

Trombone I (Alto)

MESSIAH

Complete Mozart trombone parts using same numbering as Barenreiter 1961 edition
(bracketed numbers use the more common numbering from the Schirmer edition)

PART 1

G. F. Handel/arr. W.A.Mozart

1. Overtura [S1]

compiled and edited by
Mark J. La Fratta

Grave

f-p

8

1. 2.

p

tacet to end of Overtura

TACET: 2. Recit: Comfort Ye/Tröstet Zion [S2]

Aria: Ev'ry Valley/Alle Tale [S3]

3. And the Glory of the Lord/Denn die Herrlichkeit Gottes [S4]

Allegro

f Violin I

11

mf

27

37

4 6

55

65

2

Note: These trombone parts include the several numbers for which Mozart wrote out trombone parts and also include parts as Mozart directed that double the alto, tenor and bass voices respectively in all tutti choruses. If the parts are printed two sided on 11x17 paper the page turns are either at the end of a chorus or have sufficient rests for page turns.

38. Worthy is the Lamb/Amen/Würdig ist das Lamm/Amen [S53]

Largo

Andante

f

Largo

Andante

Allegro 8

f

ff

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PART I

1. Overtura [S1]

Grave

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f - p

8

1. 2.

p

tacet to end of Overture

TACET: 2. Recit: Comfort Ye/Tröstet Zion [S2]

TACET: Aria: Ev'ry Valley/Alle Tale [S3]

3. And the Glory of the Lord/Denn die Herrlichkeit Gottes [S4]

Allegro

Violin I

mf

15

28

47

59

71

84

99

f

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Messiah
Trombone II (Tenore)

Amen

Allegro Moderato

5

f

12

19

10

ff

35

2

f

43

49

56

63

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PART I

1. Overtura [S1]

Grave

8

f

1. 2.

p

tacet to end of Overtura

TACET: 2. Recit: Comfort Ye/Tröstet Zion [S2]

Aria: Ev'ry Valley/Alle Tale [S3]

3. And the Glory of the Lord/Denn die Herrlichkeit Gottes [S4]

Allegro

Violin I

11

3

mf

23

7

39

12

61

4

2

76

6

f

90

2

Note: These trombone parts include the several numbers for which Mozart wrote out trombone parts and also include parts as Mozart directed that double the alto, tenor and bass voices respectively in all tutti choruses. If the parts are printed two sided on 11x17 paper the page turns are either at the end of a chorus or have rests for the page turns.

51

ff

57

f

62

66

attacca

Amen

Allegro Moderato

Allegro Moderato

The first system of the musical score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of 14 measures. The melody begins with a quarter note G2, followed by an eighth note F#2, and then a series of eighth and sixteenth notes ascending to A3. The piece concludes with a quarter rest followed by a quarter note G#2.

8

The second system of the musical score continues the melody from the first system. It begins with a quarter rest, followed by quarter notes G2, A2, and B2. The melody then moves to G2, A2, and B2 in the next measure, followed by a quarter rest. The system ends with a quarter note G2, a quarter note A2, and a quarter note B2.

15

The third system of the musical score begins with a quarter note G2, followed by a quarter note A2, and then a series of eighth and sixteenth notes ascending to A3. The melody then moves to G2, A2, and B2 in the next measure, followed by a quarter rest. The system ends with a quarter note G2, a quarter note A2, and a quarter note B2.