

16

1 Marcia funebre $\text{♩} = 50$

1 *E-A-Db-Fb* *mp* *p*

Musical notation for measures 1-5. The key signature has three flats (E-flat, A-flat, D-flat, F-flat). The tempo is marked $\text{♩} = 50$. The dynamics range from *mp* to *p*. There are three triplet markings over the eighth notes in measures 1, 3, and 5.

6 *Db → C* *mp*

Musical notation for measures 6-10. The key signature changes from three flats to two flats (D-flat, C). The dynamics are marked *mp*. There are triplet markings over the eighth notes in measures 6 and 7.

11

Musical notation for measures 11-15. The key signature remains two flats. The dynamics are *mp*. There is a triplet marking over the eighth notes in measure 11.

16 *C → D* *mf*

Musical notation for measures 16-20. The key signature changes from two flats to one flat (C). The dynamics are marked *mf*. There are triplet markings over the eighth notes in measures 16, 17, and 18.

21 *f*

Musical notation for measures 21-25. The key signature remains one flat. The dynamics are marked *f*. There is a triplet marking over the eighth notes in measure 21.

26 *fp* *tr*

Musical notation for measures 26-32. The key signature remains one flat. The dynamics are marked *fp*. A trill (tr) is indicated over the final note of measure 26.

33 Allegro $\text{♩} = 100$

33 *f* *p*

Musical notation for measures 33-36. The tempo is marked $\text{♩} = 100$. The dynamics range from *f* to *p*. The key signature remains one flat.

37 *mf*

Musical notation for measures 37-40. The dynamics are marked *mf*. The key signature remains one flat. There are triplet markings over the eighth notes in measures 37, 38, and 39.

41 *f*

Musical notation for measures 41-43. The dynamics are marked *f*. The key signature remains one flat. There are triplet markings over the eighth notes in measures 41 and 42.

45 *ff*

50 *f* Subito *mf* *To Primo*

55 *diminuendo* *sempre* **E → D**

59 *morendo*

63 *pppp* **D → E**

The musical score consists of six staves of music in 6/8 time. The key signature has one sharp (F#). The score includes the following markings and features:

- Staff 1:** Starts with a double bar line and repeat sign. Dynamics include *dd* (double dynamic) and *meno f* (diminuendo). A circled measure number 22 is present.
- Staff 2:** Features a *ff* (fortissimo) dynamic and a circled measure number 21.
- Staff 3:** Includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic.
- Staff 4:** Features a *f* (forte) dynamic and a circled measure number 20.
- Staff 5:** Includes a *un poco cresc.* (un poco crescendo) marking and a *du* (diminuendo) marking.
- Staff 6:** Features a *f* (forte) dynamic and a circled measure number 19.

The score concludes with a double bar line and a repeat sign. The word "Solo" is written below the final staff.

Solo
Allegro vivace

(178)

Measures 178-180. Bass clef. Key signature: one flat. Measure 178 has a first ending bracket. Measure 180 has a first ending bracket. The bottom staff contains triplet patterns.

(179)

Measures 179-181. Bass clef. Key signature: one flat. Measure 179 has a first ending bracket. Measure 181 has a first ending bracket. The bottom staff contains triplet patterns.

(180) T-be Picc. Ob.

Measures 180-182. Treble clef. Key signature: one flat. Measure 180 has a first ending bracket. Measure 182 has a first ending bracket. The bottom staff contains triplet patterns. The instruction *f stacc* is present.

(181) (182)

Measures 181-183. Bass clef. Key signature: one flat. Measure 181 has a first ending bracket. Measure 183 has a first ending bracket. The bottom staff contains triplet patterns.

(183)

Measures 183-185. Bass clef. Key signature: one flat. Measure 183 has a first ending bracket. Measure 185 has a first ending bracket. The bottom staff contains triplet patterns.

(184)

Measures 184-186. Bass clef. Key signature: one flat. Measure 184 has a first ending bracket. Measure 186 has a first ending bracket. The bottom staff contains triplet patterns.

(185)

Measures 185-187. Bass clef. Key signature: one flat. Measure 185 has a first ending bracket. Measure 187 has a first ending bracket. The bottom staff contains triplet patterns.

J. J

Timpani I

DO# a DOh
SI b a LA

186 Tuba

187

188 mp

189

190

191

192 sf

193 meno f mf sf

194

195 meno f sf

196 sf

197 a2 meno f simile

198 a2 piu sf

199 meno f f sempre cresc.

200

201 Fl.

Timp I

ff

Der Rosenkavalier

3. Akt *

Richard Strauss
op. 59

Schneller Walzer (molto con moto) $\text{♩} = 69$

ff

dim. p pp p

f ff

f trill trill

ff trill trill trill

f f f

ff f mf

f

f ff f

ff ff

f p

*) Klavierauszug siehe S.25 / Piano reduction see p. 25

SNARE DRUM

Jacques Delecluse: Etude No. 1, from 12 Etudes for Snare Drum

$\text{♩} = 78$

mf *p*

mf *f* *p*

f *p*

f *p subito* *f*

p *cresc.* *f*

p *mf* *f*

f *p*

p sub. *p*

Un poco rit. **Tempo**

mf *p*

f *p sub.* *p sub.*

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

Nicolai Rimsky-Korsakov
Scheherazade, Op. 35

Tambur piccolo.

I. II. tacet.

III.

Andantino quasi Allegretto.

Viol. I.

24 A 24 B 14 C

pocchiss. più mosso

p *dim.*

ppp

pocchiss. cresc.

E 8 F 4

pp

4 G 1 2 3 4 5 6

7 H 4

p=f *p=f*

pp *allarg. assai* *a tempo*

Viol. Solo. *ad.*

Ob.

1 2 3

9 M 2 5 N 7

0 24 P 4

pocchissimo *rit. molto* *pp* *a tempo, scherz.*

pocchissimo più animato

Come prima

Tambur piccolo.

IV.

Allegro molto. **Recit. Lento.** **Allegro molto e frenetico.**

4 1 18

G.P. *G.P.* *Viol. Solo.* *G.P.*

Lento. Recit. Vivo. **Traug.** 24 **B^{fl.}** 7

Viol. Solo. 1 2 3

11 **C** **D** 15 **E**

f *mf* *f* *p* *f*

1 3 **F** 4 16

G 16 **H** 16 **I** 16 **K** 32 **L** 32 **M** 21

mf cresc. *f pp*

8 9 10 11 12 13 14 15

16 17 18 11 **Tamburino.** 12 13 14

15 16 **P**

1

Tambur piccolo.

1 Q

R

15 S

3 T 1 2 3 4 1 2 3 4 5

6 7 8 9 10 11 12 13 14 15 U 16 V 28

Più stretto.

7 7 3 2 3

2

W Spiritoso.

14 1

3

mf *resc.* *f*

Allegro non troppo e maestoso.

11 X 6 13 Y 18 Z 6

Lento. Recit. Alla breve. a tempo

3 10 1 4

Viol. Solo. Cnd.

Sinfonia nr. 6

Symphony No. 6

Eduard Tubin
ETW 6

1 **2** I
Andante sostenuto, ma ritmico (♩ = 54-56)

9 15 6 2 4

3 Energico, un poco più mosso (♩ = 112)

34 Tamb. mil.
mf dim. p pp

41 Tamb. mil.

47 Tamb. mil. tr cresc. poco a poco

52 **4** Legno f (Tamb. mil.) Tamb. basco f p

57 Legno Tamb. basco tr

5 62 Tamb. mil. p tr tr tr tr tr

68 Tamb. mil. tr tr tr tr tr **6** 2

150 *Tamb. mil.* *trm* **13** *mf*

Tamb. basco

154 *Tamb. mil.* *cresc.* *f*

14 **Tempo II (energico, un poco più mosso)** (♩ = 112)

161 *Tamb. mil.* *ff* *Legno* *f*

ff

165 *Legno* *f*

Tamb. mil. *f*

169 *Legno* *f* *mf*

Tamb. mil. *mf*

173 *Legno* *p* *p*

Tamb. mil. *p*

177 **15**

Legno *p*

Tamb. mil. *p*

mp

181

Legno *p*

Tamb. mil. *mp*

p

dim.

185 **16**

Legno *p*

Tamb. mil. *mp*

Tamb. grande *p*

Piatti col bacch. di Timpani *p*

189

Legno

Tamb. grande

Piatti

194

Legno

Tamb. grande

Piatti *p*

C

rinforz. *ff*

D

pp

p cresc.

f

E

tr tr tr *ff* *ff*

f

ff *3* **F** *22* *p*

Stravinsky: Firebird

44 L'istesso tempo 45
Moderato poco rit. Meno mosso $\text{♩} = 54$ 46 1st excerpt
300 $\text{♩} = 72$ 2 1 1 3 Engl-Horn, Trombone 1 Xylophone

47
310 *8va*

Apparition des treize princesses enchantées

48 49 50 51 52 Cadenza
313 Lento assai $\text{♩} = 46$ poco rit. a tempo
8 6 3 1 4 8 1
(Fl. solo)

53 54
344 Più mosso $\text{♩} = 84$
1 1 2 4 1
(Ob. 1)

Jeu des princesses avec les pommes d'or

55 Scherzo
354 un poco rit. Tempo Allegretto $\text{♩} = 84$ Vibraphone
1 2 1
Clarinet 1

56 57 58 59
362 5 8 8 6
(Trp.) Flute 1
mf *f* *p* *mf*

60
392 2 1 1 8
mf *mf*

Firebird 2nd excerpt

Dance de la suite de Kastchei enchantee pas l'oiseau de feu

126

824 **Allegro** $\text{♩} = 152$
(Eh.) **5** **Engl. Horn** **(Xylophone)** **3** **1**
p *mp*

128

839 **1** **1** **1**

129

847 **1** **1** *mf*

130

853 **1** *f*

858

131

863 *f*

132

870 *f possibile*

876 *ff*

Danse infernale de tous les sujets de Kastchei

133 134 135 136

880 *ff* **Allegro feroce** $\text{♩} = 168$ **(Xylophone) Solo**
fff *sf*
 Timpani

137 138 139 140

908 *sf* *sf* (Trp.)

141 142 143 144 145

934 (Hm. 1-3) Bass Trombone, Tuba Timpani *f*

146 147

954 *f* Solo *f*

148

963 *f*

149 150 151 152 153 154

970 (Vc., 1. solo) (Fl. 1)

155 156 157 158 159 160 161

1012 (G.C.) Trumpet 1 *fff*

Tamberg: Concerto Grosso

Percussioni

1st excerpt- xylophone

T-ro
Gran cassa
sf

T-ro
Gran cassa
sf

T-ro
Gran cassa
Silofono
ff

26

Silofono

Silofono

27

Silofono

Silofono
p

28

3 29 4 2 30 6

Xylophone

Un peu vif $\text{♩} = 132$
(Grive de Californie)

6

8va

f

mf — *ff* > *mf* *mf* — *ff* > *mf* *f*

f *ff* > *f* > *ff* > *f* *ff*

f *ff* > *f*

8va

f *f* *ff* *p*

8va

8va

7

ff

Tchaikovsky:
The Nutcracker

Batteria III

No.11 (9)
Valse des flocons de neige

Tempo di Valse, ma con moto

Picc. FL Vn I

6 14

92 12 93 FL 6 94 8

95 15 96 Tgl. 12

97 15 98 Tgl. 16 99 Corsi

Thu basso

100 12 mf

poco cresc. f

101 15 102 16 Triangolo

103 mf

104 poco cresc. f 16

105 24 106 19 107 7

Al pe gliss.

Glockenspiel
or Célesta



La Mer

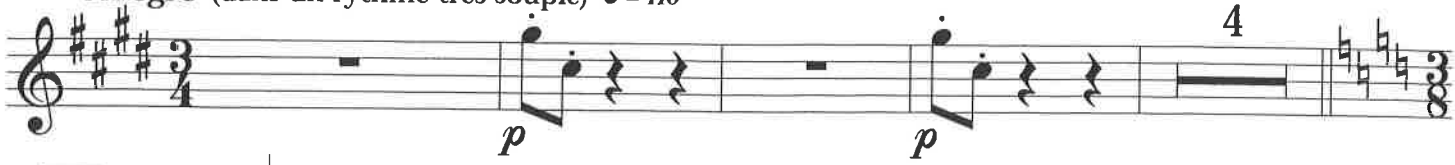
Three Symphonic Essays for Orchestra

C. Debussy
(1862-1918)

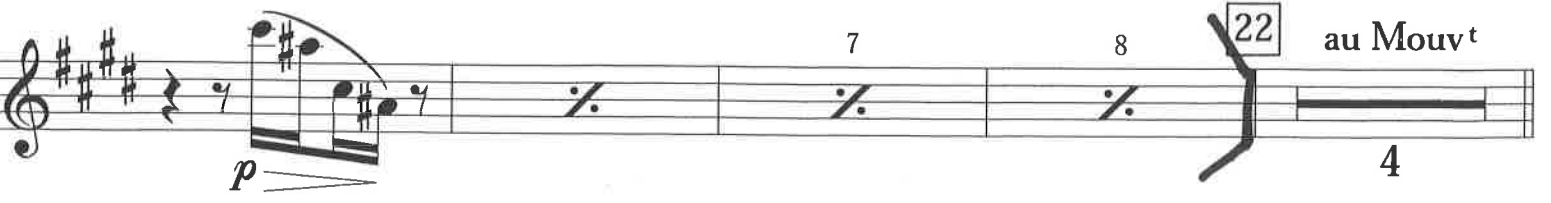
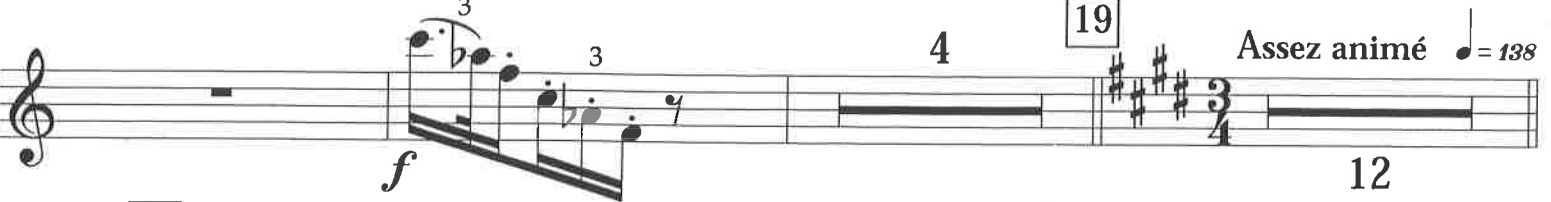
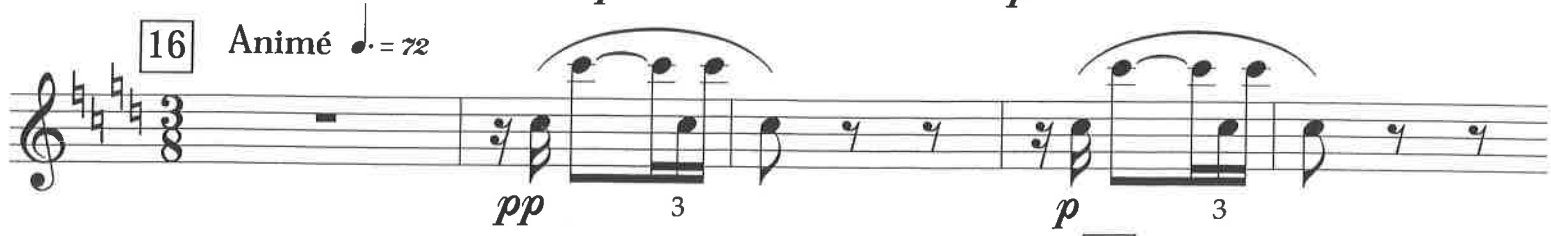
No. 1 - De l'aube à midi sur la mer : TACET

No. 2 - Jeux de vagues

Allegro (dans un rythme très souple) ♩ = 116



16 Animé ♩ = 72



Campanelli

Pines of Rome

O. Respighi
(1879-1936)

I. Pines of the Villa Borghese

(original version)

Allegretto vivace $\text{♩} = 92$

The musical score is written on a single staff in G major (one sharp) and 2/8 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto vivace' with a quarter note equal to 92 beats per minute. The score consists of 17 measures. Measure 1 starts with a fortissimo (*ff*) dynamic and a series of eighth notes. Measure 2 contains a first ending bracketed with a '1' and a fermata. Measure 3 has a fortissimo (*ff*) dynamic. Measure 4 has a mezzo-forte (*mf*) dynamic with a 'cresc.' marking. Measure 5 has a mezzo-forte (*mf*) dynamic. Measure 6 has a fortissimo (*ff*) dynamic. Measure 7 has a fortissimo (*ff*) dynamic. Measure 8 has a fortissimo (*ff*) dynamic. Measure 9 has a fortissimo (*ff*) dynamic. Measure 10 has a fortissimo (*ff*) dynamic. Measure 11 has a fortissimo (*ff*) dynamic. Measure 12 has a fortissimo (*ff*) dynamic. Measure 13 has a fortissimo (*ff*) dynamic. Measure 14 has a fortissimo (*ff*) dynamic. Measure 15 has a fortissimo (*ff*) dynamic. Measure 16 has a fortissimo (*ff*) dynamic. Measure 17 has a fortissimo (*ff*) dynamic. The score includes various articulations such as slurs, trills (tr), and breath marks. Fingerings are indicated by numbers 1-5. The score ends with a double bar line and a repeat sign.

18 19 20 21 22 23 24 25 26 27 28

string. cresc.

5 9 7

a tempo *p cresc.*

6 Più vivo $\text{♩} = 112$ 5 7 12

6 *ff* *p*

Vivace $\text{♩} = 132$ *cresc.*

8 *ff* 1 2 3 4 5 6 7

string. sempre *ff* 3 3 3 3 3

3 3 3 3 3

3 3 3 3 3

9 *tr* *tr* *tr*

tr *tr* *tr* *tr* *tr* *tr*

**Tchaikovsky:
The Nutcracker**

No.5 (3)

Petit galop des enfants et entrée des parents

Presto

Triangolo **16**

Tamburino **16**

24 **Triangolo**
1-7
p *cresc.* *f*

25 **Andante**
Ve e Ch **14**

26 **Allegro**
Corni **9** **5**
Tbn basso

27 **Tamburino**
f **7**

28 *ff* **7**

29 *ff* **1 2 3 4 5 6 7**

Batteria I

No.17 (12 d) Trépak

Tempo di trepak, molto vivace 34

Tamburino

16

mf *ff* *f* *ff* *ff*

16 35 **5**

ff *ff*

36

ff

Stringendo

sempre fff

Prestissimo

No. 18 (12 c) Le thé

Allegro moderato

Triangolo

TACET

No.19 (12 e) Danse des mirlitons

Andantino

TACET

Dvorak — Carnival Overture, Op. 92

Tamburino.

13 N 28 O 16 P 21 Tromboul. cresc. f

R 1 p cresc. 3

S 25 T 1 ff

2 3 4 5 6 7

8 ff U 1 2 3 4

5 6 tr tr tr tr

W Poco piu mosso. 2 2 2 2 2

5 ff sicc.

Bizet — Carmen Suite No. 2
Tamburino, Triangolo, Gr. Cassa e Piatti.

1st excerpt

N° 11. Danse Bohême.

(♩ = 100.)

Andantino quasi Allegretto.

(Zigeunerlied. II. Akt.)

The musical score is written for three parts: Ob. I., Tamburino, and a lower instrument (likely E-triangle). The top staff is for Ob. I., starting at measure 20 and ending at measure 27. The middle staff is for Tamburino, starting at measure 20 and ending at measure 27. The bottom staff is for the lower instrument, starting at measure 20 and ending at measure 27. The score includes various musical notations such as trills (tr), dynamics (pp), and tempo markings (rall., a tempo). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The score is divided into measures 20 through 27, with sub-measures labeled A, B, C, D, E, F, and G. The page number 22 is located at the bottom center.

Bizet — Carmen Suite No. 2
Tamburino, Triangolo, Gr. Cassa e Piatti.

2nd excerpt

a tempo animato ($\text{♩} = 126$)

Tamburino.

1 2 3 4 5 6 7

mf
Triangolo.

8 9 K 10 11 12 13 14

cresc.

15 16 17 18 19 20

tr *tr* *cresc.* *tr* *tr*
f

L 1 *tr* 1 *tr* 1 *tr* *tr*

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

tr M *tr* 1 *tr* 5

tr *f* *p* *f* *f* *f* *f* *f*

Triangolo.

S 16 3 T 4 16 U 16 V 16

1 2 3 4

pp

Più stretto. 40 *f*

Spiritoso. W 8 *f*

3 1 3 7 *f*

Allegro non troppo e maestoso. 1 *mf*

1

1

1

Y 3 Plattl 11 Z 6

4 5 6

Lento. Recit. 3 Viol. Cad. 10 1 4 a tempo

Triangolo
Castagnetti
Tamburino
Tamburo infantilo
Raganella

CASSE-NOISETTE

No. I Overture

P. I. Tchaikovsky Op. 71

Allegro giusto

Triangolo **16** **1** **16**

Flauto I

2

mf *cresc.* *f*

3 **16** **4** *Vni I* **14**

5 **11**

Picc.

6

p *mf* *mp* *p*

7 **8** **16** *mf*

8 **28** **9** *Fl I* **12**

cresc. *f*

ff

Rachmaninov:
Symphonic Dances - 3rd mvt

91 Allegro vivace

Tri:

p *cresc.*

92

f *f*

p

To Tam-tam

p *f*

SYMPHONY No. 3

Grosse trommel
(mit Becken) †

Gustav Mahler
(1860-1911)

I.

Kräftig. Entschieden.

Zurückhaltend

5
f *ff* *p*

Molto riten.

1 *pp* with 2 sponge-headed mallets *sempre pp*

Nicht schleppen

Schwer und dumpf

3 *Solo* *sempre pp*

3 4 5 6 7 8 *sempre pp*

9 10 11 12 *sempre pp*

2 *pp* *pp*

Nicht schleppen

fff (vc., cb.) *ff*

Bewegt

Rubato

Nicht schleppen

Gedehnt

5 6 7 (trumpets) (1st trumpet)

Nicht eilen

(Sempre l'istesso Tempo)

8 9 9 10 (horns) (timpani) (timpani)

†) The cymbal is attached to the bass drum and played by one percussionist.

17 Wieder zurückhaltend 18 Tempo I 19 Unmerklich etwas bewegter 20

16 12 2 7 7

(flutes) (trumpets) *f* (cymbal) *ppp* *tr*

21 22 23 24 25 26 Schwungvoll

10 7 16 13 13 16

(strings) (cymbal) (1st horn) (1st trumpet) (cymbal) (horns)

27

tr 1 2 3 4 5 6 7 8 9 10

p *sempre p* *poco a poco cresc.* *ff*

28 Zeit lassen Zurückhaltend 29 a Tempo

9 11 10

(cymbals) *p* *rit.* 2 3 4 5 *molto cresc.* *ff*

30 31 32 Vorwärts Zurückhaltend

4 13 12 2

(trumpets) (1st trumpet) *ff* (cymbals) *ff* (timpani) *ff* (triangle) *ff*

accelerando

3 3 3 *tr* 1 2 3 4 5

f *mf* *p* *pp* *pp*

33 43 Immer dasselbe Tempo. (Marsch.) Nicht eilen. 44 45 46

106 7 7 8 10

Tacet until (*p*, *vc.*, *cb.*) (woodwinds)

47 48 49 50 51

10 6 12 10 4

(trumpets) *pp* *f* (trombones) (timpani)

†) Più mosso Immer noch drängend

mf *sempre mf*

2 52

53

7

sempre mf *p* *p*

†) Bass drum with cymbal attached. Played by one percussionist.

SINFONIA

Andante **G. Cassa**

f

Allegro

f

f

Andante *Andantino*

f

Allegro

(Tamb.) *f*

p

pp

E

ff

4

ff

3

f

3

22

ff

G

ff

H

8

ff

Mahler — Symphony No. 5 in C# Minor

Große Trommel & Becken.

III.

4. Adagietto (tacet.)

5. Rondo-Finale.

The musical score is written for the large drum and cymbal parts. It consists of ten staves of music. The first staff begins with a bass clef and includes the instruction "tacet bis 16" and "poco rit. a tempo". It features notes for "Ob. 1.", "Fagott", and "Hoboe". The second staff continues with "pp Gr. Tr." and "mf". The third staff starts with a box around the number 20 and includes the instruction "Plötzlich wieder wie zu Anfang. (Tempo I.)". It features notes for "Pauken", "Triangel", and "Becken". The fourth staff includes "cresc." and "p poco a poco cresc. sf". The fifth staff includes "Viol. 1." and "Gr. Tr.". The sixth staff includes "unmerklich et was einhaltend 27 14 grazioso" and "p poco a poco". The seventh staff includes "p", "sempre p", "f", "Gr. Tr.", and "Pesante. Becken (klingen lassen)". The eighth staff includes "cresc.", "f", "dim.", "rit. accel.", "ff", and "Allegro molto.". The ninth staff includes "Trgl.", "Becken", "mf", "Trgl.", "Beck.", and "mf". The tenth staff includes "Becken.", "cresc.", "ff", "Trgl.", "Becken.", "schnell abdämpfen", and "Gr. Tr.". The score is filled with various musical notations including notes, rests, and dynamic markings.

A. Payson

CYMBAL EXERCISE

♩ = c. 90

The musical score consists of four staves of music in 4/4 time. The first staff begins with a *mf* dynamic, followed by a *f* dynamic, and ends with a *p cresc.* instruction. The second staff starts with a *f* dynamic, followed by a *p cresc.* instruction, and ends with *f ff* dynamics. The third staff begins with a *p* dynamic and includes a crescendo hairpin. The fourth staff starts with a *pp* dynamic and includes a fade-out hairpin.