



Second Trombone

SOLO REPERTOIRE

David, Ferdinand Concertino, Trombone, op.4, Eb Major Mvt. I: Beg to Letter D

ORCHESTRAL REPERTOIRE

Trombone 1 Excerpts

Berlioz *The Damnation of Faust: Hungarian March* 1 before Reh 4 to 2 after Reh 5

Mahler Symphony No. 3, D minor Mvt. I: 2 after Reh 13 to Reh 17

Ravel Bolero 2 after Reh 10 to Reh 11

Rossini *La gazza ladra: Overture* Reh 3 to Reh 4
Reh 7 to Reh 8
Reh 9 to End

Saint-Saëns Symphony No. 3, op. 78, C minor (Organ) Mvt. I: Reh Q to 2 after Reh S

Trombone 2 Excerpts

Mozart, W.A. Requiem, K. 626 Tuba mirum: Complete

Strauss, Richard Ein Heldenleben, TrV 90, op. 40 2 before Reh 60 to 3 before Reh 66

Wagner *Die Walküre: Ride of the Valkyries*
(arr. Hutschenruyter) Reh 2 to Reh 5
Reh 6 to 3 after Reh 7

Possible Sight Reading

Trombone Principale.

F. David Op. 4.

ALLEGRO MAESTOSO.

M. M. ♩ = 126.

CONCERTINO.

37 Viol. Solo. *ff*

p *mf* *cres.*

4 B *ff* *dimin.* *p*

cres - cen - do.

poco ritard. **Ca Tempo 3** Viol.

dimin.

Solo. *p dolce.*

mf *p* *f*

f *p*

ff

dolce. p

cres. **D** *ff* 25

Marche Hongroise.

Ungarischer Marsch. Hungarian March.

Trombone I.

H. Berlioz.
Aus Fausts Verdämmung, Op. 24.

Allegro marcato. ($\text{♩} = 88$)

The musical score for Trombone I consists of four staves of music in 2/4 time. The first staff begins with a box containing the number '4' above the fourth measure. The second staff begins with a box containing the number '5' above the fifth measure. Dynamics include *mf cresc.*, *ff*, and *ff*.

Gustav Mahler
Symphony No. 3 in D Minor

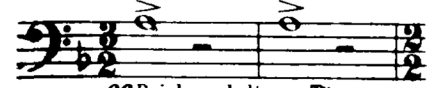
1. Posaune.

Erste Abtheilung.

Nº 1.

Langsam. Schwer.

Solo



ff Bei den gehaltenen Tönen
Schalltr. in die Höhe.

Triolen nicht schleppend 3 **14** Etwas drängend.
sempre ff *sempre ff* Vorwärts. nicht zurückhalten

Zurückhaltend. 2
accel. *p* *ppp*

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

16 Etwas drängend. *ff* Triolen nicht schleppend Wild.

fp *cresc.* *ff* *ff*
accel. Vorwärts. *accel.* Vorwärts. 3

ff Pesante. **17** Wieder zurückhaltend. 2

BOLERO

OUVRAGE PROTEGE
PHOTOCOPIE INTERDITE
Même partielle
(Loi du 11 Mars 1957)
Constituant contrefaçon
(Code Penal. Art. 425)

MAURICE RAVEL

1^{er} TROMBONES

1^o Solo



GIOACCHINO ROSSINI

LA GAZZA LADRA

SINFONIA

Rielaborazione di
RICCARDO ZANDONAI

TROMBONE

Allegro con brio

3

ff

4

GIOACCHINO ROSSINI

LA GAZZA LADRA

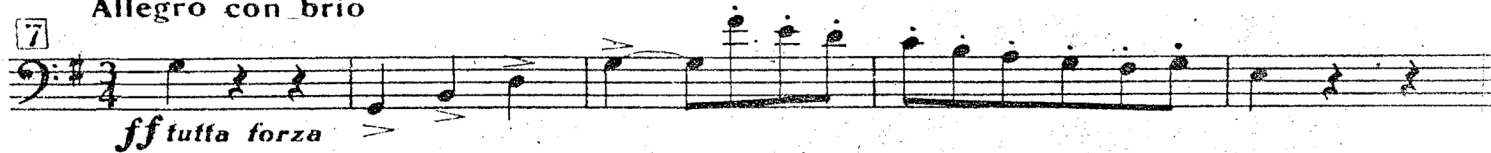
SINFONIA

Rielaborazione di
RICCARDO ZANDONAI

TROMBONE

Allegro con brio

7



GIOACCHINO ROSSINI

LA GAZZA LADRA

SINFONIA

Rielaborazione di
RICCARDO ZANDONAI

TROMBONE

9 Allegro con brio

ff

Più mosso

ff

Camille Saint-Saens
Symphony No. 3 in C Minor, Op. 78

1^{er} TROMBONE

I

Q Poco adagio

p *poco cresc.*

p 2 R 8 Orgue

1^{er} Tromb. *p*

S *pp*

Wolfgang Amadeus Mozart
Requiem, K. 626

TROMBONE TENORE.

3. Tuba mirum.

Andante.
Solo

1

1

a 5 p f b 5 c 11 d 12

Richard Strauss
Ein Heldenleben, Op. 40

2. Posaune.

Festes Zeitmass. (sehr lebhaft)

The musical score is written for the 2nd Trombone part in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of six staves of music. The first staff begins with a treble clef and a dynamic marking of *f*. The second staff starts at measure 60 with a bass clef and a dynamic marking of *ff*. The third staff continues with a bass clef and a dynamic marking of *ff*. The fourth staff starts at measure 64 with a bass clef and a dynamic marking of *ff*. The fifth staff continues with a bass clef and a dynamic marking of *ff*. The sixth staff starts at measure 65 with a bass clef and a dynamic marking of *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings like *f*, *ff*, and *cresc.*. Measure numbers 60, 61, 62, 63, 64, 65, and 66 are clearly marked at the beginning of their respective staves.

THE VALKYRIE

Ride of the Valkyries

Richard Wagner

Herausgegeben von W. Hutschenruyter.

TROMBONE II

Lebhaft.
Animato. 6

1 5 2

f

dim.

* Pos. I.

ff

ff

ff

ff

ff

più f

9

* *p* *cresc.* *f*

Hr. II.

ff

4

4

6

7

ff

Bei kleinerer Besetzung werden stets die mit * bezeichneten Noten der nicht vorhandenen Instrumente gespielt.

With small orchestras, the notes representing the absent instruments (indicated by *) must be always played.

Lorsque le nombre des instruments est réduit, on joue toujours les notes des instruments qui manquent, et qui sont marquées d'astérisques (*).