

Finale

Extracts from Symphony No. 5 Op. 67, 4th Mvt

Wind Band / Concert Band / Harmonie / Blasorchester

Arr.: John Glenesk Mortimer

Ludwig van Beethoven

EMR 42943

1	Score	2	1 st Trombone $\text{♩} + \text{♭}$
1	Piccolo	2	2 nd Trombone $\text{♩} + \text{♭}$
8	Flute	1	Bass Trombone $\text{♩} + \text{♭}$
1	Oboe	3	Baritone $\text{♩} + \text{♭}$
1	Bassoon (optional)	2	E $\flat$ Bass ♩
1	E $\flat$ Clarinet (optional)	2	B $\flat$ Bass ♩
5	1 st B $\flat$ Clarinet	2	Tuba ♩
4	2 nd B $\flat$ Clarinet	1	String Bass (optional)
4	3 rd B $\flat$ Clarinet	1	Piano Reduction
1	B $\flat$ Bass Clarinet (optional)	1	Timpani
1	B $\flat$ Soprano Saxophone (optional)	1	Side Drum
2	1 st E $\flat$ Alto Saxophone	1	Clashed Cymbals
2	2 nd E $\flat$ Alto Saxophone	1	Bass Drum
2	B $\flat$ Tenor Saxophone		
1	E $\flat$ Baritone Saxophone (optional)		Special Parts
1	E $\flat$ Trumpet / Cornet (optional)	1	1 st B $\flat$ Trombone ♩
3	1 st B $\flat$ Trumpet / Cornet	1	2 nd B $\flat$ Trombone ♩
3	2 nd B $\flat$ Trumpet / Cornet	1	B $\flat$ Bass Trombone ♩
3	3 rd B $\flat$ Trumpet / Cornet	1	B $\flat$ Baritone ♩
2	1 st F & E $\flat$ Horn	1	E $\flat$ Tuba ♩
2	2 nd F & E $\flat$ Horn	1	B $\flat$ Tuba ♩
2	3 rd F & E $\flat$ Horn		

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Finale

Extracts from *Symphony No. 5 Op. 67, 4th Mvt*

Ludwig van Beethoven

Arr.: John Glenesk Mortimer

Allegro in 2 $\frac{2}{4}$ = 88

2 3 4 5 6 7 8 9 10 11

Piccolo *ff*

Flute *ff*

Oboe *ff*

Bassoon *ff*

1st B $\flat$ Clarinet *ff*

2nd B $\flat$ Clarinet *ff*

3rd B $\flat$ Clarinet *ff*

B $\flat$ Bass Clarinet *ff*

1st E $\flat$ Alto Saxophone *ff*

2nd E $\flat$ Alto Saxophone *ff*

B $\flat$ Tenor Saxophone *ff*

E $\flat$ Baritone Saxophone *ff*

1st B $\flat$ Trumpet / Cornet *ff*

2nd B $\flat$ Trumpet / Cornet *ff*

3rd B $\flat$ Trumpet / Cornet *ff*

1st F Horn *ff*

2nd F Horn *ff*

3rd F Horn *ff*

1st Trombone *ff*

2nd Trombone *ff*

Bass Trombone *ff*

Baritone *ff*

Tuba in C *ff*

String Bass (optional) *ff*

Piano Reduction *ff*

Timpani *ff*

Side Drum *ff*

Clashed Cymbals *ff*

Bass Drum *ff*

EMR 42943

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Picc.

Fl.

Ob.

Bsn.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar.

Tba.

Str.B.

Pno. Red.

Timp.

S.D.

Cyms.

B.D.

21

22

23

24

25

A

26

27

28

29

30

31

Picc.
 Fl.
 Ob.
 Bsn.
 Cl.1
 Cl.2
 Cl.3
 B.Cl.
 A.Sax.1
 A.Sax.2
 T.Sax.
 B.Sax.
 Tpt./Cnt.1
 Tpt./Cnt.2
 Tpt./Cnt.3
 Hn.1
 Hn.2
 Hn.3
 Tbn.1
 Tbn.2
 B.Tbn.
 Bar.
 Tba.
 Str.B.
 Pno. Red.
 Timp.
 S.D.
 Cyms.
 B.D.

Score for measures 32-41, rehearsal mark B. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trumpet 1/Coronet 1, Trumpet 2/Coronet 2, Trumpet 3/Coronet 3, Horn 1, Horn 2, Horn 3, Trombone 1, Trombone 2, Baritone Trombone, Baritone, Tuba, String Bass, Piano/Reduction, Timpani, Snare Drum, Cymbals, and Bass Drum. The score features various musical notations including dynamics (f, cresc., ff), articulation (accents), and phrasing (slurs). The key signature is one sharp (F#).

This page contains the musical score for measures 42 through 51 of a large orchestral work. The score is written for a variety of instruments, including woodwinds, brass, strings, and percussion. The notation includes notes, rests, and dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *sub.* (sustained). Many passages feature triplets, indicated by a '3' over the notes. The woodwind section (Piccolo, Flute, Oboe, Bassoon, Clarinets, Bass Clarinet, Saxophones) and the brass section (Trumpets, Horns, Trombones, Baritone, Tuba) are highly active, often playing complex rhythmic patterns. The string section (Violins, Violas, Cellos, Double Basses) provides a harmonic and rhythmic foundation. The percussion section (Piano, Red, Timpani, Snare Drum, Cymbals, Bass Drum) adds texture and drive to the music. The score is arranged in a standard orchestral format, with staves grouped by instrument family.

Picc.
 Fl.
 Ob.
 Bsn.
 Cl.1
 Cl.2
 Cl.3
 B.Cl.
 A.Sax.1
 A.Sax.2
 T.Sax.
 B.Sax.
 Tpt./Cnt.1
 Tpt./Cnt.2
 Tpt./Cnt.3
 Hn.1
 Hn.2
 Hn.3
 Tbn.1
 Tbn.2
 B.Tbn.
 Bar.
 Tba.
 Str.B.
 Pno. Red.
 Timp.
 S.D.
 Cyms.
 B.D.

Dynamics: *f*, *ff*, *p*, *pp*, *mf*, *f sub.*, *p sub.*
 Articulation: accents, slurs, triplets, sixteenth-note runs.

Picc. *mf* *p* *f*

Fl. *mf* *p* *f*

Ob. *fp* *f*

Bsn. *fp* *f*

Cl.1 *fp* *f*

Cl.2 *p* *fp* *f*

Cl.3 *fp* *f*

B.Cl. *fp* *f*

A.Sax.1 *fp* *f*

A.Sax.2 *fp* *f*

T.Sax. *fp* *f*

B.Sax. *fp* *f*

Tpt./Cnt.1 *fp* *f*

Tpt./Cnt.2 *f*

Tpt./Cnt.3 *f*

Hn.1 *fp* *f*

Hn.2 *fp* *f*

Hn.3 *fp* *f*

Tbn.1 *fp* *f*

Tbn.2 *p* *fp* *f*

B.Tbn. *fp* *f*

Bar. *fp* *f*

Tba. *f*

Str.B. *f*

Pno. Red. *fp* *f*

Timp. *f*

S.D.

Cyms.

B.D.

Picc.

Fl.

Ob.

Bsn.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar.

Tba.

Str.B.

Pno. Red.

Tim.

S.D.

Cyms.

B.D.

ff

85

86

E 87

88

89

90

91

92

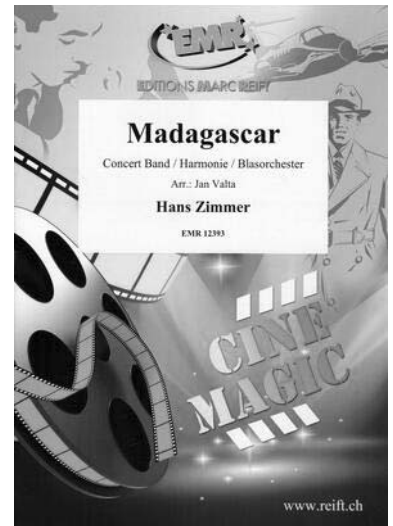
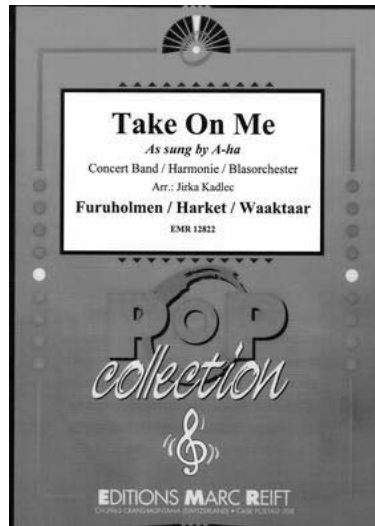
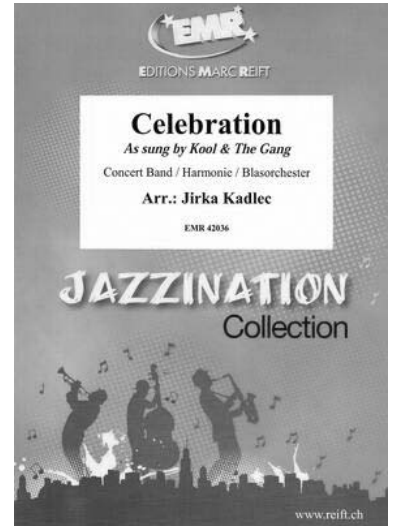
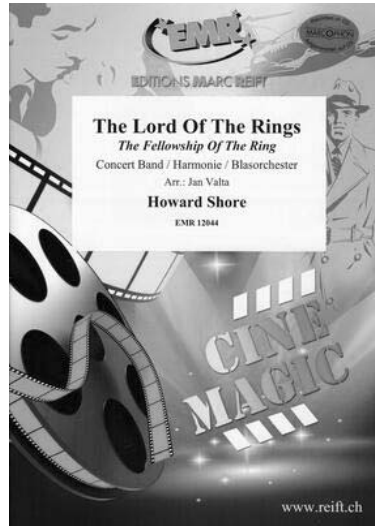
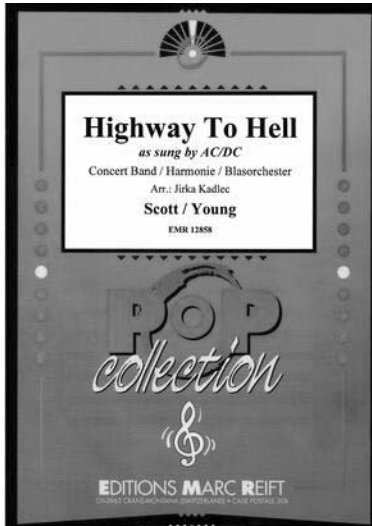
93

94

95

Picc. *mf* *f*
 Fl. *p* *cresc.* *f*
 Ob. *p* *cresc.* *f*
 Bsn. *p* *cresc.* *f*
 Cl.1 *p* *f*
 Cl.2 *p* *f*
 Cl.3 *p* *cresc.* *f*
 B.Cl. *p* *cresc.* *f*
 A.Sax.1 *p* *cresc.* *f*
 A.Sax.2 *f*
 T.Sax. *p* *f*
 B.Sax. *f*
 Tpt./Cnt.1 *mf* *f*
 Tpt./Cnt.2 *mf* *f*
 Tpt./Cnt.3 *mf* *f*
 Hn.1 *p* *f*
 Hn.2 *p* *f*
 Hn.3 *f*
 Tbn.1 *f*
 Tbn.2 *f*
 B.Tbn. *f*
 Bar. *p* *cresc.* *f*
 Tba. *mf* *f*
 Str.B. *mf* *f*
 Pno. Red. *p* *cresc.* *f*
 Timp. *p*
 S.D.
 Cyms.
 B.D.

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