

Sinfonie Nr. 4

f-Moll/F minor

Peter Tschaikowsky
op. 36

2. Satz

Andantino in modo di canzone [♩ = 63]

p semplice ma grazioso

p

7

15

3. Satz Scherzo

Allegro meno mosso [♩ = 104]

f

133

139

Sinfonie Nr. 9

C-Dur/C major

(„Große C-Dur Sinfonie“)

2. Satz

Andante con moto [♩ = 100]

Franz Schubert
D 944

7 *p*

12 *decresc.*

17 *pp* *tr*

22 *pp*

28 *ffz* *p*

34 *ffz* *ffz* *fz*

41 *ff* *p*

50

57 *ffz* *fz* *p* *fz*

64 *cresc.* *fz* *fz* *fz*

71 *fz* *p*

76 *tr* *p*

82 *pp*

Detailed description: This page contains the first violin part of the second movement of Franz Schubert's Symphony No. 9. The music is in C major and 4/4 time, marked 'Andante con moto' with a tempo of 100 beats per minute. The score consists of 11 staves of music, with measure numbers 7, 12, 17, 22, 28, 34, 41, 50, 57, 64, 71, 76, and 82 indicated at the beginning of each staff. The dynamics range from *pp* (pianissimo) to *ffz* (fortissimo with accent). Performance instructions include *decresc.* (decrescendo), *tr* (trill), and *cresc.* (crescendo). Fingerings (1, 4) and breath marks (>) are also present throughout the score.

Die Meistersinger von Nürnberg

Vorspiel

122 Im mäßigen Hauptzeitmaß (♩ = 96)

Richard Wagner

Ob. II
ff
p stacc., sehr kurz
tr

125
tr
tr
p

129
stacc.

132
cresc.
f
p

136
p *f*
p *sf* *p*

140
tr *tr* *tr* *tr* *tr* *tr*
p *sf* *p* *sempre un poco cresc.*

144
tr *tr* *tr* *tr* *tr*

148
tr *b* *tr*

151

154
tr *tr* *tr*

Detailed description of the musical score: This page contains the prelude for 'Die Meistersinger von Nürnberg' by Richard Wagner, for the second oboe (Ob. II). The score is written in G minor (three flats) and 3/4 time. It begins at measure 122 with a tempo marking 'Im mäßigen Hauptzeitmaß (♩ = 96)'. The first line (measures 122-125) starts with a forte fortissimo (*ff*) dynamic and a 'staccato, very short' (*p stacc., sehr kurz*) articulation. It features a melodic line with a trill (*tr*) in measure 122. The second line (measures 125-129) continues the melodic line, marked piano (*p*), with trills in measures 125 and 127. The third line (measures 129-132) shows a 'staccato' (*stacc.*) articulation. The fourth line (measures 132-136) begins with a 'crescendo' (*cresc.*) and includes dynamics of forte (*f*) and piano (*p*), with a trill in measure 133. The fifth line (measures 136-140) features dynamics of piano (*p*), forte (*f*), piano (*p*), sforzando (*sf*), and piano (*p*). The sixth line (measures 140-144) includes piano (*p*), sforzando (*sf*), and piano (*p*), with the instruction 'sempre un poco cresc.' (always a little crescendo). It features a series of trills (*tr*). The seventh line (measures 144-148) continues the trill series. The eighth line (measures 148-151) has trills in measures 148 and 149. The ninth line (measures 151-154) continues the melodic line with trills in measures 153 and 154. The score concludes with a double bar line and repeat dots in measure 154.

Don Juan

Richard Strauss
op. 20

[♩ = 76]

L *a tempo, ma tranquillo*
Solo

p sehr getragen und ausdrucksvoll

M *espr.*

cresc.

dim.

molto espr.

molto dim. *ppp* *espr.*

N *dim.*

3. Akt 2. Szene
[„Nil-Arie“ der Aida]

Andante mosso [♩ = 92]

Ob. Solo

C *p*

rall. *p*

dim. dolciss.

lunga *p espress.* *pp*

pp *f espress.*

p *accel.*

G

Aida: ...pa-tri-a mi-a mai più... *pp* ti ri - ve - drò!