

9

1. Tr.

2. Tr.

3. Tr.

4. Tr.

Baß

Pauken

Tenor

gr. Tr.

Becken

13

1. Tr.

2. Tr.

3. Tr.

4. Tr.

Baß

Pauken

Tenor

gr. Tr.

Becken

18

1.Tr.

2.Tr.

3.Tr.

4.Tr.

Baß

Pauken

Tenor

gr.Tr.

Becken

26

1.Tr.

2.Tr.

3.Tr.

4.Tr.

Baß

Pauken

Tenor

gr.Tr.

Becken

30

1.Tr.
2.Tr.
3.Tr.
4.Tr.
Baß
Pauken
Tenor
gr.Tr.
Becken

34

1.Tr.
2.Tr.
3.Tr.
4.Tr.
Baß
Pauken
Tenor
gr.Tr.
Becken

38

1.Tr. *p*

2.Tr. *p*

3.Tr. *p*

4.Tr. *p*

Baß

Pauken *p*

Tenor

gr.Tr.

Becken

43

1.Tr.

2.Tr.

3.Tr.

4.Tr.

Baß

Pauken

Tenor *p*

gr.Tr. *p*

Becken

46

1.Tr. *mf*

2.Tr. *mf*

3.Tr. *mf*

4.Tr. *mf*

Baß *mf*

Pauken *mf*

Tenor *p*

gr.Tr. *p*

Becken

51

1.Tr. *f*

2.Tr. *f*

3.Tr. *f*

4.Tr. *f*

Baß *f*

Pauken *f*

Tenor *f*

gr.Tr. *f*

Becken

55

1.Tr.
2.Tr.
3.Tr.
4.Tr.
Baß
Pauken
Tenor
gr.Tr.
Becken

60

1.Tr.
2.Tr.
3.Tr.
4.Tr.
Baß
Pauken
Tenor
gr.Tr.
Becken

62

1.Tr.

2.Tr.

3.Tr.

4.Tr.

Baß

Pauken

Tenor

gr.Tr.

Becken

p

67

1.Tr.

2.Tr.

3.Tr.

4.Tr.

Baß

Pauken

Tenor

gr.Tr.

Becken

f

80

1.Tr. *mf*

2.Tr. *mf*

3.Tr. *mf*

4.Tr.

Baß

Pauken

Tenor

gr.Tr.

Becken

84

1.Tr. *mf*

2.Tr. *mf*

3.Tr. *mf*

4.Tr.

Baß

Pauken

Tenor

gr.Tr.

Becken

88

1.Tr.
2.Tr.
3.Tr.
4.Tr.
Baß
Pauken
Tenor
gr.Tr.
Becken

92

1.Tr.
2.Tr.
3.Tr.
4.Tr.
Baß
Pauken
Tenor
gr.Tr.
Becken

96

1. Tr.

2. Tr.

3. Tr.

4. Tr.

Baß

Pauken

Tenor

gr. Tr.

Becken

100

1. Tr.

2. Tr.

3. Tr.

4. Tr.

Baß

Pauken

Tenor

gr. Tr.

Becken

104

1. Tr.

2. Tr.

3. Tr.

4. Tr.

Baß

Pauken

Tenor

gr. Tr.

Becken

107

1. Tr.

2. Tr.

3. Tr.

4. Tr.

Baß

Pauken

Tenor

gr. Tr.

Becken

111

1. Tr.

2. Tr.

3. Tr.

4. Tr.

Baß

Pauken

Tenor

gr. Tr.

Becken

115

1. Tr.

2. Tr.

3. Tr.

4. Tr.

Baß

Pauken

Tenor

gr. Tr.

Becken

119

1. Tr.

2. Tr.

3. Tr.

4. Tr.

Baß

Pauken

Tenor

gr. Tr.

Becken

123

1. Tr.

2. Tr.

3. Tr.

4. Tr.

Baß

Pauken

Tenor

gr. Tr.

Becken

Tim Wisniewski's
Imperium Romanum III
- Einzug der Gladiatoren -

1. Trompete *mf*

1. Tr. *mf*

1. Tr. *mf*

1. Tr.

1. Tr.

1. Tr.

1. Tr.

1. Tr.

1. Tr. *p*

1. Tr.

1. Tr. *mf*

1. Tr. *f*

1. Tr.

1. Tr.

1. Tr.

1. Tr.

1.Tr. 72

1.Tr. 76

1.Tr. 80 *mf*

1.Tr. 84

1.Tr. 88

1.Tr. 92

1.Tr. 96

1.Tr. 100

1.Tr. 104 *mf*

1.Tr. 107 *f*

1.Tr. 111

1.Tr. 115

1.Tr. 119

1.Tr. 123

Tim Wisniewski's
Imperium Romanum III
- Einzug der Gladiatoren -

2. Trompete *mf*

2. Tr. 6

2. Tr. 9

2. Tr. 13

2. Tr. 18

2. Tr. 26

2. Tr. 30

2. Tr. 34

2. Tr. 38 *p*

2. Tr. 43

2. Tr. 46 *mf*

2. Tr. 51 *f*

2. Tr. 55

2. Tr. 60

2. Tr. 62

2. Tr. 67

2.Tr.  72

2.Tr.  76 *mf*

2.Tr.  80 *mf*

2.Tr.  84

2.Tr.  88

2.Tr.  92

2.Tr.  96

2.Tr.  100

2.Tr.  104 *p*

2.Tr.  107 *f*

2.Tr.  111

2.Tr.  115

2.Tr.  119

2.Tr.  123

Tim Wisniewski's
Imperium Romanum III
- Einzug der Gladiatoren -

3. Trompete *mf*

3. Tr. 6

3. Tr. 9

3. Tr. 13

3. Tr. 18

3. Tr. 26

3. Tr. 30

3. Tr. 34

3. Tr. 38 *p*

3. Tr. 43

3. Tr. 46 *mf*

3. Tr. 51 *f*

3. Tr. 55

3. Tr. 60

3. Tr. 62

3. Tr. 67

The musical score for the 3rd Trumpet part is written in 2/4 time. It begins with a dynamic marking of *mf* and includes a triplet of eighth notes. The score is divided into measures, with measure numbers 6, 9, 13, 18, 26, 30, 34, 38, 43, 46, 51, 55, 60, 62, and 67 indicated at the start of their respective staves. Dynamics include *p* (piano) at measure 38 and *f* (forte) at measure 51. The piece concludes with a double bar line at measure 67.

72
3.Tr.

76
3.Tr.

80
3.Tr. *mf*

84
3.Tr.

88
3.Tr.

92
3.Tr.

96
3.Tr.

100
3.Tr.

104
3.Tr. *p*

107
3.Tr. *f*

111
3.Tr.

115
3.Tr.

119
3.Tr.

123
3.Tr.

Tim Wisniewski's
Imperium Romanum III
- Einzug der Gladiatoren -

4. Trompete *mf*

4. Tr. ⁶

4. Tr. ⁹

4. Tr. ¹³

4. Tr. ¹⁸

4. Tr. ²⁶

4. Tr. ³⁰

4. Tr. ³⁴ *p*

4. Tr. ³⁸ *p*

4. Tr. ⁴³

4. Tr. ⁴⁶ *mf*

4. Tr. ⁵¹ *f*

4. Tr. ⁵⁵

4. Tr. ⁶⁰

4. Tr. ⁶²

4. Tr. ⁶⁷

The musical score for the 4th Trumpet part is written in 4/4 time. It begins with a dynamic marking of *mf*. The score consists of 15 staves, each starting with a measure number. The first staff (measure 6) contains a few notes, followed by rests. The second staff (measure 9) has a *p* marking. The third staff (measure 13) has a *p* marking. The fourth staff (measure 18) is mostly rests. The fifth staff (measure 26) is mostly rests. The sixth staff (measure 30) is mostly rests. The seventh staff (measure 34) has a *p* marking. The eighth staff (measure 38) has a *p* marking. The ninth staff (measure 43) has a *f* marking. The tenth staff (measure 46) has a *mf* marking. The eleventh staff (measure 51) has a *f* marking. The twelfth staff (measure 55) has a *f* marking. The thirteenth staff (measure 60) has a *f* marking. The fourteenth staff (measure 62) has a *f* marking. The fifteenth staff (measure 67) has a *f* marking. The score includes various articulations such as slurs and accents, and dynamic markings like *mf*, *p*, and *f*.

72
4.Tr.

76
4.Tr. *mf*

80
4.Tr.

84
4.Tr.

88
4.Tr.

92
4.Tr.

96
4.Tr.

100
4.Tr. *p*

104
4.Tr.

107
4.Tr. *f*


111
4.Tr.


115
4.Tr.


119
4.Tr.


123
4.Tr.


Tim Wisniewski's
Imperium Romanum III
- Einzug der Gladiatoren -

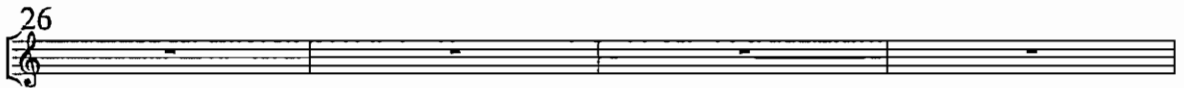
Baßtrompete 


Baß 


Baß 


Baß 


Baß 


Baß 


Baß 


Baß 

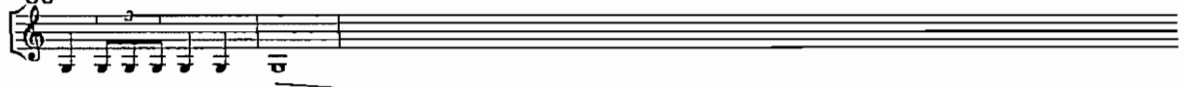
Baß 


Baß 


Baß 

Baß 

Baß 

Baß 

Baß 

Baß 

72 Baß

76 Baß *mf*

80 Baß

84 Baß

88 Baß

92 Baß

96 Baß

100 Baß *p*

104 Baß

107 Baß *f*

111 Baß

115 Baß

119 Baß

123 Baß