

Joseph Haydn

CONCERTO

Trompetenkonzert / Trumpet Concerto
Hob.: VIe, 1

Herausgegeben von / Edited by
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P R E F A C E

Haydn's Trumpet Concerto Then and Now

During the last 30 years, Joseph Haydn's Trumpet Concerto (No. VII e: 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 \flat ', 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 \flat '), 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 \flat ' 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 \flat ' and a \flat ' 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 halftones 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 C_b (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



CONCERTO
Hob.: VII e.1
1796

Tromba in Si \flat

Joseph Haydn

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

Allegro

17

(A) Solo

13 [f]

42

48

(B)

1

56

63

69

1

77

84

(C)

9

99

104

109

125 (D)

130 [tr]

135 tr

141 1 3 3

147 2

153 E 2

160 [Cadenza] 4 5

II

Andante (F) [cantabile]

14 1

20 1 2

26 3

34

39 1

45

(G)

III

FINALE

Allegro

(H)

44

52

60

67

J

9

83

92

102

111

119

Cadenza

K

129

136

148

156

164

L

3 f 1 1 1 6

179

186

192 (M)

204

210 *) 1

217 4

227 5

238 (N) 6

250 tr tr tr tr 14

271 f 3

279 (O) [G. P.] 2

286 p [cresc.]

292 f [cresc.] ff

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

Tromba in Sib

Haydn: Trompetenkonzert, Kadenzen
 Haydn: Trumpet Concerto, Cadences

I. Satz/1st movement

(Marius Flothuis 1975)

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I. Satz/1st movement

(Edward H. Tarr 1963/82)

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I. Satz/1st movement

(Helmut Wobisch)

The musical score consists of three staves of music. The first staff starts with a dynamic ***f***. The second staff begins with a dynamic ***mf*** and includes markings **(eco)**, ***p***, ***p* cresc. ed accel.**, ***p***, **cresc.**, and ***f***. The third staff includes markings **lunga**, ***rit.***, ***a tempo***, ***p***, and ***f***.

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III. Satz/3rd movement

(Marius Flothuis, Edward H. Tarr)

The musical score consists of two staves of music. The first staff starts with a dynamic ***f***. The second staff includes markings **ossia: VI=**, ***tr.***, and **=DE**.

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CONCERTO
Hob. VII e, 1
1796

Clarino in Mi^b

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

Allegro

The sheet music consists of 11 staves of musical notation for clarinet. The first staff begins with a forte dynamic (f) and a common time signature (C). The key signature changes from common time to 7/8 at measure 17, where the section is labeled 'Solo'. Measures 17 through 29 show various melodic patterns, including a trill in measure 22. Measure 29 ends with a repeat sign and a 13/16 time signature, followed by a dynamic [f]. Measures 30 through 41 continue the solo line. Measure 42 starts with a dynamic tr. Measures 43 through 47 show a rhythmic pattern of eighth and sixteenth notes. Measure 48 begins with a dynamic B. Measures 49 through 54 show a continuation of the melodic line. Measure 55 starts with a dynamic tr. Measures 56 through 60 show a rhythmic pattern of eighth and sixteenth notes. Measure 61 starts with a dynamic tr. Measures 62 through 66 show a continuation of the melodic line. Measure 67 starts with a dynamic tr. Measures 68 through 72 show a rhythmic pattern of eighth and sixteenth notes. Measure 73 starts with a dynamic tr. Measures 74 through 78 show a continuation of the melodic line. Measure 79 starts with a dynamic C. Measures 80 through 84 show a rhythmic pattern of eighth and sixteenth notes. Measure 85 starts with a dynamic tr. Measures 86 through 90 show a continuation of the melodic line. Measure 91 starts with a dynamic tr. Measures 92 through 96 show a rhythmic pattern of eighth and sixteenth notes. Measure 97 starts with a dynamic tr. Measures 98 through 102 show a continuation of the melodic line. Measure 103 starts with a dynamic tr. Measures 104 through 108 show a rhythmic pattern of eighth and sixteenth notes. Measure 109 starts with a dynamic tr.

125 (D)

130 [tr]

135 *tr*

141

147 1 2

153 (E)

160 [Cadenza] 4 5

II

Andante [cantabile]

14

20

26

34

39

45

(G)

III

FINALE

Allegro

(H)

52

60

67

83

92

102

110

119

[Cadenza]

129

136

148

156

164

(L)

179

186

192 (M)
5 2

204

210 *)
1

217 tr

227 4

238 N tr
6

250 tr tr tr tr

271 f

279 (O) [G.P.] 2

286 p

292 f [cresc.] ff

*) 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)

The musical score consists of four staves of music. Staff 1 starts with a forte dynamic (f) and includes markings for *lunga*, *mf*, and *rit.*. Staff 2 includes markings for *(eco)*, *p*, *più f*, and *rit.*. Staff 3 includes markings for *a tempo*, *p*, *cresc. ed accel.*, *lunga*, *tr*, *cresc.*, and *f*. Staff 4 includes markings for *rit.*, *f*, and *p*.

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III. Satz/3rd movement

(Marius Flothuis, Edward H. Tarr)

The musical score consists of two staves. The top staff starts with a forte dynamic (f). The bottom staff begins with a treble clef and a key signature of one sharp. It includes markings for *ossia VI =*, *tr*, and a key signature change to *=DE* indicated by a circle with a K.

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CONCERTO

Hob: VII e, 1

1796

Joseph Haydn

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

Allegro

Clarino

Pianoforte

6

II

16

Sheet music for Clarinet and Piano. The score consists of four systems of music. System 1 (measures 1-5) starts with a piano introduction for the Pianoforte, followed by entries from the Clarino and Pianoforte. System 2 (measures 6-10) begins with a forte dynamic (f) in the Pianoforte. System 3 (measures 11-15) shows a transition with dynamics p, f, p, f. System 4 (measures 16-20) features a rhythmic pattern with a measure repeat sign and a tempo marking '3' over three measures.

19

24 A

28

31

37 Solo

f

p

ff

42

tr

f

p

46

ff

f

p

50

(B)

f

p

ff

55

60

64

68

73

f

78

p f p

83

f

86

tr bd fz fz

90 (C)

96

100

105

110

110

115

115

121

(D)

121

127

tr

127

132

f *p* *f* *p*

136

tr *f* *p*

140

f

144

p

149

153

156

160

164

Cadenza

169

II

Andante

cantabile

p
stacc.

fz
fz
fz

legato

5



14

tenuto fz fz

19

fz

25

fz p

30

35

ten.

40

fz

45

III

FINALE
Allegro

8

15

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

28

35

42

(H)

49

56

62

68

74

79

85

91

97



129

Three staves of musical notation in 2/4 time. The top staff uses a treble clef and has a key signature of two flats. It consists of a series of eighth-note pairs. The middle staff also has a treble clef and a key signature of two flats, featuring a sixteenth-note pattern. The bottom staff uses a bass clef and a key signature of two flats, showing eighth-note chords.

135

Three staves of musical notation in 2/4 time. The top staff uses a treble clef and has a key signature of two flats. It consists of a series of eighth-note pairs. The middle staff also has a treble clef and a key signature of two flats, featuring a sixteenth-note pattern. The bottom staff uses a bass clef and a key signature of two flats, showing eighth-note chords. A dynamic marking 'f' is placed above the middle staff.

141

Three staves of musical notation in 2/4 time. The top staff uses a treble clef and has a key signature of two flats. It consists of a series of eighth-note pairs. The middle staff also has a treble clef and a key signature of two flats, featuring a sixteenth-note pattern. The bottom staff uses a bass clef and a key signature of two flats, showing eighth-note chords. Dynamic markings 'fz' and 'p' are placed above the middle staff.

148

Three staves of musical notation in 2/4 time. The top staff uses a treble clef and has a key signature of two flats. It consists of a series of eighth-note pairs. The middle staff also has a treble clef and a key signature of two flats, featuring a sixteenth-note pattern. The bottom staff uses a bass clef and a key signature of two flats, showing eighth-note chords. A dynamic marking 'fz' is placed above the middle staff.

154

160

166

172

178

184

190

196

(M)

202

208

214

220

* ossia: (frühere Lesart)
(earlier reading)

226

232

238

244

(N) *tr.*

250

256

ff

262

p

pp

f

HMP 223

273

279

286

292

Carmen

2. T+P

Vorspiel

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

(9) I.II. Trp. in A

Georges Bizet

ff

(10)

dim.

(11)

p mp

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

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

I. Trp. in B

(33)

PPP

PPP

meno p

(34)

meno p

crescendo

poco

Gustav Mahler
Symphony No. 5 in C# Minor

Trompete II.

I.

1. Trauermarsch.

in B.

In gemessenem Schritt. Streng. Wie ein Kondukt.

Tromp. I.

10

ff

8 2 19

Tromp. III u. II.

sf cresc.

5

sf

ff

4 4 30

2 5 12 6 22 7

Plötzlich schneller. Leidenschaft.

18

22 9 16 10 Tromp. I. 3

mf

poco rit.

ff

cresc. a tempo

ff

4

Mahler — Symphony No. 5 in C# Minor

Orchestra Musician's
CD-ROM LIBRARY

Trompete II.

2

11 2 *Tromp. I.*

*Unmerklich zu Tempo I.
zurückkehren.*

p cresc.

sf *oresc. sf* *ff* *ff* *ff*

3 3 3 5 Schwer. 12

p f *2* *1 pp* *8 13 15 1*

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

Poco meno mosso. Streng 19 im Tempo. Schwer.

Tempo I. Tromp. I in F.

8 6

2.

in F.

Fag. *rit.* *a tempo*

ff ff rit. a tempo

veloce.

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

#ff f

ff 1 sf 2 ff 12 3 iromp. I

2

Trompete II in D.

Nº 8. Aria.

Allegro.

76 Trp. I. 77 78 79 40

Da Capo.

Nº 9. Choral.

Belebt.

(Die Stellen durchweg etwas schneller).

1 f 1 1 un poco rit.

6 f 11 f Zweiter Teil tacet.

11 f 16 ff

Dritter Teil.

Am dritten Weihnachtsfesttage.

„Herrlicher des Himmels, erhöre das Lallen“.

Nº 24. Coro.

Allegro.

4 ff 4 ff 4 ff 4

17 A 8 ff Viol. I. 9 10 11 12 13 14 15 16 ff

B 4 ff 2

39 ff 4 ff C 2

53 ff 4 ff 2

D 8 ff Viol. I. 9 10 11 12 13 14 15 16 ff un poco rit.

E 2

85 ff 2

Nº 25. Recitativo bis Nº 34. Recitativo tacet.

Nº 35. Choral.

Freudig.

Sopran

un poco rit.

7 der Herr und Christ in Da vids Stadt von vie len aus er ko ren.

Da Capo il Coro Nº 24.

Vierter und Fünfter Teil tacet.

Trompete II in D.

Sechster Teil.

Am Feste der Erscheinung Christi.

Nº 54. Coro.

„Herr, wenn die stolzen Feinde schnauben“.

Allegro con brio.

3

13

22

40

58

67

83

106

114

146

160

176

6

5

1

2

1

A

9

10

11

12

13

14

15

8

9

10

11

12

13

14

B

Ob.I.

C

Trp. I.

D

Trp. I.

E a tempo Trp. I.

F 19

un poco rit.

Viol. I.

15

16

17

18

19

23

24

25

26

27

28

29

30

6

1

7

8

9

10

11

ff

ff

ff

ff

A Monsieur MERRI FRANQUIN

LEGEND

TRUMPET in C

GEORGES ENESCO

Lent et grave

The musical score consists of six staves of music for trumpet in C. The first staff begins with a dynamic of *p*, followed by *mf*, *sf*, and *Doux*. The second staff starts with *p*, followed by *mf*, *p*, *f*, *>mp>*, and *mf*. The third staff starts with *f*, followed by *mp*, and ends with *f=p*. The fourth staff begins with *Cédez Mouvt* (measures 1-2), followed by *Expressif* (measures 3-4), and ends with *Cédez un peu*. The fifth staff begins with *Mouvt Gracieux*, followed by measures 3-4, and ends with measure 5. The sixth staff begins with *Cédez à volonté*, followed by *Mouvt agité*, and ends with *A volonté*.

Facilité *p* *ff* *A volonté*

1^{er} mouv^t

Vif ($\text{d}=\text{d}$) *f*

Mouv^t

Très long **1^{er} mouv^t** **Sourd**

Retenu

Plus lent **Retenu**

A Monsieur MERRI FRANQUIN

LEGEND

TRUMPET in B flat

Lent et grave

GEORGES ENESCO

The musical score for "LEGEND" by Georges Enesco is composed of ten staves of music for trumpet in B flat. The piece begins with a tempo marking of "Lent et grave". The first staff starts with a dynamic of *p*, followed by *mf*, then *sfp*, and finally *doux*. The second staff begins with *p* and ends with *f = p*. The third staff begins with *mf* and ends with *f = mp*. The fourth staff begins with *mf* and ends with *mp*. The fifth staff begins with *f* and ends with *cédez* and *Mouv^t*. The sixth staff begins with *f* and ends with *mf espressif*. The seventh staff begins with *f* and ends with *p*. The eighth staff begins with *p* and ends with *p gracieux*. The ninth staff begins with *p* and ends with *3 3 3*. The tenth staff begins with *3* and ends with *f*.

cedez a volonte

a volonte

Facilité

Ier Mouv't

Vif (d = ⋄)

a volonte

Mouv't

très long

Ier Mouv't

Sourd.

Plus lent

retenu

A Monsieur MERRI FRANQUIN

LEGEND

for Trumpet and Piano

GEORGES ENESCO
(1881-1955)

Trumpet in C

Lent et grave

PIANO

Lent et grave

p Fondu

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

Doux

p

Ped. *

Ped. à chaque accord

f — p

mf

Ped. * Ped. à chaque accord

Ped. * Ped.

mp

Grave

mp

Expressif

f Hésitant

p

Ped.

ff Ped. *

p

En dehors

Pathétique

f

mp

Cédez

Ped. *

* Ped. *

Ped. *

* Ped. *

Ped. 6

6 *

Mouv^t

Expressif

f

p

Mouv^t

p

sfp

Cédez un peu

Ped. *

* Ped. *

Ped.

*

Mouv^t *Gracieux*

Mouv^t *Très fondu*

p

Ped.

Ped.

Ped.

animé

Ped.

* Ped.

* Ped.

Cédez à volonté

Animez

f

sf *Suivez*

Ped.

* Ped.

* Ped.

*

Mouv^t agité

Sheet music for piano, two staves. Top staff: Treble clef, key signature of one sharp, dynamic *mp*, tempo *Mouv^t agité*. Bottom staff: Bass clef, key signature of one sharp, dynamic *p*, tempo *Mouv^t agité*. Pedal points are marked with asterisks (*). Measure 1 ends with a fermata over the bass staff.

Ped.

*

Ped.

*

Ped.

*

Ped.

*

A volonté

I^{er} mouvt

Sheet music for piano, two staves. Top staff: Treble clef, key signature of one sharp, dynamic *f*, tempo *A volonté*. Bottom staff: Bass clef, key signature of one sharp, dynamic *ff*. Measure 3: *pp* dynamic, *Chantant* instruction. Measure 4: *Augmentez* instruction. Pedal points are marked with asterisks (*). Measure 4 ends with a fermata over the bass staff.

Ped.

*

Ped. * Ped. * Ped. *

*

Ped.

Ped.

Facilité

ff

A volonté

Ped.

*

Ped.

Ped.

*

ff

Suivez

Ped.

*

ff *Très marqué*

Pressez beaucoup

Vite

Très retenu

Vif

Vif ($\text{d} = \text{d}$)

ff Sec

sf

ff

sf

A volonté
Mouv^t
Suivez
Mouv^t
Augmentez
 Ped. * Ped. * Ped.
 Ped.
 Ped.
 Ped.
 Ped.
 Ped.
 Ped.
mf
ff
Mettez la sourdine
Furieusement
Très long
pp
 Ped. * Ped.

I^{er} mouvt

Sourd

pp

ppp

Ped.

Retenu

Retenu

Ped.

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.III. Trp. in C 39

II. Trp. in C *pp*

pp

44

dim.

dim.

Allegro vivace [♩ ca. 92]

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

f *p*

I. Trp. in C 238

II. Trp. in C 3 f*ben marc.*

III. Trp. in C 3 *ben marc.*

mf

f ben marc.

338

348

f ben marc.

mf

356

f ben marc.

marc.

marc.

f ben marc.

360

I. II. Trp.

III. Trp.

cresc.

cresc.

368

ff

6. Satz: Giuoco delle coppie

Allegretto scherzando [♩ ca. 80]

I. Trp. in C 90 con sord.

The musical score consists of five staves of music for two trumpets. Staff 1 (top) is labeled "I. Trp. in C" and staff 2 (bottom) is labeled "II. Trp. in C". The tempo is indicated as Allegretto scherzando with a value of ca. 80. Dynamics include *p*, *mp*, *mf*, and *f*. Performance instructions such as "(breve)" appear above the second staff. Measure numbers 90, 96, 103, 109, and 116 are marked at the beginning of each staff respectively.

*) Diese Stelle folgt in veränderter Form nochmals am Ende des Satzes.

5. Satz: Finale

Presto [♩ ca. 132-144]

The musical score consists of two staves for the "II. Trp. in C" part. The tempo is Presto with a value of ca. 132-144. The dynamic is *f*. Measure number 201 is indicated at the beginning of the staff.

208

I. Trp. in C

7

I. Trp. in C

II. Trp.

f

216

f

224

più f

232

f

f

I. II. Trp.

240

ff

III. Trp. in C

ff

f

248

ff

Lo stesso tempo, ma pesante

I. II. Trp.
in C

256

ff

→ **F**

2

TRUMPET 1 & 2 IN B♭

15

2. flutt.

*f**ff**f*

cresc.



656

str. mute

*sfs**sfs**sfs**sfs**sfs**sfs**sfs**sfs**sfs**sfs**sfs**sfs**sfs*

661

*sfs**sfs**sfs**sfs**sfs**sfs**sfs*

open!

open

666

f

3

*ff**ff*

670

V.S.!!

BERNSTEIN: Symphonic Dances

TRUMPET 1 & 2 IN B \flat

676

681

a2

685

shake

shake

shake

ff

shake

shake

shake

pp subito

ff

pp subito

690

shake

shake

ff

shake

shake

pp sub.

ff

pp sub.

TRUMPET 1 & 2 IN B \flat

17

694

Starkt en
Ehki of Starkt
Hiss
(p) opt.

705

3

709 → (B)

3

ff

3

3

pp

ff

3

pp

gliss.

713

2

ff

2

ff

F mit Dpf nichten

719

724

Finger snap:

(X = D)

= 4 =

= 5 =

= 6 =

MUTE

Rurdy!

Robert Schumann
Symphony No. 2 in C Major, Op. 61

Trompete II

A handwritten red mark resembling a large letter 'T' is placed above the first measure. Another red mark, similar to a stylized 'J', is placed below the second measure. There are also several smaller red marks scattered across the page, particularly around measure 103.

in C
Sostenuto assai $\text{♩} = 76$

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

25 **A** *Un poco più vivace*

32 *f* *p cresc. f marcato*

40 **Solo** **Solo** **Solo** *p più e più string.*

50 **Allegro ma non troppo** $\text{♩} = 144$

66 **B** **10**

83 **C** **13**

103 **1** **1** **2** **12** **1**

120 **f** **1** **1** **D sf 48 sf** **1**

179 *sempre forte*

195 **3**

Measures 11-195: The score consists of ten staves of music for Trompete II. Measure 11 starts with a sustained note followed by eighth-note pairs. Measures 12-13 show eighth-note patterns with dynamics like 'p poco cresc.' and 'cresc.'. Measures 14-15 continue with eighth-note patterns. Measures 16-17 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 18-19 show eighth-note patterns with dynamics like 'p cresc. f marcato' and 'Solo' entries. Measures 20-21 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 22-23 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 24-25 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 26-27 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 28-29 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 30-31 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 32-33 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 34-35 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 36-37 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 38-39 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 40-41 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 42-43 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 44-45 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 46-47 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 48-49 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 50-51 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 52-53 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 54-55 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 56-57 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 58-59 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 60-61 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 62-63 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 64-65 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 66-67 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 68-69 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 70-71 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 72-73 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 74-75 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 76-77 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 78-79 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 80-81 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 82-83 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 84-85 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 86-87 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 88-89 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 90-91 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 92-93 show eighth-note patterns with dynamics like 'f' and 'p'. Measures 94-95 show eighth-note patterns with dynamics like 'f' and 'p'.

The Young Person's Guide to the Orchestra

Variation K

Benjamin Britten
op. 34

Vivace [ca. 152]

I. Trp. in C stacc. sempre

II. Trp. in C *pp cresc.* stacc. sempre

pp cresc.

f *dim.*

f *dim.*

pp *pp cresc.* *f* *f*

dim.

dim.

pp (*senza cresc.*) *f* *ff*

pp (*senza cresc.*) *ff*

Petruschka

Igor Strawinsky

(116) I.II Trip.in B sim.
fff con sord.

(117) senza sord.

I.II.in B 2

(134) [ca. 108] 3 1 Solo in B (135) senza sord.

(136)

(137)

(138)

Lento cantabile [ca. 72] L.III Solo 4 (141) 1 1

(142)

Allegretto G.P. (144) 8

(151) Vivo [ca. 160] L.III Solo 4 f con sord.

(152)

[♩ ca 116-120] 2 I Solo in B 183

mf

(184) simile
leggiero *mf*

(252) **Meno mosso** [♩ ca 100] 1 I Solo in B *fP* *mf* 3 *p*

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

(266) *f* 3 *ff* 3 *mono f*

fff 3 *fff* 3 *fff* 3

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Le Sacre du Printemps

L'adoration de la terre

[♩ ca. 76]

10 Cor. Ingl.

Hohe Trp. in D
con sord.

11

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Igor Strawinsky

Bruckner — Symphony No. 7 in E Major

Orchestra Musician's
CD-ROM LIBRARY

3. Trompete in F

**Orchestra Musician's
CD-ROM LIBRARY**

2

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 ^{r.2.7.p.}

 240
 250 N

 260 270
 1 7 f > > > > > dim.
 280 0 290 300 P
 9 6 10 3 7
 310 Q 320
 9 1 6 10 7
 330 R 340
 2 5 5 1 10
 S
 9 5 5 1 10

Mahler — Symphony No. 3 in D Minor

Orchestra Musician's

CD-ROM LIBRARY

2

2. Trompete.

mit Dämpfer 17 Wieder zurückhaltend.

12 18 *Tempo I. (1. Oboe.)*

19 7 20 *mit Dämpfer* 1

4 21 2 *immer mit Dämpfer* 6 22

5 23 16 24 *(1. Trmp.)*

3 offen 25 1 1

7 (1. Trmp.) 26 *Immer dasselbe feurige Marschtempo, ohne zu eilen.* 14 ff

cresc. 1 ff 1 f

28 2

2.Trompete.

Schalltr. in die

Höhe.

rit. 29 *a tempo* 9 mit Dämpfer 30

>
p fff 3 ff p sempre ff 3 ff f

6 31 ohne Dämpfer 2 in B mit Dämpfer
>p f 3 f ff 3 ff f

32 1 offen Vorwärts.
ff 3 ff 3 ff

accel. rit. Wieder a Tempo.

1 3 1 3 1 3 Etwas drängend. 34 Nicht eilen. 1 10 35 8 36 4

(1. Trmp. in F.) 37 38 (1.Fl.1.0b)

p ppp

2 in B 39 14
doch hervortretend.
Etwas wuchtiger.

40 8 41 8 42 8 43 Immer dasselbe Tempo. (Celli u Bassen)
7 44 1 (Pno.) b d

245 6 in F offen 46 4
f

2. Trompete.

63 (Fl. u. Ob.) 64 *p*

7 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 Portamento.
hervortretend

Mit grossem Ausdruck. in B 3 offen *p* 3 express. *f* 70 8 71 4

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

1 73 alles übertönend. *ff* Etwas gehaltener.
Zeit lassen. Schalltr. in die Höhe. 74 Wieder

cresc. 1 *p* *fff* *f*

vorwärts. 75 Drängend *ff* Sehr drängend.
Schalltr. in die Höhe. *fff* stark hervortretend

76 *tr* 1 *dim. p* *fff* Scharf abreissen.

Richard Strauss
Alpine Symphony, Op.64

Trompete III.

Nacht.
Lento.
in Es. 8

1 Pos. I. 2 3 4 Basstuba.

5 Allmählich ein wenig bewegter.

Horn I. Tromp. IV. (mit Dämpfer) 6 (Dämpfer weg)

p cresc. accelerando

7 Sonnenaufgang.
Festes Zeitmaß, mäßig langsam.

in C. 8

9 ff ff f mf dim. p

10 1 11 accelerando marcato

12 Der Anstieg.
Sehr lebhaft und energisch. 13 5 14 6 15 7 ff

16 poco rallentando 17 Tempo primo, sehr energisch.

10 18 2 Tromp. I.II.

(Jagdhörner von ferne.)
(in C) 19

20 1 21 Eintritt in den Wald.

22 Etwas drängend. Wieder getragen. 23 6 24 9

3 6

2

Trompete III.

Tromp. I. 25 7 26 1 Etwas lebhafter. 1 27 Tempo primo. 1

Wieder etwas drängend. 29 Allmählich beruhigen. 6 30 12 31 7 32 8 33 5 34 6

Wanderung neben dem Bache. 35 6 36 2 Etwas breit. 37 5 Horn I. 38 Allmählich bewegter.

(in C) 39 > > > Allmählich noch lebhafter. 40 2 Am Wasserfall. Sehr lebhaft.

41 fp fp fp fp pp 42 Erscheinung. 43 7 44 6

45 6 46 6 47 Auf blumige Wiesen. 48 1 8 49 1 Tromp. I. Immer leb-

hafter. 50 8 Auf der Alm. 51 6 52 8 Mäßig schnell (alla breve)

Horn I. 53 10 54 8 55 7 56 3 Schnell. 57 Horn I. 58 Frisch vorwärts.

59 Durch Dickicht und Gestrüpp auf Irrwegen. 10 5 60 6 61 4 Tromp. I.

62 Immer im Charakter heftigen Drängens. 63 in C (mit Dämpfer) 1 > > >

Tromp. I. II. 1 f 64 5 Tromp. I. 65 3 (mit Dämpfer) ff f

mf 1 66 ff f

Trompete III.

sempre accelerando

Auf dem Gletscher.
Festes, sehr lebhaftes Zeitmaß (un poco maestoso).

67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92

Gefahrvolle Augenblicke. A tempo, lebhafter als vorher.

Fag. I. Tromp. I.

(mit Dämpfer) (Dämpfer weg) 10 3 8 76 Hörner.

Auf dem Gipfel. 2 77 Etwas ruhiger. 78 Bewegter. Wieder etw. ruhiger. Bewegter.

Viol. I. Allegro maestoso C.

ff (sehr gehalten) f

Viol. I.

Vision. ff Fest und gehalten. marcato

ff f ff

dim. p

4

Trompete III.

4

Trompete III.

93 ff cresc. 94 f 95 96 marcato sff 97 Nebel steigen auf. 98 Die Sonne verdüstert sich allmählich. 99 Etwas weniger breit. (mit Dämpfer) 100 Elegie. 101 Moderato espressivo. 102 Immer ruhiger.

103 Tranquillo. 104 105 106 107 108 109 Immer langsam. Lebhafter. Horn II. (mit Dämpfer) Basstuba, accelerando Immer ruhiger. pp molto

Gewitter und Sturm, Abstieg.
Schnell und heftig.
(Dämpfer weg) 110 111 Basstuba. 112 113 113a 114 114a 115 115a 116 117

3. T & P

3. Aufzug

1. Szene (Walkürenritt)

Lebhaft

11 II. u. III. Trp. in E

III. allein II. u. III. alle 3 Trp. ff

alle 3 Trp. III. allein II. u. III. I. pp

II. u. III. III. allein p cresc. alle 3 Trp.

f dim. f p f dim. p >cresc. alle 3 Trp.

1 III. II. III. alle 3 Trp. ff

ff