

Beethoven Unfinished

Charlie Barber
(after L. v. Beethoven)

A

$\text{♩} = 198$

Soprano Saxophone

Bass Clarinet in B \flat

Trumpet in B \flat

Tenor Trombone

Marimba

Bass Drum

Piano

Violin 1

Violin 2

Viola

Violoncello

Double Bass

pp

p

f

pp

p

p

B

S. Sax. *p*

B. Cl.

Tpt.

Tbn.

Mar. *p*

B. D. *to Timp*

Pno. *mp* *mf*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p* arco

18

S. Sax.

B. Cl.

Tpt.

Tbn.

Mar.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

p

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4

26

S. Sax.

B. Cl.

Tpt.

Tbn.

Mar.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

fp

f

p

to B Dm

Detailed description: This is a page of a musical score for a symphony. The page is numbered '4' in the top left corner. At the top center, the title 'Charlie Barber - Beethoven: Unfinished' is written. The score begins at measure 26, indicated by a '26' above the first staff. The instruments listed on the left are: S. Sax. (Soprano Saxophone), B. Cl. (Bass Clarinet), Tpt. (Trumpet), Tbn. (Tuba), Mar. (Maracas), Timp. (Timpani), Pno. (Piano), Vln. 1 (Violin I), Vln. 2 (Violin II), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The woodwinds and strings are mostly silent in the first two measures. The maracas play a steady eighth-note pattern. The timpani plays a rhythmic pattern of eighth notes with accents. The piano enters in measure 3 with a melody in the right hand and a bass line in the left hand, marked with a piano (*p*) dynamic. The strings enter in measure 3 with a sustained chord in the first and second violins, marked with a fortissimo (*f*) dynamic. The first and second violins have a *fp* (fortissimo piano) dynamic marking. The viola and double bass also play sustained chords. The score ends with a 'to B Dm' instruction in the timpani part.

33

S. Sax.

B. Cl.

Tpt.

Tbn.

Mar.

B. D.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

cresc. poco a poco

pp

f

f

f

f

f

f

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6

D

41

S. Sax. *f* *p* *cresc.* *mf* *sf* *sf* *p* *sf* *p* *sf*

B. Cl. *f* *p* *cresc.* *mf* *sf* *sf* *p* *sf* *p* *sf*

Tpt. *mp* *cresc.* *mf* *sf* *sf* *p* *sf* *p* *sf*

Tbn. *f* *mf* *sf* *sf* *p* *sf* *p* *sf*

B. D. *f*

Pno. *f* *p* *cresc.* *f* *f* *p* *f* *p* *f*

Vln. 1 *f* *p* *cresc.* *f* *p* *f* *p* *f* *p* *f*

Vln. 2 *f* *p* *cresc.* *f* *p* *f* *p* *f* *p* *f*

Vla. *f* *p* *cresc.* *f* *p* *f* *p* *f* *p* *f*

Vc. *f* *p* *cresc.* *f* *p* *f* *p* *f* *p* *f*

Db. *f* *p* *cresc.* *f* *p* *f* *p* *f* *p* *f*

50 **E**

S. Sax. *sim.*

B. Cl. *sim.*

Tpt. *sim.*

Tbn. *sim.*

B. D.

Pno. *mf*

Vln. 1 *sim.*

Vln. 2 *sim.*

Vla. *sim.*

Vc. *sim.*

Db. *pizz.* *mf*

mp

mp

mp

mp

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8

59

S. Sax. *mf*

B. Cl. *mf*

Tpt. *mf*

Tbn. *mf*

Mar.

B. D. *mf*

Pno.

Vln. 1 *f pf pf pf pf pf pf*

Vln. 2 *f pf pf pf pf pf pf*

Vla. *f pf pf pf pf pf pf*

Vc. *f pf pf pf pf pf pf*

Db. *f*

23

23

68 **F**

S. Sax. *p*

B. Cl. *p*

Tpt. *p*

Tbn.

Mar. *p*

B. D.

Pno. *mf*

Vln. 1 *p*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Db. *arco mp*

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10

77

S. Sax. *f*

B. Cl. *f*

Tpt. *f*

Tbn. *f*

Mar.

Timp. *p* *f* to Vibes

Pno. *f* *pf* *pf* *pf* *pf*

Vln. 1 *f* *pf* *pf* *pf*

Vln. 2 *f* *pf* *pf* *pf*

Vla. *f* *pf* *pf* *pf*

Vc. *f* *pf* *pf* *pf*

Db. *f* *pf* *pf*

86 **G**

S. Sax.

B. Cl.

Tpt.

Tbn.

Mar.
mf

Vib.
mf

Vln. 1
pizz.

Vln. 2
pizz.
mf

Vla.
pizz.
mf

Vc.
pizz.
mf

Db.
pizz.
mf

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12

93

S. Sax.

B. Cl.

Tpt.

Tbn.

Mar.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

to Timps

p

arco

pp

pp

arco

pp

arco

pp

H

101

S. Sax. *f* *p* *cresc.* *mf* *sf*

B. Cl. *f* *p* *cresc.* *mf* *sf*

Tpt. *mp* *cresc.* *mf* *sf*

Tbn. *f* *mf* *sf*

Mar.

Timp. *f* *f* *to B Dm*

Pno. *f* *f* *p* *cresc.* *p* *cresc.* *f*

Vln. 1 *f* *p* *cresc.* *f*

Vln. 2 *f* *p* *cresc.* *f*

Vla. *f* *p* *cresc.* *f*

Vc. *f* *p* *cresc.* *f*

Db. *f* *p* *cresc.* *f*

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14

108

S. Sax. *sf p sf p sf* sim.

B. Cl. *sf p sf p sf* sim.

Tpt. *sf p sf p sf* sim.

Tbn. *sf p sf p sf* sim.

B. D. *f*

Pno. *f p f p f* sim.

Vln. 1 *p f p f p f* sim.

Vln. 2 *p f p f p f* sim.

Vla. *p f p f p f* sim.

Vc. *p f p f p f* sim.

Db. *p f p f p f* sim.

I

Musical score for Charlie Barber's "Beethoven: Unfinished", page 15. The score includes parts for S. Sax., B. Cl., Tpt., Tbn., B. D., Pno., Vln. 1, Vln. 2, Vla., Vc., and Db. The music features various dynamics such as *mf*, *f*, and *mp*, and includes performance instructions like *pizz.* and accents.

J

131 [2. sim.]

S. Sax. *p sf* sim.

B. Cl. *p sf* sim.

Tpt. *p sf* sim.

Tbn. *p sf* sim.

Mar. *p*

B. D. *f*

Pno. *p f p f* sim.

Vln. 1 *p f p f* sim.

Vln. 2 *p f p f* sim.

Vla. *p f p f* sim.

Vc. *p f p f* sim.

Db. *arco p f p f* sim.

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18

137

S. Sax. *f*

B. Cl. *f*

Tpt. *f*

Tbn. *f*

Mar.

B. D.

Pno. *f*

Vln. 1 *mp* *cresc.* *f* *cresc.*

Vln. 2 *mp* *cresc.* *f* *cresc.*

Vla. *mp* *cresc.* *f* *cresc.*

Vc. *mp* *cresc.* *f* *cresc.*

Db. *pizz.* *f* *cresc.* *f* *cresc.*

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Musical score for Charlie Barber's 'Beethoven: Unfinished', page 19. The score includes parts for S. Sax., B. Cl., Tpt., Tbn., Mar., B. D., Pno., Vln. 1, Vln. 2, Vla., Vc., and Db. It features dynamic markings such as *mf*, *f*, and *ff*, and includes tempo markings of $\frac{2}{3}$ and $\frac{2}{2}$. The score begins at measure 145. The woodwind section (S. Sax., B. Cl., Tpt., Tbn.) and strings (Vln. 1, Vln. 2, Vla., Vc., Db.) play a rhythmic pattern of eighth notes, while the Maracas (Mar.) play a steady eighth-note accompaniment. The piano (Pno.) part features a complex texture of chords and moving lines. The dynamics range from *mf* to *ff*, and the tempo markings are $\frac{2}{3}$ and $\frac{2}{2}$.