

# Piano Concerto N° 1

## I

L. van Beethoven, Op. 15  
1770-1827

Allegro con brio

Flauto

2 Oboi

2 Clarinetti in C

2 Fagotti

2 Corni in C

2 Trombe in C

Timpani in C - G

Violino I

Violino II

Viola

Violoncello Contrabasso

Klavier

10

VI.  
Vla.  
Vc.  
Cb.

*cresc.* *f*

6 6 4 6 6 6 6 6 6

20

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
(C)  
Tr.  
(C)  
Timp.

*ff*

VI.  
Vla.  
Vc.  
Cb.

*ff*

6 6 7 6 7 6 7 6 7

8

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
(C)  
Tr.  
(C)  
Timp.

Vl.  
Vla.  
Vc.  
Cb.

6 6 7 6 4

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
(C)  
Tr.  
(C)  
Timp.

Vl.  
Vla.  
Vc.  
Cb.

5 5 5 5 5 5 5 5

30

Fl.

Ob.

Cl.

Fg.

Cor.  
(C)

Tr.  
(C)

Timp.

Vl.

Vla.

Vc.  
o Cb.

Fl.

Ob.

Cl.

Fg.

Cor.  
(C)

Tr.  
(C)

Timp.

Vl.

Vla.

Vc.  
o Cb.

E. E. 3815



40

Fl.

Ob.

Cl.

Fg.

Cor. (C)

Tr. (C)

Timp.

Vl.

Vla.

Vc. Ob.

50

Fl.

Ob.

Cl.

Fg.

Cor. (C)

Tr. (C)

Timp.

Vl.

Vla.

Vc. Ob.

E. E. 3815

[illegible]

60

Fl. I. *p cresc.*

Ob. *p cresc.*

Cl. *p*

Fg. *p cresc.*

Cor. (C) *p*

VI. *p cresc.*

Vla. *cresc.*

Vc. o Cl. *cresc.*

E. E. 3815



Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
(C)  
Tr.  
(C)  
Timp.

Vl.  
Vla.  
Vc.  
o Cb.

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
(C)  
Tr.  
(C)  
Timp.

Vl.  
Vla.  
Vc.  
o Cb.

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
(C)  
Tr.  
(C)  
Timp  
p  
VI.  
p  
Vla.  
p  
Vc.  
o Cb.  
p

90  
Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
(C)  
Tr.  
(C)  
Timp  
p  
VI.  
p  
Vla.  
p  
Vc.  
o Cb.  
p

4 5 3 4 5

10

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fg. *cresc.*

Cor. (C) *cresc.*

Tr. (C)

Timp *cresc.*

Vl. *cresc.*

Vla. *cresc.*

Vc. *cresc.*

e. Cb. *cresc.*

*f sf*

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
(C)  
Tr.  
(C)  
Timp.  
Vi.  
Vla.  
Vc.  
Cb.  
Klav.

Klav.







Vl.  
 Vla.  
 Vc.  
 e Cb.  
 Klav.

Vl.  
 Vla.  
 Vc.  
 e Cb.  
 Klav.

130  
 Vl.  
 Vla.  
 Vc.  
 e Cb.  
 Klav.

VI.  
 Vla.  
 Vc.  
 Cb.  
 Klav.  
 Ob.

140  
*cresc.*  
*p*  
*cresc.*  
*p*  
*cresc.*  
*p*  
*cresc.*  
*p*

The musical score is arranged in systems. The first system (measures 137-140) includes Violin I, Violin II, Viola, Violoncello/Double Bass, Piano, and Oboe. The second system (measures 141-144) includes Violin I, Violin II, Viola, Violoncello/Double Bass, Piano, and Oboe. The score features various musical notations including notes, rests, and dynamic markings such as *cresc.* and *p*.

Ob.  
Fg.  
Klav.

Hb.  
Fg.  
Vi.  
Vla.  
Klav.

150

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
(C)  
Vi.  
Vla.  
Vc.  
Cb.  
Klav.

180

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
(C)

Vl.  
Vla.  
Vc.  
Cb.

6 7 6 4 7

Fl.  
Ob.  
Cl.  
Fg.

Vl.  
Vla.  
Vc.  
Cb.

Klav.

*p* *p* *p* *p*

*dolor*

170

VI.

Vla.

Vc.  
o Cb.

Klav.

*cresc.*

Fl.

Fg.

VI.

Vla.

Vc.  
o Cb.

Klav.

*dimin.*

*p*

*p*

180

Fl.

Eg.

Cor.  
(C)

Vl.

Vla.

Vc.  
Cb.

Klav.

*p*

*sf*

*sf*

*sf*

*sf*

*sf*

*marcato*

Fl.

Ob.

Fg.

Cor.  
(C)

Vl.

Vla.

Vc.  
Cb.

Klav.

*p*

*f*

*cresc.*

VI.  
Vla.  
Vc.  
o Cb.

Klav.

190

VI.  
Vla.  
Vc.  
o Cb.

Klav.

VI.  
Vla.  
Vc.  
o Cb.

Klav.



Ob. I.

Fg. I.

Cor. (C)

Vl.

Vla.

Vc. Cb.

Klav.

Ob. I.

Fg. I.

Cor. (C)

Klav.

200

*sempre stacc.*

Vl.

Vla.

Vc. Cb.

Klav.

Cor. (c)

*fp* *tr* *fp*

Vl.

Vla.

Vc. & Cb.

Klav.

*fp* [cresc.]

The first system of the musical score for 'The Swan Song' features the following parts and notation:

- Fig.**: Bass clef, starting with a whole rest, followed by a half note G (with *p*), and a half note F#.
- Cor. (C)**: Treble clef, starting with a whole rest, followed by a half note G (with *p*), and a half note F#.
- Vl.**: Treble clef, starting with a whole rest, followed by a half note G (with *p*), and a half note F#.
- Vla.**: Bass clef, starting with a whole rest, followed by a half note G (with *p*), and a half note F#.
- Vc. o Ch.**: Bass clef, starting with a whole rest, followed by a half note G (with *p*), and a half note F#.
- Klav.**: Treble and Bass clefs, playing a continuous eighth-note accompaniment. The right hand starts on G4 and the left hand on G3.

The system concludes with a double bar line and a repeat sign.

Fig.

Vl.

Klav.

*sf*

*sempre slacc.*

*sf*

*sf*



229 230

Fl.

Ob.

Fg.

stacc.

Klav.

Fl.  
Ob.  
Fg.

8

clav.

cresc.

cresc.

[illegible]

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
(C)  
Tr.  
(C)  
Timp.  
Vl.  
Vla.  
Vc.  
& Cb.

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
(C)  
Tr.  
(C)  
Timp.  
Vl.  
Vla.  
Vc.  
& Cb.

E.E. 2815

Fl. *sf* *p* *ff*

Ob. *sf* *p* *ff*

Cl. *sf* *p* *ff*

Fg. *sf* *p* *ff*

Cor. (C) *f* *ff*

Tr. (C) *f* *ff*

Timp. *p* *f* *ff*

Vi. *p* *f* *ff*

Vla. *p* *f* *ff*

Vc. *p* *f* *ff*

o Cb. *p* *f* *ff*

Fl. *ff*

Ob. *pp cresc.* *ff*

Cl. *ff*

Fg. *ff*

Cor. (C) *ff*

Tr. (C) *ff*

Timp. *ff*

Vi. *pp* *ff*

Vla. *pp* *ff*

Vc. *pp* *ff*

o Cb. *pp* *ff*

Fl.  
Ob.  
Cl.  
Fg.  
Cor. (C)  
Vl.  
Vla.  
Vc. & Cb.  
Klav.

Vl.  
Vla.  
Vc. & Cb.  
Klav.



Vl.  
 Vla.  
 Vc.  
 o Cb.  
 Klav.

Vl.  
 Vla.  
 Vc.  
 o Cb.  
 Klav.

Vl.  
 Vla.  
 Vc.  
 o Cb.  
 Klav.

280

VI. *pizz.*

Vla. *pizz.*

Vc. *pizz.*

e Cb.

Klav. *p*

Vla. *pizz.*

Vc. *pizz.*

e Cb.

Klav.

290

Fl.

Fg.

VI. *p arco*

Vla. *p arco*

Vc. *p arco*

e Cb. *p arco*

Klav. *ben marcato*

Fl.

Ob.

Fg.

Vl.

Vla.

Vc.  
Cb.

Klav.

*staccato*

Fl.

Ob.

Fg.

Vl.

Vla.

Vc.  
e Cb.

Klav.

800

Fl.

Ob.

Fg.

Cor.  
(C)

Vl.

Vla.

Vc.  
o Cb.

Klav.

*p*

*pp*

Ob.

Fg.

Cor.  
(C)

Vl.

Vla.

Vc.  
o Cb.

Klav.

*I.*

810

Ob. *I.*

Fg. *I.*

Cor. (C) *pp*

Vi.

Vla.

Vc. o Cb.

Klav. *pp*

Vi.

Vla. *pp*

Vc. o Cb.

Klav. *pp*

VI.  
 Vla.  
 Klav.

*pp*  
*8*

320  
 VI.  
 Vla.  
 Vc.  
 o Cb.

*pp*  
*pp*

Klav.

*8*

VI.  
 Vla.  
 Vc.  
 o Cb.

*8*

Klav.

*cresc.*  
*cresc.*

Cor. (C)  
 Vl.  
 Vla.  
 Vc. Cb.  
 Klav.

330  
 pp  
 pp  
 pp  
 pp  
 pp  
 sempre pp  
 decresc.  
 pp  
 decresc.  
 pp  
 pp  
 con Ped.

Musical score for measures 330-335. The score includes parts for Cor. (C), Vl., Vla., Vc. Cb., and Klav. The woodwinds and strings play sustained notes, while the piano has a complex, rhythmic accompaniment. Dynamics include p, pp, and decresc. The piano part ends with a 'con Ped.' instruction.

[illegible]



350

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. (C) *ff*

Tr. (C) *ff*

Timp. *ff*

Vl. *ff*

Vla. *ff*

Vc. e Cb. *ff*

Klav.

unfs. 6  $\frac{6}{4}$  7

VI.  
Vla.  
Vc.  
Cb.

Klav.

360

Ob.  
Cor.  
(C)

VI.  
Vla.  
Vc.  
Cb.

Klav.

Ob.  
Fg.  
Cor.  
(C)

VI.

Klav.

*cresc.*

*cresc.*

Detailed description: This page of a musical score contains measures 357 through 365. The instrumentation includes Violins (VI.), Violas (Vla.), Violoncellos (Vc.), Contrabass (Cb.), Piano (Klav.), Oboe (Ob.), Cor Anglais (Cor. (C)), and Fagotto (Fg.). The score is written in a key with one sharp (F#) and a 2/4 time signature. Measures 357-360 show a piano introduction with various instruments. Measure 360 is marked with a double bar line and the number 360. Measures 361-365 feature a more active piano part with a crescendo marking. The piano part is written in a complex, rhythmic pattern. The other instruments provide harmonic support with sustained notes and chords.

Ob.

Fg.

Cor.  
(C)

Vl.

Vla.

Vc.

o Cb.

Klav.

370

Fl.

Ob.

Cl.

Fg.

Cor.  
(C)

Vl.

Vla.

Vc.

o Cb.

Klav.

Fl.

Ob.

Cl.

Fg.

Cor.  
(C)

VL

Vla.

Vc.  
o Cb.

Klav.

*dolce*

*dolce*

380

VL

Vla.

Vc.  
o Cb.

Klav.

Ob.

Fg.

Vi.

Vla.

Vc.  
o Cb.

Klav.

*cresc.*

390

Ob.

Fg.

Cor.  
(C)

Vi.

Vla.

Vc.  
o Cb.

Klav.

*p*

400

Fl.  
Ob.  
Fg.  
Cor.  
(C)  
Vl.  
Vla.  
Vc.  
& Kb.  
Klav.

cresc.

This musical score page contains measures 408 through 412. The instrumentation includes Violins (Vl.), Viola (Vla.), Violoncello and Contrabass (Vc. o Cb.), Piano (Klav.), Oboe (Ob.), Flute (Fg.), and Cor Anglais (Cor. (C)).  
 Measures 408-410 are primarily for the strings and piano. The piano part features a complex, fast-moving texture with many sixteenth and thirty-second notes. The strings provide harmonic support with sustained notes and some movement in the upper registers.  
 Measure 410 is marked with a rehearsal symbol and the number 410. It introduces the Oboe, Flute, and Cor Anglais. The Oboe and Flute play a melodic line starting on a whole note, marked with a first ending bracket and a trill (tr). The Cor Anglais plays a sustained note, marked with a first ending bracket and a trill. The piano continues its intricate texture.  
 Measure 411 shows the Oboe and Flute continuing their melodic line, with the Cor Anglais still sustained. The piano part remains active.  
 Measure 412 concludes the section with the piano playing a final, dense texture of sixteenth notes.

Ob. 1. *sp*

Fg. *sp*

Cor. (C) *sp*

Klav. *sf* *sempre stacc. sf*

Vl. *p*

Vla. *p*

Vc. *p*

Cb. *p*

Klav. *sf* *dimin.*

Cor. (C) 420 *sp* *tr* *p*

Vl. *p*

Vla. *p*

Vc. *p*

Cb. *p*

Klav. *cresc.*



Fg.  
 Cor.  
 (C)  
 Vl.  
 Vla.  
 Vc.  
 Cb.  
 Klav.

Fg.  
 Vl.  
 Klav.

Vl.  
 Vla.  
 Vc.  
 Cb.  
 Klav.

VI.  
Vla.  
Vc.  
o Cb.

Klav.

440

Fl.  
Ob.  
Fg.  
Cor.  
(C)  
VI.  
Vla.  
Vc.  
o Cb.

Klav.

*queste note ben marcate*

Fl.  
Ob.  
Cor.  
(C)

Klav.

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
(C)  
Tr.  
(C)  
Timp.

450

Vl.  
Vla.  
Vc.  
Cb.

Klav.

*cresc.*

This musical score page, numbered 48, contains measures 460 through 463. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor. (C)), Trumpet (Tr. (C)), Timpani (Timp.), Violin (Vl.), Viola (Vla.), Bassoon (Br.), and Bass (B.). The score is written in 2/4 time with a key signature of one flat (B-flat). Measures 460 and 461 feature a complex woodwind and string texture, with the Flute and Oboe playing sustained notes and the strings providing a rhythmic foundation. Measures 462 and 463 show a continuation of this texture, with the Flute and Oboe playing sustained notes and the strings providing a rhythmic foundation. The score includes various musical notations such as notes, rests, and dynamic markings.

Fl.  
Ob.  
Cl.  
Fg.  
Cor. (C)  
Tr. (C)  
Timp.  
Vl.  
Br.  
B.

460

E.E. 3815

Fl. *ff* *sf* *fp* *sf*

Ob. *ff* *sf* *fp* *sf*

Cl. *ff* *sf* *fp* *sf*

Fg. *ff* *sf* *fp* *sf*

Cor. (C) *ff* *sf* *fp* *sf*

Tr. (C) *ff* *sf* *fp* *sf*

Timp. *ff* *sf* *fp*

Vl. *ff* *sf* *fp*

Vla. *ff* *sf* *fp*

Vc. *ff* *sf* *fp*

o Cb. *ff* *sf* *fp*

Klav. *ff* Cadenza \*

\*) Originalkadenzen siehe im Anhang p. 109 ff.

50

470

Fl.

Ob.

Cl.

Fg.

Cor. (C)

Tr. (C)

Timp.

Vl.

Vla.

Vc.

c. Cb.

Fl.

Ob.

Cl.

Fg.

Cor. (C)

Tr. (C)

Timp.

Vl.

Vla.

Vc.

c. Cb.

unis.

unis.

Largo

2 Clarinetti in B

2 Fagotti

2 Corni in Es

Violino I

Violino II

Viola

Violoncello  
Contrabasso

Klavier

Cl.

Fg.

Cor.  
(Es)

Vi.

Vla.

Vc.  
Cb.

Klav.

10

Cl. *cresc.* *f* *p*

Fig. *cresc.* *f* *p*

Cor. (Es) *cresc.* *f* *p*

Vl. *cresc.* *f*

Vla. *cresc.* *f*

Vc. *cresc.* *f*

o Cb. *cresc.* *f*

5 3 4 2 6 2 6 10 6 7 4 10 6 7 4 3

*cantabile*

Cl. *p* *cresc.* *sf*

Fig. *p* *cresc.* *sf*

Cor. (Es) *p* *cresc.* *sf*

Vl. *f* *p* *cresc.* *sf*

Vla. *f* *p* *cresc.* *sf*

Vc. *f* *p* *cresc.* *sf*

o Cb. *f* *p* *cresc.* *sf*

5 3 4 2 6 2 6 10 6 7 4 10 6 7 4 3



[illegible]

84

Cl.

Fg.

Cor. (Es)

Vl.

Vla.

Vc. Cb.

Klav.

Cl.

Fg.

Cor. (Es)

Vl.

Vla.

Vc. Cb.

all.<sup>8</sup>

unis.

80

Cl.

Fg.

Cor.  
(Es)

Vl.

Vla.

Vc.  
o Cb.

Klav.

*I.*

*a 2*

*pp*

*p*

*p*

*3*

*[dolce]*

Cl.

Fg.

Cor.  
(Es)

Vl.

Vla.

Vc.  
o Cb.

Klav.

*pp*

*pp*

*pp*

*pp*

*pp*

*3*

*[espress]*

56

Cl.

Fg.

Cor.  
(Es)

Vl.

Vla.

Vc.  
e Cb.

Klav.

Cl.

Fg.

Klav.

Cl.

Fg.

Klav.

*cresc.*

*pp*

*cresc.*

*pp*

*sf*

*cresc.*

*p*

*sf*

*cresc.*

*p*

*sf*

*cresc.*

*p*

*sf*

*cresc.*

*pp*

*dimin.*

*[dimin.]*

*40*

*tr*

*ca - lau - do*

*[dolce]*

GL. *f*

Fg. *f*

Cor. (Es) *f*

VL. *f* *f* *fp*

Vla. *f* *f* *p*

Vc. *f* *f* *fp*

o. Cb. *f* *f* *fp*

Klav. *cresc.*

GL. *p* *pp*

Fg. *p* *pp*

Cor. (Es) *p* *pp*

VL. *pp*

Vla. *pp*

Vc. *pp*

o. Cb. *pp*

Klav. *cresc.* *p*

VI.  
Vla.  
Vc.  
o Cb.

[cresc.]

Klav. *espress.* *con Ped.*

VI.  
Vla.  
Vc.  
o Cb.

*pp*

Klav. *decresc.* *pp* *senza Ped.*

VI.  
Vla.  
Vc.  
o Cb.

Klav.

Vl. *pp*  
 Vla. *pp*  
 Vc. e Cb. *pp*  
 Klav. *sf* *pp*  
 Cl. 60 *p* *cresc.* *f*  
 Fg. *p* *cresc.* *f*  
 Cor. (Es) *p* *cresc.* *f*  
 Vl. *p* *cresc.* *f*  
 Vla. *p* *cresc.* *f*  
 Vc. e Cb. *p* *cresc.* *f*  
 Klav. *p* *cresc.* *f*

Fingerings: 6, 5, 4, 2, 6, 2, 5, 4, 3, 5, 4, 3

Ol.  
 Fg.  
 Cor.  
 (Es)  
 VL.  
 Vla.  
 Vc.  
 o Cb.  
 Klav.

p  
 p  
 f  
 f  
 f  
 f  
 [p] cresc.

Vl.  
 Vla.  
 Vc.  
 o Cb.  
 Klav.

pizz.  
 pizz.  
 pizz.  
 pizz.  
 [cantabile]  
 p



70

VI.

Vla.

Vc.  
e Cb.

Klav.

*cresc.* *p* *cresc.* *dimin.*

Cl.

Fg.

Cor  
(Es)

VI.

Vla.

Vc.  
e Cb.

Klav.

*p* *arco?* *arco?* *arco?* *arco?* *arco?* *stacc.*

Cl. *pp*

Fg. *pp* I. *pp*

Cor. (Es) *pp* *pizz.* *pp*

Vl. *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Cb. *pizz.*

Klav. *cresc.*

80

Cl. *cresc.* *p*

Fg. *cresc.* *p*

Cor. (Es) *cresc.* *p* *arco*

Vl. *p* *arco*

Vla. *p* *arco*

Vc. *p* *arco*

Cb. *p* *arco*

Klav. *tr.* *sf* *cresc.* *p* *cresc.*

*sempre stacc. e marcato*



Cl.  
 Fg.  
 Cor.  
 (Es)  
 Vl.  
 Vla.  
 Vc.  
 Cb.  
 Klav.

*con Ped.*  
*pp*  
*pp*  
*p*  
*p*  
*p*  
*senza Ped.*  
*p*  
*p*  
*p*  
*p*  
*sf*  
*sf*  
*p cresc.*

1.  
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 89.  
 90.  
 91.  
 92.  
 93.  
 94.  
 95.  
 96.  
 97.  
 98.  
 99.  
 100.

E.E. 3915

Vl.  
 Vla.  
 Vc.  
 e Cb.  
 Klav.

1. Cl. <sup>100</sup>  
 Vl.  
 Vla.  
 Vc.  
 e Cb.  
 Klav. *p* *espressivo*

1. Cl. *cresc.*  
 Vl.  
 Vla.  
 Vc.  
 e Cb.  
 Klav. [*pioggia*] [*cresc.*]

Cl. *f* *sf* *p cresc.*

Fg. *f* *sf* *p cresc.*

Vl. *f* *sf* *p cresc.*

Vla. *f* *sf* *p cresc.*

Vc. Cb. *f* *sf* *p cresc.*

Klav. *f* *p* *p cresc.*

Cl. *p*

Fg. *p*

Vl. *p*

Vla. *p*

Vc. Cb. *p*

Klav. *p*

Cl.

Fg.

Cor.  
(Es)

Vl.

Vla.

Vo.

Cb.

Klav.

*pizz.*

*pizz.*

*decresc.*

*pp*

*con Ped.*

# Rondo

## III

### Allegro scherzando

Flauto

2 Oboi

2 Clarinetti in C

2 Fagotti

2 Corni in C

2 Trombe in C

Timpani in C - G

Violino I

Violino II

Viola

Viofoncello  
e  
Contrabasso

Klavier

[P] (leggiermente)

10

Klav.



Klav.

69

This musical score page contains measures 20 through 24 of a piece from 'The Marriage of Figaro'. The score is written for a full orchestra and includes the following parts:


- Fl.** (Flute): Measures 20-24. Measure 20 has a dynamic of *f* and a marking *a 2*. Measures 21-24 show a melodic line with various articulations.
- Ob.** (Oboe): Measures 20-24. Measure 20 has a dynamic of *f*. Measures 21-24 show a melodic line with various articulations.
- Cl.** (Clarinet): Measures 20-24. Measure 20 has a dynamic of *f*. Measures 21-24 show a melodic line with various articulations.
- Fg.** (Bassoon): Measures 20-24. Measure 20 has a dynamic of *f*. Measures 21-24 show a melodic line with various articulations.
- Cor. (C)** (Cor Anglais): Measures 20-24. Measure 20 has a dynamic of *f*. Measures 21-24 show a melodic line with various articulations.
- Tr. (C)** (Trumpet): Measures 20-24. Measure 20 has a dynamic of *f*. Measures 21-24 show a melodic line with various articulations.
- Timp.** (Timpani): Measures 20-24. Measure 20 has a dynamic of *f*. Measures 21-24 show a melodic line with various articulations.

The score is written in 3/4 time and features a variety of musical notations, including dynamics, articulations, and a key signature change in measure 24.


Ob. 


[illegible]

Fig. 

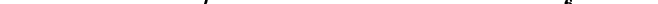
Cor. 

Tr.  
(C)

**Timp.** 

Vl. 

Vla. 

e Cb. 

Klav.

70

Fl.

Ob.

Cl.

Fg.

Cor. (C)

Tr. (C)

Timp.

Vl.

Vla.

Vo. Cb.

8 6 7 8

[illegible]

40

Fl. *a 2*

Ob. *a 2*

Cl. *a 2*

Fg. *ff*

Cor. (C) *ff*

Tr. (C) *ff*

Timp. *ff*

Vl. *ff*

Vla. *ff*

Vc. *ff*

o Cb. *ff*

*al'ottava*

5 6 7 8 7 7

*a 2*

Ob. *sf*

Cl. *sf*

Fg. *sf*

Cor. (C) *sf*

Vla. *p*

Vc. *p*

o Cb. *p*

Klav.

50

VI.  
Vla.  
Vo.  
Cb.

Klav.

8

VI.  
Vla.  
Vo.  
Cb.

Klav.

*(marcato)*

60

Ob.  
VI.  
Vla.  
Vo.  
Cb.

Klav.

*[dimin.]* *[cresc.]*



[illegible]

Ob.

Cor. (C)

Klav.

Fl.

Ob.

Cor. (C)

Klav.

Fl.

Ob.

Fg.

Vl.

Vla.

Vo. Cb.

Klav.

110

VI.  
Vla.  
Vo.  
Cb.

Klav.

120

VI.  
Vla.  
Vo.  
Cb.

Klav.

*cresc.*

*sf* *cresc.*

*sf* *cresc.*

724





140

Vl. *pp*

Vla. *pp*

Vo. *pp*

Ch. *pp*

Klav. *[cresc.] sf*

Klav. *decresc.*

con Ped. *pp*

Klav. *senza Ped.*

160

Fl. 170

Ob. *a 2*

Cl. *f*

Fg. *f*

Vl. *f*

Klav. *cresc.*

Fl. *a 2*

Ob.

Cl.

Fg.

Cor.  
(C)

Tr.  
(C)

Timp

Vl.

Vla.

Vo.  
Cb.

180

*sf*

8

*sf*

E. E. 2915

[illegible]

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
(C)  
Tr.  
(C)  
Timp.

Vi.  
Vla.  
Vc.  
Cb.  
Klav.

*pizz.*  
*p*

8

*ben marcato e sempre stacc.*

Fl.  
Fg.  
Cor.  
(C)  
Vi.  
Vla.  
Vc.  
Cb.  
Klav.

200  
*p*  
*I.*  
*pp*  
*arco*  
*p*

Fl.

Flg. I.

Cor. (C)

Vi.

Vla.

Vc. Cb.

Klav.

[>] *cresc.* [>] [>] [*f*] [*p*]

210

Klav.

*cresc.*

220

Ob.

Flg. I.

Vi.

Vla.

Vc. Cb.

Klav.

230

Fl.

Ob.

Fg.I.

Cor.  
(C)

Vl.

Vla.

Vc.

Cb.

Klav.

*pp*

*pizz.*

*ben marcato e stacc.*

*cresc.*

*dim.*

*[cresc.]*

*p*

240

*cresc.*

E. E. 3315





Cor.  
(C)

Vl.

Vla.

Vc.  
Cb.

pizz.

Klav.

270

Fl.

Ob.

Fg.

Vl.

Vla.

Vc.  
o Cb.

arco allottava

2 1 1 2 1  
cresc.

Klav.

cresc.

280

Fl.

Ob.

Fg.

Vl.

Vla.

Vc.

Cb.

Klav.

290

Vl.

Vla.

Vc.

Cb.

Klav.

Vl.

Vla.

Vc.

Cb.

Klav.



810

Klav.

*p*

820

Klav.

*pp*

830

F1.

Ob.

Cl.

Fg.

Cor.  
(C)

Tr.  
(C)

Timp

Vl.

Vla.

Vc.

Cb.

Klav.

8

E. E. 3815

Fl.  
Ob.  
Cl.  
Fg.  
Cor (C)  
Tr. (C)  
Timp  
Vl.  
Vla.  
Vc.  
Cb.

6 6 6 7 8

Fl.  
Ob.  
Cl.  
Fg.  
Cor (C)  
Tr. (C)  
Timp  
Vl.  
Vla.  
Vc.  
Cb.

340

E. E. 3815

30

Fl.

Ob.

Cl.

Fg.

Cor (C)

Tr. (C)

Timp.

Vl.

Vla.

Vc.

Cb.

350

E. E. 3815

Ob.

Cl.

Fg.

Cor  
(C)

Vl.

Br.

B.

Klav.

360

Vl.

Br.

B.

Klav.

Vl.

Br.

B.

Klav.

E. E. 3815

370

VI.  
Vla.  
Vc.  
Cb.

Klav.

380

Fl.  
Ob.  
Fg.

VI.  
Vla.  
Vc.  
Cb.

Klav.



[illegible]

Klav.

Fl. 400

Fg.

Vi.

Vla.

Vc. e Cb.

Klav.

Ob.

Fg.

Vi.

Vla.

Klav.

Ob. I.

Fg.

Cor. (C)

Klav.

*p*

7

Ob. I.

Fg. I.

Cor. (C)

Klav. I. H.

*p*

420

7

Cor. (C)

Vl.

Vla.

Vc.

Cb.

Klav.

*cresc.*

7

[illegible]

Fl.  
Ob.  
Cl.  
Fg.  
Cor. (C)  
Tr. (C)  
Timp.

Vl.  
Vla.  
Vc.  
Cb.

Fl.  
Ob.  
Cl.  
Fg.  
Cor. (C)  
Tr. (C)  
Timp.

Vl.  
Vla.  
Vc.  
Cb.

E. E. 3815

480

Vl.

Vla.

Vc.

Cb.

Klav.

*cresc.*

VI.  
 Vla.  
 Vc.  
 Ch.  
 Klav. *p*

470  
 Fl.  
 VI.  
 Vla.  
 Vc.  
 Ch.  
 Klav. *pp*

480

Fl.  
 VI.  
 Vla.  
 Vc.  
 Ch.  
 Klav.

Detailed description: This page contains three systems of musical notation for measures 470 through 480. The first system (measures 470-474) includes staves for Violin I (VI.), Violin II (Vla.), Viola (Vc.), Contrabasso (Ch.), and Piano (Klav.). The Piano part features a complex, rapid arpeggiated figure. The second system (measures 475-479) introduces the Flute (Fl.) and continues the string and piano parts. The Flute part begins with a rest and then plays a melodic line. The Piano part continues with its arpeggiated texture. The third system (measures 480-484) continues the same instrumentation. The Flute part has a final melodic phrase. The Piano part continues with its arpeggiated texture. The string parts provide harmonic support throughout.

Fl. *pp*

Ob. *pp*

Cl. *pp*

Fg. *pp*

Cor. (C) *pp*

Tr. (C)

Timp. *pp*

Vi. *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Klav. *con Ped.* **Presto** *pp Cadenza*

Klav. *cresc.* *cresc.*



Fl.  
Ob.  
Cl.  
Fg.  
Vl.  
Klav.

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
(C)  
Tr.  
(C)  
Timp.  
Vl.  
Vla.  
Vc.  
Cb.

490

E. E. 3815

102

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
(C)  
Tr.  
(C)  
k.  
Vl.  
Vla.  
Vc.  
Cb.

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
(C)  
Tr.  
(C)  
Timp.  
Vl.  
Vla.  
Vc.  
Cb.

E. E. 3815

Fl.

Ob.

Cl.

Eg.

Cor.  
(C)

Tr.  
(C)

Timp.

Vl.

Vla.

Vc.  
e Cb.

Klav.

*all'ottava*

5 6 7 7 7  
3 4

Fl.

Ob.

Cor.  
(C)

Klav.

510

Ob.

Fg.

Cor.  
(C)

Vi.  
*pp*

Vla.  
*pp*

Vc.  
*pp*

Cb.  
*pp*

Klav.

*cresc.*

*cresc.*

Fl.

Ob.

Fg.

Cor.  
(C)

Vi.  
*pp*

Vla.  
*pp*

Vc.  
*pp*

Cb.  
*pp*

Klav.

520

*f*

*[p]*

*f*

*f*

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
(C)  
Vl.  
Vla.  
Vc.  
Cb.

Klav.

530

Fl.  
Ob.  
Cl.  
Fg.  
Cor.  
(C)  
Vl.  
Vla.  
Vc.  
Cb.  
Klav.

VI.  
 Vla.  
 Vc.  
 Cb.

Klav. *decresc.* *f cresc.*

VI.  
 Vla.  
 Vc.  
 Cb.

Klav. *ff* *dimin.* *decresc.* *p*

550

VI.  
 Vla.  
 Vc.  
 Cb.

Klav. *decresc.* *decresc.* *decresc.* *decresc.*

560

Vl.  
 Vla.  
 Vc.  
 Cb.  
 Klav.

*cresc.*

Fl.  
 Ob.  
 Cl.  
 Fg.  
 Cor.  
 (C)  
 Tr.  
 (C)  
 Timp.  
 Vl.  
 Vla.  
 Vc.  
 Cb.  
 Klav.

Adagio

*pp*

*p*

## Tempo I.

570

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. (C) *ff*

Tr. (C) *ff*

Timp. *ff*

Vl. *ff*

Vla. *ff*

Vc. *ff*

o Cb. *ff*

Klav.



# Anhang

## Kadenz zum ersten Satz (S. 49)

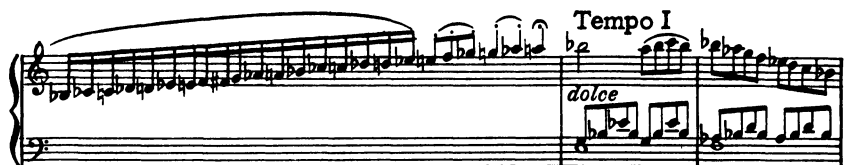
109

The musical score is written for piano and consists of six systems of music. The first system begins with a piano introduction in G major, featuring a series of chords in the right hand and a rhythmic pattern in the left hand. The second system continues the piano introduction with a series of chords in the right hand and a rhythmic pattern in the left hand. The third system continues the piano introduction with a series of chords in the right hand and a rhythmic pattern in the left hand. The fourth system continues the piano introduction with a series of chords in the right hand and a rhythmic pattern in the left hand. The fifth system begins the presto section, marked 'Presto' above the staff. It features a series of chords in the right hand and a rhythmic pattern in the left hand. The sixth system continues the presto section with a series of chords in the right hand and a rhythmic pattern in the left hand.



First system of musical notation. The upper staff contains a melodic line with a long, sweeping slur over the final measures. The lower staff contains a bass line. The tempo and mood markings *p dolce* and *meno presto* are written between the staves.

*p dolce*  
*meno presto*



Second system of musical notation. The upper staff continues the melodic line. The lower staff contains a bass line. The tempo marking *Tempo I* is written above the upper staff, and the mood marking *dolce* is written above the lower staff.

*Tempo I*  
*dolce*



Third system of musical notation. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line.



Fourth system of musical notation. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line.



Fifth system of musical notation. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line.



Sixth system of musical notation. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line.



Seventh system of musical notation. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line.

(Fortsetzung fehlt)

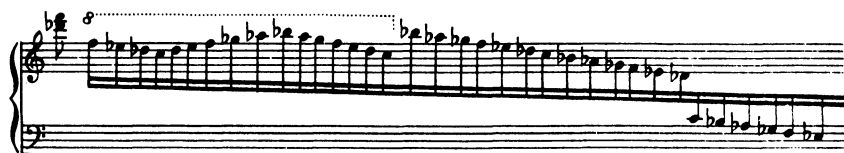
### Kadenz zum ersten Satz (S.49)

This page contains seven systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs). The notation is complex, featuring many sixteenth and thirty-second notes, as well as rests and dynamic markings. The key signature changes throughout the piece, including B-flat major, E-flat major, and F major. The word "dolce" is written above the staff in the second system. The piece concludes with a final cadence in the seventh system.

## Kadenz zum ersten Satz (S. 49)

The musical score is written for piano and consists of seven systems. The first system begins with a 6/4 time signature. The notation includes a variety of rhythmic figures, such as eighth and sixteenth notes, and rests. The key signature changes from one flat to two flats across the systems. The score is written for piano, with the instrument indicated by a piano (p) dynamic marking at the beginning of the first system.

The image displays a page of musical notation, likely for a piano. It consists of seven systems of staves, each with a treble and bass clef. The notation includes various rhythmic patterns, accidentals, and dynamic markings. The first system shows a complex melodic line in the treble and a more rhythmic bass line. The second system features a continuous eighth-note pattern in the treble. The third system has a more melodic treble line with some accidentals. The fourth system is marked with *dim.* and shows a treble line with eighth notes and a bass line with a more complex pattern. The fifth system continues the eighth-note patterns in both hands. The sixth system shows a treble line with some rests and a bass line with a steady eighth-note pattern. The seventh system features a treble line with some rests and a bass line with a more complex pattern. The notation is written in a standard musical style with various accidentals and dynamic markings.



This page contains seven systems of musical notation for piano. The notation is written on grand staves (treble and bass clefs). The first system shows a melodic line in the right hand and a more active bass line. The second system continues the melodic development. The third system features a 'cresc.' (crescendo) marking over a series of sixteenth-note runs in the right hand. The fourth system shows a continuation of these runs. The fifth system introduces a 'p' (piano) dynamic marking and features a more complex bass line with triplets. The sixth and seventh systems continue the piece with intricate rhythmic patterns and dynamic contrasts.



This page contains seven systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The notation is complex, featuring various key signatures and rhythmic patterns. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some systems have asterisks or other symbols below them.

dim.

\*

The musical score consists of seven systems of staves. The first system has a piano (p) dynamic marking and a 'dim.' (diminuendo) instruction. An asterisk (\*) is placed below the first measure of the first system. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is written for piano, with a grand staff (treble and bass clefs) for each system.

This page contains seven systems of musical notation for piano. The notation is written on grand staves (treble and bass clefs). The first system shows a continuous melodic line in the right hand and a more rhythmic accompaniment in the left hand. The second system continues this pattern with some rests in the right hand. The third system features a more complex texture with multiple voices in both hands. The fourth system has a prominent melodic line in the right hand and a supporting bass line. The fifth system shows a dense texture with many sixteenth notes in both hands. The sixth system continues with a similar texture, featuring some slurs and dynamic markings. The seventh system concludes the page with a final cadence, marked with a 'p' (piano) and a 'f' (forte) dynamic.

# Kadenz zum dritten Satz (s. 98)

