

TRÊS MARCHAS OP. 45

PARA PIANO QUATRO MÃOS

LUDWIG VAN BEETHOVEN



Marcha Op. 45 N° 1

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Allegro ma non troppo

PRIMO

p

SECONDO

p

P.

cresc.

S.

cresc.

P.

p

S.

p

P.

cresc.

S.

cresc.

≡

P.

f sf sf sf

S.

f sf sf sf

≡

P.

sf ff sf dim.

S.

sf ff sf dim.

P. *p*

S. *p*

≡

P. *cresc.* *f*

S. *cresc.* *f*

≡

P. *p* *cresc.*

S. *p* *cresc.*

P.

S.

f

f

P.

S.

pp

pp

P.

S.

cresc.

ff

tr

tr

Fine

Fine

Trio

P. *p dolce* *sf*

S. *p dolce*

P. *tr*

S.

P. *tr*

S.

The musical score for 'The Rose Tree' is presented in a grand staff format, featuring four staves. The top two staves are for the Piano (P.) and the bottom two for the Saxophone (S.). The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into four measures. The Piano part begins with a whole rest in the first measure, followed by a triplet of eighth notes (B-flat, A, G) in the second measure, and continues with eighth-note patterns. The Saxophone part features a triplet of eighth notes (B-flat, A, G) in the first measure, followed by eighth-note patterns. The final measure includes a trill (tr) on a note. The score is written in a clean, professional style with clear notation for rests, triplets, and trills.

The image shows a musical score for the song "The Rose Tree". It is written for four parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into three measures. The Soprano part begins with a melodic line, followed by the Alto, Tenor, and Bass parts. The lyrics "The rose tree, the rose tree, the rose tree, the rose tree" are written below the Soprano part. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The score is marked with a "cresc." (crescendo) in the second measure. The piece concludes with a final chord in the third measure.

The musical score for the final section of the 'Marcia D.C. al Fine' is presented in a four-staff format. The top two staves are for the Piano (P.), and the bottom two are for the Saxophone (S.). The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score begins with a double bar line and a repeat sign. The Piano part features a melody in the right hand with trills and a rhythmic accompaniment in the left hand. The Saxophone part has a similar rhythmic pattern in the right hand and a bass line in the left hand. The piece concludes with a final double bar line and the instruction 'Marcia D.C. al Fine'.

Marcha Op. 45 N° 2

Ludwig van Beethoven

Vivace

P.

p

S.

p

P.

S.

P.

cresc. *sf* *ff* *dim.* *dim.*

S.

cresc. *sf* *ff* *dim.* *sf dim.*

1. 2.

P. *pp* *cresc.* *tr*

S. *pp* *cresc.*

P. *f* *sf* *6*

S. *f*

P. *sf* *ff* *3* *pp*

S. *sf* *ff* *pp*

P.

S.

p

p

P.

S.

cresc.

cresc.

P.

S.

f

sf

sf

f

sf

sf

P.

ff *sf* *f* *p*

S.

ff *sf* *f*

==

P.

p

S.

p

==

P.

p

S.

p

P.

S.

sf

P.

S.

p

sf

P.

S.

dim.

pp

1.

2.

dim.

pp

Fine

Trio

P.

S.

p ben marcato

fp fp fp

P.

S.

1.

2.

fp fp fp

P.

S.

f

f

P.

sf

p

S.

sf

p

fp *fp* *fp*

P.

p

S.

p

fp *fp* *fp*

P.

1. *f*

2.

f

Marcia D.C. al Fine

S.

1. *f*

2.

f

Marcia D.C. al Fine

Marcha Op. 45 N° 3

Ludwig van Beethoven

Vivace

P.

f sf sf sf p

S.

f sf sf sf p

The first system of musical notation for Piano (P.) and Saxophone (S.). The Piano part is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It features a series of eighth and sixteenth notes, with dynamic markings *f*, *sf*, *sf*, *sf*, and *p*. A trill (tr) is marked above the final note of the first phrase. The Saxophone part is in bass clef with the same key signature and time signature, mirroring the Piano part's rhythm and dynamics. The system concludes with a double bar line.

P.

f

S.

f

The second system of musical notation for Piano (P.) and Saxophone (S.). The Piano part continues with eighth and sixteenth notes, ending with a trill (tr) and a dynamic marking of *f*. The Saxophone part also continues with eighth and sixteenth notes, ending with a trill (tr) and a dynamic marking of *f*. The system concludes with a double bar line.

P.

3 3 3 3

S.

3 3 3 3

The third system of musical notation for Piano (P.) and Saxophone (S.). The Piano part features a series of eighth notes grouped in fours, with dynamic markings *3 3 3 3*. The Saxophone part also features a series of eighth notes grouped in fours, with dynamic markings *3 3 3 3*. The system concludes with a double bar line.

P.

S.

==

P.

sf

S.

==

P.

ff

S.

ff

p

P.

p

cresc.

S.

≡

P.

ff

sf

sf

S.

cresc.

ff

sf

sf

sf

≡

P.

sf

sf

p

S.

sf

sf

p

P.

tr

f

S.

f

≡

P.

S.

≡

P.

p

S.

ff

ff

P.

p *cresc.* *ff* Fine

1. 2.

S.

sf *ff* *sf* *sf* *ff* Fine *p dolce*

1. 2. 5

P.

p dolce *cresc.* *p*

5

S.

cresc. *p*

P.

cresc. *sf* *dim.*

S.

cresc. *sf* *dim.*

P.

1. *p*

2. *p*

S.

ff

≡

P.

ff

S.

≡

P.

p

S.

ff

fp

P. *cresc.* *p*

S. *cresc.* *p*

P. *cresc.* *f*

S. *cresc.* *f*

P. *cresc.* *ff*

S. *cresc.* *ff*

Marcia D.C. al Fine senza repetizione.