

Konzert für Violine mit Orchester.

(1896/97)

Seinem Freunde Henri Petri zugeeicht

Ferruccio B. Busoni, Op. 35^a

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 *s*

p poco marc.

senza sord.

senza sord. *pp*

senza sord. *pp*

senza sord. *pp*

a tempo

Pk.

s

I. Solo.

Fag. *dolce*

Pk. *3*

arco *pp*

Clar. *a 2.*

Fag. *dolce*

Pk. *p*

pizz.

geth. pizz.

Clar.

Fag. *cresc.*

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

8. *cresc.*

Clar.
Fag.
Hr. I. II.
Pk.
mf *f*
mf
f *dim.*
pizz.
pizz.
pizz.

Clar.
Hr. I. II. *pp*
Hr. III. IV. *pp*
Pk. *pp*
pp (*lang*)
p dim.
arco
p *arco*
pp *p* *arco*
pp *p* *arco*
Vcll. *pizz.* *arco*
B. *pp* *pizz.* *p* *arco*
ppp

Ob.

Hr. I. II.

Hr. III. IV.

Pk.



F1.

Ob. dolce

Clar. dolce

Fag. dolce

Hr. I. II.

Hr. III. IV.

Tr.

Pk.

Ossia.

cresc.

molto cresc.

pizz.

arco

larga-

mf

f



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

mente

poco

fp

pizz.

pizz.

pizz.

pizz. arco

pizz. fp

f

a 2. ten.

mf

a 2. ten.

mf

cresc.

cresc.

mf marc.

poco

p

animando

arco

fp arco

fp arco

fp arco

fp arco

fp arco

animando legg.

mf pizz.

pizz.

pizz.

pizz.

animando

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

Fl. III. *ff*

Ob. *f*

Clar. *p dolce* *f*

Fag. *f* a 2.

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

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

Tr. *f*

Pk. *f*

f

arco *f*

arco *f*

arco *f*

arco *f*

tranquillo

The first system of the musical score consists of eight staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle four staves are piano accompaniment. Dynamics include *mf*, *fz*, *pp*, and *p*. Articulations include *dolce* and accents. There are also some markings like *#2* and *5* above notes.



tranquillo

The second system of the musical score consists of eight staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle four staves are piano accompaniment. Dynamics include *f*, *pp*, and *p*. Articulations include *pizz.* (pizzicato) and accents. There are also some markings like *#2* and *5* above notes.

Clar. *pp* *dolee*

Fag. *pp*

Hr. I. II. *dolciss.*

Pk.

Clar. *pp*

Hr. I. II. *pp*

dim.

pp

dim.

pp

pp

pp

pp

arco

p *dim.* *pp*

Più moderato.

Clar. dolce
Fag. dolce
Hr. I. II. dolce
Tr. dolce, pp, dolciss.

Più moderato.

Più moderato.

pp

Allegro.

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

Allegro.

mit absichtlichem Pathos
f, a piacere, unis., pp, molto cresc., fz

Allegro.

Part. B. 1407.

Ob. *a tempo* *a piacere*

Clar.

Fag.

Hr. I. II.

Pk.

p *f* *f*

a tempo *a piacere*

f *f*

a tempo *quasi adagio*

a tempo *quasi adagio*

f *f* *ff* *p*

Hr. I.

Vcll.

B.

p *f* *ff* *p*

a tempo *quasi adagio*

a tempo *quasi adagio*

Part. B. 1407.

Tempo I.

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

ten.
f < ff dim. p

Tempo I.

fp < mf > pp

Tempo I.

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

poco marc.
dolciss.
dolciss.
dolciss.
dolciss.

Vcll. u. B.

Fl. I. II.

Fl. III.

Clar.

Hr. I. II.

Pk.

Vcll.

B.

Fl. I. II.

Clar.

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.

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

Pos. III. u. Tuba.

f

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

pp

B

fz

fz

fz

fz

fz

Hr. I. II.

Tr.

f

f

f

ff energico

B

fz

fz

fz

fz

fz

Hr. I. II.

a 2.

Fl. I. II.

Fl. III.

Clar.

Fag.

Hr. I. II.

Pk.

pp

p subito

sempre arpeggio

pizz.

pp

pp

pp

pp

pp

pp

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

Fag. a 2.
Tr. *ff*
Pk. *f*

Gemessen, mit Humor.

Vcll. *ff*
u. B. arco
pizz.
pizz.

Gemessen, mit Humor.

C

Fl. I. II.

Fag. *a 2.* *mf*

Tr. *pp*

Pos. I. II. *pp*

Pos. III. u. Tuba. *pp*

C

Vcll. *arco*

B. *pizz.*

Fl. I. II. *tr.*

Ob. *p*

Clar. *p*

Tr. *f*

I. Pos. *1 4 4*

Vcll. u. B. *arco*

p cresc.

pizz.

p cresc.

pizz.

p cresc.

f

Fl. I. II.

Clar.

Tr.

p

pp

pp

legg.

Scherzoso.

Ob. *pp*

Clar. *pp*

Hr. I. II. *p*

tr

Scherzoso.

tr

leggieroso

pizz.

p

p

p

Vcll.

B.

Scherzoso.

Fl. I. II.

Fl. III.

Ob.

Clar.

Hr. I. II.

Pk.

Trgl.

D

Fl. I. II.

Hr. I. II.

Pk.

Trgl.

Vcll. u. B.

sempre pizz.

p

Fag. Solo, *mf* *animando* *cresc.*

Pk. *animando* *cresc.*

arco *p* *arco* *p* *arco* *tr* *mf* *arco*

animando

Fl. I. II. *ff*

Ob. *mf* *ff*

Clar. *ff*

Fag. *cresc.* *ff*

Hr. I. H. *f* *fzp* *mf*

Tr. *mf*

ff *pizz.* *f* *arco* *mf* *tr* *f*

pizz. *f* *arco* *mf* *tr* *f*

pizz. *f* *arco* *mf* *tr* *f*

pizz. *f* *arco* *mf* *tr* *f*

Fl. picc.

Fl. I. II.

Ob.

Clar.

Fag.

Hr. I. II.

Hr. III. IV.

Tr. *cresc.*

Pos. I. II.

Pos. III. u. Tuba.

Pk.

Trgl.

geth.

geth. arco

arco

E

This musical score, labeled Part B. 1407, consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and a piano part (bass clef). The piano part features a complex rhythmic pattern with frequent triplets and dynamic markings such as *ff*, *f*, and *ten. marc.*. The second system continues the piano part with similar rhythmic complexity and includes the marking *unis.* (unison) in the final measure. The score is written in a key signature of one sharp (F#) and a common time signature.

Hr. I. II.

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

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

dolce

105

Vcll.

B.

dim.

dim.

Ob. *p* *sost.*

Clar. in B. *p*

Fag. *dolce*

Hr. I. II. *dolciss.*

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

dim.

F Ob.

Clar.

Hr. III. IV.

p

pp

dolce espress.

F

This system contains five staves. The top staff is for the Flute in F (F Ob.), the second for Clarinet (Clar.), and the third for Horns III and IV (Hr. III. IV.). The piano accompaniment consists of four staves. The woodwinds play sustained notes, while the piano part features a complex rhythmic pattern of eighth notes with triplets, marked *dolce espress.* and *pp*.

Clar.

pp

Fag.

pp

Hr. III. IV.

pp

Pos. I. II.

Pos. III. u. Tuba.

pp

pp

This system contains six staves. The top staff is for Clarinet (Clar.), the second for Bassoon (Fag.), the third for Horns III and IV (Hr. III. IV.), the fourth for Trumpets I and II (Pos. I. II.), and the fifth for Trumpets III and Tuba (Pos. III. u. Tuba.). The piano accompaniment consists of two staves. The woodwinds play sustained notes, while the piano part continues with the eighth-note rhythmic pattern from the first system, marked *pp*.

Clar.

Hr. I. II. *pp*

Hr. III. IV.

Pos. I. II.

Pos. III. u. Tuba.

Pk. *pp*

cresc.

etwas steigend

Ob. Solo.

Clar.

Fag.

Hr. I. II.

Hr. III. IV.

dim.

dolce

pp

pp

dim.

dim.

dim.

dim.

dim.

dim.

dim.

tranquillo

Vell. u. B. *pizz.*

arco

p

Ob. *mf*

Clar.

Fag. *mf*

Hr. I. II.

Hr. III. IV.

Pk. *pp*

espress. cresc. pp

Ob. *dim. - p*

Clar.

Fag.

Pos. I. II.

Pos. III. u. Tuba.

Pk. *D nach C. pp*

breit rit. Poco agitato. (♩ = ♩)

breit sul G rit. Poco agitato.

senza sord. pizz. arco

cresc. - senza sord. pizz. arco

cresc. - pizz. arco

cresc. - pizz. arco

breit rit. Poco agitato.

Part. B. 1407.

Pos. I. II.

molto espress.

The first system of the score consists of a solo line in the upper staff and piano accompaniment in the lower staves. The solo line begins with a series of rests, followed by a melodic phrase marked *molto espress.* (molto expressive). The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

arco

Vcll. u. B.

The second system continues the musical piece. It includes a *Vcll. u. B.* (Violins and Basses) part in the lower staff, which plays a rhythmic accompaniment. The solo line features a melodic phrase with a *arco* instruction, indicating that the string accompaniment should be played with the bow. The piano accompaniment continues with its characteristic patterns.

f

The third system shows further development of the musical themes. The solo line features a melodic phrase marked *f* (forte), indicating a strong dynamic. The piano accompaniment continues with its rhythmic patterns, providing a solid foundation for the soloist.

The first system of the score shows a melodic line in the upper voice with various ornaments and slurs. The lower voices provide a harmonic accompaniment with chords and moving lines.

Hr. I. II. *riten.*

Hr. III. IV. *dim.*

p *dim.*

raddolo.

riten.

The second system features parts for Horns I, II, III, and IV. The Horns I and II part is marked with a *riten.* (ritardando) and includes a *raddolo.* (rallentando) section. The Horns III and IV part is marked with *dim.* (diminuendo) and *p* (piano). The lower voices continue with accompaniment.

Fl. *Tempo I.* (♩ = ♩)

Ob. *Ob* *a 2.* *dolce*

Clar. I. *p dolce*

Clar. II. *p dolce*

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

Tempo I.

Tempo I.

The third system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet I (Clar. I.), Clarinet II (Clar. II.), and Horns I and II (Hr. I. II.). The Flute part is marked *Tempo I.* with a tempo indication of (♩ = ♩). The Oboe part is marked *a 2.* (second ending) and *dolce*. The Clarinets and Horns parts are also marked *dolce*. The lower voices continue with accompaniment.

Ob.
Clar. I.
Clar. II.
Hr. I. II.
Hr. III. IV.

pp *tr* *a piacere*

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

pp *tr*

dim. *dolce*

dim.

p *tr* *pp*

largo *f*

tr *pp*

tr *pp*

dolciss.

Fag.

Hr. I. II.

b *u* *u* *u* *u* *u*

Clar. I. II.

Fag.

più p

Hr. I. II.

p

p

dim.

p

Clar. *dolce*

Fag.

geth.

geth.

Clar. *mp*

Fag. *p* *mp*

Pos. I. II.

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

dolciss.

pp

pp unis.

pp

poco *p*

sehr zart

Più lento.

più dolce

Fl. *a 2.*

Clar. *p*

Fag. *p*

Hr. I. II. *p*

Pos. I. II. *p*

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

Più lento. *pp*

mf

Più lento.

tranquillo

Fl.

Clar. *muta in A.*

Fag.

Hr. I. II.

Die Hälfte. *sost.*

Die Hälfte. *p*

Die Hälfte. *p*

tranquillo *mezza voce*

pizz.

p

Alle. *pizz.*

Alle. *pizz.*

Alle. *pizz.*

p

tranquillo *p*

dolce

più dolce

Hr. I. II.
gehalten

Pos. I. II.

Pos. III. u. Tuba.

Pk. in C.

(nicht schnell)

arco

Vcll. u. B.

attacca

Allegro impetuoso.

Fag. a 2.

f

f

f

f

Allegro impetuoso.

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

Clar.
 Fag.
 Hr. I. II.

Fl. I. II.

Clar.

Fag.

Hr. I. II.

f

p

cresc.

fp

f

div.

pizz.

Ob.

Clar.

Fag.

Tr. in C.

legg.

pp

p

pp

arco

p

f

tr

p

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

p
p legg.
p
p

p
p legg.
pizz.
(lustig)

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

p

p
arco
arco
arco
p

Fl. picc.

Fl. *p*

Ob.

Clar. *p*

Fag.

Hr. I. II. *p*

This section contains the first four measures of the score. It features woodwind parts for Piccolo Flute, Flute, Oboe, Clarinet, Bassoon, and Horns I & II, along with a string section. The woodwinds play various rhythmic patterns, including eighth and sixteenth notes, while the strings provide a steady accompaniment. Dynamics include piano (*p*) and *pp*.

This section contains measures 5 through 8. It continues the woodwind and string parts. The woodwinds feature more complex rhythmic figures, including triplets and sixteenth-note runs. The strings play a consistent accompaniment. Dynamics include *cresc.*, *f*, and *ff*. Trills (*tr*) are indicated in the woodwind parts in the final measures.

Fl. I. II.

Ob.

Clar. b.

Fag.

Hr. I. II.

Hr. III. IV.

Pos. III. u. Tuba.

Pk.

Musical score for woodwinds and brass instruments. The instruments listed are Fl. I. II., Ob., Clar. b., Fag., Hr. I. II., Hr. III. IV., Pos. III. u. Tuba., and Pk. The score consists of seven staves. The woodwinds and brass instruments are playing chords and melodic lines. The Pk. part is playing a low, sustained note.

Musical score for strings and piano. The score consists of five staves. The strings are playing a rhythmic pattern of eighth notes. The piano part is playing a melodic line with a *pp* dynamic marking.

Clar.

ch. dolciss.

Vcll. u. B.

p

dim.

pp

Musical score for Clarinet and Violins/Double Basses. The Clarinet part is playing a melodic line with a *ch. dolciss.* marking. The Violins/Double Basses part is playing a melodic line with a *p* dynamic marking. The Violins/Double Basses part is playing a melodic line with a *pp* dynamic marking.

Clar.

7

tranquillo

Vcll. u. B.

Fl. Solo.

Clar.

pp

90.

pp

Fl.

1 2 2 2 1 1 2

ppp

Fl.

Clar.

Tr. in C.

pp

con sordino

pp

dolcissimo

Fag.

Hr. I. II.

p

legg.

p

p

p

Clar.

Fag.

Hr. I. II.

pp

p

Part. B. 1407.

String quartet and woodwind section score for measures 1-4. The score includes parts for Violin I, Violin II, Viola, Violoncello, Flute, Oboe, Clarinet, Bassoon, Horn I & II, and Trumpet. The key signature is one sharp (F#) and the time signature is 3/4. The first system features a *dolce* marking and a *pp* dynamic. The second system includes a *pp* dynamic and a *pp* marking. The third system shows a *cresc.* marking. The fourth system features a *mf* dynamic. The woodwinds play a melodic line with triplets, while the strings provide a rhythmic accompaniment.

Woodwind and string section score for measures 5-8. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn I & II, and Trumpet. The key signature is one sharp (F#) and the time signature is 3/4. The first system features a *pp* dynamic and a *pp* marking. The second system includes a *p* dynamic and a *mf* marking. The third system shows a *cresc.* marking. The fourth system features a *mf* dynamic. The woodwinds play a melodic line with triplets, while the strings provide a rhythmic accompaniment.

Main musical score for strings and woodwinds. It consists of two systems of staves. The first system includes five staves: two for woodwinds (flute and clarinet) and three for strings. The second system includes five staves: two for woodwinds (oboe and bassoon) and three for strings. The music is in 6/8 time and features dynamic markings such as *ff* and *f*. A first ending bracket is present in the first system.

Ob. Tempo.

Woodwind and Percussion section score. It includes staves for Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horns I and II (Hr. I. II.), Horns III and IV (Hr. III. IV.), Trumpets I and II (Pos. I. II.), Trumpets III and Tuba (Pos. III. u. Tuba.), and Percussion (Pk.). The music is in 6/8 time and features dynamic markings such as *p* and *mf*.

Tempo.

Percussion and string accompaniment score. It includes staves for Percussion (Pk.) and strings. The music is in 6/8 time and features dynamic markings such as *f*. A first ending bracket is present in the first system.

Tempo.

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

p
fp
fz
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.* *f* *a 2.*

Ob. *f* *a 2.*

Clar. *p* *cresc.* *f* *a 2.*

Fag. *f* *a 2.*

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

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

Tr. *f* *a 2.*

Pos. I. II. *f*

Pos. III. u. Tuba.

K

fp *ff* *Geth.*

Vcll. *ff*

B. *ff*

This musical score, labeled "Part. B. 1407", is a complex arrangement for multiple instruments. It features a grand staff at the top with four staves, likely for strings or woodwinds, and a piano accompaniment at the bottom with four staves. The score is divided into four measures. The first measure shows a grand staff with a trill (tr) and tremolo (tr) marking over a long note, and a piano part with a dynamic marking of *f*. The second and third measures continue the melodic and harmonic development. The fourth measure features a grand staff with a trill and tremolo, a piano part with a dynamic marking of *ff*, and a circled section of the grand staff. The score includes various musical notations such as trills, tremolos, and dynamic markings like *f* and *ff*.

Fl. picc.

Fl. *b*

Ob. *b*

Clar. *b* *mf*

Fag. *mf*

p

molto appassion.

pizz.

f *pizz.*

f *pizz.*

f *pizz.*

Clar.

Fag. *p*

Hr. I. II.

Pos. I. II.

Pos. III. u. Tuba. *p*

arco

arco

Vcll. u. B.

Ob. (heftig) dim. e allarg.

Clar. *fz*

Fag. *fz*

Hr. I. II.

Hr. III. IV.

Pk. *f*

(heftig) dim. e allarg.

ff (heftig)

Fag. Moderato. (♩ = ♩)

Hr. I. II.

Hr. III. IV. *All*

Tr. *f*

Pk. *f*

Trgl. *p*

Alla Marcia, pomposo umoristico.

Moderato.

Alla Marcia, pomposo umoristico.

Vcll. *p*

B. *p*

Moderato.

Alla Marcia, pomposo umoristico.

Fl. picc.

Fl. *dolce*

Ob. *dolce*

Clar. *dolce*

Fag. *dolce*

Hr. I. II.

Hr. III. IV.

Tr.

Pk. *pp*

Trgl. *pp*

Gr. Tr. u. Becken. *p*

pizz. *p* *arco*

pizz. *p* *arco*

p

p

p

p

a 2.

p

pizz.

pizz.

pizz.

arco

arco

pizz.

Fl. I. II.

Clar.

restez

Fl.

dolce

fz *p*

Fl.

Ob.

Clar.

Fag. *p* *mf* *pp*

Tr.

pizz.

p

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

p
p
p
p
p

mf

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

fp
fp
fp
fp
fp
fp
fp

ff
ff
ff
ff
ff
ff
ff

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

Ob. **M**

Clar.

Fag.

Hr.III.

Tr.

Pos.III.

Pos.III u. Tuba.

Pk.

fz dim.

ff

M

f

ff

Clar.

Tr.

dim.

stringendo

sempre stacc.

stringendo

Fl. *Più stretto.* *pp* *tr*

Clar. *ppp*

Fag. *pp*

Tr. *leggieriss.*

Più stretto.

pp
pizz.

pp
pizz.

pp

pizz.
pp

Più stretto.

Fl. *tr*

Ob. *pp*

Clar. *pp*

Fag. *pp*

Pk. *p*

pizz.
pp

N

Fl. picc.

Fl.

Ob.

Clar.

Fag.

Hr. I. II.

Tr.

Pos. I. II.

Pos. III. u. Tuba.

Pk.

N

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

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

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

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

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

p *cresc.*

p *pizz.* *p cresc.*

Vcll. u. B. *p cresc.*

Ob. *mf marc.*

Clar. *f*

Fag. *f*

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

Tr. *mf marc.*

f *arco* *f*

Quasi presto.

Clar. *p*

Fag. *p*

Hr. I. II. *p*

Quasi presto.

sotto voce *sempre stacc.*

f

Quasi presto.

Fl. *p*

Ob. *p*

Clar. *p*

Fag. *p*

Hr. I. II. *p*

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

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

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

accel. **Più presto.**

accel.

Più presto.

Fag. *f*

Hr. I. II. *f*

Hr. III. IV. *f*

Pk. *f*

Ob.

Clar.

Fag. *f*

Hr. I. II. *f*

Hr. III. IV. *f*

Tr. *p*

Pk. *f*

Fl. picc.

Fl.

Ob.

Clar.

Fag.

Hr. I. II.

Hr. III. IV.

Tr.

Pos. I. II.

Pos. III. u. Tuba.

Pk.

Becken.

0

Musical score for the first system, featuring piano, violin, and cello parts. The piano part includes trills and dynamic markings such as *f* and *a 2.*. The violin and cello parts feature chords and melodic lines with dynamic markings like *f*.

Becken.

p

mf

ausgelassen

A single staff of music showing a complex rhythmic pattern with many sixteenth notes, likely representing a cymbal part.

0

Musical score for the second system, including piano, violin, and cello parts. The piano part features triplets and a *p cresc.* marking. The violin and cello parts have dynamic markings such as *f* and *div.*.

The musical score is divided into two systems. The first system consists of ten staves. The top two staves are for the vocal line, with dynamics *ff* starting in the final measure. The next four staves are for the piano accompaniment, with dynamics *p* and *mf* indicated. The bottom four staves are for the bass line, with dynamics *f* and *ff* indicated. The second system consists of five staves, featuring complex rhythmic patterns with triplets and sixteenth notes, and dynamics *ff* throughout.