



ConductIT

ConductIT Workbook

Part 2 in C

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Part 2 in C

1. Overture from Romeo and Juliet

Pyotr Il'yich Tchaikovsky (1840–93)

Andante non tanto quasi moderato

Musical score for the Overture from Romeo and Juliet, measures 1-6. The score is in treble clef, key of C major, and common time (C). Measure 1 starts with a piano (*p*) dynamic. The melody consists of quarter and eighth notes. A crescendo hairpin is shown between measures 4 and 6, leading to a *poco più f* dynamic marking at the end of measure 6. Measure 6 ends with a fermata.

2. Symphony No. 3, 1st movement

Andante con moto

Felix Mendelssohn (1809–47)

Musical score for the 1st movement of Symphony No. 3, measures 1-12. The score is in treble clef, key of D major, and 3/4 time. Measure 1 starts with a piano (*p*) dynamic. The melody features a mix of quarter, eighth, and sixteenth notes with some slurs. Dynamic markings include *p*, *p*, *sf*, *f*, *dim.*, and *pp*. Crescendo and decrescendo hairpins are used throughout the passage. Measure 12 ends with a fermata.

3. Overture from The Nutcracker

Allegro giusto

Pyotr Il'yich Tchaikovsky (1840–93)

Musical score for the Overture from The Nutcracker, measures 1-5. The score is in treble clef, key of B-flat major, and 2/4 time. Measure 1 starts with a *pp (f)* dynamic marking. The melody is characterized by eighth and sixteenth notes with frequent rests. Measure 5 ends with a repeat sign.

4. Symphony No. 8, 1st movement

Allegro con brio ♩ = 138

Antonín Dvořák (1841–1904)

Musical notation for measures 1-5. The key signature is one sharp (F#) and the time signature is common time (C). The music features a piano (*p*) dynamic with a crescendo leading to a fortissimo (*ff*) dynamic.

Musical notation for measures 6-11. The key signature is one sharp (F#) and the time signature is common time (C). The music features a piano (*p*) dynamic, a pianissimo (*pp*) dynamic, a mezzo-forte (*mf*) dynamic, and another pianissimo (*pp*) dynamic.

Musical notation for measures 12-15. The key signature is one sharp (F#) and the time signature is common time (C). The music features a piano (*p*) dynamic, a *dim.* (diminuendo) dynamic, and a pianissimo (*ppp*) dynamic.

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

Modest Mussorgsky (1839–81)

Andante molto cantabile e con dolore

Musical notation for measures 1-8. The key signature is two flats (Bb, Eb) and the time signature is 6/8. The music features a piano (*p*) dynamic and a triplet of eighth notes.

Musical notation for measures 9-14. The key signature is two flats (Bb, Eb) and the time signature is 6/8. The music features a piano (*p*) dynamic.

Musical notation for measures 15-18. The key signature is two flats (Bb, Eb) and the time signature is 6/8. The music features a piano (*p*) dynamic.

6. 'Catching of Quails' from Dances

Vivace con vigoroso ♩. = 90

Kenneth Hesketh (b. 1968)

First staff of music for 'Catching of Quails'. It begins with a treble clef, a 3/8 time signature, and a key signature of one sharp (F#). The music starts with a piano (*p*) dynamic. The notation includes eighth notes, quarter notes, and quarter rests, with accents over several notes.

Second staff of music for 'Catching of Quails', starting at measure 9. It continues with the same key signature and time signature. The dynamic changes to mezzo-forte (*mf*). The notation features eighth notes, quarter notes, and quarter rests, with accents and a crescendo hairpin at the end.

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7. Symphony No. 2, 3rd movement

Ludwig van Beethoven (1770-1827)

Scherzo. Allegro ♩. = 100

First staff of music for the 3rd movement of Symphony No. 2. It starts with a treble clef, a 3/4 time signature, and a key signature of two sharps (D major). The music begins with a piano (*p*) dynamic and includes a fortissimo (*fp*) dynamic marking. The notation consists of quarter notes, quarter rests, and eighth notes.

Second staff of music for the 3rd movement of Symphony No. 2, starting at measure 8. It continues with the same key signature and time signature. The dynamic is fortissimo (*fp*). The notation features quarter notes, quarter rests, and eighth notes.

8. Symphony No. 5, 3rd movement

Dmitry Shostakovich (1906-75)

Largo

First staff of music for the 3rd movement of Symphony No. 5. It begins with a treble clef, a 4/4 time signature, and a key signature of three sharps (F# major). The music starts with a pianissimo (*pp*) dynamic. The notation includes quarter notes, half notes, and full notes with slurs.

Second staff of music for the 3rd movement of Symphony No. 5, starting at measure 6. It continues with the same key signature and time signature. The notation features quarter notes, half notes, and full notes with slurs.

Third staff of music for the 3rd movement of Symphony No. 5, starting at measure 12. It continues with the same key signature and time signature. The notation includes quarter notes, half notes, and full notes with slurs.

9. Prelude from L'Arlésienne Suite No. 1

Allegro Deciso ♩ = 104

Georges Bizet (1838–75)

10. Suite No. 1 in E_b, 3rd movement

Tempo di Marcia

Gustav Holst (1874–1934)

11. 'The Brisk Young Sailor' from Lincolnshire Posy

Sprightly ♩ = c.92

Percy Grainger (1882–1961)

12. Symphony No. 40, 3rd movement

Allegretto

Wolfgang Amadeus Mozart (1756–91)

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

Johann Sebastian Bach (1685-1750)

14. The Star Spangled Banner

John Stafford Smith (1750-1836)

Stately

15. 'Catacombs' from Pictures at an Exhibition

Modest Mussorgsky (1839-81)

Largo

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

Joseph Haydn (1732-1809)

Andante
pizz.

Part 2 in C

17. Overture from The Magic Flute

Wolfgang Amadeus Mozart (1756-91)

Allegro

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

4 *p* *f* *p*

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

11 *p* *tr*

15 *tr*

18. Pomp and Circumstance March No. 1

Edward Elgar (1857-1934)

Allegro, con molto fuoco

ff *sf* *sf*

6 *sf* *sf* *poco allargando* *sim.*

11 *(molto maestoso)* *sf* *ff*

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

Alla Marcia e molto marcato

Edvard Grieg (1843-1907)

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



5

9 *arco*

13

15 *p*

17 **Più vivo**
ff

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

Andante

Gustav Holst (1874-1934)

pp



8

13

21. Theme from Enigma Variations

Andante ♩ = 63

Edward Elgar (1857-1934)

p *sim.* *pp* *cresc.*

6 *dim.* *pp* *>* *ten.* *pp*

22. Waltz 2 from Jazz Suite No. 2

Allegretto poco moderato

Dmitry Shostakovich (1906-75)

mf *p*

8

15

22

29

35

23. Symphony No. 1, 2nd movement

Kräftig bewegt, doch nicht zu schnell

Gustav Mahler (1860-1911)

6

11

24. 'Promenade I' from Pictures at an Exhibition

Allegro giusto

Modest Mussorgsky (1839-81)

5

25. 'Promenade II' from Pictures at an Exhibition

Moderato comodo assai e con delicatezza

Modest Mussorgsky (1839-81)

5

26. 'Promenade III' from Pictures at an Exhibition

Moderato non tanto, pesante

Modest Mussorgsky (1839–81)

3

6

dim. e rit.

27. 'My Lady's Rest' from Danceries

Andantino con sentimento ♩ = 110–14

Kenneth Hesketh (b. 1968)

4

p

9

13

17

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Part 2 in C

28. Slava!

Leonard Bernstein (1918–90)

♩ = 168

f

5

29. Symphony No. 6, 2nd movement

Allegro con grazia (♩ = 144)

Pyotr Il'yich Tchaikovsky (1840–93)

mf

3

3

4

più f

3

7

mf

3

1.

2.

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

Moderato e maestoso (♩ = 92)

Gustav Holst (1874–1934)

ff

4

dim.

7

p

Part 2 in C

Musical score for Part 2 in C, measures 10-19. The score is written in treble clef with a key signature of one flat (Bb). The time signature changes from 3/4 to 4/4 at measure 11, then to 3/4 at measure 15, and back to 4/4 at measure 19. Dynamics include *f* (forte) at measure 11, *mf* (mezzo-forte) at measure 13, and *f* at measure 15. The piece concludes with a double bar line and a fermata at the end of measure 19.

31. 'America' from West Side Story

Leonard Bernstein (1918-90)

Tempo di Huapango (fast)

Musical score for 'America' from West Side Story, measures 1-30. The score is written in treble clef with a key signature of one flat (Bb). The time signature is 6/8. Dynamics include *p* (piano) at measure 1, *f* (forte) at measure 6, *dim.* (diminuendo) at measure 11, *p* at measure 11, *sub. f* (sub-forte) at measure 16, *sub. p* (sub-piano) at measure 16, *ff* (fortissimo) at measure 16, *ff* at measure 21, and *mp* (mezzo-piano) at measure 21. The piece concludes with a double bar line and a fermata at the end of measure 30.

Part 2 in C

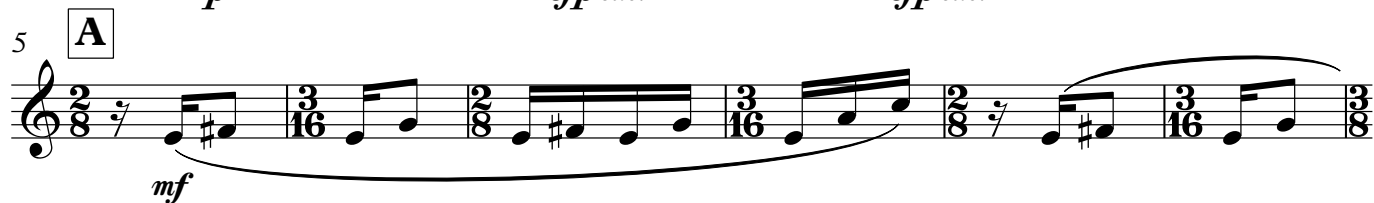
32. Mocktet

Lento ♩ = 76



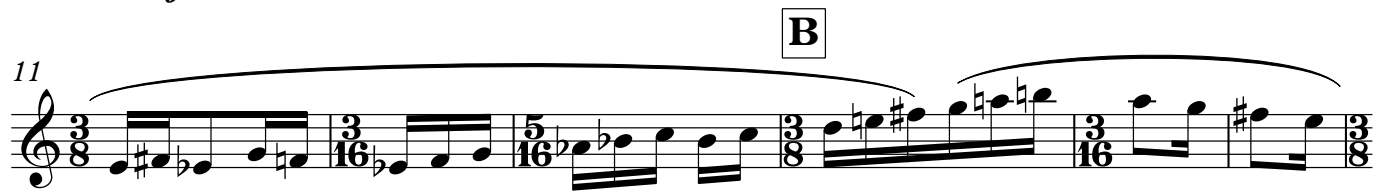
Musical staff 1: Treble clef, 3/4 time signature. The staff contains a sequence of notes with dynamic markings *p*, *sfp sub.*, and *sfp sub.* below the notes.

5 **A**



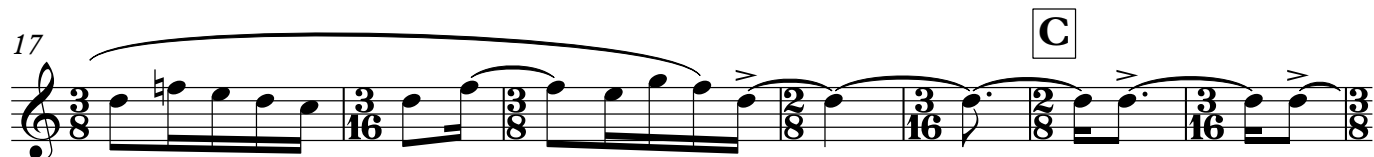
Musical staff 2: Treble clef, 3/8 time signature. The staff contains a sequence of notes with a dynamic marking *mf* below the notes. A box labeled 'A' is positioned above the first measure.

11 **B**



Musical staff 3: Treble clef, 3/8 time signature. The staff contains a sequence of notes with a box labeled 'B' positioned above the first measure.

17 **C**



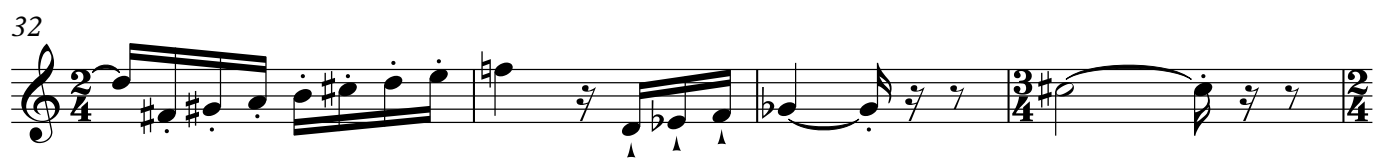
Musical staff 4: Treble clef, 3/8 time signature. The staff contains a sequence of notes with a box labeled 'C' positioned above the first measure.

24



Musical staff 5: Treble clef, 3/8 time signature. The staff contains a sequence of notes with various dynamic markings and accents.

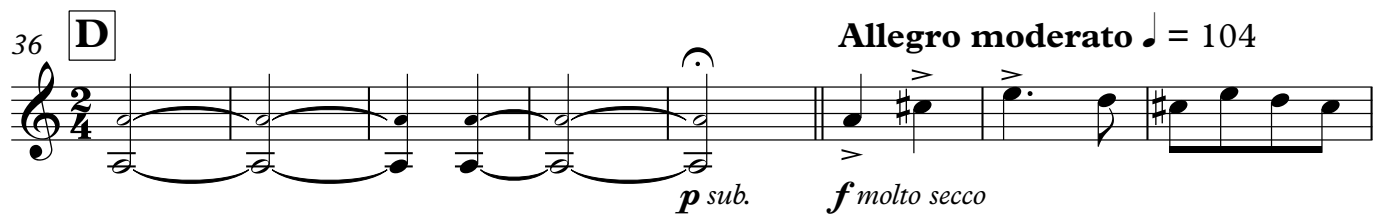
32



Musical staff 6: Treble clef, 2/4 time signature. The staff contains a sequence of notes with various dynamic markings and accents.

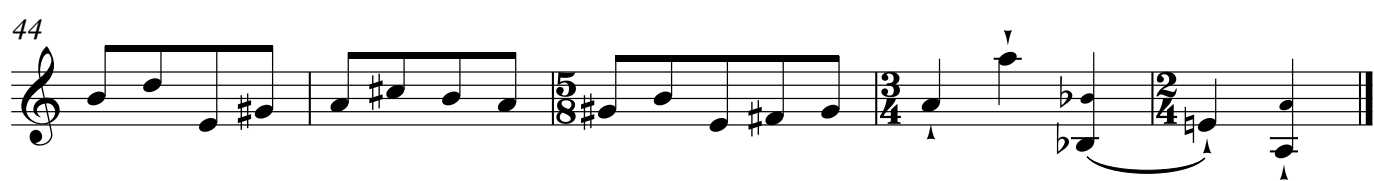
36 **D**

Allegro moderato ♩ = 104



Musical staff 7: Treble clef, 2/4 time signature. The staff contains a sequence of notes with dynamic markings *p sub.* and *f molto secco* below the notes. A box labeled 'D' is positioned above the first measure.

44



Musical staff 8: Treble clef, 2/4 time signature. The staff contains a sequence of notes with various dynamic markings and accents.

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

3 *p*

6 *p*

11 *pp* *p*

14 *p*

35. 'Lord Melbourne' from Lincolnshire Posy

Percy Grainger (1882-1961)

Heavy, fierce

Musical score for 'Lord Melbourne' from Lincolnshire Posy. It consists of two staves of music in treble clef with a common time signature. The first staff begins with a dynamic marking of *f* and the instruction 'fairly clingingly'. The music features a series of eighth and sixteenth notes, with several triplet markings and downward-pointing arrows above the notes. The second staff continues the melody, also featuring triplet markings and downward-pointing arrows.

36. Accents and Augurs

Tempo giusto ♩ = 56

Musical score for 'Accents and Augurs'. It consists of three staves of music in treble clef with a 2/4 time signature and a key signature of two flats. The music is characterized by a dense, rhythmic pattern of eighth notes. The first staff starts with a dynamic marking of *f*. The second staff begins at measure 8. The third staff begins at measure 15 and ends with a dynamic marking of *ff* and a fermata over the final notes.

37. Finlandia

Allegro ♩ = 104

Jean Sibelius (1865-1957)

Musical score for 'Finlandia'. It consists of two staves of music in treble clef with a common time signature and a key signature of two flats. The first staff starts with a dynamic marking of *f*, followed by *fz*, *p cresc. molto*, and *fz*. The second staff begins at measure 5 and features dynamic markings of *fz* and *ff*.

Part 2 in C

38. Hungarian Dance No. 5

Johannes Brahms (1833–97)

Allegro

7

13

19

26

33

38

43

f

f

p

sf

f

f

p

f

f

p

f

poco rit.

a tempo

f

39. Symphony No. 1, 4th movement

Ludwig van Beethoven (1770–1827)

Adagio ♩ = 63

ff *p*

5

Allegro molto e vivace ♩ = 88

p *pp* *p*

10

40. Symphony No. 3, 1st movement

Ludwig van Beethoven (1770–1827)

Allegro con brio

p *cresc.*

9

f

14

sf *p* *cresc.*

20

fp *sf*

26

sf *sf* *fp* *sf* *sf* *sf* *sf* *sf*

32

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

Part 2 in C

36

ff *sf*

42

sf *p*

46

51

ff

56

p *cresc.*

62

f

67

71

75

79

ff

Detailed description: This is a musical score for a single melodic line in G major (one flat). The score consists of ten staves of music, numbered 36 to 80. The key signature has one flat (B-flat). The music features various dynamics and articulations. Measures 36-41 show a sequence of chords and eighth-note patterns, with dynamics *ff* and *sf*. Measures 42-45 continue with eighth-note patterns, marked *sf* and *p*. Measures 46-50 consist of a continuous eighth-note accompaniment pattern, marked *p*. Measures 51-55 continue this pattern, marked *ff*. Measures 56-61 show a melodic line with a crescendo, marked *p* and *cresc.*. Measures 62-66 continue the melodic line, marked *f*. Measures 67-70 show a melodic line with a flat accidental on the second measure, marked *f*. Measures 71-74 continue the melodic line. Measures 75-78 continue the melodic line. Measures 79-80 conclude the piece with a final chord and a double bar line, marked *ff*.

41. Symphony No. 5, 1st movement

Allegro con brio ♩ = 108

Ludwig van Beethoven (1770-1827)

ff *p*

10

18

cresc. *f* *ff*

42. Symphony No. 9, 1st movement

Adagio ♩ = 126

Antonín Dvořák (1841-1904)

pp

6

p *< sfz dim. p >* *ff*

12

p *< f >* *sf*

17

p *< f < fz*

20

22

Allegro molto ♩ = 136

sf *sf* *sf*

Part 2 in C

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 two sharps (D major) and a 3/4 time signature. It consists of eight staves of music. The first staff (measures 1-6) begins with a piano (*p*) dynamic and a *cresc.* marking. The second staff (measures 7-13) features a forte (*fz*) dynamic and a *pizz.* marking. The third staff (measures 14-22) is marked *arco* and *pp*, ending with a triplet of eighth notes. The fourth staff (measures 23-29) is marked *pp*. The fifth staff (measures 30-35) continues the pattern. The sixth staff (measures 36-41) is marked *f*. The seventh staff (measures 42-47) continues the pattern. The eighth staff (measures 48-54) is marked *ff* and includes *vce.* markings.

44. Overture from La Forza del Destino

Giuseppe Verdi (1813-1901)

Allegro

Allegro agitato e presto

Musical notation for measures 1-11. The first system starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music begins with a forte (*f*) dynamic. The first six measures are quarter notes: F#4, G4, A4, B4, C5, B4. The next two measures are quarter notes: A4, G4. The final measure is a half note: F#4. A repeat sign follows, with a 3/8 time signature. The music resumes with a piano-piano (*pp*) dynamic, starting with eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4.

Musical notation for measures 12-20. The music continues with eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4. The pattern repeats for the next seven measures.

Musical notation for measures 21-29. A box labeled 'A' is placed above the staff. The music consists of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4. The pattern repeats for the next seven measures.

Musical notation for measures 30-38. The music consists of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4. A forte (*f*) dynamic is indicated below the staff. The music ends with a 2/4 time signature.

Musical notation for measures 39-46. The tempo is marked **Tempo I**. The music begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music starts with a forte (*f*) dynamic. The first six measures are quarter notes: F#4, G4, A4, B4, C5, B4. The next two measures are quarter notes: A4, G4. The final measure is a half note: F#4.

Musical notation for measures 47-50. A box labeled 'B' is placed above the staff, and the tempo is marked **Andantino**. The music starts with a piano (*p*) dynamic. Measure 47 is a whole rest. Measures 48-50 consist of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4. The pattern repeats for the next two measures.

Musical notation for measures 51-53. The music continues with eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4. The pattern repeats for the next two measures.

Musical notation for measures 54-61. The music continues with eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4. The pattern repeats for the next seven measures.

Part 2 in C

57

60

64 **C** Andante mosso

71 **D** Presto come prima

79 **E**

85

88

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

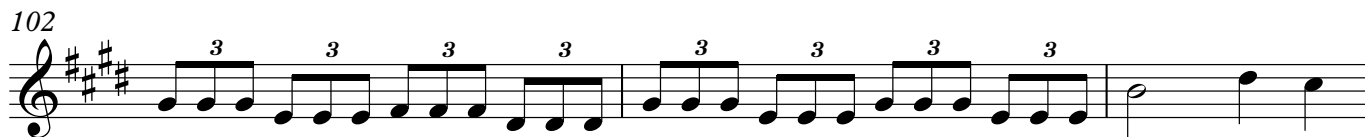
Part 2 in C

99 **G** Allegro brillante

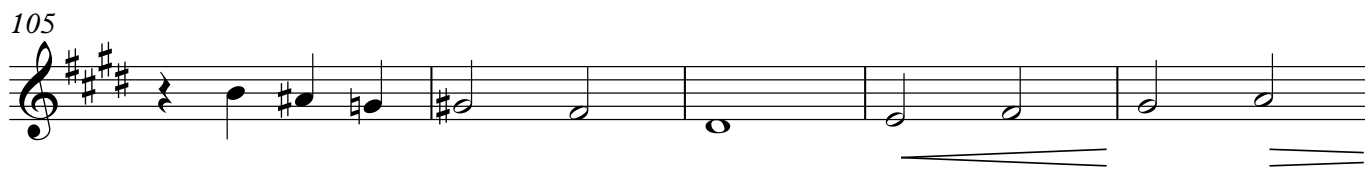
99 *pp*



102



105



110 **H**

molto cresc. *ff*



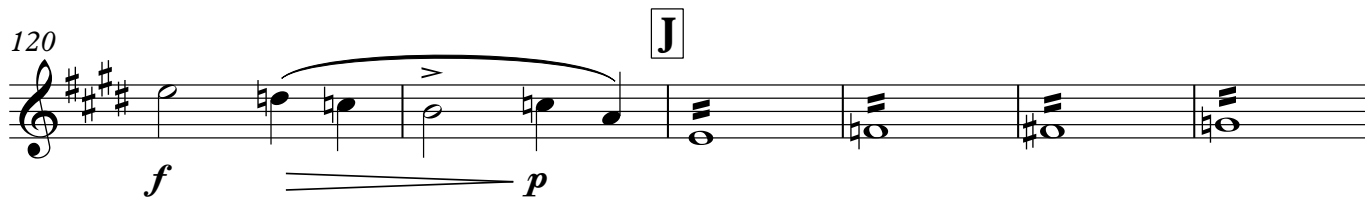
115 **I**

mf



120 **J**

f *p*



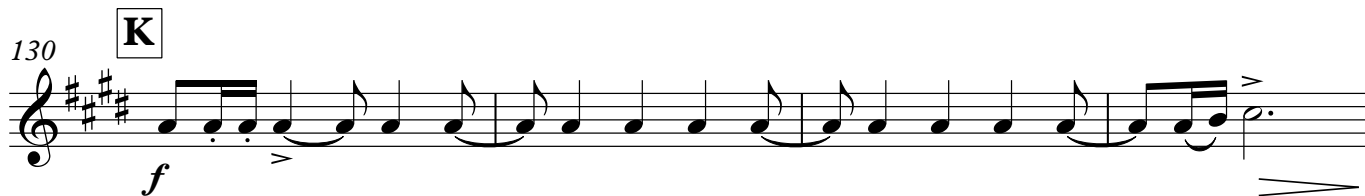
126

cresc.



130 **K**

f



134 **2** rit. grandioso

ff



Part 2 in C

141 **L**

pp

145

f

149 **M**

f *ff*

153 **N**

pp *mf cresc.*

157 **Più animato**

ff

161

mf

164

ff

168

45b. Symphony No. 1, 4th movement

Johannes Brahms (1833–97)

Adagio

Musical notation for measures 1-6. The staff shows a melodic line starting with a half rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a dotted half note B4. A slur covers the last four notes. Dynamics include *fp* (measures 1-2), *dim.* (measures 3-4), and *p* (measures 5-6). The instruction *pizz.* is written above the notes in measures 5-6.

Musical notation for measures 7-10. The staff shows a rhythmic pattern of eighth notes. Dynamics include *f* (measures 7-8) and *dim.* (measures 9-10). The instruction *string. poco a poco* is written above the staff.

Musical notation for measures 11-15. The staff shows a rhythmic pattern of eighth notes. Dynamics include *ff* (measures 11-12), *p* (measure 13), *fp* (measures 14-15), and *dim.* (measures 14-15). The instruction *a tempo* is written above the staff, and *arco* is written above the notes in measure 13.

Musical notation for measures 16-19. The staff shows a rhythmic pattern of eighth notes. Dynamics include *p* (measures 16-17), *cresc. molto* (measures 18-19), and *ff* (measures 18-19). The instruction *string. molto* is written above the staff, and *pizz.* is written above the notes in measure 16.

Musical notation for measures 20-22. The staff shows a rhythmic pattern of eighth notes. Dynamics include *p* (measures 20-21) and *cresc. poco a poco* (measures 20-22). The instruction *a tempo* is written above the staff, and *arco* is written above the notes in measure 20.

Musical notation for measures 23-24. The staff shows a rhythmic pattern of eighth notes. Dynamics include *f* (measures 23-24) and *dim.* (measures 23-24).

Musical notation for measures 25-26. The staff shows a rhythmic pattern of eighth notes. Dynamics include *f* (measures 25-26) and *dim.* (measures 25-26).

Part 2 in C

25 *p* *f* *dim.*

26 *p*

27 *p cresc.* *f* *sf*

B Più Andante

30 *pp*

34

38 *pp*

42 *dim.*

C

45 *pizz.* **4**

Part 2 in C

52 arco
56 *pp* *cresc.*
59 *f* *dim.*
59 *pp*

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

68 *poco f*
73 *sf* *tr*
78 pizz. *p*
84 *sf*
90 arco *cresc.* *f* *ff* **D**
95 *sf* *sf* *sf*

Part 2 in C

99 *sf sf sf*

103 *f*

108

111 **E**

113 *fp*

115

118 *animato p cresc.*

123 *p*

127 **F** *cresc. f*

131 *p dolce p*

46b. Symphony No. 3, 1st movement

Johannes Brahms (1833–97)

Allegro con brio

2

f *passionato*

Musical notation for measures 1-5. Measure 1 has a fermata. The key signature has one flat (B-flat). The time signature is 6/4. The music is marked *f* *passionato*.

6

cresc.

Musical notation for measures 6-9. The music is marked *cresc.* with hairpins.

10

f *sf*

Musical notation for measures 10-13. The music is marked *f* and *sf*.

14

A

p *cresc.*

Musical notation for measures 14-17. The section is marked **A**. The music is marked *p* and *cresc.* with hairpins.

18

f

Musical notation for measures 18-20. The music is marked *f*.

21

fp

Musical notation for measures 21-30. Measures 21-24 and 25-28 contain triplets. The section is marked **B**. The music is marked *fp*.

Part 2 in C

48. L'histoire du Brahms

♩ = 112

Musical notation for measures 1-8. The piece is in C major and 2/4 time. It begins with a forte (*f*) dynamic. The melody consists of eighth and quarter notes with various rests and accents.

Musical notation for measures 9-15. The piece continues with a melody of eighth and quarter notes. There are some rests and a change in dynamics to mezzo-piano (*mp*) around measure 12.

Musical notation for measures 16-20. The piece continues with a melody of eighth and quarter notes. Dynamics include mezzo-piano (*mp*), sforzando (*sfz*), and forte (*f*).

Musical notation for measures 21-24. The piece concludes with a melody of eighth and quarter notes, ending with a forte (*f*) dynamic.

49. Symphony No. 1, 1st movement

Johannes Brahms (1833-97)

Un poco sostenuto

Musical notation for measures 1-5. The piece is in E-flat major and 6/8 time. It begins with a forte (*f*) dynamic and the instruction *espress. e legato*. The melody consists of dotted half and quarter notes.

Musical notation for measures 6-8. The piece continues with a melody of dotted half and quarter notes. There is a change in dynamics to forte (*f*) around measure 7.