

ORCHESTRAL/SOLO EXCERPTS

- | | | |
|-----|-------------|-------------------------------------|
| 1. | Ravel | Bolero |
| 2. | Mozart | Requiem - Tuba mirum |
| 3. | Sibelius | Symphony No. 7 |
| 4. | Nielsen | Symphony No. 4 |
| 5. | Mahler | Symphony No. 3 |
| 6. | Wagner | Die Walküre |
| 7. | Saint-Saëns | Symphony No. 3 |
| 8. | Mozart | Requiem - Kyrie |
| 9. | Berg | Wozzeck |
| 10. | Rossini | La gazza ladra |
| 11. | Strauss | Also sprach Zarathustra |
| 12. | Strauss | Till Eulenspiegels Lustige Streiche |
| 13. | Mahler | Symphony No. 2 |
| 14. | Tjajkovskij | Symphony No. 4 |
| 15. | Schumann | Symphony No. 3 |
| 16. | Bruckner | Symphony No. 8 |

1

Ravel: Bolero

Solo

mf sostenuto

5

sempre poco crescendo

f

2

Mozart: Requiem - Tuba mirum

Trombone tenore

2. Tuba mirum
Andante

1

8

14

1

3 a

SYMPHONIE NR. 7

In einem Satze

TROMBONE I.

Droits d'exécution réservés

Jean Sibelius, Op. 105

Adagio (♩) 12

(A) 22

(B) 1 18

(C) *Viol. I.* *mf*

(D) *Solo* *poco f* *sonore*

mf sempre dolce *dim*

(E) 13 (F) 3 *mp* *mf* *pppp*

(G) 12 (H) 9 (I) *Poco affrett.* (♩ = ♩.) 22 *cresc.* *fz*

(J) *Vivacissimo* (K) 26 *rall. al* (♩ = ♩.) 31 7 1

TROMBONE I.

Solo **(L)** *Adagio*
p marc.

poco f poco a poco

cresc. **(M)** *f*

Poco a poco meno lento al
> mf

(♩ = ♩.) **(N)** 1 *pp marc.*

poco f < ff dim. molto pp

1

pp marc.

4

Det Uudslukkelige.

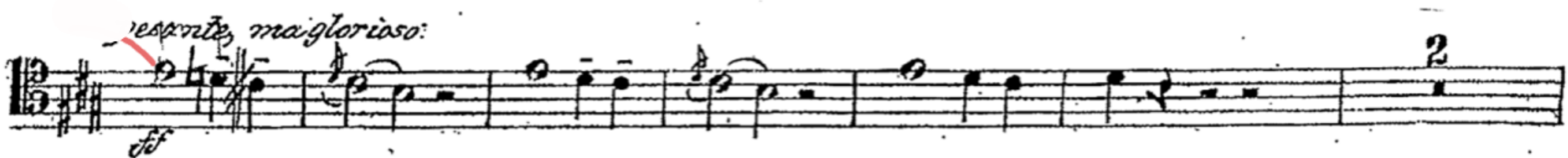
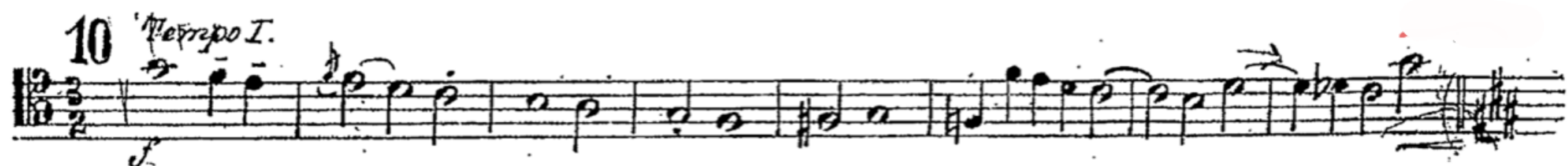
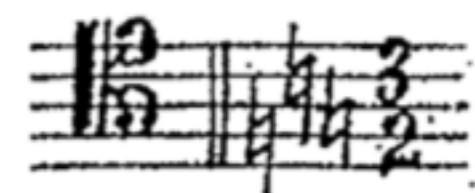
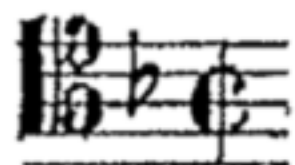
Symfoni.

(Das Unauslöschliche. — L'inestinguibile.)

Trombone tenore I.

Carl Nielsen, Op. 29.

Allegro.



5 a

Gustav Mahler
Symphony No. 3 in D Minor
1. Posaune.
Erste Abtheilung.
N^o 1.

1

13 Langsam. Schwer.
(2.3.4.Pos.) Solo
ppp Bei den gehaltenen Tönen Schalltr. in die Höhe.

14 Etwas drängend.
sempre ff Triolen nicht schleppend *g*
sempre ff Vorwärts. nicht zurückhalten
Zurückhaltend. *p* *ppp*
acceler.

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

16 Etwas drängend. *ff* Triolen nicht schleppend *ff* Wild.
fp *cresc.* *ff* *ff* *ff* *ff*
accel. Vorwärts. *accel.* Vorwärts.

17 Wieder zurückhaltend.
ff Pesante.

5 b

Mahler — Symphony No. 3 in D Minor

1. Posaune,

Töm

33 Zeit lassen.

p *espressivo*

Nicht eilen.

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

Detailed description of the musical score: The score is for the 1st Trumpet part, measures 33 and 34. It is written in a bass clef with a key signature of one flat (B-flat) and a time signature of 2/2. Measure 33 starts with a dynamic marking of *p* and a performance instruction of *espressivo*. The notes are: B2, A2, G2, F2, E2, D2, C2, B1. Measure 34 begins with the instruction 'Etwas drängend.' and a *cresc.* marking. The notes are: B1, A1, G1, F1, E1, D1, C1, B0. A *rit.* marking is placed above the notes. Measure 34 ends with a *fp* dynamic marking. The instruction 'Wieder a tempo. Nicht eilen.' is written above the final notes. There are various articulation marks, including slurs and accents, throughout the passage.

5c

Mahler — Symphony No. 3 in D Minor

1. Posaune.

(Tempo I.
Wie zu Anfang.)

The musical score is written in bass clef with a key signature of one flat (B-flat). It consists of five staves of music. The first staff begins at measure 58 with a *ff* dynamic and includes markings for *Riten.* and *sempre ff*. The second staff starts at measure 59 with *a tempo* and *ff*, followed by *Rubato.*, *accel.*, *tempo*, and *accel.* with *sempre ff*. The third staff begins at measure 60 with *Tempo. Pesante.*, *sempre ff*, *accel.*, *Tempo. Pesante.*, and *p*. The fourth staff continues with *Sehr getragen.*, *f*, *mf*, *p espress.*, and *p*. The fifth staff starts at measure 61 with *Vorwärts.*, *f*, *accel.*, *rit.*, *Sehr gesangvoll. molto rit.*, *pp*, and *verklingend*. A final staff at the bottom shows a *pppp* dynamic.

6

Wagner: Die Walküre

III. Aufzug. 1. Szene.
Lebhaft.
Vivace.

f

ff

3

ff

8.4.

ff

7

Saint-Saens — Symphony No. 3 in C Minor

1^{er} TROMBONE

Mvt I

Poco adagio **9** *1^{rs} V^{ns}* *Altos* *Vclles*

Orgue *pp*

Q *1^{er} Tromb.* *p* *poco cresc.*

R *8* *Orgue*

1^{er} Tromb. *p*

S *pp*

8

Requiem

To be played on:

Trombone alto

für Soli, Chor und Orchester

d-moll

Wolfgang Amadeus Mozart KV 626

II. Kyrie

Allegro

1

f

5

13

18

24

28

34

39

44

48

Adagio

9

A. Berg: Wozzeck, Act I

To be played on Tenor

a tempo (♩ = 120-138)

1.
Pos.
m.D.



H^{m.} Dpf.
ff

135



f *fp < ff* *ff* *fp molto* *rit.*

sehr breit (♩ = 26-30)



f

10

GIOACCHINO ROSSINI

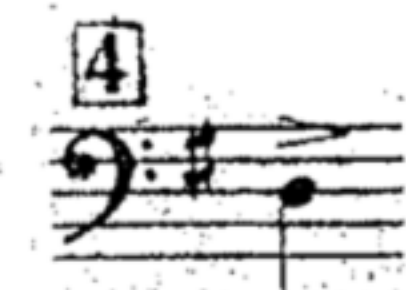
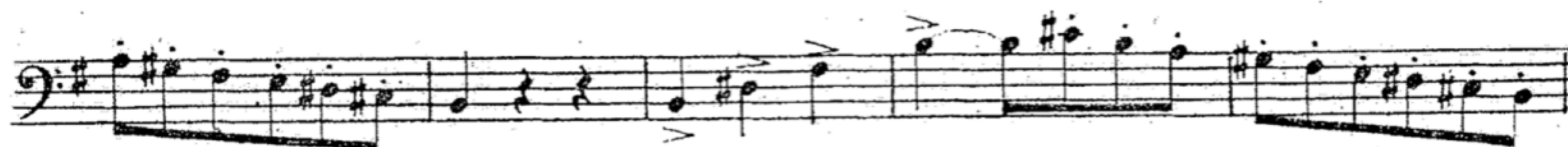
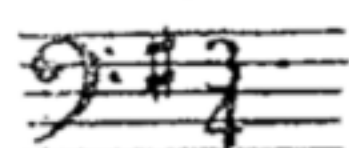
LA GAZZA LADRA

SINFONIA

Rielaborazione di
RICCARDO ZANDONAI

TROMBONE

Allegro con brio



Richard Strauss
Also Sprach Zarathustra, Op. 30

11 a

I. Posaune

4/4 -

1. 2. Trp. *immer bewegter*



f marcato

16

11 b

3/4

immer mehr steigern



ff *schnell* *ff* *sehr ff*

51

12 a

Richard Strauss Till Eulenspiegel's Merry Pranks Op. 28

Posaune I.

Gemächlich. $\text{♩} = \frac{2}{5}$ allmählich lebhafter Volles Zeitmass. (sehr lebhaft)

Immer sehr lebhaft. $\text{♩} = \frac{2}{3}$ poco rit. 3 a tempo

Clar. D. *mf* *ff* *p*

12 b

Volles Zeitmass. (sehr lebhaft)

mf cresc.

f *ff* *f*

cresc. *f* *ff* *ff*

immer ausgelassener und

lebhafter *ff*

13

1. Posaune.

Mahler: Symphony no 2
Movement 5

10 (♩ = wie früher ♩-) Choralmässig.
G.P. *pp*

p Etwas energischer

11 Wieder breit.
f *cresc.* *ffp* *f* *ff* *p*

14

Symphonie Nr. 4

Peter Iljitsch Tschaikowsky op. 36

III. SCHERZO Pizzicato ostinato

Posaune I
(Alt-Posaune)

Allegro A 32 B 28 C 14 D 42 E 1

Meno mosso (ob.) 28

16

Kl. Fl.

161

170 Tempo I

pp

175

180

185 F

190

195 1

201 1 G

207 2 6

15

Robert Schumann Symphony No. 3 in Eb Major, Op. 97

I-III tacent

IV

To be played on:

Alt-Posaune

**Feierlich
Solo**

pp *f*

8

f >

16

Bruckner: Symphony No. 8

FINALE

Feierlich, nicht schnell. Metr. ♩ = 69

The musical score consists of four staves of music in 3/4 time, marked *ff* (fortissimo). The key signature has two flats (B-flat and E-flat). The first staff begins with a *ff* dynamic and contains measures 10-19. The second staff begins with a *ff* dynamic and contains measures 20-29, with a **3** above the first measure and a **A** above the second measure. The third staff begins with a *ff* dynamic and contains measures 30-39, with a **2** above the first measure, a **30** above the second measure, and a **B** above the third measure. The fourth staff begins with a *ff* dynamic and contains measures 40-41, with a **40** above the first measure.

TUTTI

SOLO

cresc.

The musical score consists of two staves. The upper staff is a single-line staff with a treble clef and a key signature of one flat (B-flat). It begins with a rest, followed by a melodic line starting with a quarter note B-flat, then a series of eighth notes, and ending with a quarter note G. The lower staff is a grand staff with a treble and bass clef and a key signature of one flat. It starts with a fortissimo (*ff*) dynamic and features a complex rhythmic pattern with triplets and sixteenth notes. The right hand has a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The left hand has a similar triplet pattern. The piece concludes with a piano (*p*) dynamic and a melodic line in the right hand that includes a B-flat and a G, with a fermata over the final G.