

**FONDAZIONE LIRICO SINFONICA  
PETRUZZELLI E TEATRI DI BARI**

Ministero dei Beni e delle Attività Culturali e del Turismo | Comune di Bari | Città Metropolitana di Bari | Regione Puglia | Cobar spa

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DE PHILHARMONIE  
ANTWERPEN

# Phantastische Symphonie.

(In 5-Sätzen.)

Symphonie Fantastique.

(En 5 parties.)

Fantastic Symphony.

(In 5 movements.)

Trombone I.

I. II. e III. tacent.

IV.

Gang zum Hochgericht.

H. Berlioz, Op. 14.

Marche au Supplice.

The Procession to the Stake.

Allegretto non troppo. (♩=72)

The musical score consists of ten staves of music. The first staff is labeled 'Basso' and contains measures 14, 18, and 20. The second staff contains measures 21, 23, 25, 27, 29, and 31. The third staff is labeled 'Fl.' and contains measures 34, 36, 38, and 40. The fourth staff contains measures 41, 43, 45, 47, 49, and 51. The fifth staff contains measures 52, 54, 56, and 58. The sixth staff contains measures 59 and 61. The seventh staff contains measures 62, 64, 66, 68, 70, and 72. The eighth staff contains measures 73, 75, 77, 79, 81, and 83. The ninth staff contains measures 84, 86, 88, 90, 92, and 94. The tenth staff contains measures 95, 97, 99, 101, 103, and 105. The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *f*, *mf*, *craso.*, *dim.*, and *all. poco*. Measure numbers are boxed in the original image.

# BOLERO

à  
DURAND S.A.  
Editions Musicales  
au Capital de Frs 251.400  
215, Rue du Faub. St-Honoré  
75008 PARIS  
MAURICE RAVEL

## 1<sup>er</sup> et 2<sup>e</sup> TROMBONES

The musical score is written for two trombones (1<sup>er</sup> and 2<sup>e</sup>) in a 2/4 time signature. It begins with a **TACET** instruction for the first two measures, indicated by a box containing the number **9**. The first melodic line starts at measure 3 with a **H<sup>1b</sup>** marking. The second line starts at measure 10, marked with a box containing **10** and a tempo marking of **♩ ≈ 8'**. A **4<sup>o</sup> Solo** section begins at measure 11, marked with a box containing **11**, and is performed **mf sostenuto**. The score continues with various musical notations including slurs, accents, and dynamic markings. Measure numbers **12**, **13**, and **14** are boxed in the lower staves. A **pte Fl** marking appears above the staff at measure 14. The score concludes with a large closing bracket at the end of the final line.



# SYMPHONIE N° 3.

## 1. Posaune.

Aufführungsrecht vorbehalten.  
Droits d'exécution réservés.

### Erste Abtheilung.

### N° 1.

Kräftig. Entschieden.

Nicht eilen.

Gustav Mahler

Nr. 5 Version for piano and voice  
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# 1. Posaune.

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

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

*zoll* *f* *accel.* *cresc.* *ff* *Vorwärts. 2. Pos. 2*

17 Wieder zurückhaltend. *ff* *Pesante.* *rit.* *fff* *f* *mit Dämpfer*

Tempo I. Unmerklich etwas bewegter. *p* *Dämpfer ab.* *10* *18* *14* *19* *8* *20* *9* *21* *10* *22* *7* *23* *16* *24* *13* *25* *7* *(Celli u. Bass.)* *Dir.*

26 *arco* *ff* *Schwungvoll.* *Immer dasselbe fe-* *mf ohne Dämpfer.*

*rite* *Tempo, ohne zu eilen.* *mf*

*27* *11* *4* *5* *ff*

*28* *2* *mit Dämpfer* *mf* *fff* *1*

*29* *1* *ohne Dämpfer* *mf* *fff* *Zeit lassen.* *ff* *5*

*30* *mit Dämpfer* *string.* *rit.* *p* *rit.* *a tempo* *f=p* *f=p* *f*

I. Posaune.

31  
a tempo  
Immer mit Dämpfer.  
dtm. p  
ff

32  
Vorwärts. acceler.  
offen  
ff  
ff

33  
Zurückhaltend.  
Zeit lassen.  
p  
p espressivo  
Sentimental

Nicht eilen.  
E♭  
mp  
mf

Etwas drängend.  
Wieder a tempo.  
Nicht eilen.  
Nicht eilen.  
poco rit.  
sfz

36 37 10 38 10 39 (l. Horn.)  
40 Sehr zart.  
(Trompet.)  
mf

41 (l. Viol.)  
42  
mf

43 Immer dasselbe Tempo.  
(Celli u. Bässe)  
44  
f

45  
1 Rohl.  
f  
sempref

46  
10  
mf

47 (1. 2. 3. Tromp.)  
48  
sf

# 1. Posaune.

(Tuba.) 2 49 *f*

50 *ff* *Etwas drängend.* *f*  
*sempre ff*

51 *ff* *p* *Più mosso.* 52

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

54 11 55 *Tempo I. ff* *Wie zu Anfang.* 8 *Zurückhaltend.* *f*  
*ff* (*Hörner*)

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

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

58 1 *Riten.* 2 *sempre pp* *ff* *ff* *sempre ff*

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

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

1 *Schalltr. in die Höhe* *f* 1 *Sehr getragen.* 1 *Zeit lassen. Molto portamento.* *mf* *p* *espress.* *p*

*mz*



1. Posaune.

EL  
61 Vorwärts. *accel.* Wieder zurückhalten. *rit.* Sehr gesangvoll. *pp*  
*rit.* *pp* *verklingend*  
1 Langsam. 62 Tempo I. 2 13 63 8 64 (Trompet.)  
*pppp* Lange kurz. kurz. kurz. *rit.*  
3 65 (Trommel) *pp* 4 66 5  
3 67 6 68 (Celli u. Bass.) *p* *dim.* *pp*  
*pp stacc.*  
69 4 (2. Posa.) Mit grossem Ausdruck. 2 1 70 8 71 4  
*p*  
(1. Tromp.) 72 Schwungvoll. *mf* *p* *f* *p*  
*mf* *f* *f* *ff* *f*  
73 *f* *ff* *f* *ff* *f* 6 74 1  
*f* Zeit lassen. Zeit lassen. Wieder vorwärts. 75 Drängend. *ff*  
Etwas gehaltener. *pp* *fff* *ff* *fff* *ff*  
Schalltr. in die Höhe. *fff* *ff* *fff* *ff*  
4 76 *fff* *ff* *fff* scharf abfressen.



TROMBONE 1.<sup>o</sup> 2.<sup>o</sup>

OTELLO  
G. VERDI

ATTO 1.<sup>o</sup>

(\*) ALL.<sup>o</sup> AGIT.<sup>o</sup>

#5.  
5/4 A

TROMBONE 1.<sup>o</sup>

TROMBONE 2.<sup>o</sup>

15

vela! Una vela! 4 Un vessillo! Un ves- sillo! È l'alato Le- -oni

25

2 Uno squillo! Uno squillo! 2 È la nave del

30

Duce! 8 6 mf mf

48

3 pppp pppp 1

(\*) (Il segno V serve per la respirazione)

57 **F**

*f* *legato* *ff* *f*

64

*ff* *ff* *ff*

72 **G** **H**

*ff* *ff* *pp*

79

*f* *f*

89

*ff* *tutte forza* *ff*

96

*f* *f* *f*

101

Musical notation for measures 101-105. The system consists of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with chords and rhythmic patterns. Dynamics include *ff* and *mf*.

106

Musical notation for measures 106-111. The system consists of two staves. The upper staff continues the melodic line. The lower staff features a more active bass line with triplets and slurs. Dynamics include *ff* and *mf*.

112

Musical notation for measures 112-119. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords and slurs. Dynamics include *p* and *f*.

120

Musical notation for measures 120-124. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords and slurs. Dynamics include *fff* and *p*.

125

Musical notation for measures 125-131. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords and slurs. Dynamics include *fff* and *f*. Measure numbers 13 and 11 are written in the lower staff.

152

Musical notation for measures 152-158. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords and slurs. Dynamics include *ff*, *dim.*, and *L. fff*. The lyrics "Esul - ta - tel Cor..." are written below the lower staff.

536 **HH** *Solo*

14 11 *pppp* *ppp*

565

7 *mf*

577

583

*ppp* *ppp* 3 *ff*

591

3 24 *ff*

622

*f cres.* 3 24

Spa 1k

734

736

742

748

ALL<sup>o</sup> SOST<sup>to</sup> ff

Al - bas - so le - spa - de

tronea

755

SOST<sup>to</sup>

O la turchesca rabbia è in voi tra - - stusa da sbranarvi l'un

761

l'altro? Questo Jago, per quell' a - - mor che tu mi porti parla

15-577 17

Il Resto dell' Atto 1<sup>o</sup> TACET

527

1 *segu*

10 *ff*

530

5 *stacc.*

1 *mf*

*mf*

534

5 *ff*

5 *f* *è pe- riglio*

5 *f* *par l'uni.*

547

*f* *verso*

15

24

18

1

6

*f*

*H LAND. no*

*I PIU' ANIM. to*

612

6/8

8

2

3

5

*PIU' MOSSO*

*ei disse poscia il rio*

*si mu- to*



PIÙ LENTO

ALLEG. AGIT.<sup>to</sup>

11 lo vidi in man di Cassio

1 f rall. 11

M 4 Più lento. MOLTO SOST.<sup>to</sup>  
P' idra m' av - vince!

14 13 ch' io lavo e stendo 15 cruenti

allarg. 1 Si. pel

1<sup>o</sup> Tempo

legato

702

Musical notation for measures 702-707. The system consists of two staves. The upper staff contains a vocal line with lyrics "ciel" and dynamic markings *ff*. The lower staff contains a piano accompaniment with dynamic markings *ff*. The music is marked *legato* and includes a triplet of eighth notes.

708

Musical notation for measures 708-717. The system consists of two staves. The upper staff contains a vocal line with dynamic markings *ff* and *P*. The lower staff contains a piano accompaniment with dynamic markings *ff*. The music includes a section marked with a large "6" and a fermata.

718

Musical notation for measures 718-722. The system consists of two staves. The upper staff contains a vocal line with dynamic markings *ff* and *sub.*. The lower staff contains a piano accompaniment with dynamic markings *ff*. The music includes a section marked *sub.* and a fermata.

723

Musical notation for measures 723-728. The system consists of two staves. The upper staff contains a vocal line with lyrics "Dio vendica - tori" and dynamic markings *ff*. The lower staff contains a piano accompaniment with dynamic markings *ff*. The music includes a section marked *ff*.

729

Musical notation for measures 729-734. The system consists of two staves. The upper staff contains a vocal line with dynamic markings *ff*. The lower staff contains a piano accompaniment with dynamic markings *ff*. The music includes a section marked *ff*.

Fine dell'Atto 1

G. VERDI "AIDA"

II ATTO da S o T

16 4/4 15

**S**

*f* Solo  
LENTO

*f* String. a poco a poco

**T**

*f* **7** **3** *mf*  
*ff*

**11** *ff*  
RALL.

**U**  
**2** string: a poco a poco **4**

U. VEIUS : "AIDA"  
III ATTO da K a L

*ff* > > > > >

-gypter.... verstehst du O Sehän du mir an?  
-gizii.... intendi? or- roro? consigli tu

*ff* **ALLEGRO** ♩ = 96

nein nein nimmer mehr Wohl  
no no giam mai su

*f* *ff*

*mf* *f*

*ff* **10** **2** **M** **L**

halt ein Vater, Er- barmen  
pie- tà padre pie- tà

G. VERDI: "AIDA" IV ATTO

ULTIMA RUGA PAG. 28

Lo stesso tempo Poco Mosso ♩ = 120 COME PRIMA ♩ = 120 Poco Mosso

-rath! ja Ver-rath!  
-tor tradi-tor

2 2 f 1 2 2 2

P

f 1 2 3 mf

MOSSO ♩ = 160

accel. →

1 M

8 Schändliche Empia

Rotte razza auf euch alle mein Fluch und des Himmels Rache  
Anatema su voi la vendetta del Ciel

ff ff

46359 = IX = u

ff

G. VERDI "AIDA" IV ATTO

FINO A Q

29

Two staves of piano accompaniment. The right hand features a complex melodic line with many accidentals and slurs. The left hand has a more rhythmic accompaniment. A handwritten 'in 2' is written above the second measure of the right hand.

Two staves of piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand provides a steady accompaniment.

A QUI

(Tolgt unmittelbar nach dem Decorationswechsel)  
(Segue subito appena cambiata la scena)

Lo stesso tempo  $\text{♩} = 80$  *For*

Two staves of piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. A large '2' is written in the first measure of the right hand. The lyrics are: *Es hat der stein sich über mir ge- la fatal pietra sovrà me si*

Two staves of piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. The lyrics are: *schlossen. chiuse Vor mir sch' ich mein Grab. Ecco la tomba mia das Licht des Tages schau' ich nicht del dì la luce più non ve-*

Two staves of piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. The lyrics are: *mehr -drò schau' nimmermehr A - ida non rivedro più A - ida*. A large '7' is written in the final measure of the right hand.

IL RESTO TACET.

FF

46359=IX=H

TRBN I

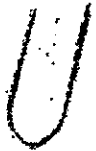
LA FORZA DEL DESTINO

G. VERDI

Andante mosso  
Solo

ppp

cresc.



# Symphonie Nr. 1

c-moll

Posaune I (Alc)

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

Johannes Brahms op. 68

Adagio

string. a tempo

Br. Fag. I 2 poco a poco Ob. I 4

string. molto a tempo 4 2 2 A Klar. I

3 B Più Andante 4 Pk. Pos. II pp

C p dolce

pp cresc. mf dim. pp

Allègro 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. f 3 H 21 I Klar. I

13 K 24 L Ob. I 19



BRAHMS

Symphony No. 2

4th Movement

(Allegro con spirito)

(*largamente*)

Musical score for the 4th movement of Brahms' Symphony No. 2, marked *(largamente)*. The score is arranged in systems for Violin (Viol.), Viola (Viola), and Horns (Hr. Trpt.).

- Violin (Viol.):** Measures 349-350. Includes a **Solo** marking in a box at measure 349. Dynamic markings include *fz* and *p*.
- Viola:** Measures 350-364. Includes circled measure numbers 17 and 18. Dynamic markings include *p* and *f*.
- Viol. K.-B. Fag. (Viol. K.-B. Fag.):** Measures 372-373. Includes circled measure number 10. Dynamic markings include *f* and *p*.
- Hr. Trpt. (Hr. Trpt.):** Measures 372-373. Includes circled measure number 11. Dynamic marking is *f*.
- Viol. (Viol.):** Measures 389-390. Dynamic marking is *cracc.*
- Viol. (Viol.):** Measures 397-400. Includes circled measure number 19. Dynamic marking is *f*.
- Trpt. (Trpt.):** Measures 417-420. Includes circled measure number 20. Dynamic markings include *ff* and *ff*.

zur Oper „Wilhelm Tell“.

Tenorposanne I. G. Rossini

Andante. (♩=64) 23 A 24 Allegro. (♩=100) 30 B 8 9 10

Viol. II.

11 12 13 14

6

4

D

1 1 1

1 E 28 17 20 F 13 G 10 7

Andante. (♩=70)

The image shows a page of a musical score for Violin II. It consists of ten staves of music. The first staff is marked 'Andante. (♩=64)' and contains measures 23-24, labeled 'A'. The second staff is marked 'Allegro. (♩=100)' and contains measures 30-31, labeled 'B'. The third staff contains measures 8-10. The fourth staff contains measures 11-14. The fifth staff contains measure 6. The sixth staff contains measure 4. The seventh staff contains measure D. The eighth staff contains measures 1, 1, and 1. The ninth staff contains measures 1, 28, 17, 20, F, 13, G, 10, and 7. The tenth staff is marked 'Andante. (♩=70)'. There are various musical notations including notes, rests, and dynamics like 'p' and 'ff'. Handwritten annotations include '7', 'i', '2', '15-9', and 'lim 3'.

Gioacchino Rossini  
La Gazza Ladra Overture

Posaune I.

Maestoso marziale.

Kl. Trommel. *ff*

8 *f*

16 *mf*

24 *f* *ff*

34 *f*

42 *f*

49 *acceler.* *p cresc.* *ff*

62 *Allegro.* 16 *Bb* 5 *poco rit. a tempo* 27 *C* *f* *marc.*

117 *sf*

124 *sf*

131 *sf*

Posaune I.

139 *f cresc.* *ff* *ff*

149 10 1 10 D 24 Vel. 19  
G.P. 25 26 27 28 29

219 E 24 Ob.I. 3 Pos. III.  
Hörner. 25 26 27 28 29 4 5

253 12 8 F Più mosso.  
6 7 *ff marc. sf*

280 *sf* *sf*

287 5 *poco rit. Tempo I.* 2 15

314 G 3 1 *pp* *pp*  
G.P.

328 *poco tranquillo* 23 Vel. 19  
24 25 26 27 28

376 H 32 Pos. III. 12 *acceler. Più mosso.* 8 I 2  
Hörner. 33 34 35 36 *ff marc.*

434 *sf* *sf*

441 1 18 Più allegro.  
*sf f ff ff*

467 *f ff f*

477 *ff*

LE VALQUIRIE

R. WAGNER

CAVALCATA DELLE VALQUIRIE

III. Aufzug. 1. Szene:

Lebhaft.

Vivace.

1-2  
3

# 3. Tannhäuser.

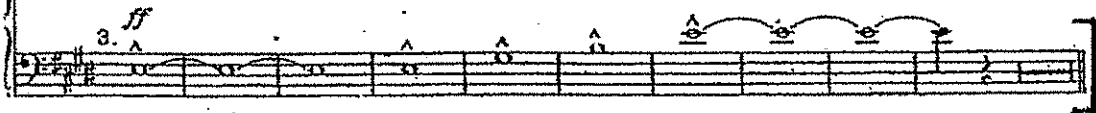
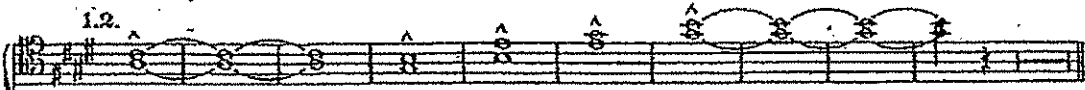
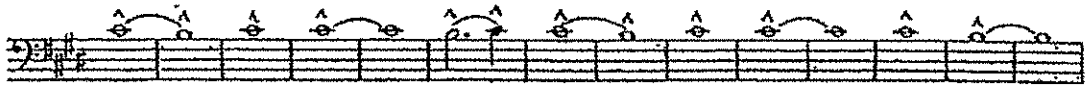
Zum 1. Male aufgeführt im Hoftheater zu Dresden am 19. Oktober 1845.

Ouvertüre. - Overture. - Ouverture.

Allegro.  $\frac{3}{4}$   $\text{= } \frac{3}{8}$   
zu 3



(Gnadenheil-M.).



Igor Strawinsky

Tempo  $\text{♩} = 60$  articulatissimo  
Solo I.

*p marc. eten.*

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### Pulcinella

Igor Strawinsky

*Vivo*  $\text{♩} = 138$

*f* *gliss.* *sf* *f marc.*

*Molto moderato*  $\text{♩} = 88$

*gliss.* *sf*

*Allegro* *mp dolce*

*sf*

*mf* *sf*

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### Violin - Concert

Igor Strawinsky

*Solo* = 96

*mf*

*Frei mit Violinen Solo*







I. Posaune

47 (etwas beruhigend)  
f 3 1 pp

48 Festes Zeitmaß 2 pp 3 2 pp

49 allmählich wieder bewegter fp dim pp 6 6 3

50 fp cresc mf 4 mf 3

51 immer mehr steigend schnell f ff sehr

52 f ff 1 f

53 3 mf dim. f sf f sf

54 mf dim. mf

55 poco a poco rit. langsam p dim. ppp 4 8 6

56 immer ruhiger 7. u. 8. Trp. immer fl. langsamer ppp 1 ppp 5

# Orchestersuite. Der Bürger als Edelmann

VON  
Richard Strauss.

Trombone.

## № 1. Overture zum I. Aufzug. (Jourdain - der Bürger)

*Molto allegro Schnell*

6 1 4 2 4 3 6 4 6 5 6 5 7 1

*Viol.* *breit (largamente) 3/4 des 2/4*

*arasc.* *f sfz*

8 *molto accel.* 9 *tempo primo (schnell) Allegro con*

10 *spirito* 11 5 12 *Allegretto* 13 5 14 6 15 6 16 7 17 7

8

## № 2. Menuett. Tacet.

## № 3. Der Fechtmeister.

*Ziemlich lebhaft (animato assai)*

4 36 8

37 6 38 3

*mf* *fp* *p*

*Schnell (vivo)* 39 5

*pp* 4

### Trombone.

### No 4. Auftritt und Tanz der Schneider.

Schnell. (vivace) Metr.  $\text{♩} = 104$  (Tanz des ersten Schneidergesellen.)  
 L'istesso tempo.  $\text{♩} = \text{♩ des } \text{♩}$

### No 5. Das Menuett des Lully. Tacet.

### No 6. Courante. Tacet.

# Trombone.

## Nº 7. Auftritt des Cleonte.

*Nach Lully*  
*Feierlich*

14 [1] 11 [2] 11

*Ziemlich schnell*  
*f.*

6 [3] 10 [4] 18 [5] 18

*Feierlich*  
*mf.*

[6]

[7] 10

[8]

*mf*

*f*

*Pausa*

Trombone.

. N° 8. Vorspiel zum II. Aufzug (Intermezzo) Tacet.

N° 9. Das Diner.

(Tafelmusik und Tanz des Küchenjungen)

Moderato, alla Marcia.

66 *mf* *sfz* *sfz* *sfz* 67 *f*

68 *fp* *f* *fp* *f* 69 *fp* *ff* 70 *ff* 71 5

72 *ff* 73 *mf* 74 *mf* 75 (gemächlich.) *comodo* 76 4 77 3 *molto*

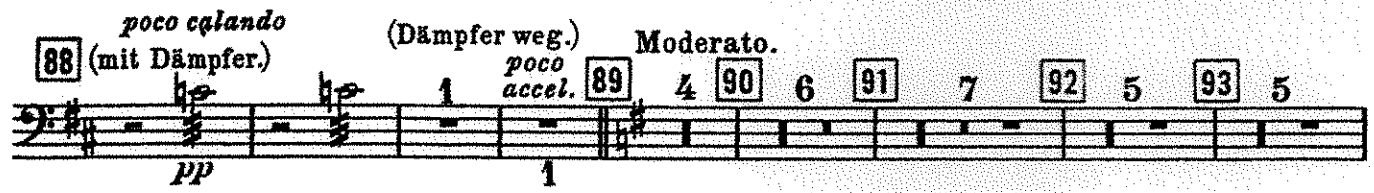
78 Allegretto. 79 80 8 81 6 82 (gemächlich.) *comodo* 11 83 1

10 4 Violino.

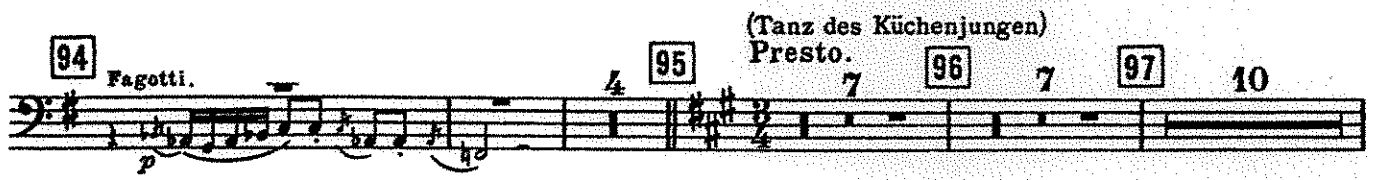
(mit Dämpfer.) *pp* Andante  $\text{♩} = \text{des } \frac{2}{4}$  84 12 85 5 86 7 87 *etwas zurückhaltend. poco ritenuto!* 5

# Trombone.

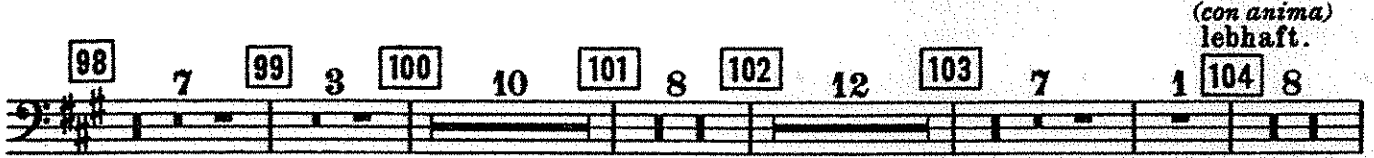
*poco calando* (mit Dämpfer.) (Dämpfer weg.) Moderato.  
88 1 89 4 90 6 91 7 92 5 93 5  
*pp* *poco accel.* 1



94 Fagotti. (Tanz des Küchenjungen) Presto.  
95 7 96 7 97 10  
*p*



98 7 99 3 100 10 101 8 102 12 103 7 104 8  
*(con anima) lebhaft.*



105 8 106 Violino. *p* 107 8 108 9 109 3



*poco calando* Prestissimo. Violino. *ff*  
1 2 4 110 8 111



112 2 113  
*mf* *f* *mf*



114  
*cresc.* *f*



115  
*cresc.*



*ff* *sfz* *sfz*



1. The first part of the document discusses the importance of maintaining accurate records for all transactions. It emphasizes that proper record-keeping is essential for financial transparency and accountability.

2. In the second section, the author outlines the various methods used to collect and analyze data. This includes both qualitative and quantitative approaches, ensuring a comprehensive understanding of the subject matter.

3. The third part of the report details the results of the initial phase of the study. It shows that there is a significant correlation between the variables being examined, which supports the initial hypothesis.

4. Moving on to the fourth section, the author discusses the implications of the findings. These results have important implications for the field and may lead to further research in this area.

5. The fifth part of the document provides a detailed analysis of the data collected during the study. It includes several tables and graphs that illustrate the trends and patterns observed.

6. In the sixth section, the author compares the current study with previous research. This comparison highlights the unique contributions of the present work and identifies areas for future investigation.

7. The seventh part of the report discusses the limitations of the study. While the findings are promising, there are certain constraints that should be acknowledged, such as the sample size and the scope of the research.

8. Finally, the author concludes the document by summarizing the key findings and offering recommendations for future research. It is hoped that these insights will contribute to the advancement of the field.



# Dritte Symphonie.

## TROMBONE ALTO.

I. II. u. III. Unbeschäftigt.

Robert Schumann, Op. 97.

Feierlich.  
Solo

IV.

pp f

Die Halben wie vorher die Viertel.

f p cresc.

mf f

f p

f ff

V.

Lebhaft.

f

f

ff

f

f peresc.

Schneller.

f peresc.

f

1+2

# I. Posaune

etwas ruhiger **7** **8** 7. Trp. 7. Vi. *pp* immer

ruhiger **9** immer ruhiger sehr langsam **10** allmählich etwas weniger langsam

2. Vi. Schnell *pp* poco accel. (alle breve) etwas lebhafter

*pp* sehr langsam des vorigen Zeitmaßes riten. etwas weniger langsam sehr langsam

etwas weniger langsam **12** sehr langsam etwas weniger langsam **13** molto accel. doppelt so schnell etwas weniger langsam

3. Fag. marc. energisch des vorigen Zeitmaßes **14** allmählich etwas bewegter **15**

7. 2. Trp. immer bewegter *f marcato* **16**

immer schneller **17** (m. Dopp.) *dim.*

*f marcato* *acc.* *Umpfr. ab* *rit.* *aushalten* *sehr* *lang*

in 4 *m. Dopp.* Ziemlich langsam (in Vierteln) *rit.* Schnell *Umpfr. ab*

*acc.* **18** **19** **20** **21** **22** **23** **24**

5 2 6 3 2 6 2 6 5 4 4

**25** 7. Clar. *p* 7. Fl.

5 1 2 3 4 5

I. Posaune

47 (etwas beruhigend) 1 2 3

4 5 1 2 3 4 5 *pp* Festes Zeitmaß *mf*

48 *fp* *dim. pp* 6 6 allmählich wieder bewegter

49 *fp* *cresc.* *mf* 4 *mf* 3 immer mehr steigern sehr

50 *ff* *ff* *ff* schnell *ff*

51 *ff* *ff* *ff*

52 *f* *f* *f* *f* *f* *f*

53 *mf* *dim.* *ff* *ff*

54 *f* *dim.* *mf* *dim.* *mf*

1 2 3 4 54 1 2 3 4 5 6 7 8 9 10 11 *mf* *dim.*

12 13 1 2 poco a poco rit. 6 7 8 9 10 11 12 *p* *dim.* Langsam 55

immer ruhiger 56 7. 2. Trp. immer fl. langsamer nach langsamer *ppp* 4 8 6 *ppp* 1 *ppp* 5

# 1. Posaune.

*lebhaft* *sehr ruhiger* *beinahe doppelt so schnell.* *wieder sehr ruhig.* *beinahe doppelt so schnell.* *wieder sehr ruhig.*

2 23 7 24 25 30

3 5 26 11 27 6 28 15 29 2 1 30 *drängend*

11 31 13 *poco calando* *Mässig langsam.* 32 33 34 35 36 37 38 39 1

*mf* *pp* *mf* *p* *mf* *pp* *mf* *pp* *mf*

*dim. pp* *p* *pp* *espr.*

*mf* *dim. pp* *p (weich)* *fp* *mf* *pp* *mf*

*immer ruhiger.* 8 40 7 2 41 8 1 5

42 *lebhaft.* 7 43 6 *etwas breiter.* 44 *wieder lebhaft.*

*Scene* *CORNE* 7 *Troup. h. d. Scene.*

8 45 46 6 47 3 1 1

48 1 49 3

*p* *p* *cresc.* *f*

*Festes Zellmass. (sehr lebhaft)*

50 5 51 8 52 53 8 54 6 55 *1. Posaune* 1

*p* *mf cresc.* *ff* *f* *p*



1. Posaune.

Musical score for 1. Posaune, measures 56-75. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It includes various musical notations such as notes, rests, slurs, and dynamic markings. Handwritten annotations include 'Sourd.' and 'mit Dämpfer.'.

Measures 56-57: *mf dim*, *p*. Measure 57 includes a first ending bracket labeled '1'.

Measures 58-59: *mf*. Measure 59 includes a second ending bracket labeled '2' and '2. Pos.'. Measure 60 includes the instruction 'mit Dämpfer.' and a first ending bracket labeled '1'. Measure 61 includes the instruction 'Sourd. Dämpfer weg' and a first ending bracket labeled '3'. Measure 62 includes the instruction 'Sourd.' and a first ending bracket labeled '1'. Measure 63 includes the instruction 'Sourd.' and a first ending bracket labeled '1'. Measure 64 includes the instruction 'Sourd.' and a first ending bracket labeled '1'. Measure 65 includes the instruction 'Sourd.' and a first ending bracket labeled '1'. Measure 66 includes the instruction 'Sourd.' and a first ending bracket labeled '1'. Measure 67 includes the instruction 'Sourd.' and a first ending bracket labeled '1'. Measure 68 includes the instruction 'Sourd.' and a first ending bracket labeled '1'. Measure 69 includes the instruction 'Sourd.' and a first ending bracket labeled '1'. Measure 70 includes the instruction 'Sourd.' and a first ending bracket labeled '1'. Measure 71 includes the instruction 'Sourd.' and a first ending bracket labeled '1'. Measure 72 includes the instruction 'Sourd.' and a first ending bracket labeled '1'. Measure 73 includes the instruction 'Sourd.' and a first ending bracket labeled '1'. Measure 74 includes the instruction 'Sourd.' and a first ending bracket labeled '1'. Measure 75 includes the instruction 'Sourd.' and a first ending bracket labeled '1'.

Trombone I (alto)

II. KYRIE

Allegro

Basso, Fag., Trbne. III

Ky-ri-e e - lei- f

Adagio

III. SEQUENZ

Nº 1 Dies irae

Allegro assai