

<b>Secondo trombone con l'obbligo della fila</b>
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1) Esecuzione del seguente brano solistico:

**F. David** Concertino primo e secondo movimento

2) Esecuzione dei seguenti assolo e passi d'orchestra a scelta della Commissione:

**W. A. Mozart** Requiem K.626: Tuba Mirum

**N. Rimsky-Korsakov** Grande Pasqua Russa

**G. Rossini** Guglielmo Tell: Ouverture

**R. Wagner** Die Walküre  
Tannhauser

**R. Strauss** Also Sprach Zarathustra

3) Lettura a prima vista di brani scelti dalla Commissione.

# Requiem

## Tuba mirum

Andante

W. A. Mozart  
KV 626

II. solo

The musical score consists of three staves of music in bass clef, 2/4 time, and B-flat major. The first staff begins with a dynamic of *f* (forte) and includes a crescendo to *p* (piano). The second staff starts with *mf* (mezzo-forte) and features several slurs over groups of notes. The third staff begins with a dynamic of *p* and concludes with a double bar line. The score includes various musical notations such as slurs, accents, and dynamic markings.

## Trombone II.

N. Rimsky-Korsakov, La grande Pasqua russa

**M** **Recit. Maestoso.**  
Solo.  
*a piena voce*

(colla parte di Violino Solo.)  
*dim. poco rit.*

# OVERTURE "WILLIAM TELL"

GIOACCHINO ROSSINI  
(1792 - 1868)

**Allegro**

I & II  
Tromb.  
III

*ff*

## Die Walküre

## 2. Aufzug 2. Szene

(Wotan: „So nimm meinen Segen, Nibelungen Sohn!“)

Richard Wagner

*Sehr breit*  
I. II. *p* *cresc.* *ff* *dim.*

*p* *cresc.* *ff* *dim.*

*p* *cresc.* *dim.* *p*

## 3. Aufzug 1. Szene

(Walkürenritt)

*Lebhaft*

I. II. *f*

III. IV. *ff*

*ff*

III. *ff*

*ff*

## 3. Aufzug 2. Szene

(Wotan: „Aus meinem Angesicht bist du verbannt!“)

*Schnell*

I. II. III. IV.

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

# 3. Tannhäuser.

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

Ouverture.- Overture.- Ouverture.

Allegro.  $\text{♩} = 80.$   
zu 3

First staff of music, bass clef, key signature of two sharps (D major). It begins with a forte (*ff*) dynamic and contains several measures of music with accents and slurs. A performance instruction "(Gnadenheil-M.)" is written below the staff.

Second staff of music, bass clef, continuing the melodic line with various rhythmic values and slurs.

Third staff of music, bass clef, featuring a series of eighth notes with accents and slurs.

Fourth staff of music, bass clef, continuing the rhythmic pattern with accents and slurs.

Piano accompaniment section consisting of two staves. The upper staff is in treble clef and contains chords and melodic fragments, with a first ending bracket labeled "1.2.". The lower staff is in bass clef and contains a bass line with a forte (*ff*) dynamic and a third ending bracket labeled "3.". The piano part concludes with a double bar line.

II. Posaune

# „ALSO SPRACH ZARATHUSTRA!“

Aufführungsrecht vorbehalten  
Droits d'exécution réservés

Tondichtung  
(frei nach Friedr. Nietzsche)

Richard Strauß, op. 30

Sehr breit  
Cötrafag. 1. 2. Trp.

pp p f p f I f p

immer breiter **1**

f f p cresc. ff

SORDINA weniger breit. Bassclar. m. Dpf.

ff p

rit. a tempo breiter werden Mäßig langsam **2** mit Andacht.

mf **Dpf. weg** 2 3 16 17

Sehr breit Engl. Horn. rit. Früheres Zeilmaß (mäßig **3** langsam)

5 3 4 17 Tru. 8

7. 2. Basscl. 1. Trp. accel. Bewegt

mf ff mf

noch **4** bewegter, sehr leidenschaftlich **5**

mf 3 f sp 3 pp 8 5

7. VI. **ff marcato** etwas breiter

werden = allarg **6** ermattend

mf cresc. f P molto cresc. 2 2

# II. Posaune

etwas beruhigend

*f* *pp* 1 2 3 4 5 2

festes Zeitmaß *pp* *fp*

allmählich wieder bewegter

*dim. pp* 6 6 2 3

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

immer mehr steigern

*ff* *ff* *f*

51 *ff* *f*

52 *ff* *sf* *f*

53 *mf* *dim.* *f sf* *f* *dim.* *f*

*dim.* *mf* *dim.* *mf*

*mf* *dim.* *p* *dim.*

*rit.* *poco rit.* *Langsam* *immer ruhiger*

54 *ppp* 1 3 8 6 5

55 *ppp* *ppp* 5

56 1. 2. Trp. in E 7. Solo VI *ppp* *ppp* *ppp* 5

immer langsamer *ppp* *ppp* *ppp* WEAG.