

Tableaux d'une Exposition

(Bilder einer Ausstellung)

Orchestration von Maurice Ravel

Promenade

Modest Petrowitsch Moussorgsky (1835-1881)

Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto

The musical score for the 'Promenade' movement is presented in four systems. The first system features two staves: the upper staff is for the first trumpet (I Trpt. in C) and the lower staff is for the third trumpet (III Trpt. in C). Both staves begin with a dynamic marking of *f* (forte). The tempo and mood are indicated as *Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto*. The score includes various musical notations such as notes, rests, and slurs. The second system includes a first ending bracket labeled '1' and a second ending bracket labeled 'II'. The third system includes first and second endings labeled '1' and 'II', and contains dynamic markings of *f* and *f>*. The fourth system includes a first ending bracket labeled '5' and a dynamic marking of *f*. The score concludes with a double bar line and a fermata.

I. Satz

Maurice Ravel

Allegramente

sord. *mf* *senza sord.* 2 2
 19 *p* *f* Flatterzunge
 25 31 *p* 34 1
 35 8 1 (-4) 2 3 4 1 (-4) 2 3 4 *f* *ff*

III. Satz

2/3 7

Plötzlich schneller (♩ = 120)

1. *f* sehr hervortretend *ff*

ff *p* *ff*

sempre ff *sf* *sf* *mf*

fp *2. f* *f* *f*

p *f* *cresc.* *fff*

fff

1. *f* *f* *p*

mit Dämpfer *p* *molto* *fff*

1. Solo *ff* *dim.*

p *mf* *cresc.* *2. p* *cresc.*

MAHLER, suite et fin

molto cresc.

5/3⁸

a 2
 sf cresc. sf ff ff p
 sf cresc. sf ff

(♩=66), 1. muta in F molto portamento

pp espr.

p

mit Sordinen, Klagend

3. & 4. in F 3 Schalltr. auf!

fff

1. in F

dim.

f 3 f 3 f 3

dim. 3 p dim.

Nicht zurückhalten.

pp

verlöschend

3. in B

2

Die Triole immer flüchtig.

sempre pp

1. in F m. Dpf.

veloce p pp

ausführungsberechtigt vorbehalten.
tous droits réservés.

Posthorn in B.
Erste Abtheilung.
N° 1 tacet.

1/3

Zweite Abtheilung.
N° 2 tacet.

N° 3.

Gustav Mahler.

Comodo, scherzando.
tacet bis 11 22 (1. Tromp. mit Dämpfer.)

12 Merklich langsamer.

3 13 4 etwas stärker als vorher. Etwas zurückhaltend. verfliegend

Posth. 14 Sehr gemächlich. (poco) etwas langsamer wie früher.
ppp (wie aus weiter Ferne.) Frei vertragen. (Wie die Weise eines Posthorns.)

portamento

no ret. 55

Zeit lassen. *leuts* *long*

Zurückhaltend. verhallend 15 a tempo verfliegend. *long*
poco rit.

RÜSTHORN IN B.

2/3 005

poco rit.
(wie aus der Ferne, sich etwas nähernd.)
a tempo espress.

Zeit lassen.

Musical staff 1 with notes and dynamics like *ppp*.

Zeit lassen.

Zurückhaltend.

Viel rit.

Zurückhaltend.

kurzer Halt.

Musical staff 2 with notes and dynamics like *a tempo*.

a tempo

Wieder Zeit lassen.

Musical staff 3 with notes and dynamics like *ppp*.

Musical staff 4 with notes and dynamics like *rit.*

Musical staff 5 with notes and dynamics like *riten.*

Langsam.

sich entfernend

Musical staff 6 with notes and dynamics like *ppp*.

Tempo I. 18 12 19 8 20 20 21 12

Musical staff 7 with notes and dynamics like *ppp*.

15

Vorwärts.

Etwas zurückhaltend

Musical staff 8 with notes and dynamics like *ppp*.

Immer noch zurückhaltend.

Musical staff 9 with notes and dynamics like *p*.

27

in weiter Entfernung Wieder sehr gemächlich, *beinahe langsam.*

Musical staff 10 with notes and dynamics like *p*.

frei, der Empfindung folgend, ... wie früher.

Zurückhaltend.

28 Langsam.

Musical staff 11 with notes and dynamics like *p*.

molto rit. (Hörst) 29 *a tempo, aber langsam.*

Musical staff 12 with notes and dynamics like *ppp*.

klingend.

ppp in weiter Ferne.

Musical staff 13 with notes and dynamics like *ppp*.

Zurückhaltend. 4 30

Rest tacet.

verklingend.

No 4, 5 u. 6 tacet.

1. Trompete.

in B. Immer drängender.
mit Dämpfer. $\frac{3}{3}$

in F en FA
Schalltrichter auf

23 *molto cresc. ff*

Noch stärker werden. *accel.* *Wieder sehr bewegt.* *Immer mit Dämpfer.*

24 *molto rit.*

25 *Langsam. Tempo I.* *Etwas zurückhaltend.* *Sehr zurückhaltend.* *Sehr langsam.* *26* *Sehr hervortretend.* *in F* *a Tempo* *molto portamento*

25 *molto rit.* *26* *sempre ppp sehr getragen u. gehangvoll*

Bis zum Schluss breit.

sempre pp

sempre pp

28 *Immer breiter. Langsam anschwellen.*

p *ferfuto*

29 *Nicht schleppen. Von hier an Tempo.*

f *sempre f*

nicht eilen.

p *f* *cresc.* *ff*

31 *Breit. Nicht eilen.*

p *ff* *p* *cresc.*

32a *tempo.* *Nicht mit roher Kraft. Gesättigten edlen Ton.*

ff *f* *Largo* *Ohne Dämpfer. Nicht absetzen.*

7. Parsifal.

I. II. III. Trompeten.

Vorspiel.-Prelude.-Introduction.

Sehr langsam.

Molto lento.

I. in F.

Petrouchka

(Ballett)

Igor Strawinsky geb. 1882

First Part

Musical score for the First Part of Petrouchka, measures 134-138. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a 3-measure rest followed by the instruction "I Solo". The music consists of a single melodic line with various dynamics: *mf* (measures 134-135), *p* (measures 135-136), and *mf* (measures 136-138). The notation includes eighth and sixteenth notes, often beamed together, and rests. Measure numbers 134, 135, 136, 137, and 138 are indicated in boxes above the staff. A large bracket on the right side of the page encompasses the final measure (138).

HG 252

Valse

Lento cantabile ♩ = 72

I in B Solo

141

1

142

G.P. Allegretto

144

7 8

f p

145

1

1

6 6 simile

151

265

Lento ♩ = 50

I in C Solo

ff con sord.

II in C

Solo

con sord. ff

266

f

ff

meno f

ccc

Pulcinella

Ballett von Pergolesi (1710-1736) Strawinsky geb. 1882

48

150 Solo
mf

151

153 156
p poco più f 15

157 158
Cavatina

159 Allegro sim.

168 28

194
f sf mf sf 8

196 18 1

202 Solo

203 sim.

sim. Fine

6. 2. Satz: Giuoco delle coppie

Allegretto scherzando (ca. 80)

I. Trp. in C con sord.

90

96

(breve)

103

109

116

*) Diese Stelle folgt in veränderter Form nochmals am Ende des Satzes.

5. Satz: Finale

Presto (ca. 132-144)

120

BARTOK

208

I. Trp. in C

II. Trp.

210

224

232

240

I. II. Trp.

III. Trp. in C

248

Lo stesso tempo, ma pesante

I. II. Trp. in C

558

La Mer

Trois esquisses symphoniques pour Orchestre

Claude Debussy (1862-1918)

Nr. 1 De l'aube a midi sur la mer

Tres lent.
I Trpt. in F Hautbois (sourdine)
5 1 3 5
pp 1 3 5
pp expressif et soutenu

Nr. 2 Jeux de vagues

Allegro I sourdines I Animé 16 18 1
7 1 3 5 7 9 11 13 15 17 19 21 23 25 27 29 31 33 35 37 39 41 43 45 47 49 51 53 55 57 59 61 63 65 67 69 71 73 75 77 79 81 83 85 87 89 91 93 95 97 99 101 103 105 107 109 111 113 115 117 119 121 123 125 127 129 131 133 135 137 139 141 143 145 147 149 151 153 155 157 159 161 163 165 167 169 171 173 175 177 179 181 183 185 187 189 191 193 195 197 199 201 203 205 207 209 211 213 215 217 219 221 223 225 227 229 231 233 235 237 239 241 243 245 247 249 251 253 255 257 259 261 263 265 267 269 271 273 275 277 279 281 283 285 287 289 291 293 295 297 299 301 303 305 307 309 311 313 315 317 319 321 323 325 327 329 331 333 335 337 339 341 343 345 347 349 351 353 355 357 359 361 363 365 367 369 371 373 375 377 379 381 383 385 387 389 391 393 395 397 399 401 403 405 407 409 411 413 415 417 419 421 423 425 427 429 431 433 435 437 439 441 443 445 447 449 451 453 455 457 459 461 463 465 467 469 471 473 475 477 479 481 483 485 487 489 491 493 495 497 499 501 503 505 507 509 511 513 515 517 519 521 523 525 527 529 531 533 535 537 539 541 543 545 547 549 551 553 555 557 559 561 563 565 567 569 571 573 575 577 579 581 583 585 587 589 591 593 595 597 599 601 603 605 607 609 611 613 615 617 619 621 623 625 627 629 631 633 635 637 639 641 643 645 647 649 651 653 655 657 659 661 663 665 667 669 671 673 675 677 679 681 683 685 687 689 691 693 695 697 699 701 703 705 707 709 711 713 715 717 719 721 723 725 727 729 731 733 735 737 739 741 743 745 747 749 751 753 755 757 759 761 763 765 767 769 771 773 775 777 779 781 783 785 787 789 791 793 795 797 799 801 803 805 807 809 811 813 815 817 819 821 823 825 827 829 831 833 835 837 839 841 843 845 847 849 851 853 855 857 859 861 863 865 867 869 871 873 875 877 879 881 883 885 887 889 891 893 895 897 899 901 903 905 907 909 911 913 915 917 919 921 923 925 927 929 931 933 935 937 939 941 943 945 947 949 951 953 955 957 959 961 963 965 967 969 971 973 975 977 979 981 983 985 987 989 991 993 995 997 999 1001 1003 1005 1007 1009 1011 1013 1015 1017 1019 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4621 4623 4625 4627 4629 4631 4633 4635 4637 4639 4641 4643 4645 4647 4649 4651 4653 4655 4657 4659 4661 4663 4665 4667 4669 4671 4673 4675 4677 4679 4681 4683 4685 4687 4689 4691 4693 4695 4697 4699 4701 4703 4705 4707 4709 4711 4713 4715 4717 4719 4721 4723 4725 4727 4729 4731 4733 4735 4737 4739 4741 4743 4745 4747 4749 4751 4753 4755 4757 4759 4761 4763 4765 4767 4769 4771 4773 4775 4777 4779 4781 4783 4785 4787 4789 4791 4793 4795 4797 4799 4801 4803 4805 4807 4809 4811 4813 4815 4817 4819 4821 4823 4825 4827 4829 4831 4833 4835 4837 4839 4841 4843 4845 4847 4849 4851 4853 4855 4857 4859 4861 4863 4865 4867 4869 4871 4873 4875 4877 4879 4881 4883 4885 4887 4889 4891 4893 4895 4897 4899 4901 4903 4905 4907 4909 4911 4913 4915 4917 4919 4921 4923 4925 4927 4929 4931 4933 4935 4937 4939 4941 4943 4945 4947 4949 4951 4953 4955 4957 4959 4961 4963 4965 4967 4969 4971 4973 4975 4977 4979 4

RESPIGNI... LES PINS DE ROME

Solo (dans la coulisse)

22

en Ut

mf

Autorisation de M.M. G. Ricordi et Cie à Milan.

Der Bürger als Edelmann

Orchestersuite

Nr. 1 Overture

Richard Strauß, op. 60 (1864-1949)

7 3 *breit* 8 *molto accel.*

Tromba in B *f sfz*

9 3 10 *mf*

p

Nr. 3 Der Fechtmeister

Nr. 2 Menuett tacet

Ziemlich lebhaft
(animato assai) ♩ = 72
in B

colla parte

36 8 37 2 4 38 2 1

dim. *p*

Schnell (vivo) 39 1 3

40 1 2

41 1 1 2

ff *f* *ff* *ff*

(Tanz des Küchenjungen)
Presto

3 2 96 *lebhaft (con anima)*

105 106 *fp* *f*

4 107 4 4 *Prestissimo* 111 6 112

113 *mf*

114 115 1

cresc. *f*

1 *cresc.* *ff* *sfz* *sfz*

SCHEHERAZADE

$\frac{1}{2}$

①

f *ff* *f* *ff* *mf*

②

I in A

II in A *f*

③

④

I >

1 (-4) 2 3 4 1 (-7) 2 3 4 5 6 7

mf *dim.* *pp*

⑤

Più stretto

a2 7

7 *mf*

a2 3 a2 3 2 a2 3 a2 3 2

a2

f

W *Spiritoso*

f

2

a2

3

1

a2

3

1

I in A

f

II in A

Allegro non troppo e maestoso

I u. II in A

ff

4

a2

4

ff

ff

ff

⊗

TABLEAUX D'UNE EXPOSITION

24

Moussorgsky

VI. Samuel Goldenberg und Schmuyle

Andante

I in C

58 *ff* consord.

Musical notation for measures 58-59, first system. Treble clef, C major. Measure 58 starts with a forte dynamic and a consord. marking. The melody consists of eighth notes with accents.

59

Musical notation for measures 59-60, second system. Treble clef, C major. Measure 59 continues the melody. Measure 60 features triplet markings over groups of three notes.

60

I in C
II in C

ff

Musical notation for measures 60-61, third system. Treble clef, C major. Measure 60 continues the triplet pattern. Measure 61 features a forte dynamic. The piano part (II in C) is shown below the treble clef.

61

f

Musical notation for measures 61-62, fourth system. Treble clef, C major. Measure 61 features a forte dynamic. Measure 62 features a crescendo marking.

62

ff *f* *cresc.*

Musical notation for measures 62-63, fifth system. Treble clef, C major. Measure 62 features a forte dynamic and a crescendo marking. Measure 63 features a fortissimo dynamic and a crescendo marking. The piano part (II in C) is shown below the treble clef.

63

Musical notation for measures 63-64, sixth system. Treble clef, C major. Measure 63 features a fortissimo dynamic and a crescendo marking. Measure 64 features a fortissimo dynamic and a crescendo marking. The piano part (II in C) is shown below the treble clef.

Bolero

1/4

Tempo di Bolero moderato assai

Maurice Ravel

I in C 5 2 Solo sord.
mp

6 II Solo sord.
mp

16 x Die I. bläst die letzten 10 Takte

14 senza sord.
I
2 *f*

16 Petite Trpt in D 1 *ff*

I in C *ff*

II u. III in C *ff*

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X

This system contains three staves of music. The top staff (treble clef) features a melodic line with eighth and sixteenth notes, including a sharp sign (#) and several flats (b). The middle staff (alto clef) has a similar rhythmic pattern. The bottom staff (bass clef) provides a harmonic accompaniment with chords and moving lines. The music is marked with various dynamics and articulation symbols.

X

This system continues the musical piece with three staves. The notation is dense with rhythmic figures and accidentals, including flats and naturals. The piece maintains a consistent 2/4 time signature.

X

17

This system begins with a measure number '17' in a box. It features three staves of music with complex rhythmic patterns and accidentals. The notation includes many flats and dynamic markings.

X

This system concludes the page with three staves of music. It features intricate rhythmic patterns and accidentals, including flats and naturals. The notation is highly detailed with many dynamic and articulation markings.

Petite Trpt. in D

I in C

II in C

III in C

18

X



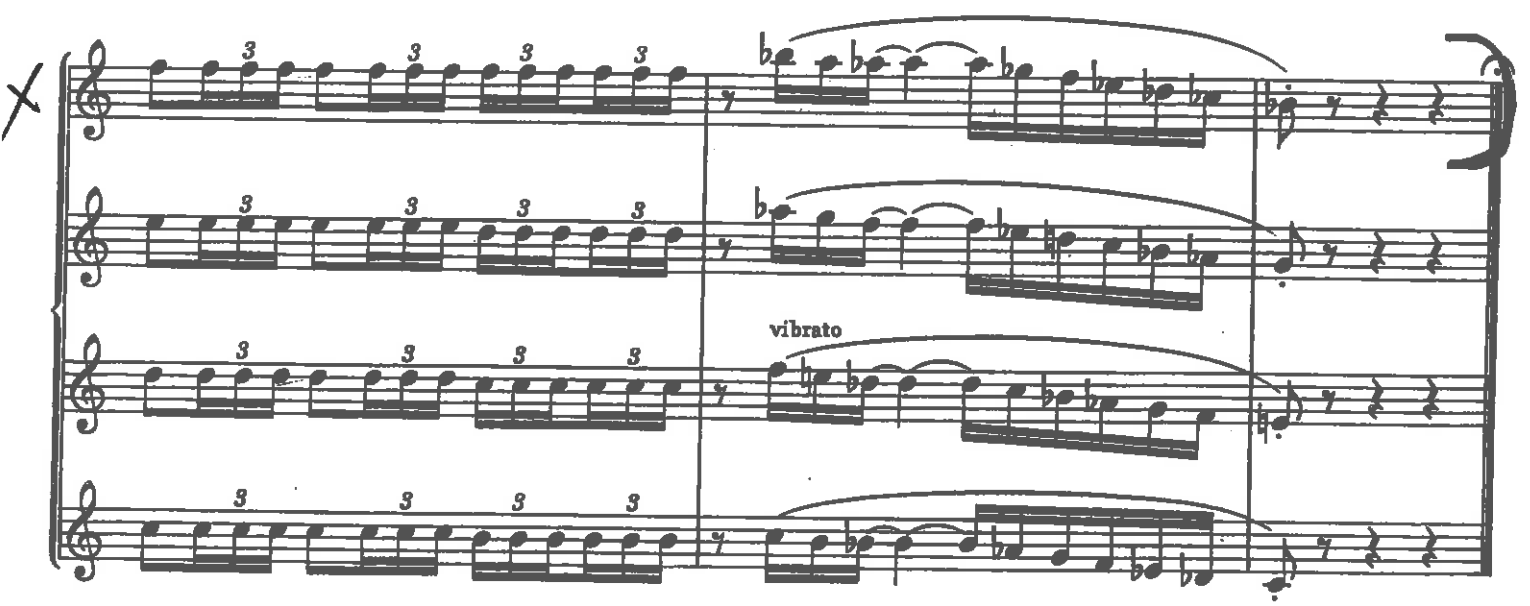
This system contains four staves of music. The first staff begins with a large 'X' and contains a melodic line with eighth notes and slurs. The second staff continues the melodic line. The third and fourth staves provide harmonic accompaniment with eighth notes and slurs. The music is in 4/4 time and features various accidentals such as flats and sharps.

X



This system contains four staves of music. The first staff begins with a large 'X' and features a continuous eighth-note triplet pattern. The second, third, and fourth staves also feature similar eighth-note triplet patterns, providing a rhythmic accompaniment. The music is in 4/4 time.

X



This system contains four staves of music. The first staff begins with a large 'X' and features a continuous eighth-note triplet pattern. The second, third, and fourth staves also feature similar eighth-note triplet patterns. The music is in 4/4 time. A 'vibrato' marking is present above the second staff in the latter part of the system.