

IL KOVAIONE

SCENA, ROMANZA E TERZETTO

N° 3

In MI. 10 *Recitativo* 15 *ALLEGRO* 35 6 *ANDANTE* 36 47 *ALLEGRO* 38 12

ANDANTE

39 *ALL. AGITATO*
fra queste braccia... fidi - da! 70 M'odi! No! 42 *Debut!* *ALL. ASSAI MOSSO*

In MI

7 non può! 43 10 4 con - dan - nò. 44 31

FAUST

Zweiter Akt

GOUNOD

CORNET IN B

Nr. 5 Allgemeiner Chor (Kirche)

Kornett in B

Allegretto.

ff

p

ff

ff

ff

Chor. I Bass

Solo.

24

25

26

13

Carmen

Vorspiel

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

Georges Bizet

9 I. II. Trp. in A

f

10 *ff*

dim.

11 *p* *meno p*

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)

f

Allegro moderato [$\text{♩} = \text{ca. } 112$]

6 I. Trp. in B

33 6 1

ppp *ppp* *meno p*

1 34 2 1

poco a poco crescendo

Nr. 16 Duett

Allegretto moderato

(75) I. in B (hinter der Szene)
ppp
 II. in B (hinter der Szene)
ppp

(76)

(77) (Die Clairons kommen näher)
cresc. *mf* *cresc.*

(78) *f*

(79) *decresc.* *mf* *dim.*

p *smorzando*

Klavierkonzert G-Dur

1. Satz

Allegramente [♩ ca. 126-132]

I. Trp. in C sord.

senza sord.

2 ②

Maurice Ravel

© 1932 by Editions ARIMA et DURAND S.A. Editions Musicales
Mit Genehmigung der Verlage

Edition Peters

31608

142 stärker



BEETHOVEN: LEONORE OVERTURES: Nos. 2 & 3 Off-Stage Trumpet Calls

Suggested Equipment: C or Bb Trumpet

Character: **Bold, Brilliant Fanfare**

Special Notes: Each of these passages is played twice in each work (only one appearance of the excerpt is printed here): the second appearance is louder (sounding nearer) than the first. Exaggerate the firmness of tonguing for clarity considering the off-stage position. Note the pacing indicated; work for a natural accelerando/ritardando in each. The breath marks need not be for breathing, but they **do** indicate a break in the sustain. Some conductors may want the breaks omitted entirely. Prepare the excerpt both ways.

In Overture No. 2, the break indicated in the 4th measure should be minimal if at all. It may be best to prepare the bar without any break in line though with a slight break in timing followed by the accelerando as done in measure 3. As indicated above, prepare the passage with AND without the slight break and be able to play it both ways.

Overture No. 2

Allegro un poco sost.

in Eb

f *accel.* (as previous meas.)

Overture No. 3

Allegro (Solo auf der Bühne)

in Bb

f *accel.* *rall.* *pp*