

.

Erste Abtheilung.

Kräftig. Entschieden.

Kräftig. Entschieden.
(Hörner.)

2 Zurückhaltend.

1 Molto riten. (Gr. Tr.)

Schwer und dumpf.
Die Triolen schnell.

Bewegt.

5 Rubato. acceler. tempo

Nicht schleppen.
(1. Tromp.)

7 Gedeht.

8 Sempre listesso tempo.
Nicht eilen.

Langsam. Schwer.
(2.3.4.Pos.)

Etwas drängend.

Zurückhaltend.

Triolen nicht schleppend 3
sempre ff

Lange. *ppp*

ff Bei den gehaltenen Tönen
Schalltr. in die Höhe.

sempre ff Vorwärts. nicht zurückhalten

p ppp

acceler.

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. *ff* *accel.* Vorwärts. *ff*

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

Tempo I. Unmerklich etwas bewegter. *p* Dämpfer ab. *ff* (Celli u. Bässe.) *pizz.*

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

27 *f* *mit Dämpfer* *ff* *fff*

28 *fff* *fff* ohne Dämpfer *f* *ff*

29 *f* *a tempo* *f = p* *f = p* *f*

30 *f* *mit Dämpfer*

674

1st TENOR TROMBONE

3441

1

CONCERTO FOR ORCHESTRA

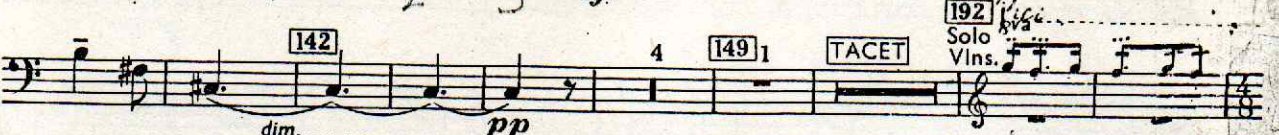
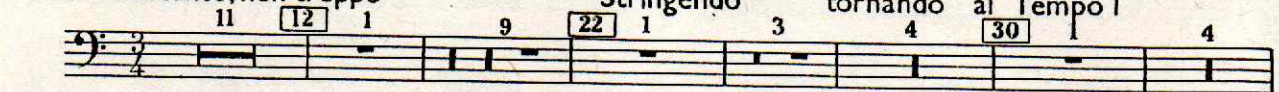
I. INTRODUZIONE

Béla Bartók

Andante, non troppo

Stringendo

tornando al Tempo I



1st TENOR TROMBONE

1st Fl. *etc.* *pp* *con sord. ** *Sempre più tranquillo* *2* [220] 1

8 *J. = 69* *Tempo I* [231] 1 *Trpts.* *senza sord.* [237] 1 1

f *p* [242] 1 5 [248] 1 5 [254] 1 10

[265] 1 2 *Poch. allarg.* *Tranquillo* [272] 1 15 *f*

[288] 1 11 [300] 1 5 [306] *Cl.*

Poch. rit. *Tempo I* [313] 2 *1st Vln.* *f* *2nd Trb.* 1 13

[323] *f ben marc.* [329]

[335]

[342] 1 5 [349] 1 *3rd Trb.* *2nd TrbA* [354] *etc.* *f ben marc.*

4 [359] 1 *2nd Trb.* [364] 1 *f marc.*

[376]

[380]

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)

This block contains the musical score for Trombone I, measures 14 through 59. The score is written on a single staff with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked 'Allegretto non troppo' with a quarter note equal to 72 beats per minute. The dynamics range from *ff* (fortissimo) to *pp* (pianissimo). The score includes various musical notations such as slurs, accents, and articulation marks. Measure numbers 14, 18, 21, 22, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, and 59 are indicated. The score is divided into measures by bar lines. The first measure (14) starts with a *ff* dynamic. The second measure (18) has a *ff* dynamic. The third measure (21) has a *ff* dynamic. The fourth measure (22) has a *ff* dynamic. The fifth measure (24) has a *ff* dynamic. The sixth measure (25) has a *ff* dynamic. The seventh measure (26) has a *ff* dynamic. The eighth measure (27) has a *ff* dynamic. The ninth measure (28) has a *ff* dynamic. The tenth measure (29) has a *ff* dynamic. The eleventh measure (30) has a *ff* dynamic. The twelfth measure (31) has a *ff* dynamic. The thirteenth measure (32) has a *ff* dynamic. The fourteenth measure (33) has a *ff* dynamic. The fifteenth measure (34) has a *ff* dynamic. The sixteenth measure (35) has a *ff* dynamic. The seventeenth measure (36) has a *ff* dynamic. The eighteenth measure (37) has a *ff* dynamic. The nineteenth measure (38) has a *ff* dynamic. The twentieth measure (39) has a *ff* dynamic. The twenty-first measure (40) has a *ff* dynamic. The twenty-second measure (41) has a *ff* dynamic. The twenty-third measure (42) has a *ff* dynamic. The twenty-fourth measure (43) has a *ff* dynamic. The twenty-fifth measure (44) has a *ff* dynamic. The twenty-sixth measure (45) has a *ff* dynamic. The twenty-seventh measure (46) has a *ff* dynamic. The twenty-eighth measure (47) has a *ff* dynamic. The twenty-ninth measure (48) has a *ff* dynamic. The thirtieth measure (49) has a *ff* dynamic. The thirty-first measure (50) has a *ff* dynamic. The thirty-second measure (51) has a *ff* dynamic. The thirty-third measure (52) has a *ff* dynamic. The thirty-fourth measure (53) has a *ff* dynamic. The thirty-fifth measure (54) has a *ff* dynamic. The thirty-sixth measure (55) has a *ff* dynamic. The thirty-seventh measure (56) has a *ff* dynamic. The thirty-eighth measure (57) has a *ff* dynamic. The thirty-ninth measure (58) has a *ff* dynamic. The fortieth measure (59) has a *ff* dynamic.

БОЛЕРО

ORSZAGOS FILHARMONIA

KOTTATÁRA

BUDAPEST. V. SEMMELWEIS U. 17

М. РАВЕЛЬ

Trombone I

Tempo di Bolero, moderato assai

$\text{♩} = 65$

Handwritten notes above the staff: *klar*, *B-SAX.*, *Horn*, *Ob. I*, *solo*, *mf sostenuto*

4 16 1 2 16 2 18 3 18 4 18 5 18

6 18 7 18 8 18 9 2

10 1 13

11 17 12 18

03182

Sinfonie Nr. 3 Es-Dur

TROMBONE ALTO

I, II u. III tac

Robert Schumann, op.

IV

Feierlich (♩=54)

Solo



Die Halben wie vorher die Viertel

Trb. Basso

Solo

p cresc

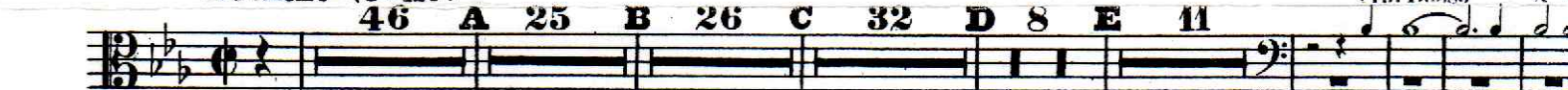


V

Lebhaft (♩=120)

46 A 25 B 26 C 32 D 8 E 11

Trh. Basso



③ 5. TILL EULENSPIEGELS LUSTIGE STREICHE.

Richard Strauss, Op. 28.

3 Gemächlich.

5

31

ff

ff

Immer ausgelassener und lebhafter.

ff

6

37

ff

5

Requiem.

TROMBONE TENORE.

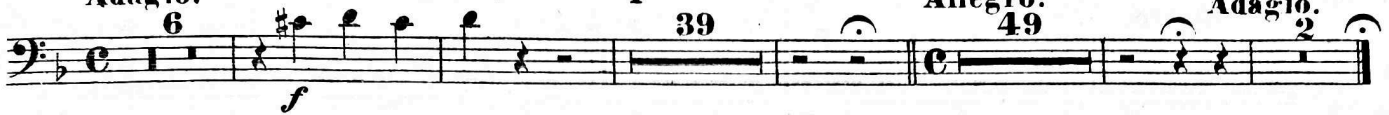
W. A. Mozart, K. V. 626.

Adagio.

Requiem.

Allegro.

Adagio.



Allegro assai.

Dies irae.



Tuba mirum.

Andante.



Rex tremendae.

(Grave.)



Recordare tacet.