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Busoni Konzert

für Violine und Orchester

Op. 35a

Verlag von

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in

LEIPZIG

Konzerte und Konzertstücke

Für Violine mit Orchester

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EIGENTUM DER VERLEGER FÜR ALLE LÄNDER

BREITKOPF & HÄRTEL / LEIPZIG

Printed in Germany

Konzert für Violine mit Orchester.

Seinem Freunde Henri Petri zugebracht

Ferruccio B. Busoni, Op. 35a

Allegro moderato.

3 Flöten.
(Fl. III = Kl. Flöte.)

Oboen.

Clarinetten in A.

Fagotte.

I. II.
4 Hörner in F.
III. IV.

Trompeten in D.

Posaune I. II.

Posaune III.
und Tuba.

Pauken in D. A. E.

Triangel.

Grosse Trommel
und Becken.

Allegro moderato.

Violine Solo.

Violine I.

Violine II.

Viola.

Violoncell.

Bass.

Allegro moderato.

Fl.
Clar.
Fag.
Hr. I. II.

sostenuto
f

Vcll. u. B. *pizz.*

Pk. *a tempo*

p poco marc.

senza sord.

pp

a tempo

Pk.

I. Solo.

Fag. *dolce*

Pk. *3*

arco *pp*

This system contains three staves. The top staff is for Bassoon (Fag.) with a *dolce* marking. The middle staff is for Piccolo (Pk.) with a triplet of eighth notes marked *3*. The bottom staff is for Piano, marked *arco* and *pp*, with a triplet of eighth notes marked *3*. The Piano part features a complex melodic line with many accidentals.

Clar. *a 2.*

Fag. *dolce*

Pk. *p*

pizz.

geth. pizz.

This system contains four staves. The top staff is for Clarinet (Clar.) marked *a 2.*. The second staff is for Bassoon (Fag.) with a *dolce* marking. The third staff is for Piccolo (Pk.) with a *p* marking. The bottom staff is for Piano, with *pizz.* and *geth. pizz.* markings. The Piano part has a complex melodic line with many accidentals and dynamic markings.

Clar.

Fag.

Hr. I. II. *mf* *cresc.*

cresc.

This system contains four staves. The top staff is for Clarinet (Clar.). The second staff is for Bassoon (Fag.). The third staff is for Horns (Hr. I. II.) with *mf* and *cresc.* markings. The bottom staff is for Piano, with a *cresc.* marking. The Piano part has a complex melodic line with many accidentals and dynamic markings.

Ob.
Hr. I. II.
Hr. III. IV.
Pk.

dolciss.
dolce

F1.
Ob.
Clar.
Fag.
Hr. I. II.
Hr. III. IV.
Tr.
Pk.
Ossia.

dolce
dolce
dolce
dolce
mf
f
fz
mf
p
fz
fz
fz
cresc.
molto cresc.
pizz.
pizz.
pizz.
pizz.
arco
arco
arco
arco
mf
mf
f

Clar.

Fag.

Hr. I. II.

Hr. III. IV.

Tr.

Pk.

mente

poco

fp

pizz.

pizz.

pizz.

pizz. arco

pizz. fp

f

a 2. ten.

mf

a 2. ten.

mf

cresc.

cresc.

mf marc.

poco

p

animando

arc.

fp arco

fp arco

fp arco

fp arco

fp arco

animando legg.

mf pizz.

pizz.

pizz.

pizz.

animando

Fl. I. II. *p dolce* *ff* a 2.

Fl. III. *ff*

Ob. *f*

Clar. *p dolce* *f*

Fag. *f* a 2.

Hr. I. II. *p* *f*

Hr. III. IV. *p* *f*

Tr. *f*

Pk. *f*

arco *f*

arco *f*

arco *f*

arco *f*

tranquillo

The first system of the musical score consists of eight staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle four staves are grand staff notation. The music is in a key with two sharps (D major or F# minor). The tempo is marked 'tranquillo'. Dynamics include *mf*, *p*, *fz*, and *pp*. There are also markings for *dolce* and *pizz.* (pizzicato). The piece concludes with a fermata on a whole note in the bass clef.

tranquillo

The second system of the musical score continues the piece. It features the same eight-staff layout. The tempo remains 'tranquillo'. Dynamics include *f*, *pizz.*, and *pp*. The piece concludes with a fermata on a whole note in the bass clef.

Clar. *dolce*

Fag. *pp*

Hr. I. II. *dolciss.*

Pk.

Clar.

Hr. I. II.

dim. *pp*

dim. *pp*

p *dim.* *pp*

p *dim.* *pp*

p *dim.* *pp*

arco *p* *dim.* *pp*

Clar. **Più moderato.**
Fag. *dolce*
Hr. I. II. *dolce*
Tr. *dolciss.* *pp.*

Più moderato.

Ob. **Allegro.**
Clar. *fz*
Fag. *fz*
Hr. I. II. *fz*
Pk. *p* *molto cresc.* *sfp*

Allegro. *f* *mit absichtlichem Pathos*
a piacere
unis. *fp*
pp *molto cresc.* *fz*

Ob. *a tempo* *a piacere*

Clar.

Fag.

Hr. I. II.

Pk.

p *f* *fp*

a tempo *f* *f*

a piacere

p *a tempo* *f*

a tempo *quasi adagio*

a tempo *quasi adagio*

p *f* *fp* *ff*

a tempo *quasi adagio*

a tempo *quasi adagio*

Vcll.

B.

Hr. I. *pp*

a tempo *quasi adagio*

Tempo I.

Clar.
Fag.
Hr. I. II.
Pos. I. II.
Pos. III. u. Tuba.

Tempo I.

ten.
f < ff dim.
p

Tempo I.

Fl. I. II.
Fl. III.
Clar.
Hr. I. II.
Pk.
Vcll. u. B.

poco marc.
dolciss.
pp

Fl. I. II.

Fl. III.

Clar.

Hr. I. II.

Pk.

4 1 1 0 2

pp

pp

pp

pp

Vcl.

B.

Fl. I. II.

Clar.

4 1

Fl. I. II. *cresc.* *ff*

Fl. III. *cresc.* *ff*

Ob. *ff*

Clar. *cresc.* *ff*

Fag. *ff* a 2.

Hr. I. II. *f gehalten* a 2. *cresc.*

Tr. *f gehalten* *cresc.*

Pos. I. II. *f gehalten* *cresc.*

Pos. III. u. Tuba.

f

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

Musical score for the first system, featuring woodwinds, brass, and strings. The score is divided into two measures. The first measure shows woodwinds (flutes, oboes, bassoons) and strings (Hr. I. II., Tr., and a double bass line) with various dynamics and articulations. The second measure is marked with a large 'B' and a key signature change to B major, with a dynamic of *ff*. The woodwinds and strings play sustained notes, while the brass instruments (Hr. I. II., Tr., and a double bass line) play a rhythmic pattern.

Musical score for the second system, featuring woodwinds, brass, and strings. The score is divided into two measures. The first measure shows woodwinds, brass, and strings with various dynamics and articulations. The second measure is marked with a large 'B' and a key signature change to B major, with a dynamic of *ff*. The woodwinds and strings play a rhythmic pattern, while the brass instruments (Hr. I. II., Tr., and a double bass line) play a rhythmic pattern. The dynamic *ff* *energico* is indicated below the first measure of the second system.

Hr. I. II.

a 2.

f

Fl. I. II.

Fl. III.

Clar.

Fag.

Hr. I. II.

Pk.

pp

pp

pp

pp

pp

pp

p subito

sempre arpeggio

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

Fl. I. II.
Fl. III.
Clar.
Fag.
Hr. I. II.
Hr. III. IV.
Pk.

Gemessen, mit Humor.

Gemessen, mit Humor.

Gemessen, mit Humor.

Fag. a 2.
Tr.
Pk.
Vcll. u. B. arco
pizz.
pizz.

C

Fl. I. II.

Fag.

Tr.

Pos. I. II.

Pos. III. u. Tuba.

Vcll.

B.

Fl. I. II.

Ob.

Clar.

Tr.

I. Pos.

Vcll. u. B.

Fl. I. II.

Clar.

Tr.

p

p

pp

pp

legg.

Scherzoso.

Ob. *pp*

Clar. *pp*

Hr. I. II. *p*

Scherzoso.

tr

leggieroso

pizz. *p*

pizz. *p*

pizz. *p*

Vcll.

B.

Scherzoso.

Fl. I. II. **D**

Fl. III.

Ob.

Clar.

Hr. I. II.

Pk.

Trgl.

D

Fl. I. II.

Hr. I. II.

Pk.

Trgl.

Vcll. u. B.

sempre pizz.

animando

Fag. *Solo. mf* *cresc.*

Pk.

animando

cresc.

arco *p*

arco *p*

arco *mf* *tr*

arco

animando

Fl. I. II.

Ob.

Clar.

Fag. *cresc.*

Hr. I. II. *f* *fzsp* *a 2.*

Tr. *mf*

ff

pizz. *f*

arco *mf* *tr*

pizz. *f*

arco *mf* *tr*

pizz. *f*

pizz. *f*

This musical score, labeled 'Part. B. 1407', is arranged in two systems. The first system includes staves for Fl. picc., Fl. I. II., Ob., Clar., Fag., Hr. I. II., Hr. III. IV., Tr. (trumpet) with a *cresc.* marking, Pos. I. II., Pos. III. u. Tuba., Pk., and Trgl. The second system features strings (Violins I & II, Violas, Cellos, and Double Basses) with *geth.* (pizzicato) and *arco* markings. The score is written in a key with one sharp (F#) and a 3/4 time signature. It contains various musical notations including dynamics (*f*, *ff*), articulation (*tr*), and performance instructions like *a 2.* and *a 3.* The piece concludes with a large 'E' time signature.

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are grouped by a brace on the left. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *ff* (fortissimo) and *fz* (forzando). Performance instructions such as *ten.* (tension) and *marc.* (marcato) are present. The system concludes with a fermata over the final notes.

The second system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are grouped by a brace on the left. This system continues the complex rhythmic patterns from the first system, featuring numerous triplets and sixteenth-note passages. Dynamic markings include *fz* (forzando) and *unis.* (unison). The system concludes with a fermata over the final notes.

Fl. I. II. *dolciss.*

Ob.

Clar. *dolciss.*

Fag. *dolciss.* *pp*

Hr. I. II.

Hr. III. IV.

Tr. *pp* muta in C.

Pos. I. II. a 2. *pp*

Pos. III. u. Tuba. *pp*

Pk. *fp*

fp

con sord.

con sord. pp

con sord. pp

pp

Clar. *p* *ritard.* *quasi andante*

Fag. *p*

Hr. I. II. *p*

Pk. *p*

ritard. *quasi andante*

pp

pp

pp

pp

ritard. *sehr getragen quasi andante*

Hr. I. II.

Tr. in C. *pp* *ten.*

Pos. I. II. *pp* *ten.*

dolce

dolce

pp

Vcll.

B.

dim.

dim.

Ob. *3* *3* *sost.*

Clar. in B. *p*

Fag. *dolce* *p*

Hr. I. II. *dolciss.*

Pos. I. II. *dim.* *ten.*

dim.

F^{Ob.}

Clar.

Hr. III. IV.

pp

dolce espress.

F

pp

pp

Clar.

pp

Fag.

pp

Hr. III. IV.

pp

Pos. I. II.

Pos. III. u. Tuba.

pp

pp

Clar.

Hr. I. II. *pp*

Hr. III. IV.

Pos. I. II.

Pos. III. u. Tuba.

Pk. *pp*

cresc.

etwas steigend

p

p

p

Ob.

Clar.

Fag.

Hr. I. II.

Hr. III. IV.

Vell. u. B. pizz.

Solo.

dolce

dim.

pp

pp

dim.

dim.

dim.

dim.

dim.

dim.

dim.

tranquillo

arco

p

Ob. *mf*

Clar. *mf*

Fag. *mf*

Hr. I. II.

Hr. III. IV.

Pk. *pp*

pp

espress. cresc. pp

Ob. *dim.* *p* *breit* *rit.* *Poco agitato.*

Clar. *p*

Fag. *p*

Pos. I. II.

Pos. III. u. Tuba. *pp*

Pk. *D nach C. pp*

breit rit. Poco agitato.

senza sord. pizz. *arco*

senza sord. pizz. *arco*

senza sord. pizz. *arco*

cresc. *pizz.* *arco*

pizz. *arco*

pizz. *arco*

breit rit. Poco agitato.

Pos. I. II.

musical score system 1, featuring a bass line and a treble line with a *molto espress.* marking.

musical score system 2, including a *Vcll. u. B.* marking and an *arco* instruction.

musical score system 3, featuring a *f* dynamic marking.

String and woodwind section score. The upper staff features a melodic line with slurs and accents. The lower staves provide a complex rhythmic accompaniment with various articulations.

Hr. I. II. riten. - - - - -

Hr. III. IV. *p* *dim.*

p *dim.*

raddolc.

riten. - - - - -

Horn section score. The upper staves show a melodic line with slurs and accents, and dynamic markings like *p* and *dim.*. The lower staves provide a complex rhythmic accompaniment. The section concludes with a *raddolc.* marking and a *riten.* instruction.

Fl. Tempo I. (♩ = ♩)

Ob. *a 2.*

Clar. I. *p dolce* *dolce*

Clar. II. *p dolce* *dolce*

Hr. I. II. *dolce* *dolce*

Tempo I.

Tempo I.

Woodwind and percussion section score. The upper staves show woodwind parts with dynamic markings like *p dolce* and *dolce*. The lower staves include a drum line with various patterns and dynamics. The section concludes with a *Tempo I.* marking.

Suivez.

Fl.

Ob.

Clar. I.

Clar. II.

Hr. I. II.

Hr. III. IV.

pp

tr

a piacere

Vcll. *getragen* *ten.*

B. *p* *getragen* *ten.*

dim.

dolce

pp

largo

f

dolciss.

Fag.

Hr. I. II.

Clar. I. II.

Fag.

Hr. I. II.

più p

p

dim.

Clar. *dolce*

Fag.

geth.

geth.

Clar. *mp*

Fag. *p* *mp*

Pos. I. II.

Pos. III. u. Tuba. *dolciss.*

dolciss.

sehr zart

pp

pp unis.

pp

poco

p

Fl. *Più lento.* *a 2.* *p* *più dolce*

Clar. *p*

Fag. *p*

Hr. I. II. *p*

Pos. I. II. *p*

Pos. III. u. Tuba. *pp sost.*

Più lento. *pp* *mf*

Più lento.

Fl. *tranquillo*

Clar. *muta in A.*

Fag.

Hr. I. II.

tranquillo *mezza voce* *dolce* *più dolce*

pizz. *p*

Die Hälfte. *sost.* *Alle. pizz.*

Die Hälfte. *p* *Alle. pizz.*

Die Hälfte. *p* *Alle. pizz.*

tranquillo *p*

Hr. I. II.

gehalten

Pos. I. II.

Pos. III. u. Tuba.

Pk. in C.

pp

pp

pp

pp

(nicht schnell)

arco

pp

pp

arco

pp

arco

pp

attacca

Allegro impetuoso.

Fag. a 2.

f

f

Allegro impetuoso.

Clar. in A.

Fag.

mf

mf

mf

mf

mf

mf

mf

più legg.

più legg.

G

Fl. picc.

Fl.

Ob.

Clar.

Fag.

Hr. I. II.

Hr. III. IV.

Pos. I. II.

Pos. III. u. Tuba.

Pk. in D. A.

mf *cresc.*

mf

mf

mf *cresc.*

mf

f *cresc.*

p

fp

fp

p

mf

mf

cresc.

f *cresc.*

f *cresc.*

f *cresc.*

Ob.
Clar. *p*
Fag. *p*
Hr. I. II.
Hr. III. IV.
Pos. I. II. *mf*
Pos. III. u. Tuba. *p*
mf
p
fp
fp
p
fz
fz
fz
fz

Clar.
Fag. *p*
Hr. I. II. *p*
p
cresc.
cresc.
cresc.
cresc.
fz
fz
fz
fz
p legg.
p legg.
p legg.
p legg.

Fl. I. II.

Clar.

Fag.

Hr. I. II.

Ob.

Clar.

Fag.

Tr. in C.

pp

f

cresc.

fp

f

pizz.

div.

pp

arco

tr.

f

tr

Clar.
Fag. *p*
Hr. I. II.
Tr.
Pk. *p*

p legg.

(lustig) 3 3

Fl.
Clar.
Fag.
Hr. I. II.
Pk.

p

arco
p arco
p arco

Fl. picc.

Fl.

Ob.

Clar.

Fag.

Hr. I. II.

cresc.

cresc.

cresc.

tr

f

f

f

ff

f

f

f

Fl. picc.

H

ff

Fl. *ff*

Ob. *ff*

Clar. *ff*

Fag. a 2. *ff*

Hr. I. II. a 2. *ff*

Hr. III. IV. a 2. *ff*

Tr. *ff*

Pos. I. II. a 2. *ff*

Pos. III. u. Tuba. *ff*

Pk. *ff*

f dim.

f dim.

f dim.

f dim.

f dim.

f dim.

f dim.

f dim.

p.
f dim.

f dim.

f dim.

f dim.

8...:

H

ff

Vell. *ff*

B. *ff*

f dim.

f dim.

f dim.

f dim.

f dim.

Fl. I. II.
Ob.
Clar. \flat .
Fag.
Hr. I. II.
Hr. III. IV.
Pos. III u. Tuba.
Pk.

pp

Clar.
Vcll. u. B.

p *pp* *dolciss.* *dim.*

Clar.

7
tranquillo

Vcll. u. B.

Fl. Solo.

Clar.

pp

Fl.

1 2 2 2 1 2 2

ppp

Fl. *7 7 7 7*

Clar. *pp*

Tr. in C. *con sordino pp*

dolcissimo

Fag. *I p*

Hr. I. II. *p*

legg.

I

Clar.

Fag.

Hr. I. II.

pp

pp

pp

pp

pp

pp

String quartet and woodwind section score for measures 1-4. The score includes parts for Violin I, Violin II, Viola, Violoncello, Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horn I & II (Hr. I. II.), and Trombone (Tr.). The music is in 3/4 time with a key signature of one sharp (F#). The first system features a *dolce* marking on the strings and *pp* dynamics for the woodwinds. The second system shows a *cresc.* marking on the strings and *p* dynamics for the woodwinds. The third system includes a *mf* marking for the bassoon and horn parts. The fourth system features a *mf* marking for the trombone and *p* dynamics for the strings.

Woodwind and string section score for measures 5-8. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horn I & II (Hr. I. II.), and Trombone (Tr.). The music is in 3/4 time with a key signature of one sharp (F#). The first system features a *pp* marking for the flute and oboe. The second system includes a *p* marking for the bassoon and a *mf* marking for the horn and trombone. The third system features a *cresc.* marking on the strings. The fourth system includes a *mf* marking for the trombone and *p* dynamics for the strings.

This section contains the main orchestral score for strings and woodwinds. It consists of ten staves. The top two staves are for Violins I and II, with dynamics *ff* and *a 2.* indicated. The next two staves are for Violas and Cellos/Double Basses. The bottom four staves are for Woodwinds, including Flutes, Clarinets, Bassoons, and Saxophones. The music features complex rhythmic patterns and dynamic markings such as *ff* and *mf*.

Ob. Tempo.

This section contains the score for the woodwind and brass instruments. It includes parts for Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horns I and II (Hr. I. II.), Horns III and IV (Hr. III. IV.), Trumpets I and II (Pos. I. II.), Trumpets III and Tuba (Pos. III. u. Tuba.), and Percussion (Pk.). The music is marked with dynamics like *p* and *mf*, and includes a *Tempo.* marking.

This section contains the percussion and string accompaniment. It includes parts for Percussion (Pk.) and strings. The music features rhythmic patterns and dynamic markings like *mf* and *Tempo.*

Ob.
Clar.
Fag.
Pos. I. II.
Pos. III. u. Tuba.

fz
fp
p
p
fz
fz
fz
fz

Clar.
Fag.
Hr. I. II.

p
cresc.
p
cresc.
p
cresc.
fz
p legg.
cresc.
fz
p legg.
cresc.
fz
p legg.
cresc.
fz
p legg.
cresc.

K

Fl. picc.

Fl. *p* *cresc.*

Ob.

Clar. *p* *cresc.*

Fag. *a 2.*

Hr. I. II. *f* *a 2.*

Hr. III. IV. *f* *a 2.*

Tr. *f* *a 2.*

Pos. I. II. *f*

Pos. III. u. Tuba.

This section of the score covers woodwinds and brass instruments. It features a woodwind quintet (piccolo flute, flute, oboe, clarinet, and bassoon) and a brass section (trumpets I & II, trumpets III & IV, trombone, and tuba). The woodwinds play melodic lines with dynamic markings of *p* and *cresc.* leading to *f*. The brass instruments provide harmonic support, with trumpets and trombone playing *f* and tuba playing *f*. The section is marked with a 'K' rehearsal sign.

K

Vcll. *fp*

B. *fp*

This section of the score covers the string instruments: violins and cellos. Both parts play a rhythmic accompaniment of eighth notes. The dynamics are marked *fp* (fortissimo piano) throughout the section. The section is marked with a 'K' rehearsal sign.

This musical score, labeled "Part. B. 1407.", consists of two systems of staves. The first system includes a grand staff with four treble clefs and two bass clefs. The top two treble staves feature complex melodic lines with trills (marked "tr") and long slurs. The bottom two bass staves provide harmonic support, with dynamic markings of *f* and *a 2.* (second ending). The second system continues the composition, with the top two treble staves playing a dense, rhythmic texture of sixteenth-note chords. The bottom two bass staves continue their harmonic role, with a dynamic marking of *ff* (fortissimo) at the end of the piece. The key signature is one sharp (F#), and the time signature is 4/4.

Fl. picc.

Fl.

Ob.

Clar. *mf*

Fag. *mf*

p

molto appassion.

pizz.

f

Clar.

Fag.

Hr. I. II.

Pos. I. II.

Pos. III. u. Tuba.

p

p

p

arco

arco

Vell. u. B.

Ob. (schnell)

Clar. *f*

Fag. *ff*

Hr. I. II. *ff*

Hr. III. IV. *ff*

Pos. I. II. *ff*

Pos. III. u. Tuba. *ff*

Pk. *ff*

(schnell)

f *p* *più f* *f*

f *p* *più f* *f*

f *p* *più f* *f*

f *p* *più f* *f*

(schnell)

Ob.

Clar.

Fag.

Hr. I. II.

Hr. III. IV.

Pk.

(schnell)

Ob. (heftig) dim. e allarg.

Clar. *ff*

Fag. *ff*

Hr. I. II.

Hr. III. IV.

Pk. *f*

(heftig) dim. e allarg.

ff

ff

ff

ff

Fag. Moderato. (♩ = ♩) Alla Marcia, pomposo umoristico.

Hr. I. II.

Hr. III. IV.

Tr.

Pk. *f*

Trgl. *p*

Moderato. Alla Marcia, pomposo umoristico.

p

p

Vcll. *p*

B. *p*

Moderato.

Alla Marcia, pomposo umoristico.

Fl. picc.

Fl. dolce

Ob. dolce

Clar. dolce

Fag.

Hr. I. II.

Hr. III. IV.

Tr.

Pk. pp

Trgl. pp

Gr. Tr. u. Becken. p

pizz. p

arco

pizz. p

arco

p

This musical score, labeled Part B. 1407, is arranged for a piano and includes several staves. The top system consists of seven staves. The first three staves (treble clef) feature complex rhythmic patterns with slurs and accents, marked with a piano (*p*) dynamic. The fourth staff (bass clef) provides a steady accompaniment. The fifth and sixth staves (treble clef) play chords with a consistent rhythmic pulse. The seventh staff (bass clef) plays a simple bass line. The bottom system consists of five staves. The first two staves (treble clef) are marked *pizz.* (pizzicato) and play chords. The third staff (bass clef) is marked *pizz.* and plays a rhythmic accompaniment. The fourth and fifth staves (bass clef) are marked *arco* (arco) and play a melodic line with slurs and accents. The score includes various musical notations such as slurs, accents, and dynamic markings.

Ob. **L.**
Clar.
Fag.
Hr. I. II.
Hr. III. IV.
Pk.

improvisato
L.
Vcll. u. B.

Clar.
Fag.
Pk.

Fl. I. II.

Clar.

fz

restez

Fl.

dolce

fz

p

Fl.

Ob.

Clar.

Fag.

Tr.

dolce

p

mf

pp

dolce

ppp

pizz.

p

Ob.
Clar.
Fag.
Hr. I. II.
Tr.

1 2 3 4 5

p *p* *mf*

Ob.
Clar.
Fag.
Hr. I. II.
Hr. III. IV.
Pos. I. II.
Pos. III. u. Tuba.

fp *fp* *fp* *ff* *ff* *ff* *ff*

pizz. *p* *pizz.* *f* *fz* *arco* *ff* *ff* *ff* *ff*

p *ff*

Ob. **M**

Clar.

Fag.

Hr. III.

Tr.

Pos. I. II.

Pos. III. u. Tuba.

Pk.

fz dim.

ff

M

f

ff

Clar.

Tr.

dim.

stringendo

sempre stacc.

stringendo

Più stretto.



Fl.

Clar.

Fag.

Tr.

ppp

leggeriss.

pp

Musical score for Flute, Clarinet, Bassoon, and Trumpet. The Flute part has a trill. The Clarinet part is marked ppp. The Bassoon part has a trill and is marked pp. The Trumpet part is marked leggeriss.

Più stretto.

pp

pizz.

pp

pp

pizz.

pp

Più stretto.

Musical score for strings and piano. The strings play a rhythmic pattern with accents. The piano part is marked pp and includes pizzicato (pizz.) markings. The section is marked Più stretto.

Fl.

Ob.

Clar.

Fag.

Pk.

tr

pp

pp

p

pizz.

pp

Musical score for Flute, Oboe, Clarinet, Bassoon, and Percussion. The Flute part has trills. The Oboe part is marked pp. The Clarinet part is marked pp. The Bassoon part has a trill and is marked pp. The Percussion part is marked p. The piano part is marked pizz. and pp.

Fl. picc.

Fl. *pp*

Clar. *pp*

Tr. *pp*

Pos. I. II.

Pos. III. u. Tuba. *pp*

Pk. *pp*

Vcll.

B.

arco

p arco

p arco

p arco

p arco

Tr.

Pos. I. II.

Pos. III. u. Tuba.

p

p

p

p

p

arco

p

N

Musical score for woodwinds and brass instruments. The instruments listed are Fl. picc., Fl., Ob., Clar., Fag., Hr. I. II., Tr., Pos. I. II., Pos. III. u. Tuba., and Pk. The score includes dynamic markings such as *f*, *ff*, and *a 2.* (accia 2).

Musical score for strings and piano. The score includes dynamic markings such as *f* and *ff*. It features complex rhythmic patterns with fingerings and accents indicated above the notes.

Ob. *p.* *dolce* *p cresc.*

Clar. *p* *dolce* *cresc.*

Fag. *p* *dolce* *cresc.*

Hr. I. II. *p* *dolce* *a 2.* *cresc.*

Pk. *p* *dolce* *cresc.*

p *cresc.*

p *pizz.* *p cresc.*

Vcll. u. B.

Ob.

Clar.

Fag.

Hr. I. II. *a 2.* *ff* *3* *3*

Tr. *mf marc.* *ff*

f *arco* *f*

Quasi presto.

Clar. *p*

Fag. *p*

Hr. I. II. *p*

Quasi presto.

sotto voce *sempre stacc.*

f

Quasi presto.

Fl. *p*

Ob. *p*

Clar. *p*

Fag. *p*

Hr. I. II. *p*

Fl.
Ob.
Clar.
Fag. *cresc.*
Hr. I. II. *p cresc.*
Hr. III. IV. *p cresc.*
Tr.
Pk.

cresc. *più cresc.* ***ff***
legg. cresc. *legg. cresc.* *legg. cresc.* *legg. cresc.*

Fl. *tr.* *tr.* *tr.* *tr.* **Più presto.**
Clar.
Fag.
Hr. I. II.

tr. *tr.* *tr.* *tr.* **Più presto.**
tr. *tr.* *tr.* *tr.* **Più presto.**
tr. *tr.* *tr.* *tr.* **Più presto.**

accel.

Più presto.

Fag. *f*

Hr. I. II. *f*

Hr. III. IV. *f*

Pk. *f*

Ob.

Clar.

Fag. *f*

Hr. I. II. *f*

Hr. III. IV. *f*

Tr. *p*

Pk. *f*

Fl. picc.

Fl.

Ob.

Clar.

Fag.

Hr. I. II.

Hr. III. IV.

Tr.

Pos. I. II.

Pos. III. u. Tuba.

Pk.

Becken.

0

Musical score for the first system, featuring a large ensemble with woodwinds, brass, strings, and percussion. The score is in 4/4 time and consists of 12 measures. The key signature is one sharp (F#). The woodwind section (flutes, oboes, and bassoons) plays a melodic line with trills in the first three measures. The strings play a rhythmic accompaniment of eighth notes. The brass section (trumpets and trombones) plays a rhythmic accompaniment of quarter notes. The percussion section includes a snare drum and a cymbal. Dynamics include *f*, *f* *a 2.*, and *mf*. The word *Becken.* is written above the cymbal staff.

Musical score for the second system, featuring a woodwind section with rapid sixteenth-note passages. The key signature is one sharp (F#). The dynamics include *p* and *mf*. The word *ausgelassen* is written above the staff.

0

Musical score for the third system, featuring a woodwind section with rapid sixteenth-note passages. The key signature is one sharp (F#). The dynamics include *f*, *f*, *f*, and *f*. The word *div.* is written above the staff. The word *p cresc.* is written below the staff.

The first system of the musical score consists of ten staves. The top two staves are for vocal parts, with the upper staff containing a melodic line and the lower staff containing a bass line. The remaining eight staves are for piano accompaniment, including a grand staff (treble and bass clefs) and four individual staves. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. Dynamics include *p* (piano) and *mf* (mezzo-forte) at the beginning, and *ff* (fortissimo) at the end of the system. The notation includes various note values, rests, and articulation marks.

The second system of the musical score consists of five staves, primarily for piano accompaniment. The top staff features a complex rhythmic pattern with triplets and sixteenth notes. The other staves provide harmonic support. The key signature and time signature remain consistent with the first system. Dynamics include *ff* (fortissimo) throughout the system. The notation includes various note values, rests, and articulation marks.