

BARTOK: Concerto for Orchestra, 2nd movement
bars 8-25, 164-181

II. GIUOCO DELLE COPPIE

Allegro scherzando

6 9 17 25

Side Drum

159 165 173 181

Fl. Ob. Fl. Ob. Fl. Cl. Fl. Cl. Fl.

Poco rit. tornando al Tempo I

Beethoven — Symphony No. 9

4th movement: bars 116-163

Allegro assai $\text{♩} = 80$

Vello., C.-B. Vello., C.-B.

114 *p*

125 *p* *cresc.* *p*

135 *cresc.* *p* A 1 2

146 2 2 2 2 *cresc.* *p*

162 *cresc.* *sf*

173 *sf*

Brahms — Piano Concerto No. 1 in D Minor
2nd Movement: bars 1-14, 96-End

Adagio

The score consists of two systems of staves. The first system contains staves 1 through 68. The second system contains staves 79 through 96. The piano part is written in the bass clef, and the soloist part is in the treble clef. The score includes various dynamics such as *p legato*, *f*, *p dolce*, *pp*, and *pp cresc.*. It also features articulations like *dim.* and *Kadenz*. The score is divided into sections labeled A, B, and C. The tempo is marked **Adagio**. The key signature is D minor, and the time signature is 2/1. The score includes various dynamics and articulations, and a cadenza for the piano soloist.

Staff 1: **Tutti** *p legato* (Solo)

Staff 8: **Solo** **3** **Tutti** *p*

Staff 19: **Solo** **1** **23** **A** **Klar. I** *p* *f*

Staff 49: **Fag. II** **4** **1** **B** **Tutti** *p* *p dolce* *p cresc.* (Solo)

Staff 59: *f* *p*

Staff 68: **Solo** **6** **Klav.**

Staff 79: **C** (Solo) *ff* *dim.* **10** **Klav.** *Kadenz*

Staff 96: **Tutti** *pp* (Solo) *pp*

Wolfgang Amadeus Mozart
The Marriage of Figaro: Overture

Fagott I/II

Presto
a 2
pp

6

16

23

34

44

53

76

87

97

109

119

129

Fag. I Solo

A 7

B 1

C

BOLERO

MAURICE RAVEL

BASSONS /

Tempo di Bolero
moderato assai **1**

Clar.

20 14

2 Solo *mp*

3

RAVEL: Piano Concerto in G
1st Movement: "High E" solo

9 FAGOTTI
Solo
mf vibrato

10 Tempo 1°

8

The image shows a page of musical notation for the Fagotti solo in the first movement of Ravel's Piano Concerto in G. The score is written for two staves, treble and bass clef. The key signature is G major (one sharp). The tempo is marked 'Tempo 1°'. The first system begins at measure 9, marked 'Solo' and 'mf vibrato'. The second system begins at measure 10, marked 'Tempo 1°'. The number '8' is written in the right margin of the second system. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

RAVEL: Piano Concerto in G

3rd movement: 5th bar after Reh 14 - Reh 16
(play both 1st and 2nd parts)

14

3

p

This block shows the first system of musical notation, covering measures 14 and 15. It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Measure 14 contains a few notes in the treble and bass. Measure 15 features a triplet of eighth notes in the treble, indicated by a '3' above the notes, and a piano (*p*) dynamic marking below the staff.

This block shows the second system of musical notation, covering measures 16 and 17. It consists of two staves. Measure 16 has a piano (*p*) dynamic marking above the treble staff. Measure 17 continues the melodic lines in both staves.

This block shows the third system of musical notation, covering measures 18 and 19. It consists of two staves. Measure 18 has a piano (*p*) dynamic marking above the treble staff. Measure 19 continues the melodic lines in both staves.

15

mf

p

This block shows the fourth system of musical notation, covering measures 20 and 21. It consists of two staves. Measure 20 has a mezzo-forte (*mf*) dynamic marking above the treble staff. Measure 21 has a piano (*p*) dynamic marking above the treble staff.

This block shows the fifth system of musical notation, covering measures 22 and 23. It consists of two staves. Measure 22 has a mezzo-forte (*mf*) dynamic marking above the treble staff. Measure 23 continues the melodic lines in both staves.

This block shows the sixth system of musical notation, covering measures 24 and 25. It consists of two staves. Measure 24 has a mezzo-forte (*mf*) dynamic marking above the treble staff. Measure 25 continues the melodic lines in both staves.

16

p

This block shows the seventh system of musical notation, covering measures 26 and 27. It consists of two staves. Measure 26 has a piano (*p*) dynamic marking above the treble staff. Measure 27 continues the melodic lines in both staves.

Rimsky-Korsakov — Scheherazade, Op. 35
2nd movement: Opening solo and Cadenzas

II.

Andantino.
dolce espressivo

Lento. Recit. Solo. *Viol. Solo cad. capriccioso, quasi recitando*

A tempo
rit. assai.

Recit. Moderato assai. Solo. *accel.*

fz *lento* *3* *lunga p* *creno.* *poco rit.* *tempo*

fz *lento* *3* *lunga p* *creno.* *poco rit.* *tempo*

fz *lento* *3* *lunga p* *creno.* *rit. molto*

M Tempo Allegro molto ed animato. Solo. *rit. molto*

Clar. *7* *5* *9* *10* *11*

Camille Saint-Saens Symphony No. 3 in C Minor, Op. 78

1^{er} BASSON

Adagio

I

H^b 1^{er} Bⁿ

mf *pp* *pp* *mf* *pp* *p*

pp *p*

pp *p*

A

p *p*

B

f *dim.* *cresc.* *f* *dim.* *cresc.* *dim.* *mf espress.*

p *cresc.*

Saint-Saens — Symphony No. 3 in C Minor

1^{re} BASSON

5

D

ff

dim.

Leggiero

p

pp

p

p *mf* *pp* *mf*

p

f

ff

dim. *dim.* *p* *pp*

E

F

G

H

SHOSTAKOVICH: Symphony No.9
4th movement: solo & 5th movment: bars 1-27

IV

Largo
Tuba

3 Trb., Tuba

Cadenza Solo
f espress.

(10) *f* *mf dim.* *p* Trb., Tuba 3 Trb., Tuba

22 **Cad.** *p* *f* *p cresc.* *f* *p* *attacca*

23 *morendo* *p* *pp* *pp* *attacca*

V

Allegretto

9

19

STRAVINSKY: Rite of Spring
opening solo and C flat reprise

L'ADORATION DE LA TERRE
Lento tempo rubato

Colla parte

Solo ad lib.

poco accel.

T^oI

in Tempo Più mosso

poco più f

Clari Trill. Clar. picc. Cor. Ing.

Solo

come sopra

Berceuse

Andante $\text{♩} = 60$

1 Solo *p*

2 *come sopra*

3 4 4 1 5 *mf*

6 *rit.* *pp* *mf* *a tempo Solo* *p*

7

8 3 9 5 10 6

11 Final *lento maestoso* $\text{♩} = 54$
Cor. I *p dolce, cantabile* (Clar.) *p cresc.* *Fag. II*

14 *f*

15 *sim.* *fff*

16 *Più mosso* $\text{♩} = 4$

17 *Allegro non troppo* $\text{♩} = 208$

18

19 *Doppio valore* $\text{♩} = 104$ *Maestoso*
fff

Poco a poco allargando

20 *Molto pesante* $\text{♩} = 60$
fff *sub. pp* *fff*

Stravinsky Pulcinella Suite Excerpt (Variazione 2)

Allegro piuttosto moderato

accompanando

3

5

7

9

11

13

15

TCHAIKOVSKY: Symphony No.4

2nd movement: Final 31 bars (omit rest between solos)

268 *Solo*
pp

280 *espress.*

288 *Solo*
pp *morendo*

4th movment: bars 84-91

84 *ff* *sempre legato* 1

87 *sempre legato*

89

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

3rd movement: letter B to 8 before letter E

Valse III

Allegro moderato

ten. ten. ten. ten. ten. ten. ten. ten.

17 Solo

25 Klar. dolce

39 C

48 D

56 Solo

63

70

81 E

88 1 1 2 F

Detailed description of the musical score: The score is for a waltz in 3/4 time, marked 'Allegro moderato'. It begins with a bassoon solo (labeled 'Solo') starting at measure 17. The music is in E minor, indicated by two sharps (F# and C#) in the key signature. The score is divided into sections labeled A through F. Section A starts at measure 25 and ends at measure 38. Section B starts at measure 39 and ends at measure 47. Section C starts at measure 48 and ends at measure 55. Section D starts at measure 56 and ends at measure 62. Section E starts at measure 63 and ends at measure 80. Section F starts at measure 81 and ends at measure 88. Dynamics include piano (p), mezzo-forte (mf), and forte (f). There are also markings for 'ten.' (tutti), 'Solo', and 'dolce'. The score includes various musical notations such as slurs, accents, and dynamic markings.

Tchaikovsky — Symphony No. 6 in B Minor, Op. 74

1st movement: bars 1-11

I

Adagio Solo

Kb. *pp* *p* *mp* *sf* *p* *pp*

8 *p* *mp* *sf* *p*

4th movement: bars 1-36

IV

Finale

Adagio lamentoso

Viol. I

mf *p* *mf* *p* *mp* *affrettando*

8 *mf* *cresc.* *ff* *f dim. poco a poco*

14 *mp* *p* *pp* *mp* *pp* *Andante*

20 *mf* *p* *mf* *p* *pp* *pp cresc.* *Adagio poco meno che prima*

29 *f* *ff* *dim.* *p* *B espressivo*

35 *p* *pp*