

# Overture

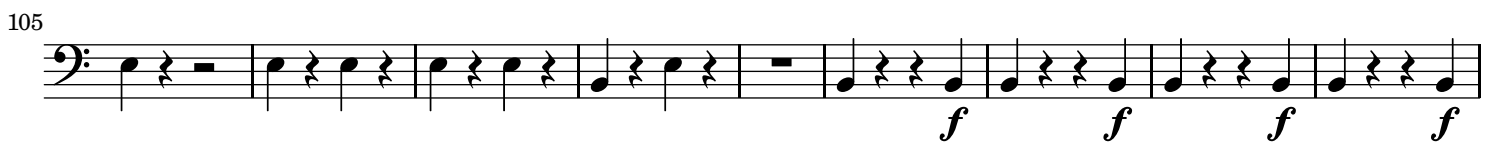
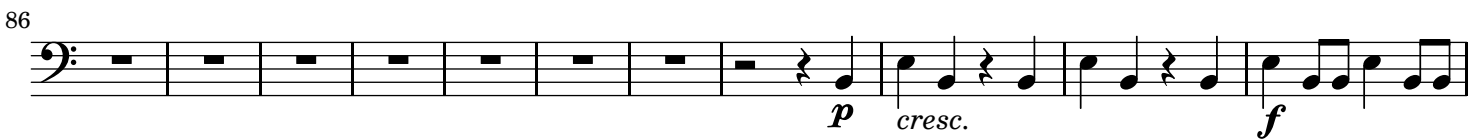
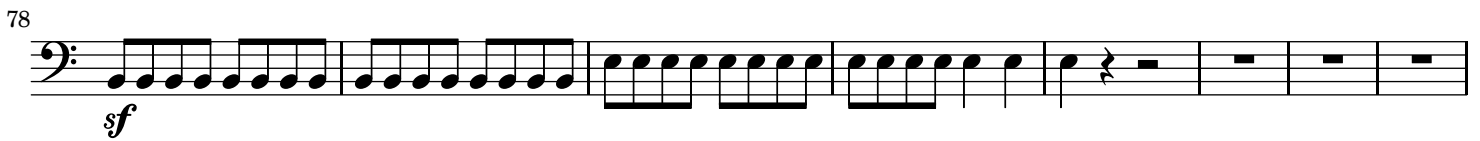
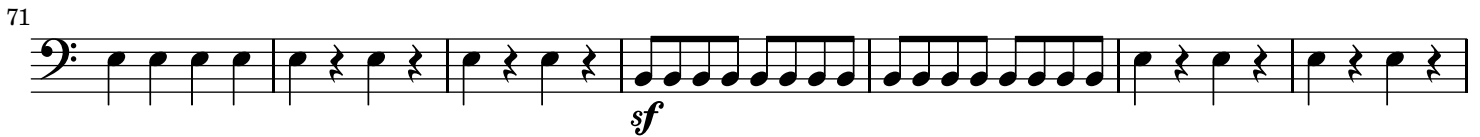
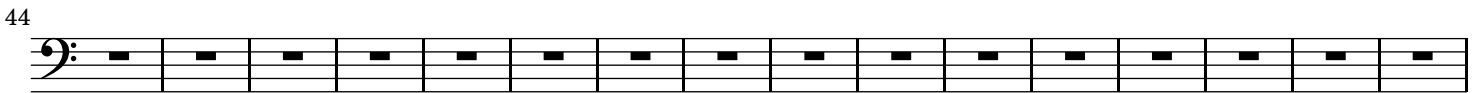
zu

## Fidelio

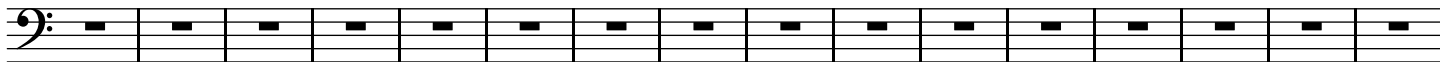
Timpani in E/H

L. van Beethoven

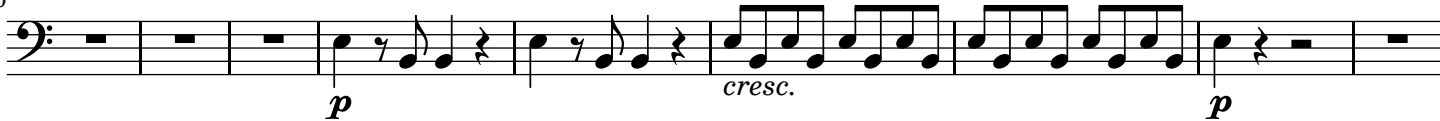
Op. 72b



124



140



149



163



171



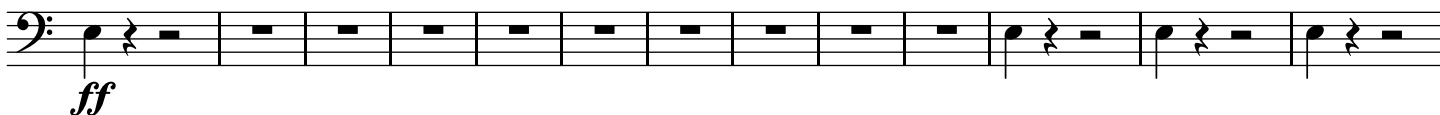
177



186



200



213



221



228



236



252



264

The bass line is written on a single staff in bass clef. It consists of nine measures. The notes are: G2 (quarter), G2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), and B1 (quarter). The notes are beamed in pairs: (G2, G2), (A2, G2), (F2, E2), (D2, C2), and (B1, A2). The first measure has a whole rest. The second measure has a whole rest. The third measure has a whole rest. The fourth measure has a whole rest. The fifth measure has a whole rest. The sixth measure has a whole rest. The seventh measure has a whole rest. The eighth measure has a whole rest. The ninth measure has a whole rest. The word *cresc.* is written below the staff, centered under the third measure.

273

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a whole rest, followed by a series of eighth notes. The first measure contains two eighth notes (G2, A2), the second contains two (B2, C3), the third contains two (D3, E3), the fourth contains two (F3, G3), the fifth contains two (A3, B3), the sixth contains two (C4, D4), the seventh contains two (E4, F4), and the eighth contains two (G4, A4). The first measure is marked with a forte (*f*) dynamic. The second measure is marked with *sempre piu f*. The third measure is marked with a fortissimo (*ff*) dynamic. The fourth measure is marked with *sempre piu ff*. The fifth measure is marked with a fortissimo (*ff*) dynamic. The sixth measure is marked with *sempre piu ff*. The seventh measure is marked with a fortissimo (*ff*) dynamic. The eighth measure is marked with *sempre piu ff*.

279

285

The first staff of the musical score is written in bass clef. It begins with a series of eighth and sixteenth notes, some of which are beamed together. Dynamic markings such as *sf* (sforzando) are placed below the notes, indicating moments of increased volume. The notation is clean and professional, typical of a printed musical score.

293

301

$f$