

팀파니 오디션 유의사항 변경 안내

기 공지 되었던 안내 내용 중 응시자의 편의를 위하여 다음과 같이 변경 공지하오니, 응시자는 참고하여 주시기 바랍니다.

I. 오디션에 쓰이는 팀파니는 대전시립교향악단 악기로 ~~독일식(German Style : 연주자의 우측부터 저음부 세팅) 으로 세팅 되어져 있으며...~~

※ 변경 내용 : ① 응시자의 연주 스타일을 존중하여 독일식(German Style)과 미국식(American Style)으로 세팅하여, 각각의 응시자 스타일에 맞는 방법으로 진행함.

단, 악기는 시립교향악단의 악기사용을 원칙으로 함.(개인악기 사용 불허)

② 당일 추첨은 독일식 스타일 응시자와 미국식 스타일 응시자로 나누어 추첨 순으로 진행함

※ 당일 조율은 442Hz로 되어있으며, 진행시간 및 심사위원과의 부정방지를 위해 개인 별 별도 튜닝 및 세팅 변경을 하실 수 없습니다.

III. 오디션에 쓰일 모든 스틱(Stick) · 말렛(Mallets)은 개인 지참입니다.

IV. 오디션에 사용되는 팀파니를 사전 연습 할 수 없습니다.

◎ 악기목록

악 기	제조사 / 모델	비 고
팀파니 (Timpani)	Adams / 32", 29", 26, 23, 20"	펌프식

2017. 2. 16.

대전시립교향악단

타악기 수석 오디션 진행방법 수정 안내

대전시립교향악단 2017 신입단원 오디션 진행 방법 안내 내용 중 응시자의 편의를 위하여 다음과 같이 변경 공지하오니, 타악기 응시자는 참고하여 주시기 바랍니다.

1. 모든 연주스타일을 존중하고 보다 공정성을 기하기 위하여 기존 유의사항으로 안내된 “독일식 세팅” 뿐만 아니라 “독일식(German Style)” 과 “미국식(American Style)” 2가지 방식으로 세팅하여 진행함.
단, 악기는 대전시립교향악단의 악기사용을 원칙으로 함.(원활한 진행을 위해 개인악기 사용 불허)
2. 오디션 추첨 및 진행은 당일 독일식 스타일 응시자와 미국식 스타일 응시자로 나누어 진행될 예정이니, 본인 스타일로 준비하셔서 응시해 주시기 바랍니다.

2017. 2. 16.

대전시립교향악단

10
10

Timpani
E \flat -B \flat

Symphony No. 39

W. A. Mozart, K. 543.

Adagio

TIMPANI in E \flat B \flat

1 2 3 4 5

f *f* *f*

p *f*

4 Allegro A

28 *f*

B 2

10 *f* Csfp 22 D 14 1

1 2 13 *f* *f*

2 E 12 F 32 G *f*

1 H

2

1 I 17 *f*

K 1 1

1 L 1 3 *f* *trun*

trun

Andante con moto
tacet

TIMPANI in E^b B^b

Allegro

MENUETTO 





Allegro

FINALE 



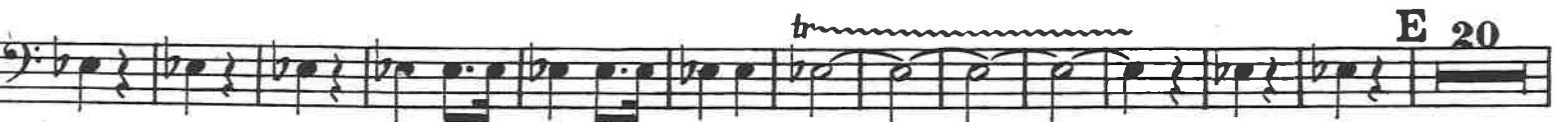














Timpani

Symphonie Nr. 7

A-dur · A major
op. 92

Ludwig van Beethoven

Poco sostenuto ♩ = 69

in La-Mi/
A-E

15 **ff** 1 **A** 9 **p** Viol. I

33 1-8 **ff** 2 **f** 3 **f** 4 **f** 5 **f** 6 **f** 7 **f** 8 **f** *dimin.*

42 8 Viol. I **B** 1 **ff** 7 **ff**

Vivace ♩ = 104

63 23 Viol. I 1-6 2 **ff**

91 3 4 5 6

97 *p cresc.*

105 **C** *trm* 21 **ff**

132 Fl. I **D** 11 Fag. I Ob. I **ff**

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

159 2 3 1 **ff** **ff**

Timpani

172 **2 2 2 14**
G.P. G.P. Ob. I

201 **F 6 1**
f

216 **G 32 H**
ff

255 *tr*

263 **8** Viol. I

277 **I**
f più forte - - ff

285 **1 1 1-5 2**

294 **3 4 5 11**

312 Clar. I *pp*

318 **K tr** *cresc.* *tr* *ff*

326 **4**
p *f*

337 **6 L 11**
f

Timpani

360 Fag. I Clar. I Ob. I Fl. I

ff

370

ff

381

ff G.P. G.P.

400 Viol. I

p

410

poco cresc. *più cresc.*

422

ff

429

437

444

Timpani

Allegretto ♩ = 76
in La-Mi/
A-E

26 A 24 B 16 Ob. I Fl. I

74 C

ff 1 1

87

1 dimin. sempre dimin. p

97 D

3 29 Ob. I 3 pp

137 E

1 6 E 18 Fl. I pp pp ff p

170

p cresc.

180 F

25 Ob. I Fl. I dimin. pp cresc.

214 G

3 15 Fl. I ff

241 H

1 3 26 pp pp f

in Fa-La/
F-A

Presto $\text{♩} = 132$

9

Viol. I

f *p* *f*

tr

19

1 1 17 8

Clno. I, II

53

Viol. I

Vc. e B.

20

Ob. I

ff

84

A

f *ff*

94

4 2 4 10 1

Vc. e B. Fag. I, II

pp *pp*

121

5 1 1 1 1

f

136

2

1. 2

145b

2. 3 32 20

Clar. I Ob. I Fl. I

Assai meno presto $\text{♩} = 84$

207

1-6 2 3 4 5 6 1-6 2 3 4 5 6

ff

Timpani

221 **1** **12** Vc. e B. **Presto** **9**

Measures 221-230. Measure 221 has a first ending bracket. Measure 222 has a second ending bracket. Measure 223 is marked *f*. Measure 224 is marked *p*. Measure 225 is marked *f*. Measure 226 is marked *p*. Measure 227 is marked *f*. Measure 228 is marked *p*. Measure 229 is marked *f*. Measure 230 is marked *p*.

249 Viol. I **1** **1**

Measures 249-258. Measure 249 is marked *f*. Measure 250 has a trill (*tr*). Measure 251 is marked *f*. Measure 252 is marked *f*. Measure 253 is marked *f*. Measure 254 is marked *f*. Measure 255 is marked *f*. Measure 256 is marked *f*. Measure 257 is marked *f*. Measure 258 is marked *f*.

260 **9** Viol. I **p** *sempre piano* **p**

Measures 260-269. Measure 260 is marked *p*. Measure 261 is marked *sempre piano*. Measure 262 is marked *p*. Measure 263 is marked *p*. Measure 264 is marked *p*. Measure 265 is marked *p*. Measure 266 is marked *p*. Measure 267 is marked *p*. Measure 268 is marked *p*. Measure 269 is marked *p*.

279 **1** **1** **B** **17** Cln. I, II **8**

Measures 279-288. Measure 279 is marked *p*. Measure 280 is marked *p*. Measure 281 is marked *p*. Measure 282 is marked *p*. Measure 283 is marked *p*. Measure 284 is marked *p*. Measure 285 is marked *p*. Measure 286 is marked *p*. Measure 287 is marked *p*. Measure 288 is marked *p*.

313 Viol. I **20** Ob. I **pp**

Measures 313-322. Measure 313 is marked *pp*. Measure 314 is marked *pp*. Measure 315 is marked *pp*. Measure 316 is marked *pp*. Measure 317 is marked *pp*. Measure 318 is marked *pp*. Measure 319 is marked *pp*. Measure 320 is marked *pp*. Measure 321 is marked *pp*. Measure 322 is marked *pp*.

343 **C** **f** **ff** **4**

Measures 343-352. Measure 343 is marked *f*. Measure 344 is marked *f*. Measure 345 is marked *f*. Measure 346 is marked *f*. Measure 347 is marked *f*. Measure 348 is marked *f*. Measure 349 is marked *f*. Measure 350 is marked *f*. Measure 351 is marked *f*. Measure 352 is marked *f*.

358 **2** **4** **10** Vc. e B. **1** **5** **pp** **pp**

Measures 358-367. Measure 358 is marked *pp*. Measure 359 is marked *pp*. Measure 360 is marked *pp*. Measure 361 is marked *pp*. Measure 362 is marked *pp*. Measure 363 is marked *pp*. Measure 364 is marked *pp*. Measure 365 is marked *pp*. Measure 366 is marked *pp*. Measure 367 is marked *pp*.

386 **1** **1** **1** **1** **f**

Measures 386-395. Measure 386 is marked *f*. Measure 387 is marked *f*. Measure 388 is marked *f*. Measure 389 is marked *f*. Measure 390 is marked *f*. Measure 391 is marked *f*. Measure 392 is marked *f*. Measure 393 is marked *f*. Measure 394 is marked *f*. Measure 395 is marked *f*.

398 **2** **3** **32** **Assai meno presto**

Measures 398-407. Measure 398 is marked *f*. Measure 399 is marked *f*. Measure 400 is marked *f*. Measure 401 is marked *f*. Measure 402 is marked *f*. Measure 403 is marked *f*. Measure 404 is marked *f*. Measure 405 is marked *f*. Measure 406 is marked *f*. Measure 407 is marked *f*.

Timpani

441 20 Clar. I Ob. I Fl. I 1-6 2 3 4 5 6

473 1-6 2 3 4 5 6 1 12

495 Vc. e B. Presto 9 Viol. I tr

514 1 1 17 Cmo. I, II 8

549 Viol. I Vc. e B. 20 Ob. I ff

580 D 4

594 Vc. e B. Fag. I, II 2 4 10 1 5 f

623 1 1 1 1 2

636 Coda Assai meno presto Presto 3 4 4 ff

Timpani

Allegro con brio $\text{♩} = 72$

in La-Mi/
A-E

1 1 ♩ 1-6 2 3 4 5

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

11 6 1. 2. 1

sf *sf* *sf* *sf* *sf* *sf* *sf*

20a 1. 2.

ff

28 A

ff

37 8

54 2 3

f *f*

67 7 B 1 7 1 5 1-14 2 3 4

f *f* *f* *f* *cresc. poco a poco*

96 5 6 7 8 9 10 11 12 13 14 C 1

ff *f* *f* *f* *f* *f* *f* *f*

114 1. 1 1

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

Dal Segno ♩

121b 2. 1 1 7 7

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

Viol. I
Vc. e B. **D**

144 **1** **1** **1** 1. **1** 2.

154 **1** **1** 1. 2.

162 **1** **8** **11** 1-10 **2** **3** **4** **5**

189 **6** **7** **8** **9** **10** **4** **E** **1** **8**
pp

209 **1** **8** **F** **1** **1** 1-6 **2**
pp *ff* G.P. G.P. *sf* *sf* *sf*

227 **3** **4** **5** **6** 1. 2.

235 *ff* *ff*

244

254 1-6

264 **2** **3** **4** **5** **6**

273 **G** **3** **7** **6**
sf *sf* *f* *f* *f* *f*

295 **8** 1-14 **2** **3** **4** **5** **6** **7**
f *f* *f* *f* *cresc. poco a poco*

Timpani

314 8 9 10 11 12 13 14 **H**

sf sf sf sf sf ff f f f

330 **1**

f f f sf sf sf sf sf sf G.P.

344 **1** **I 8** Vc. e B.

G.P.

361 **2** **11** Viol. I **5** **1**

f f f f

387 **1** **1** **1** **1** **1** **1** **1** **1**

f f f f f f f f

401 **1** **K**

sempre più forte - - ff

411 **1-8**

420 **2** **3** **4** **5** **6** **7** **8** **1-6** **2** **3** **4**

fff

431 **5** **6** **L 1-8** **2** **3** **4** **5** **6** **7**

sf sf sf sf p cresc.

442 **8** **1-6** **2** **3** **4** **5** **6**

fff sf sf sf sf sf

455

sf ff sf sf sf ff

Timpani

Symphonie Nr. 9

d-moll · D minor

op. 125

Allegro ma non troppo e un poco maestoso ♩ = 88

Ludwig van Beethoven

in Re/D - La/A

14 Viol. I *trill* *ff* *f* *f*

22 *f* *f* *f* *f* *p* *f* *p* *f* *f* *f* *f* *f* *f* *f*

35 Viol. I *trill* *ff* *1*

57 *sf* *sf* *sf* *f* *f* *f*

68 Viol. I *f*

96 Viol. I *ff* *ff* *pp*

121 *cresc.*

130 *f* *fp* *fp* *f*

148 *ff* *fff* *ff* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *pp*

161 *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

184 *cresc.* *f* *sf* *p*

A

B

C

D

E

F

rit. a tempo

198

198 *p* *cresc.* *f*

209 **G** **3** *rit.* **6** *a tempo* Viol. I *f*

226 **7** **H**

241

250 **I** **17** Ob. I *p* *pp*

275 **3** **4** **2** **2** **4** *pp* *p* *p* *p* *p*

297 **K** *f* *f* *f* *f* *f* *f* *ff* *ff* *ff*

308 **1-28** **2** **3** **4** **5** **6** **7** **8** **9** **10** *ff* *ff* *ff* *ff* *ff* *ff* *ff*

321 **11** **12** **13** **14** **15** **16** **17** **18** **19** **20** **21** **22** **23** **24** **25** **26** *ff* *f* *f* *f* *f* *f* *f* *f* *f* *f*

337 **27** **28** **L** **1** **1** **3** *sf* *p* *p* *p*

351 **4** *p* *cresc.* *f* *p cresc.*

Timpani

365 **3** *f* *ff* *p* *ff* **M** **11** Viol. I

386 *pp* *cresc.*

401 *f* *f p* **N**

408 *f* *p* *f* *p* *f* *p* *f* *f* *ff* **3**

420 *f* *f* 1-5 2 3 4 5 *p* **O**

428 **21** Fl. I *ff* *p* *cresc.* **P**

458 *cresc.* *f* **1**

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

478 *cresc.*

488 *f* *ff* *dimin.* *pp* *cresc.* *f* **R**

499 *p cresc.* *f* *rit.* *a tempo* **1** **3** Viol. I *rit.* *a tempo*

513 *p* *cresc.*

524 *f più f*

530 **S** *ff* *sf*

539 *tr* *tr* *sf* *ff*

Molto vivace $\text{♩} = 116$

in **1** **1** **1** **1** **1** **2** **44** *G.P.* *G.P.* *sf* *G.P.* Viol. I

57 **A** **1** **1** **1** **1** **1** **2** *ff*

72 **3** **B** **16** **C** **14** *Fag. I*

112 **4** **D** **31** **3** **5** **3** **17** **13** *Fl. I* *G.P.* *G.P.*

193 **E** **2** **2** **2** **2** **3** **25** *f* "Ritmo di tre battute"

234 **11** **F** **7** **3** **3** *pp* *cresc.* *più cresc.* "Ritmo di quattro battute" Viol. I

264 **1-8** **2** **3** **4** **G** **5** **6** **7** **8** **1-11** *f più f* *ff*

274 **2** **3** **4** **5** **6** **7** **8** **9** **10** **11**

Timpani

284 **6** 1-6 2 3 4 5 6 **H** **33** **I** **4**

334 **Fag. I** **3** **3** **5** *ff*

354 **K** **7** **Fag. I** **1** **1** **1** **1** **1** *f*

374 **7** **1** **3** **1.** **5** **3** *pp* G.P. *pp* G.P.

388b **Viol. I** **3** **7** **Viol. I** **1** *p cresc.* *stringendo il tempo* *cresc.*

407 **1** **1** **Presto** **4** **6** **1.** **2** **2.** **15** **L** **37**

475 **M** **16** **1.** **39** **poco ritard.** **Molto vivace** $\text{♩} = 116$ **1** **1** *Vc. e B.* G.P. G.P. *sf*

536 **1** **2** **44** **Viol. I** **N** **1** **1** *G.P.* *ff*

592 **1** **1** **1** **2** **3**

607 **O** **30** **Fag. I** **10** **P** **25**

678 **3** **5** **3** **17** **13** **Fl. I**

725 **Q** **“Ritmo di tre battute”** **2** **2** **2** **3** **25** *f*

Timpani

764 "Ritmo di quattro battute" Viol. I
 11 R 7 3 3 1-8
pp *cresc.* *più cresc.* *f più f*

795 2 3 4 S 5 6 7 8 1-11 2 3 4
ff

807 5 6 7 8 9 10 11 6 1-6 2 3 4

824 5 6 T 33 U Ob. I

868 3 3 5 6 V Fag. I

893 1 1 1 1 1 7
f

912 1 3 2 3 Coda (Viol. I) 4
pp G.P. *p cresc.*

933 stringendo il tempo Presto 2 7 1 2
cresc. G.P.

Adagio molto e cantabile ♩ = 60

in Si^b/B -Fa/F Viol. I 15 4
p

Andante moderato ♩ = 63 Tempo I

25 17 13 Cl. I 4
p

Andante moderato Tempo I

65 18 12 Cl. I Stesso tempo 12 8
p *sempre p*

101

Timpani

107 *cresc.*

112 *dimin. p* *cresc.*

118 *dimin. p* *più piano* *pp* *cresc.* *f* **1** **A** **8**

131 *Cl. I* **B** **6** *f* *p*

142 **5** **1** *f* *p* *cresc.* *f* **C** *p* *dimin.*

153 *sempre pp* *cresc.* *f* *fp* *p* *f* *pp*

Presto $\text{♩} = 66$ *ff* **8** *ff*

17 **1-6** **2** **3** **4** **5** **6** **3** *f*

Allegro ma non troppo $\text{♩} = 88$ *p* *pp* **Tempo I** *f* **ritard. poco adagio** **5** **2**

Vivace **Tempo I** **Adagio cantabile** **Tempo I** **8** **7** **2** **12** **Fag. I** **2**

Tempo I *Vc. e B.* *f* *f* *f* *ff* **2** **2**

Timpani

Allegro assai $\text{♩} = 80$

92 **48** **A** **19** **B**

Viol. I

165

172

179

186 **C**

193 **3**

203 **1** poco ritenente poco adagio Tempo I **Presto**

f f ff

213 **11** **3** **3**

Baritono

Recitativo

(an) - - ge - neh-me-re an - stim-men, *f* *p* *f*

235 **1** **16** **D**

Allegro assai

Ob. I

f *f*

259

266 **14** **E**

Fag. I

f

Timpani

286

dimin. p pp

294

F 7 1-7 2 3 p

308

4 5 6 7 G 1-5 2 f

315

3 4 5

323

molto tenuto Allegro assai vivace d. = 84
alla Marcia 28 H 32
1 1 ff ff

391

sempre l'istesso tempo I 40 K 62 L 42 Fag. I, II 4 M
Viol. I ff

545

554

563

2

574

2

585

sf sf

Timpani

Andante maestoso $\text{♩} = 72$

Adagio ma non troppo ma divoto $\text{♩} = 60$

595 16 N 7 9 20 Cb.

Allegro energico e sempre ben marcato $\text{♩} = 84$

653

665

671

677

685

698

714

722

755 Fl. I

Allegro ma non tanto $\text{♩} = 120$

763 32 S Viol. I

803

Timpani

810 poco adagio Tempo I Viol. I

825 poco adagio

843 Viol. I Presto ♩ = 132

852 2 2 1 1-8 2 3 4 5

866 6 7 8

876 7 T 6

898 ff

908 ff ff ff

916 Maestoso ♩ = 60 Prestissimo

924

933

Symphonie Nr. 4

Pauken

Peter Iljitsch Tschaikowsky op. 36

I

Andante sostenuto
in F, C, A

1 A

8

riten.

9

Musical staff for measures 1-9. Measure numbers 12, 16, and 2 are written below the staff. Dynamics include *ff* and *f*. A fermata is present over measure 9.

Moderato con anima (♩. = In movimento di Valse)

Musical staff for measures 10-16. Measure numbers 16 and 16 are written below the staff. Dynamics include *f*. Flute and Clarinet parts are indicated above the staff.

Musical staff for measures 17-32. Measure numbers 47 and 16 are written below the staff. Dynamics include *f*. A fermata is present over measure 32.

Musical staff for measures 33-42. Measure numbers 67 and 16 are written below the staff. Dynamics include *f*. Flute and Clarinet parts are indicated above the staff.

Musical staff for measures 43-52. Measure numbers 72 and 16 are written below the staff. Dynamics include *f*.

Musical staff for measures 53-66. Measure numbers 77 and 14 are written below the staff. Dynamics include *f* and *ff*.

Musical staff for measures 67-94. Measure numbers 95 and 16 are written below the staff. Dynamics include *f*.

Musical staff for measures 95-99. Measure numbers 100 and 3 are written below the staff. Dynamics include *f*. A fermata is present over measure 99.

Musical staff for measures 100-128. Measure numbers 107 and 12 are written below the staff. Dynamics include *f*. Flute and Oboe parts are indicated above the staff. Performance markings include *ritardando*, *Meno mosso*, *ritardando*, and *Moderato assai, quasi Andante*.

Musical staff for measures 129-138. Measure numbers 129 and 16 are written below the staff. Dynamics include *f*.

Ben sostenuto il tempo precedente

in F, H, Fis

134 *pp* 1 2 3 4

Musical staff 134-137: Bass clef, 4/4 time. Measures 134-137. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *pp*. Rehearsal marks 1, 2, 3, 4.

138 5 6 7 8

Musical staff 138-141: Bass clef, 4/4 time. Measures 138-141. Notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Rehearsal marks 5, 6, 7, 8.

142 9 10 11 12

poco a poco stringendo al -----

pochissimo cresc.

Musical staff 142-145: Bass clef, 4/4 time. Measures 142-145. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Rehearsal marks 9, 10, 11, 12.

146 *p* 13 14 15 16

poco a poco cresc.

Musical staff 146-149: Bass clef, 4/4 time. Measures 146-149. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Rehearsal marks 13, 14, 15, 16. Dynamic: *p*.

150 17 18 19 20

Musical staff 150-153: Bass clef, 4/4 time. Measures 150-153. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Rehearsal marks 17, 18, 19, 20.

154 *sempre stringendo al* ----- *H*

21 22

sempre crescendo

Musical staff 154-157: Bass clef, 4/4 time. Measures 154-157. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Rehearsal marks 21, 22. Section marker *H*.

Moderato con anima (Tempo del comincio)

159 *f* ----- *fff*

Musical staff 159-163: Bass clef, 4/4 time. Measures 159-163. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Dynamic: *f* to *fff*.

164 *ff* > *mf* < *fff* 1 2

Musical staff 164-173: Bass clef, 4/4 time. Measures 164-173. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Dynamics: *ff* to *mf* to *fff*. Rehearsal marks 1, 2.

174 *fff*

Musical staff 174-177: Bass clef, 4/4 time. Measures 174-177. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Dynamic: *fff*.

178

Musical staff 178-181: Bass clef, 4/4 time. Measures 178-181. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

182

Musical staff for measures 182-185, featuring a rhythmic pattern of eighth and sixteenth notes.

186

Musical staff for measures 186-192, including a key signature change to C major (K) and a 3/4 time signature change.

193

Musical staff for measures 193-199, featuring dynamic markings *ff*, *f*, and *ff*, and a section labeled 'L' with the instruction 'muta H in C, Fis in A'.

211

Musical staff for measures 211-249, including dynamic markings *ff* and *f*, and a section labeled 'Viol. 1'.

250

Musical staff for measures 250-254, featuring dynamic markings *ff* and *ff*.

255

Musical staff for measures 255-275, including dynamic markings *fff* and *ff*.

276

Musical staff for measures 276-279, featuring dynamic markings *fff* and *fff*.

280

Musical staff for measures 280-286, including dynamic markings *fff* and *fff*.

287

Musical staff for measures 287-306, including dynamic markings *fff* and *fff*, and tempo markings 'rallentando poco a poco al Moderato assai, quasi Andante'.

307

Musical staff for measures 307-310, including dynamic markings *fff* and *fff*, and a section labeled 'Fl. 1'.

Pauken

Ben sostenuto il tempo precedente

313 *pp*

317

Poco a poco stringendo

321 *poco a poco cresc.*

325 **S** *mf*

329

T sempre stringendo al - - - - -

333 *cresc.*

Allegro con anima

338 *f - cresc.* *ff*

342

346

2 **U** 1 2

350 *fff*

1 **V** 16

357 *f dim.*

Molto più mosso

381 8 *Klar.* *ff*

(395) 7. 2. 2

403 1 1 1 *fff* Più mosso. Allegro vivo

414

II

Andantino in modo di canzona

in F, C, A 41

A (Viol. I) 12

Viol. I

57

65 *f* *dim.*

74 B 23 C 28 Più mosso D 16 *mf* 16 Viol. I

160 *ff*

170 23 *rit.* Tempo I 2 105

III. SCHERZO

Pizzicato ostinato

Allegro

in As, Des, FA

32

B

28

C

14

D

42

Meno mosso
(Ob.) 28

E

1

162

Kl. Fl.

170

Tempo I

pp

176

182

F

193

1

200

1 G

207

3

129 H 2 (Holzbläser)

38

Kl. Fl.

389

397

12

mf

IV. FINALE

Allegro con fuoco
in F, C, G

ff

2

2

20

29

Viol. 1

A

ff

2

2

38

ff

43

3

50

5

ff

60

B 32 C 21

Ob.

Ob.

Viol. 1

Viol. 1

Fl.

Fl.

115

Viol. 1

Viol. 1

Viol. 1

118

Viol. 1

D

ff

2

2

126

ff

131

3

139 5

148 **E** 24 **F** 26 **Andante** *Trp. 2*

fff 3 3 3

202 1 10

fff **Tempo I**

218 *riten.* **pp** *poco a poco crescendo*

1 2 3 4 5 6 7 8 9

232 10 11 12 13 14 15 16 **G** 17 18 19 20 21

f

244 22 **4** 2 2

fff

257 **H** 12

sempre fff

273 2

279

284

288

Romeo and Juliet

Overture-Fantasy

in E. B. F. #

TIMPANI

Andante non tanto quasi Moderato.

P. I. Tchaikovsky

20 17 **A** 23 **B** 15

poco a poco string. *ppp*

1 2 3 4 5 6 7 8 **C** 9 10 11 12

cresc.

Allegro. **Molto meno mosso.** 8 *string.* 6

f *f* *p*

Allegro giusto.

f *f*

D 19 **E**

f *f*

2

f *ff*

F 2

19 **G** 21 **H** 38 **J** 30

K 27 **L** 20 **M** 11 **N** 4

ff

1

TIMPANI

O

2

ff

P *muta F[#] in A.* 21 **Q** 18 *p cresc.*

mf *muta A in Fis* 7 **R** 15 *mf*

2 1 2 **S** 12 *mf* *f* *f* **T** *ff* *sempre ff*

2 *fff*

7 **U** *Moderato assai.* *ff* *p* *p* 3 3 3 3

1 2 3 4

5 6 7 8

23 *p* *ff*

VARIATIONS

Composed by

EDWARD ELGAR, Op. 86.

TIMPANI.

Enigma.

VII.

(Troyte.)

23 *Presto.*

SOLO.

Fl. Cl.

Musical staff 23: Treble clef, common time signature. Dynamics: *p*, *cresc.*, *ff*. Includes a crescendo hairpin.

24 SOLO.

Musical staff 24: Treble clef, common time signature. Dynamics: *f*, *dim.*, *p*. Includes a decrescendo hairpin.

Musical staff 25: Treble clef, common time signature. Dynamics: *fff*, *Cl.*. Includes a crescendo hairpin.

25

9 26

Musical staff 26: Treble clef, common time signature. Dynamics: *f*, *ff*, *ff*. Includes a crescendo hairpin.

3

Musical staff 27: Treble clef, common time signature. Dynamics: *dim.*, *p*, *f*, *dim.*. Includes a decrescendo hairpin.

27

Musical staff 28: Treble clef, common time signature. Dynamics: *p*, *pp*, *cresc.*. Includes a crescendo hairpin.

28 *trm*

1

Musical staff 29: Treble clef, common time signature. Dynamics: *ff*, *dim.*, *p*, *dim.*, *ff*. Includes a decrescendo hairpin.

trm 1 *trm* 5 29 4

Musical staff 30: Treble clef, common time signature. Dynamics: *trm*, *1*, *trm*, *5*, *29*, *4*. Includes a decrescendo hairpin.

LE SACRE DU PRINTEMPS (THE RITE OF SPRING)

IGOR STRAVINSKY

(1882-1971)

189 *mf*

190 *poco a poco cresc.*

191 *meno f* *mf* *sf* *meno f* *mf*

192

193

194

195 *sf* *meno f* *mf* *sf*

196

197 *meno f* *sf* *meno f* *sf* *meno f* *sf*

198 *piu sf* *meno f* *f* *e sempre cresc.*

199

200

201 *ff* *MIB=RE* *Fl.* *I* *ff*

Detailed description: This page of a musical score for Igor Stravinsky's 'The Rite of Spring' features ten staves of music. The notation is primarily in bass clef with a 2/16 time signature. It includes various musical notations such as notes, rests, slurs, and dynamic markings. Measure numbers 189 through 201 are circled. The score shows a progression of dynamics from mezzo-forte to fortissimo, with a 'poco a poco cresc.' instruction and a 'piu sf' marking. A flute part is introduced at measure 201 with a specific fingering and a dynamic marking of fortissimo. The key signature changes to one flat (B-flat) at the end of the page.

Concerto for Orchestra

IV.

Bela Bartok

Handwritten musical score for five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a 6/8 time signature, followed by a *mp* marking and a measure with a handwritten 43 above it. The second staff starts with a 3/4 time signature. The third staff begins with a 3/4 time signature and contains a sharp sign (#). The fourth staff starts with a 3/4 time signature and has a handwritten 51 above the first measure. The fifth staff contains a treble clef, a 3/4 time signature, a 2/4 time signature, and the word **TALLET** written across the staff.

Suite
from the Opera

DER ROSENKAVALIER

Timpani

RICHARD STRAUSS Op. 59

Con moto
agitato

① Agitato *accel.*
② *a tempo*
③
④ *accel.* *ff*

⑤ *a tempo*
⑥ *trm*
⑦ *accel.*
⑧ *stargando* *ff*
⑨ *Molto più tranquillo*
⑩ *Tranquillo*
⑪ *Un poco più mosso* *dim. p*

1st Vln. *rit.* ⑫ ($\text{♩} = 84$)
f *f* *trm*

⑬ *trm* *mf* *p cresc.* *f* *mf* *p*
⑭ *sempre più mosso* *p* *cresc.* *trm* *trm*

⑮ *poco accel.*
⑯ *Un poco allargando* *p* *cresc.*
⑰ *rit.* *Un poco lento* *trm* *trm* *pp molto cresc.* *ff* *dim.*
⑱

⑲ *trm* *trm* *pp* *dim. ppp*
⑳ *Più scioltamente* *pp* *trm* *trm*
㉑ *Tempo I* *pp*
㉒

㉓ *Allegro molto* *pp dim.* *pp*
㉔ *trm* *trm*
㉕ *Bass* *pp*
㉖ *Mezzo tempo*

Timpani

Tempo di Valse, assai comodo

Vlns. *pp* **31** 6 **32** 8 **33** 12 **34** 6 *Più animato* 2

Mosso assai **35** 9 *Solo Vln.* **36** 12 **37** 8 **38** 12 13

39 3 *poco rit. a tempo mosso* 1st Vln. **40** 4 7

41 6 *poco calando* **42** 3 *Un poco più tranquillo* 7 *Un poco slargando* 4 *Clt.* *a tempo animato*

43 8 *rit.* 1 *a tempo* 1 **44** *trm* *p* *mf*

45 *p* *mf* *trm* 1 **46** *Animato* 5 8 *sempre più tranquillo* 8

47 3 *rit.* 1 *a tempo* 1 1st Vln. **48** *Poco allargando* *pp* *f*

49 *sempre più lento* 6 8 **50** *Moderato e molto sostenuto* *Solo Vln.* 9 7 **51** 8 **52** 8 **53** 14

54 10 *poco accel.* **55** *Tempo primo* 4 11 **56** 2 7 **57** *Tutti* *ff*

58 *Allargando* *f* *mf* *f* *dim.* **59**

Timpani

Andante
tranquillo

1 *tr* **60** 1 3 *rit* 1 *a tempo* **61** 2 8

p dim. *pp*

62 *tr* 1 *Quick waltz* 1 *molto con moto*

ppp *ff*

1 **63** *dim.* - *p* *pp* *p* **64** *f*

3 *ff* 4 **65** *tr* *f* *mf*

tr *f* *mf* *f* **66** *tr* *tr* *tr* *ff*

tr **67** 2 *mf* *tr*

2 *f* 2 **68** *tr* *ff* *f* *mf*

69 *f*

70 3 *f* 3 *f*

71 *ff* **72** 2 3 *poco allargando* 4 *a tempo* 6

Silent **73** *f*

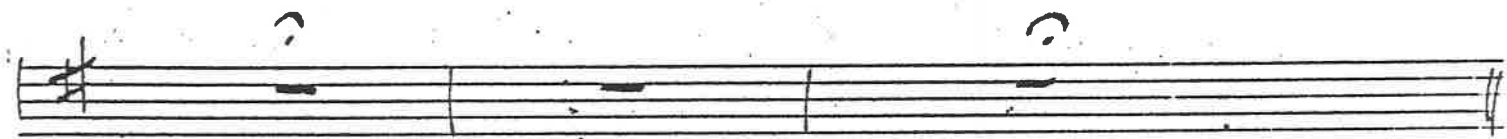
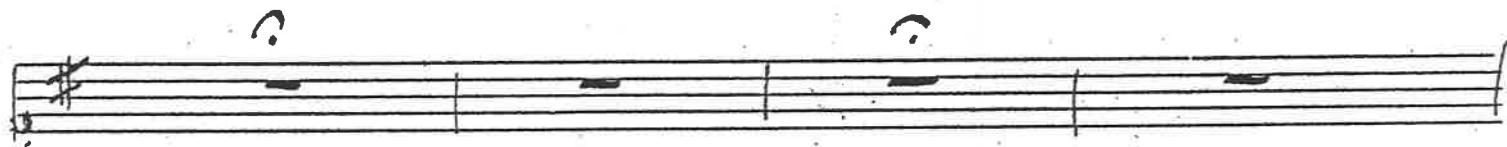
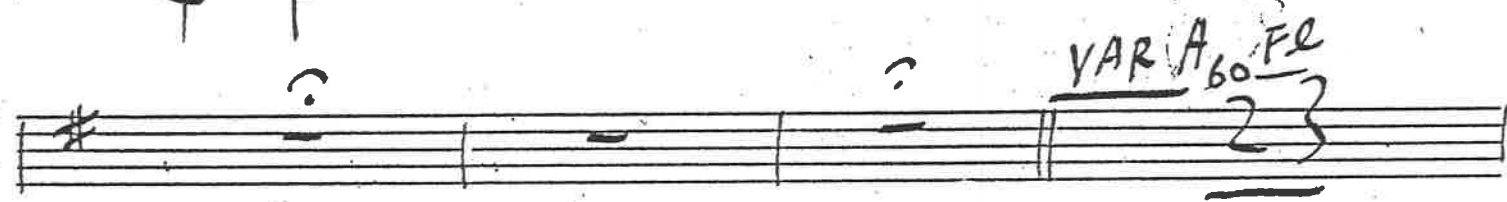
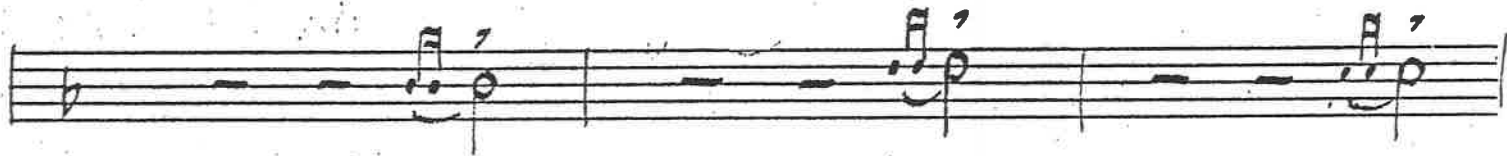
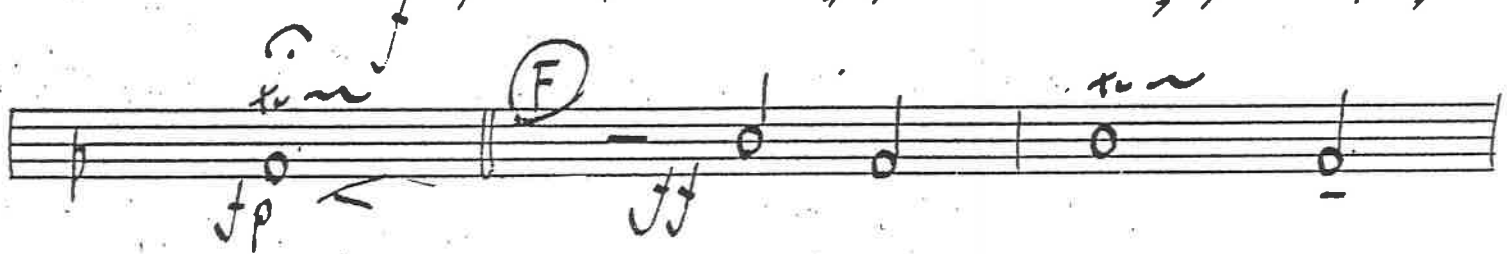
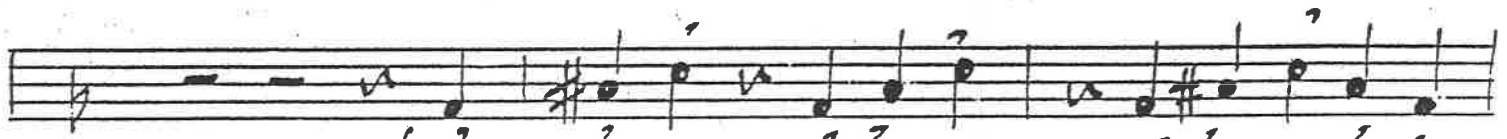
3 **74** 2 *tr* 1 *tr* *f* *ff*

The Young Person's Guide to the Orchestra

Benjamin Britten

Allegro maestoso e largamente

Handwritten musical score for "The Young Person's Guide to the Orchestra" by Benjamin Britten. The score is written on ten staves. The first staff is empty, with the tempo marking "Allegro maestoso e largamente" written above it. The second staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The music consists of various note values, rests, and dynamic markings such as "f", "pp", "ff", and "dim". There are several handwritten annotations: circled letters B, C, D, and E; "B.W."; "str"; and various musical symbols like "I", "II", "3", and "2". Some parts of the score are crossed out with diagonal lines. The score ends on the tenth staff with a double bar line and repeat dots.



VAR B

ok Lento

VAR C Moderato

VAR D $\frac{115}{15}$ FG m6

I II 132

VAR E B.W. 23 rit

VAR F via meno mosso

VAR G cello 23

VAR H Bass Allegro

VAR I Allegro $\frac{2}{2}$ in 2/B

VAR I HARP

VAR J Hox

VAR L Tut: Allegro

VAR M

Moderato

Handwritten musical score for 'VAR M' in Moderato tempo. The score consists of 10 staves of music. The first staff begins with a treble clef, a 6/8 time signature, and a 'p' dynamic marking. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets and slurs throughout. Handwritten annotations include 'M1' above the fifth staff, 'M2' above the seventh staff, and 'S.D.' above the sixth staff. Dynamic markings include 'ppp' and 'R ppp'. The score concludes with a double bar line and repeat dots.

Handwritten musical score consisting of five staves. The first four staves contain melodic lines with various annotations including 'tu', 'meno dim', and dynamic markings. The fifth staff shows a chordal accompaniment with Roman numerals 'I' and 'II'.

Staff 1: Melodic line with a triplet of eighth notes. Annotations: *tu*, *meno dim*.

Staff 2: Melodic line with a triplet of eighth notes. Annotations: *tu*, *meno dim*.

Staff 3: Melodic line with a triplet of eighth notes. Annotations: *tu*, *meno dim*.

Staff 4: Melodic line with a triplet of eighth notes. Annotations: *tu*, *meno dim*.

Staff 5: Chordal accompaniment with Roman numerals *I* and *II*.

FUGUE

Handwritten musical score for 'FUGUE'. The score consists of ten staves, each representing a different instrument or voice part. The parts are:

- Flute (Fl) 1 2
- Oboe (ob) 436 cl 1 4
- Clarinet (Cl) 464 vl 1 1
- Violin (Vln) 482 vc. 7
- Viola (Vla) 1 3 2
- Harp (HARP) 9
- Harmonica (HOR) 1 521 Top 1 1
- Tuba (Tub) 545 S... R, D# R L L R

The notation includes various musical symbols such as clefs, accidentals (sharps and naturals), and notes. The key signature is two sharps (F# and C#). The score is written in a cursive, handwritten style.

CVOSL

l'istesso tempo

25

D HARD STICK *st*

Allarg molto

Symphony No. 5

Shostakovich

IV

Allegro non troppo $\text{♩} = 88$ *Timpani*

1 2 3 4

98 $\text{♩} = 104$ 3 99 100 $\text{♩} = 108$ 101 6

1 102 $\text{♩} = 120$ 6 $\text{♩} = 126$ 3 103 8 104 *Allegro* $\text{♩} = 132$ 4 3

105 6 106 1 7 107 10 108 *Piu mosso* $\text{♩} = 72$ 7 109 10 110 14

111 $\text{♩} = 92$ 1 2 3 4 5 5 112 $\text{♩} = 80$ 20

113 *Poco animato* 10 114 11 115 11 116 9 117 11 118 16 119 19 120 8

121 $\text{♩} = 100-108$ 6 2 3 4 5 6 7 8 9 10 11

122 12 13 14 123 14

124 14 125 5 126 1 5 127 5

128 $\text{♩} = 116$ 9 129 7 130 11 6 131 $\text{♩} = 188$ 4

molto rit

Timpany

Soli

Musical staff 1: Bass clef, starting with a **ff** dynamic marking. The staff contains a sequence of notes with accents. A circled measure number **(132)** is present, with a '2' above it. A '1' is written above the final measure of the staff.

Musical staff 2: Bass clef. A circled measure number **(133)** is present, with a '2' above it. The staff continues with notes and accents, ending with a '5' above the final measure.

Musical staff 3: Bass clef. A circled measure number **(134)** is present, with a '1' above it. The staff contains notes and accents, with a fermata-like symbol above the circled measure.

Musical staff 4: Bass clef. This staff continues the rhythmic pattern of notes and accents from the previous staves.

Musical staff 5: Bass clef. This is the final staff on the page, showing a few notes and accents before ending with a double bar line.