

PRIMO TROMBONE con l'obbligo del secondo, terzo e seguenti e del trombone contralto

M. Bitsch	15 Études de Rythme, studio n. 7	1
C. Saint-Saëns	Cavatine op. 144	
F. Martin	Ballade	

PASSI D'ORCHESTRA DA ESEGUIRSI CON IL TROMBONE TENORE

A. Berg	3 Orchesterstücke	2
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H. Berlioz	La damnation de Faust	5
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	Grande symphonie funèbre et triomphale	7
G. Mahler	Sinfonia n. 3	8
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PASSI D'ORCHESTRA DA ESEGUIRSI CON IL TROMBONE CONTRALTO

W. A. Mozart	Messa in Do minore K 427	26
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PASSI D'ORCHESTRA DA ESEGUIRSI CON LA SEZIONE CON IL TROMBONE TENORE

A. Bruckner	Sinfonia n. 8	29
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PASSI D'ORCHESTRA DA ESEGUIRSI CON LA SEZIONE CON IL TROMBONE CONTRALTO

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PRIMO TURNO VIDEOREGISTRATO

M. Bitsch	15 Études de Rythme, studio n. 7	1
M. Ravel	Boléro	13
R. Wagner	Die Walküre	24
C. Saint-Saëns	Sinfonia n. 3	17
W. A. Mozart	Requiem, Kyrie (con il trombone contralto)	27

È richiesto il rispetto delle indicazioni metronomiche ove presenti.

Tempo markings, where present, must be followed.

L'orchestra del Teatro alla Scala si intona su un La a 442 Hz.
The Teatro alla Scala orchestra tunes at A-442Hz.

Eventuale prova di lettura a prima vista, anche con la sezione.
Candidates may be required to sight read alone and with the section.

Sans hâte $\text{♩} = 80$

7 *f* *mf* *f*

mf *f*

dim. *mf*

cresc.

f *mf*

f *mf*

f

mf

dim.

f

Drei Orchesterstücke

I. Präludium

Alban Berg
op. 6

Langsam (♩)

8

9

I. b^{\flat}

Rhythmischer poco rit.

pp *poco* *f*

III. Marsch

Allegro energico (Tempo III)

105

mit Dpf. *stacc.*

Dpf. ab

p *cresc.* *ff*

Immer dasselbe Hauptzeitmass (III)

108

2

o. Dpf.

f *mf*

113

(rit. a tempo)

2

mf

118

mp *cresc.* *ff* *mf* *f* *mf*

poco rit. 7

Zeit lassen

122

accel.

pp *f* *f* *ff*

125

f *ff* *ffp*

molto riten.

Höhepunkt

6

rasch abdämpfen

2

125 *Slower* I. Posaune

130 *etwas langsamer werden*

noch langsamer (♩ = 60)

ad. *pp* *rit.* *molto* *tempo* *ff* *in 8* *nimint Dof.*

135 *ff* *ritax* *fp* *molto*

sehr breit *Etwas bewegter* (♩ = 42-48) *poco animato*

80 *pp* *subito* 90 *Plötzlich sehr ruhig, etwas schleppend* *Vorwärts!* *Vorwärts!* *Vorwärts!* *rit. Solo*

a-tempo *Vorwärts!* *Vieder ruhiger* *o. ff* *100* *ff*

d. s. forte *p* *105* *accel.* *poco rit.* *molto rit.*

viel langsamer *110* *p* *poco cresc.*

455 nimmt Dpf. *Mässige (=80) Das neue* 460 *Etwas breiter* rit. 465 *a tempo*

8-tel entspricht dem 8-tel der vorherg. Triole

470 *m.D.* *N* *H*

mf die Singstimme übernehmend u fortsetzend *poco cresc.*

475 *dim.* 480 *rit.* 481 *Waker: n.*

pp *dim.* *pppp*

350 *rall.* *wieder etwas breiter (Andante)* 355 *f*

wieder drängend *(H)* *wieder breiter alles überlinend*

360 *mf (weich)* *f* *ff* *breit*

rit. *molto* *schon im* *H* *Tempo I* 365 *Tempo I* *meno f* *p*

Berlioz Damnation of Faust - Hungarian March

Trombone I.

Viol. 19 $\text{♩} = 96$

mf cresc. *ff* *ff*

ff *ff*

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

3 *4* *1* *2*

6

Hector Berlioz
Symphonic 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 1 2 18 Basso.

Viol. Timp. ff 19 20

51 8 52 13 53 14 Fl. 11

21 22 ff 15 16

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

f ff ff

57 p pp ff ff 3

Hector Berlioz
Funeral and Triumphal Symphony

Trombone Solo.

Trauermarsch.- Marche Funèbre.- Funeral March tacet.

Leichenrede.- Oraison Funèbre.- Funeral Sermon.

Adagio non tanto.

quasi Recit. *mf*

ff Fl. e Clar. **16** Clar. *mf*

Clar. *p* **1** *mf*

Clar. *p* **1** *mf*

Clar. *p* **6** *Andantino.* *p espressa*

poco f *p cresc. poco*

poco cresc. mf **17** *p*

Andantino poco lento e sostenuto ($\text{♩} = 72$)

mf **18** *p*

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

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

pp *p*

Apotheose tacet.

32 *ff* *ff* *ohne Dämpfer* *ff* *acceler.* *3* *3* *3*

Vorwärts

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

Nicht eilen.

Etwas drängend *creac.* *rit.* *fp* *2* *1* *10* *35* *N*

34 Wieder a tempo Nicht eilen.

36 *9* 37 *10* 38 *10* 39 (1. Horn.) 40 (Triangel.) *10* 6

Detailed description: This is a page of a musical score for the bassoon part. It consists of five staves of music. The first staff starts at measure 32 with a fortissimo (ff) dynamic and includes the instruction 'ohne Dämpfer' (without mutes). It features a triplet of eighth notes and is marked 'acceler.'. The second staff begins at measure 33 with a mezzo-forte (mf) dynamic and includes the instruction 'Zurückhaltend' (retardando) and 'espressivo'. The third staff continues the melodic line with the instruction 'Nicht eilen.' (do not hurry). The fourth staff starts at measure 34 with a fortissimo (fp) dynamic and includes the instruction 'Wieder a tempo Nicht eilen.' (back to tempo, do not hurry). The fifth staff contains measures 36 through 40, with specific performance instructions for the first horn and triangle. A red vertical line is drawn through the score at measure 34.

1. Posaune.

(Tuba) 2 49 *f*

50 *ff* *f*

ff *sempre ff* 51 52 Vorwärts stürmen. Più mosso.

Immer noch drängend. (3. 4. Pos. u. Tuba.) 1 1 53 *ff*

Tempo I. *ff* Wie zu Anfang. Zurückhaltend.

6 54 *ff* (Hörner) *f*

56 2 Schwer. (Gr.Tr.) *mf* *p* 6 *p*

57 Schwer. Etwas (aber unmerklich) zurückhaltend. *ppp* 3 *sempre ppp*

58 1 1 Riten. 3 *sempre pp* *ff* *ff* *sempre ff*

a tempo 59 Rubato. *ff* *ff* *sempre ff* accel. 3 tempo accel.

Tempo. Pesante. 3 accel. Tempo. Pesante. 3 60 Ruhig. *sempre ff* *mf* *p*

1 Sehr getragen. 1 Zeit lassen. Molto portamento. *f* *mf* *p* *espress.* *p*

1. Posaune.

58 59 60 *pp*

61 **Vorwärts.** *accel.* **Sehr gesangvoll.** *molto rit.*

61 62 63 64 65 *f* *rit.* *pp* *verklingend*

62 **Tempo I.** **Langsam.** **63** **64** (Triangel.)

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

65 (Triangel.) **66**

65 (Triangel.) *pp* *66*

67 **68** (Celli u. Bass.)

67 *p* *68* (Celli u. Bass.) *pp*

69 **70** **71**

69 *p* *70* *71* *pp stacc.*

72 **Schwungvoll.**

72 *Schwungvoll.* *mf*

73 **74**

73 *f* *f* *f cresc.* *ff* *74*

75 **76**

75 *p* *76* *fff* *ff* *ff*

77 **78**

77 *p* *78* *fff* *ff* *ff*

79 **80**

79 *p* *80* *fff* *ff* *ff*

81 **82**

81 *p* *82* *fff* *ff* *ff*

83 **84**

83 *p* *84* *fff* *ff* *ff*

Schalltr. in die Höhe.

Zeit lassen. Etwas gehaltener.

Wieder vorwärts.

ff scharf abreißen.

Mozart - Requiem K626

2. Tuba mirum

Andante ♩ = 80

The musical score for 'Tuba mirum' is written in 3/8 time with a key signature of one flat (B-flat). It consists of seven staves of music. The first staff begins with a red bracket on the left and contains measures 1-7, marked with dynamics *f* and *mf*. The second staff (measures 8-11) and third staff (measures 12-14) continue the melodic line. The fourth staff (measures 15-18) ends with a red bracket on the right. The fifth staff (measures 19-23) is a whole rest, with a '5' above it indicating a five-measure rest. The sixth staff (measures 24-27) begins with a *p* dynamic. The seventh staff (measures 28-34) includes dynamics *f* and *fp*. The final staff (measures 35-38) is a whole rest, with a '28' above it indicating a 28-measure rest.

BOLERO

OUVRAGE PROTÉGÉ
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Morceau partielle
(jusqu'au 11 Mars 1953)
L'éditeur autorise
à cet effet. Art. 421

MAURICE RAVEL

1^{er} et 2^e TROMBONES

9

TACET jusqu'à 10

H^{tb}

10

1^o Solo ♩ = 69

mf sostenuto

11

17 12 18 13 10

pte Fl.

Ravel - L'Enfant et les sortilèges

$\text{♩} = 72$

31 32 33 *Vibrer avec la coulisse SOLO*
mf molto espressivo portandó

34

35 36

p *mf* *pp* *mf*

8 5 3 6

Ve Pos.

Rossini - La gazza ladra

86 *rall.* 2 *a tempo* *ff* 21 109 6 115 *ff* $\bullet = 180$

118

123

128

134

139 2 3 4 5 6 7 8 *ff*

275 *ff tutta forza*

280

285

289 292 4 *rall.* 3

Detailed description: This is a page of a musical score for the bassoon part of Rossini's opera 'La gazza ladra'. The score is written in bass clef with a key signature of one sharp (F#). It consists of ten staves of music. The first staff (measures 86-115) includes performance markings such as 'rall.', 'a tempo', and 'ff'. Above the staff, there are tempo markings and a tempo indicator of a quarter note equal to 180. There are also some handwritten annotations, including a red bracket under measures 109-115 and a red bracket under measures 139-140. The second staff (measures 118-123) and third staff (measures 123-128) continue the melodic line. The fourth staff (measures 128-134) features a more active melodic passage. The fifth staff (measures 134-139) has a few notes. The sixth staff (measures 139-140) contains a sequence of notes numbered 2 through 8, with a red bracket and 'ff' marking. The seventh staff (measures 140-275) begins with a red bracket and 'ff tutta forza'. The eighth staff (measures 275-280) continues the melodic line. The ninth staff (measures 280-285) has some notes with circled 'ff' markings. The tenth staff (measures 285-292) includes a red bracket and 'ff' marking, followed by a 'rall.' marking and a '3' time signature. The page number '15' is centered at the bottom.

Handwritten musical score for bass clef, measures 32-480. The score includes several annotations and markings:

- Measure 32: A red bracket on the left side. Above the staff, a box containing the number "17" and a box containing the Roman numeral "I". The dynamic marking *ff* is present below the staff.
- Measure 37: Continuation of the melodic line.
- Measure 42: A box containing the letter "J" and the text "piu mosso" is placed above the staff.
- Measure 498: Continuation of the melodic line.
- Measure 454: A sharp sign (#) is placed above the staff.
- Measure 460: A box containing the number "13" is placed above the staff.
- Measure 465: The dynamic marking *ff* is present below the staff.
- Measure 473: Continuation of the melodic line.
- Measure 480: A red bracket on the right side.

Saint-Saëns -
Sinfonia n. 3

Poco adagio **9** *1^{rs} V^{ns}* *Allos* *velles*
Orgue *pp*

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

2 *R* *8* *Orgue*

1^{er} Tromb. *p*

S *pp* *13* *T* *9* *U* *6* *Orgue*

♩ = 66

4

II. Posaune

f *pp* *pp* *fp* *mf* *mf* *ff* *ff*

dim. pp *cresc.* *f marcato*

etwas beruhigend
festes Zeitmaß
allmählich wieder bewegter
immer mehr steigern
energisch
allmählich etwas bewegter

3 1 2
3 2
6 6
1 4 3
1 5

kl. Fl. *2. Vl.*

$\text{♩} = 88$
 $\text{♩} = 116$

3. Pos. *marc.*
1. 2. Trp.

1. Posaune.

8

♩ = 138

Musical score for the first trumpet part, measures 56 to 75. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 138. The score includes various dynamics such as *dim.*, *p*, *ff*, *mf*, and *cresc.*. Performance instructions include "mit Dämpfer." (with mute) and "Dämpfer weg." (mute off). The score is divided into systems, with measures 56-57, 58-60, 61-63, 64-65, 66-68, 69-71, 72-73, and 74-75. A red bracket highlights measures 56-57, and another red bracket highlights measures 74-75. Measure numbers are placed above the notes, and fingerings are indicated by numbers 1-3.

Verdi - La forza del destino, sinfonia

2

C *And.^e Mosso* ♩ = 66

7 *ppp*

D *Presto come Prima*

f

46424-VIII-1

VV

The image shows a musical score for piano, consisting of two systems of two staves each. The first system features a forte (*ff*) dynamic and contains slurred melodic lines in both hands. The second system begins with a box containing the letter 'E'. A red bracket spans across the fourth measure of both staves. Below the bracket, the number '4' is written under the right hand and the number '1' is written under the left hand, indicating specific fingerings for the notes in that measure.

Verdi -
Macbeth

16

Trombone I

Ballo N. 1

Allegro vivacissimo ♩ = 112

p marcate la seconda o il tempo debole

5

9 *ff*

15 *ff* *f* **3**

22 *f* **4** **10** (Cor.) *p* marcate il tempo debole

39

43 *ff*

N. 2

110 **Allegro** ♩ = 120

5 **2**

(Cor.) *ff*

119 **Andante** ♩ = 76

11 **19**

(Vni) (Cl., Fg.)

152 **2**

(Tbni II, III) *pp*

157 **7**

ff *tutta forza*

167

172 **4**

incomincia piano *cresc.* *sempre*

180

più *a* *f cresc.* *ff* *ff*

185 **10** **Allegro** ♩ = 120 **4**

(Timp.) *ff*

202

fff

$\text{♩} = 88$
46 Schnell.

Two staves of music in bass clef. The first staff begins with a red bracket on the left. The second staff has a red bracket on the right. Dynamics include *ff* and *f*. The key signature has one sharp (F#).

10

TROMBONE I.

EINLEITUNG.
Sehr lebhaft.

AKT III.

Three staves of music in bass clef. The first staff has measure numbers 1, 3, 19. The second staff has a red bracket on the left and measure number 2. The third staff has measure number 3. Dynamics include *ff*, *f*, *mf*, and *f*. The key signature has one sharp (F#).

$\text{♩} = 72$

47

Three staves of music in bass clef. The first staff has a red bracket on the left. The second staff has a red bracket on the right. The third staff has measure numbers 48, 3, 3, 49. Dynamics include *ff*, *f*, *ff*, and *p*. The key signature has one sharp (F#).

2

Trombone alto
GLORIA

♩ = 120

Allegro vivace

The musical score is written on a single staff in bass clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegro vivace' with a metronome marking of quarter note = 120. The dynamics are marked 'f' (forte) at the beginning and 'mp' (mezzo-piano) at measure 4. The score consists of four lines of music. The first line contains measures 1 through 6, ending with a fermata. The second line contains measures 7 through 11. The third line contains measures 12 through 16. The fourth line contains measures 17 through 21, ending with a fermata. There are red brackets on the left side of the first line and on the right side of the fourth line.

II. KYRIE

Trombone contralto

Allegro ♩ = 104

f

6

12

17

22

27

32

36

40

45

Adagio

50

Sinfonia n. 3

(Original Notation)
I, II, and III tacet

Trombone contralto
Robert Schumann, Op. 97

♩ = 48

IV.

Feierlich.
Solo

The image shows a musical score for Trombone contralto, consisting of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It begins with a *pp* dynamic and a *Feierlich. Solo* marking. The bottom staff is in bass clef with the same key signature and time signature. It starts with a *f* dynamic and a *Solo* marking, followed by a *Trb. Basso* instruction. The score includes various dynamics such as *pp*, *p cresc*, and *f*. There are also performance markings like *8* and *9* in the bottom staff, and a *Cor.* marking at the end. A tempo marking of $\text{♩} = 48$ is present. The music features melodic lines with slurs and accents, and some rests. Red brackets are drawn on the staves, highlighting specific measures.

VIII. SYMPHONIE C moll

1. SATZ

Anton Bruckner

-Posaune

Allegro moderato A

Trp.1-3 *ff* *ff*

30 *ff* 40 *ff* *dim.* 50 B 14

Trp.1 *f* *ff* 70 C 1 5

Hr. 1 *mf* *cresc.* 80 *f* *ff*

L *Feierlich breit* *bewegter breit* 230 3 1 M *fff*

240 *bewegter breit* 3 1 *fff*

N 250 13 16 P 11 290 *mf* *f*

Trp.1 Solo

FINALE

Feierlich, nicht schnell. Metr. $\text{♩} = 69$

10

20

30

40

28 G.P. D *Langsamer. Metr. $\text{♩} = 60$* Tpt. 1 *poco a poco cresc. f*

Erstes Zeitmaß
Tpt. 2, 3 *cresc. sempre*

16 Ee *ritard... ff... a tempo* 460

470

480 *cresc. fff* 2

490 Gg

500 Hh 11 Tpt. 1 *marc. sempre*

Čajkovskij - Sinfonia n. 6

133 **L** *poco rall.*
p *mp* *p* *mp* *p* *pp* *p* *pp* *ppp*

145 *quasi adagio* **M 1** *Andante giusto* **3** **N 13** *riten.*
pppp *ppppp* *mf*

Hindemith -
Symphonische
Metamorphose

Turandot, Scherzo

Moderata (♩ = 132) Tacet 1. Trp. (B)

66 *f*

70 **G** 75 1. Trp. (B) **H** *f*

90 *f*

95 **I** *f*

102 **J** *mf*

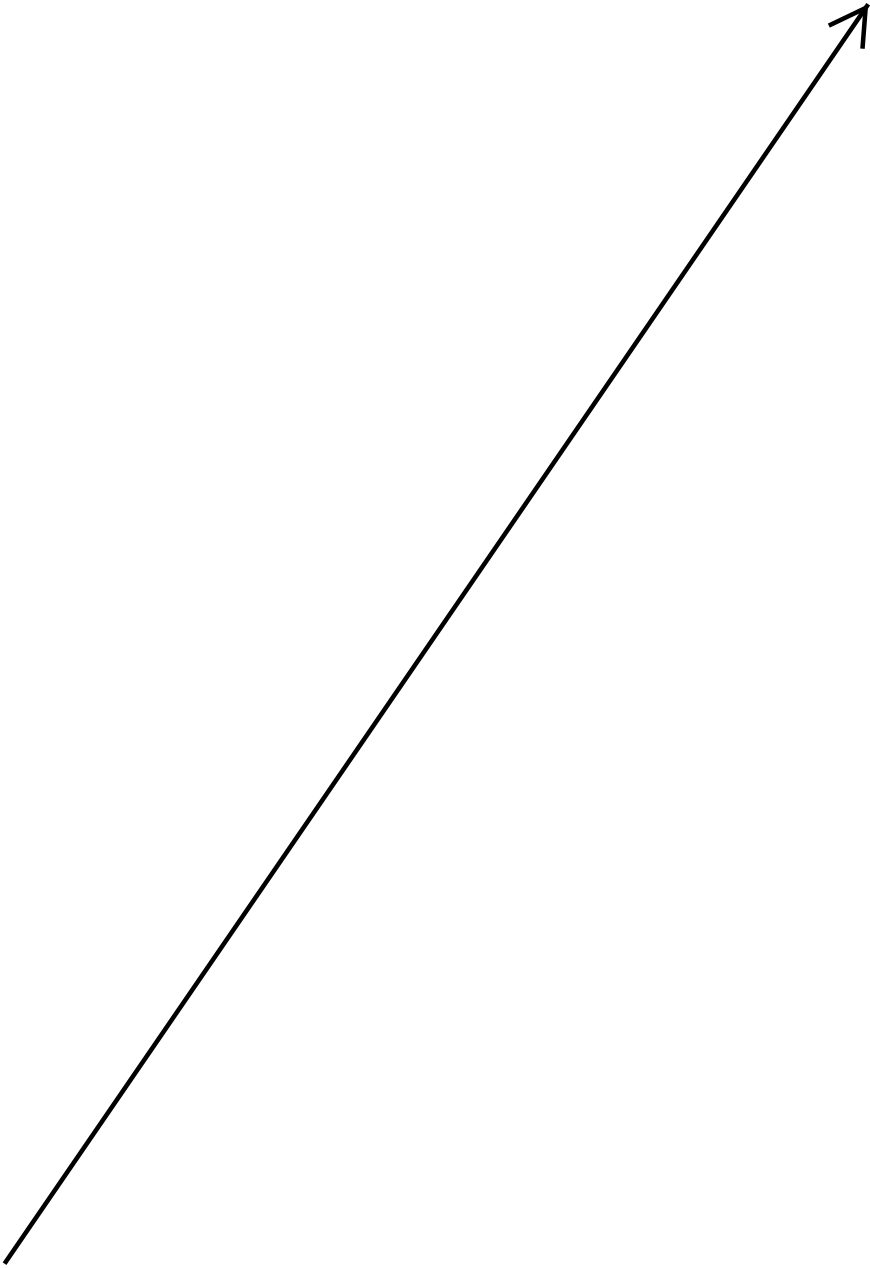
107 **K**

110 **L** 113 *f*

Handwritten musical score for bass clef, starting with *atempo* and a 9-measure rest. The score consists of seven staves with various dynamics and markings:

- Staff 1 (151): *mf* (mezzo-forte), *p* (piano), and a red bracketed section starting at measure 160 with a circled 'A'.
- Staff 2 (165): *mf* (mezzo-forte), ending with a double bar line and a circled '2'.
- Staff 3 (173): *p* (piano), *mp* (mezzo-piano), and a circled 'R' at the beginning.
- Staff 4 (182): *f* (forte), ending with a double bar line and a circled '2'.
- Staff 5 (193): *mf* (mezzo-forte), *f* (forte), and a circled 'S' at the beginning.
- Staff 6 (194): *ff* (fortissimo), starting with a *V* marking.
- Staff 7 (200): *T* (trill) marking at measure 204, ending with a red bracketed section and a circled '13'.

Handwritten musical score for bass clef, measures 83-134. The score includes dynamic markings such as *mp*, *mf*, *f*, *cresc.*, and *ff*. Rehearsal marks are labeled with letters in boxes: C (measure 83), H (measure 93), I (measure 101), J (measure 110), K (measure 120), and L (measure 131). The piece concludes with a double bar line and a final measure containing a triplet of eighth notes. A red bracket on the right side of the page indicates the end of the section.



Verdi - Don Carlo

(parte del 1° trombone)

ATTO IV: SCENA DI ELISABETTA

Largo (♩=72)

Soli

pp

pp

pp

pp

f

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

Largo

Allegro agitato

I
Soli
pp

II
Soli
pp

III
Soli
pp

B.T.
Soli
pp

ff

ff

ff

ff

Verdi - Nabucco

2

SINFONIA

Andante

p maestoso

5

ff

10

p

14

7

Wagner - Lohengrin

allmählig lang Langsam. *pp* 2 5 *pp* Langsam. Lohengr. 261 25 62 *p cresc.*

ertheilt durch ihn sich seiner Ritterschaft.

mf > p *rit p* *p p* *f > p* *pp*

Lohengr. 7 3 1

von euch ziehn. *f* euch da her gesandt; mein *f*
ritard.

Symphonie Nr. 1

c-moll

Posaune I (Alt)

Un poco sostenuto-Allegro, Andante sostenuto,
Un poco Allegretto e grazioso tacet

Johannes Brahms op. 68

Adagio
Br. Fag. I
string. poco a poco
a tempo
Ob. I
13
string. molto a tempo
A Klar. I
24
P. K.
12 12
Pos. II
pp
38
pp
p dolce
52
pp
cresc.
mf
dim.
pp

Più Andante

Mozart - Die Zauberflöte

Alt Posaune

No. 10 Aria con coro

Adagio

p

7

14

21

28

35

42

49

Missa in c
KV 427 (417a)

1

Trombone alto

KYRIE

Wolfgang Amadeus Mozart

Andante moderato

Viol.

7

3

p

16

22

3

p

16

Ob. I

51

3

16

f

76

81

3

1

p

pp

SANCTUS

Largo Rekonstruiert und ergänzt von Helmut Eder

The musical score consists of three staves. The first staff (measures 1-5) features a melody with dynamic markings *f*, *sf*, and *sf*. The second staff (measures 6-12) includes a sixteenth-note triplet and a dynamic marking *f*. The third staff (measures 13-18) contains a complex rhythmic pattern with sixteenth-note triplets and accents, ending with a double bar line. Red brackets highlight the first and last staves.