

# Boléro

M. RAVEL

Début

185 *solo sostenuto*

*mf*

189

3

193

3 [9]

197

[9]

201 **11**

Fin

Requiem

W.A MOZART

3. Tuba mirum.

Andante.  
Solo

The musical score consists of three staves. The first staff begins with a bracketed section labeled "Solo" and contains a melodic line with a first ending bracket labeled "1". The second staff continues the melodic line with a first ending bracket labeled "1". The third staff features a bass line with a first ending bracket labeled "5", dynamic markings *p* and *f*, and a final section with a first ending bracket labeled "5" and a double bar line with the number "12".

La Gazza Ladra

G. ROSSINI

Allegro

ff

ff

ff

ff

ff

ff

This musical score consists of six staves of music. The first staff begins with the tempo marking 'Allegro' and a dynamic marking 'ff'. The music is written in a single system with six staves. The notation includes various rhythmic values, slurs, and dynamic markings such as 'ff' (fortissimo) and 'f' (forte). The piece is in a key with one flat and a 2/4 time signature. The music is characterized by its lively and rhythmic nature, typical of Rossini's style.

La Walkyrie

R. WAGNER

Vivace.

1 2 3 4 5 6

*f* *più f* *ff* *ff* *ff* *ff*

16 12 7 2 11 10 10 14 7

Cello.

Detailed description: This musical score consists of six staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with the tempo marking 'Vivace.' and contains measures 1 through 16. Fingerings 1, 2, and 3 are indicated above the first three measures. Dynamics include *f* and *più f*. The second staff continues the melody with measures 17 through 22, marked with *ff*. The third staff continues with measures 23 through 30, also marked with *ff*. The fourth staff continues with measures 31 through 36, marked with *ff*. The fifth staff continues with measures 37 through 42, marked with *ff*. The sixth staff is in bass clef and contains measures 43 through 50, marked with *ff*. It includes fingerings 1, 7, 8, 9, and 10. The word 'Cello.' is written below the final measure.

# L'oiseau de feu

I. STRAVINSKY

## Danse infernale du roi Kastscheï

M. M.  $\text{♩} = 168$

The musical score is written in 6/8 time with a tempo of  $\text{♩} = 168$ . It consists of several systems of music:

- System 1:** Bass clef, starting with a *mf* dynamic. It features a *solo* instruction and a first ending bracket labeled '1'.
- System 2:** Bass clef, starting with a *fff* dynamic. It includes a first ending bracket labeled '1', a *f* dynamic marking, a second ending bracket labeled '2', and another *fff* dynamic.
- System 3:** Bass clef, starting with a *fff* dynamic. It includes a first ending bracket labeled '1', a *fff* dynamic, and a *f* dynamic.
- System 4:** Bass clef, starting with a *fff* dynamic. It includes a first ending bracket labeled '3'.
- System 5:** Treble clef, starting with a *f* dynamic. It includes a first ending bracket labeled '10', a *senza sord.* instruction, and a *f* dynamic.

Symphonie No 3

C. St SAENS

The image shows a page of musical notation for the first movement of the Third Symphony by Camille Saint-Saëns. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of four staves:

- Staff 1:** Labeled "1<sup>re</sup> Tromb." (1st Trombone). It begins with a dynamic marking of *p* (piano) and a tempo marking of *Q* (Quasi). The music features a melodic line with slurs and a *poco cresc.* (poco crescendo) marking towards the end of the staff.
- Staff 2:** Labeled "2<sup>e</sup> Tromb." (2nd Trombone) and "Orgue" (Organ). It starts with a dynamic marking of *p*. The organ part is indicated by a treble clef and begins with a series of chords.
- Staff 3:** Labeled "1<sup>re</sup> Tromb." (1st Trombone). It continues the melodic line from the first staff, starting with a dynamic marking of *p*.
- Staff 4:** Labeled "S" (Solo). It features a dynamic marking of *pp* (pianissimo) and contains a few notes with slurs.

Symphonie No 3

R. SCHUMANN

Movement IV

**IV**

Festlich  
Solo

*pp*

*f*

8

8

Trb. Bassu

Solo

*p cresc*

*f*

Die Halben wie vor-  
her die Viertel

Cor.

Requiem

W.A MOZART

II. KYRIE

Allegro

6

12

17

22

27

32

36

40

45

50

Adagio

50



Ainsi parlait Zarathoustra

R. STRAUSS

7.2. Trp. *immer bewegter*  
*f marcato* 16 5

*fp* *cresc.* *mf* 50 3

*f* *immer mehr steigern* *sehr*  
*f* *fff*

*f* *schnell*

# Guillaume Tell

G. ROSSINI

92 **C**  
*ff*

98

103

108

115

121 **D**

130

# Symphonie n°4

D. SHOSTAKOVICH

## III. Largo-Allegro

♩ = 160

*f marcato*

209

*cresc.* *ff* *f*

*p* *ff*

215

*f*

*ff*

Une vie de héros

R. STRAUSS

58 4 59 2 2. Pos. mit Dämpfer. 60 *ff*

61 Dämpfer weg. 3 62 1 *ff*

63 *sfz* *ff*

64 *ff*

65 *ff*

66 6 67 6 68 *ff*

70 *f* *mf* 71 1 *ff*

72 2 73 2 2

74 6 75 2 *mf* *dim. p*

Detailed description: This is a page of musical notation for 'Une vie de héros' by Richard Strauss. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of six systems of staves. The first system (measures 58-60) includes the instruction 'mit Dämpfer.' (with mute) and a fortissimo (*ff*) dynamic. The second system (measures 61-62) has the instruction 'Dämpfer weg.' (mute removed) and continues with *ff*. The third system (measures 63-64) features a sforzando (*sfz*) dynamic followed by *ff*. The fourth system (measures 65-66) continues with *ff*. The fifth system (measures 67-68) also features *ff*. The sixth system (measures 70-75) shows a dynamic shift from *f* and *mf* to *ff*, and finally to *mf* and *dim. p* (diminuendo piano). The notation includes various rhythmic values, slurs, and articulation marks. A bracket is present under measures 66-68, and another under measures 74-75. The piece concludes with a 4/4 time signature.

Symphonie No 3

G. MALHER

13 **Langsam. Schwer.**  
(Gr. Tr.) (2.3.4. Pos.)

*pp* *Lange.* *ppp* *Solo*  
Bei den gehaltenen Tönen  
Schalttr. in die Höhe.

14 **Etwas drängend**  
*Triolen nicht schleppend* *sempre ff Vorwärts. nicht zurückhalten*  
*acceler.* *p* *ppp* *Zurückhaltend.*

15 **Wieder schwer.** *accel.* *accel.*  
*ff* *ff* *ff* *ff*

16 **Etwas drängend.** *Wild.*  
*Triolen nicht schleppend*  
*fp* *ff* *accel. Vorwärts. accel. Vorwärts.*  
*creac.* *ff*

17 **Wieder zurückhaltend.**  
*Pesante.* *mit Dämpfer*  
*ff* *ff*

*Zurückhaltend.* *Zeit lassen.*  
*mf* *p espressivo* *p*

*Nicht eilen.*

34 **Wieder a tempo**  
*Etwas drängend.* *Nicht eilen.*  
*creac.* *rit.* *fp* *2* *1* *10* *35*

# Symphonie No 3

G. MALHER

58 *sempre pp* *ff* *ff* *sempre ff* *Riten.*

*a tempo* *ff* *59* *Rubato.* *acc.* *tempo* *sempre ff* *acc.*

*Tempo Pesante.* *3* *sempre ff* *acc.* *Tempo Pesante.* *mf* *3* *60* *Ruhig.* *p*

*1* *Sehr getragen.* *f* *1* *Zeit lassen. Molto portamento.* *mf* *p* *espress.* *p*

*61* *vorwärts.* *acc.* *Sehr gesangvoll.* *molto rit.* *pp* *verklingend*

*pppp* *1* *Langsam.* *62* *Tempo I.* *2* *13* *63* *8* *64* *(Triangel.)*

*Lange* *kurz.* *kurz.* *kurz.*

# Trois pièces pour orchestre

A. BERG

Allegro energico (Tempo III)

105 mit Dpf. *stacc.* Dpf. ab

*p* *cresc.* *ff*

Immer dasselbe Hauptzeitmass (III)

108 *f* *mf*

*o. Dpf.*

113 (rit. a tempo) *mf*

118 *mp* *cresc.* *ff* *mf* *f* *mf*

*poco rit.* Zeit lassen

122 *pp* *f* *f* *ff*

*accel.*

125 *f* *ff*

*molto riten.* Höhepunkt *rasch abdämpfen*