

# Klavierkonzert Nr. 1

d-Moll / D minor

## 1. Satz

Maestoso

Poco più moderato

Johannes Brahms  
op.

199 III, in F (I. in D)\*

202

*p marc. ma dolce*

5

*p marc. ma dolce*

212

*p*

\* In den Takten 423-443 wird der gleiche Notentext vom I. Horn in D gespielt

G. Mahler

# Symphonie Nr.3

Erste Abteilung  
Nr. 1

Kräftig. Entschieden.

1.-8.

Nicht eilen

*ff*

1.2.3.5. Schalltrichter in die Höhe

*sempre ff*

4.6.7.8.

4.7.0.0. JJ

Rit. 1.2.3.5.7. *fff* mit höchster Kraft

a Tempo 3

nicht breiten!

*fff* rubato

sempre *fff* Stringendo 3

*fff* 6.8.

1.2.3.5.7. a Tempo 3 accel. tempo 3

mit aufgehobenem Schalltr.

*fff* *ff* *mf dim. p*

4. 4.6.8. 3 4. 4.6.8. 3

Wagner

# G. Mahler Symphony No 5

## 1. Satz

The image shows a handwritten musical score for the first movement of Mahler's Symphony No. 5. It consists of three staves of music, each with various annotations and markings.

**Staff 1:** Starts with a double bar line and a fermata. The tempo marking is *1.-6. offen*. The dynamic is *ff*. There are several triplet markings (*3*) and a *precipitato* marking under a group of notes.

**Staff 2:** Starts with a circled *1.3.* marking. The dynamic is *f*. There are triplet markings (*3*) and a *sf* marking.

**Staff 3:** Starts with a circled *1.3.* marking. The dynamic is *ff*. There are triplet markings (*3*) and a *2.4.6.* marking above a group of notes. The dynamic changes to *f* and then back to *ff*.

Stürmisch bewegt Mit grösster Vehemenz

1.-6. *f* *fff* *f* *fff* *ff* *ff* *sempr ff*

1 3 3 3 2 3

1.3.5. *ff* *sf* *sf* *sf* *sf* *sf*

5. 2. 4.6. *sf* *sf* *sf* *sf*

1 3. offen *p* *sf* *sf* *sf*

5.2. gest. *p* *fff* *p* *fff*

4.6. offen *ff* *p* *ff* *p*

*f* *sf* *sf* *sf* *sf* *ff*

1 3. 2 3 3

*ff* *f* *sf* *ff*

1 3. gest. immer gest. *f* *Drängend*

4.6. gest. *ff* *sf* *ff*

5.2. gest. offen gest. *ff*

*ff* *f* *ff*

# G. Mahler Symphony No 9

## IV Adagio

Wieder zurückhaltend  $\text{♩} = \text{ca. } 88$   
1-4. = Soli m. Hlzbl. Str. Tempo I. Molto adagio. (noch breiter als zu Anfang)

3  $ff$   $sf$   $ff$   $morendo$   $p$  subito  $pp$

1. = soli  $molto$  espress. 1.3. = Solo a 2  $pp$  ma espress.

# Symphony No. 3, *Scottish*

Horn 3 in F  
Scherzo

Movement 2

Felix Mendelssohn

*ff*

*sf sf sf sf f*

B

Horn 3 in F

The musical score for Horn 3 in F consists of five staves of music. The first staff begins with a treble clef and a 2/4 time signature. It starts with a chord of F major (F, A, C) and a dynamic marking of *mf cresc.*, followed by a *p cresc.* marking. The second staff features a boxed 'F' above the first measure and a *ff* dynamic marking. The third staff continues the melodic line. The fourth staff has *sf* and *ff* markings. The fifth and final staff concludes with the instruction *sempre ff*.



4. 1. 1. 1. 3.

*mp espress.* *mp* *mp*

1.-2. a 2. 1.-3. 2.-4. 3. *p*

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

a 2. 3. a 2. 3. *f* *molto espress.* *ff*

3. 4. *f* *molto espress.* *ff*

7. Precipitato  $\text{♩} = 160$

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

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

Adagio drammatico  $\text{♩} = 48$

a 4. 1. *ff espress. e drammatico* *ff espress.*

*ff*

a tempo 2. a 4. *poco rit.* *ff espress. e drammatico*

*ff*

1. 2. 3. 4. *ff*

# ROMEO AND JULIET

Suite No. 1

SERGEI PROKOFIEFF, Op. 64 b (1891 - 1953)

1. Andante  $\text{♩} = 50$

1. - 2. in F *mf cresc.* *ff* *mf cresc.* *ff*

3. - 4. *f cresc.* *ff* *mf cresc.* *ff*

# Die schweigsame Frau

1. Aufzug  
Finale

Stretta  $\text{♩} = 152$

Richard Strauss  
op. 80

I. in G (168)

III. in F

*f*

*p cresc.*

*f*

*f*

Musical notation for measures 155-160. The first system consists of two staves. The upper staff begins with a *dim.* marking and contains a melodic line with a slur. The lower staff contains a bass line with triplets and a *f* dynamic marking. The second system continues the melodic line in the upper staff and the bass line with triplets in the lower staff.

Musical notation for measures 161-168. The first system shows the continuation of the melodic line in the upper staff and the bass line with triplets. The second system includes a circled measure number (169) above the upper staff, which begins with a *fp* dynamic marking. The bass line continues with triplets.

Musical notation for measures 169-174. The first system features a *cresc.* marking in the upper staff, followed by a *fp* dynamic marking. The second system continues the melodic line in the upper staff and the bass line with triplets.

Musical notation for measures 175-180. The first system starts with a *f* dynamic marking in the upper staff. The second system continues the melodic line in the upper staff and the bass line with triplets.

Musical notation for measures 181-186. The first system begins with a circled measure number (170) above the upper staff, which starts with a *ff* dynamic marking. The second system continues the melodic line in the upper staff and the bass line with triplets. The system concludes with a *dim.* marking in the upper staff and a *p* dynamic marking in the lower staff.

(Fortsetzung nächste Seite)

R. Strauss Ein Heldenleben

I-VI. in F

*fff* Festes Zeitmaß (sehr lebhaft)

I-VIII. in F (78)

(79)

6/8

# Sinfonie Nr. 4

f-Moll / F minor

Peter I. Tschaikowsky  
op. 36

## 1. Satz

Moderato con anima (♩ = in movimento di Valse)

169

I. II. in F

*fff*

III IV. in F

*fff*

173

176

*fff*

*fff*

179

# Die Meistersinger von Nürnberg

1. Aufzug

2. Szene

Mäßig [♩. = 76]

Richard Wagner

III. in E

markiert *sf*

*sf*

*p*

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

2. Aufzug

6. Szene

(52) [Allegro ♩ = 100-104]

I. in G

III. in G

*poco f*

*poco f*

*stacc. marc.*

*poco f*

*poco f*

*f 3*

*poco f*

*più f*

*f 3* *più f*

(Beginn der „Prügelszene“)

(Fortsetzung nächste Seite)