

Symfonie č. 8.

A. Dvořák  
Op. 88.

do C Adagio II. věta.

do D Allegro ma non troppo IV. věta.

Slovenské tance, 1. řada. A. Dvořák

IV.

do C Tempo di Menuetto

# Bilder einer Ausstellung

## Promenade

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

Modest Mussorgski  
Orchesterfassung  
von Maurice Ravel

I. Trp. in C

II. Trp. in C

*f*

①

*f*

② 2 1 1

*f*

③ 2 2 ④ 2

*f*

⑤

*f*

# Scheherazade

Nikolai Rimsky-Korsakow  
op. 35

**Q**

*f*

**R**

**T** Solo

*mf* *dimin.* *pp*

**U** 16 **V** 28

# Sinfonie Nr. 5

cis-Moll

Gustav Mahler

278 I. Trp. in F <sup>13</sup> molto portamento  
*pp espr.*

286 *p*

# Sinfonie Nr. 7

e-Moll

## 5. Satz (Rondo-Finale)

Gustav Mahler

Tempo I (Allegro ordinario) [ca. 120]

223 Hörner in F *ff*

I. Trp. in B ohne Dämpfer <sup>7</sup> *Maestoso*

8 <sup>224</sup>

# Petruschka

(Revidierte Fassung 1947)

Igor Strawinsky

134 [ca. 108] <sup>3</sup> I Solo in B *mf*

135 *senza sord.* *p* *mf*

136 *p*

137

138

# 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

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

*fp* *fp* *ff* *f* *dim.* *p*

68 69 70 71

# Sinfonie Nr. 2

Robert Schumann  
op. 61

## 1. Satz

C-Dur

Sostenuto assai [♩ = 76]

I. Trp. in C

*pp* *p*

10 5

*poco crescendo* *dim.*

# Concerto for Orchestra

Béla Bartók

## 2. Satz: Giuoco delle coppie

Allegretto scherzando [♩ ca. 80]

I. Trp. in C 90 con sord.

Musical score for I. Trp. in C and II. Trp. in C, measures 90-95. The I. Trp. part starts with a dynamic of *p* and includes a marking *\*) con sord.* The II. Trp. part also starts with a dynamic of *p*. The music features a rhythmic pattern of eighth notes and quarter notes.

Musical score for I. Trp. in C and II. Trp. in C, measures 96-102. The I. Trp. part starts with a dynamic of *mp* and includes a marking *(breve)*. The II. Trp. part starts with a dynamic of *mp*. The music features a rhythmic pattern of eighth notes and quarter notes.

Musical score for I. Trp. in C and II. Trp. in C, measures 103-108. The I. Trp. part starts with a dynamic of *p*. The II. Trp. part starts with a dynamic of *p*. The music features a rhythmic pattern of eighth notes and quarter notes.

Musical score for I. Trp. in C and II. Trp. in C, measures 109-115. The I. Trp. part starts with a dynamic of *mf* and includes markings *p*, *mf*, and *p*. The II. Trp. part starts with a dynamic of *mf* and includes markings *p*, *mf*, and *p*. The music features a rhythmic pattern of eighth notes and quarter notes.

Musical score for I. Trp. in C and II. Trp. in C, measures 116-121. The I. Trp. part starts with a dynamic of *mf*. The II. Trp. part starts with a dynamic of *mf*. The music features a rhythmic pattern of eighth notes and quarter notes.

# 5. Satz: Finale

Presto [♩ ca. 132-144]

II. Trp. in C [201] *f*

I. Trp. in C *f*

II. Trp. *f*

[216] *f*

[224] *f* *più f*

Signal aus

## Ouverture zu Leonore Nr. 3

L. van Beethoven  
op. 138

Allegro [268]

VI. *f* (auf dem Theater)

Fl. *cresc.* [294] *f* colla parte

Trp. in B colla parte

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