Trumpet in Bb

Moderato \( \frac{\text{\text{-}}}{\text{\text{-}}} 116-120 \)

\( \text{mf} \)

\( \text{f} \)

\( \text{mf} \)

\( \text{sf} \)

\( \text{rit.} \)
At Reh. 108, sing out like a great dramatic lyric tenor, soaring broadly over the orchestra. To help with this, think of playing Reh. 108 - 109 as one arcing line. From the pick-up to Reh. 109 onward, think of the quarter-notes as leading forward and propelling ahead. Seven bars after Reh. 109, sustain the dotted quarters but add a slight sliver of acoustic lift on each in order to get the subsequent triplets in on time. This lift is essential for clarity, with everything aiming towards Reh. 110. From Reh. 110 on, take each triplet group and crescendo towards the third beat eighth-notes with lots of energy support. Many times, the six bars before Reh. 111 tend to move ahead slightly.
IV. Allegro assai
(Bars 164 (Reh. B) - 215)

Play this melody with a glorious and joyous sense of lyricism. Shape the line like all instruments who play this passage before you. Blend in seamlessly as another voice in the choir. At Reh. C, back off slightly from the repeated notes, as you are no longer the melodic voice. At the Presto, bar 208 (as well as at the beginning of this movement), many conductors will have you play an insert that is an outline of the line that the woodwinds play in bars 208-215. This insert was first suggested by Richard Wagner as a way to properly support the primary musical line and bolster the melody. By the time Wagner devised this insert, the advent of valves had made certain notes available that were not on the trumpet of Beethoven’s era.

(play 1st trumpet only)