

* PETRUSHKA

1911 Version

Premier Tableau: Carnaval

Vivace ♩ = 138

STRAVINSKY

1. *f*

1 *mp*

Le tour de passe-passe: Charlatan joue de la flûte

31 *Cadenza ad lib. ma non accel.*

p

5

3

32 L'istesso tempo

p

3

mp cantabile

mp cantabile

mp cantabile

mp cantabile

Solo

Danse de la Ballerine

Poco meno

mf

poco dim.

rall.

Valse

(La ballerine et Arap)

71 Lento cantabile ♩ = 72

Solo *f*

cantabile sentimentalmente

f stacc.

THE MAGIC FLUTE

Overture

In the *Allegro*, try to be aware of the other parts as you play the solos.

MOZART

39 **Allegro**
a2
f

59
p

66
f sf

130
p

136

183
p

No. 8 Act 1, Finale 'Wie stark ist nicht dein Zauberton'

The appoggiaturas (bar 175 onwards) are usually played as a semiquaver on the beat.

Andante
SOLO 160

164

175

179

NIGHT ON A BARE MOUNTAIN

The ornament in bar 2 is usually played before the beat.

MUSORGSKY arr. RIMSKY-KORSAKOV

Meno mosso

442 SOLO
dolce

perd.

× SYMPHONY NO. 7

2nd Movement

DVOŘÁK

10 **Poco adagio** *a2* **A**

f dim. *pp* *p* *fz dim.* *p*

pp *f*

p *f* *ff*

p

f *dim.* *p*

× PIANO CONCERTO

3rd Movement

If you have any difficulty placing the triplets you may wish to experiment with the advice offered by Quantz: if you want triplets to sound more like triplets, lengthen the first two notes of each group.

The turn at the end of this passage reintroduces the piano.

Poco più tranquillo $\text{♩} = 92$ **GRIEG**

1. SOLO

f *p*

× PEER GYNT SUITE

Allegretto pastorale $\text{♩} = 60$

1. Morning

GRIEG

p

cresc.

IL BARBIERE DI SIVIGLIA

Overture

ROSSINI

Andante maestoso

13 *dolce* > > 6

17 111 **Allegro vivace** *p3* 3 *dolce*

116

165 *p* 185 Picc. *p* 3 Fl. *p*

188

195

251

No. 2 Cavatina: Largo al factotum

Allegro vivace $\text{♩} = c. 208$

1. *f* *tr.* *f*

p cresc.

rinf.

f

ff

CONCERTO FOR ORCHESTRA

I Introduzione

Note the accents, dynamics, dots and rhythms.

30 **Andante non troppo** (♩ = 64)

BARTÓK

Musical score for measures 30-141. The first system (measures 30-40) is in 3/4 time, marked *p*. It features a melodic line with slurs and accents, and a bass line with a triplet of eighth notes. The second system (measures 41-141) is marked *f* and includes a section marked *pp* with a slur over six notes.

142 [**Allegro vivace**, ♩ = 88]

Musical score for measures 142-423. The first system (measures 142-150) is marked *f*. The second system (measures 151-423) is marked *p* and features a melodic line with slurs and accents.

424 **Tranquillo**, ♩ = 70

I & II

Musical score for measures 424-437. The first system (measures 424-437) is marked *p espr.* and features a melodic line with slurs and accents. The second system (measures 438-437) is marked *p* and includes a section marked *pp* with a slur over six notes.

II Giuoco delle coppie

60 **Allegretto scherzando** (♩ = 74)

(1ST PART)

Musical score for measures 60-69. The first system (measures 60-69) is marked *mf* and features a melodic line with slurs and accents. The second system (measures 70-69) is marked *mf* and includes a section marked *pp* with a slur over six notes.

Musical score for measures 70-79. The first system (measures 70-79) is marked *f* and features a melodic line with slurs and accents. The second system (measures 80-79) is marked *f* and includes a section marked *pp* with a slur over six notes.

70

Musical score for measures 80-89. The first system (measures 80-89) is marked *sf* and features a melodic line with slurs and accents. The second system (measures 90-89) is marked *mf* and includes a section marked *pp* with a slur over six notes.

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74 75 76 77

f *mf*

Handwritten 'X' on the left margin.

77 *poco rall.*

78 79 80 81

f *f*

Handwritten 'X' on the left margin.

82 *a tempo*

83 84 85

mf *cresc.* *ff*