

# Людвиг ван Бетховен

## Симфония №3, Op.55

### “Героическая”

#### I

Allegro con brio.  $\text{♩} = 60$ .

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Allegro con brio.  $\text{♩} = 60$ .

Corni in Es.

Corno 3<sup>zo</sup> in Es.

Trombe in Es.

Timpani in Es.B.

Allegro con brio.  $\text{♩} = 60$ .

Violino I.

Violino II.

Viola.

Violoncello  
e Basso.

[illegible][illegible]

Fl.  
Ob.  
Cl.  
Fag.  
Cor.  
Cor.  
3.  
Tr.  
Tp.

*ff* *sf* *p* *dolce*

Fl.  
Ob.  
Cl.  
Fag.  
Cor.  
Cor.  
3.  
Tr.  
Tp.

*ff* *sf* *p* *dolce*

Fl. *cresc.*

Ob.

Cl.

Fag. *cresc.*

Cor. *cresc.*

Cor. 3.

Tr.

Tp.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Bassi.

Basso.

Fl.

Ob.

Cl.

Fag.

Cor.

Cor. 3.

Tr.

Tp.



[illegible][illegible]

Fl.  
Ob.  
Cl.  
Fag.  
Cor.  
Cor.  
Tr.  
Tp.

Fl.  
Ob.  
Cl.  
Fag.  
Cor.  
Cor.  
Tr.  
Tp.

Fl.  
Ob.  
Cl.  
Fag.  
Cor.  
Cor.  
Tr.  
Tp.

Basso.

7





Fl. *p dolce.*

Ob. *p dolce.*

Fag. *p* *cresc. sf* *p* *dolce.* *sfz*

Cor. *p*

*cresc. sf* *sfz* *sfz*

*cresc. sf* *p*

*cresc. sf* *p*

*cresc. sf* *p*

*cresc. sf* *p*

Fl. *sf* *pp* *cresc. p*

Ob. *sf* *p* *cresc. p*

Fag. *sf* *sf* *pp*

Cor. *pp*

*pp* *cresc. p*

*pp* *cresc. p*

*pp* *cresc. p*

*pp* *cresc. p*

*sfz* *pp* *p*









Fl.

Ob.

Cl.

Fag.

Cor.

Tr.

*cresc.*

*ff*

*a 2.*

Fl.

Ob.

Cl.

Fag.

Cor.

Tr.

Tp.

*ff*











Ob. *decresc.* *pp* *pp* *pp*

Cl. *decresc.* *pp* *pp* *pp*

Fag. *decresc.* *pp* *pp* *pp*

Cor. *decresc.* *pp* *pp* *pp*

Cor. 3 *decresc.* *pp* *pp* *pp*

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

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

*decresc.* *pizz.* *pp* *pp* *pp*

*decresc.* *pizz.* *pp* *pp* *pp*



This image shows a page of a musical score, likely for a symphony, featuring staves for various instruments. The instruments listed on the left are Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Fag. (Bassoon), Cor. (Cor Anglais), Cor. 2 (Cor Anglais 2), Tr. (Trumpet), and Tp. (Trombone). The score includes various musical notations such as notes, rests, and dynamic markings like 'cresc.', 'decresc.', 'pp', 'f', and 'pizz.'. The page is numbered '1' in the top left corner.



Fl.  
Ob.  
Cl.  
Fag.  
Cor. 2.  
Cor. 3.  
Tr.  
Tp.

Bassi.

Fl.  
Ob.  
Cl.  
Fag.  
Cor. 2.  
Cor. 3.  
Tr.  
Tp.











Ob.

Cl.

pp

Cor.

Bassi.

Fl.

Ob.

Cl.

Fag.

Cor.

Cor. 3.

Tp.

pizz.

arco

cresc.

p

sf

Vel.





Ob.  
Cl.  
Cor.  
Cor.  
3.  
Bassi.  
Vel.  
pizz.  
Basso.

a. 2.  
Fl.  
Ob.  
Cl.  
Fag.  
Cor.  
Cor.  
3.  
Tr.  
Tp.  
cresc.  
a 2.  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.  
Bassi.  
cresc.  
arco.







## II

**Adagio assai.** ( – 80.)

**Flauti.**

**Oboi.**

**Clarinetti in B.**

**Fagotti.**

### Corni in C.

**Corno 3<sup>20</sup> in Es.**

### Trombe in C.

### Timpani in C. G.

**Violino I.**

**Violino II.**

**Viola.**

**Violoncello  
e Basso.**

**Basso.**

**Ob.**

**C1.**

**Fag**

Cor.

Cor.

Tr.

**Bassi.**







Fl. Maggiore.

Ob.

Cl.

Fag.

Cor.

Cor. 3.

Tp.

Maggiore.

Maggiore.

Maggiore.

Fl.

Ob.

Fag.

Cor.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.









Fl.

Ob.

Cl.

Cor.

Tp.

Bassi.

Fl.

Ob.

Cl.

Fag.

Cor.

Cor.  
3.

Tr.

Tp.

Fl.

Ob.

Cl.

Fag.

Cor.

Cor.  
3.

Tr.

Tp.



Fl.

Ob.

Cl.

Fag.

Cor.

Cor.  
3.

Tr.

Fl.

Ob.

Cl.

Fag.

Cor.

Cor.  
3.

Tr.











Ob. *pp*

Cl. *pp*

Fag. *pp*

*sf* *sf cresc.*

*cresc.*

Vcl. *pp* *cresc.*

Fl. *p* *p cresc.* *p*

Ob. *cresc.* *cresc.* *p cresc.* *p*

Cl. *p* *p cresc.* *p*

Fag. *p cresc.* *p cresc.* *p*

Cor. *pp* *cresc.* *p cresc.* *p*

Tp. *pp* *cresc.* *p* *p* *pp*

*decresc.* *pp* *pp* *cresc.* *p cresc.* *p*

*decresc.* *pp* *pp* *cresc.* *p cresc.* *p*

*decresc.* *pp* *pp* *cresc.* *p cresc.* *p*

*pp* Basso. *cresc.* *p* *p*

Fl. *cresc. 3* *p3* *decrease.*

Ob. *espressivo.*

Cl. *espressivo.*

Cor.

Tp. *pp* *pp* *decrease.*

*pp* *cresc.* *decrease.*

*cresc.* *decrease.*

*cresc.* *decrease.*

*cresc.* *decrease.*

*cresc.* *decrease.*

Ob. *pp* *sf* *p*

Cl. *sf* *p*

Fag. *sf* *p*

Cor. *pp* *sf* *p*

Cor. 3. *sf* *p*

Tp. *pp*

*sotto voce.* *sempre più p* *pp* *f* *p*

*pp* *f* *p*

*pp* *f* *p*

Bassi. *pizz.* *arco.* *f* *decrease. p*

# III

Allegro vivace.  $\text{♩} = 116$ .

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

Corno 3<sup>o</sup> in Es.

Trombe in Es.

Timpani in Es. B.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

Allegro vivace.  $\text{♩} = 116$ .

Allegro vivace.  $\text{♩} = 116$ .

*pp sempre pianissimo e stacc.*

*pp sempre pianissimo e stacc.*

*pp sempre pianissimo e stacc.*

*pp sempre pianissimo e stacc.*

Ob.

*sempre staccato.*

*sempre staccato.*

*sempre staccato.*

*sempre staccato.*

Bassi.

Fl.

Ob.

Fag.

*sempre pp*

*sempre pp*

*sempre pp*

*sempre pp*

*p*

F1.

F1.

Ob.

Fag.

*sempre pp*

*sempre pp*

*sempre pp*

*sempre pp*

*sempre pp*

*sempre pp*

*pp*

*pp*

*pp*

*pp*

*pp*

This image shows a page from a musical score, likely for a symphony orchestra. The score is written in 3/4 time and features a variety of instruments. The woodwind section includes Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.). The brass section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr.), and Trombone (Tp.). The string section is represented by multiple staves at the bottom. The score includes dynamic markings such as *p* (piano), *cresc.* (crescendo), and *ff* (fortissimo). The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and articulation marks. The page is numbered 10 in the bottom right corner.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for several instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr.), and Trombone (Tp.). The notation is complex, featuring various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The score is organized into systems, with each instrument's part represented by a staff. The overall layout is typical of a professional musical score, with clear labeling of instruments and detailed musical notation.





Fl.

Ob.

Cl.

Fag.

Cor.

Cor.  
3.

Tr.

Tp.

Vln. I

Vln. II

Viola

Vcllo  
Bass

# TRIO.

The first system of the musical score for 'The Swan Song' features five staves. The top staff is for the Oboe (Ob.), followed by two staves for the Cor Anglais (Cor. 3.). The bottom two staves are for the strings, with the bass line in the lower staff. The music is in 2/4 time and B-flat major. The Oboe part begins with a rest, followed by a series of eighth and sixteenth notes, marked with a piano (*p*) dynamic. The Cor Anglais parts enter with a series of eighth notes, marked with a crescendo (*cresc.*) dynamic. The string parts enter with a series of eighth notes, marked with a piano (*p*) dynamic. The system concludes with a series of eighth notes in the Oboe and Cor Anglais parts, and a series of eighth notes in the string parts.

Fl.

Ob.

Fag.

Cor.

Cor. 3

*p*

*p*

*p*

*p*

*p*

*p*

*f*

*cresc.*

*cresc.*

*cresc.*

Fl.

Ob.

Cl.

Fag.

Cor.

Cor.  
8

String section (Violins I, Violins II, Violas, Cellos, Double Basses) with dynamic markings *p* and *f*.

Fl. *sempre legato*

Ob. *sempre legato*

Fag. *sempre legato*

*p*

*p*

*p*

*p*

Ob. *p*

Cor. *cresc.*

Cor. 8 *cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*f*

*p*

*p*

*p*

Cl. *p* *sf* *pp*

Cor. *sf*

Cor. 8 *sf*

*p* *sf* *pp*

*p* *sf* *pp*

*p* *sf* *pp*

*p* *sf* *pp*

1. 2.

Fl.

Ob.

Cl.

Cor.

Cor. 3

1. *pp* 2. *pp*

1. 2. *pp*

Ob.

*sempre staccato e pp*

*sempre staccato e pp*

*sempre staccato e pp*

*sempre staccato e pp*

*p* Bassi.

Fl.

Ob.

Fag.

Fl.

Fl.

Ob.

Fag.

Fl.

Ob.

Fag.

Ob.  
Cl.  
Fag.  
Cor.  
pp  
pp  
pp

Fl.  
Ob.  
Cl.  
Fag.  
Cor.  
Cor.  
Tr.  
Tp.  
cresc. ff  
cresc. ff  
cresc. ff  
ff  
ff  
ff  
ff

cresc. ff  
cresc. ff  
cresc. ff  
cresc. ff



Fl. *p*

Ob. *p*

Cl. *p*

Fag. *p*

Cor. *p*

*p*

*p*

*p*

*p*

*p* Bassi.

Fl. *p* *cresc.* *ff*

Ob. *p* *cresc.* *ff*

Cl. *p* *cresc.* *ff*

Fag. *p* *cresc.* *ff* a 2

Cor. *p* *cresc.* *ff*

Cor. *2* *ff*

Tr. *p* *cresc.* *ff*

Tp. *p* *cresc.* *ff*

*p* *cresc.* *ff*

*p* *cresc.* *ff*

*p* *cresc.* *ff*

*p* *cresc.* *ff*



**CODA.**

Fl.  
Ob.  
Cl.  
Fag.  
Cor.  
Cor.  
Tr.  
Tp.

Measures 1-12 of the Coda section. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, and Tuba. Dynamics range from fortissimo (f) to pianissimo (pp). The section concludes with a final chord in measure 12.

Fl.  
Ob.  
Cl.  
Fag.  
Cor.  
Cor.  
Tr.  
Tp.

Measures 13-24 of the Coda section. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, and Tuba. Dynamics range from piano (p) to fortissimo (ff). The section concludes with a final chord in measure 24.

# IV

Allegro molto  $\text{♩} = 76$

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

Corno 3 in Es.

Trombe in Es.

Timpani in Es B.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

Fl.

Ob.

Cl.

Fag.

Cor.

Cor. 3

Tr.

Tp.

pizz.

pizz.

pizz.

pizz.

a 2.

a 2.

a 2.

p.

p.

p.

p.



String section score (Violins I, Violins II, Violas, Cellos/Double Basses) for measures 1-8. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first system (measures 1-4) features a crescendo in the first and third staves, with dynamics *p* and *p dolce*. The second system (measures 5-8) includes an *arco* marking and triplet figures in the second and fourth staves.

String section score for measures 9-16. Measures 9-12 show a crescendo in all four staves, with dynamics *p* and *f*. Measures 13-16 continue the texture with various dynamics including *p*, *cresc.*, and *f*.

Woodwind and Brass section score for measures 1-8. The parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), and Cor 3. The first system (measures 1-4) features a *dol.* (dolce) marking in the woodwinds and a *p* dynamic in the brass. The second system (measures 5-8) includes crescendos and fortissimo (*sf*) dynamics across the section.





Cl.  
Fag.

First system of musical notation for Clarinet (Cl.) and Bassoon (Fag.). The Clarinet part begins with a treble clef and a key signature of two flats. It features a series of eighth and sixteenth notes, starting with a *p* (piano) dynamic. The Bassoon part, in bass clef, has a few notes in the lower register. The system concludes with a double bar line.

Fl.  
Ob.  
Cl.  
Fag.

Second system of musical notation for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The Flute and Oboe parts are mostly rests, with a final measure marked *a 2.* and *cresc.*. The Clarinet and Bassoon parts have a *p* dynamic and feature a melodic line with *cresc.* markings. The lower staves show a complex texture of sixteenth and thirty-second notes, with *f* (forte) and *cresc.* markings. A *Bassi.* (Basses) section is indicated in the lower staves.

Fl.  
Ob.  
Cl.  
Fag.

Third system of musical notation for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The Flute and Oboe parts have a *f* dynamic and feature a melodic line with *a 2.* markings. The Clarinet and Bassoon parts have a *f* dynamic and feature a complex texture of sixteenth and thirty-second notes, with *f* and *cresc.* markings. The lower staves show a complex texture of sixteenth and thirty-second notes, with *f* and *cresc.* markings.

Fl.

Ob.

Cl.

Fag.

Cor.



Fl.

Ob.

Cl.

Fag.

*p*

*cresc.*

*sf*

*p*

*p*

*cresc.*

*sf*

*p*

*pizz.*

*cresc.*

*sf*

*p*

*cresc.*

*sf*

*p*

Fl.

Ob.

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*pizz.*

*p*

Fl.

*tr.*

*3*

*3*

*arco.*

*3*







Fl. *p* dolce. *cresc.* *sf* *p*

Ob. *p* dolce. *cresc.* *sf* *p*

Fag. *p dolce.*

Cor. *p* *cresc.* *sf* *p*

Cor. 3. *p* *cresc.* *sf* *p*

*p* dolce. *cresc.* *sf* *p* *pp*

*p* *pizz.* *cresc.* *sf* *p* *pp*

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

Fl. *p*

Ob. *p*

Cl. *p*

Cor. *in F.* *Cor. 1.* *p*

Cor. 3. *2 do in Es* *p*

*pp*

*pp*

*arco.* *pp*



This musical score is for the 'The Swan' scene from Tchaikovsky's Swan Lake. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Cor Anglais, Trumpet) and a string section (Violin I, Violin II, Viola, Cello, Double Bass). The score is in 3/4 time, key of B-flat major, and includes dynamic markings such as *ff* (fortissimo) and *sf* (sforzando). The woodwinds and brass play sustained chords and melodic lines, while the strings provide a rhythmic and harmonic foundation with various textures including sixteenth-note patterns and sustained chords.

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a full orchestral score, likely for a rehearsal or performance. The score is written for a large ensemble, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Cor Anglais 2 (Cor. 2.), Trumpet (Tr.), and Trombone (Tp.). The music is in 2/4 time and features a variety of instruments playing different parts, including woodwinds, brass, and strings. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a common time signature of 2/4. The music is arranged in a way that allows for a full orchestral sound, with each instrument playing a distinct part. The score is a page from a larger manuscript, as indicated by the page number "10" in the top right corner.







Fl.

Ob.

Cl.

Fag.

Cor.

Cor 3.

Tp.

Viol.

Viola

Cello

Vel.

Basso.

arco.

cresc.

p

pp

arco.



Fl.  
Ob.  
Cl.  
Fag.  
Cor.  
Cor.  
Tr.  
Tp.

Bassi.

*sf*

Fl.  
Ob.  
Cl.  
Fag.  
Cor.  
Cor.  
Tr.  
Tp.

*sf*







Fl.

Ob.

Cl.

Fag.

Cor.

Cor. 3.

Tr.

Tp.

Fl.

Ob.

Cl.

Fag.

Cor.

Cor. 3.

Tr.

Tp.



