

CONCERTO.

1st VIOLON.

J. ARTOT Op:18.

Lehrer-Bildung
 Lehrlin
 u. v. Lehr. Schulst. u.
 (1895-96)

Allegro

CONCERTO.

J. ARLOT Op. 18.

Viola. V^o 2^o. Fag.^e Basson.

Basso. Viola. V^o 2^o.

Bassob.

Allegro.

pp Basso cresc. ff sf

dol. p string. tempo.

dim. pp A a deux. sf ff ff >>>

pizz. rall. SOLO.

TUTTI. tr. arco. cresc. fff Solo. pizz. p

sùdez. p C pizz. Parco.

dol. cres. p sf> pp sf> p

tempo. rit. D dol.

1^{er} VIOLON.

5

suivez.

p

E

dol.

legato.

pp

F

pizz.

arco.

sf *sf* *f* *pp*

p *p* *pp* *rit.* **G** *a tempo* *cres.* *mf* **TUTTI.**

a deux.

ff *ff*

H

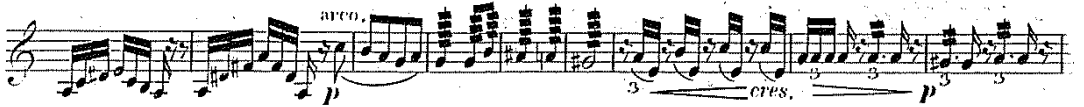
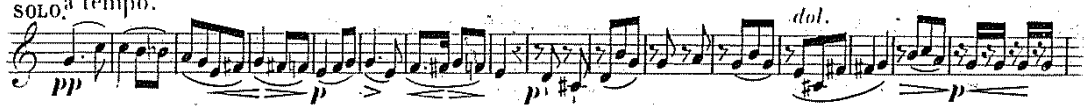
ff *pp* *rit.* *pp* *rit.*

Larghetto.

8092.

20432

4

1^{re} VIOLON.*Con sordini.*
SOLO. *a tempo.*

1^{re} VIOLON.

5

p *rit.*

K

rit. *f* *pp*

cres. **TUTTI.** *f* *ff*

cres. *ff*

SOLO. *pp* *pizz.* *arco.* *ff* *p*

dol. *pp*

I TUTTI. *ff* **SOLO.** *p*

rit. *pizz.* *arco.* *mf* *pizz.* *arco.* *string.*

pp *rall.* *tempo.*

arco. *f* *pizz.* *f* *p*

6

1^{re} VIOLON.

M

4

pp

5

pp

pp

sf

N

tempo.

rit.

pp

cres.

sf

p

cres.

mp

rit.

fp

f

arco.

pizz.

arco.

pizz.

arco.

pizz.

arco.

fz

fz

ff

cres.

mf

pizz.

PTUTTI.

arco.

rit.

f

ff

ff

cres.

p

a deux.

ff

p

Q. SOLO.

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2

CONCERTO.

2^{me} VIOLON.

J. ARTOT Op. 18.

Verlag
H. K. Schönbach
H. K. Schönbach
H. K. Schönbach

Allegro. *cres.* *p* *f* *sf* *ff*

pp *cres.* *f* *sf* *ff*

dol.

pp *sf* *dim.* *pp* *ff* *a deux.*

string. *tempo.* *sf* *pp* *ff*

ff *pp* *pp*

rall. *B. SOLO.* *pizz.* *arco.* *f*

TUTTI. *SOLO.* *pp*

C. pizz. *arco.* *f*

cres. *D* *rit.* *pp*

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2^{me} VIOLON.

5

suivez.

E

pp
legato.

F

pizz.
arco
sf
f
pp
cres.

G **TUTTI.**
mf rit.
Al tempo.
ff
ff

H
ten.
ff
mp
rit.
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Larghetto.
pp
rit.

4

2^{me} VIOLON.SOLO. *Con sordini.*
a tempo.

Musical score for 2^{me} VIOLON, SOLO. *Con sordini.* *a tempo.* The score consists of 11 staves of music. Dynamics include *pp*, *p*, *sf*, *f*, *dol.*, *pp*, *sf*, *pizz.*, *arco.*, *sf*, *rit.*, *pp*, *un poco piu stretto.*, *ff*, *TUTTI.*, *Allegro.*, *ff*, *a deux.*, *ffa deux.*, *arco.*, *J*, *SOLO.*, and *p*. Articulations include *pizz.*, *arco.*, and *J*. The score includes various musical notations such as slurs, ties, and dynamic markings.

2^{me} VIOLON.

5

p

K

f *pp*

cres. mf **TUTTI.** *ff*

cres. *ff* **SOLO.** *pp*

pizz. *arco.* *f* *p* *dol.*

I TUTTI. *ff*

SOLO. *p* *pizz.* *arco.* *ril.* *a tempo.* *pizz.* *arco.*

string. *cres.* *pp* *rall.*

arco. *f* *pizz.* *f* *p*

6

M

2^{ME} VIOLON.

This image shows a page of musical notation for a violin and piano piece. The notation is written on ten staves. The key signature is D major (two sharps). The piece begins with a 4-measure rest for the violin, followed by a 5-measure rest for the piano. The music is characterized by rapid sixteenth-note passages and dynamic contrasts. Dynamics include *pp* (pianissimo), *sf* (sforzando), *p* (piano), *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). Articulations such as *pizz.* (pizzicato) and *arco.* (arco) are used. The tempo changes from *rit.* (ritardando) to *Allegro* and back to *rit.*. A section marked *TUTTI.* begins with a 4-measure rest for the violin and a *ff* dynamic for the piano. The piece concludes with a *p* dynamic for the violin and a *ff* dynamic for the piano.

2^{me} VIOLON.

7

() SOLO.

SOLO.

pp *p* *p*

rit.

a tempo.

rall. *f* *pp* *cres.* *mf*

R *pp* *cres.* *cres.*

decres. *pp* *mf* *p* *pizz.* *mf* *p*

arco. *mf* *p* *pizz.* *arco.*

retenez un peu.

S *Piu strett.*

rit. *f* *pp*

sempre strett.

TUTTI.

ff

8092.

Vine.

2

CONCERTO.

ALTOS.

J. ARTOT Op. 18.

Wm. Schott & Sons
London
Wm. Schott & Sons
New York

Allegro. *p* *cres.* *a deux.* *sf* *ff*

pp *cres.* *f* *a deux.* *ff*

dol. *p*

string. *tempo.* *f* *f* *pp* *ff* *ff* *f*

sf *ff*

pp *dim.* *pp*

SOLO. *rall.* *pizz.* *arco.* *TUTTI.* *cres.* *f* *ff*

SOLO. *pp* *suivre.* *sempre legato.*

C *pizz.* *arco.* *p*

D *tempo.* *dol.* *rit.* *cantando.*

ALTOS.

5

suivez.

E

F

pp
legato.

pizz. rit.

a tempo. arco.

sf sf f p cres.

rit. a tempo. TUTTI.

mp cres. mf ff G

ff

ff

ff

ten. H

ff ff pizz. rit. arco.

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4

ALTOS.

Larghetto.

rit. con sordini. tempo.

pp *pp* *SOLO.* *pp*

p *p* *sf* *rf* *pp* *sf*

dol.

pp *ff* *pizz.*

arco.

sf *3* *p* *cres.* *rf* *pizz.*

arco. *rit.* *rit.* *pizz.*

un poco piu stretto. Allegro. TUTTI.

arco. *pp* *ff* *ff* *ff*

a deux. *ff*

p *pizz.* *p* *SOLO.* *p*

p

ALTOS.

5

rit.

K

rit. **f** **pp** **cresc. mf** **ff** **TUTTI**

p

ff **pp** **pizz.** **f arco.**

p **pizz.** **arco.**

pp **pizz.** **ff arco.** **L TUTTI.**

SOLO. **pp** **rit.** **a tempo.** **pizz.** **arco.** **pp**

string. **cres.** **rill.**

pizz. **f arco.** **pizz.** **f arco.** **p**

6

ALTOS.

M
SOLO.

pp *pp* *ff*

N
tempo.

ril. *pp* *cres.* *f* *p* *cres.* *ril.* *ff*

f *pizz.* *f* *arco.* *f* *pizz.* *arco.*

p *pizz.* *cres.*

p *arco.* *f* *ff* **P TUTTI.**

mf *pizz.* *ril.* *f* *ff*

ff *p*

ALTOS.

:

[illegible]

2

CONCERTO.

VIOLONCELLE et BASS.

J. ARTOT Op. 18.

Leipzig
Kautz
& Kots. Buchhändler.
1872

Allegro.

pizz. cres. arco. *f* *sf* *ff*

pizz. cres. arco. *f* *sf* *ff*

p *legato.* *dol. sostenuto.*

string. tempo. *sf* *rf*

A

pp *ff* *ff* *f* *sf* *ff*

pizz. arco.

B pizz. *SOLO.* arco. *TUTTI.* *f* *ff*

SOLO. *pp* *dol.*

C pizz. arco. *dol.* *pp* *cres.*

D tempo. *dim.* *rit.* *cantando.*

E pizz. arco. *stizz.* pizz. arco.

809 2

4

VIOLONCELLE et BASSE.

musical score for Violoncelle and Bass, measures 809-812. The score is written in bass clef with a key signature of one sharp (F#). It features various musical notations including notes, rests, and dynamic markings.

Measure 809: *pizz.*, *pp*

Measure 810: *pizz.*, *ff senza sordini.*, *pizz.*, *arco.*, *p*

Measure 811: *pizz.*, *arco.*, *rit.*, *pizz.*, *un poco piu stretto.*

Measure 812: *TUTTI.*, *Allegro.*, *ff*, *pizz.*, *ff arco.*, *p pizz.*, *ff*, *arco.*, *con forza.*, *ben marcato*

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VIOLONCELLE et BASS.

5

ff

p *pizz.* *SOLO* *p* *arco.*

rit.

K *f* *pp* *cres.* *mf* *ff* *TUTTI.*

p *pizz.* *arco.* *f* *ff*

pizz. *pp* *TUTTI.* *arco.* *pp* *Cello.* *SOLO* *unis.* *pizz.* *Basso.*

mf *arco.* *rit.* *a tempo.* *pizz.* *pp* *arco.* *dol.* *string.*

rall *tempo.*

VIOLONCELLE et BASSE.

pizz. *arco.* *p*

M *pizz.* *f*

pizz. *arco.* *p*

f *dolciss.* *N tempo.*

pizz. *rit.* *pp*

cres. *mf*

rit. *O tempo.* *p*

mf *pp* *fp* *f* *pizz.* *f* *f*

pizz. *arco.* *p* *pizz.*

f *cres.* *mf*

TUTTI. *p pizz.* *rit.* *f* *arco.* *ff* *p*

cres. *ff*

VIOLONCELLE et BASS.

7

p *p*

mp *Q* *p*

f *cres.* *R* 2 3 4 5 6 7 *cres.*

8 9 10 11 12 *cres.* *pp* *decr.* *pp*

pizz. *arco.* *f* *p* *f* *p* *pizz.* *arco*

arco. *pizz.* *arco.* *p* *p* *p* *retenez*

un peu. *f* *p* *rit.* *f* *pp* *S* *f* *pp*

sempre stretto. *rit.*

TUTTI. *ff* *800.2* *Fine.*

CONCERTO.

FLûTES,

J. ARTOT Op: 18.

Allegro.

[illegible]

FLÛTES.

5

The musical score for Flutes, page 5, consists of eight systems of staves. The first system includes a key signature change to D major and a dynamic marking of *pp*. The second system features a *rit.* marking. The third system includes a *a tempo.* marking and a *p* dynamic. The fourth system is marked *TUTTI.* and includes a *ff* dynamic. The fifth system includes a *8^a* marking. The sixth system includes a *ff* dynamic. The seventh system includes a *Larghetto.* marking. The eighth system includes a *pp* dynamic. The score is written for two flutes, with each system consisting of two staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

4

FLÛTES.

15 *pp* 3 *p* 15 *p*

I 8^a Cello: *mf* 8^a *p* *mf* 1 *sf*

sf *p* *rf* 6 *pp* 9

rit. *sf* 1 *pp* 2 *pp* *un-poco più strett.* **Allegro.** 9 *ff* 9

ff 8^a 1 8^a

8^a *ff* *p* 9

J 1 SOLO. 11 *p* 1 *p* 1 *dol.*

FLÛTES. 5

rit. *rit.* *f* 1 *pp* 3 *ff*

p

8^a *ff* 8^a > >

8^a SOLO. 2 *pp* 2 *p* *f* 2 *pp* 25 TUTTI *ff* 2 *pp*

tempo. 1 *rit* 2 17 *pp* 1 *pp* 1 *pp* *pp*

1 *pp* 1 *mf* *f* *p* 2 *f* *p* *pp*

M 11 *pp* 1 1 5

6

FLÛTES.

1 8 *pp* 2 3 4 5 6 *rit.* *pp* tempo *dol.*

2 *p* *rit.* tempo *pp* 5

5 5 6 *pp* 3 *p*

cres *f* 1 *p* *rit* *f*

P 8^a
ff > > > > > > > *ff*
 TUTTI 8^a

8^a *p*

cres. *ff* *p*

FLÛTES.

7

2 *f* *SOLO.* 12 *p* 1 *p*

1 5 *rall.* *f* 1 *pp* 5

R 7 *pp* 9 1 *pp* 3 3 5

5 *p* 2 *p*

retenez un peu. 2 *pp* 1

S *rit.* *f* *Piu stretto.* *pp*

8^a *semp: stretto.* 6 *ff TUTTI.* 8^a

II 9085



Arthur Nieblang
Hoboeist
2. Kgl. Seebatterie.

CONCERTO.

HAUTOIS.

J. ARTOT Op. 18.

Allegro.

6 *f sf ff* 5 *f sf*

>>>> >>>> ff > sf > sf > f > 6 *dol.*

A

15 *ff* *ff* *>>>> >>>> >>>>*

B

7 *SOLO. 6 mf* *> ff*

C D E F

25 24 27 25 14 *p rit. a tempo. pp*

1 2 1

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HAUTBOIS.

GRUPPI.

mf rit. tempo. **ff** >>>> >>>> >>>>

>>>> >>>> >>>>

>>>> **ff** **sf** **ff** >>>> >>>> **ff**

ten. H **Larghetto.** **ff** 8. 3 17 **p** **SOLO** **p**

18 **v^o** **Cello.** **mf** **p** **mf** 26 1

Allegro. 8^a **pp** **ff** 2 **ff** 2

ff

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HAUTBOIS.

3

HAUTBOIS. 3

Measures 1-28 of the musical score for Hautbois. The score is written in treble and bass staves with a key signature of one sharp (F#). The music features various dynamics and articulations.

Measures 1-28 include the following markings:

- Measures 1-2: *ff*
- Measure 3: *p*
- Measure 4: *SOLO*
- Measure 5: *dol.*
- Measure 6: *rit.*
- Measure 7: *f*
- Measure 8: *pp*
- Measure 9: *ff*
- Measure 10: *TUTTI*
- Measure 11: *ff*
- Measure 12: *pp*
- Measure 13: *pp*
- Measure 14: *pp*
- Measure 15: *pp*
- Measure 16: *pp*
- Measure 17: *pp*
- Measure 18: *pp*
- Measure 19: *pp*
- Measure 20: *pp*
- Measure 21: *pp*
- Measure 22: *pp*
- Measure 23: *pp*
- Measure 24: *pp*
- Measure 25: *pp*
- Measure 26: *pp*
- Measure 27: *pp*
- Measure 28: *pp*

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HAUTBOIS.

f p 2 pp M 11 pp 9
 11 pp 2 3 4 5 6 rit. tempo. pp dol.
 2 p mf rit. tempo. pp 5 3
 3 2 pp 5 pp pp
 4 cres. mf 1 p rit. f
 P ff TUTTI. ff
 2 p cres.

HAUTBOIS.

5

ff

1 p

1 Q 21 dol. 5 f

R

5 pp 18 p 1 pp 3

5 5 3 p 2 p

retenez un peu. 2 pp

S

1 rit. f Piu stretto. pp

TUTTI.

sempre stretto 7 ff

J. ARTOT Op. 18.

Allegro.

Musical score for "The Rose Tree" in 2/4 time. The score is written for two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The music is divided into two sections, C and D. Section C starts with a treble clef and a key signature of one sharp (F#). Section D starts with a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and accidentals. The lyrics "The Rose Tree" are written below the first staff.

CLARINETTES in A.

5

Musical score for Clarinettes in A, page 5. The score is written for two staves (treble and bass clef) and includes various musical notations and dynamics.

Key markings and dynamics include:

- dol., suivez.* (dolour, follow)
- pp* (pianissimo)
- sf* (sforzando)
- rit.* (ritardando)
- a tempo*
- cres.* (crescendo)
- mf* (mezzo-forte)
- ff* (fortissimo)
- TUTTI.* (all together)

The score features several measures with dynamic markings and articulation symbols, such as accents (>) and slurs. The key signature is A major (one sharp).

4

CLARINETTES in A. Larghetto.

ff >>>> >>>> ff ff 8 3 10 1

I pp 25 p 1 p mf p mf

pp sf p p sf 6 pp

un poco piu stretto. Allegro. 2 pp rit. 1 pp 2 pp ff 2 ff 2

ff

ff p 2 dim. 1 8 pp

p dol. 5 dol. 5 dol. sempre rit.

K CLARINETTES in A. **TUTTI.** 5

f *pp* *p* 2 *ff*

ff

>> 2 *pp* *pp* *p* *f* 2 *pp* 12

L **SOLO.** 11 *ff* 2 *pp* *pp* *mf riten.* a tempo. 4

1 5 *pp* 1 1

1 *pp* *pp* 1 *pp* 1

2 *f* *p* 2 *f* *p* **M 4**

6

CLARINETTES in A.

pp 7 p 1 2

dol. 4 4 rit. pp tempo.

dol. p mf pp rit. 1 tempo.

3 3 3 6 pp pp

1 cres. mf 1 p

rit. f p ff ff

cres.

ff p 3 2 3 3

CLARINETTES in A.

Q

pp *dol.* *dol.*

R

f *pp* *p* *pp*

cres *pp*

rit. *f* *pp* *retenez un peu.*

S

rit. *f* *pp* *Piu stretto.*

TUTTI.

sempre stretto. *ff*

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Fine.

2 CONCERTO.

BASSONS.

J. ARTOT Op. 40.

aus Verblung
hebet
Kolo. Seebatallion.

Allegro.

pp *cres.* *f* *sf* *ff* *>* *>>>* *>>>* *pp*

cres. *f* *sf* *>>>>* *>>>>* *>* *sf* *sf* *f*

3 *p* *sf* 2 *dol.* *dol.* 2 *p*

string. a tempo. *>* *pp* *ff* *sf* *f* *ff* *>>>*

>>> *>>>>*

p *pp* *rall.* *SOLO* *p* *mf* *ff*

14 *pp* 9

sf 1 *sf* *pp* *dol.* 1 *rit.* 4 *D* 4 *dol.* tempo.

BASSONS.

BASSONS.

E

3

pp suivez. 4 pp pp

2 2 dol.

F 2 2

dol. p rit. sf tempo. sf

G TUTTI.

1 p pp cres. mfrit. ff > >>> >>>

>>> >>> >>>

>>> >>> >>> ff sf>

H ten ff len 8 H

4. *Larghetto.* SOLO. BASSONS.

10 *pp* 1 *sf* *pp* 3 *p*

15 *p* 1 *I* *p* *mf*

pp *sf* *dol.* *pp*

rit. *un poco*

piu siletto. *Allegro.* 2 *ff* 2 *ff* 1

ff *p*

dim. 1 5 1 *p* *p*

dol. 1 *dol.* *rit.* *dol.*

K **BASSONS.**

rit. *f* *mp* *p* *ff* 5

pp 8 *pp* *dol.* *pp*

L *tempo* *pp* *mf* *ritard.* 4 *string.* 1

pp *tempo.* 5 *pp* 1 *pp* 1 *pp* 1

M **SOLO.** *pp*

BASSONS.

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SOLO. BASSONS. 7

1 *Q* 5 1 *p* *dol.*

1 *dol.* *pp* *sempre rit*

tempo. *f* *pp* *p* 5 *pp* *R*

2 *pp* 4 1 1 3

1 2 *dol.*

1 *retenez un peu.* 1

S *rit.* *f* *Piu stretto*

TUTTI. *sempre stretto.* *ff*

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CONCERTO.

1^{re} et 2^{es} CORs in D.

J. ARTOT Op. 18.

1

Library of the
Royal Conservatory
of Music
Brussels

Allegro. in D. 6 *f* *sf* *ff* 5 *f* *sf*

ff *sf* *sf* *f* 25 *ff*

ff *pp* *rall* 2 *SOLO* 6 *mf* *ff* 21

in E. 24 11 *dol.* 1 *pp*

in E.

E 2 *p* 2 6

F 2 *pp* 2

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Allegro
in A.

1^{re} et 2^{es} CORS in A.

3

TUTTI.

ff 2 *ff* 2 *f* *f*

ff 9 SOLO. 12. *p*

K TUTTI.

rit. 21 *f* 5 *p* *ff*

p *cres.* *ff*

SOLO. 7 *f* 13. *pp*

L a tempo.

1 *p* 5 TUTTI. *f* 5 *mf rit.* 41

M N O

f *p* 2 *f* *p* 6 46 *rit.* 2 17 *rit.* 2 47 *rit.* 7

4

1^{re} et 2^{es} CORs.

P

Q

R

retenez un peu.

S *Piu stretto.*

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Fine.

II. 9085

Arthur Heß
Hofkapellmeister
in 2. Kgl. Städt.
Bibliothek

CONCERTO.5^{me} et 4^{me} CORs in C.

J. ARTOT Op. 18.

1

Allegro. in C. 6 *f sf ff* 5 *f >>> sf*

ff sf >> sf f >> 7 *p* 1

A 9 2 *ff* 1 1 *ff* >>>> >>>> >>>> 1 1

B 7 *SOLO* 6 *ff* 24

C D E F *mf* 24 27 25 32 **G TUTTI.** *ff*

in D.

ff >>>> >>>> 1 1 >>>> >>>> *ff sf*

sf sf sf >>>> >>>> *ff* *ten.* **H** 8 *ff* **I.** *Larghetto.* 3 46 55 *ten.*

8^{va} **Allegro.** in E. *ff TUTTI.* 2

in E.

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2

5^{me} et 4^{me} CORS.

ff

2

ff

f

ff

1 p

J

1 SOLO. 7 pp

6 SOLO pp

dol. rit.

K TUTTI.

2 dolce. rit.

tempo f

pp

5 ff

1 2 3 4 5

SOLO.

6 7 ff

6 p f 2 pp 7

L

SOLO.

pp

15

TUTTI. ff

f

2 pp

1 mf rit.

5^{me} et 4^{me} CORs.

5

a tempo.

First system of music for 5^{me} and 4^{me} CORs. The staff shows a melody with notes and rests. Dynamics include *pp* and *p*. Fingerings are indicated by numbers 1, 2, 3, 4, 5.

Second system of music. Dynamics include *pp*, *f*, and *p*. Fingerings are indicated by numbers 1, 2, 3, 4, 5.

Third system of music. Dynamics include *f*, *p*, and *pp*. Fingerings are indicated by numbers 1, 2, 3, 4, 5. A measure rest is marked with 'M'.

Fourth system of music. Dynamics include *pp*. Fingerings are indicated by numbers 1, 2, 3, 4, 5.

N a tempo.

Fifth system of music. Dynamics include *rit.* and *pp*. Fingerings are indicated by numbers 1, 2, 3, 4, 5.

Sixth system of music. Dynamics include *mf*, *rit.*, *pp*, and *a tempo.*. Fingerings are indicated by numbers 1, 2, 3, 4, 5.

Seventh system of music. Dynamics include *p*, *mf*, and *rit.*. Fingerings are indicated by numbers 1, 2, 3, 4, 5.

4 **TUTTI.** 5^{me} et 4^{me} CORs.

f *ff* *ff*

pp 2 3 4 5 *cres.* 6 7 8 *ff*

SOLO.

1 *p* *p* 1 8. *pp*

5 *pp* *dol.* 2 *dol.*

R

f 1 *pp* 3 18 4 1 *pp* 5 5

retenez un peu.

3 23 2 *sf* *p*

S

rit. 1 *f* *Piu stretto.* *pp*

TUTTI.

p *ff*

sempre stretto. 8092. *Fine.*

II. 9085

CONCERTO.

TROMPETTES in D.

J. ARTOT Op: 48.

Leand. Lieb
Koblenz
2. Kats. Secht
6/1857

Allegro. in D. 6 *f sf f> 5 f sf> sf*

ff sf> sf> f> 25 ff

ff

B C D E F
7 SOLO 6 mf ff
in E. 25 24 27 25 16 rit. 2
in E.

a tempo. 12 p rit. Ga tempo. ff TUTTI.

ff

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TROMPETTES.

1 2 *sf* 1 *sf* >>> *sf* 2

H *Larghetto.*

ff *ten.* 8 *in A.* 5 *42* *in A.* *Cello.* *mf*

p *mf* *p* 28

I *Allegro.*

ff *TUTTI.* 2 *ff* 2 *f* 9 *ff*

J **K** 9 *SOLO.* 35 *f* 4

TUTTI. *ff*

4 *p* *cres.* *ff*

TROMPETTES.

5

SOLO. 7 *f* 29 *f* >

tempo. 5 *rit.* 2 41 *f* 5 *f* 7 46 *rit.* 2 19

O 47 *rit.* R *TUTTI.* *ff* > > > > >

5 *ff* >

8 *ff* 9 34

R *f* 7 25 52 *rit.* 2 14 *S* *piu stretto.* *sempre stretto.* *p*

TUTTI. *ff*

8092.

Fine.

TROMBONE ALTO.

2. Hög. Seabetslinn.
 1875

20422



TROMBONNE TENORE.

3. ARTOT Op. 18.

Lithium Net
Hobbs
A. Kals, Secy

Allegro: 
f sf
A
B
C
D
E
F
G TUTTI.
SOLO. ff
H
I
Larghetto.
5 45
mf
Allegro.
8 13
TUTTI
ff
J
SOLO.
K
TUTTI.
f
L
SOLO.
5 54
mf rit.
M
46
N
18
O
47
P TUTTI.
ff
Q
54
R
25
S
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Piu stretto.
TUTTI.
ff

8092.

20442



TROMBONE BASSO.

J. ARTOT Op. 18.

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Allegro.

CONCERTO.

Allegro.

f

s^f

ff

C₉₄ D₉₇ E₉₅ F₅₉ G TUTTI.

ff

sf

ff

ten. H 8 Larghetto.

I

ff

TUTTI.

Allegro.

ff

J₅₅ K₇

TUTTI.

ff

L₅₂

M₄₆ N₁₈ O₄₇ P

rit.

ff

Q₅₄

R₉₅ S₁₈ Più stretto.

f

TUTTI.

ff

Fine.

8092.

20492



π 9085

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in Mainz
Dr. J. Nebe, Schott
60595

CONCERTO.

TIMBALLE in E.A.

J. ARTOT Op. 18.

4

in E.A.

Allegro.

1 2 3 4 5 6

pp *cres.* *ff*

5 29

ff *f*

A

ff *tr.* *ff* *>* *>* *>*

pp

3 **B** *mf* **E.H.** **C** **D** **E** **F**

25 24 27 25 46

SOLO

tr. *ppp* 6

tr. *pp* *cres.* *rit.* *ff* *sf* *tr.* *ff* *tr.* *tr.*

7 *tr.* *tr.* *ff* *ff*

H 8 **Larghetto, E.G.** 5 23

tr. *ff* *ppp* *pp*

E.A. 8 **I** *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

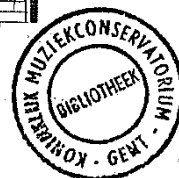
pp *p* *mf* *>*

25 *rit.* 82

rit.

8092.

20432



2

TIMBALES in E.A.

Allegro.

ff

2

9

J SOLO.

35

K

4

ff

p

cres.

ff

4

7

29

L

40

9

41

8th

3

7

M

46

N

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8th

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ff

5

8

9

O

54

7

E.A.

R

25

52

2

14

Piu stretto.

S

pp

sempre stretto.

5

6

7

8

ff

TRIANGLE.

J. ARTOT Op: 18.

1. 1941-1942
 2. 1943-1944
 3. 1945-1946
 4. 1947-1948
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CONCERTO

Allegro. 52 A 25 B 54 C 24 D 27 E 25 F 17 a tempo. G 15 H 8

Larghetto. 3 I 46 31 rit.

Allegro. 9 ff 14 ff p K f

SOLO. J 7 p

p f

cres. f >> L 11 12 20

pp M 1 N O 16 pp P 14 8^a rit. ff

ff Q 7 p

R 25 25 f

22 S 22 ff 8092. Fine.

Piu stretto.

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GROSSE-CAISSE.

J. ARTOT Op: 18.

pg 2

Fine

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