

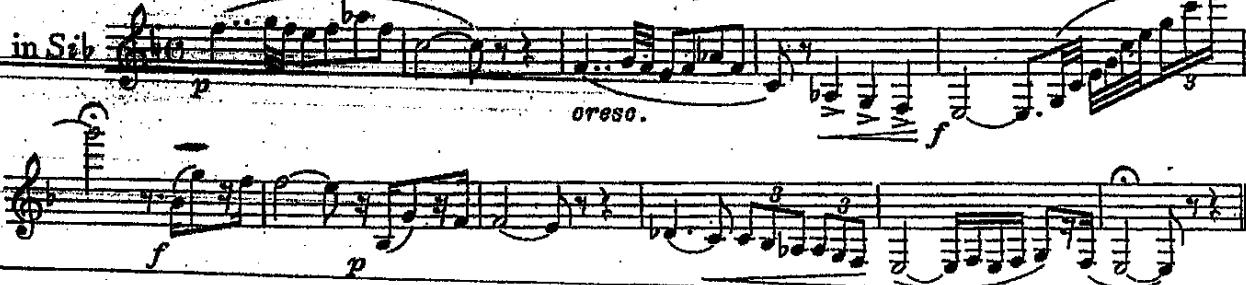
G. Meyerbeer

Gli Ugonotti.

**CLARINETTO BASSO**

ATTO QUINTO

Maestoso cantabile



ER 1780

# Daphnis et Chloe First Series

(1909-11)

Bass Clarinet in Bb

Maurice Ravel (1875-1937)

**Animé et très rude**

93 *w/ds, vlas, vlas.* *p f p mp f*

96 *w/bsns, low str.* *ff p*

97 *add vln. 2* *p f p*

102 *w/vlas.* *tutti mf f*

107 *w/fl, cls, str.* *mf*

108 *tutti ff*

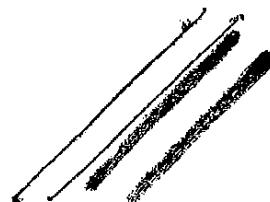
122 *Un peu moins animé w/st, w/w.* *pp*

126 *w/cl. 1 pp*

129 *w/cls, picc.* *mf f*

130 *Tres animé tutti*

**FIN**



# Daphnis et Chloe Second Series

(1909-11)

53

Bass Clarinet in Bb

Maurice Ravel (1875-1937)

**Soli w/str.**

**157**

**164** Same tempo  
**Soli w/str.**

**165**

**166**

**167** Solo

**170**

**198**

**Same tempo**

**2** **w/w.w.**

**198**

**Same tempo**

**f**

**2**

Handwritten musical score for orchestra, page 55, featuring six staves of music. The score includes dynamic markings such as *tutti*, *p*, *ff*, and *mf*. Measure numbers 216 through 221 are indicated above each staff. Measure 216 starts with a forte dynamic (*ff*). Measure 217 follows with a piano dynamic (*p*). Measure 218 includes a performance instruction "w/bsn.". Measure 219 shows a change in time signature to 3/4. Measure 220 ends with a forte dynamic (*ff*). Measure 221 concludes with a piano dynamic (*p*) and a measure ending with a fermata.

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\* The G# key may be held down on instruments equipped with the articulated C# - G#.

# **La Valse**

(1920)

**Bass Clarinet in A and Bb**

**Maurice Ravel (1875-1937)**

Mouvt. de Valse viennoise

**4**

Solo

*p*

in A

This musical score excerpt shows a single measure for a bass clarinet in A and Bb. The key signature is A minor (no sharps or flats). The time signature is common time (indicated by '4'). The instruction 'Solo' is written above the staff. The dynamic 'p' (pianissimo) is indicated below the staff. The measure consists of six eighth-note chords, starting with a G major chord.

**6**

Same tempo

**2**

Solo

*p*

in A

This musical score excerpt shows a single measure for a bass clarinet in A and Bb, continuing from the previous measure. The key signature is A minor. The time signature is common time. The instruction 'Same tempo' is written above the staff. The dynamic 'p' is indicated below the staff. The measure consists of six eighth-note chords, starting with a G major chord. The measure number '2' is written above the staff.

56      Same tempo      Solo

in A      

2      9      Solo      8

8 *mf*      8      8

10

11

12

19      Solo      w/celli

in A      *p*

21      *w/cl.2*      *p*

22      2      *w/celli*      3      *p*

23      2      *p*

24      4      *pp*      4      *p*

25

26      3      *w/cls.bsns,low str.*      *mf*

36      36      *w/cls.bsns,low str.*      *mf*

in Bb      *cresc.*

37      *ff*      *f*      *ff*      *p*

57

38 *tutti*

47 Same tempo  
in A Solo *mf*

49 *w/cls.*  
in A *p* *mf*

Revenez au Mouvt  
2 *tutti* > 50 1er Mouvt

56 Soli w/celli *mf*

57 *tutti* *w/celli*

58 Solo *mf* *p* *pp*

63 *w/cls, bsns, low str.*  
in A *ff* *f* *ff*

64 *ff p ff f ff*

65 *f*

66 *f ff f ff f mf*

70 2 *w/w.w.* 71 *w/cls, ob, celli*

72 *cresc.* 75 *w/obs, cls. >*

73 *ff* 77 Solo w/celli *p*

Solo *dim.*

78

# D.Shostakovich. Sinfonia n.8

161 Più mosso

Adagio pesante rit.  
tenuto

162 Allegretto solo

TEMPO

163

164

165 f

21.

21.

166

dim.

p tranquillo

tacet at Fine

ppp

cl. B.

# Violinkonzert Nr. 1

2. Satz: Scherzo

Allegro  $\text{d} = 104$

a-Moll/A minor

D. Schostakowitsch  
op. 77

(23) in B

(24)

Mit Genehmigung des Musikverlages Hans Sikorski, Hamburg.

*Von Quixote, der Ritter von der traurigen Gestalt.*

Mäßig. 13

*Maggiora. (Pancho Tama)*

14

mf

15

mf

poco ritard. p

dim. pp

Gemächlich. mf

Kar.: cello. B 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23

cresc.

dim. mf

Var. II. Kriegerisch.

22 Langsam. 20 21 22 23

heroirtretend

Viola.

cresc.

Bass & Clarinette in B.

17

Handwritten musical score for Bass and Clarinet in B-flat, page 17. The score consists of ten staves of music with various dynamics, tempo markings, and performance instructions. The music includes sections for Bass and Clarinet, with specific parts for Bassoon and Trombone. The score features complex rhythmic patterns and expressive markings such as "Wieder doppelt so schnell", "Klangenschlag", "etwas ruhiger endend", "Müßiges Zeitmuss.", "Solo-Vcl.", "Solo-Vcl.", "früh. Zeitmuss.", "etwas drängend", "lebhaft", and "etwas drängend". The score is written in B-flat major and includes measures numbered 24 through 34.

17

Bass & Clarinette in B.

24

Wieder doppelt so schnell. 2 (Klangenschlag)

ff ff ff ff ff ff

in 2. 24

p Müßiges Zeitmuss.

Klar. III

25 etwas ruhiger endend

26 Solo-Vcl. 2 Solo-Vcl. 1

pp cresc.

27 27 1

früh. Zeitmuss. 28

mf cresc. 2 2

29 etwas drängend mf cresc.

etwas drängend lebhaft f cresc.

ff ff ff ff ff ff

30 31 32 2 ff ff ff ff

p

33 34 5

18

*Bass & Clarinette in B.*

Tromp. I.

35

*Tief langsamer.*

2

*ppp**p*

36

37

*cresc.*

38

*im Zeitmass.*39 *sehr breit.*5 *rit.*

40

3

5

*im Zeitmass.*

Var. IV.

*etwas breiter*

1

*ruhiger werdend*

8

2

*f*

43

1

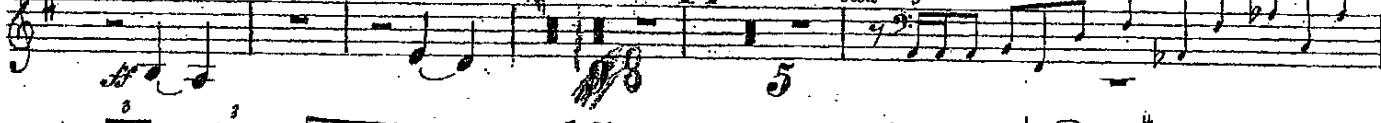
in 4.

44

Cello. 3.

3

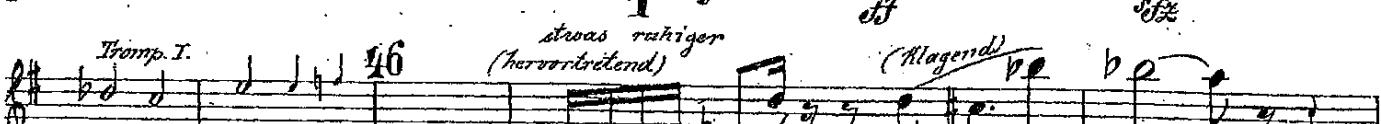
3



45

5

5

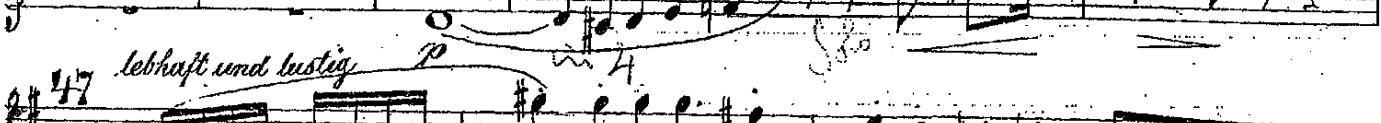


Tromp. I.

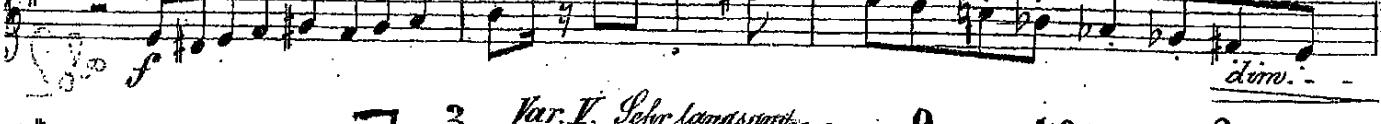
46

*etwas ruhiger  
(hervortretend)*

(Akkordend)

*p**b**lebhaft und lustig**p*

in 4

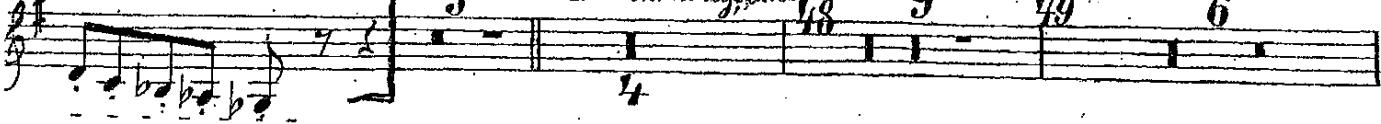
*dim.*3 Var. V. *Sehr langsam*

48

9

49

6



50

*quasi Cadenza.**Schnell.*

2

*molto rit.*

## Strauss — Don Quixote

Bass, Clarinette in B.

7

11  
 1 67 *Nat*  
*schneller* ff  
 68 *d.I.* *d*  
 69 *Beinhö doppelt* *langsam* ff  
 70 f  
 71  
 72 *ausdrucksst.*  
*dim.*  
 73 *mf*  
 74 *p*  
*mezz.*  
 75  
 9 76 4  
*dim.*  
*Sehr ruhig.*  
*du sei.*  
 77 9 *pp*  
 78  
*d.I.I.*  
 79 *sehr ruhig* 80 *p*  
 81 *immer ruhiger*  
*Klar. I.*  
*leise*  
 82 4  
*p*  
 5

## 1. Teil L'adoration de la terre

## Le Sacre du Printemps

Igor Strawinsky

Più mosso  $\text{d} = 66$

II Cl. III. in B

*mf* Baßkl. in B — 3 —

*mf*

*don*

Action rituelle des ancêtres

Baßkl. I. in B (141)

*pp* 5

Baßkl. II. in B

*pp* 6 6

poco più *f* 5

142

*pp*

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Edition Peters

## D. Danse Russe, Trepak.

68

**B** Tempo di trepak, molto vivace

## No. 14 Pas de deux

Andante maestoso

*Solo cantabile*

## Var. II Danse de la Fée-Dragée

Andante non troppo

*Solo*



# Duet Amneris e Radames

*Aida Act IV  
(1871)*



Bass Clarinet in Bb

Giuseppe Verdi (1813-1901)

Assai Sostenuto  $\text{J}=68$

**A** Solo 5 *allarg.* Vuota

**B** Solo 3 3 2 *fff* più dimin.

**C** *ppp*

**D** *p*

**E** *poco più* *f* *ff* *Tempo I* Solo *ten.*

*anim. un poco* *string.*

Giuseppe Verdi

P.1

# ERNANI

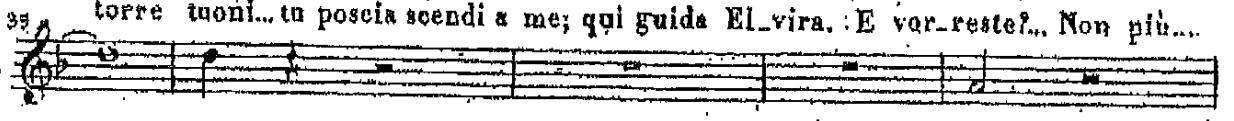
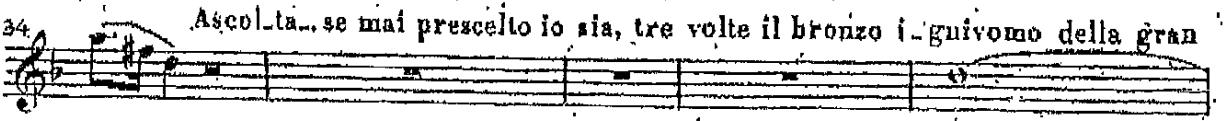
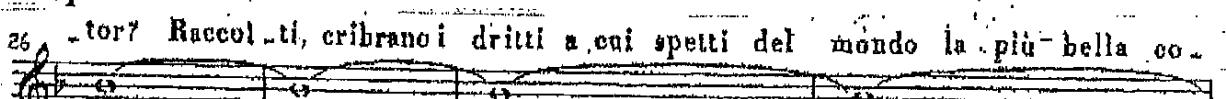
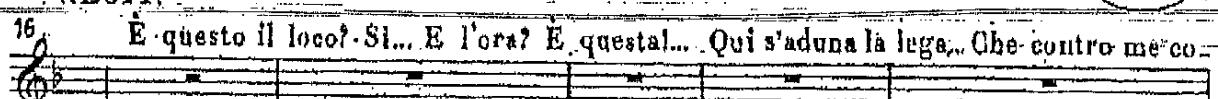
(C. Gallico)

PARTE TERZA  
10. SCENA CARLO

In Si**b**



RECIT.



*Il Resto del N° 10 TACET*

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(IMPRISE EN. 1982)

# MACBETH

## CLARINETTO BASSO

[13] I. Tempo

## II.

in L.A. Allegro

Andante

[14] 1 (CLARONE)  
cambia in Sib, Prendi CLARONE p espress.

cresc.

[15] (CLARINETTO) [16] simili  
mf ff pesante

morendo PRENDI CLARINETTO

11 solo cresc.  
17 10 cresc.  
Allegro (in L.A.) f ff

[18] 11 10 cresc.  
cambia in L.A.

2. Aufzug

3. Szene

Tristan und Isolde

Richard Wagner

Mäßig langsam  
in A

immer sehr ausdrucksvoll

2

p poco cresc.

p più cresc. ff

p cresc.

f p

p ausdrucksvoll und weich

cresc. f

## Bassklarinette

43

*Belebend*

*wieder bewegter*

*f* — *dim.* . . *più p*

*f* — *p* *dim.*

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

*fp* . . *cresc.* *più f* *f* *dim.* *cresc.* *f*

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

*p* . . *f* *ff* *dim.* *molto rall.*

*rall.*

*sehr langsam* . . *a tempo* . . *p*

*sehr ausdrucksvoell*

*(weich)*

Clarinetto I

# DER WUNDERBARE MANDARIN

Suite aus der Musik zur gleichnamigen Pantomime

Béla Bartók, op. 19

Ballett und Suite

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The musical score consists of ten staves of music for Clarinetto I. The score begins with a dynamic of **Vivo** (B) and a tempo of **2**. The first staff ends with a measure of **2**, followed by a measure of **3** with a dynamic of **f**. The second staff starts with a dynamic of **p** and a tempo of **a tempo**, with a measure labeled **col legato**. The third staff starts with a dynamic of **p** and a tempo of **a tempo**, with a measure labeled **Agitato (quasi pizz.)**. The fourth staff starts with a dynamic of **poco rit.** and a tempo of **a tempo**, with a measure labeled **Agitato (come sopra)**. The fifth staff starts with a dynamic of **tempo** and a tempo of **a tempo**, with a measure labeled **Agitato (come sopra)**. The sixth staff starts with a dynamic of **poco rit.** and a tempo of **a tempo**, with a measure labeled **Agitato (come sopra)**. The seventh staff starts with a dynamic of **poco rit.** and a tempo of **a tempo**, with a measure labeled **Agitato (come sopra)**. The eighth staff starts with a dynamic of **poco rit.** and a tempo of **a tempo**, with a measure labeled **Agitato (come sopra)**. The ninth staff starts with a dynamic of **poco rit.** and a tempo of **a tempo**, with a measure labeled **Agitato (come sopra)**. The tenth staff starts with a dynamic of **poco rit.** and a tempo of **a tempo**, with a measure labeled **Agitato (come sopra)**.

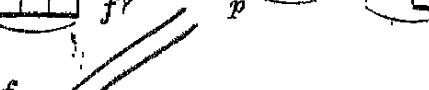
22  
  
 23 *Più mosso*  
  
*poco rit.* *tempo*  
 24 *Mosso*  
  
*tempo*  
*tempo*  
*Più mosso* *dim.*  
  
*poco rit.* *Sostenuto* *Più mosso*  
*Ancora più mosso* 26

## Beethoven (van L.) - SESTA SINFONIA (PASTORALE)

## PRIMO TEMPO

Allegro ma non troppo

in Sib            

*p*            *cresc.*

*a 2*            *f*      *dolce*

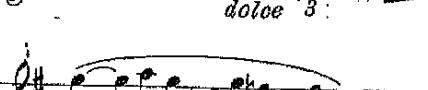
*p*      

*I.*            *f*      *p*      *p*      *p*      *p*      *cresc.*

*II. p*            *f*      *p*      *p*      *p*      *p*      *cresc.*

*f*      *dolce*      *I.*            *p*

*dolce*      

*f*      *dolce*            *f*      *f*      *f*

*f*      *dim.*      *pp*

## SECONDO TEMPO

Andante molto moto

in Sib            *I.*      *p*

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



**TERZO TEMPO**

**Allegro**

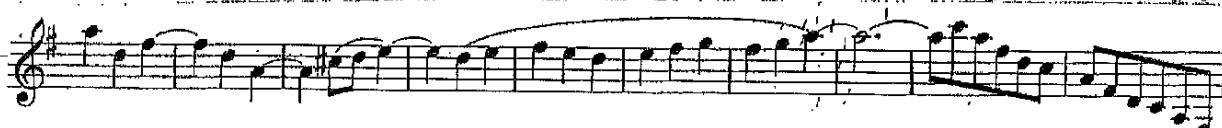
**I.**



**II.**

**I.**

*dolce*



**QUARTO TEMPO**

**Allegretto**



**Bellini V. - I CAPULETI ED I MONTECCHI****ATTO TERZO****Maestoso  
SOLO**

in Sib      

# SINF. FANTASTICA

1 in C. Allegro non troppo 1 u. 1.

1. 3 3 3 3 Solo pp dolce assai e appassionato ff

Allegro.

2 in C. Allegro. tr tr tr tr tr tr tr tr

ppp cresc. poco a poco

Allegro assai Allegro.

1 in Eb. Solo poco f cresc.

ff cresc. sempre cresc. f cresc. ff

Poco meno mosso

1 in C. tr tr tr tr tr tr tr tr tr tr

mf p leggiero

1 in Eb. p leggiero ff

2 in C.

p leggiero ff

I & II BEETHOVEN - IX symphonie

20  
SCHERZO Molto vivace I.  
in Do      in Do

SCHERZO Molto vivace I.  
II.

f f f f f f f f f f f

f

cresc.

f

5 cresc.

f f f

pp pp

(Ritmo di tre battute)

3

1 p 1

1 1 dim.

pp ff

1

22

A handwritten musical score for two staves, likely for a string quartet or similar ensemble. The score consists of six systems of music, each with two staves. The top staff of each system is in common time and the bottom staff is in 2/4 time. The key signature changes frequently, indicated by various sharps and flats.

- System 1:** Dynamics: f, crescendo (cresc.), ff. Measure 1 ends with a fermata over the first note of the second measure.
- System 2:** Dynamics: f, 1 f, f, f, f, f, f, f. Measure 1 ends with a fermata over the first note of the second measure.
- System 3:** Dynamics: f, 1 pp, pp. Measure 1 ends with a fermata over the first note of the second measure.
- System 4:** Dynamics: 2 pp, 2 pp. Measure 1 ends with a fermata over the first note of the second measure.
- System 5:** Dynamics: Presto, f, f, f, f, p. Measure 1 ends with a fermata over the first note of the second measure.
- System 6:** Dynamics: ff. Measures 1-2 end with a fermata over the first note of the third measure.
- System 7:** Dynamics: ff. Measures 1-2 end with a fermata over the first note of the third measure.

The score is written on a single page with a horizontal line at the top. The page number 22 is written in the upper left corner.

Adagio molto cantabile I e II 28

in Sib

dolce cresc. — p dim.

p

cresc. — p

cresc. — p dim.

p dim. dolce

RR 1780

Mendelssohn-Bartholdy F. - SOGNO D'UNA NOTTE D'ESTATE

SCHERZO

Allegro vivace

in  $\text{Sib}$

1  
2 dim.  
3  
4 p  
5  
6



Mendelssohn-Bartholdy F. - LA GROTTA DI FINGAL

OUVERTURE

in La I.

II. pp tranquillo assai

in La

orec.

p dolce pp

p dim. poco rit. dim. pp

*Fct II*

LA BOHEME - G. PUCCINI

84

Allegro.

in Sib

I. ff  
G  
stacc.  
peroso.

in Sib

II. ff  
G  
stacc.

sempre cresc.

Allegro sostenuto

SOLO

f espress.

allarg.

a tempo

Allegretto giocoso

p

Più mosso

85

Music score for two voices and piano, page 85.

**Top Staff:** Crescendo (indicated by a curved arrow) followed by a dynamic marking.

**Second Staff:** Dynamic *p*.

**Third Staff:** Dynamic *pp*, instruction *sostenendo*, and *p (voce omogenea)*.

**Fourth Staff:** Dynamics *mf*, *f*, *ff*, and *p cresc. e incalzando*.

**Fifth Staff:** Dynamics *f sostenendo*, *p*, and *a tempo*.

**Sixth Staff:** Dynamic *pp* and instruction *un poco sostenuto*.

**Piano Part:** Located at the bottom, showing a dynamic *pp*.

**Page Number:** ER 1710

# DAPHNIS ET CHLOE

## Suite I

MAURICE RAVEL  
(1875 - 1937)

Clar. (B♭) *Modéré*  $J = 72$   
1<sup>er</sup> Solo (*quasi cadenza*)

rubato

Clar. in A *et très souple de mesure*  $J = 40$

*pp*

*pp*

2392

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1. *tr* *mf* — *pp*

2. *tr* *mf* — *pp*

*Plus lent*  
*p* *très expressif*

*Moderé*

*mf* *p* *p* *pp*

*p* *ppp*

*Animé et très rude*  $\text{♩} = 138$ 

*p* *f* *p* *f* *p* *f* *mp*

*p* *f* *p* *f* *p* *f* *mp*

*f* *ff* *p* *ff* *p* *ff* *p* *ff*

*ff* *p* *ff* *p* *ff* *p* *ff*

*ff* *p* *ff* *p* *ff* *p* *ff*

*mf* *ff* *mf* *ff* *mf* *ff* *ff*

1. Solo

*1. Solo*

*Solo*

*Animé peu*

*à peu*

*à 2*

*Un peu moins animé* ♩ = 152

♩ = 184

44

Animez  
peu  
(b) *p subito*  
(b) *p subito*  
a

peu  
J = 184  
*ff*

Un peu moins vif en animant et en augmentant jusqu'à Très animé  
3 à 2 Soli

*pp*  
*p en dehors*

5 à 2  
*p*

3  
*mf*  
*f*

Très animé



## DAPHNIS ET CHLOE

## Suite II

MAURICE RAVEL  
(1869 - 1937)

Lent  $\text{d} = 50$

2 Clar. en La

Musical score for two staves, spanning six systems:

- System 1:** Treble staff: Dynamics **f**, **ff**. Bass staff: Dynamics **f**.
- System 2:** Treble staff: Dynamics **pp** *expressif*. Bass staff: Dynamics **p**.
- System 3:** Treble staff: Dynamics **p**, **ff**. Bass staff: Dynamics **p**.
- System 4:** Treble staff: Dynamics **ff**.
- System 5:** Treble staff: Dynamics **ff**.
- System 6:** Treble staff: Dynamics **ff**.

Musical score for two staves, numbered 22. The top staff is in common time (indicated by 'C') and has a treble clef. The bottom staff is in common time and has a bass clef. The score consists of six systems of music. The first five systems are in common time, and the last system is in 6/8 time (indicated by '6/8'). Measure numbers 1 through 6 are placed above the notes in the first five systems. Dynamics include 'f' (fortissimo), 'p' (pianissimo), and 'ff' (fortississimo). Articulation marks like dots and dashes are also present.

A page of musical notation for two staves, likely for a piano or harp. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by 'C'). The music consists of several measures of eighth-note patterns, followed by a measure of sixteenth notes, and then a measure of eighth notes with dynamic markings 'p' and 'cresc.'. The page number 23 is in the top right corner.

*Retenez*  
1<sup>o</sup> Solo

*Lent J=50*  
1<sup>o</sup> Solo  
*expressif*

*au Mouv!*

2 staves, 3/4 time, major key, dynamic *pp*. The notation consists of vertical stems with small horizontal dashes.

2 staves, 3/4 time, major key, dynamic *pp*. The notation consists of vertical stems with small horizontal dashes. The first staff ends with a fermata over the last note.

*Animé*

2 staves, 3/4 time, dynamic *mf*. The notation consists of vertical stems with small horizontal dashes. The first staff ends with a fermata over the last note.

*Lent J = 50*

2 staves, 3/4 time, dynamic *ff*. The notation consists of vertical stems with small horizontal dashes. The first staff ends with a fermata over the last note.

2 staves, 3/4 time, dynamic *ff*. The notation consists of vertical stems with small horizontal dashes. The first staff ends with a fermata over the last note.

A handwritten musical score page featuring ten staves of music for a single instrument. The music is written in common time, with various key signatures (G major, A major, D major, E major, F# major, G major, A major, D major, E major, F# major) indicated by the treble clef and sharps or flats. The first staff begins with dynamic *mf*, followed by *ff*. The second staff starts with *p*, followed by *mf*. The third staff starts with *pp*. The fourth staff includes dynamics *p* and *mp*. The fifth staff starts with *f*. The sixth staff starts with *p*, followed by *mf*. The seventh staff starts with *f*. The eighth staff starts with *p*. The ninth staff starts with *mf*, followed by *p*. The tenth staff ends with *p*.

27

*f*

*p sub.*

*f*

*p*

*f*

*mf*

*ff*

*mf*

*f*

*mf*

*ff*

*p sub.*

*p sub.*

*w*

a2

28

A handwritten musical score page featuring ten staves of music. The score is divided into two systems by a vertical bar line. The first system starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. Measure 1 consists of eighth-note pairs followed by a sixteenth-note pattern. Measures 2 and 3 show eighth-note pairs followed by eighth-note patterns. Measure 4 begins with a sixteenth-note pattern. The second system starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. Measures 5 and 6 show eighth-note pairs followed by eighth-note patterns. Measures 7 and 8 begin with sixteenth-note patterns. Measure 9 starts with a sixteenth-note pattern. Measure 10 ends with a sixteenth-note pattern. Various dynamics are indicated throughout, including *p*, *mf*, *pp*, and *mp*. Measure 10 is marked with a large 'X' above the staff.

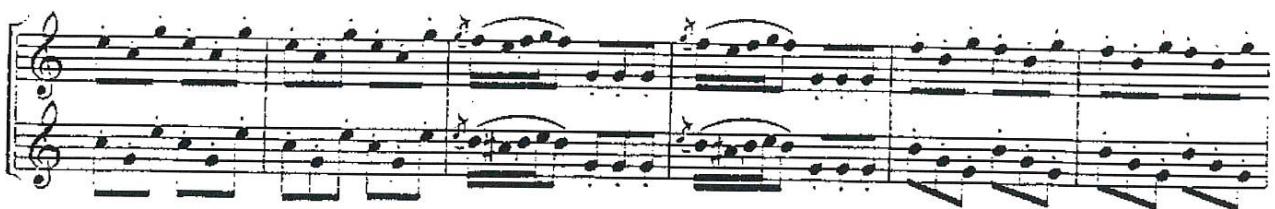
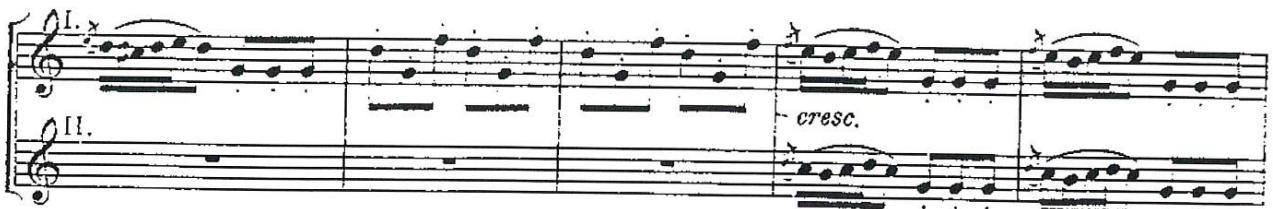


A handwritten musical score page featuring ten staves of music for a single instrument. The music is written in common time, with various dynamics such as *ff*, *p*, and *pp*. The score includes several rehearsal marks (e.g., 10, 11, 12, 13, 14, 15, 16) and a large 'X' mark above the 11th staff. The notation consists of vertical stems with horizontal dashes, indicating rhythmic values. The score concludes with a long, sweeping flourish at the end of the 16th staff.

# IL BARBIERI DI SIVIGLIA

10:

Allegro vivace  
SOLO



MUSICAL SCORE

CLARINETTO 1<sup>o</sup> e 2<sup>o</sup>

N<sup>o</sup> 42. (Dunque andiam (Giudizio)  
A noi) QUINTETTO

IL BARBIERE DI SIVIGLIA

65

G. ROSSINI

*ANDANTINO*

CLARINETTO 1<sup>o</sup>  
(in Si b)

CLARINETTO 2<sup>o</sup>  
(in Si b)

116

117

118

2 1

2 1

2 1

Spie - gatevi 2

2

# SYMPHONY No. 5

Andante

in A ♭ 12

PETER TCHAIKOVSKY, Op. 64

Music score for Symphony No. 5, Op. 64, showing five staves of musical notation. The score begins with an Andante section in A ♭ major, 12/8 time. The music is divided into measures by vertical bar lines and includes various dynamics such as piano (p), forte (f), and mezzo-forte (mf). The score is written for multiple instruments, likely strings, as indicated by the bowing and string-specific dynamics.

Allegro con anima

3 Solo

pp

Continuation of the musical score for Symphony No. 5, Op. 64. The score continues with Allegro con anima sections in 3/4 time. The music is divided into measures by vertical bar lines and includes various dynamics such as piano (p), forte (f), and mezzo-forte (mf). The score is written for multiple instruments, likely strings, as indicated by the bowing and string-specific dynamics.

Andante cantabile  
1 sostenuto

p

Continuation of the musical score for Symphony No. 5, Op. 64. The score continues with Andante cantabile sections in 1/4 time. The music is divided into measures by vertical bar lines and includes various dynamics such as piano (p), forte (f), and mezzo-forte (mf). The score is written for multiple instruments, likely strings, as indicated by the bowing and string-specific dynamics.

Moderato con anima

mf espress.

mf

Continuation of the musical score for Symphony No. 5, Op. 64. The score continues with Moderato con anima sections in 1/4 time. The music is divided into measures by vertical bar lines and includes various dynamics such as piano (p), forte (f), and mezzo-forte (mf). The score is written for multiple instruments, likely strings, as indicated by the bowing and string-specific dynamics.

Allegro moderato

f

Continuation of the musical score for Symphony No. 5, Op. 64. The score concludes with Allegro moderato sections in 1/4 time. The music is divided into measures by vertical bar lines and includes various dynamics such as piano (p), forte (f), and mezzo-forte (mf). The score is written for multiple instruments, likely strings, as indicated by the bowing and string-specific dynamics.