

I

Symphony No. 6

[Pastorale]

Violino I

Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande.
Allegro ma non troppo $\text{♩} = 66$.

L. v. Beethoven, Op. 68

X

X

Violino I

Viol. II

Clar. Ob.

124 01

mp *f* *p* *cresc.* *dimin.* *pp* *f* *cresc.* *f* *p* *cresc.* *f* *p* *cresc.*

11 22 32 41 50 60 71 85 97 108

1 2 3 4 5 6 7 8 9 1 2 3 4

A B C

Violino I

118 *dim.* *2 1*

127 *p* *dimin. sempre* *pp* *Vel.* *p* *NO*

139 *p* *cresc.* *f* *p* *Clar.*

151 *D* *cresc. poco a poco* *mp*

161

171 *ff* *dimin.*

186 *p*

195 *E* *cresc. poco a poco*

205 *3*

215 *ff*

228 *1* *dimin.* *p*

237 *Fl. 8*

Violino I

Violino I musical score, measures 20-76. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It includes various dynamics such as *pp*, *p*, *cresc.*, *sf*, *f*, *dimin.*, and *pp*. Performance markings include *tr.* (trills), *V* (accents), and *3* (triplets). Measure numbers 20, 25, 29, 32, 35, 38, 44, 49, 53, 56, 60, 68, and 76 are indicated on the left. The score concludes with the word "etc" at the end of measure 76.

Violino I

82 *cresc. f* *dimin.* *pp*

87 *cresc.*

91 *p* *cresc.*

96 *fp* *cresc.* *p* *cresc.* *f* *p*

100 *cresc.* *p*

103 *cresc.* *p*

106 *cresc.*

109 *f* *dimin.* *p dimin.*

113 *pp* *cresc.* *f* *sf > p*

118 *cresc.* *sf* *p*

123

129 Fl. *Nachtigall* Ob. *Wachtel* Fl.

134 *pp* *cresc. sf* *pp* *pizz.*

Violino I

Lustiges Zusammensein der Landleute.
Allegro. $\text{♩} = 108.$

Handwritten annotations: 24, 0201 14, D 1

Measures 11-147 include dynamics: *pp*, *dolce*, *cresc.*, *ff*, *sf*, *dimin.*, *Sub pp*, *Clar.*, *cresc.*, *p*, *mf*, *p*, *sempre più stretto*, *cresc.*, *f*, *Bassi*

a tempo Allegro. $\text{♩} = 132.$

Handwritten annotations: 1 1 2 3, 2 1 2 3, 1

Measures 165-173 include dynamics: *ff*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*

Performance markings: *sul G*, *Bassi*

Violino I

Basso

64 *pp*

68 *cresc.*

75 *ff*

80 *sf*

85 *sf*

91 *sf* *cresc.*

97 *f* *sf* *cresc.*

102 *sempre più f* *ff*

110 *sf* *f* *sempre dim.*

120

125 *mf*

130 *p* *più dim.* *pp* *f* *p* *f* *p*

141 *dimin.* *pp* *dolce* *attacca*

Handwritten annotations: *3*, *1*, *4*, *b*, *E*, *3*, *2*, *3*, *4*, *2*, *3*, *4*, *3*, *2*, *1*, *4*, *4*, *2*, *3*, *V*, *0*, *1*, *2*, *1*, *2*, *V*, *F*, *G*, *G-1*, *4*, *attacca*

Hirtengesang. Frohe und dankbare Gefühle nach dem Sturm.

Allegretto. $\text{♩} = 60$.

Clar. dolce

Corno

cresc.

f

pp

cresc.

ff

ten.

ten.

ten.

Vel.

tr.

tr.

tr.

tr.

tr.

tr.

p cresc.

f

p cresc.

f

ff

ff

f > p

dimin.

pp

cresc.

cresc.

stacc.

f

ff

81 *f sf*

90 *più f ff pp*

97 *p f sf sf*

104 *f sf sf ff sf*

108 *sf dimin. p*

112 *dimin. pp cresc. p*

116 *ave p dolce*

120

124 *cresc. stacc.*

130 *ff*

134

137

Detailed description: This page of a Violino I score contains ten staves of music, numbered 81 to 137. The notation is in treble clef with a key signature of one flat. It features a variety of dynamic markings including *f*, *sf*, *più f*, *ff*, *pp*, *p*, *ave p dolce*, *cresc.*, *dimin.*, and *stacc.*. The music includes complex rhythmic patterns such as triplets and sixteenth-note runs. Performance instructions like *ave* and *brave* are present. Fingerings and bowings are indicated throughout the score.

Violino I

211 *Fl. p cresc.* *Ob. cresc.* *cresc.*

218 *ff*

221

224

227

230 *dimin.*

233 *p* *più p*

236 *sotto voce* *pp* *cresc.* *p*

244 *f* *sotto voce* *cresc.*

254 *f* *dimin.* *p* *pp* *Corno* *pp*

140 *ten.* *ten.* *ten.* Vcl. *tr* *tr* *tr*

146 *sf* *sf* *più f* *sf* M

151 *2tr* *tr* *3* *2tr*

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

162 *ff* *ff* *f* *p dimin.* *pp*

169 *cresc.*

173 *f* N

177 *ff* *Tag. e Vel* *Viol. II p cresc.* *p*

187 *cresc.* *ff*

192

195 *dimin.* *pp* *cresc.* *hold*

201 *f* *ff*

Symphony No. 6

[Pastorale]

L. v. Beethoven, Op. 68

Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande.

Allegro ma non troppo. $\text{♩} = 66$

Viol. I.

58 *p*

61 *cresc.* *p* *cresc.*

67 *f* *pp*

71 *cresc.*

76 *p* *Vla, Vell.* *cresc.* *f* *p* *dimin.* *pp*

82 *cresc.* *f* *dimin.*

87 *dim* *dim*

90 *cresc.* *p*

93 *cresc.* *fp* *cresc.*

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

102 *pizz.* *arco* *pizz.* *arco* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *cresc.*

108 *f* *dimin.*

112 *p* *dimin.* *pp* *cresc.* *f* *sf*

118 Viol. I. *pizz.* *p* *arco* *cresc.* *sf*

122 *p*

125

127

131 Kl. (Kuckuck) *p* *pp* *cresc. sf* *pp* *pizz.*

Lustiges Zusammensein der Landleute.
Allegro. $\text{♩} = 108$

pp *dolce*

13 *pp* *dolce*

26 *pp*

39 *dolce* *cresc.* *ff*

53 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

68 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

85 *sf* *dimin.* *pp*

Gewitter. Sturm.
Allegro. $d=80$

Bassi
pp

3 *ff* *Basso* *p* *3V*

15 *2* *1* *2* *4* *1 C* *ff*

23 *ff*

32 *sf* *sf* *sf* *sf*

39 *sf* *D* *pp* *fp* *pp* *fp*

49 *cresc.* *f* *sf* *sf* *sf* *più f* *fp* *1* *2* *3*

60 *4* *5* *pp* *1* *2* *3* *4*

72 *5* *6* *E* *cresc.* *ff* *sf* *sf* *sf*

81 *sf* *sf* *sf* *sf* *sf* *sf*

87 *sf* *sf* *sf* *sf* *sf*

93 *sf* *fp* *cresc.* *f sf n* *cresc.*

This musical score is for the 'Gewitter. Sturm.' (Storm) movement from Beethoven's Piano Sonata No. 21. It is in the key of B-flat major and 3/4 time, marked 'Allegro' with a tempo of $d=80$. The score is written for Basses (Bassi) and Basses (Basso). The piece begins with a piano (*pp*) dynamic and features a variety of textures, including melodic lines, chords, and dense chordal passages. Key performance markings include accents, slurs, and dynamic changes such as *ff*, *sf*, *fp*, and *cresc.*. The score is divided into measures, with some measures containing multiple notes or chords. The piece concludes with a final chord marked *fp* and *cresc.*

103 **F**
sempre più f *ff* *sf*

113 *sf* *sf* *sf* *sf* **G**
sempre dimin. 1 3 1 4

121 3 1 2 1

124 1 1 4

127 1 2 2 1 1 3

130 *p* *più dim.* *pp* *f* *p* *f* *p* *dimin.*

143 *pp* *dolce* *attacca*

Hirtengesang. Frohe und dankbare Gefühle nach dem Sturm.
Allegretto. $\text{♩} = 60$

4 5 **Viol. I.**
pi *sf* *p* *p cresc.*

19 *ff*

26

29

32 **H.** **Viol. I.** **Viol. I.**

39 *sf sf sf sf* *tr*

46 *V NV tr V NV tr V NV tr V NV tr* *p cresc. f p cresc. f*

54 *ff ff* *f > p* *dimin. pp* *cresc.* *p* *1 2 3 4 5 6 V7 8 I*

66 *cresc.* *3 3 4*

73 *f ff* *V3 3*

80 *K* *f sf f sf f*

90 *piu f* *ff* *pp*

96 *Play out* *f sf sf*

103 *p* *f sf ff sf*

108 *dimin.* *p dimin. pp* *cresc.* *pizz.* *f* *arco*

16 *melody* *p* *cresc.*

25 *V* *1 0*

Violino II

Violino II musical score, measures 130-202. The score is written in treble clef with a key signature of one flat (B-flat). It features various musical notations including dynamics (ff, f, p, pp, cresc., p più f, p cresc. f), articulation (tr, V, M, N, 3 Vell.), and fingerings (0 1, 2, 3, 3, 1, 2, 3, 4, 8). The piece includes several trills and slurs, and ends with a fermata and a final dynamic of ff.

211 *Horn I* *p cresc.*

215

219 *ff*

222

225

228

231 *dimin.* *p* *più p*

234

37 *sotto voce* *pp* *cresc.* *p* *f* *sotto voce*

52 *cresc.* *f* *dim.* *p* *pp* *pp*

Symphony No. 6

[Pastorale]

VIOLA

L. v. Beethoven, Op. 68

Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande.
Allegro ma non troppo, $\text{♩} = 66$.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

p *cresc.* *f* *p*

M.f. *Ob. I*

16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37

cresc. *f* *dimin.* *pp* *cresc.* *f*

38 39 40 41 42 43 44 45 46 47 48 49 50 51 52

53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70

A *Viol. I* *pizz.* *arco* *Vell.*

p *p* *p* *p*

71 72 73 74 75 76 77 78 79 80

cresc.

81 82 83 84 85 86 87 88 89 90 91 92

cresc. *f* *p* *ff*

93 94 95 96 97 98 99 100 101

f *p* *ff*

102 103 104 105 106 107 108 109 110 111

f *p* *cresc.* *ff*

112 113 114 115 116 117 118 119 120 121 122

p *p* *p* *p*

C *V* *V* *V* *V*

123 124 125 126 127 128 129 130 131 132 133 134

dim. *p* *pp* *f* *f*

135 136 137 138 139 140 141 142 143 144

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

Viol. I *Cl. I* *Cl. I*

280 *V V NV V* *Viol. I* *p*

300 *dimin.* *pp* *cresc.*

310 *G* *V* *ff* *1* *2* *3* *4* *5* *6* *7* *8*

321 *9* *10* *11* *12* *13* *14* *15* *fp* *2* *2* *p*

336 *3* *3* *3* *3* *4*

350 *cresc.*

360 *3*

370 *H* *f* *f* *p*

379 *ff* *f* *p* *cresc.*

388 *V* *f* *3* *3* *N*

396 *p dimin. sempre*

407 *pp* *f* *2* *4*

20 *pp* *p*

23 3 4 3 2 2 42

26 3 2 42 *cresc.*

30 *pizz.* *arco* *pizz.* *arco* *cresc.*

36 *f* *dimin.* *p* *dimin.*

41 *pp* *cresc.* *f* *sf*

46 *p* *cresc.* *sf*

50 *p* *dimin.*

53 *pp* *C* *TIP* *FLI*

58 *subtasto* *p* *cresc.*

65 *p* *cresc.* *f* *f* *p* *D*

70 *cresc.* *p*

2 3

87 *sf* *sf* *sf*

90 *sf* *sf* *fp* *cresc.*

99 *f sf p* *cresc.* *F* *sempre più f* *ff*

108 *sf* *sf* *sf* *sf*

G

119 *sempre dimin.*

122 *mf*

126

130 *p* *mp* *più dimin.* *pp* *f* *p* *f* *p* *dimin.*

143 *pp* *dolce* *attacca*

Hirtengesang, Frohe und dankbare Gefühle nach dem Sturm.

Allegretto. $\text{♩} = 60$.

15 *pp* *pizz.* *cresc.* *sf* *p* *arco*

25 *ff* *ten. ten. ten.*

35 *tr* *tr* *sf* *sf*

128 *arco* *ff*

134

138 *ten. ten. ten.*

143 *tr* *sf* *sf* *sf* *piu f*

149 *M* *V* *NV* *NV* *V* *NV*

156 *fp* *cresc.* *f* *ff*

163 *ff* *f > p dim. pp* *cresc.* *Viol. II* *f*

175 *N* *Viol. II* *ff* *p cresc.*

187 *ff*

192

195 *dimin.* *pp* *cresc.*

203 *f* *ff*

210 Vcll. Fag. *p* *cresc.*

213

218 *ff* ³

221

224

227

230 *dimin.*

233 *p* *più p*

236 *sotto voce* *pp* *cresc.* *p*

245 *f* *sotto voce* *cresc.*

254 *f* *dim.* *p* *pp* *pp* *mf*

Symphony No. 6

VIOLONCELLO e BASSO.

[Pastorale]

Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande

L. v. Beethoven, Op. 68

Allegro ma non troppo. $\text{♩} = 66.$

The musical score is written for Violoncello and Bass. It begins with a dynamic of *p* and a *Vol.* (volume) marking. The first system (measures 1-17) features a melodic line with dynamics *p*, *cresc.*, *mf*, *f*, and *p*, and includes fingerings 1 and 2. The second system (measures 18-33) continues the melody with dynamics *f dim.*, *pp*, *pp*, and *cresc.*, and fingerings 3, 4, 5, 1, 2, 3, 4, 5. The third system (measures 34-47) shows a piano accompaniment with dynamics *f* and *f*, and fingerings 1, 2, 3, 4, 5, 6. The fourth system (measures 48-66) includes *pizz.* (pizzicato) and *arco* (arco) markings, with dynamics *p* and *p*, and fingerings 3, 3, 1, 2. The fifth system (measures 67-82) features a melodic line with dynamics *cresc.*, *arco*, and *p cresc.*, and fingerings 2, 2, 2. The sixth system (measures 83-100) includes dynamics *f*, *f*, *p*, and *ff*, and fingerings 3, 3, 3, 3, 3. The seventh system (measures 101-114) shows dynamics *f*, *p*, *cresc.*, and *f*, with fingerings 3, 3, 3, 3, 3. The eighth system (measures 115-127) includes dynamics *dim.*, *dim.*, and *p*, with fingerings 3, 3, 3, 3, 3. The final system (measures 128) features dynamics *dim. sempre* and *pp*, with fingerings 3, 3, 3, 3, 3.

Violoncello e Basso

139 8 *Fl. I* *2 D* 1 2 3 4 5 6 7

p cresc. poco a poco

p cresc. poco a poco

158 8 9 10 11 12 1 2 3 4

167 5 6 7 8 9 10 11 12

175 1 2 3 4 5 1 11

ff *Viol. II* *p*

197 *E* 1 2 3 4 5 6 7 8

cresc. poco a poco

p cresc. poco a poco

205 9 10 11 12 1 2 3 4

213 5 6 7 8 9 10 11 12

221 *ff* 1 2 3 4 5 1 11 *p* Viol. II

242 *pizz.* *p*

255 1 2 3 4 5 6 *ff* *arc.* *sf* *sf* *sf* *sf*

270 *sf* *sf* *f* *p* 5 Viol. I

289 *p* *pizz.* *pp* 1 *arco*

308 *pp cresc.* *arco* *ff* 1 2 3 4 5 6

321 1 2 3 4 5 6 3 *pizz.* 3 1 1 4 *p* *pizz.* 3 1 1 4 *p*

Szene am Bach.
Andante molto moto. $\text{♩} = 50.$

The musical score is written for Violoncello and Bass in a 12/8 time signature. It consists of seven systems of two staves each. The first system (measures 1-3) begins with a dynamic marking of *p* and a *pizz.* instruction. The second system (measures 4-7) includes dynamic markings of *cresc.*, *fp*, and *p*, along with a *V* marking. The third system (measures 8-10) features a *V* marking and a *2* fingering. The fourth system (measures 11-15) contains dynamic markings of *cresc.*, *fp*, *cresc.*, *p*, and *cresc.*, with *V* markings and a *2* fingering. The fifth system (measures 16-19) includes *cresc.*, *p*, *pizz.*, and *arco* markings, with *V* markings and a *4* fingering. The sixth system (measures 20-22) features *pp*, *p*, and *V* markings, along with a *2* fingering. The seventh system (measures 23-25) includes *V* markings and a *1* fingering. The score is characterized by complex rhythmic patterns in the upper staff, often involving triplets and sixteenth notes, while the lower staff provides a steady accompaniment.

*) Due Violoncelli Solo I^o e II^o con Sordino, gli Violoncelli Tutti coi Bassi.

26

cresc.

cresc.

30

pizz. *arco* *pizz.* *arco*

p *cresc.* *p*

p *cresc.* *p*

35

cresc.

cresc. *f* *dim.*

cresc. *f* *dim.*

40

pizz. *arco*

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

p *dim.* *cresc.*

44

arco *pizz.* *arco*

f *sf* *p* *cresc.*

f *sf* *p* *cresc.*

49

sf *p*

sf *p*

52

dim. *pizz.* *pp*

dim. *pp*

55

arco

cresc. *p*

59

61

pizz.

pizz.

66

arco

cresc. *f* *f* *p*

arco

cresc. *f* *f* *p*

70

72

cresc. *pizz.*

cresc.

76

pizz.

arco

cresc. *f* *p*

arco

cresc. *f* *p*

pizz.

pizz.

81 arco *pp* *cresc.* arco *f sf sf*

86 *dim.* pizz. *cresc.* *f sf sf*

89 *cresc.* *p* *cresc.* *p*

92 *cresc.* *p* *cresc.*

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

98 *f* arco *p* pizz. *cresc.* *p*

101 *cresc.* pizz. arco *p* pizz. arco *cresc.* *p*

107

Musical score for measures 107-110. The upper staff features a melodic line with slurs and accents, while the lower staff provides a rhythmic accompaniment. Dynamics include 'cresc.' and 'f'. The word 'arco' is written above the lower staff in the final measure.

111

Musical score for measures 111-114. The upper staff has a melodic line with a 'G' marking above it. Dynamics include 'dim.', 'p', and 'cresc.'. The word 'pizz.' is written above the upper staff in the second measure.

115

Musical score for measures 115-119. The upper staff features a melodic line with slurs and accents. Dynamics include 'f', 'pizz.', and 'cresc.'. The word 'arco' is written above the upper staff in the first and last measures.

120

Musical score for measures 120-122. The upper staff has a melodic line with slurs and accents. Dynamics include 'sf' and 'p'. The word 'H' is written above the upper staff in the third measure.

123

Musical score for measures 123-125. The upper staff features a melodic line with slurs and accents. Dynamics include 'pizz.'. The word 'pizz.' is written above the lower staff in the second measure.

126

Musical score for measures 126-128. The upper staff features a melodic line with slurs and accents. Dynamics include 'p'.

129

Musical score for measures 129-132. The upper staff features a melodic line with slurs and accents. Dynamics include 'p', 'pp', 'cresc. sf', and 'pp'. The word 'Kl. (Kuckuck)' is written above the upper staff in the first and second measures. The word 'pizz.' is written above the upper staff in the third and fourth measures.

Lustiges Zusammensein der Landleute.

Allegro. $\text{♩} = 108.$

Vla. Vcl. Bassi.

16 Vcl. Bassi.

39 Vcl. Bassi.

54 Vcl. Bassi.

70 Vcl. Bassi.

128 Vcl. Bassi. Cor. I.

161 Vcl. Bassi.

180 Vcl. Bassi.

194 Vcl. Bassi.

202 Vcl. Bassi.

218 Vcl. Bassi.

232 Vcl. Bassi.

246 Vcl. Bassi.

Gewitter. Sturm.
Allegro. $\text{♩} = 80$.

Viol. I

pp cresc. p

cresc. ff

ff

ff

ff

sf sf sf

sf sf pp

pp f

p cresc. f f f f piu f

Viol. II
5
Vla

64

Measures 64-68. The score is in bass clef with a key signature of two flats. It features a complex rhythmic pattern of eighth notes with frequent slurs and fingering (5). Dynamics include *pp* (pianissimo) and *pp* (pianissimo).

69

Measures 69-73. Continuation of the eighth-note pattern. Dynamics include *cresc.* (crescendo) and *pp* (pianissimo).

74

Measures 74-76. Continuation of the eighth-note pattern.

77

Measures 77-86. Measure 77 is marked with a large 'E' and a fermata. Dynamics include *ff sf* (fortissimo sforzando) and *sf* (sforzando). There are several accents (*>*) and hairpins (*<*).

87

Measures 87-95. Continuation of the eighth-note pattern with dynamic markings of *sf* (sforzando).

96

Measures 96-102. A section labeled 'Bassi' with 'Vcl. V' above. Dynamics include *p cresc.* (piano crescendo) and *f* (forte).

103

Measures 103-107. A section marked with a large 'F'. Dynamics include *f* (forte), *sempre più f* (always more forte), and *ff* (fortissimo).

108

Measures 108-112. Continuation of the eighth-note pattern.

111 13

117 *sf* - *sempre dimin.*

130

p *più dimin.* *pp* *f*

138

p *f* *p dimin.* *pp* *dimin.* *pp*

146

pp *attacca*

Hirtengesang. Frohe und dankbare Gefühle nach dem Sturm.

Allegretto. $\text{♩} = 60$.

11.1 *pizz.*

pp *cresc. sf*

14 Vell. Bassi. pizz. *p cresc.*

p cresc.

25 arco *ff*

ff

32 H ten. ten. ten. tr tr

ff

Violoncello e Basso

107 *ff* *dimin.* 1 2 3 4 5 *p* *dimin. pp* *cresc.* *p* *pizz.*

121 *Vel.* *Bassi pizz.* *cresc.*

132 *arco* *ff arco*

137 *ten.* *ten.* *ten.*

142 *tr* *tr* *tr* *sf* *sf* *sf* *piu f*

149 *M* *sf* *sf*

157 *fp* *cresc.* *f* *fp* *cresc.*

161 *f* *ff* *ff* *p dim. pp* *3 Vla.*

174 N

f *ff* *p* *pizz.* *cresc.*

184

arco *ff* *sf* *cresc.*

195

dimin. *pp* *cresc.* *cresc.* *f*

206

ff *p* *pizz.*

211

cresc. *arco*

217

ff *sf* *sf*

225

sf *sf* *dimin.* *p* *più p*

234

pp sotto voce *cresc.* *p*

245

f *p sotto voce* *cresc.* *f* *staccato*

255

dimin. *p* *pp* *pp*