

bartók *Miraculous Mandarin*

Trombone 2

excerpt 1 Reh. 71 to Reh. 74

71 *sempre vivace*

72 *gliss.*

73 *gliss.*

74 *poco allarg.* *a tempo*

Hector Berlioz
Roman Carnival Overture, Op. 9

Trombone II

Allegro assai con fuoco (♩ = 156) 17
Andante sostenuto (♩ = 52) 1 14 1 2 8 2 8

3 13 4 9 5 poco animato Tempo I Allegro vivace 24 6 26 7 24 Viol. I. *ff*

mf cresc.

8 11 9 16

10 23 11 18 12 16 Viol. I.

13 17 14 24 15 9

Fag. *p* *soli*

poco cresc.

Berlioz — Roman Carnival Overture

Trombone II

Musical staff 1: Bass clef, key signature of two sharps (F# and C#). The staff contains a melodic line with slurs and accents. A box labeled '16' is placed above the staff. Below the staff, the dynamic marking 'cresc. molto' is written, followed by a series of dashes and the dynamic 'ff'.

Musical staff 2: Bass clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. A box labeled '3' is placed above the staff. Below the staff, the dynamic marking 'ff' is written.

Musical staff 3: Bass clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Boxes labeled '17', '11', '18', and '5' are placed above the staff. Below the staff, the dynamic markings 'ff', 'f', and 'f' are written.

Musical staff 4: Bass clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Boxes labeled '1', '9', '19', and '6' are placed above the staff. Below the staff, the dynamic marking 'ff' is written.

Musical staff 5: Bass clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. A box labeled '6' is placed above the staff. Below the staff, the dynamic marking 'ff' is written. There are blue handwritten markings on the left side of the staff.

Musical staff 6: Bass clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. A box labeled '1' is placed above the staff. Below the staff, the dynamic marking 'f' is written.

Musical staff 7: Bass clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. There are blue handwritten markings on the right side of the staff.

Musical staff 8: Bass clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. A box labeled '20' is placed above the staff. Below the staff, the dynamic marking 'ff' is written.

Musical staff 9: Bass clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. A box labeled '1' is placed above the staff. Below the staff, the dynamic marking 'ff' is written.

Musical staff 10: Bass clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. A box labeled '1' is placed above the staff. Below the staff, the dynamic marking 'ff' is written.

Ungarischer Marsch[✓] aus »Fausts Verdammnis«

Allegro marcato (♩=88)

Hector Berlioz
op. 24

94 I. II.

98 *mf* *ff* *ff*

102

107

III.

Orchestervariationen über ein Thema von Paganini

Un poco meno (♩=104)

(1947)

Boris Blacher

5 514 I.

pp legg.

520

526 1 *pp*

534

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2. Akt Nr. 17 Polowetzer Tanz und Chor

Fürst Igor

Allegro vivo (♩=152)

Alexander Borodin

72 I. II. (Soli)

f marc.

76

[Fortsetzung
nächste Seite]

Bruckner — Symphony No. 7 in E Major

Tenor-Posaune

4. Satz (Finale)

Bewegt, doch nicht schnell

6 2 1 1 6

B 20 30 C 40

2 1 10 5 5 10

50 D 60 E 70 80

1 9 5 5 10 9

90 *ff marc. sempre*

schwer

schwer

100 G *ff marc. sempre*

H *ff marc.*

110 *marc.*

I 120 K 130

4 3 9 1 10

Tenor Trombones 1 & 2

GUSTAV HOLST:
The Planets

12
138

* Ten. Tuba Solo

* Trpt. 4

p

2 4 6 8

146

* Trpt. 4

p *cresc.* *f*

10 1 15

Horn I inf *mp*

176

p *p* *mp* *pp* *p*

* Ten. Tuba

2 1

187

mf cresc. *rall.* *a tempo.* *fff*

1

195

201

fff sempre

fff sempre

Tenor Trombones 1 & 2

207

213

220

Rall. $\textcircled{8}$ Lento $\textcircled{2}$ Allegro Ten. Tuba $\textcircled{4}$ Largo

241

Horn 5 $\textcircled{9}$ $\textcircled{2}$ $\textcircled{3}$

(meno f) Horn 6 $\textcircled{2}$ $\textcircled{3}$

VII Neptune, the Mystic

Andante (<3 beats followed by 2>)

Trb. 3

Mahler — Symphony No. 2 in C Minor

6

2. Posaune.

14 *Maestoso. Sehr zurückhaltend.*

Allegro energico.

14 *ff* *p* *ff* *ffp* *f* *fp* *f* *fp* *fp*

15 *fp* *fp* *f* *fff* *ff* *15* *(1. Pos.)*

16 *Kräftig* *16* *Wieder etwas gehaltener.* *f* *18*

17 *p* *17* *(1. u. 2. Trmp)* *f*

18 *f* *18* *Immer vorwärts* *f*

19 *drängend.* *ff* *Pesante. Etwas wuchtiger.* *f*

19 *f*

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

20 *ff*

21 *Wieder zurückhalten* *22* *Mit etwas drängendem Charakter.* *23*

24 *Immer noch etwas drängend.* *(1. u. 2. Trmp. gest.)* *pp* *24* *(1. Viol.)* *pp*

24 *Heftig drängend.* *(1. Viol.)* *ff*

Mahler — Symphony No. 2 in C Minor

2. Posaune.

25

Musical notation for measures 25 and 26. Measure 25 starts with a dynamic marking of *ff* and a note with a *(-d-)* marking. Measure 26 continues with *ff* dynamics and includes the instruction *Immer noch drängend.*

Immer noch drängend.

26

Musical notation for measures 26 and 27. Measure 27 includes the instruction *sempre cresc. sehr kurz*.

sempre cresc. sehr kurz

Piu mosso.

Musical notation for measures 27 and 28. Measure 27 has a dynamic marking of *fff*. Measure 28 includes the instruction *molto accel.* and a dynamic marking of *ff*.

fff

molto accel.

ff

27 Langsam. Immer noch mehr
(-d- wie früher (-)) zurückhalten. 28 Noch mehr.

Musical notation for measures 28 and 29. Measure 28 has a dynamic marking of *ff* and the instruction *poco rit.*. Measure 29 includes the instruction *Langsam. Immer noch mehr* and a dynamic marking of *ff*.

ff

poco rit.

ff

Der grosse Appell.

29

Sehr langsam und gedehnt.

30

Quasi Allegro. Sehr langsam.

Musical notation for measures 29 and 30. Measure 29 has a dynamic marking of *ff*. Measure 30 includes the instruction *Quasi Allegro. Sehr langsam.*

ff

poco rit.

ff

Schnell. Sehr langsam. Schnell. Langsamer.

31 Langsamer.
(Gemischter Chor.)

Musical notation for measures 30 and 31. Measure 30 has a dynamic marking of *ff*. Measure 31 includes the instruction *Langsamer. (Gemischter Chor.)* and a dynamic marking of *mp*.

ff

31 Langsamer.
(Gemischter Chor.)

rit. a tempo

rit. a tempo

32

33 Sehr breit.
(1. Tramp)

Musical notation for measures 31 and 32. Measure 31 has a dynamic marking of *mp*. Measure 32 includes the instruction *Sehr breit. (1. Tramp)* and a dynamic marking of *mp*.

mp

33 Sehr breit.
(1. Tramp)

molto portamento

34

Zurückhaltend.

Musical notation for measures 32 and 33. Measure 32 has a dynamic marking of *mf*. Measure 33 includes the instruction *Zurückhaltend.* and a dynamic marking of *p*.

mf

p

35 Langsam.

Musical notation for measures 33 and 34. Measure 33 has a dynamic marking of *mp*. Measure 34 includes the instruction *Langsam.* and a dynamic marking of *mp*.

mp

35 Langsam.

Zurückhaltend.
(1. Pos.)

37 Breit.

Musical notation for measures 34 and 35. Measure 34 has a dynamic marking of *mp*. Measure 35 includes the instruction *Zurückhaltend. (1. Pos.)* and a dynamic marking of *mp*.

mp

Zurückhaltend.
(1. Pos.)

37 Breit.

a tempo

38 Nicht schleppen.
a tempo

39 Etwas bewegter. (-d-) Etwas drängend.

Musical notation for measures 35 and 36. Measure 35 has a dynamic marking of *mp*. Measure 36 includes the instruction *Nicht schleppen. a tempo* and a dynamic marking of *mp*.

mp

38 Nicht schleppen.
a tempo

39 Etwas bewegter. (-d-) Etwas drängend.

Mahler — Symphony No. 5 in C# Minor

8

Posaune II.

Hoß. I.

5

13 22

p

rit.

verklingend *a tempo* 14

pp

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

2 5 13 12

f

1 *Nicht schleppert.*

16 3

sf *cresc.*

4 *Heftig drängend.*

cresc.

17 2 *poco rit.* *a tempo* 1 9

1 2 *p* *f*

4 18 11 19 23

sf *p*

20 *Trp. I.* 21 *Nicht schleppert.*

p molto cresc. *sf* *sf* *sf*

14 22 16 6

sf

23 12 *Das Tempo merklich etwas einhaltend.* 10

pp espr.

Mahler — Symphony No. 5 in C# Minor

2

Posaune II.

6

Tuba.

1 1 1 2

pp

5

Plötzlich schneller.

Leidenschaftlich. Wild.

mf *f* *f* *f*

1 1

f *f*

8 14

Pauker.

p *mf*

Pesante.

sf *sf* *dim.* *mf* *sf* *p*

10

f *f* *p* *f* *p*

poco rit. *a tempo*

p *cresc.* *f* *mf* *sf* *sf*

allmählich sich beruhigend unmerklich zu Tempo I

sf *sf* *sf* *sf*

6 11 3 3

zurückkehren

Tempo I. 3

Trp. I in B.

mf *sf* *cresc.* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

ff *p* *f*

3 3 4

Schwer. 12

1 *pp*

Requiem

Tuba mirum

Andante

W. A. Mozart
KV 626

II. solo

Palestrina

2. Akt Vorspiel

Wild

Etwas breiter
I. II.

Tempo I

Hans Pfitzner

5. Szene

Ziemlich ruhig

Solo

136

Mit Genehmigung des Verlages B. Schott's Söhne, Mainz

Edition Peters

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Tannhäuser und der Sängerkrieg auf Wartburg.

OUVERTURE.

Tenor-Posaune I u. II (Trombone Tenor I u. II).

Andante maestoso. (♩ = 50.)

Richard Wagner.

32 *Hoboe* *az.* *f ff*

27 *Allegro.* (♩ = 80.) *Un poco rit. Tempo I. C 20 Un poco ritenuto Un poco acc.*

43 **B** 18 30 3 **D** 33 14

E *Tempo I. Molto vivace.* *Viol.* *az.* *ff*

31 **F** 24

G *Un poco accel.* *Hoboe* *az.* *Assai stretto.* *f ff*

55

Più stretto. *ff*

First system of the musical score, consisting of four staves. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. It features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *f*, *ff*, and *fff*. A performance instruction *wenig verbreiten* is written above the second staff.

OVERTURE "RUSSIAN EASTER"

NICOLAS RIMSKY-KORSAKOV, Op. 36
(1844-1908)

6

B *Maestoso*
Soli

Second system of the musical score, starting with a 3/8 time signature. It features a melodic line with dynamic markings *f*, *dim.*, *f*, *dim.*, and *f*.

M *Recit.*
Maestoso (♩ = 76)
2° Solo

Third system of the musical score, including performance instructions: *dim.*, *p dim. e smorz.*, and *a piena voce*.

Fourth system of the musical score, including performance instructions: *(mp)* and *(pp)*.

Fifth system of the musical score, including performance instructions: *dim.*, *poco rit.*, and *(colla parte di violino solo)*.

SCHÉHÉRAZADE

NICOLAS RIMSKY-KORSAKOV, Op. 35
(1844-1908)

I. Largo e maestoso $\text{♩} = 48$

Allegro non troppo $\text{♩} = 56$

1. & 2. *ff*

3. & Tuba *ff*

II. Molto molto ad lib. 2. Solo lunga

con forza

Tempo giusto - Allegro molto $\text{♩} = 144$

1. & 2. *frisoluto e marc.*

3. *frisoluto e marc.*

$\text{♩} = 132$

3. poco stringendo

p *mf* *sf* *mf*

$\text{♩} = 152$

f *p* *sf*

a 2

f *p* *sf*

Symphony N° 3 "The Rhenish"

Tenor Trombone (bass clef)

Robert Schumann

Movts. 1 - 3: Tacent

Movt. 4

Feierlich

A

pp *f* *f >*

9 **11** Alt Tbn **PLAY** *f* *f >* **11**

Die Halben wie vorher die Viertel.
The minims the same as the previous crotchet.

35 Bass Tbn **B** **PLAY** *f* **2** **C**

42 Alt Tbn **PLAY** *f* *p*

48 **D** *f*

53 **E** *ff* **8**

Die Walküre

Joe Sarrini
4

2. Aufzug 2. Szene

(Wotan: „So nimm meinen Segen, Nibelungen Sohn!“)

Sehr breit

Richard Wagner

Musical score for Act 2, Scene 2. It consists of two staves: piano (top) and bass (bottom). The piano part starts with a *p* dynamic, followed by a *cresc.* section with triplets, and ends with a *ff* section and a *dim.* section. The bass part starts with a *p* dynamic, followed by a *cresc.* section with triplets, and ends with a *dim.* section and a *p* dynamic. There are also some handwritten annotations like 'I. II.' and '3' above the piano staff.

3. Aufzug 1. Szene

(Walkürenritt)

Lebhaft

I. II.



Musical score for Act 3, Scene 1 (Walkürenritt). It consists of two staves: piano (top) and bass (bottom). The tempo is marked 'Lebhaft'. The piano part starts with a *f* dynamic and features a *ff* section. The bass part also starts with a *f* dynamic and features a *ff* section. There are also some handwritten annotations like 'III. IV.' and '7' above the piano staff.

3. Aufzug 2. Szene

(Wotan: „Aus meinem Angesicht bist du verbannt!“)

Schnell

I. II. III. IV.

Musical score for Act 3, Scene 2. It consists of two staves: piano (top) and bass (bottom). The tempo is marked 'Schnell'. The piano part starts with a *f* dynamic, followed by a *p* dynamic, and then a *cresc.* section. The bass part starts with a *f* dynamic and ends with a *f* dynamic.

Othello

2. Akt 5. Szene

Allegro assai ritenuto ♩ = 88

Giuseppe Verdi

I. *ff* II. 3 3 3 3 3 3 3 3
 (Othello packt Jago an der Gurgel
 und wirft ihn zu Boden)
 III. 3 3 3 3 3 3 3 3
 IV. *ff*

I. II. *stacc.* 3 3 3 3 **F** 1 *Molto sostenuto* ♩ = 69
 III. *a2* 3 3 3 3 *stacc.* *ff*

I. II. *f* 6 6 6 *ff*
 III. *f* 6 6 6 *ff*

Lohengrin

3. Akt Einleitung

Sehr lebhaft

Richard Wagner

32 I. II. III. 3 *ff*
 37
 43