

Trombone 3

The Sorcerer's Apprentice

(after a Ballade by Goethe)

Paul Dukas

Assez lent 1 **Vif** 2 **1^{er} mouv^t** 3

23 **Vif** 4 5 6 **Vif** 7 8 9 10

141 11 12 13 14 15 16 17 18 19

228 20 **Poco animato** 21 **Più animato** 22 **Au mouv^t** 23 24 25 **Poco string.**

294 **A tempo** 26 27 **String.** 28 **A tempo** 29 30 31

432 32 **Tpt. I**

444 33

456 *p*

465 34 35 *cresc.* *f*

475 36 **Serrez un peu le Mouvt** *f*

The first system of the musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It consists of 11 measures. The first measure contains a quarter note G2, a quarter rest, and a quarter note F2, with a forte (*f*) dynamic and a 'sec.' (second ending) marking. The second measure is a whole rest, with a measure rest symbol (two horizontal lines) and the number '2' above it, and a rehearsal mark [499-500] below. The third measure is identical to the second, with a rehearsal mark [502-503] below. The fourth measure contains a dotted half note G2, with a piano (*fp*) dynamic. The fifth measure contains a dotted half note F2, with a 'molto cresc.' (much crescendo) marking. The sixth measure contains a dotted half note E2, with a 'molto cresc.' marking. The seventh measure contains a dotted half note D2, with a 'molto cresc.' marking. The eighth measure contains a dotted half note C2, with a 'molto cresc.' marking. The ninth measure contains a quarter note B1, a quarter rest, and a quarter note A1, with a fortissimo (*sf*) dynamic and a 'sec.' marking. The tenth measure contains a quarter note G1, a quarter rest, and a quarter note F1, with a fortissimo (*f*) dynamic. The eleventh measure contains a quarter note E1, a quarter rest, and a quarter note D1, with a fortissimo (*f*) dynamic.

511 38 Plus animé

[511-512] *[514-515]* *[517-518]* *sec.* *[523-545]*

546 Picc. 39 *p* *cresc.* *f*

558 *Picc.* 40

[558-569] *p* *cresc.* - - - - -

581 **Toujours plus animé**

f [582–584] *p* *f* [588–590] *p* *f* [594–599]

600 41 *ff* **Très vif** *sec.* [607–608] *ff* [610–617]

618 **Retenu** *Silence* **42** Plus retenu C. Bsn. **43** A tempo **44** **45**

[618-625] [626-627] [630-650] [651-674] [675-698] [699-722]

723 46 Hns. 47

[723-730] *f* sec. [736-737] *sf* [739-740] *sf* [742-743]

744 **En animant un peu**

sf [745-746] *sf* [748-749] *sf* [751-752] *sf* [754-755] *sf* [757-758]

759 48 Toujours plus animé 49 Hns.

sf [760-761] [763-764] *f* [766-773] [774-775]

778

f sec. [787-788]

789 **A tempo**

ff

798

50

808

819

51

52 **Sans presser**

[826-827]

831

52 **Sans presser**

[838-842] *f*

846

[847-848] [850-854] *f* [859-860] [862-866]

867 **53** **En serrant**

Vn. I Tbn I&II [871-875] *f* [877-878] *p* **Plus animé**

1 2 3 4

883 **54**

cresc. *f* [893-896]

897 **En animant toujours**

ff [903-908] [909-918] **55**

919 **Assez lent (Mouv^t de l'introduction)**

Vn. I *ff* *très soutenu*

926 **56** **En retenant un peu** **Vif**

sec. [929-934] [935-937] *ff*