

in E \flat major

for Trumpet and Piano *

Edited by ROGER VOISIN

B \flat TRUMPET

JOHANN NEPOMUK HUMMEL
(1778-1837)

Allegro con spirito

Tutti

25

29

*) Optional cut from here to measure 60
Orchestral material available on rental from the publishers
* Originally for Trumpet and Orchestra.

TRUMPET

Musical staff 1: Treble clef, key signature of two flats. Measures 1-10. Dynamics: *p*, *mf*, *cresc.*

Musical staff 2: Treble clef, key signature of two flats. Measures 11-20. Dynamics: *f*, *mf*, *p*. Markings: 120, 2.

Musical staff 3: Treble clef, key signature of two flats. Measures 21-30. Dynamics: *mf*. Markings: 130, 2, V V V V etc.

Musical staff 4: Treble clef, key signature of two flats. Measures 31-40. Markings: 3, 3.

Musical staff 5: Treble clef, key signature of two flats. Measures 41-50. Dynamics: *fp*. Markings: *tr*.

Musical staff 6: Treble clef, key signature of two flats. Measures 51-60. Dynamics: *cresc.* Markings: 140, *tr*.

Musical staff 7: Treble clef, key signature of two flats. Measures 61-70. Dynamics: *p*. Markings: 3, 150, 7, 3, 160, 10, 170, 5.

Musical staff 8: Treble clef, key signature of two flats. Measures 71-80. Markings: 180.

Musical staff 9: Treble clef, key signature of two flats. Measures 81-90. Markings: 190.

Musical staff 10: Treble clef, key signature of two flats. Measures 91-100. Dynamics: *dolce*. Markings: 2, 190.

Musical staff 11: Treble clef, key signature of two flats. Measures 101-110. Dynamics: *p*.

*) Optional cut from here to measure 170

Concerto a Tromba principale

Trumpet in E or Eb

Johann Nepomuk Hummel

(1778-1837)

Allegro con spirito [$\text{♩} = 138$]

41 A 17 B 4

66 Solo 3
[mf] — [f]

71 [p]

77 [f] tr

82 3 3 C 5 [p]

93 3

100 [f] 3

106 4 D [p]

115 2

Trumpet in E or Eb

122
[p]

127
2 [E] [p]

133
3 [mp] [mf] [f]

137
[p] [f]

144
tr [F] 28 [f]

176
[G] [mf]

182
[p]

187
2 [p]

195
[,] [H] [mf] [p]

200
[p]

Jean Sibelius
Karelia Suite, Op. 11

Tromba I

I. Intermezzo.

in F.
Moderato. 22 A 16 B 6 C 4 *Un pochett. string. al* D *Meno.*

Tromb. e Tuba

E

F

cresc.

G 1 2 3 4 5 6 7 8 *Più moderato.* 12 H 23

ff *dim. molto* *ppp*

II. Ballade taet.

Jean Sibelius
Karelia Suite, Op. 11

Tromba II

I. Intermezzo.
in F. Moderato. *Un pochett. string. al* Meno.
22 A 16 B 6 C 4 1 2 3 4 D

Tromb. e Tuba

E

F

cresc.

Più moderato.
G₁ 2 3 4 5 6 7 8 12 H 23

ff *dim. molto* *ppp*

II. Ballade tacet.

Jean Sibelius
Karelia Suite, Op. 11

Tromba III

I. Intermezzo.

in F.
Moderato.

Un pochett. string. al Meno.

22 A 16 B 6 C 4 1 2 3 4 D

Tromb. e Tuba *mf*

mf

f

cresc.

ppp *dim. molto*

G 1 2 3 4 5 6 7 8 12 H 23

II. Ballade tacet.

STRAVINSKY: Firebird Suite: Parts II (Danse Infernale) & III (Berceuse)

Suggested Equipment: C Trumpet

Character: Part II: **Aggressive, Agitated** Part III: **Majestic, Grand, Triumphant**

Special Notes: Accented notes through the work are generally in a detached style (more like marcato). The exception would be in Part III, section 19, where the accented notes should be played broadly. Then beginning with the "poco a poco allarg." the notes should begin to detach more and more until the "Molto Pesante". The concluding half notes should be broad while accented. Before the final three bars, the entire orchestra generally pauses slightly, breaking time before commencing the long sustained crescendo. The final note can be started with a breath attack rather than a tongued attack. Reserve more of the crescendo for the final third of the tied notes.

In Part II, be sure the accented quarters are full value and phrase to the eighth which follows. Be certain the triplet just after #11 is even, not played like two sixteenths and an eighth.

Also in Part II, in the first trumpet, immediately following the two bars at #11 are two measures of rest, followed by the solo two measures before #12. This portion of the excerpt is not generally called for, but the committee may include it to see how you can shift styles. There is a dramatic shift in weight as well as volume. Section #12 should be as light as section #11 is heavy. Count through all rests.

2. Danse Infernale

I. in C

II. in C

(in C)

sfff

f

mf subito

sfff

sf

f

sfff

p

2

3

5

BARTOK: CONCERTO FOR ORCHESTRA: Movements I, II, & V

Suggested Equipment: C or Eb Trumpet

Character: **Ia: Gentle, Fluid** **Ib: Majestic Fanfare** **II: Witty, Biting** **V: Jubilant, Bold**

Special Notes: In the first passage, keep the sixteenths light but fluid. The figure can be played with a very slight weight on the first sixteenth. In the second movement at the end of measure 101, there should be a brief pause (caesura) in the music. In the fifth movement, there may be a tendency to play too loudly. Be sure the slurs are correctly played; a slight lift-off the ends of the slurs will help. Count out the measures rest within the excerpt making sure to keep absolute time (imagining the rest of the music) as you count. Play these passages with steady tempo and precise rhythm!

I.

(m. 39) **Andante** (♩ = 64-68)

Trpts in C

44

(m. 328) **Allegro vivace** (♩ = 83-90)

Trpts in C

BARTOK: Concerto for Orchestra - cont.

II.

Trpts I & II in C (♩ = 84)

90 *con sord.*
p

con sord.
p

(breve) 102
mp
mp

109
p
mf

116
p
mf
p
mf

123 *senza sord.*
mf
mf

135

Detailed description: This page contains the musical score for the second movement of Bartok's Concerto for Orchestra, specifically for the Trumpets I and II in C. The score is written in 2/4 time with a tempo of quarter note = 84. It begins at measure 90 with the instruction 'con sord.' and a dynamic of 'p'. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature changes from one flat to one sharp. The score includes several dynamic markings: 'p', 'mp', and 'mf'. A 'breve' marking is present above measure 102. The score concludes at measure 135.