

Serge PROKOFIEV

ROMÉO ET JULIETTE

SUITES

Trompet / 3

①
CORNET

1. MONTAGUES AND CAPULETS

TACET

No ②

~~1. ROMEO AT THE FOUNTAIN~~

~~TACET~~

July 1

③

2. SCENE

TACET

in Bb

④

 Danse du matin

Allegro



Handwritten musical score for the piece "Danse du matin". The score is written on six staves in treble clef. The key signature is B-flat major (two flats). The tempo is marked "Allegro". The score includes measure numbers 6 through 15 in boxes. Measure 6 starts with a treble clef and a 4/4 time signature. Measures 7-15 contain various musical notations including eighth notes, quarter notes, and rests. Dynamics include *f* (forte), *poco meno mosso*, *Tempo I*, *mf* (mezzo-forte), and *ff* (fortissimo). There are also handwritten notes like "poco" and "ff" with arrows. The score ends with a double bar line.

⑤ 3. MADRIGAL

TACET

No!

1 m 2b

~~⑥~~

4. La nourrice

カイト

~~28 Andante assai. Scherzando (senza sord.) 29 8 30 11 31 con sord. p~~

~~1 (con sord.) p~~

~~32 7 cresc. f~~

⑦

2. JULIET THE YOUNG GIRL

CORNET

TACET

attack.

⑧

3. MASKS (TACET)

⑨

6. ROMEO & JULIET (TACET)

⑩

7. TYBALT'S DEATH (TACET) Tr. I ツ

⑪

5. ROMEO & JULIET BEFORE PARTING (TACET)

CORNET

in Bb

12

5. Sérénade matinale

Andante giocoso

33 12 34 8 35 7 senza cord. 36

mf cantabile

p cresc.

37 mf cantabile

38 8 39 7 mf

40 cantabile

41 4 p dolce

42 8

13

6. DANCE OF THE YOUNG GIRLS

TACET

14

7. JULIETS FUNERAL

CORNET

(TACET)

im Bb

15

6. La mort de Juliette

Larghetto

Handwritten musical score for 'La mort de Juliette'. The score is written on three staves. The first staff contains measures 43 to 46, with notes and fingerings (1, 7, 6, 1, 1) and a circled 'p.I'. The second staff contains measures 47 to 50, with notes and fingerings (5, 1, 5, 6, 5) and a circled 'p.I'. The third staff contains measures 47 to 50, with notes and fingerings (5, 1, 5, 6, 5) and a circled 'p.I'. The tempo markings 'Larghetto', 'a tempo ritard.', and 'Meno mosso' are present. The key signature is Bb and the time signature is 4/4.

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