



Jailton de Oliveira

Concertino
for Trumpet and String Orchestra

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Instrumentation

Trumpet in C

String Orchestra:

Violins I

Violins II

Violas

Cellos

Double Basses

Premiere: March 9, 2010. Campus of Unicamp University - Campinas - SP – Brazil.
Unicamp Symphony Orchestra. Simone Menezes, Conductor. Paulo Ronqui, Trumpet.

To Paulo Ronqui

Concertino

for Trumpet and String Orchestra

Jailton de Oliveira

I.

$\text{♩} = 108$

Trumpet in C

Violin I

Violin II

Viola

Cello

Double Bass

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

13

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mp

f

pp

mp

f

mf

pizz.

sul ponticello

17

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mf

mp

mf

21

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

ff

mf

mf

ff

pos. normal

arco

pizz.

arco

ff

f

24

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

f

mp

mf

sul pont.

28

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

mf

32

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

arco

mf

pos. normal

35 *poco rall...*

C Tpt. *p*

Vln. I *p* *ppp*

Vln. II *p* *ppp*

Vla. *p*

Vc. *p*

D.B. *p*

accel...

40 *a tempo*

C Tpt. *mf*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *alla corda* *mf* *simile*

Vc. *pizz.* *p* *f* *mf*

D.B. *p* *f* *mf*

[illegible]

rallentando -----

48

C Tpt. *f* *mf* *f*

Vln. I *f*

Vln. II *f*

Vla. *mf* *f*

Vc. *f*

D.B. *f*

51

C Tpt. *mf* *a tempo* *con sordino (straight)*

Vln. I *f* *sfz* *mp* *simile*

Vln. II *f* *sfz* *mp*

Vla. *f* *pos. normal*

Vc. *arco* *f*

D.B. *arco* *f*

55

C Tpt. *f* *ff*

Vln. I *mf* *mf* *sul ponticello*

Vln. II *ffp*

Vla. *mf* *f*

Vc. *pizz.* *mf* *f* *sfz* *arco*

D.B. *pizz.* *mf* *f* *sfz* *arco* *ffp*

60

C Tpt. *mf* *f* *ff* *sfz*

Vln. I *mf* *f*

Vln. II *mp* *mf* *pos. normal* *f*

Vla. *mp* *mf* *f*

Vc. *arco* *mf* *f* *sfz* *sfz* *sfz*

D.B. *mp* *mf* *f* *sfz* *sfz* *sfz*

64

C Tpt. *mp*

Vln. I *con sordino* *mp*

Vln. II *con sordino; sul pont.* *p*

Vla. *mf* *mp*

Vc. *pizz.* *mf* *mp*

D.B. *pizz.* *mf* *mp*

69

C Tpt. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *arco* *mf*

Vc. *arco* *mf*

D.B. *mf*

73 *rall...*

C Tpt. *f*

Vln. I *mf* *pp* *pos. normal*

Vln. II *mf* *pp*

Vla. *mf* *mp* *pp*

Vc. *mf* *mp* *pp*

D.B. *mf* *pp* *arco*

77 *a tempo* (♩ = ♩ = 108) *senza sordino*

C Tpt. *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *f*

D.B. *ff* *f*

81

C Tpt. *mf*

Vln. I *senza sord.* *mp* *f* *pizz.* *mf*

Vln. II *senza sord.* *mp* *f* *pizz.* *mf*

Vla. *mp* *f* *pizz.* *mf*

Vc. *mf* *f* *pizz.* *mf*

D.B. *mf* *f* *pizz.* *mf*

[illegible][illegible]

96

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

101

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

mp

sul ponticello

pp

105

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

simile

pizz.

mp

108

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

2

2

111 $\text{♩} = \text{♩} = 108$

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p cresc.

p cresc.

p cresc.

115

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

mf

pos. normal

arco

mf

119

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

f

f

f

f

f

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

126

C Tpt.

mp

f

rall...

Vln. I

mp

mf

Vln. II

mp

mf

Vla.

mp

mf

Vc.

mp

mf

D.B.

mp

mf

Musical score for measures 130-134. The score includes parts for C Tpt., Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one sharp (F#) and the time signature changes from 2/4 to 3/4 at measure 131. Measure numbers 130, 131, 132, 133, and 134 are indicated above the staves. Dynamics include *mp*. Performance markings include accents, slurs, and triplets.

II.

$\text{♩} = 60$ con sordino (wa-wa); (♩ , ♩) = *frullato*

C Tpt. *mf*

Vln. I *con sord.* *mp*

Vln. II *con sord.* *mp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

C Tpt. *mf*

Vln. I *con sord.* *mp*

Vln. II *con sord.* *mp*

Vla. *con sord.* *mp*

Vc. *con sord.* *mp*

D.B. *mp*

C Tpt. *mf*

Vln. I *con sord.* *mp*

Vln. II *con sord.* *mp*

Vla. *con sord.* *mp*

Vc. *con sord.* *mp*

D.B. *pizz.* *mf*

*) (+ = closed; o = opened)

10

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

senza sord.

senza sord.

senza sord.

arco

mp

13

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

con sordino (cup)

mp

p

p

pizz.; senza sord.

p

17

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

20

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

23

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

23

24

25

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463

464

465

466

467

468

469

470

471

472

473

474

26

C Tpt.

26

Vln. I

Vln. II

Vla.

Vc.

D.B.

con sordino (harmon)

mf

sul ponticello

pp

mf

mf

mf

arco

sul ponticello

p

mf

mp

mp

mp

29

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

sul ponticello

pp

mf

32

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

mf

mp

pizz. pos. normal

p

pos. normal

p

pos. normal

p

pizz. pos. normal

p

pos. normal

p

35

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mp

arco

mf

p

mf

p

mf

pizz. mf

mp

mf

This musical score page contains measures 39 through 50 of the Concertino for Trumpet and String Orchestra. The score is written for six parts: C Tpt., Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is divided into three systems of four measures each.

Measure 39: C Tpt. begins with a half note G4 (marked *mf*), followed by a quarter note A4, a quarter note B4, and a half note C5. Vln. I and Vln. II play a continuous eighth-note pattern. Vla. is silent. Vc. and D.B. play a half note G2 (marked *p*).

Measure 40: C Tpt. continues with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. Vln. I and Vln. II continue their eighth-note pattern. Vla. is silent. Vc. and D.B. continue with G2 (marked *mp*).

Measure 41: C Tpt. continues with a half note A5, a quarter note B5, a quarter note C6, and a half note D6. Vln. I and Vln. II continue their eighth-note pattern. Vla. is silent. Vc. and D.B. continue with G2 (marked *mp*).

Measure 42: C Tpt. continues with a half note E6, a quarter note F6, a quarter note G6, and a half note A6. Vln. I and Vln. II continue their eighth-note pattern. Vla. is silent. Vc. and D.B. continue with G2 (marked *mp*).

Measure 43: C Tpt. begins with a half note G5, followed by a quarter note F5, a quarter note E5, and a half note D5. Vln. I and Vln. II continue their eighth-note pattern. Vla. is silent. Vc. and D.B. continue with G2 (marked *mp*).

Measure 44: C Tpt. continues with a half note C5, a quarter note B4, a quarter note A4, and a half note G4. Vln. I and Vln. II continue their eighth-note pattern. Vla. is silent. Vc. and D.B. continue with G2 (marked *mp*).

Measure 45: C Tpt. continues with a half note F4, a quarter note E4, a quarter note D4, and a half note C4. Vln. I and Vln. II continue their eighth-note pattern. Vla. is silent. Vc. and D.B. continue with G2 (marked *mp*).

Measure 46: C Tpt. continues with a half note B3, a quarter note A3, a quarter note G3, and a half note F3. Vln. I and Vln. II continue their eighth-note pattern. Vla. is silent. Vc. and D.B. continue with G2 (marked *mp*).

Measure 47: C Tpt. begins with a half note E3, followed by a quarter note D3, a quarter note C3, and a half note B2. Vln. I and Vln. II continue their eighth-note pattern. Vla. is silent. Vc. and D.B. continue with G2 (marked *pp*).

Measure 48: C Tpt. continues with a half note A2, a quarter note G2, a quarter note F2, and a half note E2. Vln. I and Vln. II continue their eighth-note pattern. Vla. is silent. Vc. and D.B. continue with G2 (marked *pp*).

Measure 49: C Tpt. continues with a half note D2, a quarter note C2, a quarter note B1, and a half note A1. Vln. I and Vln. II continue their eighth-note pattern. Vla. is silent. Vc. and D.B. continue with G2 (marked *pp*).

Measure 50: C Tpt. continues with a half note G1, a quarter note F1, a quarter note E1, and a half note D1. Vln. I and Vln. II continue their eighth-note pattern. Vla. is silent. Vc. and D.B. continue with G2 (marked *pp*).

50

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

f

mp

pizz.; pos. normal

mp

ff

arco

f

mp

53

C Tpt.

Vla.

Vc.

D.B.

mp

f

mp

mf

sul pont.

mp

mf

57

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

mp

mf

pos. normal

arco

mf

pizz.

mf

61 *senza sordino*

C Tpt. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

64 *gliss.*

C Tpt. *p* *mf*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

D.B. *p* *mp*

67 *f*

C Tpt. *f*

Vln. I *f*

Vln. II *f*

Vla. *mf* *f*

Vc. *mf* *f*

D.B. *f* *arco*

70

C Tpt. *sfz* *p* *f* *3*

Vln. I *p* *pp* *f*

Vln. II *p* *pp* *f*

Vla. *p* *pp* *f*

Vc. *p* *pp* *f*

D.B. *p* *pp* *f*

74

C Tpt. *sfz* *p*

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp* *div.* *pp sempre*

Vc. *p*

D.B. *p*

78

C Tpt. *con sordino (velvetone)* *mp sempre*

Vln. I *con sordino; sul pont.* *pp sempre*

Vln. II *con sordino; sul pont.* *pp sempre*

Vla. *div. pizz.* *arco* *pp sempre*

Vc. *pizz.* *pp sempre* *3*

D.B. *pp sempre* *3*

82

C Tpt.

Vln. I

Vln. II

Vla. *unis.; con sordino; sul pont.*

Vc.

D.B.

86

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

91

poco rall...

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

III.

III.

♩ = 116

C Tpt.

senza sord.; pos. normal

p

senza sord.; pos. normal

p

senza sord.; pos. normal

p

senza sord.; pos. normal

p

tutti con arco

p

arco

p

senza sordino

mp

[illegible]

7 8 9 10

C Tpt. *f* *mf*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

D.B. *mf* *mp*

Measures 10-12 of the Concertino for Trumpet and String Orchestra. The score is for six parts: C Tpt., Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has two flats (B-flat and E-flat). The time signature changes from 2/4 to 3/4 at measure 11. Measure 10 features a melodic line in the C Tpt. and Vln. I parts, with the Vln. II, Vla., Vc., and D.B. parts providing harmonic support. Measures 11 and 12 continue the melodic development in the C Tpt. and Vln. I parts, with the other instruments providing a steady accompaniment.

Measures 13-15 of the Concertino for Trumpet and String Orchestra. The score is for six parts: C Tpt., Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has two flats (B-flat and E-flat). The time signature changes from 3/4 to 2/4 at measure 14. Measure 13 features a melodic line in the C Tpt. and Vln. I parts, with the Vln. II, Vla., Vc., and D.B. parts providing harmonic support. Measures 14 and 15 continue the melodic development in the C Tpt. and Vln. I parts, with the other instruments providing a steady accompaniment.

Measures 16-18 of the Concertino for Trumpet and String Orchestra. The score is for six parts: C Tpt., Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has two flats (B-flat and E-flat). The time signature changes from 2/4 to 3/4 at measure 17. Measure 16 features a melodic line in the C Tpt. and Vln. I parts, with the Vln. II, Vla., Vc., and D.B. parts providing harmonic support. Measures 17 and 18 continue the melodic development in the C Tpt. and Vln. I parts, with the other instruments providing a steady accompaniment. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte).

19

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

pizz.

mp

pizz.

mp

23

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

26

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

29

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mf

f

arco

f

arco

f

33

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp sempre

p sempre

36

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

sul pont.

pp sempre

p sempre

pizz.

mp sempre

pizz.

mp sempre

39

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

42

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

45

molto rall....

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

49 $\text{♩} = 76$ con sordino (cup)

C Tpt. *mf*

Vln. I *mf*

Vla. *mf*

D.B. *arco* *mf*

52

C Tpt.

Vln. I

Vln. II *pos. normal*

Vla. *mf*

Vc. *arco* *mf*

D.B.

55 (♩ , ♩) = frullato

C Tpt. *mf*

Vln. I *p* *col legno* *mf*

Vln. II *p* *col legno* *mf*

Vla. *p* *col legno* *mf*

Vc. *p*

D.B. *p*

59

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

sul pont.
mp

mp

62

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

66

accel...

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

arco

arco

pos. normal

pos. normal

mf

mf

71 $\text{♩} = 116$ senza sordino

C Tpt. *mf* *f* *mf* *3*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mp* *mf*

D.B. *f* *mf*

75

C Tpt. *f* *mf*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *sfz* *mp* *mf*

D.B. *f* *mf*

80

C Tpt. *3* *3* *3*

Vln. I *3* *3* *3*

Vln. II *3* *3* *3*

Vla. *3* *3* *3*

Vc. *3* *3* *3*

D.B. *3* *3* *3*

85

C Tpt. *mf*

Vln. I

Vln. II

Vla.

Vc.

D.B.

90

C Tpt. *f* *poco allarg.*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *sfz*

D.B. *f*

94

C Tpt. *f* *a tempo*

Vln. I *fp* *f*

Vln. II *fp* *f*

Vla. *fp* *f*

Vc. *sfz* *f*

D.B. *f*

98

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

101

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

104

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

108

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

112

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

115

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

118

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

122

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

sfz

p

mf