



ACCADEMIA NAZIONALE
DI SANTA CECILIA
Fondazione

Orchestra

Concorso pubblico internazionale per il ruolo di

Primo Timpano

2022

Sinfonie Nr.1 C-Dur

Pauken in C u. G

L. van Beethoven, op. 21

Adagio molto $\text{♩} = 58$

Allegro con brio $\text{♩} = 112$

3 3 1 16 2

36 2 4 A 24

77 Fl. B 8 9 1 1 3

110 Fl. 62 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 $\text{♩} = 120$

Ob. I, II

26 A 19

67 4 5 6 7 1 10 1 1

79 1 2 3 4 5 Hr. 6 7

88 8 *tr* C 1 31 D 19 1

Hr.

Dritte Symphonie. (Eroica.)

MARCIA FUNEBRE. Adagio assai. $\text{♩} = 80$.

TIMPANI.

L. van Beethoven, Op. 55.

in C.G. $\frac{2}{4}$ 8 *pp* 4 A 6 *pp*

26 13 *p* 2

50 B 1 *f p* *p f p* 4 *p*

64 Maggiore. 7 *f p* *ff* tr C *p*

81 5 *cresc.* *p* *p* *cresc.*

95 3 3 3 3 3 3 3 tr tr tr 3 *f sempre più forte* *ff*

105 Minore. 21 D 1 tr 5 tr *f* *ff*

140 1 4 E 3 18 *p*

173 F *p* 8 *pp*

191 2 G 1 3 3 3 *f p* *f p*

202 3 3 3 3 3 3 *f* *decresc. p*

207 3 3 3 H 13 *cresc.* *f* *pp* *cresc.*

227 6 1 2 8 *p p* *pp pp* *pp pp*

Siebente Symphonie

L. van Beethoven, Op. 92

Timpani

in A E

Poco sostenuto $\text{♩} = 69$

1 *f* 1 *f* 6 *ff* Fl. I

18 *p* 9 *ff* Viol. I

38 5 6 7 8 8 *dim.* 1 7 *ff* Viol. I

63 *Vivace* $\text{♩} = 104$ 23 *ff* Viol. I

93 *pereso.*

103 21 *ff* C *tr.*

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

155 *ff* 2 2 3 1 *ff*

171 *ff* 2 2 2 14 *f* F Fl. I, Ob. I, Fag. I G.P. G.P.

204 6 1 32 *ff* G Viol. I

254 *ff* H *tr.*

263 9 *f* *piu f* *ff* I Archi

281 1 1

292 12 Clar. I

Timpani

313 *pp sempre* *cresc.*

328 **K** *tr. trum* *ff* *p* *f*

336 *Archi* **L** *ff* 11

360 *Fag. I* *Clat. I* *Ob. I* *Fl. I* *ff* *ff* 2

372 **M** *ff* 2

388 *ff* *G.P.* *G.P.* **N** *Viol. I* *p* 2 1 1 10 1

411 *poco cresc.* *più cresc.* *ff* 1 1 1 1 1

424

434 *ff*

448

in A E
Allegretto $\text{♩} = 76$
Ob. I *Viola* *Ob. I* *Fl. I*
 22 **A** 24 **B** 16 *(Viol. II)* *(Viol. I)* *ff* **C**

78 *dim.* *p* 1 1 1

98 **D** 33 *Ob. I* *pp* *pp* *ff* *p* **E** 20 *Ob. I*

176 *cresc.* *dim.* *pp* **F** 26 *Fl. I* **G** *cresc. ff*

217 3 15 *Fl. I* *pp* **H** 3 26 *f* *f*

Timpani

in F A
Presto $\text{♩} = 102$

10 Viol. I

25 *f* *p* *f*

27 Viol. II

Fag. II

Vello. C-B.

21

88 [A] *f* *ff* *pp*

126 *f*

143 1. 2. 3. Assai meno presto $\text{♩} = 84$ Ob. I

32 20 Clar. I Fl. I

214 4 5 6 1 2 3 4 5 6 1 12

241 Presto *f* *p* *f* *p*

267 10 Viol. I *f* *p* [B] 27 Viol. I Fag. II

323 Vello. C-B. [C] *pp* *f* *ff*

362 2 4 14 Viol. I *pp* *f*

398 2 3 Assai meno presto

489 1 2 3 4 5 6 1 2 3 4 5 6 32 20 Clar. I Ob. I

501 Presto *f* *p* *f* *f*

525 27 Viol. II Vello. C-B. *f* *ff* 21

588 [D] *f* *ff* *pp*

Timpani

Viol. I

640 CODA 3 Assai meno presto Presto

in A E
Allegro con brio $\text{♩} = 72$

This musical score consists of ten systems of staves. The first system is a single staff with a measure number of 20. The second system has two staves with measure numbers 3, 4, 2, 2, and 4. The third system has two staves with measure numbers 1 through 19. The fourth system has two staves with measure numbers 20 through 28. The fifth system has two staves with measure numbers 3 and 4. The sixth system has two staves with measure numbers 3 and 13. The seventh system has two staves with measure numbers 3 and 3. The eighth system has two staves with measure numbers 25 and P. The ninth system has two staves with measure numbers 6 and 7. The tenth system has two staves with measure numbers 1 and 1. The score includes various dynamics such as *pp*, *p*, *f*, *ff*, *cresc.*, *dim.*, *a tempo*, and *ritard.*. It also features letter markings K, L, M, N, O, Q, and R. The notation includes eighth notes, sixteenth notes, and chords.

p *cresc.*

S *ff* *sempre ff* *piu f*

in *Molto vivace* $\text{♩} = 116$

Solo *G.P.* *ff*

Ritmo di tre battute. *Ritmo di quattro battute.* *pp* *cresc.* *piu cresc.* *ff* *dim.*

stringendo il tempo *G.P.* *pp* *G.P.* *Presto* $\text{♩} = 116$ *Molto vivace Solo* *poco ritard.* *sf* *G.P.* *ff*

Presto $\text{♩} = 96$

in D.A. *ff*

Allegro ma non troppo $\text{♩} = 88$ *Tempo I*

poco Adagio *Vivace* *Tempo I* *Adagio cantabile* *Tempo I* *Allegro assai* *Tempo I*

ritard. 8 7 2 12 4 2

Allegro assai $\text{♩} = 80$

48 A 24 B *f* *ff*

poco Adagio *Tempo I* *Solo* *Presto* *Recit. 13* *poco riten.*

colla voce *f*

Allegro assai

20 D *f* 16

sempre f

E *f*

F 7 *p* *dim.* 3 4 5 *pp* 6 7 *f*

G 1 2 3 4 5 6

Allegro assai $\text{♩} = 84$ *K 62 L 48* 49 50 *M*

28 H 32 I 40 *ff* *ff* *ff-p* *molto ten.* *Viol. I* *ff*

2

Musical score for Bassoon, page 89. The score consists of 15 staves of music.

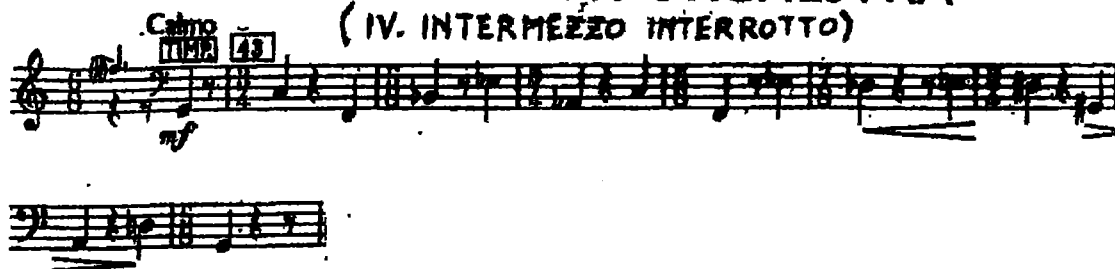
- Staff 1:** *ff* (fortissimo)
- Staff 2:** *ff* (fortissimo)
- Staff 3:** *sf* (sforzando), *Andante maestoso*
- Staff 4:** *Adagio ma non troppo, ma divoto* $\text{♩} = 60$, *sf* (sforzando), *Allegro energico, sempre ben marcato* $\text{♩} = 84$, *pp* (pianissimo), *f* (forte)
- Staff 5:** *pp* (pianissimo)
- Staff 6:** *P* (piano)
- Staff 7:** *ff* (fortissimo)
- Staff 8:** *pp* (pianissimo), *piu p* (pianissimo), *ppp* (pianississimo), *Allegro ma non tanto* $\text{♩} = 120$, *poco Adagio Tempo 1*
- Staff 9:** *f* (forte), *p cresc.* (piano crescendo), *ff* (fortissimo), *poco Adagio*, *Poco Allegro, stringendo il tempo*
- Staff 10:** *f* (forte), *p cresc.* (piano crescendo), *Prestissimo* $\text{♩} = 132$, *ff* (fortissimo), *p cresc.* (piano crescendo)
- Staff 11:** *ff* (fortissimo)
- Staff 12:** *ff* (fortissimo)
- Staff 13:** *ff* (fortissimo)
- Staff 14:** *Maestoso* $\text{♩} = 60$, *P* (piano), *ff* (fortissimo), *Prestissimo*
- Staff 15:** *sempre ff* (sempre fortissimo)

Béla Bartók

CONCERTO FOR ORCHESTRA

(IV. INTERMEZZO INTERROTTO)

CALMO
TIME **43**



B. BARTOK

CONCERTO PER ORCHESTRA IV INTERMEZZO INTERROTTO

CALMO



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

Timpani

Béla Bartók

300

No. 1

Measures 300-309: Bass clef, 2/4 time signature. Measure 300 starts with a piano (*p*) dynamic. The music features eighth and sixteenth notes with various rests.

Measures 310-319: Bass clef, 2/4 time signature. The music continues with eighth and sixteenth notes.

310

Measures 320-329: Bass clef, 2/4 time signature. The music continues with eighth and sixteenth notes.

320

Measures 330-339: Bass clef, 2/4 time signature. The music continues with eighth and sixteenth notes.

330

Measures 340-349: Bass clef, 2/4 time signature. The music continues with eighth and sixteenth notes.

Measures 350-359: Bass clef, 2/4 time signature. The music continues with eighth and sixteenth notes.

Measures 360-369: Bass clef, 2/4 time signature. The music continues with eighth and sixteenth notes.

Adagio, *ca* 66 *allarg.* *al* Adagio molto, *ca* 40

mf *dim.* *pp*

mf *p* *pp* *p* *pp*

10

Measures 370-379: Bass clef, 2/4 time signature. Includes tempo markings *Adagio*, *allarg.*, and *Adagio molto*. Dynamics include *mf*, *pp*, *dim.*, and *p*. Measure 370 is marked with a fermata and the number 10.

15 *poco rall.* *al tempo*

mf *mf* *p*

Measures 380-389: Bass clef, 2/4 time signature. Includes tempo markings *poco rall.* and *al tempo*. Dynamics include *mf* and *p*. Measure 380 is marked with a fermata and the number 15.

Handwritten musical score for a bass clef instrument. The score consists of seven staves of music. The first staff begins with a treble clef and contains a complex chordal passage with the marking *rit.* above it. The second staff starts with a bass clef and a dynamic marking of *p*. The third staff continues the bass clef line. The fourth staff features a dynamic marking of *trist.* followed by a dashed line. The fifth staff continues the bass clef line. The sixth staff is marked with a boxed number **40** at the beginning. The seventh staff concludes the piece with a final dynamic marking of *f*.

TYMPANI

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 *pp* *ff* Trpt.

321 **K** 1 2 3 4 5 6

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

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

372 1 **M** *p* 15 **N** Ob. I

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

SYMPHONY No. 4

in E minor

in E, H
Allegro non troppo
Viol. I

TYMPANI

Johannes Brahms, Op. 98

14 **A** Klar. I Ob. I 22

45 **B** Viol. I 7 **C** 16 Trpt. I 1 Trpt. I 7

87 **D** 12 Ob. I

107 **E** 3 10 Trpt. *pp*

129 **F** 4 19 Fag. I **G**

159 **H** 11 Ob. I 3 Trpt.

181 **H** Solo *fpp* 8 Ob. I Klar. Ob.

202 **I** 18 Klar. I **K** 15 Vcl. pizz. *pp*

246 **L** Fag. I 2 15 Klar. I Ob. I *pp*

276 18 Trpt. **M** 19 Trpt. 11

331 **N** 8 Ob. I Ob. Hr.

TYMPANI

in F, G, C
Allegro giocoso

ff

1

1

tr

11

3

tr

1

8

Trpt. I

32

1

1

tr

B

18

Trgl.

68

2

Trgl.

8

Viol. I

p cresc.

87

1

1

tr

2

tr

2

tr

1

tr

1

ff

ff

ff

ff sempre

105

3

117

E

26

Str.

20

F

Hr. I

74

Fag. I

Poco meno presto

11

Klar. I

pp

dim.

pp

98

tr

tr

tr

3

tr

9

Trpt. I

18

tr

1

5

tr

p cresc.

ff

ff

235

G

13

Viol. I

27

tr

3

3

3

3

3

3

3

3

6

SYMPHONIE IV.

I.

P. TSCHAIKOWSKY, Op. 36.

TIMPANI
E, C, A.

Andante sostenuto.

12 1 A 10

f

Moderato con anima.

19 B

f

19 C

f

72

f

76 14 D

ff

93

96

99

(Muta C in H e A in Fis.)

Meno mosso. Moderato assai, quasi andante.

102 E 3 3 4 2 12 F 6

ritard. *ritard.*

(Timp. in H, Fis.)

TIMPANI

Ben sostenuto il tempo precedente.

134 *pp*

139

144 *stringendo poco a poco* **G** *crescendo* *cres*

149 *cen - do po - co a po -*

154 *co* **H** *crescendo* *f* **Moderato con anima.**

161 *fff* *mf*

167 **J** *ff* 1 2

176 *ff*

181

186 **K** 3

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

TIMPANI.

211 M 13 N 13 O 16 P 1 1 6

264 7 Q 5

281 1

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

3 12 R 6

317 poco a poco cresc.

322 S

327 mf

332 T

338 Allegro con anima.

342 ff

346

350 2

TIMPANI.

355 **U** *fff* *f dim.* *p* 1V 16

Molto più mosso.

381 *ff* 12 *ff* 12

394 2 2

403 *fff* 1 1 1

Più mosso. Allegro vivo.

412

II.

Andantino in modo di Canzona. In F, C, A.

41 A 24

f *dim*

Più mosso.

74 B 23 C 28 16 D 24 *mf* *ff*

Tempo I.

169 22 3 105 *riten.*

III. SCHERZO. PIZZICATO OSTINATO.

In Des, As.

Allegro.

16 A 32 B 28 C 14 D 39

Meno mosso.

28 E 9

pp % 3 %

Tempo I.

170 *pp*

Sinfonie Nr. 5

I.

G. MAHLER

Pauken/timpani
in G \sharp , C \sharp

1. Trauermarsch

In gemessenem Schritt. Streng. Wie ein Kondukt

14

Trp. 1

1

f

fp

dim.

Pesante

p

p

2

16

Vcl.

pp

dim.

p

3 Wie zu Anfang

f *p* *f* *f*

7

ff

ff *f*

fp *dim.* *p* *pp*

4 Wieder etwas gehaltener

26

Viol. 1

5

pp

4

6

6

pp

pp

7 Plötzlich schneller, leidenschaftlich, wild

f

f

f

f

Es nach E

Pesante

9 a tempo

10

poco rit. Trp. I

a tempo

f p

11

Allmählich sich beruhigend

Unmerklich zu Tempo I zurückkehren

p mf

Tempo I p pp

12

13 *p*

6 *pp* 14 8 *f*

10 *p* 15 *pp* 6 8 Steigernd

16 20 17 10 18 Klagend *ff*

3 4 5 6 7 8 Poco meno mosso Streng im Tempo

19 Schwer *pp* *dim.* *p dim.* *ppp* 7

Vcl. Baß

10 *pp* *pp*

Pauken/timpani
in A, C, D, E

2.

Stürmisch bewegt

Mit größter Vehemenz

Bässe

3 *ff* 2 *ff*

5 1 2 *f* *f* 2 *ff*

2 5 2 *ff* 2 5 *ff*

5. MOV

sfp sfp

14 **31** Allmählich und stetig drängen

f p cresc. p

p poco a poco cresc.

32

f ff p f

33 Sehr drängend

ff cresc. molto

Pesante (Etwas gehalten)

ff f f p

rit. - - - - - molto rit. accelerando **34** Allegro molto und bis zum Schluß beschleunigend

sempre f

p poco a poco cresc.

35

Presto Schnell abdämpfen

ff ff

423 **164** *Picc. #* **1** *Più mosso* **2** **165** **6** *Trgl.* **1**
ff *a tempo* *fp*
 438 *Trgl.* **166** *Trgl.* *Più mosso subito* **1** *Tempo I (sub.)* **2** **167** **6** *Più mosso* **1** *Tempo I* **1**
p *(nimm Holzschl.)*
 454 **168** **10** **169** *Holzschl.* **1** **2** **170** *Picc. #* **3** *a tempo*
mf *dim.* *p* *(nimm Filzschl.)* *f*
 475 **171** **1** **4** **172** **6**
p *dim.*
 493 **173** **1** **174** *Nicht eilen* **4** *Fg.* *Holzschl.*
f *p* *(nimm Holzschl.)* *f* *Kurz* *f* *(secco)*

IV. Nachtmusik II

Tacet

V. Rondo-Finale

Tempo I (Allegro ordinario)
Solo (mit Bravour)

223 *f* *sfp* *sfp* *sfp* *sfp* *f* *mf* *sfp* *sfp* *sfp* *f*
 6 *nicht zurückhalten* *Maestoso* **224** **2** *Pesante* *a tempo*
 16 **225** **6** *Pesante* **226** *a tempo*
sempre f *sf* *p*
 29 **227** **8** **228** **2** *fließend* **2**
ff
 47 *drängend* **229** *sempre ff* *ff* *ff* *sempre l'istesso Tempo (Tempo I ordinario)* **3**
ff *secco* *lunga*

56 Behaglich 230 3 1 231 6 232 1

72 233 Trp. 6 1 *poco rit.*

86 Pesante *Gemessen! Nicht schnell!* *Tempo I (Allegro moderato ma energico)* *etwas schneller* *Nicht eilen als im Tempo I* 234 235 2

100 *Grazioso (immer dieselben)* 236 *Nicht eilen* 237 3

116 Pesante 1 238 *Immer noch Tempo I (immer $\frac{2}{2}$ aber Pesante)* 239 7

136 240 *Gemessen* 241 *Nicht eilen* 1. Trp. 242 *Etwas zurückhaltend* 2

157 *Gemessener* gr. Tr. 243 3 5 *Etwas zurückhaltend* 244 *Noch etwas gemessener* Trgl. 4 *Cym.* p

175 245 1 *Trgl.* 2 246 1

185 Pesante *Tempo I ($\frac{4}{4}$)* 247 2 Pesante *Tempo II (sub.)* Holzschl. *(nimm Holzschl.)* f

199 248 1 *Immer die gleichen Halben* 249 1 *Nicht eilen-recht gemessen* 250 3

220 *Grazioso* 251 Fl. *(nimm Filzschl.)* p f sf p

29 Fl. *p* **252** *Recht gemessen (quasi Andante)* *p* *Holzschlegel* *ff* **253** *Grazioso* *ff*

46 *flott* *ff* **254** *gr.Tr. f* *gr.Tr. f*

52 *Nicht schleppen* *ff* **255** *unmerklich drängend*

64 Fl. *ff* *Tempo I* *ff*

73 **257** *Fließender* *ff*

81 **258** *Pesante* *ff* *Rit.*

89 **259** *molto rit.* *Tempo I* *Holzschl.* *ff* *fp fp fp fp f dim.*

94 *fp* **260** *ff*

102 **261** *ff* *dim.*

108 **262** *Gemütlich Filzschl.* *pp* *(nimm Filzschl.)*

115 *sf* **263** *Sehr fließend, sogar etwas drängend*

324 264 2 1 1 *Etwas eilend*

337 265 1 *im erreichten Tempo weiter*

345 266 5 267 3 2

359 *Tempo I (sub.)* T.T. Hr. T.T. T.T.

269 *Sempre l'istesso Tempo*
368 *wie früher (immer im Tempo I)* 1 Nicht schleppen 270 8 271

387 *unmerklich drängend* (1) (2) 272 (3) (4) (5) (6) (7)

397 3 273 *Poco più mosso* 3 1 *Tb.+3.Pos.* 1 *rit.* 2

274 *molto riten.* *Meno mosso (Tempo II)* 2 *2.Trp.* *Trgl.* 275 1 *Etwas gemessener* *Trgl.*

418 1 1 *poco rit.* 2 *Noch etwas langsamer* 3.Fl. 276 1 5 *Pist.*

430 *Andante, sehr gemessen* 277 1

437 278 2 2 *Tba.f*

279 Wieder wie vorher (*Tempo I sub.*) Nicht schleppen 280

46 (1) (2) (3) (4) (5) (6) (7) (8)

ff → *p*

62 Fließend 281 282 Pesante (1) (2) (3) 283 (4) (5)

p *ff* → *mf*

31 (6) (7) (8) (9) 1 Flott (Holzschl.) 284

(nimm Holzschl.) *p poco marc.*

39 1 4 285 2 Filzschl. Breiter (*sub.*) 286 *rit.* 2

(nimm Filzschl.) *p*

5 Feierlich (1) (2) (3) (4) (5) (6) 287 3 *molto rit.* Plötzlich wieder 288 *a tempo II* 2

fff → *f*

23 3 289 7 *accelerando* 290 2

pp *pp* *ff* (nimm Holzschl.)

Tempo primo (*♩ = ♩*) Holzschl. etwas feierlich Prachtvoll

ff

4 Pesante 291 *a tempo* 6 292 1 Pesante

ff ff *f*

6 293 8 294

ff

2 Cym. 4 *molto rit.* 1 Pk. 296 *a tempo*

f *pp* *pp* → *ff* → *mf* → *mf*

gr.Tr. *molto cresc.*

mf → *ff* → *p* *ff* *rit.* *ff* Fine

Timpani

DIE ZAUBERFLÖTE

Ouverture

Mi^b-Si^b/Es-D

Wolfgang Amadeus Mozart

Adagio

7 8 39 46 53 68 78 90 97

Allegro

Vol. I

Vol. II

Trini.

Allegro

113 *trnd.*
f

119 1 4 GR

125 21 *trnd.*

152 *trnd.* f

157 1 3

166

171

177 p

188 f

193 p f

199 f

208

212

Musical staff 212: A single staff of music in bass clef with a key signature of one flat. It begins with a whole rest, followed by a half note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1. The staff ends with a double bar line.

216

Musical staff 216: A single staff of music in bass clef with a key signature of one flat. It begins with a whole rest, followed by a half note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1. The staff ends with a double bar line. A dynamic marking 'p' is located below the staff.

220

Musical staff 220: A single staff of music in bass clef with a key signature of one flat. It begins with a quarter note G2, followed by a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1. The staff ends with a double bar line. A dynamic marking 'f' is located below the staff.

223

Musical staff 223: A single staff of music in bass clef with a key signature of one flat. It begins with a quarter note G2, followed by a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1. The staff ends with a double bar line and a fermata symbol.

Timpani
E \flat -B \flat

Symphony No. 39

W. A. Mozart, K. 543.

Adagio

1 2 3 4 5

2

f f f

p f

K

1 1 1 1

1 1 1 1

tr

p f

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* *trill*

4 (250) *ff* *trill* *trill* *trill*

(251) *f* *f*

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

(253) *f*

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

(255) *ff* *6*

(256) *ff* (257) *f* *p*

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

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„ALSO SPRACH ZARATHUSTRA!“

Tondichtung
(frei nach Friedr. Nietzsche)

Richard Strauß, op. 30

Sehr breit

Gr. Tr. *tr* *pp* 7. Trp. *p* *f* *p* *f* *ff*

tr *p* *f* *ff* *p* *ff* *p*

immer breiter **1** *tr* *f* *cresc.* *ff* *ff* weniger breit **1** **3** *pp*

rit. *a tempo* breiter werden Mäßig langsam **2** mit Andacht

1 *p* *dim.* **2** **3** **16** **16**

sehr breit Engl. Hr. *rit.* Bewegter *tr* **5** *mf* *sfz* *sfz* **1** *ppp* **5**

Früheres Zeitmaß (mäßig langsam) **3** 7. Trp. *3* *ff* *accel.*

1 **11** **1** *f*

Bewegt *tr* *f* *dim.* *p* *f* *dim.* *p* *f* *dim.* *p* *f* *dim.* *p* *f*

tr *tr* *tr* **4** noch bewegter, sehr leidenschaftlich *tr*

1 *f* **3** *ff* *p* *cresc.* *f* **2** *pp* *cresc.* *f* **2**

tr **5** *tr* *tr*

pp *cresc.* *f* **3** **3** *p* *cresc.* *f* *p* *cresc.* *f* **3**

etwas breiter werden *tr* **6** *tr* (ermattend) etwas ruhiger **7**

mf *cresc.* *ff* *p* *molto cresc.* *pp* *cresc.* **2** **2** **4** **8**

BURLESKE Dmoll
für Pianoforte und Orchester.

4 Pauken
in F, E, D und A.

Allegro vivace.

1 4 4

1 8 7 A

9 10 Streichinstr. Ob. Hr. 1 B 8 1 7

ff ff f f

6 3 C 19 Ob. I. Clar. Br. 1

1 5 G.P. D tranquillo sosten. E Streichinstr. F 14 calando

p pp 20 4 20 3

G un poco string. a tempo, vivo Fl. u. Fl. I. Solo. Holzinstr. H Fl. Solo.

3 3 3 9 1

1 3 5 3 7 Tromp. I Clar., Fag. 7 1

1 12 K Bässe. 7 ff

p p f ff

6 pomposo rit. a tempo, vivo L 4 Bässe. ff

10 2

1 1 5 calando a tempo, sosten. 3 36

p p f

- STRAVINSKIJ -

SAGA DELLA PRIMAVERA

DANSE SACRALE

♩ = 126

sempre f e secco

Sol a La Sib a Fa

142 1 143 1 2

1 1 144 1 secco 1 1

Timpani I

(145) *Cuivres*
 Musical notation for measures 145-146. Includes dynamic marking *f secco* and fingerings (1).

(146) Musical notation for measure 146.
 (147) Musical notation for measure 147.

(148) Musical notation for measure 148.

FA RE LA FA
 (149) Musical notation for measure 149.
 (150) Musical notation for measure 150.
 (151) Musical notation for measure 151. Includes dynamic marking *f* and fingerings (1, 2, 5).

(152) Musical notation for measure 152. Includes dynamic marking *f* and fingerings (1, 2).
 (153) Musical notation for measure 153. Includes dynamic marking *f* and fingerings (1).

MI DO SI FA
 (154) Musical notation for measure 154. Includes dynamic marking *f* and fingerings (1, 2, 3).

(155) Musical notation for measure 155.
 (156) Musical notation for measure 156.
 (157) Musical notation for measure 157.
 (158) Musical notation for measure 158. Includes dynamic marking *f* and fingerings (1, 1, 1).
 T-be Picc.

Bois Cor.
 (159) Musical notation for measure 159. Includes dynamic marking *f* and fingerings (2, 1, 1).
 (160) Musical notation for measure 160. Includes dynamic marking *f* and fingerings (2, 1).

(161) Musical notation for measure 161. Includes dynamic marking *f* and fingerings (2, 2, 1, 2).
 (162) Musical notation for measure 162. Includes dynamic marking *f* and fingerings (2, 2, 1, 2).
 (163) Musical notation for measure 163. Includes dynamic marking *f* and fingerings (2, 1).

(164) Musical notation for measure 164. Includes dynamic marking *f* and fingerings (2, 1).
 (165) Musical notation for measure 165. Includes dynamic marking *f* and fingerings (2, 3).
 Viol. I

(166) Musical notation for measure 166. Includes dynamic marking *f* and fingerings (2, 2).
 (167) Musical notation for measure 167. Includes dynamic marking *f* and fingerings (2, 1, 1).
 accel. sempre *f* secco

Timpani I

168

Musical staff 168: Bass clef, 2/8 time signature. Measures 1-4. Measure 1: quarter note G2, quarter rest. Measure 2: quarter note G2, quarter rest. Measure 3: quarter note G2, quarter rest. Measure 4: quarter note G2, quarter rest. Above the staff are circled numbers 1, 1, 2, 1.

169

Musical staff 169: Bass clef, 2/8 time signature. Measures 5-8. Measure 5: quarter note G2, quarter rest. Measure 6: quarter note G2, quarter rest. Measure 7: quarter note G2, quarter rest. Measure 8: quarter note G2, quarter rest. Above the staff are circled numbers 1, 1, 2, 1. The word "Cuivres" is written above the staff.

170

Musical staff 170: Bass clef, 2/8 time signature. Measures 9-12. Measure 9: quarter note G2, quarter rest. Measure 10: quarter note G2, quarter rest. Measure 11: quarter note G2, quarter rest. Measure 12: quarter note G2, quarter rest. Above the staff are circled numbers 1, 1, 2, 1.

171

Musical staff 171: Bass clef, 2/8 time signature. Measures 13-16. Measure 13: quarter note G2, quarter rest. Measure 14: quarter note G2, quarter rest. Measure 15: quarter note G2, quarter rest. Measure 16: quarter note G2, quarter rest. Above the staff are circled numbers 1, 1, 2, 1.

172

Musical staff 172: Bass clef, 2/8 time signature. Measures 17-20. Measure 17: quarter note G2, quarter rest. Measure 18: quarter note G2, quarter rest. Measure 19: quarter note G2, quarter rest. Measure 20: quarter note G2, quarter rest. Above the staff are circled numbers 1, 1, 2, 1.

173

Musical staff 173: Bass clef, 2/8 time signature. Measures 21-24. Measure 21: quarter note G2, quarter rest. Measure 22: quarter note G2, quarter rest. Measure 23: quarter note G2, quarter rest. Measure 24: quarter note G2, quarter rest. Above the staff are circled numbers 1, 1, 2, 1. The text "MI a MI b" is written above the staff.

174

Musical staff 174: Bass clef, 2/8 time signature. Measures 25-28. Measure 25: quarter note G2, quarter rest. Measure 26: quarter note G2, quarter rest. Measure 27: quarter note G2, quarter rest. Measure 28: quarter note G2, quarter rest. Above the staff are circled numbers 1, 1, 2, 1. The text "2° Timb." is written above the staff. The dynamic marking "ff" is present.

175

Musical staff 175: Bass clef, 2/8 time signature. Measures 29-32. Measure 29: quarter note G2, quarter rest. Measure 30: quarter note G2, quarter rest. Measure 31: quarter note G2, quarter rest. Measure 32: quarter note G2, quarter rest. Above the staff are circled numbers 1, 1, 2, 1.

176

Musical staff 176: Bass clef, 2/8 time signature. Measures 33-36. Measure 33: quarter note G2, quarter rest. Measure 34: quarter note G2, quarter rest. Measure 35: quarter note G2, quarter rest. Measure 36: quarter note G2, quarter rest. Above the staff are circled numbers 1, 1, 2, 1.

177

Musical staff 177: Bass clef, 2/8 time signature. Measures 37-40. Measure 37: quarter note G2, quarter rest. Measure 38: quarter note G2, quarter rest. Measure 39: quarter note G2, quarter rest. Measure 40: quarter note G2, quarter rest. Above the staff are circled numbers 1, 1, 2, 1.

178

Musical notation for measures 178-179. The top staff is in bass clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat and contains triplet markings. Measure 178 ends with a fermata.

179

Musical notation for measures 179-180. The top staff is in bass clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat and contains triplet markings. Measure 179 ends with a fermata. Measure 180 ends with a fermata.

180

T-be Picc.

Ob.

Musical notation for measures 180-181. The top staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. Measure 180 ends with a fermata. Measure 181 ends with a fermata. The dynamic marking *f secco* is present.

181

182

Musical notation for measures 181-182. The top staff is in bass clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat and contains triplet markings. Measure 181 ends with a fermata. Measure 182 ends with a fermata.

183

Musical notation for measures 182-183. The top staff is in bass clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat and contains triplet markings. Measure 182 ends with a fermata. Measure 183 ends with a fermata.

184

Musical notation for measures 183-184. The top staff is in bass clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat and contains triplet markings. Measure 183 ends with a fermata. Measure 184 ends with a fermata.

185

Musical notation for measures 184-185. The top staff is in bass clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat and contains triplet markings. Measure 184 ends with a fermata. Measure 185 ends with a fermata.

Timpani I



DO# a DO#
SI b a LA

186

187

Tuba

188

189

mf

190

191

192

sf

193

meno f

mf

sf

meno f

mf

194

195

196

197

meno f

simile

198

199

più sf

meno f

f

e sempre cresc.

200

201

Fl.

#

Timp I

sf

Die Walküre

2. Aufzug, 4. Szene

Richard Wagner

Sehr feierlich

The musical score consists of six staves of music, all in bass clef. The first staff begins with a dynamic marking of *pp* and includes first and second endings. The second staff continues the melodic line with first and second endings. The third staff features a *tr* (trill) marking and first and second endings. The fourth staff includes a *lunga* (long) marking and first and second endings. The fifth staff has a *p* dynamic marking and first and second endings. The sixth staff concludes with a *pp* dynamic marking and first and second endings. The score is annotated with various performance instructions and musical symbols.

The image displays ten staves of musical notation, likely for a bass instrument, arranged vertically. Each staff begins with a bass clef and a key signature of one flat (B-flat). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamics such as *pp* (pianissimo) are indicated throughout. Articulations like accents and slurs are used to guide performance. Fingerings are indicated by numbers 1, 2, and 3 above notes. Trills are marked with a trill symbol and a slur. Some staves feature triplets, indicated by a '3' over a group of notes. The final staff concludes with a double bar line and a fermata symbol.

Funeral Music

from DIE GÖTTERDÄMMERUNG by RICHARD WAGNER

1st & 2nd Tympani part Condensed by SAUL GOODMAN

in C. B. C#. E \flat .

Sehr Langsam

The score is written for two parts, I and II, in bass clef. It begins with a *pp* dynamic and a tempo marking of *Sehr Langsam*. The first system features a melodic line with triplets and a *Solo sva. Basso* section. The second system is marked **A** *Feierlich* and includes dynamics like *ff*, *dim.*, and *p*. The third system has a *p cresc.* leading to *ff* and *dim.*. The fourth system is marked **B** and **C**, with a key signature change from E \flat to D and dynamics *pp*, *dim.*, and *p*. The fifth system, marked **D**, has dynamics *p*, *ff*, *dim.*, *dim.*, and *pp*. The sixth system, marked **E**, has dynamics *ff* and *dim.*. The seventh system, marked **F**, includes a key signature change from B \flat to A and dynamics *ff*, *dim.*, *piu p*, and *pp*. Fingerings and articulations are indicated throughout.