

VIOLINO

BRANI SOLISTICI

Primo e secondo movimento da uno dei seguenti concerti

W. A. Mozart, Concerto K216 in Sol Magg.

W. A. Mozart, Concerto K218 in Re Magg.

W. A. Mozart, Concerto K219 in La Magg.

PASSI D'ORCHESTRA ANNO 2026/2027

Estratti da:

F. Mendelssohn

W. A. Mozart

R. Schumann

R. Strauss

G. Verdi

G. Verdi

G. Verdi

S. Prokofiev

P. I. Tchaikovsky

Sinfonia n. 4 *Italiana* I, IV movimento

Sinfonia 39 IV movimento

Sinfonia n. 2 Scherzo

Don Juan

Traviata Preludio n°1 Vo I

Forza del Destino Sinfonia

I Vespri Siciliani Sinfonia

Sinfonia Classica I, II, IV movimento

Schiaccianoci Ouverture

Violine I



n
arco

[illegible]

Violine I

3

89 *fpp* *stacc.*

96 *sempre pp e stacc.*
sempre stacc.

103

110 *p* *p* *2*

126 *cresc.*

133 *mf* *cresc* *f* *p*

143 *f* *p*

154 *pp* *cresc.* *f*

167 *ff*

175

183 *f* *p*

202 *cresc.* *f*

210 *fp* *5*

Violine I

222 *p*

228

235

244 *sempre pp*

253 *cresc.*

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

269 *f*

276

283 *ff*

291 *ff*

298

307

This musical score for Violine I spans measures 222 to 307. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score begins with a piano (*p*) dynamic at measure 222. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large orange bracket highlights measures 244 through 253, which are marked *sempre pp*. The dynamics progress from *pp* to *mf* at measure 261, then to *f* at measure 269, and finally to *ff* at measure 283. Crescendo markings (*cresc.*) are used to indicate the increasing volume between measures 253 and 261, and between 261 and 269. The score concludes at measure 307.

SALTARELLO
Presto

5 *f* *ff* *f*

9 *dim.* *p* *dim.* *pp*

13 *fp* *cresc.*

23 *ff*

31 *ff*

36 *ff*

40 *ff*

44 *f*

50 *ff* *p*

54 *f*

Mozart KV543
Sinfonia n. 39

8

Violino I

FINALE

Allegro

IV

p

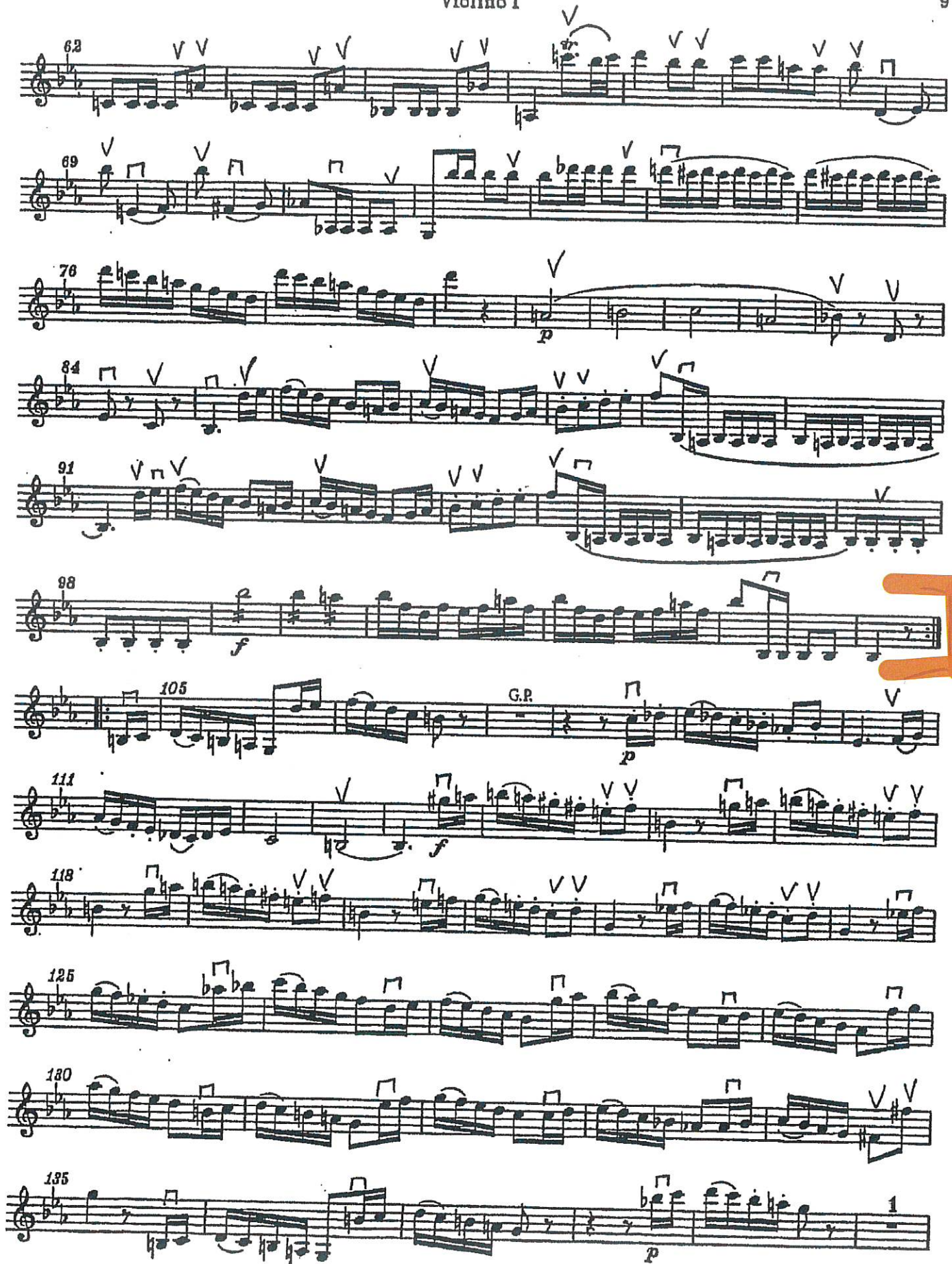
f

p

6 11 16 21 28 31 38 41 47 54

Violino I

9



Violino I musical score, page 9. The score is written for Violino I and consists of 13 staves of music. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The measures are numbered 62, 69, 76, 84, 91, 98, 105, 111, 118, 125, 130, and 135. The score ends with a double bar line and a first ending bracket.

Measures 62-68: Violino I part, measures 62-68. Measures 62-68 are marked with *V* (Violino I) and *p* (piano). Measures 62-68 are marked with *V* (Violino I) and *p* (piano).

Measures 69-75: Violino I part, measures 69-75. Measures 69-75 are marked with *V* (Violino I) and *p* (piano). Measures 69-75 are marked with *V* (Violino I) and *p* (piano).

Measures 76-83: Violino I part, measures 76-83. Measures 76-83 are marked with *V* (Violino I) and *p* (piano). Measures 76-83 are marked with *V* (Violino I) and *p* (piano).

Measures 84-90: Violino I part, measures 84-90. Measures 84-90 are marked with *V* (Violino I) and *p* (piano). Measures 84-90 are marked with *V* (Violino I) and *p* (piano).

Measures 91-97: Violino I part, measures 91-97. Measures 91-97 are marked with *V* (Violino I) and *p* (piano). Measures 91-97 are marked with *V* (Violino I) and *p* (piano).

Measures 98-104: Violino I part, measures 98-104. Measures 98-104 are marked with *V* (Violino I) and *p* (piano). Measures 98-104 are marked with *V* (Violino I) and *p* (piano).

Measures 105-110: Violino I part, measures 105-110. Measures 105-110 are marked with *V* (Violino I) and *p* (piano). Measures 105-110 are marked with *V* (Violino I) and *p* (piano).

Measures 111-117: Violino I part, measures 111-117. Measures 111-117 are marked with *V* (Violino I) and *p* (piano). Measures 111-117 are marked with *V* (Violino I) and *p* (piano).

Measures 118-124: Violino I part, measures 118-124. Measures 118-124 are marked with *V* (Violino I) and *p* (piano). Measures 118-124 are marked with *V* (Violino I) and *p* (piano).

Measures 125-129: Violino I part, measures 125-129. Measures 125-129 are marked with *V* (Violino I) and *p* (piano). Measures 125-129 are marked with *V* (Violino I) and *p* (piano).

Measures 130-134: Violino I part, measures 130-134. Measures 130-134 are marked with *V* (Violino I) and *p* (piano). Measures 130-134 are marked with *V* (Violino I) and *p* (piano).

Measures 135-139: Violino I part, measures 135-139. Measures 135-139 are marked with *V* (Violino I) and *p* (piano). Measures 135-139 are marked with *V* (Violino I) and *p* (piano).

Scherzo

Allegro vivace (♩ = 144)

mf

5

cresc.

10

f

mf

p

14

(p)

19

poco ritard. a tempo

(p)

25

cresc.

f

p

30

cresc.

K

35

f

40

44

p

49

(p)

(p)

54 poco ritard. a tempo

54 *p* *cresc.* *f* *p* *cresc.*

60 *cresc.* *f* *p* *cresc.*

65 *f*

70 *sf*

75 *p* *cresc.*

82 *f*

88 *ff*

94 *sfz* *p* *1* *3* *3* *p*

102 *p*

111 *sf* *p* *1.* *2.*

118 *rit.* *a tempo* *p* *2* *3*

Trio I

Violino I

DON JUAN

Richard Strauss, 1864 – 1949

Op. 20

Allegro molto con brio

ff *mf* *ff* *pp* *tranquillo* *p flebile* *molto vivo* *p* *cres.* *ff*

LA TRAVIATA

VIOLINO I.^o

G. VERDI

PRELUDIO

N^o 1.

ADAGIO

SOLI
DIVISI

ppp

TUTTI

allarg. e dim.

non espress.

p

pp

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Boca Raton, Florida

21334

This page of musical notation is a complex score for a piano piece, likely a technical exercise or a short study. It consists of ten staves of music, arranged in five pairs. The key signature is D major (two sharps: F# and C#), and the time signature is 2/4. The notation is highly detailed, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as rests. Trills are indicated by 'tr' and are a prominent feature throughout the piece. Fingerings are meticulously notated with numbers 1 through 5. Dynamic markings include 'f' (forte) and 'p' (piano). The score is divided into sections by repeat signs and includes a section marked with a circled '3'. The overall style is that of a classical piano manuscript, with a focus on technical precision and musical expression.

Handwritten musical score for piano, featuring four systems of staves. The music is written in treble and bass clefs, with a key signature of two sharps (F# and C#). The score includes various musical notations, including trills (tr), fingerings (1, 2, 3, 4), and dynamic markings (f, p, allarg., dim., morendo). The first system shows a complex melodic line with trills and a forte (f) dynamic. The second system continues the melodic development with trills and a piano (p) dynamic. The third system features a more rhythmic passage with trills and a piano (p) dynamic. The fourth system concludes the piece with a melodic line and a piano (p) dynamic, marked with "allarg.", "dim.", and "morendo".

4 2 1. tr tr 1. tr tr tr tr tr tr tr tr

f p 1

1 3 4 3 3 2 2 1 1

n v v n v

v n v 2X n v 2 1 2 1

allarg. dim. morendo

GIUSEPPE VERDI
LA FORZA DEL DESTINO

VIOLINO I.

1. PRELUDIO O SINFONIA

Allegro 3 VUOTA 3 VUOTA 9 *Allegro agitato e presto* *pp*

11

17

23

29

35

41

cresc.

f

43 *I. Tempo* 2 VUOTA 3 VUOTA

A 2202

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VIOLIN I

6 **N**

ppp *leggerissime e tutte staccate*

209 *pp*

212 *pp*

215

218 *pp* *cresc.*

221 *f*

224 *ff*

228 *ff*

232 *P* *pp*

234

I VESPRI SICILIANI

G. VERDI

VIOLIN I

² Allegro agitato

Handwritten musical score for Violin I of "I Vespri Siciliani" by Giuseppe Verdi. The score is written on ten staves in G major (one sharp). It begins with a "2" indicating a second ending and "Allegro agitato". A large orange bracket is drawn over the first two staves. The notation includes various musical symbols such as slurs, accents, and dynamic markings like "ff" and "f". The piece is characterized by rapid sixteenth-note passages and complex rhythmic patterns.

VIOLIN I

8

The image shows a page of a musical score for Violin I. The score consists of eight staves. The first staff contains a melodic line with many slurs and accents, ending with a 'C' time signature change and a 'pp' dynamic marking. A large orange bracket is placed over the first two staves. The third staff has the instruction 'PIZZ.' followed by a rest, then 'VUOTA D' followed by a rest, and then 'PIZZ.' with a 'p' dynamic marking. The remaining staves (4-8) contain a continuous pattern of eighth notes. A large 'X' is drawn across the entire page, from the first staff to the eighth staff, indicating that the music is to be omitted or is a rehearsal mark.

VIOLIN I

4

E ARCO *pp* *cresc.* *p* *cresc.* *mf* *cresc.* *cresc.*

F *ff* *mf* *ff* *mf* *ff*

G *pp* *morendo* *pp dolce, espress.*

SYMPHONIE CLASSIQUE

VIOLINI I

Serge PROKOFIEFF
Op.25

I

Allegro

ff con brio p ff p leggiero pp mp pp pp p leggiero n. ff mp pp pp mp 1 2 3 4 5 6 7 8 4

pp con eleganza a punto d'arco pp a punto d'arco

pizz. arco

mf dim. mp p mp mf f

pp trm

pp

trm

trm

[10] pizz.

f subito

ff

ff

arco

ff

[11] ff

7

ff

7

ff

G.P. [12] f p

pp

mp

pp

mp

[13] pp f p p

2 [14] f mp p

mp

5

p

mf

5

[15] f ff

[16] 4 [17] ff

ff

[18] ff

3

3

Violini I musical score page 3. The score is written for Violin I and includes measures 19 through 26. The key signature is one sharp (F#) and the time signature is 2/4. The score features various dynamics, articulations, and performance instructions.

Measures 19-20: *ff* (fortissimo), *con brio* (with spirit). Measure 20 includes *p* (piano) and *ff p leggiero* (fortissimo piano, light).

Measure 21: *pp* (pianissimo), *mp* (mezzo-piano), *f* (forte), *1* (first ending).

Measure 22: *p* (piano), *pp* (pianissimo), *pizz.* (pizzicato), *arco* (arco). Measure 23 includes *5* (fifth finger) and *2* (second finger).

Measure 24: *pp* (pianissimo), *con eleganza a punto d'arco* (with elegance at the point of the bow). Measure 25 includes *pp* (pianissimo) and *pp a punto d'arco* (pianissimo at the point of the bow).

Measure 26: *pp* (pianissimo), *2* (second finger).

Other markings include *Ob.* (Oboe), *Fl.* (Flute), and *V.I.* (Violini I).

Violin I score, measures 27-32. The music is in G major (one sharp) and 2/4 time. The score includes various dynamics such as *pp*, *ff*, *f subito*, and *p*. It also features articulations like *pizz.* (pizzicato), *arco* (arco), and *tr* (trill). Measure numbers 27, 28, and 29 are boxed. The piece concludes with a double bar line and a repeat sign.

Larghetto

30 *pp* molto dolce

31 *pp* dolce

32 *pp* tranquillo

IV Finale

Molto vivace

BRCO 0

47

48

49

50 unis.

51

52 div.

53

di - mi - nu - en - do

pp

P. I. Čajkovskij
Lo Schiaccianoci
Ouverture

8

cantabile

grazioso

pizz.

cresc.

f

arco

mf

p

The musical score is written for a piano and features two systems. The first system begins with a melody in the upper voice, marked 'cantabile' and 'grazioso', and a piano accompaniment in the lower voice marked 'pizz.' (pizzicato). The second system continues the melody and accompaniment, with dynamics ranging from piano (p) to forte (f). The score is marked with various musical notations including slurs, accents, and dynamic markings.

violini I

→

grazioso

p

p

mp

p

p

mp

mf

f

9

mf

f

pp

pp

ff

ff

sempre ff

sempre ff

unis.

pizz.

]

The musical score for Violini I consists of several systems of staves. The first system shows two staves with a melodic line and a supporting line, both marked *p* and *grazioso*. The second system continues this with dynamic changes to *mp* and *f*. The third system introduces a new melodic line with *mf* and *f* dynamics, and a boxed measure number **9**. The fourth system features a dense texture with *pp* dynamics. The fifth system has a *ff* dynamic and includes fingerings (2, 2, 1, 1, 3, 3). The sixth system continues with *ff* and includes a checkmark. The seventh system is marked *sempre ff* and includes fingerings (3, 4). The eighth system is marked *sempre ff* and includes fingerings (3, 4). The final system is marked *unis.* and *pizz.*, and ends with a large orange bracket on the right.

VIOLA

CONCERTO

I mvt con cadenza a scelta tra:

F.A. Hoffmeister	Concerto in re maggiore
C. Stamitz	Concerto in re maggiore

PASSI ORCHESTRALI ANNO 2026/2027

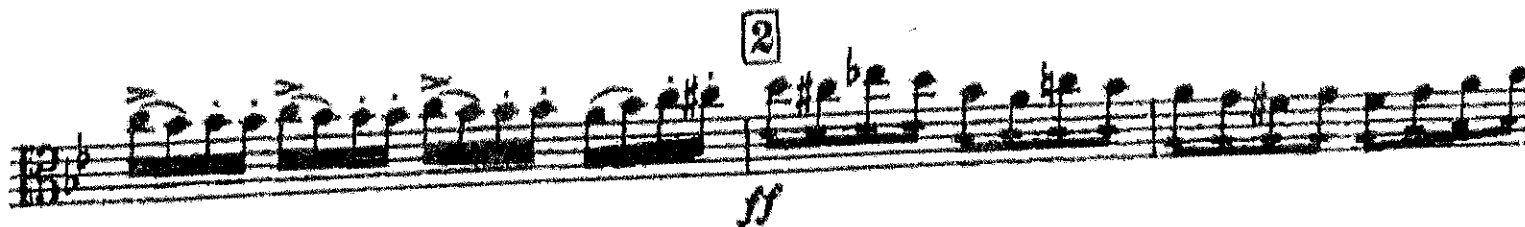
B. Smetana	La sposa venduta
L. van Beethoven	Ouverture del Coriolano
V. Bellini	Ouverture della Norma
W.A. Mozart	Sinfonia 40
G. Rossini	La gazza Ladra
R. Wagner	Tannhauser
L. van Beethoven	Sinfonia n.5 op.67 in do min , Andante
J. Brahms	Sinfonia n.4 op.98 in mi min
G. Verdi	Luisa Miller

COPIOLA NO

3

Handwritten musical score for a piano piece, measures 89 to 145. The score is written on ten staves in 12/8 time with a key signature of two flats. It includes various musical notations such as slurs, accents, and dynamic markings like *p*, *f*, and *ff*. The piece concludes with a final measure marked with a box containing the letter 'E'.

Bellini — Norma Overture



Bellini — Norma Overture

pp

f

ff

2

1

DIV.

p

The musical score consists of eight staves. The first seven staves are in 2/4 time and feature a continuous melody with various articulations such as slurs, accents, and staccato marks. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The eighth staff is a double bar line, followed by a section marked **DIV.** (divisi) in 4/4 time, starting with a *p* (piano) dynamic. The final staff shows a single note with a **1** above it, indicating a first ending or a specific measure.

(1. und 2. Fassung)

Sinfonie in g/G minor

KV 550

Molto Allegro

I

1. Fassung: Vollendet Wien, 25. Juli 1788
2. Fassung: Entstanden Wien, um 1788-1791

502

101 3

109 *p*

114 *f* V V V V

120 V V V V

126 7 7 (cresc.)

131

138 Viol. I 5 *p*

150 V V V V V V *f*

157 V V V V 5 *p*

168

173 V

180 1 *p*

187 LA 1 FA *f*

Detailed description: This is a page of a musical score for the Viola part, spanning measures 101 to 187. The music is written in a single staff with a key signature of one flat (B-flat) and a common time signature. The score features a variety of musical textures, including dense sixteenth-note passages, sustained chords, and melodic lines. Dynamic markings such as *p* (piano), *f* (forte), and *cresc.* (crescendo) are used throughout. Performance instructions include breath marks (V), accents (>), and fingering numbers (3, 5, 1). A section starting at measure 138 is labeled 'Viol. I', indicating a change in the instrument or a specific performance technique. The page concludes with the letters 'LA' and 'FA' under measures 187 and 188 respectively, and a final *f* marking.

Viola

7

35 V □ V V □ V □ □ V □ V V

42 V □ □ 0 1

49

54 n V V > V >

60

67 p mf p

74 7

81 V 6 B.

95 □ V f

108 pp

110 V p mf

117 V

Detailed description: This is a musical score for the Viola part, spanning measures 35 to 117. The score is written on ten staves, each beginning with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Above the staves, there are handwritten annotations: '35 V □ V V □ V □ □ V □ V V' above the first staff, '42 V □ □ 0 1' above the second, '49' above the third, '54 n V V > V >' above the fourth, '60' above the fifth, '67 p mf p' above the sixth, '74 7' above the seventh, '81 V 6 B.' above the eighth, '95 □ V f' above the ninth, '108 pp' above the tenth, '110 V p mf' above the eleventh, and '117 V' above the twelfth. The score includes several slurs, ties, and dynamic markings such as *f*, *pp*, *p*, *mf*, and *f*. The notation is complex, with many notes and rests, and some measures contain multiple notes beamed together.

G. Rossini

LA GAZZA LADRA - SINFONIA

Vla

Allegro con brio
UNITE

The musical score is written for Violoncello (Vla) in 3/4 time, key of D major. It consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is 'Allegro con brio' and the instruction 'UNITE' is written above the first measure. The music features a series of eighth-note triplets, with a 'p' (piano) dynamic marking and the word 'leggero' (light) written below the first triplet. There are several accents and slurs throughout the piece. The second staff continues the triplet pattern. The third staff has a circled 'p' marking. The fourth staff continues the triplet pattern. The fifth staff ends with a double bar line and a repeat sign, with a '2' in a box and a '5' indicating a first and second ending. The overall style is characteristic of the Classical period, with clear rhythmic patterns and dynamic markings.

p *leggero*

ff

2 5

Violin.

tempo

pp

pp

p

pp

sempre stacc.

cresc. poco

a poco -

ff

maro.

ff

cresc.

ff

cresc.

ff

maro.

pp

G.P. Pag.

1 1 2 3 4

pp

D pizz. (poco tranquillo)

(poco animato)

p

TANNHÄUSER

B Allegro (♩. 80)

VIOLA

Handwritten musical score for Viola in Tannhäuser, measures 81-123. The score is written on ten staves, each beginning with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'B Allegro (♩. 80)'. The score includes various musical notations such as notes, rests, and dynamic markings. A red bracket highlights measures 81-89. A red arrow points to measure 123, which is marked 'D'. The score includes several performance instructions and dynamics: *pp*, *un poco cresc.*, *f*, *pp*, *Ob. II*, *p*, *mf*, *dim.*, *un poco ritenuta*, *div.*, *f*, *un poco accel.*, *sempre cresc.*, *f piùf*, *Tempo I*, and *ff*. The score also includes fingerings (1, 2, 3, 4, 5, 6, 7, 8) and articulation marks (accents, slurs, and breath marks). The staves are numbered 81, 89, 94, 102, 113, 120, 123, 28, and 5. The score is written in a clear, legible hand.

VIOLA

Handwritten musical score for Viola, measures 40 to 75. The score is written on ten staves, each beginning with a measure number. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Measures 40-43: First staff, measures 40 to 43. Measure 40 is marked with a red bracket on the left. Measure 43 has a handwritten '1' above it.

Measures 44-47: Second staff, measures 44 to 47. Measure 47 has a handwritten '1' above it.

Measures 48-51: Third staff, measures 48 to 51. Measure 48 has a handwritten '1' above it. Measure 50 has a handwritten 'meno f' below it.

Measures 52-55: Fourth staff, measures 52 to 55. Measure 52 has a handwritten '1' above it. Measure 53 has a handwritten '2 1' below it.

Measures 56-59: Fifth staff, measures 56 to 59. Measure 56 has a handwritten '1' above it. Measure 57 has a handwritten '2 1' below it.

Measures 60-63: Sixth staff, measures 60 to 63. Measure 60 has a handwritten '1' above it. Measure 61 has a handwritten '2 1' below it.

Measures 64-67: Seventh staff, measures 64 to 67. Measure 64 has a handwritten '1' above it. Measure 65 has a handwritten '2 1' below it.

Measures 68-71: Eighth staff, measures 68 to 71. Measure 68 has a handwritten '1' above it. Measure 69 has a handwritten '2 1' below it. Measure 70 has a handwritten 'crescendo' above it. Measure 71 has a handwritten '3' above it.

Measures 72-75: Ninth staff, measures 72 to 75. Measure 72 has a handwritten 'piu f' circled below it. Measure 73 has a handwritten 'ff' below it. Measure 74 has a handwritten 'dim.' below it. Measure 75 has a handwritten 'p' below it.

Measures 76-79: Tenth staff, measures 76 to 79. Measure 76 has a handwritten '1' above it. Measure 77 has a handwritten '2' above it. Measure 78 has a handwritten '4' above it. Measure 79 has a handwritten '2' above it.

Measures 80-83: Eleventh staff, measures 80 to 83. Measure 80 has a handwritten 'Ob. II' above it. Measure 81 has a handwritten 'p' below it. Measure 82 has a handwritten '2' above it. Measure 83 has a handwritten 'un poco riten.' above it.

VIOLA

195 *Viol. II* *pp*

208 *pp*

220 *molto espressivo* *p*

225 *un poco accel.*

230 *sempre cresc.*

235

242 *Tempo I*

240

250

254

258

261

264

VIOLA

Handwritten musical score for Viola, featuring measures 267 through 318. The score is written in G major (one sharp) and 4/4 time. The tempo is marked *Molto vivace*.

Measures 267-272: The piece begins with a series of eighth and sixteenth notes. Measure 270 includes a handwritten '4' above the staff.

Measures 273-278: Measure 273 is marked *Molto vivace*. Measures 274-278 feature complex rhythmic patterns with many beamed sixteenth notes. Dynamic markings include *ff* (fortissimo) and *f* (forte). Handwritten annotations include 'K', 'V', and 'S'.

Measures 279-284: Continues the fast-paced melodic line with various dynamic markings like *ff* and *f*.

Measures 285-290: Similar rhythmic intensity, with *ff* markings.

Measures 291-296: The melodic line continues with *ff* dynamics.

Measures 297-302: Further development of the fast melodic theme, marked *ff*.

Measures 303-308: The tempo and dynamics remain high, with *ff* markings.

Measures 309-314: The music transitions to a slower, more sustained texture. Measure 310 is marked *div.* (diviso). Measures 311-314 feature sustained chords and longer note values. Dynamic markings include *piu p*, *ff*, and *dim.*

Measures 315-318: The final measures of this section, marked *L* (Lento) and *pizz.* (pizzicato). Measure 316 has a large red bracket underneath it. The tempo is marked *L* and the articulation is *pizz.*

VIOLA

Handwritten musical score for Viola, measures 267 to 311. The score is written on ten staves, with measures 267-270 on the first staff, 271-278 on the second, 279-286 on the third, 287-294 on the fourth, 295-302 on the fifth, 303-310 on the sixth, and 311 on the seventh. The key signature is three sharps (F#, C#, G#). The tempo/mood is marked *Molto vivace*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (*ff*, *p*, *div.*, *più p*, *pizz.*). A red bracket highlights measures 271-278. A red bracket highlights measures 303-310. The score is written on a page with a spiral binding on the right side.

Measures 267-270: *Molto vivace*

Measures 271-278: *ff*, *pizz.*

Measures 279-286: *ff*, *p*

Measures 287-294: *ff*, *p*

Measures 295-302: *ff*, *p*

Measures 303-310: *ff*, *p*

Measure 311: *ff*, *p*

421 *sf sf sf* **F** 2 2 *ff*

433

447 2 4 1 *sf*

463 1 *ff* 8 *ff*

475

492

L. VAN BEETHOVEN SINFONIA N°5

Andante con moto (♩ = 92)

p dolce

7 *f p f p p cresc. f p f p*

22 *pp*

29 **A.** *ff* *sempre ff*

35 *sf sf pp sempre p*

44 *cresc. f f p dolce*

53 *f p cresc. f p* 5

65 *p* *cresc.* *f* *p* *f* *p* *dolce*

73 *pp*

78 **B** *ff*

83 *sf* *sf* *pp*

89 *sempre pp* *cresc.* *f* *ff* *p dolce*

100

104 *pp* *pizz.*

111 **C** *arco* *f*

118 *pp*

125 *sempre pp* *f* 8

141 *Fl. I* *p* *ff* **D** 2

Brahms — Symphony No. 4 in E Minor

Viola

9

80 **E**

83 *ff*

87 *div.*
poco f espr.

92

97 *f espr.*

101 **F** *pizz.*
p < f > p dim.

106 *arco*
ppp

108 *rit.* *a tempo*
dim.

111 *poco rit.* *f*

115 *dim.* *p* *pp* *pizz.*

Brahms — Symphony No. 4 in E Minor

10

Allegro giocoso

Viola

The musical score for the Viola part, measures 10 to 111, is presented in E minor, 4/4 time. The tempo is marked **Allegro giocoso**. The score includes various musical notations such as dynamics, articulation, and repeat signs.

Measures 10-13: *ff* (fortissimo). The music begins with a series of eighth notes and quarter notes, featuring accents and slurs.

Measures 14-19: The music continues with eighth notes and quarter notes, featuring accents and slurs.

Measures 20-23: *cresc.* (crescendo). The music features eighth notes and quarter notes, with accents and slurs.

Measures 24-27: *ff* (fortissimo). The music features eighth notes and quarter notes, with accents and slurs.

Measures 28-31: *ff* (fortissimo). The music features eighth notes and quarter notes, with accents and slurs.

Measures 32-35: *ff* (fortissimo). The music features eighth notes and quarter notes, with accents and slurs.

Measures 36-39: *ff* (fortissimo). The music features eighth notes and quarter notes, with accents and slurs.

Measures 40-43: *ff* (fortissimo). The music features eighth notes and quarter notes, with accents and slurs.

Measures 44-47: *f* (forte). The music features eighth notes and quarter notes, with accents and slurs.

Measures 48-51: *p* (piano). The music features eighth notes and quarter notes, with accents and slurs.

Measures 52-55: *dim.* (diminuendo). The music features eighth notes and quarter notes, with accents and slurs.

Measures 56-59: *pizz.* (pizzicato). The music features eighth notes and quarter notes, with accents and slurs.

Measures 60-63: *p* (piano). The music features eighth notes and quarter notes, with accents and slurs.

Measures 64-67: *dim.* (diminuendo). The music features eighth notes and quarter notes, with accents and slurs.

Measures 68-71: *pp* (pianissimo). The music features eighth notes and quarter notes, with accents and slurs.

Measures 72-75: *pp* (pianissimo). The music features eighth notes and quarter notes, with accents and slurs.

Measures 76-79: *pp* (pianissimo). The music features eighth notes and quarter notes, with accents and slurs.

Measures 80-83: *ff* (fortissimo). The music features eighth notes and quarter notes, with accents and slurs.

Measures 84-87: *ff* (fortissimo). The music features eighth notes and quarter notes, with accents and slurs.

Measures 88-91: *ff* (fortissimo). The music features eighth notes and quarter notes, with accents and slurs.

Measures 92-95: *ff* (fortissimo). The music features eighth notes and quarter notes, with accents and slurs.

Measures 96-99: *ff* (fortissimo). The music features eighth notes and quarter notes, with accents and slurs.

Measures 100-103: *ff* (fortissimo). The music features eighth notes and quarter notes, with accents and slurs.

Measures 104-107: *ff* (fortissimo). The music features eighth notes and quarter notes, with accents and slurs.

Measures 108-111: *ff* (fortissimo). The music features eighth notes and quarter notes, with accents and slurs.

Brahms — Symphony No. 4 in E Minor

Viola

11

120 *pizz.*
 128 *f*
 134 *f*
 142 *dim.* *dim.*
 153 *p* *dim.* *pp dim. sempre*
 163 *ppp* *pizz.* **F** 2 Fl.
 174 *mf* *arco* *pp* *dim.* *pizz.* **Poco meno presto**
 189 *arco* *p* *piu p* *f* **Tempo I**
 200 *p* *3* *6*
 206 *p*
 214 *cresc.*
 222 *f*
 230 *f* **G** 1

LUISA Miller

Handwritten musical score for Luisa Miller, featuring ten staves of music. The score includes various musical notations, dynamics, and performance markings.

Staff 1: Starts with a treble clef and a key signature of one sharp (F#). The first measure is marked *p* (piano). A bracket labeled *A* spans the first two measures. The second measure is marked *ff* (fortissimo). The staff continues with a series of eighth and sixteenth notes, some with accents.

Staff 2: Continues the melodic line with eighth and sixteenth notes. There are some handwritten corrections and markings above the staff.

Staff 3: Features a series of eighth notes with fingerings (1, 2, 3, 4) written above. There are also some handwritten corrections and markings.

Staff 4: Continues the melodic line. There are some handwritten corrections and markings. The staff ends with a double bar line.

Staff 5: Starts with a treble clef and a key signature of one sharp (F#). The first measure is marked *ff* (fortissimo). The staff continues with a series of eighth and sixteenth notes, some with accents.

Staff 6: Continues the melodic line. There are some handwritten corrections and markings. The staff ends with a double bar line.

Staff 7: Starts with a treble clef and a key signature of one sharp (F#). The first measure is marked *p* (piano). The staff continues with a series of eighth and sixteenth notes, some with accents.

Staff 8: Continues the melodic line. There are some handwritten corrections and markings. The staff ends with a double bar line.

Staff 9: Continues the melodic line. There are some handwritten corrections and markings. The staff ends with a double bar line.

Staff 10: Continues the melodic line. There are some handwritten corrections and markings. The staff ends with a double bar line.

The score includes various musical notations, dynamics, and performance markings, such as *p* (piano), *ff* (fortissimo), *pp* (pianissimo), and *B* (breath mark). There are also some handwritten corrections and markings throughout the score.

VIOLONCELLO

BRANI SOLISTICI

A scelta del candidato concerto per violoncello e orchestra
F.J.Haydn Concerto in Do Maggiore opp. In Re Maggiore

PASSI D'ORCHESTRA ANNO 2026/2027

L.V.Beethoven	Sinfonia n. 5, II movimento
J.Brahms	Sinfonia n. 2, II movimento
G.Verdi	Requiem (Offertorio)
R.Strauss	Don Juan
B. Smetana	La sposa venduta
C. Debussy	La Mer
F. Mendelsshon	Sinfonia n.4, I e IV movimento
L.V.Beethoven	Sinfonia n. 8 op.93 in fa maggiore, III movimento
R.Strauss	Salomè

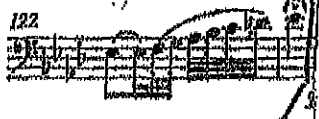
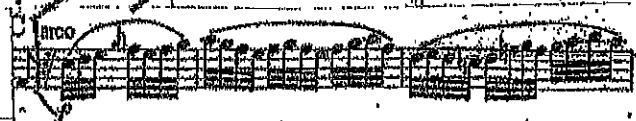
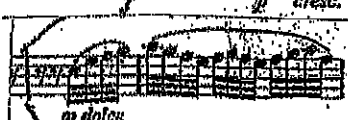
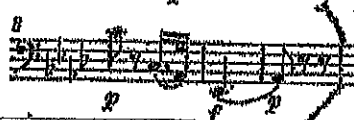
Symphonie Nr. 5

c-moll - C-moll
op. 67

Ludwig van Beethoven

2. Satz

Andante con moto



Brahms - Symphony No. 2

Excerpt 1 - Movement II: mm. 1-15

Cello

Adagio non troppo

Handwritten musical score for Cello, Excerpt 1 (mm. 1-15). The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a dynamic marking of *pppp, f edpn*. The music features a series of eighth and sixteenth notes, often beamed together, with some measures containing triplets. A first ending bracket labeled 'A' spans measures 12-14. The score concludes with a *dim.* marking and a *p* dynamic. A Flute (Fl.) part is visible in the background.

Excerpt 2 - Movement II: mm. 40-55

Cello

Handwritten musical score for Cello, Excerpt 2 (mm. 40-55). The score is written in bass clef with a key signature of two flats. It includes various dynamic markings such as *pp*, *dim.*, *f*, *pppp*, *f*, *pppp, f*, and *dim.*. Performance instructions like *arco* and *pizz.* are present. A first ending bracket labeled 'C' spans measures 47-49. The score ends with a *dim.* marking.

Violoncello

REQUIEM

(TOTENMESSE)

G. Verdi

Nr. 3. Offertorio

Andante mosso (4.68)

dolce

piu mosso

cantabile

2

dim.

ancora piu p

molto Vivo

f

cresc.

breve

rapidamente

B.

un poco più lento

poco cantando

Tempo vivo

poco sostenuto

cresc.

cantando

a tempo molto vivace

a tempo molto vivace

cresc.

poco stringendo

Violoncello I & II.

◆◆◆

[illegible]

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written in the upper staff, and the accompaniment is in the lower staff. The score is divided into four measures. Above the first measure, there is a circled "1" and a circled "2". Above the second measure, there is a circled "3" and a circled "4". Above the third measure, there is a circled "5" and a circled "6". Above the fourth measure, there is a circled "7" and a circled "8". The lyrics "The Rose Tree" are written below the first measure, and "The Rose Tree" is written below the second measure. The score is written in ink on a piece of paper that has some staining and a small tear at the top right corner.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, with the melody on the top staff and the accompaniment on the bottom staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is written in a simple, folk-like style, with many notes beamed together. The accompaniment is written in a similar style, with many notes beamed together. The lyrics are written below the melody. The score is divided into four measures by vertical bar lines. The first measure contains the lyrics "The Rose Tree", the second measure contains "The Rose Tree", the third measure contains "The Rose Tree", and the fourth measure contains "The Rose Tree". The score is written in ink on a piece of paper that has some staining and a large, dark, irregular mark in the center.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves. The top staff uses a soprano clef and the bottom staff uses an alto clef. The music is in 2/4 time, indicated by the 'C' time signature. The melody is written in the top staff, and the accompaniment is in the bottom staff. The lyrics are written below the staves. The score is divided into measures by vertical bar lines. There are some corrections and markings in the score, such as a circled 'D' in the top staff and some crossed-out notes. The handwriting is in ink on aged paper.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a simple, handwritten style. The title "The Rose Tree" is written in the center of the page. The score is marked with a large "X" across it, and there are some handwritten notes and markings, including "11" in a circle at the bottom left and "11/2" at the top left.

A musical score for the song 'The Rose Tree'. It features two staves: a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes a variety of musical notations such as eighth, sixteenth, and thirty-second notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The lyrics 'The Rose Tree' are written below the piano staff.

Debussy - La Mer

Cello

Un peu plus mouvementé

16 vagues 5-8

1-2 3-4 5-6 7-8 9-10 11-12 13-14 15-16

mf f ff dim.

En animant

pizz. arco

pp cresc. pizz.

Symphony No. 4 in A Major
Op. 90 (Italian)

Violoncello
und
Kontrabaß

Felix Mendelssohn

Allegro vivace

pizz. 2 6 *arco*

f *p*

13 *cresc.* 1 *pizz.*

22 *arco* *p* *arco* 1

31 1 1 1

41 *Bässe* *p* *cresc.*

47 *mf* *f* *ff*

56 *ff* *ff*

65

72 *ff* *f* *f* *f* *f* *f*

81 *ff* *f* *f* *f* *f* *f* 1

92 *p* 1 *p* 1

Mendelssohn — Symphony No. 4

Violoncello und Kontrabaß

3

244 *sempre pp*

252 *cresc.*

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

268 *f*

277 *f* *ff*

269 *ff*

300

308

318

329 *ff* *f* *f* *f* *p*

335

347 *pp* *pp* *poco a poco cresc.*

339 *mf* *cresc.* *f* *Vc.* 5

Mendelssohn — Symphony No. 4

Violoncello und Kontrabaß

4

370 **Bässe**

373 *p*

393 *p* 3 13

405 *mf* *pizz.*

414

423 *pizz.* *arco* *cresc.* *arco* *cresc.* *p*

430 *f* *f*

437 *mf* *dim.* *p* *f* *p*

444 *dim.* 21 1 *p* *cresc.* *dim.* *cresc.*

Mendelssohn — Symphony No. 4

Violoncello und Kontrabaß

9

18 4 5

22

26 Bässe
p cresc

30 4 5 6 7
ff

34 *ff*

38

42

46

51 *ff*

59 *p*

70 3/8 pizz. *cresc.*

82 arco *f* *ff* 3 1 1

89 *simile* *ff* 3 3

94

99 10

Mendelssohn — Symphony No. 4

Violoncello und Kontrabaß

10

115 *pp*

120 *pp*

125

130

135

140

145 *p*

150

155 *p* *cresc.* *cresc.*

167

173

178 *ff* *simile*

182 *ff*

186

Mendelssohn — Symphony No. 4
Violoncello und Kontrabaß

11

194

199

205

214

220

225

230

235

242 Vc. Bässe

248

254

fp

cresc.

piu f

sempre cresc.

ff

simile

f

dim.

pp

cresc.

f

1
Beethoven — Symphony No. 8
Violoncello u. Kontrabaß

Tempo di Menuetto (♩=120)

The musical score is written for Violoncello and Kontrabaß in 3/4 time, marked 'Tempo di Menuetto' with a tempo of 120 beats per minute. The key signature has one flat (B-flat). The score is divided into systems, with measures numbered 1, 7, 13, 21, 29, 37, and 45. The notation includes various dynamics such as *f* (forte), *p* (piano), *pp* (pianissimo), *sf* (sforzando), *mf* (mezzo-forte), *ff* (fortissimo), *cresc.* (crescendo), *dimin.* (diminuendo), *arco* (arco), *pizz.* (pizzicato), and *sempre ff* (sempre fortissimo). There are also markings for *aria.* (aria) and *fine*. The score features a variety of musical notations including eighth and sixteenth notes, rests, and slurs. The piece concludes with a 'Fine' marking at measure 45.

2

Beethoven — Symphony No. 8
Violoncello u. Kontrabaß

The musical score is written for Violoncello and Kontrabaß in 3/4 time. It consists of six systems of music, each with a treble and bass staff joined by a brace. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. The first system (measures 50-53) features a first and second ending. The second system (measures 54-57) continues the melodic line. The third system (measures 58-63) includes a forte (f) section and a piano (p) section with a pizzicato (pizz.) marking. The fourth system (measures 64-69) shows a crescendo (cresc.) leading to a fortissimo (sf) section. The fifth system (measures 70-73) continues the fortissimo section. The sixth system (measures 74-77) concludes with a decrescendo (dimin.) and a pianissimo (pp) section. The score is marked with various dynamics including *arco*, *pizz.*, *f*, *p*, *sf*, *cresc.*, and *dimin.*.

Menuetto da capo al Fine

Cello B.

bedeutend langsamer (♩ $\frac{3}{4}$) aber immer noch sehr bewegt. mit äus-

Allo. *ffz. (hervortretend.)* *sfz*

141 *serster Leidenschaft.* *ff*

142 *ff* *wieder früheres Zeitmass.*

ff accel. **143** *ff accel.* *sehr lebhaft* **144**

3. Pult. 1. Spieler. *Die übrigen.* *molto appassionato* *f*

Cello B.

19

3. Pult.
1. Spieler.

Die übr.

145

immer schneller

146

ff *sfz* *fff*

147

STOP

148

mod. rit. *IN 2*

149 150

accel. *wieder* *a tempo sehr schnell* *4* *viel ruhig. sehr schnell.*

ff *sfz* *ff* *sfz* *fff*

5 *culando* 4 *IN 2 8*

3. Pult.
1. Spieler.

Die übr.

151

pp *cresc.* *f*

152

beinahe doppelt so langsam.

1

IN 4 8

12

(sul pontic.) 153

p

7 4 154 *Vln 3*

Vierte Scene.

(mit Dämpfern.)
etw. lebhafter

3

cresc.

accel.

155 *Schnell. M. 66.*

4

f *cresc.*

156

dim. *pp*

fff *espr.* *IN 3*

A. 5501

CONTRABBASSO

CONCERTO

Primo movimento di uno tra i seguenti concerti con cadenza

K. Ditters von Dittersdorf Concerto in mi maggiore

J. Baptist Vanhal Concerto in re maggiore

PASSI D'ORCHESTRA ANNO 2026/27

G. Verdi La Traviata
B. Smetana La Sposa venduta
J. Brahms Sinfonia 2 Op.73
W.A. Mozart Sinfonia 41 k551 Jupiter
L.van Beethoven Sinfonia n.9
R. Strauss Ein Heldenleben
A. Bruckner Sinfonia n.4
G. Mahler Sinfonia n.1
G. Verdi Otello

Giuseppe Verdi (1813-1901)

LA TRAVIATA (1853)

ATTO I

Allegro vivo (in 2) $\text{♩} = 88$

The musical score is written on five staves. The first staff is a piano accompaniment in bass clef, featuring a series of chords and arpeggios, with the dynamic marking *pp* (pianissimo) below it. The second staff is a vocal line in bass clef, with a series of notes and rests, and the dynamic marking *cresc.* (crescendo) above it. The third staff is a piano accompaniment in bass clef, featuring a series of chords and arpeggios, with the dynamic marking *poco a poco* (poco a poco) below it. The fourth staff is a vocal line in bass clef, with a series of notes and rests, and the dynamic marking *cresc.* (crescendo) above it. The fifth staff is a piano accompaniment in bass clef, featuring a series of chords and arpeggios, with the dynamic marking *ff* (fortissimo) below it.

Overture "The Bartered Bride" ..

BEDRICH SMETANA

Vivacissimo BEDŘICH SMETANA

ff *sf non legato* *ff* *sf* *pp* *cras.* *poco* *a* *poco* *ff* *sf* *sf* *sf* *sf* *sf* *sf*

SYMPHONY No. 2

Allegro non troppo

JOHANNES BRAHMS. Op. 73

The musical score is written in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked "Allegro non troppo". The score consists of 12 staves of music. The first staff begins with a red bracket on the left and a dynamic marking of *p*. The second staff has a *p cresc.* marking. The third staff features a *f* dynamic and a *(quasi ritardante)* instruction. The fourth staff has a *f* dynamic and a *sf ben marc.* marking. The fifth staff has a *sf marc.* marking. The sixth staff has a *ff* dynamic and a *poco f. espr.* marking. The seventh staff has a *cresc.* marking. The eighth staff has a *ff* dynamic. The ninth staff has a *f marc.* marking. The tenth staff has a *più f* marking and a *pizz.* instruction. The eleventh staff has an *arco* instruction and a *ff* dynamic. The twelfth staff has a *quasi ritenente* instruction and a *f* dynamic. The final staff has a *sf* dynamic and a *ben marc.* marking.

marc.

ff

poco f espr.

cresc.

Adagio ma non troppo

pp cresc

plaz.

The musical score consists of five staves. The first staff has a treble clef and a key signature of one sharp (F#). It contains several measures of music with notes and rests. The second staff has a bass clef and a key signature of one sharp (F#). It contains several measures of music with notes and rests. The third staff has a bass clef and a key signature of one sharp (F#). It contains several measures of music with notes and rests. The fourth staff has a bass clef and a key signature of one sharp (F#). It contains several measures of music with notes and rests. The fifth staff has a bass clef and a key signature of one sharp (F#). It contains several measures of music with notes and rests. The score includes various musical notations such as notes, rests, and dynamic markings.

pp

pp sempre

f sempre più

f

ff

f

ff

ff

p cresc.

f

ff

ff

SYMPHONY No. 41

Allegro vivace W. A. MOZART, K. 551

The musical score for Symphony No. 41 by W. A. Mozart, K. 551, is presented in a single system with 18 staves. The tempo is marked *Allegro vivace*. The score begins with a large bracket on the left and ends with a large bracket on the right. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). There are also some handwritten annotations in Cyrillic script, including *pizz.* and *arco*, which likely refer to *pizzicato* and *arco* (bowed) for string parts. The score is arranged in a single system with 18 staves, each containing a different part of the symphony. The first staff starts with a large bracket on the left, and the last staff ends with a large bracket on the right. The tempo is marked *Allegro vivace* at the beginning. The composer's name *W. A. MOZART, K. 551* is written at the top right. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). There are also some handwritten annotations in Cyrillic script, including *pizz.* and *arco*, which likely refer to *pizzicato* and *arco* (bowed) for string parts. The notation is in a standard musical staff with a treble clef and a key signature of one sharp (F#). The score is arranged in a single system with 18 staves, each containing a different part of the symphony.

[illegible]

A page of handwritten musical notation for a bassoon part. The page contains 12 staves of music, each with a single bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a 'V' marking above the first note. The second staff has a '2' marking above the second measure. The third staff has a '1' marking above the first measure and a '2' marking above the second measure. The fourth staff has a 'f' marking below the first measure and a 'tr' marking above the second measure. The fifth staff has a 'V' marking above the first measure and a 'tr' marking above the second measure. The sixth staff has a 'V' marking above the first measure and a 'tr' marking above the second measure. The seventh staff has a 'f' marking below the first measure and a 'tr' marking above the second measure. The eighth staff has a 'V' marking above the first measure and a 'tr' marking above the second measure. The ninth staff has a 'V' marking above the first measure and a 'tr' marking above the second measure. The tenth staff has a 'V' marking above the first measure and a 'tr' marking above the second measure. The eleventh staff has a 'V' marking above the first measure and a 'tr' marking above the second measure. The twelfth staff has a 'V' marking above the first measure and a 'tr' marking above the second measure. The notation is written in a clear, legible hand, and the page is numbered '1' in the bottom right corner.



Beethoven - Symphony No. 9, Op. 125

Presto *dim.*

Tempo I *uniz.* *dim.* *ritard.*

poco Adagio *Vello.* *Vivace* *molto* *dim.*

Tempo I *Vello.* *Adagio cantabile* *dim.* *rit.*

Tempo I Allegro *cresc.*

Allegro assai *del.* **Tempo I Allegro**

Allegro assai *p.*

Allegro assai *cresc.* *p.* *cresc.*

9. EIN HELDENLEBEN.

Lebhaft bewegt.

Richard Strauss, Op.40.

ff cresc. p pizz. cresc. f pizz. arco ff dim. mf arco dim. ff D-Salto ff D-Salto ff 10 ff 11 ff

geteilt f cresc. f cresc. ff

ff

12

ff

Allmählich etwas fließender.

mit Dämpfern

p mollo espr.

f

dim. mf

fz dim. p

ohne Dämpfer accel.

mf fz

fz

mf fz espr.

Wieder etwas langsamer

Lebhaft

f fz

ff fz

Wieder sehr ruhig

Tempo I. (lebhaft bewegt.)

D-Saite

23

poco cal.

mit Dämpfern

p

D-Saite

Wieder sehr ruhig

pp (getragen)

Beinahe doppelt so schnell

25 Voll Sehnsucht

p (getragen)

Wieder langsamer

mf

p dim.

pp

27 Wieder etwas ruhiger

mf

Wieder langsamer

p

cresc.

poco accel.

f

Beruhigend

f

cresc.

Daumen-Aufsatz

SYMPHONY No. 4

(Romantic)

I.

ANTON BRUCKNER

Bewegt, nicht zu schnell

The musical score is written for a single staff in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Bewegt, nicht zu schnell'. The score begins with a large red bracket on the left. The first measure is marked *ff*. The music features various dynamics including *ff*, *ppp*, *f*, *ff*, *dimin.*, *poco a poco cresc.*, *sempre cresc.*, *ff sempre*, *dimin. sempre*, *pp gezogen*, *ppp*, and *fff*. Performance instructions include 'gezogen' (drawn out), 'marc.' (marcato), and 'lang gezogen' (long drawn out). The score includes many slurs, ties, and articulation marks like 'v' (accents) and 'j' (staccato). The key signature changes to one flat (B-flat) in the middle of the page.

II. Andante quasi Allegretto

pp *dimin.* *f* *marcato gestrichen* *ff*

lang gezogen

Bewegt, doch nicht zu schnell

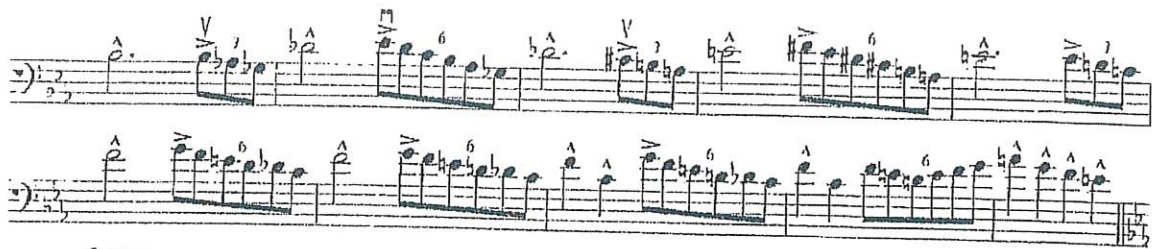
FINALE *ppp* *ff* *dimin.* *pp* *dimin.*

marcato sempre

poco a poco cresc.

f *ppp* *ff*

gestrichen *ff* *marcato sempre*



Langsam

The second system continues the musical piece. It features a variety of musical notations including sixteenth-note runs, slurs, and fingerings. A dynamic marking of *fff* is present, along with the instruction "markiert gestrichen immer fort". The system concludes with the markings "ritard." and "dim. sempre". A large red bracket is drawn on the right side of the page, spanning from the bottom of the second system down to the bottom of the page.

fff markiert gestrichen immer fort

ritard.

dim. sempre

SYMPHONY No. 1

GUSTAV MAHLER

I. Hier ist wieder das Zeltmass: "Gemächlich" eingetreten
(♩ = 96) (Ja nicht zu schnell)

pp

sempre p

fp

pp

langsameres crescendo

poco

III. Festerlich und gemessen, ohne zu schleppen ⁸¹

Finken (simplf)

pp

mit Olfier

L. bass

SOLO

p

V

V

V

V

V

G. VERDI OTELLO

ATTO IV

Adagio $\text{♩} = 80$

con sordina

25



FLAUTO

BRANI SOLISTICI

Esecuzione a scelta del candidato di uno dei seguenti brani:

W.A.Mozart, Concerto in RE maggiore per flauto e orchestra K314 oppure

Concerto in SOL Maggiore per flauto e orchestra K313

PASSI D'ORCHESTRA ANNO 2026/27

J. S. Bach Passione secondo Matteo, Aria

L. v. Beethoven Leonore Overture No. 3

J. Brahms Sinfonia No. 4

C. Debussy Prélude à l'après-midi d'un faune

G. Mahler Sinfonia No. 9

F. Mendelssohn Ein Sommernachtstraum

M. Ravel Daphnis et Chloé

G. Rossini Guglielmo Tell

R. Strauss Sinfonia Domestica

St Matthew Passion

J. S. Bach
BWV 244④ No. 49 (58) Aria „Aus Liebe will mein Heiland sterben“ (Soprano)
[46-58]

1

5

8

11

14

Fine

5

Leonore Overture No. 3

L. v. Beethoven
op. 72

19 Adagio [♩ 63-76]

1 *ff* — *p* *dim.* *pp* *pp*

19 *sempre stacc. e pp*

22 *pp* *fz* *p*

32 *pp*

227 Allegro [♩ 100-108]

290 *p dolce* *colla parte* *Tempo I* *pp dolce*

307 *cresc.* *10* *VI 1*

23 [♩ 120-132]

328 *cresc.* *fp*

335

341

346

351 *pp* 1(-8) 2 3 4 5 6 7 8

4th movement

Symphony No. 4

J. Brahms
op. 98

Allegro energico e passionato [♩ 66-80]

(40) 89 *p dolce* *pp* *dim.* (41)

97 (♩=♩) *espressivo* *poco cresc.*

100

103

UE 36 419

Prélude à l'après-midi d'un faune

C. Debussy
L. 86

Très modéré [♩ 80-92]

(45) 1 *p doux et expressif*

(46) 11 *p*

(47) 21 *légèrement et expressif* *p*

24 *p*

27

28 *f* *Cédez* *p*

Fl. II

3

1st movement

Symphony No. 9

G. Mahler

(66) Plötzlich bedeutend
langsamer und leise [50-60]

377 *Misterioso*
f 3 *dim.* *pp* *espress.* *pp*

382 *pp sempre*

386 *cresc.* *f cresc.* *p subito*

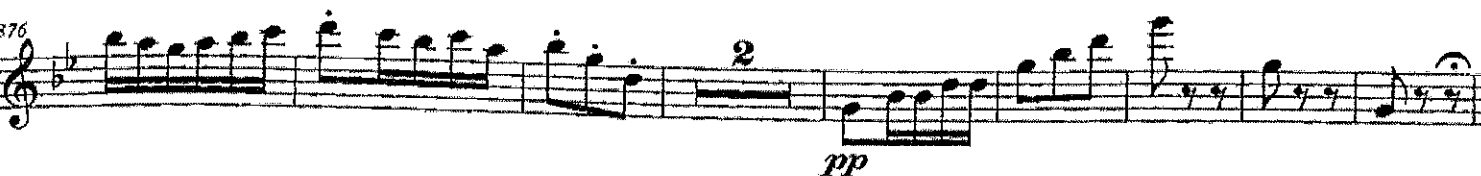
389 *Nicht mehr so langsam*

Scherzo
Allegro vivace [♩. 80-88]

Ein Sommernachtstraum

F. Mendelssohn Bartholdy
op. 61, MWV M 13

(67)



M. RAVEL – *Daphnis et Chloé* Suite n.2

96 Pantomime
Très lent 66 Fl. I

[176] 2 *p* expressif et souple

[177] *mf*

[137] 3 6 *f*

Retenu légèrement

[21] Rall. 178 au Mouvt. *ppp* *f* *p*

97 179 au Mouvt. Pressez *pp* *ff*

Retenu

Fl. II

UE 36 419 *ff*

Guillaume Tell Overture

G. Rossini

118 Andantino (♩ 76) [60]

Symphonia Domestica

R. Strauss
op. 53, TrV 209

145 Scherzo (munter)
etwas gemächlich ♩. 52

[1] 22

2

mf hervortretend

[8] 23

f

8va

3 3

[13]

cresc. ff

[17]

8va

3 3

[21]

24

OBOE

BRANO SOLISTICO

W. A. Mozart	Concerto per oboe e orchestra in Do mag. KV 314
R. Strauss	Concerto in Re magg. per Oboe e piccola Orchestra

PASSI D'ORCHESTRA ANNO 2026/27

L. v. Beethoven Sinfonia n.3
L. v. Beethoven Sinfonia n.7
J. Brahms Concerto per violino
J. Brahms Variazioni sul tema di Haydn
G. Mahler Sinfonia n.4
W. A. Mozart Così fan tutte
R. Strauss Don Juan
P. I. Tchaikovsky Sinfonia n.4 op.36 in fa minore
G. Verdi Rigoletto

L. van Beethoven – Sinfonia n.3

6

Oboe I

Marcia funebre

Adagio assai

6 Viol. I

13 cresc. decresc. p A 17 Viol. I

38 cresc. f p sf > p

48 2 B sf p cresc. f p p

60 f sf > p Maggiore 3 2

74 cresc. ff sf sf sf sf p cresc.

83 p

90 cresc. f sempre più forte ff sf sf

100 3 12 Viol. I 1

124 5 D ff sf 2 sf

345 **Poco Andante**

sf sf p con espressione sf cresc. sf p

BA 9003-65

12

Oboe I

360 *cresc.* *sf* *p*

367 *cresc.* *p*

374 *cresc.* *p*

380 *ff sf sf sf sf sf* **F**

388 *sf sf sf* **G** *p*

398 *cresc.* *p* *cresc.* *p* *cresc.* *f*

Ludwig van Beethoven
Symphony No. 7 in A Major, Op. 92

Oboe I

Poco sostenuto $\text{♩} = 60$

Measures 1-9: *pp*, *cresc.*, *ff*, *dim.*

Measures 10-22: *pp*, *cresc.*, *ff*, *dim.*

Measures 23-27: *p dolce* (Section A)

Measures 28-33: *pp*, *cresc.*

Measures 34-43: *ff*, *dim.*, *p dolce*

Measures 44-49: *pp*, *cresc.*

Measures 50-54: *ff*, *p* (Section B)

Measures 55-58: *p*

Measures 59-68: *p*, *cresc.*

Measures 69-73: *sempre p*

Measures 74-81: *p*

Measures 82-91: *f*, *ff*

Measures 92-104: *p*, *cresc.*

Beethoven — Symphony No. 7

5

Oboe I

388 *G. P.* *p* *G. P.* *pp* *sempre pp* **N** 16 Viol. I

410 *più cresc.* *ff*

429 *ff*

438 *ff*

444 *ff*

Allegretto $\text{♩} = 78$ *f* *pp* 23 **A** 24 **B** 12 Viol. I *cresc.*

71 **C** *ten.* *ff* *ten.*

85 *dim.* *sempre dim.* *p*

99 *ten.* **D** 1 *p* 6 Clar. I *cresc.*

125 *cresc.* *dim.* *p* *p*

141 *cresc.* *f* *sf* *ff* *p dolce* **E**

155

166

170 *cresc.* *dim.* **F** 22

Beethoven — Symphony No. 7

6

Oboe I

206 *ten.* *pp* *cresc.* *ff* **G**

217 *ten.* *p* 1 6

231 *Clar. I* *p* *ff* *ten.* **H** *ff* *ten.* 2 1

254 *ten.* *p* *pp* 6 6 *ten.* *pp* 3 *f* *pp*

Presto *♩* = 132

29 *f* *p* *ff* *p* **FL. I** 16

47 *pp* *p dolc.* **Viol. I** 8

67 *cresc. poco a poco*

78 *f* **A**

91 *ff* *p*

105 *p* 2 7 1 1 1 *cresc.*

125 *ff* 3

140 1. 2. *ff*

Brahms — Violin Concerto in D Major

Oboe I

4

Adagio

Fag. *Tutti* *Hr.* *(Solo)*

p dolce

8

13 *Ob. II* *p* *dim.*

20 *p*

28 *mf* *p* *Solo* *11* *Solo-Viol.*

46 *Tutti* *1* *Solo* *2* *Tutti* *Solo* *2* *poco* *Tutti* *mf*

p dolce *a - poco - più largamente* *Solo* *Viol. I* *Solo-Viol.* *Viol. I*

55 *f* *6* *9* *2* *calando* *Solo-Viol.*

Tempo I

78 *dolce* *3* *p* *Tutti* *2*

89 *Solo* *3* *mp cresc.* *3* *p*

102 *6* *Fl. I* *Viol. I* *pp*

J. Brahms: Variations on a Theme by Haydn, Op. 56^a

THEME

Andante *ten. ten.*

I 291 *p* *ten. ten.* *f*

II

VAR. II

Più vivace

292 *f* *f* *dim.*

VAR. III

Con moto

I 293 *p dolce e legato* *p*

II



VAR. IV

Andante con moto



VAR. V

Vivace



VAR. VI

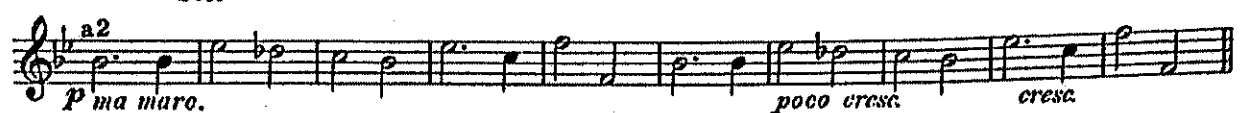
Vivace



40 VAR. VII
Grazioso



FINALE. Andante



MAHLER – Sinfonia n.4

III.

Ruhevoll. (Poco adagio.)



1. Oboe.

Immer noch zurückhaltender. $\frac{4}{4}$ Anmutig bewegt. 15. 16.

p 6 14 Viola. *pp pp*

5 Zurückhaltend. Klagend. 6 Langsam (wie zuletzt)

2 1. Horn. *p* 14 1. Fl. 15. 16. *p*

Etwas drängend. 7 6. 1. Clar.

7 8. Schalltrichter auf. 3 Nicht schleppen. *p espr.*

8 Leidenschaftlich und etwas drängend. Schalltrichter auf. 2 Zurückhaltend.

rit. 1. Clar. 3 4. 5. *ff* *dim.* *p*

5 9 Andante. 1 Allegretto subito. Streng im Tempo.

15 21 1. Viol. 2. 3. 5.

10 Allegro subito. etwas hervortretend

mp *p* *ff* *p*

1 1 3 Allegro molto. (subito)

ff *f* *pp* *cresc.*

11 Andante subito. 1 Poco adagio. Wieder a tempo.

molto cresc. *ff* *rit.* 2 2 10 1 12 3. u. 4. Fl. 13. 14.

12 Poco più mosso. 13 Pesante, Sehr zart und innig. Allmählich wieder zurückhaltend.

Vorwärts. 15. 16. *fff* *dim.* *p* 1 8 12 16

W. A. MOZART - Così fan tutte

Oboe I. Ouverture.

W. A. Mozart. Werk 538.

Andante. Solo. Solo. Presto.

Handwritten annotations: *Handwritten notes and markings above the first staff, including a key signature change to one sharp and some illegible text.*

Handwritten annotations: *Handwritten notes and markings above the third staff, including a key signature change to one sharp and some illegible text.*

Handwritten annotations: *Handwritten notes and markings above the fifth staff, including a key signature change to one sharp and some illegible text.*

Handwritten annotations: *Handwritten notes and markings above the seventh staff, including a key signature change to one sharp and some illegible text.*

Handwritten annotations: *Handwritten notes and markings above the ninth staff, including a key signature change to one sharp and some illegible text.*

EDWIN F. KALMUS & CO., INC.

Oboe I.

112 5 121 *f* *p*

126 *f*

133 5 141 9 Solo. *f* *p*

152 6 2

165

174 3 Solo. *p*

182 5 2 *f* *p*

192 2

205 *f*

212

221 3 *p*

233 1 2 3 4 5 6 7 8 *f* *p* *cresc.* *f*

253

Detailed description: This is a musical score for Oboe I, spanning measures 112 to 253. The score is written on ten staves. It begins with measure 112, marked with a forte (*f*) dynamic. The music features various melodic lines, some with slurs and ties. Measure 121 is marked with a forte (*f*) dynamic. Measure 126 is marked with a forte (*f*) dynamic. Measure 133 is marked with a forte (*f*) dynamic. Measure 141 is marked with a forte (*f*) dynamic. Measure 152 is marked with a forte (*f*) dynamic. Measure 165 is marked with a forte (*f*) dynamic. Measure 174 is marked with a piano (*p*) dynamic. Measure 182 is marked with a forte (*f*) dynamic. Measure 192 is marked with a forte (*f*) dynamic. Measure 205 is marked with a forte (*f*) dynamic. Measure 212 is marked with a forte (*f*) dynamic. Measure 221 is marked with a piano (*p*) dynamic. Measure 233 is marked with a forte (*f*) dynamic. Measure 253 is marked with a forte (*f*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

R. STRAUSS – Don Juan

R. Strauss — Don Juan

3

Oboe I.

a tempo, ma tranquillo
Solo
p sehr getragen und ausdrucksvoll

cresc. *dim.*

pp *molto espr.* *molto*

dim. ppp *espr.* *dim.*

N *molto tranq.* *4* *pp* *molto dim.* *3* *string.* *a tempo*

5 *ff* *4* *agitato* *Solo* *f*

0 *marcato* *ff*

P. I. ÇAIKOVSKJI – Sinfonia n.4

II

Andantino in modo di canzona

Solo

P semplice, ma grazioso

9

18

20

A

mf

sf

1

47

1

sf

mf cresc.

50

f

ff

dim.

III. SCHERZO

Pizzicato ostinato

Allegro

A 32 B 28 C 14 D 28

Viol. I pizz.

16

122

2

1

Meno mosso

f

733

p

742

1

2

3

752

4

5

6

7

8

9

10

11

12

cresc.

764

E

f

ff

Fin. I

Tempo I

14

Rigoletto

2. Akt Duett Gilda-Rigoletto

Andantino (♩ = 84 - 88)

Giuseppe Verdi

Solo
espress. p
allarg.
espress.

29

3. Akt 7. Szene [Gewitter]

Allegro (♩ = 108)

Gilda batte alla porta
p *ff*
44 46
(6 Takte) *ff*
(10 Takte)

1ª volta

2ª volta

2ª volta: *dim.*

ff

p

8

mp

The musical score consists of three staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains measures 37 and 38. Above the first measure is the instruction '1ª volta'. Below the first measure is '2ª volta' and below the second measure is '2ª volta: dim.'. The first staff ends with a double bar line. The second staff begins with a treble clef and a key signature of two sharps. It contains measures 39 and 40. Above the first measure is a '7' and below the first measure is 'p'. The second staff ends with a double bar line. The third staff begins with a treble clef and a key signature of two sharps. It contains measures 41 and 42. Above the first measure is an '8' and below the first measure is 'mp'. The third staff ends with a double bar line.

OTTAVINO

CONCERTO

A. VIVALDI Concerto RV443 in Do maggiore per ottavino e orchestra I e II Movimento

PASSI D'ORCHESTRA ANNO 2026/27

L. van BEETHOVEN Sinfonia nr.9, IV° movimento

P.I. TCHAIKOVSKY Sinfonia nr.4, III° movimento

G. BIZET Carmen

G.ROSSINI Semiramide, sinfonia

D.SOSTAKOVIC Sinfonia nr.6 "Otello", Atto Primo e Atto Terzo

D.SOSTAKOVIC Sinfonia nr.8 II° e IV° movimento

M.RAVEL Ma Mère l'Oye

M.RAVEL Concerto in sol Maggiore

A. PONCHIELLI La Gioconda

Piccoloflöte

Sinfonie Nr. 9

d-Moll/D minor

4. Satz

Allegro assai vivace [♩ = 84]
Alla Marcia

Ludwig van Beethoven
op. 125

pp

349

354

H

360

365

370

pp

378

382

poco cresc.

388

I

394

Piccoloflöte

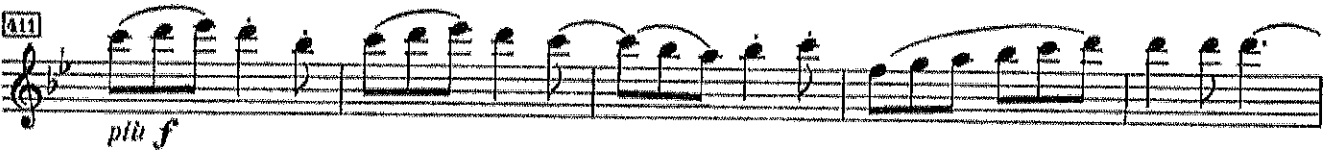
399



405



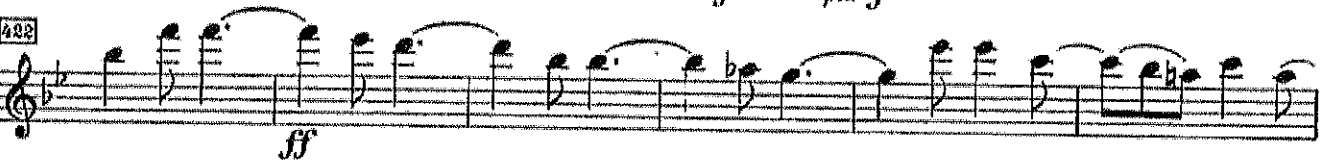
411



418



422



428



Sinfonie Nr. 4

f-Moll/F minor

3. Satz Scherzo

[Allegro] Meno mosso [♩ = 104]

Peter I. Tschaikowsky
op. 36

162 *ff*

167 Tempo I [♩ = 132] 194 *p*

195 2 *p*

201

Detailed description: This block contains four staves of musical notation for the Piccolo Flute part. The first staff starts at measure 162 with a forte (ff) dynamic. The second staff begins at measure 167, marked 'Tempo I' with a tempo of 132 quarter notes per minute, and ends at measure 194 with a piano (p) dynamic. The third staff starts at measure 195 and includes a second ending bracket labeled '2' before measure 201. The fourth staff continues from measure 201. The key signature is F minor (three flats) and the time signature is 2/4. The notation includes various melodic lines, slurs, and dynamic markings.

George Bizet

Nº 3

CARMEN

OTTAVINO Allegretto moderato

ppp

ten.

un poco meno pp

meno p

cresc. poco a poco

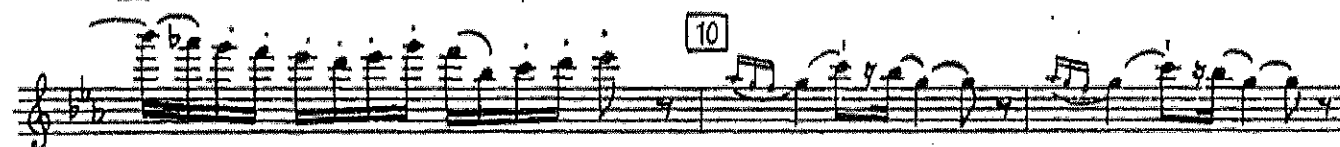
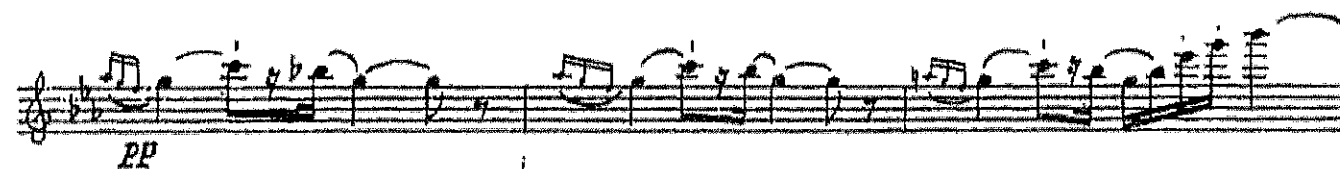
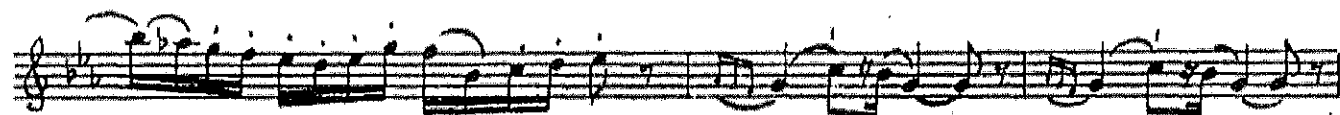
ten.

mf

f

1

OTTAVINO



Semiramis

Ouverture

Allegro [♩ = 138]

Gioacchino Rossini

132 *p*

138

140 *f*

190

104 921 *f*

925 *pp*

* T. 190/191 Eulenburg-Partitur



3. Flöte (Piccolo)

IV, Urlicht

Sehr feierlich, aber schlicht

Nicht schleppen

(l. Tromp)

1 1 2 2 1

1 1 1 2 1 1 2 3 1 2 (l. Ob.)

p

rit.

Etwas bewegter

3 (Viol.)

p espr.

Pico.

rit.

3. Flöte (Piccolo)

29 Sehr langsam und gedehnt
(Hörner in der Ferne) *accel.*

30 (2. Trp.) Più mosso, quasi Allegro. (1. Trp.)

Langsam (1. Fl.)
nicht schleppen, leicht u. duftig gespielt
Pico. 3
pp (Wie eine Vogelstimme)

Schnell (Hörn.) Sehr langsam (Tromp.)
ohne Nachschlag trillern

Schnell (1. Trp.) (1. Fl.) Langsam (Hörn.)
nicht trillern Schnell (Tromp.)

ppp sich verlinrend
nimmt Flöte

The musical score is written for the 3rd Flute (Piccolo) part. It consists of five systems of music. The first system starts at measure 29 with a tempo of 'Sehr langsam und gedehnt' and a dynamic of 'pp'. The second system starts at measure 30 with a tempo change to 'Più mosso, quasi Allegro' and a dynamic of 'ppp'. The third system has a tempo of 'Langsam' and a dynamic of 'pp'. The fourth system has a tempo of 'Schnell' and a dynamic of 'ppp'. The fifth system has a tempo of 'Schnell' and a dynamic of 'ppp'. The score includes various musical notations such as slurs, trills, and dynamic markings.

Symphony No. 8

131

2nd movement

Allegretto ♩ = 132

[poco accel.]

D. Shostakovich

op. 65

♩ = 144

65

solo

53

f *p* *sf*

70

sf *sf* *sf*

The musical score is written on two staves. The first staff begins at measure 65 and ends at measure 70. It features a melodic line with various dynamics: *f* (forte) at measure 65, *p* (piano) at measure 68, and *sf* (sforzando) at measure 70. A 'solo' marking is placed above the staff at measure 67. A box containing the number '53' is located above the staff at measure 68. The second staff begins at measure 70 and continues with a melodic line. It features three *sf* markings at measures 70, 71, and 72. The key signature is B-flat major (two flats). The time signature is 2/4. The tempo is Allegretto, with a metronome marking of 132 beats per minute. The performance instruction [poco accel.] is present. The publisher's code UE 38 080 is located below the second staff.

UE 38 080

71 *sf* *sf* *sf* *p*

82 *sf* *sf*

87 *sf* *sf* *5*

96 *56* *p* *sf* *sf* *sf* *sf*

101 *sf* *sf*

105 *sf* *sf* *p* *sf*

109 *58* *sf* *p* *sf*

132 *PF* *4th movement*
Largo *50*
solo
pp

119 *rit.*

DMITRI SCHOSTAKOVICH
SINFONIA n. 6

Op. 53

OTTAVINO

8 2 solo p

9 10

11 12 Fl. tenuto

13 tr dimin.

tr

STOP! (V.S.)

3. Satz

Ma Mère l'Oye

Mouvt de Marche [♩ = 116]

Maurice Ravel

8

1

p

7

pp

ff

Piccoloflöte

Klavierkonzert G-dur

1. Satz

Allegramente [♩ = 112-120]

Maurice Ravel

The musical score is written for a piccolo flute in G major (one sharp) and 2/2 time. It consists of five staves. The first staff begins with a first ending bracket. The second and third staves continue the melodic line with various ornaments and dynamics. The fourth staff starts at measure 36 with a forte (f) dynamic and features a rapid sixteenth-note pattern. The fifth staff continues this pattern and concludes with a fortissimo (ff) dynamic and a final cadence.

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LA GIOCONDA

A. PONCHIELLI

Allegro vivacissimo



CORNO INGLESE

BRANO SOLISTICO

W. A. Mozart Concerto per oboe e orchestra in Do mag. KV 314 I e II Mvt senza cadenza

PASSI D'ORCHESTRA ANNO 2026/2027

G Rossini	"Guglielmo Tell" Ouverture
R Wagner	Tristano e Isotta III Atto
A Dvorak	Sinfonia "Dal Nuovo Mondo" n.9
M. Ravel	Concerto in sol per pianoforte e orchestra
G. Verdi	Un Ballo in Maschera, II Atto
G. Verdi	Otello
R. Strauss	Ein Heldenleben
I. Stravinsky	La Sagra della Primavera
D. Sostakovic	Sinfonia n.8
A. Pasculli	Duetto per Corno Inglese e Arpa "Omaggio a Bellini"

CORNO INGLESE

GUGLIELMO TELL

SINFONIA

Andante

G. ROSSINI

The image displays a musical score for the English Horn part of Rossini's 'Guillaume Tell' Symphony. The score is written on ten staves, each beginning with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante'. The notation includes various musical symbols such as eighth notes, quarter notes, and half notes, often grouped with beams. There are also rests and dynamic markings, including 'p' (piano) and 'f' (forte). The score is presented in a black and white, high-contrast format, typical of a photocopy or a high-contrast scan of a printed score.

CORNO INGLESE

TRISTANO E ISOTTA

ATTO III

Adagio

Rit.

R. WAGNER

cresc. *dim.*

cresc. *dim.*

dim. *f. dim.*

poco accel.

a tempo *p*

dim.

moder. *dim.*

poco rall. *dim.*

molto rit.

poco rall.

A. Dvořák

Sinfonia n. 9 "Dal Nuovo Mondo":

II.

Largo,
Engl. Horn (Corno inglese)
Solo

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

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CORNO IN F

M. RAVEL

Klavierkonzert G-Dur/G major

2. Satz

Adagio moderato (♩ = 60)

Maurice Ravel

p espressivo

cresc.

p

f

Giuseppe Verdi (1813-1901)
UN BALLO IN MASCHERA (1859)

ATTO II

CORNO INGLESE

Andante (Allegro)

The musical score consists of four staves of music for the English Horn. The first staff begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andante (Allegro)'. The first staff ends with the instruction 'marcato'. The second staff continues the melody. The third staff begins with the instruction 'dim.' and ends with 'con espressione'. The fourth staff begins with a measure number '6.' and ends with '2. allarg.'.

Giuseppe Verdi (1813-1901)

OTELLO (1887)

ATTO IV

CORNO INGLESE

Andante (♩ = 72)
con espress.

p
dolce

dim.
dolce

Andante mosso (♩ = 92)
mp

come con
mp
mp
mp

più piano

(♩ = 80) con espress.

p

Englisch Horn. (4. Oboe.)

7

Mässig langsam.

Heftig bewegt.

7 94 Heflig bewegt.

95 *f* *sfz* *ff* *sfz*

96 *sfz*

97 *ff* *ff*

beinahe doppelt so langsam.

98 *ff* *sfz* *sfz* hervortretend

99 *dim.* *p* 100 *3*

101 *dim. pp* *5* *102* *Clar. I in B.* *cresc.*

103 *viel bewegter.* *1* *2* *104* *6*

105 *etwas breiter.* *cresc.* *ff* *ff sfz sfz sfz* *f* *ritard.*

Langsam.

106 *7* *107* *7* *108* *8* *poco rit.* *4* *109* *7* *immer langsamer.* *Festes Zeitmass.* *(mässig langsam.)*

immer ruhiger.

La Sagra della Primavera

ADORATION DE LA TERRE
Lento

Legato

Golla parte

১৩০০ বছর

Fig 1

la tempo

Gole

2. aspirin

④ in tempo

1. Pe mase

Reclo

Ⓢ Solo (en dehors)

● ● ●

1982

Sol

⑪ tempo I

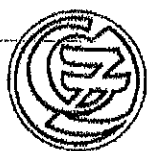
Sinfonia n.8

Corno Inglese

D. Sostakovic

Adagio $\text{♩} = 66$
solo
p *asprezza*

Poco più mosso $\text{♩} = 72$
pp *cresc.* *ff* *dim.*



OMAGGIO A BELLINI

duetto per corno inglese e arpa



Revisione e diteggiatura
di Alessandro Bonelli

ANTONINO PASCULLI

Moderato

lento

accel.

con anima

con passione

affrett.

rall.

Handwritten musical score consisting of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Handwritten annotations include:

- rall.* (rallentando) on the first staff.
- a piacere* (ad libitum) on the second staff.
- Trio* on the seventh staff.
- voce piena* (full voice) on the eighth staff.
- Adagio* on the ninth staff.
- f* (forte) on the eighth and ninth staves.
- pp* (pianissimo) on the ninth staff.

rall.

Allegretto

mf

f

affrai.

ff *mf* *pp*

Mosso

p *mp* *mf* *f* *ff*

Detailed description: This musical score is for a single melodic line in G major (one sharp). It consists of nine staves of music. The first staff begins with a treble clef and a key signature of one sharp. The second staff is marked 'affrai.' and features a long, sweeping slur over a series of eighth and sixteenth notes. The third staff contains dynamic markings *ff*, *mf*, and *pp*. The fourth staff is marked 'Mosso' and begins with a *p* dynamic. The fifth staff has an *mp* marking. The sixth staff has an *mf* marking. The seventh staff has an *f* marking. The eighth staff has an *ff* marking. The music is characterized by rapid sixteenth-note passages, often beamed together, and various articulations like slurs and accents.

CLARINETTO

BRANI SOLISTICI

W.A.Mozart Concerto per Clarinetto in La maggiore K 622 I e II mvmt.

PASSI D'ORCHESTRA ANNO 2026/2027

G. Verdi Luisa Miller

P.I. Tchaikovsky Sinfonia n.6

G. Rossini Il Barbiere di Siviglia

F. Mendelssohn-Bartholdy Sogno di una notte di mezza estate

G. Puccini Tosca

D. Shostakovic Sinfonia n.9

Z. Kodaly Danze di Galanta

S. Prokofiev Pierino e il lupo

G. Rossini Semiramide

L. van Beethoven Sinfonia n.4, n. 6, n. 8

G. VERDI
LUISA MILLER
SINFONIA

Allegro

in SI b

mf dolce

con molta espress.

p dolce

din.

p

SYMPHONY No. 6.

PETER TCHAIKOVSKY, Op. 74

Allegro non troppo

In A. 3

Solo

Allegro non troppo
In A 3 Solo

pp

p

pp

p

mp

f

Moderato mosso

mp

f

p

mp

f

Adagio mosso

1 Solo

ppp

p

ppp

p

dolce possibile

rit. molto

pppp

pppp

PETER TCHAIKOVSKY, Op. 74

Andante (con tenerezza)

2010

အမည်အနက်

call.

Andante (con tenerezza)
solo

animando

ppp p ppp p

rall. ppp pppp ppp pppp ppp pppp ppp

ROSSINI G. - IL BARBIERE DI SIVIGLIA

SINFONIA

Allegro con brio

in Do

SOLO

in La

Lo stesso tempo

cantabile

G. Rossini: Il barbiere di Siviglia, Largo al factotum (batt. 17-43)

in Da

All^o vivace

This musical score is for the 'Largo al factotum' from Rossini's 'Il barbiere di Siviglia'. It covers measures 17 to 43. The piece is in D major and 2/4 time. The tempo is marked 'All^o vivace'. The score is written for piano and includes dynamic markings such as *pp*, *f*, *pp*, *cresc.*, and *ff*. A first ending bracket labeled '31' is present at the end of the first system. A second ending bracket labeled '5' is at the end of the fifth system. The word 'vud a' is written above the staff in the first system. The score features a variety of musical notations including eighth and sixteenth notes, rests, and slurs.

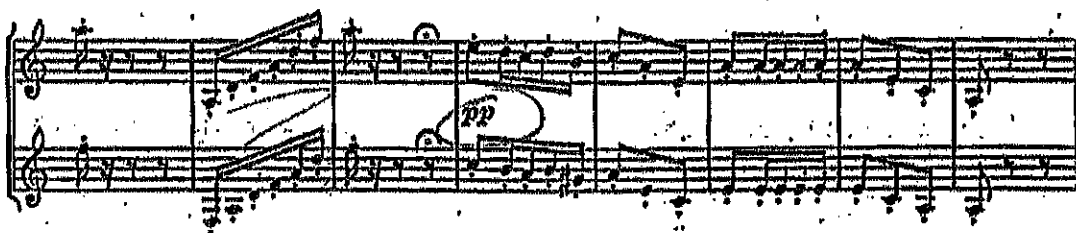
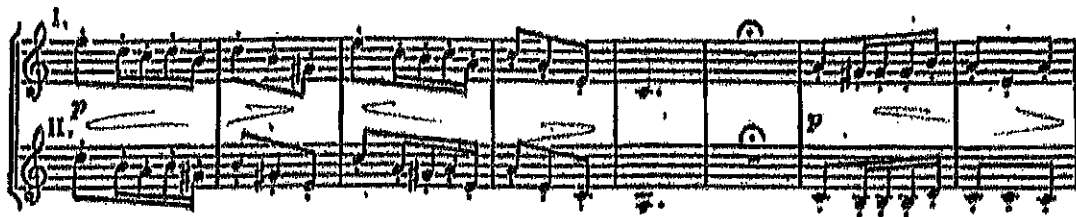
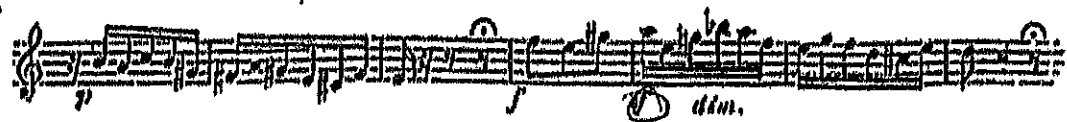
Mendelssohn-Bartholdy F. - SOGNO D'UNA NOTTE D'ESTATE

SCHERZO

Allegro vivace

in Sib

in Sib



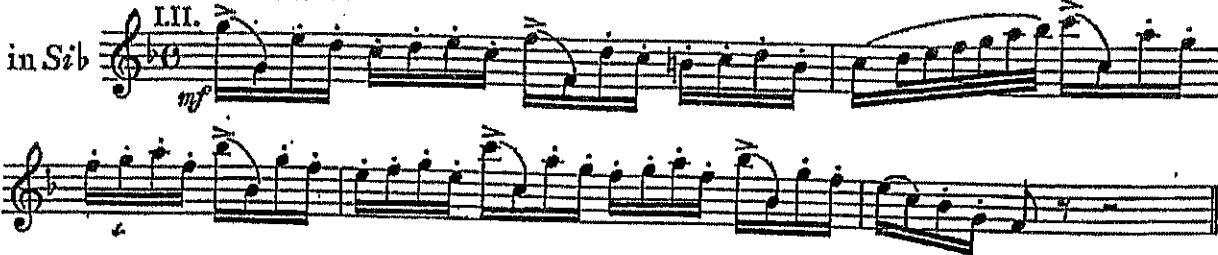
Puccini G. - TOSCA (*)

ATTO PRIMO

Andante mosso

LII.

in Si $\flat$

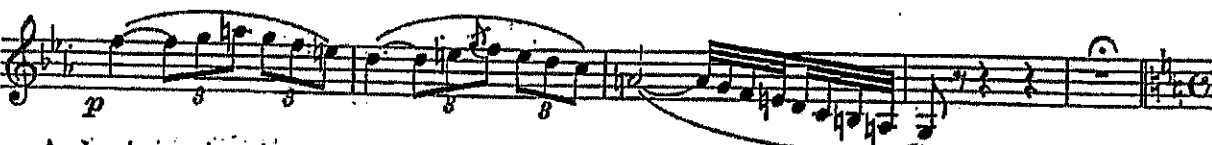


ATTO SECONDO

Andante

SOLO

in La



Andante sostenuto

SOLO



ATTO TERZO

Andante lento appassionato

rubando

SOLO

in La



Moderato con moto a tempo



D. Shostakovich: Sinfonia n. 9 (II mov., dall'inizio, ovvero cifra 28, alla terza batt. di cifra
32)

IN L.R. Moderato. (♩=208)

28 solo p.

29

30

31

32 f

D. Shostakovich: Sinfonia n. 9 (III mov., batt. 1-17)

III

IN LA
49 Presto. (♩ = 126)
Solo

f

50

f

51

The musical score consists of six staves of music. The first staff begins with a key signature of one sharp (F#) and a 2/4 time signature. Above the first staff, there are markings: 'IN LA' in a box, '49' in a box, 'Presto. (♩ = 126)', and 'Solo'. The music is written for a solo violin. The first staff starts with a forte (f) dynamic marking. The second staff continues the rapid sixteenth-note passages. The third staff has a measure marked '50'. The fourth staff continues the rapid runs. The fifth staff has a measure marked '51'. The sixth staff shows a change in texture with some notes beamed together and a final measure with a fermata and a half note.

371

ZOLTAN KODALY
(1882 - 1967)

Lento $\text{♩} = 54$
poco più mosso

Clar. II
in A

sf

f

f espress.

p

f poco a poco cresc.

ff

f

p cresc. poco a poco

Cadenza

p espress.

poco cresc.

[pochiss. sosten.]

dim.

f

ff appass.

Andante maestoso $\text{♩} = 76 - 80$

p

a 2

sf p leggiero

cresc. poco a poco

Andante maestoso $\text{♩} = 72$ *poco rubato*

Clar. I

p espress.

trump. *cresc.* *accel.*

ad lib. *sostenuto* *Allegro molto vivace*

pp *ff* *ff*

a 2 *ff*

cresc. *cresc.*

fff *fff* *fff* *fff* *fff* *fff*

PETER AND THE WOLF

SERGE PROKOFIEFF

in A **11** Moderato
con eleganza

12

14 Moderato

20 Nervoso $\text{♩} = 96$
accel. *ten.* *f precipitato*

21 Allegro $\text{♩} = 160$
f *p* *rit.* *f marcantissimo*

22 *p* *cresc.* *ff*

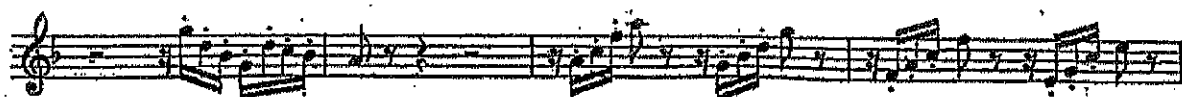
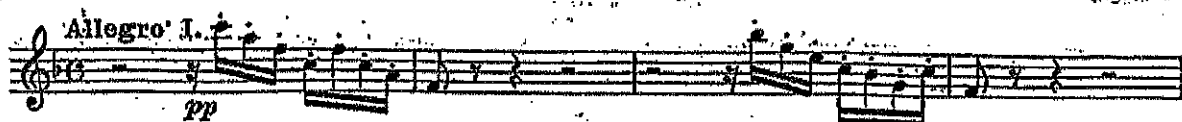
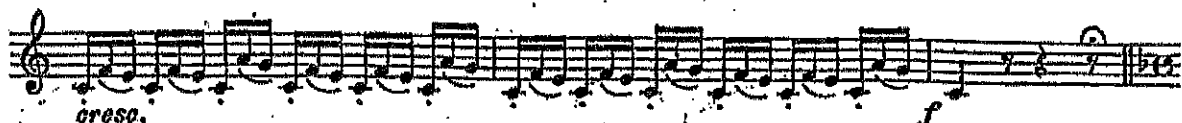
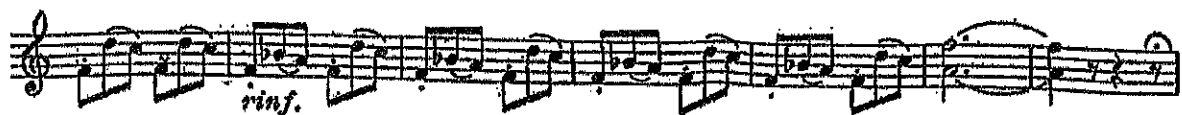
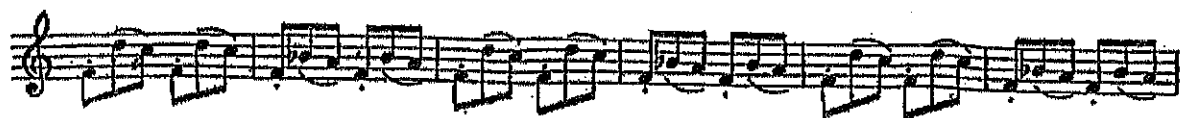


A

Rossini G. - SEMIRAMIDE

SINFONIA

Allegro vivace



L. van Beethoven: Sinfonia n. 4 (II mov., batt. 8-34)

Clarinetto I in Si^b/B

Adagio
Viol. I

5

11

17 A

28

Solo

cresc. . . f p

cresc. . . sf p cresc. . .

f sf sf sf fp f sf sf sf fp f sf sf sf cantabile

cresc. . . p cresc. . . f 6 p

L. van Beethoven: Sinfonia n. 4 (II mov., batt. 81-99)

Clarinetto I in Sib/B

Adagio

78 **F Solo**
fp *cresc. . p* *cresc.*

88 **G**
f *p* *p dolce* *sempre per . . . den . . . do* *pp*

97
cresc. . . ff *ff* *ff*

L. van Beethoven: Sinfonia n. 4 (II mov., batt. 8-34)

Clarinetto I in Sib/B

Adagio

Viol. I

6

11

17

23

Solo

cresc.

f

p

arch. mf

p

cresc.

6

B Solo

cantabile

cresc. p

cresc. f

6

p

L. van Beethoven: Sinfonia n. 4 (II mov., batt. 81-99)

Clarinetto I in Sib/B

Adagio

78 *F Solo*

83 *f* *p* *pubbre* *sempre per* *den* *do* *pp*

97 *crec.* *ff* *ff* *ff*

L. van Beethoven: Sinfonia n. 4 (IV mov., batt. 297-302)

Clarinetto I in Sib/B

Allegro ma non troppo

297 *Via 1*

299 *pp* *ff*

301 *B* *Solo* *dolce*

The image shows a musical score for Clarinet I in Sib/B, measures 297-302. The score is written on two staves. The first staff (measures 297-301) is in treble clef and contains a melodic line with various dynamics and articulations. The second staff (measures 299-302) is in treble clef and contains a melodic line with various dynamics and articulations. The tempo is marked 'Allegro ma non troppo'. The key signature is one flat (Bb). The score includes various musical notations such as notes, rests, and dynamic markings.

Klarinette I

Ludwig van Beethoven Symphony No. 6 in F Major, Op. 68 "Pastoral"

Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande
Allegro ma non troppo (♩=66)

Viol. I 20 Ob. I 2

p *p cresc.*

34 *f*

43

53 *fp* *p* *p* 14

79 *Solo* *cresc.*

93 *B* *f* *f* *f* *p* *cresc.* *f*

112 *C* *dim.* *p* 9 Viol. I

139 *p* *Solo* *dolce* *D* 1 2 3 4 5 6 7 8 9 10 *p cresc. poco a poco*

161 11 12 1 2 3 4 5 6 7 8 9 10 11 12 *ff* 1 11

193 Viol. I *E* 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 *p cresc. poco a poco*

217 21 22 23 24 *ff* 1 11 Viol. I 18 Viol. I *p*

263 *F* *ff* *sf* *sf* *sf* *sf* *sf* 13

Beethoven — Symphony No. 6
Klarinette I in B

2

289 *Viol. II* *p* **Solo** 10 *Viol. I*

310 *cresc.* *ff* *G*

319 *fp* 2

332 *p* 20 *Ob. I*

366 *cresc.* *f* *f* *p* *H* 2

379 *ff* *f* *p* *cresc.* *f*

393 *dim.* *p* 9 *Viol. I*

418 *dolce* *p* *dolce* 4 3

432 *f* 1 *I*

446 *ff* 7 *Va.* *Viol. II*

470 *f* *p* *f* *dolce* 2 *K*

482 *f* *f* *f* *dim.*

490 *pp* 8 *Fl. I* *p* *f* *f* *f* *p*

Beethoven — Symphony No. 6
Klarinette I in B

3

Szene am Bach
Andante molto moto (♩ = 50)

Viol. II

Solo

10

cresc. *fp* *p*

Solo

16

cresc. *p* *fp* *p* *cresc.* *p* *cresc.* *p*

26

cresc. *p* *pp* *Fag. I* *p*

33

2 *Fag. I* *cresc.* *f* *p* *dim.* *pp* *cresc.*

43

f *sf* *p* *cresc.* *sf*

50

p *dim.* *dolce*

56

2 Viol. II *cresc. p* *p* 2 Viol. I *cresc. f*

69

D Solo *p*

74

cresc. *p* *tr.*

78

E *f > p* *dolce* *cresc. f*

86

dim. *cresc.*

91

F *p* *cresc.* *fp* *cresc.*

97

p *cresc.* *f* *p* *cresc. > p* *cresc. > p* 3 *Fag. I*

Sinfonie Nr.8 F-Dur

L. van Beethoven, op. 93

Klarinette I in B

Tempo di Menuetto (♩=126)

[illegible]



CLARINETTO BASSO

PASSI D'ORCHESTRA ANNO 2026/27

G. Verdi Aida

G. Verdi Ernani

G. Verdi Simon Boccanegra

R. Wagner Tristan und Isolde

D. Sostakovic Concerto n.1 per violino op.77

M. Ravel Daphnis et Chloé Suite n.2

BASS CLARINET

AI DA, G. VERDI

Nº 7.

ATTO 4.^o
(VIERTER AKT)

PRESTO $\text{♩} = 144$

CLARINO 1.^o

CLARINO 2.^o

pp (in *SIb*)

VCOTA

1

ALL.^o MOD.^{to}

20

6

3

ein Ver-räther ist er.
tradi - tor egli non

ALL.^o AGITATO

- Kaum **6** er wollte sich'n mit ihr
è **6** con lei fug -
entstehen alle sind Ver-räther! zum Tode zum
gire traditori tutti a morte a

ff

A

To - de doch nein, was sag' ich?
mor - te oh che mai parlo

17

Radamès, er - komm!
Radamès qui venga

ff

BASS CLARINET

ASSAI SOST.^{to} ♩ = 63
CLARINO BASSO (in SI^b)

AND.^{te} SOST.^{to}
CLARINO 1^o

CLARINO 2^o

allarg.

VUOTA

VUOTA

B

pp

Più ANIMATO

BASS CLARINET

3

C

p

meno poco string.

Ehre re-

allein den mo-

3

BASS CLARINET

Più ANIMATO ♩ = 84

Tod
rir

2 **4**

3

POCO PIÙ ♩ = 160

POCO PIÙ ♩ = 160

ff

BASS CLARINET

5

1^o TEMPO

string.

PIÙ MOSO $\text{♩} = 420$

2

nein sie lebet.
no vive A- -ida

ALL^o (in Do)

8 **13**

ich bin zum Tod be-
pronto a mo- rir son

CLARINO BASSO

ERNANI
G. VERDI

N.º 10

PARTE TERZA
PRELUDIO, SCENA E CAVATINA

LARGO *In Sib solo* *pp*

allarg.

RECIT.

È questo il loco? Sì... E l'ora? È questa!... Qui s'aduna la lega... Che contro me co-
 -spira... Degli assassini al guardo l'avel mi cele_rà di Carlo Magno... E gli elet-
 -tor? Raccol-ti, cribrano i dritti a cui spetti del mondo la più bella co-
 -rona, il lauro in_vitto de' Cesari de_coro. Lo so... mi lascia.
 Ascol-ta... se mai prescelto io sia, tre volte il bronzo i_gnivomo della gran
 torre tuoni... tu poscia scendi a me; qui guida El_vira. E vor_reste?... Non più...
 Fra questi a_velli converserò co' morti e scoprirò i ri_belli.

CLARINO BASSO

ERNANI

G. VERDI

GRAN SCENA E TERZETTO FINALE

N.º 14

RECIT. *In St b* 5 19 3 12 la sua preda! 4
AND.^{te} AND.^{te} RECIT. ALL.^o AGITATO

31 13 Andiam... T'arresta. 9 Ecco il pegno: 10 Sarai tu menti.
RECIT. LENTO ALL.^o LENTO

-lor? 4 17 19 17
ALL.^o ALL.^o assai MOD.^{to} ALL.^o assai MOSSO AND.^{te} MOSSO

80 Se uno squillo 6 8 Il delirar non vale 3
ADAGIO come I.^o ALL.^o RISOLUTO ADAGIO

Solo 3 3 3 3 *stent.* 3 3

Vivi... d'amarmi e vivere... 3 3 6 addio! 4
ALL.^o

Fine dell'Opera

G. VERDI

SIMON BOCCANEGRA

Nº6 FINALE ATTO I.

Tace sino alla chiamata:

CLARINETTO BASSO

in Sib Paolo! Mio Duce!... **AA** *Largo assai* In teris del l'austero dritto popolar
(Clar.) col canto a tempo

è accolta l'onore cittadin nella tua fede 1 bramo l'ausiglio tuo...
col canto a tempo col canto

BB *Largo* col canto solo *col canto* *col canto*
p *f*

CC 2 al mio co-spetto sei testi-mon!
pp *mf*

DD *apoco a poco string.*
f *ppp*

sempre string.
ff *ppp*

EE *a tempo*
pp *ff*

Fine dell'Atto I:

ATTO II.

Nº7 SCENA E DUETTO

in Sib *All'agitato* 15 **A** *Molto meno mosso* mestesso ho male-detto!
(on Leg. Tr.) *p*

1 el'anatema m'insegue an-cor

Il resto dell'Opera Tace

R. Wagner

TRISTAN UND ISOLDE

CLARINETTO BASSO

ATTO SECONDO - PRELUDIO

Molto vivace

in Si $\flat$

p poco più string. *più p*

p *cresc.* *f*

(SCENA I.)

pp *poco cresc.*

sempre più animato

più cresc. *p* *più p*

più p *p* *cresc.*

(SCENA III.)

Lento moderato, sempre molto espress.

in La

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

p *p* *p* *p*

p *poco cresc.* *più cresc.* *ff* *dim.* *p* *p*

p cresc. *f* *p* *Lento moderato, come prima* *p espressivo e dolce*

più animato

più animato *cresc. f* *f* *dim.* *più p*

f *dim.* *p* *dim.* *p*

CONCERTO PER
VIOLINO E ORCHESTRA

in $\text{Si} \flat$

II. Scherzo

D. SHOSTAKOVICH

23 Allegro $\text{♩} = 108$

Solo w/fl.1

The musical score consists of six staves of music. Measures 23 to 25 are marked 'Solo w/fl.1'. Measures 26 to 27 are marked 'Same tempo' and 'w/fl.'. Measures 28 to 30 are marked 'Solo w/fl.1'. Measures 31 to 33 are marked 'Same tempo'. Measures 34 to 36 are marked 'Solo w/fl.1'. Measures 37 to 39 are marked 'Same tempo'. Measures 40 to 42 are marked 'Solo w/fl.1'. Measures 43 to 45 are marked 'Same tempo'. Measures 46 to 48 are marked 'Solo w/fl.1'. Measures 49 to 51 are marked 'Same tempo'. Measures 52 to 54 are marked 'Solo w/fl.1'. Measures 55 to 57 are marked 'Same tempo'. Measure 58 is marked 'Solo w/fl.1'. The score includes various musical notations such as notes, rests, and dynamic markings like 'f'.

CONCERTO FOR VIOLIN AND ORCHESTRA—OP. 88
Music by DMITRI SHOSTAKOVICH

DAPHNIS ET CHLOÉ

FRAGMENTS SYMPHONIQUES

2^{me} SÉRIE

CLARINETTE BASSE

En SI b

155 *Lent* *velles*

156

Cl. B.

pp *cresc. poco a poco*

157 *f*

158 *p* *pp* *1*

159 *p*

160 *mf*

161 *p* *bons* *2*

162 *p*

163 *f*

164 *pp* *pp*

CLARINETTE BASSE

165 3 *mf*

166 *p* *pp*

167 Solo *pp*

p *p cresc.* *f*

168 1 *ff* 169 *dim.*

Solo *mp dim.*

Ret. 1 170 *pp* 171 1 6 172 Lenti 6 4

173 1 3 174 au Mouvt Cédiez très peu au Mouvt! 1 Cédiez Pressez. 1

175 1 Fl. 176 Retenez, 177 Très lent. 10 177 Fl. 3

CLARINETTE BASSE

Retenu légèrement. Rall. **178** au Mouvt! retenu **179** au Mouvt! Pressez

au Mouvt! Pressez au Mouvt! **180** Vif

181 **182** Un peu plus animé.

183 En animant toujours davantage. **184** au Mouvt! (vif)

avec un peu plus de langueur. **185** Animez un peu.

186 En animant toujours.

187 Moins animé. **188** Très lent. Fl. ou Sol

189 Cl. B. Cédez très peu Pressez Plus lent **190** au Mouvt! Cédez très peu

Pressez Plus lent. **191** Même mouv! (plus lent) Retenez peu

à peu **192** au Mouvt! Cl.

193 Lent Cl. B. **194** Animé

CLARINETTE BASSE

5

195 **Lent animé** Fl.

196 Cl. B. *pp*

197 *p* *mf*

198 *mf* *ff*

199 Cl. B. *ff* *p*

200 Hrb.

201 Fl.

202 Cl. B. *p* *f*

203 *f* *ff*

204 Fl.

205 Cl. B. *p* *f* *pp*

206 *mf* *f* *mf*

207

ff *mf* *f*

208

p sub. *f* *mf* *ff*

209

mf *ff* *p sub.*

fff

210

pp Solo

211

pp *p*

212

pp

213

p

214

mf

Detailed description: This page contains the musical score for measures 207 through 214 of a piece for Clarinet Bass. The music is written on ten staves, each with a treble clef and a key signature of two sharps (F# and C#). The time signature is 4/4. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings. Measures 207-209 feature complex melodic lines with many accidentals. Measure 210 includes a 'Solo' section. Measures 211-214 show more melodic development with some triplet markings. The dynamics range from *pp* (pianissimo) to *fff* (fortississimo).

CLARINETTE BASSE

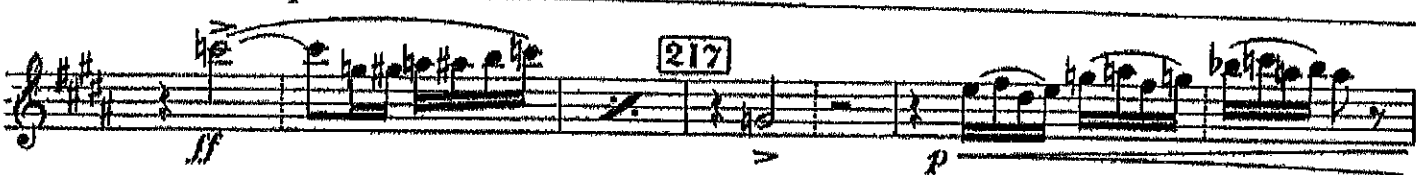
215



216



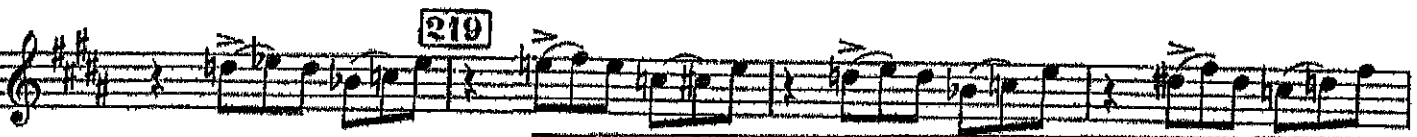
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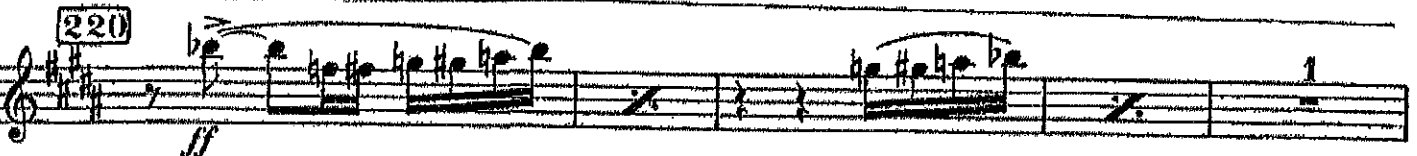
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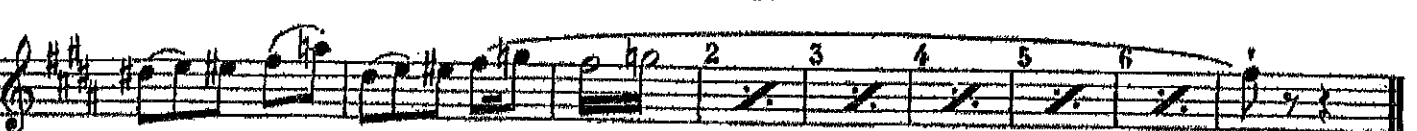
219



220



221



FAGOTTO

CONCERTO

W.A. Mozart Concerto per fagotto in sib K191, I e II Mvt

PASSI D'ORCHESTRA ANNO 2026/27

G. Donizetti L'elisir d'amore (Ouverture)
W.A. Mozart Le nozze di Figaro (Ouverture + Finale II)
B. Bartók Concerto per orchestra
J. Brahms Concerto per violino (II movimento – solo del fagotto)
G. Verdi I vespri siciliani (Ouverture)
G. Verdi Requiem
W.A. Mozart Così fan tutte (Ouverture)
P.I. Tchaikovsky Sinfonia n. 4
G. Rossini Il barbiere di Siviglia (Ouverture)

Nº 11

LARGHETTO

FAGOTTO 4.^o

FAGOTTO 2°

FAGOTTO 1.^o

FAGOTTO 2.^o

Musical score for "The Rose Tree" in 3/4 time, key of B-flat major. The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The melody is written in the treble clef, and the bass line is in the bass clef. The tempo/mood markings "cres." and "calando" are placed below the first system. The number "67" is in the top right corner, and the number "4" is in the bottom right corner.

Musical score for "The Rose Tree" in 3/4 time, key of B-flat major. The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The melody is written in the treble clef, and the bass line is in the bass clef. The tempo/mood markings "cres." and "calando" are placed below the first system. The number "67" is in the top right corner, and the number "4" is in the bottom right corner.

12/8

p

1

p

p

68

p

1 *p*

4 *p* i miei sospir

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time, with a key signature of one flat (B-flat). The piano accompaniment is in 3/4 time, with a key signature of one flat. The second system continues the vocal line and piano accompaniment. The piano accompaniment features a prominent bass line with a '1' and 'p' marking, indicating a first ending or a piano dynamic. The score is written in a traditional musical notation style, with notes, rests, and bar lines clearly visible.

69 **MAGGIORE**

A musical score for a piece titled 'MAGGIORE'. The score is written for two staves, likely piano and violin. The key signature is one flat (B-flat), and the time signature is 3/8. The music features a melodic line with eighth and sixteenth notes, often beamed together. There are dynamic markings 'p' (piano) and a first ending bracket labeled '1'. The notation includes various musical symbols such as clefs, key signatures, time signatures, and note values.

non chie-do 1 *p*

KV 492

Wolfgang Amadeus Mozart

Presto

25

101

109

118 *f*

129 *pp*

140

146 *f* *p*

157

162 1-6 2 3 4 5 6

170 8 *fp* *fp* *fp* *fp* *fp* *fp*

187 *f* *f* *f* *f*

Detailed description: This page contains the musical score for the first Bassoon (Fagotto I) from measures 101 to 187. The music is written in bass clef with a key signature of one sharp (F#). The score is divided into systems of staves. Measure numbers are placed at the beginning of each system. Dynamics include *f* (forte), *pp* (pianissimo), *p* (piano), and *fp* (fortissimo/pianissimo). Fingerings are indicated by numbers 1-6 above notes. There are several large, dark, irregular marks on the page, possibly from a scanner or a heavy pencil, obscuring some of the notation in measures 101, 118, 129, 146, 162, and 170.

Fagotto I

3

197

206

217

233

246

255

263

271

278

286

p

f

cresc.

1

3

8

2

3

1-6

2

3

4

5

6

attacca subito

II. GIUOCO DELLE COPPIE

Allegro 6 scherzando Side Drum

9 17

25 1 7 33 1 7 41 1 3 45 1

Poch. rit. a tempo

1 5 52 1st Cl.

60 1 TACET 147 1st Hn.

153 4 159 Ob. Fl. Ob.

165 Fl. Ob. Fl. Cl. Fl. Cl. Fl. p

173 3 3 3 3

Poco rit. Tornando al Tempo!

181 1 7

B. & H. 9131

2nd BASSOON

1 1 2 81 1 2

ff *ff* *f*

1 88 1

ff *f* *mf*

96 7 104 1 7 112 Cls.

cresc. *p sub.*

119

f *mf sub.*

126 132 2

137 1 8 1st Vln. 148 *f ben marc.*

155

161 Tranquillo 1 8 171 1 1 Ist Bsn.

Poco più mosso

175 6 183 1 Hn. Poco rall. 188 Accel. *p*

Tempo I (Presto)

196 (1) (4) *mf*

B. & H. 9131

Fagott II

3

Tutti *ff* *6* *fp* *f* *ff* *Tutti*

Solo Viol. *Fag. I* *21*

Kadenz tranquillo *animato*

string. poco a poco *p cresc.* *f*

mp *mf* *f* *v.*

Adagio *Tutti* *p* *pp*

Solo *11*

Solo-Viol. *Tutti* *1* *Solo* *Tutti Viol. I* *Solo* *2*

Tutti *poco a poco* *p cresc.* *f* *più largamente* *Solo* *6* *7* *Viol. I*

(Solo) *calando* **Tempo I** *3* *Fag. I* *p*

f *dim. pp* *Tutti* *Solo* *2* *4*

Fag. I *2* *Solo-Viol.* *cresc.* *p*

I vespri siciliani
Milano 1856

G. VERDI

Sinfonia Largo $\text{♩} = 52$

Soli *p*

p

I. Solo

p dolce

Sheherazade op. 35
1888

N. RIMSKY-KORSAKOV
Nowgorod 1844
Pietroburgo 1908

Andantino $\text{♩} = 112$ capriccioso, quasi recitativo

dolce espress.

rit. assai

3

8

254

263

ADAGIO $\text{♩} = 100$

273

277

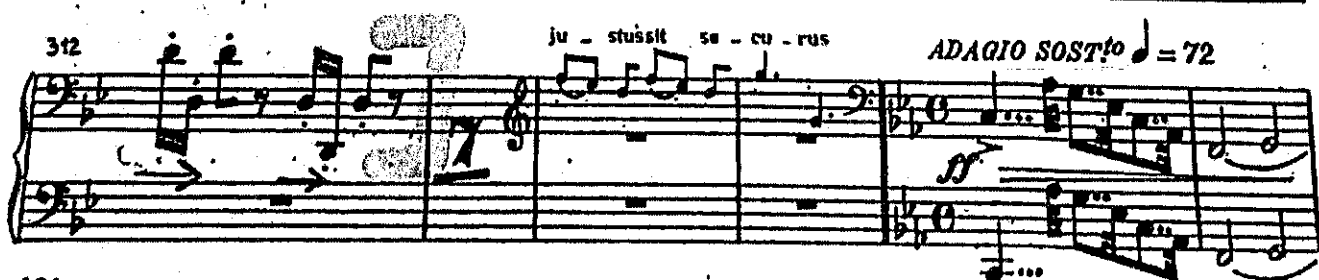
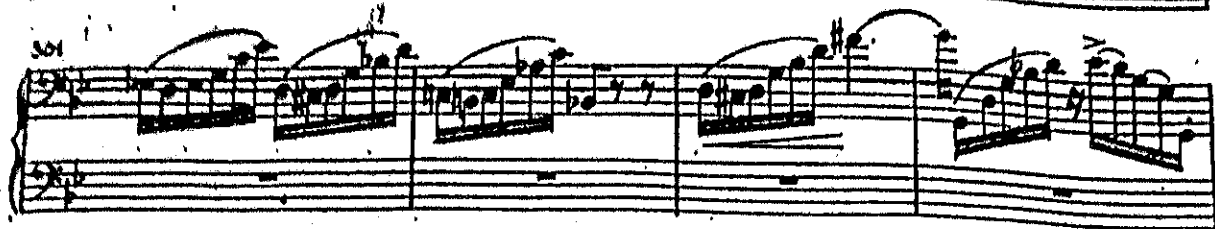
col canto a tempo

281

285

288

This musical score is for the piano accompaniment of a Requiem Mass, specifically measures 254 through 288. The score is written for piano (p) and includes a tempo change to Adagio at measure 263, with a metronome marking of 100 beats per minute. The key signature is B-flat major (two flats). The score is divided into six systems, each with a measure number at the beginning. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (measures 254-262) shows a transition from a previous section. The second system (measures 263-272) begins the Adagio section. The third system (measures 273-276) continues the Adagio. The fourth system (measures 277-280) includes the instruction 'col canto a tempo' and a piano (p) marking. The fifth system (measures 281-284) continues the tempo. The sixth system (measures 285-288) concludes the page.



424 *p* *pp* *p dolce*

429 *un poco animando* *pp* *cres.*

434 *2* *pp* *pp* *animando* *A.*

441 *col canto* *1* *1*

447 *POCO MENO MOSSO* *Inge- misco* *9* *1* *p* *2*

463 *1* *cres.*

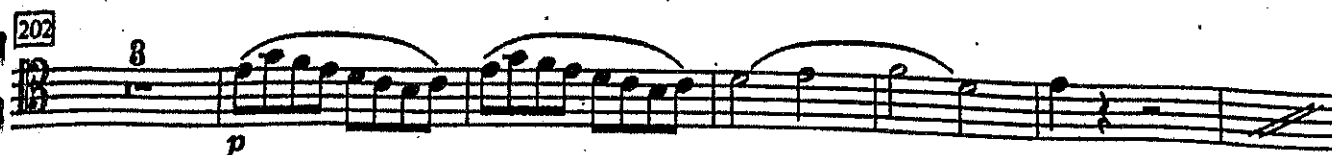
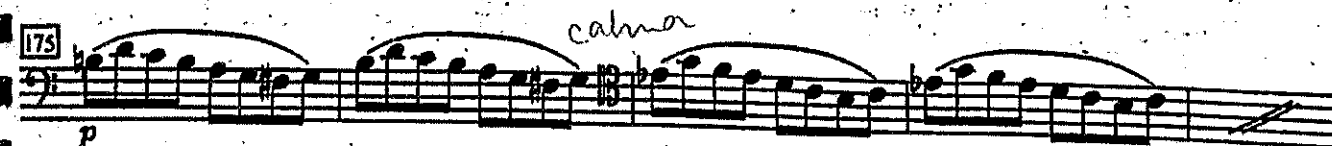
467 *1*

Ouverture
Presto

Così fan tutte

W. A. Mozart
KV 588

33 in punta



293 *Moderato assai, quasi andante*

296 *p* *6* *5* *p*

307 *1* *p* *1*

II. Andantino in modo di canzone

267 *SOTTOVOCE* *5* *solo* **R** *pp*

280 *espr.*

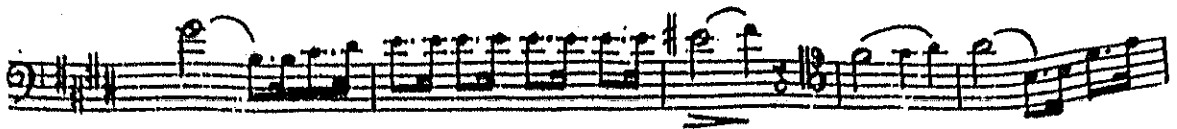
288 *1* **S** *8* *solo* *pp* *morendo*

Il barbiere di Siviglia
Roma 1816

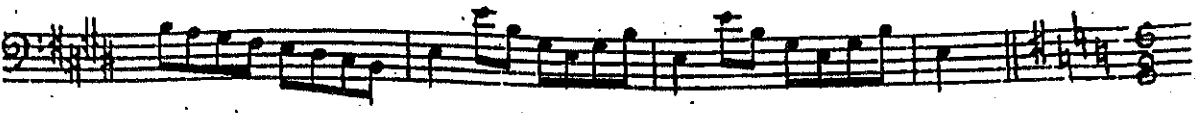
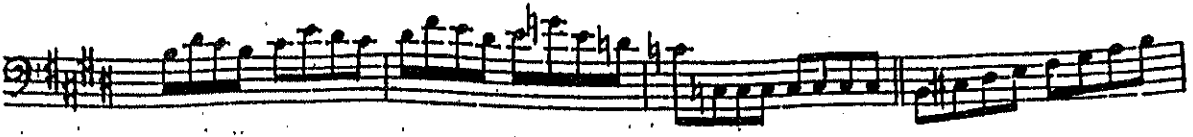
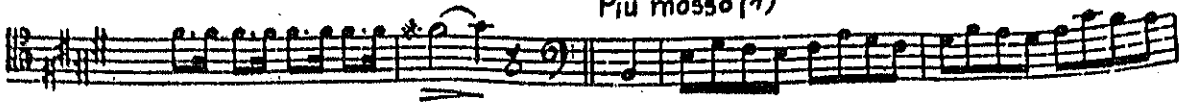
G. ROSSINI

Sinfonia *Allegro con brio*

The musical score consists of three staves. The first staff is in G major, 2/4 time, and begins with a *mf* dynamic. It features a series of eighth and sixteenth notes, with a *f* dynamic marking towards the end. The second staff continues the melody with a *p* dynamic marking. The third staff shows a *Solo* marking and continues the melodic line. The score is written in a clear, handwritten style with various musical notations including notes, rests, and dynamic markings.

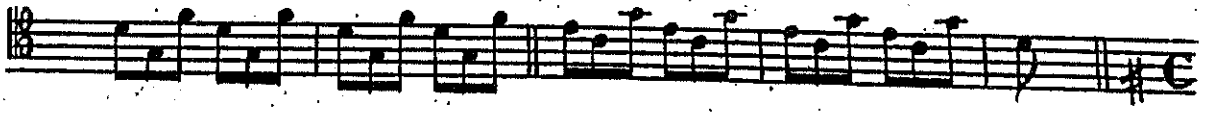
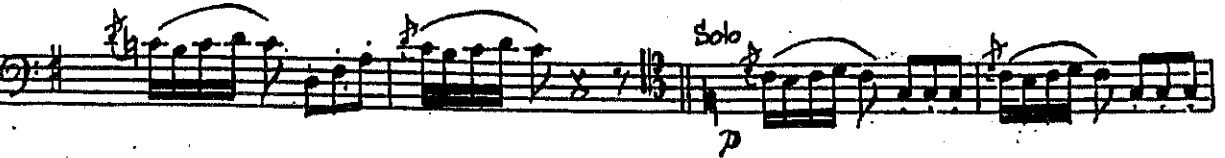


Più mosso (1)



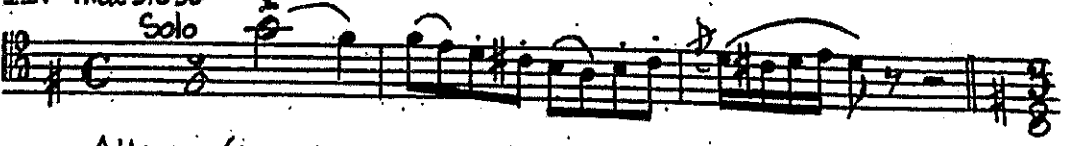
Allegro vivace -

Solo



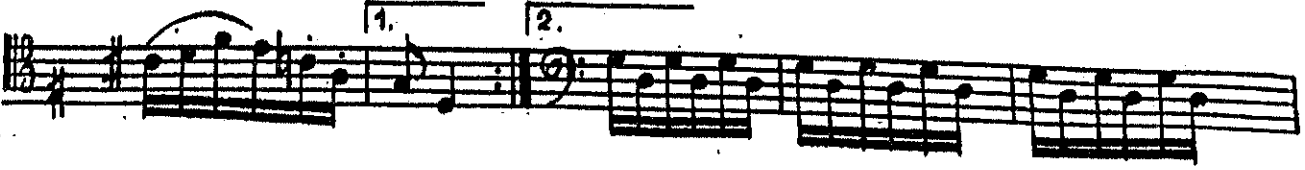
All° maestoso

Solo



Allegro (in uno)

Solo





CONTROFAGOTTO

BRANO SOLISTICO

J. S. Bach - Sarabanda dalla V Suite in do minore per violoncello solo
A. Vivaldi - Concerto per fagotto e orchestra in la minore RV 498 n. 2 - Larghetto

PASSI D'ORCHESTRA ANNO 2026/27

M. Ravel	Ma mère l'Oye
L. Van Beethoven	Fidelio
D. Shostakovich	Sinfonia n. 8
G. Mahler	Sinfonia n.9
G. Mahler	Das Lied von der Erde

IV Les entretiens de la Belle et de la Bête

Mouvement de Valse modéré

David, Maurice

Fidelio, op. 72b

Second Scene

Andante con moto Beethoven, Ludwig van

pp *f* *sfz* *dim.*

pp

cresc. *f* *p*

sfz *sfpp*

sfz *sfz* *f*

sfz *cresc.* *p*

pp cresc.

D. Shostakovich Sinfonia n. 8



G. Mahler

Sinfonia n.9

The musical score is for a piece titled "Molto calmo" in 4/4 time. It consists of four staves of music, primarily in the bass clef. The first staff begins with a "solo" marking and a forte (*f*) dynamic. The second staff includes a double bar line with a "2" above it, indicating a second ending, and features fortissimo (*ff*) and piano (*p*) dynamics. The third staff starts with a double bar line and a "Molto calmo" marking, followed by a forte (*f*) dynamic and a "solo" marking. The fourth staff concludes with a piano (*pp*) dynamic and a "solo" marking. The score is rich in articulation, including trills, slurs, and accents, and uses various musical notations such as slurs, ties, and dynamic markings to convey the intended performance.

VI Der Abschied

TROMBA

BRANI SOLISTICI

A. Honegger, Intrada, per tromba e pianoforte e dal concerto di F.J. Haydn, primo e secondo movimento

PASSI D'ORCHESTRA ANNO 2026/27

G. Mahler Sinfonia n.5

M. Musorgskij Quadri di un'esposizione

B. Bartok Concerto per Orchestra

R. Strauss Salome

O. Respighi Pini di Roma

R. Leoncavallo Pagliacci

P.I. Tchaikovsky Dama di Picche

A. Dvorak Sinfonia IX

G. Mahler Sinfonia n.1

I. Trauermarsch.

(Beginning - 6 bars after Reh. 1) ●

In gemessenem Schritt, Streng. Wie ein Kondukt

[illegible]

* Bracketed bars may be tacet depending on version used.

(Reh. 7 - 8)

This is one of those great Mahler moments for the trumpet where we can play in a powerfully sweeping and charismatic way. Make sure to sustain and keep the searching in the tone on all longer notes. Observe dynamics closely as the diminuendos, crescendos, and *sf*'s, will help shape this passage appropriately. Lean on the tone in a weighted manner whenever accents occur to keep the seeking sense of the line. Even within the sweep, make certain that the triplets and dotted quarter/eighths are played with correct rhythm.

7 Plötzlich schneller. Leidenschaftlich. Wild.
in B

(1 Bar before Reh. 13 - 14) ●

While playing this passage, it is helpful to think like a singer. The duet between the trumpet and the viola must be blended and evenly balanced like two voices. Sing through the longer notes from the beginning in a sustained, seeking manner, with attention to creating the appropriate long arc in the phrasing. Take into account all crescendos and hairpins and use these longer notes to create the appropriate contour. Be aware of the orchestral triplets (in the second half of the eighth bar after Reh. 13) before you re-enter. When you reach the high concert A (five bars before Reh. 14), make sure to follow through all the way to three bars before Reh. 14 before phrasing down with the diminuendo at the end.

13
in F molto portamento

Mahler Symphony No. 5

69

Part II

Movement III. Scherzo (Reh. 13 - 8 bars after 13) 5

This section should have a lilting, waltz-like swing to it. The color must be transparent and flowing, with an elegant, espressivo style. The accent/*sforzando* in the seventh bar after Reh. 13 should be treated with more of a weighty shimmering quality than a pointed articulation. In 2005, a new score of this symphony with Mahler's markings was discovered. In it, he changed the articulation of the seventh bar after Reh. 13 to all three quarters slurred together. Be prepared to play either version of the articulation for this bar. Use the variations below to help create the proper airflow and more easily center the wider intervals.

1. **13** Nicht eilen
in B

p espress. *p* *p* *sf* *p* * Alternate version

Symphony No. 6

Gustav Mahler
(1860 - 1911)

I. Allegro energico, ma non troppo. Heftig, aber markig (7 Bars after Reh. 2 - 3)

At first, approach the wider intervals of this passage by placing certain notes in a different octave range to achieve a relative linear sense, streamlining the leaping to help engrain the proper pitches. As I do this, I also look for similar notes (in this case the written A-sharps) that I can use as guideposts for pitch relationships. In this context, I then take the written C-sharp on the downbeat of three bars before Reh. 3 and put that in the same middle octave as the written A-sharp on the third beat of the previous bar. Eventually, when I place the C-sharp back up the octave, I will have a relative sense of intervallic relationship between these notes. This will help to keep the sound more even and these wider intervals feeling closer in relation to one another. Make sure to lead the dotted eighth/sixteenth figure in the first bar toward the downbeat of the next bar to keep a linear feel.

(Allegro energico, ma non troppo.
Heftig, aber markig.)
in B

f *sf* 2 3

IV. Finale (7 Bars after Reh. 105 - 106)

Similar to what I recommended for the opening passage of the first movement, I suggest creating a musical outline that brings these pitches into a like range to engrain the correct pitches before adding the intervallic relationships. Stay down and fire through the thirty-second-notes at the end of the bar, with an eye towards setting the first written D-sharp with weighted assurance. The intervallic relationships of these thirty-second-notes are all a major third apart, so think of them as being close in proximity to each other before firing with quick air to the upper written G-sharp (three bars before Reh. 106). When done correctly with good focused air support, this should create an even-sounding arpeggio. Make sure to choose a straight mute that allows a free blowing sense with an appropriate bite to the sound.

Wieder Schleppend (Nicht eilen!)
in F
a2 mit Dämpfer

f *Più mosso* *p* zurückhalten 1 106

Pictures at an Exhibition

I. Promenade (Beginning - Reh. 2) ●

Modest Mussorgsky
(1839 - 1881)
Orch. by Maurice Ravel
(1875 - 1937)

The opening Promenade from *Pictures at an Exhibition* is one of the most iconic moments in all trumpet repertoire. This promenade depicts Mussorgsky beginning his walk through galleries of artwork by his friend Victor Hartmann. We must first choose a tempo that reflects the pace of his walk that is leisurely, yet neither too fast nor too slow. Tone quality, particularly evenness of sound, is essential as you traverse the different ranges through these eight bars. Consistent placement and articulation on all notes is key while shaping a nice two-bar arc to each phrase. Centered intonation and intervallic relationships are also important, along with making sure to infuse a nice stately character. Lastly, take care not to over-blow. This passage is only marked one *forte* and is an excerpt where a great sound, not big volume, needs to be the focus.

There are a wide variety of interpretations possible for this passage, so it's important to remain very flexible with your approach to this. Conductors' preferred tempos can fluctuate from rather quick to very slow; articulation can vary from very pointed (almost bell-like) to legato; note lengths can be anything from bouncy and almost *leggiero* to very sustained; and the requested character can be anything from upbeat to somber. When preparing this, I typically gravitate towards a very "middle-of-the-road" tempo, articulation, note length, and character as outlined above. With that preparation in hand, I also make sure I am able to go in any number of different directions if asked.

Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto

in C

1. *f*

2. *f*

1. *f*

2. *f*

1. *f*

2. *f*

Mussorgsky/Ravel Pictures at an Exhibition
VI. Samuel Goldenberg und Schmuyle
 (Reh. 58 - 62) ●

This movement depicts two characters: one is a very large and ponderous rich man, and the other one is a whiny peasant. For our part, we portray the second of these two characters. Throughout this passage, I use the rhythmic writing to create the right mood. It's important to show the accent over the first of the two grace-notes, and a crisp flip of the accented dotted sixteenth with thirty-seconds (followed by three sixteenth-notes later in this passage) is also important. Two and three bars after Reh. 60, the thirty-second-notes can be played either as written or changed to sixty-fourth-notes. With either option, the hairpin is essential to create the right character and shape. In the fourth bar after Reh. 60, the written F-sharp on beat four was originally an F-double sharp in the piano version. Conductors will vary on which to play, but I am usually asked to play the half step (F-double-sharp) here as in the original piano version. Build up your endurance to a point where you can play this entire passage, first note to the last, with appropriate rhythmic intensity and consistent biting articulation.

As far as instrument choice for this passage, I use a piccolo trumpet in the key of A, along with a copper straight mute. When choosing which one of my piccolo trumpets to use, I look for the instrument that gives me the best combination of agility and bite in order to portray the right character for this movement.

58 (Andante)
in C

ff (sord.)

59

60

Concerto for Orchestra

Béla Bartók
(1891 - 1945)

I. Introduzione

(Bars 39 - 50) ●

Create a misterioso and ominous mood by taking over the color of the low strings preceding this entrance. Put a slight emphasis on the first sixteenth-note of each bar by sitting on the tone and playing it just slightly longer than the other sixteenths, then phrasing down and away with the subsequent notes to the tied sixteenth to the half-note. Avoid any crescendo or leading of the half-note to the next bar each time this figure is played. In some situations using a felt hat can also provide the right covered color for this. Take care that the sixteenths are quick enough so that they are not be mistaken for a triplet, and that you always arrive at the last sixteenth (tied to the half-note) before beat three so that this is clear.

(Andante non troppo)

in C

44

51

I. Introduzione (Bars 328 - 396)

Rhythmic vitality is a key element for making this passage work. Play the first two notes of your entrance in a marcato style, thinking like a violinist playing two down-bows. Set the first marcato quarter-note solidly with length and slight lift, then land with the same weight and feel on the downbeat (bar 329). For bar 331, lead this eight-note figure with marcato articulation and good direction, reaching towards the following bar. In bar 333, take care that the quarter-note has length but does not sacrifice rhythmic clarity and is followed by a propelling eight-note, all leading toward the next bar.

(Allegro vivace)

The musical score is presented in three systems, each with three staves numbered 1, 2, and 3. The key signature is one flat (B-flat), and the time signature is 3/4.

- System 1 (Measures 329-335):**
 - Staff 1: Measure 329 is a whole rest. Measure 330 has a whole note B-flat. Measure 331 has a quarter note B-flat, quarter note A, and quarter note G. Measure 332 has a quarter note F, quarter note E, and quarter note D. Measure 333 has a quarter note C, quarter note B, and quarter note A. Measure 334 has a quarter note G, quarter note F, and quarter note E. Measure 335 has a quarter note D, quarter note C, and quarter note B. Dynamics: *f* in measure 331, *ben marc.* in measure 332.
 - Staff 2: Measure 329 has a whole rest. Measure 330 has a whole note B-flat. Measure 331 has a quarter note B-flat, quarter note A, and quarter note G. Measure 332 has a quarter note F, quarter note E, and quarter note D. Measure 333 has a quarter note C, quarter note B, and quarter note A. Measure 334 has a quarter note G, quarter note F, and quarter note E. Measure 335 has a quarter note D, quarter note C, and quarter note B. Dynamics: *f* in measure 331, *ben marc.* in measure 332.
 - Staff 3: Measure 329 has a whole rest. Measure 330 has a whole note B-flat. Measure 331 has a quarter note B-flat, quarter note A, and quarter note G. Measure 332 has a quarter note F, quarter note E, and quarter note D. Measure 333 has a quarter note C, quarter note B, and quarter note A. Measure 334 has a quarter note G, quarter note F, and quarter note E. Measure 335 has a quarter note D, quarter note C, and quarter note B. Dynamics: *mf* in measure 330.
- System 2 (Measures 342-349):**
 - Staff 1: Measure 342 has a whole rest. Measure 343 has a whole note B-flat. Measure 344 has a whole note A. Measure 345 has a whole note G. Measure 346 has a whole note F. Measure 347 has a whole note E. Measure 348 has a whole note D. Measure 349 has a whole note C. Fingering: 1 in measure 342, 1 in measure 343, 5 in measure 344, 5 in measure 345, 5 in measure 346, 5 in measure 347, 5 in measure 348, 5 in measure 349.
 - Staff 2: Measure 342 has a whole rest. Measure 343 has a whole note B-flat. Measure 344 has a whole note A. Measure 345 has a whole note G. Measure 346 has a whole note F. Measure 347 has a whole note E. Measure 348 has a whole note D. Measure 349 has a whole note C. Dynamics: *f* in measure 344, *ben marc.* in measure 345.
 - Staff 3: Measure 342 has a whole rest. Measure 343 has a whole note B-flat. Measure 344 has a whole note A. Measure 345 has a whole note G. Measure 346 has a whole note F. Measure 347 has a whole note E. Measure 348 has a whole note D. Measure 349 has a whole note C. Dynamics: *mf* in measure 344.
- System 3 (Measures 354-359):**
 - Staff 1: Measure 354 has a whole rest. Measure 355 has a whole note B-flat. Measure 356 has a whole note A. Measure 357 has a whole note G. Measure 358 has a whole note F. Measure 359 has a whole note E. Dynamics: *f* in measure 355, *ben marc.* in measure 356.
 - Staff 2: Measure 354 has a whole rest. Measure 355 has a whole note B-flat. Measure 356 has a whole note A. Measure 357 has a whole note G. Measure 358 has a whole note F. Measure 359 has a whole note E.
 - Staff 3: Measure 354 has a whole rest. Measure 355 has a whole note B-flat. Measure 356 has a whole note A. Measure 357 has a whole note G. Measure 358 has a whole note F. Measure 359 has a whole note E.

Bartók Concerto for Orchestra

15

364

1. *marc.*

2. *marc.*

3. *f* *ben marc.*

376

380

1.

2.

3.

386

1. *cresc.*

2. *cresc.*

3. *cresc.*

Poch. allarg. 396 , Tranquillo

1. *ff*

2. *ff*

3. *ff*

II. Giuoco delle Coppie (Bars 90 - 147) ●

For the muted portion (bars 90-121), play this passage with a very dry, unemotional feeling. Long notes should be true to their note values, and short notes should be compact, articulate and appropriately short. Be sure that there is an acute dynamic difference between the *p* and the *mf*. Think of creating a musical line throughout, even though you are playing with a very upright rhythmic feel. To set up the appropriate context, think of the viola pizzicato preceding your entrance in bar 90. For the comma at the end of bar 101, most conductors typically will add roughly one beat of rest before proceeding with the downbeat of bar 102. For the chorale portion of this (bar 123-147), there needs to be a total change of character from the previous muted section. This passage requires a dolce tone with nice contour to the musical line in order to create a more serene character. Use the slur markings as a guideline for direction and shaping, taking care to be smooth with no gaps caused by articulation. For example: Lead the first two bars up towards bar 125, then glide back down to bars 126/127/128. When playing alone, remember to think in context-specifically in bar 134 when the trombone has the leading voice and the harmonic resolution.

(Allegretto scherzando)
90 con sord.
in C

1. *p*

2. *p*

102

1. *mf*

2. *mf*

1. *p*

2. *p*

109

1. *mf*

2. *mf*

1. *p*

2. *p*

1. *mf*

2. *mf*

1. *p*

2. *p*

116

1. *mf*

2. *mf*

3. in C
p con sord.

123 Lo stesso tempo
senza sord.

129

1. *mf*

2. *mf* senza sord.

135

1. *mf*

2. *mf*

141

147

1. *mf*

2. *mf*

V. Finale
(Bars 201 - 254) ●

Think of the first three notes as pillars on which this passage is built, with marcato, sustained half-notes set solidly, one leading to the next with a slight lift. Arc the eight-notes in bars 204-205, phrasing toward 206 (bars 214-215 phrasing towards 216 in the first trumpet part). Any notes with lines are long, yet take care that they remain in articulate and tempo as the strings continue their moving line of sixteenths throughout. In bar 228, dig out the lower triplet notes so they are acoustically clear and flow toward bar 231. Starting in bar 234, try to avoid being too muscular with this passage as the dynamic is only one *forte*. Instead think of riding on top of the orchestra along with the piccolo player. Create a dance-like feel by giving the quarter-notes a vibrant spin, along with good slurs and articulation. This passage should sit on top of the ensemble but should not necessarily dominate. For some players, using a different instrument (either D or E-flat trumpet) can be a positive solution for this section, but only if the tone quality is not sacrificed.

201 Tempo I (Presto)
 in C

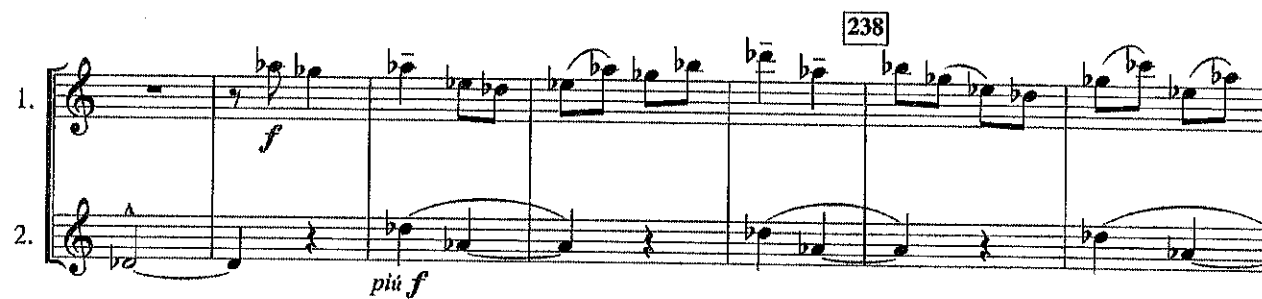
The musical score is written for two staves (1. and 2.) in 2/4 time. It begins at bar 201 with a forte (*f*) dynamic. The first staff has a melodic line with eighth and quarter notes, while the second staff provides a rhythmic accompaniment of eighth notes. Bar 211 is marked with a forte (*f*) dynamic. Bar 221 is marked with a forte (*f*) dynamic. Bar 231 is marked with a forte (*f*) dynamic and includes the instruction *più f*. The score includes various musical notations such as slurs, accents, and triplets.

Bartók Concerto for Orchestra

19

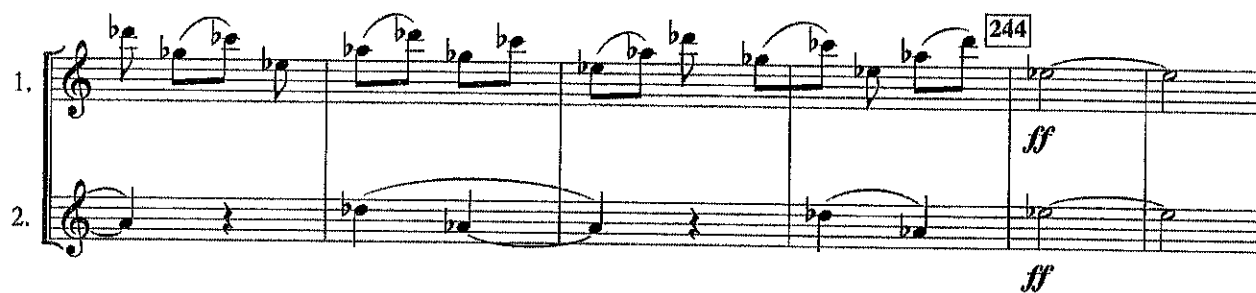
1. *f* 238

2. *più f*



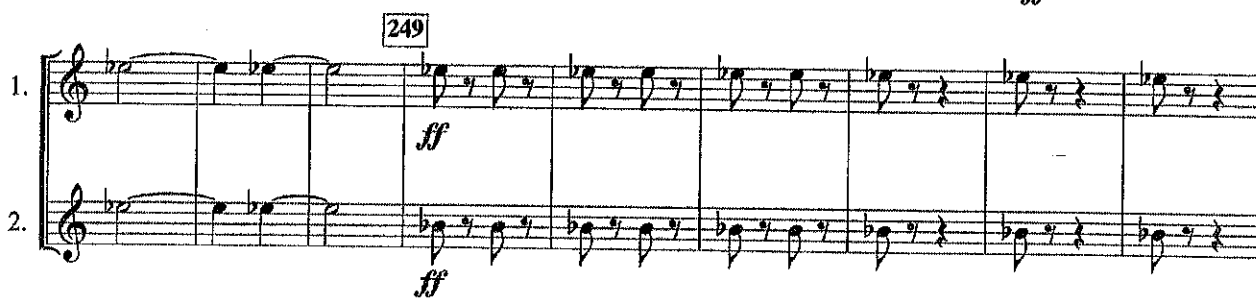
1. 244 *ff*

2. *ff*



1. 249 *ff*

2. *ff*



Salome

schanaan-Motiv

Breiter (aber immer noch etwas lebhaft)

Richard Strauss
op. 54

(135) 8 I. und II. Trp. in C

maestoso

f *ff* *f*

dim. *p*

Sehr bewegt [♩ = 76]

(237) I. Trp. in E

f

Sehr schnell ♩ = 92

(239) 1 ♩ = ♩ des C

p *sempre accelerando* *f*

Salomes Tanz

Etwas lebhafter

Vivace

I. Trp. in F Solo

f *arrassionato* *dim.* *pp*

N

Nach dem Tanz

Andante

Ziemlich langsam

314 I. Trp. in C Solo

315 rit. I. Trp. in E Etwas breit Più lento

316 III. Trp. in F Solo

330 Ziemlich lebhaft

351 I. u. II. Trp. in E Solo

con sord.

[Fortsetzung nächste Seite]

359 I. Trp. in E

f

360

II. Trp. in E *dim.* *p*

361

rit. *Sehr breit* *p* *f* *sf* *ff*

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Elektra

Sehr schnell und hastig

Allegro molto con fretta

Richard Strauss
 op. 58

119 2 *con sord.* 6 121 *marcato*

I. Trp. in D *p marcato* *mf* *p*

1 4 122 *mf*

Solo 1 123 *ff* *f* *ff*

ff *Dämpfer ab*

immer lebhafter
sempre più mosso

Sehr schnell

Molto vivo

229 9 I. Trp. in B *ff marcato* *ff* 1

230 *ff*

Pines of Rome

Ottorino Respighi
(1879 - 1936)

I. I pini di Villa Borghese (11 Bars after Reh. 2 - 8 bars before 3)

Keep articulation light and the sixteenth-notes fleeting and moving ahead toward the next dotted quarter-note. Make certain that you get off of tied notes in time to stay right in tempo, and that you clearly place the next sixteenth-note after the longer notes. Dig out all sixteenths with even sound and articulation.

(Allegretto vivace) in B^b (Sord.)

1. *mf*

2. *f*

3. *ff*

1. *f*

2. *f*

3. *f*

1. *f*

2. *f*

3. *f*

1. *f*

2. *f*

3. *f*

Respighi Pines of Rome

(Reh. 5 - 6 bars before 6)

Staying in tempo is a key concern here, either while playing or when coming in after rests on time. To avoid getting behind, breathe before Reh. 5, then again after the end of the eighth bar only. At tempo, there is precious little time just to get back in after the shortness of the sixteenth rest. Another idea is to slightly shorten the length of the tied quarters (at bars 5 through 8 after Reh. 5), getting off of that tie slightly early to snatch a quick breath and get back in right off the downbeat of the next bar. As for mute choice, I like one with bite and ring so that I can boldly set the concert high C without having to push.

5 a tempo
in B^b (Sord.)

1. *ff* 3 3 3 3

2. *ff* 3 3 3 3

3. *ff* 3 3 3 3

1. *fff* 3 3 3 3

2. *fff* 3 3 3 3

3. *fff* 3 3 3 3

1. *fff* 3 3 3 3

2. *fff* 3 3 3 3

3. *fff* 3 3 3 3

II. Pini presso una Catacomba (Offstage Solo) ●

Play this passage with an *espressivo*, *dolce*, *cantabile* tone throughout, shaping the phrase in a manner that gives the illusion of freedom but remains within a rhythmic framework. Intonation, especially when playing G Major arpeggios or keeping the upper Gs from going sharp, is a key concern here. Aim for an even sound, top to bottom, with an overall concept of pacing and shaping throughout the entire passage that is beautifully expressive. As with the Mahler *Symphony No. 3* posthorn solo, it's important to know when the strings change chords. This helps greatly with coordination and timing from offstage.

Tromba Interna in C
Più mosso (il più lontano possibile)

1.

Capriccio Italien

Pochissimo più mosso [♩ ca. 144]

Peter Tschaikowsky
op. 45

116 (Solo) I. und II. Kornett in A

molto dolce espressivo

2

p

Allegro moderato [♩ ca. 120]

9 I. Solo in A

f *mf*

Pique Dame

Akt 5. Bild
: 18 Zwischenaktmusik

Largo [♩ = 50]

Peter Tschaikowsky

12 II. Trp. in B (weit hinter der Szene)

ff

8 35

ff

8

Symphony No. 9

II. Largo

(6 Bars after Reh. 4 - 5)

Antonín Dvořák, Op. 95
(1841 - 1904)

This passage starts out very rhythmically with a fanfare quality, while reaching towards the melody in the second bar. Once the melody is reached, continue to Reh. 5 in an espressivo, bold, singing manner, especially on the dotted eighth/sixteenth figures. Think of the last three bars before Reh. 5 as one long diminuendo, making certain to keep the line intact without letting the articulation interrupt. Some conductors may take a little time going into the last note at #5. We also need to be as *dolcissimo* and *pp* soft as possible as we dovetail into the English horn at the end.

1. in C (*Poco più mosso*)
2. in C *f* *cresc.* *ff* *dim.*
f *cresc.* *ff* *dim.*
mf *pp* *rit.* 5 *Meno mosso.* *pp*

IV. Allegro con fuoco

(Bars 8 - 25)

In this passage, think of four bars at a time, with an overall sense of eight-bar phrases. Use the accented longer notes as destination points along the way and sustain and set these with purpose. Lift dotted notes slightly, yet with body, and always lead towards the next dotted quarter or half-note. Starting in unison, play within each other's sound and let the collective be more powerful than the individual. When it splits into the octave, the second player needs to play with width and body so that the first part can ride above on top of a full and supportive foundation. Don't cease your intensity in the tone until you've reached the last E of each eight bars, setting and propelling the B pick-up before it to help.

(*Allegro con fuoco.*)
8 a2 in E 1. 2. a2
1. 2. *f* *ff*
14 1. 2. *ff*
20 1. 2. *ff*

Symphony No. 1

Gustav Mahler
(1860 - 1911)

I. Langsam, Schleppend
(5 Bars after Reh. 1 - 8 bars before 2) ●

The first entrance, an interval of a fifth, needs to have the proper width between the first and second trumpet parts to ensure solid intonation. Especially with the distance issue of playing offstage, be sure that there is a slight acoustical release together from the tied notes so that the thirty-second notes are coordinated properly. There should be a distinct rhythmic difference between the dotted eighth/sixteenth figures and the triplets. Be aware that the degree of accelerando may vary from one conductor to the next. The third trumpet part usually needs to be played a bit stronger and in a more pronounced manner throughout in order to be heard. This is especially the case in the eighth and ninth bars after Reh. 1 when the orchestration is thicker.

In weiter Entfernung

Più mosso

in F

1. *ppp* *acceler.*

2. *ppp*

3. *in der Ferne* *in B*

1. *Schnell* *acceler.* *molto rit.*

2. *Schnell*

3. *p* *(ppp)*

(Reh. 2 - 3 bars after 2) ●

The first trumpet can help coordinate the start of this passage with a clear breath and slight body language to show where the thirty-second notes will be placed. If possible, listen for the horns onstage to help time your entrance. Think of the triplets as leading towards the next bar in order to avoid emphasizing each beat. Subdivide the first beat of the second bar to reinforce correct rhythm and help ensemble.

2 Più mosso
Schnell

Schnell

in F

1. *in F* *3* *3* *3* *acceler.* *molto rit.*

2. *in F* *3* *3* *3*

(Reh. 3 - 4 bars after 3) ●

As with the other two offstage fanfares, take care that the intonation is correctly in place, and that there are distinct rhythmical differences between dotted figures and triplets.

3 Più mosso
in F

Tempo I.
Nicht schleppen.

III. Feierlich und gemessen, ohne zu schleppen

(Reh. 5 - 6 bars before 8) ●

Take over the melodic line, color, and style from the oboes. Mahler's instruction for this passage is *ausdrucksvoll* or *espressivo*/expressively. Show each eighth-note with a little weighted nudge without separating, while arcing to the next downbeat. There should be a slight "lean" on the first eighth-note, then coming away as marked. In the third bar, the sixteenth-notes need to have a stylistic "swing" to them. The sixteenthths are played not quite in tempo, just a touch later after a slightly long dotted eighth. Lift on the third beat eighth-note with the dot three bars after Reh. 5, then sing the subsequent eighths forward towards the next bar. This entire passage needs to evoke an "old world" charm, transporting the listener back to 1880's Europe. In one, two, and three bars before Reh. 7, the second quarter-note in the bar is phrased down, slightly softer than the first beat.

5 a tempo. Ziemlich langsam
in F
ausdrucksvoll

6 Nicht schleppen
rit.

7 a tempo

TROMBONE

BRANO SOLISTICO

F David Primo e secondo movimento dal Concertino

PASSI D'ORCHESTRA ANNO 2026/27

G. Mahler: Sinfonia n. 3, I Movimento (3 estratti)

N. Rimsky-Korsakov: Ouverture "La Grande Pasqua Russa" (2 estratti)

N. Rimsky-Korsakov: Sheherazade (2 estratti)

W.A. Mozart: Requiem, Tuba Mirum & Kyrie

G. Rossini: La Gazza Ladra (3 estratti)

SYMPHONIE N° 3.

1. Posaune.

Aufführungsrecht vorbehalten.

Droits d'exécution réservés.

Erste Abtheilung.

N° 1.

Kräftig. Entschieden.
(Hörnen)

Nicht eilen.

Gustav Mahler.

2 Zurückhaltend.

1 Molto riten.

Schwer und dumpf.
2 Die Violon schnell.

(Gr. Tr.)

sempre pp

pp

Bewegt.

5 Robusto.

acceler.

lento

Nicht schleppen.
(1. Tromp.)

a Tempo

7 Gedeht.

Drängend.

8 *Sempre listesso tempo.*
Nicht eilen.

11 *Manier zie-
hen.*

(Gr. Tr.)

13 Langsam. Schwer.
(2. 3. 4. Pos.)

Solo

Violon nicht schleppend

Lange.

14 Etwas drängend.

ff Bei den gehaltenen Tönen
Schalten in die Höhe.

Zurückhaltend.

Nr. 5 Version for piano and voice

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15

1. Posaune.

Wieder schwer.

accel.

accel.

16 Etwas drängend.

Wild.

Teilen, nicht
schleppend

accel.

Vorwärts.
2. Pos. 8

17 Wieder zurückhaltend.

mit Dämpfer

Tempo l. Unmerklich etwas bewegter.

18

14

19

20

21

22

23

16

24

13

25

7

(Celli u. Basses.)
pizz.

Dämpfer ab.

|||

26

Schwungvoll.

Immer dasselbe feu-

mf ohne Dämpfer.

rige Tempo, ohne zu eilen.

27

4

mit Dämpfer

Zeit lassen.

ohne Dämpfer

29

30

mit Dämpfer

string

1. Posaune.

8

a tempo

31 *dim. p* *ff* *immer mit Dämpfer.*

32 *ff* *Vorwärts. acceler. offen*

Zurückhaltend. 33 *Zeit lassen.* *p* *asprecativo*

Nicht eilen. *E♭*

Etwas drückend. *C♭* 34 *Wieder a tempo.* *Nicht eilen.* 35 *Nicht eilen.* *5*

36 37 10 38 10 39 (1. Horn.) 40 *Sehr zart.* (Trompete) *mf* *2*

41 (1. Viol.) 42 *mp* *4*

43 *Immer dasselbe Tempo.* (Celli u. Bass.) 44 *f*

1 *Roh!* 45 *f* *sempref*

46 10 *mf*

47 (1. 2. 3. Tromp.) 48 *5*

1. Posaune.

(Tuba.) 2 49

50 *ff* *Etwas drängend.* *f* *sempre ff*

51 *Più mosso.* 52 *Immer noch drängend.* (3. 4. Pos. u. Tuba.) 1 *ff* 53

54 11 55 *Tempo I. ff* *Wie zu Anfang.* 8 *Zurückhaltend.* *f*

56 2 *Schwer.* (Gr. Tr.) *mf* *p* 6 *p*

57 *Schwer. Etwas (aber unmerklich) zurückhaltend.* *ppp* 3 *sempre ppp*

58 1 *Riten.* 2 *sempre ff* 3 *sempre ff*

59 *a tempo* *ff* *Rubato.* 2 *accel.* 3 *tempo* *accel.* *sempre ff*

60 *Tempo. Pesante.* *sempre ff* *Tempo. Pesante.* *Ruhig.* *p*

1 *Schr getragen.* 1 *Zeit lassen. Molto portamento.* *mf* *p* *espress.* *p*

Schalltr. in die Höhe

OVERTURE "RUSSIAN EASTER"

NICOLAS RIMSKY-KORSAKOV, Op. 36
(1844-1908)

[B] *Maestoso*
Soli

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

[M] *Recit.*
Maestoso ($\text{♩} = 76$)
2° Solo

dim. *p dim. e smorz.* *a piena voce* *(mp)* *(pp)*

dim. *poco rit.*
(colla parte di violino solo)

SCHEHERAZADE

2

Trombone II.

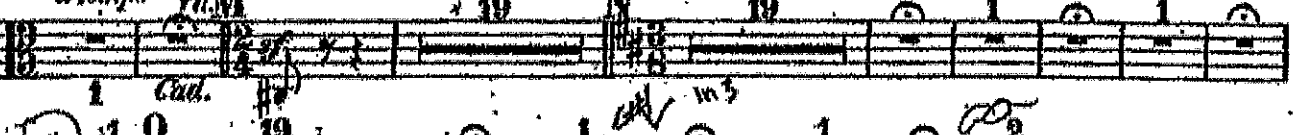
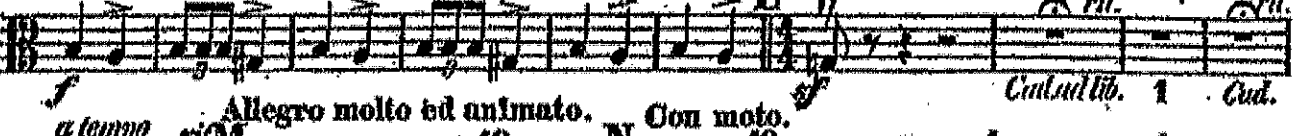
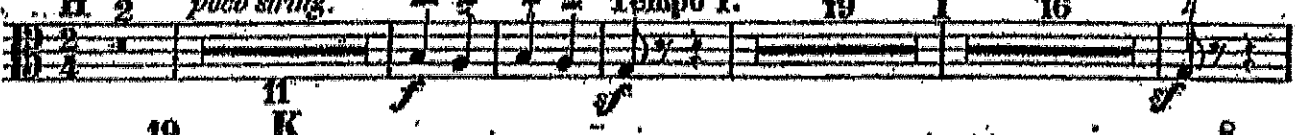
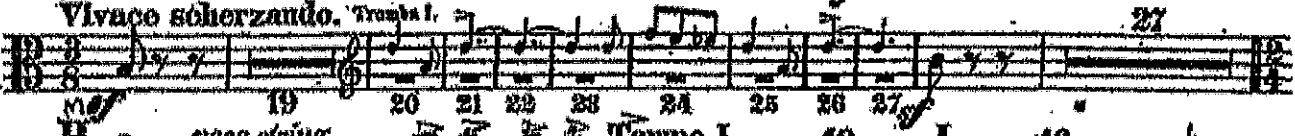
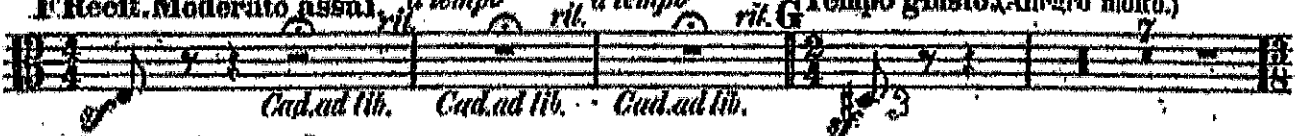
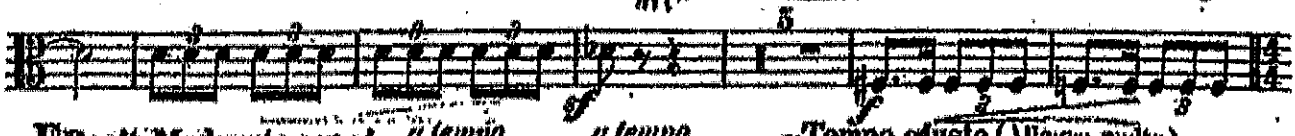
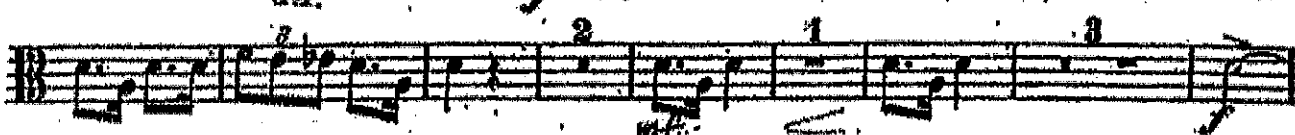
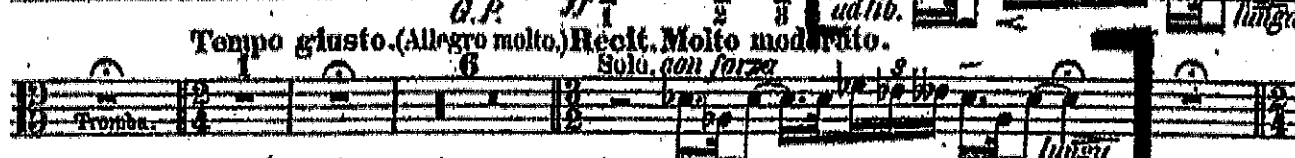
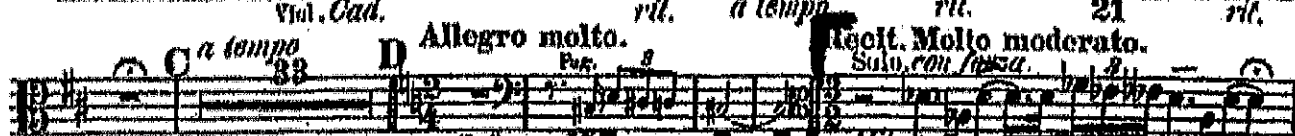
N. RIMSKY-KOR

II.

Lento. Recit.

Andantino.

Tempo giusto.



REQUIEM

Nº 2 Tuba mirum

Andante
Solo

W. A. MOZART, K. 626
(1756-1791)

Musical score for Tuba mirum, measures 1-28. The score is written for a tuba in E-flat major, 2/2 time. It begins with a key signature of one flat (B-flat) and a time signature of 2/2. The tempo is marked 'Andante' and the performance instruction is 'Solo'. The score consists of four staves of music. The first staff contains measures 1-8, the second staff contains measures 9-16, the third staff contains measures 17-24, and the fourth staff contains measures 25-28. The music features a series of eighth and sixteenth notes, with some rests and dynamic markings such as 'f' (forte) and 'p' (piano).

II. KYRIE

Musical score for Kyrie, measures 1-48. The score is written for a tuba in E-flat major, 2/2 time. It begins with a key signature of one flat (B-flat) and a time signature of 2/2. The tempo is marked 'Adagio'. The score consists of ten staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, the fourth staff contains measures 13-16, the fifth staff contains measures 17-20, the sixth staff contains measures 21-24, the seventh staff contains measures 25-28, the eighth staff contains measures 29-32, the ninth staff contains measures 33-36, the tenth staff contains measures 37-40, the eleventh staff contains measures 41-44, and the twelfth staff contains measures 45-48. The music features a series of eighth and sixteenth notes, with some rests and dynamic markings such as 'f' (forte) and 'p' (piano).

Gioacchino Rossini (1792-1868)

LA GAZZA LADRA (1817)

SINFONIA

Allegro con brio

Solo

I

ff

CORNO

BRANI SOLISTICI

Uno tra i seguenti brani a scelta del candidato:

W.A.Mozart Concerto N° 3 in Mib Maggiore K 447
 Concerto N° 4 in Mib Maggiore K 495

R.Strauss Concerto N° 1 op.11

PASSI D'ORCHESTRA ANNO 2026/27

L. van Beethoven Sinfonia n. 3
L. van Beethoven Sinfonia n. 6
L. van Beethoven Sinfonia n. 9
R. Strauss Ein Heldenleben
R. Strauss Der Rosenkavalier
R. Strauss Don Juan
G. Mahler Sinfonia [n.ro 3](#)
R. Wagner Sigfrido, Horn Call
J. Brahms Sinfonia [n.ro 3](#)

Sinfonie Nr. 3

Es-Dur / E^b major („Eroica“)

1. Satz

Allegro con brio (♩. = 60)

L. van Beethoven
op. 55

1. in Es

13 *p cresc.* *p*

231 in Es *f*

408 in F *p dolce* *cresc.* *p*

630 I. in Es *p* II. in Es *p*

636 III. in Es *p*

642

3. Satz: Scherzo

Allegro vivace (♩ = 116)

I. in Es 167

II. in Es

III. in Es

sf

172

cresc.

cresc.

cresc.

178

f

f

f

f

1. 2.

4. Satz: Finale

Allegro molto

Poco Andante (♩ = 108) 380

I. in Es

ff *sf* *sf* *sf*

384

390

Sinfonie Nr. 5 c-Moll / C minor

1. Satz

Allegro con brio ($\text{♩} = 108$)

L. van Beethoven
op. 67

59 I. II. in Es

125

387

3. Satz

Allegro $\text{♩} = 96$

19 I. in Es

25

32

(Fortsetzung
nächste Seite)

4. Satz
Allegro (♩ = 84)

26 I. in C
ff
II. in C
ff

54
pp dolce
3
cresc. - ff
319 p
pp dolce
3
cresc. - ff
p

320
dolce
cresc. poco a poco
dolce
cresc. poco a poco

Sinfonie Nr. 6
F-Dur / F major („Pastorale“)

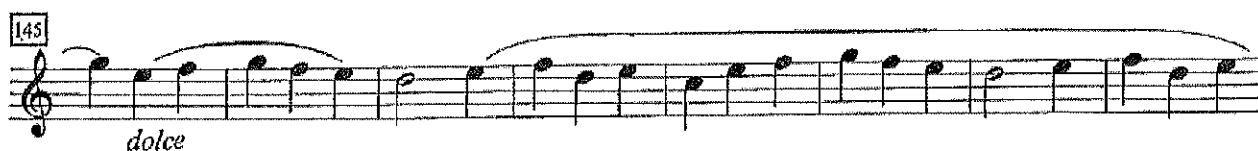
1. Satz
Erwachen heiterer Empfindungen
bei der Ankunft auf dem Lande
Allegro ma non troppo (♩ = 66)

L. van Beethoven
op. 68

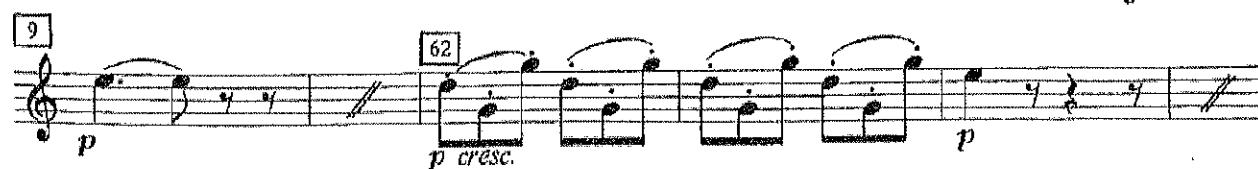
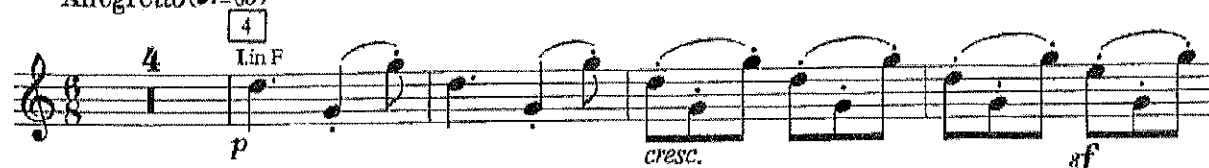
37 I. in F
f
II. in F
f



3. Satz
Lustiges Zusammensein der Landleute
Allegro (♩. = 108)



5. Satz
Hirtengesang. Frohe und dankbare
Gefühle nach dem Sturm
Allegretto (♩. = 60)



Sinfonie Nr. 9

d-Moll / D minor

3. Satz

Adagio molto e cantabile (♩ = 60)

L. van Beethoven
op. 125

Adagio IV. in Es 83

87 dolce

92

96 cresc.

Fidelio

L. van Beethoven
op. 72

Ouverture Adagio 5 I. in E

Allegro (♩ = 120) 47

p dolce II. in E

cresc. p

50 p dolce cresc. p dolce

55 3 dolce cresc. f

147 p cresc. f

456 *un poco stringendo*
cresc.
 463 *ritard.*
f
 471 *in tempo*
dim.

2. Satz
 Adagio non troppo

17 *lin H*
p
 20
 24 *dim.*
 28 *p cresc. f dim. > p*

Sinfonie Nr. 3
 F-Dur / F major

Johannes Brahms
 op. 90

3. Satz
 Poco Allegretto

99 *lin C*
p espressivo
 102
 107

Don Juan

Allegro molto con brio

Richard Strauss
op. 20

I. in E *tranquillo*

p molto espress.

mf molto espress. **(E)**

cresc.

dim. molto *espress.* **2**

poco a poco più vivente

p espress. *cresc.*

espress. **f** *mf*

(F) *p* **(N)** *I-IV in F*

f molto espress. e marc.

ff

p

Animato (Y) n4

I. III. in E
II. IV. in E

ff molto espress.

I. III. in E
II. IV. in E

ff *p*

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Till Eulenspiegels lustige Streiche

Richard Strauss
op. 28

Gemächlich $\text{♩} = \text{des } \frac{4}{8}$ I. in F **allmählich**

5 *p.*

lebhafter **Volles**

cresc. 1

Zeitmaß (sehr lebhaft)

mf *cresc.*

(I) III. in D

ff *p*

cresc. 6

Ein Heldenleben

Richard Strauss
op. 40

Lebhaft bewegt

I. II. in F

f

I. II.

I. II.

I. II.

f *sfz* *f*

I. II.

III. IV. in F

V. VI. in F

ff *pp* *pp*

I. II.

f dim. *dim. p*

V. in F hervortretend *cresc.*

p

(3)

III. in F

cresc.

f

hervortretend
I. in F *p* cresc.

ff.

II. in F *mf* espress.

cresc.

III. in F *f*

IV. in F *mf* espress.

cresc.

VI. in F *f*

(4) cresc.

p

dim.

p

cresc.

dim.

p

cresc.

pp

cresc.

I. II. III. IV. V. VI.

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

f

I. II. III. IV. V. VI.

(5) *ff* *ff* *ff*

(9) V. VI. *ff* *ff*

V. VI. *ff*

(10) 1-VI in F *fff*

fff Festes Zeitmaß (sehr lebhaft)

1-VIII in F (78) *ff*

(79)

Langsam

(107)

I. II. *I. in F*
 III. IV. *III. IV. in F*
p espress.
cresc.
pp
p espress.
cresc.

(108)

I. II. *f espress.*
 III. IV. *pp*
dim.
p

I. II. *espress.*
 III. IV. *molto dim.*

(109)

I. II. *I. in F*
 III. IV. *espress.*
immer ruhiger
immer langsamer
poco a poco dim.
pp

Mit freundlicher Genehmigung des Verlags F. E. C. Leuckart, München.

Der Rosenkavalier

1. Aufzug

Einleitung

Stürmisch bewegt [♩ = 120]

Richard Strauss

op. 59

[illegible]

III. *mf* *f* *ff* *cresc.*

IV. *p* *cresc.* *f* *cresc.*

(5) Festes Zeitmaß in tempo

fff *fff*

ff *sfz* *ff*

ff

breiter werden slargando

molto ritenuto viel ruhiger

f *mf* *dim.*

p *mf*

immer ruhiger werden

(Fortsetzung
nächste Seite)

Tempo di Minuetto, etwas getragen [♩ = 96]

IV. in Des (233)

pp espr.

(234)

mf

(235)

pp

p

cresc.

f

(236)

p

cresc.

f

dim.

(237)

dim.

p

cresc.

(238)

f

dim.

p

2. Aufzug

Ziemlich langsam [♩ = 66]

III. in E (35)

pp

(102) Ziemlich schnell [♩ = 116-120]
Allegro assai

I. in F

f

(103)

f

(104) *f* *p* 1 2

(105) *f* 1

(106) *ff* *ff*

(107) *p* *ff* *f dim.* *p*

(108) *dim.* *pp*

sehr fließend im Zeitmaß
molto scioltoamente

3. Aufzug

Schneller Walzer
Molto con moto [$\text{♩} = 84$]

(252) I. in F *ff* *ff*

(253) *f*

(254) *ff*

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B. Schott's Söhne, Mainz.

2. Aufzug

2. Szene (Siegfried-Ruf)

Siegfried

79

Richard Wagner

Mäßig bewegt *(weich gestoßen)*

in F

f (sehr kräftig) *(sehr stark aushalten)* *p*

p *cresc.*

Mäßig

f dim. p p (zart)

p *poco cresc.*

f dim. più p pp

(lustig und immer schneller und schmetternder)

p cresc.

(immer stärker)

(sehr schnell und schmetternd)

ff ff ff

p cresc.

ff

Mahler: Symphony No. 3
Fourth Horn

First movement: one measure before Number 55 through nine measures after Number 56

Horn in F

53

54 1 2 10

55 Wie zu Anfang.
ff Tempo I.

Nicht eilen.

Zurückhaltend. 56 Schwer.

Schwer. 57 (Pos.) Etwas (aber unmerklich) zurückhaltend.

ppp

4

Detailed description: This is a musical score for the Fourth Horn part of Mahler's Symphony No. 3, First movement. The score is written for Horn in F. It covers measures 53 through 57. Measure 53 is in the bass clef, showing a descending eighth-note scale. Measure 54 is in the treble clef, featuring a long rest of 10 measures. Measure 55 is marked 'Wie zu Anfang.' and 'ff Tempo I.', with a large black bracket indicating a repeat of the first measure. Measure 56 is marked 'Zurückhaltend.' and 'Schwer.', with a large black bracket indicating a repeat of the first measure. Measure 57 is marked 'Schwer.' and 'Etwas (aber unmerklich) zurückhaltend.', with a large black bracket indicating a repeat of the first measure. The score includes various musical notations such as notes, rests, and dynamic markings.

ARPA

BRANI SOLISTICI

G.F. Haendel Concerto in si bemolle
Trascrizione per arpa sola e cadenza originale di Grandjany

PASSI D'ORCHESTRA ANNO 2026/27

G. Verdi Forza del destino sinfonia
G. Verdi Aida secondo atto
P. Mascagni Cavalleria Rusticana siciliana
G. Donizetti Lucia di Lammermoor cadenza
P.I. Tchaikovsky Schiaccianoci cadenza
P. I. Tchaikovsky Lago dei cigni cadenza

GIUSEPPE VERDI

ARPA 2^a LA FORZA DEL DESTINO

N^o 1 ATTO I.^o 1. PRELUDIO O SINFONIA

ALLEGRO

ALL^o AGITATO PRESTO **1^o TEMPO**

B **ANDANTINO** **C** **AND.^{te} MOSSO** **D** **PRESTO COME PRIMA** **E**

AND.^{te} come prima **CLARINETTA** **OBOE** **FLAUTO**

C ALL. BRILLANTE

ARPA

Violini

9 10 14 12 9

N

p ARPA

p

①

PIÙ ANIMATO

15 23

=XII=

N° 2. 3. 4. 5. TACET

HARP

4

ARPA

INTROD^o CORO SCENA E DUETTO ATTO 2^o

AIDA, G. VERDI

N^o 4

(INTROD^o CHOR, SCENE UND DUETT 2^{er} AKT)

ALL^o GIUSTO

ARPA

The musical score is written for Harp and consists of four systems of music. Each system has a grand staff with a treble and bass clef. The key signature is one flat (B-flat) and the time signature is common time (C). The first system begins with a forte (f) dynamic and includes accents (>) over several chords. The second system continues the harmonic progression. The third system introduces a piano (p) dynamic. The fourth system concludes the piece with a final chord. The notation includes various chords, arpeggios, and melodic lines in both hands.

HARP

5

(affrettare il Pedale del FA # e SOL #)

pp

(SOL #) *dolcissimo*

Komm lasse Blumen
Vieni sul crin ti

3 *das Herz mir*
fammi beato il

Cavalleria Rusticana

27

Spiel und Siciliana
auf der Bühne

Pietro Mascagni

Andante $\text{♩} = 144$

Siciliana

Die Musikanten der Cavalleria Rusticana sind die besten der Cavalleria Rusticana und die besten der Cavalleria Rusticana.

26 *a tempo* *poco rit.*

ff *mf*

31 *col canto*

ff *p*

37

ff *p*

43 *sempre dim. poco*

p

48 *a poco* *allontanandosi*

ff

Ende der Bühnenmusik
End of the incidental music

Lucia di Lammermoor

I. Akt, Nr. 2

Gaetano Donizetti

Moderato (♩ = 94)

The musical score is written for piano accompaniment. It consists of four systems of music. The first system begins with a piano introduction, marked 'Moderato (♩ = 94)'. The melody is in the right hand, and the bass line is in the left hand. The second system continues the melody with more complex figures. The third system features a prominent arpeggiated figure in the right hand and a bass line. The fourth system continues the arpeggiated figure and includes a final cadence.

11

Measures 11 and 12 of a musical score. Measure 11 features a treble staff with a melodic line of eighth and sixteenth notes, and a bass staff with a supporting line. Measure 12 continues the melodic development in the treble staff.

11

G4

G4

Measures 13 and 14. Measure 13 has a treble staff with a melodic line and a bass staff with a supporting line. Measure 14 features a treble staff with a melodic line and a bass staff with a supporting line. The notes G4 are indicated in both staves.

16

Measures 15 and 16. Measure 15 features a treble staff with a melodic line and a bass staff with a supporting line. Measure 16 continues the melodic development in the treble staff.

18

Measures 17 and 18. Measure 17 features a treble staff with a melodic line and a bass staff with a supporting line. Measure 18 continues the melodic development in the treble staff.

20

cresc

Measures 19 and 20. Measure 19 features a treble staff with a melodic line and a bass staff with a supporting line. Measure 20 continues the melodic development in the treble staff. The word "cresc" is written below the treble staff.

22

25

Vorschlag für die Kadenz in Takt 7:

Cadenza

veloce

p

D#

H#

Suite
aus dem Ballett

Der Nußknacker

Harfe

Peter Iljitsch Tschaikowsky op. 71a

I. Ouverture miniature tacet

II. Danses Caractéristiques

a) Marche — b) Danse de la Fée-Dragée — c) Danse russe Trepak
d) Danse Arabe — e) Danse Chinoise — f) Danse des Mirlitons tacet

III. Valse des Fleurs

Tempo di Valse

Ob. I, II

7

Ob. I

4

10

Cadenza ad libitum

20

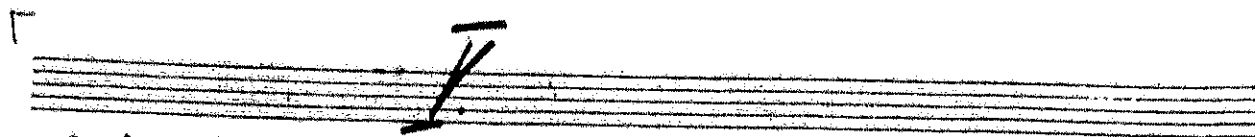
24

28

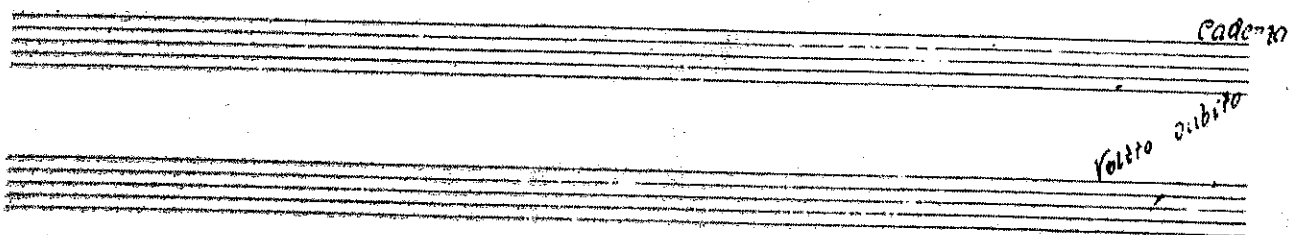
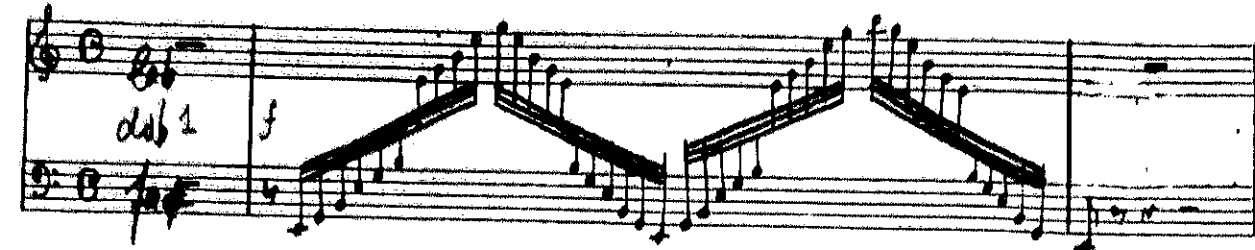
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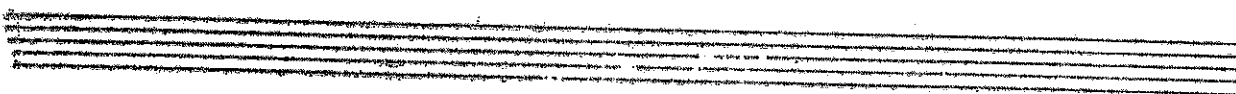
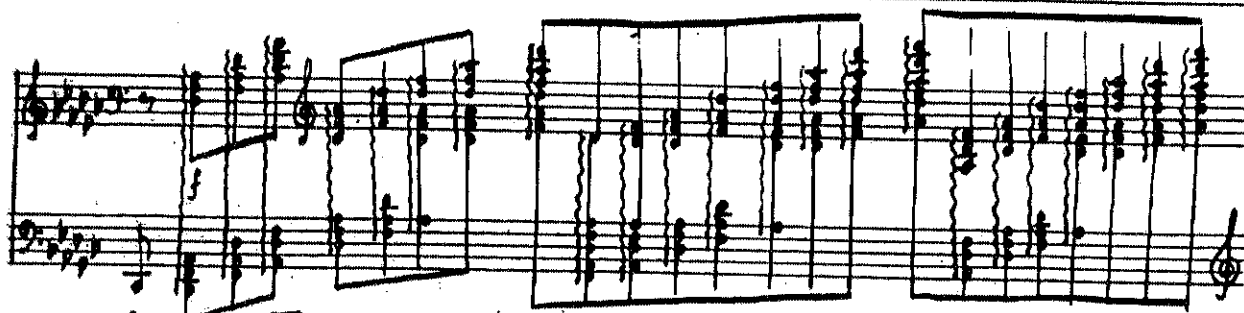
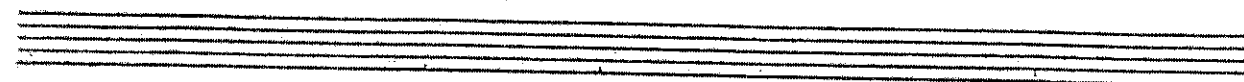
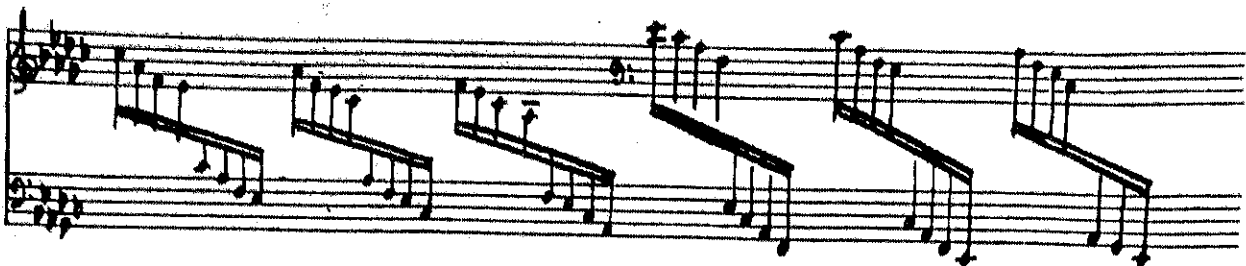
ČAJKOVSKIJ
Il Lago dei Cigni

MP



1^a Andante





TIMPANI

PASSI D'ORCHESTRA ANNO 2026/2027

W.A. Mozart, Sinfonia n. 39: I mov, bb. 1–21
W.A. Mozart, Die Zauberflöte: Ouverture, b. 195–fine
L. van Beethoven, Sinfonia n. 1: II mov; III mov
L. van Beethoven, Sinfonia n. 3: II mov bb. 75-101, b. 197-fine
L. van Beethoven, Sinfonia n. 5: III mov C–IV mov b.22
L. van Beethoven, Sinfonia n. 7: I, III e IV mov
L. van Beethoven, Sinfonia n. 8: IV mov b. 469–fine
L. van Beethoven, Sinfonia n. 9: I, II e IV mov
G. Rossini, Guglielmo Tell: Ouverture, Allegro vivace
R. Wagner, Lohengrin: Atto III, scena III

Wolfgang Amadeus Mozart
Symphony No. 39, K. 543

Pauken in B und es

Adagio

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of three staves. The first staff contains measures 1 through 11. It begins with a half note B-flat, followed by eighth notes B-flat and A-flat, and then eighth notes G-flat and F. Measures 2 and 4 contain rests. Measures 3 and 5 contain eighth notes G-flat and F. Measures 6 and 8 contain eighth notes E-flat and D-flat. Measure 7 contains a half note E-flat. Measure 9 contains a half note D-flat. Measure 10 contains a half note C. Measure 11 contains a half note B-flat. The second staff contains measures 12 through 19. Measure 12 contains a half note B-flat. Measures 13 and 14 contain eighth notes B-flat and A-flat. Measures 15 and 16 contain eighth notes G-flat and F. Measures 17 and 18 contain eighth notes E-flat and D-flat. Measure 19 contains a half note E-flat. The third staff contains measures 20 through 21. Measure 20 contains a half note B-flat. Measure 21 contains a half note A-flat. Dynamics include *f* (forte) at measures 3, 5, 12, 15, and 19, and *p* (piano) at measure 11. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. A repeat sign is present at the end of measure 19.

W.A. Mozart, Die Zauberflöte: Ouverture, b. 195-fine

Handwritten musical score for the Overture of W.A. Mozart's Die Zauberflöte, measures 195 to the end (fine). The score is written for four staves, likely representing two violins and two cellos/contrabasses. The key signature is E-flat major (E♭), indicated by a circled E♭ above a circled B♭. The time signature is 4/4.

The score includes dynamic markings: *p* (piano), *f* (forte), and *ff* (fortissimo). The notation includes various note values, rests, and articulation marks.

Measure numbers 1 and 4 are handwritten above the staves. The piece concludes with a double bar line.

L. van Beethoven, Sinfonía n. 1: II mov III mov

Andante cantabile con moto

First system of the musical score for 'The Swan' from 'The Nutcracker'. The score is written for Bass Clef, 3/8 time, and includes parts for Ob. I, II and Cor. I, II. The first staff (measures 1-19) features a melody with dynamics *pp* and *f*. The second staff (measures 20-31) features a bass line with dynamics *p* and *f*. The third staff (measures 32-43) features a melody with dynamics *p* and *f*. The fourth staff (measures 44-55) features a bass line with dynamics *p* and *f*. The system concludes with a final measure (measure 56) featuring a melody with dynamics *p* and *f*.

Menuetto

Allegro molto e vivace

Allegro molto e vivace

Viol. I

26

35 Ob. I

2 (Ob. I)

3

A

f

ff

50

7

p

68

cresc.

f

ff

Trio

80

23

17

Clar. I, II

p

126

ff

sf

sf

Menuetto Da Capo

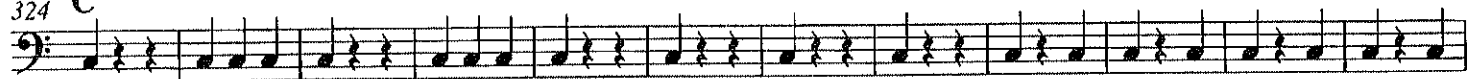
Menuetto Da Capo

L. van Beethoven, Sinfonia n. 3: II mov



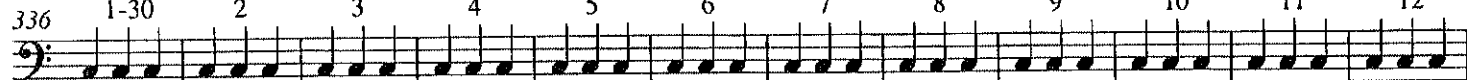
L. van Beethoven, Sinfonia n. 5: III - IV mov

324 **C**



pp

336 1-30 2 3 4 5 6 7 8 9 10 11 12

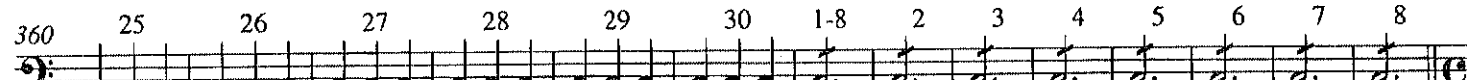


sempre pianissimo

348 13 14 15 16 17 18 19 20 21 22 23 24



360 25 26 27 28 29 30 1-8 2 3 4 5 6 7 8



cresc. - - - - - *attacca*

Allegro



ff

7



13



20



3

Symphonie Nr. 7

A-dur · A major

op. 92

Ludwig van Beethoven

Poco sostenuto ♩ = 69

[illegible]

172 2 2 2 14 Ob. I

201 **F** *f* 6 1

216 **G** 32 **H** *ff* Viol. I

255 *tr*

263 8 Viol. I

277 **I** *f più forte - ff*

285 1 1 1-5 2

294 3 4 5 11

312 Clar. I Clar. I *pp*

318 *cresc.* **K** *tr* *tr* *ff*

326 *p* *f* 4

337 6 **L** 11 *f*

360 Fag. I Clar. I Ob. I Fl. I

ff

370 2 M

ff

381 2 1 1 9

ff G.P. G.P.

400 Viol. I N

p

410 1 1 1 1 1 1

poco cresc. *più cresc.*

422

ff

429

437

444

Presto $\text{♩} = 132$

in Fa-La/
F-A

f *p* *f*

9 Viol. I

19 1 1 17 8

Cln. I, II

53 Viol. I

Vc. e B.

20 Ob. I

ff

84 A

f *ff*

94 4 2 4 10 1

Vc. e B. Fag. I, II

pp *pp*

121 5 1 1 1 1

f

136 2 1. 2

Assai meno presto $\text{♩} = 84$

145b 2. 3 32 20

Clar. I Ob. I Fl. I

207 1-6 2 3 4 5 6 1-6 2 3 4 5 6

ff

221 1

Timpani

9

Allegro con brio $\text{♩} = 72$

in La-Mi/
A-E

1 **1** **1-6** **2** **3** **4** **5**

ff **G.P.** **G.P.** **sf** **sf** **sf** **sf** **sf** **sf**

11 **6** **1.** **2.** **1**

sf **sf** **sf** **sf** **sf** **sf** **sf**

20a **1.** **2.** **ff**

28 **A** **ff**

37 **8**

54 **2** **3** **f** **f**

67 **7** **B** **1** **7** **1** **5** **1-14** **2** **3** **4**

f **f** **f** **f** **cresc. poco a poco**

96 **5** **6** **7** **8** **9** **10** **11** **12** **13** **14** **C** **1**

ff **f** **f** **f** **f** **f** **f** **f**

114 **1.** **1** **1** **G.P.** **G.P.** **Dal Segno**

sf **sf** **sf** **sf** **sf** **ff** **G.P.** **G.P.**

121b **2.** **1** **1** **7** **7**

ff **G.P.** **G.P.** **sf** **sf** **sf**

295 8 1-14 2 3 4 5 6 7
f f f f *cresc. poco a poco*

314 8 9 10 11 12 H 13 14
ff sf sf sf sf ff f f f

330 1
f f f sf sf sf sf sf G.P.

344 1 8 Vc. e B.
 G.P.

361 2 11 Viol. I 5 1
f f f f

387 1 1 1 1 1 1 1 1
f f f f f f f f

401 1 K
sempre più forte ff

411 1-8

420 2 3 4 5 6 7 8 1-6 2 3 4
fff

431 5 6 L 1-8 2 3 4 5 6 7
sf sf sf sf p cresc.

442 8 1-6 2 3 4 5 6
fff sf sf sf sf sf

455
sf ff sf sf sf ff

L. van Beethoven, Sinfonía n. 8: IV mov
b. 469-fine

Handwritten musical score for the final measures of the 4th movement of Beethoven's Symphony No. 8, measures 469 to the end. The score is written on three staves in bass clef.

Staff 1 (Measures 472-481): Contains a sequence of eighth notes. Above the staff, measures 3 through 10 are numbered. Below the staff, the word *cresc.* is written under measures 6-8, and *f* is written under measure 10. Above the staff, there is a small section with a whole note and a half note, with the number 10 above the whole note and 1-10 above the half note. Below this section, the dynamic *pp* is written.

Staff 2 (Measures 481-492): Contains a sequence of eighth notes. Above the staff, measures 1 and 1 are numbered. Below the staff, the dynamic *ff* is written under measure 1.

Staff 3 (Measures 492-501): Contains a sequence of eighth notes. Above the staff, measure 2 is numbered. The staff ends with a double bar line and a fermata.

Dynamic markings: *pp* (pianissimo), *sempre pianissimo*, *cresc.* (crescendo), *f* (forte), *ff* (fortissimo).

Timpani

Symphonie Nr. 9

d-moll · D minor

op. 125

Allegro ma non troppo e un poco maestoso ♩ = 88

Ludwig van Beethoven

L

Allegro ma non troppo e un poco maestoso ♩ = 88

Ludwig van Beethoven

in Re/D
- La/A

Viol. I

14

ff

f

f

22

3

A

f

p

f

p

f

f

f

f

f

35

13

Viol. I

ff

1

p

57

2

B

sf

sf

sf

f

f

f

68

3

5

13

Viol. I

p

297 **K**

308 1-28 2 3 4 5 6 7 8 9 10

321 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26

337 27 28 **L** 1 1 3

f f f f f f ff ff ff ff ff ff ff ff f f f f sf p p p

Timpani

4

513

p

cresc.

524

f più f

530

S

ff *sf*

539

tr *tr* *sf* *ff*

Molto vivace $\text{♩} = 116$

1 1 1 1 1 2

G.P. G.P. *sf* G.P.

44

Viol. I

193

E

"Ritmo di tre battute"

f

2 2 2 3 25

234

"Ritmo di quattro battute"

Viol. I

11

pp *cresc.* *più cresc.*

7 3 3

264

1-8 2 3 4 G 5 6 7 8 1-11

f più f *ff*

3 3 3

274

2 3 4 5 6 7 8 9 10 11

284

6 1-6 2 3 4 5 6 H 33 I 4

Presto $\text{♩} = 66$

in Re/D -La/A

ff

8

17

1-6 2 3 4 5 6 3

f

810 poco adagio Tempo I Viol. I

825 poco adagio

843 poco Allegro, stringendo il tempo, sempre più Allegro Presto ♩ = 132

852

866

876 T 6

898

908

916 Maestoso ♩ = 60 Prestissimo

924

933

Rossini — William Tell Overture

Pauken in E, H.

2

Andante. (♩ = 76) Allegro vivace. (♩ = 152)

176 20 F 13 G 17 4

236 *ff* *f* *pp* H

245 *ff*

252 *pp* *f*

259 *ff*

266

278 I 8 *pp*

288 *f* *pp*

295 K *ff* *tutta forza*

304

313 L 24 Fl. Viol. I.

344 M *ff*

Rossini — William Tell Overture

Pauken in E, H.

3

355

362

369

384

391

398

407

417

429

437

455

467

R. Wagner, Lohengrin: Atto III, scena III

SCENE III.

Lebhaft.

7

Trombe

p

cresc.

43 in D. A. 15 44

f *pp* *cresc. poco a poco*

f

in C.

p *cresc. poco a poco*

più f

45 in E. H. 15 46

p *cresc. poco a poco*

più f in G. 6

PERCUSSIONI

Studi per tamburo

J. Delécluse: studio n. 1, n. 8 da 12 etudes pour caisse-claire

J. Delécluse: Test claire

Studio per xilofono

M. Goldemberg: studio n. XXXVIII

PASSI D'ORCHESTRA 2026/2027

Tamburo:

Borodin: Danze polovesiane

Prokofiev: Lieutenant Kije

Ravel: Boléro

Verdi: Nabucco, Vespri siciliani

Grancassa:

Prokofiev: Sinfonia n.3

Stravinskij: la sagra della primavera (danza sacrale)

Piatti:

Stravinskij: la sagra della primavera

Tchaikovsky: Romeo e Giulietta

Verdi: ballabili da Macbeth

Tamburino:

Borodin: Danze polovesiane da Principe Igor

Britten: Peter Grimes

Dvorak: Carnival overture

Triangolo:

Brahms: Sinfonia n.4

Xilofono:

Prokofiev: Alexander Nevsky

Sostakovich: Il bullone

Glockenspiel:

Debussy: La mer

Prokofiev: Alexander Nevsky

Vibrafono:

Bernstein: West side story

pour Caisse - Claire

ZWÖLF ETÜDEN

für die Trommel

DOCE ESTUDIOS para Tambor militar

Soliste au Théâtre National de l'Opéra
et à la Société des Concerts du Conservatoire

1

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$\text{♩} = 168$

The musical score consists of ten staves of music, each representing a drum part. The notation includes various rhythmic patterns, dynamic markings, and articulations.

Staff 1: $\text{♩} = 168$. Dynamics: *p*, *f*, *p*, *cresc.*. Articulations: *tr*, *tr*, *tr*, *tr*, *tr*.

Staff 2: Dynamics: *f*, *p*. Articulations: *tr*, *tr*, *tr*, *tr*, *tr*.

Staff 3: Dynamics: *f*, *p*, *mf*, *p*. Articulations: *tr*, *tr*, *tr*, *tr*, *tr*.

Staff 4: Dynamics: *f*, *p*. Articulations: *tr*, *tr*, *tr*, *tr*, *tr*.

Staff 5: Dynamics: *f*, *p*, *cresc.*. Articulations: *tr*, *tr*, *tr*, *tr*, *tr*.

Staff 6: Dynamics: *poco*, *a*, *poco*, *f*, *mf*, *p*, *ff*. Articulations: *tr*, *tr*, *tr*, *tr*, *tr*.

Staff 7: Dynamics: *p*, *p sub.*. Articulations: *tr*, *tr*, *tr*, *tr*, *tr*.

Staff 8: Dynamics: *p*. Articulations: *tr*, *tr*, *tr*, *tr*, *tr*.

Staff 9: Dynamics: *f*, *p*, *f*, *p*, *pp*. Articulations: *tr*, *tr*, *tr*, *tr*, *tr*.

Staff 10: Dynamics: *mf*, *p*, *f*. Articulations: *tr*, *tr*, *tr*, *tr*, *tr*.

Staff 11: Dynamics: *p*, *p*, *mf*. Articulations: *tr*, *tr*, *tr*, *tr*, *tr*.

Staff 12: Dynamics: *p*, *cresc.*, *f*. Articulations: *tr*, *tr*, *tr*, *tr*, *tr*.

Staff 13: Dynamics: *p*, *p sub.*, *cresc.*. Articulations: *tr*, *tr*, *tr*, *tr*, *tr*.

9

♩. = 66. 69.

p

mf

f

p sub.

f

p

f

p

f

p sub.

cresc.

f

p

f

p sub.

f sub.

p sub.

f

pp

ff

p sub.

f

p sub.

cresc.

ff

pp

p

cresc.

poco

a

poco

ff

p

in mémoriam Robert TOURTE

TEST - CLAIRE

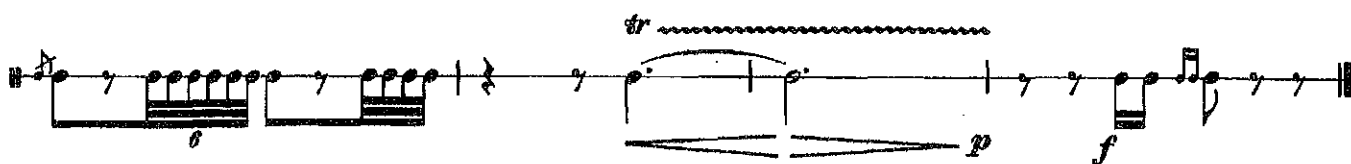
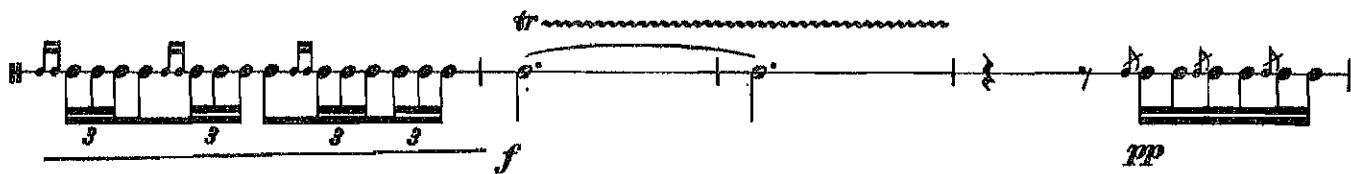
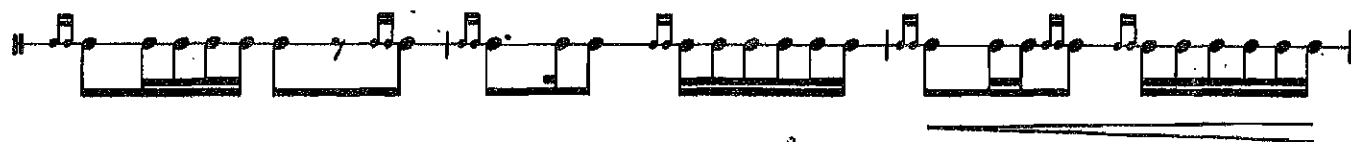
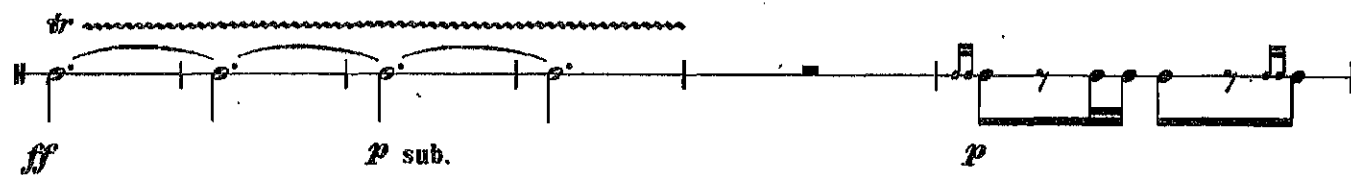
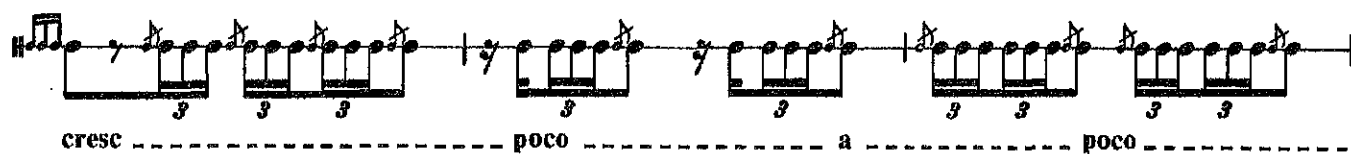
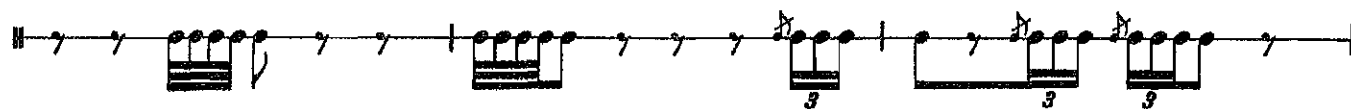
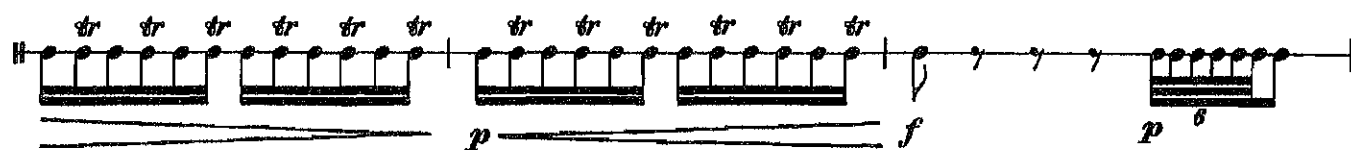
pour CAISSE CLAIRE

Jacques DELÉCLUSE

Durée: 2' circa

(env 69 = ♩)

The musical score is written for a single staff in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piece begins with a piano (*p*) dynamic and features a series of eighth-note patterns, some of which are grouped in threes. A crescendo (cresc) is indicated by a dashed line. The dynamics vary throughout, including fortissimo (*ff*) and pianissimo (*pp*). The score includes various musical notations such as slurs, ties, and accents. The piece concludes with a final piano (*pp*) dynamic.



M. Goldenberg, Scuola moderna di xilofono, vibrafono, marimba

XXXVIII

Vivace



**ALEXANDER
BORODIN**
(1833-1887)

PRINCE IGOR

8. Dance of the Polovetsian Maidens

17. Polovetsian Dances

Percussion Score
Compiled by Stephen Primatic

PERCUSSION

This percussion score is offered to all who may need it. It may be reproduced, photocopied, enlarged, reduced, etc. It may not be sold in any format, either separately or as part of a larger work/collection. I retain all copyright to this specific percussion score. This score was formatted for standard letter size paper (8.5" x 11"), but it is best viewed if enlarged to 10" x 13". Page turns have been carefully considered (keep even numbered pages as left pages and odd as right). If you find this score helpful, send me an email. I can easily be found on the internet.

Polovetsian Dances

No. 8

Alexander Borodin
Edited by Stephen Primatic

Presto

Triangle *f*

Tambourine *f* *dim.* *p*

Cymbals *mf*

Tamb. 8 8 10 12 2 4

Tamb. 17 2 4 **21** 2 4

Tamb. 26 6 8 2 4 6

Tamb. 36 8 10 12 *cresc.* *sfp* **45**

Trgl. 46 *pp* 2 4 6 8

Tamb.

Trgl. 56 10 12 14 16 **63** 2 *p* 2

Percussion

3

66

Trgl. 4 6 8 10 12

Tamb.

p

75

Trgl. 14 16 18 20

Tamb.

p *mf*

83

Trgl. 2 4 6

Tamb. 2 4 6

Cym. *poco f*

poco f

91

Tamb.

Cym.

99

Trgl. 2 4 6 8

p

117

107

Trgl.

Tamb.

Cym.

p *cresc. poco* *f*

Percussion

127

4
118

Trgl. *pp*

128

Trgl.

136

Trgl.

Tamb. *p* *p* *cresc.*

144

Trgl. *poco* *a* *poco*

Tamb. *poco* *a* *poco*

155

152

Trgl.

Tamb. *f* *f*

Cym. *f*

169

160

Trgl. *f*

Tamb. *sfp*

Cym. *f*

170

Trgl.

Cym.

p

4

2

4

175-178

p

182

Trgl.

Tamb.

Cym.

p cresc.

p cresc.

p cresc.

190

Trgl.

Tamb.

Cym.

mf

f

mf

sf

sf

Polovetsian Dances

No. 17

Alexander Borodin
 Edited by Stephen Primatic

Andantino

15

31

Snare Drum

Triangle

Tambourine

Cymbals

Bass Drum

Glockenspiel

1-13 15-30

18 16

Tri.

2 4

pp

Trgl.

36 6 8 10 12 14

ppp

46 Allegro Vivo

Flauto

64

S.D.

Trgl.

Tamb.

46-61

p

Tamb.

67 4 6 8

f

Tamb.

73 2 4 6

Percussion

7

79 8 7 *accel.* *ppp cresc. poco a poco sf*

80-86

Allegro

Tamb.

91 *Timp. Solo*

S.D. *pp B.D. p mf f f >*

Cym. B.D. *pp p mf f ff*

99

S.D. *f >*

Trgl. *f*

Cym. B.D. *f ff f*

110 8 8 8

S.D. *f >*

Trgl. *f*

Cym. B.D. *ff f*

111-118

127

S.D. *f >*

Trgl. *f*

Cym. B.D. *ff f*

to sus. cym w/mallet

Percussion

8

135

colla bacchetta

Cym.
B.D.

ppp

148

Trgl.
Cym.
B.D.
Glk.

ppp

pp

*original notation octave higher, bars 151-167

160

Trgl.
Cym.
B.D.
Glk.

to cym. A2

171

S.D.
Trgl.
Cym.
B.D.

f

f

ff

f senza bacchetta

Percussion

9

181

S.D. 8 *f* *ff*

Trgl. 8

Cym. 8

B.D. *f* 187-194 *ff*

198

S.D. *f* *ff*

Trgl. *f*

Cym. *f*

B.D. *f* *ff*

206

S.D. 8 13 211 219

Trgl. 8 13

Cym. 8 13

B.D. *f* *p* 211-218 219-231

Percussion

10

233

Presto

S.D. *pp*

S.D.

S.D.

S.D. *cresc.* *f*

Cym. *f*

B.D. *f*

S.D.

Cym.

B.D.

S.D.

Cym.

B.D.

sf

Percussion

11

Cym.
B.D.

298 7 15 24 321

298-304 *mf* 306-320 321-344

345

Tamb.

f

354

Tamb.

dim.

363

S.D.

369 Moderato alla breve

Oboe

29 18

Tamb.

29 372-400

Left blank for page turn

Percussion

12 401

S.D. 2 4 6

Trgl.

Glk. 2 4

p

408

S.D. 10 12 14

Trgl. 6 8 10

Glk.

415

S.D. 16 18 20 22

Trgl. 12

Glk.

dim. *pp*

423

S.D. 24 26 28 30 32

Trgl.

Glk.

433 Presto

S.D. 2 4 6 8 10

pp

Percussion

13

443 12 14 16 18 20

S.D.

453 22 24 26 28

S.D.

461 30 32 34 36

S.D.

cresc.

469

2 4 6 8 10

S.D.

Cym.

B.D.

489

479 12 14 16 2 4

S.D.

Cym.

B.D.

523

490 6 8 4 9 15 Timp. 24

S.D.

Cym.

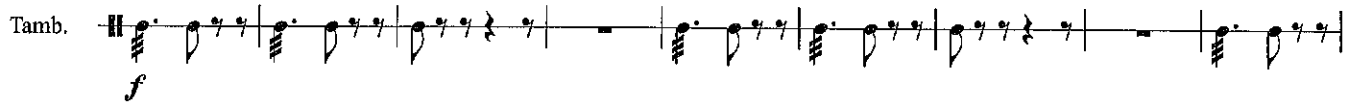
B.D.

493-496 *f* 498-506 *mf* 508-522 523-546

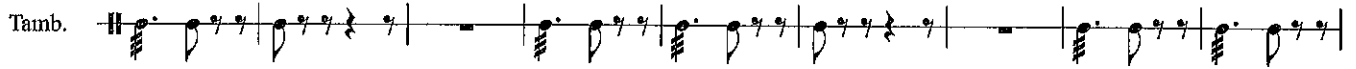
Percussion

14

547

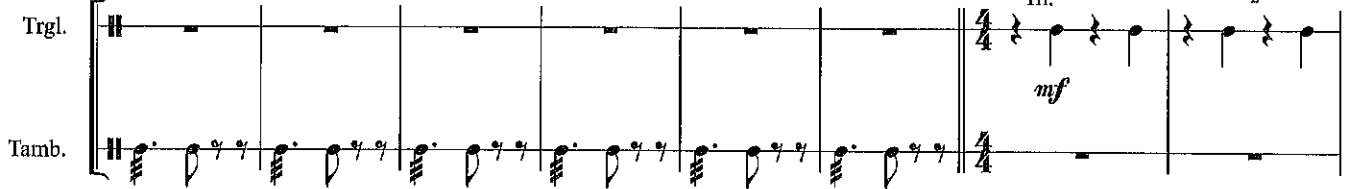


556

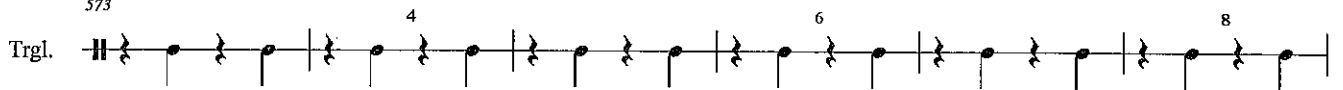


571 Allegro con spirito

565



573



579



587 Più Animato



596



Percussion

15

599 4 6

S.D.

Cym.
B.D.

p cresc.

603 8 [607]

S.D.

Cym.
B.D.

f

f

608

S.D.

Cym.
B.D.

f

f

616 [621] 3

S.D.

Cym.
B.D.

f

f

622-624

625

S.D.

Trgl.

Tamb.

Cym.
B.D.

ff

ff

ff

ff

Bass Drum
Military Drum
Triangle
Cymbals
Tambourine
Sleigh Bells

LIEUTENANT KIJÉ

Suite Symphonique

I

THE BIRTH OF KIJÉ

S. Prokofiev, Op. 60

(2)

Andante assai
Gr. a. p.

Doppio movimento
Tamb. mil. Solo

rit. *pp*

[1]

[2] *pp*
Tamb. mil.

B.D. *ppp*

[3] *pp*

Tamb. mil.

[4] *pp* *pp-mp* *pp* *p*
Tpt. I

Tamb. mil.

[5] *Poco più animato*
Tuba

B.D.

[6] *Solo (Colpi di cannone)*
B.D. 2 *ff*

[7] 1 3 *ff*

[8] *mf*
Tamb. mil.

[9] *ff*

[10] *Andante*
B.D. 2 2 *rit.*

[11] *ff*

[12] *mf*
Tamb. mil.

[13] *Allegro, come prima*
Tamb. mil. *pp*

[14] *Andante assai*
B.D. *pp* *rit.*

BOLERO

MAURICE RAVEL

2 TAMBOURS

Tempo di Bolero moderato assai

10 1 2 Fl. Solo 3

4 5 6 7

8 9 10

1 1 Cl. Solo 2 3

4 5 6

7 8 9

2 1 Bsn Solo 2 3

p 4 5 6

7 8 9

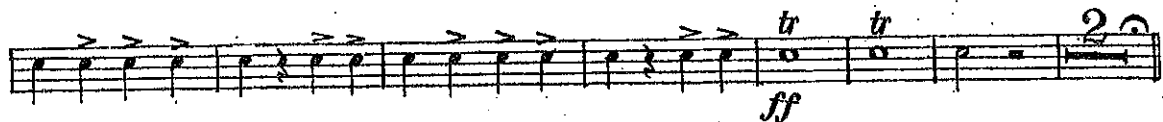
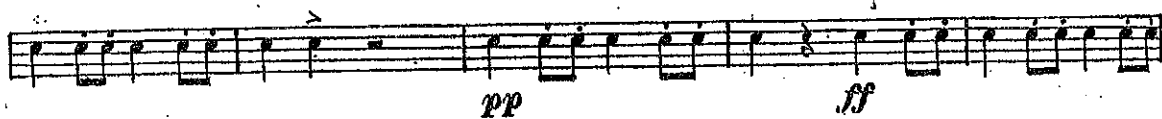
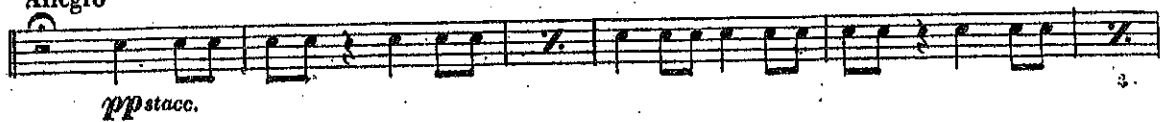
V.S.

SINFONIA

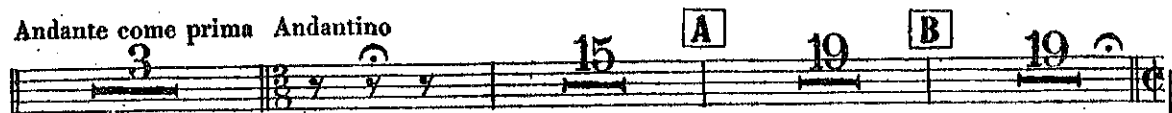
Andante



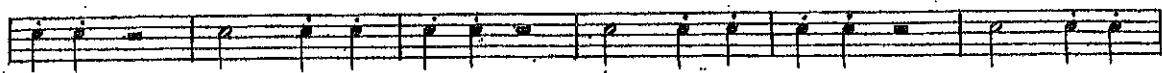
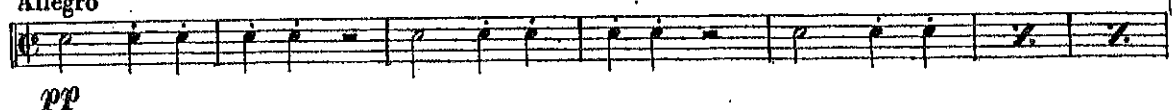
Allegro

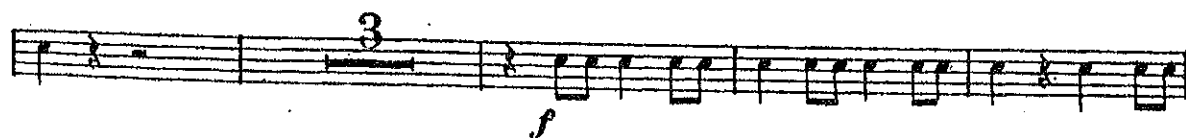
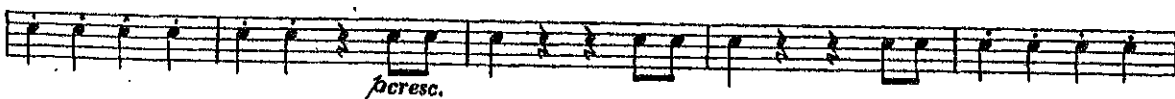
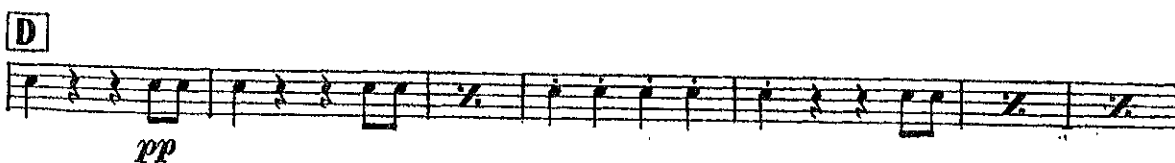
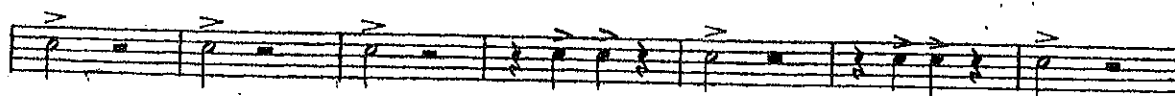


Andante come prima Andantino

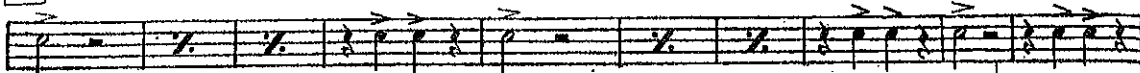


Allegro

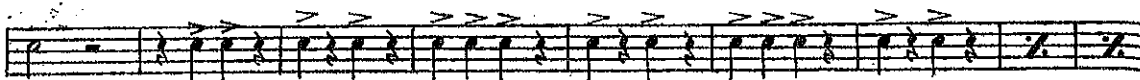




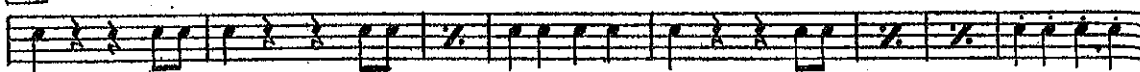
G



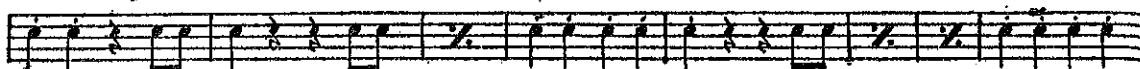
f



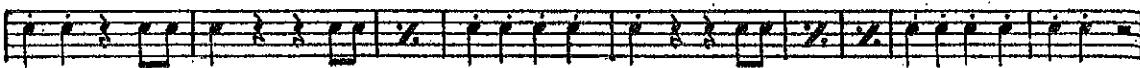
H



pp

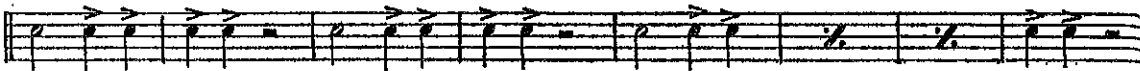


cresc.

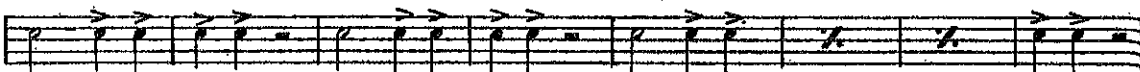


f

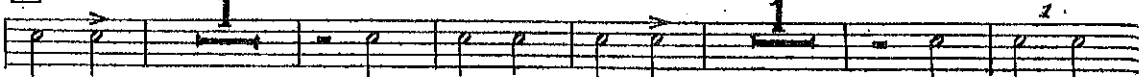
Più mosso



ff



I



ff

GIUSEPPE VERDI

I VESPRI SICILIANI

SINFONIA

TAMBURO

Largo

ppp

2

1

2 A 1

pp

B

mf

mf

pp

Allegro agitato

pp f

f

TAMBURO

2

The musical score for Tamburo consists of ten staves of music, primarily in bass clef. The notation includes various rhythmic values, accidentals, and dynamic markings.

- Staff 1:** Features a series of chords and single notes with dynamics *f* and *ff*. A crescendo hairpin is present.
- Staff 2:** Continues the rhythmic pattern with dynamics *f* and *ff*. A crescendo hairpin is also present.
- Staff 3:** Includes a measure with a 'C' time signature and a measure with an '8' time signature. A crescendo hairpin is present.
- Staff 4:** Starts with the word 'VUOTA' above the staff. It features a measure with a 'D 31' marking and a measure with an 'E' marking. Dynamics include *pp* and *cresc.*
- Staff 5:** Continues the melodic line with dynamics *p* and *cresc.*
- Staff 6:** Continues the melodic line with dynamics *mf* and *cresc.*
- Staff 7:** Continues the melodic line with dynamics *mf* and *cresc.*
- Staff 8:** Features a measure with an 'F' marking and a measure with a 'f' dynamic. A crescendo hairpin is present.
- Staff 9:** Features a measure with a '1' marking and a measure with a 'f' dynamic. A crescendo hairpin is present.
- Staff 10:** Features a measure with a '1' marking and a measure with a 'f' dynamic. A crescendo hairpin is present.

TAMBURO

3

Musical score for Tamburo, page 3. The score consists of ten staves of music in bass clef. It includes various musical notations such as notes, rests, slurs, and dynamic markings. Key markings include 'G', 'H', 'M', 'Prestissimo', and '1'. Dynamic markings include 'pp', 'f', 'p', 'cresc.', 'rall.', and 'a tempo'.

TAMBURO

4

The musical score for "TAMBURO" consists of ten staves of music, primarily in bass clef. The notation includes various rhythmic values, accidentals, and dynamic markings.

- Staff 1:** Features a melodic line with dynamics *p*, *f*, *p*, *f*, and *mf*. A first ending bracket labeled "1" spans the final measures.
- Staff 2:** Continues the melodic line with a *cresc.* marking and a final *f* dynamic.
- Staff 3:** Includes a *ff* dynamic and a first ending bracket labeled "1".
- Staff 4:** Features two first ending brackets labeled "1" and dynamics *p*, *f*, and *f*.
- Staff 5:** Includes a first ending bracket labeled "1" and dynamics *p*, *f*, and *mf*.
- Staff 6:** Features a *cresc.* marking and a final *f* dynamic.
- Staff 7:** Includes a section marked "N" and dynamics *ff*, *p*, *ff*, and *p*.
- Staff 8:** Features a *ff* dynamic and a series of accents (>) over the notes.
- Staff 9:** Includes a *ff* dynamic and a series of accents (>) over the notes.
- Staff 10:** Concludes the piece with a final cadence marked by a double bar line and a fermata.

SINFONIA N. 3

Batteria

IV

Handwritten musical score for "IV" by Giuseppe Verdi, measures 137-147. The score is for a single melodic line with a basso continuo line. It includes tempo markings such as "Andante mosso", "più mosso", "Poco più mosso (Allegro moderato)", and "Meno mosso (Andante non troppo)". There are also dynamic markings like "f", "ff", "mp", "p", and "cresc.". The score is annotated with handwritten numbers and slurs.

G-Cassn & Piatti

1 1 (134) 2 (135) 1 3 (136) 4 (137) 1

T-nl 1 1 2 2 (138) *Piatti* *TAR-TAR*
G.C. *f*

(139) *2^{da}*

p avec la baguette en bois *bach. mobile*
ordinairement avec la mailloche de la G-C

(141)

(142) DANSE SACRALE *Tacat* (151) *Tromb. 2*
46 mes. diverses

(152) *Tacat* (161) *T-bo 11* (162) 2
38 mes. diverses

2 1 2 (163) *Tal 5* 1
21 mes. div.

(164) *Tacat* (169) *T-bo* 1 1 1
Tiempo 3^{da} al p^o

(170) *T-bo plus*

171 172

G.C. 173

174 G.C. *f secco* *sempre simile*

175 176

177 178

179 180

181 *come sopra* 182

183 184

185

G.C. 186 Tuba G.G. 187 Tuba

G.C. 188 G.C. 189

Detailed description: This page contains a musical score for measures 171 through 189. The notation is in bass clef with a key signature of one flat (B-flat). The time signature is 2/4. The score is divided into systems. Measures 171-172 are the first system. Measures 173-174 are the second system, with 'G.C.' above measure 173 and 'f secco' and 'sempre simile' below measure 174. Measures 175-176 are the third system. Measures 177-178 are the fourth system. Measures 179-180 are the fifth system. Measures 181-182 are the sixth system, with 'come sopra' above measure 181. Measures 183-184 are the seventh system. Measure 185 is the eighth system. Measures 186-187 are the ninth system, with 'G.C.' above measure 186, 'Tuba' below measure 186, 'G.G.' above measure 187, and 'Tuba' below measure 187. Measures 188-189 are the tenth system, with 'G.C.' above measure 188 and 'G.C.' above measure 189. The notation includes various note values, rests, and dynamic markings.

G-Cassa & Platti

This musical score page contains measures 189 through 201 of the piece "G-Cassa & Platti" from Stravinsky's "The Rite of Spring". The notation is written on a single bass staff with a key signature of one flat (B-flat) and a time signature of 2/8. The measures are numbered in circles at the beginning of each line: 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, and 201. The score includes various musical notations such as notes, rests, and dynamic markings. Above the staff, there are labels for "Culves", "Timb", and "Cor." indicating the instruments playing. The piece concludes with a double bar line and the word "FIN" in the final measure (201). The page number "10" is located in the top left corner, and the title "Stravinsky — The Rite of Spring" is at the top center. The specific section title "G-Cassa & Platti" is centered below the main title.

Culves Timb Culves 189 Timb

G.C. 191 Timb

192 Cor.

193

194

195

G.C. 196

197

198

199

200

201

2

FIN

Peter Ilyich Tchaikovsky
Romeo and Juliet, Fantasy Overture

Platti e Gran Cassa.

Andante non tanto quasi Moderato. *string.* Allegro, Molto meno mosso. *string.*

20 17 A 23 B 17 8 C 4 6 10 6

Allegro giusto.

10 D 21 E Platti

4 F Gr. Cassa 22 G 21 H 38

J 30 K 27 L 20 M 11 N ff 1 1

ff

ff

ff

ff

4 P 21 Q 24

1 2 3 4 5 6 1 R 22 f 1 f 2

S 5 f f 5

ff 1

12 Moderato assai.

37

ATTO 3°

12. Coro d'Introduzione - Incantesimo

Allegro *G.C.*

f

1 *VUOTA* **122** **56**

13. Ballo

I°

All^o Vivacissimo **9**

f **16** **27** **12** *Un poco ritenuto* **11** **12**

13 *I° Tempo*

f **2** **2** **2** **2**

II°

Allegro *G.C. SOLA* **14** *Andante* **15** *G.C. SOLA*

ff **7** **12** **20** **10** *Allegro*

III°
(VALZER)

5

Allegro vivacissimo

Measures 14-25 of the third waltz. The score is in 3/4 time. Measures 14-18 show a melodic line with dynamics *f* and *ff*. Measures 19-22 include a (bimp.) section. Measures 23-25 continue the melodic development, with measure 24 marked *Poco più mosso*.

14. Gran Scena delle Apparizioni

Measures 26-30 of the 14th scene. The tempo changes from *Allegro* to *All^o moderato* and then to *Andante maestoso*. The score includes sections for G.C. SOLA and Tam Tam. Measures 26-28 are marked *f* and *ff*. Measures 29-30 are marked *ff*.

Il resto del N° 14 Tace

15. Coro e Ballabile
16. Scena e Duetto Finale III°

FOUR SEA INTERLUDES

from the Opera "PETER GRIMES"

Benjamin Britten
(1913-1976)

Tambourine

I. - III. TACET IV. Storm

Presto con fuoco ($\text{♩} = 108$)

1 2 3 4 5 6 Tempo I

7 Molto animato (snare drum)

8 energico (timpani) rall. largamente

9 a tempo largamente a tempo largamente (snare drum)

10 (snare drum) tr

11 Tacet to the end

ppp p dim.

Antonin Dvorak
Carnival Overture, Op. 92
Tamburino.

Allegro.

This page contains musical notation for a symphony orchestra. It features ten staves. The first five staves are for woodwinds and strings, showing complex rhythmic patterns and dynamics like *f*, *p*, *A*, *B*, *C*, *D*, *E*, *F*, *G*, *H*, *I*, *J*, *K*, *L*. The sixth staff is for Trombones (Tromb.), showing rests and dynamics like *pp*. The seventh staff is for Oboes (Obor.), showing rests and dynamics like *pp*. The eighth staff is for Horns (Corno), showing rests and dynamics like *pp*. The ninth staff is for Bassoons (Fagotti), showing rests and dynamics like *pp*. The tenth staff is for Double Basses (Bassi), showing rests and dynamics like *pp*. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The tempo changes from Allegro to Andantino con moto and back to Allegro. The key signature changes from C major to G major and back to C major. The time signature changes from 4/4 to 3/8 and back to 4/4. The page number 10 is visible at the bottom right.

Dvorak — Carnival Overture, Op. 92

2

Tamburino.

13 N 28 O 18 P 21

Tromboul.

cresc.

M

R

f

p

3

ff

S 25 T 1

2 3 4 5 6 7

8 5

ff

U 1 2 3 4

5 6

tr tr tr tr

W Poco più mosso.

2

5

ff

ss

sync.

Triangel

Johannes Brahms

Symphony No. 4 in E Minor, Op. 98

I, II u. IV tacet

III

Allegro giocoso

Viol. I 12 A Ob. I 8 Pk.

35 Viol. I 11 Viol. I

59 C 1 7 11

89 D Viol. I 2 1 1 1

107 1 5 E 26 Str. 15

163 Bässe 12 Poco meno presto

pizz. pp Hr. III

187 11 Tempo I Ob. I 11 Viol. I

10

230 11 G 20 Trpt.

262 16 Pk. H 24

311 I 2 2 2

ff sempre

327 4 K 4

339 6 Ob. I Pk.

ff sempre

ALEXANDER NEVSKY

Cantata

XYLOPHONE

Arise, Ye Russian People!

By Serge Prokofieff

Allegro Risoluto ($\text{♩} = 72$)

(30) Solo p

3 1 31 9

mf

BELLS AND XYLOPHONE

Alexander's Entry Into Pskov

Allegro ma non troppo ($\text{♩} = 84$)

(81) Soli f

Bells

Xylo. mf

82

p subito cresc. p cresc.

22'33"
Atto III

"IL BULLONE"

D. SHOSTAKOVICH

1931

Andantino 4 XILOFONO

FG

FG

3

15

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. There are several boxed numbers: 4, 5, 6, 7, 8, and 10. Handwritten annotations include 'sf', 'pizz', and '4' 4' 1'.

Claude Debussy La Mer

GLOCKENSPIEL ou CÉLESTA

N° 1. — De l'aube à midi sur la mer: TACET

N° 2. — Jeux de vagues

Allegro (dans un rythme très souple)

16 Animé
Cor ang.

GLOCK.

17

18

19 Assez animé **20** 2^{ds} vons

21 GLOCK.

Cédez un peu

22 au Mouvt

Cédez 1^{ers} vons

23

GLOCK.

24 **25** au Mouvt
P^{te} Fl.

Debussy — La Mer
GLOCKENSPIEL

GLOCK.

p

6

26 8 27 10 28 8 29 au Mouvt 6 30 8 31 5

Fl. *p*

GLOCK. *p*

mf

32 9 33 Animé. *p*

GLOCK. *p*

pp

2 5 34 10

35 8 36 12 37 Très animé 8 38 10 39 6 Altos *p*

GLOCK. *pp*

40 *pp*

pp

41 6 Harpe *pp*

42 *pp*

GLOCK. *ppp*

Fl. *pp*

3 *ppp*

Debussy — La Mer

GLOCKENSPIEL

3

N° 3. Dialogue du vent et de la mer

TACET jusqu'à 55 Fl.

The musical score for the Glockenspiel part of 'La Mer' is written on a single staff in 3/8 time. It begins with a 'TACET jusqu'à 55' instruction. At measure 55, the Flute (Fl.) part enters with a melodic line. The Glockenspiel part enters at measure 56 with a rhythmic pattern of eighth notes. The score includes various dynamics such as *p*, *pp*, and *ppp*, and features several triplets. Measure numbers 56, 57, 58, and 59 are marked in boxes. The piece concludes with the instruction 'le reste TACET FIN'.

GLOCK.

7 56 8 57 8 10 58 Alt.

GLOCK. *pp* *pp*

pp *pp* *pp* 4

59 *p* *p* le reste TACET FIN

28

PERCUSSION

1427 - H

Glockenspiel	Gourd	Tambourine
Vibraphone	Guiro	Tam-tam
Xylophone	High Snare Drum	Temple Blocks
Bass Drum	Hi-hat Cymbals	Tenor Drum
Bongos (3)	Low Snare Drum	Timpani
Chimes	Maracas (2)- Small, regular	Tom-tom
Conga	Pitched Drums (4)	Traps
Cowbells (3)- Small, regular, large	Police Whistle	Triangle
Cymbals (pair)	Snare Drum	Wood Block
Finger Cymbals	Suspended Cymbal	

LEONARD BERNSTEIN

Symphonic Dances from "West Side Story"

To Sid Ramin, in friendship

Symphonic Dances from "West Side Story"

PERCUSSION

Leonard Bernstein

Prologue

Allegro moderato (♩ = 128)

Bongos

Musical score for Bongos and Xylophone/Vibraphone. The Bongos part is in 6/8 time, starting with a half note G4, followed by a half note A4, and then a half note B4. The Xylophone part is in 6/8 time, starting with a half note G4, followed by a half note A4, and then a half note B4. The Vibraphone part is in 6/8 time, starting with a half note G4, followed by a half note A4, and then a half note B4. Dynamics include *p*, *molto*, and *sfz*. A note is marked "(sounds as written)".

Musical score for Choke Cym., Tenor Drum, and Bass Drum. The Choke Cym. part is in 6/8 time, starting with a half note G4, followed by a half note A4, and then a half note B4. The Tenor Drum part is in 6/8 time, starting with a half note G4, followed by a half note A4, and then a half note B4. The Bass Drum part is in 6/8 time, starting with a half note G4, followed by a half note A4, and then a half note B4. Dynamics include *mp* and *p*. A measure number 8 is indicated.

Musical score for Choke Cym., Finger snaps, and Vibraphone. The Choke Cym. part is in 6/8 time, starting with a half note G4, followed by a half note A4, and then a half note B4. The Finger snaps part is in 6/8 time, starting with a half note G4, followed by a half note A4, and then a half note B4. The Vibraphone part is in 6/8 time, starting with a half note G4, followed by a half note A4, and then a half note B4. Dynamics include *p*, *dim.*, and *pp*. A measure number 15 is indicated. The Vibraphone part is marked "with a jazz feel".

Musical score for Choke Cym., Tenor Drum, Bass Drum, and Vibraphone. The Choke Cym. part is in 6/8 time, starting with a half note G4, followed by a half note A4, and then a half note B4. The Tenor Drum part is in 6/8 time, starting with a half note G4, followed by a half note A4, and then a half note B4. The Bass Drum part is in 6/8 time, starting with a half note G4, followed by a half note A4, and then a half note B4. The Vibraphone part is in 6/8 time, starting with a half note G4, followed by a half note A4, and then a half note B4. Dynamics include *p* and *dim.*.

PERCUSSION

3

25

Finger snaps

Choke Cym.

Musical score for measures 25-33. The score is for three percussion parts: Finger snaps, Choke Cym., and a third part with (T.D.) and (B.D.) markings. The bottom staff is a continuous melodic line with a vibrato marking. Dynamics include mp and (Vibr.).

34

(Choke Cym.)

(T.D.)

(B.D.)

(Vibr.)

p cresc.

p cresc.

p cresc.

p cresc.

(Choke Cym.)

(T.D.)

(B.D.)

(Vibr.)

40 Joyously
3

3

3

PERCUSSION

47 4 Pitched Drums Solo *p*

Traps *mf* S.D. *p*

B.D.

53 (4 Pitched Drs.)

(4 Pitched Drs.)

61 Choke Cym. *p*

T.D. *p* B.D. *p*

(4 Pitched Drs.)

68 (Choke Cym.)

(T.D.) *cresc.* (B.D.) *cresc.*

PERCUSSION

5

(Choke Cym.)

Musical score for measures 72-73. The top staff is for Choke Cym. and the bottom staff is for (T.D.) and (B.D.).

74 (Choke Cym.)

Musical score for measures 74-79. The top staff is for Choke Cym., the middle staff for (T.D.) rim and (B.D.), and the bottom two staves for Gourd and S.D.

80 (Choke Cym.)

Musical score for measures 80-84. The top staff is for Choke Cym., the middle staff for (T.D.) and (B.D.), and the bottom two staves for Gourd and S.D.

PERCUSSION

2 4 Pitched Drs. **88**
solo

(4 Pitched Drs.) **93**

(4 Pitched Drs.) **100**
cresc. Choke Cym.
T.D.

(Choke Cym.)
B.D. f (T.D.)

107 **111**
G.P. Choke Cym.
G.P. T.D. f
G.P. B.D. f
Xylo. pp

(Choke Cym.)
(T.D.)
(B.D.)

17

Bongos

(Choke Cym.)

(T.D.)
cresc.

133

Timpani

(4 Pitched Drs.)

G.P.

G.P.

BERNSTEIN: Symphonic Dances

PERCUSSION

(Bongos)

175



179

Bongos

Musical notation for Bongos, Timbales, and 4 Pitched Drs., measures 179-182. The Bongos part starts with a *ff* dynamic. The Timbales part also starts with a *ff* dynamic. The 4 Pitched Drs. part starts with a *f* dynamic. All parts feature rhythmic patterns with accents.

(Bongos)

(Timb.)

(4 Pitched Drs.)

Musical notation for Bongos, Timbales, and 4 Pitched Drs., measures 183-188. The Bongos part continues with a rhythmic pattern. The Timbales part continues with a rhythmic pattern. The 4 Pitched Drs. part continues with a rhythmic pattern.

189

Timp.

Musical notation for Timpani, measures 189-194. The staff shows a rhythmic pattern of eighth and sixteenth notes with accents. The dynamic is marked *marc.*

195

(Timp.)

Musical notation for Timpani, B.D., and Xylo., measures 195-200. The Timpani part continues with a rhythmic pattern. The B.D. part starts with a *ff* dynamic. The Xylo. part starts with a *ff* dynamic. All parts feature rhythmic patterns with accents.

8A

PERCUSSION

141 Scherzando e misterioso
(l'istesso tempo)

Bongos

pp *Xylo.* *mp*

(Bongos)

149

(Xylo.) *mp* *f*

(Bongos)

154

Ride Cym. *B.D.* *f* *mp* *f*

(Bongos)

162

(Bongos) *mf cresc.* *(Ride Cym.)* *f* *(B.D.)* *cresc.*

(Bongos)

167

(Bongos) *f* *Cowbell* *cresc. sempre* *(Ride Cym.)* *f* *(B.D.)* *f*

PERCUSSION

9

203

(Timp.)

(B.D.)

(Xylo.)

Soli

p

209

Bongos

(Xylo.)

p

cresc.

4 Pitched Drs.

(Xylo.)

f

4 Pitched Drs.

216

(Xylo.)

f

4 Pitched Drs.

222

(Xylo.)

f

G.P.

G.P.

PERCUSSION

(Bongos)

250

(Conga)

S.D.

(4 Pitched Drs.)

(Xylo.)

(Bongos)

254

(Conga)

S.D.

4 Pitched Drs.

Susp. Cym.

(Xylo.)

fff

10A

225

PERCUSSION

S.D. rim
shot*mf**p* ord.

B.D.

Cym.

Xylo.

235

(S.D.)

(B.D.)
mp cresc.

Cym.

mp cresc.

(Xylo.)

mp cresc.

Bongos

(S.D.)

(B.D.)

(Xylo.)

S.D.

rim
shot

ord.

243 Furioso

(Bongos)

Conga

4 Pitched Drs.

S.D.

fff

Xylo.

PERCUSSION

11

(Bongos) **258** Tamb.

Police Whistle

(S.D.) *fff*

(B.D.) *fff*

(Susp. Cym.) *fff*

Xylo. *fff*

(Timp.) $\text{♩} = \text{♩}$ **264**

(B.D.)

(Susp. Cym.)

(Xylo.) to Vibr.

T.D. *mf*

(Choke Cym.) *mf*

dim.

(T.D.) **268**

(B.D.)

(Choke Cym.)

Vibr. Soli *p*

Choke Cym.

(Vibr.)

Adagio ($\text{♩} = 72$) **278** Somewhere

2 4

2 4

Vla.

PERCUSSION

286 8 294 4

Vibr.

(Vln.)

p

Fl.: $\begin{array}{c} 3 \\ \text{---} \end{array}$ $\begin{array}{c} 3 \\ \text{---} \end{array}$

300 302

Vibr. rall. e dim. a tempo
(softest hammers)

6

(Fl.)

ppp

Vln.: $\begin{array}{c} 3 \\ \text{---} \end{array}$

310 315

(Timp.)

rall. a tempo

mp *mf* *dim.* *molto* *ppp* *pp*

Susp. Cym.

f

Tam-tam

pp

(Timp.)

(T.t.)

(Timp.)

ppp *p*

Chimes

ppp *p*

PERCUSSION

13

(Timp.) , ♩ = ♩ 329 Twice as fast
Andante con moto

ppp

Susp. Cym.

fff

Vibr.

mf

poco accel. ♩ = 96 335 poco più mosso
(Vibr.) 2 Agitato (♩ = 120)

p dolce

pp

340 accel. di più 2 accel. (♩ = 132) al 3 347 Scherzo
Vivace e leggero (♩ = 132)

Grazioso 3 Vn.

356 Wood Block pp cresc. 1. Triangle mf 2. Triangle mf

361

Glockenspiel

pp (non cresc.)

Vibr. (soft mallets)

pp

368

(Glock.)

Finger snaps Glock.

pp *pp*

(Vibr.)

Finger snaps Vibr.

pp *pp*

(Glock.)

*cresc.**f*

cresc. *f*

(Vibr.)

cresc. *f*

to Xylo.

376

marcato e staccato

S.D.

f *dim. molto*

PERCUSSION

15

382

(S.D.) *pp*

4 Pitched Drs. *ppp*

Xylo. *pp* to Vibr.

Vibr. *pp*

Finger snaps *molto*

391

W.B. *p* *cresc.*

4 Pitched Drs. *mf* *sfz*

Timp. *sfz*

G.P. *sfz*

Cym. *sfz*

396

4 Pitched Dra.

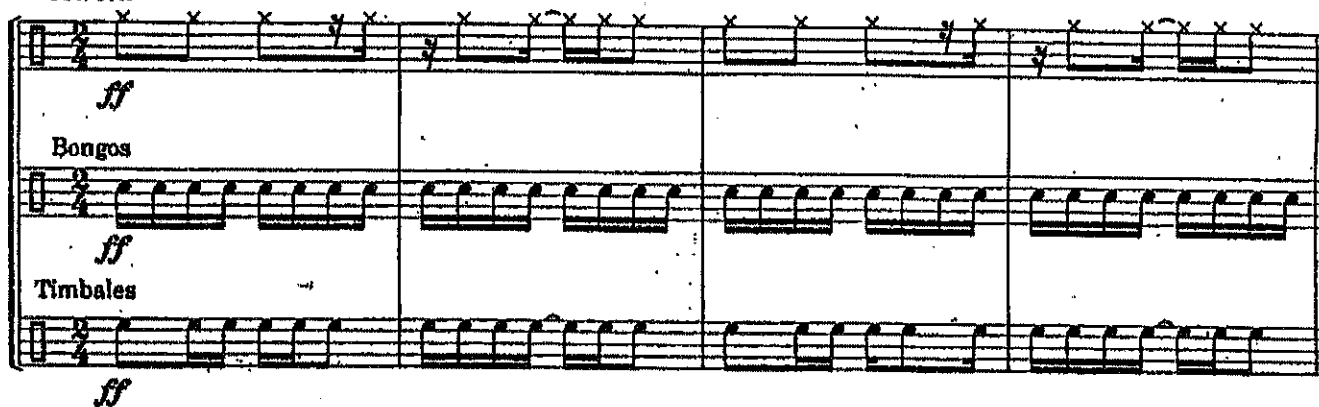


400

Mambo

Meno presto (♩ = 132)

Cowbell



404

Timp.



PERCUSSION

17

410

Cowbell

meno *f*

B.D.

meno *f*

Bongos

meno *f*

(Cowb.)

420

(B.D.)

(Bongos)

W.B.

ff

Xylo.

ff

(Cowb.)

(B.D.)

(Bongos)

W.B.

ff

Xylo.

ff

PERCUSSION

17A

430

(Cowb.)

(f) cresc.

(B.D.)

f cresc.

(Bongos)

f cresc.

Timbales

f cresc.

(Cowb.)

(B.D.)

(Bongos)

(Timb.)

(Cowb.)

(B.D.)

(Bongos)

(Timb.)

(Timp.)

ff

S.D.

462

PERCUSSION

462

S.D.
B.D.

Cowb. >

Xylo. *ff*

ff

gliss.

466 4 Pitched Drs.

466 4 Pitched Drs.

fff

Conga *sfz*

Bongos *sfz*

(Xylo.) *fff* to Glock.

472

(4 Pitched Drs.)

472

Cowb.

(Conga) *sfz*

(Bongos) *sfz*

Tom-tom

Glock. *f*

to Xylo.

480

Cowb. >

480

Cowb. >

Low S.D. Cowb.

f

Conga *sfz*

Bongos *sfz*

Xylo. *f*

PERCUSSION

Shout: *ff* Timp.

Shout: *ff* Mam-bol (B.D.) *meno f* S.D.

Shout: *ff* Mam-bol (Cowb.) *ff*

Shout: *ff* Mam-bol Tom-tom *ff*

(Bongos) Solo

Shout: *ff* (Timp.) *ff*

Mam-bol *ff*

(S.D.)

(Timp.)

454

(S.D.)

pp *ff*

Bongos

pp *ff*

Timbales

ff

(Timp.) Shout: *ff*

(S.D.) Mam - bol *ff* S.D.

(B.D.) Mam - bol B.D.

Bongos

(Timp.) *ff*

Mam - bol *ff*

PERCUSSION

19

484

Cowb.

Tbm-tom (Low S.D.) T.D. B.D.

(Cowb.)

4 Pitched Drs.

(Conga)

(Bongos)

(Xylo.)

cresc.

ff

to Glock.

ff

488

(4 Pitched Drs.)

(Conga)

(Bongos)

Glock.

f

(4 Pitched Drs.)

(Conga)

(Bongos)

Glock.

cresc.

to Vibr.

512

(Timp.)

f (Bongos) *sfz*

(Timp.)

f 4 Pitched Drs. *sfz*

520

(Timp.)

(Bongos) *sfz*

(Timp.)

(4 Pitched Drs.)

524

Timp. (with Maracas)

Cym.

(Bongos)

(Timp.)

fff High S.D. T.D.

fff Low S.D. B.D.

PERCUSSION

Score for Percussion (Measures 496-503):

- B.D.** (Bass Drum): *f* (forte), measures 496-503.
- Cowb.** (Cowbell): *f* (forte), measures 496-503.
- Guero**: *f* (forte), measures 496-503.
- Bongos**: *f* (forte), measures 496-503.

Score for Percussion (Measures 504-507):

- (B.D.)** (Bass Drum): measures 504-507.
- Cowb.** (Cowbell): measures 504-507.
- (Guero)** (Guero): measures 504-507.
- (Bongos)** (Bongos): measures 504-507.
- S.D.** (Snare Drum): *f* (forte), measures 504-507.
- Cym.** (Cymbal): *cresc.* (crescendo), measures 504-507.
- (Timb.)** (Tambourine): *f* (forte), measures 504-507.

Score for Percussion (Measures 508-515):

- Timp. (with Maracas)** (Tambourine with Maracas): *pp sub.* (pianissimo subito), measures 508-515.
- S.D.** (Snare Drum): *pp sub.* (pianissimo subito), measures 508-515.
- (Timb.)** (Tambourine): *pp sub.* (pianissimo subito), measures 508-515.
- (Bongos)** (Bongos): *pp sub.* (pianissimo subito), measures 508-515.
- Cym.** (Cymbal): *cresc.* (crescendo), measures 508-515.
- B.D.** (Bass Drum): *pp sub.* (pianissimo subito), measures 508-515.
- T-t.** (T-t.): *pp sub.* (pianissimo subito), measures 508-515.

PERCUSSION

21

(Timp.)
(with Maracas)

532

Score for measures 532-535. The score includes staves for (Timp.) (with Maracas), (Bongos), (Timp.), (Drs.), and (4 Pitched Drs.). The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *ff* (fortissimo) and *dim.* (diminuendo).

536

Score for measures 536-539. The score includes staves for (Timp.), (Bongos), (Timp.), (Drs.), and (4 Pitched Drs.). The music continues with the rhythmic pattern. Dynamics include *fff* (fortississimo) and *f* (forte). A cymbal (Cym.) is introduced in measure 537.

(Timp.)

540

molto rall.

Score for measures 540-543. The score includes staves for (Bongos), (Timp.), (4 Pitched Drs.), (S.D.), and Maracas. The music features a rhythmic pattern. Dynamics include *dim.* (diminuendo). The score ends with a double bar line and the word "FINE".

545 Cha-Cha
Andantino con grazia (♩ = 100)
Finger Cymbals

549

Tambourine

Vibr.
(soft hammers)

p

pp

555

Tamb.

2

2

Maracas

Finger Cyms.

pp

p

Tamb.

(Tamb.)

2

2

Maracas

563

High S.D.

p

mf

(High S.D.)

Maracas

mf

Vibr.

mf dim. molto

569 Meeting Scene
Meno mosso
(♩ = 72)
Sempre rubato
ten.

pp

mf

(Vibr.)

poco rall.

575

rit.

mp

pp

f

PERCUSSION

23

581

Cool Swing

a tempo accel. molto

Allegretto (♩ = 160)

Cym. *pp cresc. poco a poco* *mf*

Vibr. *p*

585

Stringendo un poco

secco

Xylo.

(Vibr.)

fz

(Xylo.) *fz*

(Vibr.) *fz*

589 (♩ = 88)

Cym. *pp*

(Vibr.) *mf*

2

2

PERCUSSION

595

2 Bongos

(Vibr.)

mf

p

dim. molto

3

601

(Vibr.)

pp

gliss.

607

Cym. (brush)

Fugue

pp

Bongos

(Vibr.)

612

(Cym.)

Bongos

(Vibr.)

pp

sfz

pp

(Cym.)

(Vibr.)

pp

620

Cym.

(Vibr.)

p

PERCUSSION

25

(Cym.)

625

Bongos

(Vibr.)

(Cym.)

632

(High S.D.)

Bongos

(Vibr.)

ff *f* *p*

(Cym.)

637

T.D.

Bongos

(Vibr.)

mp *mp*

PERCUSSION

(Cym.)

T.D.

Bongos

(Vibr.)

p

(Cym.)

644

(Vibr.)

cresc.

Bongos

649

Bongos

(Cym.)

Xylo.

(Vibr.)

mf

T.D.

Bongos

(Cym.)

(Vibr.)

cresc.

f

PERCUSSION

27

656

Traps.. S.D.

(Cym.)

B.D.

rim shot S.D.

cresc. sempre

661

(Traps) (S.D.)

(B.D.) (rim) (S.D.)

(Xylo.)

S.D.

Traps (S.D.)

(B.D.) (S.D.) (rim)

(Xylo.)

S.D.

3

3

666

(S.D.) rim

(Traps)

(S.D.) (rim)

(Xylo.)

PERCUSSION

685

Timp. > > > > > >

(Traps)

(Cym.) (T.t.)

(B.D.) (Bongos)

(Xylo.)

to Vibr.

f *ff* *Jazz* *ff*

(Traps)

(Bongos)

Vibr.

ff

690

Timp.

(Traps)

Bongos

(Vibr.)

f *ff*

670

(S.D.)

(Traps)

Solo Jazz Break

3 3

ff Tom-t.

(S.D.)

(Xylo.)

Bongos

676

(Traps)

(T.t.)

2 pitches

3 pitches

Tom-ts.

(B.D.)

S.D.

(Bongos)

(Xylo.)

681

(Traps)

(T.t.)

(B.D.)

(Bongos)

(Xylo.)

Cym.

S.D. rim shot

(ord.)

PERCUSSION

29

694

Timp. 3
 (Traps)
 Bongos 3
 (Vibr.) *ff*

(Timp.)
 (Traps)
 Bongos
 (Vibr.) *mf*

Cym. mf dim. molto
 (Traps) *dim. molto* *(pp)*
 (Vibr.) *dim. molto* *(pp)*

PERCUSSION

705 2 Vibr. 709 2

713 Bongos

719 Hi-hat

724 (Xylo.) 8va (Vibr.)

730 Rumble
Molto allegro
Timp. > (♩ = 144)

Pitched Drums

Finger snaps (one player) ff

ff subito Susp. Cym.

Hi-hat

B.D. ff subito to Xylo.

(Vibr.) ff subito

PERCUSSION

31

736

(Timp.)

(Susp. Cym.)

(B.D.)

Pitched Drums

Xylo.

pp subito

f

pp subito

740

Timp.

(Susp. Cym.)

(Pitched Drs.)

S.D.

T.D.

Tom-t.

(Xylo.)

mf

ff

ff

f

PERCUSSION

746

Timp.

(Susp. Cym.)

ff

mp

(Pitched Drs.)
S.D. T.D.

Tom-t.

mp

(Xylo.)

f

753

(Timp.)

(S.D.)

759

(Timp.)

cresc.

cresc.

763

(Timp.)

Timp.

f

rim shot

ff

mf

Xylo.

f

mf

PERCUSSION

33

769

(Timp.)

S.D. *sfz*

B.D. *ff*

(Xylo.) *sfz*

776

(Timp.)

(S.D.) *sfz*

(B.D.)

(Xylo.) *sfz*

3

W.B. *pp*

Cym.

T.D.

783 **788**

(W.B.) (Cym.)

(T.D.)

(Xylo.) *mf* *cresc.* *f*

5 2

796

(Xylo.)

S.D. *f*

gliss.

2

2

f

PERCUSSION

34

PERCUSSION

801 5 806 = de Cym. 2

(S.D.) rim shot

(Xylo.)

2

f

(approx. 3 bars long) **811** **813** **825**

Finale Adagio (♩ = 80)

Timp. Pedal gliss. lunga

Bongos

pp *molto* *sffz* *fff*

(Xylo.)

gliss. *fff* lunga

B.D.

fff lunga

Flute Cadenza

831 3 Vo.:  837
Meno (♩ = 72)
Timp.
ppp

(Timp.)

844

poco rit. , Ancora meno mosso (♩ = 60) , lunga

(Timp.)

p *ppp*