

W. A. MOZART  
REQUIEM

### 2. Tuba mirum

Andante

The musical score for "Tuba mirum" consists of eight staves. The first staff begins with a dynamic marking of *f* and includes a slur over a series of eighth notes. The second staff continues with similar rhythmic patterns. The third staff has a measure rest followed by eighth notes. The fourth staff features a slur over a sequence of notes. The fifth staff is a whole rest with the number "5" written above it. The sixth staff starts with a dynamic marking of *p* and contains a half note. The seventh staff begins with a dynamic marking of *f*, followed by a slur and a dynamic marking of *fp*. The eighth staff is a whole rest with the number "28" written above it.

# H. BERLIOZ LA DANNAATION DE FAUST - MARCHÉ HONGROISE -

## Trombone I

53

60

93

99

104

110

117

129

135

142

148

F

G

H

I

J

K

L

M

N

A

Vas I

Tromb. II, III

*ff* *p* *pp*

*mf cresc.* *ff* *ff*

*ff* *ff*

*p* *p* *f*

*f*

\*) Un trombone ténor à pistons à l'unisson du 1<sup>er</sup> trombone jusqu'à la fin de la marche/ Berlioz specified in measure 96, that a 4<sup>th</sup> Trombone (ténor à pistons) should play in unison with trombone I to the end of this March./ Von T. 96 bis zum Ende dieses Marsches gibt Berlioz einen Hinweis auf eine 4. Posaune (ténor à pistons), die unisono mit Posaune I spielen soll.

# G. ROSSINI - LA GAZZA LADRA - OUVERTURE

2

*ff*

*mf* *p*

*sfacc.*  
*pp*

*ff*  
Allegro con brio

16 2 5

*rall.* 2 *a tempo* 21 6 *ff*  
(Tr. bc)

4 2 3 4 5 6 7 8

4 *VUOTA*

5 *p soffavoce* 1 2 3 4 5 6 7 8 9 10

16 24 7  
(Ou. Cl. Fag.) (Ou. Cl. Fag.)

6 *mf* 1 *pp* 1 1

1 1 1

1 2 3 4 5 6 7 8  
*p* *cresc.*

2 3 4 5 6 7 8 2 3 4  
*f*

5 6 7 8 2 3 4 5 6 7 8

*ff*

7 *ff tutta forza*

8 4 *rall.* 3

4

*a tempo* 14 7 Tr. <sup>2 3 4 5 6</sup> *in Mi*  
(Legni Cor.)

[9] *ff*

*Più mosso*

*ff*

# BOLERO

ŒUVRES PROTEGÉES  
PHOTOCOPIES 1973-1974  
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à l'Institut de la Musique  
17 rue Pascal An 4311

MAURICE RAVEL

## 1<sup>er</sup> et 2<sup>e</sup> TROMBONES

9

TACET jusqu'à 10

H<sup>tb</sup>

10

1<sup>o</sup> Solo

*mf sostenuto*

11

17 12 18 13 10

*p<sup>te</sup> F1*

# RAVEL - L'ENFANT ET LES SAUTILLERES

TROMBONES I. II

3

29

SENZA SORD.

*mf*

30

1 1 4 1

*gliss.*

*ff*

31 32 33

*p*

Vibrer avec la coulisse  
SOLO

*mf* molto espressivo portando

34

*mf*

*pp*

35 36

*p* *pp* *mf*

6

1<sup>st</sup> Pos.

1 1

*p* *f*

gliss.

37 44 Allegro 45

TACET jusqu'à Le Feu (solo) 13 (Bois) 4

46 Più vivo e accel. Trp.

*f*

1 2 3 4 5

47 48 Moderato

*mf* *mf* 2 *ff* Tacet jusqu'à 60

Presto *br*

60 Moderato Rall. Più lento 61 a Tempo Cl. basse

(Cl. soli) 5 2 4 1 4 *p*



Mahler — Symphony No. 3 in D Minor

2

1. Posaune.

15 Wieder schwer. *ff* *accel.* *ff* *accel.* *ff*

16 Etwas drängend. *ff* Triolen nicht schleppend *Wild.*

*fp* *cresc.* *ff* *accel.* *Vorwärts.* *accel.* *Vorwärts.*

17 Wieder zurückhaltend. *ff* *mit Dämpfer* *ff*

Tempo I. Unmerklich etwas bewegter. *p* *Dämpfer ab.* 10 18 14 19 8 20 9 21 10 22 7 23 16 24 13 25 7 (Coll. u. Ritorn.) *ff*

26 Schwungvoll. Immer dasselbe feurige Tempo, ohne zu eilen. *mf* *ohne Dämpfer.*

27 *f*

*ff* *mit Dämpfer* *fff*

*fff* *fff* *ohne Dämpfer* *f* *fff*

*fff* *4* *29* *11* *30* *mit Dämpfer* *fff* *a tempo* *f = p* *f = p* *f*

Mahler — Symphony No. 3 in D Minor

1. Posaune,

4 31 7 immer mit Dämpfer.  
*f* *dim.* *p* *ff*

32 1 Vorwärts, *acceler.* 3 3  
*ff* *ff* ohne Dämpfer *ff*

Zurückhaltend 2 33 Zeit lassen.  
*mf* *p* *espressivo* *p*

Nicht eilen.

Etwas drängend. 34 Wieder a tempo. Nicht eilen. 35  
*cresc.* *rit.* *fp*

36 37 10 38 10 39 (1. Horn.) 40 (Triangel.) 6

41 (1. Viol.) 42 7  
*pp*

43 Etwas wuchtiger. Immer dasselbe Tempo. (Celli u. Bass.) 44  
*p* *f*

1 Roh! 45  
*f* *sempre f*

1 46 10  
*mf*

47 (1. 2. 3. Tromp.) 48 5 4  
*f*

Mahler — Symphony No. 3 in D Minor

4

1. Posaune.

(Tuba.)

49

50

51

52 Vorwärts stürmen. Più mosso.

53

54

55 Tempo I. ff Wie zu Anfang.

56 Schwer. (Gr. Tr.)

57 Schwer. Etwas (aber unmerklich) zurückhaltend.

58

59

60 Ruhig.

Sehr getragen. Zeit lassen. Molto portamento.

Mahler — Symphony No. 3 in D Minor

1. Posaune.

61 Vorwärts. *f* *rit.* *accel.* *pp* *Sehr gesangvoll. molto rit.* *verklingend*

62 *Langsam.* *Tempo I.* *pppp* *Lange* *kurz.* *kurz.* *kurz.* *63* *64 (Triangel.)*

65 *pp* *(Triangel.)* *66* *67* *68 (Celli u. Bässe.)* *p* *dim.* *pp*

69 *Mit grossem Ausdruck. (2. 3. Pos.)* *p* *70* *71*

72 *(1. Tromp.)* *Schwungvoll.* *mf*

73 *f* *f* *ff* *74*

75 *Zeit lassen.* *Etwas gehaltener.* *Wieder vorwärts.* *ff* *ff* *ff*

*Schalttr. in die Höhe.* *76* *ff* *ff* *ff* *scharf abweisen.*

Posaune I.

8

18 *immer lebhafter*

*ff* *ff* *ausdrucksvoll*

19 *ff* *ff*

*ff* *longa*

20 15 21 11 22 *Cello and Horns* 6 23 *ff*

*p* *ff* 8 24 *ff*

*ff* *ff* *ff* *ff* *fff*

3 25 5 *ff* *ff* *ff* *ff* *fff*

1 1 3 26 18 *schnell und schattenhaft* 27 *so*

*longa* *accel.* 3 *Contratog.*

*dämpft* *dim* *p* *poco rit.* *etwas gemächlicher allmählich Volles Zeitmass (sehr lebhaft)* *lebhafter* 13 29 3 *Pos. III.*

2 2 2 30 *f* *ff* *p cresc.*

4 3 31 *molto marc.* *ff* *ff* *ff*

Detailed description: This is a page of a musical score for the first trumpet part of 'Till Eulenspiegel's Merry Pranks' by Johann Strauss II. The score is written on ten staves. It begins at measure 18 with the instruction 'immer lebhafter' and a forte dynamic (ff). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics fluctuate, including piano (p), fortissimo (fff), and crescendo (cresc.). Performance instructions include 'ausdrucksvoll' (expressive), 'longa' (long note), 'Cello and Horns' (referring to other instruments), 'schnell und schattenhaft' (fast and shadowy), 'molto marc.' (very slow), and 'Volles Zeitmass (sehr lebhaft)' (full time, very lively). The score ends at measure 31 with a final fortissimo (ff) dynamic.



Saint-Saens — Symphony No. 3 in C Minor

2

1<sup>er</sup> TROMBONE

1<sup>er</sup> Tromb.  
*p cresc.*

**K** 8 1<sup>er</sup> V<sup>ns</sup> 1<sup>er</sup> Tromb.  
*ff*

**L** 6  
*marcato*

**M** 1 1  
*ff*

**N** 9 2<sup>e</sup> Tromb. et Tuba 1<sup>er</sup> Tromb.  
*ff*

18 **O Fl.** 26 **P** 34

Poco adagio  
Orgue 9 1<sup>er</sup> V<sup>ns</sup> Altos Vclles  
*pp*

**Q** 1<sup>er</sup> Tromb.  
*p* poco cresc.

**R** 8 Orgue

1<sup>er</sup> Tromb.  
*p*

Saint-Saens — Symphony No. 3 in C Minor

1<sup>er</sup> TROMBONE

3

The first system of the musical score for the 1st Trombone part consists of three staves. The first staff begins with a dynamic marking of *pp* and contains a large bracketed section labeled 'S' with measure numbers 15, 19, and 26. The second staff is labeled '1<sup>er</sup> Tromb.' and contains measures 1, 2, 19, and 26, with a dynamic marking of *pp*. The third staff is also labeled '1<sup>er</sup> Tromb.' and contains measures 2, 2, and 5, with a dynamic marking of *pp*. The word 'Orgue' is written above the first staff.

II

The second system of the musical score for the 1st Trombone part consists of seven staves. The first staff is marked 'All<sup>o</sup> mod<sup>to</sup>' and contains measures 5 and 21, with a dynamic marking of *p*. The second staff contains measures 3, 21, and 7, with a dynamic marking of *f*. The third staff is labeled '1<sup>er</sup> Tromb.' and contains measures 1, 2, and 1, with a dynamic marking of *f*. The fourth staff contains measures 1, 5, and 2, with a dynamic marking of *f*. The fifth staff is marked 'Presto' and contains measures 9, 41, and 41, with a dynamic marking of *f*. The sixth staff contains measures 11, 3, 17, and 17, with a dynamic marking of *f*. The seventh staff contains measures 14, 7, and 5, with a dynamic marking of *f*. Various instrument abbreviations are used throughout, including 'Fl.', '1<sup>er</sup> Tromb.', '1<sup>er</sup> V<sup>ns</sup>', and '2<sup>de</sup> V<sup>ns</sup>'.

G. ROSSINI  
GUGLIELMO TELL  
SINFONIA

TROMBONE I

Andante

28 A 13 B 11

Allegro

(Viol.) 31 (Cor.) 13

*ff*

D

E

Hector Berlioz  
Symphonie Fantastique, Op. 14

Trombone I.

I. II. e III. tacent.

IV.

Gang zum Hochgericht.

Marche au Supplice. The Procession to the Stake.

Allegretto non troppo. (♩=72)

14 50 18 Basso. 19 20

Viol. Timp. ff

21 22 ff

51 8 52 13 53 14 Fl. 15 16

54 16 55 5 Fl. 6 7 8 9 56 mf cresc.

57 p pp ff ff

58 3 2 f dim. 3

59 ff rall. poco ff

a tempo f ff

Hector Berlioz  
Funeral and Triumphal Symphony

Trombone Solo.

Trauermarsch.- Marche Funèbre.- Funeral March tacet.  
Leichenrede.- Oraison Funèbre.- Funeral Sermon.

Adagio non tanto.

quasi Recit.

*f* Fl. e Clar. **16** Clar. *p* *mf*

Clar. *p* **17** Clar. *p*

Clar. *mf* **6** Andantino. *p* *espress*

*poco f* *p cresc. poco*

*poco cresc. mf* *p*

Andantino poco lento e costenata (♩ = 72)

**18** *mf* *p*

*f* *mf* **3** **2**

*poco f* *pp* *cresc.* *poco f* *p* **19**

Apotheose tacet.

# B. BARTOK - HANGARINÓ HERAYIGLIOSO-

Tbn. 1<sup>o</sup>

7

Meno mosso,  $\text{♩} = 96$  Agitato,  $\text{♩} = 108$  accel. allarg. al Molto agitato,  $\text{♩} = 120$

32

1 1 1 1 1

Cor. 3º (fa)

molto allarg.  $\text{♩} = 60$  a tempo,  $\text{♩} = 132$

33

poco allarg. al Agitato (tempo giusto),  $\text{♩} = 112$

34

con sord.

*f*

*pp*

35

*mp*

poco allarg. Maestoso (subito),  $\text{♩} = 76-66$

36

senza sord.

*ff*

*fff*

(lunga)

Lento,  $\text{♩} = 76$

43

Fl. picc. 1<sup>o</sup>

Tbn. 3<sup>o</sup>

Più allegro (stretto),

$\text{♩} = 104$

gliss. *p* *f* *p* *f* *p* *f* 1

$\text{♩} = 116$  (più vivo) con sord. **60** *f*

accelerando **61**

(accel.) al  $\text{♩} = 132$

Sempre vivace ( $\text{♩} = 132$ ) **62** Va., Vc. **63**

**64** *SORDINA!* VI. I, II

**65** con sord. gliss. *f*

**66** gliss. *f* Tr. 2<sup>a</sup> 3<sup>a</sup> (do)



Verdi - Don Carlo

(parte del 1° trombone)

ATTO IV: SCENA DI ELISABETTA

Largo (♩ = 72)

Soli

*pp*

*pp*

*pp*

*pp*

*f*

*f*

*f*

*p dim.*

*p dim.*

*p dim.*

*p dim.*

Allegro moderato

I *Soli*  
*mf*

II *Soli*  
*mf*

III *Soli*  
*mf*

*ppp*

*ppp*

*ppp*

*pp morendo*

*pp morendo*

*pp morendo*

FINALE ULTIMO

I *Soli*  
*pp*

II *Soli*  
*pp*

III *Soli*  
*pp*

B.T. *Soli*  
*pp*

*Largo*

*Allegro agitato*

*ff*

*ff*

*ff*

*ff*

# G. VERDI - LA FORZA DEL DESTINO - OUVERTURE

2

**G** *And.<sup>o</sup> Mosso* *Solo*  
*ppp*

*res.*

**D** *Presto come Prima*  
*f*

Trombone I.

95 *Un poco animato.*  
 Tr:ff ihu Slegmund, Truoc den Schwert *f* *più f* *ff* 1

96 *riten. animanda string.*  
*ff* *ff* *ff* *ff dim.* *p* 96 4 4

97 *Tromba.* *rall.*  
*p* *p* *p* *mf* *dim.*

98 *Lento.* *Molto vivace. 7*  
*pp* 10 *Basso.* *f* *p* *p* *f*

98 *ff* *ff* *ff* *ff* *ff* *ff*

98 *ff* *ff* *ff* *ff* *ff* *ff*

III. Aufzug.  
I. SCENE.

*Vivace.*

1 2 3 *f* *più f*

4 *ff*

5

6 *ff*

7 8 9 10 *Cello.*

TROMBONE I.

45 *p cresc. ff*

46 Schnell. *ff*

47 *ff* *langsam* *Sehr lobhaft.*

mögtst du der Ren'cu

48 *ff* 23 49 26 *f* 28 50

51 Trombone II. 10

*ff*

*ff*

52 *ff*

*ff*

*ff*

*ff*

TROMBONE I.

AKT III.

EINLEITUNG.  
Sehr lebhaft.

SCENE I.

Mässig bewegt.

Etwas langsamer.

SCENE II.

Sehr ruhig.

Noch etwas langsamer.

Etwas bewegter.



R. STRAUSS - SINFONISCHE FANTASIE AUS "DIE FRAU OHNE SCHATTEN"

2  $\text{♩} = 100$  Trombone 1

273 **14** 20 *San. 1* *solo*  
C.A. *p*

301 **15** *Moderato*  $\text{♩} = 66$   
*mp*

306

311 *cresc.* *p*

317 **16**

323 *pp*

329 *sempre più animato*  
*cresc.*

335 **17** *f*

342 *cresc.*

349 *dim.* *f*

360 *poco calando* **18** *Moderato*  
*Tr. 1st* *a 3* *Soli*  
*p marcato*

369 **19** *con moto*  
*pp*

The first system of music consists of two staves. The top staff begins with a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes, some beamed together. The bottom staff continues the melodic line with similar rhythmic values.

Benedictus tacet

Agnus Dei

Andante

The second system of music is marked 'Andante'. It features a treble clef and a key signature of one flat. The notation includes several triplet markings (indicated by a '3' over the notes) and dynamic markings such as 'sp' (sforzando). The music is spread across five staves.

Allegro

The third system of music is marked 'Allegro'. It begins with a treble clef and a key signature of one flat. The notation includes dynamic markings such as 'p' (piano) and 'f' (forte). There are also some numerical markings (6, 8, 4) above the staves. The system consists of seven staves.

Mozart - Die Zauberflöte

Alt Posaune

No. 10 Aria con coro

Adagio

*p*

7

14

21

28

36

42

49

Robert Schumann  
Symphony No. 3 in Eb Major, Op. 97  
I-III tacent

Alt-Posaune

**IV**  
Feyerlich Solo  
pp

Die Halben wie vorher die Viertel!

Trb. Basso Solo  
p cresc. f

8 20 42 51

**V**  
Lebhaft

46 A 25 B 26 C 32 D 8 E 11

Trb. Basso

153 F 8 G 40 H 23 I 19 K

Viol. I

Basso

250

262 1 L 7

270 8 A A A A 2 Schneller 1

p cresc. f

802 1 7 p cresc. f f

821