

LA SCALA DI SETA

SINFONIA

Andantino

G. ROSSINI

Solo
p

Allegro
Solo
p dolce

p dolce

Solo (*)
p

(*) In qualche edizione questo Solo è segnato all'Oboe.

SEMIRAMIDE

SINFONIA

Allegro vivace

G. ROSSINI

Le Ott.
p rinforz. ff

Poco mosso
p cresc. f

Allegro
Le Ott.
pp

F. solo
p f p

Ott.

VI

91

Vi. solo

f *f* *p*

Ott. (Ott.)

f *f* *p*

IL SIGNOR BRUSCHINO

G. ROSSINI

Allegro Solo

p

TANCREDI
SINFONIA

G. ROSSINI

Andante marcato

Solo

p *dolce*

Allegro Solo

Solo

p

LA GAZZA LADRA
SINFONIA

G. ROSSINI

ou.

ou.

L'ITALIANA IN ALGERI
SINFONIA
Allegro

G. ROSSINI

Solo

Solo

p dolce

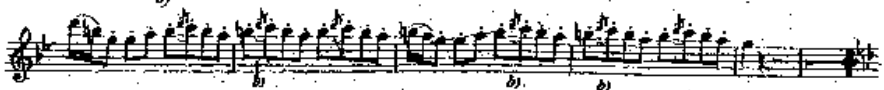
VERDI AIDA

83



ATTO II.

Allegro mosso $\text{♩} = 152$



[illegible]

BEETHOVEN - SINFONIA N° 9

85

Allegro assai vivace, alla Marcia $\text{♩} = 84$

Ott. solo

pp

sempre pp

pp

poco cresc.

ff

ff

Allegro ma. non tanto $\text{♩} = 120$

pp

p

pp

Ott. solo
Maestoso
 $\text{♩} = 60$
p cresc.

f

ff

CONCERTO
IN SOL

25

OTTAVINO

MAURICE RAVEL

I

Allegretto

Solo

ff

pizz.

1

2

SYMPHONY No. 9

Op. 70

57

Compiled and Edited by
JOHN WUMMER

By
DMITRI SHOSTAKOVICH

1st Movement

FLUTES

Allegro I. Solo

[1] *p*

[6] *f* Picc. Solo

[7] *f*

[8] *f*

[9] *f*

cresc. **[10]** *ff*

I. Flute **[25]** *ff*

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L 483-56

FLUTES
2nd Movement

59

Measures 47-50 of the 2nd Movement. Measure 47 is a whole note chord. Measure 48 is marked with a 3/4 time signature and a *rit.* (ritardando) marking. Measures 49 and 50 are marked *Adagio* and *Picc. Solo* with a *p* (piano) dynamic. The section is enclosed in large square brackets.

3rd Movement

Measures 50-62 of the 3rd Movement. Measures 50-51 are marked *Presto* and *Picc.* with a *p* (piano) dynamic. Measures 52-54 are marked *crsc.* (crescendo) and *f* (forte). Measure 55 is marked *f*. Measures 56-62 are marked *Picc. and 2 Flutes* and *Presto* with a *f* dynamic. The section is enclosed in large square brackets.

IGOR STRAVINSKY

The Firebird

51

VARIATION DE L'OISEAU DE FEU

Memorize. Flute and piccolo should sound as one instrument, so don't overlap. Corrections are in parentheses.

9 J. 76

Picc.

FL.

10

11

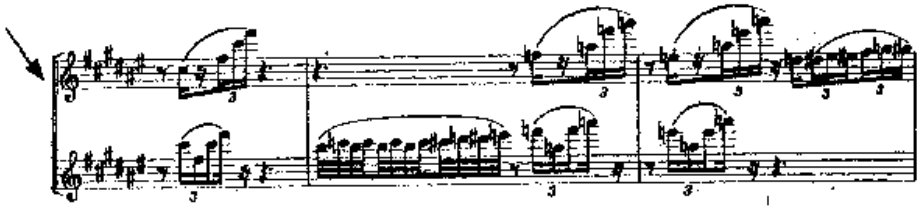
System 12: Musical notation for two staves, featuring complex rhythmic patterns and dynamics like *p* and *f*.

System 13: Musical notation for two staves, including vocal lines with lyrics "tu tu" and dynamics like *ff* and *mp*.

System 14: Musical notation for two staves, continuing the complex rhythmic patterns with dynamics like *p* and *f*.

System 15: Musical notation for two staves, featuring complex rhythmic patterns.

System 16: Musical notation for two staves, including the instruction "sempre cresc." below the second staff.



13 Lento $\text{♩} = c. 50$

14 Picc. *etc.*

ppp

DANSE INFERNALE DU ROI KASTCHÉI

$\text{♩} = 168$

3 Picc. *sf*

4 *sf sempre*

5 *p*

46255

L'Uccello di Fuoco - n. 8. Danza infernale

I. Stravinsky

Ottavino

103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128

ff *f* *mf* *sf* *stacc. marc.* *sf* *mf* *stacc. marc.* *f* *mf* *sf* *stacc. marc.* *sf* *sempre sf* *Solo* *mf*

112 **f** **mf** **f** **accelerando poco a poco**

118 **mf** **Più mosso** **Presto** **8** **4**

131 **sempre ff** **sempre ff**

134 **ff**

137

140

145

150 **ff**

154 **f**

141 **mf** **stacc.** **cresc.**

142 **mf** **stacc.** **cresc.**

143 **f** **ff**

144 **f** **ff**

145 **f** **ff**

146 **ff** **ff**

147 **ff** **ff**

Daphnis und Chloé

2. Suite (1912)

Maurice Ravel

1873 - 1937

Lent ($\text{♩} = 50$)

1. Fl. 1. *pp*

2. Fl. 2. *pp*

1. Picc. *mf*

2. Fl. 1. *pp*

3. Fl. en Sol. *pp*

4. Picc. *mf*

5. Fl. 1. *p*

6. Fl. 2. *p*

7. Fl. en Sol. *mp*

First system of a musical score. It consists of four staves. The top staff is labeled 'ac.' and contains a melody with a *mf* dynamic marking and a triplet of eighth notes. The second staff is labeled '1.' and features a dense, continuous sixteenth-note texture. The third staff is labeled '2.' and contains a few notes with a long slur. The bottom staff is labeled 'en' and 'al' and also features a dense sixteenth-note texture. The system concludes with a double bar line.

Second system of the musical score. The top staff, labeled 'ac.', has a triplet of eighth notes. The second staff, labeled '1.', begins with a *mf* dynamic marking and continues with a sixteenth-note texture. The third staff, labeled '2.', also continues with a sixteenth-note texture. The bottom staff, labeled 'en' and 'al', continues with a sixteenth-note texture. The system concludes with a double bar line.

Third system of the musical score. The top staff, labeled '1.', contains a few notes. The second staff, labeled '2.', continues with a sixteenth-note texture. The bottom staff, labeled 'en' and 'al', continues with a sixteenth-note texture. A box containing the number '158' is located above the second staff. The system concludes with a double bar line and wavy lines indicating continuation.

Au loin, un berger passe avec son troupeau

159 *mf* 9 6

161 12 12 12 2. 2. Fl. 3.

162 12 1. Fl. 5. 6.

163 *f* 12 *dim.* *f*

164 *mf* *à 2*

185

cc.

f très expressif

Fl.

Fl. en Sol

cc.

Fl.

Fl. en Sol

cc.

1.

2.

Fl. en Sol

dim.

168

4cc. *f* *ff*

1. *f* *ff*

gr. Fl. 2. *f* *ff*

Fl. en Sol *ff*

Measures 168 and 169 of a musical score. The score is in G major (one sharp) and 4/4 time. It features four staves: 4cc. (fourth clarinet), 1. (first flute), gr. Fl. 2. (second flute), and Fl. en Sol (flute in solo). Measures 168 and 169 are marked with a box containing the number 168. The dynamics are *f* (forte) and *ff* (fortissimo). The 4cc. staff has a melodic line with a crescendo. The 1. staff has a melodic line with a crescendo. The gr. Fl. 2. staff has a melodic line with a crescendo. The Fl. en Sol staff has a melodic line with a crescendo.

Measures 170 and 171 of a musical score. The score is in G major (one sharp) and 4/4 time. It features four staves: 4cc. (fourth clarinet), 1. (first flute), gr. Fl. 2. (second flute), and Fl. en Sol (flute in solo). Measures 170 and 171 are marked with a box containing the number 168. The dynamics are *dim.* (diminuendo). The 4cc. staff has a melodic line with a crescendo. The 1. staff has a melodic line with a crescendo. The gr. Fl. 2. staff has a melodic line with a crescendo. The Fl. en Sol staff has a melodic line with a crescendo.

169

Measures 172 and 173 of a musical score. The score is in G major (one sharp) and 4/4 time. It features four staves: 4cc. (fourth clarinet), 1. (first flute), gr. Fl. 2. (second flute), and Fl. en Sol (flute in solo). Measures 172 and 173 are marked with a box containing the number 169. The dynamics are *dim.* (diminuendo). The 4cc. staff has a melodic line with a crescendo. The 1. staff has a melodic line with a crescendo. The gr. Fl. 2. staff has a melodic line with a crescendo. The Fl. en Sol staff has a melodic line with a crescendo.

Picc. 1. Fl. 2.

ff *pp* *f* *mf* *ff*

180 Vif $\text{♩} = \text{♩}$ précédente

p *pp* *f* *f*

p *f* *p* *f* *p*

First system of a musical score in 3/4 time, key of D major. It features three staves. The top staff has a treble clef and a key signature of two sharps. The middle and bottom staves have a bass clef and a key signature of one sharp. The first measure has a forte (*f*) dynamic. The second measure has a piano (*p*) dynamic. The third measure has a forte (*f*) dynamic. There are slurs and fingerings (6, 7) indicated.

Second system of the musical score. It continues the three-staff arrangement. The first measure has a piano (*p*) dynamic. The second measure has a forte (*f*) dynamic. The third measure has a forte (*f*) dynamic. There are slurs and fingerings (6) indicated.

Third system of the musical score. It continues the three-staff arrangement. The first measure has a piano (*p*) dynamic. The second measure has a forte (*f*) dynamic. The third measure has a piano (*p*) dynamic. There are slurs and fingerings (6, 7) indicated. Above the system, the number 182 is in a box, followed by the text *un peu plus animé*.

Fourth system of the musical score. It continues the three-staff arrangement. The first measure has a piano (*p*) dynamic. The second measure has a forte (*f*) dynamic. The third measure has a forte (*f*) dynamic. The fourth measure has a mezzo-forte (*mf*) dynamic. There are slurs and fingerings (6, 7) indicated. Above the system, the number 183 is in a box, followed by the text *En animant toujours davantage*.

184

1. 2.

184

très court

Au 1^{er} Mouv^t. (VII)

Animez un peu

En animant toujours

mf

p

Ma Mère l'Oye

M. Ravel

III. Laidronnette, Impératrice des Pagodes

Mouvt de Marche

1^{re} FLÛTE

2^e FLÛTE

1

2

3

4

SOLO

pp

ff

3

6

FLÜTEN

[5] SOLO

p

3

[6]

1

[7]

pp