

Ludwig van Beethoven - I Symfonia C-dur op. 21 cz. III

①

2

Timpani

Andante cantabile con moto

26 A 19 Ob. I, II

54 B 1-7

62 1 10 Cor. I, II 1 1 1-8 2

83 3 4 5 6 7 8 *tr*

93 C 1 31 D 19 Cor. I, II 1

153 1-8 E 2 3 4 5 6 7

160 8 Cor. I, II 13 1 1 12

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

Menuetto

Allegro molto e vivace

Viol. I

35 Ob. I 2 (Ob. I) 3 A

50 7

68 *cresc.* *f* *ff*

26

f *ff* *p*

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Timpani

Trio 80 23 17 Clar. I, II

p

126 Menuetto Da Capo

ff sf sf

Finale Adagio Allegro molto e vivace 4 16 Ob. I, II

ff f

28 A 1

f

39 15 B 22 Cor. I, II 2

sf

85 1 1. 1 | 2.

f

97 43 C 1 1 1 Cor. I, II

ff

155 1 29 D 28 Cor. I 7

sf

221 sf sf sf f sf sf f

sf sf sf f sf sf f

233 E 20 Clar. I, II f

ff f

264 F 1 12 Viol. I cresc. ff

ff cresc. ff

290 ff 1 G.P.

ff

Sintonie Nr. 9

d-Moll / D minor

I. Satz

Ludwig van Beethoven
op. 125

Allegro ma non troppo, un poco maestoso ♩ = 88

16 *tr* *ff* *f* *f*

22 *f* *f* *f* *ff* *tr*

297 *f* *f* *f* *f* *f* *f* *ff* (K)

305 *ff* *ff* *ff* *ff* *ff* 1(-28) 2 3 4 5

316 6 7 8 9 10 11 12 13 14 15 16 17 18 *ff* *ff* *ff* *sf*

329 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *p* *p*

513 *p*

520 *cresc.*

527 *f* *più f* *ff*

532 *sempre ff* *tr* *sempre ff*

541 *tr* *tr* *sf* *ff*

2. Satz
Molto vivace $\text{♩} = 116$

186 Flöte *p* Solo *f*

196 2 2 2 3 248 7 *dim.* *pp* *cresc.*

257 3 3 1(-8) 2 3 4 5 6 7 8 *più cresc.* *f* *più f* *ff*

272 1(-11) 2 3 4 5 6 7 8 9

282 10 11 6 1(-6) 2 3 4 5 6 *f* *f* *f* *f* *f* *f*

4. Satz
Presto $\text{♩} = 66$ [$\text{♩} = 96$]

Flöte I *ff*

7 Flöte

8 Trpt. I. u. II 1(-6) 2 3 4 *ff*

21 5 6

Allegro ma non tanto Tempo I [♩ = 120]

814 8

f f f f f f ff f f f p cresc. ff

Detailed description: Musical staff 814-815. Starts with a double bar line. Measure 814 contains a whole rest. Measure 815 contains an eighth-note scale starting on G2, moving up to G3. Dynamics: *f* (measures 814-815), *f* (measures 816-817), *f* (measures 818-819), *f* (measures 820-821), *ff* (measures 822-823), *f* (measures 824-825), *f* (measures 826-827), *p* (measures 828-829), *cresc.* (measures 830-831), *ff* (measures 832-833).

Poco Allegro, stringendo il tempo Prestissimo

828 843 6

f f cresc.

Detailed description: Musical staff 828-843. Measure 828: *f*. Measure 829: *f*. Measure 830: whole rest. Measure 831: double bar line. Measure 832: *cresc.*. Measure 833: *cresc.*. Measure 834: *cresc.*. Measure 835: *cresc.*. Measure 836: *cresc.*. Measure 837: *cresc.*. Measure 838: *cresc.*. Measure 839: *cresc.*. Measure 840: *cresc.*. Measure 841: *cresc.*. Measure 842: *cresc.*. Measure 843: *cresc.*. Time signature changes to 6/8 at measure 843.

851 ♩ = 132 2 2 1 1 (-8)

ff sf

Detailed description: Musical staff 851-855. Measure 851: *ff*. Measure 852: *ff*. Measure 853: *ff*. Measure 854: *ff*. Measure 855: *ff*. Time signature changes to 2/4 at measure 851, 2/4 at measure 853, and 1/4 at measure 855. Measure 855 ends with a fermata and a first ending bracket labeled "1 (-8)".

862 2 3 4 5 6 7 8

f f f f f f f

Detailed description: Musical staff 862-868. Measures 862-868: eighth-note scale starting on G2, moving up to G3. Dynamics: *f* (measures 862-868).

872 7

f f f f f f f

Detailed description: Musical staff 872-885. Measures 872-885: eighth-note scale starting on G2, moving up to G3. Dynamics: *f* (measures 872-885). Measure 885 ends with a fermata and a first ending bracket labeled "7".

886 6

ff ff ff

Detailed description: Musical staff 886-900. Measures 886-900: eighth-note scale starting on G2, moving up to G3. Dynamics: *ff* (measures 886-900).

900

f f f f f f f

Detailed description: Musical staff 900-907. Measures 900-907: eighth-note scale starting on G2, moving up to G3. Dynamics: *f* (measures 900-907).

908

ff ff ff

Detailed description: Musical staff 908-915. Measures 908-915: eighth-note scale starting on G2, moving up to G3. Dynamics: *ff* (measures 908-915).

Maestoso ♩ = 60 [♩♩ = 84]

Prestissimo

916

p f sf sf f

Detailed description: Musical staff 916-923. Measures 916-923: eighth-note scale starting on G2, moving up to G3. Dynamics: *p* (measures 916-917), *f* (measures 918-919), *sf* (measures 920-921), *sf* (measures 922-923). Time signature changes to 3/4 at measure 916.

924

sf f f f f f f f

Detailed description: Musical staff 924-931. Measures 924-931: eighth-note scale starting on G2, moving up to G3. Dynamics: *sf* (measures 924-925), *f* (measures 926-927), *f* (measures 928-929), *f* (measures 930-931).

932

sempre ff

Detailed description: Musical staff 932-939. Measures 932-939: eighth-note scale starting on G2, moving up to G3. Dynamics: *sempre ff* (measures 932-939). Measures 932-939 are marked with triplets. Measure 939 ends with a fermata and a first ending bracket.

Sinfonie Nr. 1
c-Moll / C minor

Johannes Brahms
op. 68

4. Satz

Più Allegro

419

f

421

5

431

6 6 6 6 6 6 6 6 6 6 6 3

439

6 6 6 6 6 6 6 6 3

5

447

sf *tr* *sf* *tr*

PERCUSSION

IV. INTERMEZZO INTERROTTO

♩ = 110

Allegretto

1 1 5 1 1 1 1 3

13 1 1 1 1 1 3 21 1 1 1

1 25 1 1

Rall. a tempo

1st Hn. 1st Fl. 1st Ob.

33 etc. 38 1

Calmo T.M.P. 43

mf

Sinfonie Nr. 4

f - Moll / F minor

Peter I. Tschaikowsky
op.36

1. Satz

Ben sostenuto il tempo precedente [Moderato con anima ♩. = in movimento di Valse]

313 1 2 3 - 8 9 10

pp *poco a poco cresc.*

323 poco a poco string. 11 12 13 14

327 15 16 - 22 **T** sempre stringendo al Allegro con anima

mf *cresc.* *f cresc.*

339

343

348

Porgy and Bess

Introduction

George Gershwin
1935

Allegro con brio ♩ = 112 [♩ = 126]

2

f

8

10

12

14

16

*) Dieser Takt erscheint in den folgenden Klavierauszügen irrtümlich zweimal: /
This bar appears twice, by mistake, in the following editions of the vocal score:

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POLKA

From The GOLDEN AGE ballet

XYLOPHONE

By Dmitri Shostakovich

Allegretto (♩ = 84)
4

The musical score consists of four staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one flat. The tempo is marked 'Allegretto' with a quarter note equal to 84 beats per minute. The first staff contains the first four measures, ending with a dynamic marking of *f*. The second staff continues the melody for the next four measures, with dynamic markings of *f* and *L*. The third staff continues for another four measures, including a section with a key signature change to one sharp and a dynamic marking of *f*. The fourth staff concludes the piece with a dynamic marking of *cresc.* and a final measure marked *etc.*. The score includes various musical notations such as accents, slurs, and dynamic markings.

Georges Bizet Carmen Suite No. 1

Tamburino, Triangolo, Gr. Cassa e Piatti.

N° 1. Prélude.

(Prelude to Act I)

Andante moderato. (♩ = 58.)

Fag. I. *ff* 2 3 4 18 19 20 21 22 *Gr. Cassa.* *ff* Piatti. *attacca*

N° 1^a Aragonaise.

(Prelude to Act IV)

Allegro vivace. (♩ = 80.)

Tamburino

ff Triangolo.

Gr. Cassa e Piatti.

Tamburino. *dim. molto* *p* 6

pp 6

A *pp*

Tamburino. Triangolo. *f* *p* *f*

B *p* *dim.* *pp* *pp*

Tamburino. *poco cresc.* 6

Bizet — Carmen Suite No. 1

2

Tamburino, Triangolo, Gr. Cassa e Piatti.

C
p *cresc.*

f *ff* 12

mf *dim.* 6

p *1* *2* *3* *4* *5* *rall. molto*
Ob. I. Solo dim.

E Tamb.
pp *Triang.* *smorz.* *ppp*

pp *ppp*

Tamb. 1 1 2

Carneval.

Ouvertüre.

Tamburino.

Ant. Dvořák, Op. 92.

Allegro.

1 *f* **1** **2** *f p*

1 *p* **A** *f p*

9 **3** **B** *tr* *tr* *tr* *tr* *tr* **3**

11 *tr* *tr* *tr* *tr* *tr* **3**

4 **C** **33** **4** **Piattl.** **2** **2** **D** **16** **E** **20** **Oboer.**

18 **F** *pp*

9 **14** **G** **4** **1** **2** **3** **4** **5** *pp*

3 **6** **7** **8** **9** **10** **4** **H** **4** **1** **2**

9 **3** **4** **5** **6** **7** **8** **7** **J** **26** **16** **K** **9** **Corno Ingl.**

6 **1** **2** **3** **4** **5** *pp*

6 **6** **7** **8** **9** **10** **2** **L** **Tempo 1. Allegro.** *ritard.* **10** *pp*

15 **1** **1** **1** *pp*

Lakmé

7

Nr. 10 Szene und Legende von der Tochter des Paria (Glöckchen-Arie)

Léo Delibes

Allegro moderato più animato

p

3

1

1

3

1

1

L'Apprenti Sorcier Der Zauberlehrling

Scherzo

Paul Dukas
1897

Vif ♩ = 126 (rythmé ternaire)

17

3

p et détaché

cresc.

f

18

rfz

rfz

più f

19

sempre cresc.

22 *Аи Мовч*

ff

trumm trumm trumm 24

26 *Scherzando*

p

40 *Toujours plus animé*

più f

52

ff

BELLS

RESPIGHI - Pines of Rome, beginning through 8 mm after rhl 4; rhl 7 through 16 mm after rhl 9

Allegretto vivace

ff

ff

mf cresc.

ff

f

p

ff

The musical score consists of ten staves of music. The first staff begins with a green bracket on the left and the tempo marking 'Allegretto vivace'. The second staff has a green bracket on the left and a '9' marking above the staff. The third staff has a '2' marking above the staff. The fourth staff has a '5' marking above the staff. The fifth staff has a '1' marking above the staff. The sixth staff has a '7' marking above the staff, a '2A' marking above the staff, and an '8' marking above the staff. The seventh staff has a '2' marking above the staff. The eighth staff has a '1' marking above the staff. The ninth staff has a '4' marking above the staff. The tenth staff has a '3' marking above the staff and a green bracket on the right.

BELLS

RESPIGHI - Pines of Rome, beginning through 8 mm after rhl 4; rhl 7 through 16 mm after r

Più vivo

6 **ff** 5 **[** 12 **]** **p**

Vivace

8 **ff** 1 2 3 4 5 6 7 **cresc.**

string. sempre

ff 3 3 3 3 3 3

1 1 1 1

9 **trm** 3 **trm** 4 **trm** 5 **trm** 6 **trm** 7 **trm** 8 **trm** 9 **trm** 10 **trm** 11 **trm** 12 **trm** 13 **trm** 14 **trm** 15 **trm** 16

Mussorgsky — Night on Bald Mountain

PIATTI, CASSA et TAM TAM.

Piatti. *mf* *f* *mf* *f* *K f*

p Piatti. *f* *mf* *p* Piatti. *f*
p Cassa. *mf* Tam-tam. *p* Cassa. *mf* Tam-tam.

Tempo I. (Allegro feroce.)
 Piatti. *f* Cassa. *f* **M** (sans baguette.) **5 N 12 0** Pesante. **2**

mf *mf* **6 P 2** **2** **1**

Piatti. *mf* **2** **3** **4** **5** **6** **7** **8** *f* Cassa. *f*
 (baguette)

f **0 16 R** (sans baguette.) **1** **2** **1**

10 **S** *f* *f*

5 **1 T** Piatti. *f* Tam-tam. *mf* Cassa. *f*

poco piu sost. poco a poco più animato Piatti. *mf* **2** **3** **4** **5** **6**

7 **8** **U 3** *f* **2** *f*
f Tam-tam. *f* Tam-tam.

Animato assai

V **5** *f* baguette. *f* Tam-tam. Tacet al Fine.