



ConductIT

# ConductIT Workbook

Part 3 in C bass clef



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## Part 3 in C bass

### 1. Overture from Romeo and Juliet

Pyotr Il'yich Tchaikovsky (1840–93)

**Andante non tanto quasi moderato**

*p* *poco più f*

6

*p*

### 2. Symphony No. 3, 1st movement

Felix Mendelssohn (1809–47)

**Andante con moto**

*p* *p* *sf*

7

*p* *f*

12

*p* *dim.* *pp*

### 3. Overture from The Nutcracker

Pyotr Il'yich Tchaikovsky (1840–93)

**Allegro giusto**

*pp (f)*

5

# 4. Symphony No. 8, 1st movement

**Allegro con brio** ♩ = 138

Antonín Dvořák (1841–1904)

Measures 1-5 of the bass line. The key signature has one sharp (F#) and the time signature is common time (C). The notes are: 1. whole note C4, 2. quarter note D4, 3. quarter note E4, 4. quarter note F#4, 5. quarter note G4. Dynamics: *p* with a hairpin crescendo over measures 2-3 and a hairpin decrescendo over measures 4-5.

Measures 6-11 of the bass line. Measure 6 has a whole rest. Measure 7 has a half note G4. Measure 8 has a half note F#4. Measure 9 has a half note E4. Measure 10 has a half note D4. Measure 11 has a whole rest. Dynamics: *p* at measure 6, *pp* at measure 7, *mf* at measure 10, and *pp* at measure 11. A hairpin crescendo is shown between measures 10 and 11.

Measures 12-17 of the bass line. Measure 12: half note G4. Measure 13: half note F#4. Measure 14: half note E4. Measure 15: half note D4. Measure 16: half note C4. Measure 17: whole note C4. Dynamics: *dim.* at measure 15 and *ppp* at measure 17. A hairpin decrescendo is shown between measures 15 and 17.

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

Modest Mussorgsky (1839–81)

**Andante molto cantabile e con dolore**

Measures 1-7 of the bass line. The key signature has two flats (Bb, Eb) and the time signature is 6/8. Measure 1 has a whole rest. Measure 2: quarter note G3. Measure 3: quarter note F3. Measure 4: quarter note E3. Measure 5: quarter note D3. Measure 6: quarter note C3. Measure 7: quarter note B2. Dynamics: *p* at measure 2.

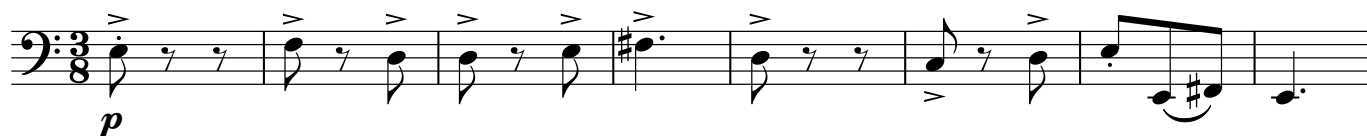
Measures 8-13 of the bass line. Measure 8: quarter note B2. Measure 9: quarter note A2. Measure 10: quarter note G2. Measure 11: quarter note F2. Measure 12: whole rest. Measure 13: quarter note E2. Dynamics: *p* at measure 8.

Measures 14-19 of the bass line. Measure 14: quarter note D2. Measure 15: quarter note C2. Measure 16: quarter note B1. Measure 17: quarter note A1. Measure 18: quarter note G1. Measure 19: quarter note F1. Dynamics: *p* at measure 14.

## 6. 'Catching of Quails' from Danceries

**Vivace con vigoroso** ♩. = 90

Kenneth Hesketh (b. 1968)



9



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

**Scherzo. Allegro** ♩. = 100

Ludwig van Beethoven (1770–1827)



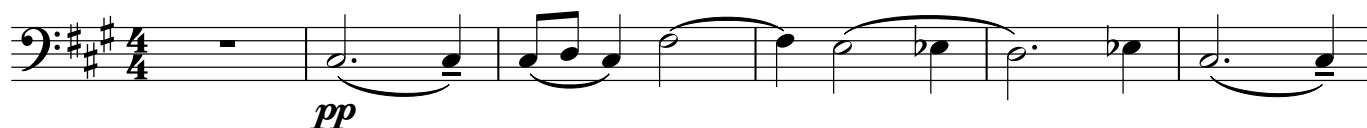
7



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

**Largo**

Dmitry Shostakovich (1906–75)



7



12



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

**Allegro Deciso** ♩ = 104

Georges Bizet (1838-75)

5

## 10. Suite No. 1 in E<sub>b</sub>, 3rd movement

**Tempo di Marcia**

Gustav Holst (1874-1934)

6

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

**Sprightly** ♩ = c.92

Percy Grainger (1882-1961)

6

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

**Allegretto**

Wolfgang Amadeus Mozart (1756-91)

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

**Andante**

Joseph Haydn (1732–1809)

*pizz.*

Musical notation for the first line of the piece. It is in bass clef, 2/4 time, and C major. The notation shows a series of quarter notes with rests, starting with a piano (*pp*) dynamic and ending with a fortissimo (*ff*) dynamic.

# 17. Overture from The Magic Flute

**Allegro**

Wolfgang Amadeus Mozart (1756–91)

**11**

Musical notation for the first line of the piece. It is in bass clef, 3/4 time, and B-flat major. The notation shows a series of eighth notes, starting with a piano (*p*) dynamic and ending with a fortissimo (*f*) dynamic.

Musical notation for the second line of the piece. It is in bass clef, 3/4 time, and B-flat major. The notation shows a series of eighth notes, starting with a piano (*p*) dynamic and ending with a fortissimo (*f*) dynamic.

Musical notation for the third line of the piece. It is in bass clef, 3/4 time, and B-flat major. The notation shows a series of eighth notes, starting with a piano (*p*) dynamic and ending with a fortissimo (*f*) dynamic.

# 18. Pomp and Circumstance March No. 1

**Allegro, con molto fuoco**

Edward Elgar (1857–1934)

Musical notation for the first line of the piece. It is in bass clef, 2/4 time, and B-flat major. The notation shows a series of eighth notes, starting with a fortissimo (*ff*) dynamic.

Musical notation for the second line of the piece. It is in bass clef, 2/4 time, and B-flat major. The notation shows a series of eighth notes, starting with a fortissimo (*ff*) dynamic and ending with a fortissimo (*sf*) dynamic.

Musical notation for the third line of the piece. It is in bass clef, 2/4 time, and B-flat major. The notation shows a series of eighth notes, starting with a fortissimo (*ff*) dynamic.

Part 3 in C bass

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

**Alla Marcia e molto marcato**

Edvard Grieg (1843-1907)

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

5

8

11

14

16

*p* **Più vivo**

*ff*

18

Detailed description: This is a bass clef musical score for 'In the Hall of the Mountain King' in C major, 3/4 time. It consists of seven staves of music. The first staff begins with a forte (*f*) dynamic and a tempo marking of 'Alla Marcia e molto marcato'. The music features a rhythmic pattern of eighth notes with a '5' fingering indicated below. The second staff continues this pattern. The third staff shows a change in the rhythmic pattern, with a '5' fingering. The fourth staff continues with a similar pattern. The fifth staff shows a change in the rhythmic pattern, with a '5' fingering. The sixth staff begins with a piano (*p*) dynamic and a tempo marking of 'Più vivo'. The music features a rhythmic pattern of eighth notes with a '5' fingering. The seventh staff continues this pattern with a fortissimo (*ff*) dynamic. The score ends with a double bar line.

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

**Andante**

Gustav Holst (1874-1934)

*pp*

8

13

Detailed description: This is a bass clef musical score for 'Song without words' in F major, 4/4 time. It consists of three staves of music. The first staff begins with a pianissimo (*pp*) dynamic. The music features a slow, melodic line with a '4' fingering indicated below. The second staff continues this line. The third staff continues this line. The score ends with a double bar line.

# 21. Theme from Enigma Variations

Edward Elgar (1857-1934)

**Andante** ♩ = 63

*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*

7

14

21 *espress.*

29 *pizz.*

35 *arco*

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

**Kräftig bewegt, doch nicht zu schnell**

Gustav Mahler (1860–1911)

*f* *p*

6

10

*f*

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

Modest Mussorgsky (1839–81)

**Allegro giusto**

*f*

5

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

Modest Mussorgsky (1839–81)

**Moderato commodo assai e con delicatezza**

*p*

5

*p*

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

Modest Mussorgsky (1839–81)

**Moderato non tanto, pesante**

Musical score for 'Promenade III' from Pictures at an Exhibition, Part 3 in C bass. The score is written in bass clef and consists of three staves. The first staff begins with a 5/4 time signature, followed by a 6/4 time signature, then a 5/4 time signature, and ends with a 6/4 time signature. The second staff starts with a 6/4 time signature, followed by a 5/4 time signature, and ends with a 6/4 time signature. The third staff starts with a 6/4 time signature, followed by a 5/4 time signature, and ends with a common time signature. The score includes dynamic markings: *f* (forte) and *dim. e rit.* (diminuendo e ritardando). The piece concludes with a double bar line.

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

Kenneth Hesketh (b. 1968)

**Andantino con sentimento** ♩ = 110–14

Musical score for 'My Lady's Rest' from Danceries, Part 3 in C bass. The score is written in bass clef and consists of five staves. The first staff begins with a 6/8 time signature and a key signature of one flat. The score includes dynamic markings: *p* (piano) and *tr* (trills). The score features complex rhythmic patterns, including triplets and sextuplets, and is marked with *tr* (trills). The piece concludes with a double bar line.

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Part 3 in C bass

## 28. Slava!

Leonard Bernstein (1918–90)

$\text{♩} = 168$

*f*

4

7

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

Pyotr Il'yich Tchaikovsky (1840–93)

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

*mf*

4

7

1. 2.

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

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

Gustav Holst (1874–1934)

*ff*

4

*dim.*

Part 3 in C bass

7

10

13

16

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

Tempo di Huapango (fast) Leonard Bernstein (1918-90)

6

11

16

21

26

# 32. Mocktet

Lento  $\text{♩} = 76$

*f* > *p* *p* *sfp sub.*

5 **A**

*p*

12 **B**

*p*

18 **C**

*p*

*p*

*p*

*mf* *p sub.* *trm*

Allegro moderato  $\text{♩} = 104$

*p sub.* *f molto secco* *trm*

*p sub.* *f molto secco* *trm*



### 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* *pp* *p* *pp*

9 *ppp* *pp*

14

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

Percy Grainger (1882–1961)

**Heavy, fierce**

*f* *fairly clingingly*

3

3

### 36. Accents and Augurs

Tempo giusto ♩ = 56

*f*

6

11

16

*ff*

### 37. Finlandia

Allegro ♩ = 104

Jean Sibelius (1865–1957)

*f* *fz* *p cresc. molto* *fz*

5

*fz* *ff*

# 38. Hungarian Dance No. 5

Johannes Brahms (1833–97)

**Allegro**

8

*f*

8

*f* *p*

15

*sf* *f*

21

*f*

27

*p* *sf*

33

*f*

39

poco rit. . . . .

*p*

44

a tempo

*f*

Part 3 in C bass

# 39. Symphony No. 1, 4th movement

Ludwig van Beethoven (1770–1827)

**Adagio** ♩ = 63

**Allegro molto e vivace** ♩ = 88

*ff* *p*

10

# 40. Symphony No. 3, 1st movement

Ludwig van Beethoven (1770–1827)

**Allegro con brio**

*f* *p* *cresc.*

9 *sf* *p* *cresc.*

15 *p*

22 *fp* *sf* *sf* *sf* *fp*

28 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

34 *sf* *cresc.*

Part 3 in C bass

37

*ff sf sf*

Musical staff 37-43: Bass clef, key signature of two flats (B-flat, E-flat). Measures 37-43. Dynamics: *ff* (measures 37-38), *sf* (measures 39-40), *sf* (measures 41-43).

44

*p*

Musical staff 44-46: Bass clef, key signature of two flats. Measures 44-46. Dynamics: *p* (measures 44-46).

47

Musical staff 47-50: Bass clef, key signature of two flats. Measures 47-50. Dynamics: *p* (measures 47-50).

51

Musical staff 51-54: Bass clef, key signature of two flats. Measures 51-54. Dynamics: *p* (measures 51-54).

55

*ff p*

Musical staff 55-60: Bass clef, key signature of two flats. Measures 55-60. Dynamics: *ff* (measures 55-56), *p* (measures 57-60).

61

*cresc. f*

Musical staff 61-65: Bass clef, key signature of two flats. Measures 61-65. Dynamics: *cresc.* (measures 61-64), *f* (measures 65).

66

Musical staff 66-70: Bass clef, key signature of two flats. Measures 66-70. Dynamics: *f* (measures 66-70).

71

Musical staff 71-74: Bass clef, key signature of two flats. Measures 71-74. Dynamics: *f* (measures 71-74).

75

Musical staff 75-78: Bass clef, key signature of two flats. Measures 75-78. Dynamics: *f* (measures 75-78).

79

*ff*

Musical staff 79-83: Bass clef, key signature of two flats. Measures 79-83. Dynamics: *ff* (measures 79-83).

# 41. Symphony No. 5, 1st movement

**Allegro con brio** ♩ = 108

Ludwig van Beethoven (1770-1827)

9 *ff* *p*

17 *cresc.* *f* *ff*

# 42. Symphony No. 9, 1st movement

**Adagio** ♩ = 126

Antonín Dvořák (1841-1904)

6 *pp* *fz* *pp*

12 *p* *sfz* *dim. p* *ff*

17 *p* *f* *fz*

20 *p* *f* *fz*

22 *ff* *mf* *f*

20 *mf* *f*

# 43. The Blue Danube

Johann Strauss II (1825–99)

Tempo di Valse

7

*p* *cresc.*

7

*fz* *p* *pizz.*

13

*pp* *arco*

20

*p* *arco* *pizz.*

27

35

*f*

42

48

*ff*

# 44. Overture from La Forza del Destino

Giuseppe Verdi (1813-1901)

**Allegro**

Musical notation for measures 1-8 in 2/4 time, bass clef, key of C major. The notes are: 1. G2, 2. G2, 3. G2, 4. G2, 5. G2, 6. G2, 7. G2, 8. G2. Dynamics: *f*. There are accents (>) over measures 1, 2, 3, 5, 6, and 7.

**Allegro agitato e presto**

Musical notation for measures 9-13 in 3/8 time, bass clef, key of C major. The notes are: 9. G2, 10. G2, 11. G2, 12. G2, 13. G2. Dynamics: *pp*. There are accents (>) over measures 9, 10, 11, 12, and 13.

Musical notation for measures 14-18 in 3/8 time, bass clef, key of C major. The notes are: 14. G2, 15. G2, 16. G2, 17. G2, 18. G2. There are accents (>) over measures 14, 15, 16, 17, and 18.

Musical notation for measures 19-24 in 3/8 time, bass clef, key of C major. The notes are: 19. G2, 20. G2, 21. G2, 22. G2, 23. G2, 24. G2. There are accents (>) over measures 19, 20, 21, 22, 23, and 24.

**A**

Musical notation for measures 25-32 in 3/8 time, bass clef, key of C major. The notes are: 25. G2, 26. G2, 27. G2, 28. G2, 29. G2, 30. G2, 31. G2, 32. G2. There are accents (>) over measures 25, 26, 27, 28, 29, 30, 31, and 32.

Musical notation for measures 33-38 in 2/4 time, bass clef, key of C major. The notes are: 33. G2, 34. G2, 35. G2, 36. G2, 37. G2, 38. G2. Dynamics: *f*. There are accents (>) over measures 33, 34, 35, 36, 37, and 38.

**Tempo I**

Musical notation for measures 39-44 in 2/4 time, bass clef, key of C major. The notes are: 39. G2, 40. G2, 41. G2, 42. G2, 43. G2, 44. G2. Dynamics: *f*. There are accents (>) over measures 39, 40, 41, 42, 43, and 44.



Part 3 in C bass

47 **B** Andantino *pizz.*  
*p*

52

58

64 **C** Andante mosso  
*arco*  
*pp*

71 **D** Presto come prima  
*ff* *sim.*

77

83 **E**  
5

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

**G** Allegro brillante Part 3 in C bass

99 arco  
*pp* 3 3 3 3 3 3 3 3

102 3 3 3 3 3 3 3 3

105

**H**  
111 *molto cresc.* *ff*

**I**  
115 *mf*

120 *f* *p*  
**J**

123

126 *cresc.*

**K**  
130 *f* 2

Part 3 in C bass

136 **rit. grandioso**

Musical notation for measures 136-141. Bass clef, key signature of three sharps (F#, C#, G#). The music consists of a series of chords and single notes, some with accents. The dynamic marking *ff* is present below the staff.

142 **L**  
Musical notation for measures 142-144. Bass clef, key signature of three sharps. The music features a melodic line with slurs and accents. The dynamic marking *pp* is present below the staff.

145  
Musical notation for measures 145-147. Bass clef, key signature of three sharps. The music continues with a melodic line and slurs. The dynamic marking *pp* is present below the staff.

148 **M**  
Musical notation for measures 148-150. Bass clef, key signature of three sharps. The music features a melodic line with slurs and accents. The dynamic marking *ff* is present below the staff.

151 **N**  
Musical notation for measures 151-154. Bass clef, key signature of three sharps. The music features a melodic line with slurs and accents. The dynamic marking *ff* is present below the staff, and *pp* is present below the staff for the final measure.

155  
Musical notation for measures 155-158. Bass clef, key signature of three sharps. The music features a melodic line with slurs and accents. The dynamic marking *mf cresc.* is present below the staff.

**Più animato**

159  
Musical notation for measures 159-162. Bass clef, key signature of three sharps. The music features a melodic line with slurs and accents. The dynamic marking *ff* is present below the staff.

163  
Musical notation for measures 163-166. Bass clef, key signature of three sharps. The music features a melodic line with slurs and accents. The dynamic marking *mf* is present below the staff, and *ff* is present below the staff for the final measure.

167  
Musical notation for measures 167-170. Bass clef, key signature of three sharps. The music features a melodic line with slurs and accents. The dynamic marking *ff* is present below the staff.

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

Johannes Brahms (1833–97)

**Adagio**

*p*  $\text{—} \text{—} \text{—} \text{—} \text{—}$  *fp* *dim.*

**string. poco a poco** - -

6

*pizz.* *p*  $\text{—} \text{—} \text{—} \text{—} \text{—}$  *f*

9

$\text{—} \text{—} \text{—} \text{—} \text{—}$   $\text{—} \text{—} \text{—} \text{—} \text{—}$   $\text{—} \text{—} \text{—} \text{—} \text{—}$

**a tempo**

12

*ff* *arco* *p*  $\text{—} \text{—} \text{—} \text{—} \text{—}$  *fp*  $\text{—} \text{—} \text{—} \text{—} \text{—}$  *dim.*

**string. molto**

16

*pizz.* *p*  $\text{—} \text{—} \text{—} \text{—} \text{—}$  *cresc. molto*

**a tempo**

19

*ff* *arco* *p*

21

*p*

Part 3 in C bass

22 **A**



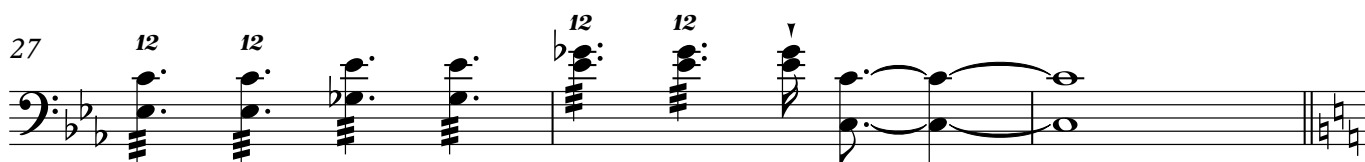
*p cresc. poco a poco*

24



*f dim. p f dim. p*

27



*p cresc. f sf dim.*

30 **B Più Andante**



*pp*

34



38



*pp*

42



*dim.*

45 **C**



*pizz.*

4

Part 3 in C bass

52 arco  
*pp* *cresc.* *f*

57  
*dim.* *pp*

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

*poco f*

68  
*sf* >

75  
pizz. *p*

81

87  
*sf* *cresc.*

92 arco **D**  
*f* *ff* *sf* *sf* *sf*

Part 3 in C bass

97

*sf sf sf*

102

*f*

107

*sf sf sf*

**E**  
111

*p*

117 *animato*

*p cresc.*

123 **F**

*p cresc.*

129

*f*

132

*fp dolce p*

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

Johannes Brahms (1833–97)

**Allegro con brio**

2

*f*

5

8

*cresc.*

11

*f* *sf*

15 **A**

*p* *cresc.*

19

*f*

22 **B**

*fp*



Part 3 in C bass

26

*dolce*

29

31

9/4

36

*p* *pp*

39

*mezza voce*  
*p grazioso*

42

44

**C** *pizz.*

47

*arco*  
*mp espress.* *dim.* *pp*

# 48. L'histoire du Brahms

♩ = 112

Musical notation for measures 1-6. The key signature is three sharps (F#, C#, G#). The time signature is 2/4. The music consists of eighth notes with stems pointing up. A dynamic marking of *f* is placed below the first measure.

7

Musical notation for measures 7-12. The key signature is three sharps. The time signature changes from 2/4 to 3/8, then back to 2/4, and finally to 3/4. The music consists of eighth notes with stems pointing up.

13

Musical notation for measures 13-18. The key signature is three sharps. The time signature changes from 2/4 to 3/8, then to 2/4, 3/4, 2/4, and finally to 3/8. The music features a crescendo from *ff* to *p*, indicated by a wedge-shaped hairpin. The notes have stems pointing up.

19

Musical notation for measures 19-24. The key signature is three sharps. The time signature changes from 2/4 to 3/8, then to 2/4, 3/4, 2/4, and finally to 3/8. The music features a dynamic marking of *sffz f*. The notes have stems pointing up.

# 49. Symphony No. 1, 1st movement

**Un poco sostenuto**

Johannes Brahms (1833-97)

Musical notation for measures 1-5. The key signature is two flats (Bb, Eb). The time signature is 6/8. The music consists of quarter notes with stems pointing up. A dynamic marking of *f espress. e legato* is placed below the first measure.

6

Musical notation for measures 6-10. The key signature is two flats. The time signature changes from 6/8 to 3/4, then to 6/8, and finally to 3/4. The music features a dynamic marking of *f*. The notes have stems pointing up.