

1. Satz

Allegro vivace [♩ = 144]

Sinfonie Nr. 4

B-Dur/B^b major

L. van Beethoven
op. 60

65 I. II. *pp* *staccato*

71 *cresc.*

107 I. *p* 142 *p dolce*

146 221 *p*

223 3

233 *p*

348 *p* *ff* 381 *p*

416 I. *p dolce* *f* I. II. *v*

425 *p*

cresc.

f

4. Satz

Allegro ma non troppo $\text{♩} = 80$

184 I. *p dolce*

300 *pp* *ff* 348 *pp* *ff* I. II. *v*

351

Sinfonie Nr. 9

d-Moll/D minor

L. van Beethoven
op. 125

4. Satz

Allegro assai $\text{♩} = 80$

116 I. *p*

122 *p* *cresc.* *p*

129 1

135 *cresc.* *p*

141 1 2 2

151 *cresc.* *p*

162 *cresc.* *f*

Detailed description: This page contains the musical score for the 4th movement of Beethoven's Symphony No. 9, starting at measure 116. The music is written in bass clef, common time, and D minor. It features a series of six staves of music. The first staff (measures 116-121) begins with a first ending bracket and a piano (*p*) dynamic. The second staff (measures 122-128) includes a first ending bracket, a piano (*p*) dynamic, a crescendo (*cresc.*) marking, and another piano (*p*) dynamic. The third staff (measures 129-134) features a first ending bracket. The fourth staff (measures 135-140) shows a crescendo (*cresc.*) leading to a piano (*p*) dynamic. The fifth staff (measures 141-150) contains two first ending brackets and a second ending bracket. The sixth staff (measures 151-161) includes a crescendo (*cresc.*) and a piano (*p*) dynamic. The final staff (measures 162-167) begins with a crescendo (*cresc.*) and ends with a forte (*f*) dynamic and a double bar line.

Allegro assai I. 271

p dolce

276

cresc.

281

*p**cresc.**f*

288

*dim.**p*

293

*p sempre*Allegro energico, sempre ben marcato $\text{♩} = 84$

663 II.

ff

665

668

Ouverture

zu H. J. v. Collins Trauerspiel „Coriolan“

Allegro con brio [$\text{♩} = 112$]L. van Beethoven
op. 62

110 I. II.

f [*stacc.*]

140 *f* *p*

3 148 *ff* *ff*

Violinkonzert

D-Dur/D major

1. Satz

Allegro ma non troppo [♩ = 120]

L. van Beethoven
op. 61

18 I. *dolce* II. *f* *dim.* *p*

22 *a2* 400 I. *pp*

402 I. 523 *pp*

2. Satz

Larghetto [♩ = 80]

20 I. *p dolce*

25 *cresc.* *f*

3. Satz: Rondo

Allegro [♩=84] 35

I. II. *ff* *p*

35 52 I.

53 71 *p*

85 134 *p* *p dolce*

138 7

150 *p dolce*

157 261 *p*

3. Satz
Szene auf dem Lande

Symphonie fantastique

Hector Berlioz
op. 14

Adagio $\text{♩} = 84$ 86

I. I.II.

ff *mf* *ff* *sf*

dim. poco a poco

89 *p* *mf* *ff* *dim.*

93 *p* *mf* *f*

97

100 *poco animato* *f* *cresc.*

102 *poco animato*

4. Satz

Der Gang zum Richtplatz

Allegretto non troppo [♩=100]

49 I. - IV. *p*

53 unis.

57 unis.

61 unis. *f*

5. Satz

Beim Hexensabbat

Allegro ♩.= 104

67 I. - IV. *mf*

71

76

80 *f* *cresc.* *tr* *tr* *tr*

Hexen-Rundtanz

Allegro [♩.=104]

447 I. II. *mf* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

454 *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *I. tr*

460

p legg.

466

ff

479

ff

Detailed description: This musical score is written for a bass clef instrument. It consists of two staves. The first staff, starting at measure 460, contains a continuous sequence of eighth notes with various accidentals (sharps, naturals, flats). The dynamic marking *p legg.* is placed below the first few measures. The second staff begins at measure 466 and features a series of eighth notes, followed by a slur over a few notes, and then a section of whole notes with a *ff* dynamic marking. A double bar line with repeat slashes appears after measure 472. The second *ff* dynamic marking is placed below the final measure, 479, which contains a series of eighth notes.

Die Hochzeit des Figaro

Ouverture

W. A. Mozart
KV 492

Presto

The musical score is written in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of ten staves of music. The first staff begins with a first and second ending bracket labeled 'I. II.' and a dynamic marking of *pp*. The second staff starts at measure 5 and includes a first ending bracket labeled 'I.' with a dynamic marking of *p*. The third staff starts at measure 104. The fourth staff starts at measure 112. The fifth staff starts at measure 120 and includes a first and second ending bracket labeled 'I. II.' with a dynamic marking of *f*. The sixth staff starts at measure 135 and includes a triplet of eighth notes marked with a '3' and a dynamic marking of *pp*. The seventh staff starts at measure 143 and includes a first ending bracket labeled 'I.' with a dynamic marking of *p*. The eighth staff starts at measure 158. The ninth staff starts at measure 163 and includes a first ending bracket labeled 'I.' with a dynamic marking of *p*. The tenth staff starts at measure 219 and includes a first ending bracket labeled 'I.' with a dynamic marking of *f*. The score concludes with a double bar line at the end of the tenth staff.

Sinfonie Nr. 41

C-Dur/C major („Jupiter“)

W. A. Mozart
KV 551

1. Satz

Allegro vivace

62 I. *p* *tr*

67

105 *p*

110 131 *p*

133 184 *p* I. II.

188 216 *f* *p*

219 249 I. *p*

253 *tr* 260

297 *p*

2. Satz

Andante cantabile

9 I. *p*

40 I. II. *p*

73 I. *f p* *f p* 3 3 3 3

93 *p* *f*

4. Satz: Finale

Allegro molto

87 I. *p* *tr.* *tr.* *tr.*

93 154 *p* 3 *p*

163 2 *p*

172 387 396 *f* *tr.*

Boléro

Moderato assai ♩ = 76

Maurice Ravel

41 2 I. *mp*

45 3

50 3

54 3

Klavierkonzert G-Dur

1. Satz

G major

Maurice Ravel

Allegramente
Meno vivo

9

mf

3. Satz

Presto [$\text{♩} = 144$]

14

14

f

p

15

mf

p

2. Satz Scheherazade

N. Rimsky-Korsakow
op. 35

2. Satz

Andantino $\text{♩} = 112$

I. Solo *capriccioso, quasi recitando*

5

11

17

23

dolce ed espress.

rit. assai A

Moderato, recitando, lento

poco rit.

323 I. Solo *f* *lunga* *p cresc.*

324 *a tempo* 325 *lento* *f* *lunga* *p stringendo e cresc.*

poco rit. *a tempo* 327 *lento* *f* *lunga* *stringendo e cresc.*

rit. molto *ten.* **M** *sf*

Sinfonie Nr. 9

Es-Dur/E^b major

D. Schostakowitsch
op. 70

4. Satz

Largo $\text{♩} = 84$

9 I.Solo $\text{♩} = \text{♩}$
f espress

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

Viola $\text{♩} = \text{♩}$
pp *p* *f* *p cresc.*

22

23 *f* *morendo* *p*

27 *pp* *pp*

5. Satz

Allegretto $\text{♩} = 100$

p

7

13

19

Die verkaufte Braut

Ouverture

Vivacissimo

Bedřich Smetana

The musical score is written for a bass clef instrument in a key signature of one flat (B-flat) and a common time signature (C). It consists of ten staves of music, each starting with a measure number in a box. The notation includes eighth and sixteenth notes, rests, and various dynamic markings such as *ff*, *sf*, *mf*, *cresc.*, and *p*. First and second endings are indicated by 'I.' and 'II.' above the notes. The score concludes with double bar lines and repeat signs at the end of several staves.

Measure numbers: 5, 98, 103, 107, 168, 174, 221, 223, 237, 255.

Dynamics: *ff sf*, *mf cresc.*, *ff sf sf sf sf*, *sf p*, *p*, *sf sf sf sf sf sf sf sf sf sf*, *sf sf sf sf sf*, *sf sf sf sf sf sf sf sf sf sf*, *sf sf sf sf sf sf sf sf sf sf*.

First/Second Endings: I. II., I., I. II., I., II., I., I.

261 II.

Musical score for measures 261-267. The score is written in bass clef with a key signature of one flat. Measure 261 starts with a dynamic of *f*. Measures 262-267 feature various dynamics including *sf* (sforzando), *f*, and *p* (piano). The notation includes eighth and sixteenth notes, rests, and slurs. A first ending bracket labeled "I." spans measures 266 and 267.

268

Musical score for measures 268-274. The score continues in bass clef with a key signature of one flat. Measure 268 starts with a dynamic of *sf*. Measures 269-274 feature various dynamics including *sf*, *p*, and *f*. The notation includes eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line and repeat dots.

Till Eulenspiegels lustige Streiche

Richard Strauss
op. 28

leichtfertig

Musical score for 'Till Eulenspiegels lustige Streiche' in bass clef, 2/4 time. It consists of four staves. The first staff starts at measure 26 with a first ending bracket. Dynamics include *p*, *f*, *cresc.*, and *ff*. The second staff has dynamics *mf* and *ff*. The third staff has dynamics *mf* and *pp*. The fourth staff has dynamics *pp*. Measure numbers 26, 30, and 33 are circled. There are first ending brackets labeled 'I.' and 'a3'.

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Ein Heldenleben

Richard Strauss
op. 40

Sehr ruhig

Musical score for 'Ein Heldenleben' in bass clef, 3/4 time. It consists of one staff starting at measure 86 with a first ending bracket. Dynamics include *pp (zart ausdrucksvoll)* and *dim.*. There are first ending brackets labeled 'I.' and '3'.

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Salome

Richard Strauss
op. 54

Salomes Tanz

Viel bewegter $\text{♩} = 126$

Musical score for 'Salome' in bass clef, 3/4 time. It consists of five staves. The first staff starts at measure 1 with a first ending bracket. Dynamics include *pp espress*, *f*, and *ritard.*. There are first ending brackets labeled 'I.', 'S', 'T', and 'U'. The score includes triplets and various articulations.

Berceuse

Der Feuervogel

Ballettsuite (1945)

Igor Strawinsky

Andante [$\text{♩} = 60$]

(150)

I. solo

p cant., espressivo

(155)

(b)

p espress., cant.

(156)

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Introduzione

Le Sacre du Printemps

Lento $\text{♩} = 50$ tempo rubato

Igor Strawinsky

I. solo *ad lib.*

poco accel.

a tempo

poco accel.

p

Più mosso $\text{♩} = 66$ *poco più f*

f *sim.* *mf*

très en dehors

mf

Tempo I

come prima

Pulcinella-Suite

3. Satz: Scherzino

Allegro [♩ = 80]

Igor Strawinsky

I.

mf

36

38 *tr*

41 *Meno mosso* ♩ = ♩

Andantino [♩ = 84]

Solo

52 *mf*

poco più f

5. Satz: Toccata

Allegro [♩ = 104]

I.

69 *mf sempre stacc.*

70 *stacc.*

6. Satz: Gavotta con due variazioni

Variazione II a

Allegro piuttosto moderato ♩ = 88

I.

81 *accompagnando*

82 *II.*

accompagnando

83 *I.*

II.

84 *I.*

II.

84

1.

II.

I.

2.

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Tchaikovsky - Symphony nr. 4

2. Satz

Andantino in modo di canzone [$\text{♩} = 60$]

274 I.

pp (*cantabile*)

280

espress.

288

pp *morendo*

Sinfonie Nr. 6

h-Moll/B minor („Pathétique“)

Peter I. Tschaikowsky
op. 74

1. Satz

Adagio [$\text{♩} = 52$]

1. *pp* < > *p* < > *mp* < > < > *sf* > *p*

7

pp < > *p* < > *mp* < > < > *sf* >

4. Satz

Adagio lamentoso [$\text{♩} = 52$]

4 I. II. *mf* > *p* *mp* *mf* *cresc.*

rall. *ff* > *f dim. poco a poco* *mp* > *p*

11 *ff* > *f dim. poco a poco* *mp* > *p* Andante ($\text{♩} = 69$)

17 Adagio poco meno che prima ($\text{♩} = 60$)
1 1 *pp* < *mp* > *pp* > *mf* > *p* *mf* > *p*

25 *pp* *pp cresc.* *f* > *ff* molto espressivo

32 *dim.* *p* > *p* > *pp* >