

4^{te} Mus. Pr.

Stimmen

16697

Piano forte

Premier
CONCERT

pour le

Piano-Forte

avec accompagnement

d'Orchestre

(ou de Quintet)

Composé et dédié
à

MONSIEUR LOUIS SPOHR

Maître de Chapelle à Cassel

PAR

CLARA WIECK.

Propriété des Editeurs.
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Oeuvre 7.

Pr. avec Orch. 3 Th. 8 Gr.
avec Quint. 2 Th. — Gr.
Piano seul. 1 Th. 4 Gr.

LEIPZIG,

chez Frédéric Hofmeister.

VARSOVIE,
chez G. Sennewald.

Paris, chez L. Richault.

HAMBOURG,
chez A. Cranz.

2169.

[1836]

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de **Benedict, Czerny, Herz, Hünten, Kalkbrenner, Moscheles, Pixis &c.**

par **FR. HOFMEISTER** à Leipzig.

<i>F. M. D'Alquen.</i>	Thlr. gr.	<i>J. Felix Dobrzynski.</i>	Thlr. gr.	<i>F. Liszt.</i>	Thlr. gr.	<i>Fréd. Kalkbrenner.</i>	Thlr. gr.
Op. 3. 6 Valses brillantes	— 8	Op. 3. Quatres Polonaises	— 8	Op. Apparitions	— 10	Op. 2. Quatuor p. Pfte., Viol., Alto et Vclle.	1 4
7. Souvenir du Champ de Bataille de Waterloo Variations	— 14	4. Var. sur un Thème à la russe 6. Rondo alla Polacca av. Orch. Idem p. Pfte. seul Idem p. Pfte. à 4 ms.	— 12 1 8 — 16 — 20	Harmonies poétiques et religieuses La Rose	— 12 — 8	3. Sonate p. Pfte. à 4 ms. 17. God save the King varié 19. Vive Henri IV. varié 32. Rondino	— 1 — 8 — 10 — 12
8. Var. Le garçon suisse	— 14	9. Var. p. Pfte. et Violon conc.	— 20	<i>François Hünten.</i>		33. Fantaisie: La ci darem la mano	— 12
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14. Fantaisie d'Anna Bolena	— 14	<i>Henri Herz.</i>		10. Gr. Var. sur un Air de Himmel	— 12	66. Gage d'Amitié. Rondo av. Orch. Idem p. Pfte. seul	1 16 — 16
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18. Concertino avec Acc. d'Orchestre	2 —	3. Allegretto et Var. faciles	— 12	14. Trio p. Pfte., Violon et Vclle.	— 20	85. Second grand Concerto av. Orch. Idem p. Pfte. seul	3 12 — 12
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7. Grande Sonate pathétique	— 20	10. Var. brill. sur l'Air: Ma fanchette Idem av. Quatuor Idem p. Pfte. seul	— 20 1 12 — 1	24. Fantaisie Donna del Lago	— 12	<i>J. P. Pixis.</i>	
14. Air russe varié	— 20	11. Fantaisie et Rondeau	— 20	25. Var. sur Marche du Moïse à 4 ms.	— 16	101. God save the King varié	— 12
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21. 3 Marsche f. Infanterie zu 4 Händen Idem p. Pfte. seul	— 16 — 10	16. Les frères Herz, Variations et Rondeau p. 2 Pfes.	— 12 1 8	30. Quatre Rondeaux faciles	— 16	105. Souvenirs de Londres. Rondeau	— 8
<i>Leopoldine Blahetka.</i>		17. Var. brill.: Aurora sorgerai	— 16	31. Rondeau du Barbier à 4 ms.	— 12	106. Rondo alla Polacca	— 12
14. Var. brillantes avec Orchestre	1 8	18. Herz et Lafont, Duo et Variations p. Pfte. et Violon conc.	— 20	32. Air suisse varié à 4 ms.	— 8	107. Caprice sur une Tarantelle napolitaine	— 10
Idem p. Pfte. seul	— 12	19. Herz et Lafont, Fantaisie et Var. p. Pfte. et Violon conc.	— 20	3 Rondinos	— 8	108. Var. sur un Thème de la Straniera	— 20
37. 3 Rondeaux élégants: Nr. 1. Amour à la Boutelle	— 10	20. Variations de Bravoure av. Quatuor Idem p. Pfte. seul	1 4 — 16	3. Polonaise	— 10	111. Fantaisie brillante (Dilettante d'Avignon)	— 12
Nr. 2. Hommage à l'Amour	— 10	21. Exercices et Preludes	1 12	6. Sonatine facile	— 12	112. Var. brill. p. 2 Pfes.	1 4
Nr. 3. Rage de Danse	— 10	22. Second Divertissement	— 14	13. Fantaisie héroïque	— 16	Idem arr. p. Pfte. à 4 ms.	1 4
38. Souvenir d'Angleterre Fant. av. Orch.	1 20	23. Var. brill. sur un Choeur du Crociato	— 14	21. Var. conc. p. Pfte. et Flûte (ou Viol.)	— 12	114. Le Garçon suisse varié à 4 ms.	— 12
Idem av. Quatuor	1 —	24. Herz et Lafont, Var. (L'Enfant du Régiment) p. Pfte. et Violon	— 18 — 16	30. Rondeau brillant à 4 ms.	— 16	115. Rondino (Le Templier et la Juive)	— 12
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43. Quatuor p. Pfte., Viol., Alto et Vclle.	1 18	Idem arr. p. Pfte. à 4 ms.	— 14	35. Gr. Sextuor p. Pfte., Viol. Fl., 2 Cors et Vclle.	2 12	Intermezzo en Forme de Valse à 4 ms.	— 6
<i>Charles Czerny.</i>		Idem arr. p. Pfte. à 4 ms.	— 16	Idem arr. en Duo p. 2 Pfes.	1 20	119. Var. p. Pfte. et Violon (Templier u. Jüdin)	— 20
116. Impromptu brill. à 4 ms.	1 4	26. Douze Valses brillantes	— 10	Idem arr. en Duo p. Pfte. à 4 ms.	1 12	Idem arr. p. Pfte. à 4 ms.	— 16
172. Grand Capriccio	— 18	Idem arr. p. Pfte. à 4 ms.	— 14	Idem p. Pfte. seul	1 8	120. Les trois Clochettes. Rondo av. Orchestre	2 8
173. 3me Trio p. Pfte., Viol. et Vclle.	2 12	27. Rondeau de Concert av. Quatuor	1 4	40. Ouverture du Ballet: Les Portraits	— 8	Idem avec Quatuor	1 16
174. 14 Ecossaises, ou Exercices de Bravoure	— 12	Idem p. Pfte. seul	— 18	3 Divertissements du même Ballet	— 12	Idem p. Pfte. seul	1 —
214. 1er gr. Concerto av. Orch.	5 8	28. Var. non difficiles sur la Gavotte	— 10	43. Grand Rondeau brillant	— 16	Idem arr. en Duo p. Pfte. et Violon	1 4
Idem p. Pfte. seul	1 16	29. Var. et Finaie sur un Ballet de Paër	— 16	Idem arr. p. Pfte. à 4 ms.	— 1	121. Fantaisie militaire av. Orchestre	2 20
225. Var. brill. (Templier u. Jüdin) à 4 ms.	— 16	30. Gr. Polonaise brill. av. Orch.	2 —	45. Rondo du Concert de société à 4 ms.	— 16	Idem av. Quatuor	1 16
239. 50 vierhändige Uebungsstücke	2 16	Idem p. Pfte. seul	1 —	53. Polonaise brillante	— 12	Idem p. Pfte. seul	1 —
Idem 12 Pièces faciles	— 10	31. Var. sur un Air saxon	— 12	56. Rondo alla Polacca à 4 ms.	— 1	122. Air martial de Capuleti varié	— 18
262. 3 Quatuors brill. et non diff. p. Pfte., Viol., Alto et Vclle. Nr. 1, 2, à 15/6 Thlr., Nr. 3, 12/3 Thlr.	5 8	32. Premier Caprice	— 10	Idem p. Pfte. et Flûte	— 16	124. Bijoux à la Pixis. 3 Aïrs en Rondeau	— 18
263. Var. (Fiancée d'Auber)	— 16	33. Rondeau sur la Barcarole de Marie	— 14	69. Souvenirs d'Irlande av. Orch.	1 18	125. 2d Caprice dramat. s. motifs de Ludovic	— 16
264. Allegro agitato à 4 ms.	— 14	34. Gr. Concerto av. Orchestre	3 —	Idem av. Quatuor	1 16	126. Le Plaisir de la Valse. Rondino	— 12
265. Rondeau av. Intr.	— 16	Idem av. Quatuor	2 4	Idem p. Pfte. seul	— 1	127. Impromptu s. motifs du Revenant à 4 ms.	— 20
266. Var. sur une Valse à 4 ms.	— 14	Idem p. Pfte. seul	1 12	Idem p. Pfte. à 4 ms.	1 8	128. 3me Caprice dramat. s. motifs du Revenant	— 18
267. Allegro en Galopp	— 12	35. Contredanses variées	— 16	75. Anklänge aus Schottland mit Orch.	1 18	129. 5me Trio p. Pfte., Violon et Vclle.	1 19
281. Var. sur un Thème de la Norma	1 4	36. Gr. Variations (Siege de Corinth)	— 16	Idem p. Pfte. seul	— 18	Rondo hongrois extrait et arr. à 4 ms.	— 12
329. Var. (Hans Heiling) à 4 ms.	— 20	40. Rondeletto	— 12	Idem p. Pfte. à 4 ms.	— 18	Fant. et Var. p. Pfte. et Viol. (Sonnambula)	— 16
368. 8 Nocturnes Liv. 1. 2	1 —	42. Herz et Lafont, Var. Marche de Moïse p. Pfte. et Violon	— 18 — 18	78. Divertiss. à la Savoyarde p. Pfte. et Flûte Die Tiroler Familie. Divertissement	— 14 — 16	Ouverture de Bibiana à 4 ms.	— 20
377. Fantaisie et Var. (Ines de Castro)	— 18	3 Aïrs de Ballet de la Muette de Portici Collection de Gammes, Passages et Prel. 3 Rondeletto	— 16 — 16 — 12	<i>W. Taubert.</i>		Idem p. Pfte. seul	— 12
<i>John Field.</i>		<i>Mendelssohn-Bartholdy.</i>		1. Grand Duo p. Pfte. et Violon	1 6	Pixis et les Frères Bohrer, 3 Trios s. des motifs fav. p. Pfte., Viol. et Vclle.	2 12
6 Danses	— 8	3. 3me Quatuor p. Pfte., Viol., Alto et Vclle.	2 12	2. 4 Marches brillantes à 4 ms.	— 16	<i>C. G. Reissiger.</i>	
Deux Nocturnes Nr. 9 et 10.	— 8	Idem arr. en Duo p. 2 Pfes.	2 8	3. Rondo grazioso	— 16	10. Ouverture aus dem Rockenweibchen	— 10
Rondeau à 4 ms.	— 12	Idem arr. en Duo p. Pfte. à 4 ms.	2 —	4. Sonate	— 16	Idem zu 4 Händen	— 20
<i>F. Hiller.</i>		4. Sonate f. Pfte. u. Violine	— 22	11. Duo à 4 ms.	— 20	11. 3 Marches brill. à 4 ms. Liv. 1. 2.	1 9
9. La Danse des Fées	— 8	6. Sonate	1 2	20. Grande Sonate	— 20	17. Rondino alla Polacca	— 12
11. La Sérénade	— 12	7. 7 Characterstücke	1 8	21. Deux Sonates	1 8	19. Bagatelles	— 8
14. Trois Caprices	1 —	10. Ouv. a. d. Hochzeit des Gamacho à 4 ms. Marsch u. Ballets aus do.	— 16 — 18	<i>Ambr. Thomas.</i>		24. Grande Fantaisie	— 20
15. 24 Etudes	3 —	12. Gr. Sonate à 4 ms. (d'apr. d'un Quat. p. V.) Canzonetta à 4 ms. de do	1 4 — 6	2. Rondeau brill. à 4 ms.	— 12	40. 3me Trio p. Pfte., Violon et Vclle.	1 12
				3. Trio p. Pfte., Violon et Vclle.	— 1	45. Sonate p. Pfte. et Viol. (ou Flûte ou Vclle) à 4 ms.	1 4
				5. 6 Caprices en Forme de Valses	— 16	47. 1er Rondeau mignon	— 16
				6. Fantaisie brill. av. Orch.	1 20	58. Quatre Rondino	— 18
				Idem p. Pfte. seul	— 16	64. Rondeau brillant	— 12
						68. Ouverture aus Libella	— 10
						Idem zu 4 Händen	— 16
						102. Sonate p. Pfte. et Viol. (ou Flûte) à 4 ms.	1 1

CONCERTO.

Allegro maestoso. (M.M. ♩=116.)

CLARA WIECK. OP. 7.

3

Tutti.
ff Viol. *p*

Ob. *p* Clar. Fag. *ff*

Viol. *p* Fl. Clar.

Solo. *ff* Tutti. Solo. *ff*

Tutti. *ff* Tutti. *ff* Tutti. *ff*

Cor. *sf* Fag. *p* Clar. *p* Cor. *ff* Timp.

Ob. Clar. Fl. Solo. 8

Fag. *sf* *sf* *sf*

loco. *sf* *sf* *sf* Solo. Tutti. *p* Tutti. Tutti.

Ped. $\oplus$ Ped. $\oplus$

Tutti. *ritenuto.* Tutti. *a Tempo.* *f* *risoluto.*

Ped. $\oplus$ Ped. $\oplus$ Tutti.

f *cres.*

f *p*

f *pp* Ped. $\oplus$ Ped. $\oplus$ Ped. $\oplus$ Ped. $\oplus$



la melodia ben marcato e ten.

First system of musical notation. The treble clef staff contains a melody with slurs and ties. The bass clef staff contains a bass line with triplets and slurs. Dynamics include *p* and *Ped.* in the treble, and *f* in the bass. A tempo marking *il Basso sempre legato.* is present.



Second system of musical notation. The treble clef staff continues the melody. The bass clef staff features a triplet and a sequence of notes numbered 1, 2, 3, 4, 5. Dynamics include *risoluto.* and *ff*.



Third system of musical notation. The treble clef staff continues the melody. The bass clef staff features a triplet and a sequence of notes numbered 1, 2, 3, 4, 5. Dynamics include *dimin.* and *ff*.



Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff features a triplet and a sequence of notes numbered 1, 2, 3, 4, 5. Dynamics include *p* and *f*.



Fifth system of musical notation. The treble clef staff continues the melody. The bass clef staff features a triplet and a sequence of notes numbered 1, 2, 3, 4, 5. Dynamics include *cres.* and *sf*.



Sixth system of musical notation. The treble clef staff continues the melody. The bass clef staff features a triplet and a sequence of notes numbered 1, 2, 3, 4, 5. Dynamics include *p* and *cres.*

7

First system of musical notation, measures 1-2. The music is in G major (one sharp). The right hand features a complex, rapid sixteenth-note pattern. The left hand has a simpler accompaniment. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation, measures 3-4. The right hand continues the rapid sixteenth-note pattern. The left hand has a simpler accompaniment. Dynamics include *f* (forte) and *cres.* (crescendo).

Third system of musical notation, measures 5-6. The right hand continues the rapid sixteenth-note pattern. The left hand has a simpler accompaniment. Dynamics include *decres.* (decrescendo), *f* (forte), and *p* (piano).

Fourth system of musical notation, measures 7-8. The right hand continues the rapid sixteenth-note pattern. The left hand has a simpler accompaniment. Dynamics include *p* (piano) and *cres.* (crescendo).

Fifth system of musical notation, measures 9-10. The right hand continues the rapid sixteenth-note pattern. The left hand has a simpler accompaniment. Dynamics include *dimin.* (diminuendo).

Sixth system of musical notation, measures 11-12. The right hand continues the rapid sixteenth-note pattern. The left hand has a simpler accompaniment. Dynamics include *ritard.* (ritardando).

V.S.

a Tempo, ma un poco tenuto e grandioso.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The music is marked *f* (forte) and includes a *Ped.* (pedal) instruction. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains three flats. The music includes a *Ped.* instruction. The treble clef has a more complex melody with some triplets, and the bass clef continues with a steady accompaniment.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains three flats. The music is marked *f* (forte) and includes a *Ped.* instruction. The treble clef has a more complex melody with some triplets, and the bass clef continues with a steady accompaniment.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains three flats. The music includes a *Ped.* instruction. The treble clef has a more complex melody with some triplets, and the bass clef continues with a steady accompaniment.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains three flats. The music is marked *ff* (fortissimo) and includes a *Ped.* instruction. The treble clef has a more complex melody with some triplets, and the bass clef continues with a steady accompaniment.

Sixth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains three flats. The music is marked *p dolce.* (piano dolce). The treble clef has a more complex melody with some triplets, and the bass clef continues with a steady accompaniment.

First system of musical notation, piano accompaniment. Treble and bass staves. Key signature: two flats (B-flat, E-flat). The music features a flowing melody in the treble and a more rhythmic accompaniment in the bass.

Second system of musical notation, piano accompaniment. Treble and bass staves. Key signature: two flats. Dynamics include *f* (forte) and *ff* (fortissimo). A crescendo marking *cres.* is present. The music continues with a similar melodic and rhythmic structure.

Third system of musical notation, piano accompaniment. Treble and bass staves. Key signature: two flats. Dynamics include *ff* (fortissimo). The music features a more complex melodic line in the treble.

Fourth system of musical notation, piano accompaniment. Treble and bass staves. Key signature: two flats. Dynamics include *ff* (fortissimo) and *ff* (fortissimo). A *Ped.* (pedal) marking is present. The music continues with a similar melodic and rhythmic structure.

Fifth system of musical notation, piano accompaniment. Treble and bass staves. Key signature: two flats. The music features a more complex melodic line in the treble.

Sixth system of musical notation, piano accompaniment. Treble and bass staves. Key signature: two flats. Dynamics include *cre* (crescendo) and *scen* (scene). The music continues with a similar melodic and rhythmic structure.

V. S.



a Tempo.

Tutti.

Cor.

ff

p

Timp.

cres.

Tromb.

Clar.

Viol.

p

Fag.

Vcello.

Clar.

Fag.

ff

Bassi.

f

ff

Clar.

p ritenuto.

Vcello.

p

poco a poco ritard.

pp

Adagio.

Solo.

a piacere senza Tempo.

Ped.

mf

p

pp

segue Romanze.

(♩ = 80.)

Andante non troppo con grazia.

ROMANZE.

La melodia ben marcato e legato.

stretto.

calando.

loco.

cres.

dimin.

cres. e stretto.

Ped.

ten.

Ped. pp con grazia. *f* *stretto.*

tenuto. *Ped.* *calando.* *Ped.*

VIOLONCELLO.
Solo. *p legato.* *Ped.*

p *8-loco.* *riten.* *Ped.*

mf *f* *riten.*

a Tempo.

a Tempo.

cres.

Ped.

cres.

Ped.

p

mf

8... loco.

Ped.

ritard.

mare.

a piacere.

poco a poco riten.

Timp.

Veello.

Timp.

mf

pp

Ped.

mf

p

pp

pp

Timp.

FINALE.

Allegro non troppo.

[illegible]

Solo. *Tutti.*
Cor.

Solo. *ff Ped.*

sf *ff Ped.* *Ped.* *p* *Ped.*

sf *mf*

sf *dimin.* *con anima.* *cres.*

f *sf* *Tutti.* *Ped. p* *Vecello.*

First system of musical notation. The right hand (treble clef) plays a melody with notes G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a bass line with notes G2, A2, B2, C3, B2, A2, G2. Pedal points are indicated by horizontal lines with a cross symbol. Dynamics include *mf* and *cres.* (crescendo).

Second system of musical notation. The right hand continues the melody. The left hand has a more active bass line. Pedal points are indicated. Dynamics include *mf*, *tr* (trill), and *ff* (fortissimo). A *Solo.* marking appears at the end of the system.

Third system of musical notation. The right hand features triplet and quintuplet patterns. The left hand has a steady bass line. Pedal points are indicated. Dynamics include *p* (piano) and *riten.* (ritardando).

Fourth system of musical notation. The right hand has a series of sixteenth-note runs. The left hand has a steady bass line. Pedal points are indicated. Dynamics include *stretto.*, *pp* (pianissimo), and *ff tenuto.* (fortissimo tenuto).

Fifth system of musical notation. The right hand has a series of sixteenth-note runs. The left hand has a steady bass line. Pedal points are indicated. Dynamics include *p*, *f* (forte), *dimin.* (diminuendo), *sf* (sforzando), and *pp*.

Sixth system of musical notation. The right hand has a series of sixteenth-note runs. The left hand has a steady bass line. Pedal points are indicated. Dynamics include *loco.*, *mf*, and *sf*.

First system of musical notation. Treble and bass staves. Treble staff has a sixteenth-note scale starting with a forte (*sf*) dynamic. Bass staff has a half-note accompaniment. A crescendo (*cres.*) is marked at the end of the system.

Second system of musical notation. Treble and bass staves. Treble staff has a sixteenth-note scale. Bass staff has a half-note accompaniment. Pedal points (*Ped.*) are marked. Dynamics include *sf* and *f*. Instrumental parts for Cor. (Cornet), Tutti, Tromb. (Trumpet), and Fag. (Bassoon) are indicated.

Third system of musical notation. Treble and bass staves. Treble staff has a sixteenth-note scale. Bass staff has a half-note accompaniment. Pedal points (*Ped.*) are marked. Dynamics include *ritard.*, *mf*, and *sf*. A tempo change is indicated: *a Tempo ma un poco riten.* A solo part is marked *Solo.*

Fourth system of musical notation. Treble and bass staves. Treble staff has a sixteenth-note scale. Bass staff has a half-note accompaniment. Pedal points (*Ped.*) are marked. Dynamics include *ff* and *Ped.*

Fifth system of musical notation. Treble and bass staves. Treble staff has a sixteenth-note scale. Bass staff has a half-note accompaniment. Pedal points (*Ped.*) are marked. Dynamics include *ff*, *p*, and *sf*.

Sixth system of musical notation. Treble and bass staves. Treble staff has a sixteenth-note scale. Bass staff has a half-note accompaniment. Pedal points (*Ped.*) are marked. Dynamics include *ritard.*

a Tempo.

19

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and slurs. Bass staff has a supporting line with chords and eighth notes. Dynamics include *f* and *sf*. A pedaling instruction "Ped." is present. A fermata is placed over a measure in the bass staff.

Second system of musical notation. Treble staff features a rapid eighth-note passage marked with an "8" and "loco.". Bass staff has a more melodic line. Dynamics include *p* and *sf*. A pedaling instruction "Ped." is present with a fermata.

Third system of musical notation. Treble staff has a complex texture with many beamed notes. Bass staff has a steady eighth-note accompaniment. Dynamics include *cres.* and *f*. A pedaling instruction "Ped." is present with a fermata.

Fourth system of musical notation. Treble staff has a melodic line with slurs. Bass staff has a supporting line. Dynamics include *mf* and *f*. A pedaling instruction "Ped." is present with a fermata.

Fifth system of musical notation. Treble staff has a melodic line with slurs. Bass staff has a supporting line. Dynamics include *f* and *p*.

Sixth system of musical notation. Treble staff has a melodic line with slurs. Bass staff has a supporting line. Dynamics include *f*.

This page of musical notation is for a piano piece, consisting of six systems of staves. The key signature is D major (two sharps). The notation includes various dynamics and performance instructions:

- System 1:** Treble and bass staves. Dynamics: *pp* (pianissimo) and *p* (piano).
- System 2:** Treble and bass staves. Dynamics: *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo).
- System 3:** Treble and bass staves. Dynamics: *p* (piano) and *f* (forte).
- System 4:** Treble and bass staves. Dynamics: *sf* (sforzando), *p* (piano), and *cres.* (crescendo).
- System 5:** Treble and bass staves. Dynamics: *ff* (fortissimo) and *f* (forte). Pedal markings: *Ped.* with a circle symbol.
- System 6:** Treble and bass staves. Dynamics: *ff* (fortissimo), *p* (piano), and *cres.* (crescendo). Performance instruction: *loco.* (loco).

sempre cres.

8

Tutti.
ff sf Trombe.

ff Basso.

Viol.
p
mf

Ob. Clar.
f
ff
mf Fag.

Viol.
mf
f
Ob.
Fag.
Viol.
Basso.

Fl. Viol. Clar. Solo. Ob. Fag. Cor. Trombe.

p *dolce.* *p* *Ped.* *Ped.*

pp *sf* *p*

ritard. *pp a piacere.* *a Tempo.* *Ped.*

f *Tutti.* *Cor. p* *Fag. cres.* *Trombe.*

Solo. *pp*

Handwritten musical score on page 23, featuring six systems of piano and violin staves. The notation includes various musical symbols, dynamics, and tempo markings.

System 1: Piano (p) and Violin (v) staves. Dynamics: *p*, *riten.*, *f a Tempo.*

System 2: Piano (p) and Violin (v) staves. Dynamics: *sf*, *risoluto.*, *sf*, *dimin.*

System 3: Piano (p) and Violin (v) staves. Dynamics: *sf*

System 4: Piano (p) and Violin (v) staves. Dynamics: *ritard.*, *a Tempo.*, *f*, *cres.*

System 5: Piano (p) and Violin (v) staves. Dynamics: *p*, *sf*, *f*

System 6: Piano (p) and Violin (v) staves. Dynamics: *p*, *sf*

Handwritten musical score for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is D major (two sharps). The score is written in a cursive, handwritten style.

System 1: Treble and Bass staves. Dynamics: *p*, *f*, *p*, *f*.

System 2: Treble and Bass staves. Dynamics: *f*, *f*, *p*.

System 3: Treble and Bass staves. Dynamics: *f*, *f*, *ff*.

System 4: Treble and Bass staves. Dynamics: *p*, *mf*.

System 5: Treble and Bass staves. Dynamics: *f*, *cres.*.

System 6: Treble and Bass staves. Dynamics: *f*, *ff*, *Ped.*.

8

sf p

loco.

cres.

sf

Tutti.

Cor.

Solo.

Ped. ff

sf

f

Ped. ff

p

Ped.

dolce.

Fl.

dolce.

Fl.

First system of musical notation, piano part. Treble and bass staves. Key signature: one sharp (F#). The music features a complex, fast-moving melody in the treble staff and a more rhythmic accompaniment in the bass staff.

Second system of musical notation, piano and woodwind parts. Treble and bass staves. Key signature: one sharp (F#). The piano part continues. A Clarinet (Clar.) and Flute (Fl.) part enters in the treble staff, marked *dolce.* and *p*. The Flute part has a trill marked with a '5'.

Third system of musical notation, piano and woodwind parts. Treble and bass staves. Key signature: one sharp (F#). The piano part continues. The Clarinet (Clar.) and Flute (Fl.) parts continue. The Flute part has a trill marked with a '5'.

Fourth system of musical notation, piano part. Treble and bass staves. Key signature: one sharp (F#). The piano part continues with a complex, fast-moving melody in the treble staff and a more rhythmic accompaniment in the bass staff.

Fifth system of musical notation, piano and woodwind parts. Treble and bass staves. Key signature: one sharp (F#). The piano part continues. The Clarinet (Clar.) and Flute (Fl.) parts continue. The Flute part has a trill marked with a '5'. The system ends with a *ritard.* marking and a *ff* dynamic.

Sixth system of musical notation, piano and woodwind parts. Treble and bass staves. Key signature: one sharp (F#). The piano part continues. The Clarinet (Clar.) and Flute (Fl.) parts continue. The Flute part has a trill marked with a '5'. The system ends with a *ritard.* marking and a *ff* dynamic.

Allegro molto.

Seventh system of musical notation, piano and woodwind parts. Treble and bass staves. Key signature: one sharp (F#). The piano part continues. The Clarinet (Clar.) and Flute (Fl.) parts continue. The Flute part has a trill marked with a '5'. The system ends with a *ritard.* marking and a *ff* dynamic.

8 *loco.* *ff* *p* *cres.*

8 *loco.* *f* *f* *loco.*

p *mf* *p* *mf* *p* *cres.*

f

stretto. *cres.* *sf* *sf* *f*

stringendo. 8 *loco.* 8 *loco.* *sf* *ff*



1

Clara Wieck, Op. 7.

Allegro maestoso. Clara Wieck, Op. 7.

CONCERTO.

ff ff p

Av. Quint. Ob.

ff ff

Av. Quint. Fl.

p sf Tutti. ff

Pfte. Solo.

Solo. Tutti. p ff ff

Av. Quint. Cl. pizz.

ff arco. sf sf Pfte. Solo.

1 cresc. ritenuto. a Tempo. pizz. p Pfte.

p arco.

sf p

Ob. Cl. Fag. Ob. Fl. Cl. Ob. pizz. p p p p p

Fl. Cl. arco. mf p f dimin.

Av. Quint. Ob. Cl. Fag. e Vcello. Av. Quint. Ob. Cl. Vcello. p f

Fag. Fl. Fl. Fl. Pfte. Solo. 1 4 2 ritard. V.S.

Anm: Beim Quintett Accompagnement werden sämmtliche mit dem Zusatz: „avec Quintuor“ bezeichneten kleinen Noten mit gespielt, und wo's erforderlich die andern dagegen weggelassen; die übrigen Anzeigen der Blasinstrumente sind nur zum Gebrauch des Dirigenten.

VIOLINO 1º

a Tempo
ma un poco ritenuto.

This page of a musical score contains the following elements:

- Staves:** Multiple staves for various instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Violin (Viol. 2^o), Horn (Cor.), Trombone (Tromba), and Timpani (Timp.).
- Dynamic Markings:** *f* (forte), *sf* (sforzando), *p* (piano), *mf* (mezzo-forte), *ff* (fortissimo), *cres.* (crescendo), *ritenuto.* (ritenuto), *pizz.* (pizzicato), *arco* (arco), *dimin.* (diminuendo), *pp* (pianissimo).
- Tempo and Performance Instructions:** *And^{te} non troppo con grazia.*, *Adagio.*, *ritard.* (ritardando), *poco*, *ritard.* (ritardando), *dimin.* (diminuendo).
- Section Titles:** **ROMANZE.**, **FINALE.**, **All^o non troppo.**
- Page Numbers:** 22 and 38.
- Other Markings:** *Av. Quint.* (Alto Quinto), *Ob.* (Oboe), *Cl.* (Clarinet), *Fl.* (Flute), *Viol. 2^o* (Violin 2^o), *Cor.* (Horn), *Tromba.* (Trombone), *Pfte.* (Percussion), *Timp.* (Timpani), *Viol. 2^o* (Violin 2^o), *Cor.* (Horn), *Tromba.* (Trombone), *Pfte.* (Percussion), *Timp.* (Timpani).

Fag. Cor. *p* Fag. Ob. *f* Tutti. *f*
 Pfte. *pizz.* Tutti. *f arco.*
 Solo. 1 Pfte. Solo. 1 Pfte. *p* *f* Cor. *sf* *p*
 Solo. 5 *p* Cor. *p*
 Cor. Timp. *divisi.* Tromba.
 Cl. Ob. *f* Solo. *pp* Fag.
 Fag. Fl. Cl. *p* Fag.
 Ob. Cl. Fl. e Fag. Ob. Cl. Cor.
 Av. Quint. Fl. Timp. *ritard.* Solo. *a Tempo ma un poco ritenuto.* *p pizz.*
 Cl. *arco.* Cor. *f* *p* Fl. *pizz.*
ritard. *a Tempo.* Pfte Solo. 1 V.S.
 Cor. *p* *f arco.*

VIOLINO 1^o

pizz. *arco.* *pizz.* *arco.* *pizz.* *arco.* 1
f *p* *f* *p*

pizz. *arco.* *pizz.*
 Cor. *p* *p*

arco. *pizz.* *arco.* *tr*
p *f* *p*

tr *f* *p* *f* *f* *f*

Av. Quint. 1
 Cor. *p* *p* *Timp.*

Tromba *divisi.*
 Cor. *p* *Tutti.* *ff*

p Tromba

ff Av. Quint. *f*
 Cor. e Timp. Ob. e Cl. *f*

Av. Quint. Ob. e Fag.
 Av. Quint. Cl. Fag. 3
p Solo. *pp* *ritard. a piacere.*

VIOLINO 1º

a Tempo.

Fl. Cl. Av. Quint. Ob. N. Cor. Timp. Cor.

Tromba. *sf* Pfte. Solo. 2 1 *pizz.* Fag.

Vcello Solo. *ritenuto.* *a Tempo.* Fl. Cl. *pizz.* *arco.* *p* Cor.

ritard. Fl. Ob. Cl. *a Tempo.* Timp. *f* *p* Av. Quint. Ob.

f *p* Av. Quint. Cl.

f 1 *con Ob.* 1 *sf* Ob. Fl. e Fag.

Timp. e Tromba. *sf* Cl.

Timp. Tromba. Cor. *f*

f *f* *f* 1 *p*

Av. Quint. Fl. Cl. Fag. *fp*

Tutti. *ff*

Pfte Solo. 1 *p* *f* Fl. Ob. Cl. Solo. 3 Timp.

V.S.

VIOLINO 1^o

Av. Quint. Fl. 5
sempre ppp

Av. Quint. Fl. 6

Av. Quint. Cl. Fag. Fl. 5
Cor.

Fl. Ob. Cl. *ritard.* a Tempo.
Cor. Tr. Timp. *f*

Allegro molto.
p

pizz.
Fag. Cl.

Ob. 3 Av. Quint. Cl. Fag.

arco. *p* Fl. Ob. Cl. *stretto.* *f*
Cor. Timp.

pizz *cres* *cen* *do.* *f*
Timp. Cor.

cres *cen* *do.* Fl.

Ob. Cl. Fag. *f* Cl.
Timp. Cor. Fag.

Av. Quint. Fl. Cl. Fag. *f*

Fine.

Allegro maestoso.

VIOLINO 2º

Clara Wieck, Op. 7.

CONCERTO.

Viol. 1º

Ob.

Pfte. Solo.

pizz.

arco.

Pfte. Solo. 1

pizz.

arco.

ritenuto.

a Tempo.

Pfte.

arco.

pizz.

1

Pfte.

mf arco.

p

f

dimin.

Bassi.

f

Bassi.

1

4

2

ritard.

V.S.

Anm.: Beim Quintett Accompanement werden sämtliche kleine Noten mit gespielt und wo's erforderlich die andern dagegen weggelassen.

VIOLINO 2^o

a Tempo.
ma un poco ritenuto.

Violino 2^o musical score, measures 1 to 21. The score is written in treble clef with a key signature of one flat (B-flat). It includes various dynamics such as *f* (forte), *sf* (sforzando), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). Performance instructions include *cres.* (crescendo), *ritard.* (ritardando), *pizz.* (pizzicato), *arco.* (arco), and *adagio.* (adagio). The score features several melodic lines with slurs and ties, and a section marked *Pfte. Solo.* (Piano Forte Solo) starting at measure 18.

And^{te} nontropo con grazia.

ROMANZE. 22 38 Vcello.

ritard. Pfte. Timp. Pfte. Timp. Pfte.

FINALE.
All^o non troppo.

Timp. *tr*

Solo. 5 Pfte. Tutti. 6 Pfte. Tutti.

Solo. Tutti.

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

Solo. 1

f

1 5 *Pfte.* *p*

p

Tutti. *p* *fp* *f*

Solo. *f* *pp* 1

2 3 4 5 6 *ritenuto.* *p*

p

cres. *ritard.*

a Tempo ma un poco ritenuto. *p pizz.*

arco. *f* *pizz.*

ritard. *a Tempo.* *f arco.* 1

V.S.

VIOLINO 2º

pizz. *arco.* *pizz.* *arco.* *pizz.* *arco.* *1*

1 *pizz.* *arco.*

pizz. *arco.* *pizz.* *arco.* *tr*

f *p* *tr* *sf* *p* *tr* *p* *f* *tr*

tr *f* *sf* *Fag.* *p* *1*

Tutti. *p* *f*

ff

Ob e Cl. *f* *f*

Ob. *Fl.* *Cl.*

Pfte. Solo. *3* *pp* *ritard. e piacere. a Tempo.*

VIOLINO 2º

5

Solo. 2 pizz. 3 Vcello Solo. a Tempo. ritard. pizz.

arco. ritard.

a Tempo. p Fl. f

p Fl. f 1 1

f p arco. f

f f f ff 1

p fp Fl. p

Tutti. ff

Solo. 1 p f 3 V.S.

VIOLINO 2º

sempre pp

p *p* *ritard.* *a Tempo.* *f*

Allegro molto. *2/4* *p* *p* *pizz.*

3

Cl. *arco.* *p* *f*

stretto. *p* *f* *pizz* *p* *cres - - cen -*

- do. *pp* *più cres - - - cen - - do.*

arco. *f*

Cl. *p* *f* *f*

Fine.

VIOLA.

Allegro maestoso.

Clara Wieck, Op. 7.

CONCERTO.

Bassi.

ff

ff

p

Cl.

ff

p

Cl.

Solo.

Tutti.

Solo.

ff

ff

Tutti.

Solo.

Tutti.

ff

ff

p

Fag.

pizz.

arco.

ff

Solo.

1

p

pizz.

Fag.

ff

ff

ritenuto.

Pfte.

a Tempo.

cres.

arco.

p

ff

p

pizz.

p

p

pizz.

p

2

mf

arco.

p

f

dimin.

p

Veello e Fag.

Bassi.

p

1

4

2

ritard.

Anm. Beim Quintett Accompaniment werden sämtliche kleine Noten mitgespielt, und wo's erforderlich die andern dagegen weggelassen.

V.S.

3.

VIOLA.

a Tempo
ma un poco ritenuto.

Measures 1-22 of the Viola part. The music begins with a half note G2, followed by a half note F2, and then a half note E2. The dynamics range from *f* (forte) to *p* (piano), with crescendos and pizzicato markings. The tempo is marked 'a Tempo' and 'ma un poco ritenuto'. The key signature has one flat. Measure numbers 1, 5, and 22 are indicated.

And^{te} nontropo con grazia.

ROMANZE. 22 38

Vcello

Measures 22-38 of the Viola part. The tempo is marked 'And^{te} nontropo con grazia'. The music continues with various dynamics and articulation. Measure numbers 22 and 38 are indicated.

FINALE.
All^o nontropo.

Measures 38-43 of the Viola part. The tempo is marked 'All^o nontropo'. The music includes a 'Solo' section and a 'Tutti' section. Measure numbers 38, 43, and 48 are indicated.

VIOLA.

3

Tutti.
f

Tutti.
sf

Tutti.
f

Solo. 1
p

Solo. 2
sf

Pfte.
p

p

Tutti.
p

fp

fp

Solo.
f
pp
p

ritard.
p

cres.
ritard.

a Tempo
ma un poco ritenuto.
p pizz.

f
arco.
pizz.

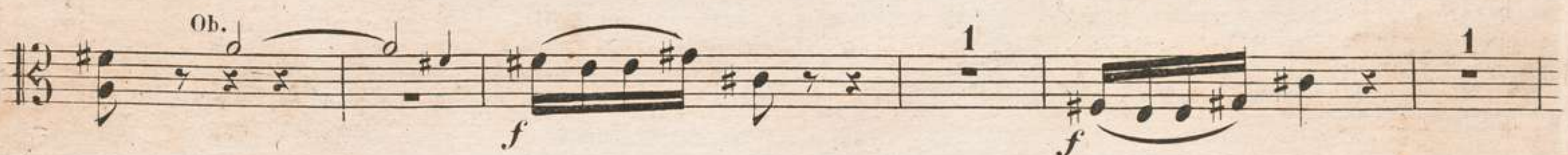
ritard.
arco.
a Tempo. 1
f

V.S.

Handwritten musical score for strings, measures 1-10. The score is written on ten staves in 3/4 time with a key signature of two sharps (F# and C#). The notation includes various articulations and dynamics: *pizz.* (pizzicato), *arco.* (arco), *f* (forte), *p* (piano), *tr* (trill), *sf* (sforzando), and *Tutti.* (Tutti). The first five staves show individual string parts with complex rhythmic patterns and trills. The sixth staff is a *Tutti.* section with a *ff* (fortissimo) dynamic. The seventh and eighth staves show a *divisi.* (divisi) section with a *p* (piano) dynamic. The ninth and tenth staves continue the *divisi.* section with a *ff* (fortissimo) dynamic. The score ends with a *Fag.* (Fagotto) instruction.

VIOLA.

5



VIOLA.

sempre pp

p *p*

ritard. a Tempo. *f*

Allegro molto. *pizz.* *p* *p*

3 *Fag.* *arco.* *p* *f*

stretto. *p* *f* *pizz.* *p*

cres - - cen - - do. *p* *1* *2* *3* *più cres - - cen -*

4 *5* *1* *2* *3* *4* *do.*

f arco. *p* *f*

f

Fine.

Allegro maestoso. BASSO e VIOLONCELLO. Clara Wieck. Op. 7.

CONCERTO. Tutti. Vcello. Vcello.

The musical score is written for Bass and Cello. It begins with a 'Tutti' section for the Cello, followed by a 'Basso' section. The score includes various dynamics such as *ff* (fortissimo), *sf* (sforzando), *p* (piano), *mf* (mezzo-forte), and *f* (forte). Articulations like *arco* (arco), *pizz.* (pizzicato), *cres.* (crescendo), and *dimin.* (diminuendo) are used throughout. The score also includes a 'Pfte Solo.' (Piano Solo) section and a 'Basso' section. The piece concludes with a 'V.S.' (Vice Soli) instruction.

Anm. Beim Quintett Accompanement werden sämtliche kleine Noten mitgespielt.

V.S.

BASSO e VIOLONCELLO.

Vcello. *Bassi.* *p*

Vcello. *Bassi.* *p* *ritard.* *a Tempo ma un poco ritenuto.* *f Vcello.* *Bassi.*

f *f* *f* *Bassi.* *sf*

p *f* *p* *Bassi.* *1*

Cl. *Vcello.* *p* *pizz.* *cres.*

cen *do.* *f* *Bassi.* *4* *ritenuto.* *a Tempo.* *arco.* *p*

Tutti. *mf* *f* *f* *ff*

Solo. *f* *sf* *ff* *p* *ritenuto.* *pizz.*

Adagio. *Pfte Solo.* *molto ritard.* *pp* *pp*

BASSO e VIOLONCELLO.

And^{te}. non troppo con grazia.

ROMANZE.

ROMANZE.

Anche non troppo con grazia.
Pfte. 18

13 Pfte. calando.

Vcello Solo.
p

a Tempo.
ritenuto. *mf* *f* *p*

a Tempo.
ritenuto. *f* *cres-*

stretto. *cen* *- f - do.* *tr*

ritard. *Pfte. ritenuto.* *Pfte.*

FINALE.
All^o non troppo.
Timp. *tr*

Trombe. Basso. 5 Pfte. Tutti.
p Solo. *f*

Solo. 6 Vcello. Tutti.
p Bassi. *f*

Vcello. Tutti.
f Bassi.

Solo. 1 Vcello. 1 Vcello. 5
f Bassi. *p*

V.S.

BASSO e VIOLONCELLO.

Pfte. Basso. Vcello.
p Vcello. *p*

Tutti. *cres.* *fp*
p *f*

Solo. *f* Solo. *p*
fp *fp* *f* *f*

Vcello. *pp* *risoluto.* *ritenuto.*

Tutti. *cres.* *ritard.* *pizz.*
p *pizz.*

a Tempo
 ma un poco ritenuto.
 Vcello.

arco. *f* Bassi. *pizz.*

ritard. a Tempo. 1 *f* arco. *pizz.* *f* 1
f

Vcello. 1 2 *p* 2 *pizz.*
 Bassi. *pizz.*

BASSO e VIOLONCELLO.

5

sf Bassi. *arco. p* *f p* *f p* *f p* *f*

Vcello. *f* *f* *p* *1* Bassi.

Tutti. *ff*

p

ff

Fag. *f* *f* Basso. *f* Vcello. Bassi.

Vcello. Solo. *ten.* *p* *p* *ritard. a piacere.*

a Tempo. Tutti. *p* Basso.

4 Pfte. Vcello Solo. *ritenuto.* a Tempo. *pizz.* *arco.*

f *p* Bassi. *p*

Vcello. *f* Bassi. *p* *f* Bassi. *1*

f Bassi. *1* *pizz.* *f* Vcello. *arco.* *1* V.S.

BASSO e VIOLONCELLO.

f *p*
fp *ff* **Tutti.**
Solo. 1 *Vcello.* **Solo. 3**
f **Bassi.**
sempre ppp
pizz.
Vcello. arco. *p* *p*
ritard. *a Tempo.* *Allegro molto.*
sf **Bassi.** *Vcello.* 1 2 3 4 5 6
Vcello Solo. 1 2 3 4 5 6 7 8
p pizz.
3 *Fag.* *arco.* *p* 7 **Bassi.**
Vcello. *p* *cres* - *cen* - *do.*
p 1 2 3 4 5
Bassi. *più* *cres* - *cen* - *do.*
Tutti. *arco.* *sf* *p* *f*
Fag. *f* 1 2 3 4
Fine.

Allegro maestoso.

FLAUTO 1^o

Clara Wieck, Op. 7.

CONCERTO.

Viol. Tutti. *f* *ff* *ff* *ff*

Solo. *p* *sf* *sf* *sf* *ff* *ff*

3 *ff* *ff* *f* *f*

5 a Tempo. Solo. Pfte. 19 *p*

1 *p* 14 Fag. *p*

6 ritard. a Tempo. 2 15 *p*

3 *p* 4 *sf* *p* *f*

Tutti. 2 *f*

1 ritard. Adagio. Pfte. Solo. 3 *ff*

ROMANZE.

And^{te} non troppo, con grazia.

ritard.

Timp.

Pfte. ritard.

22 38 Veello. *pp*

FINALE.

All^o non troppo. Tromba. *p* *sf* *f*

Tutti. Solo. 10 *f*

Solo. 1 *f* Tutti. Solo. 3 *f*

16 Pfte. Tutti. Fag. *sf*

Solo. 9 *sf*

V.S.

FLAUTO 1^o

Pfte. *ri - te - nuto.* *a Tempo.* 5 *Tutti.* 1

a Tempo ma un poco ritenuto. 13 *Pfte.* *ritard.* *p* *f* *a Tempo.* 1

1 *p* *f* *f* *f* *f* 28 *Viol.*

f *p* *Solo.* 4 *p* *ritard.* 1 *cl.* *Solo.* 6

ritard. a piacere a Tempo 1 5 *mf* *Tutti.* *p* *Solo.* 6 1 *ritenuto.*

a Tempo. *p* 6 1 *a Tempo.* 1 *ritard. sf* *p* *p*

3 1 *sf* *sf* *sf* *sf* *sf*

ff 3 *p* 2 *Tutti.* *f*

Solo. 3 *molto.* *dolce.* 5 2 *a Tempo.*

7 *p* 2 *p* 7 *Pfte. ritard.* *sf*

All^o molto. 24 *p* 1 15 *stretto.* *p*

5 *sf* *p* *ff* *Fine.*

FLAUTO 2º

Allegro maestoso.

Clara Wieck. Op. 7.

CONCERTO.

CONCERTO. Viol. Tutti 4 *f* *ff* *ff*

1 Fl. 1^o Solo. *ff* *ff* *ff* *ff*

3 *ff* *ff* *f* *f*

Solo. 5 a Tempo. Solo. Pfte. 19 *p*

Fl. 1^o 1 15 6 2 *p* *ritard.*

a Tempo. 2 4 3 *p* *rf*

Tutti. 4 2 *p* *f* *ff* *f*

Adagio. Pfte. Solo. 1 3 *ritard.*

ROMANZE.

And.^{te} non troppo con grazia.

ritard.

Time.

Pfte.

Pfte.

FINALE.

All' non troppo.

Tromba.

Tutti.

Solo

Tutti.

And.^{te} non troppo con grazia. *ritard.* Timp. Pfte. Pfte.

ROMANZE. 22 38 Vcello. *ritard.* 3/4

FINALE. All.^o non troppo. Timp. *tr.* Tromba. 7 Tutti. Solo. 10 Tutti.

p Solo. *f* *f*

Solo. 1 Tutti. *f* Solo. 3

Fl. 1^o 16 Pfte. Tutti. Fag. 10

f Solo. V.S.

2169

FLAUTO 2°

FL. 1° *a Tempo.* 5 FL. 1° 1 Tutti *ritard.*
ri- te- nuto.

a Tempo
ma un poco ritenuto. Pfte. 13 *ritard.* *p* *a Tempo.* *p* *f* *f*

1 28 Viol. *f* *f* *p* *f* Tutti

p *f*

4 Solo. 1 6 *ritarde piacere.* *a Tempo.* 1
p ritard. 1 5

Tutti *p* Solo. 6 Vcello. *ritenuto.* FL. 1° *a Tempo.*

6 1 *a Tempo.* 1 1 3 1
ritard. *sf* *p* *sf* *p* *sf*

sf 1 1 1 1 3
sf *sf* *sf* *sf* *ff*

p 2 Tutti. *f* *tr.*

Solo. 3 29 Pfte. *ritard.* *sf a Tempo.* All^o molto. FL. 1° 1
24

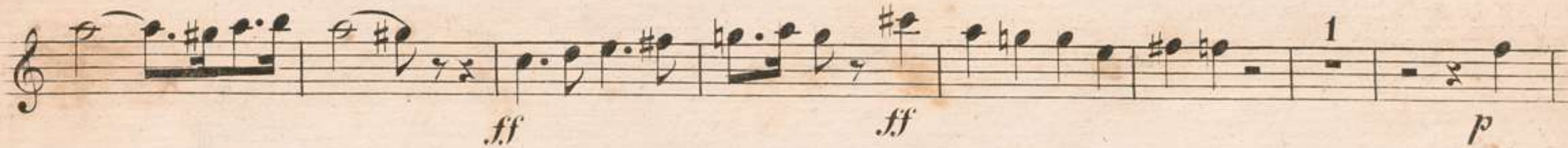
15 *stretto.* *p* *sf* 5

FL. 1° *f* *ff* Fine.

Allegro maestoso.

Clara Wieck. Op. 7.

CONCERTO.



Tutti. legato.

f *Solo.* *14* *Fag.* *2* *Tutti.*

cres. *ritard.* *a Tempo* *ma un poco ritenuto.* *Solo.* *2* *ritard.* *Pfte.*

a Tempo. *1* *1* *1* *1* *28*

Viol. *Tutti.* *p* *ff* *p*

f *sf* *f* *f* *f*

Solo. *2* *Solo. ritard.* *1* *Cl.* *Solo. ritard. e piacere.* *a Tempo.* *6* *1* *8*

Tutti. *Solo.* *6* *Vecllo.* *a Tempo.* *6* *1* *a Tempo.* *1*

p *sf* *pizz.* *ritenuto.* *p* *ritard.* *sf*

Solo. *1* *1* *Solo.* *1*

f *sf* *p* *f*

sf *sf* *p* *sf* *sf* *sf* *sf* *ff* *9*

Tutti. *Solo.* *3* *29* *Pfte.* *ritard.* *sf*

Allegro molto. *14* *p* *7* *1* *21* *stretto.* *sf* *3*

f *f* *ff* *Fine.*

Allegro maestoso
Viol. Tutti.
CONCERTO.

1 Ob. 1^o *p*

4 Solo. *sf sf ff*

3 Solo. 5 *sf f sf*

Solo a Tempo. Viol. *p* *p* *p* *p* *p*

8 Ob. 1^o *f* 11 2 *ritard.*

a Tempo. Ob. 1^o 10 2 2 7 *p cres.*

Ob. 1^o 4 Tutti. 1 *p*

sf ff

Adagio. Pfte Solo. *ff ritard.*

And^{te} non troppo con grazia.

ROMANZE.

22 38 *ritard.* Timp. Pfte. *ritard.*

Veello. *ritard.*

FINALE.

All^o non troppo.

Tromba. Solo. 7 Tutti. Solo. 8 Ob. 1^o Tutti. *p* *sf* *f*

Tutti. *f*

Solo. 1 Tutti. Solo. 3 17 *f*

V.S.

OBOE 2º

Tutti. Ob.1º 1 22 Solo.

Tutti. *cres.* *ritard.* *a Tempo ma un poco ritenuto.* Solo. 8

2 1 *a Tempo.* 1 1 1 *ritard.* *p* *p* *f* *f* *f*

28 Viol. *p* *f* *p* *ff* **Tutti.**

f *p* *f*

Solo. 1 Cl. **Solo.** *ritard. e piacere.* *a Tempo.* **Tutti.** 6 1 8 *p*

p *ritard.* *p*

Solo. 6 1 *a Tempo.* Ob.1º 6 3 1 *a Tempo.* 3 1 *sf* *sf*

sf *ritard.* *p* *ritard.* *sf* *sf*

3 3 1 *p* *sf* *sf* *sf* *sf* *sf*

9 **Tutti.** *ff* *f*

Solo. 3 29 Pfte. *Allegro molto.* 7 14 *p*

sf *ritard.* *sf*

Ob.1º 1 21 3 *stretto.* *sf* *f*

f

Fine.

CLARINETTO 1º in A.

Solo. *p* *3* *2* *Tutti.* *mf* *ritard.*

a Tempo *ma un poco ritenuto.* *1* *3* *p* *1* *pp* *2* *1* *p* *ritardando.*

a Tempo. *1* *1* *f* *f* *1* *28* *Viol.* *p*

Tutti. *p* *ff* *p*

f *f* *sf* *f* *f*

2 *Ob.* *Viol.* *Solo.* *Solo.* *ritard. a piacere.* *a Tempo.* *6* *1* *8*

Tutti. *p* *sf* *Solo.* *ritenuto.* *a Tempo.* *6* *Viollo: pizz.* *p*

6 *Pfte.* *a Tempo.* *1* *1* *mf*

3 *p* *7* *ff* *3*

Tutti. *f* *Solo.*

3 *14* *Viol.* *Solo.* *p*

7 *Pfte.* *a Tempo.* *Allègre molto.* *8* *p* *4*

p *p* *1* *21* *stretto.* *sf* *3*

p *f* *ff*

Fine.

CLARINETTO 2^o in A.

Clara Wieck Op. 7.

CONCERTO.

Allegro maestoso.

Viol.

Tutti.

1 2 Cl. 1^o

ff ff ff

1 p sf ff f

1 p ff

Solo. 5 a Tempo. 16 Viol.

Cl. 1^o 2 p 1 p 9 f

1 11 2 12 Cl. 1^o 2

f ritard. a Tempo.

1 5 4

p cres. p sf p

Tutti. 1 p p p f ff

Solo. 1 3 Adagio. Pfte. Solo. ritard.

f ff p

ROMANZE.

And^{te} non troppo con grazia.

ritard.

Timp.

Pfte.

FINALE.

All^o non troppo.Timp. *tr*

Tromba.

22 38 Vcello. ritard.

7 Tutti. Solo. 10 Tutti.

Solo. f f

Solo. 1 Tutti.

f

Solo. 3 16 Pfte. Tutti. Solo.

f p sf

Cl. 1^o 3 10 Cl. 1^o 3

f Solo.

V.S.

CLARINETTO 2º in A.

This page of a musical score is written for a large orchestra and includes a vocal part. The score is in G major (one sharp) and 4/4 time. It begins with a vocal line marked *pizz.* and *a Tempo*, followed by a piano introduction marked *ma un poco ritenuto.* The orchestral parts include strings, woodwinds (flute, oboe, clarinet, bassoon), brass (trumpets, trombones, tuba), and percussion (snare drum, cymbals, triangle, tom-tom). The score features a variety of dynamic markings such as *p* (piano), *f* (forte), *ff* (fortissimo), *sf* (sforzando), and *pp* (pianissimo). It also includes tempo and performance instructions like *Tutti.*, *a Tempo.*, *Allegro molto.*, *ritard.* (ritardando), *ritardando.*, *stretto.*, and *ritardando.*. The score is divided into measures, with some measures numbered (e.g., 1, 2, 3, 6, 7, 8, 13, 14, 21, 28). The piece concludes with a *Fine.* marking.

Allegro maestoso.

Clara Wieck.Op. 7.

CONCERTO.

And.^{te} non troppo con grazia.

ROMANZE.

22 38

Vcello.

ritard.

Timp.

Pfte.

ritard.

Timp.

Pfte.

V.S.

FAGOTTO 1^o

FINALE.

All' non troppo.

Tutti.

Tromba.

Temp. *truncata*

FINALE.
 All.^o nontropo.
 Timp. *tr*
 Tromba.
 Solo. 7
 Tutti.
 Solo. 2
 Solo. 1
 Tutti.
 Solo. 1
 Tutti.
 Solo. 3
 16
 Pffe.
 Tutti.
sempre cres.
 Solo. 4
 Solo. *p scherzando.*
 1
p
p
 2
p
 Tutti.
p scherz.
cres.
ritard.
a Tempo. ma un poco ritenuto.
p
 1
 1
pp
pp
ritard.
a Tempo.
 1
 1
 18
 Viol.
f
p
sf
tr
sf
 Tutti.
 5
p
f
 Tutti.

FAGOTTO 1^o

- 3

p *f*

sf *f* *sf* *f* *f* Solo. 3

Viol. Solo. 6 *ritard. e piacere. a Tempo.* Tutti. *p* *p*

ritard. *p* 1 6 *p* *p*

Solo. 4 *ritard.* *p* 4 Pfte. *ritard.*

a Tempo. 1 *p* 1 *p* 3

sf *p* *sf* *mf* *sf* *sf* *sf* *sf*

3 *p* *p*

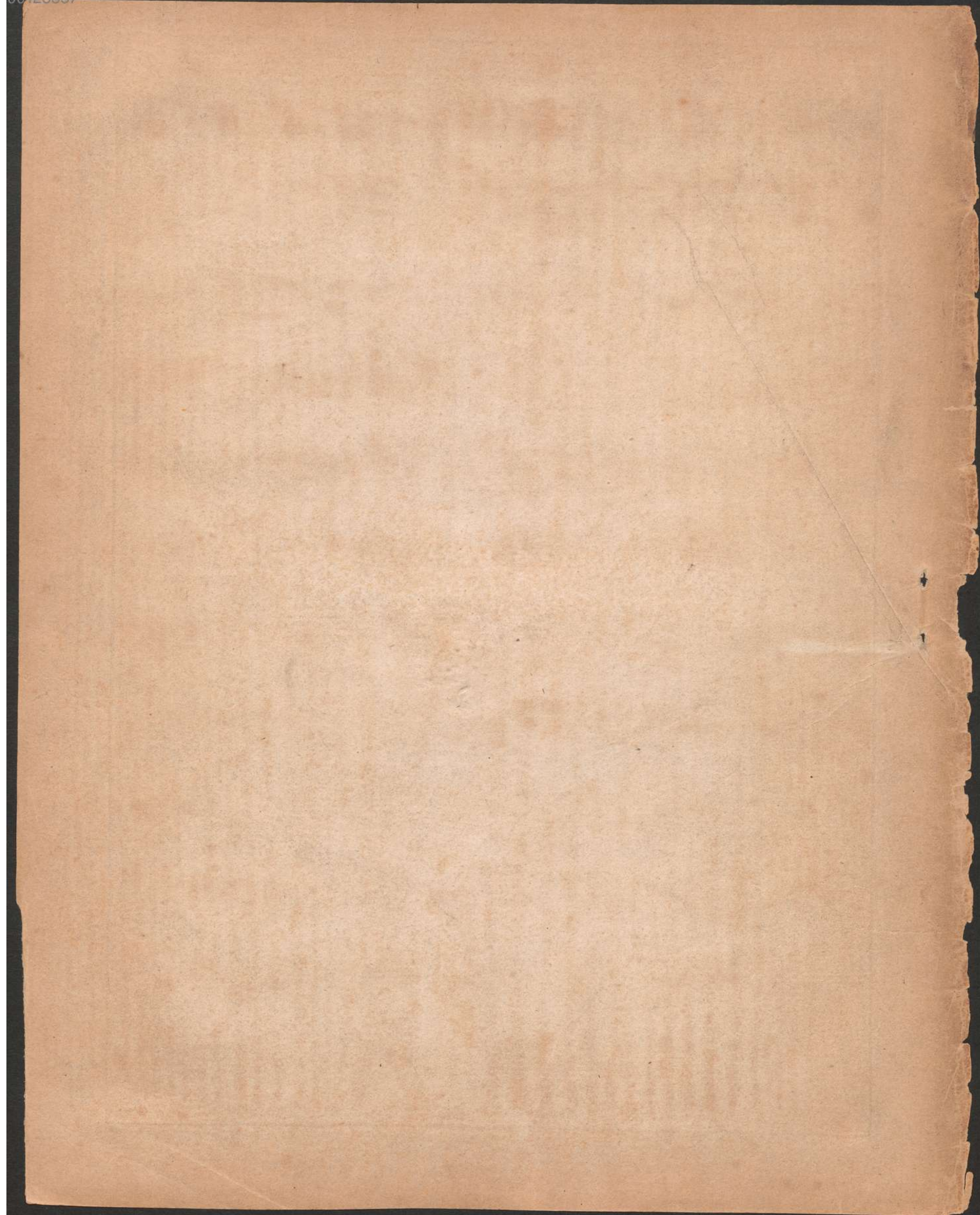
Tutti. *f* Solo. 3 14

Viol. Solo. 3 7

Pfte. *ritard.* *sf a Tempo.* 8 *p* 5 *p*

5 21 *stretto.* *sf* Solo. Tutti.

p *f* *ff* Fine.



Clara Wieck, Op. 7.

Viol. Tutti.

Allegro maestoso.

Viol. Tutti.

CONCERTO.

2 Fag. 1^o

1 Solo.

5 a Tempo.

16 Viol.

24 2 a Tempo.

15 Fag. 1^o

4 Tutti.

1

Adagio. Pfte. Solo.

1 3 ritard.

And^{te} non troppo con grazia.

ROMANZE.

22 38 Veello.

FINALE.

All^o non troppo.

Timp. triu. Tromba.

7 Tutti. Solo. 2

1 5

Tutti.

Solo. 1 Tutti.

3 16 Pfte.

Tutti.

sempre cres.

Fag. 1^o

Solo. 12 Solo.

4

12.

FAGOTTO 2º

Tutti. *ritard.* *a Tempo*
ma un poco ritenuto.

p *p* *p* *f*

1 *1* *ritard.* *a Tempo.* *1* *1*

pp *pp* *p*

1 *18* *Viol.* *tr* *f sf* *f* *p*

5 *Tutti.* *p* *f*

p *ff*

Solo. *3*

ritard. *Solo.* *6* *ritard. e piacere* *a Tempo.* *Tutti.* *cres.*

Viol. *p* *1* *6*

Solo. *4* *p ritenuto.* *a Tempo.* *Pfte.* *ritard.* *sf* *1*

1 *3* *1* *1* *1*

p *f* *p* *f* *mf*

3 *Fag. 1º* *p*

Tutti. *Solo.* *3*

f

15 *Fag. 1º* *3* *Fag. 1º* *7* *Pfte.* *a Tempo.*

ritard. *sf*

Allº molto. *8* *f* *5* *p* *5* *21* *stretto.* *sf*

3 *p* *f* *ff* *Fine.*

CORNO 1^o in A.

Clara Wieck. Op. 7.

Allegro maestoso

CONCERTO.

Viol. Tutti. 4

10

52 2 15 2 10

a Tempo. ritard. a Tempo. Pfte.

in E. 4 Tutti. 1 3

ff p p f

1 ritard. Adagio. Pfte. Solo. a piacere.

seque in A.

And^{te} non troppo con grazia. ritard. Timp. Pfte. ritard.

ROMANZE 22 38 Vcello.

FINALE. All^o non troppo. Timp. Tromba. 7 Tutti. Solo. 5

Cor. in A. p Solo. f p

Tutti. Solo. Tutti.

f p f

Solo. 2 9 Pfte. p

3 p f p

18 Ob. 1^o Solo. Tutti.

f p p

ritard. a Tempo ma un poco ritenuto. 6 3

Solo. sf p V.S.

CORNO 1° in A.

Pfte.
ritard. *a Tempo.* 1 1 1

1 *Solo.* 17 *Pfte.*

4 *Tutti.* *f*

1 6 5 6 *Cl. Solo.*
ritard.

6 1 5 *Pfte. b* *Tutti.*
ritard. e piacere. a Tempo. *p* *p*

Solo. 6 *Vcello.* 4° 1 1
f *pizz.* *ritenuto.* *a Tempo.* *p* *p*

Pfte. *a Tempo.* 15 *Pfte.* 1
p *ritard.* *sf* *sf*

9 *Tutti.* 1 *Solo.* 19 *Cl.*
sf *sf* *sf*

9 *Pfte.* *a Tempo.* *All° molto.* *Viol.*
p *p* *ritard.* *sf* 23

Solo. *stretto.* 5
p *p*

8 *Solo.* *Tutti.*
p *f*

f

Fine.

CORNO 2^o in A.

1

Allegro maestoso.

Clara Wieck, Op. 7.

CONCERTO.

Viol. 4

10

1 Solo. 6

seque in E.

a Tempo. ritard. a Tempo. 2 10

52 2 15

Pfte.

in E. 4

Tutti. 3

ff p

ritard. 1 3

Adagio. Pfte. Solo.

seque in A. a piacere.

And^{te} non troppo con grazia.

ROMANZE.

22 38

ritard.

Timp. fr.

Pfte. ritard.

FINALE.

All^o non troppo.

Timp. tr.

in A. Tromba. 7

Tutti. Solo. 5

Cor. 1^o

p f

Tutti. 9

Solo. 2

Viol. p

3

Tutti. f p

Solo. 18

Ob. 1^o

Tutti. ritard. a Tempo ma un poco ritenuto.

Solo. 6

Cor. 1^o 3

V.S.

14.

TROMBA 1^o in C.

1

Allegro maestoso.

Clara Wieck. Op. 7.

CONCERTO:

Viol. 1^o

ff

ff

12 cl.

ff

f

1 Solo. 6

seque Tromba in E.

52

2

ritard.

a Tempo.

13

2

10 Pfte.

in E.

7

3

Tutti.

1

Tutti.

p

f

ritard.

Adagio. Pfte. Solo.

seque Tromba in C.

a piacere.

ROMANZE.

And^{te} non troppo con grazia.

ritard.

Timp.

Pfte.

ritard.

22

38

Veello.

FINALE.
All^o non troppo.

Timp.

in C.

f

Solo.

Tutti.

Solo.

Tutti.

7

f

11

f

2

Tutti.

Solo.

3

17

2

4

Tutti.

V.S.

TROMBA 1^o in C.

22 1 Tutti.

f *p* Solo. *p*

ritard. *a Tempo ma un poco ritenuto.* *ritard.* *a Tempo.*

14 2 41

1 1 2

sf *sf* *sf* *p* *p*

p *p*

6 Cl. Solo. *ritard. e piacere.*

ritard. 6 1

a Tempo. Tutti.

8 Cor. *p* 7 Solo.

Vcello. *pizz.* *ritenuto* 8 *a Tempo.* Pfte. *ritard.* 8 *a Tempo.* *sf* 9 *sf*

9 1 Tutti. *sf* *sf*

1 Solo. 33 Pfte. *ritard.* *sf* *a Tempo.* Allegro molto. 27 Tutti.

sf *sf* 29 *stretto.* *f*

f 1 Fine.

TROMBA 2^o in C.

Clara Wieck, Op. 7.

Allegro maestoso.

CONCERTO.

Viol. 1^o *ff* *ff* 4

12 Cl. *ff* *f*

1 Solo. 6 a Tempo. ritard. a Tempo. 2
seque Tromba in E. 52 2 15

10 Pfte. in E. 7 3 Tutti.

1 Bassi. *p* *f* Fl.

1 ritard. Adagio. Pfte. Solo. a piacere.
seque Tromba in C. 3

And^{te} non troppo con grazia. ritard. Timp. Pfte. ritard.
ROMANZE. 22 38 Vello.

FINALE. All^o non troppo. Timp. *f* 7 Tutti. Solo. Tutti. 11 *f*
in C.

2 Tutti. Solo. *f*

Solo. 3 17 2 Tromba 1^o 4
f *f* Tutti.

V.S.

16.

TROMBA 2^o in C.

22 1 Tutti.

f *p* Solo. *p*

ritard. *a Tempo ma un poco ritenuto.* *ritard.* *a Tempo.*

14 2 41

Tutti. 1 1 2

sf *sf* *sf* *p* *p*

p *p*

6 Cl. 6 *ritard. e piacere.* *a Tempo.* Tutti.

ritard. Solo. 1 8 Cor.

7 Vcello. *a Tempo.* Pfte.

p Solo. *ritenuto.* 8 *ritard.*

a Tempo. 9

8 *sf* *sf* *sf* *sf* *sf* *sf*

10 Tutti. 1 Solo 33 Pfte. *a Tempo.*

sf *sf* *sf* *ritard.* *sf*

Allegro molto. 29 Viol. *pizz.* 23 Tutti.

stretto. *f*

f

1

Fine.

TROMBONE DI BASSO.

Allegro maestoso.

Clara Wieck, Op. 7.

CONCERTO.

Viol. Tutti. *f* *ff* 4

ff *ff* *f* *ff* *f* 4 Solo.

ff *ff* *ff* *f* *f* *f* 3

5 a Tempo. ritard. a Tempo. 2

20 4 Cl. Viol. Cl. Viol. Tutti. *f*

f *ff*

1 3 Adagio. Pfte. Solo. *a piacere.*

And^{te} non troppo con grazia. ritard. Timp. Pfte. ritard. 22 38

FINALE. All^o non troppo. Timp. Tromba. Solo. Tutti. Solo. 7 10

Tutti. *f* Solo. 1 Tutti. *f*

Solo. 3 17

V.S.

17.

TROMBONE DI BASSO.

Tutti. Viol. 2^a Viol. 1^a 3 3

Solo. 25 1 *a Tempo ma un poco ritenuto.* 14 *Pfte.* *ritard.*

a Tempo. 37 Viol. *Tutti.* *f*

5 *f* *f*

6 Cl. Solo. 6 1 *Solo.* *ritard. e piacere.*

a Tempo. 3 *Solo.* 6 *Veello.* *pizz.* *ritard.* *a Tempo.* 8 *Pfte.* *ritard.*

a Tempo. 32 *Tutti.* *f* *Solo.* 3

29 *Pfte.* *ritard.* *a Tempo.* *Allegro molto.* 29 Viol. *stretto.* *f*

pizz. 15 *f* 6

f *f*

Fine.

TIMPANI in A.E.

Clara Wieck. Op. 7.

Allegro maestoso.

CONCERTO. Viol. *tr* *f* *ff* 4 *tr tr tr*

14 Cl. Viol. *pizz.* *f* Solo. 7
seque in E.H.

a Tempo. 52 ritard. 2 a Tempo. 17 Pfte. *cres.*

in E.H. *tr* *tr* 3 *p* *cres.*

tr *tr* *sf* 3 3 3 3 3 3 3 3

tr 1 *tr* Tutti. *tr* 3 *tr tr*
p *p* *cres - cen - do.* *f*

tr *tr* 1 3 Adagio. Pfte. Solo. *a piacere.*
p ritard.

And^{te} non troppo con grazia.
Timp. in A.E. Pfte. ROMANZE.

16 14 20 Vcello Solo. *p* *mf* Pfte. *f* *dimin.*

Vcello. ritard. Pfte. Timp. *tr* Pfte. Timp. *tr* Pfte.
p *pp* *ritard.* *sf*

FINALE.

All^o non troppo.

in A.E. 7 Tutti. Solo. 10 Tutti. Solo.
p Solo. *cres.* *f* Solo. *sf* *f*

1 Tutti. Solo. 3 17
f *f* V.S.

TIMPANI in A.E.

Tutti
tr *p* *ff* *p* *ff* *p* *f* Solo. 22

Tutti. *tr* *p* *ritard.* *a Tempo* *ma un poco ritenuto.* *Pfte.* *ritard.* 1 14

a Tempo. 1 1 *f* *p* *f* *f* *f* *f* 28

Viol. *tr* *p* *f* *f* *f* *f* 7

tr. 13 *Cl Solo.* 6 *ritard. a piacere.* *a Tempo.* **Tutti.** *p* 8

tr. *Solo.* 6 *Vcello.* *ritard.* *a Tempo.* *Pfte.* *ritard.* 8

a Tempo. 7 9 1 9 *f* *f* *f* *f* *f* *f*

Tutti. *f* *Solo.* 3 28 *f*

Pfte. *ritard.* *a Tempo.* *Allegro molto.* 22 *Viol.* *p*

stretto. *p* 5 *p*

tr 6 *tr* 3 *f*

f

Fine.