

Audizione per Percussioni con obbligo di tutti gli strumenti a suono indeterminato e a suono determinato (a percussione diretta), esclusi i timpani

PROGRAMMA D'ESAME

Studi

Tamburo: J. Delécluse, Test-Claire

Xilofono: Ø. Sommerfeldt, Musikk for En Slagverker (III mov.)

Grancassa: C. Pirola, studio per grancassa

Piatti: R. Hochrainer, studi n°10 e 8 (come da parti allegate)

Passi d'orchestra

Tamburo

- F. von Suppè, Pique Dame - Overture: estratti indicati
- N. Rimsky Korsakov, Scheherazade - III/IV mov.
- M. Ravel, Bolero
- G. Verdi, Nabucco - Sinfonia: estratti indicati
- S. Prokofiev, Lieutenant Kijé - I. La nascita di Kijé: estratti indicati
- B. Bartòk, Concerto per Orchestra - II. Giuoco delle Coppie: estratti indicati

Xilofono

- G. Gershwin, Porgy & Bess
- S. Prokofiev, Alexander Nevsky - IV. Arise, People of Russia: da 30 a 31
- I. Stravinsky, L'Oiseau de Feu (1910): da 47 a 48 - da 127 a 133

Glockenspiel

- P. Dukas, L'Apprendista Stregone: estratti indicati
- G. Puccini, Turandot (II atto): estratti indicati

Grancassa

- G. Verdi, Don Carlo - II atto, n°9 - Gran Finale: estratti indicati
- S. Prokofiev, Sinfonia n°3 - IV mov. da 137 a 139

Piatti

- S. Rachmaninov, Concerto per Pianoforte n°2 - III mov: da 32 a Allegro Scherzando
- P. I. Tchaikovsky, Romeo e Giulietta - Overture: estratti indicati

- P. I. Tchaikovsky, Suite da “Lo Schiaccianoci” - *Danse des Mirlitons*: da **C** a **E**

Grancassa e Piatti (1 esecutore)

- I. Stravinsky, *Petrouchka* (1911): estratti indicati

Tamburello Basco

- G. Bizet, *Carmen* - Danse Bohème: estratti indicati
- A. Dvořák, *Carnival Overture*: da **Q** alla fine
- E. Grieg, *Peer Gynt Suite n°2* - Danza Araba: estratto indicato

Triangolo

- A. Dvořák, *Sinfonia n°9* - III mov.: estratti indicati
- N. Paganini, *Concerto per Violino n°4* - III mov.: estratti indicati
- M. Ravel, *Alborada del Gracioso*: estratti indicati

in memoriam Robert TOURTE

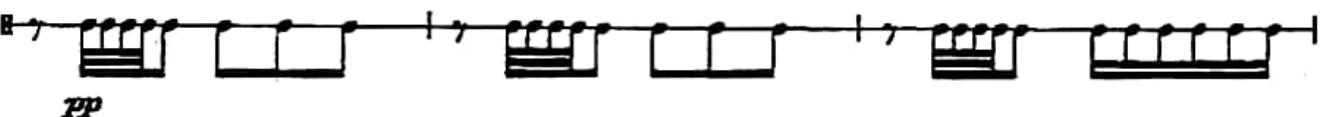
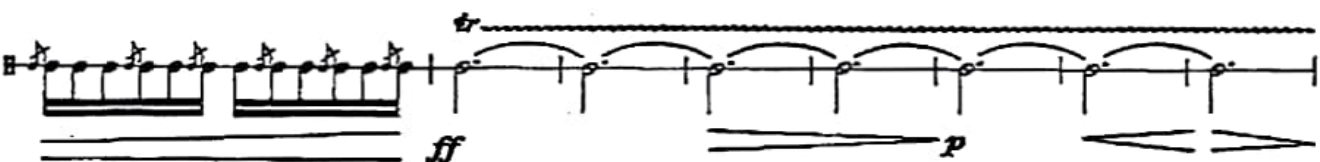
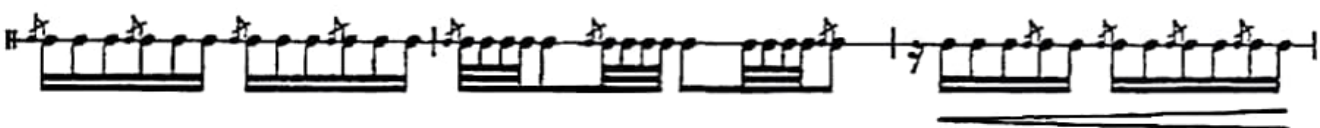
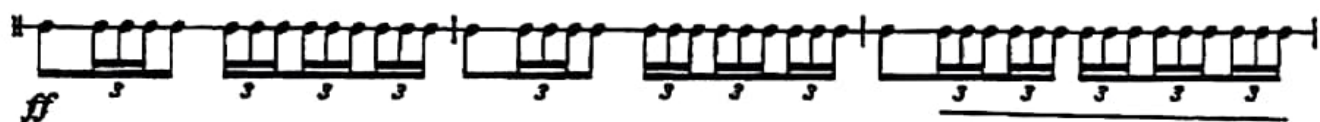
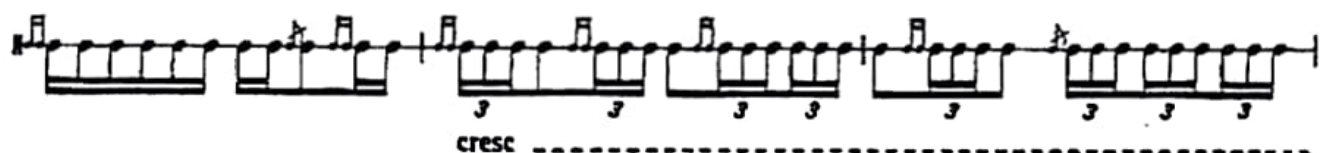
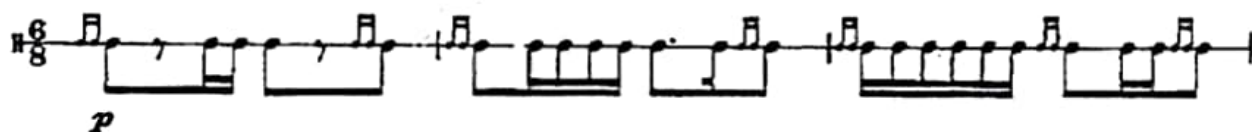
TEST - CLAIRE

pour CAISSE CLAIRE

Duree: 2' circa

Jacques DELÉCLUSE

(env 69 = ♩)



Staff 1: Musical notation featuring triplets of eighth notes. A long horizontal line below the staff indicates a dynamic of *f* (forte).

Staff 2: Musical notation featuring trills. A long horizontal line below the staff indicates a dynamic of *p* (piano) that transitions to *f* (forte). A *p* ⁶ marking is present at the end of the staff.

Staff 3: Musical notation featuring sixteenth-note runs. A long horizontal line below the staff indicates a dynamic of *f* (forte).

Staff 4: Musical notation featuring triplets of eighth notes. A long horizontal line below the staff indicates a dynamic of *p* (piano).

Staff 5: Musical notation featuring triplets of eighth notes. A dashed line below the staff contains the markings *cresc*, *poco*, *a*, and *poco*.

Staff 6: Musical notation featuring trills. A long horizontal line above the staff indicates a dynamic of *ff* (fortissimo) that transitions to *p sub.* (pianissimo) and then *p* (piano).

Staff 7: Musical notation featuring sixteenth-note runs. A long horizontal line below the staff indicates a dynamic of *f* (forte).

Staff 8: Musical notation featuring triplets of eighth notes. A long horizontal line below the staff indicates a dynamic of *f* (forte) that transitions to *pp* (pianissimo).

Staff 9: Musical notation featuring sixteenth-note runs. A long horizontal line below the staff indicates a dynamic of *p* (piano) that transitions to *f* (forte).

Musikk for En Slagverker III

Sommerfeldt, Op.24

Xylophone

$\text{♩} = 100$

mf

7

13

cresc. *f* *p sub.*

19

f

25

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

31

ff *p sub.*

Glas sande

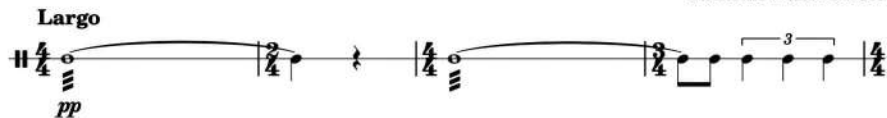
Musikk for En Slagverker



STUDIO per GRANCASSA

CRISTIANO PIROLA © 2023

Largo



pp



mp *pp*

Andante



f *mf*

poco secco *molto secco*



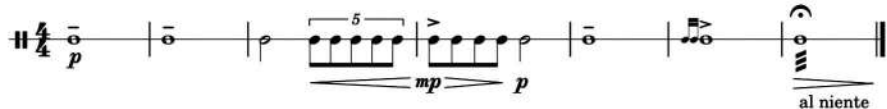
p



f *ff*



mf *f*



p *mp* *p*

al niente

STUDIO - PIATTI

Andante

a 2 *mf* *p* *f*

tr *mit Schl.* *p* *f* *a 2 p* *ff*

mf *f* *ff* *a 2*

Presto

p *f* *p* 1

f *p* 1

p *f* 2 1

PIQUE DAME

Snare Drum

Overture

Franz von Suppe

Moderato quasi maestoso

B Sn. Dr.

13 29

A

B All.^o con fuoco

C

SOLO

p *pp*

cresc.

f

2 3 4 5 6 7 8 9 10 11 12 13 14

D

SOLO

p *pp*

cresc.

E

f

F Andantino

29

PIQUE DAME (Cont'd)

G Allegro **H** Più mosso

34 2 3 4 5 6 7 8

f *cresc.* *ff*

I

ff *ff* *ff* *ff*

ff

Presto

The musical score is written for a single bass line in 2/4 time. It begins with a circled 'G' and the tempo marking 'Allegro'. The first measure is numbered '34'. The piece consists of several measures of music, with dynamics ranging from *f* (forte) to *ff* (fortissimo). A 'cresc.' (crescendo) marking is present above measures 5 and 6. A circled 'H' and the tempo marking 'Più mosso' appear at the start of measure 8. A red bracket highlights measures 3 and 4. A circled 'I' is placed above the first measure of the section starting at measure 12. The piece concludes with a 'Presto' marking and a red bracket highlighting the final measure.

SCHEHERAZADE

Symphonic Suite

Nicolas Rimsky-Korsakov
(1844-1908)

Tamburo piccolo

I. II. - TACET

III.

Andantino quasi Allegretto $\text{♩} = 52$

24 [A] 24 [B] 14 [C] (1st violins)

(vc.) (2nd violins) 1 fz 2 3 fz 4

[D] Pochissimo più mosso $\text{♩} = 63$

5 6 1 2 3
p dim. *ppp*

4 5 6 7
pochissimo cresc.

8 9 [E] 8

[F] 4

4
pp

4

[G] 4 1 2 3 4 5

4 [G] 1 2 3 4 5
p

6 7 **H** 4

I *Tacet until* (timpani) 8 **P** 4

p *f* *p* (violins)

poco rit. *rit. molto* *a tempo, scherz.* ♩ = 63

2 (flute) *pp*

IV.

Allegro molto Recit. Lento Allegro molto e frenetico

4 G. P. 4 G. P. (violin solo) 18 G. P.

Recit. Lento Vivo ♩ = 88 **A** 16 **B** 15 **C** *tr* *tr* *tr*

(violin solo) 24 (triangle) (tambourine) *mf*

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

D 15 **E** *tr* *f* *p* *f*

tr *tr* *tr* *tr* *tr* 3

F 4 16 **G** 16 **H** 16 **I** 16 **K** 32 **L** 32 *tr* ~~~~~
(violins) (oboes) (clarinet) (triangle) (triangle) *f*

M 21 *tr* ~~~~~ **N** 1 2 3 4 5
mf cresc. *sfpp*

6 7 8 9 10 11 12 13 14 15

16 17 18 11 (tambourine) **O** 16
pp 12 13 14 15

P *f*

Q *mf*

R 15 **S** *tr* ~~~~~
f > p

tr tr tr
f f

tr tr tr 3 **T** 1 2 3 4 1 2
mf dim. pp

3 4 5 6 7 8 9 10 11 12 13

14 15 **U** 16 **V** 28 Più stretto
7 fz fz tr 7 tr 3 tr~

2 tr 3 tr~ 2 tr
fz fz fz .fz

tr fz tr fz **W** Spiritoso ♩ = 96
14 mf

3 tr mf cresc.

tr tr tr tr tr tr tr tr
f

tr tr tr tr Allegro non troppo e maestoso **X** Tacet
11 to the end

BOLERO

MAURICE RAVEL

2 TAMBOURS

Tempo di Bolero moderato assai

pp

101

Fl. Solo 3

7 4 5 6 7

45 8 9 10

24 [1] Cl. Solo 2 3

27 4 5 6

33 7 8 9

39 [2] Both Solo 2 3

45 4 5 6

51 7 8 9

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VERDI - NABUCCO

SINFONIA

Andante

8 *ff* *ff* 11

Allegro

pp stacc.

ff

pp *ff*

ff

Andante come prima Andantino

3 15 A 19 B 19

Allegro

pp

p *cresc.* *cresc.*

Snare Drum

C

rinforz. *ff*

D

pp

cresc.

f

E

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

ff *ff*

f

ff

F

3 *22*

4

G



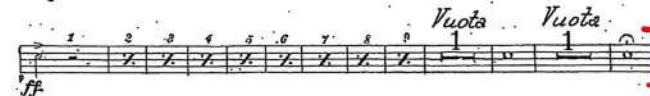
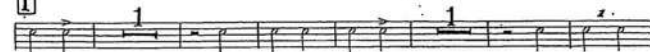
H



Più mosso



I



Tamburo militare

LIEUTENANT KIJÉ

Symphonic Suite

I.

THE BIRTH OF KIJÉ

Sergei Prokofiev
(1891-1952)

Andante assai $\text{♩} = 60$



Doppio movimento $\text{♩} = 120$

Solo



2 10 *Andante* 11 4 12 5

rit. 7 (ob. & sax.)

Detailed description: A musical staff in treble clef. It contains four measures of rests. Above the staff, the numbers 2, 10, 11, 4, 12, and 5 are placed. The number 10 is enclosed in a black box. Below the staff, the word 'rit.' is written under the first measure, the number '7' is under the second measure, and '(ob. & sax.)' is under the fourth measure. The time signature changes from 2/4 to 4/4 between the second and third measures.

13 *Allegro, come prima* $\text{♩} = 120$

pp

Detailed description: A musical staff in treble clef. It contains four measures of rapid sixteenth-note passages. The first measure is marked with a red bracket on the left. The dynamic marking 'pp' is written below the first measure. The tempo is marked 'Allegro, come prima' with a quarter note equal to 120 beats per minute.

pp

Detailed description: A musical staff in treble clef. It contains four measures of rapid sixteenth-note passages, continuing from the previous staff. The dynamic marking 'pp' is written below the first measure.

14 *Andante assai* $\text{♩} = 60$

pp rit.

Detailed description: A musical staff in treble clef. It contains four measures of slow chords. The first measure is marked with a red bracket on the left. The dynamic marking 'pp' is written below the first measure. The tempo is marked 'Andante assai' with a quarter note equal to 60 beats per minute. The word 'rit.' is written below the fourth measure, which is also marked with a red bracket on the right.

BELA BARTOK
CONCERTO PER ORCHESTRA

II. GIUOCO DELLE COPPIE

Allegro scherzando $\text{♩} = 94$
SIDE DRUM (without snares)

mf *dim.*

S.Dr. [9] [17] [25]

1st Bsn.

TIMP. *p* 7 1 4 [25] 1

mf Poch. rit.

6 S.Dr. [33] 1 7 [41] 1 3 [45] 1st Cl.

f

a tempo etc. 4 [52] 1 4

Vla. [60] $C^{\#} \rightarrow D$ [70] 1 6 [77] 1 Poco. rall. a tempo [83] 1

p

6 1st Trpt. [90] etc. 2 [97] 1

4 [102] 1 6 [109] 1 [116]

1st Trpt. [123] 1 2 stesso tempo

f *mf* *p*

PERCUSSION

S. Dr. (without snares)

129 1 2

136 1 2 141 1 2

147 1 5 153 1

Ist Hr. pp

169 3 // 165 1 7 173 1 3

Ist Bsn. Poco rit. tornando al Tempo I

181 1 7 189 1

mf

198 1 1 205 1

Poch. rit. a tempo Ist Cl.

212 1

etc. Bassi p

219 1 3 225 1 2 228 1

Poco rall. a tempo

235 1 5 241 1 6 248 1

Ist Trpt.

252 1

S. Dr. mf dim.

258 1 263 1

p pp

GERSHWIN, *Porgy and Bess*

Allegro con brio



Silofono

Alexander Nevsky

Cantata for Chorus and Orchestra

Sergei Prokofiev
(1891-1952)

1. - 3. TACET

4. "Arise, People of Russia"

24 *Allegro risoluto* $\text{♩} = 72$
ff

25 8 26 10 (snare drum)

27 *poco rit.* 2 28 *a tempo* 16 15 (cym., t-t., bell)
ff

29 (cym., t-t., bell)
1 2 3 4 5 6 7 8

30 *Solo*
p

31 *mf*

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The Firebird

(Original 1910 Ballet)

Silofono

Igor Stravinsky
(1882-1971)

Molto moderato $\text{♩} = 108$

302

Tacet until

45 **Meno mosso** $\text{♩} = 54$

(French horn) 1 2 3 4 46 1

(bassoons)

2 47 *p*

48

362

Tacet until

101 $\frac{4}{2}$ *gna*

(glockenspiel) 1 2 3

102 $\frac{3}{4}$ **Meno mosso (Tempo giusto)** $\text{♩} = \text{♩} = 80$

(French horns)

(tpts., tbn.) 5 3 103 2 3 4

127 *p* *mp*

128

129 *mf*

130 *f*

131 *f* enharm.

132 *f possibile*

Allegro feroce ♩ = 168

133 *ff*

L'APPRENTI SORCIER

(The Sorcerer's Apprentice)

Scherzo

Paul Dukas

GLOCKENSPIEL

Assez lent 6 1 7 Vif 3 2 1 1^{re} Mouvt 2 3 3

Vif 9 4 4 5 5 *silence* 6 Vif 30 7 27 8 18

9 12 10 12 11 12 12 9 13 9 14 9 15 6

16 12 *Alto Sali* **GLOCK.** *p détaché*

cresc. *f* *rinf.* 18

rinf. più f *sempre cresc.* 19

Poco animato Più animando 2 20 12 21 6

Au Mouvt **GLOCK.** *ff* 22

GLOCKENSPIEL

23

24] 14 25 Poco string. A tempo 6 20

26 Scherzando
GLOCK.
p

14 27 15 28 String. A tempo 6 12 29 24

poco cresc.

30 3 *pp* GLOCK. 2

2 31 8 2 2

2 32 15 33 18 34 9 35 12 36 12

37 24 38 Plus animé 7 *pp* *pp*

GLOCK. *f*

39 5

GLOCKENSPIEL

TURANDOT - II ATTO

Allegretto

14

p *mp*

16

p

(SOLO OTTAVA BASSA)

(OTTAVA BASSA)

I. Tempo

30

pp *mf*

cresc. poco a poco

32

mf

crescendo...

f

Kalaf

Figlio del cie - lo! Io chiedo di affrontar lo pro - val

p

Kalaf

Figlio del cie - lo! Io chiedo di affrontar lo pro - val

mf

Kalaf:

Figlio del cie - lo! Io chiedo di affrontar lo pro - val

f stacc. *cresc e affrett e tornando a tempo*

G. CASSA

DON CARLO

N.º 7 e 8 TACET

G. VERDI

ATTO 2.º PARTE 2.ª

GRAN FINALE

N.º 9.

ALL.º Assai SOST.º

f *A* *1* *B* *8* *C* *2* *ppp* *CASSA SOLA* *1* *D* *8* *p* *E* *10* *F* *5* *ff* *1* *12* *G* *11* *8* *H* *9* *I* *1* *Poco più animato*

Prokofiev - Symphony No. 3 mvt. 4

Bass Drum

137 *Andante mosso*

f *f*

138

139

140

141

f *mf*

PIANO CONCERTO No. 2

Sergei Rachmaninov
(1873-1943)

I. II. - TACET III.

Piatti
Gran cassa

Allegro scherzando $\text{♩} = 116$

f (vc., cb.) *f* *ff*

(horns) (piano solo)

Moderato $\text{♩} = 72$ *dim e rit.* [31] (basson)

(ob., vla.) (piano solo)

(basson)

(piano solo)

[32] *rit.* *pp* *Meno mosso* $\text{♩} = 48$

rit. *pp* *Meno mosso* $\text{♩} = 48$

ritard.

Allegro scherzando (Moto primo) $\text{♩} = 116$ [33] *Più mosso* $\text{♩} = 120$ *acceler.*

pp *f*

Più mosso $\text{♩} = 120$ *acceler.*

Presto $\text{♩} = 126$ (timpani) [34] 2 42

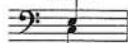
ff (timpani) *pp* (1st violins)

ROMEO AND JULIET

OVERTURE - FANTASY

Peter Tchaikovsky
(1840-1893)

Piatti



Gran cassa

Andante non tanto
quasi Moderato

20 17 23 17 8 4

A B C

(strings pizz.) (vc.)

Allegro 6 Molto meno mosso 10 string. 6 Allegro giusto 10 13 7

(timpani) (timpani)

D

(trumpets)

E

f *mf*

2 *f* *ff*

4 F 22

G H I J K

21 19 19 30 27

(English horn) (harp) (strings)

L M

20 5 6 7 8 9

(vc., cb.) (4th horn)

N

10 11 *ff* *ff*

Bass clef, 4/4 time signature. *ff*

Bass clef, 4/4 time signature. *ff* [*ff*] O

Bass clef, 4/4 time signature. *ff* 2 *ff*

Bass clef, 4/4 time signature.] 4

Bass clef, 4/4 time signature. P 21 Q 18 6
(harp) (timpani)

Bass clef, 4/4 time signature. *mf* 1 2 3 4 5 6 R 15 7
(timpani)

Bass clef, 4/4 time signature. *f* *f* *ff* S 2

Bass clef, 4/4 time signature. 5 T 4

Bass clef, 4/4 time signature. *ff* [*ff*]

Bass clef, 4/4 time signature. [*ff*] 12 U *Tacet*
to the end

Musical score for "Batteria" (Drumming). The score is in 4/4 time and consists of four staves. The first staff (measures 53-62) features a rhythmic pattern of eighth notes with a *pp* dynamic and a *fag. I* marking. A box labeled **B** is placed over measures 60-62. The second staff (measures 63-68) includes *Viol. I* and *fag. I* parts, with a *pp* dynamic and a box labeled **C** over measures 65-68. The third staff (measures 69-74) continues the *fag. I* part with a *pp* dynamic and a box labeled **D** over measures 71-74. The fourth staff (measures 75-80) features a *pp* dynamic, a *dim.* marking, and a *morendo* marking. A box labeled **E** is placed over measures 78-80.

e) Danse Chinoise

Musical score for "Danse Chinoise". The score is in 3/4 time and consists of three staves. The first staff (measures 9-18) is titled "Campanella (Glockenspiel)" and "Allegro moderato". It includes *fag. I* and *Viol. I pizz.* parts. A box labeled **A** is placed over measures 15-18. The second staff (measures 19-26) continues the *fag. I* part. The third staff (measures 27-34) continues the *fag. I* part with a *cresc.* marking. A box labeled **B** is placed over measures 27-34.

f) Danse des Mirlitons

Musical score for "Danse des Mirlitons". The score is in 4/4 time and consists of five staves. The first staff (measures 1-14) is titled "Piatti" and "Moderato assai". It includes *Fl. I* and *Vclle. pizz.* parts. A box labeled **A** is placed over measures 11-14. The second staff (measures 15-24) includes *Fl. I* and *Cor. I, II* parts. A box labeled **B** is placed over measures 15-24, and a box labeled **C** is placed over measures 21-24. The third staff (measures 25-34) continues the *Fl. I* part. A box labeled **D** is placed over measures 29-34. The fourth staff (measures 35-44) continues the *Fl. I* part. A box labeled **E** is placed over measures 39-44. The fifth staff (measures 45-54) continues the *Fl. I* part. A box labeled **F** is placed over measures 49-54.

PÉTROUCHKA

Gran cassa e Piatti †

(Original 1911 Version)

Igor Stravinsky
(1882-1971)

Vivace

Tacet until 26 (timpani)

$\text{♩} = 138$
(Come prima)

26 27 28

(tambourine)

(tamb. militaire)

2 3 4 5 6 7 8 9 10

1

f *f* *f*

1

29

1 2 3 4 5 6 7

ff

30 Lento $\text{♩} = 60$ 31 32 L'istesso tempo

(flute) (strings)

3 7 8 12

33 Allegro giusto $\text{♩} = 110$ 34 35 36

f (piano)

4 12 8 8

37 38 39 40

(xylophone)

f *f* *f*

6 3 3

41 42 43

(horns)

5 12 18

Poco meno (tranquillo) pochiss. accel. a tempo rall.

4

Tempo I

43 (Allegro giusto) 44 45 46

(piano solo) (xylophone)

16 8 2 4

1 *f* 2 3

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

64 *Sostenuto* $\text{♩} = 48$

(timpani)

(1st violins)

Solo

†) *Cymbals*

mf

65 1

Bass drum *mf*

2 3 4 5 6

7 8 9

66 2

2

Stringendo *a tempo* *Stringendo*

(timpani) (timpani)

67 *Tempo del principio* $\text{♩} = 144$

(timpani)

68 *Tranquillo* $\text{♩} = 48$
(Come prima)

pp
(oboes)

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

†) Cymbals

pp
Bass drum *p*

69 *Allegro* $\text{♩} = 110$ 28 70 *Appassionato* 2

Poco meno 71 *Lento* $\text{♩} = 72$ *cantabile* 20 72 *Allegretto* $\text{♩} = 60$ (cornet)

(clarinets) (flute) (basson)

†) Cymbals *mf*

Bass drum *mf*

73

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

TAMBOURS

All^o mod^o
TAMBOUR.

ENTR' ACTE.

p *pp*

moins p

1 *pp*

25 **2** **8**

3
TAMB.
pp

tr

ppp

4

ACTE II.

12 And^{no} **4** **5** **6**
20 22 6 2 CHANT.

pp *tr* *tr* *tr*

1
stacc

TAMBOURS

7 a Tempo.

1 2 3 4 5 6 7 8 9 10 11 12 13

sempre pp

14 15 16 17 18 19 20

8 9

10

T de BASQUE.

suivz

1 2 3 4

p a Tempo più animato.

5 6 7 8 9 10 11 12 13 14 15 16

11

cres - - cen - - do.

17 18 19 20

1 2

f *p* *f*

tr *tr* *tr*

p *f* *p* *sf* *p* *sf* *p*

13 T. de BASQUE.

P più animato.

1 2 3 4

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

CHANT.

5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

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

cresc. *cresc.*

14 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

ff

18 19

tr

tutta forza. *ff*

LE RESTE DE L'ACTE TACET.

ACTE III TACET.

TAMBOURINE

M 1 1

1 1

13 N 28 0 16 P 21 Trbni L.I. cresc. **Q** ff

R 1 3

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 2

5 ff

Q

Grieg — Peer Gynt Suite No. 2, Op. 55

Triangolo e Tamburino.

Tamburino

p

fp

G 1 2 3 4 5 6 7 8

fp *p* Triangolo. *poco rit.*

H 1 2 3 4 5 6 7 8 9 10

a tempo *cresc.* *f*

11 12 13 14 15 16 1 I Tamburino. 1

p *ff* *p*

1 2

3 4 5 6

7 1 2 3

4 *ff* *p*

5 6

7 *f* *p* *f* *p*

1 1 K Triangolo. *ff*

f *ff*

L *f*

p *piu p* *dim.*

III, IV
tacet.

Antonín Dvořák
Symphony No. 9 in E Minor, Op. 95

Triangolo e Piatti.
Nº1 und 2 tacet.

III. Scherzo.

Molto vivace.
Triangolo.

Poco sostenuto.

Triangolo.

pp

p

pp

Viol. I. *pp*

Viol. II. *pp*

Viol. III. *pp*

Viol. IV. *pp*

Viol. V. *pp*

Viol. VI. *pp*

ff

crusc.

Coda.

Scherzo D. C. al *ff* e poi in Coda.

Allegro con fuoco.

IV. Viol. I.

Piatti Solo.

mf

tacet to Fine.

PAGANINI, VIOLIN CONCERTO n° 4



Rondo galante: Andante gaie

Violino

Violoncello

15.

Violino

G.C.

10.

15.

20.

25.

29.

34.

39.

1. Gr.C.

2. Gr.C.

Handwritten musical score, first system. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef. The first measure of the top staff is boxed in red. Dynamics include *f* and *p*.

Handwritten musical score, second system. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef. The first measure of the top staff is boxed in red. Dynamics include *p* and *f*.

Handwritten musical score, third system. The top staff is in bass clef and contains only numbers (53, 57, 62, 66, 70) with vertical lines below them, representing a bass line. The label "Tromb. basso" is written to the right. The bottom staff is in bass clef and contains musical notation.

Handwritten musical score, fourth system. The top staff is in bass clef and contains only numbers (74, 78, 83) with vertical lines below them, representing a bass line. The label "Tromb. basso" is written to the left. The bottom staff is in bass clef and contains musical notation.

Handwritten musical score, fifth system. The top staff is in bass clef and contains only numbers (88, 92) with vertical lines below them, representing a bass line. The bottom staff is in bass clef and contains musical notation.

Handwritten musical score, sixth system. The top staff is in bass clef and contains only numbers (97, 102, 107, 111) with vertical lines below them, representing a bass line. The bottom staff is in bass clef and contains musical notation.

Handwritten musical score, seventh system. The top staff is in bass clef and contains only numbers (115, 119, 124) with vertical lines below them, representing a bass line. The label "Tromb. basso" is written to the right. The bottom staff is in bass clef and contains musical notation.

Handwritten musical score, eighth system. The top staff is in bass clef and contains only numbers (128, 132) with vertical lines below them, representing a bass line. The label "Tromb. basso" is written to the left. The bottom staff is in bass clef and contains musical notation.

Two empty musical staves.

Two empty musical staves.

Maurice Ravel Alborada del Gracioso

Crotales and Triangle

Assez vif (♩ = 92)

1 Solo Harpe *giss.* Trgl. 7 Clar. 2 8 3 Harpe *giss.*

Triangle *ff*

2 2 5 9 6 5 Harpe *pp* Trgl. 2 3 8 *ff*

9 Plus *bons* *lent* au Mouvt Crotales *pp* 10 Plus *lent* au mouvement Plus *lent*

11 au Mouvt *piu lent* *rall.* 12 au Mouvt 5 13 Plus *lent* 14 au mouvement Plus *lent* 15 au mouvement

4 2 6 4 4 4 2

Hautb. Fl. Trgl. *ff* 17 2 *rall.*

18 Plus *lent* 19 au mouvement 20 Hautb. Fl. Trgl. *ff*

22 23 2 2 24 5 25 5 *giss.*

26 27 28 Trgl. *pp* 29 30 31 *sven.*

Trgl. 32 33 34 Harpe *giss.* Trgl. *ff*

2 35