

## PRIMO TROMBONE con l'obbligo del secondo, terzo e seguenti e del trombone contralto

<b>C. Saint-Saëns</b>	Cavatine op. 144	
<b>F. Martin</b>	Ballade	

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È richiesto il rispetto delle indicazioni  
presenti.

*Tempo markings, where present, must be followed.*

L'orchestra del Teatro alla Scala si intona su un La a 442 Hz.  
*The Teatro alla Scala orchestra tunes at A-442Hz.*

Eventuale prova di lettura a prima vista, anche con la sezione.  
*Candidates may be required to sight read alone and with the section.*

Milano, 14/12/2023



# Drei Orchesterstücke

## I. Präludium

Alban Berg  
op. 6

Langsam (♩)

8

9

I.  $b\bar{b}$ .

$pp$   $poco$   $f$

Rhythmischer  $poco rit.$

## III. Marsch

Allegro energico (Tempo III)

105

mit Dpf.  $stacc.$

$p$   $cresc.$   $ff$

Dpf. ab

### Immer dasselbe Hauptzeitmass (III)

108

2

o. Dpf.

$f$   $mf$

113

(rit. a tempo)

2

$mf$

118

$mp$   $cresc.$   $ff$   $mf$   $f$   $mf$

$poco rit.$  Zeit lassen

122

accel.

$pp$   $f$   $f$   $ff$

125

$f$   $3$   $6$   $fff$

$molto riten.$  Höhepunkt  $6$  rasch abdämpfen

2

125 *Slower* I. Posaune

130 *etwas langsamer werden*

*noch langsamer* ( $\text{♩} = 60$ )

*ad.* *pp* *rit.* *molto* *rit.* *in 8* *ff* *in 8* *ff* *molto* *rit.*

*nimmt Def.*

135 *sehr breit* *ff* *molto* *Etwas bewegter* ( $\text{♩} = 42-48$ ) *poco animato*

80 *pp* *subito* 90 *Plötzlich sehr ruhig, etwas schleppend* *Vorwärts!* *Vorwärts!* *Vorwärts!* *rit. Solo*

*a-tempo* *Vorwärts!* *Vieder ruhiger* *o. ff* *ff* *100* *molto rit.*

*viel langsamer* *110* *4ob.* *p* *accl.* *poco rit.* *in 7* *poco cresc.*



Berlioz Damnation of Faust - Hungarian March

Trombone I.

Viol. 19  $\text{♩} = 96$  **4** *mf cresc.* *ff* *ff*

*ff* *ff*

**5**

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

**6**

*Δ* *Δ* *Δ* *Δ* *Δ*

Detailed description: This page contains the musical score for Trombone I, measures 19 through 28. The score is written in bass clef with a key signature of one flat (B-flat major or D minor). The tempo is marked as quarter note = 96. Measure 19 begins with a dynamic of *mf* and a *cresc.* (crescendo) marking, leading to *ff* (fortissimo) by measure 20. A red bracket highlights the first measure of the *ff* section. Measure 20 contains a circled number '4'. The score continues with various rhythmic patterns and dynamics, including *ff* in measure 21, *p* (piano) in measure 22, and *f* (forte) in measures 23, 24, 25, and 26. A red bracket highlights the end of measure 25. Measure 27 features a circled number '5' and a circled number '6' above the staff. The piece concludes in measure 28 with a final cadence and a double bar line.

Hector Berlioz  
Symphonic Fantastique, Op. 14

Trombone I.

I. II. e III. tacent.

IV.

Gang zum Hochgericht.

Marche au Supplice. The Procession to the Stake.

Allegretto non troppo. (♩=72)

14 50 1 2 18 Basso.

Viol. Timp. ff 19 20

51 8 52 13 53 14 Fl. 11

21 22 ff 15 16

54 16 55 5 Fl. 6 7 8 9 56 mf cresc.

f ff ff

57 p pp ff ff 3



Hector Berlioz  
Funeral and Triumphal Symphony

Trombone Solo.

Trauermarsch.- Marche Funèbre.- Funeral March tacet.

Leichenrede.- Oraison Funèbre.- Funeral Sermon.

Adagio non tanto.

quasi Recit. *mf*

*ff* Fl. e Clar. **16** Clar. *mf*

Clar. *Recit.* *p* Clar. *1*

Clar. *1* **6** *Andantino.* *1* *Fag.* *p* *espressa*

*poco f* *p cresc. poco*

*poco cresc. mf* *p* **17**

*Andantino poco lento e sostenuto* ( $\text{♩} = 72$ )

*mf* *p* **18**

*f* *mf* *3* *2*

*poco f* *pp* *cresc.* - *poco f* *p* **19**

*pp* *5* *5* *5* *5* *5*

Apotheose tacet.

Mahler - Sinfonia n. 3

(Gr. Tr.)

Langsam. Schwer.  
(2.3.4. Pos.)

Solo

Lange.

ff Bei den gehaltenen Tönen  
Schaltz. in die Höhe.

14

Trielen nicht schleppend *sempre ff*

Etwas drängend.

*sempre ff* Vorwärts. nicht zurückhalten

Zurückhaltend.

acceler. *p* *ppp*

15

Wieder schwer.

accel.

accel.

16

Etwas drängend.

ff

Trielen nicht schleppend

Wild.

fp

cresc.

ff

accel. Vorwärts. accel. Vorwärts.

17

Wieder zurückhaltend.

Pesante.

mit Dämpfer

ff

32 *ff* *ff* *ohne Dämpfer* *ff* *acceler.* *3* *3* *3*

Vorwärts

Zurückhaltend *mf* *p* *espressivo* *p* *33* Zeit lassen.

Nicht eilen.

Etwas drängend *creac.* *rit.* *fp* *2* *1* *10* *35* *N*

34 Wieder a tempo Nicht eilen.

36 *9* 37 *10* 38 *10* 39 (1. Horn.) 40 (Triangel.) *10* 6

Detailed description: This is a page of a musical score for the bassoon part. It consists of five staves of music. The first staff starts at measure 32 with a fortissimo (ff) dynamic and includes the instruction 'ohne Dämpfer' (without mutes). It features a triplet of eighth notes and is marked 'Vorwärts' (forward) and 'acceler.' (accelerando). The second staff begins at measure 33 with a mezzo-forte (mf) dynamic and is marked 'Zurückhaltend' (retentive) and 'p' (piano). It includes the instruction 'Zeit lassen' (let time pass) and 'espressivo'. The third staff continues with 'Nicht eilen' (do not hurry). The fourth staff starts at measure 34 with 'Etwas drängend' (slightly pushing) and 'Wieder a tempo Nicht eilen.' (back to tempo, do not hurry). It includes dynamics 'creac.' (crescendo), 'rit.' (ritardando), and 'fp' (fortissimo-piano). The fifth staff contains measures 36 through 40, with specific fingerings and articulations for the first horn and triangle. A red vertical line is drawn through the score between measures 33 and 34.

# 1. Posaune.

(Tuba) 2 49 *f*

50 *ff* *f*

51 *ff* *sempre ff* 52 Vorwärts stürmen. Più mosso. 7 2

Immer noch drängend. (3. 4. Pos. u. Tuba.) 1 1 53 *ff*

Tempo I. *ff* Wie zu Anfang. Zurückhaltend. 6 54 *ff* (Hörner) *f* 8

56 2 Schwer. (Gr.Tr.) *mf* *p* 6 *p*

57 Schwer. Etwas (aber unmerklich) zurückhaltend. *ppp* 3 *sempre ppp* 3

58 1 Riten. 3 *sempre pp* *ff* *ff* *sempre ff* 3

a tempo 59 Rubato. *ff* *ff* *sempre ff* 3 accel. 3 tempo accel.

Tempo. Pesante. 3 *sempre ff* accel. Tempo. Pesante. 3 *mf* 60 Ruhig. *p*

1 Sehr getragen. 1 Zeit lassen. Molto portamento. *f* *mf* *p* *espress.* *p*

# 1. Posaune.

58 59 60 *pp*

61 Vorwärts. *f* *accel.* *rit.* *Sehr gesangvoll. molto rit.* *pp* *verklingend*

61 62 63 64

1 *Langsam.* 62 *Tempo I.* 2 12 63 8 64 (Triangel.)

*pppp* *Lange* *kurz.* *kurz.* *kurz.*

3 (Triangel.) 65 4 66 5

*pp*

3 67 6 68 (Celli u. Bass.)

*p* *pp*

*pp stacc.*

69 4 *Mit grossem Ausdruck. (2.3. Pos.)* 2 1 70 8 71 4

*p*

(1. Tromp.) 72 *Schwungvoll.* *mf*

*mf*

*f* *f* *f cresc.* *ff*

73 6 74 1

*f*

*Zeit lassen. Etwas gehaltener.* *Wieder vorwärts.* 75 2 *ff*

*p* *fff* *ff* *ff*

Schalltr. in die Höhe. 4 76 1 *ff* *ff* *ff* *scharf abreißen.*

*fff* *ff* *ff* *scharf abreißen.*

Mozart - Requiem K626

2. Tuba mirum

Andante ♩ = 80

*f* *mf*

8

12

15

19 5

24 *p*

28 *f* *fp*

35 28

# BOLERO

OUVRAGE PROTÉGÉ  
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Morceau partielle  
(jusqu'au 11 Mars 1953)  
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MAURICE RAVEL

## 1<sup>er</sup> et 2<sup>e</sup> TROMBONES

9

TACET jusqu'à 10

H<sup>tb</sup>

10

1<sup>o</sup> Solo = 69

*mf sostenuto*

11

17 12 18 13 10

pte Fl.





Rossini - La gazza ladra

86 *rall.* 2 *a tempo* *ff* 21 109 6 115 *ff*  $\bullet = 180$  [C]

118

123

128

134

139 2 3 4 5 6 7 8 *ff*

275 [D] [F] *ff tutta forza*

280

285

289 [B] 292 4 *rall.* 3

Detailed description: This is a page of a musical score for the bassoon part of Rossini's opera 'La gazza ladra'. The score is written in bass clef with a key signature of one sharp (F#). It consists of ten staves of music. The first staff (measures 86-115) includes performance markings such as 'rall.', 'a tempo', and 'ff', along with fingerings (2, 21, 109, 6) and a dynamic marking 'ff' with a red bracket. A tempo marking '♩ = 180' is present. A rehearsal mark [C] is at measure 115. The second staff (measures 118-123) continues the melodic line. The third staff (measures 123-128) features a more active rhythmic pattern. The fourth staff (measures 128-134) continues the melodic development. The fifth staff (measures 134-139) has a key signature change to two sharps (F# and C#) and includes fingerings 2, 3, 4, 5, 6, 7, 8. The sixth staff (measures 139-275) begins with a key signature change to one sharp (F#) and includes a rehearsal mark [D] and [F] at measure 275, with the dynamic marking 'ff tutta forza'. The seventh staff (measures 275-280) continues the melodic line. The eighth staff (measures 280-285) features a more active rhythmic pattern. The ninth staff (measures 285-292) includes a rehearsal mark [B] at measure 292 and a dynamic marking 'rall.'. The final staff (measures 292-300) includes a dynamic marking 'rall.' and a final measure with a '3' marking.

Handwritten musical score for bass clef, measures 32-480. The score includes several annotations and markings:

- Measure 32: A red bracket on the left side. Above the staff, a box contains the number "17" and another box contains the Roman numeral "I". The dynamic marking *ff* is present below the staff.
- Measure 37: Continuation of the melodic line.
- Measure 42: A box containing the letter "J" is placed above the staff, followed by the instruction *piu mosso*.
- Measure 498: Continuation of the melodic line.
- Measure 454: A sharp sign (#) is placed above the staff, indicating a key signature change.
- Measure 460: A box containing the number "13" is placed above the staff.
- Measure 465: The dynamic marking *ff* is present below the staff.
- Measure 473: Continuation of the melodic line.
- Measure 480: A red bracket on the right side, indicating the end of the section.

Saint-Saëns -  
Sinfonia n. 3

*Poco adagio* **9** *1<sup>rs</sup> V<sup>ns</sup>* *Allos* *velles*  
Orgue *pp*

*Q* *1<sup>er</sup> Tromb.* *p* *poco cresc.*

*2* *R* *8* *Orgue*

*1<sup>er</sup> Tromb.* *p*

*S* *pp* *13* *T* *9* *U* *6* *Orgue*

♩ = 66

4

## II. Posaune

*f* **47** etwas beruhigend *pp* 3 1 2

*pp* festes Zeitmaß *pp* **48** *fp*

*dim. pp* allmählich wieder bewegter **49** *2. Vl.*

*fp* **50** *cresc. mf* *mf* *ff*  $\text{♩} = 88$

immer mehr steigern *ff*

energisch  $\text{♩} = 116$  *f* **51** allmählich etwas bewegter **56**

*3. Pos. marc.* *1.2. Trp.* immer bewegter *f marcato* **56**

1. Posaune.

8

♩ = 138

Musical score for the first trumpet part, measures 56 to 75. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 138. The score includes various dynamics such as *dim.*, *p*, *ff*, *mf*, and *cresc.*. Performance instructions include "mit Dämpfer." (with mute) and "Dämpfer weg." (mute off). The score is divided into systems, with measures 56-57, 58-60, 61-63, 64-65, 66-68, 69-71, 72-73, and 74-75. A red bracket highlights measures 56-57, and another red bracket highlights measures 74-75. Measure numbers are placed above the notes, and fingerings are indicated by numbers 1-3.

Verdi - La forza del destino, sinfonia

2

**C** *And.<sup>e</sup> Mosso* ♩ = 66

7 *ppp*

**D** *Presto come Prima*

*f*

46424-VIII-1

VV

The image shows a musical score for piano, consisting of two systems of two staves each. The first system features a forte (*ff*) dynamic and contains several measures with slurs and accents. The second system begins with a box containing the letter 'E'. It includes a red bracket spanning across measures, and the numbers '4' and '1' are written below the staves, likely indicating fingerings for specific notes.

Verdi -  
Macbeth

16

Trombone I

Ballo N. 1

**Allegro vivacissimo** ♩ = 112

*p* marcate la seconda o il tempo debole

5

9 *ff*

15 *ff* **3**

22 *f* **4** **10** (Cor.) *p* marcate il tempo debole

39

43 *ff*



N. 2

Allegro ♩ = 120

110 **5** **2**  
 (Cor.) *ff*

119 *Andante* ♩ = 76 **11** **19**  
 (Vni) (Cl., Fg.)

152 **2**  
 (Tbni II, III) *pp*

157 **7** *ff* *tutta forza*

167

172 **4** *incomincia piano cresc. sempre*

180 *più a f cresc. ff ff*

185 **10** Allegro ♩ = 120 **4**  
 (Timp.) *ff*

202 *fff*

**Richard Wagner.**

**Die Walküre.  
Ritt der Walküren.**

The Valkyrie.  
Ride of the Valkyries.

La Walkyrie.  
Chevauchée des Walkyries.

Lebhaft.  
*Animato.*

Posaune I.

Herausgegeben von W. Hutschenruyter.

6 1 5 2

*f*

*dim.*

Hr. V.

3 *ff* *ff* *ff*

4 *f* *ff*

• = 98

4 *f*

*piu f*

5 *f* *ff* 10 *ff*

6 *f* *ff* *f*

*ff* *f*

*ff*

7 *ff* 1 *ff* 3

$\text{♩} = 88$   
**46 Schnell.**

Two staves of music in bass clef. The first staff begins with a red bracket on the left. The music is marked *ff* and includes various accidentals and dynamics. The second staff also begins with a red bracket and continues the melodic line with *ff* markings.

10

TROMBONE I.

**EINLEITUNG.**  
Sehr lebhaft.

**AKT III.**

Three staves of music in bass clef. The first staff has a measure number '1' above it. The second staff has a measure number '2' and a tempo marking  $\text{♩} = 92$ . The third staff has a measure number '3' above it. Dynamics include *ff*, *f*, *mf*, and *ff*. A red bracket is on the left of the second staff, and another is on the right of the third staff.

$\text{♩} = 72$

**47**

Three staves of music in bass clef. The first staff has a measure number '47' above it. The second staff has a measure number '48' above it. The third staff has a measure number '49' above it. Dynamics include *ff*, *f*, *ff*, and *p*. A red bracket is on the left of the first staff, and another is on the right of the third staff.

Mozart - Messa in  
Do min K 427

2

Trombone alto  
GLORIA

♩ = 120

Allegro vivace

*f* *mp*

## II. KYRIE

Trombone contralto

Allegro ♩ = 104

*f*

6

12

17

22

27

32

36

40

45

50

Adagio

Sinfonia n. 3

(Original Notation)  
I, II, and III tacet

Trombone contralto  
Robert Schumann, Op. 97

♩ = 48

IV.

Feierlich.  
Solo

The image shows a musical score for Trombone contralto, consisting of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It begins with a *pp* dynamic and a *Feierlich. Solo* marking. The bottom staff is in bass clef with the same key signature and time signature. It starts with a *f* dynamic and a *Solo* marking, followed by a *Trb. Basso* instruction. The score includes various dynamics such as *pp*, *p cresc*, and *f*. There are also performance markings like *8* and *9* in the bottom staff, and a *Cor.* marking at the end. A tempo marking of  $\text{♩} = 48$  is present at the top left. The section is labeled **IV.** and includes the instruction **I, II, and III tacet**. The music features melodic lines with slurs and ties, and some rests.

# VIII. SYMPHONIE C moll

## 1. SATZ

Anton Bruckner

### -Posaune

*Allegro moderato* A

22 A 1 1

Trp. 1-3 *ff* *ff*

30 1 # *ff* 40 *ff* 50 1 B 14 *dim.*

Trp. 1 *f* *ff* 70 1 C 5

Hr. 1 *mf* *cresc.* 80 *f* *ff*

L *Feierlich breit* *bewegter breit* 230 3 1 M *fff*

240 *bewegter breit* 3 1 *fff*

N 250 13 O 16 P 11 290 *mf* *f*  
Trp. 1 Solo

# FINALE

*Feierlich, nicht schnell. Metr.  $\text{♩} = 69$*

10

20

30

40

*Langsamer. Metr.  $\text{♩} = 60$*

*Tpt. 1 poco a poco cresc. .... f*

*Erstes Zeitmaß*

*Tpt. 2, 3 cresc. sempre*

16 Ee

42 G

460

470

480

*ritard. ... ff ... a tempo*

2

cresc. .... fff

Gg 490

500 Hh 11

*Tpt. 1 marc. sempre*



Čajkovskij - Sinfonia n. 6

133 **L** *poco rall.*  
*p mp p p mp p pp p pp ppp*

145 *quasi adagio* **M 1** *Andante giusto* **3 N 13** *riten.*  
*pppp ppppp mf*

Hindemith -  
Symphonische  
Metamorphose

Turandot, Scherzo

*Moderata* (♩ = 132) Tacet 1. Trp. (B)

66 *f*

61 *f* **G** 5 *f* **H** *f*

70 *f*

85 *f* **I**

95 *mf* **J**

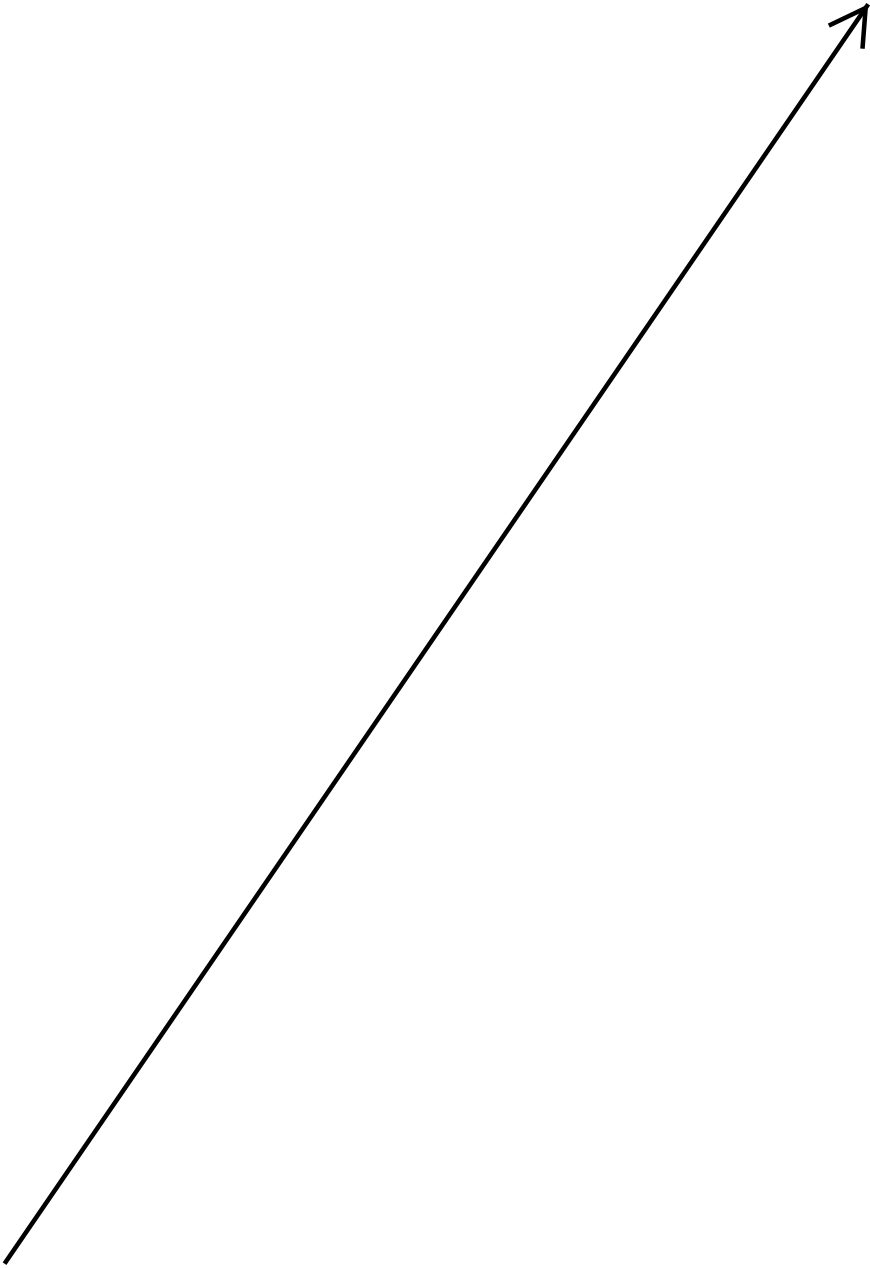
102 **K**

110 *f* **L** *f* **M** *f* **N**

Handwritten musical score for bass clef, starting with *atempo* and a 9-measure rest. The score consists of seven staves of music with various dynamics and markings:

- Staff 1 (measures 151-160): *mf* dynamic, includes a red bracket and a circled 'A' above measure 160.
- Staff 2 (measures 165-171): *mf* dynamic, includes a circled '2' above measure 171.
- Staff 3 (measures 173-181): *p* dynamic, includes a circled 'R' above measure 173 and a circled '2' above measure 181.
- Staff 4 (measures 182-186): *f* dynamic, includes a circled '2' above measure 186.
- Staff 5 (measures 188-193): *mf* dynamic, includes a circled 'S' above measure 188.
- Staff 6 (measures 194-200): *ff* dynamic, includes a circled 'V' above measure 194.
- Staff 7 (measures 200-205): *f* dynamic, includes a circled 'T' above measure 204, a red bracket, and a circled '13' above measure 205.

Handwritten musical score for bass clef, measures 83-134. The score includes dynamic markings such as *mp*, *mf*, *f*, *cresc.*, and *ff*. Rehearsal marks are labeled with letters in boxes: C (measure 83), H (measure 93), I (measure 101), J (measure 110), K (measure 120), and L (measure 131). The piece concludes with a double bar line and a final measure containing a triplet of eighth notes. A red bracket on the right side of the page indicates the end of the score.



Verdi - Don Carlo

(parte del 1° trombone)

ATTO IV: SCENA DI ELISABETTA

Largo (♩=72)

Soli

*pp*

*pp*

*pp*

*pp*

*f*

*f*

*f*

*f*

*p dim.*

*p dim.*

*p dim.*

*p dim.*

Allegro moderato

I  
Soli  
*mf*

II  
Soli  
*mf*

III  
Soli  
*mf*

*ppp*

*ppp*

*ppp*

*pp morendo*

*pp morendo*

*pp morendo*

FINALE ULTIMO

Largo

Allegro agitato

I  
Soli  
*pp*

II  
Soli  
*pp*

III  
Soli  
*pp*

B.T.  
Soli  
*pp*

6 7 6 7

I II I II

*ff*

*ff*

*ff*

*ff*

Verdi - Nabucco

2

SINFONIA

Andante

*p maestoso*

*ff*

*p*

*7*



# Wagner - Lohengrin

allmählig lang Langsam. *pp* 2 5 *pp* Langsam. Lohengr. 261 25 62 *p cresc.*

ertheilt durch ihn sich seiner Ritterschaft.

*mf > p* *rit p* *p p* *f > p* *pp*

Lohengr. 7 3 1

von euch ziehn. *f* euch da her gesandt; mein *f*  
*ritard.*

# Symphonie Nr. 1

c-moll

Posaune I (Alt)

Un poco sostenuto-Allegro, Andante sostenuto,  
Un poco Allegretto e grazioso tacet

Johannes Brahms op. 68

Adagio  
Br. Fag. I  
string. poco a poco  
a tempo  
Ob. I.

13 string. molto a tempo  
A Klar. I

24 B Più Andante  
Pk. Pos. II pp

38 pp p dolce

52 pp cresc. mf dim. pp

Mozart - Die Zauberflöte

Alt Posaune

No. 10 Aria con coro

Adagio

*p*

7

14

21

28

35

42

49

Missa in c  
KV 427 (417a)

1

Trombone alto

KYRIE

Wolfgang Amadeus Mozart

Andante moderato

Viol.

7

16

22

27

3

16

51

3

16

Ob. I

76

81

86

3

1

p

f

pp

# SANCTUS

Largo Rekonstruiert und ergänzt von Helmut Eder

The musical score consists of three staves of music. The first staff (measures 1-5) features a melody with dynamic markings *f*, *sf*, and *sf*. The second staff (measures 6-12) includes a sixteenth-note triplet and a dynamic marking *f*. The third staff (measures 13-18) contains a complex rhythmic pattern with sixteenth-note triplets and accents, ending with a fermata. Red brackets highlight the first staff and the end of the third staff.