

To Hiroaki Hayasaka

Sinfonia and Caprice

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Conductor

シンフォニアとカプリス
Op. 56

B> Trumpet 1

B> Trumpet 2

B> Trumpet 3

B> Trumpet 4

B> Trumpet 5

B> Trumpet 6

B> Trumpet 7

B> Trumpet 8

Measures 1-5 of the trumpet part. Trumpets 1-4 have a melodic line starting with a forte (f) dynamic. Trumpets 5-8 have a more rhythmic accompaniment. A large black watermark is present over the first two staves.

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

B> Tpt. 5

B> Tpt. 6

B> Tpt. 7

B> Tpt. 8

Measures 6-12 of the trumpet part. Trumpets 1-4 continue their melodic line with dynamics ranging from piano (p) to forte (f). Trumpets 5-8 have a rhythmic accompaniment. A large black watermark is present over the last two staves.

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

B> Tpt. 5

B> Tpt. 6

B> Tpt. 7

B> Tpt. 8

Measures 9-14 of the trumpet part. Trumpets 1-4 have a melodic line with dynamics from mezzo-forte (mf) to forte (f). Trumpets 5-8 have a rhythmic accompaniment. A large black watermark is present over the first two staves.

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

B> Tpt. 5

B> Tpt. 6

B> Tpt. 7

B> Tpt. 8

Measures 13-18 of the trumpet part. Trumpets 1-4 have a melodic line with dynamics from piano (p) to forte (f). Trumpets 5-8 have a rhythmic accompaniment. A large black watermark is present over the last two staves.

18

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

B> Tpt. 5

B> Tpt. 6

B> Tpt. 7

B> Tpt. 8

f *mf* *mf* *f* *mp* *mp* *mp* *mf*

22 **B**

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

B> Tpt. 5

B> Tpt. 6

B> Tpt. 7

B> Tpt. 8

mf *mf* *mf* *mp* *mp* *f* *mp* *f* *mp*

36 **C**

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

B> Tpt. 5

B> Tpt. 6

B> Tpt. 7

B> Tpt. 8

f *f* *f* *f* *f* *f* *f* *f* *p* *p* *p* *p*

30

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

B> Tpt. 5

B> Tpt. 6

B> Tpt. 7

B> Tpt. 8

mp *f* *f* *f* *mp* *mp* *mp* *mp* *ff* *fp* *fp*

D

B> Tpt. 1
B> Tpt. 2
B> Tpt. 3
B> Tpt. 4

B> Tpt. 5
B> Tpt. 6
B> Tpt. 7
B> Tpt. 8

Measures 34-42. Measures 34-36 are obscured by a large blacked-out area. Dynamics include *f*.

38

B> Tpt. 1
B> Tpt. 2
B> Tpt. 3
B> Tpt. 4

B> Tpt. 5
B> Tpt. 6
B> Tpt. 7
B> Tpt. 8

Measures 38-42. Measures 40-42 are obscured by a large blacked-out area. Dynamics include *f*.

43

B> Tpt. 1
B> Tpt. 2
B> Tpt. 3
B> Tpt. 4

B> Tpt. 5
B> Tpt. 6
B> Tpt. 7
B> Tpt. 8

Measures 43-50. Measures 43-45 are obscured by a large blacked-out area. Dynamics include *f*.

CAPRICE
Allegro

47

B> Tpt. 1
B> Tpt. 2
B> Tpt. 3
B> Tpt. 4

B> Tpt. 5
B> Tpt. 6
B> Tpt. 7
B> Tpt. 8

Measures 47-50. Measures 49-50 are obscured by a large blacked-out area. Dynamics include *mf* and *f*.

55 **E**

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

B> Tpt. 5

B> Tpt. 6

B> Tpt. 7

B> Tpt. 8

64 **F**

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

B> Tpt. 5

B> Tpt. 6

B> Tpt. 7

B> Tpt. 8

72 **G**

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

B> Tpt. 5

B> Tpt. 6

B> Tpt. 7

B> Tpt. 8

80 **H**

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

B> Tpt. 5

B> Tpt. 6

B> Tpt. 7

B> Tpt. 8

I

86

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

B> Tpt. 5

B> Tpt. 6

B> Tpt. 7

B> Tpt. 8

J

92

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

B> Tpt. 5

B> Tpt. 6

B> Tpt. 7

B> Tpt. 8

98

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

B> Tpt. 5

B> Tpt. 6

B> Tpt. 7

B> Tpt. 8

K

104

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

B> Tpt. 5

B> Tpt. 6

B> Tpt. 7

B> Tpt. 8

113 **Più allegro**

B> Tpt. 1 *mf*

B> Tpt. 2 *mf*

B> Tpt. 3 *mf*

B> Tpt. 4 *mf*

B> Tpt. 5

B> Tpt. 6

B> Tpt. 7

B> Tpt. 8

121 **L**

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

B> Tpt. 5 *mf*

B> Tpt. 6 *mf*

B> Tpt. 7 *mf*

B> Tpt. 8 *mf*

129 **M**

B> Tpt. 1 *p*

B> Tpt. 2 *p*

B> Tpt. 3 *p*

B> Tpt. 4 *p*

B> Tpt. 5 *p*

B> Tpt. 6 *p*

B> Tpt. 7 *p*

B> Tpt. 8 *p*

137 **N**

B> Tpt. 1 *p*

B> Tpt. 2 *p*

B> Tpt. 3 *p*

B> Tpt. 4 *p*

B> Tpt. 5 *p*

B> Tpt. 6 *p*

B> Tpt. 7 *p*

B> Tpt. 8 *p*

144 **O**

B> Tpt. 1 *mf* *f* *f*

B> Tpt. 2 *mf* *f* *mf*

B> Tpt. 3 *f* *mf*

B> Tpt. 4 *mf* *f* *mf*

B> Tpt. 5 *cresc.* *mf* *mp*

B> Tpt. 6 *cresc.* *mf* *mp*

B> Tpt. 7 *mf* *p*

B> Tpt. 8 *mf* *p*

151 **P**

B> Tpt. 1 *ff*

B> Tpt. 2 *ff*

B> Tpt. 3 *ff*

B> Tpt. 4 *con sordino* *ff* *p*

B> Tpt. 5 *ff* *p*

B> Tpt. 6 *ff* *p*

B> Tpt. 7 *ff* *p*

B> Tpt. 8 *ff* *p*

159 **Q**

B> Tpt. 1 *p*

B> Tpt. 2 *p*

B> Tpt. 3 *p*

B> Tpt. 4 *p*

B> Tpt. 5

B> Tpt. 6

B> Tpt. 7

B> Tpt. 8 *con sordino* *p*

167 **R**

B> Tpt. 1 *mf*

B> Tpt. 2 *mf*

B> Tpt. 3 *mf*

B> Tpt. 4 *mf*

B> Tpt. 5 *f*

B> Tpt. 6 *f*

B> Tpt. 7 *f*

B> Tpt. 8 *mf*

175 **S**

B> Tpt. 1 *f*

B> Tpt. 2 *f*

B> Tpt. 3 *f*

B> Tpt. 4 *f* senza sordino

B> Tpt. 5 *f*

B> Tpt. 6 *f*

B> Tpt. 7 *f*

B> Tpt. 8 *f* senza sordino

Measures 175-182 of the musical score. The first four staves (B> Tpt. 1-4) feature a large black and white graphic watermark. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Dynamics include *f* and *f* senza sordino. The bottom four staves (B> Tpt. 5-8) continue the musical notation.

183

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

B> Tpt. 5

B> Tpt. 6

B> Tpt. 7

B> Tpt. 8

Measures 183-190 of the musical score. The first four staves (B> Tpt. 1-4) feature a large black and white graphic watermark. The music continues with various note values and rests.

191 **T**

B> Tpt. 1 *ff*

B> Tpt. 2 *ff*

B> Tpt. 3 *ff*

B> Tpt. 4 *ff*

B> Tpt. 5 *ff*³

B> Tpt. 6 *ff*

B> Tpt. 7 *ff*

B> Tpt. 8 *ff*

Measures 191-198 of the musical score. The first four staves (B> Tpt. 1-4) feature a large black and white graphic watermark. Dynamics include *ff* and *ff*³. The music features triplets and various note values.

199 **U**

B> Tpt. 1 *p*

B> Tpt. 2 *p*

B> Tpt. 3 *p*

B> Tpt. 4 *p*

B> Tpt. 5 *p*

B> Tpt. 6 *p*

B> Tpt. 7 *p*

B> Tpt. 8 *p*

Measures 199-206 of the musical score. The first four staves (B> Tpt. 1-4) feature a large black and white graphic watermark. Dynamics include *p* and *ff*. The music features various note values and rests.