

**Johannes Brahms**

1833-1897



**SYMPHONIE NR 3**

in F dur

Op.90

*für großes Orchester*



1883



**Full Conductor's Score**





# Johannes Brahms

1833-1897

## SYMPHONIE NR 3

in F dur

Op.90

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Source : Johannes Brahms : Verlag und Eigentum für alle Ländler von N.SIMROCK in Berlin, 1884

## Full Conductor's Score

# Johannes Brahms

## SYMPHONIE NR 3

in F dur

Op.90

*Orchestra*

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2 Flutes + Piccolo

2 Oboes

2 Clarinets

2 Bassoons

Contrabassoon

4 Horns

2 Trumpets

3 Trombones

Timpani

String ensemble

Approx. duration : 40 min.



## EDITORIAL REMARKS

- *This transcription is engraved from the complete edition of Brahms's works, «N. Simrock, Berlin, 1884, Plate 8454.» It is also intended to be as faithful to the original as possible, including the exact position of dynamics, hairpins, articulations, tremolos, beams, acchordic or polyphonic notation, etc. However, this original edition contains many errors or inaccuracies. We used The edition «Breitkopf & Härtel, Johannes Brahms: Sämtliche Werke, Band 3, Leipzig: 1926-27. Plate J.B. 3 » as verification of incorrect sections.*
- *Separate parts are engraved from the edition «Leipzig: Breitkopf & Härtel, n.d.(1927). Plate O.B. 3206».*
- *In the first movement, the original score uses numerous dotted whole notes as two tied dotted half. All other score use dotted whole notes, more readable. We chose this second option.*
- *Parenthesized or bracketed items also come from this edition, with the exception of a few cautionary accidentals and some dynamics, added to improve the readability of the parts.*
- *The scores contain the mark «I», often omitted in other scores. It is therefore the reference «J» which is omitted, in accordance with the usage in German editions.*
- *During the rehearsals, measures in the first rehearsal box are not counted as usual (A. Danhauser «Theory of Music» 1996 - Jean-Pierre Coulon, «Sottigra» 2005)*
- *The volume «Conductor score» repeats the edition mentioned above, with one staff for each pair of wind instruments. The volume «Full Conductor's Score» separates each of these parts.*
- *Movement I, bar 69, violins and viola: the crescendo is absent in all our reference, and present only on the separate parts. We have kept this presentation with a crescendo in parentheses in the parts.*
- *The same applies to the first violins, movement I, bar 172*
- *Viole, second movement, bar 108 : p cresc instead of p cresc poco a poco is present in all our editions.*
- *The clarinet in A is used in a few measures in the first movement. In the separate parts We provided the original score (in A and B) AND the parts fully in B.*

## NOTES ÉDITORIALES

- *Cette transcription est réalisée à partir de la première édition «N. Simrock à Berlin, 1884, Plate 8454.» Elle se veut aussi fidèle que possible à l'originale, et ce y compris la position exacte des nuances, des soufflets, des articulations, des trémolos, des ligatures, la notation polyphonique ou accordique, etc. Toutefois cette édition originale contient de nombreuses erreurs ou imprécisions. Nous avons utilisé l'édition «Breitkopf & Härtel, Johannes Brahms: Sämtliche Werke, Band 3, Leipzig: 1926-27. Plate J.B. 3» pour la vérification des passages incorrects.*
- *Les parties séparées sont réalisées à partir de l'édition «Leipzig: Breitkopf & Härtel, n.d.(1927). Plate O.B. 3206»*
- *Dans le premier mouvement, l'édition originale présente de nombreuses rondes pointées comme deux blanches pointées liées. Toutes les autres éditions utilisent la ronde pointée, plus lisible. Nous avons choisi cette option*
- *Quelques altérations de précaution et quelques nuances, inscrites entre parenthèses, ont été ajoutées pour améliorer la lisibilité des parties.*
- *L'édition comporte le repère «I», souvent omis dans d'autres partitions. C'est donc le repère «J» qui est omis, conformément à l'usage dans les éditions allemandes.*
- *Lors des reprises, on évite de compter les mesures figurant dans la première boîte de reprise, conformément à l'usage (A. Danhauser «Music Theory» 1996 - Jean-Pierre Coulon, «Sottigra» 2005)*
- *Le volume «Conductor's Score» reprend l'édition signalée plus haut, avec une portée pour chaque couple d'instruments à vent. Le volume «Full Conductor's Score» sépare chacune de ces parties.*
- *Mouvement I, mesure 69, violons et alto : le crescendo est absent dans toutes nos référence, et présent seulement sur les parties séparées. Nous avons gardé cette disposition avec un crescendo entre parenthèses dans les parties.*
- *La même remarque s'applique aux premiers violons, mouvement I, mesure 172.*
- *Alti, second mouvement, mesure 108 : le «p cresc» au lieu de «p cresc poco a poco» est présent dans les différentes éditions.*
- *La clarinette en la est utilisée dans quelques mesures du premier mouvement. Dans les parties séparées nous avons repris la partition originale ET la partie entièrement en sib.*









18 19 20 21 22 23 24

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Kl. I (B $\flat$ )  
Kl. II (B $\flat$ )  
Fag. I  
Fag. II  
K-Fag.  
Hr. I (C)  
Hr. II (C)  
Hr. III (F)  
Hr. VI (F)  
Tr. I (F)  
Tr. I (F)  
Pos. I  
Pos. II  
Pos. III  
Pk.  
1. Viol.  
2. Viol.  
Br.  
Vel.  
K-B.

25 26 27 28 29 30

Fl. I *p dolce*

Fl. II *p*

Ob. I *p*

Ob. II *p*

Kl. I (B $\flat$ ) *p dolce*

Kl. II (B $\flat$ ) *p*

Fag. I *p dolce*

Fag. II *p*

K-Fag.

Hr. I (C) *p*

Hr. II (C)

Hr. III (F) *p*

Hr. VI (F) *p*

Tr. I (F)

Tr. I (F)

Pos. I

Pos. II

Pos. III

Pk.

1.Viol. *dolce*

2.Viol. *dolce*

Br. *dolce*

Vcl. *p dolce* *pizz.*

K-B. *p dolce* *pizz.*

31 32 33 34 35 36 37

Fl. I *più p* *p* *pp*

Fl. II

Ob. I

Ob. II

Kl. I (B $\flat$ ) *in A.* *mezza voce* *p grazioso*

Kl. II (B $\flat$ ) *in A.* *più p*

Fag. I *più p* *mezza voce* *p grazioso*

Fag. II

K-Fag.

Hr. I (C)

Hr. II (C)

Hr. III (F)

Hr. VI (F)

Tr. I (F)

Tr. I (F)

Pos. I

Pos. II

Pos. III

Pk.

1. Viol.

2. Viol.

Br.

Vcl. *arco* *pizz.* *p*

K-B. *pizz.* *p*



43 **C** 44 45 46 47 48

Fl. I *p*

Fl. II *p*

Ob. I *p*

Ob. II *p*

Kl. I (A) *p* in Bb.

Kl. I (A) *p* in Bb.

Fag. I *p*

Fag. II *p*

K-Fag.

Hr. I (C)

Hr. II (C)

Hr. III (F)

Hr. VI (F)

Tr. I (F)

Tr. I (F)

Pos. I

Pos. II

Pos. III

Pk.

1.Viol. *pizz.* *p* *arco* *mp espress.* *dim.*

2.Viol. *pizz.* *p* *arco* *mp espress.* *dim.*

Br. *pizz.* *p* *arco* *mp espress.* *dim.*

Vcl. *div.* *p* *arco* *mp espress.* *dim.*

K-B. *p* *unis.*

**C** *p*

49 50 51 52 53 54 55

Fl. I *p legg.*

Fl. II

Ob. I *p dolce*

Ob. II *p*

Kl. I (B $\flat$ ) *p legg.*

Kl. I (B $\flat$ ) *p legg.*

Fag. I *p legg.*

Fag. II *p*

K-Fag.

Hr. I (C) *p*

Hr. II (C) *p*

Hr. III (F) *p dolce*

Hr. VI (F)

Tr. I (F)

Tr. I (F)

Pos. I

Pos. II

Pos. III

Pk.

1.Viol. *pp pizz.*

2.Viol. *pp pizz. div.*

Br. *pp pizz. arco*

Vcl. *pp p dolce arco*

K-B. *arco*

56 57 58 **D** 59 60 61

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Kl. I (B $\flat$ )  
Kl. I (B $\flat$ )  
Fag. I  
Fag. II  
K-Fag.  
Hr. I (C)  
Hr. II (C)  
Hr. III (F)  
Hr. VI (F)  
Tr. I (F)  
Tr. I (F)  
Pos. I  
Pos. II  
Pos. III  
Pk.  
1. Viol.  
2. Viol.  
Br.  
Vcl.  
K-B.

*cresc.* *f* *p* *p legg.*

*cresc.* *f* *p* *p legg.*

*cresc.* *f* *p*

*cresc.* *f* *p*

*cresc.* *f* *p*

*cresc.* *f* *p*

*p cresc.* *f* *p* *p legg.*

*cresc.* *f* *p*

*cresc.* *f* *p*

*p*

*p*

*arco* *cresc.* *f* *ff* *p legg.*

*cresc.* *f* *p* *p legg.*

*cresc.* *f* *p*

*cresc.* *f* *p*

*cresc.* *f* *p*

**D** *f* *p*





67 68 69 70 71

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Kl. I (Bb)  
Kl. I (Bb)  
Fag. I  
Fag. II  
K-Fag.  
Hr. I (C)  
Hr. II (C)  
Hr. III (F)  
Hr. VI (F)  
Tr. I (F)  
Tr. I (F)  
Pos. I  
Pos. II  
Pos. III  
Pk.  
1.Viol.  
2.Viol.  
Br.  
Vel.  
K-B.

*f*

1

This page of a musical score covers measures 67 to 71. It features a variety of instruments including woodwinds (flutes, oboes, clarinets, bassoons, and contrabassoon), brass (trumpets, trombones, and percussion), and strings (violins, viola, cello, and double bass). The score is written in a key signature of one sharp (F#) and a common time signature. Measures 67 and 68 contain complex woodwind passages with triplets and slurs. Measures 69 and 70 are dominated by a powerful brass section with sustained notes and rhythmic patterns. Measure 71 shows a transition with some woodwinds and strings. Dynamics such as *f* (forte) are indicated throughout. A first ending bracket is present above measure 70.



Fl. I

Fl. II

Ob. I

Ob. II

Kl. I (B $\flat$ )

Kl. I (B $\flat$ )

Fag. I

Fag. II

K-Fag.

Hr. I (C)

Hr. II (C)

Hr. III (F)

Hr. VI (F)

Tr. I (F)

Tr. I (F)

Pos. I

Pos. II

Pos. III

Pk.

1.Viol.

2.Viol.

Br.

Vcl.

K-B.

*f*

*ben marc.*

*f agitato*

Fl. I

Fl. II

Ob. I

Ob. II

Kl. I (B $\flat$ )

Kl. I (B $\flat$ )

Fag. I

Fag. II

K-Fag.

Hr. I (C)

Hr. II (C)

Hr. III (F)

Hr. VI (F)

Tr. I (F)

Tr. I (F)

Pos. I

Pos. II

Pos. III

Pk.

1.Viol.

2.Viol.

Br.

Vcl.

K-B.



100 **G** 101 102 103 104 105 106 107 108

Fl. I

Fl. II

Ob. I

Ob. II

Kl. I (B $\flat$ )

Kl. I (B $\flat$ )

Fag. I

Fag. II

K-Fag.

Hr. I (C)

Hr. II (C)

Hr. III (F)

Hr. VI (F)

Tr. I (F)

Tr. I (F)

Pos. I

Pos. II

Pos. III

Pk.

1.Viol.

2.Viol.

Br.

Vcl.

K-B.

*espress.*

*f*

*p*

*cresc.*

**G**

*poco rit.* ----- **H** *Un poco sostenuto*

109 110 111 112 113 114 115 116 117

Fl. I *pp sempre*

Fl. II *pp sempre*

Ob. I *pp sempre*

Ob. II

Kl. I (B $\flat$ ) *pp sempre*

Kl. I (B $\natural$ ) *pp sempre*

Fag. I *pp sempre*

Fag. II *pp sempre*

K-Fag. *pp sempre*

Hr. I (C) *dim.*

Hr. II (C) *dim.*

Hr. III (F)

Hr. VI (F) *pp*

Tr. I (F)

Tr. I (F)

Pos. I *pp*

Pos. II *pp*

Pos. III *pp*

Pk.

*poco rit.* ----- **H** *Un poco sostenuto*

1.Viol. *p dim.* *pp sempre*

2.Viol. *p dim.* *pp sempre*

Br. *p dim.* *pp sempre*

Vcl. *p dim.* *pp sempre*

K-B. *p dim.* *pp sempre*

*poco rit.* ----- **H** *pp sempre*  
*Un poco sostenuto*

rit. ----- Tempo I

118

119

120

121

122

123

124

125

126

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Kl. I (B $\flat$ )  
Kl. I (B $\flat$ )  
Fag. I  
Fag. II  
K-Fag.  
Hr. I (C)  
Hr. II (C)  
Hr. III (F)  
Hr. VI (F)  
Tr. I (F)  
Tr. I (F)  
Pos. I  
Pos. II  
Pos. III  
Pk.  
1.Viol.  
2.Viol.  
Br.  
Vcl.  
K-B.

*cresc.*  
*f*  
*pp cresc.*  
*rit.*  
*Tempo I*



127

128

129

130

131

132

133

134

Fl. I

Fl. II

Ob. I

Ob. II

Kl. I (B $\flat$ )

Kl. I (B $\flat$ )

Fag. I

Fag. II

K-Fag.

Hr. I (C)

Hr. II (C)

Hr. III (F)

Hr. VI (F)

Tr. I (F)

Tr. I (F)

Pos. I

Pos. II

Pos. III

Pk.

1. Viol.

2. Viol.

Br.

Vcl.

K-B.

*f*

*cresc.*

*f*

*marc.*

135

I

136

137

138

139

140

141

Fl. I

Fl. II

Ob. I

Ob. II

Kl. I (Bb)

Kl. I (Bb)

Fag. I

Fag. II

K-Fag.

Hr. I (C)

Hr. II (C)

Hr. III (F)

Hr. VI (F)

Tr. I (F)

Tr. I (F)

Pos. I

Pos. II

Pos. III

Pk.

1.Viol.

2.Viol.

Br.

Vcl.

K-B.



Fl. I *pp* *p*  
 Fl. II *pp* *p*  
 Ob. I *pp dolce* *p*  
 Ob. II *p*  
 Kl. I (A) *pp* *p*  
 Kl. I (A) *pp* *p*  
 Fag. I *pp* *p*  
 Fag. II *pp* *p*  
 K-Fag.  
 Hr. I (C)  
 Hr. II (C)  
 Hr. III (F) *pp*  
 Hr. VI (F) *pp*  
 Tr. I (F)  
 Tr. I (F)  
 Pos. I  
 Pos. II  
 Pos. III  
 Pk.  
 1.Viol. *pp* *pizz.* *p*  
 2.Viol. *pp* *pizz.* *p*  
 Br. *pp* *pizz.* *p*  
 Vcl. *pp* *div.* *p*  
 K-B. *pp*

155 156 157 158 159 160 161

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Kl. I (A)  
Kl. I (A)  
Fag. I  
Fag. II  
K-Fag.  
Hr. I (C)  
Hr. II (C)  
Hr. III (F)  
Hr. VI (F)  
Tr. I (F)  
Tr. I (F)  
Pos. I  
Pos. II  
Pos. III  
Pk.  
1. Viol.  
2. Viol.  
Br.  
Vcl.  
K-B.

*p legg.*  
*dolce*  
*p*  
*p legg.*  
*p*  
*p*  
*p*  
*p*  
*Solo*  
*p*  
*arco*  
*mp espress.*  
*dim.*  
*pp*  
*pizz.*  
*p*  
*arco*  
*mp espress.*  
*dim.*  
*pp*  
*pizz.*  
*p*  
*arco*  
*mp espress.*  
*dim.*  
*pp*  
*pizz.*  
*p*  
*unis. arco*  
*mp espress.*  
*dim.*  
*pp*  
*p dolce*

162 163 164 165 166 167

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Kl. I (Bb)  
Kl. I (Bb)  
Fag. I  
Fag. II  
K-Fag.  
Hr. I (C)  
Hr. II (C)  
Hr. III (F)  
Hr. VI (F)  
Tr. I (F)  
Tr. I (F)  
Pos. I  
Pos. II  
Pos. III  
Pk.  
1. Viol.  
2. Viol.  
Br.  
Vcl.  
K-B.

*p*  
*cresc.*  
*f*  
*cresc.*  
*f*  
*cresc.*  
*f*  
*p cresc.*  
*f*  
*cresc.*  
*p*  
*cresc.*  
*p cresc.*  
*f*  
*p cresc.*  
*f*  
*cresc.*  
*arco*  
*cresc.*  
*arco*  
*cresc.*  
*arco*  
*cresc.*  
*arco*  
*p*  
*cresc.*

Detailed description of the musical score: This page contains the musical notation for measures 162 through 167. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes two flutes (Fl. I and II), two oboes (Ob. I and II), two clarinets in Bb (Kl. I), two bassoons (Fag. I and II), and a contrabassoon (K-Fag.). The brass section includes two trumpets in C (Hr. I and II), three trombones (Hr. III, Hr. VI, and Tr. I), and three positions of the tuba (Pos. I, II, III). The string section includes two violins (1. Viol. and 2. Viol.), a viola (Br.), a violin (Vcl.), and a double bass (K-B.). The score features various dynamic markings such as *p* (piano), *cresc.* (crescendo), and *f* (forte). The woodwinds and strings show a general upward dynamic trend from measure 162 to 167. The brass section is mostly silent, with some activity starting in measure 165. The string section plays a rhythmic pattern, with the double bass starting in *arco* (arco) in measure 162.

168

169

170

171

172

173

Fl. I

Fl. II

Ob. I

Ob. II

Kl. I (B $\flat$ )

Kl. I (B $\flat$ )

Fag. I

Fag. II

K-Fag.

Hr. I (C)

Hr. II (C)

Hr. III (F)

Hr. VI (F)

Tr. I (F)

Tr. I (F)

Pos. I

Pos. II

Pos. III

Pk.

1. Viol.

2. Viol.

Br.

Vcl.

K-B.

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Kl. I (B $\flat$ )  
Kl. I (B $\flat$ )  
Fag. I  
Fag. II  
K-Fag.  
Hr. I (C)  
Hr. II (C)  
Hr. III (F)  
Hr. VI (F)  
Tr. I (F)  
Tr. I (F)  
Pos. I  
Pos. II  
Pos. III  
Pk.  
1. Viol.  
2. Viol.  
Br.  
Vcl.  
K-B.

The score is arranged in systems. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoon) is in the first system. The brass section (Horns, Trumpets, Poses, and Percussion) is in the second system. The string section (Violins, Viola, Cello, and Double Bass) is in the third system. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f* and *ff*. Measure numbers 174, 175, 176, 177, and 178 are indicated at the top of the page.



Fl. I  
 Fl. II  
 Ob. I  
 Ob. II  
 Kl. I (B $\flat$ )  
 Kl. I (B $\flat$ )  
 Fag. I  
 Fag. II  
 K-Fag.  
 Hr. I (C)  
 Hr. II (C)  
 Hr. III (F)  
 Hr. VI (F)  
 Tr. I (F)  
 Tr. I (F)  
 Pos. I  
 Pos. II  
 Pos. III  
 Pk.  
 1. Viol.  
 2. Viol.  
 Br.  
 Vcl.  
 K-B.



193 194 195 196 197 198

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Kl. I (B $\flat$ )  
Kl. I (B $\flat$ )  
Fag. I  
Fag. II  
K-Fag.  
Hr. I (C)  
Hr. II (C)  
Hr. III (F)  
Hr. VI (F)  
Tr. I (F)  
Tr. I (F)  
Pos. I  
Pos. II  
Pos. III  
Pk.  
1. Viol.  
2. Viol.  
Br.  
Vcl.  
K-B.

The score consists of 18 staves. Measures 193-198 are marked with measure numbers at the top. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoon) has melodic lines with slurs and accents. The brass section (Horns, Trumpets, and Trombones) provides harmonic support with sustained notes and some rhythmic patterns. The Percussion part (Pk.) features a tremolo effect in measures 195-197. The string section (Violins, Viola, Cello, and Double Bass) has a rhythmic accompaniment with dynamic markings like *(sf)* and *più f*.



206 207 208 209 210 211 212 213 214 215

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Kl. I (B $\flat$ )  
Kl. I (B $\flat$ )  
Fag. I  
Fag. II  
K-Fag.  
Hr. I (C)  
Hr. II (C)  
Hr. III (F)  
Hr. VI (F)  
Tr. I (F)  
Tr. I (F)  
Pos. I  
Pos. II  
Pos. III  
Pk.  
1. Viol.  
2. Viol.  
Br.  
Vcl.  
K-B.

The musical score is arranged in systems. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoon) and strings (Violins, Viola, Cello, and Double Bass) have active parts. The brass section (Trumpets, Trombones, and Percussion) is mostly silent. Dynamic markings include *dim.* (diminuendo) and *pp* (pianissimo). The score is in a key signature of one flat and a common time signature.

Fl. I *p cresc.* *fp* *p*  
 Fl. II *p cresc.* *fp* *p*  
 Ob. I *p cresc.* *f* *p*  
 Ob. II *p cresc.* *f* *p*  
 Kl. I (B $\flat$ ) *p cresc.* *fp* *p*  
 Kl. I (B $\flat$ ) *p cresc.* *fp* *p*  
 Fag. I *p cresc.* *fp* *p*  
 Fag. II *p cresc.* *fp* *p*  
 K-Fag. *p*  
 Hr. I (C) *p* *cresc.* *fp* *p*  
 Hr. II (C) *p* *cresc.* *fp* *p*  
 Hr. III (F) *p* *cresc.* *f* *p*  
 Hr. VI (F) *p* *cresc.* *fp* *p*  
 Tr. I (F) *p cresc.* *f* *p*  
 Tr. I (F) *p cresc.* *f* *p*  
 Pos. I *p cresc.* *f* *p*  
 Pos. II *p cresc.* *f* *p*  
 Pos. III *p cresc.* *f* *p*  
 Pk. *p cresc.* *f* *p*  
 1.Viol. *p* *cresc.* *fp* *dim.* *pizz.* *arco*  
 2.Viol. *p* *cresc.* *fp* *dim.* *pizz.* *arco*  
 Br. *p* *cresc.* *f* *p dim.* *pizz.* *arco*  
 Vcl. *cresc.* *f* *pizz.* *p dim.* *arco*  
 K-B. *cresc.* *f* *pizz.* *p dim.* *arco*

-- II --

Andante 1 2 3 4 5 6 7

Flöte I

Flöte II

Oboe I

Oboe II

Klarinet I (in B $\flat$ )

Klarinet II (in B $\flat$ )

Fagott I

Fagott II

Horn I (in C)

Horn II (in C)

Posaune I

Posaune II

Posaune III

Violine I

Violine II

Bratsche

Violoncell

Kontrabaß

Andante

8 9 10 11 12 13 14 **A** 15 16

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Kl. I (Bb)  
Kl. II (Bb)  
Fag. I  
Fag. II  
Hr. I (C)  
Hr. II (C)  
Pos. I  
Pos. II  
Pos. III  
1. Viol.  
2. Viol.  
Br.  
Vcl.  
K-B.

The musical score for measures 8-16 includes the following details:

- Flutes (Fl. I & II):** Measure 12 features a melodic line with slurs and accents.
- Oboes (Ob. I & II):** Measure 13 features a melodic line for Ob. I starting with a *p* dynamic.
- Clarinets (Kl. I & II):** Measure 16 features a melodic line for Kl. I ending with a *pp* dynamic.
- Bassoons (Fag. I & II):** Measure 16 features a melodic line for Fag. I ending with a *pp* dynamic.
- Horns (Hr. I & II):** Measure 12 features a melodic line for Hr. I.
- Brass (Br.):** Measure 13 features a melodic line with slurs.
- Violins (1. Viol. & 2. Viol.):** Measure 14 features a melodic line for 1. Viol. with a rehearsal mark **A**.
- Violoncello (Vcl.):** Measure 13 features a melodic line with slurs.
- Double Bass (K-B.):** Measure 14 features a melodic line with slurs.



17 18 19 20 21 22 23 24

Fl. I

Fl. II

Ob. I

Ob. II

Kl. I (B $\flat$ )

Kl. II (B $\flat$ )

Fag. I

Fag. II

Hr. I (C)

Hr. II (C)

Pos. I

Pos. II

Pos. III

1.Viol.

2.Viol.

Br.

Vel.

K-B.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*pp*

*pp*

*pp*

*pizz.*

**B**

**B**

**B**

25

26

27

28

29

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Kl. I (Bb)  
Kl. II (Bb)  
Fag. I  
Fag. II  
Hr. I (C)  
Hr. II (C)  
Pos. I  
Pos. II  
Pos. III  
1. Viol.  
2. Viol.  
Br.  
Vcl.  
K-B.

*mf* *f* *sf*

*pizz.* *arco*



37 38 39 40 **C** 41 42 43 44 45 46

Fl. I *dolce*

Fl. II *dolce*

Ob. I *p espress.dol.* 3

Ob. II

Kl. I (Bb) *p espress.dol.* 3

Kl. II (Bb)

Fag. I *p espress.dol.* 3

Fag. II

Hr. I (C) *p espress. dol.* 3

Hr. II (C)

Pos. I

Pos. II

Pos. III

1.Viol. *dolce* **C**

2.Viol. *dolce*

Br. *dolce*

Vcl. *dolce*

K.B. *dolce* **C**

Fl. I

Fl. II

Ob. I

Ob. II

Kl. I (B $\flat$ )

Kl. II (B $\flat$ )

Fag. I

Fag. II

Hr. I (C)

Hr. II (C)

Pos. I

Pos. II

Pos. III

1.Viol.

2.Viol.

Br.

Vcl.

K.B.

*dim.*

*p*

*pp semplice*

54 55 56 57 58 59 60 61

Fl. I *dim.* *dolce*

Fl. II *dim.*

Ob. I *dim.* *dolce*

Ob. II

Kl. I (Bb) *dim.* *dolce*

Kl. II (Bb)

Fag. I *dim.* *dolce*

Fag. II *dim.*

Hr. I (C) *dim.* *dolce*

Hr. II (C) *dim.*

Pos. I

Pos. II

Pos. III

1. Viol. *p* *dolce*

2. Viol. *p* *dolce*

Br. *p* *dolce*

Vcl. *p* *dolce*

K-B. *(p) dolce*







73 74 75 76 77

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Kl. I (B $\flat$ )  
Kl. II (B $\flat$ )  
Fag. I  
Fag. II  
Hr. I (C)  
Hr. II (C)  
Pos. I  
Pos. II  
Pos. III  
1. Viol.  
2. Viol.  
Br.  
Vel.  
K-B.

The image shows a page of a musical score for measures 73 through 77. The score is arranged in a standard orchestral format with staves for woodwinds, brass, and strings. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II (B-flat), Bassoons I and II, Horns I and II (C), and three positions of Trumpets. The brass section includes Trombones I, II, and III. The string section includes Violins I and II, Trombones, Violas, Cellos, and Double Basses. The score features various dynamics such as *mf cresc.* and *f*, and includes phrasing slurs and accents. The key signature is one sharp (F#) and the time signature is 3/4. The page number 47 is in the top right corner.



83

84

85

86

87

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Kl. I (B $\flat$ )  
Kl. II (B $\flat$ )  
Fag. I  
Fag. II  
Hr. I (C)  
Hr. II (C)  
Pos. I  
Pos. II  
Pos. III  
1. Viol.  
2. Viol.  
Br.  
Vel.  
K-B.

*espress. ma dolce*  
*espress. ma dolce*  
*(mf)*  
*espress. ma dolce*  
*p*  
*dolce*  
*dolce*  
*dolce*  
*pp*  
*pp*  
*pp*  
*pp*  
*pizz.*  
*pp*

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Kl. I (Bb) *dolce*  
Kl. II (Bb)  
Fag. I  
Fag. II  
Hr. I (C)  
Hr. II (C)  
Pos. I  
Pos. II  
Pos. III  
1. Viol.  
2. Viol.  
Br.  
Vcl.  
K-B.

93 94 95 96 97

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Kl. I (B $\flat$ )  
Kl. II (B $\flat$ )  
Fag. I  
Fag. II  
Hr. I (C)  
Hr. II (C)  
Pos. I  
Pos. II  
Pos. III  
1.Viol.  
2.Viol.  
Br.  
Vcl.  
K.B.

This page of a musical score contains measures 93 through 97. The instrumentation includes two flutes (Fl. I and II), two oboes (Ob. I and II), two clarinets in B-flat (Kl. I and II), two bassoons (Fag. I and II), two horns in C (Hr. I and II), three positions of trumpets (Pos. I, II, III), first and second violins, a trombone (Br.), a cello (Vcl.), and a double bass (K.B.). The woodwinds and strings are active throughout the measures, with various melodic and harmonic lines. The brass section is mostly silent in these measures. The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature (C).

98

99

100

101

102

103

Fl. I

Fl. II

Ob. I

Ob. II

Kl. I (Bb)

Kl. II (Bb)

Fag. I

Fag. II

Hr. I (C)

Hr. II (C)

Pos. I

Pos. II

Pos. III

1. Viol.

2. Viol.

Br.

Vcl.

K-B.

*pp*

*p*

*dim.*

*pizz.*







Musical score for measures 117-125. The score includes parts for Flute I and II, Oboe I and II, Clarinet I and II (Bb), Bassoon I and II, Horn I and II (C), Trumpet I, II, and III, Violin I and II, Trombone, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various performance markings such as *dolce*, *mezza voce*, *p*, *pp*, *dim.*, *div.*, and *pizz.*. Measure numbers 117, 118, 119, 120, 121, 122, 123, 124, and 125 are indicated at the top of the page.



-- III --

**Poco allegretto**

1 2 3 4 5 6 7 8

Flöte I  
Flöte II  
Oboe I  
Oboe II  
Klarinet I (in B $\flat$ )  
Klarinet II (in B $\flat$ )  
Fagott I  
Fagott II  
Horn I (in C)  
Horn II (in C)  
Violine I  
Violine II  
Bratsche  
Violoncell  
Kontrabaß

*p*  
*p*  
*p*  
*p*  
*pp* *leggiero*  
*pp* *leggiero*  
*p*  
*mezza voce* *espress.*  
*pizz.*  
*p*

**Poco allegretto**

9 10 11 12 13 14 15 16 17 18

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Kl. I (Bb)  
Kl. II (Bb)  
Fag. I  
Fag. II  
Hr. I (C)  
Hr. II (C)  
1.Viol.  
2.Viol.  
Br.  
Vlc.  
K.B.

*p*  
*mezza voce*  
*espress.*  
3  
5

Detailed description: This page of a musical score covers measures 9 through 18. The instruments are arranged in a standard orchestral layout. The woodwind section includes two flutes (Fl. I and II), two oboes (Ob. I and II), two clarinets in B-flat (Kl. I and II), and two bassoons (Fag. I and II). The string section consists of two violins (1.Viol. and 2.Viol.), a viola (Vlc.), and a double bass (K.B.). The brass section includes two horns in C (Hr. I and II), a trumpet (Br.), and a trombone (K.B.). The score features various musical notations such as rests, notes, slurs, and dynamic markings. The key signature is B-flat major, and the time signature is 3/4. The woodwinds and strings play active parts throughout the measures, while the brass instruments are mostly silent. The first violin part has specific performance instructions: 'mezza voce' and 'espress.'.



28 29 30 31 32 33 34 35 36

Fl. I

Fl. II

Ob. I

Ob. II

Kl. I (Bb)

Kl. II (Bb)

Fag. I

Fag. II

Hr. I (C)

Hr. II (C)

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

*dim.* *pp*

*dim.* *pp*

*dim.* *pp*

*dim.* *pp*

*dim.* *dolce*

*dim.*

*dim.* *dolce*

*dim.*

*dim.* *dolce*

*dim.*

37

38

39

40

**B**

41

42

43

44

45

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Kl. I (B $\flat$ )  
Kl. II (B $\flat$ )  
Fag. I  
Fag. II  
Hr. I (C)  
Hr. II (C)  
1. Viol.  
2. Viol.  
Br.  
Vlc.  
K-B.

*mp espress.*  
*mp espress.*  
*p*  
*p*  
*mp espr.*  
*dim.*  
*legg.*  
*legg.*  
*dim.*  
*legg.*  
*p*  
**B** *p*





55 56 57 58 59 60 61 62 63 64

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Kl. I (B $\flat$ )  
Kl. II (B $\flat$ )  
Fag. I  
Fag. II  
Hr. I (C)  
Hr. II (C)  
1. Viol.  
2. Viol.  
Br.  
Vcl.  
K-B.

*dolce*  
*dolce*  
*dolce*  
*p dolce*  
*p dolce*

**D**  
**D**  
**D**

65 66 67 68 69 70 71 72 73 74 75 76

Fl. I

Fl. II

Ob. I

Ob. II

Kl. I (Bb)

Kl. II (Bb)

Fag. I

Fag. II

Hr. I (C)

Hr. II (C)

1.Viol.

2.Viol.

Br.

Vlc.

K.B.

*pp espress.* *cresc.* *f*

*pp espress.* *cresc.* *f*

*pp espress.* *cresc.* *f*

*pp espress.* *cresc.* *f*

*arco* *f*

77 78 79 80 81 82 83 84 85 86 87

Fl. I *p*

Fl. II *p*

Ob. I *p*

Ob. II *p*

Kl. I (B $\flat$ ) *p*

Kl. II (B $\flat$ ) *p*

Fag. I *p*

Fag. II *p*

Hr. I (C) *p*

Hr. II (C) *p*

1. Viol. *p dim.* *dolce* *p dim.*

2. Viol. *p dim.* *p dim.*

Br. *p dim.* *dolce* *p dim.*

Vlc. *p* *dolce* *p dim.*

K-B. *p*



102 103 104 105 106 107 108 109 110 111

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Kl. I (B $\flat$ )  
Kl. II (B $\flat$ )  
Fag. I  
Fag. II  
Hr. I (C)  
Hr. II (C)  
1. Viol.  
2. Viol.  
Br.  
Vcl.  
K-B.

*p espress.*  
*dolce*  
*dolce*  
*p*  
*p* 5  
*pizz.*  
*arco*

Detailed description: This page of a musical score covers measures 102 to 111. The woodwind section includes two flutes (Fl. I and II), two oboes (Ob. I and II), two clarinets in B-flat (Kl. I and II), and two bassoons (Fag. I and II). The brass section consists of two horns in C (Hr. I and II), a trumpet (Br.), a violin (Vcl.), and a double bass (K-B.). The string section includes two violins (1. Viol. and 2. Viol.), a violin (Vcl.), and a double bass (K-B.). The score features various musical notations such as slurs, accents, and dynamic markings. Key markings include *p espress.* for the oboe in measure 110, *dolce* for the clarinets in measures 110 and 111, *p* for the bassoon in measure 110, *p* 5 for the horn in measure 108, *pizz.* for the violin in measure 105, and *arco* for the violin in measure 111.

112 113 114 115 116 117 118 119 120 121

Fl. I

Fl. II

Ob. I

Ob. II

Kl. I (Bb)

Kl. II (Bb)

Fag. I

Fag. II

Hr. I (C)

Hr. II (C)

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

Detailed description of the musical score: This page contains measures 112 through 121 of a symphony. The score is written for a full orchestra. The woodwind section includes two flutes (Fl. I and II), two oboes (Ob. I and II), two clarinets in Bb (Kl. I and II), and two bassoons (Fag. I and II). The brass section includes two horns in C (Hr. I and II), a trumpet (Br.), and a trombone (Vlc.). The string section includes a double bass (K-B.). The key signature is Bb major, and the time signature is 4/4. The woodwinds and strings play active parts, while the flutes and oboes are mostly silent. The brass section has a prominent role, with the trumpet and trombone playing a rhythmic pattern. The double bass plays a steady bass line. The score is marked with various dynamics and articulations, including accents and pizzicato (pizz.) markings.



FL. I

FL. II

Ob. I

Ob. II

Kl. I (Bb)

Kl. II (Bb)

Fag. I

Fag. II

Hr. I (C)

Hr. II (C)

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

*p*

*p dim.*

*mp espress.*

*arco*

*div.*

*H*

*H*

*p*





Fl. I  
 Fl. II  
 Ob. I  
 Ob. II  
 Kl. I (B $\flat$ )  
 Kl. II (B $\flat$ )  
 Fag. I  
 Fag. II  
 Hr. I (C)  
 Hr. II (C)  
 1.Viol.  
 2.Viol.  
 Br.  
 Vcl.  
 K.B.

Musical score for orchestral instruments. The score is in 3/4 time and features a key signature of two flats (B $\flat$  and E $\flat$ ). The instruments listed are Flute I and II, Oboe I and II, Clarinet I and II (B $\flat$ ), Bassoon I and II, Horn I and II (C), Violin I and II, Viola, and Cello/Double Bass. The score includes dynamic markings such as *p* (piano), *f* (forte), *pp* (pianissimo), and *ppp* (pianississimo), as well as performance instructions like *div.* (divisi), *pizz.* (pizzicato), and *arco* (arco). The score is divided into measures 150 through 162, with a repeat sign at the beginning of measure 150.

-- IV --

**Allegro** 1 2 3 4 5 6 7 8

Flöte I  
Flöte II  
Oboe I  
Oboe II  
Klarinet I (in Bb)  
Klarinet II (in Bb)  
Fagott I  
Fagott II  
Kontrafagott  
Horn I (in C)  
Horn II (in C)  
Horn III (in F)  
Horn IV (in F)  
Trompete I (in F)  
Trompete II (in F)  
Posaune I  
Posaune II  
Posaune III  
Pauken in F & C  
Violine I  
Violine II  
Bratsche  
Violoncell  
Kontrabaß

*p e sotto voce*  
*p e sotto voce*  
*dim.*  
*dim.*  
*Allegro p e sotto voce*  
*p e sotto voce*  
*p e sotto voce*  
*dim.*  
*dim.*  
*legg.*  
*pp*  
*legg.*  
*pp*  
*pizz.*  
*Allegro p e sotto voce*  
*dim.*

Fl. I *p mezza voce*

Fl. II *p mezza voce*

Ob. I

Ob. II

Kl. I (B $\flat$ ) *p mezza voce*

Kl. II (B $\flat$ ) *p mezza voce*

Fag. I *p mezza voce*

Fag. II *p mezza voce*

K-Fag.

Hr. I (C)

Hr. II (C)

Hr. III (F)

Hr. IV (F)

Tr. I (F)

Tr. II (F)

Pos. I

Pos. II

Pos. III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

*p*

*arco*

15 16 17 **A** 18 19 20 21 22 23 24 25 26

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Kl. I (B $\flat$ )  
Kl. II (B $\flat$ )  
Fag. I  
Fag. II  
K-Fag.  
Hr. I (C)  
Hr. II (C)  
Hr. III (F)  
Hr. IV (F)  
Tr. I (F)  
Tr. II (F)  
Pos. I  
Pos. II  
Pos. III  
Pk.  
1.Viol.  
2.Viol.  
Br.  
Vlc.  
K-B.

005-BraSy3HCondB

Fl. I

Fl. II

Ob. I

Ob. II

Kl. I (B $\flat$ )

Kl. II (B $\flat$ )

Fag. I

Fag. II

K-Fag.

Hr. I (C)

Hr. II (C)

Hr. III (F)

Hr. IV (F)

Tr. I (F)

Tr. II (F)

Pos. I

Pos. II

Pos. III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

*pp*

*f*

*pp cresc.*

*div.*

**B**

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Kl. I (B $\flat$ )  
Kl. II (B $\flat$ )  
Fag. I  
Fag. II  
K-Fag.  
Hr. I (C)  
Hr. II (C)  
Hr. III (F)  
Hr. IV (F)  
Tr. I (F)  
Tr. II (F)  
Pos. I  
Pos. II  
Pos. III  
Pk.  
1. Viol.  
2. Viol.  
Br.  
Vlc.  
K-B.

*cresc.*  
*ff*

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Kl. I (B $\flat$ )  
Kl. II (B $\flat$ )  
Fag. I  
Fag. II  
K-Fag.

Hr. I (C)  
Hr. II (C)  
Hr. III (F)  
Hr. IV (F)  
Tr. I (F)  
Tr. II (F)

Pos. I  
Pos. II  
Pos. III  
Pk.

1.Viol.  
2.Viol.  
Br.  
Vlc.  
K-B.



58 59 60 61 **D** 62 63 64 65 66

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Kl. I (Bb)  
Kl. II (Bb)  
Fag. I  
Fag. II  
K-Fag.  
Hr. I (C)  
Hr. II (C)  
Hr. III (F)  
Hr. IV (F)  
Tr. I (F)  
Tr. II (F)  
Pos. I  
Pos. II  
Pos. III  
Pk.  
1.Viol.  
2.Viol.  
Br.  
Vlc.  
K-B.

**D**

**D**

67 68 69 70 71 72 73 74 **E** 75 76 77

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Kl. I (Bb)  
Kl. II (Bb)  
Fag. I  
Fag. II  
K-Fag.  
Hr. I (C)  
Hr. II (C)  
Hr. III (F)  
Hr. IV (F)  
Tr. I (F)  
Tr. II (F)  
Pos. I  
Pos. II  
Pos. III  
Pk.  
1.Viol.  
2.Viol.  
Br.  
Vlc.  
K-B.



Fl. I

Fl. II

Ob. I

Ob. II

Kl. I (B $\flat$ )

Kl. II (B $\flat$ )

Fag. I

Fag. II

K-Fag.

Hr. I (C)

Hr. II (C)

Hr. III (F)

Hr. IV (F)

Tr. I (F)

Tr. II (F)

Pos. I

Pos. II

Pos. III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

**F**

*ben marc.*

*div.*



Musical score for woodwinds and brass instruments. The score includes parts for Flute I and II, Oboe I and II, Clarinet I and II (Bb), Bassoon I and II, Contrabassoon, Horn I-IV (C and F), Trumpet I and II (F), and Trombone I-III. The woodwinds and brass parts feature various dynamics such as *f*, *p*, *dim.*, and *arco*. The woodwinds have melodic lines with slurs and accents, while the brass instruments provide harmonic support with sustained notes and some melodic fragments.

Musical score for string instruments: Violin I and II, Viola, and Cello/Double Bass. The strings play a rhythmic accompaniment with sustained notes. Dynamics include *mf* and *p*. The Violin I and II parts have *arco* markings and *(p)* dynamics. The Viola and Cello/Double Bass parts also have *arco* markings and *p* dynamics.

Fl. I

Fl. II

Ob. I

Ob. II

Kl. I (B $\flat$ )

Kl. II (B $\flat$ )

Fag. I

Fag. II

K-Fag.

Hr. I (C)

Hr. II (C)

Hr. III (F)

Hr. IV (F)

Tr. I (F)

Tr. II (F)

Pos. I

Pos. II

Pos. III

Pk.

1. Viol.

2. Viol.

Br.

Vlc.

K-B.

Musical score for woodwinds and brass instruments. The instruments listed are Fl. I, Fl. II, Ob. I, Ob. II, Kl. I (B $\flat$ ), Kl. II (B $\flat$ ), Fag. I, Fag. II, K-Fag., Hr. I (C), Hr. II (C), Hr. III (F), Hr. IV (F), Tr. I (F), Tr. II (F), Pos. I, Pos. II, Pos. III, and Pk. The score spans measures 128 to 140. Flutes I and II, Oboe I, Clarinet I, and Bassoon I have melodic lines starting in measure 133 with dynamics *pp* and *dim.*. Clarinet II and Bassoon II have melodic lines starting in measure 129 with dynamics *pp*. Horn II has a melodic line starting in measure 139 with dynamics *pp*. The rest of the instruments are silent.

Musical score for strings. The instruments listed are 1. Viol., 2. Viol., Br., Vlc., and K-B. The score spans measures 128 to 140. Violin I and Violin II have melodic lines starting in measure 128. Viola and Cello have melodic lines starting in measure 128 with dynamics *pp* and *dim.*. Double Bass has a melodic line starting in measure 128 with dynamics *pp* and *dim.*. In measure 133, Violin I and Violin II have dynamics *pp marc.* and *pp* respectively. In measure 139, Viola and Cello have dynamics *pp* and *pp marc.* respectively. In measure 140, Double Bass has dynamics *pp marc.*. A rehearsal mark **H** is present above measure 133.



Fl. I *f* *più f sempre* *f ben marc.*

Fl. II *f* *più f sempre* *f ben marc.*

Ob. I *f* *più f sempre* *f ben marc.*

Ob. II *f* *più f sempre* *f ben marc.*

Kl. I (B $\flat$ ) *f* *più f sempre* *f ben marc.*

Kl. II (B $\flat$ ) *f* *più f sempre* *f ben marc.*

Fag. I *f* *più f sempre* *f ben marc.*

Fag. II *f* *più f sempre* *f ben marc.*

K-Fag. *f ben marc.*

Hr. I (C) *f ben marc.*

Hr. II (C) *f ben marc.*

Hr. III (F) *f* *f ben marc.*

Hr. IV (F) *f* *f ben marc.*

Tr. I (F) *f* *f ben marc.*

Tr. II (F) *f* *f ben marc.*

Pos. I *f ben marc.*

Pos. II *f ben marc.*

Pos. III *f ben marc.*

Pk. *f ben marc.*

1. Viol. *f* *più f sempre* *f ben marc.*

2. Viol. *f* *più f sempre* *f ben marc.*

Br. *f* *più f sempre* *f ben marc.*

Vlc. *f* *più f sempre* *f ben marc.*

K-B. *f* *f ben marc.*

This page of a musical score contains parts for the following instruments:

- Fl. I
- Fl. II
- Ob. I
- Ob. II
- Kl. I (B $\flat$ )
- Kl. II (B $\flat$ )
- Fag. I
- Fag. II
- K-Fag.
- Hr. I (C)
- Hr. II (C)
- Hr. III (F)
- Hr. IV (F)
- Tr. I (F)
- Tr. II (F)
- Pos. I
- Pos. II
- Pos. III
- Pk.
- 1.Viol.
- 2.Viol.
- Br.
- Vlc.
- K-B.

The score is written in a key signature of three flats (B $\flat$ , E $\flat$ , A $\flat$ ) and features various musical notations such as triplets, slurs, and dynamic markings. The measures are numbered 151 through 156 at the top of the page.







Fl. I

Fl. II

Ob. I

Ob. II

Kl. I (Bb)

Kl. II (Bb)

Fag. I

Fag. II

K-Fag.

Hr. I (C)

Hr. II (C)

Hr. III (F)

Hr. IV (F)

Tr. I (F)

Tr. II (F)

Pos. I

Pos. II

Pos. III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

*sf sf più f*

*div.*

187 188 189 190 191 192 193 **L** 194 195 196 197

Fl. I

Fl. II

Ob. I

Ob. II

Kl. I (B $\flat$ )

Kl. II (B $\flat$ )

Fag. I

Fag. II

K-Fag.

Hr. I (C)

Hr. II (C)

Hr. III (F)

Hr. IV (F)

Tr. I (F)

Tr. II (F)

Pos. I

Pos. II

Pos. III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K-B.









230 231 232 233 234 235 236 237 238

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Kl. I (B $\flat$ )  
Kl. II (B $\flat$ )  
Fag. I  
Fag. II  
K-Fag.  
Hr. I (C)  
Hr. II (C)  
Hr. III (F)  
Hr. IV (F)  
Tr. I (F)  
Tr. II (F)  
Pos. I  
Pos. II  
Pos. III  
Pk.  
1.Viol.  
2.Viol.  
Br.  
Vlc.  
K-B.

239

240

241

242

243

244

245

N

246

247

Fl. I

Fl. II

Ob. I

Ob. II

Kl. I (B $\flat$ )

Kl. II (B $\flat$ )

Fag. I

Fag. II

K-Fag.

Hr. I (C)

Hr. II (C)

Hr. III (F)

Hr. IV (F)

Tr. I (F)

Tr. II (F)

Pos. I

Pos. II

Pos. III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

*ben marc.*

*pizz.*

*f*

N

248 249 250 251 252 253 254 255 256 257 258

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Kl. I (B $\flat$ )  
Kl. II (B $\flat$ )  
Fag. I  
Fag. II  
K-Fag.  
Hr. I (C)  
Hr. II (C)  
Hr. III (F)  
Hr. IV (F)  
Tr. I (F)  
Tr. II (F)  
Pos. I  
Pos. II  
Pos. III  
Pk.  
1.Viol.  
2.Viol.  
Br.  
Vlc.  
K-B.

*f*  
*f*  
*p dim.*  
*p dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*fp*  
*dim.*  
*pp*  
*pp*  
*p dim.*  
*mf dim.*  
*p*  
*mf dim.*  
*p*  
*mf dim.*  
*p*  
*col Sordino pizz.*  
*col Sordino pizz.*  
*arco*  
*p*  
*col Sordino*  
*mf dim.*  
*p*  
*dim.*  
*dim.*  
*dim.*



Un poco sostenuto. 267

265

266

268

269

Fl. I

Fl. II

Ob. I

Ob. II

Kl. I (B $\flat$ )

Kl. II (B $\flat$ )

Fag. I

Fag. II

K-Fag.

Hr. I (C)

Hr. II (C)

Hr. III (F)

Hr. IV (F)

Tr. I (F)

Tr. II (F)

Pos. I

Pos. II

Pos. III

Pk.

1. Viol.

2. Viol.

Br.

Vlc.

K-B.

Un poco sostenuto.

pizz.

270 271 272 273 274 275 276 277

Fl. I *p* *più p*

Fl. II *p*

Ob. I *p*

Ob. II *p*

Kl. I (B $\flat$ ) *p* *più p*

Kl. II (B $\flat$ )

Fag. I *p* *più p*

Fag. II

K-Fag.

Hr. I (C) *dim.* *p*

Hr. II (C) *dim.* *p*

Hr. III (F) *dim.* *pp*

Hr. IV (F) *dim.* *pp*

Tr. I (F)

Tr. II (F)

Pos. I *pp*

Pos. II *pp*

Pos. III *pp*

Pk.

1.Viol. *p* *più p*

2.Viol. *p* *più p*

Br. *p* *più p*

Vlc. *arco* *dim.* *p espress.* *più p*

K-B. *arco* *dim.* *p espress.*



278 279 280 281 282 283 284 285

Fl. I

Fl. II

Ob. I  
*dolce* *cresc.*

Ob. II  
*dolce* *cresc.*

Kl. I (B $\flat$ )

Kl. II (B $\flat$ )

Fag. I  
*dolce* *cresc.*

Fag. II  
*dolce* *cresc.*

K-Fag.

Hr. I (C)  
*p cresc.*

Hr. II (C)  
*p cresc.*

Hr. III (F)  
*dolce* *cresc.*

Hr. IV (F)  
*dolce* *cresc.*

Tr. I (F)  
*dolce* *cresc.*

Tr. II (F)  
*dolce* *cresc.*

Pos. I  
*dim.* *p dolce* *cresc.*

Pos. II  
*dim.* *p dolce* *cresc.*

Pos. III  
*dim.* *p dolce* *cresc.*

Pk.

1.Viol.  
*p* *dim.* *pp* *p*

2.Viol.  
*p* *dim.* *pp* *p*

Br.  
*p* *dim.* *pp* *p*

Vlc.  
*dim.* *dolce* *div.*

K-B.  
*dolce*

Fl. I

Fl. II

Ob. I

Ob. II

Kl. I (B $\flat$ )

Kl. II (B $\flat$ )

Fag. I

Fag. II

K-Fag.

Hr. I (C)

Hr. II (C)

Hr. III (F)

Hr. IV (F)

Tr. I (F)

Tr. II (F)

Pos. I

Pos. II

Pos. III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

*f*

*p*

*pp*

*cresc.*

294 295 296 297 298 299

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Kl. I (B $\flat$ )  
Kl. II (B $\flat$ )  
Fag. I  
Fag. II  
K-Fag.  
Hr. I (C)  
Hr. II (C)  
Hr. III (F)  
Hr. IV (F)  
Tr. I (F)  
Tr. II (F)  
Pos. I  
Pos. II  
Pos. III  
Pk.  
1. Viol.  
2. Viol.  
Br.  
Vlc.  
K-B.

The musical score for measures 294-299 is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoon) and strings (Violins, Viola, Cello, and Double Bass) are shown with their respective parts. The brass section (Horns, Trumpets, Trombones, and Percussion) is also included. The score features various dynamic markings, including 'dim.' (diminuendo), 'p' (piano), and 'pp sempre' (pianissimo sempre). The woodwinds and strings play melodic lines, while the brass provides harmonic support. The percussion part is mostly silent, with some light effects indicated by 'p'.

This page of a musical score covers measures 300 through 309. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II (Bb), Bassoon I, Bassoon II, and Contrabassoon. The brass section includes Horns I-IV (C and F), Trumpets I and II (F), and Trombones I-III. The string section includes Violins I and II, Viola, Cello, and Double Bass. The score features various dynamics such as *p*, *pp*, *dim.*, and *pizz.*. The woodwinds and brass play sustained notes with some phrasing slurs. The strings play a rhythmic accompaniment with some melodic lines. The page concludes with a double bar line at measure 309.



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