

Beethovens 9. Symphonie der Tiere

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Adagio molto

Fl. *fp* *fp* *p* *f*

Ob. *fp* *fp* *p* *f*

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

Fag. *fp* *fp* *p* *f*

I Cor. *fp* *fp* *p* *f*

II *fp* *fp* *p* *f*

Tr-be

I-II

Tr-ni

III

Timp. *f*

2 Perc.

Geschichtenerzähler

Der junge Dirigent Karavan
liebt Beethoven.

Natürlich nicht Beethoven
selbst. Der ist schon lange
gestorben. Karavan liebt
Beethovens Musik.

Heute Morgen bekommt
er einen Anruf vom großen
Konzerthaus in Berlin.

V-ni I *pizz.* *f* *p* *f* *p* *cresc.* *f* *arco*

V-ni II *pizz.* *f* *p* *f* *p* *cresc.* *f* *arco*

V-le *pizz.* *f* *p* *f* *p* *cresc.* *f* *arco*

Celli *pizz.* *f* *p* *f* *p* *cresc.* *f* *arco*

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

7 1 **a tempo**

Fl. *p*

Ob. *p*

Cl. *p*

Fag. *p*

I *p*

Cor. II *p*

Tr-be

I-II

Tr-ni

III

Timp.

2 Perc.

Vibr. *f* *loop ** → Hallo? Ja? Was?!
(speak on the phone)

Geschichtenerzähler (3") Sie suchen dringend einen Dirigenten für die 9. Symphonie von Beethoven. "Wahrscheinlich eine Verwechslung", denkt Karavan

1 **a tempo**

V-ni I *dim.* *p*

V-ni II *p*

V-le *p*

Celli *p*

Bassi *p*

* - repeat a few times and stop unexpectedly

2 Allegro con brio

11

Fl. *cresc.* *f* *ten* *ten* *f* *p* *p*

Ob. *cresc.* *f* *ten* *ten* *f* *p* *p*

Cl. *cresc.* *f* *ten* *ten* *f* *p* *p*

Fag. *cresc.* *f* *ten* *ten* *f* *p* *p*

I *cresc.* *f* *ten* *ten* *f* *p* *p*

Cor. II *cresc.* *f* *ten* *ten* *f* *p* *p*

Tr-be

I-II

Tr-ni

III

Timp. *f*

2 Perc.

Vibr.

Den sein Name klingt ähnlich wir der eines berühmten Dirigenten Aber Verwechslung hin oder her Karavan ist Dirigent und er nimmt das Angebot an. (an.)

2 Allegro con brio

V-ni I *cresc.* *f* *ten* *f* *p* *p*

V-ni II *cresc.* *f* *ten* *f* *p* *p*

V-le *cresc.* *f* *ten* *f* *p*

Celli *cresc.* *f* *ten* *f* *p* *p*

Bassi *cresc.* *f* *ten* *f* *p* *p*

16

Fl. *p* *p* *

Ob. *p* *p* *

Cl. *p* *p*

Fag. *p* *p*

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III

Timp.

2 Perc.

Vibr.

Die Sache hat nur einen Haken: Er soll mit eigenen Orkester anreisen und alle Musiker mitbringen

* - pick up the phone like if someone has called and answer.

V-ni I *p*

V-ni II *p*

V-le *p*

Celli *p*

Bassi *p*

24

Fl. *sf*

Ob. *sf*

Cl. *sf*

Fag. *sf*

I Cor. *sf*

II Cor. *sf*

Tr-be *sf*

I-II Tr-ni

III

Timp. *mf*

2 Perc.

Vibr.

Wo bekommt er bloß so schnell ein ganzes Orkester?

V-ni I *sf*

V-ni II *cresc.* *sf*

V-le *cresc.* *sf*

Celli *cresc.* *sf*

Bassi *cresc.* *sf*

32

Fl.

Ob.

Cl.

Fag.

I
Cor.

II

Tr-be

I-II
Tr-ni

III

Timp.

2 Perc.

Vibr.

Musiker zu finden ist mich einfach

V-ni I

V-ni II

V-le

Celli

Bassi

ff

ff

ff

ff

ff

ff

ff

f

f

f

f

f

f

f

Tr-ne 1
(use a ringbell)

Hallo? Wir bitte
Das fehlt Ihnen aber früh ein!

38

Fl.

Ob.

Cl.

Fag.

I

Cor.

II

Tr-be

I-II

Tr-ni

III

Timp.

2 Perc.

Vibr.

1° from V-ni I * Ja? Das tut mir so furchtbar leid, da können wir Ihnen nicht weiter helfen.

V-ni I

V-ni II

V-le

Celli

Bassi

1° - V-le

Ja, was ist das? Nein, falsche Nummer keine Instrumente hier!

44

Fl.

Ob.

Cl.

Fag.

I

Cor.

II

Tr-be

I-II

Tr-ni

III

Timp.

2 Perc.

Vibr.

Strings: All of the group shouts: "Hallo?! Ja? Nein, Tschuss!"

V-ni I

V-ni II

V-le

Celli

Bassi

Tr-ni ring the ringbells many times

ff

ff

G.P.

50

Fl.

Ob.

Cl.

Fag.

I

Cor.

II

Tr-be

I-II

Tr-ni

III

Ring! Ring! Ring!

Timp.

2 Perc.

Vibr.

(pause)
Geschichtserzähler - Da erzählt er endlich einen Rückruf.

Hallo?! Nein!!

Mann!!!

G.P.

V-ni I

V-ni II

V-le

Celli

Bassi

56 **3** ♩ = 50

Fl.

Ob.

Cl.

Fag.

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III

Timp.

2 Perc.

Vibr.

Xilof.

"Guten Tag! Sie suchen ein Orchester? Wir haben da sehr spezielle Musiker, die gern mit Ihnen spielen möchten. Sie kommen morgen früh um zehn vorbei."

3 ♩ = 50

V-ni I

V-ni II

V-le

Celli

Bassi

61

Fl.

Ob.

Cl.

Fag.

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III Tr-ni

Timp.

2 Perc.

Glock.

(like a doorbell)

(persistant)

Der nächste Tag beginnt mit einem Türklingel.

Karavan öffnet die Tür und traut vor Schreck seinen Augen nicht.

"Das gibt es doch nicht!" ruft er. "Ein Löwe mit einer Kesselpauke!"

pp — *mf* *ff*

ff *p* *ff* *p* *ff* *p* *ff* *p*

V-ni I

V-ni II

V-le

Celli

Bassi

fff *fff* *fff* *ff* *arco* *ff*

67

Fl. *p* *ff*

Ob. *p* *ff*

Cl. *p* *ff*

Fag. *p* *ff*

I Cor. *ff*

II Cor. *ff*

Tr-be *ff*

I-II Tr-ni

III

Timp. *ff* *f* *ff* *p* *pp*

2 Perc.

"Da binn ich" sagt der Löwe und grinst.

"Entschuldigung Sie, Herr Lö Lö Löwe" stottert der Dirigent

"Sie haben sich bestimmt in der Tür geirrt".

V-ni I *ff*

V-ni II *ff*

V-le *ff*

Celli *ff*

Bassi *ff*

72

Fl. *ff sf*

Ob. *ff sf*

Cl. *ff sf*

Fag. *ff sf*

I Cor. *ff sf pp*

II Cor. *ff sf pp*

Tr-be *ff sf*

I-II Tr-ni

III

Timp. *improvis. poco a poco cresc. ff*

2 Perc.

"Ach?! Und ich dachte, du suchst einen Paukisten?",
 antwortet der Löwe enttäuscht und wendet sich zum Gehen.
 "Nein, warten Sie", ruft der junge Dirigent und beäugt ihn
 interessiert. (z) "Psst, psst - nicht so laut", versucht Karavan den Löwen zu beruhigen.
 "Sie spielen tatsächlich Kesselpauke?"
 "Na klar", sagt der Löwe stolz und schlägt ein paar Takte
 auf seiner Pauke an.

V-ni I *ff sf p*

V-ni II *ff sf p*

V-le *ff sf p*

Celli *ff sf p*

Bassi *ff sf > p*

76

Fl.

Ob.

Cl.

Fag.

p

sf

sf

p

sf

I

Cor.

II

Tr-be

I-II

Tr-ni

III

sf

p

sf

sf

Timp.

2 Perc.

sf

Frau Schrickelhuber aus der wohnung über uns hasst Lärm im Hausflur. - Kommen Sie schon rein".

"Kennen Sie Ludwig van Beethoven?", fragt Karavan, als der Löwe es sich im Wohnzimmer gemütlich gemacht hat.

"Ludwig von wem?", fragt der Löwe.

"Muss man den kennen?"

V-ni I

V-ni II

V-le

Celli

Bassi

sf

p

sf

sf

sf

p

sf

p

80

Fl. *tr*

Ob. *sfp* *6* *6* *cresc.*

Cl. *sfp* *3* *6* *6* *cresc.*

Fag. *sfp* *3* *6* *6*

I Cor. *sf* *p* *6* *cresc.*

II Cor. *sf* *p* *6* *3* *6* *6* *cresc.*

Tr-be *sf*

I-II Tr-ni

III

"Ludwig van Beethoven war der größte KOMponist aller Zeiten. Ein Genie, ein Gigant, ein Titan..." "Ist ja schon gut", sagt der Löwe.
 "Hauptsache es gibt ein gutes Mittagessen. Am liebsten mein Liebspeisenmenü Schafsragout vorweg, dann eine cremige Schildkrötensuppe, Gänsebraten als Hauptgang und Mäusesouffle zum Nachtisch." Und damit verschwindet er in der Küche.

V-ni I *sf* *p* *tr* *cresc.*

V-ni II *sf* *p* *sf* *p* *cresc.*

V-le *sf* *p* *sf* *p* *cresc.*

Celli *p* *cresc.*

Bassi *sf* *p* *sf* *p* *sf* *p* *p* *cresc.*

84 **5** ♩. = 100 (110)

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fag.

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III

Timp.

2 Perc.

5 ♩. = 100 (110)

V-ni I *f p dim. p*

V-ni II *f p dim. p*

V-le *f p*

Celli *f p*

Bassi *f p*

89

Fl. *f* *cresc.*

Ob. *f* *cresc.*

Cl. *f* *cresc.*

Fag. *p* *cresc.* *f* *cresc.*

I Cor. *mf* *cresc.* *f* *cresc.*

II Cor. *mf* *cresc.* *f* *cresc.*

Tr-be I *mf* *cresc.* *f* *cresc.*

Tr-be II *mf* *cresc.* *f* *cresc.*

I-II Tr-ni

III Tr-ni

Timp. *mf* *cresc.*

2 Perc.

V-ni I *cresc.* *ff*

V-ni II *cresc.* *ff*

V-le *cresc.* *f*

Celli *cresc.* *f*

Bassi *cresc.* *f*

Detailed description: This page of a musical score covers measures 89 to 92. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Cor Anglais I & II, Trumpets I & II, Trombones I, II, III, and I-II), strings (Violins I & II, Viola, Cellos, Basses), and percussion (Timpani and 2 Percussion). The score is written in a common time signature with a key signature of one sharp (F#). The woodwinds and strings play melodic lines with dynamic markings of *f* and *cresc.*. The brass instruments play harmonic support with *mf* and *f* dynamics. The percussion section includes a timpani part with *mf* and *cresc.* markings, and two percussion parts. The page number 89 is at the top left, and 17 is at the top right.

93

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *f*

I Cor. *f*

II Cor. *f*

Tr-be *f*

I-II Tr-ni *f*

III *f*

Timp. *ff*

2 Perc.

V-ni I *ff*

V-ni II *ff*

V-le *ff*

Celli *ff*

Bassi *ff*

Detailed description: This page of a musical score covers measures 93 to 96. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Violas, Cellos, Basses) are marked *ff* (fortissimo). The brass section (Cori, Trombones, Trumpets) is marked *f* (forte). The timpani and two percussion parts are also present. The woodwinds play melodic lines with slurs and accents, while the strings and brass provide harmonic support with sustained notes and rhythmic patterns. The percussion parts are mostly rests, indicating a focus on the melodic and harmonic elements.

97

Fl.

Ob.

Cl.

Fag.

I Cor.

II Cor.

Tr-be I

Tr-be II

I-II Tr-ni

III Tr-ni

Timp.

2 Perc.

V-ni I

V-ni II

V-le

Celli

Bassi

sf

sf

sf

sf

Musical score for orchestra, measures 101-103. The score is in 6/8 time and features a variety of instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Cello, Basses) play melodic lines with various articulations and dynamics. The brass section (Cor Anglais, Trumpets, Trombones) provides harmonic support. The percussion section (Timpani, Percussion) is mostly silent. The score includes dynamic markings such as *ff* (fortissimo) and *sub pp* (sub pianissimo). The key signature has one flat (B-flat).

Measures 101-103:

- Fl. (Flute): Melodic line with slurs and accents, dynamics *ff*.
- Ob. (Oboe): Melodic line with slurs and accents, dynamics *ff*.
- Cl. (Clarinet): Melodic line with slurs and accents, dynamics *ff*.
- Fag. (Bassoon): Melodic line with slurs and accents, dynamics *ff*.
- I Cor. (Cor Anglais): Sustained notes, dynamics *ff*.
- II Cor. (Cor Anglais): Sustained notes, dynamics *ff*.
- Tr-be (Trumpets): Sustained notes, dynamics *ff*.
- Tr-be (Trombones): Sustained notes, dynamics *ff*.
- I-II Tr-ni (Trumpets/Trombones): Sustained notes, dynamics *ff*.
- III Tr-ni (Trumpets/Trombones): Sustained notes, dynamics *ff*.
- Timp. (Timpani): Sustained notes, dynamics *ff*.
- 2 Perc. (Percussion): Silent.
- V-ni I (Violins I): Melodic line with slurs and accents, dynamics *ff sub pp*.
- V-ni II (Violins II): Melodic line with slurs and accents, dynamics *ff sub pp*.
- V-le (Viola): Sustained notes, dynamics *ff sub pp*.
- Celli (Cello): Melodic line with slurs and accents, dynamics *ff sub pp*.
- Bassi (Basses): Melodic line with slurs and accents, dynamics *ff*.

105

Fl.

Ob.

Cl.

Fag.

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III

Timp.

2 Perc.

V-ni I

V-ni II

V-le

Celli

Bassi

p

f

mf

cresc.

pizz.

arco

pp

111

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fag. *pp cresc. f*

I Cor. *f*

II Cor. *f*

Tr-be

I-II Tr-ni *pp f*

III *pp f*

Timp. *mf*

2 Perc.

V-ni I *ff*

V-ni II *ff*

V-le *ff*

Celli

Bassi *p arco*

p f

Detailed description: This page of a musical score covers measures 111 to 115. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Cor Anglais I & II, Trumpets I-II, Trombones I-III), strings (Violins I & II, Viola, Cellos, Basses), and percussion (Timpani, 2 Percussion). The score includes dynamic markings such as *cresc.*, *pp*, *f*, *mf*, and *ff*. Performance instructions like *pizz.* and *arco* are present for the strings. The key signature has one sharp (F#) and the time signature is 12/8. Measure numbers 111, 112, 113, 114, and 115 are clearly marked at the beginning of their respective staves.

117

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

I Cor. *f*

II Cor. *f*

Tr-be *f*

I-II Tr-ni *f*

III *f*

Timp. *f*

2 Perc.

V-ni I *ff*

V-ni II *ff*

V-le *ff*

Celli *ff*

Bassi *ff*

134 **6** *quasi stimmen (improvis)* **Allegro vivace** ♩ = 88

Fl. *mp*

Ob. *mp* *quasi stimmen (improvis)*

Cl. *mp* *quasi stimmen (improvis)*

Fag. *mp* *quasi stimmen (improvis)*

I Cor.

II

Tr-be

I-II Tr-ni

III

Timp.

2 Perc.

Karavan hat sich noch nicht ganz von dem Schreck erholt, als er Musik im Hausflur hört.

Vorsichtig schaut er durch das Schlüsselloch: Dort misizieren doch tatsächlich vier Holzblasinstrumententiere.

ein Schaf,

6 **Allegro vivace** ♩ = 88

V-ni I

V-ni II

V-le

Celli

Bassi

Andante

140

Fl.

Ob.

Cl.

Fag.

I Cor.

II

Tr-be

I-II Tr-ni

III

Timp.

2 Perc.

eine Gans,

eine Schildkröte

Andante

V-ni I

V-ni II

V-le

Celli

Bassi

(oder Fl. Picc.)

147

Fl.

Ob.

Cl.

Fag.

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III Tr-ni

Timp.

2 Perc.

und eine Maus

V-ni I

V-ni II

V-le

Celli

Bassi

154

Fl.

Ob.

Cl.

Fag.

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III Tr-ni

Timp.

2 Perc.

"Oje, das Leibspeisemenü des Löwen!" schreit Karavan laut, aber sofort fällt ihm Frau Schrickelhuber ein. "Besser ein hungriger Löwe als Frau Schrickelhuber", denkt er und öffnet die Tür.

"Guten Taaaag! Ich bin Frau Silkä Schaaaf. Fagottistin und Bääthovenspääzialistin. Waaas schauen Sie dann so? Haben Sie noch nie ein Fagott spieländäs Schaf gesehen? Ich gebe Ihnen gern eine Kostprobe". Und schon spealt sie einige Takte.

V-ni I

V-ni II

V-le

Celli

Bassi

157

Fl.

Ob.

Cl.

Fag.

I Cor.

II

Tr-be

I-II Tr-ni

III

Timp.

2 Perc.

V-ni I

V-ni II

V-le

Celli

Bassi

(non div.)

p

p

Detailed description: This page of a musical score covers measures 157 through 162. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (I and II), Trumpets (Tr-be), Trombones (I-II and III), Timpani (Timp.), Percussion (2 Perc.), Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), Cello (Celli), and Bass (Bassi). The Flute, Oboe, Clarinet, and Trombone I-II parts are silent throughout. The Bassoon part features a melodic line with slurs and ties. The Cor Anglais parts are silent. The Trumpet and Trombone III parts are silent. The Timpani part is silent. The Percussion part is silent. The Violin I part is silent. The Violin II part has a melodic line with slurs and ties. The Viola part has a melodic line with slurs and ties. The Cello and Bass parts have a melodic line with slurs and ties, marked with a piano (*p*) dynamic and the instruction "(non div.)".

163

Fl.

Ob.

Cl.

Fag.

I
Cor.

II

Tr-be

I-II
Tr-ni

III

Timp.

2 Perc.
Piaatti
Triang.

V-ni I

V-ni II

V-le

Celli

Bassi

mf

mf

mf

mf

mf

mf

mf

f

f

f

div.

Meno mosso

169

Fl. *ppp*

Ob.

Cl. *ppp*

Fag. *mf*

Cor. I *mp*

Cor. II *mp*

Tr-be *mp*

I-II *mp*

Tr-ni *mp*

III *mp*

Timp. *mp*

2 Perc. *mf* *mp*

V-ni I *mp*

V-ni II *mp*

V-le *ppp*

Celli *mp* *p*

Bassi *mp* *p*

175

Fl.

Ob.

Cl.

Fag.

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III Tr-ni

Timp.

2 Perc.

Vibr.

Xilof.

V-ni I

V-ni II

V-le

Celli

Bassi

ppp

ppp

dolce

pp

pp

pp

183

rit.

Fl.

Ob.

Cl.

Fag.

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III Tr-ni

Timp.

2 Perc.

rit.

V-ni I

V-ni II

V-le

Celli

Bassi

8

193

Fl.

Ob.

Cl.

Fag.

Cor. I

Cor. II

Tr-be

I-II Tr-ni

III

Timp.

2 Perc.

8

V-ni I

V-ni II

V-le

Celli

Bassi

♩ = 60

9

200

Fl.

Ob.

Cl.

Fag.

I

Cor.

II

Tr-be

I-II

Tr-ni

III

Timp.

2 Perc.

Kaum hat das Schaf sein Fagottspiel beendet, stellt sich die Schildkröte vor: "Grüezi, Herr Dirigent, Frida, die Schildkröte. Ich bin die Klarinetistin. Im Übrigen die Einzige hier, die Beethoven noch persönlich kannte. Ich wohnte bei ihm bis zu seinem Tod am 26. März 1827. Dort konnte ich immer ungestört üben, schließlich war er taub am Ende seiner Tage. Obacht!" Und auch die Schildkröte gibt eine kleine Kostprobe auf ihrem Instrument.

♩ = 60

9

V-ni I

V-ni II

V-le

Celli

Bassi

205

Fl.

Ob.

Cl.

Fag.

I Cor.

II

Tr-be

I-II Tr-ni

III

Timp.

2 Perc.

V-ni I

V-ni II

V-le

Celli

Bassi

210 dolce *p*

Fl.

Ob.

Cl.

Fag.

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III Tr-ni

Timp.

2 Perc. Gr. Cassa *ppp* *p*

V-ni I *cresc.* *mf*

V-ni II *cresc.* *mf*

V-le *pp* *mf*

Celli *pp* *mf*

Bassi *pp* *mf*

Musical score for page 37, measures 210-214. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Cor Anglais I & II, Trumpet/Bassoon, Trombone I & II, Trumpet III, Timpani, Percussion (Grande Cassa), Violin I & II, Viola, Cello, and Bass. The music features triplets and dynamic markings such as *p*, *pp*, *mf*, and *ppp*. The flute part starts with a *dolce* marking and a *p* dynamic. The clarinet part starts with a *pp* marking. The bassoon part starts with a *p* marking. The cor Anglais parts start with a *p* marking. The trumpet parts start with a *p* marking. The trombone parts start with a *mp* marking. The violin parts start with a *cresc.* marking. The viola part starts with a *pp* marking. The cello part starts with a *pp* marking. The bass part starts with a *pp* marking.

215

Fl. *sf* *pp*

Ob. *sf* *pp*

Cl. *f* *mf* *dim.* *p* Cadenza *rit.*

Fag. *sf* *pp*

I Cor. *sf* *pp*

II *sf* *pp*

Tr-be *sf* *pp*

I-II

Tr-ni

III

Timp.

2 Perc.

V-ni I *sf* *pp* *rit.*

V-ni II *sf* *pp*

V-le *sf* *pp*

Celli *sf* *pp*

Bassi *sf* *pp*

218

Fl.

Ob.

Cl.

Fag.

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III Tr-ni

Timp.

2 Perc.

V-ni I

V-ni II

V-le

Celli

Bassi

3

pp

morendo

ppp

pp

morendo

pp

morendo

pp

morendo

pp

morendo

Karavan denkt währenddessen nur an den Löwen. Erst als die Oboengans ihn begrüßt, wird er wieder aufmerksam. "Moin, moin junger Mann. Ich bin Liesel von der Gänseweide. Ist ein bisschen frisch hier, nää? Da bekommt ja selbst eine Gans Gänsehaut. Schade, dass ich meine Daunenstrickjacke nicht eingepackt habe. Na, dann werde ich mich auf meiner Oboe in der Küche ein wenig warm spielen.

222 **10** ♩ = 100

Fl. *mf* *f*

Ob. *f* ³ *f* ³

Cl. *mf* *f*

Fag. *mf* *f*

I Cor. *mf* *f*

II Cor. *mf* *f*

Tr-be

I-II Tr-ni

III Tr-ni

Timp.

2 Perc.

10 ♩ = 100 *pizz.*

V-ni I *p* *mf* *f* *mf* *sf* *sf* *sf*

V-ni II *pizz.* *p* *arco* *mf* *f* *mf* *sf* *sf* *sf*

V-le *pizz.* *p* *arco* *mf* *f* *mf* *sf* *sf* *sf*

Celli *pizz.* *p* *arco* *mf* *f* *mf* *sf* *sf* *sf*

Bassi *mf* *f* *mf* *sf* *sf* *sf*

230

This page of a musical score, numbered 230, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The brass section consists of Cor I and II, Trumpets I, II, and III, and Trombones (Tr-be). The percussion section includes Timpani (Timp.) and two Percussionists (2 Perc.). The string section includes Violins I and II (V-ni I and V-ni II), Viola (V-le), Cello (Celli), and Basses (Bassi). The Oboe part begins in measure 230 with a melodic line marked *mf*. The string parts play a rhythmic accompaniment of eighth notes, marked *sf* (sforzando) in each measure. The rest of the page shows empty staves for the other instruments.

Fl.

Ob.

Cl.

Fag.

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III

Timp.

2 Perc.

Triangle

V-ni I

V-ni II

V-le

Celli

Bassi

pp *f* *pp* *f* *p* *mf* *p* *p* *sf* *sf*

pp *mf* *pp* *mf* *p* *mf* *p* *pp* *mf* *p* *p* *sf* *sf*

pp *mf* *pp* *mf* *p* *mf* *p* *pp* *f* *pp* *f* *pp* *mf* *p* *p* *sf* *sf*

pp *f* *pp* *f* *pp* *mf* *p* *pp* *f* *pp* *f* *pp* *mf* *p* *p* *sf* *sf*

pp *f* *pp* *f* *pp* *mf* *p* *pp* *f* *pp* *f* *pp* *mf* *p* *p* *sf* *sf*

241

Fl. *sf* *mf*

Ob. *f* *f*

Cl. *mf*

Fag. *sf* *p* *mf* *p* *mf*

I Cor. *p* *mf* *p* *mf*

II *p* *mf* *p* *mf*

Tr-be *p* *mf* *p* *mf*

I-II Tr-ni

III

Timp.

2 Perc. *mf* *mf*

V-ni I *sf* *mf* *sf* *sf* *sf* *pp* *mf* *p* *mf*

V-ni II *sf* *mf* *sf* *sf* *sf* *pp* *mf* *p* *mf*

V-le *sf* *mf* *sf* *sf* *sf* *pp* *mf* *p* *mf*

Celli *sf* *mf* *sf* *sf* *sf* *pp* *mf* *p* *mf*

Bassi *sf* *mf* *sf* *sf* *sf* *pp* *mf* *p* *mf*

246

11 ♩ = 80
Fl = Fl. Picc.

Fl. *p* *f* *mf*

Ob.

Cl. *p* *f*

Fag. *p* *f* *sf*

I Cor. *p* *f* *sf*

II Cor. *p* *f* *sf*

Tr-be I *p* *f* *sf*

Tr-be II *p* *f*

I-II Tr-ni *sf*

III *sf*

Timp. *mf*

2 Perc. Gr. Cassa *mf* Tamburo mil. *mf* repeat if needed

(♩) "O nein, in der Küche ist der Löwe",
denkt Karavan, doch da zupft bereits die
kleine Maus an seinem Ärmel: "Hallo, ich bin Mike Mouse. Aber verwechseln Sie mich bloß nicht mit Micky Mouse."
Und sogleich spielt sie ihm etwas auf ihrer Querflöte vor.

11 ♩ = 80

V-ni I *p* *f* *sf*

V-ni II *p* *f* *sf*

V-le *p* *f* *sf*

Celli *p* *f* *sf*

Bassi *p* *f* *sf*

253

Fl.

Ob.

Cl.

Fag.

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III Tr-ni

Timp.

2 Perc.

V-ni I

V-ni II

V-le

Celli

Bassi

Detailed description: This is a page of a musical score, page 45, starting at measure 253. The score is arranged in a standard orchestral layout. The Flute part (Fl.) has a melodic line with slurs and accents. The Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.) parts are currently silent. The woodwind section includes two parts of Cor (I and II), two parts of Tr-be (I and II), and three parts of Tr-ni (I, II, and III), all of which are silent. The percussion section includes Timp. (silent), 2 Perc. (with a rhythmic pattern of eighth notes), and another Perc. part (silent). The string section includes V-ni I and II (silent), V-le (silent), Celli (silent), and Bassi (silent).

260

Fl.

Ob.

Cl.

Fag.

I
Cor.

II

Tr-be

I-II
Tr-ni

III

Timp.

2 Perc.

V-ni I

V-ni II

V-le

Celli

Bassi

pizz.

f

pizz.

f

pizz.

f

pizz.

f

266

Fl. *f*

Ob. *mf*

Cl. *mf*

Fag. *mf*

I Cor. -

II Cor. -

Tr-be *mf (f)*

I-II Tr-ni -

III Tr-ni -

Timp. -

2 Perc. *f*

V-ni I *mp* arco

V-ni II *mp* arco

V-le *mp* arco

Celli *mf* arco

Bassi *mf* (arco)

272

Fl.

Ob.

Cl.

Fag.

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III Tr-ni

Timp.

2 Perc.

V-ni I

V-ni II

V-le

Celli

Bassi

f

mf

mp

p

tr

pizz.

Piatti

278

Fl.

Ob.

Cl.

Fag.

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III Tr-ni

Timp.

2 Perc.

V-ni I

V-ni II

V-le

Celli

Bassi

mp *cresc.* *mf* *sf*

f

Detailed description: This page of a musical score covers measures 278 to 284. The Flute part (Fl.) features a melodic line with slurs and accents. The Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.) parts play a rhythmic accompaniment of eighth notes, with dynamic markings of *mp*, *cresc.*, *mf*, and *sf*. The Cor Anglais section (I and II) and the Trumpet (Tr-be) and Trombone (I-II, III) sections play a similar rhythmic pattern. The Percussion (2 Perc.) part has a steady eighth-note accompaniment. The Violin (V-ni I, V-ni II), Viola (V-le), Cello (Celli), and Bass (Bassi) sections provide a harmonic foundation with sustained notes and some rhythmic movement. The score concludes with a double bar line at the end of measure 284.

285 **12** Fl. Picc = Fl. **Pesante** ♩ = 100

Fl.
Ob.
Cl.
Fag.

I
Cor.
II
Tr-be
I-II
Tr-ni
III
Timp.

2 Perc. **ff** Drop a pile of pots Tam-tam

Plötzlich höer Karavan aufgeregtes Geschnatter und eilt in die Küche. Der Lÿwe steht am Herd und versucht die Gans in einen Kochtopf zu stopfen, da er sie für sein Mittagessen hält.

12 **Pesante** arco ♩ = 100

V-ni I
V-ni II
V-le
Celli
Bassi

295

Fl.

Ob.

Cl.

Fag.

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III

Timp.

2 Perc.

V-ni I

V-ni II

V-le

Celli

Bassi

307

Fl.

Ob.

Cl.

Fag.

I

Cor.

II

Tr-be

I-II

Tr-ni

III

Timp.

2 Perc.

V-ni I

V-ni II

V-le

Celli

Bassi

p

p

p

p cresc.

p

pp

pp

pp

p

cresc.

p

cresc.

p

arco

320

Fl. *cresc. f*

Ob. *cresc. f*

Cl. *cresc. f*

Fag. *cresc. f*

I Cor. *f*

II *f*

Tr-be *f*

I-II

Tr-ni

III

Timp. *f*

2 Perc. *f*

Piatti *f*

Gr. Cassa *f*

V-ni I *f*

V-ni II

V-le *cresc. f*

Celli *cresc. f*

Bassi *cresc. f*

334

Fl. *f*

Ob. *f*

Cl. *f*

Fag. *f*

I Cor. *f*

II *f*

Tr-be *f*

I-II Tr-ni

III

Timp. *f*

2 Perc. *f*

V-ni I *f* *ff* *sf* *sf* *sf* *dim.* *mf*

V-ni II *f* *ff* *sf* *sf* *sf* *dim.* *mf*

V-le *f* *f* *f* *spicc.* *dim.*

Celli *f* *f* *f* *dim.*

Bassi *f* *f* *f* *dim.*

348



Fl.

Ob.

Cl.

Fag.

I

Cor.

II

Tr-be

I-II

Tr-ni

III

Timp.

2 Perc.

V-ni I

V-ni II

V-le

Celli

Bassi

356 Fl. = Fl. Picc.

gliss. mf

I Cor.

II

Tr-be

I-II Tr-ni

III

Timp.

2 Perc.

V-ni I

V-ni II arco spicc. p

V-le

Celli

Bassi

363

Fl.

Ob.

Cl.

Fag.

mf

I

Cor.

mf

II

mf

Tr-be

mf

I-II

Tr-ni

III

Timp.

2 Perc.

V-ni I

V-ni II

V-le

Celli

Bassi

Detailed description: This page of a musical score covers measures 363 to 368. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.), with the Bassoon part starting at measure 363. The brass section consists of two Horns (I and II), Trumpets (Tr-be), and Trombones (I-II, Tr-ni, III). The percussion section includes Timpani (Timp.) and two Percussion parts (2 Perc.). The string section includes Violins I and II (V-ni I, V-ni II), Viola (V-le), Cellos (Celli), and Basses (Bassi). The score is written in a common time signature with a key signature of one sharp (F#). The dynamic marking *mf* (mezzo-forte) is indicated for the woodwinds and brass. The woodwinds and brass parts feature melodic lines with slurs and ties, while the strings provide a rhythmic accompaniment with eighth and sixteenth notes.

369

This musical score page contains measures 369 through 373. The instruments and their parts are as follows:

- Flute (Fl.):** Starts with a rest in measure 369, then plays a melodic line starting in measure 370 with a dynamic marking of *f*.
- Oboe (Ob.):** Plays a melodic line starting in measure 370 with a dynamic marking of *ff*.
- Clarinet (Cl.):** Plays a melodic line starting in measure 370 with a dynamic marking of *ff*.
- Bassoon (Fag.):** Plays a melodic line starting in measure 370 with a dynamic marking of *ff*.
- Cor Horn I (Cor. I):** Plays a melodic line starting in measure 370 with a dynamic marking of *f*.
- Cor Horn II (Cor. II):** Plays a melodic line starting in measure 370 with a dynamic marking of *f*.
- Trumpet (Tr-be):** Plays a melodic line starting in measure 370 with a dynamic marking of *f*.
- Trumpet II (Tr-ni II):** Plays a melodic line starting in measure 370 with a dynamic marking of *f*.
- Trumpet III (Tr-ni III):** Remains silent throughout the measures.
- Timpani (Timp.):** Plays a rhythmic pattern starting in measure 370 with a dynamic marking of *f*.
- 2 Percussion (2 Perc.):** Remains silent throughout the measures.
- Violin I (V-ni I):** Plays a melodic line starting in measure 370 with a dynamic marking of *ff* and the instruction *arco*.
- Violin II (V-ni II):** Plays a melodic line starting in measure 370 with a dynamic marking of *ff*.
- Viola (V-le):** Plays a melodic line starting in measure 370 with a dynamic marking of *ff*.
- Celli (Celli):** Plays a melodic line starting in measure 370 with a dynamic marking of *ff*.
- Bassi (Bassi):** Plays a melodic line starting in measure 370 with a dynamic marking of *ff*.

374

Fl.

Ob.

Cl.

Fag.

I
Cor.

II

Tr-be

I-II
Tr-ni

III

Timp.

2 Perc.

V-ni I

V-ni II

V-le

Celli

Bassi

380

Fl.

Ob.

Cl.

Fag.

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III Tr-ni

Timp.

2 Perc.

V-ni I

V-ni II

V-le

Celli

Bassi

f

a2

Detailed description: This page of a musical score covers measures 380 to 386. The woodwind section (Flute, Oboe, Clarinet, Bassoon) is mostly silent until measure 384, where they enter with a forte (*f*) dynamic. The brass section (Cor. I & II, Truba, Trombones I-II & III) provides harmonic support. The percussion section includes Timpani and two Percussion parts. The string section (Violins I & II, Viola, Cellos, Basses) features a rhythmic pattern of eighth notes in the violins and a more melodic line in the violas. A dynamic marking of *f* appears in measure 384, and an *a2* marking is present in the Trombone I-II part.

387

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag.

I Cor.

II Cor.

Tr-be *ff*

I-II Tr-ni

III

Timp. *pu* *f*

2 Perc. Piatti *f*
Gr.Cassa *f*

V-ni I *ff*

V-ni II *ff*

V-le *ff*

Celli

Bassi

14 ♩ = 80

400

Fl. *sf*

Ob. *sf*

Cl. *sf*

Fag. *sf*

I Cor. *sf*

II Cor. *sf*

Tr-be *f* *sf*

I-II Tr-ni *sf*

III *sf*

Timp. *sf*

2 Perc. *p* *sf*

Maracas *mp* repeat the bar until Conductor signal

Noch während der Löwe überlegt ob er die Gans frei lassen soll, erklingt eine feierliche Musik im Hausflur. Vier Streichinstrumentetiere haben sich im Türrahmen aufgestellt, um eine Kostprobe ihres Könnens zu geben/

14 ♩ = 80

V-ni I *sf*

V-ni II *sf*

V-le *sf*

Celli *sf*

Bassi *sf*

405

This musical score page contains measures 405 through 410. The instruments and their parts are as follows:

- Fl.** (Flute): Rests in all measures.
- Ob.** (Oboe): Rests in all measures.
- Cl.** (Clarinet): Rests in all measures.
- Fag.** (Bassoon): Rests in all measures.
- Cor. I** (Trumpet I): Rests in all measures.
- Cor. II** (Trumpet II): Rests in all measures.
- Tr-be** (Trumpet B3): Rests in all measures.
- Tr-ni I-II** (Trombone I-II): Rests in all measures.
- Tr-ni III** (Trombone III): Rests in all measures.
- Timp.** (Timpani): Rests in all measures.
- 2 Perc.** (Percussion): Features a rhythmic pattern of eighth notes with accents in the first two staves of the pair.
- V-ni I** (Violin I): Rests in all measures.
- V-ni II** (Violin II): Rests in all measures.
- V-le** (Viola): Starts with a *ten.* (tension) marking and a *p* (piano) dynamic. The part consists of eighth notes with accents.
- Celli** (Cello): Starts with a *p* (piano) dynamic. The part consists of eighth notes with accents.
- Bassi** (Bass): Starts with a *p* (piano) dynamic. The part consists of eighth notes with accents.

410

Fl.

Ob.

Cl.

Fag.

I
Cor.

II

Tr-be

I-II
Tr-ni

III

Timp.

2 Perc.

V-ni I

V-ni II

V-le

Celli

Bassi

p

pp

pp

pp

415

This musical score page contains measures 415 through 420. The instruments and their parts are as follows:

- Fl.**: Flute, rests throughout.
- Ob.**: Oboe, rests throughout.
- Cl.**: Clarinet, rests throughout.
- Fag.**: Bassoon, rests throughout.
- Cor. I & II**: Horns, rests throughout.
- Tr-be**: Trumpets, rests throughout.
- Tr-ni I & II**: Trombones, rests throughout.
- III**: Trombone III, rests throughout.
- Timp.**: Timpani, rests throughout.
- 2 Perc.**: Percussion, includes a Maracas part with a rhythmic pattern of eighth notes and rests, and other percussion parts that are mostly rests.
- V-ni I & II**: Violins, play a rhythmic pattern of eighth notes with rests, starting in measure 418. Dynamics include *pp*.
- V-le**: Viola, plays a melodic line with eighth notes and rests, starting in measure 418. Dynamics include *p*.
- Celli**: Cellos, play a melodic line with eighth notes and rests, starting in measure 418. Dynamics include *p*.
- Bassi**: Basses, play a melodic line with eighth notes and rests, starting in measure 418. Dynamics include *pizz.* and *pp*.

420

This musical score page contains measures 420 through 423. The instrumentation includes:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor. I and II).
- Brass:** Trumpets (Tr-be I and II), Trombones (Tr-ni I and II), and Tuba (III).
- Percussion:** Timpani (Timp.) and two pairs of snare drums (2 Perc.).
- Strings:** Violins I and II (V-ni I and II), Viola (V-le), Cello (Celli), and Bass (Bassi).

The woodwind and string parts are active, with various rhythmic patterns and melodic lines. The percussion parts include a steady snare drum accompaniment and a pair of snare drums playing a rhythmic pattern. The brass parts are mostly silent, indicated by rests.

This page of a musical score, numbered 68 and starting at measure 424, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The brass section consists of Cor Anglais I and II, Trumpets I, II, and III, and Trombones (Tr-be). The percussion section includes Timpani (Timp.) and two Percussion parts (2 Perc.). The string section includes Violins I and II (V-ni I, V-ni II), Viola (V-le), Cello (Celli), and Bass (Bassi). The woodwinds and strings are mostly silent in this section, with some activity in the strings. The percussion parts feature rhythmic patterns, including a prominent snare drum pattern in the first two percussion parts. The Viola and Cello parts include triplets and other melodic lines. The Bass part has a steady rhythmic accompaniment.

428

This musical score page contains measures 428 through 431. The instrumentation includes:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet (Cl.)
- Bassoon (Fag.)
- Cor Horn I (Cor. I)
- Cor Horn II (Cor. II)
- Trumpet (Tr-be)
- Trumpet I-II (Tr-ni I-II)
- Trumpet III (Tr-ni III)
- Timpani (Timp.)
- 2 Percussion (2 Perc.)
- Drum Kit
- Violin I (V-ni I)
- Violin II (V-ni II)
- Viola (V-le)
- Cello (Celli)
- Bass (Bassi)

Key musical details include:

- Measures 428-431 are primarily rests for the woodwinds and brass.
- The 2 Percussion part features a rhythmic pattern of eighth notes with accents, starting in measure 428 and continuing through 431.
- The Drum Kit part has a "break" in measure 429, followed by a "bossa nova" pattern in measure 430, both marked *mf*.
- The string section (V-ni I, V-ni II, V-le, Celli, Bassi) has active parts. V-ni I and V-ni II play eighth-note patterns. V-le and Celli play a triplet in measure 428, followed by eighth-note patterns. Bassi play a glissando in measure 429.
- Dynamic markings include *mf* for the percussion and strings.
- Performance instructions include "pizz." for the Viola and "gliss." for the Bass.

432

This page of a musical score contains measures 432 through 435. The instrumentation includes:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Trumpets (I, II).
- Brass:** Trombones (Tr-be), Trumpets (I-II, III).
- Percussion:** Timpani (Timp.), Maracas, and Drum Kit.
- Strings:** Violins (V-ni I, V-ni II), Viola (V-le), Celli (Celli), and Basses (Bassi).

The score shows a complex rhythmic texture. The woodwinds and strings play melodic and harmonic lines, while the percussion provides a steady, driving accompaniment. The Maracas and Drum Kit parts are particularly active, with the Maracas playing a consistent eighth-note pattern and the Drum Kit providing a dense, rhythmic foundation.

436

This musical score page contains measures 436 through 439. The instrumentation includes:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Fag.** (Bassoon)
- Cor. I & II** (Coronet)
- Tr-be** (Trumpet)
- Tr-ni I & II** (Trumpet in B-flat)
- III** (Trumpet in C)
- Timp.** (Timpani)
- 2 Perc.** (2 Percussion), including **Maracas** with a rhythmic pattern of eighth notes.
- Drum Kit** (Drum Kit) with a continuous rhythmic pattern.
- V-ni I & II** (Violins)
- V-le** (Viola)
- Celli** (Cello)
- Bassi** (Bass)

The score shows various musical notations such as rests, notes, slurs, and triplets. A *gliss.* (glissando) is indicated in the Bassi part in measure 439.

440

Fl.

Ob.

Cl.

Fag.

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III Tr-ni

Timp.

2 Perc.

Drum Kit

V-ni I

V-ni II

V-le

Celli

Bassi

Maracas

break

Arrival

TrrrAhl!

div.

arco

Olley!

Yooohoo!

f

444 15

Fl.

Ob.

Cl.

Fag.

I
Cor.

II

Tr-be

I-II
Tr-ni

III

Timp.

2 Perc.

Drum Kit

V-ni I 15

V-ni II unis. div.

V-le

Celli div. unis.

Bassi

Fl.

Ob.

Cl.

Fag.

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III Tr-ni

Timp.

2 Perc.

"Die Tür! Schließen Sie die Tür!", schreit Karavan. "Frau Schrickelhuber hasst Lärm."

"Hey, cool down!", rappt das Geigenhörnchen. "Ist das hier Symphony Number Nine?" "Hör mit diesem schrecklichen Akzent auf, Geigenhörnchen. Wir komman aus Wien", schimpft das Bratzenhörnchen. "Ja, aus Wien. Eine tolle Stadt. Aber wir haben schwierige Nchbarn", plappert der Cellowaschbär. Schon Beethoven musste in Wien über fünfzig Mal umziehen, weil er zu laut Klavier spielte."

"Das kenn ich", seufzt der Dirigent und denkt an Frau Schrickelhuber. Der große freundliche Bär am Kontrabass sagt nichts. Er ist stumm.

V-ni I

V-ni II

V-le

Celli

Bassi

mp

div.

unis.

Meno mosso

454

Fl.

Ob.

Cl.

Fag.

I
Cor.

II

Tr-be

I-II
Tr-ni

III

Timp.

2 Perc.

Drum Kit

V-ni I
div. *pp* unis. **Meno mosso**

V-ni II
div. *pp* unis.

V-le
pp *ppp*

Celli
ppp

Bassi
arco *ppp*

460

Fl.

Ob.

Cl.

Fag.

I Cor.

II

Tr-be

I-II Tr-ni

III

Timp.

2 Perc.

Drum Kit

like a doorbell

mf

Es klingt erneut an der Tür. Eine Horde Blechblasinstrumentiere reist zur Probe an.

V-ni I

V-ni II

V-le

Celli

Bassi

div.

ppp

pizz.

arco

ppp

ppp

Fl.

Ob.

Cl.

Fag.

I Cor.

II

Tr-be

I-II Tr-ni

III

Timp.

2 Perc.

"Ich bin Mietze Katze", Stellt sich die Katze vor und klemmt ihr Waldhorn unter den Arm.

"Und das sind Fred Fuchs mit der Trompete,

V-ni I

V-ni II

V-le

Celli

Bassi

Fl.

Ob.

Cl.

Fag.

I Cor.

II

Tr-be

I-II Tr-ni

III

Tr-ni 3
mf

Timp.

2 Perc.

Der Adler Richard an der Posaune

V-ni I

V-ni II

V-le

Celli

Bassi

473

Fl.

Ob.

Cl.

Fag.

I

Cor.

II

Tr-be

I-II

Tr-ni

III

Timp.

2 Perc.

Xilof.

und Hupert Wolf an der Tuba".

"Ein Wolf an der Tuba?",
überlegt Karavan.

V-ni I

V-ni II

V-le

Celli

Bassi

477

Fl.

Ob.

Cl.

Fag.

I Cor.

II

Tr-be

I-II Tr-ni

III

Timp.

2 Perc.

"Beethoven hatte doch keine Tuba". Also schiebt er Hubert Wolf wieder zur Tür hinaus.

Richard, der Posaunen Adler, huscht als Erster in die Wohnung und erspäht sofort Frida, die Schildkröte.

ΦΟ-НО

V-ni I

V-ni II

V-le

Celli

Bassi

sf *pp*

sf *pp*

sf *p*

sf *p*

sf *p*

sf *p*

pizz. *p* *mp*

pizz. *p* *mp* *p*

pizz. *p* *mp* *p*

sf *p* *p* *mp* *p*

a2

8^{va}

483

Fl. = Fl. Picc.

Fl. *ff*

Ob. *mf*

Cl. *mf*

Fag. *f*

I Cor. *f*

II Cor. *f*

Tr-be *f*

Tr-ni I-II *sf* *sf* *sf* *ff* *f*

III

Timp. *f*

2 Perc. G.C. *sf*

Xilof. *mp*

"Mmh lecker", sagt er zum Löwen. Ist es Ihnen recht, wenn ich die Schildkröte verspeise? Und vor Freude bläst er ihm einige Töne ins Ohr.

(shouting)
"Das ist die Klarinettistin, Sie komischer Vogel!"

V-ni I *p* *sf* *p* *cresc.* *f* *cresc.* *ff*

V-ni II *p* *sf* *p* *cresc.* *f* *cresc.* *ff*

V-le *p* *sf* *p* *cresc.* *f* *cresc.* *ff*

Celli *sf* *f* *cresc.* *ff*

Bassi *sf* *f* *cresc.* *ff*

489

Fl.

Ob.

Cl.

Fag.

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III Tr-ni

Timp.

2 Perc.

Vibr.

V-ni I

V-ni II

V-le

Celli

Bassi

con sord.

sf

p

senza sord.

f

con sord.

sf

p

G.C.

f

mf

Red. →

die wird nicht gegessen!!!

ruft Mike entrüstet.

"Was für eine mutige Maus", schnurrt darauf die Katze beeindruckt, schleckt sich die Zunge und stimmt ein Jagdsignal mit ihrem Waldhorn an.

493 **19** ♩ = 110

Fl.

Ob.

Cl.

Fag.

I

Cor.

II

Tr-be

I-II

Tr-ni

III

Timp.

2 Perc.

Cymbal

swing

mf

Fred Fuchs, dessen Vorfahren sehr berühmte Persönlichkeiten in England waren, hat sich dicht neben die Gans gestellt und sagt etwas hochnäsiger: "Well, ohne uns Engländer würde es die 9. Sinfonie von Beethoven überhaupt nicht geben." "Ach was?", erwidert die Gans. "Well", setzt der Fuchs fort "wir Engländer haben die 9. Sinfonie bei Beethoven in Auftrag gegeben. Überhaupt ist in England alles viel besser als hier. Mit Ausnahme der Küche." Daraufhin lächelt er die Gans vielsagend an, nimmt seine Trompete zur Hand und bläst zum Mittag.

19 ♩ = 110

V-ni I

V-ni II

V-le

Celli

Bassi

mp

pizz.

swing

pizz.

swing

501

Fl.

Ob.

Cl.

Fag.

I Cor.

II

Tr-be

I-II Tr-ni

III

Timp.

2 Perc.

V-ni I

V-ni II

V-le

Celli

Bassi

* repeat the bar until the end of the text

506

This musical score page contains measures 506 through 511. The instrumentation includes:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor. I and II).
- Brass:** Trumpets (Tr-be I, II, III), Trombones (Tr-ni I, II, III), and Tuba (Timp.).
- Strings:** Violins I and II (V-ni I, V-ni II), Viola (V-le), Celli (Celli), and Bassi (Bassi).
- Percussion:** Two Percussionists (2 Perc.) playing cymbals.

The score shows a variety of musical textures. The woodwinds and strings provide harmonic support, while the brass section features a prominent solo for the first trumpet (Tr-be I) starting in measure 507. The percussion section maintains a steady cymbal pattern throughout the measures. The key signature has one sharp (F#) and the time signature is 4/4.

512

This musical score page contains measures 512 through 517. The instruments and their parts are as follows:

- Fl.**: Flute, rests throughout.
- Ob.**: Oboe, rests throughout.
- Cl.**: Clarinet, rests throughout.
- Fag.**: Bassoon, rests throughout.
- Cor. I & II**: Horns I and II, rests throughout.
- Tr-be**: Trumpet, plays a melodic line with a triplet in measure 515.
- Tr-ni I, II, III**: Trombones I, II, and III, rests throughout.
- Timp.**: Timpani, rests throughout.
- 2 Perc.**: Two Percussion parts, one with a continuous tremolo pattern.
- V-ni I & II**: Violins I and II, play a rhythmic accompaniment.
- V-le**: Viola, plays a rhythmic accompaniment.
- Celli**: Cellos, play a rhythmic accompaniment.
- Bassi**: Basses, play a rhythmic accompaniment.

518

20

Fl. Picc. = Fl.

Fl. *mf* 3 3 3 3 3 3

Ob. *mf* 3 3 3 3 3 3

Cl.

Fag. *mf*

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III Tr-ni

Timp.

2 Perc.

20

V-ni I

V-ni II

V-le

Celli

Bassi

524

Fl.

Ob.

Cl.
mf

Fag.

I
Cor.

II

Tr-be

I-II
Tr-ni

III

Timp.

2 Perc.

V-ni I

V-ni II

V-le

Celli

Bassi

Detailed description of the musical score: This page contains measures 524 through 529 of a symphonic work. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Cello, Bass) are active, playing melodic lines with various articulations such as slurs and triplets. The Clarinet part is marked *mf*. The percussion section includes Timpani and two Percussionists, with the snare drum playing a consistent rhythmic pattern. The Cor Anglais and Trombone parts are mostly silent in this section.

530

Fl. *finger snap*

Ob. *finger snap*

Cl. *finger snap*

Fag. *finger snap*

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III

Timp.

2 Perc. *Cymbal mp*

V-ni I *finger snap*

V-ni II *finger snap*

V-le *finger snap*

Celli *finger snap*

Bassi *finger snap*

21

537

Fl.
Ob.
Cl.
Fag.

Cor. I
Cor. II
Tr-be
Tr-ni I-II
Tr-ni III

senza sord.
mp
pp — *f*
mp

Timp.
2 Perc.

improvis.

V-ni I
V-ni II
V-le
Celli
Bassi

Psssh!

544

Fl.
Ob.
Cl.
Fag.

Cor. I
Cor. II
Tr-be
Tr-ni I-II
Tr-ni III

Timp.
2 Perc.

V-ni I
V-ni II
V-le
Celli
Bassi

550

Fl. *f*

Ob. *f*

Cl. *f*

Fag. *f*

I Cor. *f*

II Cor. *f*

Tr-be *dim.* *f* *Cadenza improvis.*

I-II Tr-ni *f*

III Tr-ni *f*

Timp.

2 Perc. *ff* *improvis.* *f* *wooden block* *like knocking the door*

V-ni I *f*

V-ni II *f*

V-le *f*

Celli *f*

Bassi *f*

(*) wieder klopft es an der Tür und Hubert Wolf schaut erneut herein.

22

♩ = 76

Fl.

Ob.

Cl. *f* 6

Fag.

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III Tr-ni

Timp.

2 Perc.

"Hey Chef, der Beethoven hat sicherlich einen Kamm gehabt, oder? Ich kann auch auf dem Kamm spielen."
 Karavan hat allerdings andere Sorgen. Er ist mit dem Löwen beschäftigt, der sich nun das Schaf gekrallt hat und es mit Salz bestreut.
 "Bitte, Herr Löwe, lassen Sie doch das Schaf fallen. Wir brauchen zum Musizieren einen Fagottiste. Ich habe da noch etwas Gänsestopfleber-Pastete im Kühlschrank für Sie."

♩ = 76

22

V-ni I *mp* stacc.

V-ni II *mp* stacc.

V-le *mp* stacc. pizz.

Celli *mp* pizz. arco

Bassi *mp* pizz. arco

560

Fl.

Ob.

Cl.

Fag.

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III

con sord.

mf

(senza sord.)
stacc.
mf

stacc.
mf

Timp.

2 Perc.

Innerhalb weniger Augenblicke geht es im Wohnzimmer des jungen Dirigenten drunter und drüber. Nur die Streicherhörnchen, der Cellowaschbär und der stumme Kontrabassbär bereiten sich auf die Probe vor und spielen sich auf ihren Instrumenten ein.

V-ni I

V-ni II

V-le

Celli

Bassi

mp

sf

mp

div.

arco

564

Fl. *mf* 6 *f*

Ob. *mp* 6 *f*

Cl. *f*

Fag. *mf*

I Cor. *mf* *sub p* *sf* senza sord.

II Cor. *mf* *sub p* *sf*

Tr-be *mf* *sub p* *sf*

I-II Tr-ni *p* *sf*

III *p* *sf*

Timp. *mf*

2 Perc.

V-ni I *mp*

V-ni II *mp*

V-le *mp*

Celli *mp* *mf*

Bassi *mp* *mf*

23

568

Fl. *p*

Ob. *p*

Cl. = Cl. Basso (B) *mf*

Fag. *mf*

I Cor. *mf*

II Cor. *mf*

Tr-be *mf*

I-II Tr-ni

III Tr-ne III *mp*

Timp.

2 Perc. *p*

23

V-ni I *p*

V-ni II *p*

V-le *p*

Celli *pp* div. s.p.

Bassi *pp*

573

Fl. *p*

Ob. *p*

Cl. *mf*

Fag. *mf*

I Cor. *p* *mf*

II Cor. *p* *mf*

Tr-be *mf*

I-II Tr-ni *mp* a2

III

Timp. *pp* *mf*

2 Perc. Tam-tam *mp*

V-ni I

V-ni II

V-le

Celli *f* *p* *f*

Bassi *f* *p* *f*

Detailed description: This page of a musical score covers measures 573 to 576. The woodwind section (Flute, Oboe, Clarinet, Bassoon) features rapid sixteenth-note passages in measures 573-574, followed by sustained notes in 575-576. The brass section (Cor Anglais, Trumpets I & II, Trombones I & II, Trombone III) plays sustained notes with dynamic markings of *p* and *mf*. The percussion section includes a timpani part with a crescendo from *pp* to *mf* and a pair of snare drums playing a steady sixteenth-note pattern, with a tam-tam strike in measure 575. The string section (Violins I & II, Viola, Cellos, Basses) provides a rhythmic accompaniment with dynamic markings of *f*, *p*, and *f*.

577

Fl. *p* *mf*

Ob. *p* *mf*

Cl.

Fag. *mf*

I Cor. *cresc.* *f* *mf*

II Cor. *cresc.* *f* *mf*

Tr-be *f* *mf*

I-II Tr-ni *cresc.* *f* *mf*

III *mf*

Timp. *mf*

2 Perc. Triang. *mp*

V-ni I *cresc.* *mf* *f*

V-ni II *cresc.* *mf* *f*

V-le *cresc.* *mf* *f*

Celli *p* *f* *f*

Bassi *p* *f* *f*

ord. tutti. *f*

581 **a tempo**

Fl. *f*

Ob. *f*

Cl. *poco rit.* *mf*

Fag. *poco rit.* *mf*

Cor. I *f*

Cor. II *f*

Tr-be *f*

I-II Tr-ni *f* *p* *f*

III *f* *p* *f*

Timp. *f*

2 Perc. *Piatti* *f*
Gr. Cassa *f*

V-ni I *a tempo* *ff*

V-ni II *ff*

V-le *ff*

Celli *ff* *f*

Bassi *f* *ff* *f*

585

Fl. *pp* *mf* *f* *leggero* *tr* *

Ob. *pp* *

Cl. *f* *mf* *mp* * Cl. basso = Cl.

Fag. *f* *mf* *mp* *

I Cor. *pp* *mf* *

II Cor. *pp* *mf* *

Tr-be *

I-II Tr-ni *

III *mf* *

Timp. *p* *mf* *

2 Perc. *

V-ni I *pp* *mf* *leggero* *

V-ni II *pp* *mf* *leggero* *

V-le *pp* *mf* *leggero* *

Celli *pp* *mf* *

Bassi *pp* *mf* *

* suddenly all the orchestra musicians start talking to each other loudly and emotionally.

589

Fl.

Ob.

Cl.

Fag.

I
Cor.

II

Tr-be

I-II
Tr-ni

III

Timp.

2 Perc.

(laut)
 "Meine Herrschaften, bitte, bitte", ruft Karavan verweifelt.
 "So geht das nicht weiter. Wir müssen doch mit den Proben
 beginnen. Ich lege jetzt eine Orchestersitzordnung fest.
 Kein Tier darf neben einem anderen sitzen, das es auffressen wil."
 "Herr Löwe, setzen Sie sich mit Ihrer Kesselpauke bitte ganz noch hinten.
 Sie sing am gefährlichsten und am lautesten."
 "Die Blochblasinstrumente nehmen bitte auf in zwei
 Reihen Platz."

V-ni I

V-ni II

V-le

Celli

Bassi

592 **26** ♩ = 126

Fl.

Ob.

Cl.

Fag.

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III Tr-ni

Timp.

2 Perc.

"Fred Fuchs mit der Trompete, Richard Posaunenadler, meinerwegen auch Hubert Wolf mit seiner Tuba und schlieslich Mietze Katze mit dem Waldhorn.

26 ♩ = 126

V-ni I

V-ni II

V-le

Celli

Bassi

598

Fl.

Ob.

Cl.

Fag.

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III Tr-ni

Timp.

2 Perc.

V-ni I

V-ni II

V-le

Celli

Bassi

f

p *fff*

"Kommen wir zu den Holzblasinstrumenten."

(*) "Ja, ich weiß, Frida. Sie wollen mit ihrer Klarinette nicht direkt neben dem Paukenadler Platz nehmen."

"Deshalb sitz am besten Silke Schaf mit ihrem Fagott wischen ihnen."

27

♩ = ♩ (120)

603

Fl. *f*

Ob. *f*

Cl. *f*

Fag. *f*

I Cor. *f*

II *f*

Tr-be

I-II Tr-ni

III

Timp.

2 Perc.

"Liesel mit der Oboe, bitte,
 guer vorne neben Mietze Katze
 und Mike mit der Querflöte
 links neben Liesel.

♩ = ♩ (120)

27

V-ni I

V-ni II

V-le

Celli

Bassi

608

Fl.

Ob.

Cl.

Fag.

I Cor.

II

Tr-be

I-II Tr-ni

III

Timp.

2 Perc.

"Bleiben noch Geigenhörnchen, Bratschenhörnchen, Cellowaschbär und Kontrabasbär. Sie sitzen in der ersten Reihe."

(*) "Prima! Nun kann die Probe beginnen." Karavan seufzt erschöpft. Er holt nur noch schnell die Noten aus dem Nebenzimmer und dann kann es losgehen.

V-ni I

V-ni II

V-le

Celli

Bassi

p *cresc.* *f*

mp *cresc.* *f*

mf *f*

mf *f*

mf *f*

614 quasi stimmen

Fl.

Ob.

Cl.

Fag.

"Aber nein, (♩) er war ein fröhliche Mensch, Er hatte viele Freunde. Ich muss es wissen. Schlieslich habe ich bei ihm gewohnt, oder?"

quasi stimmen

quasi stimmen

quasi stimmen

quasi stimmen

quasi stimmen

quasi stimmen

"Ich glaube Beethoven war immer schlechter Laune"

"Ähm, Entschuldigung (♩) es ist jetzt vielleicht etwas unpassend, aber wer war dieser Beethoven noch einmal?"

The conductor rises the hands to start conducting but is interruptet by Trombone player

stellt Richard Adler fest.

♩ entgegent Frida, die Schildkröte.

♩ meldet sich der Löwe zu Wort,

quasi stimmen

quasi stimmen

quasi stimmen

quasi stimmen

quasi stimmen

V-ni I

V-ni II

V-le

Celli

Bassi

the orchestra laughs

(laut)
"O Mann, ist der Löwe blöd"

619

Fl.

Ob.

Cl.

Fag.

the orchestra laughs

I Cor.

II

Tr-be

I-II Tr-ni

III

Timp.

2 Perc.

Gran Cassa

pp

(Fl: O Mann, ist der Löwe blöd) lacht Mike Mouse

Doch das hätte er besser nicht getan.

the orchestra laughs

V-ni I

V-ni II

V-le

Celli

Bassi

Fl. *f*

Ob.

Cl.

Fag. *f*

I Cor. *ff* *f*

II Cor. *ff* *f*

Tr-be *ff*

I-II Tr-ni *ff*

III *ff* *f*

Timp. *ff* *p* *ff*

2 Perc. *ff* Piatti *f* G. Cassa *f*

jetzt gibt es kein Halten mehr.

(laut)
 Der Wolf schnappt sich das Schaf.
 Der Fuchs jagt die Gans und die Katze die Maus.
 Die Streichhörnchen streiten weiter über Beethoven.
 Nur Der Kontrabassbär lächelt stumm.

V-ni I *ff*

V-ni II *ff*

V-le *ff*

Celli *ff*

Bassi *ff* *f* arco

626

The score consists of 16 staves for various instruments. The measures are 626, 627, 628, and 629. The time signature changes from 3/4 to 4/4 in measure 627 and back to 3/4 in measure 629. Dynamics include *f*, *ff*, and *unis.* (unison).

Fl. (Flute): Measures 626-629. Starts with a melodic line in 3/4, continues in 4/4, and returns to 3/4. Includes a dynamic marking *f* in measure 628.

Ob. (Oboe): Measures 626-629. Similar melodic line to the flute. Includes a dynamic marking *f* in measure 628.

Cl. (Clarinet): Measures 626-629. Similar melodic line. Includes a dynamic marking *f* in measure 628.

Fag. (Bassoon): Measures 626-629. Similar melodic line. Includes a dynamic marking *f* in measure 628.

Cor. I (Cor Anglais I): Measures 626-629. Similar melodic line.

Cor. II (Cor Anglais II): Measures 626-629. Similar melodic line.

Tr-be (Trumpets): Measures 626-629. Similar melodic line. Includes a dynamic marking *f* in measure 628.

I-II (Trombones I/II): Measures 626-629. Similar melodic line. Includes a dynamic marking *f* in measure 628.

Timp. (Timpani): Measures 626-629. Mostly rests, with a final note in measure 629 marked *p* and *ff*.

2 Perc. (Percussion): Measures 626-629. Includes dynamic markings *f* in measures 626 and 627.

V-ni I (Violins I): Measures 626-629. Similar melodic line. Includes a dynamic marking *div.* (divisi) in measure 628.

V-ni II (Violins II): Measures 626-629. Similar melodic line. Includes a dynamic marking *div.* in measure 628.

V-le (Viola): Measures 626-629. Similar melodic line. Includes a dynamic marking *unis.* (unison) in measure 628.

Celli (Cello): Measures 626-629. Similar melodic line.

Bassi (Basses): Measures 626-629. Similar melodic line.

Fl.

Ob.

Cl.

Fag.

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III Tr-ni

Timp.

2 Perc.

Piatti

Tamburo mil.

V-ni I unis.

V-ni II

V-le

Celli non div.

Bassi x - 5th string

30

634 *marc*
 Fl. *ff*
 Ob. *ff*
 Cl. *ff*
 Fag.

I
 Cor.
 II
 Tr-be
 Tr-ni
 III

Timp.
 2 Perc.

30

V-ni I
 V-ni II *div.*
 V-le
 Celli
 Bassi

637 Fl. Picc. = Fl. Fl. = Fl. Picc.

Fl. *f*

Ob. *f*

Cl. *f*

Fag. *f*

I Cor. *mf*

II *f*

Tr-be

I-II

Tr-ni

III

Timp. *mf*³

2 Perc.

Pho-Ho *gliss.*

5

V-ni I

V-ni II

V-le

Celli *f* *div. a2*

Bassi

641 31

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. I *sf*

Cor. II *sf*

Tr-be *ff*

Tr-ni I-II *f* *sf*

Tr-ni III *sf*

Timp. *sf*

2 Perc. *ff*

 Piatti *sf*

 Tamburo *ff*

V-ni I *sf* non div.

V-ni II *sf*

V-le *sf*

Celli *sf* non div.

Bassi *sf*

Fl. Picc. = Fl.

648

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *f* *ff*

I Cor. *f* *ff*

II Cor. *f* *ff*

Tr-be *f*

I-II Tr-ni *f* *ff*

III *f* *ff*

Timp. *mf* *ff*

2 Perc. Piatti *f*

V-ni I *f*

V-ni II *f*

V-le non div. *f*

Celli *f*

Bassi *f*

652

Fl. *f*

Ob. *f*

Cl. *f*

Fag.

I Cor. *mf* *cresc.* *f*

II *mf* *cresc.* *f*

Tr-be *mf* *cresc.* *f*

I-II *mf* *cresc.* *f*

Tr-ni *mf* *cresc.* *f*

III *mf* *cresc.* *f*

Timp. *f*

2 Perc. Piatti T-ro *mf*

V-ni I *f* *espressivo*

V-ni II *f* *espressivo*

V-le *f*

Celli *f*

Bassi *f*

656 1. 2. $\text{♩} = 116$

Fl. *fff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

I Cor. *fff*

II Cor. *fff*

Tr-be *ff*

I-II Tr-ni *ff*

III *ff*

Timp. *p* — *f* *ff*

2 Perc. *f* *ff* break a vase

V-ni I *ff* *fff*

V-ni II *ff* *fff*

V-le *ff* *fff*

Celli *ff* *fff*

Bassi *ff* *fff*

661 **33** ♩ = 70

Fl. *mp*

Ob.

Cl. *mp*

Fag.

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III Tr-ni

Timp.

2 Perc.

Von dem Lärm ange lockt, eilt Karavan zurück in Wohnzimmer. Als er das Chaos sieht, will er nur noch weg. Weit, weit weg. Am besten irgendwohin, wo es keine Tiere gibt. Hastig rafft er seine Noten zusammen und rennt zur Tür. Doch da wird es hinter ihm schlagartig still. Ängstlich dreht Karavan aich um und sieht den stummen Bären mit seinem Kontrabass in der Mitte des Zimmers stehen.

33 ♩ = 70

V-ni I *mp* *pp*

V-ni II *p* *pp*

V-le *p* *mp* *pp*

Celli *p* *mp* *pp* div.

Bassi

665 **poco rit.** **Meno mosso** **poco rit.** **a tempo**

Fl.

Ob.

Cl. *dolce*
p — *mf* — *p* — *mf*

Fag.

I Cor.

II

Tr-be

I-II Tr-ni

III

Timp.

2 Perc.

Der Bär versucht mit den Tieren zu reden. Doch es klingelt ihm nicht, die Worte auszusprechen. Die Tiere schauen den Bären an. Jedes wartet darauf zu erfahren, was der große Bär ihnen möchte. Da setzt der Bär seinen Kontrabasbogen an, leise und sanft, und spielt Beethoven.

Meno mosso **poco rit.** **a tempo**

V-ni I *p* V-no solo

V-ni II *p* V-no solo

V-le *p* V-la solo

Celli *p* V-c solo

Bassi

34

♩ = 80 (Allegro assai)

670

Fl. *pp*

Ob. *mp* *leggiero*

Cl.

Fag.

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III Tr-ni

Timp.

2 Perc. *Triang.* *p* *pp* *ppp* *Tam-tam*

Wood blocks *p*

34

♩ = 80 (Allegro assai)

V-ni I *sf* *pp* *ppp*

V-ni II *sf* *pp* *ppp*

V-le *sf* *pp* *ppp* *div.*

Celli *sf* *pp* *dim.* *ppp*

Bassi

* - repeat if necessary

678

Fl.

Ob.

Cl.

Fag.

I Cor.

II

Tr-be

I-II Tr-ni

III

Timp.

2 Perc.

Die Töne strömen aus seinem Kontrabass.
 Sie tanzen durch die Luft und erfreuen die
 Gedanken. Es ist, als seien die Töne wie
 eine Sprache. Eine Sprache der Freunde
 und der Freundschaft.

V-ni I

V-ni II

V-le

Celli

Bassi

p

Fl.

Ob.

Cl.

Fag.

I Cor.

II

Tr-be

I-II Tr-ni

III

Timp.

2 Perc.

V-ni I

V-ni II

V-le

Celli

Bassi

698

Fl.

Ob.

Cl.

Fag.

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III Tr-ni

Timp.

2 Perc.

"Freunde!", ruft die Musik. "Vertragt euch und streitet euch nicht". Seht euch um und seht das Wunder, das wir Leben nennen".
 "Freunde", rufen die Töne "Freude und Freundschaft unter allen Lebewesen."
 Die Tiere lauschen gebannt. Der Adler lächelt zustimmend und lässt von der Schildkröte ab. Der Wolf streichert das Schaf, der Fuchs umarmt die Gans, der Löwe klopft der Katze auf die Schulter und diese der Maus.

V-ni I

V-ni II

V-le

Celli

Bassi

708

Fl.

Ob.

Cl.

Fag.

I Cor.

II

Tr-be

I-II Tr-ni

III

Timp.

2 Perc.

Alle Tiere werden friedlich und freuen sich in ihren Herzen. Und Karavan kann endlich Beethoven dirigieren.

V-ni I

V-ni II

V-le

Celli

Bassi

cresc. *p*

cresc. *p*

cresc. *p*

718

Fl.

Ob.

Cl.

Fag.

I Cor.

II

Tr-be

I-II Tr-ni

III

Timp.

2 Perc.

Wood blocks

V-ni I

V-ni II

V-le

Celli

Bassi

cresc. *p*

dolce

729

This page of a musical score contains measures 729 through 737. The instrumentation includes:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet (Cl.)
- Bassoon (Fag.)
- Cor Anglais I (Cor. I)
- Cor Anglais II (Cor. II)
- Trumpet (Tr-be)
- Trumpet III (Tr-ni III)
- Timpani (Timp.)
- Two Percussionists (2 Perc.)
- Wood blocks
- Violin I (V-ni I)
- Violin II (V-ni II)
- Viola (V-le)
- Cello (Celli)
- Bass (Bassi)

The woodwind and brass sections are mostly silent, indicated by rests. The string section (Violins, Viola, Cello, Bass) plays a melodic line with a *cresc.* (crescendo) marking at the end of the page. The percussion section is also silent.

738

Fl.

Ob.

Cl.

Fag.

p *poco* *a poco cresc.*

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III Tr-ni

Timp.

2 Perc.

V-ni I

V-ni II

V-le

Celli

Bassi

p *cresc.*

p *cresc.*

p

p

p

38

746

This page of a musical score contains measures 746 through 750. The instruments and their parts are as follows:

- Flute (Fl.):** Rests throughout the measures.
- Oboe (Ob.):** Rests throughout the measures.
- Clarinet (Cl.):** Plays a melodic line with slurs and ties across measures 746-749. Measure 750 is a whole rest.
- Bassoon (Fag.):** Plays a melodic line with slurs and ties across measures 746-749. Measure 750 is a whole rest. Includes a *cresc.* marking in measure 747 and a *pp* marking in measure 750.
- Cor Anglais (Cor. I & II):** Rests throughout the measures.
- Trumpet (Tr-be):** Rests throughout the measures.
- Trumpet (Tr-ni I & II):** Rests throughout the measures.
- Timpani (Timp.):** Rests throughout the measures.
- 2 Percussion (2 Perc.):** Rests throughout the measures.
- Wood blocks:** Rests in measures 746-749. In measure 750, it plays a rhythmic pattern of eighth notes, marked *pp*.
- Violin I (V-ni I):** Plays a melodic line with slurs and ties across measures 746-749. In measure 750, it plays a triplet of eighth notes, marked *p*, followed by a triplet of sixteenth notes, marked *pp*.
- Violin II (V-ni II):** Plays a melodic line with slurs and ties across measures 746-749. In measure 750, it plays a triplet of eighth notes, marked *p*, followed by a triplet of sixteenth notes, marked *pp*.
- Viola (V-le):** Plays a melodic line with slurs and ties across measures 746-749. Measure 750 is a whole rest.
- Celli (Cello):** Plays a melodic line with slurs and ties across measures 746-749. Measure 750 is a whole rest.
- Bassi (Bass):** Plays a melodic line with slurs and ties across measures 746-749. Measure 750 is a whole rest.

751

Fl.

Ob.

Cl.

Fag.

I Cor.

II Cor.

Tr-be

I-II Tr-ni

III Tr-ni

Timp.

2 Perc.

Wood blocks

TAPE (32"-33")

V-ni I

V-ni II

V-le

Celli

Bassi

755

This page of a musical score contains measures 755 through 761. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais I and II (Cor. I, II), Trumpet (Tr-be), Trombone I and II (Tr-ni I, II), Timpans (Timp.), Percussion (2 Perc.), Wood blocks, Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), Cello (Celli), and Bass (Bassi).
Measures 755-761 are primarily rests for the woodwinds and strings. The wood blocks play a rhythmic pattern of eighth notes with accents, marked with a *cresc.* dynamic. The percussion part is a solid black bar. The strings play sustained notes with a *pp* dynamic and a *cresc.* dynamic. The Bass part includes a *V* (breath mark) and *pp* dynamic markings.

Fl.
Ob.
Cl.
Fag.

Cor. I
Cor. II
Tr-be
I-II Tr-ni
III

Timp.
2 Perc.

Wood blocks

V-ni I
V-ni II
V-le
Celli
Bassi

769

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Fag. *f* *ff*

Cor. I *f* *ff*

Cor. II *f* *ff*

Tr-be *cresc.* *f* *ff*

Tr-ni I-II *f* *ff*

Tr-ni III *f* *ff*

Timp. *p* *ff*

2 Perc. Gr. Cassa *pp* *ff*

Wood blocks *f* *cresc.*

S. *f* Freu - de schö - ner Göt - ter fun - ken

A. *f*

T. *f* Freu - de schö - ner Göt - ter fun - ken

B. *f*

V-ni I *f* *ff*

V-ni II *f* *ff*

V-le *f* *ff*

Celli *f* *ff*

Bassi *f* *ff*

774

Fl.

Ob.

Cl.

Fag.

I
Cor.

II

Tr-be

I-II
Tr-ni

III

Timp.

2 Perc.

S.
Toch - ter aus E - ly - si-um, wir be - tre - ten feu - er trun - ken, Himm - li - che, dein

A.

T.
Toch - ter aus E - ly - si-um, wir be - tre - ten feu - er trun - ken, Himm - li - che, dein

B.

V-ni I
simile

V-ni II
simile

V-le
simile

Celli
simile

Bassi
simile

40

779

Fl.

Ob.

Cl.

Fag.

ff

ff

ff

ff

I

Cor.

II

Tr-be

I-II

Tr-ni

III

ff

ff

ff

ff

Timp.

2 Perc.

ff

S.

A.

T.

B.

Hei - lig-thum! Dei - ne Zau - ber bin - den wie - der was die Mo - de streng ge - theilt, al -

sf

ff

sf

ff

sf

ff

40

V-ni I

V-ni II

V-le

Celli

Bassi

ff

ff

ff

ff

ff

784

Fl.

Ob.

Cl.

Fag.

I
Cor.

II

Tr-be

I-II
Tr-ni

III

Timp.

2 Perc.

S.
- le Men - schen wer - den Brü - der, wo dein sanf - ter Flü - gel weit; Flü - - - gel

A.

T.
- le Men - schen wer - den Brü - der, wo dein sanf - ter Flü - gel weit; Flü - - - gel

B.

V-ni I

V-ni II

V-le

Celli

Bassi

1.

2.

(8va)

41 Prestissimo

789

Fl. = Fl. Picc.

Musical score for woodwinds, brass, and strings. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn I (I Cor.), Horn II (II Cor.), Trumpet (Tr-be), Trombone I (I-II Tr-ni), Trombone III (III), Timpani (Timp.), and Percussion (2 Perc.). The woodwinds and brass parts are marked with dynamics such as *ff* and *f*. The string parts (S., A., T., B.) are marked with *f* and include the instruction "weit." (wide).

41 Prestissimo

Musical score for strings, including Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), Cello (Celli), and Bass (Bassi). The string parts are marked with dynamics such as *ff*.

796

Fl.

Ob.

Cl.

Fag.

I

Cor.

II

Tr-be

I-II

Tr-ni

III

Timp.

2 Perc.

S.

A.

T.

B.

V-ni I

V-ni II

V-le

Celli

Bassi

sf ff

