

## UA Percussion Studio Large Ensemble Auditions

### ***PERCUSSION and TIMPANI AUDITION REPERTOIRE***

#### **XYLOPHONE**

1. GERSHWIN – Porgy & Bess – Overture, measures 4 through 18 (like Goldenberg book)
2. KABALEVSKY – Colas Breugnon – Overture, pickups to #36; pickups to #39 to downbeat of #42
3. KODALY – Hary Janos Suite – Mvt VI – beginning to #1; #7 play 8 measures; 1 measure after #10 to end

#### **GLOCKENSPIEL**

1. DUKAS – Sorcerers Apprentice – 4 measures after #17 to downbeat 4 measures after #19; #22 to the downbeat of #24; #26 – play 10 bars; 7 measures after #52 to 1 measure before #53
2. TCHAIKOVSKY – Sleeping Beauty Suite – No 5 – “Valse” complete

#### **SNARE DRUM**

1. PROKOFIEV – Symphony No. 5 – Mvt II - #37 through count 3, 1 measure before #40
2. BARTOK – Concerto for Orchestra Mvt II “Giuoco Delle Coppie” – measure 1 to downbeat of measure 9; measure 254 to end
3. RIMSKY-KORSAKOV – Scheherezade – Mvt III, D to E; Mvt III, 5 measures after F, play 4 measures; Mvt IV, 1 measure before C to D; Mvt IV, 4 measures before N – play to downbeat 19 measures after N; Mvt IV, P to downbeat of R

**TAMBOURINE**

1. TCHAIKOVSKY – Nutcracker – Trepak – A to B; 6 measures after C to end
2. BIZET – Carmen – Act 2, no. 11 – “Danse Boheme” – 3 measures before D to 3 measures before F

**CYMBALS**

1. RACHMANINOFF – Piano Concerto #2 - Mvt III, measure #32 to “Allegro scherzando”
2. TCHAIKOVSKY – Symphony # 4 – Mvt IV measure 272 to end

**BASS DRUM**

1. TCHAIKOVSKY – Romeo & Juliet – Overture – N – O; 16 measures after S – play 8 measures

**TRIANGLE**

1. BRAHMS – Symphony #4 – Allegro giocoso – 9 measures after I to 5 measures before K

**TIMPANI**

Beethoven – *Symphony No. 5* - Movement 3-4 – Letter C to the downbeat 4 measures before A

Tchaikovsky – *Symphony No. 4* – Movement 1 – Letter T to the downbeat 2 measures before V

Hindemith – *Symphonic Metamorphosis* – “Turandot, Scherzo” – 5 measures after S to letter T; 5 measures after V to 8 measures before X

# SPOON RIVER—cont.

136 *poco cresc.*

144 *ff*

152 *Stgs., Woodwind, etc.* *ff*

160

169 *Bells only* *mf* *Xylophone only* *loco* *mf*

Kettle-Dr. *f*

## XYLOPHONE

# PORGY AND BESS

## Overture

By George Gershwin

*Allegro con brio*

3

*L R R L R R L R R L R L R*

*R L R L R R L R R R L R L R*

*R L R L R R L R R L R L R*

*R L R L R R L R R L R R L R*

# PORGY AND BESS—cont.

*8va*

*R* *RLRLRLRL*

*L* *L* *R* *RL*

*R* *LRRLRLRLR* *etc...*

**(69)** *Allegro animato* (♩ = 120)  
*Scene I, Act I*

*L*

**(120)**

*RRLRRLRLRL* *etc...* *LLRLRLRL* *etc...*

*LLRLRLRLRLR* *LRRLRLRLRR*

*LRL* *etc.*

*etc.*

*RRLRLRL*

*etc.* *etc.*

*etc.*

Presto  $\text{♩} = \text{♩}$

10 35 7 36 *mf*

10 35 7 36 *mf*

37 38 39 *f*  
(snare drum)

40 *f*

41 *ff*

42 43 44 *sff*  
(triangle) (snare drum)

45 46 47 *ff*  
(clarinets) (French horns)

I. - V. TACET

VI. Entrance of the Emperor and His Court

Alla Marcia ♩ = 128

3

*f*

1

15

*f*

1a

4 12 12

(trumpets) (trombones)

2

8 3 8 4 22

(timpani) (glockenspiel)

5

poco sosten.

(timpani) (French horns)

7

a tempo

*ff*

poco stringendo

8 Poco meno, Maestoso

Tempo I, ma più mosso ♩ = 138

9

(snare drum)

sostenuto

10 a tempo

cresc e string.

(trumpets, trombones) *ff*

Glockenspiel



(original version)

# The Sorcerer's Apprentice

## Scherzo

P. Dukas  
(1865-1935)

Assez lent 1 7 Vif 2 1<sup>er</sup> Mouv.<sup>t</sup> 3 3 Vif 4 4

6 3 2 9

5 5 silence 6 Vif 7 27 8 18 9 12 10 12 11 12

30 (cymbal)

12 9 13 9 14 9 15 6 16 12 17 3

(flutes, piccolo) *p détache*

*crescendo*

18 *f rinf rinf più f*

*sempre crescendo*

20 Poco animato 21 Più animando 22 Au Mouv.<sup>t</sup>

12 9 *ff*

23

\*) See footnote on page 9.



tr tr tr

24 14 25 Poco string. A tempo 26 Scherzando  
6 24 p

poco crescendo

14 27 15 28 String. A tempo 29 24 30 9  
6 (tri.) 12 (timpani) f

2 2 31 8 2  
f

2 2 32 15 33 18 34 9 35 12 36 12  
(bass drum)

37 24 38 Plus animé 2  
(french horns) 12 f

39

5 2 f

40 5

Toujours plus animé

*più f*

*ff*

41 6 Très vif Retenu silence 2 silence 2 silence

42 Plus retenu 43 A tempo 44 24 45 24 46 12

(bassons) 24 (clarinets) 24 (violin I) 12

47 9 En animant un peu 48 6 Toujours plus animé 49 15

(bass drum) 9

A tempo 50 30 51 12 52 Sans presser

(timpani) 12 (cymbal) 6

*ff*

53 *Tacet to the end*

\*) Play lower octave if high "D" is not available.

Clochettes



(transposed version)

# No. 6, Waltz from the Ballet *The Sleeping Beauty*

*P. Tchaikovsky*  
(1840-1893)

**Allegro (Tempo di Valse)** 1

16 19 20

2 14 3 3 7 4 8

1. 2. 4 5 22 6 13

(violins) (*f*)

*Solo* 7

*p*

8

*crescendo*

9 *Tacet to the end*

*f*

# SPOON RIVER—cont.

136 *poco cresc.*

144 *ff*

152 *ff* Stgs., Woodwind, etc.

160

169 *mf* Bells only *mf* Xylophone only *mf* *loco*

Kettle-Dr. *f*

## XYLOPHONE

# PORGY AND BESS

## Overture

By George Gershwin

*Allegro con brio*

3

*L R R L R R L R R L R L R R L R*

*R L R L R R L R R L R L R L R*

*R L R L R R L R R L R L R L R*

*R L R L R L R L R R L R R L R R*

# PORGY AND BESS—cont.

*8va*

R RLRLRLRL

L L R RL

R LRRRLRLRLR

Allegro animato (♩ = 120)  
Scene I Act I

L

120

L

RRLRLRLRLRL LLRLRLRL

LLRLRLRLRLRL LRRRLRLRL

LRL

RLRLRLRL L

RLRLRLRL

etc. 2/4

etc. 2/4

Presto  $\text{♩} = \text{♩}$

10 35 7 36

*mf*

36

37 7 38 6 8va 39

(snare drum) *f*

(8va) 40

*f*

41

*ff*

42 7 43 7 44 2

*sff* (triangle) (snare drum)

45 7 46 8 47 8

*ff* (clarinets) (French horns)

I. - V. TACET

VI. Entrance of the Emperor and His Court

Alla Marcia ♩ = 128

The musical score consists of five staves of music and two staves of percussion parts. The first staff is the main melody, starting with a 3-measure rest, followed by a series of eighth and sixteenth notes, and ending with a 3-measure rest. The second staff continues the melody with similar rhythmic patterns. The third staff is a first ending, marked with a box containing the number '1' and a 15-measure rest, followed by a series of eighth and sixteenth notes, and ending with a 1-measure rest. The fourth staff is a first ending, marked with a box containing '1a' and a 1-measure rest. The fifth staff is a first ending, marked with a box containing the number '2' and a 4-measure rest, followed by a 12-measure rest, and then a 12-measure rest. The sixth staff is a first ending, marked with a box containing the number '3' and a 3-measure rest, followed by an 8-measure rest, a 4-measure rest, and a 22-measure rest. The seventh staff is a first ending, marked with a box containing the number '4' and a 4-measure rest, followed by an 8-measure rest, a 4-measure rest, and a 22-measure rest. The eighth staff is a first ending, marked with a box containing the number '5' and a 5-measure rest, followed by an 8-measure rest, a 4-measure rest, and a 22-measure rest. The percussion parts are indicated by the labels '(trumpets)' and '(trombones)' for the fifth and sixth staves, and '(timpani)' and '(glockenspiel)' for the seventh and eighth staves.

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5 4 6 12 4 poco sosten.  
 (timpani) (French horns)

7 a tempo  
*ff*

poco stringendo 3 3 8 Poco meno, Maestoso 4

Tempo I, ma più mosso ♩ = 138 8 8 9 7  
 (snare drum)

sostenuto 8 9 10 10 a tempo cresc e string.  
 (trumpets, trombones) *ff*



Glockenspiel



(original version)

# The Sorcerer's Apprentice

## Scherzo

P. Dukas  
(1865-1935)

Assez lent [1] 7 *Vif* [2] 16 *1<sup>er</sup> Mouvt* [3] 3 *Vif* [4] 4

[5] 5 *silence* [6] *Vif* [7] 27 [8] 18 [9] 12 [10] 12 [11] 12

[12] 9 [13] 9 [14] 9 [15] 6 [16] 12 [17] 3

(flutes, piccolo) *p détache*

*crescendo*

[18] *f rinf* [19] *rinf più f*

*sempre crescendo*

[20] *Poco animato* [21] *Piú animando* [22] *Au Mouvt*

12 9 *ff*

[23]

\*) See footnote on page 9.

*tr* *tr* *tr* 24 14 25 Poco string. A tempo 26 Scherzando

14 27 15 28 String. A tempo 29 24 30 9

2 31 2 8 2

2 32 2 15 33 18 34 9 35 12 36 12

37 24 38 Plus animé 2

39

5 2

40 5

Toujours plus animé

*più f* 2

*ff* 2

41 6 Très vif Retenu silence 2 silence 2 silence

42 Plus retenu 43 A tempo 44 24 45 24 46 12

(bassons) 24 (clarinets) (violin I)

47 9 En animant un peu 48 6 Toujours plus animé 49 15

(bass drum) 9

A tempo 50 30 51 12 52 Sans presser

(timpani) 12

(cymbal) 6

*ff* 6

53 *Tacet to the end*

\*) Play lower octave if high "D" is not available.

Clochettes



(transposed version)

No. 6, Waltz  
from the Ballet  
*The Sleeping Beauty*

P. Tchaikovsky  
(1840-1893)

Allegro (Tempo di Valse) [1] 19 20

16

[2] 14 [3] 3 7 [4] 8

1. 2. 4 [5] 22 [6] 13

(violins) (*f*)

*Solo* [7] *p*

[8]

*crescendo*

[9] *Tacet to the end* *f*

## II.

26 Allegro marcato ♩ = 132

27 13 28

9 f 5 29 11

Detailed description: This system contains the first two staves of music. The first staff starts at measure 26 with a 4/4 time signature. It features a series of rests for 9 measures, followed by a series of eighth notes starting at measure 28, marked with a forte (f) dynamic and accents. The second staff continues the eighth-note pattern from measure 28, ending with a quarter rest at measure 29, followed by another 11-measure rest.

30 (1st oboe)

mp p < f 3

Detailed description: This staff is for the 1st oboe. It begins with a 3-measure rest at measure 30. At measure 31, it plays a melodic line starting with a mezzo-piano (mp) dynamic. At measure 32, the dynamic shifts to piano (p) and then crescendos to forte (f) over the final measure.

31 14 32 7

mf (1st violins)

Detailed description: This staff is for the 1st violins. It consists of a continuous eighth-note pattern starting at measure 31, marked with mezzo-forte (mf). At measure 32, there is a 7-measure rest.

(tambourine)

f ff

Detailed description: This staff is for the tambourine. It features a rhythmic pattern of eighth notes with rests. The dynamic starts at forte (f) and increases to fortissimo (ff) during the eighth-note passages.

33 Pochissimo più animato 34 11

mf 10

Detailed description: This system contains two staves. The first staff continues the eighth-note pattern from measure 31, marked with mezzo-forte (mf). At measure 33, the tempo changes to 'Pochissimo più animato'. The second staff has a 10-measure rest followed by an 11-measure rest.

35 9 36 6

Meno mosso f (ob. & cl.)

Detailed description: This system contains two staves. The first staff has a 9-measure rest. The second staff begins at measure 36 with a melodic line for oboe and clarinet, marked with forte (f) and 'Meno mosso'. It features a triplet of eighth notes and ends with a 6-measure rest.

37 Più mosso (un poco più animato ch'el tempo I)

pp

Detailed description: This system contains two staves. The first staff is for the Più mosso section, marked with pianissimo (pp). It features a rhythmic pattern of eighth notes with rests. The second staff continues this pattern.

38

p

Detailed description: This system contains two staves. The first staff has a 38-measure rest. The second staff begins at measure 38 with a melodic line marked with piano (p).

Musical staff with notes and rests. Dynamics: *p* (piano).

39 Musical staff with notes and rests. Dynamics: *mp* (mezzo-piano).

Musical staff with notes and rests. Dynamics: *mf* (mezzo-forte). Measure 40 has a rest of 8 measures.

41 Musical staff with notes and rests. Dynamics: *mp* (mezzo-piano). Measure 41 has a rest of 8 measures for (1st violins). Measure 42 has a rest of 4 measures for (1st trumpet). Measure 43 has a rest of 3 measures. Dynamics: *f* (forte).

Musical staff with notes and rests. Measure 44 has a rest of 4 measures. Dynamics: *f* (forte).

Musical staff with notes and rests.

2 Musical staff with notes and rests. Measure 45 has a rest of 2 measures. Dynamics: *p* (piano) to *f* (forte).

Musical staff with notes and rests. Measure 46 has a rest of 4 measures. Dynamics: *f* (forte), *dim.* (diminuendo), *p* (piano).

4 Musical staff with notes and rests. Measure 47 has a rest of 4 measures. Tempo: *Meno mosso rit.* (Meno mosso, ritardando). Measure 48 has a rest of 7 measures. Tempo: *a tempo*. Measure 49 has a rest of 10 measures. Dynamics: *p* (piano). (trumpets) 8.

# CONCERTO for ORCHESTRA

Side drum

## I. TACET

Béla Bartók  
(1881-1945)

## II. GIUOCO DELLE COPPIE

Allegro scherzando  $\text{♩} = 94$

\*(without snares)

*mf*

9 7 17 7 (timpani)

*dim.* *p* *mf*

25 7 33 8 41 4 45 *Poch. rit.*

(clarinets)

*a tempo* 4 52 8 60 10 70 7 77

(timpani)

*Poco rall.* *a tempo* 83 7 90 7 97 5 102 7

(trumpets)

109 5 116

(1st trumpet)

123 *Lo stesso tempo*

*f* *mf* *p* 3 *p*

129 3

\*) Entire movement played without snares.

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135 3 141 3

147 6 153 3 pp

159 3 // 165 8

173 6 Poco rit. tornando al 181 Tempo I 189 9 (timpani) mf 8

198 Poch. rit. a tempo 205 7 212 7 (timpani) 5

219 Poco rall. a tempo 225 3 228 7 (trumpets) 3 2

235 6 241 7 248 (1st trumpet)

252 mf dim.

258 p pp



# SCHEHERAZADE

## Symphonic Suite

Nicolas Rimsky-Korsakov  
(1844-1908)

Tamburo piccolo

### I. II. - TACET

### III.

Andantino quasi Allegretto  $\text{♩} = 52$

24 **A** 24 **B** 14 **C** (1st violins)

(vc.) (2nd violins) 1 fz 2 3 fz 4

**D** Pochissimo più mosso  $\text{♩} = 63$

1 2 3

*p dim.* *ppp*

4 5 6 7

*pochissimo cresc.*

8 9 **E** 8

**F** 4

*pp*

4

4 **G** 1 2 3 4 5

*p*

6 7 **H** 4

**I** *Tacet until* (timpani) **P** 8 4

*p* *f* *p* (violins)

*poco rit.* *rit. molto* *a tempo, scherz.* ♩ = 63

2 (flute) *pp*

# IV.

*Allegro molto* *Recit. Lento* *Allegro molto e frenetico*

4 G. P. G. P. (violin solo) 18 G. P.

*Recit. Lento* *Vivo* ♩ = 88 **A** 16 **B** 15 *tr* **C** *tr* *tr* *>*

(violin solo) 24 (triangle) (tambourine) *mf* < < <

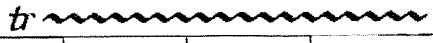
*tr* *tr* *tr* *>* *tr* *tr* *tr* *>* *tr* *tr* *tr*

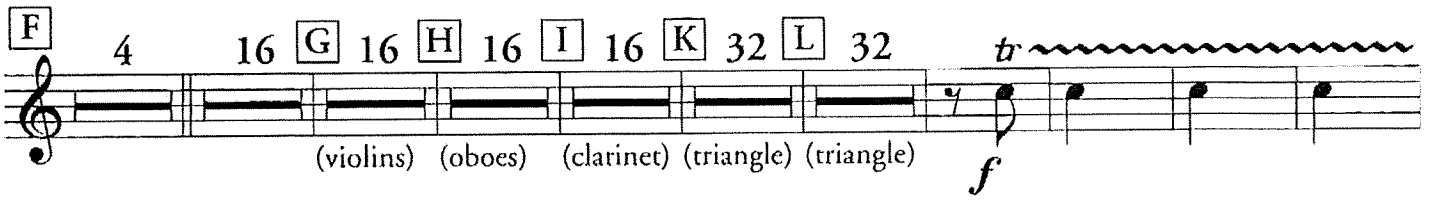
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*tr* **D** 15 **E** *tr* *f* *>* *p* *f* *tr*

*tr* *tr* *tr* *tr* *tr* 3

*f*

**F** 4 16 **G** 16 **H** 16 **I** 16 **K** 32 **L** 32 *tr*   
 (violins) (oboes) (clarinet) (triangle) (triangle) *f*



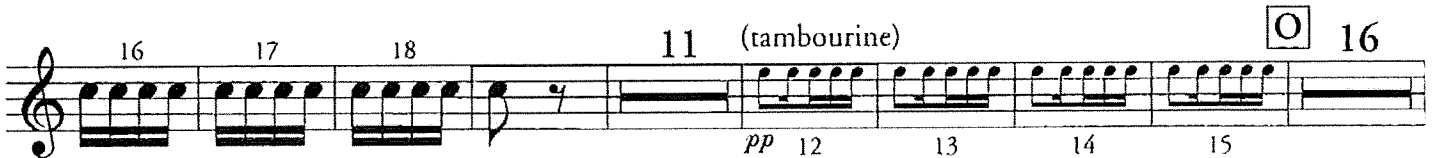
**M** 21 *tr*  **N** 1 2 3 4 5  
*mf cresc.* *sfpp*



6 7 8 9 10 11 12 13 14 15



16 17 18 11 (tambourine) **O** 16  
*pp* 12 13 14 15



**P** *f*






**Q** *mf*



**R** 15 **S** *tr*   
*f > p*



## II. DANSES CARACTÉRISTIQUES

a) b) - TACET

### c) DANSE RUSSE TRÉPAK

Tempo di trepak, molto vivace

The musical score is written in 2/4 time and consists of several staves. The first staff begins with a 16-measure rest, followed by notes with dynamics *ff*, *ff*, and *mf*. A box labeled 'A' with 'Tamb.' is positioned above the first measure. The second staff continues with notes and rests, with dynamics *f*, *ff*, *ff*, and *mf*. The third staff features a 16-measure rest (labeled 'B') and a 5-measure rest (labeled 'C') with '(timpani)' written below, followed by notes with dynamics *ff* and *ff*. The fourth and fifth staves contain continuous eighth-note patterns with dynamics *ff* and *ff*. The sixth staff is marked 'stringendo' and contains a sequence of notes with dynamics *sempre fff*. The seventh staff is marked 'Prestissimo' and contains seven numbered chords (1-7) followed by a final melodic phrase.

Tamb. *tr* *tr* **D** *tr tr tr* *tr tr tr*  
*pp*

**E** *tr tr tr* *rall.* *a tempo* **F** 1 2 3  
*pp*

4 5 6 7 8 9 10 11

12 13 14 15 **G** 16 17 18 19

Tri. **H** *tr tr*  
*ppp*

*tr* **I** *tr tr* *rall.* *a tempo animato* ♩ = 126  
Tamb. *mf* 1 2

3 4 5 6 7 8 9

**K** 10 *cresc.* 12 13 14 15 16

*ftr* *tr tr tr tr* **L**  
*cresc.* 17 19 20

# PIANO CONCERTO No. 2

Sergei Rachmaninov  
(1873-1943)

Piatti  
Gran cassa

## I. II. - TACET III.

Allegro scherzando  $\text{♩} = 116$

*f* (vc., cb.) *f* *ff*

21 28 22 29 10 8 30 15 7

(horns) (piano solo)

Meno mosso *rit.*

Moderato  $\text{♩} = 72$  *dim e rit.* 31 (basson)

14 2 4

(ob., vla.) (piano solo) 5 6 7 8

(basson)

9 10 11 12

(piano solo)

*rit.* 32 *pp* *Meno mosso*  $\text{♩} = 48$

12

*ritard.*

Allegro scherzando (Moto primo)  $\text{♩} = 116$

5 11 6 2

*pp* *f*

Presto  $\text{♩} = 128$

20 (timpani) 2 (timpani) 34 42

*ff* *pp* (1st violins)

144 **fff** (violins) (trombones)

Andante  $\text{♩} = \text{♩}$   
199 *Solo* **fff** *riten.*

Tempo I  
223 **fff** (timpani)

253 *sempre fff*

259

267

274

279

284

289

# ROMEO AND JULIET

## OVERTURE - FANTASY

Peter Tchaikovsky  
(1840-1893)

Piatti



Gran cassa

Andante non tanto  
quasi Moderato

poco a poco  
string. accel.

20 17 23 17 8 4

(strings pizz.) (vc.)

Allegro  
Molto meno mosso

string.

Allegro giusto

6 10 6 10 13 7

(timpani) (timpani)

(trumpets)

E

f mf

2

f ff

4 22

F

G H I J K

21 19 19 30 27

(English horn) (harp) (strings)

L M

20 5 6 7 8 9

(vc., cb.) (4th horn)

N

10 11

ff



This page of musical notation consists of ten staves of music for a bass instrument. The notation includes various dynamics, articulations, and performance instructions.

- Staff 1:** Starts with a *ff* dynamic. The music features eighth and sixteenth notes.
- Staff 2:** Continues with *ff* dynamics. A circled 'O' is placed above the staff.
- Staff 3:** Features a double bar line with a '2' above it, followed by a *ff* dynamic.
- Staff 4:** Features a double bar line with a '4' above it.
- Staff 5:** Contains a circled 'P' above the staff. It includes a double bar line with '21' above it, a circled 'Q' above the staff, and another double bar line with '18' above it. Below the staff, the word '(harp)' is written.
- Staff 6:** Features a double bar line with '6' above it. Below the staff, the word '(timpani)' is written. The staff contains six chords numbered 1 through 6.
- Staff 7:** Starts with a *mf* dynamic. It includes a double bar line with '15' above it and another double bar line with '7' above it. Below the staff, the word '(timpani)' is written.
- Staff 8:** Features a *f* dynamic, followed by a *f* dynamic, and then a *ff* dynamic. It includes a double bar line with '2' above it and a circled 'S' above the staff.
- Staff 9:** Features a *ff* dynamic. It includes a double bar line with '5' above it and another double bar line with '4' above it. A circled 'T' is placed above the staff.
- Staff 10:** Features a *ff* dynamic. It includes a double bar line with '12' above it and a circled 'U' above the staff. Below the staff, the instruction 'Tacet' is written.

The page concludes with the instruction 'to the end' written below the final staff.

184 **Tempo I** (oboe) 11 9

212 (violins) 11

232 *tr* **G** 19 (trumpet) *ff*

259 15 (timpani)

282 **H** 26 (violins) *b̄*

316 *b̄* **I** *tr* 2 *tr* 2 *tr* *ff sempre*

327 4 **K** *tr*

339 *tr* *tr* *tr* 6 (oboe) (timpani) *tr*

353 *tr*

#### IV. TACET

TIMPANI in C. G.

491 *ff*

Andante con moto. (♩ = 92)

Holz.

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

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

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

147 *ff* *dim. -> p* 17 E 8 Holz. *cresc.*

185 *ff* 1 1 1 40 8 Più moto. (♩ = 116) Viol. I

215 *f* Tempo I. Viola *f* 3 1 2

Allegro. poco ritarda tempo poco rit. a tempo poco rit. a tempo

(♩ = 96)

6 1 8 4 32 1 14 Bassi *f*

72 1 2

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

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

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

181 1 2 3 4 5 6 *f*

196 B 39 7 poco rit. a tempo poco rit. a tempo C 66 *pp*

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

TIMPANI in C. G.

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

359 24 25 26 27 28 29 30 1 2 3 4 5 6 7 8

*cresc.* - - - *attacca*

*Allegro.* (♩ = 84)

374 1 *ff*

383 10

391 18 3 A 2 1

407 35 7 2 7

Bassi Tromb.

431 58 6 3 1 1 *ff* *f* *piu f*

453 80 1. 2. 21 C 5 *ff* Viol. II

487 114 3 *f* *piu f*

499 126 1 2 D 1 1 *ff*

512 139 tr tr E *ff sempre*

*Tempo I.* (♩ = 96)

523 150 38 5 *pp* *cresc.*

*Allegro.* (♩ = 84)

580 207 *ff*

587 214

595 222 5

TIMPANI.

211 M 13 N 13 O 16 P 1 1 6

*ff*

264 7 Q 5

*ff*

281 1

*fff*

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

292 3 12 R G

*pp*

317

*poco a poco cresc.*

322 S

*stringendo poco a poco*

327

*mf*

332 T

*crescendo*

Allegro con anima.

338

*f cresc.* *ff*

342

346

350 2

2

TIMPANI.

355 **U** 1 V 16

*fff* *f* *dim.* *p*

Molto più mosso.

381 12

*ff* *ff*

394 2

*ff*

403 1

*fff*

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*

169 22 3 Tempo I. 105

*riten.*

III. SCHERZO. PIZZICATO OSTINATO.

In Des, As.

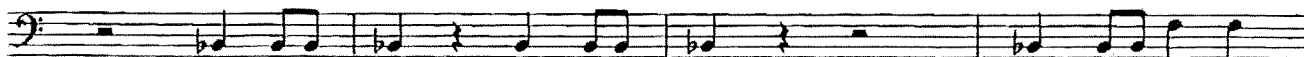
Allegro.

16 A 32 B 28 C 14 D 39 § 3 Meno mosso. 28 E 9

*pp*

Tempo I.

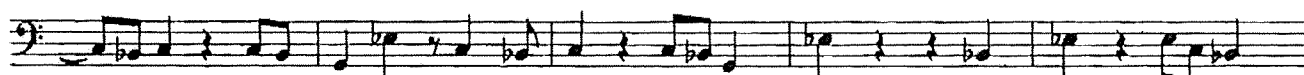
170



[P] *ff* *tr.* *C* *F to Eb* [Q] *G, Bb, C, Eb* *trb.* 8 13

[R] 15 [S] *tuba* *Soli with trbs., tba.* *f*

*Solo* *ff*



[T] *A, C, D, F* 14 [U] 13 [V] 3 *Chimes* *mp*  
B. D. Tom-tom

*mf* *f*

[W] *p*

3 *Ab*

3 [X] 3 S.D. 3 *Tuba*

[Y] *ff*

*ff* *Ah*