonte

Vif (♩ = ♩)

f

a volonte

Mouv^t

mf

1

mf

très long

2

ff

mettez la Sourd.

I^{er} Mouv^t

2

Sourd.

pp

Plus lent

retenu

A Monsieur MERRI FRANQUIN

LEGEND

for Trumpet and Piano

GEORGES ENESCO
(1881-1955)

Trumpet in C

Lent et grave

p *mf*

PIANO

p Fondu

Ped. * Ped. * Ped. * Ped. *

sf *Doux* *p*

pp *mf*

Ped. * Ped. à chaque accord

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

mp *sf* *mf*

Ped. * Ped. à chaque accord Ped. *

mp *mf* *f*

Grave

mp *f* *p*

Expressif *f Hésitant* *p*

Ped. Ped.

En dehors *Pathétique* *Cédez*

p *f* *mp* *p*

Ped. Ped. Ped. Ped.

Mouv^t *Expressif* *Cédez un peu*

mf *f* *p*

Mouv^t *p* *f* *p*

Ped. Ped. Ped.

Mouv^t *Gracieux*

Mouv^t *Très fondu*

p

Ped.

Ped.

augmentez

Ped.

Animez

Cédez à volonté

Suivez

f

Ped. * Ped. * Ped. *

Mouv^t agité

mp

p

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

A volonté

I^{er} mouv^t

I^{er} mouv^t
Chantant

ff

pp

p

Augmentez

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Facilité

f

ff

ff

A volonté

Suivez

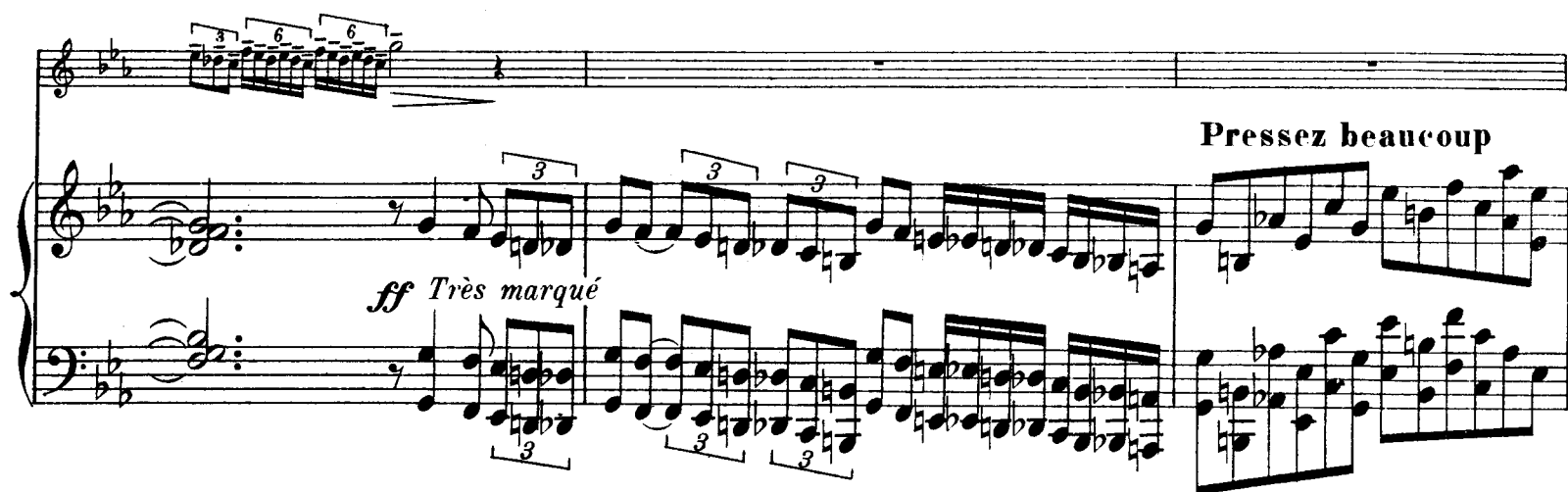
m. ad

Ped. *

Ped. *

Ped. *

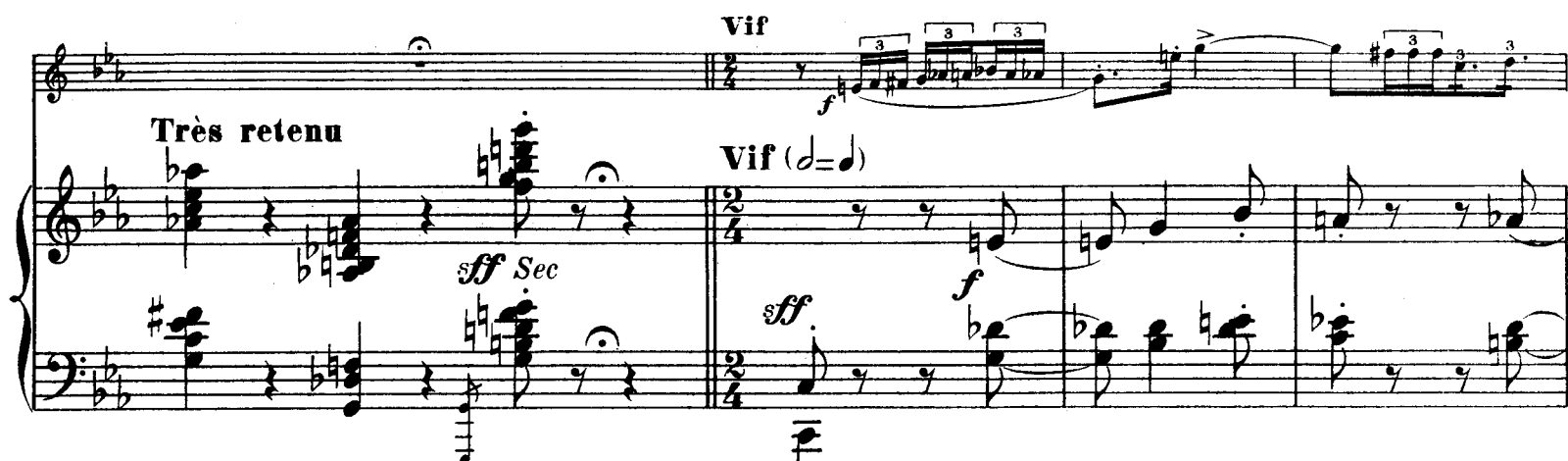
Ped. *



First system of the musical score. It features a treble and bass staff. The treble staff begins with a melodic line containing triplets and sextuplets. The bass staff provides a harmonic accompaniment with triplets. The tempo and dynamics are marked ***ff* Très marqué**. The section concludes with the instruction **Pressez beaucoup**.



Second system of the musical score. The treble staff continues with a melodic line, while the bass staff features a more active accompaniment. The tempo is marked **Vite**.



Third system of the musical score. It is divided into two parts. The first part is marked **Très retenu** and ***ff* Sec**. The second part, separated by a double bar line, is marked **Vif** and **Vif (♩ = ♩)**. The treble staff has a melodic line with triplets, and the bass staff has a harmonic accompaniment.



Fourth system of the musical score. The treble staff features a melodic line with triplets and sextuplets. The bass staff provides a harmonic accompaniment. The section concludes with the instruction ***sf***.

The image displays a page of a musical score, likely for a piano, consisting of four systems of staves. The notation includes treble and bass clefs, key signatures (three flats), and various musical symbols such as notes, rests, and dynamic markings.

System 1: The first staff begins with the instruction *A volonté*. The second staff is marked *Mouv^t* and *mf*. The third staff is marked *Suivez* and *sf*. The fourth staff is marked *Augmentez* and *mf*. Pedal markings (*Ped.*) and asterisks (*) are present below the staves.

System 2: The first staff continues the melody. The second staff features a *ff* dynamic marking. The third staff has a *mf* dynamic marking. The fourth staff includes a *Ped.* marking and an asterisk (*).

System 3: The first staff includes the instruction *Mettez la sourdine*. The second staff is marked *ff* and *Furieusement*. The third staff is marked *Très long* and *pp*. The fourth staff includes a *Ped.* marking and an asterisk (*).

System 4: The first staff continues the melody. The second staff features a *ff* dynamic marking. The third staff is marked *Très long* and *pp*. The fourth staff includes a *Ped.* marking and an asterisk (*).

The score concludes with a final chord in the fourth system, marked *pp* and *Ped.*.

1^{er} mouvt

Sourd

pp

1^{er} mouvt

Rêveur

ppp

Ped.

Ped.

Retenu

Retenu

Ped.

Plus lent

Plus lent

pppp

Ped.

Retenu

Retenu

Ped.

Messe in h-Moll

Symbolum Nicenum (Credo)

Nr. 2 Chor

J. S. Bach
BWV 232

28. I. Trp. in D

Concerto for Orchestra

1. Satz: Introduzione

Andante non troppo [ca. 63]

Béla Bartók

I. II. Trp. in C 38

pp

44

dim.

dim.

Allegro vivace [ca. 92]

231 I. II. Trp. 1 in C a2 senza sord.

f

f

p

I. Trp. in C 328

II. Trp. in C 3

III. Trp. in C 3

f ben marc.

f ben marc.

mf

338 348

mf *f ben marc.*

358

f ben marc. *marc.* *marc.* *f ben marc.*

368

III. Trp.

cresc. *cresc.*

388

ff *ff*

6
2. Satz: Giuoco delle coppie

Allegretto scherzando [ca. 80]

I. Trp. in C [90] con sord.

The first system of the musical score consists of two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains a series of eighth and sixteenth notes, starting with a dynamic marking of *p* (piano) and the instruction "con sord." (with mutes). The bottom staff continues the melodic line with similar rhythmic patterns. The system concludes with a measure marked *mp* (mezzo-piano) and the word "(breve)" in parentheses.

nderter
des Satzes.

[144]

The second system of the musical score consists of two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains a series of eighth and sixteenth notes, starting with a dynamic marking of *f* (forte). The bottom staff continues the melodic line with similar rhythmic patterns. The system concludes with a double bar line.

Musical score for I. Trp. in C, measures 208-214. The score is written for a trumpet in C. It features various musical notations including eighth notes, sixteenth notes, and triplets. Dynamics include *f* (forte), *ff* (fortissimo), and *più f* (più forte). There are also accents (^) and slurs. The key signature has two flats (Bb and Eb).

Lo stesso tempo, ma pesante

Musical score for I. Trp. in C, measures 215-218. The score is written for a trumpet in C. It features various musical notations including eighth notes, sixteenth notes, and triplets. Dynamics include *ff* (fortissimo). There are also accents (^) and slurs. The key signature has two flats (Bb and Eb).

→ (F) 2 **TRUMPET 1 & 2 IN B \flat** 15

2. flutt.

f *ff* *f* *cresc.*

656

str. mute

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

661

666

open

f *ff* *ff*

open!

3

670

TRUMPET 1 & 2 IN B♭

676

681

a2

685

690

TRUMPET 1 & 2 IN Bb

17

694

ff

ff

3

3

Miss (p) opt.

4

4

705

3

ff

709

3

gliss.

pp

pp

713

ff

3

2

ff

3

2

719

5

724

3

Finger snaps:

= 4 =

= 5 =

= 6 =

MUTE

Round!

Robert Schumann

Trompete II



The Young Person's Guide to the Orchestra

Variation K

Vivace [ca. 152]

Benjamin Britten
op. 34

1. Trp. in C stacc. sempre

pp cresc. stacc. sempre

f dim.

pp pp cresc. f f

dim.

pp (senza cresc.) f ff 1

Petruschka

Igor Strawinsky

116 I. II. Trp in B *sim.*

117 *fff* con sord.

I. u. II. in B 2 *f* senza sord.

134 [ca. 108] 3 Solo in B *mf* senza sord.

135 *p*

136 *p*

137

138

Lento cantabile [ca. 72] I. in B Solo 4

141 1

142

G.P. Allegretto

144 8 *f* *p*

151 Vivo [ca. 160] I. in B Solo *f* con sord.

II. in B 4

152

[♩ ca 116-120] **2** 1 Solo in B (183) *mf* (184) *simile* *leggero mf*

(252) **Meno mosso** [♩ ca 100] **1** 1 Solo in B *fp* *mf* *p*

(265) **Lento** [♩ ca 50] **I. in C Solo** *ff con sord.* **II. in C**

meno f

fff *fff*

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Le Sacre du Printemps

L'adoration de la terre

Igor Strawinsky

[♩ ca. 76] **10** **1** Cor. Ingl. *mf* Hohe Trp. in D con sord. *mf*

11 *mf*

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3. Trompete in F

150 160 H. Ruhig 170

10 5 5 10

180 ritard. I a tempo 190 K

3 2 5 3 7

200 210 L 220 230

10 9 1 10 3

M 1.2. Trp.

240

250 1 7 2 f

260 270 1. v. w. dim.

280 0 290 300 P

9 10 3 7

310 Q 320 1 6 7 2. f

330 R 340 2 5 5 1

S

Mahler — Symphony No. 3 in D Minor

Orchestra Musician's
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2

2. Trompete.

mit Dämpfer Wieder zurückhaltend.

12 18 Tempo I. (1. Oboe.)

19 7 20 mit Dämpfer 1

Unmerklich bewegter.

4 21 2 immer mit Dämpfer 6 22

pp sempre pp pp

5 23 16 24 (1. Trmp.)

3 25 offen 1 1

p f > p f f

Schwungvoll.

7 (1. Trmp.) 26 Immer dasselbe feurige Marschtempo, ohne zu eilen.

f f > p f > p 14 ff

1 ff mf 1

cresc. 3 3 3 3 f

28 2

f ff

2. Trompete.

3

Schalltr. in die Höhe.

ff *fff* *f*

p *fff* *rit.* 29 *a tempo* 9 mit Dämpfer 30 *ff*

>p *ff* 3 *p* *sempre ff* 3 *ff* *f*

6 31 ohne Dämpfer 2 in B mit Dämpfer

>p *f* 3 *f* *ff* 3 *ff*

32 1 offen 3 Vorwärts. *ff*

acceler. 3 *rit.* 6 33 3 1 3 1

1 1 1 1 Etwas drängend. 34 Wieder a Tempo. Nicht eilen. 1 10 35 8 36 4

(1. Trmp. in F.) 37 9 38 (1. Fl. 1. Ob.) *ppp*

2 in B 39 14 *ppp*

pp doch hervortretend.

40 8 41 8 42 8 43 Immer dasselbe Tempo. (Cali u. Bass.) 44 1 (Pos.) *p*

2 45 6 in F offen 46 4 *f*

2. Trompete.

5

63 (Fl. u. Ob.) 64 *p* 3 (1. Trmp in F.) 3 65 mit Dämpfer *mf*

4 66 3 *offen* *mf* 4 67 1 in B mit Dämpfer *f*

2 68 10 (1. Viol.) 69 *f*

Mit grossem Ausdruck. in B Portamento. hervortretend 70 8 71 4 *offen* *p* *espress.* *f*

(1. Trmp.) 72 Schwungvoll. *f* *mf*

1 *f*

73 alles übertönend. *ff*

Etwas gehaltener. Zeit lassen. Wieder 74 Schalltr. in die Höhe. *cresc.* 1 *p* *fff* *ff*

vorwärts. 75 Drängend *ff*

Sehr drängend. Schalltr. in die Höhe. *tr* *fff* stark hervortretend

76 *dim.* *p* 1 *fff* Scharf abreißen.

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)

p

6 (Dämpfer weg)

cresc. acclerando

7 Sonnenaufgang.
Festes Zeitmaß, mäßig langsam.

in C.

8

9 ff

10 1 Tromp. I.

11 accelerando

f

12 Der Anstieg.
Sehr lebhaft und energisch.

13 5

14 6

15 7 Tromp. I.

16

poco rallentando

17 Tempo primo, sehr energisch.

18 2 Tromp. I. II.

(Jagdhörner von ferne.)
(in C)

19

20

21 Eintritt in den Wald.

5 12

22 Etwas drängend. Wieder getragen.

23 6

24 9

Trompete III.

Tromp. I. 25 7 26 1 Etwas lebhafter. 1 27 Tempo primo. 1 28
 Wieder etwas drängend. 29 Allmählich beruhigen. 31 Tempo primo, un poco moderato.
 6 30 12 31 7 32 8 33 5 34 6
 4 1
 Wanderung neben dem Bache.
 35 6 36 2 Etwas breit. 37 5 Horn I. 38 Allmählich bewegter.
 3
 (in C) 39 > > > Allmählich noch lebhafter ♩ . 2 Am Wasserfall. Sehr lebhaft.
pp *p* *fp* *fp* *fp* *ff*
 41 42 Erscheinung. 43 7 44 6
fp *fp* *fp* *mp*
 45 6 46 6 47 Auf blumige Wiesen. 48 1 8 49 1 Immer leb-
 8 8
 hafter. 50 8 Auf der Alm. Mäßig schnell (alla breve) 51 6 52 8
 2
 Horn I.
 53 10 54 8 55 7 56 3 Schnell. 57 Frisch vorwärts.
 5
 Horn I.
 58 10 59 Durch Dickicht und Gestrüpp auf Irrwegen. 60 6 61 4 Tromp. I.
 62 Immer im Charakter heftigen Drängens. 63 (mit Dämpfer) 1 in C
 Tromp. I. II. *f*
 64 5 Tromp. I. 65 3 (mit Dämpfer) *f*
mf 3 1 66 *ff*

sempre accelerando

Auf dem Gletscher.

Festes, sehr lebhaftes Zeitmaß (un poco maestoso).

ffp cresc.

f *p* *f*

fp fp fp fp

Gefährvolle Augenblicke. *Atempo, lebhafter als vorher.*

f dim. p *f* *poco calando* *poco ritard. atempo*

(mit Dämpfer) (Dämpfer weg)

Hörner. Tromp. I.

Auf dem Gipfel.

f *dim.* *poco rallent.*

Allegro maestoso ♩.

ff (sehr gehalten) *f*

mf *f*

ff *ff*

Vision. Fest und gehalten. *marcato*

ff *f* *ff*

dim. p *mf* *fp*

[illegible]

3. Trp

3. Aufzug

1. Szene (Walkürenritt)

Lebhaft

Musical score for 3. Trp in Act 3, Scene 1 (Walkürenritt). The score is in 2/4 time and features various dynamics and articulations.

Dynamics and markings include: *dim.*, *f*, *ff*, *alle 3 Trp.*, *I u. II in E*, *III, allein*, *II u. III*, *pp*, *p*, *cresc.*, *dim.*, *1*, *II, III*, *alle 3 Trp.*, *ff*.

The score consists of 12 staves of music. The first staff has a red highlight under the first measure. The second staff has a red highlight under the first measure. The third staff has a red highlight under the first measure. The fourth staff has a red highlight under the first measure. The fifth staff has a red highlight under the first measure. The sixth staff has a red highlight under the first measure. The seventh staff has a red highlight under the first measure. The eighth staff has a red highlight under the first measure. The ninth staff has a red highlight under the first measure. The tenth staff has a red highlight under the first measure. The eleventh staff has a red highlight under the first measure. The twelfth staff has a red highlight under the first measure.