

Béla Bartók

CONCERTO FOR ORCHESTRA

(IV. INTERMEZZO INTERROTTO)

Calmo
TIMP. 43

mf

B. BARTOK

CONCERTO PER ORCHESTRA IV INTERMEZZO INTERROTTO

CALMO

7

Ludwig van Beethoven

Symphonie Nr. 1

Timpani in Do-Sol-C-G

Andante cantabile con moto

26 A 19 Ob. I, II

54 B 1-7 2 3 4 5 6 7

62 1 10 Cor. I, II 1 1 1 1-8 2

83 3 4 5 6 7 8

93 C 1 31 D 19 Cor. I, II 1

153 1-8 E 2 3 4 5 6 7

160 8 13 Cor. I, II 1 1 12

Menuetto

Allegro molto e vivace

Viol. I 26

35 Ob. I 2 (Ob. I) 8 A

50 7

68 cresc. f ff

Trio 80 88 97 Cor. I, II

126 ff f f Menuetto Da Capo

Siebente Symphonie

Timpani

in A E

L. van Beethoven

63 Vivace $\text{♩} = 104$
23 Viol. I *ff*

98 *cresc.*

108 *tr.* *ff*

254 *tr.* *tr.* *ff*

268 Archi *f* *più f* *ff*

281 1 1

292 12 Clar. I

318 *pp sempre* *cresc.*

323 *tr.* *ff* *p*

388 2 1 1 10 *N* 4 Viol. I *ff* *G.P.* *G.P.* *p*

411 1 1 1 1 1 *poco cresc.* *più cresc.* *ff*

424

434 *ff*

443

Symphony No. 9

TIMPANI

in D. A.

Allegro ma non troppo, un poco maestoso. $\text{♩} = 98$.

L. van Beethoven, Op. 125

15

3

14

1

2

B

sf ben marcato.

3

p

K

1 2 3 4 5 6 7

8 9 10 11 12 > 13 > 14 > 15 > 16 > 17 18 19 20 21 22 23

24 25 26 27 28 L 1 1 3

p

p cresc.

4

3

1

M

13

p cresc. -

f ff

p ff

pp *cresc.*

f

N *ff* *p* *ff* *p* *ff* *p* *f* *ff*

ff *f* *f* *f* *f* *f* *f* *f* *f* *f*

O *f* *p*

p cresc. *1* *3* *2* *a tempo* *riard.* *riard.*

cresc.

f *più f*

S *ff* *sempre ff*

sempre ff *tr* *tr* *f* *ff*

5 3 17 18 Solo. E 2 2 2 2 3 1

Ritmo di tre battute.

G. P. Ritmo di quattro battute. *dim.*

1 24 25 14 F 7 3 3 1 2 3 4 G 5

pp *cresc.* *più cresc.* *f* *più f*

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

in D. A.
Presto. $\text{♩} = 96$.

8 1 2 3 4

5 6

2 poco Adagio. Tempo I. Solo. Presto.

poco riten. *f* *f* *ff*

TIMPANI
in C, G

Brahms - SYMPHONY No. 1

Un poco sostenuto

Viol. I

This section of the score includes the Timpani part (bass clef) and the first Violin part (treble clef). The Timpani part features a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic and marked *Un poco sostenuto*. The Violin I part begins with a melodic line marked *pp* and *cresc.*, with a first ending bracket labeled 'A' spanning measures 3 through 8. The Horn III part (bass clef) enters in measure 8 with a melodic line marked *f* and *p*, with a second ending bracket labeled 'B' spanning measures 10 through 12. The section concludes with a *cresc.* marking in the Timpani part.

Allegro

Ob. I

This section features the Oboe I part (treble clef) and the Horn III part (bass clef). The Oboe I part begins in measure 1 with a melodic line marked *f*. The Horn III part enters in measure 8 with a melodic line marked *f* and *p*, with a first ending bracket labeled 'B' spanning measures 10 through 12. The section concludes with a *cresc.* marking in the Horn III part.

Meno Allegro

This section of the score is for the second movement, marked *Meno Allegro*. It features a single bass clef staff with a rhythmic pattern of eighth notes. The dynamics are marked *p* in measures 1, 3, 5, and 7, and *p cresc. molto* in measure 8. The section concludes with a *f* dynamic in measure 12.

Trpt.

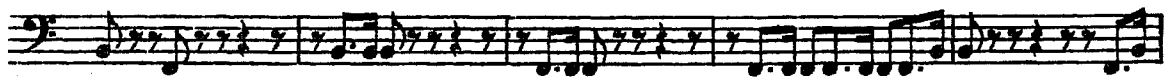
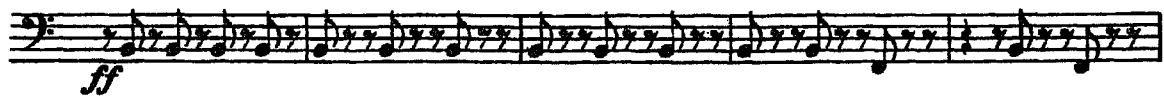
Più Andante

This section of the score is for the third movement, marked *Più Andante*. It features the Trumpet part (treble clef) and the Timpani part (bass clef). The Trumpet part begins in measure 1 with a melodic line marked *ff dim.* and *pp*. The Timpani part features a rhythmic pattern of eighth notes, marked *pp* and *cresc.* in measures 1, 3, 5, and 7, and *dim.* in measure 8. The section concludes with a *dim.* marking in the Trumpet part.

Tschaikowsky - SYMPHONY No. 4

(Timp. in H, Fis.)

Ben sostenuto il tempo precedente
(Moderato assai, quasi andante)



F#-A-C



Allegro con anima.



GUSTAV MAHLER
Sinfonia N. 5

305

10

p

320

pp

760

sempre f

765

770

p

poco a poco cresc.

775

35

779

ff

Presto

Schnell abdämpfen

5 4 *ff*

Timpani
E \flat -B \flat

Symphony No. 39

W. A. Mozart, K. 543.

Adagio

The first system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with dynamic markings of *f* and a first ending bracket labeled '2'. The middle staff is in bass clef and contains a rhythmic accompaniment with dynamic markings of *p* and *f*, and first ending brackets labeled '1' through '5'. The bottom staff is in bass clef and contains a rhythmic accompaniment with dynamic marking of *f*.

The second system of the musical score consists of three staves. The top staff is in bass clef and contains a melodic line with dynamic markings of *p* and *f*, and first ending brackets labeled '1' and '2'. The middle staff is in bass clef and contains a rhythmic accompaniment with dynamic markings of *f* and *p*, and first ending brackets labeled '1' and '3'. The bottom staff is in bass clef and contains a rhythmic accompaniment with dynamic marking of *f* and a trill marking 'trm'.