



ConductIT

# ConductIT Workbook

Part 1 in Eb



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Part 1 in E $\flat$

# 1. Overture from Romeo and Juliet

Pyotr Il'yich Tchaikovsky (1840–93)

**Andante non tanto quasi moderato**

Musical notation for the first system of the Overture from Romeo and Juliet. The key signature is E $\flat$  major (three sharps) and the time signature is common time (C). The notation starts with a treble clef and a dynamic marking of *p*. The melody consists of a series of quarter notes: E $\flat$ , G $\sharp$ , A $\sharp$ , B $\sharp$ , C $\sharp$ , D $\sharp$ , E $\flat$ , F $\sharp$ , G $\sharp$ , A $\sharp$ , B $\sharp$ , C $\sharp$ , D $\sharp$ , E $\flat$ . A crescendo hairpin is shown below the staff, leading to a dynamic marking of *poco più f*. The system ends with a double bar line.

# 2. Symphony No. 3, 1st movement

**Andante con moto**

Felix Mendelssohn (1809–47)

Musical notation for the first system of Symphony No. 3, 1st movement. The key signature is E $\flat$  major (three sharps) and the time signature is 3/4. The notation starts with a treble clef and a dynamic marking of *p*. The melody consists of quarter notes: E $\flat$ , G $\sharp$ , A $\sharp$ , B $\sharp$ , C $\sharp$ , D $\sharp$ , E $\flat$ , F $\sharp$ , G $\sharp$ , A $\sharp$ , B $\sharp$ , C $\sharp$ , D $\sharp$ , E $\flat$ . A crescendo hairpin is shown below the staff, leading to a dynamic marking of *p*. A second crescendo hairpin leads to a dynamic marking of *sf*. The system ends with a double bar line.

# 3. Overture from The Nutcracker

Pyotr Il'yich Tchaikovsky (1840–93)

**Allegro giusto**

Musical notation for the first system of the Overture from The Nutcracker. The key signature is E $\flat$  major (three sharps) and the time signature is 2/4. The notation starts with a treble clef and a dynamic marking of *pp (f)*. The melody consists of quarter notes: E $\flat$ , G $\sharp$ , A $\sharp$ , B $\sharp$ , C $\sharp$ , D $\sharp$ , E $\flat$ , F $\sharp$ , G $\sharp$ , A $\sharp$ , B $\sharp$ , C $\sharp$ , D $\sharp$ , E $\flat$ . A crescendo hairpin is shown below the staff, leading to a dynamic marking of *pp*. A second crescendo hairpin leads to a dynamic marking of *dim.*. A third crescendo hairpin leads to a dynamic marking of *pp*. The system ends with a double bar line.

Part 1 in E $\flat$

## 4. Symphony No. 8, 1st movement

**Allegro con brio**  $\text{♩} = 138$

Antonín Dvořák (1841–1904)

5

9

13

*mf*

*p* *pp*

*mf* *pp*

*dim.* *ppp*

## 5. 'The Old Castle' from Pictures at an Exhibition

**Andante molto cantabile e con dolore**

Modest Mussorgsky (1839–81)

6

11

16

*p*

Part 1 in E $\flat$

## 6. 'Catching of Quails' from Danceries

**Vivace con vigoroso**  $\text{♩} = 90$

Kenneth Hesketh (b. 1968)

*p*

9

*mf*

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## 7. Symphony No. 2, 3rd movement

**Scherzo. Allegro**  $\text{♩} = 100$

Ludwig van Beethoven (1770–1827)

*p*

*fp*

6

*fp*

10

## 8. Symphony No. 5, 3rd movement

**Largo**

Dmitry Shostakovich (1906–75)

*pp*

7

12

Part 1 in E $\flat$

## 9. Prelude from L'Arlesienne Suite No. 1

Georges Bizet (1838–75)

**Allegro Deciso** ♩ = 104

5

## 10. Suite No. 1 in E $\flat$ , 3rd movement

Gustav Holst (1874–1934)

**Tempo di Marcia**

6

## 11. 'The Brisk Young Sailor' from Lincolnshire Posy

Percy Grainger (1882–1961)

**Sprightly** ♩ = c.92

5

## 12. Symphony No. 40, 3rd movement

Wolfgang Amadeus Mozart (1756–91)

**Allegretto**

5

### 13. Ein feste Burg ist unser Gott, 8th movement

Johann Sebastian Bach (1685–1750)

5

### 14. The Star Spangled Banner

John Stafford Smith (1750–1836)

**Stately**

*ff*

5

### 15. 'Catacombs' from Pictures at an Exhibition

Modest Mussorgsky (1839–81)

**Largo**

*ff* *p* *poco a poco cresc.* *dim.*

11

*ff sf f dim. p ff > p*

### 16. Symphony No. 94, 'Surprise', 2nd movement

Joseph Haydn (1732–1809)

**Andante**

*pp* *ten.* *ten.* *ff*



Part 1 in E $\flat$

# 17. Overture from The Magic Flute

Wolfgang Amadeus Mozart (1756–91)

**Allegro** **4**

*p* *f* *p* *f*

7

*p* *f* *p* *f* *sfp* *sfp*

11

*sfp*

15

*sfp*

# 18. Pomp and Circumstance March No. 1

Edward Elgar (1857–1934)

**Allegro, con molto fuoco**

*ff* *sf* *sf*

6

**poco allargando**  
*sim.*

*sf* *sf*

11

**(molto maestoso)**

*sf* *ff*

Part 1 in E♭

# 19. 'In the Hall of the Mountain King' from Peer Gynt Suite No. 1

Edvard Grieg (1843–1907)

**Alla Marcia e molto marcato**

*f* *cresc. e stretto poco a poco*

5

9

13

17 **Più vivo**  
*ff*

# 20. Suite No. 2 in F, 2nd movement, 'Song without words'

Gustav Holst (1874–1934)

**Andante**

*pp*

6

10

14

# 21. Theme from Enigma Variations

Edward Elgar (1857-1934)

**Andante** ♩ = 63

*p* *molto espress.* *pp* *cresc.*

6 *ten.* *dim.* *ten.* *ten.* *p*

# 22. Waltz 2 from Jazz Suite No. 2

Dmitry Shostakovich (1906-75)

**Allegretto poco moderato**

**4** *solo* *p espress.*

10

18

25

31

36

Part 1 in E $\flat$

## 23. Symphony No. 1, 2nd movement

Gustav Mahler (1860–1911)

**Kräftig bewegt, doch nicht zu schnell**

6

11

## 24. 'Promenade I' from Pictures at an Exhibition

Modest Mussorgsky (1839–81)

**Allegro giusto**

4

7

## 25. 'Promenade II' from Pictures at an Exhibition

Modest Mussorgsky (1839–81)

**Moderato comodo assai e con delicatezza**

5

## 26. 'Promenade III' from Pictures at an Exhibition

Modest Mussorgsky (1839–81)

**Moderato non tanto, pesante**

3

6

*f*

*dim. e rit.*

## 27. 'My Lady's Rest' from Danceries

Kenneth Hesketh (b. 1968)

**Andantino con sentimento**  $\text{♩} = 110-14$

4

9

13

17

*p*

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Part 1 in E $\flat$

## 28. Slava!

Leonard Bernstein (1918–90)

$\text{♩} = 168$

*f*

5

## 29. Symphony No. 6, 2nd movement

Pyotr Il'yich Tchaikovsky (1840–93)

**Allegro con grazia** ( $\text{♩} = 144$ )

*mf*

3

4

*più f*

3

7

1.

2.

*mf*

3

## 30. Suite No. 2 in F, 3rd movement, 'Song of the Blacksmith'

**Moderato e maestoso** ( $\text{♩} = 92$ )

Gustav Holst (1874–1934)

*ff*

4

*f*

8

*mf*

Part 1 in E♭

11

*f*

15

*mf*

### 31. 'America' from West Side Story

Leonard Bernstein (1918-90)

**Tempo di Huapango (fast)**

*p*

5

*f*

10

*dim.*

16

*sub. f* *sub. p*

21

*ff* *mp*

26

*f*





### 33. Overture from The Barber of Seville

Gioachino Rossini (1792–1868)

**Andante sostenuto**

*ff* *pp* *p*

3 *f* *pp* *p*

### 34. Prélude à l'après-midi d'un faune

Claude Debussy (1862–1918)

**Assez lent**

*p doux et expressif*

3

7 *p*

11 *p*

13

### 35. 'Lord Melbourne' from Lincolnshire Posy

Percy Grainger (1882–1961)

**Heavy, fierce**

Musical score for 'Lord Melbourne' from Lincolnshire Posy. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It consists of two staves. The first staff begins with a circled 'C' time signature and the instruction *f* fairly clingingly. The music features a series of eighth and sixteenth notes with downward-pointing accents. A triplet of eighth notes is marked with a '3' and a bracket. The second staff continues the melody with similar rhythmic patterns and accents, ending with a fermata over a final note.

### 36. Accents and Augurs

**Tempo giusto**  $\text{♩} = 56$

Musical score for 'Accents and Augurs'. The score is written in treble clef with a key signature of one flat (B $\flat$ ) and a 2/4 time signature. It consists of three staves. The first staff starts with a '2' above the first measure and a dynamic marking of *f*. The music features a series of eighth notes with upward-pointing accents. The second staff continues the melody with a series of eighth notes and a dynamic marking of *f*. The third staff continues the melody with a series of eighth notes and a dynamic marking of *ff*.

### 37. Finlandia

Jean Sibelius (1865–1957)

**Allegro**  $\text{♩} = 104$

Musical score for 'Finlandia'. The score is written in treble clef with a key signature of one flat (B $\flat$ ) and a common time signature. It consists of two staves. The first staff begins with a dynamic marking of *f* and features a series of eighth notes with upward-pointing accents. The second staff continues the melody with a series of eighth notes and a dynamic marking of *ff*.

# 38. Hungarian Dance No. 5

Johannes Brahms (1833–97)

**Allegro**

9

*f*

15

*f* *p*

22

*sf* *f*

28

*f*

33

*p* *sf*

39

*f marc.*

44

*p*

poco rit. . . . .

44

*f*

a tempo

# 39. Symphony No. 1, 4th movement

**Adagio** ♩ = 63

Ludwig van Beethoven (1770–1827)

Musical score for the 4th movement of Symphony No. 1, Adagio section. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a **ff** dynamic and a **p** dynamic. The tempo is marked **Adagio** with a quarter note equal to 63 beats. The score includes a first ending with a **3** triplet. The section concludes with a double bar line.

**Allegro molto e vivace** ♩ = 88

Musical score for the 4th movement of Symphony No. 1, Allegro molto e vivace section. The tempo is marked **Allegro molto e vivace** with a quarter note equal to 88 beats. The score is written in treble clef with a key signature of three sharps and a 2/4 time signature. It begins with a **p** dynamic, followed by **pp** and **p**. The section includes a double bar line with repeat dots and a first ending with a **3** triplet. The section concludes with a double bar line.

# 40. Symphony No. 3, 1st movement

**Allegro con brio**

Ludwig van Beethoven (1770–1827)

Musical score for the 1st movement of Symphony No. 3, Allegro con brio section. The tempo is marked **Allegro con brio**. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a **f** dynamic and a **p cresc.** dynamic. The score includes two first endings with a **2** measure rest. The section includes a **cresc.** dynamic and a **p** dynamic. The section concludes with a double bar line.

Part 1 in E $\flat$

39 Musical staff 39: Treble clef, key signature of one flat (E-flat major). Measures 39-45. Dynamics: *sf*, *sf*.

46 Musical staff 46: Treble clef, key signature of one flat. Measures 46-51. Dynamics: *sf*, *sf*.

52 Musical staff 52: Treble clef, key signature of one flat. Measures 52-57. Dynamics: *sf*, *ff*, *p*.

58 Musical staff 58: Treble clef, key signature of one flat. Measures 58-62. Dynamics: *cresc.*

63 Musical staff 63: Treble clef, key signature of one flat. Measures 63-66. Dynamics: *f*.

67 Musical staff 67: Treble clef, key signature of one flat. Measures 67-69. Dynamics: *f*.

70 Musical staff 70: Treble clef, key signature of one flat. Measures 70-72. Dynamics: *f*.

73 Musical staff 73: Treble clef, key signature of one flat. Measures 73-75. Dynamics: *f*.

76 Musical staff 76: Treble clef, key signature of one flat. Measures 76-79. Dynamics: *f*.

80 Musical staff 80: Treble clef, key signature of one flat. Measures 80-83. Dynamics: *ff*.

Part 1 in E $\flat$

# 41. Symphony No. 5, 1st movement

Ludwig van Beethoven (1770–1827)

**Allegro con brio**  $\text{♩} = 108$

Musical score for the first movement of Beethoven's Symphony No. 5, measures 1-17. The score is in 2/4 time and E-flat major. It begins with a forte fortissimo (*ff*) dynamic. The first measure contains a whole note chord with a fermata. The second measure has a quarter rest followed by a quarter note. The third measure has a quarter rest followed by a quarter note. The fourth measure has a quarter rest followed by a quarter note. The fifth measure has a quarter rest followed by a quarter note. The sixth measure has a quarter rest followed by a quarter note. The seventh measure has a quarter rest followed by a quarter note. The eighth measure has a quarter rest followed by a quarter note. The ninth measure has a quarter rest followed by a quarter note. The tenth measure has a quarter rest followed by a quarter note. The eleventh measure has a quarter rest followed by a quarter note. The twelfth measure has a quarter rest followed by a quarter note. The thirteenth measure has a quarter rest followed by a quarter note. The fourteenth measure has a quarter rest followed by a quarter note. The fifteenth measure has a quarter rest followed by a quarter note. The sixteenth measure has a quarter rest followed by a quarter note. The seventeenth measure has a quarter rest followed by a quarter note. The score includes dynamics *ff* and *p*, and a first ending bracket over measures 11-12.

# 42. Symphony No. 9, 1st movement

Antonín Dvořák (1841–1904)

**Adagio**  $\text{♩} = 126$

Musical score for the first movement of Dvořák's Symphony No. 9, measures 1-22. The score is in 4/8 time and A major. It begins with a piano (*p*) dynamic. The first measure contains a whole note chord with a fermata. The second measure has a quarter note. The third measure has a quarter note. The fourth measure has a quarter note. The fifth measure has a quarter note. The sixth measure has a quarter note. The seventh measure has a quarter note. The eighth measure has a quarter note. The ninth measure has a quarter note. The tenth measure has a quarter note. The eleventh measure has a quarter note. The twelfth measure has a quarter note. The thirteenth measure has a quarter note. The fourteenth measure has a quarter note. The fifteenth measure has a quarter note. The sixteenth measure has a quarter note. The seventeenth measure has a quarter note. The eighteenth measure has a quarter note. The nineteenth measure has a quarter note. The twentieth measure has a quarter note. The twenty-first measure has a quarter note. The twenty-second measure has a quarter note. The score includes dynamics *p*, *ff*, *sfz*, *dim.*, *p*, *f*, and *pp*, and a first ending bracket over measures 8-9.

**Allegro molto**  $\text{♩} = 136$

Musical score for the first movement of Dvořák's Symphony No. 9, measures 22-24. The score is in 2/4 time and A major. It begins with a fortissimo (*sf*) dynamic. The first measure contains a whole note chord. The second measure has a whole note chord. The third measure has a whole note chord. The fourth measure has a whole note chord. The score includes dynamics *sf*, *fpp*, and *pp*.

# 43. The Blue Danube

Johann Strauss II (1825–99)

Tempo di Valse

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of ten staves of music. The first staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The second staff includes fortissimo (*ff*) and piano (*p*) markings. The third staff features pianissimo (*pp*). The fourth staff contains a triplet of eighth notes and ends with a piano (*p*) marking. The fifth staff starts at measure 24. The sixth staff starts at measure 30. The seventh staff starts at measure 36 and includes a fortissimo (*f*) marking. The eighth staff starts at measure 42. The ninth staff starts at measure 48 and includes a fortissimo (*ff*) marking. The score concludes with a double bar line.

# 44. Overture from La Forza del Destino

Giuseppe Verdi (1813-1901)

**Allegro** **Allegro agitato e presto**

12 *f* *pp*

21 **A** *pp* *p*

30 *f*

36 **Tempo I** *f*

43 **B Andantino** *p*

52 *p*

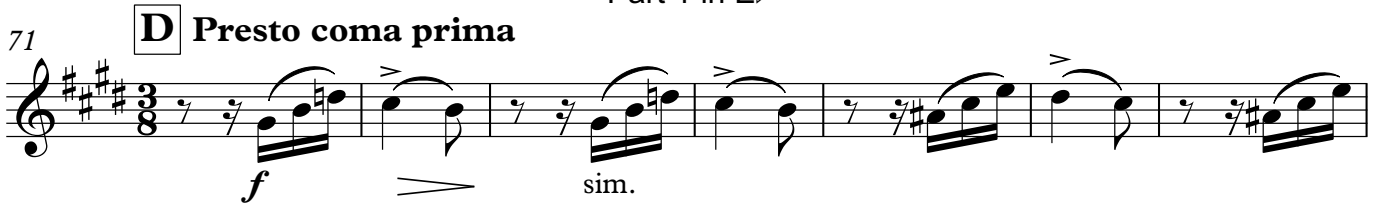
59 **C Andante mosso** *p*

66



Part 1 in E $\flat$

71 **D** Presto come prima



*f* *sim.*

78 **E**



85

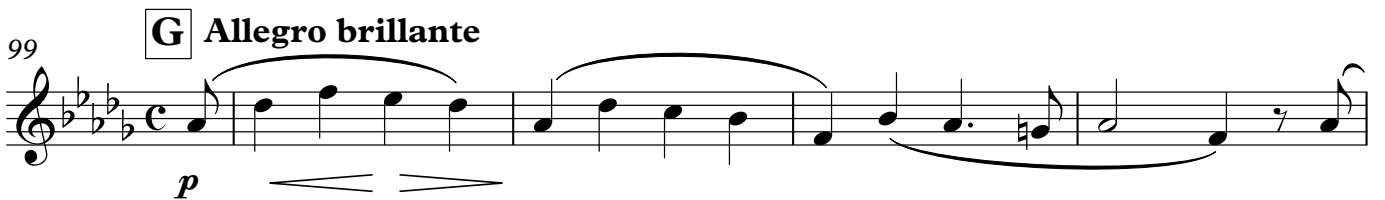


92 **F** Andante come prima *poco allarg.*



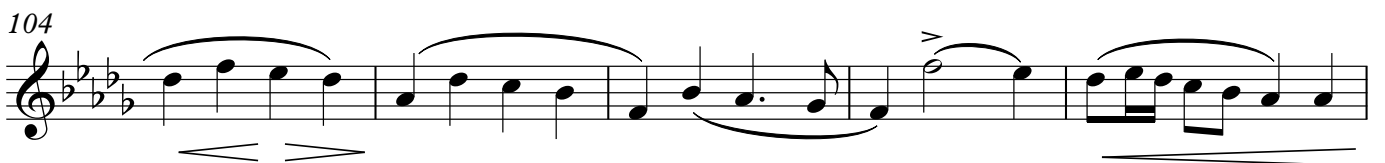
*p*

99 **G** Allegro brillante



*p*

104



109 **H**



*molto cresc.*

112



*ff*

116 **I**



*mf* *f*

Part 1 in E $\flat$

122 **J**

*p*

Musical staff 122-124: Treble clef, key signature of three flats (E-flat major/C minor). Measure 122 starts with a whole rest followed by a quarter rest, then a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 123: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 124: quarter note E4, quarter note D4, quarter note C4, quarter note B3.

125

*cresc.*

Musical staff 125-127: Treble clef, key signature of three flats. Measure 125: quarter note B3, quarter note A3, quarter note G3, quarter note F3. Measure 126: quarter note E3, quarter note D3, quarter note C3, quarter note B2. Measure 127: quarter note A2, quarter note G2, quarter note F2, quarter note E2.

128

Musical staff 128-129: Treble clef, key signature of three flats. Measure 128: quarter note D3, quarter note C3, quarter note B2, quarter note A2. Measure 129: quarter note G2, quarter note F2, quarter note E2, quarter note D2.

130 **K**

*f*

Musical staff 130-134: Treble clef, key signature of three flats. Measure 130: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 131: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 132: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 133: quarter note A3, quarter note G3, quarter note F3, quarter note E3. Measure 134: quarter note D3, quarter note C3, quarter note B2, quarter note A2.

135 **rit. grandioso**

*ff*

Musical staff 135-138: Treble clef, key signature of three flats. Measure 135: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 136: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 137: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 138: quarter note A3, quarter note G3, quarter note F3, quarter note E3.

139 **L**

*pp*

Musical staff 139-142: Treble clef, key signature of three flats. Measure 139: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 140: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 141: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 142: quarter note A3, quarter note G3, quarter note F3, quarter note E3.

143

Musical staff 143-144: Treble clef, key signature of three flats. Measure 143: quarter note D3, quarter note C3, quarter note B2, quarter note A2. Measure 144: quarter note G2, quarter note F2, quarter note E2, quarter note D2.

145

Musical staff 145-146: Treble clef, key signature of three flats. Measure 145: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 146: quarter note B4, quarter note A4, quarter note G4, quarter note F4.

147

*f*

Musical staff 147-148: Treble clef, key signature of three flats. Measure 147: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 148: quarter note A3, quarter note G3, quarter note F3, quarter note E3.

Part 1 in E $\flat$

149 **M**

*f* *ff*

153 **N**

*pp*

155

*mf cresc.*

157

159 **Più animato**

*ff*

163

*mf* *ff*

166

168

# 45b. Symphony No. 1, 4th movement

Johannes Brahms (1833–97)

**Adagio**

< *fp* *dim.* *p*

7 **string. poco a poco**

< *f* >

11 **a tempo**

*ff* *p* < *fp* *dim.*

16 **string. molto**

*p* *cresc. molto* *ff*

20 **a tempo** **A**

*p* *cresc. poco a poco*

23

*p* *cresc. poco a poco*

24

*f* *dim.*

Part 1 in E $\flat$

25

*p* *f* *dim.*

26

*p*

27

*p cresc.* *sf sf sf*

**B** Più Andante

30

*pp* 6 12

34

38

*pp*

42

*dim.*

**C**

45

4

Part 1 in E $\flat$

52

*pp* *cresc.*

56

*f* *dim.*

59

*pp*

(61) **Allegro non troppo, ma con brio**

*poco f*

68

*sf* >

74

*tr* *p*

80

86

*sf* *cresc.*

92

**D** *animato*

*f* *ff* *sf* *sf* *sf*

Part 1 in E $\flat$

97



102



107



111 **E**



113



116



120



124



128 **F**



131



# 46b. Symphony No. 3, 1st movement

Johannes Brahms (1833–97)

**Allegro con brio**

2

*f* *passionato*

6

*f* *cresc.*

10

*f*

13

**A**

*sf* *p*

17

*cresc.* *f*

20

**B**

*sf* *sf* *fp*



Part 1 in E $\flat$

25

*dolce*

28

31

36

*p* *pp*

42

*p*

45

*mp espress.*

48

*dim.* *pp*

# 48. L'histoire du Brahms

♩ = 112

*f*

8

12

*mf*

16

*mp* *sffz* *f*

21

Detailed description: This is a musical score for a piece titled 'L'histoire du Brahms'. It is written for a single melodic line in E-flat major, 2/4 time. The tempo is marked as quarter note = 112. The score consists of five staves of music. The first staff starts with a forte (*f*) dynamic. The second staff begins at measure 8. The third staff begins at measure 12 and includes a mezzo-forte (*mf*) dynamic. The fourth staff begins at measure 16 and features a crescendo leading to mezzo-piano (*mp*), sforzando (*sffz*), and forte (*f*) dynamics. The fifth staff begins at measure 21 and ends with a fermata. The key signature has three flats (E-flat major), and the time signature changes between 2/4 and 3/4.

# 49. Symphony No. 1, 1st movement

Johannes Brahms (1833-97)

**Un poco sostenuto**

*f espress. e legato*

5

8

*tr*

*f*

Detailed description: This is a musical score for the first movement of Johannes Brahms' Symphony No. 1. It is written for a single melodic line in E-flat major, 6/8 time. The tempo is marked as 'Un poco sostenuto'. The score consists of three staves of music. The first staff starts with a forte (*f*) dynamic and is marked 'espress. e legato'. The second staff begins at measure 5. The third staff begins at measure 8 and includes a trill (*tr*) and a forte (*f*) dynamic. The key signature has three flats (E-flat major), and the time signature is 6/8.