

Nr. 45

in E, D, C u. G

The musical score is written in bass clef with a 2/4 time signature. It consists of two main sections: a primary piece and a variation labeled 'Var.'. The primary piece begins with a *mf* dynamic and features a melodic line with eighth and sixteenth notes, often beamed together. It includes accents and a *f* dynamic in the middle. The variation section is characterized by dense sixteenth-note patterns, many of which are grouped in triplets. Dynamics range from *f* to *pp*, and it includes a *rit.* (ritardando) marking. The score concludes with a final cadence.

Sinfonie Nr.1 C-Dur

Pauken in C u. G

L. van Beethoven, op. 21

Adagio molto $\text{♩} = 88$

Allegro con brio $\text{♩} = 112$

3 3 1 16 24

36 4 A

77 B8 Fl. 8 9 1 1 3

110 62 Fl. C 16

202 D 16 Hr. 2 E 10

241 4 3

259 F 1 6 *tr* p *ff*

276 1 2 1

288 *ff* 1

Andante cantabile con moto $\text{♩} = 120$

26 A 19 Ob. I II

57 4 5 6 7 1 10 1 1

79 1 2 3 4 5 6 7 Hr.

88 8 *tr* C 1 31 D 19 1 Hr.

Timpani

Viol. I

621 1 1 1 1 2

640 CODA 2 Assai meno presto Presto

4 Viol. I ff

in A E
Allegro con brio $\text{♩} = 12$

1 1 §

ff G.P. G.P. sf sf sf sf sf sf sf

13 2. 1 1. 2.

sf sf sf sf sf sf

24 ff

34 ff A 8

54 2 3 7 f f

76 B 1 7 1 5 2 cresc. poco a poco 10

f f f f

104 11 12 C 1 ff sf sf sf sf sf sf sf sf sf sf

122 1. 1 1 § 2. 1 1 1 5 Viola, Vello, C-B. sf ff G.P. Dal Segno ff G.P. G.P. sf sf

142 9 Viol. I sf sf sf sf sf sf sf sf sf sf

163 1 1 1. 2. 1 8 sf sf sf sf sf sf sf sf sf sf

182 7 Fl. Ob. sf sf sf sf sf sf sf sf sf sf

201 6 7 8 E 1 8 F 1 1 4 pp pp ff G.P. G.P.

Timpani

DIE ZAUBERFLÖTE

119 1 4

128 21 *tr. o. B.* 1 2 3

152 4 *rit. I* 5

157 1 3

166

171

177 *tr.* 7 [*p*]

188

193 1 *p* *f*

199 4

208

Detailed description: This is a page of a musical score for the Timpani part of 'Die Zauberflöte'. It contains ten staves of music, numbered 119 to 208. The music is written in a single system with a common time signature. The notation includes various rhythmic patterns, rests, and dynamic markings such as *f* (forte), *p* (piano), and *rit. I* (ritardando). There are also performance instructions like *tr. o. B.* (trill on the other side) and *tr.* (trill). Fingerings (1-5) and articulation marks (accents) are present throughout. A bracketed section starting at measure 177 is marked *p*. The score is connected by a continuous line across the staves.

GIUSEPPE VERDI
I VESPRI SICILIANI
SINFONIA

TIMPANI in SI e MJ

Largo

ppp

pp

mf

mf

pp

Allegro agitato

pp *f*

TIMPANI

1
ff

G *pp* *morendo*

3 *pp* 2 *pp*

2 *pp*

H 15 *f*

rall. a tempo
1 I 15 L
pp *cresc.*

p *cresc.*

f

M *Prestissimo* 1

p *f* *p* *f*

TIMPANI

1

The musical score for Timpani consists of ten staves of music. The notation includes various dynamics such as *p*, *f*, *mf*, *ff*, and *cresc.*, along with articulations like accents and slurs. The score is marked with a '1' at the beginning of the first staff and several other '1' marks throughout. A 'N' is placed above the eighth staff. The music features a mix of rhythmic patterns, including eighth and sixteenth notes, and rests. The final staff concludes with a fermata over a whole note chord.

I VESPRI SICILIANI

DI

GIUSEPPE VERDI

SINFONIA

PIANOFORTE

$\text{♩} = 52$
LARGO

The musical score is written for piano and consists of five systems of music. The first system begins with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'LARGO' with a quarter note equal to 52 beats. The dynamics start at 'pp' (pianissimo). The first system contains three measures with eighth-note patterns in the bass line. The second system continues the eighth-note patterns. The third system features more complex rhythmic figures. The fourth system is marked with a box containing the letter 'A' and includes dynamics 'p dolce' and 'ppp'. The fifth system concludes the page with various musical notations including slurs and accents.

Section B

mf *cres.*

dim. *mf*

pp

pp

pp *ff*

ALLEGRO AGITATO $\text{♩} = 88$

pp *ff*

mf

mf

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with many accidentals and slurs. The bass staff contains a more rhythmic accompaniment with some slurs and dynamic markings.

Second system of musical notation, continuing the piece. It shows further development of the melodic and harmonic material in both staves.

Third system of musical notation, showing intricate fingerings and slurs in both the treble and bass staves.

Fourth system of musical notation, featuring a prominent melodic line in the treble staff and a supporting bass line.

Fifth system of musical notation, continuing the melodic and harmonic progression.

Sixth system of musical notation, including dynamic markings *ppp* and *pp*. A square box containing the letter 'C' is present in the treble staff.

Seventh system of musical notation, primarily consisting of a bass line with rhythmic patterns and some melodic fragments.

D
espress.

First system of musical notation. The right hand (treble clef) plays a melodic line with a slur over the first two measures and a fermata over the last two. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. A dynamic marking of *espress.* is present at the beginning.

Second system of musical notation. The right hand continues the melodic line with a slur. The left hand continues the eighth-note accompaniment.

Third system of musical notation. The right hand continues the melodic line with a slur. The left hand continues the eighth-note accompaniment.

Fourth system of musical notation. The right hand begins with a dynamic marking of *f* (forte). The left hand continues the eighth-note accompaniment. A dynamic marking of *dim.* (diminuendo) appears in the second measure of the right hand.

Fifth system of musical notation. The right hand features a complex melodic line with slurs and triplets. The left hand continues the eighth-note accompaniment.

Sixth system of musical notation. The right hand begins with a dynamic marking of *p* (piano). The left hand continues the eighth-note accompaniment. A dynamic marking of *dim.* appears in the final measure of the right hand.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a *ppp* dynamic marking. The right hand features a melodic line with slurs and a fermata at the end. The left hand plays a steady eighth-note accompaniment. A *ff* dynamic marking appears in the second measure.

Second system of musical notation. The right hand continues with slurs and includes trills (*tr*) in the final two measures. A *pp* dynamic marking is present in the second measure. A square box containing the letter 'F' is positioned above the right hand in the third measure.

Third system of musical notation. The right hand features a melodic line with slurs and accents. The left hand continues with eighth-note accompaniment.

Fourth system of musical notation. The right hand includes trills (*tr*) and slurs. The left hand has a steady accompaniment. The marking *cres.* is written in the left hand.

Fifth system of musical notation. The right hand features a melodic line with trills (*tr*) and slurs. The left hand has a steady accompaniment. A *mf* dynamic marking is in the second measure, and *cres.* is written in the right hand.

Sixth system of musical notation. The right hand features a melodic line with slurs and a fermata. The left hand has a steady accompaniment. A *ff* dynamic marking is in the second measure. A square box containing the letter 'F' is above the right hand in the third measure. The system concludes with a five-fingered chord (*5*) in the right hand.

Handwritten musical score for piano, consisting of six systems of two staves each. The music is in G major and 3/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and dynamic markings such as 'f' and 'ff'. The notation includes slurs, accents, and fingering numbers like '5'. The score is written in a clear, legible hand.

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment. A box containing the letter 'G' is positioned above the right-hand staff. Performance markings include *pp*, *morendo*, and *ppp*.

Second system of musical notation. The right hand continues the melodic line with a slur. The left hand has a more active accompaniment. Performance markings include *dolce espress.* and *pp*.

Third system of musical notation. The right hand features a melodic line with a slur. The left hand accompaniment continues. Performance markings include *pp*.

Fourth system of musical notation. The right hand features a melodic line with a slur. The left hand accompaniment continues. Performance markings include *pp*.

Fifth system of musical notation. The right hand features a melodic line with a slur. The left hand accompaniment continues. A box containing the letter 'H' is positioned above the right-hand staff. Performance markings include *espress.*

Sixth system of musical notation. The right hand features a melodic line with a slur. The left hand accompaniment continues. Performance markings include *pp*.

p

dim.

ff

dim. rall.

a tempo

I

brillante

tr

ppp

tr

p

cres.

tr

f

cres.

M

PRESTISSIMO $\text{♩} = 152$

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various musical elements such as slurs, accents, and fermatas. Dynamic markings are used throughout, including *cres.*, *f*, *ff*, and *mf*. The piece features a complex texture with rapid sixteenth-note passages in the treble and more rhythmic accompaniment in the bass. The notation is dense and detailed, typical of a classical piano score.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The right hand features a melodic line with a box around the first measure. Dynamics include *ff*, *p*, *cres.*, and *ff*. A square box labeled 'N' is present above the first measure of the right hand.

Second system of musical notation. Treble clef, key signature of two sharps, 4/4 time signature. Dynamics include *p* and *ff*. The right hand has a melodic line with various articulations.

Third system of musical notation. Treble clef, key signature of two sharps, 4/4 time signature. The right hand features a melodic line with many notes, some marked with 'x'. The left hand has a rhythmic accompaniment.

Fourth system of musical notation. Treble clef, key signature of two sharps, 4/4 time signature. The right hand has a melodic line with many notes, some marked with 'x'. The left hand has a rhythmic accompaniment.

Fifth system of musical notation. Treble clef, key signature of two sharps, 4/4 time signature. The right hand has a melodic line with many notes, some marked with 'x'. The left hand has a rhythmic accompaniment.

Sixth system of musical notation. Treble clef, key signature of two sharps, 4/4 time signature. The right hand has a melodic line with many notes, some marked with 'x'. The left hand has a rhythmic accompaniment.

Ludwig van Beethoven
Symphony No. 9 in D Minor, Op. 125

Pauken

in $\frac{2}{4}$ Allegro ma non troppo, un poco maestoso $\text{♩} = 88$

Viol. II
Viol. I 10
Viol. I 3
19
30 **A** 13 Viol. I
51 1 2
62 **B** 3
73 5 Fag. I 11 Legni **C** 6
102 3 6 Ob. I Viol. I
120 *pp* *cresc.*
128 **D** 1 1
138 3 4 **E** 1
154 2 3 4 5 1 3 2 3 3
174 3 1 2 3 4 5 6 *cresc.* *rit.*
187 **F** Ob. I

Beethoven — Symphony No. 9

Timpani

2

a tempo

196 *p*

207 *G* 2 *Fag. I* *rit.* *a tempo* *Viol. I* 5

223 7 *H*

240 1 2 3 4 5

249 *I* 17 *Fl. I*

274 3 4 2 2 4

pp *pp* *p* *p*

297 *K*

307 1 2 3 4 5 6

317 7 8 9 10 11 12 13 14 15 16 17 18 19

330 20 21 22 23 24 25 26 27 28 *L* 1

342 1 3 4

359 *p* *cresc.* *f* *p sf sf* *p cresc.* *f* *ff* 1

372 *M* 11 *Viol. I* *pp*

391 *cresc.* *f*

Beethoven — Symphony No. 9

Timpani

402 **N** *ff p ff p*

410 *ff p ff p f ff ff sf sf*

422 **O** 12 *f f f f f f f f p* Fl. I

441 8 *ff p cresc.* Fl. I **P**

458 1 *cresc. f*

467 **Q** 1 2 3 4 5 6 7 *p p p p p p p*

478 *cresc.*

487 1 *f ff dim. pp cresc.* **R**

496 *f p cresc. f* Fag. I rit.

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

517 *cresc.*

525 *f più f*

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

540 *tr sf ff*

Beethoven — Symphony No. 9

Timpani

4

in $\frac{3}{4}$

Molto vivace $\text{♩} = 116$

Archi 1 1 Solo 2 13

G. P. G. P. *sf* Orch. p G. P.

Viol. II

25 C.-B. 25 Viol. I [A] 1 1

ff

62 1 1 1 2 3 [B] 16

f *f* *f* *f* *f*

93 [C] 12 Legni 4 [D]

Legni Fag. I

120 26 Fag. I 3 Archi 3 3 Archi 15 Legni

G. P. G. P.

177 Ritmo di tre battute Fag. I 6 Fl. I 4 Solo [E] 2

f

199 2 2 3 16 Ob. I Vello, C.-B. ♩

dim. Ritmo di quattro battute

237 8 Viol. I [F] 7 3 3 1 2

pp *cresc.* *più cresc.* *f*

266 3 4 [G] 5 6 7 8 3 3 3 1 2 9 4

più f *ff*

277 5 6 7 8 9 10 11 6 1 2 3 4

f *f* *f* *f*

294 5 6 [H] 20 3 6 [I] Legni 6

f *f* Viol. I Cor. I p p p

338 3 3 5 [K] Viol. I 5 Fag. I

ff

364 1 1 1 1 1 1 7

f *f* *f* *f* *f* *f* *pp*

Beethoven — Symphony No. 9
Timpani

383 1 3 1. 5 3 2. *p cresc.*
G. P. *pp* G. P. Archi

391 3 Legni Vcllo., C.-B. 6 1 1 1 *stringendo il tempo*
Archi *cresc.*

Presto $\text{♩} = 116$
412 Orch. 2 Ob. I 4 1. 2. Vcllo. Viola 14

438 [L] Viol. I 35 [M] Viol. I 12 1. 2. Fag. I 37

poco rit. **Molto vivace** $\text{♩} = 116$
530 Viol. I 1 Archi 1 Solo Orch. 2 Viol. II 13
G. P. G. P. *ff* *p* G. P.

555 C.-B. 26 Viol. I [N] 1 1 1 *ff*

594 1 1 2 3 [O] 16 Legni *f*

625 13 Fag. I, II 10 [P] Fag. I 23 3
G. P.

681 Archi 3 3 Archi 15 Legni Ritmo di tre battute 6
G. P. Fag. I

716 Fl. I 4 Fl. I Solo [Q] 2 2 2 3 *f*

Ritmo di quattro battute
738 25 Vcllo., C.-B. 8 Viol. I [R] 7 3
dim. *pp* *cresc.*

790 3 1 2 3 4 [S] 5 6 7 8 3 3 3
più cresc. *f* *più f* *ff*

803 1 2 3 4 5 6 7 8 9 10 11 6

Beethoven — Symphony No. 9

Timpani

6

820 1 2 3 4 5 6 [T] 33 [U] Archi Legni

866 3 3 5 6 [V] Fag. I

892 1 1 1 1 1 7

912 1 3 Archi Coda Vello., C.-B. 6

934 stringendo il tempo G. P. p cresc. Presto 2 7 1 2 G. P.

in

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

14 Fag. I Viol. I

25 Andante moderato $\text{♩} = 63$ 15 Viol. I Tempo I Viol. I 12 Clar. I

57 Andante moderato 4 Fag. I 16

82 Adagio 12 Clar. I Lo stesso tempo 12 p sempre p

101

106

111 cresc. dim. p

116 cresc. dim. p più p pp cresc.

121 1 [A] 9 [B] 6 Solo p

Beethoven — Symphony No. 9
Timpani

140 5 1 *ff* *p*

150 *cresc.* *f* *p* *sempre pp*

154 *cresc.* *f* *fp* *p* *f* *pp*

in $\frac{3}{4}$
Presto $\text{♩} = 96$ *ff* Vcllo., C.-B. 3

14 Solo 1 2 3 4 5 6 2 *ff*

Vcllo., C.-B. Allegro ma non troppo $\text{♩} = 88$ 2 *p* *pp* Viol. I

38 Tempo I 5 Vcllo., C.-B. rit. poco Adagio Vivace Fag. II Tempo I Vcllo., C.-B. 6 5 *f*

Adagio cantabile Tempo I Allegro Allegro assai $\text{♩} = 80$ Tempo I Allegro Vcllo., C.-B. Fag. I 9 2

63 83 Allegro assai $\text{♩} = 80$ Vcllo., C.-B. 2 2 *f* *ff*

94 46 A Viol. I 20 Viol. I B *f*

166

173

180

187 C 3

Beethoven — Symphony No. 9

8

Timpani

196 *poco rit.* 2

205 *poco Adagio* *Tempo I* *Solo* *Presto* *f* *ff* *Viol. I*

216 *Recit. Bariton.* 8 3 *O Freun- ge- neh-me-re an- stimmen,* *f* *colla voce* *p* *f*

235 *Bariton ad lib.* *Allegro assai* *Fag. I* 14 *Ob. I* *f* *den- vol-le-re.*

256 *f* **D**

263 16 *sempre f*

285 *f* *dim.* *p* **E**

292 *pp* *p* **F** 7

305 1 2 3 4 5 6 7 *f*

313 **G** 1 2 3 4 5

321 1 1 *ff* *ff* *ff molto ten.* *p*

331 *Allegro assai vivace alla Marcia* $\text{♩} = 84$ *Fag. I, Gr. Cassa* 1 22 **H** *Fl. picc.* 30

391 *Fl. picc.* **I** 38 **K** 59 **L** *Vello. C. - B.* 46

541 *Archi* **M** *ff*

Beethoven — Symphony No. 9
Timpani

550

558 ² *ff*

568

576 ² *ff*

586 *sf* *sf*

595 *Andante maestoso* $\text{♩} = 72$
Vcllo., C.-B. **N** *Adagio ma non troppo, ma divoto* $\text{♩} = 60$
Clar. I & II

647 C.-B. *pp*

655 *Allegro energico, sempre ben marcato* $\text{♩} = 84$
Clar. I, II ⁴ Tromb. Alt *f*

668 **O**

675 ¹ ¹

684 ⁵ **P** ¹ ¹

697 ¹ ² ⁵ **Q** Pos. III ⁵

716 ¹ *ff*

723 ² *tr* **R** 29

Brahms — Symphony No. 1 in C Minor

TYMPANI

2

259 *f*

268 *decresc.* *p* *pp* H 1 2 3

276 4 5 6 7 8 9 10 11

284 12 13 14 15 16 4 I K.-Fag. Vcl. K.-B.

296 18 Trpt. *pp* *ff*

321 K 1 2 3 4 5 6

329 *trun* *sf* *sf* 7 *f*

343 L 11 Ob. I 11 Viol. I *f*

372 1 M 15 N Ob. I *p*

400 20 Klar. I 9 O 16 Hr. I

455 Trpt. I *ff* *ff*

464 1 2 3 4 5

471 P 16 Viol. I

Brahms — Symphony No. 1 in C Minor

TYMPANI

3

Meno Allegro

495 *p* 1 2 3 4 5 6 7 8 *p cresc. molto*

503 9 10 11 12 *f* *p* *tr*

in H, E
Andante sostenuto

22 **A** 12 Ob. I **B**

41 19 **C** Hr. I

65 *pp* 7 **D** 11 Viol. I

91 *p* *cresc.* 4 3 3 3 3 3 1

102 *cresc.* 2 3 **F** 8 Trpt. I Viol. I *pp* *tr*

117 *pp* 4 *tr* 3 3 3 3 3 3 1 *tr*

in C, G
Adagio

Un poco Allegretto e grazioso tacet

1 *string. poco a poco* *a tempo* Ob. *tr* *f*

14 *p* *pp* 1 2 2 **A** Klar. I *string. molto a tempo*

24 *f* *p* 2 Hr. I Trpt. *tr* 12 12 **B** *Più Andante* 6 6 12 12 12 *ff dim.* *pp*

31 3 4 **C** *dim.*

(Timp. in H, Fis.)

TIMPANI

Ben sostenuto il tempo precedente.

pp

stringendo poco a poco *crescendo* *cres*

cen - do po - co a po -

Moderato con anima. *crescendo* *f*

fff *mf* *mf*

J *ff* 1 2

ff

K 3

L (muta H in C e Fis in A) *fff* *f* *ff* 4 5

TIMPANI.

M 13 N 13 O 16 P 1

ff

7 Q 5

ff

1

fff

Moderato assai, quasi andante. Ben sostenuto il tempo precedente.

3 12 R 6

pp

poco a poco cresc.

S

stringendo poco a poco

mf

mf

T

crescendo

Allegro con anima.

f cresc.

ff

Musik für Saiteninstrumente, Schlagzeug und Celesta Timpani (in 4 Sätzen)

Béla Bartók

300

Me. 1

p

p

310

p

320

p

330

p

p

p

Adagio, *ca* 68

allarg.

5

al Adagio molto, *ca* 40

mf *dim.* *pp*

10

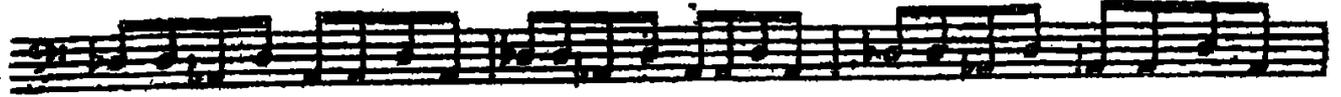
mf *p* *pp*

15

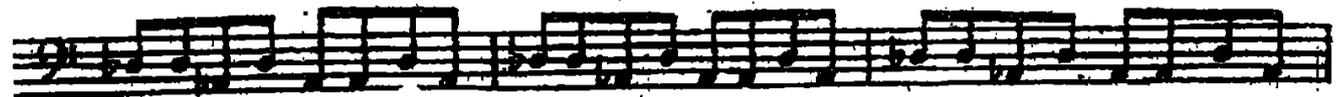
poco ral.

al tempo

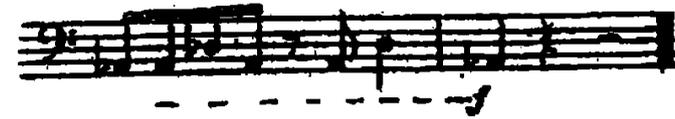
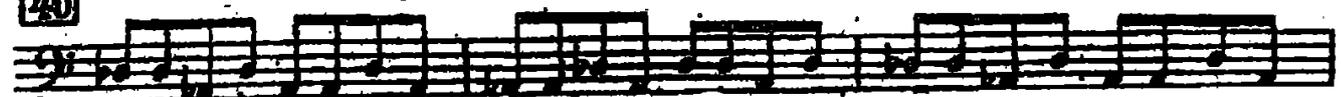
mf *p*



trasc.



40



Der Rosenkavalier

3. Akt *

Richard Strauss
op. 59

Schneller Walzer (molto con moto) $\text{♩} = 69$

1 *ff*

1 (247) *dim.* *p* *pp* *p*

(248) *f* *ff*

4 (249) *f* *tr*

4 (250) *ff* *tr* *tr* *tr* *tr*

(251) *f* *f*

(252) *ff* *f* *mf*

(253) *f*

(254) *f* *ff* *f*

(255) *ff* *f*

(256) *ff* *f* *p*

(257) *f* *p*

*) Klavierauszug siehe S.25 / Piano reduction see p. 25

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Der Rosenkavalier

Richard Strauss

Schneller Walzer (molto con moto) $\text{♩} = 69$

Pk.

Klav.

Musical score for Piano (Pk.) and Keyboard (Klav.) covering measures 238 to 243. The Piano part features a melodic line with a trill in measure 240. The Keyboard part provides harmonic accompaniment with chords and moving lines in both hands. Dynamics include *ff* and *pp*.

247

dim.

Musical score for Piano and Keyboard covering measures 244 to 249. The Piano part continues with melodic development and trills. The Keyboard part maintains the accompaniment. Dynamics include *pp* and *dim.*

Musical score for Piano and Keyboard covering measures 250 to 255. The Piano part features a prominent trill in measure 252. The Keyboard part provides accompaniment. Dynamics include *p* and *pp*.

241

Musical score for Piano and Keyboard covering measures 256 to 261. The Piano part continues with melodic lines and trills. The Keyboard part provides accompaniment. Dynamics include *p* and *ff*.

Handwritten musical score system 1, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The music features complex chordal textures with many accidentals (flats and naturals) and includes dynamic markings such as *ff* and *mf*. A slur covers the first two measures of the upper staff.

Handwritten musical score system 2, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The music continues with complex chordal textures and includes dynamic markings such as *ff* and *mf*.

Handwritten musical score system 3, consisting of two staves. A circled number "249" is written above the first measure of the upper staff. The music features complex chordal textures with many accidentals and includes dynamic markings such as *ff* and *mf*. A slur covers the first two measures of the upper staff.

Handwritten musical score system 4, consisting of two staves. The music continues with complex chordal textures and includes dynamic markings such as *ff* and *mf*. A slur covers the first two measures of the upper staff.

250

First system of musical notation, measures 248-250. It features a grand staff with treble and bass clefs. The music includes chords, eighth notes, and a dynamic marking of *ff* (fortissimo) in measure 250.

Second system of musical notation, measures 251-254. It continues the grand staff notation with various rhythmic patterns and chordal textures.

251

Third system of musical notation, measures 255-258. This system includes a dynamic marking of *ff* in measure 258 and features a prominent melodic line in the treble clef.

Fourth system of musical notation, measures 259-262. The notation continues with complex chordal structures and rhythmic accompaniment.

First system of musical notation, consisting of two staves (treble and bass clef). The music features a complex melodic line in the treble clef with many slurs and accents, and a more rhythmic accompaniment in the bass clef.

Second system of musical notation, starting with a circled measure number 252. It includes a dynamic marking of *ff* (fortissimo) and a triplet of eighth notes in the treble clef. The notation continues with various melodic and harmonic developments.

Third system of musical notation, starting with a circled measure number 253. This system is characterized by several triplet markings (indicated by a '3' above the notes) in the treble clef, creating a rhythmic pattern.

Fourth system of musical notation, continuing the piece with further melodic and harmonic complexity, including more triplet markings and slurs.

254

First system of musical notation, measures 254-257. It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The vocal line has a melodic line with some slurs and rests.

Second system of musical notation, measures 258-261. Similar to the first system, it shows a vocal line and piano accompaniment. The piano accompaniment continues with its rhythmic pattern, and the vocal line progresses with melodic phrases.

Third system of musical notation, measures 262-265. The piano accompaniment shows some changes in chord voicing, and the vocal line continues its melodic development.

255

Fourth system of musical notation, measures 266-269. The piano accompaniment features some chords with a *ff* (fortissimo) dynamic marking. The vocal line concludes with a final melodic phrase.

First system of musical notation, consisting of three staves (bass, treble, and bass). The music features a mix of eighth and sixteenth notes, with some melodic lines in the treble staff and accompaniment in the bass staves.

Second system of musical notation, consisting of three staves. It continues the piece with similar rhythmic patterns and includes some dynamic markings like *ff* and *v*.

256

Third system of musical notation, consisting of three staves. This system features a prominent triplet in the treble staff and includes the dynamic marking *ff*.

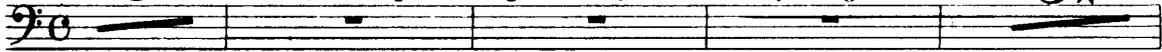
257

Fourth system of musical notation, consisting of three staves. It includes dynamic markings such as *f dim.*, *p*, *dim*, and *espr.*, along with triplet markings in the treble staff.

N° 11. FINALE ULTIMO

Allegro assai vivo

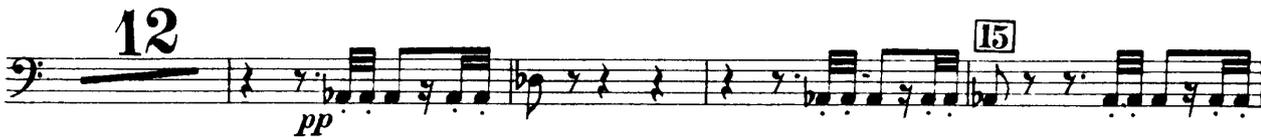
In *RE*^b 8 a stringervi qual figlia vengo al seno, o gene - rosa. 37



amato Al - fre - do. **12** *And^{te} sostenuto*



Poco più animato



Andantino
per lei per te.



16 Allegro



LA TRAVIATA

240

DI

FINALE ULTIMO

GIUSEPPE VERDI

VIOLETTA

ALFREDO

GERMONT

And. rit.
(entrando) Mio

Ah Violet.ta..

d = 92
ALLEGRO
MOLTO VIVO

V

G

Non mi scor.da - ste?
pa - dre!..

La promes - sa a dem.pio... a

crs.

V

G

Ahi.mè!

stringervi qual fi.glia vengo al se.no,o ge.ne - ro - sa.

p

(abbracciandolo)

tar - di giun - ge - ste!.. pure, gra - ta ven - so - no... Grenvil, ve -

- de - te?.. fra le brac - cia io spi - ro di quan - ti ca - ri hoal

mon - do...

GER. (osservando Violetta)

Che mai di - te! (Oh cielo!.. è ver!)

ALF.

La ve - di, pa - dre mi - o?..

G Di più.....non lace - rar - mi, troppo ri -

G

mor - sol'almamidi - vo - ra... qua - si ful - min m'atter - ra

Detailed description: This system contains a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line has a melodic line with some grace notes and a bass line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line. The key signature has one sharp (F#) and the time signature is 3/4.

(Violetta apre un ripostiglio e ne toglie un medaglione)

G

o - gni suo detto... Ah mal cau.to vegliardo!.. il mal ch'io

p *pp* *dim.*

Detailed description: This system continues the vocal and piano parts. The vocal line has a more dramatic feel with some fermatas. The piano accompaniment includes dynamic markings like 'p' and 'pp' in the bass line, and 'dim.' in the right hand. The key signature remains one sharp.

VIO.

Più a me t'apressa... a - scolta, amato Al.

G

fe - ci o - ra solve - do!..

p colla parte

Detailed description: This system features a vocal line for Violetta and a piano accompaniment. The vocal line has a melodic line and a bass line. The piano accompaniment has a steady rhythmic accompaniment. The key signature has one sharp.

AND.^{te} SOST.^o ♩ = 56 (cupo)

V

- fre - do. Prendi... quest'è limma - gi - ne de'

12 AND.^{te} SOST.^o ♩ = 56

PPP *PPPP*

Detailed description: This system features a vocal line and a piano accompaniment. The vocal line has a melodic line and a bass line. The piano accompaniment includes dynamic markings like 'PPP' and 'PPPP'. The key signature has one sharp.

v
 miei passati gior - ni, a ram - - mentarti tor - ni co.

v
 ALF. - lei che si t'a - mò.
 No. non morrai, non dir. me lo... dèi viver a - mor
 GER.
 Cara. su - bli - me, sublime

A
 mi - o... a strazio si ter - ri - bil quinon mi. tras - se Id.
 G
 vit - ti - ma d'un disperato a - mo - re, per - donamilo

A
 - di - o, qui non mi tras - se Id - di - o.
 G
 stra - zio re - cato al tuo bel cor.

pp *dim.* *morendo*

VIO. *Poco più animato* $\text{♩} = 76$

Se u - na pu - di - ca ver - gi - ne, degli anni suoi sul
Poco più animato $\text{♩} = 76$ 13

ppp *ppp*

fio - - re, a te do - nas - se il co - re... sposa ti

si - a, sposati si - a... io vo'... Le porgi quest'ef -

cres. accentato con passione

14

245

V
- fl. gie; dil - le che dono ell'è di chi nel ciel fragli angeli

V
prega per lei. per te.

ANNINA
Finchè a - vrà

ALF.
Si pre - sto. ah no, ah

GER.
Finchè avrà il ciglio lagrime io piange - rò, io piange.

DOTTORE
Finchè a - vrà

AN
il ciglio la - grime io pian - - - ge -

AI
no, ah no, di - vi - derti mor - - te non può. no,

G
rò per te. per te; vo - la a be - a - ti spi - ri - ti, Iddio ti chia - ma. Id dioti

D
il ciglio la - grime io pian - - - ge -

VIO.

Le porgi quest'ef - fi - gie;

-rò per te.

Vola a be - a - ti

no, non può da me.

Ah vivi, o soloun

chia - ma, ti chiama a sè.

Vola a be - a - ti

-rò per te.

Vola a be - a - ti

dil - le che dono ell'è di chi fra gli an - - geli

spir - ti,

Iddio ti chiama a sè,

Id - dio ti

feretro

m'accoglierà con te,

con te, m'ac - coglie.

spir - ti,

Iddio ti chiama a sè,

Id - dio ti

spir - ti,

Iddio ti chiama a sè.

Id - dio ti

15

ANDANTINO

(rianmata)

V pre - ga per lei, per te. È strano!

AN chia - ma a sè.

AL rà, m'acco - glie - rà con te.

G chia - ma, ti chiama a sè.

D chia - ma a sè.

ANDANTINO

pppp pppp

(parlando)

V Ces - sa - ro - no gli spasimi del do - lo - re... in me... ri - nasce, ri -

AN Che!

AL Che!

G Che!

D Che!

cresc.

v *-nasce... m'agita in - so-li-to vi-gor!.. Ah!.. ma*

p cresc. poco a poco

agitatissimo

v *i-o... ahl ma io ri - tor - no a vi - ver!! oh*

cresc. sempre e rinf.

ALLEGRO

(ricade sul canapè)

v *ANN. gio - - - ja!..*

Oh cie - lol..

GER.

Oh cie - lol..

DOT.

Oh cie - lol..

ALLEGRO

16

ff

V. *Al.F.* muor!.. Oh Dio, soccor-rasi...
 VI. Vio-let.ta?..
 G. muor!.. Oh Dio, soccor-rasi...
 D. (dopo' averle toccato il polso)
 muor!.. E

V. Oh rio dolor!..
 VI. Oh mio dolor!..
 G. Oh mio dolor!..
 D. spen - - - - - ta!
 Oh mio dolor!..

Fine dell'Opera.

Nicolai Rimsky-Korsakov
Scheherazade, Op. 35

Tambur piccolo.

I. II. tacet.

III.

Andantino quasi Allegretto.

24 A 24 B 14 C Viol.
D *pocchiss. più mosso*
p *dim.*
ppp
pocchiss. cresc.
E 8 F 4
4 G 1 2 3 4 5 6
7 H 4
I Come prima
K 6 Lento. Recit. Tempo I. M 2 5 N 7
Viol. Solo all.
poco rit. *a tempo, scherz.*
allarg. assai *a tempo*
pocchissimo più animato *rit. molto* *ppp*

Tambur piccolo.

1 1 1 Q

mf

R

15 S *f* *p* *f* 1

3 T 1 2 3 4 1 2 3 4 5

mf *dim.* *pp*

6 7 8 9 10 11 12 13 14 15 U 16 V 28

Più stretto.

7 7 3 2 3

f *f* *f* *f*

2 *f* *f* *f* *f* *f* *f*

W Spiritoso.

14 1

3 *mf* *cresc.* *f*

Allegro non troppo e maestoso.

11 X 6 13 Y 18 Z 6

Lento. Recit. Alla breve. a tempo

3 10 1 4

Viol. Solo. *Cad.*

TAMBOURS

All^o mod^{to}
TAMBOUR.

ENTR ACTE.

p *pp*
moins p
pp
ppp
tr
TAMB. *pp*
ppp

Carmen Chanson Bohème

ACTE II.

12 *And^{no}* 4 5 6
20 22 6 2 CHANT.
T. de tr BASQUE.
pp
tr tr tr
tr **I**
ppp *suítez*

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 5

10

T de BASQUE.

suivrez

1 2 3 4

P a Tempo più animato.

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

cres - - cen - - do.

17 18 19 20 1 12 tr 1

f

P f P f

tr p f p sf p sf p

13 T. de BASQUE.

Piu animato.

CHANT.

1 4 1 2 3 4

f p f p f p

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

tutta forza.

ff

LE RESTE DE L'ACTE TACET.

ACTE III TACET.

TAMBURO MILITARE

G. VERDI

Nabucodonosor

EDWIN F. KALMUS & Co., INC.
Music Publishers

SINFONIA

Andante

8 *ff* *ff* 11

Allegro

pp stacc. 1 2 3 4 *ff*

pp *ff* *tr* *tr* 2

Andante come prima Andantino

3 15 A 19 B 19

Allegro

pp 1 2 3 4 5 6 7 *p* *cresc.* *cresc.*

// CUT TO G.
C V.S.

C

rinforz. *ff*

D

pp

p cresc.

f

E

tr *tr* *tr* *ff* *ff*

3 *f*

F

ff *3* *22*

G

f

H

pp

cresc.

f

Più mosso

ff

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

I

ff

Vuota Vuota

1 2 3 4 5 6 7 8 9

OUVRAGE PROTÉGÉ
PHOTOCOPIÉ INTERDIT
Même partielle
(Loi du 11 Mars 1957)
Considérée contrefaçon
(Code Penal. Art. 425)

BOLERO

MAURICE RAVEL

2 TAMBOURS

Tempo di Bolero moderato assai

1^o | 1 | 2 | Fl. Solo 3

pp

Detailed description: This is the first staff of music for the '2 TAMBOURS' part. It is written on a single five-line staff with a treble clef. The time signature is 3/4. The music begins with a dynamic marking of *pp* (pianissimo). The first measure is marked with a '1^o' and contains a rhythmic pattern of eighth notes. The second measure is marked with a '1' and contains a similar pattern. The third measure is marked with a '2' and contains a single eighth note followed by a slash and a dot, indicating a rest. The fourth measure is marked with 'Fl. Solo 3' and contains a single eighth note followed by a slash and a dot, indicating a rest.

4 | 5 | 6 | 7

Detailed description: This is the second staff of music for the '2 TAMBOURS' part. It is written on a single five-line staff with a treble clef. The music continues with a rhythmic pattern of eighth notes. The fourth measure is marked with a '4' and contains a similar pattern. The fifth measure is marked with a '5' and contains a single eighth note followed by a slash and a dot, indicating a rest. The sixth measure is marked with a '6' and contains a single eighth note followed by a slash and a dot, indicating a rest. The seventh measure is marked with a '7' and contains a single eighth note followed by a slash and a dot, indicating a rest.

CARNEVAL

Ouverture

Tamburino.

Ant. Dvorak, Op. 92.

Allegro

f

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

p *ff*

tr

tr *tr* *tr*

tr *tr* *tr*

3 C 43 D 16

E 30 F

14 G 1 2 3 4

5 6 7 8 9 10 4

11 4 1 2 3 4 5 6 7 8 7

Andantino con moto

J 26 16 K 16 1 2 3

L Tempo 1. Allegro

4 5 6 7 8 9 10

ritard. pp pp

1

1

1 pp

M 13 N 28 O 16 P 25 Q

G

S S S S R G 1

p f p

SYMPHONY No.4

Fourth Movement

Bass Drum
and
Cymbals

Allegro con fuoco

P. Tschaikowsky, Op.36

Cymb.
B.D. *ff*

2 2 21 1 2

2 3

1 2

2 16 3 9 1 1 1 4 27 5 2

ff *ff*

2 3

1 2

6 24 7 13 8 13 Andante 5 1

ff *ff*

10 4 9 16 10 11 2 2

rit. *ff*

12 3

3

Sergei Rachmaninoff
Piano Concerto No. 2 in C Minor, Op. 18

Gran Cassa e Piatti.

I. II. tacent.

III.

Allegro scherzando. ($\text{♩} = 116$)

14 Bassi. 15 16 Gr. Cassa e Piatti. *f* 1

21 22 29 8 9 10 *ff* Fag. I.

1 7 15 8 *Meno mosso. Moderato. (♩ = 72)* 16 *rit.* 31 4

Fag. I. 1 2 3 4 5 12 Piano. 13 14

rit. 15 16 *pp* *Meno mosso. (♩ = 48)* Piatti soli.

ritard.

Allegro scherzando. (Moto primo, $\text{♩} = 116$)

5 Gr. C. e P 11 33 6 2 *pp* *f*

Presto. ($\text{♩} = 126$)

1 2 20 21 22 2 34 42 Timp. Timp.

Gran Cassa e Piatti.

35 1 2 3 4 5 27

Tr. I. Solo.

36 *accelerando* 1 2 3 4 5 6 Più vivo. (♩ = 132) Gr. C. e Piatti. 1

Timp.

Più vivo. (♩ = 132)

Gr. C. e Piatti.

f

Meno mosso. (Come prima). 8 *rit.*

Moderato. (♩ = 72) 16 *rit.* **37** a tempo 16 Fag. I. 8 Piano. 9 10 *rit.*

Moderato. (♩ = 72)

16 *rit.*

37 a tempo 16

Fag. I.

8

Piano.

9 10 *rit.*

Meno mosso. (♩ = 48) Piatti soli. *pp*

Meno mosso. (♩ = 48)

Piatti soli.

pp

ritard.

ritard.

38 Allegro scherzando. (Moto primo.) (♩ = 116) 15 poco a poco accel. **39** Alla breve. Agitato. (♩ = 76) 1 2 6

38 Allegro scherzando. (Moto primo.) (♩ = 116)

15 poco a poco accel.

39 Alla breve. Agitato. (♩ = 76)

1 2 6

Tromb. e Tuba.

accelerando 20 21 22 23 24 **Presto.** (♩ = 132) Gr. C. e Piatti. 1

accelerando

20 21 22 23 24

Presto. (♩ = 132)

Gr. C. e Piatti.

f

1

Cad. *lunga* **Maestoso.** (♩ = 60) 22 23 24 **Più vivo.** (♩ = 80) 1 2 3

Cad. *lunga*

Maestoso. (♩ = 60)

22 23 24

Più vivo. (♩ = 80)

1 2 3

Timp.

Timp.

Risoluto. (♩ = 100) 1 12 Gr. C. e Piatti. 1

Risoluto. (♩ = 100)

1 12

Gr. C. e Piatti.

f

1