

Bolero

Maurice Ravel
1928

Tempo di Bolero moderato assai ♩=72

pp 3 3 3 3 3 3 3 3 3 3

4

3 3 3 3 3 3 3 3 3 3 3 3

7 9-40 ② 41-149

3 3 3 3 3 3 3 3 3 3 p

⑧ 150-167 ⑨ 168-203 ⑪ 204-293 ⑫ 294-341

mp mf f ff à 2 3 3

Tamburo.

IV. Scena e Canto gitano.

Allegretto.

A Corsi Solo.

quasi Cadenza (I)

Tambouro Solo.

Scheherazade

3. Satz

Nikolai Rimskij-Korsakow
op. 35

① Pochissimo più mosso $\text{♩} = 63$

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It features a series of eighth-note patterns, some beamed together, with dynamic markings *p dim.* and *ppp*. The second staff continues the eighth-note patterns. The third staff includes the marking *pocissimo cresc.*. The fourth staff has a circled 'E' above it and a *pp* marking. The fifth staff has a circled 'L' above it. The sixth staff has a circled 'G' above it and a *p* marking. The seventh staff has a circled 'H' above it. The eighth staff has a circled 'J' above it. The ninth staff has a *f* marking. The tenth staff has a *f* marking. The score includes various musical notations such as beams, slurs, and dynamic markings.

4. Satz

Vivo ♩ = ♩. = 88

Musical score for "The Swan" by Camille Saint-Saëns, featuring a single melodic line on a grand staff. The score includes various musical notations such as dynamics (*mf*, *f*, *sf*, *pp*), articulation (trills, accents), and performance instructions (crescendo, decrescendo). The score is divided into measures, with some measures containing multiple notes and rests. The key signature is one flat (B-flat), and the time signature is 3/8. The score is marked with various symbols and letters (C, E, N, P, Q, R) indicating specific musical features or sections.

PERCUSSION

CONCERTO FOR ORCHESTRA

Béla Bartók

IV. INTERMEZZO INTERROTTO

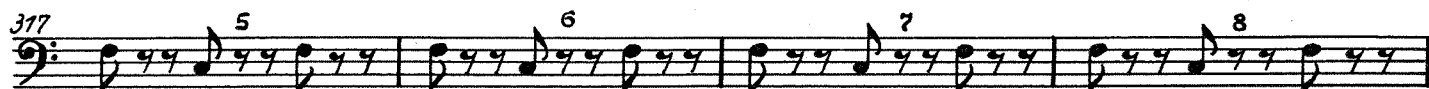
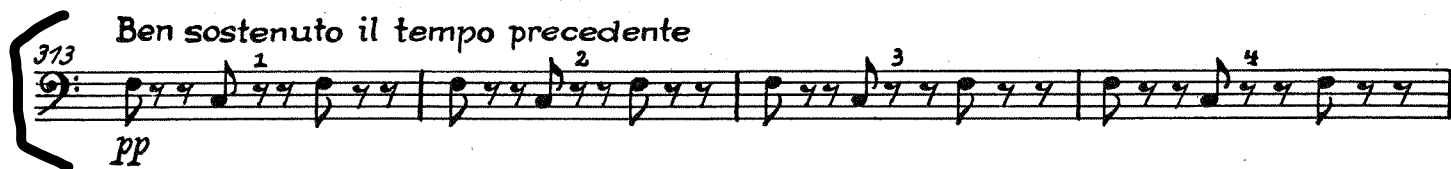
$\text{♩} = 106$
Calmo
TIMP. 43
mf

51 1 1 1 1 1 2 1

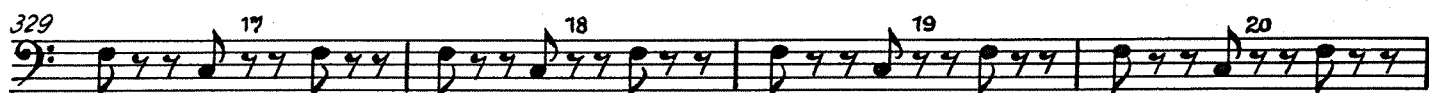
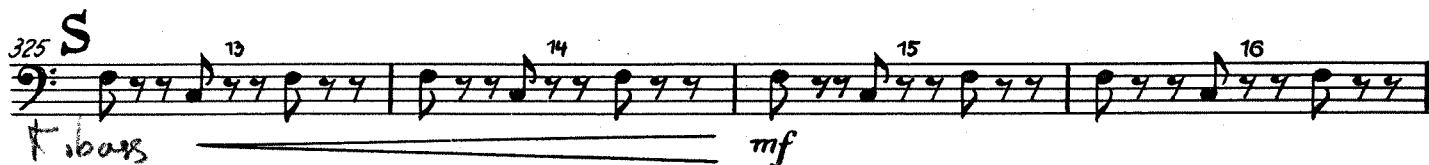
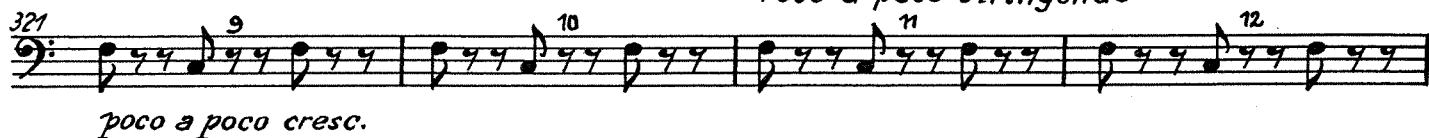
P. I. Tchaikovsky.....Sinfonía nº 4

Pauken

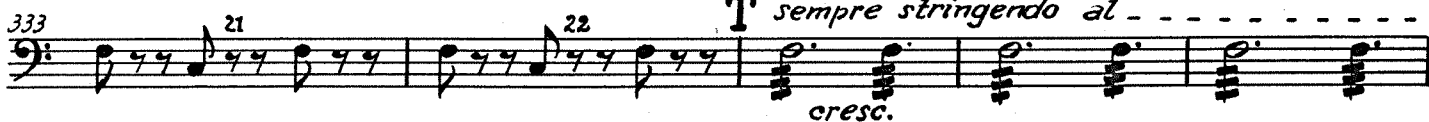
Ben sostenuto il tempo precedente



Poco a poco stringendo



T sempre stringendo al - - - - -



Allegro con anima



Porgy and Bess

Introduction

George Gershwin
1935

Allegro con brio ♩ = 112 [♩ = 126]

The musical score for the Introduction of Porgy and Bess is written for piano. It begins with a 2-measure rest, followed by a series of eighth notes in 4/4 time. The key signature is three sharps (F#, C#, G#). The tempo is marked Allegro con brio, with a metronome marking of ♩ = 112 [♩ = 126]. The score is divided into measures, with measure numbers 5, 8, 10, 12, 14, and 16 indicated. The music features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and triplets. The score ends with a double bar line and a repeat sign.

L'Apprenti Sorcier Der Zauberlehrling

Scherzo

Paul Dukas
1897

Vif ♩. = 126 (rythmé ternaire)

Measure 17: *p* et détaché

Measure 18: *cresc.*, *rfz*, *più f*

Measure 19: *sempre cresc.*

The score is written on a single staff in 3/8 time. Measure 17 begins with a double bar line and a fermata over a quarter rest, followed by a triplet of eighth notes marked *p* et détaché. Measure 18 continues with eighth notes, marked *cresc.*, *rfz*, and *più f*. Measure 19 features a triplet of eighth notes marked *sempre cresc.* and ends with a large bracket.

②② *Au Mouu*

ff

②④

tr

The musical score is written for a single melodic line on a grand staff. It begins with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The first staff contains measures 22 through 26, marked with a forte-forte (*ff*) dynamic and the tempo marking *Au Mouu*. The melody consists of continuous sixteenth-note runs. The second staff continues the sixteenth-note pattern. The third staff continues the sixteenth-note pattern. The fourth staff continues the sixteenth-note pattern. The fifth staff begins at measure 24, marked with a trill (*tr*) and ends with a bracketed section. The melody consists of a few measures of sixteenth-note runs and rests.

Tamburino / Tambour de Basque

Carmen

2. Akt, Nr. 12: Zigeunerlied

Georges Bizet

Andantino quasi Allegretto $\text{♩} = 100$

Nº 1ª Aragonaise.

Allegro vivace. ($\text{♩} = 80$.)

(Prelude to Act IV)

España

Rhapsody

BASQUE DRUM.

Emmanuel Chabrier

All^o con fuoco

Triangle

Tamb.

The musical score is written for a full orchestra and includes the following parts and markings:

- Triangle:** Measures 1-4, marked *pp*.
- Tambourine:** Measures 1-4, marked *pp*.
- Cor et Harpes:** Measures 15-16, marked *pp*.
- Tambourine Solo:** Measures 15-16, marked *pp*.
- Viol. I:** Measures 12-13, marked *f*.
- Clars.:** Measures 12-13, marked *f*.
- Viol. I:** Measures 12-13, marked *f*.
- Fl. I:** Measures 11-12, marked *f*.
- Viol. I:** Measures 12-13, marked *f*.

The score is divided into sections A, B, C, and D, with measures 1-16 and 11-12 indicated.

HOL-20

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BASQUE DRUM.

1 1 **K** Vons

mf *cresc.* *f*

34 **L** Tamb. Solo

ff *p legg.*

3 3 3 3 3 3

3 3 3 3 3 3

3 3 3 3 3 3

cresc. poco a poco *mf*

3 3 3 3 3 3 *f*

sec 3 **M** Clars. 28

f

N 20 **O** Vons

ff *ff*

Tamb.

ff

sec

ff

• ORQUESTA •
CIUDAD DE MÁLAGA

III

Viol.I

Breitkopf & Härtel, Wiesbaden
Printed in Germany

Capriccio espagnol.

N.A.Rimsky Korsakow Op.34.

Triangolo.

IV. Scena e Canto gitano.

Allegretto.

quasi Cadenza (D.Cadenza (II) Violino Solo. *L a tempo* Cadenza (III) Flauto. Solo Cadenza (IV) Clarinetto Solo

V. Fandango asturiano.

Triangolo.

3

Musical score for Triangolo, measures 5-12 and 27-30. The score is written on six staves. Measures 5-12 are in 2/4 time. Measures 27-30 are in 2/4 time. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some markings like 'U' and 'V' above the staves.

Coda.

Vivo. (Tempo di comincio.)

Musical score for Coda, measures 1-10 and 13-17. The score is written on five staves. Measures 1-10 are in 2/4 time. Measures 13-17 are in 2/4 time. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some markings like 'ff', 'Y', and 'Z' above the staves. The tempo is marked 'Presto.' at the beginning of the final staff.

La Boda de Luis Alonso

PERCUSIÓN

Intermedio

Gerónimo Giménez (1854-1923)

18 **Allegretto**

26

Bombo

1

140

Platillos

Bombo

ff

5

5

5

2

3

4

5

6

156

7

8

9

10

11

12

13

2

2

G-Cassa & Piatti

DANSE DE LA TERRE
Lento 3

Prestissimo
G.C.

72 *p* *molto* *tr*

p sub. sf *molto* *tr*

73 *p subito sf* *molto* *p subito sf* 1 2 3

4 5 6 *p subito* *tr*

74 *p subito sf* 1 2

3 4 5 6 **75** *p subito* 1 2

3 4 5 6 7 8 9

10 11 **76** 1 2 3 4 5

6 7 8 9 **77** 1 2 3
cresc. poco a poco

4 5 6 7 8

9 10 **78** *ff*

Bombo y Platos

Tchaikovsky, P. I. - Sinfonía nº. 4 op. 36

272

278

284

289

Sergei Rachmaninoff
Piano Concerto No. 2 in C Minor, Op. 18

Gran Cassa e Piatti.

I. II. tacent.

III.

Piano.



13 14

rit **32** **Meno mosso. (♩ = 48)**
Piatti soli.



15 16 *pp*



ritard. - - -



pp

Finlandia

Tondichtung für Orchester

Große Trommel,
Becken, Triangel

Jean Sibelius op. 26

Allegro

95 **E Piatti** 3 **Piatti** 3

107 **Timp. Triangolo** G 14 H 7 I 16

148 **Fl. I** K

156 **L** **Gran Cassa con bacchette di Timpani** *ppp*

167 12 16 20

179 **M** 5 **Piatti** *ten.* 5 **N Piatti** *ff* *f cresc. molto*

193 *ten.* 2 *fff* *ff* *ff*

200 0 6 *allarg.* 1 *a tempo* 6

