
GEORGE GERSHWIN

CONCERTO IN F

for Piano and Orchestra

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PREFACE / VORWORT

George Gershwin's *Rhapsody in Blue* was a stunning success when it received its premiere in February 1924. It was Gershwin's first venture into the field of instrumental music for large-scale forces, a genre from which so much had come to be expected in the course of the nineteenth century. But although the work was widely applauded, the *Rhapsody* did not yet signal the 25-year-old composer's breakthrough as an instrumental composer: it did not secure his promotion in artistic and social status from a writer of light music to a great composer straddling the different categories of audience. In the first place, there was no guarantee that this big hit could be repeated. Furthermore, Gershwin's skills as an orchestrator also remained open to question, as he had left the scoring of the *Rhapsody* to Ferde Grofé. And this very division of the labour served to underline Gershwin's ties with the world of light music. A symphonic composer could reasonably have been expected to come up with an integrated conception: one that also embraced the actual sonorities of the composition. Gershwin had not, in truth, made the leap to the symphonic concerto.

The opportunity to do so was made possible by one of the most famous American conductors of the time, the German-born Walter Damrosch (1862-1950). Damrosch, following in the footsteps of his father Leopold (1832-1885), had done great service to the musical life of New York, promoting European music (including recent works) and making a particularly brilliant name for himself with his performances of Wagner at the Metropolitan Opera. The impression

Im Februar 1924 war George Gershwins *Rhapsody in Blue* mit überwältigendem Erfolg uraufgeführt worden. Sie stellte Gershwins ersten Versuch im Bereich der Instrumentalmusik großer Besetzung, der sinfonischen Musik, dar, welcher seit dem 19. Jahrhundert ein so hoher Anspruch zugewachsen war. Trotz der breiten Zustimmung indes, die das Werk fand, bedeutete die *Rhapsody* noch nicht den Durchbruch des Fünfundzwanzigjährigen als Instrumentalkomponist, noch nicht seinen künstlerisch-gesellschaftlichen Aufstieg aus der Sphäre der leichten Musik zur Geltung eines die musikalischen Sozialbereiche überspannenden, großen Komponisten. Zu ungewiß war erstens, ob der große Wurf wiederholt werden könnte; zweifelhaft blieben zweitens Gershwins Fähigkeiten zur Instrumentation, denn er hatte das Orchesterarrangement der *Rhapsody* Ferde Grofé überlassen; und drittens unterstrich gerade diese Arbeitsteilung Gershwins Einbindung in die Sphäre der leichten Musik – von einem sinfonischen Komponisten konnte mit gutem Grund eine ganzheitliche, also auch die klangliche Gestalt der Komposition umgreifende Konzeption erwartet werden. Den Sprung ins Sinfoniekonzert hatte Gershwin in der Tat noch nicht geschafft.

Diesen Weg nun ebnete ihm einer der damals berühmtesten amerikanischen Dirigenten, der aus Deutschland gebürtige Walter Damrosch (1862-1950); in Nachfolge seines Vaters Leopold (1832-1885) hatte sich Damrosch namentlich um das New Yorker Musikleben verdient gemacht, hatte für die Vermittlung auch neuerer europäischer Musik gesorgt und war besonders glanzvoll durch seine Wagner-Aufführungen an der Metropolitan Opera hervorgetreten. Der

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which *Rhapsody in Blue* had made on Damrosch was so powerful that he prevailed upon the New York Symphony Society, of which he had been artistic director since 1903, to offer Gershwin an official commission. The contract that was concluded between the composer and the concert society dealt primarily with compositional work on the Piano Concerto, but it also laid down arrangements for the first performances. It was agreed that in addition to the New York premiere, three performances should follow in Washington, Philadelphia and Baltimore; and Gershwin undertook to perform the solo part in all four concerts.

Gershwin began work on the Piano Concerto in July 1925. By the end of September the substance of the composition proper was completed. In contrast with *Rhapsody in Blue* – but entirely in line with the contract with the Symphony Society – Gershwin then immediately got down to orchestrating the work, and this task, as the completion date on the autograph score shows, was finished on 10 November 1925. The great store that Gershwin set by composing a work for an orchestral concert society can be gauged from a further fact about the genesis of the composition. In order that the work should be seen as a piece of absolute music, and to clear away at the outset any notions that it was written according to a programme, he discarded the title that had originally been planned, 'New York Concerto', and replaced it with the traditional, purely factual title, *Concerto in F for Piano and Orchestra*.

Gershwin was sufficiently self-critical to acknowledge his lack of familiarity with the sound-values of a large orchestra and to mistrust his own powers of imagination on the matter. He therefore hired the Globe

Eindruck, den die *Rhapsody in Blue* bei ihm hinterlassen hatte, war so stark, daß Damrosch bei der New York Symphony Society, die seit 1903 unter seiner künstlerischen Leitung stand, einen offiziellen Kompositionsauftrag für Gershwin erwirkte. Der Vertrag, der zwischen dem Komponisten und der Konzertgesellschaft abgeschlossen wurde, bezog sich in erster Linie auf die Kompositionsarbeit am Klavierkonzert, regelte aber zugleich die Modalitäten der ersten Aufführungen. Vereinbart wurden neben der New Yorker Premiere drei Folgeaufführungen in Washington, Philadelphia sowie Baltimore; und in allen vier Konzerten verpflichtete sich Gershwin, den Solopart zu übernehmen.

Gershwin begann die Kompositionsarbeit am Klavierkonzert im Juli 1925; Ende September war das Werk in der Substanz, d.h. hinsichtlich des Tonsatzes, abgeschlossen. Anders als bei der *Rhapsody in Blue* – und wohl ganz dem Geist des Vertrages mit der Symphony Society entsprechend – machte sich Gershwin unmittelbar darauf an die Instrumentation des Orchesterwerks, das, wie das Schlußdatum des Partitur-Autographs belegt, am 10. November 1925 vollendet war. Wie hoch Gershwin den Anspruch einschätzte, der mit dem Kompositionsauftrag einer Sinfonischen Konzertgesellschaft verbunden sei, zeigt noch ein weiterer Aspekt der Entstehungsgeschichte; um allen Erwägungen bezüglich einer programmatischen Ausrichtung der Komposition von vornherein aus dem Weg zu gehen, um das Werk als absolute Musik zu präsentieren, verwarf er den ursprünglich geplanten Titel *New York Concerto* und ersetzte ihn durch die traditionelle Sachbestimmung des endgültigen Titels: *Concerto in F for Piano and Orchestra*.

Gershwin war selbstkritisch genug, um sich seine Unerfahrenheit hinsichtlich der klanglichen Valeurs eines großen Orchesters einzugestehen und seiner reinen Vorstellungskraft in dieser Hinsicht zu miß-

Theatre, engaged an orchestra and asked his friend the conductor Bill Daly to perform the orchestral part of the Concerto for him. It was only after this practical experiment that final decisions regarding the scoring were made. The work involves large forces: triple woodwind (apart from two bassoons), four horns, three trumpets and trombones, bass tuba, an array of percussion (timpani, bass drum, side drum, woodblock, triangle, gong, xylophone, bells) and strings in five parts.

The first performance of the work took place on 3 December 1925, as part of a concert by the New York Symphony Orchestra, with Walter Damrosch conducting. It was Gershwin's first appearance as pianist and composer in Carnegie Hall, New York's leading concert auditorium. Besides the new work, which came after the interval, the programme consisted of the Fifth Symphony Op. 55 by Alexander Glazunov (1865-1936) and the *Suite anglaise* by Henri Rabaud (1873-1949). Of these works, Gershwin's Piano Concerto received the greatest acclaim, and indeed the enthusiasm with which it was greeted even exceeded that shown at the premiere of *Rhapsody in Blue*. Of immeasurably greater importance was the fact that after December 1925 Gershwin had indisputably joined the ranks of the greatest American composers.

Gershwin had achieved this success with a work in a genre from which much had come to be expected: the piano concerto stood in second place only to the symphony in the order of precedence that had evolved within the classical-romantic orchestral tradition. But despite the undoubted traditional framework of expectation, it would be a mistake to infer that twentieth-century composers saw themselves as bound by classical formal principles. Indeed, the history of the genre repeatedly shows

trauen. So mietete er das Globe Theatre, engagierte ein Orchester und bat den befreundeten Dirigenten Bill Daly, ihm den Orchesterpart des Konzerts vorzuführen. Erst nach dieser praktischen Überprüfung wurden die endgültigen Entscheidungen hinsichtlich der Instrumentation getroffen. Sie realisiert sich innerhalb einer großen Besetzung: Dreifaches Holz (nur Fagotte zweifach), vier Hörner, drei Trompeten und Posaunen, Baßtuba, reiches Schlagwerk (Pauken, große und kleine Trommel, Woodblock, Triangel, Gong, Xylophon, Glocken) und Streichquintett.

Die Uraufführung am 3. Dezember 1925 fand im Rahmen eines Konzerts des New York Symphony Orchestra unter Leitung von Walter Damrosch statt; zum ersten Mal zog Gershwin als Spieler und als Komponist in die Carnegie Hall, den bedeutendsten Konzertsaal New Yorks, ein. Das Programm umfaßte neben der Novität, die nach der Pause erklang, die 5. Sinfonie op. 55 von Alexander Glasunow (1865-1936) und die *Suite anglaise* von Henri Rabaud (1873-1949). Den größten Erfolg freilich trug Gershwin mit seinem Klavierkonzert davon, das mit einer Begeisterung begrüßt wurde, die jene bei der Uraufführung der *Rhapsody in Blue* sogar noch übertraf. Und dem Erfolg des Konzerts kam auch ungleich größere Bedeutung zu: Seit den Dezembertagen 1925 zählte Gershwin unbestritten zu den größten Komponisten Amerikas.

Dieser Erfolg gelang Gershwin mit einem Werk, das sich einer Gattungstradition höchsten Anspruchs einfügt; in der Rangfolge der Gattungen nämlich, welche die klassisch-romantische Tradition der Orchestermusik ausgebildet hatte, nahm das Klavierkonzert nach der Sinfonie den zweiten Platz ein. Es wäre indes ein Mißverständnis, aus diesem unverkennbaren Traditionszusammenhang eine Verbindlichkeit auch der klassischen Gestaltungsprinzipien für einen Komponisten des 20. Jahr-

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solutions other than classical ones, particularly as regards form. (One need go no further than Brahms's D minor Concerto Op. 15, with its greatly expanded first movement; or the four-movement form of his B flat major Concerto Op. 83.) Gershwin, certainly, adhered to the classical three-movement form with its standard alternating pattern, Fast—Slow—Fast. But the formal models associated with the three movements – sonata movement, song form, rondo – play very much of a background role in the composition and have little impact on points of constructional detail.

This can be seen very clearly in the first movement, where Gershwin uses the dualistic principle of sonata form not to establish thematic duality or the differentiation of harmonic regions but merely to set up an opposition between compositional procedures that may be termed 'tight' and 'loose': in other words, a contrast between thematic statement on the one hand and developmental re-working on the other. These two compositional modes or procedures are firmly paired with specific ranges of motivic material between which there is little interaction.

The broad, sweeping theme, announced by the piano at ④ and immediately repeated, belongs entirely to the 'tight' mode, the mode of thematic statement. This theme, in the full orchestra, rounds off the first formal section after ⑪ and ushers a sonata-form recapitulation into the formal scheme in a climactic apotheosis after ⑳. In sonata-form terms, this theme is plainly the main theme ('first subject'). As far as the actual formal events of the movement are concerned, however – and here the fundamental difference between the movement and the traditional formal model is quite manifest – it is by no means the principal feature:

hundreds ableiten zu wollen; allzusehr hatte die Geschichte der Gattung – zumal in formaler Hinsicht – andere Lösungen als die Klassik hervorgebracht (man denke nur an die starke Ausweitung des I. Satzes in Brahms' d-Moll-Konzert op. 15 oder die Viersätzigkeit seines B-Dur-Konzerts op. 83). Gershwin übernahm zwar die Dreisätzigkeit sowie den charakteristischen Gestus der Sätze in der alternierenden Abfolge Schnell – Langsam – Schnell; die formalen Muster der drei Sätze aber: Sonatensatz – Liedform – Rondo, stehen so weit im Hintergrund seiner Komposition, daß die Bezugnahme auf sie nur wenig zur Bestimmung der individuellen Fügung beiträgt.

Das kann ganz deutlich schon am I. Satz gezeigt werden. Hier übernimmt Gershwin zwar das duale Prinzip der Sonatenform, läßt es aber weder in der Zweifelt von Themen noch in der Differenz harmonischer Bereiche, sondern allein noch im Gegenüber der Tonsatzzustände fest – locker Gestalt gewinnen, anders gesagt: im Nebeneinander thematischer Präsentation einerseits und durchführender Verarbeitung andererseits. Dabei sind die beiden Tonsatzzustände bestimmten motivischen Bereichen, zwischen denen kaum Beziehungen hergestellt werden, fest zugeordnet.

Ganz und gar für den festen Zustand der thematischen Präsentation tritt das breit ausladende Thema ein, das bei ④ vom Klavier exponiert und sogleich wiederholt wird, im vollen Orchester ab ⑪ den ersten Formteil beschließt und in apotheotischer Überhöhung ab ⑳ die Sonatenkategorie Reprise in das Formgefüge einbringt. Im Sinn der Sonatenform ist dieses Thema unzweifelhaft Hauptthema; für den konkreten Formverlauf indes – und hierin wird die prinzipielle Differenz zu dem herkömmlichen Formmodell handgreiflich klar – ist es keineswegs Hauptsache, sondern bildet lediglich Ruhepunkte aus inner-

rather, it serves to create points of stability within the wider musical argument, the discursive mode which governs local detail and which is constantly reaching out into new ideas. This discursive mode – the elaboration of new ideas, the continuous developmental re-working – is associated with the second range of motivic material, introduced by the first 50 bars. In this sense the opening passage not only functions as an introduction preceding the main theme but also provides an exposition of vital motivic material.

We cannot do even rough justice here to the multiplicity of new motivic ideas that Gershwin develops, with almost inexhaustible inventiveness, out of the material of this opening section. The passage would warrant extended analytical study. We can, however, single out two particularly important elements: a rhythmic element, and one involving pitch organization. The latter is present in the broken seventh chord first heard on the bassoon, bars 9-11. It plays an especially important role in the development passages (cf. 9 bars after ⑭ ff.), provides the basis for virtuoso passage work on the piano (e.g. 4 bars before ⑳, or 9 bars after ㉓), and dominates the *stretta* coda from ㉔ onwards (cf. also the end of the concerto). Even more significant are the uses made of the rhythmic cell introduced in bars 5 and 6. This cell becomes important through simple repetition (cf. ⑭, say, or the rhythmic diminution 2 bars after ㉒ *et seq.*), but its major role is to set up the two salient rhythmic features of the movement as a whole. Combined with the triplet figure in bars 7 and 8, it yields a bar-length rhythmic unit while leaving open whether the bar is divided into 3+3+2 or 3+2+3 quavers. The two options provide Gershwin with one of his most fruitful devices of motivic elaboration. In the section after ⑭, and passages derived from it (e.g. 5 bars after ⑩, after ㉒ and after ㉓), the 3+2+3 subdivision is paramount; the 3+3+2 subdivision, on the

halb des für die individuelle Form zentralen, zu immer neuen Gedanken ausgreifenden musikalischen Diskurses. Dieser Diskurs, die Entwicklung neuer Gedanken, die weiterführende Verarbeitung, wird von dem zweiten motivischen Bereich getragen, in den die ersten 50 Takte einführen. Der Anfangsabschnitt hat somit nicht nur die Funktion einer dem Hauptthema vorangehenden Introduction, sondern exponiert zugleich wesentliches motivisches Material.

Die Vielfalt der motivischen Neubildungen, die Gershwin in schier unerschöpflichem Einfallsreichtum aus dem Material des Anfangsabschnitts entwickelt, kann hier auch nicht annähernd zu angemessener Darstellung kommen; sie könnte lohnender Gegenstand einer ausgedehnten analytischen Untersuchung sein. Hingewiesen werden soll aber wenigstens auf zwei besonders wichtige Elemente, auf ein rhythmisches und eines der Tonhöhenorganisation. Letzteres ist in dem gebrochenen Septakkord gegeben, der zuerst vom Fagott in T. 9-11 vorgetragen wird; er spielt vor allem in den durchführenden Partien eine wichtige Rolle (vgl. 9 Takte nach ⑭ ff.), gibt virtuoson Passagen des Klaviers das Gerüst (etwa 4 Takte vor ⑳ oder 9 Takte nach ㉓) und beherrscht schließlich die *Stretta-Coda* ab ㉔ (vgl. im übrigen auch das Ende des Konzerts). Von noch größerer Bedeutung sind die Entwicklungen aus dem rhythmischen Keim, der in T. 5 und 6 eingeführt wird. Er ist schon in einfacher Wiederholung wichtig (vgl. etwa ⑩ oder die rhythmische Verkürzung ab 2 Takte nach ㉒), entläßt aus sich aber vor allem die beiden herausragenden rhythmischen Prägungen des ganzen Satzes. Die Kombination mit der Triolenfigur in T. 7 und 8 erweitert den rhythmischen Bezugsrahmen auf einen ganzen Takt, läßt aber noch in der Schwebe, ob der Takt in 3+3+2 oder 3+2+3 Achtel untergliedert ist. Diese zwei-

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other hand, dominates the elaboration of the subsidiary theme or 'second subject' (from ⑨ onwards), the final thematic idea stated shortly before the recapitulation (16 bars after ⑳, cf. the bass) and the transition back to the recapitulation from ㉔ onwards. And the combination of the two rhythmic subdivisions in the subsidiary theme (from ⑦ onwards), where they alternate with each bar, is particularly worthy of note.

This prevailing discursive mode, present in all sections of the movement apart from the entries of the 'first subject', hardly ever coalesces into 'tight' thematic writing, though it frequently hints at the possibility (e.g. in the subsidiary theme from ⑦ onwards, in the solo motifs 2 bars after ⑯ and 16 bars after ㉔). The discursive mode attains the status of thematic statement only in the passage after ㉑, creating a point of stability about halfway through the extended re-working section between ⑭ and ㉔.

The second movement, an *Andante*, represents a concerto slow movement. It divides into two main parts, a solo cadenza spanning the caesura between these parts, and a short coda. The first part (until 4 bars after ⑨) stands out in clear relief, occupying roughly double the space of the second part (⑩ to ⑰) and forming the basis for the coda. This relative weighting does not make for a balanced structure: the effect is that the music tends to unfold as a mere succession of unequal component items. Indeed, the lack of formal symmetry is underlined by the enlargement of the first part on the one hand and by the character of the coda on the other.

fache Entfaltungsmöglichkeit gibt Gershwin eines der fruchtbarsten Gestaltungsmittel der motivischen Entwicklung an die Hand. Für die Partie nach ⑭ und die von ihr abgeleiteten Stellen (z.B. 5 Takte nach ⑨, nach ⑫ und ⑬, wird die Gliederung 3+2+3 bestimmend; die Gliederung 3+3+2 dagegen prägt die bei ⑨ ansetzende Fortspinnung des Hauptthema-Gegengedankens, den letzten, kurz vor der Reprise exponierten thematischen Gedanken (16 Takte nach ㉔, vgl. den Baß) sowie die Rückführung zur Reprise ab ㉔. Und besonders bemerkenswert ist die Kombination der beiden rhythmischen Taktgliederungen im Hauptthema-Gegengedanken ab ⑦, der taktweise von der einen zur anderen wechselt.

Der übergreifende musikalische Diskurs der alle Abschnitte außer den „Hauptthema“-Einsätzen durchzieht, erhebt sich kaum je zur Festigkeit thematischer Setzung, deutet aber mehrmals auf diese Möglichkeit hin (so im Gegengedanken ab ⑦, in den Solo-Gedanken 2 Takte nach ⑯ und 16 Takte nach ㉔). Zur thematischen Präsentation jedoch gelangt der Diskurs nur in der Partie nach ㉑, die dem Verlauf des ausgedehnten Verarbeitungsteils zwischen ⑭ und ㉔ etwa in der Mitte Halt verleiht.

Der II. Satz, ein *Andante*, stellt den Langsamen Satz des Konzerts dar. Er gliedert sich in zwei Hauptteile, eine Solo-Kadenz, welche die Zäsur zwischen den Hauptteilen überbrückt, und eine kurze Coda. Deutlich im Vordergrund steht der I. Teil (bis 4 Takte nach ⑨), der etwa doppelt so viel Raum beansprucht wie der II. (⑩ bis ⑰) und auf den sich auch die Coda bezieht. Solche Gewichtsverteilung kann kein ausgewogenes Formgefüge begründen, sondern resultiert in einem Verlauf, der zur bloßen Reihung ungleichwertiger Glieder tendiert. Tatsächlich wird der Verzicht auf formale Abrundung durch die Bildung des I. Formteils einerseits und durch den Charakter der Coda andererseits unterstrichen.

As regards the movement overall, it is apparent that the ternary song form, the traditional model for a concerto slow movement, has been compressed into a binary form. The coda, in other words, is not constructed so as to form a counterbalance to the first part, either in size or in terms of themes and instrumentation. Its character is much more that of a retrospect. In the first part of the movement, on the other hand, an A—B—A' song form is preserved: the opening sub-section returns after ⑥, and the closed nature of the whole is accentuated by the fact that the contrasting middle section (from ③ onwards) is built symmetrically, with some expansion only at the end. This first part of the movement is so self-contained that the continuation of the movement has the effect of a mere addendum, an untamed overflow of melodic inventiveness.

In fact, the strength of the second movement lies not in the formal conception but in the details and distinctiveness of the melodic expression. The first theme stands out above all the others here: its expressive contours and the precision of the instrumental writing have few if any equals in the whole of Gershwin's music.

The last movement, an *Allegro agitato*, represents the virtuoso high point of the concerto. It has all the characteristic features required of a finale, creating formal closure and expressive climax.

The source of the sweeping momentum and dynamic thrust of the movement is the pulsating main theme, which – in contrast with the traditional concerto finale – is first announced by the orchestra and only then taken up by the piano, albeit now in the tonic. Its motoric, percussive quavers and semiquavers dictate the movement's expressive character, and its virtually all-pervading presence ensures expressive unity. This unity is particularly striking inasmuch as it is achieved despite the re-employment of several different themes

Betrachtet man den Formverlauf als Ganzes, so ist zu beobachten, daß die dreiteilige Liedform als herkömmliche Anlage eines Langsamen Konzertsatzes zur Zweiteiligkeit schrumpft. Die kurze Coda nämlich ist weder von der Dimension her noch in ihrer thematischen und instrumentatorischen Prägung als Formteil, als gleichgewichtige Entsprechung des I. Teils gestaltet; sie hat vielmehr den Charakter einer bloßen Reminiszenz. Im I. Formteil dagegen ist die Liedform A—B—A' aufgehoben: Der Anfangsteil wird ab ⑥ wiederaufgenommen, und die Geschlossenheit des Ganzen wird insofern akzentuiert, als der kontrastierende Mittelabschnitt (ab ③) in einer nur am Ende erweiterten Symmetrie gebaut ist. Der I. Formteil ruht so sehr in sich, daß die Fortsetzung als bloßer Anhang, als Überschuß an ungebändigtem Melodienreichtum wirkt.

Die Qualität des II. Satzes ist nicht in der formalen Konzeption, sondern allein in der Charakteristik der melodischen Gestalten im Detail begründet. Hier zeichnet sich vor allen anderen das erste Thema aus, dessen gestaltliche Charakteristik und instrumentatorische Prägnanz auch im Œuvre Gershwins ihresgleichen suchen.

Der Schlußsatz, ein *Allegro agitato*, stellt den virtuosen Höhepunkt des Konzerts dar; ihm sind alle Charakteristika zueigen, die eine schließende, abrundende und überhöhende Finalwirkung begründen.

Tragend für den mitreißenden Schwung, für den dynamischen Bewegungsimpetus des Satzes ist das hämmernde KopftHEMA, das – anders als in herkömmlichen Schlußsätzen eines Konzerts – zunächst vom Orchester vorgestellt und erst dann, nun aber auch in der Tonika, vom Klavier übernommen wird. Die Motorik seiner Sechzehntel- und Achtelreperkussionen prägt die Ausdruckshaltung des Satzes, und ihre fast durchgängige Präsenz gewährleistet die Einheitlichkeit des gestischen Charakters. Diese Einheitlichkeit

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from the preceding movements. Thus the statement of the main theme at ④ is immediately followed by the reappearance of the main theme from the first movement; and the middle part of the movement incorporates two thematic ideas from the second movement (cf. ⑬ with ⑩ in the second movement; also 1 bar after ⑲ with ③, second movement).

The distinctive form of the main theme, though enabling it to set the expressive character of the movement overall, does debar it from two formal functions that are indispensable features of Gershwin's orchestral music: 'loosening' of the compositional texture through developmental reworking, and climactic apotheosis. Hence the re-working at the beginning of the middle section (⑦) calls for the statement of a new theme which, in harness with the main theme and the motifs taken from the second movement, dominates the section. The bars between ⑯ and ⑰ show the function of the new theme particularly clearly, as the 'loosening' effect produced by the contrapuntal writing reaches its climax. (But note, too, the reappearance of the timpani motif from the beginning of the work.)

The closing part of the movement (from ⑳ onwards) is not so much a return to the opening part as a coda signifying the conclusion of more than simply the finale narrowly construed. Just as the finale itself functions as a summing-up by blending thematic ideas from all of the movements, so the coda invokes the first movement in the clearest possible fashion. This applies particularly to the literal repetition of the apotheosis of the main theme (cf. ㉔ - ㉕ with ㉑ - ㉒, first movement); but the ending, too, with the timpani motif and the seventh-chord arpeggio, is a pure reaffirmation of the first movement.

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Translation Richard Deveson

verdient insofern besonders hervorgehoben zu werden, als sie sich dem Rückgriff auf mehrere unterschiedliche Themen der vorangegangenen Sätze gegenüber zu behaupten vermag. So folgt der Präsentation des Kopfsthemas bei ④ sogleich die Wiederaufnahme des Hauptthemas aus dem I. Satz, und im Mittelteil werden zwei thematische Gedanken des II. Satzes einbezogen (vgl. ⑬ mit ⑩ bzw. 1 Takt nach ⑲ mit ③ des II. Satzes).

Die Gestalt des Kopfsthemas gibt ihm seine charakteristische Qualität als Träger des übergreifenden Satzgestus, versperrt ihm aber zwei Formfunktionen, die unverzichtbar in Gershwin's Orchestermusik sind: die verarbeitende Lockerung des Tonsatzzustandes und die apothetische Überhöhung. So wird für die Verarbeitung zu Beginn des Mittelteils (⑦) ein neues Thema exponiert, das in Verschränkung mit dem Kopfsthema und jenen Rückgriffen aus dem II. Satz den Formteil beherrscht; besonders kennzeichnend für die Funktion des Themas sind die Takte zwischen ⑯ und ⑰, wo die verarbeitende Lockerheit des Tonsatzes im kontrapunktischen Spiel ihren Höhepunkt findet (zu beachten ist hier freilich auch der Rückgriff auf das Paukenmotiv vom Anfang der Komposition).

Der Schlußteil des Satzes (ab ㉔) ist weniger eine Wiederaufnahme des Anfangsteils, sondern vielmehr eine Coda, deren zusammenschließende Bedeutung über den Satzzusammenhang im engen Sinne hinausreicht. Ist dem Finale schon zuvor durch die Kombination von thematischen Gedanken aller Sätze resümierende Funktion zueigen, so verweist die Coda mit aller erdenklicher Deutlichkeit auf den Anfangssatz. Das gilt insbesondere für die tongetreue Wiederholung der Hauptthema-Apotheose (vgl. ㉔ bis ㉕ mit ㉑ bis ㉒ des I. Satzes); aber auch der Schluß steht mit Paukenmotiv und dem Septakkord-arpeggio ganz im Zeichen des I. Satzes.

Christian Martin Schmidt

CONCERTO IN F

George Gershwin
(1898-1937)

I. Allegro ♩ 69 (in two)

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute II, Piccolo, Oboe II, English Horn, Clarinet (B \flat) I and II, Bass Clarinet, and Bassoon II. The brass section includes Horn (F) I, II, III, IV, Trumpet (B \flat) I, II, III, Trombone I, II, and Tuba III. The percussion section includes Timpani (C, F), Bass Drum, Snare Drum, and Cymbals. The strings section includes Piano, Violin I and II, Viola, Violoncello, and Bass. The score features various dynamics such as *mf*, *p*, *f*, and *simile*. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive.

Edited by Frank Campbell-Watson

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poco rit.

1 a tempo

Fls. I II
Picc.
Obs. I II
E. H.
B♭ Cls. I II
B♭ Bass Cl. I Solo (cued Bass Cl.)
B♭s/sns. I II
Hns. I II III IV
B♭ Trpts. I II III
Trbs. I II
Trb. III & Tuba
Timp.
B.D.
S.D.
Cymb.
Viol. I
Viol. II
Viola
Cello
Bass

poco rit.

a tempo

3

Fla. I
II

Picc.

Obs. I
II

E. H.

B♭ Cls. I
II

B♭ Bass Cl. Solo (cued B♭v'n 1) mf

B♭v'n. I
II

Hns. I
II
III
IV

B♭ Trpts. I
II
III

Trbs. I
II

Trb. III
& Tuba

Timp.

B. D.

S. D.

Cymb.

Viol. I

Viol. II

Viola

Cello

Bass

p

pp

mf

(meno)

② a tempo

Fla. I
II

Picc.

Obs. I
II

E. H.

B♭ Cls. I
II

B♭ Bass Cl.

B♭'s/no. I
II

Hns. I
II

III
IV

B♭ Trpts. I
II
III

Trbs. I
II

Trb. III
& Tuba

Viol. I

Viol. II

Viola

Cello

Bass

f *p* *pp* *div*

poco a poco cresc.

Fls. I
II

Picc.

Obs. I
II

E.H.

B♭ Cls. I
II

B♭ Bass Cl.

B♭ss'ns. I
II

(cued Tromb.)

Hns. I
II
III
IV

B♭ Trpts. I
II
III

Trbs. I
II

Trb. III
& Tuba

Viol. I

Viol. II

Viola

Cello

Bass

The musical score is arranged in three systems. The first system contains woodwinds and brass: Flutes I & II, Piccolo, Oboes I & II, English Horn, Clarinets I & II, Bass Clarinet, Bassoons I & II, and a cued Trombone. The second system contains strings: Horns I-IV, Trumpets I-III, Trombones I-III, and Tuba. The third system contains the string quartet: Violins I & II, Viola, Cello, and Bass. The score is in 2/4 time and features a variety of rhythmic patterns and dynamics, including accents, slurs, and crescendos. The key signature has one flat (B♭).

poco meno
(in four)

3 a tempo

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute I and II, Piccolo, Oboe I and II, English Horn, Clarinet in Bb I and II, Bass Clarinet, Bassoon I and II, Horns I, II, III, and IV, Trumpets in Bb I, II, and III, Trombones I and II, and Tuba III. The percussion section includes Timpani, Bass Drum, Snare Drum, and Cymbals. The string section includes Violin I and II, Viola, Cello, and Bass. The score features complex rhythmic patterns and dynamic markings. The tempo is marked 'poco meno (in four)' and '3 a tempo'. The key signature is one flat (Bb). The score is for page 6 of the piece.

poco a poco cresc.

Meno mosso (in four)

7

Fla. I
II

Picc.

Obs. I
II

E. H.

B♭ Cls. I
II

B♭ Bass Cl.

B♭sns. I
II

Hsa. I
II
III
IV

B♭ Trpta. I
II
III

Trbs. I
II

Trb. III
& Tuba

Timp.

B. D.

S. D.

Cymb.

Viol. I

Viol. II

Viola

Cello

Bass

4 Poco meno mosso ♩ 104

Piano

Piano

Piano

5 a tempo (leggiere)

X.H.

Piano

Viola

Bass

X.H.

Piano

Viola

Bass

Fls. I I
Picc.
Obs. I I
Obs. II II
E. H.
B♭ Cls. I I
B♭ Cls. II II
B♭ Bass Cl.
B♭s'sns. I I
B♭s'sns. II II
Hns. I I
Hns. II II
Hns. III III
Hns. IV IV
B♭ Trpts. I I
B♭ Trpts. II II
B♭ Trpts. III III
Trbs. I I
Trbs. II II
Trb. III III
& Tuba

Piano
Viol. I I
Viol. II II
Viola
Cello
Bass

6

Piano *f accel.*

Piano *subito molto rit.*

poco a poco cresc.

7 Allegro $\text{♩} = 72$ (in two)

Fls. I II *Rhythmic*

Obs. II *mf*

B♭ Cls. I II *mf Rhythmic*

B♭ Bass Cl. *mf Rhythmic*

B♭sns. I II *mf*

B♭ Trpta. I II *Rhythmic*
mf muted

Piano

Viol. I *Rhythmic*
mf

Viol. II *Rhythmic*
mf

Viola *Rhythmic*
mf

Cello *pizz.*
mf

Bass *pizz.*
mf

8

Fl. I
II

Picc. *Rhythmic*

Obs. I
II

E. H.

Cl. I
II

B♭ Bass Cl.

B♭/s. I
II

Hrn. I
II
III
IV

B♭ Trpts. I
II
III

Trbn. I
II

Trb. III
& Tuba

B. D.

S. D.

Cymb. *with stick - short*

Viol. I

Viol. II

Viola

Cello

Bass

This page of a musical score, numbered 12, contains the following instruments and parts:

- Flute (Fla.):** I and II staves.
- Piccobello (Picc.):** One staff.
- Oboe (Obs.):** I and II staves.
- English Horn (E. H.):** One staff, with a "(cued Cl.)" marking.
- Bass Clarinet (B♭ Cl.):** I and II staves.
- Bass Clarinet (B♭ Bass Cl.):** One staff.
- Bassoon (B♭sns.):** I and II staves.
- Horn (Hns.):** I, II, III, and IV staves.
- Bass Trumpet (B♭ Trpts.):** I, II, and III staves.
- Trumpet (Trbs.):** I and II staves.
- Trumpet and Tuba (Trb. III & Tuba):** One staff.
- Timpani (Timp.):** One staff.
- Bass Drum (B. D.):** One staff.
- Snare Drum (S. D.):** One staff.
- Cymbal (Cymb.):** One staff.
- Violin (Viol.):** I and II staves.
- Viola:** One staff.
- Cello:** One staff.
- Bass:** One staff.

The score is written in a key signature of two flats (B♭ and E♭) and a 2/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The woodwind and string sections are particularly active, with many notes beamed together. The brass section provides harmonic support with sustained notes and rhythmic patterns. The percussion section includes timpani rolls and snare drum patterns.

⑩ *cresc. ed accel.*

Fla. I
II

Picc.

Obo. I
II

E. H.

B♭ Cla. I
II

B♭ Bass Cl.

B♭'s'n. I
II

Hrn. I
II
III
IV

B♭ Trpts. I
II
III

Trbn. I
II

Trb. III
& Tuba

Timp.

S. D.

Cymb.

Piano

Viol. I

Viol. II

Viola

Cello

Bass

legato e ritenuto (in four) **(11)** *a tempo* (in four)

Fl. I II
Picc.
Obs. I II
K. H.
B♭ Cl. I II
B♭ Bass Cl.
Bassoon I II
Horn I II III IV
B♭ Trpts. I II III
Trbs. I II
Trb. III & Tuba
Timp.
S. D.
Cymb.
Piano
Viol. I
Viol. II
Viola
Cello
Bass

Lightly with sticks
pp

div.

12

Fls. I
II

Picc.

Obs. I
II

E.H.

B♭ Cls. I
II

B♭ Bass Cl.

B's's's. I
II

Hns. I
II
III
IV

B♭ Trpts. I
II
III

Trbs. I
II

Trb. III
& Tuba

Timp.

Piano

Viol. I

Viol. II

Viola

Cello

Bass

unis.

Detailed description: This is a page of a musical score for a symphony orchestra. The page is numbered 16 in the top left corner. At the top center, there is a circled number 12. The score is arranged in a standard orchestral layout. The top section contains woodwinds: Flutes (I and II), Piccolo, Oboes (I and II), English Horn (E.H.), Clarinets in B-flat (I and II), Bass Clarinet (B♭ Bass Cl.), Bassoons (I and II), Horns (I, II, III, IV), Trumpets in B-flat (I, II, III), Trombones (I, II), and Trombone III & Tuba. Below these is the Timpani (Timp.) part. The middle section contains the Piano. The bottom section contains the strings: Violins (I and II), Viola, Cello, and Bass. The Bass part includes the instruction 'unis.' (unison). The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as 'mf' (mezzo-forte) and 'f' (forte). The page ends with a double bar line.

rit. e dim.

Fls. I
II

Picc.

Obo. I
II

E.H.

B♭ Cls. I
II

B♭ Bass Cl.

B♭ss'ns. I
II

Hns. I
II
III
IV

B♭ Trpts. I
II
III

Trbs. I
II

Trb. III
& Tuba

Timp.

Piano

Viol. I

Viol. II

Viola

Cello

Bass

14 **Alla breve** $\text{♩} = 88$

I
 B♭ Clar. I
 II
 B♭ Clar. II
 Basses I
 II
 Horns I
 II
 Timpani
 S. D.
 Piano
 Viol. I
 Cello

Flute I
 II
 Oboe I
 II
 B♭ Clar. I
 II
 Basses I
 II
 Horns I
 II
 Timpani
 W. B.
 Viol. I
 Cello

Wood Fl., E.H. & Trpt.
 I Solo

15

(17) *a tempo*

I
B♭ Cla.

II

(cued Clar.)
B♭ Bass Cl.
ppp

B's'sns. I
II
pp

Piano
p

Cello
pizz.
p

Bass
pizz.
p

arco

X. H.

I
B♭ Cla.
mf p

II
mf p

Hsa. I
II
I closed
mf p

Piano

Viol. I
pizz.

Viol. II
pizz.
p

Viola
pizz.

Cello
pizz.

Bass
pizz.

18 (cued Ob., Trpt.)

E. H. *pp*

B♭ Clar. I *pp*

B♭ Clar. II *pp*

B♭ Bass Cl. *pp*

Piano *p*

Viol. II *arco*

Cello *pp* *arco* *v* *div.* *arco* *pp*

Bass *pp* *arco* *v* *fin.*

Obs. I *p*

Obs. II *p*

E. H. *p*

Hrn. III *closed III* *p*

Hrn. IV *p*

S. D. *p*

Piano

Viol. I *arco* *v* *p*

Viol. II *arco* *v* *p*

Viola *arco* *v* *p*

Cello *arco* *v* *p*

Bass *arco* *v* *p*

Fls. I
II

Picc.

Obs. I
II

E.H.

B♭ Cls. I
II

B♭ Bass Cl.

B♭ss'ns. I
II

Hns. I
II
III
IV

B♭ Trpts. I
II
III

Trbs. I
II

Trb. III
& Tuba

Timp.

S.D.

Piano

Viol. I

Viol. II

Viola

Cello

Bass

open

piano

Fls. I
II

Picc.

Obs. I
II

E.H.

B♭ Cls. I
II

B♭ Bass Cl.

B♭ss'ns. I
II

Hns. I
II
III
IV

B♭ Trpts. I
II
III

Trbs. I
II

Trb. III
& Tuba

Timp.

S. D.

Piano

Viol. I

Viol. II

Viola

Cello

Bass

Fls. I II
B's's'n's. I II
Hns. III IV
Piano

(cued Ob., Cl.)
ppp
ppp
p

Fls. I II
B's's'n's. I II
Piano
Viol. I
Viol. II
Viola
Cello
Bass

rit.

pp
pp
pp
pp
pp

20 Moderato cantabile ♩ 100 (in four)

E. H.
Piano
Viol. I
Viol. II
Viola
Cello
Bass

(cued Ob., Cl.)
mp
p
mp
mp
mp
mp

Fla. I
II

Picc.

Oboe. I
II

E. H.

B♭ Clar. I
II

B♭ Bass Cl.

B♭ss'ns. I
II

Hrn. I
II
III
IV

B♭ Trpts. I
II
III

Trbn. I
II

Trb. III
& Tuba

Timp.

Piano

Viol. I

Viol. II

Viola

Cello

Bass

The musical score is written for a full orchestra. The woodwind section includes Flute I and II, Piccolo, Oboe I and II, English Horn, Clarinet in B♭ I and II, Bass Clarinet, Bassoon I and II, Horns I-IV, Trumpets I-III, Trombones I-III, and Tuba. The string section includes Violin I and II, Viola, Cello, and Bass. The Piano part is also present. The score is in 4/4 time and features a variety of musical notations, including dynamics (p), articulation (accents), and phrasing slurs. The key signature has three sharps (F#, C#, G#).

cresc.

21

This page of a musical score, numbered 28, features a variety of instruments. The woodwind section includes Flute I and II, Piccolo, Oboe I and II, Clarinet in B-flat I and II, Bass Clarinet, Bassoon I and II, Horns I, II, III, and IV, and Trumpets I, II, and III. The brass section consists of Trombone I and II, and Trombone III & Tuba. Percussion includes Timpani. The keyboard section has Piano. The string section includes Violin I and II, Viola, Cello, and Bass. The score is marked with a 'cresc.' (crescendo) and a circled '21'. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The Flute I part has a circled '21' above it. The Piano part has a circled '21' above it. The string parts have a circled '21' above them. The woodwind parts have a circled '21' above them. The brass parts have a circled '21' above them. The percussion part has a circled '21' above it.

rit.

Fla. I
II

Picc.

Oboe. I
II

E. H.

B♭ Clar. I
II

B♭ Bass Cl.

Bassoon. I
II

Horn. I
II
III
IV

B♭ Trpts. I
II
III

Trbn. I
II

Trbn. III
& Tuba

Timp.

Piano

Viol. I

Viol. II

Viola

Cello

Bass

This page of a musical score, numbered 22, is marked 'Allegro molto' with a tempo of 120 beats per minute. The score is for a full orchestra and piano. The instruments are arranged as follows:

- Flutes (Fls.) I and II
- Piccobello (Picc.)
- Oboes (Obs.) I and II
- English Horn (E. H.)
- Clarinets (Clas.) in B-flat, I and II
- Bass Clarinet (B♭ Bass Cl.)
- Double Basses (D'ess'ns) I and II
- Horns (Hns.) I, II, III, and IV
- Trumpets (Trpts.) in B-flat, I, II, and III
- Trumpets (Trb.) in B-flat, III, and Tuba
- Timpani (Timp.)
- Bass Drum (B. D.)
- Snare Drum (S. D.) with 'slap stick' markings
- Piano (Piano) with 'mf accennato' marking
- Violins (Viol.) I and II
- Viola
- Cello
- Bass

The score shows the first six measures of the piece. The piano part features a complex, rhythmic accompaniment with many sixteenth notes. The percussion parts include a steady snare drum pattern and a bass drum pattern. The woodwinds and strings are mostly in a sustained, rhythmic accompaniment.

23

Fl. I II

B♭ Cl. I

B♭ Trpts. I II III

Trbs. I II

S. D.

Cymb.

Piano

Viol. I

Viol. II

Viola

Cello

Bass

f molto marcato

with sticks

slap stick

24

Hns. I II III IV

S. D.

Cymb.

Piano

Viol. I

Viol. II

Viola

Fla. I
II

Picc.

Hrn. I
II
III
IV

B♭ Trp. I
II
III

Trbn. I
II

Trb. & Tuba III

Cymb.

Piano

Viol. I

Viol. II

Viola

Cello

Bass

Fla. I
II

B♭ Cl. I

Piano

Viol. I

Viol. II

Viola

Cello

Bass

25

Fl. I
B♭ Cl. I
Piano
Viol. II
Viola
Cello

R.H.
pizz.

Fl. I
Fl. II
Picc.
Obs. I
Obs. II
E. H.
B♭ Cl. I
Hrn. I
Hrn. II
Cymb.
Piano
Viol. II
Viola
Cello
Bass

rit. *meno*
pizz. *arco*

Poco meno ♩ 98

Piano *pp scherzando*

Fl. I
Fl. II
B♭ Cl. I
B♭ Cl. II
B♭ Bass Cl.
B's's'n. I
B's's'n. II
Wood Blocks

Piano

Piano

28 Pochissimo meno mosso

E. H.
B's's'n. I
B's's'n. II
Trbs. I
Trbs. II
Bells

Piano
Viola
Cello

E. H.

B♭ Cl. I

B♭ Cl. II

B♭ Bass Cl.

B♭sns. I

B♭sns. II

Bells

Piano

Viola

Cello

E. H.

B♭ Cl. I

B♭ Cl. II

B♭ Bass Cl.

B♭sns. I

B♭sns. II

Trbs. I

Trbs. II

Bells

Piano

Viola

Cello

(27)

28 poco a poco cresc.

Fla. I
II

Picc.

Obs. I
II

E. H.

B♭ Cl. I
II

B♭ Bass Cl.

B♭ss'na. I
II

Hns. I
II
III
IV

B♭ Trpts. I
II
III

Trbn. I
II

Trb. III
& Tuba

Temp.

B. D.

S. D.

Cymb.

Piano

Viol. I

Viol. II

Viola

Cello

Bass

Fla. I II

Picc.

Obs. I II

E. H.

B♭ Cls. I II

B♭ Bass Cl.

Bassns. I II

Hrns. I II III IV

B♭ Trpts. I II III

Trbs. I II

Trb. III & Tuba

Timp.

B.D.

S.D.

Cymb.

Piano

Viol. I

Viol. II

Viola

Cello

Bass

rit.

8

Fla. I
Fla. II
Picc.
Obs. I
Obs. II
E. H.
B♭ Cls. I
B♭ Cls. II
B♭ Bass Cl.
B♭ss'ns. I
B♭ss'ns. II
Hrn. I
Hrn. II
Hrn. III
Hrn. IV
B♭ Trpts. I
B♭ Trpts. II
Trbs. I
Trbs. II
Trb. III & Tuba
Timp.
Piano
Viol. I
Viol. II
Viola
Cello
Bass

This page of a musical score, page 42, features rehearsal mark 30. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flutes (I, II)
- Picc.
- Oboes (I, II)
- E.H.
- B♭ Clar. (I, II)
- B♭ Bass Cl.
- B♭ssns. (I, II)
- Hns. (I, II, III, IV)
- B♭ Trpta. (I, II, III)
- Trbs. (I, II)
- Trb. III & Tuba
- Timp.
- B. D.
- S. D.
- Piano
- Viol. I
- Viol. II
- Viola
- Cello
- Bass

The score is written in a key signature of one flat and a 4/4 time signature. The woodwinds and strings play a complex, rhythmic pattern, while the brass instruments provide a steady accompaniment. The piano part features a dense, textured accompaniment. The page concludes with a double bar line and repeat signs.

dim. e rall. *rit.*

Fls. I II
Picc.
Obs. I II
E. H.
B♭ Cls. I II
B♭ Bass Cl.
Bassns. I II
Hns. I II III IV
B♭ Trpts. I II III
Trbs. I II
Trb. III & Tuba
Timp.
S. D.
Piano
Viol. I
Viol. II
Viola
Cello
Bass

Solo p

div.

81 Allegro ♩ 108

Obs. I II *pp*
 B♭ Cls. I II *pp*
 B♭ss'n. I II *pp*
 B♭ Trpts. I II III *pp*
 Trbn. I II *pp*
 Trb. III & Tuba *pp*
 Piano *pp*
 Viola
 Cello
 Bass

cresc.
 Fls. I II
 Obs. I II
 B♭ Cls. I II
 B♭ss'n. I II
 Piano
 Viol. I *div.*
 Viol. II
 Cello
 Bass

The musical score is arranged in a standard orchestral format. The top section includes woodwinds and brass: Flutes (I, II), Piccolo, Oboes (I, II), English Horn (E.H.), Clarinets in B-flat (I, II), Bass Clarinet (B♭ Bass Cl.), Bassoons (I, II), Horns (I, II, III, IV), Trumpets (I, II, III), Trombones (I, II), Tuba (Trb. III & Tuba), Timpani (Timp.), Snare Drum (B.D.), and Cymbals (Cymb.). The bottom section includes strings: Piano (Piano), Violins (Viol.), Viola, Cello, and Bass. The score is marked with a circled number '32' and the tempo 'Meno mosso'. The key signature has one flat (B-flat major or D minor). The time signature is 2/4. Dynamics include *p* (piano) and *div.* (diviso). The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. A 'Tuba' part is indicated in the Trombone III staff. The Piano part has a section marked with a circled '8' and a dotted line above it, indicating a specific rhythmic or melodic figure.

This page of an orchestral score, numbered 46, features a variety of instruments. The woodwinds include Flutes I and II, Piccolo, Oboes I and II, English Horn, Bass Clarinet I and II, Bass Bass Clarinet, Bassoons I and II, Horns I, II, III, and IV, and B♭ Trumpets I, II, and III. The brass section consists of Trumpets I and II, Trumpet III & Tuba, and Timpani. Percussion includes B. D., S. D., and Cymbal. The strings are represented by Violins I and II, Viola, Cello, and Bass. The Piano part is shown in grand staff notation. The score includes dynamic markings such as *p* and *CFBAC*, and a rehearsal mark *6* above the Piano staff. The music is written in a key with one sharp (F#) and a common time signature.

33

Fla. I II
mf cresc.

Picc.

Obs. I II
mf cresc.

E. H.

B♭ Cl. I II

B♭ Bass Cl.
mf cresc.

B♭sns. I II

Hns. I II III IV

B♭ Trpts. I II III

Trbs. I II

Trb. III & Tuba

Timp.

Piano
cresc.

Viol.

Viol.

Viola

Cello

Bass

plac.
p

B'ssns. I
 II
 Hns. I
 II
 III
 IV
 Trbs. I
 II
 Trb. & Tuba III
 Piano
 Cello
 Bass

Musical score for the first system, featuring woodwinds, brass, piano, cello, and bass. The piano part includes *mf cresc.* markings.

Animato

Fls. I
 II
 Obs. I
 II
 B♭ Cls. I
 II
 B♭ Bass Cl.
 B'ssns. I
 II
 Hns. I
 II
 III
 IV
 Piano
 Viol. I
 Viol. II
 Viola
 Cello
 Bass

Musical score for the second system, featuring woodwinds, brass, piano, strings, and cello/bass. The piano part includes *L.H.*, *stacc.*, and *ritard.* markings.

Piano

Hns. I II III IV

B♭ Trpts. I II III

Trbs. I II

Trb. III & Tuba

Piano

Hns. I II III IV

B♭ Trpts. I II III

Trbs. I II

Trb. III & Tuba

Piano

94 Allegro con brio

95

This page contains the musical score for measures 94 and 95, marked "Allegro con brio". The score is arranged in a standard orchestral format with the following parts:

- Flutes:** Fl. I and II. Measure 95 includes a first ending marked "a2".
- Piccolo:** Picc.
- Oboes:** Obs. I and II. Measure 95 includes a first ending marked "a2".
- English Horn:** E. H.
- Clarinets:** Eb Clar. I and II.
- Bass Clarinet:** Eb Bass Cl.
- Bassoons:** Bas'sns. I and II.
- Horns:** Hns. I, II, III, and IV.
- Trumpets:** Bb Trpta. I, II, and III.
- Trumpets and Tubas:** Trb. I, II, and III & Tuba.
- Timpani:** Timp.
- Snare Drum:** S. D.
- Piano:** Piano, with a first ending marked "6".
- Violins:** Viol. I and II.
- Viola:** Viola.
- Cello:** Cello.
- Bass:** Bass.

The score features complex rhythmic patterns, including sixteenth-note runs in the woodwinds and strings, and dense chordal textures in the piano and strings. The tempo is "Allegro con brio".

Fl. I
II

Picc.

Obs. I
II

E. H.

B♭ Cl. I
II

B♭ Bass Cl.

Bassoon I
II

Hrn. I
II
III
IV

B♭ Trpts. I
II
III

Trbn. I
II

Trb. III
& Tuba

Timp.

B. D.

S. D.

Cymb.

Piano

Viol. I

Viol. II

Viola

Cello

Bass

Fls. I
Fls. II

Picc.

Obs. I
Obs. II

E.H.

(cued Ob.)

B♭ Cls. I
B♭ Cls. II

B♭ Bass Cl.

Bsns. I
Bsns. II

Hns. I
Hns. II
Hns. III
Hns. IV

B♭ Trpta. I
B♭ Trpta. II
B♭ Trpta. III

Trbs. I
Trbs. II

Trb. III
& Tuba

Timp.

Piano

stacc.

Viol. I

Viol. II

Viola

div.

Cello

div.

Bass

Detailed description: This is a page of a musical score, page 56. It features a variety of instruments. The woodwind section includes Flutes I and II, Piccolo, Oboes I and II, English Horn, Bass Clarinets I and II, Bass Clarinet, Bassoons I and II, Horns I-IV, and B♭ Trumpets I-III. The brass section includes Trumpets I and II, Trumpet III & Tuba, and Timpani. The piano part is written on two staves, with a 'stacc.' marking. The string section includes Violins I and II, Viola, Cello, and Bass. The Viola and Cello parts have 'div.' markings. The score is in a key with two flats and a 3/4 time signature. The music is arranged in a standard orchestral layout with woodwinds and brass on top, piano in the middle, and strings at the bottom.

Fls. I
 II
 Picc.
 Obs. I
 II
 E.H.
 B♭ Cls. I
 II
 B♭ Bass Cl.
 Bsns. I
 II
 Hns. I
 II
 III
 IV
 B♭ Trpts. I
 II
 III
 Trbs. I
 II
 Trb. III
 & Tuba
 Timp.
 Piano
 Viol. I
 Viol. II
 Viola
 Cello
 Bass

Musical score for page 57, featuring a full orchestra and piano. The score includes staves for Flutes, Piccolo, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, and Tuba, as well as Timpani, Piano, Violins, Viola, Cello, and Bass. The piano part is marked *stacc.* and includes dynamic markings like *f* and *p*.

Specific annotations in the score include:

- 1. (cued Ob. II)
- stacc.
- f
- p

Solo

Solo

rit. a tempo

Fl. I

Obs. I

E. H.

B♭ Cl. I

B♭ Cl. II

B♭ Bass Cl.

Piano

Viol. I

Viol. II

Viola

Cello

poco rit. a tempo ④

E. H.

B♭ Cl. I

B♭ Cl. II

B♭ Bass Cl.

Piano

Viol. I

gliss. ten.
p delicato

Piano

Viol. I

mf *crescendo*

This system contains the first two staves of the score. The top staff is for Piano, and the bottom staff is for Violin I. The Piano part features a steady eighth-note accompaniment. The Violin I part begins with a dynamic marking of *mf* and includes a *crescendo* marking over the first two measures.

B♭ Trpts. I II

Trbs. I II

Piano

Viol. I

muted
p
muted
mf
p

This system contains staves for B♭ Trumpets I & II, Trombones I & II, Piano, and Violin I. The Trumpets and Trombones are marked *muted* and *p*. The Piano part has a *p* marking and features some chordal textures. The Violin I part has a *p* marking and includes a *pp* marking in the final measure.

Obs. I II

B♭ Cls. I II

B♭ Bass Cl.

Piano

Viol. I

Viola

poco rit.

p *pp*

This system contains staves for Oboes I & II, B♭ Clarinets I & II, B♭ Bass Clarinet, Piano, Violin I, and Viola. The woodwinds enter with a *poco rit.* marking. The Piano part has a *p* marking and a long melodic line. The Violin I part has a *p* marking and includes fingering numbers (2, 4, 2, 3, 3, 1, 1) above the staff.

⑤

a tempo

Fl. I
 Fl. II
 Picc.
 Obs. I
 Obs. II
 E. H.
 B♭ Cl. I
 B♭ Cl. II
 B♭ Bass Cl.
 B♭sns. I
 B♭sns. II
 Hrn. I
 Hrn. II
 Hrn. III
 Hrn. IV
 B♭ Trpts. I
 B♭ Trpts. II
 B♭ Trpts. III
 Trbn. I
 Trbn. II
 Trbn. III
 & Tuba
 Timp.
 Piano
 Viol. I
 Viol. II
 Viola
 Cello
 Bass

Fla. I II

Picc.

Oboe. I II

E. H.

B♭ Cla. I II

B♭ Bass Cl.

B♭oon. I II

Hrn. I II III IV

B♭ Trpts. I II III

Trbn. I II

Trbn. III & Tuba

Timp.

Piano

Viol. I

Viol. II

Viola

Cello

Bass

gliss.

gliss.

sfz

gliss.

6

Fl. I

Fl. II

B♭ Cl. I

S. D. Wire brush *pp*

Piano *stacc.* *legato*

Viol. I

Viol. II

Viola

Cello *div.*

Bass

Fl. I

Fl. II

B♭ Cl. I

Hrn. I

Hrn. II

S. D.

Piano *stacc.*

Viol. I

Viol. II

Viola

Cello

Bass

8 Tempo I

Fls. I II *p*

B♭ Cls. I II *pp*

B♭ Bass Cl. *pp*

B♭ Trpts. I II *p* I mute with felt crown

Cello *p*

9

Fls. I II

B♭ Cls. I II

B♭ Bass Cl.

Hrn. III IV IV closed *pp*

B♭ Trpts. I II *pp*

Viola *div.*

Cello

Piano *p rubato* *rit.*

Piano *f deliberato* *R.H.* *poco a poco accel. e dim.* *p*

Moderato

Piano

Piano

p egualmente *p*

Cadenza

⑩ **Espressivo con moto**

Ob. I

E. H.

B♭ Cl. I

B♭ Cl. II

B♭ Bass Cl.

B♭ss'ns. I

B♭ss'ns. II

B♭ Trpts. I

B♭ Trpts. II

Trbn. I

Trbn. III

Trb. III & Tuba

Piano

Viol. I

Viol. II

Viola

Cello

Bass

Fl. I II

Picc.

Oboe. I II

E. H.

B♭ Cl. I II

B♭ Bass Cl.

B♭ssns. I II

Hns. I II III IV

B♭ Trpts. I II III

Trbn. I II

Trb. III & Tuba

Timp.

Bells

Piano

Viol. I

Viol. II

Viola

Cello

Bass

The musical score is written for a full orchestra. It begins with a key signature of two sharps (F# and C#) and a 2/4 time signature. The score is divided into several systems. The first system includes Flute I and II, Piccolo, Oboe I and II, English Horn, Clarinet I and II, Bass Clarinet, Bassoon I and II, Horns I-IV, Trumpet I-III, Trombone I-III and Tuba, Timpani, Bells, Piano, Violin I and II, Viola, Cello, and Bass. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *mf* and *sfz*. There are also some performance instructions like *rit.* and *rit. a.* (ritardando alla fine). The score concludes with a final cadence in the piano part.

Fla. I
 II

Flcc.

Obs. I
 II

E. H.

B♭ Cl. I
 II

B♭ Bass Cl.

B♭'s's. I
 II

Hrn. I
 II
 III
 IV

B♭ Trpts. I
 II
 III

Trbs. I
 II

Trb. III
 & Tuba

Timp.

Cymb. with stick

Bells

Piano

Viol. I
 Viol. II
 Viola
 Cello
 Bass

ten.
div.
sul pont.
naturale
pont.
unis
div.
pont.

Fl. I
Fl. II
Piano
Viol. I
Viol. II
Viola
Cello

p
f
tutti
dim.

poco rit. e dim. (13) **Tempo I**

Obs. I
Obs. II
B♭ Cls. I
B♭ Cls. II
Piano
Viol. I
Viol. II
Viola
Cello
Bass

mp
p
pp div
p

Piano
Cello

p
f

14 Più mosso

This page of a musical score, numbered 70, is titled "14 Più mosso". It features a full orchestral arrangement. The instruments and their parts are as follows:

- Fls. I & II:** Flute parts with melodic lines and slurs.
- Picc.:** Piccolo part, mostly resting.
- Obs. I & II:** Oboe parts with melodic lines and slurs.
- E.H.:** English Horn part, mostly resting.
- B♭ Cls. I & II:** Clarinet parts with melodic lines and slurs.
- B♭ Bass Cl.:** Bass Clarinet part, mostly resting.
- B♭/A'sns. I & II:** Bassoon parts with melodic lines and slurs.
- Hns. I, II, III, IV:** Horn parts, mostly resting.
- B♭ Trpts. I & II:** Trumpet parts with melodic lines and slurs.
- Trb. III & Tuba:** Trombone and Tuba parts, mostly resting.
- Timp.:** Timpani part, mostly resting.
- Piano:** Piano part with complex accompaniment, including a section marked "L.H." (Left Hand).
- Viol. I & II:** Violin parts with melodic lines and slurs.
- Viola:** Viola part with melodic lines and slurs.
- Cello:** Cello part with melodic lines and slurs.
- Bass:** Bass part with melodic lines and slurs.

The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo marking "Più mosso" indicates a moderate increase in speed. The music is characterized by frequent slurs and dynamic markings such as *f* (forte).

Fls. I
II

Picc.

Obo. I
II

E. H.

B♭ Cls. I
II

B♭ Bass Cl.

B♭sns. I
II

Hns. I
II
III
IV

B♭ Trpts. I
II
III

Trbs. I
II

Trb. III
& Tuba

Timp.

Piano

Viol. I

Viol. II

Viola

Cello

Bass

15 poco a poco cresc. ed accel.

Fla. I
Picc.
Obs. I
II
E. H.
B♭ Cls. I
II
B♭ Bass Cl.
B♭'s'n. I
II
Hrn. I
II
III
IV
B♭ Trpts. I
II
III
Trbn. I
II
Trb. III
& Tuba
Timp.
S. D.
Cymb.
Viol. I
Viol. II
Viola
Cello
Bass

16 Poco meno

Fla. I
II

Picc.

Obs. I
II

E. H.

Cl. I
II

B♭ Bass Cl.

Bassoon I
II

Horn I
II
III
IV

Trpt. I
II
III

Trbn. I
II
III
& Tuba

Timp.

S.D.

Cymb.

Piano

Viol. I

Viol. II

Viola

Cello

Bass

simile

a tempo

Fls. I
II

Picc.

Obs. I
II

E. H.

B♭ Cls. I
II

B♭ Bass Cl.

Saxns. I
II

Hns. I
II
III
IV

B♭ Trpts. I
II
III

Trbs. I
II

Trb. III
& Tuba

III & Tuba

Temp.

B.D.

S.D.

Cymb.

Piano

Viol. I

Viol. II

Viola

Cello

Bass

17

Tempo I

This page of a musical score, page 75, begins at measure 17. The tempo is marked 'Tempo I'. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fls. I & II**: Flutes, with the first flute part starting a melodic line in measure 17.
- Picc.**: Piccolo flute, which is silent in this section.
- Obs. I & II**: Oboes, playing a rhythmic accompaniment.
- E.H.**: English Horn, playing a melodic line.
- B♭ Cls. I & II**: Bass Clarinets, playing a rhythmic accompaniment.
- B♭ Bass Cl.**: Bass Clarinet in Bass Clef, playing a rhythmic accompaniment.
- B♭as'sns. I & II**: Bassoons, playing a rhythmic accompaniment.
- Hns. I, II, III, IV**: Horns, playing a rhythmic accompaniment.
- B♭ Trpts. I, II, III**: Trumpets in Bass Clef, playing a rhythmic accompaniment.
- Trbs. I & II**: Trombones, playing a rhythmic accompaniment.
- Trb. III & Tuba**: Trombone and Tuba, playing a rhythmic accompaniment.
- Timp.**: Timpani, playing a rhythmic accompaniment.
- B.D.**: Bass Drum, playing a rhythmic accompaniment.
- S.D.**: Snare Drum, playing a rhythmic accompaniment.
- Cymb.**: Cymbals, playing a rhythmic accompaniment.
- Piano**: Grand Piano, playing a complex accompaniment with chords and moving lines.
- Viol. I & II**: Violins, playing a melodic line.
- Viola**: Viola, playing a melodic line.
- Cello**: Cello, playing a melodic line.
- Bass**: Double Bass, playing a melodic line.

The score features various musical notations including slurs, accents, and dynamic markings such as *p* (piano) and *f* (forte). The key signature has one flat, and the time signature is 4/4.

Fla. I
II

Picc.

Obs. I
II

E. H.

B♭ Cla. I
II

B♭ Bass Cl.

B♭sns. I
II

Hns. I
II
III
IV

B♭ Trpts. I
II
III

Trbs. I
II

Trb. III
& Tuba

Timp.

Piano

Viol. I

Viol. II

Viola

Cello

Bass

3

rit.

p

8

rit.

III. Allegro agitato

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Flutes (Fl.):** I and II parts, playing melodic lines with some rests.
- Piccobanjo (Picc.):** Playing a rhythmic accompaniment.
- Oboes (Obs.):** I and II parts, playing melodic lines.
- English Horn (E.H.):** Playing a melodic line.
- Clarinets (Cl.):** I and II parts, playing rhythmic accompaniment.
- Bass Clarinet (B♭ Cl.):** Playing a rhythmic accompaniment.
- Bassoons (B♭ssn.):** I and II parts, playing rhythmic accompaniment.
- Horns (Hns.):** I, II, III, and IV parts, playing melodic lines.
- Trumpets (B♭ Trpts.):** I, II, and III parts, playing melodic lines.
- Trumpets and Tubas (Trb. & Tuba):** I, II, and III parts, playing rhythmic accompaniment.
- Timpani (Timp.):** Playing rhythmic accompaniment.
- Snare Drum (S.D.):** Playing rhythmic accompaniment.
- Cymbals (Cymb.):** Playing rhythmic accompaniment, with the instruction "with stick".
- Violins (Viol.):** I and II parts, playing melodic lines.
- Viola:** Playing a melodic line.
- Cello:** Playing a melodic line.
- Bass:** Playing a melodic line.

Dynamic markings include *sul G* for the Violin I part and *with stick* for the Cymbals. The score is in 2/4 time and features a variety of rhythmic patterns and melodic lines.

L'istesso tempo (one beat)

Fls. I
 II
 Picc.
 Obs. I
 II
 E.H.
 B♭ Cls. I
 II
 B♭ Bass Cl.
 B♭sns. I
 II
 Hns. I
 II
 III
 IV
 B♭ Trpts. I
 II
 III
 Trbn. I
 II
 Trb. & Tuba III
 Timp.
 Bells
 Viol. I
 Viol. II
 Viola
 Cello
 Bass

à 2
 ①
 roughly
 à 2 closed
 muted
 muted

Fls. I
II

Picc.

Obs. I
II

E.H.

B♭ Cls. I
II

B♭ Bass Cl.

B♭s/bs. I
II

Hns. I
II
III
IV

B♭ Trpts. I
II
III

Trbs. I
II

Trb. III
& Tuba

Timp.

B.D.

Cymb.

Viol. I

Viol. II

Viola

Cello

Bass

open

molto marcato

Detailed description of the musical score: This page contains the musical score for page 79 of a symphony. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes (I and II), Piccolo, Oboes (I and II), English Horn, Bass Clarinets (I and II), Bass Clarinet, and Bassoons (I and II). The brass section includes Horns (I, II, III, IV), B♭ Trumpets (I, II, III), Trombones (I, II), and Trumpet III & Tuba. The percussion section includes Timpani, Bass Drum, and Cymbals. The string section includes Violins (I and II), Viola, Cello, and Bass. The score features various musical notations such as clefs, time signatures, notes, rests, and dynamic markings. Key markings include 'open' for the trumpets and 'molto marcato' for the brass section. The page number '79' is located in the top right corner.

Fls. I
II

Picc.

Obs. I
II

E.H.

B♭ Cls. I
II

B♭ Bass Cl.

B♭w'sns. I
II

Hns. I
II
III
IV

B♭ Trpts. I
II
III

Trbs. I
II

Trb. & Tuba III

Timp.

S.D.

Cymb.

Piano
marcato

Viol. I

Viol. II

Viola

Cello

Bass

L'istesso tempo

Piano

Piano

Fls. I
II

Picc.

Obs. I
II

Hns. I
II
III
IV

B♭ Trpts. I
II
III

Trbs. I
II

Trb. III
& Tuba

Xyl.

Piano

Viol. I

Viol. II

Viola

Cello

Bass

cued Trb. III
Tuba

pizz.
p

arco
f

pizz.
p

arco
f

pizz.
p

pizz.
p

Detailed description of the musical score: The score is for an orchestra and piano. It begins with the tempo marking 'L'istesso tempo'. The piano part has a complex rhythmic pattern with many sixteenth notes. The woodwind section includes Flutes I and II, Piccolo, and Oboes I and II. The brass section includes Horns I-IV, B-flat Trumpets I-III, Trumpets I and II, and Trumpet III & Tuba. The percussion section includes Xylophone. The string section includes Violins I and II, Viola, Cello, and Bass. The score contains various musical notations such as slurs, accents, and dynamic markings. Specific instructions include 'cued Trb. III' and 'Tuba' with a line connecting them to the Tuba part. Dynamic markings for the strings include 'pizz.' (pizzicato) and 'arco' (arco) with a forte 'f' dynamic.

poco rall. *a tempo*
(One beat)

Fls. I
Fls. II

Obs. I
Obs. II

Xyl.

Piano

Viol. I

Viola

Cello

Bass

Hrn. I
Hrn. II
Hrn. III
Hrn. IV

B♭ Trpts. I
B♭ Trpts. II

Trbns. I
Trbns. II

Piano

Viol. I

Viola

Piano

decrasc.

poco a poco cresc.

④ **marcato**

open

open

III

Piano

arco

arco

arco

I

II

Hns. III

IV

Trb. III

& Tuba

Tuba

Piano

Cello

Bass

Fls. I II *mf dolce* *à 2*

Picc.

Oboe I II *mf dolce* *pp*

E. H. *pp*

B♭ Clar. I II *mf dolce*

B♭ Bass Cl. *pp*

Bassons I II *pp*

Horn I II III IV

B♭ Trumpet I II III

Trumpet I II

Trumpet III & Tuba

Timp.

Piano *leggero* *pp*

Violin I *arco* *pp*

Violin II *pp* *arco* *pp*

Viola *pp* *arco* *pp*

Cello *pp*

Bass *pp*

Fls. I
II

Picc.

Obs. I
II

E.H.

B♭ Cla. I
II

B♭ Bass Cl.

B♭s's. I
II

Hns. I
II
III
IV

B♭ Trpts. I
II
III

Trbs. I
II

Trb. III
& Tuba

Timp.

Piano

Viol. I

Viol. II

Viola

Cello

Bass

Piano

Viol. I

Viol. II

Viola

Cello

Bass

pizz.

p

cresc.

Piano

Fig. I

Obs. I

Obs. II

E. H.

B♭ Cls. I

B♭ Cls. II

B♭ Bass Cl.

B♭ ss'ns. I

B♭ ss'ns. II

Hns. I

Hns. II

B♭ Trpts. I

B♭ Trpts. II

6

Piano

Viol. I

Viol. II

Viola

Cello

arco

arco div.

Poco meno con grazia
rit. ⑧ a tempo

Fls. I II

Picc.

Obs. I II

E. H.

B♭ Cls. I II

B♭ Bass Cl.

Bsns. I II

Hns. I II III IV

B♭ Trpts. I II III

Trbs. I II

Trb. III & Tuba

Timp.

Piano

Vcl. I

Viol. II

Viola

Cello

Bass

7

8

p poco rubato

f

I muted

p poco rubato

div.

arco

p poco rubato

Fls. I
 Fls. II
 Picc.
 Obs. I
 Obs. II
 E.H.
 B♭ Cls. I
 B♭ Cls. II
 B♭ Bass Cl.
 B♭sns. I
 B♭sns. II
 Hns. I
 Hns. II
 Hns. III
 Hns. IV
 B♭ Trpts. I
 B♭ Trpts. II
 B♭ Trpts. III
 Trbs. I
 Trbs. II
 Trb. III
 & Tuba
 Timp.
 Piano
 Viol. I
 Viol. II
 Viola
 Cello
 Bass

Musical score for page 89, featuring various instruments including Flute, Piccolo, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Piano, Violins, Viola, Cello, and Bass. The score includes dynamic markings such as *p* and *sfz. p*, and articulation markings like *pizz.* and *sfz.*.

10

Fl. I
II

Picc.

Obs. I
II

E.H.

B♭ Cl. I
II

B♭ Bass Cl.

B♭sns. I
II

Hns. I
II
III
IV

B♭ Trpts. I
II
III

Trbs. I
II

Trb. III
& Tuba

Timp.

S.D.

Cymb.

Piano

Viol. I

Viol. II

Viola

Cello

Bass

W.B.
Tri.

5

p *f* *mf* *p*

This page of the orchestral score includes the following parts and markings:

- Flutes (Fls.):** I and II staves.
- Piccobello (Picc.):** One staff.
- Oboes (Obs.):** I and II staves.
- English Horn (E.H.):** One staff.
- Bass Clarinets (B♭ Cls.):** I and II staves.
- Bass Clarinet (B♭ Bass Cl.):** One staff.
- Bassoons (B♭'ns.):** I and II staves.
- Horns (Hns.):** I, II, III, and IV staves.
- Bass Trumpets (B♭ Trpts.):** I, II, and III staves.
- Trumpets (Trbs.):** I and II staves.
- Trumpet and Tuba (Trb. & Tuba):** III staff.
- Timpani (Timp.):** One staff.
- Snare Drum (S.D.):** One staff with dynamic markings *p* and *f*.
- Cymbals (Cymb.):** One staff with marking "Cymb. with stick" and dynamic markings *p* and *f*.
- Piano (Piano):** Grand staff with "L.H." marking and dynamic markings *p* and *f*.
- Violins (Viol.):** I and II staves.
- Viola:** One staff.
- Cello:** One staff.
- Bass:** One staff.

Dynamic markings include *p* (piano), *f* (forte), and *ppizz.* (pizzicato) for the string section. The score is written in a key signature of one sharp (F#) and a common time signature (C).

L'istesso tempo (one beat)

Fls. I
II

Picc.

Obs. I
II

E. H.

B. Cls. I
II

B♭ Bass Cl.

Bassoons I
II

Hns. I
II
III
IV

B♭ Trp. I
II
III

Trbs. I
II

Trb. III
& Tuba

Timp.

Piano

Viol. I

Viol. II

Viola

Cello

Bass

Fla. I II
 Picc.
 Obs. I II
 E. H.
 B♭ Cl. I II
 B♭ Bass Cl.
 E♭/sax. I II
 Hrn. I II
 III IV
 B♭ Trpts. I II III
 Trbn. I II
 Trb. III & Tuba
 Timp.
 Piano
 Viol. I
 Viol. II
 Viola
 Cello
 Bass

Musical score for a symphony orchestra, page 96. The score is arranged in a standard orchestral layout with woodwinds, brass, percussion, strings, and piano. The woodwind section includes Flute I and II, Piccolo, Oboe I and II, English Horn, Clarinet in B-flat I and II, Bass Clarinet, and E-flat Saxophone I and II. The brass section includes Horns I-IV, Trumpets I-III, Trombones I and II, and Trumpet III and Tuba. The percussion section includes Timpani. The piano part is shown with a right-hand (R.H.) part. The string section includes Violin I and II, Viola, Cello, and Bass. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f*, *p*, *mf*, and *f-p*. There are also performance instructions like *simile* and *R.H.*

Obs. I
II

E. H.

B♭ Cl. I
II

B♭ Bass Cl.

B♭ss'ns I
II

Hns. I
II

Piano

Viol. I

Viol. II

Viola

Cello

Bass

fz-p

div

14

Poco rubato

Piano

15 a tempo

E. H.

B♭ Cl. I
II

B♭ Bass Cl.

B♭ss'ns I
II

Piano

p

mp

Fla. I
II

Picc.

Oboe. I
II

E. H.

B♭ Clar.

B♭ Bass Cl.

Bassoon. I
II

Horn. I
II
III
IV

B♭ Trpts.
I
II
III

Tromb. I
II

Trb. III
& Tuba

Timp.

Viol. I

Viol. II

Viola

Cello

Bass

(cued in Fl. II)

f

p

pizz.

Fls. I II

B♭ Cls. I II

Bass'ns. I II

Piano

Viol. I

Viol. II

Viola

Cello

Bass

(one beat)

Fls. I II

Obs. I II

B♭ Cls. I II

Bass'ns. I II

Piano

Viol. I

Viol. II

Viola

Cello

Bass

18

Bells *p* *Xyl.* *p*

Piano *f* *pizz. div.* *p* *R.H.*

Bass *p*

Xyl.

Piano

19

Fl. I *mf* *p*

Fl. II *p*

Cl. I *p*

Cl. II *p*

B's's'ns. I *p*

B's's'ns. II *p*

Hrns. I *closed* *p*

Hrns. II *p*

Xyl.

Piano *mf* *p* *piaggino L.H.*

Viol. I *gliss.* *mf* *p*

Viol. II *p*

Viola *p*

Cello *p*

This page of a musical score, numbered 103, contains the following instruments and parts:

- Fls. I & II:** Flute I and Flute II staves.
- Picc.:** Piccolo staff.
- Obs. I & II:** Oboe I and Oboe II staves.
- E. H.:** English Horn staff.
- B♭ Cls. I & II:** Clarinet in B-flat I and Clarinet in B-flat II staves.
- B♭ Bass Cl.:** Bass Clarinet in B-flat staff.
- B♭ss'ns. I & II:** Bassoon I and Bassoon II staves.
- Hns. I, II, III, IV:** Horns I, II, III, and IV staves.
- B♭ Trpts. I, II, III:** Trumpet in B-flat I, II, and III staves.
- Trbs. I & II:** Trombone I and Trombone II staves.
- Trb. III & Tuba:** Trombone III and Tuba staff.
- Timp.:** Timpani staff.
- Piano:** Piano staff with grand staff notation.
- Viol. I & II:** Violin I and Violin II staves.
- Viola:** Viola staff.
- Cello:** Cello staff.
- Bass:** Bass staff.

rit.

I
 B♭ Cls.
 II
 B♭-Bass Cl.
 D'ss'n's. I
 II
 I
 Hns.
 II
 III
 IV
 Piano
 Viol. I
 Viol. II
 Viola
 Cello
 Bass

Musical score for the first system, featuring woodwinds, strings, and piano. The woodwinds (B♭ Clarinets, Bass Clarinet, Bassoons) play sustained notes. The strings play a rhythmic pattern. The piano part features a complex, syncopated melody with a forte dynamic. The tempo is marked *rit.* (ritardando).

Piano

Musical score for the second system, focusing on the piano part. The tempo is marked *Poco meno*. The piano part features a complex, syncopated melody with a forte dynamic.

Piano

Musical score for the third system, focusing on the piano part. The tempo is marked *A tempo*. The piano part features a complex, syncopated melody with a forte dynamic.

Piano

Musical score for the fourth system, focusing on the piano part. The tempo is marked *poco a poco cresc.* (poco a poco crescendo). The piano part features a complex, syncopated melody with a forte dynamic.

20

Fls. I
II

Picc.

Obs. I
II

E.H.

B♭ Cls. I
II

B♭ Bass Cl.

B♭sns. I
II

Hns. I
II
III
IV

B♭ Trpts. I
II
III

Trbs. I
II

Trb. & Tuba III

Timp.

B.D.

S.D.

Cymb.

Piano

Viol. I

Viol. II

Viola

Cello

Bass

L'istesso tempo

Fl. I

Fl. II

Picc.

Ob. I

Ob. II

E.H.

B♭ Cl. I

B♭ Cl. II

B♭ Bass Cl.

Bass. I

Bass. II

Hrn. I

Hrn. II

Hrn. III

Hrn. IV

B♭ Trpts. I

B♭ Trpts. II

B♭ Trpts. III

Trbn. I

Trbn. II

Trbn. III & Tuba

Timp.

Piano

Viol. I

Viol. II

Viola

Cello

Bass

Fls. I II
 Picc.
 Obs. I II
 E. H.
 B♭ Cls. I II
 B♭ Bass Cl.
 B♭s'ns. I II
 Hns. II III IV
 B♭ Trpts. I II III
 Trbs. I II
 Trb. & Tuba III
 Timp.
 B.D.
 S.D.
 Cymb.
 Piano
 Viol. I II
 Viola
 Cello
 Bass

Musical score for a large orchestra, page 107. The score is arranged in a traditional format with woodwinds and brass in the upper half and strings and piano in the lower half. The key signature is one flat (B-flat major or D minor). The time signature is 2/4. The music is divided into measures, with some measures containing dynamic markings like 'f' (forte) and 'p' (piano). There are also some performance instructions like 'à 2' (allegretto) and '9' (ritardando). The score includes parts for Flutes, Piccolo, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Timpani, Bells, Snare Drum, Cymbals, Piano, Violins, Viola, Cello, and Bass. The page number 107 is in the top right corner.

molto rit.

Fls. I II

Picc.

Obs. I II

E.H.

B♭ Clar. I II

B♭ Bass Cl.

Bassons I II

Hns. I II III IV

B♭ Trp. I II III

Trbs. I II

Trb. III & Tuba

Timp.

S.D.

Cymb.

Piano

Viol. I

Viol. II

Viola

Cello

Bass

Gong

22 **Tempo I**
Grandioso

This page of a musical score, numbered 109, is titled "22 Tempo I Grandioso". It features a variety of instruments including Flutes (Fls. I, II), Piccolo (Picc.), Oboes (Obs. I, II), English Horn (E. H.), Clarinets (B♭ Cls. I, II), Bass Clarinet (B♭ Bass Cl.), Bassoons (B♭'s ns. I, II), Horns (Hns. I, II, III, IV), Trumpets (B♭ Tpts. I, II, III), Trombones (Trbns. I, II, III & Tuba), Timpani (Timp.), Bass Drum (B. D.), Piano (Piano), Violins (Viol. I, II), Viola, Cello, and Bass. The score is written in a key signature of three flats and a 4/4 time signature. It includes dynamic markings such as *ff* and *f*, and a "Solo" instruction for the second trumpet part. The piano part features a complex, rhythmic accompaniment with dense chordal textures. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support and rhythmic patterns.

Fl. I
Fl. II
Picc.
Obs. I
Obs. II
E. H.
B♭ Cl. I
B♭ Cl. II
B♭ Bass Cl.
B♭s'n I
B♭s'n II
Hrn. I
Hrn. II
Hrn. III
Hrn. IV
B♭ Tpts. I
B♭ Tpts. II
B♭ Tpts. III
Trb. I
Trb. II
Trb. III & Tuba
Timp.
B. D.
S. D.
Piano
Viol. I
Viol. II
Viola
Cello
Bass

This page of a musical score, numbered 111, contains the following instruments and parts:

- Flutes:** Flute I and Flute II.
- Piccolo:** Piccolo.
- Oboes:** Oboe I and Oboe II.
- English Horn:** E. H.
- Clarinets:** Clarinet in B-flat I and Clarinet in B-flat II.
- Bassoons:** Bassoon in B-flat I and Bassoon in B-flat II.
- Horns:** Horn I, Horn II, Horn III, and Horn IV.
- Trumpets:** Trumpet in B-flat I, Trumpet in B-flat II, and Trumpet in B-flat III & Tuba.
- Trombones:** Trombone I and Trombone II.
- Tuba:** Tuba (part of the Trombone III & Tuba line).
- Timpani:** Timp.
- Drums:** B. D. (Bass Drum) and S. D. (Snare Drum).
- Piano:** Piano.
- String Instruments:** Violin I, Violin II, Viola, Cello, and Bass.

The score is written in a key signature of three flats and a 4/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *dim.* (diminuendo). The piano part is particularly intricate, with dense chordal textures and rapid sixteenth-note passages.

molto rit.

The musical score is arranged in a standard orchestral format. The top section contains the woodwinds: Flute I and II, Piccolo, Oboe I and II, Horn I, II, III, and IV, Clarinet in B-flat I and II, Bass Clarinet, Bassoon I and II, and Harp. The middle section contains the brass: Trumpet I and II, Trombone I, II, and III, and Tuba. Below the brass are the percussion: Timpani and Snare Drum. The bottom section contains the strings: Violin I and II, Viola, Cello, and Bass. A Piano part is positioned between the percussion and the strings. The score features various musical notations including slurs, dynamics (p, mf, f, dim, rall, molto rit), and performance instructions like 'div' (divisi) for the strings. The tempo is marked 'molto rit.' at the top right. The page number '112' is in the top left corner.

Fls. I
II

Picc.

Obs. I
II

E.H.

B♭ Cls. I
II

B♭ Bass Cl.

B♭sns. I
II

Hns. I
II
III
IV

B♭ Trpts. I
II
III

Trbs. I
II

Trb. III
& Tuba

Timp.

Piano

R.H.

brilliante

Viol. I

Viol. II

Viola

Cello

Bass

Piano

Presto

poco a poco cresc.

Fl. I
 Picc.
 Obs. I
 E. H.
 B♭ Cl. I
 B♭ Cl. II
 B♭ Bass Cl.
 B♭sns. I
 B♭sns. II
 Hrn. I
 Hrn. II
 Hrn. III
 Hrn. IV
 B♭ Trpts. I
 B♭ Trpts. II
 B♭ Trpts. III
 Trbn. I
 Trbn. II
 Trb. & Tuba III
 Timp.
 B.D.
 S.D.
 Cymb. Tri.
 Cymb.
 Piano
 Viol. I
 Viol. II
 Viola
 Cello
 Bass

Musical score for orchestra and strings, page 114. The score is for a Presto movement, marked "poco a poco cresc.". The score includes parts for woodwinds (Flute, Piccolo, Oboe, English Horn, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets), brass (Trumpets, Trombones, Tuba), percussion (Timpani, Snare, Cymbals), and strings (Violins, Viola, Cello, Bass). The woodwinds and strings play melodic lines with various articulations and dynamics. The brass and percussion provide harmonic support and rhythmic patterns. The score is marked with "p" (piano) and "div." (divisi) for the strings.

Fla. I
II

Picc.

Obs. I
II

E. H.

B♭ Cls. I
II

B♭ Bass Cl.

Bws/na. I
II

Hns. I
II
III
IV

B♭ Trpts. I
II
III

Trbs. I
II

Trb. III
& Tuba

Timp.

B. D.

S. D.

Cymb.

Piano

Viol. I

Viol. II

Viola

Cello

Bass

Meno mosso (four beats) *à 2* **poco accel.** **poco rit. molto rit.**

Fls. I
Fls. II
Picc.
Obs. I
Obs. II
E.H.
Bt. Cls. I
Bt. Cls. II
Bt. Bass Cl.
B's's'ns. I
B's's'ns. II
Hns. I
Hns. II
Hns. III
Hns. IV
Bt. Trpta. I
Bt. Trpta. II
Bt. Trpta. III
Trbs. I
Trbs. II
Trb. III & Tuba
Timp.
B. D.
S. D.
Cymb.
Piano
Viol. I
Viol. II
Viola
Cello
Bass

EE 6808