

"DE PHANTASTISCHE SYMPHONIE"
ANTWERPEN

Phantastische Symphonie.

(In 5 Sätzen.)

Symphonie Fantastique.

(En 5 parties.)

Fantastic Symphony.

(In 5 movements.)

119, Frankrijklei
ANTWERPEN

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 for Trombone I consists of ten staves of music. The first staff begins at measure 14 and includes measures 15, 16, 17, 18, 19, and 20. The second staff includes measures 21, 22, 23, 24, 25, 26, 27, 28, 29, and 30. The third staff includes measures 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, and 50. The fourth staff includes measures 51, 52, 53, 54, 55, 56, 57, 58, and 59. The fifth staff includes measures 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, and 100. The score includes various dynamics such as *ff*, *f*, *mf*, *pp*, *dim.*, and *all. poco*. It also features performance instructions like *Viol.*, *Timp.*, *Basso.*, *Fl.*, and *cresc.*. Measure numbers are boxed in the original score.

U

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

Fag. I

string. poco a poco a tempo
Ob. I

Br. 2

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

3 B Più Andante 4

Pk. 12 12 Pos. II pp

7 C p dolce

pp cresc. mf dim. pp

Allegro 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. 1 3 H 21 I

f Klar. I

13 K 24 L Ob. I 19

1. Posaune.

15

Wieder schwer.

accel.

accel.

Musical staff 15: Bass clef, 2/4 time signature. Dynamics: *ff*. Performance markings: accents, slurs, and dynamic changes.

16 Etwas drängend.

Wild.

Musical staff 16: Bass clef, 2/4 time signature. Dynamics: *ff*. Performance markings: accents, slurs, and dynamic changes. Includes handwritten note "roll" and "Tritonen nicht schleppend".

accel.

Verwärts. 2. Pos. 3

Musical staff 17: Bass clef, 2/4 time signature. Dynamics: *f*, *cresc.*, *ff*. Performance markings: accents, slurs, and dynamic changes.

17 Wieder zurückhaltend.

Pesante.

mit Dämpfer

Musical staff 18: Bass clef, 2/4 time signature. Dynamics: *ff*, *f*, *fff*, *f*, *f*. Performance markings: accents, slurs, and dynamic changes.

Tempo I. Unmerklich etwas bewegter.

Musical staff 19: Bass clef, 2/4 time signature. Dynamics: *p*. Performance markings: accents, slurs, and dynamic changes. Includes measure numbers 10, 18, 14, 19, 8, 20, 9, 21, 10, 22, 7, 23, 16, 24, 13, 25, 7. Includes handwritten notes "Dämpfer ab." and "CORN".

26

Schwungvoll. Immer dasselbe feu-

Musical staff 20: Bass clef, 2/4 time signature. Dynamics: *mf*. Performance markings: accents, slurs, and dynamic changes. Includes handwritten note "ohne Dämpfer".

strenge Tempo, ohne zu eilen.

Musical staff 21: Bass clef, 2/4 time signature. Dynamics: *mf*. Performance markings: accents, slurs, and dynamic changes.

27

Musical staff 22: Bass clef, 2/4 time signature. Dynamics: *ff*. Performance markings: accents, slurs, and dynamic changes.

mit Dämpfer

Musical staff 23: Bass clef, 2/4 time signature. Dynamics: *mf*, *fff*. Performance markings: accents, slurs, and dynamic changes. Includes handwritten notes "SORD" and "SORD".

Zeit lassen.

Musical staff 24: Bass clef, 2/4 time signature. Dynamics: *fff*, *fff*, *mf*, *ff*. Performance markings: accents, slurs, and dynamic changes. Includes handwritten notes "SORD" and "SORD".

ohne Dämpfer

Musical staff 25: Bass clef, 2/4 time signature. Dynamics: *dim.*, *p*, *rit.*, *a tempo*, *f*, *p*, *f*, *p*, *f*. Performance markings: accents, slurs, and dynamic changes. Includes handwritten notes "SORD" and "SORD".

string

1. Posaune.

a tempo 4 31 7 immer mit Dämpfer.
 dtm. p ff

32 *Via corda* Vorwärts. *acceler.* 3
 ff ff 3 ff

Zurückhaltend 2 33 Zeit lassen. 36-
 p p *Saxhorn* *espressivo* p

Nicht eilen. *mf* *mf* *mf*

Etwas drängend. 34 Wieder *a tempo*. Nicht eilen. 35 8
 poco rit. *mf* 5

36 37 10 38 10 39 (1. Horn.) 40 Sehr zart. (Triangel.) 6
 10

41 (1. Viol.) 42 7

43 Immer dasselbe Tempo. (Celli u. Bässe.) 44 4
 pp f

45 1 Roh! 46 10
 f sempref

47 (1. 2. 3. Tromp.) 48 4
 mf

1. Posaune.

(Tab.) 2 49 *f*

50 *ff* *f* *Etwas drängend.* *sempr ff*

51 *ff* *p* *Piu mosso.* 52

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

54 6 11 *ff* *Tempo I. ff* *Wie zu Anfang.* 8 *Zurückhaltend.* *f*

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

57 *ppp* 3 3 *sempr ppp*

58 3 1 1 *Riten.* 3 3 *sempr ff*

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

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

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

Schalltr. in die Höhe *f*

m z

BOLERO

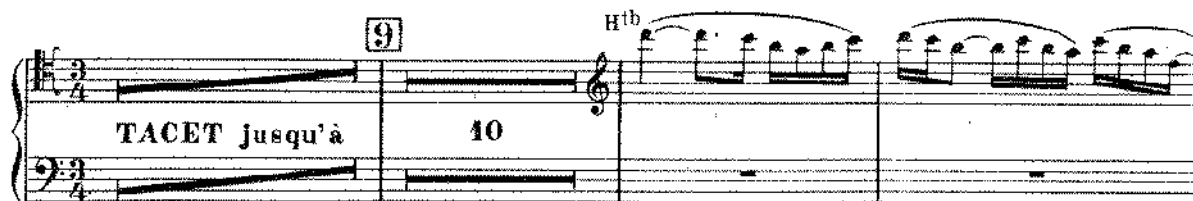
à
DURAND S.A.
Editions Musicales
au Capital de Frs 201.000
215, Rue du Faub. St-Honoré
75008 PARIS
MAURICE RAVEL

1^{er} et 2^e TROMBONES

9

TACET jusqu'à 40

H^{1b}




10

8'

1^o Solo

mf sostenuto



11



17

12

18

13

10

pte Fl.



The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

16

The second system begins with a boxed measure number '16'. It features two staves. The upper staff has a melodic line with accents (>) over many notes. The lower staff has a rhythmic accompaniment. A dynamic marking of *ff* is placed in the lower staff.

simile

The third system consists of two staves with a rhythmic accompaniment of eighth notes. The instruction *simile* is written in the lower staff.

The fourth system consists of two staves with a rhythmic accompaniment of eighth notes, similar to the previous system.

17

The fifth system begins with a boxed measure number '17'. It features two staves with a rhythmic accompaniment of eighth notes.

ff possibile

The sixth system features two staves. The upper staff has a more complex melodic line with slurs and accents, including some chromatic movement. The lower staff has a rhythmic accompaniment. A dynamic marking of *ff possibile* is placed in the lower staff.

1^{er} et 2^e TROMBONES

This musical score is for the 1st and 2nd Trombones. It consists of six systems of two staves each. The music is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout. A box containing the number '18' is placed above the third system. The final system includes the instruction 'VII^e' written above the staff, indicating a seventh fingering. The bottom of the page features the publisher's name, 'Imprimerie LACER'.

SAINT-SAËNS
SYMPHONY 3

1^{er} TROMBONE

1
2
3
4
7
1^{er} Tromb.
p cresc.
K
8
1^{er} Vus
1^{er} Tromb.
ff
L
6
marcato
f
M
1
1
ff
1^{er} Tromb.
N 9
2^e Tromb. et Tuba
ff
O Fl.
18
P 34
Poco adagio
Orgue
9
1^{er} Vus
pp
Allos velle
Q
1^{er} Tromb.
p
poco cresc.
R 8
Orgue
2
1^{er} Tromb.
p

1^{er} TROMBONE

The musical score for the 1st Trombone consists of three staves. The first staff is for the Soprano (S) and Organ (Orgue), with dynamics *pp* and *pp*. The second staff is for the 1st Trombone (1^{er} Tromb.), with dynamics *pp* and *pp*, and includes annotations for Violin (V 19) and Flute (Fl.). The third staff is for the 2nd Trombone (2^{er} Tromb.), with dynamics *pp* and *pp*, and includes annotations for the 2nd Trombone (2) and the 5th measure (5). The score is written in a key signature of two flats and a 4/4 time signature.

III. SEQUENZ

Nº 1 Dies irae

Allegro assai

f

8

17

26

34

43

51

59

3

Nº 2 Tuba mirum

Andante

Solo

8

15

27

28

f

fp

p

RAI
 Servizio Discoregistrazione
 e Materiali Musicali
 SINFONICA 1607

Ouvertüre zur Oper „Wilhelm Tell“

Tenorposaune I

Gioacchino Rossini
 Bearbeitet von Fritz Hoffmann

Andante (♩=54) 23 A 24
 Allegro (♩=108) 30 B 8

Viol. II.

68

92 *ff*

99

103

108

115

121 *ff*

130 *dim*

141 *p*

Andante (♩=78) 28 20 F 13 G 17

DIE WALKÜRE

R. WAGNER

III. Aufzug.
I. SCENE.

Vivace.

35 36 40

43 58

63

70 75

20 21

f *p* *ff*

G. VERDI "AIDA"

IL ATTO da S e T

16
4 15
4

S
f Solo
LENTO

f String. a poco a poco

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

all.
11 *ff*
RALL.

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

G. VERDI: "AIDA"
III ATTO da K a L

20

ff

-gypter.... verstehst du O Schan du mir an?
-gizii.... intendi? or- rone consigli tu

ff **ALLEGRO** ♩ = 96

nein nein nimmer mehr Wohl! nein
no no giam-mai su

f *ff*

mf *mf* **1**

ff **10** **2** halt ein Vater, Er- barmen
pie- tà padre pie- tà

46359 = IX = a

pp

G. VERDI "AIDA" IV ATTO

ULTIMA PAG. 28

28

① *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

f 1 2 3 *mf*

MOSSO ♩ = 160

accel. → 1 *M*

8 *Schändliche
Empie*

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

46369 = IX = u

f *FF*

G. VERDI - "AIDA" IV ATTO

FINO A Q

Two staves of piano accompaniment. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a rhythmic accompaniment with chords and moving lines.

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

A QUI

(*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 steady accompaniment. A large number '2' is written in the left hand. Dynamics include *pp*.

*Es hat der stein sich über mir ge-
la fatal pietra sopra me si*

Two staves of piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamics include *pp*.

*schlossen. chiu-
Vor mir sch' ich mein Grab.
Ecco la tomba mia*

*das Licht des Tages schau ich nicht
del di 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 steady accompaniment. Dynamics include *pp*.

*mehr -
drò*

*schau nimmermehr A - ida *pp*
non rivedro più A - ida*

7

DUETTO: Otello-Jago, Finale II

Allegro sostenuto

ff

ff

ff

ff

Allegro

I-II-III

f

Orchestersuite. Der Bürger als Edelmann

von
Richard Strauss.

Trombone.

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

Molto allegro Schnell

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

viol. *breit (largamente) d-d des 2/4*

cresc. *f sfz*

molto accel. *tempo primo (schnell) Allegro con p* *3*

10 spirito *11* *12 Allegretto* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100*

Nº 2. Menuett. Tacet.

Nº 3. Der Fechtmeister.

Ziemlich lebhaft (animato assai)

f

4 36 8

37 6 38 3

mf *fp* *p*

Schnell (vivo) 39 5

pp 4

A 7923

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Trombone.

Measures 40 and 41 of the Trombone part. Measure 40 contains measures 2, 4, and 3. Measure 41 contains measure 1. Dynamics include *f* and *ff*. Accents are present over several notes.

No 4. Auftritt und Tanz der Schneider.

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

8 42 10 43 7 44 9 8 45 10

Violino.

Measures 42 through 58 of the Violino part. Measure 42 contains measures 8, 10, 7, and 9. Measure 43 contains measure 8. Measure 44 contains measure 8. Measure 45 contains measure 10. Measure 46 contains measure 2. Measure 47 contains measure 2. Measure 48 contains measure 2. Measure 49 contains measure 1. Measure 50 contains measures 8, 10, and 5. Measure 51 contains measure 5. Measure 52 contains measure 5. Measure 53 contains measure 7. Measure 54 contains measure 5. Measure 55 contains measure 5. Measure 56 contains measure 4. Measure 57 contains measures 2 and 6. Measure 58 contains measures 4 and 10. Dynamics include *ff*, *sfz*, *f*, *fp*, *mf*, *dim.*, *p*, *rit*, *a tempo*, *cresc.*, and *ff*. Performance markings include accents, slurs, and breath marks.

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
kr.

[6] *p*

[7] 10

[8] *mf*

f

Pause

Trombone.

. N^o 8. Vorspiel zum II. Aufzug (Intermezzo) Tacet.N^o 9. Das Diner.

(Tafelmusik und Tanz des Küchenjungen)

Moderato, alla Marcia.

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

68 *fp* *f* 69 *fp* *f* 70 *fp* *ff* 71 *ff* 72 *ff* 73 *mf*

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

78 Allegretto. 79 80 8 81 6 82 (gemächlich.) comodo 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 *poco accel.* 89 4 90 6 91 7 92 5 93 5
pp 1

94 *Fagotti.* 4 95 *Presto.* 7 96 7 97 10
p

(Tanz des Küchenjungen)

98 7 99 3 100 10 101 8 102 12 103 7 1 104 8
(con anima) lebhaft.

105 8 106 *Violino.* *p* 4 107 8 108 9 109 3

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

112 2 113 3
mf *f* *mf*

114 *cresc.* *f*

115 1 1
cresc.

1 *ff* *sfz* *sfz*

STRAVINSKI Polciavella

Trombone

Variation I^a

Allegretto

162 10 163

p

164 6 165 8

attacca

Variation II^a

166 Allegro più tosto moderato

5 167 3 1 168 5 169 1 1. 3 2. 1

170 Vivo Solo

ff *gliss.* *sf* *sf* *ff marcatis.*

171 2

172 4

173 1. 2. *f* *gliss.* *f*

174 *très fort et en dehors*

175 6

176 6 *f* *C.B.* *ff* *solo* *gliss.* *sf* *sf*

178 *risoluto, energico*

mf *f* *poco meno f* *ff gliss.*

Dritte Symphonie.

TROMBONE ALTO.

I. II. u. III. Unbeschäftigt.

Robert Schumann, Op. 97.

Feierlich.
Solo

IV.

Die Halben wie vorher die Viertel.

Trb. Basso

Solo

V.

Lebhaft.

1. Posaune.

lebhaft. 2 23 7 *ruhiger* *bei nahe doppelt so schnell.* 24 *ruhig.* *wieder sehr* *bei nahe doppelt so schnell.* 25 *2. Posaune* *mieder sehr ruhig.*

3 5 26 11 27 6 28 15 29 4 1 30 *(drängend)*

11 31 13 *poco calando* *Müssig langsam.* 32 *Solo Viol.* *mf cresc.*

33 2 34 3 1 1 *mf > pp < mf > p*

35 6 36 5 37 1 1 *dim pp* *pp* *espr.*

38 *pp* 39 1 *mf dim pp* *p (weich) < sp < mf < pp < mf*

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

42 *lebhaft.* 7 43 6 *etwas breiter.* 44 *wieder lebhaft.* *Tromp. b. d.*

8 45 3 46 6 47 3 1 1 *Corne* *Tromp. b. d. Scene*

48 1 49 1 *p* *p < cresc.* *f*

Festes Zeitmass. (sehr lebhaft) *mf cresc.* *ff* 6 1 *f* *p*

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

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, and dynamic markings. Handwritten annotations in red and blue ink are present throughout the score, including circled measure numbers and additional markings.

Measures 56-57: *mf dim*, *p*, *2. Pos.*, *f*

Measure 58: *mf*

Measures 59-60: *mit Dämpfer.*, *Senza dim*

Measure 61: *Senza Sord.*, *Dämpfer weg*, *3*, *62*, *1*, *mf*, *Mf*, *f*

Measure 63: *63*, *p.*

Measure 64: *64 // f.*, *Mf*, *sf*, *ff*

Measure 65: *65*, *f*

Measures 66-67: *2 66 6 67 6*, *68 sf*

Measure 69: *69*, *2. Pos.*, *f*, *dim.*, *p cresc.*

Measure 70: *70*, *f*, *mf*

Measure 71: *71 1*, *f*, *ten*

Measures 72-73: *72*, *2*, *ten*, *73*, *2*, *ten*

Measures 74-75: *74*, *ten*, *6 75 2*, *dim.*, *p*

Trombone I (alto)

II. KYRIE

Allegro
Basso, Fag., Trbno III

Ky-ri-e e-lei-*f*

5 2

12

16

20

25

29

34

40

47

Adagio

III. SEQUENZ

Nº 1 Dies irae

Allegro assai