

CONCERT
für Pianoforte von
L. van Beethoven

mit Begleitung
eines zweiten Pianoforte

von
Adolf Ruthardt.

8327.

LEIPZIG
C. F. PETERS.

CONCERTO III.

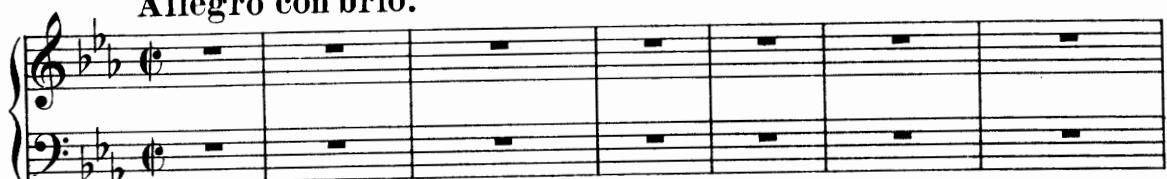
Das Orchester für ein zweites Pianoforte eingerichtet.

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L.van Beethoven, Op. 37.

Allegro con brio.

Pianoforte I.
(Solo.)



Pianoforte II.
(Orchester.)



=

I

=

* Die „Tutti“ können von beiden Spielern ausgeführt werden... The “Tutti” may be played by both pianos.

Les „Tutti“ peuvent être exécutés par les deux pianos.

I

V. u. Cor.

f

sf

2d. *

2d.

=

I

sf

sf

*

2d.

*

2d.

*

=

I

ff

sf

*

2d.

*

2d.

*

I

=

I

=

I

Cl. 8
sf sf fp Fag. p

A

I {

=

I {

=

I {

I

sf

p Q.u. Bl.

cresc.

=

I

B

TUTTI

f

fp Cor.

=

I

V.

fp

fp

I

cresc.

*

Bl.

Rwd.

p con espr.

Fag.

Rwd.

V.I.

Ob.

Cl.

Fag.

cresc.

p

I

cresc.

=

I

p

sf Bl. pp

** Rev. * Rev. * Rev. * Rev. * Rev. * Rev. **

=

I

cresc.

f ff sf ff q. ff q. sf

Musical score for orchestra and piano, page 10, measures 1-10. The score consists of two systems. The top system, labeled 'I', features a treble clef and a bass clef, both in B-flat major. It includes dynamic markings such as *f*, *sf*, and *sf*. The bottom system, labeled 'Bl.', features a treble clef and a bass clef, both in B-flat major. It includes dynamic markings such as *TUTTI* and *ff*. Measures 1-10 show various musical patterns, including eighth-note chords and sixteenth-note figures.

Musical score page 10, measures 11-12. The score consists of two systems. The top system is for two pianos (two staves) and includes dynamic markings *f*, *sf*, *p*, and *tr*. Fingerings such as 5, 4, 2, 1, 3, 2, 1, 2, 3, 2, 1, 2, 3, 1, 2, 3, 5, and 1 are indicated above the notes. The bottom system is for one piano (one staff) and contains rests throughout both measures.

I

54

sf

tr

23 5

=

I

p

m.s.

2 3 5 3
m.s.

2 3 5 3

p

Cor.

=

I

m.d.

m.d.

m.s.

f

TUTTI

ff

sf

D

I

m.s.

ff

f

p

q

tr

cresc.

sf pp

tr

I

E 4 dolce p

E

I

sf *sf*

sf *sf* *sf* *sf*

TUTTI Cl. Cor.

p Q.

I

p

F1. Cl. Fag. Q. u. Cor.

I

cresc.

=

I

sf dimin.

TUTTI.
BL.

f

=

I

p

cresc.

16

I

p

cresc.

=

F

f

F

Cor.

Cor.

=

I

1 3

I

V. I. Cl.
V. II. Fag.

I

Ob. pp Fag.
Q. ♫
R. ♫

*

I

Led. *Va.*

dimin.

p

ff

Cl. Cor.

f cresc.

ff

Cl. Cor.

I G

m.s.

G TUTTI

sf

=

V.I.

=

sf

sf

I

=

I

=

I

H

f 1 1 1
sf 5 3 5 3

H

5

I

ff

F1.
Ob.

B1
Q.

p

espressivo

V. u. Va.
p

V.ello.

p

p Fag.

I

Ob.

Cl.

v. b.

B.

Fag.

p

Fl.

I

Cl. Fag.

Fl.

cresc.

f

Ob.

Bl.

tr.

sf

tr.

sf

p Fag.

cresc.

p Fag.

cresc.

Timp. *pp*

pp

24 K.

I

K.

I

Ob.

p
q.
q.

Fag.

Cl.

Ob.

Cl.

Cl.

I

cresc.

L

L TUTTI.

B1.

p

Musical score page 1, measures 1-13. The score includes parts for Violin I, Violin II, Cello, Double Bass, Oboe, Clarinet, Bassoon, Flute, and Horn. Measure 1: Violin I (staccato), Violin II (staccato), Cello (staccato), Double Bass (staccato). Measure 2: Violin I (staccato), Violin II (staccato), Cello (staccato), Double Bass (staccato). Measure 3: Violin I (staccato), Violin II (staccato), Cello (staccato), Double Bass (staccato). Measure 4: Violin I (staccato), Violin II (staccato), Cello (staccato), Double Bass (staccato). Measure 5: Violin I (staccato), Violin II (staccato), Cello (staccato), Double Bass (staccato). Measure 6: Violin I (staccato), Violin II (staccato), Cello (staccato), Double Bass (staccato). Measure 7: Violin I (staccato), Violin II (staccato), Cello (staccato), Double Bass (staccato). Measure 8: Violin I (staccato), Violin II (staccato), Cello (staccato), Double Bass (staccato). Measure 9: Violin I (staccato), Violin II (staccato), Cello (staccato), Double Bass (staccato). Measure 10: Violin I (staccato), Violin II (staccato), Cello (staccato), Double Bass (staccato). Measure 11: Violin I (staccato), Violin II (staccato), Cello (staccato), Double Bass (staccato). Measure 12: Violin I (staccato), Violin II (staccato), Cello (staccato), Double Bass (staccato). Measure 13: Violin I (staccato), Violin II (staccato), Cello (staccato), Double Bass (staccato).

I

sf *sf*

pp

q.

=

I

sf *dimin.*

p dolce

M

12 13

1 2 3 2 4 5 4 3 5 1 3

M

p0.

=

I

sf

sf

5 4 1 2 3 4 5 4 2 1 2 1 3

TUTTI.

p

I

I

sf

sf

p

cresc.

f

pp

sf dimin.

p Fag.

Ob.

I

f

pp

cresc.

tr

23

13

21

23

23

13

21

4

p

f

N

N

Cor.

I

=

I

V.

Bl.

Tim. B.

=

I

f

sf

sf

sf

Fl.

V.

I

I

I

f cresc.

sf

p

ff

ff

fp

Ob.

Cor.

fp

I

I

fp

I

cresc.

f

2d.

=

I

sf

ff

2d.

*

*

=

I

tr

2d.

tr

sf Cadenza

2d.

* *2d.*

* *2d.*

* *2d.*

* *2d.*

* *2d.*

P

I

pianissimo

2d.

*

2d.

*

P

V. Va. pp Timp.

2d.

*

2d.

*

B.

=

I

2d.

*

2d.

*

2d.

*

=

I

sf cresc.

3 2 1 2 4

poco cresc.

Largo.

I

Largo.

=

I

=

I

I

=

I

=

I

I

p cresc.

p

B

Cor.

sf

I

23

tr.

cresc.

sf

f

p cresc.

=

I

C

p

3

f

C

pizz.

=

I

3

1

*

pizz.

r. H.

Fag.

l. H.

pizz.

I

Fl.

Bass.

Fag.

Bass.

Bass.

B.pizz.

I

Fl. u. Fag.

decresc.

Q. pizz.

=

I

3

4

5

1

2

3

4

3

pp

=

I

5

4

5

3

2

3

3

2

D

D

arco

I

8
1 4
1 2 4
2 1 4
*
Fl.
p
cresc.
sf
TUTTI
Fag.

I

tr
23 5
1 3
3 1 6 1
5 5
2 3
4 5
pp
2 6
*
V. Fl.
p
Fag.

I

1
sf
sf
2 6
* TUTTI E
p

I {

tr

cresc.

p

=

I {

p

f

p *Va.*

cresc. *f*

p

B.

=

I {

p

f

p *Va.*

cresc. *f*

p

B.

=

I {

B.

p

Va.

cresc. *f*

p

B.

B1. V. Va. p

B1. Q. cresc.

8327 *

Ad.

I

15

F

TUTTI

f

Q.

Ad.

*

sf

6

6

2 3 2 1 2

4 1 2

2 1 6

4 1 3 1

3 3

4 1 2

3

f

Ad.

*

Rondo.
Allegro.

I {

Rondo.
Allegro.

{

=

I {

0b.

p

Cor.

pizz.

=

I {

I

=

=

ritard.

I

ritard.

=

I

A 5

sf sf

Violin II

Cello

Bass

Q. sempre pizz.

=

I

TUTTI

f arco

=

I

sf 3

sf 3

fp

I

=

B

I

=

I

I

TUTTI
Fl. V.I.
B.C.

I

C

mf

p

Fag.

sf

C

p

Cor.

Cl.

Fag.

Q.

Cor.

Cl.

Fag.

Q.

Fl.

Cl.

Fag.

Q.

I

Fl.

Fag.

=

=

V.I.

q.

p

Cor.

I

D 3 2 1 3 2 1 4 1 2 1 3 2 1 3 2 1 3 2 1 2

p

Ob. Bl.

p Fag. f p f pp Q. Bl.

cresc.

I

1 3 1 4 1 2 1 3 1 4 1 2 1 3 1 4 1 2 1 3 1 4

Bl.

=

I

3 2 1 3 2 1 4 1 2 1 3 2 1 3 2 1 3 2 1 2

cresc.

Bl.

=

I

3 2 1 3 2 1 4 1 2 1 3 2 1 3 2 1 3 2 1 2

Bl.

=

I

m.s.

=

I

E

sf p

sf sf

E

p

Q.pizz.

=

I

p

Ob.

Cor.

pizz.

I

=

I

=

I

ritard.

calando - - -

ritard.

calando - - -

Cadenza

I

Cadenza

m.s.

Cadenza

Cadenza

m.s.

m. d. tr.

I

m. d. tr.

m.s.

F

sf p

I

F

sf p

F

TUTTI

Cor.

Q. sempre pizz.

arcu f

TUTTI

Cor.

Q. sempre pizz.

arcu f

I

≡

I

≡

I

I

espressivo

dolce

G 43

Cl.

Fag.

p

Va. u. Vcllo

I

=

I

Fag.

Cl.

Cor.

dolce

Cor. Q.

tr.

I

13

tr.

3 2 3 1 3 2 3 1 4
1 3 2
3 2 3 1 3 2 3 1 4
1 3 2

4 2 1
5 3 1
2 1
3

p

Fag.

=

I

H

p

1 1
3
V 2

Cor.
Cor. *sf*

H

=

I

3 *tr.*
2 3

p
3 3

sf
Fag.
sf

I

=

I

Vell.

Vell. u. V³

V. II.

=

V. I.

I

cresc.

f *Bl.* *ff*

K
fp *decresc.* *sempre pp*
con Ped.

K
fp *fp*

I

1 3 2 3 2 3

4 5 1 3 2 3

Q.p.

V.I. V.II. Vcl. Ob. pp

I

==

I

==

I

I

I

I

I

I

TUTTI

Musical score for orchestra and piano, page 10, measures 1-10. The score consists of two systems of music. The top system starts with a rest followed by a dynamic *ff*. The bottom system begins with eighth-note chords in the bassoon and piano, followed by sixteenth-note patterns in the strings and piano. Measures 5-6 show a transition with dynamics *sf*, *f*, and *ff*. Measures 7-8 feature eighth-note chords in the piano and bassoon, with a dynamic *ff* in measure 8. The bottom system concludes with a dynamic *ff* and a repeat sign.

I

=

I

=

I

V.I.

Musical score for orchestra and piano, page 8. The score consists of six systems of music. System 1 (measures 1-2) shows the piano (I) in bass clef with two measures of rests. System 2 (measures 3-4) shows the piano (I) in treble clef with dynamic *sf*, followed by the piano (N) in treble clef with dynamic *sf*. System 3 (measures 5-6) shows the piano (I) in treble clef with dynamic *p* and marking "Cor.". System 4 (measures 7-8) shows the piano (I) in treble clef with dynamic *f*, followed by the piano (N) in treble clef with dynamic *sf*. System 5 (measures 9-10) shows the piano (I) in bass clef with markings "Ob.", "Fag.", and "Cor.". System 6 (measures 11-12) shows the piano (I) in treble clef with dynamic *sf* and markings "5", "4", "3", "2". The piano (N) in treble clef continues in system 7 (measures 13-14) with markings "5", "4", "3", "2". The piano (I) in bass clef continues in system 8 (measures 15-16).

I

=

I

=

I

decresc.

p

I

I

TUTTI
p

cresc.

5

=

I

f

ff

=

I

s.f.

s.f.

s.f.

Ad.

P

Cadenza

=

Presto.

Presto.

=

V.

Fl.

Ob.

p

sf

fp

cor.

I

Temp.

Q

sf

B1.

Q.

Edition Peters.

I

Violin I
Violin II
Bassoon
Violin I
Violin II
Violin I
Violin II
Ob. Cor. Fag.

sf *sf* *sf* *sf* *sf* *sf*

m.d. *m.s.* *f.p.*

m.s. *R*

I

=

I

Ob.

p

Ob.

pp

Cor.

=

I

TUTTI

p

ff

Fine.



CONCERT
für Pianoforte von
L. van Beethoven
mit Begleitung
eines zweiten Pianoforte
von
Adolf Ruthardt.

8327.

LEIPZIG
C. F. PETERS.

Lit. A. St. v. C. F. Peters Leipzig

CONCERTO III.

Das Orchester für ein zweites Pianoforte eingerichtet.



L.van Beethoven, Op.37.

Allegro con brio.

Pianoforte I.
(Solo.)

Allegro con brio.

Pianoforte II.
(Orchester.)

* Die „Tutti“ können von beiden Spielern ausgeführt werden. — The “Tutti” may be played by both pianos.

Les „Tutti“ peuvent être exécutés par les deux pianos.

Edition Peters.

I

V. u. Cor.

f

Fl.

sf

Ped. *

=

I

Ped.

*

Ped.

*

=

I

ff

Ped.

*

Ped.

*

A

I

Cor. *p dolce*

Fag.

Va. *pp*

Fag.

I

Fl. Ob.

p

sf Timp.

I

sf

p u. Bl.

cresc.

=

I

B

TUTTI

f

fp Cor.

B. u. Fag.

R. o.

=

I

V.

fp

R. o.

I

cresc.

B1.

f

*

Reed.

sf

ff

p con espr.

Fag.

*

V.I.

Ob.

Cl.

cresc.

p

Fag.

*

Reed.

I

cresc.

=

I

p

sf B1.

* * * * *

=

I

cresc.

f

ff

sf

ff

A musical score page featuring two staves. The top staff is for the piano, indicated by a large brace and a treble clef. The bottom staff is for the orchestra, indicated by a large brace and a bass clef. The score is in common time and consists of five measures. Measure 1: The piano has a dynamic of f . Measure 2: The piano has a dynamic of sf . Measure 3: The piano has a dynamic of sf . Measure 4: The piano has a dynamic of sf . Measure 5: The piano has a dynamic of sf . The orchestra staff shows various instruments playing eighth-note patterns. Measures 1-4 are marked with circled 'C' above them. Measure 5 is marked with circled 'C' above it. Measures 1-4 are circled with a large oval. Measures 1-5 are circled with a large oval.

I

I

p

m.s. $\begin{smallmatrix} 3 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 1 \end{smallmatrix}$

m.s. $\begin{smallmatrix} 3 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 1 \end{smallmatrix}$

p Cor.

m.s. $\begin{smallmatrix} 3 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} 2 \\ 1 \end{smallmatrix}$

f *m.s.* *m.s.* *m.s.*

TUTTI *ff* *sf* D

11

Edition Peters.

I

m.s. * *sf*

ff *Rd.* *

p *cresc.* *Cor. σ* *sf pp*

I

I

I

I

TUTTI

Cl.

Cor.

p

Q.

Fl.

Cl. Fag.

Q. u. Cor.

I

cresc.

pp

sf dimin.

TUTTI.
BL.

f

p

cresc.

Edition Peters.

tr

23 1 3 5 3 23 1 3 5 3 23 1 3 4 23 2 1 4 23 3 2 1 4 2 1 2 1 3 5 2 1

p

cresc.

I

F

f

3 1 3 3 1 1 3 3 3 1 4 2 3 1 2 1

Cor. Cor.

I

3 2 3 1 3 2 3 1 3 3 3 2 1 2 1 3

1 3 1 2 3 2 3 1 > > 1 5 2 4 1 >

Edition Peters. 8327

I

=

I

=

=

I

I

Violin I

Bassoon

Va.

V

* *Violin I*

dimin.

p

Cl.

Cor.

f cresc.

ff

tr

Cl.

Cor.

I G

m.s.

G TUTTI

sf

=

I V.I.

V.I.

=

I

sf

sf.

I

=

I

=

I

H

H

Musical score for orchestra and piano, page 10, measures 1-10. The score consists of ten staves. Measures 1-3 show woodwind entries (Flute, Oboe) with dynamic *ff*. Measures 4-6 feature woodwind entries (Flute, Oboe, Bassoon) with dynamics *p* and *q*. Measures 7-10 show woodwind entries (Flute, Oboe, Bassoon) with dynamics *p* and *espressivo*. Measures 11-14 show woodwind entries (Flute, Oboe, Bassoon) with dynamics *p* and *V.u. Va.*. Measures 15-18 show woodwind entries (Flute, Oboe, Bassoon) with dynamics *p* and *Vcllo.*. Measures 19-22 show woodwind entries (Flute, Oboe, Bassoon) with dynamics *p* and *Fag.*

I

ff

f

ff

Ob.

Cl.

v. b.

B.

=

1 2 3 4

2 3 1 4

3

2 3 1 4

Fag.

I

3

4

5

1 2 3 2 1 2 3 2 I₃

p

2

3

1 4 1

I

p

Cl.

Fl.

I

Cl. Fag.

Fl.

cresc.

f

Ob.

Bl.

tr.

sf

tr.

sf

p Fag.

cresc.

p Fag.

cresc.

Timp. *pp*

pp

24 K

I

=

I

=

I

I

cresc.

I

sf

L

L TUTTI.

p

B1.

ff *sf* *p* *pp*

I

cresc.

Ob.
Cl.
Fag.

=

I

sf

tr

**
Bass.*

=

I

4321

**
Bass.*

Fl.
Ob.

p

Fag.

Cor.

I

=

I

sf *dimin.* *p dolce* M

M

I

sf *sf* *sf* *sf* *sf*

TUTTI.

p

I

=

I

p

cresc.

f

pp

dimm.

p *Fag.*

Oboe

I

f

pp

cresc.

p

N₁

N

Cor.

I

4 2 3 4 2 3 4 2 3 4 3 1 2 3 2 3 1 3 2 3 1 3 2 3 1 3 3

1 3 2 4 3 3 1 4 1 2 1 3 1 3

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A-flat major (three flats) and common time. Measure 11 begins with a half note in the treble staff followed by a fermata. The bass staff has a half note followed by a fermata. Measures 12 begin with a half note in the treble staff followed by a fermata. The bass staff has a half note followed by a fermata.

I

Musical score for orchestra, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two flats. Measure 11 starts with a rest followed by a forte dynamic. Measure 12 begins with a half note, followed by eighth notes, then a forte dynamic. The score includes markings for 'V.' and 'B1.' above the top staff, and 'B.' below the bottom staff. The timpani is indicated with a 'Timp.' marking.

A musical score for piano and flute. The piano part (top) consists of two staves in B-flat major, 2/4 time. The first staff has a treble clef and the second has a bass clef. The flute part (bottom) has a C-clef. Measure 11 starts with a forte dynamic (f) in the piano's treble staff. Measure 12 begins with a piano dynamic (sf). The flute part features sixteenth-note patterns with grace notes. Measure 13 starts with a piano dynamic (sf). Measure 14 starts with a piano dynamic (sf). The piano part concludes with a melodic line consisting of eighth and sixteenth notes. The flute part ends with a melodic line consisting of eighth and sixteenth notes.

V.

I

Ob. 0b.
pp
q. Fag.

V. V. II. Fl. Ob.
V. II. Va.

2d. *

=

I

V. I. V. II. Fag.
Va.

=

I

13 5 2 1
1 3
dumin.
p

*

Tr. p
Cor.

I

ff

f cresc.

p

ff

Ob.

Cor.

fp

fp

I

cresc.

Rwd.

=

I

sf

ff

Rwd.

*

*

=

I

Rwd.

** Rwd.*

** Rwd.*

** Rwd.*

** Rwd.*

** Rwd.*

** Rwd. **

Cadenza

sf

28

I P

pianissimo

Ped.

Va. pp Timp. B.

Ped. *

Ped. *

sf cresc. *sf*

poco cresc.

Largo.

I

Largo.

=

I

=

I

I

tr

cresc.

p

I

cresc.

f

p sf

p sf cresc. f

I

5434
2121 5
4
35
12
3
5
3

3 2 1 2 4 1 2 * 3 2 1 2 * 3 2 1 2 *

This page contains three staves of musical notation for piano, likely from a score for two pianos or a piano duet.

- Staff 1:** Treble and bass staves. The treble staff features a complex pattern of sixteenth-note chords and grace notes, with fingerings such as 5-3-2-1, 4-2, and 1-2-3. The bass staff has a sustained note followed by eighth-note patterns. Dynamics include *ped.*, *cresc.*, *p*, and *sf*.
- Staff 2:** Treble and bass staves. The treble staff shows a series of eighth-note chords. The bass staff has sustained notes and eighth-note patterns. Dynamics include *p* and *q.*
- Staff 3:** Treble and bass staves. The treble staff consists of eighth-note chords. The bass staff has sustained notes and eighth-note patterns. Dynamics include *p* and *sf*.

The page is marked with large Roman numerals I, II, and III, and includes a section labeled "B" with "Cor." and "p".

I

23

tr

cresc.

sf

f

1

p cresc.

I

C

p

C 2d.

I

3

C 2d.

pizz.

r. H.

Fag.

t. H.

pizz.

I

Fl.

Bassoon

Fag.

Fl.

Bassoon

Fag.

B.pizz.

I

Fl. u. Fag.

decresc.

pizz.

Fl. u. Fag.

pp

ben marcato. cresc.

D

D

arco

I

3

1 4 1 2 4 1 2 4

sf sf dimin.

2 1 4 1 2 1 3 1 4 3

Red. * TUTTI

Fl. Cor. Fag.

p cresc. sf

==

I

tr. 5 23 1 3 3 1 6 1 5 5 3 4 5 4 4 3 4 4 2

p pp Red. *

V. Fl.

p

Fag.

==

I

1 5 3 4 6 2 5 3 5 4 E

sf

sf

Red. *

TUTTI E

p

I

=

I

=

I

B.

=

I

B1. V.

Va.

p

B1.

cresc.

Q.

8327 *

Ed. Peters.

Musical score for orchestra, page 15, measures 15-16. The score consists of two systems of music. The first system (measures 15) shows the strings playing eighth-note patterns with dynamic *sf*. The second system (measure 16) begins with a forte dynamic *f*, followed by a tutti section where all parts play eighth notes. The score includes rehearsal marks I, II, and III, and various performance instructions like "sf", "p", "TUTTI", "f", "sf", "sf", and "f". Measures 15 and 16 are separated by a double bar line.

I

sf = *sempre con grand' espressione*

Cadenza

II

m.d.

tr *m.s. 21 8²*

p

I

pp

sf

p *decresc.*

pp

I

pp

sf

p

pp

TUTTI

tr

pp

Cor.

ff

Cor.

tr

pp

Cor.

ff

Cor.

Rondo.
Allegro.

I

Rondo.
Allegro.

=

I

Ob.

Cor.

pizz.

=

I

=

I

=

I

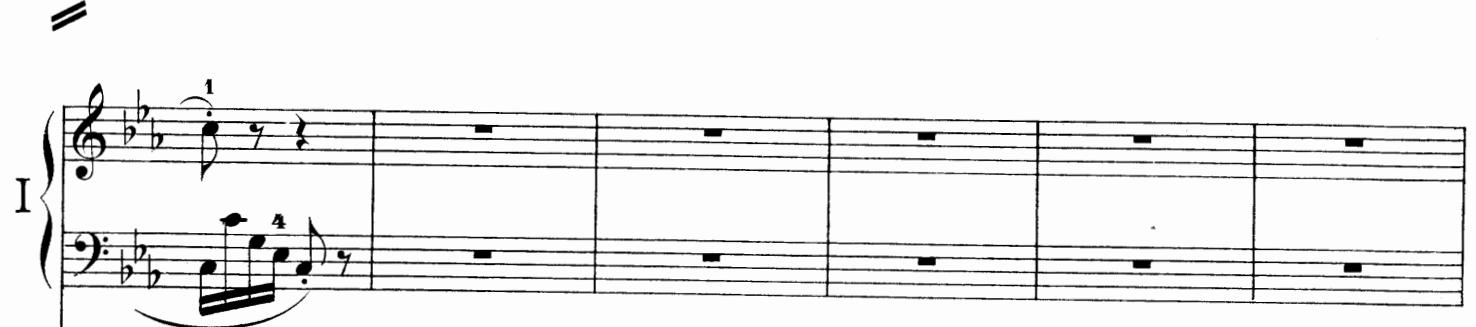
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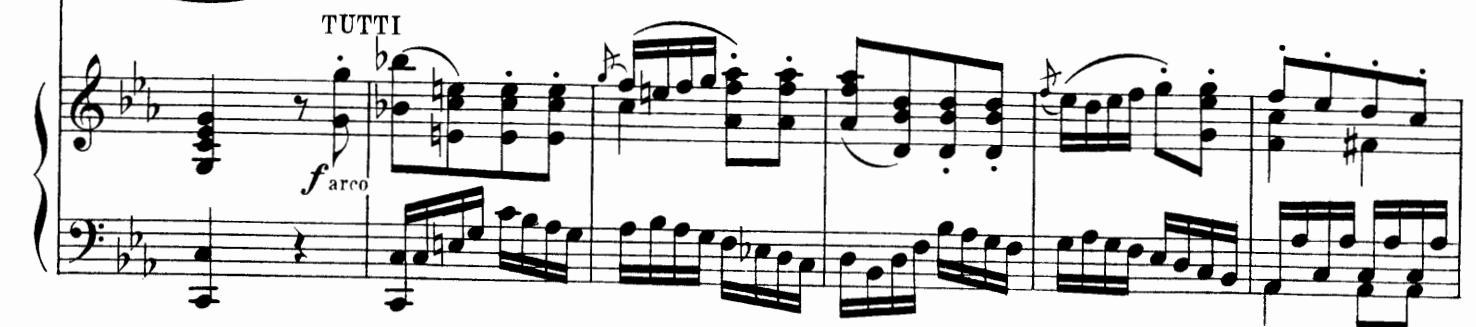
I

I { A 5

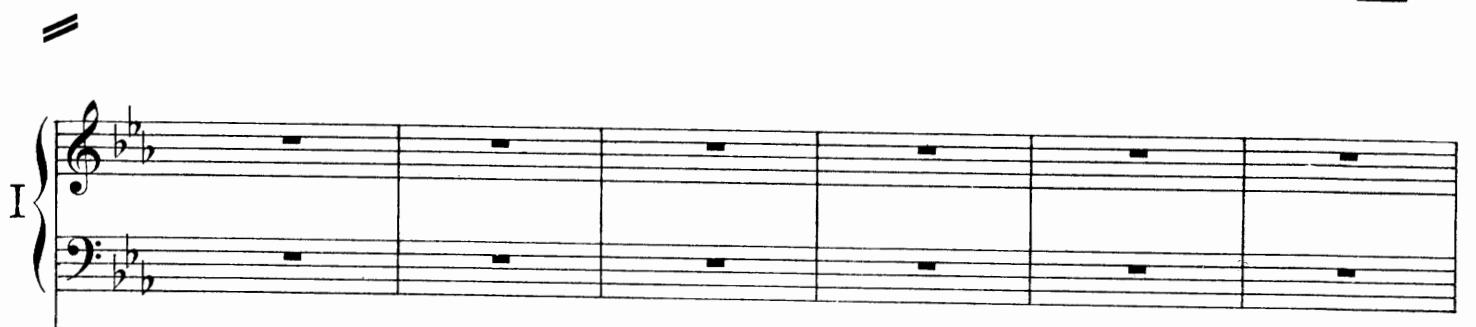

A Cor.


=

I {


TUTTI
f arco


=

I {


sf 3 *sf* 3 *f*p


I

=

B

I

=

I

I

TUTTI
Fl. V.I.

p

I

C

mf

sf

sf

Fag.

p

Cor.

p

Cl.

Fag.

Q.

sfp

sfp

Cl.

Fl.

Cl.

Fag.

Q.

I

=

I

=

I

I

D $\begin{smallmatrix} 3 & 2 & 1 \\ & 3 & 2 & 1 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 1 & 2 & 1 \end{smallmatrix}$ $\begin{smallmatrix} 3 & 2 & 1 \\ 3 & 2 & 1 \end{smallmatrix}$ $\begin{smallmatrix} 3 & 2 & 1 \\ 3 & 2 & 1 \end{smallmatrix}$

p

Ob. Bl.

p *f* *p* *f* *pp*

Q. *Q.*

cresc.

=

I

Q. *Q.*

=

I

Q. *Q.*

=

I

Q. *Q.*

I

m.s.

=

I

E

sf p

sf sf

E

p

q.pizz.

=

I

p

Ob.

Cor.

pizz.

I

=

I

=

ritard.

calando - - -

ritard.

Cadenza

I

m. d. tr.

I

F

I

F

TUTTI

Cor.

Q. sempre pizz.

arcu f

I

=

I

=

I

I

espressivo

sf

p

dolce

G 48

Cl.

Cor.

Fag.

p

Va u. Vcllo

I

Cl.

Cl.

Fag.

sf

sf

dolce

Cor.

Cor. Q.

I

Fag.

Cl. *p*

=

I

H

V. *2*

Cor. *sf*

=

I

tr.

Cl. *sf*

Fag. *sf*

二

A musical score for piano, page 10, system 1. The top staff is in treble clef, B-flat key signature, and common time. It features a melodic line with grace notes and a dynamic marking of 4. The bottom staff is in bass clef, B-flat key signature, and common time. It features harmonic bass notes. The page number 10 is centered at the top.

I

V. II.

三

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of four flats. It is grouped by a brace labeled 'I'. The bottom staff uses a bass clef and also has a key signature of four flats, grouped by a brace. The music is divided into six measures. Measures 1 through 4 are primarily rests. Measure 5 starts with a dynamic marking 'V. I.' above a sixteenth-note pattern in the treble staff, followed by eighth-note patterns in both staves. Measure 6 ends with a half note in the bass staff.

I

cresc.

=

I

f

ff

Bl.

=

I

K

fp

decresc.

sempre pp

con Ped.

K

fp

fp

Musical score for orchestra and piano, page 10, measures 1-10. The score consists of six systems of music. Systems 1-3 feature two staves for the piano (treble and bass) with dynamic markings p , p , and p . Systems 4-6 feature two staves for the piano. System 7 features two staves for the piano. System 8 features two staves for the piano. System 9 features two staves for the piano. System 10 features three staves: Violin I (V. I.), Violin II (V. II.), and Cello/Violoncello (Va.). The strings play eighth-note patterns, while the violins play sixteenth-note patterns. The piano accompaniment includes eighth-note chords and sixteenth-note patterns. Measure 10 concludes with a forte dynamic pp .

I

I

I

I

*

II

Q.pizz.

III

TUTTI

Musical score page 67, featuring five staves of music for orchestra. The score includes parts for Violin I (staves 1 and 5), Violin II (staff 2), Cello (staff 3), Double Bass (staff 4), and Cor (Cor anglais) (staff 5). The key signature is B-flat major (two flats). The tempo is indicated by a metronome mark of 120 BPM. The score consists of five systems of music, each starting with a dynamic instruction: *sf*, *sf*, *sf*, *sf*, and *p*. The first system features sixteenth-note patterns in Violin I and Double Bass. The second system shows sustained notes in Violin II and Double Bass with a dynamic *p* and a Cor part. The third system contains sixteenth-note patterns in Violin I and Double Bass, with dynamics *sf* and *sf*. The fourth system shows sustained notes in Double Bass with dynamics *sf* and *sf*. The fifth system features sixteenth-note patterns in Double Bass with dynamics *p* and *sf*. The sixth system starts with a dynamic *sf* in Violin I, followed by sustained notes in Double Bass with dynamics *sf* and *sf*. The seventh system shows sustained notes in Double Bass with dynamics *p* and *sf*. The eighth system features sixteenth-note patterns in Double Bass with dynamics *p* and *sf*.

I

I

N

sf

p Cor.

f

sf

Ob.

Fag.

Cor.

I

sf

sf

sf

sf

I

=

I

=

I

Q.

p

I

pp

m.s.

m.d.

p

V.I.

mf

Cl.

V.I.

Ob.

V.I.

Ob.

Fl.

I

=

I

=

I

2d.

P

I

Cadenza

*

Presto.

ritard.
calando
m.s.

m.d.

Adagio pp

p

1 2 3 5

Presto.

V.

Fl.

Bb

Ob.

Cor.

p

sf

fp

Cor.

I

Timp.

=

I

Q

sf

sf

Bl.

Q

Bl.

=

I

sf

sf

sf

sf

Bl.

Q.

I

B1.

==

I

fp

==

I

==

I

==

I

Ob. *p* Cor. Fag. *sf* R *f* *sf*

I

p

sf

p

=

I

cresc.

Ob.

p

Ob.

pp

Cor.

=

I

TUTTI

TUTTI

p

ff

Fine.