

**LISTA DE REPERTÓRIO PARA AUDIÇÃO – AUDITION REPERTOIRE LIST**  
**Principal Percussão / Principal Percussion**

**Solo – Solo**

<b>DELECLUSE</b> (Caixa-clara)	Estudo nº 9	<i>Etude nº 9</i>
<b>BACH</b> (Marimba)	Solo de livre escolha com 4 baquetas	<i>Free-choice solo (4 mallets)</i>

**Trechos Orquestrais – *Orchestral Excerpts***

**Bumbo - *Gran Cassa***

<b>MAHLER</b>	Sinfonia nº 3 (1º movimento) a) 9 depois de 10 a 11 b) 5 depois de 32 a 33	<i>Symphony nº 3 (1st movement)</i> a) 9 after 10 to 11 b) 5 after 32 to 33
<b>STRAVINSKY</b>	A Sagração da Primavera a) Parte I: 72 a 75 (Dança da Terra) b) Parte II: 196 até o fim (Dança do Sacrifício)	<i>The Rite of Spring</i> a) Part I: 72 to 75 (Dance of the Earth) b) Part II: 196 to the end (Sacrificial Dance)
<b>GUERRA-PEIXE</b>	Museu da Inconfidência (4º movimento) a) 4 a 5 b) 3 depois de 7 a 8	<i>Museu da Inconfidência (4th movement)</i> a) 4 to 5 b) 3 after 7 to 8

**Glockenspiel**

<b>DUKAS</b>	Aprendiz de Feiticeiro a) 3 depois de 17 a 3 antes de 20 b) 22 a 24	<i>L'Apprenti sorcier</i> a) 3 after 17 to 3 before 20 b) 22 to 24
<b>DEBUSSY</b>	La Mer a) 2º mov: 2 depois de 16 a 4 depois de 18 b) 2º mov: 8 depois de 31 até 32 c) 3º mov: Compasso 179 até 187	<i>La Mer</i> a) 2 <sup>nd</sup> mov: 2 after 16 to 4 after 18 b) 2 <sup>nd</sup> mov: 8 after 31 to 32 c) 3 <sup>rd</sup> mov: bar 179 to 187
<b>MOZART</b>	A Flauta Mágica Ato I: nº 8 – Finale	<i>A Flauta Mágica</i> Act I: nº 8 - Finale
<b>RESPIGHI</b>	Pinheiros de Roma a) Início a 16 compassos antes 3 b) 8 compassos antes de 8 até o fim	<i>Pini di Roma</i> a) Beginning to 16 bars before 3 b) 8 bars before 8 to the end
<b>PROKOFIEV</b>	Concerto para piano nº 1 35 até o final	<i>Piano Concerto nº 1</i> 35 to the end

**Pratos – *Cymbals***

<b>RACHMANINOV</b>	Concerto para piano nº 2 3º mov: 32 a Allegro Scherzando	<i>Piano Concerto nº 2</i> 3 <sup>rd</sup> mov: 32 to Allegro Scherzando
<b>ROSSINI</b>	Abertura Guilherme Tell a) compasso 260 a 275 b) compasso 399 a 423	<i>William Tell Overture</i> a) bar 260 to 275 b) bar 399 to 423

<b>TCHAIKOVSKY</b>	Romeu e Julieta – Abertura Fantasia a) E a 7 antes de F b) compasso 463 a 471	<i>Romeo and Juliet – Fantasy Overture</i> a) <i>E to 7 before F</i> b) <i>bar 463 to 471</i>
<b>TCHAIKOVSKY</b>	Sinfonia nº 4: 4º movimento a) 5 antes de E até 1 antes de E b) compasso 272 até o fim	<i>Symphony nº 4: 4<sup>th</sup> movement</i> a) <i>5 before E to 1 before E</i> b) <i>bar 272 to the end</i>

**Caixa – Snare Drum**

	Rulos em várias durações e dinâmicas	<i>Rolls in various durations and dynamics</i>
<b>PROKOFIEV</b>	Tenente Kijé: 1º movimento 1 a 2	<i>Lieutenant Kije: 1st movement</i> 1 to 2
<b>RAVEL</b>	Bolero	<i>Bolero</i>
<b>RIMSKY-KORSAKOV</b>	Scheherazade a) 3º mov: D até E b) 3º mov: 4 depois de F até 8 depois de F c) 4º mov: 1 antes de C até D d) 4º mov: 4 antes de N até 16 antes de O e) 4º mov: P a R	<i>Scheherazade</i> a) <i>3<sup>rd</sup> mov: D to E</i> b) <i>3<sup>rd</sup> mov: 4 after F to 8 after F</i> c) <i>4<sup>th</sup> mov: 1 before C to D</i> d) <i>4<sup>th</sup> mov: 4 before N to 16 before O</i> e) <i>4<sup>th</sup> mov: P to R</i>
<b>SUPPÉ</b>	Pique Dame: Abertura Compasso 95 até 130	<i>Pique Dame: Overture</i> <i>Bar 95 to 130</i>
<b>NIELSEN</b>	Concerto para clarinete a) 2 antes de 7 até Cadenza b) 27 até Cadenza	<i>Clarinet Concerto</i> a) <i>2 before 7 until Cadenza</i> b) <i>27 to Cadenza</i>
<b>SHOSTAKOVICH</b>	Sinfonia nº 10 (2º movimento) a) 73 a 79 (não contar pausas de espera) b) 98 até o fim	<i>Symphony nº 10 (2nd movement)</i> a) <i>73 to 79 (Do not count waiting rests)</i> b) <i>98 to the end</i>

**Pandeiro - Tambourine**

<b>BIZET</b>	Carmen: Suíte nº 2 (Dança Boêmia) a) 3 antes de D até 3 depois de E b) 2 depois de L até M	<i>Carmen: Suite nº 2 (Danse Boheme)</i> a) <i>3 before D to 3 after E</i> b) <i>2 after L to M</i>
<b>DVORÁK</b>	Abertura Carnaval a) Início a seis antes de B b) 8 antes de U até o fim	<i>Carnival Overture</i> a) <i>Beggining to 6 before B</i> b) <i>8 before U to the end</i>
<b>RAVEL</b>	Rapsódia Espanhola 23 até 2 antes de 26	<i>Rapsodie Espagnole</i> <i>23 to 2 before 26</i>
<b>STRAVINSKY</b>	Petrushka 3 depois de 201 até 206	<i>Petrushka</i> <i>3 after 201 to 206</i>

<b>CHABRIER</b>	Espanha a) 56 até 77 b) 408 até 435	<i>España</i> a) 56 to 77 b) 408 to 435
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### Triângulo - Triangle

<b>BRAHMS</b>	Sinfonia nº 4: 3º movimento a) 5 antes de B até B b) Anacruse de C a 12 antes de D c) 7 depois de D a 6 antes de E d) I até o fim	<i>Symphony nº 4: 3rd movement</i> a) 5 before B to B b) Pick-up of C to 12 before D c) 7 after D to 6 before E d) I to the end
<b>GOMES</b>	O Guarani: Protofonia a) Compasso 62 a 77 b) Compasso 177 a 185	<i>O Guarani: Protofonia</i> a) Bar 62 to 77 b) Bar 177 to 185
<b>RIMSKY-KORSAKOV</b>	Capricho Espanhol a) P a 7 depois Q b) 5 depois de T a U c) 7 antes de W a 5 depois de Y	<i>Capriccio Espagnol</i> a) P to 7 after Q b) 5 after T to U c) 7 before W to 5 after Y
<b>DVORÁK</b>	Sinfonia nº 9 3º movimento: compasso 224 a 239	<i>Symphony nº 9</i> 3 <sup>rd</sup> movement: bar 224 to 239

### Vibrafone - Vibraphone

<b>BERNSTEIN</b>	Danças Sinfônicas de West Side Story a) 361 a 4 antes de 376 b) 567 a 607 c) 620 a 632 d) 688 a 705	<i>Symphonic Dances from West Side Story</i> a) 361 a 4 before 376 b) 566 a 607 c) 620 a 632 d) 688 a 705
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### Xilofone - Xylophone

<b>COPLAND</b>	Appalachian Spring: Suíte 5 depois de 48 até 4 depois de 49	<i>Appalachian Spring: Suite</i> 5 after 48 to 4 after 49
<b>MESSIAEN</b>	Pássaros Exóticos 6 a 7	<i>Oiseaux Exotiques</i> 6 to 7
<b>GERSHWIN</b>	Porgy and Bess: Retrato Sinfônico De 13 a 15	<i>Porgy and Bess: Symphonic Picture</i> 13 to 15
<b>KABALEVSKY</b>	Colas Breugnon: Abertura a) 1 antes de 36 até 12 depois de 36 b) 1 antes de 39 até 42	<i>Colas Breugnon: Overture</i> a) 1 before 36 to 12 after 36 b) 1 before 39 to 42
<b>STRAVINSKY</b>	O Pássaro de Fogo a) 1 antes de 47 até 1 antes de 48 b) 127 até 133	<i>The Firebird</i> a) 1 before 47 to 1 before 48 b) 127 to 133

<b>VILLA-LOBOS</b>	Bachianas Brasileiras nº 8: 3º movimento a) 8 a 9 b) 5 depois de 19 a 5 antes de 20	<i>Bachianas Brasileiras nº 8: 3rd movement a) 8 to 9 b) 5 after 19 to 5 before 20</i>
<b>GUERRA-PEIXE</b>	Museu da Inconfidência: 2º movimento 2 a 3	<i>Museu da Inconfidência: 2nd movement 2 to 3</i>

$\text{♩} = 60.69.$

*p*

*mf* *f* *p sub.*

*f* *p* *f*

*p* *f* *p sub.*

*cresc.* *f*

*p* *f* *p sub.* *f sub.* *p sub.*

*f* *pp*

*ff* *p sub.*

*f* *p sub.* *cresc.*

*ff* *pp* *p*

*cresc.* *a* *poco* *ff* *p*

# SYMPHONIE N° 3.

Gr. Trommel. Triangel. Ruthe. Tam-tam.

## Erste Abtheilung.

N° 1.

Gustav Mahler.

Kräftig. Entschieden.

Nicht eilen.

Gr. Tr.

(Hörner) Gr. Tr. *f* *ff*

Gr. Tr. Zurückhaltend.

1 *Molto riten.*

2 *p* *pp* 1 mit 2 Schwammschlägeln 2 3 4 5 6 7 8 *sempre pp* 9 *pp*

Nicht schleppen.

Gr. Tr. Solo 3

Schwer und dumpf.

*tr* 2 1 2 *sempre pp*

3 4 5 6 7 8 *sempre pp*

9 10 11 3 12 2 2 *sempre pp*

2 4 2 *pp* *pp*

Nicht schleppen.  
(Celli, Bässe, Fag.)

Gr. Tr.

Bewegt. 5 Rubato.

Nicht schleppen.

(1. Trmp.)

*fff* 8 5 12 6 6 4

Gedehnt.

Sempre l'istesso Tempo.

Nicht eilen.

(Celli u. Bässe)  
*pizz.*

7 8 8 3 3 3 8 9 8 10 6 *fff* *pp*

Gr. Tr.

Sempre l'istesso tempo.

11

15

*tr* 3 *tr* *pp*

Gr. Trommel. Triangel. Ruthe. Tam-tam.

23 3 (1. Viol.) *pp* *>>>* Triangel. *pp* 3

24 6 5 25 8 (Kl.Tr.) *ff* *tr*

*p* *dim.* *ppp* *p*

Schwungvoll.  
26 Immer dasselbe feurige Marschtempo, ohne zu eilen.

Triangel. *f* *tr* *tr* 1

Triangel. *tr* *tr* *tr* *tr* 27 *tr* *tr* *tr*

8 *ff* Gr.Tr. 1 2 3 4 5 6 *sempre p*

Gr. Tr. 7 8 9 10 9 28 7

*poco a poco cresc.* *ff* *ff* (Bässe)

Zeit lassen.

Triangel. Zurückhaltend 29 30 31 (1. Trmp.)

Gr. Tr. *ff* *rit.* *dim.* *p* *ff* *p* *molto cresc.* *a tempo*

1 2 3 4 5 6 10 4 1 13

*p* *rit.* *ffa* *a tempo*

4 32 2 Vorwärts. (Becken) (Pauken) *ff* *tr*

Triangel. *tr* Zurückhaltend.

*ff* *accel.* Gr. Tr. *dim.* *p* 3 1 2 3

*f* *>>>>>* *mf* 3 3 *p* *>>>>* *pp*

4 5 33 3 1 3 1 1 1 1 1 4 34 4 1

*pp* Drängend. Nicht eilen. *a tempo*

Stravinsky: A Sagração da Primavera

G-Cassa & Piatti

DANSE DE LA TERRE  
Lento 3

Prestissimo

72 G.C. 3 3 3 3 *tr. m*

*P* *molto*

*P sub. sfP* *molto* *tr. m*

73 *tr. m* 1 2 3

*P subito sfP* *molto* *P subito sfP*

4 5 6 *tr. m*

*P subito*

*tr. m* 74 1 2

*P subito sfP*

3 4 5 6 75 1 2

*P subito*

3 4 5 6 7 8 9

10 11 76 1 2 3 4 5

6 7 8 9 77 1 2 3

*cresc. poco a poco*

4 5 6 7 8

9 10 78

*ff*

Stravinsky: A Sagração da Primavera

G-Cassa & Piatti

This musical score is for the G-Cassa & Piatti part of Stravinsky's 'A Sagração da Primavera'. It consists of ten staves of music, numbered 190 through 201. The notation is in bass clef with a 2/8 time signature. The score includes various dynamic markings such as *mf*, *f*, *ff*, *sf*, *simile*, *f sempre cresc.*, and *fff*. It also features performance instructions for 'Cuivres', 'Timb', and 'Cor.'. Measure 190 is marked with a circled '190' and includes 'Cuivres' and 'Timb' markings. Measure 191 has a circled '191' and 'Timb'. Measure 192 has a circled '192' and 'Cor.'. Measure 193 has a circled '193'. Measure 194 has a circled '194'. Measure 195 has a circled '195' and 'G.C.'. Measure 196 has a circled '196'. Measure 197 has a circled '197' and 'simile'. Measure 198 has a circled '198' and 'f sempre cresc.'. Measure 199 has a circled '199'. Measure 200 has a circled '200'. Measure 201 has a circled '201' and ends with 'FIN'. The score concludes with a double bar line and a fermata.

2

25 Tamburo Militare

T. Mil.  
Afoxê  
Tri.

*f un poco rullato*

Piatti

*f*

Gran Cassa

G.C.

*f*

29 Tamburo Militare

T. Mil.  
Afoxê  
Tri.

Piatti

G.C.

1

32 Tamburo Militare

T. Mil.  
Afoxê  
Tri.

Piatti *tr*

G.C.

2

3

36 12 Timp.

4

51 Afoxê

T. Mil.  
Afoxê  
Tri.

Gran Cassa

*p*

(due bacchette)

lasciare vibrare

Afoxê  
(oppure Guiro)

*p*

G.C.

*p*

56 **Afoxê**

T. Mil.  
Afoxê  
Tri.

**Blocco di legno**  
(Wood-Block)

Ptt. Ptto.  
Bl. Leg.

G.C.

63 **Afoxê**

T. Mil.  
Afoxê  
Tri.

**Blocco di legno**

Ptt. Ptto.  
Bl. Leg.

G.C.

72 **Afoxê**

T. Mil.  
Afoxê  
Tri.

**Blocco di legno**

Ptt. Ptto.  
Bl. Leg.

G.C.

80 **6** **Vivace** (c.  $\text{♩} = 76$ )

T. Mil.  
Afoxê  
Tri.

Ptt. Ptto.  
Bl. Leg.

G.C.

7 Allegretto moderato

94 *Timp.* 98 1

99

T. Mil.  
Afoxê  
Tri.

Afoxê (oppure Guiro)

1 2 3 4 5 6

*mp*

Ptt. Ptto.  
Bl. Leg.

Blocco di legno (Wood-Block)

*mp*

G.C.

Gran Cassa (due bacchette)

*mp*

8

106

T. Mil.  
Afoxê  
Tri.

Afoxê

7 8 9 10 11

*cresc.*

*mf*

Ptt. Ptto.  
Bl. Leg.

Blocco di legno

*cresc.*

*mf*

G.C.

*cresc.*

*mf*

112

4

*Timp.*

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# L' APPRENTI SORCIER

## Scherzo

(D'après une ballade de Goëthe)

PAUL DUKAS

### GLOCKENSPIEL

Assez lent 6 1 7 3 2 1 1<sup>re</sup> Mouv! 2 3 3

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

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

16 17 Altos Soli GLOCK. p détaché

cresc. 18 rinf. f rinf.

rinf. più f sempre cresc.

19 Poco animato Più animando 2 20 12 21 6

22 Au Mouv! GLOCK. ff

23

24 25 Poco string. A tempo

26 Scherzando

27 28 String. A tempo

30 3 vous

31

32 33 34 35 36

37 38 Plus animé

GLOCK.

39

# LA MER

Trois esquisses symphoniques pour orchestre

Claude Debussy  
edited by Clinton F. Nieweg  
and Nancy Bradburd

## GLOCKENSPIEL ou CÉLESTA

N° 1. — De l'aube à midi sur la mer: TACET

N° 2. — Jeux de vagues

Allegro (dans un rythme très souple)

**16** Animé  
Cor ang.

GLOCK.

# GLOCKENSPIEL ou CÉLESTA

GLOCK.

Fl.

GLOCK.

p

mf

32

33 Animé

GLOCK.

p

34

10

35

8

36

12

37 Très animé

8

38

10

39

6

Altos

p

GLOCK.

pp

40

pp

pp

41

6

42

Harpe

GLOCK

ppp

pp

Fl.

ppp

3

N° 3. Dialogue du vent et de la mer

animé et  
tumultueux

TACET jusqu'à

55

Fl.

GLOCK.

7

56

8

57

8

10

58

Alt.

„Die Zauberflöte“

GLOCKENSPIEL.

Ouverture tacet.

ACT I.

W. A. Mozart, Werk 620

Nº 8. Finale.

Nº 1-7 tacet.

Larghetto.

Recit.

Andante.

Viol. 1 2 3 35 120 Fl. 1

21 17 3 5 4 Presto.

Adagio. Presto. 9 Andante. 37 Allegro. Viol. I. 16 17 18 19

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# PINI DI ROMA

## I. I pini di Villa Borghese

CAMPANELLI

Allegretto vivace

The musical score is written for a single melodic line in 2/8 time. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto vivace'. The score consists of ten staves of music, with measure numbers 6, 20, 26, 36, 45, 65, 73, 82, and 88 indicated at the start of their respective staves. Dynamics include *ff* (fortissimo), *mf cresc.* (mezzo-forte crescendo), and *f* (forte). The score contains several first and second endings, marked with '1' and '2' in boxes. There are also numerous slurs, ties, and fingerings indicated throughout the piece.

95

105

116

137

163

169

179

187

194

202

210

218

IL RESTO TACE

### Campanelli.

**33** Più mosso.

**34** Animato.

Timp.

**35**

Musical score for the Campanelli section, measures 33-37. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It features a variety of rhythmic patterns and dynamic markings. Measure 33 is marked 'Più mosso.' and includes a tuba part labeled '(Tuba.)' with a duration of 8 measures. Measure 34 is marked 'Animato.' and includes a timpani part labeled 'Timp.' with a duration of 10 measures. Measure 35 is marked with a dynamic of *f* and includes a duration of 6 measures. Measure 36 is marked with a dynamic of *ff*. Measure 37 is marked with a dynamic of *ff* and includes a *craso.* marking. The score concludes with a final dynamic of *ff*.

# 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. Gr. Cassa e Piatti. 1

15 16 *f*

21 28 22 29 8 9 10

*ff* Fag. I.

Detailed description: This block contains the first two staves of the musical score. The first staff starts at measure 14 with a bass clef and a common time signature. It features a melodic line with notes and rests, marked with measure numbers 14, 15, and 16. Above the staff, 'Bassi.' and 'Gr. Cassa e Piatti.' are written. A dynamic marking of *f* is placed below the staff. The second staff continues from measure 21, with boxed measure numbers 28, 22, 29, 8, 9, and 10. It includes a dynamic marking of *ff* and the instruction 'Fag. I.'.

Meno mosso. Moderato. ( $\text{♩} = 72$ )

1 7 30 15 8 *rit.* 16 *rit.* 31 4

Fag. I. Fag. I. Piano.

5 6 7 2 3 4 5 13 14

Detailed description: This block contains the next two staves. The first staff starts at measure 1 with a bass clef and a 3/2 time signature. It includes measure numbers 1, 7, 30, 15, 8, 16, 31, and 4. Above the staff, 'Meno mosso. Moderato. ( $\text{♩} = 72$ )' is written. Dynamic markings include *rit.* and *rit.*. The second staff continues from measure 5, with measure numbers 5, 6, 7, 2, 3, 4, 5, 13, and 14. It includes the instruction 'Fag. I.' and a dynamic marking of 'Piano.'.

Meno mosso. ( $\text{♩} = 48$ )

*rit.* 32 Piatti soli. *pp*

15 16 *pp*

*ritard.*

Detailed description: This block contains the next two staves. The first staff starts at measure 15 with a bass clef and a common time signature. It includes measure numbers 15 and 16, a dynamic marking of *pp*, and the instruction 'Piatti soli.'. Above the staff, 'Meno mosso. ( $\text{♩} = 48$ )' and '*rit.*' are written. The second staff continues from measure 15, with a dynamic marking of *pp* and the instruction '*ritard.*'.

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

5 Gr. C. e P 11 33 Più mosso. ( $\text{♩} = 120$ ) *acceler.* 6 2

*pp* *f*

Detailed description: This block contains the next two staves. The first staff starts at measure 1 with a bass clef and a common time signature. It includes measure numbers 5, 11, 33, 6, and 2. Above the staff, 'Allegro scherzando. (Moto primo,  $\text{♩} = 116$ )' and 'Più mosso. ( $\text{♩} = 120$ ) *acceler.*' are written. Below the staff, 'Gr. C. e P' is written. Dynamic markings include *pp* and *f*.

Presto. ( $\text{♩} = 126$ )

1 2 20 21 22 2 34 42

Timp. Timp.

Detailed description: This block contains the final two staves. The first staff starts at measure 1 with a bass clef and a common time signature. It includes measure numbers 1, 2, 20, 21, 22, 2, 34, and 42. Above the staff, 'Presto. ( $\text{♩} = 126$ )' is written. Below the staff, 'Timp.' is written twice.

# Ouvertüre zur Oper

# Wilhelm Tell

Gioachino Rossini

bearbeitet von Fritz Hoffmann

Piatti

Andante (♩=54)

23

A

24

Allegro (♩=108)

30

B

14

C

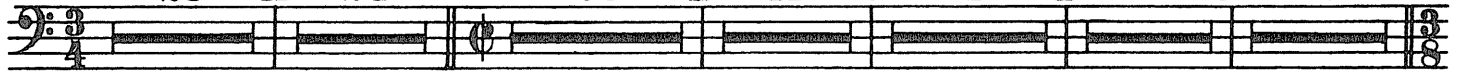
31

D

24

E

29



Andante (♩=76)

20

F

13

G

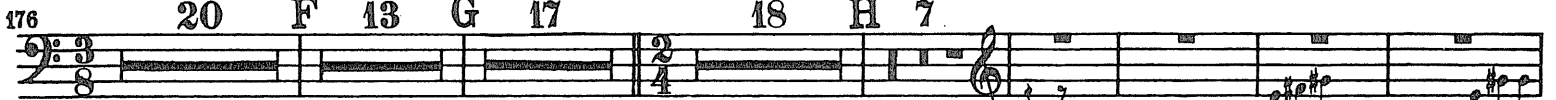
17

Allegro vivace (♩=152)

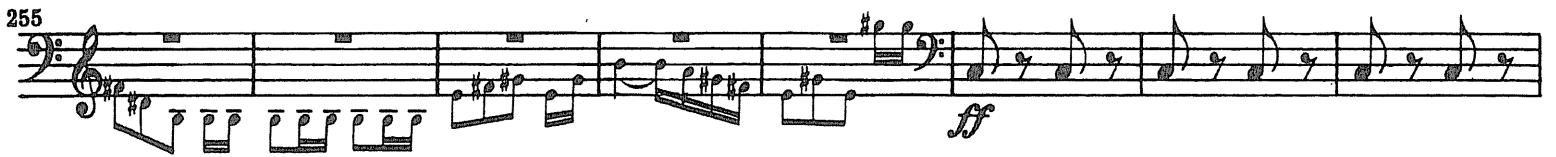
18

H

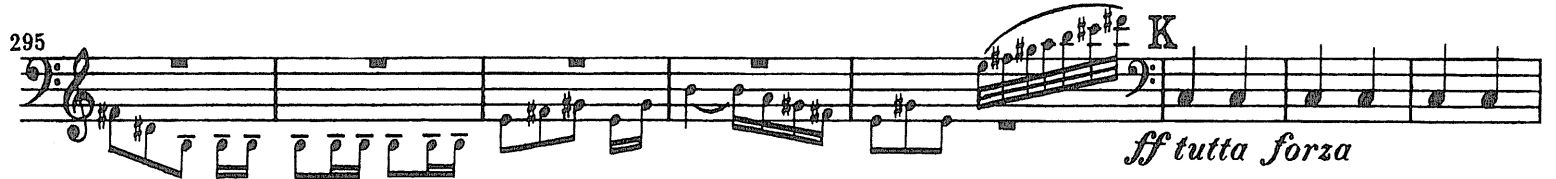
7



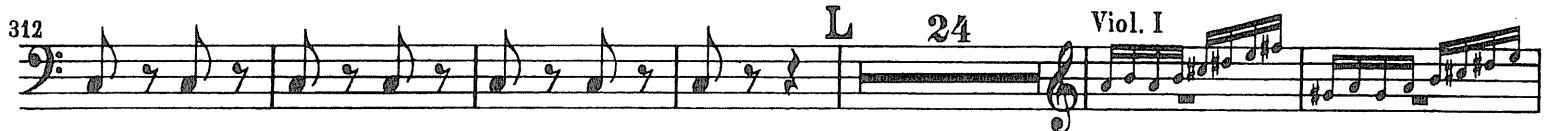
Viol. I



Viol. I



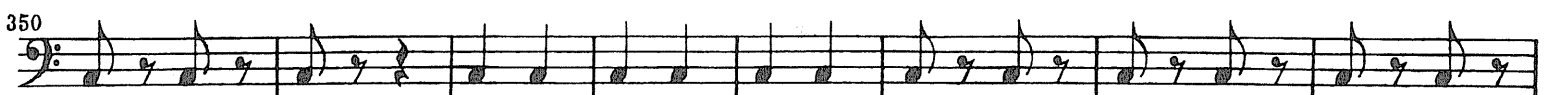
*ff tutta forza*



Viol. I



*ff*



358

*ff*

365

372

*ff*

396

*string.*

405

413

423

*P*

432

441

*ff* *G.P.* *ff*

457

465

# Romeo et Juliette. Ouverture-Fantaisie.

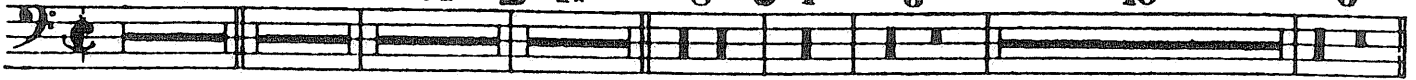
Piatti e Gran Cassa.

P. Tchaïkowsky.

Andante non tanto quasi Moderato. *string.*

Allegro. Molto meno mosso. *string.*

20 17 A 23 B 17 8 C 4 6 10 6



Allegro giusto.

D 21 E Piatti

10

*mf*

*ff*

F Gr. Cassa

22

G

21

H 38

J 30

K 27

L 20

M 11

N

1

1

*ff*

*ff*

*ff*

*ff*

*ff*

21

Q 24

4

P

1

2

3

4

5

6

1 R 22

1

2

S

5

5

*ff*

1

Moderato assai.

12

37

# Sinfonie Nr. 4 f-Moll

## Triangel, Becken u. Große Trommel

I-III tacent

### IV. FINALE

Peter Tschaikowski, op. 36

**Allegro con fuoco**

The score consists of several systems of music for different instruments:

- Becken (Cymbal):** Measures 2-20, marked *ff*.
- Viol. 1:** Measures 29-38, marked *ff*.
- Triangel (Triangle):** Measures 54-62, marked *ff* and *p*.
- Triangel and Becken:** Measures 85-92, marked *ff*.
- Gr. Tr. (Great Drum):** Measures 119-127, marked *ff*.

Rehearsal marks A, B, C, and D are indicated throughout the score.

O. B. 2934  
31615



Triangel, Becken u. Gr. Trommel

257 **H**

*sempre fff*

*sempre fff*

263

3

3

272

278

284

289

# „ПОРУЧИК КИЖЕ“ „LIEUTENANT KIJÉ”

СИМФОНИЧЕСКАЯ СЮИТА

SUITE SYMPHONIQUE

Tamburo militare, Piatti e Tamburino

СЕРГЕЙ ПРОКОФЬЕВ  
SERGE PROKOFIEFF Op. 60.

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РОЖДЕНИЕ КИЖЕ N° 1

NAISSANCE DE KIJÉ

Andante assai

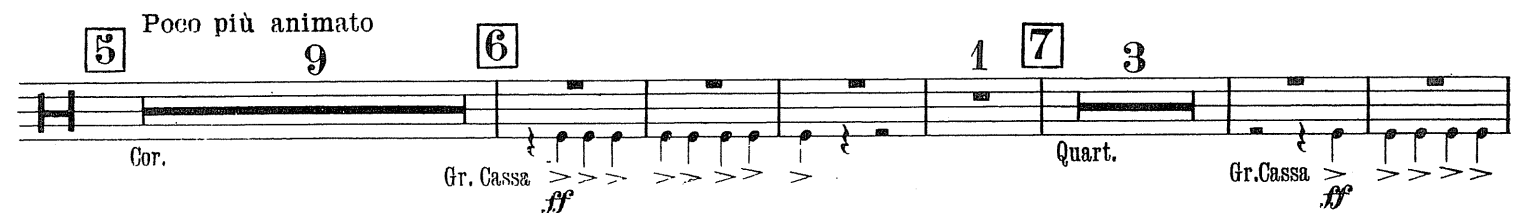
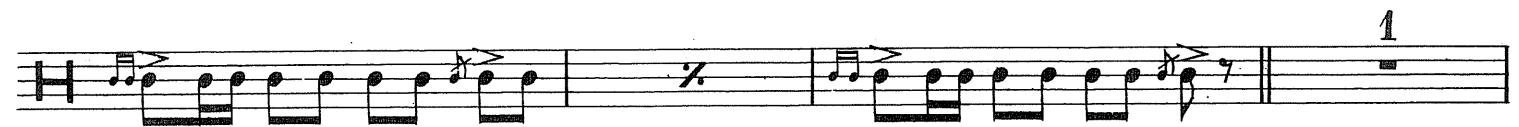
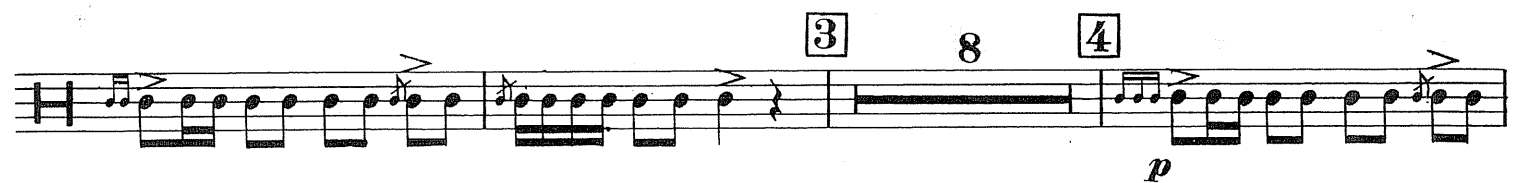
5

rit.

1

Doppio movimento

Tamb. milit. Solo



2 Tambours

# Bolero

Maurice Ravel

herausgegeben von Jean-François Monnard

Tempo di Bolero, moderato assai  $\text{♩} = 72$

3/4 *pp*

5 Fl. I

21 **1** Cl. I

39 **2** Bn. I

57 **3** Pte. Cl.

75 **4** Hb. d'am.

93 **5** Fl. I, Trp. I

111 **6** Sax. t.

129 **7** Sax. sno. Sax. s.

\* Vorschlag des Komponisten: bis zum à 2 T. 291 alternieren Tamb. I und Tamb. II jeweils bei den Studierziffern.  
 Composer's suggestion: Tamb. I and Tamb. II alternate at cues up to à 2 at m. 291.  
 Proposition du compositeur: jusqu'à à 2 m. 291 alterner Tamb. I et Tamb. II à chaque nouveau chiffre.

147 **8** 1 2 3 4 5 6 7 8 9  
*mp* Pte. Fl. I/II, Cor I, Cél.

165 **9** 1 2 3 4 5 6 7 8 9  
*mf* Hb. I, Hb. d'am., Cor angl., Cl. I/II

183 **10** 1 2 3 4 5 6 7 8 9  
 Tbn. I

201 **11** 1 2 3 4 5 6 7 8 9  
*f* Fl., Hb., Cl., Sax. t.

219 **12** 1 2 3 4 5 6 7 8 9  
 VI. I

237 **13** 1 2 3 4 5 6 7 8 9

255 **14** 1 2 3 4 5 6 7 8 9

273 **15** 1 2 3 4 5 6 7 8 9

291 **16** 1 2 3 4 5 6 7 8 9  
 à 2  
*ff*

309 **17** 1 2 3 4 5 6 7 8 9

327 **18** 1 2 3 4 5 6

# SCHEHERAZADE.

Suite symphonique.

Tambur piccolo.

I. II. tacet.

Nikolai Rimsky-Korsakov, Op. 35

Edited by Clinton F. Nieweg and Drew Holmes

Andantino quasi Allegretto.

III.

24 A 24 B 14 C Viol. I.

1 2 3

4 5 6

1 2

pocchiss. più mosso

p dim.

3 4 5 6

7 8 9

pocchiss. cresc.

E 8 F 4

mp

4

4 G 1 2 3 4 5 6

7 H 4

I Come prima

Lento. Recit. Temp. I.

K 6 3 L Ob. 9 M 2 5 N 7

Viol. Solo. Cad.

1 2 3 allarg. assai a tempo

0 24 P 4 pocorit. 2 Fl. a tempo, scherz.

pocchissimo più animato rit. molto pp

# Tambur piccolo.

## IV.

**Allegro molto.** **Recit. Lento.** **Allegro molto e frenetico.**

4 1 18

G.P. G.P. Viol.Solo. G.P.

**Lento. Recit. Vivo.** 24 **Triang.** 2 7 **BFl.** 1 2 3

Viol.Solo.

11 **C** **D** 15 **E** 16

1 3 **F** 4 16

**G** 16 **H** 16 **I** 16 **K** 32 **L** 32 **M** 21

**N** 1 2 3 4 5 6 7

*mf cresc.* *f pp*

8 9 10 11 12 13 14 15

16 17 18 11 **Tamburino.** 12 13 14

15 16 **P**



# OUVERTURE

zur Oper:

## PIQUE DAME.

A

Tamburo.

Moderato quasi maestoso.

Vlc.

Franz von Suppé.

The musical score is divided into two main parts: Part A (Moderato quasi maestoso) and Part B (Allegro con fuoco). Part A includes measures 8-13 and 24-28. Part B includes measures 29-34. The drum part (Tamburo) is marked with 'tr' and 'tr m m m m'. The violin part (Vlc.) is marked with 'ff' and 'pp'. The score includes various musical notations such as notes, rests, and dynamic markings.

*rit.*  
*Emplace des Clarinettes*  
Allegro con fuoco.

Carl Nielsen, opus 57

Allegretto un poco (♩ = 72)

1

16

cl. solo

14

2

20

3

53

3

3

8

cor. 1,2

mf

molto

ff

p

64

ff

p < fz

f

fpp

ff

p

fz fz

68

3

3

3

4

7

poco rallentando

5

a tempo,

pp

mp

pp

dim.

80

ma tranquillo

cl. solo

3

7

2

rallentando

ppp

fz

6

96

a tempo

cl. solo

11

p < mfz

p < mfz

f poco

dim.

ppp

113

cl. solo

7

f

pp

119

125

3

3

3

3

3

3

rallentando

dim.

132

rall.

quasi rall.

rall.

♩ = 72

poco rall.

7

1

dim.

ppp

cadenza

25

418 a tempo

26

molto espressivo e ben tenuto

27

a tempo

vi.1

8 15

444

28

poco a poco accelerando

453

29

poco più mosso

465

474

482

30

490

31

500

508

rall.

32

un poco meno

517

526

33

Adagio

poco rall.

a tempo

rall.

Allegro vivace solo

533

4  
Tamburo  
II

71 Allegro  $\text{♩} = 176$  20 72 73 T-ro solo  
34  $\text{ff}$   
41 74 75 T-ro solo  
70  $\text{ff}$   
77 76 77  $\text{ff}$   $\text{ff}$   
90 78  $\text{p cresc.}$   $\text{fff}$   $\text{ff}$   $\text{ff}$   
103 79 80 14 7  
132 81 82 6 83 84 15 9  
172 Timp.  
181 85 T-ro  $\text{p cresc.}$

# Tamburo

191

Musical staff 191-200. Measures 191-196 contain eighth-note patterns. Measure 197 has a fermata. Measures 198-200 contain sixteenth-note patterns. Dynamics: *ff* (197), *p cresc.* (198-200).

201

Musical staff 201-208. Measures 201-203 contain sixteenth-note patterns. Measure 204 has a fermata. Measures 205-208 contain eighth-note patterns. Dynamics: *ff* (204), *solo* (205-208).

209

Musical staff 209-242. Measures 209-212 contain eighth-note patterns. Measure 213 has a fermata. Measures 214-215 are rests of 2 and 10 measures. Measures 216-217 are rests of 11 and 9 measures. Dynamics: *ff* (209-212).

243

Musical staff 243-280. Measures 243-244 are rests of 10 measures. Measures 245-246 are rests of 13 measures. Measure 247 is a rest of 8 measures. Measures 248-250 are rests of 5, 5, and 5 measures. Dynamics: *ff* (243-246), *Timp.* (248-250).

281

Musical staff 281-286. Measures 281-285 contain sixteenth-note patterns. Measure 286 has a fermata. Dynamics: *p cresc.* (281-285), *sfff* (286).

287

Musical staff 287-319. Measures 287-288 are rests of 11 and 13 measures. Measures 289-290 contain eighth-note patterns. Measure 291 has a fermata. Measures 292-293 are rests of 6 and 6 measures. Dynamics: *Fl.* (289-290).

320

Musical staff 320-334. Measures 320-321 are rests of 10 measures. Measure 322 has a fermata. Measures 323-334 contain eighth-note patterns. Dynamics: *f* (323-334), *T-ro solo* (323-334).

335

Musical staff 335-341. Measures 335-341 contain eighth-note patterns. Dynamics: *ff* (335-341).

342

Musical staff 342-349. Measures 342-343 contain eighth-note patterns. Measure 344 has a fermata. Measures 345-349 contain eighth-note patterns. Dynamics: *ff* (345-349).

350

Musical staff 350-359. Measures 350-359 contain eighth-note patterns. Dynamics: *ff* (350-359).

(♩ = 100.) **N° 11. Danse Bohême.**  
 Andantino quasi Allegretto. (Zigeunerlied. II. Akt.)

20 A 18 B 10 C 1 2 3 4 5 6 7

Ob. I.

Tamburino.

*pp*

E *tr* *tr* *tr* *rall.* *a tempo* F 1 2 3

*pp*

Musical notation for Tamburino and Triangolo, measures 4-17. The top staff (Tamburino) contains measures 4-17. The bottom staff (Triangolo) contains measures 18-20, followed by a section starting at measure 7 with a 'Triangolo.' instruction and a 'tr' (trill) marking. The bottom staff also includes a 'rall.' (rallentando) marking at the end.

a tempo animato (♩=126.)

Tamburino.

Musical notation for Tamburino, measures 1-7. The top staff contains measures 1-7. The bottom staff is labeled 'Triangolo.' and contains rests for measures 1-7.

Musical notation for Tamburino and Triangolo, measures 8-14. The top staff (Tamburino) contains measures 8-14. The bottom staff (Triangolo) contains rests for measures 8-14, with a 'cresc.' (crescendo) marking in measure 11.

Musical notation for Tamburino and Triangolo, measures 15-20. The top staff (Tamburino) contains measures 15-20. The bottom staff (Triangolo) contains rests for measures 15-16, followed by trills ('tr') and a 'cresc.' marking in measures 17-18, and trills in measures 19-20.

Musical notation for Tamburino and Triangolo, measures L-1. The top staff (Tamburino) contains measures L-1 with trills ('tr') and dynamic markings 'f' and 'p'. The bottom staff (Triangolo) contains rests for measures L-1, with dynamic markings 'f' and 'p'.

Musical notation for Tamburino and Triangolo, measures M-5. The top staff (Tamburino) contains measures M-5 with trills ('tr') and dynamic markings 'f' and 'p'. The bottom staff (Triangolo) contains rests for measures M-5, with dynamic markings 'f' and 'p'.

# Carneval.

## Ouverture.

### Tamburino.

Ant. Dvořák, Op. 92.

Allegro.

The musical score is written for a full orchestra. It begins with a treble clef and a 2/4 time signature. The tempo is marked 'Allegro'. The score is divided into sections labeled A, B, C, D, E, F, G, H, J, K, L. The instruments are listed as follows: C 33 (Tromb.), 4 Piatti, 2 D 16 (Tromb.), E 20 (Obor.), F (pp), G 4 (pp), H 4 (Corno Ingl), J 26 (Corno Ingl), K 9 (Corno Ingl), L (Tempo I. Allegro). The score includes various dynamic markings (f, p, pp, sf) and articulation marks (accents, trills, slurs). The key signature has one sharp (F#).

# Tamburino.

1 1

1 1 M

13 N 28 O 16 P 21

Tromboni.

*pp* *cresc.* *f*

R 1 *f* *p* 3

*pp* *cresc.*

S 25 T 1

2 3 4 5 6 7

8 5

*ff* U 1 2 3 4

5 6 *tr tr tr tr*

*W* Poco più mosso.

1 2 3 4 5 2

*ff* *ff*

*ff* *secco.*

Detailed description: This is a musical score for a tamburino. It consists of 15 staves of music. The first two staves are vocal lines with lyrics '1 1' and '1 1 M'. The third staff is for Tromboni, starting with dynamics *pp*, *cresc.*, and *f*. The fourth staff is a rhythmic accompaniment. The fifth staff has lyrics 'R 1' and dynamics *f* and *p*. The sixth staff has dynamics *pp* and *cresc.*. The seventh staff has dynamics *ff*. The eighth staff has lyrics 'S 25 T 1' and dynamics *ff*. The ninth staff has numbers 2 through 7. The tenth staff has numbers 8 and 5. The eleventh staff has lyrics 'U 1 2 3 4' and dynamics *ff*. The twelfth staff has numbers 5 and 6, followed by four trills (*tr tr tr tr*). The thirteenth staff is marked 'W' and 'Poco più mosso.' and has numbers 1 through 5 and 2. The fourteenth staff has dynamics *ff* and *ff*. The fifteenth staff has dynamics *ff* and 'secco.'.

Ravel - Rapsódia Espanhola

TAMBOUR DE BASQUE

20 1 Trg. 1 Cymb. TAMB.de B.

6/8

21 22 vous

f

23 TAMB.de B.

24

25

26 Un peu retenu 27 6 Plus animé

28 vous TAMB.de B.

29 30 31 De plus en plus animé

32 Un peu retenu au Mouvt FIN

Percussion

PEASANT WITH BEAR

188 Poco accelerando Tempo giusto,  $\text{♩} = 69$

189 3 190 3 191 3 192 4 193 3 194 3 195 3

GYPSIES AND A RAKE VENDOR

196 Strgs.  $\text{♩} = 138$  197 198 3  $\text{♩} = \text{♩}$

199 S.D.  $\text{♩} = 138$  200 2 201 2 Tamb. *trm trm* 202

203 1 204 *trm trm* *trm trm*

*sempre sim.*

205  $\text{♩} = 69$  206

*shake thumb shake thumb.*

207 2 208 3 209 3 S.D. 210 3 211 4 212 4 213 2 ritard. 2

DANCE OF THE COACHMEN

213 Allegro moderato,  $\text{♩} = 112$  214 6 215 6 216 6 217 Trombs.  $f$

Cymb. 218 219

B.D. 3 1 5

220 221 222

$f$  1 1 4  $f$  3 1

223 5 224 6 225 4 226 4 227 4

Timp.  $f$

# España

Rhapsody for Orchestra

EMMANUEL CHABRIER

Edited by Clinton F. Nieweg  
and Nancy M. Bradburd

Allegro con fuoco (♩. = 80)

Triangle

Tambourine

Cymbals  
Bass Drum

21

Tgl.

Tamb.

Cymb.  
B. D.

Cymb. rubber mallet

29

45

Tamb.

Hn. 3

54

Tgl.

Tamb.

Cymb.  
B. D.

61

62

Tgl.

Tamb.

Cymb.  
B. D.

Percussion

69

Tgl.  
Tamb.  
Cymb.  
B. D.

76

78 16 94 2 5

(78-93) (94-95) (99-103)

16 2 5

16 2 5

sec

Cymb. rubber mallet *ff sec*

*ff sec*

Tgl.  
Tamb.  
Cymb.  
B. D.

104

114 15 130

(107-113) (114-128)

7 7 15

7 15

7 15

*ff sec*

*ff sec*

take Cymb. a2

Vn. 1

Tgl.  
Tamb.  
Cymb.  
B. D.

131 B.D. Solo

*mf*

Cymb.  
B. D.

139

Cymb.  
B. D.

146

*p*

Tgl.

154

*mf* *mf* *f* *f*

Tgl.

Percussion

267 10 281

Tgl. (267-276)  $f$   $sf sec$

Tamb.  $sf sec$

Cymb. B. D.  $mf$  Cymb. with stick  $sf sec$

282 16 298 16 314 4 7 7

Tamb. (282-297) (298-313) (314-317) Cymb.  $ff sec$  (319-325)  $ff sec$

Cymb. B. D. 4 rubber mallet  $ff sec$   $ff sec$

327 7 334 17 17 17

Tgl. (327-333) (334-350)  $sec$   $pp sec$   $sec$   $sec$

Tamb.  $sec$   $sec$   $sec$   $sec$

Cymb. B. D.  $pp sec$   $sec$   $sec$

357  $sec$   $cresc.$   $mf$   $cresc.$   $f$

Tamb.  $sec$   $cresc.$   $mf$   $cresc.$   $f$

Cymb. B. D.  $sec$   $cresc.$   $mf$   $cresc.$   $f$

366 2 7 4 381 9

Cymb. B. D. (366-367) B.D.  $ppp$  (369-375)  $ppp$  (377-380) (381-389)

390 Cymb. a2  $f$  2  $ff$  2

Cymb. B. D. (394-395) (398-399)

400  $f$   $sec$   $sf sec$  3 3

Tgl. (405-407)

Cymb. B. D.  $f$   $sf sec$

6

408 Poco più mosso (♩. = 88-96)

Percussion

Solo-----

Tamb. *p* 3 *leggiero* 3 3 3 3 3 3

Cymb. B. D. Solo B.D. *f*

415

Tamb. 3 3 3 3 3 3 3

Cymb. B. D. *f*

422

Tamb. 3 3 3 3 3 3 3

Cymb. B. D. *cresc.* *poco* *a* *poco* *f*

429

Tamb. 3 3 3 3 3 3 *sec* 3 3

Cymb. B. D. *mf cresc.* *f* *f* *sec* *a2* (436-438) (439-441) 3 3

442

Tgl. 3 12 9

(443-445) (447-458) (462-470)

*ppp* *ppp* *ppp* *ppp*

471

4 susp. Cymb. Solo 3 3 7

(471-474) (476-478) (480-482) (484-490)

*ppp* *ppp* *ppp* *ppp*

491

Tgl. *f* 3 Cymb. hard stick 3 3 3

Cymb. B. D. *f* *f* *f* *f* *f* *f* *f* *f*

B.D. *f*

499

Tgl. *ff* *ff sec* *sec*

Tamb. *ff ff* *ff sec* *sec*

Cymb. B. D. *ff* *ff sec* *sec*

# Symphonie Nr. 4

e-moll

Johannes Brahms op. 98

Triangel

I, II u. IV tacet

III

Allegro giocoso

Viol. I

12 **A** Ob. I

8 Pk.

*Andante espressivo* ← *Andante maestoso espressivo cresc. sempre affrettando e cresc.*

36 8 45 12 57 3 60 2

Tri.  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

Ptt.  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

G.C.  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

*Allegro vivo*

62

Tri. *ff*

Ptt. G.C.

66

Tri. *ff*

Ptt. G.C. *ff*

71

Tri. *ff*

Ptt. G.C. *ff*

74 78 4

Tri. *ff*

Ptt. G.C. *ff* 4

*rall. e dim.* *Allegro espressivo*

144 1 146 14 161 2

Tri. *ff*

Ptt. *pp*

G.C.

165 2 169 8 *Energico*

Tri. *ff*

Ptt. *p*

G.C.

179

Tri.

Ptt.

G.C.

183 186 23

Tri. *cresc.*

Ptt. 23

G.C.

209 213 3 216 1 *stringendo*

Tri. *ff*

Ptt. *ff*

G.C.

# Triangolo.

## IV. Scena e Canto gitano.

**Allegretto.**

quasi Cadenza (I) Cadenza (II) Violino Solo *a tempo* **L 10**

Cadenza (III) Flauto Solo Cadenza (IV) Clarinetto Solo

Musical score for 'Scena e Canto gitano'. The score is written in 6/8 time and consists of several staves. The first staff includes markings for 'quasi Cadenza (I)', 'Cadenza (II) Violino Solo', 'a tempo', 'L 10', 'Cadenza (III) Flauto Solo', and 'Cadenza (IV) Clarinetto Solo'. The second staff features 'a tempo', 'Ob. Solo', 'Solo Cadenza V', 'Arpa Solo', 'gliss', and 'smorz.'. The third staff has 'Ob. Fl. Cl.' and measures 13 and 14. The fourth staff is marked 'P' and 'p'. The fifth staff is marked 'mf'. The sixth staff is marked 'animato' and 'f'. The seventh staff is marked 'attacca'.

## V. Fandango asturiano.

Musical score for 'Fandango asturiano'. The score is written in 3/4 time and consists of four staves. The first staff is marked 'mf' and includes measure numbers 19 and 20. The second staff is marked 'Violino Solo' and 'pp', with measure number 13. The third staff is marked 'ppp' and includes measure number 1. The fourth staff is marked 'p' and includes measure numbers 28, T 4, and 4.

# Triangolo.



## Coda.

Vivace assai



## Presto.



Fine.

Dvorák: Sinfonia n° 9 (3° movimento)

Triangel und Becken

2

223 *pp* 1 2 3 4 5 6

229 *cresc.* 7 8 9 10 11 12

235 *(cresc.) fz* 13 14 *f* 8 *D.C. Scherzo e poi Coda* *f* VI. I

248 *Coda* 22 G 30

361

Glockenspiel

*pp* (non cresc.)  
 Vibr. (soft mallets) *pp*

368

(Glsp.) Finger snaps Glock. *pp*  
 (Vibr.) Finger snaps Vibr. *pp*

(Glsp.) *cresc.* *f*  
 (Vibr.) *cresc.* *f* to Xylo.

376

marcato e staccato

S.D.

*f* *dim. molto*

545

Cha-Cha

PERCUSSION

Andantino con grazia (♩ = 100)

Finger Cymbals

549

545

549

*p*

Tambourine

*pp*

Vibr. (soft hammers)

555

555

Tamb.

2

2

Finger Cyms.

*pp*

*p*

Small Maracas

Tamb.

563

563

(Tamb.)

2

2

Small Maracas

*p*

High S.D.

*p* *mf*

(High S.D.)

Small Maracas

*mf*

Vibr.

*mf* *dim. molto*

569

Meeting Scene

Meno mosso

Sempre rubato

(♩ = 72)

*pp*

Red.

*mfz*

575

(Vibr.)

*mp*

*poco rall.*

*pp*

575

*f*

*rit.*

581

Cool  
Swing  
Allegretto (♩ = 160)

a tempo accel. molto

Cym.

*pp cresc. poco a poco*

*mf*

Vibr.

*p*

585

Stringendo un poco

secco

Xylo.

*fz*

*fz*

(Vibr.)

*fz*

*fz*

589

(♩ = 88)

Cym.

*pp*

(Xylo.)

*fz*

(Vibr.)

595

2

2

*mf*

*mf*

601

Bongos

*p*  
(Vibr.)  
*p* *dim. molto* *pp*  
3  
gliss.

607

Fugue

(Vibr.)  
Cym. (brush)  
*pp*

612

(Cym.)

(Cym.)  
Bongos  
*sfz*  
(Vibr.)  
*pp*

(Cym.)

(Cym.)  
Bongos  
*sfz*  
(Vibr.)  
*pp* *pp*

620

(Cym.)

(Vibr.)  
S.D.  
*p* *sfz*

601

Bongos

*p*  
(Vibr.)  
*p* *dim. molto* *pp*  
3  
gliss.

607

Fugue

(Vibr.)  
Cym. (brush)  
*pp*

612

(Cym.)

Bongos  
*sfz*  
(Vibr.)  
*pp*

(Cym.)

Bongos  
*sfz*  
(Vibr.)  
*pp* *pp*

620

(Cym.)

(Vibr.)  
S.D.  
*p* *sfz*

625

(Cym.)

Bongos >

(Vibr.)

3

3

3

(Cym.)

S.D.

> sfz

Bongos >

f

(Vibr.)

3

ff

f

632

(Cym.)

(Vibr.)

p

mp

T.D.

> sfz

637

(Cym.)

Bongos >

sfz

(Vibr.)

mf

690

Timp. *f*

(Traps)

(Bongos)

H.H.

Vibr. *ff*

694

Timp. *f*

(Traps)

Bongos *f*

Vibr. *ff*

701

(Timp.)

(Traps)

(Bongos)

Vibr. *ff* *mf*

705

Cym. *mf dim. molto* *(pp)*

(Traps)

(Vibr.) *dim. molto* *(pp)*

*dim. molto* *(pp)*

405 47

3 5

408-410 411-415

416 Tpt. 2

421 48

Vn. I Xylo.

*ff secco*

427

431

*ff*

435 49

*sf*

439 Claves

*ff*

445 50

Xylo. More deliberate tempo ♩ = 120

*ff*

(Claves)

451 rit. 51

Meno mosso ♩ = 96

2 3

453-454 455-457

Xylophone

(Grive de Californie)

Un peu vif

6

*f*

*mf* — *ff* — *mf*    *mf* — *ff* — *mf*

*f*    *f*    *ff* — *f* —

*ff* — *f*    *ff* — *f*    *ff* —

*f*

*f*

*ff* *p*    *ff*

Detailed description: This is a musical score for Xylophone, titled '(Grive de Californie)' by Messiaen. The tempo is 'Un peu vif'. The score consists of six staves of music. The first staff begins with a circled number '6' and a dynamic marking of *f*. The second staff has dynamic markings of *mf*, *ff*, and *mf*. The third staff has *f*, *f*, *ff*, and *f*. The fourth staff has *ff*, *f*, *ff*, and *f*. The fifth staff has a dynamic marking of *f*. The sixth staff has *ff*, *p*, and *ff*. The score includes various musical notations such as treble clefs, 3/8 time signature, notes, rests, and articulation marks like accents and slurs. There are also some key signature changes indicated by sharps and naturals.



# Kabalevsky - Colas Breugnon Overture

allarg. *a tempo* *Presto*

**30** **31** 6 **32** 6 **33** **34**

**35** **36** *mf* 8

**37** *XILOFONO* **38** **39** 3

**40**

**41** **42** 7 **43** 7 **44** 2

*sf*

Detailed description: This is a page of a musical score for the Overture to 'Colas Breugnon' by Dmitri Kabalevsky. The score is written for a single melodic line on a grand staff (treble and bass clefs). It begins at measure 30 with a tempo change from 'allarg.' to 'a tempo'. Measures 30-34 contain a sequence of notes with some rests. Measure 35 starts with a dynamic marking of 'mf' and a fermata over measures 35-36. Measure 37 is marked 'XILOFONO' and features a triplet of eighth notes. Measures 38-40 continue the melodic line with various articulations. Measure 41 consists of a series of eighth notes with alternating accidentals. Measure 42 has a dynamic marking of 'sf' and a fermata. Measures 43-44 conclude the section with a final note and a rest.

# The Firebird

(Original 1910 Ballet)

Silofono

Igor Stravinsky  
(1882-1971)

Musical score for piano, measures 46-51. The score is written on two staves. The first staff begins with a treble clef and a '2' above the first measure. A bracket spans from the end of the first staff to the end of the second staff. Measure 47 is marked with a box containing the number '47' and a piano dynamic marking 'p'. The music consists of eighth and sixteenth notes, with some chords and rests.

The Firebird - Stravinsky

Xylophon *Allegro* *Car. Ingl.* *Car. Ingl.* *p* *mp*

Xylophon *1* *1* *128*

Xylophon *1*

Xylophon *129* *mf*

Xylophon *1* *130* *f*

Xylophon

Xylophon *131* *f*

Xylophon *en harm.*

Xylophon *132* *f possibile*

Xylophon *f*

Xylophon *133* *Allegro feroce*

5

6 Trb. 1-12

7

8

9

10

11 celo

Musical staff with notes and rests.

12 *Meno*

Musical staff with rests of 12 and 13.

14

15

Musical staff with rests of 10 and 10, ending with *rall*.

16 *atempo*

17

Musical staff with rests of 8 and 12.

18

*Piú Mosso*

19 *Vivace* W. Bluckey

Musical staff with rests of 10 and 11, and notes.

*c. bajo*

*solo*

Musical staff with notes and glissando markings.

*mf*

*gliss*

Musical staff with notes and glissando markings.

*gliss*

20

Musical staff with notes and rests of 13.

*gliss*

21

(17) piston

Musical staff with rests of 16 and 13, ending with *atempo*.

*rall*

*atempo*

22

Musical staff with notes and rests of 2, 3, 4, 5, 6, 7.

2

# II - Cadeira de Arruar

Allegro moderato (c. ♩ = 116)

1

Silofono  
Campanelli

Tamburello

Piatti

Gran Cassa

8

11

1

Timp.

Tamb.

13

Silofono

2

3

3

Sil. Camp.

Tamb.

Ptt.

Silofono

19

3

Sil. Camp.

Tamb.

22

Silofono

3

scherzando

Sil. Camp.

Tamb.

Ptt.