

# Antwerp Symphony Orchestra

## Audition program

# PERCUSSION

19.05.2025

### Round 1

Snare Drum: Aarhus etude, B. Lylloff  
Xylophone: Etude no. XVIII, M. Goldenberg  
+ Orchestral excerpts from the list

### Round 2

Tambourine Etude, J. Blai  
Cymbals: Cymbal Exercise, A. Payson  
Xylophone: Etude no. XVIII, M. Goldenberg  
+ Orchestral excerpts from the list

### Round 3

Marimba: Cello Suite No. 1, Courante - J.S. Bach  
Tambourine Etude, J. Blai  
+ Orchestral excerpts from the list

### List of orchestral excerpts:

#### Snare Drum:

- Scheherezade, N.R. Korsakov
- Pique Dame, F.v. Suppé
- Symphony no. 5, S. Prokofiev
- Symphony no. 10, D. Shostakovich
- Lieutenant Kije, S. Prokofiev
- Symphony no. 7, D. Shostakovich

#### Xylophone:

- Porgy and Bess, G. Gershwin
- Oiseaux exotiques, O. Messiaen
- The Bolt, D. Shostakovich
- Firebird, I. Stravinsky
- Les Noces, I. Stravinsky

#### Glockenspiel:

- La mer, C. Debussy
- Pini di Roma, O. Respighi
- Magic Flute, W.A. Mozart

#### Vibraphone:

- Escapades from "Catch me if you can": 3. Joy Ride, J. Williams

#### Tambourine:

- Carnival Overture, A. Dvorak
- Petrouchka, I. Stravinsky

#### Triangle:

- Brahms 4 Etude
- Liszt Piano Concerto No 1

#### Bass Drum:

- Symphony no. 3, G. Mahler
- Sacre du Printemps, I. Stravinsky  
(Danse de la Terre + Danse Sacral  
with Timpanist)

#### Cymbals:

- Symphony no. 4, P.I. Tchaikovsky (with  
BD player)
- Piano Concerto no. 2, S. Rachmaninov
- Romeo and Julia, P.I. Tchaikovsky

# Antwerp Symphony Orchestra

## List of instruments

### **Snare Drum:**

Pearl Philharmonic Aluminium 14" x 5" (Calf Skin)  
Pearl Philharmonic 13" x 4" Maple (Calf Skin)  
Dresdner Apparatebau 14,29" x 5,5" (Calf skin)

### **Xylophone:**

Concorde X6002 GA  
Yamaha YX500R

### **Glockenspiel:**

Deagan Parsifal (without pedal)  
Yamaha YG2500 (with pedal)

### **Vibraphone:**

Musser M55 Gold

### **Marimba:**

Yamaha 5100A

### **Triangles:**

Selection of Thein and Kolberg

### **Tambourines:**

Selection of Luft and Black Swamp

### **Bass Drum:**

Dörfler

### **Cymbals:**

Selection of Meinl Symphonic and Zildjian K (17", 18", 19", 20")

\*Candidates are allowed to bring their own Snare Drum, Triangle and Tambourine.

# ETUDE FOR SNARE DRUM

## ÅRHUS ETUDE No. 9

Bent Lyloff

Andante

fff ppp fff

$\text{♩} = 160$

pp ff

pp ff pp ff

R LLRL R LLRL R LLRL RLLR LL R LLRLLRLLRLL  
mf accelerando poco a poco

R LLR LLR LLR LL R LLRL RLLR LL RRL RLLR LLRL RLLRLLR  
ff

$\text{♩} = 138$

f

$\text{♩} = 84$

mf

*pp sub.*

*ff* *pp* *ff*

*pp* *ff* *pp* *ff*

March

J.J.

J=92

*ppp*

*rit.* *J=72*

*\*) REPEAT*

*AD LIB.*

*p*

*dim. possibile*

J=112

*ff* *fff*

*\*) crescendo and diminuendo ad lib.*

M. Goldenberg

XVIII

(♩ = 72)

The musical score consists of 12 staves of music, each containing a series of rhythmic patterns. The notation includes various note values, rests, and articulation marks. Fingerings are indicated by numbers 1-5 above notes, and hand assignments are indicated by 'L' and 'R' below notes. The score is organized into several groups of staves, with some staves containing specific rhythmic sequences like 'RRLRRL RRLRRL' and 'RLLR KLLRRL'. The overall structure is a continuous sequence of rhythmic exercises.

# Orchestral Etude n.1

for tambourine

Jaume Blai Santonja Espinós

Allegro ♩ = 140

The musical score is written for a tambourine in 2/4 time, marked Allegro with a tempo of 140 beats per minute. The piece begins with a forte (*f*) dynamic and features a variety of rhythmic patterns, including eighth-note runs, triplets, and sixteenth-note passages. Dynamics range from *f* to *pp*. A double bar line with repeat dots appears at the beginning of the first staff. The score includes several slurs and accents. At the 65-measure mark, the tempo changes to Andantino (tiempo de abanera) and the time signature changes to 2/4. The final section is marked *pp* and includes a *rit.* (ritardando) marking. The score concludes with a final cadence.

74

Allegro ♩ = 140

Musical staff 1: Measures 74-81. The staff contains eighth-note patterns with various articulations. Trills are marked with 'tr' above notes in measures 75, 76, and 77. A slur with a wavy line is above a group of notes in measure 78. Accents (>) are placed above notes in measures 79, 80, and 81. A dynamic marking of *f* is located below the staff in measure 80.

82

Musical staff 2: Measures 82-88. The staff contains eighth-note patterns. An accent (>) is placed above a note in measure 82. A dynamic marking of *accel.* is located below the staff in measure 88.

89

Musical staff 3: Measures 89-92. The staff contains eighth-note patterns. A slur is above a group of notes in measure 90. A dynamic marking of *ff* is located below the staff in measure 92.

# A. PAYSON

## CYMBAL EXERCISE

The musical score consists of ten staves of music, each with a 4/4 time signature. The dynamics and articulations are as follows:

- Staff 1: *mf*, *f*, *p cresc.*
- Staff 2: *f*, *p cresc.*, *f*, *ff*
- Staff 3: *p*
- Staff 4: *pp*, *fade*
- Staff 5: *Muffle*, *mf*, *f*
- Staff 6: *p*
- Staff 7: *mp*, *cresc.*, *f*, *f*
- Staff 8: *mp cresc.*, *mf*, *f*, *ff*, *mf*
- Staff 9: *f*, *ff*

The score includes various musical notations such as slurs, accents, and triplets (marked with a '3' over the notes).



3. Courante

4

8

12

15

19

23

27

31

35

39

# Scheherazade

3. Satz

Nikolai Rimskij-Korsakow  
op. 35

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

6  
*p dim.*

6  
*ppp*

6  
*pochissimo cresc.*

Ⓔ 1  
*pp*

4

4

Ⓖ *p*

Ⓕ 4  
*pp*

Ⓖ 4  
*f*

Ⓖ 4  
*f*

4. Satz

Vivo  $\text{♩} = \text{♩} = 88$

The musical score consists of ten staves of music. The first staff begins with a treble clef, a 2/8 time signature, and a key signature of one sharp (F#). The tempo is marked 'Vivo' with a quarter note equal to 88 beats per minute. The first staff contains a melodic line with a circled 'C' above it, starting with a mezzo-forte (*mf*) dynamic and featuring trills. The second staff continues this melodic line. The third staff introduces a bass line with a circled 'D' above it, starting with a forte (*f*) dynamic and a crescendo leading to a piano (*p*) dynamic. The fourth staff continues the bass line with a circled 'E' above it. The fifth staff features a series of trills in the bass line, starting with a forte (*f*) dynamic. The sixth staff contains a series of chords with a circled 'N' above it, marked with a mezzo-forte (*mf*) crescendo and a sforzando (*sf*) piano (*pp*) dynamic. The seventh staff continues with chords, marked with a circled 'P' above it and a forte (*f*) dynamic. The eighth staff continues the chordal texture. The ninth staff features a series of chords with a circled 'R' above it, marked with a mezzo-forte (*mf*) dynamic. The tenth staff concludes the movement with a final chord and a double bar line.

Ⓣ

mf dim. pp 1 2-14 Ⓣ

♩ = ♩ = 96

mf mf cresc.

f

Allegro non troppo e maestoso

# Pique Dame

Franz von Suppé

## Ouverture

Allegro con fuoco  $\text{♩} = 138$

95 *tr tr tr tr tr tr tr tr*  
*p* *pp*

101 *tr* *tr* *tr* *tr*

107 *tr* *tr*

113 *f* *f* *ff*  
284 *cresc* *Allegro*  $\text{♩} = 126$

292 *Più mosso*  $\text{♩} = 160$  *tr* *tr* *fz*

299 *tr* *tr* *tr* *ff*

307 *tr* *tr* *ff* *ff*

315 *tr* *tr* *tr* *tr* *ff*

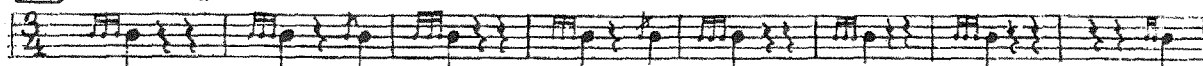
323 1 2 3 4 5 6 7 8 *ff*

332 *tr* *tr* *fz* *tr* *tr*

339 *tr* *tr* *ff*

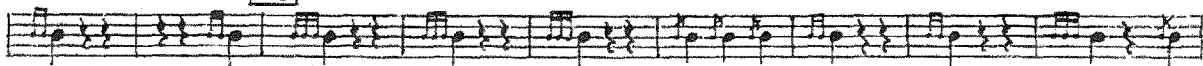
Prokofiev – Symphony No 5  
Mvt 2

37 Più mosso, poco più animato che il Tempo I



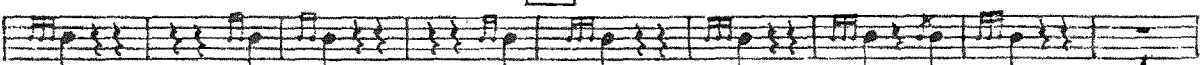
*pp*

38



*p*

39



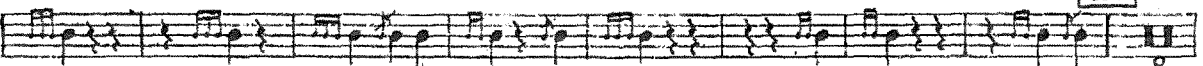
*p*

*p*

*mp*

1

40



*mp*

*mf*

8

41

42

43



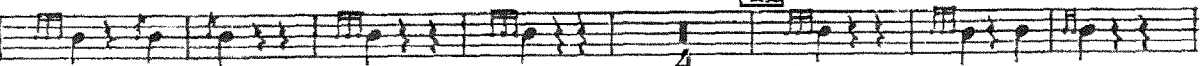
8

4

*mp*

*f*

44



4

*f*

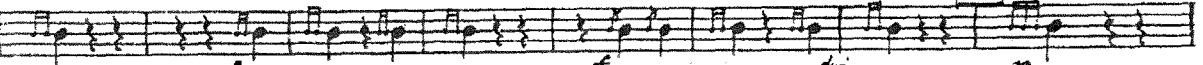
45



2

*f*

46



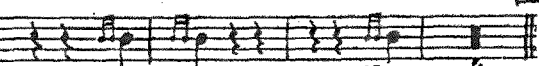
*f*

*f*

*dim.*

*p*

47



*p*

4

# SYMPHONY No. 10

Tambour

Dimitri Shostakovich  
(1906-1975)

## I.

Moderato  $\text{♩} = 108$

36  $\text{♩} = 108$  37 9  
*Tacet until* *ff* (tam-tam) (horns)

38 7 39 9 40 10 41 *ff*  
(trumpets) (trombones)

2 *ff*

2 42 6 43 1 2 *ff*

3 4 5 6

7 8 9 10

44 8 45 *Tacet to the end*

## II.

Allegro  $\text{♩} = 176$

71 6 72 9 3/4  
(woodwinds)





97 10

98 *Solo*  
*f*

99

*ff*

*ffff*

III.

100 *Allegretto* ♩ = 138

101 6

102 11

103 11

104 14

105 14

106 11

(timpani)

(strings)

107 8

108 7

109 8

# Prokofiev - Lieutenant Kijé: Snare Drum

Mvt. I - [1] to [2]

Andante assai  
Gr. op.  
p

rit. >

[1] Doppio movimento  
Tamb. mil. Solo  
pp

[2] Tamb. mil.  
pp

B.D.  
ppp

pp

Detailed description: This block contains the musical notation for measures 1 and 2 of the Snare Drum part. Measure 1 is marked 'Andante assai' and 'Gr. op.' with a dynamic of 'p'. It features a melodic line with a 'rit.' (ritardando) marking. Measure 2 is marked 'Doppio movimento' and 'Tamb. mil. Solo' with a dynamic of 'pp'. It contains a complex rhythmic pattern. A bracket groups measures 1 and 2. A second bracket groups measures 3 and 4, which are also marked 'pp'. Measure 3 is marked '[2] Tamb. mil.' and measure 4 is marked 'B.D.' and 'ppp'.

Mvt. I - [13] to 5 after [14]

[13] Allegro, come prima  
Tamb. mil.  
pp

pp

[14] Andante assai  
pp

rit.

p

Detailed description: This block contains the musical notation for measures 13 and 14, and the five measures following measure 14. Measure 13 is marked '[13] Allegro, come prima' and 'Tamb. mil.' with a dynamic of 'pp'. Measure 14 is marked '[14] Andante assai' with a dynamic of 'pp'. The following five measures are marked 'rit.' and 'p'. A large bracket groups measures 13 and 14. Another large bracket groups the five measures following measure 14.

# Shostakovich: Symphony nr. 7, movement 1

145 **19** a tempo ♩ = 126  
T-ro  
*ppp*

149

153

157

161 **20**

165

169

**21** Fl. I solo

# Porgy and Bess

George Gershwin  
1935

## Introduction

Allegro con brio ♩ = 112 [♩ = 126]

The musical score consists of seven staves of music, numbered 1 through 16. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is written in a single melodic line in treble clef. It begins with a whole rest on the first staff, followed by a series of eighth notes with accents. A dynamic marking of *f* (forte) appears at the start of the second staff. The piece concludes with a double bar line and repeat slashes on the seventh staff.

Grive de Californie

Un peu vif ♩ = 132

Oiseaux Exotiques  
pour piano solo et petit orchestre

Olivier Messiaen  
1956

The first section of the score consists of seven staves of music. It begins with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The tempo is marked 'Un peu vif' with a quarter note equal to 132 beats per minute. The music is characterized by rapid sixteenth-note passages and dynamic contrasts. The first staff starts with a forte (*f*) dynamic. The second staff features dynamic markings of *mf*, *ff*, and *mf*, with an *8va* marking above the notes. The third staff continues with *f*, *ff*, *f*, *ff*, and *f* dynamics, also including *8va* markings. The fourth staff shows *f* and *ff* dynamics. The fifth staff has *f* and *ff* dynamics, with an *8va* marking. The sixth staff concludes with *f* and *ff p* dynamics. The seventh staff is marked *ff* and includes a box containing the number '7'. The section ends with a large bracket on the right side.

Cadenza - Piano solo

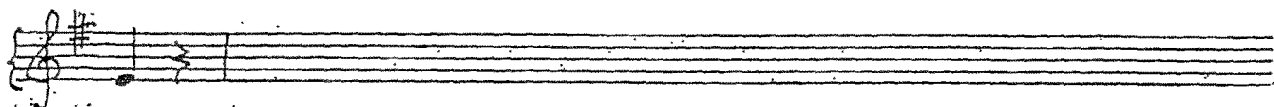
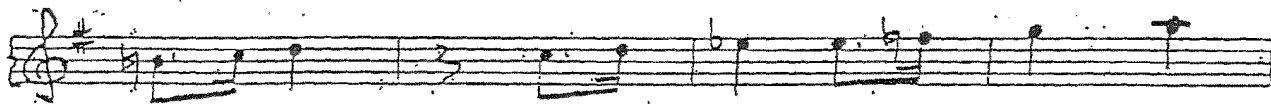
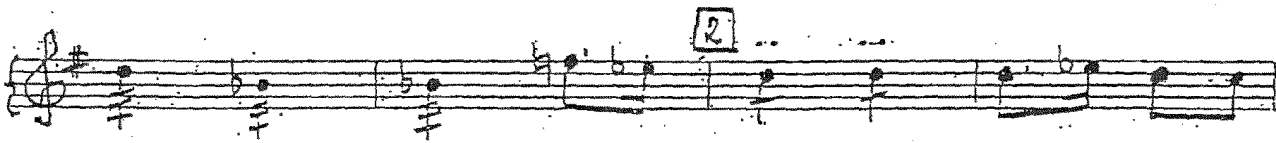
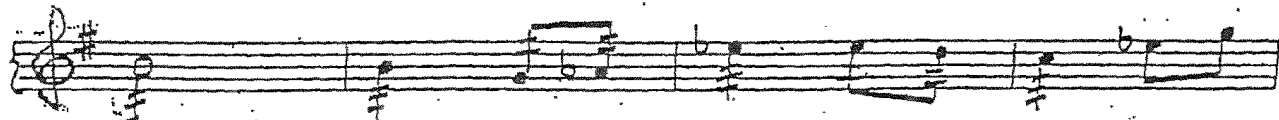
The second section of the score begins with a treble clef, a key signature of one flat, and a 3/8 time signature. The tempo is marked '(piano) Un peu lent' with a quarter note equal to 58 beats per minute. The first staff starts with a piano (*p*) dynamic and includes a box containing the number '8'. The second staff is marked '(tam-tam)' and features a 3/8 time signature. The third staff is also marked '(tam-tam)' and features a 3/8 time signature. The fourth staff is marked '(tam-tam)' and features a 3/8 time signature. The fifth staff is marked '(tam-tam)' and features a 3/8 time signature.

# 7. Der Versöhner

(mit den Bösen)

Dmitri Shostakovich

*Andantino* 1 *Sofona*



This image shows a handwritten musical score consisting of 12 staves. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values, rests, and dynamic markings. A circled number '3' is present at the top of the first staff, and another circled '3' appears on the seventh staff. A circled 'F' is located on the seventh staff, and a circled '5' is on the twelfth staff. The score concludes with a double bar line and a fermata on the final note of the twelfth staff.

This image shows a handwritten musical score consisting of seven staves, all in the key of G major (one sharp). The notation includes various rhythmic values, accidentals, and performance markings.

- Staff 1:** Features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.
- Staff 2:** Continues the melodic line with eighth and sixteenth notes.
- Staff 3:** Includes a circled number '6' above the staff and a circled number '10' at the end of the staff.
- Staff 4:** Contains a dynamic marking of *ff* (fortissimo) and a fermata over a note.
- Staff 5:** Features a circled number '7' above the staff and a series of notes with stems pointing upwards.
- Staff 6:** Shows several chords with stems pointing upwards, followed by a melodic phrase.
- Staff 7:** Ends with a circled number '1' above the staff and a final melodic phrase.



# L'Oiseau de Feu

Ballett

5'46"

## 1<sup>er</sup> Tableau: Supplications de l'Oiseau de Feu

Igor Strawinsky  
1909

Meno mosso ♩ = 54

Musical score for the first section of 'Supplications de l'Oiseau de Feu'. It consists of three staves of music in 3/4 time. The first staff begins with a double bar line and an arrow pointing right, followed by a bracketed section. The music is marked with a piano (*p*) dynamic. Measure numbers 47 and 48 are circled. The key signature has one sharp (F#).

## Danse de la Suite de Kastchei Enchantée par l'Oiseau de Feu

Allegro ♩ = 152

Musical score for the second section of 'Supplications de l'Oiseau de Feu'. It consists of eight staves of music in 3/4 time. The music is marked with dynamics *p*, *mp*, *mf*, *f*, *f* possible, and *ff*. Measure numbers 126, 127, 129, 130, 131, 132, and 133 are circled. The key signature has one sharp (F#). The section concludes with the tempo marking 'Allegro feroce' and a double bar line.

# Les Noces

Russische Tanzszenen mit Gesang und Musik

Igor Strawinsky  
1917

2<sup>e</sup> Tableau  
Tempo I ♩ = 120

Musical score for the 2<sup>e</sup> Tableau, measures 43-61. The score is written for a single melodic line on a treble clef staff. It begins with a double bar line and a fermata. The tempo is marked as Tempo I with a quarter note equal to 120. The dynamics range from *ff* (fortissimo) to *sfff* (sissimofortissimo). The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#). The time signature changes from 4/4 to 3/4, 3/8, 6/8, 5/8, and 2/4. Measure numbers 43, 44, 59, 60, and 61 are circled. The score ends with a double bar line and a fermata.

3<sup>e</sup> Tableau

L'istesso tempo

Musical score for the 3<sup>e</sup> Tableau, measures 73-81. The score is written for a single melodic line on a treble clef staff. It begins with a double bar line and a fermata. The tempo is marked as L'istesso tempo. The dynamics range from *f* (forte) to *ff* (fortissimo). The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#). The time signature changes from 3/4 to 2/4, 3/4, 3/4, and 2/4. Measure numbers 73, 80, and 81 are circled. The score ends with a double bar line and a fermata.

4<sup>e</sup> Tableau  
Allegro ♩=120

88

*f*

89

*f*

90

2

93

*gliss.*

94

1

*ff*

95

2

1

97

*ff*

98

*ff*

# Glockenspiel / Carillon

## La Mer

### 2. Satz: Jeux des vagues

Claude Debussy

Allegro, dans un  
rythme très souple

Animé  $\text{♩} = 72$

16

14

22

30

95

151

32

25

à la Mort  $\text{♩} = 112$

Fl.

*pp*

*p*

*f*

*pp*

*pp*

*pp*

*mf*

### 3. Satz: Dialogue du vent et de la mer

Animé et tumultueux  $\text{♩} = 96$

179

182

185

*p*

*pp*

*pp*

# SONATA DI VIOLINO

## I. I pini di Villa Borghese

CAMPANELLI

*L*  
Allegretto vivace

The musical score is written for violin in G major, 8/8 time. It begins with a tempo marking of *Allegretto vivace* and a dynamic of *ff*. The score consists of 10 staves. The first staff contains the initial melodic line. The second staff continues the melody with a circled '1' and a handwritten 'L'. The third staff features a circled '2' and a handwritten 'X'. The fourth staff has a circled '5' and a handwritten 'D'. The fifth staff includes a *mf cresc.* marking and a circled '1'. The sixth staff has a circled '2' and a handwritten '3'. The seventh staff has a circled '3' and a handwritten '2'. The eighth staff has a circled '2' and a handwritten '4'. The ninth staff has a circled '4' and a handwritten '5'. The tenth staff has a circled '5' and a handwritten '5'. The piece concludes with a double bar line and a fermata.

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119882 - XXVIII

IMPRIMÉ EN ITALIE

6 7 8 9 10 11 12 13 14 15

16 17 18 19 20 21 22 23 24 25 26

string.

27 28

o tempo

cresc.

Handwritten: 19, 7 5 4, 1/8, 5, 12, p cresc.

6 5 7 12

Piu vivo

ff

Handwritten: 1/8, 5, 12, p

27 28 29 30 31 32 33 34 35 36

cresc.

8

Vivace

subito

Handwritten: 1, 2, 3, 4, 5, 6, 7, #

27 28 29 30 31 32 33 34 35 36

string. sempre

Handwritten: 1, ff

27 28 29 30 31 32 33 34 35 36

27 28 29 30 31 32 33 34 35 36

27 28 29 30 31 32 33 34 35 36

1-8

tr. 1 2 3 4

1-8

tr. 5 6 7 8

# Mozart: Magic Flute

## No.8 Finale, Act 1

BELLS

*Allegro (264<sup>th</sup> measure)*  
28

The musical score is written for Bells and begins at measure 28. It is in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro'. The score consists of seven staves of music. The first staff is enclosed in a large left-facing bracket. The music features a rhythmic pattern of eighth and sixteenth notes, often with rests, and includes various accidentals such as naturals and flats. The piece concludes with a double bar line and a repeat sign on the final staff, which is enclosed in a large right-facing bracket.

John Williams: Escapades

PERCUSSION 1

126

Vibes  
w/A. Sax

*mf*  
*Red.*

136

*easy* (opt. until m. 176)

34

41

46

51

56

50

55

59

176

Vibes, Glock. a2  
"prettily" - all ring

*mf*  
*Red.*

*lazily*

*dim.*



John Williams: Escapades (continued)

PERCUSSION 1

(Glock.)

229 *mp* *ff*

Vibes

235 *mp*

236

(Vibes - opt.)

240

Glock.

(Vibes)

243 *mf*

246

249

252

(Vibes)

255 *a tempo* 2





# Symphony no.4 in E minor, op.98

Triangel

Johannes Brahms

Allegro Giocoso

*f*

*p* *p*

*pp* *p*

*p* *f* Sempre

*pp*

*ff*

*ff* Sempre

# Piano Concerto No. 1

Triangel

Franz Lisz  
(1811-1886)

Allegro maestoso. Tempo giusto.

in tempo

Cadenza (timpani) Cadenza Cadenza

(clarinet) poco a poco stringendo (timpani)

poco rit. a tempo Cadenza Cadenza (timpani)

Quasi adagio L'istesso tempo Recit. Recit. Cadenza

(vc., cb.) (strings) Cadenza poco a poco ritenuto molto

(flute) Allegretto vivace †) Triangel

pp p

p f

p f

pp p H

†) The triangle is here not to be beaten clumsily, but in a delicately rhythmical manner with resonant precision.

*stringendo*

*p* 8 15 1

2 3 4 5 6 7 8 9 10

Allegro animato I Tempo I, allegro maestoso

5 Cadenza (trombones) 9 9 3 6

*poco a poco più animato* stringendo Allegro marziale animato

14 18 (clarinets) *mf*

*mf sf più f*

K 11 *poco rit.*

a tempo *mf sf*

L 9 7 8 (vns. pizz.) 9 10 *p*

9 *p mf*

M Più mosso 10 *p*

N 2 Alla breve. Più mosso. Più presto O 19 P 2 Presto 19 *f cresc.*

# SYMPHONIE N° 3.

Gr. Trommel.

Erste Abtheilung.

N° 1.

Gustav Mahler.

Kräftig. Entschieden.

(Hörner) >

Gr. Tr.

*f* *ff*

Gr. Tr. Zurückhaltend.

1 *Molto riten.*

2 *p*

1 *pp* mit 2 Schwamm-chlägeln

2 3 4 5 6 7 8 9 *sempre pp*

Tam-tam

*pp* *pp* *pp*

Gr. Tr. Solo 3

*tr*

2 *Schwer und dumpf.*

1 2

*sempre pp*

3 4 5 6 7 8

*sempre pp*

9 10 11

# Stravinsky: Le sacre du printemps

## DANSE DE LA TERRE

Lento 3

Prestissimo

72 G.C. 3 3 3 3 *tr* *p* *molto*

*p sub. sf* *molto*

73 *tr* 1 2 3 *P subito sf* *molto P subito sf*

4 5 6 *tr* *P subito*

74 1 2 *P subito sf*

3 4 5 6 75 1 2 *P subito*

3 4 5 6 7 8 9

10 11 76 1 2 3 4 5

6 7 8 9 77 1 2 3 *cresc. poco a poco*

4 5 6 7 8

9 10 78 *ff*



# Danse sacrale (continued)

This musical score is for the 'Danse sacrale' section, continuing from a previous page. It is written for a bass clef instrument, likely a double bass or tuba, with a 2/8 time signature. The score consists of ten staves of music, each beginning with a circled measure number from 190 to 201. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf*, *f*, *ff*, *sf*, and *fff* are used throughout. Performance instructions include 'Cuivres' (brass), 'Timb' (timpani), 'G.C.' (Glockenspiel), and 'Cor.' (cornet). The score concludes with a double bar line and the word 'FIN' at the end of measure 201. A large bracket on the right side of the page groups the staves from 190 to 201.

190 Cuivres Timb Cuivres Timb

191 G.C. *mf* Timb

192 *f* *ff* *ff* Cor.

193

194

195 G.C. *sf* *sf* *sf*

196

197 *simile*

198 *f* *sempre cresc.*

199

200

201 *fff* *ff* FIN

# SYMPHONY No. 4

I. II. III. - TACET  
IV. - FINALE

Peter Tchaikovsky  
(1840-1893)

Piatti



Gran cassa

Allegro con fuoco

ff

2

2

17

26

4

A

2

3

ff

39

3

48

55

2

B

24

(trombones)

ff

86

C

21

113

6

D

2

3

ff

ff

128

3

137

44 **2** **E** **24** **F** **14** **12**  
*fff* (violins) (trombones)

Andante  $\text{♩} = \text{♩}$   
99 *Solo* **5** **14** *riten.*  
*fff* *fff*

Tempo I  
223 **16** **G** **6** **4** **2**  
(timpani) *fff*

253 **2** **H**  
*sempre fff*

259 **3**

267 **3** **[**

274 *allegro*

279

284

289 **]**

# Second Concerto.

Piatti

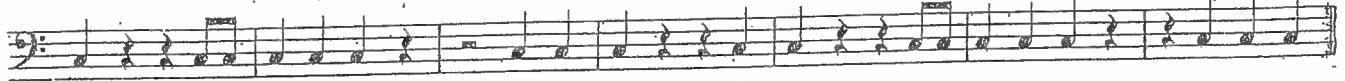
## III.

S. Rachmaninoff, Op. 1

Meno mosso. (♩ = 48)  
Piatti soli.



*pp*



*ritard.*

Becken / Cymbals

Romeo und Julia

Zwaardgewricht

Phantasie-Ouvertüre  
Allegro giusto

Peter I. Tschaikowsky

5:50

11

Ⓔ

*mf*

2

*f*

1c

S. 12:50  
12:10

Ⓢ

S. 15:30  
15:30

*ff*

1

Ⓓ

*ff*