

Johannes Brahms

1833-1897



SYMPHONIE NR 3

in F dur

Op.90

für großes Orchester



1883



Conductor's Score



Johannes Brahms

1833-1897

SYMPHONIE NR 3

in F dur

Op.90

Table of contents

I - Allegro con brio	5
II - Andante	54
III - Poco allegretto	84
IV - Allegro	96

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

Conductor's Score

*Typeset with LilyPond, a free software under GNU General Public License
Source & scores available on <http://www.espace-midi.com/lilypond/en>*

Johannes Brahms

SYMPHONIE NR 3

in F dur

Op.90

Orchestra

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, accordic 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.*

Symphonie Nr 3

für großes Orchester in F dur

-- I --

Johannes Brahms
Op.90

Allegro con brio

Flöten
I+II

Oboen
I+II

Klarinetten (B \flat)
I+II

Fagotte
I+II

Kontrafagott

I+II (C)
Hörner
III+IV (F)

Trompeten (F)
I+II

I+II
Posaunen
III

Pauken
in F & C

1.Violine

2.Violine

Bratsche

Violoncell

Kontrabaß

12

Fl. I+II

Ob. I+II

Kl.(B \flat) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vcl.

K-B.

sf

p

cresc.

A

23 **B**

Fl. I+II *p* *p dolce*

Ob. I+II

Kl.(B \flat) I+II *p* *p dolce*

Fag. I+II *p* *p dolce* *p*

K-Fag.

I+II (C)

Hr.

III+IV (F) *p*

Trp. (F) I+II

I+II

Pos. III

Pk.

1.Viol. *fp* *dolce*

2.Viol. *fp* *dolce*

Br. *fp* *dolce*

Vcl. *p* *p dolce*

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

28

Fl. I+II

Ob. I+II

Kl.(Bb) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vcl.

K.B.

p

pizz.

arco

7

Detailed description: This page of a musical score covers measures 28 to 31. It features a large ensemble including woodwinds, brass, and strings. The woodwinds (Flute, Oboe, Clarinet, Bassoon, and Contrabassoon) and strings (Violins, Viola, Cello, and Double Bass) have active parts, while the brass (Trumpet, Horns, Trombone, and Percussion) are mostly silent. The score includes dynamic markings such as *p* (piano) and *pizz.* (pizzicato) for the cello, and *arco* (arco) for the double bass. A fermata is present over a note in the first flute part in measure 29. The key signature changes from one flat to two sharps between measures 29 and 30.

32

Fl. I+II

Ob. I+II

Kl.(B \flat) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vcl.

K-B.

più p

p

in A.

mezza voce

p grazioso

mezza voce

p grazioso

p

pizz.

p

pizz.

p

44 **C**

Fl. I+II *p*

Ob. I+II *p*

Kl. I+II (A) *p*

Fag. I+II *p*

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos. III

Pk.

1.Viol. *pizz.* *p*

2.Viol. *pizz.* *p*

Br. *pizz.* *p*

Vcl. *div.* *p*

K.B. *p*

p legg.



47

Fl. I+II

Ob. I+II

Kl. I+II (A) *in B.*

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

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

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

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

Vcl. *arco unis. mp espress. dim. pp p dolce*

K-B.

51

Fl. I+II

Ob. I+II *dolce*

Kl. I+II (B \flat) *p legg.*

Fag. I+II *p legg.*

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos. III

Pk.

1.Viol.

2.Viol. *div.*

Br. *arco*

Vcl. *pizz.* *arco*

K.B.

59 **D**

Fl. I+II *f* *p* *p legg.* *cresc.*

Ob. I+II *f* *p*

Kl. I+II (Bb) *f* *p* *cresc.*

Fag. I+II *f* *p* *p legg.* *cresc.*

K-Fag.

I+II (C) *f* *p*

Hr. *p* *cresc.*

III+IV (F) *p*

Trp. (F) I+II

I+II

Pos. III

Pk.

1.Viol. *f* *fp* *p legg.*

2.Viol. *f* *p* *p legg.* *cresc.*

Br. *f* *p* *cresc.*

Vcl. *f* *p* *cresc.*

K-B. *f* *p* *cresc.*

63

Fl. I+II

Ob. I+II

Kl. I+II (Bb)

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II Pos.

III

Pk.

1. Viol.

2. Viol.

Br.

Vcl.

K-B.

f

ff

a2

cresc.

f

mf

sf

f

mf

sf

f

mf

sf

f

mf

sf

f

mf

sf

66

Fl. I+II

Ob. I+II

Kl. I+II (B \flat)

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vcl.

K-B.

a2

3

f

sf

71

Fl. I+II

Ob. I+II

Kl. I+II (B \flat)

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vcl.

K-B.

più f

ff

005-BraSy3CondB

76

Fl. I+II

Ob. I+II

Kl. I+II (Bb)

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1. Viol.

2. Viol.

Br.

Vcl.

K-B.

f

f *agitato*

f *agitato*

f

E

81

Fl. I+II

Ob. I+II

Kl. I+II (B \flat)

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos. III

Pk.

1.Viol. *ben marc.*

2.Viol. *ben marc.*

Br. *ben marc.*

Vcl. *ben marc.*

K-B.

f

f

f

f *agitato*

85

Fl. I+II

Ob. I+II

Kl. I+II (Bb)

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1. Viol.

2. Viol.

Br.

Vcl.

K-B.

cresc.

f

89

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

F *f* *mf* *mf* *mf*

Detailed description: This page of a musical score covers measures 89 to 92. The woodwind section (Flute I+II, Oboe I+II, Clarinet I+II in B-flat, Bassoon I+II, and Contrabassoon) plays a melodic line starting in measure 89, marked with a forte (*f*) dynamic. The strings (Violins I and II, Viola, Cello, and Double Bass) provide harmonic support, with the first violin and cello parts marked mezzo-forte (*mf*). The brass section (Trumpet I+II in F, Horn I+II, Horn III+IV in F, Trombone I+II, and Tuba) is mostly silent in these measures. A first flute part is also present, marked with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

97

G

Fl. I+II

Ob. I+II

Kl. I+II (B \flat)

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vcl.

K-B.

102

Fl. I+II

Ob. I+II

Kl. I+II (B \flat)

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vcl.

K-B.

espress.

p

f

cresc.

Detailed description: This page of a musical score, numbered 102, features a variety of instruments. The woodwinds include Flute I+II, Oboe I+II, Clarinet I+II in B-flat, Bassoon I+II, and Contrabassoon. The brass section consists of Horn I+II in C, Horn III+IV in F, and Trumpet in F I+II. The percussion includes Trombones I+II, Trombones III, and Snare Drum. The string section is represented by Violin I and II, Viola, Cello, and Double Bass. The score shows measures 102 through 106. The woodwinds and strings have active parts, while the brass and percussion are mostly silent. Performance markings include *espress.* (espressivo), *p* (piano), *f* (forte), and *cresc.* (crescendo). The key signature has one flat, and the time signature is common time.

poco rit. - - - - -

Fl. I+II

Ob. I+II

Kl. I+II (B \flat)

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vcl.

K-B.

poco rit. - - - - -

118

rit. ----- **Tempo I**

Fl. I+II
 Ob. I+II
 Kl. I+II (B \flat)
 Fag. I+II
 K-Fag.
 I+II (C)
 Hr.
 III+IV (F)
 Trp. (F) I+II
 I+II
 Pos.
 III
 Pk.
pp cresc. ----- **f**

rit. ----- **Tempo I**
 1.Viol.
 2.Viol.
 Br.
 Vcl.
 K-B.
cresc. ----- **f**

125

Fl. I+II

Ob. I+II

Kl. I+II (Bb)

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos. III

Pk.

1. Viol.

2. Viol.

Br.

Vcl.

K-B.

sf

cresc.

131

Fl. I+II

Ob. I+II

Kl. I+II (Bb)

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vcl.

K-B.

f *marc.* *f* *sf* *p* *espress.*

I

005-BraSy3CondB

137

Fl. I+II

Ob. I+II

Kl. I+II (Bb)

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vcl.

K-B.

p

p dolce

legg.

pizz.

142

Fl. I+II *p*

Ob. I+II *p*

Kl. I+II (B \flat) *p*

Fag. I+II *p*

K-Fag.

in A.

più p

I+II (C)

Hr.

III+IV (F) *p*

Trp. (F) I+II

I+II

Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vcl.

K-B.

148

FL. I+II

Ob. I+II

Kl. I+II (Bb)

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II Pos.

III

Pk.

1. Viol.

2. Viol.

Br.

Vcl.

K-B.

p

pp

pp dolce

sotto voce

p grazioso

sotto voce

p grazioso

pp

pp

p

pp

pp

pizz.

p

pizz.

p

pp

pp

pp

152

Fl. I+II

Ob. I+II

Kl. I+II (A)

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vcl.

K.B.

p

pizz.

div.

Detailed description: This page of a musical score covers measures 152, 153, and 154. The score is for a full orchestra and strings. The woodwind section includes Flute I+II, Oboe I+II, Clarinet I+II (A), Bassoon I+II, and Contrabassoon. The brass section includes Horn I+II (C), Horn III+IV (F), Trumpet (F) I+II, Trombone I+II, Trombone III, and Trombone IV. The string section includes Violin I, Violin II, Viola, Cello, and Double Bass. The score features various musical notations such as slurs, accents, and dynamic markings. The key signature has two sharps (F# and C#), and the time signature is 4/4. The first measure (152) shows active parts for Flute, Oboe, Clarinet, Bassoon, and Violins. The second measure (153) is marked with a piano (*p*) dynamic and features pizzicato (*pizz.*) in the strings. The third measure (154) continues the string pizzicato and includes a *div.* marking for the Cello.

155

Fl. I+II

Ob. I+II

Kl. I+II (A)

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1. Viol.

2. Viol.

Br.

Vcl.

K-B.

in Bb.

dolce

p

mp espress.

arco

dim.

pp

unis. arco

159

Fl. I+II

Ob. I+II

Cl. I+II (B \flat)

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos. III

Pk.

1.Viol.

2.Viol.

Br.

Vcl.

K.B.

p legg.

p

p legg.

p legg.

p

pizz.

p

pizz.

p

pizz.

p

p dolce

arco

p

164

Fl. I+II

Ob. I+II

Kl. I+II (B \flat)

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vcl.

K-B.

cresc.

cresc.

cresc.

cresc.

p

cresc.

p cresc.

f

p cresc.

f

arco

cresc.

cresc.

arco

cresc.

cresc.

cresc.

a2

168 K

Fl. I+II

Ob. I+II

Kl. I+II (B \flat)

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vcl.

K.B.

172

Fl. I+II

Ob. I+II

Kl. I+II (B \flat)

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II Pos.

III

Pk.

1. Viol.

2. Viol.

Br.

Vcl.

K-B.

f *ff* *a2* *cresc.* *sf*

176

Fl. I+II

Ob. I+II

Kl. I+II (Bb)

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vcl.

K-B.

184

Fl. I+II *sf* *sf* *f marc.*

Ob. I+II *sf* *sf* *f marc.*

Kl. I+II (Bb) *sf* *sf* *f marc.*

Fag. I+II *sf* *sf* *f marc.*

K-Fag. *sf* *sf*

I+II (C) *sf* *sf* *f marc.*

Hr. *sf* *sf* *f marc.*

III+IV (F) *sf* *sf*

Trp. (F) I+II *sf* *sf*

I+II Pos. *sf* *sf*

III *sf* *sf*

Pk. *sf* *sf*

1.Viol. *f marc.*

2.Viol. *f marc.*

Br. *f marc.*

Vcl. *f marc.*

K-B. *sf* *sf*

L

189

Fl. I+II

Ob. I+II

Kl. I+II (Bb)

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1. Viol.

2. Viol.

Br.

Vcl.

K-B.

più f

f

cresc.

f

193

Fl. I+II

Ob. I+II

Kl. I+II (B \flat)

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1. Viol.

2. Viol.

Br.

Vcl.

K-B.

206

Fl. I+II

Ob. I+II

Kl. I+II (B \flat)
dim.

Fag. I+II
dim.

K-Fag.

I+II (C)

Hr.

III+IV (F)
dim.

Trp. (F) I+II

I+II

Pos.

III

Pk.

1. Viol.
dim.

2. Viol.
dim.

Br.
dim.

Vcl.
dim.

K-B.
dim.

pp

pp

pp

pp

pp

219

Fl. I+II

Ob. I+II

Kl. I+II (B \flat)

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1. Viol.

2. Viol.

Br.

Vcl.

K-B.

ff

f

p

dim.

pizz.

arco

p dim.

f

p dim.

p dim.

p

-- II --

Andante

Flöten I+II

Oboen I+II

Klarinetten (B) I+II

Fagotte I+II

Hörner (C) I+II

I+II

Posaunen III

Andante

Violine I

Violine II

Bratsche

Violoncell

Kontrabaß

The musical score is written for a full orchestra. The top section includes woodwinds (Flutes, Oboes, Clarinets, Bassoon) and horns. The bottom section includes strings (Violins, Viola, Violoncello, Double Bass). The tempo is marked 'Andante'. The key signature has one sharp (F#). The score features various dynamics such as *p* (piano), *espress.* (espressivo), and *div.* (diviso). The rehearsal mark '-- II --' is centered at the top of the page.

6

Fl. I+II

Ob. I+II

Kl. (B) I+II

Fag. I+II

Hr. (C) I+II

I+II

Pos.

III

1.Viol.

2.Viol.

Br.

Vcl.

K-B.

Fl. I+II

Ob. I+II

Kl. (B) I+II

Fag. I+II

Hr. (C) I+II

I+II

Pos. III

1.Viol.

2.Viol.

Br.

Vcl.

K-B.

p

A

A

Detailed description: This page of a musical score, numbered 56 and 11, features ten staves for various instruments. The Flute (Fl. I+II) and Oboe (Ob. I+II) staves are mostly silent, with some notes in the second measure. The Clarinet (Kl. (B) I+II) and Bassoon (Fag. I+II) staves have active parts, including eighth-note patterns and chords. The Horn (Hr. (C) I+II) staff has a few notes. The Trumpet (I+II) and Trombone (Pos. III) staves are silent. The Violin (1.Viol., 2.Viol.) staves are silent. The Trombone (Br.) staff has a melodic line starting in the third measure. The Viola (Vcl.) and Double Bass (K-B.) staves also have active parts, with the K-B. staff showing a rhythmic pattern. A dynamic marking of *p* (piano) is present above the Oboe staff. Two rehearsal marks, labeled 'A', are located at the beginning of the fifth measure for the Flute and Trombone staves.

16

Fl.
I+II

Ob.
I+II

Kl. (B)
I+II

Fag.
I+II

Hr. (C)
I+II

I+II

Pos.

III

1. Viol.

2. Viol.

Br.

Vcl.

K.-B.

pp

p

pp

pp

22

Fl. I+II

Ob. I+II

Kl. (B) I+II

Fag. I+II

Hr. (C) I+II

I+II

Pos.

III

1. Viol.

2. Viol.

Br.

Vcl.

K-B.

B

mf

p

pp

pizz.

26

Fl. I+II

Ob. I+II

Kl. (B) I+II

Fag. I+II

Hr. (C) I+II

I+II

Pos. III

1. Viol. *mf* *f*

2. Viol. *mf* *f*

Br. *mf* *f*

Vcl. *mf* *pizz.* *arco* *f*

K-B. *mf* *arco* *f*

32

Fl. I+II

Ob. I+II

Kl. (B) I+II

Fag. I+II

Hr. (C) I+II

I+II

Pos. III

1. Viol.

2. Viol.

Br.

Vcl.

K-B.

sf

sf

sf

sf

sf

sf

p

sf

fp

fp

p

dim.

dim.

dim.

dim.

dim.

Fl. I+II

Ob. I+II

Kl. (B) I+II

Fag. I+II

Hr. (C) I+II

I+II

Pos. III

1.Viol.

2.Viol.

Br.

Vcl.

K.B.

43

Fl. I+II: *dolce*, *dim.*

Ob. I+II: *p espress. dol.*, *dim.*

Kl. (B) I+II: *dim.*

Fag. I+II: *dim.*

Hr. (C) I+II: *p espress. dol.*, *dim.*

I+II Pos. III: (Empty staves)

1. Viol.: *dim.*

2. Viol.: *dim.*

Br.: *dim.*

Vcl.: *dim.*

K-B.: *dim.*

49

Fl. I+II

Ob. I+II

Kl. (B) I+II

Fag. I+II

Hr. (C) I+II

I+II

Pos.

III

1. Viol.

2. Viol.

Br.

Vcl.

K.B.

p

pp

pp semplice

54

Fl. I+II

Ob. I+II

Kl. (B) I+II

Fag. I+II

Hr. (C) I+II

I+II

Pos. III

1. Viol.

2. Viol.

Br.

Vcl.

K-B.

dim.

dolce

dim.

dolce

dim.

dolce

dim.

dolce

dim.

dolce

p

dolce

p

dolce

p

dolce

p

dolce

(p) dolce

59

Fl. I+II

Ob. I+II

Kl. (B) I+II

Fag. I+II

Hr. (C) I+II

I+II

Pos. III

1. Viol.

2. Viol.

Br.

Vcl.

K-B.

#

b

D

mf

cresc.

pf

mf

cresc.

pf

mf

cresc.

pf

mf

cresc.

poco f

mf

cresc.

3

3

3

65

Fl. I+II

Ob. I+II

Kl. (B) I+II

Fag. I+II

Hr. (C) I+II

I+II

Pos.

III

1. Viol.

2. Viol.

Br.

Vcl.

K-B.

mf

(b)

Fl. I+II

Ob. I+II

Kl. (B) I+II

Fag. I+II

Hr. (C) I+II

I+II

Pos. III

1.Viol.

2.Viol.

Br.

Vcl.

K-B.

dim.

mf cresc.

dim.

dim.

p

cresc.

dim.

p

cresc.

dim.

p

cresc.

dim.

p

73

Fl. I+II
mf cresc. *f*

Ob. I+II
mf cresc. *f*

Kl. (B) I+II
mf cresc. *f*

Fag. I+II
f

Hr. (C) I+II
mf cresc. *f*

I+II
Pos.
III

1. Viol.
mf cresc.

2. Viol.
mf cresc.

Br.
mf cresc.

Vcl.
mf cresc.

K-B.
f

Detailed description: This page of a musical score covers measures 73, 74, and 75. The woodwind section (Flute I+II, Oboe I+II, Clarinet in Bb I+II, Bassoon I+II, Horn in C I+II) plays sustained chords that grow in volume from mezzo-forte to forte. The string section (Violins I and II, Viola, Violoncello, and Double Bass) features intricate rhythmic patterns, including triplets and sixteenth-note runs, also increasing in volume. The brass section (Trumpets I+II, Trombones I+II) is mostly silent, with some notes appearing in measure 75. The score includes dynamic markings such as *mf cresc.* and *f*, and various musical notations like slurs, accents, and articulation marks.

77

Fl. I+II

Ob. I+II

Kl. (B) I+II

Fag. I+II

Hr. (C) I+II

I+II

Pos.

III

1.Viol.

2.Viol.

Br.

Vcl.

K-B.

f *sf* *sf*

Detailed description: This page of a musical score covers measures 77 to 80. It features a woodwind section with Flutes I+II, Oboes I+II, Clarinets in B-flat I+II, Bassoons I+II, and Horns in C I+II. The brass section includes Trumpets I+II, Trombones I+II, and Trombones III. The string section consists of Violins I and II, Brass, Violoncello, and Double Bass. The woodwinds and strings play chords and melodic lines, with dynamic markings of *f* (forte) and *sf* (sforzando). The brass section is mostly silent, indicated by rests. The score is written in a key signature of two flats and a common time signature.

80 **E**

Fl. I+II *sf*

Ob. I+II *sf*

Kl. (B) I+II *sf* *p*

Fag. I+II *sf* *p* *dolce*

Hr. (C) I+II *sfz*

I+II *sfz*

Pos. III *sfz*

1. Viol. *ff* *p* *dim.*

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

Br. *ff* *sf* *p* *dim.*

Vcl. *ff* *sfz* *dim.*

K-B. *ff* *sfz*

83

Fl. I+II
espress. ma dolce

Ob. I+II
espress. ma dolce

Kl. (B) I+II

Fag. I+II
espress. ma dolce

Hr. (C) I+II
dolce

I+II
dolce

Pos.
dolce

III

1. Viol.
pp

2. Viol.
pp

Br.
pp

Vcl.
pp

K-B.
pp
pizz.

86

Fl. I+II

Ob. I+II

Kl. (B) I+II

Fag. I+II

Hr. (C) I+II

I+II

Pos. III

1.Viol.

2.Viol.

Br.

Vcl.

K-B.

dolce

Detailed description: This page of a musical score covers measures 86, 87, and 88. The woodwind section includes Flutes I+II, Oboes I+II, Clarinets in B-flat I+II, and Bassoons I+II. The brass section includes Horns in C I+II, Trumpets I+II, Trombones I+II, and a Trombone III. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The woodwinds and strings play melodic lines with various articulations and dynamics. The Clarinet in B-flat part in measure 88 is marked *dolce*. The score is written in a common time signature and features a variety of note values and rests.

89

Fl. I+II

Ob. I+II

Kl. (B) I+II

Fag. I+II

Hr. (C) I+II

I+II

Pos.

III

1.Viol.

2.Viol.

Br.

Vcl.

K.B.

Detailed description: This page of a musical score covers measures 89, 90, and 91. The woodwind section includes Flutes I+II, Oboes I+II, Clarinet in B-flat I+II, and Bassoons I+II, all playing melodic lines with slurs and accents. The Horns in C I+II are silent. The string section consists of Violins I and II, Viola, Cello, and Double Bass, providing a rhythmic accompaniment with eighth-note patterns and rests. The score is written in a key with one sharp (F#) and a 2/4 time signature.

92

Fl. I+II

Ob. I+II

Kl. (B) I+II

Fag. I+II

Hr. (C) I+II

I+II

Pos.

III

1. Viol.

2. Viol.

Br.

Vcl.

K-B.

95

Fl. I+II

Ob. I+II

Kl. (B) I+II

Fag. I+II

Hr. (C) I+II

I+II

Pos.

III

1.Viol.

2.Viol.

Br.

Vcl.

K.B.

Detailed description: This page of a musical score, numbered 76, covers measures 95 through 98. The score is arranged in a standard orchestral format. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets in B-flat I and II, Bassoons I and II, and Horns in C I and II. The brass section consists of Trumpets I and II, Trombones I, II, and III, and a Trombone III. The string section includes Violins I and II, Violas, Cellos, and Double Basses. The percussion section includes Timpani, Snare Drum, and Cymbals. The key signature is one sharp (F#), and the time signature is 2/2. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *mf* and *f*. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns.

102

Fl. I+II

Ob. I+II

Kl. (B) I+II

Fag. I+II

Hr. (C) I+II

I+II

Pos.

III

1.Viol.

2.Viol.

Br.

Vcl.

K.B.

p

dim.

p

dim.

p

dim.

pp

p

dim.

pp

pizz.

arco

pizz.

dim.

111

Fl. I+II (cresc.) f dim.

Ob. I+II (cresc.) f dim.

Kl. (B) I+II f a2 3 3 dim.

Fag. I+II f 3 3 dim. z

Hr. (C) I+II f dim.

I+II f dim.

Pos. f dim.

III f dim.

1.Viol. f dim.

2.Viol. f dim.

Br. f dim.

Vcl. f div. dim.

K-B. f dim.

115

Fl. I+II *p*

Ob. I+II *p* *dolce*

Kl. (B) I+II *p* *dolce*

Fag. I+II *p* *dolce*

Hr. (C) I+II *p* *dolce*

I+II *pp*

Pos. III *pp*

1. Viol. *p* *dolce*

2. Viol. *p dim.* \rightrightarrows *dolce*

Br. *p dim.* \rightrightarrows *dolce*

Vcl. *p* *dolce*

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

G

Fl. I+II

Ob. I+II

Kl. (B) I+II

Fag. I+II

Hr. (C) I+II

I+II Pos. III

1.Viol. 2.Viol.

Br.

Vcl. K-B.

mezza voce
p

dim.

p

dim.

p

p

p

div. pizz.

arco

dim.

p

arco

dim.

p

129

poco rit.
p

Fl. I+II

Ob. I+II

Kl. (B) I+II

Fag. I+II

Hr. (C) I+II

I+II

Pos. III

1. Viol.

2. Viol.

Br.

Vcl.

K-B.

più p

poco rit.

div.

-- III --

Poco allegretto

Flöten I+II
Oboen I+II
Klarinetten (B \flat) I+II
Fagotte I+II
Hörner (C) I+II
Violine I
Violine II
Bratsche
Violoncell
Kontrabaß

6
Fl. I+II
Ob. I+II
Kl. (B \flat) I+II
Fag. I+II
Hr. (C) I+II
1. Viol.
2. Viol.
Br.
Vcl.
K.B.

12

Fl. I+II

Ob. I+II

Kl. (Bb) I+II

Fag. I+II

Hr. (C) I+II

1. Viol. *mezza voce*

2. Viol. *espress.*

Br.

Vlc.

K-B.

19

Fl. I+II

Ob. I+II

Kl. (Bb) I+II

Fag. I+II

Hr. (C) I+II

1. Viol. *dolce*

2. Viol. *pp*

Br.

Vlc. *dolce*

K-B. *pp*

Fl. I+II

Ob. I+II

Kl. (B♭) I+II

Fag. I+II

Hr. (C) I+II

1.Viol.

2.Viol.

Br.

Vlc.

K.B.

dim.

pp

dim.

pp

dim.

dolce

dim.

dim.

dim.

dolce

dim.

Fl. I+II

Ob. I+II

Kl. (B♭) I+II

Fag. I+II

Hr. (C) I+II

1.Viol.

2.Viol.

Br.

Vlc.

K.B.

dim.

pp

dim.

pp

dim.

dolce

dim.

dim.

dim.

dolce

dim.

mp espress. **B**

39

Fl. I+II

Ob. I+II

Kl. (Bb) I+II

Fag. I+II

Hr. (C) I+II

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

45

Fl. I+II

Ob. I+II

Kl. (Bb) I+II

Fag. I+II

Hr. (C) I+II

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

51

Fl. I+II

Ob. I+II

Kl. (Bb) I+II

Fag. I+II

Hr. (C) I+II

1.Viol.

2.Viol.

Br.

Vlc.

K.B.

p

dolce

p

dolce

p

dolce

p

dolce

p

dolce

p

arco

p dolce

p

58

Fl. I+II

Ob. I+II

Kl. (Bb) I+II

Fag. I+II

Hr. (C) I+II

1.Viol.

2.Viol.

Br.

Vlc.

K.B.

dolce

(dolce)

p dolce

p dolce

p dolce

005-BraSy3CondB

82

Fl. I+II

Ob. I+II

Kl. (B \flat) I+II

Fag. I+II

Hr. (C) I+II

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

89

Fl. I+II

Ob. I+II

Kl. (B \flat) I+II

Fag. I+II

Hr. (C) I+II

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

F

Fl. I+II

Ob. I+II

Kl. (Bb) I+II

Fag. I+II

Hr. (C) I+II

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

p

p espressivo

pp legg. 3

pp legg.

pp

pp pizz.

p

105

Fl. I+II

Ob. I+II

Kl. (Bb) I+II

Fag. I+II

Hr. (C) I+II

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

p espress.

p

pizz.

111

Fl. I+II

Ob. I+II

Kl. (Bb) I+II

Fag. I+II

Hr. (C) I+II

1.Viol.

2.Viol.

Br.

Vlc. arco

K-B.

117

Fl. I+II

Ob. I+II

Kl. (Bb) I+II

Fag. I+II

Hr. (C) I+II

1.Viol.

2.Viol.

Br.

Vlc. pizz.

K-B.

G

dolce

dolce

dolce

pizz.

pizz.

pizz.

pp

dolce

dolce

dolce

123

Fl. I+II

Ob. I+II

Kl. (B \flat) I+II

Fag. I+II

Hr. (C) I+II

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

dolce

129

Fl. I+II

Ob. I+II

Kl. (B \flat) I+II

Fag. I+II

Hr. (C) I+II

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

pp

dim.

dolce

p dim.

dolce

pp dolce

dim.

dim.

dim.

dim.

dim.

più p

dim.

più p

135

Fl. I+II

Ob. I+II

Kl. (B \flat) I+II

Fag. I+II

Hr. (C) I+II

1.Viol.

2.Viol.

Br.

Vlc.

K.B.

141

Fl. I+II

Ob. I+II

Kl. (B \flat) I+II

Fag. I+II

Hr. (C) I+II

1.Viol.

2.Viol.

Br.

Vlc.

K.B.

147

Fl. I+II

Ob. I+II

Kl. (B♭) I+II

Fag. I+II

Hr. (C) I+II

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

p

p

p

p

p

p

dolce

dolce

dolce

dolce

154

Fl. I+II

Ob. I+II

Kl. (B♭) I+II

Fag. I+II

Hr. (C) I+II

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

f

f

f

f

f

f

f

p

p

p

p

p

p

pizz.

pizz.

pizz.

pizz.

pizz.

pp

pp

pp

pp

pp

pp

pp

-- IV --

Allegro

Flöten
I+II

Oboen
I+II

Klarinetten (B \flat)
I+II

Fagotte
I+II

Kontrafagott

I+II (C)
Hörner
III+IV (F)

Trompeten (F)
I+II

I+II
Posaunen
III

Pauken
in F & C

Violine I

Violine II

Bratsche

Violoncell

Kontrabaß

p e sotto voce

dim.

p e sotto voce

dim.

p e sotto voce

dim.

p e sotto voce

dim.

p e sotto voce

dim.

p e sotto voce

dim.

7

Fl. I+II

Ob. I+II

Kl. (B \flat) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1. Viol.

2. Viol.

Br.

Vlc.

K-B.

p mezza voce

p mezza voce

p mezza voce

legg.
pp

legg.
pp
pizz.

Fl. I+II

Ob. I+II

Kl. (Bb) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K.B.

15 A

Fl. I+II

Ob. I+II

Kl. (B \flat) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

dim.

pp

ppp

pp

pizz.

arco

div.

pp

pp

pp

pp

pp

3

3

3

3

3

22

This page contains the musical score for measures 22 through 29. The instruments listed on the left are:

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

The score features various musical notations including triplets, dynamics such as *pp* and *f*, and a section marker **B** at the beginning of measure 29. The key signature is three flats (B-flat major or D-flat minor).

31

Fl. I+II

Ob. I+II

Kl. (Bb) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

pp

f

a2

pp cresc.

f

38

Fl. I+II

Ob. I+II

Kl. (Bb) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1. Viol.

2. Viol.

Br.

Vlc.

K-B.

45

Fl. I+II

Ob. I+II

Kl. (Bb) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

ff

ff

ff

ff

ff

ff

f

f

f

f

fp

legg.

f

pizz.

mf

C

53

Fl. I+II

Ob. I+II

Kl. (B \flat) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K.B.

f

p *legg.*

pizz.

mf

65

Fl. I+II
Ob. I+II
Kl. (Bb) I+II
Fag. I+II
K-Fag.

Dynamic markings: *f*, *p*, *f*, *ff*. Includes triplets and slurs.

I+II (C)
Hr.
III+IV (F)
Trp. (F) I+II

Dynamic markings: *f*, *p*, *f*. Includes slurs.

I+II Pos.
III
Pk.

Dynamic markings: *f*, *p*, *f*. Includes a snare drum roll.

1.Viol.
2.Viol.
Br.
Vcl.
K.B.

Dynamic markings: *f*, *p*, *f*, *ff*. Includes an *arco* marking for the double bass.

72

Fl. I+II

Ob. I+II

Kl. (B \flat) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1. Viol.

2. Viol.

Br.

Vlc.

K-B.

E

ff

ff

ff

ff

79

Fl. I+II

Ob. I+II

Kl. (Bb) I+II

Fag. I+II

K-Fag. *ff*

I+II (C)

Hr. *ff*

III+IV (F) *ff*

Trp. (F) I+II *ff*

I+II *ff*

Pos. *f*

III *ff* *f*

Pk. *tr* *ff*

1.Viol. *ff*

2.Viol. *ff*

Br. *ff*

Vlc. *ff*

K-B. *ff*

86

Fl. I+II

Ob. I+II

Kl. (B♭) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

sf

F

Fl. I+II

Ob. I+II

Kl. (Bb) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K.B.

98

Fl. I+II

Ob. I+II

Kl. (Bb) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

pesante

sf

f

dim.

pizz.

G

105

Fl. I+II

Ob. I+II

Kl. (B \flat) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K.B.

f

p

mf

dim.

arco

112

Fl. I+II

Ob. I+II

Kl. (B \flat) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

p

(p)

p

p

p

arco

(p)

arco

(p)

dim.

pp

dim.

pp

dim.

pp

dim.

pp

dim.

pp

121

Fl. I+II

Ob. I+II

Kl. (Bb) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

128

H

Fl. I+II

Ob. I+II

Kl. (B \flat) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1. Viol.

2. Viol.

Br.

Vlc.

K-B.

138

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

I+II (C)
Hr.
III+IV (F)
Trp. (F) I+II

I+II
Pos.
III
Pk.

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

146

Fl. I+II *più f sempre* *f ben marc.* 3

Ob. I+II *più f sempre* *f ben marc.* 3

Kl. (Bb) I+II *più f sempre* *f ben marc.* 3

Fag. I+II *f ben marc.* 3

K-Fag. *f ben marc.*

I+II (C) *f ben marc.*

Hr. *f ben marc.* 3

III+IV (F) *f ben marc.*

Trp. (F) I+II *f ben marc.* 3

I+II Pos. *f ben marc.*

III *f ben marc.*

Pk.

1.Viol. *più f sempre* *f* *ben marc.* 3

2.Viol. *f* *ben marc.* 3

Br. *più f sempre* *sf* *sf* *f ben marc.* 3

Vlc. *f ben marc.* 3

K-B. *f ben marc.*

152

Fl. I+II

Ob. I+II

Kl. (Bb) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K.B.

Detailed description: This page of a musical score covers measures 152 to 155. The woodwind section includes Flute I+II, Oboe I+II, Clarinet in Bb I+II, Bassoon I+II, and Contrabassoon. The brass section includes Horns I+II (C), Horns III+IV (F), Trumpet (F) I+II, Horn I+II, Trombone, Horn III, and Percussion. The string section includes Violin I and II, Viola, and Double Bass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. The key signature is three flats (Bb, Eb, Ab).

160

Fl. I+II

Ob. I+II

Kl. (B \flat) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

più f sempre

164

Fl. I+II

Ob. I+II

Kl. (Bb) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

più f sempre

ff

3

ff

3

ff

3

ff

3

ff

3

ff

3

ff

3

ff

3

ff

3

ff

3

ff

173

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

Detailed description: This page of a musical score contains measures 173 through 178. The score is for a full orchestra. The woodwind section includes Flutes I+II, Oboes I+II, Clarinets in Bb I+II, Bassoons I+II, and Contrabassoon. The brass section includes Horns I+II (C), Horns III+IV (F), Trumpets in F I+II, Trombones I+II, Trombones III, and Trombones IV. The string section includes Violins I and II, Viola, and Cello/Double Bass. The score features complex rhythmic patterns with many sixteenth and thirty-second notes, and various articulations such as accents and slurs. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The bottom of the page is marked with the conductor's name '005-BraSy3CondB'.

179

Fl.
I+II

Ob.
I+II

Kl. (B \flat)
I+II

Fag.
I+II

K-Fag.

I+II (C)
Hr.

III+IV (F)

Trp. (F)
I+II

I+II
Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K.B.

sf sf *pù f*

sf sf *pù f*

sf sf *pù f*

sf sf *pù f*

sf sf *pù f*

sf sf *pù f*

div.

185

Fl. I+II

Ob. I+II

Kl. (B \flat) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1. Viol.

2. Viol.

Br.

Vlc.

K-B.

The score for measures 185-190 features a complex texture. The woodwinds and strings play sustained chords with rhythmic patterns, while the brass and other woodwinds have more active parts. Dynamic markings of *ff* and *f* are used throughout. The brass section includes a tuba part (I+II) which remains mostly silent during this passage.

Fl. I+II

Ob. I+II

Kl. (Bb) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K.B.

198

FL. I+II

Ob. I+II

Kl. (B \flat) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1. Viol.

2. Viol.

Br.

Vlc.

K-B.

Fl. I+II

Ob. I+II

Kl. (B \flat) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K.B.

p *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

3

3

3

3

3

3

3

3

arco

6

6

p *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

211

Fl. I+II
f *ff*

Ob. I+II
f *ff*

Kl. (Bb) I+II
f *ff*

Fag. I+II
f *ff*

K-Fag.
ff

I+II (C)
f *ff*

Hr.
ff

III+IV (F)
ff

Trp. (F) I+II
ff

I+II
f

Pos.
f

III
f

Pk.
ff

1.Viol.
f *ff*

2.Viol.
f *ff*

Br.
f *ff*

Vlc.
f *ff*

K-B.
f *ff* *arco*

M

8

div.

3

226

Fl. I+II

Ob. I+II

Kl. (Bb) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

sf sf sf sf

233

Fl. I+II *sf*

Ob. I+II *sf*

Kl. (B \flat) I+II *sf*

Fag. I+II *sf*

K-Fag. *sf*

I+II (C) *sf*

Hr. *sf*

III+IV (F) *sf*

Trp. (F) I+II *sf*

I+II *sf*

Pos. *sf*

III *sf*

Pk. *sf*

1.Viol. *sf*

2.Viol. *sf*

Br. *sf*

Vlc. *sf*

K-B. *sf*

a2

3

239

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

a2

sf

ben marc.

005-BraSy3CondB

244

N

Fl. I+II

Ob. I+II

Kl. (Bb) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

sf

f

mf dim.

p

pizz.

dim.

fp

p dim.

252

Fl. I+II

Ob. I+II

Kl. (B \flat) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1. Viol.

2. Viol.

Br.

Vlc.

K-B.

p dim.

pp

col Sordino pizz.

arco

dim.

pp

pizz.

dim.

dim.

260

The musical score on page 136, starting at measure 260, features a complex orchestration. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Trumpets) and strings (Violins, Viola, and Double Bass) play a delicate, ppp (pianissimo) texture. A significant feature is the extensive use of triplets in the upper woodwinds, with some measures containing up to three triplets. The strings provide a rhythmic and harmonic foundation with moving lines in the Violins and Viola, while the Double Basses play a more static, harmonic role. The dynamic level is consistently ppp throughout the passage, with some markings for 'legg.' (leggiero) in the lower strings. The score is written in a key signature of three flats (E-flat major/D minor) and a 4/4 time signature. A circled '0' is present above the first measure, likely indicating the start of a section or a specific performance instruction.

Instrumentation and Dynamics:

- Fl. I+II:** *pp*, featuring triplets and long notes.
- Ob. I+II:** *pp*, featuring triplets and long notes.
- Kl. (Bb) I+II:** *pp*, featuring long notes and triplets.
- Fag. I+II:** *pp*, featuring long notes and triplets.
- K-Fag.:** *pp*, featuring long notes and triplets.
- I+II (C):** *pp*, featuring long notes.
- Hr.:** *pp*, featuring triplets.
- III+IV (F):** *pp*, featuring long notes.
- Trp. (F) I+II:** *pp*, featuring long notes.
- I+II Pos.:** *pp*, featuring long notes.
- III Pos.:** *pp*, featuring long notes.
- Pk.:** *pp*, featuring a tremolo effect.
- 1. Viol.:** *pp*, *arco*, featuring eighth-note patterns.
- 2. Viol.:** *pp*, *arco*, featuring eighth-note patterns.
- Br.:** *pp*, *legg.*, *arco*, featuring eighth-note patterns.
- Vlc.:** *pp*, *legg.*, *arco*, featuring eighth-note patterns.
- K-B.:** *pp*, featuring long notes.

264

FL. I+II

Ob. I+II

Kl. (Bb) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

espress.

p

pizz.

267

Un poco sostenuto.

Musical score for woodwinds and brass instruments. The instruments listed are Fl. I+II, Ob. I+II, Kl. (Bb) I+II, Fag. I+II, K-Fag., I+II (C), Hr., III+IV (F), Trp. (F) I+II, I+II, Pos., III, and Pk. The score is in 4/4 time with a key signature of one flat. The woodwinds and brass parts feature sustained notes and dynamic markings such as *cresc.*, *f*, *mf*, and *dim.*. The woodwinds have melodic lines, while the brass instruments provide harmonic support with sustained notes.

Un poco sostenuto.

Musical score for string instruments. The instruments listed are 1.Viol., 2.Viol., Br., Vlc., and K-B. The score is in 4/4 time with a key signature of one flat. The strings play a rhythmic pattern of eighth notes, with dynamic markings such as *f* and *dim.*. The violins and violas have melodic lines, while the brass and double bass provide harmonic support with sustained notes.

271

Fl. I+II *p*

Ob. I+II *p*

Kl. (B \flat) I+II

Fag. I+II *p* *più p*

K-Fag.

I+II (C) *p*

Hr.

III+IV (F) *pp*

Trp. (F) I+II

I+II

Pos. III

Pk.

1.Viol. *p* *più p*

2.Viol. *p* *più p*

Br. *p* *più p*

Vlc. *arco* *p espress.* *più p*

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

Fl. I+II

Ob. I+II

Kl. (Bb) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

più p

pp

dim.

p

dim.

dim.

dim.

280

P

Fl. I+II

Ob. I+II *dolce* *cresc.*

Kl. (B \flat) I+II

Fag. I+II *dolce* *cresc.*

K-Fag. *dolce*

I+II (C)

Hr. *p cresc.*

III+IV (F) *dolce* *cresc.*

Trp. (F) I+II *dolce* *cresc.*

I+II *p dolce* *cresc.*

Pos. *p dolce* *cresc.*

III *p dolce* *cresc.*

Pk.

1. Viol. *pp* *p*

2. Viol. *pp* *p*

Br. *pp* *p*

Vlc. *dolce*

K-B. *dolce*

Fl. I+II

Ob. I+II

Kl. (Bb) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vlc. *div.*

K-B.

289

Fl. I+II

Ob. I+II

Kl. (B \flat) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

p

cresc.

f

3

Fl. I+II

Ob. I+II

Kl. (Bb) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II

Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

dim.

p

pp sempre

3

dim.

p

dim.

p

dim.

p

pp sempre

pp sempre

pp sempre

p

p

p

Fl. I+II

Ob. I+II

Kl. (Bb) I+II

Fag. I+II

K-Fag.

I+II (C)

Hr.

III+IV (F)

Trp. (F) I+II

I+II Pos.

III

Pk.

1.Viol.

2.Viol.

Br.

Vlc.

K-B.

p

p

p

p

p

p

p

p

p

p

THE MUTOPIA PROJECT

<http://www.mutopiaproject.org>

- DigiClassic scores (Conductor, parts and study format) participate in the Mutopia project which aiming at online Internet old scores fallen into the public domain, with a print quality problems rarely achieved so far.
- *The scores are taken from the original website <http://imslp.org/>, wich includes nearly 60,000 works and more than 220,000 free scores (dec. 2012).*
- *DigiClassic uses free software LilyPond for a print quality worthy of the engraving masters of the nineteenth century.*
- *The scores are as faithful as possible to the originals. However, these old scores often show slight differences or inconsistencies, which are corrected as logically as possible (phrasing, dynamics, sometimes mistakes on notes or durations, indication or not of tuplet numbers).*
- *The quotations in parts also come (if available) from original scores, which entrusts the book an excellent read.*
- *The differences between the parts and the conducting score are kept, optimized, either for the player, or for the conductor.*
- *Despite numerous re-readings, errors may exist in copies. If in doubt, check the scores on the IMSLP website, references to the publisher and number plate being provided with each score.*
- *If you find any improvements, please mail info@espace-midi.com for your comments and advice.*

LE PROJET MUTOPIA

<http://www.mutopiaproject.org>

- *Les partitions DigiClassic (Conductrices, parties et format d'étude) participent au projet Mutopia qui a pour but la publication sur Internet de partitions du domaine public avec une qualité rarement atteinte à ce jour.*
- *Les partitions de départ sont puisées sur le site <http://imslp.org/>, qui inclut environ 60.000 œuvres et plus de 220.000 partitions libres de droit (décembre 2012).*
- *Les partitions DigiClassic sont gravées à l'aide du logiciel libre LilyPond pour une qualité d'impression digne des maîtres de la gravure du XIXe siècle.*
- *Les partitions correspondent les plus fidèlement possible aux travaux originaux. Cependant, ces anciennes réalisations montrent souvent de légères différences ou incohérences, qui sont corrigées aussi logiquement que possible (phrasé, la dynamique, parfois des erreurs sur les notes ou les durées, spécification ou non des chiffres relatifs aux triolets, ...).*
- *Dans les parties séparées, les citations d'autres instruments, qui assurent une lecture confortable à l'exécutant, proviennent également (si disponible) des partitions originales.*
- *Les différences entre les parties et la conductrice sont maintenues autant que possible, optimisées, soit pour l'exécutant ou pour le dirigeant.*
- *Malgré de nombreuses relectures, des erreurs peuvent exister dans les copies. En cas de doute, vérifiez les partitions sur le site IMSLP, la références de l'éditeur et du numéro de plaque étant fournie avec chaque partition.*
- *Si vous trouvez des inexactitudes, corrections ou améliorations à apporter à ces partitions, envoyez vos commentaires et conseils à l'adresse info@espace-midi.com*

Johannes Brahms (1833-1897)
Symphonie Nr 3 - in F dur - Op.90
für großes Orchester



Also available on http://www.espace-midi.com/lilypond/en/brahms_symphonie_nr3 :

- Source Code (for LilyPond Software 2.18.2)
- Conductor scores (Full «B4», Normal «A4» and Study «A5»)
- Parts scores :

Flutes I, II, Oboes I, II, Clarinets I, II (B, A), Bassoon I, II, Contrabassoon, Horns I, II, III, IV (C, F), Trumpets I, II (F), Trombones I, II, III, Timpani, Violin I, II, Viola, Cello, Double bass, Horns in F, Trumpets in B \flat

*LilyPond is a free Software available
under GNU License*

Existing titles

J. Brahms - Serenade nr 1 in D major, op.11	001-BraSr1
J. Brahms - Serenade nr 2 in A major, op.16	002-BraSr2
A. Brahms - Symphony nr 3 in D minor, op.70	003-DvoSy7
C. Reinecke - Piano Concert nr 3 in C major, op.144	004-ReiPC3
J. Brahms - Symphony nr 3 in F major, op.90	005-BraSy3
J. Brahms - Piano Concert nr 2 in B \flat major, op.83	006-BraPC2
L. Van Beethoven - Leonore Overture No.2 Op.72b - in progress	007-BeeOvL2
C. Saint-Saëns - Symphony No.3 in C minor, Op.78 - in progress	008-SasSy3

Music typeset and placed in the public domain
(under GNU license) by J.F. Lucarelli
<http://www.espace-midi.com/lilypond/en>
Unrestricted modification and redistribution permitted and encouraged.
Copy this music and share it!
Send comments or remarks to info@espace-midi.com
Engraved with LilyPond 2.18.2
<http://www.lilypond.org>