



TIMPANI in C.

SINFHONIA

de V. BEETHOVEN.

Op: 24.

Adagio molto. 3

Allegro con brio. 1

3 *f* *f* *f* *p* *f* *f* pauses *f* *f*

2 2 4

9 1 1 3 Oboe. pauses.

vno I^o *sf* *sf* *sf* Timpani. 16 pauses.

19 pauses. 10 pauses. *f* *f*

3 1 6 *tr* *p* *f*

1 2 1

ff

Andante.
Cantabile.
con moto.

vno I^o 49 pauses. Timpani. I 2 3 *pp*

4 5 6 7 8 1 *p*

1 2 3 4 5 pauses. *p* *f* *p* *f* *p*

6 7 8 *tr* 1 vno I^o *b* *sf* pauses.

Timpani. I 2 3 4 5 *pp*

6 7 8 18 13 pauses. pauses.

TIMPANI in C.

Menuetto.
Allegro molto.
e vivace.

7
pauses.

7
p

f

TRIO.

23
pauses.

20
pauses.

p

ff

sf

sf

FINALE.

Adagio. 4 1 Allegro molto e vivace.

18
pauses.

ff

M.D.C.

Do Sol.

36
pauses.

ff

vno I?

Fl.

Timpani.

2

1

ff

1^{re} Fois. 2^e F.

43
pauses.

p

vno I?

ff

vno I?

Oboe.

Timpani.

54
pauses.

23
pauses.

ff

16
pauses.

ff

Ludwig van Beethoven
Symphony No. 9 in D Minor, Op. 125

Pauken

in $\text{♩} = 120$ Allegro ma non troppo, un poco maestoso $\text{♩} = 88$

Viol. II 10 Viol. I

19 3

30 **A** 13 Viol. I

51 *trm* 1 2

62 **B** 3 *sf ben marcato*

73 5 *Fag. I* 11 *Legni* **C** 6

102 3 6 *Ob. I* 3 Viol. I

120 *pp* *cresc.*

128 **D** 1 1

138 3 4 **E** 1

154 2 3 4 5 1 3 2 3 3

174 3 1 2 3 4 5 6 *cresc.*

187 **F** *Ob. I* *rit.*

Beethoven — Symphony No. 9

Timpani

2

a tempo

196 *p* *cresc.* - - *f*

207 *G* 2 *Fag. I* *rit.* *a tempo* *Viol. I* 5

223 7 *H*

240 1 2 3 4 5

249 *I* 17 *Fl. I*

274 3 4 2 2 4
pp *pp* *p* *p*

297 *K*
f *f* *f* *f* *f* *f* *ff* *ff* *ff* *ff* *ff* *ff*

307 1 2 3 4 5 6
ff *ff* *ff* *ff* *ff*

317 7 8 9 10 11 12 13 14 15 16 17 18 19
ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *sf* *sf*

330 20 21 22 23 24 25 26 27 28 *L* 1
sf *sf* *sf* *sf* *sf* *sf* *sf* *sf* *p* *p*

342 1 3 4
p

359 *p* *cresc.* *f* *p* *sf* *sf* *p* *cresc.* *f* *ff* 1

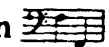
372 *M* 11 *Viol. I* *pp*

391 *cresc.* *f*

Beethoven — Symphony No. 9

Timpani

4

in 

Molto vivace $\text{♩} = 116$



Archi 1 1 Solo 2 13

G. P. G. P. *sf* Orch. *ff* G. P.

25 C.-B. 25 Viol. I **A** 1 1

62 1 1 1 2 3 **B** 16

93 **C** 12 Legni 4 **D**

Legni Fag. I

120 26 Fag. I 3 Archi 3 3 Archi 15 Legni

G. P. G. P.

177 Ritmo di tre battute Fag. I 6 Fl. I 4 Solo **E** 2

Ritmo di quattro battute

199 2 2 3 16 Ob. I Vcllo., C.-B. 7

dim.

237 8 Viol. I **F** 7 3 3 1 2

pp *cresc.* *più cresc.* *f*

266 3 4 **G** 5 6 7 8 3 3 3 1 2 3 4

più f *ff*

277 5 6 7 8 9 10 11 6 1 2 3 4

f *f* *f* *f*

294 5 6 **H** 20 3 6 **I** Legni 6

f *f* Viol. I Cor. I Fag. I

338 3 3 5 **K** Viol. I 5

ff

364 1 1 1 1 1 1 7

f *f* *f* *f* *f* *f* *pp*

Beethoven — Symphony No. 9

Timpani

383 1 3 1. 5 3 2. *G. P. pp* *Archi p cresc.*

391 3 Legni Vcllo., C.-B. 6 1 1 1 *stringendo il tempo* *cresc.*

412 2 4 1. 2. Vcllo. Viola 14

438 35 M Viol. I 12 Viol. I 1. 2. Fag. I 37

530 *poco rit.* *Molto vivace* $\text{♩} = 116$ 1 1 Solo Orch. 2 13 *G. P. G. P. f*

555 C.-B. 26 Viol. I N 1 1 1 *f*

594 1 1 2 3 O 16 Legni *f*

625 13 Fag. I, II 10 P Fag. I 23 3 *G. P.*

681 Archi 3 3 Archi 15 Legni Ritmo di tre battute 6 *G. P.*

716 Fl. I 4 Fl. I Solo Q 2 2 2 3 *f*

738 25 Vcllo., C.-B. 8 Viol. I R 7 3 *dim.* *pp* *cresc.*

780 3 1 2 3 4 S 5 6 7 8 3 3 3 *più cresc.* *f* *più f* *ff*

803 1 2 3 4 5 6 7 8 9 10 11 6

Beethoven — Symphony No. 9

Timpani

6

820 1 2 3 4 5 6 [T] 33 [U] Archi Legni

866 3 3 5 6 [V] Fag. I

892 1 1 1 1 1 7

912 1 3 Archi Legni Coda Vcllo., C.-B. 6

934 1 1 1 Presto 2 7 1 2

f *f* *f* *f* *f* *f* *pp* *G. P.* *p cresc.* *stringendo il tempo* *Archi cresc.* *G. P.*

in

Adagio molto e cantabile $\text{♩} = 60$

14 Fag. I Viol. I 4 Viol. II

25 Andante moderato $\text{♩} = 63$ 15 12 Tempo I Viol. I Clar. I

57 4 16 Andante moderato Fag. I

82 Adagio 12 Clar. I Lo stesso tempo 12 8 *p* *sempre p*

101

106

111 *cresc.* *dim.* *p*

116 *cresc.* *dim.* *p* *più p* *pp* *cresc.*

121 1 [A] 9 [B] 6 Solo *f* *sf* *p*

Beethoven — Symphony No. 9
Timpani

140 *ff* *p*

150 *cresc.* *f* *p* *sempre pp*

154 *cresc.* *f* *fp* *p* *f* *pp*

in **Presto** $\text{♩} = 96$ *ff* *Vcllo., C.-B.*

14 *Solo* 1 2 3 4 5 6 2 *ff*

Vcllo., C.-B. **Allegro ma non troppo** $\text{♩} = 88$ *p* *pp*

28 *Viol. I* **Tempo I** *Vcllo., C.-B.*

38 **Tempo I** 5 6 5 *Vcllo. rit. poco Adagio* *Vivace* *Fag. II.* **Tempo I** *Vcllo., C.-B.*

63 **Adagio cantabile** *Fag. I.* **Tempo I Allegro** *Vcllo., C.-B.* **Allegro assai** $\text{♩} = 80$ *Fag. I.* **Tempo I Allegro** *Vcllo., C.-B.*

83 *f* *f* *f* *ff* **Allegro assai** $\text{♩} = 80$ *Vcllo., C.-B.*

94 46 **A** *Viol. I* 20 *Viol. I* **B**

166

173

180

187 **C** 3

Beethoven — Symphony No. 9

Timpani

8

196 *poco riten.*
2 *Viol. I*

205 *poco Adagio* *Tempo I* *Solo* *Presto*
f *ff*

216 *Recit. Bariton*
8 3
O Freun- - - - - ge - neh-me-re an - stimmen, *f* *colla voce* *p* *f*

235 *Bariton ad lib.* *Allegro assai* *Fag. I* *Ob. I*
14
- - - - - den - vol-le-re. *f*

256 *f* **D**

263 *scmpre f* 16

285 *f* **E** *dim.* *p*

292 *pp* **F** 7 *p*

305 1 2 3 4 5 6 7 *f*

313 **G** 1 2 3 4 5

321 1 1 *ff* *ff* *ff* *molto ten.* *p*

331 *Allegro assai vivace alla Marcia* $\text{♩} = 84$
Fag. I, Gr. Cassa 1 22 **H** *Fl. picc.* 30

G. P. G. P.

391 *Fl. picc.* **I** 38 **K** 59 **L** *Vello. C.-B.* 46

541 *Archi* **M** *ff*

Viol. II

Beethoven — Symphony No. 9

Timpani

550

Musical staff for measures 550-557, featuring a rhythmic pattern of eighth notes.

558

Musical staff for measures 558-567, including a dynamic marking of *ff* and a fermata over the final measure.

568

Musical staff for measures 568-575, continuing the rhythmic pattern.

576

Musical staff for measures 576-585, including a dynamic marking of *ff* and a fermata over the final measure.

586

Musical staff for measures 586-594, including dynamic markings of *sf* and a fermata over the final measure.

595

Andante maestoso $\text{♩} = 72$

Vcllo., C.-B.

14

N

Vcllo., C.-B.

5

9

Adagio ma non troppo, ma divoto $\text{♩} = 60$

17

Clar. I

Musical staff for measures 595-646, showing a change in tempo and dynamics, with various instrument markings.

647

C.-B.

Musical staff for measures 647-654, including a dynamic marking of *pp* and a fermata over the final measure.

655

Allegro energico, sempre ben marcato $\text{♩} = 84$

Clar. I, II

4

Tromb. Alt

Musical staff for measures 655-667, including a dynamic marking of *f*.

668

O

Musical staff for measures 668-674, featuring a rhythmic pattern of eighth notes.

675

Musical staff for measures 675-683, including a dynamic marking of *f* and a fermata over the final measure.

684

5

P

1

1

Musical staff for measures 684-696, including a dynamic marking of *f* and a fermata over the final measure.

697

1

2

5

Q

Pos. III

5

Musical staff for measures 697-715, including a dynamic marking of *f* and a fermata over the final measure.

716

1

Musical staff for measures 716-722, including a dynamic marking of *ff* and a fermata over the final measure.

723

2

trium

R

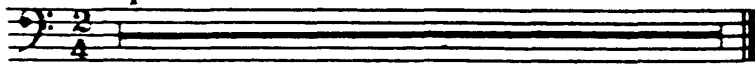
29

Musical staff for measures 723-729, including a dynamic marking of *trium* and a fermata over the final measure.

Triangel
Große Trommel
Becken

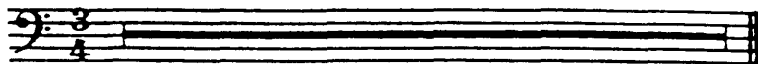
Ludwig van Beethoven
Symphony No. 9 in D Minor, Op. 125

Allegro ma non troppo,
un poco maestoso $\text{♩} = 88$



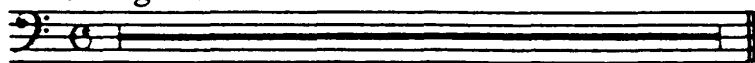
tacet

Molto vivace $\text{♩} = 116$



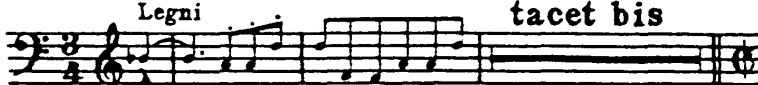
tacet

Adagio molto e cantabile $\text{♩} = 60$



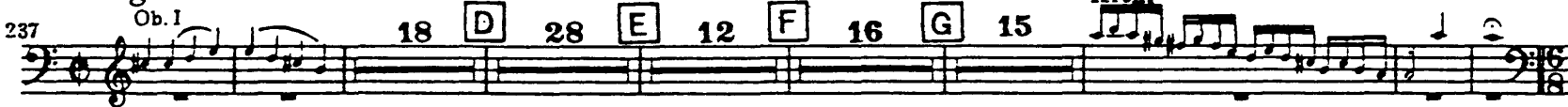
tacet

Presto $\text{♩} = 96$

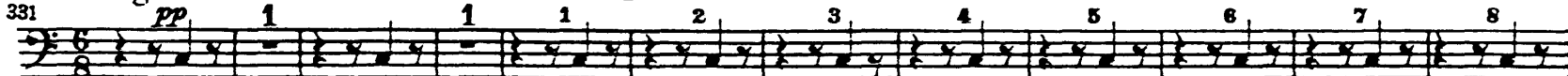


tacet bis

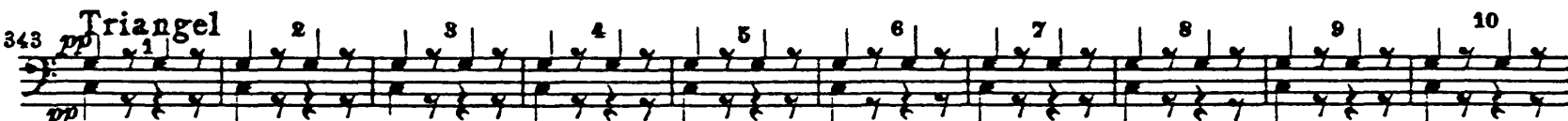
Allegro assai $\text{♩} = 80$



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



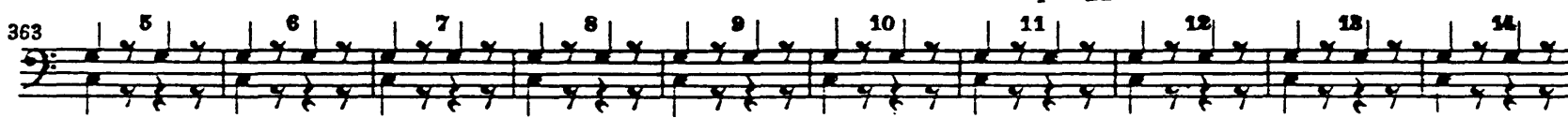
Gr. Cassa G.P. G.P.



Gr. Cassa e Cinelli



sempre pp
sempre pp



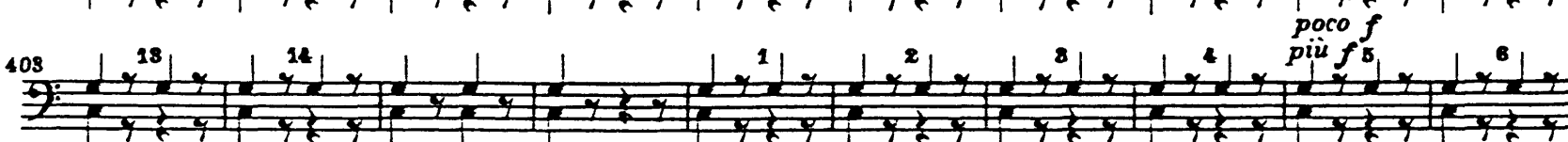
pp



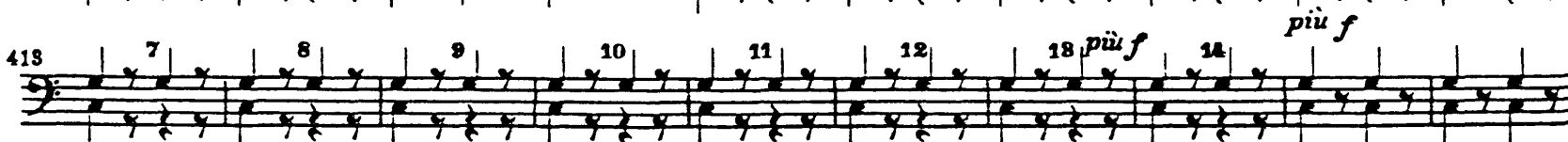
poco cresc.
poco cresc.



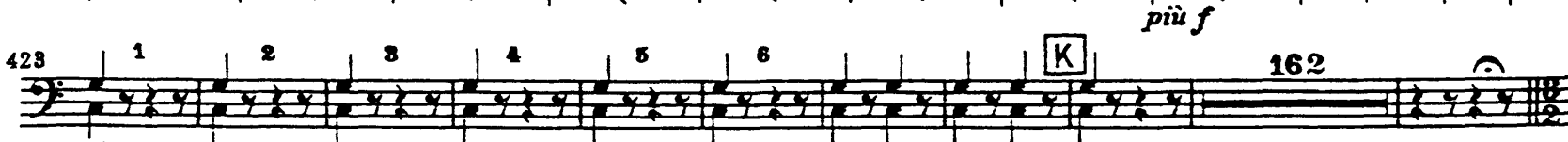
poco f
poco f



più f
più f



più f
più f



K

162

f

Beethoven — Symphony No. 9

Batteria

595 *Andante maestoso* $\text{♩} = 72$ *Adagio ma non troppo, ma divoto* $\text{♩} = 60$
Vello., C.-B. 14 [N] 16 24
Viola Ottoni

655 *Allegro energico, sempre ben marcato* $\text{♩} = 84$ 14 [O] 22 [P] 16 [Q] 21 [R] 32
Viol. II Archi

763 *Allegro ma non tanto* $\text{♩} = 120$ 30 [S] 15 *Poco Adagio* *Tempo I*
Viol. II Legni Ob. I 2 16

832 *Poco Adagio* *Poco Allegro, stringendo il tempo, sempre più Allegro* *Prestissimo* $\text{♩} = 132$
Chor Archi Legni, Ottoni Triangel
al. le Menschen werden *Gr. Cassa e Cinelli*

853 1 2 3

863 4 5 6 7 8 9

873 1 2 3

883 4 5 [T]

893 *ff* *ff* *ff*

902 1 2 3 4 5 6 7 8 1

912 *Maestoso* $\text{♩} = 60$ *Prestissimo*
1 1 1 2

922 3 4 5 6 7 8 1 2 3

931 4 5 6 7 8 1

JOHANNES BRAHMS Symphonie Nr.1

c-moll

Pauken

Opus 68

Un poco sostenuto

VI. I

in c-G

1 2 3 4 5 6 7 9

f *f*

19

A

pp *cresc.* *f* *sf*

8

38

Allegro

10

Ob. I

f *f* *f*

57

10

B

f *fz* *p*

2

76

mf *cresc.*

83

f

91

5

C 24

D

Ob. I

21

Klar. I

f *ff*

150

9

E 16

Hrn. I

pp

184

1.

2.

8

F 10

Ob. I

ff

VI. I

208

pp

221

5

G 24

Ob. I

f

Hrn. III

Andante sostenuto

in e-H

VI. I

22 A 12 Ob. I B

40 21 Hrn. I C

68 7 D 9 Hrn. I E

94 4 3 3 p cre - - - scen - -

104 F 8 Trp. I VI. I do p pp tr

122 pp < > pp 3 3 3 3 3 3 tr

Un poco Allegretto e grazioso tacet

Adagio

in c-G

stringendo poco a poco in tempo

4

14 2 in tempo 2 Klar. I

24 2 Trp. Hrn. I ff dim. > pp B Più Andante

34 3 C 4

dim. >

„Die Zauberflöte“

TIMPANI.

Mozart, Werk 620

in Es. B.
Ouverture.
Adagio.

Allegro.
23

EDWIN F. KALMUS & CO., INC.
Publishers of Music
Boca Raton, Florida

SYMPHONIE IV.

I.

P. TSCHAÏKOWSKY, Op. 36.

Andante sostenuto.

TIMPANI
E, C, A.

12 1 A 10

f

Moderato con anima.

19 B

f

19 C

f

f

14 D

ff

f

f

f

(Muta C in H e A in Fis.)

Meno mosso. Moderato assai, quasi andante.

E 3 3 4 2 12 F 6

ritard. *ritard.*

(Timp. in H, Fis.)

TIMPANI

Ben sostenuto il tempo precedente.

pp

stringendo poco a poco *crescendo* *cres*

cen - do po - co a po -

Moderato con anima. *f*

fff *mf* *mf*

J *ff* 1 2

ff

K 3

L (muta H in C e Fis in A) *fff* *f* 4 5

TIMPANI.

M 13 N 13 O 16 P 1 1 6

7 Q 5

1

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

3 12 R 6

S

T

Allegro con anima.

Timpani e Batteria

CARMINA BURANA

Carl Orff

3/4 Pesante $\text{♩} = 60$

Timpani

ff

Piatti

poco string.

ff

3/4 $\text{♩} = 120 - 132$

pp

1

2

16

Timp.

Solo

p

Tamp.

3

Timp.

pp

4

Timp.

16

VS

5

Timp.

~~Tamt.~~

6

Timp.

~~Tamt.~~

$\text{♩} = 144$

Timp.

~~Gr. cassa~~

7

Timp.

~~Gr. cassa~~

Tamt.

Timp.

~~Gr. cassa~~

~~Tamt.~~

con bacchette di timp.

5

Timp.

~~Tamt.~~

6

Timp.

~~Tamt.~~

$\text{♩} = 144$

Timp.

~~Gr. cassa~~

7

Timp.

~~Gr. cassa~~

Tamt.

Timp.

~~Gr. cassa~~

~~Tamt.~~

con bacchette di timp.

8

Timp.

Gr. cassa

Tamt.

9

Timp.

Gr. cassa

Tamt.

$d = 160$

Glockensp.

Timp.

Piatti

Gr. cassa

10

disp.

Timp.

Piat.

Gr. cassa

TAMAS TAVI

4

0-18 *4p* $\text{♩} = 120$

Timp.
2.

Gr. cassa

Timp.

Gr. cassa

G. chiara

12

Timp.

C. chiara

2p più mosso

Timp.

C. chiara

Piatti

Gr. cassa

13

Timp.

C. chiara

Piat.

Gr. cassa

3 Strophen

I

3.
Xilofono

Timp. *2/p. d = 60*

14 *sempre un poco pesante*
1/p. d = 40 2/p. 8/p. d = 80

Timp. *1/p. d = 40 2/p. 8/p. d = 80, 1/p. d = 40 2/p. 4/p. d = 80*

Triangolo

15 *poco più lento, tranquillo*
2/p. 3/p. 2/p. atempo

Timp.

Trgl. *pp rit. p*

16 *2/p. come prima*
8/p. 1/p. 2/p. 4/p.

Timp.

Trgl. *pp*

17 *2/p.*

Timp. *atempo*
1/p. 2/p. 8/p. 1/p. 2/p. 8/p. 1/p.

Trgl. *mp*

6

18

come prima
2/p.

Timp. 2/p. 4/p.

Trgl. mp

1

Timp. 3/p. 2/p. 1/p. *atempo* 2/p.

Trgl. *attacca*

19

sempre molto rubato

Glockenspiel 2/p. $\text{♩} = 72$ Solo pp

4. 3 3

20 Bariton Solo *atempo* Solo pp

de-us pu-e-ri-lis. 3 1

rubato

21 Barit. Solo *atempo* Solo pp

tu-um-re-ti-na-re 3

rubato

22 rit. *atempo* Solo pp

23 1 2

attacca

5. *Camp.*

Glockenspiel 4/p. *Con ampiezza* 4/p. *quasi allegretto* $\text{♩} = 120$

ff l.v. p 1 p

1

pp

8

come prima
ma un poco più accelerato

$4/4$ $\text{♩} = 132$

Handwritten musical score for measures 8-11. It features three staves: *disp.* (top), *camp.* (middle), and *ymb.* (bottom). The *disp.* staff contains notes with dynamics *ff* and *p*, and a circled measure number '1'. The *camp.* staff contains notes with dynamics *ff* and *p*, and a circled measure number '1'. The *ymb.* staff contains notes with dynamics *ff* and *p*, and a circled measure number '1'. There are also circled annotations 'L.V.' on the *disp.* and *camp.* staves.

28

come prima

$2/4$ $\text{♩} = 144$

Handwritten musical score for measures 28-31. It features three staves: *Timp.* (top), *disp.* (middle), and *ymb.* (bottom). The *Timp.* staff contains notes with dynamics *mf* and a circled measure number '3'. The *disp.* staff contains notes with dynamics *p* and a circled measure number '3'. The *ymb.* staff contains notes with dynamics *p* and a circled measure number '3'. There is a circled annotation 'L.V.' on the *disp.* staff.

29

Handwritten musical score for measures 29-32. It features two staves: *Timp.* (top) and *T. bass.* (bottom). The *Timp.* staff contains notes with a circled measure number '1'. The *T. bass.* staff contains notes with a circled measure number '1'.

30

poco rit.

Handwritten musical score for measures 30-33. It features three staves: *Timp.* (top), *camp.* (middle), and *T. bass.* (bottom). The *Timp.* staff contains notes with dynamics *f* and a circled measure number '1'. The *camp.* staff contains notes with dynamics *f* and a circled measure number '1'. The *T. bass.* staff contains notes with a circled measure number '1'.

atempo $\text{♩} = 152$

31

mp

Handwritten musical score for measures 2-7 of system 31. The system includes staves for Timp., Glsp., Camp., and T. bass. The Timp. staff shows a rhythmic pattern of eighth notes with accents, starting with a *ff* dynamic. The Glsp. staff has a similar rhythmic pattern with *ff* dynamics. The Camp. staff is mostly empty with some notes at the end. The T. bass. staff has a steady bass line with *ff* dynamics. A circled *Piatti* annotation is present on the left side.

ancora più presto $\text{♩} = 144$

Handwritten musical score for measures 8-13 of system 31. The system includes staves for Glsp. and Camp. The Glsp. staff has a melodic line with *ff* and *f* dynamics, and a circled *4/4* annotation. The Camp. staff has a bass line with *f* dynamics and a circled *1* annotation. A circled *stampa* annotation is on the left.

32

come prima

mp $\text{♩} = 152$

Handwritten musical score for measures 14-19 of system 32. The system includes staves for Timp. and Glsp. The Timp. staff has a rhythmic pattern with *f* dynamics. The Glsp. staff has a melodic line with *mf* dynamics. A circled *mf* annotation is on the left.

33

Handwritten musical score for measures 20-25 of system 33. The system includes staves for Timp. and T. bass. The Timp. staff has a rhythmic pattern. The T. bass. staff has a bass line with *f* dynamics. A circled *mf* annotation is on the left.

C →

TANZ

6. Timp. *2/p Pesante 3/p* *2/p* *4/p Allegro 3/4 = 132 4/p* **36**

G. chiara *2* *f* *2* *1* *1* *1* *2*

~~Cassa~~

4/p 1 3/p 1 4/p 1 3/p 3 4/p 1 3/p 1 **37** *4/p 1 3/p 1 2/p 1 4/p 1*

2/p 1 3/p 2 4/p 1 3/p 1 4/p 1 **38** *4/p Viol. I 3/p 4/p*

3/p VI. I *un poco più lento* *rit. 4/p atempo* **39** *3/p 4/p*

Timp. *Timp. solo p*

6/p 12/p 3/p 1 *rit. 4/p atempo*

Timp. *p*

6/p **40** *3/p 4/p 6/p 12/p 3/p*

Timp.

1 *4/p atempo = 138 3/p 4/p* **41** *3/p*

Timp. *p* *f*

4/p 3/p 4/p 3/p 4/p 1

Timp.

3/p **42** *4/p 1 3/p 2/p 1 4/p 1 2/p 1 3/p 2*

Timp.

4^o più mosso 3^o 4^o **43** 3^o

Handwritten musical score for measures 43-46. It features three staves: Timp., Prati., and Br. cassa. The Timp. staff has a treble clef and a 4/4 time signature. The Prati. and Br. cassa staves have a bass clef. The Timp. staff contains a rhythmic pattern of eighth notes with accents, starting with a forte (f) dynamic. The Prati. and Br. cassa staves contain a rhythmic pattern of eighth notes with accents.

4^o 3^o 4^o 3^o

Handwritten musical score for measures 47-50. It features three staves: Timp., Prati., and Br. cassa. The Timp. staff has a treble clef and a 4/4 time signature. The Prati. and Br. cassa staves have a bass clef. The Timp. staff contains a rhythmic pattern of eighth notes with accents, alternating between 4/4 and 3/4 time signatures. The Prati. and Br. cassa staves contain a rhythmic pattern of eighth notes with accents.

poco rit. **44** a tempo

Handwritten musical score for measures 44-47. It features five staves: Timp., Glsp., C. chiara, Prati., and Br. cassa. The Timp. staff has a treble clef and a 4/4 time signature. The Glsp. staff has a treble clef. The C. chiara staff has a treble clef. The Prati. and Br. cassa staves have a bass clef. The Timp. staff contains a rhythmic pattern of eighth notes with accents, starting with a poco rit. tempo and ending with a tempo. The Glsp. staff contains a melodic line with a forte (f) dynamic. The C. chiara staff contains a melodic line with a forte (f) dynamic. The Prati. and Br. cassa staves contain a rhythmic pattern of eighth notes with accents. The word "attacca" is written in a circle at the end of the score.

KOLBERG



3/4 $\text{♩} = 176$

2/4

3/4

7. *f*

mf

1

45

2/4 > 3/4 2/4 > 3/4 2/4 > 3/4 2/4 >

1 P 1 1

T. base.

T. Trgl.

46

4/4 P PP P

T. Trgl.

47

3/4 2/4 $\text{♩} = 176$ poco più masso 3/4/2/4 2/4 a tempo

3 1 2 4 3

T. Trgl.

poco più mosso

3/4 48

.d. = 84

49

Glsp. *1* *5* *3f* *Coro picc* *Viol. I/II*

Timp. *1. Solo* *2. Solo* *f* *p*

Timp. *50* *3f* *pp* *ppp* *5* *rit.*

Glsp. *pp*

Timp. *atempo* *1. Solo* *2* *51* *2. Solo* *p* *pp* *3f*

Timp. *52* *3/4* *3/4* *mf* *f* *ppp* *2/4*

Glsp. *pp* *4* *1*

T. Bass *mf*

Timp. *53* *3/4* *2/4* *3/4* *2/4* *3/4*

T. Bass *1* *1* *1* *1* *1* *1*

Org. *1* *1* *1* *1* *1* *1*



2/4 3/4 **54** 2/4 4/4 3/4

Timp. *p* *pp* *p*

Trgl. *p* *pp* *p*

2/4 3/4 2/4 3/4 **55**

Timp. *p* *pp*

Trgl. *p* *pp*

3/p d=66 poco più mosso atempo 3/4/2/4 **56** 2/4 Coro: poco più mosso 3/4 2/4 3/4

3 4

2/4 coro: 3/4 2/4 3/4 Glockensp. **57** 3 Viol. I/II

lan-ge, al-se lan-ge, al-se

lan-ge, al-se lan-ge? *p*

1. Solo 2. Solo **58**

Timp. *f* *p*

Timp. *p* *pp* **59**

Glock. *pp*

atempo 1. Solo 2. Solo

Timp. *p* *pp* **60** 3/4 2/4 3/4

str. *p* *pp*

Timp. *pp* **60** 4 1

Glock. *pp* *allacca*

CASCA →

61 4/4 quasi andante
♩ = 132 - 144

62

8. Sonagli

2/4 d = 60

poco rit. atempo

rit. 4/4 atempo

Timp. Trgl.

63

3/4 4/4

2/4 d = 60

64

rit.

Timp. Trgl.

andante poco esitante d = 60-66

2/4

3/4

5/4

2/4

3/4

A. di A. de

9. Timp. Trgl. ~~Graciosa~~

3/4

2/4 rit.

atempo

3/4

Timp. Trgl. ~~Graciosa~~ Piatti

65

5/4

2/4

3/4

3/4

Timp. ~~Graciosa~~

rit. *a tempo*
 2/4 *più andante* 8/8 4/4

Timp.
 Trgl.
 Gr. cassa
 Piatti
 pp

66 8/8 4/4 2/4

Timp. (ani)
 Allegro molto
 3/4 4 10 4 3/4

Coro: poco rit. *attacca*

al-le, al-le, al-le al-le di-san su-mer

69 *a tempo* d. = 84

Timp.
 Piatti
 T. bass.

ff

70 60 76 9 3/4 77 *Coro:* poco rit. *attacca*

al-le, al-le, al-le al-le di-san su-mer

78 *a tempo* d. = 84

Timp.
 Piatti
 T. bass.

f

ff

attacca



Allegro molto
♩ = 138 [79]

10. Timp. *Piatti*

6 2

f

[80] *poco ritenuto*

Timp.

1 p 1

ff

a tempo *stent. c.p.* *a tempo allegro molto*

Timp.

ff *ff*

c. chiara *Piatti* *sempre cresc.*

ff *ff*

ff *ff*

ff *ff*

[81]

Timp.

ff *ff* *ff* *ff*

c. chiara *1. 2.* *ff* *ff* *ff* *ff*

Piatti

ff *ff*

ff *ff*

II

ff Allegro molto ♩ = 152

11 ~~T. base.~~
C. chiara
Piahi

Solo

82

Timp.

Timp.

83

Timp.

84

85

Timp.

86

Bariton Solo

Corni I/III

Barit. Solo

4

ha-bi-tat - (g - na - vis

Vi - a - la - ta

87

Timp.

4

gra-di-or

2

4

88 *come prima* *accel.* *pesante*

Timp. *f* *ff*

~~T. basso~~

Piatti *f* *ff*

C. chiara *f* *ff*

Piat. *f* *ff*

~~Chitarra~~

ff *attacca*

Alta Tom Tom

4/4 $\text{♩} = 84$ 89 *Xil.*

Xilofono *Fag. I Solo* *rit.* *atempo*

12. Tamt. *con bacchetta di legno*

Piatti

C. chiara

050 *ag* 4/4 $\text{♩} = 44$

Timp. *pp*

Xil. *pp*

~~Tamt.~~

Piat. *pp*

C. chiara

~~Chitarra~~

90 $\text{4/4 } \text{♩} = 132$

Timp.
Xil.
Tamt.
Plat.
G.rossa

pp
p
ppp
pp

in 8

4/4

Timp.
Xil.
Plat.
G.chiara

stringendo
p
f
ppp

3 Strophen
affacca

De Compagnies V.S.

Barit. Solo **91** 4/4 ♩ = 132

Campane tubolare

Piatti 1

13. Camp.

Raganello

Cassa chiara

~~Dr. cassa~~

Bariton Solo *al tempo*

4/4 ♩ = 132

92

Timp.

c. chiara

Piatti

Dr. cassa

stringendo

più lento al tempo

93

Timp.

c. chiara

Piatti

Dr. cassa

allacca

2-22

14 *Timp.* A/p $\text{♩} = 132$
pp

Timp. *pp* [94]

C. chiara

Timp. *pp* [95] *pp*

Timp.

C. chiara *f*

Xil. $\text{♩} = 120$ $\text{♩} = 132$ [96] $\text{♩} = 132$

Tamb. bass. 1 1 1 4

Trgl. 1 1 1 4

C. chiara 1 1 1 4

Triang

2 Ampone

Tub. Bells →
(F)

24

Handwritten musical score for measures 96-97. The score includes staves for Timp., Camp. tub., Rag., C. chiara, and Cassa. The Timp. staff has markings *3p* and *a6* circled. The Camp. tub. staff has *mf* and *a6* circled. The Rag. staff has *f* and *mf* markings. The C. chiara and Cassa staves have *f* markings. The tempo marking *4p poco ritenuto* is present at the start of measure 97, and *al tempo* is at the end of measure 97.

97

Handwritten musical score for measures 98-99. The score includes staves for Timp., Camp. tub., Rag., C. chiara, and Cassa. The Timp. staff has *f* markings. The Camp. tub. staff has *f* markings. The Rag. staff has *f* markings. The C. chiara staff has *pp* markings. The Cassa staff has *pp* markings. The tempo marking *al tempo* is present at the start of measure 98.

98

Handwritten musical score for measures 100-101. The score includes staves for Timp., Camp. tub., Rag., C. chiara, and Cassa. The Timp. staff has *ff* markings. The Camp. tub. staff has *ff* markings. The Rag. staff has *ff* markings. The C. chiara staff has *ff* markings. The Cassa staff has *ff* markings. The tempo marking *al tempo* is present at the start of measure 100.

99

Timp.

C. chiara

Dr. cassa

Timp.

Clsp.

T. base

mf

mf

mf

100

4/4 sub. m. ottostentato 3/4 rit. (a tempo sub.)

Timp.

Xil.

Clsp.

T. base

Pratto

Tamt.

C. chiara

Dr. cassa

2/4

3/4

ff

ff

ff

ff

101

2/4

4

4

2-20

f *scatenato* ♩ = 160 *accel.* **102** *possibile* ...

Timp.

Xil.

T. base

C. chiara

Piat.

Piat. II

Gr. cassa

atempo

Timp.

Xil.

T. base

C. chiara

Gr. cassa

III

2/p *Largo* ♩ = 48 **103** *3/p* *rubato* *flessibile* ♩ = 96

15. Glockensp.

poch. rit. atempo

1 1 rit. 4p 104 *atempo*

1 4p $\text{♩} = 112$ 3p *atempo* rit. 4p $\text{♩} = 112$

105 3p *atempo* rit. 4p $\text{♩} = 120$ 106 10 107 2 Fl. Picc. rit.

(Celesta)

2p *atempo Celesta* 2 3p *atempo* 1 108 rit. *atempo*

1 rit. 4p $\text{♩} = 112$ 3p *atempo* 3 *poch. rit.*

allacca

16. Tacet

17. *2p* $\text{♩} = 84$ 113 2 114 4 rit. *Clar. I/II (La)* *atempo*

115 *Clar. I/II (La)*

pp 1 *atempo* 6 116 3 rit. 117 *atempo*

pp *atempo*

pp *allacca*

18. *Timp.* *atempo* 118 $\text{♩} = 132$ *b/p*

atempo

Zeit!

28

più mosso

3p 5p 3p 2p.

119

Timp.
C. chiara
Cassa
Piatti

2p ancora più mosso

Timp.
Xil.
C. chiara

120 (bei Wdhlg)

Timp.
Xil.
disp.
Cymb.
C. chiara

sempre accelerando

mf *f cresc.* *ff*

(bei Wiederh.)

cresc.

118a *6p come prima*

3p più mosso

Timp.
Cassa

119a

3/4 2/4

Timp. *mf*

C. chiara 1

~~Ar. cassa~~ 1

Piatti *p*

2/4 ancora più mosso

Timp. *mf*

Xil. *mf*

C. chiara *p*

120a (bei Wahlg.)

Timp.

Xil. *mf*

Glsp. *f cresc.*

Cymb. *f cresc.*

C. chiara *f cresc.*

sempre accel.

2. x

118b

6/8 molto appassionato

3/4 più mosso 5/4

Timp. *mf*

Ar. cassa *mf*

1 1

119b

7/8 2p.

Timp. *f*

C. chiara 1

chitarra *mf*

Piatti 1

2p ancora più mosso

Timp. *mf*

Xil. *mf* *pp*

C. chiara *p* *pp*

120b (bei Wdhlg.)

Timp. *mf*

Xil. *mf* *f cresc.*

Disp. *f*

Cymb. *f*

C. chiara *p* *f cresc.*

sempre accel.

(2.x)

o. B. P.

19. Tacet

4/4 Allegro ♩ = 160
Coro:

127

20.

2 5 3

Ve-ni ve-ni, ve-ni, ve-ni-as

3/4 **4/4** **2/4**

mpgt. **Cymb.** **T. base.** **C. chiara** **Piat.**

128

Xil. **mpgt.** **T. base.** **C. chiara** **Piat.**

129

Xil. **Cymb.** **T. base.** **C. chiara** **Piat.**

più lento
♩ = 120

33

3/4 4/4

Glsp. *f*

Cymb. *f*

~~T. base.~~

Cast. *f*

C. chiara *f*

~~Dr. cassa~~

Piatto *P* *mf*

Timp. *f* *mp*

Solo

Solo

con bacchetta di c. chiara

pp

pp

accelerando 5/4

Glsp.

Cymb.

T. base.

Cast. ^{1 2 3 4 5}

C. chiara

~~Dr. cassa~~

Piatto

Timp.

Cymb.

1 3 5 6

VS

3/8 $\text{♩} = 144$

Disp. *mf*

(Cymb.) *mf*

~~Tubasc.~~

(Cast.)

C. chiara

Timp. *mp*

allegro molto a tempo

allegro molto

pp

mp solo

135 3/8 4/4

Disp.

(Cymb.)

~~Tubasc.~~

C. chiara

Timp.

Piatto

pp

solo

mp

p

V.S. edit.

come prima

accel.

5x

Handwritten annotations: *Cast.* (circled), *Piatto* (bracketed), *pp*, *3p*, *mf*.

Cygnar.

Handwritten annotations: *Cast.* (circled), *mf*, *allegro molto a tempo*, **136**, *mp*, *pp*, *Solo*.

Handwritten annotations: *Piatto* (bracketed), *mf*, *pp*, *mp*, *Solo*.

↓
cast.

sto come prima *accel.* **137** *5^o*

d. chiara

~~Gr. cassa~~

Piatto

Cymb.

3^o $\text{♩} = 144$ *a tempo allegro molto* 3^o 4^o

disp.

cymb.

~~T. b. c.~~

cast.

d. chiara

Timp.

VS

138 *poco ancora più lento di prima*

3p *4p*

disp.

Cymb.

~~*Dr. cassa*~~

Cast.

c. chiara

~~*dr. cassa*~~

Piatti

Timp.

f *mf* *Solo* *mp*

5p accel. *3p*

disp.

Cymb.

Cast.

c. chiara

~~*dr. cassa*~~

Piatti

Timp.

ff *ff*

al gluck

23. *Gls.* $\text{♩} = c. 132$ *Sopr. Solo* **139**

Sopr. Solo *Kadenz.* *to-tam ti-bi sub-do* *ppp* *attaca*

4p $\text{♩} = 72$ *estatico*

Timpani *ff* *colla parte*

24. 1. *ff* *colla parte*

Glockensp. 2. *ff* *colla parte*

3. *ff* *colla parte*

Graciosa *ff* *colla parte*

1. *Temp.* *c.p.*

2. *c.p.*

1. *c.p.*

Gls. 2. *c.p.*

3. *c.p.*

Graciosa *c.p.*

25. ~~Tamtam~~
~~Piatti~~

3/6 Pesante $\text{♩} = 60$

poco string.

141

Timp. $\text{♩} = 120 - 132$

pp

142

Timp.

~~Tamt.~~

Solo *pp*

143

Timp.

pp

144

Timp.


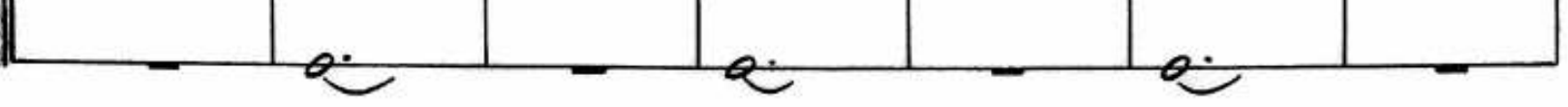
145

Timp.

~~Tamt.~~



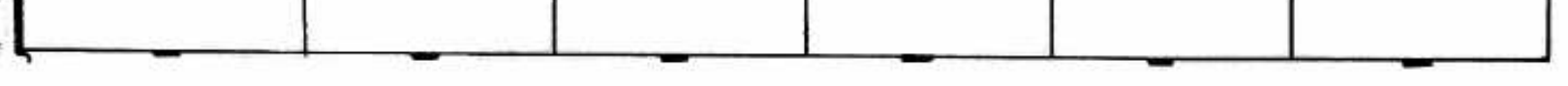
146


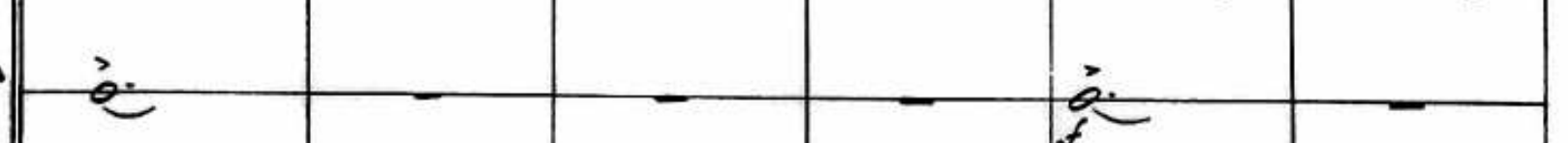
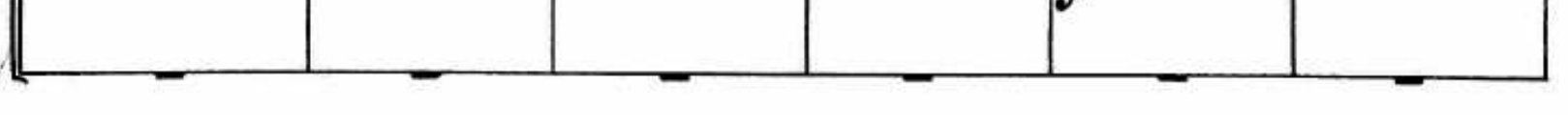
146

Timp. 
Tamt. 

$d = 144$

147

Timp. 
~~Drum~~ 
Tamt. 

Timp. 
~~Drum~~ 
Tamt. 

148

Timp. 
~~Drum~~ 
Tamt. 