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## Busoni Konzert

für Violine und Orchester

Op. 35a

Verlag von

**BREITKOPF & HÄRTEL**

in

LEIPZIG



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## 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. 35<sup>a</sup>

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*

senza sord. *pp*

senza sord. *pp*

senza sord. *pp*

Pk. *a tempo*



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 music is in a key with two sharps and a 3/4 time signature.

Clar. *a 2.*

Fag. *dolce*

Pk. *p*

pizz.

geth. pizz.

This system contains five 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 fourth and fifth staves are for Piano, with *pizz.* and *geth. pizz.* markings. The music features complex rhythmic patterns with triplets and sixteenth notes.

Clar.

Fag.

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

*cresc.*

This system contains five 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 fourth and fifth staves are for Piano, with *cresc.* markings. The music continues with complex rhythmic patterns and dynamic markings.





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

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

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*

*animando legg.*

*mf pizz.*

*pizz.*

*pizz.*

*pizz.*

*animando*



tranquillo

Musical score for the first system, featuring piano and bass staves. The piano part includes dynamics such as *dolce*, *p*, *mf*, and *pp*. The bass part includes dynamics *fz* and *pp*. The system concludes with a *p* dynamic marking.

tranquillo

Musical score for the second system, featuring piano and bass staves. The piano part includes dynamics *f* and *p*. The bass part includes dynamics *fz*, *pp*, and *pizz.*. The system concludes with a *pp* dynamic marking and the word *tranquillo*.

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*

**Più moderato.**

Clar. *dolce*

Fag. *dolce*

Hr. I. II. *dolce*

Tr. *dolciss.* *pp*

**Più moderato.**

*pp*

*pp*

*pp*

*pp*

*pp*

**Allegro.**

Ob.

Clar. *fz*

Fag. *fz*

Hr. I. II. *fz*

Pk. *p* *molto cresc.* *sfz*

**Allegro.**

*f*

*a piacere*

*fp*

*fp*

*fp*

*fp*

*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*

Hr. I. *pp*

Vcll.

B.

*a tempo* *quasi adagio*

Tempo I.

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

*p* *mf* *pp*

Tempo I.

ten.  
*f* *ff dim.* *p*

*fp* *mf* *pp*

Tempo I.

Tempo I.

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

*poco marc.* *p* *pp* *dolciss.*

*pp* *dolciss.* *dolciss.* *dolciss.* *dolciss.*

*pp*

Fl. I. II.

Fl. III.

Clar.

Hr. I. II.

Pk.

4 1 1 0 2

Vcll.

B.

*pp*

Fl. I. II.

Clar.

4 1

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

Fl. III. *cresc.* *ff*

Ob. *ff*

Clar. *cresc.* *ff*

Fag. a 2. *ff*

Hr. I. II. a 2. *f gehalten* *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. It includes staves for Flute I (Fl. I), Flute II (Fl. II), Oboe (Ob.), Bassoon (Fg.), Horn I & II (Hr. I. II.), Trumpet (Tr.), and strings. The score is divided into two measures. The first measure shows the woodwinds and brass playing sustained notes, while the strings play a rhythmic pattern. The second measure is marked with a large 'B' and a key signature change to B major, with a dynamic marking of *ff*. The woodwinds and brass continue with sustained notes, and the strings play a rhythmic pattern.

Musical score for the second system. It includes staves for Flute I (Fl. I), Flute II (Fl. II), Oboe (Ob.), Bassoon (Fg.), Horn I & II (Hr. I. II.), Trumpet (Tr.), and strings. The score is divided into two measures. The first measure shows the woodwinds and brass playing sustained notes, while the strings play a rhythmic pattern. The second measure is marked with a large 'B' and a key signature change to B major, with a dynamic marking of *ff*. The woodwinds and brass continue with sustained notes, and the strings play a rhythmic pattern.

Hr. I. II.

a 2.

f

1 1 1 1 0 1 2 3 2 0 0

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

pizz.

pp



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

Gemessen, mit Humor.

Fag. a 2.  
Tr.  
Pk.

Gemessen, mit Humor.

Vcll. u. B. arco  
pizz.  
pizz.

Gemessen, mit Humor.

C

Fl. I. II.

Fag.

Tr.

Pos. I. II.

Pos. III. u. Tuba.

C

Vcll.

B.

Fl. I. II.

Ob.

Clar.

Tr.

I. Pos.

Vcll. u. B.



Fl. I. II. **D**

Fl. III.

Ob.

Clar.

Hr. I. II.

Pk.

Trgl.

**D**

Fl. I. II.

Hr. I. II.

Pk.

Trgl.

**f**

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* *f*

pizz. *f*

arco *mf* *tr* *f*

pizz. *f*

pizz. *f*





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 grand staff notation. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *ff* (fortissimo) and *fz* (forzando). There are also markings for *a 2.* (second ending) and *ten. marc.* (ritardando). The key signature has two sharps (F# and C#).

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 grand staff notation. The music continues with complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *fz* (forzando) and *unis.* (unison). The key signature has two sharps (F# and C#).



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<sup>Ob.</sup>

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.*

*tranquillo*

*arco*

*p*







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.



*Suivez.*

Fl.

Ob.

Clar. I.

Clar. II.

Hr. I. II.

Hr. III. IV.

*pp*

*a piacere*

Vcll. *getragen* *ten.*

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

*dim.*

*dolce*

*pp*

*largo*

*f*

Fag. *dolciss.*

Hr. I. II.

*b̄* *ā* *b̄* *b̄* *b̄*

Clar. I. II.

Fag. *più p*

Hr. I. II.

*p*

*dim.*

*p*

*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.



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.

pizz.

div.

pizz.

arco

tr.

f

tr

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

(*lustig*)  
3 3

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

arco  
arco  
arco  
*p*

Fl. picc.

Fl.

Ob.

Clar.

Fag.

Hr. I. II.

Woodwind and string section score for measures 1-4. The woodwinds (Fl. picc., Fl., Ob., Clar., Fag., Hr. I. II.) play a melodic line with various articulations. The strings provide a rhythmic accompaniment. Dynamics include *p* and *p<sup>2</sup>*.

Woodwind and string section score for measures 5-8. The woodwinds play a melodic line with trills and accents. The strings play a rhythmic accompaniment. Dynamics include *cresc.*, *f*, and *ff*.





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

This section of the score includes parts for Flute I and II, Oboe, Clarinet in B-flat, Bassoon, Horns I, II, III, and IV, Trumpets III and Tubas, and Percussion. The woodwinds and brass play sustained chords and rhythmic patterns. The percussion part features a melodic line with a *pp* dynamic marking.

Clar.  
Vcll. u. B.

This section includes parts for Clarinet and Violins/Celli. The Clarinet part features a melodic line with a *dolciss.* marking. The Violins/Celli part features a melodic line with a *dim.* marking. The bottom staff shows a rhythmic accompaniment with a *pp* dynamic marking.



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

p

pp

p

String section (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwind section (Flute, Oboe, Clarinet, Bassoon). The score is in 3/4 time with a key signature of one sharp (F#). The first system includes dynamics *pp* and *dolce*. The woodwinds play a melodic line with triplets, while the strings provide a rhythmic accompaniment with sixteenth-note patterns.

Woodwind section (Flute, Oboe, Clarinet, Bassoon) and string section. The second system includes dynamics *pp*, *p*, and *mf*. The woodwinds play a melodic line with triplets, while the strings provide a rhythmic accompaniment with sixteenth-note patterns. The string section includes a *cresc.* marking. The woodwinds also include a *a 2.* marking.



This section of the score features a complex arrangement of string and woodwind parts. The top system includes a violin part with a dynamic marking of *ff* and a second violin part marked *a 2.*. Below these are the first and second violas, and the first and second cellos. The bottom system contains the woodwind parts, including flutes, oboes, and clarinets, with various dynamic markings such as *ff* and *p*. The music is written in a key with one sharp (F#) and a 2/4 time signature.

Ob. Tempo.

Clar.

Fag.

Hr. I. II.

Hr. III. IV. *p*

Pos. I. II. *p*

Pos. III. u. Tuba. *mf*

Pk. *f*

*p*

*p*

*mf*

*mf*

This section provides the woodwind and brass parts for the same passage. It includes parts for Oboe, Clarinet, Bassoon, Horns I-IV, Trumpets I-III, and Trombones/Tuba. The dynamics range from *p* (piano) to *f* (forte). The time signature is 2/4.

Tempo.

Tempo.

Tempo.

This section shows the continuation of the woodwind and brass parts, maintaining the 2/4 time signature. It features intricate rhythmic patterns and dynamic markings such as *f* and *mf*. The parts are clearly delineated by instrument groups.

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. *f*

Clar. *p* *cresc.* *f*

Fag. *f*

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

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

Tr. *f* a 2.

Pos. I. II. *f*

Pos. III. u. Tuba.

K

*fp*

*ff* *geth.*

*ff*

*ff*

*ff*

*ff*

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 rhythmic patterns with triplets and slurs, accompanied by a wavy line indicating tremolo. The bottom two bass staves provide a harmonic foundation with chords and moving lines. Dynamics such as *f* and *a 2.* are present. The second system continues the piece with a *ff* dynamic marking and features a dense texture of sixteenth-note patterns in the upper staves, while the lower staves maintain a steady accompaniment. The score concludes with a double bar line and repeat dots.

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.









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

The musical score is arranged in two systems. The first system contains staves for Fl. picc., Fl., Ob., Clar., Fag., Hr. I. II., Hr. III. IV., Tr., Pk., Trgl., and Gr. Tr. u. Becken. The second system contains staves for strings, with markings for pizz. and arco. The score is in 3/4 time and features a variety of rhythmic patterns and dynamics.

This musical score, titled "Part. B. 1407", is arranged for a piano and includes a vocal line. The score is written in G major and 3/4 time. It consists of two systems of staves. The first system includes a vocal line (soprano), a piano right hand (RH), and a piano left hand (LH). The piano RH part features a complex texture of chords and arpeggiated figures, with a dynamic marking of *p* (piano) at the beginning. The piano LH part provides a steady accompaniment with chords and eighth-note patterns. The vocal line begins in the fifth measure of the first system with a dynamic marking of *p* and includes the instruction "a 2." (second ending). The second system continues the piano accompaniment, with the RH part alternating between *pizz.* (pizzicato) and *arco* (arco) markings. The piano LH part continues with its accompaniment, including a *pizz.* marking in the fifth measure. The score concludes with a final cadence in the sixth measure of the second system.

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

*improvisato*  
**L.**  
Vcll. u. B.

Clar.  
Fag.  
Pk.

Fl. I. II.

Clar.

*fz*

*fz*

1 1 *restez* 1 4 1 2 3

Fl.

*dolce*

*fz* *p*

Fl.

Ob.

Clar.

Fag. *p* *mf* *pp*

Tr.

*dolce*

*dolce*

*pp*

*pizz.*

*p*

*pizz.*

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

1 2 3 4

*p* *p* *mf*

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

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

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

*p* *f* *fz*



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**



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

Fl. picc.  
Fl.  
Ob.  
Clar.  
Fag.  
Hr. I. II.  
Tr.  
Pos. I. II.  
Pos. III. u. Tuba.  
Pk.

*f*  
*f*  
*ff*  
*ff*  
*f*  
*ff*  
*ff*  
*ff*  
*f*

*a 2.*  
*a 2.*

Detailed description: This block contains the first system of a musical score for woodwinds and brass. It features ten staves: Piccolo Flute (Fl. picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horns I and II (Hr. I. II.), Trumpet (Tr.), Positively I and II (Pos. I. II.), Positively III and Tuba (Pos. III. u. Tuba.), and Percussion (Pk.). The music begins with a rest for the first two measures, followed by a dynamic marking of *f* (forte) in the third measure. The Piccolo Flute and Flute parts have a *f* dynamic, while the Oboe, Clarinet, Bassoon, Horns, and Percussion parts have a *ff* (fortissimo) dynamic. The Bassoon part includes a *a 2.* (second ending) marking. The Horns, Trumpet, and Positively parts play a rhythmic pattern of eighth notes. The Percussion part plays a simple eighth-note accompaniment.

*f*  
*ff*  
*ff*  
*f*  
*f*

N

Detailed description: This block contains the second system of the musical score. It features five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The music begins with a dynamic marking of *f* (forte) in the first measure, followed by *ff* (fortissimo) in the second measure. The Violin I and Violin II parts play a complex rhythmic pattern of eighth notes with various accents and slurs. The Viola, Cello, and Double Bass parts play a simpler rhythmic pattern of eighth notes. A section marked 'N' begins in the second measure, where the Violin I and Violin II parts continue their complex pattern, while the other instruments play a steady accompaniment. The dynamic markings *f* and *ff* are repeated throughout the system.

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

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

Fag. *p* *dolce*

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

Pk. *p* *dolce*

*p* *cresc.*

*p* *pizz.* *p cresc.*

Vcll. u. B.

Detailed description: This system contains the first six measures of the score. The woodwind parts (Ob., Clar., Fag., Hr. I. II., Pk.) are marked *p* and *dolce*. The strings (Vcll. u. B.) are marked *p*. The woodwinds and strings play a melodic line with a crescendo. The strings also play a pizzicato accompaniment. The first violin part has a *pizz.* marking and a *p cresc.* dynamic.

Ob.

Clar.

Fag.

Hr. I. II.

Tr. *mf marc.* *a 2.* *ff*

*f* *arco* *f*

Detailed description: This system contains measures 7 through 12. The woodwinds (Ob., Clar., Fag., Hr. I. II.) are mostly silent. The Trumpet (Tr.) part is marked *mf marc.* and *a 2.*, with a *ff* dynamic in measure 10. The strings (Vcll. u. B.) are marked *f* and *arco*. The strings play a melodic line with a crescendo. The first violin part has a *f* dynamic and a *arco* marking.



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.**

**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.



The first system of the musical score consists of ten staves. The top two staves are for vocal parts, with the first staff containing a melodic line and the second staff containing a lower vocal 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 many sixteenth notes, including triplets and first/second endings. The other four 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 is dense with rhythmic markings and articulation.