

Konzert Nr. 2 für Klavier und Orchester

B-Dur / B♭ major

3. Satz

Johannes Brahms

op. 83

Andante ♩ = 84

Solo

The musical score for the 3rd movement of Johannes Brahms' Concerto No. 2, Op. 83, is presented in B-flat major and 6/4 time. The tempo is marked Andante with a quarter note equal to 84 beats per minute. The movement is a piano solo. The score is divided into systems, with measure numbers 5, 9, 13, 19, 73, 77, 81, 86, 90, and 95 indicated at the beginning of their respective lines. The key signature is B-flat major, with a key change to B major at measure 19. The score includes various dynamics such as *mp*, *p*, *f*, *mf*, and *ad lib.*, as well as articulations like *espress.*, *dolce*, *rit.*, and *più Adagio*. Performance instructions include *cresc.* (crescendo), *dim.* (diminuendo), and *ad lib.* (ad libitum). The score also features several repeat signs and a key signature change from B-flat major to B major at measure 19.

Die Entführung aus dem Serail

2. Akt, Nr. 11, Arie

Wolfgang Amadeus Mozart

Allegro

16 Solo

f

28

1

32

36

44

fp *fp* *fp*³ *fp*³ *fp*³ *fp*³

47

57

p

88

105

126

130

[*p*]

131

trill

[*p*]

152

[*mf*]

Allegro assai

209

[*p*]

218

[*p*]

223

[*f*]

Ariadne auf Naxos

Arie der Zerbinetta

Richard Strauss
op. 60

Rondo Allegro

$\text{♩} = 54$

sehr lebhaft

Measure 123: Bass clef, 4/4 time. Starts with a double bar line, followed by a series of eighth and sixteenth notes. Dynamics: *f*. Markings: *sehr lebhaft*, *tranne* (circled), *tranquillo*, *p espr.*

Measure 124: Treble clef, 4/4 time. Starts with a double bar line, followed by a series of eighth and sixteenth notes. Dynamics: *f*. Markings: *zart*, *noch ruhiger*, *3*, *1*, *p espr.*

Measure 125: Treble clef, 4/4 time. Starts with a double bar line, followed by a series of eighth and sixteenth notes. Dynamics: *f*. Markings: *3*, *1*, *p espr.*

Measure 126: Treble clef, 4/4 time. Starts with a double bar line, followed by a series of eighth and sixteenth notes. Dynamics: *p cresc. f*. Markings: *accel.*, *Tempo I*

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Rigoletto

2. Akt, Nr. 9, Arie des Rigoletto

Giuseppe Verdi

Meno mosso $\text{♩} = 56$

Solo

pp

115

117

118

120

121

123

124

126

127

129

Ludwig van Beethoven
op. 125

f Selon le caractère d'un recitativo, mais in tempo

14

dim. *p* *f*

Tempo I

28 

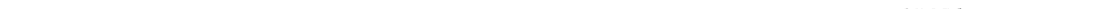
Poco Adagio

[illegible]

Tempo I

[illegible]

Tempo I Allegro

65 

73

Tempo I Allegro

81

Fag.

Allegro assai $\text{♩} = 80$

88 *sf* *rag.* *Allegro assai* $\text{♩} = 80$ *p*

96

96

103 *cresc.* *p*

110 *cresc.* *p* *p*

117 *sempre p*

123 *cresc.* *p*

129

135 *cresc.* *p* A

141

147 *cresc.* *p*

154 *cresc. [sempre]*

160 //

Die verkaufte Braut

Bedřich Smetana

Ouvertüre

Vivacissimo

ff

[5] *non legato*

sf

[8]

sf *sf* *sf* *ff* *sf*

[12]

sf *ff*

[53] (B)

sf *sf* *sf*

[57]

sf p subito

[61]

125 *pp*

129 *p*

133 *f cresc.*

137 *f cresc.*

141 *p* 1. Hälfte

249 *p*

253 *sf* *p* *sf* *sf*

263 *sf* *sf* *sf* *sf* *sf* *sf* *p*

268 *f* 2. Hälfte

272 *p*

277 *sf* *sf*

282 *sf*

287 *sf* *sf* *cresc.* *sf*

Don Juan

Richard Strauss
op. 20Allegro molto con brio $\text{♩} = 84$

ff

5 6

ff

©

f

3

p

3 3 3 3

p

3 3 3 3

p 3 cresc.

3

ff

rapidamente

3

sfz

ⓔ

p espr.

3

3

pp

poco a poco più vivente

cresc.

molto espr. f

p

3 3

ⓕ

p espr. cresc.

3 3 3

f mf espr.

f cresc.

sempre un poco stringendo

molto espr.

un poco più lento

fff

1

Tempo vivo

p senza espr.

ⓐ

mf poco sostenuto calando

3 3 3 3 3

1

p

Sinfonie Nr. 6

("Pathétique")
h-Moll / B minor

2. Satz

Allegro con grazia ♩=144

Peter Iljitsch Tschaikowsky
op.74

The musical score is written for a single melodic line, likely for a violin or flute. It begins in the key of B minor (two sharps) and 5/4 time. The tempo is marked 'Allegro con grazia' with a quarter note equal to 144 beats per minute. The score consists of six staves of music, with measure numbers 6, 10, 15, 18, and 22 indicated at the start of their respective staves.

Key musical features include:

- Measure 6:** Starts with a triplet of eighth notes, followed by a half note, and then a triplet of eighth notes. Dynamics range from *mf* to *f*.
- Measure 10:** Features a triplet of eighth notes and a half note. Dynamics include *ff* and *mf*.
- Measure 15:** Contains a first ending (1.) and a second ending (2.). The first ending leads back to the beginning of the section. Dynamics include *mf*.
- Measure 18:** Features a triplet of eighth notes and a half note. Dynamics include *più f* and *mf*.
- Measure 22:** Ends with a triplet of eighth notes and a half note. Dynamics include *f*. A circled 'A' is placed at the end of the staff.

Other markings include 'gliss.' (glissando) and various crescendo and decrescendo hairpins.