

Edition Eulenburg

Friedrich Kalkbrenner gewidmet

CONCERTO No. I

E moll — E minor — Mi mineur

for Pianoforte and Orchestra

by

FRÉDÉRIC CHOPIN

Op. 11

Revised and with a Foreword

by

Stefan Askenase



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Frédéric Chopin, Piano Concertos

Chopin's piano concertos occupy a special place, not only in the history of the concerto as such, but also within the work of their composer. The extraordinary fact that he completed two works of such importance before reaching the age of 20 is one of the unfathomable secrets of creative genius — although on the other hand it makes it all the more understandable that in these early works not everything can be equally perfect.

Stylistically the piano concertos were determined by the music which Chopin heard and knew in his youth. During the years 1820–30, the musical life of Warsaw was quite varied. There were performances by Italian opera companies, composers like Paér, Rossini and Spontini dominated the repertoire, and great virtuosos, violinists (Paganini, Lipinski) and pianists (Hummel, Stephen Heller) made triumphant appearances. Concert programmes offered a motley collection, and often an operatic aria or a bassoon solo was interpolated between the movements of a symphony or an instrumental concerto. Nevertheless occasionally a Mozart overture or excerpts from a Haydn oratorio were heard, and in some rare cases even the name of Beethoven found its way into a programme.

Mozart attained an unsurpassable peak in his concertos, and Beethoven, following in his footsteps, created a new climax in his great symphonic dialogues. He went his way in solitary greatness, and only many decades later he found a worthy successor in Johannes Brahms.

Side by side with this giant many other gifted musicians also composed concertos. They were the vir-

tuosos who composed for their own use, and although they also took Mozart as their starting point, they only took over his form as a convention. Their concertos were compositions which suited them, which displayed their instrumental technique and many of which (such as those by Hummel) were not without musical value and enjoyed great popularity.

It is almost certain that Chopin did not make the acquaintance of Beethoven's piano concertos until after 1830. All the concertos which were known to him belonged to that other category of sheer virtuosity, and we know that in his youth he played concertos by Geyerwetz, Ries, Moscheles and Hummel. From the latter Chopin borrowed the formula for the Allegro of the f-minor concerto, but here the similarity ends: Whereas Hummel's concerto is the work of a musician who handles his material like a master craftsman, Chopin's concerto is a masterpiece. Chopin follows Hummel's form step by step; in surprising analogy each phrase of Hummel's is echoed by a corresponding phrase of Chopin's; yet Chopin's concerto has by far the greater import and bears the stamp of genius in the freshness of its invention, the musicality of its runs and ornamentations, and in the audacity of its harmonies.

The Adagios of both concertos were inspired by a love of Chopin's youth. At an age when the soul of a young man ferments with indefinable feelings Chopin found their poetic expression with amazing maturity. Another characteristic of both concertos is the Polish element. At the beginning of the 19th century Poland saw the growth of national music, and composers

like Oginski, Kurpinski and others had woven Polish songs and dance motives into their works, which were frequently performed and highly esteemed. But it was left to Chopin to bring the ideal of his predecessors to its ultimate fulfillment, as all his works (even those of greatest universality) are imbued with the Polish spirit. In the concertos this fact is made evident by their final movements: A Mazurka and a Cracovienne (Krakowiak). In the year 1830 the circles in which Chopin moved in Warsaw were excited by a new patriotic movement, and so this period became decisive for his whole future development, as is proven by the forceful and dynamic First Scherzo which he composed, shortly after the completion of the two piano concertos. Thus his concertos may be regarded as the last reflection of a happy and carefree youth.

In a letter to his friend Woyciechowski Chopin seems to be perturbed by the originality and the success of his compositions. „In it one can divine the restlessness of the artist, who — already capable of judging the worth of his creation objectively — is thrown into consternation, because in it he sees the product of his own inspiration and the work of his own hands, which he still considers uncouth. He himself cannot fathom the origin of this youthful inventiveness, this audacity and this forward surge.” (J. Iwaszkiewicz: „CHOPIN”)

Not was the quality of the concertos overlooked by their surprised audiences. On the occasion of their first performance a Warsaw newspaper wrote: „Fate has given Chopin to the Poles as it has given Mozart to the Germans” — a statement which Chopin, in his modesty, called „obvious nonsense”. But this comparison to Mozart was not the only one. In an article dedicated to the concerto of Taubert, Robert

Schumann wrote in 1836: „We may be sure that a genius like Mozart, were he born to-day, would write concertos like Chopin and not like Mozart”.

As one of Chopin's admirers I am happy to quote the above sentence, although the claim seems to me to be exaggerated. Mozart's concertos are the summit of perfection, in which nothing can be altered. Chopin's concertos are also of rare beauty, but where Mozart allows soloist and orchestra to pursue a true dialogue with a musicality which is his very own secret, Chopin reduces the role of the orchestra: It introduces, links and supports the monologue of the piano and in the main serves as a sonorous background. Nevertheless both scores contain a number of happy orchestral episodes, such as the recapitulation of the theme towards the end of the Romance in the e-minor concerto or the recitative in the Larghetto of the f-minor concerto. Many attempts to reorchestrate the Chopin concertos (Klindworth, Tausig, Messager, Fitelberg) have remained unsuccessful, and nowadays they are performed in their original version which is given in this present edition. Chopin may have bowed to the fashion of his time, yet his genius and his inspiration have triumphed: For more than 125 years these concertos have fascinated every pianist and enchanted all music lovers, and it seems to be certain that many generations yet to come will derive the same pleasure from them.

Both concertos were composed in the years 1829/30, and Chopin himself played them for the first time in Warsaw in March and September 1830. The f-minor concerto was the first in order of composition, but as it was published after the e-minor concerto it bears the later opus number.

Bruxelles 1957. Stefan Askenase

Concerto No. 1

Frédéric Chopin, op. 11
(1810 – 1849)

I

Allegro maestoso J. = 126

TUTTI

2 Flöten

2 Oboen

2 Klarinetten
in C

2 Fagotte

I u. II in E

4 Hörner

III u. IV in C

2 Trompeten
in C

Posaune

Pauken

Pianoforte

Violinen

II

Viola

Violoncello
u. Baß

Fl. *p* f (10) *f* cresc. *sf*

Ob. *p* f *cresc.* *sf*

Kl. *p* f *cresc.* *sf*

Fg. *p* f *cresc.* *sf*

Hr. *p* f *cresc.* *sf*

Trp. *f* *f* *sf*

Pos. *f* *cresc.* *sf*

Pk. *f* (10) *cresc.* *sf*

I. *p* f *cresc.* *sf* *p*

VI. *p* f *cresc.* *sf* *p*

II. *p* f *cresc.* *sf* *p*

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

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

Kb. *p* f *cresc.* *sf*

Fl. - *f* *sf* *p* 20 cresc.
 Ob. - *f* cresc.
 Kl. - *f* cresc.
 Fg. - *f* cresc.
 Hr. - *f* cresc.
 Trp. - *f* cresc.
 Pos. - *f* cresc.
 Pk. - *f* cresc.
 I. - *f* *p* 20 cresc.
 VI. - *f* *p* cresc.
 II. - *f* *p* cresc.
 Vla. - *f* *p* cresc.
 Vc. - *f* cresc.
 Kb. - *f* cresc.

5

Fl. *p* cresc.

Ob. *p* cresc.

Kl. *p* cresc.

Fg. *p* cresc.

Hr. *p* cresc.

Trp. *p* cresc.

Pos. *p* cresc.

Pk. *p* cresc.

I VI. *cresc.*

II VI. *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Kb. *cresc.*

4

Fl. *sff* *dim.* *p*

Ob. *sf*

Kl. *sf* *dim.* *p*

Fg. *sf*

Hr. *sf*

Trp. *sf*

Pos. *sf*

Pk. *sf* *p*

VI. I *sf* *p* *legato* *espress.*

VI. II *sf* *p*

Vla. *sf* *p*

Vc. *sf* *p* *tr*

Kb. *sf* *p*

(30)

(30)

6

(5)

Fl.

Ob.

Kl.

Fg.

Hr.

Trp.

Pos.

Pk.

I.

II.

Vla.

Vc.

Kb.

7

(6)

(7)

Fl.

Ob.

Kl.

Fg.

Hr.

Pos.

Pk.

I.

VI.

II.

Vla.

Vc.

Kb.

8

Fl.

Kl.

Fg.

I. VI. II. Vla. Vc. Kb.

p dolce

cantabile

p

legato

p

Hr. I. VI. II. Vla. Vc. Kb.

p

70 I

p

Fl.

Kl.

Fg.

I. VI. II. Vla. Vc. Kb.

pizz. arco pizz.

pizz. arco pizz.

pizz.

9

Fl.

Fg.

I. VI. II. Vla. Vc. Kb.

cresc.

2^a p

p

cresc.

III Hr.

p

cresc.

arco

arco

cresc.

cresc.

cresc.

cresc.

arco

p

cresc.

cresc.

Fl.

Fg.

I. VI. II. Vla. Vc. Kb.

pizz. arco pizz.

pizz. arco pizz.

pizz.

Musical score page 10. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hr.), Trombone (Trp.), Bassoon (Pos.), Piano (Pk.), Violin I (I. VI.), Violin II (II.), Viola (Vla.), and Cello/Bass (Vc. Kb.). The key signature is A major (three sharps). Measure 10 consists of six measures. Dynamics include *f*, *cresc.*, *ff*, *con forza*, and *cresc.*. The score features various rhythmic patterns and dynamic markings throughout the measures.

Musical score page 11. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hr.), Trombone (Trp.), Bassoon (Pos.), Piano (Pk.), Violin I (I. VI.), Violin II (II.), Viola (Vla.), and Cello/Bass (Vc. Kb.). The key signature changes to G major (one sharp). Measure 11 begins at measure 100. Dynamics include *ff*, *sf*, *p*, *fp dim.*, *ff*, *sf*, *ff*, *sf*, and *ff*. The score continues with complex rhythmic patterns and dynamic changes.

(110)

Fl.

Ob.

Kl.

Fg.

Hr.

Trp.

Pas.

Pk.

(110)

I. Vl.

II. Vl.

Vla.

Vc.

Kb.

(120)

Fl.

Kl.

Fg.

Hr.

I.

VI.

II.

Vla.

Vc.

Kb.

(120)

Fl.

Fg.

I.

VI.

II.

Vla.

Vc.

Kb.

14

Musical score page 14. The score consists of six systems of music. The top system features the piano in the upper half and the strings (I, II, VI, VII, Vc) in the lower half. The piano part includes dynamic markings such as *ff*, *smorz.*, *f*, and *pizz.*. The strings play eighth-note patterns with dynamics like *smorz.* and *f pizz.* Measure 140 is labeled "SOLO". Measures 140-141 show a piano solo with "Ped." indicated. The second system continues with piano and strings. The third system shows piano and strings. The fourth system shows piano and strings. The fifth system shows piano and strings. The sixth system shows piano and strings.

Musical score page 15. The score consists of six systems of music. The top system features the piano in the upper half and the strings (I, VI, II, Vc, Kb) in the lower half. The piano part includes dynamic markings such as *gr.*, *pizz.*, *arco*, and *p*. The strings play eighth-note patterns with dynamics like *arco* and *p*. Measure 150 is labeled "SOLO". Measures 150-151 show a piano solo with "Ped." indicated. The second system continues with piano and strings. The third system shows piano and strings. The fourth system shows piano and strings. The fifth system shows piano and strings. The sixth system shows piano and strings.

16

Clar.

Piano

VI.

II.

Vi.

Piano

VI.

II.

Wa.

Vi.

stretto

pizz.

arco

p

17

Piano

VI.

II.

Wa.

Vi.

Cb.

Piano

VI.

II.

Wa.

Vi.

Cb.

ff

ped.

pizz.

arco

pizz.

risoluto

stacc.

18

Piano: *tranquillo*, *con forza*, *sforzando* (sf), *Ped.*

I: *sempre p*

VI: *Ped.*

II: *Ped.*

Vla.: *arco*

Vcl.: *pizz.*

Cor. I: *p*

Piano: *Ped.*, *Ped.*, *Ped.*

I: *p*

VI: *Ped.*

II: *Ped.*

Vla.: *pizz.*

Vcl.: *pizz.*

Cb.: *pizz.*

19

Cor.: *poco agitato*, *dim.*

Piano: *Ped.*, *Ped.*, *Ped.*

I: *Ped.*

VI: *Ped.*

II: *Ped.*

Vla.: *pizz.*

Vcl.: *pizz.*

Cb.: *pizz.*

Cor.

Piano

Vl.

II.

Vla.

Vlc.

Cb.

Piano

Ped.

I.

Vl.

II.

Vla.

Vlc.

This page contains six staves of musical notation. The top two staves are for woodwind instruments (Cor. and Piano). The middle section consists of six staves for bowed strings (Vl., II., Vla., Vlc., Cb.) and double bass (Cb.). The bottom section consists of six staves for bowed strings (I., Vl., II., Vla., Vlc.). Measure 1 shows woodwind entries. Measures 2-3 show piano entries. Measures 4-5 show string entries. Measure 6 concludes the section.

Piano

pp

I.

Vl.

II.

Vla.

Vlc.

Piano

f

pp

I.

Vl.

II.

Vla.

Vlc.

This page contains six staves of musical notation. The top two staves are for woodwind instruments (Piano and Cor.). The middle section consists of six staves for bowed strings (I., Vl., II., Vla., Vlc.). The bottom section consists of six staves for bowed strings (I., Vl., II., Vla., Vlc.). Measures 1-2 show piano entries. Measures 3-4 show woodwind entries. Measures 5-6 show piano entries. Measures 7-8 show string entries. Measures 9-10 conclude the section.

22

Fl. Ob. Clar. Fag. Cor. III/IV Timp. Piano I. VI. II. Vla. Vlc. Cb.

f

f

f

f

fp dim.

f

graz. (D) *con forza.*

sf

Ped.

f

f

f

arco *f*

f

Fl.

Ob.

Clar.

Fag.

Cor. III/IV

Timpani

Piano

VI.

VII.

Vla.

Vlc.

Cb.

Cor.
III/IV

Piano

I
VI.

II

Vla.

Vcl.
Cb.

Piano

I
VI.

II

Vla.

Vcl.
Cb.

This page contains six staves of musical notation. The top staff is for the Cor. (III/IV), followed by two staves for the Piano. The middle section consists of four staves for the strings (I, VI, II, Vla.) and woodwinds (Vcl. Cb.). The bottom section also consists of four staves for the strings (I, VI, II, Vla.) and woodwinds (Vcl. Cb.). Various dynamics are indicated throughout, such as crescendo, fortissimo (ff), forte (f), and piano (p). The piano part includes a pedal marking (Ped.). Measure numbers 24 and 25 are present at the top left and right respectively.

Piano

I
VI.

II

Vla.

Vcl.
Cb.

Piano

I
VI.

II

Vla.

Vcl.
Cb.

This page contains six staves of musical notation. The top staff is for the Piano, followed by three staves for the strings (I, VI, II) and woodwinds (Vla.). The bottom section consists of three staves for the strings (I, VI, II) and woodwinds (Vla.). Dynamics include piano (p), crescendo, con forza, and pedal (Ped.). Measure numbers 24 and 25 are present at the top left and right respectively.

Piano

appassionato

5 6

p dolce legato

Piano

I

VI.

II

Vla.

Vlc.

Cb.

pp

pp

pp

Piano

Ped. * Ped. * Ped. *

Cor.I

Piano

Cor.I

Piano

I

VI.

II

Vla.

Vlc.

Piano

dolce

Cor.I

Piano

I

VI.

II

Vlc.

Cb.

p

p

p

p

Piano

I
VI.
II
Vla.
Vlc.
Cb.

Cor.I

Piano

Cor.I

Piano

I
VI.
II
Vla.
Vlc.
Cb.

Piano

I
VI.
II
Vla.
Vlc.
Cb.

Piano

I
VI.
II
Vla.
Vlc.
Cb.

Piano

Clar.

Fag.

Cor.

Piano

I

VI.

II.

Vla.

Vlc.

Cb.

stretto

sf

p

Clar.

Fag. I

Cor. I

Piano

I.

VI.

II.

Vla.

Vlc.

Cb.

ff.

p

p

p

agitato

p

p

p

p

p

Clar.

Fag. I

Cor. I

Piano

I

VI.

II

Vla.

Vlc.

Cb.

cresc.

riten. *a tempo*

stretto

sf

f

leggieriss.

Piano

I

VI.

II

Vla.

Vlc.

Piano

I

VI.

II

Vla.

Vlc.

pizz.

paco cresc.

pizz.

pizz.

pizz.

pizz.

gno

Piano riten.

a tempo risoluto

Piano sf cresc.

I riten. arco II atempo pizz.

W. arco Vla. f pizz.

II arco Vlc. f pizz.

Vla. arco Cb. f

Cor. I/II

Piano p

sempre cresc. sf p delicatissima

Ped. * Ped. * Ped. *

I W. II Vla. Vlc. p

Vla. Vlc. p

Cor. I/II

Piano

Ped. * Ped. * arco

I VI. II Vla. Vlc. arco arco arco

Vla. Vlc. pizz.

Cb. p

Cor. I/II

Piano

5+ 4 5

I VI. II Vla. Vlc. Ped.

Fl. I

Clar.

Fag. I

Piano

I

VI.

II

Wa.

Vlc.

Cb.

p dolce

p

dolce

ben marcato

*Ped. **

*Ped. **

cresc.

sf

arco

p

Fl. I

Clar.

Fag. I

Piano

I

VI.

II

Wa.

Vlc.

Cb.

p

f

p

f

cresc.

sf

*Ped. **

f

f

f

f

f

f

Musical score page 38. The score includes parts for Piano, Cor. I/II, and strings (I, II, Viola, Vcl., Cb.). The piano part features sixteenth-note patterns with dynamics *cresc.*, *sf*, and *Ped. **. The woodwind part has eighth-note patterns. The string parts provide harmonic support with sustained notes and pizzicato markings.

Musical score page 39. The score includes parts for Cor. I/II, Piano, strings (I, II, Viola, Vcl., Cb.), and Fag. I. The woodwind part has eighth-note patterns. The piano part features sixteenth-note patterns with dynamics *sf* and *Ped. **. The strings play sustained notes, and the bassoon part has sustained notes.

Clar.

Fag. I

Piano

I

VI.

II

Vla.

Vlc.

Cb.

p

arco

f

p

Piano

I

VI.

II

Vla.

Vlc.

Cb.

f

sf

semper più cresc.

*Ped. * sf*

*Ped. * Ped. * sf*

*Ped. * Ped. * sf*

pizz.

arco

f

arco

I

VI.

II

Vla.

Vlc.

Cb.

42

Piano

I
Vl.
II
Vla.
Vlc.
Cb.

Piano

cresc. sempre

I
Vl.
II
Vla.
Vlc.
Cb.

43

Piano

più cresc.

Piano

Clar.

Fag. I

Cor. I/II

Piano

ben marcato sf ff

I
Vl.
II
Vla.
Vlc.
Cb.

p cresc.

p cresc.

p cresc.

Tutti

Fl.

Ob.

Clar.

Fag.

Cor.

Tbone.

Timp.

Piano

Vl.

II

Va.

Vcl.

Cb.

Fl.

Ob.

Clar.

Fag.

Cor.

Trp.

Pos.

Timp.

I

VI.

II

Vla.

Vlc.

Cb.

Fl.

Ob.

Clar.

Fag.

Cor.

Trp.

Pos.

Timp.

I
Vl.

II
Vcl.

Vla.

Vlc.

Cb.

This page contains eight staves of musical notation. The top four staves (Flute, Oboe, Clarinet, Bassoon) are in treble clef, while the bottom four (Cor, Trombone, Bassoon, Timpani) are in bass clef. The violins (Violin I and Violin II) are in treble clef, and the cellos/basses (Cello and Double Bass) are in bass clef. Dynamic markings include *sf*, *ff*, and *s*. Measures 1 through 8 are shown, with measure 9 starting on a new system.

Fl.

Ob.

Clar.

Fag.

Cor.

Trp.

Pos.

Timp.

I
Vl.

II
Vcl.

Vla.

Vlc.

Cb.

This page contains eight staves of musical notation, continuing from page 46. The instrumentation remains the same: Flute, Oboe, Clarinet, Bassoon, Cor, Trombone, Bassoon, and Timpani. The violins and cellos/basses are also present. Dynamic markings include *p*, *sf p*, and *ff*. Measures 10 through 17 are shown, with measure 18 starting on a new system.

Fl.

Ob.

Clar.

Fag.

Cor.

Pno.

Timp.

I

VI.

II

Vla.

Vcl.

Cb.

This page contains ten staves of musical notation. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horn (Cor.), Piano (Pno.), Timpani (Timp.), Violin I (I), Violin VI (VI), Violin II (II), Viola (Vla.), Cello (Vcl.), and Double Bass (Cb.). The music includes dynamic markings such as *p* (piano), *f* (fortissimo), *ff* (fortississimo), and crescendos. Measures 1 through 6 are shown, with measure 6 ending on a forte dynamic.

Fl.

Ob.

Clar.

Fag.

Cor.

Trp.

Pno.

Timp.

I

VI.

II

Vla.

Vcl.

Cb.

This page contains ten staves of musical notation, continuing from page 48. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horn (Cor.), Trombone (Trp.), Piano (Pno.), Timpani (Timp.), Violin I (I), Violin VI (VI), Violin II (II), Viola (Vla.), Cello (Vcl.), and Double Bass (Cb.). The music includes dynamic markings such as *ff*, *f*, and crescendos. Measures 7 through 12 are shown, with measure 12 ending on a forte dynamic.

Fl.

Ob.

Clar.

Fag.

Cor.

Trp.

Pno.

Tim.

I. VI.

pizz. arco

II. VI.

pizz. arco

Vla.

sfp pizz. arco

Vlc.

pizz. arco

Cb.

Fl.

Clar. I

Fag. I

I. VI.

II. VI.

Vla.

Vlc.

Cb.

Piano

dolce ed espressivo

Ped.

I. VI.

II. VI.

Vla.

Vlc.

Cb.

Fag.I *p*

Cor. III

Piano

*Ped. * Ped.* ** Ped.* *

I

VI.

II

Wa.

Vlc.

Cb.

pizz.

Fag.I

Cor. III

Piano

*Ped. * Ped. * Ped.* ** Ped.* *

I

VI.

II

Wa.

Vlc.

Cb.

Fag. I *b.p.*

Piano

I
Vl.
II
Vla.
Vlc.
Cb.

Fag. I
Piano

legatissimo

b.p.

Ped.

arco

b.p.

b.p.

Ped.

b.p.

I
Vl.
II
Vla.
Vlc.
Cb.

Piano

tr.

leggiera

Ped.

I
Vl.
II
Vlc.
Vcl.
Cb.

rallent.

Piano

Ped.

Ped.

Ped.

Ped.

rallent.

I
Vl.
II
Vla.
Vlc.
Cb.

56

a tempo

Piano

Sf risoluto

a tempo *Dizz.*

I. Vi. II. Vla. Vlc. Cb.

pizz. *pizz.* *pizz.* *pizz.*

Ped.

arco *pizz.*

57

Piano

bi

Ped. *arco*

I. VI. II. Vla. Vlc.

arco

Fl. I *Ob. I* *Clar.* *Fag. I*

p *p* *p* *g*

Piano

32

I. VI. II. Vlc.

Fl. I

Ob. I

Piano

I

W.

II

Vcl.

Cb.

pizz.

arco

Clar.

Fag. I

p

Piano

Vcl.

VI.

II

Vla.

Vcl.

arco

Fl. I

Fag. I

Piano

I

VI.

II.

Vla.

Vc.

Cb.

Fl. I

Fag. I

Piano

I
Vl.
II

Vla.

Vcl.

Cb.

arco

Fl. I

Fag. I

Piano

I
Vl.
II

Vla.

Vcl.
Cb.

Fl. I

Piano

I
Vl.
II

Vla.

Vcl.
Cb.

62

Piano

This musical score page shows two systems of music. The top system features the piano in the upper half and strings (I, II, III, Ma., Vlc.) in the lower half. The piano part consists of six staves, each with a treble clef and a key signature of one sharp. The strings are in common time. The bottom system also features the piano in the upper half and strings (I, II, III, Ma., Vlc.) in the lower half. The piano part has six staves, each with a treble clef and a key signature of one sharp. The strings are in common time.

This section continues the musical score from page 62. It shows two systems of music. The top system features the piano in the upper half and strings (I, II, III, Ma., Vlc.) in the lower half. The piano part has six staves, each with a treble clef and a key signature of one sharp. The strings are in common time. The bottom system also features the piano in the upper half and strings (I, II, III, Ma., Vlc.) in the lower half. The piano part has six staves, each with a treble clef and a key signature of one sharp. The strings are in common time. The strings play "arco" and "pizz." markings.

63

Piano

This musical score page shows two systems of music. The top system features the piano in the upper half and woodwinds (Fl., Clar., Fag. I) in the lower half. The piano part has six staves, each with a treble clef and a key signature of one sharp. The woodwinds are in common time. The bottom system also features the piano in the upper half and woodwinds (Fl., Clar., Fag. I) in the lower half. The piano part has six staves, each with a treble clef and a key signature of one sharp. The woodwinds are in common time. The woodwinds play "pizz." markings.

This section continues the musical score from page 63. It shows two systems of music. The top system features the piano in the upper half and strings (I, II, III, Ma., Vlc.) in the lower half. The piano part has six staves, each with a treble clef and a key signature of one sharp. The strings are in common time. The bottom system also features the piano in the upper half and strings (I, II, III, Ma., Vlc.) in the lower half. The piano part has six staves, each with a treble clef and a key signature of one sharp. The strings are in common time.

Fl.

Clar.

Fag. I

Piano

I

pizz. arco

II

pizz. arco

Vla.

Wc.

pizz. arco

Cb.

This page contains ten staves of musical notation. The instruments are: Flute (Fl.), Clarinet (Clar.), Bassoon I (Fag. I), Piano, Violin I (I), Violin II (II), Viola (Vla.), Double Bass (Wc.), and Cello (Cb.). The piano part features a prominent bass line. The strings play eighth-note patterns, with some notes marked 'pizz.' (pizzicato) and others 'arco' (with a bow). Measures 1 through 4 are shown, with measure 5 indicated by a vertical bar line.

Clar.

Fag. I

Piano

I

VI.

II

Vla.

Vlc.

Cb.

arco

This page contains seven staves of musical notation. The instruments are: Clarinet (Clar.), Bassoon I (Fag. I), Piano, Violin I (I), Violin VI (VI.), Violin II (II), Viola (Vla.), Double Bass (Vlc.), and Cello (Cb.). The piano part continues from the previous page. The strings play eighth-note patterns, with some notes marked 'arco' (with a bow). Measures 1 through 4 are shown, with measure 5 indicated by a vertical bar line.

Piano

Fag.I

I

VI.

II

Vla.

Vic.

Cb.

Fag.I

Piano

I

VI.

II

Vla.

Vic.

Cb.

5 2 3 4

5

cresc.

f

Ped.

* Ped. *

5 2 3 4

Fag.I

Piano

I

VI.

II

Vla.

Vic.

Cb.

Fag.I

Piano

I

VI.

II

Vla.

Vic.

Cb.

251

Ped.

giga.

cresc.

d.

d.

d.

d.

giga.

Musical score page 68. The score includes parts for Piano, Clarinet (Clar.), Horn I (Cor. I), Violin I (I. Vi.), Violin II (II. Vi.), Viola (Vla.), Cello (Vlc.), Bassoon (Cb.), and Clarinet (Cor. I). The piano part features dynamic markings *Ped.* and *p*. The strings provide harmonic support with sustained notes and rhythmic patterns. The woodwind parts (Clarinet and Horn) play melodic lines with grace notes and slurs.

Musical score page 69. The score includes parts for Clarinet (Clar.), Horn I (Cor. I), Violin I (I. Vi.), Violin II (II. Vi.), Viola (Vla.), Cello (Vlc.), Bassoon (Cb.), and Piano. The piano part begins with a dynamic *p* and leads into a section marked *cresc.* with measure numbers 31 and 32 above the staff. The strings play sustained notes, and the woodwind parts continue their melodic lines.

Fl.

Clar.

Piano

I

VI.

II

Vla.

Vc.

Cb.

f

f

sempre più ff

marcato

Measure 1: Flute and Clarinet play sustained notes. Piano plays eighth-note chords. Violin I and Double Bass play eighth-note patterns. Measure 2: Flute and Clarinet play sustained notes. Piano plays eighth-note chords. Violin I and Double Bass play eighth-note patterns. Measure 3: Flute and Clarinet play sustained notes. Piano plays eighth-note chords. Violin I and Double Bass play eighth-note patterns.

Fl.

Clar.

Piano

I

VI.

II

Vla.

Vc.

Cb.

dim.

dim.

Ped.

** Ped.*

Ped.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

Measure 1: Flute and Clarinet play sustained notes. Piano plays eighth-note chords. Violin I and Double Bass play eighth-note patterns. Measure 2: Flute and Clarinet play sustained notes. Piano plays eighth-note chords. Violin I and Double Bass play eighth-note patterns. Measure 3: Flute and Clarinet play sustained notes. Piano plays eighth-note chords. Violin I and Double Bass play eighth-note patterns. Measure 4: Flute and Clarinet play sustained notes. Piano plays eighth-note chords. Violin I and Double Bass play eighth-note patterns. Measure 5: Flute and Clarinet play sustained notes. Piano plays eighth-note chords. Violin I and Double Bass play eighth-note patterns. Measure 6: Flute and Clarinet play sustained notes. Piano plays eighth-note chords. Violin I and Double Bass play eighth-note patterns. Measure 7: Flute and Clarinet play sustained notes. Piano plays eighth-note chords. Violin I and Double Bass play eighth-note patterns. Measure 8: Flute and Clarinet play sustained notes. Piano plays eighth-note chords. Violin I and Double Bass play eighth-note patterns.

Fl.

Clar.

Piano

I

VI.

II

Vla.

Vcl.

Cb.

p

sf p

*

Fl.

Clar.

Piano

I

VI.

II

Vla.

Vcl.

Cb.

f

p

f

cresc.

ff

ff

sf

Ped.

*

74

Fl.

Clar.

Piano

I

VI.

II

Vla.

Vcl. Cb.

pizz.

pizz.

pizz.

p

4 3 2 1

75

Timpani

p cresc.

3 2 1 5 3 2 1

5 3 2 1 4

Piano

I

VI.

II

Vla.

Vcl. Cb.

76

Fl.

Ob.

Clar.

Fag.

Cor. I/II

Trp.

Pos.

Timp.

Piano

I

VI.

II

Vla.

Vcl. Cb.

arco tr

f

cresc. — — *ff*

arco tr

f

cresc. — — *ff*

arco tr

f

cresc. — — *ff*

arco tr

f

cresc. — — *ff*

arco

cresc. — — *ff*

77

Fl.

Ob.

Clar.

Fag.

Cor.

Trp.

Pos.

Timp.

I

VI.

II

Vla.

Vcl. Cb.

f

cresc. — — *ff*

p *f*

cresc. — — *ff*

p *f*

cresc. — — *ff*

p *f*

cresc. — — *ff*

tr

p *f*

cresc. — — *ff*

78

Fl.

Ob.

Clar.

Fag.

Cor.

Trp.

Pos.

Tim.

I

VI.

II.

Vla.

Vcl.

Cb.

79

dim.

f cresc.

f cresc. cresc.

f cresc.

f cresc.

f

p

cresc.

f

cresc.

f

p

cresc. sf p

p

cresc. p

p

cresc. p

f cresc. p

f cresc.

p

This image shows two pages of a musical score. The left page (page 78) includes staves for Flute, Oboe, Clarinet, Bassoon, Horn, Trombone, Bassoon, Timpani, Violin I, Viola, Cello, and Double Bass. The right page (page 79) includes staves for Flute, Oboe, Clarinet, Bassoon, Horn, Trombone, Bassoon, Timpani, and Woodwind Quintet (Violin II, Viola, Cello, Double Bass). The score features dynamic markings such as *sf*, *p*, *f*, and *cresc.*, and performance instructions like *dim.* and *cresc.*. Measures 78 and 79 are shown, with measure 79 continuing from the end of measure 78.

Solo

FII $\frac{2}{4}$ *p*

Clar. II $\frac{2}{4}$ *p*

Piano $\frac{2}{4}$ *p* Ped.

* Ped.

I $\frac{2}{4}$ *p*

VI. $\frac{2}{4}$

II $\frac{2}{4}$ *p*

Vla. $\frac{2}{4}$

Vlc. $\frac{2}{4}$ *p* pizz.

Cb. $\frac{2}{4}$

Clar. $\frac{2}{4}$ *p*

Piano $\frac{2}{4}$ 19 * Ped.

I $\frac{2}{4}$ *d.* $\frac{2}{4}$ *d.*

VI. $\frac{2}{4}$

II $\frac{2}{4}$ *d.* arco

Vlc. $\frac{2}{4}$ *d.* $\frac{2}{4}$ *d.*

Cb. $\frac{2}{4}$ *p*

Clar. $\frac{2}{4}$ *p*

Piano $\frac{2}{4}$ 7 Ped.

I $\frac{2}{4}$ *p*

VI. $\frac{2}{4}$ *p*

II $\frac{2}{4}$ *p*

Vlc. $\frac{2}{4}$ *p*

Piano

Score for page 82:

- Piano:** Playing eighth-note chords. Pedal is held (*).
- I:** Playing sustained notes.
- II:** Playing sustained notes.
- Vla.:** Playing eighth-note chords.
- Vlc.:** Playing eighth-note chords. Dynamics: *p*, *pizz.*
- Cb.:** Playing eighth-note chords.

Second system of page 82:

- Piano:** Playing sixteenth-note patterns. Dynamics: *ff*, *ff*.
- I:** Playing sustained notes.
- II:** Playing sustained notes.
- Vla.:** Playing eighth-note chords.
- Vlc.:** Playing eighth-note chords. Dynamics: *erco*, *pizz.*
- Cb.:** Playing eighth-note chords.

Piano

Score for page 83:

- Piano:** Playing sixteenth-note patterns. Dynamics: *con forza*, *sf p*, *p*. Measure 14.
- I:** Playing sustained notes.
- II:** Playing sustained notes.
- Vla.:** Playing eighth-note chords.
- Vlc.:** Playing eighth-note chords.
- Cb.:** Playing eighth-note chords.
- Cor.I:** Playing sustained notes. Dynamics: *p*.
- Piano:** Playing sixteenth-note patterns. Dynamics: *ff*.
- I:** Playing eighth-note chords.
- II:** Playing eighth-note chords.
- Vla.:** Playing eighth-note chords.
- Vlc.:** Playing eighth-note chords.
- Cb.:** Playing eighth-note chords.

84

Cor.I
Piano
I
II
Vla.
Vlc.
Cb.

Ped. * Ped. * Ped. *

arco >

Cor.I
Piano
I
II
Vla.
Vlc.
Cb.

Ped. * Ped. * Ped. *

pizz.

85

Cor.I
Piano
I
II
Vla.
Vlc.
Cb.

Ped. * Ped. * Ped. *

cresc.

I
VI.
II
Vla.
Vlc.
Cb.

Musical score page 86. The top section features the piano part in forte (*f*) with a dynamic instruction *f*. The bottom section shows the strings (I, II, Vla., Vcl.) playing eighth-note patterns.

Piano f

I
VI.
II
Vla.
Vlc.

Piano p

I
VI.
II
Vla.
Vlc.

Musical score page 87. The top section features the piano part in forte (*f*) with a dynamic instruction *f*, followed by piano in piano dynamic (*pp*). The bottom section shows the strings (I, VI, II, Vla., Vlc.) playing eighth-note patterns.

Piano f
pp

I
VI.
II
Vla.
Vlc.

Piano

I
VI.
II
Vla.
Vlc.

Piano

tr.

tr.

cresc.

p

arco

Piano

f

dim.

3

p.

Piano

cresc.

Ped.

** Ped.*

p

p

p

b.p.

f

sf

sf

p.

p.

p.

p.

p.

p.

5

a tempo

Piano

rall. dolce con espress.

Ped. * Ped. * Ped. *

a tempo

Piano

Ped. * Ped. * Ped. * Ped. * Ped. *

Fag. I

legatissimo

Piano

I

VI.

II

Vic.

Fag. I

3

Ped. * Ped. * Ped. * Ped. * Ped. *

I

VI.

II

Vic.

Cb.

Piano

I
VI.
II
Vla.
Vlc.
Cb.

pizz.
pizz.
pizz.
pizz.

arco
arco
arco

Ped. *

Piano

I
VI.
II
Vla.
Vlc.
Cb.

arco

Ped. *

Piano

I
VI.
II
Vla.
Vlc.
Cb.

pp
pp
pp
pp

5
stretto
sempre
stretto

Musical score page 94. The score includes parts for Piano, I, VI., II, Vla., Vlc., Cor. I, and Cb. The piano part features sixteenth-note patterns with dynamic markings *p*, *f*, *5*, *3*, *11*, *Ped.* *, and *tr.*. The strings (I, VI., II, Vla., Vlc.) provide harmonic support with sustained notes and rhythmic patterns. Cor. I has a melodic line with dynamics *p* and *cresc.* Cb. is silent.

Musical score page 95. The score includes parts for Cor. I, Piano, I, VI., II, Vla., Vlc., and Cb. Cor. I has sustained notes with dynamics *p*, *b*, *d*, *A*, and *s*. The piano part has a sixteenth-note pattern with dynamic *p*. The strings (I, VI., II, Vla., Vlc.) play sustained notes. Cb. has a dynamic *p*.

riten. a tempo

Clar.

Cor. I

Piano

VI.

II.

Vla.

Vcl.

Cb.

p

riten. con forza

sf pagitato

pizz.

pizz.

pizz.

Clar.

Piano

VI.

II.

Vlc.

Cb.

Clar.

Piano

VI.

II.

Vlc.

Cb.

Ped. * *Ped.* * *Ped.* *

arco

pizz.

arco

pizz.

arco

pizz.

arco

Clar.

Piano

I

pizz.

II

pizz.

Vla.

Vcl.

Cb.

Fl.

Clar.

pizz.

99

Fl.

Clar.

p

Piano

I

arco

II

arco

Vla.

Vcl.

Cb.

pizz.

arco

pizz.

Fl.

Piano

I

VI.

II

Vla.

Vc.

Cb.

Flute part: Measures 1-2 show eighth-note patterns. Measure 3 starts with a sustained note followed by eighth-note pairs. Measures 4-5 show eighth-note patterns.

Piano part: Measures 1-2 show eighth-note patterns. Measures 3-5 show eighth-note patterns with dynamic markings *bz*.

Violin I part: Measures 1-2 show eighth-note patterns. Measures 3-5 show eighth-note patterns with dynamic markings *arco*.

Violin II part: Measures 1-2 show eighth-note patterns. Measures 3-5 show eighth-note patterns with dynamic markings *arco*.

Viola part: Measures 1-2 show eighth-note patterns. Measures 3-5 show eighth-note patterns with dynamic marking *p*.

Cello part: Measures 1-2 show eighth-note patterns. Measures 3-5 show eighth-note patterns with dynamic marking *arco*.

Double Bass part: Measures 1-2 show eighth-note patterns. Measures 3-5 show eighth-note patterns with dynamic marking *arco*.

Fag.

Piano

I

VI.

II

Vla.

Vc.

Cb.

Fagot part: Measures 1-2 show eighth-note patterns. Measures 3-5 show eighth-note patterns with dynamic markings *p*.

Piano part: Measures 1-2 show eighth-note patterns. Measures 3-5 show eighth-note patterns with dynamic markings *bz*.

Violin I part: Measures 1-2 show eighth-note patterns. Measures 3-5 show eighth-note patterns with dynamic markings *pizz.*

Violin II part: Measures 1-2 show eighth-note patterns. Measures 3-5 show eighth-note patterns with dynamic markings *arco*.

Viola part: Measures 1-2 show eighth-note patterns. Measures 3-5 show eighth-note patterns with dynamic markings *pizz.*

Cello part: Measures 1-2 show eighth-note patterns. Measures 3-5 show eighth-note patterns with dynamic markings *arco*.

Double Bass part: Measures 1-2 show eighth-note patterns. Measures 3-5 show eighth-note patterns with dynamic markings *pizz.*

Musical score page 102. The score includes parts for Bassoon (Fag.), Piano, I, II, VI, VII, Vla., Vlc., and Cb. The piano part features sixteenth-note patterns. The strings (I, II, VI, VII) play eighth-note chords. The woodwinds (Vla., Vlc.) play eighth-note patterns. The bassoon part has eighth-note patterns. The score is in common time, key signature of one sharp.

Musical score page 103. The score includes parts for Bassoon (Fag.), Piano, I, II, VI, VII, Vla., Vlc., and Cb. The piano part starts with eighth-note patterns labeled "con fuoco". The strings (I, II, VI, VII) play eighth-note patterns labeled "arco". The woodwinds (Vla., Vlc.) play eighth-note patterns labeled "arco". The bassoon part has eighth-note patterns. The score transitions to a section with eighth-note patterns labeled "sempre più animato" and "cresc.". The strings (I, II, VI, VII) play eighth-note patterns labeled "sf". The woodwinds (Vla., Vlc.) play eighth-note patterns labeled "sf". The bassoon part has eighth-note patterns. The score is in common time, key signature of one sharp.

104

Piano *sf*

I
Vl.
II
Vla.
Vlc.
Cb.

Piano

I
Vl.
II
Vla.
Vlc.
Cb.

105

Piano

I
Vl.
II
Vla.
Vlc.
Cb.

Piano

I
Vl.
II
Vla.
Vlc.
Cb.

p *sf* *cresc.*

f

pianiss.

Piano

cresc.

pizz.

I

VI.

II

Vla.

Vlc.

pizz.

Piano

p

Fl.

Cor.
I/II

p

Piano

ff marcato

arco

Vlc.

Cb.

Fl.

Ob.

Clar.

Fag.

Cor.

Trp.

Pos.

Timp.

Piano

VI.

arco

II

arco

Vla.

arco

Vlc.

arco

Cb.

Musical score page 108, featuring a system of ten staves. The instruments are:

- Fl. (Flute)
- Ob. (Oboe)
- Clar. (Clarinet)
- Fag. (Bassoon)
- Cor. (Horn)
- Tr.D. (Trombone)
- Pas. (Bassoon)
- Timp. (Timpani)
- I (Violin I)
- II (Violin II)
- Vla. (Viola)
- Vc. (Cello)
- Cb. (Double Bass)

The score includes dynamic markings such as *f*, *p*, and *ff*. The bassoon part has a prominent role, particularly in the lower octaves, while the strings provide harmonic support.

II

ROMANZE
Larghetto (J=80)

Tutti

Flauti

Clarinetti in C

Fagotti

Corni in E

Pianoforte

I

Violini

pp legatissimo

con sordino

II

Violoncello

Contrebasso

I
Vcl.
II
Vla.
Vlc.
Cb.

p

p

sostenuto

cantabile

cresc.

*Ped. * Ped. **

I
Vcl.
II
Vla.
Vlc.
Cb.

Piano

p

9

*Ped. **

*Ped. **

*Ped. **

*Ped. **

*Ped. **

p

legatissimo

*Ped. **

I
Vcl.
II
Vla.
Vlc.
Cb.

Piano: Measures 1-4. Dynamics: p , f , p . Pedal markings: Ped., *.

I VI. II. Vla. Vlc. Cb.: Measures 1-4. Dynamics: p .

Piano: Measures 5-8. Dynamics: cresc., f , sfp , sfp . Pedal markings: Ped., *.

I VI. II. Vla. Vlc. Cb.: Measures 5-8. Dynamics: p .

Clar. Fag. I: Measures 1-4. Dynamics: p , p . *dolce*.

Piano: Measures 1-4. Dynamics: p , pp . *dolcissimo*, *espressivo*. Pedal markings: Ped., *.

I VI. II. Vla. Vlc. Cb.: Measures 1-4. Dynamics: p , p , p , p .

Fag. I

Piano

cresc.

* Ped.

I

VI.

II

Vla.

Vcl.

Cb.

Fag. I

Piano

leggerissima e legatissimo
dim.

pp

* Ped. * Ped. *

I

VI.

II

Vla.

Vcl.

Cb.

Fl.

Clar.

Fag. I

Piano

I

VI.

II

Vla.

Vcl.

Cb.

Fag.I

Piano

I
Vi.
II

Vla.

Vlc.

Cb.

Fag.I

Cor I

Piano

I
Vi.
II

Vla.

Vlc.

Cb.

Cor I

Piano

con forza

sf *p* leggiero

dim.

Ped. * Ped. * Ped. * Ped. *

I
Vi.
II

Vla.

Vlc.

Cb.

Fag.

Cor.I

dolcissima

ped. *

Piano

I
Vi.
II

Vla.

Vlc.

Musical score page 118:

- Fag.**: Measures 1-2, dynamic *p*; Measure 3, dynamic *pp*.
- Cor. I**: Measures 1-2, dynamic *p*; Measure 3, dynamic *pp*.
- Piano**: Measures 1-2, dynamic *p*; Measure 3, dynamic *pp*. Pedal marks: * Ped. * Ped. *
- I**: Measures 1-2, dynamic *p*; Measure 3, dynamic *pp*. *dim. e rallent.*
- VI.**: Measures 1-2, dynamic *p*; Measure 3, dynamic *pp*.
- II**: Measures 1-2, dynamic *p*; Measure 3, dynamic *pp*.
- Vla.**: Measures 1-2, dynamic *p*; Measure 3, dynamic *pp*.
- Vlc.**: Measures 1-2, dynamic *p*; Measure 3, dynamic *pp*.
- Cb.**: Measures 1-2, dynamic *p*; Measure 3, dynamic *pp*.

Musical score page 119:

- Cor. I/II**: Measures 1-2, dynamic *pp*. *rallent.*
- Piano**: Measures 1-2, dynamic *pp*. *delicatissimo e legatissimo*. Measures 3-4, dynamic *pp*. *dimin. e rallent.*
- Ped. smorz.**: Measures 3-4, dynamic *pp*.
- I**: Measures 1-2, dynamic *p*; Measure 3, dynamic *pp*. *rallent.*
- II**: Measures 1-2, dynamic *p*; Measure 3, dynamic *pp*. *rallent.*
- Vla.**: Measures 1-2, dynamic *p*; Measure 3, dynamic *pp*. *rallent.*
- Vlc.**: Measures 1-2, dynamic *p*; Measure 3, dynamic *pp*. *rallent.*
- Cb.**: Measures 1-2, dynamic *p*; Measure 3, dynamic *pp*. *rallent.*
- Cor. II**: Measures 1-2, dynamic *p*. *a tempo*. Measures 3-4, dynamic *pp*. *TUTTI*, *solo*, *leggierissima*.
- Piano**: Measures 1-2, dynamic *p*. *a tempo*. Measures 3-4, dynamic *p*. *legato*.
- I**: Measures 1-2, dynamic *p*. Measures 3-4, dynamic *p*.
- II**: Measures 1-2, dynamic *p*. Measures 3-4, dynamic *p*.
- Vla.**: Measures 1-2, dynamic *p*. Measures 3-4, dynamic *p*.
- Vlc.**: Measures 1-2, dynamic *p*. Measures 3-4, dynamic *p*.

120

Piano

I

II

Vla.

Vlc.

Cb.

Fag.

con fuoco

sfp

dim.

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

121

Cor. I/II

Piano

I

II

Vla.

Vlc.

Cb.

Fag.

p

pp

agitato

Ped. *

Ped. *

Ped. *

Ped. *

I

VI.

II

Vla.

Vlc.

Cb.

p

p

p

p

legatissimo

leggierissimo

cresc.

f

Ped.

Ped.

Fag.

Cor. II

Piano

I

VI.

II

Vla.

Vlc.

Cb.

f

3

p

3

*Ped. **

*Ped. **

*Ped. **

Piano

I

VI.

II

Vla.

Vlc.

Cb.

Clar.

Fag.

Piano

I

VI.

II

Vla.

Vlc.

Cb.

*Ped. **

Ped. il basso sempre legato

sotto voce

sf con forza

dim.

p

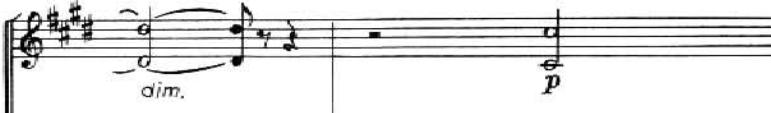
*Ped. **

*Ped. **

*Ped. **

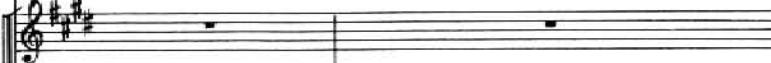
*Ped. **

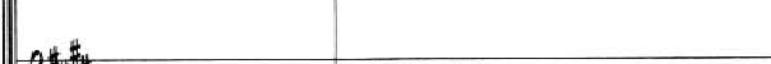
pp

Clar. 

Fag. 

Piano 

I 

VI. 

II 

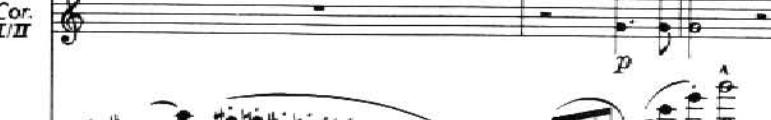
Vla. 

Vlc. 

Cb. 

Clar. 

Fag. 

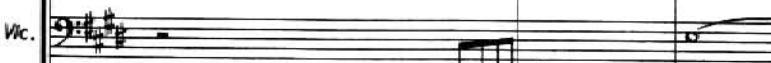
Cor. I/II 

Piano 

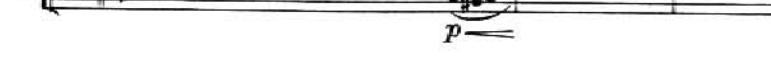
I 

VI. 

II 

Vla. 

Vlc. 

Cb. 

Fag.I 

Piano *p*

p dolce

Ped. * *Ped.* * *Ped.* * *Ped.* *

VI.
II.
Vla.
Vcl.
Cb.

Fag.I 

Piano *Ped.* * *Ped.* * *Ped.* * *Ped.* *

VI.
II.
Vla.
Vcl.
Cb.

Fag.I 

Piano *cresc.* *leggierissimo*

Ped. * *Ped.* *

VI.
II.
Vla.
Vcl.
Cb.

Fl.

Clar.

Fag.I

Piano

dimin.

I

VI.

II

Vla.

Vlc.

Cb.

Fag.I

Piano

I

VI.

II

Vlc.

Cb.

Fag.I

Piano

I

VI.

II

Vlc.

Cb.

leggierissimo

Ped.

Piano: Cresc. (measures 3, 4), Ped. * (measures 5, 6, 7, 8)

Fag.: (measures 3, 4, 5, 6, 7, 8)

Vl.: (measures 3, 4, 5, 6, 7, 8)

II: (measures 3, 4, 5, 6, 7, 8)

Vla.: (measures 3, 4, 5, 6, 7, 8)

Vc.: (measures 3, 4, 5, 6, 7, 8)

Cb.: (measures 3, 4, 5, 6, 7, 8)

I: (measures 3, 4, 5, 6, 7, 8)

f e veloce

Fag.: (measures 1, 2, 3, 4, 5, 6, 7, 8)

Piano: *sfp*, *dolcissimo* (measures 1, 2, 3, 4, 5, 6, 7, 8)

Ped. * (measures 1, 2, 3, 4, 5, 6, 7, 8)

Vl.: (measures 1, 2, 3, 4, 5, 6, 7, 8)

II: (measures 1, 2, 3, 4, 5, 6, 7, 8)

Vla.: (measures 1, 2, 3, 4, 5, 6, 7, 8)

Vc.: (measures 1, 2, 3, 4, 5, 6, 7, 8)

Cb.: (measures 1, 2, 3, 4, 5, 6, 7, 8)

I: (measures 1, 2, 3, 4, 5, 6, 7, 8)

leggierissimo (measures 1, 2, 3, 4, 5, 6, 7, 8)

Ped. * (measures 1, 2, 3, 4, 5, 6, 7, 8)

26

532

Piano

Piano

pp

smorz.

Ped.

I
Vi.
II

Vi.
Cello

Cor. II

p

rallent.

leggierissimo dim.

* Ped. * Ped.

I
Vi.
II

Vi.
Cello

8/8

Piano

Cor.
I/III

Piano

I
Vi.
IIVi.
CelloVi.
CelloVi.
CelloVi.
Cello*rallent.**pp**pp**a tempo**pp**leggatissimo**a tempo**un poco marcato**pp**pp**pp**pp**pp*

Piano

* Ped. # Ped. sempre

I
VI.
II
Vla.
Vcl.
C.b.

Piano

leggierissimo
Ped.

I
VI.
II
Vla.
Vcl.
C.b.

Piano

* Ped. *
I
VI.
II
Vla.
Vcl.
C.b.

Piano

Ped. *
I
VI.
II
Vla.
Vcl.
C.b.

Piano

dim.

Ped.

Ped.

I

VI.

II

Vla.

Vlc.

Cb.

Piano

Ped.

* Ped.

* Ped.

* Ped.

I

VI.

II

Vla.

Vlc.

Cb.

Piano

sempre leggierissimo

Ped.

* Ped.

* Ped.

I

VI.

II

Vla.

Vlc.

Cb.

Cor. I

p

Piano

ped.

* Ped.

I

VI.

II

Vla.

Vlc.

Cb.

Fag. I

Cor. I

Piano

I

VI.

II

Vla.

Vlc.

Cb.

p

Ped. * Ped. * Ped. *

This page contains six staves of musical notation. The top staff is for Bassoon I (Fag. I), which plays eighth-note patterns. The second staff is for Clarinet I (Cor. I), featuring sustained notes. The third staff is for the Piano, with a dynamic marking *p*. The fourth staff is for Violin I (I), the fifth for Violin II (VI.), the sixth for Viola (II), and the seventh for Cello/Bass (Vla., Vlc., Cb.). The eighth staff is for Bass (Cb.). Measure lines divide the page into four sections, each ending with a dynamic instruction: "Ped.", "* Ped.", "* Ped.", and "*".

F. I

Fag. I

Cor. I/II

Piano

I

VI.

II

Vla.

Vlc.

Cb.

p

Ped. * Ped. * Ped. *

This page contains six staves of musical notation. The top staff is for Flute (F. I). The second staff is for Bassoon I (Fag. I), with a dynamic marking *p*. The third staff is for Clarinet I/II (Cor. I/II). The fourth staff is for the Piano. The fifth staff is for Violin I (I), the sixth for Violin II (VI.), the seventh for Viola (II), and the eighth for Cello/Bass (Vla., Vlc., Cb.). Measure lines divide the page into four sections, each ending with a dynamic instruction: "Ped.", "* Ped.", "* Ped.", and "*".

Fl.

Fag.I

Cor. I/II

Piano

I

VI.

II

Vla.

Vlc.

Cb.

cresc.

cresc.

cresc.

Ped. * Ped. * Ped. *

cresc.

cresc.

cresc.

cresc.

cresc.

Fl.

Fag.I

Cor. I/II

Piano

I

VI.

II

Vla.

Vlc.

Cb.

dim.

dim.

p dim.

Ped. * Ped. * Ped.

dim.

dim.

dim.

dim.

dim.

dim.

Musical score for piano and orchestra, page 142. The score consists of five staves. The top staff is for the Piano, showing sixteenth-note patterns with dynamics *poco rall.*, *rall.*, *smorz.*, and *Ped.*. The subsequent staves are for the orchestra: I Vi., II Vi., Vlc., and Cb. Each staff has a dynamic marking: *rallent.*, *smorz.*, *rallent.*, *smorz.*, and *rallent.* followed by *smorz.*. The final instruction is *attacca*.

RONDO
Vivace
Tutti

III

Flauti

Oboi

Clarinetti in A

Fagotti

Violini I

Violini II

Viola

Violoncello
Contabasso

Piano

I

II

VI.

Vla.

Vlc.

Cb.

Piano

Piano

Piano

Piano

Piano
Ped. * Ped. * Ped. * Ped. *
I pizz.
VI. pizz.
II. pizz.
Vla. arco
Vcl. pizz.
Cb.

Piano
Ped. * Ped. * Ped. * Ped. * Ped. *
I arco
VI. arco
II. arco
Vla. arco
Vcl. arco
Cb. arco

Piano

Piano
Ped. * pizz. Ped. * arco * ped. *
I pizz.
VI. arco
II. pizz.
Vla. arco
Vcl. pizz.
Cb. arco

Piano
p legatissimo rallent.
I rallent.
VI. rallent.
II. rallent.
Vla. rallent.
Vcl. rallent.
Cb. p rallent.

146

a tempo

Fl.

Clar.

Piano

I. II. III. Vcl. Cb.

leggierissimo *p leggierissimo ralent. dim.*

a tempo *Ped.*

pp *rallent.*

pp *rallent.*

pp *rallent.*

a tempo *pp* *rallent.*

a tempo

pizz.

pizz.

pizz.

pizz.

747

Piano

I. II. Vla. Vcl. Cb.

arco *Ped. **

arco

arco

arco

arco

arco

stretto poco riten. *a tempo*

a tempo

riten.

riten.

riten.

riten.

148

Fl.

Ob.

Clar.

Fag.

Cor. (E)

Trp. (E)

Pos.

Tim.

TUTTI

Piano

TUTTI

TUTTI

I

VI.

II

Vla.

Vcl.

Cb.

749

Fl.

Ob.

Clar.

Fag.

Cor.

Trp.

Pno.

Timp.

I

VI.

II

Vla.

Vcl.

Cb.

Musical score page 150 featuring parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trombone, Bassoon, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. The score consists of two systems of music. In the first system, the Flute, Oboe, Clarinet, Bassoon, Horn, Trombone, Bassoon, and Timpani play eighth-note patterns. The Violins play sixteenth-note patterns. The second system continues with similar patterns, with crescendo markings appearing above the Oboe, Clarinet, Bassoon, and Trombone staves.

Musical score page 151 featuring parts for Flute, Oboe, Clarinet, Bassoon, Trombone, Bassoon, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. The score consists of two systems of music. The instruments play eighth-note patterns. Crescendo markings are present above the Flute, Oboe, Clarinet, Bassoon, Trombone, Bassoon, and Timpani staves in both systems.

a tempo

p

Cor.I

Timp.

p *sforz.*

a tempo

Piano

p leggierissimo dim. poco rall.

sf

Ped. * *Ped.* *

a tempo

I

p *rallent.*

II

p *rallent.*

Vla.

p *rallent.*

Vlc.

p *rallent.*

Cb.

p *rallent.*

Fl.

Ob.

Clar.

Fag.

Cor.I

Trp.

Pos.

sforz.

scherz.

Piano

*Ped. * Ped.* * *Ped.* * *Ped.* *

I

VI.

II

Vla.

Vlc.

Cb.

pizz.

pizz.

pizz.

pizz.

p

154

Fl.

Ob.

Clar.

Fag.

Cor.

Trp.

Pos.

Timp.

Piano

VI.

II.

Vla.

Vlc.

Cb.

TUTTI

Ped. * Ped.
arco

* TUTTI

ff

155

Fl.

Ob.

Clar.

Fag.

Cor.

Trp.

Pos.

Timp.

I

VI.

II.

Vla.

Vlc.

Cb.

ff

ff

Musical score for orchestra, page 156. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Cor, Trombone, Bass Trombone, Timpani, I, II, III, and IV Violins, Viola, and Cello/Bass. The music consists of two systems of staves, each with six measures.

Musical score for orchestra, page 157. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Cor, Trombone, Bass Trombone, Timpani, Piano, I, II, III, and IV Violins, Viola, and Cello/Bass. The score features a solo section for Flute and a piano solo section.

Fl.

Clar.

Fag.

Piano

I

VI.

II

Vla.

Vcl.

Cb.

pianissimo

f

pianissimo

tr

f

tr

f

tr

f

tr

f

Fl.

Clar.

Fag.

Piano

I

VI.

II

Vla.

Vcl.

Cb.

p

p

f

pianissimo

f legato

p

Ped.

f

p

p

f

p

pizz.

p

Clar.

Fag.I

Piano

I

VI.

II

Vla.

Vlc.

Cb.

legato

cresc.

f

ped.

f

Clar.

Fag.I

Piano

I

VI.

II

Vla.

Vlc.

Cb.

p

gva.....

p

cresc.

** legato*

arco

Clar.

Fag. I

Piano

Ped.

* legato

I

VI.

II

Vla.

Vlc.

Cb.

pizz.

This page contains six staves. The top staff features a clarinet (Clar.) and bassoon (Fag. I). The second staff shows bassoon (Fag. I) and piano. The third staff includes piano and cello/bass (Cb.). The fourth staff contains violin I (I), violin II (II), and viola (Vla.). The fifth staff includes viola (Vla.) and cello/bass (Vlc.). The bottom staff includes cello/bass (C�b.) and double bass (Cb.). Various dynamics like *f*, *p*, and *pizz.* are indicated, along with performance instructions like *Ped.* and ** legato*.

Clar.

Fag. I

Piano

Ped.

I

W.

II

Vla.

Vlc.

Cb.

arco

This page contains six staves. The top staff features a clarinet (Clar.) and bassoon (Fag. I). The second staff shows bassoon (Fag. I) and piano. The third staff includes piano and cello/bass (Cb.). The fourth staff contains violin I (I), violin II (II), and viola (Vla.). The fifth staff includes viola (Vla.) and cello/bass (Vlc.). The bottom staff includes cello/bass (C�b.) and double bass (Cb.). Dynamics like *f* and *p* are present, along with performance instructions like *Ped.*, *arco*, and *W.*

164

Clar.

Piano

cresc.

Ped.

I

II

Vla.

Vcl. Cb.

Piano

Ped.

*

Ped.

*

Ped.

*

I

Vl.

II

Vla.

Vcl.

Cb.

pp

pp

pp

pp

pp

Musical score page 10, measures 11-12. The score includes parts for Clarinet (Clar.I), Bassoon (Fag.I), Piano, Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello (Vlc.), and Double Bass (Cb.). The piano part features a dynamic marking *dolce* and a pedal instruction "Ped. * Ped. * Ped. * Ped. *". The strings play sustained notes with grace marks.

Musical score page 166. The score includes parts for Clar.I, Fag.I, Piano, I, II, Vla., Vlc., and Cb. The piano part features a dynamic marking of *marc.* and *sforz.* The strings play sustained notes. The bassoon part has a dynamic marking of *f*.

Musical score page 167. The score includes parts for Clar.I, Fag.I, Piano, I, II, Vla., Vlc., and Cb. The piano part features a dynamic marking of *cresc.* and *sforz.* The strings play sustained notes. The bassoon part has a dynamic marking of *f*.

Clar. I

Fag. I

Cor.

Piano

I
VI.
II
Vla.
Vcl.
C. b.

Cor.

Piano

Vcl.
C. b.

TUTTI
a tempo

Piano

TUTTI
a tempo

SOLO
dolce

I
VI.
II
Vla.
Vcl.
C. b.

Piano

TUTTI
SOLO
dolce

TUTTI
SOLO

I
VI.
II
Vla.
Vcl.
C. b.

170

grave

Piano

I
VI.
II
Vla.
Vlc.
Cb.

TUTTI

SOLO

TUTTI

SOLO

pizz.

171

poco strettio

Piano

I
VI.
II
Vla.
Vlc.
Cb.

rall.

Piano

Ped.

I
VI.
II
Vla.
Vlc.
Cb.

rall.

Vla.

Vlc.

Cb.

rall.

Vlc.

Cb.

rall.

Vlc.

Cb.

rall.

Tutti a tempo solo

Piano

I

II

VI.

Vla.

Vlc.

Cb.

Fl.

Fag.

Cor. I

Piano

I

VI.

II

Vla.

Vlc.

Cb.

TUTTI SOLO

Fl.

Ob.

Cler.

Fag.

Cor.

Trp.

Pno.

Piano

I

VI.

II

Vla.

Vlc.

Cb.

Piano: ten., 3 3 3, sempre legato, pizz.

I: pizz.

VI. I: arco

VI. II: pizz.

Vla.: pizz.

VIc.: pizz.

Cb.: p

Clar.: p

Piano: arco

I: arco

VI. I: arco

VI. II: arco

Vla.: arco

VIc.: arco

Cb.: arco

Clar.: p

Fag.: p

Piano: cresc.

Ped. * Ped. sf *

I:

VI. I:

VI. II:

Vla.:

VIc.:

Cb.:

Musical score for orchestra and piano, page 176. The score includes parts for Oboe (Ob.), Bassoon (Fag.), Piano, Violin I (I), Violin II (II), Viola (Vla.), Cello (Vcl.), and Double Bass (Cb.). The piano part features a dynamic crescendo (cresc.) and pedaling (Ped.). Various instruments play pizzicato (pizz.) or with bow (arco).

Musical score for orchestra and piano, page 177. The score includes parts for Flute (Fl.), Clarinet I (Clar.I), Bassoon I (Fag.I), Piano, Violin I (I), Violin II (II), Viola (Vla.), Cello (Vcl.), and Double Bass (Cb.). The piano part features dynamic markings *p*, *f*, and *Ped.* Various instruments play pizzicato (pizz.) or with bow (arco).

Fl.

Clar. I

Fag. I

Piano

I
VI.
II
Vla.
Vlc.
Cb.

Ped. *

arco

arco

arco

pizz.

Piano

I
VI.
II
Vla.
Vlc.
Cb.

Piano

I
VI.
II
Wa.
Vlc.

p

legatissimo

ben marcato

cresc.

Piano

Ped. ff *

I

VI.

II.

Vla.

Vlc.

Clar.I

Fag.I

p

p

Piano

sempre più f

Ped. sf * Ped. sf * Ped. *

I

VI.

II.

Vla.

Vlc.

Cb.

eroo

This page contains ten staves of musical notation. The top staff is for the Piano, featuring sixteenth-note patterns. The second staff is for Clarinet I, the third for Bassoon I, and the fourth for strings (VI., II., Vla., Vlc.). The fifth staff is for Clarinet I again, the sixth for Bassoon I, and the seventh for strings (I). The eighth staff is for the Piano, the ninth for strings (VI., II.), and the tenth for strings (Vla., Vlc., Cb.). Various dynamics like ff, sf, p, and eroo are indicated, along with performance instructions like 'sempre più f' and踏板 (Ped.).

Clar.II

Fag.I

Piano

sforzando
sf p brillante

I

VI.

II.

Vla.

Vlc.

Cb.

pizz.

pizz.

pizz.

pizz.

This page contains eight staves of musical notation. The top two staves are for Clarinet II and Bassoon I respectively. The third staff is for the Piano, which has a dynamic marking of sforzando followed by sf p brillante. The remaining five staves are for strings (I, VI., II., Vla., Vlc., Cb.), each with a pizz. (pizzicato) instruction. The piano part consists of eighth-note patterns.

Clar.I
Fag.I
Piano
I.
VI.
II.
Vla.
Vcl.
(pizz.)
Cbd.

Piano

I.
VI.
II.
Vla.
Vcl.
Vcl.
Cbd.

182

SOLO
Clar.
Fag.
Piano
Ped.
SOLO
I.
VI.
II.
Vla.
Vcl.
Cbd.

183

Musical score page 184 featuring nine staves of music. The instruments are:

- Clar.**: Treble clef, key signature of one sharp. Notes: rest, rest, rest, eighth note (slurred), eighth note (slurred).
- Fag.**: Bass clef, key signature of one sharp. Notes: eighth note (slurred), eighth note (slurred), eighth note (slurred), eighth note (slurred).
- Cor. I**: Treble clef, key signature of one sharp. Dynamics: *p*. Notes: rest, rest, eighth note (slurred), eighth note (slurred).
- Piano**: Treble and bass staves, key signature of one sharp. Dynamics: *f*, *Ped.* Notes: sixteenth-note patterns.
- I. W.**: Treble clef, key signature of one sharp. Notes: eighth-note patterns.
- II. W.**: Treble clef, key signature of one sharp. Notes: eighth-note patterns.
- Via.**: Bass clef, key signature of one sharp. Notes: eighth-note patterns.
- Vcl.**: Bass clef, key signature of one sharp. Notes: eighth-note patterns.
- Cb.**: Bass clef, key signature of one sharp. Notes: eighth-note patterns.

Musical score page 185 featuring nine staves of music. The instruments are:

- Clar.**: Treble clef, key signature of one sharp. Notes: eighth note (slurred), eighth note (slurred), eighth note (slurred).
- Fag. I**: Bass clef, key signature of one sharp. Notes: eighth note (slurred), eighth note (slurred), eighth note (slurred).
- Cor. I**: Treble clef, key signature of one sharp. Dynamics: *p*. Notes: eighth-note patterns.
- Piano**: Treble and bass staves, key signature of one sharp. Dynamics: *dolcissimo*. Notes: sixteenth-note patterns.
- I. W.**: Treble clef, key signature of one sharp. Notes: eighth note (slurred), eighth note (slurred), eighth note (slurred).
- II. W.**: Treble clef, key signature of one sharp. Notes: eighth note (slurred), eighth note (slurred), eighth note (slurred).
- Vla.**: Bass clef, key signature of one sharp. Notes: eighth note (slurred), eighth note (slurred), eighth note (slurred).
- Vcl.**: Bass clef, key signature of one sharp. Notes: eighth note (slurred), eighth note (slurred), eighth note (slurred).
- Cb.**: Bass clef, key signature of one sharp. Notes: eighth note (slurred), eighth note (slurred), eighth note (slurred).

Clar.

Fag. I

Cor. I

Piano

I

VI.

II

Vla.

Vlc.

Cb.

This page contains six staves of musical notation. The top three staves (Clarinet, Bassoon I, Horn I) have single-line staves. The bottom three staves (Piano, Trombones I, VI, II, Trombones III, Bassoon, Double Bass) have double-line staves. The piano staff shows a complex pattern of eighth and sixteenth notes. The bassoon and double bass staves show sustained notes with grace notes.

Piano

I

VI.

II

Vla.

Vlc.

Cb.

Piano

I

VI.

II

Vla.

Vlc.

Cb.

a tempo

poco rallent.

dolcissimo p

rall.

p

rall.

p

rall.

p

rall.

p

This page contains eight staves of musical notation. The top five staves (Piano, Trombones I, VI, II, Trombones III) have single-line staves. The bottom three staves (Bassoon, Double Bass, Trombones I, VI, II, Trombones III) have double-line staves. The piano staff features rapid sixteenth-note patterns. The bassoon and double bass staves show sustained notes with grace notes. The dynamics include *a tempo*, *poco rallent.*, *dolcissimo p*, and various *rall.* markings.

Piano

I

VI.

II

Vla.

Vlc.

Cb.

a tempo

Piano

I

VI.

II

Vla.

Vlc.

Cb.

a tempo

rall.

rall.

rall.

rall.

rall.

Piano

I

VI.

II

Vla.

Vlc.

Cb.

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

Ped. *

Piano

I

VI.

II

Vla.

Vlc.

Cb.

erco

190

Piano

stretto poco riten.

riten.

I
Vl.
II
Vla.
Vcl.
Cb.

Piano

a tempo > > >

a tempo

Vl.
II
Vla.
Vcl.
Cb.

p

p

191

Fl.

Ob.

Clar.

Fag.

Cor.

Trp.

Pos.

Timp.

TUTTI

Piano

TUTTI

I
Vl.
II
Vla.
Vcl.
Cb.

Musical score page 192 featuring a dense arrangement of instruments. The top section includes Flute, Oboe, Clarinet, Bassoon, Horn, Trombone, Bass Trombone, and Timpani. The bottom section includes Violin I, Violin II, Viola, Cello, and Double Bass. The score consists of two systems of music. The first system ends with a dynamic of ***ff***. The second system begins with a dynamic of ***p***.

Musical score page 193 featuring a dense arrangement of instruments. The top section includes Flute, Oboe, Clarinet, Bassoon, Horn, Trombone, Bass Trombone, and Timpani. The bottom section includes Violin I, Violin II, Viola, Cello, and Double Bass. The score consists of two systems of music. The first system ends with a dynamic of ***p***. The second system begins with a dynamic of ***cresc.***.

F.
Ob.
Clar.
Fag.
Cor.
Trd.
Pos.
Tim.
I
Vi.
II
Vla.
Vcl.
Cb.

ff

f

cresc.

ff

ff

dim.

dim.

dim.

dim.

SOLO
Tim.
Piano
I
Vi.
II
Vla.
Vcl.
Cb.

p leggierissimo
dim.
poco rallent.

Ped.

p *rall.*

p *rall.*

p *rall.*

p *rall.*

= *a tempo*

a tempo

scherzando

legato

pizz.

pizz.

pizz.

pizz.

p

gliss.

Cor.

Trp.

Pos.

Timp.

Piano

I

VI.

II

Vla.

Vlc.

Cb.

This page contains ten staves of musical notation. The first four staves (Cor., Trp., Pos., Timp.) are in common time, while the remaining six (Piano, I, VI., II, Vla., Vlc., Cb.) are in 2/4 time. The piano part features a continuous eighth-note bass line. The woodwind parts (Cor., Trp., Pos., Timp.) play eighth-note patterns. The strings (I, VI., II, Vla., Vlc., Cb.) play eighth-note patterns with dynamic markings like *ff*, *p*, and *arco*.

TUTTI

Fl.

Ob.

Clar.

Fag.

Cor.

Trp.

Pos.

Timp.

I

VI.

II

Vla.

Vlc.

Cb.

This page shows a tutti section involving multiple instruments. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays eighth-note patterns. The brass section (Horn, Trombone) plays eighth-note chords. The strings (Cello/Bass) play eighth-note patterns. The dynamic level is indicated by *ff* (fortissimo). The section ends with a forte dynamic followed by a decrescendo.

198

Fl.

Ob.

Clar.

Fag.

Cor.

Trp.

Pos.

Piano

I

VI.

II

Vla.

Vlc.

Cb.

gva. SOLO

ff

legato cresc.

3 3 3

SOLO

ff pp

ff

ff

ff

199

Piano

I

VI.

II

Vla.

Vlc.

Cb.

cresc.

pp

pp

pp

pp

dim.

pp

pp

pp

pp

pp

pp

pp

pp

Musical score page 200. The score includes parts for Piano, I, VI, II, Vla., Vlc., and Cb. The piano part features sixteenth-note patterns with dynamic markings *ten.* and *dim.*. The strings provide harmonic support with sustained notes and rhythmic patterns. The section concludes with a dynamic *cresc.*

Musical score page 207. The score includes parts for Fag.I, Piano, I, VI, II, Vla., Vlc., and Cb. The piano part is prominent, featuring complex sixteenth-note patterns with dynamic *ff* and a pedal marking *Ped.* The bassoon part (Fag.I) has a sustained note. The strings provide harmonic support with sustained notes and rhythmic patterns.

202

Fag.I

Piano

I
VI.
II
Vla.
Vlc.
Cb.

Fag.I

Piano

I
VI.
II
Vla.
Vlc.
Cb.

Fag.I

Piano

I
VI.
II
Vla.
Vlc.
Cb.

203

Fag.I

Piano

I
VI.
II
Vla.
Vlc.
Cb.

Fag.I

Piano

I
VI.
II
Vla.
Vlc.
Cb.

Fag.I

Piano

I
VI.
II
Vla.
Vlc.
Cb.

Fag. I

Piano *sf p legato*

I

VI.

II

Vla.

Vlc.

Cb.

Piano *cresc.* *sf p marcato*

I

VI.

II

Vla.

Vlc.

Cb.

205

Piano: dynamic *f*, crescendo *con fuoco*, dynamic *p*.

I, VI, II, Vla., Vlc., Cb.: sustained notes.

Piano: dynamic *p*.

I, VI, II, Vla., Vlc., Cb.: sustained notes.

Musical score page 206. The score includes parts for Piano, Clarinet, VI., II., Vla., Vlc., Cb., and Clar. The piano part features sixteenth-note patterns with dynamic markings *cresc.*, *Ped.*, and asterisks. The strings play sustained notes. The clarinet part has dynamic *p*. The bassoon part has dynamic *sf*. The strings play sustained notes. The piano part has dynamics *Ped.*, ** Ped.*, *sf*, *sf*, and *f*.

Musical score page 207. The score includes parts for Clar., Piano, VI., II., Vla., Vlc., Cb., and Clar. The clarinet part has dynamic *fs*. The piano part has dynamic *sf p*. The strings play sustained notes. The piano part has dynamics *Ped.*, ** Ped.*, *Ped.*, ** Ped.*, and ***. The strings play sustained notes.

Piano

Piano

I
Vi.
II
Vla.
Vlc.
Cb.

Piano

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

I
Vi.
II
Vla.
Vlc.
Cb.

Piano

I
Vi.
II
Vla.
Vlc.
Cb.

Piano

cresc.
g viva.

I
Vi.
II
Vla.
Vlc.
Cb.

Piano

cresc.

I
Vi.
II
Vla.
Vlc.
Cb.

Fl. *p*

Clar. *p*

Cor.

p

Piano *ff*
Ped.

I

VI.

II

Vla.

Vlc.

Cb.

Fl. *TUTTI*

Clar.

Cor.

Piano *cresc.* *sf* *p*

I *TUTTI*

VI. *sf p*

II *sfp*

Vla. *sfp* *pizz.*

Vlc. *sfp*

Cb. *sfp*

Musical score for page 212. The score includes parts for Piano, I, II, VI, Vla., Vlc., and Cb. The piano part features sixteenth-note patterns. The strings (I, II, VI) play eighth-note chords. The woodwinds (Vla., Vlc.) and bassoon (Cb.) provide harmonic support. Measure 1 shows a dynamic *TUTTI*. Measures 2-3 show a piano solo section with dynamic *SOLO*. Measures 4-5 show a tutti section again with dynamic *TUTTI*.

Musical score for page 213. The score includes parts for Piano, I, VI, II, Vla., Vlc., and Cb. The piano part has a dynamic *graz.* The strings (I, VI, II) play eighth-note chords. The woodwinds (Vla., Vlc.) and bassoon (Cb.) provide harmonic support. Measure 1 shows a dynamic *TUTTI*. Measures 2-3 show a tutti section again with dynamic *TUTTI*. Measures 4-5 show a piano solo section with dynamic *dolcissimo*. Measures 6-7 show a tutti section again with dynamic *TUTTI*. Measures 8-9 show a piano solo section with dynamic *SOLO*.

Piano

poco strettio

pp rall.

I

VI.

II

Vla.

Vcl.

Cb.

TUTTI a tempo solo

f

TUTTI a tempo solo

pizz.

FL.

Fag.

Piano

cresc.

I

VI.

II

Vla.

Vcl.

CD.

arco

TUTTI

ff

solo

a2

Fl.
Ob.
Clar.
Fag.
Cor.
Trp.
Pos.
Timp.
Piano
I
VI.
II
Wa.
Vlc.
Cb.

ff

Brillante

TUTTI

ff

ff arco

ff

Ped. *Solo*

Piano
I
VI.
II
Vla.
Vlc.
Cb.

pizz.
pizz.
pizz.
pizz.
pizz.
p

====

Clar.
Cor.
Piano

p

p

grd.

sf p

Ped. * *Ped.* * *Ped.* *

Ft. *f*

Ob. *f*

Kl. *f*

Fg. *f*

Hr. *f*

Trp. *f*

Pas. *f*

Pk. *f*

Piano *f*
Ped. * Ped. arco * Ped. * Ped. *
pizz.

VI. arco *f* *p* pizz.
II. arco *f* *p* pizz.
Vla. arco *f* *p* pizz.
Vc. arco *f* *p* pizz.
Kb. arco *f* *p* pizz.

Kl. *p*

Hr. *p*

Piano *p*
* Ped. * Ped. * Ped. *
I. *p*

VI. *p*

II. *p*

Vla. *p*

Vc. *p* arco
p arco
p

Kb. *p*

Ob. *p*

Kl. *p*

Hr. *p*

Piano *p*
sempre cresc.
arco

I. *p*

VI. *p*

II. *p* arco

Vla. *p* arco

Vc. *p*

Kb. *p*

Musical score page 220 featuring multiple staves for different instruments:

- Top section:** Oboe (Ob.) and Bassoon (Fg.) play sustained notes at *p* dynamic.
- Middle section:** Piano plays eighth-note patterns at *p*, followed by woodwind entries at *sf*.
- Bottom section:** Woodwind ensemble (I Vi., II Vi., Vla., Vc., Kb.) play sustained notes at *p*, followed by woodwind entries at *sf*.
- Bottom-most section:** Horn (Hr.) and Piano play sustained notes at *p*.
- Bottom-most section (continued):** Piano plays eighth-note patterns at *dolce*, followed by woodwind entries at *leggiero*.
- Bottom-most section (final):** Woodwind ensemble (I Vi., II Vi., Vla., Vc., Kb.) play sustained notes at *p*.

Performance instructions: *rit.* (ritardando), *a tempo*, *Ped. **

Musical score page 221 featuring multiple staves for different instruments:

- Piano:** Playing sixteenth-note patterns at *f*. Instruction: *Ped. **
- Trombones:** Playing sustained notes at *p*.
- Woodwind Ensemble:** I Vi., VI. (Viola), II, Vla., Vc., Kb. playing sustained notes at *p*.
- Bottom section:** Hr. (Horn) and Piano play sustained notes at *p*.
- Middle section:** Piano plays sixteenth-note patterns at *veloce*, followed by woodwind entries at *sf*.
- Bottom section:** Woodwind ensemble (I Vi., II Vi., Vla., Vc., Kb.) play sustained notes at *p*.

Kl.
Hr.
Piano
I.
VI.
II.
Vla.
Vc.
Kb.

Fl.
Fg.
Hr.
Pk.
Piano
I.
II.
Vla.
Vc.
Kb.

Kl.
Hr.
Pk.
Piano
I.
VI.
II.
Ma.
Vc.
Kb.

Fl.
Fg.
Hr.
Pk.
Piano
I.
II.
Vla.
Vc.
Kb.

Fl.
Fg.
Hr.
Pk.
Piano
I.
II.
Vla.
Vc.
Kb.

Fl.

Fg.

Hr.

Pk.

Piano

I

VI.

II

Vla.

Vc.

Kb.

Piano

I

VI.

II

Vla.

Vc.

Kl.

Hr.

Piano

I

VI.

II

Vla.

Vc.

Kb.

Kl.

Hr.

Piano

I

VI.

II

Vla.

Vc.

Musical score page 226 featuring ten staves of music. The instruments are:

- Fl. (Flute)
- Ob. (Oboe)
- Kl. (Clarinet)
- Fg. (Bassoon)
- Hr. (Horn)
- Trp. (Trombone)
- Pos. (Double Bassoon)
- Pk. (Percussion)
- Piano
- I. (Violin I)
- II. (Violin II)
- Vla. (Viola)
- Vc. Kb. (Cello/Bass)

The score includes dynamic markings such as *p*, *pp*, *ff*, and *cresc.* Measure 14 is indicated on the piano staff. The page number 226 is at the top left, and the library number 59 is at the bottom right.