

Symphonie Nr. 9
mit dem Schlußchor über Schillers Ode
„An die Freude“
d-moll

Ludwig van Beethoven op. 125

Baß-Posaune

Andante maestoso $\text{♩} = 72$

The image shows the first three measures of the Bass Trombone part for the 'An die Freude' movement of Beethoven's Ninth Symphony. The music is in D minor and 3/4 time. Measure 1 starts with a fortissimo (ff) dynamic and features a melodic line with a slur. Measure 2 continues the melodic line and includes a dynamic marking of fortissimo (ff). Measure 3 concludes the phrase with a piano (p) dynamic. A box containing the letter 'N' is placed above the staff in the second measure.

Baßposaune

Nr. 26 Chorus
Vivace

Die Schöpfung

Joseph Haydn

5

10 A

16 B

21

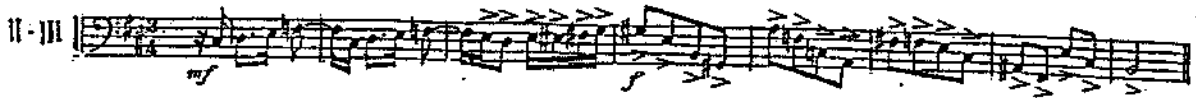
27

33

Ruggero Leoncavallo (1858-1919)

I PAGLIACCI (1892)

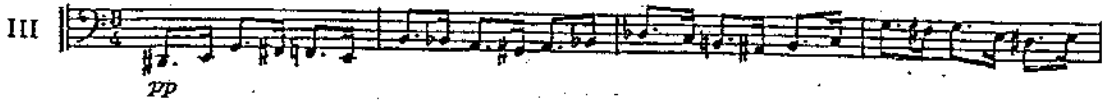
Marziale

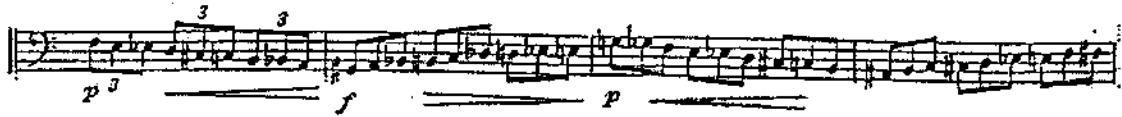
II-III 

Sostenuto assai

II-III 

Agitato

III 







Pietro Mascagni (1863-1945)

CAVALLERIA RUSTICANA (1890)

II TROMBONE

SORTITA DI ALFIO

Allegretto

The first system of the musical score consists of four staves of music. The first staff begins with a dynamic marking of *mf*. The music is written in a key signature of two flats and a 2/4 time signature. The notation includes eighth and sixteenth notes, with some triplets indicated by a '3' over the notes.

Largo molto

The second system of the musical score consists of one staff of music. It begins with a dynamic marking of *ff* and a tempo marking of *marcatissimo*. The music is written in a key signature of two flats and a 2/4 time signature. The notation includes quarter and eighth notes, with a fermata over a measure. A large number '3' is written at the end of the staff.

Andante con moto

The third system of the musical score consists of two staves of music. The first staff begins with a dynamic marking of *f*. The music is written in a key signature of two flats and a 2/4 time signature. The notation includes quarter and eighth notes, with triplets indicated by a '3' over the notes. A large number '2' is written below the first staff.

Largo

The fourth system of the musical score consists of one staff of music. It begins with a dynamic marking of *ff* and a tempo marking of *Largo*. The music is written in a key signature of two flats and a 2/4 time signature. The notation includes quarter and eighth notes, with a fermata over a measure. A large number '3' is written above the first measure.

Allegrissimo

The fifth system of the musical score consists of one staff of music. It begins with a dynamic marking of *ff* and a tempo marking of *Allegrissimo*. The music is written in a key signature of two flats and a 2/4 time signature. The notation includes quarter and eighth notes, with a fermata over a measure. A large number '3' is written above the first measure.

The sixth system of the musical score consists of one staff of music. It begins with a dynamic marking of *ff* and a tempo marking of *Allegrissimo*. The music is written in a key signature of two flats and a 2/4 time signature. The notation includes quarter and eighth notes, with a fermata over a measure. A large number '3' is written above the first measure.

The seventh system of the musical score consists of one staff of music. It begins with a dynamic marking of *ff* and a tempo marking of *Allegrissimo*. The music is written in a key signature of two flats and a 2/4 time signature. The notation includes quarter and eighth notes, with a fermata over a measure. A large number '3' is written above the first measure.

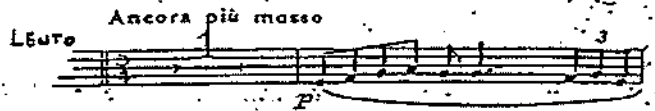
PINI DI ROMA

II. Pini presso una Catacomba

III Trombone

O. Respighi

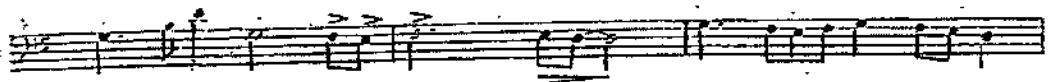
Libero Ancora più mosso *p*



p cresc.



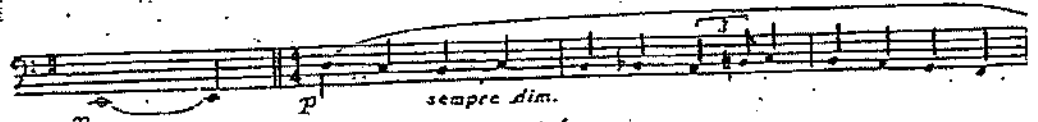
ff



ff. *f dim. poco a poco*

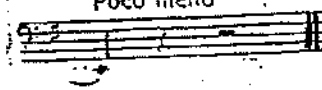


p *sempre dim.*



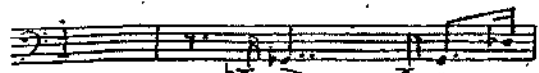
Pini della Via Appia

Poco meno

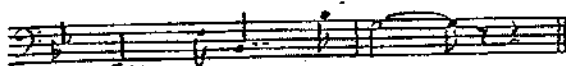
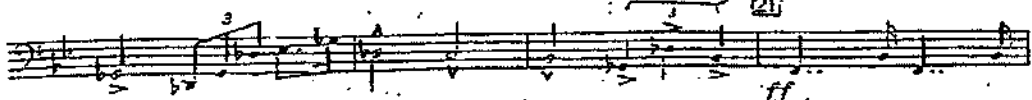


O. Respighi

Tempo di Marcia



ff



FONTANE DI ROMA

POEMA SINFONICO

Rec. 1

O. RESPIGHI

La fontana di Trevi al meriggio.

All^o moderato

9 15 10

un poco rall. *pp* *cresc.* *f*

11 All^o vivace

p cresc. *fff* *fff*

12

13

14 Più vivace
in uno

ff (Ritmo di 3 battute) *ff*

1 2

FONTANE DI ROMA

POEMA SINFONICO

Par. 2

O. RESPIGHI

14 *piu f*

15 *fff*
(Ritmo di 4 battute)

Largamente
fff

4 16 *dim.* *mf dim.*

p

Detailed description: This block contains five staves of musical notation. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It features a melodic line with a dynamic marking of *piu f* and a first ending bracket labeled '1'. The second staff continues the melody with a second ending bracket labeled '2'. The third staff starts with a boxed measure number '15' and contains a series of dotted notes with a dynamic marking of *fff* and the instruction '(Ritmo di 4 battute)'. The fourth staff begins with the tempo marking 'Largamente' and a dynamic marking of *fff*, showing a wide intervallic leap. The fifth staff contains a measure with a boxed number '16', a dynamic marking of *dim.*, and a measure with *mf dim.*. The sixth and final staff concludes the passage with a dynamic marking of *p*.

Ouverture zur Oper „Wilhelm Tell“.

Bassposaune.

G. Rossini.

Andante. (♩=54) Allegro. (♩=108)

23 A 24 30 B 8 2 10

Viol.

11 12 13 14

C

Symphony No. 3

TROMBONE BASSO.

I, II, and III tacet

IV.

Robert Schumann, Op. 97

Federlich.

pp

Solo

cresc. poco a poco

f

p

p sub

ff

ff ff ff

Richard Strauss Ein Heldenleben, Op. 40

2. Posaune.

Lebhaft bewegt.

12 1 *mf* 7 2 4 *p* 1 3 *p*

6 4 8 5 7 6 10 7 6 8 4 *mf* *cresc.* *Obnen*

9 4 10 3 *f* *f* *f* *mf* *cresc.*

11 *fp* *cresc.* *f* *mf* *cresc.* *ff* 12

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

13 *ff* *ff* *ff*

ff *ff* *ff* *ff* *ff* *ff* *ff* *p*

mit Dämpfer

7 16 8 17 8 18 7 *fp* *dim.* *pp* *zurückhaltend*

19 *fp* *dim.* *pp* *zurückhaltend*

fest im gewonnenen lebhaften Zeitmass. *Erstes Zeitmass. (lebhaft bewegt)* *Wieder etwas langsamer.* *accelerando.* *2* *20* *accelerando bis*

fp *fp* *(Dämpfer weg.)* *viel ruhiger*

2 2 21 3 22 *f* *f* *f* *f* *ff* 1 *ff* 3

2. Posaune.

lebhaft III. Posaune 1 2 23 III. Posaune 3 *beinahe doppelt so schnell*

viel ruhiger *p espr.*

24 *wieder sehr ruhig* *beinahe doppelt so schnell* 25 *wieder sehr ruhig* 5 26 11 27 *wieder etwas ruhiger* *rit.* 28

4 1 *pp* *p* 4 *p*

cresc. 11 29 2 1 30 *mf cresc.*

11 31 13 *poco calando* 32 *Mässig langsam.* *f* *pp* *mf* *p*

Solo Viol.

33 4 2 34 3 1 1 *dim. pp* *p* *pp*

35 6 36 5 37 *mf* *dim. pp* *p weich* *fp* *mf* *pp* *mf dim.*

38 39 1 *immer ruhiger* *pp* *f* *dim.* *pp* 8

40 7 2 41 8 1 5 42 *Lebhaft.* *Tromp. h. d. Scene*

7 43 6 *etwas breiter* 44 *wieder lebhaft* 8 45 *f* *p*

Tromp. h. d. Scene

46 6

47 3 1 1 48 1 *p* *p* *p* *p* *cresc.*

49 *f* *cresc.*

Festes Zeitmass. (sehr lebhaft) 50 5 *ff* 6 *f* *p* *p*

2. Posaune.

51 III. Pos. 4 52 4 53 8 54 6 55 11 I. Pos.

56 57

60 2 61 Tenortuba 62 63

64

65 2 66 6 67 6 68 I. Pos.

69 70

71 1 72 2

73 2

74 6 75 2

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

Detailed description: This is a page of a musical score for the second trombone part of Richard Strauss's 'Ein Heldenleben'. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music, numbered 51 to 75. The first staff (51-55) is marked 'III. Pos.' and 'I. Pos.' and includes measure numbers 51, 52, 53, 54, and 55. The second staff (56-57) has measure numbers 56 and 57. The third staff (58-59) has measure numbers 58 and 59. The fourth staff (60-61) is marked 'Tenortuba' and has measure numbers 60 and 61. The fifth staff (62-63) has measure numbers 62 and 63. The sixth staff (64) has measure number 64. The seventh staff (65-68) is marked 'I. Pos.' and has measure numbers 65, 66, 67, and 68. The eighth staff (69-70) has measure numbers 69 and 70. The ninth staff (71-72) has measure numbers 71 and 72. The tenth staff (73-75) has measure numbers 73, 74, and 75. The score includes various dynamic markings such as *ff*, *f*, *cresc.*, *dim.*, *p*, and *mf*. There are also articulation marks like accents and slurs throughout the piece.

2. Posaune.

Musical staff 1 (Tenor clef): *ff* *f* *f*

Musical staff 2 (Bass clef): 76 *mf* *cresc.* *f* 77 *sfz* *mf*

Musical staff 3 (Tenor clef): 78 *f*

Musical staff 4 (Tenor clef): *ff*

Musical staff 5 (Tenor clef): 79 *ff* *mf* *dim.* 80 7 81 8 *Bässe.* 82

Musical staff 6 (Bass clef): *f* *p* *f* *p* 83 *fp* *cresc.* *ritard.*

Musical staff 7 (Tenor clef): 2 *etras breit* 84 *f* *dim.* *lange Pause.*

Mässig langsam.

Musical staff 8 (Bass clef): 4 Pauken. 85 1 *p* *mf* *f* *p*

Sehr ruhig.

Musical staff 9 (Bass clef): 6 86 6 87 6 88 8 89 2 III. Pos.

Musical staff 10 (Bass clef): 3 90 2 *pp* 3 91 *pp*

Musical staff 11 (Bass clef): 92 2 *ziemlich lebhaft* *rit.*

Musical staff 12 (Bass clef): *im Zeitmass* 93 *f dim. p* *rit. poco a poco più* *f dim.* 4 *lange Pause.*

2. Posaune.

Mässig langsam. 5 Pauken. 1 94 **Heftig bewegt.**

mf *f* *sfz*

f *sfz*

f *sfz* *f* *sfz* *sfz* *f*

ff *sfz* *ff* *ff* *ff*

heinahe doppelt so langsam

ff *sfz* *ff* *sfz* *fp*

dim. *pp* *pp*

allmählich immer ruhiger.

pp *pp*

Langsam. 2 101 1 103

viel bewegter (mit Dämpfer.) *sfz* *sfz* *sfz* *pp* *fp* *109*

(Dämpfer weg.) *ritard. Langsam.* 7 107 7 108 8 109 *poco rit. I. Horn.*

cresc. f dim. pp *4 espr.*

pp *immer langsamer* *pp* *I. Horn.*

Festes Zeitmass. (mässig langsam)

mf *cresc.* *ff* *dim.* *p molto dim.*

Lohengrin

3. Akt
Einleitung

Sehr lebhaft

Richard Wagner

32 III. *ff* 3

37 *ff* 3

43 *ff* 3

95 III. 3 *ff*

102 *ff* 3

109 *ff* *dim.* - - - *p*

Edition Peters

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