Joseph Haydn

CONCERTO

Trompetenkonzert / Trumpet Concerto
Hob.: VIIe, 1

Herausgegeben von / Edited by
Edward H. Tarr / H.C. Robbins Landon

Klavierauszug von / Piano Reduction by
Karl Heinz Füssl

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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 here[1]. The concerto was written in 1796 for Anton Weidinger (1767 - 1852), who had been a trumpeter in the Royal Imperial Theater since 1792[2]. 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 1793[3]. 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 1907[5]. Alphonse Goeyens, the trumpet professor there, published a piano reduction in 1929[6], and two years later the full score appeared in Germany[7].

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 alike[8].

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 time[9]. (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 intension 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 form 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 mellowly[11].

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 a♭') is a keyed note, and the audacious modulation to C♭ (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 recordings[12], the critical edition offered here is long overdue[13]. 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 notation[14], 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

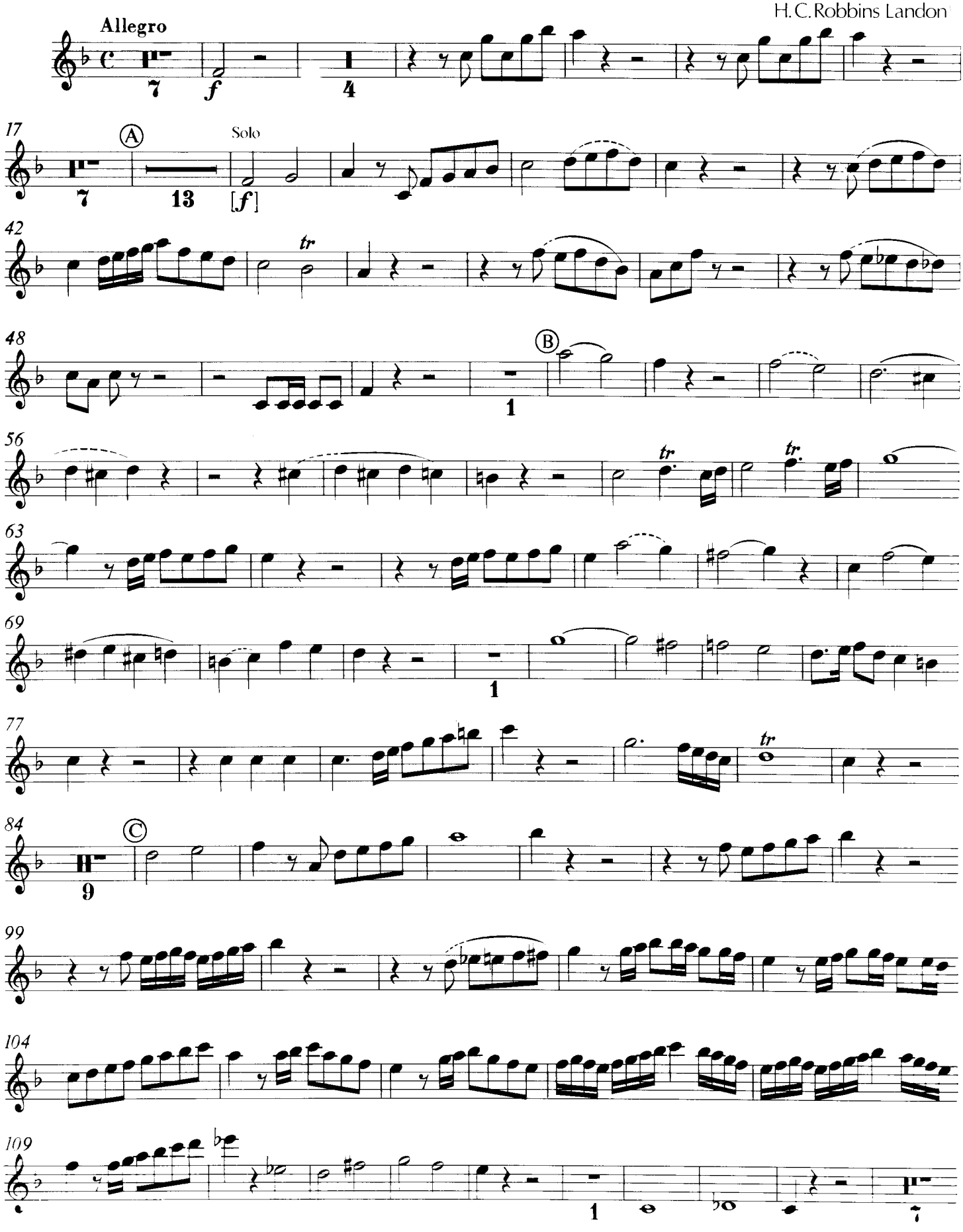
1796

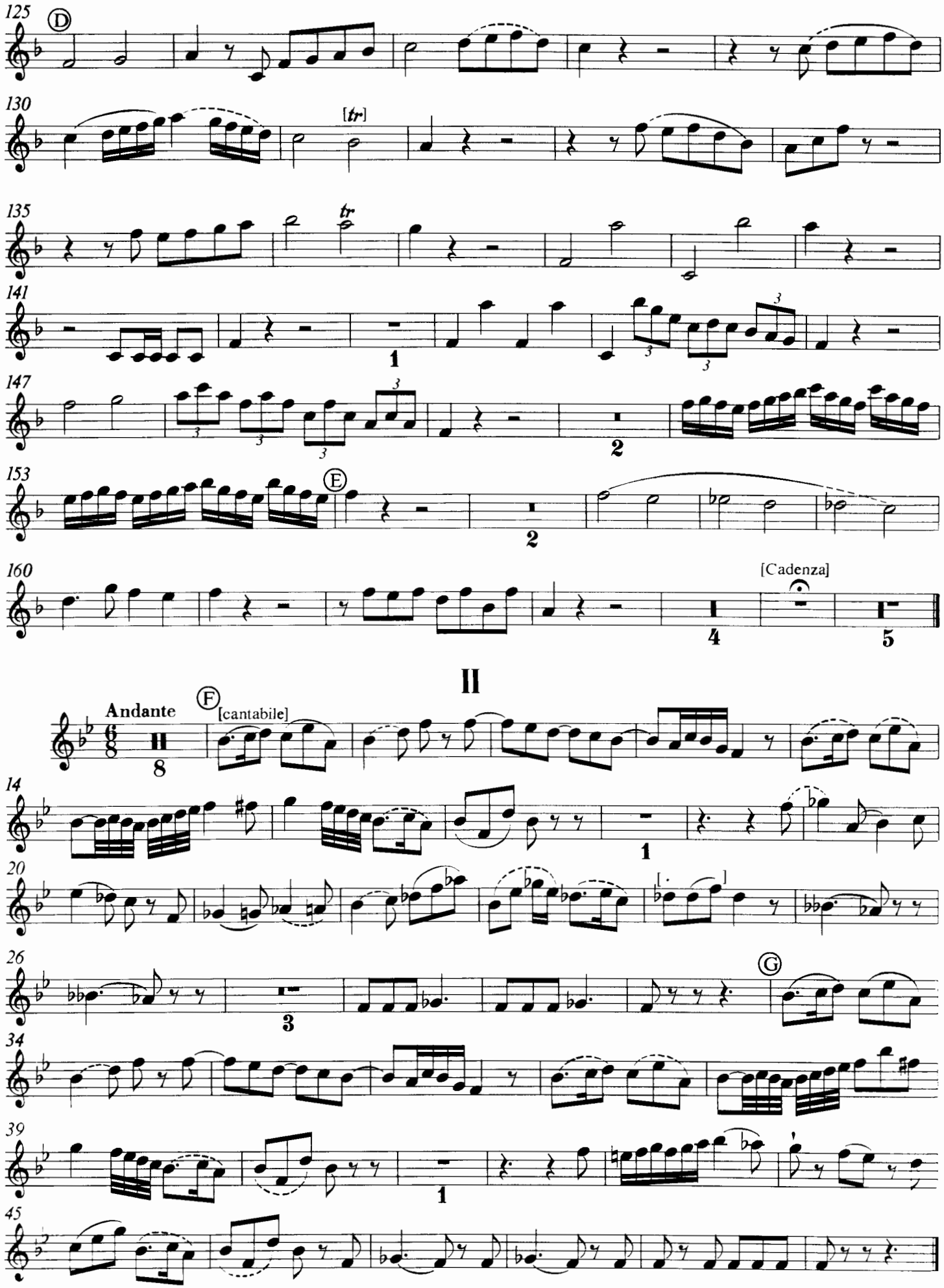
I

Tromba in Si♭

Joseph Haydn

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

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III

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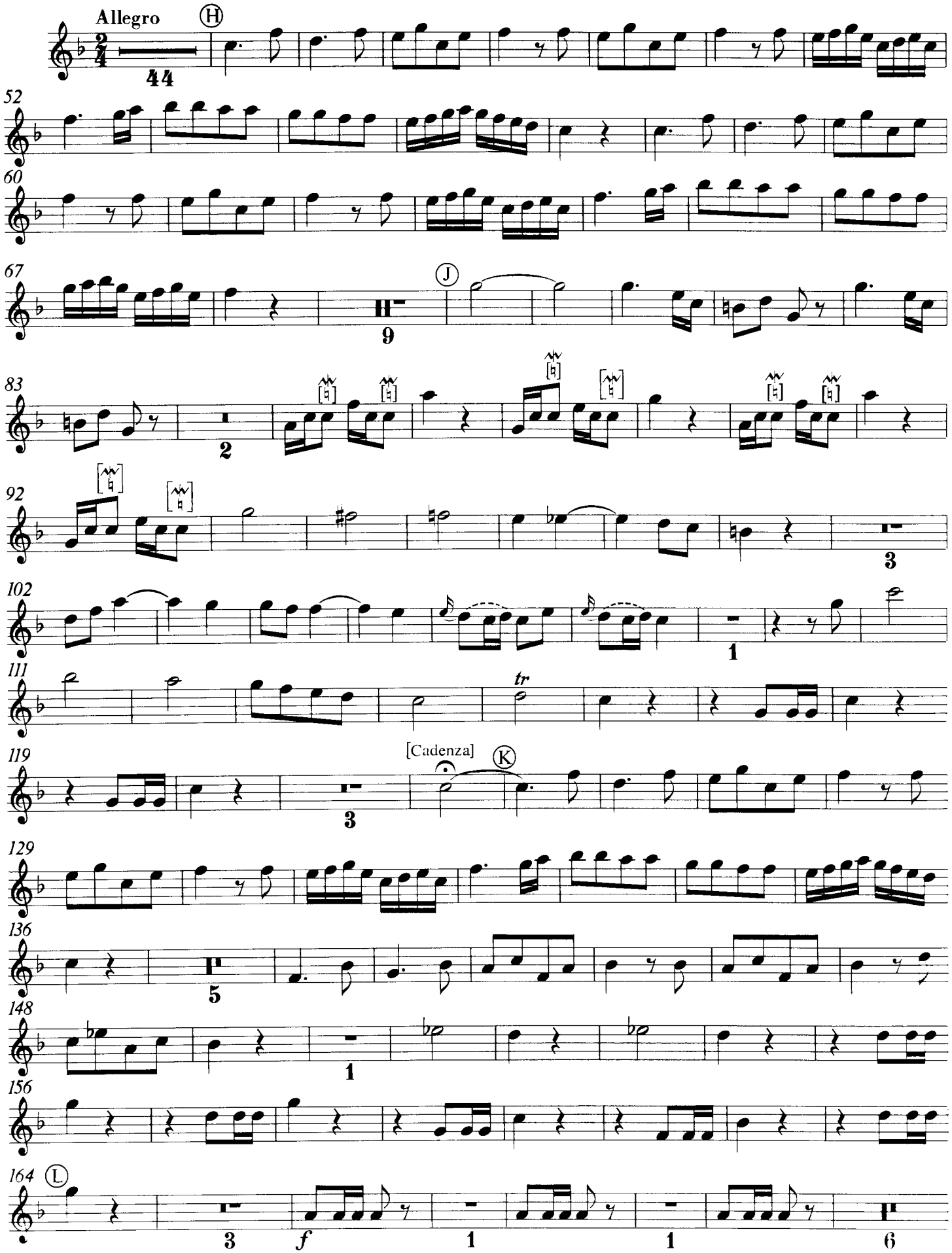

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[G. P.]

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[*cresc.*]

292

f

[*cresc.*]

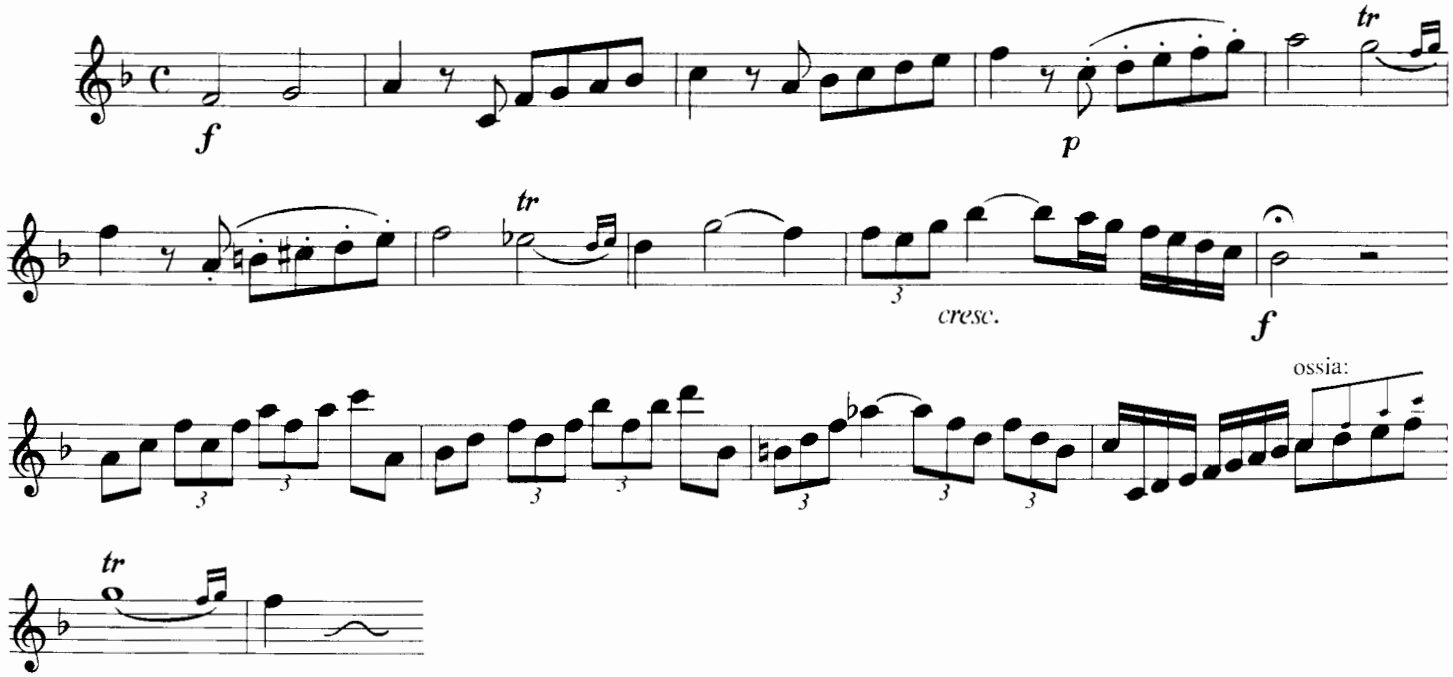
ff

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

Haydn: Trompetenkonzert, Kadenzen
Haydn: Trumpet Concerto, Cadencas

I. Satz/1st movement

(Marius Flothuis 1975)



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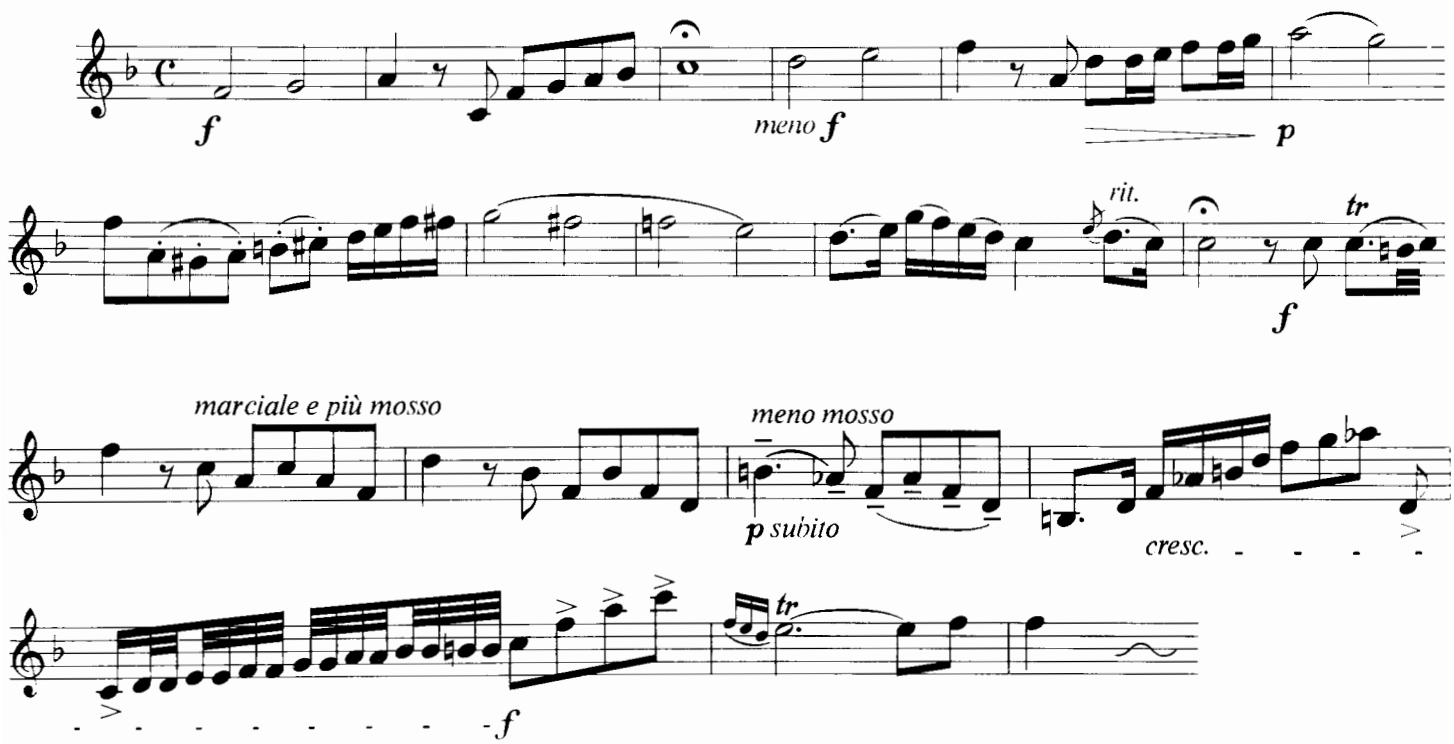
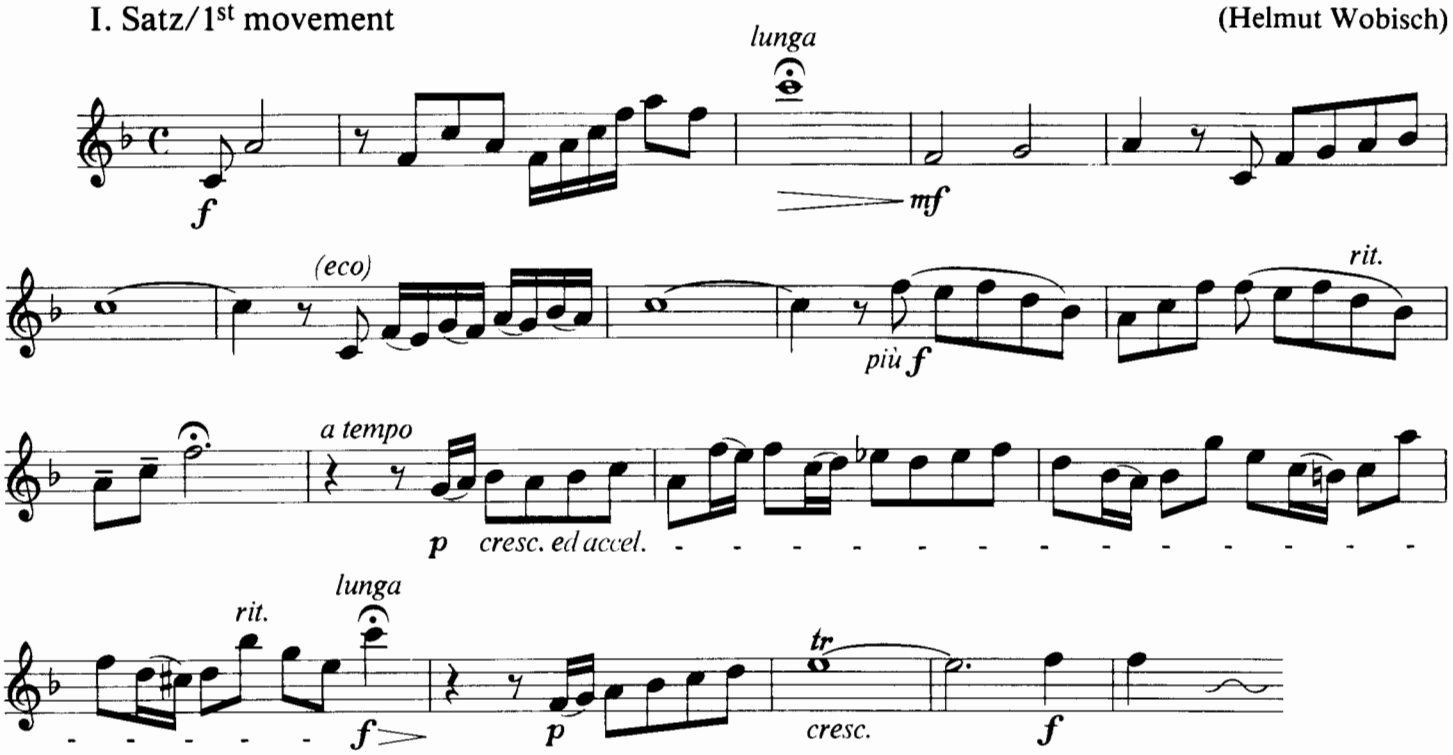
I. Satz/1st movement

(Edward H. Tarr 1963/82)



I. Satz/1st movement

(Helmut Wobisch)



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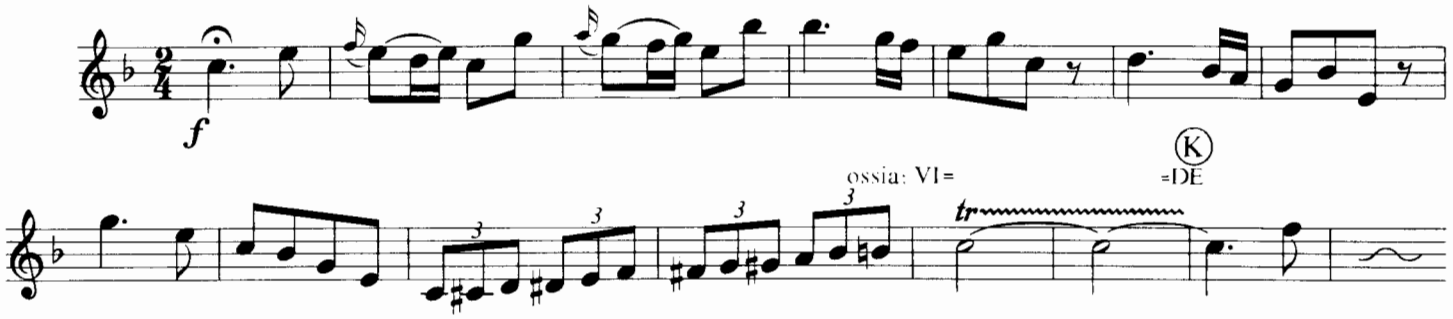
III. Satz/3rd movement

(Marius Flothuis, Edward H. Tarr)



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CONCERTO

Hob.: VII e, 1

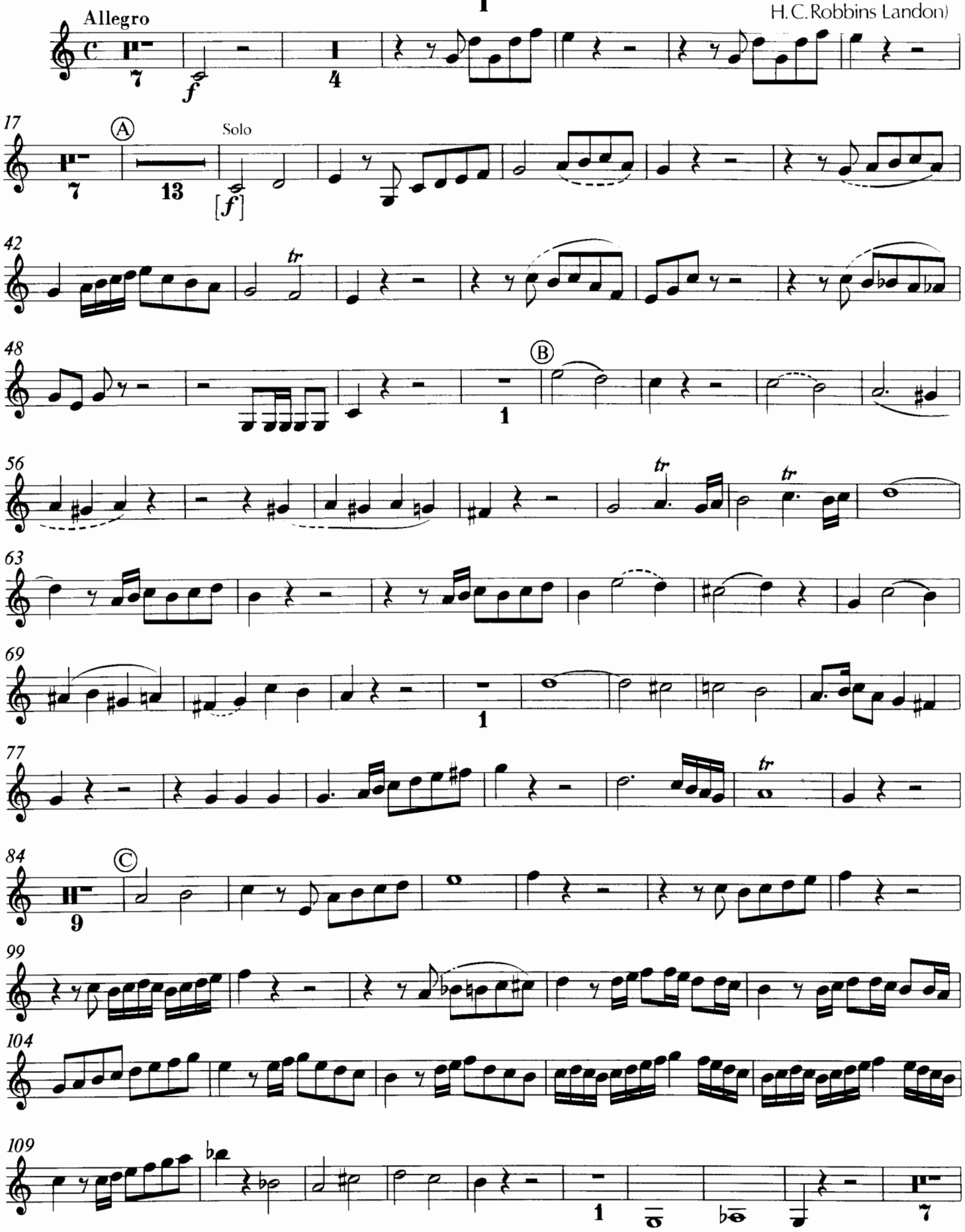
1796

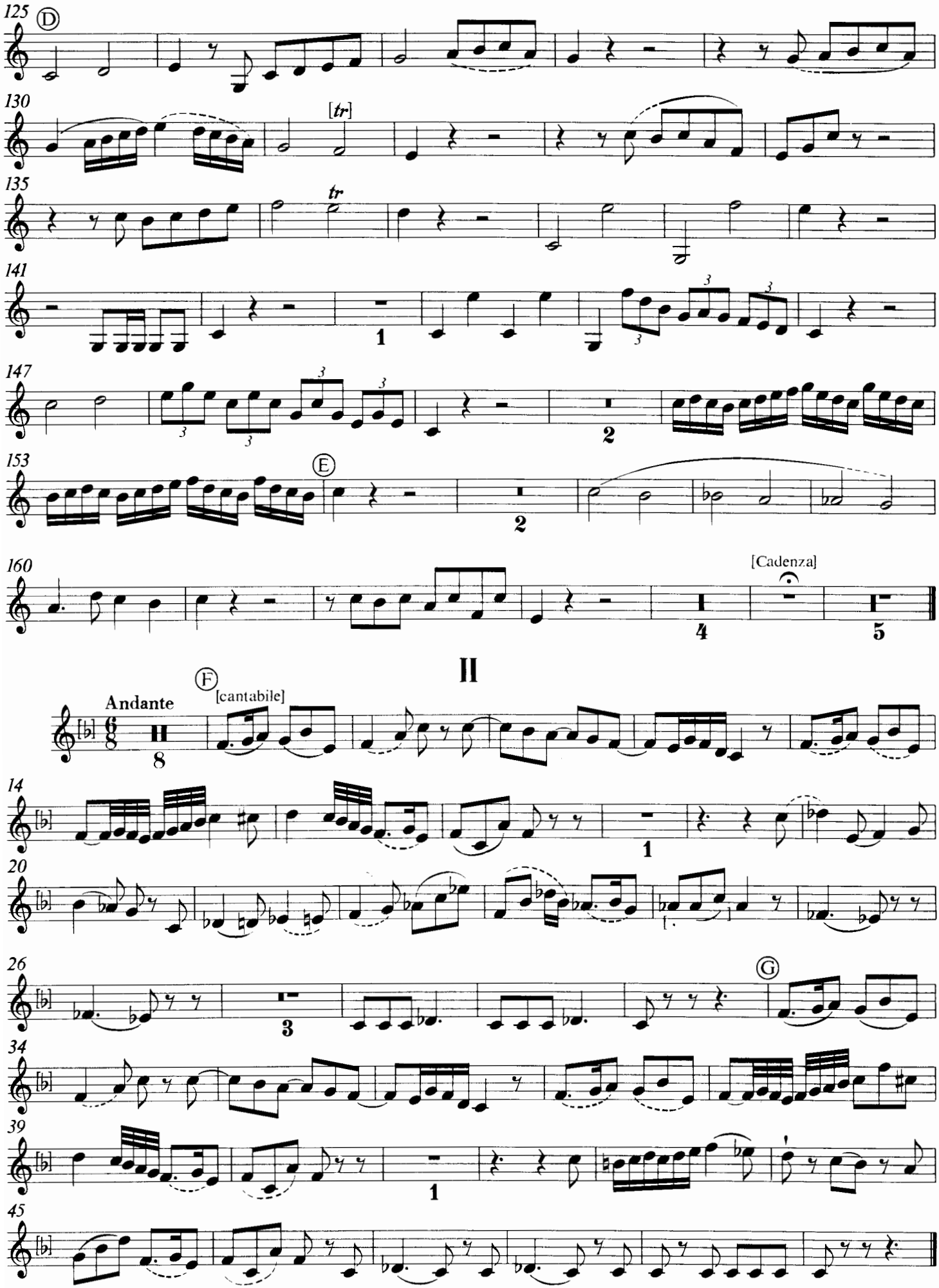
Clarino in Mi♭

Joseph Haydn

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

I

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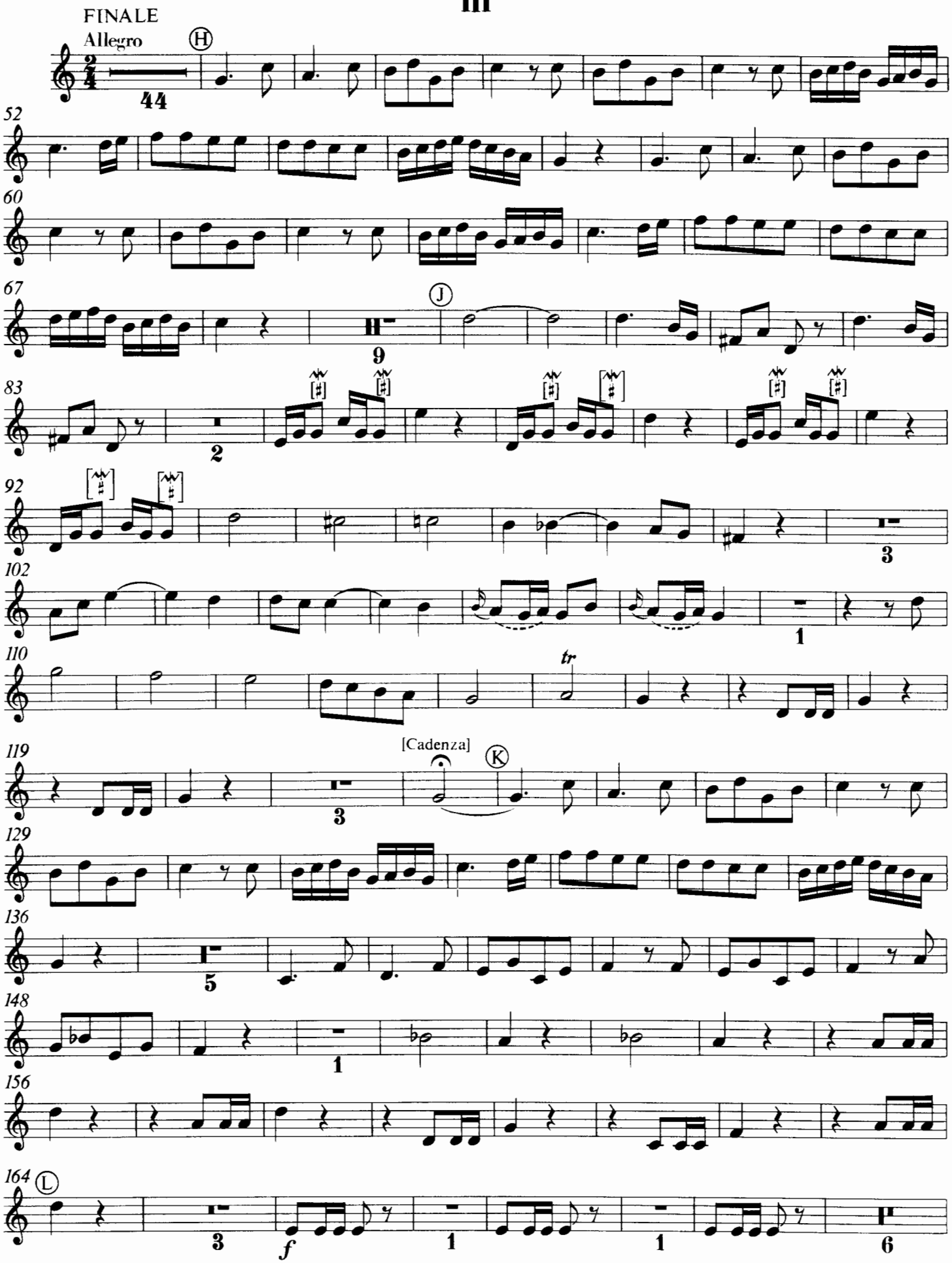
III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[G.P.]

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292

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[cresc.]

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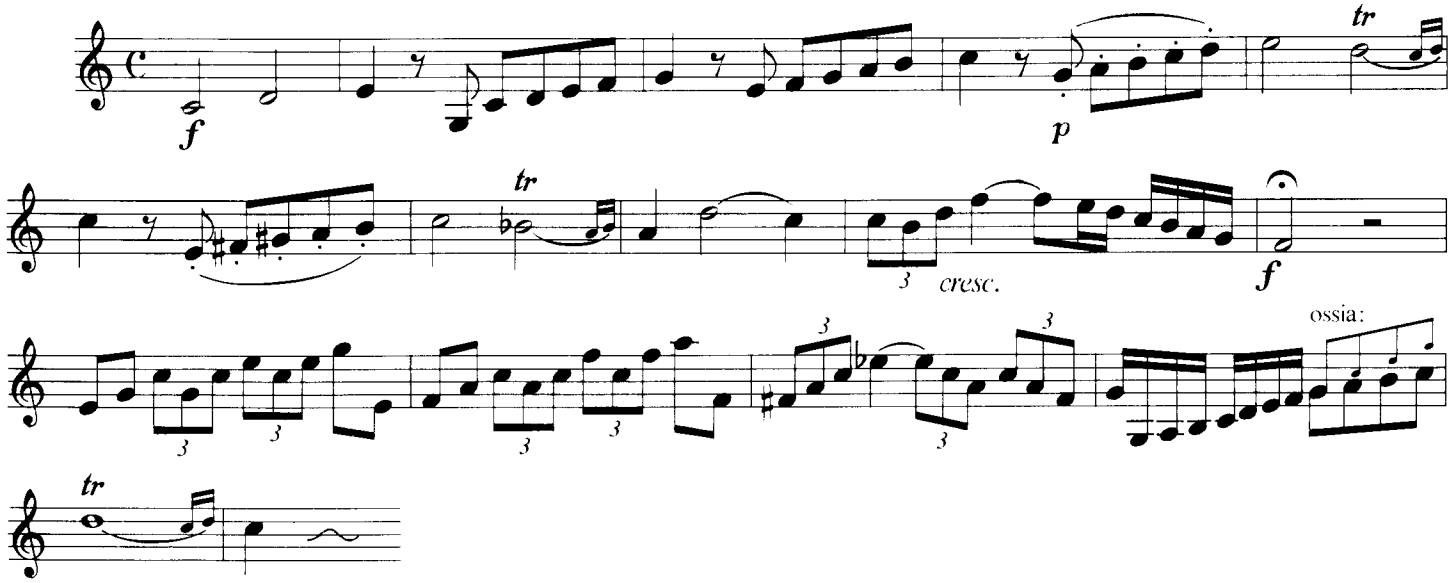
*) ossia: (frühere Lesart) *(earlier reading)*

Haydn: Trompetenkonzert, Kadenzen
Haydn: Trumpet Concerto, Cadencas

I. Satz/1st movement

(Marius Flothuis 1975)



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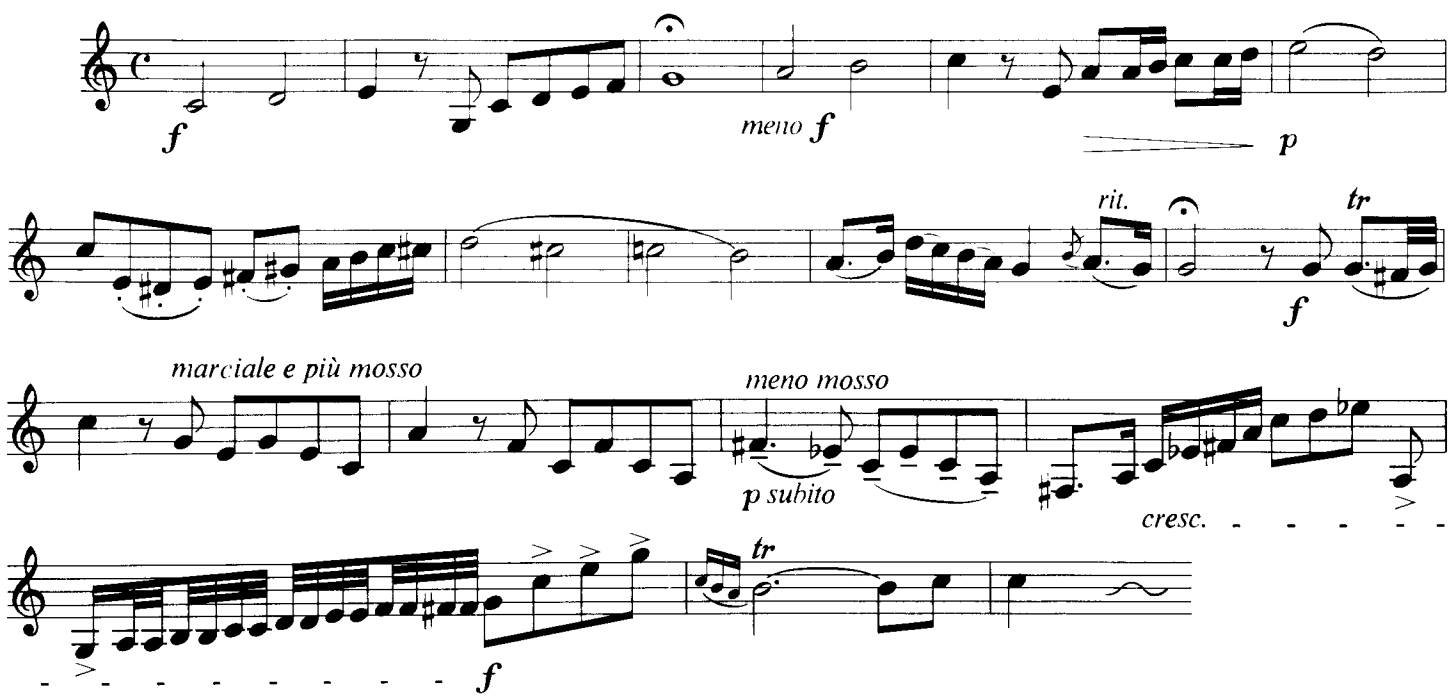
I. Satz/1st movement

(Edward H. Tarr 1963/82)



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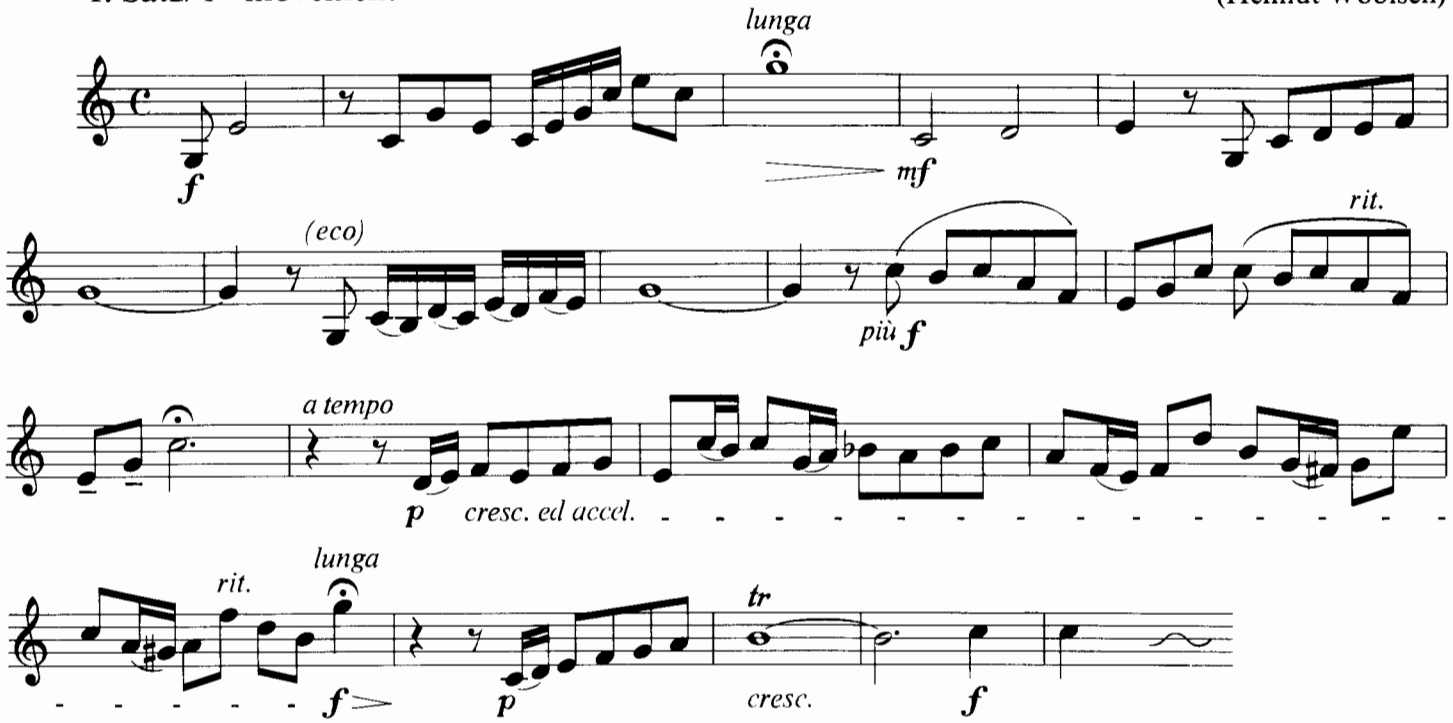
I. Satz/1st movement

(Helmut Wobisch)



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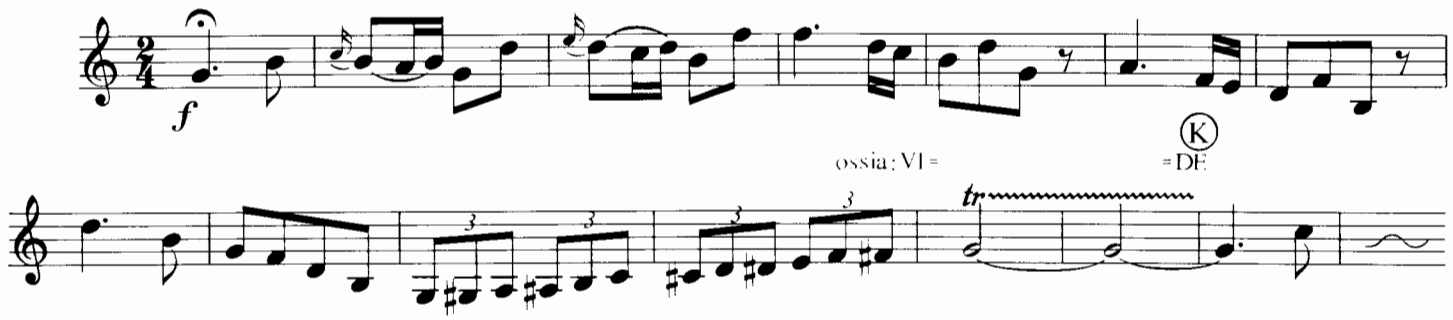
III. Satz/3rd movement

(Marius Flothuis, Edward H. Tarr)



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CONCERTO

Hob.: VII e,1

1796

I

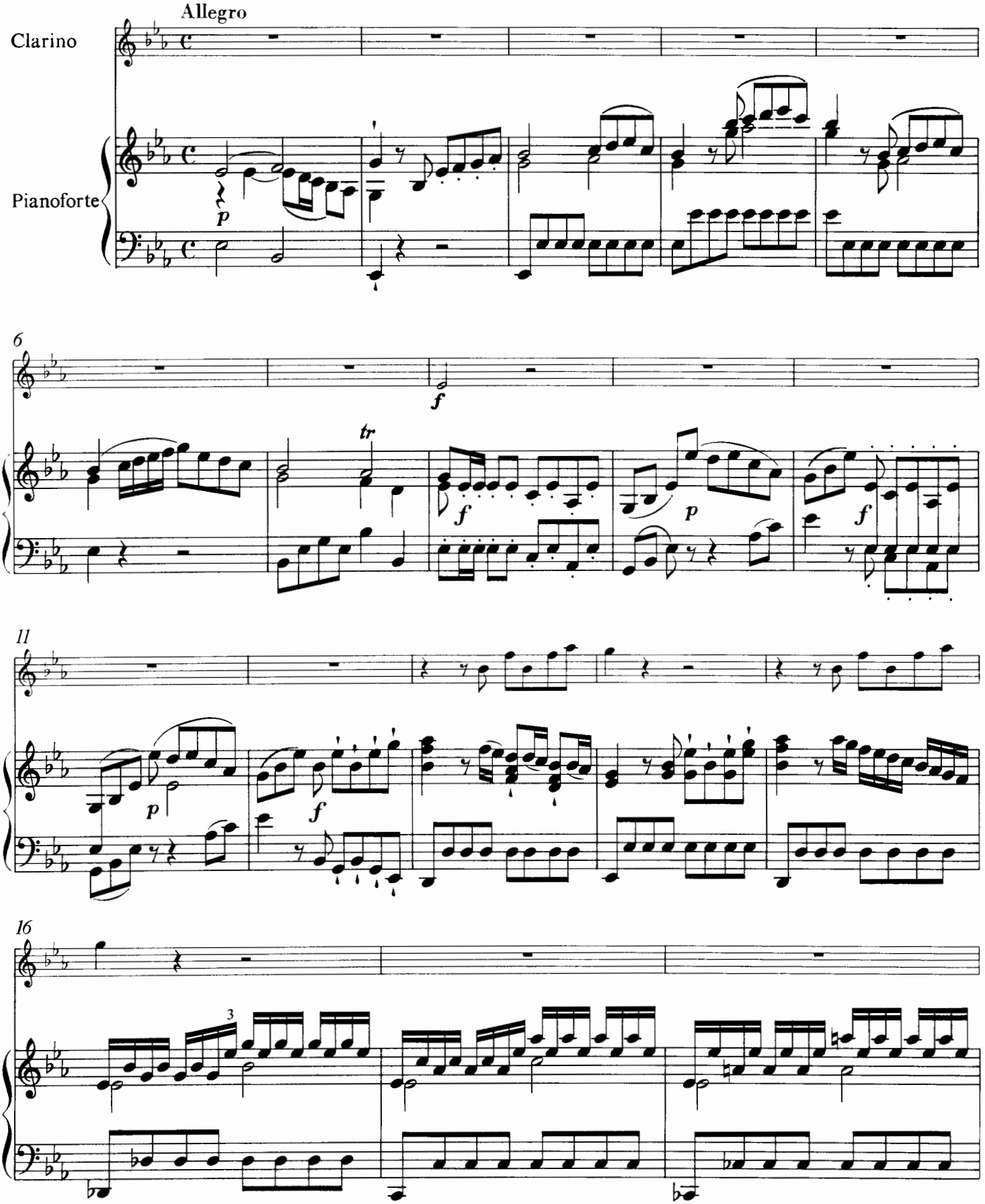
Joseph Haydn

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

Allegro

Clarino

Pianoforte



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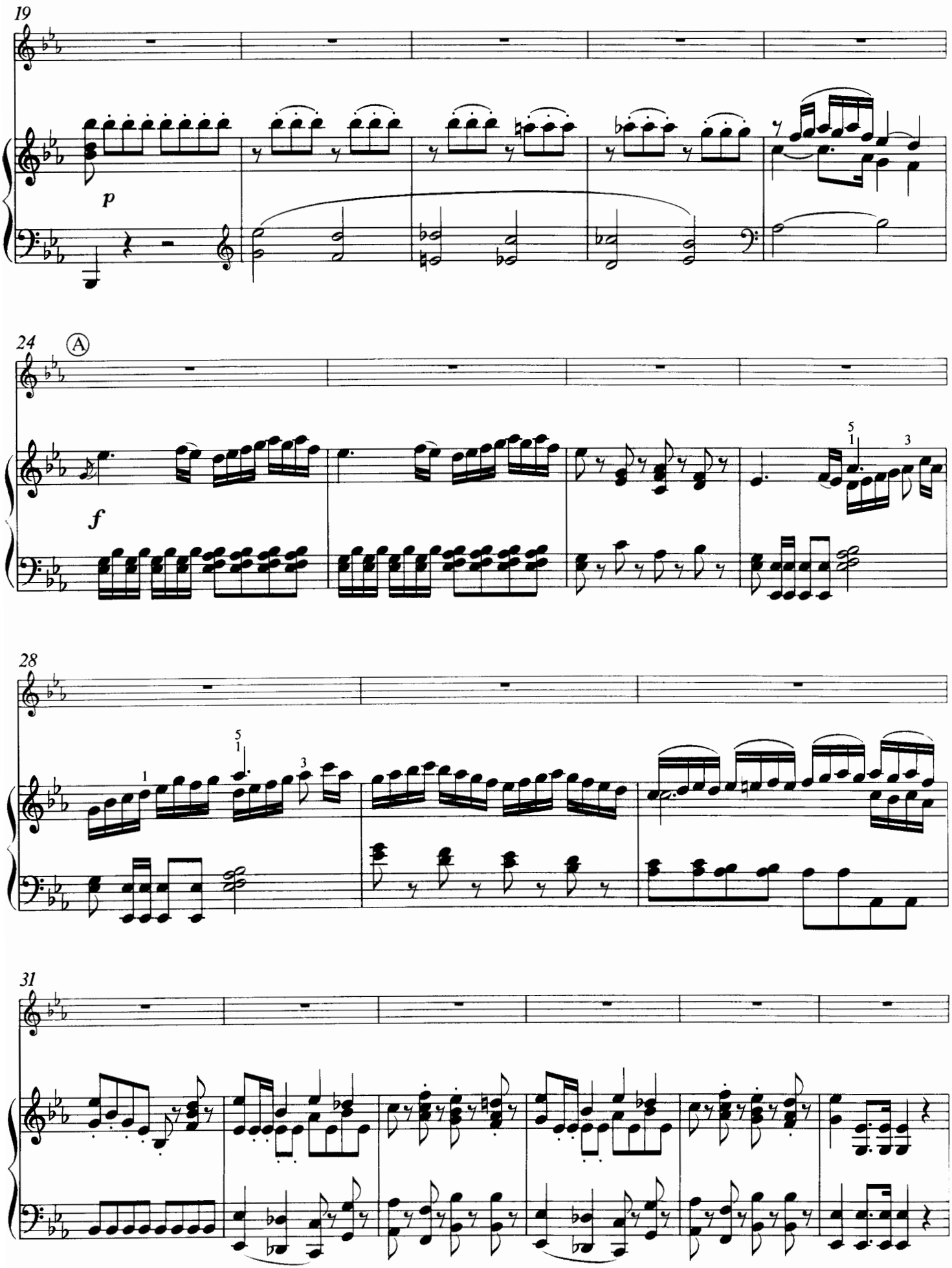
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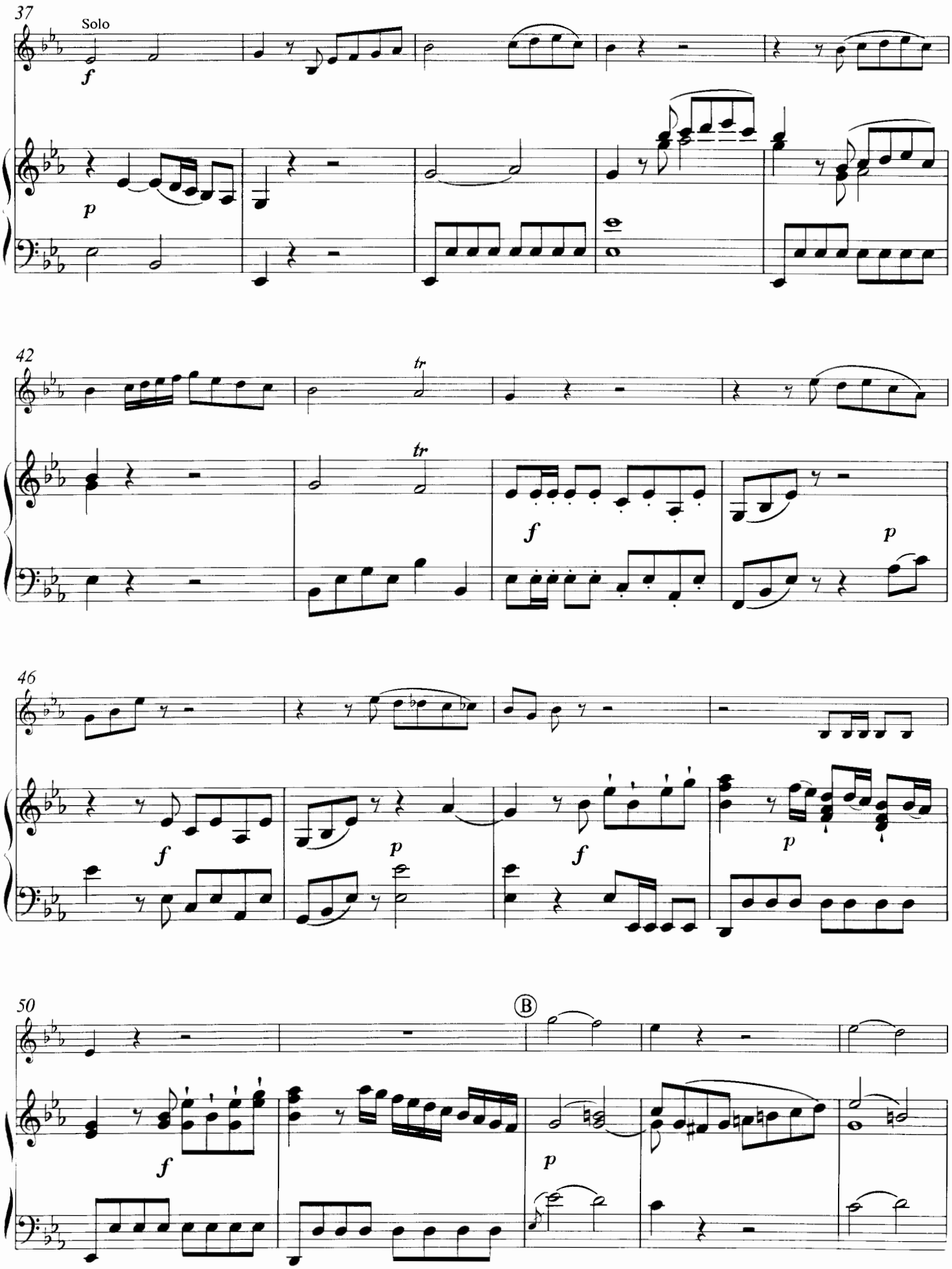
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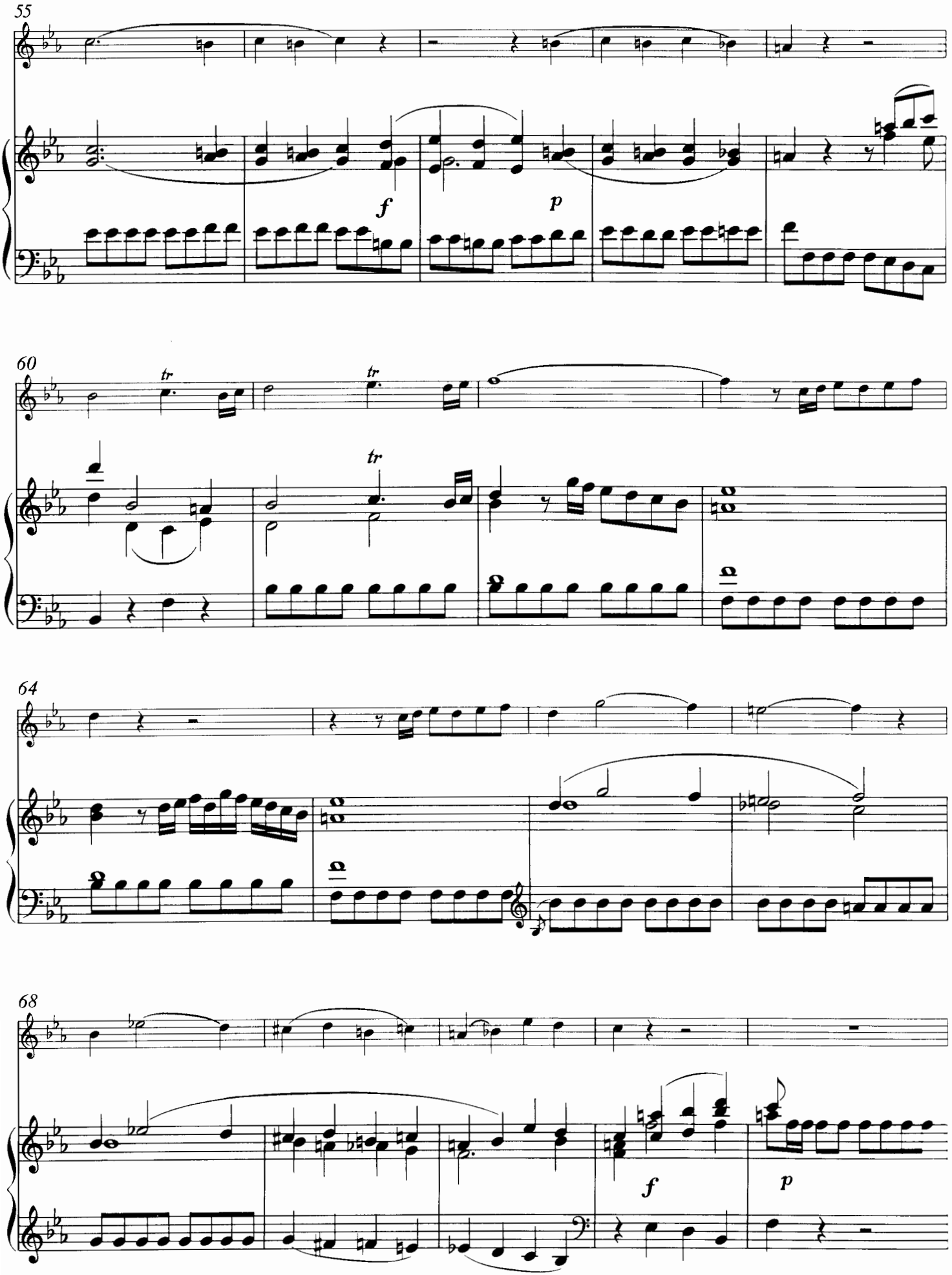
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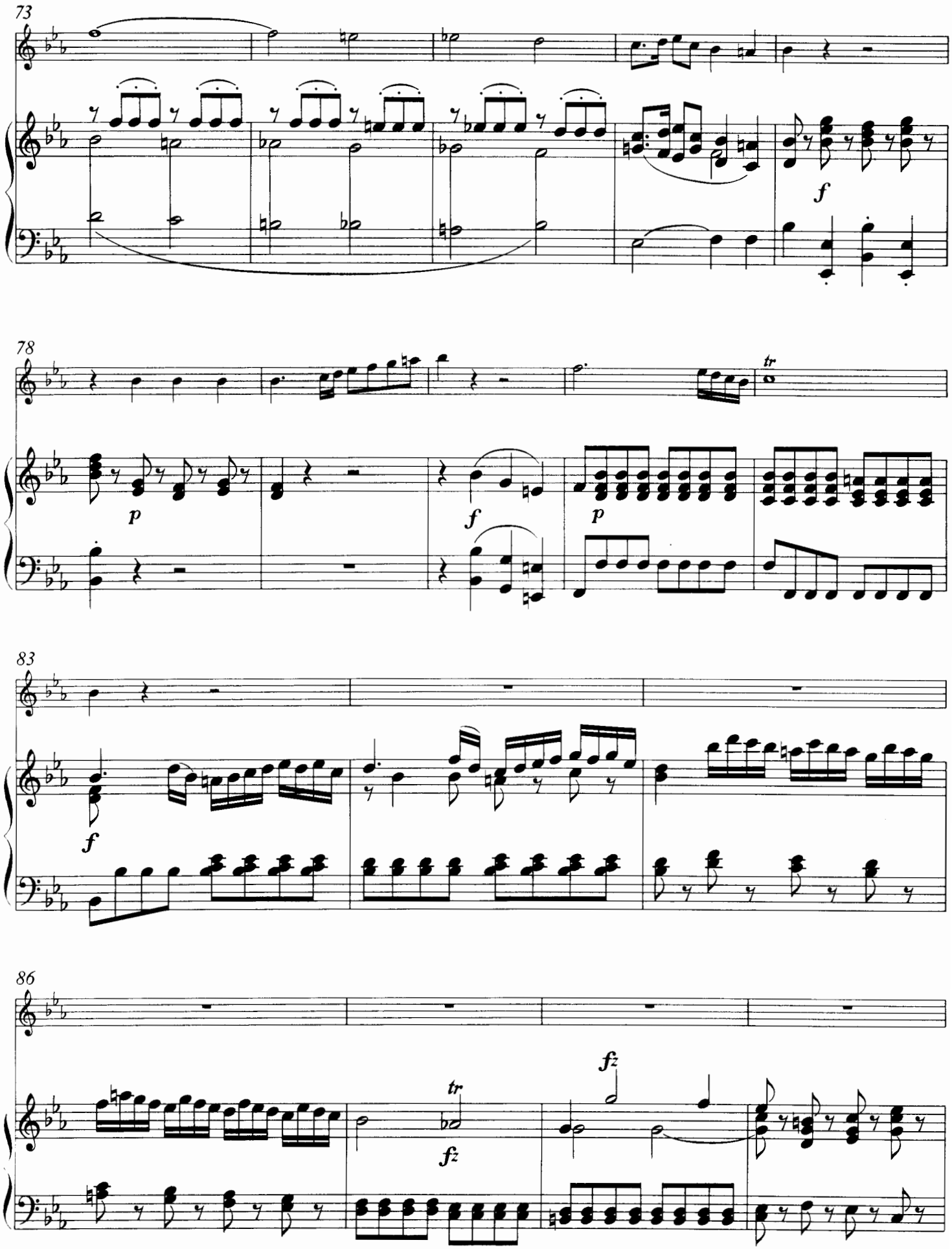
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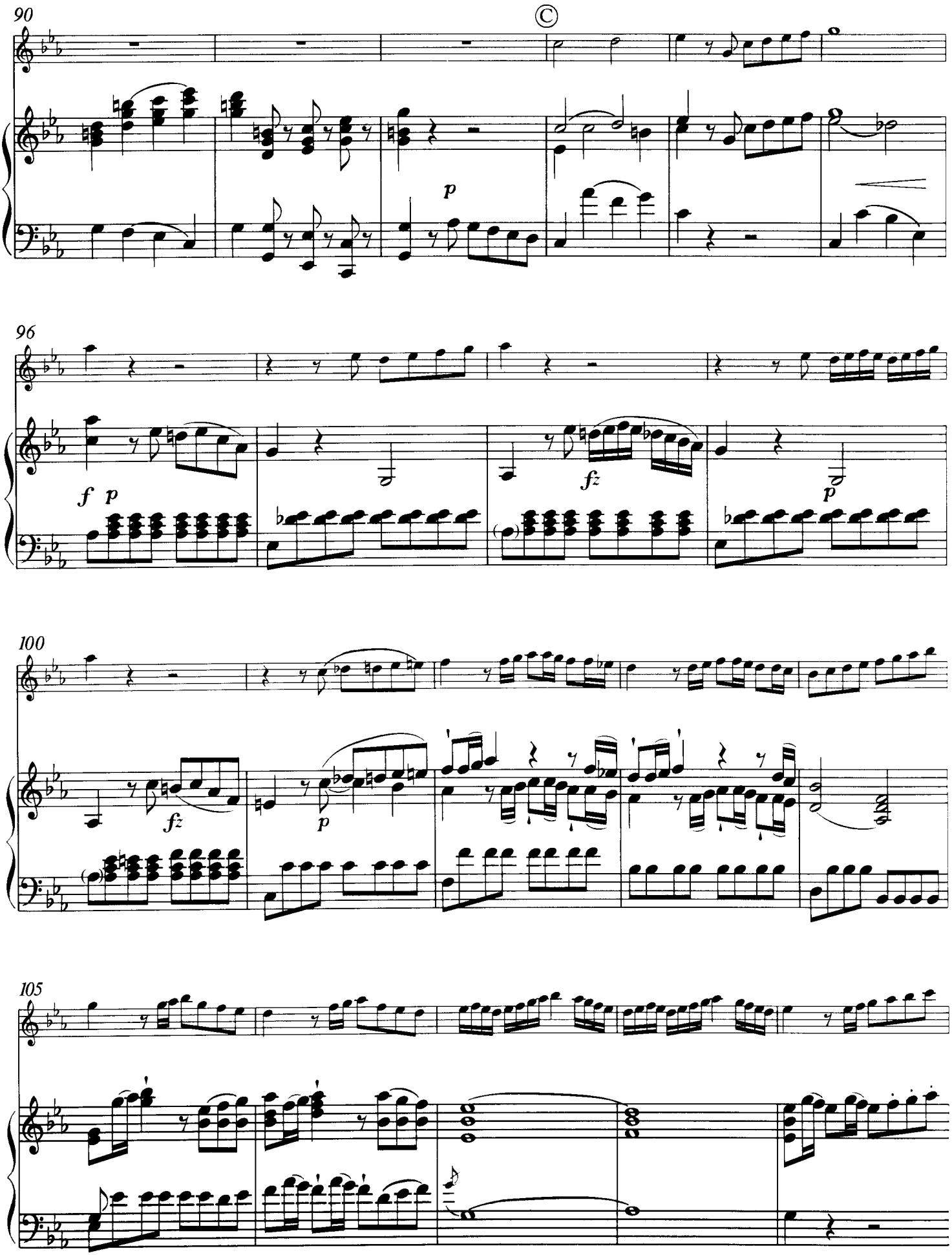
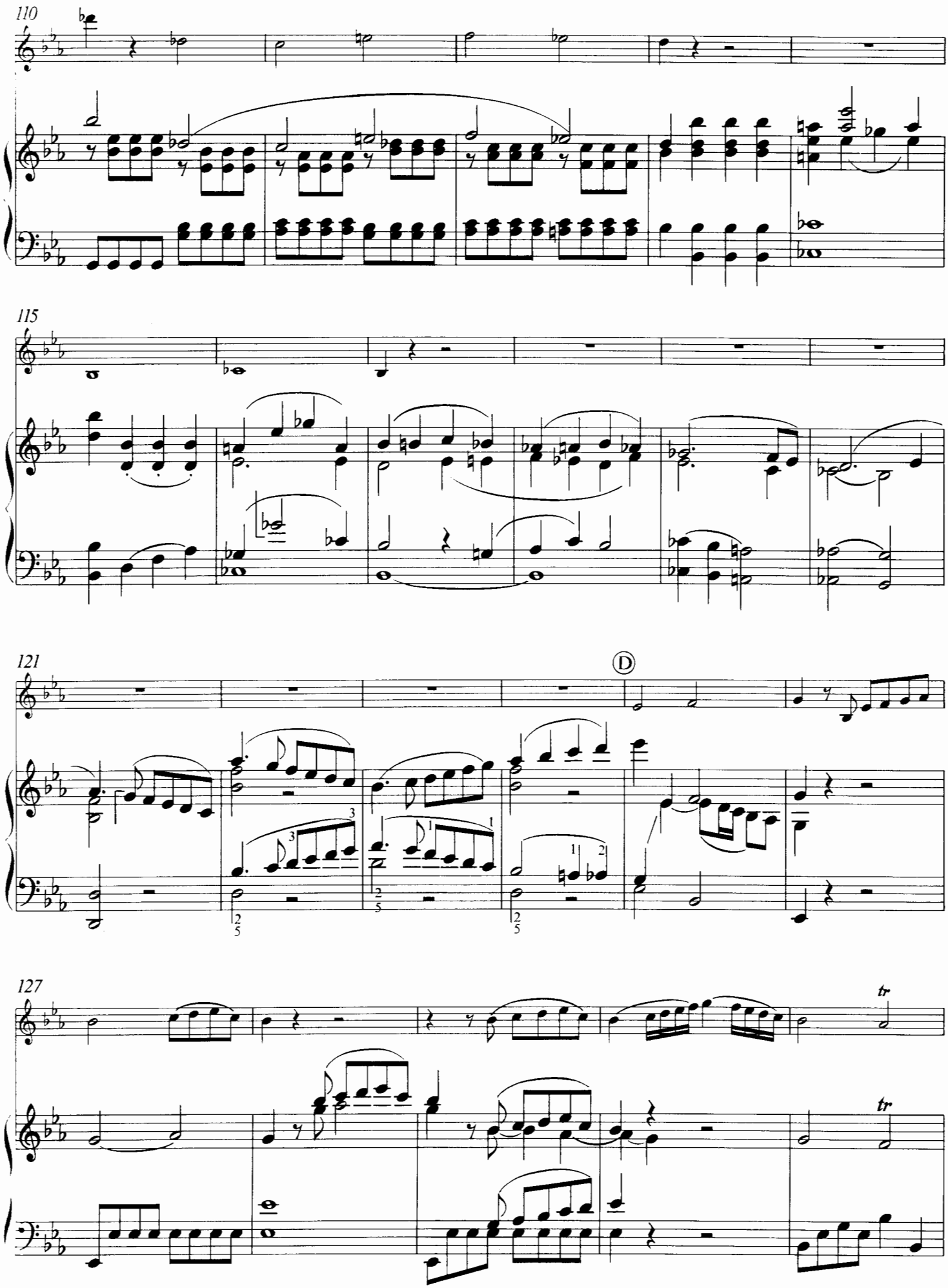
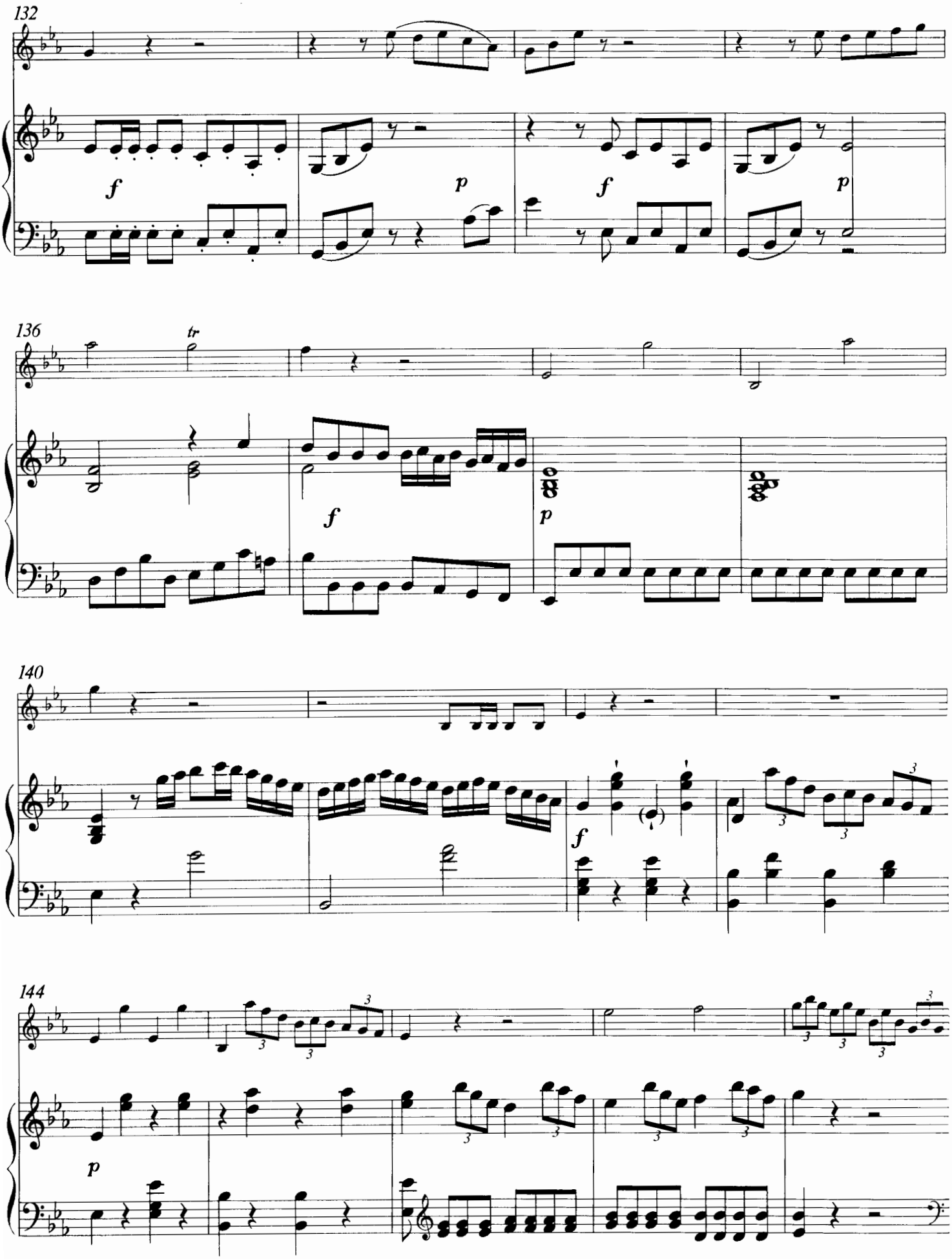
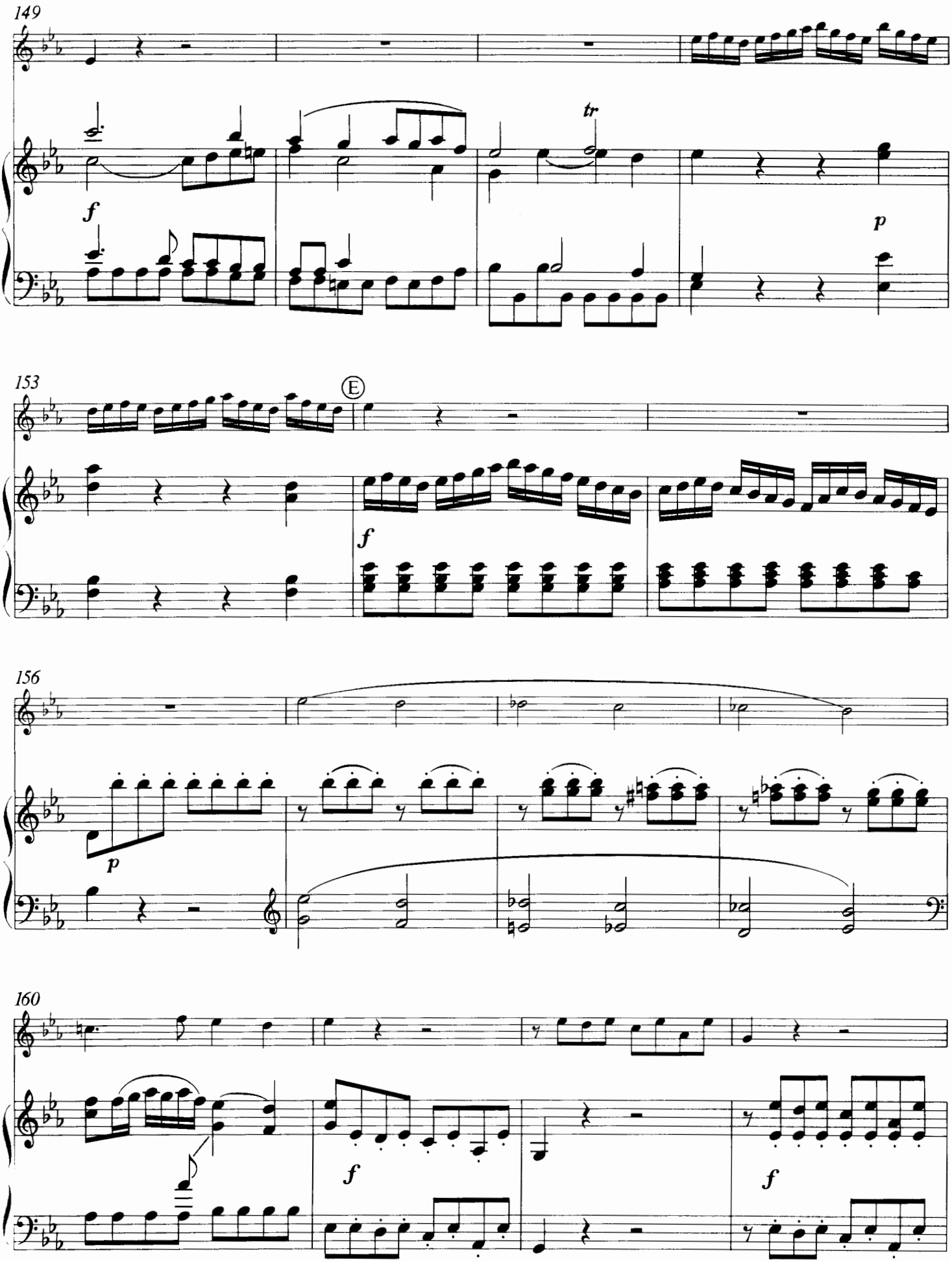
fz
fz


90
©
p
96
f p
fz
p
100
fz
p
105


110
115
121
D
127
tr
tr


132
f
p
f
p
136
tr
f
p
140
f
144
p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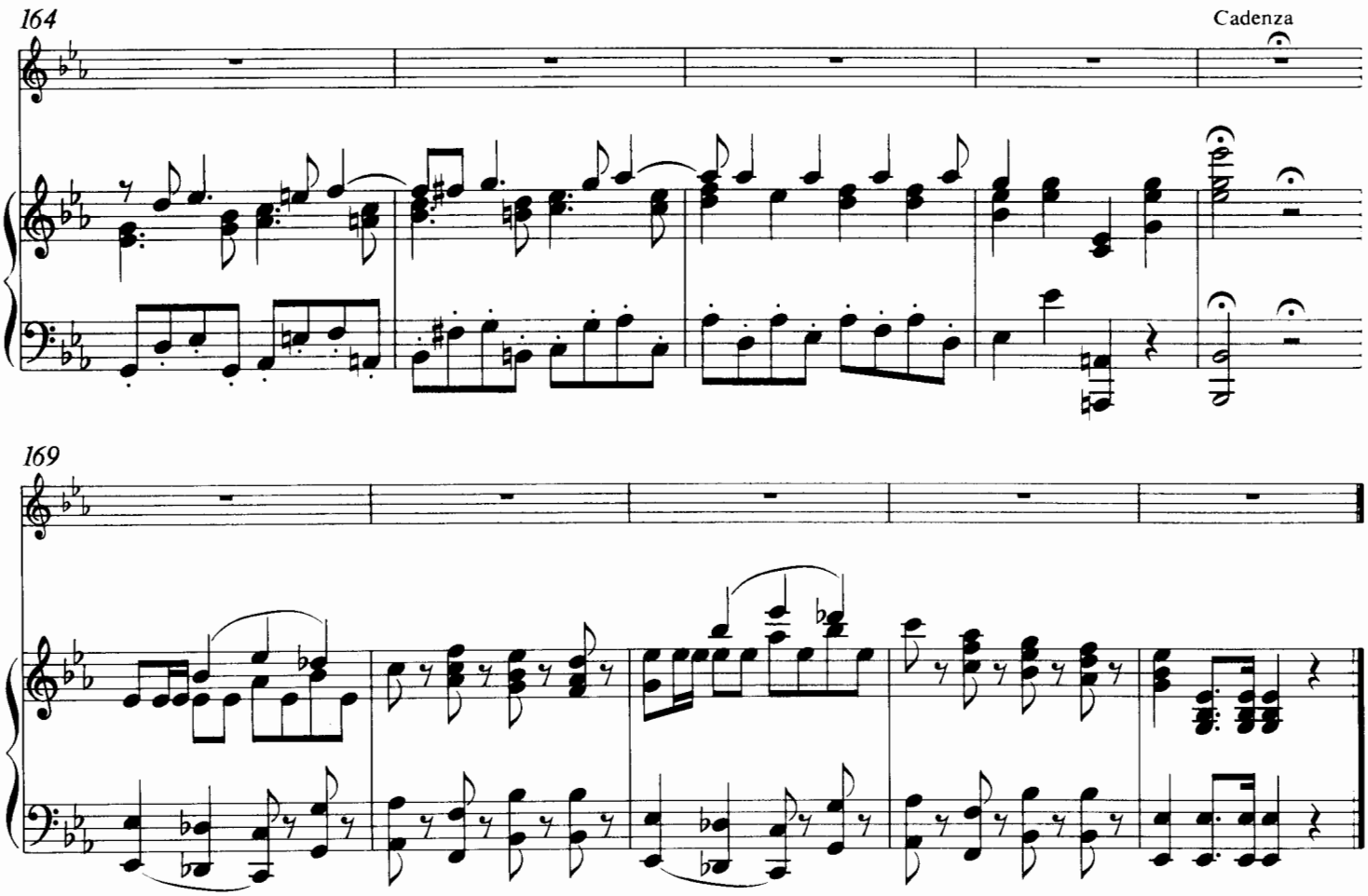
tr
f
p
153
E
f
156
p
160
f
f



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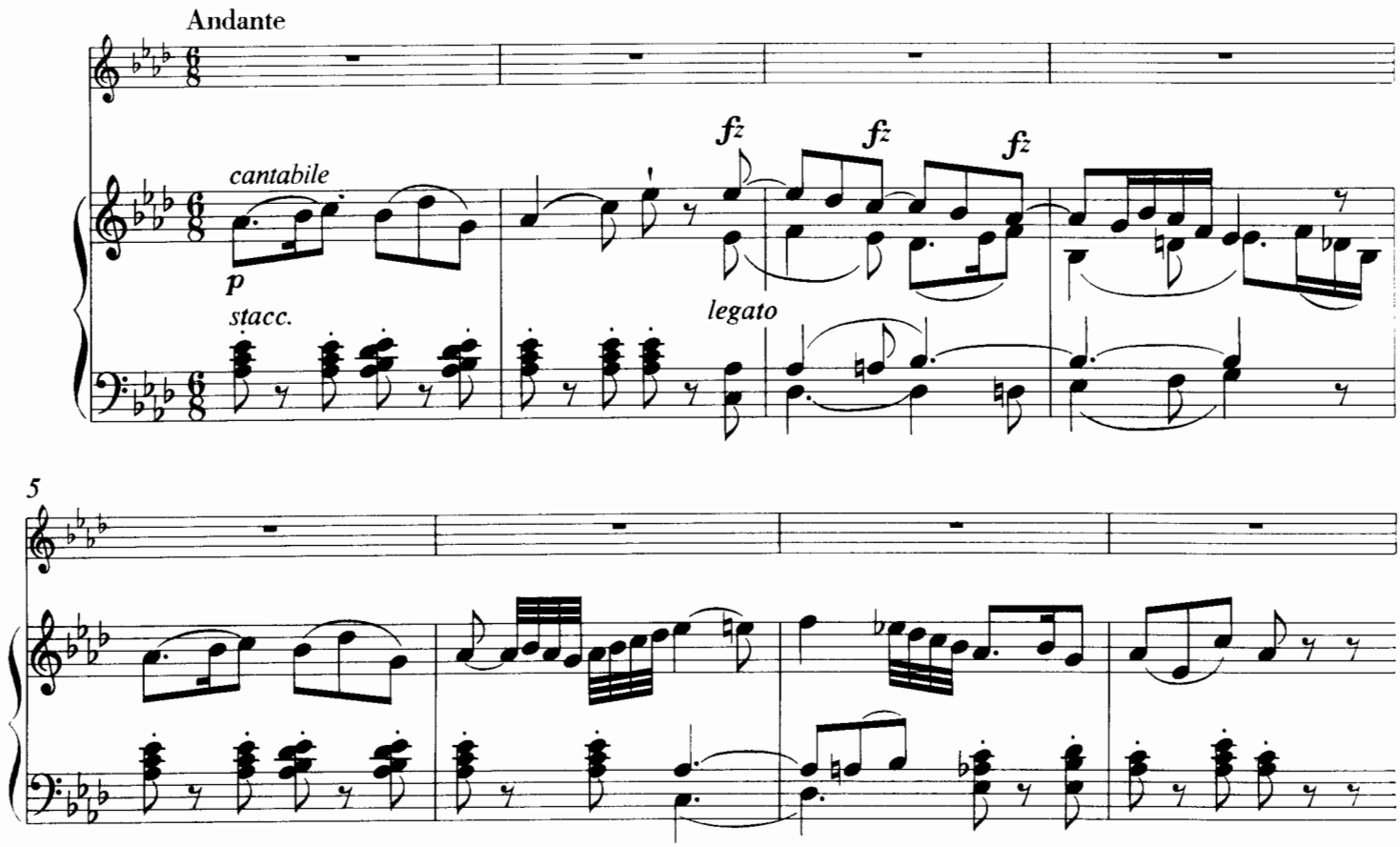
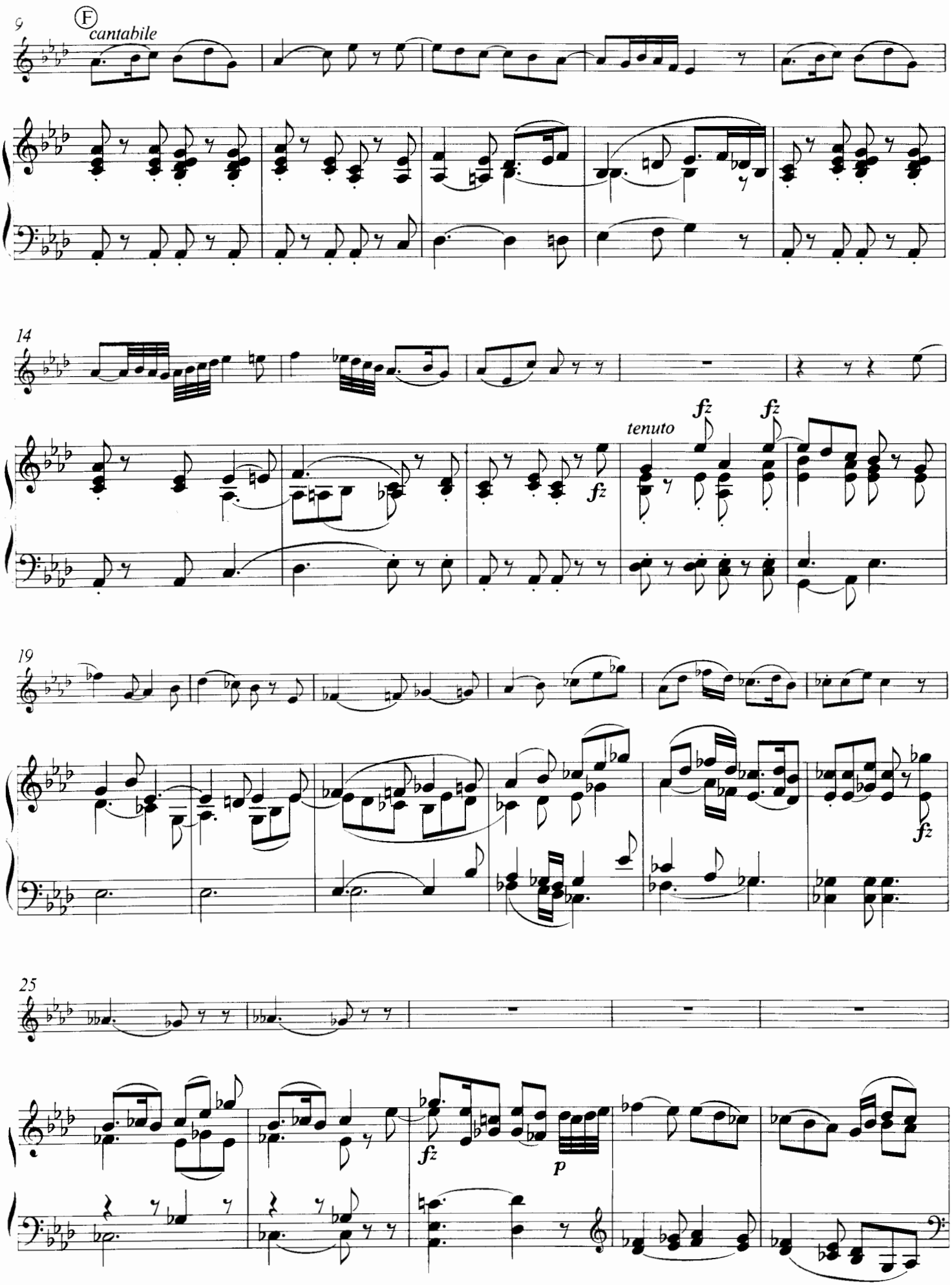
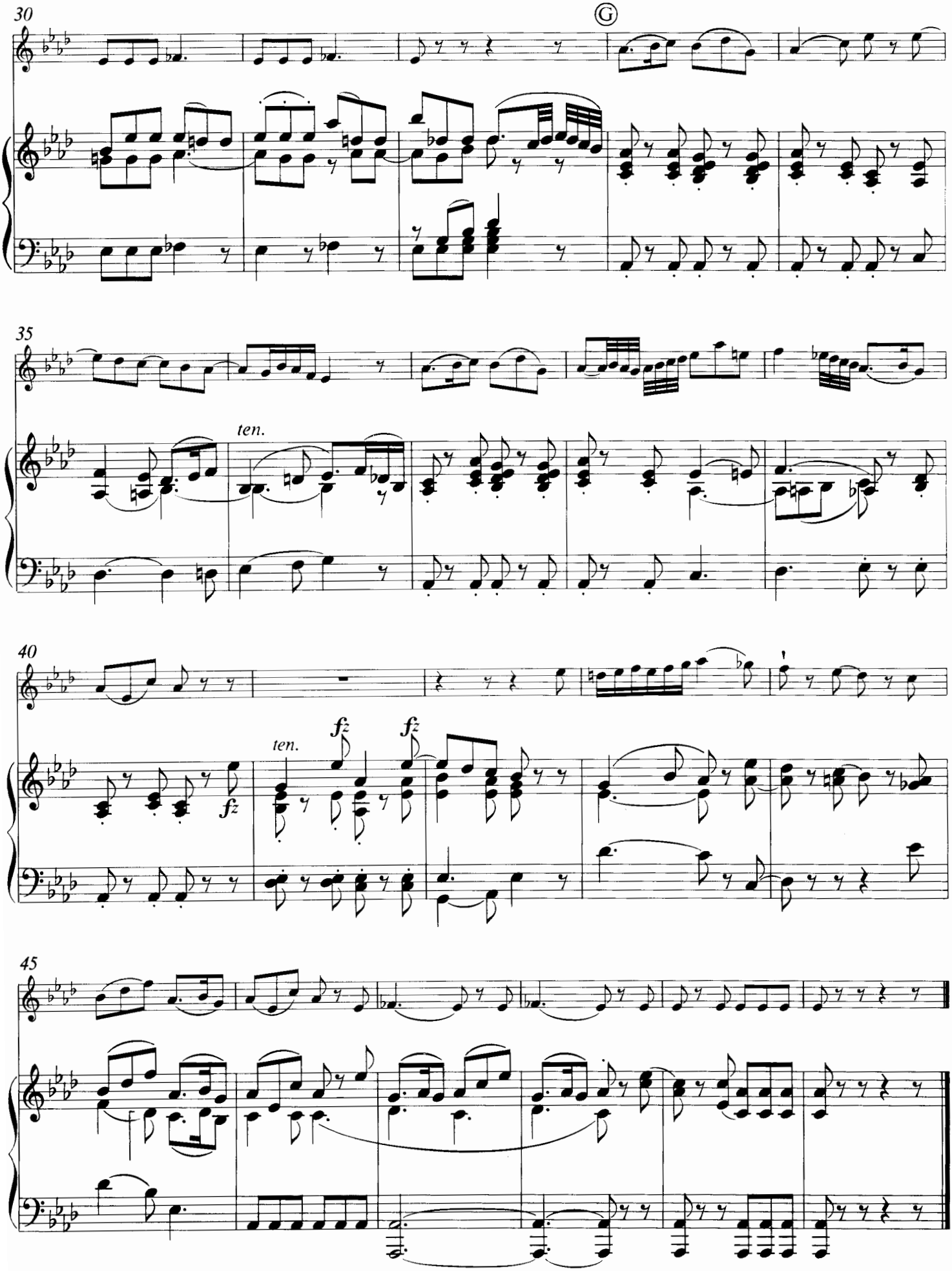
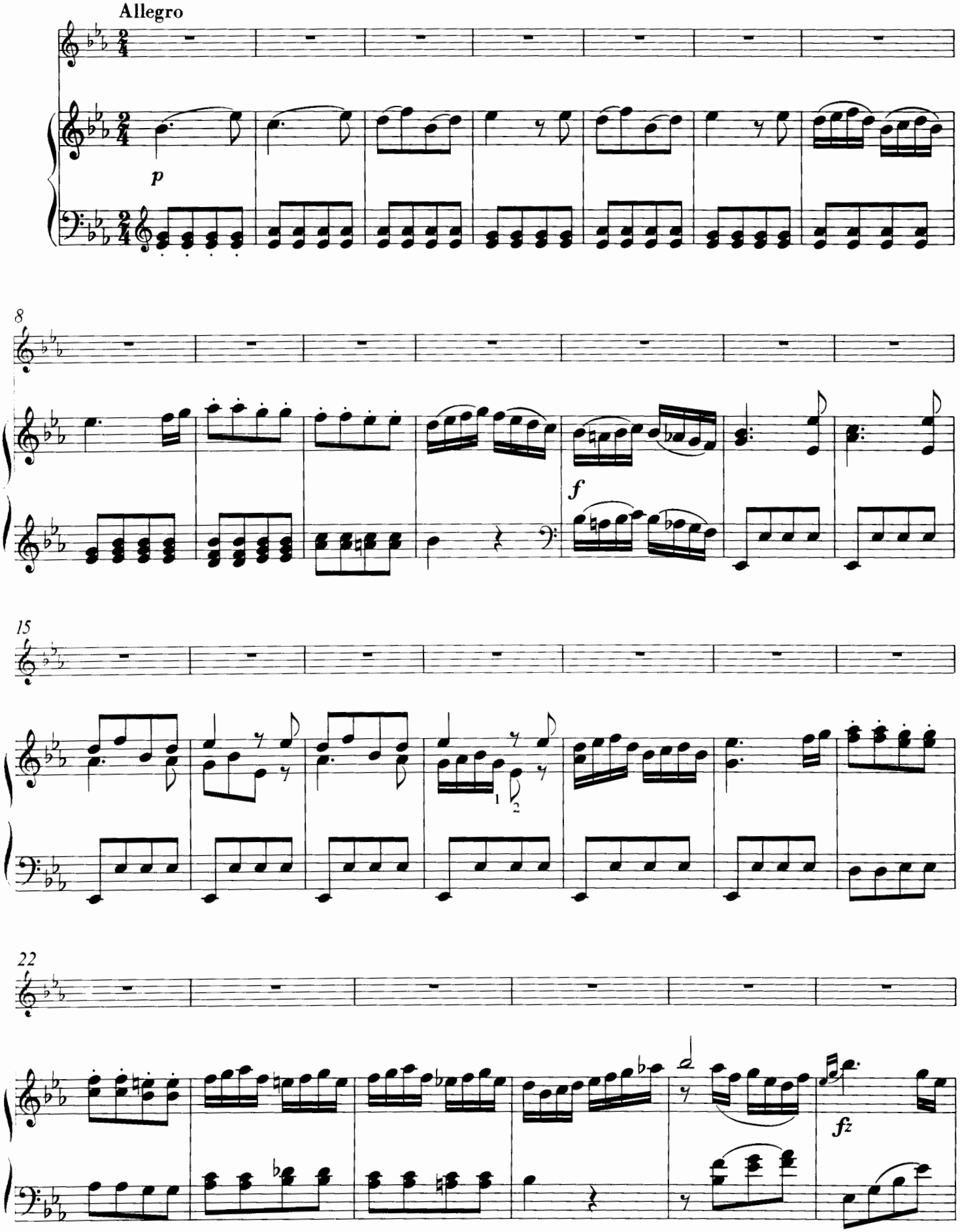


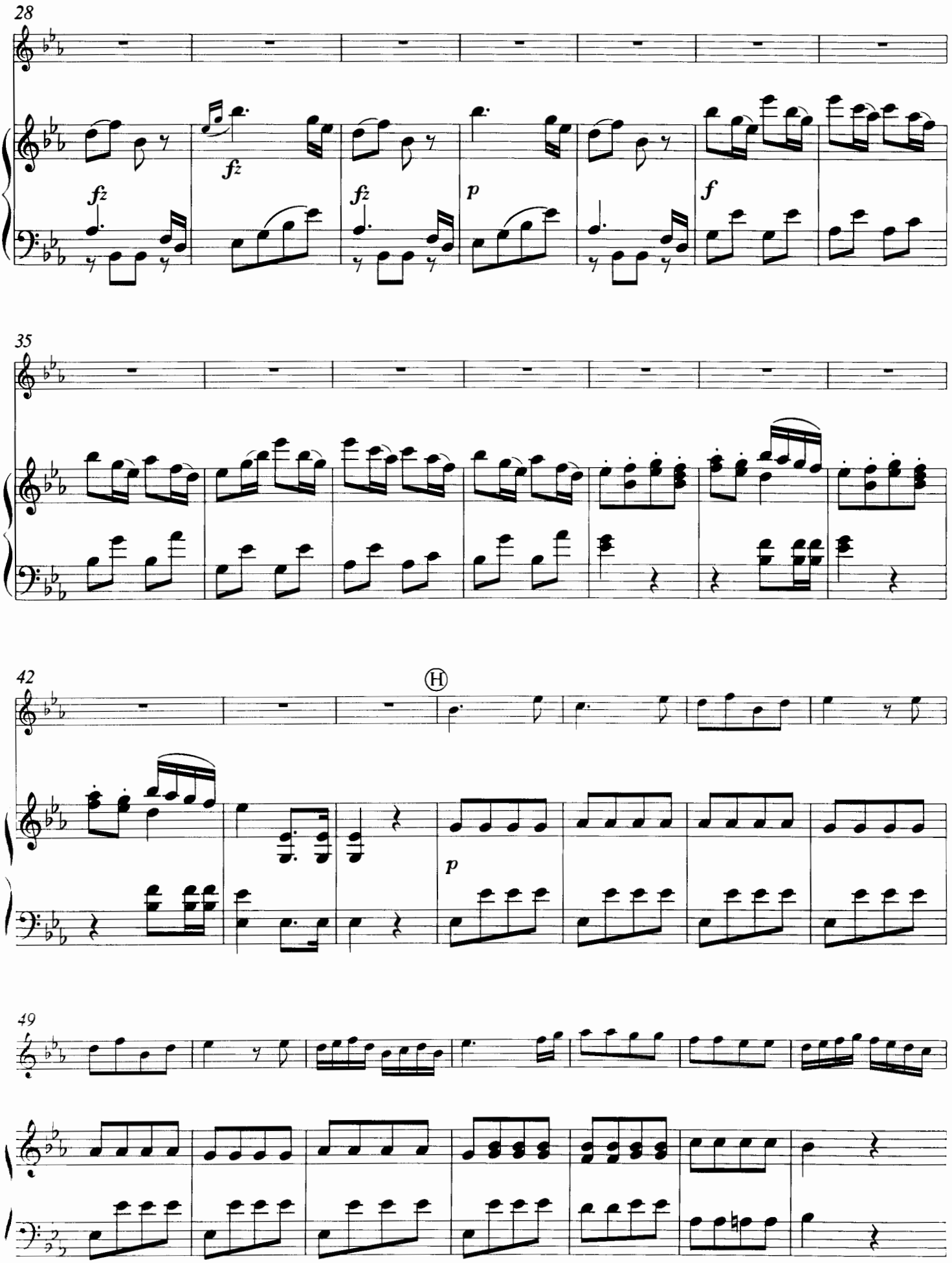

9
F
cantabile
14
tenuto
fz
fz
fz
fz
19
fz
25
fz
p

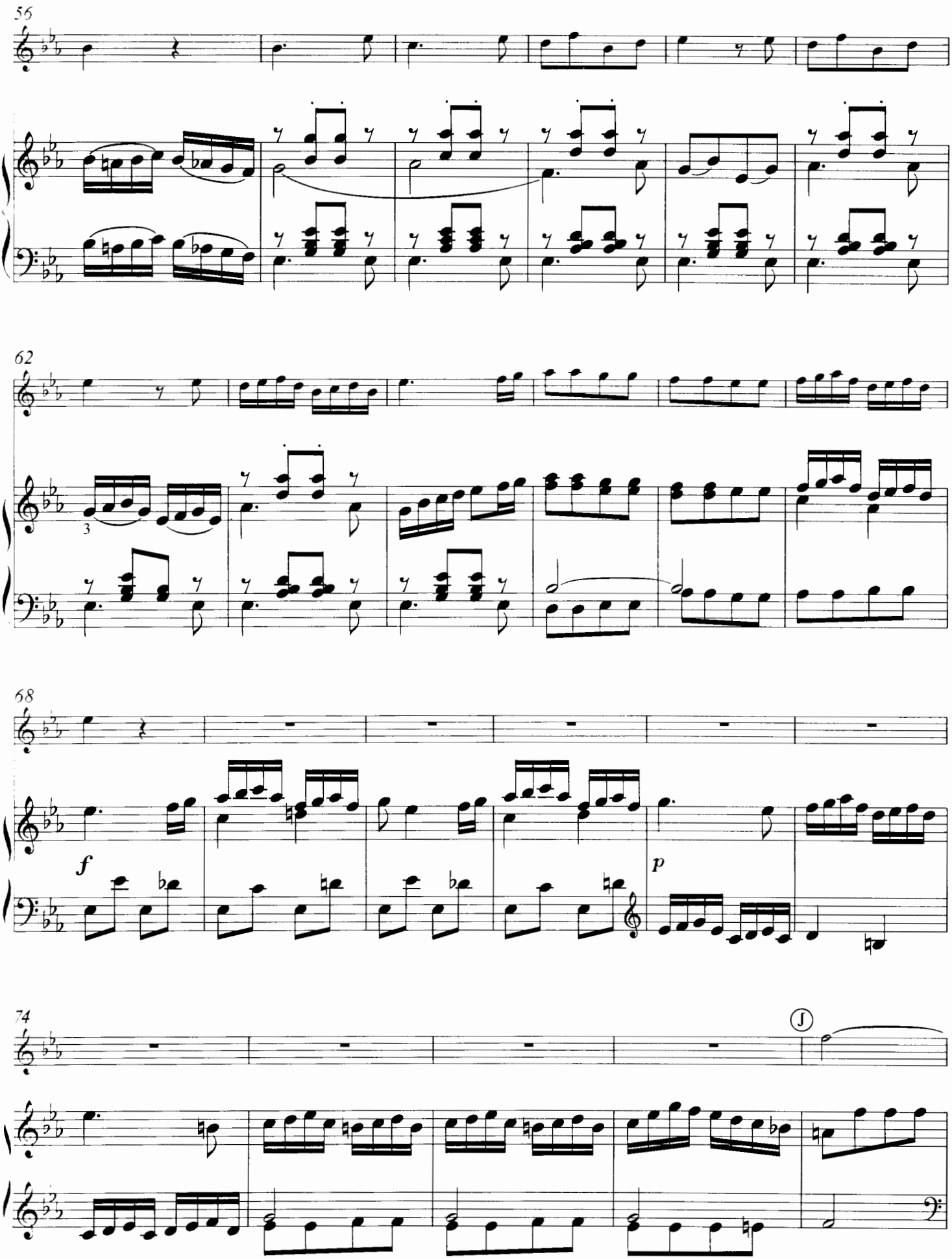

30
Ⓖ
35
ten.
40
ten.
fz
fz
fz
45

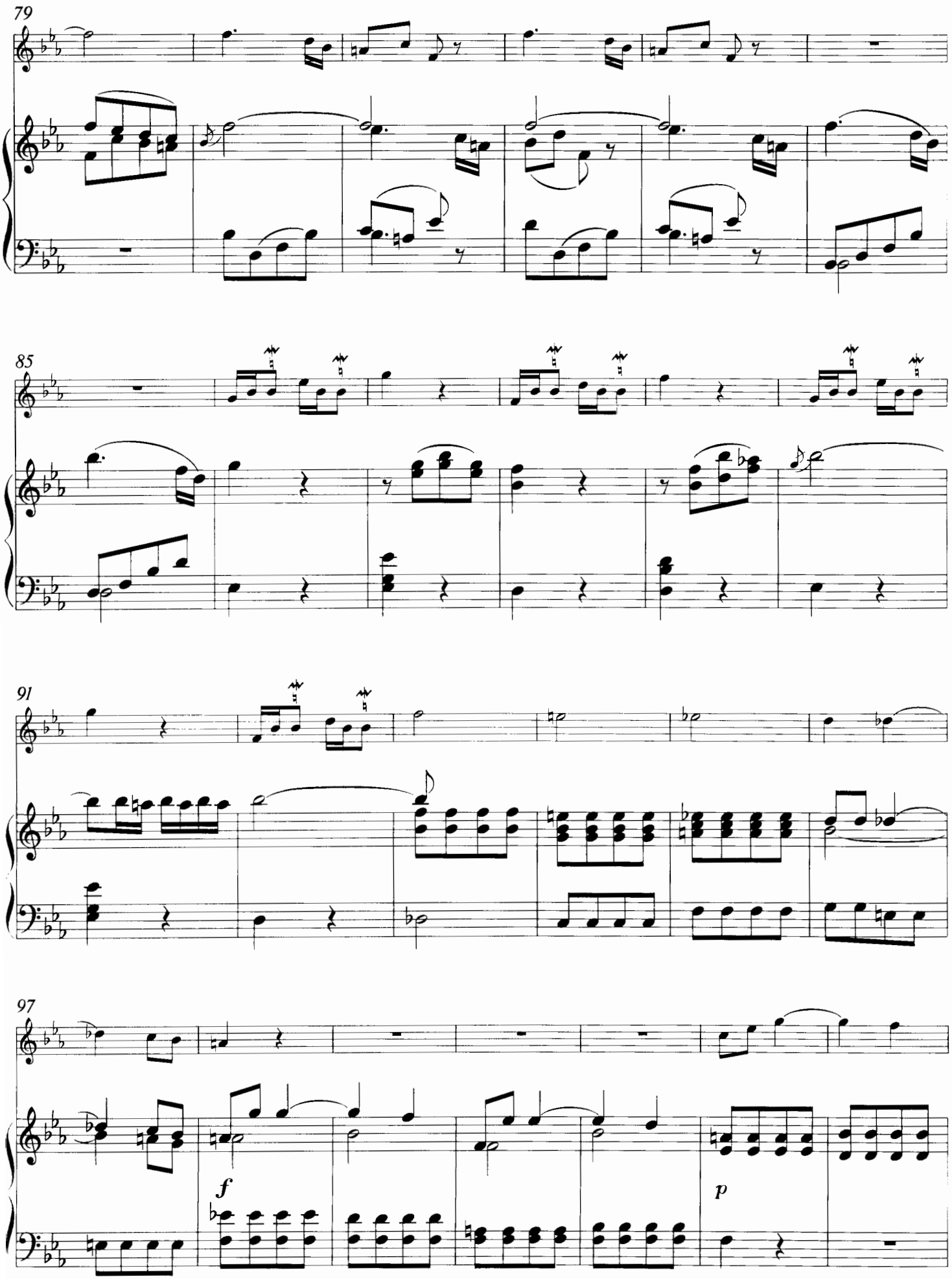
III

FINALE
Allegro




28
fz
fz
fz
fz
p
f
35
42
Ⓗ
p
49


56
62
3
68
f
p
74
J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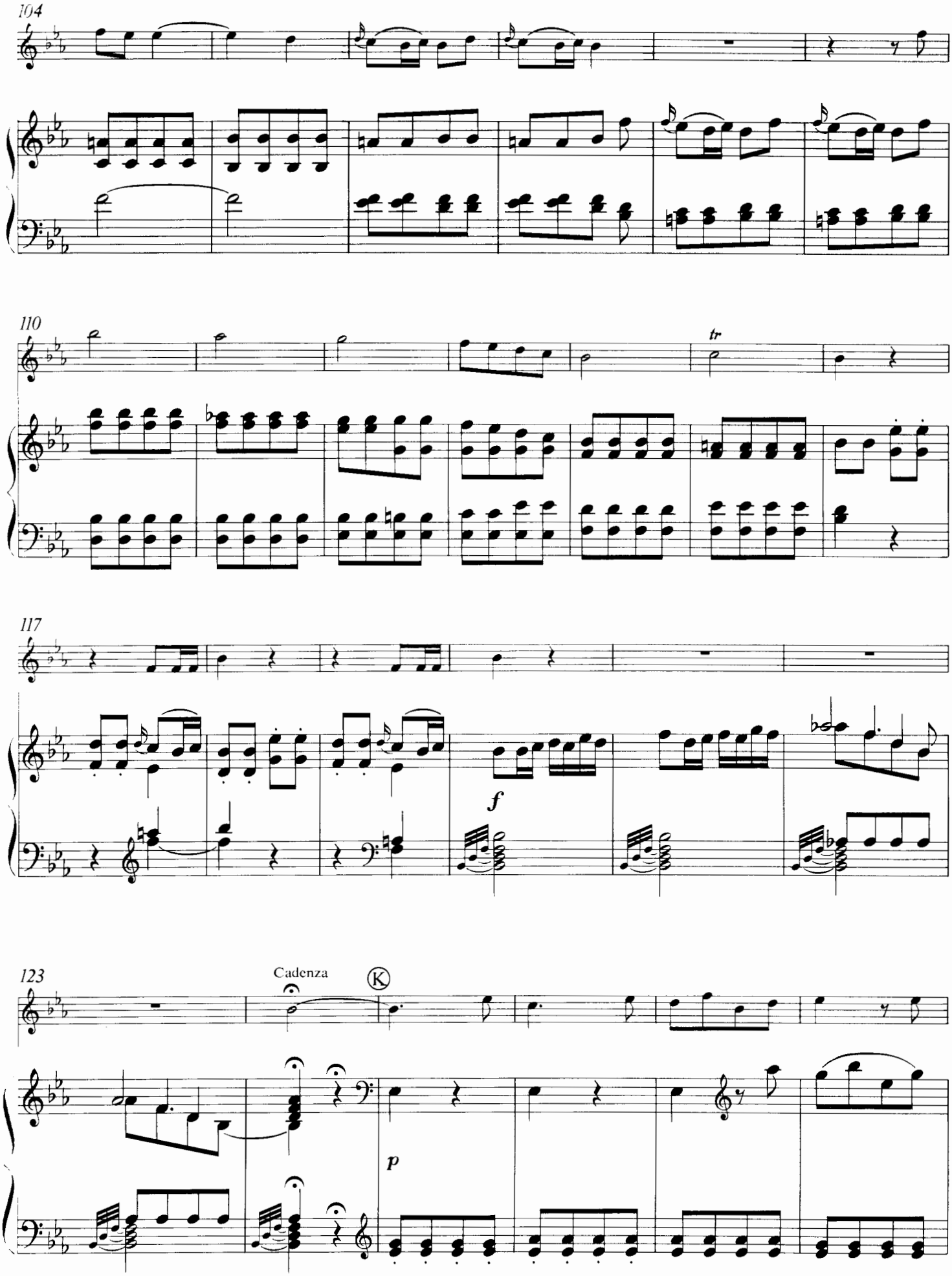
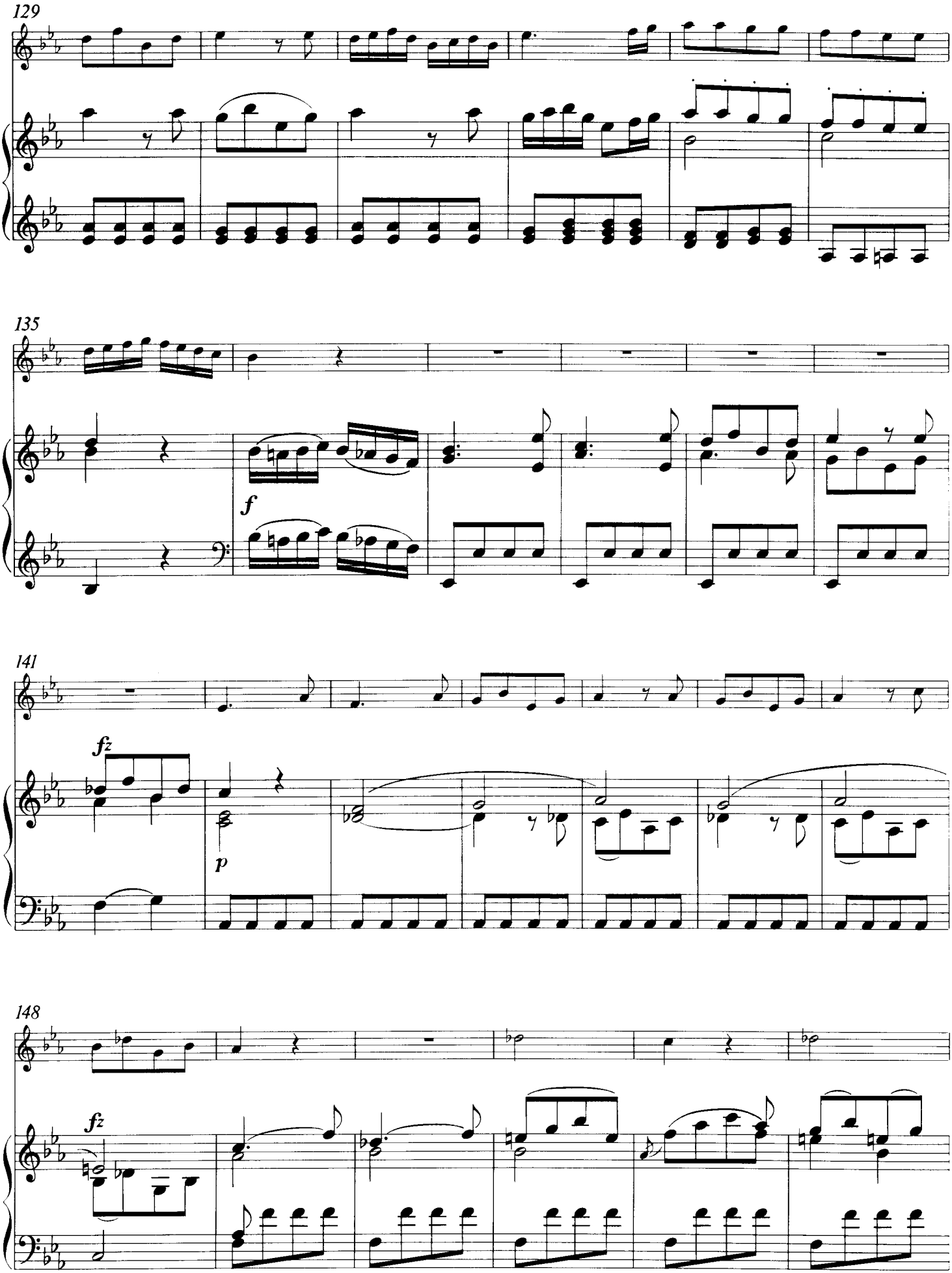
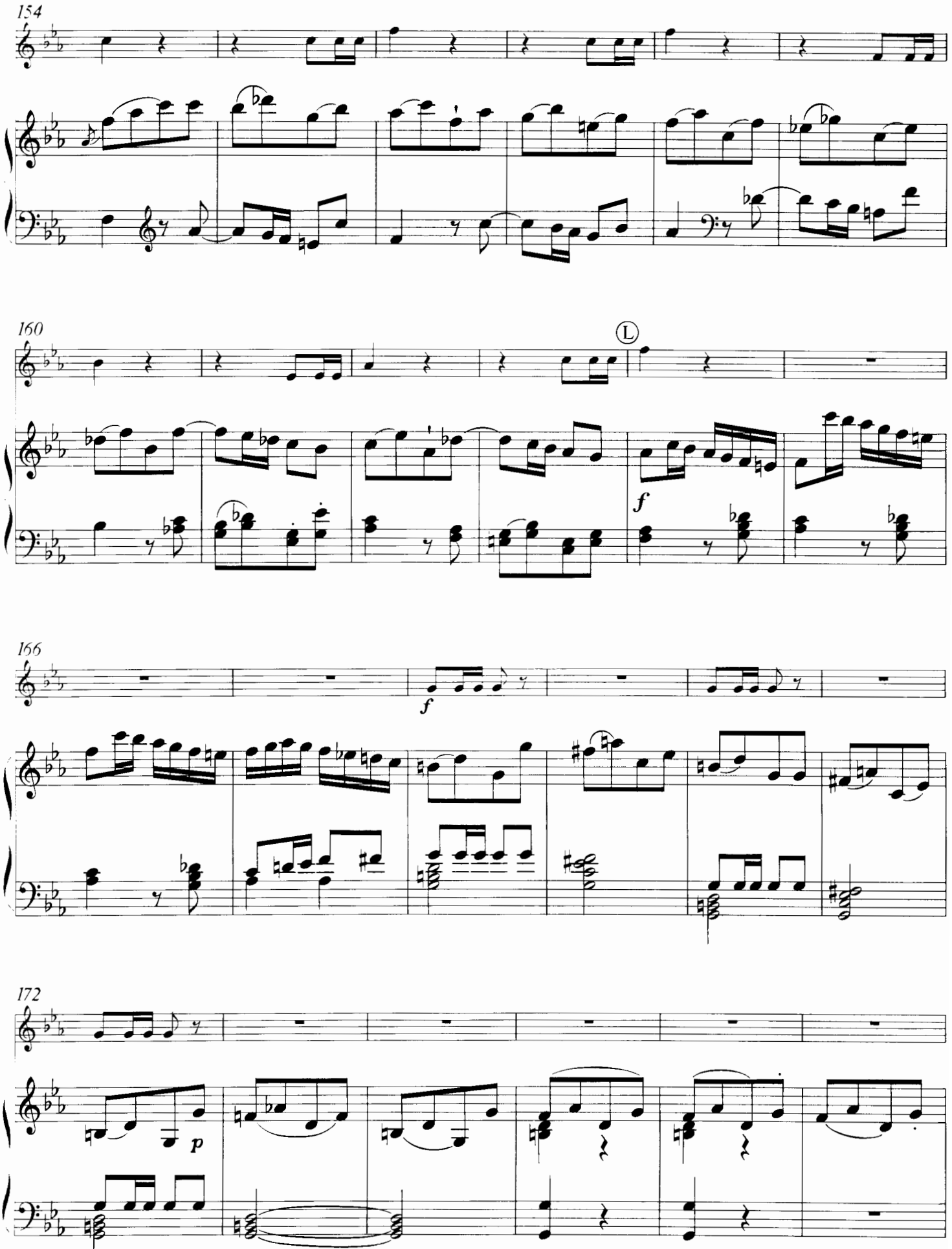
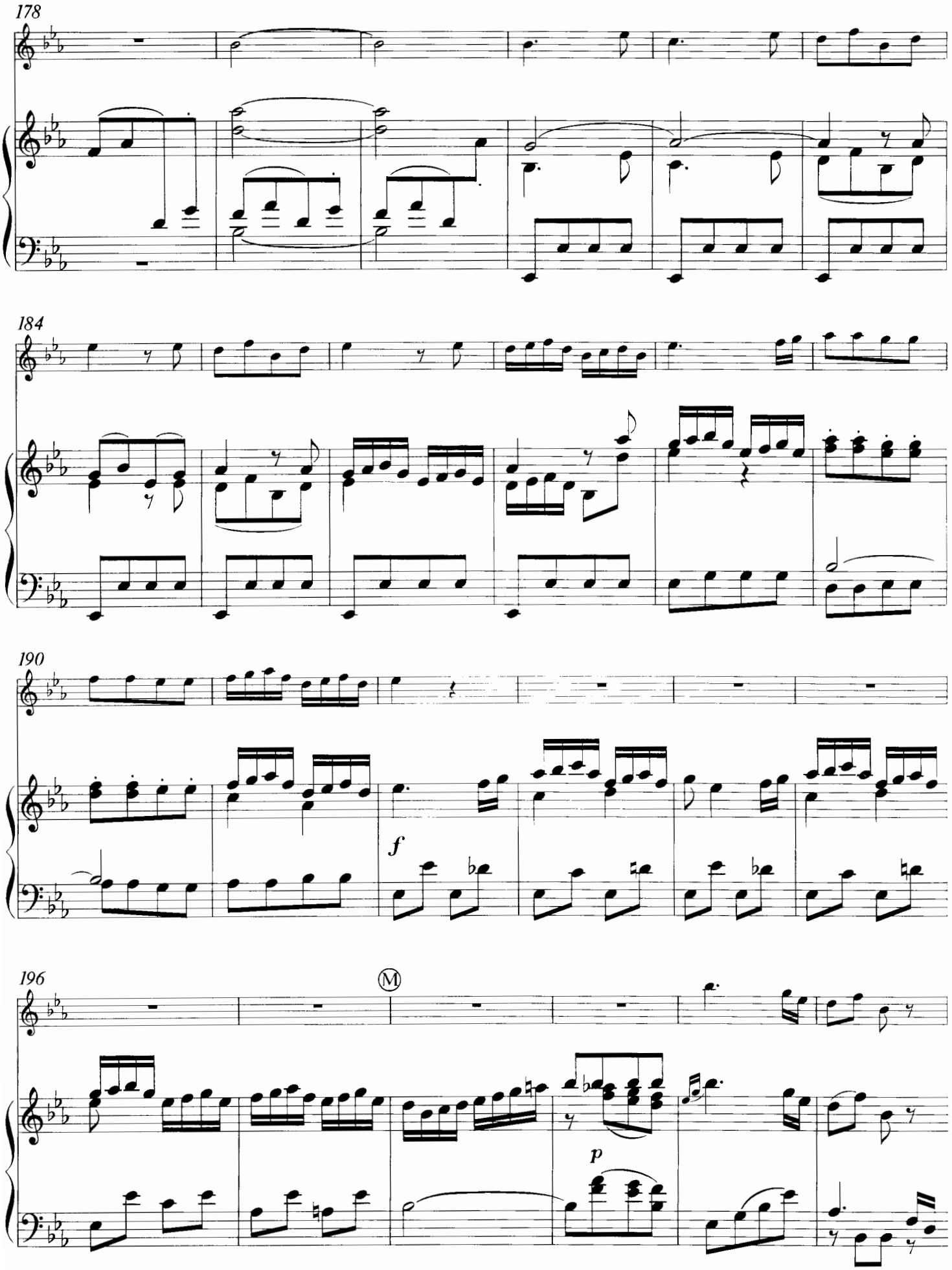
85
91
97
f
p


104
110
tr
117
f
123
Cadenza
K
p


129
135
f
141
fz
p
148
fz


154
160
Ⓛ
f
166
f
172
p

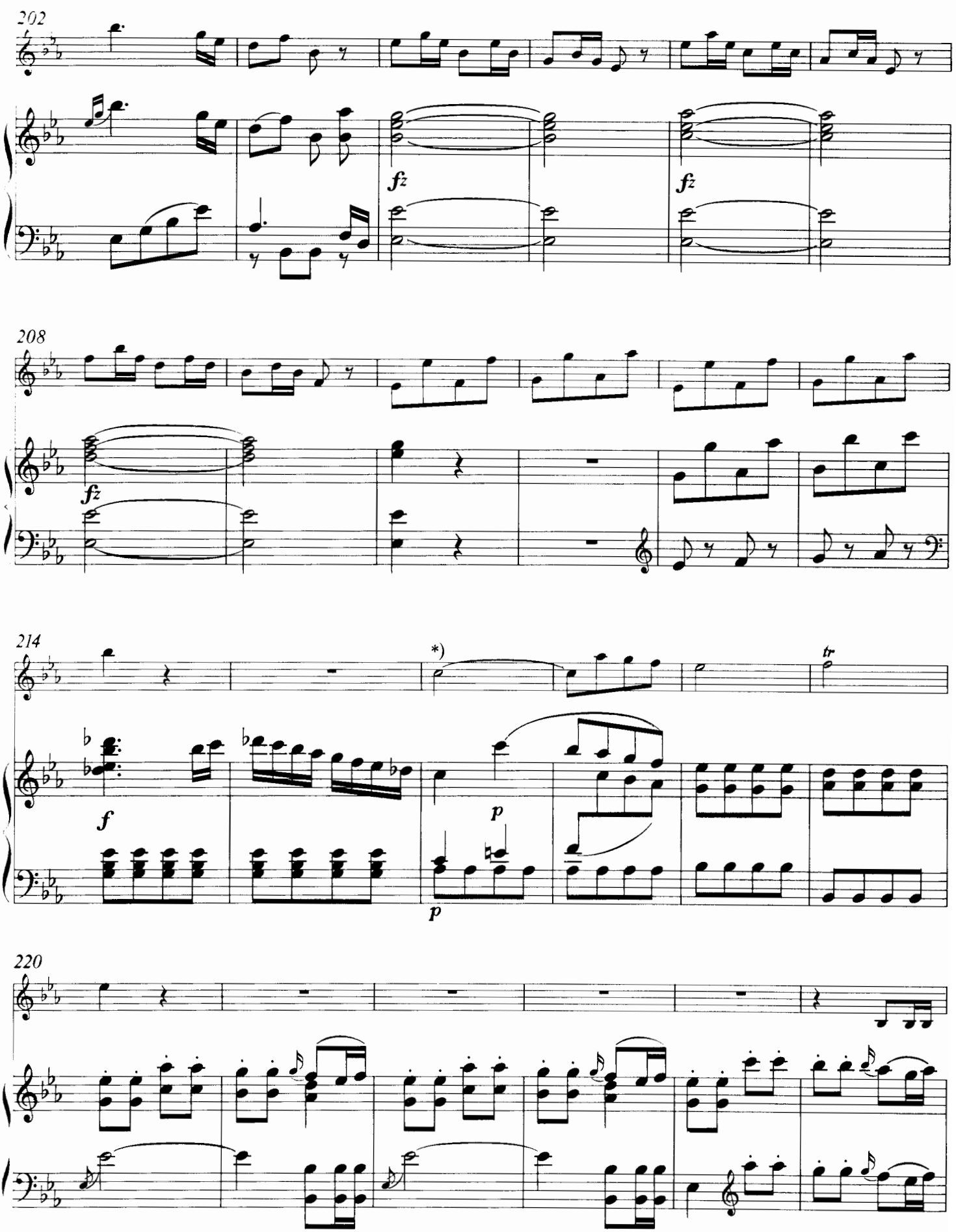

178
184
190
f
196
Ⓜ
p

202

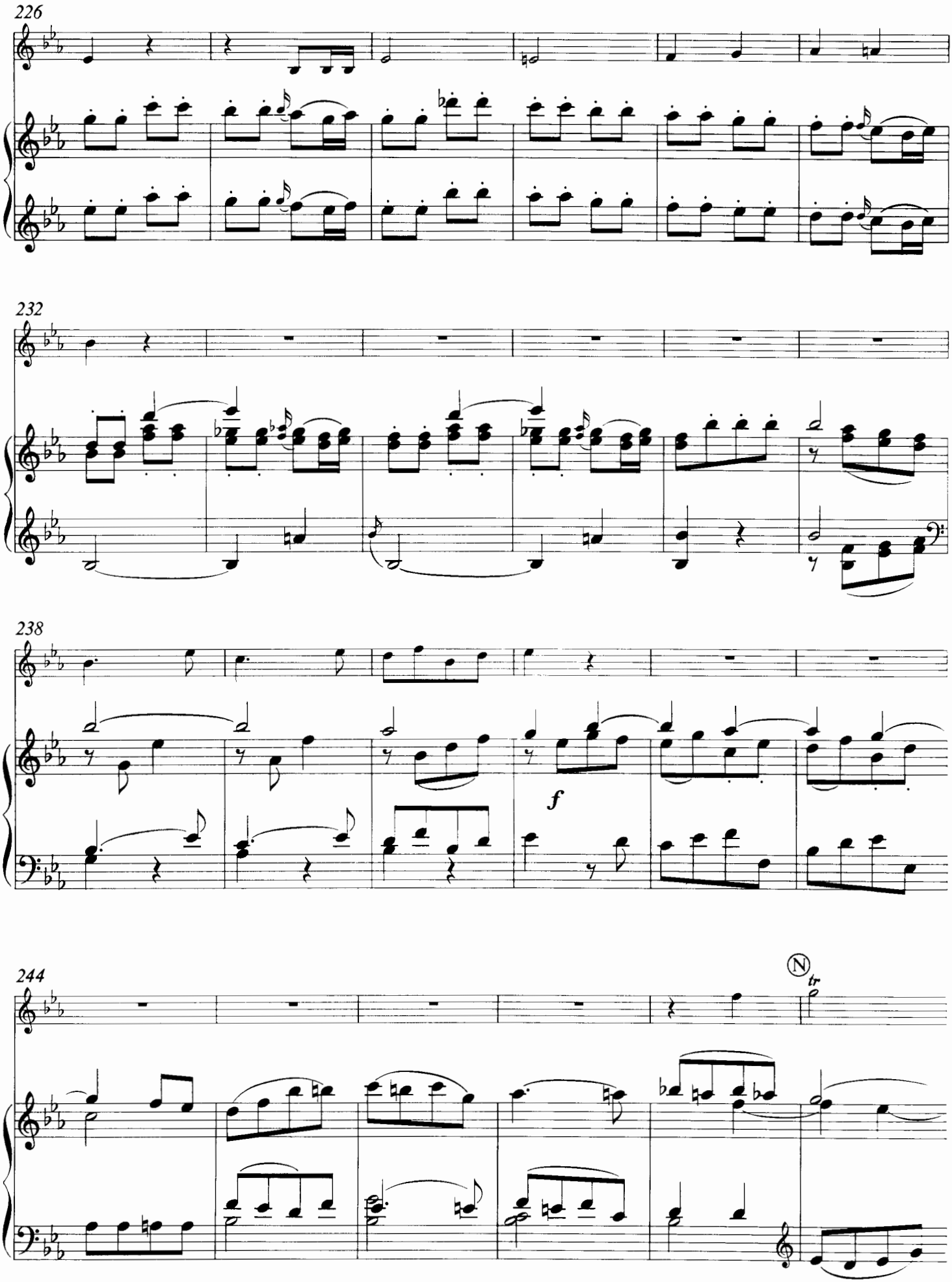
208

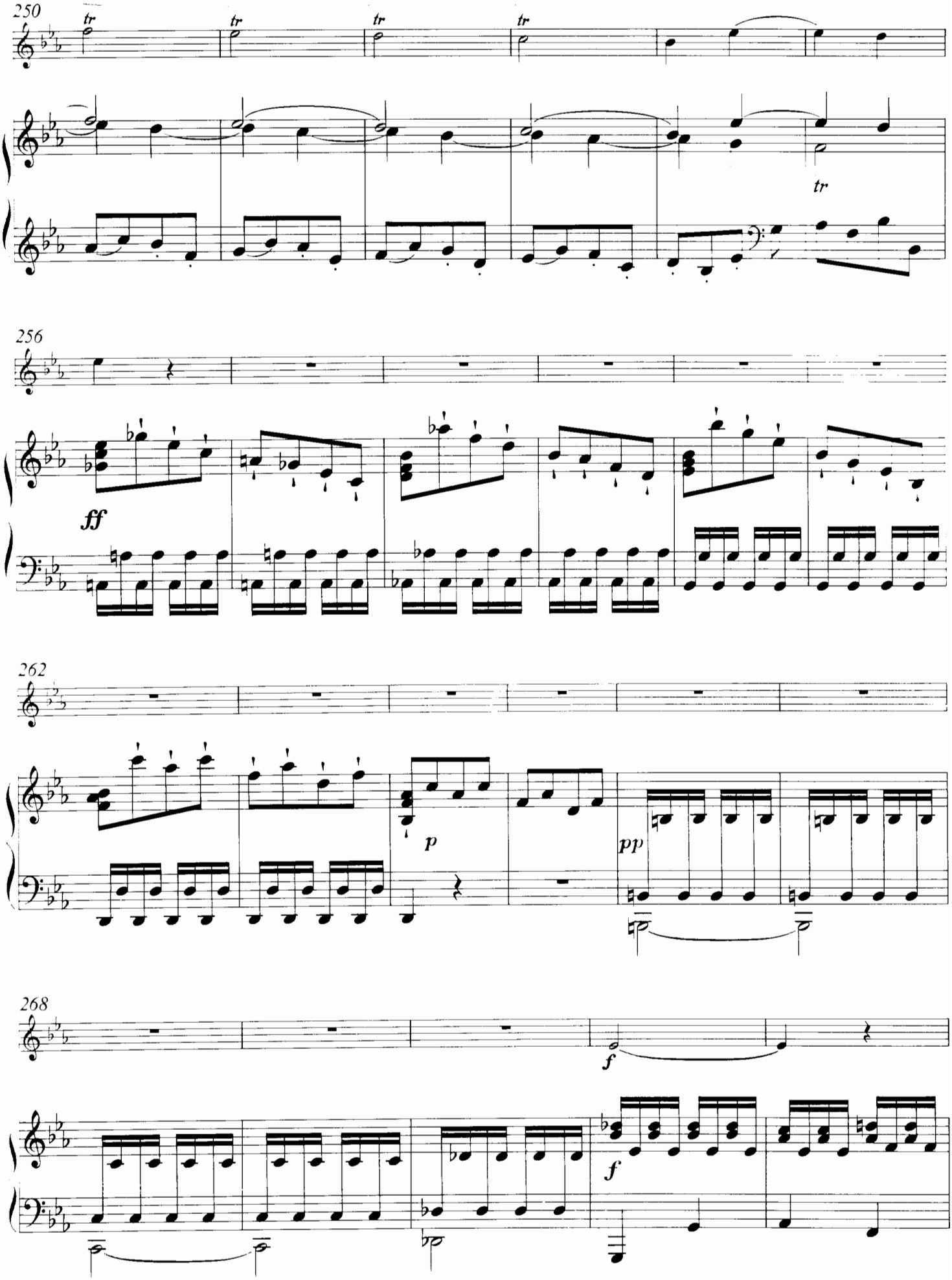
214

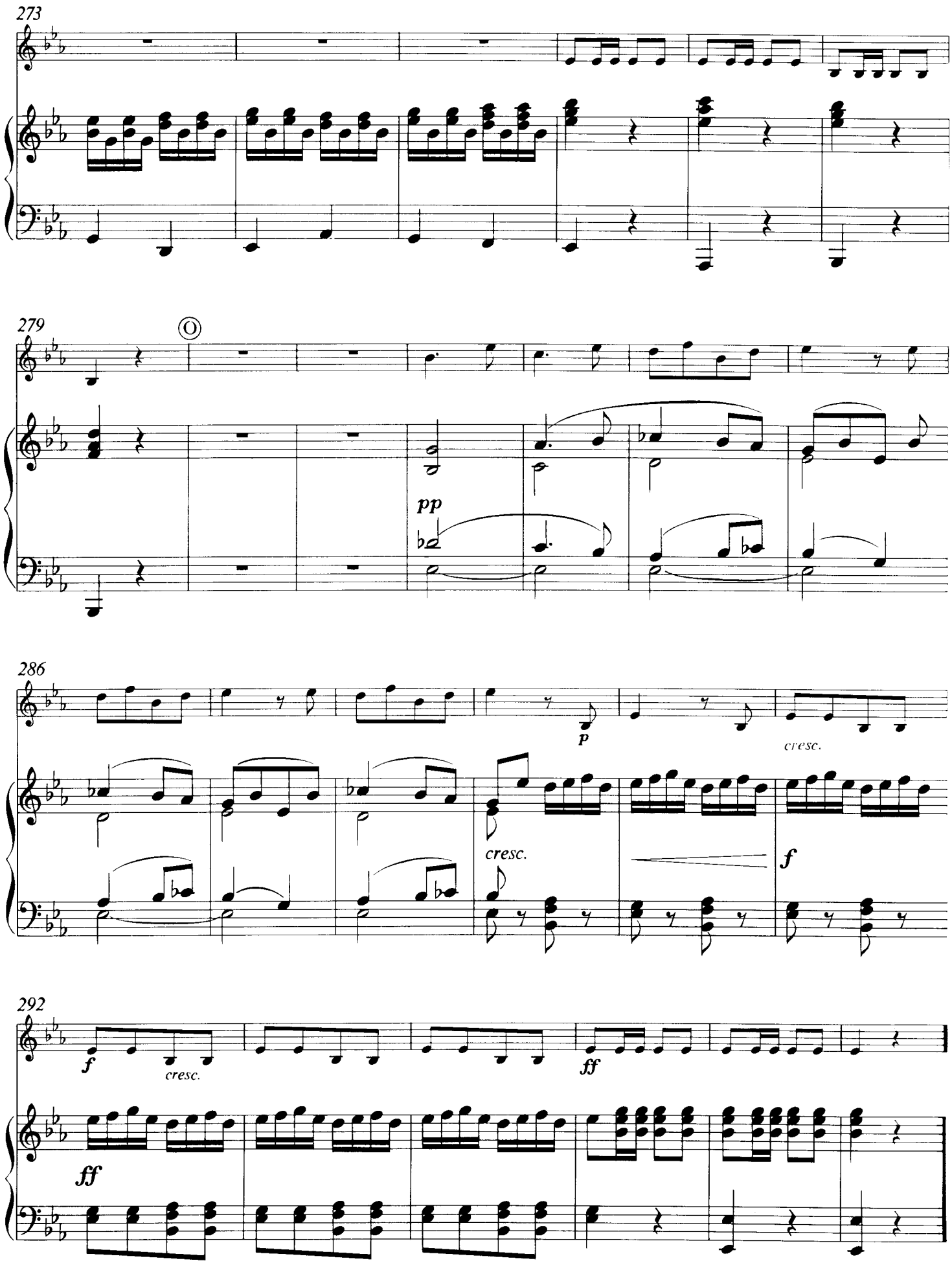
220



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


226
232
238
f
244
N
tr


250
tr
tr
tr
tr
tr
256
ff
262
p
pp
268
f
f


273
279
pp
286
p
cresc.
cresc.
f
292
f
cresc.
ff
ff

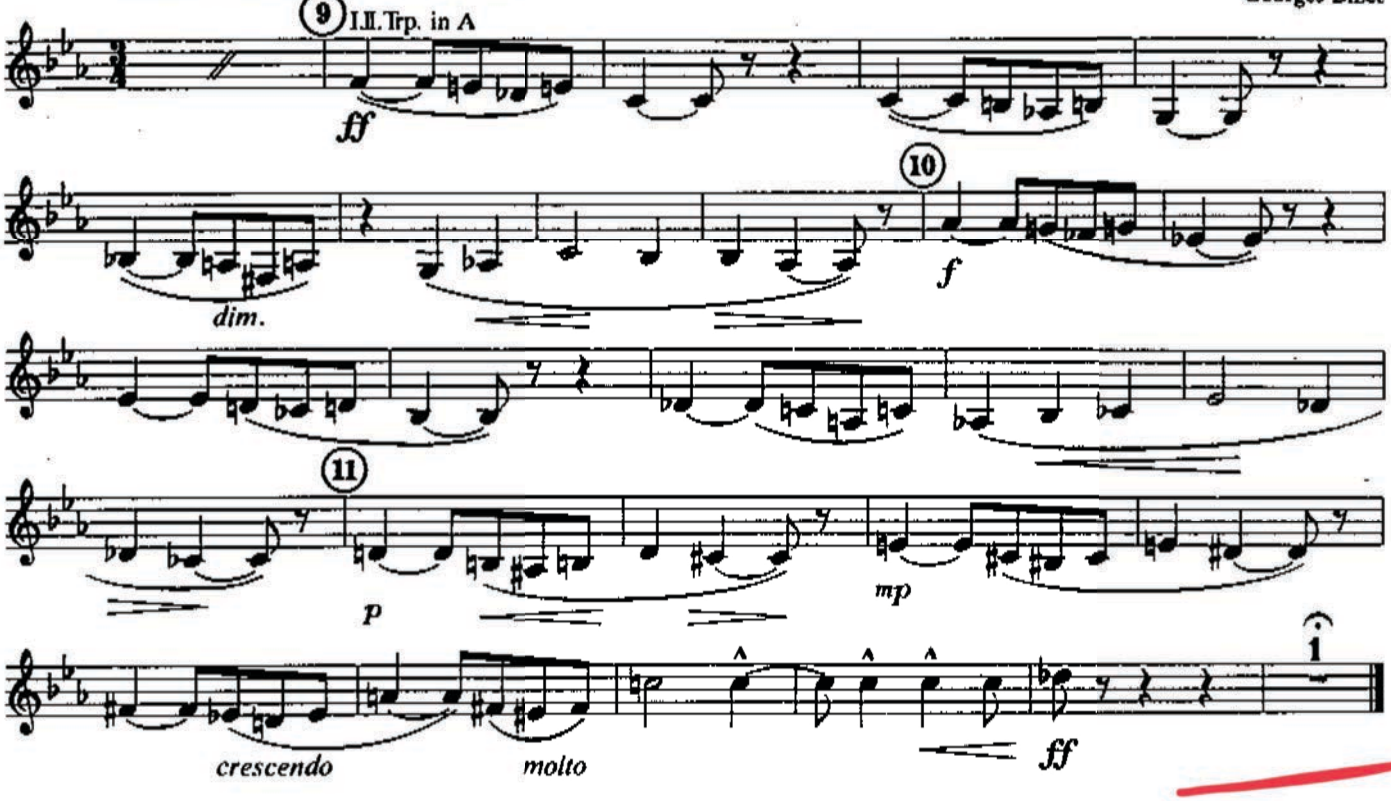
Carmen

2. T+P

Vorspiel

Andante moderato [♩ = ca. 69]

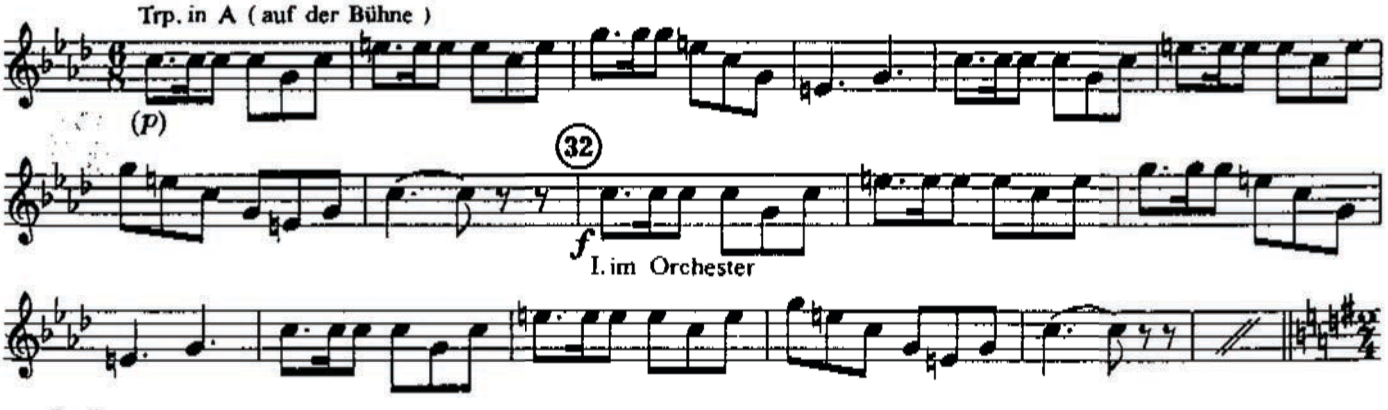
Georges Bizet



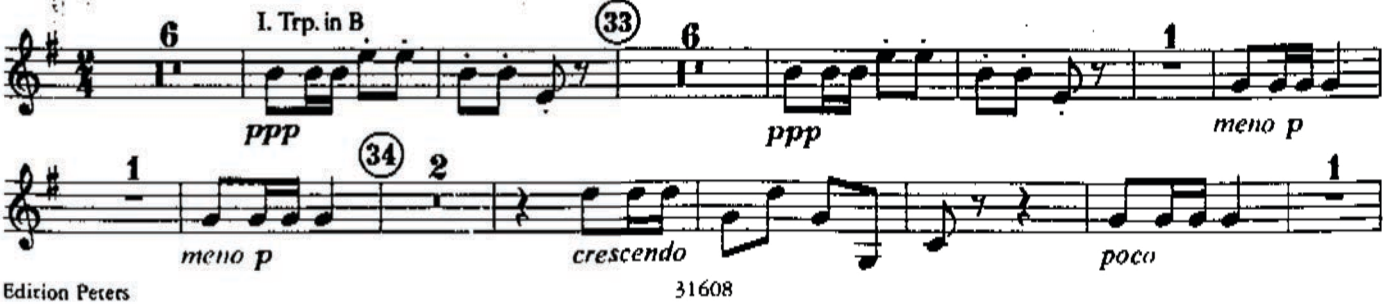
1. Akt

Marsch und Chor der Gassenjungen

Allegro [♩. = ca. 112]



Allegro moderato [♩ = ca. 112]



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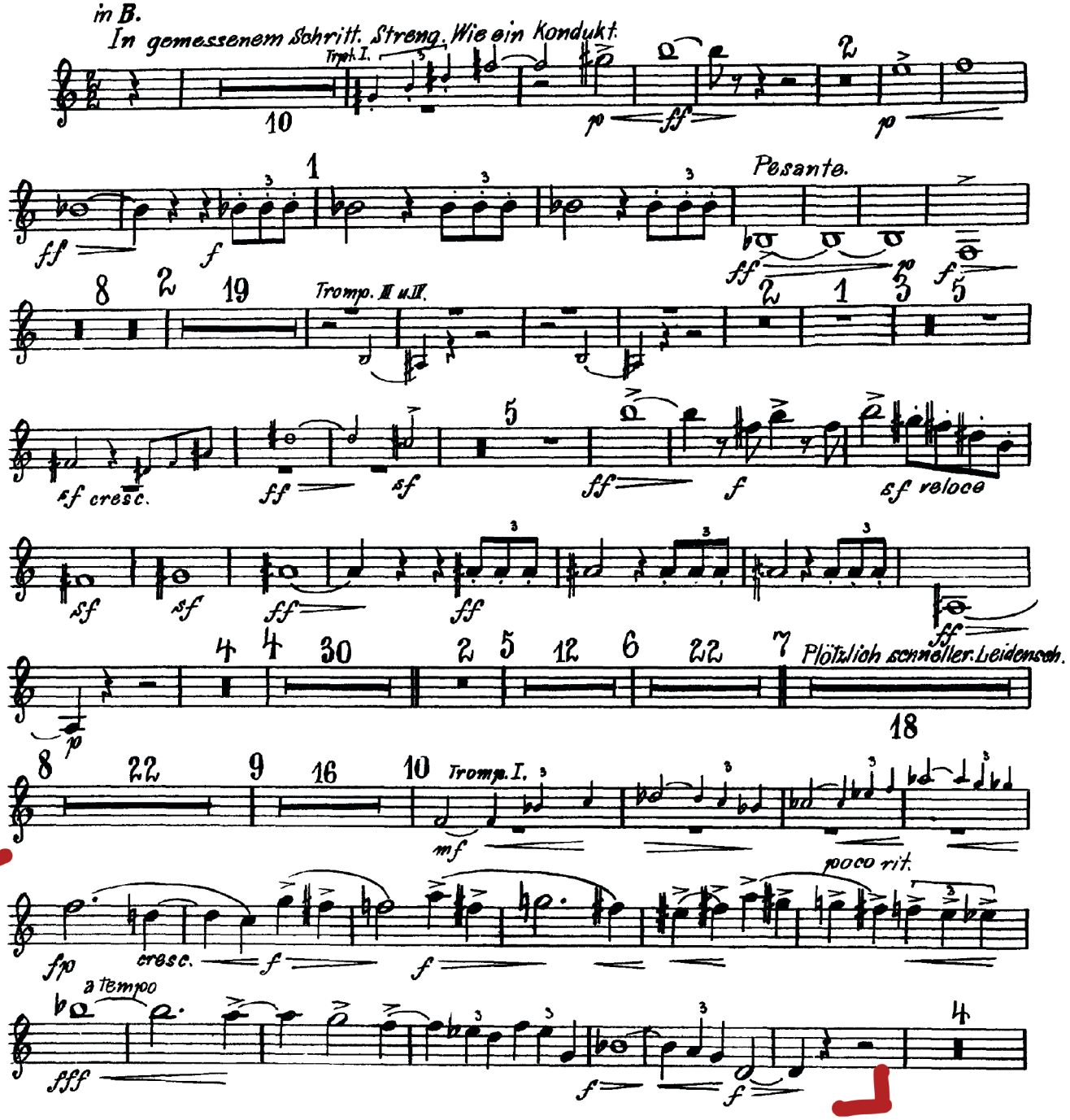
Gustav Mahler
Symphony No. 5 in C# Minor

Trompete II.

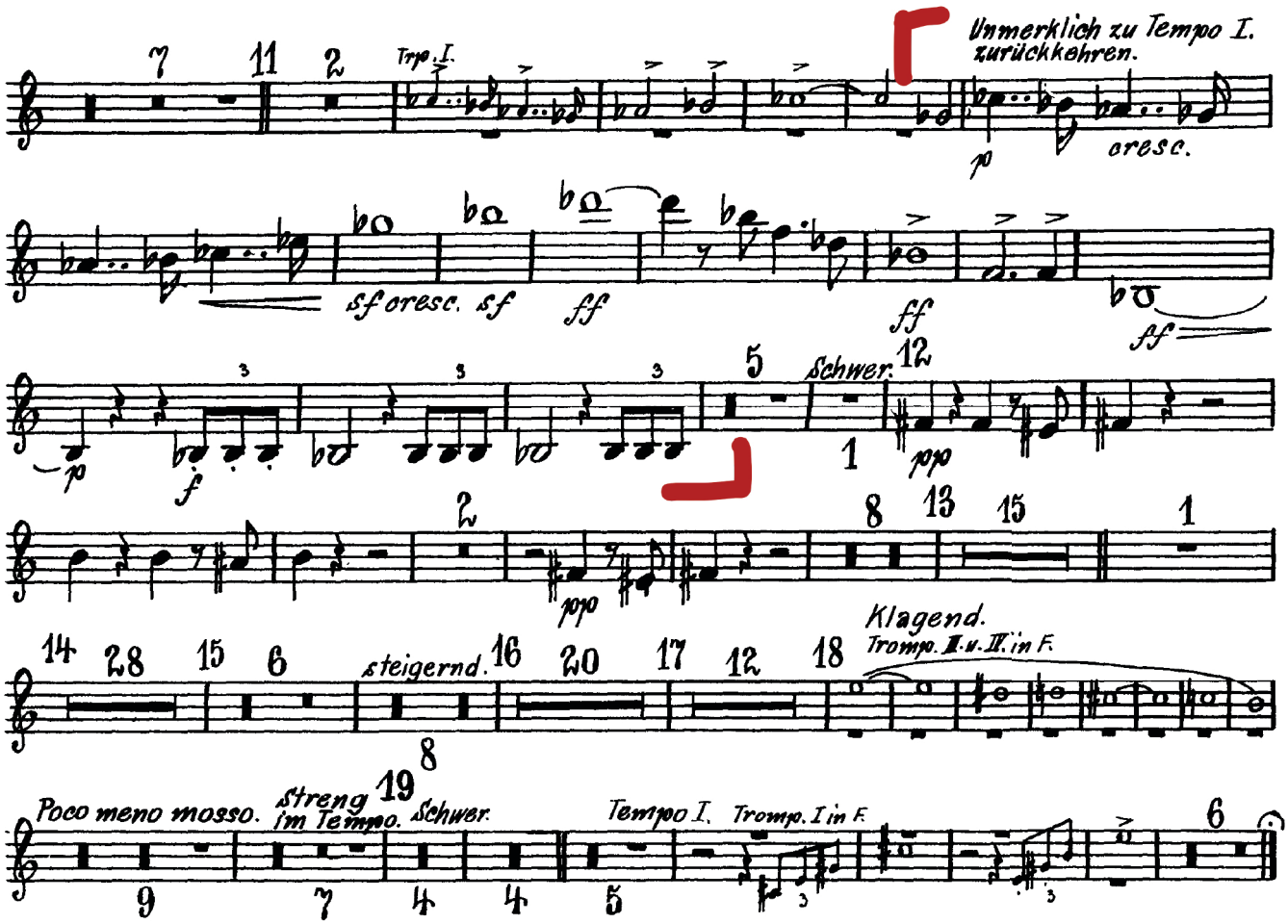
I.

1. Trauermarsch.

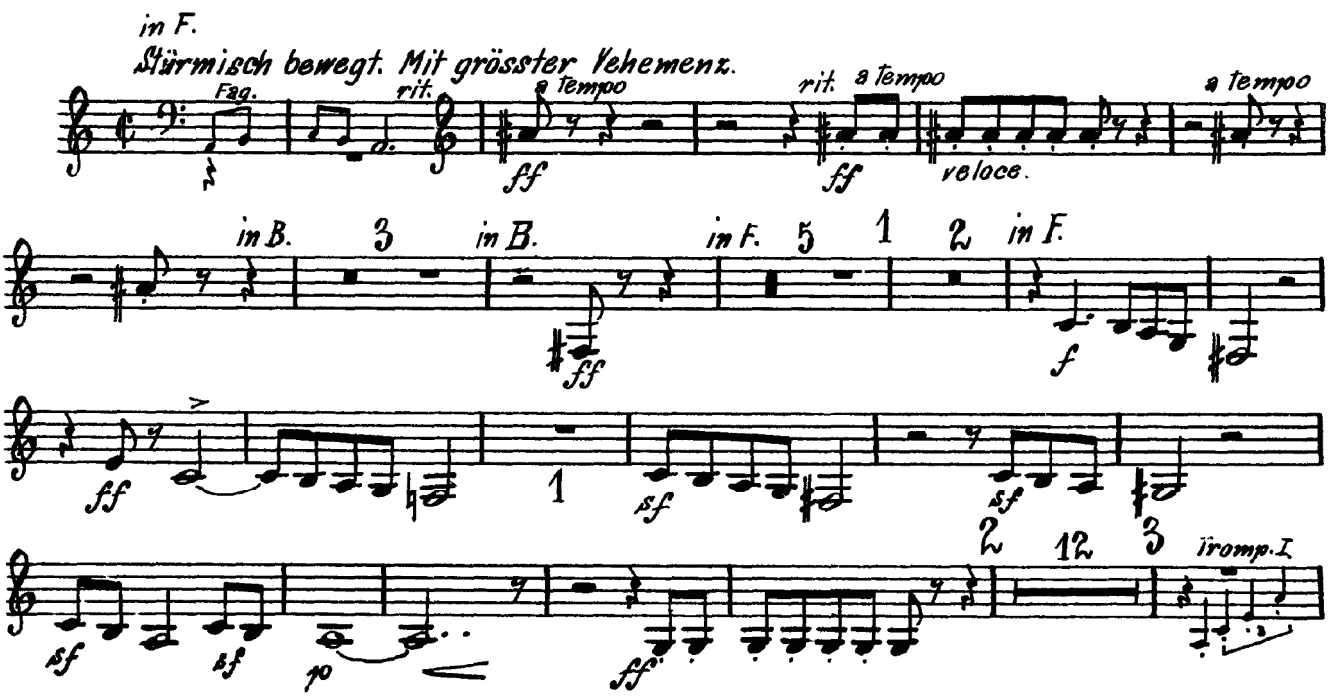


2

Trompete II.



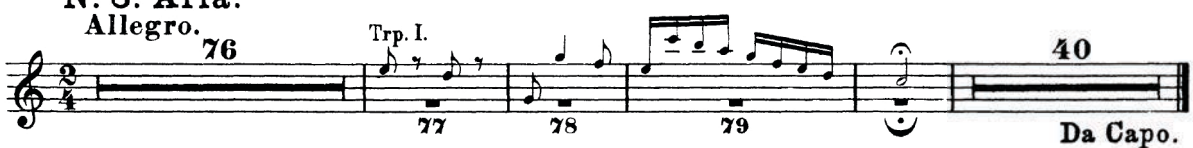
2.



Trompete II in D.

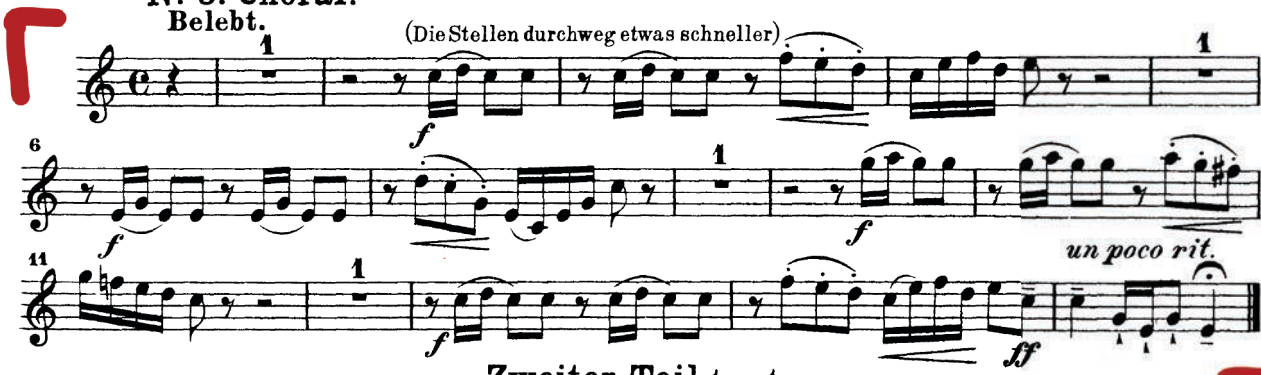
Nº 8. Aria.

Allegro.



Nº 9. Choral.

Belebt.



Zweiter Teil tacet.

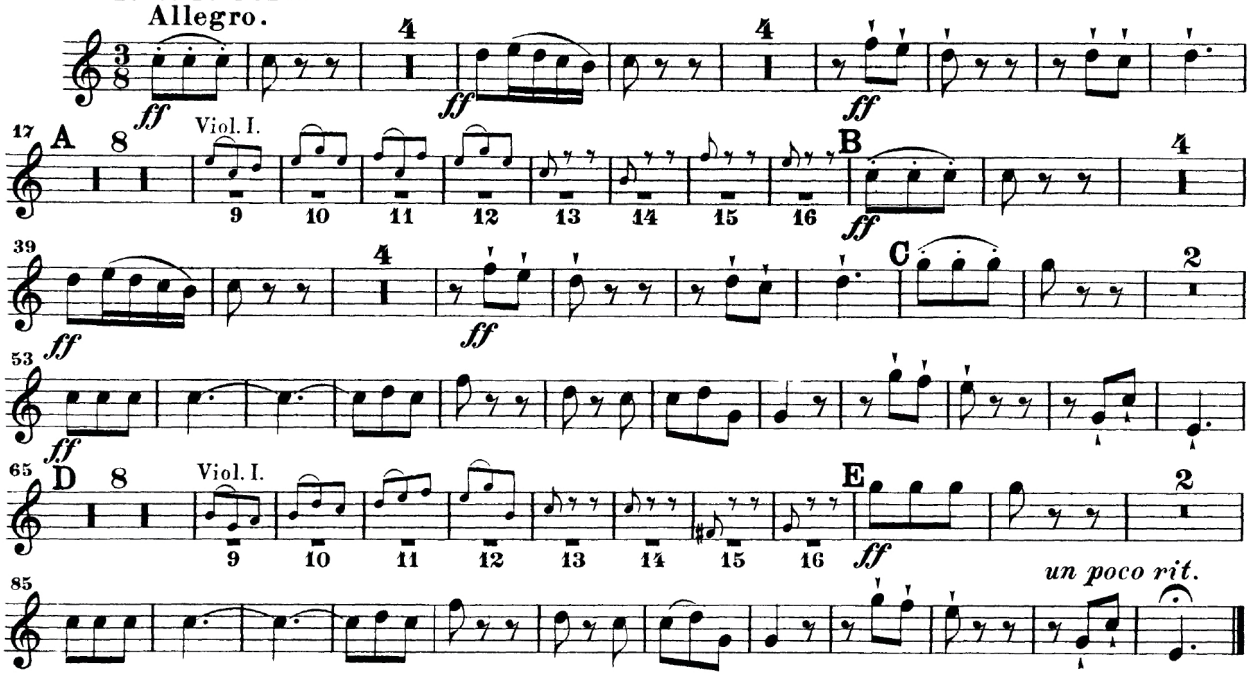
Dritter Teil.

Am dritten Weihnachtsfesttage.

„Herrscher des Himmels, erhöre das Lallen".

Nº 24. Coro.

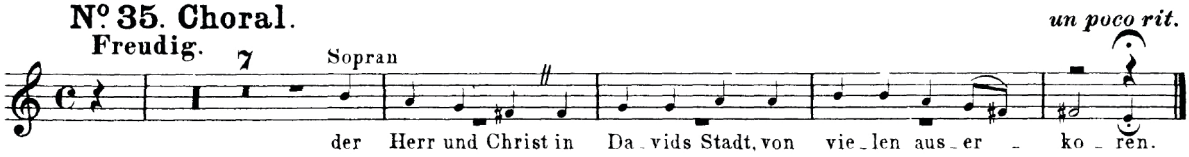
Allegro.



Nº 25. Recitativo bis Nº 34. Recitativo tacet.

Nº 35. Choral.

Freudig.



Da Capo il Coro Nº 24.

Vierter und Fünfter Teil tacet.

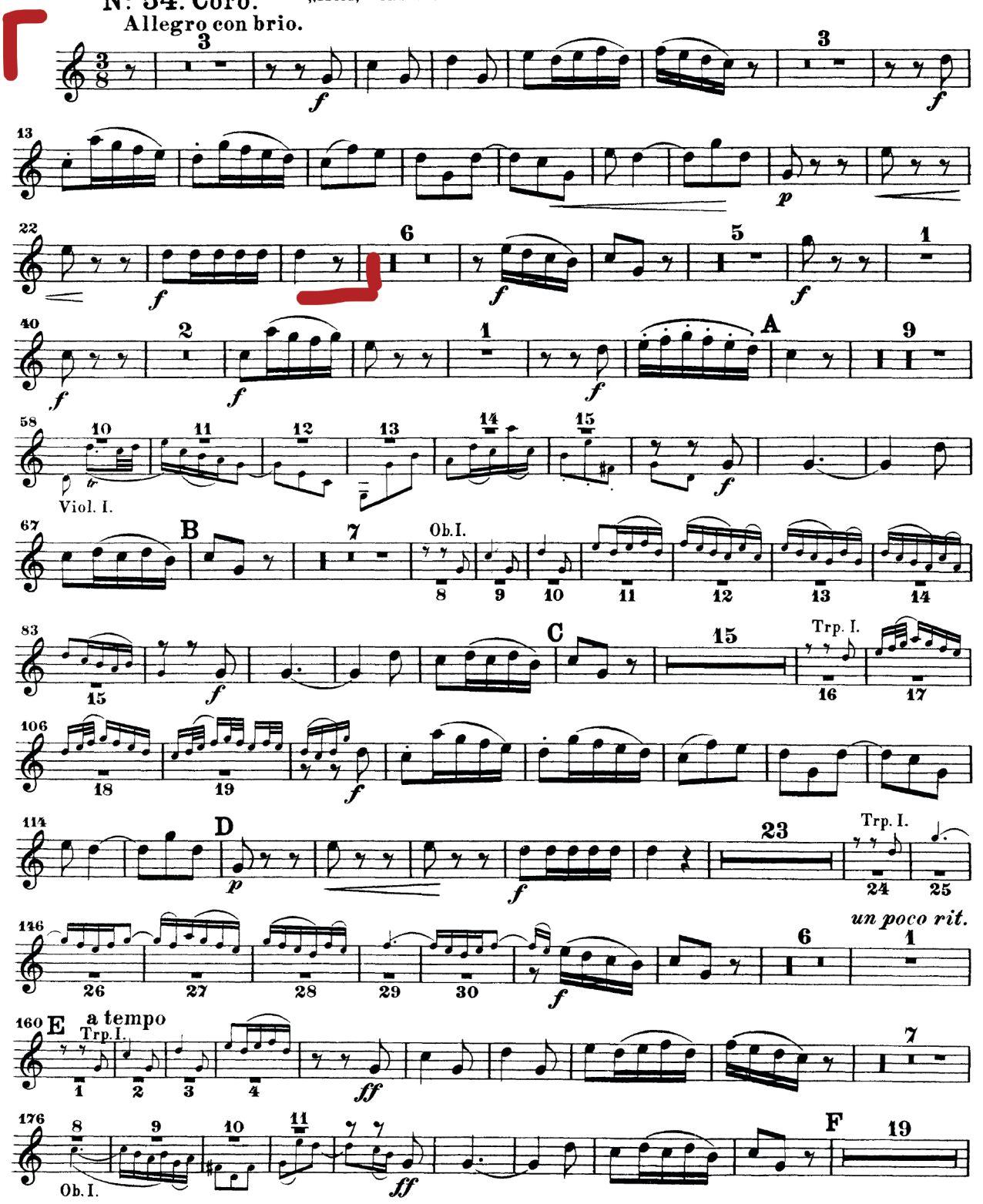
Trompete II in D.

Sechster Teil.

Am Feste der Erscheinung Christi.

Nº 54. Coro. „Herr, wenn die stolzen Feinde schnauben".

Allegro con brio.

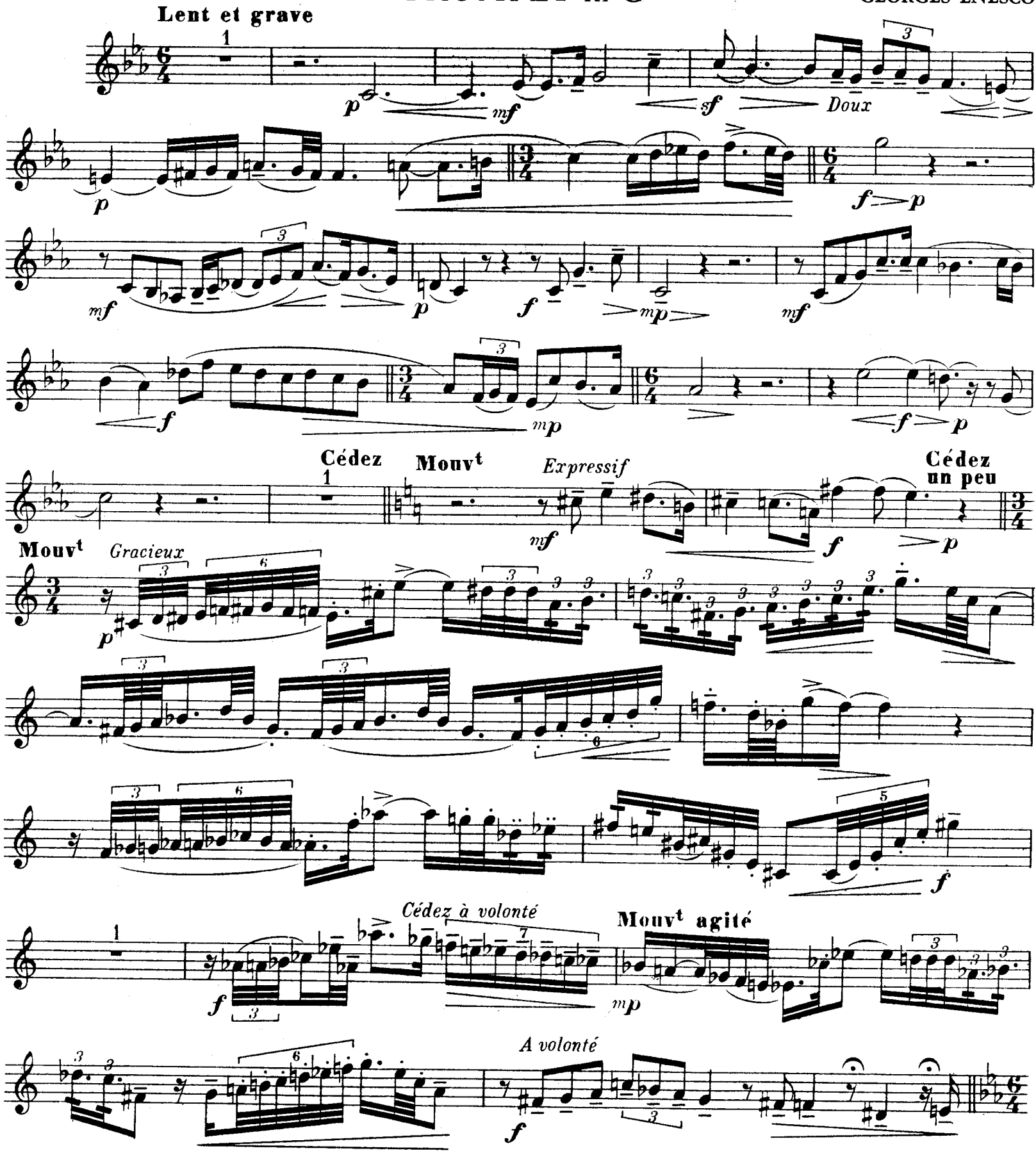


A Monsieur MERRI FRANQUIN

LEGEND

TRUMPET in C

GEORGES ENESCO



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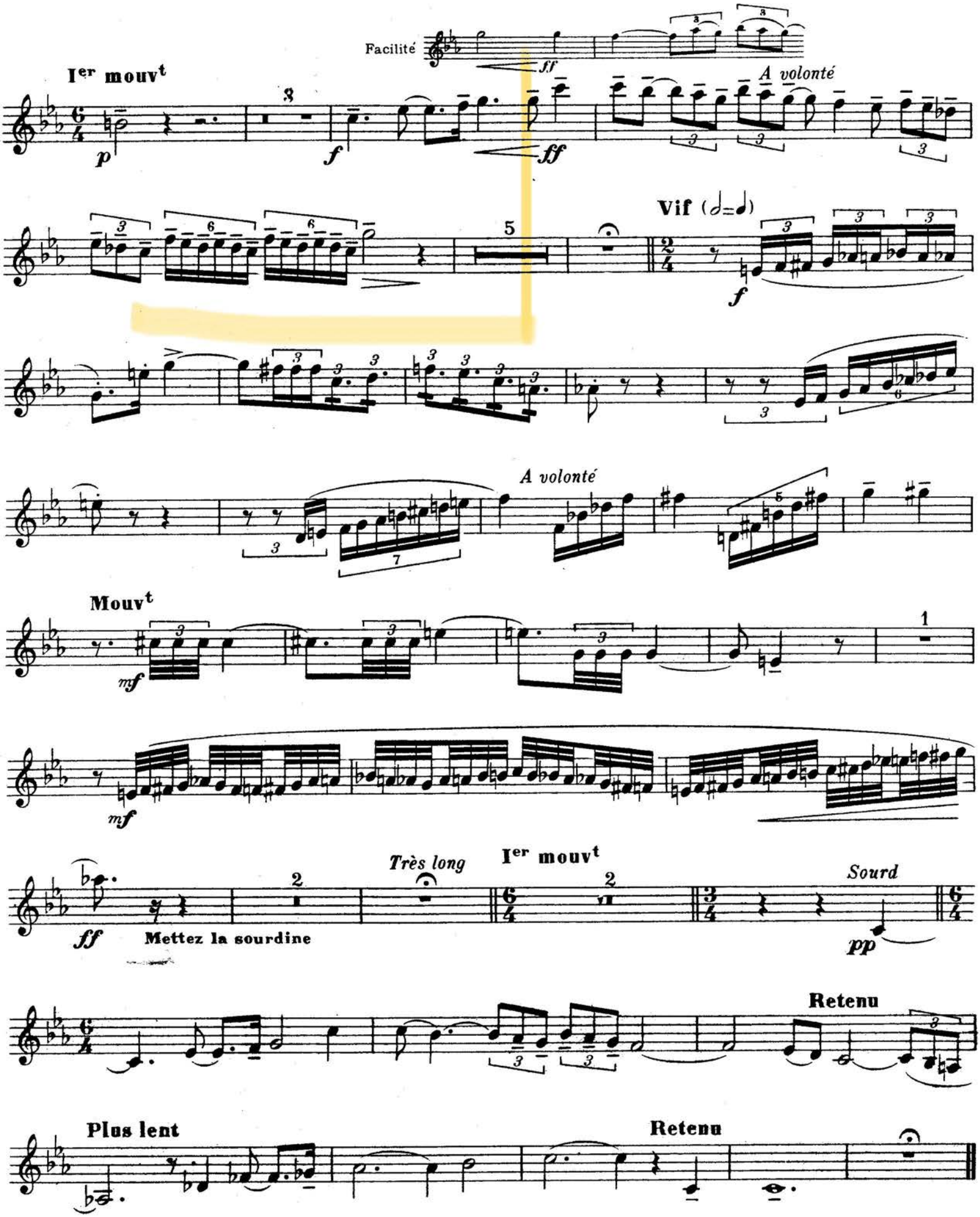
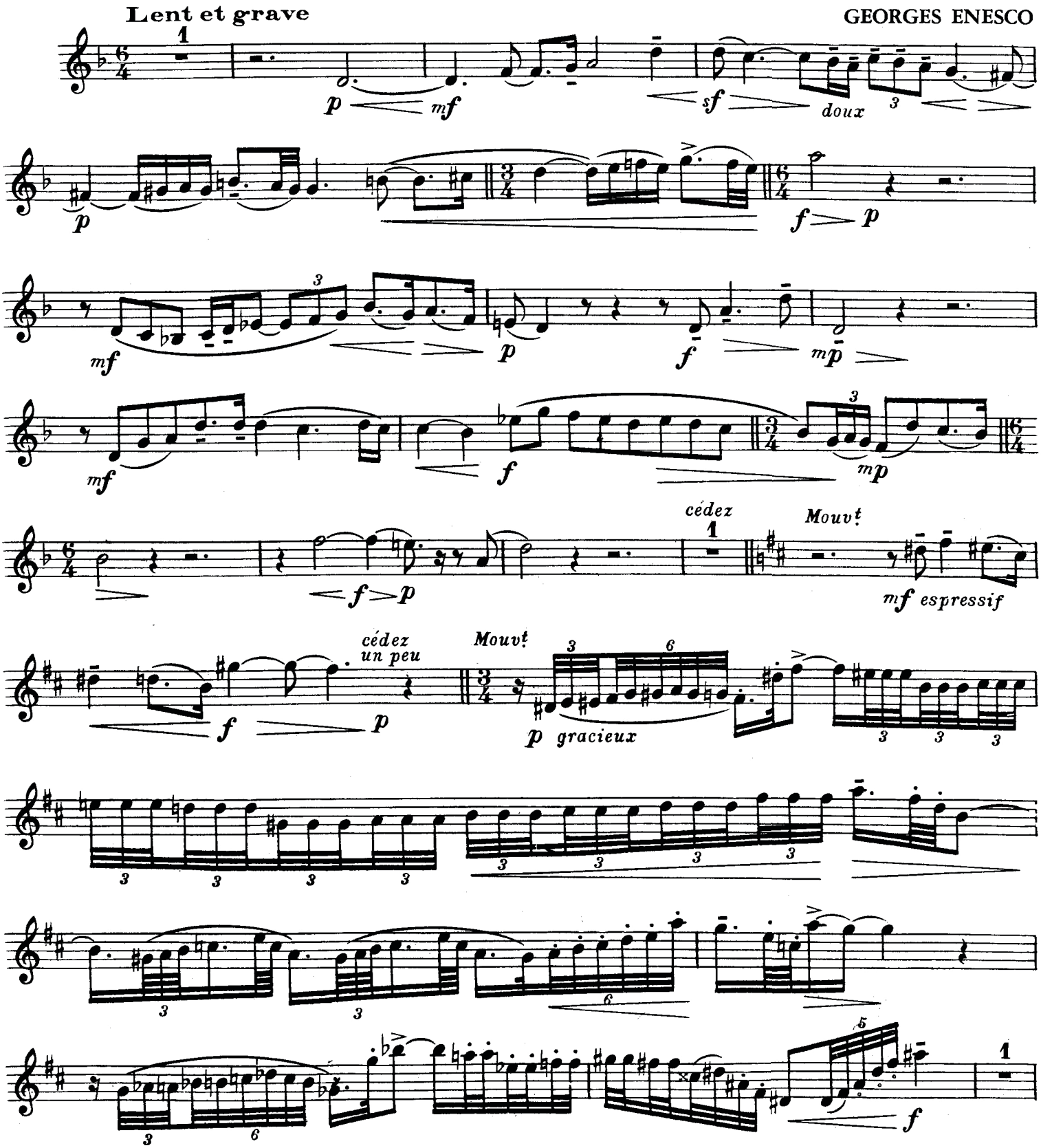

Facilité
Ier mouvt
A volonté
Vif
A volonté
Mouvt
Très long
Ier mouvt
Sourd
Mettez la sourdine
Retenu
Plus lent
Retenu

A Monsieur MERRI FRANQUIN

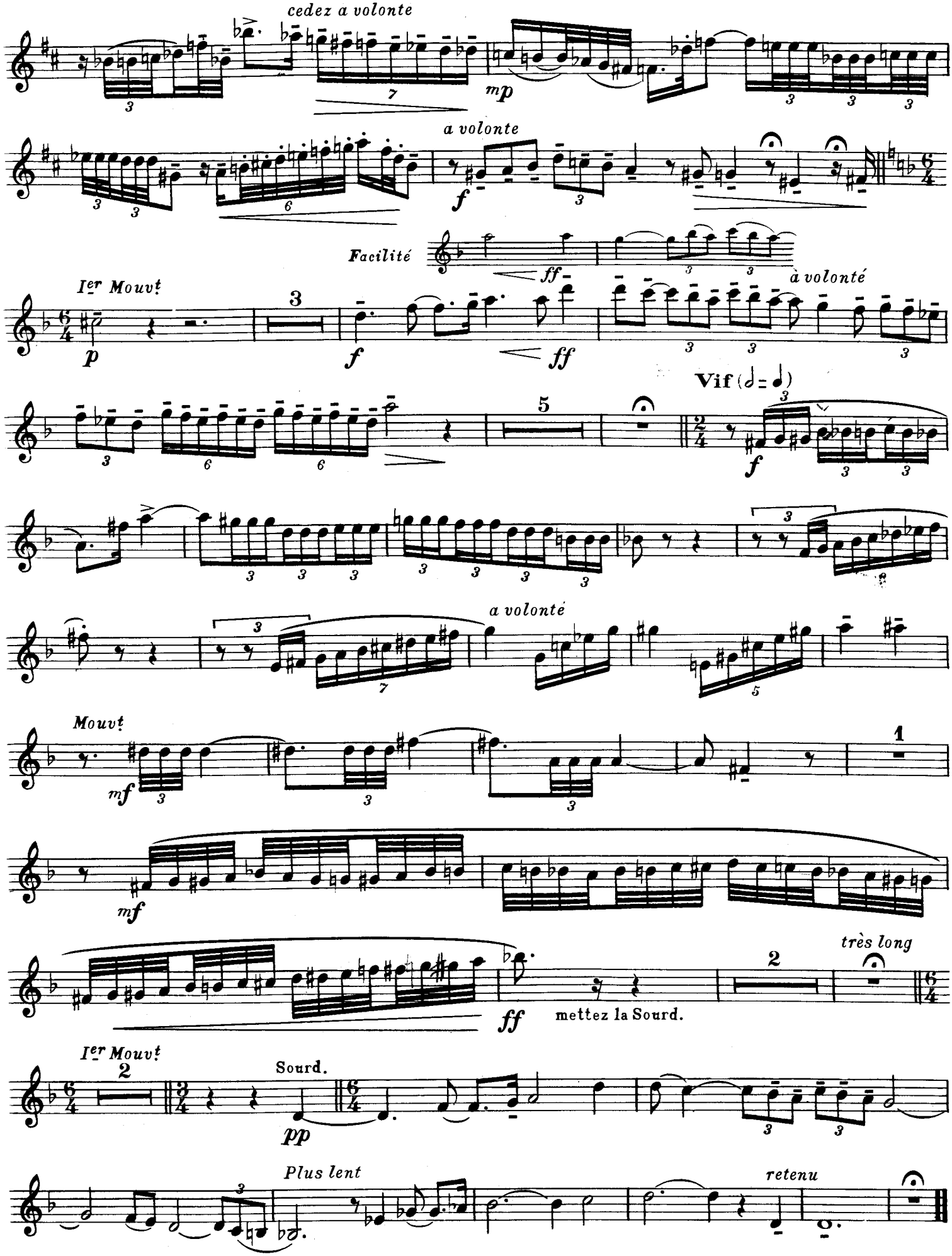
LEGEND

TRUMPET in B flat



Published by International Music Company, New York City

Printed in U.S.A.

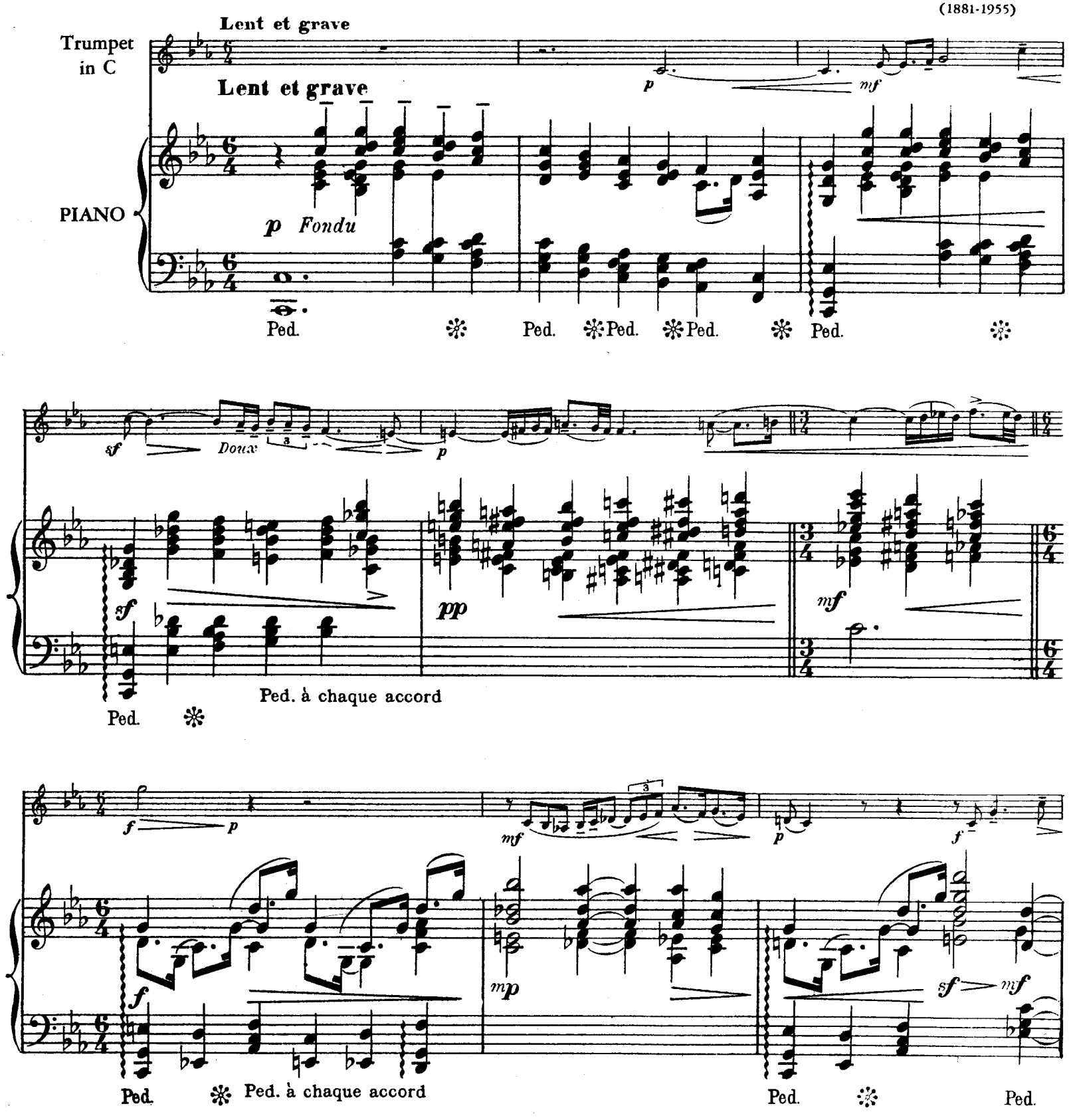

cedez a volonte
mp
a volonte
f
Facilité
ff
Ier Mouvt
p
f
ff
à volonté
Vif (𝅗𝅥 = 𝅗𝅥)
f
a volonté
Mouvt
mf
mf
très long
ff
mettez la Sourd.
Ier Mouvt
Sourd.
pp
Plus lent
retenu

A Monsieur MERRI FRANQUIN

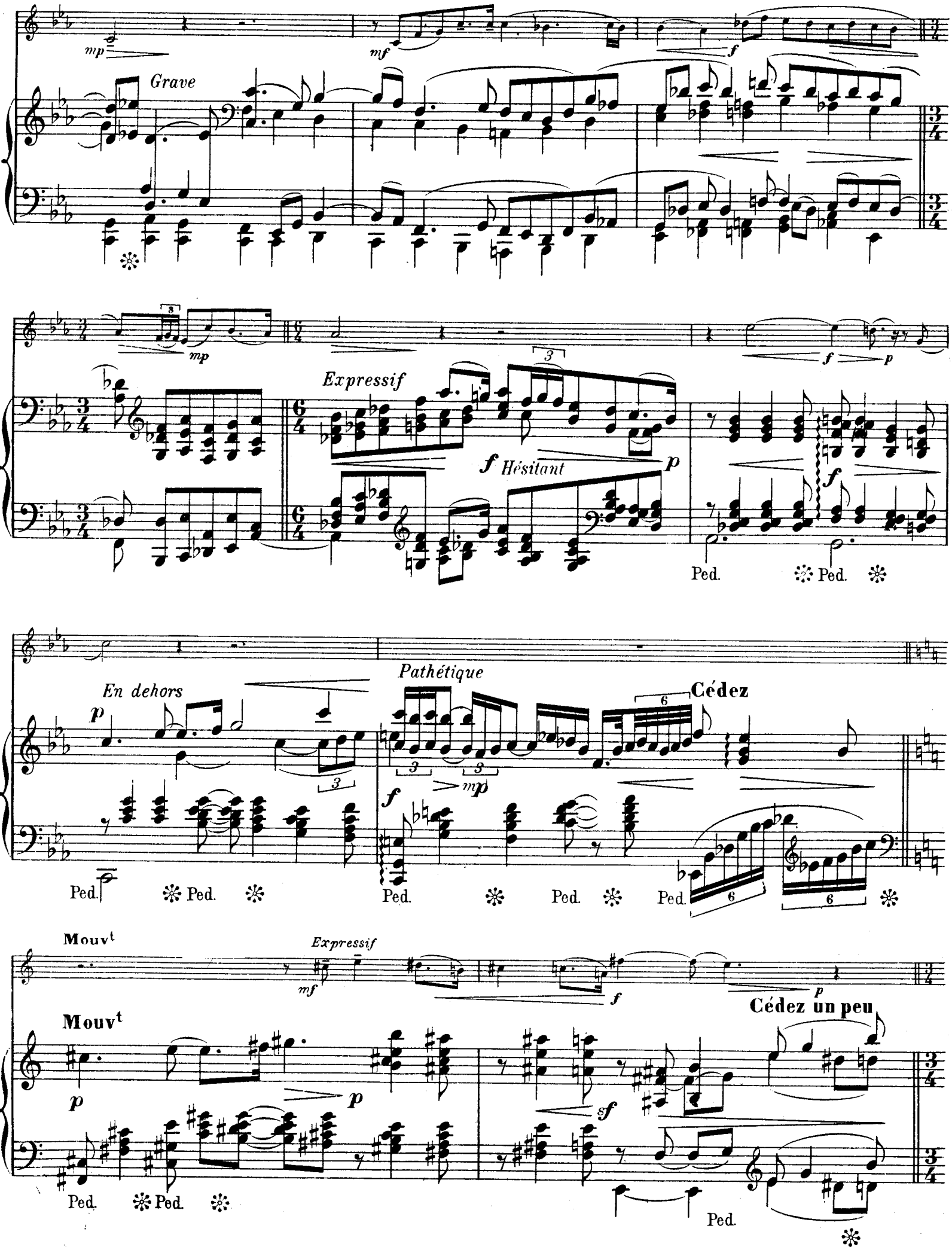
LEGEND

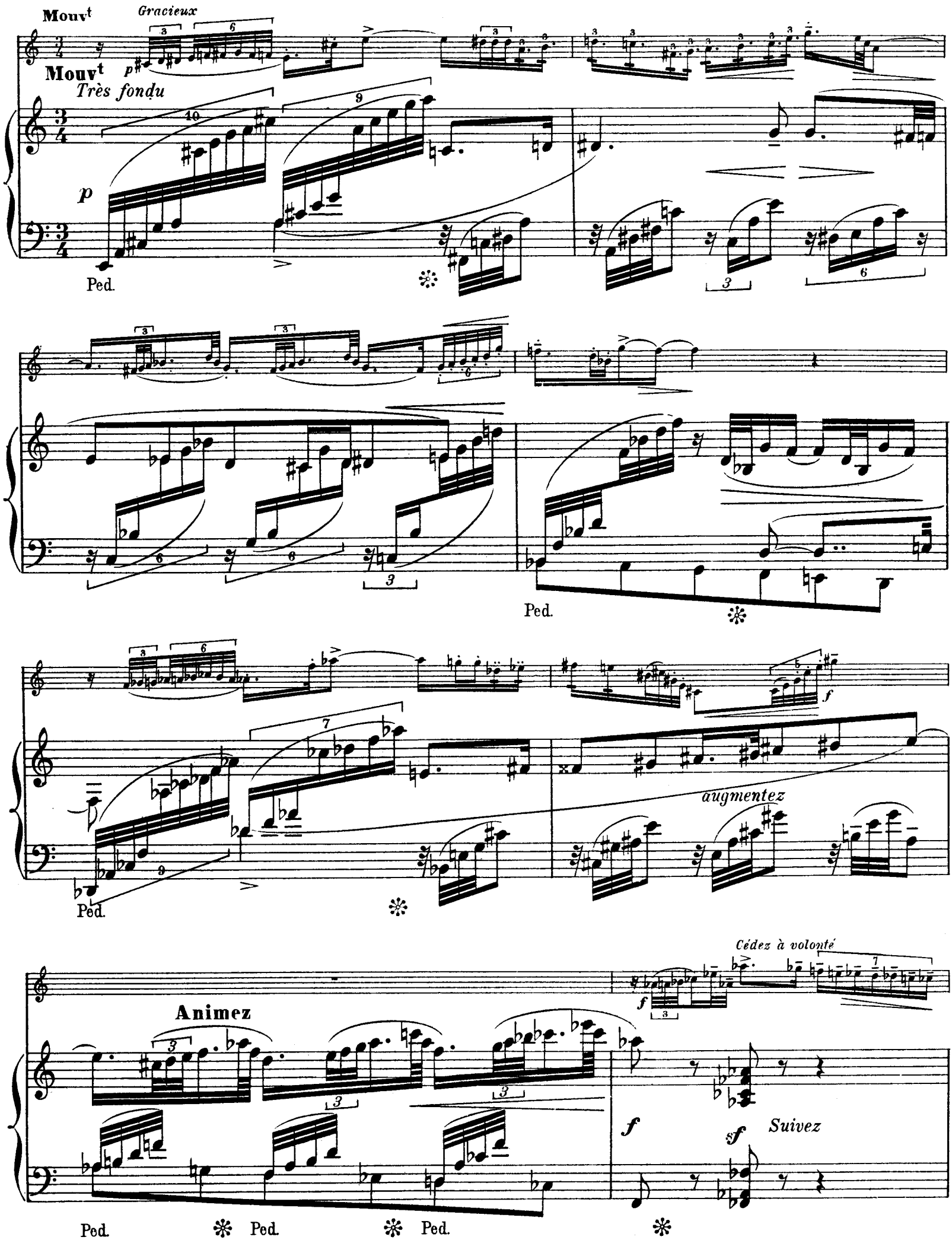
for Trumpet and Piano

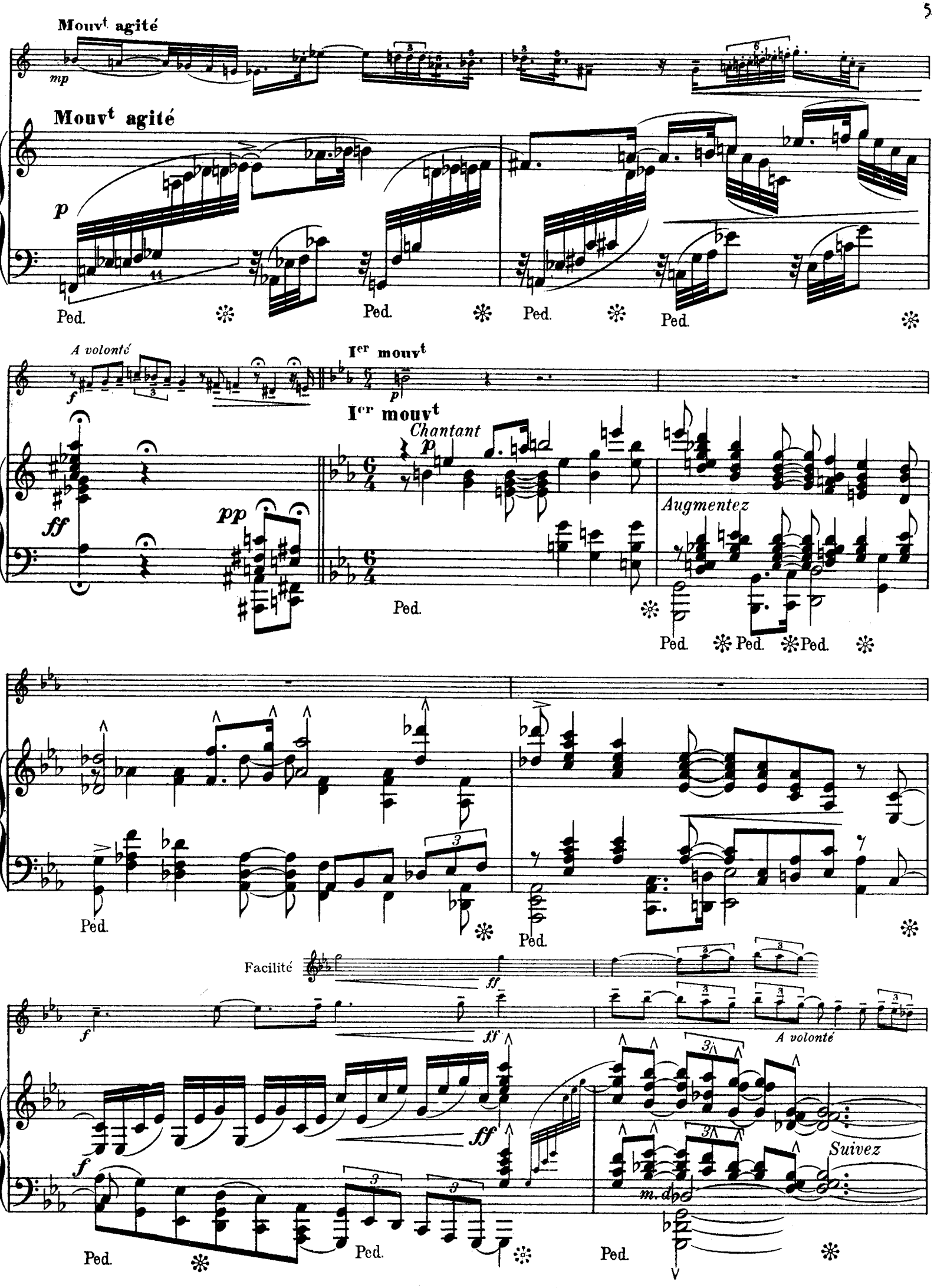
GEORGES ENESCO
(1881-1955)

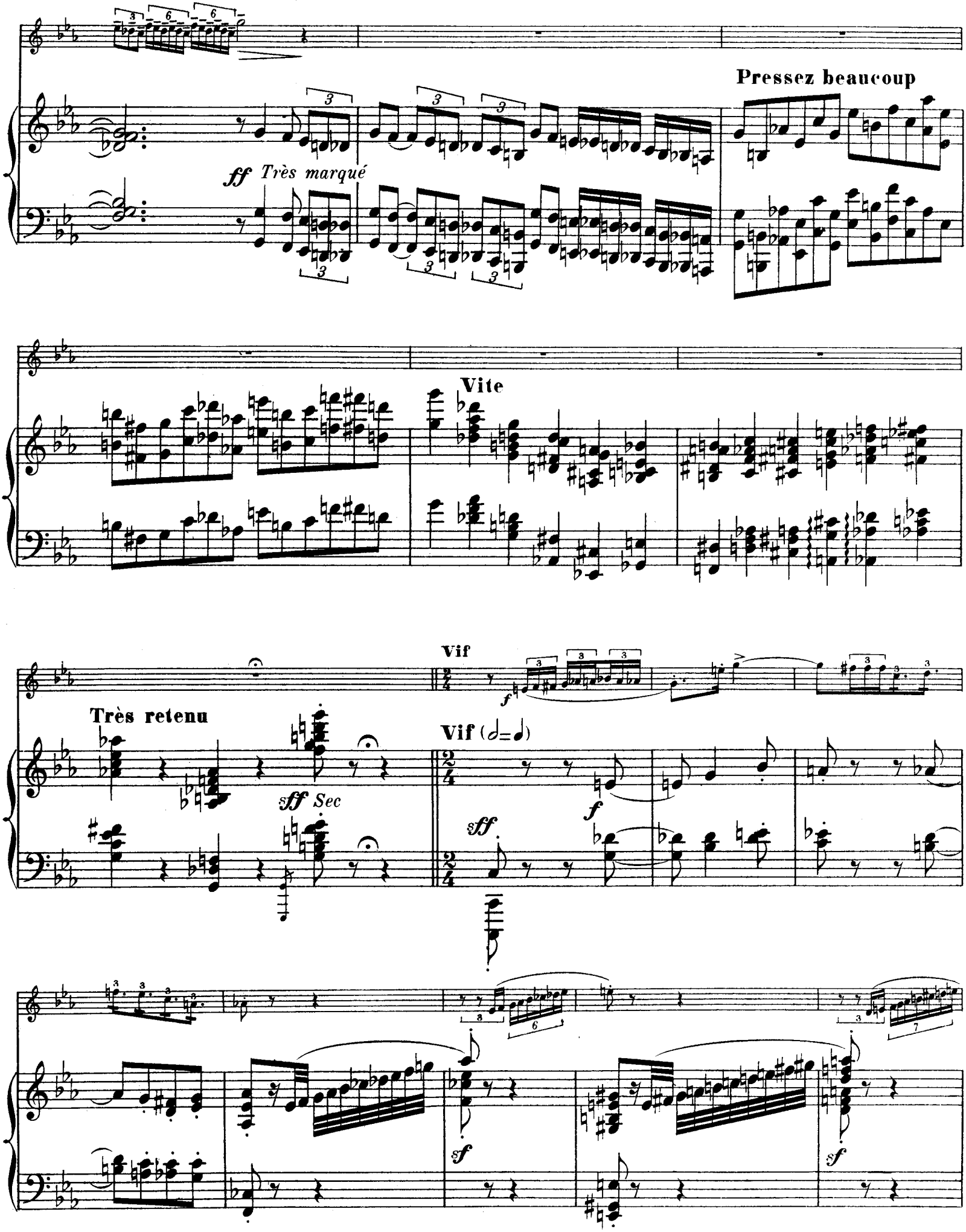


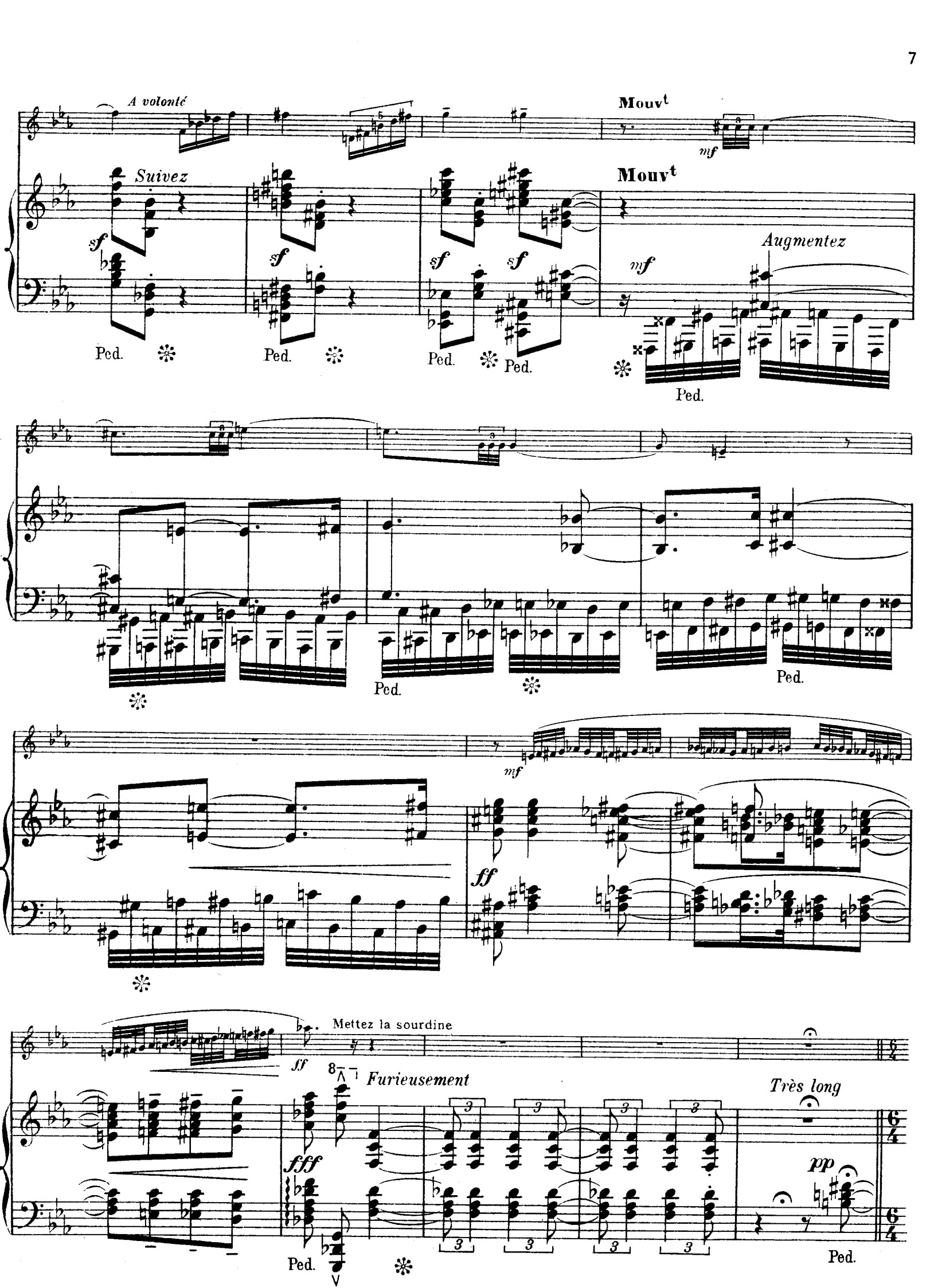
Published by International Music Company, New York City

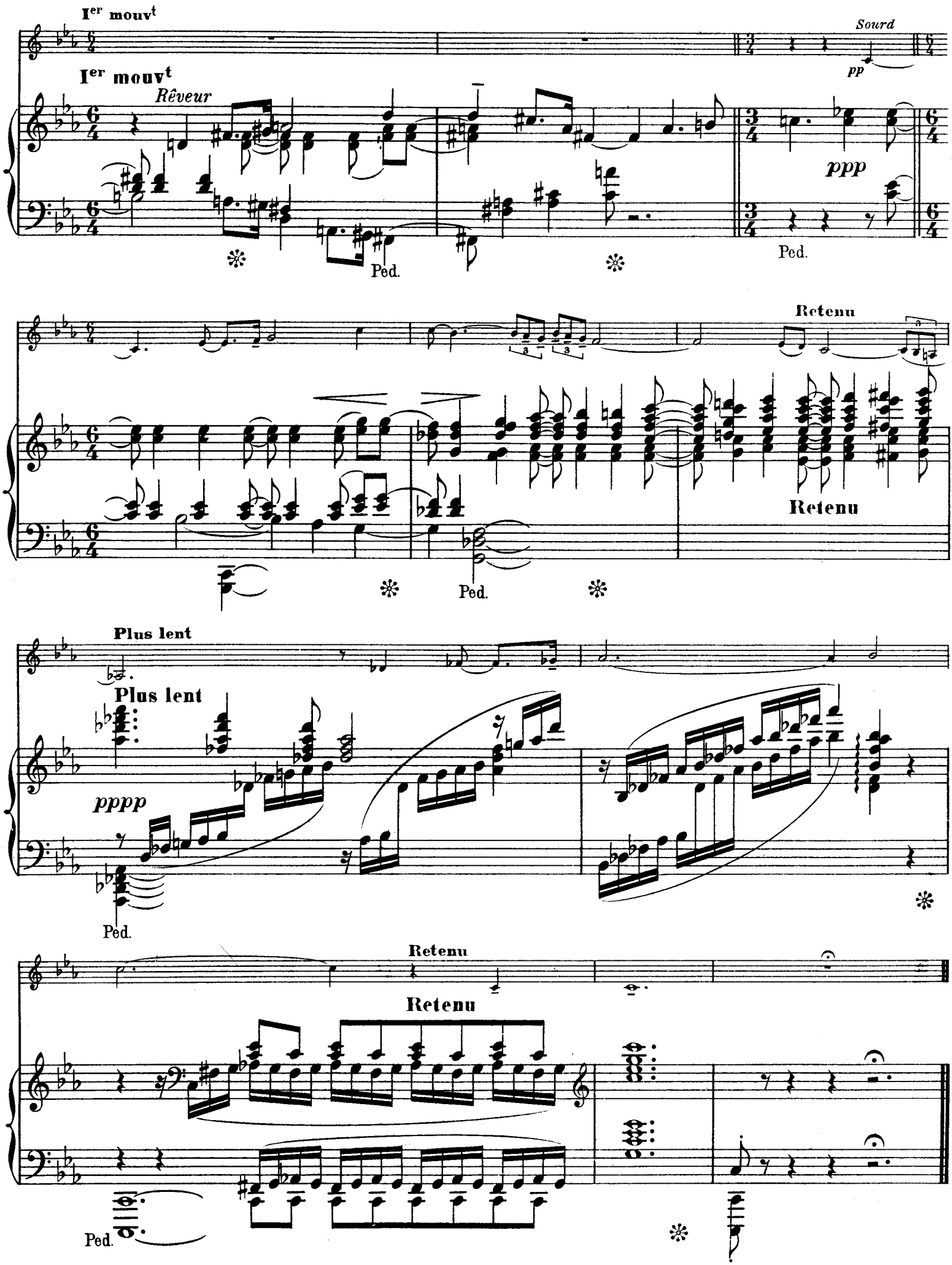

mp
mf
f
Grave
mp
Expressif
f Hésitant
p
f
p
Ped.
Ped.
En dehors
p
Pathétique
Cédez
f
mp
Ped.
Ped.
Ped.
Ped.
Mouvt
Expressif
mf
f
p
Cédez un peu
Mouvt
p
p
sf
Ped.
Ped.
Ped.


Mouvt
Gracieux
Mouvt
Très fondu
p
Ped.
Ped.
augmentez
Ped.
Cédez à volonté
Animez
f
Suivez
sf
Ped.
Ped.
Ped.


Mouvt agité
mp
Mouvt agité
p
Ped.
Ped.
Ped.
Ped.
A volonté
f
Ier mouvt
p
Ier mouvt
Chantant
p
ff
pp
Augmentez
Ped.
Ped.
Ped.
Ped.
Ped.
Facilité
ff
f
ff
A volonté
ff
f
Suivez
m. d.
Ped.
Ped.
Ped.


Pressez beaucoup
ff Très marqué
Vite
Vif
Très retenu
sff Sec
Vif (𝅗𝅥=𝅗𝅥)
f
sff
sf

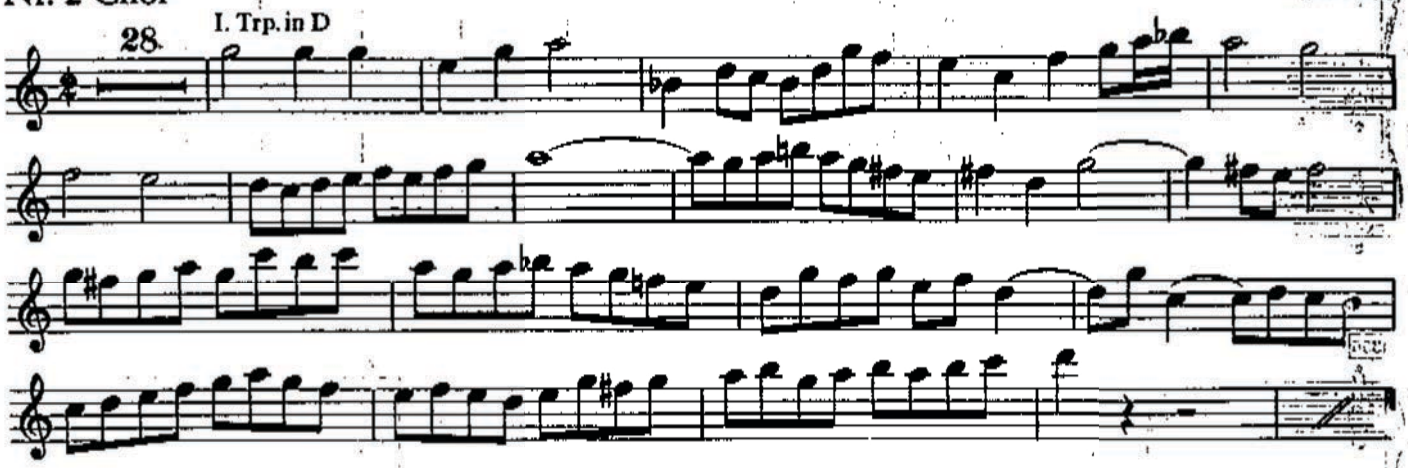

A volonté
Mouvt
mf
Suivez
sf
Mouvt
Augmentez
Ped.
ff
Mettez la sourdine
sff
Furieusement
fff
Très long
pp


Ier mouvt
Ier mouvt
Rêveur
Sourd
pp
ppp
Ped.
Ped.
Retenu
Retenu
Retenu
Plus lent
Plus lent
pppp
Ped.
Retenu
Retenu
Ped.

Messe in h-Moll

Symbolum Nicenum (Credo)
Nr. 2 Chor

J. S. Bach
BWV 232

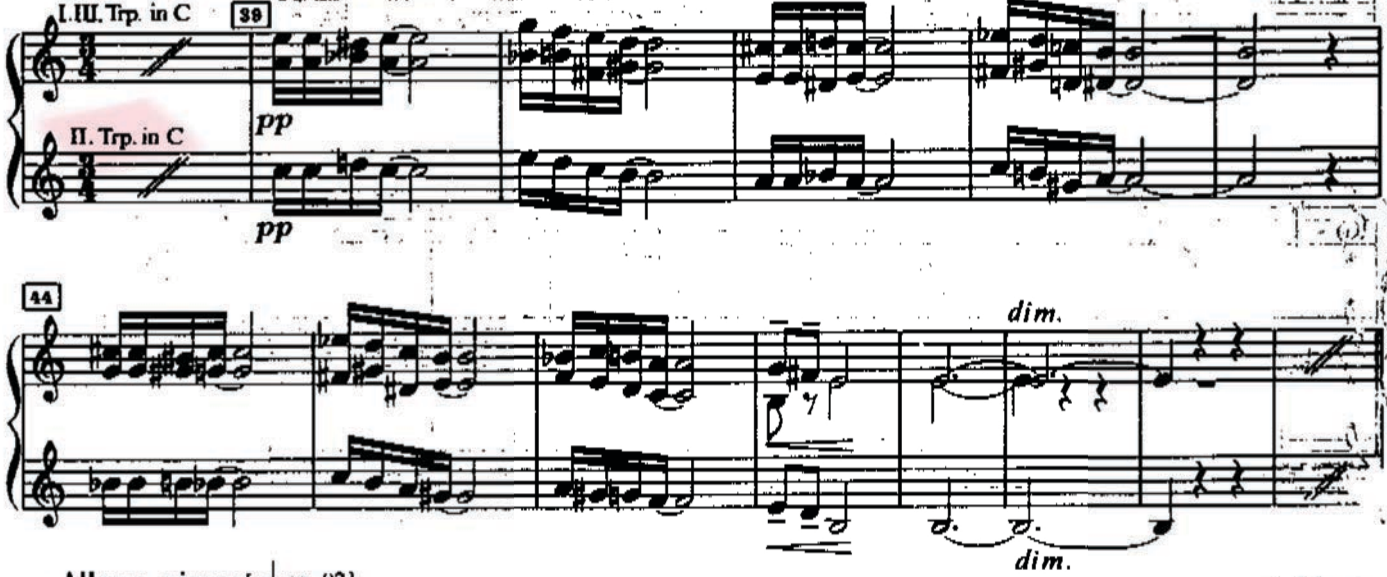


Concerto for Orchestra

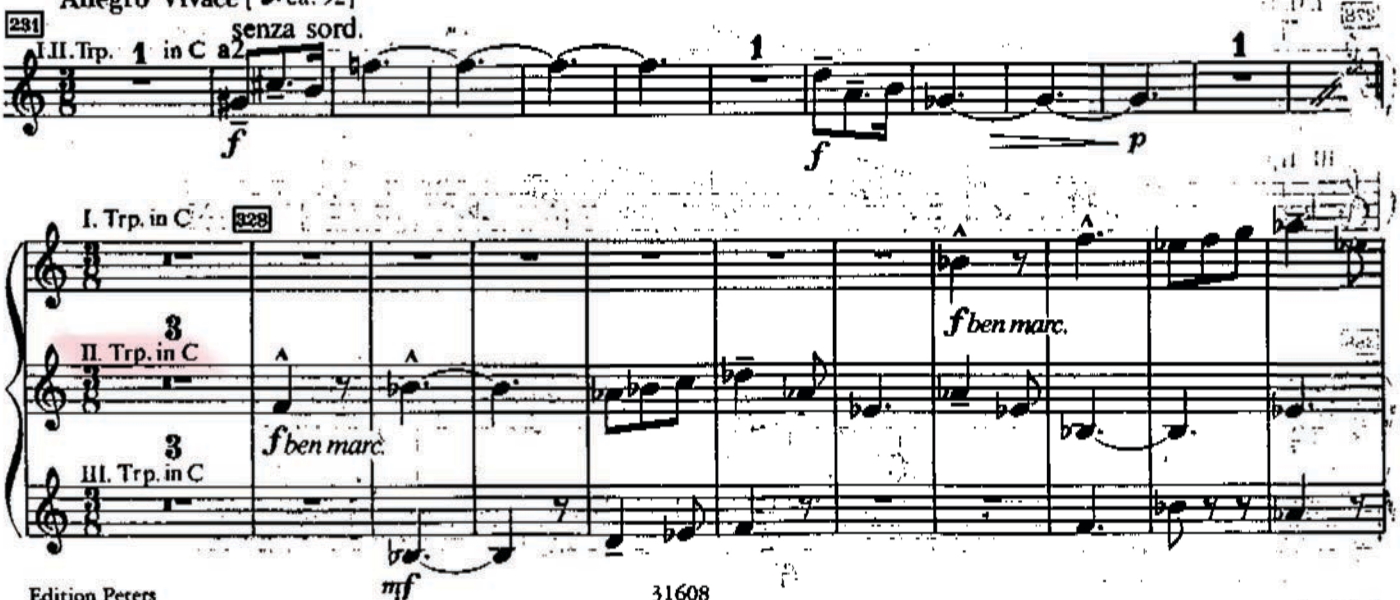
1. Satz: Introduzione

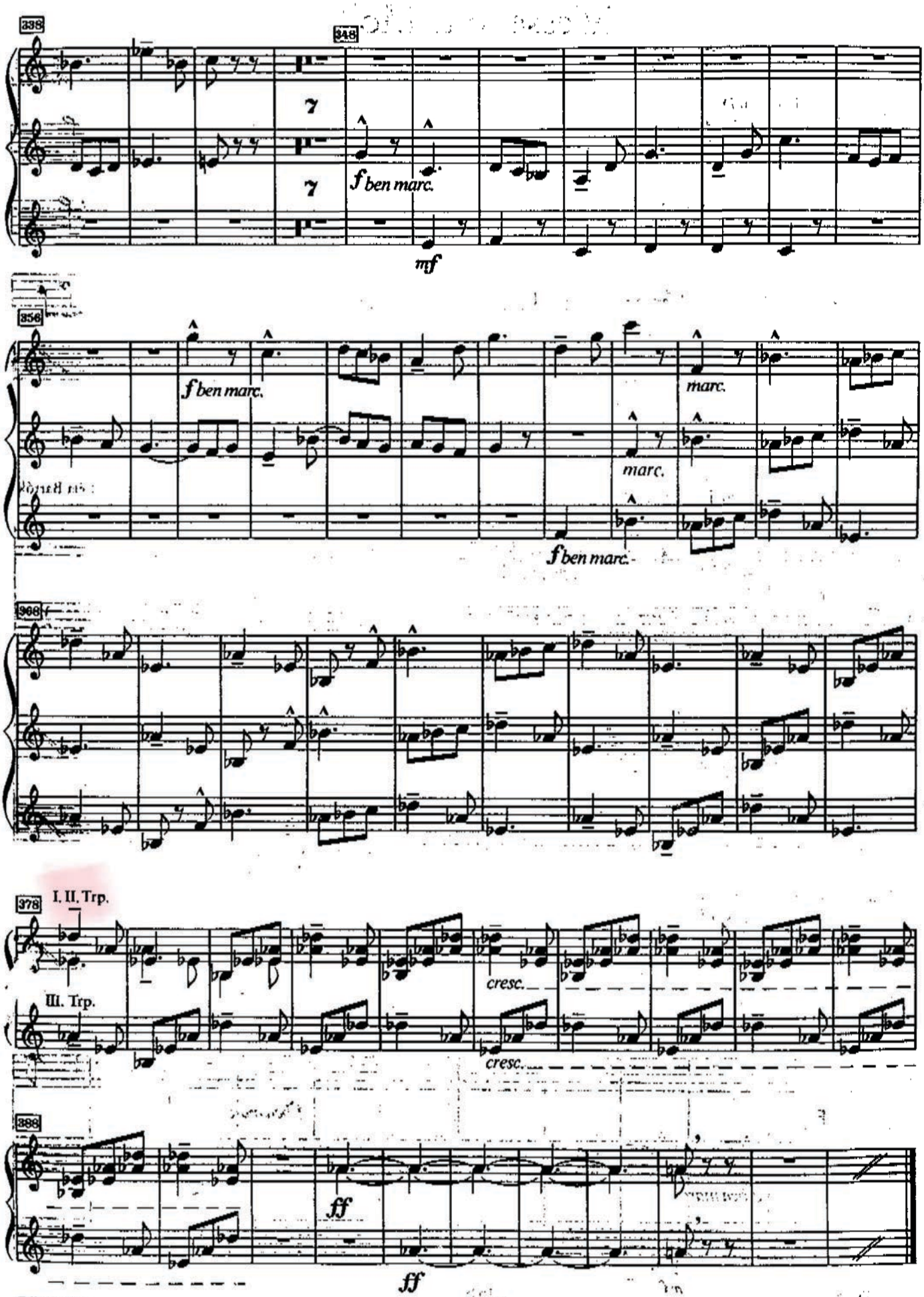
Béla Bartók

Andante non troppo [♩ ca. 63]

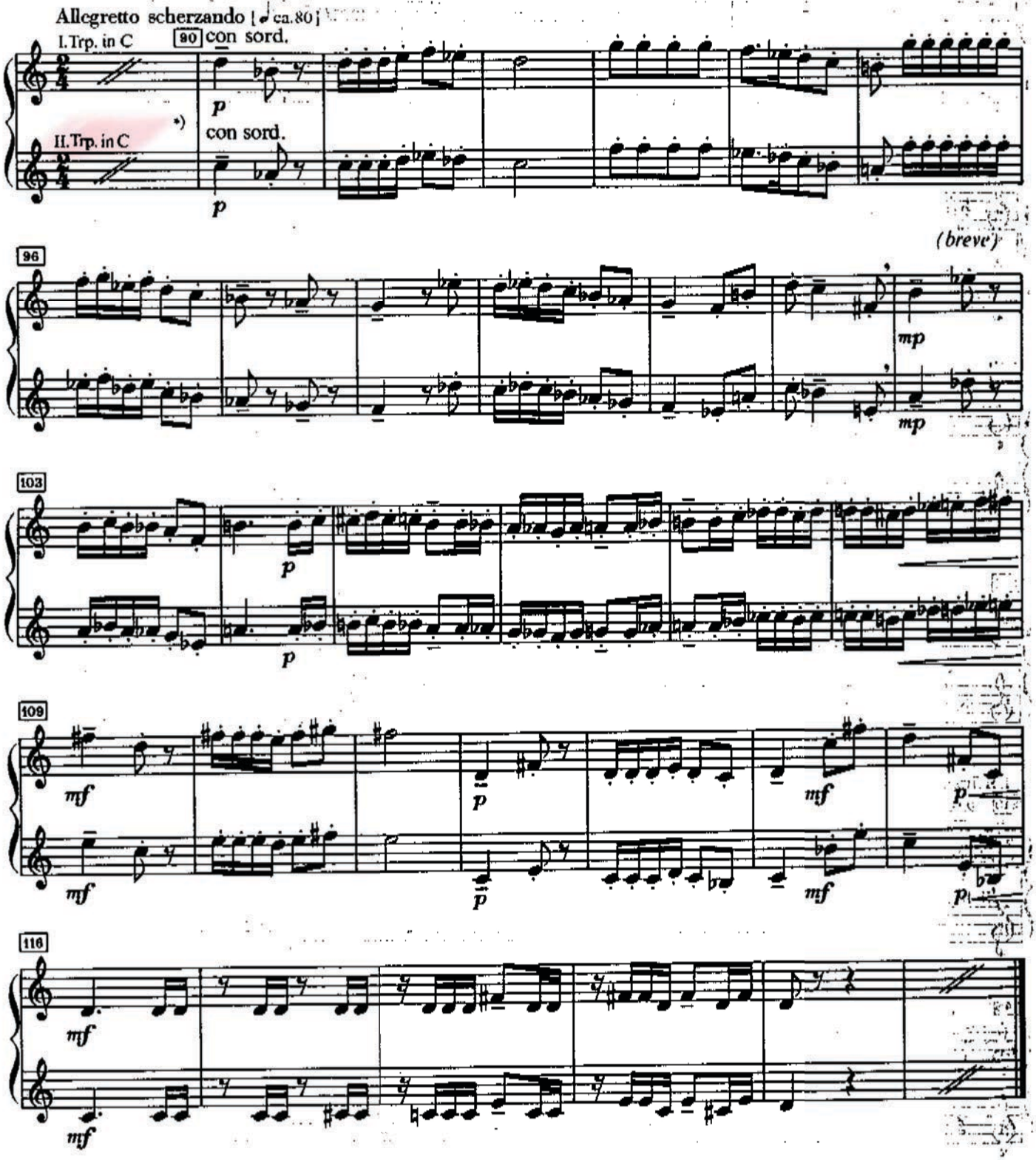


Allegro vivace [𝅗𝅥. ca. 92]




338
348
7
7
f ben marc.
mf
356
f ben marc.
marc.
marc.
f ben marc.
368
378
I. II. Trp.
III. Trp.
cresc.
cresc.
388
ff
ff

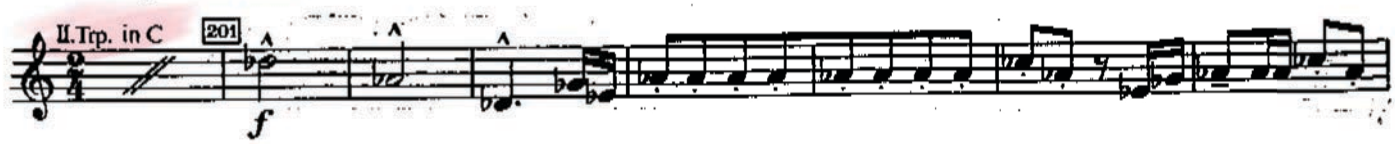
2. Satz: Giuoco delle coppie

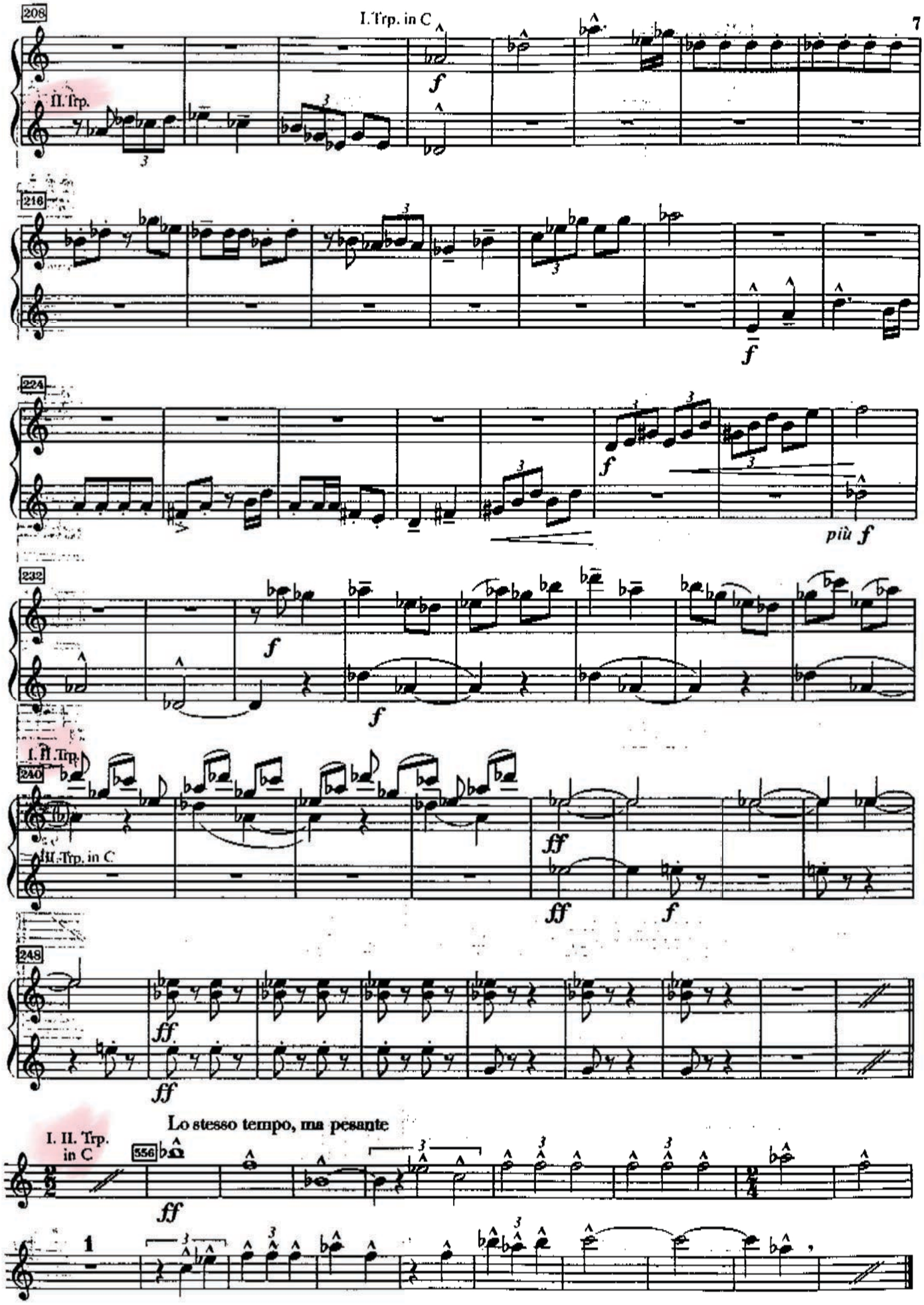


*) Diese Stelle folgt in veränderter Form nochmals am Ende des Satzes.

5. Satz: Finale

Presto [♩ ca. 132-144]





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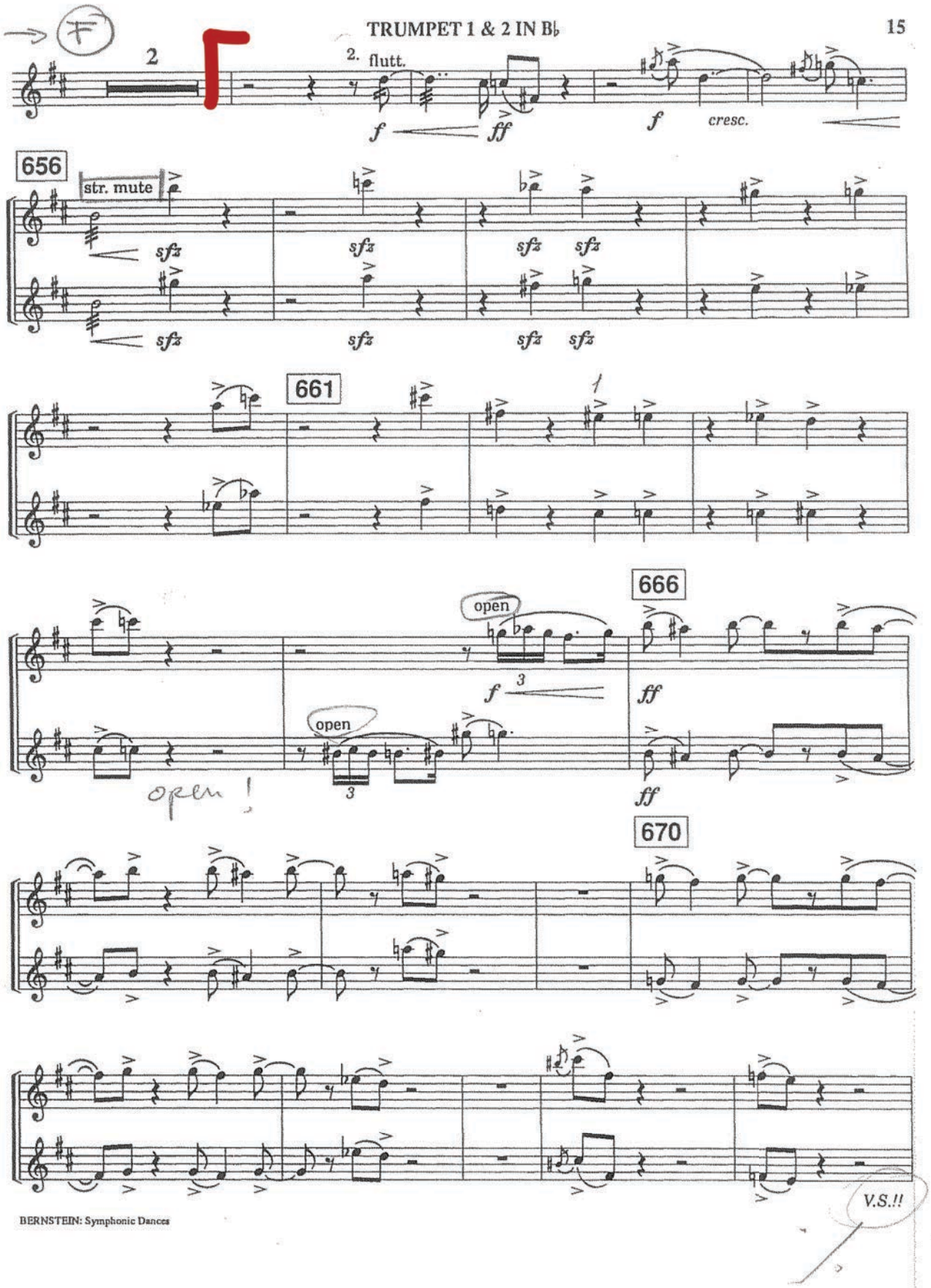
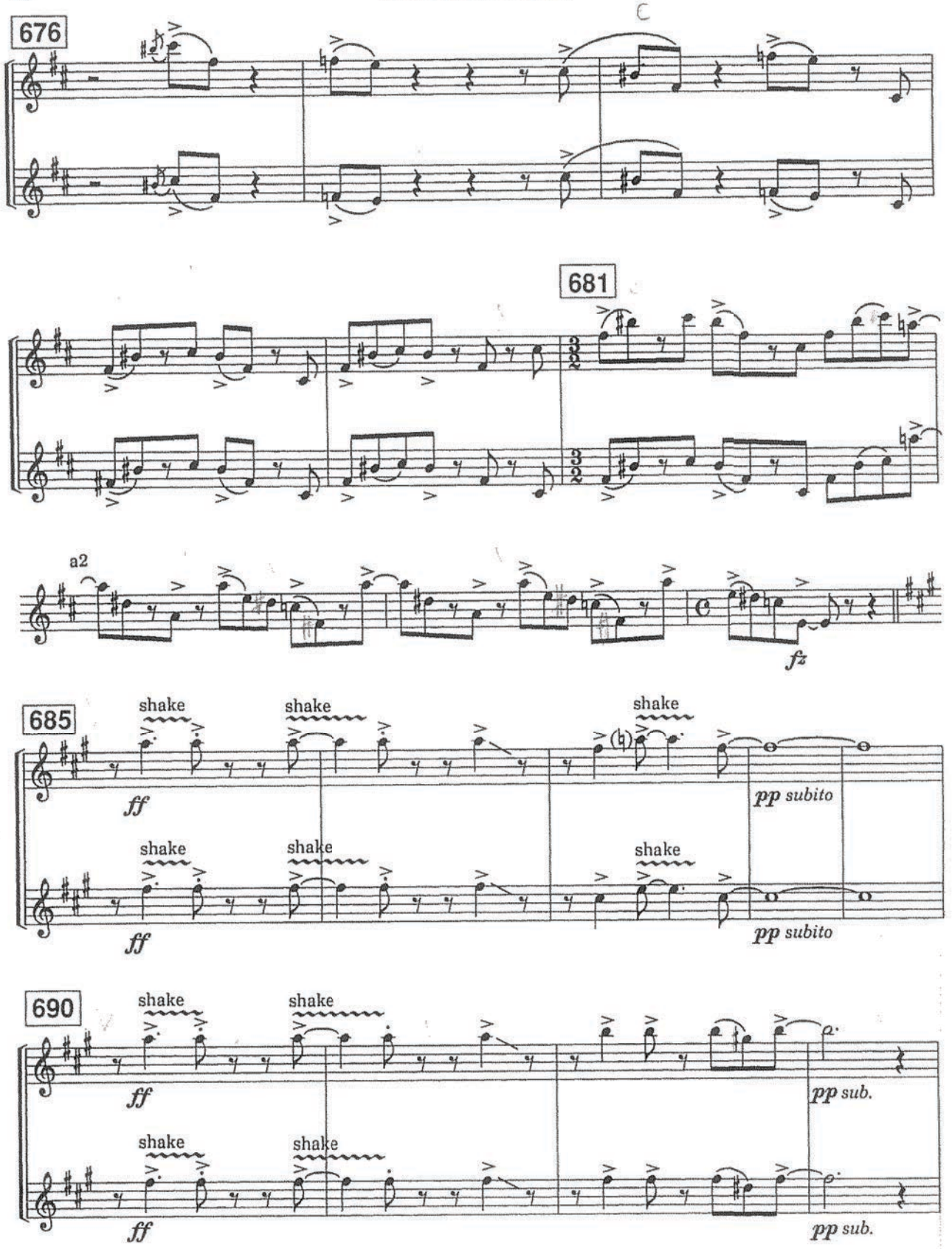
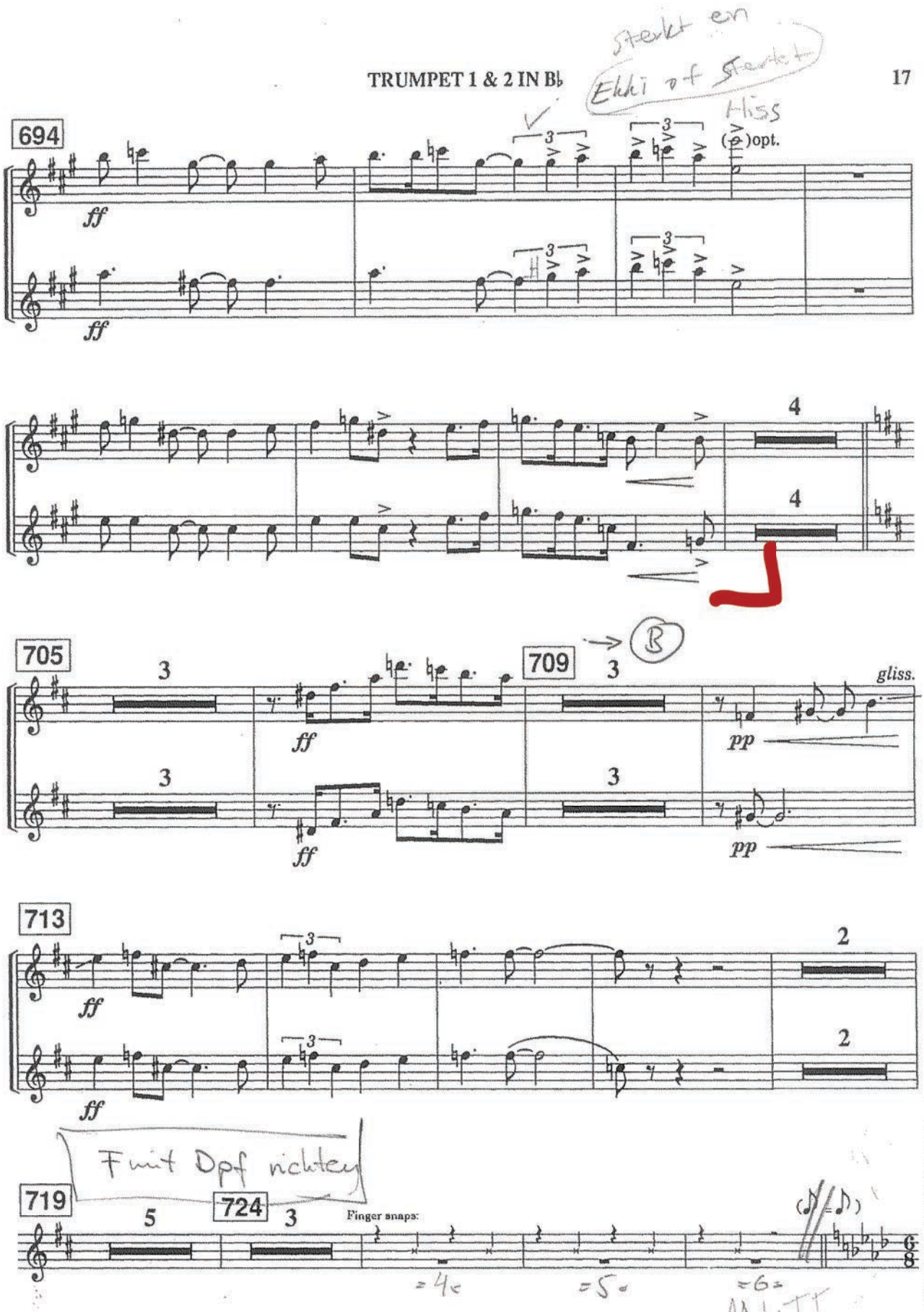

2
2. flutt.
f
ff
f
cresc.
656
str. mute
sfz
661
666
open
f
3
ff
open !
670
V.S.!!


676
681
a2
fz
685
shake
ff
pp subito
690
pp sub.


694
ff
(♪)opt.
705
709
gliss.
pp
713
719
724
Finger snaps:

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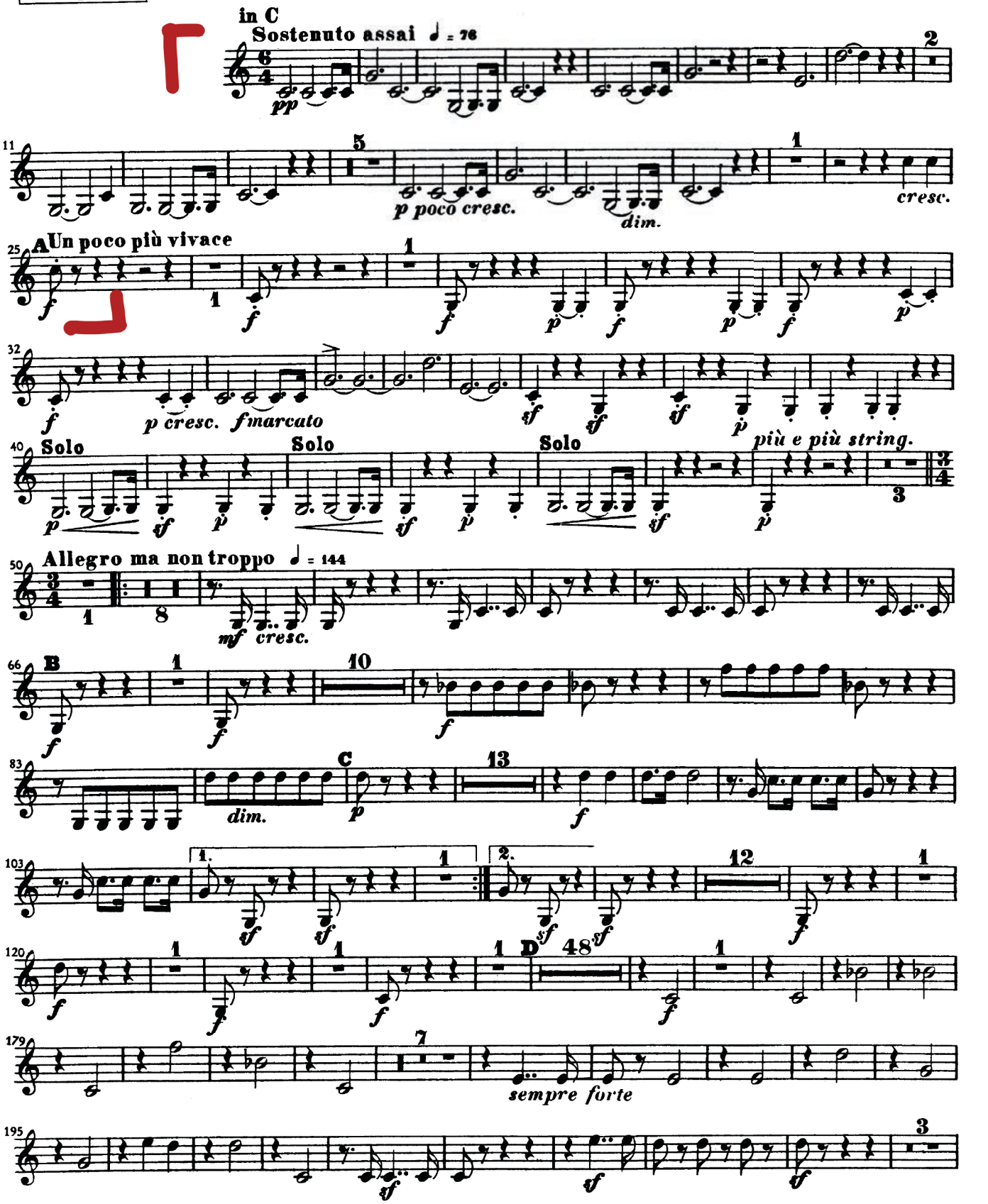
Robert Schumann

Symphony No. 2 in C Major, Op. 61

Trompete II



The Young Person's Guide to the Orchestra

Variation K

Benjamin Britten
op. 34

Vivace [♩ ca. 152]

I. Trp. in C

II. Trp. in C

stacc. sempre

pp cresc.

stacc. sempre

pp cresc.

f

f

dim.

dim.

pp

pp cresc.

f

f

f

dim.

dim.

pp

(senza cresc.)

f

ff

1

pp

(senza cresc.)

ff

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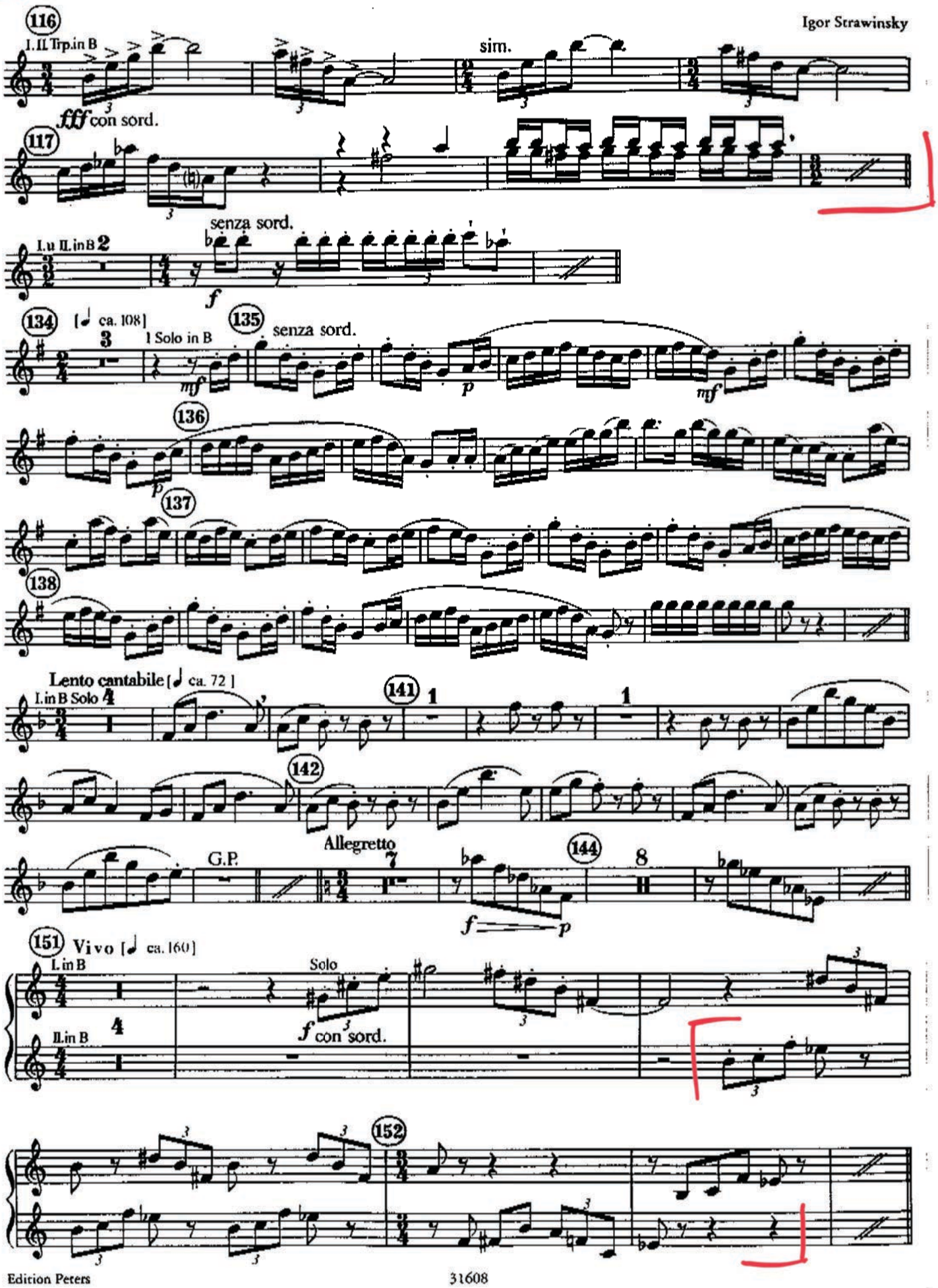
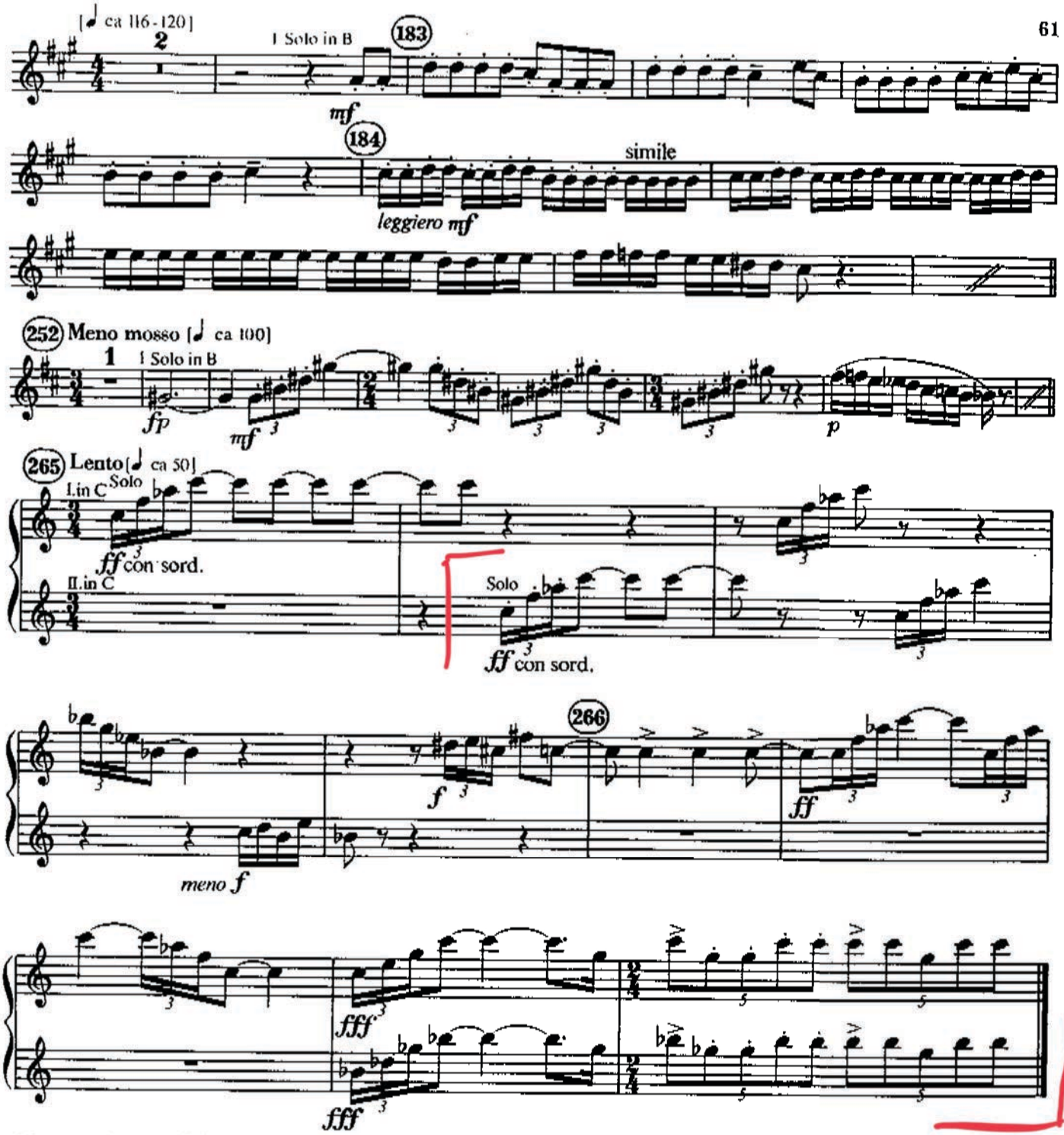
Petruschka

Igor Strawinsky





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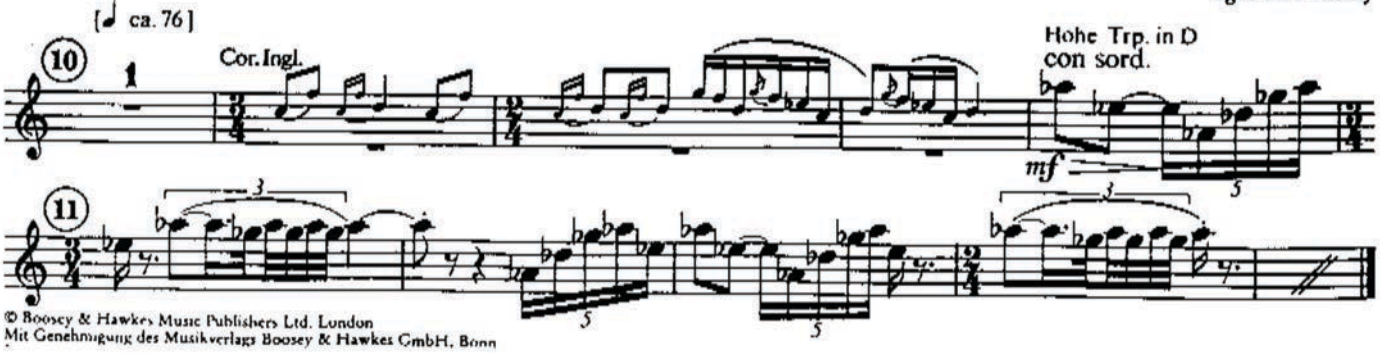
Le Sacre du Printemps

L'adoration de la terre

Igor Strawinsky



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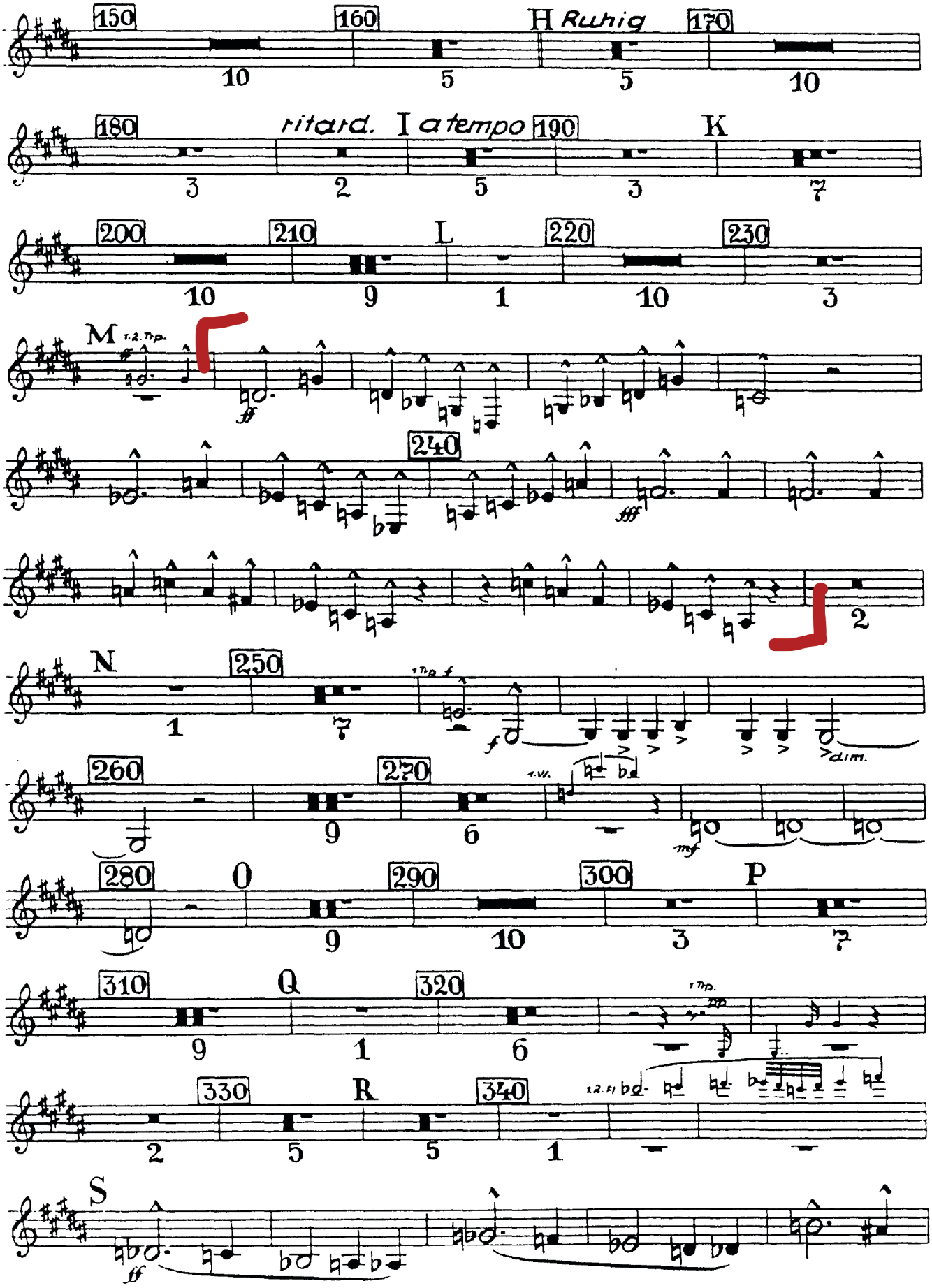
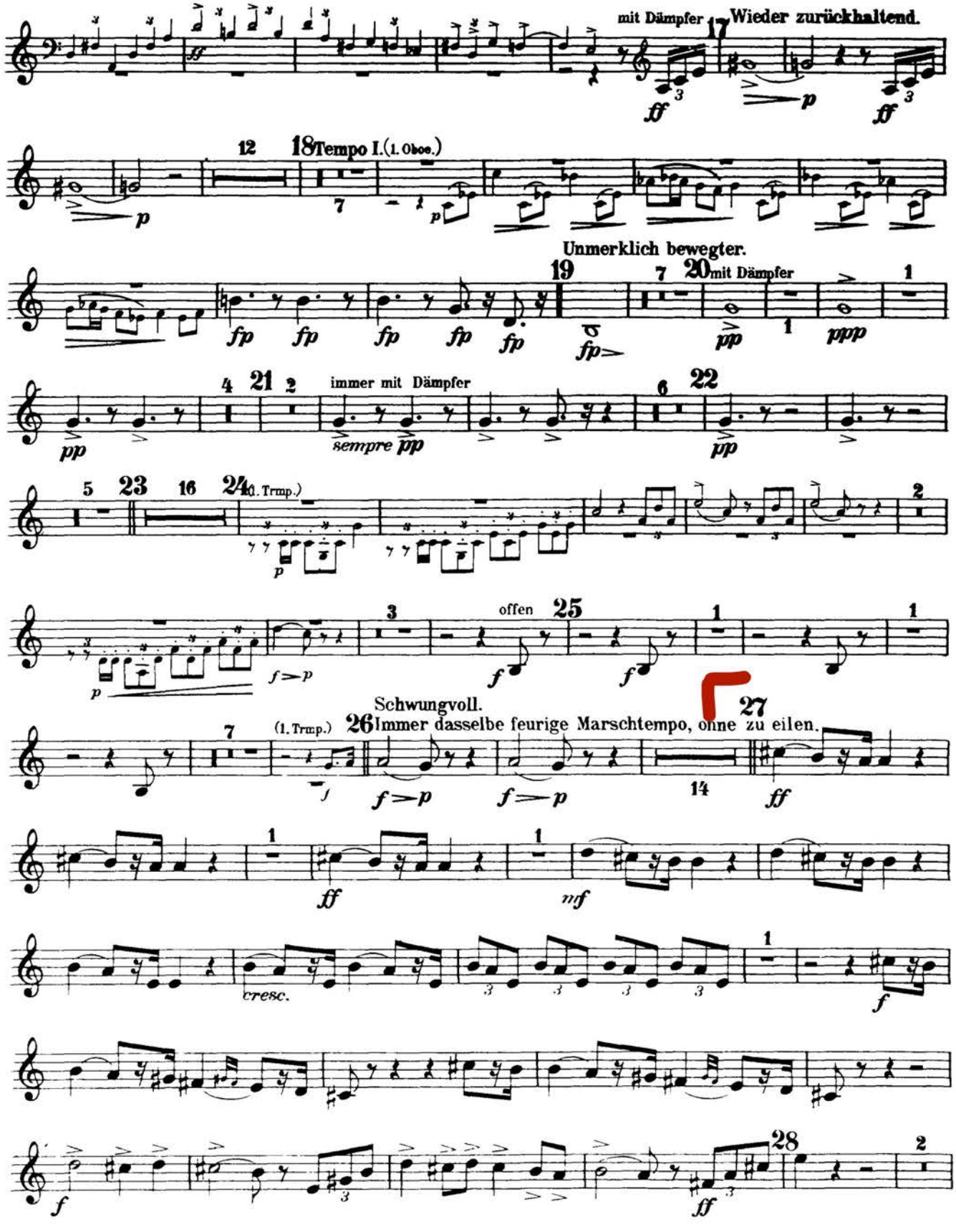
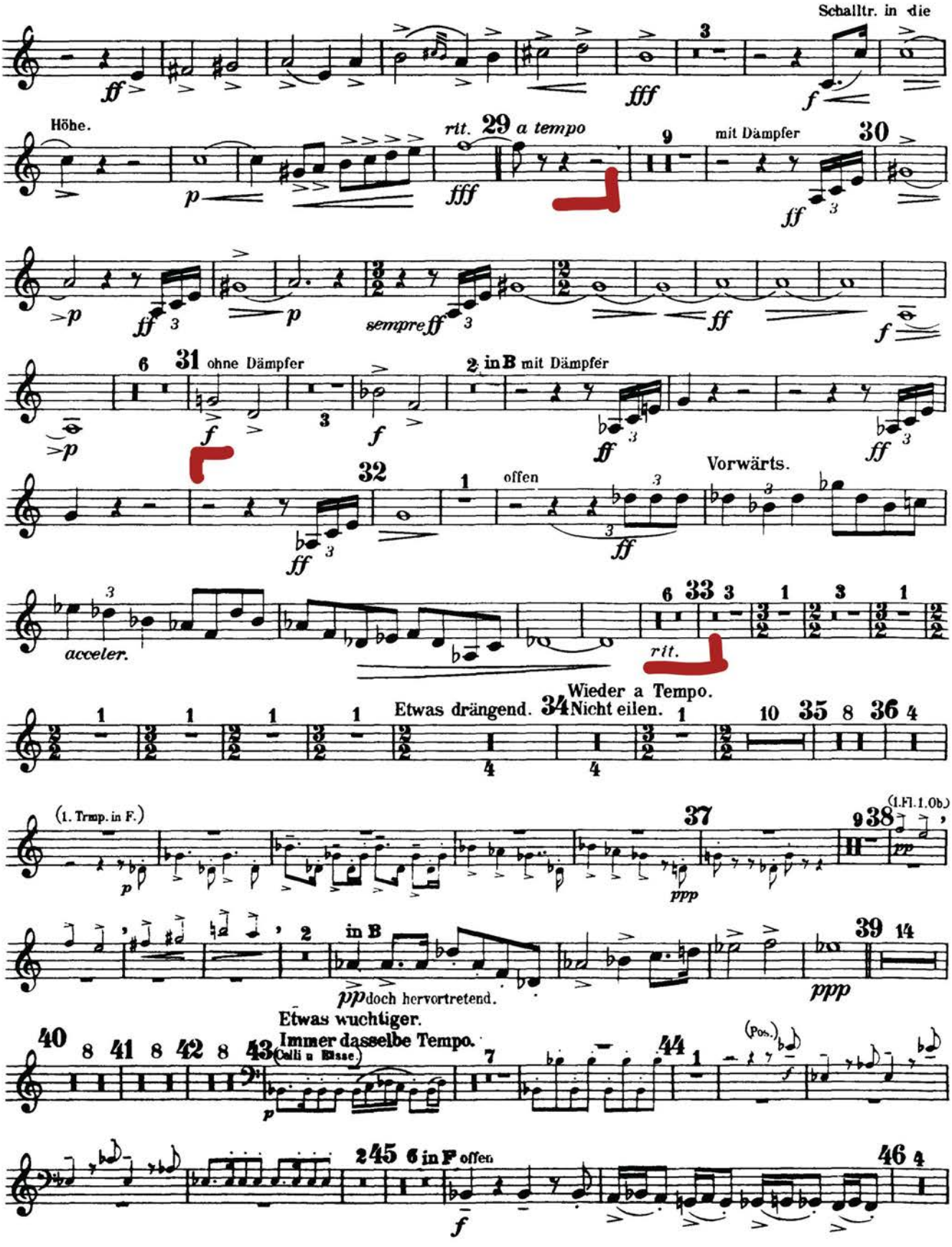
3. Trompete in F

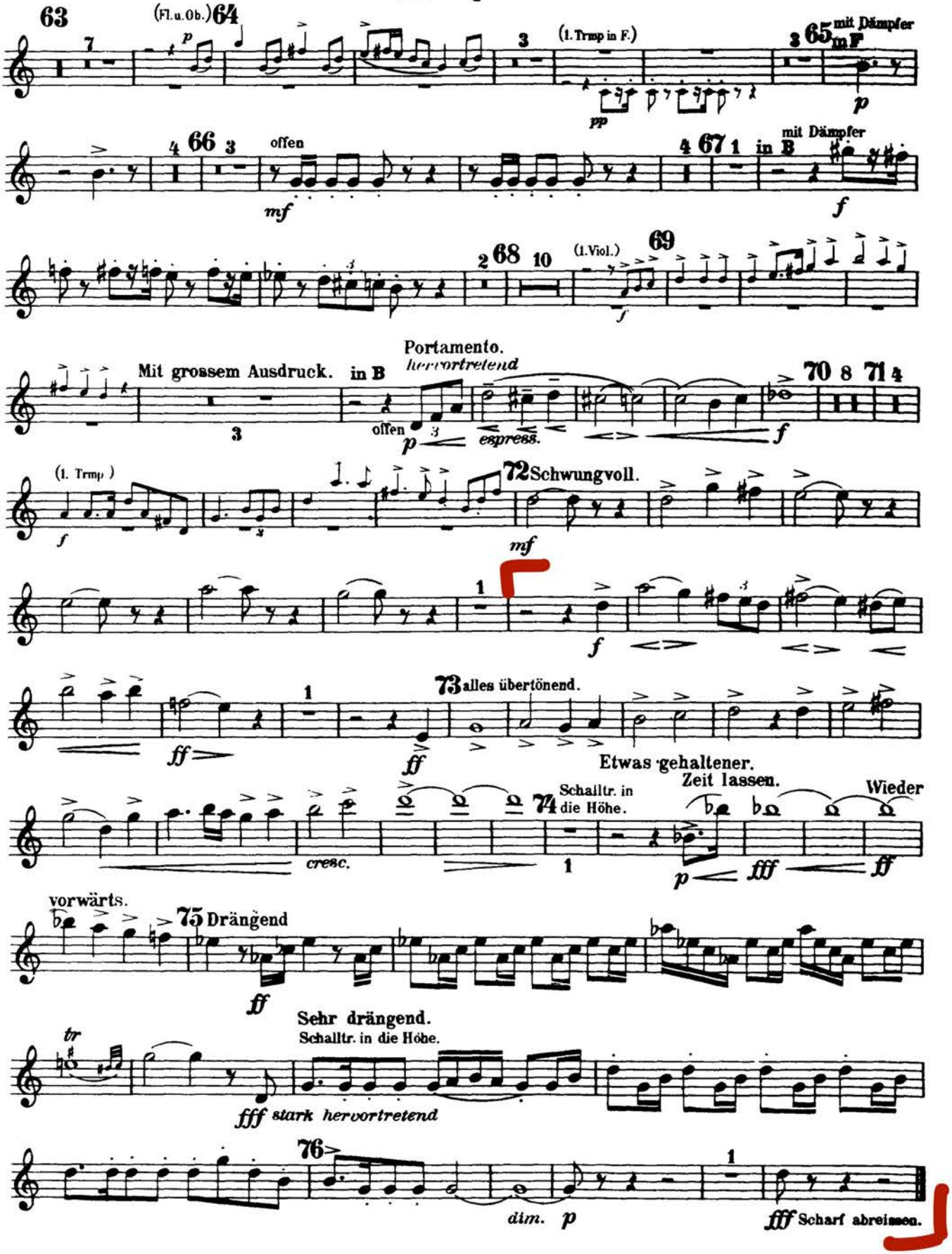


2. Trompete.


mit Dämpfer
17
Wieder zurückhaltend.
12
18
Tempo I. (1. Oboe.)
Unmerklich bewegter.
19
20
mit Dämpfer
immer mit Dämpfer
sempre pp
21
22
23
24
(1. Trmp.)
offen
25
Schwungvoll.
(1. Trmp.)
26
Immer dasselbe feurige Marschtempo, ohne zu eilen.
27
cresc.
28

2. Trompete.


Schalltr. in die
Höhe.
rit. 29 a tempo
mit Dämpfer 30
sempre ff
31 ohne Dämpfer
2 in B mit Dämpfer
32
offen
Vorwärts.
acceler.
rit.
Wieder a Tempo.
Etwas drängend. 34 Nicht eilen.
(1. Trmp. in F.)
37
(1.Fl.1.Ob.)
2 in B
pp doch hervortretend.
39
Etwas wuchtiger.
Immer dasselbe Tempo.
40 41 42 43
(Calli u Basse.)
44
(Pos.)
45 6 in F offen
46


63
(Fl.u.Ob.) 64
p
(1. Trmp in F.)
pp
mit Dämpfer
65 in F
p
66
offen
mf
67
in B
mit Dämpfer
f
68
(1. Viol.)
69
f
Mit grossem Ausdruck.
in B
Portamento.
hervortretend
offen
p
espress.
70
71
f
(1. Trmp.)
f
72 Schwungvoll.
mf
f
73 alles übertönend.
ff
ff
Etwas gehaltener.
Zeit lassen.
Schalltr. in die Höhe.
74
cresc.
p
fff
ff
Wieder
vorwärts.
75 Drängend
ff
Sehr drängend.
Schalltr. in die Höhe.
tr
fff stark hervortretend
76
dim. p
fff Scharf abreissen.

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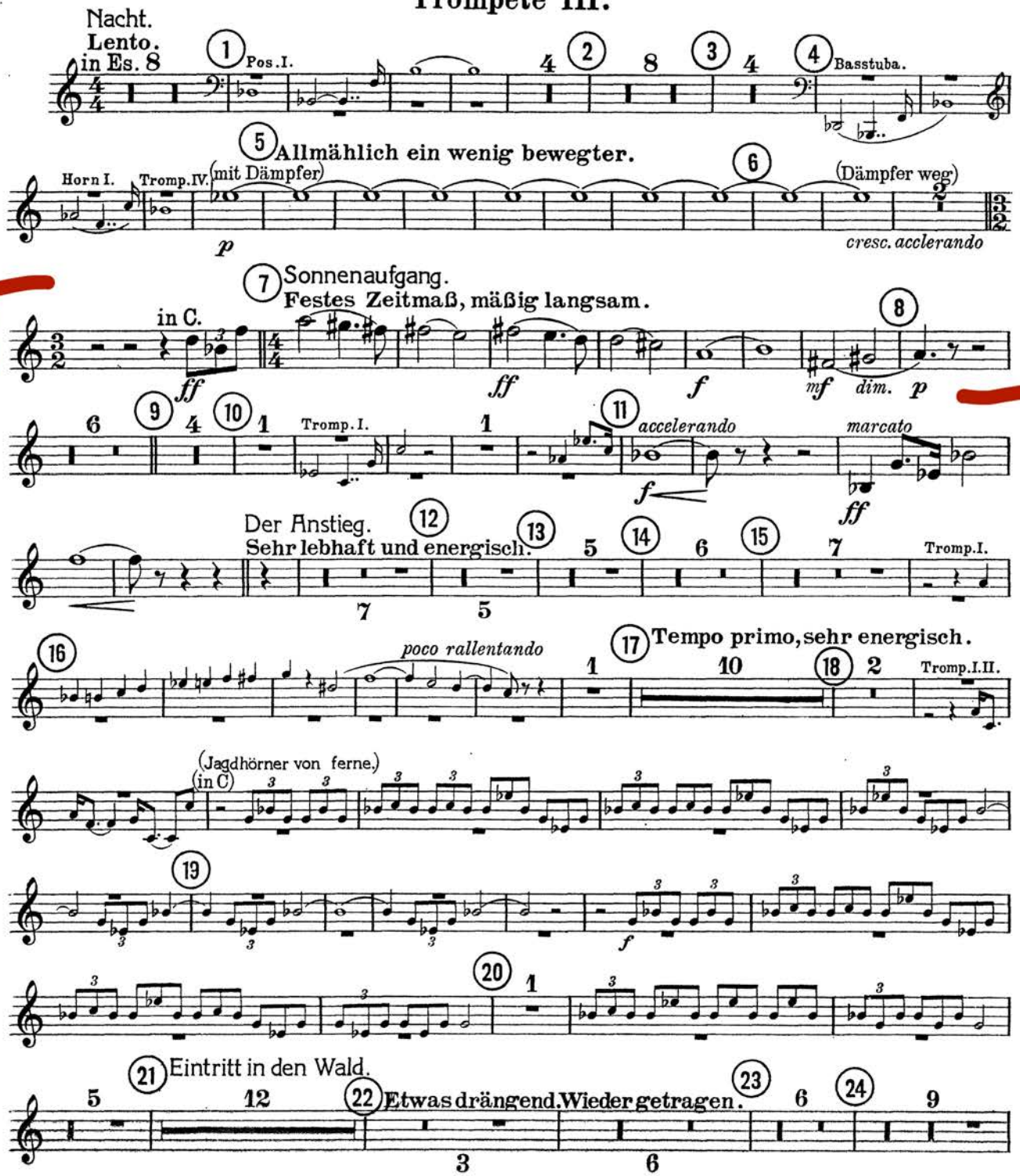
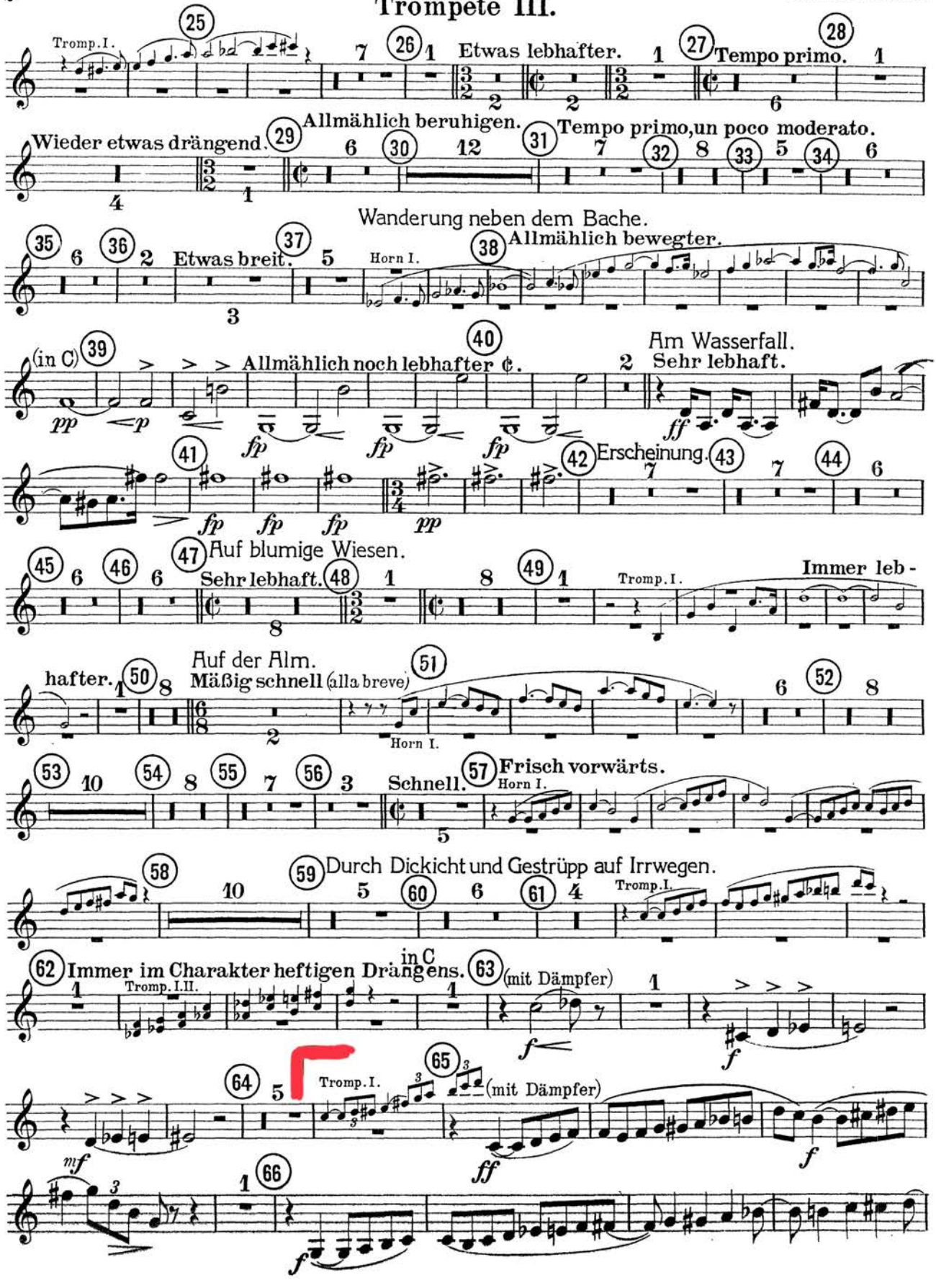
Richard Strauss

Alpine Symphony, Op.64

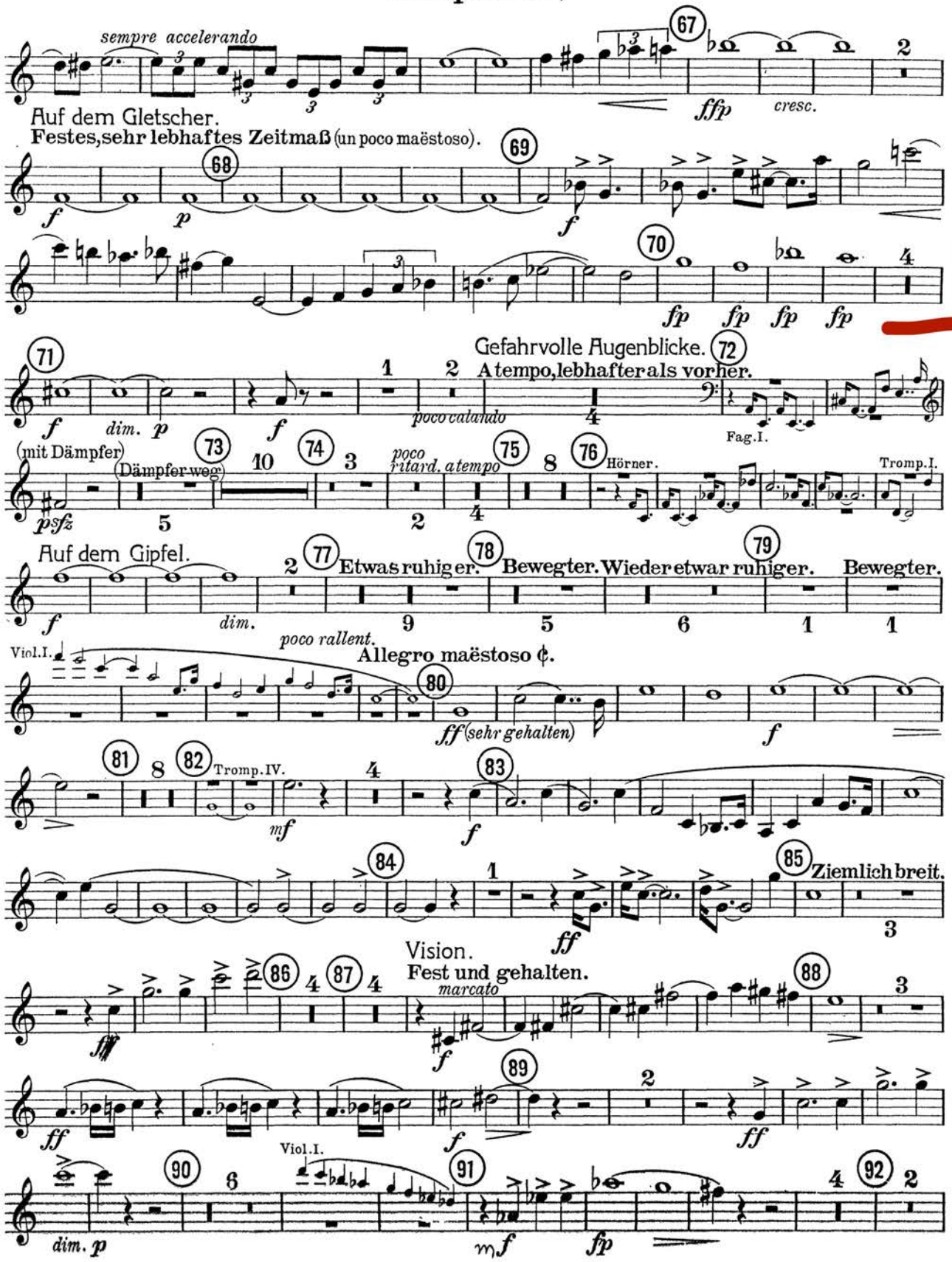
Trompete III.



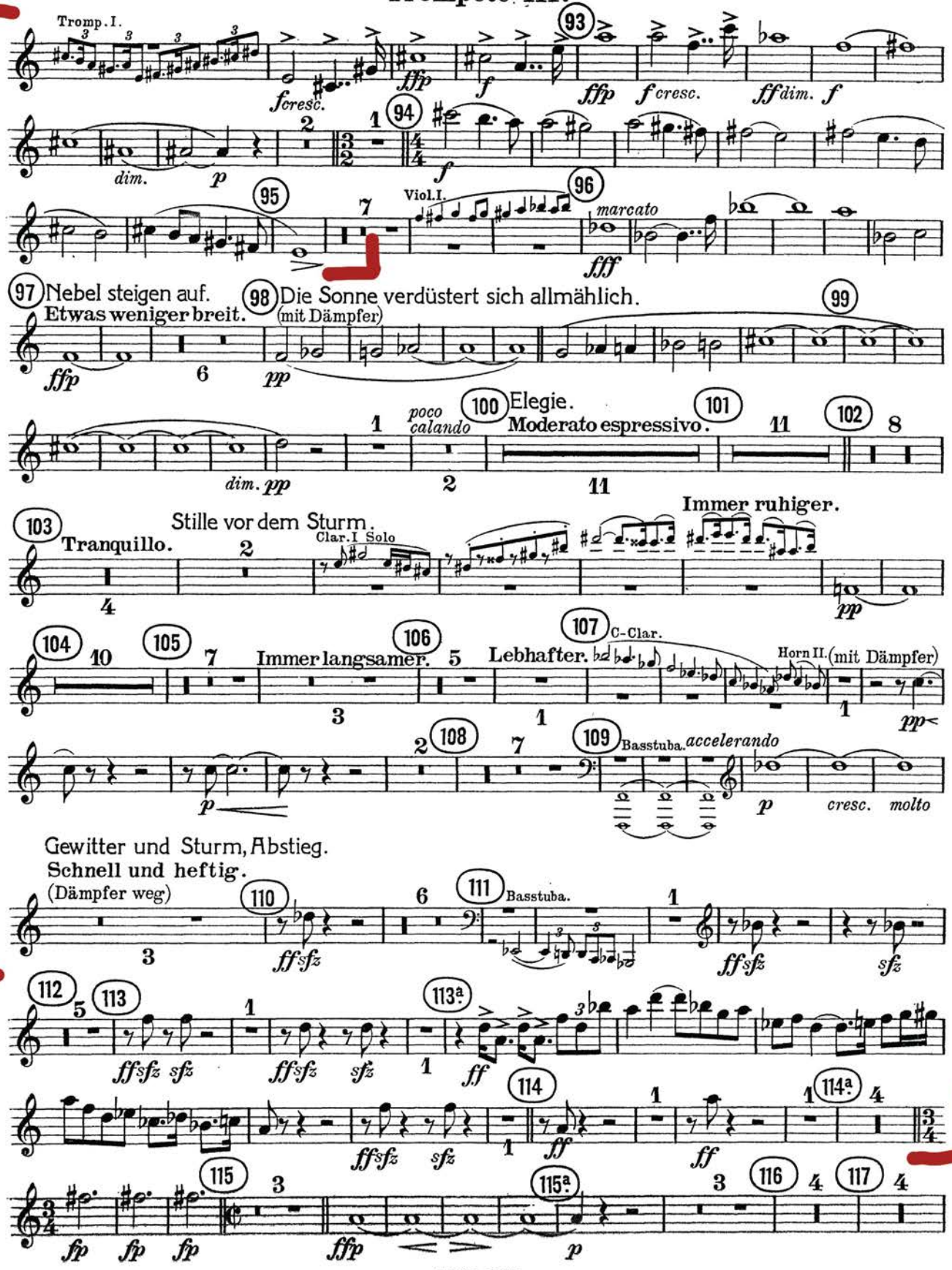
Trompete III.



Trompete III.

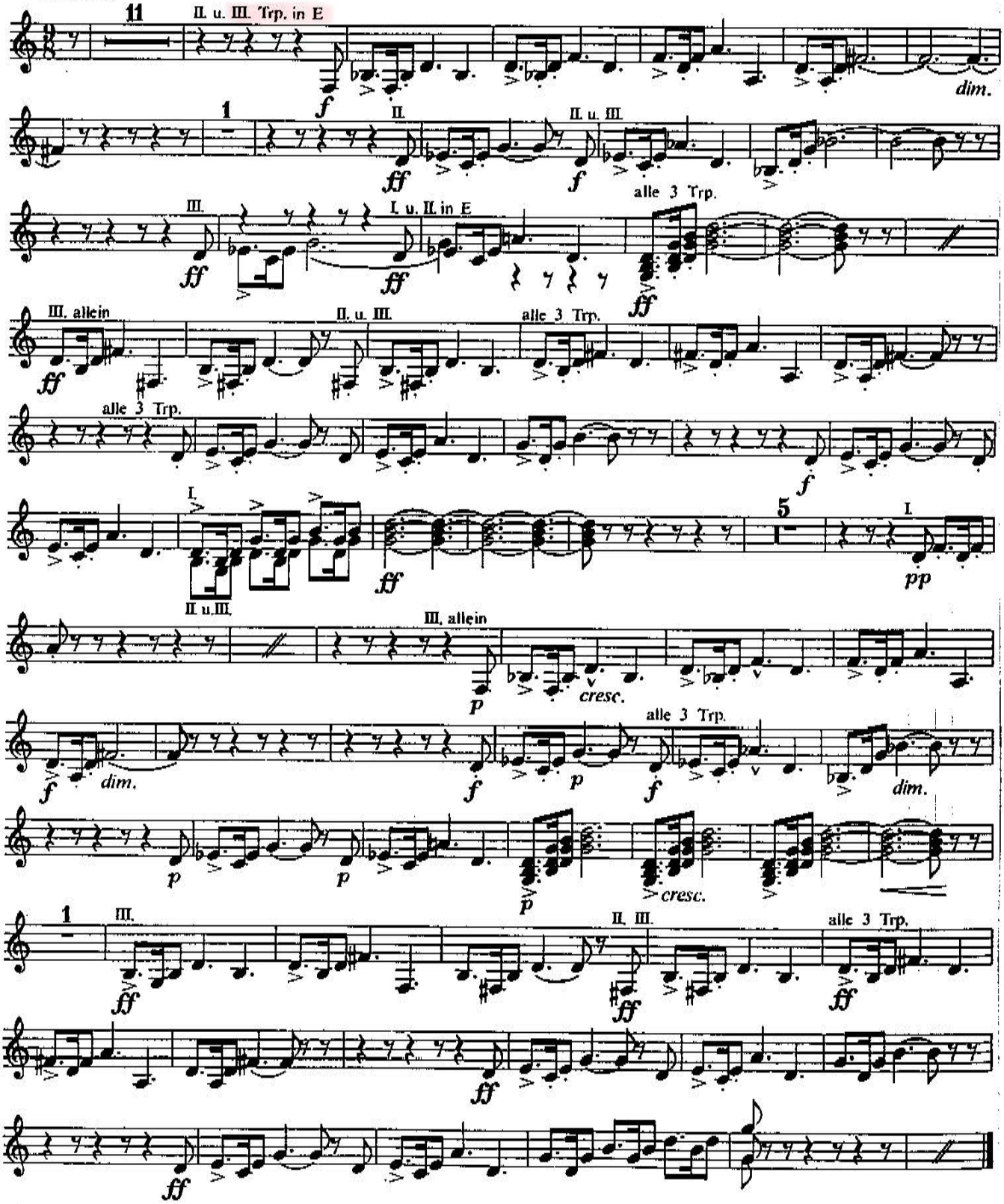


Trompete III.



3. Tp

3. Aufzug

1. Szene (Walkürenritt)

Lebhaft