

Monday, June 13, 2011
9:02 PM

Brahms — Symphony No. 1 in C Minor

10

VIOLA

Adagio

8 *string. poco a poco* *f* *cresc.* *a tempo* *arco* *ff* *p*

13 *fp* *dim.* *pizz.* *p* *string. molto* *cresc. molto*

19 *ff* *arco* *p*

22 **A** *p* *cresc. poco a poco* *f* *dim.* *p*

25 *f* *dim.* *p* *12* *12* *p cresc.* *f* *sf* *dim.*

30 **B** *div.* *pp* *pp*

38 *unis.* *pp*

44 **C** *pizz.* *4* *arco* *pp* *cresc.*

55 *f* *dim.* *pp*

Allegro non troppo, ma con brio

61 *poco f*

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VIOLA

12

162 *p*

167 **G** *f* *div.*

171

176

181 **H** *largamente* *fp* *poco f* *div.*

182 *sf*

201 **I** *pizz.* *p*

208 *p* *cresc.* *p*

213 *cresc.*

218 **K** *animato* *arco* *f* *sf*

Detailed description: This page of a musical score for the Viola part of Brahms' Symphony No. 1 in C Minor, measures 162-218. The score is written in C minor and 4/4 time. It features several dynamic markings: *p* (piano), *f* (forte), *fp* (fortissimo piano), *poco f* (poco fortissimo), *sf* (sforzando), and *cresc.* (crescendo). Performance instructions include *div.* (divisi), *pizz.* (pizzicato), and *arco* (arco). Rehearsal marks G, H, I, and K are present. Measure 162 begins with a piano triplet. Measure 167 has a *div.* instruction. Measure 181 is marked *largamente*. Measure 201 has a *pizz.* instruction. Measure 218 is marked *animato* and *arco*. The score includes various rhythmic patterns such as triplets, eighth notes, and sixteenth notes.

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VIOLA

224 *sf sf sf*

232 *f*

237

241

244 **L** *p legg.* *dim.*

248 *dolce* *p dim.* *f*

258 *sf*

263 *f* **M**

269

273

279 *ff marc.*

283 *ff* **N** 6 12 12 12

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14

VIOLA

287 *div. p dim.* *p cresc.* *f*

295 *div. calando unis. animato*
dim. dim. p dolce

303 *cresc. f p*

312 *cresc. f fp*

318 *p dim.*

325 *p marc. cresc.*

330 *f sf sf*

338 *p f sf p*

346 *p*

351 *div. f*

354

Detailed description: This page of a musical score for the Viola part of Brahms' Symphony No. 1 in C Minor, measures 287-354. The score is written in C minor and 4/3 time. It features a variety of musical textures and dynamics. Measures 287-294 show a piano introduction with a 'div.' (divisi) marking and a dynamic range from *p dim.* to *f*. Measures 295-302 are marked 'calando' and 'unis. animato', with dynamics including *dim.*, *p*, and *dolce*. Measures 303-311 feature a 'cresc.' (crescendo) leading to a fortissimo (*f*) section. Measures 312-317 continue with a fortissimo (*f*) section, including a fortissimo-piano (*fp*) dynamic. Measures 318-324 are marked *p* and *dim.*. Measures 325-329 are marked *p marc.* and *cresc.*. Measures 330-337 are marked *f* and *sf* (sforzando). Measures 338-345 are marked *p*, *f*, and *sf*. Measures 346-350 are marked *p*. Measures 351-354 are marked *div.* and *f*. The score includes various articulations such as slurs, accents, and dynamic hairpins.

