Wind, Brass, and Percussion Audition Excerpts

SFCM 2017-18

All excerpts are from principal parts unless otherwise noted

Flute/Picc:

Bartok, Concerto for Orchestra – Mvt 2, mm. 60-86 ***AND*** Mvt 4, cadenza (mm. 139-144); **Piccolo:** Mvt 3, mm. 29-33, 57-62 and 107 through end

Strauss, Don Juan – opening through rehearsal B

Strauss, Till Eulenspiegel – rehearsal 6-8 *AND* rehearsal 35-38

Mendelssohn, Symphony No. 4 – Mvt 4, mm. 1-34

Tchaikovsky, Symphony No. 4 – Piccolo: Mvt 3, rehearsal E through 3 mm. before rehearsal G *AND* Mvt 4, mm. 249-269

Oboe/Eng Hn:

Bartok, Concerto for Orchestra – Mvt 2, mm. 25-44 ***AND*** Mvt 4, opening through m. 75; **optional Eng. Hn. solo:** Mvt 4, mm. 50-62

Strauss, Don Juan – opening through rehearsal B ***AND*** rehearsal L through 2 bars after rehearsal N

Strauss, Till Eulenspiegel – 6 mm. before rehearsal 34 through 4 mm. before rehearsal 38

Respighi, Pines of Rome – **Eng. Hn. solo:** Mvt 4, 4 mm. before rehearsal 19 through rehearsal 20

Ravel, Le Tombeau de Couperin – Mvt 1, beginning through rehearsal 2

Mozart, Symphony No. 41 – Mvt 4, mm. 9-35

Clarinet/Bass Cl/E flat Cl:

Bartok, Concerto for Orchestra – Mvt 2, pickups to m. 181 through m. 212 ***AND*** Mvt 4, mm. 76-89

Strauss, Till Eulenspiegel – 5 mm. before rehearsal 35 through 4 mm. before rehearsal 38; **Bass Cl:** 4 mm. after rehearsal 9 through rehearsal 11 ***AND*** 9 mm. after rehearsal 31 through rehearsal 32 ***AND*** pickup to rehearsal 35 through 4 mm. before rehearsal 38; **Cl. in D (E flat)**: rehearsal 30-32

Respighi, Pines of Rome – Mvt 3, pickup to rehearsal 13 through 11 bars after rehearsal 17

Mendelssohn, Symphony No. 3 – Mvt 2, beginning through 15 mm. after rehearsal C

Bassoon/Contrabassoon:

Bartok, Concerto for Orchestra – Mvt 2, mm. 8-24 ***AND*** mm. 164-181 - **BOTH 1st AND 3rd** bassoon parts for second excerpt

Strauss, Till Eulenspiegel – 8 mm. after rehearsal 31 through rehearsal 32 ***AND*** pickup to rehearsal 35 through 4 mm. before rehearsal 38

Strauss, Don Juan – **Contrabassoon:** beginning through rehearsal B

Mozart, Symphony No. 41 – Mvt 1, mm. 105-120 ***AND*** mm. 183-190

Mozart, Overture to *Le Nozze di Figaro* – mm. 139-171

Horn:

Bartok, Concerto for Orchestra – Mvt 1, mm. 342-396
Strauss, Don Juan – 12 mm. before rehearsal E until 11 mm. after E ***AND*** 19 mm. after rehearsal N through rehearsal P ***AND*** rehearsal Y through Z
Strauss, Till Eulenspiegel – beginning through rehearsal 1 (mm. 6-20) ***AND*** rehearsal 31 through 4 mm. before rehearsal 38
Tchaikovsky, Symphony No. 5 – Mvt 2, mm. 8-28 solo

Trumpet:

Bartok, Concerto for Orchestra – Mvt 1, mm. 358-396 ***AND*** Mvt 2, mm. 90-147 ***AND*** Mvt 4, mm. 211-254 *(optional: same passage on Tpt 2)*
Strauss, Don Juan – 4 mm. after rehearsal F through 3 mm. before rehearsal G ***AND*** 8 mm. after rehearsal H through rehearsal K
Strauss, Till Eulenspiegel – rehearsal 36 through 4 mm. before rehearsal 38 *(optional: same passage on Tpt 2 or 3)*
Respighi, Pines of Rome – *tromba interna* solo, Mvt 2, 8 mm. after rehearsal 10 through 9 mm. before rehearsal 11

Trombone:

Bartok, Concerto for Orchestra – Mvt 1, mm. 316-396
Strauss, Till Eulenspiegel – rehearsal 36-38
Respighi, Pines of Rome – 7 mm. before rehearsal 11 through 2 mm. after rehearsal 12
Mozart, Requiem – Tuba Mirum (No. 3), beginning through rehearsal B

Bass Trombone:

Bartok, Concerto for Orchestra – Mvt 1, mm. 316-396
Strauss, Till Eulenspiegel – rehearsal 18- 20 ***AND*** rehearsal 36-38
Respighi, Pines of Rome – 7 mm. before rehearsal 11 through 2 mm. after rehearsal 12
Haydn, The Creation – No. 26 (Chorus and Trio), beginning through letter C

Tuba:

Bartok, Concerto for Orchestra – Mvt 2, mm. 123 through 159
Strauss, Till Eulenspiegel – rehearsal 18-20 ***AND*** 7 mm. before rehearsal 37 through 4 mm. before rehearsal 38
Respighi, Fountains of Rome – pickup to rehearsal 11 through 4 mm. after rehearsal 16
Wagner, Prelude to *Die Meistersinger* – mm. 1-27 ***AND*** mm. 158-188

Percussion:

Timpani:

Bartok, Concerto for Orchestra – Mvt 4, mm 42-51
Beethoven, Symphony No. 9 – Mvt 1, 18 mm. before rehearsal S to the end

Glockenspiel:

Respighi, Pines of Rome – Mvt 1
Mozart, *The Magic Flute* – Act 1 Finale

Snare Drum:

Bartok, Concerto for Orchestra – Mvt 2, mm. 1-9 and mm. 120-160
Rimsky-Korsakov, Scheherazade – Mvt 4, rehearsal P-R
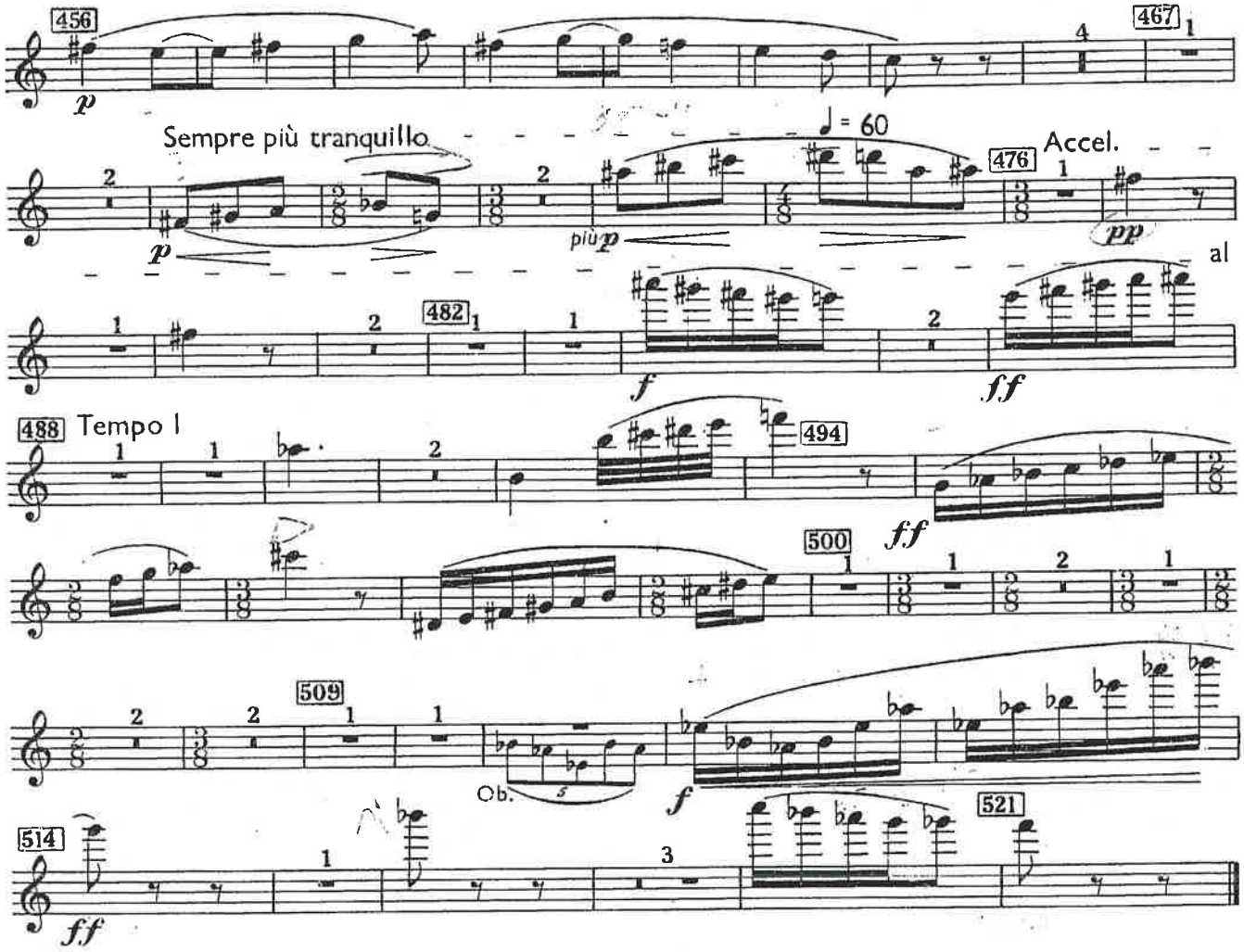
Tambourine:

Dvorak, Carnival Overture – beginning through rehearsal C
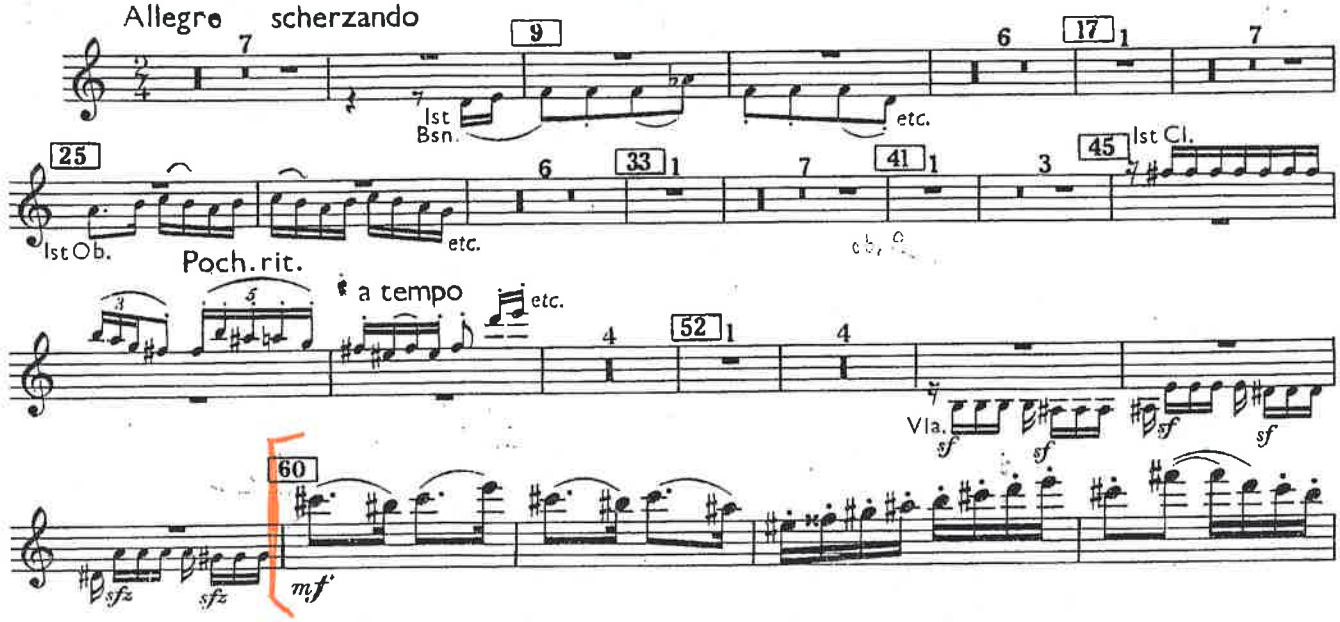
FLUTE
EXCERPTS

CONCERTO FOR ORCHESTRA
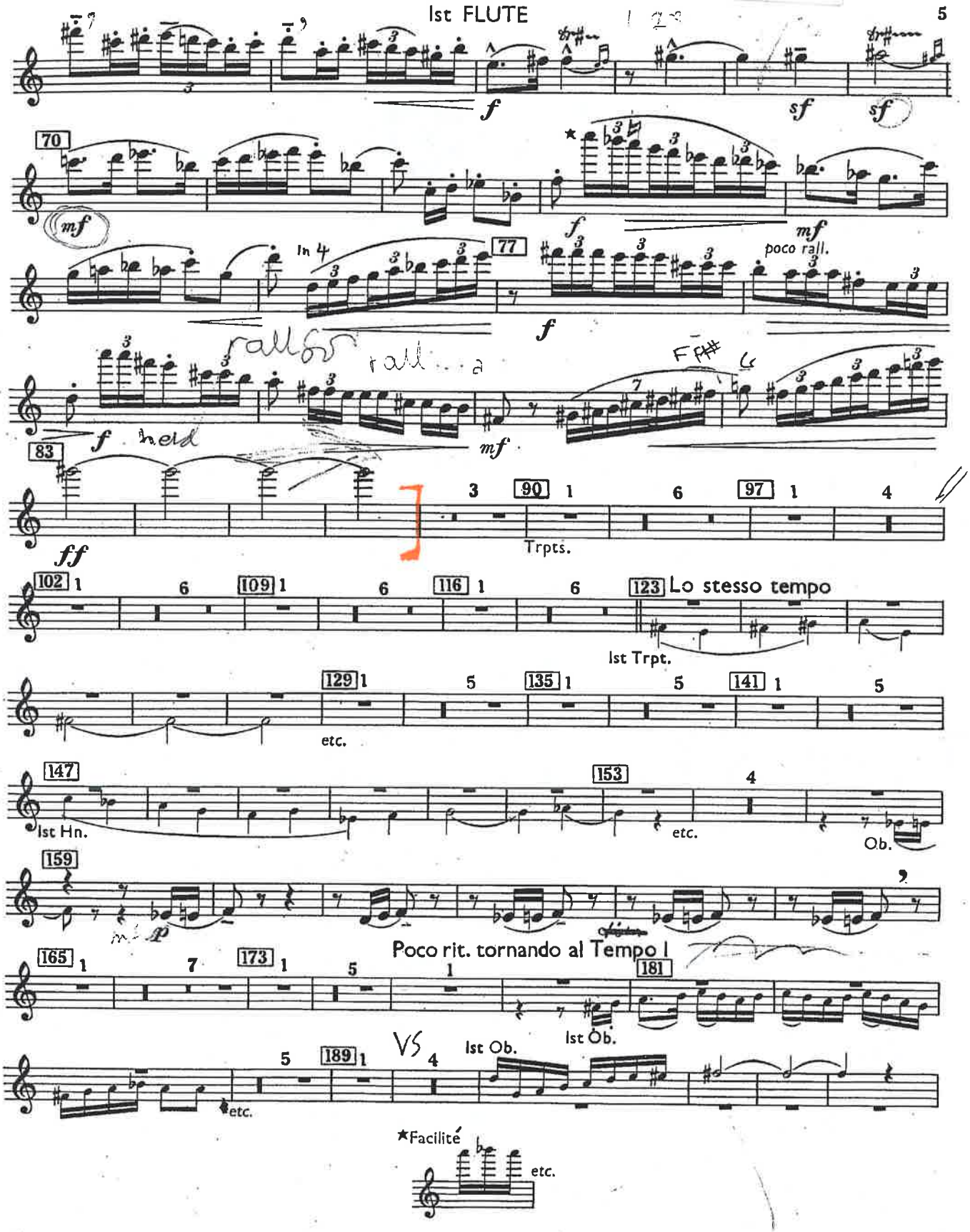
1st FLUTE



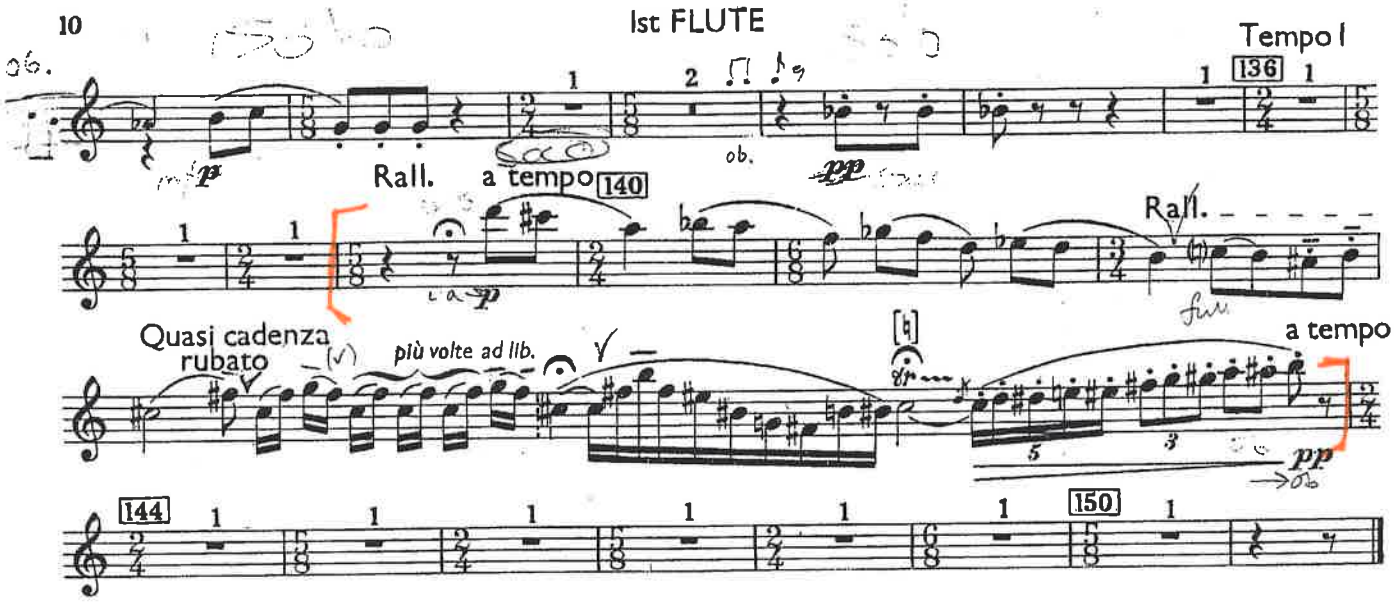
II. GIUOCO DELLE COPPIE
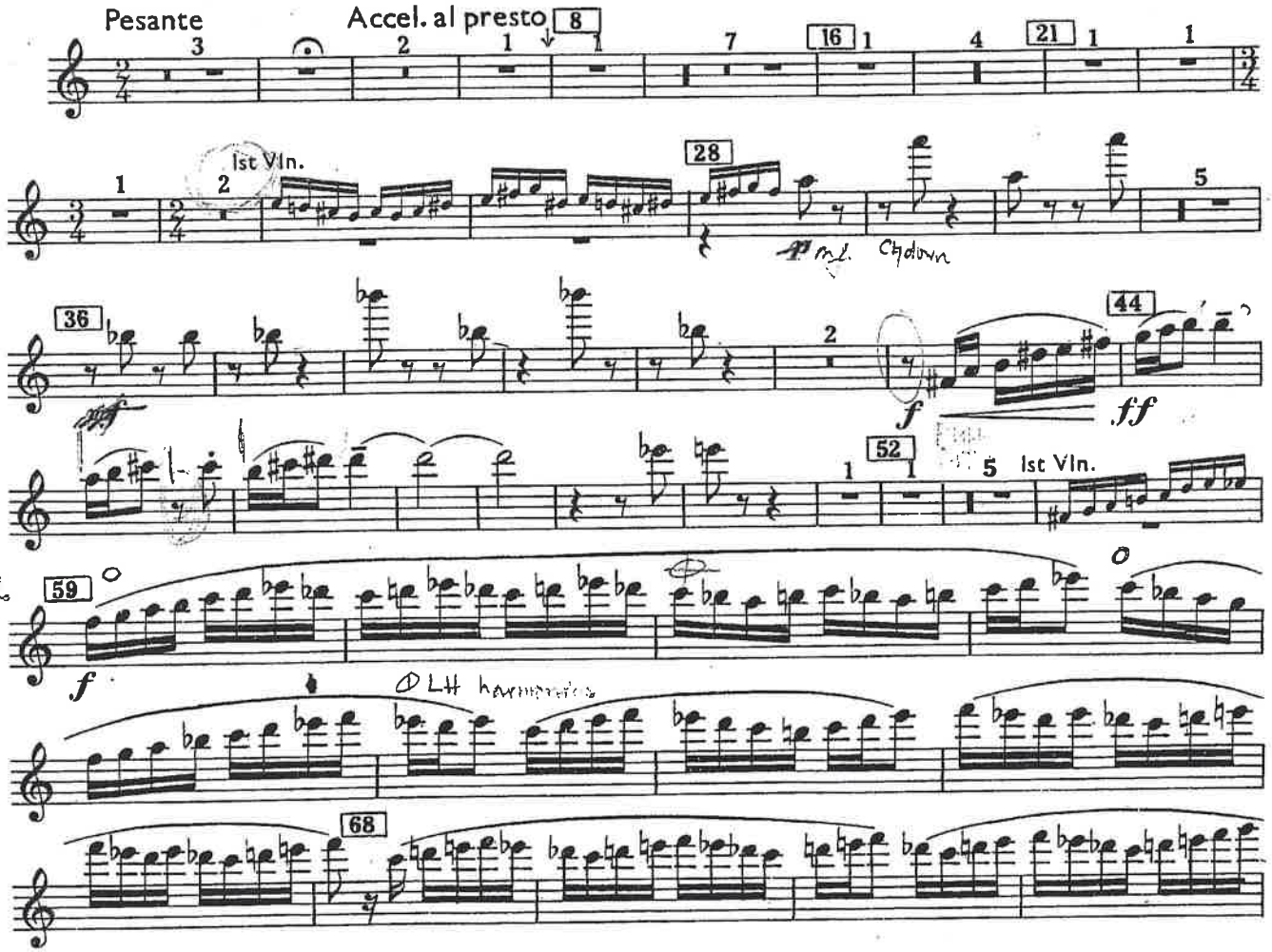


CONCERTO FOR ORCHESTRA



CONCERTO FOR ORCHESTRA
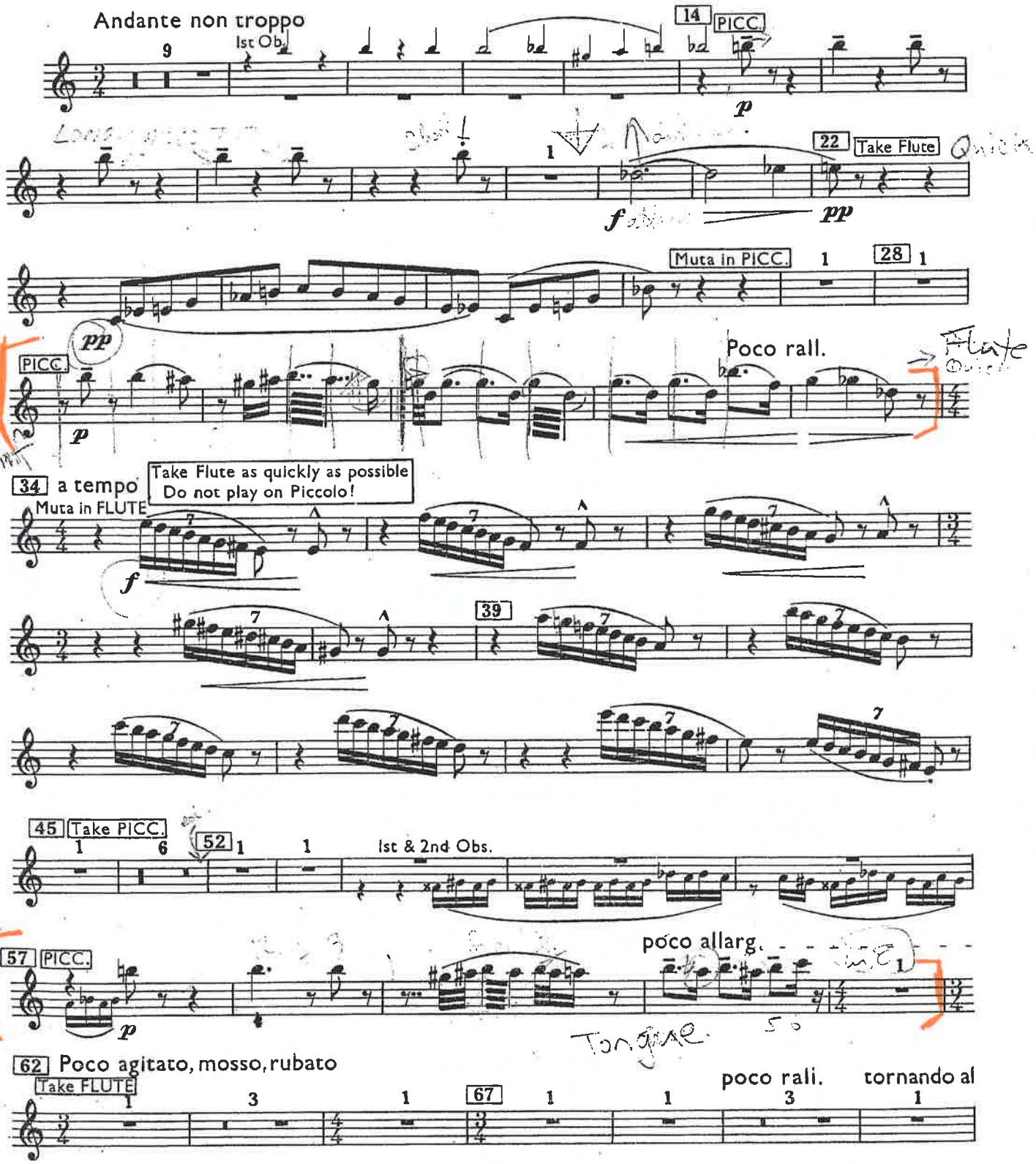


V. FINALE
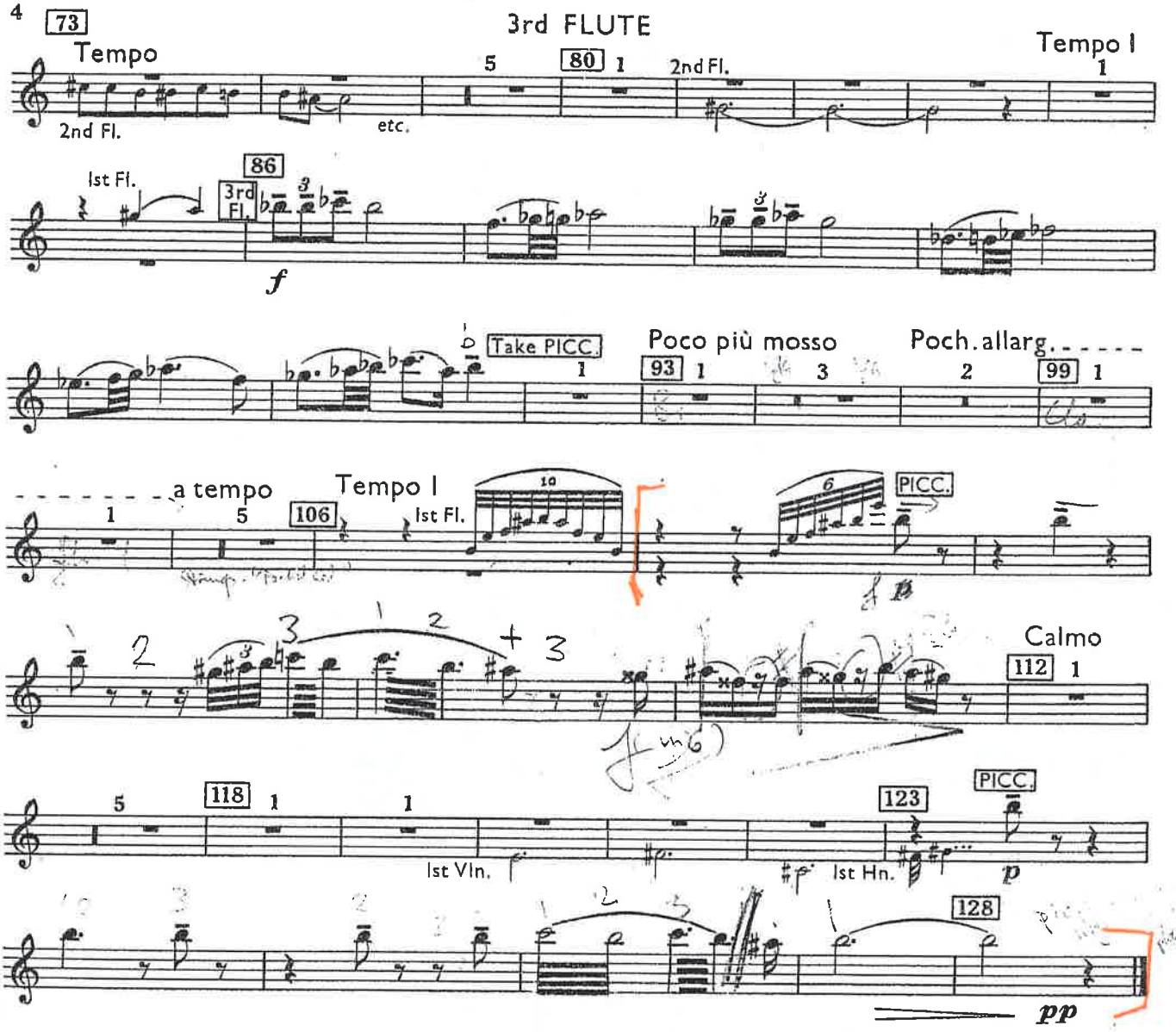


CONCERTO FOR ORCHESTRA

3rd FLUTE
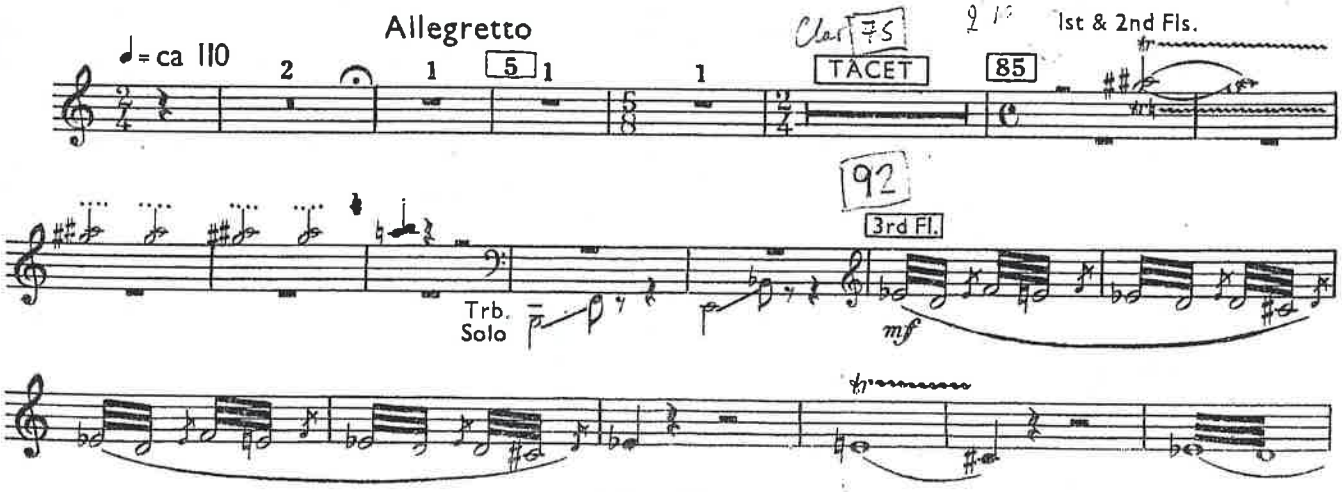
III. ELEGIA



CONCERTO FOR ORCHESTRA



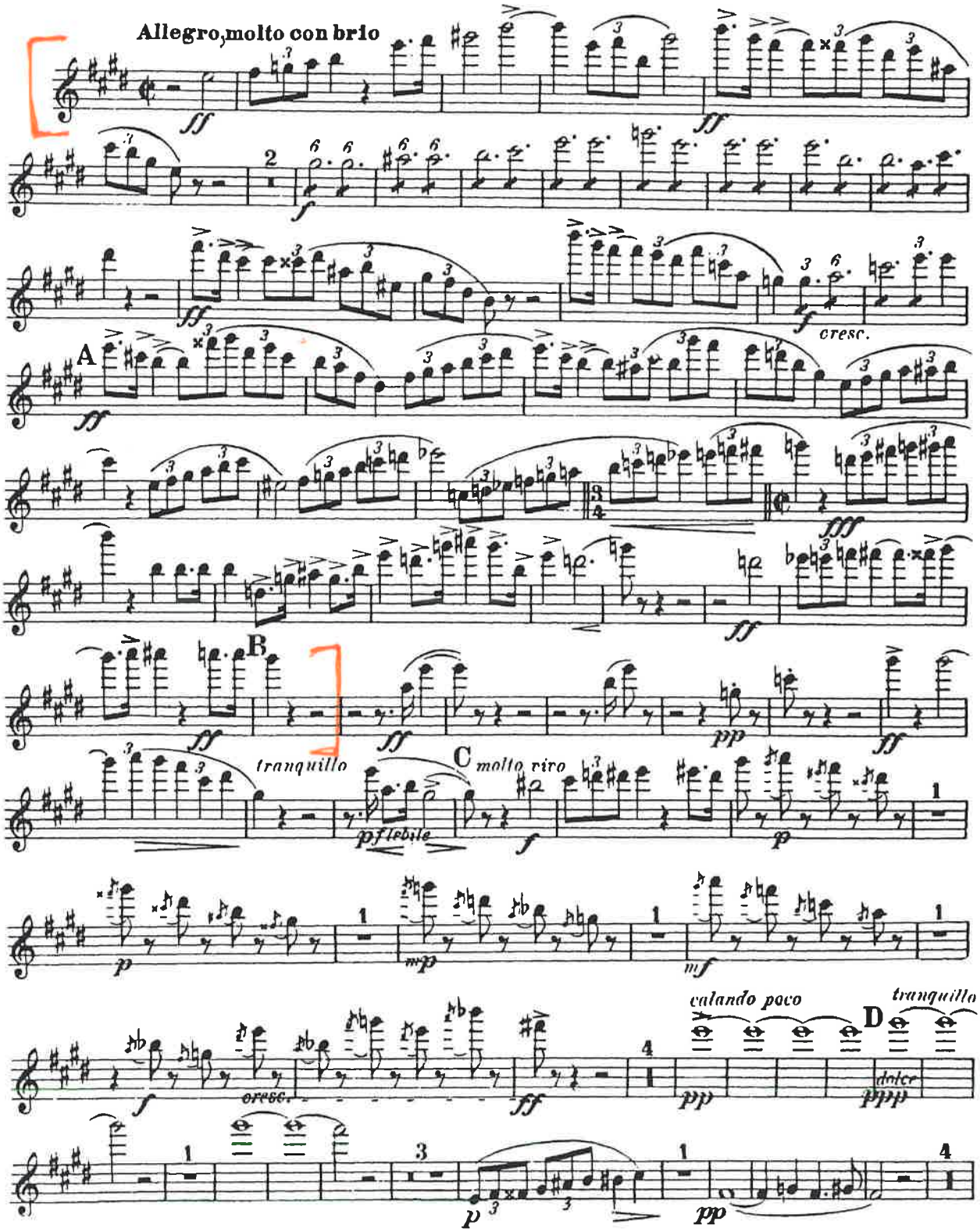
IV. INTERMEZZO INTERROTTO



Richard Strauss

Don Juan, Op.20

Flauto I
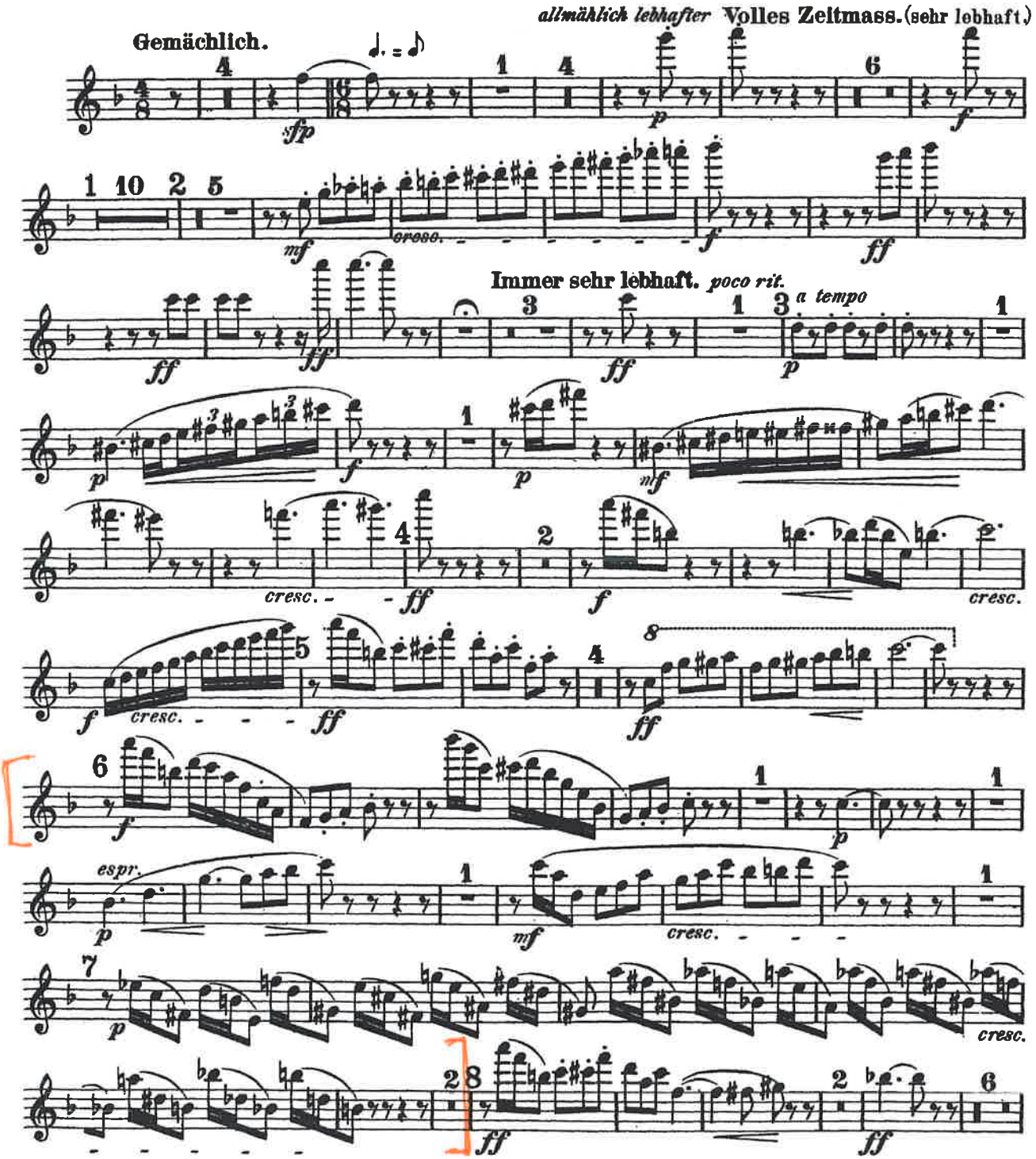


Richard Strauss
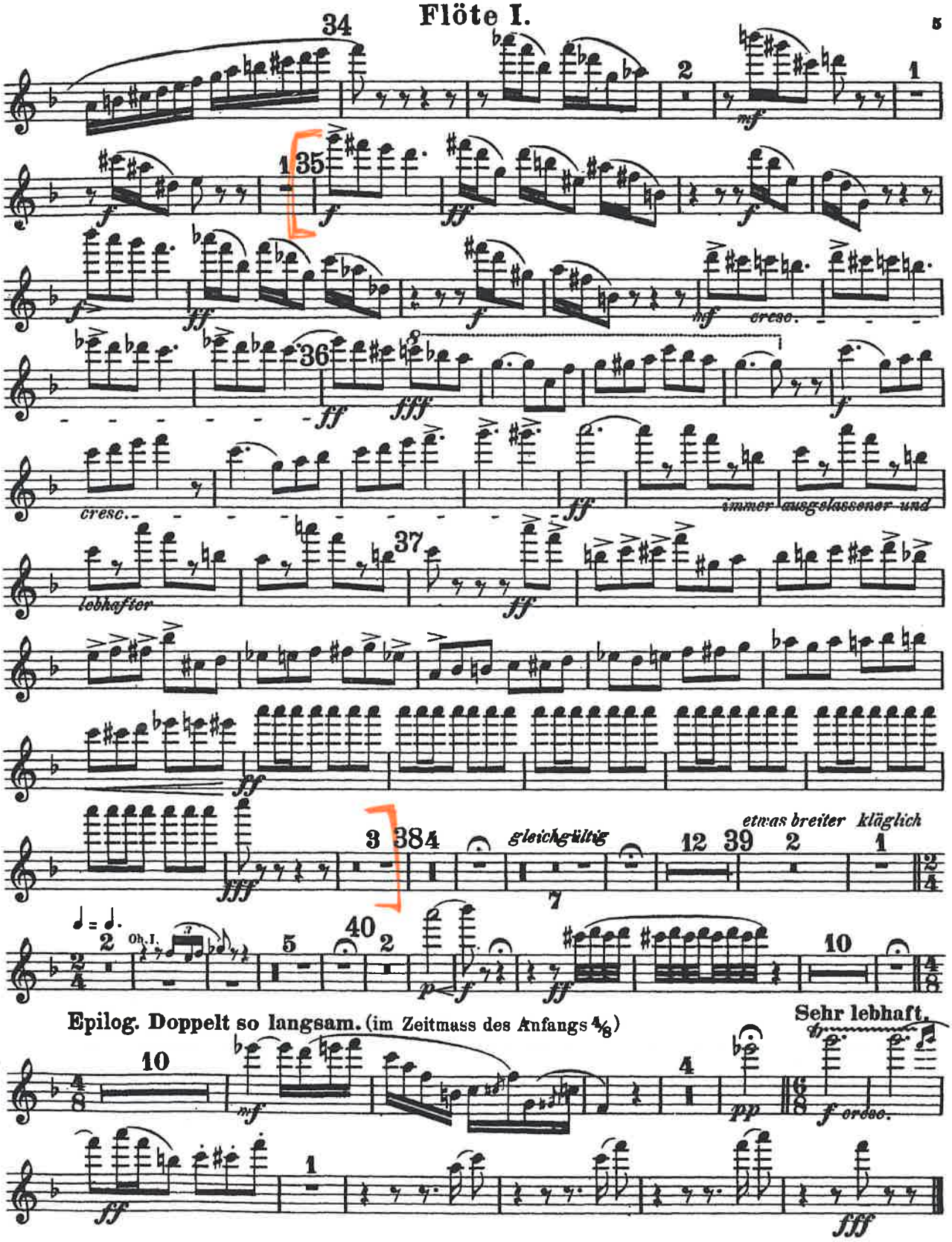
Till Eulenspiegel's Merry Pranks

Op. 28

Flöte I.
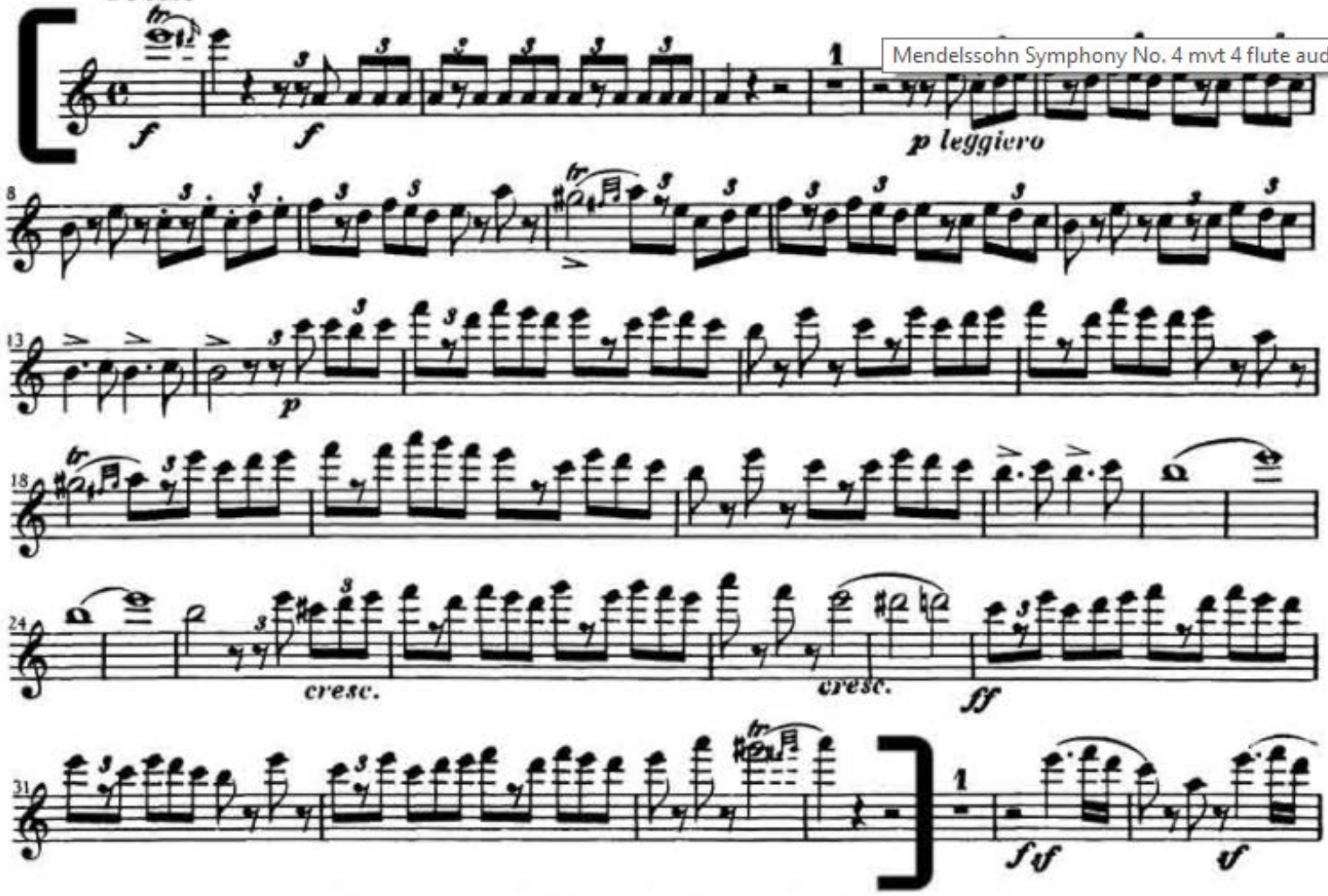


Flöte I.


34
35
36
37
cresc.
immer ausgelassener und
lebhafter
38
gleichgültig
etwas breiter kläglich
39
40
Ob. I.
Epilog. Doppelt so langsam. (im Zeitmass des Anfangs 4/8)
Sehr lebhaft.
cresc.

Mendelssohn: Symphony No. 4, Op. 90 Mvt. IV Flute I

SALTARELLO

Presto
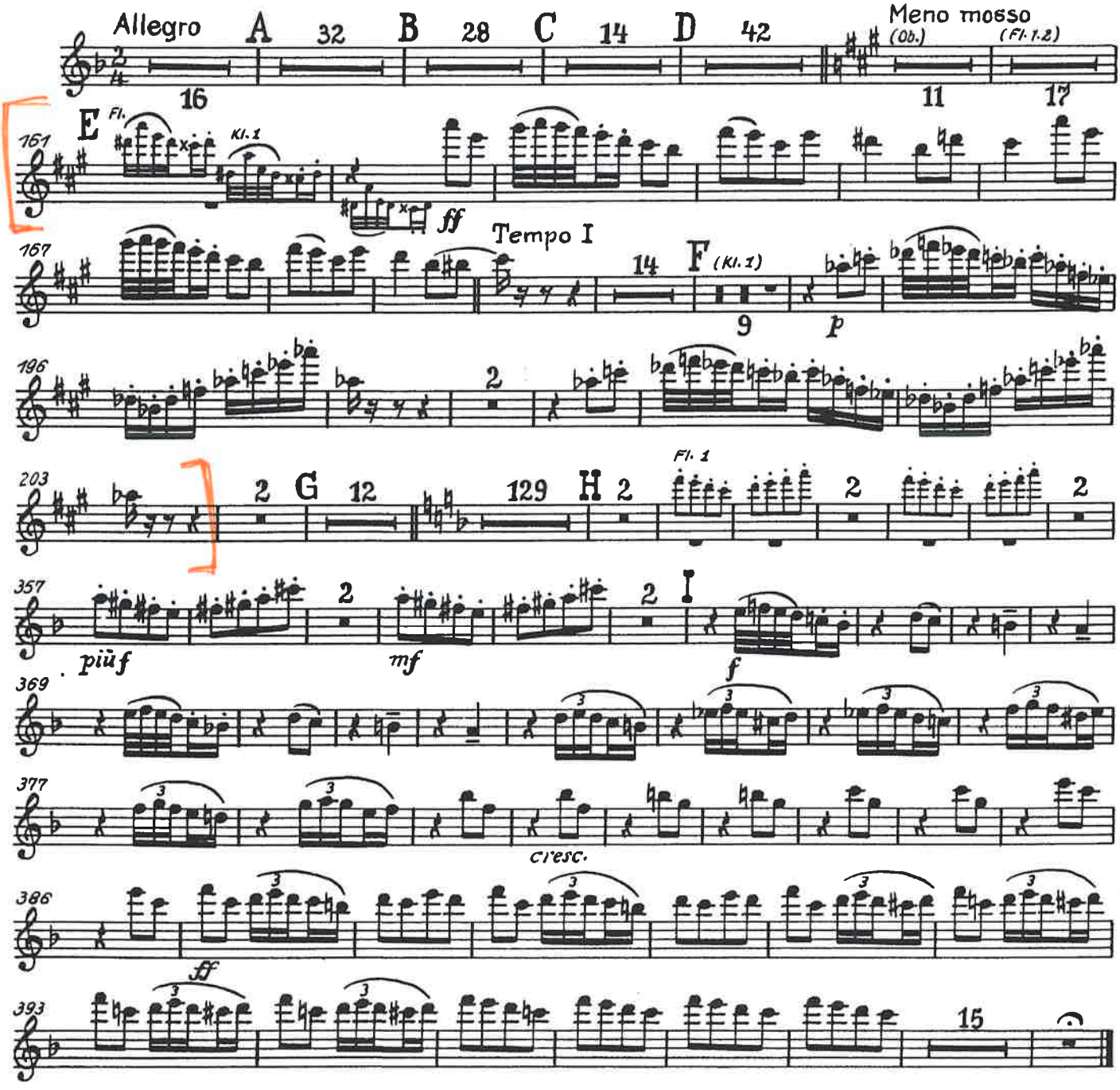


Mendelssohn Symphony No. 4 mvt 4 flute audition

Peter Ilyich Tchaikovsky
Symphony No. 4 in F Minor, Op. 36

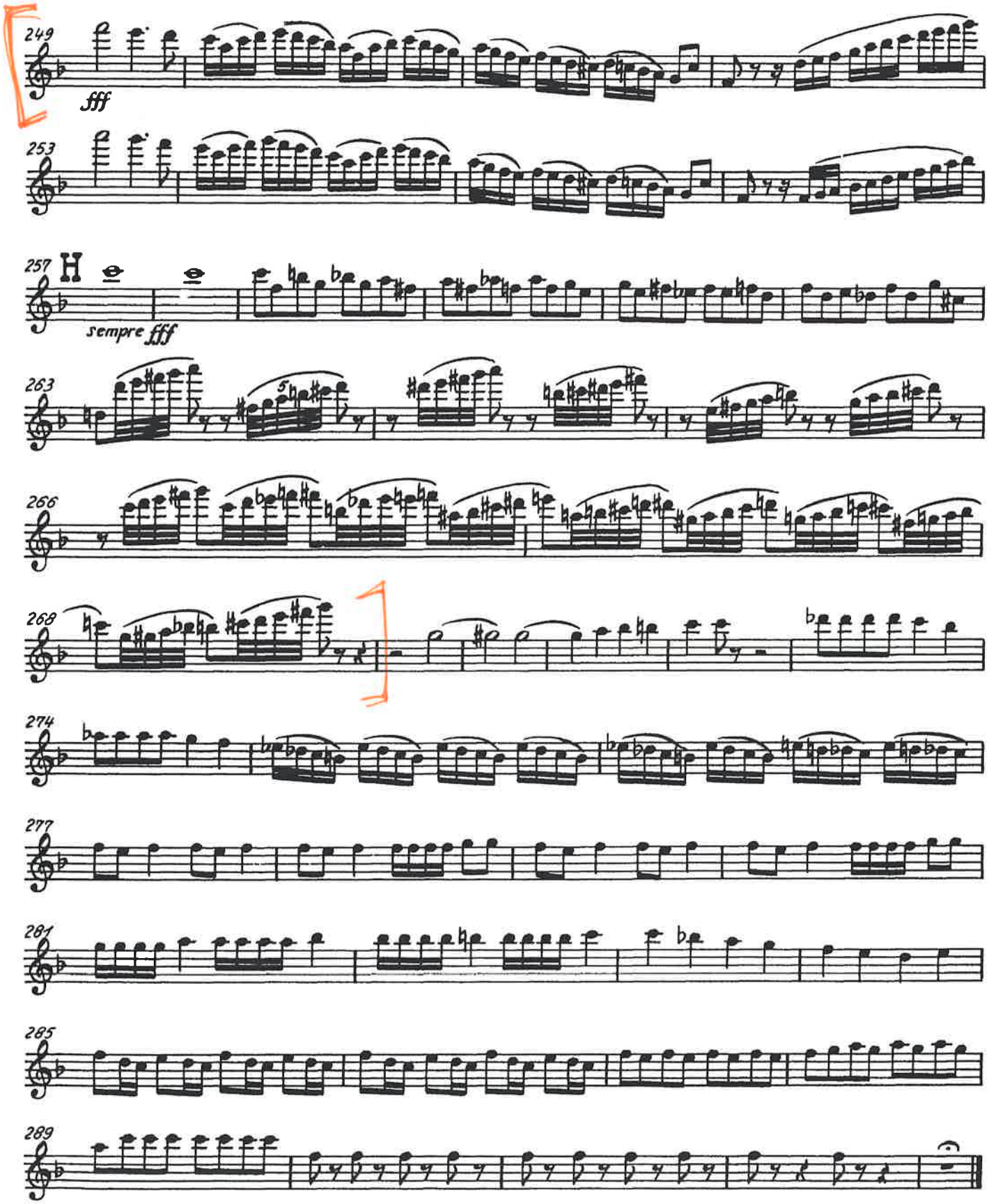
Kleine Flöte

I u. II tacent

III. SCHERZO
Pizzicato ostinato
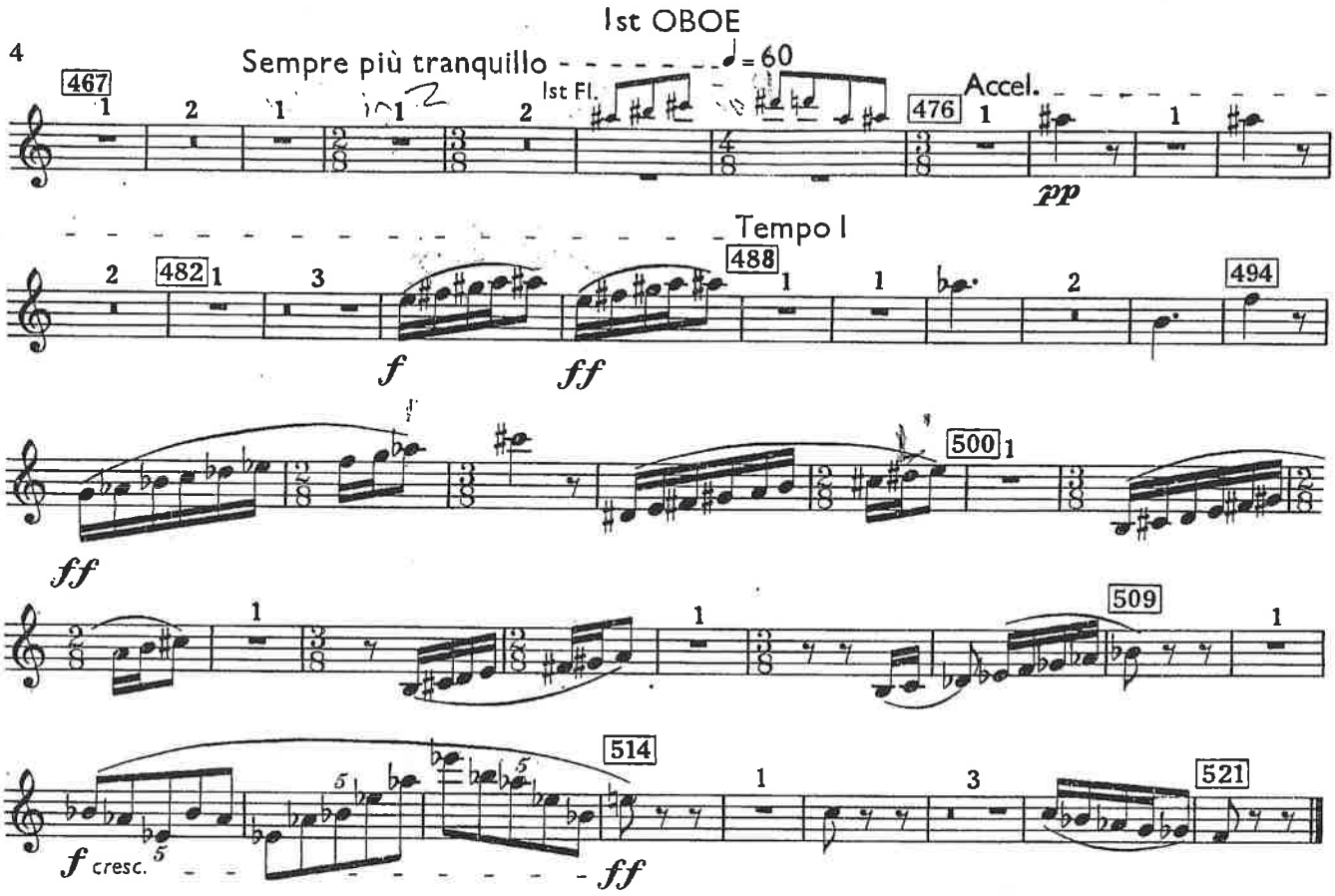


Kleine Flöte
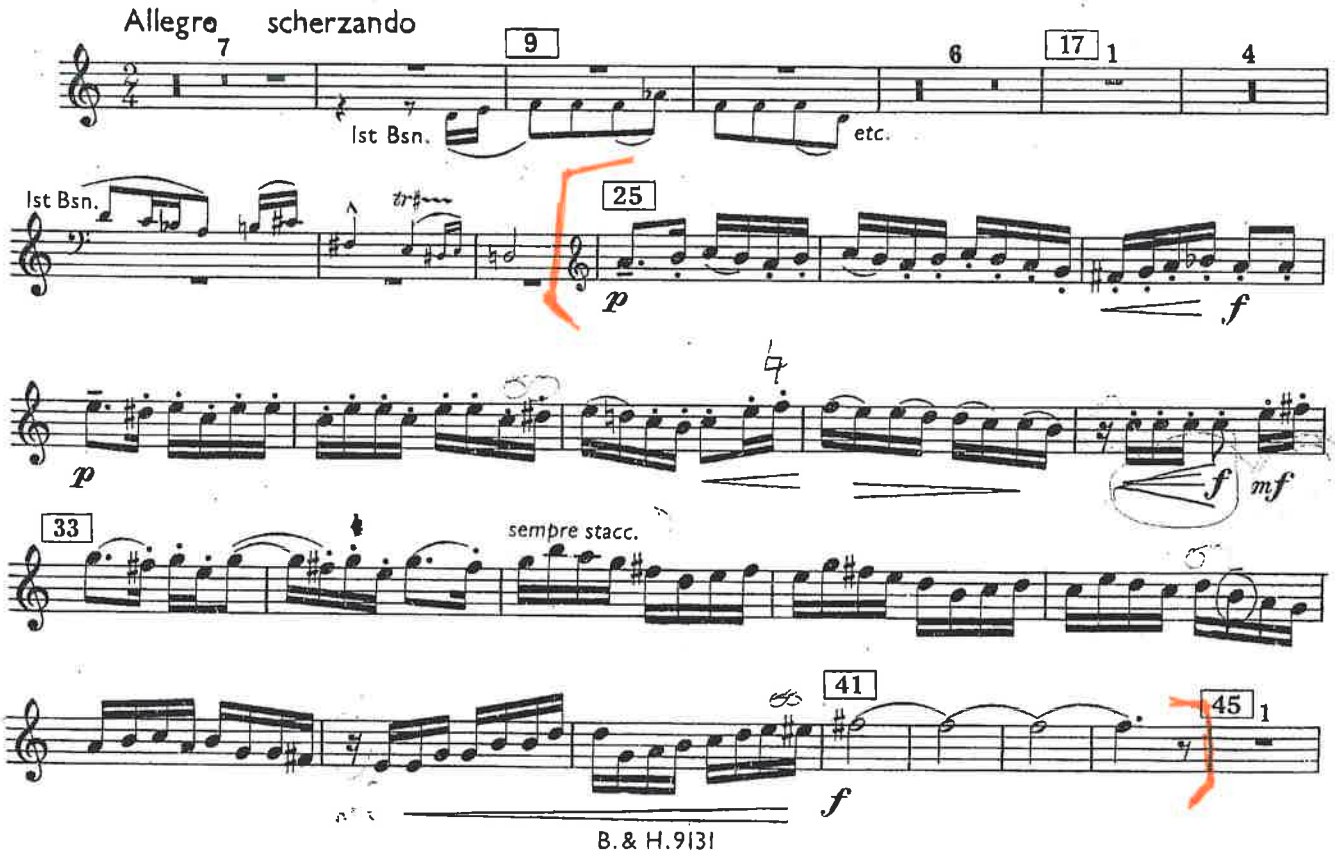


OBOE/EH
EXCERPTS
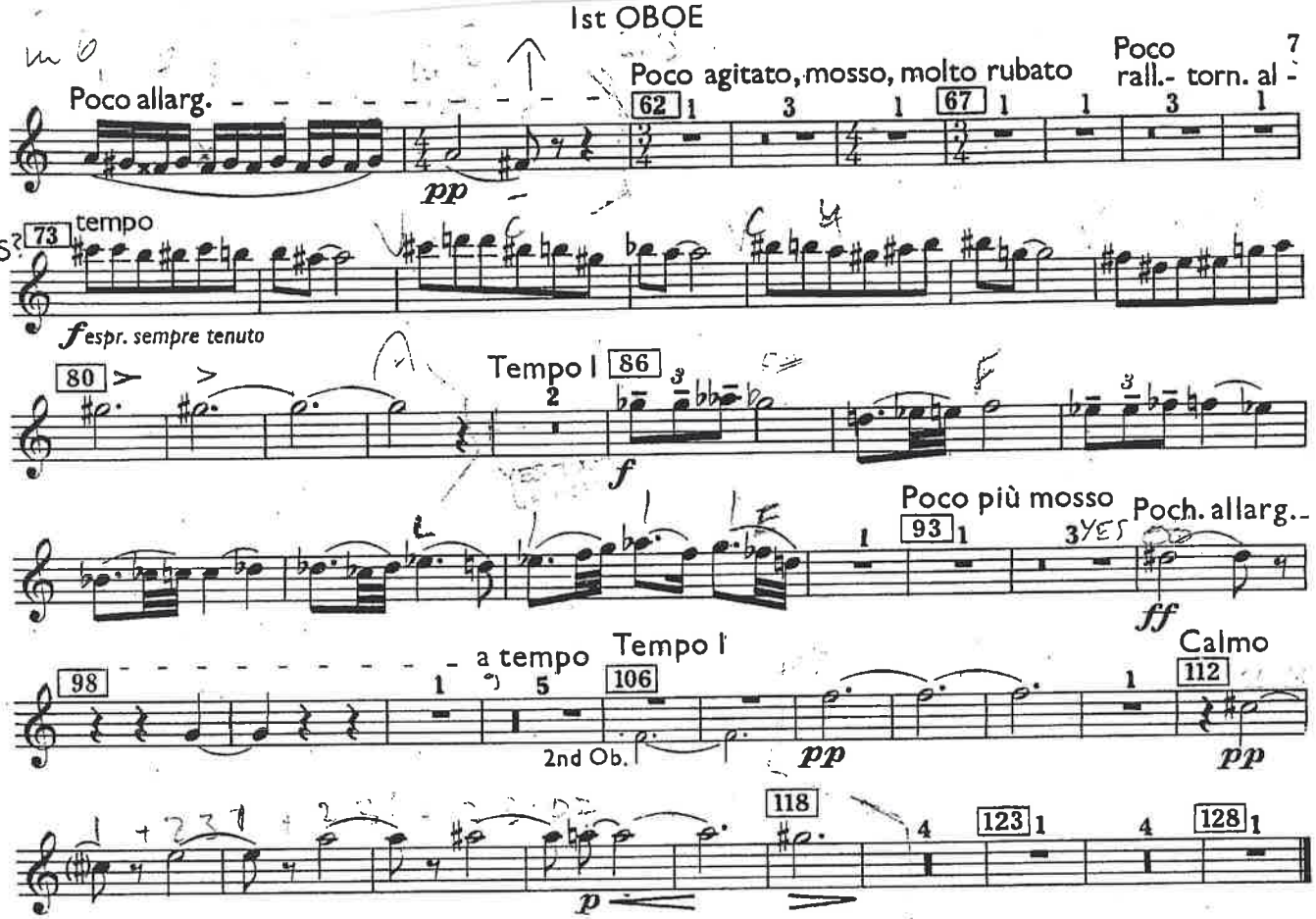
CONCERTO FOR ORCHESTRA



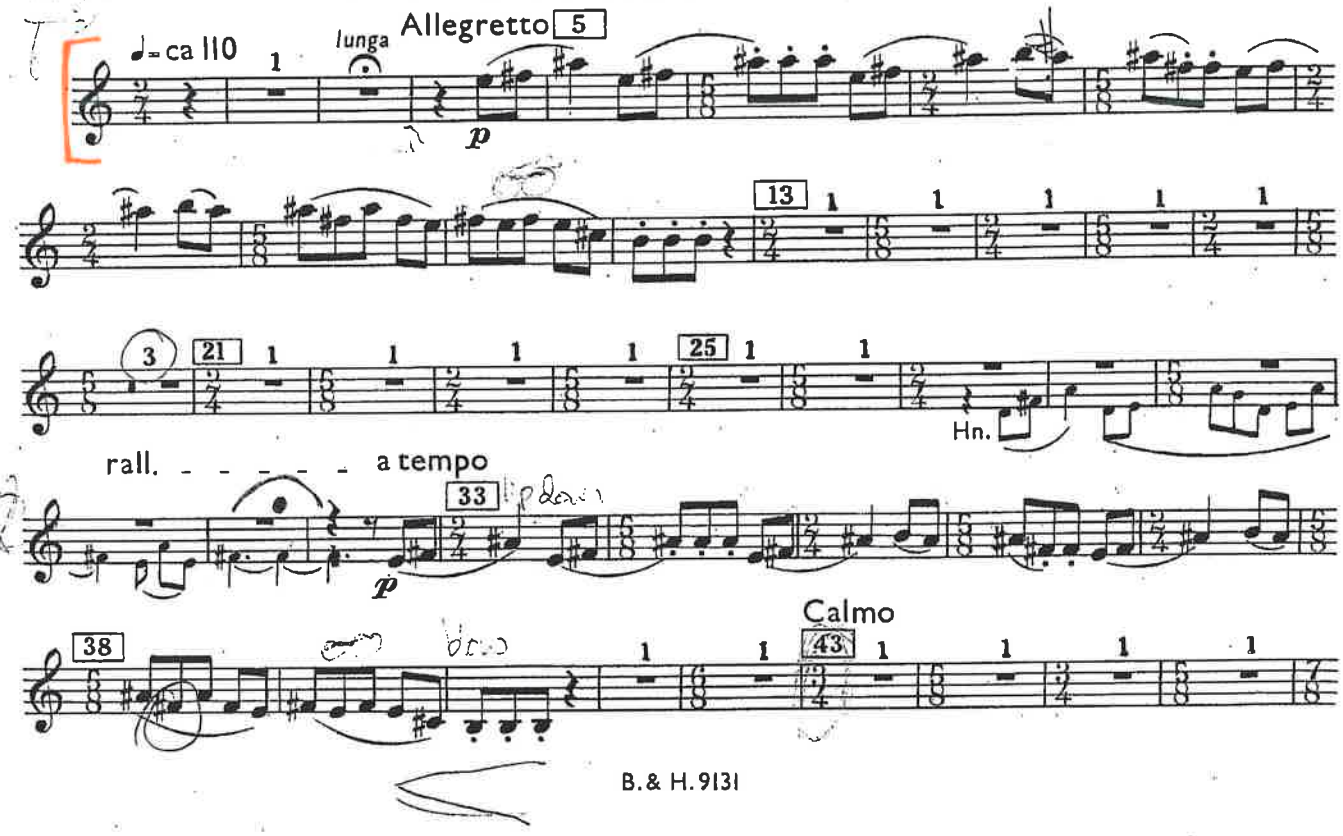
II. GIUOCO DELLE COPPIE



CONCERTO FOR ORCHESTRA
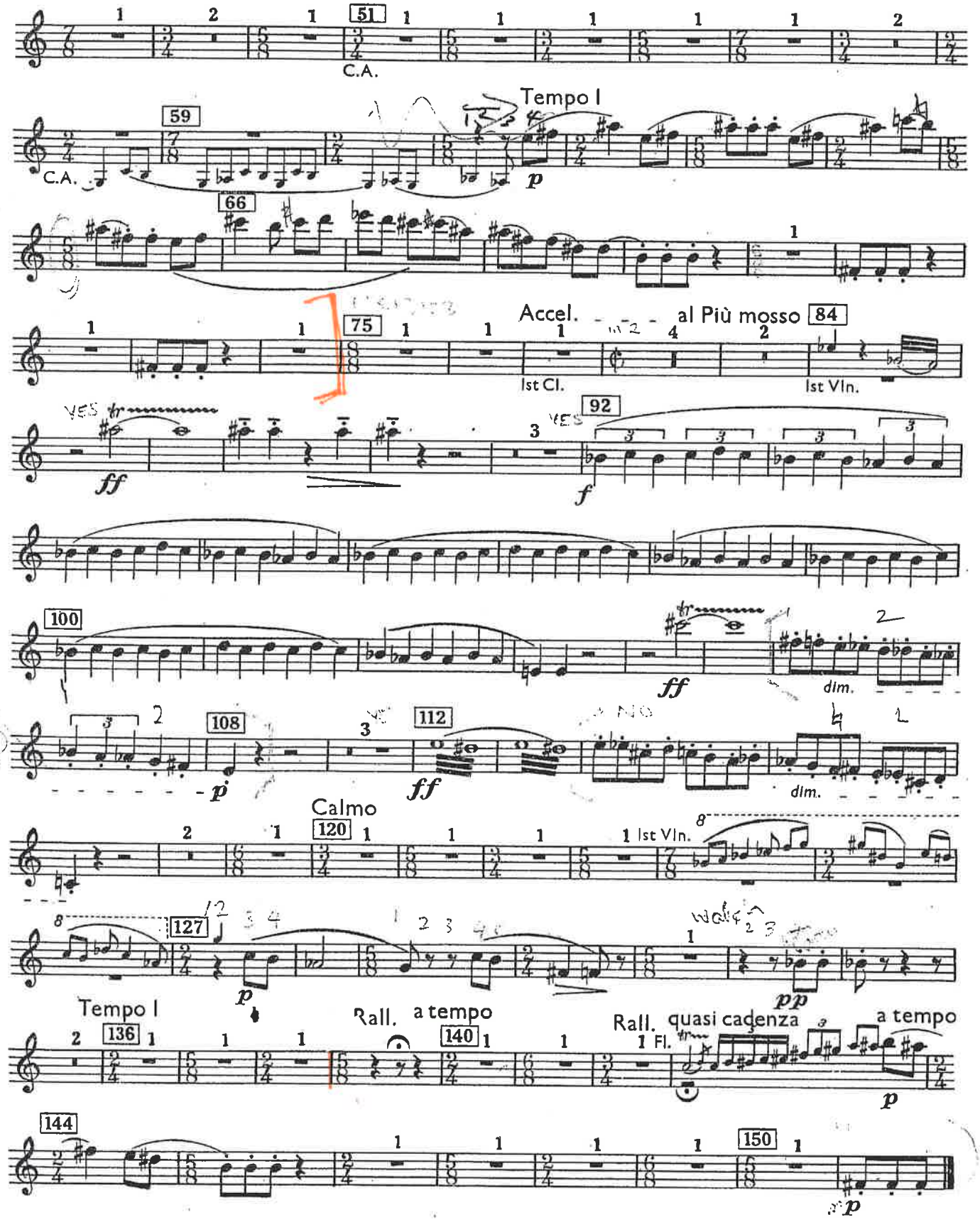


IV. INTERMEZZO INTERROTTO



CONCERTO FOR ORCHESTRA
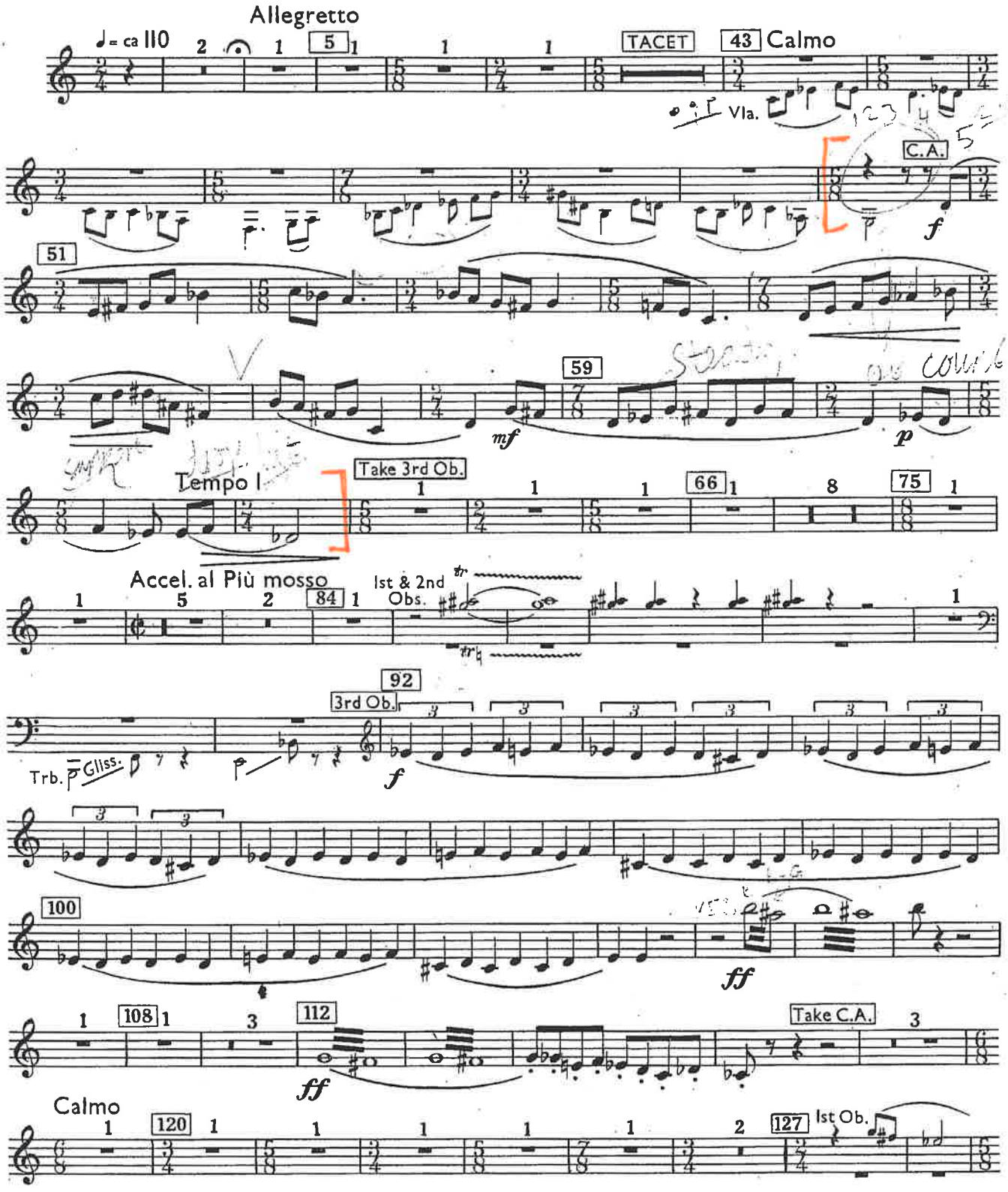
1st OBOE



CONCERTO FOR ORCHESTRA

3rd OBOE
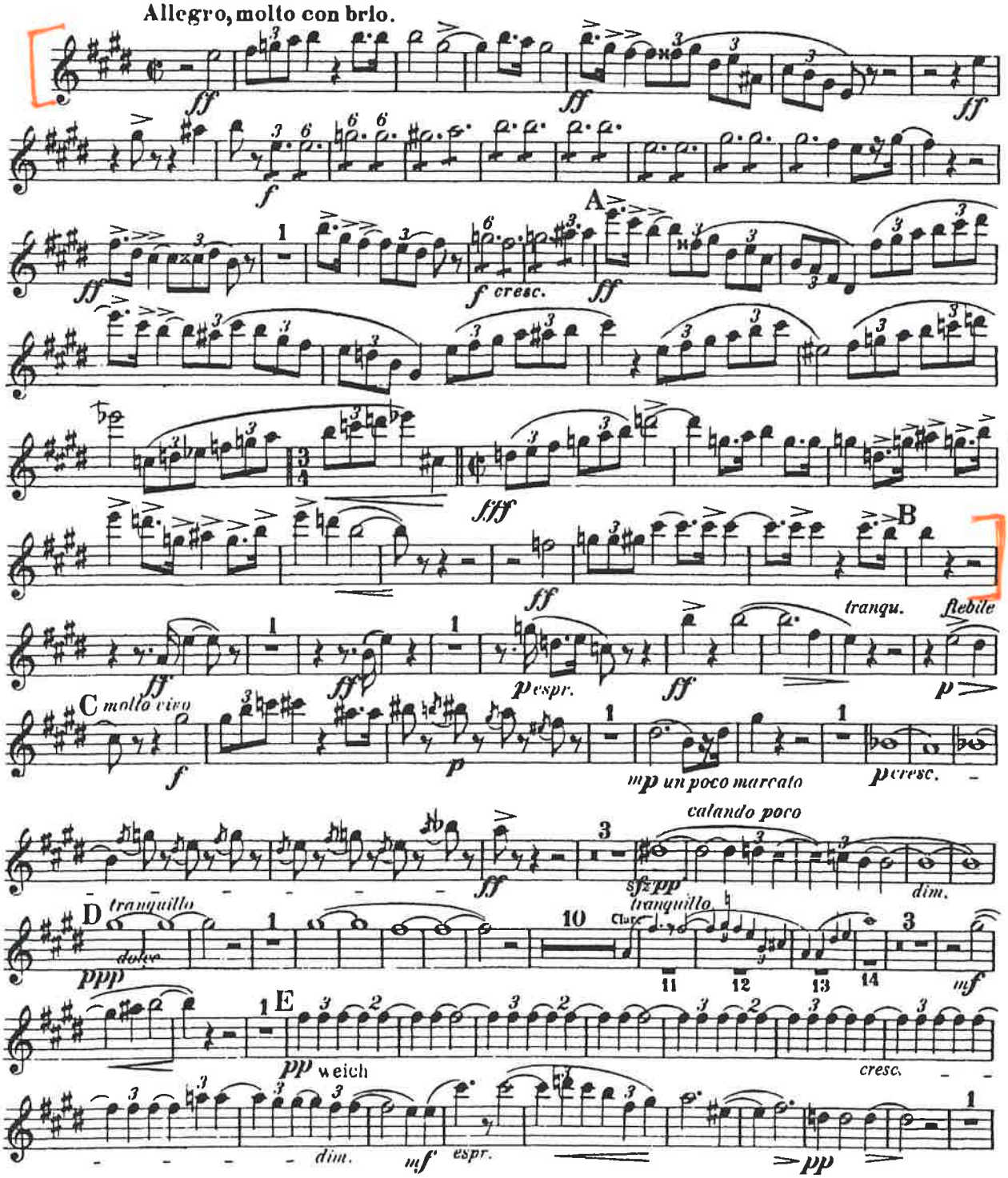
IV. INTERMEZZO INTERROTTO



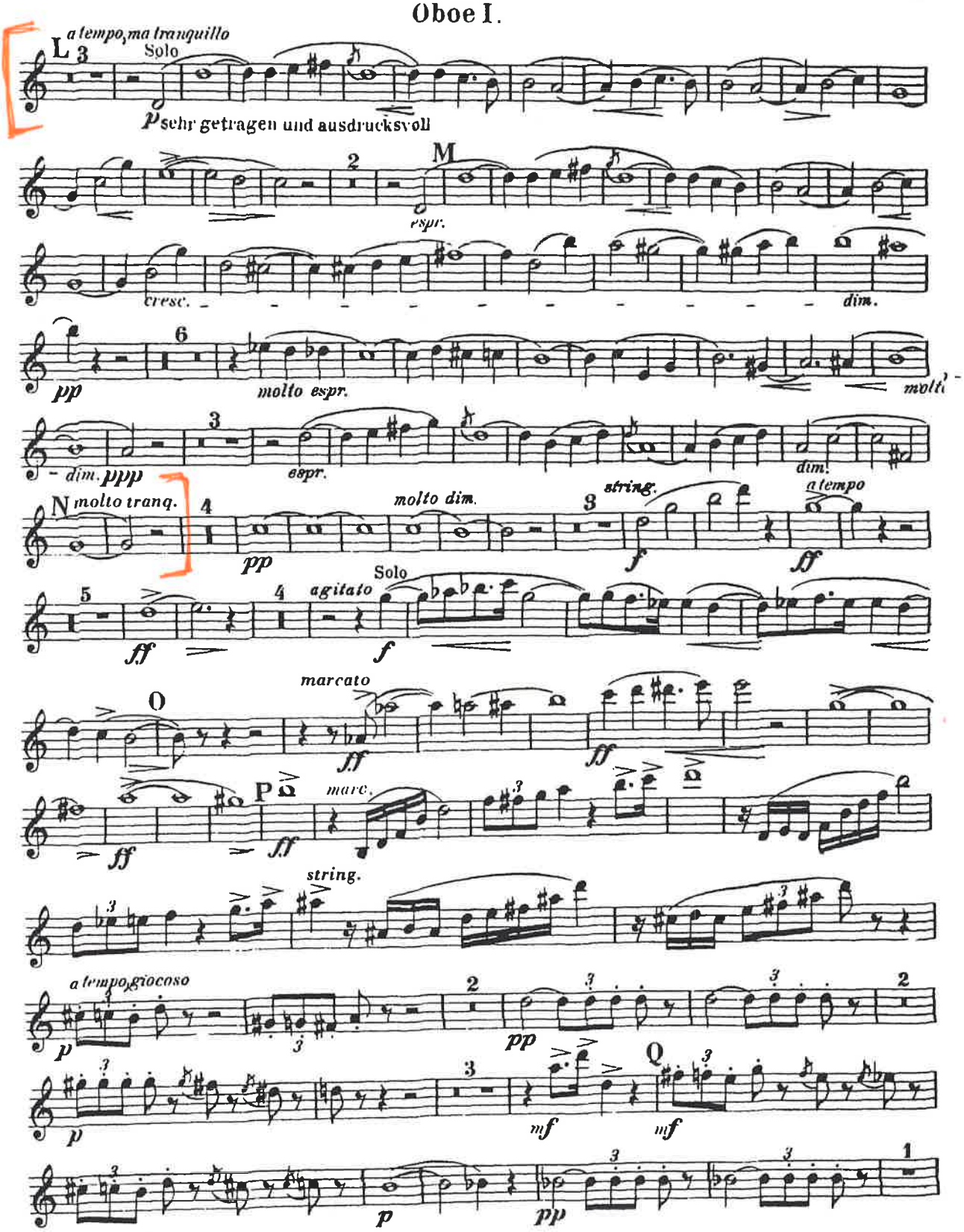
Richard Strauss

Don Juan, Op.20

Oboe I.
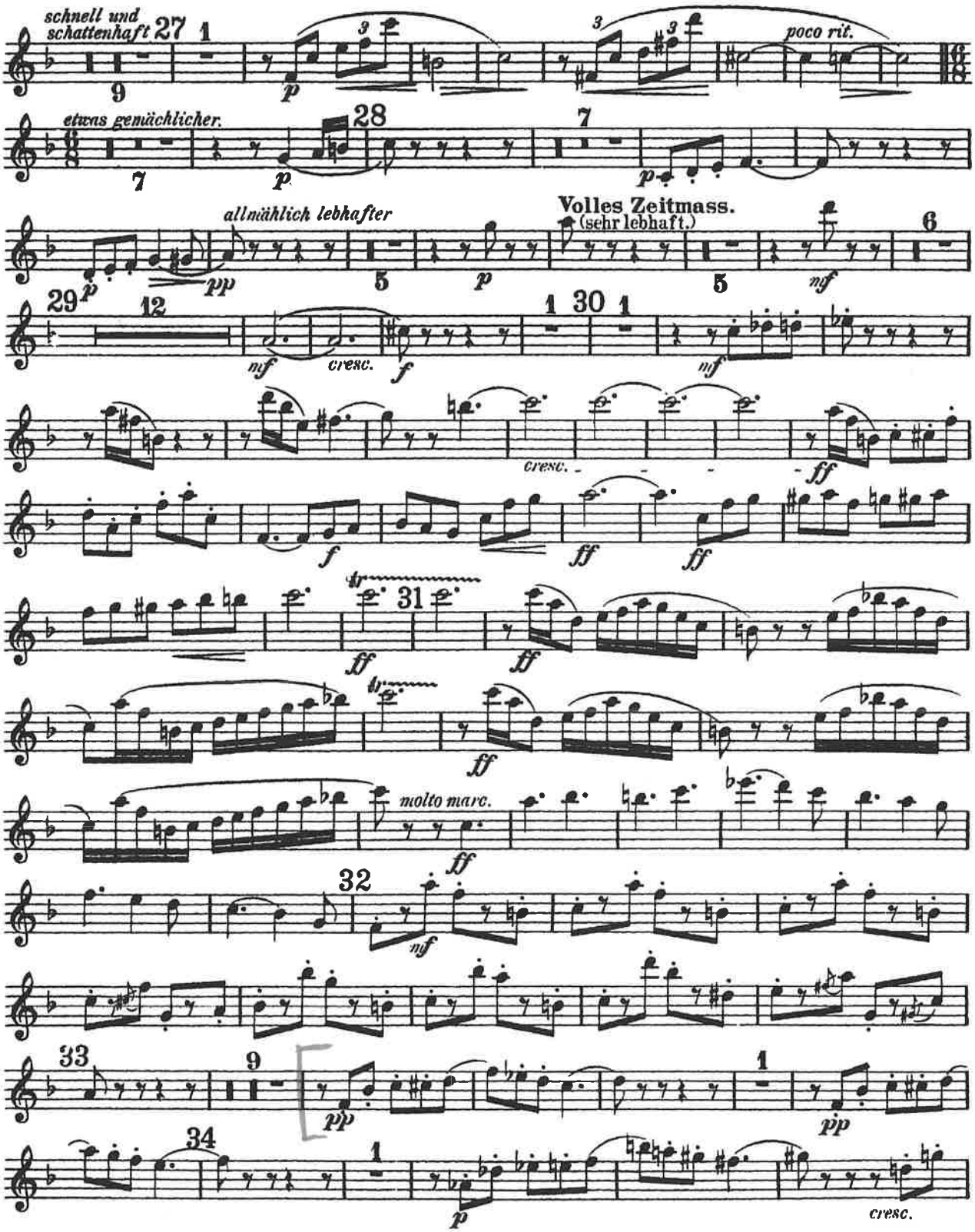


Oboe I.
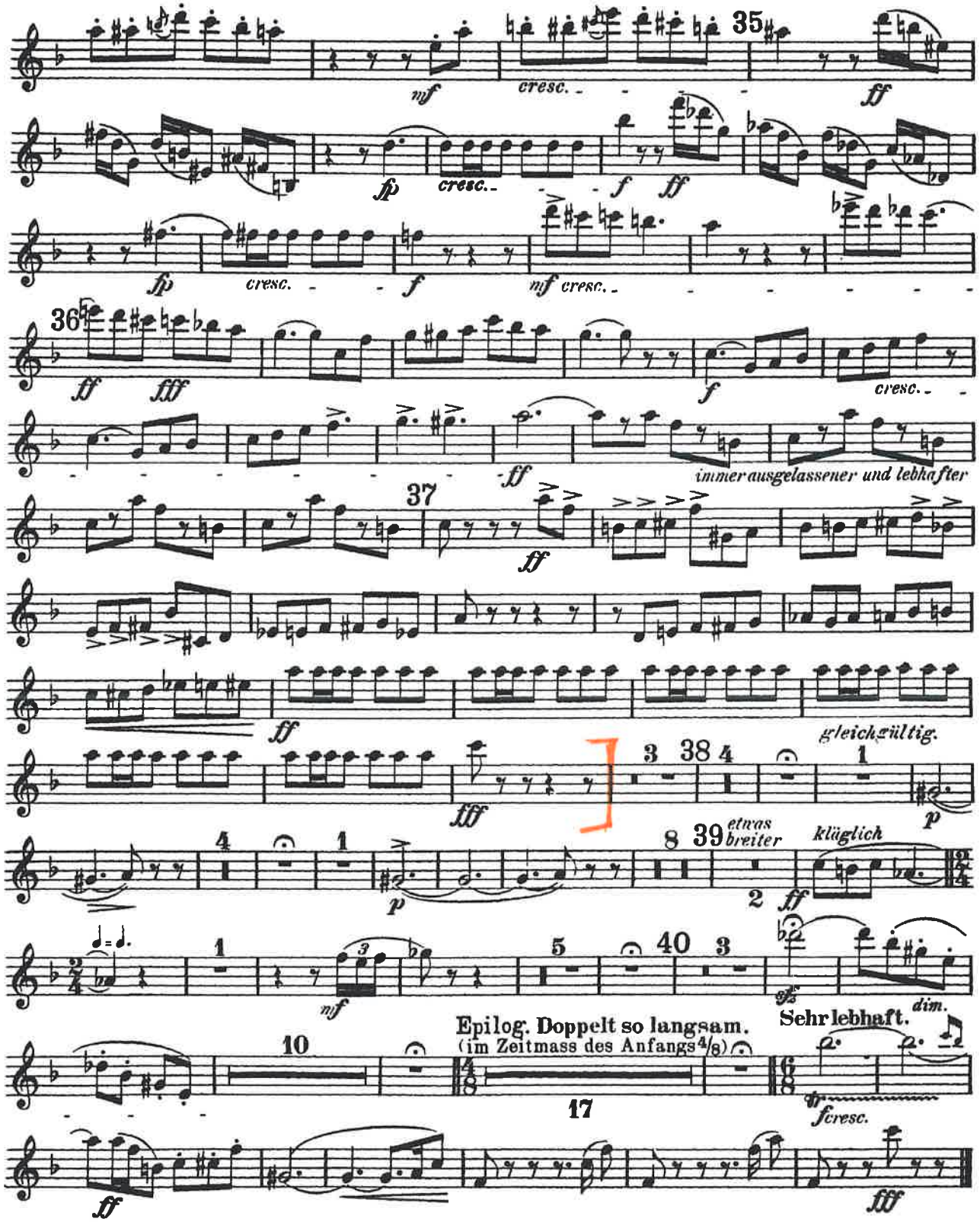

a tempo, ma tranquillo
L
Solo
p sehr getragen und ausdrucksvoll
M
espr.
cresc.
dim.
pp
molto espr.
molto
dim. ppp
espr.
dim.
N molto tranq.
molto dim.
string.
a tempo
ff
Solo
agitato
f
O
marcato
P
marc.
string.
a tempo, giocoso
Q
mf
p
pp

4

Oboe I.


schnell und schattenhaft
27
1
9
p
3
3
3
poco rit.
etwas genächlicher.
28
7
7
p
p
allmählich lebhafter
Volles Zeitmass.
(sehr lebhaft.)
6
29
12
1
30
1
5
5
pp
p
mf
mf
mf
cresc.
f
cresc.
ff
f
ff
ff
31
ff
ff
ff
molto marc.
ff
32
mf
33
9
1
pp
pp
34
1
p
cresc.

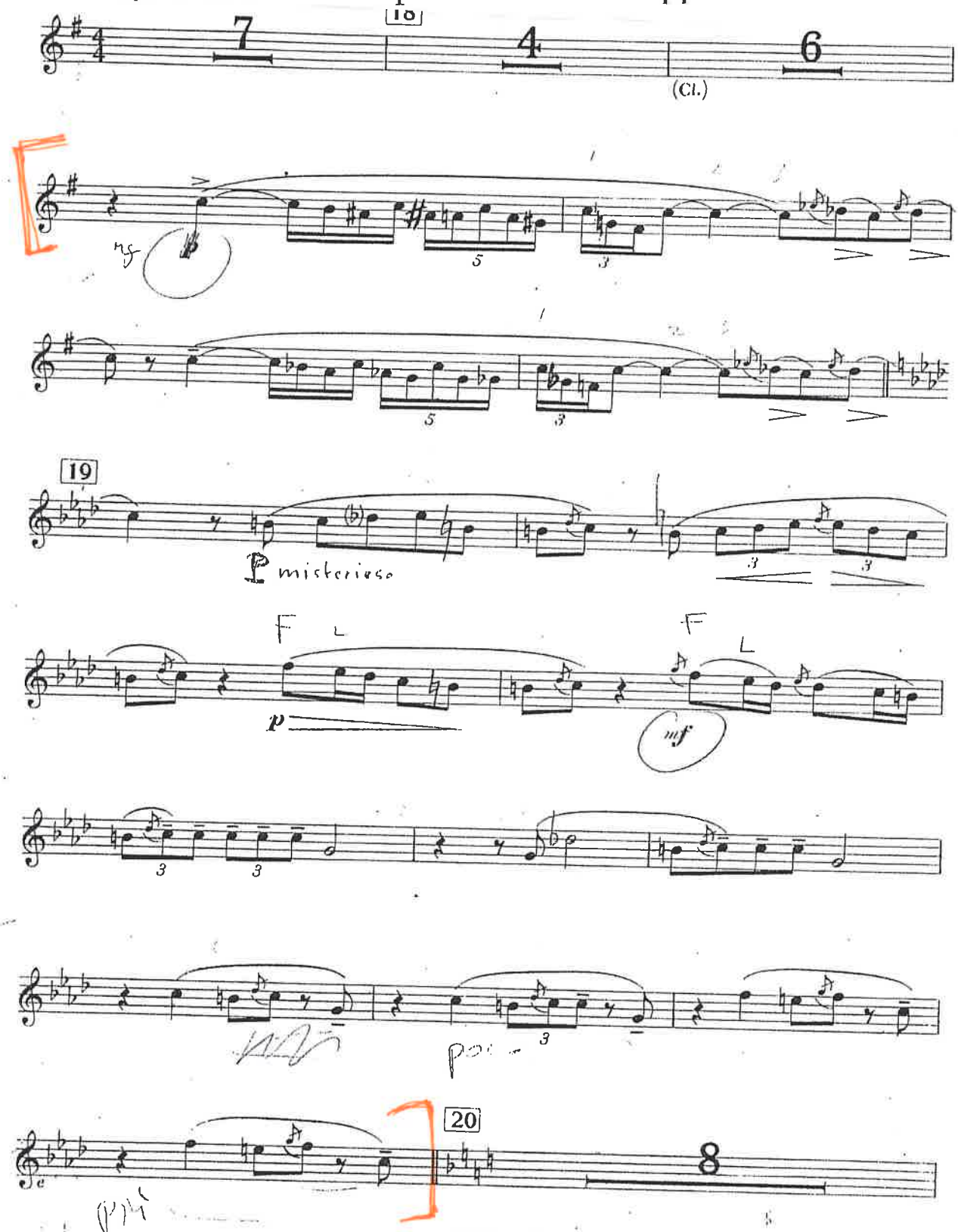
Oboe I.


35
mf
cresc.
ff
fp
cresc.
f
ff
fp
cresc.
f
mf cresc.
36
ff
fff
f
cresc.
ff
immer ausgelassener und lebhafter
37
ff
ff
gleichgültig.
fff
3
38
4
1
p
4
1
p
8
39
etwas breiter
2
ff
kläglich
1
5
40
3
mf
dim.
Epilog. Doppelt so langsam.
(im Zeitmass des Anfangs 4/8)
Sehr lebhaft.
10
17
ff
fcresc.
fff
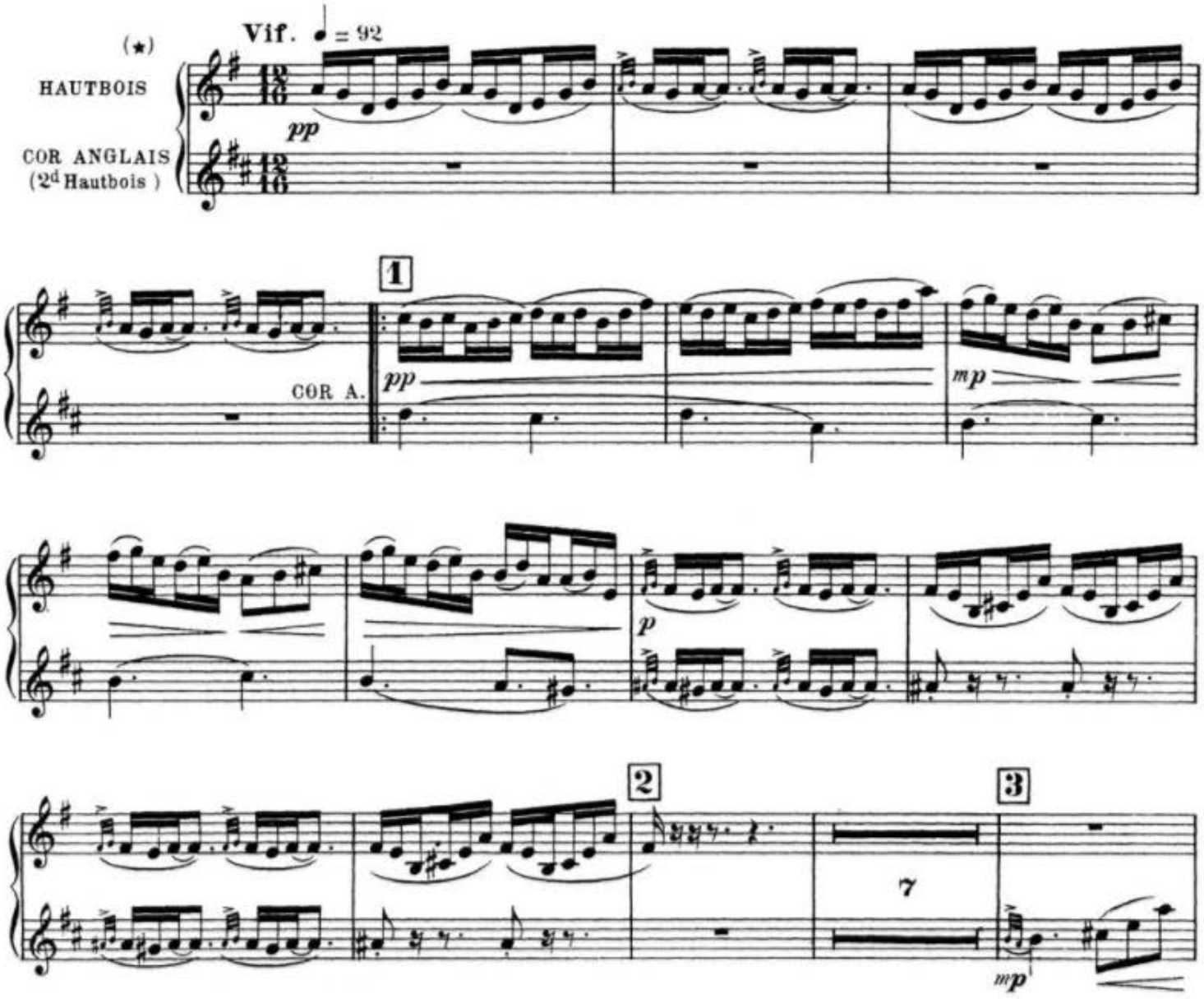
PINI DI ROMA

IV. I pini della Via Appia
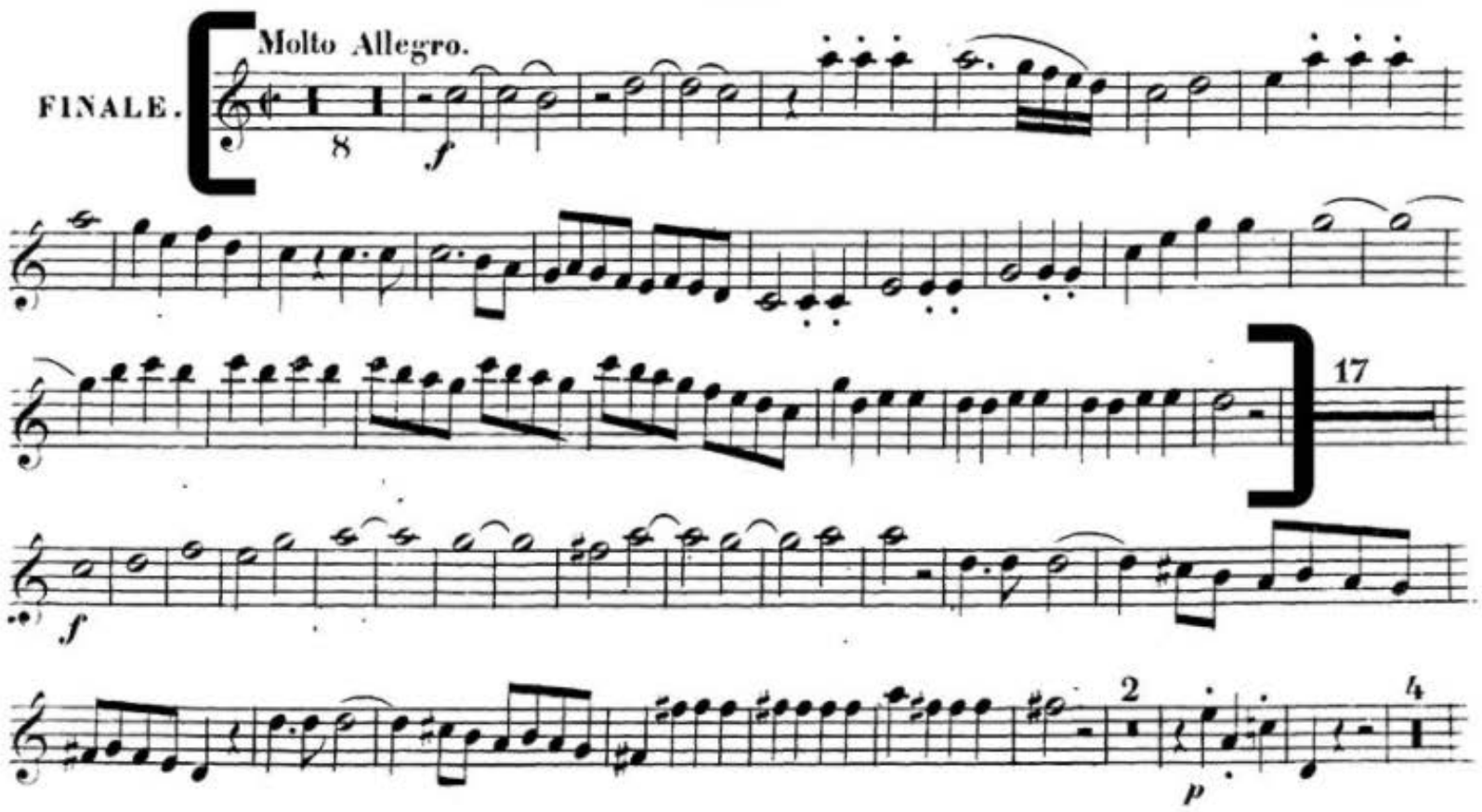
Tempo di Marcia



Oboe: Ravel: Tombeau de Couperin, Mvt. I (Beg [9])



Oboe: Mozart: Symphony No. 41, Mvt. IV (mm 9-35)
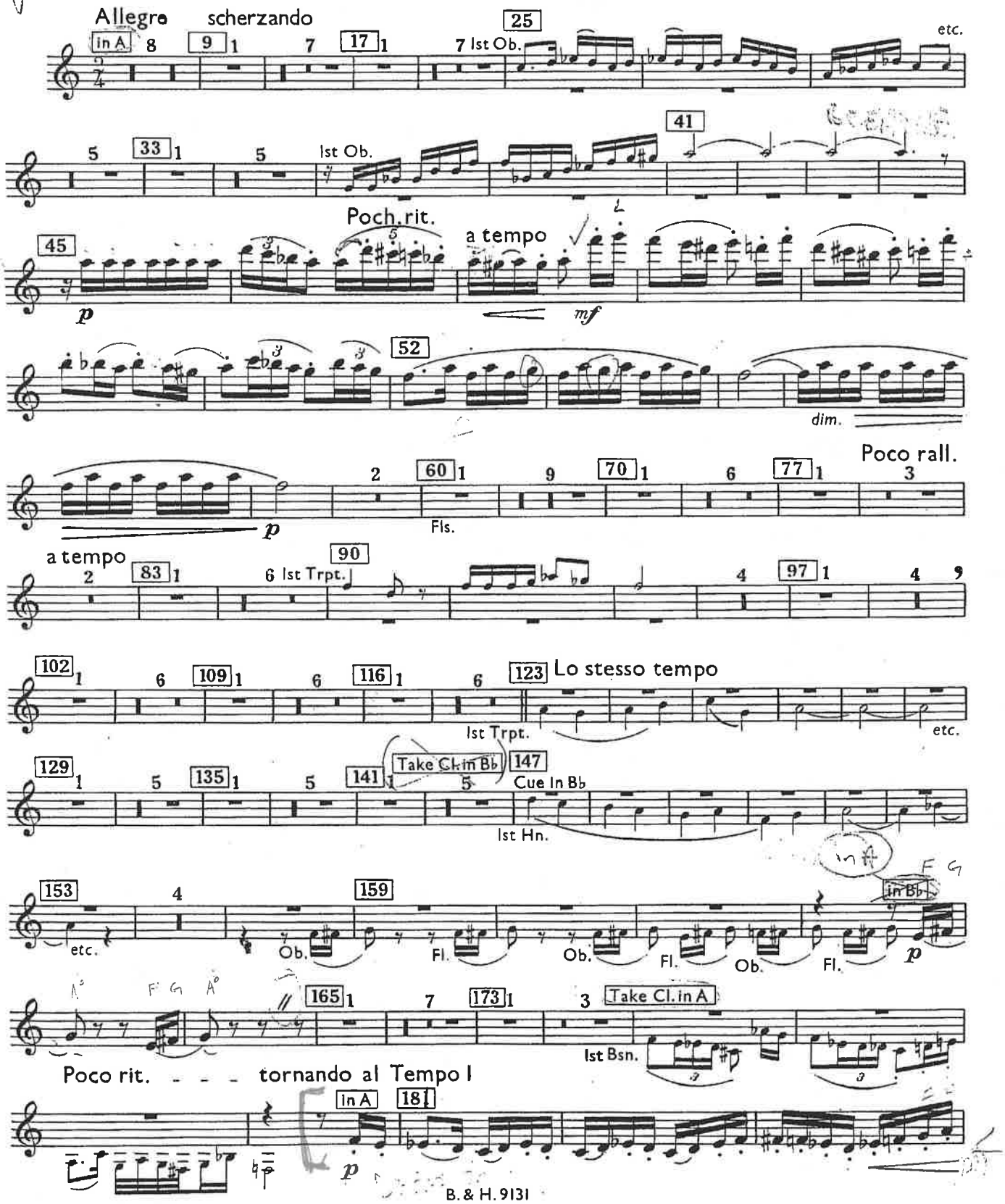


CLARINET
EXCERPTS

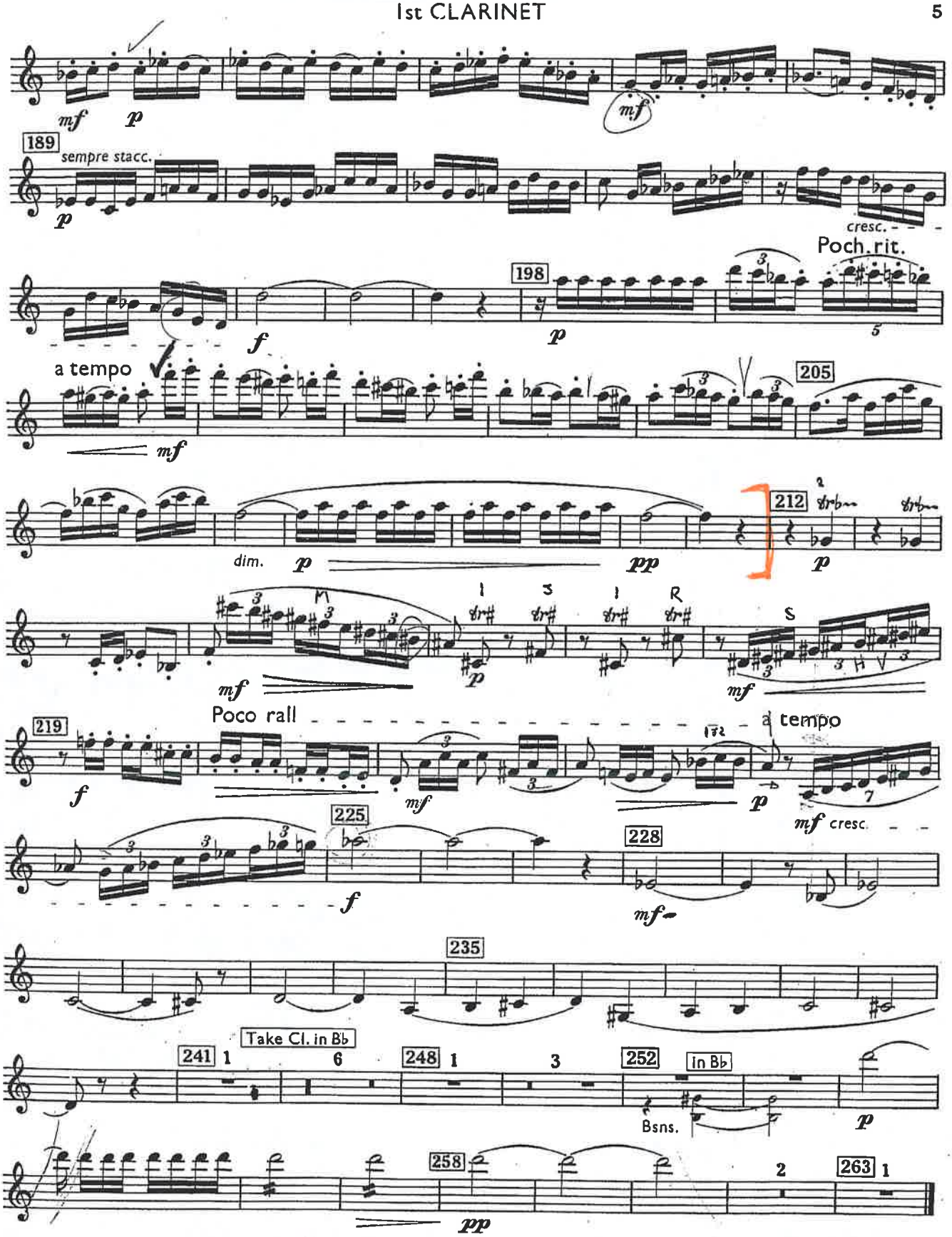
CONCERTO FOR ORCHESTRA

Ist CLARINET

II. GIUOCO DELLE COPPIE



CONCERTO FOR ORCHESTRA



CONCERTO FOR ORCHESTRA

1st CLARINET

CHANGE to Bb

rall. a tempo

25 33

p espress.

Calmo

38 43

51

C.A. etc.

Tempo I

59

1st Ob.

in Bb

66

Take Cl. in Bb.

(In Bb)

Ob.

75

1st Vln.

in Bb

Accel.

etc. *mf*

al Più mosso

84

ff

92

dim. *p* *mf*

100

F + Bb

F + 1

ff

dim.

108

p

112
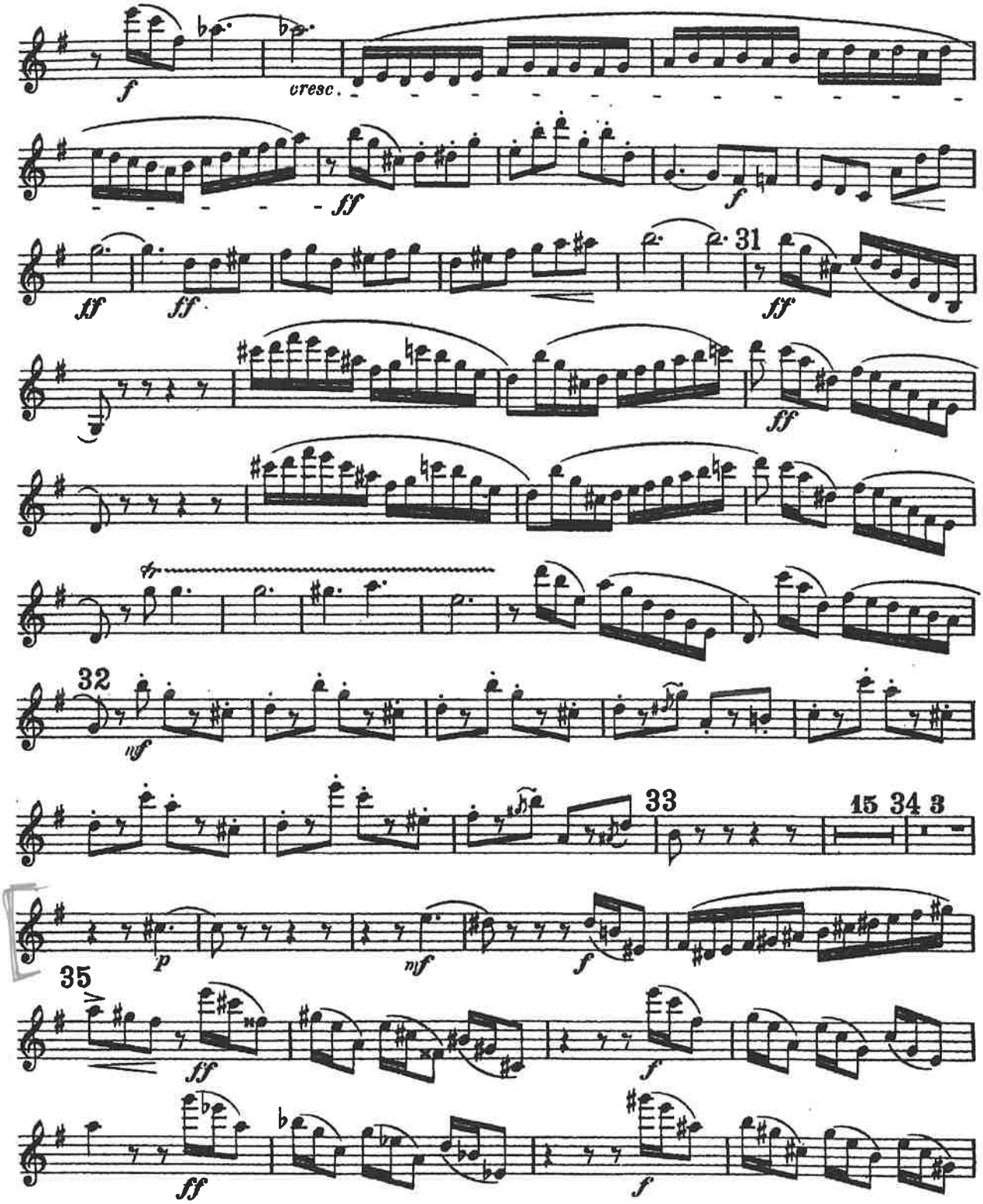
ff

dim.
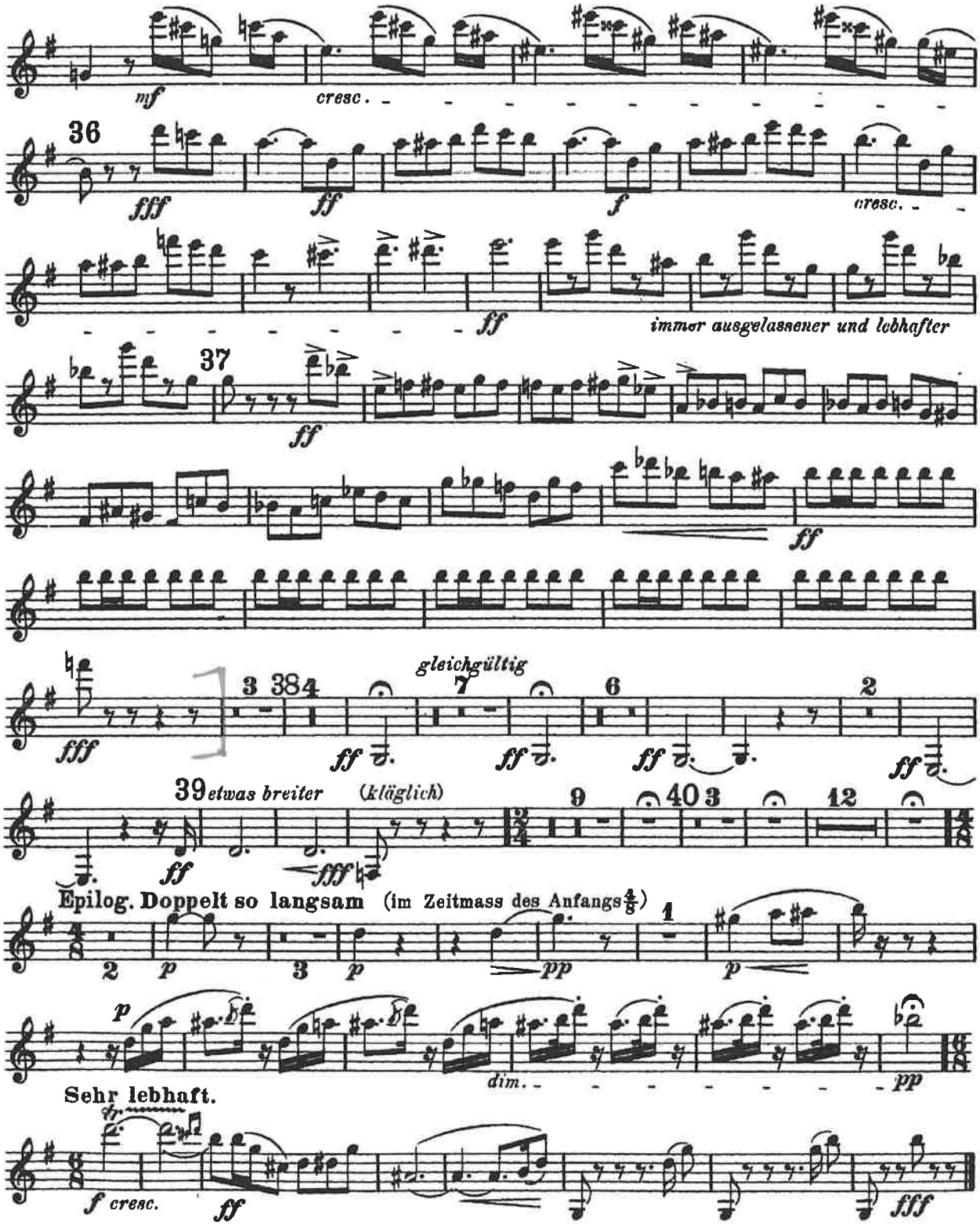
Calmo 120

p *pp*

Clarinette I in B.



Clarinette I in B.

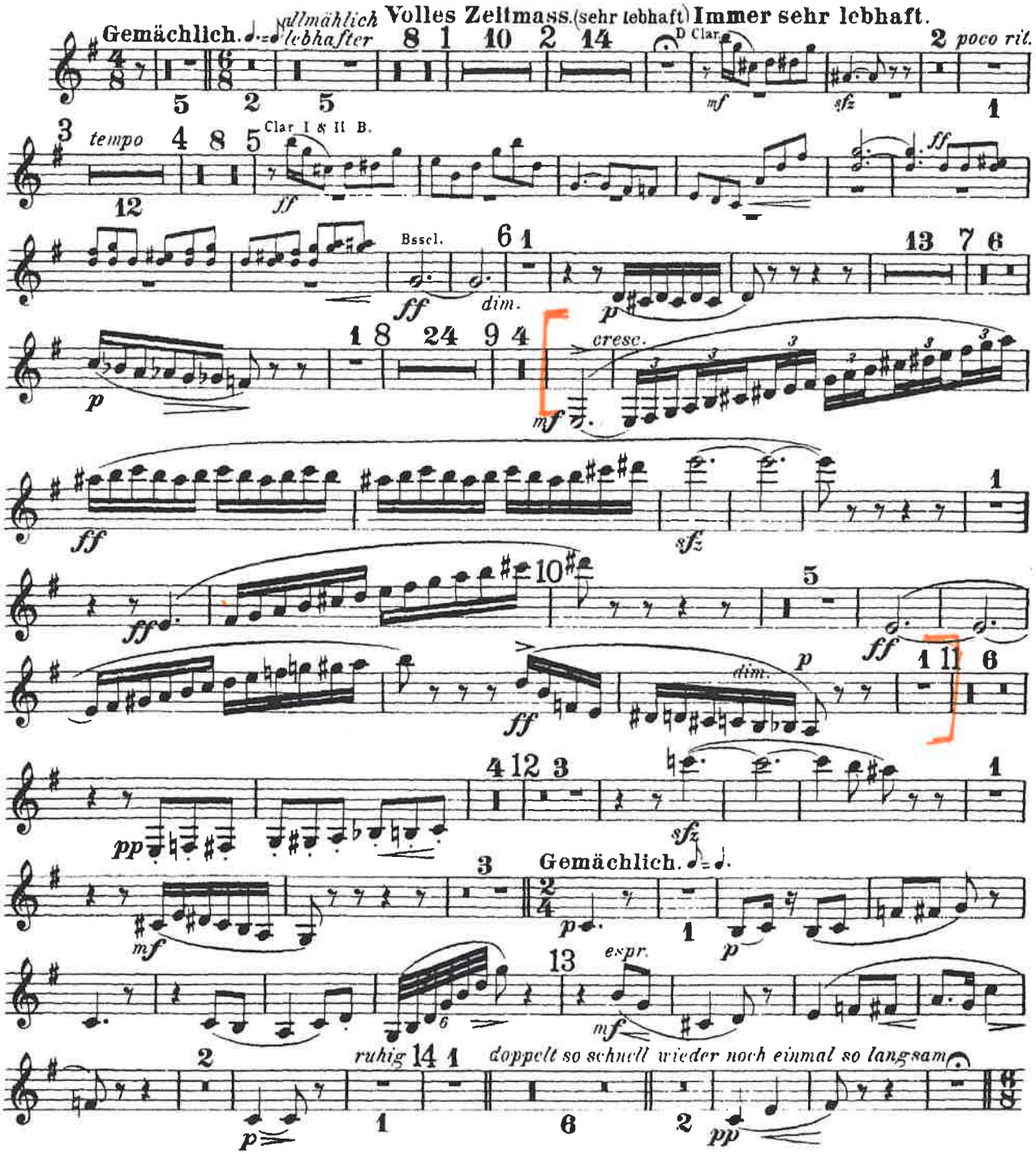


Richard Strauss

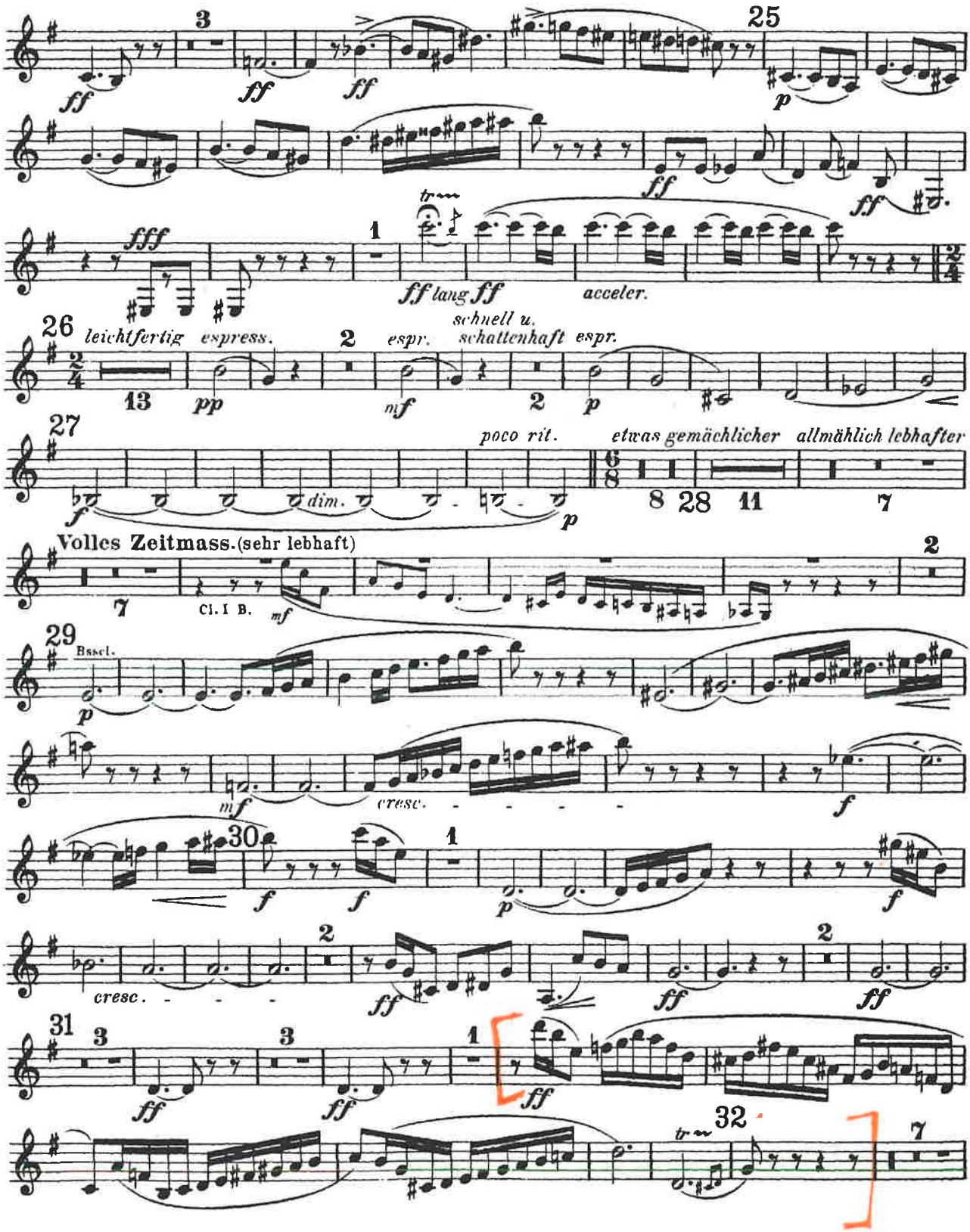
Till Eulenspiegel's Merry Pranks

Op. 28
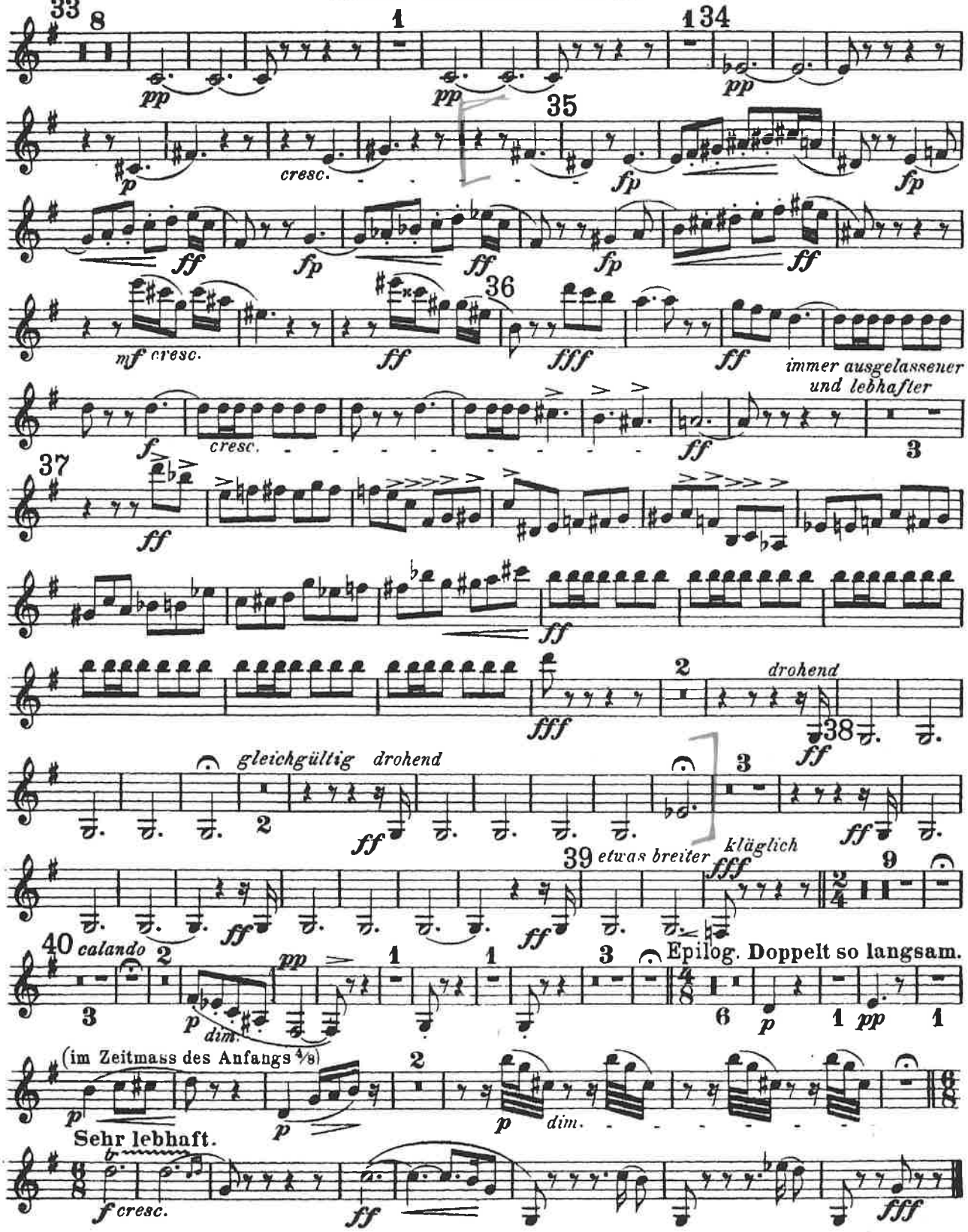
Bass Clarinette in B.
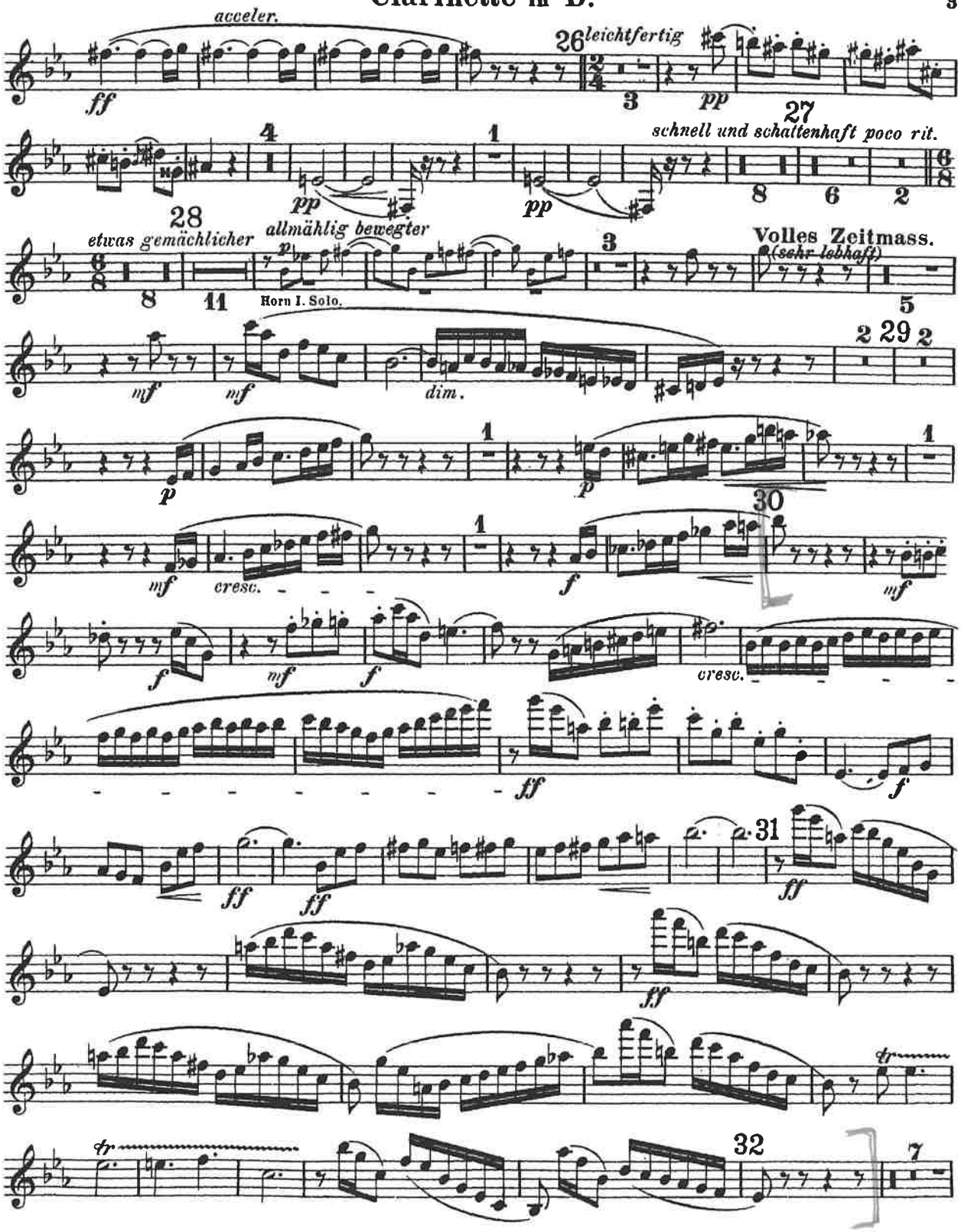


Bass Clarinette in B.
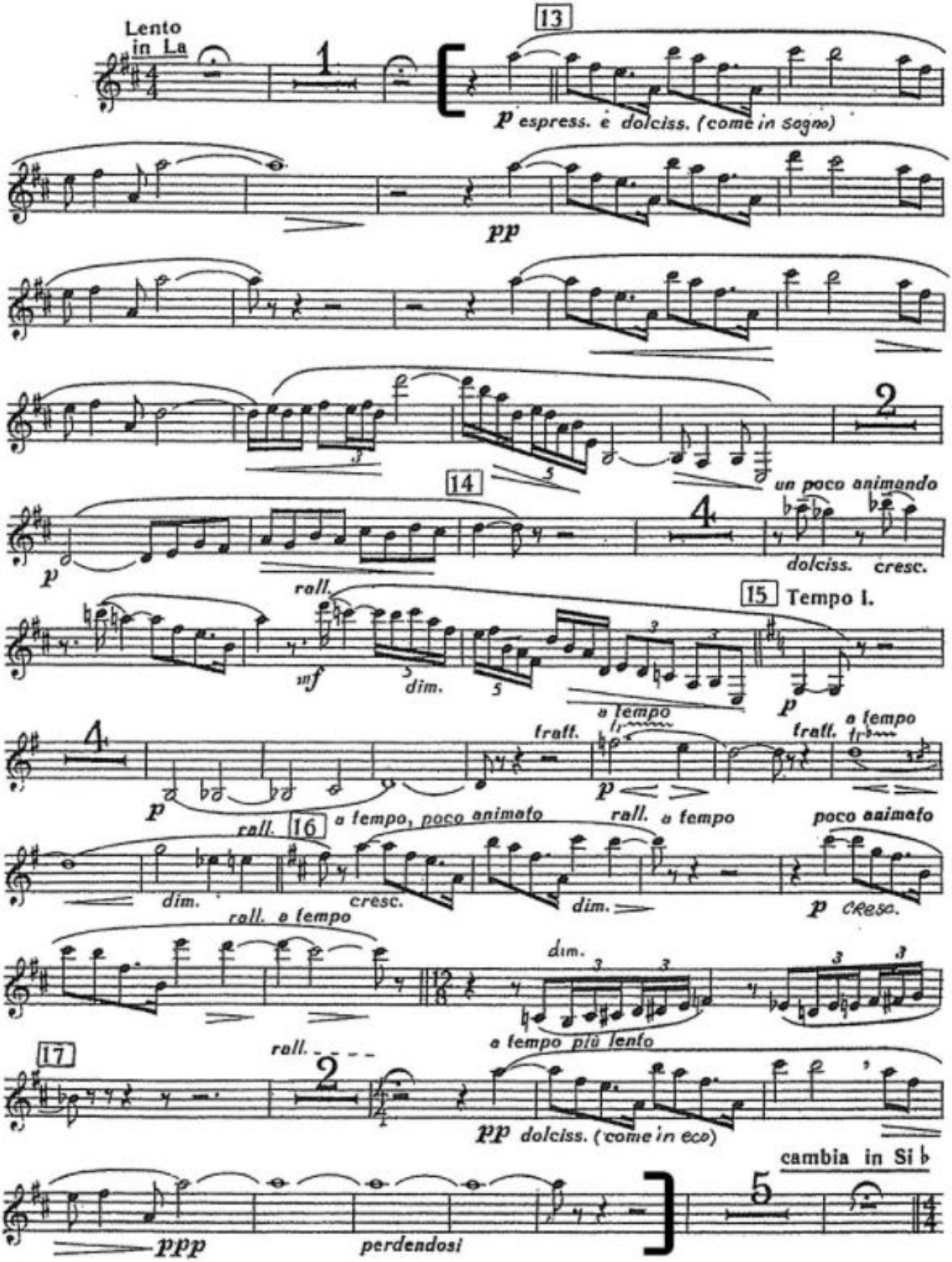


Bass Clarinette in B.
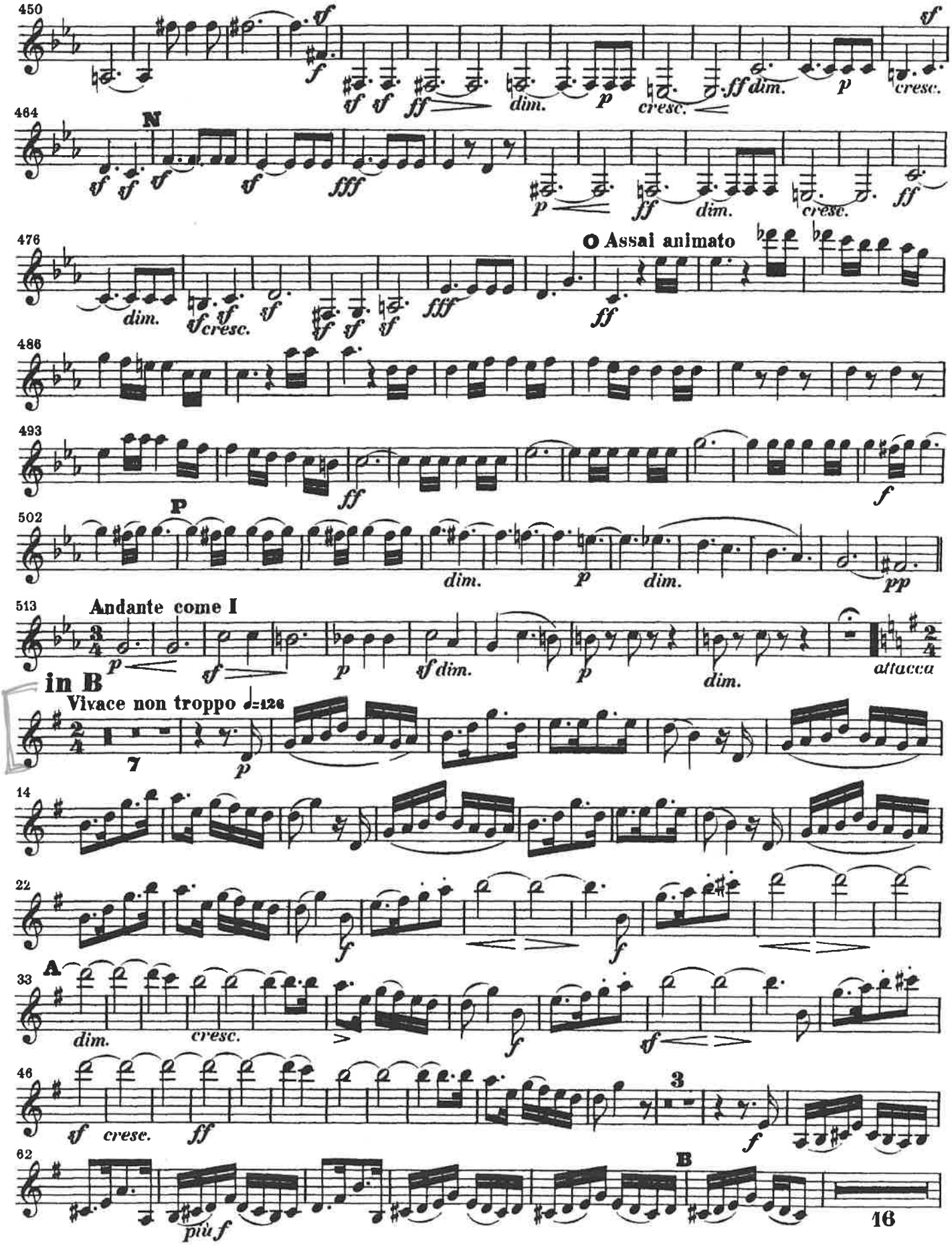


Clarinette in D.



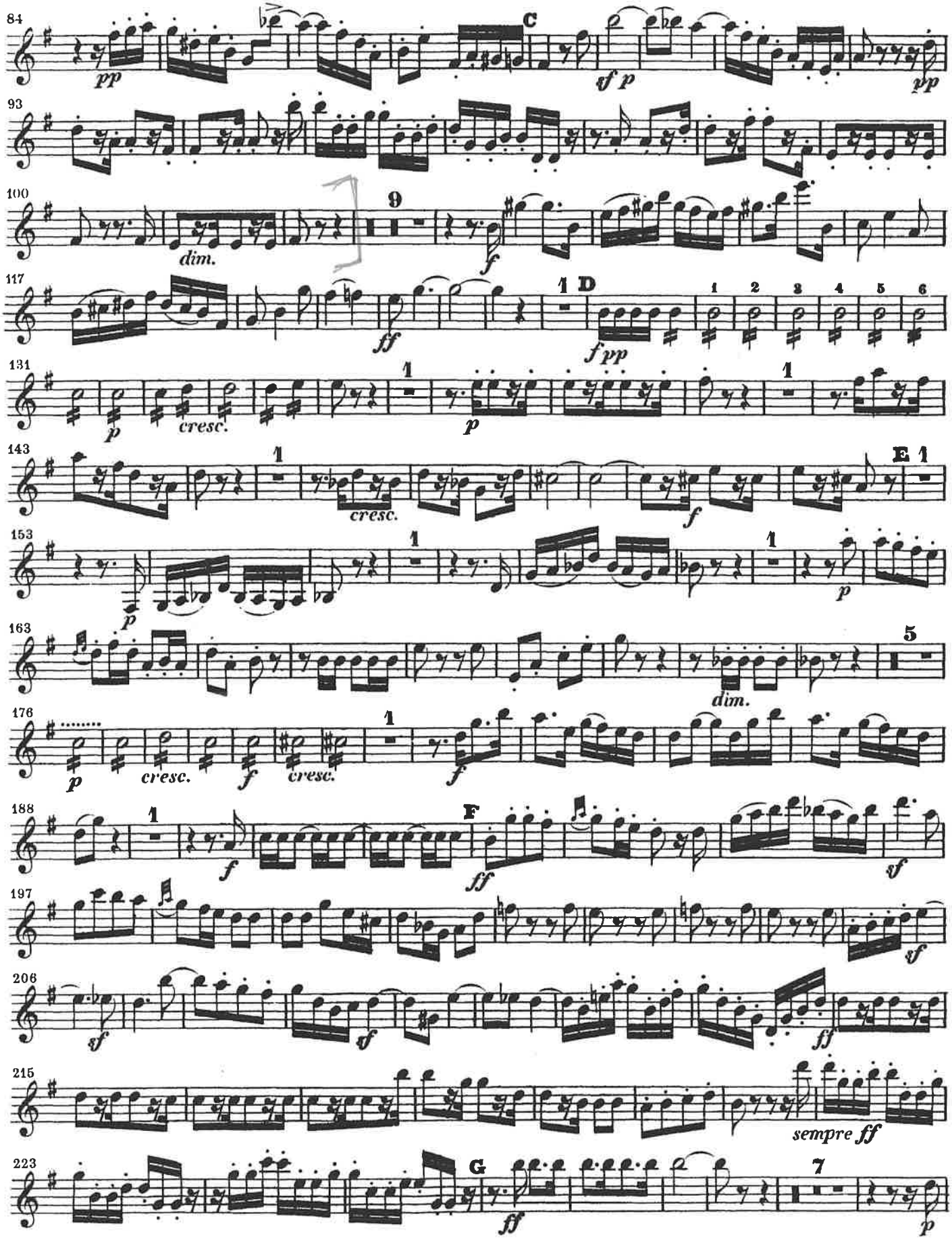
Respighi: Pines of Rome, Mvt. III "I pini del Giancolo"




450
464
N
476
O Assai animato
486
493
P
502
513
Andante come I
attacca
in B
Vivace non troppo ♩=126
7
14
22
A
33
46
3
62
B
più f
16

Mendelssohn — Symphony No. 3
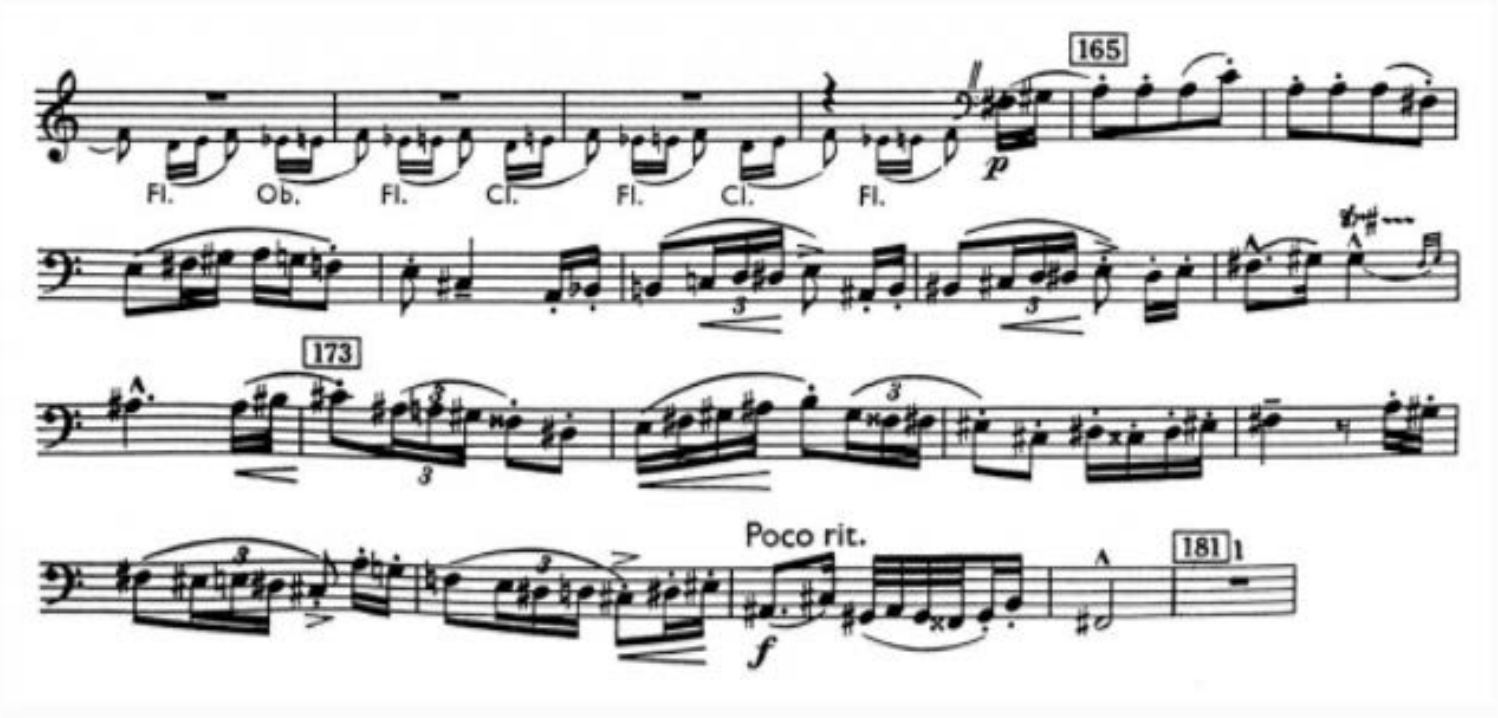
CLARINETTO I



BASSOON
EXCERPTS
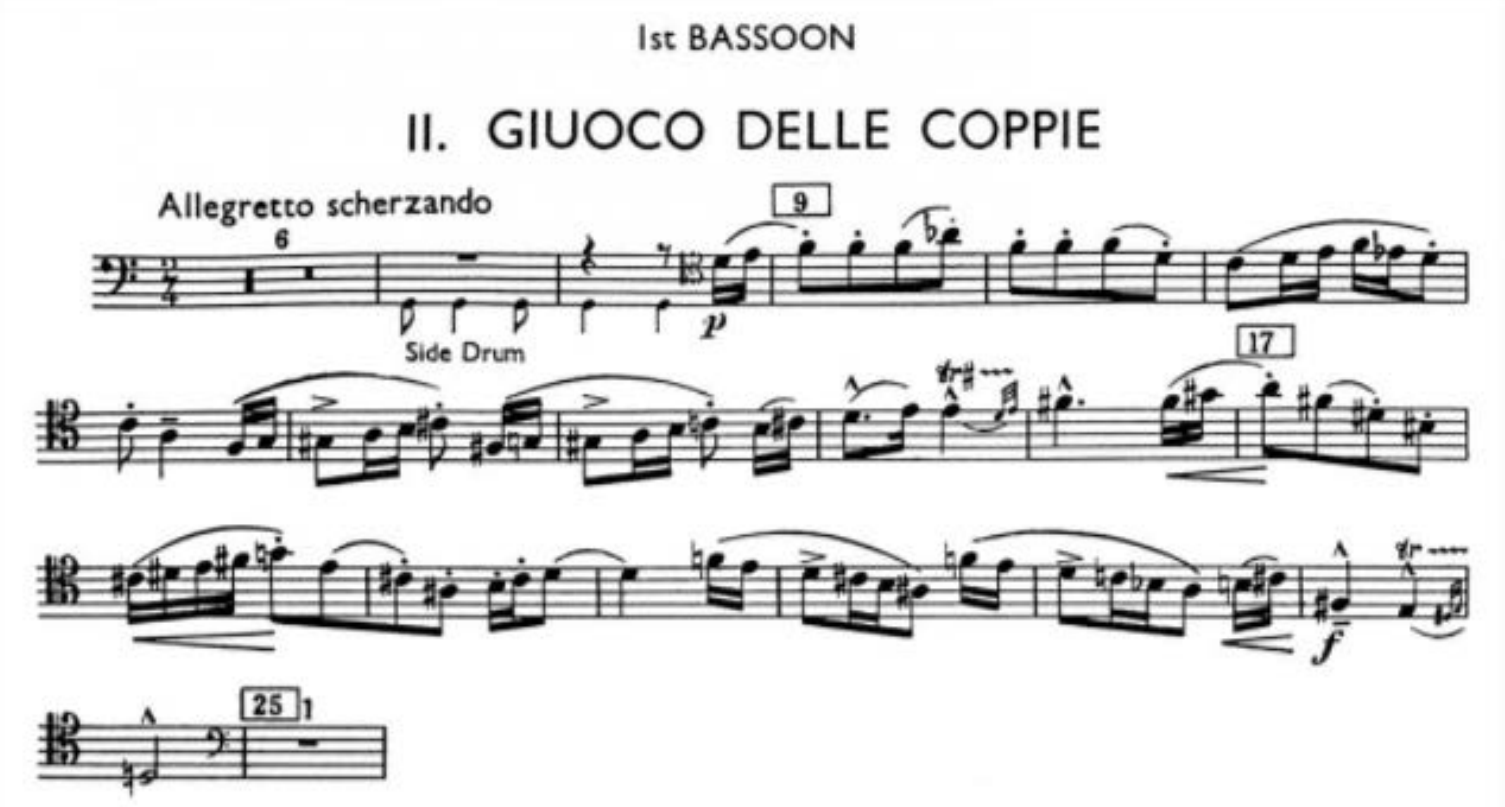
Bassoon: Bartok: Concerto for Orchestra

Mvt. II "Giuoco delle coppie" mm. 164-180
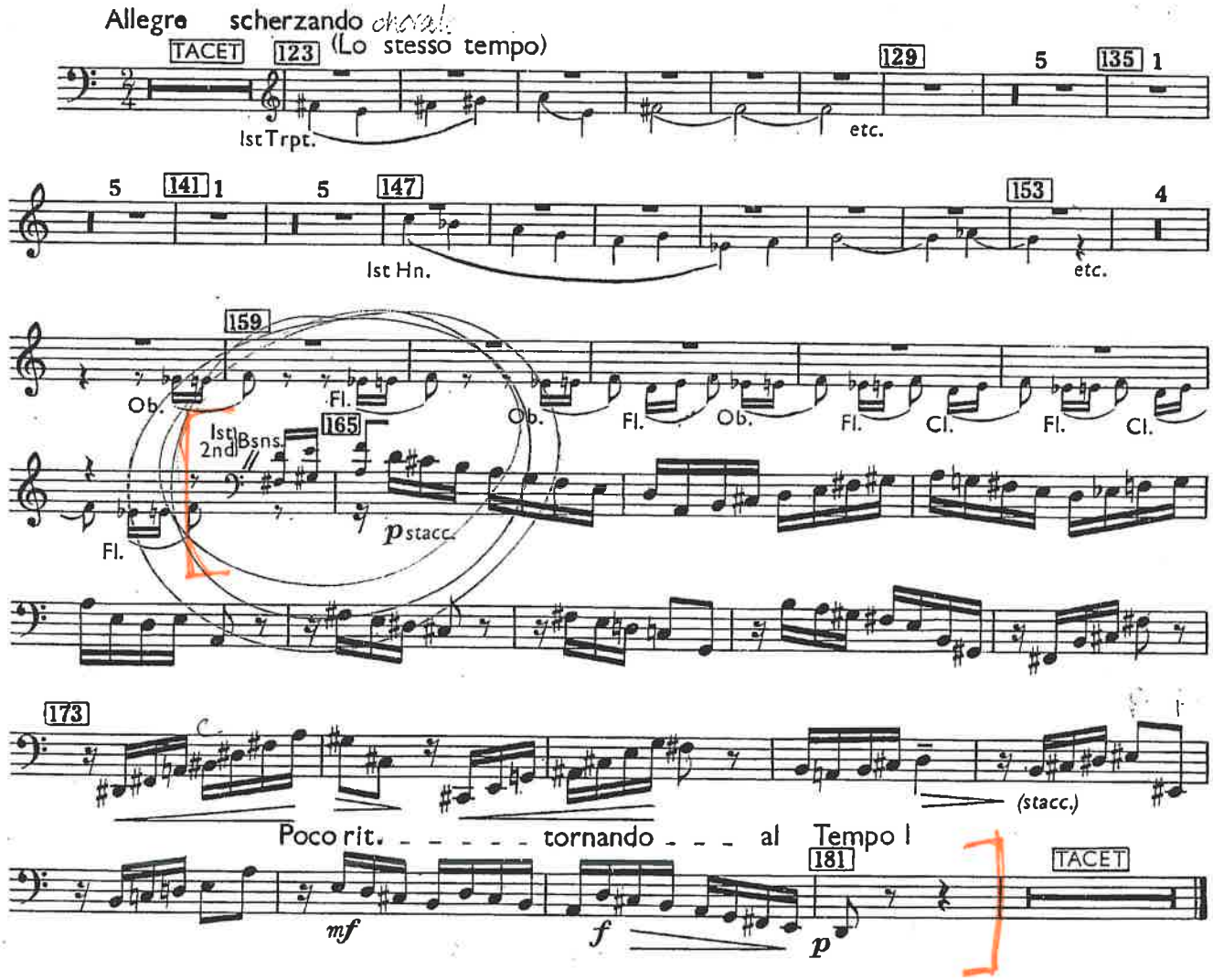


Bassoon: Bartok: Concerto for Orchestra
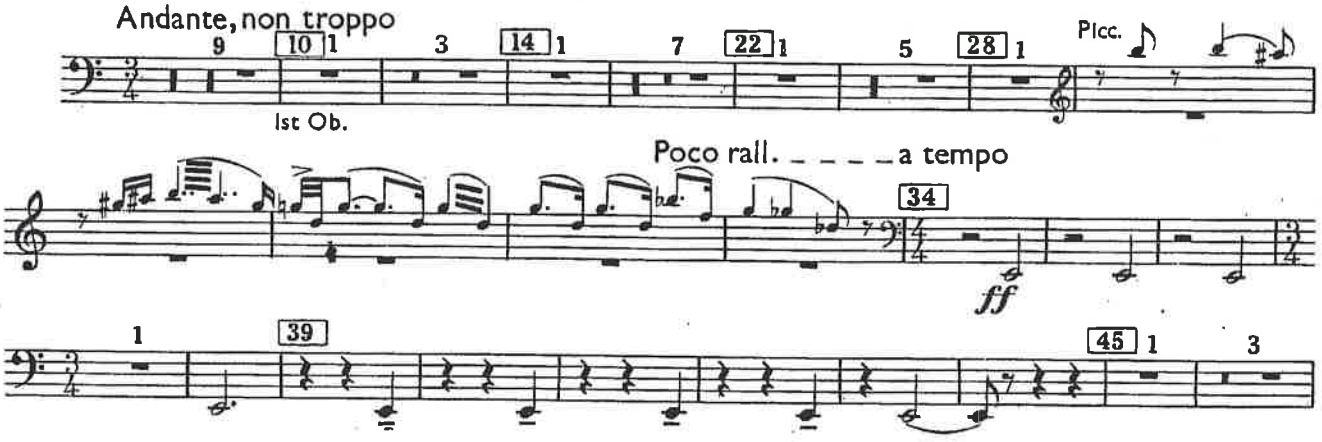
II. GIUOCO DELLE COPPIE – MM. 8 TO 24
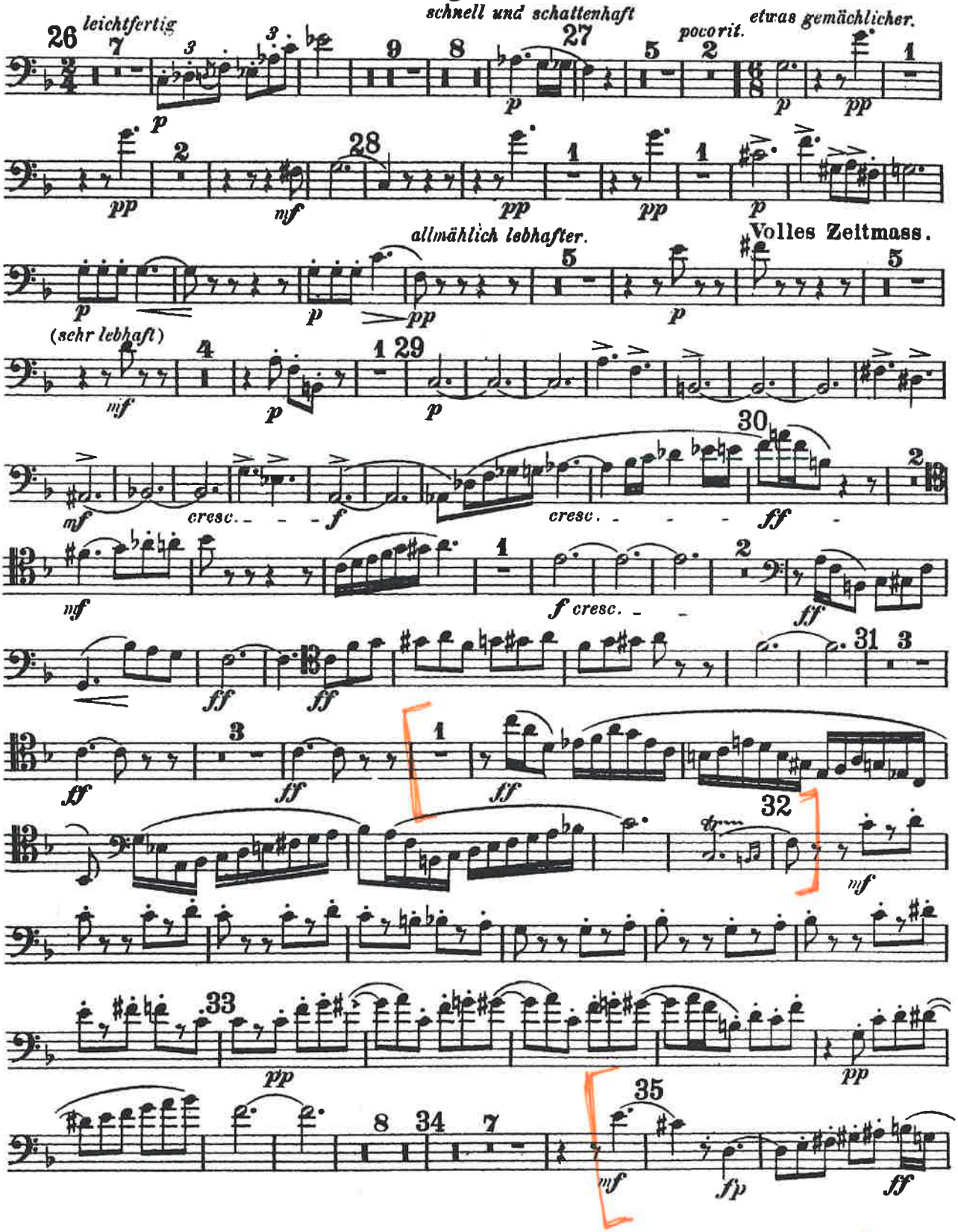


II. GIUOCO DELLE COPPIE
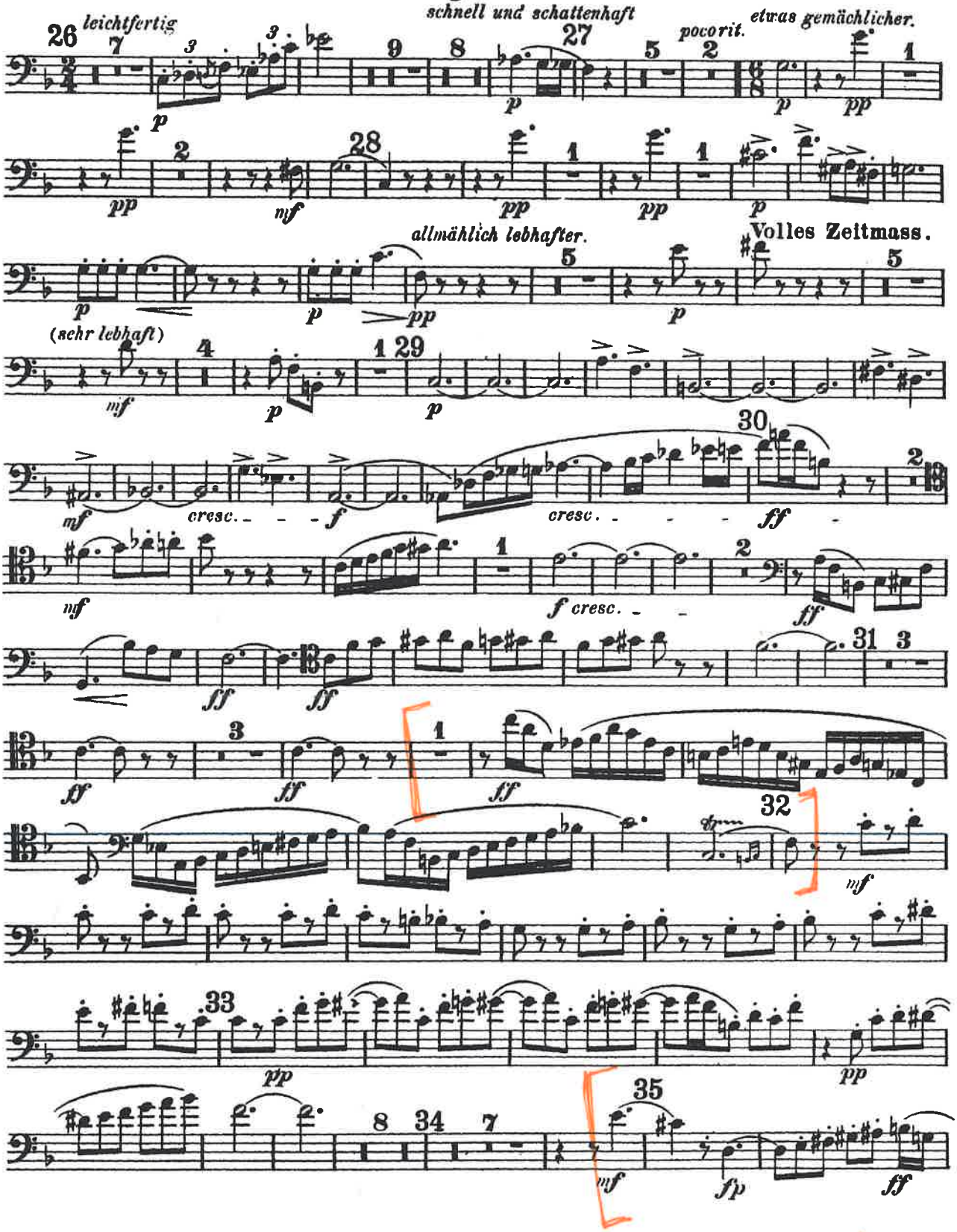


III. ELEGIA
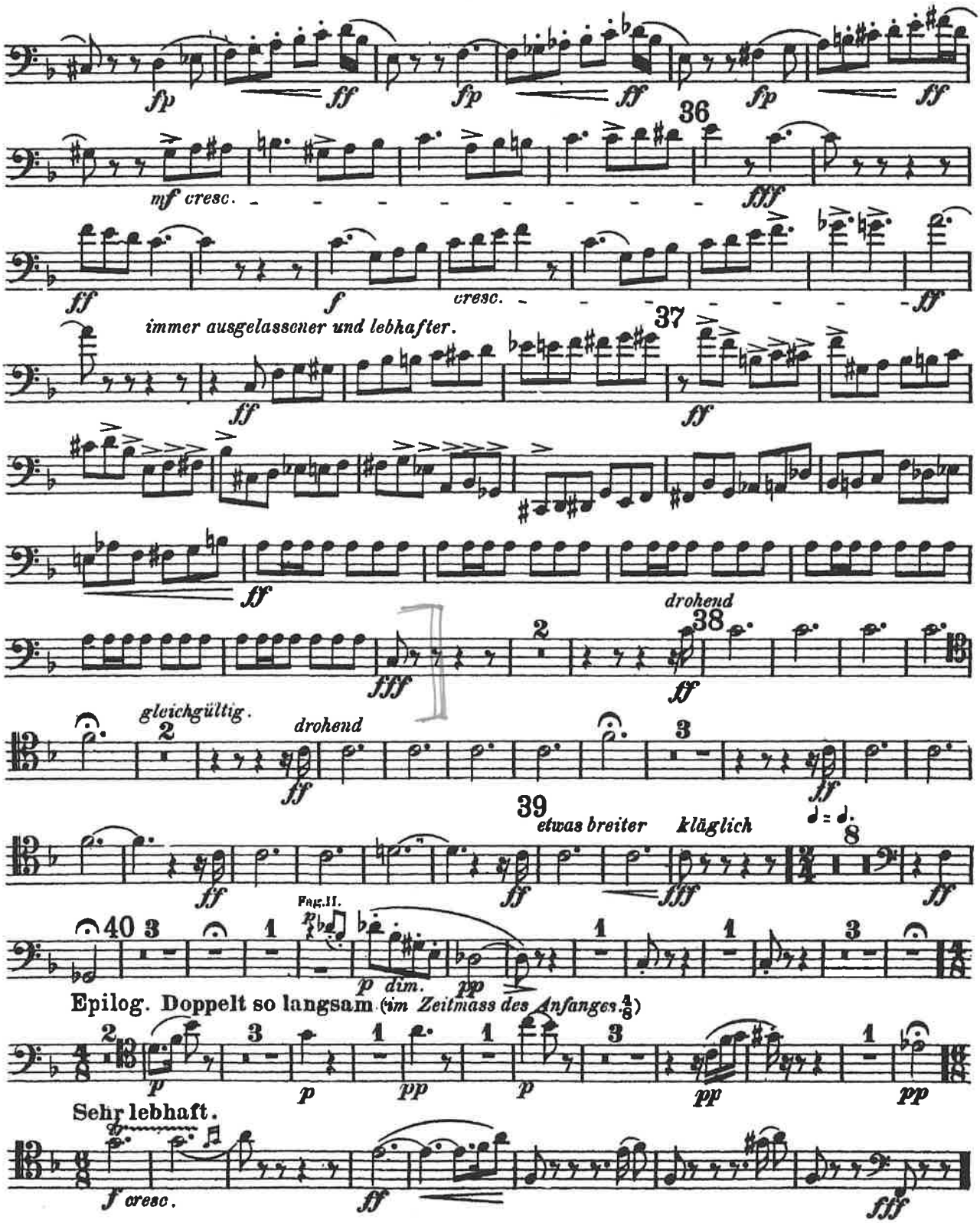


Fagott I.


26
leichtfertig
schnell und schattenhaft
27
pocorit.
etwas gemächlicher.
28
allmählich lebhafter.
Volles Zeitmass.
(sehr lebhaft)
29
30
cresc.
cresc.
31
32
33
34
35

Fagott I.
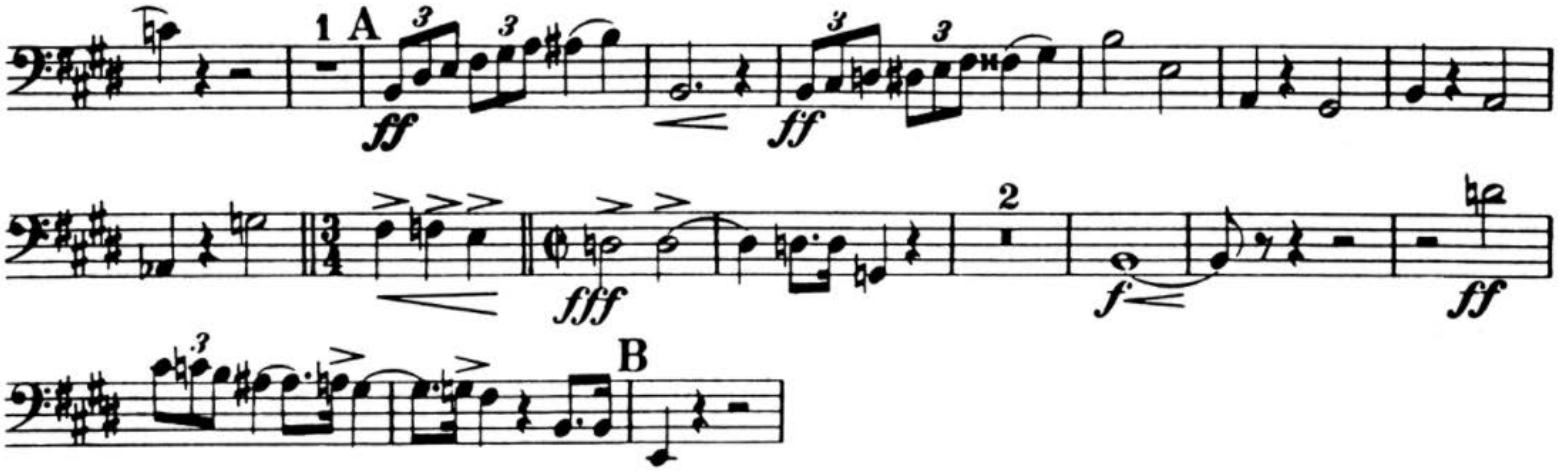

26
leichtfertig
schnell und schattenhaft
27
poco rit.
etwas gemächlicher.
28
allmählich lebhafter.
Volles Zeitmass.
(sehr lebhaft)
29
30
cresc.
31
32
33
34
35

Fagott I.


fp
ff
36
mf cresc.
fff
cresc.
immer ausgelassener und lebhafter.
37
drohend
38
gleichgültig.
39
etwas breiter
kläglich
Fag.II.
40
Epilog. Doppelt so langsam (im Zeitmass des Anfanges.)
Sehr lebhaft.

Rehearsal A to Rehearsal B
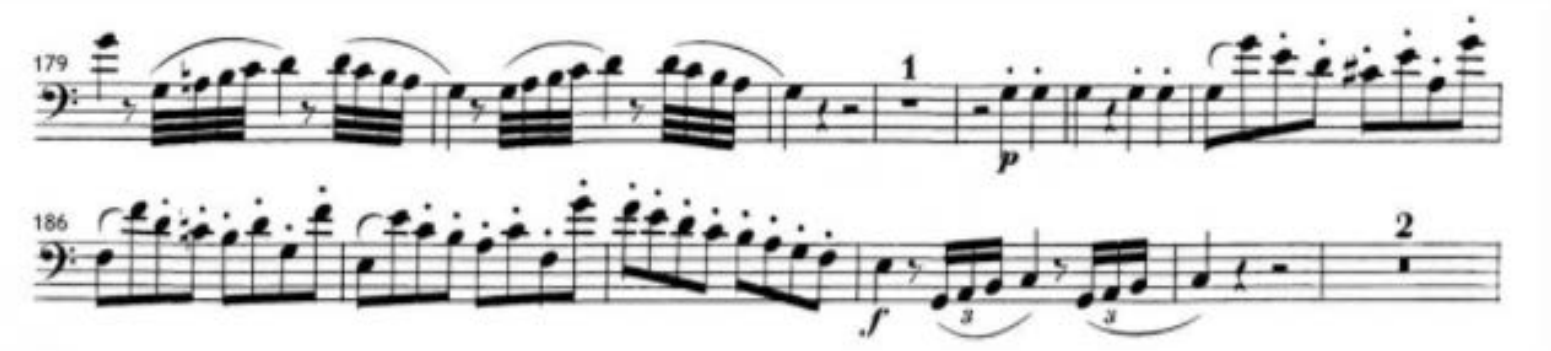
***DON JUAN*, OP. 20**
RICHARD STRAUSS



Bassoon: Mozart: Symphony No. 41

Bassoon 1
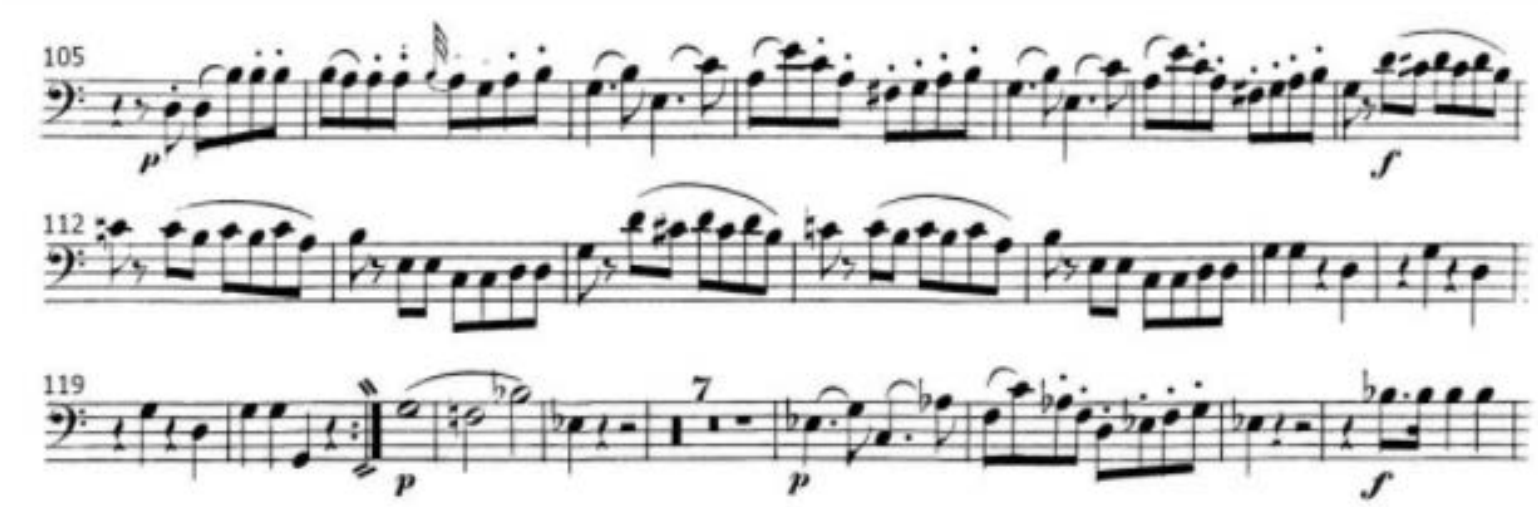
Movement I: mm. 183-190



Bassoon: Mozart: Symphony No. 41

Bassoon 1
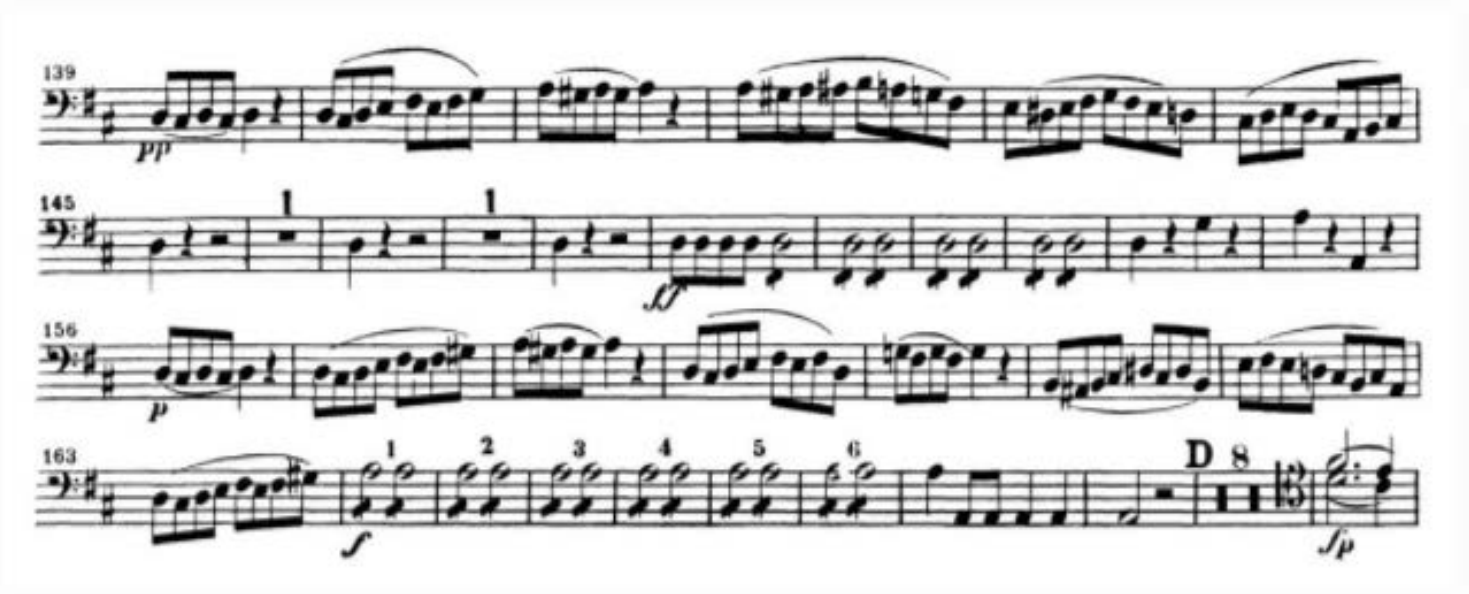
Movement I: mm. 105-120



Bassoon: Mozart: Overture to Marriage of Figaro

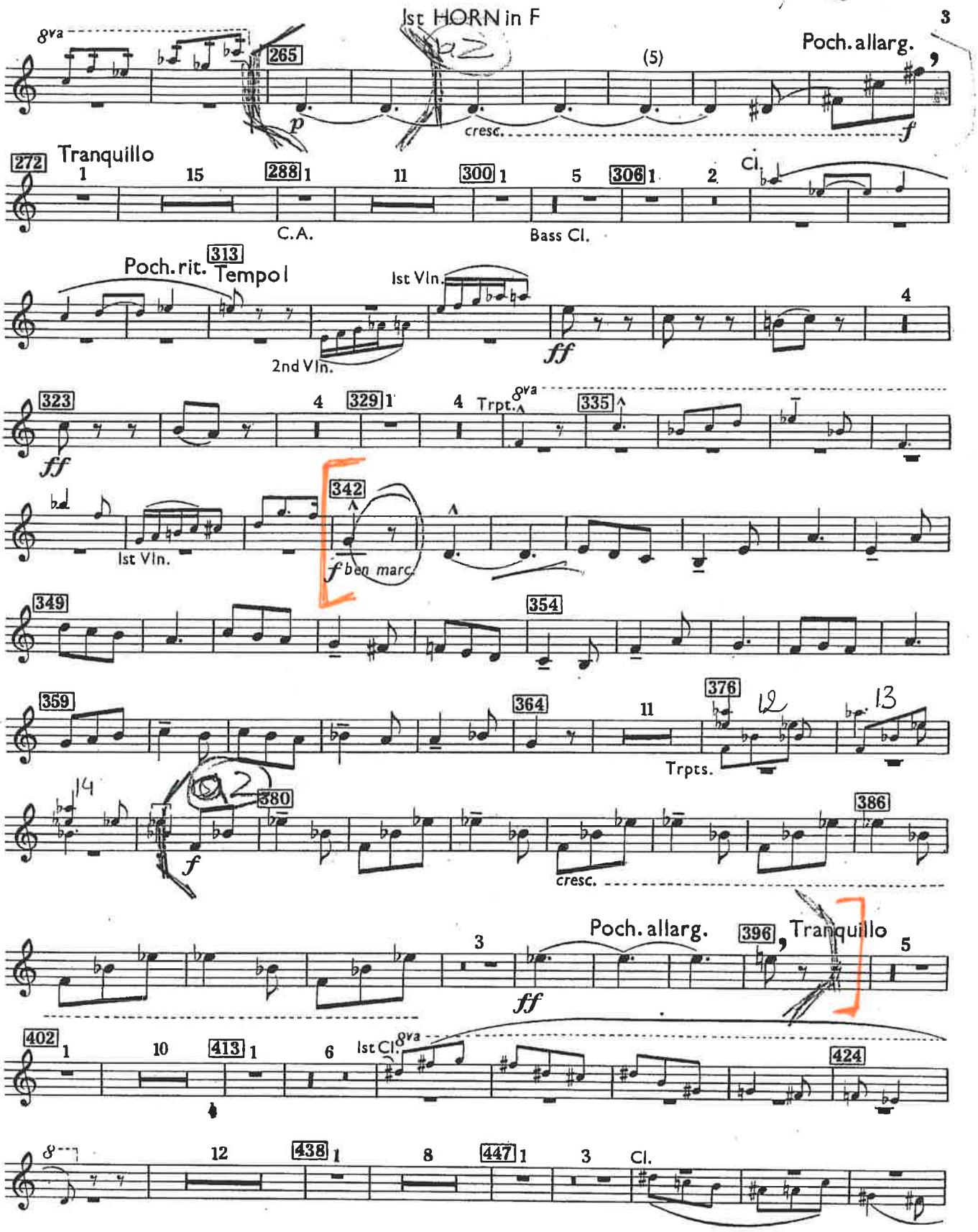
Bassoon 1

mm. 139-171



HORN
EXCERPTS
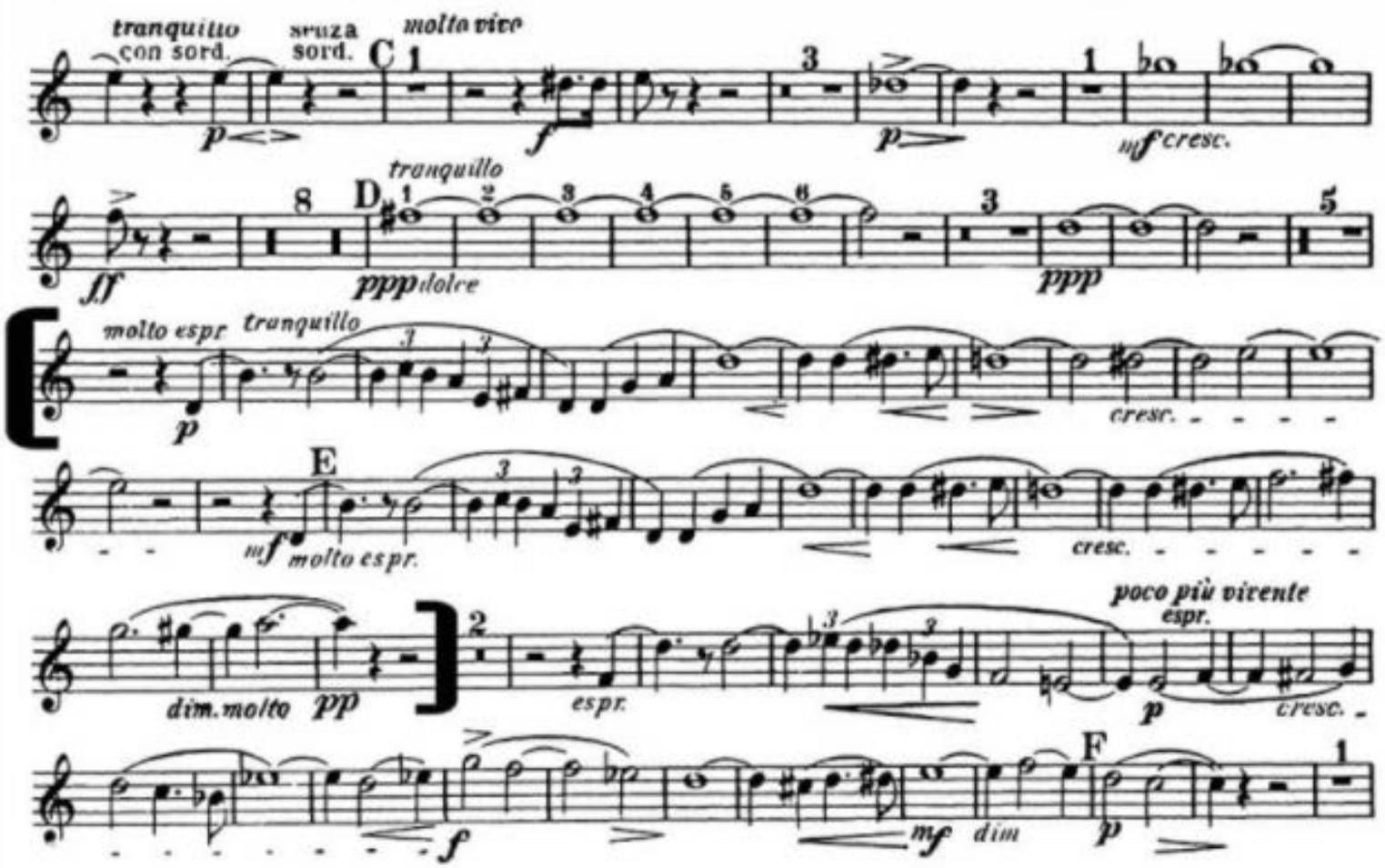
CONCERTO FOR ORCHESTRA



Horn: R. Strauss: Don Juan

Horn 1 in E

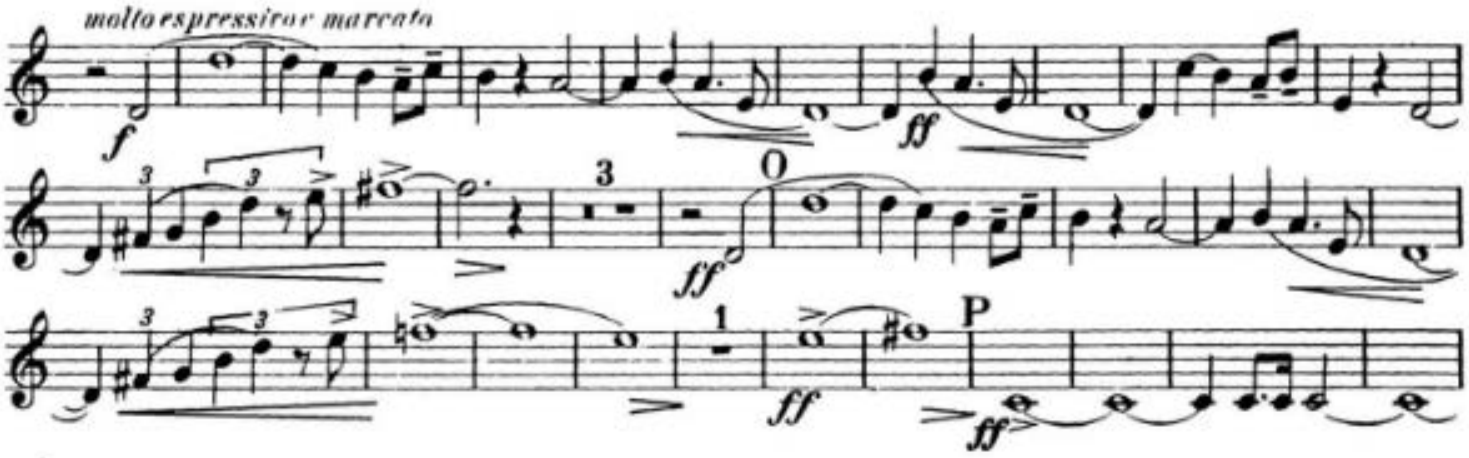
12m before [E] until 11m after [E]



Horn: R. Strauss: Don Juan

Horn 2 in F
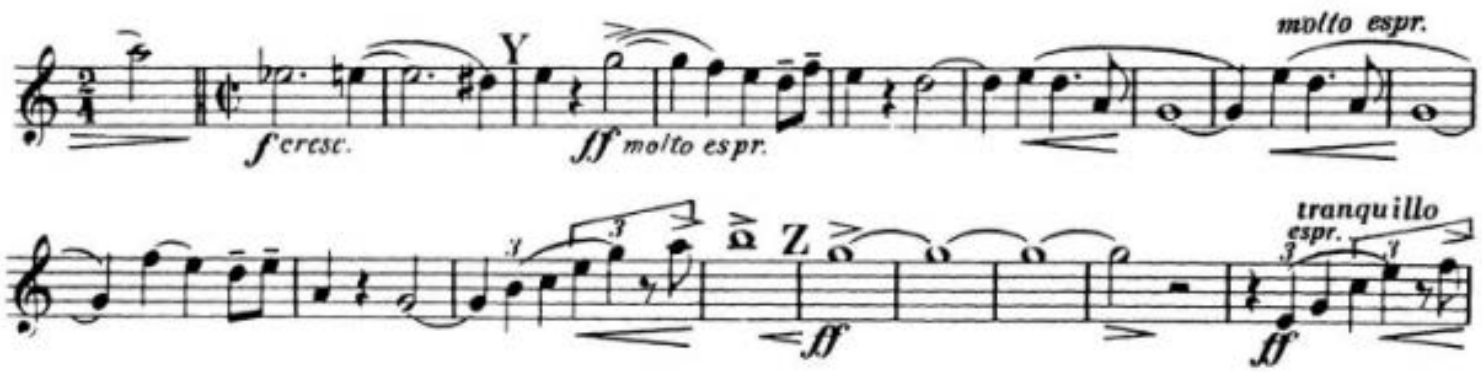
19m after [N] until [P]



Horn: R. Strauss: Don Juan

Horn 1 in E
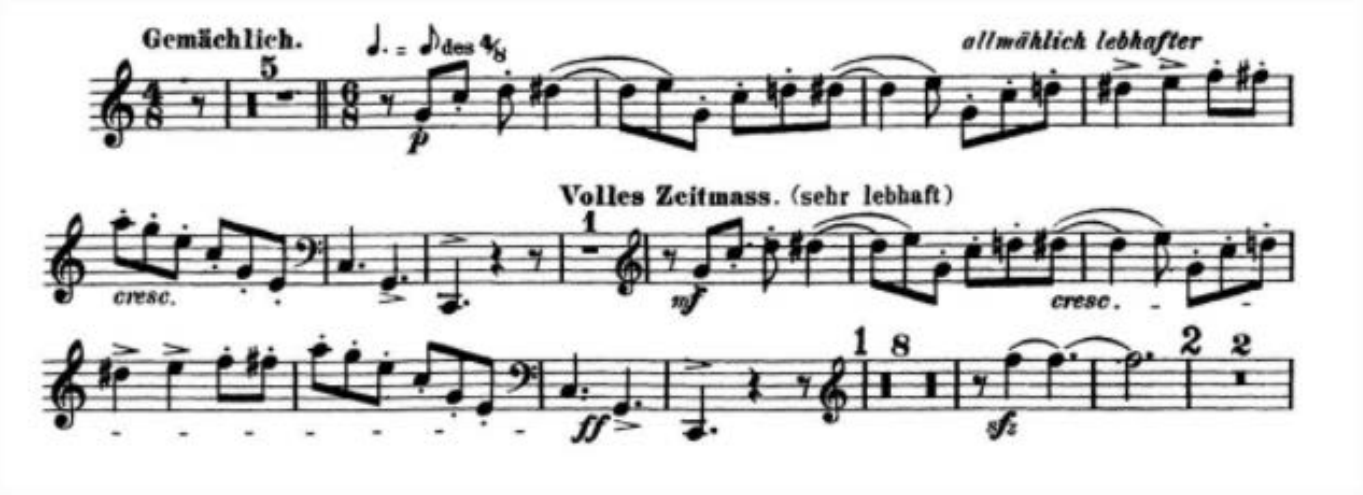
[Y] to [Z]
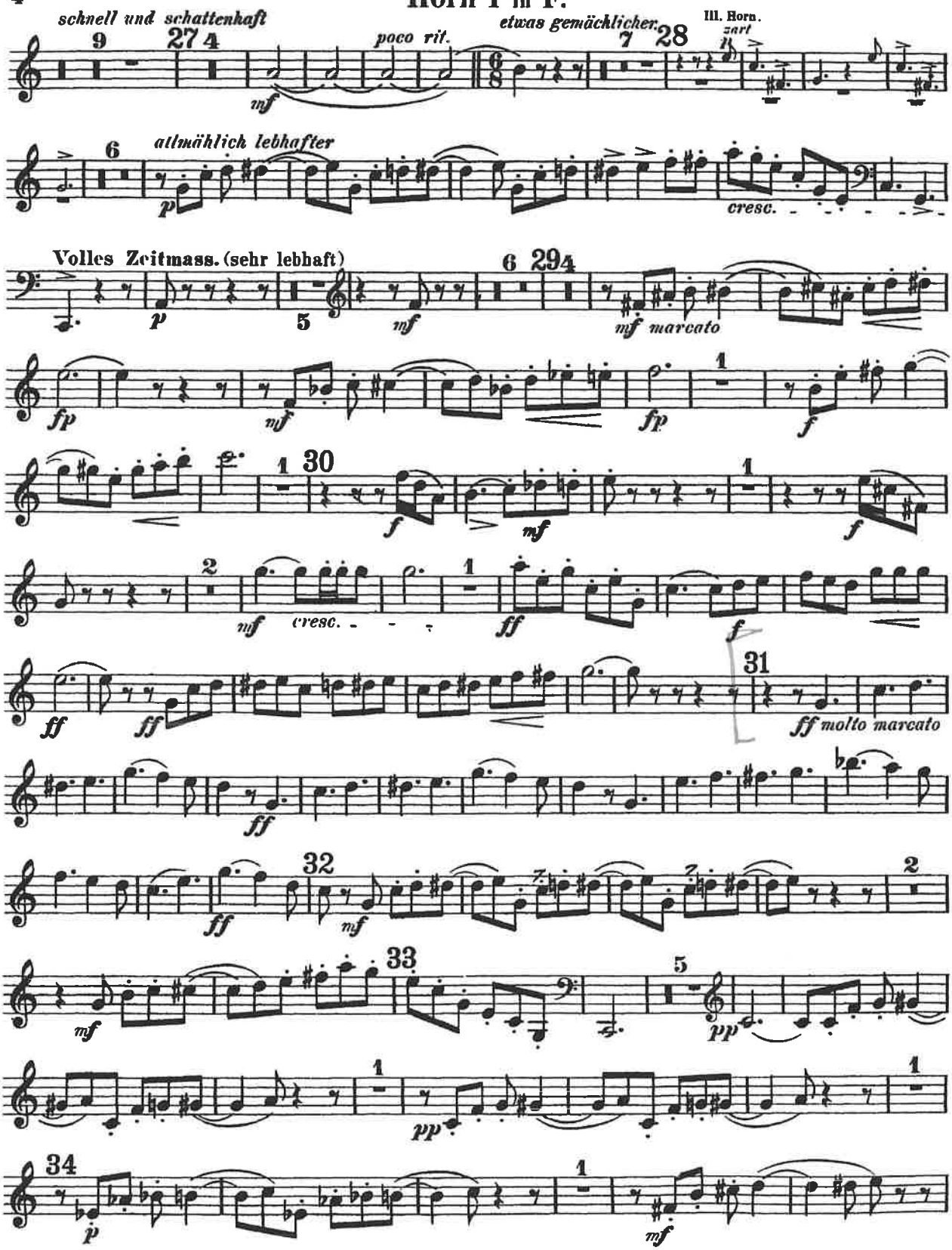


Horn: R. Strauss: Till Eulenspiegels lustige Streiche

Horn 1 in F
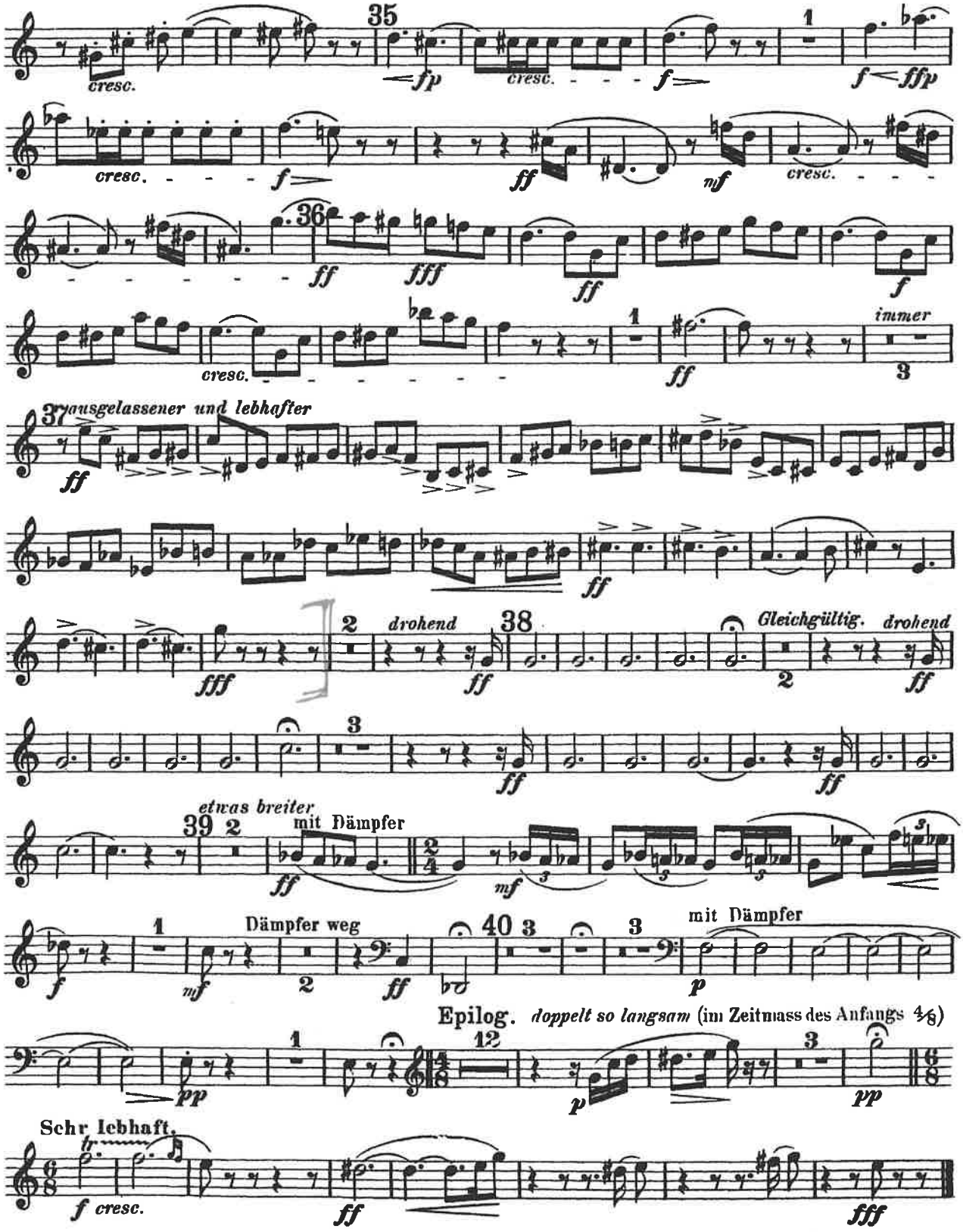
Beginning to [1] (mm 6-20)
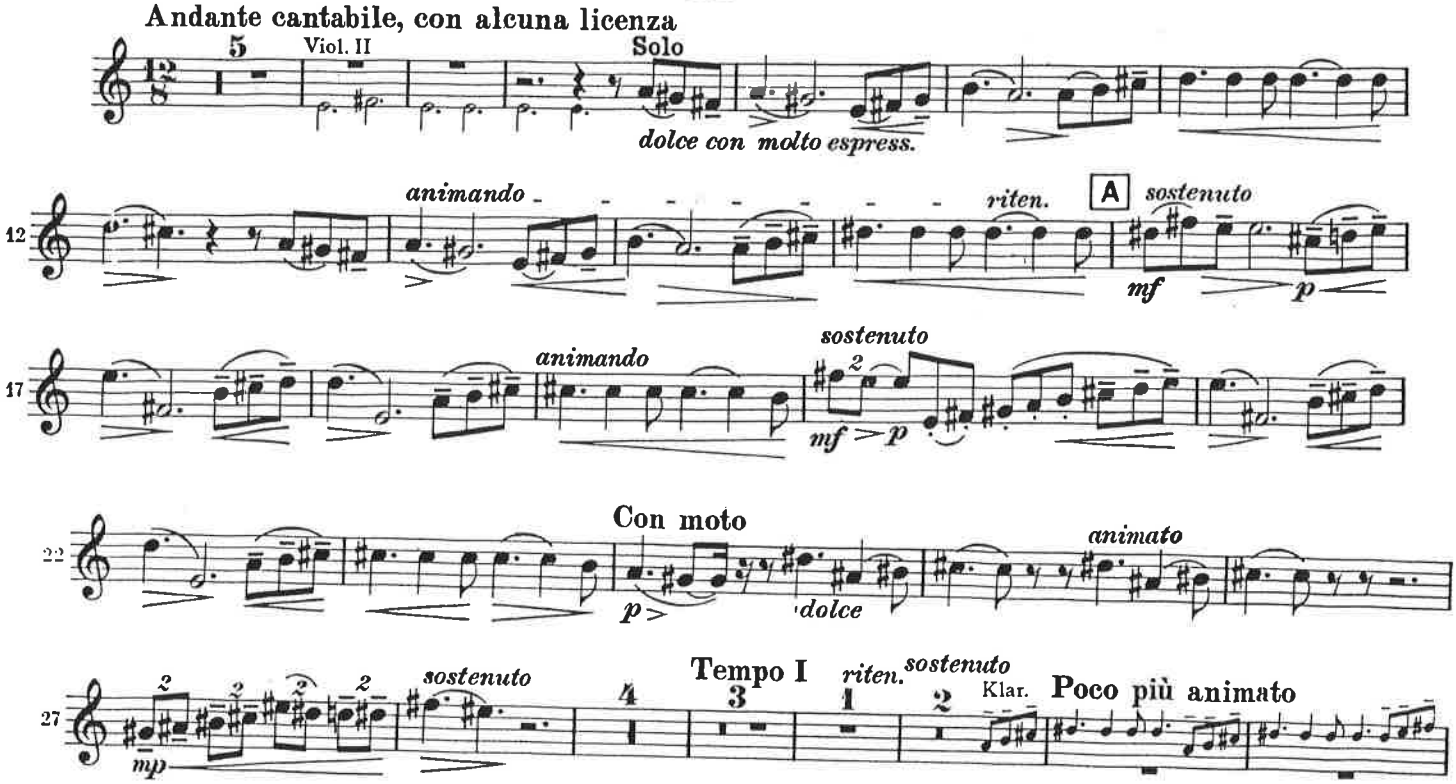


Horn I in F.


schnell und schattenhaft
9
27 4
mf
poco rit.
etwas gemächlicher.
7
28
III. Horn.
zart
6
allmählich lebhafter
p
cresc.
Volles Zeitmass. (sehr lebhaft)
p
5
mf
6
29 4
mf marcato
fp
mf
fp
1
f
1
30
f
mf
1
f
2
mf
cresc.
1
ff
f
ff
ff
31
ff molto marcato
ff
ff
32
mf
2
mf
33
5
pp
pp
1
34
p
1
mf

Horn I in F.


35
cresc.
fp
cresc.
f
1
f
ffp
cresc.
f
ff
mf
cresc.
36
ff
fff
ff
f
cresc.
1
ff
immer
3
37
ausgelassener und lebhafter
ff
ff
fff
2
drohend
38
ff
Gleichgültig.
drohend
2
ff
3
ff
ff
etwas breiter
39
2
mit Dämpfer
ff
mf
3
1
Dämpfer weg
f
mf
2
ff
40
3
3
mit Dämpfer
p
Epilog. doppelt so langsam (im Zeitmass des Anfangs 4/8)
1
pp
12
p
3
pp
Schr lebhaft.
f cresc.
ff
fff

II


Andante cantabile, con alcuna licenza
5
Viol. II
Solo
dolce con molto espress.
12
animando
riten.
A
sostenuto
mf
p
17
animando
sostenuto
mf > p
22
Con moto
p >
dolce
animato
27
sostenuto
Tempo I
riten.
sostenuto
Klar.
Poco più animato
mp

TRUMPET
EXCERPTS

CONCERTO FOR ORCHESTRA

1st TRUMPET in C

Tempo I

231 senza sord. 237 1

Vlns. *f* *f*

242 1 5 248 5 254 1 10 265 1 2

p *f* Poch. allarg.

8va Tranquillo

1st Vlns. 272 1 15 288 1 11 300 1

TVOW C. A.

Poch.rit. Tempo I 2nd Trb.

5 306 1 5 1 313 1 2

B. Cl.

etc. 1 323 1 4 329

2nd Trpt.

335 1 342 1

f ben marc.

5 2nd Trpt. 354

f

359 364

f ben marc *marc.*

376

380

cresc.

Poch.allarg. Tran-

386 1 (4) 396 quillo
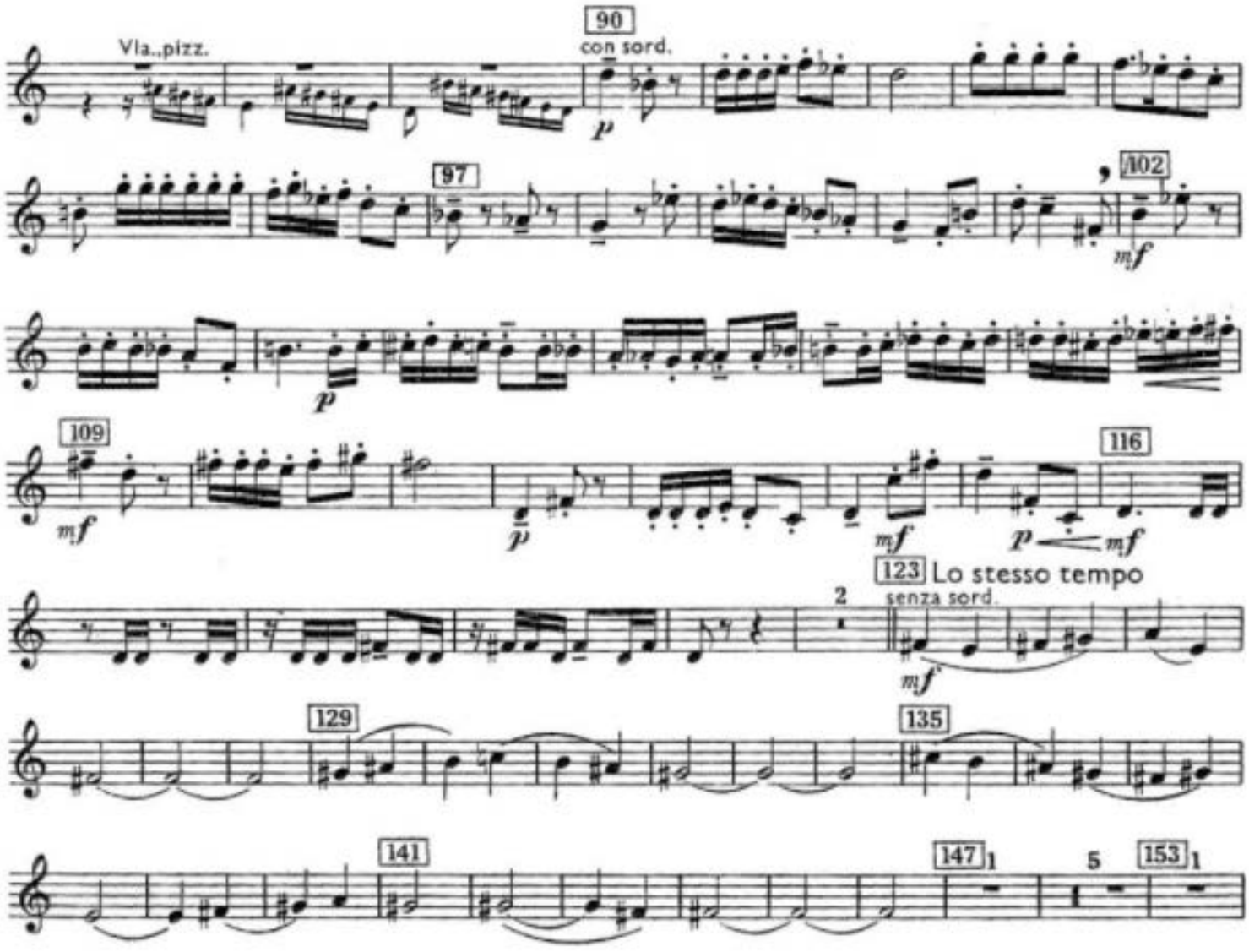
ff 1st Cl. Solo

5 402 1 10 413 1 5

Trumpet: Bartók: Concerto for Orchestra
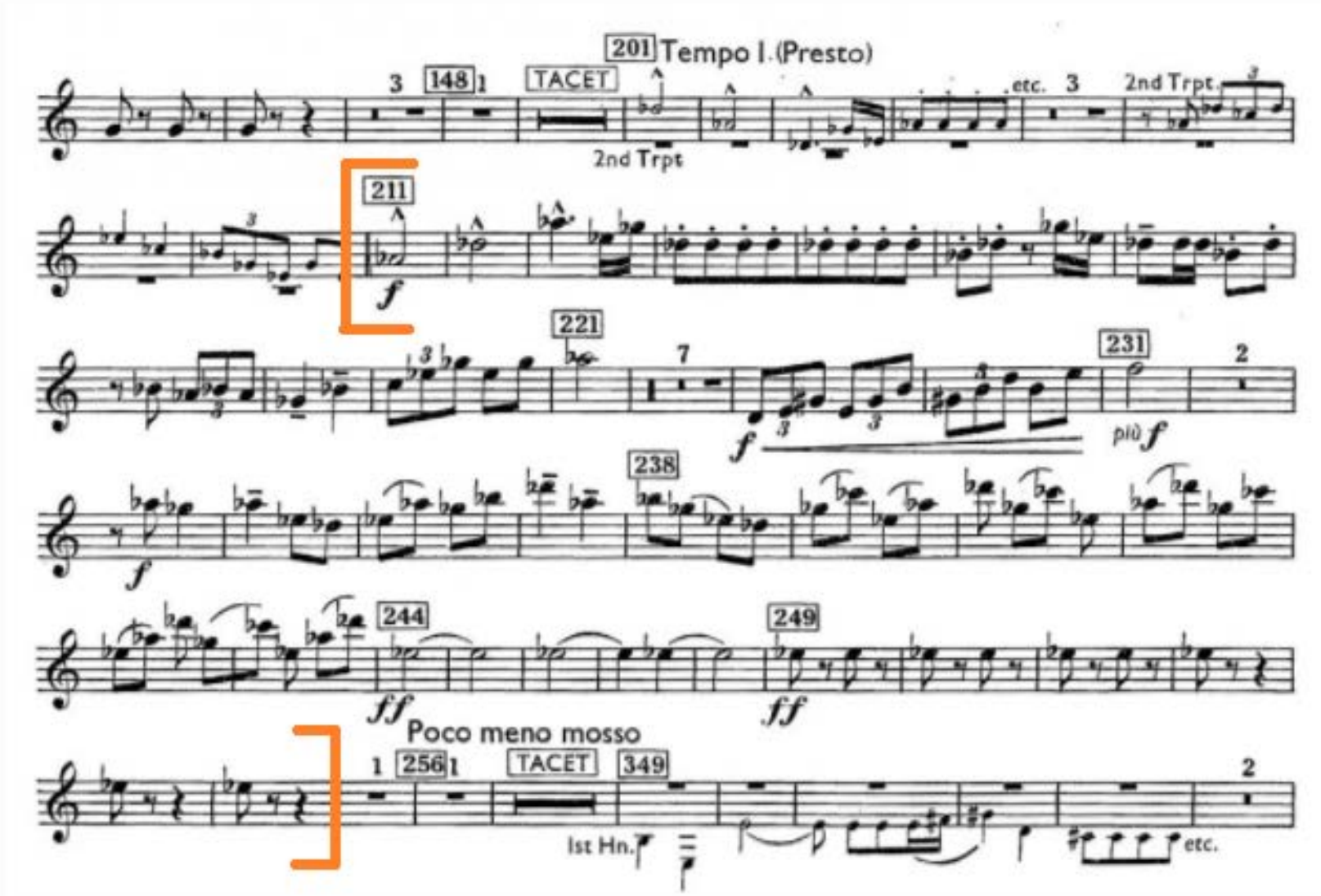
Trumpet 1 in C

Movement II: mm. 90-147
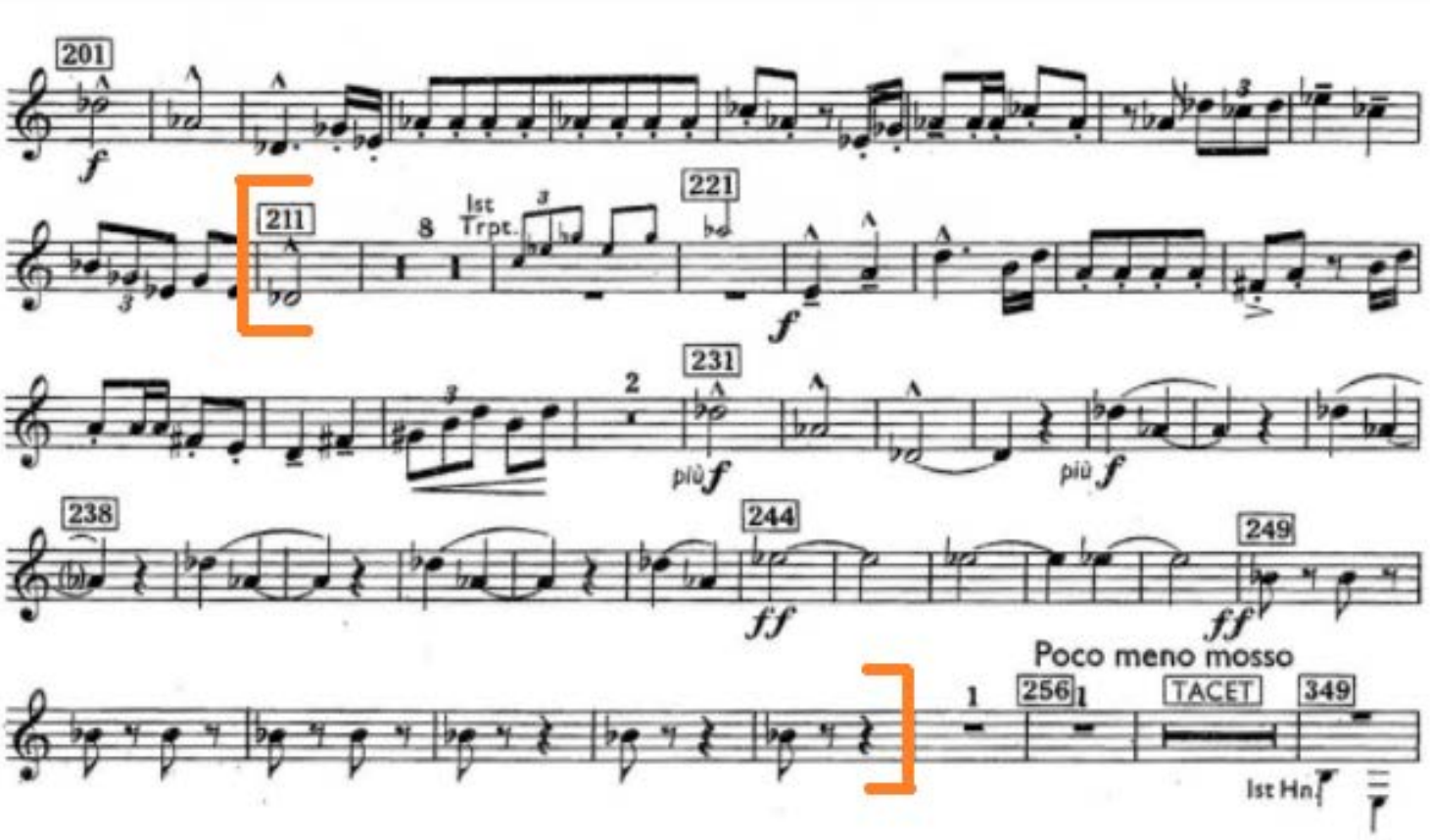


Trumpet 1 in C

Movement V: mm. 201-254



Trumpet 2 in C
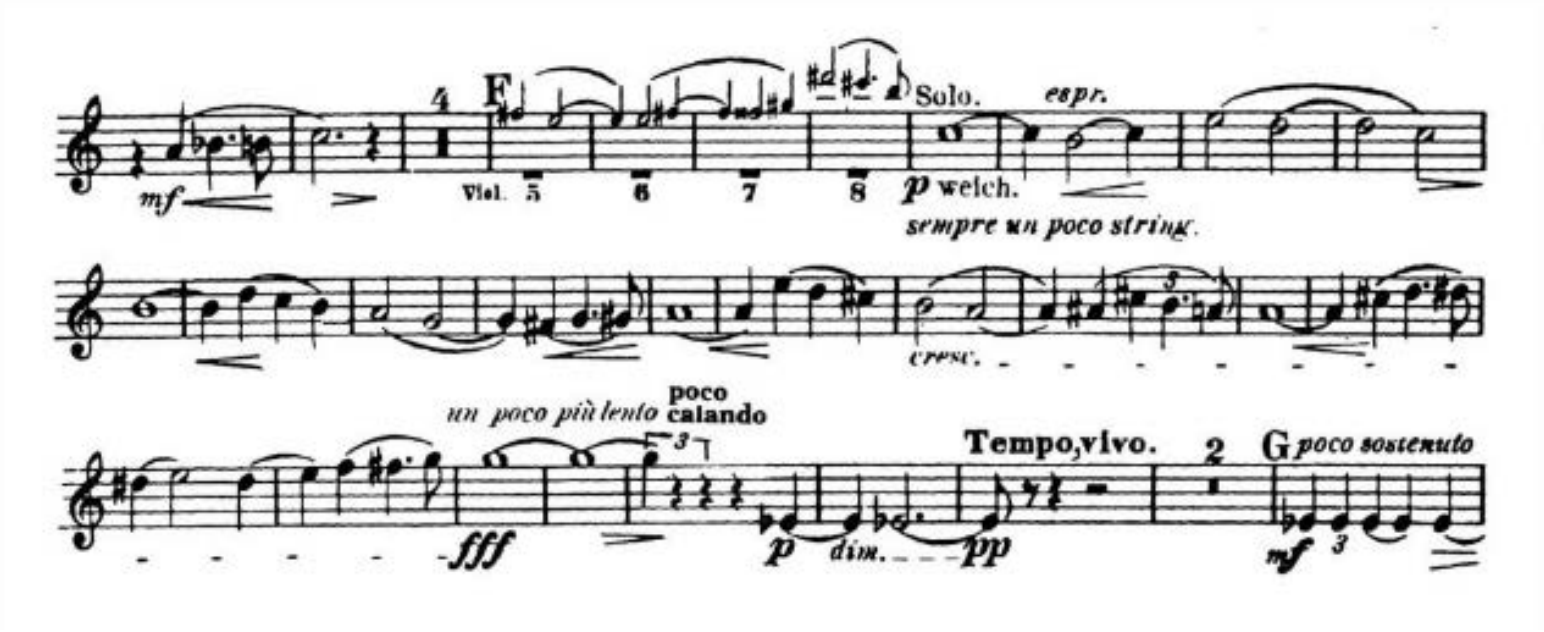
Movement V: mm. 201-254
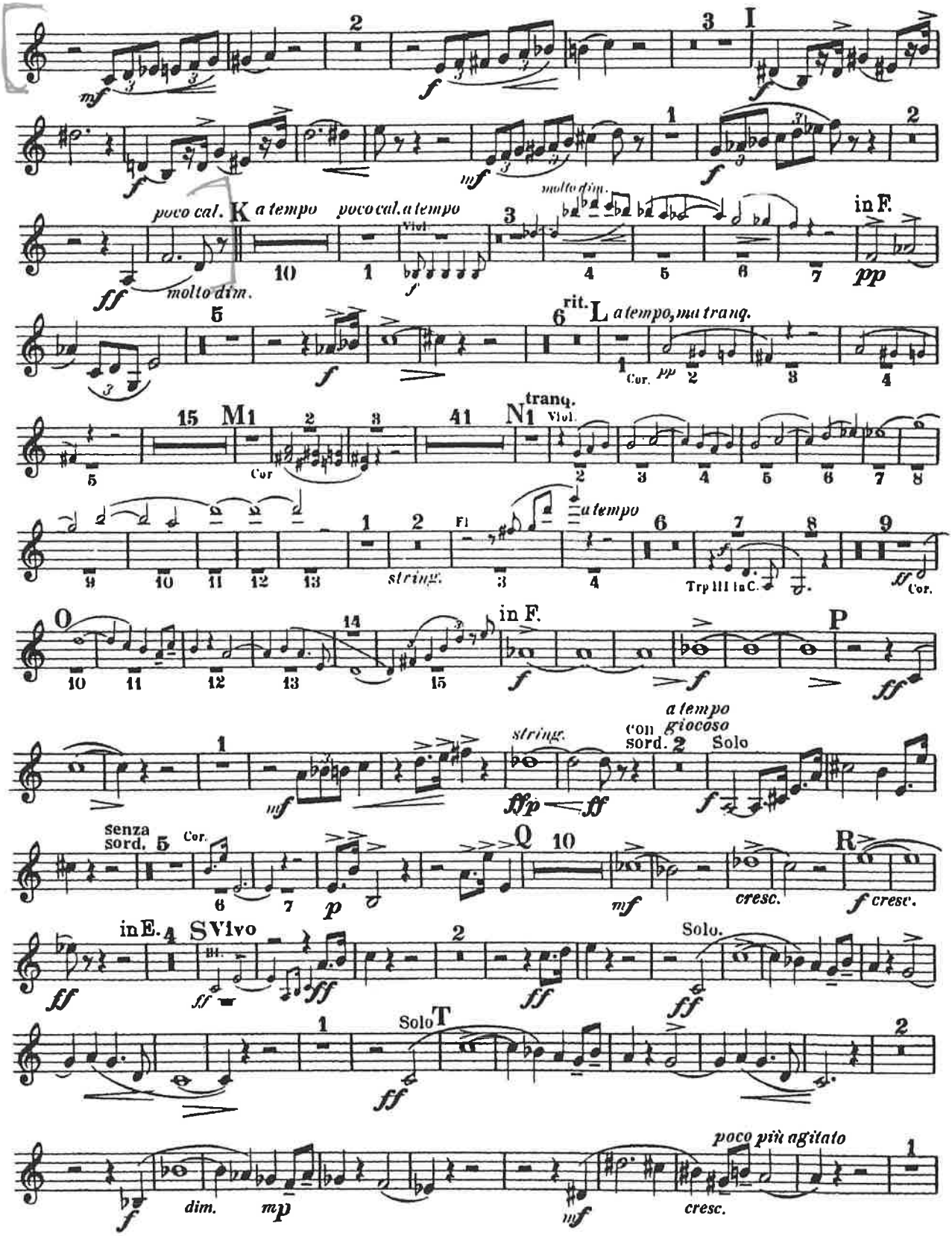


Trumpet: R. Strauss: Don Juan, Op. 20

Trumpet 1 in E

4 measures after [F] to 3 measures before [G]
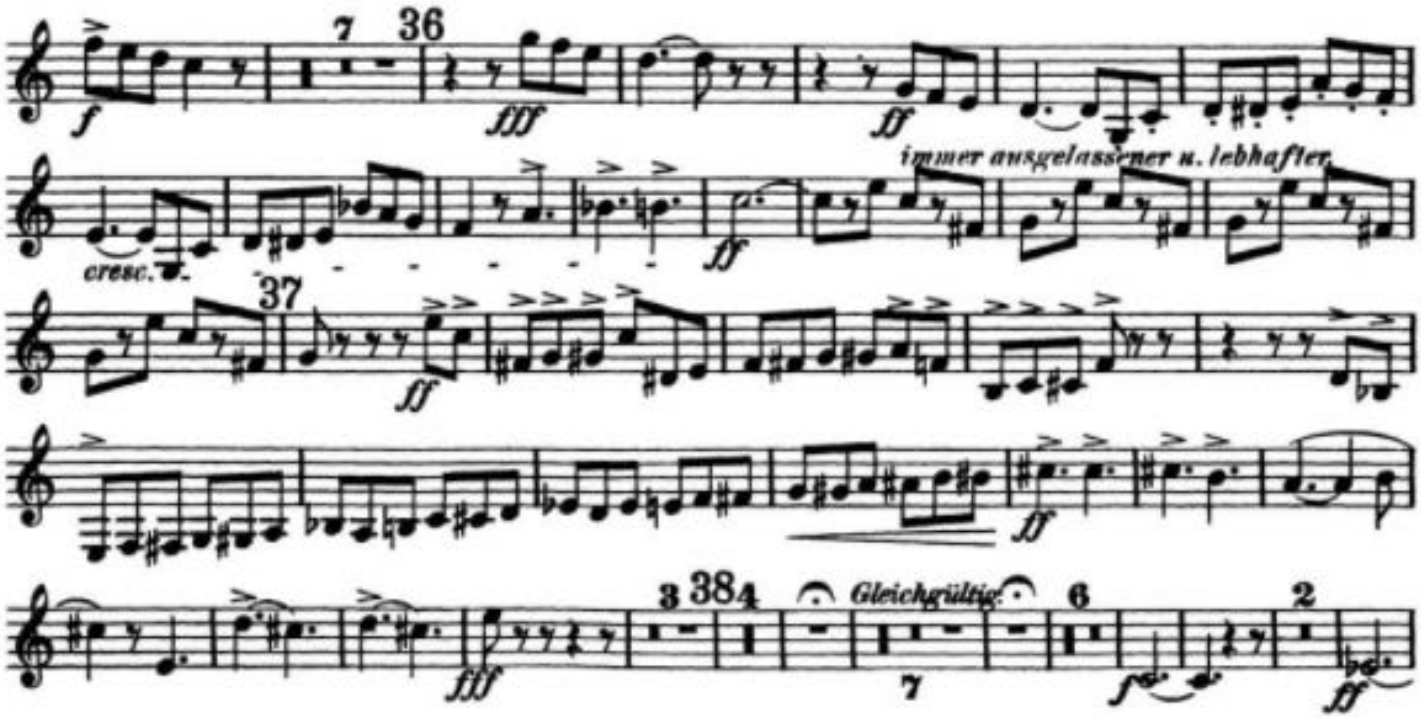


Tromba I.


mf
f
I
molto dim.
poco cal.
K
a tempo
poco cal. a tempo
Viol.
molto dim.
in F.
ff
molto dim.
pp
rit.
L
a tempo, ma tranq.
Cor.
pp
tranq.
Viol.
M1
N1
Cor
Fl
a tempo
string.
Trp III in C.
ff
Cor.
O
in F.
P
string.
con sord.
a tempo giocoso
Solo
senza sord.
Cor.
Q
R
cresc.
f cresc.
in E.
S
Vivo
Solo.
Solo
T
poco più agitato
dim.
mp
cresc.

Trumpet: Till Eulenspiegels' Merry Pranks
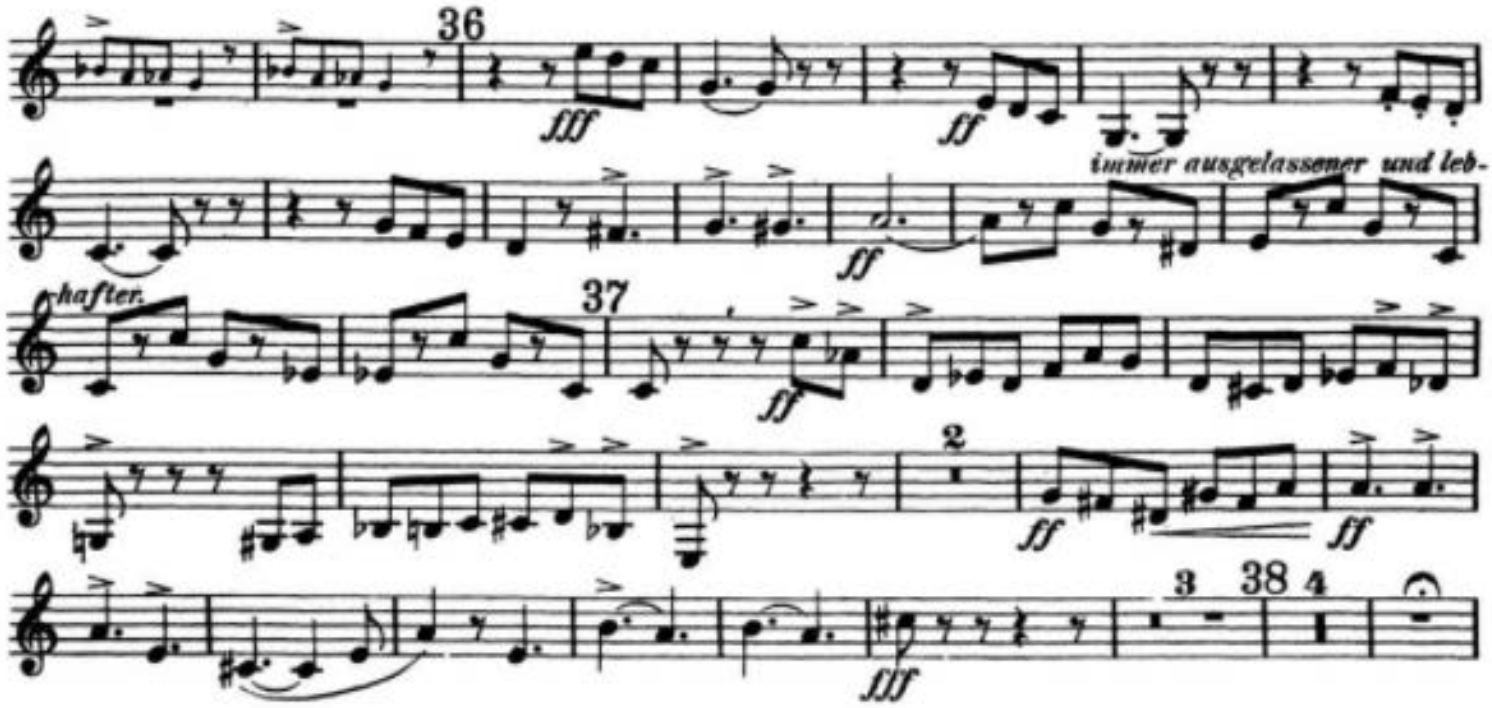
Trumpet 1 in F

[36] to 4 measures before [38]
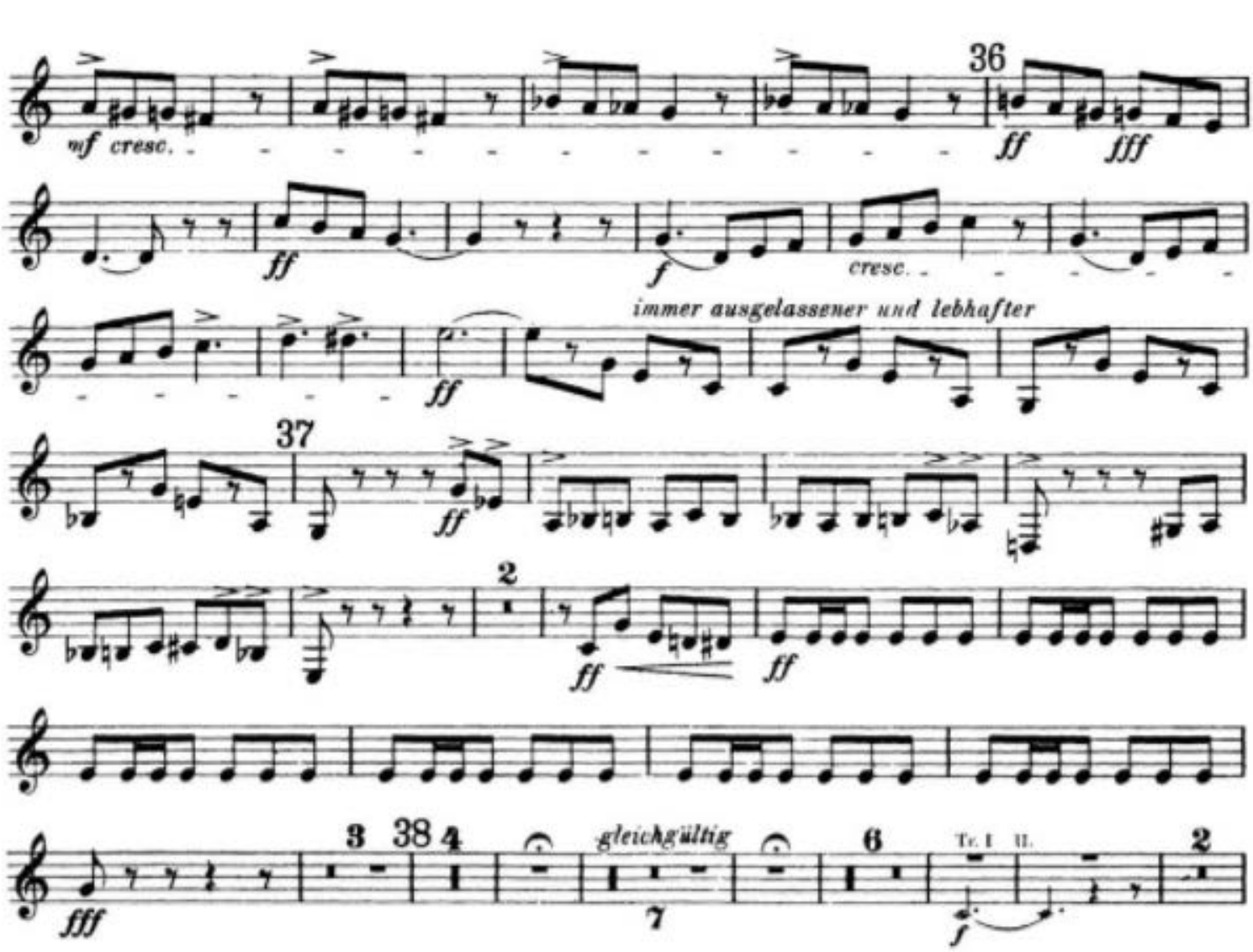


Trumpet 2 in F

[36] to 4 measures before [38]



Trumpet 3 in F

[36] to 4 measures before [38]



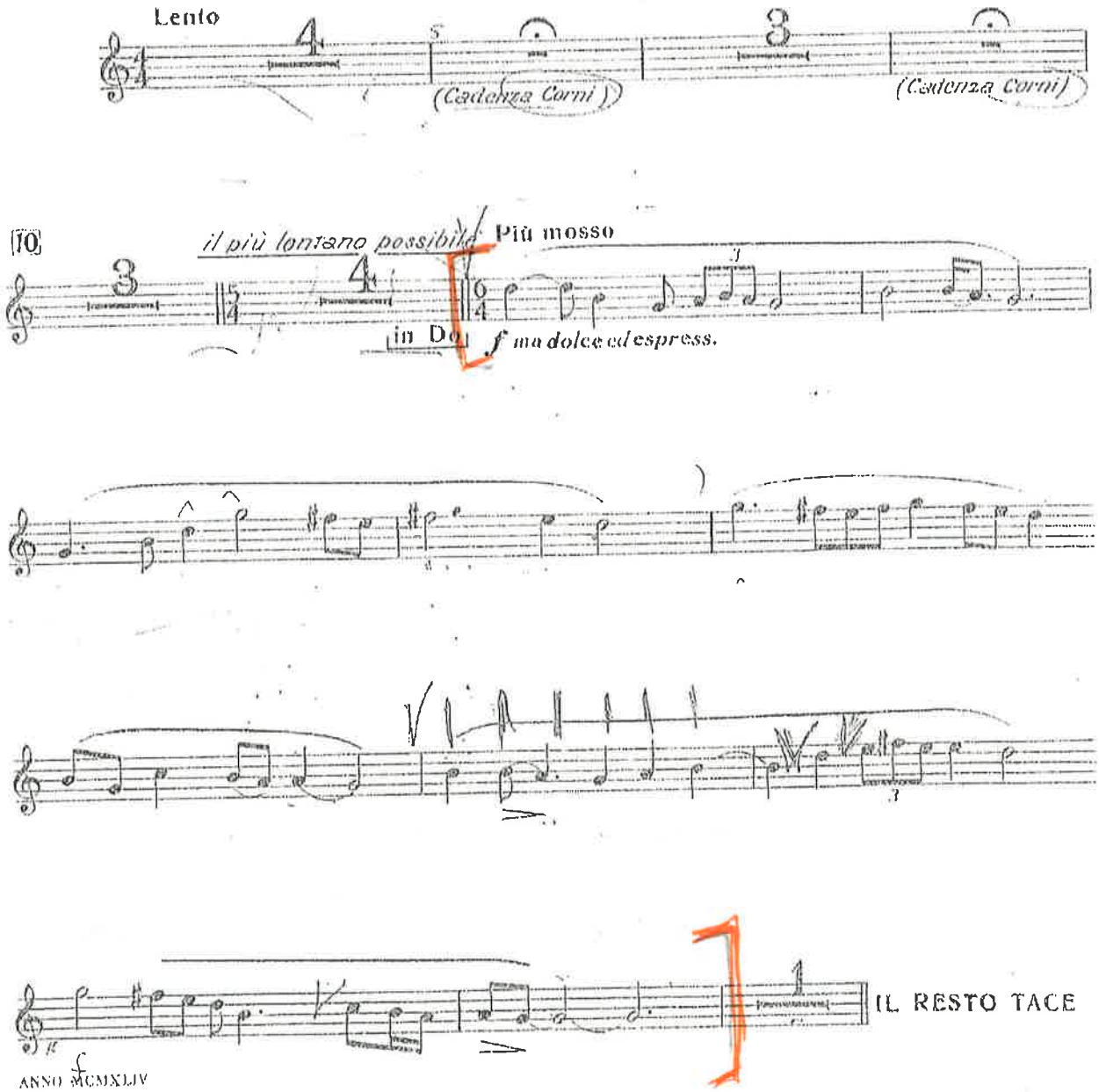
O. RESPIGHI

PINI DI ROMA

I. I pini di Villa Borghese - TACE

II. Pini presso una Catacomba

TROMBA INTERNA in Do



ANNO MCMXLIV
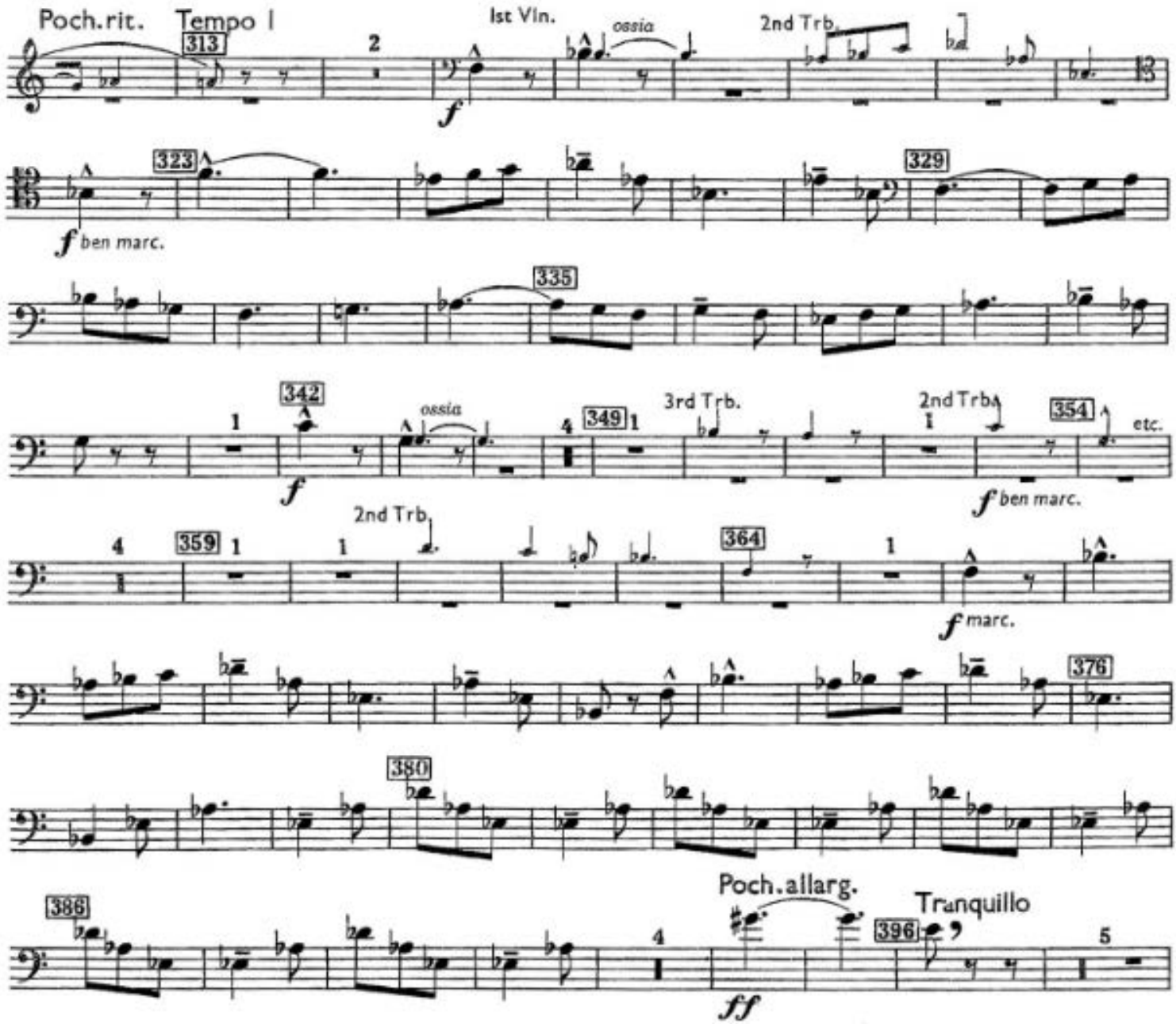
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TROMBONE
EXCERPTS
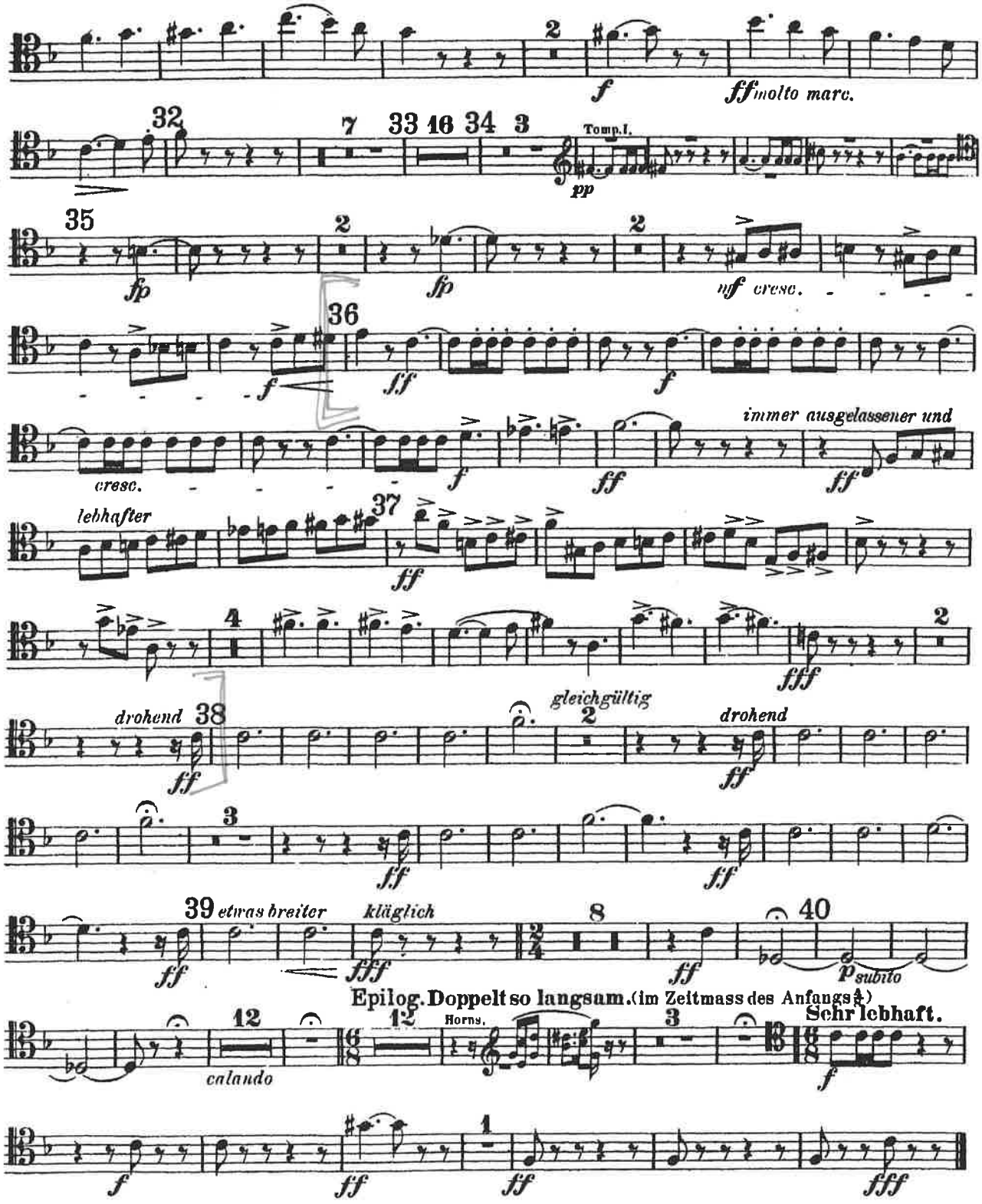
Trombone: Bartok: Concerto for Orchestra

Trombone 1

Movement I: mm. 316-396
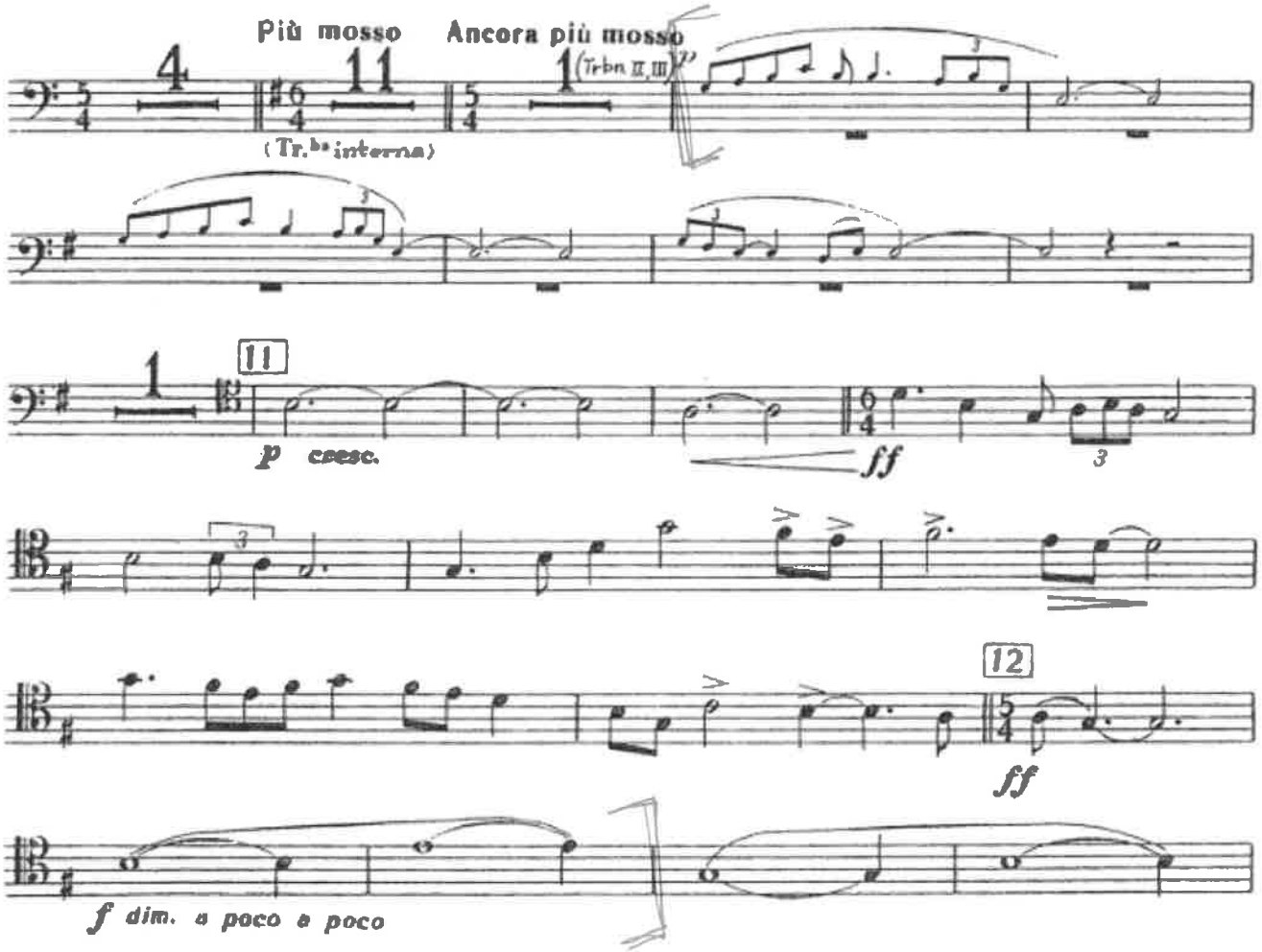


Posaune I.


2
f
ff molto marc.
32
7
33
16
34
3
Tromp. I.
pp
35
2
fp
2
fp
2
mf cresc.
36
f
ff
f
cresc.
f
ff
immer ausgelassener und
ff
lebhafter
37
ff
4
fff
2
drohend
38
ff
gleichgültig
2
drohend
ff
3
ff
ff
39
etwas breiter
ff
kläglich
fff
8
ff
40
p subito
Epilog. Doppelt so langsam. (im Zeitmass des Anfangs.)
12
calando
12
Horns.
3
Sehr lebhaft.
f
f
ff
1
ff
fff

Trombone: Respighi: Pines of Rome

Trombone 1
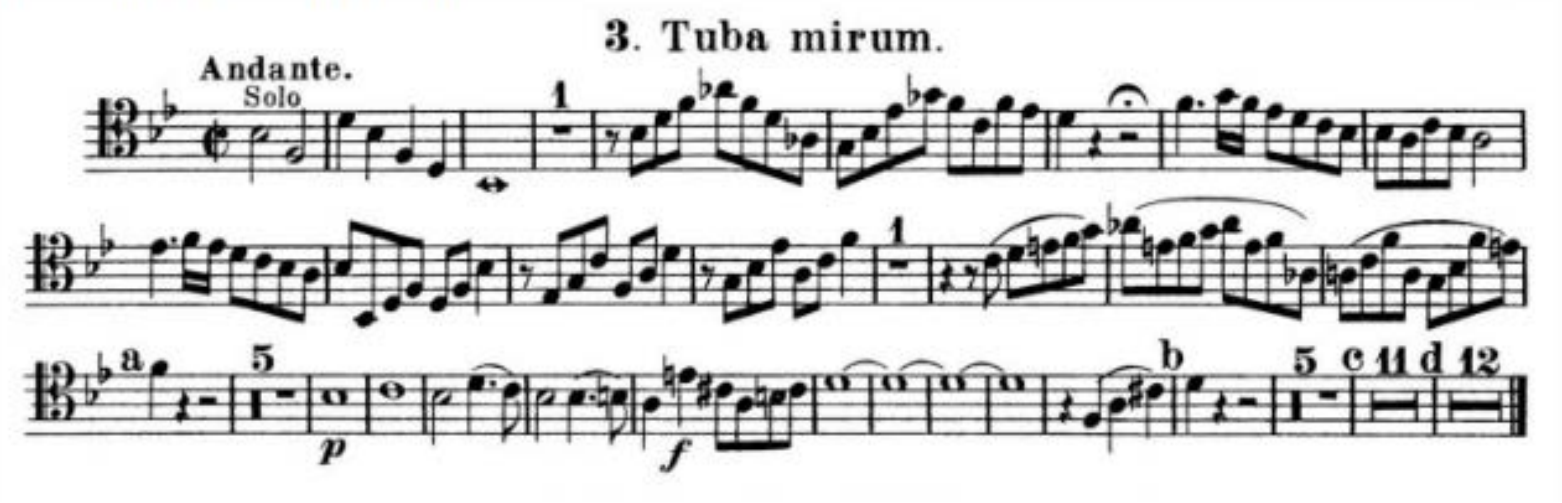
Movement II: 7 measures before [11] to 11 measures after [12]



Trombone: Mozart: Requiem, Tuba Mirum

Tenor Trombone
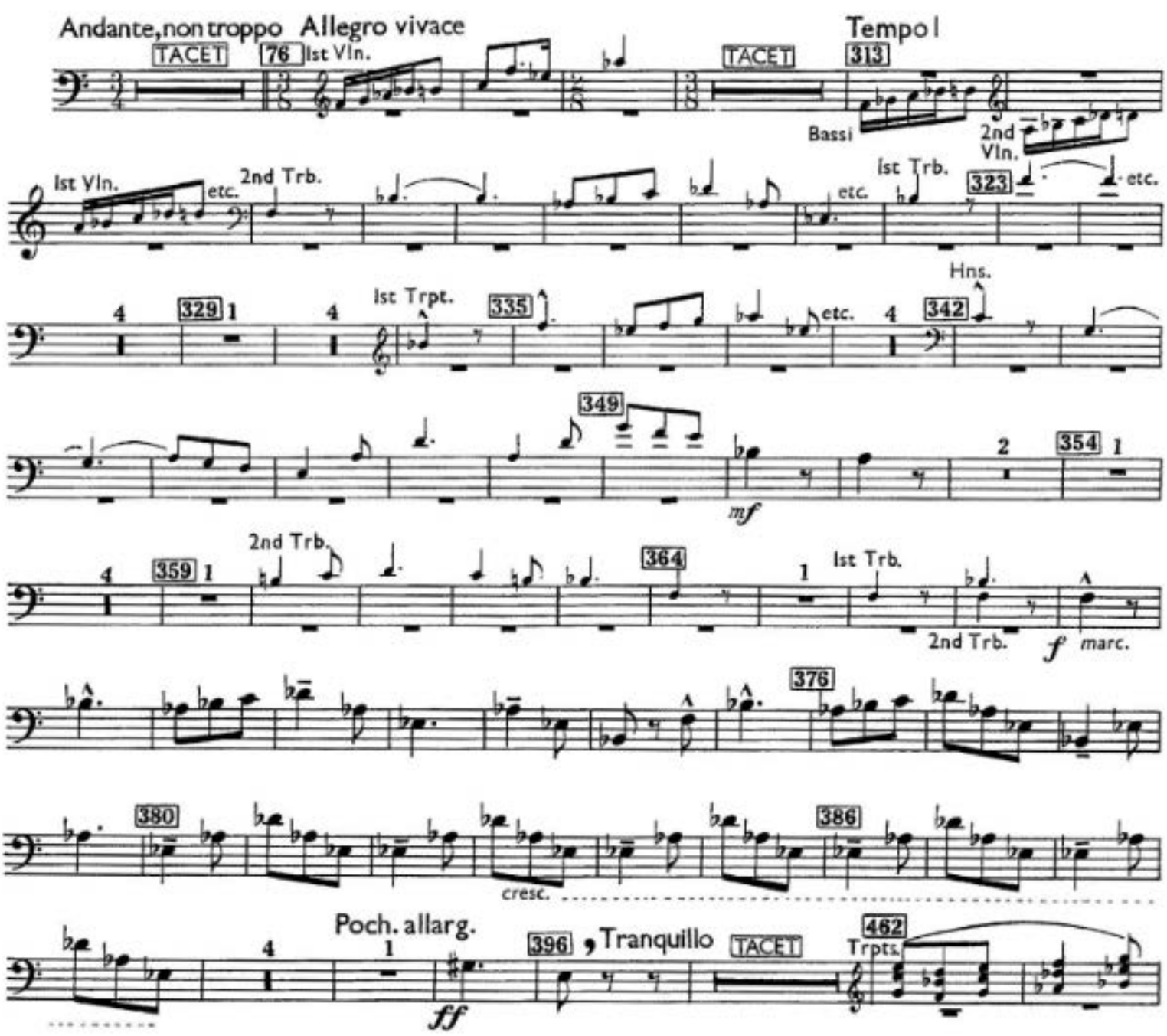
Tuba mirum: Beginning to [B]



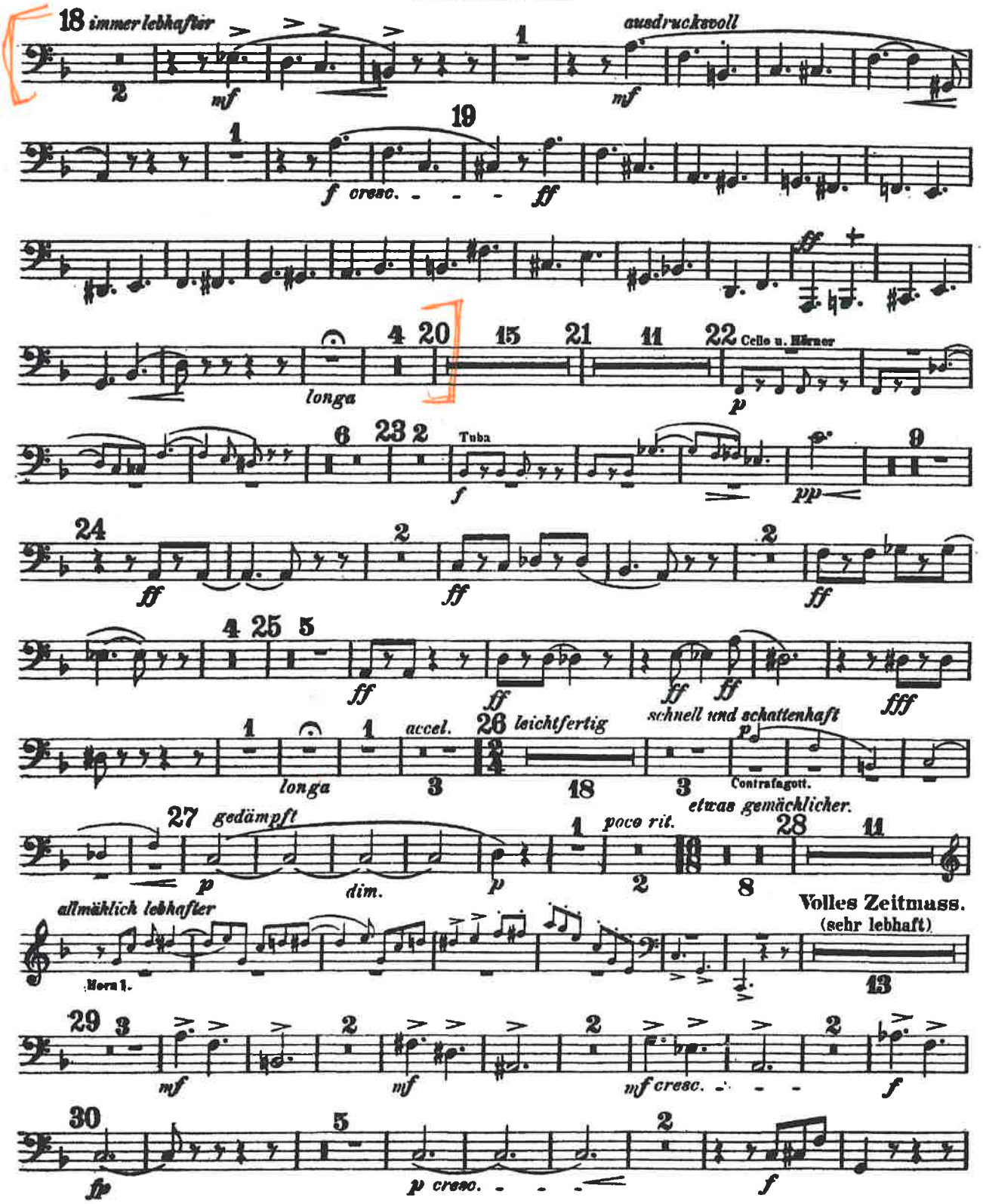
BASS TROMBONE EXCERPTS

Trombone 3
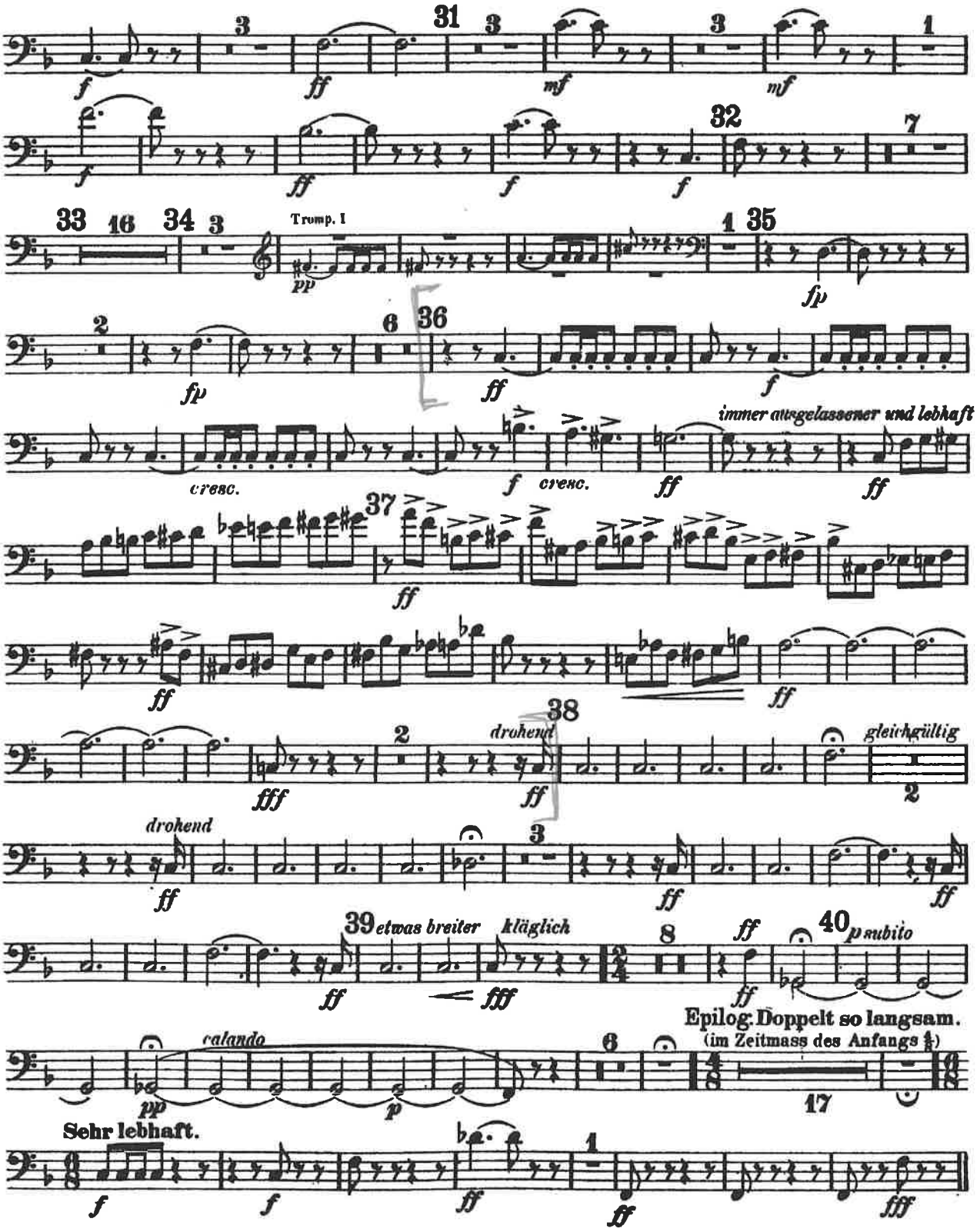
Movement I: mm. 316-396



Posaune III.
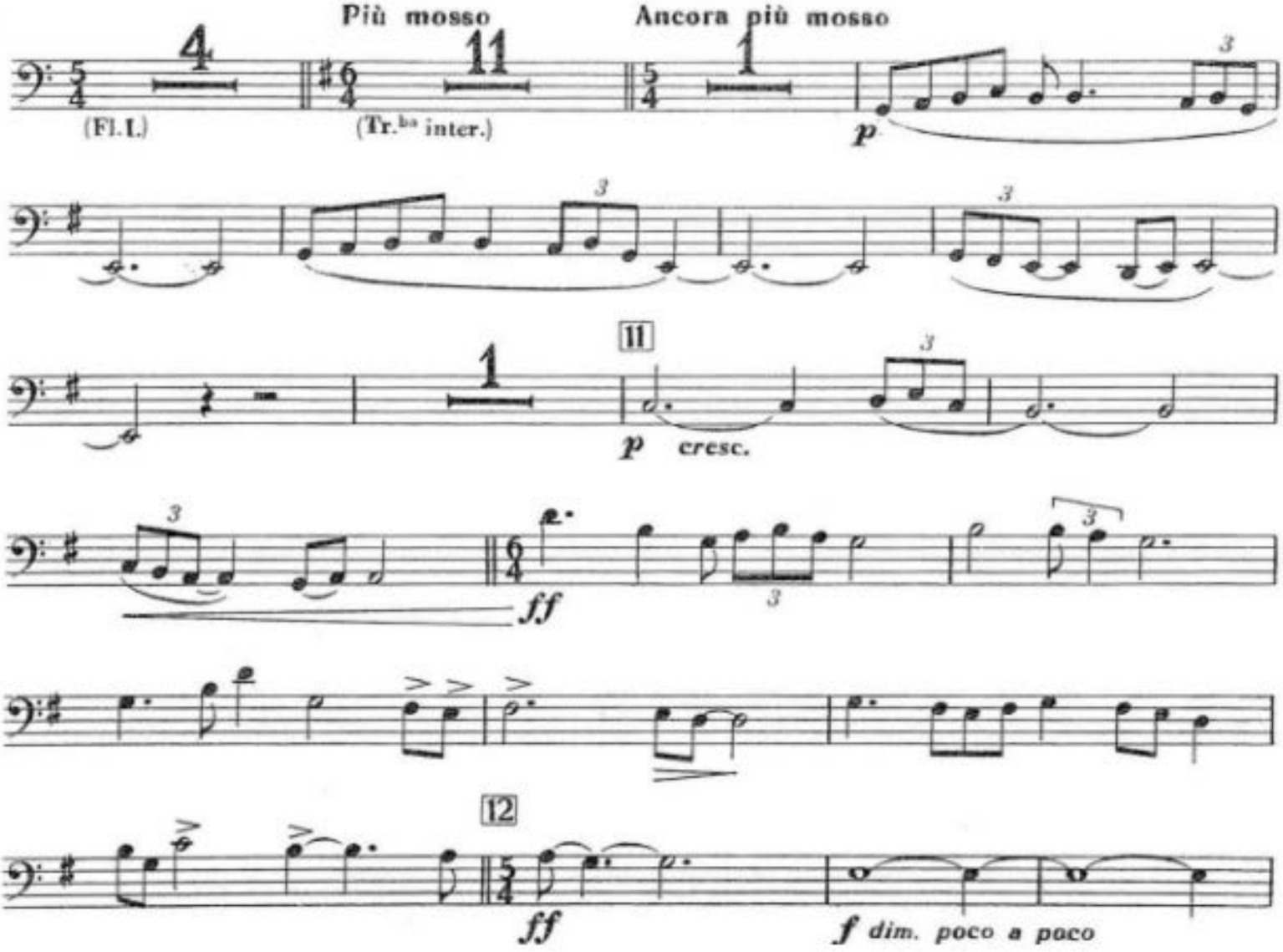

18 immer lebhafter
mf
ausdrucksvoll
mf
19
f cresc.
ff
ff
4 20
15
21
11
22 Cello u. Hörner
longa
p
6
23 2
Tuba
f
pp
9
24
ff
2
ff
2
ff
4 25 5
ff
ff
ff ff
fff
1
longa
1
accel.
26 leichtfertig
3
18
3
Contrafagott.
schnell und schattenhaft
etwas gemächlicher.
27 gedämpft
p
dim.
p
1
poco rit.
2
28
8
11
allmählich lebhafter
Horn 1.
Volles Zeitmass.
(sehr lebhaft)
13
29
3
mf
2
mf
2
mf cresc.
2
f
30
fp
5
p cresc.
2
f

Posaune III.

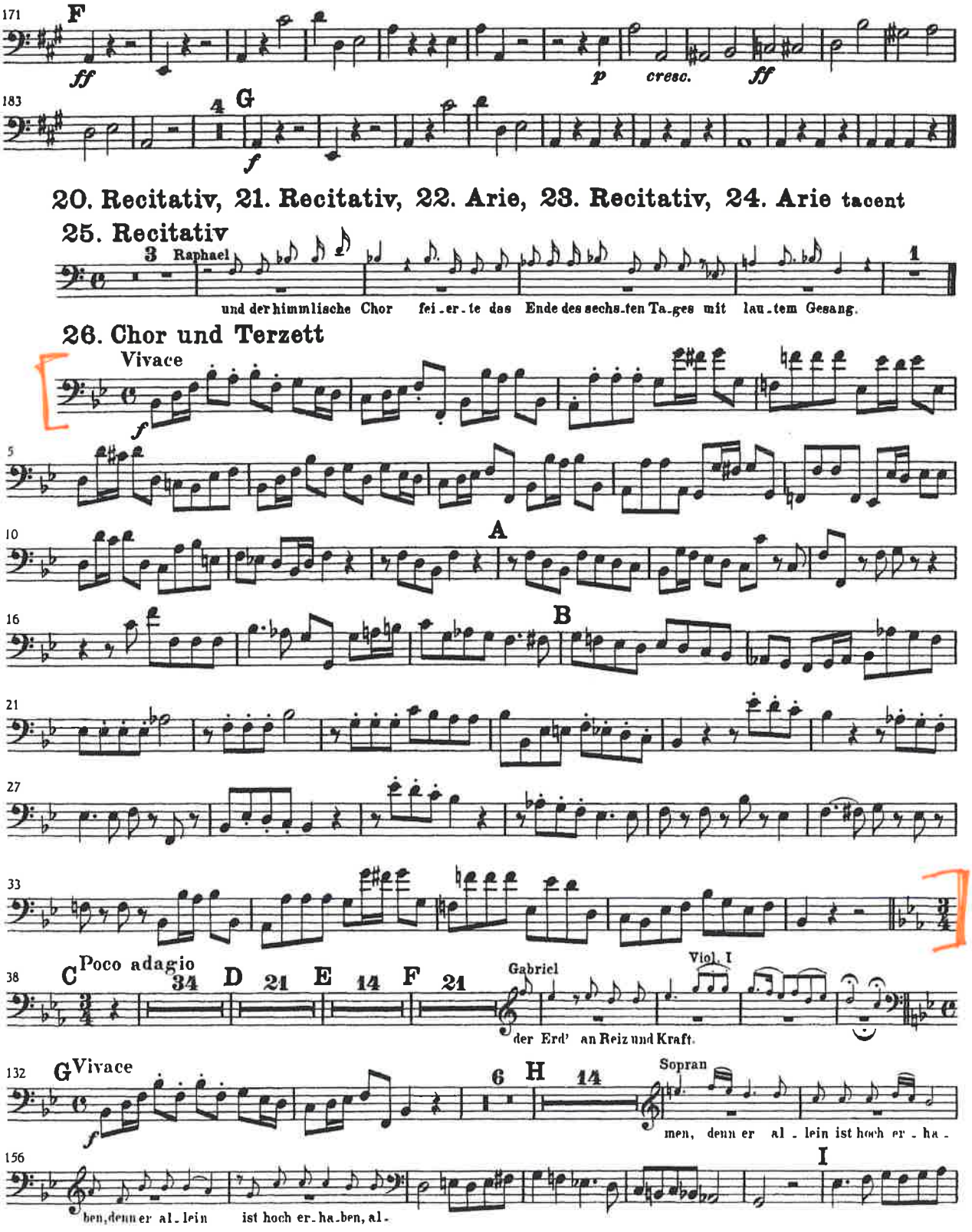

31
32
33
16
34
Trump. I
35
36
immer ausgelassener und lebhaft
37
38
drohend
gleichgültig
39
etwas breiter
kläglich
40
subito
Epilog. Doppelt so langsam.
(im Zeitmass des Anfangs)
calando
Sehr lebhaft.

Trombone 3

Movement II: 7 measures before [11] to 11 measures after [12]



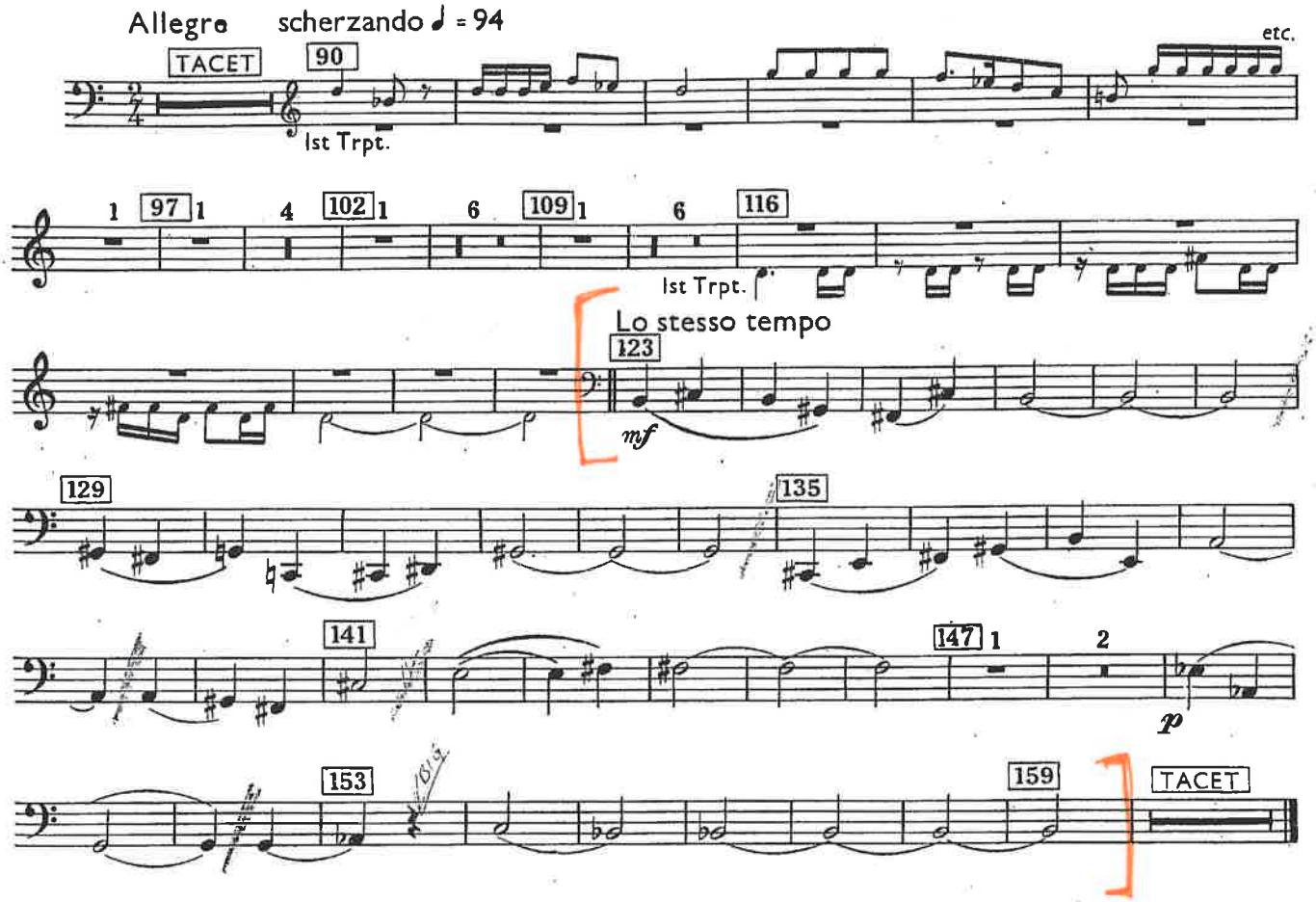
Trombone basso
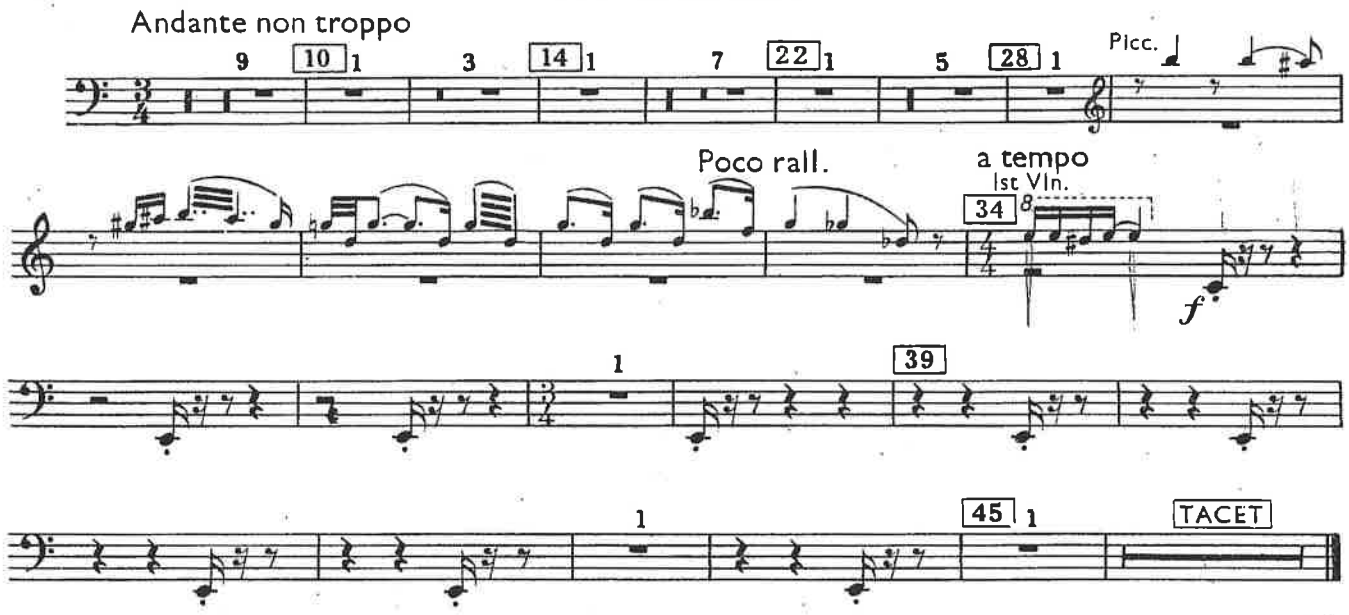


TUBA
EXCERPTS

CONCERTO FOR ORCHESTRA

II. GIUOCO DELLE COPPIE



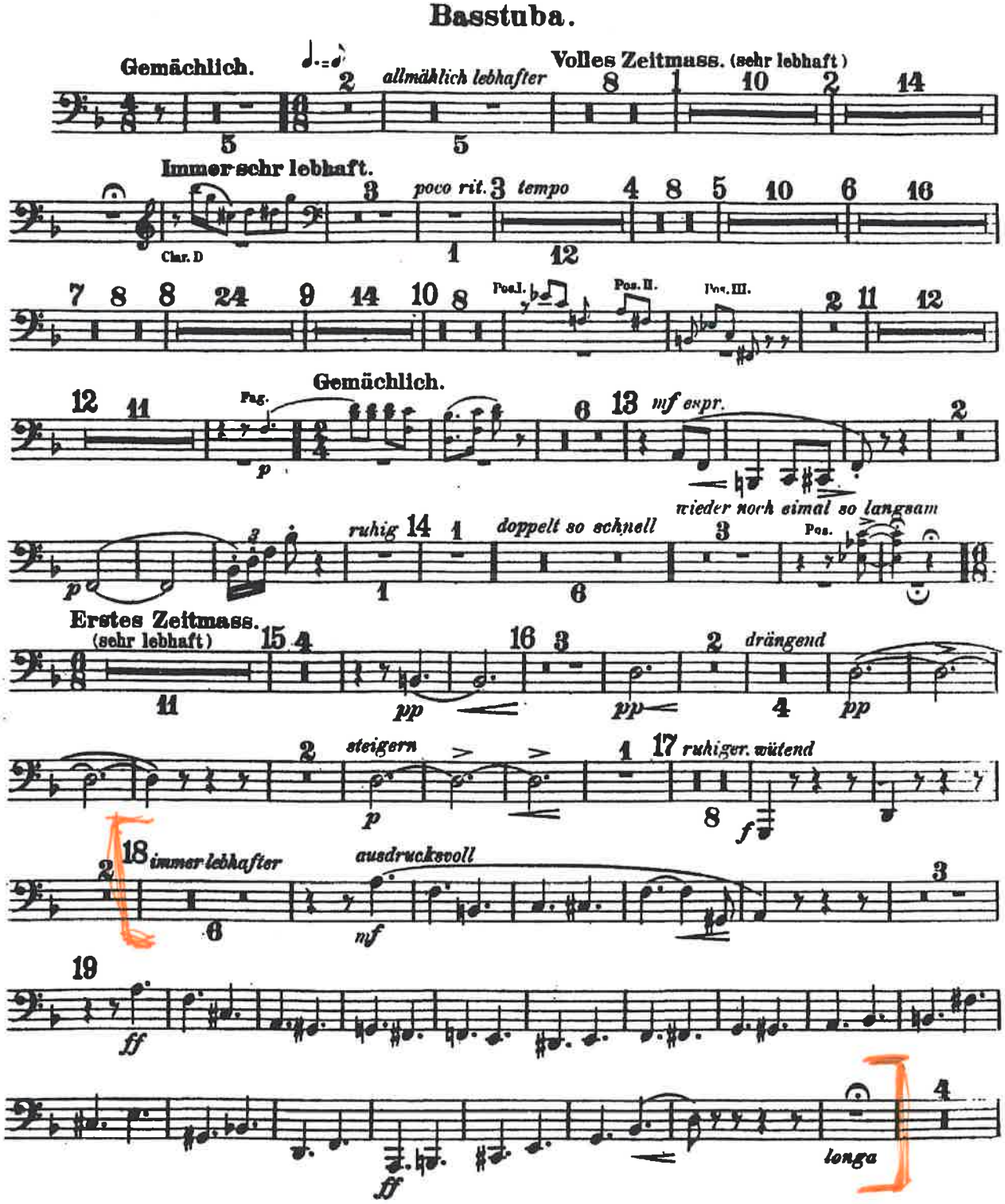
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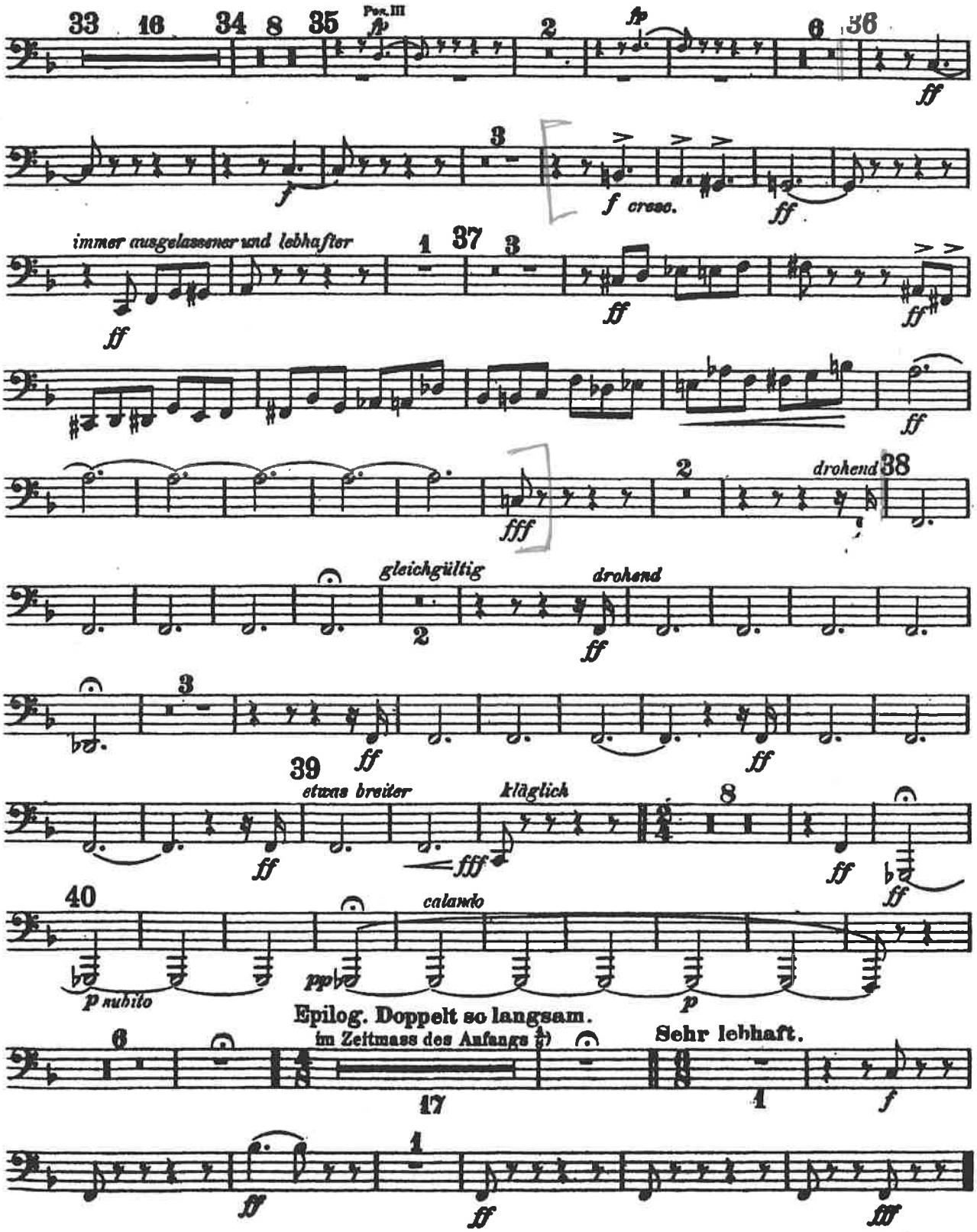


Richard Strauss

Till Eulenspiegel's Merry Pranks

Op. 28



Basstuba.


33
16
34
8
35
Pos. III
2
6
36
ff
3
f
f cresc.
ff
immer ausgelassener und lebhafter
1
37
3
ff
ff
ff
2
drohend
38
fff
gleichgültig
drohend
2
ff
3
ff
ff
39
etwas breiter
kläglich
ff
fff
8
ff
ff
40
calando
pp
p subito
p
Epilog. Doppelt so langsam.
im Zeitmass des Anfangs
Sehr lebhaft.
6
17
1
f
ff
1
ff
fff

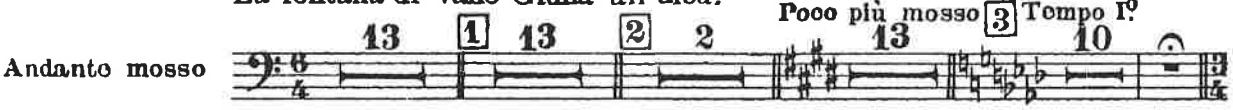
Ottorino Respighi

Fountains of Rome

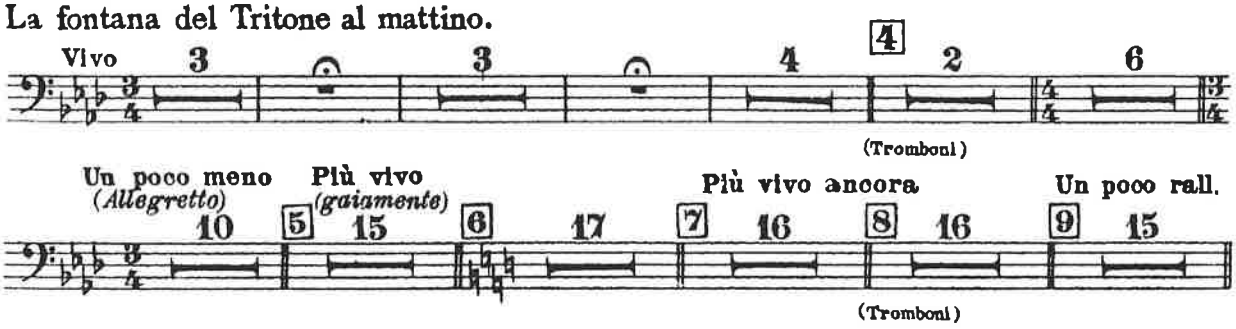
BASSO TUBA

La fontana di Valle Giulia all' alba.
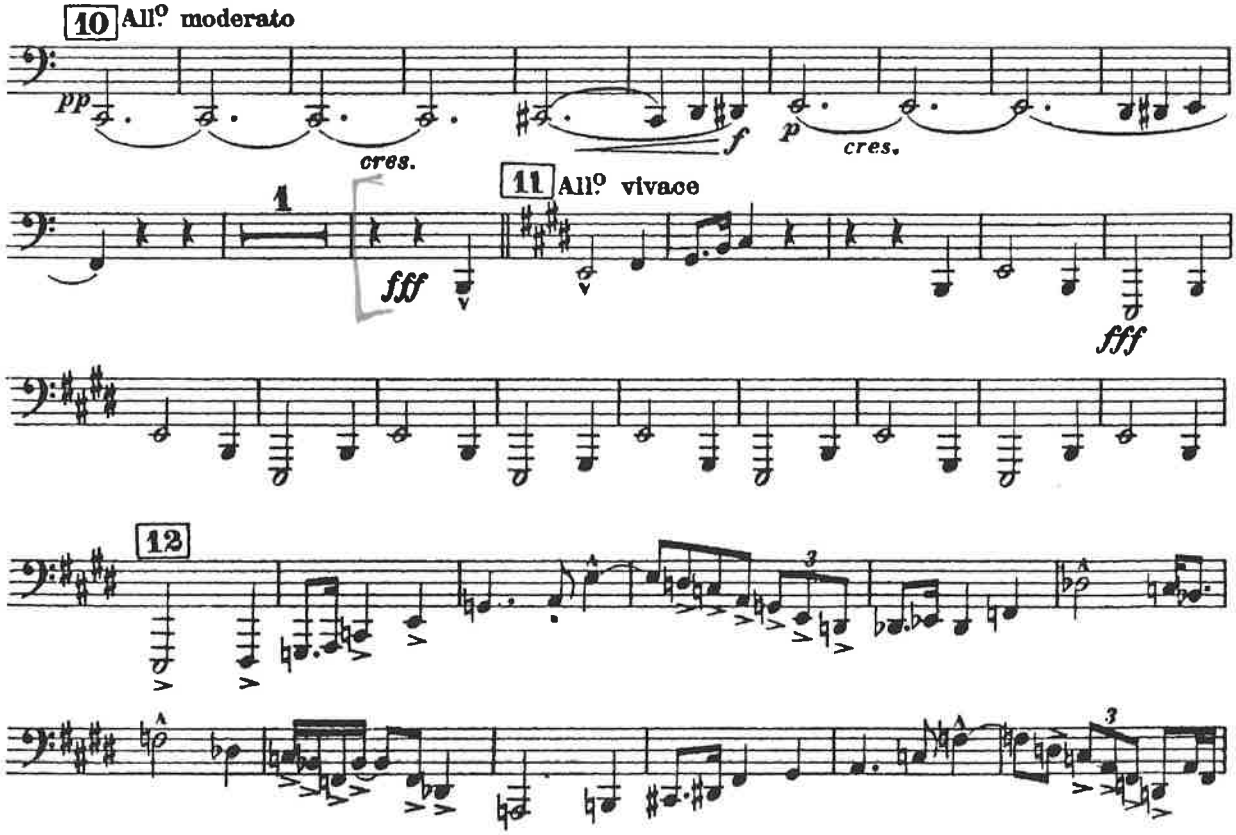
Andante mosso



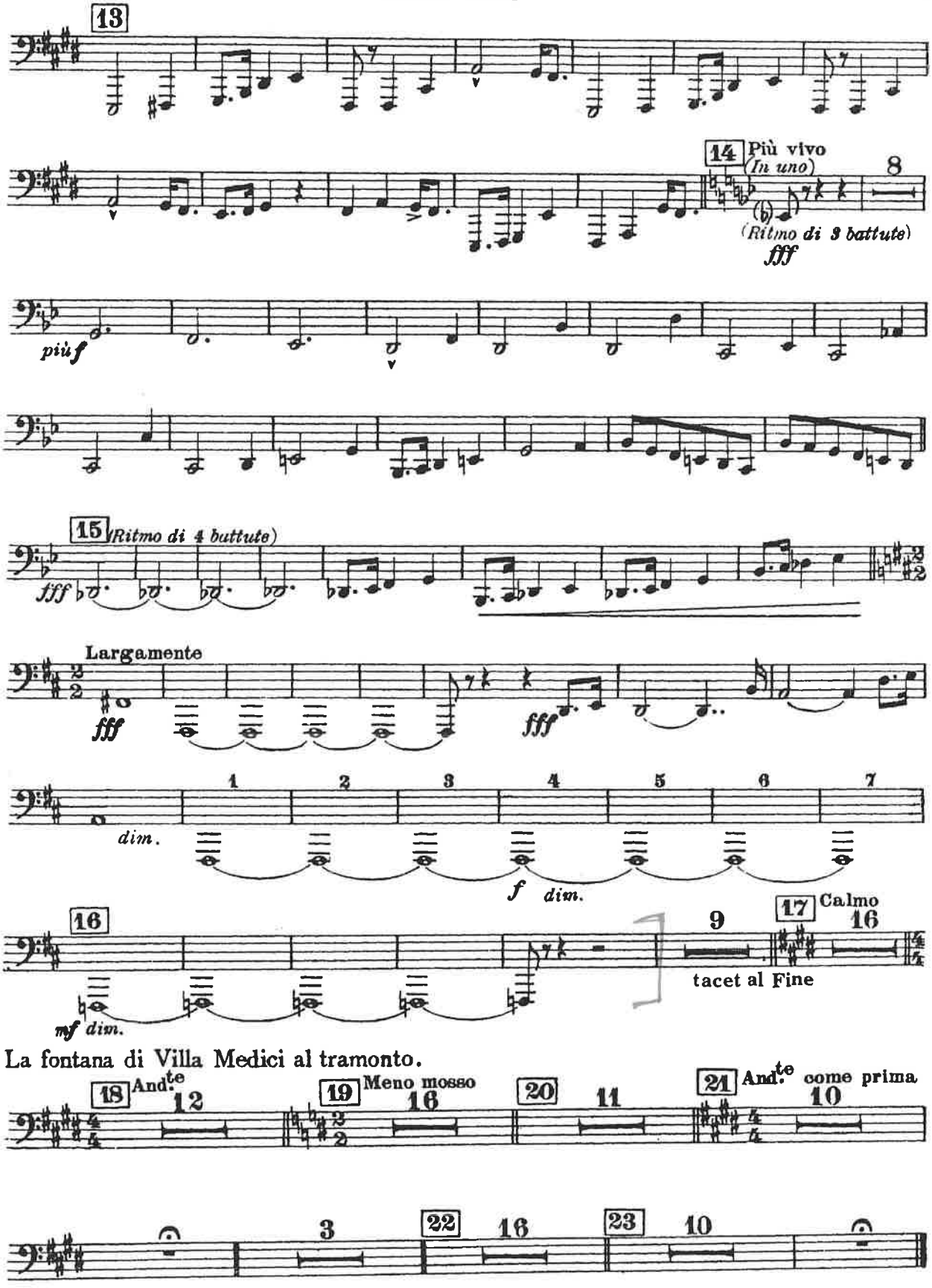
La fontana del Tritone al mattino.



La fontana di Trevi al meriggio.
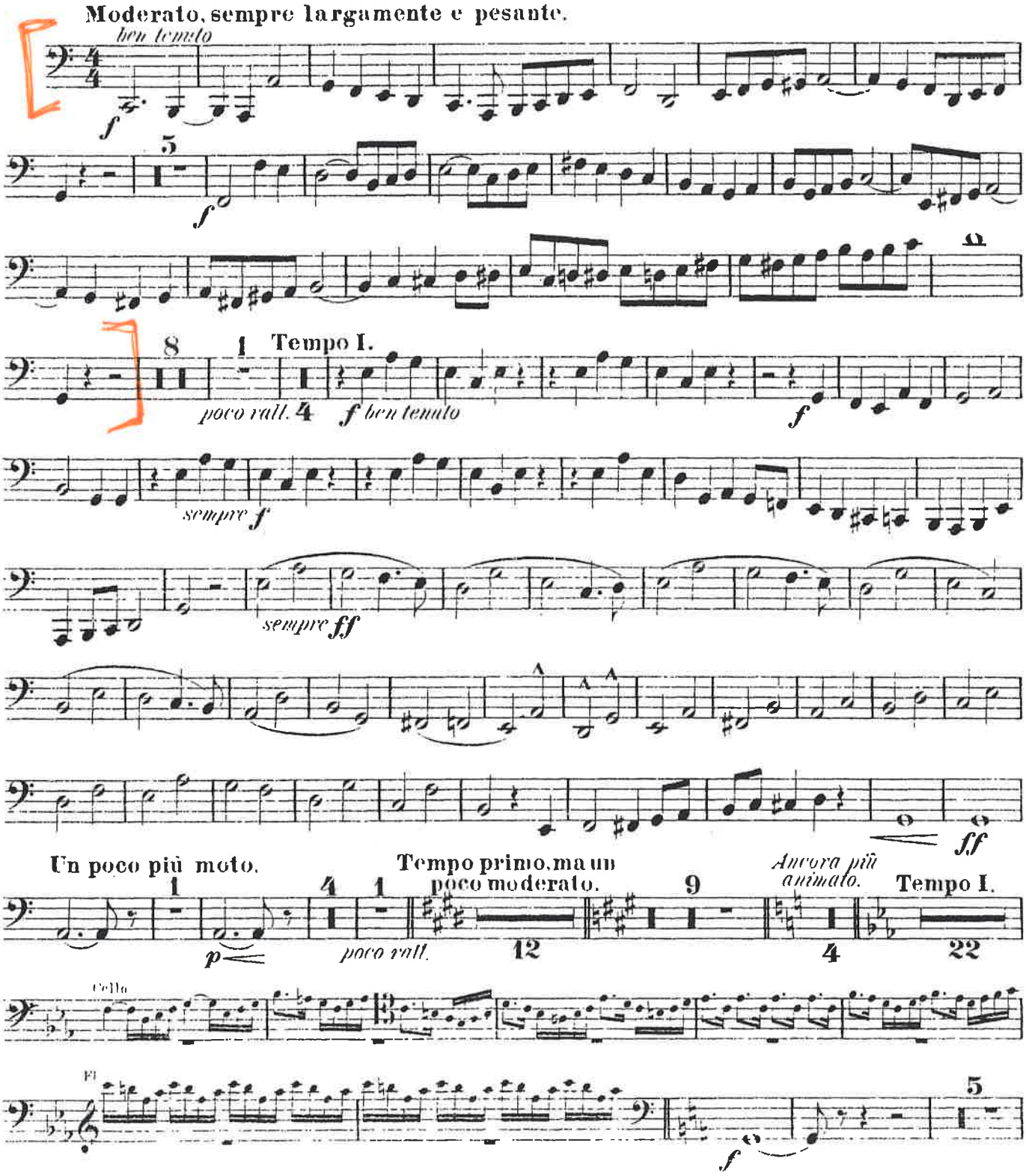


BASSO TUBA


13
14 Più vivo
(In uno)
8
(Ritmo di 3 battute)
fff
più f
15 (Ritmo di 4 battute)
fff
Largamente
fff
fff
dim.
1 2 3 4 5 6 7
f dim.
16
9
17 Calmo
16
tacet al Fine
mf dim.
La fontana di Villa Medici al tramonto.
18 And.te
12
19 Meno mosso
16
20
11
21 And.te come prima
10
3
22
16
23
10
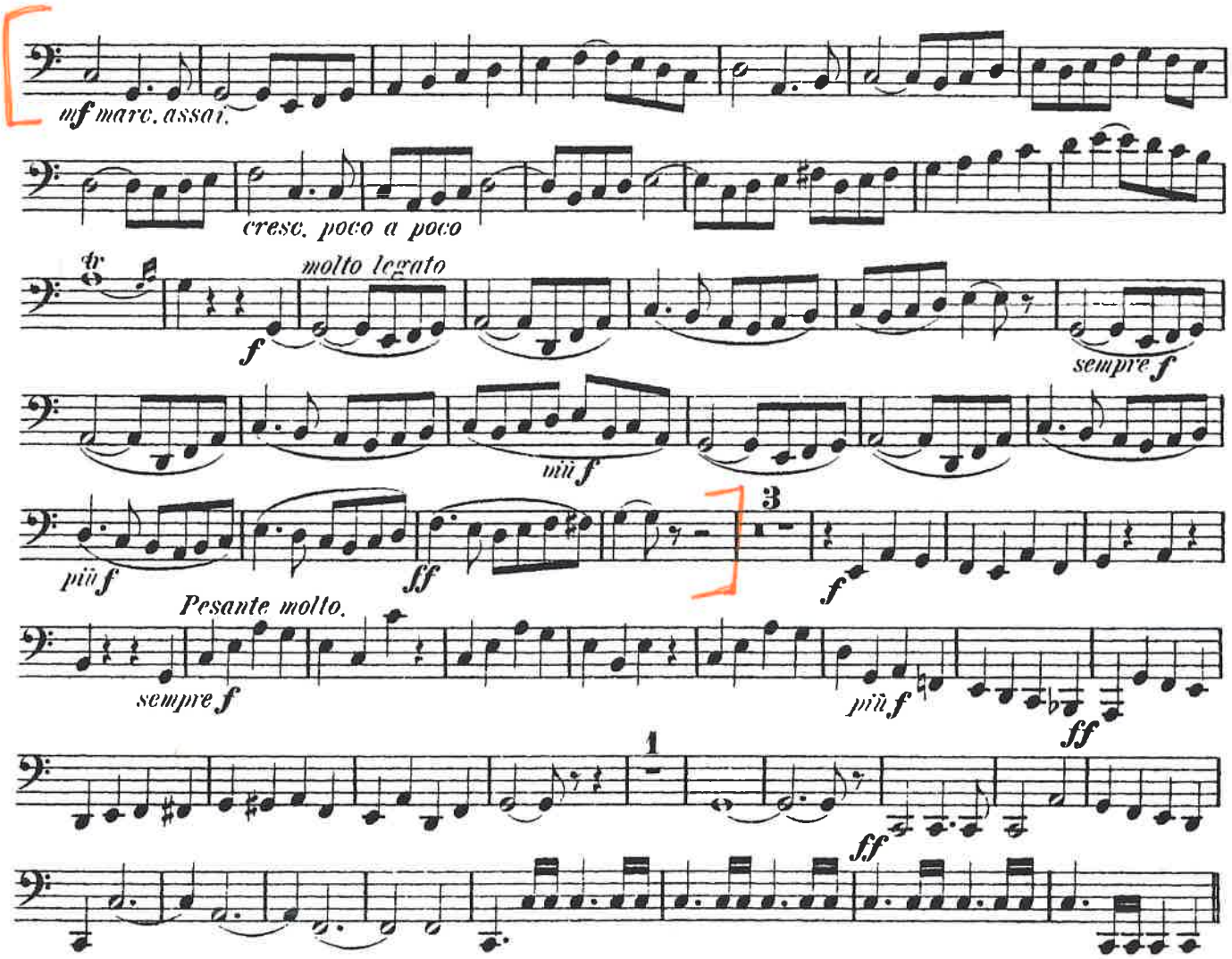
Richard Wagner
Die Meistersinger von Nürnberg

Tuba.

Vorspiel.



Tuba.
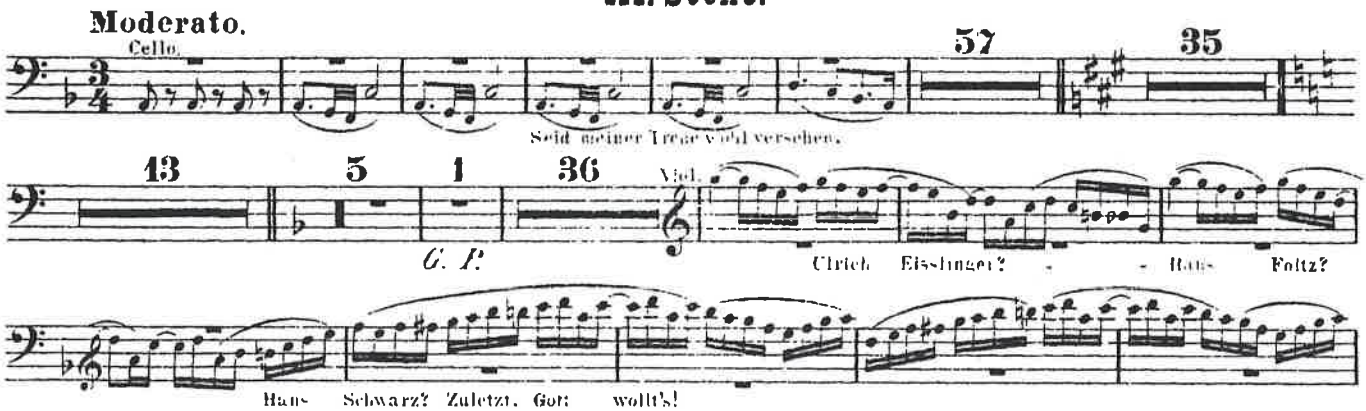


I. Aufzug.

I. Scene.



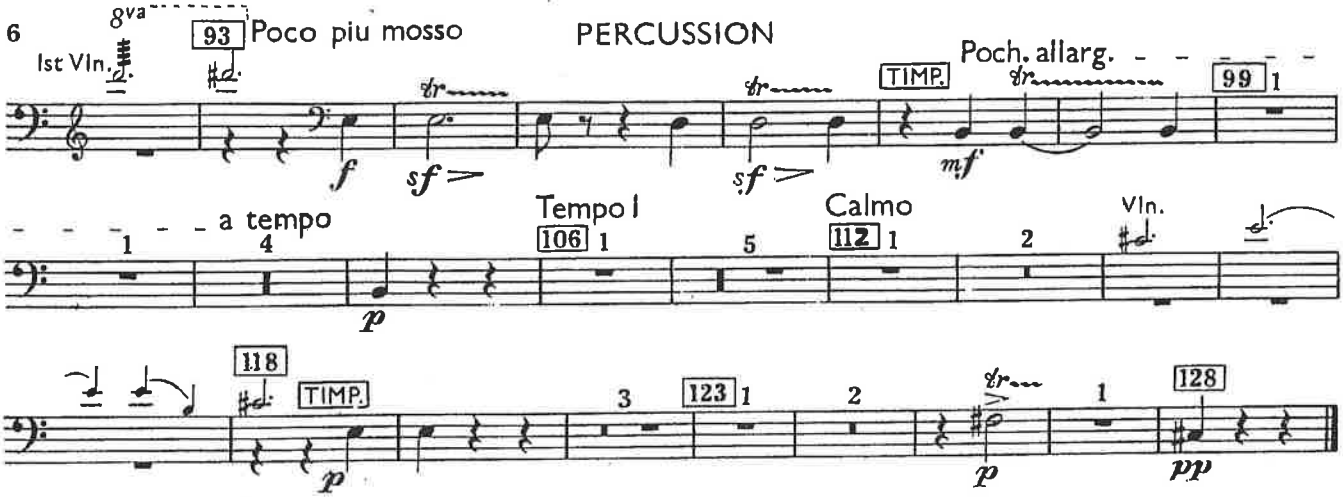
II. Scene tacet.

III. Scene.

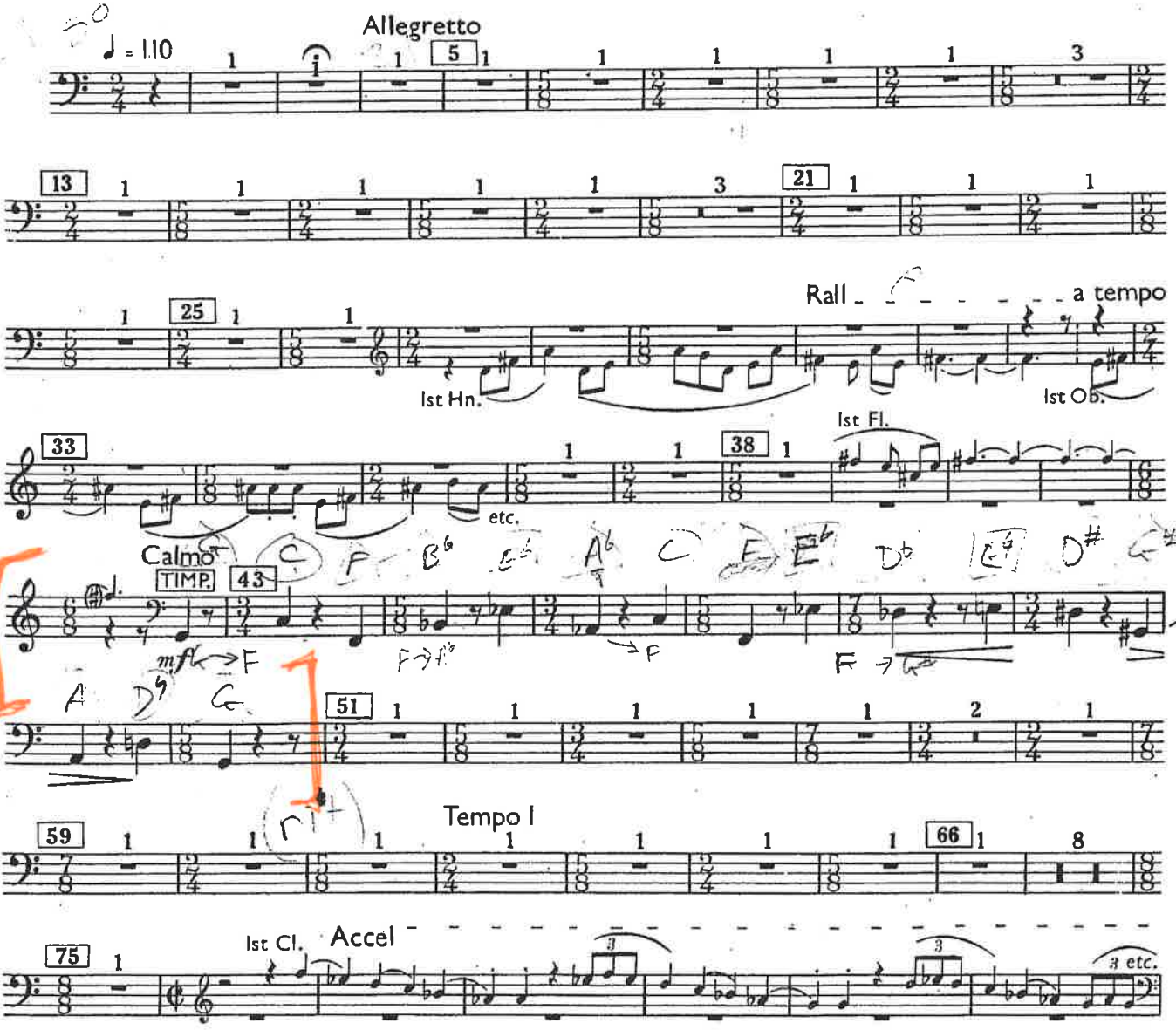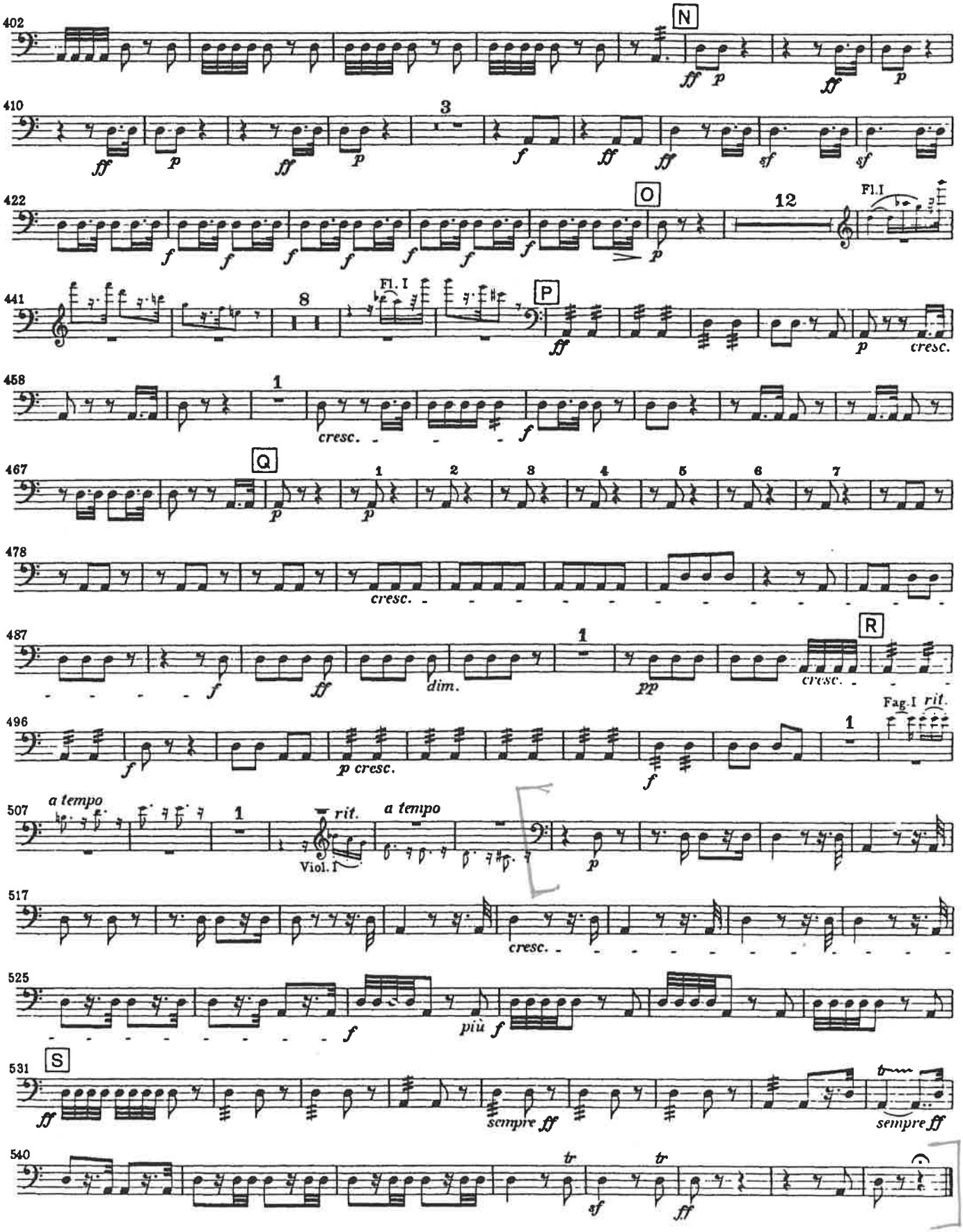


PERCUSSION
EXCERPTS

CONCERTO FOR ORCHESTRA



IV. INTERMEZZO INTERROTTO

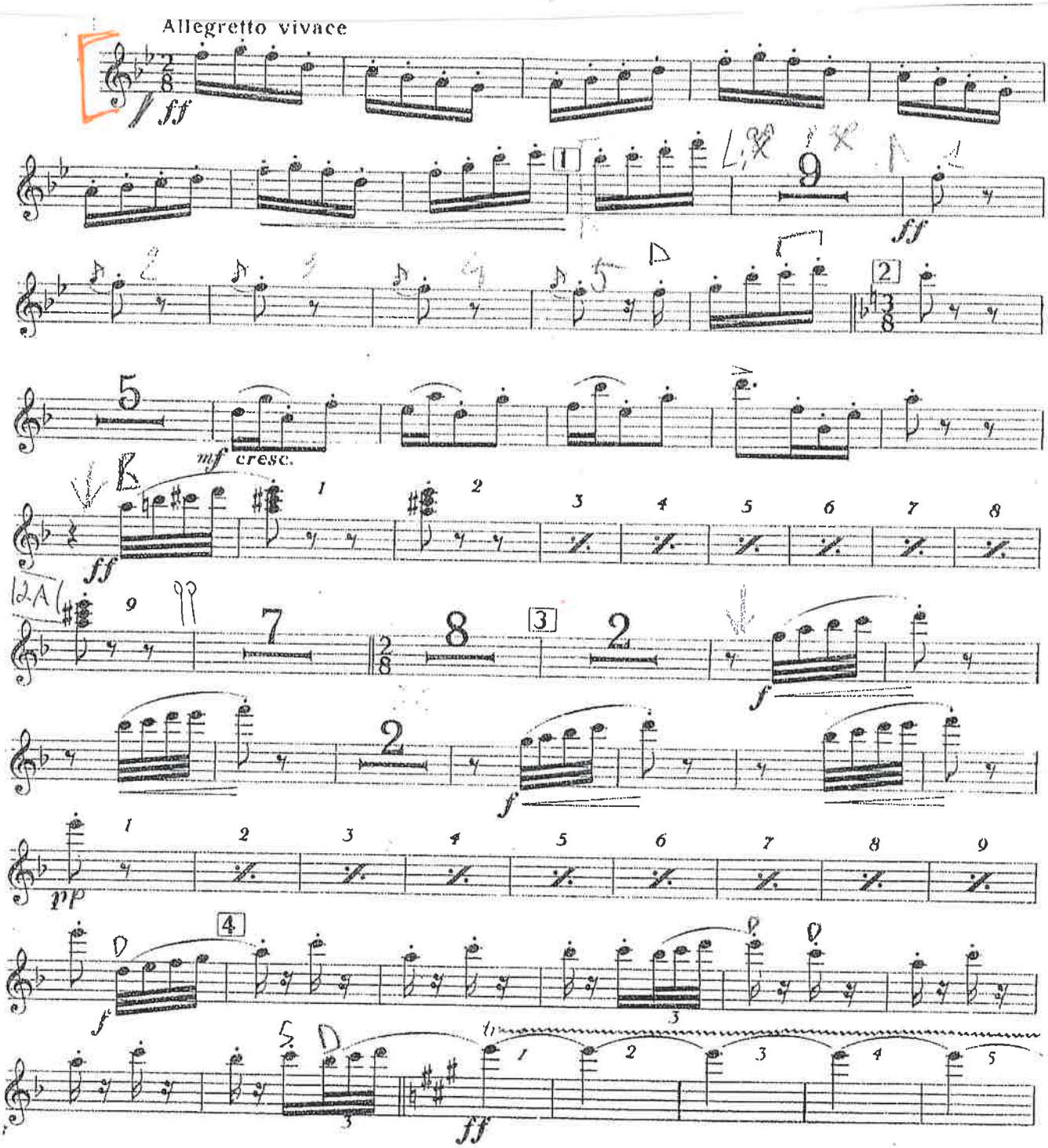



402
N
ff p
ff
p
410
3
ff
p
ff
p
f
ff
ff
sf
sf
422
O
12
Fl.I
f
f
f
f
f
f
f
p
441
8
Fl. I
P
ff
p
cresc.
458
1
cresc.
f
467
Q
p
p
1
2
3
4
5
6
7
478
cresc.
487
R
1
f
ff
dim.
pp
cresc.
496
Fag.I rit.
1
f
p cresc.
f
507
a tempo
1
rit.
a tempo
Viol. I
p
517
cresc.
525
f
più f
531
S
ff
sempre ff
sempre ff
540
tr
tr
sf
ff

O. RESPIGHI

PINI DI ROMA

I. I pini di Villa Borghese - TACE



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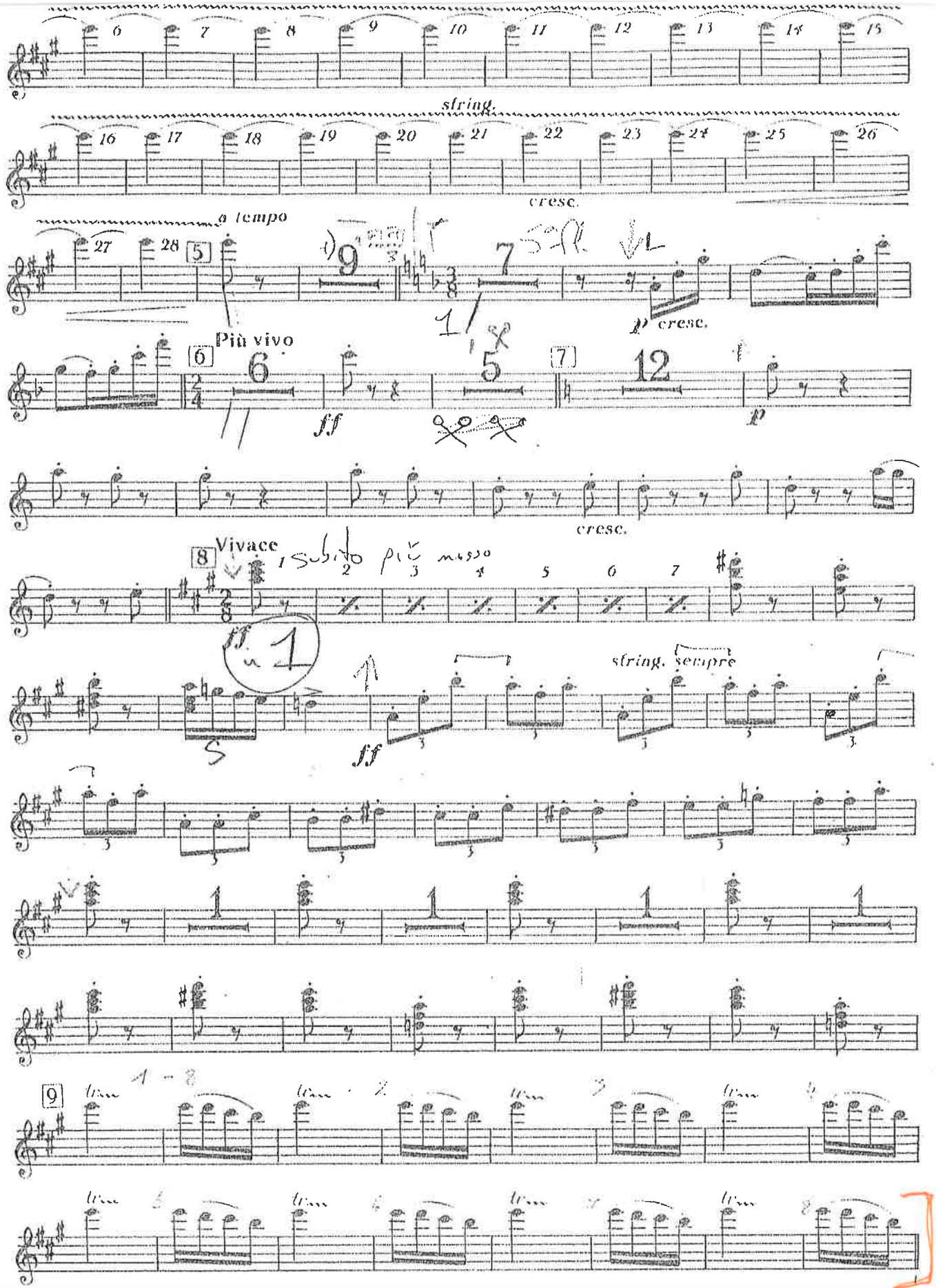
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PINI DI ROMA

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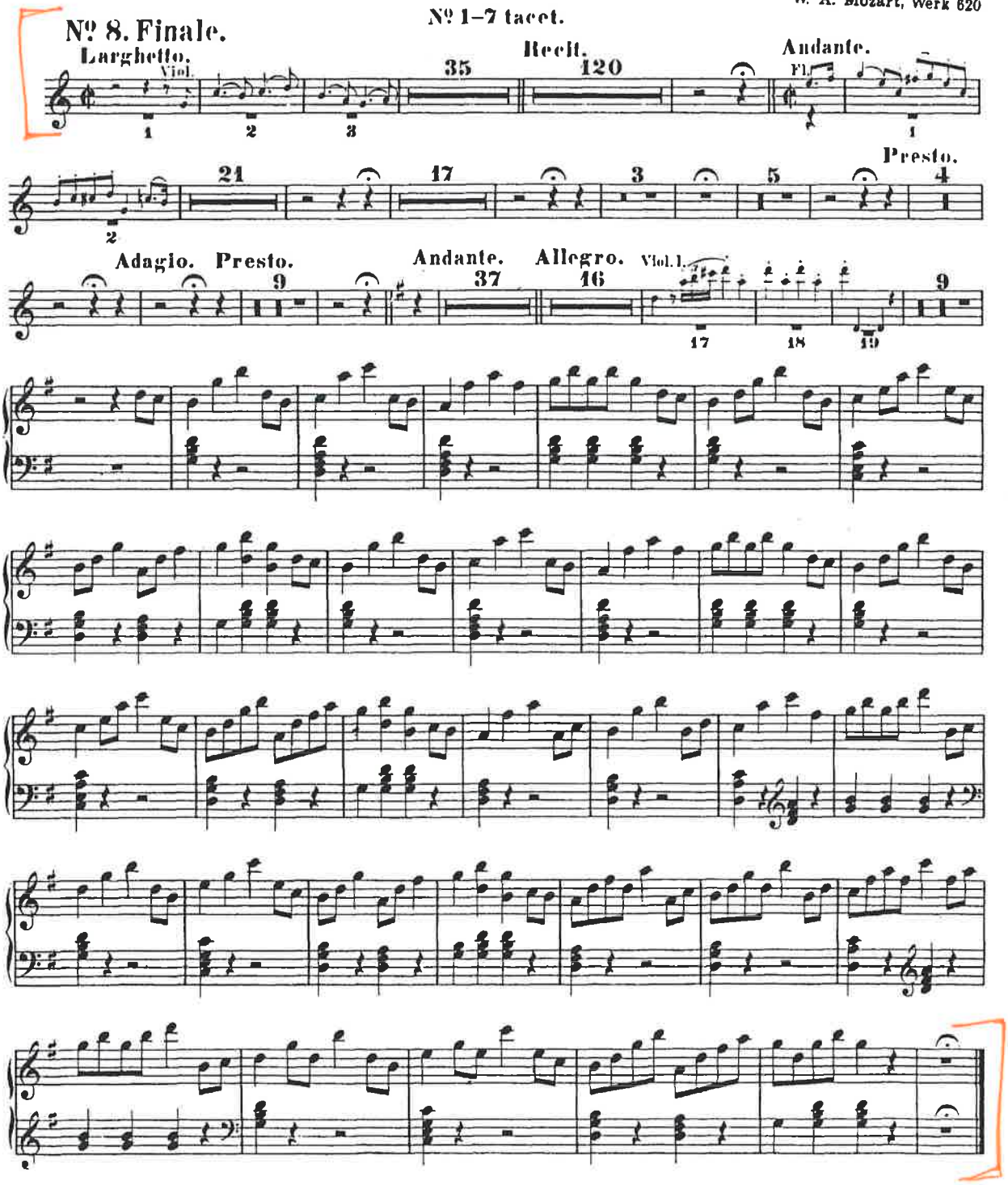


GLOCKENSPIEL.

Ouverture tacet.

ACT I.

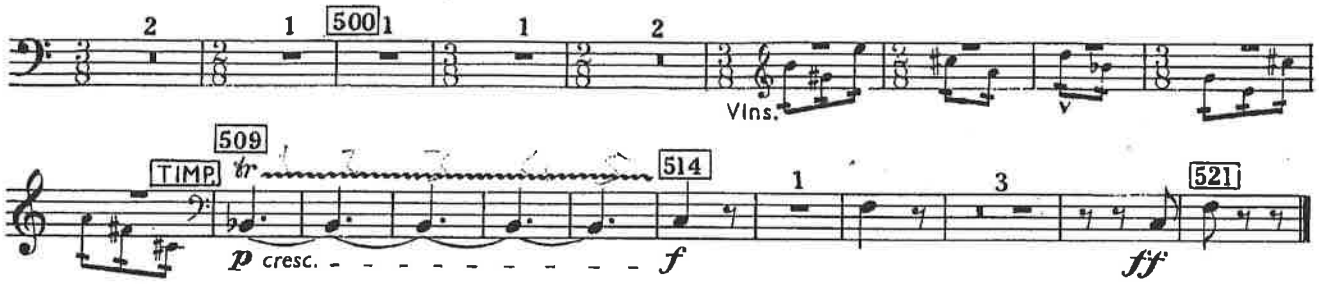
W. A. Mozart, Werk 620

Nº 1–7 tacet.

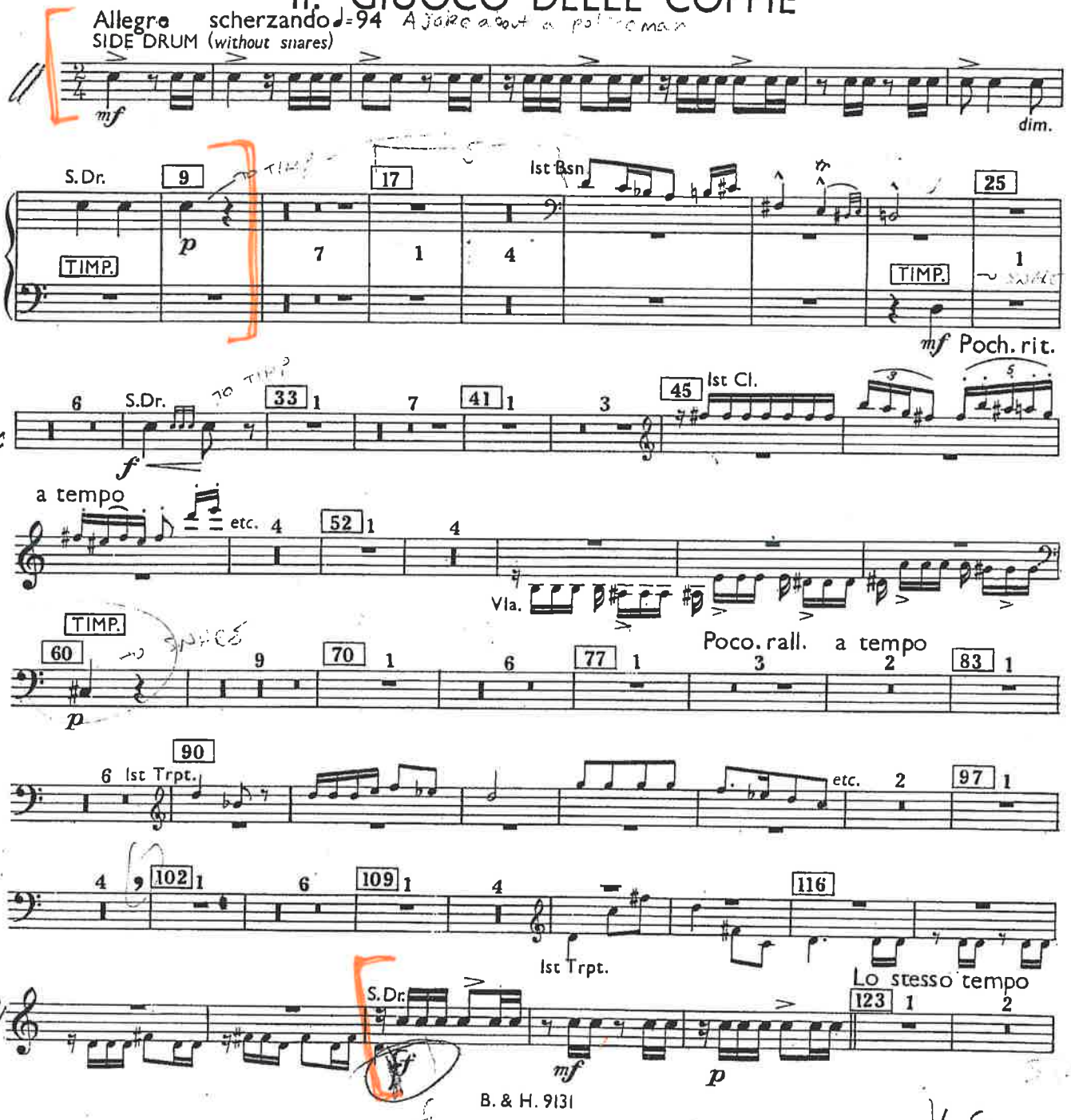


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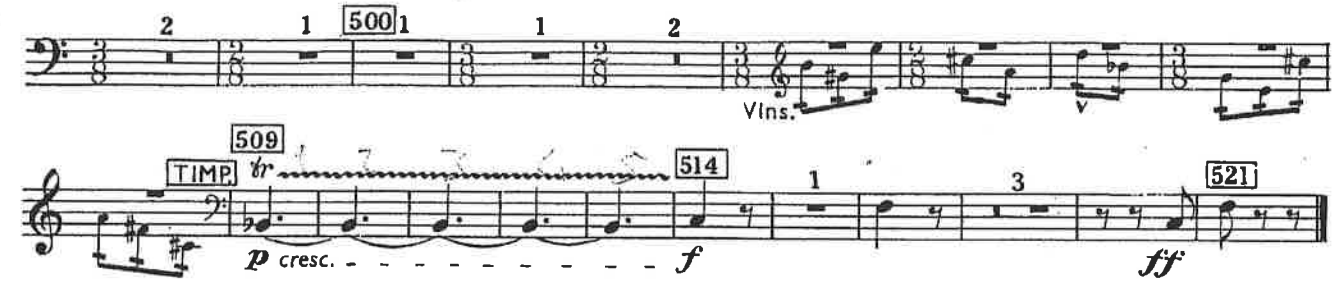
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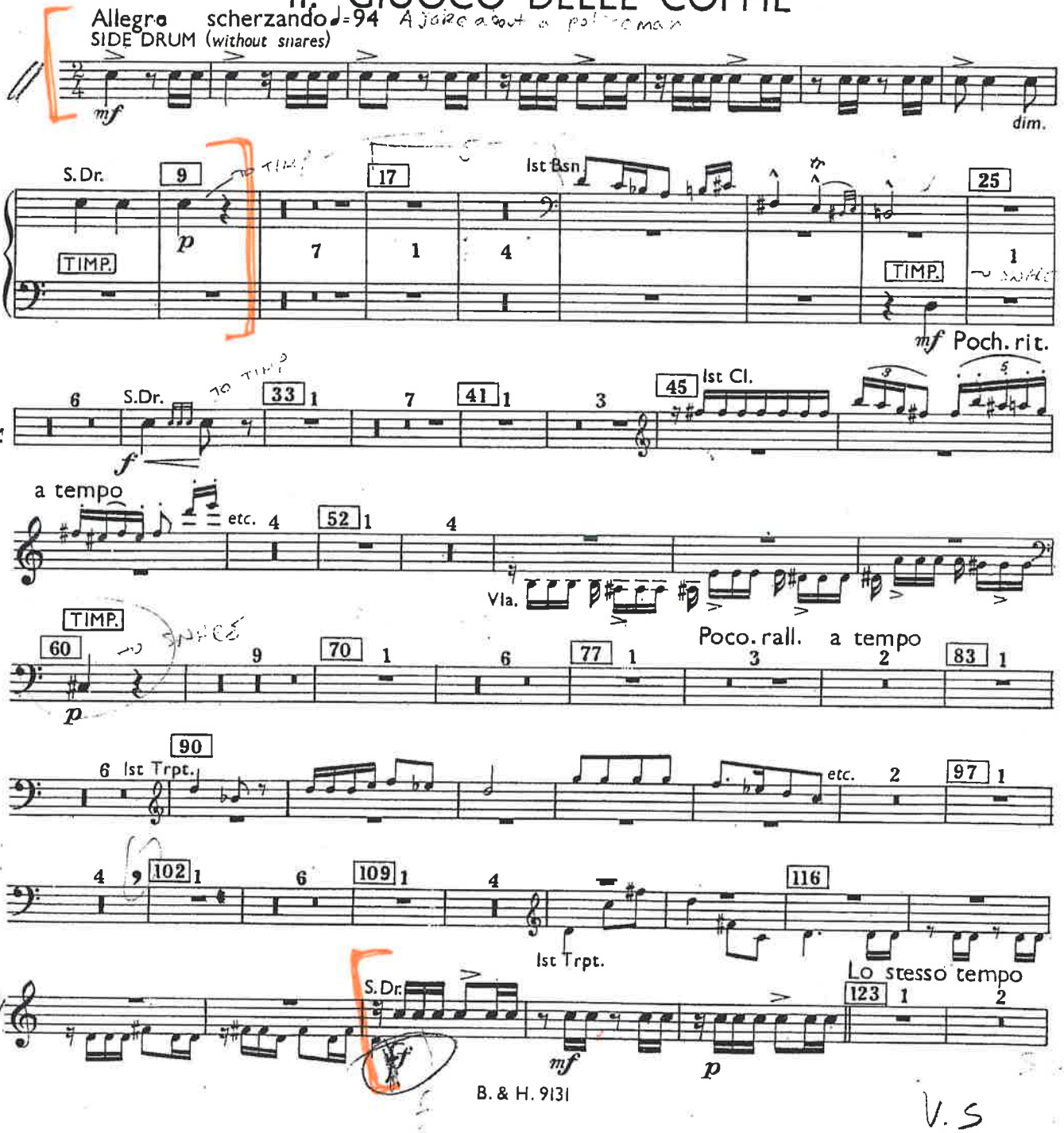
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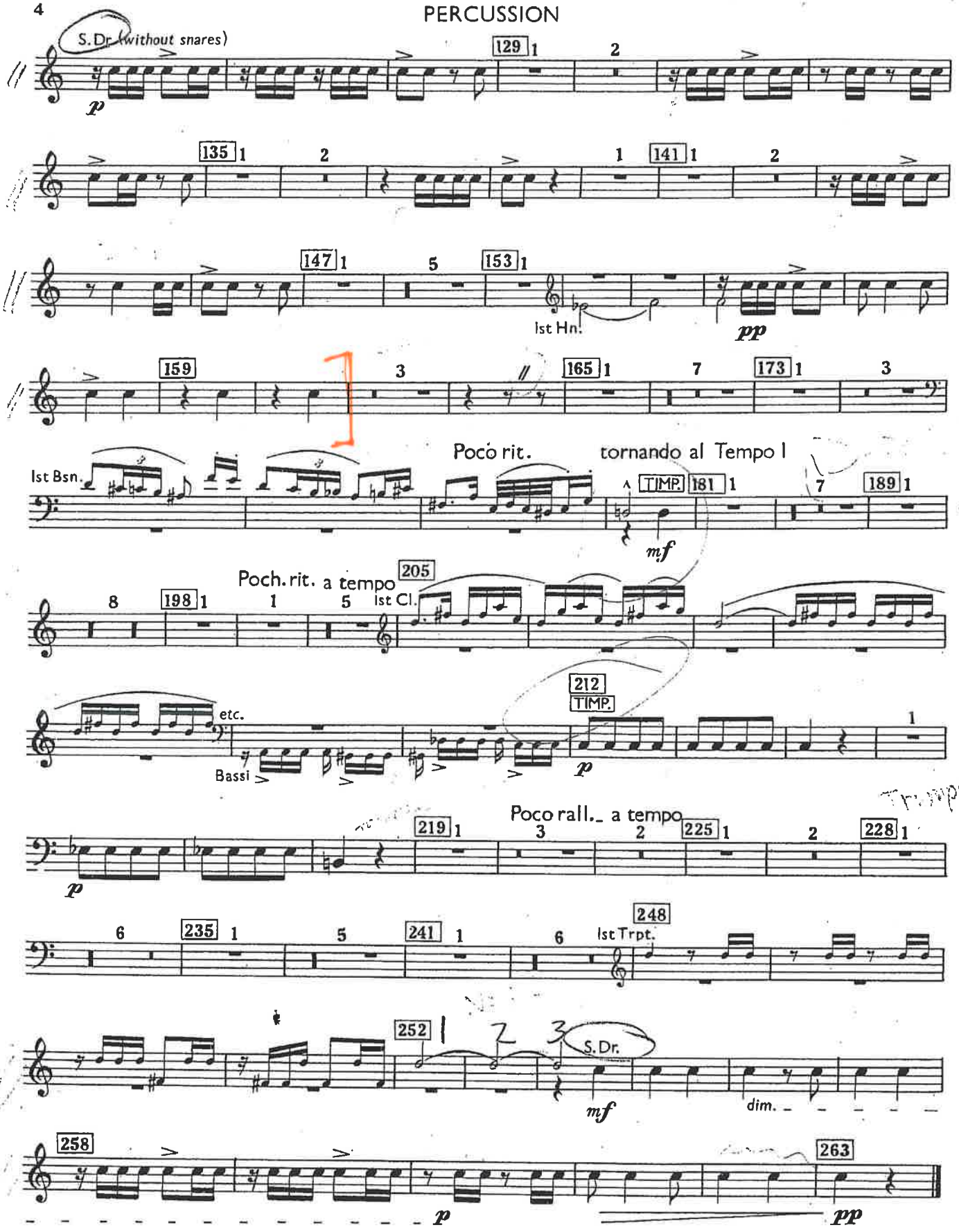


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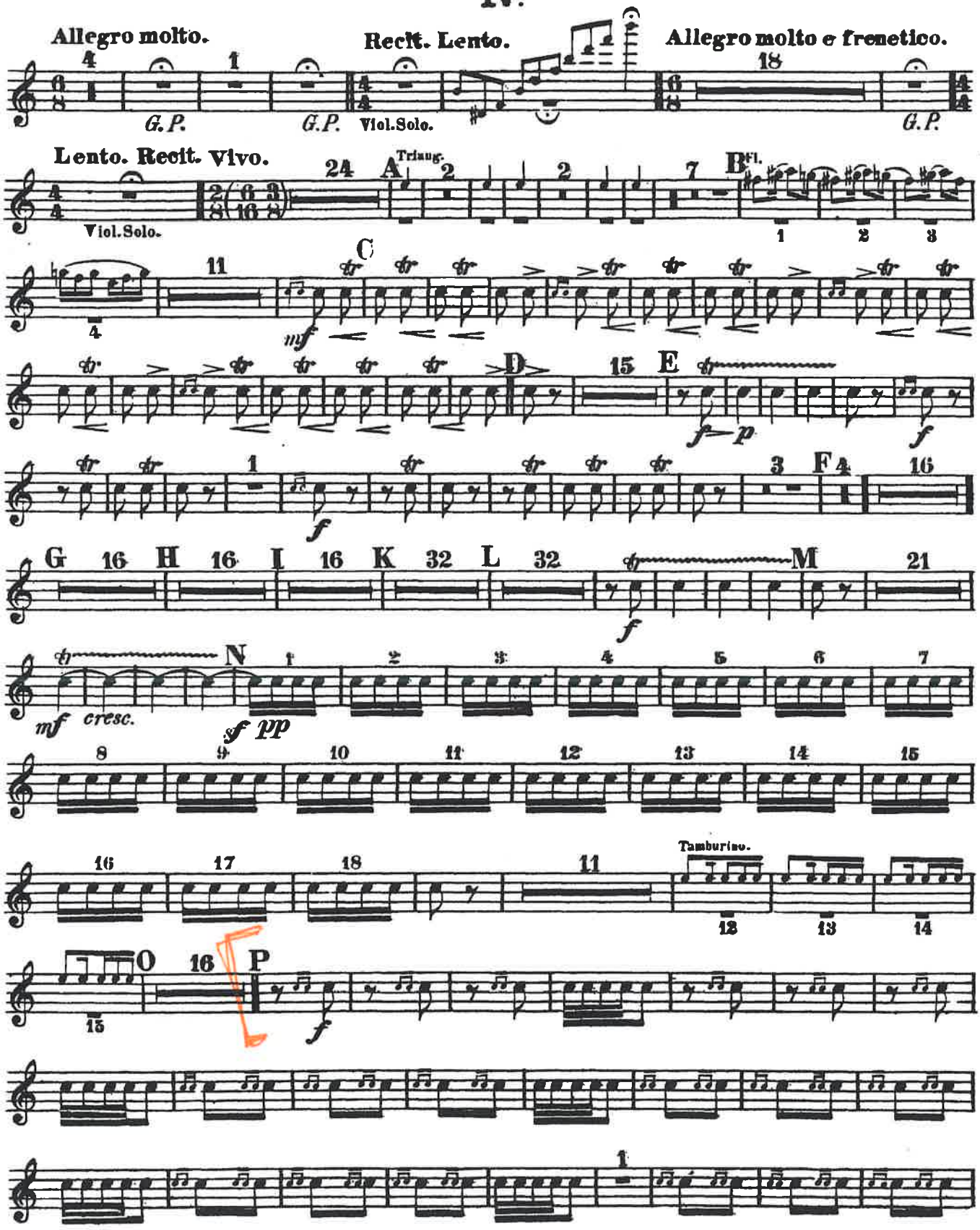
PERCUSSION
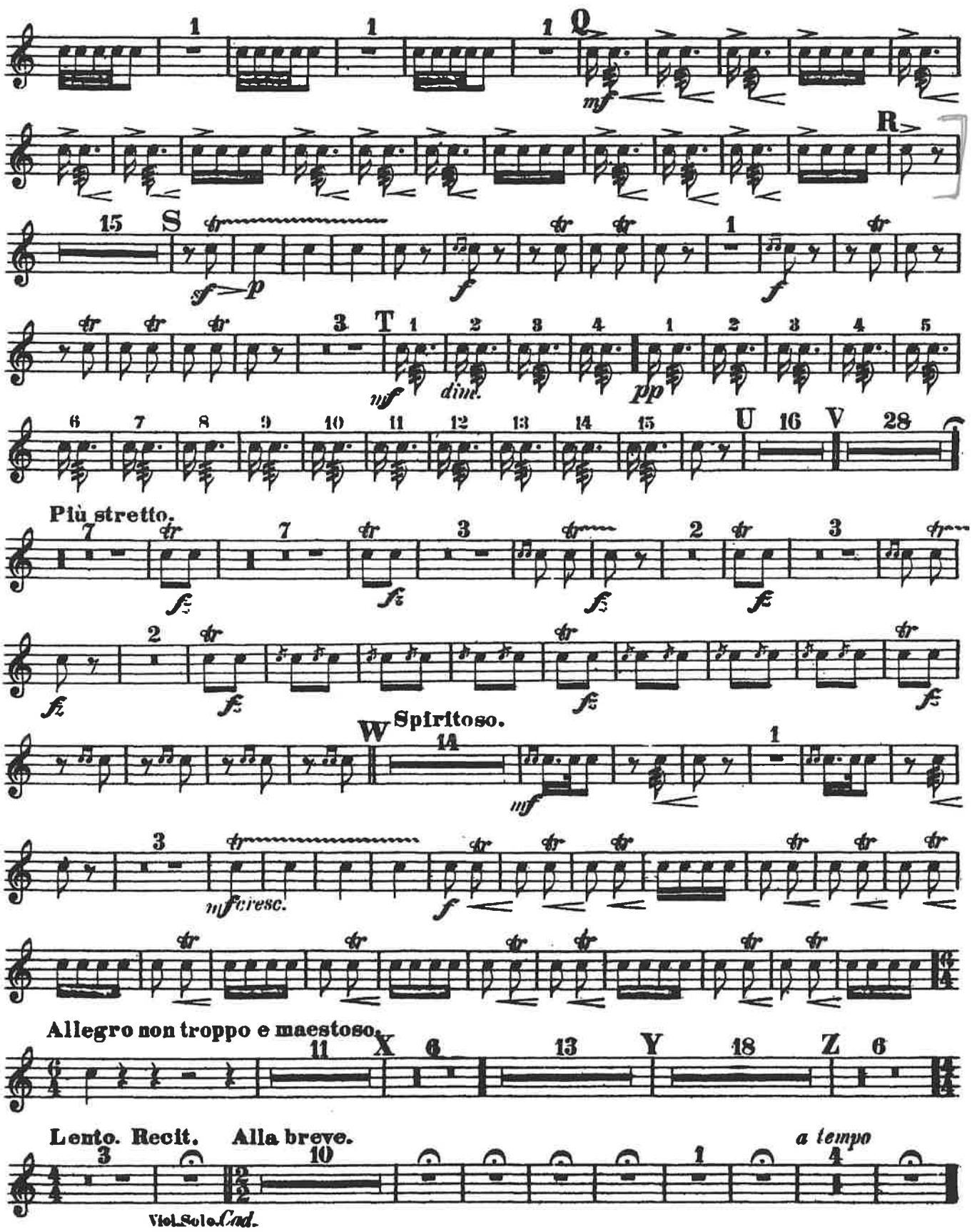


2

Tambur piccolo.

IV.



Tambur piccolo.



Antonin Dvorak

Carnival Overture, Op. 92
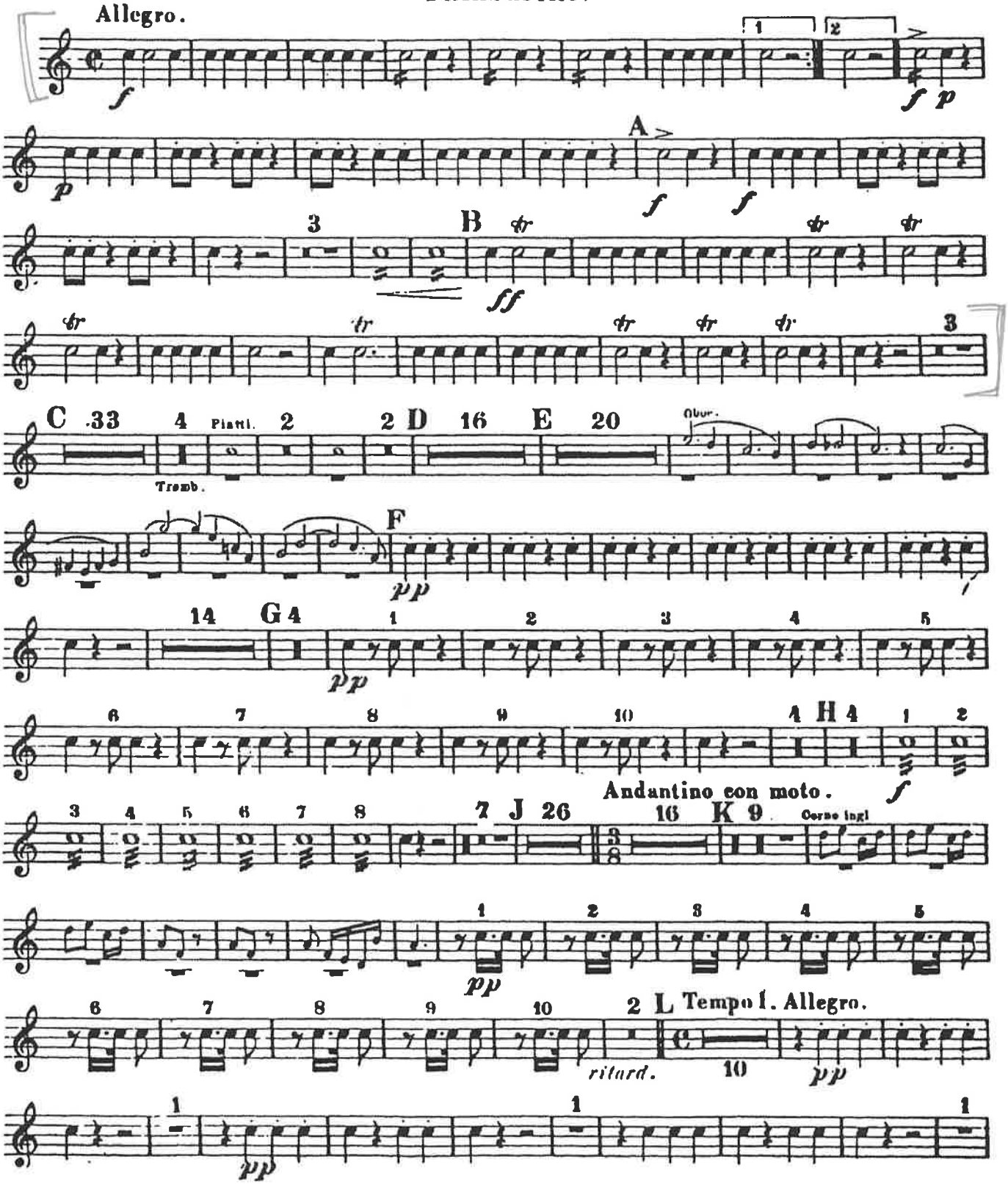
Tamburino.

