

# CONCERTO

II

for TRUMPET & ORCHESTRA

E-FLAT MAJOR & ES-DUR

HOB VII E:1

Franz Josef Haydn

(1732-1809)

Composed 1796

TRUMPET IN B $\flat$

1 21  
Allegro  
Orch.  
Str.

8 Tpt. Orch. Tutti f Vln. p f

13 Tpt. 13 2 22 Orch.

31 Ob.

37 Tpt. f

43 tr

49 p p

56 f tr tr

62

68 Orch. Tutti Fl.

Clear tonguing, excellent control, and beauty of sound are crucial to performing this movement with ease. Range is also a concern, as there are extended passages above the staff. My advice for students of all ages is to spend enough time on the basics so that one can approach this piece with joy and anticipation. Study this concerto by listening to the orchestral accompaniment, too, in order to better understand how the solo lines fit into Haydn's musical plan. A cadenza is appropriate at the end of this movement.

# CONCERTO

for TRUMPET & ORCHESTRA

TRUMPET IN D

D MAJOR ♯ D-DUR

Georg Philipp Telemann  
(1681-1767)

12 34 One measures of taps (two taps) precedes music

Allegro

Musical staff 1: Trumpet part, measures 1-4. Dynamics: *f* (measures 1-3), *p* (measure 4).

Musical staff 2: Trumpet part, measures 5-9. Dynamics: *f* (measures 5-8), *tr* (measure 9).

Musical staff 3: Orch. and Tpt. parts, measures 10-13. Dynamics: *f* (Orch. measures 10-11, Tpt. measures 10-11), *f* (Tpt. measures 12-13).

Musical staff 4: Orch. and Tpt. parts, measures 14-17. Dynamics: *p* (Orch. measures 14-15), *f* (Tpt. measures 16-17).

Musical staff 5: Trumpet part, measures 26-29. Dynamics: *p* (measures 26-27), *f* (measures 28-29).

Musical staff 6: Trumpet part, measures 30-33. Dynamics: *f* (measures 30-31), *tr* (measures 32-33).

Musical staff 7: Trumpet part, measures 34-38. Dynamics: *f* (measures 34-35), *tr* (measures 36-38).

Musical staff 8: Trumpet part, measures 39-43. Dynamics: *f* (measures 39-40), *tr* (measures 41-43).

Musical staff 9: Trumpet part, measures 44-48. Dynamics: *f* (measures 44-45), *tr* (measures 46-48).

Musical staff 10: Orch. part, measures 53-55. Dynamics: *f* (measures 53-54), *tr* (measure 55).

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*p*



*mpet Tacet during Second Movement)*

*(two taps) precede music*



To help convey a light approach, tongue the sixteenth notes in a smooth and connected manner with consistent airflow. The eighth notes can be short but should be gently tongued without disrupting the airflow. In this movement, as well as the first one, study the melodic rhythm. By noting leading past beat and bar lines, the music will begin to take on an effortlessly rhythmic feel.

# CONCERTO

for TRUMPET & ORCHESTRA

TRUMPET IN B $\flat$

D MAJOR  $\text{\textcircled{D}}$  D-DUR

Georg Philipp Telemann  
(1681-1767)

12 34 One measures of taps (two taps) precedes music

Allegro

5

10 Orch. Tpt.

14 Orch. Vin. Tpt.

26

30

34

39

43

53 Orch. 13 35

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# CONCERTO

for TRUMPET & ORCHESTRA

## D MAJOR ♩ D-DUR

TRUMPET IN D

Johann Friedrich Fasch  
(1688-1758)

16 38 One measure of taps (four taps) precedes music

Allegro

4

10

13

17

21

27

34 Orch.

37

42

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## II.

17 39 One measures of taps (three taps) precedes music

Largo

mf

mp

p

Tpt.

p

mf

fp

A sweet, flute-like tonal quality is the goal here. Smooth tonguing and consistent air flow this movement as written on the B-flat, then D, and finally the piccolo trumpet to develop playing the upper notes, particularly towards the end.

## III.

18 40 One measures of taps (three taps) precedes music

Allegro (Moderato)

f

p

f

This movement has a dance-like quality and should be felt in "one." Once you have control over the bar lines in your mind. Use your creativity to explore ways to keep the music alive! The goal here is have fun performing and your audience should enjoy listening to you. In order to accomplish this o