

BEETHOVEN

Symphony No. 5 in C minor, Op. 67: Mvt. II

Beginning through ms. 10:

Andante con moto ♩ = 92

Vcllo
p dolce

9 unis. *f p*

4 Viol. I
p cresc. f p f p

ms. 49-59:

48 Vcllo
f f p dolce f

57 Vcllo unis. arco
Ch. p cresc. f p

4 Viol. I
p cresc. f p f p

ms. 98-106:

97 Vcllo
f ff p dolce

102 *pp*

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Mvt. III: 141-254 (with pick-up, no repeat)

(Allegro)

141 *f*

147

158 *f*

166

175 1 2 3 4 5 6

188 Vello Cb. **B** *f*

198 unis. *dimin.* *p*

207 *sempre più p* 8

227 Fag. I *pizz.* *p* *arco* *pp*

240 *poco rit.* *a tempo* Vello *pizz.* *p*

253 *poco rit.*

BRAHMS

Symphony No. 2 in D Major, Op. 72

Mvt. II: ms. 1-18

Adagio non troppo

poco f espr.

6

12

poco f *dim.* *p* *dim.*

A

Fl. I

DEBUSSY

La Mer

2 ms. before Reh [9] – 7th ms. of Reh [9] (top line)

Un peu plus mouvementé

9

1-2 3-4 5-6 7-8 9-10-11-12 13-14 15-16

p *sfzp* *mf* *f* *p*

16 *très rythmé*
velles 5-6

mf *mf* *f* *ff* *dim.*

mf *mf* *f* *ff* *dim.*

p

p

p

MENDELSSOHN

Scherzo from *A Midsummer Night's Dream*

7 ms. before [C] - [D]

VIOLONCELLO e BASSO.

Scherzo.

Allegro vivace.

16

Nº 1. 

MENDELSSOHN

Scherzo from *A Midsummer Night's Dream*

[N] - [O]

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The first system begins with a bracketed section labeled 'N' containing a piano (*p*) pizzicato (*pizz.*) passage. The second system continues with a piano (*p*) dynamic. The third system features a crescendo (*cresc.*) in both hands. The fourth system starts with a forte (*f*) dynamic, followed by a section labeled 'O' which concludes with a piano (*p*) arco passage. The score includes various musical notations such as slurs, accents, and dynamic markings.

MAHLER

Symphony No. 5 in C-sharp minor

Mvt. II: 12 ms. after [11] – 8 ms. after [12]

187 **rit.** **1**

Langsam
aber immer $\frac{2}{2}$
zögernd

p *dim.* *pp*

kurz *am Griffbrett*
klagend *kurz*

194 *sempre pp* *ma espressivo*

201 **allmählich fließender** *sempre pp*

208 **etwas drängend** *poco cresc.*

12 **Tempo moderato** (*wie im ersten Teil*)
immer am Griffbrett

214 *die Hälfte* *pp* *sempre pp*

220

MOZART

Symphony No. 35 in D Major, K. 385

ms. 134-181

(Presto)

134

142

151

160

168

177

PROKOFIEV
Symphony No. 5
[79] - [80]

30 **79** Poco più tranquillo (n)

mf espr. *f* (n)

div. a4 *mf espr.* *f* (n)

mf espr. *f* (n)

mf espr. *f*

dim. *p* *mf*

dim. *p* *mf*

dim. *p* *mf*

dim. *p* *mf*

80 Tempo I *mf*

mp *p*

mp *p*

mp *p*

mp *p*

mp *p*

STRAUSS
Don Juan
First page

Allegro, molto con brio

The musical score is written for cello and piano. It begins with a cello part marked *ff* (fortissimo) and includes a first ending bracket. The piano part features a series of sixths, marked *mf* (mezzo-forte) and *arco*. The score includes various dynamic markings such as *ff*, *mf*, *pp subito*, and *p*. Performance instructions include *pizz.* (pizzicato), *arco*, *tranquillo*, and *sul ponticello*. The piece concludes with a *p* (piano) dynamic marking.

VERDI

Requiem

Mvt III "Offertorio": mm. 1-46

Nr. 3. Offertorio

Andante mosso (♩ = 66)

9 *p* *p* *dolce* *un poco marcato* *ppp* *p*

19 *più marcato* *f* *ppp*

30 *cantabile*

39