

29

♩. 120 - 144

*p*

*cresc*

*f*

*p*

*f*

*p*

*mf* *f*

*mf* *f*

*f* *mf*

*Sol G* *p*

*f*

The musical score consists of ten staves of music in bass clef. The notation includes various dynamics such as *cresc.*, *f*, *dim.*, *p*, *ff*, *mf*, and *pp*. Trills are indicated by 'tr' and slurs are used for phrasing. There are several measures with notes marked with circles above them. A key signature change to one flat is indicated by 'Si Bb' on the fourth staff. A specific note is marked 'Do C' on the eighth staff, with a box containing 'Sol G' and 'Fa F' below it. The score concludes with a *ff* dynamic and a *cresc.* marking.

# Die Zauberflöte

Wolfgang Amadeus Mozart  
KV 620

## Ouverture

Allegro 194 in Es - B

Musical score for the Overture of Die Zauberflöte, measures 194-221. The score is written in bass clef with a 3/4 time signature. It features various dynamics including *p*, *f*, and *ff*. Measure 200 includes a 4-measure rest. Measure 210 is marked with a circled 'E'. Measure 216 has three *p* markings. Measure 221 starts with a *f* dynamic.

## L. v. Beethoven: Sinfonie No. 1.: 3. tétel

### Menuetto

Allegro molto e vivace

Musical score for the Minuet of Beethoven's Symphony No. 1, measures 26-68. The score is in 3/4 time and includes parts for Violin I (Viol. I) and Oboe I (Ob. I). Measure 26 is marked with a *f* dynamic. Measure 35 is marked with a *f* dynamic. Measure 50 is marked with a *p* dynamic. Measure 68 includes a *cresc.* marking and ends with *f* and *ff* dynamics. There are blue annotations: a bracket under measures 35-37, and a large bracket under measures 68-70.

# L. v. Beethoven: Sinfonie No. 3.: 3. tétel („C”-től végig)

104 **Scherzo**  
Allegro vivace ( $\text{♩} = 116$ )

in Es und B

Ob. I  
50 + 7 Clar.  
VI. I  
Clarin

**A** *cresc.* *ff*

97 1 2 3 4 5 6 7 1 2 3

108 4 5 *L* *f* 7

126 **B** 20 *p* *cresc.* 2

155 *ff* 1. *f* *f* *f* 2. *f* *f* *f*

160 **Trio** 32 56 1. 6 2. 91 Ob. I *cresc.* **C** *ff* *L*

355 1 2 3 4 5 6 7 1 2 3 4 5

368 *L* *f* 7 *Alla breve* ( $\text{♩} = 116$ ) *tr* 22

407 VI. I *p* *cresc.* *ff* *f*

422 **Coda** 1 2 3 4 5 6 *f* *pp* *cresc.*

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

BEETHOVEN

VII. Viol.

I. tétel

63 **Vivace**  $\text{♩} = 104$   
23 Viol. I *ff*

93 *ppresc.*

103 *ff* **C** *tr* 21

III. tétel

Beethoven — Symphony No. 7

Timpani

3

in F A  
**Presto**  $\text{♩} = 132$

10 Viol. I *f* *p* *f*

25 27 Viol. I *f* *ff*

21 Vcllo. C-B. *pp*

88 **A** *f* *ff* *pp* 4 2 4 14 Viol. I

126 1 1 1 1 2

143 1. 2

# Sinfonie Nr. 9

d-Moll / D minor

## 1. Satz

Ludwig van Beethoven  
op. 125

Allegro ma non troppo, un poco maestoso ♩ = 88

16 *tr*

22 50 *tr*

297 (K)

305 1(-28) 2 3 4 5

316 6 7 8 9 10 11 12 13 14 15 16 17 18

329 19 20 21 22 23 24 25 26 27 28

513

520 *cresc.*

527 *f* *più f* *ff*

532 *tr*  
*sempre ff* *sempre ff*

541 *tr* *tr*  
*sf* *ff*

# Sinfonie Nr. 9

d-Moll / D minor

2. Satz

Ludwig van Beethoven  
op. 125

Molto vivace  $\text{♩} = 116$

Flöte

186

*p*

Sola

*f*

196

2

2

2

3

*dim.*

248

7

*pp*

*cresc.*

257

3

3

1(-8)

2

3

4

5

6

7

8

*più cresc.*

*f*

*più f*

*ff*

272

1(-11)

2

3

4

5

6

7

8

9

3

3

3

282

10

11

6

1(-6)

2

3

4

5

6

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Ⓔ

Johannes Brahms  
Symphony No. 1 in C Minor, Op. 68

1. tetel

Brahms — Symphony No. 1 in C Minor

TYMPANI

Meno Allegro

495 503

*p* *p cresc. molto* *f*

tr tr

UTOLOSÓ  
TETEL  
IV

IV t.

375 391 397 415 423 435 445

*p* *sf* *cresc.* *f* *mf* *sf*

string. tr tr





# Sinfonie Nr. 4

f - Moll / F minor

Peter I. Tschaikowsky  
op.36

## 1. Satz

Ben sostenuto il tempo precedente [Moderato con anima ♩. = in movimento di Valse]

313 1 2 3 - 8 9 10

*pp* *poco a poco cresc.*

323 poco a poco string. 11 12 13 14

*poco a poco string.*

327 15 16 - 22 **Ⓡ** sempre stringendo al - - - Allegro con anima

*mf* *cresc.* *f cresc.*

339

*ff*

343

348

## Der Rosenkavalier

3. Akt \*

Richard Strauss  
op. 59

1 Schneller Walzer (molto con moto)  $\text{♩} = 69$  1

247 *ff*

248 *dim.* *p* *pp* *p*

249 *f* *ff*

250 *ff* *trm* *trm* *trm* *trm*

251 *f* *f*

252 *ff* *f* *mf*

253 *f*

254 *f* *ff* *f*

255 *ff*

256 *ff*

257 *f* *p*

\*) Klavierauszug siehe S.25 / Piano reduction see p. 25



# STRAVINSKY : LE SACRE

## Timpani I

145 *Cuivres* *f secco*

146 147

148 2

FA RE LA FA 149 150 151 *T-ni* 5

152 Solo 153 *f*

# STRAVINSKY : LE SACRE

Version für einen Spieler

Igor Strawinsky

189 *mf* **1** **1** 190

Musical staff 189-190: Bass clef, 5/16, 4/16, 5/16, 4/16, 5/16, 4/16, 5/16. Includes dynamic marking *mf* and first endings.

191

Musical staff 191: Bass clef, 5/16, 4/16, 5/16, 4/16, 2/16, 4/16, 2/16. Includes dynamic marking *mf*.

192 *sf* *meno f* *mf* *sf* *meno f* *mf* 193

Musical staff 192-193: Bass clef, 2/16, 3/16, 2/16, 3/16, 2/16, 3/16, 2/16, 3/16, 2/16. Includes dynamic markings *sf*, *meno f*, and *mf*.

194

Musical staff 194: Bass clef, 2/16, 3/16, 2/16, 3/16, 2/16, 3/16, 2/16, 3/16, 2/16. Includes dynamic marking *mf*.

195 *sf* *sf* *mf* 196 *sf* *f*

Musical staff 195-196: Bass clef, 2/16, 3/16, 2/16, 3/16, 2/16, 3/16, 2/16, 3/16, 2/16. Includes dynamic markings *sf*, *mf*, *sf*, and *f*.

197 *sf*

Musical staff 197: Bass clef, 2/16, 3/16, 2/16, 3/16, 2/16, 3/16, 2/16, 3/16, 2/16. Includes dynamic marking *sf*.

198 *più sf* *f* *sempre cresc.* 199

Musical staff 198-199: Bass clef, 3/16, 2/16, 3/16, 2/16, 3/16, 2/16, 3/16, 2/16, 3/16, 2/16. Includes dynamic markings *più sf*, *f*, and *sempre cresc.*

200

Musical staff 200: Bass clef, 2/16, 3/16, 2/16, 3/16, 2/16, 3/16, 2/16, 3/16, 2/16. Includes dynamic marking *f*.

201 *ff* **1** **1** *sf*

Musical staff 201: Bass clef, 5/16, 3/4, 3/4, 5/4. Includes dynamic markings *ff* and *sf*, and first endings.