

Académie de l'Orchestre de Paris 2026-2027

Excerpts Scores

Violin :

- **video 1** : MOZART, *Violin concerto K.218* – 1st movement ending bar 145. With or without piano (any edition).

OR

MOZART, *Violin concerto K.219* – 1st movement ending bar 139. With or without piano (any edition).

- **video 2** : STRAUSS, *Don Juan* - 1st violin / Beginning to 13th bar after [C]

Viola :

- **video 1** : BACH, *3rd Violin partita BWV 1006* - viola transcription - *Loure* with first repeat.
- **video 2** : STRAUSS, *Don Juan* – Beginning to 5 bars before [D] (1st beat) (Edition Peters)

Cello :

- **video 1** : BACH, *6th 'cello suite BWV 1012* – Gigue without repeats
- **video 2** : STRAUSS, *Ein Heldenleben* – 1st page

Double bass :

- **video 1** : DESENCLOS, *Aria and Rondo* – only the Aria - with piano (Edition Leduc)
- **video 2** : BEETHOVEN, *5th Symphony* - Scherzo - without repeats

Flûte :

- **video 1** : MOZART, *Concerto in G* - 1st movement – exposition (any edition), with or without piano
- **video 2** : RAVEL, *Daphnis et Chloé* - from [176] to [179]
- **video 3** MENDELSSOHN, *A Midsummer's night dream* - Scherzo – from bar 338 to the end
- **video 4** : STRAVINSKY, *Petrouchka (flute)* – from the beginning to [7] / from [60] to [61]

Flûte et Piccolo :

- **video 1** : MOZART, *Concerto in G* - 1st mouvement – exposition (any edition), with or without piano.
- **video 2** : RAVEL, *Daphnis et Chloé* - from [176] to [179]
- **video 3** MENDELSSOHN, *A midsummer's night dream* - Scherzo – from bar 338 to the end
- **video 4** : STRAVINSKY, *Petrouchka* – FLUTE – from the beginning to [7] / from [60] to [61]
- **Video 5** : ROSSINI, *Semiramide Overture* – PICCOLO - 3 excerpts
- **Video 6** : SHOSTAKOVICH, *symphonie n. 6* – 1st Mouvement – excerpt

Oboe :

- **video 1** : TELEMANN, *Fantasies for flute without bass* – oboe version, N° 3, 6 or 8, without repetitions
- **video 2** : STRAVINSKY, *Suite Pulcinella* - Serenata, gavotte ad variation 1 – 1st oboe, without repetitions
- **video 3** : RAVEL, *La valse* – from [18] to [20] / from [38] to [39]

Oboe and English horn :

- **video 1** : TELEMANN, *Fantaisies pour flûte sans basse* – oboe version, N° 3, 6 or 8, without repetitions
- **video 2** : STRAVINSKY, *Suite Pulcinella* - Serenata, gavotte and variation 1 – 1st oboe, without repetitions
- **video 3** : RAVEL, *La valse* - from [18] to [20] / from [38] to [39]
- **video 4** : BERLIOZ, *Carnaval Roumain* – COR ANGLAIS – Andante (first page)
- **video 5** : STRAVINSKY, *Petrouchka* – COR ANGLAIS – from [144] to [148]

Clarinet :

- **video 1** : STRAVINSKY, *Three Pieces for Clarinete solo* - B flat clarinet (Edition Chester)
- **video 2** : BEETHOVEN, *8th Symphony* - 3rd mvt - Menuetto - B flat clarinet
- **video 3** : CHOSTAKOVITCH : *10th Symphony* - upbeat of bar 194 to bar 198 Clarinet in A
- **video 4** : SAINT-SAENS, *3th Symphony* – 1st mvt – from bar 254 to 378

Clarinet and Bass clarinet :

- **video 1** : STRAVINSKY, *Three Pieces for Clarinete solo* - B flat clarinet (Edition Chester)
- **video 2** : BEETHOVEN, *8th Symphony* - 3rd mvt - Menuetto - B flat clarinet
- **video 3** : RAVEL, *La valse* – from [4] to [9] / from [36] to [39] / from 2 before [63] to fifth bar of [65] BASS CLARINET
- **video 4** : SAINT-SAENS, 3th Symphony – 1st mvt – from bar 254 to 276 BASS CLARINET

Bassoon :

- **video 1** : MOZART, *Bassoon concerto in Bb KV 191* – Allegro, bars 35 to 97 (without piano)
- **video 2** : STRAVINSKY, *The Firebird* – Berceuse – from [150] to [152] / from [155] to [157]
- **video 3** : SAINT-SAENS, 3th Symphony – 1st mvt : from 37 to 89 / 327 to 380 / 2nd mvt : from 21 to 108

French Horn, High - Horn players can apply for High, Low, or both positions :

- **video 1** : SAINT-SAENS, *3rd Symphony* – 3rd horn – from Q to R, 12 after R to 2 after S, 10 after V to X
- **video 2** : TCHAIKOVSKY, *5th Symphony* – 1st horn – bars 8 to 28 –
- **video 3** : BEETHOVEN, *6th Symphony* – 1st horn – 2nd movement – bars 90 to 94 / from 253 to 257 – 3rd movement – bars 132 to 162 – 4th movement – bars 5 to 9

French Horn, Low - Horn players can apply for High, Low, or both positions :

- **video 1** : BEETHOVEN, *8th Symphony* - 2nd horn - bars 45 to bar 78
- **video 2** : MAHLER, *1st Symphony* - 2nd horn – 4 bars before [2] to [3]
- **video 3** : WEBER, *Der Freischütz* - Ouverture - 2nd horn - bars 9 to bar 25
- **video 4** : TCHAIKOVSKI, *4th Symphony* - 2nd horn - bars 169 to bar 201

Trumpet :

- **video 1** : MOUSSORGSKY, *Pictures at an Exhibition* - 1st Promenade - Beginning to [2]
- **video 2** : STRAVINSKY, *Petrouchka* - from [134] to [143]
- **video 3** : WAGNER - *Parsifal* - Prelude - Beginning to bar 34

Tenor trombone - Trombone players can apply for Tenor, Bass, or both positions :

- **video 1** : MOZART, *Réquiem* – *Tuba mirum* – from the beginning to bar 34
- **video 2** : ROSSINI, *La gazza ladra* – *Sinfonia* – bars 116 to 139 / 276 to 291 / 433 to 442
- **video 3** : WAGNER, *Walkyrie* – upbeat of [4] to three bars after [7]
- **Video 4** : SAINT-SAENS, *Symphony no. 3* – 1st mvt : from [Q] to 2 bars after [S]
- **video 5** : SCHUMANN, *Symphony no. 3* – from the beginning to bar 8 / bars 36 to 38

Bass trombone - Trombone players can apply for Tenor, Bass, or both positions :

- **video 1** : WAGNER, *Walkyrie* – upbeat of bar 37 to bar 77
- **video 2** : ROSSINI, *La gazza ladra* – *Sinfonia* – bars from 116 to 139 / from 276 to 291 / from 433 to 442
- **video 3** : SAINT-SAENS, *Symphony no. 3* – 2nd mvt : from Z to AA / bars from 116 to 139 / 593 to first bar of FF
- **video 4** : SCHUMANN, *Symphony no. 3* – from the beginning to bar 18

Tuba :

- **video 1** : MAHLER, *Symphony no. 2* – 1st movement, bars 325 to 329 included / bars 143 to 162 / bars 194 to 209 / bars 379 to 402
- **video 2** : WAGNER, *Walkyrie* – from upbeat of 124 to 140
- **video 3** : STRAVINSKY, *Petrouchka* – [189] to [191] / [240] to [242]
- **video 4** : MAHLER, *Symphony no. 1* – 3rd movement, bars 15 to 26

Timbales et percussions :

- **Video 1** : DELECLUSE, *Douze Etudes pour Caisse-claire* – étude n. 1 – snare drum
- **Video 2** : MARTYNCIOW, *Tour de main* – Tambourine
- **Video 3** : STRAVINSKY, *L'oiseau de Feu, Ballet* – bar 309 to 312 / [127] to the first crotchet after [133] / [146] to [149] - Xylophone
- **Video 4** : TCHAIKOVSKY, *Romeo et Juliette, ouverture* – From E to 6 bars before F – Cymbals
- **Video 5** : DELECLUSE, *Vingt études pour timbales* – Etude n.9 - timpani
- **Video 6** : BEETHOVEN, *1st Symphony* – Menuet – recueil Probesiel für Pauken
- **Video 7** : TCHAIKOVSKY, *4th Symphony* – From 4 bars before T to V

W. A. MOZART

Konzert in D
für Violine und Orchester
»Nr. 4«

Concerto in D major
for Violin and Orchestra
»No. 4«

KV 218

Mit einer Urtext-Solostimme und
einer eingerichteten Solostimme sowie Kadenzen

With an Urtext solo part and
a solo part with bowing and fingering as well as cadenzas

Klavierauszug
nach dem Urtext der Neuen Mozart-Ausgabe von
Piano Reduction
based on the Urtext of the New Mozart Edition by
Martin Schelhaas



Bärenreiter Kassel · Basel · London · New York · Praha
BA 4866-90

Concerto

KV 218

Wolfgang Amadeus Mozart
Klavierauszug von / Piano reduction by Martin Schelhaas

Allegro

Tutti

Violino
principale

Pianoforte

The musical score is written for Violino principale and Pianoforte. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro' and the dynamics include 'Tutti', 'f' (forte), 'p' (piano), 'tr' (trill), 'cresc.' (crescendo), and 'simile'.

Measures 1-4: The Violino principale part begins with a forte (f) dynamic. The Pianoforte part also begins with a forte (f) dynamic. Both parts feature a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. The Violino principale part has a trill (tr) in measure 4.

Measures 5-8: The Violino principale part continues with a melodic line. The Pianoforte part features a trill (tr) in measure 5. The dynamics are f, p, f, p.

Measures 9-12: The Violino principale part continues with a melodic line. The Pianoforte part features a trill (tr) in measure 9. The dynamics are p, cresc., f, cresc., f.

Measures 13-16: The Violino principale part continues with a melodic line. The Pianoforte part features a trill (tr) in measure 13. The dynamics are p, f, p, f.

17

p *f* *p*

21

f *p*

25

f *p*

29

f *p*

32

f

36

p

40

f

Solo

p

45

p

tr

49

54

59

64

69

tr

73

76

tr

80

84

tr

p

f

p

88

p

f

p

92

f

p

f

p

fp

96

tr

tr

tr

f

100

tr

104

cresc.

108

Tutti

f

111

p

p

115 Solo

115

116

117

118

f *p*

119

119

120

121

122

123

123

124

125

126

fp *f* *p*

127

127

128

129

130

f *p*

131

135

139

143

Concerto di violino

KV 219

12

f

16

19

p

23

26

Measures 26-28 of a musical score in A major (three sharps). The score is written for a single melodic line and a piano accompaniment. The melodic line starts with a half note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand. Dynamic markings *f* and *p* are present.

29

Measures 29-31 of the musical score. The melodic line continues with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The piano accompaniment continues with the same eighth-note pattern. Dynamic markings *f* and *p* are present.

32

Measures 32-34 of the musical score. The melodic line starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment continues with the same eighth-note pattern. Dynamic markings *f* and *p* are present.

35

Measures 35-37 of the musical score. The melodic line continues with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The piano accompaniment continues with the same eighth-note pattern. Dynamic markings *p* and *f* are present.

Adagio

Solo

38

41

42b

44

*) T. 45: Die Fermate sollte ausgeziert werden. / M. 45: The fermata should be embellished.

Allegro aperto

46

tr

f

p

49

tr

p

52

f

p

55

f

p

f

p

f

p

58

tr

f

Detailed description of the musical score: The score consists of five systems of music, each with a right-hand (treble) and left-hand (bass) staff. The key signature has one sharp (F#) and the time signature is 2/4.
 - System 1 (measures 46-48): Measure 46 has a trill in the right hand. The left hand has a fast sixteenth-note pattern. Dynamics f and p are indicated.
 - System 2 (measures 49-51): Measure 49 has a trill in the right hand. The left hand continues the sixteenth-note pattern. Dynamics p is indicated.
 - System 3 (measures 52-54): Measure 52 has a forte (f) dynamic in the left hand. Measure 54 has a piano (p) dynamic in the left hand.
 - System 4 (measures 55-57): Measures 55-57 show alternating f and p dynamics in the left hand.
 - System 5 (measures 58-60): Measure 58 has a trill in the right hand. Measure 60 has a forte (f) dynamic in the left hand.

61

68

72

76

*) T. 69, Vorschlagsnote: ossia e''' (vgl. T. 171). / M. 69: Appoggiatura: ossia e''' (cf. m. 171).

80

Measures 80-83 of a musical score in A major (three sharps). The melody in the treble clef features a series of eighth-note patterns with grace notes. The piano accompaniment in the grand staff consists of chords in the right hand and a moving bass line in the left hand. A piano (*p*) dynamic marking is present in measure 82.

84

Measures 84-86 of the musical score. The melody continues with eighth-note patterns. The piano accompaniment features a more active bass line with sixteenth-note runs in measures 85 and 86. A piano (*p*) dynamic marking is present in measure 84.

87

Measures 87-89 of the musical score. The melody includes a dynamic shift from forte (*f*) to piano (*p*) in measure 88. The piano accompaniment features a consistent sixteenth-note bass line. Dynamic markings *f* and *p* are present in measures 88 and 89 respectively.

90

Measures 90-93 of the musical score. The melody shows a dynamic shift from piano (*p*) to forte (*f*) in measure 91. The piano accompaniment features a sixteenth-note bass line that becomes more static in the final measures. Dynamic markings *f* and *p* are present in measures 90, 91, and 92.

94

Measures 94-97 of a musical score in A major (three sharps). The system consists of a single melodic line and a grand staff (treble and bass clefs). The melody features eighth and sixteenth notes with various rests and ties. The grand staff accompaniment includes chords, arpeggiated figures, and a bass line with eighth notes and rests.

98

Measures 98-101 of the musical score. Measure 98 contains a rapid sixteenth-note run in the melody. Measures 99-100 continue with similar rhythmic patterns. Measure 101 features a half-note chord in the melody and a sixteenth-note arpeggio in the bass. The grand staff accompaniment provides harmonic support with chords and moving lines.

102

Measures 102-105 of the musical score. Measure 102 includes a trill (tr) in the melody. Measures 103-104 continue with complex rhythmic patterns. Measure 105 features a half-note chord in the melody and a sixteenth-note arpeggio in the bass. The grand staff accompaniment includes chords, arpeggiated figures, and a bass line with eighth notes and rests.

106

Measures 106-109 of the musical score. Measure 106 includes a trill (tr) in the melody. Measures 107-108 continue with complex rhythmic patterns. Measure 109 features a half-note chord in the melody and a sixteenth-note arpeggio in the bass. The grand staff accompaniment includes chords, arpeggiated figures, and a bass line with eighth notes and rests.

110

tr

Tutti

f

fp *cresc.* *f*

113

p *f*

p *f*

116

Solo

fp p f p fp p f p fp p f p

121

fp p f p p f p f p f

126

126

p *f p*

131

131

tr *f p f p f p*

136

136

f p

139

139

DON JUAN



Violon I

p. 1/2

Richard STRAUSS, Op.:

All: molto con brio

Debut

ff

mf

ff

Tal.

cresc.

ff

pp

A

B

Tempo tranquillo *Don Juan* R. STRAUSS

Vln I

a 4 *al ff* *MENO tranquillo* *p flebile*

molto vivo *pp* *cresc.*

rapidamente

tranz. *calando poco dim.* *ppp tranz.* *div.*

Viola

DON JUAN

Richard Strauss, 1864 – 1949

Op. 20

Allegro molto con brio

Richard Strauss, 1864 - 1949
Op. 20

Allegro molto con brio

ff *pizz.* *arco* *f* *fff* *pp* *trillo* *p*

C. F. Peters, Frankfurt · New York · London
(zu EP 4191 b)

© by C. F. Peters

Viola

Violino

f *p* *cresc.* *espr.* *rapidamente* *ff* *trem.* *ff*

GIGUE

Musical score for "Gigue" in bass clef, 6/8 time, key of D major. The score consists of 34 measures across 10 staves. It features various musical notations including slurs, ties, and fingerings. Dynamic markings include *[p]* and *[f]*. The piece concludes with a repeat sign at measure 27.

Measures 1-4: Bass clef, 6/8 time. Measures 1-4 show a sequence of eighth notes with slurs and ties. Measure 1 has a finger number 2. Measure 2 has a finger number 1. Measure 3 has a finger number 1. Measure 4 has a finger number 1.

Measures 5-8: Bass clef, 6/8 time. Measures 5-8 show a sequence of eighth notes with slurs and ties. Measure 5 has a finger number 1. Measure 6 has a finger number 1. Measure 7 has a finger number 1. Measure 8 has a finger number 2.

Measures 9-12: Bass clef, 6/8 time. Measures 9-12 show a sequence of eighth notes with slurs and ties. Measure 9 has a finger number 1. Measure 10 has a finger number 4. Measure 11 has a finger number 1. Measure 12 has a finger number 1.

Measures 13-16: Bass clef, 6/8 time. Measures 13-16 show a sequence of eighth notes with slurs and ties. Measure 13 has a finger number 1. Measure 14 has a finger number 4. Measure 15 has a finger number 2. Measure 16 has a finger number 4.

Measures 17-20: Bass clef, 6/8 time. Measures 17-20 show a sequence of eighth notes with slurs and ties. Measure 17 has a finger number 1. Measure 18 has a finger number 4. Measure 19 has a finger number 2. Measure 20 has a finger number 4.

Measures 21-24: Bass clef, 6/8 time. Measures 21-24 show a sequence of eighth notes with slurs and ties. Measure 21 has a finger number 1. Measure 22 has a finger number 4. Measure 23 has a finger number 2. Measure 24 has a finger number 3.

Measures 25-28: Bass clef, 6/8 time. Measures 25-28 show a sequence of eighth notes with slurs and ties. Measure 25 has a finger number 1. Measure 26 has a finger number 4. Measure 27 has a finger number 3. Measure 28 has a finger number 1.

Measures 29-32: Bass clef, 6/8 time. Measures 29-32 show a sequence of eighth notes with slurs and ties. Measure 29 has a finger number 1. Measure 30 has a finger number 4. Measure 31 has a finger number 2. Measure 32 has a finger number 1.

Measures 33-36: Bass clef, 6/8 time. Measures 33-36 show a sequence of eighth notes with slurs and ties. Measure 33 has a finger number 1. Measure 34 has a finger number 4. Measure 35 has a finger number 2. Measure 36 has a finger number 1.

37

2 1 1 [p] 3 2 2

42

2 1 2 3 2 4 2 2

45

2 3 2 1 1 2 IV

48

4 4 4

50

1 1 1 0 3 0 4 tr V 2

54

2 2 2

57

1 4

60

1 V V V

63

2 2 4 2

66

2 0 3 1 1 3 3 0 4

Violoncelle.

Lebhaft bewegt.

EDWIN F. KALMUS, Publisher of Music, New York, N. Y.

Contrebasse
Double Bass

BEETHOVEN

Symphonie N°5

Debut Allegro *poco ritardando a tempo*

pp *pp*

13 *sf* *un poco ritard. a tempo* *mf*

25 *(f)*

38 *sf* *sf* *sf* *sf* *dimin. pp*

poco ritard. a tempo

51 *pp*

53 *cresc.* *f*

74

BA 9005

1/2

Contrabbasso

89 *V n V n V A* *sf sf sf sf dimin. pp* *stop*

101 *3 pizz. 3 14 Vc.* *arco* *cresc. f*

131 *V n V n V n* *ff p f*

141 *V n V V* *mf*

150

159 *1. 2.* *f*

166 *V n V V* *mf f*

175 *V n* *1-6 2 3 4* *mf*

186 *5 6*

195 *B* *V n V n* *f dimin. p*

203 *V n V V*

211 *sempre più piano* *Fin* *2/2*

BA 9005

RAVEL

Daphnis et Chloé

Cédez **175** *pp* *Pte Fl.* *Gde Fl.* **Retenez** **176** *Très lent.* *Solo* *p* *expressif et souple*

177 *mf* *f* *Retenu légèrement*

178 *au Mouv!* *ppp* *f-p*

Retenez **179** *au Mouv!* **Pressez**

D. et F. 8515

MENDELSSOHN

Songe d'une nuit d'été (Scherzo)

331 *5* *sempre staccato*

343

350

356

363 *cresc.* *dim.*

370

376 *2* *pp*

The image shows a page of a musical score for Mendelssohn's 'Songe d'une nuit d'été (Scherzo)'. The score is written for a single melodic line on a treble clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The page contains measures 331 through 376. Measure 331 features a handwritten '5' above the staff and the instruction 'sempre staccato'. Measure 363 includes the markings 'cresc.' and 'dim.'. Measure 376 has a handwritten '2' above the staff and the marking 'pp'. The score is characterized by rapid sixteenth-note passages and staccato articulation.

Semiramide Overture

reh. [G] to [H], 18 meas. after [K] to [L],
14 meas. after [T] to [U]

G. Rossini

Piccolo

G Allegro

4

p

cresc.

f

H

This musical excerpt for the Piccolo part begins with a treble clef and a key signature of two sharps (F# and C#). The time signature is common time (C). It starts with a 4-measure rest, followed by a series of eighth and sixteenth notes, some beamed together. The dynamics range from piano (*p*) to forte (*f*), with a crescendo (*cresc.*) indicated. The excerpt ends with a measure marked with a fermata and the letter **H**.

EXCERPT 2

solo

p

L

This musical excerpt continues the Piccolo part. It features a 'solo' marking and begins with a piano (*p*) dynamic. The music consists of eighth and sixteenth notes, many of which are beamed in groups of three, indicated by a '3' below the notes. The excerpt ends with a measure marked with a fermata and the letter **L**.

EXCERPT 3

p

p

U

This musical excerpt continues the Piccolo part. It begins with a piano (*p*) dynamic and features a series of beamed eighth and sixteenth notes, many in groups of three. The excerpt ends with a measure marked with a fermata and the letter **U**.

Piccolo

SYMPHONY No. 6
1st Movt.

SHOSTAKOVICH

Largo $\text{♩} = 44$
Picc. Solo
p

9 10

9/15



STRAVINSKY

Pulcinella - Suite pour Orchestre

oboe 1
Serenata

[1] *Larghetto*

[2]

[3] 2 [4] *Solo*

1 [5] 4 [6] 1 *Solo-VI.1* *Solo*

[7]

3 [8] 1

Gavotta

con due variazioni

158 Allegro moderato

Measures 158-161 of the Gavotta. The key signature is two sharps (F# and C#), and the time signature is common time (C). Measure 158 starts with a piano (*p*) dynamic. Measure 159 features a triplet of eighth notes marked *pp* (pianissimo) and a *Solo dolce* instruction. Measure 160 has a mezzo-forte (*mf*) dynamic and a trill (*tr*) over the first eighth note. Measure 161 includes a second trill and ends with a piano (*p*) dynamic.

Variazione Ia

162 Allegretto

Measures 162-165 of the Variazione Ia. The key signature remains two sharps, and the time signature is 6/8. Measure 162 begins with a mezzo-piano (*mp*) dynamic. Measure 163 contains a repeat sign. Measure 164 features a trill (*tr*) over the first eighth note. Measure 165 includes a trill (*tr*) over the first eighth note and ends with a trill (*tr*) over the final eighth note.

B. & H. 19 088

LA VALSE

M. RAVEL

18 SOLO

p

19

mf

20

This musical score is for the piece 'La Valse' by Maurice Ravel. It shows measures 18, 19, and 20. The key signature is one sharp (F#), and the time signature is 3/4. Measure 18 is marked 'SOLO' and 'p' (piano). The melody in the right hand is a continuous eighth-note line with various accidentals. Measure 19 continues the melody. Measure 20 begins with a 'mf' (mezzo-forte) dynamic and features a more complex rhythmic pattern with some rests. The left hand provides a simple harmonic accompaniment throughout.

1^{er} et 2^e HAUTBOIS

38

Measures 37-38. Measure 37: *f*, *ff*. Measure 38: *f*, *p*. Key signature: one flat.

Measures 39-42. Measures 39-40: *f*, *p*. Measure 41: *f*. Measure 42: *f*. Key signature: one flat.

39

Measures 43-45. Measure 43: *p*. Measure 44: *f*. Measure 45: *mf*. Key signature: one flat.

1

Ouvertüre
Römischer Karneval
Le carnaval romain

e Corno inglese

H. Berlioz, op. 9

Corno ingl.
Andante sostenuto (♩ = 52)
solo

1

mf espress.

1

cresc. - - - sf

2

mf

1

cresc. - - - sf

3 A

mf

4

poco cresc. - - -

3

p cresc. sf

Ob. II 3

Cor Anglais
Third Part

5

PETROUCHKA

I. STRAVINSKY

VALSE

140 Lento cantabile, $\text{♩} = 72$ 6 7 G.P. 141 142 143 Allegretto, $\text{♩} = 60$ 7 Trpt. 144 Solo 2 2 *f* *pp* *mf*

702 *sim.* 145

713 146

724 147 148 G.P. *non dim.*

B. & H. 16349

Copie de travail exclusivement réservée aux musiciens de l'Orchestre de Paris

BEETHOVEN - Symphonie N°8

Tempo di Menuetto ♩ = 126

Clarinete en Si b

45 **3** Solo

dolce *cresc.* *p* ³

54 *p* *cresc.* *f* *p dolce* *cresc.*

63 *p* *p dolce* *p dolce*

72 *cresc.* *p* *cresc.* *p* *dimin.* *pp*

Clarinetto I A

SYMPHONIE N°10

D. Chostakovitch

Allegro ♩ = 176

In A

Clar. en La

491 [13 193 12]

194 Cl. solo *p*

519

524 195 *fp*

529 *fp fp fp fp*

534 *cresc. f*

538 196 3 *f*

545 197 5 *f*

554 198 *f*

199 *mf* *p* *cresc.* *f* *mf espress.*

210 *cresc.* *cresc. molto*

218 *ff* *sf* *L*

224 *sf* *sf*

229 *1* *M* *3* *ff*

240 *1* *ff*

250 *N* *sempre ff*

255

263 *fff*

269 *dim.* *mf* *dim.*

273 *p legg.*

277

281

288 **O** 27 **P** 3 Vns I *pp*

Poco adagio (♩ = 60)

323 26 10 Vns I Cb

366 **Q** *p* *poco cresc.*

374 *p* 2 **R** 5 Vns I

388 1 *p*

396 *pp* **S** 13 **T** 5

Vns I *8va*

420 *pp* **U** 1 *pp*

427 1 9 **V** 9 Cor III *p*

452 1 **X** 4 13 *dim. pp pp*

181 **J** 6 Bn I, II *p*

195 4 1 **K** 8 Clar. I *mf* *p cresc.* *f*

215 **L** 7 *ff* *sf sf sf*

231 **M** 12 Clar. I, II *sf sf sf* *ff* **N**

254 *sempre ff*

262 *fff* *dim.* *mf* *dim.*

274 Hb. I, II 9 **O** *p* *pp*

Poco adagio (♩ = 60)

291 24 **P** 34 16 **Q** 14 **R** 15 Clar. I

398 **S** 13 **T** 9 **U** 7 Vns I *pp* *3* *3*

433 Vns II *pp* 1 2 **V** 6 Vns I *8va*

447 *p* *dim.* *pp* 1

LA VALSE

Poème chorégraphique pour Orchestre

Orchestre de Paris
BIBLIOTHEQUE
252, rue du Fg-Saint-Honoré
75008 PARIS - FRANCE

TOUTE REPRODUCTION
PAR L'AUTOGRAPHIE OU LA
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MENT POURSUIVIE.

CLARINETTE BASSE

MAURICE RAVEL

Mouvt de Valse viennoise

En LA

11 1 6 2 6 3 6 Cors en Fa

2 4 CLAR. B. SOLO 3 5

6 2 1 7 7 8 3 Clar.

CLAR. B. SOLO 2 9 1 8

CLARINETTE BASSE

This musical score is for a piece titled "Changement de tonalité" (Change of key), which is part of the "Le Tour du monde en 80 jours" (Around the World in 80 Days) collection. The score is written for a single melodic line on a treble clef staff, with a key signature of one sharp (F#). The piece is divided into measures, with measure numbers 35, 36, 37, 38, 39, and 40 indicated in boxes. The tempo is marked "Allegretto". The dynamics include *ff* (fortissimo), *f* (forte), *p* (piano), and *mf* (mezzo-forte). The score features various musical notations, including eighth and sixteenth notes, rests, and slurs. A bracket indicates a change in key signature from F# to C major at the end of measure 40, with the instruction "Changement de tonalité" (Change of key) written below the staff. The piece concludes with a final measure marked "1".

CLARINETTE BASSE

5

Handwritten musical score for Bass Clarinet, measures 63-68. The score is written on four staves. Measure 63 begins with a *p* dynamic and a triplet of eighth notes, followed by a *ff* dynamic. Measure 64 continues with *ff* dynamics and includes a *p* dynamic marking. Measure 65 features *ff* dynamics. Measure 66 starts with *ff* dynamics and includes a *p* dynamic marking. Measure 67 is marked with *p*. Measure 68 is marked with *p*. The score includes various musical notations such as notes, rests, and dynamic markings.

Andante

M. M. ♩ = 60

Berceuse

1 solo *p*

2

3

3

7

2

come sopra

3

3

13

3

4

1

5

mf

23

rit.

pp

6 a tempo solo

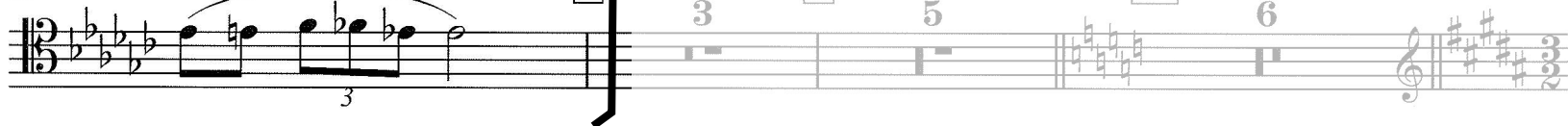
3

Fagotto 1

28



32



Basson I

3^{me} SYMPHONIE
op. 78

I

Orchestre de Paris
BIBLIOTHEQUE
191, boulevard Sérurier
75935 PARIS Cedex 19
FRANCE

Camille Saint-Saëns

28 **A** **Hb. I** **p**

38

41 **p cresc.**

44 **B** **f** **dim.** **cresc.**

49 **f** **dim.**

53 **p** **dim.** **mf espress.**

59 **C**



315 **P** 9 Vns I

331 4 1 9 16 **Q** 8

374 Clar. I R 15

pp *Poco adagio* (♩ = 60)

The musical score for Basson I consists of three systems of music. The first system, starting at measure 315, features a piano (P) dynamic and a rehearsal mark '9'. It includes a first violin (Vns I) part. The second system, starting at measure 331, includes a piano (pp) dynamic, a tempo change to 'Poco adagio' (♩ = 60), and rehearsal marks '4', '1', '9', '16', 'Q', and '8'. The third system, starting at measure 374, includes a piano (pp) dynamic, a rehearsal mark 'R', and a rehearsal mark '15'. The score is written in bass clef with a key signature of three flats.

Allegro moderato (♩ = 80)

II

Musical score for Bassoon I, measures 1-58. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. The tempo is marked "Allegro moderato (♩ = 80)".

Measures 1-12: First system, starting with a forte (*f*) dynamic. Measure 1 has a first ending bracket. Measure 12 has a third ending bracket.

Measures 13-23: Second system, starting with a forte (*f*) dynamic. Measure 13 has a first ending bracket. Measure 23 has a third ending bracket. A section marked "A" with a first ending bracket spans measures 18-22. A section marked "p" (piano) spans measures 21-23, which also includes a crescendo (*cresc.*) marking.

Measures 24-29: Third system, starting with a forte (*f*) dynamic. Measure 24 has a first ending bracket. Measure 29 has a first ending bracket. A section marked "p" (piano) spans measures 25-28.

Measures 30-43: Fourth system, starting with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. Measure 30 has a first ending bracket. Measure 43 has a first ending bracket. A section marked "B" with a first ending bracket spans measures 35-42. A section marked "f" (forte) spans measures 41-43.

Measures 44-51: Fifth system, starting with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. Measure 44 has a first ending bracket. Measure 51 has a first ending bracket. A section marked "f" (forte) spans measures 47-50.

Measures 52-57: Sixth system, starting with a piano (*p*) dynamic. Measure 52 has a first ending bracket. Measure 57 has a first ending bracket. A section marked "C" with a first ending bracket spans measures 53-56.

Measure 58: Seventh system, starting with a piano (*p*) dynamic. Measure 58 has a first ending bracket.

64

69 *Presto* (♩ = 138)

76 *p* *mf*

87 *p* *mf*

98 *cresc.* *mf*

105 *f* *f*

1-21 2

French Horn,
High

3^{me} SYMPHONIE

C. SAINT-SAËNS

Op. 78

3^e COR (chromatique)

10

Orgue

Alto

3^e Cor

p

poco cresc.

p

2 R 8

Orgue

3^e Cor

p

1 2

S

13

pp

T 9 U 6

Orgue

1 2

3^e Cor

p cresc. pp

Von solo

3

3^e Cor

p

X

19

pp

Sinfonie Nr. 5 e-Moll

Horn I in F

I

P. Tschaikowski, op. 64
(1840-1893)

II

Andante cantabile, con alcuna licenza

5 Viol. II Solo dolce con molto espress.

12 animando riten. A sostenuto mf p

17 animando sostenuto mf > p

22 Con moto animato p > dolce

27 mp sostenuto 4 Tempo I 3 riten. sostenuto Klar. Poco più animato

BEETHOVEN

1/1

COR 1^{er} FASCICULE

L.V. BEETHOVEN - 2^e SYMPHONIE - 2^e MOUVEMENT

Larghetto

1
en Mi

First system of music for Horn 1, measures 1 to 90. The key signature is one sharp (F#), and the time signature is 3/8. The music is marked *p* (piano). The first staff shows a melodic line with eighth and sixteenth notes, and the second staff shows a supporting bass line. The system ends with a double bar line and the word *etc.*

Second system of music for Horn 1, measures 253 to 259. The key signature is one sharp (F#), and the time signature is 3/8. The music is marked *p* (piano). The first staff shows a melodic line with eighth and sixteenth notes, and the second staff shows a supporting bass line. The system ends with a double bar line and the word *etc.*

L.V. BEETHOVEN - 6^e SYMPHONIE - 3^e MOUVEMENT

Allegro $\text{♩} = 108$

2
en Fa

First system of music for Horn 2, measures 132 to 139. The key signature is one flat (Bb), and the time signature is 3/4. The music is marked *cresc.* (crescendo), *p* (piano), and *dolce* (sweet). The first staff shows a melodic line with eighth and sixteenth notes, and the second staff shows a supporting bass line. The system ends with a double bar line and the word *etc.*

Second system of music for Horn 2, measures 140 to 147. The key signature is one flat (Bb), and the time signature is 3/4. The music is marked *cresc.* (crescendo) and *dolce* (sweet). The first staff shows a melodic line with eighth and sixteenth notes, and the second staff shows a supporting bass line. The system ends with a double bar line and the word *etc.*

Third system of music for Horn 2, measures 151 to 158. The key signature is one flat (Bb), and the time signature is 3/4. The music is marked *cresc.* (crescendo) and *f* (forte). The first staff shows a melodic line with eighth and sixteenth notes, and the second staff shows a supporting bass line. The system ends with a double bar line and the word *etc.*

4^e MOUVEMENT

Allegretto $\text{♩} = 60$

5

First system of music for Horn 5, measures 1 to 6. The key signature is one flat (Bb), and the time signature is 3/8. The music is marked *cresc.* (crescendo), *f* (forte), and *p* (piano). The first staff shows a melodic line with eighth and sixteenth notes, and the second staff shows a supporting bass line. The system ends with a double bar line and the word *etc.*

French horn,
Low

BEETHOVEN - Symphonie N°8

Cor en Fa

Tempo di Menuetto ♩ = 126

Solo

44b 2. *ff* *Fine*

51 1. 2. *p* *p* *cresc.* *p* *cresc.*

59 *cresc.* *f* *p dolce* *cresc.* *p* *cresc.*

66 *p* *cresc.* *p*

73 *dimin.* *pp*

BA 9008

SYMPHONIE N°1

2. Horn in F

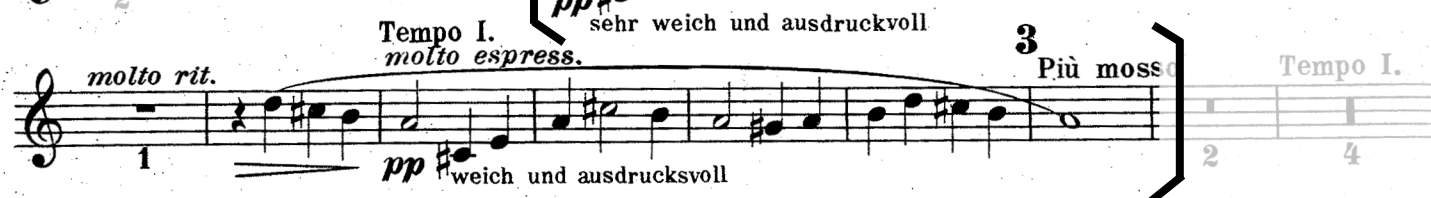
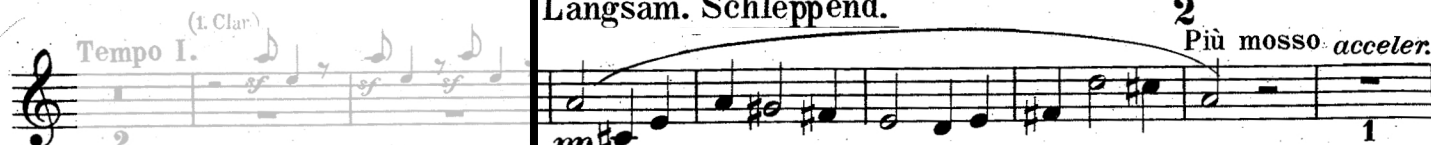
I. Satz

Gustav Mahler

Cor en Fa

Langsam. Schleppend.

2 Più mosso *acceler.*



Ouverture

zur Oper „Der Freischütz“.



Horn II.

Cor en Fa

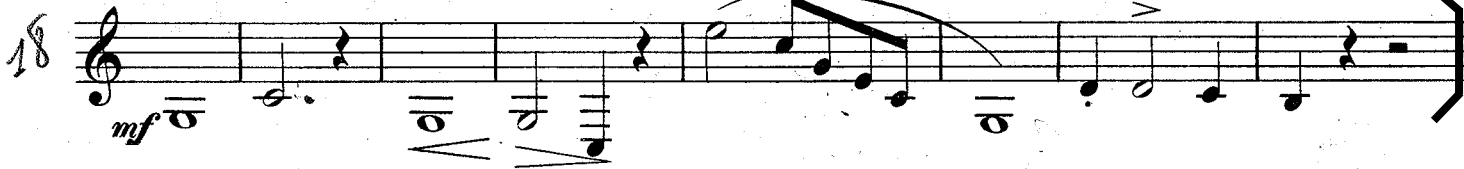
C. M. von Weber.

Adagio.



Horn III.

solo



TCHAIKOVSKY - Symphonie N°4

Moderato con anima
(Tempo del comincio)

166 **I** *fff*

175 *fff*

179

184

189 **K** 3 (Trp.) *ff* Cor en Fa 3 3 3 3

201 **L** 9 **M**

Tableaux d'une Exposition

de M. Moussorgsky

TROMBE I-II
en Ut

Orchestration de
Maurice RAVEL

Promenade

Allegro guisto, nel modo russo; senza allegrezza, ma poco sostenuto.

First system of musical notation for Trombe I-II. The music is written in a grand staff with two staves. The key signature is one flat (B-flat). The time signature is 5/4. The first staff begins with a forte dynamic marking (*f*). The second staff begins with a forte dynamic marking (*f*) and a measure rest.

Second system of musical notation for Trombe I-II. The music is written in a grand staff with two staves. The key signature is one flat (B-flat). The time signature is 5/4. The first staff begins with a circled number 1. The second staff begins with a forte dynamic marking (*f*) and a measure rest.

Third system of musical notation for Trombe I-II. The music is written in a grand staff with two staves. The key signature is one flat (B-flat). The time signature is 5/4. The first staff begins with a circled number 2. The second staff begins with a forte dynamic marking (*f*) and a measure rest.

Concerto en Sol



TROMBA
EN UT

MAURICE RAVEL

I

Allegramente 1

15 *mf* Clar. 1 2 Fl. 3 4

TROMBA Sord. *mf*

21 *f* senza Sord. 2 2

28

33 3

Trompette / Trumpet

Stravinsky : Petrouchka - du chiffre 134 à 143

134 [ca. 108] 3 1 Solo in B 135 senza sord. *f*

136 *p* 137 *mf* 138

140 Lento cantabile [ca. 72] 1 in B Solo 4 *mf ben cantabile* 141 1 142

G.P. 143 Allegretto 7 144 8 *f* *pp* *f* *pp*

151

Detailed description: This is a musical score for a Trompette / Trumpet part from Stravinsky's Petrouchka. The score is written on six staves. Measures 134-139 are in 2/4 time, key of D major. Measure 134 has a tempo marking of 'ca. 108' and a 3-measure rest. Measure 135 is marked '1 Solo in B' and 'senza sord.'. Measures 136-139 feature a melodic line with various dynamics: *p* (piano) at 136, *mf* (mezzo-forte) at 137, and *mf* at 138. Measures 140-142 are in 3/4 time, key of B minor, marked 'Lento cantabile' and '1 in B Solo 4'. Measure 140 has a tempo marking of 'ca. 72' and a dynamic of *mf ben cantabile*. Measures 141 and 142 have first endings marked '1'. Measure 143 is marked 'G.P.' (Grand Pause), 'Allegretto', and '7'. Measure 144 is marked '8'. Measures 143 and 144 feature a melodic line with dynamics *f* (forte) and *pp* (pianissimo). Measure 151 is the start of the next section.

LA GAZZA LADRA

-Sinfonia-

G. Rossini

Allegro

62 **16** **19**

100 **15** **8**

119

124

129

134

139 **1** **2** **3** **4** **5**

272 **Tutta forza**

280

287

428 **17** **Tutta forza**

434

439

Sinfonie Nr. 3 Es-Dur

TROMBONE TENORE

I, II u. III tacet

Robert Schumann, op. 97

Feierlich (♩=54)

Solo

IV

pp f

8 11 12 Die Halben wie vorher die Viertel 12 f

Trb. Alto Trb. B.

MOZART, Requiem

Trombone II (tenore)

Nº 2 Tuba mirum

Andante
Solo

8

15

5

p

27

f

fp

Trombone I
Saint-Saens



363 Cb. **Q** *p*

370 *poco cresc.* *p*

377 2 R 5 Vns I 1

The musical score consists of three staves. The first staff (363) is for Trombone I (Cb.) and features a large bracketed section labeled 'Q' starting at measure 363 and ending at measure 369, with a dynamic marking of *p*. The second staff (370) is for Trombone II (Cb.) and continues the melodic line with a *poco cresc.* marking and a dynamic of *p* at the end. The third staff (377) is for Violins I (Vns I) and includes fingerings (2, R, 5) and a first ending bracket labeled '1'.

Trombone I

3

391

p

399

pp < >

S

13 T 9 U 7

Vns I

Posaune 3

Der Ritt der Walküren

Richard Wagner
1813 - 1883

Lebhaft 11 Pos. 1 u 2

16 dim. f 4

26 ff f ff

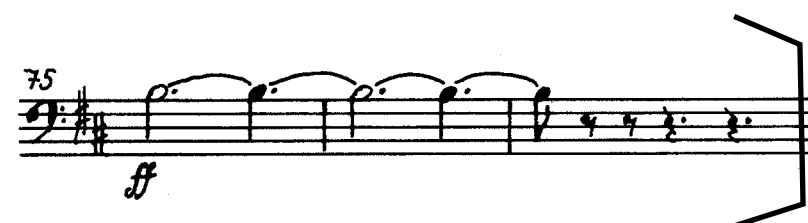
33 f ff f

39 più f

44 6 Hr. 1 u 3 5 p f ff

59 f

63 ff



Robert Schumann
Symphony No. 3 in Eb Major, Op. 97

I-III tacent

Baß-Posaune

Feierlich **IV**

pp

Solo

f

nach und nach stärker

f

8 3

Trombone III
Saint-Saens

478 *f* *Z*

491 *AA* *5* *f*

The image shows a musical score for Trombone III, Saint-Saens, measures 478-491. The score is written on two staves. The first staff (measures 478-491) is in bass clef and contains a melodic line with various ornaments (accents) and a dynamic marking of *f*. The second staff (measures 491-491) is also in bass clef and contains a melodic line with a dynamic marking of *f*. A large bracket labeled *AA* spans the end of the first staff and the beginning of the second staff. A measure rest labeled *5* is present in the second staff.

580 **CC** 10 Cor angl. **f**

598

609 **EE** (Sans presser) 2 **f** 3

622 2

FF Stringendo 5 4 Stringendo

631

Più allegro ($\text{♩} = 138$)
(une mesure comme trois du mouvement précédent)

Symphonie Nr. 2

Kontrabasstuba

1. Satz

Gustav Mahler
(1860–1911)

318



326



329

Tempo I



Tuba
attacca
5. Satz

134 Wieder zurückhaltend 10 G. P. Wieder sehr breit

145

151 Etwas energischer im Tempo

157 rit. 11 Wieder breit

163 *ffp* *f* *ff* *molto cresc.*

171 12 Nicht schleppen 13

184 rit.

192 *molto rit.* 14 Maestoso Sehr zurückhaltend Allegro energico Nicht zu schnell, sehr scharf rhythmisiert

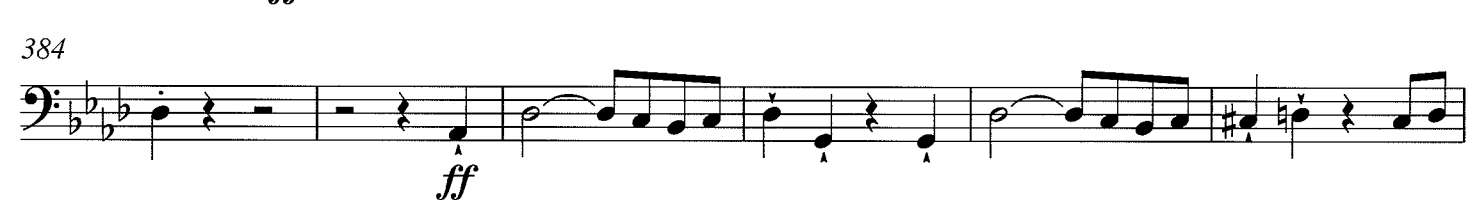
198

204

379 25



384



390 Immer noch drängend



394 26 *sehr kurz*



sempre cresc. *fff*

399 Più mosso



Kontrabaßtuba

Walküre

Richard Wagner
(1813–1883)

Dritter Aufzug
Erste Szene
(Die Walküren)

Lebhaft

16 1 12 2 8 3 10 4 12 5 16 6 4

79 10 7 10 8 14 9 7 10 Btr. *)

124 ff

129 11 ff ff

134 ff

139 12 **)

PETROUCHKA

Tuba

IGOR STRAWINSKY

PEASANT WITH BEAR^{II}

188 *f pesante* *p* 189 *ff* *diminu-*
-en-do *p* 190 *ff* 191

MASQUERADERS

234 *L'istesso tempo* *ma poco a poco agitato* 235 236 237 *Tempo giusto, ♩ = 132* 1st Tromb. 238
 239 240 *Più mosso. Alla una- ♩ = 72* *f* *sim.*
 241 *sim.* 242 $\frac{5}{8} = \frac{3}{4}$

Symphonie Nr. 1

Tuba

Gustav Mahler

III.

Feierlich und gemessen, ohne zu schleppen

1 8 2 1. Fg.

Plk. pp

15 pp

3

21 1 (-10) 2 3 4 4

DOUZE ÉTUDES

pour Caisse-Claire

TWELVE STUDIES
for the Drum

ZWÖLF ETÜDEN
für die Trommel

DOCE ESTUDIOS
para Tambor militar

JACQUES DELÉCLUSE
Soliste au Théâtre National de l'Opéra
et à la Société des Concerts du Conservatoire

1

$\text{♩} = 76$

mf *p*

mf *f* *p*

f *p*

f *p subito* *f*

p *cresc.* *f*

p *mf* *f*

f *p*

p sub. *p*

Un poco rit.

Tempo

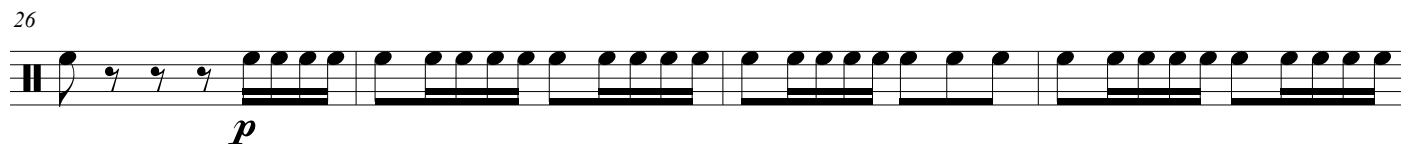
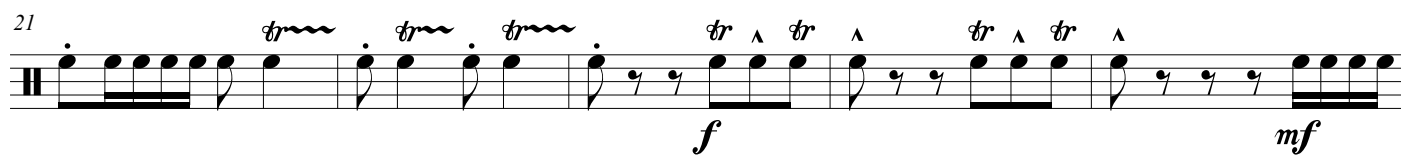
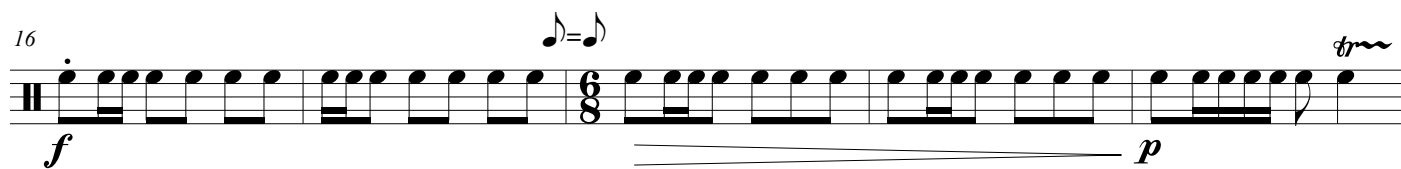
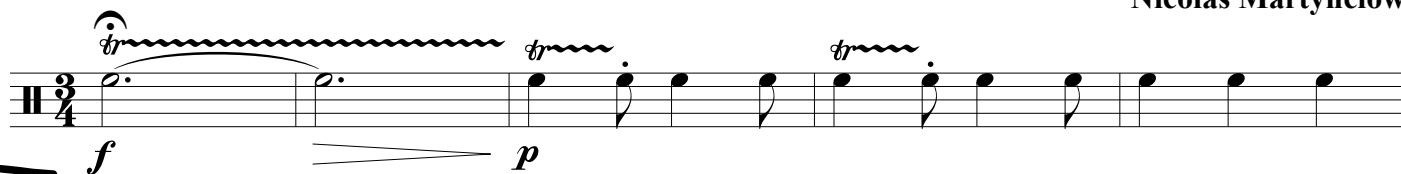
mf *p*

Tour de main

pour tambour de basque

Nicolas Martynciow

♩ = 138



Xilofono

L'OISEAU DE FEU

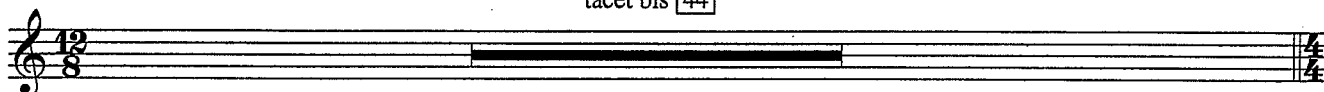
Ballet 1910

Igor Stravinsky
(1882-1971)

Introduction

Molto moderato ♩ = 108

tacet bis [44]

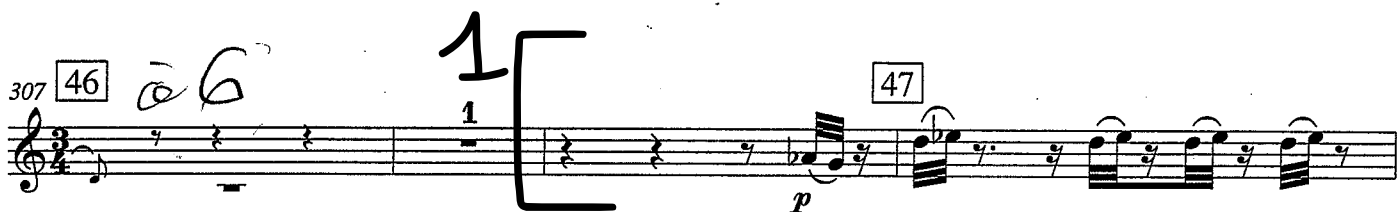


L'istesso tempo (Moderato ♩ = 72)

[44]

[45]

Meno mosso ♩ = 54



TURN

145 952

146 Solo *p*

147 960

148 *f*

149 969

150 *Poco più sostenuto* $\text{♩} = 152$

151 8

152 8

153 1002 *poco a poco accelerando*

154 *Poco più mosso*

155 6

156 4

157 *Più mosso (Tempo I ♩ = 168)*

158 6

159 1032

160 4

161 *col legno*

162 1044

163 *mf*

164 *mf*

165 1056 *Tempo I ♩ = 168*

von 165 tacet bis Schluß

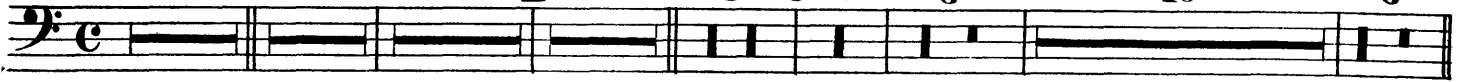
297

Peter Ilyich Tchaikovsky
Romeo and Juliet, Fantasy Overture

Piatti e Gran Cassa.

Andante non tanto quasi Moderato. *string.* Allegro. Molto meno mosso. *string.*

20 17 **A** 23 **B** 17 8 **C** 4 6 10 6



Allegro giusto.

D 21

E Piatti

mf

ff

10

2



F *f* Gr. Cassa

ff

22

G 21

H 38

J 30

K 27

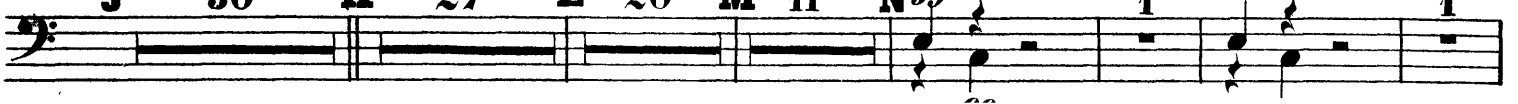
L 20

M 11

N *ff*

1

1





$\text{♩} = 72 \text{ à } 80$

f

mf

p

tr

f

f

p

f

p sub.

cresc.

poco

La b

poco

f

tr

a

This page of musical notation consists of ten staves of music in bass clef, with a key signature of two flats (B-flat and E-flat). The notation includes various dynamics, articulations, and fingerings.

The first staff begins with a *pp* (pianissimo) dynamic and features a trill (tr) on the first note. The second staff starts with *mf* (mezzo-forte), followed by *pp*, and then *f* (forte). The third staff includes a *p* (piano) dynamic and a trill. The fourth staff features a *p* dynamic, a trill, and a *pp* dynamic. The fifth staff includes a *f* dynamic. The sixth staff features a *mf* dynamic, a *f* dynamic, and a *p sub.* (pianissimo) dynamic. The seventh staff includes a *cresc.* (crescendo), a *poco* (poco) dynamic, and a *a* (accanto) dynamic. The eighth staff features a *poco* dynamic, a *f* dynamic, and a trill. The ninth staff includes a *mp* (mezzo-piano) dynamic, a *pp* dynamic, and a *p* dynamic. The tenth staff features a *f* dynamic, a trill, and a *p* dynamic.

Specific notes are labeled with solfège names: *Do* (C), *Fa* (F), *Mib* (E-flat), and *Si* (B). The notation also includes various articulations such as slurs, ties, and trills.

Sinfonie Nr. 1
C-Dur / C major

Ludwig van Beethoven
op. 21

3. Satz: Menuetto
Allegro molto e vivace $\text{♩} = 108$

44 *f* *ff* *p*

53 66

70 *cresc.* *f*

Trio 124 *p* *ff* *sf* *p* *sf* *sf* *sf*

Menuett D.C.