

Intermezzo in E Minor

for Orchestra

Johannes Brahms, Op. 119, No. 2

Arranged by Stanley M. Hoffman

Andantino un poco agitato

The musical score is arranged for a full orchestra. The tempo is marked 'Andantino un poco agitato'. The key signature is E minor (three sharps: F#, C#, G#) and the time signature is 3/4. The score includes parts for Flute I and II, Oboe I and II, Clarinet I and II in Bb, Bassoon I and II, Horn I, II, III, and IV in F, Trumpet I and II in Bb, Trombone I and II, Tuba, Timpani, Harp, Violin I and II, Viola, Violoncello, and Contrabass. Dynamics range from *pp* (pianissimo) to *sf* (sforzando). Performance instructions include 'p sotto voce e dolce' for the clarinets and 'pizz.' (pizzicato) for the strings. A large watermark 'COPYING IS ILLEGAL ONLY' is overlaid diagonally across the score.

3

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

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6

Fl. I *mp mf f p p f p*

Fl. II *mp mf f p p f p*

Ob. I

Ob. II

Cl. I *sf p sf* *sost.*

Cl. II *sf p sf* *sost.*

Bsn. I *mf f mp p*

Bsn. II *mf f mp p*

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I *p fp* *sost.*

Tpt. II *p fp* *sost.*

Tbn. I *p mp mf f mf p*

Tbn. II *p mp mf f mf p*

Tba. *p mp mf f mf p*

Timp.

Hp.

Vln. I *mp f mp p f mf*

Vln. II *mp f mp p f mf*

Vla. *mp f mp p f mf* *div.*

Vc. *p mp f p*

Cb. *p mp f p*

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9

Fl. I *f p*

Fl. II *f p*

Ob. I

Ob. II

Cl. I *sost.*
sf

Cl. II *sost.*
sf

Bsn. I *pp*

Bsn. II *pp*

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I *sost.*
fp

Tpt. II *sost.*
fp

Tbn. I *pp*

Tbn. II *pp*

Tba. *pp*

Timp. *mp*

Hp.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

12

Fl. I *f p*

Fl. II *f p*

Ob. I *fp* *più p*

Ob. II *fp* *più p*

Cl. I *f p*

Cl. II *f p*

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp. *mf*

Hp. *più p* *G^b* *G[#]*

Vln. I

Vln. II

Vla. *(pizz.)* *più p* *arco*

Vc. *più p*

Cb.

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15

Musical score for orchestra and piano, measures 15-17. The score includes parts for Flutes (Fl. I, Fl. II), Oboes (Ob. I, Ob. II), Clarinets (Cl. I, Cl. II), Bassoons (Bsn. I, Bsn. II), Horns (Hn. I, Hn. II, Hn. III, Hn. IV), Trumpets (Tpt. I, Tpt. II), Trombones (Tbn. I, Tbn. II), Tuba (Tba.), Timpani (Timp.), Harp (Hp.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various musical notations including rests, triplets, and dynamic markings such as *pp* and *p*. A large diagonal watermark "COPYING IS ILLEGAL" is overlaid on the score.

18

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp.

Hp.

Vln. I

Vln. II

Vla. (pizz.)

Vc.

Cb.

pp

pp

pp

pp

pp

pp

pp

21

Fl. I *molto* *f* *sost.* *mf*

Fl. II *molto* *f* *sost.* *mf*

Ob. I *molto* *f* *sost.* *mf*

Ob. II *molto* *f* *sost.* *mf*

Cl. I *f*

Cl. II *f*

Bsn. I *molto* *f* *sost.* *mf*

Bsn. II *molto* *f* *sost.* *mf*

Hn. I *mf* *molto* *f* *sost.* *mp*

Hn. II *mf* *molto* *f* *sost.* *mp*

Hn. III *mf* *molto* *f* *sost.* *mp*

Hn. IV *mf* *molto* *f* *sost.* *mp*

Tpt. I *mf* *molto* *f* *sost.* *mf*

Tpt. II *mf* *molto* *f* *sost.* *mf*

Tbn. I *molto* *f* *mf*

Tbn. II *molto* *f* *mf*

Tba. *molto* *f* *mf*

Timp. *mf*

Hp. *F#* *f* *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

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24

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tba.
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
f
D#
C#
A#

This page contains the musical score for measures 24 through 26. The score is for a full orchestra and includes parts for Flutes (Fl. I, II), Oboes (Ob. I, II), Clarinets (Cl. I, II), Bassoons (Bsn. I, II), Horns (Hn. I-IV), Trumpets (Tpt. I, II), Trombones (Tbn. I, II), Tuba (Tba.), Timpani (Timp.), Harp (Hp.), Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#). The score features various musical notations including rests, notes, stems, beams, slurs, and dynamic markings. A large watermark 'COPYING IS ILLEGAL' is overlaid diagonally across the page. The Harp part includes specific chord markings: *f*, D#, C#, and A#.

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tba.
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

arco
p dim.
pp
pp
arco
p dim.
arco
p dim.
pp
pp

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30

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tba.
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

molto *f* *f* *f* *f*

33 poco riten.

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tba.
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
rubato
p
pp
ppp
p
A
p
rubato
p

E \flat F \sharp G \sharp A \flat
D \sharp C \sharp B \flat

35 Andantino grazioso

Fl. I *molto p e dolce*

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp.

Hp. *molto p e dolce*

Vln. I

Vln. II

Vla. Solo *molto p* 2 Soli

Vc.

Cb.

Fl. I *teneramente*
(p) *p* *pp*
teneramente

Fl. II *pp*

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp.

Hp. *teneramente*
(p) *p* *pp*

Vln. I *(Tutti)*
pp
(Tutti)

Vln. II *pp*
Tutti

Vla. *(p)* *p* *pp*

Vc.

Cb.

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44

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

pp

pp

p

p

48

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

(unis.)

div.

div.

52

§

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tba.
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ppp
ppp
ppp

unis. bring out
sim.

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55

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tba.
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp *cresc.* *p* *cresc.*
pp *cresc.* *p* *cresc.*
pp *cresc.* *p* *cresc.*
pp *cresc.* *p* *cresc.*
p *cresc.* *mp* *cresc.*

cresc.
cresc.
cresc.
cresc.

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58

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tba.
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

dolce
dolce
div.
dolce

poco rit.

in tempo

68 ^{2.}

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sotto voce e dolce
p

sotto voce e dolce
p

dim.

E^b F[♯] G[♯] A[♯]
D[♯] C[♯] B[♯]

pizz.

pizz.

div.

unis.

div.

unis.

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73 (Tempo primo)

Fl. I *sf*

Fl. II *sf*

Ob. I

Ob. II

Cl. I *sost.*
sf

Cl. II *sost.*
sf

Bsn. I *pp*

Bsn. II *pp*

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I *sost.*
fp
sost.

Tpt. II *fp*

Tbn. I *pp*

Tbn. II *pp*

Tba. *p*

Timp. *mp*

Hp.

Vln. I

Vln. II

Vla. *pizz.*
pp

Vc. *pizz.*
pp

Cb. *pizz.*
p

76

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

fp

p

mp

più p

arco

div.

div. à3

(pizz.)

unis.

illegally

79

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tba.
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp

pp

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Fl. I *pp*

Fl. II *pp*

Ob. I

Ob. II

Cl. I *pp*

Cl. II *pp*

Bsn. I

Bsn. II *p* *pp*

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I *pp*

Tpt. II *pp*

Tbn. I *pp*

Tbn. II *pp*

Tba. *pp*

Timp.

Hp. *E: F# G# A: D# C# B:*

Vln. I

Vln. II

Vla. *pizz.* *pp*

Vc. *pizz.* *pp* *(pizz.)*

Cb. *pp*

85

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

molto

f

sost.

mf

f

F#

f

88

Fl. I *mf*

Fl. II *mf*

Ob. I *mf*

Ob. II *mf*

Cl. I *f*

Cl. II *f*

Bsn. I *mf*

Bsn. II *mf*

Hn. I *mp*

Hn. II *mp*

Hn. III *mp*

Hn. IV *mp*

Tpt. I *mf* *mp*

Tpt. II *mf* *mp*

Tbn. I *mf*

Tbn. II *mf*

Tba. *mf*

Timp. *mf*

Hp. *mf* *f* **D#**

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. *mf* pizz.

Vc. *mf*

Cb. *mf*

95

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tba.
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

molto
f
f
f
f

molto
f
f

f

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98 poco riten.

The image shows a page of a musical score, page 31, starting at measure 98. The tempo marking is *poco riten.*. The score includes parts for the following instruments:

- Fl. I and Fl. II: Both have a whole rest in measure 98 and a half note in measure 100, marked *pp*.
- Ob. I and Ob. II: Both have whole rests in measures 98 and 99, and a whole rest in measure 100.
- Cl. I and Cl. II: Both have whole rests in measures 98 and 99, and a whole rest in measure 100.
- Bsn. I and Bsn. II: Both have whole rests in measures 98 and 99, and a whole rest in measure 100.
- Hn. I, Hn. II, Hn. III, and Hn. IV: All have whole rests in measures 98 and 99, and a whole rest in measure 100.
- Tpt. I and Tpt. II: Both have whole rests in measures 98 and 99, and a whole rest in measure 100.
- Tbn. I and Tbn. II: Both have whole rests in measures 98 and 99, and a whole rest in measure 100.
- Tba.: Has a whole rest in measures 98 and 99, and a whole rest in measure 100.
- Timp.: Has a whole rest in measures 98 and 99, and a whole rest in measure 100.
- Hp.: The right hand has a whole note chord in measure 98 (G#), a whole note chord in measure 99 (G#), and a whole note chord in measure 100 (A#), marked *p*. The left hand has a melodic line with slurs and ties across measures 98 and 99, and a whole note in measure 100, marked *pp*.
- Vln. I and Vln. II: Both have a half note in measure 98, a half note in measure 99, and a whole note in measure 100, marked *p* and *pp* respectively.
- Vla.: Has a half note in measure 98, a half note in measure 99, and a whole note in measure 100, marked *p* and *pp*. The word *rubato* is written above the staff.
- Vc.: Has a half note in measure 98, a half note in measure 99, and a whole note in measure 100, marked *p*.
- Cb.: Has a half note in measure 98, a half note in measure 99, and a whole note in measure 100, marked *p*.

A large watermark "COPYING IS ILLEGAL" is overlaid diagonally across the page.

101

a tempo

dim. e rit. al fine

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I *pp*

Hn. II *pp*

Hn. III *pp*

Hn. IV *pp*

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp.

Hp.
E# F# G# A#
D# C# B#

Vln. I

Vln. II

Vla. *div. à 3* *unis.* *div.*

Vc. *div.*

Cb.