

Beethoven
Symphony No. 4 in B-flat Major, Op. 60

Adagio. ♩ - 66.

Flauto. *pp*

Oboi.

Clarineti in B. *pp*

Fagotti. *pp* *sempre pp*

Adagio. ♩ - 66.

Corni in B. *pp*

Trombe in B.

Timpani in B. F.

Adagio. ♩ - 66.

Violino I. *pizz.* *arco.* *pp* *sempre pp*

Violino II. *pizz.* *arco.* *pp* *pp*

Viola. *pizz.* *arco.* *pp* *pp*

Violoncello e Basso. *pizz.* *Basso. arco.* *pp* *Vel. arco.*

Musical score for the first system of "The Swan" from Tchaikovsky's Swan Lake. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Violin I, Violin II, Viola, Cello, and Double Bass. The music is in B-flat major and 3/8 time. The first system shows the beginning of the piece, starting with a key signature change to two flats. Dynamics include piano (*pp*), fortissimo (*ff*), and sforzando (*sf*). Performance markings like "sempre *pp*" and "arco." are present.

26

Fl. *sf* *sf* *dimin.* *pp*

Ob. *sf* *dimin.* *pp*

Cl. *sf* *dimin.* *pp*

Fag. *sf* *sf* *dimin.* *pp*

Cor. *sf* *sf* *dimin.* *pp*

arco. *p* *fp* *sf* *dimin.* *pp*

p *fp* *sf* *dimin.* *pp*

p *fp* *sf* *dimin.* *pp*

p *fp* *sf* *dimin.* *pp*

arco. *dim.* *pp*

pp *arco.*

34

Allegro vivace. ♩ - 80.

Fl. *ff* *ff sempre*

Ob. *ff* *ff sempre*

Cl. *ff* *ff sempre*

Fag. *ff* *ff sempre*

Cor. *ff* *ff sempre*

Tr. *ff* *ff sempre*

Tp. *ff* *ff sempre*

cresc. *ff* *ff sempre*

cresc. *ff* *ff sempre*

ff *ff sempre*

ff *ff sempre*

ff *ff sempre*

ff *ff sempre*

42

51

This image shows a page of a musical score, likely for a symphony. The page is numbered 51 in the top left corner. The score is written for a large orchestra, with staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor, Trumpet (Tr.), Trombone (Tp.), Violin I, Violin II, Viola, and Cello/Double Bass (Bassi.). The music is in 3/4 time, as indicated by the time signature. The key signature has one flat (B-flat). The score includes various dynamic markings, such as 'ff' (fortissimo) and 'sempre' (sempre), and articulation marks like 'a 2.'. The notation is complex, featuring many sixteenth and thirty-second notes, as well as rests and slurs. The page is numbered 51 in the top left corner.

(59)

Fl. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *f*

Tr. *f*

Tp. *f*

pp

pp

pp

stacc.

pp

pp

pp

pizz.

pp

(69)

Fl. *p*

Ob. *p*

Cl. *p*

Fag. *p*

Cor. *p*

pp

arco.

(77)

Fl. *cresc.* *ff* *f* *f*

Ob. *cresc.* *ff* *f* *f*

Cl. *cresc.* *ff* *f* *f*

Fag. *cresc.* *ff* *f* *f*

Cor. *cresc.* *ff* *f* *f*

Tr. *cresc.* *ff* *f* *f*

Tp. *cresc.* *ff* *f* *f*

ff *f* *f* *f*

(86)

Fl. *f* *f* *f* *f* *f*

Ob. *f* *f* *f* *f* *f*

Cl. *f* *f* *f* *f* *f*

Fag. *f* *f* *f* *f* *f*

Cor. *f* *f* *f* *f* *f*

Tr. *f* *f* *f* *f* *f*

Tp. *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f*

117

Fl.

Ob.

Fag. *p*

pp *cresc.* (#)

pp *cresc.* (#)

pp *cresc.* (#)

pp *cresc.* (#)

131

Fl. *f* *p*

Ob. *f* *p dolce.*

Cl. *f* *p dolce.*

Fag. *f* *p dolce.*

Cor. *f* *p*

Tr. *f* *p*

Tp. *f* *p*

f *tr.* *p*

f *tr.* *p*

f *p*

f *p*

[illegible][illegible]

(165)

Fl. *ff*

Ob. *ff*

Cl. *ff* *a 2.* *p cresc.* *f* *ff*

Fag. *ff* *a 2.* *p cresc.* *f* *ff*

Cor. *ff* *f* *ff*

Tr. *ff* *f* *ff*

Tp. *ff* *f* *ff*

pp cresc. *f* *ff*

pp cresc. *f* *ff*

pp cresc. *f* *ff*

pp cresc. *f* *ff*

Basso. *ff*

Vcl. *ff*

(177)

Fl. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *f*

Tr. *f*

Tp. *f*

sempre f

sempre f

sempre f

Bassi. *sempre f*

204 SYMPHONY NO. 4 (1)

210

Fl. *cresc.*

cresc.

cresc.

cresc.

cresc.

p

217

Fl. *fp*

Fag. *p*

fp

fp

fp

f

pizz.

pizz.

p pizz.

225

Fl. *p*

Ob. *p*

Cl. *p*

Fag. *p*

arco.

pizz.

[illegible]

(252)

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. *ff*

Tr. *ff*

Tp. *ff*

f *p* *ff*

ff

261

Fl. *sempre f* *p* *pp*

Ob. *sempre f* *p* *pp*

Cl. *sempre f* *p* *pp*

Fag. *sempre f* *p* *pp*

Cor. *sempre f* *p* *pp*

Tr. *sempre f* *p* *pp*

Tp. *sempre f* *p* *pp*

sempre f *dim.* *p* *pp*

sempre f *dim.* *p* *pp*

sempre f *p* *pp*

sempre f *p* *pp*

271

sempre *pp*

ppp

282

Tp.

pp

sempre pp

294

sempre f

sempre pp

Vcl.

sempre pp

303

Fl.

Cor.

Tp.

Bassi.

pp

pp

pp

sempre pp

pp

sempre pp

pp

314

Tr. *tr.*

sempre pp

sempre pp

325

Tr. *cresc.*

cresc.

cresc.

scen

scen

scen

do.

do.

do.

Bassi

do.

333

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. *ff*

Tr. *ff*

Tr. *tr.*

ff

ff

ff

ff

342

Fl. dolce. cresc. a 2. ff

Ob. cresc. ff

Cl. p dolce. 8 8 ff

Fag. cresc. ff

Cor.

Tr.

Tp. ff

Vcl. dolce. cresc. ff

Bassi. cresc. ff

353

Fl.

Ob.

Cl.

Fag.

Cor.

Tr.

Tp.

361

Fl.

Ob.

Cl.

Fag.

Cor.

Tr.

Tp.

370

Fl.

Ob.

Cl.

Fag.

Cor.

Tr.

Tp.

383

Fl. *sempre p*

Ob. *p* *sempre p*

Cl. *p* *sempre p*

Fag. *p* *sempre p*

Cor. *sempre p*

sempre p

sempre p

sempre p

sempre p

393

Fl. *pp cresc.* *cre* *scen* *do* *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *f*

Tr. *f*

Tp. *f*

pp cresc. *cre* *scen* *do.* *f*

pp cresc. *cre* *scen* *do.* *f*

pp cresc. *cre* *scen* *do.* *f*

pp cresc. *cre* *scen* *do.* *f*

418

Fl.

Ob.

Cl.

Fag.

Cor.

Tr.

Tp.

Vcl.

Bassi.

p

f

a2.

(427)

Fl. *ff*

Ob. *ff*

Cl. *p* *ff*

Fag. *p* *ff*

Cor. *ff*

Tr. *ff*

Tp. *ff*

pp *pp* *ff* *ff* *ff* *ff*

(437)

Fl. *ff* *f* *f* *f* *f* *ff*

Ob. *ff* *f* *f* *f* *f* *ff*

Cl. *a 2.* *cresc.* *a 2.* *f* *f* *f* *f* *ff*

Fag. *ff* *cresc.* *f* *f* *f* *f* *ff*

Cor. *ff* *cresc.* *f* *f* *f* *f* *ff*

Tr. *ff* *f* *f* *f* *f* *ff*

Tp. *ff* *f* *f* *f* *f* *ff*

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

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

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

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

444

Fl.

Ob.

Cl.

Fag.

Cor.

Tr.

Tp.

458

Fl.

Ob.

Cl.

Fag.

Cor.

Tr.

Tp.

466

Fl.

Ob.

Cl.

Fag.

Cor.

Tr.

Tp.

This page of the musical score contains measures 466 through 475. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr.), and Trombone (Tp.). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score features a variety of musical textures, including homophonic chords in the woodwinds and brass, and more complex passages in the strings and bassoon. A '2.' (second ending) is marked in the bassoon part at measure 468. The strings play a rhythmic pattern of eighth and sixteenth notes. The woodwinds and brass provide harmonic support with sustained notes and chords. The bassoon has a more active role with eighth-note patterns and some triplets. The strings continue with their rhythmic accompaniment, featuring some triplet figures in the upper parts.

[illegible]