

PROGRAMMA D'ESAME

– TROMBONE BASSO CON OBBLIGO DEL 3° TROMBONE –

DA ESEGUIRE CON ACCOMPAGNAMENTO DEL PIANOFORTE

- **E. Sachse** CONCERTINO per trombone basso (1° e 2° movimento)

DA ESEGUIRE DA SOLO

- **A.Lafosse** STUDIO per trombone basso

PASSI (come da estratti scaricabili on line)

- **Joseph Haydn**: Die Schöpfung
- **Ludwig v. Beethoven**: Sinfonie Nr. 9
- **Robert Schumann**: Sinfonie Nr. 3
- **Johannes Brahms**: Sinfonie Nr. 1
- **Anton Bruckner**: Sinfonie Nr. 7
- **Zoltán Kodály**: Háry János-Suite
- **Ottorino Respighi**: Fontane di Roma
- **Richard Strauss**: Ein Heldenleben
- **Richard Strauss**: Till Eulenspiegel
- **Richard Wagner**: Die Walküre
- **Richard Wagner**: Lohengrin
- **Gioachino Rossini**: Guillaume Tell
- **Carl Nielsen**: Concerto per flauto
- **Gustav Mahler**: Sinfonie n° 5 (2° e 3° movimento)
- **Gustav Mahler**: Sinfonia n° 7
- **Hector Berlioz**: La damnation de Faust
- **Paul Hindemith**: Sinfonische Metamorphosen

PASSI DA ESEGUIRSI IN SEZIONE:

- **W. A. Mozart**: Aria di Sarastro dall'opera "Die Zauberflöte"
- **Anton Bruckner**: Sinfonia n°8
- **Johannes Brahms**: Sinfonia n° 4
- **Robert Schumann**: Sinfonia n° 4 (1° e 4° Mov.)
- **Ottorino Respighi**: Pini di Roma (2° mov.)
- **Gustav Mahler**: Sinfonia n° 2

KONZERT

Bassposaune

für Posaune und Klavier

Bass trombone

Ausgabe in F-Dur für Bassposaune und Klavier

(Martin Göss)

ERNST SACHSE

Allegro maestoso $\text{♩} = \text{ca. } 108$

11

Solo *f*

dolce

mf *cresc.* *cresc.*

f *f*

Solo *f*

p dolce *p*

mf

f

A 3 4

B 7

f *mf* *p* *f*

f — *ff* *mf* *cresc.* *ff*

11 *mf* *rit.*

Andante (adagio) *p*

f

3 *ff*

p dolce

p

4

C D E

ÉTUDE POUR TROMBONE BASSE

STUDY FOR BASS TROMBONE

ETUDE FÜR BASSPOSAUNE

ESTUDIO PARA TROMBÓN BAJA

Moderato

f *ff* *p*
f *ff*
p
p *cres* *rall.* *I. Tempo*
 cen - do *p subito* *p*
più f *p* *mf*
f *ff*
ff *ff* *ff* *ff*
p *s* *s* *s*
ff *dim.* *p* *mp*
mf *pp* *f*

Oratorium Die Schöpfung

Baß-Posaune

Joseph Haydn Hob XXI Nr. 2

26. Chor und Terzett

Vivace

5

10

16

21

27

33

Symphonie Nr. 9

d-moll · D minor
op. 125

Ludwig van Beethoven

Andante maestoso $\text{♩} = 72$

600

612

622

Dritte Symphonie

TROMBONE BASSO

IV

Robert Schumann, Op. 97

Feierlich

pp

Solo

f

nach und nach stärker

f

Sinfonie Nr. 1 c-Moll

Posaune III (Baß)

Johannes Brahms, op. 68

C

p dolce

52

pp

cresc.

mf

dim.

pp

VII. SYMPHONIE E dur

Baß-Posaune

Anton Bruckner

The musical score is written for Bass Trombone (Baß-Posaune) in E major, 4/4 time. It consists of seven staves of music. The first staff begins with a dynamic marking of *ff* and a tempo marking of *marc.*. It features a crescendo leading to a fortissimo (*ff*) section with the tempo marking *marc. sempre*. The second staff continues with *marc.* and *schwer* (heavy), leading to another fortissimo (*ff*) section with *marc. sempre*. The third staff is marked *ff marc.* and includes a section labeled 'H'. The fourth staff is marked *marc.*. The fifth staff begins with a piano (*P*) dynamic, marked *ff marc.*, and includes the instruction 'Breit und wuchtig' (broad and powerful), with *schwer* and *marc.* markings. The sixth staff is marked *sempre ff marc.* and includes a section labeled 'Q'. The seventh staff begins with a fortissimo (*fff*) dynamic, marked 'immer breiter' (always broader), and includes sections labeled 'R' and 'S', ending with the tempo marking 'a tempo'.

ff *marc.* *cresc.* *ff marc. sempre* *schwer*

marc. *schwer* *ff marc. sempre*

ff marc.

marc.

P *ff marc.* *Breit und wuchtig* *schwer* *marc.* *schwer*

Q *sempre ff marc.*

fff *immer breiter* *a tempo*

Hàry János Suite - Z. Kodaly

The musical score consists of several systems of staves. The first system includes a bass line with a *pp* dynamic and a *cresc.* marking, followed by a triplet of eighth notes and a measure with a *mf* dynamic and a *cresc.* marking. The second system features a *mf* dynamic, a *cresc.* marking, and a *dim.* marking leading to a *p* and then *pp* dynamic. The third system shows a *ff* dynamic and a *Poco meno mos* instruction. The fourth system includes a *f* dynamic, a *gliss.* marking, and a *pesante* instruction. The fifth system features a *ff* dynamic and a *ff grandioso e marcatiss.* instruction. The sixth system includes a *poco string.* marking and a *cresc.* marking. The seventh system starts with a *lunga Pausa* instruction, followed by a *Tempo di Marcia funebre* instruction and a *pp* dynamic. The score concludes with a *ff* dynamic and a *ff* marking.

FONTANE DI ROMA

POEMA SINFONICO

No. 1

O. RESPIGHI.

La fontana di Trevi al meriggio.

All.^o moderato

9 15 10

un poco rall. pp *Cresc.* *f*

1

11 All.^o vivace

p cresc. *fff* *fff*

12

13

14 Più vivace
in uno

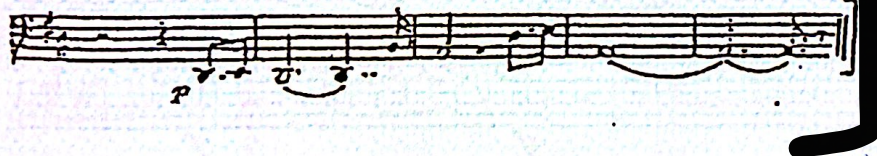
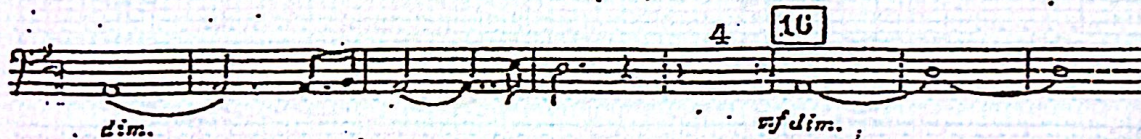
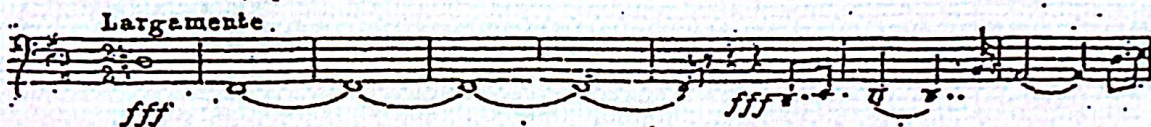
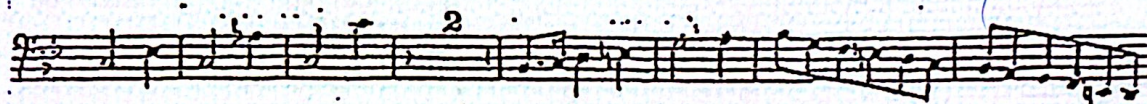
ff (Ritmo di 3 battute) *ff*

FONTANE DI ROMA

POEMA SINFONICO

Par. 2

O. RESPIGHI



Ein Heldenleben.

3. Posaune.

Richard Strauss, Op. 40.

51
52 *ff*
ff aushalten!! *senza dim.*
53 8 54 6 55
56 *dim.*
p
62 *ff* *ff*
63 *sf* *ff* 64
65 *ff*
89 *Solo*
espr. (sehr getragen)

Till Eulenspiegels lustige Streiche.

Posaune III.

Richard Strauss, Op. 28.

immer ausgelassener und lebhaft

ff
37
ff
38
ff

LOHENGRIN

Trombone III.

The musical score for Trombone III in D major consists of several staves of music. The first system includes two staves: the top staff begins with a measure marked '2' and contains a triplet of eighth notes followed by a series of eighth and sixteenth notes, with a *ff* dynamic marking; the bottom staff contains a complex rhythmic accompaniment with many sixteenth notes and rests, also marked *ff*. The second system features a single staff with a triplet of eighth notes and a *ff* dynamic marking. The third system consists of two staves: the top staff has a triplet of eighth notes and a *ff* dynamic marking, while the bottom staff continues the accompaniment with various articulations and a *ff* dynamic marking. The fourth system is a single staff starting with a measure marked '6' and a *ff* dynamic marking.

TROMBONE

107

mf marc.

dim. p

110 10 120 10 130 3

Ⓔ *a tempo ma tranqu.*

Cadenza

Ⓕ

f secco

140

3

ff poco marc.

Sostenuto 150

2 3 7

Cadenza

160

5

Tempo I ma tranqu.

Cadenza

Fl.

Timp.

pp

170 10 180 10 190

6 1 10 10

Ⓖ

poco

II

Allegretto

9 10 20 30 40 10

Fag.

Adagio ma non troppo

50 60 70 10

10 2 6 10

rall.

Fl.

Allegretto

80 90 100

10 3 5 10

rall.

Fl.

Mahler — Symphony No. 5 in C# Minor

4

Posaune III.

5 Bedeutend langsamer. (im Tempo des ersten Satzes „Trauermarsch.“)

2 2 6 13 Viol. I. 1 7 2

6 8 8 Horn II etwas zurückhaltend Hörner. 1

9 Tempo I subito. 2 15 10 16 11 10

ff → p

rit. Langsam, aber immer 2/2. 12 Tempo moderato. (wie im ersten Teil.) Tramp. I in B. 6

4 > 13 4 von hier an nicht mehr schleppen! Horn I. 1

mit Dämpfer 5 poco rit. 14 Tempo. unmerklich belebend, immer noch drängend 15 ohne Dämpfer Plötzlich

mf 2 2 5 3 mf → p

wieder bedeutend langsamer. (Tempo des ersten Satzes, Trauermarsch.) Più mosso subito, aber immer unmerklich Pesante. (Plötzlich noch nicht so schnell wie zu Anfang. 17 drängend lich anhaltend.)

16 16 4 20 8 6

18 Tempo I subito. Viol. I. 1 3

mf mf cresc.

1 19 1 1

ff ff fp pp < sf pp < sf

3 3

ff ff sf mf p < f sf

1 20 4 etwas langsamer (ohne zu schleppen) 3

1 p

Mahler — Symphony No. 5 in C# Minor

Posaune III

4 1 2 1 8 *Horn I.*

22 *Nicht schleppen.*

23 1 *nicht eilen*

10 *Gehalten.* 24 *Etwas drängend.*

nicht eilen *Wuchtig.*

25 1 *etwas drängend* *unmerklich drängend*

26 *Horn a 3* *rit. 27* *Pesante. (Plötzlich etwas anhaltend)*

allmählich fließender

28 *nicht schleppen (Tempo I.)* *vorwärts (unmerklich) 2*

29 *ritenuto*

29 *poco a poco dim.* *mf dim.* 6

Mahler — Symphony No. 7 in E Minor

4

3. Fosaure.

37 *Etwas gemessener.*
(Wie vorher) 1. Trpt. 2. Trpt. 3. Trpt. 1. Trpt.

38 *Sehr gehalten.* 1. Trpt.

39 *Sehr feierlich. Noch mehr zurückhaltend. Sehr breit. Tempo (molto moderato).*
pp (sehr weich gelassen) *morendo* 2 1 p = pp

40 *sempre p* 2

41 *Gehalten.* 2 3

42 *rit. Adagio (Tempo der Einleitung).*
pp *molto cresc.* 2 *großer Ton, aber weich gelassen* 1

43

44 *Etwas drängend.* *poco rit.* *a tempo Fließend*
p *sehr weich* f 3

45 *Wieder a Tempo. (Langsam aber nicht mehr schleppend.) Leidenschaftlich.*
p f 2 p

46 *Unerwartlich drängend*
mf *so cresc.* sp *rit. molto rit.* *molto cresc.*

47 *Allegro come prima.*
f 3

Marche Hongroise. Ungarischer Marsch. Hungarian March.

Trombone III.

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

Allegro marcato.
(♩ = 99) 6 6 Fl.

1 1 5

1 3 2 1

9 1. 2. f

2 7 4 4

3 11 Fag. 12 13 14 Viol. I. p

4 1 1 1 1

poco cresc. *mf* *cresc.* *ff* *ff*

Berlioz Damnation of Faust - Hungarian March

Trombone III.



mf *f*

I

ff

Turandot, Scherzo

Moderato (♩ = 132)

Tacet

1. Trp. (B)

f

H

G 5

1. Trp.

H

f

f

I

f

f

J

mf

K

A single musical staff in bass clef with a key signature of two flats and a common time signature. It contains a sequence of eighth and sixteenth notes.

L

A musical staff in bass clef with a key signature of two flats and a common time signature. It begins with a forte (f) dynamic marking and contains a sequence of eighth and sixteenth notes.

M

5

A musical staff in bass clef with a key signature of two flats and a common time signature. It begins with a forte (f) dynamic marking and contains a sequence of eighth and sixteenth notes.

N

ff

A musical staff in bass clef with a key signature of two flats and a common time signature. It contains a sequence of eighth and sixteenth notes.

O

A musical staff in bass clef with a key signature of two flats and a common time signature. It contains a sequence of eighth and sixteenth notes.

P

tenuto,

al tempo

2

9

A musical staff in bass clef with a key signature of two flats and a common time signature. It contains a sequence of eighth and sixteenth notes, ending with a forte (f) dynamic marking.

Q

A musical staff in bass clef with a key signature of two flats and a common time signature. It contains a sequence of eighth and sixteenth notes, with dynamics markings of mezzo-forte (mf) and piano (p).

R

A musical staff in bass clef with a key signature of two flats and a common time signature. It contains a sequence of eighth and sixteenth notes, with dynamics markings of piano (p) and mezzo-piano (mp).

A musical staff in bass clef with a key signature of two flats and a common time signature. It contains a sequence of eighth and sixteenth notes, ending with a forte (f) dynamic marking and a fermata.

TROMBONE BASSO.

Nº 10. Arle mit Chor.
Adagio.

Il Flauto Magico - W.A.Mozart

The image shows a musical score for the Trombone Bass part of 'Arle mit Chor' from Mozart's 'Il Flauto Magico'. The score consists of four staves of music, each beginning with a bass clef and a key signature of one flat (B-flat). The tempo is marked 'Adagio'. The music is written in a single system with four staves. The first staff starts with a large bracket on the left. The fourth staff ends with a large bracket on the right. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

Bruckner — Symphony No. 8 in C Minor

Baß-Posaune

2

Hr.56 *cresc.* *f* Hr.5-8 *p poco a poco cresc.* **220**

L *Feierlich breit* **230** *bewegter breit* **M**

240 *bewegter breit*

250 13 0 7 **270** 3

P 20 Q 12 R *V.1* *p* *cresc.* *mf*

3 **320** 5 *Pts. 1,2* **330** 1 S 9 **340**

T 6 *Trp. 1,2* **350** U *pp*

360 *cresc.* *p poco a poco cresc.* **V**

370

380 W X 25

Bruckner — Symphony No. 8 in C Minor

Baß-Posaune

10. *f cresc.* - - *ff* 8 *Ob. (pp)*

220 16 *Vi.1 pp*

240 *Hr.1 p* *Klar.1 p poco a poco cresc.* *Trp.1-3 f*

U *ff marcato* 3 *V. ff* 250

W 3 2 *pp cresc. sempre* - - - - *f* 3 14 X 33

FINALE

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

2 *ff* 10 *ff*

8 A *ff* 20

2 30 1 B *ff*

40 28 *G.P. Langsamer Metr. $\text{♩} = 60$* 42 *Trp.1 p cresc.*

17 I 12

SYMPHONY No. 4

in E minor

TROMBONE III. (BASS)

Johannes Brahms, Op. 98

Allegro non troppo, Andante moderato, Allegro giocoso **tacet**

Allegro energico e passionato

12 Ob. I 7 16 A

28 Viol. I 7 16 C

58 Fl. Klar. I 19 13

97 Klar. I Ob. I Klar. I Ob. I Fl. I 7

110 Viol. I Solo pp espr. E

116 ppp pp

123 p dim. pp rit.

129 f ff 6 Ob. I

TROMBONE BASSO.

325 **2 N** **1**

340

350

ROMANZE.

Ziemlich langsam. $\text{♩} = 66.$

359 **9 O 14 P 2** **8** **Solo** **4** **10**

SCHERZO. $\text{♩} = 92.$

Lebhaft. **16** **8 Q** **40**

412 **Trio.** **16** **32** **16** **48** **16 R** **25**

Etwas zurückhaltend.

Langsam. $\text{♩} = 52.$

629 **4 S** **5** **6** **7** **8** **1** **2** **T** **AA**

651 **1** **stringendo** **Cor. III u. IV.** **markirt** **Lebhaft.** $\text{♩} = 126.$ **cresc.**

661

668 **U** **29 V** **10** **Bassi** **11** **12** **f** **Cor.**

717 **W** **16 X** **11** **12** **f**

754 **V** **30 Z** **10** **Bassi** **11** **12** **f**

807 **AA** **4** **4** **f** **p** **f**

827 **Schneller.** **2** **2** **f**

842 **BB** **1** **Presto.** **2** **10** **Bassi**

866 **2** **f**

I. I pini di Villa Borghese - TACE

II. Pini presso una Catacomba

TROMBONE III.

Lento

Proprietà G. RICORDI & C., Editori - Stampatori, MILANO.

Tutti i diritti sono riservati.

Tous droits d'exécution, de diffusion, de reproduction et d'arrangement réservés.

(PRINTED IN ITALY)

(Copyright MCMXXV, by G. RICORDI & Co.)
Copyright renewed 1953

119832 - XXV.

(IMPRIMÉ EN ITALIE)

TACET

p *p* *sempre dim.*
Poco meno *Più lento* *rall.*
 3

III. I pini del Gianicolo

Lento lunga **13** **20**
 (Pianof.) (Cl. I. solo)
14 *un poco animando* *rall.* **15** *Tempo I.*
 (Arpa)
 Ob. I. solo *espress.*
p
tratt. a tempo *tratt. a tempo* *rall.*
ppp
16 *a tempo, poco animato* *rall. a tempo* *poco animato*
ppp *dim.*
rall. a tempo **17** *rall.*
ppp
rall. a tempo, più lento **12**

Mahler — Symphony No. 2 in C Minor

4. Posaune.

(1. Pos.)

2 **10** 1 Choralmäßig.
G.P. pp

(d = wie früher d =)

f *p*

Etwas energischer im

Tempo.

f *cresc.* *ffp* *f* *ff* *p* *ff*

11 Wieder breit. 1

ff

12 *fp* *ff* *ff* *ff*

13 *mf* *p* *ff*

14 Maestoso. Sehr zurückhaltend. *ff* *p* *ff*

Allegro energico.

15 *fff* *ff* *ff* *ff*

Kräftig. (Bässe)

16 Wieder etwas gehaltener. (1. Tromp.) *f*

(1. u. 2. Tromp.)

17 *f* *p*

(1. 2. u. 3. Pos.)

18 *f* *f* *f*

Immer vorwärts drängend.

Pesante. Etwas wuchtiger. (Triangel) (Becken) *ff* *tr*