

AUDIZIONE PER PRIMO TROMBONE CON OBBLIGO DEL TERZO E DEL TROMBONE CONTRALTO

2026

I PROVA - eliminatoria in forma anonima

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Trombone I

Bolero

Maurice Ravel

herausgegeben von Jean-François Monnard

Tempo di Bolero, moderato assai ♩ = 72

4 16 1 2 16 2 2 16 3 2 16 4 2 16 5 2

Fl. I Cl. I Bn. I Pte. Cl. Hb. d'am.

95 16 6 2 16 7 2 16 8 2 16 9 2 10

Fl. I, Trp. I Sax. t. Sax. sno. Pte. Fl. I/II, Cor I, Cél. Hb. I

179 Hb. I 10

Hb. I Solo mf sostenuto

186

191

196

201 11 1 16 12 2 16 13 2 12

Fl., Hb., Cl., Sax. t. Vl. I Pte. Fl.

255 14 1 (-10) 2 3 4 5 6

f

261 7 8 9 10

267 15 2

W.A. Mozart: Requiem K626

2. Tuba mirum

Andante ♩ = 80

The musical score for the tuba part of the Requiem, titled "2. Tuba mirum". It is in 3/5 time and marked "Andante" with a tempo of 80 beats per minute. The key signature has one flat (B-flat). The score consists of eight staves of music. The first staff begins with a dynamic of *f* (forte) and a *mf* (mezzo-forte) section. The second staff has a measure number of 8. The third staff has a measure number of 12. The fourth staff has a measure number of 15 and includes a first ending bracket labeled "5". The fifth staff has a measure number of 19. The sixth staff has a dynamic of *p* (piano) and a measure number of 21. The seventh staff has dynamics of *f* and *fp* (fortissimo-piano) and a measure number of 26. The eighth staff has a measure number of 35 and ends with a double bar line. The score includes various musical notations such as slurs, ties, and dynamic markings.

Gustav Mahler
Symphony No. 3 in D Minor

1. Posaune.

Erste Abtheilung.

Nº 1.

(Gr. Tr.)
Langsam. Schwer.
(2.3.4.Pos.)
Solo
Bei den gehaltenen Tönen
Schalltr. in die Höhe.

pp Lange. ppp

Triolen nicht schleppend 3
sempre ff

14 Etwas drängend.
sempre ff Vorwärts. nicht zurückhalten

Zurückhaltend.
p ppp
acceler.

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

16 Etwas drängend.
ff Triolen nicht schleppend Wild.

fp cresc. ff ff
accel. Vorwärts. accel. Vorwärts.

Pesante. 17 Wieder zurückhaltend.
ff ff ff
2 mit Dämpfer

p

Vorwärts. *1* *acceler.* *3* *3* *3*
ohne Dämpfer *ff*

Zurückhaltend. *2* *33* Zeit lassen.
mf *p* *espressivo* *p*

Nicht eilen.

Etwas drängend. *34* Wieder a tempo. Nicht eilen.
cresc. *rit.* *fp*

3 *3* *3* *58* *1* *1* *Riten.* *3* *3*
sempre pp *ff* *ff* *sempre ff*

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

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

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

pp

61 *Vorwärts.* *accel.* *Sehr gesangvoll. molto rit.*
f *rit.* *pp* *verklingend*

1
pppp

I. Posaune

etwas ruhiger **2** **8** 7. Trp. 7. Vi. immer

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

2. Vi. Schnell **11** poco accel. (alla breve) etwas lebhafter

poco rit. sehr langsam $\text{♩} = \text{♩}$ des vorigen Zeitmaßes riten. etwas weniger langsam sehr langsam

etwas weniger langsam **12** sehr langsam etwas weniger langsam **13** molto accel. $\text{♩} = \text{♩}$ des vorig. Zeitmaßes: langsam

energisch $\text{♩} = \text{♩}$ des vorigen Zeitmaßes **14** allmählich etwas bewegter **15**

1. 2. Trp. immer bewegter **16** **5**

f marcato immer schneller **17** *m* Dpfr.

ff marcato *acc.* *ff* *dim.* C.S. lang

ff *sf* *ff* aushalten

Ziemlich langsam (in Vierton) Schnell

fp *dim.* *pp* **18** **19** **20** **21** **22** **23** **24**

25 1. Clar. 1. Fl.

I. Posaune

42 (etwas beruhigend) *f* 3 1 *pp*

Festes Zeitmaß *pp* *kl. Fl.*

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

49 *fp* *cresc. mf* **50** *mf* 4 3

immer mehr steigern *ff* *schnell* *ff* *sehr ff*

51 *ff* 2 1 *ff*

52 *f* *ff* 1 *sf* 1 *f*

53 3 *mf* *dim.* *f sf* *f sf*

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

54 *mf* *dim.*

poco a poco rit. 12 *Langsam* **55** *ppp* 4 8 6

immer ruhiger **56** *7.2. Trp.* *immer fl. langsamer* *noch langsamer* *ppp* 1 *ppp* 5

Konzertino

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Posaune Solo

Ferd. David, Op. 4.
Revidiert von Rob. Müller

Allegro maestoso. M. M. J. 126.
3^{te} Ed.

3^{te} Ed.

ff *p*

cresc. *f*

mf *ff* *dim.* *p*

cre - - scen - - do

poco ritard. *C a tempo* *mf*

dim

Solo *p dolce*

mf *p* *f*

f *p*

ff

dolce p

cresc. *f* *ff* **D** 25

Hector Berlioz
Symphonie Fantastique, Op. 14

Trombone I.

IV.

Gang zum Hochgericht.

Marche au Supplice. The Procession to the Stake.

Allegretto non troppo. (♩=72)

Viol. 14 50 1 2 18 Basso. 19 20
Timp. ff

51 8 52 13 53 14 Fl. 15 16 11
ff

54 16 55 5 Fl. 6 7 8 9 56 mf cresc. -
f ff

57 p pp ff ff 3
ff ff f ff

58 3 2 f dim. rall. poco 3
ff ff

59 4 a tempo ff

f ff

Brahms — Symphony No. 2 in D Major

Posaune I (Alt)

K *Sempre più tranquillo* **13** *in tempo* **5** **8**

221 Pos. II *pp*

L **12** Viol. **3**

252 Viol.

272 *sf sf sf sf*

M *largamente* **1** Viol. **40** **N** **24**

279 *sf*

349 Viol. **O** Solo **13** *fp*

356 *p f*

364 *f*

372 **10** Vcl. K.-B. Fag. **P** Hr. Trpt. *f*

389 *cresc.*

397 *f* **11**

417 Trpt. *ff ff*

4. SATZ (Finale)

Bewegt, doch nicht schnell

ritard.

a tempo

ritard.

a tempo

6 2 1 10 1 A 6 2 B 1 20 10

(az) Base

30 5 C 5 40 10 50 1 D 9 60 5 E 5 70 10 80 7

87 1. vl. 90

93 F schwer

mf marc. sempre

97 schwer 100

marc.

101 G

ff marc. sempre

106 H 110

fff marc.

Alt-Posaune

111 *marc.* 4 I 3 120 9 K 1 130 10

140 5 L 5 150 1 160 3 N 6

ruhig M a tempo 4 4 1 3 N nur ruhig bewegt 6

169 ritard. 170 1 180 7 1. Kl. O a tempo

190 P 3, Pos schwer ff marc. marc.

196 schwer Breit und wuchtig 200 meuvff

201

206 immer breiter 210 fff

211 a tempo 7 220 9 T 1 230 10 240 7

Turandot, Scherzo

Moderato (♩ = 132) Tacet

1. Trp. (B)

1. Trp. (B)

G 5 **H**

I

J

f *f* *f* *mf*

M. Ravel - L'Enfant et les sortilèges

$\text{♩} = 72$

31 32 33 *Vibrer avec la coulisse*
SOLO
mf molto espressivo portando

8 5 p 3

34

mf *pp*

35 36

p *mf* *pp* 6 *mf*

1^{re} Pos.

G. Rossini - La Gazza Ladra

86 *rall.* 2 *a tempo* 21 109 6 *ff* $\bullet = 180$ [C] 115

118

123

128

134

139 2 3 4 5 6 7 8 *ff*

275 [F] *ff tutto forza*

280

285

289 [B] 292 4 *rall.* 3

Detailed description: This is a page of musical notation for a bass instrument, likely a tuba or euphonium, from G. Rossini's opera 'La Gazza Ladra'. The score consists of eight staves of music. The first staff (measures 86-115) begins with a tempo change from 'rall.' to 'a tempo' and includes a 'ff' dynamic marking. A red bracket highlights measures 115-118. The second staff (measures 118-123) continues the melodic line. The third staff (measures 123-128) features a more active rhythmic pattern. The fourth staff (measures 128-134) shows a steady melodic progression. The fifth staff (measures 134-139) contains a series of rhythmic patterns numbered 2 through 8, with a 'ff' dynamic. A red bracket highlights measures 139-142. The sixth staff (measures 142-275) starts with a new section marked with a boxed 'F' and 'ff tutto forza'. The seventh staff (measures 275-285) continues this section. The eighth staff (measures 285-292) concludes with a 'rall.' marking and a boxed 'B' above measure 292. A red bracket highlights measures 292-295.

32 17 I *sf*

37

42 J *Piu* *no*

III. Sinfonie

Camille Saint-Saëns

Adagio
Vel. *Solo*

The image shows a musical score for three staves. The first staff begins with the tempo marking 'Adagio' and the dynamic 'Vel.' (Vivace). A 'Solo' marking is placed above the first few measures. The second staff has a 'Solo' marking above the measures starting at measure 13. Dynamics 'p' (piano) are marked below the first and second staves. The third staff has a 'pp' (pianissimo) dynamic marking below the final measure. The music is written in a key signature of two flats and a 4/4 time signature.

1. Posaune

ff

56 dim. p 2 2.Pos. 57 1 f

58 4 59 2 2.Pos. 60 mit Dämpfer ff

61 Dämpfer weg 3 62 1 ff ff

63 sf. ff

64 ff

65 ff

66 6 67 6 68 ff f 1

2.Pos. 69 f dim. p cresc.

70 mf mf 71 1 ff

72 2 73 2 2

74 6 75 2 mf dim. p

Richard Strauss
 Till Eulenspiegel's Merry Pranks
 Op. 28

Posaune I.

Gemächlich. $\text{♩} = \text{♩}$ allmählich lebhafter Volles Zeitmass. (sehr lebhaft)

Immer sehr lebhaft. *poco rit.* *3 a tempo*

Clar. D. *mf* *ff*

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

Trompeten. *f* *cresc.* *f*

Fag. Gemächlich. *p*

ruhig Trompeten mit Dämpfer. *doppelt so schnell* *wieder noch*

einmal so langsam Erstes Zeitmass. (sehr lebhaft) *drän*

gend *steigern* *ruhiger wütend*

The musical score for Horn I consists of ten staves. The first staff shows the initial tempo and meter changes. The second staff includes a clarinet part and a horn part with a red bracket. The third staff continues the horn part with dynamic markings. The fourth staff includes a trumpet part. The fifth staff features a bassoon part. The sixth staff includes a trumpet part with a mute. The seventh staff shows a change in tempo and meter. The eighth staff includes a change in tempo and meter. The ninth staff includes a change in tempo and meter. The tenth staff includes a change in tempo and meter.

Posaune I.

18 *immer lebhafter*
mf *mf ausdrucksvoll*

19
f cresc. - - - *ff*

20 15 21 11 22 Cello und Hörner
ff *longa*

23
mf

24
p *ff*

25 5
ff *ff* *ff* *ff* *fff*

26 18 *schnell und schattenhaft*
longa *acceler.* *3* *Contrafag.* *mf*

27 *ge*
dim *p* *poco rit.* *f*

28 11 *lebhafter* 13 29 3 *Pos. III.*
mf *mf cresc.* *f* *p cresc.*

30
f *molto marc.* *ff* *ff*

Posaune I.

f *ff* molto marc.

32 7 33 16 34 3 *Tomp. I.* *pp*

35 2 *fp* *fp* *mf* cresc.

36 *f* *ff* *f*

cresc. *lebhafter* *ff* *immer ausgelassener und*

37 *fff*

4 *fff* 2

drohend 38 *gleichgültig* 2 *drohend* *fff*

3 *fff* *fff*

39 *etwas breiter* *klüglich* 8 *fff* 40 *p subito*

Epilog. Doppelt so langsam. (im Zeitmass des Anfangs) *Horns.* *Schr lebhaft.*

12 *calando* 12 3 *f*

f *ff* *ff* *fff*

1 sciagu - 10 *ff*

This system shows the beginning of a piano accompaniment. It features two staves with bass clefs. The first staff has a measure with a fermata and the number '1' above it, followed by a measure with a fermata and the number '10' above it. The second staff has a measure with a fermata and the number '10' above it. The music consists of complex rhythmic patterns with triplets and sixteenth notes. A red bracket highlights the first two measures of the second staff. The dynamic marking *ff* is present.

F 1 *mf*

This system continues the piano accompaniment. It features two staves with bass clefs. The first staff has a measure with a fermata and the letter 'F' above it, followed by a measure with a fermata and the number '1' above it. The second staff has a measure with a fermata and the number '1' above it. The music consists of complex rhythmic patterns with triplets and sixteenth notes. A red bracket highlights the first two measures of the first staff. The dynamic marking *mf* is present.

G 5 è pe - riglio 5 per l'uni... *f*

This system continues the piano accompaniment. It features two staves with bass clefs. The first staff has a measure with a fermata and the letter 'G' above it, followed by a measure with a fermata and the number '5' above it. The second staff has a measure with a fermata and the number '5' above it. The music consists of complex rhythmic patterns with triplets and sixteenth notes. The dynamic marking *f* is present.

H I AND.^{no} J PIÙ ANIM.^{to}
15 24 18 1 6
verso

This system shows a section of the piano accompaniment with a change in tempo and dynamics. It features two staves with bass clefs. The first staff has a measure with a fermata and the letter 'H' above it, followed by a measure with a fermata and the number '15' above it. The second staff has a measure with a fermata and the number '15' above it. The music consists of complex rhythmic patterns with triplets and sixteenth notes. The dynamic marking *f* is present.

K PIÙ MOSSO
ei disse poscia il rio 8 2 si mu - - tò 3 5

This system shows the end of a section of the piano accompaniment. It features two staves with bass clefs. The first staff has a measure with a fermata and the letter 'K' above it, followed by a measure with a fermata and the number '8' above it. The second staff has a measure with a fermata and the number '8' above it. The music consists of complex rhythmic patterns with triplets and sixteenth notes. The dynamic marking *f* is present.

ALL.^o AGIT.^{to}

PIÙ LENTO

11 lo vidi in man di Cassio

ff

PIÙ MOSSO

1

f

11

MOLTO SOST^{to}

M

l' idra m' av - vince!

ff

rall.

N

14 ch' io levo e stendo

mf

15 eruenti

mf

O

f

allarg.

1 Si, pel

Posaune I.

231 9 232 8 233 10 234 immer schneller 235 8 236 Pos. I

8

237 Baßtuba p

238 Festes Zeitmaß, sehr schnell.

accelerando p cresc. - - - ff

239 ff

240 ff

241 fff

242 sfz

Amme Her zu mir!

243 ff

244 (mit Zungenschlag tremolo) ff

fff sfz sfz sfz

Posaune I.

Pos. I II 121 17 122 6 I. Tromp. (C)

Musical staff for measures 121-122. Measure 121 contains a whole note chord with notes Bb, D, and F. Measure 122 contains a whole note chord with notes Bb, D, and F. The staff is in bass clef with a key signature of two flats.

1 123 Pos. III-IV Sehr bewegt und schwungvoll 3 4 3

Musical staff for measures 123-124. Measure 123 contains a quarter note G, a quarter note A, and a quarter note B. Measure 124 contains a quarter note C, a quarter note D, and a quarter note E. The staff is in bass clef with a key signature of two flats. Dynamics include *f*.

3 124 10 125 festes Zeitmaß. 6

Musical staff for measures 124-125. Measure 124 contains a quarter note G, a quarter note A, and a quarter note B. Measure 125 contains a quarter note C, a quarter note D, and a quarter note E. The staff is in bass clef with a key signature of two flats. Dynamics include *mf* and *f*.

126 9 127 2 accel. 13 128 Tr. b2.

Musical staff for measures 126-128. Measure 126 contains a whole note chord with notes Bb, D, and F. Measure 127 contains a whole note chord with notes Bb, D, and F. Measure 128 contains a whole note chord with notes Bb, D, and F. The staff is in bass clef with a key signature of two flats.

4 3 2

Musical staff for measures 128-130. Measure 128 contains a quarter note G, a quarter note A, and a quarter note B. Measure 129 contains a quarter note C, a quarter note D, and a quarter note E. Measure 130 contains a quarter note F, a quarter note G, and a quarter note A. The staff is in bass clef with a key signature of two flats. Dynamics include *f*.

129 Sehr schnell (ganze Takte) 1 2 130 hervortretend

Musical staff for measures 129-130. Measure 129 contains a quarter note G, a quarter note A, and a quarter note B. Measure 130 contains a quarter note C, a quarter note D, and a quarter note E. The staff is in bass clef with a key signature of two flats. Dynamics include *fff* and *ff*.

131

Musical staff for measure 131. Measure 131 contains a whole note chord with notes Bb, D, and F. The staff is in bass clef with a key signature of two flats.

132

Musical staff for measure 132. Measure 132 contains a whole note chord with notes Bb, D, and F. The staff is in bass clef with a key signature of two flats. Dynamics include *ff*.

dim. p 2

Musical staff for measures 132-133. Measure 132 contains a quarter note G, a quarter note A, and a quarter note B. Measure 133 contains a quarter note C, a quarter note D, and a quarter note E. The staff is in bass clef with a key signature of two flats. Dynamics include *dim.* and *p*.

133 4 marcato 3 allmählich im Zeitmaß etwas beruhigen 1 f 3

Musical staff for measures 133-134. Measure 133 contains a quarter note G, a quarter note A, and a quarter note B. Measure 134 contains a quarter note C, a quarter note D, and a quarter note E. The staff is in bass clef with a key signature of two flats. Dynamics include *ff* and *f*.

134 12 Mäßig langsam. Colli 135 p

Musical staff for measures 134-135. Measure 134 contains a quarter note G, a quarter note A, and a quarter note B. Measure 135 contains a quarter note C, a quarter note D, and a quarter note E. The staff is in bass clef with a key signature of two flats. Dynamics include *p*.

♩ = 88
46 Schnell.

sf *sf* *sf*

TROMBONE I.

EINLEITUNG.
Sehr lebhaft.

AKT III.

1 3 1 1 19

♩ = 92

sf *f* *mf* *sf* *sf*

2 3

sf *sf* *sf*

Tannhäuser und der Sängerkrieg auf Wartburg.

OUVERTURE.

Tenor-Posaune I u. II (Trombone Tenor I u. II).

Andante maestoso. (♩ = 50.)

Richard Wagner.

32 *Hoboe* **A** *a2.* *f ff*

Clar.

27 **B** 18 30 *Allegro. (♩ = 80.)* *Un poco rit.* **C** 20 *Un poco ritenuto* *Un poco acc.* **D** 33 14

E *Tempo I. Molto vivace.* *Viol.* *a2.* 1 2 3 4 *ff*

31 **F** 24

5 6 7 **G** 4 55 *Un poco accel.* *Hoboe* *a2.* *Assai stretto.* *f Hff*

Più stretto. *ff* *ff*

II. KYRIE

Trombone contralto

Allegro ♩ = 104

f

6 2

12

17

22

27

32

36

40

45

50 Adagio

Symphonie Nr. 1

(C moll)

Posaune I (Alt)

Johannes Brahms, Op. 68

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

Adagio

Fag. I

Br. 2 *string. poco a poco* 4 *a tempo* Ob. I

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

24 3 4 B Più Andante 4 Pk. 12 12 Pos. II pp

38 C p dolce

52 pp cresc. mf dim. - - - pp

Allegro non troppo, ma con brio 28 D 15 Viol. I Trpt. I

111 E Trpt. I 13 F 4 Ob. I

135 30 G Ob. I Trpt. I

173 Hr. 1 3 H 21 I f Klar. I

205 13 K 24 L Ob. I 19

Robert Schumann
Symphony No. 3 in Eb Major, Op. 97

Posaune I

IV

Feierlich
Solo

8 *f* *pp* *p cresc* *f* *f* *ff*

Trb. Basso

Solo

Die Halben wie vorher die Viertel

III. IV 3 B 2 C 1

D 1 E 8