

PROFANATION

from "JEREMIAH, Symphony No. 1"

Trumpet

1st B♭ Cornet

LEONARD BERNSTEIN
arranged for Band by
Frank Bencriscutto

Vivace con brio $\text{♩} = \text{Beat } 8/8 \text{ in } 3$

1

2

3

sub. *ff*

4

5

6 *ff*

7

8

9 *mf*

10 *f*

Start

End

Profanation

1st Bb Trumpet

Trumpet

Bernstein

mf

12 13 14 15

fold measure

2+3+2

mf

15 16

start

f

16 17

end

f

17 18

end

f

18 19

Mute

p

19 20

p

20 21

mf

cresc.

21 22

Open

ff

22 23

ff

MUSIC FOR PRAGUE 1968

for Concert Band

1st B♭ Trumpet/Cornet (div.)

KAREL HUSA

{ C - D }

I. Introduction and Fanfare

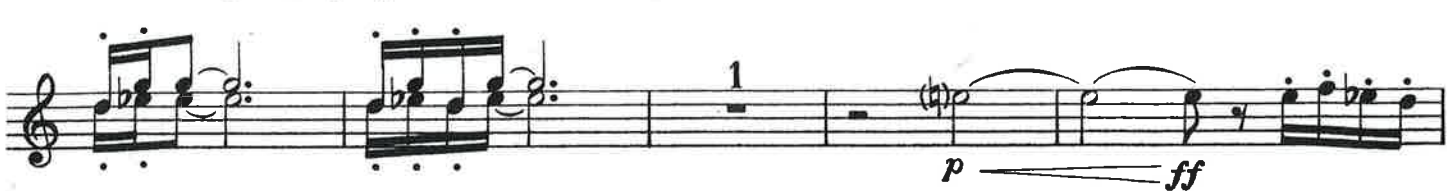
Adagio



Solo — Harmon mute, stem out



Solo — Harmon mute, stem in



IV. Toccata and Chorale

1st B \flat Trumpet/Cornet

Music for Prague

Huska

Vivace
St. mute

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The dynamics are marked *ff*. The second staff includes a first ending bracket labeled '1' and a *Solo* marking. The third staff features a first ending bracket labeled '1' and a *p* dynamic. The fourth staff contains three first ending brackets labeled 'A' (17), 'B' (7), and 'C' (11), with a *Solo* marking and a *forte* dynamic. The fifth staff has a first ending bracket labeled '2' and a *mf* dynamic. The sixth staff has a first ending bracket labeled '1' and a *f* dynamic. The seventh staff includes a *div.* marking, a first ending bracket labeled 'D', and dynamics *fp*, *dim. poco a poco*, and *(mp)*. The eighth staff has a first ending bracket labeled '10', a first ending bracket labeled 'E' (3), and a first ending bracket labeled '9', with a *p* dynamic and a *f* dynamic. The ninth staff has a first ending bracket labeled '1', a first ending bracket labeled 'F' (13), and a first ending bracket labeled 'G' (5). The tenth staff has a first ending bracket labeled '2' and a *f* dynamic. The score concludes with the instruction '(Tbn., Hns.)'.

end

Trumpet Rhapsody in Blue Gershwin

moderato assai [2] - [3]

Tpts. 1

Harmon mute (Wa-wa effect)
Solo

mf

f

Open

Tpts. 2

sfz sfz sfz

sfz sfz sfz

ff

Cherstin - Catfish row (Summertime solo) temp- *espressivo*

Play in absence of Sop. **122** "Summertime" (Clara)

Solo *mf*

poco rit.

a tempo

130

Handwritten musical score for four staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. It contains a melodic line with a long slur. The second staff is a bass clef with a key signature of one flat and a 4/4 time signature, containing a bass line with a long slur. The third staff is a treble clef with a key signature of one flat and a 4/4 time signature, containing a melodic line with a long slur. The fourth staff is a bass clef with a key signature of one flat and a 4/4 time signature, containing a bass line with a long slur. The score includes performance instructions such as 'Solo mf', 'poco rit.', and 'a tempo', and measure numbers 122 and 130.

Trumpet

Intrada

Montague

$\text{♩} = 86$

A-B

Trumpet

1
2
3

a3
mp legato

Tpt.

1
2
3

7 (a3)

mf
mp

Tpt.

1
2
3

14 (a3)

B

Trumpet Etude page 1

16

INTERVALLES (Les Quartes)

音程練習 (4度)

№ 8

Andantino (M. M. 138 = ♩)

ben cantabile

marcato *dolce*

sfz

poco a poco

cres - cen - do *e* *strin - gen - do*

Tempo I°

mf

Trumpet Etude page 2

f sfz *mf* *dolce* *f* *mf* *p écho* *f* *p écho* *mf* *écho* *f* *p* *f*
sans retard 遅らせないで
en élargissant un peu
 (音の幅を少し広げながら)

倍音とピストンの使用について

すべての発音管から、気柱を振動させて（呼吸による両唇の震動から生じる）発音する倍音と呼ばれる複数の音（倍音列）を鳴らすことができる。この倍音列は管の形状が同じであれば常に同じである。倍音列に含まれるそれぞれの音は、両唇にかかるマウスピースの圧力を変化させることで得られる。

ピストンが発明された1814年以前は、スライド式と鍵式のトランペットを除いて、倍音列の音のみでできた単純なトランペットを、色々な調の替管とともに用いていただけである。しかし、倍音列だけでは音階構成音のすべてを満たすことはできない。すべての構成音をえるためには、適正な長さのいくつかの補助管を主管に付け、これをピストン機構によって自在に開いたり閉じたりする必要があった。こうして振動気柱を、出そうとする音高に必要な長さに合せたのである。

ピストンを使わない場合には、＜自然に＞次の倍音を得られる。

1 2 3 4 5 6 7 8 9 10 11 12 etc.
 (♯4)

朝顔は倍音の高さに関わるが、音色や音質には何の変化も及ぼさない。