

Sinfonie Nr. 3

Es-Dur/E^b major („Eroica“)



L. van Beethoven
op. 55

2. Satz Marcia funebre

Adagio assai (♩ = 66 - 72)

7

12

19

36

41

50

55

64

72

80

84

88

95

p

cresc. *decrease.* *p*

p *cresc.* *f*

p *sf* *p*

p *cresc.* *f* *p*

p *f* *sf* *p*

p *Maggiore* *p*

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

p *cresc.*

p

p *cresc.*

f sempre più *f* *ff* *sf* *sf* *sf* *sf*

Le Tombeau de Couperin

Prélude

Maurice Ravel

Vif [♩ = 92]

Solo

4 *pp*

7 *pp*

10 *p*

13 *pp*

Violinkonzert

D-Dur/D major

Johannes Brahms
op. 77

2. Satz

Adagio [♩ = 76]

Fag. *p* *dolce*

7

12

17 *dim.*

22

28 *R* *p*

J. S. BACH

Matthäus-Passion

St. Matthew Passion

BWV 244

Urtext der Neuen Bach-Ausgabe
Urtext of the New Bach Edition

Oboe I, Oboe d'amore I
Oboe da caccia I (Corno inglese)

Chorus I



Bärenreiter Kassel · Basel · London · New York · Praha

BA 5038-65

20. Aria (Tenore)

(Ich will bei meinem Jesu wachen / Yea, I will watch with Jesus gladly)

Andante Solo

5 *tr*

9 *p* 2

15 *f* *p*

19 3 1 2 *p*

Detailed description: This is a musical score for a tenor aria. It consists of five staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Andante' and it is a 'Solo' piece. The score begins with a treble clef and a key signature of two flats. The first staff contains measures 1 through 4. The second staff starts at measure 5 with a trill (tr) over the first note. The third staff starts at measure 9 and includes a piano (p) dynamic marking and a fermata over the final note of the staff. The fourth staff starts at measure 15 and includes a forte (f) dynamic marking and a piano (p) dynamic marking. The fifth staff starts at measure 19 and includes a piano (p) dynamic marking and three first endings (marked 1, 2, and 3) leading to different conclusions of the phrase.

Oboe I – Chorus I

27 *f* 3 *p*

34 *p*

38 *tr*

41

45 8

56 Viol. I Chor. II *f*

61 *p* 3 *p*

67 9 Viol. I Chor. II

81 *f*

85 *tr*

88

11. Serenata

Larghetto ♩ = 54-56

The musical score for '11. Serenata' is written on a single treble clef staff in a key signature of two flats (B-flat and E-flat) and a 12/8 time signature. The piece begins with a dynamic marking of *[mf]*. The melody consists of eighth and sixteenth notes, often beamed together in groups of three or six. The score is divided into four lines of music. The first line starts with a *[mf]* marking. The second line contains a circled measure number '9'. The third line continues the melodic line. The fourth line contains circled measure numbers '10' and '11', followed by a double bar line with repeat slashes. The piece concludes with a final cadence.

Don Juan

Richard Strauss
op. 20

[♩ = 76]

a tempo, ma tranquillo

Solo

L

p sehr getragen und ausdrucksvoll

espr.

cresc.

dim.

molto espr.

molto dim. *ppp* *espr.*

dim.

Die seidene Leiter

Ouverture

Gioacchino Rossini

Andantino (♩ = 76)

6

p dolce

9

p

mp

15

ad lib.

18

[∞]

Allegro

37

♩ = 144

p

41

45

50

Arhiv
Slovenske filharmonije

1048



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Mahler

— **SYMPHONIE NR. 3**

für Alt-Solo, Knabenchor, Frauenchor und Orchester

— **SYMPHONY NO. 3**

for Alto Solo, Boys' Choir, Female Choir and Orchestra

1. Oboe
1st Oboe



Zweite Abtheilung

II.

Tempo di Menuetto. Sehr mässig.

Ja nicht eilen!

Grazioso

pp zart

6 *espress.* *poco rit.* *a tempo* 5 *pp* *p*

16 *pp* 3 3 1 1 1 *p* *pp* *fl.*

24 *poco rit.* *a tempo* Nicht eilen *poco riten.* 1 3 2 *dim.*

34 **2** *a tempo* 3 *espress.* *VI. II (1)* *poco rit.* *a tempo* *p*

43 *L'istesso tempo* 3 (*wie früher*) 3 7 4 *pp* *f*

61 *Nicht schleppen* *Sempre l'istesso tempo* 4 (*wie früher*) 4 4 4 *f* 2 *p* *p*

70 **4** *f* *f* **5** *Sempre l'istesso tempo* (*wie früher*) *mf*

80 *mf*

83 *Etwas drängender* 2 3 *Poco riten.* 1 *rit.* 3 *pp* *dim.* *pp* *f*