

# ORCHESTRA WELLINGTON

## Trombone excerpts

Extract 1 Mozart, *Requiem*

Extract 2 Berlioz, *Hungarian March*

Extract 3 Wagner, *Ride of the Walkyre*

Extract 4 Strauss, *Ein Heldenleben*

Extract 5 Bartok, *The Miraculous Mandarin*

Extract 6 Ravel, *Bolero*

Extract 7 Bruckner, *Symphony No. 7*

a) 11 after A. Mvt 1

b) 3<sup>rd</sup> of M. Mvt 1

c) 7 after S. Mvt 2

d) F. Mvt 4

e) V to End. Mvt 4

# 2nd Trom

①

## REQUIEM 78. Spatiale

W. A. MOZART, K. 626

Andante

(Bass)

Bass

2 Tr.

2. Solo

(f)

(p)

(mf)

(cresc.)

(p)

(Tenor)

p

f

fp

p

# Marche Hongroise. Ungarischer Marsch. Hungarian March.



Trombone II.

*Allegro marcato.*  
(♩ = 88)

6 6

1 1 3 2 2 1

2 7 4 4

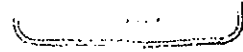
3 11 Fug. 12 13 14

4

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

Extract 2 cont.

Trombone II.



The musical score for Trombone II consists of seven staves of music. The first staff begins with a *ff* dynamic and features a melodic line with eighth and sixteenth notes. The second staff continues this melodic line. The third staff includes a handwritten instruction "a. Jura." and a circled number "5" above a measure. The fourth staff shows dynamics *p*, *f*, and *f*, with fingerings "1" and "5" indicated. The fifth staff starts with a *f* dynamic and includes fingerings "1", "2", and "3". The sixth staff features a circled number "6" and accents over several notes. The seventh staff concludes the extract with a final note and a sharp sign.

*pp*  
immer  
sempre *pp*  $\langle p$

Schnell. 1. 3.  
*Allegro.*

*ff* *ff* *ff*

1. 2.  
3 4

*ff* *ff*

III. Aufzug. 1. Szene.  
Lebhaft.  
*Vivace.*

3

*f*

*ff*

*ff*

Extract 3. cont.

*ff*  
3.4.

*ff*

Stürmisch.  
*Tempestuoso.*

*f*  
immer  
sempre *ff*  
3.4.

2. Szene.  
Sehr heftig.  
*Impetuosissimo.*

*ff*

Etwas breiter, doch nicht gedehnt  
*Poco più largo, ma non steso.*

Basso

1. 2. (Aus dem Unmutmotiv)

3.4. *p* 8 *p* 4 *p* *p*

Schnell  
*Allegro*  
zu 3

*f* *p* *cresc.*

5

# Ein Heldenleben.

2. Posaune.

Richard Strauss, Op. 40.

The image shows a page of a musical score for the 2nd Trombone part of Richard Strauss's 'Ein Heldenleben', Op. 40. The score is written on ten staves, with measures 60 through 75. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The music is marked with various dynamics, including *ff* (fortissimo), *f* (forte), *cresc.* (crescendo), *dim.* (diminuendo), and *p* (piano). A large, bold, handwritten scribble in black ink covers the lower portion of the score, obscuring measures 69 through 75. The scribble starts at measure 69 and extends across all staves, ending at measure 75. The notation includes various rhythmic values, accidentals, and phrasing slurs. The page number '5' is circled in the top left corner.

18. Bela Bartok: The Miraculous Mandarin (reh.#71)

(6)

71 *sempre vivace* ( $\text{♩} = 132$ )

*f*

72 *gliss.* *gliss.* *gliss.* *gliss.*

73 *gliss.* *gliss.* *gliss.* *gliss.*

74 *poco allarg.* *a tempo* *ff*

19. Maurice Ravel: Bolero (reh.#10)

1<sup>o</sup> Solo ( $\text{♩} = 80$ )

*mf sostenuto*



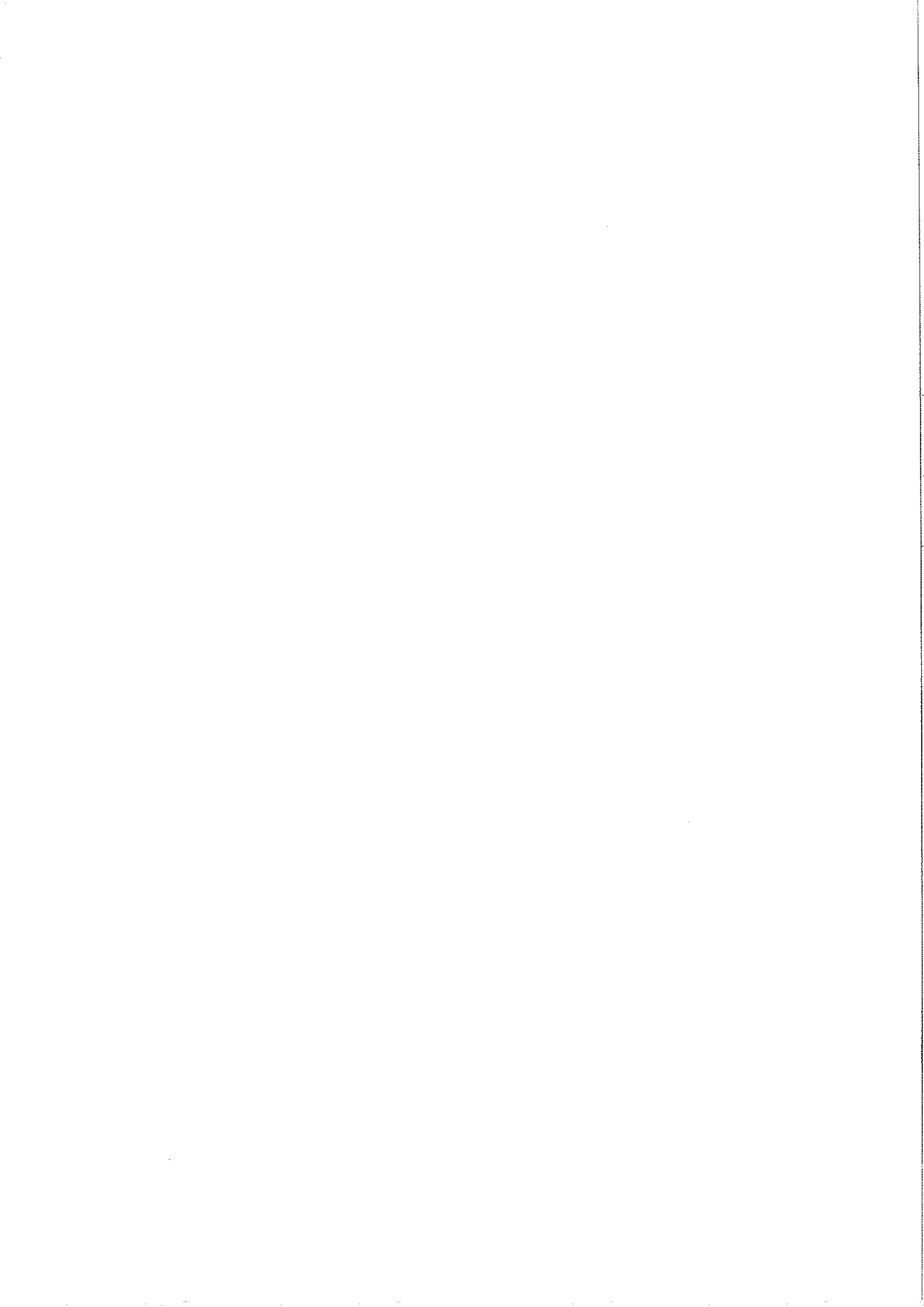
BOLERO

10

1<sup>o</sup> Solo

*mf sostenuto*

11



# Symphonie Nr. 7

## Posaune I

Anton Bruckner  
(1824 - 1896)

**Allegro moderato**  
24 Viol. I *mf* *f cresc.* *ff*

**Solo**  
41 Viol. I *pp*

**Ruhig**  
75 Fl. II (Viol. I) *f* *p poco a*

**etwas belebend**  
115 *poco cresc.* *ff* *rit.*

**Ruhig**  
122 Fl. II *a tempo* *f cresc. sempre*

**Ruhig**  
148 Klar. I *pp* *pp*

**ritard. a tempo**  
177 Klar. I *pp* *pp*

**Belebend**  
199 Trpt. I *f* *Tempo I*

**Ruhig**  
236 (Fl.) 14 (K.-B.) *ff*

**Voll. K.-B.**  
247 (Klar. II) *f*

**etwas gedehnt**  
341 *dim.* 3

**7A** (Handwritten)

**7B** (Handwritten)

AT

AT

AT

AT

AT

AT

Posaune I

354 *a tempo* *pp poco a poco cresc.* *breiter* *f* *dim.* *ruhig* *f* Viol. I

378 *f* *Holzbl.* *f marc. sempre*

395 *f* *Sehr feierlich* *18* *Viol. II* *Sehr ruhig nach und* *pp*

427 *nach etwas schneller* *p poco a poco cresc.* *marc.* *cresc. sempre cresc.*

432 *f*

II Adagio

*Sehr feierlich und langsam* *Viol. I* *p dim.* *4* *A* *10* *Viol. II* *p cresc.*

24 *f* *1* *C* *6* *D* *Moderato* *8* *F* *20* *sehr ruhig*

77 *G* *Tempo I* *Viol. I* *p dim.* *H* *8* *I* *8* *K* *4* *L* *10* *(Fl.)*

115 *M* *3* *N* *mf* *f* *cresc.* *f*

127 *O* *ritard.* *1* *P* *Moderato* *7* *Q* *8* *R* *1* *poco rit.* *3*

153 *immer ruhiger* *rit.* *S* *Tempo I* *Sehr langsam* *(Tuben)* *3* *Viol. II* *p dim.*

165 *T* *3* *U* *p* *cresc.* *mf* *cresc.* *f* *V* *cresc.*

176 *f* *W* *3* *X* *8* *Y* *14* *Z* *13*

5

7

7

7D

Posaune I



83 **F** *schwer*  
*ff marc. sempre* *marc.*

101 **G** *Breiter*  
*ff marc. sempre*

109 **H** *Tempo I **I** **K** *Ruhig* **L**  
*ff marc.* *marc.* 16 3*

151 *ruhig* **M** *a tempo* *ruhig bewegt* *ritard.* *a tempo* **O** *streng im Zeitmaß*  
 4 4 4 (Str.) 6 2 4 Viol. I

189 **P** *schwer*  
*ff marc.* *marc.*

197 **Q** *Breit und wuchtig*  
*ff*

205 **R** *Immer breiter*  
*ff*

213 **S** *Tempo I* 18 **U** *Tempo I*  
 16 Klar. I *ritard.* *ff marc.* *dim.* **V** *Breit* *tempo* *ff marc. sempre*

259

266

275 **W** *Tempo I* *riten.* *ff marc.* *dim.* 6 *a tempo* *ritard.* *ff* 6 *a tempo* **X** **Y** 5  
 Fl. Ob. II  
 Klar. I Viol. I

305 *ff marc. sempre* *cresc.* *ff* *Sehr breit*

315 **Z** *Tempo I, anfangs noch sehr ruhig*  
 8 Tube I *ff*

331 *ff*

7E



FD

7

7

7

7

7