

# Symphonie Nr. 3

Sinfonia Eroica

Es-dur

op. 55

Ludwig van Beethoven

*un poco all. cloudy*  
Allegro con brio \*)

Flauto I, II

Oboe I, II

Clarinetto I, II  
in Si<sup>b</sup> / B

Fagotto I, II

Corno I, II  
in Mi<sup>b</sup> / Es

Corno III  
in Mi<sup>b</sup> / Es

Clarino I, II  
in Mi<sup>b</sup> / Es

Timpani  
in Mi<sup>b</sup> - Si<sup>b</sup> /  
Es - B

Allegro con brio \*)

Violini I

Violini II

Viole

Violoncelli

Bassi

\*) Beethoven's metronome marking of 1817 / Beethovens Metronombezeichnung von 1817:  $\text{♩} = 60$

Musical score for measures 13-23. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar. (Si<sup>b</sup>)), Bassoon (Fag.), Cor Anglais (Cor. (Mi<sup>b</sup>)), Violin (Viol.), Viola (Vle.), Violoncello (Vc.), and Bass (B.). The key signature is two flats (B-flat major or D minor). The score features dynamic markings such as *p*, *cresc.*, *fp*, and *f*. A second crescendo is marked as "II. cresc." in the Clarinet and Bassoon parts. The measures are numbered 13 through 23.

Musical score for measures 24-33. The score continues from the previous page and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar. (Si<sup>b</sup>)), Bassoon (Fag.), Cor Anglais (Cor. (Mi<sup>b</sup>)), Violin (Viol.), Viola (Vle.), Violoncello (Vc.), and Bass (B.). The key signature remains two flats. The score features dynamic markings such as *sf*, *fp*, and *f*. A first fortissimo is marked as "I. sf" in the Clarinet and Bassoon parts. The measures are numbered 24 through 33.

35

Fl. I II *a 2* *cresc.* *ff* *sf*

Ob. I II *a 2* *cresc.* *ff* *sf*

Clar. (Sib) I II *a 2* *cresc.* *ff* *sf*

Fag. I II *a 2* *cresc.* *ff* *sf*

Cor. (Mib) I II III *cresc.* *ff* *sf*

Cln. (Mib) I II *a 2* *ff* *sf*

Timp. *ff* *sf* *sf*

Viol. I II *cresc.* *ff* *sf*

Vle. *cresc.* *ff* *sf*

Vc. e B. *cresc.* *ff* *sf*

45

Fl. I II *p* *ff* *sf*

Ob. I II *p dolce* *p* *sf*

Clar. (Sib) I II *p dolce* *p*

Fag. I II *p*

Cor. (Mib) I II III *a 2* *p*

Cln. (Mib) I II *p*

Viol. I II *p* *p*

Vle. *p*

Vc. e B. *p*

54

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Clno. (Mib) I II

Viol. I II

Vle. I II

Vc. I II

B. I II

ff p cresc. [cresc.] a 2 ff [p] ff p cresc. [cresc.] ff p cresc. [cresc.] ff p cresc. [cresc.]

63

**B**

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Clno. (Mib) I II

Timp. I II

Viol. I II

Vle. I II

Vc. e B. I II

[cresc.] f f [cresc.] f f f [cresc.] f f f [cresc.] f f f [cresc.] f f f f [cresc.] f f f f f [cresc.] f f f f [cresc.] f f f f f

69

Fl. I II  
Ob. I II  
Clar. (Sib) I II  
Fag. I II  
Cor. (Mib) I II III  
Cln. (Mib) I II  
Timp.  
Viol. I II  
Vle.  
Vc. e B.

a 2

Detailed description: This block contains the musical score for measures 69 through 74. The score is for a full orchestra. The woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon) and strings (Violins, Viola, Violoncello and Double Bass) are active throughout. The brass section (Coronet, Trumpets, Trombones) has rests in measures 69-72. The percussion (Timpani) has rests in measures 69-72. The key signature is two flats (B-flat major or D-flat minor). The time signature is 4/4. The score includes various musical notations such as stems, beams, and slurs.

75

Fl. I II  
Ob. I II  
Clar. (Sib) I II  
Fag. I II  
Cor. (Mib) I II III  
Cln. (Mib) I II  
Timp.  
Viol. I II  
Vle.  
Vc. e B.

a 2

Detailed description: This block contains the musical score for measures 75 through 80. The woodwinds and strings continue their parts. The brass section (Coronet, Trumpets, Trombones) enters in measure 75 with a sustained note. The percussion (Timpani) has rests in measures 75-79. The key signature remains two flats. The score includes various musical notations such as stems, beams, and slurs.

81

Fl. I II *ff* *a 2* *p cresc.* *sf* *sfz* *p*

Ob. I II *ff* *a 2* *sf* *sfz* *p*

Clar. (Sib) I II *p* *cresc.* *sf* *sfz* *p*

Fag. I II *ff* *a 2* *p* *cresc.* *sf* *sfz* *p*

Cor. (Mi<sup>b</sup>) I II III *ff* *a 2*

Cno. (Mi<sup>b</sup>) I II *ff* *a 2*

Viol. I II *ff* *p* *cresc.* *sf* *sfz* *p*

Vle. *ff* *p* *cresc.* *sf* *sfz* *p*

Vc. *ff* *p* *cresc.* *sf* *sfz* *p*

B. *ff* *pizz.* *p* *cresc.* *sf* *sfz* *p*

92

Fl. I II *cresc.* *cresc.* *p* *p*

Ob. I II *p cresc.* *sf* *cresc.* *p*

Clar. (Sib) I II *cresc.* *sf* *cresc.* *p*

Fag. I II *cresc.* *sf* *cresc.* *p*

Cor. (Mi<sup>b</sup>) I II III *a 2* *p cresc.* *sf* *cresc.* *sf*

Viol. I II *pp* *pp*

Vle. *pp*

Vc. *pp*

B. *arco* *pp*

\*) Cf. / Vgl. Critical Commentary



116 a 2

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mi<sup>b</sup>) I II III

Clno. (Mi<sup>b</sup>) I II

Timp.

Viol. I II

Vle.

Vc. e B.

122

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mi<sup>b</sup>) I II III

Clno. (Mi<sup>b</sup>) I II

Timp.

Viol. I II

Vle.

Vc. e B.



132 **E** *sfp* *sfp* *p*

Fl. I  
II  
Ob. I  
II  
Clar. (Sib) I  
II  
Fag. I  
II  
Cor. (Mi<sup>b</sup>) I  
II  
III

**E** *sfp* *sfp* *p* [*p*]

Viol. I  
II  
Vle.  
Vc.  
B.

140 *cresc.* *ff* *f* *f* *f*

Fl. I  
II  
Ob. I  
II  
Clar. (Sib) I  
II  
Fag. I  
II  
Cor. (Mi<sup>b</sup>) I  
II  
III  
Cln. (Mi<sup>b</sup>) I  
II  
Timp.  
Viol. I  
II  
Vle.  
Vc. e B.

147

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mi<sup>b</sup>) I II III

Clno. (Mi<sup>b</sup>) I II

Timp.

Viol. I II

Vle.

Vc.

B.

*sfz*

*decresc.*

*pp*

1. 2.

154

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mi<sup>b</sup>) I II III

Viol. I II

Vle.

Vc. e B.

*pp*

*cresc.*

\*) Cf. / Vgl. Critical Commentary

165

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Viol. I II

Vle.

Vc. e B.

*p dolce*

*dolce*

*sf* *p* *dolce* *sfp*

*sf* *p* *sf* *p* *sf* *p*

172

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Viol. I II

Vle.

Vc. e B.

*sf* *pp*

*sf* *pp*

*sf* *pp*

*sf* *pp*

*sf* *pp*

*sf* *pp*

179

Fl. I II

Ob. I II

Clar. (Si<sup>b</sup>) I II

Fag. I II

Cor. (Mi<sup>b</sup>) I II III

Cln. (Mi<sup>b</sup>) I II

Viol. I II

Vle. I II

Vc. e B. I II

*cresc.* *p* *ff*

*pp* *cresc.* *p* *cresc.* *ff*

*cresc.* *ff*

*cresc.* *ff*

*cresc.* *ff*

*cresc.* *pp* *cresc.* *ff*

*cresc.* *pp* *cresc.* *ff*

*cresc.* *pp* *cresc.* *ff*

*cresc.* *ff*

*a 2* *ff*

*a 2* *ff*

*F*

187

Fl. I II

Ob. I II

Clar. (Si<sup>b</sup>) I II

Fag. I II

Cor. (Mi<sup>b</sup>) I II III

Cln. (Mi<sup>b</sup>) I II

Viol. I II

Vle. I II

Vc. e B. I II

*a 2*

*a 2*

192

Fl. I II

Ob. I II

Clar. (Si<sup>b</sup>) I II

Fag. I II

Cor. (Mi<sup>b</sup>) I II III

Cln. (Mi<sup>b</sup>) I II

Viol. I II

Vle.

Vc. e B.

*p*

*cresc.*

*a 2*

197

Fl. I II

Ob. I II

Clar. (Si<sup>b</sup>) I II

Fag. I II

Cor. (Mi<sup>b</sup>) I II III

Cln. (Mi<sup>b</sup>) I II

Timp.

Viol. I II

Vle.

Vc. e B.

*ff*

*a 2*

*cresc.*

*ff*

*sf*

203

Fl. I  
II

Ob. I  
II

Clar. (Si<sup>b</sup>) I  
II

Fag. I  
II

Cor. (Mi<sup>b</sup>) I  
II  
III

Viol. I  
II

Vle.

Vc. e B.

*p* *cresc.* *p* *cresc.* *p* *cresc.* *p*

209

Fl. I  
II

Ob. I  
II

Clar. (Si<sup>b</sup>) I  
II

Fag. I  
II

Cor. (Mi<sup>b</sup>) I  
II  
III

Viol. I  
II

Vle.

Vc. e B.

*p* *cresc.* *f* *[cresc.]* *f* *p* *cresc.* *f* *p* *cresc.* *f*

2/5

Fl. I II  
Ob. I II  
Clar. I (Sib) II  
Fag. I II  
Cor. (Mib) I II III  
Viol. I II  
Vle.  
Vc. e B.

ff sfz sfz p sfz p ff p ff p

G

223

Fl. I II  
Ob. I II  
Clar. I (Sib) II  
Fag. I II  
Cor. (Mib) I II III  
Viol. I II  
Vle.  
Vc. e B.

sfp sfz sfz p sfz p sfz p sfz p sfz p

G

231

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mi<sup>b</sup>) I II III

Viol. I II

Vle.

Vc.

B.

*sf*

*sfz*

*sf*

*sf*

*sf*

*sf*

238

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mi<sup>b</sup>) I II III

Viol. I II

Vle.

Vc.

B.

*p*

*sf*

*p sf*

*[p] sf*

*cresc.*

*sf*

*sf*

*cresc.*

*cresc. sf*

*sf [cresc.]*

*sf*

*sf*

*sf*





265

Fl. I II  
Ob. I II  
Clar. (Sib) I II  
Fag. I II  
Cor. (Mib) I II III  
Cln. (Mib) I II  
Timp.  
Viol. I II  
Vle.  
Vc. e B.

275

Fl. I II  
Ob. I II  
Clar. (Sib) I II  
Fag. I II  
Cor. (Mib) I II III  
Cln. (Mib) I II  
Viol. I II  
Vle.  
Vc. e B.

*decresc.*  
*p*

284 *a 2*

Fl. I II *p sfp sf*

Ob. I II *p sfp sf*

Clar. (Sib) I II

Fag. I II

Viol. I II *sfp sf sf*

Vle.

Vc. *sfp pizz. sf sf*

B.

291

Fl. I II *p sf sf*

Ob. I II *cresc. p*

Clar. (Sib) I II *cresc. p*

Fag. I II *p II. p sf sf sf*

Viol. I II *cresc. p sf sf sf*

Vle. *p*

Vc. *cresc. p pizz.*

B.

299

Fl. I II  
Ob. I II  
Clar. (Sib) I II  
Fag. I II  
Cor. (Mib) I II III  
Cln. (Mib) I II  
Viol. I II  
Vle.  
Vc. e B.

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

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

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

*arco* *cresc.* *f* *sf* *sf* *a2* *sf*

Detailed description: This page of a musical score covers measures 299 to 306. It features a full orchestral ensemble including Flutes, Oboes, Clarinets in B-flat, Bassoons, Cor Anglais, Cymbalists, Violins, Viola, and Violoncello/Double Bass. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The music is characterized by dynamic markings such as *f* (forte), *sf* (sforzando), and *cresc.* (crescendo). The woodwinds and strings play melodic lines with various articulations, while the cymbalists provide a steady accompaniment. The score includes performance instructions like *arco* for the double bass and *a2* for the woodwinds.

307

Fl. I II  
Ob. I II  
Clar. (Sib) I II  
Fag. I II  
Cor. (Mib) I II III  
Cln. (Mib) I II  
Viol. I II  
Vle.  
Vc. e B.

*a2* *sf* *sf* *a2* *sf* *sf* *a2* *sf*

*a2* *sf* *sf* *a2* *sf* *sf* *a2* *sf*

*a2* *sf* *sf* *a2* *sf* *sf* *a2* *sf*

*sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Detailed description: This page of a musical score covers measures 307 to 314. It continues the orchestral ensemble from the previous page. The music maintains the same key signature and time signature. The dynamic markings are consistently *sf* (sforzando) across most parts, indicating a strong, accented sound. The woodwinds and strings play melodic lines with various articulations, while the cymbalists provide a steady accompaniment. The score includes performance instructions like *a2* for the woodwinds.







370

Ob. I II *p* *decesc.* *pp*

Clar. (Sib) I II *p* *decesc.* *pp*

Fag. I II *p* *decesc.* *pp*

I (Fa)  
II (Mib)  
Cor. *[p]* *decesc.* *pp*

III (Mib) *decesc.* *pp*

Viol. I II *p* *decesc.* *pizz.*

Vle. *p* *decesc.* *pizz.*

Vc. e B. *p* *decesc.* *pizz.*

382

Fl. I II *pp* *pp* *f* *ff* **M**

Ob. I II *pp* *pp* *f* *ff*

Clar. (Sib) I II *pp* *pp* *f* *ff*

Fag. I II *pp* *pp* *f* *ff*

I (Fa)  
II (Mib)  
Cor. *pp* *[pp]* *pp* *f* *ff*

III (Mib) *pp* *[pp]* *f* *ff*

Cln. I II *pp* *[pp]* *f* *ff*

Timp. *f* *ff*

Viol. I II *arco* *pizz.* *arco* *pizz.* *arco* *ppp* *f* *ff* **M<sub>1</sub>**

Vle. *f* *arco* *ff* *fp*

Vc. *f* *arco* *ff* *fp*

B. *f* *ff*



399

Fl. I II

Ob. I II

Clar. (Si $\flat$ ) I II

Fag. I II

I (Fa)  
Cor. II (Mi $\flat$ )

Viol. I II

Vle.

Vc.

B.

*p cresc.* *sf* *p*

*cresc.* *sf* *p*

*cresc.* *sf* *p*

*cresc.* *sf* *p*

*cresc.* *sf* *p*

*pizz.*

*tr.*



408

Fl. I II

Ob. I II

Clar. (Si $\flat$ ) I II

Fag. I II

*dolce*

*p*

I (Fa)  
Cor. II (Mi $\flat$ )

*dolce*

*cresc.* *p*

in Fa/F Corno I in Mi $\flat$ /Es

Viol. I II

Vle.

Vc.

B.

*cresc.* *p*

*cresc.* *p*

*cresc.* *p*

*pizz.*

*p*

421 *cresc.* *decresc.* *a 2* *pp* *cresc.* *a 2* *cresc.*

Fl. I II

Ob. I II *cresc.* *decresc.* *pp* *a 2* *cresc.*

Clar. (Si $\flat$ ) I II *cresc.* *decresc.* *p(p)* *a 2* *cresc.*

Fag. I II *cresc.* *decresc.* *p(p)* *cresc.*

Cor. (Mi $\flat$ ) I II III *pp* *cresc.*

Cln. (Mi $\flat$ ) I II *pp* *cresc.*

Timp. *cresc.*

Viol. I II *arco* *cresc.* *decresc.* *pp* *cresc.*

Vle. *cresc.* *decresc.* *pp* *cresc.*

Vc. e B. *cresc.* *decresc.* *pp* *cresc.*

430 *a 2* *f* *sf* *sf* *più forte* *ff* *sf*

Fl. I II *a 2* *f* *sf* *sf* *più forte* *ff* *sf*

Ob. I II *a 2* *f* *sf* *sf* *più forte* *ff* *sf*

Clar. (Si $\flat$ ) I II *f* *sf* *sf* *più forte* *ff* *sf*

Fag. I II *f* *sf* *sf* *più forte* *ff* *sf*

Cor. (Mi $\flat$ ) I II *f* *sf* *sf* *più forte* *ff* *[sf]*

Cln. (Mi $\flat$ ) I II *f* *sf* *sf* *più forte* *ff* *[sf]*

Timp. *f* *sf* *[più forte]* *ff*

Viol. I II *f* *sf* *sf* *più forte* *ff* *sf*

Vle. *f* *sf* *sf* *più forte* *ff* *sf*

Vc. e B. *f* *sf* *sf* *più forte* *ff* *[sf]*

441

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mi<sup>b</sup>) I II III

Cln. (Mi<sup>b</sup>) I II

Timp.

Viol. I II

Vle.

Vc. e B.

*sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *p*

N

450

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mi<sup>b</sup>) I II III

Viol. I II

Vle.

Vc. e B.

*p* *sf* *sf* *sf* *sf*

458

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Cln. (Mib) I II

Timp.

Viol. I II

Vle.

Vc.

B.

*ff* *p* *cresc.*

467

O

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Cln. (Mib) I II

Timp.

Viol. I II

Vle.

Vc. e B.

*f* *f*

473

Fl. I II  
Ob. I II  
Clar. (Sib) I II  
Fag. I II  
Cor. (Mi<sup>b</sup>) I III  
Clno. (Mi<sup>b</sup>) I II  
Timp.  
Viol. I II  
Vle.  
Vc. e B.

481

Fl. I II  
Ob. I II  
Clar. (Sib) I II  
Fag. I II  
Cor. (Mi<sup>b</sup>) I III  
Clno. (Mi<sup>b</sup>) I II  
Timp.  
Viol. I II  
Vle.  
Vc. e B.

489

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mi<sup>b</sup>) I II III

Viol. I II

Vle.

Vc.

B.

*sf*

*cresc.*

*sf*

*cresc.*

*sf*

*p*

*cresc.*

*sf*

*pizz.*

*p*

*cresc.*

*sf*

*arco*

[*p*]

500

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mi<sup>b</sup>) I II III

Viol. I II

Vle.

Vc.

B.

*a 2*

*cresc.*

*a 2*

*cresc.*

*cresc.*

*cresc.*

Corno I in Mi<sup>b</sup>/Es

*p*

*cresc.*

*cresc.*

*pp*

*pp*

*pp*

*pp*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

511 **Q**

Fl. I II *a2.*

Ob. I II *a2.*

Clar. (Sib) I II

Fag. I II *cresc.*

Cor. (Mib) I II III

Cln. (Mib) I II

Timp.

Viol. I II

Vle.

Vc.

B.

518

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Cln. (Mib) I II

Timp.

Viol. I II

Vle.

Vc. e B.

\*) Cf. / Vgl. Critical Commentary

a 2

525

Fl. I II **R**

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Clno. (Mib) I II

Timp.

Viol. I II **R**

Vle.

Vc. e B.

*ff* *f* *f* *f* *f* *f* *f* *f* *f* *f*

536

Fl. I II

Ob. I II *cresc.*

Clar. (Sib) I II *cresc.*

Fag. I II *cresc.*

Cor. (Mib) I II III

Viol. I II *cresc.*

Vle. *cresc.*

Vc. *cresc.*

B. *cresc.*

[p]



544

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Cln. (Mib) I II

Timp.

Viol. I II

Vle.

Vc. e B.

*cresc.*, *ff*, *f*, *p*, *S*

553

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Cln. (Mib) I II

Viol. I II

Vle.

Vc.

B.

*a 2*, *f*, *p*, *ff*, *p*, *decesc.*, *pp*, *f*, *p*, *ff*, *p*

*S*

564

Fl. I  
II

Ob. I  
II

Clar. I  
(Si<sup>b</sup>) II

Fag. I  
II

Cor. I  
(Mi<sup>b</sup>) II  
III

Viol. I  
II

Vle.

Vc. e B.

*pp*

*decresc.*

*pp*

*decresc. pp*

*decresc. pp*

*decresc. pp*



572

Fl. I  
II

Ob. I  
II

Clar. I  
(Si<sup>b</sup>) II

Fag. I  
II

Cor. I  
(Mi<sup>b</sup>) II  
III

Viol. I  
II

Vle.

Vc. e B.

*pp*

*decresc.*

*pp*

580

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mi<sup>b</sup>) I II III

Viol. I II

Vle.

Vc. e B.

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

*pizz.* *p* *sf* *sf* *sf* *cresc. arco*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

588

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mi<sup>b</sup>) I II III

Timp.

Viol. I II

Vle.

Vc.

B.

*cresc.* *p* *sf* *sf* *sf* *sf* *T*

*II. cresc.* *p* *sf* *sf* *sf* *sf* *T*

*cresc.* *p* *sf* *sf* *sf* *sf* *T*

*pp* *p* *sf* *sf* *sf* *sf*

*p* *pizz.* *p* *sf* *sf* *sf* *T*

*sf* *p* *sf* *pizz.* *sf* *sf* *arco*

*sf* *p* *sf* *pizz.* *sf* *sf*

596

Fl. I II  
Ob. I II  
Clar. (Sib) I II  
Fag. I II  
Cor. (Mib) I II III  
Viol. I II  
Vle.  
Vc.  
B.



605

Fl. I II  
Ob. I II  
Clar. (Sib) I II  
Fag. I II  
Cor. (Mib) I II III  
Viol. I II  
Vle.  
Vc. e B.

614

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Viol. I II

Vle.

Vc. e B.

*espress. cresc.*

*cresc.*

*II. cresc.*

*decresc.*

*cresc.*

*[cresc.]*

*[decresc.]*

*II. [decresc.]*

*cresc.*

*decresc.*

*cresc.*

*sfp*

*cresc.*

*decresc.*

*sfp*

*cresc.*

*decresc.*

623

Fl. I II

Ob. I II

Clar. (Sib) I II

Fag. I II

Cor. (Mib) I II III

Clno. (Mib) I II

Timp.

Viol. I II

Vle.

Vc.

B.

*p*

*cresc.*

*II. cresc.*

*p*

*cresc.*

*cresc.*

*p*

*p*

*cresc.*

*p*

*p*

*cresc.*

*pp cresc.*

*pp cresc.*

*p*

*cresc.*

*cresc.*

*cresc.*

*p*

*cresc.*

*cresc.*

*p*

*cresc.*

*cresc.*

*p*

*p*

*cresc.*

*cresc.*

*p*

631 U

Fl. I II

Ob. I II

Clar. (Si $\flat$ ) I II

Fag. I II

Cor. (Mi $\flat$ ) I II III

Clno. (Mi $\flat$ ) I II

Timp.

Viol. I II

Vle.

Vc. e B.

638 a 2

Fl. I II

Ob. I II

Clar. (Si $\flat$ ) I II

Fag. I II

Cor. (Mi $\flat$ ) I II III

Clno. (Mi $\flat$ ) I II

Timp.

Viol. I II

Vle.

Vc.

B.

645 *a2* **V**

Fl. I II *cresc.* *sf* *a2*

Ob. I II *cresc.* *sf* *a2*

Clar. (Sib) I II *cresc.* *sf* *a2*

Fag. I II *cresc.* *sf* *a2*

Cor. (Mi $\flat$ ) I II *cresc.* *sf*

Clno. (Mi $\flat$ ) I II *cresc.* *p* *3*

Timp. *p* *cresc.* *3*

**V**

Viol. I II *cresc.* *sf*

Vle. *cresc.*

Vc. *cresc.* *arco*

B. *cresc.*

652 *a2*

Fl. I II *sf* *f* *a2*

Ob. I II *a2* *sf* *f* *a2*

Clar. (Sib) I II *a2* *sf* *f* *a2*

Fag. I II *sf* *f* *a2*

Cor. (Mi $\flat$ ) I II *f*

Clno. (Mi $\flat$ ) I II *f* *3*

Timp. *f*

Viol. I II *f*

Vle. *f*

Vc. e B. *f* *sf*

659

Fl. I  
II

Ob. I  
II

Clar. (Si $\flat$ ) I  
II

Fag. I  
II

Cor. (Mi $\flat$ ) I  
II  
III

Clno. (Mi $\flat$ ) I  
II

Timp.

Viol. I  
II

Vle.

Vc. e B.

666

Fl. I  
II

Ob. I  
II

Clar. (Si $\flat$ ) I  
II

Fag. I  
II

Cor. (Mi $\flat$ ) I  
II  
III

Clno. (Mi $\flat$ ) I  
II

Timp.

Viol. I  
II

Vle.

Vc. e B.

Detailed description of the musical score: The score is for measures 659 to 666. It is in B-flat major (two flats) and 4/4 time. The woodwind section includes Flute I and II, Oboe I and II, Clarinet in B-flat I and II, and Bassoon I and II. The brass section includes Coronet in B-flat (I, II, III), Trumpet I and II, and Trombone I and II. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. The percussion section includes Timpani. The music is marked with dynamics such as *sf* (sforzando) and *ff* (fortissimo). There are also markings for *a2* (second octave) and *sfz* (sforzando). The score includes various musical notations such as stems, beams, and slurs.



673 **W**

Fl. I II *p* *p cresc.*

Ob. I II *p* *cresc.*

Clar. (Sib) I II *p* *a 2 cresc.*

Fag. I II *p* *cresc.*

Cor. (Mi $\flat$ ) I II III *p*

Cln. (Mi $\flat$ ) I II *[p]*

Timp.

**W**

Viol. I II *p* *p* *cresc.*

Vle. *p* *cresc.*

Vc. *p* *cresc.*

B. *p* *cresc.*

680

Fl. I II *f* *f* *f* *f* *f* *f* *ff*

Ob. I II *f* *f* *f* *f* *f* *f* *ff*

Clar. (Sib) I II *a 2* *f* *f* *f* *f* *f* *ff*

Fag. I II *f* *f* *f* *f* *f* *f* *ff*

Cor. (Mi $\flat$ ) I II III *f* *f* *f* *f* *f* *f* *ff*

Cln. (Mi $\flat$ ) I II *f* *f* *f* *f* *f* *f* *ff*

Timp. *f* *f* *f* *f* *f* *f* *ff*

Viol. I II *f* *f* *f* *f* *f* *f* *ff*

Vle. *f* *f* *f* *f* *f* *f* *ff*

Vc. e B. *f* *f* *f* *f* *f* *f* *ff*