



March 23, 2009

Dear Percussion/Assistant Principal Timpani Applicant:

Thank you very much for expressing an interest in our Percussion/Assistant Principal Timpani position. Enclosed you will find an application form, a complete audition repertoire list, a recorded Preliminary audition repertoire list, an audition fact sheet, and a recording specification sheet.

The position is Percussion/Assistant Principal Timpani and the employment date will be mutually agreed upon based on the availability of the winning candidate. Please note that although both "German" and "American" style timpani will be provided at the audition, the winning candidate will be expected to perform on "German" style drums and on calf head by completion of the candidate's Probationary period. Adequate time during this probationary period will be provided for the candidate to become proficient in this style.

Please return the completed application form (page 3) by April 13, 2009 as an indication that you will definitely participate in the audition process.

It is assumed that any applicant for this position will accept employment with the New York Philharmonic, if it is offered. If you will not accept employment with the New York Philharmonic, please do not participate in this audition process.

The Audition Committee of the New York Philharmonic has reviewed all resumes. If the Committee has requested that you submit a recorded resume as a supplement to your written resume (please see attached letter), please submit this recorded resume *no later* than **May 1, 2009**. Recordings received in this office after May 1 will not be considered. Repertoire and requirements for this recording are enclosed in the packet. You will be notified of the results of the recorded audition as soon after the recording deadline as possible. Please note that an extremely limited number of persons may be invited to the live Preliminary auditions. There will be a limited amount of time between notification of advancement to play a live preliminary audition and the available audition dates. We strongly encourage you to include the live audition repertoire as part your preparation process.

Those applicants invited to play a live Preliminary audition in New York will play a live Preliminary audition on July 1, 3 or 6, 2009. Candidates who are advanced from the live Preliminary audition will play a live Semi-Final audition on July 8 or 9, 2009. Final auditions will be held on July 10, 2009.



All live auditions, with the exception of finals, will be held behind a screen on stage at Avery Fisher Hall. Please be aware that the Audition Committee of the New York Philharmonic reserves the right to immediately dismiss any candidate not meeting the highest professional standards at these auditions.

In the semifinal and final round of auditions, applicants may be required to play selections with piano and/or with members of the New York Philharmonic. All repertoire will be played from music provided by the New York Philharmonic; personal music will not be accepted. There may be sight-reading material in the semi-final and final auditions.

Please note that if you are accepted into the final audition, you will automatically be considered for the substitute list. Reimbursement of travel and shipment expenses is paid to those selected for the final audition.

Please be aware that the New York Philharmonic bears no responsibility in obtaining work permits for applicants who are not naturalized United States citizens. Employment will not be offered to applicants who have an unfulfilled obligation, such as military service, to his/her country of origin. Please do not audition if this applies to you.

All questions or inquiries should be directed to this office, preferably in writing. Please keep us informed of any address changes during this audition process.

Sincerely,



Carl R. Schiebler



## **PERCUSSION/ASSISTANT PRINCIPAL TIMPANI AUDITION**

### **AUDITION INFORMATION FACT SHEET 2009**

#### **RE: THE NEW YORK PHILHARMONIC INSTRUMENTS USED FOR THIS AUDITION**

A limited amount of warm-up time in Avery Fisher Hall will be provided to all live audition applicants. An attempt will be made to provide instruments of similar dimensions for warm-up.

The xylophone is a rosewood Leedy #5617 with bars 1  $\frac{3}{4}$ " – 1  $\frac{1}{2}$ "

The bells are Deagan Parsifal with 1  $\frac{1}{4}$ " bars throughout.

The marimba for both warm-up and audition will be a 4  $\frac{1}{3}$ " octave Musser, M250.

The timpani set-up will consist of a total of two sets of four drums. The applicant will have the option of either playing on a Goodman/Hardtke set, which is "American" set-up with "Dresden" pedal system, or playing on a Hardtke set, which is "German" set-up and "Berlin" pedal system. Both sets will have calf heads. Two matching sets will be provided for warm-up purposes.

**PERCUSSION:** Applicants may use their own tambourine, triangle and snare drum. Applicants will use New York Philharmonic cymbals.

**IS ADDRESS DIFFERENT FROM RESUME?**    \_\_\_ YES    \_\_\_ NO

**NAME** \_\_\_\_\_ **INSTRUMENT: PERCUSSION/AP TIMPANI**

<b>ADDRESS</b>	Current	Permanent
	_____	_____
	_____	_____

<b>PHONE</b>	( _____ ) _____	( _____ ) _____
--------------	-----------------	-----------------

**MUSICAL REFERENCES** (References will be contacted).

- 1) \_\_\_\_\_  

Name	Position and Organization
------	---------------------------

 \_\_\_\_\_  
 Mailing address, city, state, zip
- 2) \_\_\_\_\_  

Name	Position and Organization
------	---------------------------

 \_\_\_\_\_  
 Mailing address, city, state, zip
- 3) \_\_\_\_\_  

Name	Position and Organization
------	---------------------------

 \_\_\_\_\_  
 Mailing address, city, state, zip

**PROFESSIONAL EXPERIENCE** (Please include dates. Do not refer to resume).

---



---



---

If you wish to detail other experience, please use the other side of this application. Check here if you have done this \_\_\_

**MUSICAL EDUCATION** \_\_\_\_\_  
\_\_\_\_\_

AFFILIATED WITH A F of M LOCAL # \_\_\_\_\_  
 ARE YOU A CITIZEN OF THE U.S.A. OR DO YOU HAVE THE LEGAL RIGHT TO REMAIN AND WORK IN THE U.S.A.? \_\_\_\_\_  
 NOTE: THE NEW YORK PHILHARMONIC BEARS NO RESPONSIBILITY IN OBTAINING WORK PERMITS FOR APPLICANTS WHO ARE NOT NATURALIZED UNITED STATES CITIZENS. DO NOT AUDITION AT THIS TIME IF YOU HAVE AN UNFULFILLED OBLIGATION TO YOUR COUNTRY OF ORIGIN, SUCH AS MILITARY SERVICE.

**DATE LAST AUDITIONED LIVE FOR NEW YORK PHILHARMONIC** \_\_\_\_\_

THERE SHALL BE NO DISCRIMINATION IN EMPLOYMENT BECAUSE OF RACE, CREED, COLOR, SEX, AGE, UNION ACTIVITY, CITIZENSHIP STATUS, NATIONAL ORIGIN, DISABILITY, MARITAL STATUS, SEXUAL ORIENTATION, AFFECTIONAL PREFERENCE, OR VETERAN STATUS.

DATE \_\_\_\_\_ SIGNATURE \_\_\_\_\_

PLEASE RETURN APPLICATION TO: CARL R. SCHIEBLER, ORCHESTRA PERSONNEL MANAGER  
 NEW YORK PHILHARMONIC, 10 LINCOLN CENTER PLAZA  
 AVERY FISHER HALL, NEW YORK, NY 10023-6973  
 PHONE: (212) 875-5738      FAX: (212) 579-4478

**PERCUSSION/ASSISTANT PRINCIPAL TIMPANI AUDITION**  
**MASTER REPERTOIRE LIST**

Snare Drum:

Bartók	Concerto for Orchestra
Delecluse	Etude 11 Keiskleiriana (Book I)
Prokofiev	<i>Lieutenant Kije</i> Suite
Prokofiev	Symphony No. 5, movement II only
Ravel	<i>Boléro</i>
Rimsky-Korsakov	<i>Capriccio espagnol</i>
Rimsky-Korsakov	<i>Scheherazade</i>
Wm. Schuman	Symphony No. 3

Xylophone:

Copland	Appalachian Spring (Full Orchestra version)
Gershwin	<i>Porgy and Bess</i> Overture
Kabalevsky	<i>Colas Breugnon</i> Overture
Kodaly	<i>Hary Janos</i> Suite
Kreisler-Green	Tambourin <i>Chinois</i>
Messiaen	<i>Oiseaux exotiques</i> (#6-#7 and 8 measures before #29 to 10 measures after #29)
Wm. Schuman	Symphony No. 3
Stravinsky	<i>Firebird</i> (complete, 1910)

Glockenspiel:

Debussy	<i>La Mer</i>
Dukas	<i>The Sorcerer's Apprentice</i>
Mozart	<i>The Magic Flute</i>
Respighi	<i>Pines of Rome</i>
Tchaikovsky	<i>The Sleeping Beauty</i>

Tambourine:

Berlioz	<i>Roman Carnival</i> Overture (semis, finals only)
Bizet	<i>Carmen</i> Suite #2: Danse Bohème
Bizet	<i>Carmen</i> Suite #1: Prelude to Act IV
Britten	"Four Sea Interludes" from <i>Peter Grimes</i>
Dvořák	<i>Carnival</i> Overture
Rimsky-Korsakov	<i>Scheherazade</i> (semis, finals only)
Stravinsky	<i>Petrouchka</i> (1947)

**PERCUSSION/ASSISTANT PRINCIPAL TIMPANI AUDITION**  
**MASTER REPERTOIRE LIST CONTINUED**

Marimba:

J. S. Bach                      Violin Sonata No.1 in g minor; Fuga (first 55 measures only)

Triangle:

Berlioz                      *Roman Carnival Overture* (semis, finals only)  
Bizet                         *Carmen Suite #2: Danse Bohème*  
Dvořák                      *Symphony No. 9, "From the New World"*  
Rimsky-Korsakov         *Scheherazade* (semis, finals only)

Cymbals:

Berlioz                      *Roman Carnival Overture* (semis, finals only)  
Mussorgsky                 *Night on the Bare Mountain* (orchestration by Rimsky-Korsakov)  
Rachmaninoff               *Piano Concerto No. 2*  
Tchaikovsky                *Romeo and Juliet Overture-Fantasy*  
Tchaikovsky                *Symphony No. 4* (semis, finals only)

Show selected crashes of various attacks and dynamics

Bass Drum:

Britten                      *The Young Person's Guide to the Orchestra* (variation M)  
Mahler                      *Symphony No. 3* (movement I)  
Stravinsky                 *Petrouchka* (1947), bass drum/cymbal attached passages only  
Stravinsky                 *The Rite of Spring* (1947)  
Tchaikovsky                *Symphony No. 4* (semis, finals only)



**PERCUSSION/ASSISTANT PRINCIPAL TIMPANI AUDITION**  
**MASTER REPERTOIRE LIST CONTINUED**

Timpani:

Bayer	Pflichtstück Op. 5 (etude)
Bartok	Concerto for Orchestra, movement IV
Bartok	Violin Concerto No. 2, movement II
Beethoven	Symphonies 1, 5, 8 (last movement), 9
Beethoven	Violin Concerto (opening only)
Berlioz	<i>Symphonie fantastique</i> , 2 <sup>nd</sup> timpani, movement IV (semis, finals only)
Brahms	Symphony 4, movement III
Holst	<i>The Planets</i> , fourth movement, 2 <sup>nd</sup> timpani part (semis, finals only)
Mahler	Symphony No. 7, opening of last movement (finals only)
Martin	Concerto for 7 Winds, Timpani, and Percussion
Mozart	Symphony No. 39, opening of movement one only
Reuter	Etude #3
Shostakovich	Symphony No. 11, opening only
R. Strauss	<i>Burleske</i>
R. Strauss	<i>Der Rosenkavalier</i> -Waltz from Act III (8 measures before #247- 7 measures before #256)
Stravinsky	<i>The Rite of Spring</i> (last page only)
Tchaikovsky	<i>Romeo and Juliet</i> Overture-Fantasy (semi, finals only)
Tchaikovsky	Symphony No. 4
Wagner	<i>Die Walküre</i> Funeral music (with piano-semi-finals only)

Roll on high F (*pp* crescendo to *ff* and holding then diminuendo back to *pp* over 20 seconds)

**PERCUSSION/ASSISTANT PRINCIPAL TIMPANI AUDITION**  
**RECORDED RESUME REPERTOIRE LIST CONTINUED**

Percussion:

Snare Drum:

Prokofiev	<i>Lieutenant Kije</i> Suite (#1-#2)
Rimsky-Korsakov	<i>Scheherazade</i> (movement III, D-E) (movement IV, P-R)
Wm. Schuman	<i>Symphony No. 3</i> (measures 143-165)

Roll pp cres. to ff then diminuendo to pp over 20 seconds

Xylophone:

Gershwin	<i>Porgy and Bess</i> Overture
Kriesler	<i>Tambourin Chinois</i> (measures 1-55)
Wm. Schuman	<i>Symphony No. 3</i> (measures 230-244)
Stravinsky	<i>Firebird</i> (1919), complete, (rehearsal #127-#133)

Glockenspiel:

Dukas	<i>The Sorcerer's Apprentice</i> (4 measures after #17- 4 measures after #19, #22-#24)
-------	--

Tambourine:

Bizet	<i>Carmen</i> Suite No. 2: <i>Danse Bohème</i> (3 measures before D through 3 measures after E)
Dvořák	<i>Carnival Overture</i> (Beginning - 4 measures before C)
Stravinsky	<i>Petrouchka</i> (1947) (3 measures after #201-#206)

Cymbals:

Tchaikovsky	<i>Romeo and Juliet</i> Overture-Fantasy (2 measures before O- 8 measures before P)
-------------	---



**PERCUSSION/ASSISTANT PRINCIPAL TIMPANI AUDITION**  
**RECORDED RESUME REPERTOIRE LIST CONTINUED**

Timpani:

Bartok	Violin Concerto No. 2, 2 <sup>nd</sup> movement (#11-#18)
Beethoven	Symphony No. 9; Coda of movement I (measure 513-end) Movement II (measures 248-296)
Martin	Concerto for 7 Winds, Timpani, and Percussion (5 measures before #19-7 measures after #22)
Reuter	Etude #3
Strauss	<i>Burleske</i> (measures 1-20)
Strauss	<i>Der Rosenkavalier</i> -Waltz from Act III (8 measures before #247-7 measures before #256)
Stravinsky	<i>The Rite of Spring</i> (#189-end)

**Sight reading from the standard orchestral repertoire will be asked for during these auditions.**

**The New York Philharmonic tunes to A442.**

**NEW YORK PHILHARMONIC**  
**RECORDING SPECIFICATION SHEET**

The New York Philharmonic will accept CDs and Mini Discs.

For CDs and Mini Discs each track should have an ID.

All discs or recordings should be made in mono, according to the instructions below:

RECORDING INSTRUCTIONS

If possible, use a Neumann KM 184 or 140 microphone; if this microphone is not available, use a similar studio-quality condenser microphone.

The microphone should be placed approximately eight feet off of the floor, six feet in front of the player, and pointed directly at the instrument.

It is in your best interest to make the recording in a suitably quiet acoustical environment.

Loud passages should modulate CDs and MDs to just below "0".

Excerpts are to be recorded in the order specified on the enclosed Recording Audition Repertoire List. No speaking or other identifying sounds will be permitted on the recording; the recording should serve as a "blind preliminary audition".

**NOTES:**

New York Philharmonic tunes to A442.

Editing should not be used for the music excerpts.

Extended pauses between excerpts should be removed.

Please remember: It is to your advantage to have this recording be an accurate representation of your playing abilities.

# Pflichtstück op. 5

Hans-Jörg Bayer



*live*

1  $\text{♩} = 69$

*mf* *ff*

8 *pp* *mf*

15 *fff* *f*

18 *p*

20 *f*

22 *p* *f*

25 *poco*

TIMPANI  
VIOLIN CONCERTO NO. 2

Bela Bartók

Andantē tranquillo

6

4 V/N<sup>3</sup> p

12 Un poco più andante mf → pp pp

16 tr pp tr p

4 23 1 V/N 1 2

Un poco più tranquillo

90725

CURWEN



EDITION

NYP 4/-

21/22.

Timpani **2**

(six Timpani, 2 players)

*6 Timpani (two players)*

# The Planets.

Suite for Large Orchestra.

Gustav Holst.

## IV. Jupiter, the Bringer of Jollity.

*Allegro giocoso. Horn.*

The musical score is written on two staves in 2/4 time. The top staff uses a treble clef and the bottom staff uses a bass clef. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings. A handwritten question mark '?' is placed in the first measure of the top staff. A handwritten circled 'f' is placed below the bottom staff in the fifth measure. The number '3' is written in the sixth measure of the top staff.

PLANETS - P. 2

Timpani

(six Timpani, 2 players)

16

ff

f

1

24

ff

Cto E

1

2

13

Ritenu. Trp 1.

17

16

cresc.

63

3

a tempo

4

5

(♩=♩)

Hrn.

Eto F 2/4

19

5

f

115

f

8

132

6

string.

Più mosso.

f

ff

8

149

7

8

f

# Timpani

(six Timpani, 2 players)

A to A<sup>b</sup> B to B<sup>b</sup> E to C

164

Musical score for Timpani, measures 164-171. Two staves in bass clef. Dynamics include fortissimo (ff), dim., and piano (p). The score shows rhythmic patterns with accents and slurs.

172 (8)

Musical score for Timpani, measures 172-181. Two staves in bass clef. Includes a first ending (F.I.) with a key signature change to B-flat major. Dynamics include piano (p) and pianissimo (pp). The score shows a transition to a new section.

184

Musical score for Timpani, measures 184-200. Two staves in bass clef. Dynamics include mezzo-forte (mf). The score shows a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

209

Musical score for Timpani, measures 209-231. Two staves in bass clef. Dynamics include forte (f). The score shows a rhythmic pattern with accents.

232

Musical score for Timpani, measures 232-250. Two staves in bass clef. Includes a tempo change to 'Tempo I' and a 'Trp Solo' section. Dynamics include mezzo-forte (mf) and poco marcato (poco marc.). The score shows a key signature change from B-flat major to A-flat major.

255

Musical score for Timpani, measures 255-265. Two staves in bass clef. Dynamics include fortissimo (ff). The score shows a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Timpani

(six Timpani, 2 players)

B to B<sup>b</sup> C to F (12)

accel.

267

267  
 Musical score for Timpani, measures 267-275. The score is written in bass clef. It includes dynamics *p*, *cresc.*, and *f*. A trill (tr) is indicated in measure 267. A handwritten note "(E-D) 14" is present in measure 275. The bottom staff contains the numbers 21 and 5.

305 (13) *Meno mosso accel. a tempo*

(14)

(15) *d. = d*

Hrn.

305 (13) *Meno mosso accel. a tempo* (14) (15) *d. = d* Hrn.  
 Musical score for Timpani, measures 305-315. The score is written in bass clef. It includes dynamics *p*, *cresc.*, and *f*. A trill (tr) is indicated in measure 305. The bottom staff contains the numbers 2, 2, 20, 19, 13, and 13.

362

(16)

362 (16)  
 Musical score for Timpani, measures 362-371. The score is written in bass clef. It includes dynamics *mf* and *ff*. The bottom staff contains the number 8.

371

371  
 Musical score for Timpani, measures 371-387. The score is written in bass clef. It includes dynamics *ff*. A trill (tr) is indicated in measure 371. The bottom staff contains the number 8.

387 B<sup>b</sup> to C (17) *Lento maestoso d. = d.*

*Presto.*

387 B<sup>b</sup> to C (17) *Lento maestoso d. = d.* *Presto.*  
 Musical score for Timpani, measures 387-399. The score is written in bass clef. It includes dynamics *p* and *molto cresc.*. A trill (tr) is indicated in measure 387. The bottom staff contains the number 5. A handwritten note "gluck" with an arrow is present in measure 399.

399

399  
 Musical score for Timpani, measures 399-407. The score is written in bass clef. It includes dynamics *ff*. The bottom staff contains the number 6.

in 2 *ff*





# CONCERTO

POUR 7 INSTRUMENTS A VENT  
Timbales, Batterie et orchestre à cordes

FRANK MARTIN  
(1949)

rubato riten. 15 a tempo Trb. mp legg.

16 6 1 1 5

17 subito quasi lento e rubato subito a tempo

18 Trb. Cor. solo mf

19 mf

20 un poco cresc. f mf

21 cresc. ff

22 menof dim. J = 22 (d = 112)

pp

Detailed description: This page of a musical score for Timbales contains measures 15 through 22. The music is written in bass clef with a key signature of one sharp (F#). Measure 15 is marked 'a tempo' and includes a timpani part with a 'legg.' (leggiero) instruction. Measures 16-17 show a 'subito quasi lento e rubato' section. Measure 18 features a 'solo' section for the timpani and a 'Cor.' (cornet) part. Measures 19-20 show a 'un poco cresc.' (un poco crescendo) section. Measure 21 is marked 'cresc.' and 'ff' (fortissimo). Measure 22 is marked 'menof' (meno forte) and 'dim.' (diminuendo). The score includes various dynamics such as mp, mf, ff, and pp, and articulation marks like accents and slurs. A large bracket is drawn at the bottom of the page, spanning from the end of measure 21 to the end of measure 22.

Lento

mf

5

mf

p

10

Allegro (Doppio mov.)

16

f

20

mp

24

3

REUTER P. 2

28

Musical staff 28: Bass clef, key signature of two flats (B-flat and E-flat). The staff begins with a 3/8 time signature, followed by a 3/4 time signature. It contains a triplet of eighth notes and a dynamic marking of *mf*.

32

Musical staff 32: Bass clef, key signature of two flats. The staff contains eighth and sixteenth notes with accents, and a dynamic marking of *mf*.

37

Musical staff 37: Bass clef, key signature of two flats. The staff features a series of sixteenth-note chords and a dynamic marking of *f*.

39

Musical staff 39: Bass clef, key signature of two flats. The staff features a series of sixteenth-note chords and a dynamic marking of *f*.

41

Musical staff 41: Bass clef, key signature of two flats. The staff contains sixteenth-note chords, a dynamic marking of *mf*, and trills marked with *tr*. A *dim.* marking is also present.

43

Musical staff 43: Bass clef, key signature of two flats. The staff contains eighth notes, a dynamic marking of *mf*, and trills marked with *tr*.

46

Musical staff 46: Bass clef, key signature of two flats. The staff contains a long note with a trill marked with *tr*.

# СИМФОНИЯ № 11 „1905 ГОД“

Д. ШОСТАКОВИЧ

Timpani *harp*

## I ДВОРЦОВАЯ ПЛОЩАДЬ

Adagio  $\text{♩} = 66$  V-ni I

10

1 solo

*p pesante*

*solo*

*pp*

*sempre pp*

4

*p pesante*

*solo*

*pp*

*sempre pp*

7

*p*

# Die Walküre

2. Aufzug, 4. Szene

Richard Wagner

Sehr feierlich

This page contains a piano reduction of a section from Wagner's Die Walküre. It is divided into four systems, each with a vocal line and a piano accompaniment. The key signature is D major (two sharps). The first system features a vocal line with triplets and a piano accompaniment with a triplet in the bass. The second system shows a vocal line with a fermata and a piano accompaniment with a fermata. The third system features a vocal line with a fermata and a piano accompaniment with a fermata. The fourth system shows a vocal line with a fermata and a piano accompaniment with a fermata. The piano accompaniment includes various dynamics such as *pp* and *p*, and includes markings like *(lunga)* and *pp*.

# WALKÜRE - P.2

First system of musical notation. It consists of three staves: a bass staff at the top, a grand staff (treble and bass clefs) in the middle, and another bass staff at the bottom. The music features complex textures with many chords and moving lines. Dynamics include *pp* and *p*. A trill is indicated in the top staff.

Second system of musical notation. It consists of three staves. The top staff has a bass clef and contains triplets of eighth notes. The middle staff is a grand staff. The bottom staff is a bass clef. Dynamics include *pp* and *pp <>*. There are also hairpins indicating crescendos and decrescendos.

Third system of musical notation. It consists of three staves. The top staff has a bass clef. The middle staff is a grand staff. The bottom staff is a bass clef. Dynamics include *pp*. A trill is indicated in the top staff.

Fourth system of musical notation. It consists of three staves. The top staff has a bass clef and contains triplets of eighth notes. The middle staff is a grand staff. The bottom staff is a bass clef. Dynamics include *pp*. There are also hairpins indicating crescendos and decrescendos.

WALKÜRE - P.3

First system of musical notation. It consists of three staves. The top staff is in bass clef with a key signature of two flats and a 7/8 time signature. The middle and bottom staves are in bass clef with a key signature of two flats. The music features a mix of eighth and sixteenth notes, with some chords. Dynamic markings include *pp* in the top staff and *pp* in the bottom staff.

Second system of musical notation, split into two parts by a double bar line. The top staff is in bass clef with a key signature of two flats. The middle staff is in treble clef with a key signature of two flats. The bottom staff is in bass clef with a key signature of two flats. The music includes triplets and various rhythmic patterns. Dynamic markings include *pp* and *p*.

Third system of musical notation, split into two parts by a double bar line. The top staff is in bass clef with a key signature of two flats. The middle and bottom staves are in bass clef with a key signature of two sharps. The music features a mix of eighth and sixteenth notes. Dynamic markings include *pp* and *p*.

Fourth system of musical notation, split into two parts by a double bar line. The top staff is in bass clef with a key signature of two flats. The middle and bottom staves are in bass clef with a key signature of two sharps. The music includes triplets and various rhythmic patterns. Dynamic markings include *pp* and *più p*. There are some handwritten annotations at the bottom of the page, possibly indicating fingerings or performance instructions.

STRAUSS DER ROSENKAVALIER

Dritter Aufzug.

Timpani.

242 *immer ruhiger*  
*sempre tranquillo di più* 2 *poco accel.* 1 243 *Tempo primo* 2 *poco accel.* 1

Musical staff for measures 242-243. Measure 242 contains a bass clef, a treble clef, and a series of eighth notes. Measure 243 contains a treble clef and a series of eighth notes.

*pp* 244 *Tempo primo* 1 *immer ruhiger*  
*sempre più tranquillo* 3 *Soch:* *Moderato mosso.* 3 245 6 246 *cresc. - f* 3

Musical staff for measures 244-246. Measure 244 contains a bass clef and a treble clef. Measure 245 contains a bass clef and a treble clef. Measure 246 contains a treble clef and a series of eighth notes.

*Schneller Walzer.*  
*Molto con moto.* *Ist halt vor- bei.* *ff* 1 247 *dim. -*

Musical staff for measures 247-248. Measure 247 contains a bass clef and a treble clef. Measure 248 contains a treble clef and a series of eighth notes.

248 *p* *pp* *p* *f*

Musical staff for measure 248. Measure 248 contains a treble clef and a series of eighth notes.

3 4 *ff*

Musical staff for measures 248-249. Measure 248 contains a bass clef and a treble clef. Measure 249 contains a treble clef and a series of eighth notes.

249 *f*

Musical staff for measure 249. Measure 249 contains a treble clef and a series of eighth notes.

4 250 *ff*

Musical staff for measures 249-250. Measure 249 contains a bass clef and a treble clef. Measure 250 contains a treble clef and a series of eighth notes.

251 *ff*

Musical staff for measure 251. Measure 251 contains a treble clef and a series of eighth notes.

2 *f*

Musical staff for measures 251-252. Measure 251 contains a bass clef and a treble clef. Measure 252 contains a treble clef and a series of eighth notes.

252 *ff* *f* *f*

Musical staff for measure 252. Measure 252 contains a treble clef and a series of eighth notes.

253 *f*

Musical staff for measure 253. Measure 253 contains a treble clef and a series of eighth notes.

254 *f* *ff* 3

Musical staff for measure 254. Measure 254 contains a treble clef and a series of eighth notes.



ROSENKAVALIER - P.2

Handwritten musical score for three staves. The first staff is in treble clef, starting with a dynamic marking *f* and ending with *ff*. A boxed measure number **255** is placed above the staff. The second staff is in bass clef, with a boxed measure number **256** and fingerings **6** and **1** above it. The third staff is in bass clef, with dynamics *f*, *dim.*, and *p*. It features boxed measure numbers **257** and **258**, and fingerings **2** and **2** above notes. Wavy lines are drawn above notes in measures 257 and 258. A large handwritten mark, possibly a bracket or correction, is present between the second and third staves.