

PERCUSSIONISTA

con l'obbligo degli strumenti a suono determinato, con
l'obbligo degli strumenti a suono indeterminato e dei timpani

Esecuzione dei seguenti "passi":

TAMBURO

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S.Prokofiev	pag.4	Luogotenente Kijé

GRAN CASSA

I. Stravinskij	pag.5	La sagra della primavera
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PIATTI

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L. van Beethoven	pag.16	Sinfonia n°9 (ed. Breitkopf & Hartel)
P.I.Čajkovskij	pag.18	Sinfonia n°4

TAMBURO BASCO

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I. Stravinskij	pag.27	Les Noces

TRIANGOLO

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CAMPANELLI (GLOCKENSPIEL)

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P. Dukas pag.54 **L'apprendista Stregone**

TIMPANI

L.v.Beethoven pag.57 Sinfonia n° 1- Minuetto

LA DAME DE PIQUE

Ouverture

FRANZ von SUPPÉ

Allegro quasi maestoso

(A)

Musical notation for measures 8-13 and 29-34. Measure 8 starts with a bass clef, common time signature, and a forte (ff) dynamic. Measure 13 is marked with a circled 'A'. Measure 29 is marked with a circled 'B' and the instruction 'All^o con fuoco'. Measure 34 ends with a forte (ff) dynamic.

Musical notation for measures 3-12 and 12-15. Measures 3-12 are marked with a forte (ff) dynamic. Measure 12 is marked with 'Solo' and 'tr tr'. Measure 15 ends with a piano (p) dynamic.

Musical notation for measures 16-28. Measure 16 starts with a piano (pp) dynamic. Trills (tr) are indicated above several notes. Measure 28 ends with a piano (p) dynamic.

Musical notation for measures 29-34. Measure 29 starts with a piano (p) dynamic and a 'cresc.' marking. Measure 34 ends with a forte (f) dynamic.

Musical notation for measures 35-44. Trills (tr) are indicated above notes in measures 35, 36, 37, 38, 39, 40, 41, 42, 43, and 44. Measure 44 ends with a forte (f) dynamic.

Musical notation for measures 45-54. Measure 45 starts with a forte (ff) dynamic. Measure 46 is marked with a circled 'D'. Measure 47 is marked with 'Solo' and 'tr tr tr tr tr tr tr tr'. Measure 54 ends with a piano (pp) dynamic.

Musical notation for measures 55-64. Trills (tr) are indicated above notes in measures 55, 56, 57, 58, 59, 60, 61, 62, 63, and 64.

Musical notation for measures 65-74. Measure 65 starts with a piano (pp) dynamic. Measure 74 ends with a forte (ff) dynamic.

Musical notation for measures 75-84. Measure 75 starts with a piano (pp) dynamic. Measure 84 ends with a forte (ff) dynamic.

LIEUTENANT KIJÉ

Symphonic Suite

I.

THE BIRTH OF KIJÉ

Sergei Prokofiev
(1891-1952)

Tamburo militare

Andante assai ♩ = 60

Doppio movimento ♩ = 120

rit.

1

Solo

2

4

3

8

4

5

Poco più animato

6

9

(bass drum)

THE RITE OF SPRING

(Revised 1947 Version)

Gran cassa

Igor Stravinsky
(1882-1971)

First Part ADORATION OF THE EARTH

Lento $\text{♩} = 50$ [13] Tempo giusto $\text{♩} = 50$

Tacet until *f* (strings) 2 3 4 5 6 7 8

[14] 8 [15] 6 [16] 7 [17] 5 [18] 8 [19] 9 [20] 8
(English horn) (piccolo) (strings) (bassons) (trombone)

[21] 10 [22] 6 [23] 5 [24] 6 [25] 10
(bassons) (horns) (timpani) *f* (1st horn)

[26] 8 [27] 6 [28] 2 [29] 10 [30] 8 [31] 8
(oboes) (alto flute) (timpani) (triangle) (4th horn)

[32] 8 [33] 3 [34] 3 [35] 3 [36] 3
(tuba) (timpani) *f* (timpani)

[36] 3 [37] Presto $\text{♩} = 132$ [38] 2 [39] 3
(timpani) *poco sf*

[39] 2 [40] (horns) [41] 4 [42] 2 [43] 6
f (timpani) *f* (timpani)

[42] 6 [43] 2 7 3 6 2 6 3 9
f (timpani)

44 *f* (horns) *sff* 45 *sff* 46 (timpani) *sff*

(timpani) *sf* 47 *sf*

(timpani) *sf* *sf sf*

48 *sf* *Tranquillo* $\text{♩} = 108$ (picc. cl., bass cl.)

49 *mf* *Sostenuto e pesante* $\text{♩} = 80$ (picc. cl., bass cl.) (oboe)

50 (oboe)

51 (piccolo) 52

53 *f assai*

poco rit. 54 *Vivo* $\text{♩} = 160$

(timpani) 55 *f*

56 *Tacet until* **62** (♩ = 168) *sf* (basses) (brass)

63 (horns) (piccolo)

64 (picc. tpt.) (tuba)

*) *secco* **65** *mf*

66 **67** *sempre marc.* (timpani)

68 **69** (tam-tam)

70 (guiro)

71 *lunga* *Lento* ♩ = 42

*) *secco* = dry, short.

Prestissimo $\text{♩} = 168$

72 *p* *molto* *p sub. sfp* *tr*

73 *p sub. sfp* *sfp* *tr* *p sub.*

74 *p sub. sfp*

75 *(p subito)*

76

77 *cresc. poco a poco*

78 *mf* *fff*

Second Part THE SACRIFICE

79 *Largo* ♩ = 48

80 *p*

81 *>ppp* *p* *p*

82 *p*

83 *Tacet until* 85 (horns) *sf* 101 (obs., vc.)

(trumpets) 102 *poco a poco cresc. ed accelerando* 103

with a drum stick ♩ = 120 104 *Vivo* ♩ = 144 *f* (horns) *poco sf*

105 (timpani) *ff* 106 (trumpets) *mf*

107 *mf* 108 (timpani) *ff* *mf*

109 (timpani) *ff* 110 *ff*

111 *fff* 112 *fff* *fff*

with a timpani mallet 113

p (trumpets)

114 with a timpani mallet (at the edge of the head)

p

115

(horns)

116

Molto allargando 117 a tempo (timpani)

ff *poco sf*

118 119 120

121 G. P. (timpani)

ff (winds)

122

pp < *ff* (strings) *pp* < *ff*

123

142 $\text{♩} = 126$ (timpani) 143

Musical staff 142-143: Bass clef, 3/16 time signature. Measure 142: quarter rest, quarter note G2, quarter note F2. Measure 143: quarter rest, quarter note G2, quarter note F2. Dynamics: *f*.

144 (timpani)

Musical staff 144: Bass clef, 3/16 time signature. Measure 144: quarter rest, quarter note G2, quarter note F2. Dynamics: *f*.

145 (timpani) (horns)

Musical staff 145: Bass clef, 3/16 time signature. Measure 145: quarter rest, quarter note G2, quarter note F2. Dynamics: *f*.

146 (timpani)

Musical staff 146: Bass clef, 3/16 time signature. Measure 146: quarter rest, quarter note G2, quarter note F2. Dynamics: *f*.

147 148

Musical staff 147-148: Bass clef, 3/16 time signature. Measure 147: quarter rest, quarter note G2, quarter note F2. Measure 148: quarter rest, quarter note G2, quarter note F2. Dynamics: *f*.

149 82 167 (timpani)

Musical staff 149-167: Bass clef, 3/16 time signature. Measure 149: quarter rest, quarter note G2, quarter note F2. Measure 150-167: *Tacet until*. Measure 167: quarter rest, quarter note G2, quarter note F2. Dynamics: *f*.

(timpani) 168

Musical staff 168: Bass clef, 3/16 time signature. Measure 168: quarter rest, quarter note G2, quarter note F2. Dynamics: *f*.

(timpani) 169

Musical staff 169: Bass clef, 3/16 time signature. Measure 169: quarter rest, quarter note G2, quarter note F2. Dynamics: *f*.

170 (timpani) (horns)

Musical staff 170: Bass clef, 3/16 time signature. Measure 170: quarter rest, quarter note G2, quarter note F2. Dynamics: *f*.

171 (timpani) 172

f

173 174 **) secco*

f *f*

175

sempre simile

176 177

178 179

180 $\text{♩} = \text{♩} = 126$

(horns)

181 $\text{♩} = \text{♩} = 126$ 182

come sopra

183 184

185

**) secco = dry, short.*

186 $\text{♩} = 126$ 187
(tuba)

Musical notation for measures 186 and 187, tuba part. The notation is in bass clef with a 5/16 time signature. It features a series of eighth notes and quarter notes with rests, alternating between 5/16 and 3/8 time signatures. Measure 187 ends with a repeat sign.

188 189 (brass)
(timpani)

Musical notation for measures 188 and 189, timpani part. The notation is in bass clef with a 5/16 time signature. It features a series of eighth notes and quarter notes with rests, alternating between 5/16 and 3/8 time signatures. Measure 189 ends with a repeat sign.

190 191
mf *f*

Musical notation for measures 190 and 191, tuba part. The notation is in bass clef with a 5/16 time signature. It features a series of eighth notes and quarter notes with rests, alternating between 5/16 and 3/8 time signatures. Measure 191 ends with a repeat sign.

192 193
ff *ff*

Musical notation for measures 192 and 193, tuba part. The notation is in bass clef with a 5/16 time signature. It features a series of eighth notes and quarter notes with rests, alternating between 5/16 and 3/8 time signatures. Measure 193 ends with a repeat sign.

194

Musical notation for measure 194, tuba part. The notation is in bass clef with a 5/16 time signature. It features a series of eighth notes and quarter notes with rests, alternating between 5/16 and 3/8 time signatures. Measure 194 ends with a repeat sign.

195 196
sf *sf* *sf*

Musical notation for measures 195 and 196, tuba part. The notation is in bass clef with a 5/16 time signature. It features a series of eighth notes and quarter notes with rests, alternating between 5/16 and 3/8 time signatures. Measure 196 ends with a repeat sign.

197 198
sf simile *sf* *più sf* *f e sempre cresc.*

Musical notation for measures 197 and 198, tuba part. The notation is in bass clef with a 5/16 time signature. It features a series of eighth notes and quarter notes with rests, alternating between 5/16 and 3/8 time signatures. Measure 198 ends with a repeat sign.

199 200

Musical notation for measures 199 and 200, tuba part. The notation is in bass clef with a 5/16 time signature. It features a series of eighth notes and quarter notes with rests, alternating between 5/16 and 3/8 time signatures. Measure 200 ends with a repeat sign.

201
ff *fff* FIN

Musical notation for measure 201, tuba part. The notation is in bass clef with a 5/16 time signature. It features a series of eighth notes and quarter notes with rests, alternating between 5/16 and 3/8 time signatures. Measure 201 ends with a repeat sign.

GIUSEPPE VERDI

G. CASSA LA FORZA DEL DESTINO

N.º 1 (ATTO I.º) 1. PRELUDIO O SINFONIA

ALLEGRO *3* *VCOTA* *3* *VCOTA* *16* *18*

All.º Agitato Presto

1.º TEMPO *3* *VCOTA* *3* *VCOTA* *3* *16* *VCOTA*

ANDANTINO

G *15* *D* *18* *E* *8* *1* *10*

AND.º MOSSO PRESTO come prima

F *5* *VCOTA* *G* *19* *H* *10* *L* *10* *M* *14* *L* *12*

AND.º come prima

ALL.º BRILLANTE

M *6* *Piafi*

ff grandioso

N *19* *O* *2* *1*

P *8* *1*

PIU ANIMATO f

1

1

=XI=

N.º 2. e 3. Tacet

Triangel
Große Trömmel
Becken

Symphonie Nr. 9

d-moll

Ludwig van Beethoven op. 125

Allegro ma non troppo,
un poco maestoso $\text{♩} = 88$

tacet

Molto vivace $\text{♩} = 116$

tacet

Adagio molto e cantabile $\text{♩} = 60$

tacet

Presto $\text{♩} = 96$

tacet bis

Allegro assai $\text{♩} = 80$

Ob. I 18 **D** 28 **E** 12 **F** 16 **G** 15 **Archi**

Allegro assai vivace alla Marcia $\text{♩} = 84$

31 *pp* 1 1 2 3 4 5 6 7 8
Gr. Cassa G.P. G.P.

Triangel

43 *pp* 1 2 3 4 5 6 7 8 9 10
pp Gr. Cassa e Cinelli

53 11 12 13 14 **H** *sempre pp* 1 2 3 4
sempre pp

63 5 6 7 8 9 10 11 12 13 14
pp

73 1 2 3 4 5 6 7 8
pp

83 *poco cresc.* 9 10 11 12 13 14 **I** 1 2
poco cresc.

93 3 4 5 6 7 8 9 10 *poco f* 11 12
poco f

103 13 14 1 2 3 4 *più f* 5 6
più f

113 7 8 9 10 11 12 *più f* 13 14
più f

123 1 2 3 4 5 6 **K** 162
ff

Batteria

595 *Andante maestoso* $\text{♩} = 72$ *Adagio ma non troppo, ma divoto* $\text{♩} = 60$

Vello., C.-B. 14 [N] 16 24

Viola Ottoni

655 *Allegro energico, sempre ben marcato* $\text{♩} = 84$

Viol. II 14 [O] 22 [P] 16 [Q] 21 [R] 32

Archi

763 *Allegro ma non tanto* $\text{♩} = 120$ *Poco Adagio* *Tempo I*

Viol. II 30 [S] 15 2 Ob. I 16

Legni

832 *Poco Adagio* *Poco Allegro, stringendo il tempo, sempre più Allegro* *Prestissimo* $\text{♩} = 132$

Chor 8 4 16

Archi Legni, Ottoni Triangel

al. le Menschen werden Gr. Cassa e Cinelli

853 1 2 3

863 4 5 6 7 8 9

873 1 2 3

883 4 5 [T]

893 *ff* *ff*

902 1 2 3 4 5 6 7 8 1

912 *Maestoso* $\text{♩} = 60$ *Prestissimo*

1 1 2

922 3 4 5 6 7 8 1 2 3

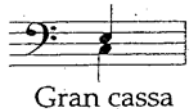
931 4 5 6 7 8 1

SYMPHONY No. 4

Peter Tchaikovsky
(1840-1893)

I. II. III. - TACET
IV. - FINALE

Piatti



Gran cassa

Allegro con fuoco



ff

26 4 **A** 2 3 ff

39 3

48

55 2 **B** 24 ff (trombones) ff

86 **C** 21

113 6 **D** 2 3 ff

128 3

137

144 **fff** **E** **F** 24 14 12 (violins) (trombones)

199 *Solo* *Andante* $\text{♩} = \text{♩}$ **fff** 5 **fff** 14 *riten.*

223 *Tempo I* **G** 16 6 4 2 **fff** (timpani)

253 **H** *sempre fff* 2

259 3

267 3

274

279

284

289

SCHEHERAZADE

Symphonic Suite

Nicolas Rimsky-Korsakov
(1844-1908)

Tamburino

I. - TACET

II.

Lento Recit. 3 (bassoon) **Andantino** $\text{♩} = 112$ rit. **A** **a tempo** 21 (oboe) rit. **B** **a tempo** 21 (1st vns.) rit.

C **a tempo** 33 (timpani) **D** **Allegro molto** $\text{♩} = 144$ 3 **Molto moderato Recit.** **Tempo giusto Allegro molto** $\text{♩} = 144$

Molto moderato Recit. **Tempo giusto** **E** **Allegro molto** $\text{♩} = 144$ G. P. 8 (tbns.) *Cadenza ad lib. Cadenza ad lib.*

Cad. ad lib. Cad. ad lib. 9 10 11

12 13 4 5 6 3 4

(cymbals) **Moderato assai** **F** **Recit.** *Cad. ad lib. Cad. ad lib.*

A tempo giusto **G** **Allegro molto** $\text{♩} = 144$ 3 **Vivace scherzando** $\text{♩} = 132$ 8

Cad. ad lib. *f* (cymbals) *mf* 4 5 6 7 *f*

Tri. 1 2 3 4 5 6 7 8 9 10 *pp*

11 12 16 1 2 3 4 5 6 7 *pp*

8 9 10 11 12 **H** $\text{♩} = \text{♩}$ 2 **poco string. (cymbals)** 11 *mf* 12 13

Tempo I $\text{♩} = 144$ **I** 19 8 Tri. 1 2 3 4 5 6 7

sf (cymbals) *p*

8 20 **K** 8 Tri. 3 3 3 3 3 3 3 3

(cymbals) *p*

L 5 Moderato assai Recit. *a tempo*

sf Cad. ad lib.

a tempo **M** Allegro molto ed animato $\text{♩} = 152$ **N** Con moto $\text{♩} =$ 19

Cad. ad lib. Cad. ad lib. (timpani) (woodwinds)

O $\text{♩} = 152$ 19

(1st violins)

P $\text{♩} = 152$ 4 Tri. tr. 3 tr. tr.

(timpani) *p* — *sf* *p* — *sf* *p* — *sf*

sf 2

Q Poco meno mosso $\text{♩} = 112$ **R** Accelerando poco a poco Animato $\text{♩} = 144$ Tri. *sf*

(flute) (vc., cb.)

III.

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

A 24 **B** 24 **C** 14 **D** 6 Pochissimo $\text{♩} = 63$ più mosso *p* (snare drum)

(vc.) (2nd violins) (1st violins)

Tri. **E** *pppp*
Tamb. *ppp*

F *p*
pp

G *p*
pp

2 3 4 5 6 7 **H**

p *f*
f

p *f* **I** Come prima **K** **Lento. Recit.** **M** *f*
8 6 3
(vc.) (violin solo) Cadenza

L (1st oboe) **M** Allargando assai
1 2 3 9 2
(cymbals)

a tempo **N** **O** Pochissimo più animato **P** *poco rit.*
5 7 24 4 2
(1st horn) (violins)

rit. molto *a tempo, scherz.*
3 *ppp*
(flute) *ppp*

IV.

Allegro molto $\text{♩} = 152$ Recit. Lento

G. P. G. P. violin cadenza

Allegro molto e frenetico

Tri. *f* *f* *pp* *cresc.* *pp* *cresc.*

Tamb.

Recit. Lento Vivo $\text{♩} = 88$

sf G. P. violin cadenza *mf* *dim.*

Tamb.

pp *p* **A** Tri.

mf **B** Tamb.

Un poco pesante Un poco pesante

C **D** *p* Tri.

E **F** Tamb. *f* *mf* *dimin.*

pp 5 6 7 8 9 10 11 12

13 14 15 16 17 18 19




G 16 **H** 16 **I** 11 Tamb. **K** Tri. *mf* 2 3 4

(oboe) (clarinet) *mf* *mf*



5 6 7 8 9 10 11 12 13 14

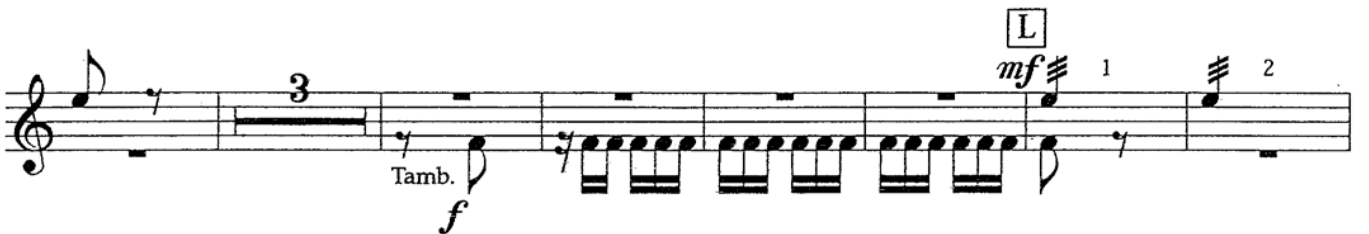


15 16 17 18 19 20 21 22 23 24



L *mf* 1 2

Tamb. *f*



3 4 5 6 7 8 9 10 11 12



13 14 15 16 17 18 19 20 21 22



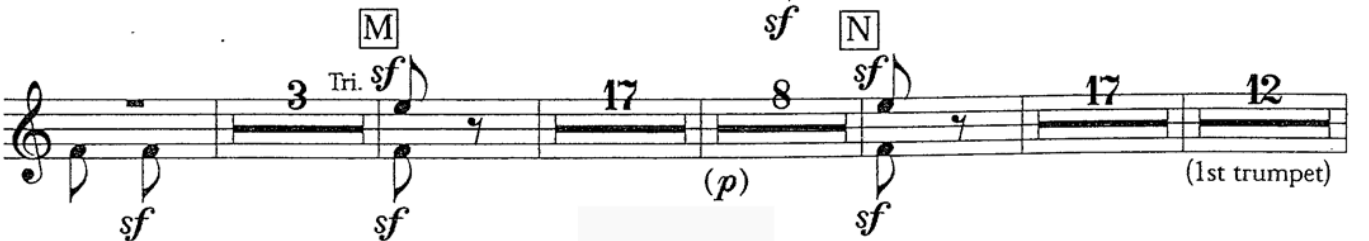
23 24

Tamb. *sf*



M 3 Tri. *sf* **N** *sf* 17 8 17 12

(p) (1st trumpet)



Musical score for a piece, featuring piano, strings, and snare drum. The score includes various musical notations such as dynamics (*pp*, *mf*, *sf*, *f*), articulations (Tri., Tamb.), and performance instructions (Un poco pesante, Più stretto, Spiritoso). It also contains rehearsal marks (O, P, Q, R, S, T, U, V, W) and measure numbers (1-20, 15, 16, 32).

The score is divided into several systems:

- System 1:** Piano part, measures 1-16. Dynamics range from *pp* to *p*. Includes rehearsal mark O and articulation Tri.
- System 2:** Piano part, measures 17-19. Dynamics range from *mf* to *sf*. Includes rehearsal mark P.
- System 3:** Piano part, measures 20-24. Dynamics range from *mf* to *p*. Includes rehearsal marks Q and R.
- System 4:** Piano part, measures 25-28. Dynamics range from *f* to *p*. Includes rehearsal marks S and T. Performance instruction: Un poco pesante.
- System 5:** Piano part, measures 29-32. Dynamics range from *pp* to *f*. Includes rehearsal marks U and V. Performance instruction: Più stretto.
- System 6:** Snare drum part, measures 1-8. Includes rehearsal mark W. Performance instruction: Spiritoso.
- System 7:** Piano part, measures 9-16. Dynamics range from *f* to *f*. Includes rehearsal mark W. Performance instruction: Spiritoso.

2 *mf* *mf* 3 3

7 *f* *f*

Allegro non troppo e maestoso $\text{♩} = 60$

(Tamb. tacet to the end)

Tri. *mf* *tr.*

tr. X *tr.*

tr. *tr.*

tr. *tr.* Y

Tacet to the end

LES NOCES

Tambour de Basque et Tam-Tam

Deuxième Tableau

Tamb. de basque,
(Triangle Plati)
chez le Marié

27 $\downarrow = 120$ 28

Caisse cl. à t. Tamb. de Basque.
P 55 * fr POLLICE

30

31 32

33

34 35

36 37 38 39

40 Poco più mosso $\downarrow = 112$

Piano X. mand. ff

* "fr" signifie frôler la membrane avec le pouce.

Tambour de Basque et Tam-Tam.

Tamb. de Basque
Tempo I^o d. = 120

41 Poco p sf p simile

42

43 f p

44 fff

45 46

47 48 2 (Timp) sim. Timp.

Tamb. de Basque.

49 ff

50 MENO MOSSO d. = d. = 80 TRIANGLE Piatti

51 Più mosso Triang. Piatti.

52 Più mosso Tempo I^o

53 Più mosso

La Sylphide

Triangolo

No. 1

Trgl. *Andante* 20 5 18

39 ⑥ *Allegro non tanto* 6 *p*

48 *cresc.*

54 3 ⑦

62 *rit.* *a tempo* 3 3 3 3 3 3

66 3 3 ⑧ *animato* 4

The musical score for 'Triangolo No. 1' is written for triangle (Trgl.) in 3/4 time. It consists of six staves of music. The first staff is marked 'Andante' and contains a long note with a circled '5' above it, followed by a rest of 18 measures. The second staff is marked 'Allegro non tanto' and begins with a circled '6'. It features a series of eighth notes, followed by a sixteenth-note triplet and a final note marked 'p'. The third staff continues with a rhythmic pattern of eighth notes, marked 'cresc.'. The fourth staff starts with a circled '7' and contains a triplet of eighth notes. The fifth staff is marked 'rit.' and 'a tempo', featuring a series of eighth-note triplets. The sixth staff begins with two triplets of eighth notes, followed by a circled '8' and a final note marked 'animato' with a '4' below it.

Percussion

Allegro molto vivace

75 Trgl. *p* 4 1 2 3 4

84 Trgl. 5 6 7 (9) 2

92 Trgl. 2 3

Cym. B.D. 2 3

101 Trgl. 1 5 *f*

Cym. B.D. 1 5

Detailed description: This block contains the percussion score for the first section, 'Allegro molto vivace'. It consists of four systems of staves. The first system (measures 75-83) features a single staff for 'Trgl.' (triangle) with a dynamic marking of *p* and a 4-measure rest. The second system (measures 84-91) features a single staff for 'Trgl.' with a circled measure number 9 and a 2-measure rest. The third system (measures 92-100) features two staves: 'Trgl.' and 'Cym. B.D.' (Cymbal/Bass Drum). Both have 2-measure and 3-measure rests. The fourth system (measures 101-108) features two staves: 'Trgl.' and 'Cym. B.D.'. Both have 1-measure and 5-measure rests, with a dynamic marking of *f* at the beginning of the section.

No.3

Allegro

Trgl. 2 *p*

7 Trgl. (13)

13 Trgl. 8

Detailed description: This block contains the percussion score for 'No.3', 'Allegro'. It consists of three systems of staves. The first system (measures 1-6) features a single staff for 'Trgl.' with a 2-measure rest and a dynamic marking of *p*. The second system (measures 7-12) features a single staff for 'Trgl.' with a circled measure number 13. The third system (measures 13-20) features a single staff for 'Trgl.' with an 8-measure rest.

Percussion

21 Trgl.

28 Trgl. (14) ff

Cym. B.D. ff

33 Trgl. fz

Cym. B.D. fz

Andantino

39 Trgl. 1 (15) p 3 3 3 3

45 Trgl.

51 Trgl. 3 3 3 3 (16) a tempo poco rit.

57 Trgl. 3 3 3 2

63 Trgl. 1 (17) Allegro con fuoco assai 20 (18) 10

94 Trgl. (19) Andantino 6 p 3 3

Violin

104 Trgl. 4 (20) più mosso 16

Percussion

No. 4

Andantino doloroso

Triangle

Oboe 1

14

17 a tempo 1 27 9 28 poco più mosso 4 più mosso 7

39 8 Allegro vivo 29 11

59

65 30 *p*

71 3 3 3 3 3

77 31 1 2 3 4

84 1 2 3 4 1 2 3 3

90 3 3 4

96 32 Andantino 3 1 riten.

N° 5

Percussion

36

Trgl. 17 *p*

Trgl. 24 *ff*

Trgl. 33 *fz*

Tempo di Marcia

Trgl. 40 *ff*

Cym B.D. *ff*

37

Trgl. 44 *fz* *p*

Cym B.D. *fz*

Trgl. 50 *f* *p*

Cym B.D. *f*

Trgl. 56 *ff*

Cym B.D. *ff*

38

Percussion

62

Trgl.

Cym
B.D.



67

Trgl.

Cym
B.D.



T

Grave 4 Allegro moderato 6

Triangle

Violin 2 *p*

13 7

Trgl.

25

Trgl.

31

Trgl.

Cym. *f*

B.D. *f*

37

Trgl.

Cym. *p*

B.D. *fz*

56

3

3

44

Trgl.

Cym. *f* *cresc.*

B.D. *f* *cresc.*

1 2 3 4

49

Trgl.

Cym. *ff*

B.D. *ff*

5 6 7 8

Detailed description of the musical score: The score is for a percussion ensemble. It features a Triangle, Violin 2, Cymbals (Cym.), and Bass Drum (B.D.). The piece is divided into sections: a 'Grave' section (measures 1-4) and an 'Allegro moderato' section (measures 5-6). The Triangle part starts with a long note in the Grave section and then plays a rhythmic pattern in the Allegro section. Violin 2 enters in the Allegro section with a melodic line. The Cymbals and Bass Drum provide a rhythmic accompaniment, with various dynamics like *f*, *fz*, *ff*, and *cresc.* used throughout. There are also markings for 'Trgl.' (Triangle) and 'Cym.' (Cymbals). The score includes measure numbers 13, 25, 31, 37, 44, and 49. There are also some circled numbers like 55 and 56, possibly indicating specific measures or techniques. The overall structure is a series of rhythmic patterns and melodic fragments.

64 Allegretto grazioso

Trgl. 56 *pp*

Trgl. 61

Trgl. 66 *poco rit.*

65 a tempo

Trgl. 72

66 meno mosso

Trgl. 78

Trgl. 83 *cresc.*

Trgl. 88

No.8 Finale

94 Andante 2 6

Trgl.

11

Trgl.

p

16 rit. 95 a tempo 8

Trgl.

96 Allegro vivace e con fuoco assai 15 97 1

Trgl.

27

IBERIA

Castagnettes
Tambour de Basque

Claude Debussy
(1862-1918)

I. Par les rues et par les chemins

Assez animé ♩ = 176 (dans un rythme alerte mais précis)

Cast. *f mf* *f mf* *p*

Tamb. *f* *f*

1 *p* *tr* *tr* *più p*

f mf *f mf* *p*

f *f*

2 Tamb. *mf* *p*

3 Cast. *tr* *tr*

p 1 2 3 4 5 6 7 8 9 10 11 *mf*

Tamb. *p*

p *cresc.* *f* 3
p *cresc. molto* *f*

9 *Pesante et rit. a Tempo*

ff *ff* *f* *p* 3

10

p *f* 3 3 3

11

p *f* 3 3

12 *Meno mosso, poco a poco*

p *p* *ppp*

13

p *pp*

ppp

14 15

pp *pp*

ppp

16

ppp *pp*

17 Animez peu à peu

pp *pp*

18 Modéré bien rythmé ♩=144

p *crescendo* *f*

p *crescendo* *f*

19 Cédez a Tempo $\text{♩} = 132$ 20 21 22 23 Rubato a Tempo Rubato
4 8 8 10 12 2 2 2
(trombones)

a Tempo 24 1^o Tempo $\text{♩} = 176$ Tamb. 25
4 4 3 3 3 3 6
pp

26 27 En animant
pp *p* 3 3 3 3 5

28
mf *mf* *p* *cresc. molto*
4 3 3

29
sfz f *sfz f*
2 3 3 3 3

30 Cast. Tamb.
f *f*
2 3 3 3 3 3

31 32 Sans rigueur
6 6 4
pp

33 a Tempo

p *pp*

Sans rigueur 34 a Tempo (sans presser)

pp *p* *pp* *) aussi *pp* que possible

35

36

pp *p* *pp* *p*

72-80

"IL BULLONE" *Xilo*

D. SHOSTAKOVICH

№ 7 *Corona* *уверна*

$\text{♩} = 88$ *Ardantimo*

XILOFONO

Handwritten musical score for Xylophone, Op. 72 No. 80 by D. Shostakovich. The score is written on 12 staves in G major, 3/4 time. It includes dynamic markings like 'f' and 'b', and rehearsal marks 1, 2, and 3. The title "IL BULLONE" is written in a stylized font at the top.

Handwritten musical score for guitar, page 46. The score is written in G major (one sharp) and consists of 14 staves of music. The notation includes notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 in boxes. Dynamics such as *ff* and *f* are present. A vertical dashed line is drawn between the 4th and 5th staves.

The Firebird

(Original 1910 Ballet)

Silofono

Igor Stravinsky
(1882-1971)

Molto moderato $\text{♩} = 108$

302

Tacet until

4/4

45 Meno mosso $\text{♩} = 54$

1 2 3 4 46 1

(French horn) (bassoons)

2 47

p

48

362

Tacet until

12/4

101 (4) *Sva*

(glockenspiel) 1 2 3

102 (3) 5 3 103

Meno mosso (Tempo giusto) $\text{♩} = \text{♩} = 80$

(tpts., tbn.) 2 3 4

104 *mf* 105 *mf*

106 *p* 107 *p* (timp., b.d.)

Sostenuto $\text{♩} = \text{♩}$

108 (bassoons) 109 *mp* 110 *mp*

Poco meno mosso $\text{♩} = 63$

111 (timp., b.d.) 112 *Presto, Feroce* $\text{♩} = 168$ 113 *rallent.*

114 *Tempo I* $\text{♩} = 63$

115 *rallentando* 116 *Andantino dolente* $\text{♩} = 100$ *stringendo* *a tempo*

(timp., b.d.) *mp*

117 *Largo* $\text{♩} = 50$ *Più mosso* $\text{♩} = 76$

118 (glockenspiel) 119 *Allegro* $\text{♩} = 152$ 120 121 (flutes) 122 123 124

(cymbals)

125 (flute) 126 *Allegro* $\text{♩} = 152$

(English horn)

127

Musical staff 127: Treble clef, starting with a piano (*p*) dynamic. It features a triplet of eighth notes followed by a quarter rest, then a quarter note, and another quarter rest. The dynamic changes to mezzo-piano (*mp*) for the final two measures.

128

Musical staff 128: Treble clef, featuring a series of eighth notes and quarter notes with rests.

129

Musical staff 129: Treble clef, featuring a series of eighth notes and quarter notes. The dynamic is mezzo-forte (*mf*).

130

Musical staff 130: Treble clef, featuring a series of eighth notes and quarter notes. The dynamic is forte (*f*).

Musical staff 130 continuation: Treble clef, featuring a series of eighth notes and quarter notes.

131

Musical staff 131: Treble clef, starting with a forte (*f*) dynamic. It features a series of eighth notes and quarter notes. The dynamic changes to *f* for the final two measures. The word "en harm." is written above the staff.

132

Musical staff 132: Treble clef, featuring a series of eighth notes and quarter notes. The dynamic is *f possibile*.

Allegro feroce ♩ = 168

133

Musical staff 133: Treble clef, featuring a series of eighth notes and quarter notes. The dynamic is fortissimo (*ff*).

9 134 8 135 8 136

(bass drum) (clarinet)

137

mf *f*

138 139 140 141

ff (1st violins) (flutes) (French horns)

142 143 144 145

(violins) (French horns) (wws., brass)

146 solo 147

p

148

f

149 150 Poco più sostenuto $\text{♩} = 152$ 151

(violins) (French horn)

152 153 poco a poco accelerando 154 Poco più mosso

(tutti)

155 156 157 Più mosso (Tempo I) ♩ = 168

6 4 4

fff *p* (strings)

(timp., b.d.)

Detailed description: This staff contains measures 155, 156, and 157. Measure 155 has a 6-measure rest. Measure 156 has a 4-measure rest. Measure 157 begins with a 3/4 time signature and contains notes for strings, timpani, and bass drum. Dynamics include *fff* and *p*.

158 159 160 (trumpets)

4 4 2

ff

Detailed description: This staff contains measures 158, 159, and 160 for trumpets. Measure 158 has a 4-measure rest. Measure 159 has a 4-measure rest. Measure 160 contains notes with a *ff* dynamic and a 2-measure rest at the end.

161 (trumpets) 162

ff (clarinets) *mf*

Detailed description: This staff contains measures 161 and 162. Measure 161 has notes for trumpets with a *ff* dynamic. Measure 162 has notes for clarinets with a *mf* dynamic and a 2-measure rest.

163

2

mf *mf*

Detailed description: This staff contains measure 163. It begins with a 2-measure rest, followed by notes with a *mf* dynamic, and another 2-measure rest.

164 165 *Tacet to the end*

4

Detailed description: This staff contains measures 164 and 165. Measure 164 has a 4-measure rest. Measure 165 is a full-measure rest with the instruction *Tacet to the end*.

Campanelli



(original version)

Pétrouchka

(1911)

I. Stravinsky

(1882-1971)

Tacet until 13 *Meno mosso*

mf (triangle) *mf* (flutes, clarinet) *mf*

15

16

17 *stringendo*

18 *Come prima* ♩ = 138 19 *Tacet until*

mf *f* 26 27 *Come prima* ♩ = 138

ff (woodwinds) *f* 28 29 30 *Lento* ♩ = 50 31

32 *Listesso tempo*

33 $\text{♩} = 116$ *Allegro giusto* 34 12 35 8 36 7

37 38

39 40 *Tacet until*

82 *Poco piú mosso* 83 *Con moto* $\text{♩} = 84$ 84 4 85 2

(tambourin) 4 9 (flute, oboe)

86 2 *f* *ff* 5 5

87 *Tacet until* 121 *Piú mosso* $\text{♩} = 72$

7 6 122 *f* *ff*

123 *Tacet to the end*

Orgelspiel



(original version)

The Sorcerer's Apprentice Scherzo

P. Dukas
(1865-1935)

Assez lent $\text{♩} = 44$ [1] 7 Vif $\text{♩} = 176$ [2] 1^{er} Mouvt. $\text{♩} = 44$ [3] 3 Vif $\text{♩} = 176$ [4] 4

[5] 5 silence [6] Vif $\text{♩} = 126$ [7] 27 [8] 18 [9] 12 [10] 12 [11] 12

[12] 9 [13] 9 [14] 9 [15] 6 [16] 12 [17] 3

(flutes, piccolo) *p détache*

crescendo

[18] *f rinf rinf piú f*

[19] *sempre crescendo* 2

[20] Poco animato [21] Piú animando

12 9

22 Au Mouvt

ff

tr tr tr

14 25 Poco string. A tempo 26 Scherzando

p

poco crescendo

14 27 15 28 String. A tempo 29 24 30 9

6 (tri.) 12 (timpani) f (bass drum)

2 31 8 2 f (French horns) 12

24 38 Plus animé 2 f 39

5 2 *f* 40 5

Toujours plus animé *più f* 2 *)

2 *ff*

1 6 Très vif Retenu silence 2 silence 2 silence

2 Plus retenu $\text{♩} = 80$ 43 A tempo 44 24 45 24 46 12

23 (bassons) 24 (clarinets) (violin I)

7 9 En animant un peu 48 6 Toujours plus animé 49 15

15 (bass drum) 9

A tempo 50 30 51 12 52 Sans presser

(timpani) 12 (cymbal) 6

ff 6 53 *Tacet to the end*

Sinfonie Nr. 1
C-Dur / C major

Ludwig van Beethoven
op. 21

3. Satz: Menuetto
Allegro molto e vivace $\text{♩} = 108$

44 *f* *ff* *p*

53 66

70 *cresc.* *f*

Trio 124 *p* *ff* *sf* *sf* *sf*