



ACADÉMIE DE L'ORCHESTRE DE PARIS INFORMATION AND APPLICATION PROCEDURE

INFORMATION

The Orchestre de Paris and its Music Director Klaus Mäkelä, confirm their international, social and educational commitment and ambition with the 3rd edition of the Orchestre de Paris Academy. The academy is open to young musicians of the highest calibre, of all nationalities, either at the end of their musical studies in higher education establishments or recently graduated.

The selection for the Summer Academy for all sections (winds, percussion, and strings) will be decided based on applications and videos.

A selected number of successful Summer Academy string applicants, will be invited to participate in the auditions for the **Académie Studio** at the Philharmonie de Paris during the first week of April 2026.

□ Summer Academy – 1 to 6 September 2026 inclusive – Arrival date 31 August

The summer academy will welcome 45 young instrumentalists of the highest level, as follows:

- 14 violins
- 5 violas
- 4 cellos
- 3 double basses
- 1 flute and 1 flute also playing piccolo
- 1 oboe and 1 oboe also playing english horn
- 1 clarinet and 1 clarinet also playing bass clarinet
- 2 bassons
- 3 horns - high and low
- 2 trumpets
- 2 trombones
- 1 tuba
- 1 timpanist
- 2 percussionists
-

This 6-day intensive orchestral course will take place between September 1 and 6 2026 inclusive, at the Philharmonie de Paris. It will be tutored by musicians from the Orchestre de Paris and conducted by Klaus Mäkelä, Music Director of the Orchestre de Paris and Olha Dondyk, Lauréate Maestra 2024.

The tutors (Principals and sectional members of the Orchestra) will play alongside the academy members, alternating tutti and sectionals. This format will allow the Summer Academy members to prepare an ambitious programme, including Saint-Saens's *Symphonie n°3* and Honegger's *Symphonie n°3*, to be performed in concert at the Philharmonie de Paris on September 6, 2026 in the Grande Salle Pierre Boulez. Klaus Mäkelä, Music Director of the Orchestre de Paris, and guest conductor Olha Dondyk, Lauréate Maestra 2024 will conduct the concert.

The 5 laureates selected for the Studio Academy (strings only) must also participate in the Summer Academy.

The Orchestre de Paris will provide accommodation and meals.

Travel aid is available on application

□ **Studio Academy – January to June 2027 inclusive**

The Studio Academy welcomes 5 young high-level string instrumentalists as follows:

- 2 violins - alternating first or second violins
- 1 viola
- 1 cello
- 1 double bass

The Studio academicians are part of the orchestra's regular season in the same way as the musicians of the *Orchestre de Paris* for a period of 6 months. They have an personalised schedule alternating weeks of concerts at the Philharmonie and on tour, with weeks of preparation, coaching and individual work. During these preparation weeks, they benefit from pedagogical support from their Principals and a tutor team of sectional members but may also be able to book training sessions with the other sections.

With a view to their future profession, certain work sessions will be devoted to the preparation of mock auditions and include solo instrumental repertoire, orchestral extracts, stress management, etc. These mock auditions will take place during the six months of the Studio Academy. Additional activities (chamber music, outreach activities, well-being workshops etc.) are also planned according to schedule possibilities, the Academy members needs and the balance of individual working time.

The academicians' schedule is fixed in advance and established according to the orchestra's schedule. Barring individual tutor work sessions, the schedule is the same for all five academicians.

The Studio academicians will have the possibility of playing in about 30 concerts not only at the Philharmonie de Paris but in some of the most well known European concert halls.

Studio academicians will be hired on a fixed-term contract and will receive a salary calculated on the basis of the Orchestre de Paris' salary grid.

APPLICATION RULES

1. Recruitment

➤ **Summer Academy** : The selection of Academy members will be based solely on application and required videos.

- Winds & percussions : Selected candidates will receive results by email before mid-March.
- Strings : Selected candidates will receive results by email before mid-February.

➤ **Studio Academy**: Strings only

A selected number of successful Summer Academy string applicants, will be invited to participate in the auditions for the Académie Studio at the Philharmonie de Paris during the first week of April 2026. Applicants will receive the audition programme and date together with the notification of their place in Summer Academy.

Please note that Summer Academy participation is obligatory for Studio Academy eligibility.

2. How to register your application

- The Academy is open to French and foreign candidates of a high level.
- Candidates must be over 18 years of age, in the process of studying music or having completed their higher music studies.
- Candidates must not be permanent members of a professional symphony orchestra
- Wind, timpani and percussions candidates must be available for the entire period of the Summer Academy
- String candidates must be available for the entire Summer Academy and Studio Academy at the time of audition
- Fluency in English or French is required

To apply, all candidates must send the following documents to the Administration of the *Orchestre de Paris*:

- The online registration form
- A copy of your valid passport or European identity card
- Separate videos of each excerpt or work in the pre/selection program for your instrument
- A curriculum vitae
- A cover letter.

Incomplete applications will not be considered

Information and application procedure / Academy 2026-27
Candidates wishing to participate in this competition should complete the online registration form on [our website](#) and send the above documents via the registration form before midnight January 9, 2026.

3. Instructions for the videos

These instructions help to minimize the risk of technical problems and to ensure that the format of your recording is taken into account by the jury

- Only videos will be accepted for these pre-selections.
- We encourage applicants to submit quality video recordings, however we will accept videos taken with a smartphone, tablet etc.
- Videos should be done in one take, without editing or postproduction to replicate the circumstances of a live audition.
- Please do not speak on these videos.
- The video must be taken with a single camera and the candidate must be visible from head to toe during the entire recording. Please ensure that both your hands are also clearly visible.
- Please leave a clock, alarm clock or stopwatch clearly visible in the camera field to prove that there is no editing.
- Please film in a room with dry or medium acoustics (no sound reverberation).
- Applications that do not comply with these conditions will not be considered
- Your recording must correspond exactly to the requested extracts (see video program)

You can upload your video directly into the form or share a link (YouTube for example)

YouTube tutorial:

- Create a YouTube account ● Create a YouTube channel
- Click on the 'create video' button at the top of the screen, an icon that looks like a camera. From the drop down menu, select "upload video"
- The upload page should appear. Below the 'select document to upload', click on 'public' and choose the level of visibility you want for your video - anyone can see a public video but you can set it as 'unreferenced' (still visible but only to people with a direct link), a private video can only be seen by yourself
- Click on the big arrow to choose the video document, or simply drag the document onto the page
- While uploading the video, you can enter a title and a description
- Click on "publish" to complete the process. You can publish the video while it is being uploaded or wait until the upload is complete but without clicking "publish" the video will not be uploaded

4. Availability

The applicants must confirm their availability for the following periods :

- Summer Academy - 1 - 6 September 2026 inclusive
- Strings - if you have indicated your interest for the Studio Academy ;
 - o 1st week April 2026 (Auditions at the Philharmonie de Paris)
 - o Participation in Summer Academy 2026
 - o January to June 2027 inclusive

5. Complimentary information / expenses, travel and stipend

Summer Academy :

- All accommodation and meals will be provided for by the Orchestre de Paris for all participants.
- Travel costs are the responsibility of Academy members themselves. However financial assistance may be requested, see clause n°6.

Studio Academy : Strings only

- Accommodation and travel costs for the auditions are the responsibility of the applicants. However financial assistance may be requested, see clause n°6.
- The Academy Studio auditions are subject to an eliminatory process.
- The laureates of the Studio Academy will receive a salary calculated on the basis of the salary grid of the Orchestre de Paris. Accommodation and travel expenses will therefore not be covered by the Orchestre de Paris.

6. Financial Aid

Financial aid is available for applicants who do not have the financial means to travel to the Summer Academy and / or travel and stay in Paris for the Studio Academy auditions.

This aid is awarded on the basis of social and artistic criteria.

It includes the cost of transport (outside of Paris) for ;

- Summer Academy (meals and accommodation are provided)
- Studio Academy Auditions. Accommodation may also be provided on request.

The aid fund does not cover the costs of the Studio Academy as the selected laureates are paid and have a fixed-term contract with the Orchestre de Paris.

To apply for financial aid, applicants must send the following documents with their applications via the form:

- A letter of motivation detailing the reasons why they need this support. (Income, rent, education expenses, scholarships..)
- At least two recent documents indicating their financial situation (for example : tax return, proof of income over the last 6 months or your or your parents' income, bank statements etc.) and other documents you may consider useful.

Please note that it is possible that your application to the Academy will be successful in the selection process but this does not guarantee a positive reply to your request for travel aid.

7. Video programmes (scores will be available for download on our online recruitment page <https://www.orchestredeparis.com/fr/orchestre/presentation/97/academy>)

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.
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- **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
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- **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* - (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

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- **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
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- **Video 6** : BEETHOVEN, 1st Symphony – Menuet – recueil Probesiel für Pauken
- **Video 7** : TCHAIKOVSKY, 4th Symphony – From 4 bars before T to V

Académie de l'Orchestre de Paris 2026-2027

Excerpts Scores

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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. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegro' and the dynamics start with 'f' (forte) for both instruments. The Violino principale part features a melodic line with trills and slurs, while the Pianoforte part provides a harmonic accompaniment with chords and moving lines. The score is divided into measures, with measure numbers 5, 9, and 13 indicated at the start of their respective systems. Dynamics such as 'p' (piano), 'cresc.' (crescendo), and 'f' (forte) are used throughout to indicate changes in volume. The word 'simile' is used in the Pianoforte part to indicate a similar texture or style. The score ends with a final measure in the 13th system.

17

p *f* *p*

21

f *p* *f* *p*

25

f *p* *f* *p*

29

f *p* *f* *p*

32

f

36

p

40

f

[Musical Note Icon] Solo

p

45

p

tr

49

54

59

64

69

tr

73

76

tr

80

84

tr

p

f

p

88

f

p

f

p

92

f

p

fp

96

tr

tr

tr

100

tr

104

cresc.

108

Tutti

f

111

p

115 Solo

115

f *p*

119

123

fp *f* *p*

127

131

135

139

143

Concerto di violino

KV 219

12

Measures 12-15 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 features a series of eighth and sixteenth notes, with a dynamic marking of *f* (forte) at measure 13. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines. The key signature is A major, indicated by three sharps (F#, C#, G#).

16

Measures 16-18 of the musical score. The melodic line continues with eighth and sixteenth notes. The piano accompaniment features a more active treble line with chords and moving lines, while the bass line remains a steady eighth-note pattern. The key signature remains A major.

19

Measures 19-22 of the musical score. The melodic line shows a change in rhythm with more dotted notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. A dynamic marking of *p* (piano) is present at measure 19. The key signature remains A major.

23

Measures 23-26 of the musical score. The melodic line continues with eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. The key signature remains A major.

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 a musical score in A major. 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 a musical score in A major. The melodic line continues with a quarter note G4, followed by a quarter note F#4, and then a quarter note E4. The piano accompaniment continues with the same eighth-note pattern. Dynamic markings *f* and *p* are present.

35

Measures 35-37 of a musical score in A major. The melodic line continues with a quarter note D4, followed by a quarter note C4, and then a quarter note B3. 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

58

tr

f

Detailed description of the musical score: The score consists of five systems of music, each with a treble and bass staff. The key signature is two sharps (F# and C#). The tempo is 'Allegro aperto'. Measure 46: Treble staff has a half note F#4, a quarter note G#4, and a half note A4. Bass staff has a half note F#3, a quarter note G#3, and a half note A3. Measure 47: Treble staff has a half note B4, a quarter note C#5, and a half note D5. Bass staff has a half note B2, a quarter note C#3, and a half note D3. Measure 48: Treble staff has a half note E5, a quarter note F#5, and a half note G5. Bass staff has a half note E2, a quarter note F#2, and a half note G2. Measure 49: Treble staff has a half note A5, a quarter note B5, and a half note C#6. Bass staff has a half note A2, a quarter note B2, and a half note C#3. Measure 50: Treble staff has a half note D6, a quarter note E6, and a half note F#6. Bass staff has a half note D3, a quarter note E3, and a half note F#3. Measure 51: Treble staff has a half note G6, a quarter note A6, and a half note B6. Bass staff has a half note G3, a quarter note A3, and a half note B3. Measure 52: Treble staff has a half note C#7, a quarter note D7, and a half note E7. Bass staff has a half note C#4, a quarter note D4, and a half note E4. Measure 53: Treble staff has a half note F#7, a quarter note G7, and a half note A7. Bass staff has a half note F#4, a quarter note G4, and a half note A4. Measure 54: Treble staff has a half note B7, a quarter note C#8, and a half note D8. Bass staff has a half note B4, a quarter note C#5, and a half note D5. Measure 55: Treble staff has a half note E8, a quarter note F#8, and a half note G8. Bass staff has a half note E5, a quarter note F#5, and a half note G5. Measure 56: Treble staff has a half note A8, a quarter note B8, and a half note C#9. Bass staff has a half note A5, a quarter note B5, and a half note C#6. Measure 57: Treble staff has a half note D9, a quarter note E9, and a half note F#9. Bass staff has a half note D6, a quarter note E6, and a half note F#6. Measure 58: Treble staff has a half note G9, a quarter note A9, and a half note B9. Bass staff has a half note G6, a quarter note A6, and a half note B6.

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 right hand features eighth-note patterns and rests. The piano accompaniment in the left hand consists of a steady eighth-note bass line. A piano (*p*) dynamic marking is present in measure 82.

84

Measures 84-86 of the musical score. The melody continues with eighth-note runs. The piano accompaniment features a more active eighth-note pattern in the left hand, with some chords in the right hand.

87

Measures 87-89 of the musical score. The melody includes a dynamic shift from *f* to *p* in measure 88. The piano accompaniment has a consistent eighth-note bass line, with a *f* dynamic marking in measure 89.

90

Measures 90-93 of the musical score. The melody shows alternating *f* and *p* dynamics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

94

Measures 94-97 of a musical score in A major (three sharps). The system consists of three staves: a single treble staff and a grand staff (treble and bass). Measure 94 features a melodic line in the treble and a bass line with eighth notes. Measures 95-97 continue the melodic and harmonic development with various note values and rests.

98

Measures 98-101. Measure 98 begins with a rapid sixteenth-note run in the treble. Measures 99-100 show a continuation of this texture with chords and moving lines. Measure 101 concludes the system with a half-note chord in the treble and a sustained bass line.

102

Measures 102-105. Measure 102 features a trill (tr) on a note in the treble. Measures 103-104 contain dense sixteenth-note passages in both hands. Measure 105 ends with a half-note chord in the treble and a sustained bass line.

106

Measures 106-109. Measure 106 includes a trill (tr) in the treble. Measures 107-108 feature intricate sixteenth-note runs in the treble. Measure 109 concludes the system with a half-note chord in the treble and a sustained bass line.

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

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 *Uln I* *MENO tranquillo* *Don Juan* *R. STRAUSS*

a 4 *al ff* *p flebile* *molto vito* *pp* *cresc.* *rapidamente* *ff* *(a 2)* *div.* *tranz.* *calando poco dim.* *ppp tranz.*

The image shows a handwritten musical score for the piece "Don Juan" by Richard Strauss. The score is written on five staves. The first staff begins with the tempo marking "Tempo tranquillo" and the instrument "Uln I". It includes dynamic markings "a 4", "al ff", and "p flebile". The second staff starts with "molto vito" and "pp". The third staff has "pp" and "cresc.". The fourth staff is marked "rapidamente" and "ff". The fifth staff includes "(a 2)", "div.", "tranz.", "calando poco dim.", and "ppp tranz.". The title "Don Juan" and the composer "R. STRAUSS" are written in the top right corner. The score is annotated with various musical notations, including notes, rests, and slurs.

Viola

DON JUAN

Richard Strauss, 1864 – 1949

Op. 20

Allegro molto con brio

Richard Strauss, 1864 – 1949
Op. 29

Allegro molto con brio

ff, *pizz.*, *arco*, *f*, *fff*, *f*, *pp*, *tranquillo*, *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.*

GIGUE

Musical score for "GIGUE" in bass clef, 6/8 time, key of D major. The score consists of 34 measures across 10 staves.

- Staff 1 (Measures 1-4):** Starts with a V (Vibrato) marking. Fingerings: 2, 1, 1, 1, 1, 1, 4, 3.
- Staff 2 (Measures 5-8):** Fingerings: 1, 1, 1, 2. Dynamic markings: [p] and [f].
- Staff 3 (Measures 9-12):** Fingerings: 1, 4, 1, 1, 1, 3. Includes a V marking.
- Staff 4 (Measures 13-16):** Fingerings: 1, 2, 4, 2, 4. Includes V markings.
- Staff 5 (Measures 17-20):** Fingerings: 1, 1, 1, 1, 1, 1, 1, 1. Includes V markings.
- Staff 6 (Measures 21-24):** Key signature change to D minor (three sharps). Fingerings: 3, 4, 1, 1, 1, 1, 1, 1. Includes V markings.
- Staff 7 (Measures 25-28):** Fingerings: 3, 2, 3, 3, 3, 3, 3, 3. Includes V markings.
- Staff 8 (Measures 29-32):** Fingerings: 1, 1, 1, 1, 1, 1, 1, 1. Includes V markings.
- Staff 9 (Measures 33-34):** Fingerings: 4, 4, 4, 1, 4. Includes V markings.

The piece concludes with a repeat sign at measure 27.

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

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

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

141 *V* *n* *V* *V* *mf*

150

159 *1.* *2.* *V* *n* *V* *n* *V* *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* *V* *n* *f* *dimin.* *p*

203 *V* *n* *V* *V*

211 *V* *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

Musical score for Piccolo, measures G to H. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is Allegro. The score begins with a 4-measure rest, followed by a series of eighth and sixteenth notes, some beamed together. The dynamics range from *p* (piano) to *f* (forte). The section ends with a measure marked *f* and a fermata.

EXCERPT 2

Musical score for Piccolo, measures L to L. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is Allegro. The score begins with a solo section marked *p* (piano) and a 3-measure rest, followed by a series of eighth and sixteenth notes, some beamed together. The dynamics range from *p* (piano) to *f* (forte). The section ends with a measure marked *f* and a fermata.

EXCERPT 3

Musical score for Piccolo, measures U to U. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is Allegro. The score begins with a series of eighth and sixteenth notes, some beamed together. The dynamics range from *p* (piano) to *f* (forte). The section ends with a measure marked *f* and a fermata.

Piccolo

SYMPHONY No. 6
1st Movt.

SHOSTAKOVICH

[illegible]

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 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.

B. & H. 19 088

LA VALSE

M. RAVEL

18 SOLO

p

19

mf

20

This musical score is for the piano 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 flowing, waltz-like line with many slurs and ties. The left hand has a simple accompaniment of eighth notes. Measure 19 continues the melody. Measure 20 is marked 'mf' (mezzo-forte) and shows a change in the left-hand accompaniment, with a more active eighth-note pattern. The score is written on a grand staff with a treble and bass clef.

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*

The musical score for the Clarinet in B-flat part of Beethoven's Symphony No. 8, measures 45 to 72. The tempo is 'Tempo di Menuetto' with a quarter note equal to 126 beats. The key signature is one flat (B-flat). The score begins at measure 45 with a 'Solo' marking. The first ending (marked '1.') leads to measure 54, and the second ending (marked '2.') leads back to measure 45. The music is characterized by delicate phrasing with 'dolce' and 'crescendo' markings, followed by a fortissimo 'f' section, and then a return to 'p dolce' and 'crescendo'. The piece concludes with a 'diminuendo' leading to 'pp' (pianissimo) at measure 72.

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 *f* [197] 5

554 *f* [198]

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 *p* **O** *pp*

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

Musical score for Bass Clarinet, measures 35-40. The score is written in treble clef with a key signature of one sharp (F#). The notation includes various dynamics, articulations, and fingerings.

Measures 35 and 36: Measure 35 begins with a sixteenth rest (6) and a box containing the number 35. Measure 36 begins with a sixteenth rest (6) and a box containing the number 36. The notation includes *ff* (fortissimo) and *f* (forte) dynamics, along with accents and slurs.

Measures 37 and 38: Measure 37 includes *f* (forte), *ff* (fortissimo), *p* (piano), and *ff* (fortissimo) dynamics. Measure 38 includes *ff* (fortissimo) and *mf* (mezzo-forte) dynamics.

Measures 39 and 40: Measure 39 includes *mf* (mezzo-forte) and *f* (forte) dynamics. Measure 40 includes a sixteenth rest (6) and a box containing the number 40. The notation includes *mf* (mezzo-forte) and *f* (forte) dynamics, along with accents and slurs.

A circled instruction at the end of measure 40 reads: (changez en LA).

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 a *p* dynamic. Measure 67 is marked with a *p* dynamic. Measure 68 is marked with a *p* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings (*p*, *f*, *ff*). A large bracket spans measures 63 and 64, and another large bracket spans measures 67 and 68.

Andante

M. M. ♩ = 60

Berceuse

1 solo *p*

2 *come sopra*

3 4 1 5

6 *a tempo* solo

rit. *pp*

3

The musical score is for the Fagotto 1 part of a Berceuse. It consists of four staves of music. The first staff (measures 7-12) is in 2/4 time, marked Andante (M.M. ♩ = 60), and begins with a first ending bracket labeled '1 solo' and a piano (*p*) dynamic. The melody features a series of eighth and sixteenth notes, with triplets in measures 10 and 12. The second staff (measures 13-18) continues the melody with a second ending bracket labeled '2' and the instruction 'come sopra'. The third staff (measures 19-22) is in 3/4 time, marked *mf*, and contains measures 13, 4, 1, and 5. The fourth staff (measures 23-28) begins with a ritardando (*rit.*) and piano (*pp*) marking, followed by a first ending bracket labeled '6 a tempo solo'. The melody resumes with triplets in measures 26 and 28.

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 spans measures 315 to 374. It is written in bass clef with a key signature of three flats. The score includes several dynamics: *pp* (pianissimo) and *P* (piano). Performance markings include *Vns I* (Violins I) and *Clar. I* (Clarinets I). A tempo change to *Poco adagio* (♩ = 60) is indicated. There are also some handwritten annotations in grey ink, including a large '7' and a '2'.

Allegro moderato (♩ = 80)

II

Musical score for Bassoon I, measures 1 to 58. The score is in bass clef, 6/8 time, and B-flat major. It includes various dynamics (f, p, cresc.), articulations (accents, slurs), and fingerings (1, 2, 3, 5). The score is divided into sections labeled A, B, and C. A repeat sign is present in measure 19.

Measures 1-12: *f*, 1, 3.

Measures 13-23: *f*, A, 3, *p*, *cresc.*

Measures 24-29: *f*, *p*.

Measures 30-43: 2, *p cresc.*, *f*, B, 5.

Measures 44-51: *p*, *cresc.*, *f*, 1, 1, 1.

Measures 52-57: *f*, C, 1, 1, 1, 1, 1.

Measure 58: *f*.

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.

2 R 8 Orgue

3^e Cor *p*

1 2 S *pp* 13

T 9 U 6 Orgue

3^e Cor *p cresc. pp* Von solo 8

3^e Cor *p*

X 19

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

Édition Breitkopf

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 $\text{♩} = 60$

Fourth system of music for Horn 2, measures 5 to 12. 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*

dolce *cresc.* *p* *cresc.*

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

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

66 *p* *cresc.* *p*

73 *dimin.* *pp*

BA 9008

SYMPHONIE N°1

2. Horn in F

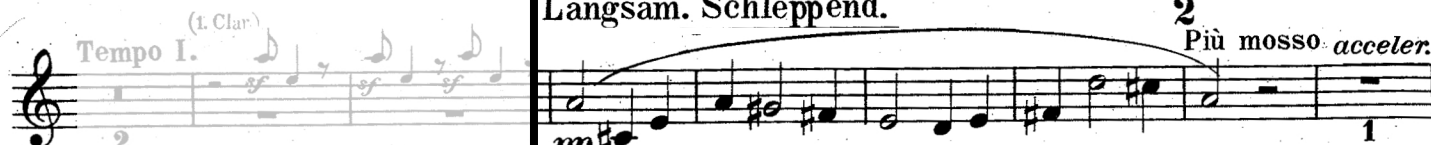
I. Satz

Gustav Mahler

Cor en Fa

Langsam. Schleppend.

2 Più mosso *acceler.*



Tempo I. *molto espress.* sehr weich und ausdrucksvoll

3 Più mosso

Tempo I.



Ouverture

zur Oper „Der Freischütz“.



Horn II.

Cor en Fa

C. M. von Weber.

Adagio.



Moderato con anima
(Tempo del comincio)

[illegible]

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 (f) dynamic marking. The second staff begins with a forte (f) dynamic marking. The music consists of a series of eighth and sixteenth notes, with some rests.

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 (f) dynamic marking. The music consists of a series of eighth and sixteenth notes, with some rests.

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 (f) dynamic marking. The music consists of a series of eighth and sixteenth notes, with some rests.

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. The first staff begins at measure 134 with a key signature of one sharp (F#) and a 2/4 time signature. It includes a tempo marking of 'ca. 108' and a dynamic of 'f'. Measure 135 is marked 'senza sord.' (without mutes). The second staff continues the melodic line with dynamics 'p' and 'mf'. The third staff shows measures 136, 137, and 138. The fourth staff begins at measure 140 with a new tempo 'Lento cantabile' (ca. 72), a key signature change to one flat (Bb), and a 4/4 time signature. It is marked '1 in B Solo' and 'mf ben cantabile'. Measures 141 and 142 follow. The fifth staff starts at measure 143 with a new tempo 'Allegretto', a key signature change to two flats (Bb, Eb), and a 2/4 time signature. It is marked 'G.P.' (Grave Part) and includes dynamics 'f' and 'pp'. Measure 144 follows. The sixth staff begins at measure 151. The score is annotated with various dynamics (f, p, mf, pp) and performance instructions.

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

Trb. Alto Trb. Alto Trb. B.

Die Halben wie vorher die Viertel

36 B f 2 C

MOZART, Requiem

Trombone II (tenore)

Nº 2 Tuba mirum

Andante
Solo

8 15 5 1

f *fp* *p*

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 (Trombone I) starts at measure 363, marked 'Cb.' and contains a bracketed section labeled 'Q' with a dynamic marking 'p'. The second staff (Cello) starts at measure 370, marked 'poco cresc.' and 'p'. The third staff (Violins I) starts at measure 377, marked '2 R 5' and 'Vns I', and ends with a first ending bracket labeled '1'.

Trombone I

3

391

p

399

S

pp < >

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

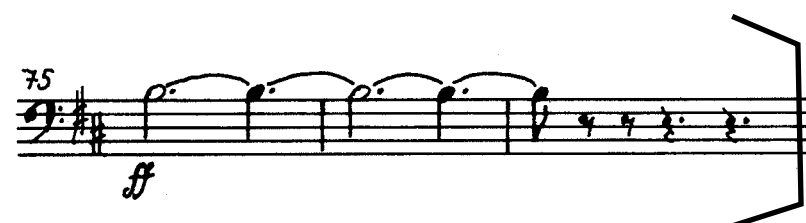
33 f ff f

39 più f

44 6 Hr. 1 u 3 5 p f ff

59 f

63 ff



LA GAZZA LADRA

-Sinfonia-

G. Rossini

Allegro

(6)



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

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 491-498) is also in bass clef and contains a melodic line with a dynamic marking of *f*. A large bracket labeled *AA* spans measures 491-498. A measure rest labeled *5* is present in measure 491 of 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

ff *ff*

384

ff

390 Immer noch drängend

394 26 *sehr kurz*

sempre cresc. *fff*

399 Più mosso

3 *3*

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}

104 188 *f pesante* *p* 189 *ff* *diminu-*
109 190 *ff*
112 191 *p* *-en do*

MASQUERADERS

308 234 *L'istesso tempo* *ma poco a poco agitato* 235 236 237 *Tempo giusto, ♩ = 132* 1st Tromb. 238
313 239 240 *Più mosso. Alla una- ♩ = 72* *f* *sim.*
336 241 *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.

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

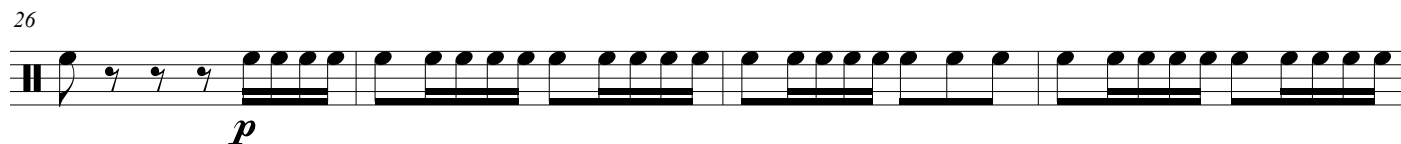
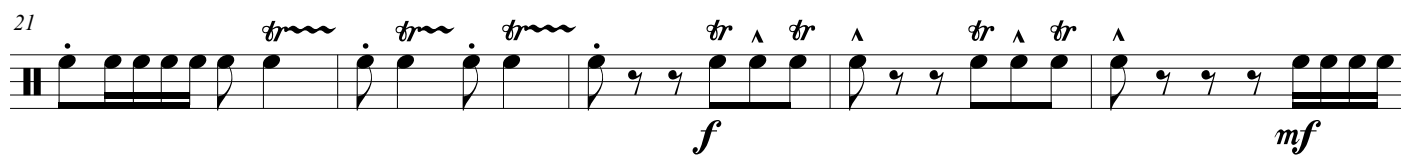
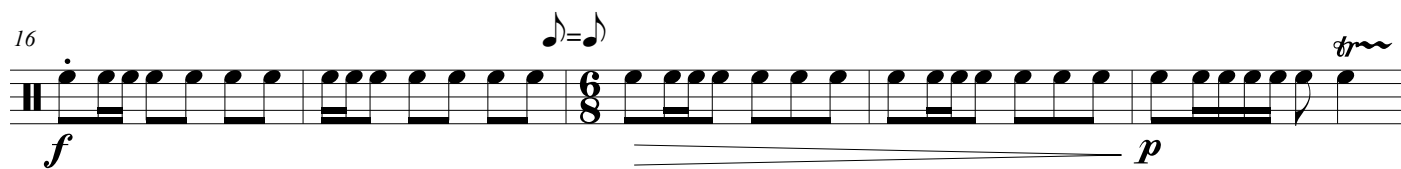
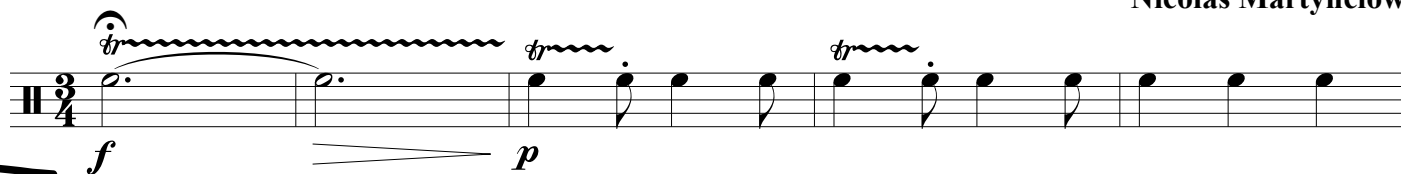
mf *p*

Tour de main

pour tambour de basque

Nicolas Martynciow

♩ = 138



Xilofono

L'OISEAU DE FEU

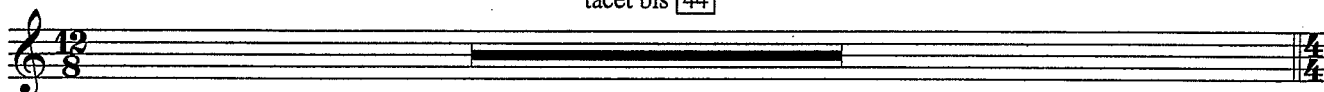
Ballet 1910

Igor Stravinsky
(1882-1971)

Introduction

Molto moderato ♩ = 108

tacet bis [44]

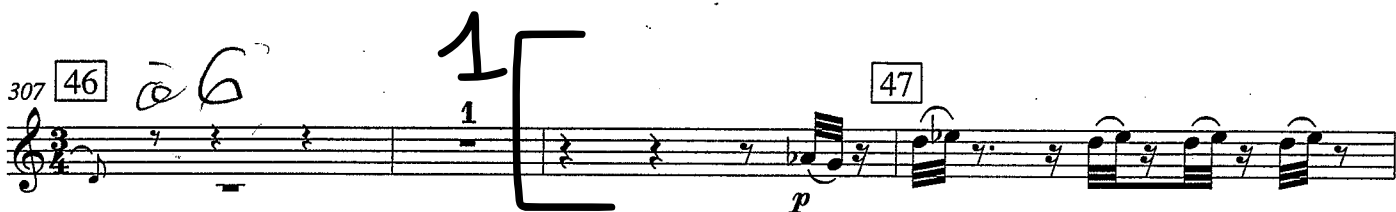


L'istesso tempo (Moderato ♩ = 72)

[44]

[45]

Meno mosso ♩ = 54



TURN

Xilofono

3

Più mosso $\text{♩} = 76$ **Apparition de l'oiseau de feu** **Allegro** $\text{♩} = 152$

782 118 4 119 7 120 4 121 4 122 8 123 4

Danse de la suite de Kastchei enchantée par l'oiseau de feu **Allegro** $\text{♩} = 152$

814 124 4 125 6 126 2 C. ing. ten. 127 p

833 3 1 128 1

mp

844 1 129 1

mf

852 130 1

f

858

863 131 132 enharm.

f

870 132 133

f possibile *ff*

Danse infernale de tous les sujets de Kastchei **Allegro feroce** $\text{♩} = 168$

877 133 9

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 $\text{♩} = 168$)*

158 6

159 1032

160 4

161 *col legno*

162 1044

163 *mf*

164 *mf*

165 1056 *Tempo I $\text{♩} = 168$*

von 165 tacet bis Schluß

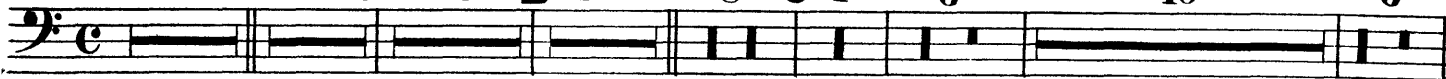
297

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.

J

J

J

J

J

J

J

J