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C B A J O

Orquesta Sinfónica de Madrid

Número 19

SEPTIMA SINFONIA

BEETHOVEN



EGSA

Orchester-Bibliothek

Symphonien, Phantasien u. dergl.

Nummer und Orchesterstimme je 30 Pf.

- | | |
|---|--|
| 621/22. Abert , Frühlings-Symphonie. | 30/31. Gade , Symphonie Nr. 7, Fdur. Op. 45. |
| 336/37. Bach, Joh. Seb. , Konzert Nr. 6, Fdur. (<i>Mottl.</i>) | 32/33. ——— Sommertag auf dem Lande. Fünf Stücke. Op. 55. |
| 1. Bach, Ph. Em. , Symphonie, Ddur. | 34/35. ——— Holbergiana. Suite. Op. 61. |
| 334/35. Bantock, Helena . Variation über das Thema H. F. B. | 1106. Gilson , Fanfare inaugurale. |
| 2/3. Bargiel , Symphonie, Cdur. | 545/49. ——— Das Meer. Symphonische Skizzen. (Streich- |
| 4. Beethoven , Symphonie Nr. 1, Cdur. Op. 21. | stimmen.) |
| 5/6. ——— Symphonie Nr. 2, Ddur. Op. 36. | 400. ——— Phantasie über canadische Volkweisen. |
| 7/8. ——— Symphonie Nr. 3, Esdur. Op. 55. | 36. v. Goldschmidt , Eine symphonische Dichtung. |
| 9. ——— Symphonie Nr. 4, Bdur. Op. 60. | 518/19. Gouvy , Symphonie Nr. 2, Fdur. Op. 11. |
| 10. ——— Symphonie Nr. 5, Cmoll. Op. 67. | 607/8. ——— Symphonie, Gmoll. Op. 87. |
| 11. ——— Symphonie Nr. 6, Fdur. Op. 68. | 544. ——— Symphonische Paraphrasen. Op. 88. |
| 12/13. ——— Symphonie Nr. 7, Adur. Op. 92. | 37. Hamerik , Jüdische Trilogie. Op. 19. |
| 14/15. ——— Symphonie Nr. 8, Fdur. Op. 93. | 625. ——— Nordische Suite, Cdur. Op. 22. |
| 16/17. ——— Symphonie Nr. 9, Dmoll. Op. 125. | 38/39. ——— Vierte nordische Suite, Ddur. Op. 25. |
| 18/19. ——— Die Geschöpfe des Prometheus. Ballet. Op. 43. | 605/6. ——— Symphonie sérieuse, Gmoll. Op. 36. |
| 20. ——— Musik zu Goethes Egmont. Op. 84. | 1129/30. Händel , Konzert Nr. 2, Fdur. |
| 21. ——— Wellingtons Sieg oder die Schlacht bei | 40. Haydn , Symphonie Nr. 1, Esdur. Mit dem Pauken- |
| Vittoria. Op. 91. | wirbel. |
| 525/27. Berger , Symphonie, Bdur. Op. 71. | 41. ——— Symphonie Nr. 2, Ddur. |
| Berlioz . Siehe besonderen Titel. | 42. ——— Symphonie Nr. 3, Esdur. |
| 22/23. v. Bronsart , Frühlings-Fantasie. Op. 11. | 43. ——— Symphonie Nr. 4, Ddur. |
| 648/50. Bruch , Symphonie Nr. 3, Edur. Op. 51. | 44. ——— Symphonie Nr. 5, Ddur. |
| 1117/18. Busoni , 2. Geharnischte Suite. Op. 34a. | 45. ——— Symphonie Nr. 6, Gdur. Mit dem Paukenschlage. |
| 1307/8. Chevillard , Fantaisie symphonique. Op. 10. | 46. ——— Symphonie Nr. 7, Cdur. |
| 520/22. Cowen , Symphonie Nr. 6, Edur. (Idyllische.) | 47. ——— Symphonie Nr. 8, Bdur. |
| 1113/14. Dittersdorf , Symphonie, Cdur. (<i>H. Kretzschmar.</i>) | 48. ——— Symphonie Nr. 9, Cmoll. |
| 593. Ellerton , Waldsymphonie, Dmoll. | 49. ——— Symphonie Nr. 10, Ddur. |
| 1101. Enna, Cleopatra . Phantasie daraus. (<i>G. Sandré.</i>) | 50. ——— Symphonie Nr. 11, Gdur. |
| 382/83. Floersheim , Suite miniature. Liebesnovelle. | 51. ——— Symphonie Nr. 12, Bdur. |
| 24/25. Gade , Symphonie Nr. 2, Edur. Op. 10. | 52. ——— Symphonie Nr. 13, Gdur. |
| 26/27. ——— Symphonie Nr. 3, Amoll. Op. 15. | 53. ——— Symphonie Nr. 14, Ddur. |
| 28/29. ——— Symphonie Nr. 5, Dmoll. Op. 25. | |

Eigentum der Verleger für alle Länder.

Breitkopf & Härtel,

Leipzig, Brüssel, London, New York.

Siebente Symphonie.

Violoncello e Basso.

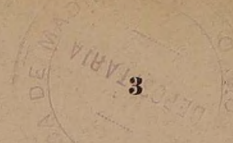
Poco sostenuto. ♩ = 69.

L. van Beethoven, Op. 92.

Handwritten annotations and markings include:

- Measure 1: *f*, *f*, *f*, *f*, *p*, *dimin.*, *pp*
- Measure 2: *cresc.*, *ff*
- Measure 3: *dimin.*
- Measure 4: *p*, *pp*, *Basso.*, *Basso.*, *Vel.*, *cresc.*, *ff*
- Measure 5: *ff*, *ff*
- Measure 6: *ff*, *dimin.*, *p*, *pizz.*
- Measure 7: *arco*, *pp*, *cresc.*, *Basso.*, *ffp*, *Vel.*, *p*
- Measure 8: *fp*, *p*, *5*, *Vivace. ♩ = 104.*, *Bassi.*, *3*, *p*
- Measure 9: *sfp*, *f > p*, *f*, *sf*
- Measure 10: *sf*, *sf*, *sf*, *sf*, *ff*, *simile*
- Measure 11: *cresc.*, *stacc.*, *p*

Violoncello e Basso.



Handwritten musical score for Violoncello and Bass. The score is written in bass clef with a key signature of two sharps (F# and C#). It consists of multiple systems of staves, with some systems containing two staves (Violoncello and Basso). The score includes various dynamic markings such as *ff*, *f*, *p*, *cresc.*, *dimin.*, *pp*, *sf*, and *ten.*. There are also performance instructions like *dolce*, *Vel.*, and *pp*. The score is divided into sections labeled C, D, E, F, and G. Section C starts with a *ff* dynamic and includes a *cresc.* marking. Section D features a *dolce* instruction. Section E includes a *Vel.* instruction and a *pp* dynamic. Section F includes a *f* dynamic. Section G includes a *ff* dynamic. The score is heavily annotated with handwritten notes, including slurs, accents, and dynamic markings. There are also some circled notes and markings. The score ends with a double bar line and a repeat sign.

Violoncello e Basso.

pp *pp sempre*

cresc. *ff arco* *ff*

p *cresc.* *f*

f *p*

dolce *ff*

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

cresc. poco a poco

ff *pp* *cresc* *ff* Bassi.

pp *cresc. ff* *f* *f* M

ten. *f* *ff* 2

V-J.

Violoncello e Basso.

Handwritten: *ppv*

p *pp*

sempre pp

N Basso.

Vcl.

cresc.

Bassi.

ff

ff

ff

Allegretto. ♩ = 76.

Violoncello I.

Violoncello II e Basso.

ten.

p *pp*

pp

pp

Handwritten: *ppv*, *pp*, *pp*

Violoncello e Basso.

A
p
pp
pp

B
cresc. poco a poco
cresc. poco a poco
f
f

C
pù f
pù f
ff
ff

dimin.
sempre dimin.
p
p

Orch. B. $\frac{12}{13}$.

Violoncello e Basso.

H *ten.* *p* *ff* *p* *1* *pizz.* *p*

2 *arco* *2* *f*

Veli. *f* *Bassi.* *cresc.* *sf* *sf* *f*

15 *15* *pp* *ff* *12* *pp* *ff*

4 *pizz.* *p* *cresc. poco a poco*

A *arco* *ff* *p* *2* *arco* *cresc.* *f* *sf* *sf* *sf* *sf*

p *cresc.* *ff*

2 *f* *sf* *sf*

1. *2.* *31* *Assai meno presto.* *d=84.* *p*

Violoncello e Basso

31- 24 *cresc.* - *ff*

p *sempre dimin.*

Presto.
ppp *f* *p*

cresc. *f* *f* *f* *Veli.* *Bassi.*

f *sempre p* *Veli.* *Bassi.*

p **B**

15 *pp* 12 *pp* 4 *pizz.*

cresc. poco a poco

arco *f* *ff* **C**

Veli. *pizz.* *arco* *f* *ff* *p* **2**

Bassi. *pizz.* *p* **2**

Bassi. arco *cresc.* - *f* *sf* *sf* *sf* *p* *cresc.*

ff

sf **2**

Violoncello e Basso.

Assai meno presto.

31 24

p *cresc.* - *ff*

p *sempre dimin.*

Presto.

ppp *f* *p*

cresc. *f* *f* *f*

Vel. *Bassi.*

15 12

f *f* *pp* *ff*

4 pizz. *p*

pp *ff*

cresc. poco a poco

arco

f *ff*

D

pizz. *arco* *p*

pizz. *p*

Bassi. *arco* *cresc.* *f* *f* *f* *f* *p* *cresc.*

ff

2 *f* *sf* *sf* *sf* *sf*

CODA.

Assai meno presto.

Presto.

p *ff*

V. 5

Violoncello e Basso.

YES

Allegro con brio. $\text{♩} = 72$.

1 1 2 3 4 5 6 7 1.

ff *f* *f* *f* *f* *f* *f* *f*

2. 1. 2.

ff *ff*

A

simile

1 pizz. arco 1 pizz.

f *p* *f* *p*

B arco. ten. Vcl. Bassi. ten.

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

2 2

cresc poco a poco

cresc.

C

ff *f* *f* *f*

1. 1

f *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *ff*

Violoncello e Basso.

REPITE

1. 2. 1. 1. 1.

Dal Segno. *ff* *sf* *sf* *sf* *f*

3^{za} C. 1. 4^{ta} C. 1.

sf *sf* *sf* *sf* *sf* *sf*

D 1 2 3 4 5 6 1.

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf*

2. 1.

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf*

2. *sf* *sf* simile

sf *sf* *sf* *sf* *sf* simile

dimin. E 1 7 pp

1 7 F 1 1 pp cresc. ff

1 2 3 4 5 6 7 1. 2. YES

sf *sf* *sf* *sf* *sf* *sf* *sf*

ff

Violoncello e Basso.

ff

Handwritten notes: *simile*

simile

Handwritten notes: *simile*

G

1

pizz. p

arco ten.

1

f f f f p

p

1 2 1

f f f f p

1

cresc. poco a poco

1

cresc. poco a poco

H

ff sf sf sf sf ff sf sf sf

sf sf sf sf

sf sf sf

1

1

