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OUVERTURE

Gioacchino Rossini
(1792-1868)

Andante maestoso

Flauto piccolo

Flauto

Oboi

Clarineti in [C Do]

Fagotti

Corni in [E Mi]

Trombe in [A La]

Tromboni Alto Tenore Basso

Timpani in [H E Si Mi]

Gr. Tamburo

Violino I

Violino II

Viola

Violoncello

Contrabasso

Fl. 5 *p*

Ob. 1. *dolce* *p*

Cl. *p*

Fg. a 2 1. *p*

Cor. 1. Solo *p*

VI. I 5 *p*

VI. II 5 *p*

Vla. 5 *p*

Vlc. 5 *p*

[illegible]

Fl. *dolce*

Fg. *dolce*

Cor. *p*

VI. I *pp*

VI. II

Vla.

Vlc. e Cb.

15

Fl. *picc.*

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

Timp.

Gr.Trb.

VI. I *arco*

VI. II *p* *arco*

Vla. *p* *arco*

Vlc. e Cb. *p* *arco*

f *f* *f*

Fl. picc. *ff* *p*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *f*

Tr. *f*

Trb. *f*

Timp. *p* *f*

Gr.Tbr. *f*

Allegro vivace

Vi.I *pp* *f* *p*

Vi.II *f* *p*

Vla. *f* *p*

Vlc. *pp* *f* *p*

Cb. *f* *p*

25

Fl. picc.

VI.I

VI.II

Vla.

Vlc. e Cb.

30

Fl. picc.

Fl.

Ob.

Cl.

Fg.

VI.I

VI.II

Vla.

Vlc.

Cb.

35

Fl. picc. *p*

Fl. *a2*

Ob. *a2*

Cl. *a2*

Fg. *a2*

VI.I *p*

VI.II *p*

Vla. *p*

Vlc. *p*

Cb. *p*

40

Fl. picc. *cresc.*

Fl.

Ob. 1. *p*

Cl. 1. *p*

Fg. *p*

VI.I *cresc.*

VI.II *cresc.*

Vla. *cresc.*

Vlc. e Cb. *cresc.*

45

Fl. picc. **C** 50

Fl.

Ob.

Cl.

Fg. *f* *a 2*

Cor.

Tr.

Trb.

Timp.

Gr.Tbr.

Vi.I *ff* *3* *tr*

Vi.II *ff* *divisi*

Vla. *ff*

Vlc. *ff*

Cb. *ff* **C** 50

55

Fl. picc.

Fl.

Ob.

Cl.

Fg. *a 2* *f*

Cor.

Tr. *a 2*

Trb. *f*

Gr. Tbr. *f*

Vl. I *fz* *tr* *3*

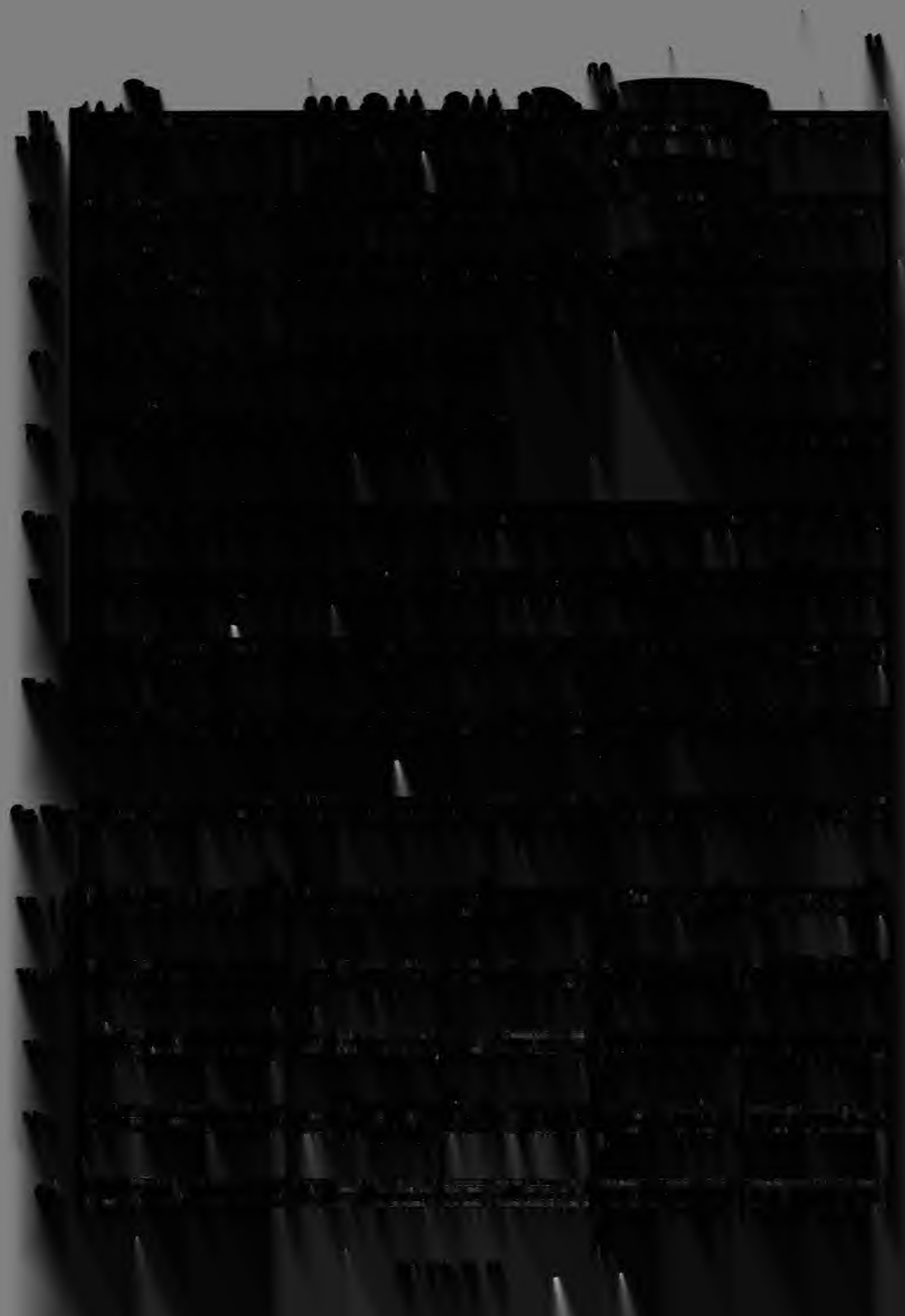
Vl. II *ff*

Vla. *ff*

Vlc. *ff*

Ch. *ff*

55 *ff*



65

Fl. picc.

Fl.

Ob.

Cl.

Fg. *a 2*

Cor.

Trb. *a 2*

Gr. Tbr.

VI. I *tr*

VI. II

Vla.

Vlc.

Cb.

f

f

f

f

f

65

Detailed description: This is a page of a musical score for a symphony, specifically measures 65 through 68 of the first movement of Beethoven's Symphony No. 5. The score is arranged in a standard orchestral format with staves for woodwinds, brass, and strings. The key signature is one sharp (F#), and the time signature is 4/4. Measures 65 and 66 show the woodwinds and strings playing a rhythmic pattern of eighth and sixteenth notes. Measures 67 and 68 feature a more complex texture with the woodwinds and strings playing a melodic line, while the brass instruments (trumpets, trombones, and tuba) play a supporting role. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f* (forte) and *a 2* (second octave).

70

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

Gr.Trb.

VI.I

VI.II

Vla.

Vlc.

Cb.

70

[illegible]

VI.I
VI.II
Vla.
Vlc.

85 *pp* 90

Ob.
Cl.
VI.I
VI.II
Vla.
Vlc.
e Cb.

95 *p* 96 *p* 97 *p* 98 *p* 99 *p* 100 *p*

Fl.
Ob.
Cl.
Fg.
VI.I
VI.II
Vla.
Vlc.
Cb.

100 *p* 101 *p* 102 *p* 103 *p* 104 *p* 105 *p*

Fl.
 Cl.
 Fg.
 Cor.
 Vl. I
 Vl. II
 Vla.
 Vlc.
 e Cb.

1.
 1.
 1.
 1.
 1.
 1.
 1.
 1.
 1.

p

105

Fl.
 Cl.
 Fg.
 Cor.
 Vl. I
 Vl. II
 Vla.
 Vlc.
 Cb.

1.
 1.
 1.
 1.
 1.
 1.
 1.
 1.
 1.

p

div.

arco
 pizz.

110

F^{pp}₁₁₅

cresc. poco a poco

130

Fl. picc. *cresc.* *f*

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Cl. *cresc.* *f*

Fg. *cresc.* *f*

Cor. *cresc.* *f*

Trb. *p* *cresc.* *f*

Vl. I *f e sempre cresc.*

Vl. II *f e sempre cresc.*

Vla. *f e sempre cresc.*

Vlc. *f e sempre cresc.*

Cb. *f e sempre cresc.*

130

135

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.

Trb.

VI.I

VI.II

Vla.

Vlc.

Cb.

135

This musical score page, numbered 21, features a large ensemble of instruments. The woodwind section includes Piccolo Flute (Fl. picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.), all playing rapid sixteenth-note triplets. The brass section consists of Cor Anglais (Cor.), Trumpet (Tr.), Trombone (Trb.), and Euphonium/Tuba (GrTbr.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Cb.). The score is divided into three measures. The first two measures show the woodwinds and strings playing triplets, while the brass instruments are mostly silent. The third measure features a dynamic shift to *ff* (fortissimo) for the woodwinds and strings, and *f* (forte) for the brass. A large 'G' is positioned above the first measure and below the last measure, likely indicating a specific tempo or performance instruction. The key signature is one sharp (F#).

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

GrTbr.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

ff

f

G

140

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor. a 2

Tr. a 2

Trb. a 2

Gr.Trb.

VI. I

VI. II

Vla.

Vlc.

Cb.

140

145 H 150

Fl. picc.

Fl.

Ob.

Cl. Cl. in A-La

Fg. a2

Cor. a2

Tr. a.2

Trb. a2

Gr.Trb.

Vl. I ff ff ff p dim.

Vl. II p dim.

Vla. 3 p dim.

Vlc. 3 p dim.

Cb. 3

145 H 150

Fl. picc. *p*

VI. I *p*

VI. II *pp*

Vla. *p*

Vlc. *pp*

Cb. *pp*

155

Fl. picc.

Ob. *a2* *p*

Fg. *a2* *p*

VI. I

VI. II

Vla.

Vlc.

Cb.

160

Fl. Fl.
picc. *p*

Fl. *p*

Ob. *a 2*

Cl.in [A La] *a 2* *p*

Fg. *a 2* *p*

VL I *p*

VL II *p*

Vla. *p*

Vlc. *p*

Cb. *p*

165

Fl.
picc.

Ob.

Clin $\left[\begin{array}{l} A \\ La \end{array} \right]$

VI.I

VI.II

Vla.

Vlc.
e Cb.

170

Fl. picc.

Clin. A La

Fg.

VI. I

VI. II

Vla.

Vlc. e Cb.

175

=

I

Fl. picc.

Clin. A La

Fg.

Cor.

VI. I

VI. II

Vla.

Vlc. e Cb.

dolce

in E-Mi

p

div.

p

pizz.

p

180

I

Fl. picc. Fl. Cl. Fg. Cor. VI. I VI. II Vla. Vlc. Cb.

185

190

195

205

Fl. picc. *dolce*

Fl. *dolce*

Ob.

Cl.

Fg. *a.2*
p

Cor. *a.2*

VI. I

VI. II

Vla.

Vlc.

Cb.

205

210

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.

Trb.

VI. I

VI. II

Vla.

Vlc.

Cb.

cresc.

a 2

p

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

210

215

Fl. picc. *cresc.*

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fg. *cresc.*

Cor.

Trb. *a 2* *cresc.*
p cresc.

VI. I

VI. II

Vla.

Vlc.

Cb.

215-

Fl. picc. *f e sempre cresc.*

Fl. *f e sempre cresc.*

Ob. *f e sempre cresc.*

Cl. *f e sempre cresc.*

Fg. *f e sempre cresc.*

Cor. *f*

Trb. *f*

Vl. I *f e sempre cresc.*

Vl. II *f e sempre cresc.*

Vla. *f e sempre cresc.*

Vlc. *f e sempre cresc.*

Cb. *f e sempre cresc.*

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

VI. I

VI. II

Vla.

Vlc.

Cb.

cresc.

a 2

f

cresc.

cresc.

cresc.

225 Più mosso

230

Fl. picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff* a 2

Cor. *ff*

Tr. *ff*

Trb. *ff*

Gr. Trb. *ff*

Più mosso

Vl. I *ff*

Vl. II *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

225 *ff* 230

[illegible]

L

240

Fl. picc.

Fl.

Ob.

Cl.

Fg. a 2

Cor.

Tr.

Trb.

Gr. Tbr.

Vi. I

Vi. II

Vla.

Vlc.

Cb.

The musical score is for measures 240 through 244. The key signature is three sharps (F#, C#, G#). The woodwind section includes Piccolo Flute, Flute, Oboe, Clarinet, Bassoon (a 2), Cor Anglais, Trumpet, Trombone, and Euphonium. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass instruments play a more sustained harmonic support. The Piccolo Flute and Violin I have melodic lines with some grace notes and slurs.

L

240

W. Ph. V. 17

245 250

Fl. picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff* a 2

Fg. *ff*

Cor. *ff*

Tr. *ff*

Trb. *ff*

Gr. Tbr. *ff*

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

245 250

ff

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

Timp.

Gr. Tbr.

Vi. I

Vi. II

Vla.

Vlc. e Cb.

a 2

f

255

The image shows a page of an orchestral score, measures 255 through 260. The score is written for a large orchestra, including woodwinds, brass, percussion, and strings. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The woodwinds (Flute piccolo, Flute, Oboe, Clarinet, Bassoon) play rapid sixteenth-note passages. The brass (Coronet, Trumpet, Trombone, Tuba) plays sustained chords and rhythmic patterns. The percussion (Timpani, Gong/Tubular Bell) provides a steady rhythmic foundation. The strings (Violins I and II, Viola, Violoncello and Double Bass) play a mix of sustained notes and moving lines. The page number 255 is printed at the top right and bottom right. The measure number 255 is also printed at the bottom right of the page.

260

Fl. vicc.

Fl.

Ob.

Cl.

Fg. *a2*

Cor.

Tr.

Trb. *a2*

Timp.

Gr.Trb.

VI. I

VI. II *non divisi*

Vla.

Vlc. e Cb.

260

DATE DUE

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op. 70
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49 — Symphonie C (Do), Köch. 425 (Haffner)
61 — Symphonie D (Re), Köch. 504 (ohne Menuett)
56 — Symphonie Es (Mi $\flat$), Köch. 543
27 — Symphonie G (Sol), Köch. 550
6 — Symphonie C (Do), Köch. 551 (Jupiter)
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59 — Requiem, Köch. 626
57 — Klavierkonzert C (Do), Köch. 491
58 — Klavierkonzert A (La), Köch. 488
47 — Entführung a. d. Serail, Ouverture, Köch. 354
13 — Figaro, Ouverture, Köch. 492
14 — Don Juan, Ouverture, Köch. 527
15 — Così fan tutte, Ouverture, Köch. 588
12 — Die Zauberflöte, Ouverture, Köch. 620
366 — Kleine Nachtmusik G (Sol), Köch. 525
327/36 — 10 Str. Quart.¹⁾, Köch. No. 387, 421, 428, 458, 464, 465, 499, 575, 589, 590
139 — 10 berühmte Streichquartette in einem Halblederband
161 **MUSSORGSKY** Eine Nacht auf dem kahlen Berge / Une nuit sur le mont chauve
41 **NIKOLAI** Lustige Weiber / Merry Wives / Joyeuses Commères, Ouverture
221 **VIT. NOVÁK** Serenade, op. 36
90 **PALESTRINA** Stabat Mater
84 **PERGOLESI** La Serva Padrona, kompl. Partitur und Klavier-Auszug
269 **PFITZNER** Palestrina, 3 Vorsp. / 3 Preludes
270 — Christelflein, Ouverture, op. 20
260 — Str. Quart.¹⁾ Cis (Do $\sharp$), op. 36
182 **PUCCINI** Bohème²⁾
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157 **REGER** Psalm 100 / Psaume 100, op. 106
284 — Requiem, op. 144b
222/23 — Str. Quart.¹⁾ op. 54, No. 1/2
232 **O. RESPIGHI** Quartetto dorico
279 **ŘIMSKY-KORSAKOW** Der goldene Hahn / Le Coq d'or, Suite
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112 — La Gazza, Ladra Ouverture

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 141/42 — Sämtl. Symphonien in 2 Halblederbdn.
 361/63 — Str. Quart.¹⁾, op. 41, No. 1/3
 72 SMETANA Die verkaufte Braut / The bartered Bride / La Flanée Vendue, Ouverture
 73 — Der Kuß / The Kiss / Le Baiser, Ouverture
 357 — Str. Quart.¹⁾, e/mi (Aus meinem Leben)
 245 RICHARD STRAUSS Bläuserenade, op. 7
 237 — Symphonie f / fa, op. 12
 238 — Aus Italien / From Italy / De l'Italie
 239 — Don Juan
 240 — Macbeth
 241 — Tod und Verklärung / Death and Transfiguration / Mort et Transfiguration
 242 — Till Eulenspiegel
 243 — Also sprach Zarathustra
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 295 — Suite No. 2 pour petit orch.^{†)}
 296 — Les Noces^{†)}
 176 — Renard^{†)}
 245 K. SZYMANOWSKI Str. Quart.¹⁾, op. 37 C/Do
 71 TSCHAIKOWSKY Symph. No. 4, f/fa, op. 36
 63 — Symphonie 5, e (mi)
 64 — Symphonie 6, h (si) [Pathétique]
 143 — Symphonie 4—6 in Halblederband
 125/126 VERDI Rigoletto / Traviata / Trovatore / Maskenball / Aida / Falstaff²⁾
 192 — Requiem
 255 WAGNER Rienzi²⁾
 256 — Der fliegende Holländer / The Flying Dutchman / Le Vaisseau Fantôme²⁾
 257 — Tannhäuser²⁾
 258 — Lohengrin²⁾
 259 — Tristan²⁾
 69 — Rienzi, Ouverture
 20 — Holländer, Ouverture
 21 — Tannhäuser, Ouverture
 89/40 — Lohengrin, Vorspiel / Tristan, Vorspiel, Liebestod
 19 — Meistersinger, Vorspiel / Prelude
 70 — Parsifal, Vorspiel / Prelude
 144 — Sämtliche Ouverturen und Vorspiele
 68 — Siegfried-Idyll
 123 — Walkürenritt
 125 — Trauermusik aus Götterdämmerung
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