

3. Akt 1. Bild.  
Vorspiel

Carmen

Allegretto quasi Andantino [♩ = 60-72]

Georges Bizet

Solo  
pp dolcissimo  
ppp  
p  
p cresc.  
mf dim.  
pp dim.  
pp smorz.

# Scherzo aus Shakespeare's „Sommernachtstraum“.

Allegro vivace.

FLAUTO I.

Felix Mendelssohn Bartholdy, Op. 61.

The musical score is written for Flute I and consists of 13 staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Allegro vivace". The score includes various dynamics such as *p*, *cresc.*, *p cresc.*, *f*, *pp*, and *dim.*. There are also trill markings (*tr*) and accents (*>*). Section markers A 1, B, C, D, and E are placed above the staves to indicate specific points in the music. The piece ends with a final flourish on the last staff.

2 (Scherzo)

FLAUTOI.

Musical score for two flutes, Scherzo, measures 1-16. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked 'Scherzo'. The score consists of two staves. The first staff contains the melodic line, and the second staff contains the accompaniment. The music is characterized by rapid sixteenth-note passages and dynamic contrasts. The score includes various dynamic markings such as *p*, *cresc.*, *f*, *ff*, *pp*, and *dim.*. Measure numbers 1, 2, 4, 5, 6, 11, and 16 are indicated. The piece concludes with a double bar line at measure 16.

(Scherzo)

FLAUTO I.

The musical score for Flute I consists of 12 staves of music. The key signature is one flat (B-flat) and the time signature is 3/4. The score includes various dynamics and articulations:

- Staff 1: Standard notation.
- Staff 2: Standard notation.
- Staff 3: Starts with *f* (forte), followed by *p* (piano). Includes fingerings 0, 4, and 1.
- Staff 4: Starts with *p* (piano). Includes fingering 5.
- Staff 5: Starts with *sempre stacc.* (sempre staccato).
- Staff 6: Standard notation.
- Staff 7: Standard notation.
- Staff 8: Standard notation.
- Staff 9: Starts with *Q* (quasi). Includes *cresc.* (crescendo).
- Staff 10: Starts with *dim.* (diminuendo).
- Staff 11: Standard notation.
- Staff 12: Starts with *pp* (pianissimo). Includes fingering 2.

FLÛTES

III. Laideronnette, Impératrice des Pagodes

Mouv<sup>t</sup> de Marche

Gde FLÛTE

Pte FLÛTE

Bon

Gde FL.

pp

SOLO

p

1

2

3

ff

pp

4

ff

pp

ff

3

6

FLÛTES

5 SOLO *p*

3

6

1

7 *pp*

3

8

9

8 *ff*

1

Brahms — Violin Concerto in D Major

Oboe I

4

Adagio

Tutti

Hr.

(Solo)

Fag. Hr. (Solo)

*p dolce*

Ob. II

*p dim.*

Solo 11

*mf p Solo-Viol.*

Tutti 1 Solo 2 Tutti Solo 2

*p dolce*

Viol. I Solo-Viol. 6 9 2

*f Solo Solo-Viol.*

Tempo I dolce 3 p Tutti 2

*dolce p Tutti*

Solo 3 mp cresc. 3

*p mp cresc. p*

Fl. I Viol. I 6 pp

*pp*

Allegro giocoso, ma non troppo vivace

Solo-Solo

Viol. Viol.

5 Tutti

*f sf*

Solo A p

*p*

# Ouverture La Scala di Seta

## The Silken Stairs

### Oboe I

Gioacchino Rossini

Allegro vivace

3

Andantino

*ff* >

*p dolce*

10

*p*

17

1

Allegro

22

15

2

*p*

43

49

3

*ff*

57

*ff*

67

4

76

5

5

6

*p*

98

6

*p*

*pp*

*pp*



# Oboe II. e Corno inglese.

400 <sup>13</sup>

416 *fff*

429

440 *fz fz fz*

## II.

Largo.  
Englisch Horn. (Corno inglese.)

6 Solo. *p*

13 *pp*

21 *pp* *fz* *ff* *p* Engl. Horn. Solo

38 *f* *pp* *dim.* *pp* Un poco Ob.II. più mosso Poco meno mosso.

59 *p* *pp* 3 Poco più mosso. Meno 4 *pp* 13 12 Ob.I. 6 6 6 6

91 *p* *mf* *f* *ff* Ob.II. *tr* *tr* *tr* 6 6 6 6

97 *ff* *dim.* *rit.* *p* Solo. Engl. Horn. 5 Meno mosso. (Tempo I.)

103 *pp* *rit.* 3 *p* *pp* 1 1 Vcello. Ob.II. *rit.* Molto Adagio.

# RAVEL: Piano Concerto in G Maj. - 2<sup>nd</sup> mvt.

## Corno Inglese

8

OBOE

13

CORNO I. *f*

6

1

Solo

*p espressivo*

17

*p*

8

*f*

*p*

9

10

2

*pp*

*p*

*f*

5

# Mendelssohn — Symphony No. 3

## CLARINETTO I

450 *f*

464 **N** *f* *f* *ff* *dim.* *p* *cresc.*

476 **O Assai animato** *dim.* *sf* *f* *ff* *ff*

486

493 *ff* *f*

502 **P** *dim.* *p* *dim.* *pp*

513 **Andante come I**  
**in B** *p* *sf* *p* *sf dim.* *p* *dim.* *attacca*

**Vivace non troppo** ♩=128

14

22

33 **A** *dim.* *cresc.* *f*

46 *sf* *cresc.* *ff* **3**

62 **B** *più f*

16

In B.  
Scherzo.

CLARINETTO I.

Allegro vivace.

Nº 1.

The musical score for Clarinet I consists of 13 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked 'Allegro vivace'. The score includes various dynamics such as *p*, *pp*, *f*, *ff*, *dim.*, and *cresc.*. There are also trills (*tr*) and accents (*>*) throughout. Structural markers A, B, C, D, E, F, and G are placed above the staves. The piece concludes with a final *cresc.* and *ff* dynamic.

# Die Hochzeit des Figaro

## Ouverture

W. A. Mozart  
KV 492

Presto

The musical score is written in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of ten staves of music. The first staff begins with a dynamic marking of *pp* and includes the instruction "I. II." above the first measure. The second staff starts at measure 5 and includes a dynamic marking of *p* at measure 101. The third staff starts at measure 104. The fourth staff starts at measure 112. The fifth staff starts at measure 120 and includes a dynamic marking of *f* at measure 133. The sixth staff starts at measure 135 and includes a dynamic marking of *pp* at measure 139. The seventh staff starts at measure 143 and includes a dynamic marking of *p* at measure 156. The eighth staff starts at measure 158. The ninth staff starts at measure 163 and includes a dynamic marking of *p* at measure 214. The tenth staff starts at measure 219 and includes a dynamic marking of *f* at measure 274. The score includes various musical notations such as slurs, ties, and repeat signs.

Sheherazade op.35  
1888

N. RIMSKY-KORSAKOV  
Nowgorod 1844  
Pietroburgo 1908

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

*dolce espress.*

*rit. assai*

Moderato  
recitando  
Solo *lento*

*lunga*

*a tempo*

*p stringendo e cresc.* *poco rit. dim. p*

*lento* *lunga* *p stringendo e cresc.* *poco rit. dim. p*

*lento* *lunga* *stringendo e cresc.*

Allegro molto ed animato  $\text{♩} = 152$

*rit. molto e dim.*

Contrafagotto

à Paul Wittgenstein

# CONCERTO

pour la main gauche

Maurice Ravel

Lento  $\text{♩} = 44$

solo

*mp*

6

1

*p*

13

2

*>pp* *pp* *cresc.*

21

3

*f*

33

4

29

5

*ff*

67

6

*f*

73

7

*ff*

79

8

3

*dim.* *p*

BASSONS

IV. Les entretiens de la Belle et de la Bête

Le 2<sup>d</sup> Basson suit sur la partie séparée de Contrebasson

Mouv<sup>t</sup> de Valse modéré

3 von 1<sup>o</sup> Bon  $\bar{e}$  pp

1 9

von 1<sup>o</sup> Bon  $\bar{e}$  # $\bar{2}$   $\bar{e}$  pp

# $\bar{2}$  1 p 1 p

6 2 C. Bon 1<sup>o</sup> Bon p

7 mf 2 3 11 C. Bon

Animez peu à peu 1<sup>o</sup> Bon. p 5

Assez vif Rall. 1<sup>o</sup> f ff

3 4 1<sup>er</sup> Mouv<sup>t</sup> 1<sup>o</sup> pp 4 1<sup>o</sup> # $\bar{5}$  # $\bar{5}$

10 5 1<sup>o</sup> Hautb. 1<sup>o</sup> Bon  $\bar{e}$  p



BASSONS

Musical staff for Bassoon. Dynamics: *ff*. A first ending bracket labeled '1' spans the final measure.

Musical staff for Bassoon. Dynamics: *pp*. Performance instructions: **6** 1<sup>er</sup> Mouvt Plus lent 12 pte Fl. 1<sup>o</sup> Bon 6.

V. Le jardin féerique

Musical staff for Bassoon. Dynamics: *p*. Performance instructions: **1** Lent et grave von C. ang. Bons.

Musical staff for Bassoon. Dynamics: *pp*. Performance instructions: **2** 1<sup>o</sup> **3**.

Musical staff for Bassoon. Dynamics: *mf*, *f*. Performance instructions: **4** Retenu.

Musical staff for Bassoon. Dynamics: *p*. Performance instructions: au Mouvt **3** 2 3 4 5 6.

Musical staff for Bassoon. Dynamics: *ff*. Performance instructions: **5** FIN.

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

Corno I

in A

Poco sostenuto ♩ = 69

1 *f* 1 *f* *fp* *fp* *dimin.* *pp* 3 *p cresc.*

15 *ff* *p* **A** 9 *Viol. I* 1 2 3 4 *ff sf sf sf sf sf sf sf*

38 5 6 7 8 **B** 1 7 *sf sf sf sf sf sf* *dimin. p* *Fag.* *cresc. ff* *ff* 6 8

63 **Vivace** ♩ = 104 1 2 3 4 5 6 1 2 3 4 5 6 *Fag. I* *Fag. I. II* *cresc. p*

81 *f > p* *f* *sf* *sf sf sf sf* *ff*

94 1 2 3 4 5 *p* *cresc.*

106 6 7 8 **C** 7 *Viol. I* 1 *ff* *f*

126 2 **D** 11 *dolce* *f* *Ob. I* *Fag. I*

150 **E** 2 *Fl. I* *Fag. I* *Fag. I. II* *ff* *ff* *ff*

165 2 *ff* *G. P.*

177 2 14 **F** *ff* *G. P.* *Fag. I* *f* *ff*

209 **G** 13 *Ob. I* 1 *p*

235 1 2 3 4 5 6 5 *cresc. poco a poco*

First system of musical notation, consisting of a treble staff and a bass staff. The music includes various notes, rests, and accidentals, primarily in the lower register.

13 **Vivo** **Meno mosso** **Vivo**

Second system of musical notation, consisting of a treble staff and a bass staff. It includes dynamic markings *ff* and *mf*, and tempo markings **Vivo** and **Meno mosso**. The time signature is 3/4.

14 **Meno mosso** 15 **poco a poco accel.**

Third system of musical notation, consisting of a treble staff and a bass staff. It features rests and a *p* dynamic marking. The time signature is 3/4. A note in the bass staff is marked with a circled '12' and the text "(hauteur réelle)".

16 17 *tr*

Fourth system of musical notation, consisting of a treble staff and a bass staff. It includes a trill marking *tr* and a *mf* dynamic marking. The time signature is 3/4.

18

Fifth system of musical notation, consisting of a treble staff and a bass staff. It includes dynamic markings *ff* and first/second ending markings (1 and 5). The time signature is 3/4.

### Promenade

Solo 1<sup>o</sup>

Section titled "Promenade" starting with a *Solo 1<sup>o</sup>* marking and a *p* dynamic marking. The notation is on a single treble staff with a 6/4 time signature.

### II. Il vecchio castello

TACET.

### Promenade

Moderato non tanto, pesamente

### III. Tuileries

Allegretto non troppo, capriccioso.

# Symphonie No 5.

## Trompete I.

### I.

#### 1. Trauermarsch.

Gustav Mahler.

in B. In gemessenem Schritt. Strong. Wie ein Kondukt.

*\*) Solo*  
*p* *sf* *sf* *sf* *sf* *sf*  
*molto* *f* *f* *(Triole flüchtig)* *sf* *sf*  
*ff* *ff* *sempre ff* *ff* *f*  
**1** *Pesante.* *8* **2** *19* *Tromp. III u. II.*  
*ff* *Solo* *3* *3* *p* *sf* *ff* *ff* *Schalltr. auf.*  
*f* *u tempo* *f cresc.* *ff* *sf* *ff* *(Triole flüchtig)*  
*sf* *sf* *ff* *f* *sf veloce* *sf* *sf* *ff*  
*ff* *4* **4** *30*  
*2* **5** *12* **6** *19* *Tromp. III.* *ff* *p* **7** *Plötzlich schneller. Lei-*  
*denchaftlich. Wild.*  
*ff*  
**8** *8*

*x) Die Auftakt-Triolen dieses Themas müssen stets etwas flüchtig-quasi acc., nach Art der Militärparaden-*

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vorgebracht werden!

# Tableaux d'une Exposition

de M. Moussorgsky

Orchestration de  
Maurice RAVEL

**TROMBE I II**  
en Ut

## Promenade

Allegro guisto, nel modo russo; senza allegrezza, ma poco sostenuto.

First system of the musical score for Trombe I II. It consists of two staves. The upper staff begins with a treble clef, a 2/4 time signature, and a dynamic marking of *f*. The lower staff begins with a bass clef and a 2/4 time signature. The music is in a Russian mode, characterized by the absence of a key signature.

Second system of the musical score. It consists of two staves. The upper staff begins with a treble clef and a 2/4 time signature, marked with a circled '1'. The lower staff begins with a bass clef and a 2/4 time signature, marked with a dynamic *f* at the end. The music continues with various rhythmic patterns and rests.

Third system of the musical score. It consists of two staves. The upper staff begins with a treble clef and a 2/4 time signature, marked with a circled '2'. The lower staff begins with a bass clef and a 2/4 time signature, marked with a dynamic *f*. The music includes rests and rhythmic patterns, with some notes marked with '2' and '1'.

Fourth system of the musical score. It consists of two staves. The upper staff begins with a treble clef and a 2/4 time signature, marked with a circled '3'. The lower staff begins with a bass clef and a 2/4 time signature, marked with a dynamic *f*. The music includes rests and rhythmic patterns, with some notes marked with '2' and '1'.

Fifth system of the musical score. It consists of two staves. The upper staff begins with a treble clef and a 2/4 time signature, marked with a circled '5'. The lower staff begins with a bass clef and a 2/4 time signature, marked with a dynamic *f*. The music includes rests and rhythmic patterns, with some notes marked with '>'.

# Igor Stravinsky Petrushka Suite

## Tromba I.

### Картина Первая.

#### МАСЛЕНИЦА.

Erstes Bild.  
Karneval.

Premier Tableau.  
Carnaval.

in Sib  
Vivace.

5 1 8 2 9 3 7 Poco a poco acceler. e cresc. 4 1 1  
2 mf marc.

II. mf. f marc. cresc.

5 fff

6 7 1 1 ten. f

7 1 1 3 1 1 8 2 string.

Come prima. 9 Meno mosso. f string.

11 Come prima.

12 Meno mosso. Solo. 14

15 11 16 8 Solo. 17 1 1 1 string.

# Tromba I.

Come prima.

Musical score for Tromba I, measures 18-29. The score is written on ten staves. Measure numbers 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, and 29 are indicated in boxes above the notes. The key signature is one sharp (F#) and the time signature is 3/8. The score includes various dynamics such as *f*, *mf*, *ff*, and *fff*, as well as performance instructions like *marc.*, *ben marcato*, *string.*, and *Piston I. II.*. Fingerings (1, 2, 3) and slurs are also present. The score concludes with a double bar line and a fermata over the final note in measure 29.



# Tromba I.

## ФОКУСЪ.

### Taschenspielerei. | Le tour de passe-passe.

30 in Sib. Lento. 7 31 1 7 32 L'istesso tempo. 1 Corno ingl.

Measures 30-32: Musical notation for Tromba I. Measure 30 is in 3/4 time, marked 'Lento'. Measure 31 is in 4/4 time. Measure 32 is in 2/4 time, marked 'L'istesso tempo'. The notation includes rests, eighth notes, and triplet eighth notes. A 'trem.' (trill) is indicated above measure 32. Dynamics include 'pp' (pianissimo) and 'pp stacc. legg.' (pianissimo staccato leggiero).

## РУССКАЯ.

### Russischer Tanz. | Danse Russe.

33 in Sib. Allegro giusto. Corno I. 34 12 35 Trb II. pp stacc. legg.

Measures 33-42: Musical notation for Tromba I. Measure 33 is in 2/4 time, marked 'Allegro giusto'. Measures 34-35 are in 4/4 time. The notation features eighth and sixteenth notes, often beamed together. Dynamics include 'poco più f', 'pp', 'cresc. sempre', 'f', 'poco marc. ma p', 'sf', and 'Poco meno. (tranquillo) pochiss. accel.'. There are also markings for 'Corno I.' and 'Trb II.'.

### Tempo I. (Allegro giusto.)

a tempo rall. 43 Piano. con sord. 1 44 7 45 1 46 5 fff 47 4 2 2 1

Measures 43-47: Musical notation for Tromba I. Measure 43 is in 4/4 time, marked 'a tempo rall.' and 'Piano.'. Measures 44-45 are in 4/4 time. Measure 46 is in 2/4 time, marked 'acceler.'. Measure 47 is in 4/4 time. The notation includes eighth notes, sixteenth notes, and rests. Dynamics include 'f', 'fff', and 'con sord.'. There are also markings for 'pour finir' and 'pour enchaîner'.

# Tromba I.

## Картина вторая. ПЕТРУШКА.

Zweites Bild.  
Petrushka.

Second Tableau.  
Pétrouchka.

in Sib.

(Kasperle.)

(Guignol.)

48 **Molto string.** *Pist. I.* *p* 3 5 49 **Molto meno.** *Viol. I.* *mf* *pizz.* *con sord.* *Solo.* *con sord.* *p* *lamentoso assai* 2

1 **Allegro.** 2 50 7 51 *fff* **Furioso.** *(secouez)* 3

3 52 **Adagietto.** *con sord.* *p* 3 *accel.* 53 **Andantino.** 6 54 *p* *molto ff* 2 1 2

1 55 **Meno mosso.** *Piano.* *p* *rit.* 56 **Allegro.** 1 *f* *(con sord.)*

2 57 1 2 1

3 58 *ff=fff* *simile* 3 3 3

*ad libitum* 59 **Vivo string.** **Lento tempo.** 9 *Fl. II.*

60 *con sord.* *fff* *(secouez)* 3 3 3 3

61 **Lento.** *senza sord.* **Più mosso.** *f* 5 *ff*



Tromba I.

Четвертая Картина.  
ШИРОКАЯ МАСЛЕНИЦА.

Viertes Bild.  
Großer Karneval.

Quatrième Tableau.  
Grand Carnaval.

82 in La  
Poco più mosso.

Musical staff 1: Treble clef, 4/4 time signature, starting with a key signature of one flat. The staff contains a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. A measure rest of 6/8 is indicated at the end of the staff.

83 Tambour militaire sur la scène.  
Con moto.

Musical staff 2: Treble clef, 6/8 time signature. The staff begins with a dynamic marking of *f* and contains a series of eighth and sixteenth notes with some rests.

Musical staff 3: Treble clef, 6/8 time signature. Measures 84 and 85 are marked. The staff continues with eighth and sixteenth notes, including a triplet of eighth notes in measure 85.

Musical staff 4: Treble clef, 6/8 time signature. Measures 86 and 87 are marked. The staff continues with eighth and sixteenth notes, including a triplet of eighth notes in measure 87.

Musical staff 5: Treble clef, 6/8 time signature. The staff begins with a dynamic marking of *f* and a *Solo* instruction. It features a series of eighth notes with some rests, followed by a *pp* marking and a *f* marking. The phrase *sempre simile* is written below the staff.

Musical staff 6: Treble clef, 6/8 time signature. Measure 89 is marked. The staff continues with eighth notes and rests, ending with a measure rest of 1/8 and a final 6/8 time signature.

Танецъ кормилицъ.

in Sib Tanz der Ammen. | Danse des Nounous.

90 Allegretto.

Musical staff 7: Treble clef, 6/4 time signature. Measures 90, 91, 92, 93, and 94 are marked. The staff contains a series of eighth notes with some rests. Dynamic markings of *mf* are present below the staff.

Musical staff 8: Treble clef, 4/4 time signature. Measure 95 is marked. The staff begins with a dynamic marking of *p* and contains a series of eighth notes with some rests.

Musical staff 9: Treble clef, 4/4 time signature. Measures 96 and 97 are marked. The staff begins with a dynamic marking of *f* and contains a series of eighth notes with some rests.

Musical staff 10: Treble clef, 4/4 time signature. The staff begins with a dynamic marking of *mp* and a *Solo* instruction, followed by *ma marc.* It contains a series of eighth notes with some rests, ending with a measure rest of 4/4.

Tromba I.

98 *mf* *ff* *mf*

99 *mf* *ff* *trem.* *ff* *p*

Мишка медвѣдь и мужикъ, играющій на дудкѣ.

Bär und ein Mann die Schalmei blasend. | Lours et un paysan jouant du chalumeau.

100 in Si<sup>b</sup> *Sostenuto.* 9 *accel.* 2 101 *Pist. I.* *Tempo del principio.*

100 *Sostenuto.* 9 *accel.* 2 101 *Pist. I.* *Tempo del principio.*

Ухарь купецъ съ цыганками.

Kaufmann der Waghals und die Zigeunerinnen. | Le marchand et les Bohémiennes.

102 in Si<sup>b</sup>

102 in Si<sup>b</sup>

103 *Piu mosso.* 9 104 6 *mf*

105 *Tempo I.* 2 *come sopra*

106 *Piu mosso* 7 107 *con sord. (en cuivre)* *Solo* 1

# Tromba I.

## ТАНЕЦЪ КУЧЕРОВЪ.

Tanz der Fuhrleute. | Danse des Coehers.

in La  
**108** Moderato. *senza sord.* in La **9** **109** Solo  
 Viol. I. *mf ma non troppo*

**7** **3** **110** **6** **111** **2**  
*ff* *ff* *ff*

Solo **1** Solo *mf poco marc.* *ff*

**112** **11** **113** **2** **2**  
 Viol. I. *ff* *fe ben marc.*

**114** **6** **115**

**116**

## ПЯЖЕННЫЕ.

Die Masken. | Les Déguisés.

**117** in La **118** *Pist. :* Solo **1** **1**  
 Agitato. *ff*

**119** **1** **120** **3** **1** **3** **1**  
*ff*

# Tromba I.

**121** Più mosso.  
Cello

**122** *ff* Fl. piccolo

**123** *ff* Solo

**124** Trombone I

**1** con sord. Solo *mf*

Ссора арапа съ петрушкой  
и смерть петрушки.

Streit Araps mit Petruschka  
und Tod Petruschkas.

La querelle d'Arap avec Pétrouchka  
et le mort de Pétrouchka.

**125** in La

Poco allarg. Meno mosso.

*cresc.* *ff* *mf*

**126** *mf* **127** Feroce. *f*

**128** Solo *f marc.*

**129** Lento. **130** Più mosso. **1** Tempo rubato.

*a tempo* **10** Lento. **4** **1** Trp. I in La - Trp. picc. in Re

Tromba II. **1** **131** Corno I.

**132** Solo *ff* con sord. (en cuivre)  
in Re.

*meno f* *piu f* *ff* Listesso tempo Molto più lento.

Wolfgang Amadeus Mozart  
Requiem, K. 626

TROMBONE TENORE.

1. Requiem.

Adagio.

6 A 6 B 11 C 8 D 9 E 5

Allegro. F 5 G 7 H 5 I 6 K 5 L 4 M 5 N 5 Adagio.

7 2

2. Dies irae.

Allegro assai.

1 0

2 P

1 Q

R 1 1 S 1

T 2 1 3

3. Tuba mirum.

Andante.

Solo

1

1

a 5 b 5 c 11 d 12

p f

4. Rex tremendae.

(Grave.)

f ff

V

W 5



# NABUCCO

## Sinfonia

Trombone 1

Giuseppe VERDI  
(1813-1901)

Andante

*maestoso*

*ff* *p*

Allegro  
*stacc. e sottovoce*  
*p*

*ff*

*ff*

Andante (T°Primo)  
*ff* *p*

Andantino  
*f* *pp* *f*

*pp* *pp*

Allegro  
*p*

116

Musical staff 116-123: Bass clef, key signature of one flat. The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise to G3.

124

Musical staff 124-131: Bass clef, key signature of one flat. The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise to G3. Above the staff are fingerings 2, 3, 4, 5, 6, and 7. Dynamics: *p* at the start, *cresc.* at the end.

132

Musical staff 132-139: Bass clef, key signature of one flat. The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise to G3. A box labeled 'C' is above the first measure. Dynamics: *ff* below the staff.

140

Musical staff 140-147: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise to G3. Accents (>) are placed above the notes.

148

Musical staff 148-154: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise to G3. Accents (>) are placed above the notes. A box labeled 'D' is above the last measure.

155

Musical staff 155-167: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise to G3. A box labeled '7' is above the first measure. Dynamics: *p cresc.* below the staff.

168

Musical staff 168-174: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise to G3. Dynamics: *f* below the staff.

175

Musical staff 175-182: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise to G3. A box labeled 'E' is above the first measure. Dynamics: *ff* below the staff.

183

Musical staff 183-196: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise to G3. Above the staff are fingerings 4 and 3. Dynamics: *ff* below the staff.

197

Musical staff 197-204: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise to G3. A box labeled '1' is above the last measure. Dynamics: *ff* below the staff.

204 **F** 18 **G**  
*p cresc. - - - - - ff*

230

239 **H** 7

253 *p cresc.*

260 *f*

267 *Più mosso ff*

275

283

291

299 **I**

309 *p ff*

319

# NABUCCO

## Sinfonia

Trombone 2

Giuseppe VERDI  
(1813-1901)

Andante

maestoso

*ff* *p*

Allegro *ff*

*ff*

*ff* Andante (T°Primo) *p*

Andantino *f* *pp* *f*

Allegro *p*

*p*

*cresc.*

*ff*

*ff*

*ff*

174 **E**

182 *ff* *ff*

196 *ff*

202 **F** 18 **G** *p* *cresc.* *ff*

228

237

245 **H** 15 *f*

267 *Più mosso* *ff*

275

283

291

299 **I**

309 *p* *ff*

319

# NABUCCO

## Sinfonia

Trombone 3

Giuseppe VERDI  
(1813-1901)

Andante

*maestoso*

*ff* *p*

*ff* *pp*

*ff* *ff*

*p*

*f* *pp* *f*

*p cresc.* *ff*

*f*

*ff* *ff*

191 **3**  
*ff* *ff*

200 **1 F 18**  
*p* *cresc.*

225 **G**  
*ff*

234

242 **H 15**  
*f*

264 **Più mosso**  
*ff*

272

281

290

299 **I**

309 **2 3 4 5 6 7 8**  
*p* *ff*

319 **3 4 5 6 7 8 9 1 1**

TROMBONE III.

Etwas langsamer. Langsam. Langsam.

2 11 15 74 4 Chor

Seht, er ist von Gott ge- pp p

1 75 4

2

A K T III.

EINLEITUNG.

Sehr lebhaft.

1 3 1 1 19

2

3

16 4 14 1 riten. p

5 1

3

6 15



# Richard Strauss Ein Heldenleben, Op. 40

## 3. Posaune.

Lebhaft bewegt.

12 1 7 2 4 1 3

*mf* *p* *p*

6 4 8 5 7 6 10 7 3 Hörner

8 5 9 8 10 4 11

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

12

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

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

13

*ff*

Etwas langsamer.

6 14 5 15 1

*ff* mit Dämpfer. *ff* *ff* *p*

7 16 8 17 8 18 7 zurückhaltend

*fp* *dim.* *pp* 1

Etwas langsamer.

19 1. Flöte. (mit Dämpfer) *fp* *accel.* 20 Wieder etwas langsamer. *accel.* *fp*

bis fest im gewonnenen 21 Erstes Zeitmass. (lebhaft bewegt.) viel  
lebhaften Zeitmass. *2/4 accel.* 122 *ruhiger. lebhaft*

(Dämpfer weg.) 2 2 2 *f* *f* *ff* 3 1 *p*

### 3. Posaune.

23 *lebhaft viel ruhiger* *poco calando* **3** *espr.* 24 *beinahe doppelt so schnell* *Wieder sehr ruhig.* *beinahe doppelt so schnell*

25 *wieder sehr ruhig* 26 27 *ruhig doppelt so schnell* *Wieder etwas ruhiger.* 28 *Wieder langsamer.*

29 *poco accel.* **3** *a tempo* 30 **11**

31 *cresc.* *poco calando* *Solovioline.* 32 *Mässig langsam.* 33 34 *mf cresc. - - f*

35 *f > pp < mf > p* 36 37 *dim. pp* 38 *p (weich) <*

39 *immer ruhiger* 40 41 42 *Lebhaft.* 43 44 *Etwas breiter.* *Wieder lebhaft.*

45 *h. d. Scene.* *Tr. h. d. Scene.*

46 47 48 *Festes Zeitmass. (sehr lebhaft.)*

49 *f* *cresc. - ff* 50 51 52 *ff aushalten!!* *senza dim.*

### 3. Posaune.

53 8 54 6 55

*ff*

1

*ff*

56

*dim.*

2 2. Pos. 57

*p*

*f*

*ff*

58

*mf*

*ff*

*p subito cresc.*

1 59 4 60 2

1 61 1

*f*

*ff*

*f*

*cresc.*

62

63

64

*ff*

*ff*

*ff*

65 *mit Dämpfer*

66 *Dämpfer weg.* 5 67 6 68 5

4

*ff*

69

5 70 4 71 1

*ff*

72

73

74

6 75 2

*mf*

*dim. p*

### 3. Posaune.

The musical score for the 3rd Trombone part consists of 12 staves of music. The key signature is B-flat major (two flats). The score includes various dynamics such as *ff*, *f*, *mf*, *fz*, *dim.*, *pp*, *cresc.*, and *espr.*. It features several tempo and performance instructions: *lunghe Pause.*, *Mässig langsam.*, *Sehr ruhig.*, *allmählich im Zeitmass etwas steigern.*, *Chässe.*, and *Ziemlich lebhaft.*. The score includes measures 76 through 92, with some measures marked with numbers like 2, 7, 8, 1, 2, 3, 6, 8, 1, 2, 3, 6, 8, 1. There are also markings for *Fig. u. Bass.* and *Pauke.* (drum).

### 3. Posaune.

*im Zeitmass.* **93** *lange Pause. Mässig langsam.* **1**  
*f dim. p Pauke. pp*

**94** *Heflig bewegt.*  
*mf f sfz f*

**95**  
*sfz f sfz*

**96**  
*f sfz sfz f sfz*

**97**  
*ff sfz ff f*

*beinahe doppelt so langsam.* **98**  
*ff sfz ff sfz f sfz fp*

**99** **100**  
*dim. pp pp*

**101**  
*pp pp*

*Langsam.* **102** **103** *1. Horn. pp viel bewegter. mit Dämpfer*  
*2 6 7 f sfz sfz sfz*

**104** *ohne Dämpfer* **105** *Etwas breiter. ritard. Langsam.*  
*3 pp cresc. f dim. pp*

**106** **107** **108** **109** *1. Horn.*  
*7 7 8 poco rit. immer ruhiger 4*

*Festes Zeitmass. mässig langsam.*  
*immer langsamer 4* *Solovioline..* *mf cresc. ff dim. p* *molto dim.*

# Richard Wagner Die Meistersinger von Nürnberg

Tuba.

Vorspiel.

Moderato, sempre largamente e pesante.

*ben tenuto*

5

8 1 Tempo I.

*poco rall.* 4 *f ben tenuto*

*sempre f*

*sempre ff*

*ff*

Detailed description: This block contains the first 12 measures of the Tuba part. It begins with a 4/4 time signature and a dynamic marking of *f*. The music is written in a single bass clef staff. Measure 5 is marked with a '5' above it. At measure 8, there is a double bar line, a '1' above it, and the instruction 'Tempo I.'. Below the staff, the tempo changes to 'poco rall.' with a '4' below it, and the dynamic is '*f ben tenuto*'. The music continues with various dynamics including '*sempre f*' and '*sempre ff*'. The piece ends at measure 12 with a '*ff*' dynamic marking.

Un poco più moto.

Tempo primo, ma un poco moderato.

Ancora più animato.

Tempo I.

1 4 1 9 4 22

*p* *poco rall.* *ff*

Cello

Fl

5

Detailed description: This block contains measures 13 through 17. Measure 13 starts with a dynamic of '*p*'. Measure 14 has a '4' above it and '*poco rall.*' below it. Measure 15 has a '1' above it. Measure 16 has a '9' above it. Measure 17 has a '4' above it and ends with a '*ff*' dynamic. Below the staff, the tempo is marked 'Tempo I.'. The Cello part (labeled 'Cello') is written in a single bass clef staff. The Flute part (labeled 'Fl') is written in a single bass clef staff. Measure 17 is marked with a '5' above it.

# Tuba.

*mf marc. assai.*

*cresc. poco a poco*

*molto legato*

*f*

*sempre f*

*mf*

*più f*

*Pesante molto.*

*ff*

*sempre f*

*più f*

*ff*

## I. Aufzug. I. Scene.

tacet.

## II. Scene tacet. III. Scene.

**Moderato.**  
Cello.

13 5 1 36 57 35

Seid meiner Treue wohl versehen.

*G. P.*

Ulrich Eissinger? - Hans Foltz?

Hans Schwarz? Zuletzt, Gott wollt's!

## IV. Bydlo

Sempre moderato pesante

Solo

Musical score for Tuba in 'IV. Bydlo'. The score is written in bass clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of seven staves of music. The first staff begins with a 'Solo' instruction. The second staff includes the instruction 'pp poco a poco cresc.' and a circled measure number '38'. The third staff includes circled measure numbers '39', '40', and '41'. The fourth staff includes a circled measure number '42' and the instruction 'ff'. The fifth staff includes a circled measure number '43' and the instruction 'poco dim.'. The sixth staff includes a circled measure number '44' and the instruction 'mf'. The seventh staff includes a circled measure number '45' and the instruction 'p'. There are also some circled numbers '6' and '5' between measures 40 and 41, and '1' above measure 42. A '1<sup>o</sup> Vno' staff is partially visible at the end of the fourth staff.

## Promenade

TACET

## V. Ballet des Poussins dans leurs Coques

TACET

## VI. Samuel Goldenberg und Schmuyle

TACET



Violine I

Musical score for Violin I, measures 96-154. The score is written in treble clef with a key signature of two flats (Bb and Eb). The tempo is marked 'Allegretto' and the time signature is 3/8. The score includes various musical notations such as dynamics (f, p), articulation (accents), and phrasing (slurs). Measure 96 is marked with a circled 'C' and a forte (f) dynamic. Measure 106 features a large bracketed section with fingerings 1 and 2. Measure 111 has fingerings 3, 4, and 5. Measure 116 is marked with a circled 'D' and a forte (f) dynamic, followed by a piano (p) dynamic. Measure 126 is marked with a circled 'E' and a forte (f) dynamic. Measure 131 has a piano (p) dynamic and fingerings 4 and 1. Measure 141 has a first fingering (1). Measure 148 and 154 continue the melodic line with various articulations and dynamics.

Violine I

**Menuetto Allegretto**

*f*

*mf p mf p*

*f*

*p mf p mf p f*

*Fine*

**Trio**

*p*

19

59 *p* **Menuetto D. C.**

**Finale Allegro**

*p*

*f*

14

20

Violine I

Musical score for Violin I, measures 26-99. The score is written in treble clef with a key signature of two flats (Bb and Eb). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *p* (piano). A trill is marked with *tr.* above a note in measure 64. Two sections are labeled with boxed letters: 'A' in measure 41 and 'B' in measure 77. The score concludes with a double bar line and repeat dots in measure 99.

# SYMPHONY NO.2 IN B-FLAT MAJOR

Franz Schubert  
D.125

## Violine I

**Largo**

11 **Allegro vivace**

31

Violine I

36 *f*

41 *sf*

45 *pp* 1 B G. P.

51 *cresc.* *pp*

56

61 *pp* 2 pizz. arco C

68 *pp* pizz. 2 arco

75 *mf dolce* 1 arco D

84

96 *f* 1 *f* > E

110 *p* 1

Wolfgang Amadeus Mozart  
The Marriage of Figaro: Overture

Viola

**Presto**

5 *pp*

14 *ff*

21 *p*

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

40 *f*

49 1 2 3 4 5 6

58 **A** *fp* *fp* *fp* *fp* *fp* *fp*

65 *fp* *fp* *fp* *fp* *fp* *fp*

73 *f* *p* *f* *p* *f* *p* *f*

83

91 **B** 1 1 1 *p*

VIOLA.

1

3 L 16 M

*mf* *cresc.* *mf*

*mf* *p* *mf* *mf*

*mf* *p* *tr* *tr* *tr* *tr*

*p*

*p*

*cresc.* *mf* *f*

*p*

*pp*

*sempre più pp*

*sempre stacc.*

*dim.*

*pp* *pizz.*

He Geist! Wo geht die Reise hin?  
*attaca*

## Midsummer Night's Dream

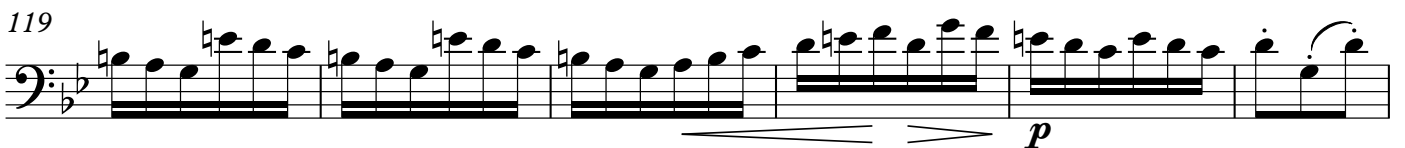
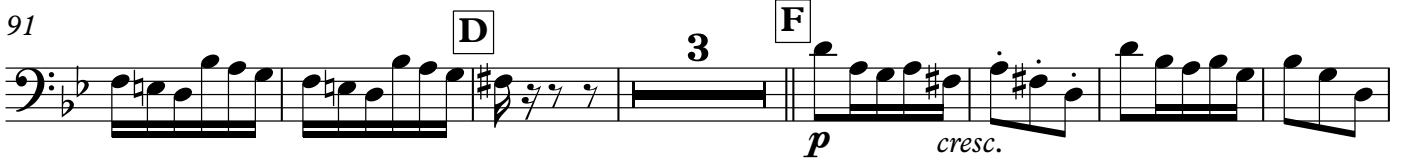
## Ein Sommernachtstraum Op.61, MWV M13

Written 1842. First perf. 14. October 1843 in Neuen Palais Potsdam (near Berlin)

Felix Mendelssohn Conductor

Felix Mendelssohn-Bartholdy

(1809-1847)

70 **C** N° 1: Scherzo. Allegro vivace



Violoncell

Adagio non troppo

*poco f espr.*

6

12 *poco f* *dim.* *p* *dim.* Fl. I

23 *p* *dim.* *p cresc.*

29 *f* *p* *3* *3*

**B** *L'istesso tempo, ma grazioso* *dim.* *pizz.*

33 *p* *pp*

38 *arco* *pp* *dim.* *pp* *cresc.* *f* *pizz.* *p*

42 *arco* *f* *dim.* *p* *pp* *p espr.*

47 *p cresc.* **C** *f* *poco f*

50 *cresc.* *f* *poco f*

52 *cresc.* *f*

# ATTO III. - PARTE I.

**Allegro agitato**

*pp molto stacc.*

**1**  
*p*

*poco cresc.*

**2**  
*cresc.*

*sempre cresc.*

**3**  
*ff e sempre stacc.*

**4**  
*ff*

**8**

Violoncello und Kontrabaß

**MENUETTO** 









**FINALE** 











Tchaikovsky — Swan Lake Suite, Op. 20a

4

№ 2 и № 3

*TACET*

**Arpa**

№ 4 Scene.

*Andante*

The musical score consists of five systems of piano accompaniment for the Arpa. Each system is written in a grand staff with a treble and bass clef. The first system begins with a first ending bracket labeled '1' and a dynamic marking of *f*. The subsequent systems continue the melodic and harmonic development. The final system is marked *Cadenza* and *p*. The score features complex arpeggiated textures and chromatic movement.

Arpa

The first system of musical notation for the Arpa piece. It consists of two staves, treble and bass clef, with a grand staff bracket on the left. The key signature has three flats (B-flat, E-flat, A-flat). The music features a descending eighth-note scale in the right hand and a similar descending eighth-note scale in the left hand.

The second system of musical notation. It continues the descending eighth-note scale from the first system, with the right hand starting on a higher register than the left hand.

The third system of musical notation, featuring arpeggiated chords. The right hand has a treble clef and the left hand has a bass clef. The chords are arpeggiated downwards. There are two boxed-in sections of arpeggiated chords. A first ending bracket with an '8' above it spans the final two measures.

The fourth system of musical notation, continuing the descending eighth-note scale from the previous systems.

The fifth and final system of musical notation. It concludes the descending eighth-note scale. The right hand has a treble clef and the left hand has a bass clef. A first ending bracket with an '8' above it spans the final two measures. The tempo marking *ritenuto molto* is written above the final measures. The piece ends with a double bar line and a C-clef on the right.

Peter Ilyich Tchaikovsky  
Nutcracker Suite, Op. 71a

**Arpa** 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

16

*ff*

*Cadenza ad libitum*

20

24

28

*riten.*

Detailed description: This is a page of a musical score for the 'Valse des Fleurs' (Flower Waltz) from the Nutcracker Suite. The score is written for piano (Arpa) and includes parts for Oboe I and II. The tempo is marked 'Tempo di Valse'. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into systems, with measures 7, 16, 20, 24, and 28 marked at the beginning of their respective systems. The first system (measures 1-6) features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *ff*. The second system (measures 7-15) continues the melody and bass line, with a dynamic marking of *ff* and a 'Cadenza ad libitum' section. The third system (measures 16-19) continues the melody and bass line. The fourth system (measures 20-23) continues the melody and bass line. The fifth system (measures 24-27) continues the melody and bass line. The sixth system (measures 28-31) features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *riten.* and a 'Cadenza ad libitum' section.