



ACCADEMIA NAZIONALE
DI SANTA CECILIA
Fondazione

Orchestra

Concorso pubblico internazionale per il seguente ruolo:

Trombone basso con obbligo del trombone tenore, escluso il primo

2025

A. Lebedev	Konzert (Ed. Hofmeister)
E. Sachse	Concertino, dall'inizio fino al "più mosso" (prime 64 battute) (Ed. Marc Reift)
A. Lafosse	Metodo per Trombone: Etude pour Trombone Basse (ed. Leduc)
B. Bartók	Concerto per Orchestra - Il Mandarino meraviglioso
L. van Beethoven	Sinfonia n. 9
H. Berlioz	Dannazione del Faust: Marcia Ungherese
J. Brahms	Sinfonia n. 1: IV movimento - Sinfonia n. 4
A. Bruckner	Sinfonia n. 4 - Sinfonia n. 7: IV movimento
P. I. Čajkovskij	Sinfonia n. 6
C. Franck	Sinfonia in re minore: III movimento
F. J. Haydn	Die Schöpfung: N. 26. Chor und Terzett
Z. Kodály	Hary Janos: IV movimento
G. Mahler	Sinfonia n. 2: V movimento - Sinfonia n. 5 - Sinfonia n. 7
F. Mendelssohn	Sinfonia n. 2
W. A. Mozart	Requiem K626: Kyrie
Musorgskij-Ravel	Tableaux d'une Exposition: Promenade 1 – I Gnomus; Promenade 3 – X la grande porte de Kiev
O. Respighi	Pini di Roma: II Pini presso una catacomba – IV Pini sulla Via Appia Fontane di Roma :La fontana di Trevi al meriggio
G. Rossini	Guglielmo Tell: Ouverture - La Gazza Ladra: Sinfonia
F. Schubert	Sinfonia n. 8 (Incompiuta) - Sinfonia n. 9 (La grande)
R. Schumann	Sinfonia n. 1 - Sinfonia n. 3
D. Šostakovič	Sinfonia n. 5
R. Strauss	Eine Alpensinfonie - Also sprach Zarathustra - Ein Heldenleben – Till Eulenspiegel lustige Streiche
R. Wagner	Tannhäuser – Ouverture (Concert version o Dresden Version) Lohengrin: Akt 1 Vorspiel – Akt 1, Scene III – Akt 3 Einleitung – Akt 3, Scene III Das Rheingold (Trombone IV) – Scene II – Scene IV Die Walküre – Akt 2, Scene 5, Akt 3, Scene I – Akt 3, Scene III

Tuba

p *f* *dim.* *rit.*

meno mosso *a tempo* *p* *mf*

cresc. *ff* *Allegro*

Tempo I *p* *f*

sf *pp* *cresc.* *f*

ff

dim.

Kadenz *ff*

Tuba

The musical score for Tuba consists of ten staves of music. The first staff begins with a melodic line. The second staff is marked *Presto* and *Tempo I*, with dynamics *ff* and *mp*. The third and fourth staves continue the melodic development with dynamics *p*. The fifth staff is marked *Andante cantabile* and *rit.*, with dynamics *p* and *mf*. The sixth staff is marked *4* and *accel.*, with dynamics *pp*, *cresc.*, and *f*. The seventh staff is marked *Allegro* and *Maestoso*, with dynamics *ff*. The eighth staff continues the *Allegro* section with dynamics *fff* and a fermata. The ninth staff is marked *Adagio* and *rit.*, with dynamics *fff*. The tenth staff concludes the piece with a *rit.* marking and a fermata.

CONCERTINO

für Bassposaune & Klavier

Ernst Sachse
Bearbeitung: Armin Bachmann
Wolfgang Wagenhäuser

Allegro moderato

12 *f*

16 *p* *mp* *f*

21 *mf* *p*

26 *ff*

30 *f*

41 *f* *p* *p dolce*

46 *mf* *p*

51 *p*

56

61 *f*

EMR 221

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ÉTUDE POUR TROMBONE BASSE

STUDY FOR BASS TROMBONE

ETUDE FÜR BASSPOSÄNER

ESTUDIO PARA TROMBÓN BAJA

- A. Lafosse -

Moderato

The musical score consists of ten staves of music in bass clef, 4/4 time, with a key signature of one sharp (F#). The piece is marked 'Moderato'. The dynamics range from *pp* (pianissimo) to *sfz* (sforzando). The score includes various articulations such as accents, slurs, and breath marks. A section of the score includes the lyrics 'can - do' and 'p subito' (piano subito). The tempo changes to 'I. Tempo' with a 'rall.' (rallentando) marking. The piece concludes with a *mf* (mezzo-forte) dynamic.

3rd BASS TROMBONE

CONCERTO FOR ORCHESTRA

I. INTRODUZIONE

Béla Bartók

Andante, non troppo Allegro vivace

Tempo

Musical score for 3rd Bass Trombone, measures 76-482. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It includes various dynamics such as *mf*, *f marc.*, and *ff*, and articulation like *cresc.*. The tempo changes from *Andante, non troppo* to *Allegro vivace* and then to *Tempo*. The score features several rests and specific performance instructions for the instrument.

Measures 76-312: *TACET* (76), 1st Vln. (76), *TACET* (313).
Measures 313-328: Bassi, 2nd Vln., 1st Trb., 2nd Trb., etc. (323).
Measures 329-348: 1st Trpt., etc. (335), Hns. (342).
Measures 349-358: *mf* (349), 2 (354).
Measures 359-375: 2nd Trb., 1st Trb., 2nd Trb., *f marc.* (376).
Measures 376-395: *cresc.* (380), 386.
Measures 396-481: Poch. allarg. (396), *ff*, Tranquillo (482), *TACET*, Trpts. (482).

V. FINALE

Musical score for 3rd Bass Trombone, measures 413-468. The score is written in bass clef with a key signature of two flats. It includes dynamics such as *mf*, *f*, and *ff*. The tempo is *Tranquillo* and *Sempre più tranquillo*.

Measures 413-425: *mf*, *f*, *ff* (413), 2 (418).
Measures 426-448: 426, 6 (433), 7 (441), 7.
Measures 449-468: 1st Vln., Tranquillo (449), 2 (457), 7 (468), 3 (468), 6.

Der wunderbare Mandarin

Tbn. 3^a

Béla Bartók
(1881-1945)

Allegro, $\text{♩} = 120$

Fl. 1^a

2 4

1

mf marcato

2

$\text{♩} = 112$

cresc.

3

f *f, marc.*

(allarg.) - - - - - al $\text{♩} = 106$

f *ff*

4 *Meno mosso*, $\text{♩} = 100$

f *ff*

mf < ff *accelerando*

(accel.) - - - - - al *Tempo I*, $\text{♩} = 112$

mf < ff *f < fff* *p*

6

f *p cresc.* *f* 6 6

poco
allarg. al Agitato (tempo giusto), ♩ = 112

con sord. 34

f *p*

Detailed description: This block contains the first two staves of music. The first staff starts with a dynamic of *f* and a marking 'con sord.'. Measure 34 is boxed. The second staff continues the melody with a dynamic of *p*.

35

mp

Detailed description: This block contains the third staff of music, starting with measure 35 boxed. The dynamic is *mp*. The staff ends with a 4+5/8 time signature.

poco Maestoso
allarg. (subito), ♩ = 76-66

senza sord. 36 gliss.

1 *ff*

Detailed description: This block contains the fourth staff of music, starting with measure 36 boxed. The dynamic is *ff*. The staff includes a '1' and a 'gliss.' marking.

71
*) Sempre vivace, ♩ = 132-138

(breve) gliss. gliss. gliss.

fff *f*

Detailed description: This block contains the fifth and sixth staves of music. Measure 71 is boxed. The dynamics are *fff* and *f*. The staff includes 'gliss.' markings and a '(breve)' marking.

gliss. gliss.

Detailed description: This block contains the seventh and eighth staves of music. The staff includes 'gliss.' markings.

72

1 *f* 1

Detailed description: This block contains the ninth staff of music, starting with measure 72 boxed. The dynamic is *f*. The staff includes '1' markings.

sempre marcatisimb

73 gliss. gliss.

cresc.

Detailed description: This block contains the tenth staff of music, starting with measure 73 boxed. The dynamic is *cresc.*. The staff includes 'gliss.' markings.

poco
allarg.

Detailed description: This block contains the eleventh and twelfth staves of music. The staff includes a 'poco allarg.' marking.

Marche Hongroise.

Ungarischer Marsch. Hungarian March.

Trombone III.

H. Berlioz.

Aus Fausts Verdammung, Op. 24.

Allegro marcato. (♩ = 88)

6 6 Fl. 1 1 5

1 1 3 2 1 f

9 1. 2. f

2 7 4 4 ff p pp

3 11 Fag. Viol. I. 12 13 14 p

4 1 1 1 1 poco cresc. mf cresc. ff ff

5 1 1 5 p p f f

6 4 1 2 3 ff

Johannes Brahms

Symphony No. 1 in C Minor, Op. 68

1

TROMBONE III. (BASS)

Un poco sostenuto-Allegro, Andante sostenuto,
Un poco Allegretto e grazioso tacet

Adagio Fag.I
Br. *string. poco a poco* *a tempo* Ob.I

13 *string. molto a tempo* A Klar.I

24 B Più Andante Pk. *pp* 12 12

38 C *pp* *p dolce*

52 *pp* *cresc.* *mf* *dim.* *pp*

61 Allegro non troppo, ma con brio D 28 15 Viol.I Trpt.I

111 E Trpt.I 13 F 4 Ob.I

135 30 G Trpt.I Ob.I Trpt.I

173 Hr.I 1 3 H 21 I Klar.I

205 13 K 24 L Ob.I 19

Brahms — Symphony No. 1 in C Minor

2

TROMBONE III (BASS)

M Trpt. I 268 Viol. I

276 *f*

N 285 *ff* *dim.* *p* *calando* 9 4 *animato* 15 O Viol.

319 21 P Hr. I 18

384 Viol. I Hr. Viol. Klar. Viol. Pos. I, II *pp* *p marc.*

375 *sf* *sf* *cresc.* string.

384 Più Allegro 4 7 *f* *f*

403 Trpt. I *ff*

415 14 Pk. 3 6 6

439 *f*

449 *sf*

Johannes Brahms Symphony No. 4 in E Minor, Op. 98

TROMBONE III. (BASS)

Allegro non troppo, Andante moderato, Allegro giocoso *tacet*

Allegro energico e passionato

The musical score for Trombone III (Bass) in E minor, Op. 98 by Johannes Brahms, consists of ten staves of music. The key signature is E minor (three sharps) and the time signature is 3/4. The score includes various dynamics and performance markings:

- Staff 1: *f* (forte), *f dim.* (forte diminuendo)
- Staff 2: *f* (forte), marked with a box 'A' and a '7' above the staff.
- Staff 3: *f* (forte), marked with a box 'B' and a '7' above the staff, and a box 'C' above the staff.
- Staff 4: *f* (forte), marked with a box 'D' and a '19' above the staff, and a box '13' above the staff.
- Staff 5: *f* (forte), marked with a box 'E' and a 'Solo' above the staff, and *pp* (pianissimo) and *espr.* (espressivo) below the staff.
- Staff 6: *ppp* (pianississimo) and *pp* (pianissimo) below the staff.
- Staff 7: *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo) below the staff, with a *rit.* (ritardando) marking above the staff.
- Staff 8: *f* (forte), *ff* (fortissimo), and *sf* (sforzando) below the staff, marked with a box '6' and 'Ob. I' above the staff.

Brahms — Symphony No. 4 in E Minor

TROMBONE III.

145 **F** Bässe *sf* *p* *sf* *p* *f* 3

157 2 *sf* *sf* *sf* 2

169 **G** Viol. I *sf* *sf* *sf* *sf* *sfpp* *p* 7

185 **H** 4 Pk. *f*

197 *sf sempre*

206 **I** 15 **K** Fl. Klar.

229 10 **L** 6 Pk. *poco ritard.*

253 **Più Allegro** *ff* 4

266 2 **M** *cresc.* *marc.*

277 8 Ob. I *ff* 1

295 *sf*

303

Anton Bruckner
Symphony No. 4 in Eb Major (Romantic)

1. SATZ

Baß-Posaune

Bewegt, nicht zu schnell

Hrn. 1 Solo

Holz

marc.

f

molto cresc.

ff marc.

pp

mf cresc. sempre

ff marc.

marc.

marc.

f

cresc. sempre

10 20 30

40 50

60 80

90 100 110

120 130 140

A B C D

1 2 3 4 5 8 9

Viol. 1

Hörnner

Bruckner — Symphony No. 4 in Eb Major

2

Beß-Posaune

E
ff sempre marc.

150 160
9 2
f cresc.
Hörner:

F
ff marc.

170 180 190
1 10 10 3

G *Viol. I*
ppp sempre

200 8
p
Klar. 1

(Fl. 1) **H** 220 230 240
6 3 10 10 1
p poco a poco cresc.
Fl. 1.2

250
f cresc. sempre

I
fff marc. sempre

260

270 (Hörner) 280
2 5 4
fff

K 290
2 4
mf lang gezogen
cresc.

300

310
lang gezogen
fff

Bruckner — Symphony No. 4 in Eb Major

Baß-Posaune

320 1

330 340 L 6 10

dim sempre

350 360 M 370 380 390 400

10 5 5 10 10 10 5

(Holz) Fl. *p* 410

N 420 430

ff marc. marc.

3 3 3 1

430

marc.

0 440 450

Hörn. 1

4 5

Hörner *p* 450

P 460 470

pp

1 6 7

Ob. 12 *cresc.* 480 490

mf sempre cresc. et marc.

490 500

ff marc. ff sempre

1 3 3 4

Bruckner — Symphony No. 4 in Eb Major

4

Baß-Posaune

500 *Hrn.1* *pp* *Trp.1* *pp* 510

520 *R* *ff*

530 *Hrn.3* *S* *p* 540 *pp*

550 *pp* *p cresc.* *mf* *cresc. sempre*

marc. sempre *ff*

560 3 4 5 6 7 8

570 1 1 1

2. SATZ. ANDANTE

Andante quasi Allegretto

10 *A* 20 *Hrn.1* *Hrn.2* *Hrn.3* *Hrn.4* *pp* *pp* *pp* *ppp*

30 *B* *Viol.1* *lang gezogen* *p* *cresc. sempre* *Viol.1* *p* *cresc.* *mf* 2

40 50 (G.P.) *C* 60 *D* 70 80

9 3 1 9 3 10 5

Bruckner — Symphony No. 4 in Eb Major

Baß-Posaune

This page of the musical score for the Bass Trombone part of Bruckner's Symphony No. 4 in E-flat Major, page 5, contains measures 90 through 240. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It includes various dynamic markings such as *p*, *dimin.*, *pp*, *f*, *ff*, *ppp*, and *ff marc. sempre*. Performance instructions include *Langsamer* and *ff marc. sempre*. The score features several rests and specific articulations. Measure numbers are boxed in the score: 90, 100, 110, 120, 130, 140, 150, 160, 170, 180, 190, 200, 210, 220, 230, and 240. Instrument entries are marked: *Hrn. 1* at measure 90, *Hrn. 2* at measure 140, *Fl. 1, 2* and *Ob. 1* at measure 180, *Klar. 1, 2* at measure 190, and *Trp. 1, 2* at measure 210. The score concludes with a final measure at 240.

Bruckner — Symphony No. 4 in Eb Major

Baß-Posaune

8

FINALE

Bewegt, doch nicht zu schnell

9 10 8 Hörner *p* 30

mf marc. sempre 1 2 3

Langsamer

3 4 5 6 7 *f* 40

3 50 *marc.*

6 3 *f* *cresc.* *ff* 60

3 2 3 *ff* 90

3 4 3 *marcato* 80

4 3 B Noch langsamer 100 3

ritard. C a tempo 110 10 120 5 D Tromp. 1 1 2 *mf* *mf*

130 5 Viol. *mf*

Bruckner — Symphony No. 4 in Eb Major

Baß-Posaune

140 *f* *cresc.* 150 5 *ff marc. sempre* *Alt. Tenor Pos.*

160 1 *Alt. Tenor Pos.* *f*

170 *ff*

180

190 *F poco a poco ritard. Langsam* 2 *pp* *Mr. 3*

200 1 *ppp* *dim.* *ppp* 1

Tempo wie anfangs 210 10 220 9 *p* *Ob. 1*

sempre dim. *ff*

240 5

250 8 I *Langsamer, (wie bei der Gesangsperiode im 1. Teile)* 260 9 K

1

Bruckner — Symphony No. 4 in Eb Major

10

Baß-Posaune

270 10 280 3

Flg. 1 Ob. 1

290 1

L 3 Vol. 1

300

M 1

1

310

320 N

330 ritard. dim. sempre

0 1 340 10 350 10 360 10 370 8

Tempo I (Hauptthema anfangs)

380 P

390 marc. sempre

Bruckner — Symphony No. 4 in Eb Major

Baß-Posaune

11

390

Langsamer

400

(G.P.)

420

5 R 4

ritard. sempre

430

1

S Etwas bewegter

440

9

T

450

3

Ob. Klar. Nr. 1

dim.

460

pp

p cresc.

f

ff

U Langsam

470

3

ritard.

Tempo I^{mo}

480

1

pp sempre

490

pp

500

W

3

510

X

pp poco a poco cresc.

520

4

Y

mf cresc. sempre

530

Z

540

ff

4 Bewegt, doch nicht zu schnell Posaune III

83 **F** *ff marc. sempre* *schwer* *marc.*

100 **G** *ff marc. sempre* **Breiter**

108 **H** *fff marc.* *marc.* **Tempo I** **I** 4 **12** **K** **Ruhig** 16

145 **L** *PK.* **3** **M** 4 **4** **N** *ruhig* *a tempo* *ruhig* *Nur ruhig bewegt* *ritard.* *a tempo* **12** **O** *strenge im Zeitmaß* **Viol. I**

187 **P** *ff marc.*

196 *marc.* *schwer* **Q** *ff* **Breit und wuchtig**

203 **R** *fff* **Immer breiter**

211 **S** *a tempo* **Tempo I** 18 **T** *Tempo I* **U** *ritard.* *ff marc.* *dim.* **Klar. I.**

253 **V** *a tempo* **Breit** *ff marc. sempre*

265 *riten.* *fff* *fff* **W** *Tempo I* *a tempo* *ritard.* **X** *a tempo* **Y** **5** **Fl. Ob. II** **Klar. I** **Viol. I**

274 *ff marc.* *dim.* **6** *ff* **8** **Sehr breit**

305 *ff marc. sempre* *cresc.* *fff*

315 **Z** *Tempo I, anfangs noch sehr ruhig* **8** **Tube I** *ff marc.*

330 *fff*

Tchaikovsky — Symphony No. 6 in B Minor, Op. 74 (Pathétique)

4

POSAUNE III

Allegro con grazia

II

1 *Hr. III p 1 *Hr. IV pp *Fag. II pp *Hr. IV f 7 1.1

17 2. *Hr. IV p

23 *Fag. II A mp < *pizz.* > mf

31 4 B 8 C 4 *Pos. I II f

52 3 D 8 E *Pos. II pp *cresc.*

73 F 8 G p <> p <> p <> p <>

89 3 2 H 1 mf *Hr. III 1 *Hr. IV *Fag. II mp > mp >

102 *Hr. IV mf I 7 mf *Hr. IV p

116 K *Fag. II p < *pizz.* > mf

123 4 L 8 M 4

144 *Pos. I II *Fag. II 3 N p

156 *Pos. II f *Hr. III sf > pp 0 8 P 5 Kb. pizz. ppp *Fag. II

Tchaikovsky — Symphony No. 6 in B Minor, Op. 74 (Pathétique)

8

POSAUNE III

IV
Finale

Adagio lamentoso *affrettando* *rall.* Andante Adagio poco meno che prima

5 5 A 1 4 4 10 B 7

Andante Viol. I C *poco animando* *riten.* Tempo I (Fag.) * Pos. II

D *poco animando* * Pos. I *riten.* Tempo I 3 *poco animando* *riten.* 3 mf

E Tempo I *animando* F 3 3 3 *cresc.* *f* *ff*

Più mosso 3 3 3

stringendo Vivace 1 2 1 3 Andante *sempre fff* *fff*

G Andante non tanto 13 H 5 Ob. I *stringendo molto* * Hr. IV * Tuba *f cresc.*

Solo I Moderato assai * Pos. I II *incalzando* *ff marcato e pesante* *ff*

riten. K Andante 6 L *p* *mp* * Tuba *p*

poco rall. *mp* *p* *pp* *p* *pp* *ppp* quasi adagio *pppp* *pppp*

M Andante giusto 1 * Pos. II 3 N 13 *riten.* 3

Franck — Symphony in D Minor

3^e TROMBONE

All^o non troppo. III

21 A vous

Tromb. mf cresc. ff

4 B 8 vous Tromb. p molto

6 C 1 Fl. Tromb. cresc. ff

4 D 14 E 23 F 4 13 G 2

Les temps ont toujours la même valeur.

21 H 10 vous Fl.

Tromb. f mf cresc.

ff

K 4 Rall. Più lento. 3

3 4 L 3 Très long. Tempo 1^o all^o non troppo. 18 M Celli

Tromb. mf poco a poco cresc.

3 N f cresc. ff

Franck — Symphony in D Minor

3^e TROMBONE

Les temps de même valeur.

Toujours la même valeur aux temps.

26. Chor und Terzett

Vivace

Musical score for Trombone basso, measures 1-33. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Vivace'. The music consists of seven staves of notation. Measure numbers 5, 10, 16, 21, 27, and 33 are indicated at the beginning of their respective staves. Section markers 'A' and 'B' are placed above the staves at measures 10 and 16 respectively. The score concludes with a double bar line and a 3/4 time signature.

HÁRY JÁNOS-SUITE

Zoltán Kodály

IV

NAPOLEON CSATÁJA / SCHLACHT UND NIEDERLAGE NAPOLEONS THE BATTLE AND DEFEAT OF NAPOLEON

Alla marcia

Gr. C.

p

cresc. *f*

mf

gliss. *ff* *dim. p* *pp*

ff

pp *cresc.*

mf *tr* *cresc.* *ff*

dim. p *pp*

ff

1 *Poco meno mosso* *gliss.* *f* *gliss.* *gliss.* *gliss.*

gliss *pesante*

ff

Trombone III

The musical score for Trombone III consists of six staves of music. The first staff begins with a first ending bracket labeled 'I' and a dynamic marking of *f*. It features a sequence of eighth notes with slurs and accents, including a triplet of eighth notes. A second ending bracket labeled '6' follows. The second staff continues with eighth notes and accents, marked with *ff* *grandioso e marcatiss.* and *ff*. The third staff includes the instruction *poco string.* and *cresc.*, leading to a dynamic of *fff*. The fourth staff starts with a *lunga Pausa* (long pause) and then a *ficc.* (ficcato) effect, with a dynamic of *pp*. The tempo is marked *Tempo di Marcia funebre*. The fifth staff contains measures 4 through 8, ending with a *dim.* (diminuendo) instruction. The sixth staff contains measures 9 through 11, ending with a *morendo* instruction.

Mahler — Symphony No. 2 in C Minor

3. Posaune.

V.

Im Tempo des Scherzo's.

Vorwärts.

(Celli u. Bässe)

fff ff accel.

Wieder breiter.

Sehr zurückhaltend. (wie früher $\text{♩} = \text{♩}$)

ff dim. pp

3 Langsam. ($\text{♩} = \text{wie früher } \text{♩}$)

(1. Oboe)

(Hörner in der Ferne)

p

Choralmässig.

6 Noch breiter.

p pp

Immer noch zurückhaltend.

Solo

2 7 ($\text{♩} = \text{wie früher } \text{♩}$)

Sehr drängend.

mp p rit.

(1. Tramp.)

9 Ziemlich bewegt.

Wieder zurückhaltend.

p ff p

($\text{♩} = \text{wie früher } \text{♩}$)

Choralmässig.

G.P. pp

p pp

Etwas energischer im Tempo.

p

rit.

11 Wieder breit.

f cresc. ffp ff p ff ff

12

fp ff

3

13

ff ff mf p

14 Maestoso.

Sehr zurückhaltend.

Allegro energico.

ff p ff f

Mahler — Symphony No. 2 in C Minor

3. Posaune.

15 4 (1. Pos.)
 f f ff ff
 16 Kräftig. (1. Viol.)
 18

Wieder etwas gehaltener.
 f f—p

10 17 4 (1. u. 2. Trmp.)
 1 18 2

Immer vorwärts drängend.
 (1. 2. u. 4. Pos. u. Tuba.)
 f f
 Etwas wuchtiger.
 (Triangel)
 Pesante. ff tr
 7

19 f ff

ff (4. Pos.)
 molto rit.

20 Più mosso. Heftig drängend.
 fff a tempo ff ff

Wieder 22 zurückhaltend. Mit etwas drängendem
 1 21 17 1 1 1 3
 ff pp

23 Charakter.
 1 1 1 2 (1. u. 2. Trmp gestopft)
 1 3 1 1

Immer noch etwas drängend.
 1 24 (1. Viol.) 2 3 2 (1. Viol.)

Heftig drängend.
 p f 25

Mahler — Symphony No. 2 in C Minor

3. Posaune.

1 *ff*

Immer noch drängend.

26 *sempre cresc* *sehr kurz* *fff*

3 *Più mosso.* *molto accel.* (=♩=) 1 *ff*

6 *ff*

27 *Langsam.* *Immer noch mehr* 28 *zurückhaltend.* *Noch mehr.*

(♩ = wie früher ♩ =)

1 *poco riten.* 4 12 14

Mahler — Symphony No. 2 in C Minor

4

4. Posaune.

V.

Im Tempo des Scherzo's.
(Celli u. Bässe)

ff **ff** *dim.* *p*

ff accel. **ff** *dim.*

2 Sehr zurückhaltend. (♩ = wie früher ♩ =) **7** **3** Langsam. (♩ = wie früher ♩ =) **1** (1. Ob.) *p*

(2. u. 3. Pos.)

8 *pp* **1** *p*

(1. u. 3. Pos.) **4** **1** Choral-1 mässig. **5**

p *pp* **8** **8**

6 Noch breiter. (1. u. 3. Pos.) *rit.* **7** (♩ = wie früh. ♩ =) **8** **8** **Sehr drän-9** **gend. 9** **Ziemlich bewegt. 6**

p *pp* **15** **1** **18** **7** **9** **6**

Mahler — Symphony No. 2 in C Minor

4. Posaune.

5

(1 Pos.) 2 10 1 Choralmäßig.
(♩ wie früher ♩-) G.P. pp

Etwas energischer in

Tempo. 11 Wieder breit. 1

ff cresc. ffp = f ff p ff

12 ff 3 3 3

13 14 Maestoso. Sehr zurückhaltend. 6 ff p ff

Allegro energico. 1 1 2 1 2

15 10 16 16 4 Wieder etwas
Kräftig. (Bässe) (1. Tromp.)

gehaltener. 3 10 17 4 (1. u. 2. Tromp.)

(1. 2. u. 3. Pos.) 1 2 18 2 f

Immer vorwärts drängend. Pesante. Etwas wuchtiger. (Triangel)
(Becken) 4 3 2 ff tr

Mahler — Symphony No. 2 in C Minor

6

4. Posaune.

19 *f* *ff*

20 *Molto rit.* *Più mosso.* *a tempo* Heftig drängend. *fff* *ff* *ff*

21 Wieder zurückhaltend. *ff* *pp* 1 17 1

22 Mit etwas drängendem Charakter. *pp* (1. u. 2. Tromp. gest.) 1 3

23

24 Immer noch etwas drängend. (1. Viol.) *pp* 1 1 1 2 3

25 (1. Viol.) Heftig drängend. *f* 25 (♩=)

Immer noch drängend. 26 *sempre cresc.* *sehr kurz* *fff*

Mahler — Symphony No. 2 in C Minor

4. Posaune.

Più mosso, molto accel. *ff* *ff*

Poco rit. **27** *Langsam.* *(♩ = wie früher ♩)* *Immer noch mehr zurückhaltend.* **28** *Noch mehr.*

4 12 14

Mahler — Symphony No. 5 in C# Minor

1. MOVIMENTO

19 1 *ff* *ff* *fp* *pp* *sf* *pp* *sf*

3 *sf* *mf* *p* *f* *sf*

20 1 *p* *etwas langsamer (ohne zu schleppen)* 3

10 *3* *Gehalten.* *p* *poco* *p* *cresc.* 24 *Etwas drängend.* *p* *cresc.*

nicht eilen *Wuchtig.* *molto sf* *p* *f* *p* *f* *f* *sf*

25 1 *etwas drängend* *unmerklich drängend* 10 1

3. Scherzo

14 *a tempo* *molto rit.* 2 *a tempo* *molto moderato* *allmählich bewegter, ins Tempo übergehend.* 15 *Tempo I. (Nicht eilen.)*

5 13 15

Nicht schleppen. *f* *sf* *f* *sf*

4 16 5 4 *Heftig drängend*

17 *poco rit. a tempo* 1 23

cresc.

Mahler — Symphony No. 5 in C# Minor

Posaune III.

24 Wieder zum Tempo I zurückkehrend. Kräftig, Tempo I. 3 wuchtig

pp Tuba. 1 mf ff sf

25 Vorwärts drängend. 3

2 sf p sf sf ff

3 sf

26 24 27 p ff

HIJOUIMENTS

21 Tempo I. 13 (subito) 22 Nicht eilen. f p f

3 p f p 9 23 8 f

24 dim. p

Tb. 25 ff ff

1

b \bar{o} b \bar{o} b \bar{o} b \bar{o} b \bar{o} f

Detailed description: This page of a musical score is for the Tuba III part of Mahler's Symphony No. 5. It contains measures 24 through 25. The score is written in bass clef with a key signature of one sharp (C# minor). Measure 24 begins with a dynamic of *pp* (pianissimo) and a tempo marking of *Tempo I*. The music features a series of eighth notes and quarter notes, with dynamics ranging from *mf* (mezzo-forte) to *ff* (fortissimo). A bracket indicates a triplet of notes in measure 24. Measure 25 is marked *Vorwärts drängend* (pressing forward) and features a triplet of notes. The score includes various dynamic markings such as *sf* (sforzando), *p* (piano), and *dim.* (diminuendo). There are also performance instructions like *Wieder zum Tempo I zurückkehrend* and *Nicht eilen* (do not hurry). The bottom of the page shows a sequence of notes with a *b \bar{o}* (basso) marking, likely indicating a specific pitch or register.

Mahler — Symphony No. 5 in C# Minor

Posaune III.

26 Schalltrichter auf!

3 Unmerklich etwas einhaltend.

27 14 17 28 18 29 18 30 4 Hörner mf

31 3 12 4 I. u. II. ff

32 f

33 Sehr drängend. 4 Pesante. (Etwas gehalten) ff

mf cresc. ff > p

rit. - - - - -

rit. molto acceler. 34 Allegro molto u. bis zum Schluß beschleunigend. ff ff alles über ff tönend

35 8 ff

Presto. 1 pp ff stacc.

Gustav Mahler
Symphony No. 7 in E Minor

3. Posaune.

1. Satz.

38 *Sehr gehalten.* *1. Fl.*

39 *Sehr feierlich.* *Noch mehr zurückhaltend.* *Sehr breit. Tempo (molto moderato).*
pp (sehr weich geblasen) *morendo* *2* *1* *p* *pp*

40 *2* *sempre pp* *2* *3*

41 *Gehalten.*

42 *rit. Adagio (Tempo der Einleitung).*
pp *molto cresc.* *2* *1*
großer Ton, aber weich geblasen

43 *3* *ff* *3*

44 *Etwas drängend.* *poco rit.* *a tempo Fließend*
p *sehr weich* *f* *3*

45 *Wieder a Tempo. (Langsam aber nicht mehr schleppend.)* *Leidenschaftlich.*
p *f* *2* *p*

46 *Allmählich drängend* *rit. molto rit.*
mf *sf* *cresc.* *sf* *molto cresc.*

47 *Allegro come prima.*
f *3*

Mendelssohn — Hymn of Praise

2

TROMBONE BASSO.

Allegato.

17 M 25 N

f

sf *f*

1 2 3 4 5 6 7

più f cres: *ff*

sf ff sf sf ff

Maestoso con moto come 1^o

f SOLO.

8

Requiem

für Soli, Chor, Orchester und Orgel

Trombone basso

d-moll

Wolfgang Amadeus Mozart KV 626
vervollständigt und herausgegeben von H. C. Robbins Landon

II. Kyrie

Allegro

The musical score is written for Trombone basso in the key of D minor (one flat) and 3/4 time. It begins with a forte (*f*) dynamic. The tempo is marked Allegro. The score consists of 48 measures, with measure numbers 6, 10, 15, 19, 23, 28, 33, 37, 41, 45, and 48 indicated at the start of their respective lines. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A first ending bracket is shown above the final measure of the 19th line. The tempo changes to Adagio at the beginning of the 48th measure.

Tableaux d'une Exposition

de M. Moussorgsky

TROMBONE III

Orchestration de
Maurice RAVEL

Promenade

Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto

The musical score for Trombone III in the first movement 'Promenade' consists of four staves of music. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The first staff begins with a dynamic marking of *f* and includes fingering numbers 1, 1, and 1. The second staff includes fingering numbers 1, 2, and 1. The third staff includes fingering numbers 1, 3, 1, 2, 2, 4, and 2, and is marked '1^o T-tai'. The fourth staff includes fingering numbers 5 and 5, and is marked 'T-tai 3' and *f*. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and slurs.

Promenade

Moderato non tanto pesante

The musical score for Trombone III in the second movement 'Promenade' consists of two staves of music. The key signature is three sharps (F# major/C# minor) and the time signature is 4/4. The first staff begins with a dynamic marking of *f* and includes fingering numbers 1 and 1. The second staff includes a circled measure number 33 and fingering numbers 1, 1, 1, and 1. The music features quarter and eighth notes, with some rests and slurs.

CINQUE

2

Trombone III

Vivo

14 *Meno mosso*

Tromp

T-ni 3

mf très soutenu

15 poco a poco accel.

con sord. *mf*

16

17 (sord.) *ff*

18 senza sord. *ff*

X. La Grande Porte de Kiew

103 *Allegro alla breve. Maestoso Con grandezza*

f

104

105 *p* *f* *mf* *ff*

106 17

107 Solo *f*

108 8

109 17 110 1 Tuba *mf*

Trombone III

111 4 T-ni 3 accel. *mp* *mf*

112 *f*

113 2

114 *mf cresc.* *ff*

115 *ff* *Meno mosso, sempre maestoso*

116

117

118 12 119 *mf cresc.*

120

121 *ff*

122

Detailed description: This page contains the musical score for Trombone III, measures 111 through 122. The music is written in bass clef with a key signature of two flats (B-flat and E-flat). Measure 111 begins with a circled measure number '111' and a '4' above the staff, indicating a four-measure rest. Above the staff, the instruction 'T-ni 3 accel.' is written with a dashed line extending to the right. The first note in measure 111 is a half note B-flat, followed by a half note E-flat. Measure 112 starts with a circled '112' and features a dynamic marking of *f*. Measure 113 has a circled '113' and a '2' above the staff, indicating a two-measure rest. Measure 114 begins with a circled '114', a dynamic marking of *mf cresc.*, and ends with *ff*. Measure 115 starts with a circled '115', a dynamic marking of *ff*, and the instruction 'Meno mosso, sempre maestoso'. Measure 116 has a circled '116'. Measure 117 has a circled '117'. Measure 118 has a circled '118', a '12' above the staff, and a circled '119'. Measure 119 has a circled '119' and a dynamic marking of *mf cresc.*. Measure 120 has a circled '120'. Measure 121 has a circled '121' and a dynamic marking of *ff*. Measure 122 has a circled '122'.

IV. I pini della Via Appia

Tempo di Marcia 18

7 10 4 19

(C. Ing.)

20

(Coc. III-IV.)

pp *p* *cresc.*

21

ff

1

ff

1

fp cresc.

22

fff

fff

sfmf.

Ottorino Respighi Fountains of Rome

TROMBONE 3^o

La fontana di Valle Giulia all'alba.

Poco più mosso Tempo 1^o

Andante mosso

Musical notation for the first staff of 'La fontana di Valle Giulia all'alba.' The staff is in bass clef with a 6/4 time signature. It contains measures 13, 13, 2, 13, 10, and a final measure with a repeat sign. Above the staff are fingerings: 1, 2, 3. A key signature change to two sharps occurs between measures 13 and 13.

La fontana del Tritone al mattino.

Vivo

(Tromboni)

Musical notation for the first staff of 'La fontana del Tritone al mattino.' The staff is in bass clef with a 3/4 time signature. It contains measures 3, 3, 4, 4, 2, and 6. A key signature change to two flats occurs between measures 3 and 3. Above the staff are fingerings: 3, 4, 4, 2, 6.

Un poco mosso

(Allegretto)

Più vivo

(gaiamente)

Più vivo ancora

(Tromboni)

Musical notation for the second staff of 'La fontana del Tritone al mattino.' The staff is in bass clef with a 3/4 time signature. It contains measures 10, 5, 15, 6, 17, 7, 16, 8, and 16. A key signature change to two sharps occurs between measures 10 and 5. Above the staff are fingerings: 5, 6, 7, 8.

La fontana di Trevi al meriggio.

All^o moderato

9

15

10

Musical notation for the first staff of 'La fontana di Trevi al meriggio.' The staff is in bass clef with a 3/4 time signature. It contains measures 9, 15, 10, and 2. Dynamics include *un poco rall.*, *pp*, *cres.*, and *f*. A key signature change to two sharps occurs between measures 10 and 2.

Musical notation for the second staff of 'La fontana di Trevi al meriggio.' The staff is in bass clef with a 3/4 time signature. It contains measures 1 and 11. Dynamics include *p cres.* and *fff*. Above the staff is a fingering: 1. A key signature change to two sharps occurs between measures 1 and 11. The tempo marking *All^o vivace* is present.

Musical notation for the third staff of 'La fontana di Trevi al meriggio.' The staff is in bass clef with a 3/4 time signature. It contains measures 11 and 12. Dynamics include *fff*.

Musical notation for the fourth staff of 'La fontana di Trevi al meriggio.' The staff is in bass clef with a 3/4 time signature. It contains measures 12 and 13. Dynamics include *fff*. Above the staff is a fingering: 12.

Musical notation for the fifth staff of 'La fontana di Trevi al meriggio.' The staff is in bass clef with a 3/4 time signature. It contains measures 13 and 14. Dynamics include *fff*. Above the staff is a fingering: 13.

Musical notation for the sixth staff of 'La fontana di Trevi al meriggio.' The staff is in bass clef with a 3/4 time signature. It contains measures 14 and 15. Dynamics include *fff*. Above the staff is a fingering: 14.

TROMBONE 3^o

13

14 Più vivace
(In uno)

ff (Ritmo di 3 battute) ff

1 2

1

piu f

2

15

fff (Ritmo di 4 battute)

Largamente

fff

4

16

dim. mf dim.

6

17 Calmo

16

tacet al fine

p

La fontana di Villa Medici al tramonto.

And^{te} come prima

18 Andante 12 19 Meno mosso 16 20 11 21 10

3 22 16 23 10

Gioacchino Rossini William Tell Overture

Bassposaune.

Andante. (♩ = 54) Allegro. (♩ = 108)

23 A 24 30 B 8

88

92 C

98

103

108

115

121

D e

130

141

E 1 2 3 4 5 6 7 8

156

1 2 3 4 5 6 7 5 4 20 F 43 G 17

Andante. (♩ = 76)

* PPP
Fag. II.

LA GAZZA LADRA

-Sinfonia-

G. Rossini

Allegro

62 16 19

7 15 8

119

124

129

134

139 1 2 3 4 5

144 6 7 8

149

155 4

VUOTA 9 1 2 3 4

pp Sottovoce

ff

sf

pp

Sottovoce

Detailed description: This is a page of musical notation for the first movement of Rossini's 'La Gazza Ladra' symphony. The score is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with the tempo marking 'Allegro'. The first system (measures 62-100) features a dynamic of *ff* and includes first and second endings. The second system (measures 100-119) continues the *ff* dynamic. The third system (measures 119-124) and fourth system (measures 124-129) show a gradual decrease in dynamics. The fifth system (measures 129-134) continues this trend. The sixth system (measures 134-139) consists of a series of accented eighth notes with a dynamic of *sf*. The seventh system (measures 139-144) continues the *sf* pattern. The eighth system (measures 144-149) features a dynamic of *ff*. The final system (measures 149-155) is marked 'VUOTA' and 'pp Sottovoce', indicating a rest for the instrument followed by a soft, sotto voce passage.

Franz Schubert
Symphony No. 8 in B Minor (Unfinished)

Posaune III

Allegro moderato

1 16 7 6

37 A 23 1 B

70 5

84

93 C 10 3 1. 1 | 2. 17 Viola Fag.

134

142 4

156 4 4

176 D

188 4 2

206 10 E 22 6 F 27 1

G. P.

Posaune III

281 G 5

297

307 H 10 9

336 7 cresc. f ff pp

354 3 mf ff

Andante con moto

28 Fl. I

49 Ob. I B

101 C 7 p

121 5 42 Fl. Klar. D stacc. ff

178 49 Fl. I

237 E ff fz

247 1 F 23 ff

280 Viol. I 17 ppp pp

Franz Schubert
Symphony No. 9 in C Major (The Great)

Trombone Basso.

Andante.

26 Oboi

27 28 ff ff ff decresc. -

2 1 1 1 B

ff ff ff ff p f p f

2 13

ff > p p cresc. f cresc. fz fz fz fz fz fz fz fz

Allegro ma non troppo.

15 C

ff fz fz

7 D

1 1 2 3 4 5 3

ff p

3 E

f ff ff ff fz

7 F

f ff

6 Solo

f f f p >

1 1 1

cresc. poco a poco

G

ff ff

5

fz < ff

1. 17 2. 49

Schubert — Symphony No. 9

Trombone Basso.

2

Viol. I. *ff* **H** *ff*

fz *fz* *fz* **80** **Tromb. I. II.** **7** **1** **81** **82** **83** *f*

cresc. *ff*

p **1** **1** **2** **3** **4** **5** **1** **1** **1** **1**

7 **1** **2** **3** **4** **5** **3** **K** *f*

f **3** *ff* *fz* *fz* *fz* *fz* *fz* *fz*

L **7** *p* *f* *f* *f* *f* **M 6**

p **1** **1** **1** **1** **1**

1

N *ff* *ff*

5 *ff* **Più moto. 23** **Viol. I.** **24** **25** *cresc.*

f *cresc.* *ff*

cresc. *ff*

Schubert — Symphony No. 9
Trombone Basso.

6

Trb. II. Solo 17

21 22 *p*

30 Cor. *ff fz fz fz fz fz fz fz fz*

31 32 33

fz fz fz fz fz fz fz fz

fz fz fz fz fz fz fz fz

G 62 Viol. I. 2 7

63 64 3 4

1 2 3 4 5 6 7 8 1 2 3

pp ff p ff p

4 5 6 7 8 9 H

cresc. ff fz fz fz fz

fz fz fz fz cresc. fz

1 1 3 3 3 3

fz fz fz p

3 17 I 2

fz fz fz fz ff fz

2 1 2

fz

2 3 3

fz ff fz fz fz fz fz fz ff

Ob. I.

4 K 2 48 8

decresc. ff fz G.P.

49 50 51 52

Schubert — Symphony No. 9

Trombone Basso.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

f

cresc. *ff* *ff*

4 *L* *ff* *fz* *fz* *fz* *p cresc.* *f*

7 *ff* *ff* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

cresc. *fff*

ff *M* 47 *Viol. L.* 48 49 50 51

18 *fp* 18 *fp* 7 *f* 1 *mf* *cresc.* 1

1 *f* *cresc.* *ff* *N* 3

4 *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *ff* 3 *fz*

4 *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fff* *ff*

5 *fff* *ff* *ff*

6 *ff* 2 *ff*

1 *G. P.* 1 *G. P.* *fz* 1 *G. P.*

Symphonie Nr. 1

(Frühlings-Symphonie)

B-dur

Posaune III
Baß-Posaune

Robert Schumann op. 38
herausgegeben von Joachim Draheim

254

7 7

p *p* *f* *sf* *sf*

Detailed description: This block contains the musical notation for measures 254 to 274. It is written in bass clef with a key signature of two flats (B-flat and E-flat). The music features a series of eighth and sixteenth notes, with dynamic markings *p*, *f*, *sf*, and *sf*. There are two '7' markings above the staff, indicating fingering for the tuba. The notation includes slurs and accents.

275

sf *sf* *cresc.* 2

Detailed description: This block contains the musical notation for measures 275 to 300. It continues in the same bass clef and key signature. The music features a series of eighth and sixteenth notes, with dynamic markings *sf*, *sf*, and *cresc.*. The notation includes slurs and accents, and ends with a '2' marking above the staff.

Larghetto (♩ = 66)

VI. I 36 E 15 F 53 Fl. I

Detailed description: This block contains the musical notation for measures 301 to 330. It is written in bass clef with a key signature of two flats. The music features a series of eighth and sixteenth notes, with dynamic markings *pp* and *attacca*. The notation includes slurs and accents, and ends with a '6' marking above the staff.

III

pp *attacca*

Detailed description: This block contains the musical notation for measures 331 to 360. It continues in the same bass clef and key signature. The music features a series of eighth and sixteenth notes, with dynamic markings *pp* and *attacca*. The notation includes slurs and accents, and ends with a '6' marking above the staff.

Scherzo

Molto vivace (♩ = 88)

(233) 6 *ff*

VI. I

Detailed description: This block contains the musical notation for measures 361 to 390. It is written in bass clef with a key signature of two flats. The music features a series of eighth and sixteenth notes, with dynamic markings *ff* and *sf*. The notation includes slurs and accents, and ends with a '6' marking above the staff.

14 (246) 21 Fl.

Detailed description: This block contains the musical notation for measures 391 to 420. It continues in the same bass clef and key signature. The music features a series of eighth and sixteenth notes, with dynamic markings *ff* and *sf*. The notation includes slurs and accents, and ends with a '6' marking above the staff.

41 (273) *ff* *sf*

Detailed description: This block contains the musical notation for measures 421 to 450. It continues in the same bass clef and key signature. The music features a series of eighth and sixteenth notes, with dynamic markings *ff* and *sf*. The notation includes slurs and accents, and ends with a '6' marking above the staff.

Trio I

Molto più vivace (♩ = 108)

49 8 11

VI. I Pk. tr. p cresc.

75 42 13

Pk. tr. p cresc. VI. I

139 (215)

f f f f p

149 (225) 2 3 4 5

cresc. sf

Scherzo D. C. ma senza replica e poi attacca Trio II

Trio II

281 5 6 VI. I

Vc., Kb. f f

300 20 VI. I

f dim. f

329

ff

336

343 6 VI. I

ff

Coda

356 14

G.P.

Come sopra ma un poco più lento

ritard. 3

Quasi presto 15

Meno presto 2

376 9

4. Allegro animato e grazioso

135 VI. I

p *cresc.* *cresc.*

142

cresc. *f*

148

p

157

p *p* *f*

172

Poco adagio Andante ritard. Cadenza in tpo. a tempo

un poco rit.

182

pp

198

p *cresc.*

204

f *f* *f* *f*

211

p *pp* *f*

Symphony No. 3

TROMBONE BASSO.

I, II, and III tacet

Robert Schumann, Op. 97

IV.

Feierlich.

3 Solo
cresc. poco a poco
pp
mf
f
p
ff
fp
fp
fp

Lebhaft.

V.

46 A horns
25 B strings
26 C
32 D horns
8 E
1 2 3 4 5 6
Basso ff
7 8 9 10 11
1 G 40 H 23 I 19 K
Basso 20 21 22
23 24 25 26 27 28 29
Trh. Ten.
16 p cresc.
15
Schneller.
1
8
p cresc.
ff
ff

FIFTH SYMPHONY

FOR BIG ORCHESTRA

D. Shostakovich Op. 47

Moderato

I

5 [1] 6 [2] *Tacet al [26]*

[26] *Tr-ba I*

Tr-ne III poco string. [27] *Poco sost.*

f cresc. accel. ten

5 [28] 8 [29] 2 [30]

poco string [31]

[32] 2 [33] *ff² espr.*

[34]

Musical score for bass clef, measures 35-39. Measure 35 starts with a bass clef and a common time signature. Measure 36 is marked *Largamente*. Measure 37 is marked *rit.* and *ff*. Measure 38 is marked *molto* and *ff*. Measure 39 is marked *Più mosso* and *pp*. The score includes various dynamics such as *sf*, *ten.*, *sf*, *dim.*, *p dim.*, and *pp*. It also features performance instructions like *a tempo con tutta forza* and *rall.*. There are first and second endings indicated by bracketed lines.

II

Musical score for bass clef, measures 71-74. Measure 71 is marked *sf* and *p sub.*. Measure 72 is marked *cresc.* and *mf*. Measure 73 is marked *f*. Measure 74 is marked *pp*. The score includes various dynamics such as *sf*, *p sub.*, *cresc.*, *mf*, *f*, and *pp*. It also features performance instructions like *rit.*, *ten.*, *sf*, *dim.*, *p dim.*, and *pp*. There are first and second endings indicated by bracketed lines.

Posaune III.

70 *fp fp fp fp*
f *f* *f* *f*
 Gefahrvolle Augenblicke. *f*

71 *f* *poco calando* *f* *A tempo, lebhafter als vorher.* 72 8 73 5 Cello Solo.

74 Engl. H. Cl. *poco rit.* *p*

a tempo 75 8 76 Hörner Tromp. I.

Auf dem Gipfel. *ff* *dim.* *pp* 77 *Etwas ruhiger.* 78 *Bewegter, ruhiger.* 79 *Bewegter.*

Viol. I. *poco rall.* *Allegro maestoso* 80 *Sehr gehalten.* (Viertel) 3 *ff* *ff*

Pos. I. Tromp. III, IV. 93 *f* *cresc.* *ff* 94 7 95 6

118 *ff* 119 2 *Sehr lebhaft.* 120 Pos. II. 3

(mit Dämpfer) *ff* 3

(Dämpfer weg) 121 1 *f* 122 *ff (weich)* 3

Posaune III.

123 *Sehr schnell.*
accelerando
cresc.
ff sfz sfz

124
fff

125
dim.
ff

126
n

127
Hob. J

Richard Strauss
Also Sprach Zarathustra, Op. 30

III. Posaune

f *f* *p* *cresc.* *ff*

weniger breit *Baßklar* *m. Dpfr*

noch **4** bewegter, sehr leidenschaftlich **5**

mf *f* *fp* *pp* *etwas breiter*

7. Vi. *ff* *sfz* *ff* *marcatissimo*

werden **6** *malta cresc.* *ermattend*

etwas weniger langsam **13** *molto accel* *7. Baßtrb.* *energisch* *Solo* *f* *marcato*

des vorigen Zeitmaßes **14** *allmählich* *etwas bewegter* **15**

Richard Strauss
Ein Heldenleben, Op. 40

3. Posaune.

45 *f* *p* *p*

46 6 47 3 *p* *p* *p* *p* *cresc.*

48 *p* *cresc.* *ff*

49 *f* *cresc.* *ff* *6*

50 *f* *p* *p* *5* *5* *51*

52 *ff* *ff* *aushalten!!* *senza dim*

53 8 54 6 55 *ff* *ff* *1*

56 *dim.*

57 *2. Pos.* *p* *f* *2* *ff*

58 *mf* *ff* *p subito cresc.* *3*

59 4 60 2 *f* *ff* *f* *cresc.* *1* *61* *1*

62 *ff* *ff* *ff* *2*

*Festes Zeitmass.
(sehr lebhaft.)*

63 64

f *ff* *ff*

65 66

mit Dämpfer Dämpfer weg.

4 *ff* 5 67 6 68 5

69 70

ff 5 70 4 71 1

72 73

ff

74 75

mf *dim.* *p* 6 75 2

76 77

ff *f* *ff* *ff* *mf*

87 6 88 8 89 1 Chüsse.

mittlich im Zeitmass etwas steigern.

espr. (schr getragen)

90 2 91

pp *pp*

92 1

Ziemlich lebhaft. *rit.*

2 *f dim. p* *f dim.*

Posaune III.

18 *immer lebhafter* *mf* *ausdrucksvoll* *mf*

19 *f cresc.* *ff*

20 15 21 11 22 *Cello u. Horn* *longa* *p*

6 23 2 *Tuba* *f* *pp* 9

24 *ff* 2 *ff* 2 *ff*

4 25 5 *ff* *ff* *ff* *ff* *fff*

1 *longa* 3 *1 accel.* 26 *leichtfertig* *schuell und schattenhaft* *p*

27 *gedämpft* *p* *dim.* *p* 18 *3* *Contrafagott.* *etwas gemächlicher.* 28 11

allmählich lebhafter *p* *dim.* *p* 2 *8* *Volles Zeitmass.* *(sehr lebhaft)* 13

29 3 *mf* 2 *mf* 2 *mf cresc.* 2 *f*

30 5 *p cresc.* 2 *f*

Posaune III.

31 3 31 3 3 1

f *ff* *mf* *mf*

32 7

33 16 34 3 *pp* *fp*

35

2 6 36 *fp* *ff* *f*

cresc. *f cresc.* *ff* *ff* *immer ausgelassener und lebhaft*

37 *ff*

38 *ff* *drohend* *gleichgültig*

drohend *ff* *ff* *ff*

39 *etwas breiter kläglich* *ff* *fff* *ff* *40 p subito*

calando *pp* *p* *ff* *ff* *ff* *Epilog: Doppelt so langsam. (im Zeitmass des Anfangs $\frac{1}{4}$)*

Sehr lebhaft. *f* *f* *ff* *ff* *fff*

TANNHÄUSER

R. Wagner

Overture

(Concert Version)

TROMBONE III

Andante maestoso (♩ = 50)

10

*Fag. II

20

A

Musical score for Trombone III, measures 10 to 46. The score is in bass clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It begins with a rest for 10 measures, followed by a melodic line starting at measure 11. Dynamics include *pp* (pianissimo) and *f* (forte). There are accents and slurs throughout. Measure numbers 38 and 46 are indicated at the start of their respective staves.

M^Assai stretto

un poco accel.

Musical score for Trombone III, measures 369 to 403. The tempo is marked *M^Assai stretto* with the instruction *un poco accel.* (a little acceleration). The music is in bass clef with a key signature of three sharps and a 3/4 time signature. It features a melodic line with accents and slurs. Dynamics include *f* (forte) and *ff* (fortissimo). Measure numbers 369, 390, and 403 are indicated at the start of their respective staves.

Musical score for Trombone III, measures 417 to 430. The music continues in bass clef with a key signature of three sharps and a 3/4 time signature. It features a melodic line with accents and slurs. Measure numbers 417 and 430 are indicated at the start of their respective staves.

Musical score for Trombone III, measures 430 to the end of the page. The tempo is marked *Più stretto* (even more strict). The music is in bass clef with a key signature of three sharps and a 3/4 time signature. It features a melodic line with accents and slurs. Dynamics include *ff* (fortissimo) and *ff* *Tuba. Measure numbers 430 and 439 are indicated at the start of their respective staves.

Richard Wagner
Lohengrin

TROMBONE III.

AKT I.

VORSPIEL.
Langsam.

19 1 17 2

Viol. I.

8 p dim. p dim. p

sehr gehalten

3 ff dim. ff

1 3 2 4

pp pp pp pp dim. pp dim.

SCENE III.
Tempo wie vorher.

28

ff f

TROMBONE III.

5 *rit.* Langsam. 3 29 16 30 12 31 21 32 14

6 *Etwas bewegter.* langsam 17 33 10 9 34 16 *Sehr ruhig.* Lohengr. 35 16
 Alles, was ich bin Ich lie-be dich

36 Trb. I. 1 Trb. I. II. 1 *Lebhaft. immer lebhafter* 37 11 2 38 18 39 6
 1 2 3 4 *f fp fp*

Trb. I. II. 7 8 9 1 4 *rit.* 140 *Etwas weniger schnell.* *p*

p p cresc. f p

41 *Heerrufer:* 2 *Nun höret mich, und achtet* *ff f*

1 8 *f p f ff*

1 2 2 *f p p p p*

7 42 *ritard.* *f f f dim. p ff ff*

Feierlich. 2 *nicht schleppen* 2 *ff pp p p mf dim. p*

p p fp mf

rit. *nicht schleppen* 2 1 43 19 44 22 23 24 25 5
dim. p p più p. pp Timp.

TROMBONE III.

A K T III.

EINLEITUNG.
Sehr lebhaft.

1 *ff* *f* *mf* *ff* *ff* 19

2 *ff* *ff* *ff*

3

16 4 14 *riten.* 1

ff *a tempo* *ff = mf* *p*

5 1 *ff* *ff* *ff*

3

3

6 15 *ff* *dim.* *p*

TROMBONE III.

Sehr schnell.
54 Bassl. 2

15 55

Langsam.
56 Langsam. 2

57

58 Sehr langsam. 2 6 2 59

Mässig bewegt. 60 allmählig langsamer 2

Langsam. 5 2 61 Langsam. Lohengr. 25 62

ertheilt durch ihn sich seiner Ritterschaft.

Lohengr. 7 3 Lohengr.

von euch zeh'n. 63 ritard. euch da-her gesandt, mein Sehr langsam. 1

64 accel. Sehr lebhaft. 17 65 5 riten. immer etwas Schnell. Lohengr. 5

pp pp 4 Jetzt... muss ich.

Trombone IV.

II. Scene. Moderato.

p dolce

p

p

cresc.

mf

dim.

p

p

dim.

ritard.

a tempo

pp

f

poco rit.

a tempo

Bassi.

rit.

lento

a tempo

p

pp

pp

poco cresc.

p

più p

p

più p

p

f=p

Trombone IV.

24

IV. Scene.

Moderato.

Un poco sostenuto.

60

Timp. Tromba bassa.

15

Tube bassi in F.

p *pp*

6

p *p* *p* *p* *p*

p *p cresc.* *f* *f*

1 1

13

ff *f* *mf*

Moderato.

23

7

4 rit.

Animato.

Corni. Tr. I in F.

17

pp *f molto*

3

energico *f* *f*

Trombone IV.

Moderato.

12

Fag. II & III. Fag. I & II.

p dolce *più p* *p* *ten.*

p *poco cresc.* *mf* *dim.* *p* *dim.*

3 *pp* *pp*

più p *più p*

16 *Molto risoluto.* 3 *p cresc. f più f ff dim. p*

Tromba II in C.

15 46 *p cresc. dim. p* *ff* *più f*

Corni. Corno I in F.

7 3 3 3 3

Tromba III & Tromba bassa in Es.

p *cresc.* *più f*

ff

Wagner — Die Walküre

Trombone III.

Akt II V. SCENE.

Molto vivace. 7 98

p *p* *ff* *ff* *ff* *ff* *ff* *ff*

Trombone III.

13 1 *mf* *ff*

1 3 14 1 *ff* *ff*

1 3 15 *p* *mf* *f*

Trombone III.

poco rit. 56 *2 a tempo*

f *p* *rit.* *ff* *ff*

ff Schreckt euch ihr Loos *f* so flicht die Verlorne *f* weicht von ihr und

haltet euch fern. *f* Wer von euch wagte bei ihr zu weilen, *f* wer mir zum Trotz zu der Traurigen hielt, die

57 Thörin theilte ihr Loos - *f* das kühnlich der Kühnen an! *ff*

Fort jetzt von hier, meidet den Felsen. *f* Hurig jagt mir von hinnen, *f* sonst er-harrt *f* Jammer euch

Animato. 58

hier. *2 f* *f* *piu f* *ff*

59 *ff* *dim.* 11 14

III. SCENE.

Poco lento. 31 7 60 61

31 Cello. 20 5 Dein träutestes

7 62 34 *Lento.* *a tempo*

Kind Befahl ich dir *pp* *pp* du liebtest 63

64 16 65 *animando* 2

Viol. II. Cello. 1 *p* *mf* *p* *p*

7 66

f *p* *p* *mf* *p* *mf*

4 1 67 *Tempo I.* 3 *Poco largo.*

p *rall.* *p* 18 *rall.* der diese 8 Basso.

68 1 69 7 *Vivace.* 8 *acel.*

p cresc. *f* 8 Basso

Trombone III.

rit. 70 *a tempo* 2 1 71 *accel.*

p più p 1 *p* *mf dim.* *p* *p < mf*

più f *f* *più f* *f* *p* *p*

ten. Moderato. 2 *poco moto*

più p *pp* 12 *p < p* *più p* *pp* 9 *gemeinsam mit dir nicht darf ich Rath mehr*

72 *accel.* 2 *Animato.* *rall.* 1

pp *cresc.* *f* *f* *più f* *ff*

Lento. 73 16 *Vivace.* 78 *Viol. I.* *Cello.*

19 74 75 76 77 *Stücke schlug* *lungo* *p*

10 *Poco lento.* 5 79

p *rit.* *pp* *pp* *f* *nicht wissen darf ich, was sie sich wünscht, die Stra-*

Vivace. 2 *poco accel.*

Viol. II. *p* *p* *p* *poco cresc.*

80 *rit.* 1 4

mf *p* *mf < >* *f* *pp* *p cresc.*

accel. *Molto vivace.* 9 1

più cresc. *f* *f più f* *ff*

82 11 83 1 84

f *p* *cresc.* *sf* *f* 3

f *più f* *ff*

3 2 85 1

mf *p* *p* *p* *mf*

7 86 87

dim. *p* *pp* *pp* *cresc.* *mf* *dim.*

6 40

Trombone III.

88 *fp* *f* *p* **2 Poco lento.**

rit. *f* *più p* *pp* *f* *p* *f* *p* *ff*

poco accel. **1 a tempo** *p* *f* **3 rall.** **90** *più f* *ff* *dim.* *più p*

poco rall. **Lento.** **3** **1** *pp* *più p* *pp* *p*

pp *pp* *p* *p* *pp* *pp* *p*

91 **9** *mf* *p* *pp* *pp* *p* *più p*

92 **11** **93** **14** **94** **Tromb. I.** **1** *pp* *pp*

Moderato. *ten.* **2** *pp* *f* *fp* **1**

6 **95** **2** *p* *mf* *più f* *pp*

ten. **1** **96** *p* *p* *cresc.* *mf*

97 **98** **99** **100** *f* *mf* *più f* *ff*

101 **6** *dim.* *più p* *pp*

pp *pp* *pp* *pp* *più p* *ppp* **Fine.**