



## **CONCORSO PER PRIMO TROMBONE CON OBBLIGO DEL SECONDO E DEL TROMBONE CONTRALTO**

### **SOLI E PASSI ORCHESTRALI:**

- **M. Ravel**, Boléro
- **H. Berlioz**, La damnation de Faust, op. 24
- **J. Brahms**, Sinfonia n. 1 in do minore per orchestra, op. 68
- **J. Brahms**, Sinfonia n. 2 in re maggiore per orchestra, op. 73
- **O. Respighi**, Pini di Roma, P 141
- **Stravinskij**, L'oiseau de feu
- **G. Mahler**, Sinfonia n. 3 in re minore
- **R. Strauss**, Also sprach Zarathustra, op. 30
- **R. Wagner**, Tannhäuser (Ouverture)
- **R. Wagner**, Die Walküre (Walkürenritt)
- **G. Verdi**, Otello
- **G. Verdi**, I vespri siciliani
- **G. Rossini**, Guillaume Tell (Ouverture)
- **G. Rossini**, La gazza ladra (Sinfonia)
- **W. A. Mozart**, Requiem in re minore per soli, coro e orchestra, K 626 (Tuba Mirum, parte del secondo trombone)
- **W. A. Mozart**, Die Zauberflöte KV 620 (Arie mit Chor n.10, da eseguire con il trombone contralto)

**RAVEL: Bolero**  
**2 measures after rehearsal 10 to rehearsal 11**

1<sup>o</sup> Solo  
*mf sostenuto*

The musical score consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It features a melodic line with a series of eighth notes, some with accents, and a dynamic marking of *mf sostenuto*. The second staff continues the melodic line with similar rhythmic patterns and accents. The third staff shows a more complex rhythmic pattern with sixteenth notes and a fermata over the final measure, which is marked with the rehearsal number 11 in a box.

Damnation de Faust,  
**BERLIOZ: Hungarian March**  
Complete Trombone 2 Part

Marche Hongroise.  
Ungarischer Marsch. Hungarian March.

Trombone II.

H. Berlioz.  
Aus Faustus Verdammung, Op. 24.

**Allegro marcato.**  
(♩ = 88)

Measures 1-18. Dynamics: *mf*, *f*, *p*, *pp*, *poco cresc.*, *mf cresc.*, *ff*. First endings 1, 2, 3, 4. *Fag.* at measure 11, *Viol. I.* at measure 14.

Trombone II.

ff

ff

5

p

f

f

f

1

2

3

6

^

^

^

^

U

# Symphonie Nr. 1

c-moll

Posaune I (Alt)

Un poco sostenuto-Allegro, Andante sostenuto, Johannes Brahms op. 68

Adagio Un poco Allegretto e grazioso tacet

string. a tempo

Br. Fag. I

string. molto a tempo

string. poco a poco

Ob. I

3

4

2

2

2

A Klar. I

3

4

Pk. 12 13

Pos. II pp

7

C

pp

p dolce

pp cresc. mf dim. pp

Allegro non troppo, ma con brio

28

D

15

Viol. I Trpt. I

E Trpt. I

13

F

4

Ob. I

30

Trpt. I G

Ob. I

Trpt. I

Hr.

1

3

H

21

I

Klar. I

13

K

24

L

Ob. I

19

Posaune I (Alt)

Handwritten notes at top right: *d d d? (f?)*

**[K] Sempre più tranquillo**  
252 Pos. II *pp* 13 *Abassi Grand - ...* *in tempo* 5 8

**[L] Viol.**  
258 12 13 14 15 16 17 3

**[M] largamente**  
270 Viol. 40 **[N] 24**

**[O] Solo**  
340 Viol. *fp*

356 364

**[P]**  
372 Vcl. K.-B. Fag. Hr. Trpt. *f*

389 *Versoo.*

**[P]**  
397 Trpt. *ff* 3 11

Johannes Brahms  
Symphony No. 2 in D Major, Op. 73

1

Posaune I (Alt)

**Allegro non troppo**

22 Viol. I Flk. Solo

Vcl. K.-B.

33 Solo *p*

44 **A** 20 **B** 16 **C** Vcl. 16 **D** 16

118 **E** (*quasi ritenuto*) Viol. I

131 19 Br. Trpt.

156 **F** 20 1. 8 2. 4 Hr. I

187 Ob. 21 Vcl. K.-B. Fag. Viol. I

215 **G** Pos. II Pos. III

232 Viol.

Brahms — Symphony No. 2 in D Major

Posaune I (Alt)

2

15 *ff* *fp* 3

38 *ff* *f* *dim.* *p* 3

70 *pp* 5 Pos. II *ff* 1

85 *f* 1

98 *fp* 37 Viol. I (Pk.) (Pk.)

145 Pk. Solo *p* 36 *quasi ritenente* Viol. I

389 9 Viol. I *f*

103 19 L 17 Fag. Vcl.

447 M *p* *cresc.* *f* *p dim.* 6

482 *un poco ritard.* 8 *in tempo, ma più tranquillo* 13 *poco rit. in tempo, sempre tranquillo* 3 16 Trpt.

7 Vcl. K. B.

514 Viol. pizz. *p*



Brahms — Symphony No. 2 in D Major  
Posaune I (Alt)

Adagio non troppo

Vcl. *ppp* *p dolce*

Viol. *p dolce*

Fl. *p dolce*

Ob. I *p dolce*

**B** L'istesso tempo, ma grazioso

Viol. I *f*

**C**

**D**

**E** *p dolce*

Fag. Vcl. K.-B. *f*

Trpt. *f*

Allegretto grazioso (Quasi Andantino) *tacet*

Allegro con spirito

Viol. **A** **B** **C** *largamente*

**D** **E** **F** **G** **H** **I** *Tranquillo*

Viol. Klar. *f*

Viol. I *f*

Viol. I *f*

**I** *Tranquillo*

Brahms — Symphony No. 2 in D Major  
Posaune I (Alt)

**K** *Sempre più tranquillo* **18** *in tempo* **5** **8**  
224 Pos. II *pp*

**L** **18** Viol. **8**  
252 Viol.

272 Viol. *ff*

279 **M** *largo* Viol. **40** **N** **24**  
*ff*

349 Viol. **O** Solo *fp*

354 *p* *f*

364 *f*

372 **10** Vcl. K.-B. Fag. **P** Hr. Trpt. *f*

389 *cresc.*

397 *f* **11**

417 Trpt. *ff* *ff*

O. RESPIGHI

# PINI DI ROMA

I. I pini di Villa Borghese - TACE

II. Pini presso una Catacomba

Lento

TROMBONE I.

Vc, Va

Più mosso

Ancora più mosso

(Tr. II, III)<sup>p</sup>

(Tr. II interna)

11

*p* cresc. *ff*

12

*ff*

*f* dim. a poco a poco

*p* sempre dim.

Poco meno

Più lento

*rall.*

# IV. I pini della Via Appia

Tempo di Marcia

7 18 10 4 19 11 20

(C. Ing.)  
E.R.

III, IV.  
Cor. III  
in Fa

*pp* *p* *cresc.*

*f*

*ff*

*ff*

*ff*

*ff cresc.*

22 *fff*

*fff* *stent.*

Detailed description: This is a page of a musical score for a march titled 'IV. I pini della Via Appia'. The score is written for a brass band, with parts for Cornets in F (C. Ing.), Euphonium (E.R.), and Trombones III and IV (III, IV. Cor. III in Fa). The tempo is marked 'Tempo di Marcia'. The music is in 4/4 time and features a variety of dynamics, including *pp*, *p*, *cresc.*, *f*, *ff*, and *fff*. There are also performance instructions like 'stent.' and 'fff cresc.'. The score includes measures 7 through 22, with some measures containing multi-measure rests. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values and articulations.

# Trombone: I. Strawinsky: Firebird

## INFERNAL DANCE

The musical score for Trombone I in the 'Infernal Dance' section of 'Firebird' by Igor Stravinsky. The score is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of several staves of music with various dynamics and articulations.

Key features of the score include:

- Staff 1:** Measures 88-89. Measure 88 is marked *f* and measure 89 is marked *fff*. A *Solo* instruction is placed above the staff between measures 88 and 89. Both measures contain triplet markings (3).
- Staff 2:** Measures 90-91. Measure 90 is marked *fff* and measure 91 is marked *fff*. Both measures contain first ending markings (1).
- Staff 3:** Measures 92-93. Measure 92 is marked *fff* and measure 93 is marked *fff*. Measure 92 contains first ending markings (1) and measure 93 contains triplet markings (3).
- Staff 4:** Measure 94. Marked *f*. Contains first ending markings (1).
- Staff 5:** Measures 95-96. Measure 95 is marked *ff* and measure 96 is marked *ff*. Measure 95 contains first ending markings (1) and measure 96 contains first ending markings (2).
- Staff 6:** Measures 97-98. Measure 97 is marked *ff* and measure 98 is marked *mf*. Measure 97 contains first ending markings (1) and measure 98 contains first ending markings (2). A *gliss.* instruction is placed above the staff between measures 97 and 98. Below the staff, there is a marking *mf VI per. 1 VII*.
- Staff 7:** Measure 99. Marked *stacc.*



Strauss : Also sprach Zaratustra op.30

The image shows two staves of musical notation. The top staff is for the right trumpet (r. Trp.) and is marked with the tempo instruction *immer bewegter* and the dynamic *f marcato*. It includes a first ending bracket labeled **16**. The bottom staff is for the piano accompaniment, marked with *immer mehr steigern* and *sehr*. It features dynamic markings *ff* and *ff*, and tempo markings *schnell* and *ff*. The piano part includes a second ending bracket labeled **51** and contains a 2-measure rest and a 1-measure rest.

TRBA I

R. WAGNER

TANNHAUSER - OVERTURE

36 A

27 B Allegro. (d. 80) 31 C 12 D 18

E 30 F 20 un poco *ritenuto* G 25 H 22 I Tempo I. Molto vivace 31 K 28

*ff* un poco *accel.* M Assai stretto.

*ff* Più stretto.

1 in 4

N. Zugleich für veränderte Besetzung, abgerichtet von Fritz Hofmann.  
 N. Adapted for smaller orchestras by Fritz Hofmann.



Trombone: R. Wagner: Ride of the Valkyries

III. Aufzug.  
I. SCENE.

Vivace.

3 *f* *piu f*

4 *ff*

5 *ff*

6 *ff*

OTELLO

G. VERDI

DUETTO: Otello-Jago, Finale II

Allegro sostenuto

I-II-III

Allegro

# GIUSEPPE VERDI I VESPRI SICILIANI SINFONIA

## TROMBONE I.

**Largo** **13** **A** **1**

**pp**

**B**

**mf**

**mf**

**pp**

**Allegro agitato** **2**

*dim.* **f**

**f**

TROMBONE I

2

sf

sf

sf

C 8 VUOTA D 31 E 12 (Corni)

cresc.

sf

sf

sf

sf

sf

sf

G 5

0417

ROSSINI: *William Tell* Overture  
Letter C to downbeat of 9 measures after letter D

Tenorposaune I.

Allegro. (♩ = 108)

C

f

D

f

Gioacchino Rossini (1780-1868)  
LA GAZZA LADRA (1817)  
SINFONIA

*Allegro con brio*  
Solo  
*ff*

1

**MOZART: Requiem**  
**Tuba Mirum: Complete Trombone II part**

Trombone II (tenore)

Mozart: Requiem  
Nº 2 Tuba mirum  
Andante

Musical score for Trombone II (tenore) of Mozart's Requiem, Tuba Mirum. The score is in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. It consists of four staves of music. The first staff begins with a 'Solo' marking. The second staff has a '1' above the final measure. The third staff has a '5' above the final measure and a 'p' dynamic marking below. The fourth staff has 'f' and 'fp' dynamic markings below and a '28' above the final measure.

W.A. Mozart: Flauto magico, trombone contralto

Nº 10. Arie mit Chor. **TROMBONE ALTO.**

3

Adagio.

The musical score consists of four staves of music. The first staff begins with a piano (*p*) dynamic marking. The music is in 3/4 time and features a melodic line with various ornaments and rests. The second staff contains a first ending bracket. The third and fourth staves continue the melodic and harmonic development of the piece.