

## **UDARALJKE / PERCUSSION**

### **Program za audiciju / Audition program**

- mali bubano (doboš) / snare drum

J. Delecluse: Douze Etudes, #1  
H. Knauer: Etude #7 (6/8)  
B. Lylloff: Aarhus Etude No. 9  
G. Verdi: Vespri siciliani ouverture s klavirskom pratnjom

- ksilofon i glockenspiel

I. Stravinski: Les noces (xylo)  
A. Copland: Appalachian Spring (xylo)  
O. Respighi: Pini di Roma (glock)  
P. Dukas: Sorcerer's Apprentice (glock)

- male udaraljke / small percussion

B. Britten: Four sea interludes (tamb)  
N. Rimsky Korsakov: Capriccio Espagnol (trgl)  
G. Mahler: Symphony br. 3 (B.D.)  
S. Prokofiev: Koncert za klavir br. 3 (cast)  
P. Chaikovski: Romeo i Julija (cymb)  
G. Verdi: Traviata - Finale (B.D) s klavirskom pratnjom

- Slobodan izbor djela za vibrafon ili marimba (samo originalne skladbe, a ne aranžmani) / Free choice piece for vibraphone or marimba (no arrangements, only original pieces) Prilikom prijave odabrati skladbe i poslati note / When applying inform us of the free choice program and deliver the scores.

# DOUZE ÉTUDES

pour Caisse - Claire

TWELVE STUDIES  
for the Drum

ZWÖLF ETÜDEN  
für die Trommel

DOCE ESTUDIOS  
para Tambor militar

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

1

$\text{♩} = 76$

**7** = ♩ = Allegro

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

= ♩ = Langsam

*ff* *pp* *f* *fz* *ff* *ff* *p* *ff* *ff* *p* *ff* *ff*

# FOUR SEA INTERLUDES

Tambourine

from the Opera "PETER GRIMES"

Benjamin Britten  
(1913-1976)

I. - III. TACET

IV. Storm

Presto con fuoco ( $\text{♩} = 108$ )

1

2

3 largamente 4 5 6 Tempo I  
(trombones) (timpani)

7 Molto animato  
(snare drum)

8 energico rall. largamente  
(timpani)

9 a tempo largamente a tempo largamente  
(snare drum) (snare drum)

10 ppp tr tr tr tr tr tr

p dim. tr tr tr tr tr tr

11 Tacet to the end ppp

# Piano Concerto No. 3

Castagnetti

Sergei Prokofiev  
(1891-1953)

## I.

Andante

Allegro

1 2 3 4 5

(clarinet) (1st violins) (timpani) (piano)

6 7 8 9 10 11

(fl., cl.) (strings) (timpani)

12 13

(timpani) *pp*

14 15

*pp* *p* *cresc.* *mp* *pp*

16

*pp*

17 18 Più mosso 19

*pp* *pp*

20 21 22 23 24 25

(timpani) (cymbal) (trombone)

26 Andante 27 28 29 30 31

(1st violins) (clarinet) (piano) (French horns)

*molto rit.* [32] **Allegro** [33] [34] [35] [36]

(trumpet) (timpani)

[37] [38] *poco ritard.* [39] [40] [41]

(fl., picc.) (timpani)

[42] [43] [44] [45] **Poco più mosso**

(timpani) (timpani) (timp.) *p < f*

[46]

[47] *f pp pp*

[48] [49]

*pp*

*ritardando* [50] **Più mosso** [51] [52]

(timpani)

II. - III. TACET

# CAPRICCIO ESPAGNOL

Triangolo  
Tamburino  
Castagnetti

Nicolas Rimsky-Korsakov  
(1844-1908)

*Rodriguez - Puccini*

## I. Alborada

Vivo e strepitoso  $\text{♩} = 126$

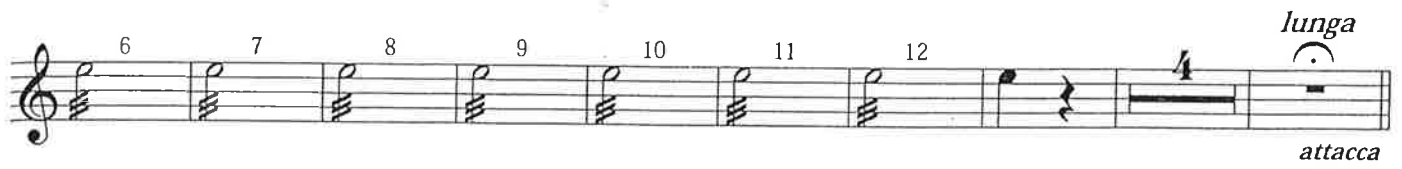
Musical score for I. Alborada, featuring Triangolo (Tri.), Tamburino (Tamb.), and Castagnetti (Cast.). The score is in 3/4 time and includes dynamic markings such as *f* and *ppp*. It contains handwritten annotations: "Rodriguez - Puccini" at the top, "medidos" in the first staff, and "Vioce" in the third staff. The score is divided into sections labeled A, B, and C, with measures numbered 6 through 12. The piece concludes with the instruction "attacca".

## II. Variazioni - TACET

## III. Alborada

Vivo e strepitoso  $\text{♩} = 126$

Musical score for III. Alborada, featuring Triangolo (Tri.). The score is in 3/4 time and includes dynamic markings such as *f* and *ppp*. It contains handwritten annotations: "Rodriguez - Puccini" at the top, "medidos" in the first staff, and "Vioce" in the third staff. The score is divided into sections labeled H, I, and K, with measures numbered 10 through 14. The piece concludes with the instruction "ppp".

6 7 8 9 10 11 12 *lunga*  
  
*attacca*

### IV. Scena e Canto gitano

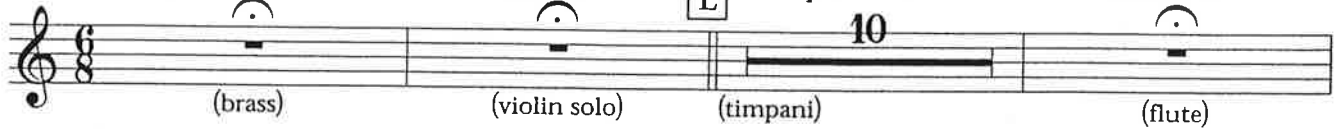
*Allegretto* ♩ = 69

Quasi Cadenza I

Cadenza II

**L** *a tempo* ♩ = 69

Cadenza III

  
 (brass) (violin solo) (timpani) (flute)

Cadenza IV

*a tempo*

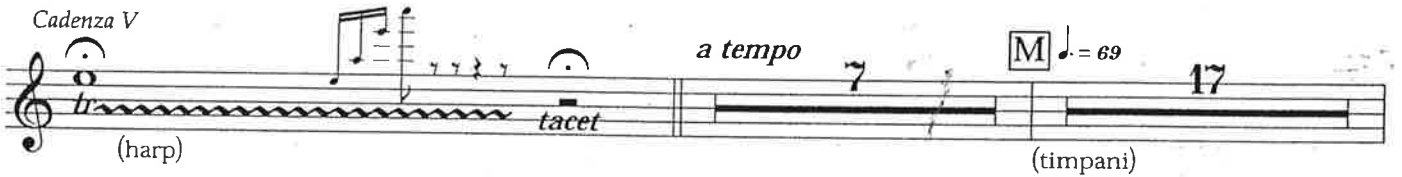
(oboe) Tri.

  
 (clarinet) *pp*

Cadenza V

*a tempo*

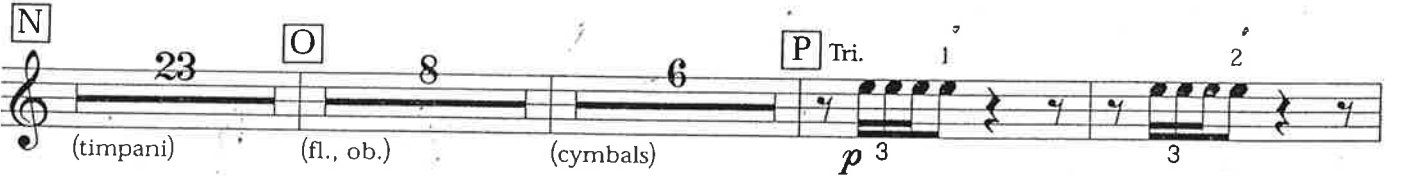
**M** ♩ = 69

  
 (harp) *tacet* (timpani)

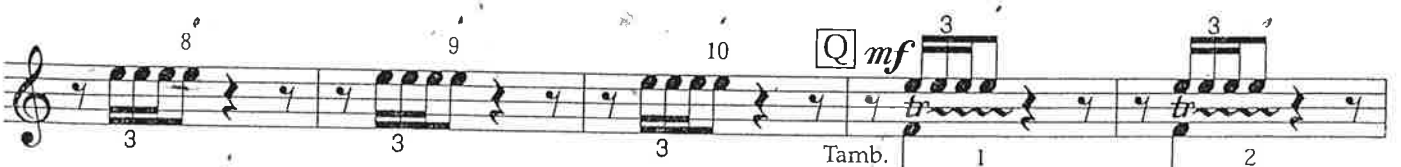
**N**

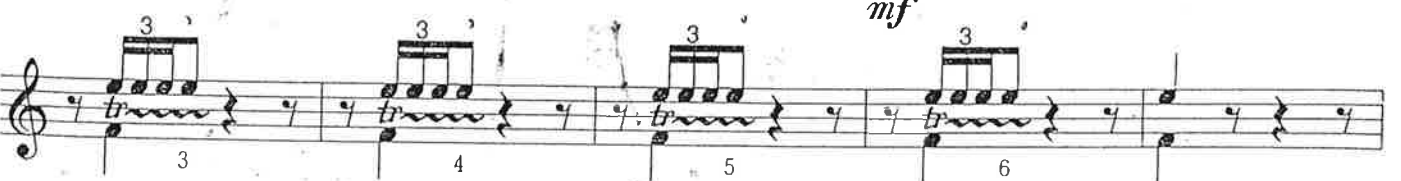
**O**

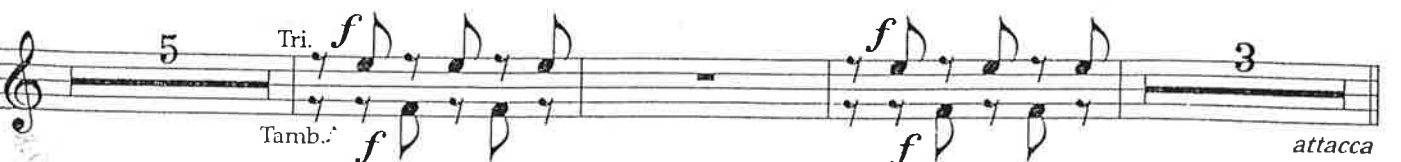
**P** Tri.

  
 (timpani) (fl., ob.) (cymbals) *p*

  
 3 4 5 6 7

  
 8 9 10 **Q** *mf* Tamb. 1 2

  
 3 4 5 6 *mf*

  
 5 Tri. *f* Tamb. *f* *attacca*









# Les Noces

Russische Tanzszenen mit Gesang und Musik

Igor Strawinsky  
1917  
1923 (revised)

1<sup>e</sup> Tableau *La Fresse*  
2<sup>e</sup> Tableau *Chez le marié*  
Tempo I ♩ = 120

↳ 4 piano  
PERUSSIAN

Musical score for the first two tableaux. It consists of six staves of music. The first staff begins with a double bar line and a *ff* dynamic marking. The second staff has a *più f* marking. The third staff starts with a *fff* marking and includes tempo markings of ♩ = 120. Measure numbers 43, 44, 59, 60, and 61 are circled throughout the score.

3<sup>e</sup> Tableau *Le départ de la mariée*  
L'istesso tempo

Musical score for the third tableau. It consists of four staves of music. The first staff has a *f* dynamic marking, and the second staff has a *meno f* marking. The third staff has a *ff* marking. Measure numbers 73, 80, and 81 are circled throughout the score.

Musical score for 'Le repas de nocces' starting at measure 88. The score is written on a grand staff with two systems of two staves each. The music is in a key with one flat (B-flat major or D minor) and a tempo of Allegro (♩=120). The score includes various musical notations such as dynamics (f, ff), articulation (accents, gliss.), and fingerings (1, 2). Measure numbers 88, 89, 90, 93, 94, 96, 97, and 98 are circled. The piece concludes with a double bar line at the end of measure 98.

Phantasie-Ouvertüre

Allegro giusto  $\text{♩} = 155/165$

Peter I. Tschaikowsky

6'30" *mf* **E**

*f* **2**

13'00" *ff* **⊙**

16'00" *ff*

**1** **T** *mf*

*cresc.* *sf*

Sinfonie Nr. 4

f - Moll / F minor

4. Satz

Allegro con fuoco  $\text{♩} = 91/95$

Peter I. Tschaikowsky  
op. 36

**270** **2** *fff*

**278** *mf*

**284** *mf*

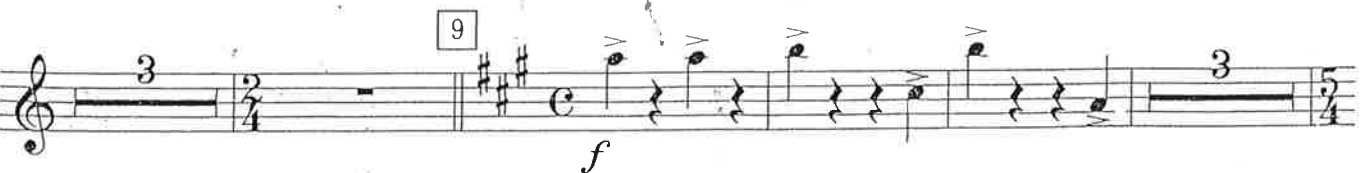
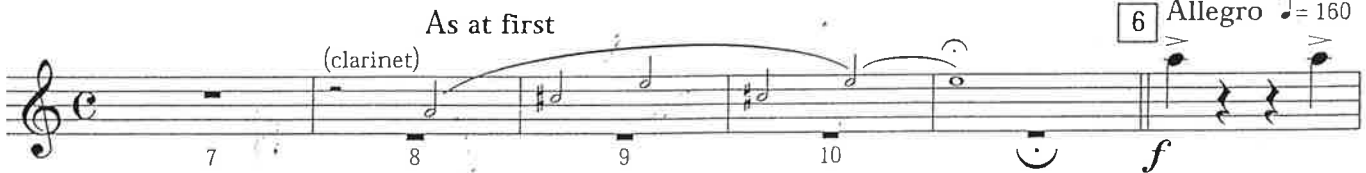
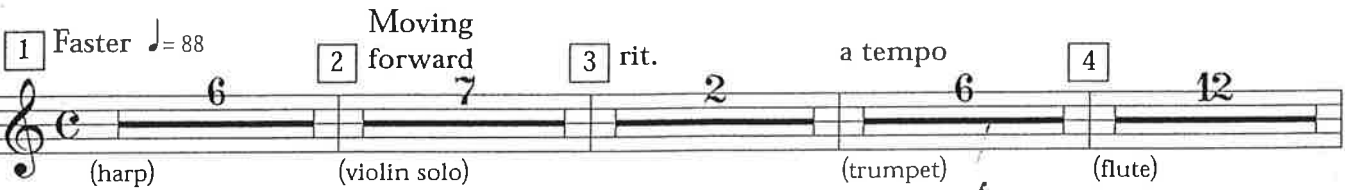
**289**

# APPALACHIAN SPRING

Xylophone

Aaron Copland  
(1900-1990)

Very slowly ♩ = 66



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Musical staff with treble clef, key signature of two sharps (F# and C#), and 5/4 time signature. It features a whole note with a fermata, followed by a 4-measure rest, a 3/4 time signature change, another whole note with a fermata, a 2-measure rest, and a 4-measure rest. A box containing the number 10 is placed above the second whole note.

Musical staff with treble clef, key signature of two sharps, and 5/4 time signature. It starts with a 2-measure rest labeled "(triangle)". This is followed by a 3/4 time signature change, a whole note with a fermata, and a section marked "G.P." with a box containing 11. The section begins with a dynamic marking of *f* and includes a bass clef staff with a melodic line, and a treble clef staff with a melodic line. The section ends with a whole note with a fermata. A label "(French horns)" is positioned above the section.

Musical staff with treble clef and common time signature. It features a series of eighth notes with accents, each followed by a 2-measure rest. The dynamic marking *sf* is placed below the first, second, and third notes.

Musical staff with treble clef and common time signature. It features a series of rests of varying lengths: 3, 6, 2, 2, and 3 measures. A box containing the number 12 is placed above the first rest, and a box containing the number 13 is placed above the fourth rest. A handwritten label "Trumpets" is written above the staff. The word "(tabor)" is written below the staff.

Musical staff with treble clef and common time signature. It features a series of eighth notes with accents, each followed by a 2-measure rest. The dynamic marking *ff* is placed below the staff.

Musical staff with treble clef and common time signature. It begins with a box containing the number 14, followed by a 197-measure rest. A box containing the number 37 is placed above the first note of the subsequent melodic line. The tempo marking "Presto" and the tempo  $\text{♩} = 92$  are written above the staff. The word "Tacet until" is written below the first rest. The melodic line is labeled "(fl., vn.)". The staff ends with a 7-measure rest.

Musical staff with treble clef and common time signature. It features a series of rests of varying lengths: 7, 9, and 3 measures. A box containing the number 38 is placed above the first rest, a box containing the number 39 is placed above the second rest, and a box containing the number 40 is placed above the third rest. The word "(trumpets)" is written below the first rest, and "(violins)" is written below the second rest. The staff ends with a 3/2 time signature change.

Musical staff with treble clef and 3/2 time signature. It features a series of eighth notes with accents, each followed by a 2-measure rest. The dynamic marking *f* is placed below the first note. The rests are numbered 1, 2, 3, 4, 5, and 6 below the staff.





42 10 43 2

44 8 45 5 46 2

(strings) (piccolo)

47 10 48 1 2 3 4

15'30" (violins) *f*

*Orada a dos mares orada a dos mares se bañan  
 la vida que surge*

*\*) secco ff*

*serena*

1 2 3 ff

49 sf

50 Tacet to the end

*f*

*\*) secco = dry, short.*

Paul DUKAS  
The Sorcerer's Apprentice

(after a Ballade by Goethe)

GLOCKENSPIEL

Assez lent

Vif

1<sup>re</sup> Mouvt

6 1 7 3 2 1 2 3 3

9 4 4 5 silence 6 Vif 30 7 27 8 18

9 12 10 12 11 12 12 9 13 9 14 9 15 6

16 12 17 Altos Soli GLOCK. p détaché

18 cresc. f rinf.

19 rinf. più f sempre cresc.

20 12 21 6 Poco animato Più animando

22 Au Mouvt GLOCK. ff

Detailed description: This is a musical score for a Glockenspiel, consisting of 22 measures. The score is written on a single treble clef staff. It begins with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. The tempo markings are 'Assez lent' (measures 1-7), 'Vif' (measures 8-15), and '1<sup>re</sup> Mouvt' (measures 16-22). The score includes various dynamics such as *p*, *f*, *cresc.*, *rinf.*, *più f*, and *ff*. There are also performance instructions like 'Altos Soli' and 'GLOCK.'. The notation includes rests, slurs, and accents. Measure numbers 1 through 22 are enclosed in boxes above the staff. The piece concludes with a final cadence in measure 22.

GLOCKENSPIEL

23

24 14 25 Poco string. A tempo 6 20 *vous*

26 Scherzando GLOCK. *p*

14 27 15 28 String. A tempo 6 12 29 24 *poco cresc.*

30 3 *vous* GLOCK. 2 *f*

2 31 8 2 2 *f*

2 32 15 33 18 34 9 35 12 36 12

37 24 38 Plus animé 7 *pres vous*

GLOCK. *f*

39 5

GLOCKENSPIEL

2 *f*

40 *più f* **Toujours plus animé** 5 2

41 *ff* **Très vif** **Retenu silence** **silence** 6 12 2 2

42 **Plus retenu** 23 2 2 **43** **A tempo** 24 **44** 24 **45** 24 **46** 12

47 **vons** 5 **En animant un peu** **48** 6

**Toujours plus animé** **49** 9 2 **Cors**

**A tempo** 3 **50** 12 30 **51** 12 **52** **Sans presser** *sfz* **Vons et Fl.**

*sfz* **GLOCK.**

6 **53** **En serrant Plus animé** **54** 12 18 **55** 15 **Assez lent** **56** 9 **En retenant Vif un peu** 2

# SYMPHONY No. 3

Gustav Mahler  
(1860-1911)

Grosse trommel  
(mit Becken) †

## I.

Kräftig. Entschieden.

Zurückhaltend

5 2  
*f* *ff* *p*

Molto riten.

1 2 3 4 5 6 7 8 9  
*pp* with 2 sponge-headed mallets *sempre pp*

Nicht schleppen

Schwer und dumpf

3 2  
*Solo* *sempre pp*

3 4 5 6 7 8  
*sempre pp*

9 10 11 12  
*sempre pp*

2 2 4 2  
*pp* *pp*

Nicht schleppen

3 3 3 3  
*ff*

(vc., cb.)

Bewegt

Rubato

Nicht schleppen

Gedehnt

8 5 6 8 6 8 7 8  
(trumpets) (1st trumpet)

Nicht eilen

(Sempre l'istesso Tempo)

8 2 9 9 8 10 6  
(horns) (timpani) (timpani)

†) The cymbal is attached to the bass drum and played by one percussionist.

(vc., cb.) *tr* *pp* *pp* *tr* 3 *tr*

Sempre l'istesso tempo

11 15 12 2 (clarinets) *f*

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

3 3 3 *tr* Lange 13 Langsam. Schwer. †) 3 (♩=♩) *ppp*

3 3 3 (1st tbn. solo) *ff* *sempre pp*

14 3 3 3 *sempre pp*

Etwas drängend

3 3 3 4 (1st tbn. solo) *pp* *ff*

accel. Zurückhaltend

15 Wieder schwer 3 3 3 3 3 *pp* *ff* *pp* *pp* *ff*

accel.

3 3 3 3 3 16 Etwas drängend *pp* *pp* *ff*

Wild (tbn.) *ff* *mf* *tr* Vorwärts 4

accel.

†) The triplet always fast - as grace notes to the main note.

17 Wieder zurückhaltend 18 Tempo I 19 Unmerklich etwas bewegter 20

16 12 2 7

(flutes) (trumpets) *f* (cymbal) *ppp*

*tr* *tr*

21 22 23 24 25 26 Schwungvoll

10 7 16 13 13 16

(strings) (cymbal) (1st horn) (1st trumpet) (cymbal) (horns)

27

1 2 3 4 5 6 7 8 9 10

*p* *sempre p* *poco a poco cresc.* *ff*

28 Zeit lassen Zurückhaltend 29 a Tempo

9 11 10

(cymbals) *p* *rit.* 2 3 4 5 *molto cresc.* *ff*

*tr* *tr*

30 31 32 Vorwärts Zurückhaltend

4 13 12 2

(trumpets) (1st trumpet) *ff* (cymbals) (timpani) (triangle) *ff* *accelerando*

3 3 3 *tr* 1 2 3 4 5

*f* *mf* *p* *pp* *pp*

33 43 Immer dasselbe Tempo. (Marsch.) Nicht eilen. 44 45 46

106 7 7 8 10

*Tacet until* *p* (vc., cb.) (woodwinds)

47 48 49 50 51

10 6 12 10 4

(trumpets) *pp* *f* (trombones) (timpani)

52 Più mosso Immer noch drängend

2

*mf* *sempre mf*

53

7

*sempre mf* *p* *p*

†) Bass drum with cymbal attached. Played by one percussionist.

54 Tempo I 55 Wie zu Anfang Nicht eilen

*ff* (horns) *ff*

Zurückhaltend 56 tr 1 2 3 4 5 6

*f* *mf > p* *pp*

7 8 9 *Solo* 3 *tr* 3 3 3 3

*p*

57 *Schwer. Etwas (aber unmerklich) zurückhaltend*

*ppp* *sempre ppp*

*Nicht schleppend* 58

*sempre ppp* *pp* *ppp*

*rit.* *a Tempo* 59 *rubato* *accel.* *tempo*

(1st tbn. solo) *sempre ppp*

*accel.* *tempo* *pesante* *accel.* *tempo*

*sempre ppp* *ppp*

60 *Ruhig*

10

61 *Vorwärts* *Langsam* *Lange* 62 *Tempo I* Nicht eilen

*ppp* (vc., cb.) *Kurz* *Kurz* *Kurz*

63 8

*sempre ppp* *pp* *pp*

†) Bass drum with cymbal attached. Played by one percussionist.



64 10 65 3 66 5 3

(timpani) *pp* *p* *p*

67 6 68 3 69 4 12

*pp*

70 †) 71 4 8

*p*

72 Schwungvoll 73 11 74 11 Zeit lassen

(timpani) *p* *fff* *ff* *ff*

Wieder vorwärts 75 Drängend Scharf abreißen

*pp* *ff* *f* *fff*

II. - TACET

III.

Comodo.  
Scherzando.

L'istesso  
tempo

23 1 10 2 19 3 16 4 26 5 26

(oboe)

6 Wieder sehr gemächlich, wie zu Anfang 7 15 8 16 9 24 10 16 11 11 26 12 15

(flutes) (clarinets) (*ff*) (flutes)

13 14 Sehr gemächlich 15 29 16 a Tempo 11 12

*p* (triangle) (posthorn)

(posthorn) Langsam 5

†) Cymbals alone - as attached to the bass drum and played by the bass drummer. *p* clear and distinct

# ETUDE FOR SNARE DRUM ÅRHUS ETUDE No. 9

Bent Lylloff

Andante

Musical staff with dynamics *fff*, *PPP*, and *fff*.

J.=160

Musical staff with dynamics *PP* and *ff*.

Musical staff with dynamics *PP*, *ff*, *PP*, and *ff*.

Musical staff with dynamics *mf* and *accelerando poco a poco*.

Musical staff with dynamics *ff*.

J.=138

Musical staff with dynamics *f*.

Musical staff with dynamics *mf*.

J.=84

Musical staff with dynamics *mf*.

Musical staff.

Musical staff.

J.=J

Musical staff.

pp sub.

ff pp ff

pp *accell.* . . . . ff pp ff pp ff

March

J.J.

J=92

ppp

rit.

J=72

\*REPEAT

\*AD LIB.

J=66

p

dim. possibile

J=112

ff

fff

\*) crescendo and diminuendo ad lib.

Campanelli

# Pines of Rome

O. Respighi  
(1879-1936)

## I. Pines of the Villa Borghese

(transposed version)

Allegretto vivace ♩ = 92

ff

1

9

ff

2

5

mf cresc.

7

8

3

2

f

L

R

2

f

p

1 2 3 4 5 6

4

3

ff

tr

1 2 3 4 5 6

7 8 9 10 11 12 13 14 15 16 17

18 19 20 21 22 23 24 25 26 27 28

string. cresc.

5 a tempo 9 7

p. cresc.

6 Più vivo ♩ = 112 5 7 12

ff p

cresc.

8 Vivace ♩ = 132

ff

string. sempre

ff

ff

9

tr

tr

IL RESTO TACET

GIUSEPPE VERDI

# I VESPRI SICILIANI

## SINFONIA

### TAMBURO

**Largo**

*ppp*

*pp*

*mf*

*mf*

*pp*

**Allegro agitato**

*pp* *f*

*f*

# TAMBURO

2

First musical staff in bass clef. It contains three measures of music. The first measure has a dynamic marking of *f* and a hairpin indicating a crescendo to *ff*. The second and third measures each have a dynamic marking of *f* and a hairpin indicating a crescendo.

Second musical staff in bass clef. It contains two measures of music. The first measure has a dynamic marking of *ff* and a hairpin indicating a crescendo. The second measure has a dynamic marking of *ff* and a hairpin indicating a crescendo.

Third musical staff in bass clef. It contains two measures of music. The first measure has a dynamic marking of *f* and a hairpin indicating a crescendo. The second measure has a dynamic marking of *f* and a hairpin indicating a crescendo. Above the staff, there are markings 'C' and '8'.

Fourth musical staff in bass clef. It contains two measures of music. The first measure has a dynamic marking of *pp* and a hairpin indicating a crescendo. The second measure has a dynamic marking of *cresc.* and a hairpin indicating a crescendo. Above the staff, there are markings 'VUOTA', 'D 31', and 'E'.

Fifth musical staff in bass clef. It contains two measures of music. The first measure has a dynamic marking of *p* and a hairpin indicating a crescendo. The second measure has a dynamic marking of *cresc.* and a hairpin indicating a crescendo. Above the staff, there are markings '1', '2', and '3'.

Sixth musical staff in bass clef. It contains two measures of music. The first measure has a dynamic marking of *p* and a hairpin indicating a crescendo. The second measure has a dynamic marking of *cresc.* and a hairpin indicating a crescendo. Above the staff, there are markings '4', '5', '6', and '1'.

Seventh musical staff in bass clef. It contains two measures of music. The first measure has a dynamic marking of *mf* and a hairpin indicating a crescendo. The second measure has a dynamic marking of *cresc.* and a hairpin indicating a crescendo. Above the staff, there are markings '2', '3', '4', and '5'.

Eighth musical staff in bass clef. It contains two measures of music. The first measure has a dynamic marking of *f* and a hairpin indicating a crescendo. The second measure has a dynamic marking of *f* and a hairpin indicating a crescendo. Above the staff, there are markings '4', '5', '6', and 'F'.

Ninth musical staff in bass clef. It contains two measures of music. The first measure has a dynamic marking of *f* and a hairpin indicating a crescendo. The second measure has a dynamic marking of *f* and a hairpin indicating a crescendo. Above the staff, there are markings '1' and '1'.

Tenth musical staff in bass clef. It contains two measures of music. The first measure has a dynamic marking of *f* and a hairpin indicating a crescendo. The second measure has a dynamic marking of *f* and a hairpin indicating a crescendo. Above the staff, there are markings '1', '1', and '1'.

# TAMBURO





# TAMBURO

4

The musical score for Tamburo, page 4, consists of ten staves of music in bass clef. The notation includes various dynamics and articulations:

- Staff 1:** Starts with a *p* dynamic, followed by a crescendo to *f*. A first ending bracket labeled "1" spans the final two measures, which end with a *mf* dynamic.
- Staff 2:** Features a *cresc.* marking and ends with a *f* dynamic.
- Staff 3:** Begins with a *ff* dynamic, followed by a first ending bracket labeled "1" and a *p* dynamic, which then crescendos to *f*.
- Staff 4:** Contains two first ending brackets labeled "1". The first is followed by a *p* dynamic, and the second is followed by a *p* dynamic that crescendos to *f*.
- Staff 5:** Starts with a first ending bracket labeled "1" and a *p* dynamic, followed by a crescendo to *f* and a *mf* dynamic.
- Staff 6:** Features a *cresc.* marking and ends with a *f* dynamic.
- Staff 7:** Includes a first ending bracket labeled "N" and a *ff* dynamic, followed by a *p* dynamic, a crescendo to *ff*, and a *p* dynamic.
- Staff 8:** Starts with a *ff* dynamic and features numerous accents (>) throughout the staff.
- Staff 9:** Features a *ff* dynamic and includes accents (>) throughout the staff.
- Staff 10:** Ends with a *Cine* marking.

A 2341



# KALMUS ORCHESTRA LIBRARY

GIUSEPPE  
**VERDI**

## LA TRAVIATA

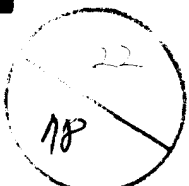
Opera in Three Acts

**BASS DRUM**



SO 670.88 V484L 948

악보



**EDWIN F. KALMUS & CO., INC.**  
*Publishers of Music*  
Boca Raton, Florida

GIUSEPPE VERDI  
**LA TRAVIATA**

N° 1. PRELUDIO *TACE*

**ATTO PRIMO**

N° 2. INTRODUZIONE

**GRAN CASSA**

*Allegro brillantissimo e molto vivace*

4 17 1 2 3 4 5

6 7 2 23 3

22 Miei cari, se - dete; è al con - vito che s'apre ogni

cor Ben di - ceste 3 4 16 5 47 6 8

*RECITATIVO* 8 Si. Si. l'ho già in cor. Dunque at - tenti. Sì, at - tenti al can -

7 - tor.

*ff*

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32 Ah sì da un an - no. Un

30 Ah sì, da un an - no. Un

(ORCHESTRA)

Andantino

11 di 65 delizia al cor 2

(BANDA)

12 I. Tempo

49

(In mancanza della BANDA)

42 Ad - di - o! 3 Ad - di - o! 4

42 Ad - di - o! 3 Ad - di - o!

STRETTA DELL' INTRODUZIONE

Allegro vivo

13 33 14 3

3 4 15

5 6 7

II N. 3. TACE

Fine dell' Atto I.

# ATTO SECONDO

N° 4. e 5. *TACE*

## N° 6. SCENA VIOLETTA

*RECITATIVO* **14** *Adagio* **8** Che fai? **8** *Allegro* **6** *RECITATIVO* t'ame-rà in ve.

*Allegro assai mosso*  
-derti... **3** tu lo calma.. **40** *CASSA SOLA*  
1 2 3 4 5 6 7  
*f* *p* *f* *p*

8 **13** 9 10 11 12 13 14 15 16

*ff* *pp*  
Il resto del N. 6 *TACE*

## N° 7. FINALE II.

*Allegro brillante* **42** *CORO DI ZINGarelLE* *Allegro moderato* **16** **68** *CORO DI MATTADORI* *Allegro assai mosso* **24** ascoltate

*Allegro assai vivo*  
**22** **61** **23** **65** **10** **24** 1 2 3 4 5  
*ppp cresc.*

6 7 8 9 10 11 12 13 14  
*cresc. ancora*

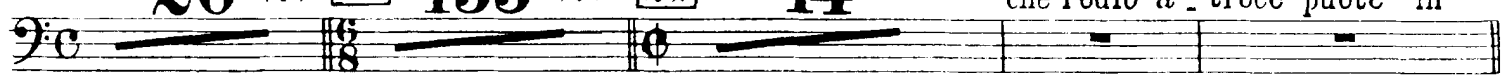
15 16 17 **25** 1 2 3 4 5  
*ff*

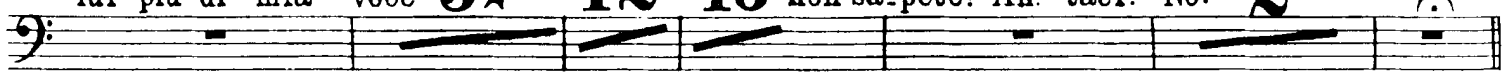
6 7 8 9 10 11 12 13 14

15 16 17 18 19 20 **3**

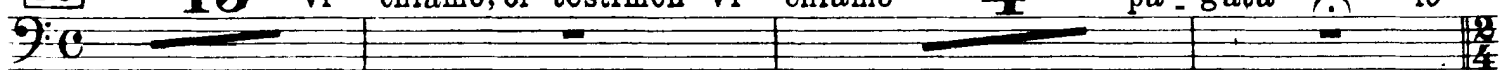
SEGUIDO DEL FINALE II

Allegro Allegro agitato Allegro agitato assai vivo

20 26 153 27 14 che l'odio a troce puote in  
  
*col canto*

28 a tempo 29  
 lui più di mia voce 57 12 16 non sa-pete? Ah! taci. No. 2 VUOTA  


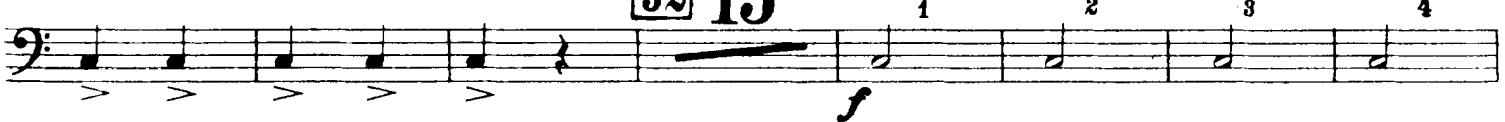
Allegro sostenuto

30 15 vi chiamo, or testimon vi chiamo 4 pa-gata io  


Velocissimo

31 l'ho. 4  
  
*f*


4 1 2 3 4 5  
  
*f*

32 15 1 2 3 4  
  
*f*

7 1 2 3 4 5 3  
  
*ff*

LARGO DEL FINALE II.

Largo

Disprezzo degno se stesso rende chi pur nel-l'ira la donna of-fende 7 non  


33 34  
 so 7 25 11 35 5  
  
*ff*

Fine dell'Atto II.

# ATTO TERZO

N° 8. 9. e 10. *TACE*

## N° 11. FINALE ULTIMO

**Allegro assai vivo**

8 a stringervi qual figlia vengo al seno, o gene - rosa. 37

**And<sup>te</sup> sostenuto**

amato Al - fre - do.

2

Cassa Sola

12

**Poco più animato**

3

13

2

12

15

per lei, per

**Andantino**

te. 1

12

9

**Allegro**

16

8

*Fine dell'Opera*