

Festive Arias

for Soprano or
Mezzo Soprano
and Trumpet

Compiled by Scott Foss

Trumpet parts adapted by David Cooper



Foreword

Trumpet player, teacher and arranger David Cooper has selected five of the most popular arias for soprano/mezzo-soprano and arranged them to include festival trumpet parts. The arias include: *Alleluja* from *Exsultate, Jubilate* by W.A Mozart; *Laudamus te* from *Mass in C minor* by Mozart; *Let the Bright Seraphim* from *Samson* by Handel; *O Thou That Tellest Good Tidings to Zion* from *Messiah* by Handel; and *Rejoice Greatly* from *Messiah* by Handel. The *Alleluia* and *Let The Bright Seraphim* are in two keys in order to make them available for both sopranos and mezzo-sopranos.

This collection includes a CD that contains a full performance track, a track with only piano and trumpet to allow the singer to practice, and a track with only piano and voice to allow the trumpet to practice. When an aria is in two keys, both keys are available with piano and trumpet.

-The Publisher

Notes from the editor

As a church musician, I have had so many situations over the years where I needed a really spectacular solo for a special occasion. Of course, there are the brides who want a soloist with a trumpet player. And, there are the obvious high holidays when you want to feature a soloist. Beyond these obvious situations, there have been anniversaries and retirements, church conferences and conventions, Sunday luncheons to honor members of the congregation and special festivals.

And, as the music director, I am expected to know what would be appropriate for everyone else's special occasion. A member's granddaughter needs something special to sing. Someone else has a neighbor who is excelling on the trumpet and wants to know what they could play with their aunt who is a really fine singer.

When I selected the songs for this collection, I wanted them to be appropriate for any and all of the special occasions listed above and more. Those times when you really want to make a splash and you are willing and able to assemble three fine musicians—a pianist, a soprano/mezzo-soprano and a trumpeter.

As the collection was taking shape, and I had the opportunity to workshop the material, the idea came to us that we should also produce a CD that could be used for rehearsal purposes. That CD is included with this book. There is a track with a full performance followed by piano and trumpet alone for the singer to practice with and then piano and voice for the trumpet to practice with. We have included several beginning points on the CD so one does not have to start at the beginning every time but rather can begin at obvious entry points.

This collection, equally valuable for singers, trumpet players, pianists and music directors will soon become a necessity in the standard repertoire.

-Scott Foss

Full Performance CD Track	Page	Trumpet	Contents	Voice, Piano & CD Track	Trumpet, Piano & CD Track
1	5	67	Rejoice Greatly, O Daughter of Zion • Handel	2-8	9-16
17	16	72	Alleluia in E-flat • Mozart	18-21	22-25
	24	74	Alleluia in F • Mozart	26-29	Piano only 30-32
33	32	76	O Thou That Tellest Good Tidings to Zion • Handel	34-36	37-41
42	40	80	Laudamus Te • Mozart	43-45	46-50
51	51	84	Let the Bright Seraphim in B-flat • Handel	52-56	57-60
	59	86	Let the Bright Seraphim in D • Handel	61-65	Piano only 66-70

Performed by: Kitt Reuter, mezzo-soprano
David Cooper, trumpet
Martha Fischer, piano

Recorded at: Audio For The Arts, Madison, Wisconsin
Buzz Kemper, engineer

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Rejoice Greatly, O Daughter of Zion

5

Track 1 - Full Performance

from *Messiah*

Concert Pitch Score

for Soprano (or Tenor), B \flat Trumpet and Piano*

G. F. Handel

Zachariah 9:9, 10

Trumpet – David Cooper

Allegro

Ossia Trumpet

Trumpet

Piano

5

Os. Tpt.

Tpt.

Piano

9

A

mf

Re-joyce, re-joyce, re-joyce great-ly,

mp

A

mf

*The accompaniment may be performed on harpsichord (30/1027R) and cello (30/1031R).

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12 *mf*

Voice re - joice, O daugh - ter of Zi - on!

Os. Tpt. *mf*

Tpt. *mf*

Piano *mf*

15 *mp*

Voice O daugh - ter of Zi - on! re - joice,

Os. Tpt. *p*

Tpt. *p*

Piano *p*

18

Voice re - joice, re - joice!

Os. Tpt.

Tpt.

Piano

21 3

Voice

Os. Tpt.

Tpt.

Piano

mf

mf

24 B

Voice

Os. Tpt.

Tpt.

Piano

O daugh - ter of Zi - on, re -

p

p

p

27 *f*

Voice

Os. Tpt.

Tpt.

Piano

joice — great - ly, shout, O daugh - ter of Je - ru - sa - lem:

mf

mf

mf

30 *mf*

Voice
be - hold, thy king com - eth un - to thee,

Os. Tpt.
mf

Tpt.
mf

Piano
mp *mf*

33 *p*

Voice
be - hold thy King com - eth un - to thee, com - eth

Os. Tpt.

Tpt.

Piano
p

36

Voice
un - to thee;

Os. Tpt.
f

Tpt.
f

Piano
f

40 4

Voice

Os. Tpt.

Tpt.

Piano

44 C **Meno mosso**
mp

Voice

Os. Tpt.

Tpt.

Piano

He is — the — right — eous Sav — ior,

48 *p*

Voice

Os. Tpt.

Tpt.

Piano

and he shall speak peace un - to the hea - then, he shall — speak —

51

Voice: peace, he shall speak peace, peace, he shall speak peace un-to the hea -

Os. Tpt.

Tpt.

Piano

55

Voice: then, he is — the righ - teous Sav - ior, and he shall

Os. Tpt.

Tpt.

Piano

mp *p* *mp* *p*

59

Voice: speak, he shall speak peace, peace, — he shall speak

Os. Tpt.

Tpt.

Piano

p *rit.* *mp* *p* *rit.* *mp*

Alleluja

from *Motet: Exsultate, jubilate*
for *Medium Voice, B♭ Trumpet and Piano

W. A. Mozart
Trumpet – David Cooper

18 **Allegro non troppo** ♩ = 116

Voice

Ossia Trumpet

Trumpet

Piano

8 **A** *mp*

Voice

Os. Tpt.

Tpt.

Piano

15 *mf*

Voice

Os. Tpt.

Tpt.

Piano

Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al -
le - lu - ja, al - le - lu - ja, al - le - lu - ja,

*Original key is up a whole step in F. A version in F is also available in this collection.

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21

Voice *mp*
al - le - lu - ja, al - le - lu - ja, al - le - lu -

Os. Tpt.

Tpt. *tr* *tr*
mf *p*

Piano *mf* *p*

B

28

Voice *mp*
ja, al - le - lu - ja.

Os. Tpt.

Tpt. *tr* *tr* *tr*
mf *p* *mp*

Piano *mf* *p* *mf*

34

Voice *mf*
al - le - lu - ja, al - le - lu - ja,

Os. Tpt.

Tpt. *tr* *mf* *mf*

Piano *mf*

19

41

Voice *mf* al - le -

Os. Tpt.

Tpt. *tr*

Piano *mf*

46

Voice *p* lu - ja, al - le - lu - ja, al - le - lu - ja,

Os. Tpt.

Tpt.

Piano *mf* *p*

53

Voice *f* *tr* al - le - lu - ja.

Os. Tpt.

Tpt.

Piano *f*

60 D *mf*

Voice: Al - le - lu - ja, al - le - lu - ja,

Os. Tpt. *mp*

Tpt. *mp*

Piano: *mp* D *mf*

68 *mf*

Voice: al - le - lu - ja, al - le - lu -

Os. Tpt.

Tpt.

Piano: *mf*

75 *f* *tr*

Voice: ja, al - le - lu -

Os. Tpt.

Tpt. *mp*

Piano: *mp* *f*

Alleluja

Concert Pitch Score

from *Motet: Exsultate, jubilate*
for *High Voice, B♭ Trumpet and Piano

W. A. Mozart
Trumpet – David Cooper

26 **Allegro non troppo** ♩ = 116

Voice

Ossia Trumpet

Trumpet

Piano

8 **A** *mp*
Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al -

15 *mf*
le - lu - ja, al - le - lu - ja, al - le - lu - ja,

*This is the original key. A version one step lower in E♭ is also available in this collection.

21 B *mp*

Voice
al - le - lu - ja, al - le - lu - ja, al - le - lu -

Os. Tpt.

Tpt. *tr* *tr*
mf *p*

Piano B *mf* *p*

28 *mp*

Voice
ja, al - le - lu - ja,

Os. Tpt.

Tpt. *tr* *tr* *tr*
mf *p* *mp*

Piano *mf* *p* *mf*

34 *mf*

Voice
al - le - lu - ja, al - le - lu - ja,

Os. Tpt.

Tpt. *tr* *mf* *mf*

Piano *mf*

41 27
Voice *mf* al - le -
Os. Tpt.
Tpt. *tr*
Piano *mf*

46 C
Voice *p* lu - ja, al - le - lu - ja, al - le - lu - ja,
Os. Tpt.
Tpt.
Piano *mf* C *p*

53 *f* *tr*
Voice al - le - lu - ja.
Os. Tpt.
Tpt.
Piano *f*

60 D *mf*

Voice: Al - le - lu - ja, al - le - lu - ja,

Os. Tpt. *mf*

Tpt. *mp*

Piano: *mp* *mf*

68 *mf*

Voice: al - le - lu - ja, al - le - lu -

Os. Tpt. *mf*

Tpt. *mp*

Piano: *mf*

75 *f* *tr*

Voice: ja, al - le - lu -

Os. Tpt. *mp*

Tpt. *mp*

Piano: *mp* *f*

E

81

Voice

ja, al - le - lu - ja, al - le - lu - ja,

Os. Tpt.

Tpt.

Piano

f

E

87

Voice

Os. Tpt.

Tpt.

Piano

93

Voice

Al - le - lu - ja, al -

Os. Tpt.

Tpt.

Piano

p

F

p

F

"O Thou that Tellest Good Tidings to Zion"

Track 33 - Full Performance

from *Messiah*

Concert Pitch Score

for Voice, B \flat Trumpet and Piano*

G.F.Handel

Trumpet – David Cooper

Isaiah 40:9

34 **Andante**

Ossia Trumpet *mf*

Trumpet *mf*

Piano *mf*

5

Os. Tpt.

Tpt.

Piano

10 *mf* **A**

Voice

O thou that tell-est good ti-dings to Zi-on,

Os. Tpt. *mp*

Tpt. *tr* *tr* *tr* *mp*

Piano **A** *p* *mp*

*The accompaniment may be performed on harpsichord (30/1027R) and cello (30/1031R).

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15 *mp*
Voice get thee up in - to the high moun - tain!
Os. Tpt. *mf*
Tpt. *mf*
Piano *p* *mf*

20 *mp* *B* *mf*
Voice O thou that tell-est good ti-dings to Zi-on, get thee
Os. Tpt. *mf* *tr*
Tpt. *mf* *tr*
Piano *p* *mf* *mp*

25 *mp*
Voice up in to the high moun - tain! get thee
Os. Tpt. *mf*
Tpt. *mf*
Piano *mf* *mp*

30

Voice: up in - to — the high moun

Os. Tpt.

Tpt.

Piano

35 *tr* [C]

Voice: tain!

Os. Tpt. *f*

Tpt. *f*

Piano *f* [C]

40 *mp* *p* *mp*

Voice: O thou that tell-est good ti-dings — to Je-ru-sa - lem, lift up thy

Os. Tpt. *tr* *mf* *p*

Tpt. *tr* *mf* *p*

Piano *p* *mf* *p*

45 *mf* *f* *mp* **D**

Voice: voice with strength, lift it up, be not a - fraid! Say un - to the

Os. Tpt. *mf*

Tpt. *mf*

Piano: *mf* *mp* **D**

50 *mf*

Voice: cit - ies of Ju-dah, say un - to the cit - ies of Ju-dah, "Be - hold — your

Os. Tpt. *mp*

Tpt. *mp*

Piano: *mp*

55 *poco rit.* *mp*

Voice: God! — be - hold — your God!" Say un - to the cit - ies of Ju - dah,

Os. Tpt. *mp*

Tpt. *mp*

Piano: *poco rit.* *mp*

Laudamus Te

from the *Grand Mass in C Minor*
for Voice, B \flat Trumpet and Piano

W. A. Mozart
Trumpet – David Cooper

43 Allegro ♩ = 120

Ossia Trumpet

Trumpet

Piano

5

Os. Tpt.

Tpt.

Pno

9

Os. Tpt.

Tpt.

Pno

12 A *mp*

Voice Lau - da - mus—

Os. Tpt. *p*

Tpt. *p*

Pno *p*

17 *mp*

Voice te, — be - ne - di - ci - mus— te, —

Os. Tpt. *f* *p* *f*

Tpt. *f* *p* *f*

Pno *f* *p* *f*

22 *mp*

Voice be - ne - di - ci - mus— te,

Os. Tpt. *p* *mf*

Tpt. *p* *mf*

Pno *p*

26 *mf* B

Voice: a - do - ra - mus te,

Os. Tpt. *mp*

Tpt. *mp*

Pno *mp* B

29 *mf* *mf*

Voice: glo - ri - fi - ca - mus te — glo - ri - fi - ca -

Os. Tpt. *p*

Tpt. *p*

Pno *mf* *mp*

34

Voice: a - a -

Os. Tpt. *p*

Tpt. *p*

Pno

38

Voice

a

Os. Tpt.

Tpt.

Pno

mf

42

Voice

mus... te,

Os. Tpt.

Tpt.

Pno

mf

C

47

Voice

— glo - ri - fi - ca

Os. Tpt.

Tpt.

Pno

51 *tr*
Voice *mus*

54
Voice *te,*

Os. Tpt. *tr tr tr tr tr tr*
f

Tpt. *opt. 8va*
f

Pno *f*

57 (44) D *mp*
Voice *Lau -*

Os. Tpt.

Tpt. *(8va)*

Pno *p*

60

Voice

da - mus - te, a - do - ra - mus -

Os. Tpt.

Tpt.

Pno

63

Voice

te. *mf* Be - ne - di - ci mus te, *f* glo -

Os. Tpt.

Tpt.

Pno

67

Voice

ri - fi - ca - mus - te, glo - ri - fi - ca - mus - te,

Os. Tpt.

Tpt.

Pno

fp

71 *f* *f*

Voice
lau - da mus te, a - do-ra - mus te.

Os. Tpt.

Tpt.

Pno

75 *mp* *E*

Voice
Lau -

Os. Tpt.

Tpt.

Pno

79 *f* *f*

Voice
da - mus - te, —

Os. Tpt.

Tpt.

Pno

84 *mp*

Voice
be - ne - di - ci - mus - te, —

Os. Tpt. *p* *f*

Tpt. *p* *f*

Pno *p* *f*

88 *mp* (45)

Voice
be - ne - di - ci - mus - te,

Os. Tpt. *p* *mf*

Tpt. *p* *mf*

Pno *p* *mf*

92 *mf* F

Voice
a - do - ra - mus te,

Os. Tpt.

Tpt.

Pno F

Let the Bright Seraphim

from *Samsom*
for *Medium Voice, B \flat Trumpet and Piano

G. F. Handel
Trumpet – David Cooper

52 55 Andante $\text{♩} = 106$

Ornamented Trumpet

Trumpet

Piano

Andante $\text{♩} = 106$
mf

4

Orn. Tpt.

Tpt.

Piano

7

Voice

Let the bright Se - ra - phim in

Orn. Tpt.

Tpt.

Piano

mf

p

*Original key is for high voice in D. Original key is also available in this collection.

10 *mf*

Voice: burn - ing row, their

Orn. Tpt.

Tpt.

Piano

13

Voice: loud, up - lift - ed an - gel trum - pets - blow,

Orn. Tpt.

Tpt.

Piano

16 *f*

Voice: let the bright Se - ra - phim in

Orn. Tpt.

Tpt.

Piano

19

Voice

burn - ing, row, in burn - ing, burn - ing row, their

Orn. Tpt.

Tpt.

Piano

p

22

Voice

loud, up - lift - ed an - gel trum - pets blow, their

Orn. Tpt.

Tpt.

Piano

p

B

tr

25

Voice

loud, up - lift - ed an - gel trum - pets blow

Orn. Tpt.

Tpt.

Piano

p

28

Voice

Orn. Tpt.

Tpt.

Piano

mf

mf

mf

31

Voice

Orn. Tpt.

Tpt.

Piano

their loud, their

mf

p

34

Voice

Orn. Tpt.

Tpt.

Piano

loud, up-lift-ed an - gel trum - pets blow,

(53) C

C

f

f

f

38 *mp*

Voice: let the bright Se - ra-phim in burn - ing row,

Orn. Tpt. *tr*

Tpt. *tr* *mf*

Piano: *p* *f*

41 *cresc.* *rit.* *f*

Voice: in burn - ing, burn - ing row, their

Orn. Tpt.

Tpt.

Piano: *p* *rit.*

44 **D** Adagio *a tempo* *mf*

Voice: loud, up - lift - ed an - gel - trum - pets blow, their

Orn. Tpt. *f* *mp*

Tpt. *f* *mp*

D Adagio *a tempo* *p*

Piano: *a tempo* *p*

Let the Bright Seraphim

Concert Pitch Score

from *Samsom*
for *High Voice, B \flat Trumpet and Piano*

G. F. Handel
Trumpet – David Cooper

61 64 Andante $\text{♩} = 106$

Ornamented Trumpet

Trumpet

Piano *mf*

4

Orn. Tpt.

Tpt.

Piano

7

Voice *mf*

Let the bright Se - ra - phim in

Orn. Tpt.

Tpt.

Piano *p*

*This is the original key. There is a version available in this collection for medium voice in B \flat .

10 *mf*

Voice: burn - ing row, their

Orn. Tpt.

Tpt.

Piano

13

Voice: loud, up - lift - ed an - gel trum - pets - blow,

Orn. Tpt.

Tpt.

Piano

16 *f*

Voice: let the bright Se - ra - phim in

Orn. Tpt.

Tpt.

Piano

19

Voice

burn - ing, row, in burn - ing, burn - ing row, their

Orn. Tpt.

Tpt.

Piano

p

22 B

Voice

loud, up - lift - ed an - gel trum - pets blow, *tr* their

Orn. Tpt.

Tpt.

Piano

B

p

25

Voice

loud, up - lift - ed an - gel trum - pets blow

Orn. Tpt.

Tpt.

Piano

p

28

Voice

Orn. Tpt.

Tpt.

Piano

mf

mf

mf

31

Voice

Orn. Tpt.

Tpt.

Piano

their loud, their

mf

p

34

Voice

Orn. Tpt.

Tpt.

Piano

loud, up-lift-ed an - gel trum - pets blow,

(62) C

C

f

f

f

38 *mp*

Voice: let the bright Se - ra-phim in burn - ing row,

Orn. Tpt. *tr.* *mf*

Tpt. *tr.* *mf*

Piano: *p* *f*

41 *cresc.* *rit.* *f*

Voice: in burn - ing, burn - ing row, their

Orn. Tpt.

Tpt.

Piano: *p* *rit.*

44 **D** Adagio *a tempo* *mf*

Voice: loud, up - lift - ed an - gel - trum-pets blow, their

Orn. Tpt. *f* *mp*

Tpt. *f* *mp*

Piano: **D** Adagio *a tempo* *p*

Rejoice Greatly, O Daughter of Zion

67

Trumpets in B♭

from *Messiah*

G. F. Handel

Zachariah 9:9, 10

Trumpet – David Cooper

Allegro

Ossia Trumpet

Trumpet

9 *f*

4 *tr*

7 *p* *f* *tr* *mp*

10 *mf* *mf*

14 *mf*

68

17

Musical notation for measures 17-23. The system consists of two staves. Measure 17 starts with a piano (*p*) dynamic. Measure 21 contains a circled number 11 (11). Measure 23 ends with a mezzo-forte (*mf*) dynamic. There are triplets in measures 21 and 22.

24

Musical notation for measures 24-26. The system consists of two staves. Measure 26 ends with a piano (*p*) dynamic. A box labeled 'B' is located above measure 25.

27

Musical notation for measures 27-29. The system consists of two staves. Both staves start with a mezzo-forte (*mf*) dynamic.

30

Musical notation for measures 30-32. The system consists of two staves. Both staves end with a mezzo-forte (*mf*) dynamic.

33

Musical notation for measures 33-37. The system consists of two staves. Measure 35 contains a circled number 12 (12). Measure 37 ends with a forte (*f*) dynamic. There are doublets in measures 34 and 35.

38

Musical notation for measures 38-41. The system consists of two staves.

41

Musical notation for measures 41-43. The system consists of two staves. Measure 41 is a whole rest on both staves. Measure 42 begins with a piano (*p*) dynamic. The melody in the upper staff features eighth notes with slurs and a trill (*tr*) on the final note. The bass line in the lower staff mirrors the upper staff. Measure 43 continues with a forte (*f*) dynamic and a trill (*tr*) on the final note of the melody.

44

C

13

Musical notation for measures 44-47. Measure 44 is a whole rest on both staves. Measure 45 begins with a piano (*p*) dynamic. The melody in the upper staff features eighth notes with slurs. The bass line in the lower staff mirrors the upper staff. Measure 46 continues with a piano (*p*) dynamic. Measure 47 continues with a piano (*p*) dynamic.

48

Musical notation for measures 48-51. Measure 48 is a whole rest on both staves. Measure 49 begins with a piano (*p*) dynamic. The melody in the upper staff features eighth notes with slurs. The bass line in the lower staff mirrors the upper staff. Measure 50 continues with a piano (*p*) dynamic. Measure 51 continues with a piano (*p*) dynamic.

52

D

Musical notation for measures 52-55. Measure 52 is a whole rest on both staves. Measure 53 begins with a mezzo-piano (*mp*) dynamic. The melody in the upper staff features eighth notes with slurs. The bass line in the lower staff mirrors the upper staff. Measure 54 continues with a mezzo-piano (*mp*) dynamic. Measure 55 continues with a mezzo-piano (*mp*) dynamic.

56

Musical notation for measures 56-58. Measure 56 is a whole rest on both staves. Measure 57 begins with a piano (*p*) dynamic. The melody in the upper staff features eighth notes with slurs. The bass line in the lower staff mirrors the upper staff. Measure 58 continues with a piano (*p*) dynamic.

59

14

Musical notation for measures 59-61. Measure 59 is a whole rest on both staves. Measure 60 begins with a piano (*p*) dynamic. The melody in the upper staff features eighth notes with slurs. The bass line in the lower staff mirrors the upper staff. Measure 61 continues with a piano (*p*) dynamic.

70

63 Adagio

E Tempo 1

Musical notation for measures 63-68. The system consists of two staves. Measure 63 begins with a fermata over a whole note chord, followed by a 2-measure rest. The music then continues with eighth notes and quarter notes. Dynamics include *f* (forte) and accents. A sharp sign (#) is present in measure 65.

69

Musical notation for measures 69-74. The system consists of two staves. Measures 69-72 feature eighth-note patterns with slurs. Measure 73 has a 3-measure rest. Measure 74 has a 3-measure rest. Dynamics include *f* (forte).

75

Musical notation for measures 75-77. The system consists of two staves. Measures 75-77 feature eighth-note patterns with slurs. Dynamics include *mf* (mezzo-forte).

78

F

Musical notation for measures 78-80. The system consists of two staves. Measures 78-80 feature eighth-note patterns with slurs. Dynamics include *mf* (mezzo-forte).

81

Musical notation for measures 81-84. The system consists of two staves. Measure 81 begins with a fermata over a whole note chord, followed by a 2-measure rest. The music then continues with eighth notes and quarter notes. Dynamics include *mp* (mezzo-piano).

85

Musical notation for measures 85-90. The system consists of two staves. Measures 85-90 feature eighth-note patterns with slurs. Dynamics include *mf* (mezzo-forte).

Alleluja

For use with Piano Accompaniment

from *Motet: Exsultate, jubilate*

Trumpets in B \flat

W. A. Mozart

Trumpet – David Cooper

22 **Allegro non troppo** ♩ = 116

6

19

A (under voice) *mp*

25

B Ossia Trumpet

31

23

40

C

47

56 24 D
mf

68 *mp*

78 E
f

91 *tr* 25 F
p

101 *p* *mp*

107 *mf*

113 G
p *fp*

123 *p* *fp*

136 *fp*

143 *fp* *fp* *f*

155 *opt. 8va*

Alleluja

from *Motet: Exsultate, jubilate*

W. A. Mozart

Trumpet – David Cooper

30 **Allegro non troppo** ♩ = 116

6

A (under voice)

19

25 **B** Ossia Trumpet

31

40

C

56 31 D
mf

68
mp

78 E *opt. 8va*

91 *tr* 32 F
p

101
p mp

107
mf

113 G
4

123
p fp

136
fp

143
fp fp f

155 *opt. 8va*

"O Thou that Tellest Good Tidings to Zion"

Trumpets in Bb

from *Messiah*

G. F. Handel

Trumpet – David Cooper

Isaiah 40:9

Andante\

Ossia Trumpet

Trumpet

mf

mf

37

tr

tr

4

8

A

tr

tr

tr

38

14

mf

mf

mf

mf

19

B

mf

mf

24

tr
mf
tr
mf

29

mf
mf

35

f
f

39

tr
mf
tr
mf

44

p
p

48

mf
mp
mf
mp

78

52

Musical score for measures 52-58. The key signature is three sharps (F#, C#, G#). The music consists of two staves. The upper staff begins with a whole rest, followed by a quarter note G#4, a quarter note A4, and a half note B4. The lower staff begins with a whole rest, followed by a quarter note G#3, a quarter note A3, and a half note B3. The music continues with eighth and sixteenth notes in both staves, with a fermata over the final notes of each staff.

59

Musical score for measures 59-63. The key signature is three sharps. The music consists of two staves. The upper staff begins with a whole rest, followed by a quarter note G#4, a quarter note A4, and a half note B4. The lower staff begins with a whole rest, followed by a quarter note G#3, a quarter note A3, and a half note B3. The music continues with eighth and sixteenth notes in both staves, with a fermata over the final notes of each staff. Dynamics include *mp* and *mf*. Trills (*tr*) are marked above the notes in measures 60 and 61.

64

Musical score for measures 64-68. The key signature is three sharps. The music consists of two staves. The upper staff begins with a whole rest, followed by a quarter note G#4, a quarter note A4, and a half note B4. The lower staff begins with a whole rest, followed by a quarter note G#3, a quarter note A3, and a half note B3. The music continues with eighth and sixteenth notes in both staves, with a fermata over the final notes of each staff. Dynamics include *f*. A box labeled 'E' is placed above the staff in measure 65.

69

Musical score for measures 69-73. The key signature is three sharps. The music consists of two staves. The upper staff begins with a quarter note G#4, a quarter note A4, and a half note B4. The lower staff begins with a quarter note G#3, a quarter note A3, and a half note B3. The music continues with eighth and sixteenth notes in both staves, with a fermata over the final notes of each staff. Dynamics include *f*.

74

Musical score for measures 74-78. The key signature is three sharps. The music consists of two staves. The upper staff begins with a quarter note G#4, a quarter note A4, and a half note B4. The lower staff begins with a quarter note G#3, a quarter note A3, and a half note B3. The music continues with eighth and sixteenth notes in both staves, with a fermata over the final notes of each staff. Dynamics include *mf*. A box labeled 'F' is placed above the staff in measure 74.

79

Musical score for measures 79-83. The key signature is three sharps. The music consists of two staves. The upper staff begins with a quarter note G#4, a quarter note A4, and a half note B4. The lower staff begins with a quarter note G#3, a quarter note A3, and a half note B3. The music continues with eighth and sixteenth notes in both staves, with a fermata over the final notes of each staff. Dynamics include *p*.

Laudamus Te

from the *Grand Mass in C Minor*

G. F. Handel
Trumpet – David Cooper

Allegro

Ossia Trumpet

Trumpet

46 *p* *f*

5 *mp* *f*

9

12 *p* *f*

18 *p* *f*

A

47

23

B

Musical notation for measures 23-26. The piece is in G major (one sharp). The upper staff begins with a piano (*p*) dynamic and a half note G4, followed by quarter notes A4, B4, and C5. The lower staff begins with a piano (*p*) dynamic and a half note G3, followed by quarter notes A3, B3, and C4. Dynamic markings of *mf* appear in measures 24 and 25. Measure 26 contains a whole rest in both staves.

27

Musical notation for measures 27-35. The upper staff features a melodic line with dynamics *mp* in measure 27 and *p* in measure 30. The lower staff features a rhythmic accompaniment with dynamics *mp* in measure 27 and *p* in measure 30. Measure 35 contains a whole rest in both staves.

36

Musical notation for measures 36-43. The upper staff begins with a piano (*p*) dynamic and a half note G4, followed by quarter notes A4, B4, and C5. The lower staff begins with a piano (*p*) dynamic and a half note G3, followed by quarter notes A3, B3, and C4. Dynamic markings of *mf* appear in measures 38 and 41. Measure 43 contains a whole rest in both staves.

44

C

Musical notation for measures 44-50. The piece continues in G major. The upper staff features a melodic line with various rhythmic values. The lower staff features a rhythmic accompaniment. Measure 50 contains a whole rest in both staves.

51

Musical notation for measures 51-55. The upper staff begins with a forte (*f*) dynamic and a half note G4, followed by quarter notes A4, B4, and C5. The lower staff begins with a forte (*f*) dynamic and a half note G3, followed by quarter notes A3, B3, and C4. An optional octave line is indicated by "opt. 8va" and a dashed line above the staff. Measure 55 contains a whole rest in both staves.

56

D

Musical notation for measures 56-60. The upper staff features a melodic line with dynamics *f* in measure 56 and *mf* in measure 59. The lower staff features a rhythmic accompaniment with dynamics *f* in measure 56 and *mf* in measure 59. An optional octave line is indicated by "(8va)" and a dashed line above the staff. Measure 60 contains a whole rest in both staves.

82

60

Musical notation for measures 60-66. The system consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music features a melodic line with eighth and sixteenth notes, often beamed together. The lower staff provides a harmonic accompaniment with similar rhythmic patterns. Both staves are marked with a mezzo-piano (*mp*) dynamic. A circled number '49' is located in the right margin of the system.

67

Musical notation for measures 67-74. The system consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the first measure. The lower staff provides a harmonic accompaniment with similar rhythmic patterns. Both staves are marked with a mezzo-forte (*mf*) dynamic. A circled number '49' is located in the right margin of the system.

75

Musical notation for measures 75-79. The system consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the first measure. The lower staff provides a harmonic accompaniment with similar rhythmic patterns. Both staves are marked with a piano (*p*) dynamic. A circled number '49' is located in the right margin of the system.

80

Musical notation for measures 80-83. The system consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with similar rhythmic patterns. Both staves are marked with a forte (*f*) dynamic.

84

Musical notation for measures 84-87. The system consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with similar rhythmic patterns. Both staves are marked with a piano (*p*) dynamic.

88

Musical notation for measures 88-91. The system consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with similar rhythmic patterns. Both staves are marked with a mezzo-forte (*mf*) dynamic.

92

F

Musical notation for measures 92-96. The system consists of two staves. Measure 92 has a treble clef and a key signature of one sharp (F#). The music features eighth and sixteenth notes. Measure 96 ends with a fermata and a '2' above the staff, indicating a double bar line.

97

G

Musical notation for measures 97-110. The system consists of two staves. Measure 97 has a treble clef and a key signature of one sharp (F#). Dynamics include *mp* and *mf*. Measure 100 contains a circled number '50'. Measure 110 ends with a fermata and a '7' above the staff, indicating a double bar line.

111

Musical notation for measures 111-115. The system consists of two staves. Measure 111 has a treble clef and a key signature of one sharp (F#). The music continues with eighth and sixteenth notes.

116

H

Musical notation for measures 116-121. The system consists of two staves. Measure 116 has a treble clef and a key signature of one sharp (F#). The music features dotted rhythms and eighth notes.

122

Musical notation for measures 122-125. The system consists of two staves. Measure 122 has a treble clef and a key signature of one sharp (F#). Dynamics include *f*. Measure 125 ends with a fermata and a '2' above the staff, indicating a double bar line.

126

Musical notation for measures 126-130. The system consists of two staves. Measure 126 has a treble clef and a key signature of one sharp (F#). The music continues with eighth and sixteenth notes.

Let the Bright Seraphim

To Accompany Medium Key – B \flat from *Samson*Trumpets in B \flat

G. F. Handel

Trumpet – David Cooper

Andante

*Ornamented Trumpet

Trumpet

57 59

f *f* *tr* *tr*

7

A

tr *mf* *mf*

12

f *f*

16

B

f *f* 3 6 3 6

58 60

29

mf *tr* *mf*

*Performance suggestion: Play ornamented trumpet part on the Da Capo.

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Let the Bright Seraphim

from *Samson*

Trumpets in C

G. F. Handel
Trumpet – David Cooper

Andante

*Ornamented Trumpet

Trumpet

7

A

12

16

B

29

*Performance suggestion: Play ornamented trumpet on Da Capo.