

Großes Concert  
in E moll  
für  
Klavier und Orchester  
von  
**F. CHOPIN.**  
Op. 11.  
Bearbeitet  
von  
**CARL TAUSIG.**

Partitur und Orchesterstimmen Pr:  
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R. E.

# PIANO CONCERTO IN E MINOR

## I

THE chronology of the two piano Concertos has given rise to controversy; the trouble arose from the F minor Concerto, it being numbered opus 21, though composed before the Concerto in E minor. The former was published April, 1836; the latter September, 1833. Both works derive from Hummel and Field. The passage-work is superior in design to that of the earlier masters, the general character episodical, but episodes of rare worth and originality. As Ehlert says: "Noblesse oblige—and thus Chopin felt himself compelled to satisfy all demands exacted of a pianist, and wrote the unavoidable piano Concerto. It was not consistent with his nature to express himself in broad terms. His lungs were too weak for the pace in seven-league boots, so often required in a score. The Trio and Sonata for piano and violoncello were also tasks for whose accomplishment Nature did not design him. He must touch the keys by himself without being called upon to heed the players sitting next him. He is at his best when, without formal restraint, he can create out of his inmost soul."

"He must touch the keys by himself." Here you have summed up the reason why Chopin never altogether succeeded in conquering the sonata-form or in impressing his individuality upon the masses. His was a lonely soul. George Sand knew this when she wrote: "He made an instrument speak the language of the infinite. Often in ten bars that a child might play he has introduced poems of unequalled elevation, dramas unrivalled in force and energy. He did not need the great material methods to find expression for his genius. Neither saxophone nor ophicleide was necessary for him to fill the soul with awe. Without church organ or human voice he inspired faith and enthusiasm." It might be objected that Beethoven, too, aroused a wonder-

ing and worshipping world without the aid of these two wind instruments; but it is needless cruelty to pick at Madame Sand's musical criticisms. She had received no technical education and had so little appreciation of Chopin's peculiar genius for the piano that she could write: "The day will come when his music will be arranged for the orchestra without change of the piano score"—which is disaster-inviting nonsense. Criticism has sounded Chopin's weakness when writing for any instrument but his own, when writing in any form but his own. His Nocturnes, two or three of them, have been arranged for the violin or 'cello, but the general result is not satisfactory. There has even been an opera entitled "Chopin," composed on themes from all of his works. Nevertheless Chopin will always spell piano, only that and nothing more.

In the E minor Concerto I think I best like the Romanza, though it is less flowery than the *Larghetto* of the F minor Concerto. The C sharp minor part is imperious, while the murmuring mystery of the close mounts to the imagination. The Rondo is frolicsome, tricky, genial and genuine music for the piano. It is true that the first movement is too long, too much in one set of keys, and the working-out section too much in the nature of a technical study. I see no reason for amending my views as to the original orchestration which suits the character of the piano part, colorless and slipshod as is this orchestration—said to have been made by Chopin's colleague, Franchomme the violoncellist. But that should not prevent one from admiring the Tausig version, first played in America by Rafael Joseffy. Rosenthal prefers the original version with the first long *tutti* curtailed; but he is hardly consistent when at the close of the Rondo he uses the Tausig interlocking octaves.

## II

Mr. Krehbiel once wrote, in discussing the question of resoring the Chopin Concertos: "It is more than anything else a question of taste that is involved in this matter, and, as so often happens, individual likings, rather than artistic principles, will carry the day." It is admitted by musicians that the orchestration of the two Concertos is meagre and conventional, not to say hackneyed. The *tutti* written in the pre-Beethoven style rob the piano part of some of its incomparable beauty, became a clog in Chopin's fancy, and have done

more to prejudice musicians against Chopin than any other compositions he has written. That they were penned by Chopin is more than doubtful, as his knowledge of instrumentation was somewhat slender, and the amazing fact will always remain that, while his solo compositions are ever free and far removed from all that is trite, the orchestral part of his Concertos is uninteresting to a degree. In both, the opening *tutti* are lengthy and skim all the cream and richness of the solos that follow. Now the tone of the piano can scarcely vie with that

of the orchestra, yet in the first movement of the E minor Concerto the plaintive solo of the first subject is played; the audience and pianist must patiently wait till the band is finished and then, an anti-climax, the piano repeats the story, but by comparison dwarfed and colorless. In the Tausig version of the E minor opening the *tutti* omits entirely the familiar version, contenting itself with the small recording subject in E minor that is afterwards played by the piano. Then follow the rich opening chords on the keyboard, and we are plunged into *medias res* without further ado.

The orchestral *tutti* before the piano enters in C major, is in the Tausig version very effective despite the dreaded trombones. It may be admitted that here we get a touch of "Die Meistersinger" color, which is—so the story runs—because Wagner himself had a finger in the Polish pie; certainly Tausig submitted the amended score to him for judgment. That much is history. The orchestral canvas is broadened, the tints brighter, deeper, richer and offering a superior background for the jewelled piano passage-work. The brass choir floats the staccato tone of the piano, lending to it depth and increased sonority. For example, take the horn pedal-point in E, which occurs in the middle of the Romanza, where the piano sounds the delicate crystalline chromatic *cadenza* for three bars only. What a happy stroke for Tausig to introduce brass. It floats the fairy-like progression and in an ethereal hue, though orthodox pianists will say it is not Chopin; which I grant. But the changes in this Concerto are effective, they in no sense mutilate the integrity of Chopin's ideas. Where there is a chromatic scale in unison Tausig breaks it into double-sixths and -fourths, or chordal figures which are not mere pyrotechnics, only "pianistic" and more brilliant. Tausig, if he did alter a few details, did not commit a sin against good taste. He of all piano *virtuosi* penetrated deeper into the meanings of the tone-poet, interpreting his music incomparably; whereas Liszt was often taken to task by Chopin for his altering original texts to suit his own taste. As regards the *coda* of the first movement in the E minor Concerto, Tausig simply takes the rather awkward trill from the left hand, giving it to the 'celli and contrabasso, while the piano plays

the passage in unison. Most pianists, Rosenthal excepted, acknowledge that the trill in the original is distracting and not effective. The chromatic work at the end of this movement is broader and more *klaviermässig* than the older version, the piano closing at the same time with the orchestra, the audience not being compelled to listen to cadences of the Hummel type. The piano part of the second movement is hardly touched by Tausig; this Romanza could not be improved, but the orchestration is so delicately colored, so spiritualized, that even a purist cannot groan disapproval.

Against the new version of the Rondo the war of complaint is raised. "What, he dares to tamper with the very notes, introducing sixteenths where Chopin wrote eighths!" True, but what an improvement. How much livelier is the rhythm, how much more joyful and elastic, and when the piano enters it is with added zest we listen to its cheerful song. It is a relief, too, when the flute and oboe take up the theme, the piano contenting itself with a trill. The other changes in the solo part throughout this movement are an admirable task and are effective, though they are not easier to play than the original. But the Rondo loses none of its freshness, while it gains in tone and dignity. The octaves at the close disturb in a degree the euphony, adding in brilliancy, and in reality sound better with the Tausig instrumentation, because of its massiveness, than if played with only the fragile Chopin scoring. But in either case these octaves must be delivered with lightness, swiftness, clarity, otherwise they become distressingly monotonous, even cacophonous. If a Concerto is a harmonious relationship between the solo instrument and an orchestra, then the Tausig version of the E minor Concerto fulfills the idea. This holds good in the case of added accompaniments by Robert Franz to Händel, but best of all remains the fact that the Tausig version is more effective than the Chopin, and what pianist can resist such an argument! Mr. Krebsiel justly adds that Tausig's emendations have greatly added to "the stature of the Concerto."

James Huneker

## CONCERT.

F. Chopin, Op. 11.

Bearbeitung von Carl Tausig.

*Allegro maestoso.**Tutti*

The musical score is a five-staff arrangement. Staff 1: Treble clef, 2/4 time, key signature of one sharp. Staff 2: Bass clef, 2/4 time, key signature of one sharp. Staff 3: Bass clef, 2/4 time, key signature of one sharp. Staff 4: Bass clef, 2/4 time, key signature of one sharp. Staff 5: Bass clef, 2/4 time, key signature of one sharp. Measure 1 (Staff 1): Forte dynamic (Tutti). Measures 2-5 (Staff 1): Continues with eighth-note patterns. Measures 1-5 (Staff 2): Melodic line with eighth-note patterns. Measures 1-5 (Staff 3): Bassline with eighth-note patterns. Measures 1-5 (Staff 4): Bassline with eighth-note patterns. Measures 1-5 (Staff 5): Bassline with eighth-note patterns. Measure 6 (Staff 4): Dynamic marking 'A' followed by 'express.'. Measures 6-10 (Staff 4): Continues with eighth-note patterns. Measures 6-10 (Staff 5): Continues with eighth-note patterns. Measure 11 (Staff 5): Dynamic marking 'express.'

Das Original befindet sich im Besitz von Carl Tausig's Vater, des Herrn Alfred Tausig in London.  
Druck und Vertrieb durch C. Simrock in Leipzig.

R. 2047 E.



A page of musical notation for orchestra and piano, featuring six staves of music. The notation includes various dynamics (e.g., *p*, *cresc.*, *ff*, *expres.*, *Solo*, *Vcl.*) and articulations (e.g., slurs, grace notes, accents). The music is divided into measures by vertical bar lines. The top staff shows a melodic line with a dynamic marking of *p cresc.* at the beginning of a section labeled 'B'. The second staff features a rhythmic pattern of eighth and sixteenth notes. The third staff contains a melodic line with a dynamic marking of *expres.*. The fourth staff begins with a dynamic of *ff*. The fifth staff shows a melodic line with a dynamic marking of *p*. The bottom staff concludes with a dynamic marking of *Vcl.*

*espress.*

*sostenuto*

*21*

*legatiss.*

*sf*

*stretto*

*risoluto*

*sf*

*stacc.*

*con forza*

*f.p.*

*C tranquillo*

*poco agitato*

dim.

*cresc.*

*f*

*D*

*pp*

*f*

*con fuoco*

*gr**a**bassa*

*gr**a**bassa*

*f*

*cresc.*

*ff*

*R. 2047 F.*

A page of musical notation for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six systems of measures. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Measure 1: *dim.*

Measure 2: *f*

Measure 3: *cresc.*

Measure 4: *con forza*

Measure 5: *appassionato*

Measure 6: *p dolce*

Measure 7: *con espress.*

Measure 8: *legato*

R. 2047 E.

A page of musical notation for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eight measures. Measure 1: Dynamics include *ff*, *d*, and *p*. Measure 2: Dynamics include *cresc.* and *f*. Measure 3: Dynamics include *con anima*, *cresc.*, *sf*, *con forza*, *appassionato*, *stretto*, *p*, *f*, *p*, and *p*. Measure 4: Dynamics include *ff*, *d*, *p*, *ff*, *sf*, *legatiss.*, *p*, and *ff*. Measure 5: Dynamics include *ff*, *d*, *p*, *ff*, *sf*, *ff*, and *ff*. Measure 6: Dynamics include *ff*, *d*, *p*, *ff*, *sf*, *ff*, *ff*, and *ff*. Measure 7: Dynamics include *ff*, *d*, *p*, *ff*, *sf*, *ff*, *ff*, *ff*, and *ff*. Measure 8: Dynamics include *ff*, *d*, *p*, *ff*, *sf*, *ff*, *ff*, *ff*, and *ff*.

Measure 1: *ff*, *d*, *p*  
Measure 2: *cresc.*, *f*  
Measure 3: *con anima*, *cresc.*, *sf*, *con forza*, *appassionato*, *stretto*, *p*, *f*, *p*, *p*  
Measure 4: *ff*, *d*, *p*, *ff*, *sf*, *legatiss.*, *p*, *ff*  
Measure 5: *ff*, *d*, *p*, *ff*, *sf*, *ff*, *ff*, *ff*  
Measure 6: *ff*, *d*, *p*, *ff*, *sf*, *ff*, *ff*, *ff*  
Measure 7: *ff*, *d*, *p*, *ff*, *sf*, *ff*, *ff*, *ff*  
Measure 8: *ff*, *d*, *p*, *ff*, *sf*, *ff*, *ff*, *ff*

Measure 1: *ff*, *d*, *p*  
Measure 2: *cresc.*, *f*  
Measure 3: *con anima*, *cresc.*, *sf*, *con forza*, *appassionato*, *stretto*, *p*, *f*, *p*, *p*  
Measure 4: *ff*, *d*, *p*, *ff*, *sf*, *legatiss.*, *p*, *ff*  
Measure 5: *ff*, *d*, *p*, *ff*, *sf*, *ff*, *ff*, *ff*  
Measure 6: *ff*, *d*, *p*, *ff*, *sf*, *ff*, *ff*, *ff*  
Measure 7: *ff*, *d*, *p*, *ff*, *sf*, *ff*, *ff*, *ff*  
Measure 8: *ff*, *d*, *p*, *ff*, *sf*, *ff*, *ff*, *ff*

Measure 1: *ff*, *d*, *p*  
Measure 2: *cresc.*, *f*  
Measure 3: *con anima*, *cresc.*, *sf*, *con forza*, *appassionato*, *stretto*, *p*, *f*, *p*, *p*  
Measure 4: *ff*, *d*, *p*, *ff*, *sf*, *legatiss.*, *p*, *ff*  
Measure 5: *ff*, *d*, *p*, *ff*, *sf*, *ff*, *ff*, *ff*  
Measure 6: *ff*, *d*, *p*, *ff*, *sf*, *ff*, *ff*, *ff*  
Measure 7: *ff*, *d*, *p*, *ff*, *sf*, *ff*, *ff*, *ff*  
Measure 8: *ff*, *d*, *p*, *ff*, *sf*, *ff*, *ff*, *ff*

Measure 1: *ff*, *d*, *p*  
Measure 2: *cresc.*, *f*  
Measure 3: *con anima*, *cresc.*, *sf*, *con forza*, *appassionato*, *stretto*, *p*, *f*, *p*, *p*  
Measure 4: *ff*, *d*, *p*, *ff*, *sf*, *legatiss.*, *p*, *ff*  
Measure 5: *ff*, *d*, *p*, *ff*, *sf*, *ff*, *ff*, *ff*  
Measure 6: *ff*, *d*, *p*, *ff*, *sf*, *ff*, *ff*, *ff*  
Measure 7: *ff*, *d*, *p*, *ff*, *sf*, *ff*, *ff*, *ff*  
Measure 8: *ff*, *d*, *p*, *ff*, *sf*, *ff*, *ff*, *ff*

8

poco cresc.

a tempo  
riten.  
risoluto

f cresc.

sempre cresc.

f p delicatiss. cresc.

ben marcata cresc.

f cresc. semper cresc.

f p delicatiss. cresc.

A page of musical notation for orchestra, featuring six systems of music. The notation includes various instruments like strings, woodwinds, and brass, with dynamic markings such as 'ben marc.', 'sempre', 'più', 'cresc.', 'sempr - - più - -', and 'cresc.'. The score concludes with a 'Tutti' section.

A page of musical notation for orchestra and piano, featuring six staves of music with various dynamics and performance instructions.

The music is divided into measures by vertical bar lines. Performance instructions include:

- Measure 10: *dim.*
- Measure 11: *p.*
- Measure 12: *p.*
- Measure 13: *p*, *ter.*, *espress.*
- Measure 14: *espress.*, *Solo*, *dolce ed*
- Measure 15: *vclz.*
- Measure 16: *espress.*
- Measure 17: *tempo.*
- Measure 18: *legatiss.*

Measure numbers 10 through 18 are indicated above each staff.

8

9

rallent.

a tempo  
risoluto

10

R. 2047 E.

R. 2047 E.

11

cresc.

p

8

A musical score page featuring six staves of music. The top two staves are bass staves, the next two are treble staves, and the bottom two are bass staves. The music includes various dynamics like crescendos and decrescendos, slurs, and grace notes. The first staff has a bass clef, a key signature of one sharp, and a 2/4 time signature. The second staff has a bass clef, a key signature of one sharp, and a 2/4 time signature. The third staff has a treble clef, a key signature of one sharp, and a 2/4 time signature. The fourth staff has a treble clef, a key signature of one sharp, and a 2/4 time signature. The fifth staff has a bass clef, a key signature of one sharp, and a 2/4 time signature. The sixth staff has a bass clef, a key signature of one sharp, and a 2/4 time signature. The music concludes with a bass clef, a key signature of one sharp, and a 2/4 time signature.

16

17

18

19

20

21

Musical score for two staves, featuring six systems of music. The notation includes various dynamics like *pp*, *f*, *tr*, *cresc.*, *dimin.*, and *rallent.* Measure numbers 1 through 8 are indicated above the staves.

1. *pp*

2. *f*

3. *tr*

4. *cresc.*

5. *dimin.*

6. *cresc.*

7. *rallent.*

*a tempo*  
*dolce con espress.*

1 2 3 4 5 6

ff

A page of musical notation for orchestra, featuring six staves of music. The notation includes various dynamics such as *cresc.*, *riten. con forza*, *a tempo*, *f. p agitato*, and *riten.*. The page number 19 is in the top right corner. The bottom right corner contains the text "R. 2047 B."

con suono

A musical score page featuring six staves of music. The top staff consists of two treble clef staves in common time, with a dynamic of **ff**. The second staff begins with **ff** and *brillante*, followed by a measure of eighth-note pairs. The third staff starts with a bass clef and a dynamic of **ff**. The fourth staff begins with a bass clef and a dynamic of **ff**. The fifth staff begins with a bass clef and a dynamic of **ff**. The bottom staff begins with a bass clef and a dynamic of **ff**.

**ROMANZE.**  
**Larghetto.**

Tutti

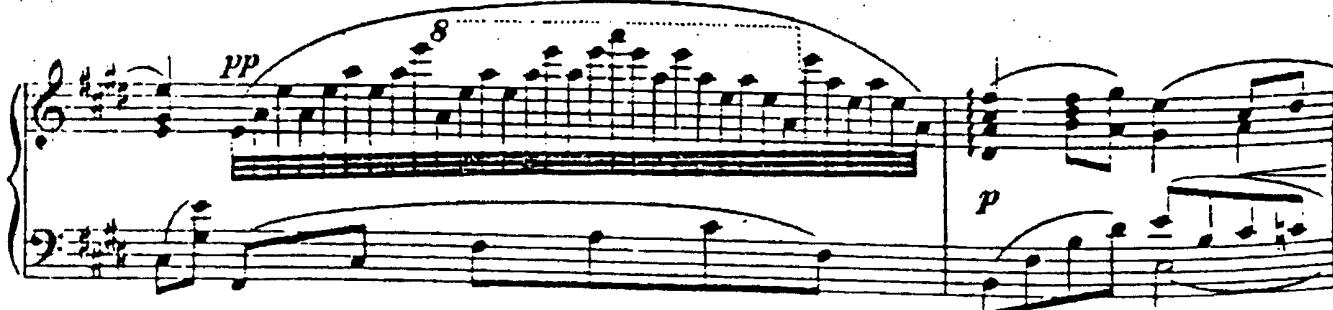


*Cantabile*  
Solo



sostenuto

cresc.



Viol.

*legatiss.*

*cresc.*

*sf* *sfp*

*pp* *dolciss.*

*N*

*espressivo*

*cresc.*

*leggieriss. e legatiss.*  
*dim.*

*pp*

28

*con forza*

*cresc.*

*83*

*f leggiero*

*dimin.*

*dolciss.*

*dimin.*

*e rall.*

*pp delicatiss.*

*e legatiss.*

*Tempo I.*

*rall.*

*dimin.*

*rallent.*

*p*

*p leggieriss.*

*cresc.*

*legato*

Musical score for two staves (treble and bass) in 2/4 time, key signature of one sharp. The score consists of six systems of music.

- System 1:** Dynamics include *con fuoco*, *fs p*, *dim.*, *legatoiss.*, and *leggieriss.*
- System 2:** Dynamics include *f* and *p*.
- System 3:** Dynamics include *pp*. Articulation marks include *accel.* and *un poco più mosso*.
- System 4:** Dynamics include *pp*, *agitato*, and *p*. Articulation marks include *Cur. Faz.*
- System 5:** No specific dynamics or articulations are explicitly labeled.
- System 6:** Dynamics include *cor sorsa*. Articulation marks include *dim.*

26

sotto voce

cresc.

con furia

molto cresc. appassionato

ff

p dulce

cresc.

leggieriss.

dim.

27

Fl. fl.

*leggieriss.*

*cresc.*

*se veloce*

*f. p dolciss.*

*smorz.*

*rallent.*

*leggierissimo dimin.*

*rallent.*

R. 2047 E.

28

Violin 1: *pp*

Violin 2: *un poco più animato*

Tenor: *a tempo*

Tenor: *Fl. legatiss.*

Bassoon: *pp*

Bassoon: *Vcl.*

*sempre legatiss.*

*sempre legatiss.*

*sempre legatiss.*

*sempre legatiss.*

R. 2047 E.

Viol.

rallent.

dim.

smorzando

R. 2047 E.

## RONDO.

Vivace.

Tutti

Clar.

Fl.

ob.

Solo  
scherz.

1. *f*

2. *Tutti* *Clar.*

3. *Fl.* *ob.*

4. *Solo scherz.*

5. *legatiss.*

6. *leggieriss.* *dimin.*

7. *Clar.*

8. 8

9. 8

10. 8

A page of musical notation for orchestra, featuring multiple staves with various instruments and dynamic markings. The notation includes:

- Top staff: Violins, Violas, Cellos, Double Basses.
- Second staff: Percussion (Maracas).
- Third staff: Trombones (Tutti), Oboe/Clarinet (Ob.Clar.), Bassoon (Bass).
- Fourth staff: Horn (Cor.).
- Fifth staff: Trombones (Tutti), Trombones (Solo).
- Sixth staff: Trombones (Tutti), Trombones (Tutti).
- Seventh staff: Trombones (Tutti), Trombones (Tutti).
- Bottom staff: Trombones (Tutti).

Dynamic markings include: *sforzando*, *poco rit.*, *p*, *f martellato*, *Tutti*, *Ob.Clar.*, *Bass*, *Cor.*, *Solo*, *ff*, *p*, *leggiero*, *Tutti*.

A page of musical notation for orchestra, featuring eight staves of music. The notation includes various instruments such as Flute (Fl.), Trombone (T.), Bassoon (Bass.), and Violin (Viol.). The music is divided into measures by vertical bar lines. Dynamics are indicated by symbols like *p* (piano), *f* (forte), *ff* (double forte), and *ss* (soft). Articulation marks like dots and dashes are placed above and below the stems of the notes. Measure numbers 8, 9, 10, 11, 12, 13, 14, and 15 are visible above the staves. The first measure starts with a forte dynamic. The second measure shows a transition with a piano dynamic. The third measure features a solo section for Flute. The fourth measure includes dynamics for Trombone and Bassoon. The fifth measure has dynamics for Flute and Trombone. The sixth measure starts with a piano dynamic. The seventh measure shows a crescendo. The eighth measure starts with a piano dynamic. The ninth measure shows a crescendo. The tenth measure starts with a piano dynamic.

33

8  
cresc.

dolce

cresc. sf  
marc.

sf. leggieriss. legatiss. e dimin.

rallent. a tempo U VIOL.

ff leggieriss. VIOL.

24

Solo

dolce >

Clar. Viol.

F.M. PP

Vcl.

Clar. Viol.

PP

Vcl. Vcl.

stretto

a tempo Clar. Viol.

PP

Vcl.

cresc.

Tutti

V. Solo

f tenuto

R. 2047 E.

sempre legato

cresc. sf

cresc. sf

p legatiss.

sf sempre più sf

36 R. brillante

R. brillante

p

leggeriss.

dolciss.

R. 2047 E

A page of musical notation for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eight measures. Measure 1: Both staves have sixteenth-note patterns. Measure 2: Both staves have eighth-note patterns. Measure 3: Both staves have eighth-note patterns. Measure 4: Both staves have eighth-note patterns. Measure 5: Both staves have eighth-note patterns. Measure 6: Both staves have eighth-note patterns. Measure 7: The top staff has eighth-note patterns; the bottom staff has eighth-note patterns. Measure 8: The top staff has eighth-note patterns; the bottom staff has eighth-note patterns.

sempre p      dolciss.

rit.      a tempo

f martellato

Tutti

p

38

Music score for orchestra and piano, page 38.

**Staff 1:** Solo. Dynamics: *d*, *d*, *d*.

**Staff 2:** Solo. Dynamics: *X*

**Staff 3:** *scherzando*. Dynamics: *p*

**Staff 4:** *Tutti*

**Staff 5:** Solo. Dynamics: *mf*, *g*, *g*, *g*, *g*

**Staff 6:** *dimin.* Dynamics: *f*

3

len.

dimm.

cresc.

ff

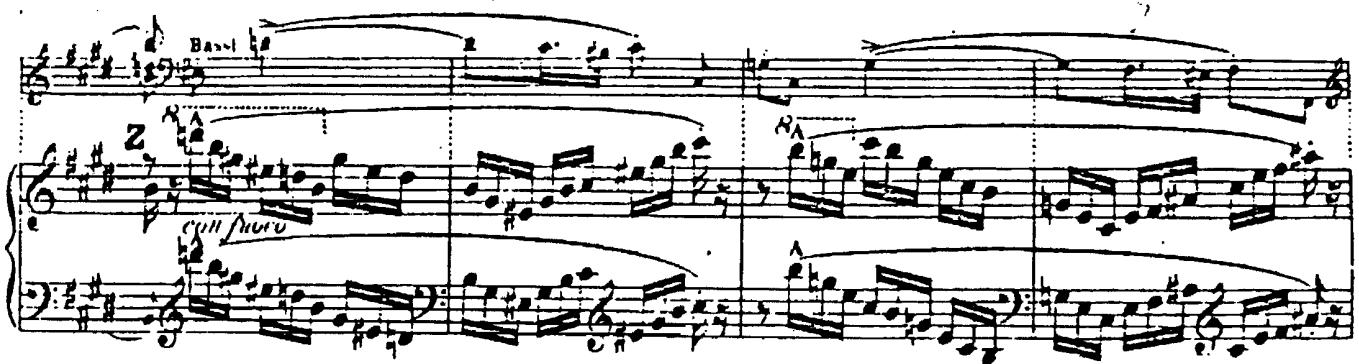
p

(piano)

(piano)

R. 2047

40

*Fag.**Fag.*

R. 2047 E.

Musical score page 1. The top two staves show piano parts with dynamic markings *fp* and *p*. The piano part consists of six measures of eighth-note patterns.

Musical score page 1. The middle two staves show piano parts with dynamic markings *p* and *p*. The piano part consists of six measures of eighth-note patterns.

Musical score page 1. The bottom two staves show piano parts with dynamic markings *p* and *p*. The piano part consists of six measures of eighth-note patterns.

Musical score page 1. The piano part consists of six measures of eighth-note patterns, ending with a dynamic marking *pp*.

Musical score page 2. The top staff shows a Violin (Viol.) part with dynamic *pp legg. trill.* and *p*. The bottom staff shows a Cello (Vcl.) part.

Musical score page 2. The top staff shows a Clarinet (Clar.) part with dynamic *pp*. The bottom staff shows a Bassoon (Bass.) part with dynamic *p*.

42

R. 2047 B.

Musical score for orchestra and piano, page 43. The score consists of six staves:

- Staff 1 (Piano): Shows a treble clef staff with six measures of music.
- Staff 2 (Piano): Shows a bass clef staff with six measures of music.
- Staff 3 (Clarinet): Shows a treble clef staff with six measures of music, labeled "Clar."
- Staff 4 (Double Bass): Shows a bass clef staff with six measures of music, labeled "Bass."
- Staff 5 (Oboe): Shows a treble clef staff with six measures of music.
- Staff 6 (Piano): Shows a treble clef staff with six measures of music.

Performance instructions and dynamics include:

- "p" (piano) in Staff 2.
- "riten." (riten.) in Staff 5, measure 6.
- "a tempo" in Staff 6, measure 1.



cresc.

Dd

Clar. P. <sup>p</sup>

Three staves of music. The top staff has sixteenth-note patterns. The middle staff has eighth-note pairs. The bottom staff has eighth-note pairs. Dynamic markings 'cresc.' and 'Dd' are placed above the staves. Instrument names 'Clar.' and 'P.' are written above the top staff.

Cor. Clar. P. Cor. Fl. Clar.

Three staves of music. The top staff has sixteenth-note patterns. The middle staff has eighth-note pairs. The bottom staff has eighth-note pairs. Instrument names 'Cor.', 'Clar.', 'P.', 'Cor.', 'Fl.', and 'Clar.' are written above the staves.

45

Cor. Clar. Cor. Clar.

H. 2047 E.