

Perusión

Tchaikovsky	Sinfonía IV Op. 36 IV Movimiento. Finale Com. 19 de la H hasta el fin Triángulo – bombo – platillo
Bizet	Carmen Suite Nº 2 Nº 11 Danse Boheme Tamburino. Compás 8 de la D hasta 5 después de la G
Antonin Dvorak	Carnaval Overture Op. 92 Tamburino desde el inicio hasta 4 antes de la C
Korsakov	Scheherezade Op. 35. Tambur Piccolo III Mov. Desde la D hasta la I IV Mov. Desde la P hasta la R
Beethoven	Sinfonía Nº 1 Menuetto, 3er Mov. 1 antes de la A hasta el trío y los últimos 14 comp. Sinfonía Nº 5, transición del 3er al 4to. Mov. desde la C (comp 324) hasta 4 antes A Sinfonía Nº 7, 1er Mov. 20 antes C hasta 2 después C IV Mov. 3 antes K hasta el fin Sinfonía Nº 9 II Mov. desde la F hasta la H IV Mov. Inicio hasta comp. 25
Brahms	Sinfonía Nº 1 IV Mov. 2 antes P IV Allegro (299) hasta el fin
Tchaikovsky	Sinfonía IV 1er Mov. Desde la T hasta 3 antes U Sinfonía V 1er Mov. Desde la Z hasta Aa
Berstein	Compás 216 hasta el fin.

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IV. SYMPHONIE

Triangel, Becken u. Große Trommel

639



I-III tacet

Peter I. Tschaikowsky, Op. 36

IV. FINALE

Allegro con fuoco

Triangel, Becken u. Gr. Trommel

Musical staff with bass clef, containing rhythmic notation for the first measure.

Musical staff with bass clef, containing rhythmic notation for the second measure.

Musical staff with bass clef, featuring a triangle icon and the text "E. Triangel".

Musical staff with treble clef, containing rhythmic notation for the third measure.

Musical staff with treble clef, containing rhythmic notation for the fourth measure.

Musical staff with treble clef, including the marking "Andante" and "Tempo I".

Musical staff with bass clef, including the marking "Beck-Solo" and "fff".

Musical staff with treble clef, including the marking "Viol. I".

Musical staff with bass clef, containing rhythmic notation for the fifth measure.

Musical staff with treble clef, including the marking "Viol. I".

Musical staff with bass clef, containing rhythmic notation for the sixth measure.

The musical score is written for three percussion instruments: Triangel, Becken, and Große Trommel. It consists of six systems of two staves each. The first system is marked with a dynamic of *sempre fff*. The second system features a triplet of eighth notes in the right staff, indicated by a '3' above the staff. The third system has a circled 'A' on the left side. The fourth system has a circled 'A' on the left side. The fifth system has a circled 'A' on the left side. The sixth system has a circled 'A' on the left side and a circled 'A' on the right side. The page number '89' is located at the bottom center of the page.

Bizet — Carmen Suite No. 2

Tamburino, Triangolo, Gr. Cassa e Piatti.

N° 10. La Garde Montante.

(Chor der Straßenjungen. I. Akt.)

(♩ = 112.)

Allegro. Tempo di marcia.

Tr. Solo 8 8 Fl. 16 A 14 15 16 B Triangolo.

Musical score for 'La Garde Montante' (N° 10). The score is written for Tr. Solo, Fl., Triangolo, Piatti Solo, and H. The tempo is Allegro, Tempo di marcia, with a metronome marking of ♩ = 112. The score consists of several staves with various dynamic markings and performance instructions.

- Staff 1: Tr. Solo, dynamics *pp*, *f*, *p*. Rehearsal marks 8, 8, 16, A 14, 15, 16, B.
- Staff 2: Dynamics *pp*.
- Staff 3: Dynamics *p*, *cresc.*, *f*. Rehearsal marks 6, C 2, 7, D 8, E 16.
- Staff 4: Dynamics *pp*, *meno p*. Rehearsal mark F.
- Staff 5: Dynamics *p*, *cresc.*, *ff*. Rehearsal mark 8, G.
- Staff 6: Triangolo. Piatti Solo. Dynamics *mf*, *fff*, *f*. Rehearsal mark 16.
- Staff 7: H. Dynamics *pp*. Rehearsal marks 6, 7, 8, Triangolo.
- Staff 8: Dynamics *pp*. Rehearsal marks I, K 8, L 6, M 14.

N° 11. Danse Bohême.

(Zigeunerlied. II. Akt.)

(♩ = 100.)

Andantino quasi Allegretto.

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

Musical score for 'Danse Bohême' (N° 11). The score is written for Tamburino, Ob. I., and Triangolo. The tempo is Andantino quasi Allegretto, with a metronome marking of ♩ = 100. The score consists of several staves with various dynamic markings and performance instructions.

- Staff 1: Ob. I. Dynamics *pp*. Rehearsal marks 20, A 18, B 10, C 1, 2, 3, 4, 5, 6, 7.
- Staff 2: Tamburino. Dynamics *pp*. Rehearsal mark D. Trills *tr.*
- Staff 3: Dynamics *pp*. Rehearsal marks E, F 2, 3. *rall.* 1, *a tempo* 1.

Bizet — Carmen Suite No. 2

Tamburino, Triangolo, Gr. Cassa e Piatti.

Musical notation for measures 4 through 17. The notation is on a single staff with a treble clef. Measures 4-16 are marked with numbers 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16. Measure 17 is marked with a 'G' and a '1'. Measure 18 is marked with a '7' and 'H Triangolo. tr.'. Measure 19 is marked with 'ppp'. Measure 20 is marked with 'tr', 'I tr', and 'rall.'. Measure 21 is marked with 'tr' and '1'.

a tempo animato (♩=126.)

Tamburino.

Musical notation for measures 1 through 7. The notation is on two staves. The top staff is for Tamburino and the bottom staff is for Triangolo. Measures 1-7 are marked with numbers 1, 2, 3, 4, 5, 6, 7. The Triangolo part is marked with 'mf'.

Musical notation for measures 8 through 14. The notation is on two staves. The top staff is for Tamburino and the bottom staff is for Triangolo. Measures 8-14 are marked with numbers 8, 9, 10, 11, 12, 13, 14. Measure 10 is marked with 'K' and 'cresc.'. Measure 11 is marked with 'cresc.'. Measure 12 is marked with 'cresc.'. Measure 13 is marked with 'cresc.'. Measure 14 is marked with 'cresc.'.

Musical notation for measures 15 through 20. The notation is on two staves. The top staff is for Tamburino and the bottom staff is for Triangolo. Measures 15-20 are marked with numbers 15, 16, 17, 18, 19, 20. Measure 17 is marked with 'tr' and 'f'. Measure 18 is marked with 'tr' and 'cresc.'. Measure 19 is marked with 'tr' and 'f'. Measure 20 is marked with 'tr' and 'f'.

Musical notation for measures L through 1. The notation is on two staves. The top staff is for Tamburino and the bottom staff is for Triangolo. Measure L is marked with 'L'. Measure 1 is marked with '1', 'tr', 'f', 'p', 'f', 'p', 'f', 'p', 'tr', 'f', 'p'.

Musical notation for measures M through 5. The notation is on two staves. The top staff is for Tamburino and the bottom staff is for Triangolo. Measure M is marked with 'M'. Measure 1 is marked with '1', 'tr', 'f', 'p', 'f', 'p', 'f', 'p', 'tr', 'f', 'p'. Measure 5 is marked with '5'.

Bizet — Carmen Suite No. 2

Tamburino, Triangolo, Gr. Cassa e Piatti.

4

Più mosso. (♩ = 138.)

1 N 2 3 4 5

6 7 8 9 O 10

11 12 13 14 15

16 17 18 19 20

Presto. (♩ = 152.)

Tamburino.

P

Triangolo.

Piatti.

Antonin Dvorak
Carnival Overture, Op. 92

Tamburino.

Allegro.

1 2

f *f* *p*

p *f* *f*

3 B *tr* *tr* *tr* *tr*

ff

C 33 4 Flauti. 2 2 D 16 E 20 *flur.*

Tramb.

F *pp*

14 G 4 1 2 3 4 5

pp

6 7 8 9 10 A H 4 1 2

3 4 5 6 7 8 7 J 26 16 K 9. *Corne Ingl*

Andantino con moto. *f*

1 2 3 4 5

pp

6 7 8 9 10 2 L Tempo I. Allegro.

ritard. 10 *pp*

1 1 1

pp

Tamburino.

1 1

1 1 M

13 N 28 O 16 P 21 Trombaui. cresc. *f*

R 1 *f* *p* 3

ff S 25 T 1

2 3 4 5 6 7

8 5 *ff* U 1 2 3 4

5 6 *tr tr tr tr*

poco piu mosso. 2

ff *ff* *secco.*

Nicolai Rimsky-Korsakov
Scheherazade, Op. 35

Tambur piccolo.

I. II. tacet.

III.

Andantino quasi Allegretto.

24 A 24 B 14 C Vcl. I.

pocchiss. più mosso

p *dim.*

ppp

pocchiss. cresc.

E 8 F 4

pp

4 G 1 2 3 4 5 6

p

7 H 4

p *f* *p* *f*

9 M 2 5 N 7

Lento. Recit. Tempo L.

Vcl. Solo. Cda. *allarg. assai a tempo*

0 24 P 4 *poco rit.* *a tempo, scherz.*

pocchissimo più animato *rit. molto* *pp*

Tambur piccolo.

IV.

Allegro molto.

Recit. Lento.

Allegro molto e frenetico.

The musical score for the Tambur piccolo part of "Scheherazade, Op. 35, IV" by Rimsky-Korsakov is written across ten staves. It begins with a treble clef and a 2/4 time signature. The first staff features a series of quarter notes with dynamics *G.P.* and *Viol. Solo.*. The second staff introduces a trill on a high note and continues with quarter notes. The third and fourth staves are filled with complex rhythmic patterns, including trills and sixteenth notes, with dynamic markings *mf*, *f-p*, and *f*. The fifth and sixth staves consist of long horizontal lines representing rests, with letters G through M marking specific measures. The seventh and eighth staves show a progression of rhythmic figures, with dynamic markings *mf cresc.* and *f pp*. The ninth and tenth staves feature intricate rhythmic patterns, including sixteenth-note runs, with dynamic markings *f* and *Tamburino.*

Tambur piccolo.

1 1 1 Q

mf

R

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

3 T 1 2 3 4 1 2 3 4 5

mf *dim.* *pp*

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

Più stretto.

7 7 3 2 3

f *f* *f* *f*

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

W Spiritoso.

14 1

3 *mf* *cresc.* *f*

Allegro non troppo e maestoso.

11 X 6 13 Y 18 Z 6

Lento. Recit. Alla breve. a tempo

3 10 1 4

Viol. Solo. Cad.

Ludwig van Beethoven
Symphony No. 1 in C Major, Op. 21
Pauken in C u. G

Adagio molto $\text{♩} = 88$

Allegro con brio $\text{♩} = 112$

3 *f* 3 *f f p* 1 *f f f* 16 *sf* *ff* 2

36 2 4 *ff* A 24

77 Fl. B 8 *sf sf sf* 9 *fp* 1 1 3 *ff*

110 Fl. C 62 *ff sf* 16 *ff*

202 D 16 Hr. 2 E 10 *sf sf sf* *ff*

341 4 3 *f sf sf sf sf sf* *sf fp* *sf ff*

259 F 1 6 *p* *p* *ff*

276 1 2 1 *ff* *sf*

388 *ff* 1

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

26 A 19 Ob. I, II *pp* B 1 2 3

67 4 5 6 7 1 10 1 1 *p* Hr.

79 1 2 3 4 5 6 7 *p f p f p*

88 8 *p* *f* *f* C 1 31 D 19 1 Hr.

Beethoven — Symphony No. 1
Pauken in C u. G

152 *pp* 1 E 2 3 4 5 6 7

160 8 13 Hr. 1 1 12

Menuetto

Allegro molto e vivace $\text{♩} = 108$

7 26 Ob. I *pp* 2 *pp* 3 A

48 *ff* 7

66 *p* *cresc.* *f* *ff*

Trio 23

18

80 *p* *p* *ff* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Adagio $\text{♩} = 68$ Hr. Allegro molto e vivace $\text{♩} = 88$

4 17 Fag. *ff* A *f* 1

34 *f* 15 B 22 Hr. *sf* 2 *sf*

84 Hr. 1 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *fp* 1. 1 2. 43 *f*

140 *ff* C 1 1 1 1 *sf* *sf*

158 29 D 28 Hr. *sf* *sf* *sf* *sf* *sf* *sf*

226 *ff* *sf* *sf* *f* *ff* *sf* E 20 Klar. I, II *sf*

261 *ff* F 1 16 *f* *p cresc.* *ff* *sf*

290 *sf* 1

Ludwig van Beethoven
Symphony No. 5 in C Minor, Op. 67

TIMPANI in C. G

Allegro con brio ($\text{♩} = 108$)

Viol. I *ff* 1 2 8 Fag. Vel. 13

Viol. II *p* *f* 3 2 2 A 1 36

Viol. II *f* *f* 4 1 17 3 24

Fl. *pp* 2 1 1 1 1 1 B *f*

Viol. I *più f* 7 6 32 C Tutti 16

Viol. I Ob. Solo Tempo I 12 9 1 *ff* *ten.* *ten.* *p* *f* *f*

6 2 2 D 1 8 *f* *f*

Fl. *p* 6 20 *ff* *trun*

363 *trun* 2 2

372 E 7 1 *ff*

396 1 3 9 Cor.

421

439 F 2 4 1

460 2 4 2 *tr* *trun* 8 *ff*

Beethoven — Symphony No. 5

TIMPANI in C. G

2

491 *ff*

Andante con moto ($\text{♩} = 92$) Holz.

25 Viol. I *pp* *ff* *ff sempre* *sf* *sf* *tr* *tr*

37 Viol. I *pp* *ff* *sf* *sf* *tr* *tr* 26

113 Viol. I *f* 1 1 1 22 Cor.

147 *ff* *dim.* \rightarrow *p* 17 E 8 Holz. *cresc.*

185 *ff* 1 1 1 10 8 Più moto ($\text{♩} = 116$) Viol. I

215 *f* 1 19 Viola *f* 3 1 2

Allegro ($\text{♩} = 96$) 6 1 8 1 32 1 14 Bassi *f*

72 1 2

87 2 A 12 Viol. I *p* *p*

115 8 *p* *cresc.* *f* *ff*

137 *p* 12 Viol. II 1 1 1. 2. 20

151 1 2 3 4 5 6 *f*

196 B 39 7 1 8 1 66 C *pp*

330 Fag. Vel. Viol. I *pp* 1 2 3 4 5 6 7 8 9 *sempre pp*

Beethoven — Symphony No. 5
TIMPANI in C.G

345 10 11 12 13 14 15 16 17 18 19 20 21 22 23

350 24 25 26 27 28 29 30 1 2 3 4 5 6 7 8

Allegro (♩ = 84)

cresc. - - - *attacca*

374 *ff*

383

391 3 A 2 1

407 Bassi Tromb. *f* 3 3 3 7 2 7

431 B *ff* 6 Tromb. *f* 3 1 1 *più f*

458 *ff* 1. 2. 21 C 5 Viol. II

487 *f* 3 *più f* 3 3

499 1 2 D *ff* 1 1

512 *tr tr E ff sempre*

Tempo I (♩ = 96)
38

528 *pp cresc.*

Allegro (♩ = 84)

550 *ff*

587

595 5

Beethoven — Symphony No. 5

TIMPANI in C.G.

607 *f* 1

621 5 6 *F* 1 1 *f* 3 3 3

632 1 5 *f* *ff* 8 *f*

655 3 *trm* *G* 1 *più f* *ff* *f*

669 1 1 1 1 *sf* *sf* *sf* *f più* *ff*

682 8 *H* 8 *trm* *p cresc. f*

701 8 *p* *p cresc. f*

sempre più Allegro

719 2 5 *Trba* *p* *cresc.*

Presto (♩ = 112)

735 1 1 2 1 3 1 4 1 5 1 6 1 7 1 8 1 *f* *f* *f* *f* *f* *f* *f* *f*

751 *p cresc.* *f*

761 *ff*

771 *trm* *ff sempre*

793

794

805 1 1 1 1 1 1 *b*

Ludwig van Beethoven
Symphony No. 7 in A Major, Op. 92

Timpani

in A E

Poco sostenuto $\text{♩} = 69$

The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 3/4. It includes the following elements:

- Measures 1-17:** Starts with a forte (*f*) dynamic. Features a series of quarter notes with first and second endings. A first flute (Fl. I) part is shown in treble clef, playing a melodic line.
- Measures 18-37:** Dynamics range from piano (*p*) to fortissimo (*ff*). Includes a first violin (Viol. I) part in treble clef. A first ending bracket labeled 'A' spans measures 19-21.
- Measures 38-62:** Dynamics include *dim.* and *ff*. Includes a second violin (Viol. I) part in treble clef. A second ending bracket labeled 'B' spans measures 39-41.
- Measures 63-98:** Tempo changes to **Vivace** ($\text{♩} = 104$). Dynamics are *ff*. Includes a first violin (Viol. I) part in treble clef. A first ending bracket labeled 'C' spans measures 64-66.
- Measures 99-102:** Dynamics are *ff*. Includes a first violin (Viol. I) part in treble clef. A first ending bracket labeled 'D' spans measures 99-101.
- Measures 103-131:** Dynamics are *ff*. Includes a first violin (Viol. I) part in treble clef. A first ending bracket labeled 'E' spans measures 103-105.
- Measures 132-154:** Dynamics are *f*. Includes a first violin (Viol. I) part in treble clef. A first ending bracket labeled 'F' spans measures 132-134.
- Measures 155-170:** Dynamics are *ff*. Includes a first violin (Viol. I) part in treble clef. A first ending bracket labeled 'G' spans measures 155-157.
- Measures 171-203:** Dynamics are *f*. Includes a first violin (Viol. I) part in treble clef. A first ending bracket labeled 'H' spans measures 171-173.
- Measures 204-253:** Dynamics are *ff*. Includes a first violin (Viol. I) part in treble clef. A first ending bracket labeled 'I' spans measures 204-206.
- Measures 254-280:** Dynamics are *ff*. Includes a first violin (Viol. I) part in treble clef. A first ending bracket labeled 'J' spans measures 254-256.
- Measures 281-292:** Dynamics are *f*. Includes a first violin (Viol. I) part in treble clef. A first ending bracket labeled 'K' spans measures 281-283.

Beethoven — Symphony No. 7

Timpani

313 *pp sempre* *cresc.*

328 *ff* *p* *f*

386 *ff*

360 *ff* *ff*

372 *ff*

388 *ff* *p*

411 *poco cresc.* *più cresc.* *ff*

424

434 *ff*

443

in A E Allegretto $\text{♩} = 76$

78 *dim.* *p*

98 *p* *pp* *pp* *ff* *p*

176 *cresc.* *dim.* *pp* *cresc. ff*

217 *pp* *f* *f*

Beethoven — Symphony No. 7

Timpani

in F A

Presto $\text{♩} = 132$

10 *f* *p* *f* Viol. I

25 *f* *ff* Viol. II, Fag. II, Vcllo. C-B.

88 *f* *ff* *pp* [A] Viol. I

126 *f*

143 *f* *ff* *pp* *f* *f* Assai meno presto $\text{♩} = 84$ Ob. I, Fl. I

214 *f* *ff* *pp* Vcllo. C-B.

241 *f* *p* *f* *p* Presto Viol. I

287 *f* *p* *f* *p* *f* *p* Viol. I, Fag. II

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

362 *pp* *f* Viol. I

398 *f* *ff* *pp* *f* *f* Assai meno presto

469 *f* *ff* *pp* *f* *f* Fl. I, Vcllo. C-B.

501 *f* *p* *f* *f* Presto Viol. I

526 *f* *ff* *pp* *f* Viol. II, Fag. II, Vcllo. C-B.

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

Beethoven — Symphony No. 7

Timpani

621 *Viol. I*
 Musical notation for Timpani, measures 621-639. Includes dynamic markings *f* and first endings.

640 CODA 3 *Assai meno presto* *Presto*
 Musical notation for Timpani, measures 640-649. Includes dynamic marking *ff* and *Viol. I*.

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

650 Musical notation for Timpani, measures 650-659. Includes dynamic markings *ff*, *G. P.*, and *sf*.

660 Musical notation for Timpani, measures 660-669. Includes dynamic markings *sf* and first/second endings.

670 Musical notation for Timpani, measures 670-679. Includes dynamic marking *ff*.

680 Musical notation for Timpani, measures 680-689. Includes dynamic marking *ff* and section marker [A].

690 Musical notation for Timpani, measures 690-699. Includes dynamic markings *f* and *f*.

700 Musical notation for Timpani, measures 700-709. Includes dynamic marking *f* and *p cresc. poco a poco*.

710 Musical notation for Timpani, measures 710-719. Includes dynamic markings *ff*, *sf*, and section marker [C].

720 Musical notation for Timpani, measures 720-729. Includes dynamic markings *sf*, *ff*, *G. P.*, and *Dal Segno ff*.

730 Musical notation for Timpani, measures 730-739. Includes dynamic marking *sf* and *Viol. I*.

740 Musical notation for Timpani, measures 740-749. Includes dynamic markings *sf* and first/second endings.

750 Musical notation for Timpani, measures 750-759. Includes dynamic markings *sf* and *Fl. Ob.*.

760 Musical notation for Timpani, measures 760-769. Includes dynamic markings *pp*, *pp*, *ff*, and *G. P.*. Includes section markers [E] and [F].

Beethoven — Symphony No. 7

Timpani

234 1 2 3 4 5 6 1. 2.

sf sf sf sf sf sf sf

246 *ff ff*

257

271 1 2 3 4 5 6

284 **G** 3 7 6 8

f f f f f f f f

H

318 1 2 3 4 5 6 7 8 9 10 11 12

p cresc. poco a poco - ff sf sf sf sf ff sf sf

340 1 1

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

357 **I** 9 11

Viola Viol. II Viol. I

f sf

388 5 1 1 1 1 1 1 1

Viol. II

409 1 1 **K**

f f *sempre più f ff*

423 1 2 3

433 4 5 6 7 8 1 2 3 4 5 6 **L** 1 2

fff sf sf sf sf p cresc. -

448 3 4 5 6 7 8 1 2 3 4 5 6

fff sf sf sf sf sf

464

sf ff sf sf sf ff

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

Pauken

in $\frac{3}{4}$ Allegro ma non troppo, un poco maestoso $\text{♩} = 88$

Viol. II 10 Viol. I 10 Viol. I

19 3

30 **A** 13 Viol. I

51 1 2

62 **B** 3 *sf ben marcato*

78 5 11 Legni **C** 6

102 3 6 Ob. I 3 Viol. I

120 *pp* *cresc.*

128 **D** 1 1

138 3 4 **E** 1

154 3 4 5 1 3 2 3 3

174 3 1 2 3 4 5 6 *pp* *pp* *pp* *cresc. rit.*

187 **F** Ob. I

Beethoven — Symphony No. 9

Timpani

2

a tempo

196 *p* *cresc.* *f*

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

223 7 **H**

240 1 2 3 4 5

249 **I** 17 *Fl. I*

274 3 4 2 2 4
pp *pp* *p* *p*

297 **K**

307 1 2 3 4 5 6

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

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

342 1 3 4

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

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

391 *cresc.* *f*

Beethoven — Symphony No. 9
Timpani

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

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

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

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

458 1 *cresc. f*

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

478 *cresc.*

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

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

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

517 *cresc.*

525 *f più f*

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

540 *sf ff* *tr*

Beethoven — Symphony No. 9

Timpani

4

in

Molto vivace $\text{♩} = 116$

Archi ♩ 1 1 Solo 2 13
G. P. G. P. *sf* Orch. p p G. P. Viol. II

25 C.-B. 25 Viol. I **A** 1 1
ff

62 1 1 1 2 3 **B** 16
f *f* *f* *f* *f*

93 **C** 12 Legni 4 **D**
Legni Fag. I

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

177 Ritmo di tre battute Fag. I 6 Fl. I 4 Solo **E** 2
f

199 2 2 3 16 Ob. I Vello., C.-B. ♩
dim. Ritmo di quattro battute

237 8 Viol. I **F** 7 3 3 1 2
pp *cresc.* *più cresc.* *f*

266 3 4 **G** 5 6 7 8 3 3 3 1 2 3 4
più f *ff*

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

294 5 6 **H** 20 3 6 **I** Legni 6
f *f* Viol. I *pp* Cor. I *pp* *pp* Fag. I

338 3 3 5 **K** Viol. I 5
ff

364 1 1 1 1 1 7
f *f* *f* *f* *f* *f* *pp*

Beethoven — Symphony No. 9

Timpani

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

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

Presto $\text{♩} = 116$

412 Orch. ♩ 2 Ob. I 4 1. 2. Vello. Viola 14

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

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

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

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

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

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

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

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

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

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

Beethoven — Symphony No. 9

6

Timpani

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

866 3 3 5 6 V Fag. I

892 1 1 1 1 1 7

912 1 3 Archi Legni Coda Vcllo, C.-B. 6

934 stringendo il tempo Presto 1 2 7 1 2

Archi cresc. G. P. p cresc. G. P.

in $\frac{3}{4}$

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

14 Fag. I Viol. I

25 Andante moderato $\text{♩} = 68$ 15 Viol. I Tempo I Viol. I 12

57 Andante moderato 4 Fag. I 16

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

101

106

111 cresc. dim. p

116 cresc. dim. p più p pp cresc.

121 1 A 9 B 6 Solo

f sf p

Beethoven — Symphony No. 9
Timpani

140 *ff* *p*

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

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

in $\frac{9}{8}$
Presto $\text{♩} = 96$
ff Vello., C.-B. 3

14 Solo 1 2 3 4 5 6 2
ff Vello., C.-B.

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

38 Tempo I 5 Vello., C.-B. rif. poco Adagio Vivace Fag. II Tempo I Vello., C.-B. 6 5

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

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

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

160

173

180

187 C 3

Beethoven — Symphony No. 9

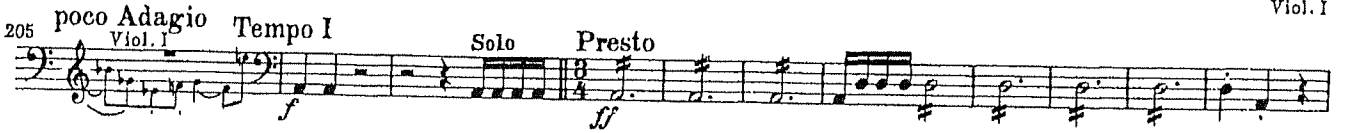
Timpani

8

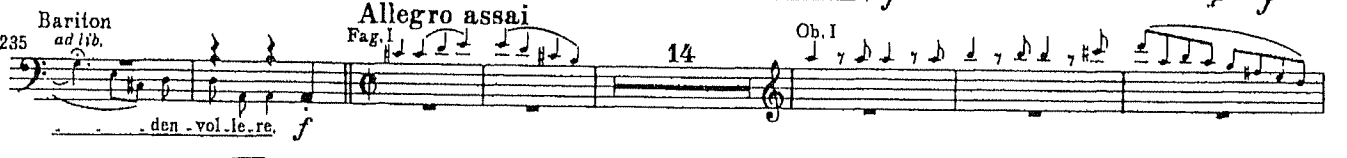
poco riten.

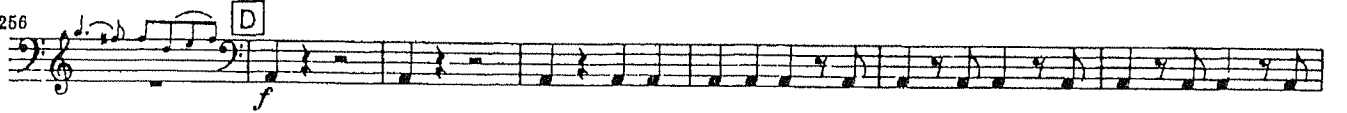
196 

Viol. I

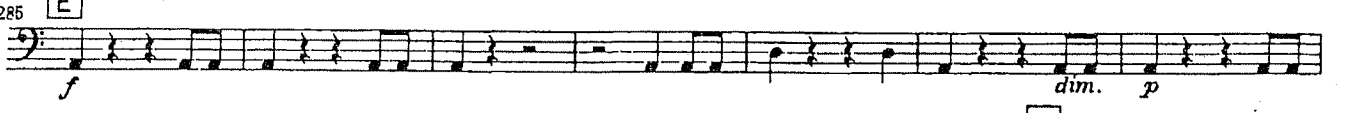
205 *poco Adagio* *Tempo I* *Solo* *Presto*
Viol. I 

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


235 *Bariton ad lib.* *Allegro assai*
den - vol-le-re. *f*
Fag. I 8 14 Ob. I 

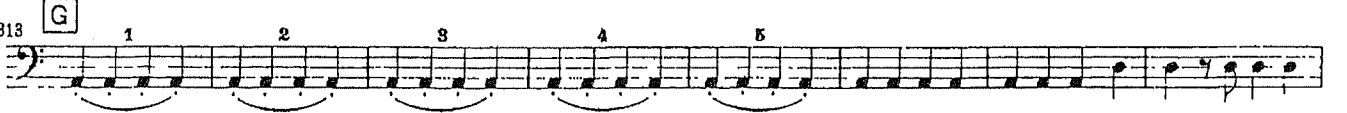
256 

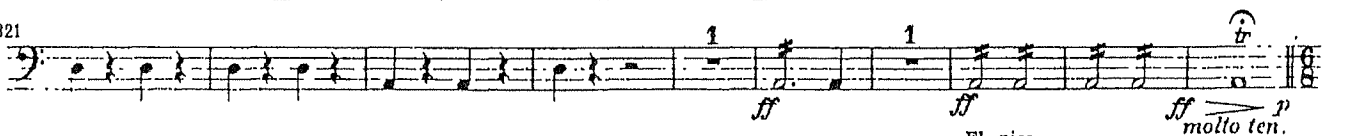
263 

285 

292 

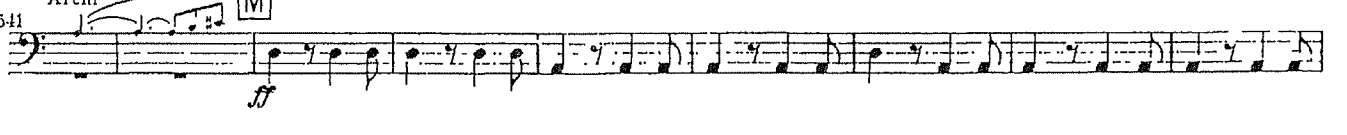
305 

313 

321 

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

391 *Fl. picc.* 38 *Viol. II* 59 *Vcllo. C. - B.* 46 

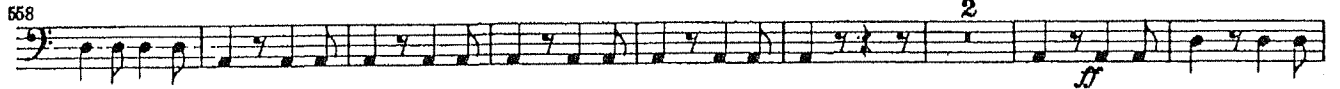
541 *Archi* 

Beethoven — Symphony No. 9
Timpani

550



558 **2**
ff



568



576 **2**
ff



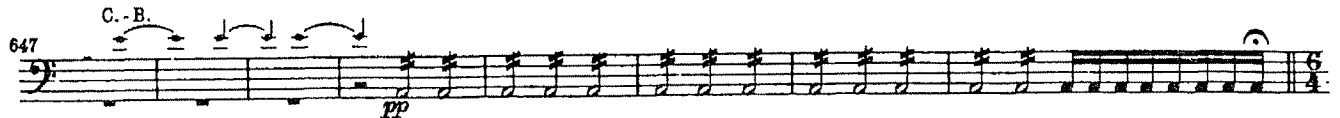
586



Andante maestoso $\text{♩} = 72$
Vello., C.-B. 14 **N** Vello., C.-B. 5 9 Adagio ma non troppo, ma divoto $\text{♩} = 60$
Clar. I & II 17



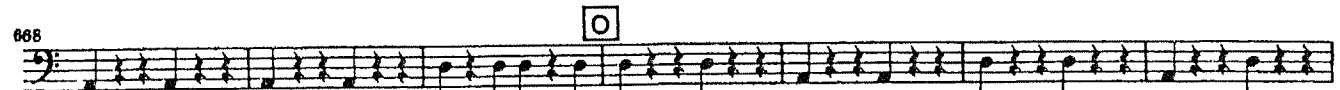
647 C.-B. **pp**



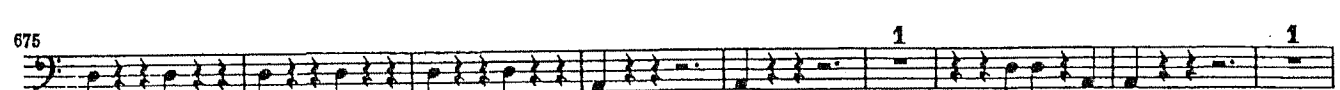
Allegro energico, sempre ben marcato $\text{♩} = 84$
Clar. I, II 4 Tromb. Alt.



668 **O**



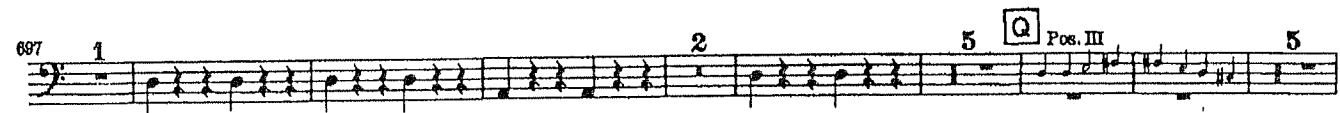
675 **1** **1**



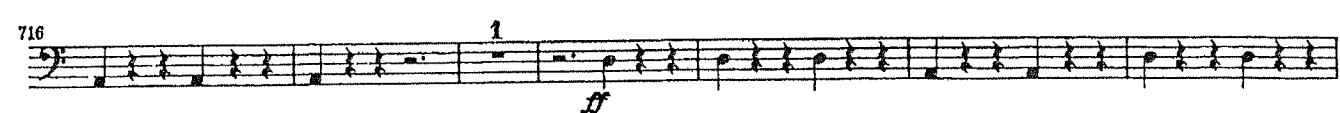
684 **5** **P** **1** **1**



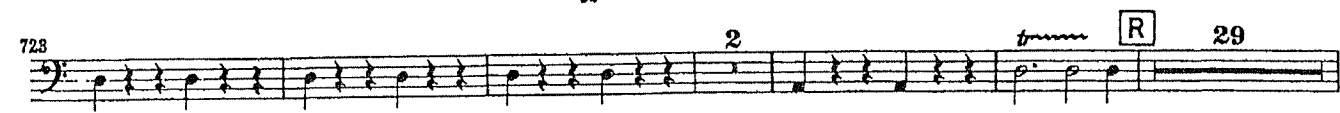
697 **1** **2** **5** **Q** Pos. III **5**



716 **1**
ff



728 **2** **R** **29**



Beethoven — Symphony No. 9

Timpani

10

Allegro ma non tanto $\text{♩} = 120$

759 *pp* *più p* *ppp* *tr* Viol. I 30

795 Viol. I arco Viol. I *f sf f f f ff f f*

805 *f p cresc.* *ff* *f* *f* Poco Adagio Fag. I 2

814 Fag. I, II *f f f f f ff f f p cresc.* *ff* Tempo I

828 *f f f* Poco Adagio Poco Allegro, stringendo il tempo, Volo., C-B. 1 4 6 1

847 *f* *p cresc.* *ff* Prestissimo $\text{♩} = 182$ 2

858 1 1 2 3 4 5 6 7 *sf f f f f f f*

868 8 *f*

877 7 6 *ff ff* T

899 *ff*

909 *ff ff ff* *p* Maestoso $\text{♩} = 60$

918 *f sf sf ff* Prestissimo

926 *f f f f f f f* *sempre ff*

933 6 6 6

Brahms — Symphony No. 1 in C Minor

4

TYMPANI

Musical notation for measures 51-61. Includes dynamics *pp*, *cresc.*, *dim.*, and markings **6 6 12**, *tutti*, **12 13**.

Musical notation for measures 62-78. Includes tempo *Allegro non troppo, ma con brio*, *p*, and markings **8**, *Hr. I*, *Fag.*, *tr*.

Musical notation for measures 79-90. Includes *tr* and **2**.

Musical notation for measures 91-105. Includes dynamics *cresc.*, *f*, and markings **1**, *tr*, **D**, **1**, *tr*, **5**.

Musical notation for measures 106-143. Includes dynamics *f* and markings **4**, **E**, **1**, **13**, **F**, *Klar. I*, **13**.

Musical notation for measures 144-154. Includes *Viol. I*, *tr*, and *sf*.

Musical notation for measures 155-167. Includes dynamics *sf*, *p*, and markings **2**, *tr*, **8**.

Musical notation for measures 168-176. Includes dynamics *f* and markings **G**, **1**, **2**, **1**.

Musical notation for measures 177-191. Includes dynamics *p* and marking **H**.

Musical notation for measures 192-215. Includes dynamics *sf* and markings **I**, **6**, *Trpt.*, **3**, *Klar. I*.

Musical notation for measures 216-243. Includes dynamics *f*, *tr*, and markings **K**, **1**, *tr*, **18**.

Musical notation for measures 244-258. Includes *Ob. I*, *Viol. I*, **L**, and **16**.

Peter Ilyich Tchaikovsky
Symphony No. 4 in F Minor, Op. 36

Pauken

I

Andante sostenuto
in F, C, A

1 A 8 *riten.*

12 *ff* 2

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

27 *Fl., Klar.*

16 *f*

47 *>>> B >*

16

67 *Fl., Klar.*

f

72

f *f*

77 14 D

f *ff*

95

100 *E muta C in H, A in Fis*

3

107 *ritardando* *Meno mosso* *ritardando* *Moderato assai, quasi Andante* *F Fl., Ob.*

3 4 2 12

129

Tchaikovsky — Symphony No. 4 in F Minor, Op. 36

2

Pauken

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: 134 (F2, G2, A2), 135 (B2, C3), 136 (D3, E3), 137 (F3, G3). 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: 138 (G3, A3), 139 (B3, C4), 140 (D4, E4), 141 (F4, G4). 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: 142 (G4, A4), 143 (B4, C5), 144 (D5, E5), 145 (F5, G5). Rehearsal marks 9, 10, 11, 12. Performance instructions: *poco a poco stringendo al* -----, *pochissimo cresc.*

146 *G* 13 14 15 16 *p* *poco a poco cresc.*

Musical staff 146-149: Bass clef, 4/4 time. Measures 146-149. Notes: 146 (G5, A5), 147 (B5, C6), 148 (D6, E6), 149 (F6, G6). Rehearsal mark *G* above measure 146. Dynamics: *p*. Performance instruction: *poco a poco cresc.*

150 17 18 19 20

Musical staff 150-153: Bass clef, 4/4 time. Measures 150-153. Notes: 150 (G6, A6), 151 (B6, C7), 152 (D7, E7), 153 (F7, G7). Rehearsal marks 17, 18, 19, 20.

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

Musical staff 154-157: Bass clef, 4/4 time. Measures 154-157. Notes: 154 (G7, A7), 155 (B7, C8), 156 (D8, E8), 157 (F8, G8). Rehearsal mark *H* above measure 154. Performance instruction: *sempre stringendo al* -----, *sempre crescendo*.

Moderato con anima (Tempo del comincio)

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

Musical staff 159-163: Bass clef, 4/4 time. Measures 159-163. Notes: 159 (F2, G2), 160 (A2, B2), 161 (C3, D3), 162 (E3, F3), 163 (G3, A3). Dynamics: *f* ----- *fff*.

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

Musical staff 164-173: Bass clef, 4/4 time. Measures 164-173. Notes: 164 (G3, A3), 165 (B3, C4), 166 (D4, E4), 167 (F4, G4), 168 (A4, B4), 169 (C5, D5), 170 (E5, F5), 171 (G5, A5), 172 (B5, C6), 173 (D6, E6). Dynamics: *ff* > *mf* < ----- *fff*. Rehearsal mark *I* above measure 164. Rehearsal marks 1, 2.

174 *fff*

Musical staff 174-177: Bass clef, 4/4 time. Measures 174-177. Notes: 174 (F6, G6), 175 (A6, B6), 176 (C7, D7), 177 (E7, F7). Dynamics: *fff*.

178

Musical staff 178-181: Bass clef, 4/4 time. Measures 178-181. Notes: 178 (G7, A7), 179 (B7, C8), 180 (D8, E8), 181 (F8, G8). Rehearsal mark 178.

Tchaikovsky — Symphony No. 4 in F Minor, Op. 36

Pauken

182

Musical notation for measures 182-185, bass clef, 3/4 time signature.

186

Musical notation for measures 186-189, bass clef, 3/4 time signature. Includes dynamic markings *ff* and *f*, and a key signature change to F major (K).

193

Musical notation for measures 193-200, bass clef, 3/4 time signature. Includes dynamic markings *ff*, *f*, and *ff*, and a key signature change to A major (L). Includes the instruction *muto H in C, Fis in A*.

211

Musical notation for measures 211-214, bass clef, 3/4 time signature. Includes dynamic markings *ff* and *f*, and a key signature change to A major (L). Includes the instruction *muto H in C, Fis in A*.

250

Musical notation for measures 250-254, bass clef, 3/4 time signature. Includes dynamic markings *ff* and *ff*, and a key signature change to A major (L). Includes the instruction *muto H in C, Fis in A*.

255

Musical notation for measures 255-259, bass clef, 3/4 time signature. Includes dynamic markings *fff* and *ff*, and a key signature change to A major (L). Includes the instruction *muto H in C, Fis in A*.

276

Musical notation for measures 276-279, bass clef, 3/4 time signature. Includes dynamic markings *fff* and *fff*, and a key signature change to A major (L). Includes the instruction *muto H in C, Fis in A*.

280

Musical notation for measures 280-283, bass clef, 3/4 time signature. Includes dynamic markings *fff* and *fff*, and a key signature change to A major (L). Includes the instruction *muto H in C, Fis in A*.

287

Musical notation for measures 287-290, bass clef, 3/4 time signature. Includes dynamic markings *fff* and *fff*, and a key signature change to A major (L). Includes the instruction *muto H in C, Fis in A*.

307

Musical notation for measures 307-310, bass clef, 3/4 time signature. Includes dynamic markings *fff* and *fff*, and a key signature change to A major (L). Includes the instruction *muto H in C, Fis in A*.

Tchaikovsky — Symphony No. 4 in F Minor, Op. 36

4

Pauken

Ben sostenuto il tempo precedente

313 *pp*

1 2 3 4

317

5 6 7 8

321 *Poco a poco stringendo*

9 10 11 12

poco a poco cresc.

325 **S**

13 14 15 16

mf

329

17 18 19 20

333 **T** *sempre stringendo al* - - - -

21 22

cresc.

338 **Allegro con anima**

f cresc. *ff*

342

346

350

2 U 1 2

fff

357

3 4 5 6 7 8

1 V 16

f dim.

Tchaikovsky — Symphony No. 4 in F Minor, Op. 36

Pauken

Molto più mosso

381 8 *Klar.* *ff*

(395) 17 2 2

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

414

II

Andantino in modo di canzone

in F, C, A

41

A (Viol. 7)

12

Viol. 2

57

65 *f* *dim.*

74 B 23 C 28 Più mosso D 16 *mf* 16

160 *ff*

170 23 *rit.* Tempo I 2 105

Peter Ilyich Tchaikovsky
Symphony No. 5 in E Minor, Op. 64

Pauken

I

in G, D u. E
Andante

Allegro con anima

19 A 16 19 B 1 Viol. I

60 C 3 3 3

76 3 3 D 1 1

88 1 1 1 1 *sempre ff*

96 E ff

102

108 3 (Muta G in A) F 13 Poco meno animato string. 3 1

132 8 G 12 Un pochettino più animato 18 Molto più tranquillo 10 H Fl. Ob. I Klar.

188 (in A, D u. E) 1 string. Tempo I 6 ff f fff

199 2 I 2 1

208 1 K 26

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

2

Pauken

240 **L** 11 *Ob. I* **M** *pp < ff* *ff*

269

285 **N** 15 *Fl.* *ff*
(Muta A in G, D in B, E in D)

289 **O** *ff*

287 *p poco a poco cresc.* *ff* (Muta B in H, D in E)

308 **P** *ff* *f* **Q** 17 **R** *Viol.*

338 *f* **S** 2 **T** 20 *Poco meno animato string. Tempo I*

397 **U** 12 *Un pochetto più mosso* *Molto più tranquillo come sopra* *Hlabl.* 10 **V** *Fl. Ob. Klar.*

442 *string. Tempo I* *f* *fff* *fff*

459 **W** *fff* *fff* *ff* *f*

468 **X** 11 *Viol. I*

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

Pauken

485 *f* *ff* *pp* Y

491 *pp* *poco a poco cresc.*

498

503 *- fff* *ff* Z

509 *f*

515 *mp* *p* *pp* Aa

521 *pp* Bb

528

534 *ppp* *ppp*

II

in Fis, Gis u. D

Andante cantabile, con alcuna licenza animando riten. A sostenuto animando sostenuto Con moto

12 2 1 A 3 1 4 1

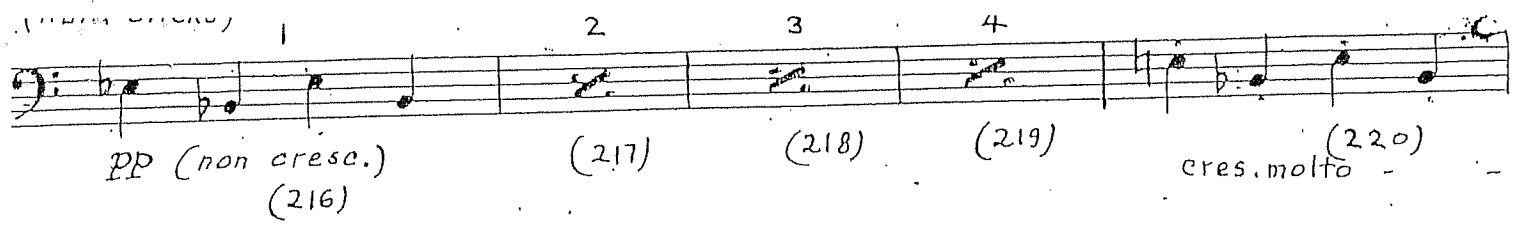
13 8

(Klar.) (Oboe)

animato 3 sostenuto 5 Tempo I 2 animando riten. 1 1 sostenuto 2 Poco più animato 4 riten. 1 Tempo I 1

25

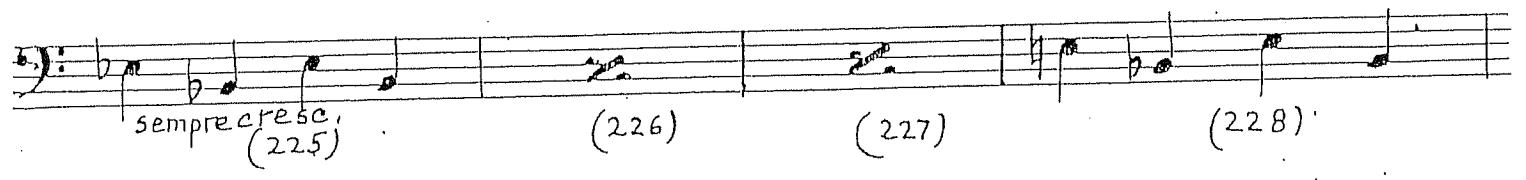
1 2 3 4



pp (*non cresc.*) (216) (217) (218) (219) *cres. molto* (220)

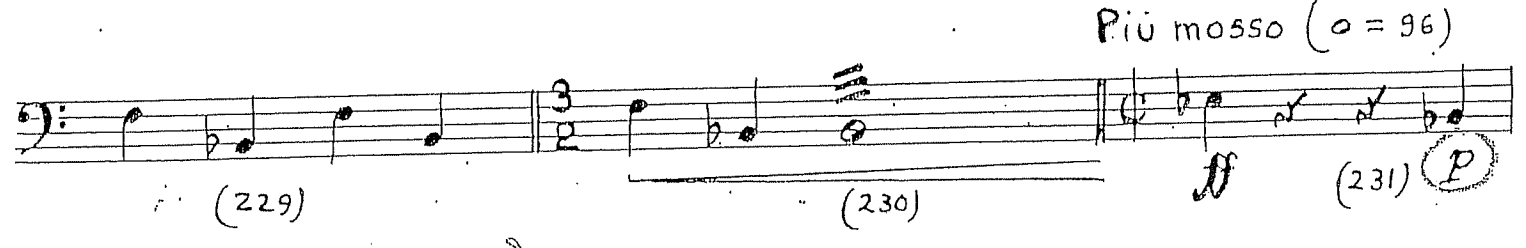


(221) (222) (223) - *f* *mf* (224)

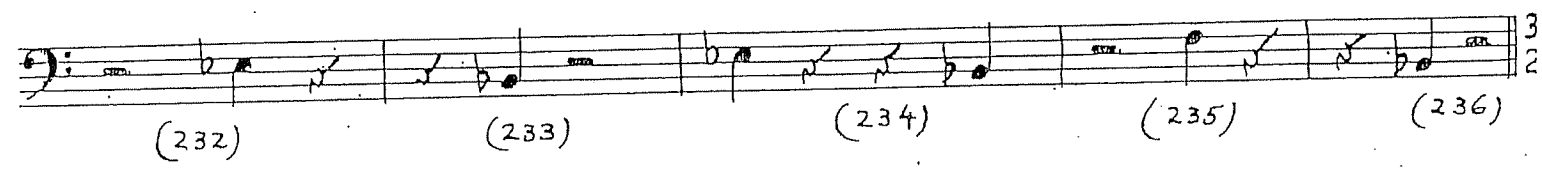


sempre cresc. (225) (226) (227) (228)

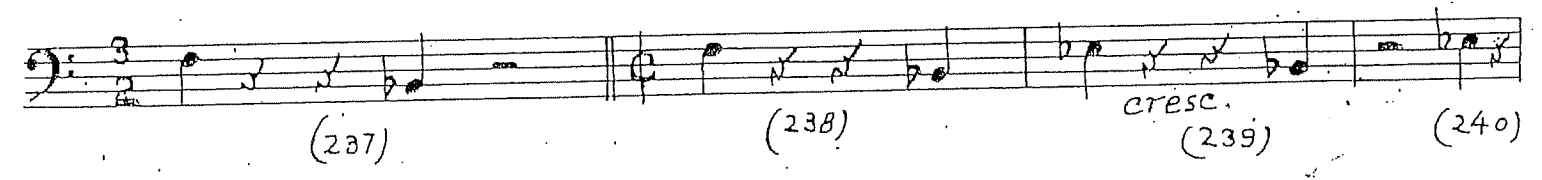
Più mosso (♩ = 96)



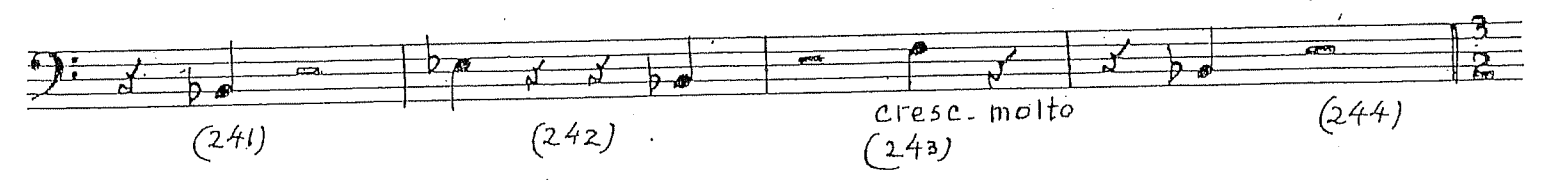
(229) (230) *ff* (231) *P*



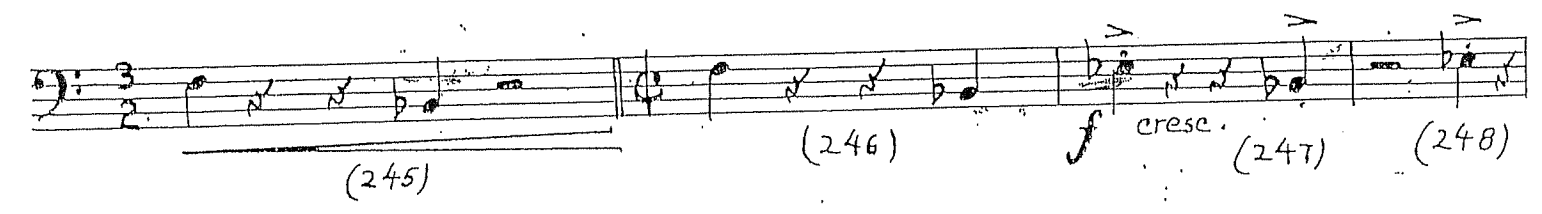
(232) (233) (234) (235) (236)



(237) (238) *cresc.* (239) (240)

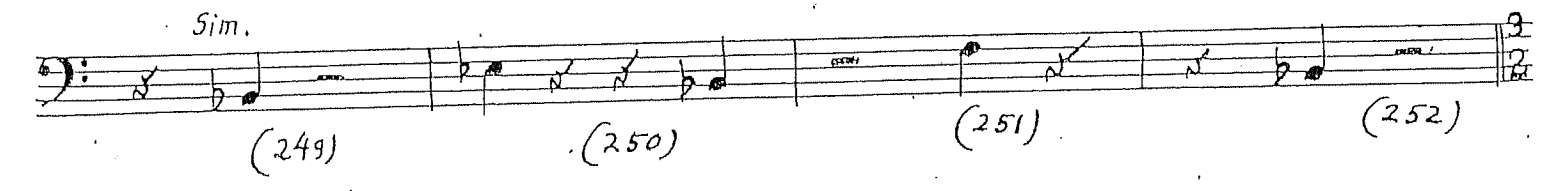


(241) (242) *cresc. molto* (243) (244)

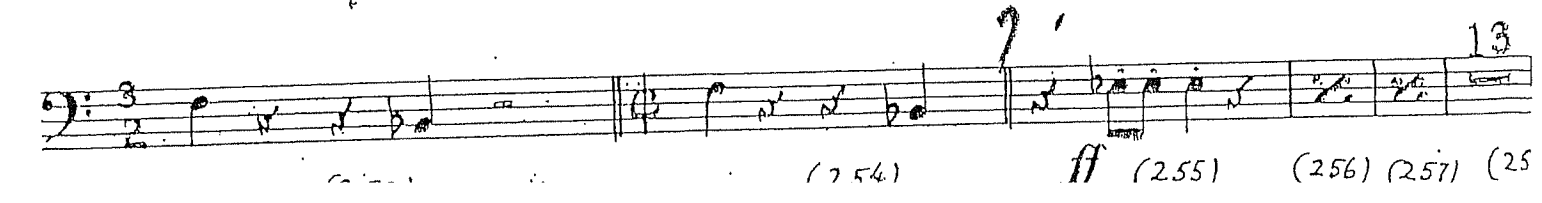


(245) (246) *f* *cresc.* (247) (248)

Sim.



(249) (250) (251) (252)



(254) *ff* (255) (256) (257) 13 (258)

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one flat. The notes are: (271) G4, (272) A4, (273) B4, (274) C5, (275) B4, A4, G4. The first measure has a dynamic marking *ff*. There are some scribbles above the notes in measures 272 and 273.

Handwritten musical notation on a single staff. It begins with a bass clef and a key signature of one flat. The notes are: (276) G3, (277) F3. Measure (278-280) contains a triplet of notes: G3, A3, B3. A dynamic marking *ff* is present below measure 276.

Handwritten musical notation on a single staff. It begins with a bass clef and a key signature of one flat. The notes are: (281) G3, (282) F3, (283) E3, (284-286) triplet of D3, C3, B2, (287) A2. A dynamic marking *ff* is present below measure 281. There are some scribbles above the notes in measures 282 and 283.

Seven sets of empty musical staves, each consisting of five lines, arranged vertically on the page.