

145 150 1 1

dim. p pp p

155 1 1 160 1 1

p cresc. mf p

165 1 1 6 4 Viol. I. poco a poco ritard. Andante in tempo 180

pp pp pp pp

Dal 5 sin al 6 e poi la Coda

CODA-Molto vivace $\text{♩} = 80$

190 195 6

9 *f marcato*

poco rit. in tempo 205 2 Viol. I.

210 215

p fp ff

220 225 4

3 sub

IV

Allegro, ma non troppo $\text{♩} = 116$

ff ffz

10 15 7 8

Un poco meno mosso $\text{♩} = 108$

8 B 8 4 Viol. I. 55 C Un poco più

f fz ff

60 mosso $\text{♩} = 116$ 65

70 75 D $\text{♩} = 126$ 4 1. 2. 1

sp pp pp

TROMBA I (C, E, ES)

1 *in C.* 2 3 4 5 1 2

p

3 4 5 6 *6 muta in E 9*

cresc. *ff* *D.C. Scherzo e poi la Coda*

CODA 22 7 2 *Cor. I-II.* *in E*

3 4 5 6 *ffp*

ff *mf* *dim.* 7 *G.P.*

fp *pp* *ff*

IV.

Allegro con fuoco 7 *in E*

f *ff*

3 *ff*

8 1 *ff*

2 1 4

f



832

VZORA!

M. Musorgskij - Ravel.

Tromba I. in C.

Obřadky z výstavy.

Promenáda.

Allgro giusto nel modo russo, senza allegrezza, ma poco sostenuto

Solo

The musical score consists of ten staves of music. The first staff begins with a dynamic marking of *f* and a *Solo* instruction. The notation includes various rhythmic values, slurs, and articulation marks. Fingering numbers (1, 2, 3, 4, 5) are placed above specific notes. A large bracket spans across the middle staves, indicating a specific section or measure range. The score concludes with a final cadence on the tenth staff.

Handwritten musical score for guitar, consisting of 11 staves. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked $\text{♩} = 70$. The dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). The piece features a "Solo" section starting at measure 58. The notation includes various rhythmic patterns, including triplets and sixteenth notes, and is heavily marked with accents (>) and slurs. Measure numbers 58, 59, and 60 are clearly visible. The score concludes with a double bar line and a final *ff* marking.

① ② ③ ④

① ②

61 ③ ④ ⑤ ⑥

⑦ ①

② ③ ④ ⑤

ercic.

① ② ③

ff *f*

7. *Triu u Simoges.*

Allegro vivo sempre scherzando

63 64 65 66 67 68

mf *p* *mf*

p *mf*

f *mf*

3

Koncert fortepianowy G - dur

V202!

Tr. C

Allegramente (cz.I)

MAURICE RAVEL

2 solo

31 p

34 f

35 8 36 f

ff

Presto (cz.II)

7 2

10 f

17 p con sord.

19 f senza sord.

Eine Alpensinfonie

Richard Strauss
op. 64

Schnell
I II. Trp. in B
III. IV. Trp. in C

Auf dem Gletscher
Hörst du sehr liebliches
Zeitmal!

ff *f* *(un poco marcato)* *mf*

sp *sp*

70 *ff* *sp* *sp* *sp* *sp* *dim.* *p* 71

72 I. Solo in B *pp*

91 *mf* *Vcllo: 1. in C*

92

93

Trompete I in B und F

Symphonie Nr. 5

No 28

PETERS LITOLFF
AUFFÜHRUNGS-
MATERIAL EIGENTUM
DES VERLAGES
FRANKFURT

I. Abteilung

1. Trauermarsch.

Gustav Mahler

In gemessenem Schritt. Streng. Wie ein Kondukt

in B
Musical staff 1: Treble clef, 3/4 time signature. Measures 1-6. Dynamics: p, sf, sf, sf, sf, sf. Markings: *molto*, *Triole: flüchtig*.

Musical staff 2: Treble clef. Measures 7-12. Dynamics: f, f, sf, sf, sf. Markings: *tempo*, *Triole: flüchtig*.

Musical staff 3: Treble clef. Measures 13-18. Dynamics: ff, ff, sempre ff.

Musical staff 4: Treble clef. Measures 19-28. Dynamics: ff, f, ff, p. Markings: **1**, *Pesante*, **10**.

Musical staff 5: Treble clef. Measures 35-55. Dynamics: ff. Markings: **2**, *Etwas gehaltener*, **11**, *Vi. I, Va.*, **3**, *Hr., Pos.*, *tr.*

Musical staff 6: Treble clef. Measures 60-66. Dynamics: p, mf, sf, p, sf, sf cresc. Markings: **3**, *Wie zu Anfang*, *Triole: flüchtig*.

Musical staff 7: Treble clef. Measures 67-72. Dynamics: ff, sf, ff. Markings: *Nicht schleppen*, *Triole: flüchtig*, *Schalltr. auf!*.

Musical staff 8: Treble clef. Measures 73-78. Dynamics: sf, ff, f, sf, sf, sf. Markings: *tr.*, *hms. veloce*.

Musical staff 9: Treble clef. Measures 79-84. Dynamics: ff, ff, ff, p. Markings: **4**, *time...*.

* Die Auftakt-Triolen dieses Themas müssen stets etwas flüchtig (quasi accel.) nach Art der Militärparaden vorgetragen werden.

mexistlove.sk

10

Trompete I

166 I. Hr. (F)

1 2 3 4

4 7

Tempo I
keck!

sf

176

sf *p* *f* *p* *sf* *pp*

183

sf *p*

12

(ears...)

8

201 Str.

1 2 2 2

17

VI. I

ff *ff*

227

Allmählich ruhiger

Langsamer

2.-5. Hr. (F)

2. Tromp.

p 12 1 2 3 4 2

247

in F
molto portamento

Wieder allmählich belebend

1 9 1

in B

mf *p*

255

Drängend

5 3

Fag., Btb., Vc., Kb.

1 2 3 4

269

10

Etwas zurückhaltend

rit. ---

Tempo (poco sostenuto)

11

Molto moderato

Str. pizz.

5 4

26 29

ff *p*

337

Fließender, aber immer gemäßigt

9 12 6 1 2 3 4

I. Klar.

Fag.

I. Klar.

364 1. Ob. *espress.* 7 Pos., Btb. 1. Hr. (F)

383 **13** Nicht eilen *espress.* 4

394 19 rit. a tempo 14 7 molto rit. 2

a tempo molto moderato allmählich bewegter, ins Tempo I übergehend 1. Hr. (F) in F

15 Tempo I 12 1.2. Pos. Nicht schleppen 1 2 ff

465 4 5 6 7 3 in B ff

473 **16** 2 f sf

480 Heftig drängend **17** [Tempo I] 26 2 4 ff

18 Glockensp. 516 5 19 14 p < f

SYMPHONIE

1

I.

Tromba I in B.

D. SZOSTAKOWICZ. Op. 10.

Allegretto.

SOLO
con sord.

p

dim.

2 Corno I *p* *pp* **SOLO** senza sord.

3 **4** Stringendo. Clar. *p* *pp* **5** Più mosso Tr-ba I *p* cresc.

6 *Allegretto.* **7**

8 *Allegro non troppo.* Clar. *p* cresc. *mf* **9** Tr-ba I

10 Tromba F *mp* *mf* **11** Tr-ba II B

Tr-ba I SOLO *mf* *p* cresc.

12 Cora 3 **13** **14** *rit. a tempo* **15**

16 Clar. I *mf* *espr.* **17** **18** **19** **20**

Tromba I in B.

Clarn. 4 [15] *L'istesso tempo* Fag. 4 [16] 2 [17] *Accelerando* [18] *Piano* 6

Oboe. *p* (1) *cresc.* *f* [19] 1

[20] 2 4 [21] *Solo* *fff*

[22] *Molto rit.* *Meno mosso* 3 6 [23] 3 [24] 8 *a tempo* 2

III.

Lento. Oboe 15 [1] 5 [2] Corni I. II. III *p* (1) (2) *cresc.* (3)

Tr. *Solo* *mf* [3] 3 [4] 4 [5] Corno *mf* (1)

Tr. *Solo* *mf* *accelerando* [6] *Più mosso.* 1 3

Tromba I in. B.

3 **7** 3 **8** *Largo.* **9** Ob. **10** Corno I
senza sord.

mp *Tr-be* **11** **12** Solo *Tr-be*
f espress.

13

14 **15** *f* Clar. **16** **17** Corno a 2
mp espr.

18 *mf* *Tr.* **19** *Più mosso.* *f* *Tr-ba*

20 Solo *Tr. I*
con sord. pp

21 **22** *Attacca*

IV.

All^o molto. **1** **1** *Lento.* **2** **3** **4** **5**

5 *Violini div.* *pp* **6** *Allegro molto*
Tr-be I. II. III. *Con sord.* *Clar. I.* *ff*

III

Tromba I (A, B)

Andantino quasi allegretto Pochissimo più mosso

in B 24 A 24 B 14 C 6 D 10 E 8 F 16 Timp. p sf

Tr-ba 3 3 p ma marcato assai

H 3 3 7 Solo ff p

Come prima Lento Tempo I Allarg. assai

3 K 6 Recit. 3 L Ob. 9 M Tr-ba

V-no Cad. 1 2 3 f rit. molto poco rit. a tempo

Pochissimo più animato 5 N 7 0 10 8 P 4 2 2 4

mf dim. pp morendo muta in A

IV

Allegro molto Lento Recit. Allegro molto e frenetico 6

in A 4 G. P. G. P. ff Lento Recit. rit. Vivo 24

pp cresc. G. P. V-no solo Cad.

A 16 B 11 V-ni III Tr-ba in A

come 12 13 14 15

D 2

3 sf sf sf

1 3 F 3 16

sf sf

Tromba I (A, B)

Fl. Ob.

G 16 H 16 I 16 K

Viol. Ob. Cl. 1 2 3 4

Tr-ba 2

dim. f

dim. f

dim. f

M 13 4 17

sf f cresc. sf p

12 0 16 P

Ob. f ff f ff mf

ff mf ff mf ff mf

1 1

ff ff ff f

R 11 8 4

5 11 sf sf sf sf sf

1 3

T Solo 1 2 3 4 5 6 7

mf 8 dim. 9 10 11 pp

16 V 28

Detailed description: This is a page of a musical score for Tromba I, parts A and B. The score is written on ten staves. The first staff is for Trombone (Tr-ba), with a dynamic of *f* and a fermata. The second staff is for Violin (Viol.) and Oboe (Ob.), with dynamics *dim.* and *f*. The third staff is for Clarinet (Cl.), with dynamics *dim.* and *f*. The fourth staff is for Flute (Fl.) and Oboe (Ob.), with dynamics *sf*, *f*, *cresc.*, *sf*, and *p*. The fifth staff is for Oboe (Ob.), with dynamics *f*, *ff*, *f*, *ff*, and *mf*. The sixth staff is for Trombone (Tr-ba), with dynamics *ff*, *mf*, *ff*, and *mf*. The seventh staff is for Trombone (Tr-ba), with dynamics *ff*, *ff*, *ff*, and *f*. The eighth staff is for Trombone (Tr-ba), with dynamics *f* and *sf*. The ninth staff is for Trombone (Tr-ba) Solo, with dynamics *mf*, *dim.*, and *pp*. The tenth staff is for Trombone (Tr-ba), with dynamics *mf* and *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

SLOVANSKÉ TANCE *VZOR!*

SLAWISCHE TÄNZE · SLAVONIC DANCES

DANSES SLAVES

TROMBA I.

I (9)

ANTONÍN DVOŘÁK, op. 72
(1841—1904)

in E
Molto vivace

4

f *pp*

cresc. *fz* *ff*

p *f*

A *pp*

B *f* *ff*

C *fz* *ff*

p *f*

D *dim.* *p*

15 *poco ritard.*

E FL. *7* **F** Cor. III. *12* **6**

1 2 13 14

TROMBA I.

molto rit. *Gin tempo* **7**

p *p*

H

molto ac- *ce* *le* *cresc.*

mf *cresc.* *f* *cresc.*

ran- *do* **I** **I** *Molto vivace*

ff *f*

4

pp

pp

I **K**

cresc. *fz* *ff*

p

fz *fz*

L

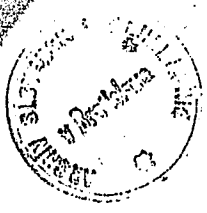
ff *ff*

3 **1** **3** **2** **3** **4** **5**

ff

1

2 (10)
tacet *for F*



РОМЕО И ДЖУЛЬЕТТА

Третья сюита

360

СЕРГЕЙ ПРОКОФЬЕВ

1. Ромео у фонпана

Tacet

Tromba I (B)

2. Упренный танец

6 Allegro **8** **7** 1 **3** **8** 6

mf *f* poco meno mosso **10** 8

Tempo I *mf* **11** 1 *f* **4** *f*

12 8 **13** *f*

5 *f*

14 3 *f* **3**

15 *f* **3** *ff*

3. Джульетта

Tacet

4. Кормилица

Andante assai. Scherzando

28 3 con sord. **29** 8 **30** 11 **31** 1 *p* *senza sord.* *cresc.* *f* *p* *senza sord.* **7**

p *senza sord.* *cresc.* *f* *p* *senza sord.*

2. Сцена

Cornetto a pistone (B)

Allegretto

23 12 24 13 25 12 26 22

27 10 Poco più animato 28 4 Poco più sostenuto pochissimo calando 3 3

Fag. *ff*

3. Мадригал

Tacet

4. Менуэт

36 Assai moderato

f *p*

37 3 *mp*

38 2 *f* 6 *poco rit. solo* *p dolee*

39 *ten.* a tempo *appena rit.*

p

Cornetto a pistone (B)

40 a tempo 6 solo mp f 41 3

42 pp 43 3 pp sf < sf

44 f con effetto

45 8 46 8 pp

5. Маски

47 Andante marziale 13 48 6 V-ni I

49 solo p 50 6 10

6. Ромео и Джульетта

51 Larghetto 12 un poco rit. 4 a tempo 2 52 11 pochiss. rit. 1

a tempo 53 1 1 2 1 2

poco rit. 2 a tempo 3 poco calando 2 poco 54 11 55 11

Andante

V. Ромео у Джульетты перед разлукой
 Cornetto a pistone in B

Andante
 allargando Adagio

Lento

39 4 1 2 40 8 41 5 42 7 43 6

Poco più animato rit. Adagio

44 8 45 3 5 46 7 47 4 3 48

Corn. Pos. rit. 2

Corn. mf espr. f

49 8 50 2 1 1 4 51 3 4 rit. assai

8-VII

X 3 VI. Танец антильских девушек 8-V

TACET

5 VII. Ромео у могилы Джульетты

Adagio funebre

57 14 58 2

2 59 6 5 60 1 61 11 62 8

63 9 64

Corn. mp ten. ten.

Clar. Tuba

Viol. ff

65 Poco più mosso 2 Solo p ff

dim. poco rit Adagio

1 66 5 4 1 67 4 1 6

30477 4

1st Trumpet I. STRAVINSKIY -
Second Part PETROUSKA



93 Impetuoso $\text{♩} = 100$
con sord. p
(in Bb) p

94 3

95 Doppio valore, $\text{♩} = 50$
 pno 5 3

96

97 *Solo espress.*
con sord. p

98 Più mosso, $\text{♩} = 76$

99 7

100 *fff* con sord.

101 2

102 Andantino, $\text{♩} = 80$
fff pp flute 4

103 6

104 2

105 2

106 *mf* 1st Fl.

107 *mf* 3 *Meno mosso*, $\text{♩} = 72$

108 Allegro $\text{♩} = 100$
Solo senza sord.
3rd Trpt. *mf* leggiero

109 2 1 1

110 con sord. *mf* *sf* *mf* *sf* *mf* *sf*

111

112 *slow* mf *sf* mf *sf*

113 Vivo riten. stringendo , $\text{♩} = 100$ Lento $\text{♩} = 50$ Vivo Lento

114 Vivo 1st Cl. f

115 5

116 (con sord.) *fff* *sim.* 3

117 f fff

118 *f* senza sord.

119 $\text{♩} = 126$ 4

in

1st Trumpet Third Part

120 *L'istesso tempo*, $\text{♩} = 126$ 1 3 121 2 2 122 1 1 2 4 123 *Sostenuto*, $\text{♩} = 98$

124 1 1 1 1 125 5 126 5 127 *Doppio movimento*, $\text{♩} = 126$ 128 *Trombs.*

129 *Trombs.* 1 1 *sf* 130 *Con furore*, $\text{♩} = 138$ *ff*

131 2 132 *Sostenuto*, $\text{♩} = 98$ *sf* *sempre sf*

133 3 *con sord.* *p marc.* *marc. p* *senza sord. mf* 134 *Allegro*, $\text{♩} = 118$ *Solo* *mf*

135 *p* *mf*

136 *p*

137 *p*

138 *p* 139 *L'istesso tempo* *Poco meno mosso* *poco rall.*

VALSE

140 *Lento cantabile*, $\text{♩} = 72$ *Solo* *mf ben cantabile* 141 1

142 *G.P.*