

in memoriam Robert TOURTE

TEST - CLAIRE

pour CAISSE CLAIRE

Durée: 2' circa

Jacques DELÉCLUSE

(env 69 = ♩)

The musical score is written on a single staff with a key signature of one sharp (F#) and a time signature of 6/8. It consists of seven lines of music. The first line begins with a treble clef, a key signature of one sharp, and a time signature of 6/8. The tempo is marked 'p' (piano). The second line features a 'cresc' (crescendo) marking and a dashed line indicating a gradual increase in volume. The third line is marked 'ff' (fortissimo). The fourth line is marked 'pp' (pianissimo). The fifth line is marked 'ff' (fortissimo). The sixth line is marked 'p' (piano). The seventh line is marked 'pp' (pianissimo). The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as dynamic markings and articulation symbols.

The musical score consists of ten staves, each containing a different musical exercise or passage. The notation includes various rhythmic figures, dynamics, and articulations.

- Staff 1:** Features a series of eighth-note triplets, followed by a crescendo leading to a fortissimo (*f*) section.
- Staff 2:** Includes a piano (*p*) section with a crescendo leading to a fortissimo (*f*) section, followed by a piano (*p*) section with a sixteenth-note triplet.
- Staff 3:** Consists of a series of sixteenth-note groups, each marked with a '6'.
- Staff 4:** Features a series of eighth-note groups, each marked with a '3'.
- Staff 5:** Includes a series of eighth-note groups, each marked with a '3', followed by a crescendo leading to a piano (*poco*) section.
- Staff 6:** Features a series of eighth-note groups, each marked with a '3', followed by a piano (*p*) section.
- Staff 7:** Includes a series of eighth-note groups, each marked with a '3', followed by a piano (*p*) section.
- Staff 8:** Features a series of eighth-note groups, each marked with a '3', followed by a piano (*p*) section.
- Staff 9:** Includes a series of eighth-note groups, each marked with a '3', followed by a piano (*p*) section.
- Staff 10:** Features a series of eighth-note groups, each marked with a '3', followed by a piano (*p*) section.

Musikk for En Slagverker

III

Sommerfeldt, Op.24

Xylophone

$\text{♩} = 100$

mf

7

13

cresc. *f* *p sub.*

19

f

25

mf *cresc.* *mf* *cresc.*

31

ff *p sub.*

8va

Musikk for En Slagverker



STUDIO per GRANCASSA

CRISTIANO PIROLA © 2023

Largo

Andante

[illegible]

STUDIO - PIATTI

Andante

Andante section musical score. The first staff is in 5/4 time, marked *a 2* and *mf*, with dynamics *p* and *f*. The second staff is marked *mit Schl.* and *p*, with a crescendo to *f*, marked *a 2* and *p*, and a final *ff* dynamic. The third staff is marked *mf*, with a triplet of eighth notes, and dynamics *f* and *ff*. The section concludes with a 2/4 time signature.

Presto

Presto section musical score. The first staff is in 2/4 time, marked *p* and *f*, with a first ending bracket. The second staff continues with *f* and *p* dynamics, also featuring a first ending bracket. The third staff includes a second ending bracket, marked *2*, *p*, and *f*, and concludes with a first ending bracket.

PIQUE DAME

Overture

Franz von Suppe

Snare Drum

Moderato quasi maestoso

8 Sa. Dr.

13

(A)

29

ff

(B)

All.^o con fuoco

5

1

ff

1

ff

ff

3

ff

(C)

ff

ff

ff

ff

12

SOLO

p

pp

cresc.

f

2

3

4

5

6

7

8

9

10

11

12

13

14

4

(D)

3

SOLO

ff

p

pp

cresc.

(E)

2

2

2

ff

ff

ff

Andantino

29

(F)

8

2

2

PIQUE DAME (Cont'd)

G **Allegro** **34**

H **Più mosso**

I

Presto

SCHEHERAZADE

Symphonic Suite

Nicolas Rimsky-Korsakov
(1844-1908)

Tamburo piccolo

I. II. - TACET

III.

Andantino quasi Allegretto $\text{♩} = 52$

24 [A] 24 [B] 14 [C] (1st violins)

(vc.) (2nd violins) 1 fz 2 3 fz 4

[D] Pochissimo più mosso $\text{♩} = 63$

5 6 p dim. ppp

7 pochissimo cresc.

[E] 8

8 ppp

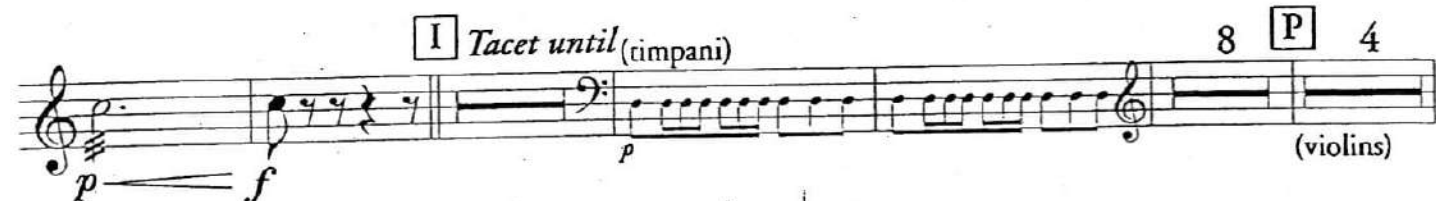
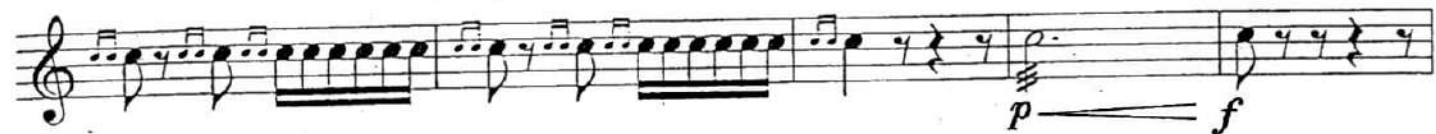
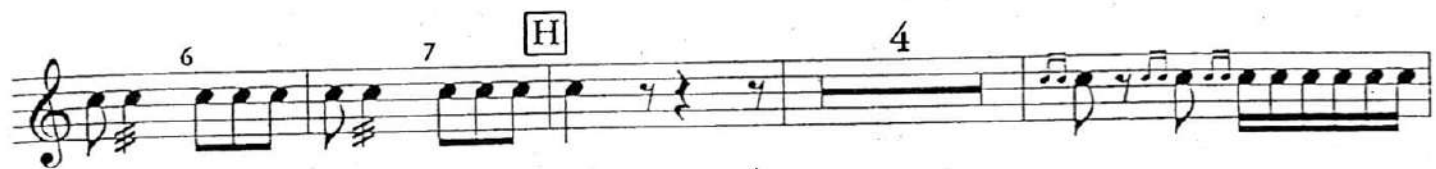
[F] 4

4 ppp

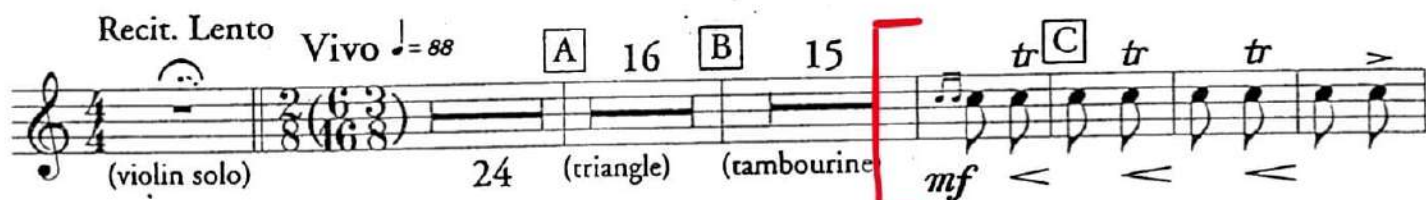
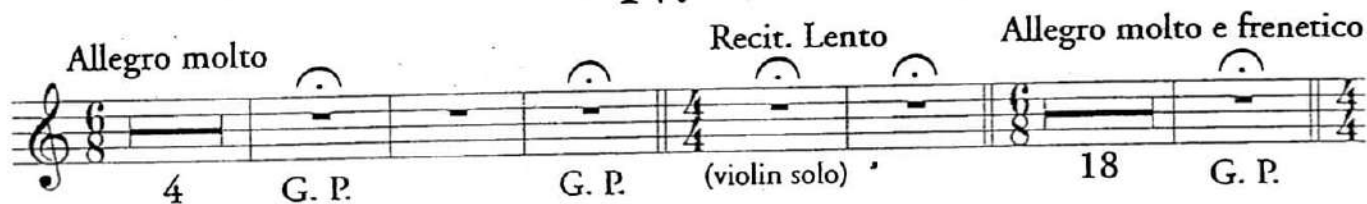
4 p

[G] 1 2 3 4 5

4 [G] 1 2 3 4 5 p



IV.



[F] 4 16 [G] 16 [H] 16 [I] 16 [K] 32 [L] 32 *tr* ~~~~~
 (violins) (oboes) (clarinet) (triangle) (triangle) *f*

[M] 21 *tr* ~~~~~ [N] 1 2 3 4 5
mf cresc. *sf pp*

6 7 8 9 10 11 12 13 14 15

16 17 18 11 (tambourine) [O] 16
pp 12 13 14 15

[P] *f*

[Q] *mf*

[R] 15 [S] *tr* ~~~~~
f > p

tr tr tr

f *f*

tr tr tr

3 **T** 1 2 3 4 1 2

mf *dim.* *pp*

3 4 5 6 7 8 9 10 11 12 13

14 15 **U** 16 **V** 28 *Più stretto* 7 tr 7 tr 3 tr~

fz *fz*

2 tr 3 tr~ 2 tr

fz *fz* *fz* *fz*

tr tr tr tr tr tr tr

fz *fz* *fz* *fz* *fz* *fz* *fz*

W *Spiritoso* ♩ = 96

14 *mf*

3 tr ~~~~~

mf cresc.

tr tr tr tr tr tr tr tr

f

tr tr tr tr

Allegro non troppo e maestoso. **X** *Tacet*

11 to the end

BOLERO

MAURICE RAVEL

2 TAMBOURS

Tempo di Bolero moderato assai

pp

Fl. Solo

Cl. Solo

Bou Solo

p

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VERDI - NABUCCO

SINFONIA

Andante

8 **[** *ff* *ff* **]** 11

Allegro

pp stacc.

ff

pp *ff*

ff

Andante come prima Andantino

3 15 **A** 19 **B** 19

Allegro

[*pp*

p *cresc.* *cresc.*

The image displays a page of a musical score for Verdi's Nabucco Symphony. It features several staves of music with various tempo markings and dynamics. The first staff is marked 'Andante' and includes a bracketed section with 'ff' dynamics. The second staff is marked 'Allegro' and begins with 'pp stacc.'. Subsequent staves show a variety of dynamics including 'ff', 'pp', and 'ff'. A section marked 'Andante come prima Andantino' includes measures 3, 15, 19, and 19, with sections A and B indicated. The final staff is marked 'Allegro' and begins with a bracketed 'pp' dynamic. The score concludes with a 'p' dynamic followed by 'cresc.' markings.

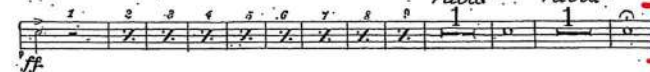
Snare Drum



4.

G**H**

Più mosso

**I**

Tamburo militare

LIEUTENANT KIJÉ

Symphonic Suite

I.

THE BIRTH OF KIJÉ

Sergei Prokofiev
(1891-1952)

Andante assai $\text{♩} = 60$



Doppio movimento $\text{♩} = 120$



2 10 *Andante* 11 4 12 5

rit. 7 (ob. & sax.)

A musical staff in treble clef containing five measures of rests. Above the staff, rehearsal marks are placed above measures 2, 10, 11, 12, and 5. The tempo is marked 'Andante'. Below the staff, 'rit.' is written under measure 2, '7' under measure 11, and '(ob. & sax.)' under measure 12.

13 *Allegro, come prima* ♩ = 120

pp

A musical staff in treble clef containing four measures of sixteenth-note runs. The tempo is marked 'Allegro, come prima' with a quarter note equal to 120 beats per minute. The dynamic is marked 'pp'.

pp

A musical staff in treble clef containing four measures of sixteenth-note runs. The dynamic is marked 'pp'.

14 *Andante assai* ♩ = 60

pp *rit.*

A musical staff in treble clef containing four measures. The first three measures contain half-note chords, and the fourth measure contains a whole rest. The tempo is marked 'Andante assai' with a quarter note equal to 60 beats per minute. The dynamic is marked 'pp' at the beginning and 'rit.' at the end of the fourth measure. A red bracket is placed over the end of the staff.

BELA BARTOK

CONCERTO PER ORCHESTRA

II. GIUOCO DELLE COPPIE

Allegro scherzando $\text{♩} = 94$
SIDE DRUM (without snares)

mf dim.

S.Dr. 9 17 25

TIMP. 7 1 4 1

mf Poch. rit.

6 S.Dr. 33 1 7 41 1 3 45 1st Cl.

a tempo etc. 4 52 1 4

Vla. 60 9 70 1 6 77 1 Poco. rall. a tempo 83 1

p

90 6 1st Trpt. etc. 2 97 1

4 102 1 6 109 1 116

1st Trpt. S.Dr. 123 1 2 stesso tempo

mf p

PERCUSSION

S. Dr. (without snares)

p

129 1 2

136 1 2

141 1 2

147 1 5

153 1

1st Hn.

pp

159 3 //

165 1 7

173 1 3

1st Bsn.

Poco rit. tornando al Tempo

181 1 7

189 1

mf

Poch. rit. a tempo

198 1 1 5

205 1st Cl.

212 TIMP

etc.

Bass

p

Poco rall. a tempo

219 1 3 2

225 1 2

228 1

235 1 5

241 1 8

248 1st Trpt.

252

S. Dr.

mf *dim.*

258

263

p *pp*

GERSHWIN, *Porgy and Bess*

Allegro con brio



Silofono

1. - 3. TACET

The image displays a musical score for the piece "Allegro risoluto" by Franz Liszt, marked with a tempo of $d = 72$. The score is written for piano and percussion.

Piano Part:

- Measures 24-26:** The piano part begins with a *ff* (fortissimo) dynamic. It features a glissando (gliss.) over a whole note, followed by a half note and a quarter note, all marked with accents.
- Measures 27-28:** The tempo changes to *a tempo*. The piano part plays a half note followed by a quarter note, both marked with accents.
- Measures 29-30:** The piano part plays a half note followed by a quarter note, both marked with accents.
- Measures 31-32:** The piano part plays a half note followed by a quarter note, both marked with accents.

Percussion Part:

- Measures 24-26:** The percussion part (snare drum) plays a half note followed by a quarter note, both marked with accents.
- Measures 27-28:** The percussion part (snare drum) plays a half note followed by a quarter note, both marked with accents.
- Measures 29-30:** The percussion part (snare drum) plays a half note followed by a quarter note, both marked with accents.
- Measures 31-32:** The percussion part (snare drum) plays a half note followed by a quarter note, both marked with accents.

Other Details:

- Measures 24-26:** The tempo is marked *Allegro risoluto* with a tempo of $d = 72$.
- Measures 27-28:** The tempo changes to *a tempo*.
- Measures 29-30:** The tempo is marked *poco rit.* (poco ritardando).
- Measures 31-32:** The tempo is marked *Solo*.
- Measures 24-26:** The dynamic is marked *ff* (fortissimo).
- Measures 27-28:** The dynamic is marked *ff* (fortissimo).
- Measures 29-30:** The dynamic is marked *p* (piano).
- Measures 31-32:** The dynamic is marked *mf* (mezzo-forte).

Silofono

The Firebird

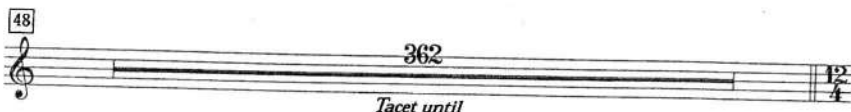
(Original 1910 Ballet)

Igor Stravinsky
(1882-1971)

Molto moderato $\text{♩} = 108$



45 *Meno mosso* $\text{♩} = 54$



Allegro feroce $\text{♩} = 168$

133

ff

L'APPRENTI SORCIER

(The Sorcerer's Apprentice)

Scherzo

Paul Dukas

GLOCKENSPIEL

Assez lent 6 1 7 Vif 3 2 1 1^{re} Mouvt 2 3 3

Vif 9 4 4 5 5 silence 6 Vif 30 7 27 8 18

9 12 10 12 11 12 12 9 13 9 14 9 15 6

16 12 17 Altus Sali GLOCK. p détaché

cresc. 18 rinf.

rinf. più f sempre cresc.

19 Poco animato Più animando 2 20 12 21 6

22 Au Mouvt! GLOCK. ff

GLOCKENSPIEL

23

24

25 Poco string. A tempo 6 20

26 Scherzando
GLOCK.
p

27 14 28 String. A tempo 6 12 29 24

30 poco cresc. 3 yam

31 2 8 2 2

32 2 15 33 18 34 9 35 12 36 12

37 24 38 Plus animé 7 yam

39 5

GLOCK.

f

f

GLOCKENSPIEL

TURANDOT- II ATTO

Allegretto

14

p *mp*

16

p

(SOLO OTTAVA BASSA)

(OTTAVA BASSA)

I. Tempo

30

pp

5

mf

cresc. poco a poco

31

crescendo...

f

Kalaf

Figlio del cie - lo! Io chiedo d'isfrontar lo pro - val

p

Kalaf

Figlio del cie - lo! Io chiedo d'isfrontar lo pro - val

mf

Kalaf:

Figlio del cie - lo! Io chiedo d'isfrontar lo pro - val

f stacc. cresc e affrett e tornando a tempo

G. CASSA

DON CARLO

N.º 7 e 8 TACET

G. VERDI

ATTO 2º PARTE 2ª

GRAN FINALE

N.º 9.

ALL.º Assai SOST.º

4 A

1

B 8

C 2

ppp

CASSA SOLA

1

D 8

p

E

10

F 5

ff

1

12 G 11 8 H 9 I 1

Poco più animato

Prokofiev - Symphony No. 3 mvt. 4

137 Andante mosso

Bass Drum

f

138

f

139

f

140

f

141

f *mf*

PIANO CONCERTO No. 2

Sergei Rachmaninov
(1873-1943)

I. II. - TACET III.

Piatti
Gran cassa

Allegro scherzando $\text{♩} = 118$

14 *f* (vc., cb.) *f* *ff*

21 28 22 29 10 8 30 15 7 *Meno mosso rit.*

(horns) (piano solo)

Moderato $\text{♩} = 72$ *dim e rit.* 31 (basson)

(ob., vla.) (piano solo) 5 6 7 8

(basson) 9 10 11 12 (piano solo)

rit. 32 **Meno mosso** $\text{♩} = 48$ *pp*

ritard.

Allegro scherzando (Moto primo) $\text{♩} = 118$ 33 **Più mosso** $\text{♩} = 120$ *acceler.*

pp 5 11 6 2

f

Presto $\text{♩} = 128$ (timpani) 20 (timpani) 2 34 42

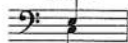
ff *pp* (1st violins)

ROMEO AND JULIET

OVERTURE - FANTASY

Peter Tchaikovsky
(1840-1893)

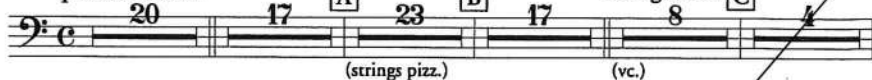
Piatti



Gran cassa

Andante non tanto
quasi Moderato

poco a poco
string. accel. [C]

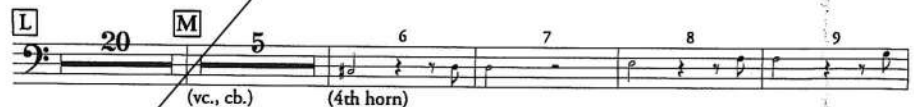
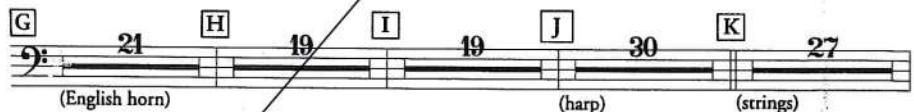


Allegro 6
Molto meno mosso 10
string. 6
Allegro giusto [D] 10 13 7

(timpani)

(timpani)

(trumpets)



ff

[ff

ff

ff

ff

[

4

[P

21 [Q 18 6

(harp) (timpani)

1 2 3 4 5 6 [R 15 7

(timpani)

f f ff

[S

5 [T 4

ff

[

12 [U Tacet

to the end

53 4 **B** 13

55 Viol. I **C** 3 3

69 **D** Viol. I 6 3 1

75 *pp* *pp* *pp* *dim.* *morendo*

e) Danse Chinoise

Campanella (Glockenspiel)
Allegro moderato

1 9 Viol. I pizz. **A**

19 *cresc.*

27

f) Danse des Mirlitons

Piatti
Moderato assai

1 14 **A** 14

35 **B** Fl. I 4 Cor. I, II **C** 1 2 3

45 **D** 1 2 3 4 5 6 7 8

55 **E** Fl. I 4 Cor. I

PÉTROUCHKA

Gran cassa e Piatti †

(Original 1911 Version)

Igor Stravinsky
(1882-1971)

Vivace

Tacet until [26] (timpani)

$\text{♩} = 138$

[27] (Come prima)

(tambourine)

[28]

(tamb. militaire)

[29]

1

2

3

4

5

6

7

ff

[30]

Lento $\text{♩} = 60$

[31]

[32]

L'istesso tempo

(flute)

(strings)

Allegro giusto $\text{♩} = 116$

[33]

f (piano)

[34]

[35]

[36]

[37]

[38]

[39]

(xylophone)

f

f

f

*Poco meno
(tranquillo)*

*pochiss.
accel.*

a tempo

rall.

[41]

[42]

[43]

[44]

(horns)

Tempo I

[43]

[44]

[45]

[46]

(xylophone)

(piano solo)

1

f

2

3

† The cymbal is attached to the bass drum and played by one percussionist.

64 Sostenuto $\text{♩} = 48$

(timpani)

(1st violins)

Solo
†) Cymbals

mf

Bass drum *mf*

65 1

2 3 4 5 6

7 8 9

66

2

2

Stringendo a tempo Stringendo

(timpani) (timpani)

Tempo del principio $\text{♩} = 144$

67 6

(timpani)

Tranquillo $\text{♩} = 48$
(Come prima)

68

pp
(oboes)

†) Bass drum with cymbal attached. Played by one percussionist.

†) Cymbals

pp
Bass drum *p*

69 *Allegro* $\text{♩} = 116$ 28 70 *Appassionato* 2

Poco meno (clarinets) (flute) 71 *Lento* $\text{♩} = 72$ *cantabile* 20 (basson) 72 *Allegretto* $\text{♩} = 60$ (cornet) *f* *p*

†) Cymbals *mf*

Bass drum *mf*

73

†) Bass drum with cymbal attached. Played by one percussionist.

TAMBOURS

All^o mod^o
TAMBOUR.

ENTR' ACTE.

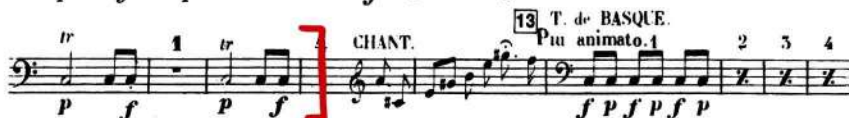
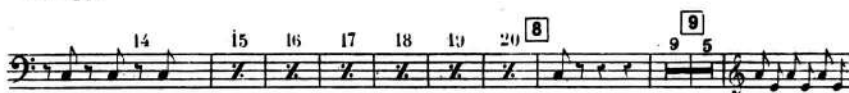
The musical score for Tamboours, Acte I, is written in bass clef with a 2/4 time signature. It begins with the tempo marking "All^o mod^o TAMBOUR." and the dynamic "p". The first staff contains several measures of music, with a "pp" marking at the end. The second staff continues the music, with a "moins p" marking. The third staff features a first ending bracket labeled "1" and a "pp" marking. The fourth staff includes a measure marked "25" and a second ending bracket labeled "2" with a measure marked "8". The fifth staff shows a melodic line with a trill ("tr") and a "pp" marking. The sixth staff continues the melodic line with a "pp" marking. The seventh staff shows a melodic line with a trill ("tr") and a "ppp" marking. The eighth staff concludes the section with a "4" marking.

ACTE II.

The musical score for Tamboours, Acte II, is written in treble clef with a 2/4 time signature. It begins with the tempo marking "And^{no}" and the dynamic "pp". The first staff contains several measures of music, with a "12" marking at the beginning. The second staff continues the music, with a "pp" marking. The third staff features a melodic line with a trill ("tr") and a "pp" marking. The fourth staff continues the melodic line with a "pp" marking. The fifth staff shows a melodic line with a trill ("tr") and a "pp" marking. The sixth staff concludes the section with a "1" marking.

TAMBOURS

7 a Tempo.



LE RESTE DE L'ACTE TACET.

ACTE III TACET.

TAMBOURINE

KARNEVAL

CARNIVAL • CARNAVAL

 Antonín Dvořák, op. 92
 (1841 – 1904)

(Critical edition)

Allegro

f

p

A

fz *p*

B

f *ff*

C 33 **4** *Piatti* **2** **2** **D** 16 **E** *Poco tranquillo* *Ob.* *cre.*

scendo *mf* *p* **F** 1 2 3 4 5 6

pp

G 4 *pp* 1 2 3 4 5

6 7 8 9 10 **H** 4 *f* 1 2

3 4 5 6 7 8 7 **I** 25 *rit. Andante con moto* 1 16 **K** 9 *Coringl.* *f*

pp 1 2 3 4 5

6 7 8 9 *pp* 10 *ritard.* **L** *Tempo I. Allegro* 10 *pp*

1 1 1

pp

TAMBOURINE

[illegible]

Triangolo e Tamburino.

III, IV
tacet.

Triangolo e Piatti.
Nº 1 und 2 tacet.

Molto vivace.
Triangolo.

Allegro con fuoco.

IV.

Allegro con fuoco. IV. Viol. I.

33 1 10 2 17

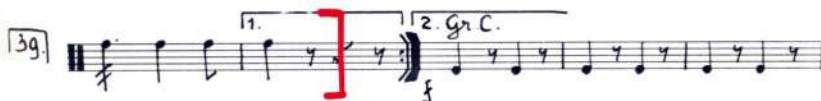
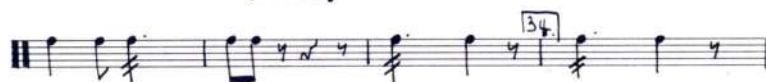
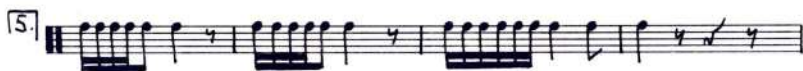
Piatti Solo. tacet to Fins.

mf

PAGANINI, VIOLIN CONCERTO n° 4

III

Rondo galante: Andante gaie



Handwritten musical score, first system. The top staff is marked with a red bracket and a '4' in a box. The bottom staff is marked with a red bracket and a '43' in a box. The key signature is one flat (B-flat). The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat.

Handwritten musical score, second system. The top staff is marked with a red bracket and a '48' in a box. The bottom staff is marked with a red bracket and a '5' in a box. The key signature is one flat (B-flat). The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat.

Handwritten musical score, third system. The top staff is marked with a red bracket and a '53' in a box. The bottom staff is marked with a red bracket and a '57' in a box. The key signature is one flat (B-flat). The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat.

Handwritten musical score, fourth system. The top staff is marked with a red bracket and a '62' in a box. The bottom staff is marked with a red bracket and a '74' in a box. The key signature is one flat (B-flat). The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat.

Handwritten musical score, fifth system. The top staff is marked with a red bracket and a '66' in a box. The bottom staff is marked with a red bracket and a '78' in a box. The key signature is one flat (B-flat). The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat.

Handwritten musical score, sixth system. The top staff is marked with a red bracket and a '70' in a box. The bottom staff is marked with a red bracket and a '82' in a box. The key signature is one flat (B-flat). The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat.

Handwritten musical score, seventh system. The top staff is marked with a red bracket and a '97' in a box. The bottom staff is marked with a red bracket and a '102' in a box. The key signature is one flat (B-flat). The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat.

Handwritten musical score, eighth system. The top staff is marked with a red bracket and a '115' in a box. The bottom staff is marked with a red bracket and a '124' in a box. The key signature is one flat (B-flat). The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat.

Handwritten musical score, ninth system. The top staff is marked with a red bracket and a '128' in a box. The bottom staff is marked with a red bracket and a '132' in a box. The key signature is one flat (B-flat). The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat.

Handwritten musical score, tenth system. The top staff is marked with a red bracket and a '132' in a box. The bottom staff is marked with a red bracket and a '132' in a box. The key signature is one flat (B-flat). The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat.

Maurice Ravel
Alborada del Gracioso

Crotales and Triangle

Assez vif (♩=92)

1 Solo Trgl. 7 Clar. 2 8 3 Harpe *gliss.*

Triangle *ff*

2 2 5 9 6 5 Harpe *pp* 7 Trgl. 2 3 8 *ff*

9 Plus lent bons au Mouvt Crotales 10 Plus lent au mouvement Plus lent

11 au Mouvt *più* lent rall. 12 au Mouvt 5 13 Plus lent 14 au mouvement Plus lent 15 au mouvement

4 2 6 4 4 4 2

Hautb. Fl. 16 Trgl. *ff* 17 2 rall.

18 *pp* Plus lent 19 au mouvement 20 Hautb. Fl. 21 Trgl. *ff*

2 9 4 2 24 5 25 5 *gliss.*

26 27 28 Trgl. *pp* 29 30 31 *mf*

Trgl. 32 33 34 Harpe *gliss.* Trgl. *ff*

2 35