

Beethoven | *Symphony No. 5: Mvmt II, bars 1 – 10*

**Andante con moto** ♩ = 92

Vcllo  
Cb. *p dolce pizz.*  
*p*  
*f* *p* arco

9 unis. *f* *p* *p* *cresc. f* *p* *f* *p*

Viol. I

Beethoven | *Symphony No. 5: Mvmt II, bars 98 – 106*

97 Vcllo  
Cb. *f*  
*p dolce pizz.*  
*p*  
*pp*

102 *pp*

Beethoven | *Symphony No. 5: Mvmt II, bars 1 – 10 and bars 98 – 106; Mvmt III, pickup to bar 141 – 177*

137 unis. *f*

147

158 1. 2. *f*

166

175 1 2 3 4 5 6

# Violoncell

**Adagio non troppo**

*poco f espr.*

*p*

6

12

*poco f*

*dim.*

*p*

*dim.*

A

Fl. I

Mozart | Symphony No. 35: Mvmt IV (Finale), beginning to Letter A

**FINALE**

**Presto**

*p*

9

*f*

14

21

27

33

*sf*

*sf*

*sf*

*p*

*sf*

A

Mendelssohn | *Midsummer Night's Dream*: Scherzo, from letter N to Letter O

The image displays a musical score for Mendelssohn's Scherzo from *Midsummer Night's Dream*, covering the section from letter N to letter O. The score is written for piano and consists of four systems of staves. The first system begins with a large black 'X' over the first few notes of the bass staff, with an arrow pointing to the letter 'N' above the treble staff. The second system continues the piece with a 'pizz.' (pizzicato) instruction. The third system features a 'cresc.' (crescendo) instruction. The fourth system starts with a 'f' (forte) dynamic and ends with a 'p' (piano) dynamic, followed by a large black redaction box covering the final notes of the piece. The score includes various musical notations such as dynamics, articulation marks, and phrasing slurs.