

# Erste Symphonie.

# 271

CORNO I.

L. van Beethoven, Op. 21.

in C.

Adagio molto.  $\text{♩} = 88$ .

fp fp cresc. f p cresc. f f f p cresc. f f f

ten. ten. ten. ten.

Allegro con brio.  $\text{♩} = 112$ .

11 f p p cresc. sf sf sf ff

34 ff

A 15 p f f f sf sf sf B 10 ff

50

88 sf sf sf sf sf sf sf ff

110 f f f p f p f p fag. I. 24

155 ff sf sf sf f sf sf ff

172 ff sf ff sf p

194 ff psf sf D 5

213 p f f f sf sf sf ff p E 8

241 f sf sf sf sf sf sf sf sf sf ff F 1

261 p ff ff sf

283 sf sf ff 1

Andante cantabile con moto.  $\text{♩} = 120$ .

CORNO I.

in F.

Vel.

8

pp

sf

sf

sf

24

sf

f

A 6

p

6

42

9

B

57

p

1

65

10

1

1

81

83

p

f

p

cresc.

f

15

Ob.

sf

sf

p

f

116

sf

sf

sf

sf

f

D 9

Fl.

p

2

141

p

3

f

sf

1

E

f

p

160

p

1

4

f

sf

sf

180

p

1

2

pp

f

p

Menuetto.

in C. Allegro molto e vivace.  $\text{♩} = 108$ .

ALL REPEATS

SOLO

6

f

26

Fag. I.

pp

2

59

3

A

45

48

ff

3

66

p

cresc.

f

ff

sf

80

Trio.

p

99

sf

p

1

1

decresc.

116

pp

p

4

1

ff

sf

sf

sf

sf

sf

sf

sf

sf

sf

Men. D.C.

mark  
115

in C.

CORNO I.

Adagio.  $\text{♩} = 63$ . Allegro molto e vivace.  $\text{♩} = 88$ .

Musical score for Horn I, measures 1-290. The score is written in treble clef with a 2/4 time signature. It includes various dynamics such as *ff*, *f*, *mf*, *sf*, *p*, and *cresc.*. The score is divided into sections labeled A, B, C, D, E, and F. Section A starts at measure 30, B at 46, C at 130, D at 177, E at 234, and F at 266. The score includes first and second endings, a repeat sign, and a key signature change to F major at measure 290. The tempo changes from Adagio to Allegro molto e vivace at measure 10. The page number 3 is in the top right corner.

# Erste Symphonie.

# 271<sup>1</sup>

CORNO II.

L. van Beethoven, Op. 21.

in C.  
Adagio molto.  $\text{♩} = 88.$

1  
10  
33

*fp* *cresc.* *f* *p* *ten.* *ten.* *cresc.*

10  
33

*ten.* *ten.* *p* *cresc.* *sf* *sf* *sf* *ff*

19

*p* *f* *f* *f* *sf* *sf* *sf* *ff*

77

*sf* *sf* *sf* *sf* *sf* *sf* *sf* *ff*

10

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

35

*ff* *sf* *sf* *sf* *sf* *f* *sf* *sf* *ff*

12

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

14

*ff* *p* *psf* *sf*

17

*p* *f* *f* *f* *sf* *sf* *sf* *ff* *p* *f* *sf*

2

*sf* *sf* *sf* *sf* *sf* *fp* *sf* *sf* *sf* *ff* *p*

3

*ff* *sf* *ff* *sf*

3

*sf* *sf* *ff*

Andante cantabile con moto.  $\text{♩} = 120.$

CORNO II.

in F

Vel.

8

24

A 6 6 8 Fl. 7# B

58

1 10 1 1

84

C 1 16

cresc. f

117

D 9 Fl. INF 2 INF 3

146

E 1

161

1 4 1 1

180

Menuetto. No Repeat good one

in C. Allegro molto e vivace.  $\text{♩} = 108.$

26 Fag. I. pp 2 pp 3 A

47

3

66

cresc. f ff sf

80

Trio.

99

1 1

decresc.

116

4

pp p ff sf B sf sf sf sf

Adagio.  $\text{♩} = 63$ . Allegro molto e vivace.  $\text{♩} = 88$ .

Violin I (VI. I) and Violin II (VI. II) parts. The score includes various dynamics such as *ff*, *p*, *f*, *sf*, and *cresc.*. It also features articulations like accents and slurs. Section markers A, B, C, D, E, and F are present. Rehearsal marks 4, 1, 11, 5, 6, 16, 20, 33, and 8 are indicated. The piece concludes with a first ending (1).

G<sub>1</sub> D G  
Orch. B. 4<sup>th</sup>.