

**КАРМАННЫЕ
ПАРТИТУРЫ**



235488

Л. БЕТХОВЕН

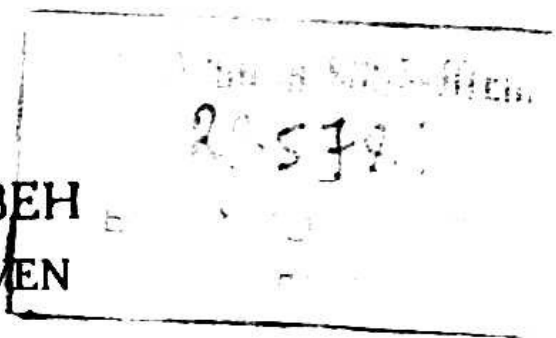
**ПЯТАЯ
СИМФОНИЯ**

ДО МИНОР

МУЗГИЗ - 1960



Л. БЕТХОВЕН
L. BEETHOVEN



ПЯТАЯ СИМФОНΙΑ
ДО МИНОР
FÜNFTE SYMPHONIE
C MOLL

ПАРТИТУРА
PARTITUR

ГОСУДАРСТВЕННОЕ
МУЗЫКАЛЬНОЕ ИЗДАТЕЛЬСТВО
STAATSMUSIKVERLAG
Москва 1960 Moskau

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ПРЕДИСЛОВИЕ

Вслед за окончанием Третьей («Героической») симфонии Бетховен задумал новое героическое произведение, в котором он стремился воспеть победу человеческого духа над силами мрака и зла. Пятая симфония до минор создавалась в течение пяти лет — не менее (с 1803 по 1808 год), одновременно со многими другими крупными произведениями: Четвертой и Шестой симфониями, оперой «Фиделио», увертюрой «Кориолан», сонатой «Appassionata» и др. Шестая («Пасторальная») симфония была закончена раньше Пятой, и обе они были исполнены впервые в Вене в большой «Академии» в декабре 1808 года.

Пятая симфония (в отличие от Третьей и Шестой) не имеет особого программного названия. Но по своей драматургии, по образам, по общей идейной концепции она может быть названа «героической» или, точнее, «героико-трагической». Общую идею этого произведения принято определять словами «через борьбу к победе» или «от мрака к свету». Отчаянная схватка с силами зла, ряд трагических коллизий в процессе борьбы и конечная победа, торжество, ликование — вот как можно охарактеризовать содержание симфонии, выраженное с потрясающей силой и с предельным лаконизмом. Тональность симфонии до минор вполне соответствовала бетховенскому пониманию и ощущению драматического и трагического в жизни человека; (в этой тональности написаны фортепьянная «Патетическая» соната № 8, соната № 32, увертюра «Кориолан», похоронный марш из Третьей симфонии и т. д.).

Пятая симфония отличается небывалой дотоле силой динамики и поразительной целеустремленностью. Все развитие симфонии неуклонно ведет к победному финалу, с его «великими, широкими, громадно-народными ликованиями» (В. В. Стасов). Все это отвечало умонастроениям угнетенных народных масс, ведущих борьбу за конечное торжество справедливости. И не случайно финал Пятой сим-

фонии по музыке перекликается с заключительной сценой оперы «Фиделио», где освобожденные узники, бывшие жертвами жестокой тирании, воспевают свободу и победу добра и правды над злом. Дальнейшее развитие эта же оптимистическая и героическая идея получит в Девятой симфонии Бетховена с ее заключительным хором на слова оды Шиллера «К радости». Пятая и Девятая симфонии Бетховена принадлежат к величайшим памятникам революционного искусства прошлого.

Развивая новые принципы симфонизма, проявившиеся уже в Третьей симфонии, Бетховен в своей Пятой симфонии идет дальше в трактовке симфонического цикла и в оркестровке. Героико-революционная идея заставила композитора расширить состав оркестра. В победном финале впервые в симфонической музыке используются флейта пикколо, контрафагот и три тромбона. Этим еще больше усиливается впечатление мощи и героического подъема.

Новое в трактовке симфонического цикла заключается и в применении принципа тематического единства: во всех четырех частях звучит одна тема, являющаяся основным «тезисом» симфонии. Каждая часть, конечно, основана на изложении и развитии своего собственного тематического материала, но основная тема всего симфонического цикла, соответственно видоизменяясь, появляется во всех частях, играя важнейшую роль в драматургии симфонии и придавая ей поразительное единство. Эта тема в первых же тактах первой части «обрушивается» трехоктавным унисоном струнных фортиссимо, удвоенных кларнетами. По свидетельству друга Бетховена Шиндлера, сам композитор сказал об этой теме: «Так судьба стучится в дверь». Действительно, стучащий характер темы, трехкратное повторение одного звука создает впечатление чего-то рокового, грозного. И тут же начинается борьба. Вся первая часть основана на мощном и напряженном развитии этой «темы судьбы» (как можно ее условно назвать).

Музыка этой части, в сущности, представляет собой разработку основной темы, несмотря на то, что в ней имеются все традиционные разделы сонатного аллегро: экспозиция, разработка и реприза. Этот характерный для зрелого Бетховена прием развития сообщает музыке необычайную динамику и взрывчатую силу. Уже главная партия — это не заверченный, замкнутый мелодический образ, в дальнейшем подвергающийся развитию (как это было в симфониях Гайдна и Моцарта); она сама является развитием основного тезиса — «темы судьбы». Побочная партия возникает не независимо от главной, а составляя ее противоположность, рождается из нее: звучит мощный призыв двух валторн в унисон, основанный на теме главной партии, и на последнем звуке этой валторновой фразы возникает певучая, мягкая тема побочной партии. Но и тут тема главной партии не умолкает: ее ритмическая фигура в басах (в партиях виолончелей и контрабасов) сопровождает тему побочной партии — светлую мечту человека, его стремление к счастью всюду подстерегают удары судьбы. В разработке, репризе, а затем и в огромной коде, являющейся по существу второй разработкой, развитие темы главной партии достигает еще более грандиозных масштабов.

Вторая часть симфонии (*Andante con moto* Ля-бемоль мажор) — вариации на две темы — одновременно контрастные и родственные. В целом эта часть — замечательный образец мужественной и активной лирики. Наибольшим изменениям подвергается первая тема, очень напевная, являющаяся одним из чудеснейших мелодических вдохновений великого композитора. Пунктирный ритм придает теме характер мерного шествия, унисон виолончелей и альтов — особую насыщенность. В процессе вариационного развития темы ее пунктирный ритм сменяется ровными шестнадцатыми, а затем и тридцать вторыми, что способствует постепенному усложнению и уплотнению симфонической ткани. В одной из вариаций тема выступает в минорном облике.

Вторая тема вносит героическое начало, особенно там, где она модулирует в До мажор и где ее возглашают медные инструменты (валторны и трубы). Фанфарный характер второй темы, ее общее направление делают ее похожей на «Марсельезу». Вот один из наглядных приемов претворения в музыке Бетховена героических интонаций, рожденных в пламени французской революции! Таким образом и вторая часть симфонии заключает в себе героические черты. При вторичном проведении фанфарной темы в партиях струнных (сначала у вторых скрипок и альтов, а затем у виолончелей) слышен ритм «темы судьбы».

На смену лирике второй части приходит затаенная и мрачная по колориту третья часть. Начинается новый этап борьбы. Это уже не традиционное симфоническое скерцо; это — трагическое аллегро, основная тема которого, по выражению Ромена Роллана, «внезапно взвивается и разворачивает свои тяжелые кольца кобры». Теме этой, звучащей у виолончелей и контрабасов, постоянно отвечает жалобная фраза у других струнных и деревянных. Неожиданно в партиях валторн, а затем и всего оркестра (*tutti*) вступает знакомая «тема судьбы». Но здесь, благодаря упорному и настойчивому повторению одного звука и чеканному ритму, она приобретает характер еще более неумолимый и жестокий. Средняя часть аллегро (написанного в сложной трехчастной форме) — это вихрь, несущийся из глубоких басов в верхний регистр и завершающийся взвизгиваниями флейт. Вихреобразный характер придает этой музыке изложение фугато. В репризной части пиццикато струнных делает знакомые темы таинственными и жуткими.

Поистине потрясающее впечатление производит на слушателя непосредственный переход от третьей части к финалу. Отсутствие перерыва между двумя последними частями симфонического цикла — новаторство Бетховена, обусловленное драматургией произведения, стремлением особенно подчеркнуть разительный контраст — торжество победы после трагических переживаний.

Будто музыка остановилась. Лишь на фоне протянутых звуков струнных литавра отстукивает ритм «темы судьбы». Постепенно колорит светлеет, скрипки поднимаются во все более высокий регистр, минор сменяется мажором, и вот зазвучал мощный гимн победы — словно сквозь тяжелый покров облаков внезапно прорвался яркий луч солнца, осветивший все вокруг радостным блеском.

Так начинается в одноименном До мажоре финал симфонии

(Allegro), написанный в сонатной форме. В победном марше главной партии ко всему хору инструментов присоединяются тромбоны, контрафагот и флейта пикколо. Побочная партия несется в буйной пляске; рождается картина ликующей толпы, празднующей победу. Нетрудно услышать в триольных фигурах побочной партии ритм «темы судьбы». Но ее образный смысл в корне изменился. Это уже не судьба, а победа над мрачной силой рока. «Я хочу схватить судьбу за горло! Ей не удастся сломить меня! О, как прекрасно жить тысячекратной жизнью!» — писал Бетховен своему другу Вегелеру. И финал Пятой симфонии является как бы музыкальным воплощением этих слов великого композитора. С громадной силой и стремительностью развивается тема побочной партии в разработке... и вдруг останавливается. Перед репризой снова, как напоминание, возникает грозная «тема судьбы» в том виде, в каком она звучала в 3-й части симфонии. Но мрак быстро рассеивается, и в репризе и в большой коде окончательно берет верх праздничное ликование. Кода финала несется в стремительном темпе, доходящем до Presto. Многократно повторенный тонический аккорд оркестрового tutti мощно, героически-победно завершает всю грандиозную симфоническую драму.

Героико-трагическая концепция Пятой симфонии Бетховена, ее тематизм, принципы развития, оптимистический, жизнеутверждающий финал — все это особенно показательно для Бетховена. Пятая симфония — один из характернейших и величайших образцов наиболее важной, революционно-героической линии творчества гениального композитора.

Б. Левик

СОСТАВ ОРКЕСТРА

INSTRUMENTE DES ORCHESTERS

Малая флейта	Kleine Flöte
2 флейты	2 Flöten
2 гобоя	2 Hoboen
2 кларнета (Си♭, До)	2 Klarinetten (B, C)
2 фагота	2 Fagotte
Контрафагот	Kontrafagott
*	*
2 валторны (Ми♭, До)	2 Hörner (Es, C)
2 трубы (До)	2 Trompeten (C)
3 тромбона	3 Posaunen
*	*
Литавры	Pauken
*	*
Скрипки I	Violinen I
Скрипки II	Violinen II
Альты	Brätschen
Виолончели	Violoncelle
Контрабасы	Kontrabässe

АЛЬНАН БИЪЛНУЕНА

235788

ВЕСОЮЗНОГО 7

РАДИО

Пятая симфония
Fünfte Symphonie

Л. Бетховен
L. van Beethoven, Op. 67
(1770 - 1827)

I

Allegro con brio (♩. 108)

2 Flöten

2 Hoboen

2 Klarinetten
in B

2 Fagotte

2 Hörner in Es

2 Trompeten
in C

Pauken in C-G

1. Violinen

2. Violinen

Bratschen

Violoncelle

Kontrabässe

28294

28294

31468

20

Fl. *peresc. f*

Hb. *peresc. f*

Kl. *peresc. f*

Fg. *cresc. f*

Hrn. (Es) *peresc. f*

Tr. (C) *peresc. f*

Pk. *peresc. f*

Vl. *cresc. f*

Br. *cresc. f*

Vc. *cresc. f*

Kb. *peresc. f*

zu 2

30

Fl. *ff zu 2*

Hb. *ff zu 2*

Kl. *ff zu 2*

Fg. *ff zu 2*

Hrn. (Es) *ff*

Vl. *ff p*

Br. *ff p*

Vc. *ff p*

u. Kb. *ff p*

1.

p

p

p

p

The first system of the musical score includes staves for Flute (Fl.), Horns in B-flat (Hb.), Clarinets in B-flat (Kl.), Bassoon (Fg.), Horns in E-flat (Hrn. (Es)), Trumpets in C (Tr. (C)), and Trombones (Tk.). The woodwinds and strings play sustained notes, with the strings marked *f*. The brass instruments, including the tuba (Tr. (C)), play a rhythmic pattern of eighth notes, marked *ff*.

60

Fl.

Hb.

Kl.

Fg.

Hrn.
(Es)

Tr.
(C)

Pk.

zu 2

ff sf sf sf> p

Vl.

Br.

Vc.
u.Kb.

p dolce

p

p

70

1.

Fl.

Kl.

Fg.

Hrn.
(Es)

Vl.

Br.

Vc.
u.Kb.

p

p

p

p

80 11

1.

Hb. *per cresc.*

Kl. *per cresc.*

Fg. *cresc.*

Hrn. (Es) *per cresc.*

Vl. *cresc.*

Br. *cresc.*

Vc. *cresc.*

Kb. *cresc.*

90

1.

Fl. *cresc.*

Hb. *ff*

Kl. *ff*

Fg. *ff*

Hrn. (Es) *ff*

Tr. (C) *ff*

Vl. *ff*

Br. *ff*

Vc. *ff*

Kb. *ff*

Fl.

Hb.

Kl.

Fg.

Hrn.
(Es)

Tr.
(C)

Pk.

Vl.

Br.

Vc.
u.Kb.

Fl.

Hb.

Kl.

Fg.

Hrn.
(Es)

Vl.

Br.

Vc.
u.Kb.

110 zu 2

zu 2

zu 2

A musical score page showing measures 120 through 130. The staves are arranged vertically from top to bottom: Flute I (Fl.), Horn B-flat (Hb.), Clarinet I (Kl.), Bassoon (Fg.), Horn E-flat (Hrn. (Es)), Violin I (Vl.), Trumpet B-flat (Br.), Viola (Vc.), and Cello/Double Bass (Kb.). The key signature has two flats (B-flat and E-flat). Measure numbers 120 and 130 are indicated at the top right. Dynamics include fortissimo (ff) and piano (p). Performance markings like "zu 2" appear above some notes. The score ends with a double bar line after measure 130.

[illegible]

[illegible]

Violin I (Vl.) part, showing the first staff with a treble clef and a key signature of two flats. The music features a melodic line with a crescendo leading to a forte (f) dynamic.

Brass (Br.) part, showing the second staff with a treble clef and a key signature of two flats. The music features a melodic line with a crescendo leading to a forte (f) dynamic.

Keyboard (Kb.) part, showing the third staff with a bass clef and a key signature of two flats. The music features a melodic line with a crescendo leading to a forte (f) dynamic. The word "ARCO" is written above the staff.

160

Fl.

Hb.

Kl.

Fg.

Hrn. (Es)

Tr. (C)

Pk.

Vl.

Br.

Vc.

Kb.

cresc.

f

170 180

Fl. *più f*

Hb. *più f*

Kl. *più f*

Fg. *più f*

Hrn. (Es) *più f*

Tr. (C) *più f*

Pk. *più f*

Vl. *più f* *ff sf*

Br. *più f*

Vc. *più f*

Kb. *più f*

Detailed description: This is a page of a musical score, numbered 16 at the top left. It contains measures 170 to 180. The score is written for a large ensemble. The woodwind section includes Flute (Fl.), Horn in B-flat (Hb.), Clarinet in B-flat (Kl.), Bassoon (Fg.), Horn in E-flat (Hrn. (Es)), and Trumpet in C (Tr. (C)). The brass section includes Percussion (Pk.). The string section includes Violins (Vl.), Brass (Br.), Violoncello (Vc.), and Double Bass (Kb.). The percussion part is marked with a continuous eighth-note pattern. The woodwinds and strings are marked with *più f* (more forte) starting at measure 175. The violins have a dynamic change to *ff sf* (fortissimo sforzando) at measure 180. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. There are various musical notations including slurs, ties, and dynamic markings.

190

Fl.

Hb.

Kl.

Fg.

Hrn.
(Es)

Tr.
(C)

Pk.

zu 2

zu 2

VI.

Br.

Vc.

Kb.

[illegible]

229

230

Fl.

Hb.

Kl.

Fg.

Hrn.

(Es)

Tr.

(C)

Vl.

Br.

Vc.

u. Kb.

[illegible]

250

Fl.

Hb.

Kl.

Fg.

Hrn.
(Es)

Tr.
(C)

Pk.

Vl.

Br.

Vc.

Kb.

ff *ten.* *ten.*

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

260
zu 2

Fl.

Hb.

Kl.

Fg.

Vl.

Br.

Vc.
u. Kb.

cresc. *cresc.* *cresc.* *cresc.* *arco* *cresc.* *cresc.*

This image shows a page of a musical score, specifically measures 280 through 294. The score is for a full orchestra and includes parts for Flute (Fl.), Horn in B-flat (Hb.), Clarinet in B-flat (Kl.), Bassoon (Fg.), Horn in E-flat (Hrn. (Es)), Trumpet in C (Tr. (C)), Percussion (Pk.), Violin I (Vl.), Bassoon (Br.), Violoncello (Vc.), and Double Bass (u. Kb.). The key signature is B-flat major (two flats). The tempo is marked 'Allegretto' and the time signature is 2/4. The score begins with a double bar line and a repeat sign. The first measure is marked with a forte 'f' dynamic. The second measure is marked with a first ending '1.'. The score continues with various musical notations, including notes, rests, and dynamic markings such as 'f' and 'sf'. The page number '28294' is printed at the bottom center.

Fl.
Hb.
Kl.
Fg.
Hrn.
(Es)
Tr.
(C)
Pk.
Vl.
Br.
Vc.
u.Kb.

Fl.
Hb.
Kl.
Fg.
Hrn.
(Es)
Tr.
(C)
Pk.
Vl.
Br.
Vc.
u.Kb.

310 1. 320 23

Fl.

Hb.

Fg.

Hrn.
(Es)

Pk.

p

Vl.

Br.

Vc.
u. Kb.

p

330

Fl.

Hb.

Kl.

Fg.

Hrn.
(Es)

Pk.

1.

p

cresc.

Vl.

Br.

Vc.

Kb.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

840

Fl.

Kl.

Fg.

Hrn.
(Es)

Vl.

Br.

Vc.

Kb.

cresc.

cresc.

zu 2

cresc.

350

Fl.

Hb.

Kl.

Fg.

Hrn.
(Es)

Tr.
(C)

Pk.

Vl.

Br.

Vc.
u. Kb.

ff

ff

ff

ff

ff

ff

ff

Fl. 360 zu 2

Hb. zu 2

Kl. zu 2

Fg. zu 2

Hrn. (Es) zu 2

Tr. (C) zu 2

Pk. zu 2

Vl. zu 2

Br. zu 2

Vc. u. Kb. zu 2

Fl. 370

Hb. zu 2

Kl. zu 2

Fg. zu 2

Hrn. (Es) zu 2

Tr. (C) zu 2

Pk. zu 2

Vl. zu 2

Br. zu 2

Vc. u. Kb. zu 2

380

Fl.

Hb.

Kl.

Fg.

Hrn.
(Es)

Tr.
(C)

Pk.

Vl.

Br.

Vc.
u.Kb.

sf *sf* *sf* *ff*

sf *sf* *sf* *ff*

sf *sf* *sf* *ff*

sf *sf* *sf* *ff*

Musical score for measures 390-397. The instruments are Flute (Fl.), Horn in B-flat (Hb.), Clarinet in B-flat (Kl.), Bassoon (Fg.), Horn in E-flat (Hrn. (Es)), Trumpet in C (Tr. (C)), Percussion (Pk.), Violin (Vl.), Viola (Vi.), Bassoon (Br.), and Double Bass/Vibraphone (Vc. u.Kb.). The key signature has two flats (B-flat major or D minor). Measure numbers 390, 391, 392, 393, 394, 395, 396, and 397 are indicated above the staves. Dynamics include *p* (piano) and *ff* (fortissimo). Rehearsal marks "zu 2" appear at the beginning of measures 391, 392, 393, 394, 395, and 396.

400

Fl.

Hb.

Kl.

Fg.

Hrn.
(Es)

Tr.
(C)

Pk.

Vl.

Br.

Vc.

Kb.

1. 410 zu 2

Fl.

Hb.

Kl.

Fg.

Hrn.
(Es)

Tr.
(C)

Pk.

Vl.

Br.

Vc.

Kb.

420

Fl.

Hb.

Kl.

Fg.

Hrn
(Es)

Tr.
(C)

Pk.

zu 2

Vl.

Br.

Vc.
u. Kb.

430

Fl.

Hb.

Kl.

Fg.

Hrn.
(Es)

Tr.
(C)

Pk.

zu 2

440

ff

ff

ff

zu 2

ff

zu 2

Vl.

Br.

Vc.
u. Kb.

Fl.

Hb.

Kl.

Fg.

450

Hrn.
(Es)

zu 2

Tr.
(C)

Pk.

VI.

Br.

Vc.

Kb.

Detailed description: This is a page of a musical score, page 32, containing measures 440 through 450. The score is written for a large orchestra. The top system includes Flute (Fl.), Horn in B-flat (Hb.), Clarinet in B-flat (Kl.), and Bassoon (Fg.). The middle system includes Horn in E-flat (Hrn. (Es)), Trumpet in C (Tr. (C)), and Percussion (Pk.). The bottom system includes Violin I and II (VI.), Trombone (Br.), Violoncello (Vc.), and Double Bass (Kb.). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. Measure 450 is marked at the top of the Flute staff. The Horn in E-flat staff has a marking 'zu 2' above it. The Percussion staff shows a rhythmic pattern of eighth and sixteenth notes. The string section (VI., Br., Vc., Kb.) plays a steady eighth-note accompaniment.

460 zu 2

Fl.
Hb.
Kl.
Fg.
Hrn.
(Es)
Tr.
(C)
Pk.
Vl.
Br.
Vc.
u. Kb.

[illegible]

480 490

Fl.

Hb.

Kl.

Fg.

Hrn.
(Es)

Tr.
(C)

Pk.

Vl.

Br.

Vc.

Kb.

p

pp

pp

Fl. *ff*

Hb. *ff*

Kl. *ff*

Fg. *ff*

Hrn. (Es) *ff* zu 2

Tr. (C) *ff*

Pk. *ff*

Vl. *ff*

Br. *ff*

Vc. *ff*

Kb. *ff*

Detailed description: This is a page of a musical score, page 36, numbered 500. It contains staves for various instruments. The top section includes Flute (Fl.), Horn in B-flat (Hb.), Clarinet in B-flat (Kl.), Bassoon (Fg.), Horn in E-flat (Hrn. (Es)), Trumpet in C (Tr. (C)), and Percussion (Pk.). The bottom section includes Violins (Vl.), Brass (Br.), Viola (Vc.), and Cello/Double Bass (Kb.). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The dynamic marking *ff* (fortissimo) is present on most staves. The Horn in E-flat staff has a marking 'zu 2' above it. The percussion staff shows a rhythmic pattern of eighth and sixteenth notes.

II

Andante con moto (♩ = 92)

2 Flöten

2 Hoboen

2 Klarinetten
in B

2 Fagotte

2 Hörner in C

2 Trompeten
in C

Pauken in C-G

1. Violinen

2. Violinen

Brätschen
p dolce

Violoncelle
p dolce

Kontrabässe
pizz.
p

[illegible]

Fl. 1. *pp* *ff* 30

Hb. 1. *pp* *ff*

Kl. *pp* *ff*

Fg. 1. *pp* *ff*

Hrn. (C) *ff*

Tr. (C) *ff*

Pk. *ff*

Vl. *pp* *ff*

Br. *pp* *ff* arco

Vc. *ff* arco

Kb. *ff*

Hb. *sempre ff*

Hrn. (C) *sempre ff*

Tr. (C) *sempre ff*

Pk. *sempre ff*

Vl. *sempre ff*

Br. *sempre ff*

Vc. u. Kb. *sempre ff*

28294 *sf* *sf*

40

40

Hb.

Kl.

Fg.

Hrn.
(C)

Tr.
(C)

Vl.

Br.

Vc.

Kb.

p

pp

sempre pp

cresc. f

f

pizz.

p

f

50

Hb.

Kl.

Fg.

Vl.

Br.

Vc.

Kb.

p

f

f

dolce

dolce

f

f

28294

Fl. 1. *cresc.* *f* *p*

Hb. 1. *cresc.* *f* *p*

Kl. *cresc.* *f* *p*

Fg. *cresc.* *f* *p*

Vi. *p* *cresc.* *f* *p*

Br. *p* *cresc.* *f* *p*

Vc. *p* *cresc.* *f* *p*

Kb. *p* *cresc.* *f* *p*

arco

zu 2

60

Fl. 1. *cresc.* *f* *p*

Hb. *cresc.* *f* *p*

Kl. *cresc.* *f* *p*

Fg. *cresc.* *f* *p*

Vi. *cresc.* *f* *p*

Br. *p* *cresc.* *f* *p*

Vc. *p* *cresc.* *f* *p*

u.Kb. *p* *cresc.* *f* *p*

dolce

dolce

dolce

dolce

dolce

pizz.

70

[illegible][illegible]

Hb.
 Hrn.
 (C)
 Tr.
 (C)
 Pk.
 Vl.
 Br.
 Vc.
 u. Kb.

This image shows a page of a musical score, specifically measures 89 and 90. The score is for a full orchestra and includes parts for woodwinds, brass, strings, and keyboard. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo is marked 'Allegretto'.

The instruments and their parts are as follows:

- Hb. (Horn):** Measures 89 and 90. Dynamics: *f dim.*, *p*.
- Fg. (Flute):** Measures 89 and 90. Dynamics: *pp*, *sempre pp*.
- Hrn. (C) (Horn):** Measures 89 and 90. Dynamics: *f dim.*, *p*, *pp*.
- Tr. (C) (Trumpet):** Measures 89 and 90. Dynamics: *f dim.*, *p*.
- Pk. (Piano):** Measures 89 and 90. Dynamics: *p*.
- Vl. (Violin):** Measures 89 and 90. Dynamics: *pp*, *sempre pp*.
- Br. (Bassoon):** Measures 89 and 90. Dynamics: *pp*, *sempre pp*.
- Vc. (Violoncello):** Measures 89 and 90. Dynamics: *pp*, *v*.
- Kb. (Keyboard):** Measures 89 and 90. Dynamics: *pp*.

The score is written in a standard musical notation with staves for each instrument. The dynamics are indicated by letters (*f*, *p*, *pp*) and the tempo is marked 'Allegretto'.

Fl. Hb. Kl. Fg. Vl. Br. Vc. Kb.

cresc. *f* *ff* *su 2* *su 2* *ff*

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

Fl. Hb. Fg. Vl. Br. Vc. Kb.

f *p* *1.* *p* *100*

pizz. *p* *pizz.* *p* *pizz.* *p* *dolce* *p dolce* *pizz.* *p*

Fl. Hb. Fg. Vl. Br. Vc. Kb.

pp

This system contains the first four measures of a musical section. The woodwinds (Flute, Horn, and Bassoon) play sustained notes with long horizontal lines above them. The strings (Violin, Viola, Cello, and Double Bass) play a rhythmic pattern of eighth notes. The key signature has three flats, and the time signature is 4/4. The dynamic marking *pp* (pianissimo) is present at the end of the section.

Fl. Hb. Kl. Fg. Vl. Br. Vc. Kb.

arco
dolce
sempre pp
arco
sempre pp
pizz.
pizz.
arco
pp

This system contains measures 5 through 8. The woodwinds (Flute, Horn, and Bassoon) are mostly silent. The Clarinet (Kl.) enters in measure 5 with a melodic line. The strings continue their rhythmic pattern. The Violin (Vl.) is marked *arco* and *dolce*. The Viola (Vc.) is marked *sempre pp* and *arco*. The Cello (Br.) is marked *sempre pp* and *pizz.* (pizzicato). The Double Bass (Kb.) is marked *pizz.* and *arco*. The dynamic marking *pp* is at the bottom.

110

Kl.

Fg.

Vl.

Br.

Vc.

Kb.

Fl.

Hb.

Kl.

Fg.

Hrn. (C)

Tr. (C)

Pk.

Vl.

Br.

Vc. u. Kb.

28294

Fl.

Hb.

Kl.

p

This block contains the first system of a musical score. It features three staves: Flute (Fl.), Horn (Hb.), and Clarinet (Kl.). The Flute and Horn parts consist of rapid sixteenth-note passages, while the Clarinet part provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is placed below the Clarinet staff.

140

Fl.

Hb.

Kl.

Fg.

Hrn.
(C)

Tr.
(C)

Pk.

cresc.

ff

This block contains the second system of the musical score, starting at measure 140. It includes staves for Flute (Fl.), Horn (Hb.), Clarinet (Kl.), Bassoon (Fg.), Horn in C (Hrn. (C)), Trumpet in C (Tr. (C)), and Percussion (Pk.). The woodwind instruments continue with their rapid passages, and the Bassoon, Horn, and Trumpet parts enter with a new melodic line. The Percussion part provides a rhythmic foundation. Dynamic markings include *cresc.* (crescendo) for the woodwinds and *ff* (fortissimo) for the brass and percussion.

Vl.

Br.

Vc.
u Kb.

p

ff

This block contains the third system of the musical score, featuring Violin (Vl.), Bassoon (Br.), and Violoncello/Double Bass (Vc. u Kb.). The Violin and Bassoon parts have a melodic line, while the Violoncello/Double Bass part provides a rhythmic accompaniment. Dynamic markings include *p* (piano) for the Violoncello/Double Bass and *ff* (fortissimo) for the Violin and Bassoon.

Fl. 1. *p*

Hb. 1. *p*

Kl. 1. *p*

Fg. 1. *p*

Vl. *pp* *pizz.*

Br. *pizz.*

Vc. *pizz.*

Kb. *pizz.*

Measures 167-170. The woodwinds (Flute, Horn, Clarinet, Bassoon) enter with a melodic line marked *p* (piano). The strings (Violin, Viola, Cello, Double Bass) play a rhythmic pattern marked *pp* (pianissimo) and *pizz.* (pizzicato).

Fl. 170

Hb.

Kl.

Fg.

Vl.

Br.

Vc. u. Kb.

Measures 171-174. The woodwinds continue their melodic line. The strings continue their rhythmic pattern. Measure 170 is marked above the Flute staff.

Fl. *cresc.* *p dolce*

Hb.

Kl. *cresc.*

Fg. *cresc.*

Vi. *cresc.*

Br. *cresc.*

Vc. u. Kb. *cresc.*

Fl. 1. 180

Kl. 1. *p dolce*

Vi. *p dolce* *arco*

Br. *p dolce* *arco* *cresc.*

Vc. u. Kb. *arco* *pp cresc.*

Fl. *cresc.* *ff* zu 2

Hb. *cresc.* *ff*

Kl. *cresc.* *ff* zu 2

Fg. *cresc.* *ff* zu 2

Hrn. (C) *ff*

Tr. (C) *ff*

Pk. *ff*

Vl. *cresc.* *ff*

Br. *ff*

Vc. u. Kb. *ff*

190

Fl.

Hb.

Kl.

Fg.

Hrn.
(C)

Tr.
(C)

Pk.

Vi.

Br.

Vc.
u. Kb.

Handwritten annotations in the Violin I and II staves include: *f* (first measure), *f* (third measure), and *mf* (fourth measure). There are also handwritten slurs and accents over the notes in the first and third measures of the Violin staves.

54

Fl.

Hb.

Kl.

Fg.

Hrn. (C)

Tr. (C)

Pk.

su 2

su 2

su 2

Violin I (Vl.), Brass (Br.), and Violoncello/Double Bass (Vc. u. Kb.) parts. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The Violin I part features a melodic line with a crescendo leading to a forte (f) dynamic. The Brass part plays a rhythmic pattern of eighth notes, also marked with a crescendo and forte. The Violoncello/Double Bass part provides a harmonic foundation with a melodic line and a crescendo leading to a forte (f) dynamic.

The image shows the first system of a musical score for orchestra and voice. The instruments listed on the left are Flute (Fl.), Horn (Hb.), Clarinet (Kl.), Bassoon (Fg.), Violin (Vl.), Viola (Br.), Cello (Vc.), and Double Bass (u.Kb.). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The tempo/mood marking is "Allegretto". The score includes various musical notations such as dynamics (sf, p dolce, p), articulation (accents, slurs), and fingerings (1., 3.). A rehearsal mark with the number "200" is placed above the Flute staff. The music features melodic lines for the woodwinds and strings, with some triplets indicated by a "3" over a group of notes.

Più mosso. (♩ = 116.)

Fl.

Kl.

Fg. *dolce* 1. *pp*

Vl. *pp*

Br. *pp*

Vc. *pp*

Kb. *pp*

210

Fl.

Hb. 1. *p*

Kl.

Fg.

Hrn. (C) *zu 2* *f*

Vl. *cresc.* *f*

Br. *cresc.*

Vc. *cresc.* *f*

Kb. *f*

Fl.

Hb.

Kl.

Fg.

Hrn. (C)

Tr. (C)

Pk.

Vl.

Br.

Vc.

Kb.

220

Fl.

Hb.

Kl.

Fg.

Vl.

Br.

Vc.

u.Kb.

28294

230

Kl. *cresc.* *f* 3

Fg. *cresc.* *f* 3

Vl. *cresc.* *f* 3

Br. *cresc.* *f* 3

Vc. *cresc.* *f* 3

Kb. *cresc.* *f* 3

240

Fl. *f* *ff* *p* *f* *ff*

Hb. *f* *ff* *p* *f* *ff*

Kl. *f* *ff* *p* *f* *ff*

Fg. *f* *ff* *p* *f* *ff*

Hrn. (C) *f* *ff* *p* *f* *ff*

Tr. (C) *f* *ff* *p* *f* *ff*

Pk. *f* *ff* *p* *f* *ff*

Vl. *f* *ff* *p* *f* *ff*

Br. *f* *ff* *p* *f* *ff*

Vc. *f* *ff* *p* *f* *ff*

Kb. *f* *ff* *p* *f* *ff*

zu 2 *zu 2-3*

III

Allegro (♩ = 96) poco rit. a tempo

2 Flöten

2 Hoboen

2 Klarinetten
in B

2 Fagotte

2 Hörner in Es

2 Trompeten
in C

Pauken in C-G

1. Violinen

2. Violinen

Brätschen

Violoncelle u.
Kontrabässe

zu 2

10

pp

p

pp

pp

pp

pp

pp

pp

59

poco rit. a tempo

1. 20

Fl.

Kl.

Fg.

Hrn. (Es)

zu 2

Vl.

Br.

Vc.

u.Kb.

p

pp

ff

f

40

Fl. *sf* *dimin. pp*

Hb. *sf* *dimin. pp*

Kl. *sf* *dimin. pp*

Fg. *sf* *dimin. pp*

Hrn. (Es) *sf* *dimin. pp*

Vl. *sf* *dimin. pp* *pp*

Br. *sf* *dimin. pp* *pp*

Vc. u. Kb. *sf* *dimin. pp* *pp*

zu 2

sf

dimin. pp

pp

poco rit.

50

1. *a tempo*

60

Fl. *p*

Hb. *p* *pp*

Kl. *p*

Fg. *p*

Hrn. (Es) *pp*

Vl. *pp*

Br. *pp*

Vc. u. Kb. *pp*

Hb.
Kl.
Hrn.
(Es)
Vl.
Br.
Vc.
u.Kb.

70

cresc.
cresc.
cresc.
pp
pp
cresc.
cresc.
cresc.
cresc.

Fl. 90 *sf*

Hb. *sf* zu 2 *sf*

Kl. *sf* *sf*

Fg. *sf* *sf*

Hrn. (Es) *sf* *sf*

Tr. (C) *sf* *sf*

Pk. *sf* *sf*

Vi. *ff* *sf* *sf*

Br. *ff* *sf* *sf*

Vc. u. Kb. *sf* *sf*

Detailed description: This page of a musical score covers measures 88 through 92. The woodwind section (Flute, Horn in B-flat, Clarinet, Bassoon, English Horn, Trumpet in C, and Percussion) plays a rhythmic pattern of eighth and sixteenth notes, with a crescendo leading to a fortissimo (sf) dynamic at measure 90. The strings (Violins, Brass, and Violoncello/Double Bass) provide a harmonic foundation, with the violins and brass starting at fortissimo (ff) and the cellos/basses joining at sf. The key signature has two flats, and the time signature is 4/4. Measure 90 is marked with a '90' and a 'zu 2' (second ending) for the Horn in B-flat.

Fl. *sf sf dimin. pp* 100 *p* 1.

Hb. *sf sf dimin. pp* *p* 1.

Kl. *sf sf dimin. pp* *p* 1.

Fg. *sf sf dimin. pp* *p* 1.

Hrn. (Es) *sf sf* zu 2

Tr. (C) *sf sf p dimin. pp*

Pk. *p*

Vl. *sf sf dimin. pp* *p*

Br. *sf sf dimin. pp*

Vc. *sf sf dimin. pp*

Kb. *sf sf dimin. pp*

110

Fl.

Hb.

Kl.

Fg.

Hrn.
(Es)

Pk.

Vi.

Br.

Vc.

Kb.

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

f *p* *f* *p*

p

120

Fl.

Hb.

Kl.

Fg.

Hrn.
(Es)

Pk.

Vi.

Br.

Vc.

pp *sempre p* *cresc.*

pp *sempre p* *cresc.*

sempre p *cresc.*

sempre p *cresc.*

sempre p *cresc.*

sempre p *cresc.*

sempre p *cresc.*

sempre p *cresc.*

Fl. 130

Hb.

Kl.

Fg.

Hrn.
(Es)

Tr.
(C)

Pk.

VI.

Br.

Vc.

Kb.

p *cresc.* *f*

arco *cresc.* *f*

Detailed description: This is a page of a musical score, page 65, showing measures 125 through 130. The score is for a full orchestra and piano. The woodwind section (Flute, Horn in B-flat, Clarinet, Bassoon, Horn in E-flat, Trumpet in C, and Percussion) and the brass section (Horn in E-flat, Trumpet in C, and Percussion) are in the upper staves. The string section (Violins, Violas, Cellos, and Double Basses) and the piano are in the lower staves. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part (Pk.) starts at measure 125 with a piano (*p*) dynamic and crescendos to a forte (*f*) dynamic by measure 130. The string section (VI., Br., Vc., Kb.) also starts at measure 125 with a piano (*p*) dynamic and crescendos to a forte (*f*) dynamic by measure 130. The woodwind and brass sections enter at measure 125 with various notes and rests. The score ends at measure 130 with a forte (*f*) dynamic.

140

Fl.
Hb.
Kl.
Fg.
Hrn. (Es)
Tr. (C)
Pk.
Vl.
Vc.
u.Kb.

ff *p* *ff* *zu 2* *ff* *p* *ff* *p* *ff* *p*

zu 2

Fg.
Hb.
Vc.
u.Kb.

f *f* *f* *f*

150

Fl.

Hb.

Fg.

Tr.
(C.)

Pk.

Vl.

Br.

Vc.
u. Kb.

1.

f

1. 2.

160

Fl.

Hb.

Fg.

Hrn.
(Es)

Tr.
(C)

Pk.^a

Vl.

Br.

Vc.
u. Kb.

f

170 zu 2

Kl.

Fg.

Br.

Vc.
u. Kb.

180

Fl.

Hb.

Kl.

Fg.

Hrn.
(Es)

Tr.
(C)

Pk.

Vl.

Br.

Vc.
u. Kb.

Fl.
Hb.
Kl.
Fg.
Hrn.
(Es)
Tr.
(C)
Pk.
VL.
Br.
Vc.
Kb.

zu 2

sf

This musical score is for page 69 of a symphony. It features a woodwind section with Flute (Fl.), Horn in B-flat (Hb.), Clarinet (Kl.), and Bassoon (Fg.), a brass section with Horn in E-flat (Hrn. (Es)), Trumpet in C (Tr. (C)), and Trombone (Pk.), and a string section (VL. for Violins, Br. for Brass, Vc. for Violoncello, and Kb. for Kontrabaß). The woodwinds and strings play rapid sixteenth-note passages, while the brass plays sustained chords. The score is marked with *sf* (sforzando) and includes the instruction 'zu 2' above the Horn in E-flat staff.

190

Fl.

Hb.

Kl.

Fg.

Hrn.
(Es)

Tr.
(C)

Pk.

zu 2

Vl.

Br.

Vc.

Kb.

ff

ff

200

2. Vl.

Br.

Vo.
u. Kb.

f

dimin.

p

210

Kl. *p* *sempre più p*

Br. *p* *sempre più p*

Vc. u.Kb. *sempre più p*

220

Fl. *pp* *sempre pp*

Hb. *pp* *sempre pp*

Kl. *pp* *sempre pp*

Fg. *pp* *sempre pp*

Vi. *pp*

Br.

Vc. u.Kb.

230

Fl.

Hb.

Kl. *pp*

Fg. *pp*

poco ritard. a tempo

250

poco ritard. a tempo

Kl.

Fg.

Hrn.
(Es)

Vi.

Br.

Vc.

Kb.

pizz.

p

pizz.

p

pizz.

p

pizz.

p

poco ritard. a tempo

musical score for the first system of "L'Alceste", measures 259-260. The score includes parts for Klavier (Kl.), Fagott (Fg.), Violoncello (Vcl.), Violone (Vn.), Tromba (Br.), and Violante (Vc.). The key signature is B-flat major (two flats). The tempo is "poco ritard. a tempo". The score shows various musical notations including rests, notes, and dynamic markings like "pp" and "arco".

1. 270

Hb. *pp*

Fg. *pp* *sempre pp*

Vl. *pp* *pizz.* *sempre pp*

Br. *pizz.* *arco* *sempre pp*

Vc. *sempre pp*

280

Fg. *b $\flat$*

Vl.

Br.

Vc.

290

Hb. *p*

Fg. *pp* *p*

Hrn. (Es) *1.* *p*

Vl. *sempre pp*

Br. *pp* *sempre pp*

Vc. *b $\flat$* *sempre pp*

74

300

1.

Fg.

Hrn.
(Es)

p

Vl.

Br.

Vc.

310

Fg.

Vl.

Br.

Vc.

320

pp

pizz.

arco

Fg.

Vl.

Br.

Ve.

330

Fg.

Pk.

pp

VI.

arco
ppp

Br.

Vc.
u. Kb.

arco
(pizz.) ppp
col Kb.

340

Pk.

sempre pp

VI.

sempre pp
arco
sempre pp

Br.

sempre pp

Vc.
u. Kb.

sempre pp

PK.

VL.

Br.

Vc.
u.Kb.

Fl.

Hb.

Fg.

Hrn.
(C)

Tr.
(C)

Pk.

VL.

Br.

Vc.
u.Kb.

in C

370

p cresc.

pp cresc.

pp cresc.

p cresc.

p cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Attacca:

IV

77

Allegro (♩ = 84)

Kleine Flöte *ff*

2 Flöten *ff*

2 Hoboen *ff*

2 Klarinetten in C *ff*

2 Fagotte *ff* zu 2

Kontrafagott *ff*

2 Hörner in C *ff*

2 Trompeten in C *ff*

Alt Tenor 3 Posaunen *ff*

Baß *ff*

Pauken in C-G *ff*

1. Violinen *ff*

2. Violinen *ff*

Brätschen *ff*

Violoncelle *ff*

Kontrabässe *ff*

kl. Fl.

Fl. zu 2

Hb. zu 2

Kl.

Fg.

Kfg.

Hrn. (C)

Tr. (C)

Pos.

Pk.

Vl.

Br.

Vc. u. Kb.

10

kl. Fl.

Fl.

Hb.

Kl.

Fg.

Kfg.

Hrn.
(C)

Tr.
(C)

Pos.

Pk.

Vl.

Br.

Vc.
u. Kb.

This musical score is for page 79 of a symphony. It features a large ensemble of instruments. The woodwind section includes two flutes (kl. Fl. and Fl.), a half note (Hb.), two clarinets (Kl.), a bassoon (Fg.), a contrabassoon (Kfg.), a horn in C (Hrn. (C)), a trumpet in C (Tr. (C)), and a euphonium (Pos.). The brass section includes a tuba (Pk.). The string section includes violins (Vl.), brasses (Br.), and violas (Vc. u. Kb.). The score is written in a key with one sharp (F#) and a 2/4 time signature. The music is in a major key, as indicated by the key signature. The tempo is marked 'Allegro'.

20

kl. Fl.

Fl.

Hb.

zu 2

Kl.

Fg.

Kfg.

Hrn.
(C)

Tr.
(C)

Pos.

Pk.

Vl.

Br.

Vc.
u. Kb.

Detailed description: This is a page of a musical score, page 80, containing measures 19 through 22. The score is for a large orchestra. The woodwind section includes Clarinet in E-flat (kl. Fl.), Flute (Fl.), Horn in B-flat (Hb.), Clarinet in B-flat (Kl.), Bassoon (Fg.), and Contrabassoon (Kfg.). The brass section includes Horn in C (Hrn. (C)), Trumpet in C (Tr. (C)), and Trombone (Pk.). The string section includes Violin (Vl.), Viola (Br.), and Violoncello/Double Bass (Vc. u. Kb.). The percussion section includes Timpani (Pos.). The score is written in 4/4 time. Measures 19-22 show a complex orchestration with many notes and rests. A rehearsal mark '20' is placed above the first staff in measure 20. A 'zu 2' marking is placed above the Horn in B-flat staff in measure 20. The bottom of the page features the number 28294.

This page of a musical score is for a symphony, featuring a variety of instruments. The notation is in German, with dynamic markings such as *sf* (sforzando) and *zu 2* (second ending). The instruments listed on the left include:

- Kl. Fl. (Clarinet in F)
- Fl. (Flute)
- Hb. (Horn)
- Kl. (Clarinet)
- Fg. (Fagott/Bassoon)
- Kfg. (Kontrabaß/Cello)
- Hrn. (C) (Horn in C)
- Tr. (C) (Trumpet in C)
- Pos. (Posaune/Trombone)
- Pk. (Pauke/Drum)
- Vl. (Viola)
- Br. (Bratsche/Violin)
- Vc. (Violoncello/Cello)
- Kb. (Klavier/Piano)

The score is written in a multi-measure rest format, with the first measure of each staff containing the instrument's part and subsequent measures containing rests. The dynamic markings *sf* are placed below the notes in the first measure of each staff. The *zu 2* marking appears above the notes in the first measure of the Clarinet and Bassoon staves.

This musical score page contains measures 30 through 34. The instruments are arranged in two systems. The first system includes Kl. Fl., Fl., Hb., Kl., Fg., Kfg., Hrn. (C), Tr. (C), Pos., and Pk. The second system includes Vl., Br., Vc., and Kb. The woodwinds (Fl., Hb., Kl., Fg., Kfg., Hrn., Tr., Pos., Pk.) play melodic lines with various articulations and slurs. The strings (Vl., Vc., Kb.) provide harmonic support with sustained chords and moving lines. The brass (Br.) plays a rhythmic pattern of eighth notes. The Kfg. and Vc. parts feature prominent sixteenth-note passages.

Kl. Fl.

Fl.

Hb.

Kl.

Fg.

Kfg.

Hrn. (C)

Tr. (C)

Pos.

Pk.

Vl.

Br.

Vc.

Kb.

[illegible]

50

kl. Fl.

Fl.

Hb.

Kl.

Fg.

Kfg.

Hrn.
(C)

Tr.
(C)

Pos.

Pk.

Vl.

Br.

Vc.

Kb.

Fl.

Hb.

Kl.

Fg.

Kfg.

Hrn.
(C)

Tr.
(C)

Pos.

Pk.

Vl.

Br.

Vc.

Kb.

f

pp

cresc.

ff

dolce

zu 2

28294

Detailed description: This is a page of a musical score, page 87. It contains staves for various instruments. The woodwind section includes Flute (Fl.), Horn in B-flat (Hb.), Clarinet in B-flat (Kl.), Bassoon (Fg.), and Contrabassoon (Kfg.). The brass section includes Horn in C (Hrn. (C)), Trumpet in C (Tr. (C)), Positon (Pos.), and Trombone (Pk.). The string section includes Violins (Vl.), Brass (Br.), Viola (Vc.), and Cello/Double Bass (Kb.). The score is divided into two systems. The first system covers measures 28294 to 28298. The second system covers measures 28299 to 28303. Dynamics include *f* (forte), *pp* (pianissimo), *cresc.* (crescendo), and *ff* (fortissimo). The Flute part has a *ff* dynamic at the end. The Horn in B-flat part has a *pp* dynamic and a *cresc.* marking. The Bassoon part has a *pp* dynamic and a *cresc.* marking. The Contrabassoon part has a *ff* dynamic. The Horn in C part has a *f* dynamic and a *cresc.* marking. The Trumpet in C part has a *ff* dynamic. The Positon part has a *f* dynamic. The Trombone part has a *f* dynamic. The Violins part has a *f* dynamic and a *pp* dynamic. The Brass part has a *pp* dynamic and a *cresc.* marking. The Viola part has a *f* dynamic and a *pp* dynamic. The Cello/Double Bass part has a *f* dynamic and a *pp* dynamic. The word *dolce* is written under the Horn in C part. The word *zu 2* is written under the Bassoon part.

60

Fl.

Hb.

Kl.

Pg.

Kfg.

Hrn.
(C)

Tr.
(C)

Pos.

Pk.

Vl.

Br.
div.

Vc.
u.Kb.

This musical score page, numbered 89, contains measures 28 through 31 of a composition. The instrumentation includes Flute (Fl.), Horn in B-flat (Hb.), Clarinet in B-flat (Kl.), Bassoon (Fg.), Contrabassoon (Kfg.), Horn in C (Hrn. (C)), Trumpet in C (Tr. (C)), Positone (Pos.), Piccolo (Pk.), Violin (Vl.), Viola (Br.), Violoncello (Vc.), and Double Bass (Kb.). The score is written in 2/4 time with a key signature of one sharp (F#). Measures 28 and 29 feature sustained chords in the woodwinds and strings. In measure 30, the Clarinet (Kl.) and Bassoon (Fg.) play a melodic line with dynamic markings of *fp* and *p*. The Violin (Vl.) and Viola (Br.) also play a melodic line with *fp* and *p* markings. The Violoncello (Vc.) and Double Bass (Kb.) play a bass line with *p* and *fp* markings. In measure 31, the woodwinds and strings play a final chord with dynamic markings of *fp* and *f*.

28294

80

kl.Fl. *sf* *più f* *ff*

Fl. *sf* *più f* *ff* zu 2

Hb. *sf* *più f* *ff*

Kl. *sf* *più f* *ff*

Fg. *sf* *più f* *ff*

Kfg. *sf* *più f* *ff*

Hrn. (C) *sf* *più f* *ff*

Tr. (C) *sf* *più f* *ff* zu 2

Pos. *sf* *ff*

Pk. *sf* *più f* *ff*

Vl. *sf* *più f* *ff*

Br. *sf* *più f* *ff*

Vc. u. Kb. *sf* *più f* *ff*

1.

kl. Fl.

Fl.

Hb.

Kl.

Fg.

Kfg.

Hrn. (C)

Tr. (C)

Pos.

Pk.

Vl.

Br.

Vc.

Kb.

zu 2

div.

non div.

28294

Detailed description: This is a page of a musical score, page 92, numbered 28294. It contains staves for various instruments: Kl. Fl. (Clarinet in F), Fl. (Flute), Hb. (Horn in B-flat), Kl. (Clarinet in B-flat), Fg. (Fagott/Bassoon), Kfg. (Kontrabaß/Cello), Hr. (Horn in C), Tr. (Trumpet in C), Pos. (Posaune/Trombone), Pk. (Pauke/Drum), Vl. (Viola), Br. (Bratsche/Violin), Vc. (Viola), and Kb. (Kontrabaß/Cello). The score is written in 2/4 time. The key signature has one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as 'div.' (diviso) and 'non div.' (non diviso). A first ending bracket labeled '1.' is present at the top right. The page number '92' is at the top left, and the rehearsal mark '28294' is at the bottom center.

2.

kl. Fl.

Fl.

Hb.

Kl.

Fg.

Kfg.

Hrn.
(C)

Tr.
(C)

Pos.

Pk.

Vl.

Br.
non
div.

Vc.
u. Kb.

90

kl.Fl.

Fl.

Hb.

Kl.

Fg.

Kfg.

Hrn.
(C)

Tr.
(C)

Pos.

Vl.

Br.

Vc.

Kb.

zu 2

p

Fl. 1. *p*

Hb. 1. *dolce* *p*

Hrn. (C) *p*

Vl. *p*

Br. *p*

Vc. *p*

Measures 93-95. Flute and Horn (C) have first endings. Flute and Horn (C) play *dolce* and *p*. Violin and Viola play *p*. Bassoon and Cello play *p*.

Fl. 100 *dolce* *p*

Hb. *p*

Kl. 1. *p*

Fg. 1. *p*

Hrn. (C) zu 2 *p*

Vl. *p*

Br. *p*

Vc. *p*

Measures 96-100. Flute and Horn (C) have first endings. Flute and Horn (C) play *dolce* and *p*. Violin and Viola play *p*. Bassoon and Cello play *p*.

Fl.

Hb.

Kl.

Fg.

Kfg.

Vl.

Br.

Vc.

Kb.

p

f

This system contains measures 96 through 100. The woodwind section (Flute, Horn, Clarinet, Bassoon, Contrabassoon) features complex melodic lines with many accidentals and slurs. The strings (Violin, Viola, Cello, Double Bass) provide harmonic support with sustained notes and some rhythmic patterns. Dynamics include piano (*p*) and forte (*f*).

Fl.

Hb.

Kl.

Fg.

Kfg.

Vl.

Br.

Vc.
u. Kb.

110

This system contains measures 110 through 114. The woodwind section continues with complex melodic lines. The strings provide harmonic support. Measure 110 is marked with the number 110. The section ends with a double bar line.

Fl.

Hb.

Kl.

Fg.

Kfg.

Hrn. (C)

Tr. (C)

Pos.

Pk.

Vl.

Br.

Vc.

Kb.

Fl. zu 2 120

Hb. zu 2

Kl. zu 2

Fg. zu 2

Kfg.

Hrn. (C)

Tr. (C) zu 2

Pos.

Pk.

Vl.

Br.

Vc.

Kb.

Detailed description: This is a page of a musical score, page 98, featuring ten staves of orchestral instruments. The instruments are Flute (Fl.), Horns in B-flat (Hb.), Clarinet in B-flat (Kl.), Bassoon (Fg.), Contrabassoon (Kfg.), Horn in C (Hrn. (C)), Trumpet in C (Tr. (C)), Trombone (Pos.), Percussion (Pk.), Violins (Vl.), Trombones (Br.), Violoncello (Vc.), and Double Bass (Kb.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The Flute, Horns, Clarinet, and Bassoon parts are marked 'zu 2', indicating they are played by two players. The Flute part has a tempo marking of '120'. The percussion part (Pk.) is marked with a 'P' for piano. The Violins, Trombones, Violoncello, and Double Bass parts are marked with a 'P' for piano. The score is written in a standard musical notation with various notes, rests, and dynamic markings.

Fl. *più f*

Hb. *più f* zu 2

Kl. *più f* zu 2

Fg. *più f* zu 2

Kfg. *più f*

Hrn. (C) *più f*

Tr. (C) *più f*

Pos. *più f*

Pk. *più f*

Vl. *più f*

Br. *più f*

Vc. *più f*

Kb. *più f*

[illegible]

kl. Fl.

Fl.

Hb.

Kl.

Fg.

Kfg.

Hrn. (C)

Tr. (C)

Pos.

Pk.

Vl.

Br.

Vc. u. Kb.

kl.Fl. Fl. Hb. Kl. Fg. Kfg. Hrn. (C) Tr. (C) Pos. Pk. Vl. Br. Vc. Kb.

The musical score is arranged in two systems. The first system contains staves for Kl. Fl., Fl., Hb., Kl., Fg., Kfg., Hrn. (C), Tr. (C), Pos., and Pk. The second system contains staves for Vl., Br., Vc., and Kb. The key signature has one sharp (F#). The time signature is 4/4. The score shows measures 1 through 4. In measure 1, Kl. Fl. has a triplet of eighth notes (F#, G#, A#). Fl., Hb., Kl., Fg., and Kfg. have chords. Hrn. (C) and Tr. (C) have quarter notes. Pos. has a whole rest. Pk. has a quarter note. Vl. has a dotted quarter note. Br. and Vc. have eighth-note patterns. Kb. has a whole note. Measures 2 and 3 continue the patterns. Measure 4 shows a change in the Vl. part and a triplet in the Vc. part.

[illegible]

This musical score page, numbered 104, contains staves for the following instruments: Kl. Fl. (Clarinet in E-flat), Fl. (Flute), Hb. (Horn in E-flat), Kl. (Clarinet in B-flat), Fg. (Bassoon), Kfg. (Contrabassoon), Hrn. (C) (Horn in C), Tr. (C) (Trumpet in C), Pos. (Positone), Pk. (Percussion), Vl. (Violin), Br. (Bassoon), and Vc. u. Kb. (Violoncello and Double Bass). The score is written in 2/4 time and consists of five measures. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass instruments play a more complex, syncopated melody. The percussion part features a series of eighth notes.

150 *Tempo I.* (♩. = 96.) 160

Kl. Fl.

Fl.

Hb.

Kl.

Fg.

Kfg.

Hrn.
(C)

Tr.
(C)

Pos.

Pk.

Tempo I

Vl.

Br.

Vc.
u. Kb.

dimin. *pp*

170 1

Hb.

Kl.

p

pizz.

arco

pizz.

Vl.

pizz.

pp

Br.

pp

Vc.

pp

180

Hb.

Kl.

Hrn. (C)

pp

pp

Vl.

Br.

arco

Vc.

190

1. *p dolce*

Fl.

Hb.

Kl.

Fg.

Hrn. (C)

Br.

200

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

pp

arco

cresc.

arco

cresc.

cresc.

arco

cresc.

Vl.

Br.

Ve. u. Kb.

Allegro. (♩ = 84)

210

[illegible]

This musical score page, numbered 109, contains staves for the following instruments: Kl. Fl. (Clarinet in E-flat), Fl. (Flute), Hb. (Horn in E-flat), Kl. (Clarinet in B-flat), Fg. (Fagott/Bassoon), Kfg. (Kontrabaß/Double Bass), Hrn. (C) (Horn in C), Tr. (C) (Trumpet in C), Pos. (Posaune/Trombone), Pk. (Pauke/Drum), Vl. (Viola), Br. (Brass), and Vc. u. Kb. (Violoncell und Kontrabaß/Cello and Double Bass). The score is written in a key with one flat (B-flat) and a common time signature (C). The woodwinds and strings play melodic lines with various articulations, while the brass instruments provide harmonic support with sustained notes and rhythmic patterns. The percussion part includes a drum line with a steady rhythmic accompaniment.

220

Kl. Fl.

Fl.

Hb.

Kl.

Fg.

Kfg.

Hrn.
(C)

Tr.
(C)

Pos.

Pk.

Vl.

Br.

Vc.
u. Kb.

kl. Fl.

Fl.

Hb. *zu 2*

Kl.

Fg.

Kfg.

Hrn. (C)

Tr. (C)

Pos.

Pk.

Vl.

Br.

Vc.

Kb.

This musical score page, numbered 111, contains staves for the following instruments: Clarinet in F (kl. Fl.), Flute (Fl.), Horn in B-flat (Hb.), Clarinet in B-flat (Kl.), Bassoon (Fg.), Contrabassoon (Kfg.), Horn in C (Hrn. (C)), Trumpet in C (Tr. (C)), Positone (Pos.), Trombone (Pk.), Violin (Vl.), Trombone (Br.), Viola (Vc.), and Double Bass (Kb.). The woodwinds and strings are playing complex rhythmic patterns, while the brass instruments provide harmonic support. A 'zu 2' marking is present above the Horn in B-flat staff.

230

kl. Fl.

Fl.

Hb.

Kl.

Fg.

Kfg.

Hrn.
(C)

Tr.
(C)

Pos.

Pk.

Vl.

Br.

Vc.

Kb.

zu 2

sf

28294

Fl.

Hb.

Kl.

Fg.

Kfg.

Hrn.
(C)

Tr.
(C)

Pos.

Pk.

Vl.

Br.

Vc.
u. Kb.

240

kl. Fl.

Fl.

Hb.

Kl.

Fg.

Kfg.

Hrn.
(C)

Tr.
(C)

Pos.

Pk.

Vl.

Br.

Vc.
u. Kb.

zu 2

zu 2

zu 2

250

kl. Fl.

Fl.

Hb.

Kl.

Fg.

Kfg.

Hrn.
(C)

Tr.
(C)

Pos.

Pk.

zu 2

Vl.

Br.

Vc.
u. Kb.

Musical score for page 116, measures 1-5. The score is arranged in two systems. The first system includes staves for Flute (Fl.), Horn in B-flat (Hb.), Clarinet in B-flat (Kl.), Bassoon (Fg.), Contrabassoon (Kfg.), Horn in C (Hrn. (C)), Trumpet in C (Tr. (C)), Positone (Pos.), and Piano (Pk.). The second system includes staves for Violin (Vl.), Viola (Br.), Violoncello (Vc.), and Double Bass (Kb.). The key signature has one sharp (F#), and the time signature is 3/4. The score features various musical notations including eighth notes, quarter notes, and rests. Dynamic markings such as *p* (piano) are present in the second system.

260

Kl. Fl.

Fl.

Hb.

Kl.

Fg.

Kfg.

Hrn. (C)

Tr. (C)

Pos.

Pk.

Vl.

Br.

Vc.

Kb.

f

cresc.

p

p dolce

Fl. *pp* *cresc.* *ff*

Hb. *p dolce* *cresc.* *ff*

Kl. *p* *cresc.* *ff*

Fg. *p dolce* *cresc.* *ff*

Kfg. *f* *ff*

Hrn. (C) *pp* *cresc.* *ff*

Tr. (C) *ff*

Pos. *ff*

Pk. *ff*

VI. *pp* *cresc.* *ff*

Br. *f* *pp* *cresc.* *ff*

Vc. *f* *pp* *cresc.* *ff*

Kb. *f* *pp* *cresc.* *ff*

Detailed description: This is a page of a musical score, page 118, showing measures 118 through 122. The score is for a large orchestra and strings. The instruments listed on the left are Flute (Fl.), Horn in B-flat (Hb.), Clarinet in B-flat (Kl.), Bassoon (Fg.), Contrabassoon (Kfg.), Horn in C (Hrn. (C)), Trumpet in C (Tr. (C)), Positone (Pos.), Piccolo (Pk.), Violin I (VI.), Brass (Br.), Violoncello (Vc.), and Double Bass (Kb.). The music is written in 4/4 time. The key signature has one sharp (F#). The score features a variety of dynamics, including *pp* (pianissimo), *p* (piano), *f* (forte), and *ff* (fortissimo), as well as *p dolce* (piano dolce). Crescendos are marked with *cresc.* and decrescendos with *decresc.*. The music includes melodic lines for woodwinds and strings, and a rhythmic accompaniment for the brass and lower strings. The bottom of the page contains the number 28294.

270

Kl.Fl.

Fl.

Hb.

Kl.

Fg.

Kfg.

Hrn.
(C)

Tr.
(C)

Pos.

Pk.

Vl.

Br.

Vc.
u. Kb.

zu 2

zu 2

zu 2

8

V

[illegible]

280

zu 2

F1.

Hb.

Kl.

Fg.

Kfg.

Hrn.
(C)

Tr.
(C)

Pos.

Pk.

VL.

Br.

Vc.
u. Kb.

f *sf* *f* *sf* *f* *sf* *f* *sf*

290

Fl. *sf* *piuf* *ff*

Hb. *sf* *piuf* *ff*

Kl. *sf* *piuf* *ff*

Fg. *sf* *piuf* *ff*

Kfg. *sf* *piuf* *ff*

Hrn. (C) *sf* *piuf* *ff*

Tr. (C) *sf* *piuf* *ff*

Pos. *sf* *piuf* *ff*

Pk. *sf* *piuf* *ff*

Vl. *sf* *piuf* *ff*

Br. *sf* *piuf* *ff*

Vc. u. Kb. *sf* *piuf* *ff*

This musical score page, numbered 123, contains measures 28294 through 28298. The instrumentation includes Flute (Fl.), Horn in B-flat (Hb.), Clarinet in B-flat (Cl.), Bassoon (Fg.), Contrabassoon (Kfg.), Horn in C (Hrn. (C)), Trumpet in C (Tr. (C)), Trombones (Pos.), Percussion (Pk.), Violins (Vl.), Viola (Br.), Violoncello (Vc.), and Double Bass (Kb.). The key signature is B-flat major (two flats), and the time signature is 4/4. The score is marked with *sf* (sforzando) throughout. In measures 28296 and 28297, the Flute, Horn in B-flat, and Bassoon parts feature first endings (marked '1.') with *f* (forte) dynamics. The Percussion part (Pk.) plays a steady eighth-note pattern. The string section (Vl., Br., Vc., Kb.) provides a rhythmic foundation with various patterns, including sixteenth-note runs in the violins and sustained notes in the cellos and double basses.

300

Fl. 1. *piùf*

Hb. 1. *piùf*

Kl. *piùf*

Fg. 1. *piùf*

Kfg. *sf* *piùf*

Hrn. (C) *piùf*

Tr. (C) *piùf*

Pos. *piùf*

Pk. *piùf*

Vl. *sf* *piùf*

Br. *piùf*

Vc. *piùf*

Kb. *sf* *piùf*

28294

Fl.
Hb.
Kl.
Fg.
Kfg.
Hrn. (C)
Tr. (C)
Pos.
Pk.
Vl.
Br.
Vc. u. Kb.

zu 2

ff

sf

310

Fl.
Hb.
Kl.
Fg.
Kfg.
Hrn.
(C)
Tr.
(C)
Pos.
Pk.
Vl.
Vc.
u.Kb.

sf

320

Fl. *p dolce cresc. poco a poco*

Hb.

Kl. *1. peresc. poco a poco*

Fg. *zu 2 ff cresc*

Kfg.

Hrn. (C) *zu 2 p dolce cresc. poco a poco*

Tr. (C)

Pos.

Pk.

Vl. *p cresc. poco a poco*

Br. *p cresc. poco a poco*

Vc. u. Kb.

Detailed description: This is a page of a musical score, page 127, showing measures 320 through 329. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Horn in B-flat (Hb.), Clarinet in B-flat (Kl.), Bassoon (Fg.), and Contrabassoon (Kfg.). The brass section includes Horn in C (Hrn. (C)), Trumpet in C (Tr. (C)), Trombone (Pos.), and Tuba (Pk.). The string section includes Violin (Vl.), Viola (Br.), and Violoncello/Double Bass (Vc. u. Kb.). The score begins at measure 320. The Flute part has a first ending bracketed over measures 325-329, marked *p dolce cresc. poco a poco*. The Clarinet part also has a first ending bracketed over measures 325-329, marked *peresc. poco a poco*. The Bassoon part has a first ending bracketed over measures 325-329, marked *cresc*. The Horn in C part has a first ending bracketed over measures 325-329, marked *zu 2 p dolce cresc. poco a poco*. The Violin part has a first ending bracketed over measures 325-329, marked *p cresc. poco a poco*. The Viola part has a first ending bracketed over measures 325-329, marked *p cresc. poco a poco*. The Violoncello/Double Bass part has a first ending bracketed over measures 325-329, marked *p cresc. poco a poco*. The score is written in 4/4 time and features various dynamics and articulations.

kl. Fl. *p cresc.* *f*

Fl. *f*

Hb. *1. p cresc.* *f*

Kl. *f*

Fg. *f*

Kfg. *f*

Hrn. (C) *f*

Tr. (C) *p cresc.* *f*

Pos. *f*

Pk. *tr* *p cresc.* *f*

Vl. *p cresc.* *f*

Br. *f*

Vc. *p cresc. poco a poco* *f*

Kb. *cresc.* *f*

Detailed description: This is a page of a musical score, page 128, showing measures 1 through 4. The score is for a large orchestra and strings. The instruments listed on the left are: Kl. Fl. (Clarinet in F), Fl. (Flute), Hb. (Horn in B-flat), Kl. (Clarinet in B-flat), Fg. (Fagott), Kfg. (Kontrabaß), Hr. (C) (Horn in C), Tr. (C) (Trumpet in C), Pos. (Posaune), Pk. (Pauke), Vl. (Viola), Br. (Bassoon), Vc. (Violoncell), and Kb. (Kontrabaß). The score is written in 4/4 time. The key signature has one flat (B-flat). The first measure (measure 1) shows the beginning of the piece. The second measure (measure 2) shows the first ending of the Hb. part. The third measure (measure 3) shows the first ending of the Tr. (C) part. The fourth measure (measure 4) shows the first ending of the Vl. part. The score includes various dynamics such as *p* (piano), *f* (forte), *cresc.* (crescendo), and *poco a poco* (little by little). There are also articulation marks like *tr* (trill) and *acc.* (accent). The page number 128 is at the top left. The number 28294 is at the bottom center.

330

Kl. Fl.

Fl.

Hb.

Kl.

Fg.

Kfg.

Hrn. (C)

Tr. (C)

Pos.

Pk.

Vl.

Br.

Vc. u. Kb.

p

f

p

f

p

f

p

f

kl.Fl. *p dolce* *cresc. poco a poco*

Fl. *p cresc. poco a poco* *p cresc.*

Hb. *p dolce* *p cresc. poco a poco*

Fg. *p cresc.*

Kfg.

Hrn. (C) *zu 2* *p dolce* *cresc. poco a poco*

Vl. *p cresc. poco a poco*

Br. *p cresc. poco a poco*

Vc. *p cresc. poco a poco*

Kb. *p cresc.*

[illegible]

370

Fl. 1. *fp* *fp*

Hb. 1. *fp* *fp*

Kl. *fp* *fp*

Fg. 1. *fp* *fp*

Kfg. *fp* *fp* *fp* *fp* *fp*

Hrn. (C) *f* *f* *f* *f* *f*

Tr. (C) *f* *f* *f* *f* *f*

Pk. *f* *f* *f* *f* *f*

Vl. *fp* *fp* *fp* *fp* *fp*

Br. *fp* *fp* *fp* *fp* *fp*

Vc. u. Kb. *fp* *fp* *fp* *fp* *fp*

The musical score is arranged in two systems. The first system contains parts for Flute 1, Horn in B-flat, Clarinet, Bassoon, Contrabassoon, Horn in C, Trumpet in C, and Percussion. The second system contains parts for Violin, Viola, Trombone, and Violoncello/Double Bass. The measures are numbered 370 through 374. Dynamic markings include *fp* (fortissimo piano) and *f* (fortissimo). The notation includes various note values, rests, and articulation marks.

380

Fl. *fp* *fp* *cresc.*

Hb. *fp* *fp* *cresc.*

Kl. *fp* *fp* *cresc.*

Fg. *fp* *fp* *cresc.*

Kfg. *fp* *fp* *cresc.*

Hrn. (C) *f* *fp* *cresc.*

Tr. (C) *f* *f* *p cresc.*

Pk. *f* *f* *p cresc.*

Vl. *fp* *fp* *cresc.*

Vla. *fp* *fp* *cresc.*

Br. *fp* *fp* *cresc.*

Vc. u. Kb. *fp* *fp* *cresc.*

390

kl. Fl. *cresc.* *f* *ff*

Fl. *f* *ff* zu 2

Hb. *f* *ff*

Kl. *f* *ff*

Fg. *f* *ff*

Kfg. *f* *ff*

Hrn. (C) *f* *ff*

Tr. (C) *f* *ff*

Pos. *f* *ff*

Pk. *f* *ff*

Vl. *f* *ff*

Br. *f* *ff*

Vc. u. Kb. *f* *ff*

kl.Fl.
Fl.
Hb.
Kl.
Fg.
Kfg.
Hrn.
(C)
Tr.
(C)
Pk.
Vl.
Br.
Vc.
u.Kb.

zu 2
zu 2
zu 2

The musical score is arranged in two systems. The first system contains staves for woodwinds (kl.Fl., Fl., Hb., Kl., Fg., Kfg., Hrn. (C), Tr. (C), Pk.) and the second system contains staves for strings (Vl., Br., Vc. u. Kb.). The woodwinds and brass play a melodic line with some rests, while the strings provide a rhythmic accompaniment. The Fg. and Hrn. parts have a 'zu 2' marking, indicating a second ending or a specific performance instruction. The Vl. part features a rapid sixteenth-note pattern in the first half of the system.

400

kl. Fl.

Fl.

Hb. zu 2

Kl. zu 2

Fg.

Kfg.

Hrn. (C)

Tr. (C)

Pk. tr

Vl.

Br.

Vc. u. Kb.

kl.Fl. *sempre ff*

Fl. *sempre ff*

Hb. *sempre ff*

Kl. *sempre ff*

Fg. *sempre ff*

Kfg. *sempre ff*

Hrn. (C) *sempre ff*

Tr. (C) *sempre ff*

Pos. *sempre ff*

Pk. *sempre ff*

Vl. *sempre ff*

Br. *sempre ff*

Vc. u. Kb. *sempre ff*

Detailed description: This is a page of a musical score, page 139, measures 410-419. The score is for a large orchestra and strings. The instruments listed on the left are: kl.Fl. (clarinet in F), Fl. (flute), Hb. (oboe), Kl. (clarinet in Bb), Fg. (bassoon), Kfg. (contrabassoon), Hrn. (C) (horn in C), Tr. (C) (trumpet in C), Pos. (positone), Pk. (piano), Vl. (violin), Br. (baritone), and Vc. u. Kb. (viola and double bass). The music is written in 4/4 time. The key signature has one flat (Bb). The dynamic marking *sempre ff* (always fortissimo) is present in most parts. The score consists of 10 measures. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The brass instruments play a similar rhythmic pattern. The piano part has a more complex rhythmic pattern.

430

Kl.Fl.
Fl.
Hb.
Kl.
Fg.
Kfg.
Hrn.
(C)
Tr.
(C)
Pos.
Pk.
Vl.
Br.
Vc.
u. Kb.

kl.Fl.
Fl.
Hb.
Kl.
Fg.
Kfg.
Hrn.
(C)
Tr.
(C)
Pos.
Pk.
Vl.
Br.
Vc.
u.Kb.

zu 2

This musical score page contains measures 440 and 441 of a symphony. The instrumentation includes woodwinds (clarinets, flutes, oboes, bassoon, contrabassoon), brass (trumpets, horns, trombones, tuba), and strings (violins, violas, cellos, double basses). The woodwinds and brass sections are playing sustained chords, while the strings provide a rhythmic accompaniment. A 'zu 2' marking is present above the bassoon staff in measure 440. The page number 142 is in the top left, and the measure number 440 is in the top right.

ЛЮДВИГ БЕТХОВЕН

СИМФОНΙΑ № 5

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