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VIII

R. STRAUSS *Don Juan*, Op. 20

EXCERPT 1: Allegro molto con brio, until 13 bars after C

Allegro molto con brio.

ff *mf* *p* *f* *pp* *tranquillo* *molto vivo* *p* *f* *cresc.* *ff*

Eller. Koit. Taktid 45-76

Animato

molto espr. e largo

43 *mf* *cresc.* *f*

46 *sf* *p* Tempo I

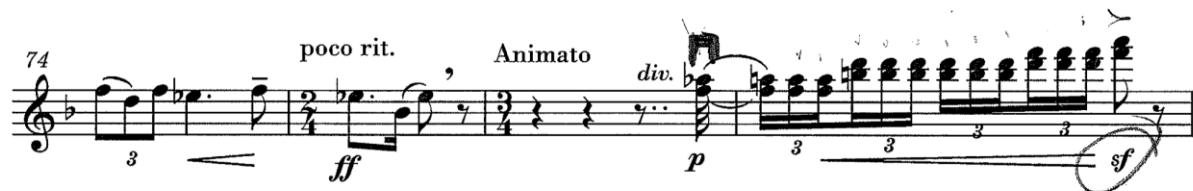
49 *mf*

51 *f* *p*

53 *cresc.* *f*

55 *pp* *sim.*

57 *poco a poco cresc. e string.*



F. Mendelssohn. Sümfoonia nr.4. 3.osa, taktid 1-101. 2.viiul

Con moto moderato

1
6
13
21
26
32
38
45
52

mp *p* *cresc.* *sf* *f* *dim.* *mp* *cresc.* *sf* *sf* *p* *f sf* *sf* *3*

2

Violin I

75 $\text{♩} = 76$ **76** **Allegro vivace** $\text{♩} = 88$

f *f*

84 *molto rit.* *a tempo*

94 (G.P.) *f*

106 *f* *div.* *mf* *unis.*

117 *f*

129 *f* *mf*

VIOOLA

Mozart. Sümfoonia nr.35. Finaal. Taktid 135-181

Mozart — Symphony No. 35

6

Viola

134 *p*

141

150

159

167

176 *E.*

The image displays a musical score for the Viola part, measures 134 through 181, from the final movement of Mozart's Symphony No. 35. The score is written on six staves, each beginning with a measure number. The key signature is one sharp (F#), and the time signature is 3/8. The first staff (measures 134-140) begins with a piano (*p*) dynamic and features a melodic line with slurs. The second staff (measures 141-147) continues the melodic development. The third staff (measures 150-156) shows a more rhythmic, eighth-note pattern. The fourth staff (measures 159-165) continues this rhythmic pattern. The fifth staff (measures 167-173) features a similar rhythmic texture. The sixth staff (measures 176-181) concludes the passage with a forte (*f*) dynamic and a final note marked with an 'E' and a fermata.

Brahms. Sümfoonia nr.3. Fragmendid 1.osast

Sinfonie Nr. 3
F- Dur / F major

15

1. Satz

Johannes Brahms
op.90

Allegro con brio [♩. = 52- 56]

The image displays a musical score for the first movement of Johannes Brahms' Symphony No. 3, measures 1 through 199. The score is written for a single melodic line in F major (one flat) and 4/4 time. It begins with a key signature change from F major to D major (two sharps) at measure 1, indicated by a circled 'E'. The tempo is marked 'Allegro con brio' with a quarter note equal to 52-56 beats. The score includes various dynamic markings: *f* (forte), *agitato*, *ben marc.* (well marked), *pizz.* (pizzicato), *arco* (arco), *marc.* (marked), *cresc.* (crescendo), *più f* (more forte), *sf* (sforzando), and *rf* (ritornello forte). There are also performance instructions like *ben marc.* and *marc.*. The score is divided into measures by bar lines, with measure numbers 80, 83, 166, 187, 189, 191, 193, 196, and 199 marked at the beginning of their respective lines. The key signature changes back to F major at measure 166, indicated by a circled 'K'. The score ends with a double bar line at measure 199, marked with a circled 'M'.

R. Strauss. Don Juan

ff

ff

A

ff

ff

ff

C Halbe Lage.

ff

p

cresc.

espress.

espress.

rapidamente

ff

sf pp

Detailed description: This is a page of a musical score for Richard Strauss's 'Don Juan'. It contains ten staves of music, primarily in bass clef. The key signature is three sharps (F#, C#, G#). The score includes various musical notations such as triplets, slurs, and dynamic markings. The first staff begins with a forte (ff) dynamic. The second staff also starts with ff. The third staff is marked with a forte (ff) dynamic and includes a section labeled 'A'. The fourth staff continues with ff. The fifth staff is marked with ff. The sixth staff is marked with ff. The seventh staff is marked with 'C Halbe Lage.' and begins with a piano (p) dynamic. The eighth staff is marked with p and includes the markings 'cresc.' and 'espress.'. The ninth staff is marked with ff and includes the marking 'rapidamente'. The tenth staff ends with a sf pp dynamic.

Tšaikovski. Sümfoonia nr.6, 1.osa ülemine divisi. Taktid 1-62

Tchaikovsky

Symphony no.6, I Mvt.

Adagio

div. Fag.I.

mp

mf

sf

p

3

3

mp

sf

p

12

p

mf

1

mf

p

mf

ritenuto

mf

pp

mf

pp

Allegro non troppo

19

p

p

p

p

p

p

23

3

3

p

1

p

30

V A

pp

pp

34 *p* *mp* *p* *p* *mp*

37 *cresc.* *f* *mf* *p* *pp* *saltando* *cresc.* *mf* *mf* *p* *pp* *saltando*

43 *unis.* *p*

47

50 *B* *mp*

53 *pp*

56 *pp* *p* *p* *mp*

59 *mp*

61

TŠELLO

L. van Beethoven. Sümfoonia nr.5. 2. osa - taktid 1-10, 49-59, 98-106, 114-123

Ludwig van Beethoven
(1779-1827)

2. Mouv.: Andante con moto ♩ = 92

+ vla.
p dolce

7 *f sub. p* 49 *+ vla. p dolce*

53 *f (sub) p cresc. f p*

98 *p dolce*

102 *pp (sub.)*

106 *arco + kb.* 114 *pizz. dont play this note f*

117

120 *pp* 180 *pp*

II

Allegro con grazia

Violoncello score for measures 1-25. The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 5/4. The tempo is marked "Allegro con grazia". The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The score includes various musical notations such as triplets, slurs, and glissandos. Measure numbers 6, 9, 13, 16, and 21 are indicated on the left. The score concludes with a double bar line and repeat dots at measure 25.

Measures 1-25:

- Measure 1: *mf*, triplet of eighth notes.
- Measure 2: *mf*, triplet of eighth notes.
- Measure 3: *mf*, triplet of eighth notes.
- Measure 4: *mf*, triplet of eighth notes.
- Measure 5: *f*, triplet of eighth notes.
- Measure 6: *ff*, triplet of eighth notes, glissando.
- Measure 7: *ff*, triplet of eighth notes.
- Measure 8: *ff*, triplet of eighth notes.
- Measure 9: *mf*, triplet of eighth notes.
- Measure 10: *mf*, triplet of eighth notes.
- Measure 11: *mf*, triplet of eighth notes.
- Measure 12: *mf*, triplet of eighth notes.
- Measure 13: *sempre mf*, triplet of eighth notes.
- Measure 14: *sempre mf*, triplet of eighth notes.
- Measure 15: *sempre mf*, triplet of eighth notes.
- Measure 16: *mf*, triplet of eighth notes.
- Measure 17: *mf*, triplet of eighth notes.
- Measure 18: *mf*, triplet of eighth notes.
- Measure 19: *mf*, triplet of eighth notes.
- Measure 20: *mf*, triplet of eighth notes.
- Measure 21: *mf*, triplet of eighth notes.
- Measure 22: *f*, triplet of eighth notes.
- Measure 23: *f*, triplet of eighth notes.
- Measure 24: *f*, triplet of eighth notes.
- Measure 25: *f*, triplet of eighth notes.

R. Strauss "Don Juan" - algus kuni 4 takti enne D, 3 takti enne G kuni 7 takti pärast G, R kuni S.

DON JUAN

Richard Strauss, 1864 – 1949

Op. 20

Allegro molto con brio

The musical score is written in a single staff with a bass clef and a key signature of two sharps (D major). The tempo is marked "Allegro molto con brio". The score consists of 15 measures. The dynamics range from *ff* (fortissimo) to *pp subito* (pianissimo subito). The articulation includes *pizz.* (pizzicato) and *arco* (arco). The score is annotated with handwritten notes and numbers: "ff", "pizz.", "arco", "mf", "ff", "pp subito", "sul ponticello", "ptranquillo", and circled numbers (12) and (14).

Handwritten musical score for a piece in D major, 3/8 time. The score consists of four staves. The first three staves are for a single melodic line, and the fourth is a grand staff for piano accompaniment. The music features complex rhythmic patterns with many triplets and slurs. Handwritten annotations include *f*, *p*, *espr.*, *cresc.*, *rapidamente*, *pp tranquillo*, and *sfz*. There are also handwritten 'V' marks above several notes.

Handwritten musical score for Violoncello, measures 6-11. The score is in G major (one sharp) and 3/4 time. It features a variety of musical notations including triplets, slurs, and dynamic markings. Handwritten annotations in blue ink are present throughout, including 'poco calando', 'Tempo vivo', 'p senza espr.', 'mf poco sostenuto', 'calando', 'string.', 'pizz.', 'a tempo molto vivace', 'ff', 'pizz.', 'cresc.', 'arco', and 'Vivo.'

KONTRABASS

W.A. Mozart. Avamäng ooperile „Figaro pulm“. 5 takti peale C kuni D ning alates F kuni lõpuni

3

Basso.

The musical score is written for Contrabass (KONTRABASS) in bass clef with a key signature of two sharps (F# and C#). It consists of two systems of four staves each. The first system includes dynamics *pp*, *ff*, and *p*, and a boxed 'D' marking. The second system includes a boxed 'F' marking and trills (*tr*). Fingerings are indicated by numbers 1-5. The piece ends with a double bar line.

L. van Beethoven. 5.sümfoonia. 3.osa. Taktid 1-18, taktid 44-75 ja taktid 141 (eeltaktiga) kuni 218

Allegro
pp
poco ritardando a tempo
pp
13
sf
un poco ritard. a tempo
f

38
sf
poco ritard. a tempo
sf
sf
sf
sf
dimin. pp
51
pp
63
cresc.
f
74

131 *ff* *p* *cresc.* *f*

141

150

159 *f*

166 *mf* *f*

175 1-6 2 3 4

186 5 6

195 *B* *f* *dimin.* *p*

203

211 *sempre più piano* 8

J. Brahms. Sümfoonia nr.2. 4.osa. Taktid 1-32 ja taktid 244-279

Allegro con spirito

p sotto voce

8 *pp*

16 *dim.*

A

23 *f sf*

28 *sf*

in tempo

244 *pp*

L

251 *pp sempre*

258

264 *f sempre più f f*

270

275 *sf sf sf sf* **M** *largamente* *poco f*

B. Bartok. Orkestrikonsert. Introduzione agus kuni takt 58

Contrabass

First Performance on December 1st 1944 by the Boston Symphony Orchestra under Serge Koussevitzky

CONCERTO FOR ORCHESTRA

I (Introduzione)

BÉLA BARTÓK

Andante non troppo ♩ = 73

p legato

12

23 **stringendo** *tornando al ...* **30** **Tempo 1** (♩ = 64)

33 **2** *pp*

41

47 **51** ♩ = 73 *f*

53 **3**

58 *poco a poco accel.* *più f*

Detailed description: This is a musical score for the Contrabass part of the first movement of Béla Bartók's Concerto for Orchestra. The score is written in bass clef with a key signature of two sharps (F# and C#). It begins with a tempo marking of 'Andante non troppo' at 73 beats per minute. The first section is marked 'p legato'. At measure 12, the tempo changes to 'stringendo' and 'tornando al ...'. At measure 23, the tempo changes to 'Tempo 1' at 64 beats per minute. At measure 33, there is a double bar line and a '2' indicating a second ending, marked 'pp'. At measure 41, the tempo returns to 73 beats per minute. At measure 47, the tempo changes to 73 beats per minute and the dynamic is 'f'. At measure 53, there is a triple bar line and a '3' indicating a third ending. At measure 58, the tempo is marked 'poco a poco accel.' and the dynamic is 'più f'.

FLÖÖT

Brahms. Sümfoonia nr. 4. 4.osa taktid 89-105

4th movement
Allegro energico e passionato [♩ 66-80]

Symphony No. 4

J. Brahms
op. 98

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

97 (♩=♩) *espressivo* *poco cresc.*

100

103

UE 36 419

Šostakovitš Sümfoonia nr. 15. 1.osa taktid 1-41

58

Symphony No. 15

D. Shostakovich
op. 141

(131) 1st movement
Allegretto ♩ 120

p

1

10

17

24

31

37

2

3

4

(132) — Allegretto ♩ 120

Stravinski Kaardimäng

Jeu de Cartes

Solo

mf

scherzando

76

77

78

ben marcato

Debussy Fauni pärestlõuna

2 1^{re} SOLO



p léger et expressif



p



f

3



p

F. Mendelssohn. Sümfoonia nr.3. 2.osa, taktid 33-100, 1.oboe

J. Brahms. Haydn Variationen. Taktid 1-30 koos kordusega. 2.oboe

Oboe II

Chorale St. Antoni
Andante

ten. ten.

p *f*

7 *p* *pp*

16 *f*

23 *dim. smorz.*

1. 2.

Var. I
Poco più animato

Viol. I

30 *mf* Fl. I

Tšaikovski. Sümfoonia nr.4, 2.osa. Taktid 1-21, 1.oboe

II

Andantino in modo di canzona

Solo

p semplice, ma grazioso

9

18

20

mf

f

1

Rossini. Avamäng La Scala di seta. Taktid 1-53, 1.oboe

Ouverture La Scala di Seta

The Silken Stairs

Oboe I

Gioacchino Rossini

Allegro vivace

Andantino

ff > *p dolce*

3

10

17

1

Allegro

22

15

2

p

43

3

ff

KLARNET

L. van Beethoven. Sümfoonia nr.6 F.duur Op.68. 1.osa, taktid 470-493 ja
2.osa, taktid 68-77

The image displays a musical score for the Clarinet part of Beethoven's Symphony No. 6, Op. 68, in F major. The score is divided into two systems. The first system covers measures 470 to 493, and the second system covers measures 68 to 77. The key signature is one flat (F major). The first system includes measures 470, 482, and 490. Measure 470 is marked with a forte (f) dynamic and a second ending bracket. Measure 482 is marked with a forte (f) dynamic and a first ending bracket. Measure 490 is marked with a piano (pp) dynamic and a first ending bracket. The second system includes measures 56, 69, and 74. Measure 56 is marked with a crescendo (cresc.) and a piano (p) dynamic. Measure 69 is marked with a piano (p) dynamic and a solo (Solo) instruction. Measure 74 is marked with a crescendo (cresc.) and a trill (tr) instruction. The score is written for a single Clarinet (K) and includes various musical notations such as notes, rests, and dynamic markings.

F. Mendelssohn. A Midsummer Night's Dream. Scherzo, taktid 1-48 (kuni B)

4 In B.
Scherzo.
Allegro vivace.

CLARINETTO I.

Nº 1.

Respighi. Pini di Roma. 3.osa, 1 takt enne number 13 kuni 16 takti peale number 13

Lento
in La

13

p espress. e dolciss. (come in sogno)

pp

14

5

un poco animando

2

Peter und der Wolf

Sergej Prokofieff
op.67

229 (20) *Nervoso* $\text{♩} = 96$
in A

Flink kletterte die Katze auf den Baum. *f*

233 *accel.* *ten.*

236 *f precipitato* *f*

239 *p* *rit.*

Es- KLARNET

Ravel. Bolero

PETITE CLARINETTE en Mi $\flat$

Tempo di Bolero
moderato assai

20 1 18 2 15 Bgn

3 1 Solo *p*

4

Le reste TACET

BASSKLARNET

R. Strauss, Don Quixote. Nr.14 kuni 15 ja nr.16 kuni 5 takti peale 16

Don Quixote, der Ritter von der traurigen Gestalt.

The musical score is written for Bass Clarinet in G major (one sharp) and 4/4 time. It consists of four staves of music. The first staff begins at measure 13 with the tempo marking 'Mässig.' and a first ending bracket. The second staff starts at measure 14 with the tempo change 'Maggiore. (Sancho Panza.)' and a 'mf' dynamic. The third staff continues the 'Maggiore' section, ending at measure 15 with a '2' marking. The fourth staff begins at measure 16, marked 'poco ritard.' and 'dim.', leading to a final 'pp' (pianissimo) dynamic. The score includes various musical notations such as slurs, ties, and articulation marks.

FAGOTT

L. van Beethoven. Sümfoonia nr.4. Lõigud 4.osast

a)



b)



M. Ravel. Bolero

The image displays a musical score for M. Ravel's Bolero, featuring a solo violin and piano accompaniment. The score is written in E-flat major (three flats) and 4/4 time. The first system shows the violin solo beginning with a *mp* (mezzo-piano) dynamic, marked with a **1** and a *Solo* instruction. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system continues the violin melody with various ornaments and a triplet of eighth notes. The third system shows the piano accompaniment with a triplet of eighth notes in the right hand. The fourth system features a triplet of eighth notes in the piano right hand and a boxed **3** indicating a triplet of eighth notes in the violin melody. The score is written on five systems, each with a grand staff (violin and piano staves).

D. Šostakovič. Sümfoonia nr.9. Lõigud 4.osast

a)

Cadenza Solo
f *espress.* *p*

(10) *f* *mf dim.* *p*

b)

22 Cad. *p* *f* *p cresc.* *f* *p*

23 *morendo* *p* *pp* *pp* *attacca*

Allegretto *p*

9

19

P. Tšaikovski. Sümfoonia nr.6. Lõik 1.osast

Solo

Rb. *pp* *p* *mp* *sf* *p* *pp*

8 *p* *mp* *sf* *p*

METSASARV

W.A. Mozart. Metsasarvekontsert nr.3 Es-duur. 1.osa koos kadentsiga

Corno principale in Fa/F

Concerto

KV 447

Wolfgang Amadeus Mozart

Allegro 3

Viol. I 8va

1 17

27 8va Clar. I, II

Clar. I Solo

32

40

46 tr

52 3

59 1

66 tr Tutti 14 8va Clar. I, II

85 Solo

91 2

103

108 Tutti 8

120 Solo

127 [f] 3

138 3

147 1

155 tr 1 3 3 3

162 3 3 tr

167 Tutti 3 tr 7 Clar. I, II 8va

HORNKONZERT

Horn-Solostimme in F

Richard Strauss, Op. 11

Allegro. M. M. ♩ = 112.

Solo. *f energico* **Tutti** **21**

Solo, con espressione *pp* *p*

p *pp* *pp*

p **Tutti** **11**

Solo *ff energico*

pp dolce *p* *mf*

Musical score for six staves, featuring complex rhythmic patterns, triplets, and dynamic markings. The score is written in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes various note values, rests, and articulation marks.

Key markings and dynamics include:

- p* (piano) at the beginning of the first staff.
- f* (forte) at the beginning of the fourth staff.
- p* (piano) and *cresc.* (crescendo) in the fifth staff.
- ff* (fortissimo) in the sixth staff.
- Tutti* marking above the sixth staff.
- calando* (ritardando) below the sixth staff.
- A rehearsal mark **30** is placed above the sixth staff.

The score concludes with a double bar line and a key signature change to one flat (B-flat) in the final measure of the sixth staff.

Symphony No. 5

Peter Ilyich Tchaikovsky

II Andante cantabile, con alcuna licenza (♩ = 54)

1. in F

dolce con molto espressione

animando

riten. sostenuto

mf p

animando sostenuto

mf p

Con moto ♩ = 60

p dolce animando

Sostenuto ♩ = 50

Symphony No. 6, "Pastoral"

17

Ludwig van Beethoven

III Allegro (♩ = 108)

1. in F

cresc. *p* *dolce*

cresc.

dolce

cresc. *f*

V Allegretto (♩ = 60)

1. in F

p *cresc.* *sf* *p*

p *cresc.* *cresc.*

pp *con sord.* *ff*

Symphony No. 5

Dimitri Shostakovich

I ♩ = 92

1. 3.
2. 4.
in F

f

poco animando

♩ = 104

mp

f

ff

Più mosso ♩ = 84

1. in F

p

The first movement of the symphony is in 3/4 time. It begins with a bass clef and a key signature of one flat (F major/D minor). The tempo is marked 'I ♩ = 92'. The first staff is for the first horn, and the second staff is for the second horn. The music starts with a forte (*f*) dynamic. The tempo then changes to '♩ = 104' and the dynamic to mezzo-piano (*mp*). The tempo changes again to 'Più mosso ♩ = 84' and the dynamic to piano (*p*). The music ends with a fortissimo (*ff*) dynamic.

* If the hornist cannot play the top "B" piano, then the lower octave should be played as indicated.

II Allegretto ♩ = 138

1. 3.
2. 4.
in F

ff

The second movement of the symphony is in 3/4 time. It begins with a treble clef and a key signature of one flat (F major/D minor). The tempo is marked 'II Allegretto ♩ = 138'. The first staff is for the first horn, and the second staff is for the second horn. The music starts with a fortissimo (*ff*) dynamic.

TROMPET

I.Stravinski. Pulcinella süit. 5.osa Toccata

Pulcinella
Suite

Nr. 5 Toccata
Allegro [♩ ca. 116]
Trp. in C Solo
Igor Stravinsky

mf

66

67

68 69 70

p mf

Vln. I Solo mf

72 cresc. f

L.van Beethoven. Avamäng „Leonore“ nr.3

Ouverture zu Leonore Nr. 3

L. van Beethoven
op. 138

Allegro [268]

Trp. in B
colla parte

VI. *f* (auf dem Theater)

Tempo I 12

Fl. *cresc.* [294] *f* colla parte

[Dieses Signal wird auch in der Oper „Fidelio“ gespielt.]

X 1 1

G. Bizet. Carmen. Lõik prelüüdist

in A.

Andante moderato. (♩ = 58.)

f *dim.*

ff

p *meno p* *cresc. molto* *ff* *attacca*

R. Wagner. Parsifal. Lõik prelüüdist

1 Molto lento
Sehr langsam in F

5 Hr. 2 *pp* *zart*
dolce

dim. *p* *piu p* 4

2 5 Hr. 2 *p* *sehr zart*
dolciss. *sf* *dim.*

pp 4 3 *cresc.* *cresc.*

The musical score consists of four staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one flat (F major). The tempo/mood is indicated as 'Molto lento' and 'Sehr langsam'. The key signature is confirmed as 'in F'. The first measure contains a whole rest, followed by a half note F4, a half note G4, and a half note A4. The second measure contains a half note Bb4, a half note C5, and a half note D5. The third measure contains a half note E5, a half note F5, and a half note G5. The fourth measure contains a half note A5, a half note Bb5, and a half note C6. The dynamics are marked as 'pp' (pianissimo) and 'zart' (softly) with 'dolce' (sweetly) below. The first staff ends with a fermata over the final note. The second staff begins with a treble clef and a 4/4 time signature. It contains a half note D5, a half note C5, and a half note Bb4. The dynamics are marked as 'p' (piano) and 'piu p' (pianissimo). The third staff begins with a treble clef and a 4/4 time signature. It contains a half note A4, a half note G4, and a half note F4. The dynamics are marked as 'p' (piano) and 'sehr zart' (very soft) with 'dolciss.' (dolcissimo) below. The fourth staff begins with a treble clef and a 4/4 time signature. It contains a half note E4, a half note D4, and a half note C4. The dynamics are marked as 'pp' (pianissimo) and 'cresc.' (crescendo). The score includes various musical notations such as notes, rests, and dynamic markings.

TROMBOON

R.Wagner. Lõik oop. „Tannhäuser“

Andante maestoso. (♩ = 50)
10 *Fag. II. 20 A

G.Mahler. Sümfoonia nr.3

13 Langsam. Schwer.
(2.3.4.Pos.) Solo

14 Etwas drängend.

Triolen nicht schloppend 3
sempre ff

Bei den gehaltenen Tönen
Schalltr. in die Höhe.

sempre ff Vorwärts. nicht zurückhalten

Zurückhaltend.
p ppp

acceler.

15 Wieder schwer. *ff* *accel.* *ff* *accel.* *ff*

16 Etwas drängend. *ff* *Triolen nicht schleppend* *Wild.*

fp *cresc.* *ff* *accel. Vorwärts.* *accel. Vorwärts.*

Pesante. 17 *ff*

Vorwärts. *acceler.* *ff*

33 Zurückhaltend. *mf* *p* *espressivo* *p* Zeit lassen.

Nicht eilen.

Etwas drängend. *cresc.* *rit.* 34 Wieder a tempo. Nicht eilen.

W.A.Mozart. Tuba Mirum

Andante

Solo

1

8

14

1

44

R. Wagner. Lõik oop. „Valküürid“

Vivace.

The musical score consists of six staves of music in 3/8 time. The key signature has three sharps (F#, C#, G#). The first staff begins with a measure rest, followed by a triplet of eighth notes marked with a '3' and a forte 'f' dynamic. The second staff continues the triplet pattern, ending with a 'più f' marking. The third staff starts with a measure rest, followed by a triplet of eighth notes marked with a '3' and a forte 'f' dynamic. The fourth staff continues the triplet pattern, ending with a 'ff' marking. The fifth staff starts with a measure rest, followed by a triplet of eighth notes marked with a '3' and a forte 'f' dynamic. The sixth staff continues the triplet pattern, ending with a 'ff' marking. The final staff begins with a measure rest, followed by a triplet of eighth notes marked with a '3' and a forte 'f' dynamic.

31

3

f

più f

ff

5

ff

6

ff

1

TUUBA

H. Berlioz. Fantastiline sümfoonia. 4.osa. 2 takti enne F kuni 6 takti pärast N

Symphonie fantastique

4. Satz: Marche au supplice
Der Gang zum Richtplatz
Allegretto non troppo (♩ = 72)

Hector Berlioz
op. 14

Tb. I. solo *p* *cresc.* *f*

64

69

105

114 (L) *mf* *cresc.*

120 *f* *ff* (M) *ff*

126 *dim.* *p* *pp* (N) *ff* *ff*

133

154 *f*

Edition Peters

31820

R. Wagner. Avamäng oop. „Nürnbergi meisterlauljad“. Algas kuni nr 2, Nr 11 kuni 1 takt enne nr 12

Die Meistersinger von Nürnberg

Vorspiel

Sehr mäßig bewegt (♩ • 112)

Richard Wagner

ben tenuto

f

5 (1)

f

(2) 8 1 4

poco rall.

(11) Solo

mf marc. assai

cresc. poco a poco

(12) *molto legato*

f

sempre f

più f

G. Mahler. Sümfoonia nr.2. 5.osa, Koraal

15 *p* *pp* 18 7 9

9 Ziemlich bewegt. Wieder zurückhaltend. (1. 2. u. 3. Pos.) 2 10 (*♩* = wie früher *d*) Choralmässig. 6. P. *pp*

Etwas ener-

gischer im Tempo. *cresc.* *rit.* 11 Wieder breit. 1

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

46

Handwritten musical score for "L'Espresso" by Franz Schubert, Op. 18, No. 3. The score is in G major, 2/4 time, and consists of 32 measures. It features a piano introduction with a key signature change from G major to E major (indicated by a double sharp on the F#). The score includes various dynamics (ff, mp, mf, p, f, espress., pesante, sf, f, mf) and articulations (accents, slurs). The piece concludes with a "Poco più mosso" section marked "R. ob. 3".

LÖÖKPILLID

Prokofiev: Symphony no. 5, movement II

Scherzo

Snare Drum

37 (♩=160)

pp

38

p

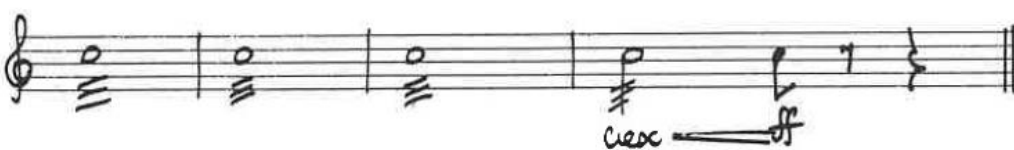
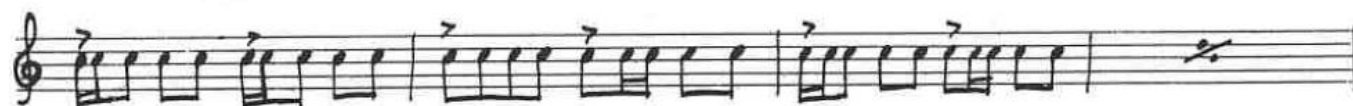
p

39

p mp

Detailed description: This block contains a musical score for a snare drum part, measures 37 through 39. The music is written on a single staff in 3/4 time. Measure 37 begins with a piano-piano (pp) dynamic and features a series of eighth and sixteenth notes. Measure 38 starts with a piano (p) dynamic and continues the rhythmic pattern. Measure 39 begins with a piano (p) dynamic, followed by a mezzo-piano (mp) section. The score includes various drum notations such as eighth notes, sixteenth notes, and rests, with some notes beamed together. There are also some handwritten annotations and markings on the score, including a '3' above the first measure and some circled notes.

movement IV



Xylophone

The Bolt

Andantino

mf

11

21

30

Gershwin: Porgy and Bess

Xylophone

Overture

Allegro con brio ($\text{♩} = 132$)

3

The musical score is written for a xylophone. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The tempo is marked 'Allegro con brio' with a quarter note equal to 132 beats per minute. A '3' is written below the first measure, indicating a triplet. The score consists of 120 measures, with a box labeled '120' and 'xylo' above the 120th measure. The music is characterized by a driving, rhythmic pattern of eighth and sixteenth notes, often beamed together. There are several accents (>) and dynamic markings, including 'f' (forte) at the beginning of the 120th measure. The score ends with a final cadence in the 120th measure.

Act I, sc. 2 (reh.#212)



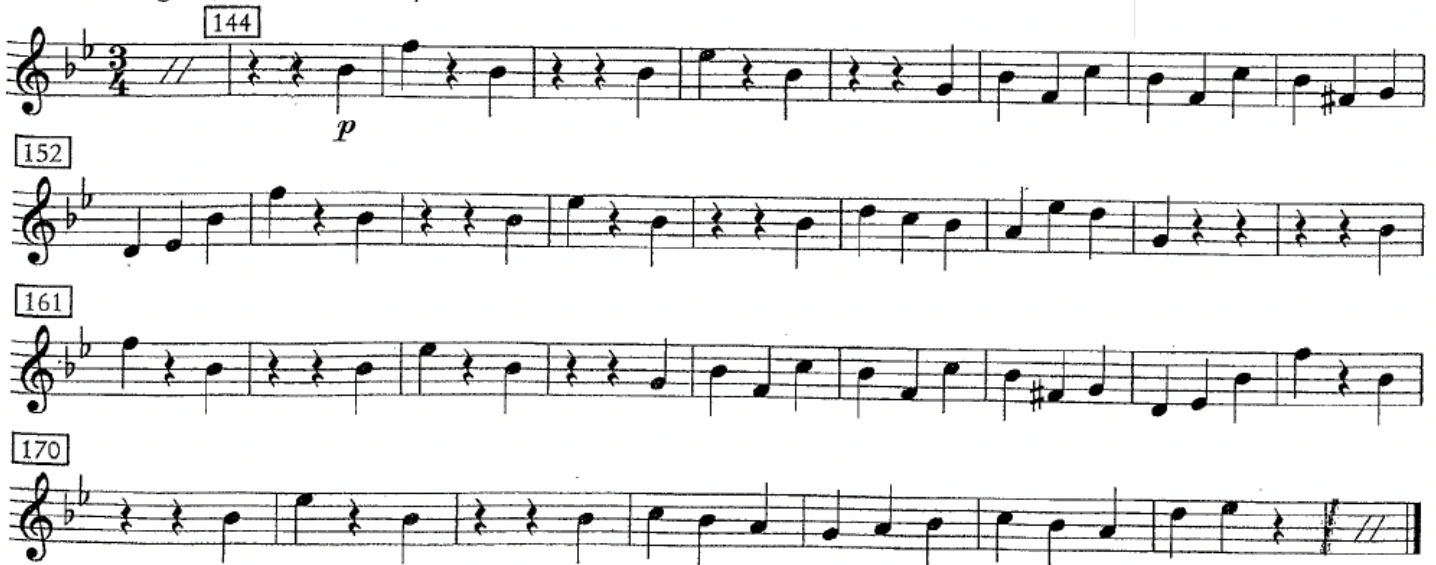
Act II, sc. 1 (reh. #108)



Tchaikovsky: Sleeping Beauty

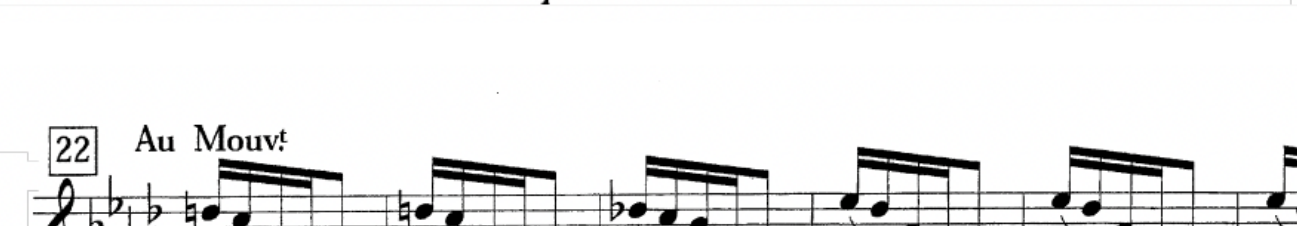
Glockenspiel

Allegro (Tempo di Valse)



Dukas: The Sorcerer's Apprentice

Glockenspiel



Bizet: Carmen, Danse Boheme

(♩ = 100)

Andantino quasi Allegretto.

Tamburino.

pp

D

tr. tr. tr.

tr. tr. tr.

E

tr. tr. tr.

Dvorak: Carnival Overture

Allegro.

Tamburino.

f

1 2

f > p

A

p

3 B

f > p

ff

tr. tr. tr. tr. tr.

T 1

ff

2 3 4 5 6 7

8 5

ff U 1 2 3 4

5 6 *tr tr tr tr*

W Poco più mosso.

1 2 3 4 5

ff *ff*

ff *secco.*

Rachmaninov: Piano Concerto no. 2

Piatti

III.

32 *Meno mosso*



Allegro scherzando

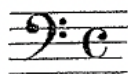


Tchaikovsky: Symphony no. 4

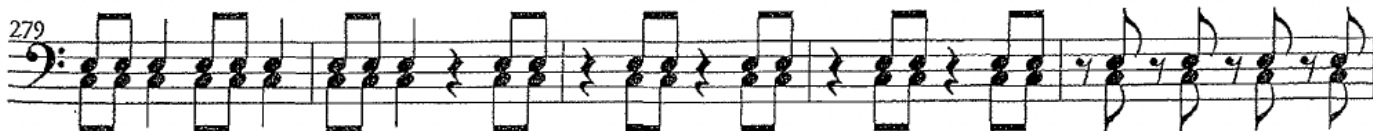


IV. - FINALE

Allegro con fuoco



sempre fff



Liszt: Piano Concerto no. 1

Triangel

Allegretto vivace.
Triangel.

1 2 3 4 5 6 7 8 9 H 2

pp

p

p

Allegro marziale animato.

Becken. (ohne große Trommel)

pp
Triangel.

mf

ff

pp

mf

f

Triangel.

1

p

TIMPANID

Mozart: Magic Flute, Ouverture

186 *p* *f* *p* 1

196 *f* 4

209 *ff* E

218 *p* *p* *p* *f*

Detailed description: This block contains four staves of music for the timpani part of Mozart's Magic Flute Overture. The first staff (measures 186-195) starts with a piano (*p*) dynamic, followed by a forte (*f*) section, and ends with a piano (*p*) section marked with a first ending bracket. The second staff (measures 196-208) continues with a forte (*f*) section marked with a fourth ending bracket. The third staff (measures 209-217) features a fortissimo (*ff*) section with a key signature change to E major. The fourth staff (measures 218-227) returns to piano (*p*) dynamics with a final forte (*f*) section.

Mahler: Symphony no. 5, movement I, solo

321 *p* 3 3 3 *pp*

324 3

15

Detailed description: This block contains two staves of music for the timpani part of Mahler's Symphony No. 5, movement I, solo. The first staff (measures 321-324) features a piano (*p*) section with triplets, followed by a fortissimo (*ff*) section, and ends with a pianissimo (*pp*) section. The second staff (measures 325-328) continues with a piano (*p*) section featuring triplets. A box with the number 15 is located between the two staves.

Beethoven: Symphony no. 1, movement I

507 *a tempo* 1 *rit.* *a tempo*
Viol. I *p*

517 *cresc.*

525 *f* *più f*

531 **S** *ff* *sempre ff* *tr* *sempre ff*

540 *tr* *tr* *sf* *ff*

Martin, Frank: Concerto for 7 winds, timpani, percussion and strings

solo
mf

19

mf

mp

un poco cresc.

20

f

mf

21

cresc.

ff

meno f

dim.

J = J

22 (d = 113)

pp

Bartok: Concerto for Orchestra, movement IV

Calmo
TIMP. 43

mf

51 1