

SHEN YUN TRUMPET EXCERPTS

Mahler: Symphony No. 5, mvt. I

Beginning - measure 84:

in B. In gemessenem Schritt. Strenge. Wie ein Kondukt.

Solo
p *sf* *f* *sf* *f*
molto *f* *f* *(Triole flüchtig)* *f*
ff *ff* *sempre ff* *ff* *f*
1 *Pesante.* *8* **2** *19* *Tromp. III u. II.*
ff *Solo* *3* **3** *f* *Schalltr. auf.*
a tempo *f cresc.* *ff* *f* *ff* *(Triole flüchtig)*
sf *sf* *ff* *f* *sf fresco* *sf* *ff*
ff *3* *3* *3* **4** **4** *30*

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Measures 211 – 256:

[illegible]

Beethoven: Leonore Overture No. 3

Off-stage calls:

Solo

Tempo I
16

Solo

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Mussorgsky/Ravel: *Pictures at an Exhibition*, Promenade (Trumpet I in C)

The musical score is written for piano and violin. The piano part is in the left hand, and the violin part is in the right hand. The score is divided into five systems, each containing a piano staff and a violin staff. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include *f* (forte) and *fz* (forzando). The score also includes circled numbers 1 through 5, which likely indicate specific measures or sections of the piece. The violin part features many slurs and accents, particularly in the later systems. The piano part includes some rests and slurs, with the final system ending with a double bar line and a repeat sign.

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Stravinsky: *Petrouchka* (1947), Ballerina's Dance

1 measure before Reh 134 - Reh 139:

Solo 134 Allegro, $\text{♩} = 118$ Solo

in B \flat senza sord. *mf* *mf*

135 *p* *mf*

136 *p* *mf*

137 *p* *mf*

138 *p* *mf*

Wagner: *Parsifal*, Prelude

8 measures after Reh 1 – 5 measures before Reh 3:

1 Molto lento
Sehr langsam

in F *pp* *zart* *dolce*

dim. *p* *più p* 4

2 5 Hr. 2 *p* *sehr zart* *dolciss.* *sf* *dim.*

3 *pp* 4 3 *p cresc.* *cresc.*