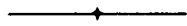


*NOMENCLATURE DES INSTRUMENTS*



**2** Grandes Flûtes

Petite Flûte

**2** Hautbois { le 2<sup>e</sup> prenant le  
Hautbois d'amour.

Cor anglais

Petite Clarinette en Mi  $\flat$

**2** Clarinettes en Si  $\flat$

Clarinette basse en Si  $\flat$

**2** Bassons

Contrebasson

**4** Cors en Fa

Petite Trompette en Ré

**3** Trompettes en Ut

**3** Trombones

Tuba

**3** Saxophones: (Sopranino en Fa,  
Soprano en Si  $\flat$ , Ténor en Si  $\flat$ .)

**3** Timbales

**2** Tambours

Cymbales & Tam-Tam

Célesta

Harpe

Quintette à cordes



à IDA RUBINSTEIN

# BOLERO

MAURICE RAVEL

Tempo di Bolero, moderato assai. ♩ = 72

2 FLÛTES

2 TAMBOURS

1<sup>ers</sup> VIOLONS

2<sup>ds</sup> VIOLONS

ALTOS

VIOLONCELLES.

CONTREBASSES

Detailed description: This system contains the first four measures of the score. The flute part (2 Flûtes) is in G major, 3/4 time, with a tempo of 72 beats per minute. The drum part (2 Tambours) plays a rhythmic pattern of eighth notes, marked with a first fingering (1°) and piano (pp). The string parts (1st and 2nd Violins, Violas, Violoncelles, and Contrabasses) are in G major, 3/4 time, with a tempo of 72 beats per minute. The string parts are marked with pizzicato (pizz.) and piano (pp).

1<sup>o</sup> Solo

Fl.

Tamb.

Violons

Altos

Violoncelles

C. B.

Detailed description: This system contains the first solo section of the score, measures 5 through 8. The flute part (Fl.) is marked with a first solo (1° Solo) and piano (pp). The drum part (Tamb.) continues with the same rhythmic pattern. The string parts (Violons, Altos, Violoncelles, and C. B.) continue with the same accompaniment as in the first system.

D. & F. 11 839

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Paris, 4, Place de la Madeleine.



Invention #3

BACH

Vivace. (♩.=80)

3.

Dmaj mf

cresc.

A major (V)

f

mf

cresc.

E minor (I of I)

f

4 melodic up

f

2 melodic up

1 melodic down

f

E minor (back down)

# Tico Tico

Zequinha de Abreu  
Arr. by Bob Lipton  
Ed. by J. Cameron Law

Joyously

$\text{♩} = 152$

Violin I

Violin II

Viola

Violoncello

Double Bass

Musical score for measures 1-4. The score is for Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. Measure 1 starts with a violin entry marked *f*. Measure 2 has a first ending bracket. Measure 3 has a second ending bracket. Measure 4 ends with a *mf* dynamic marking.

**A**

5

6

7

8

Musical score for measures 5-8, marked with a box 'A'. The score continues for Violin I, Violin II, Viola, Violoncello, and Double Bass. Measure 5 starts with a *mp* dynamic marking. Measure 6 has a violin entry marked *mp*. Measure 7 has a violin entry marked *mp*. Measure 8 has a violin entry marked *mp*. The Double Bass part is marked *pizz.* (pizzicato).

9

10

11

12

Musical score for measures 9-12. The score continues for Violin I, Violin II, Viola, Violoncello, and Double Bass. Measure 9 has a *mp* dynamic marking. Measure 10 has a *mp* dynamic marking. Measure 11 has a *mp* dynamic marking. Measure 12 has a *f* dynamic marking and a violin entry marked *f*.

# Concerto d-Moll

BWV 974

nach dem Concerto d-Moll  
für Oboe, Streicher und Basso continuo  
von Alessandro Marcello

## 1. Andante

Measures 1-4 of the first system. The music is in D minor, 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with eighth notes.

Measures 5-7 of the second system. The right hand continues the melodic development with some grace notes, and the left hand maintains the rhythmic accompaniment.

Measures 8-10 of the third system. The right hand has a more active role with sixteenth-note patterns, and the left hand features some chordal textures.

Measures 11-13 of the fourth system. Measure 11 includes a trill (tr) in the right hand. The right hand has a complex melodic line with many sixteenth notes, and the left hand has a rhythmic accompaniment.

Measures 14-16 of the fifth system. The right hand continues with intricate sixteenth-note passages, and the left hand has a steady accompaniment.

# Oboe Concerto (Roger No.2)

A. MARCELLO

Andante e Spiccato

Oboe

Violino I

Violino II

Alto Viola

Organo e Violoncello

5

Solo

Solo

9

2. Adagio

Musical notation for measures 1-5. The piece is in 3/4 time. The right hand features a melodic line with slurs and accents, including a trill-like figure in measure 5. The left hand provides a steady accompaniment of eighth notes.

Musical notation for measures 6-9. The right hand continues with a flowing melodic line, incorporating slurs and accents. The left hand maintains a consistent eighth-note accompaniment.

Musical notation for measures 10-12. Measure 10 features a complex, rapid melodic passage in the right hand. The left hand accompaniment includes some chordal textures.

Musical notation for measures 13-15. The right hand has a melodic line with slurs and accents. The left hand accompaniment consists of eighth notes with some chordal changes.

Musical notation for measures 16-19. The right hand continues with a melodic line featuring slurs and accents. The left hand accompaniment is primarily eighth notes.

Musical notation for measures 20-22. The right hand has a melodic line with slurs and accents. The left hand accompaniment consists of eighth notes.



53

Musical score for measures 53-55. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The piano part includes a bass line with fingering numbers (b, #, b, #, 6, 5, #) and a right-hand part with a trill (t.) in measure 54. The melodic line features a series of eighth-note patterns.

56

Musical score for measures 56-59. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The piano part includes a bass line with fingering numbers (#, 6, 5, 4, 2, 6, 6, #, 6, b, 7, 6, 5, 6, 5, #, 6) and a right-hand part with eighth-note patterns. The melodic line features a series of eighth-note patterns.

60

**Adagio**

Musical score for measures 60-63. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The tempo is marked **Adagio**. The piano part includes a bass line with fingering numbers (6, b, #, 5, 6, 5, #, 4, #) and a right-hand part with eighth-note patterns. The melodic line features a series of eighth-note patterns. The word *Volti* appears below the first and last staves. The word *Piano* appears below the right-hand piano staves.

66 *[b]<sub>2</sub>*



72

*Forte* *Piano*

*Forte* *Piano*

*Forte* *Piano*



77

A mon cher ami  
SIMON KROUGLIKOW.



# Symphonie N<sup>o</sup> 1.

**G-moll**

**pour grand orchestre**

composée par

# Basile Kalinnikow.

Partition  $\frac{Rbl. 10.}{Mk. 22.}$

Parties d'Orchestre  $\frac{Rbl.}{Mk.}$

Pour piano a 4/ms.  $\frac{Rbl. 4. 50.}{Mk. 10.}$

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Imprimerie de musique P. Jurgenson à Moscou.

# Ire SYMPHONIE.

B. KALINNIKOFF.

Allegro moderato.

Flauto I.      3/2

Flauto II.      3/2

Oboe I.        3/2

Oboe II.        3/2

Clarinetto I in B.      3/2

Clarinetto II in B.      3/2

Fagotto I.        3/2

Fagotto II.        3/2

I.      3/2

II.      3/2

Corni in F

III.      3/2

IV.      3/2

2 Trombe in B.      3/2

2 Tromboni tenori.      3/2

Trombone basso.      3/2

Timpani in D,C,G.      3/2

Arpa.      3/2

Violini I.      3/2

Violini II.      3/2

Viole.      3/2

Celli.      3/2

C-Bassi.      3/2

Allegro moderato.

*mf* — *f*



# LUX AETERNA

A choral setting of *Nimrod* from the *Enigma Variations*.

Text from the  
Requiem Mass

EDWARD ELGAR  
Arranged by John Cameron

**Adagio** (♩ = 48)

*sempre molto legato* *ppp poco cresc.* *ppp* *pp*

TREBLE 1  
Lux lu - ce - at e - is, lux ae -

*sempre molto legato* *ppp poco cresc.* *pp*

TREBLE 2  
Lux, lux ae -

*sempre molto legato* *ppp poco cresc.* *ppp*

ALTO 1  
Lux ae - ter - na lu - ce - at ae -

*sempre molto legato* *ppp poco cresc.* *ppp*

ALTO 2  
Lux ae - ter - na lu - ce - at, lux ae - ter -

*sempre molto legato* *ppp*

TENOR 1  
Lux ae - ter - na lu - ce - at e - is,

*sempre molto legato* *ppp*

TENOR 2  
Lux ae - ter - na lu - ce - at e - is,

*sempre molto legato* *ppp*

BASS 1  
Lux ae - ter - na e - is

*sempre molto legato* *ppp*

BASS 2  
Lu - ce - at e - is

**Adagio** (♩ = 48)

*ppp* *pp*

(for rehearsal only)

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# Prelude 'Raindrop'

Frederic Chopin (1810-1849)  
Op.28, No.15

**Sostenuto**  
*con espressione e semplice*

5

10

15

# OL' MAN RIVER

FROM THE UNIVERSAL PICTURE  
SCREEN PLAY BY OSCAR HAMMERSTEIN II, BASED UPON THE EDNA FERBER NOVEL

# SHOW BOAT

*Starring*

**IRENE DUNNE**  
*with* **ALLAN JONES**

**CHARLES WINNINGER**  
**PAUL ROBESON**  
HELEN MORGAN · HELEN WESTLEY · QUEENIE SMITH ·  
SAMMY WHITE and CAST OF THOUSANDS!

A CARL LAEMMLE JR PRODUCTION

DIRECTED BY  
JAMES WHALE

*Music By*

**JEROME KERN**

*Lyrics By*

**OSCAR HAMMERSTEIN, II**



MAKE BELIEVE  
CAN'T HELP LOVIN'  
DAT MAN  
OL' MAN RIVER  
WHY DO I LOVE YOU?  
BILL  
YOU ARE LOVE  
SELECTION

Vp. 004135  
1927  
OL' MAN

**T.B. HARMS**  
COMPANY  
169 BROADWAY NEW YORK



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# O! Man River

(Joe and Male Chorus)

Words by  
OSCAR HAMMERSTEIN II

Music by  
JEROME KERN

Moderato

Piano

*ff* *deliberato*

*ff*

*f*

*poco rall. e dim.*

*p*

*mf* *rit.*

Ukulele  
Bb Eb G C

*p* JOE (SOLO)

Nig-gers all work on de Mis-sis-sip-pi, Nig-gers all work while de white folks play,

*p* *a tempo*

Pull-ing dose boats from de dawn to sun-set, Git-tin' no rest till de judgement day.