

Jean-Baptiste Lully  
Ballet Suite

Tromba I in C.

I.

Introduction. (Le temple de la paix. - Nymphes, Bergers et Bergères.)

Bearbeitet von Felix Mottl.

Allegretto.

Corno I in F.

E Più mosso. (Entrée des Basques.)

II.

Nocturno. (Le triomphe de l'Amour. - La Nuit.) tacet.

III.

Menuetto. (Le temple de la Paix.) tacet.

# Tromba I in C.

## IV.

Prélude. (Alceste) - Marche (Thésée)-Les Vents (Alceste)-Marche da Capo.

Prélude.  
Grave. 15

Marche.  
Allegro pomposo.

attacca Marche. *f*

*ff*

*ff*

**B**

(Les Vents.)  
2 C 11 11 21 21 D 8 E 13

*f*

*ff*

*ff*

**G** 7

*ff*

**H** *ff*

**I**

*ff*

# Jean-Baptiste Lully Ballet Suite

## Tromba II in C.

### I.

Introduction. (Le temple de la paix. - Nymphes, Bergers et Bergères.) *tacet*.

### II.

Nocturno. (Le triomphe de l'Amour. - La Nuit.) *tacet*.

### III.

Menuetto. (Le temple de la Paix.) *tacet*.

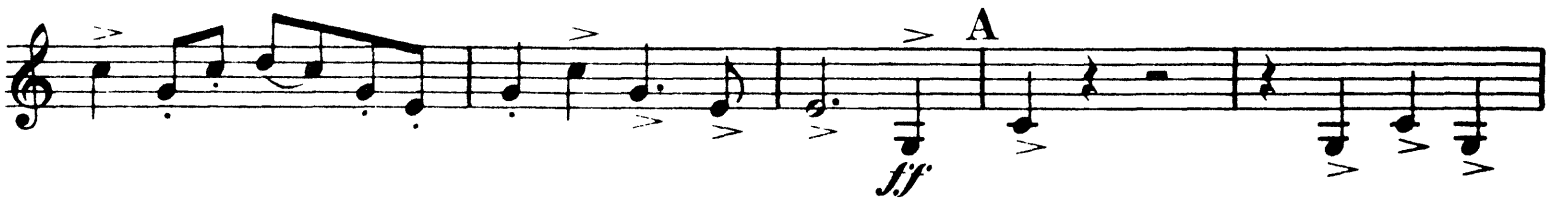
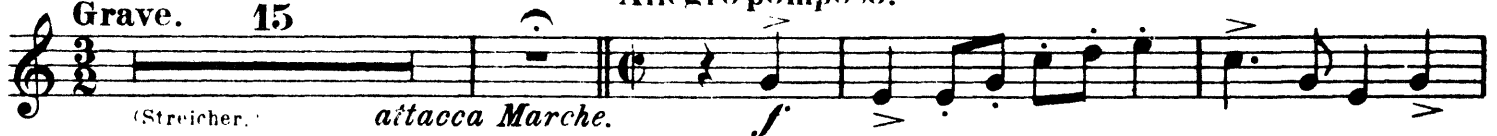
### IV.

Prélude. (Alceste) - Marche (Thésée) - Les Vents (Alceste) - Marche da Capo.

Bearbeitet von Felix Mottl.

Prélude.  
Grave. 15

Marche.  
Allegro pomposo.



# Tromba II in C.

The musical score for Tromba II in C consists of ten staves of music. The notation includes various rhythmic values, dynamics, and articulations. Key signatures and fingerings are indicated throughout the piece.

- Staff 1: Starts with a fermata on a dotted quarter note, followed by a half note F. Dynamics include *f* and accents (>).
- Staff 2: Continues the melodic line with eighth and sixteenth notes. Accents (>) are present.
- Staff 3: Features a *ff* dynamic and a first fingering (1) on a quarter note.
- Staff 4: Includes a first fingering (1) on a quarter note and a G7 chord.
- Staff 5: Starts with a *ff* dynamic and continues the melodic line.
- Staff 6: Continues the melodic line with eighth and sixteenth notes.
- Staff 7: Features a *ff* dynamic and a half note H.
- Staff 8: Continues the melodic line with eighth and sixteenth notes.
- Staff 9: Starts with a first fingering (I) on a quarter note.
- Staff 10: Ends with a *ff* dynamic and a fermata on a quarter note.