

## 2. Bartok: Concerto for Orchestra

mvt. IV [bar 42 – bar 50]

Calmo  
[TIMP.] 43

*mf*

51 1 1 1 1 1 2 1

mvt. V [bar 550 – bar 572]

543 2nd Trb. etc.

3rd Trb.

1st Trb. 549

TIMP. *p* cresc. *f*

B. Dr.

Lo stesso tempo  
ma pesante

556

*p* *f*

Timp. 562

568 1 573 1

## 6. Beethoven: Symphony No.7

mvt. I [bar 89 – bar 110]

Vivace.  $\text{♩} = 104$

63 23 Viol. I *ff*

93 5 6 *pp cresc.*

103 *tr* *ff* 21

mvt. I [bar 315 – bar 339]

313   
pp sempre cresc.

323   
ff p f

336   
ff

## 12. Frank Martin: Concerto for Seven Winds, Percussion and Strings

mvt. III Reh. #18 to 7 measures after #22

17 subito quasi lento e rubato subito a tempo

18 Trb. solo mf

Cor. mf

19 mf

mp un poco cresc.

20 f mf

21 cresc. ff

meno f dim.

22 (♩ = 112) pp

The musical score is written for a string ensemble, likely the cello and double bass parts. It consists of eight staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), *ff* (fortissimo), and *pp* (pianissimo). It also features tempo and performance instructions like "subito quasi lento e rubato", "subito a tempo", "un poco cresc.", "meno f", "dim.", and "cresc.". Rehearsal marks are indicated by boxed numbers 17 through 22. The score includes articulation marks like accents (^) and slurs. A double bar line with repeat dots appears before rehearsal mark 22, which is followed by the tempo marking "(♩ = 112)".

# 16. Mahler: Symphony No.7

mvt.V [ 223 ] – 3 bars before [ 227 ]

Tempo I (Allegro ordinario )  
Solo (mit Bravour)

223 *f* *sfp* *sfp* *sfp* *sfp* *f* *mf* *sfp* *sfp* *sfp* *sfp* *f*

6 nicht zurückhalten Maestoso 4 224 2 Pesante *ff* a tempo

16 1 225 6 Pesante *sempre f* 226 a tempo *sf* *p*

29 2 227 8 228 2 2 fließend *ff*

47 drängend 229 *ff* *sempre ff* *ff* *ff* *sempre l'istesso Tempo (Tempo I ordinario)* 3 *secco lunga*