



FONDAZIONE LIRICO SINFONICA
PETRUZZELLI E TEATRI DI BARI

Ministero dei Beni e delle Attività Culturali e del Turismo | Comune di Bari | Città Metropolitana di Bari | Regione Puglia

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Pique Dame

3. Akt 5. Bild
Nr. 18 Zwischenaktmusik

Largo [$\text{♩} = 50$]

II. Trp. in B (weit hinter der Szene)

Peter Tschaikowsky

12

ff

15

17

8

35

ff

38

40

Romeo und Julia

Nr. 11 Ankunft der Gäste

Assai moderato [$\text{♩} = 96-100$]

poco rit. a tempo

Sergej Prokofieff

Musical score for Nr. 11, Arrival of the Guests. The score is in 4/4 time and consists of three staves. The first staff is for Horns (Hörner) and the second for Cornet in B (Kornett in B). Both parts have a Solo section starting at measure 63. The tempo is Assai moderato (96-100 bpm), with a slight ritardando (poco rit.) before returning to the original tempo (a tempo). Dynamics include *p dolce* and *ten.* (tension). The key signature has one flat (B-flat).

Nr. 12 Maskenspiel

Andante marciale [$\text{♩} = 72$]

Solo
Kornett in B

Musical score for Nr. 12, Maskenspiel. The score is in 4/4 time and consists of one staff for Solo Cornet in B. The tempo is Andante marciale (72 bpm). The dynamics are marked *p* (piano). The key signature has one flat (B-flat).

Nr. 48 Morgenständchen

Andante giocoso [$\text{♩} = 126$]

Musical score for Nr. 48, Morgenständchen. The score is in 2/4 time and consists of four staves for Cornet in B. The tempo is Andante giocoso (126 bpm). The dynamics are marked *mf cantab.* (mezzo-forte cantabile). The key signature has two flats (B-flat and E-flat). The score includes first and second endings and various measures (335, 336, 337, 338).

Eine Alpensinfonie

Richard Strauss
op. 64

Schnell
I. II. Trp. in B

Auf dem Gletscher
Festes, sehr lebhaftes
Zeitmaß [ca 120]

III. IV. Trp. in C

fp *f* *p* (*un poco maestoso*) *mf*

f *p*

68 69

fp *f*

fp *f*

70 71

ff

fp *fp* *fp* *fp*

70 71

75 I. Solo in B

pp *p* *f*

p *f*

75

91 2 I. in C

mf

91

92

93

Gewitter und Sturm.
Abstieg
Schnell und heftig [ca 138]

I. Solo in C

ff

93

Sinfonie Nr. 3

d-Moll

1. Satz

Mehr langsam, misterioso

Anton Bruckner

(ca. 69) 2

1. Vl. *pp*

1. Trp. in F *p*

7

OVERTURE N. R 3

LEONORE

Tromba

L. VAN BEETHOVEN

252 D 1 2
*Pos. I f *Pos. I

261 Solo
in der Entfernung blasen

275 Tempo I
16 in der Nähe blasen

296 Tempo I
E 52
*Cor. I 1 2

354 9
p cresc.

374 F
ff sempreff

383 1

395 f f f G f f f 1
*Cor. III

407 p cresc. *Fag. I cresc.

2. Aufzug

Tannhäuser

3. Szene

Allegro $\text{♩} = 72$

Richard Wagner

I. in H(auf der Bühne)

II. u. III. in H(auf der Bühne)

4. Szene

à vier

à vier

nur eine

nur eine

rit.

rit.

Allegro $\text{♩} = 84$

I. in H

II. u. III. in H

Beethoven, sinfonia 5 in C min.

TROMBA I in C

A **37**

ff *ff sempre* *sf* *sf* *sf > p*

Gustav Mahler Symphony No. 4 in G Major 2. Trompete.

I.

Heiter, bedächtigt. nicht eilen. 3
 Recht gemächlich. (Haupttempo.) 14
 1 Tempo I. 14
 2 Frisch. 6
 3 Breit gesungen. 3

Nicht eilen. 1 1 13 1 4
 Sehr gemächlich. langsam. 1 4 5 Wieder gemächlich. 10

6 Tempo I. 7 Wieder sehr ruhig u. etwas zurückhaltend. 8 Tempo I. Nicht eilen. 9 3 Ein wenig drängend. 10 17 11 Immer fließend. 7

Viol. I. 8. in F, mit Dämpfer 2 mit Dämpfer. 12 5

mit Dämpfer. 6 13 10 14 9 Horn in F. 10. 11. in B. p

1 15 in F, mit Dämpfer. 1 in B. offen 2 16 11
 f p 8 mf f sf p f

in F 17 ff ff ff mf 3 3 3

dim.

dim. 2 nicht zurückhaltend. Streng im Takt, nicht ritento. 2 1 1

Mahler — Symphony No. 4 in G Major

2. Trompete.

18 Wieder wie zu Anfang. Gemächlich, behaglich. 19 10 in F. 20 Wild. 1

12 *ff* 4

Schwungvoll. 1 5 Zeitlassen. *a tempo* *rit.* *a tempo*

3 1 2 1 2

21 Sehr gemässigt. Viol. Solo. in F. 3

1 2 3. 4. 19

Heftig. 22 Wieder gemächlich. in F. mit Dämpfer 4 23 8

1 16 *p*

Ruhig und immer ruhiger werden. 24 Allmählich zurückhalten. Noch langsam u. *poco a poco*. etwas zögernd. *stringendo* Allegro.

7 11 2 3 4

II.

In gemächlicher Bewegung. 1 12 2 23 nicht eilen. Etwas gemächlicher.

33 3 22

4 21 5 Tempo I. Tromba I. 5

11 12. 13. *p*

7 6 2

Tromba I. *pp* 3 mit Dämpfer 7 24

pp 3. 4. 5. 6. *f* *p* *f*

Scheherazade

Suite symphonique

Nikolai Andrejewitsch Rimsky-Korsakow, op. 35

Allegro molto
I u. II in B ^{a2} senza sord.
f risoluto e marcato

13 2 3

Più stretto ^{a2} 7
mf

Spiritoso

I in A

II in A

R. Shuman - Symphony No. 2 in C Major

in C.
Sostenuto assai. ♩ = 76.



Suppé — Light Cavalry Overture

TRUMPET II IN B \flat

Andantino con moto

The musical score for Trumpet II in B \flat consists of 12 staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked *Andantino con moto*. The score begins with a *pp* dynamic. The first three staves feature a melodic line with eighth and quarter notes, including rests. The fourth staff introduces a rhythmic pattern of eighth notes with a *p-f* dynamic. The fifth and sixth staves continue this rhythmic pattern. The seventh staff features a *sf* dynamic. The eighth and ninth staves show a mix of rhythmic patterns and dynamics, including *sf* and *f*. The tenth and eleventh staves continue the melodic and rhythmic development. The final staff concludes with a sustained note and a *f* dynamic.

STRAVINSKY: Petrouchka (1947): Part 3 (Ballerina Dance, Waltz) & Part 4 (Concl.)

Pist. in Bb

(♩ = 46) I Solo

134 Allegro (♩ = 110-118)

mf *3* *(staccatissimo)* *mf* *mp*

mf *mp* *mf*

mf *mp*

139

STRAVINSKY: Petrouchka - cont.

141 Lento cantabile (♩ = 70-80) Solo *mf ben cant.*

142

143 G.P. Allegretto (♩ = 64-72) Solo *f*

144 *pp*

145 *come sopra*

146 *come sopra*

147 *come sopra*

148 Con furore, ♩ = 138 Lento 2 rall.

149 Lento cantabile (tempo di Valse) (♩ = 70-80) *mf ben cant.*

150 *sim.*

265 Solo (♩ = 55-58) con sord. *ff*

266 I. only *ff*

267 *fff* *a tempo* rit. fine

Quadri di un'esposizione

Promenade

Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto [ca. 84-88]

Modest Moussorgski
Orchesterfassung
von Maurice Ravel

The musical score for the first part of 'Promenade' is written for two trumpets in C. It consists of five systems of staves. The first system shows the beginning of the piece with a forte (f) dynamic. The second system includes a first ending bracket (1) and a forte (f) dynamic. The third system includes a second ending bracket (2) and fingerings (2, 1, 1) above the notes. The fourth system includes a third ending bracket (3) and fingerings (2, 2, 2) above the notes, followed by a fourth ending bracket (4) and a forte (f) dynamic. The fifth system includes a fifth ending bracket (5) and a forte (f) dynamic. The score is in 3/4 time and features a variety of rhythmic patterns and dynamics.

Promenade

Moderato non tanto, pesante

The musical score for the second part of 'Promenade' is written for two trumpets in C. It consists of two systems of staves. The first system shows the beginning of the piece with a forte (f) dynamic. The second system includes a first ending bracket (1) and a forte (f) dynamic, followed by a ritardando (rit.) marking and a first ending bracket (1). The score is in 3/4 time and features a variety of rhythmic patterns and dynamics.

Sinfonie Nr. 5

1. Satz (Trauermarsch)

cis-Moll

Gustav Mahler

In gemessenem Schritt. Streng. Wie ein Kondukt (♩ ca. 63)

1. Solo in B

p sf sf sf sf

6

sf molto f f (Triole: flüchtig) sf

12

sf ff ff sempre ff

19

f ff ff Pesante (Fortsetzung nächste Seite)

278

PP espr. 13

286

p sf

369

dim. f f Klagend 18 Zurückhaltend Poco meno mosso

380

f dim. streng im Tempo

387

p dim. pp verlöschend 19 8

401

p pp mit Dämpfer p veloce pp 3 6

Don Pasquale

2. Akt 3. Bild

Nr. 5 Vorspiel, Szene und Arie

Gaetano Donizetti

Mae-sto-so
1. Trp. in B Solo
dolce *p* *rit.* *rall.* *a tempo* *f*

OTELLO

1. Akt 2. Szene

Allegro con brio [♩ = 120]

Giuseppe Verdi

Lu. II. Kornett in A

ff

Lu. II. Trompete in E

(Der Kampf dauert fort)

a2

a2

1

1

2. Akt 5. Szene

Allegro sostenuto

Lu. II. Kornett in A

ff (Othello packt Jago an der Gurgel und wirft ihn zu Boden)

I. u. II. Trp. in E

F

Don Carlos

3. Akt

2. Szene

Allegro agitato [$\text{♩} = 132$]

Un poco più animato

Giuseppe Verdi

1 **F** I. Kornett in As

[Fortsetzung nächste Seite]

Verwandlung 1. Szene

Assai moderato [$\text{♩} = 60$]

I. Kornett in A

p espressivo cantabile

II. Kornett in A

D

Lohengrin

Vorspiel

Langsam

Richard Wagner

First system of the prelude. The top staff is marked "I. in D" and the bottom staff "II. III. in D". Dynamics include *p*, *f* *sehr gehalten*, and *ff*. The music features a melodic line in the upper register and a harmonic accompaniment in the lower register.

Second system of the prelude. Dynamics include *ff*, *dim.*, and *pp*. The melodic line continues with a triplet and a deceleration, while the accompaniment provides a steady harmonic base.

Third system of the prelude. Dynamics are *pp*. The system includes fingerings (3, 2) and articulation marks. The melodic line concludes with a final note, and the accompaniment ends with a double bar line.

1. Aufzug 2. Szene

Lebhaft

I. in E

First system of Act 1, Scene 2. The top staff is marked "I. in E" and the bottom staff "II. III. in E". Dynamics are *pp*. The music is more rhythmic and active than the prelude.

Second system of Act 1, Scene 2. The instruction "immer *p* und zart" is written above the staff. The music continues with a consistent rhythmic pattern.

Third system of Act 1, Scene 2. Dynamics include *dim.*. The system concludes with a double bar line.

MOUSSORSKI (Tableaux...)

Samuel Goldenberg und Schmuyle

Andante [♩ ca. 66-69]
(con sord.)

I. Trp. in C

58 *ff* sord.

59

60

ff II. Trp. in C

61 *f*

ff *f* *cresc.*

63 *ff*