FAUST

~~Zweiter Akt~~

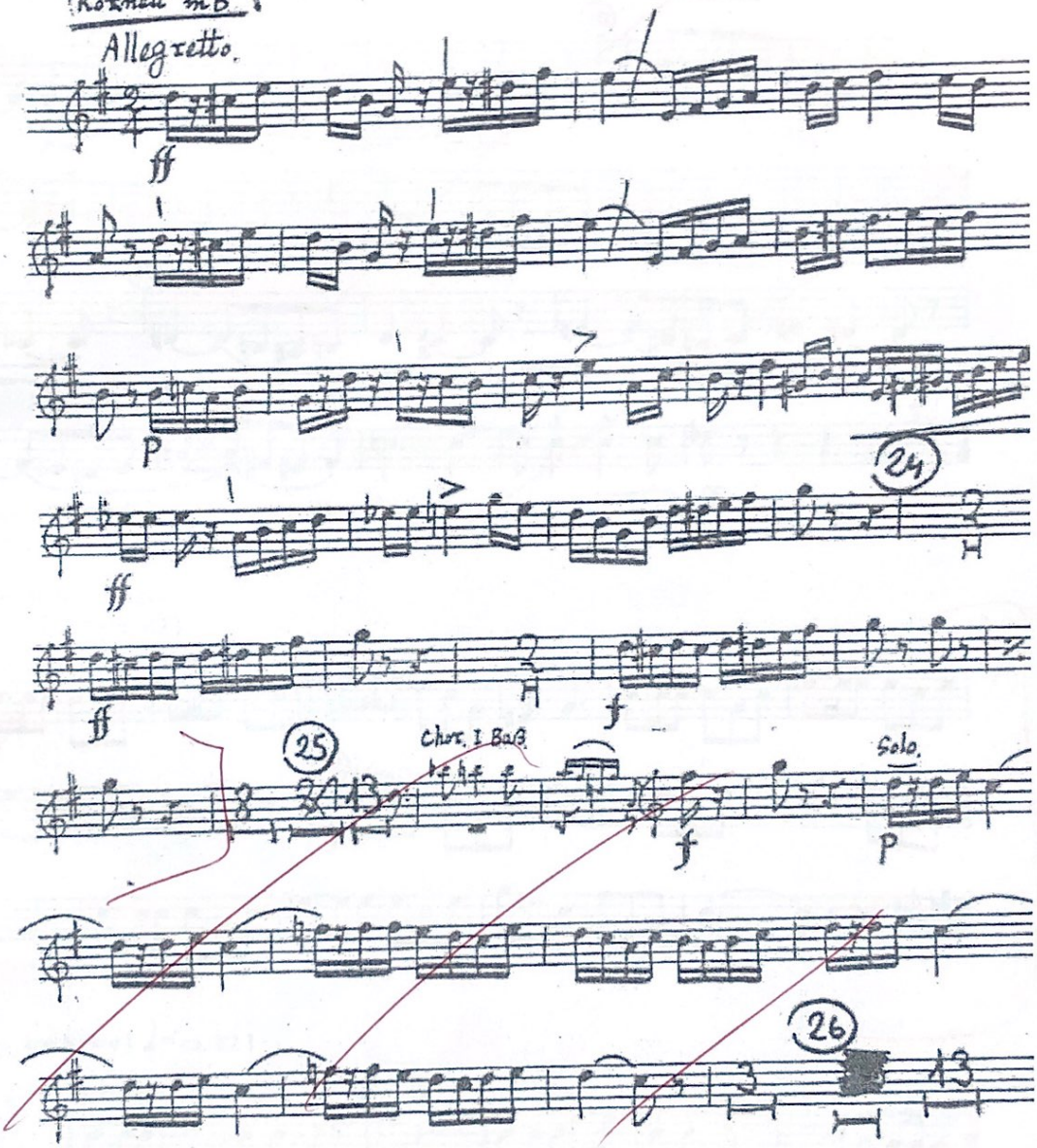
GOUNOD

CORNET INB

Nr. 5 Allgemeiner Chor (Kirmeß)

Kornett in B

Allegretto.

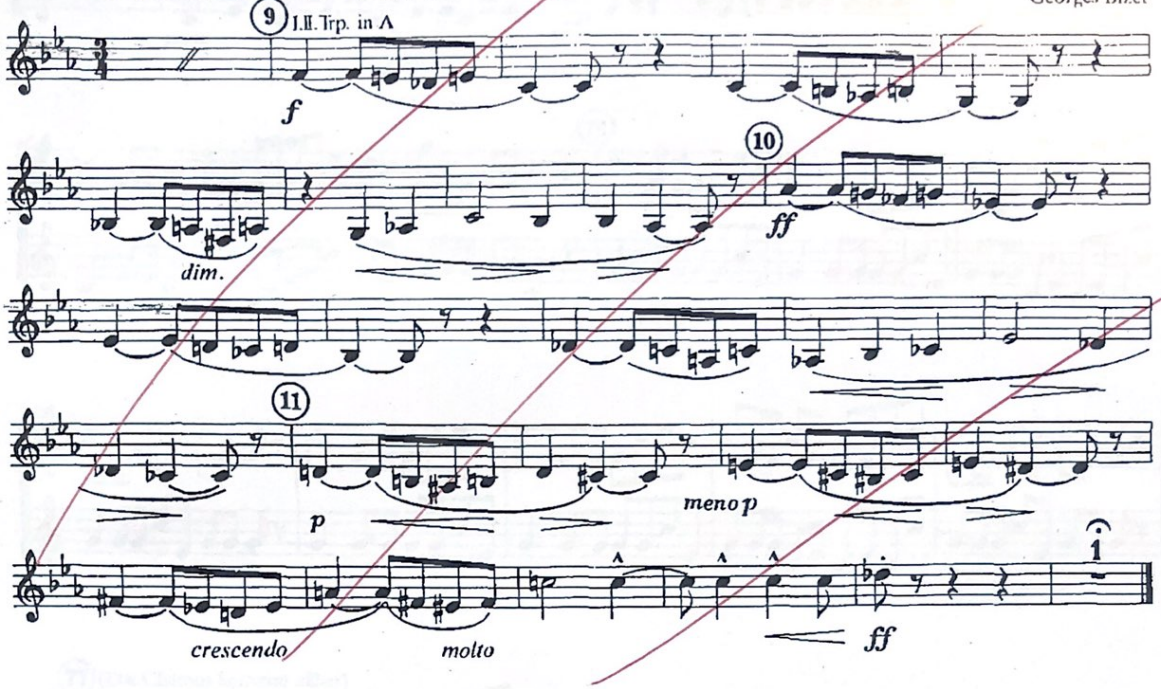


Carmen

Vorspiel

Andante moderato [♩ = ca. 69]

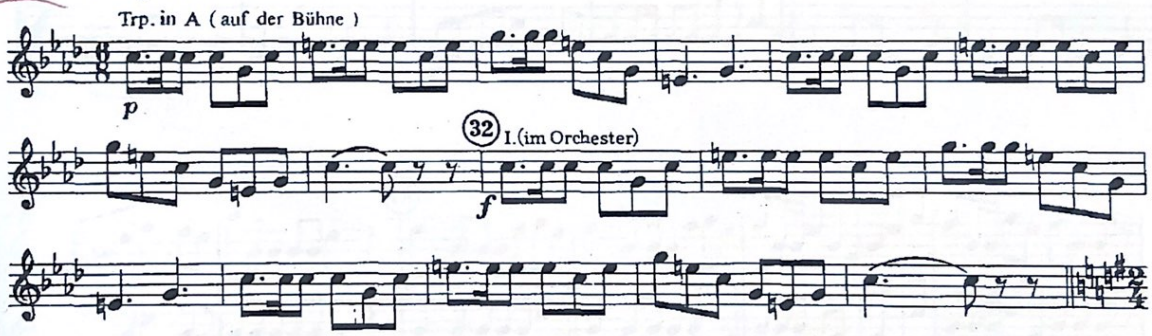
Georges Bizet



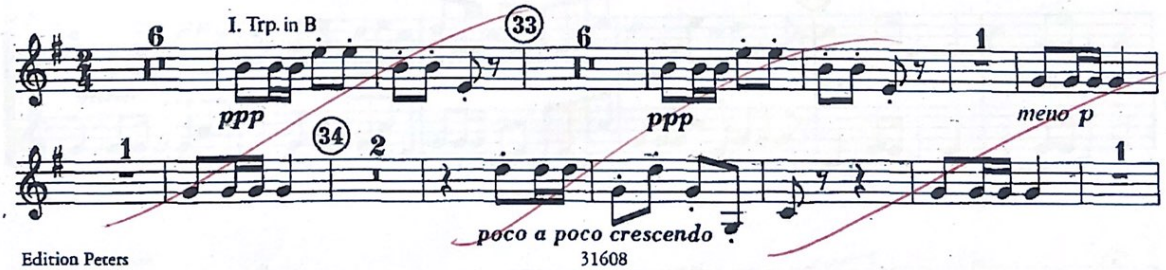
1. Akt

Marsch und Chor der Gassenjungen

Allegro [♩. = ca. 112]

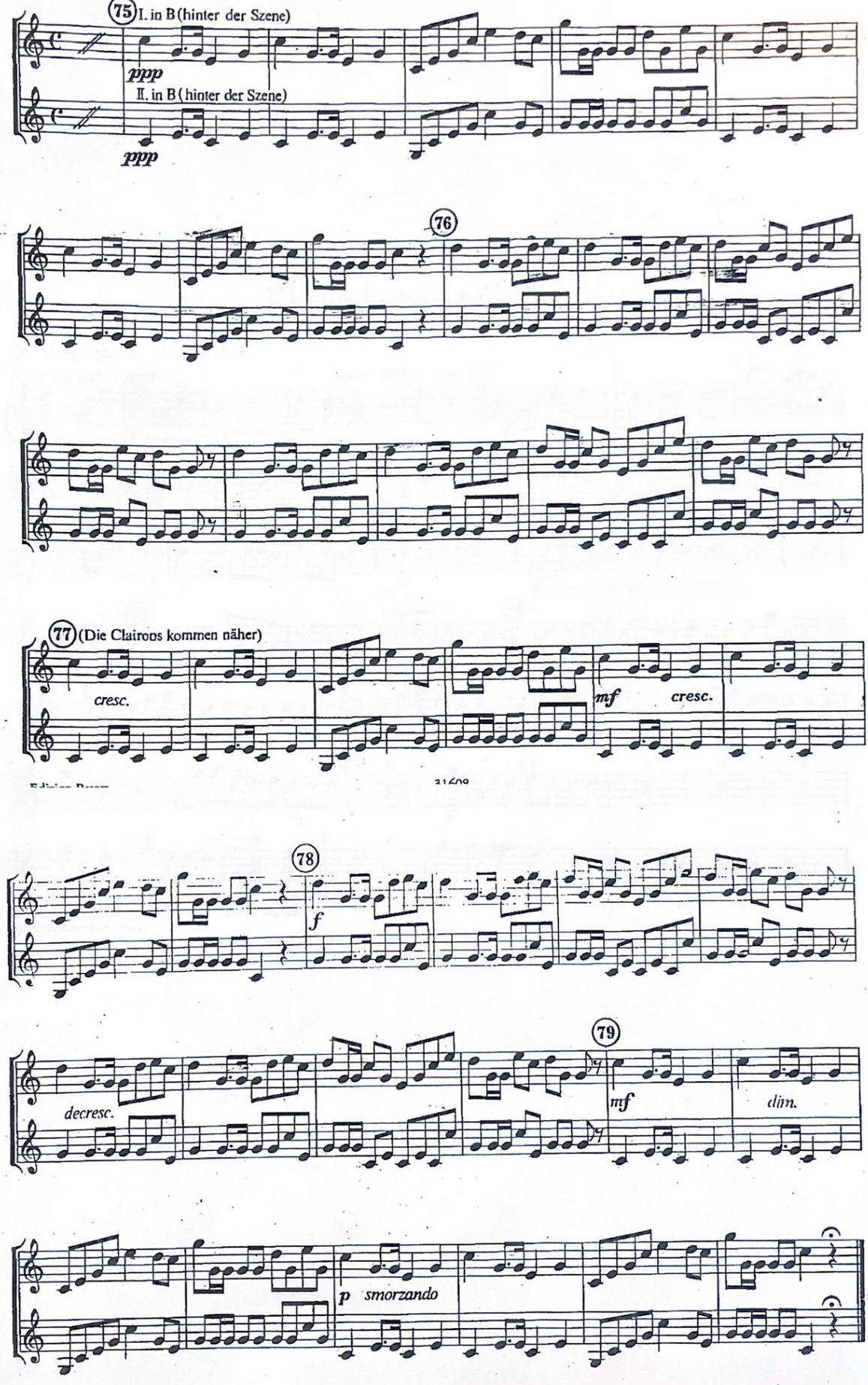


Allegro moderato [♩ = ca. 112]



Nr. 16 Duett

Allegretto moderato

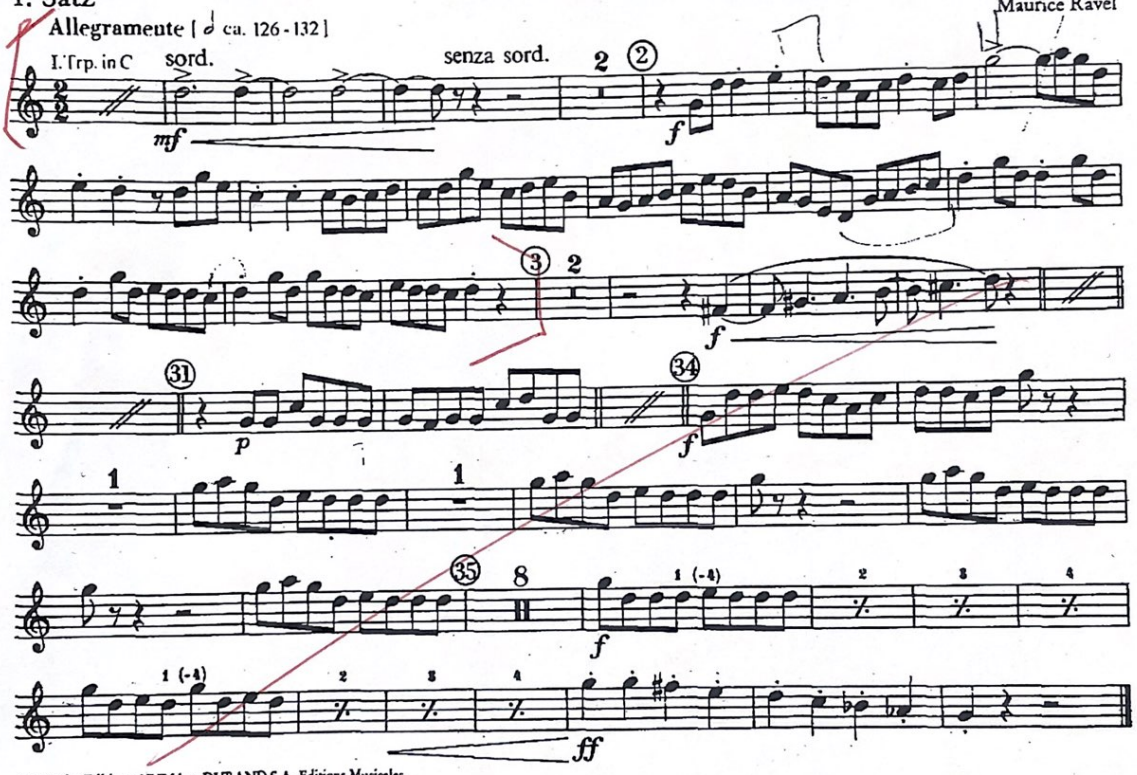


Klavierkonzert G-Dur

1. Satz

Maurice Ravel

Allegramente [♩ ca. 126 - 132]



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Mit Genehmigung der Verlage

Tromba
(auf dem Theater)

Fidelio

Oper in zwei Aufzügen

Ludwig van Beethoven

Ouvertüre: *tacet*

Erster Aufzug

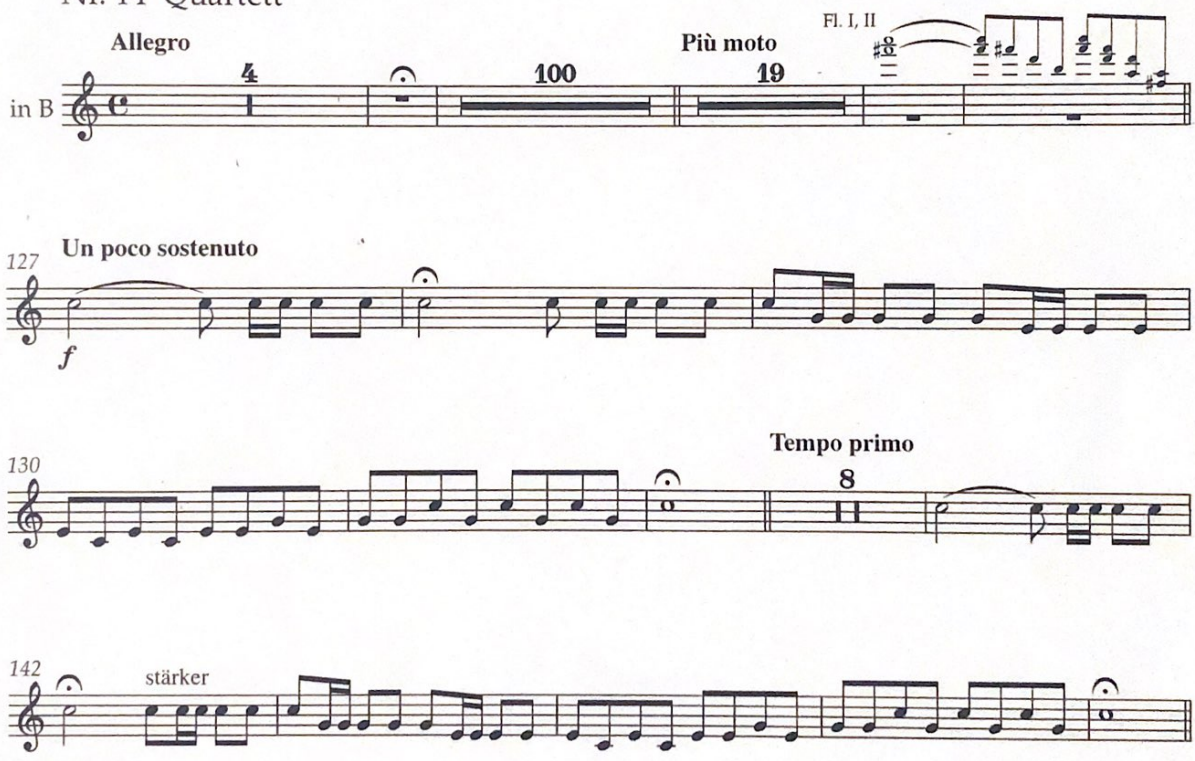
tacet

Zweiter Aufzug

Nr. 11 Introduktion und Arie bis Nr. 13 Terzett: *tacet*

[Dialog]

Nr. 14 Quartett



Nr. 15 Duett bis Ende: *tacet*

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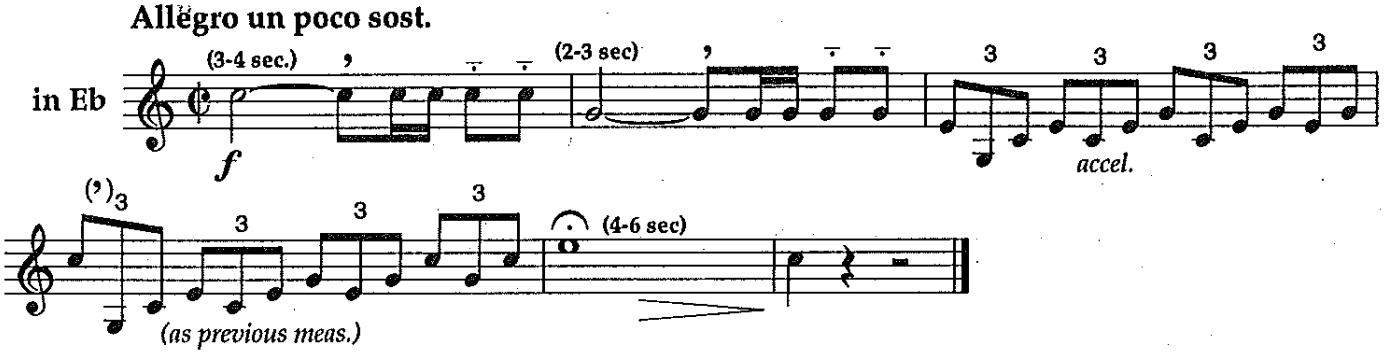
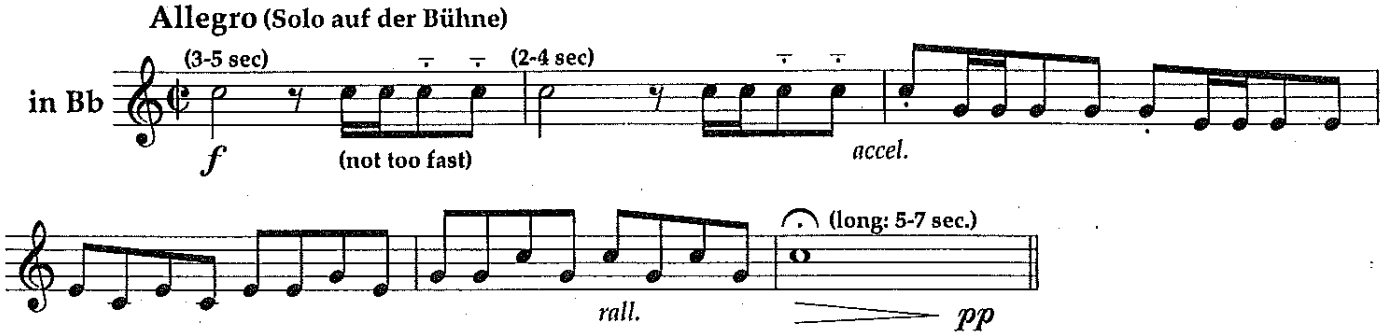
BEETHOVEN: LEONORE OVERTURES: Nos. 2 & 3 Off-Stage Trumpet Calls

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 <u>if</u> <u>at all</u>. 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



Overture No. 3