

Full Score

OVERTURE zur Opera Zampa

歌劇「ザンパ」序曲

作曲：L.J.Ferd Herold
編曲：波多野 好美

Allegro vivace ed impetuoso. $\text{♩} = 96$

Piccolo
Flute
Oboe (2nd Flute)
Bassoon
1st Clarinet in B \flat
2nd Clarinet in B \flat
Bass Clarinet
1st Alto Sax.
2nd Alto Sax.
Tenor Sax
Baritone Sax

1st Trumpet in B \flat
2nd Trumpet in B \flat
1st Horn in F
2nd Horn in F
1st Trombone
2nd Trombone
Euphonium
Tuba
Contrabass

Timpani
Triangle
Crash Cymbal
Bass Drum

<img alt="Musical score for the Overture to the opera Zampa. The score is in common time with a key signature of one sharp. It features staves for various instruments: Piccolo, Flute, Oboe (2nd Flute), Bassoon, 1st Clarinet in B-flat, 2nd Clarinet in B-flat, Bass Clarinet, 1st Alto Sax., 2nd Alto Sax., Tenor Sax, Baritone Sax, 1st Trumpet in B-flat, 2nd Trumpet in B-flat, 1st Horn in F, 2nd Horn in F, 1st Trombone, 2nd Trombone, Euphonium, Tuba, Contrabass, Timpani, Triangle, Crash Cymbal, and Bass Drum. The first section starts with a dynamic of ff and consists of six measures of sixteenth-note patterns. The second section starts with a dynamic of ff and consists of six measures of eighth-note patterns. The third section starts with a dynamic of ff and consists of six measures of eighth-note patterns. The fourth section starts with a dynamic of ff and consists of six measures of eighth-note patterns. The fifth section starts with a dynamic of ff and consists of six measures of eighth-note patterns. The sixth section starts with a dynamic of ff and consists of six measures of eighth-note patterns. The seventh section starts with a dynamic of ff and consists of six measures of eighth-note patterns. The eighth section starts with a dynamic of ff and consists of six measures of eighth-note patterns. The ninth section starts with a dynamic of ff and consists of six measures of eighth-note patterns. The tenth section starts with a dynamic of ff and consists of six measures of eighth-note patterns. The eleventh section starts with a dynamic of ff and consists of six measures of eighth-note patterns. The twelfth section starts with a dynamic of ff and consists of six measures of eighth-note patterns. The thirteenth section starts with a dynamic of ff and consists of six measures of eighth-note patterns. The fourteenth section starts with a dynamic of ff and consists of six measures of eighth-note patterns. The fifteenth section starts with a dynamic of ff and consists of six measures of eighth-note patterns. The sixteenth section starts with a dynamic of ff and consists of six measures of eighth-note patterns. The seventeen section starts with a dynamic of ff and consists of six measures of eighth-note patterns. The eighteen section starts with a dynamic of ff and consists of six measures of eighth-note patterns. The nineteen section starts with a dynamic of ff and consists of six measures of eighth-note patterns. The twenty section starts with a dynamic of ff and consists of six measures of eighth-note patterns. The twenty-one section starts with a dynamic of ff and consists of six measures of eighth-note patterns. The twenty-two section starts with a dynamic of ff and consists of six measures of eighth-note patterns. 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OVERTURE zur Opera Zampa

Picc.

Fl.

Ob.
(2nd Fl.)

Bsn.

1st B^b Cl.

2nd B^b Cl.

B. Cl.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B^b Tpt.

2nd B^b Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Cb.

Tim.

Trg.

C. Cym.

B. Dr.

OVERTURE zur Opera Zampa

A

Picc. *p*

Fl. *p*

Ob. (2nd Fl.)

Bsn. *p*

1st B^b Cl. *p*

2nd B^b Cl. *p*

B. Cl. *p*

1st A. Sx. *spiccato* *p*

2nd A. Sx. *spiccato* *p*

T. Sx. *pp* *spiccato*

B. Sx. *pp*

A

1st B^b Tpt.

2nd B^b Tpt.

1st Hn. *pp*

2nd Hn. *pp*

1st Tbn.

2nd Tbn.

Euph.

Tuba *spiccato* *pp*

Cb. *spiccato* *pp*

A

Tim. -

Trgl. *p*

C. Cym. *p*

B. Dr. *p*

OVERTURE zur Opera Zampa

OVERTURE zur Opera Zampa

24

Picc.

Fl.

Ob. (2nd Fl.)

Bsn.

1st B[♭] Cl.

2nd B[♭] Cl.

B. Cl.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B[♭] Tpt.

2nd B[♭] Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Cb.

Timp.

Trgl.

C. Cym.

B. Dr.

OVERTURE zur Opera Zampa

C Andante misurato. $\text{♩} = 84$

Picc.
Fl.
Ob.
(2nd Fl.)
Bsn.
1st B[♭] Cl.
2nd B[♭] Cl.
B. Cl.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1st B[♭] Tpt.
2nd B[♭] Tpt.
1st Hn.
2nd Hn.
1st Tbn.
2nd Tbn.
Euph.
Tuba
Cb.
Timp.
Trgl.
C. Cym.
B. Dr.

C Andante misurato. $\text{♩} = 84$

C Andante misurato. $\text{♩} = 84$

C Andante misurato. $\text{♩} = 84$

OVERTURE zur Opera Zampa

D Un poco più mosso

36

Picc.

Fl.

Ob.
(2nd Fl.)

Bsn.

1st B^b Cl.

2nd B^b Cl.

B. Cl.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B^b Tpt.

2nd B^b Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Cb.

Timp.

Trgl.

C.Cym.

B. Dr.

Full Score-7

OVERTURE zur Opera Zampa

43

Picc.

Fl.

Ob. (2nd Fl.)

Bsn.

1st B[♭] Cl.

2nd B[♭] Cl.

B. Cl.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B[♭] Tpt.

2nd B[♭] Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Cb.

Timp.

Trgl.

C. Cym.

B. Dr.

OVERTURE zur Opera Zampa

50

Picc.

Fl.

Ob. (2nd Fl.)

Bsn.

1st B[♭] Cl.

2nd B[♭] Cl.

B. Cl.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B[♭] Tpt.

2nd B[♭] Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Cb.

Timp.

Trgl.

C. Cym.

B. Dr.

OVERTURE zur Opera Zampa

[E] Andante non lento. ($\downarrow = 100$)

Musical score for the Overture zur Opera Zampa, featuring parts for Picc., Fl., Ob. (2nd Fl.), Bsn., 1st B[♭] Cl., 2nd B[♭] Cl., B. Cl., 1st A. Sx., 2nd A. Sx., T. Sx., B. Sx., 1st B[♭] Tpt., 2nd B[♭] Tpt., 1st Hn., 2nd Hn., 1st Tbn., 2nd Tbn., Euph., Tuba, Cb., Timp., Trgl., C. Cym., and B. Dr.

The score consists of three systems of music. The first system (measures 1-3) features woodwind solos: Bassoon (Bsn.) and Clarinet (1st B[♭] Cl.). The second system (measures 4-6) features brass solos: Trombone (1st Hn.) and Horn (2nd Hn.). The third system (measures 7-9) features timpani (Timp.) and triangle (Trgl.). The key signature is mostly A major (three sharps), except for the brass solos which are in G major (one sharp). Dynamics include *p*, *pp*, and *p*.