

L. v. Beethoven: Overture to the opera Leonore no. 3, op. 72a
bars 1 - 36 and 328 - 360

Adagio

ff *p dim.* pp p

19
stacc.e pp

23
pp cresc. **fff** p

29
p f f f f p

35
pp

328
cresc. sf

337
1

344
3

351
pp 1 2 3 4 5 6 7 8

J. Brahms: Symphony no. 4, op. 98 - 4th mvt (bars 93 - 105)

93

Solo

p espressivo

poco cresc.

100

103

pp *dim.*

F. Mendelssohn: A Midsummer Night's Dream, op. 61 (Scherzo),
2 bars before reh. P/mm. 338 until the end of the movement.

P.

sempre stacc.

Q

cresc. *dim.*

pp

TCHAIKOVSKY: Symphony no. 4, Movement 3

161 *Fl.* *Kl. 1*
167 *ff* *Tempo I* 14 *F (Kl. 1)* 9 *p*
196 2
203 *Fl. 1* 2 *G* 12 129 *H* 2 2 2

357 *più f* 2 *mf* 2 *I* *f*
369 *cresc.*
377 *cresc.*
386 *ff*
393 15

ROSSINI: La Gazza Ladra (bars 188 - 195 and 345 - 352)

Musical score for bars 188-195. The top staff (treble clef) is marked *p legg.* and contains a melodic line with slurs and accents. The bottom staff (treble clef) is marked *p* and *poco cresc.*, featuring a rhythmic accompaniment with slurs and accents. A rehearsal mark '16' is located at the end of the bottom staff.

Musical score for bars 345-352. The top staff (treble clef) is marked *p legg.* and contains a melodic line with slurs and accents. The bottom staff (treble clef) is marked *p* and *poco cresc.*, featuring a rhythmic accompaniment with slurs and accents. A rehearsal mark '16' is located at the end of the bottom staff.

BEETHOVEN: Symphony No. 9, 4th Movement (bars 343 - 431)

Piccolo

pp

352 **H**

sempre pp

361

369 *pp*

378 *poco cresc.*

387 **I**

395 *poco f*

403 **J**

411 *piu f*

417 *f* *piu f* *ff* **K**

425