

The instruments of the orchestra

Arie van Hoek

to Angela Colbers

The wind instruments

At the back of the orchestra the wind instruments have found a place (**play winds, 5 sec**). Some wind instruments have been made of wood (**show**) and others are made of metal (**show**). Just like the string instruments the different wind instruments vary in size from very small (**show piccolo**) to big (**show tuba or contrabassoon**).

With string instruments, the vibrating string is the source of the sound, with wind instruments different ways are used to force the air to vibrate. At the flute mouthpiece (**show flute**) with the lips some airflow from breathing-out is directed towards a rather sharp edge causing some sound. With the so-called reed instruments (**show reeds**) a thin reed is forced to vibrate, and with the brass instruments a slight air flow between the lips causes vibration (**show brass mouthpiece**).

Then, *very important*, after the mouthpiece a piece of tube is mounted. And the air column inside that tube might vibrate as well, the so-called *resonance*. That only happens when the vibrations in the mouthpiece are at a pitch that is able to resonate in the specific length of air column. A much louder and more defined sound is then generated (**play trumpet mouthpiece separately and mounted**). That resonance happens at a *short* tube for *high pitch* (**play piccolo**) and at a *long* tube for *low pitch* (**play tuba**).

The trumpet

The trumpet is a brass instrument that is a lot smaller than the horn (**show trumpet**).

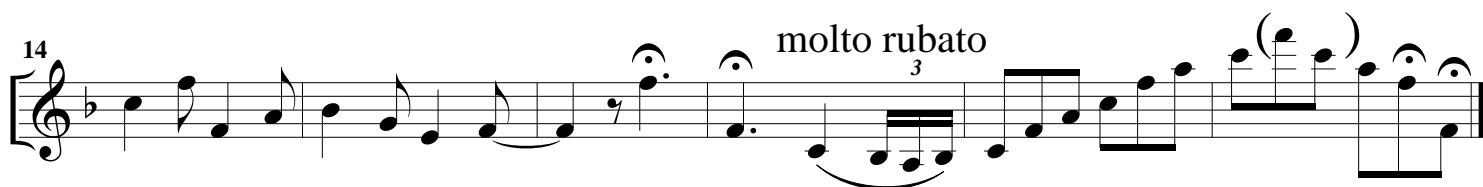
The resonance length of the tube is only around 1.5 m. The bell is directed straight into the audience, resulting in a clear and shining sound color. Three valves are used for expanding the number of different notes to be played (**trumpet plays some scales**). For playing very high parts in baroque music the smaller piccolo trumpet is used, suitable for playing very sparkling and virtuoso passages and solos.

The trumpet does not only play an important role in the symphony orchestra but also in the jazz orchestra or band and, together with the clarinets, in the military and marching bands. The clear tone of the trumpet is very suitable for the performance of the light and bright parts in music. And any call for action can well be boosted by the direct forward projection of the trumpet sound.

(Now the trumpet plays the solo, duet or trio depending on the availability).

Allegro molto ♩. = 166

Trumpet



Andante scherzando ♩ = 76

Trumpet 1

Trumpet 2

Measures 1-4 of the trumpet parts. Both parts are in 3/4 time with a key signature of one flat. Trumpet 1 starts with a *mf* dynamic and a series of eighth and sixteenth notes. Trumpet 2 also starts with a *mf* dynamic and has a similar rhythmic pattern. Both parts feature dynamic markings (*mf*) and accents (>) throughout the first four measures.

5

Measures 5-8 of the trumpet parts. The music continues with complex rhythmic patterns. Measures 7 and 8 are marked with a *p* (piano) dynamic, indicated by a hairpin. The parts conclude with sustained notes and some grace notes.

9

Measures 9-12 of the trumpet parts. The music features a mix of eighth and sixteenth notes. Measure 11 includes a key signature change to two flats (B-flat and E-flat). The parts end with sustained notes and grace notes.

13

Measures 13-16 of the trumpet parts. Measures 13 and 14 are marked with a *mf* dynamic. Measures 15 and 16 continue the rhythmic patterns with *mf* dynamics and accents. The parts conclude with sustained notes and grace notes.

17

Measures 17-20 of the trumpet parts. Measures 17 and 18 are marked with a *mf* dynamic. Measures 19 and 20 continue the rhythmic patterns with *mf* dynamics and accents. The parts conclude with sustained notes and grace notes.

Andante scherzando ♩ = 76

Trumpet 1

Trumpet 2

Trumpet 3

This block contains the first five measures of the trumpet section. The key signature has one flat (B-flat), and the time signature is 3/4. Measures 1-3 are marked *mf* (mezzo-forte). Measures 4-5 are also marked *mf*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings like *mf* and crescendo/decrescendo hairpins.

6

This block contains measures 6-10. Measures 6-7 are marked *p* (piano). Measures 8-10 are marked *p*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings like *p* and crescendo/decrescendo hairpins.

11

This block contains measures 11-14. Measures 11-12 are marked *p*. Measures 13-14 are marked *p*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings like *p* and crescendo/decrescendo hairpins.

15

This block contains measures 15-19. Measures 15-16 are marked *mf*. Measures 17-18 are marked *mf*. Measure 19 is marked *mf*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings like *mf* and crescendo/decrescendo hairpins.

Finale

Allegro maestoso, ♩ = 112

Trumpet 1 in C

7

2 13 12 25 16

41 15 57

63

72

1. 2.

78

4 82 16 98 8

mp

110

114

118

mf f

126

f