

# Signal aus Ouverture zu Leonore Nr. 2

Ludwig van Beethoven  
op. 138

**Allegro** [390]

Trp. in Es *Un poco sostenuto*

*f* (auf der Bühne)

[394] VI.

[398] **Tempo I**

*p* *f* *p* *f* *p* *f*

*Un poco sostenuto*

[408] VI.

# Signal aus Ouverture zu Leonore Nr. 3

L. van Beethoven  
op. 138

**Allegro** [268]

Trp. in B *colla parte*

*f* (auf dem Theater)

[273] VI.

**Tempo I** 12

Fl. *cresc.*

[294] *colla parte*

[296]

[Dieses Signal wird auch in  
der Oper „Fidelio“ gespielt.]

## Carmen

## Vorspiel

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

Georges Bizet

⑨ I.II. Trp. in A

*ff*

*dim.*

*f*

⑩

*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

# Sinfonie Nr. 2

C-Dur

Robert Schumann  
op. 61

## 1. Satz

Sostenuto assai [♩ = 76]

I. Trp. in C

1

pp

10

5

poco crescendo

dim.

Detailed description: This block contains the first staff of music for the first trumpet part. It begins with a treble clef and a 6/4 time signature. The music consists of a series of notes, some with slurs and accents. A box containing the number '10' is placed at the beginning of the staff. The dynamic marking 'pp' is written below the first few notes. A bar line is present after the fifth measure, with the number '5' above it. The music continues with further notes and slurs. The dynamic markings 'poco crescendo' and 'dim.' are written below the staff towards the end. The staff concludes with a double bar line and repeat slashes.

# Petrushka (1947)

## Dance of the Ballerina

Igor Stravinsky

Trumpet in B<sup>b</sup>

134 Allegro ♩=116  
3



*mf*

135



*p* *mf*

136



*p*

137



138



139



# Pines of Rome

## II. Pini presso una catacomba

Ottorini Respighi

Trumpet in C

Più mosso ♩=60

The musical score is written for a Trumpet in C in 6/4 time. It consists of three staves of music. The first staff begins with the tempo marking 'Più mosso ♩=60' and the dynamic marking '*f ma dolce ed espressivo*'. The first staff contains a triplet of eighth notes and a slur over a phrase of notes. The second staff continues the melodic line with a slur and an accent (>) under a note. The third staff concludes the phrase with a triplet of eighth notes, a slur, and an accent (>) under a note. The piece ends with a double bar line.