

**ILMEA Set III**  
**Measures 1-End**

The many dynamic markings must be carefully observed here, with slight exaggeration of the crescendos and decrescendos.

6

Largo espressivo ♩ = 63

*mf* *f* *f* *pp*  
*f* *p* *f* *pp* *f*  
*pp* *f* *f* *p* *f* *p*  
*ff* *pp*  
*pp* *cresc.* *dim.* *f* *pp*  
*pp* *f* *pp* *ff* *sfz sfz* *p*  
*ff* *pp*  
*ff* *pp* *ff* *pp*  
*ff* *p* *ff* *p* *ff* *fff*  
*ppp*  
*f* *p* *mf* *f*  
*ff* *pp* *ff*

61. *Largo*

The musical score consists of six staves of music in bass clef, 3/4 time, with a key signature of one sharp (F#). The tempo is marked *Largo*. The piece begins with a guitar chord diagram for C# D A. The first staff starts with a *p* dynamic and features a melodic line with triplet eighth notes. The second staff continues the melodic line, marked *mf*. The third staff features a *p* dynamic followed by a *f* dynamic section. The fourth staff is marked *f* and contains a series of chords with triplet eighth notes. The fifth staff continues the chordal texture, ending with a first ending bracket. The sixth staff concludes the piece with a *p* dynamic, marked *dim.* and *pp* towards the end.

*p* *mf* *f* *f* *p* *dim.* *pp*



# A NIGHT ON BALD MOUNTAIN

Modest Mussorgsky  
(1839-1881)  
re-orchestrated by  
Rimsky-Korsakov

Piatti  
  
Gran cassa

**Allegro feroce**



11 1 2 3 4 5 6 7 8 9  
*p* *mf*

10 11 12 *f* *f* *f*

**A** 11 1 2 3 4 5 6 7 8 9  
*p* *mf*

10 11 12 *f* **B** **C** 15 16  
(horns) (ob., bsn.)  
Poco più sostenuto

**D** **E** 16 *(f)* *f* *f*

**F** 9 *mf* **F** 14  
Poco più sostenuto  
poco a poco più animato *mf*

**G** Animato assai *f* 7

8 (violas) 9 10 11 12  
*mf* *dim.* *poco rit.*

Più sostenuto

**H** with a mallet

8 measures of whole notes with slurs. Dynamics: *p*

6 measures of quarter notes with slurs. Dynamics: *poco cresc.*

8 measures. Measures 7-8 are quarter notes, 9-10 are half notes with slurs. Dynamics: *mf*

8 measures. Measures 1-2 are whole notes, 3-4 are quarter notes, 5-6 are whole notes, 7-8 are quarter notes. Dynamics: *mf*, *f*, *mf*, *f*

8 measures. Measures 1-2 are quarter notes, 3-4 are eighth notes, 5-6 are quarter notes, 7-8 are eighth notes. Dynamics: *f*, *p*, *f*, *mf*, *p*, *f*

Tempo I

**L** (Allegro feroce)

**M** without a mallet

**N** **O** Sostenuto Pesante

11 measures. Measures 1-2 are quarter notes, 3-4 are half notes, 5-6 are quarter notes, 7-8 are half notes, 9-10 are quarter notes, 11 is a half note. Dynamics: *f*, *f*, *f*

8 measures. Measures 1-2 are quarter notes, 3-4 are half notes, 5-6 are quarter notes, 7-8 are half notes. Dynamics: *a tempo*, *mf*

6 measures. Measures 1-2 are quarter notes, 3-4 are half notes, 5-6 are quarter notes. Dynamics: *mf*, *mf*

12 measures. Measures 1-2 are quarter notes, 3-4 are half notes, 5-6 are quarter notes, 7-8 are half notes, 9-10 are quarter notes, 11-12 are eighth notes. Dynamics: *f*, *f*

THEA SET 3

PERCUSSION - CRASH CYMBALS

LETTER 'J' to End

p. 3 of 3

**Q** 16 **R** without sticks

**S** *f*

**T** *f* *mf*

Poco più sostenuto

**14** *mf* 1 2 3 4 5 6 7

poco a poco più animato

**U** Animato assai *f* *f*

3 2

**V** with mallets *f*

5

**W** Poco meno mosso

Tacet to the end

# CARNIVAL OVERTURE

Antonín Dvorák  
(1841-1904)

Triangle  
Tambourine

Allegro  $\text{♩} = 132$

1. **f**

9 2. **f > p** **A** **f > p**

17 **B** **ff** **ff tr**

27 **tr** **tr** **tr** **tr** **tr** **tr** **tr**

35 **C** **3** **43**

87 **D** **16** **E** **Poco tranquillo**  $\text{♩} = 126$  **15** **10**

(strings) (woodwinds)

133 **F** **pp** 2 3 4 5 6 **14**

154 **G** **4** **pp** 1 2 3 4 5 6

164 7 8 9 10 **H** **4** **4** (timpani)





