

DOUZE ÉTUDES

pour Caisse-Claire

TWELVE STUDIES
for the Drum

ZWÖLF ETÜDEN
für die Trommel

DOCE ESTUDIOS
para Tambor militar

JACQUES DELECLUSE
Solliste au Théâtre National de l'Opéra
et à la Société des Concerts du Conservatoire

1

$\bullet = 76$

mf *p*

mf *f* *p*

f *p*

f *p subito* *f*

p *cresc.* *f*

p *mf* *f*

f *p*

p sub. *p*

Un poco rit. *Tempo*

mf *p*

f *p sub.* *p sub.*

cresc. *poco* *a* *poco* *f*

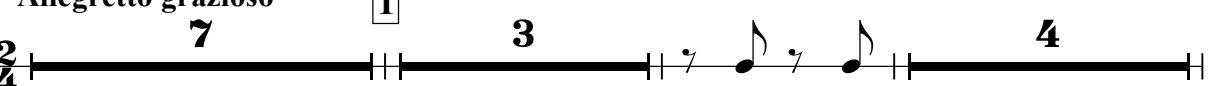
Cymbals
Bass Drum
Xylophone
Bells
Tom Toms

An American In Paris

GEORGE GERSHWIN


Triangle **Allegretto grazioso** 1


Wood block **7** **3** **4**

S. D. $\frac{2}{4}$ 

mf

16 2

S. D. 


Cym. 


p *cresc.* *f* *decresc.* *p*

p with stick *cresc.* *f* *decresc.* *p*

Vigoroso

22 3

S. D. 

Wood Block 

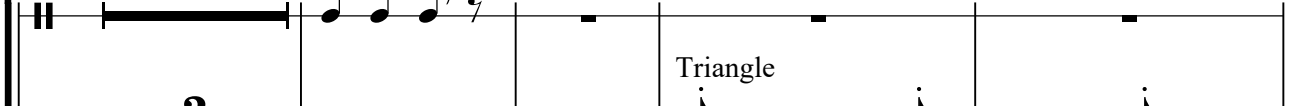
mf

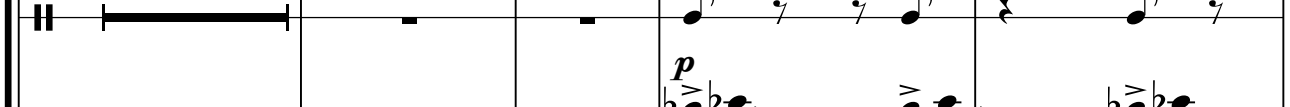
Stop Quickly >


mf


Giocoso

28 4

Cym. 

B. D. 

Xyl. 


Triangle 

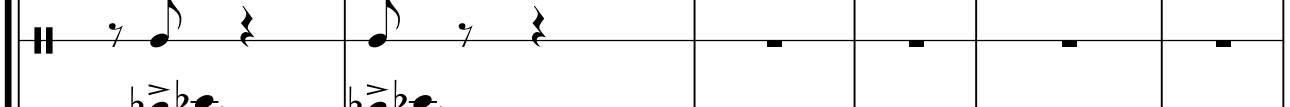
p


mf giocoso

Taxi-Horn (b)

34

Cym. 

B. D. 

Xyl. 

mf

2 Side Drum, Cymbals, Bass Drum, Xylophone, Bells, Tom Toms, Triangle, Wood block

5 40 (b) (a) (b) (a) 2 (c)

Cym.

48 6 Taxi Horn (d) 7 (d) (c) (d)

Cym.

59 poco accel. mf (c)

S. D.

Cym.

64 8 rit.. A Tempo on Tom Tom p with hand sticks pp

S. D.

Cym.

79 9 Grazioso Wood Block mf Bells p

S. D.

Xyl.

89 10 Xylophone mf 4

Xyl.

97 11 p 5 5

S. D.

B. D.

106 12 poco rit.. Con Amore mp 4 3 mp

S. D.

117 **13** *pp*

S. D.

125 **14**

S. D.

Cym.

Taxi Horn (d)

136 **15** *Con brio*

S. D.

Cym.

B. D.

mf *p cresc < f* *p cresc < f* *p cresc < f*

142 Xyl. **16**

Xyl.

mf *mf* **4**

152 **17** *Giocoso*

S. D.

mf *p cresc.*

158 **18**

S. D.

Cym.

B. D.

f *p cresc. f* *f* *f*

4 Side Drum, Cymbals, Bass Drum, Xylophone, Bells, Tom Toms, Triangle, Wood block

162 Taxi Horn (c) (d) (c) (d)

Cym. *f*

166 **19** Molto meno mosso **20** Subito animato a tempo

S. D. *p*

Cym. *p.*

B. D. *p.*

Xyl. *p*

Bells

Xylophone

180

S. D. *f*

Cym. *f*

B. D. *f*

Xyl. *f*

185 **21**

S. D. *ff* *espr.*

Cym. *mf* *cresc.*

B. D. *mf* *cresc.*

Xyl. *mf* *cresc.*

194 **22** *Con fuoco*

S. D.

Cym.

B. D.

Xyl.

200 *rit.* **23** *Calmato*

S. D.

Cym.

p

210 **24**

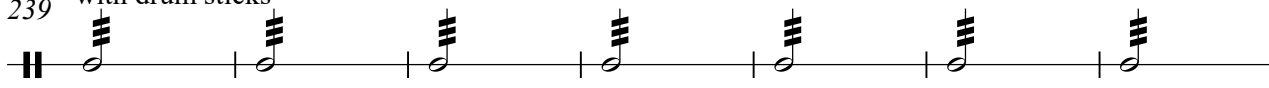
S. D.

221 **25** *Più mosso* **26** *Con moto* **27** *Un poco più agitato*

S. D.

28 **Tranquillo**

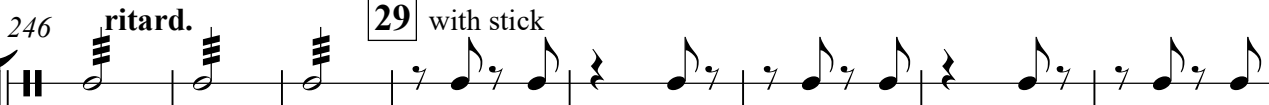
239 with drum sticks

Cym. 

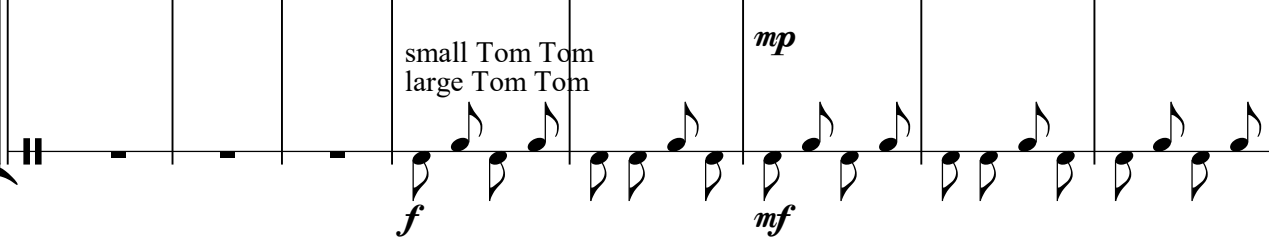
pp

29 **Subito con brio**

with stick

Cym. 

ritard.

B. D. 

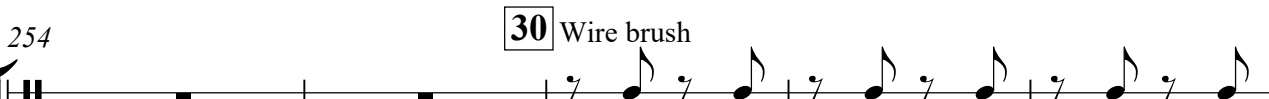
small Tom Tom
large Tom Tom

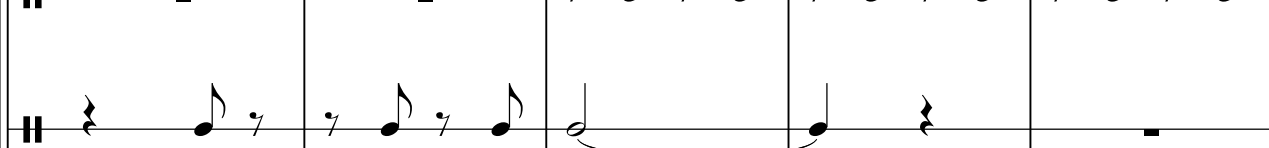
f


mf

mp

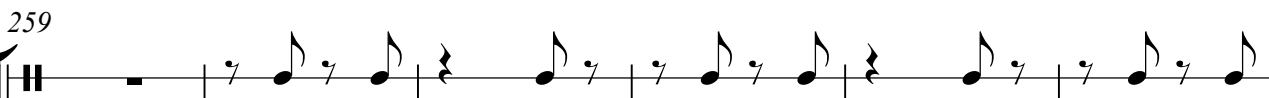
30 Wire brush

S. D. 

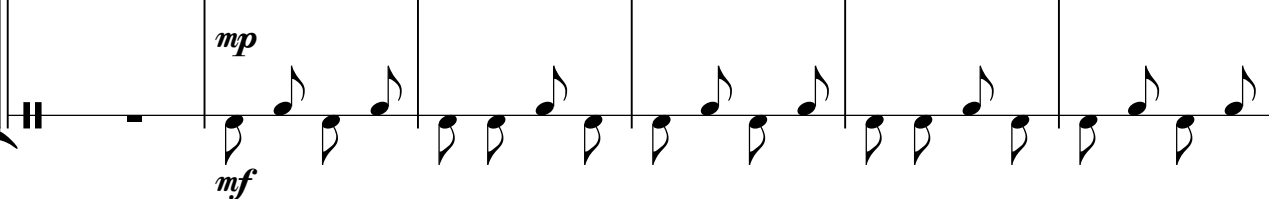
Cym. 

B. D. 

259

Cym. 


mp


B. D. 

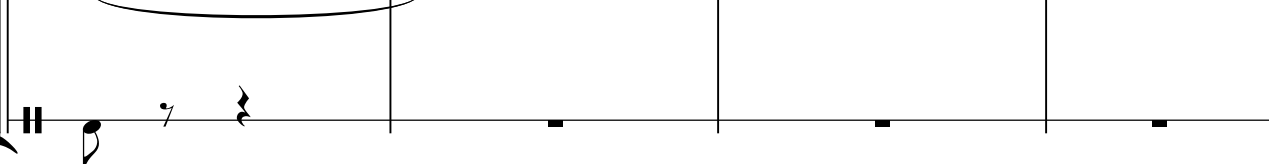
mf

31

265 Wire brush

S. D. 

Cym. 

B. D. 

269 **32**

Cym. **4**

B. D. **4**

Xyl. **4**

mf

275 **33** **34**

S. D. **8**

Cym. **8**

B. D. **8**

f

B. D. *f*

287

S. D. Wood block

B. D.

292 **35**

S. D. *f*

Cym. *f*

B. D. *f*

Wood block

299 36

S. D.

Cym.

B. D.

Xyl.

Tom Tom

mf

305

S. D.

Cym.

Xyl.

pp

pp

310 37

S. D.

Cym.

9

9

322 38 Deciso

S. D.

Cym.

B. D.

Xyl.

f

f

f

f

Xyl.

Xyl.

329 **39** **Con fuoco**

S. D. $\frac{2}{4}$ *mf*

Cym. $\frac{2}{4}$ *mf* *f* *mf*

B. D. $\frac{2}{4}$ *mf*

Xyl. *f*

335 **40** **Più moderato**
Subito scherzando

S. D. $\frac{5}{4}$

Cym. *f* *mf* *f*

B. D. $\frac{5}{4}$

Xyl. $\frac{5}{4}$

343 **41** **Deciso**

S. D. $\frac{3}{4}$ *f* *mf* *f*

Cym. $\frac{3}{4}$

B. D. $\frac{3}{4}$ *f*

355 **42** **pochissimo rit.** **Calmato** **43** **Assai Moderato**
with stick

Cym. $\frac{3}{4}$ $\frac{11}{4}$ *pp* $\frac{3}{4}$

376 **poco rit.** **44** **Più mosso e rubato** **45**

S. D. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{7}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Andante ma con ritmo deciso

392 Wood block Wire brush Wood block

S. D. $\frac{4}{4}$ p With stick

Cym. $\frac{4}{4}$ *pp*

395 Wire brush Wood block Wire brush

S. D.

Cym.

398 Wood block Wire brush

S. D.

Cym.

46 400 Wood block Wire brush Wood block

S. D.

Cym.

403 Wire brush Poco rubato Wood block Wire brush

S. D.

Cym.

406 47 a tempo poco rit.

S. D. 2 2

Cym. 2 2

Più mosso e meno 48

412

S. D. **2**

Cym. **2**

p

p

417

S. D. *mf*

Cym. *mf*

B. D. *mf*

Xyl. *f*

3

3

49

420

Bells

Xyl. *p*

3

Poco meno

poco accel. a tempo poco rit. a tempo - con moto

50

425

S. D. **2** **3** **3**

Cym. **2** **3** **3**

B. D. **2** **3** **3**

W. Block

with stick

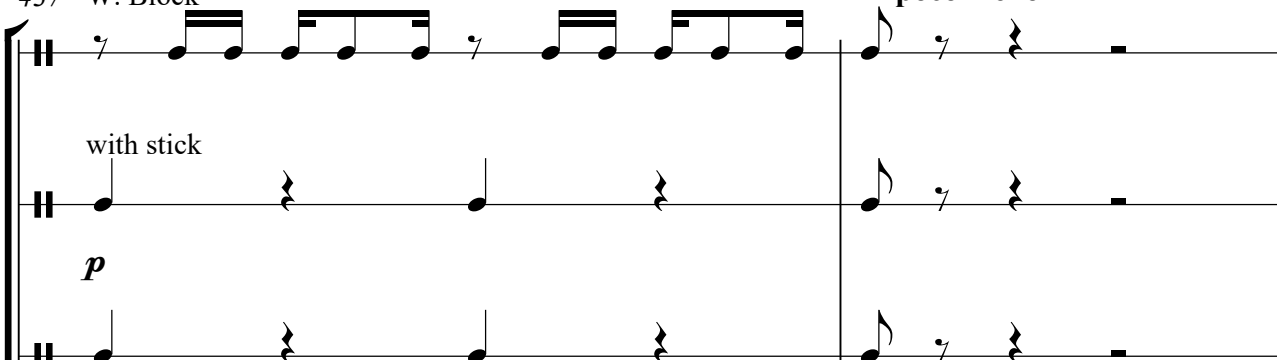
p

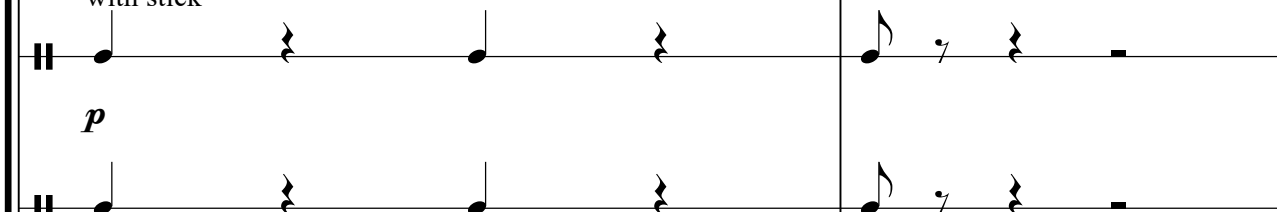
p


435 51

S. D. **2**

437 W. Block **poco meno**

S. D. 

Cym. *with stick* 

B. D. 

p


Deciso ma legato **Con moto**


439 52 2 2 **poco a poco stringendo**

Xyl. 

Bells *p*

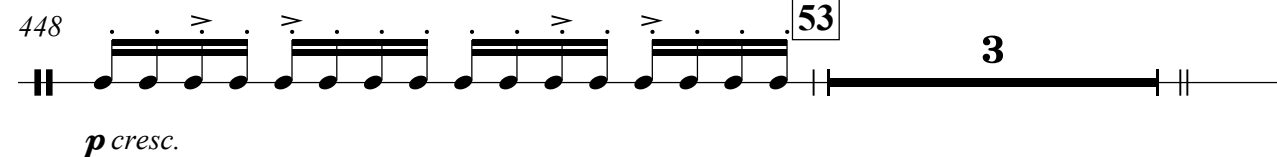
445 Tom Tom

B. D. 

Xyl. 


Bells *p*

448 53 3

S. D. 

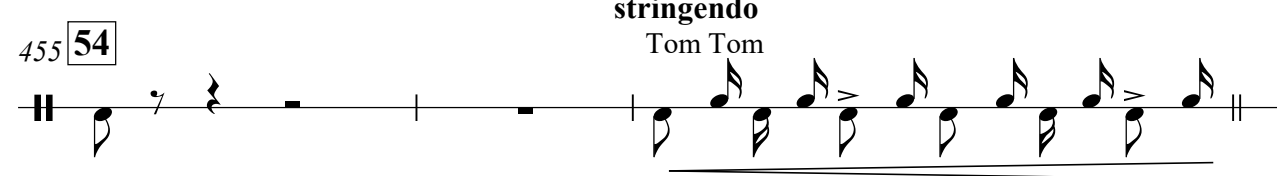
p cresc.

452 2 Tom Tom

B. D. 

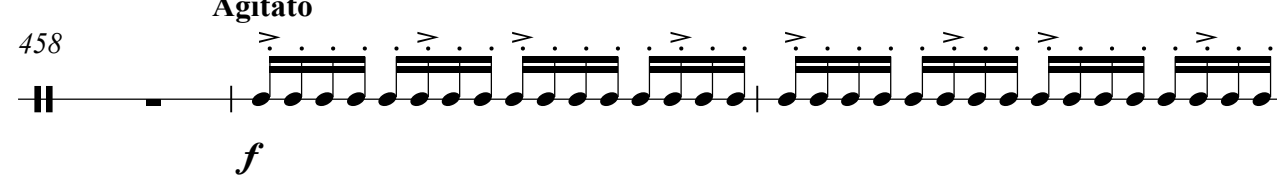
stringendo

455 54 Tom Tom

B. D. 

Agitato

458

S. D. 

f

461 **Grandioso** **rit.** **molto rit.**

S. D. //

Cym. // *f*

B. D. //

Xyl. //

465 **55** **a tempo**

S. D. *f*

Cym. *f*

B. D. *f*

468 **56**

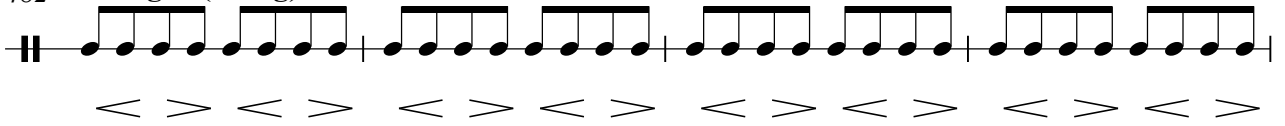
S. D. **13**

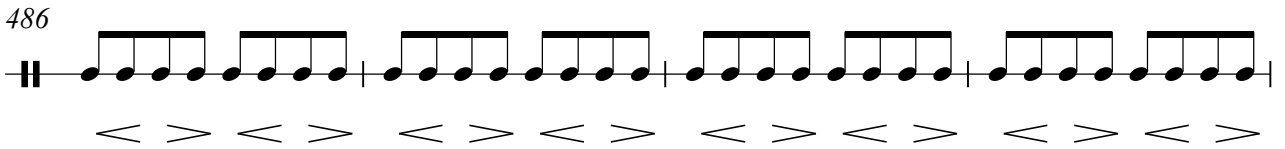
Cym. **13**

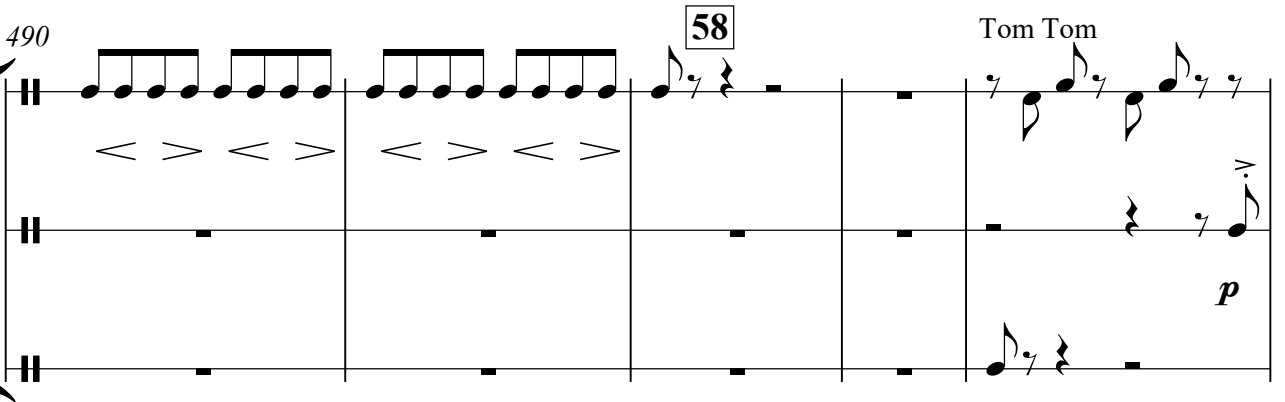
B. D. **13**

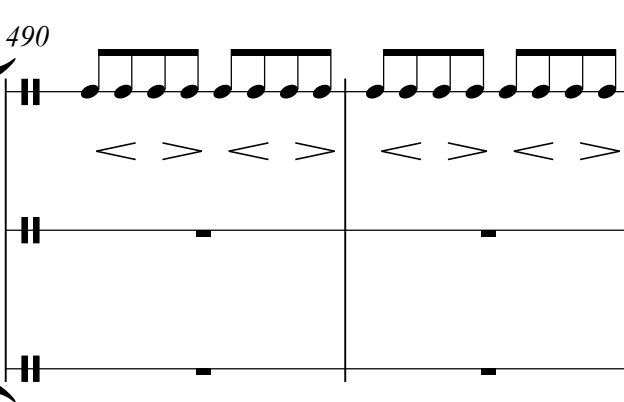
57

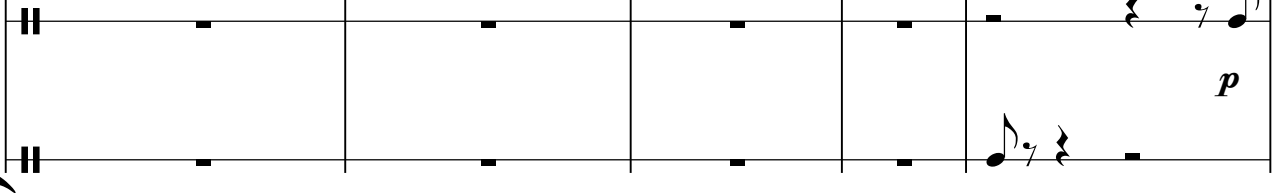
482 Allegro (swing)


S. D. 

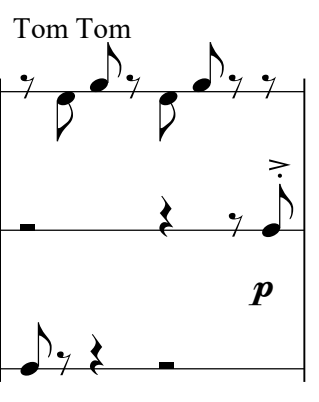
S. D. 

490 

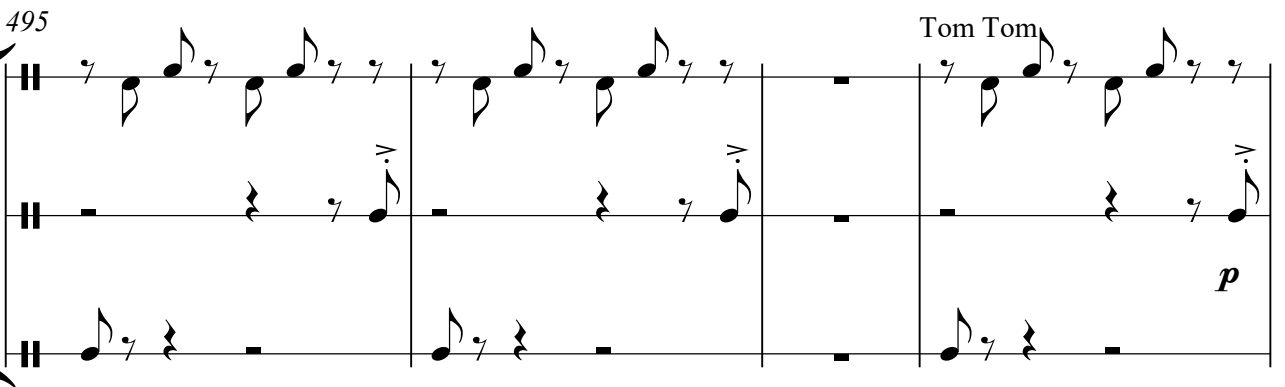
S. D. 

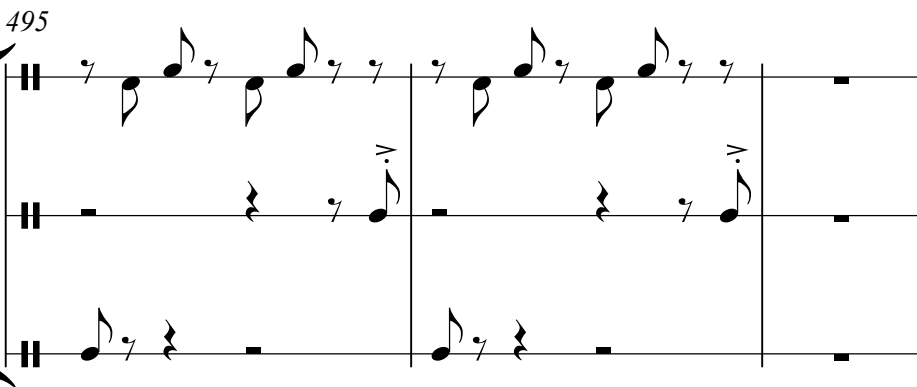
Cym. 

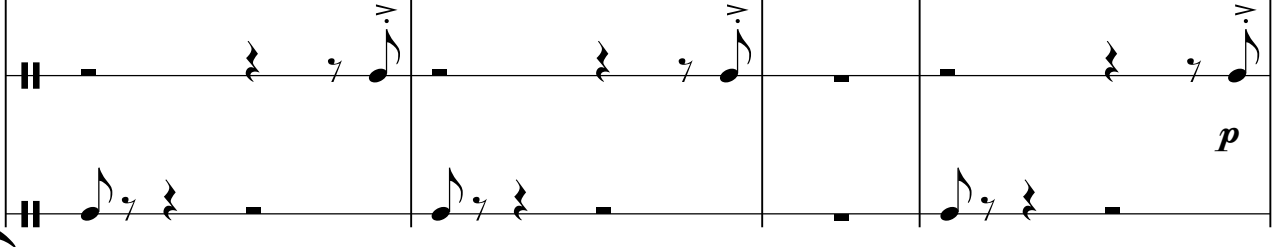
B. D. 


Tom Tom 

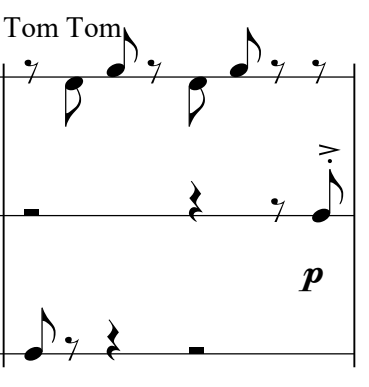
p

495 

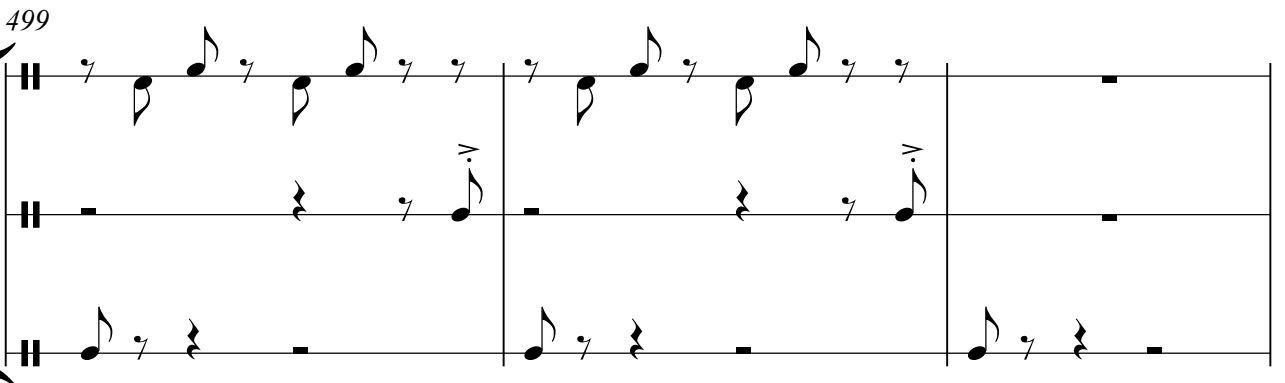
S. D. 

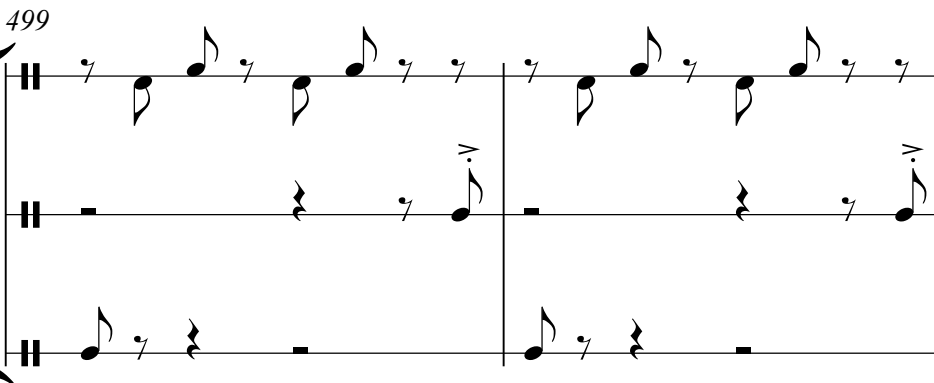
Cym. 

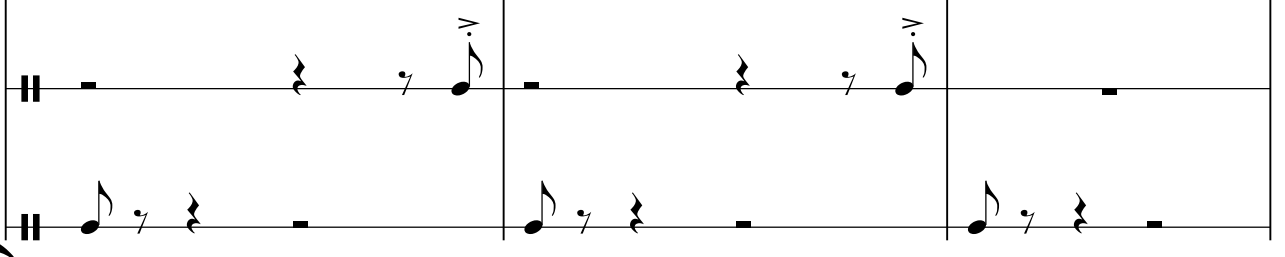
B. D. 

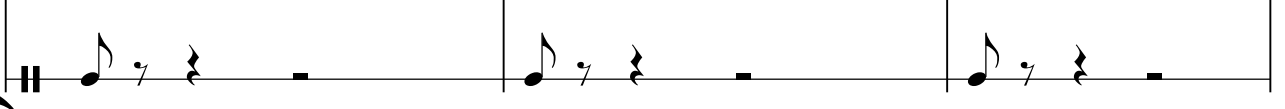
Tom Tom 

p

499 

S. D. 

Cym. 

B. D. 

502

S. D.

Cym.

B. D.

504 **59** **4** **60** **4** **no swing** **3**

S. D.

rit. **a tempo**

515 **61** Wire Brush on Drum

S. D.

p

519

S. D.

523

S. D.

Xyl.

p

527

S. D.

Xyl.

62

531

S. D.

535

S. D.

539 *poco rit.*

S. D.

a tempo (swing)

63

541 Wire brush

S. D.

545

S. D.

549 *no swing*

S. D.

Cym.

558 **64** *poco a poco rall.*

65 *Grandioso*

S. D.

Cym.

B. D.

566

S. D.

Cym.

B. D.

570 **66** *Largo*

S. D.

Cym.

B. D.

575 **67** *a tempo* **68** *Allegretto*

S. D.

p

590 *Adagio* *Moderato con grazia*

Xyl.

Bells

597 **69** *Allegretto giocoso* **70**

S. D.

Xyl.

p

f

614

S. D.

Xyl.


621 **71**

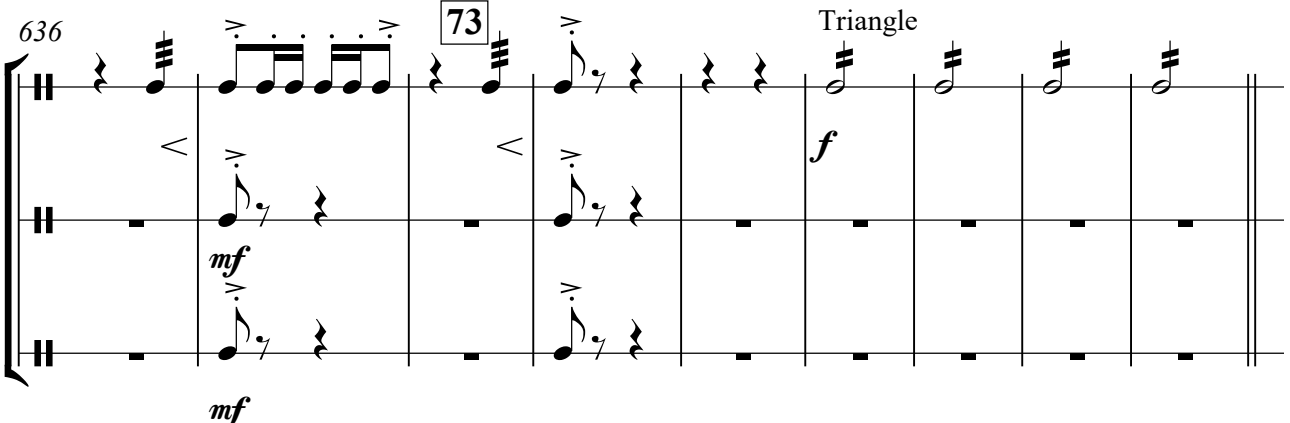
S. D.

72

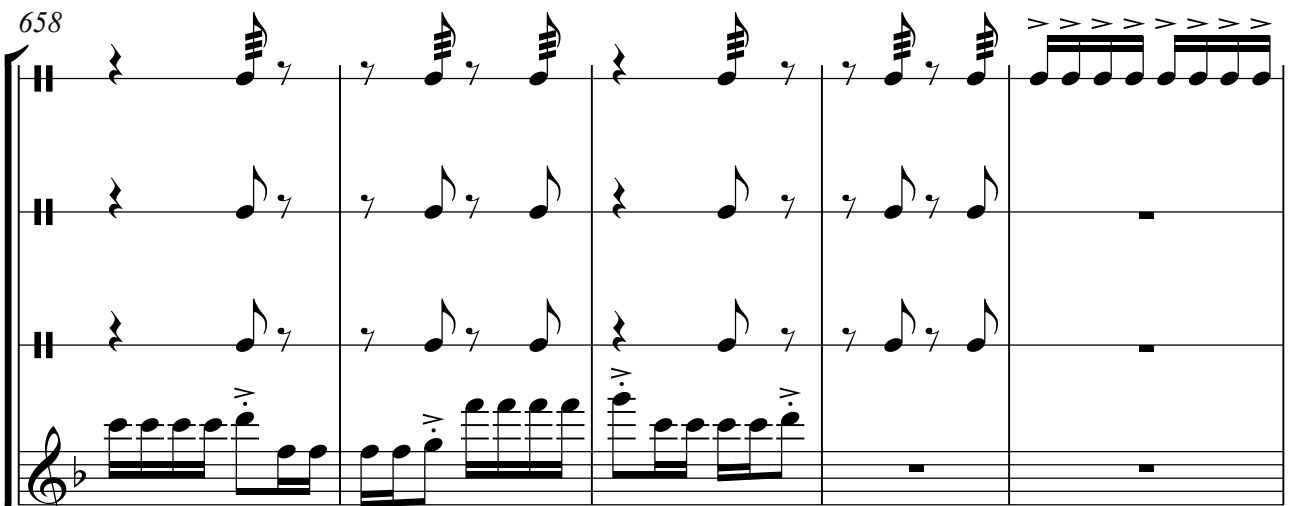
629 Taxi Horn (a) (b)

S Drum

S. D. 

636 

645 

658 

663 >>>>>>>> 76 **Meno mosso** **Grandioso** >>> ³ >

S. D. 2/4

Cym. 2/4

B. D. 2/4

f

2

2/4

669 77 **Presto** 6 **Largo** 6 **Più mosso** 6

S. D. 2/4

Cym. 2/4

B. D. 2/4

Xyl. 2/4

with stick

p

f

cresc.

679 **riten.**

S. D. *ff*

Cym. *f* *ff*

B. D. *ff*

Tímpanos

Danzas del Ballet " Estancia "

Alberto Ginastera

I - Los trabajadores agrícolas

Tempo giusto $\text{♩} = 116$

6 1 6 2 6 3 8 4 8 5 3 *tr* 6
p < f

40

46 7

52 8 6 9 6 10 6

73 11 12 5

83 13 *f* 6 14 8 15 8 16 8 17 7 1

Tambor militar Trompas

121 18 2 3 4 5 6 7

mf

129 19 8 20 8 21 2 3 4 5 6 7

mf

152 22 *tr* *tr* *tr* *tr*
ff rude

159 23 *tr* *tr* *tr* *tr* 24 *tr* *tr*

167 25 8 26 *f*

180 *fff marcato* V

II - Danza del trigo - TACET

III - Los peones de hacienda

Mosso e rúvido ♩ = 152

f

5 1 8 2 1 3

18 2 4 7 5 4 6 2 3

35 4 5 6 7 8 2 3 4

44 7 2

50 1 8

55 3 3

65 9

69

73 10

77

ff

v
sff

IV - Danza final (Malambo)

Allegro ♩ = 132

8 1 4 4 2 9 3 6 4 8

Cassa Xilo

Detailed description: This block contains the first line of the score, measures 8 through 13. The notation is in bass clef with a 6/8 time signature. Above the staff, the numbers 8, 1, 4, 4, 2, 9, 3, 6, 4, 8 are written, corresponding to the measures. The word 'Cassa' is written below the staff for measures 8-12, and 'Xilo' is written below for measure 13.

40 5 8 6 8 7 8 8 9 4 10 8

Xilo Percussão Prato

Detailed description: This block contains the second line of the score, measures 14 through 19. The notation is in bass clef. Above the staff, the numbers 40, 5, 8, 6, 8, 7, 8, 8, 9, 4, 10, 8 are written. The word 'Xilo' is written below for measures 14-15, 'Percussão' for measures 16-18, and 'Prato' for measure 19.

84 4 11 2 7 12 6 13 Xilo

Cassa Tamburino Xilo Xilo

Detailed description: This block contains the third line of the score, measures 20 through 25. The notation is in bass clef for measures 20-24 and switches to treble clef for measure 25. Above the staff, the numbers 84, 4, 11, 2, 7, 12, 6, 13 are written. The word 'Xilo' is written above the staff for measure 25. Below the staff, 'Cassa' is written for measures 20-21, 'Tamburino' for measures 22-24, and 'Xilo' for measure 25.

105 Xilo 3 14 7

Xilo

Detailed description: This block contains the fourth line of the score, measures 26 and 27. The notation is in treble clef. Above the staff, the numbers 105, 3, 14, 7 are written. The word 'Xilo' is written above the staff for measure 26 and below the staff for measure 27.

119 15 Xilo

Tímpanos

tr *tr*

f *ff*

Detailed description: This block contains the fifth line of the score, measures 28 through 31. The notation is in treble clef. Above the staff, the numbers 119, 15 are written. The word 'Xilo' is written above the staff for measures 28-29. The word 'Tímpanos' is written above the staff for measures 30-31. Trills (*tr*) are marked above notes in measures 30 and 31. Dynamics *f* and *ff* are indicated below the staff.

16 Tempo di Malambo ♩ = ♩

124 **Tímpano Piccolo**

sempre *f*

Detailed description: This block contains the sixth line of the score, measures 32 through 39. The notation is in bass clef. Above the staff, the numbers 124, 2, 3, 4, 5, 6, 7, 8 are written. The word 'Tímpano Piccolo' is written above the staff. The instruction 'sempre *f*' is written below the staff.

132 17 2 3 4 5 6 7 8

Detailed description: This block contains the seventh line of the score, measures 40 through 47. The notation is in bass clef. Above the staff, the numbers 132, 17, 2, 3, 4, 5, 6, 7, 8 are written.

140 18 2 3 4 5 6 7

Detailed description: This block contains the eighth line of the score, measures 48 through 55. The notation is in bass clef. Above the staff, the numbers 140, 18, 2, 3, 4, 5, 6, 7 are written.

148 19 2 3 4 5 6 7 8

Detailed description: This block contains the ninth line of the score, measures 56 through 63. The notation is in bass clef. Above the staff, the numbers 148, 19, 2, 3, 4, 5, 6, 7, 8 are written.

156 20 2 3 4 5 6 7

Detailed description: This block contains the tenth line of the score, measures 64 through 71. The notation is in bass clef. Above the staff, the numbers 156, 20, 2, 3, 4, 5, 6, 7 are written.

164 21 2 3 4 5 6 7 8

Detailed description: This block contains the eleventh line of the score, measures 72 through 79. The notation is in bass clef. Above the staff, the numbers 164, 21, 2, 3, 4, 5, 6, 7, 8 are written.

172 22

2 3 4 5 6 7

180 23

2 3 4 5 6 7 8

188 24

2 3 4 5 6 7

196 25

2 3 4 5 6 7 8 26

205

2 3 4 5 6 7

212 27

2 3 4 5 6 7 8

220 28

2 3 4 5 6 7

228 29

2 3 4 5 6 7 8

236 30

ff

244

fff *tr* *fff*

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„Die Zauberflöte“

GLOCKENSPIEL.

Ouverture tacet.

ACT I.

W. A. Mozart, Werk 620

Nº 8. Finale.

Nº 1-7 tacet.

Larghetto. *Viol.* 1 2 3 35 **Recit.** 120 **Andante.** *Fl.* 1

21 17 3 5 **Presto.** 4

Adagio. **Presto.** 9 **Andante.** 37 **Allegro.** *Viol. I.* 16 17 18 19 9

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GLOCKENSPIEL.

ACT II.

Nº 19. Terzett.
Andante moderato.

Nº 9-18 tacet.

75

1 2 3

Ich möchte - ich wünschte - ja was denn?

Nº 20. Arie.
Andante.

Vers 1.

3 3 1 1

Allegro.

7

1 1

Andante.

Vers 2.

3 3 1

GLOCKENSPIEL.

Allegro.

1 *p* 7

1 1

Andante.

Vers 3.

3 3 1

3 3 1

Allegro.

1 *p*

7 1 1

GLOCKENSPIEL.

Nº 21. Finale.

Andante. 93 Allegro. 96 Adagio. 59 Allegretto. 19 8 Andante. 83

MARSCH.

Adagio. 28 Allegro. 29 21 Allegro. 50 66

Andante. 9 Allegretto. 26 Pap. 27 28 29 30 3

Allegro.

Nicolai Rimsky-Korsakov
Capriccio Espagnole, Op. 34

Timpani.

I. Alborada.

in A.E.

Vivo e strepitoso.

f

A 12 B

C

25 Solo *p* *dimin.* *attacca*

II. Variazioni.

Andante con moto.

21

D

19

E Poco meno mosso.

48

Tempo I. 13

F

15

G

8

3

rit.

attacca

III. Alborada.

in B.

Vivo e strepitoso.

f

H 12 I

K 21

Timpani.

Viol. I. Solo

22 23 24 25 *pp cresc. molto* *f sf f* *attacca*

IV. Scena e Canto gitano.

in A.E.
Allegretto.

quasi Cadenza (I) Cadenza II Violino Solo

L *a tempo*
Solo

fpp *smorz.* *a tempo* *Violini* 6 7 *M* *p*

6 N *p* 12 0 9 1 *pp*

2 P *pp* *p* *Q* *f* 5 1 1 *p* *attacca*

Timpani.

V. Fandango asturiano.

in A E.

20 R 25 S 40 T 12

Viol. I.

Coda.
Vivo. (Tempo di comincio.)

Presto.

Nicolai Rimsky-Korsakov
Capriccio Espagnole, Op. 34

Tamburo.

I. Alborada.

Vivo e strepitoso.

13 A 13 B 14 C 31

attaca

II. Variazioni.

Andante con moto.

Poco meno mosso.

21 D 19 E 28 20

rit. *attaca*

Tempo I.

13 F 15 G 8 3

rit. *attaca*

III. Alborada.

Vivo e strepitoso.

H 12 I K 29 30

Cassa Piatti.

attaca

Tamburo.

IV. Scena e Canto gitano.

Allegretto.

A Corni Solo.

quasi Cadenza (I)
Tamburo Solo.

Cadenza (II) Violino Solo.

dim. *ppp sempre ppp*

L
Timp.

a tempo 1

pp

2 3 4 5

6 7 8 9

10

Cadenza (III) Flauto Solo. Cadenza (IV) Clarinetto Solo. *a tempo* Cadenza (V) Arpa Solo

5

a tempo 7 **M** 6 Viol. I

7 8 9 10

N

22 0 7

p *f* *p* *f* *p*

Tamburo.

Musical score for Tamburo, measures 1-10. The score is written in treble clef with a 3/4 time signature. It features a series of rhythmic patterns with various dynamics and articulations. Measure 1 is marked with a forte 'f' dynamic and a 'P' (pizzicato) marking. Measures 2-5 continue with similar rhythmic motifs. Measure 6 is marked with a piano 'p' dynamic. Measure 7 is marked with a piano 'p' dynamic. Measure 8 is marked with a piano 'p' dynamic. Measure 9 is marked with a piano 'p' dynamic. Measure 10 is marked with a piano 'p' dynamic and a 'Q' (quasi) marking. The piece concludes with a 'cresc' (crescendo) marking and an 'attacca' instruction.

V. Fandango asturiano.

Musical score for V. Fandango asturiano, measures 11-18. The score is written in treble clef with a 3/4 time signature. It features a series of rhythmic patterns with various dynamics and articulations. Measure 11 is marked with a forte 'f' dynamic. Measure 12 is marked with a forte 'f' dynamic. Measure 13 is marked with a forte 'f' dynamic. Measure 14 is marked with a forte 'f' dynamic. Measure 15 is marked with a forte 'f' dynamic. Measure 16 is marked with a forte 'f' dynamic. Measure 17 is marked with a forte 'f' dynamic. Measure 18 is marked with a forte 'f' dynamic. The piece concludes with a 'poco f' (poco forte) marking.

Coda.

Vivo. (Tempo di comincio.)

Musical score for Coda, measures 19-25. The score is written in treble clef with a 2/4 time signature. It features a series of rhythmic patterns with various dynamics and articulations. Measure 19 is marked with a forte 'f' dynamic. Measure 20 is marked with a forte 'f' dynamic. Measure 21 is marked with a forte 'f' dynamic. Measure 22 is marked with a forte 'f' dynamic. Measure 23 is marked with a forte 'f' dynamic. Measure 24 is marked with a forte 'f' dynamic. Measure 25 is marked with a forte 'f' dynamic. The piece concludes with a 'Presto.' marking and a '7' (seven) marking.

Nicolai Rimsky-Korsakov
Capriccio Espagnole, Op. 34

Triangolo.
I. Alborado.

Vivo e strepitoso.

attacca

II. Variazioni.

Andante con moto.

Poco meno mosso.

attacca

III. Alborado.

Vivo e strepitoso.

attacca

Triangolo. IV. Scena e Canto gitano.

Allegretto.

quasi Cadenza (I) Cadenza (II) Violino Solo *L a tempo*

Cadenza (III) Flauto Solo Cadenza (IV) Clarinetto Solo

The musical score for 'Triangolo. IV. Scena e Canto gitano.' consists of seven staves of music. The first staff is a grand staff with a treble clef and a 6/8 time signature. It features a series of rests and a final melodic flourish. The second staff begins with a treble clef, a 6/8 time signature, and the tempo marking 'a tempo'. It includes dynamic markings 'pp' and 'smorz.', and features a solo for the Ob. Fl. Cl. and a Cadenza V for the Arpa Solo. The third staff continues the melody with dynamic markings 'M', 'N', and 'O', and includes measure numbers 17, 23, and 12. The fourth, fifth, and sixth staves feature a rhythmic pattern of eighth notes with triplets, marked with 'P' and 'p'. The seventh staff concludes the section with dynamic markings '1' and '3', and ends with the instruction 'attacca'.

V. Fandango asturiano.

The musical score for 'Fandango asturiano.' consists of four staves of music. The first staff is in 3/4 time and begins with a treble clef and a dynamic marking of 'mf'. It features a rhythmic pattern of eighth notes and includes measure numbers 19 and 20. The second staff is marked 'Violino Solo' and begins with a treble clef, a 3/4 time signature, and a dynamic marking of 'pp'. It features a rhythmic pattern of eighth notes and includes measure numbers 1 and 13. The third staff is marked 'S1' and begins with a treble clef, a 3/4 time signature, and a dynamic marking of 'pp'. It features a rhythmic pattern of eighth notes and includes measure numbers 1 and 1. The fourth staff is marked 'T 4' and begins with a treble clef, a 3/4 time signature, and a dynamic marking of 'p'. It features a rhythmic pattern of eighth notes and includes measure numbers 28, 1, 2, 3, and 4.

Triangolo.

Musical score for the first section of 'Triangolo'. It consists of six staves of music. The first staff contains measures 5 through 10. The second staff contains measures 11 through 12, followed by a measure with a fermata and the letter 'U', then a measure with a fermata and the number '27', and finally a measure with a fermata and the letter 'V'. The third, fourth, and fifth staves continue the melodic line with various rests and triplet markings. The sixth staff contains measures 1 through 7, marked with the letter 'W'. The seventh staff contains measures 8 through 14, marked with the letter 'X'. The piece concludes with a 2/4 time signature.

Coda.

Vivo. (Tempo di comincio.)

Musical score for the Coda section of 'Triangolo'. It consists of five staves of music. The first staff begins with a forte (*ff*) dynamic marking and contains measures 1 through 2. The second staff contains measures 1 through 10, marked with the letter 'Y'. The third staff contains measures 3 through 10, marked with the letter 'Z'. The fourth and fifth staves continue the melodic line. The section concludes with the tempo marking 'Presto.' and a fermata over the final note.

Nicolai Rimsky-Korsakov
Capriccio Espagnole, Op. 34

Cassa et Piatti.

I. Alborada.

Vivo e strepitoso.

Piatti.
Cassa. *f*



attacca.

II. Variazioni.

Andante con moto.

Poco meno mosso.

21 D 19 E 28 20

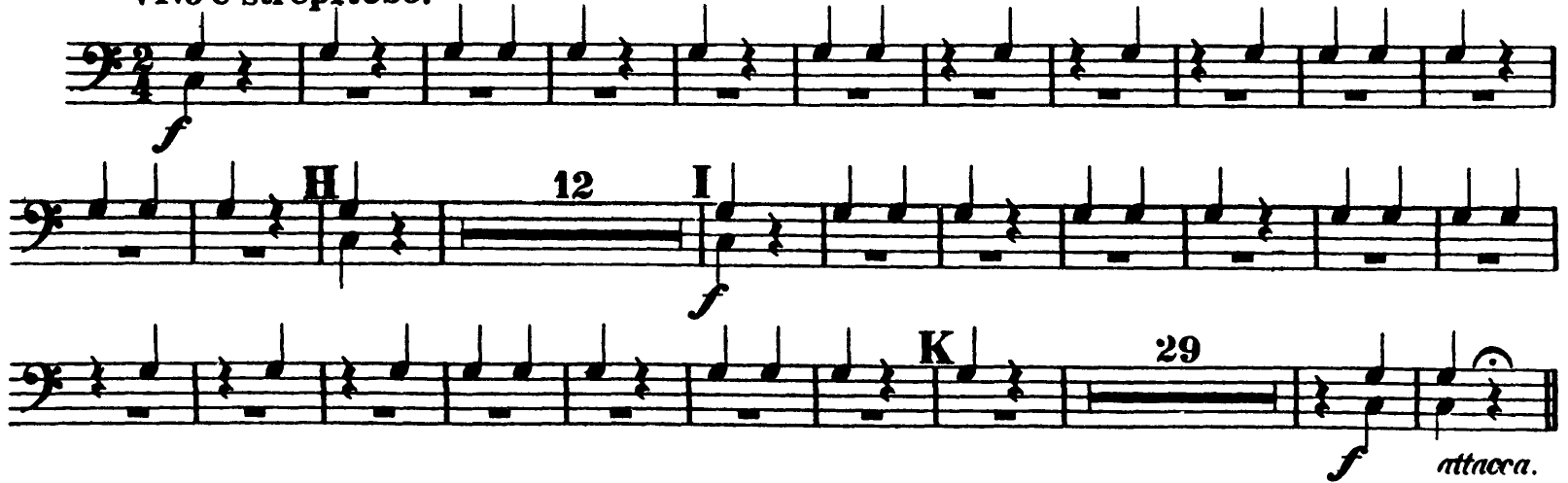
a tempo 13 F 15 G 8 3

rit. *attacca.*



III. Alborada.

Vivo e strepitoso.



f *attacca.*

Cassa et Piatti.

IV. Scena e Canto gitano.

Allegretto.

quasi Cadenza(I). Cadenza(II) Violino Solo. *a tempo* Piatti.

Cadenza(III). Flauto Solo.

Cadenza(IV). Clarineti Solo.

avec 2 baguettes d'éponge.

a tempo

Cadenza(V). Arpa Solo.

a tempo

Piatti.

attaca.

Cassa et Piatti.

V. Fandango asturiano.

The musical score consists of two systems of staves. The first system has a bass staff and a clarinet staff. The bass staff begins with a 3/4 time signature and a dynamic marking of *f*. It contains measures 1 through 19, with rests for measures 20, 25, and 40. The clarinet staff is marked *T₃ Clar. Solo.* and contains measures 4 through 7, followed by a section marked *Piatti.* and a rest for measure 19. The second system also has a bass staff and a clarinet staff. The bass staff begins with a dynamic marking of *f* and contains measures 2, 2, and 12, with rests for measures 1 and 19. The clarinet staff contains measures 1, 1, and 1, with rests for measures 12 and 19. The third system has a bass staff and a clarinet staff. The bass staff contains measures 1, 1, and 1, with rests for measures 2 and 4. The clarinet staff contains measures 1, 1, and 1, with rests for measures 2 and 4. The fourth system is labeled *Coda.* and *Vivo. (Tempo di comincio.)* and has a 2/4 time signature. It contains measures 1, 2, and 1, with rests for measures 7 and 2. The fifth system contains measures 7, 1, and 2, with rests for measures 1 and 2. The sixth system contains measures 1, 1, 1, and 1, with rests for measures 7 and 2. The seventh system is labeled *Presto.* and contains measures 1, 7, and 1, with rests for measures 1 and 2.

Nicolai Rimsky-Korsakov
Capriccio Espagnole, Op. 34

Tamburino et Castagnetti.

I. Alborada.

Vivo e strepitoso.

Tambourino.

A 12 B C 30

ritacca

II. Variazioni.

Andante con moto.

Poco meno mosso.

21 19 20 13 15 8 3

rit

attacca

III. Alborada.

Vivo e strepitoso.

13 13 14 31

attacca.

IV. Scena e Canto gitano.

Allegretto.

quasi Cadenza (I)

Cadenza (II) Violino Solo.

a tempo

Cadenza (III) Flauto Solo

13 10 7 5 7 17 23 11 4 5 6 7 5 1 3

attacca.

Tamburino et Castagnetti.

V. Fandango asturiano.

Castagnetti.

12 R 25 S 24 Clar. I. 25

26 27 28 Cast. tr tr tr tr tr tr p

tr tr tr tr tr tr tr T 12

U 27 V

W

X

Coda. Vivo. 2 Y

10 3 Z 5

Presto. 7

Detailed description: This page contains the musical score for the 'Castagnetti' section of 'Fandango asturiano'. It consists of ten staves of music. The first staff is marked 'Castagnetti.' and begins with a treble clef, a 3/4 time signature, and a forte dynamic. The music features a rhythmic pattern of eighth and sixteenth notes. The second staff includes a woodwind part for Clarinet I, marked 'Clar. I.' and '25'. The third staff has a 'Cast.' marking and a piano 'p' dynamic, with several trills. The fourth staff continues with trills and a 'T 12' marking. The fifth staff has 'U' and '27 V' markings. The sixth and seventh staves continue the rhythmic pattern. The eighth staff has a 'W' marking. The ninth staff has an 'X' marking and ends with a double bar line and a 2/4 time signature. The tenth staff is the 'Coda. Vivo.' section, marked '2 Y'. The eleventh staff has '10 3 Z 5' markings. The twelfth staff is marked 'Presto. 7' and ends with a double bar line.

Nicolai Rimsky-Korsakov
Scheherazade, Op. 35

Triangolo.

I. tacet.

II.

Lento. Recit. 3 **Andantino.** 20 *rit.* 1 **A** *a tempo* 21 *rit.* 1 **B** *a tempo* 21
Viol Solo Cad.

rit. 1 **C** *a tempo* 33 **D** **Allegro molto.** *G. P.* 3 **Recit. Moderato.** *Cad. ad lib.* *Cad. ad lib.*

Tempo giusto. (Allegro molto.) 1 6 **Recit. Molto Moderato.** *Cad. ad lib.* *Cad. ad lib.* **E** **Tempo giusto. (Allegro molto.)** 1

G. P. 31 *Platti* 7 **F** **Recit. Moderato assai.** *rit. a tempo* *rit. a tempo* *rit.* *Cad. ad lib.* *Cad. ad lib.* *Cad. ad lib.*

G **Tempo giusto. Vivace scherzando.** **(Allegro molto.)** 8 9 1 2 3 4 5 6 7 8 *pp*

9 10 11 12 16 1 2 3 4 5 6 *pp*

7 8 9 10 11 12 7 **H** 2 11 *poco string.*

Platti **Tempo I.** 19 **I** 8 *p*

20 **K** 8 3 3 *p*

3 3 5

Triangolo.

L Recit. Moderato assai. *a tempo* *a tempo* *rit. M* **Allegro molto.**
 ed animato.

N Con moto. *Cad. ad lib.* 1 *Cad. ad lib.* 1 *Cad. ad lib.* 20

19 1 1 1 0 19 1 1 1

4 P 4 *tr* 3 *tr* *tr*
p *f* *p* *f* *sf*

1 1 1 1 2 **Q** *Poco meno mosso.* **Raccol.** *animato*
 25 18 6 *f*

III.

Andantino quasi Allegretto.
 24 A 24 B 14 C 6 D ^{Tambure piccolo} 9 E

pocchiss. più mosso *ppp*

F 4 4
p

G 4
p

H 4
p

Come prima. I 8 K 6 **Recit. Lento.**
 3 Viol. *Cad.*

L Tempo I. *allarg. assai a tempo*
 9 M 2 5 N 7 0 24
 1 2 3 *pocch. più anim.*

P 4 2 Fl. *a tempo, scherzando*
poco rit. molto rit. 4 *pp*

Triangolo.

IV.

Allegro molto. *G.P.* **Recit. Lento.** *Viol. Cad.*

Allegro molto e frenetico. *f* *pp cresc.* *G.P.*

Lento. Recit. Vivo. *Viol. Cad.* *p*

A **B** **C** **D** **E** **F** **G** **H** **I** **K**

N **O** **P** **Q** **R**

Measures: 1, 4, 9, 24, 2, 2, 2, 3, 4, 16, 8, 16, 16, 7, 4, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 7, 11, 25, 33, 15, 4, 8.

Triangolo.

S 16 3 T 4 16 U 16 V 16 1 2 3 4

5 6 7 8 9 10 11 Più stretto. 40 f

W Spiritoso. 8 2 f

3 1 3 7 f

Allegro non troppo e maestoso. 6 4 1 mf

X 1

Y 3 Piatti 11 Z 6 4 5 6

Lento. Recit. 10 1 4 a tempo Viol. Cad.

Nicolai Rimsky-Korsakov
Scheherazade, Op. 35

Tamburino.

I. II. tacet.

III.

Andantino quasi Allegretto.

24 A 24 B 14 C 6 D 9

Tamb: piccolo.

pocchiss. più mosso

E

ppp

F 4

pp

G

pp

H 4

p

I 8 K 6

Come prima.

Lento. Recit.

Tempo I.

f

f

Viol. Solo. Cad.

1 2 3

9 M 2 5 N 7 O 24 P 4 2

allarg: assai u tempo

poco rit.

pocch. più anim.

Fl.

a tempo, scherz:

rit. molto

pp

Tamburino.

IV.

Allegro molto. **Lento. Recit.** **Allegro molto e frenetico.**

4 1
G. P. G. P. Viol. Cad.

9
pp cresc. G. P. Viol. Cad. mf

16 A 16 B
pp mf

C 16 D 16 E 20 F 1
mf

2 3 4 5 6
dimin. pp

7 8 9 10 11

12 13 14 15 16

17 18 19 G 16 H 16

I 11 3 K 28
mf f

L 27

3 M 25 N 29

Tamburino.

1 2 3 4 0 1

pp

2 3 4 5 6

7 8 9 10 11

12 13 14 15 > **P** 20

mf 4 1 1 **Q** 15

R 16 **S** 16 3 **T** 4 16 **U** 16 **V** 19

mf 3 1 1 **Piu stretto.** 40 *f*

W **Spiritoso.** 14 3 1 3

7 *f*

f 6

Allegro non troppo e maestoso. 11 **X** 6 13 **Y** 18 **Z** 6

Lento. Recit. **Alla breve. Tempo come I.** *a tempo*

3 10 1 4 *Viol. Cad.*

Nicolai Rimsky-Korsakov
Scheherazade, Op. 35

Tambur piccolo.

I. II. tacet.

III.

Andantino quasi Allegretto.

24 A 24 B 14 C ^{Viol. I.}

D *pocchiss. più mosso*

ppp

pocchiss. cresc.

E 8 F 4

4 G

7 H

p=f

Lento. Recit. Tempo I.

Viol. Solo ad.

O 24 P 4 *poco rit.*

a tempo, scherz.

pp

allarg. assai *a tempo*

Tambur piccolo.

IV.

Allegro molto. **Recit. Lento.** **Allegro molto e frenetico.**

4 1 18

G.P. G.P. Viol.Solo. G.P.

Lento. Recit. Vivo. 24 **Triang.** 2 2 7 **B^{Fl.}** 1 2 3

Viol.Solo.

11 **C** *tr tr tr > > tr tr tr > > tr tr*

mf

D 15 **E** *f-p f*

f 1 3 **F** 4 16

G 16 **H** 16 **I** 16 **K** 32 **L** 32 **M** 21

f

N 1 2 3 4 5 6 7

mf cresc. f pp

8 9 10 11 12 13 14 15

16 17 18 11 **Tamburino.** 12 13 14

15 16 **P** *f*

1

Tambur piccolo.

1 1 1 Q

mf

R

15 S *f* *p* *f* 1 *f*

tr tr tr 3 T 1 2 3 4 1 2 3 4 5

mf *dim.* *pp*

6 7 8 9 10 11 12 13 14 15 U 16 V 28

Più stretto.

7 tr 7 tr 3 tr 2 tr 3 tr

f *f* *f* *f*

2 tr tr tr tr tr tr tr

f *f* *f* *f* *f* *f* *f* *f*

W **Spiritoso.** 14 1

3 tr tr tr tr tr tr tr

mf *resc.* *f*

tr tr tr tr tr tr tr

Allegro non troppo e maestoso.

11 X 6 13 Y 18 Z 6

Lento. Recit. Alla breve. a tempo

3 10 1 4

Viol. Solo. Cad.

Nicolai Rimsky-Korsakov
Scheherazade, Op. 35

Piatti et Cassa.

(Tam-Tam.)

I. tacet.

II.

Lento. Recit. *Andantino.* *rit. A tempo* *rit. B a tempo* *rit. C a tempo*

3 Viol. *Cad.* 20 1 21 1 21 1 33

D Allegro molto. *Recit. Moderato.* *Tempo giusto. (Allegro molto.)* *Recit. Molto mod^{to}.*

G. P. 3 *Cad. ad lib. Cad. ad lib.* 1 6 *Cad. ad lib. Cad.*

E Tempo giusto. (Allegro molto.) Tromboni. 1 3 2 3 2

1 *G. P.* 9 10 11 12 13 4 5 6

1 3 *Piatti.* 7 *Recit. Moderato assai.* *rit. a tempo* *rit.*

4 5 6 7 *f* *Cad. ad lib. Cad. ad lib.*

a tempo *rit. G* *Tempo giusto. (Allegro molto.)* *Vivace scherzando.*

Cad. ad lib. *f* *mf* *f* 19 *mf* 7

19 7 *H* 2 11 *Piatti.* *Tempo I.* 3

mf *mf* *string. poco* *mf* *sf*

5 9 *I*

mf *mf* *mf pp*

8 3 6 8 *K*

f *mf* *mf p*

5

p *sf*

Piatti et Cassa.

Recit. Moderato assai. **L** *a tempo* *a tempo* **M** **Allegro molto ed animato.**

1 *Cad. ad lib.* 1 *Cad. ad lib.* 1 *Cad. ad lib.* 20

N **Con moto.** 19

1 4 **P** 4 *Triang. Piatti* 4 1 *sf sf sf sf*

1 1 1 2 **Q** **Poco meno mosso. accel.** 18 **R** 6 *animato sf*

III. *pocch. più mosso* *Tamb. piccolo.*

A **Andantino quasi Allegretto.** **B** 14 **C** 6 **D** 9 **E** 8

24 24 1

F 4 *Piatti.* 4 *pp*

4 **G** *p*

H 4 1

I **K** **Come prima.** **Lento. Recit.** **L** **Tempo I.**

mf mf 8 6 3 *Viol. Cud.* 1 *ob* 2

9 **M** **Allarg. assai** 1 *a tempo* **N** 7 **O** 24 *pocch. più anim.*

P *poco rit. Fl.* *a tempo, scherz.* *rit.* 1 **molto** 2 *pp*

Piatti et Cassa.

IV.

Allegro molto.

Lento. Recit.

Allegro molto e frenetico.

4 G.P. 1 G.P. *Cud. Viol.* *f*

pp

cresc. *Cassa. sf* G.P. *Viol. Cud.*

Vivo. Piatti 23 A 16 B 3 Piatti 3 3 3

mf *mf*

C 2 2 2 3

mf

D 3 4 E 4

Cassa. f *f*

Piatti 3 4 3 F 4 16 G 16 H 16

f *f* *Cassa. f*

I 3 3 3 3 K 5 G

mf *mf* *mf* *mf* *Cassa. f* *f*

avec la baguette

7

3 L 5 6 7

Cassa. f *f*

3 3 M 25

Cassa. f

N 33 O 16 P 3 3 3

f *f* *f*

Piatti et Cassa.

3 4 1 1 1 Q 2

f *f* *f* *f* *f* *f* *f*

2 2 2 2 2 2 2 7

S 4 3

4 3 T 4 16 U 16 V 19 3

f *f* *mf*

1 1 **Plù stretto.** **W Spiritoso.** 1

40 8

4 3 7 2 2

f

Allegro non troppo e maestoso.

mf

p

p X 1

p *p* *p*

p Y 3 Piatti. *p*

avec la baguette

Piatti. 6 Z 6 Lento. Recit. Alla breve. Tempocome I.

Tam-tam. 6 6 3 *Cad. Viol.* 20

f



TAMBOURS.

OUVERTURE.
DELLA GAZZA LADRA.

Maëstoso Marziale.

Sheet music for Tambores, featuring multiple staves with various musical notations including triplets, slurs, and dynamic markings.

Key markings and annotations include:

- Roul:** (Roulement) markings at the beginning of several staves.
- All^o 16**: Tempo marking at the start of the 16th measure.
- 1^{er}**, **2^e**: First and second endings.
- 3**, **4**, **5**, **6**, **7**, **8**, **9**, **10**, **11**, **12**, **13**, **14**, **15**, **16**, **17**, **18**, **19**, **20**, **21**, **22**, **23**, **24**: Measure numbers.
- 63**: Measure number at the start of a section.
- Roulement**: Marking at the end of the 24th measure.
- Piu mosso**: Tempo marking at the end of the 24th measure.
- II**: Section markers.



GROSSE CAISSE ET TRIANGLE.

Maestoso Marziale.

OUVERTURE.
DELLA GAZZA LADRA.

Musical score for Grosse Caisse and Triangle, Op. 11, No. 7. The score is written in bass clef with a common time signature (C). It consists of 11 staves of music. The tempo is marked 'Maestoso Marziale'. The score includes various musical notations such as slurs, accents, and dynamic markings (f, p). Measure numbers are indicated at the beginning of several staves: 16, 34, 95, 11, 80, 22, and 11. The piece concludes with a double bar line on the final staff.

IV. SYMPHONIE

Triangel, Becken u. Große Trommel

639



I-III tacent

Peter I. Tschaikowsky, Op. 36

IV. FINALE

Allegro con fuoco

The musical score consists of several staves with various annotations. The top staff is labeled 'Becken' and has a '2' above it. The second staff is labeled 'Gr. Tr.' with 'ff' below it. The third staff is labeled 'Viol. I' with 'A' above it and 'ff' below it. The fourth staff is labeled 'B Triangel' with 'ff' and 'p' below it. The fifth staff is labeled 'C' with '27' below it. The sixth staff is labeled 'D Beck' with '2' below it. The seventh staff is labeled 'Gr. Tr.' with 'ff' below it. There are several circled notes and markings throughout the score, including 'ff', 'pp', and 'p'. The score ends with a double bar line and the number '20'.

Triangel, Becken u. Gr. Trommel

Musical staff 1: Bass clef, rhythmic accompaniment.

Musical staff 2: Bass clef, rhythmic accompaniment with first and second endings.

Musical staff 3: Bass clef, rhythmic accompaniment. Includes handwritten 'E Triangel' and 'mf' markings.

Musical staff 4: Treble clef, rhythmic accompaniment with measures 4-7.

Musical staff 5: Treble clef, rhythmic accompaniment with measures 9-11 and a tuba part marked '15 = Tuba'.

Musical staff 6: Treble clef, 'Andante' tempo, measures 5-10, 'Triangel' part, 'riten.' marking, and 'Tempo I' marking.

Musical staff 7: Bass clef, 'Beck. Solo' part, measures 5-10, 'fff' dynamic marking.

Musical staff 8: Treble clef, Violin I part, measures 6-10, 'Fl.' markings.

Musical staff 9: Bass clef, accompaniment for measures 6-10.

Musical staff 10: Treble clef, Violin I part, measures 11-16, 'fff' dynamic marking.

Musical staff 11: Bass clef, accompaniment for measures 11-16, 'fff' dynamic marking.

The musical score is arranged in six systems, each with a treble and bass staff. The first system includes the instruction "sempre fff" in both staves. The second system has a "3" above the final measure of both staves. The sixth system has a large handwritten signature and a circled section in the bass staff.

LA DAME DE PIQUE
Ouverture

Tristano ①

FRANZ von SUPPE'

Allegro quasi maestoso

8 13 29

1 1 1

① *All^o con fuoco* 46

3 1 1 1 12

Solo *tr tr tr tr*

tr

pp

cresc.

tr tr² 3 4

f f

tr⁵ tr⁶ tr⁷ tr⁸ 9 10 11 12 13 14

4

3 3

① Solo *tr tr tr tr tr tr tr tr*

pp

tr tr tr tr

pp

tr tr

cresc.

ff

tr tr

tr tr

①

ff 2

ff 1 29

④ Andantino
8

⑥ Allegro
34

f 2 3 4 5 6 7 8
cresc.

⑧ Più mosso

ff sf sf sf sf sf sf

sf sf ff ff

tr tr tr tr tr tr tr tr
ff

tr tr tr tr tr tr tr tr 2 3 4 5 6 7 8

①

ff sf sf sf sf sf sf

ff

ff

ff

Presto

ff *ff*