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G. F. Händels

Werke für Orchester.

Concerti grossi.

Auf Grund von Fr. Chrysanders Gesamtausgabe der Werke Händels
nach den Quellen revidiert und für den praktischen Gebrauch

bearbeitet von

Max Meiffert.

1. Allegro. Op. 3 No. 1.
2. Vivace. Op. 3 No. 2.
3. Largo. Op. 3 No. 3.
4. Grave. Op. 3 No. 4.
5. Adagio. Op. 3 No. 5.
6. Allegro. Op. 3 No. 6.
7. Allegro. Op. 3 No. 7.
8. Adagio. Op. 3 No. 8.
9. Vivace. Op. 3 No. 9.
10. Grave. Op. 3 No. 10.
11. Andante. Op. 6 No. 1.
12. A tempo giusto. Op. 6 No. 2.
13. Andante larghetto. Op. 6 No. 3.
14. Larghetto. Op. 6 No. 4.
15. Larghetto affettuoso. Op. 6 No. 5.
16. Grave. Op. 6 No. 6.
17. Larghetto. Op. 6 No. 7.
18. Largo. Op. 6 No. 8.
19. Andante. Op. 6 No. 9.
20. Largo. Op. 6 No. 10.
21. Grave. Op. 6 No. 11.
22. Andante larghetto. Op. 6 No. 12.
23. Largo. Op. 6 No. 13.
24. Pomposo. Op. 6 No. 14.
25. Grave. Op. 6 No. 15.
26. Largo. Op. 6 No. 16.
27. Grave. Op. 6 No. 17.
28. Pomposo. Op. 6 No. 18.
29. Grave. Op. 6 No. 19.

Eigentum der Verleger
Breitkopf & Härtel,
Leipzig.

Die 12 Concerti grossi für Streichorchester, welche der Londoner Verleger Walsh am 21. April 1740 als Händels opus 6 herausgab (Band 30 von Fr. Chrysanders Gesamtausgabe der Werke), sind als erstes größeres Instrumentalwerk nach glücklicher Überwindung der Opernkatastrophe in der kurzen Zeit vom 29. September bis 30. Oktober 1739 entstanden.

Von den bisherigen, übrigens recht spärlichen Versuchen, diese prachtvollen und inhaltsreichen Konzertmusiken unserem öffentlichen Kunstleben wieder als Besitztum zuzuführen, unterscheidet sich der vorliegende hauptsächlich durch die Ausarbeitung der beiden Cembalo-Begleitungen, die in Händelschem Sinne als fester Grund und sicherer Halt für die beiden Orchesterhälften unbedingt erforderlich sind. Es ist Corellis Praxis, die Händel einfach übernommen hat; an ihr müssen auch wir festhalten, wenn anders die volle Wirkung dieser Konzerte erzielt werden soll.

Die einzige Gefahr für eine Aufführung in dieser Weise besteht nur in der Gewöhnung der heutigen Klavierspieler, dem Orchester gegenüber solistisch zu dominieren. Die Alten erwarteten vielmehr von einem tüchtigen, diskreten Generalbaßspieler, daß er seine Spielstärke genau nach der Besetzung des Orchesters regelte. Denn „der Generalbaß — sagt Heinichen — ist nicht deswegen erdacht worden, daß man damit wie in den Präludis konzertieren, sondern nur den konzertierenden Stimmen akkompagnieren solle“ — und Mattheson: „Der Zweck des Generalbasses ist der, daß er dienen, und nicht, daß er herrschen soll; dienen zur Unterstützung, zum Grunde, zur genau-einstimmenden majestätischen, harmonischen, vollständig-klingenden Begleitung der Hauptmelodie und aller derjenigen, die mitmusizieren, es mögen für Stimmen sein, was sie wollen; auch zur Hilfe, zum Beistand und zur Tonhaltung der Sänger, ja, zur Säule, darauf das ganze Konzert gleichsam ruhet“. Wird aber die so geforderte Diskretion beobachtet, dann werden alle Bedenken gegen den hierbei bisher ungewohnten Klavierklang von selbst schwinden.

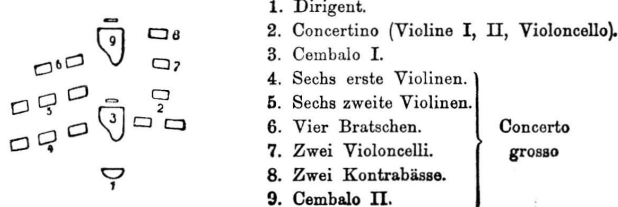
In allen Fällen, wo es räumlicher oder anderer Verhältnisse wegen durchaus unmöglich ist, zwei Flügel (von denen man übrigens die Deckel gänzlich abnehmen wolle) aufzustellen, ist wenigstens einer immer noch richtiger als keiner. Der jeweilige Generalbaßspieler wird dann versuchen müssen, an den Tutti-Stellen die beiden Akkompagnements möglichst zu vereinigen. Für einen geübten Spieler liegt darin keine Schwierigkeit; von einer eigenen Ausarbeitung der Klavierpartie für diesen besonderen Fall glaubte ich deshalb absehen zu dürfen.

Der eigentliche Solist in diesen Konzerten ist das „Concertino“; ihm kommt daher auch alle Freiheit eines solchen zu hinsichtlich der melodischen Ausschmückung, der Kadenzen und des sonstigen Vortrages. Es sei den Dirigenten empfohlen, die Solopartien wie im Kammertrio sich frei und ungehindert entfalten zu lassen; die Beugung unter den Taktstab verwischt sonst zu leicht die natürliche Frische der Bewegung.

Das Schema der Orchesteraufstellung richtet sich nach Quanzens Andeutungen und bedarf wohl keiner Erläuterung.

S.

Schema für die Orchester-Aufstellung.



G. F. Händel

Concerto grosso N° 23.

Op. 6 N° 12.

Bearbeitet von Max Seiffert.

Largo (♩ = 69).

Concertino.

Violino I. *f* *ff* *p* *espr.* *cresc.*

Violino II. *f* *ff* *p* *espr.* *cresc.*

Violoncello. *f* *ff* *p* *espr.* *cresc.*

Concerto grosso.

Violino I. *f* *ff* *p*

Violino II. *f* *ff* *p*

Viola. *f* *ff* *p*

Violoncello e Basso. *f* *ff* *p*

Cembalo I principale. *f* *ff* *p* *espr.* *cresc.*

Cembalo II ripieno. *f* *ff* *mp*

Musical score for measures 13-16. The score is written for a piano and features multiple staves. The key signature is one sharp (F#). The tempo is marked *Adagio*. The score includes dynamic markings such as *mf*, *pp*, *molto cresc.*, and *f*. The music is characterized by rapid, flowing passages in the upper staves and more rhythmic, chordal textures in the lower staves. Measure 13 is marked with a '13' in the left margin.

Musical score for measures 17-20. The score continues from the previous page. The key signature remains one sharp (F#). The tempo is marked *Adagio*. The score includes dynamic markings such as *mf*, *f*, *rit.*, *sf*, and *attacca*. The music features a variety of textures, including rapid passages and more sustained, chordal textures. Measure 17 is marked with a '17' in the left margin.

Allegro (♩ = 100).

Concertino.

Violino I. *p*

Violino II. *p* *cresc.*

Violoncello. *p* *cresc.*

Concerto grosso.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

Cembalo I. *p arpeggiando*

Cembalo II.

cresc.

tr *mf*

mf

f *tr* *mf*

cresc.

f

Measures 1-8 of the musical score. The score is written for a piano with four staves (treble and bass clefs for the right and left hands). The key signature is one sharp (F#). The tempo is marked *f* (forte). The dynamics are marked *f* (forte) and *p* (piano). The phrasing is marked *cresc. poco a poco* (crescendo poco a poco). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Measures 9-12 of the musical score. The score is written for a piano with four staves (treble and bass clefs for the right and left hands). The key signature is one sharp (F#). The tempo is marked *f* (forte). The dynamics are marked *mf* (mezzo-forte), *f* (forte), *dim.* (diminuendo), and *p* (piano). The phrasing is marked *dim.* (diminuendo) and *p* (piano). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The final measure of the system is marked *p arpeggiando* (piano arpeggiando).

This page of musical notation is a piano score, likely for a piece in D major. It features multiple staves, including a grand staff (treble and bass clef) and several single staves. The notation includes various musical elements such as notes, rests, and dynamic markings. Key markings include 'cresc.' (crescendo), 'poco rit.' (poco ritardando), 'a tempo' (return to tempo), 'p' (piano), and 'f' (forte). The score is divided into measures by vertical bar lines, and the page is numbered '6' in the top left corner. The notation is written in a clear, professional style, typical of a printed musical score.

cresc. poco a poco *a poco* *mf*

cresc. poco a poco *mf*

cresc. poco a poco *mf*

35 *cresc. poco a poco* *mf*

f *mf*

f *mf*

39 *martellato* *mf*

martellato *mf*

Detailed description: This is a page of a musical score, page 8, featuring a piano and orchestra. The score is written in D major (two sharps) and 4/4 time. It consists of several systems of staves. The first system includes a vocal line (soprano and alto) and a piano accompaniment. The vocal lines are marked with 'cresc. poco a poco' and 'a poco', and the piano accompaniment is marked with 'mf'. The second system continues the vocal and piano parts. The third system introduces a new piano part, also marked with 'cresc. poco a poco' and 'mf'. The fourth system features a piano part marked with 'f' and 'mf'. The fifth system includes a piano part marked with 'f' and 'mf'. The sixth system features a piano part marked with 'f' and 'mf'. The seventh system includes a piano part marked with 'f' and 'mf'. The eighth system features a piano part marked with 'f' and 'mf'. The ninth system includes a piano part marked with 'f' and 'mf'. The tenth system features a piano part marked with 'f' and 'mf'. The eleventh system includes a piano part marked with 'f' and 'mf'. The twelfth system features a piano part marked with 'f' and 'mf'. The thirteenth system includes a piano part marked with 'f' and 'mf'. The fourteenth system features a piano part marked with 'f' and 'mf'. The fifteenth system includes a piano part marked with 'f' and 'mf'. The sixteenth system features a piano part marked with 'f' and 'mf'. The seventeenth system includes a piano part marked with 'f' and 'mf'. The eighteenth system features a piano part marked with 'f' and 'mf'. The nineteenth system includes a piano part marked with 'f' and 'mf'. The twentieth system features a piano part marked with 'f' and 'mf'. The twenty-first system includes a piano part marked with 'f' and 'mf'. The twenty-second system features a piano part marked with 'f' and 'mf'. The twenty-third system includes a piano part marked with 'f' and 'mf'. The twenty-fourth system features a piano part marked with 'f' and 'mf'. The twenty-fifth system includes a piano part marked with 'f' and 'mf'. The twenty-sixth system features a piano part marked with 'f' and 'mf'. The twenty-seventh system includes a piano part marked with 'f' and 'mf'. The twenty-eighth system features a piano part marked with 'f' and 'mf'. The twenty-ninth system includes a piano part marked with 'f' and 'mf'. The thirtieth system features a piano part marked with 'f' and 'mf'. The thirty-first system includes a piano part marked with 'f' and 'mf'. The thirty-second system features a piano part marked with 'f' and 'mf'. The thirty-third system includes a piano part marked with 'f' and 'mf'. The thirty-fourth system features a piano part marked with 'f' and 'mf'. The thirty-fifth system includes a piano part marked with 'f' and 'mf'. The thirty-sixth system features a piano part marked with 'f' and 'mf'. The thirty-seventh system includes a piano part marked with 'f' and 'mf'. The thirty-eighth system features a piano part marked with 'f' and 'mf'. The thirty-ninth system includes a piano part marked with 'f' and 'mf'. The fortieth system features a piano part marked with 'f' and 'mf'. The forty-first system includes a piano part marked with 'f' and 'mf'. The forty-second system features a piano part marked with 'f' and 'mf'. The forty-third system includes a piano part marked with 'f' and 'mf'. The forty-fourth system features a piano part marked with 'f' and 'mf'. The forty-fifth system includes a piano part marked with 'f' and 'mf'. The forty-sixth system features a piano part marked with 'f' and 'mf'. The forty-seventh system includes a piano part marked with 'f' and 'mf'. The forty-eighth system features a piano part marked with 'f' and 'mf'. The forty-ninth system includes a piano part marked with 'f' and 'mf'. The fiftieth system features a piano part marked with 'f' and 'mf'. The fifty-first system includes a piano part marked with 'f' and 'mf'. The fifty-second system features a piano part marked with 'f' and 'mf'. The fifty-third system includes a piano part marked with 'f' and 'mf'. The fifty-fourth system features a piano part marked with 'f' and 'mf'. The fifty-fifth system includes a piano part marked with 'f' and 'mf'. The fifty-sixth system features a piano part marked with 'f' and 'mf'. The fifty-seventh system includes a piano part marked with 'f' and 'mf'. The fifty-eighth system features a piano part marked with 'f' and 'mf'. The fifty-ninth system includes a piano part marked with 'f' and 'mf'. The sixtieth system features a piano part marked with 'f' and 'mf'. The sixty-first system includes a piano part marked with 'f' and 'mf'. The sixty-second system features a piano part marked with 'f' and 'mf'. The sixty-third system includes a piano part marked with 'f' and 'mf'. The sixty-fourth system features a piano part marked with 'f' and 'mf'. The sixty-fifth system includes a piano part marked with 'f' and 'mf'. The sixty-sixth system features a piano part marked with 'f' and 'mf'. The sixty-seventh system includes a piano part marked with 'f' and 'mf'. The sixty-eighth system features a piano part marked with 'f' and 'mf'. The sixty-ninth system includes a piano part marked with 'f' and 'mf'. The seventieth system features a piano part marked with 'f' and 'mf'. The seventy-first system includes a piano part marked with 'f' and 'mf'. The seventy-second system features a piano part marked with 'f' and 'mf'. The seventy-third system includes a piano part marked with 'f' and 'mf'. The seventy-fourth system features a piano part marked with 'f' and 'mf'. The seventy-fifth system includes a piano part marked with 'f' and 'mf'. The seventy-sixth system features a piano part marked with 'f' and 'mf'. The seventy-seventh system includes a piano part marked with 'f' and 'mf'. The seventy-eighth system features a piano part marked with 'f' and 'mf'. The seventy-ninth system includes a piano part marked with 'f' and 'mf'. The eightieth system features a piano part marked with 'f' and 'mf'. The eighty-first system includes a piano part marked with 'f' and 'mf'. The eighty-second system features a piano part marked with 'f' and 'mf'. The eighty-third system includes a piano part marked with 'f' and 'mf'. The eighty-fourth system features a piano part marked with 'f' and 'mf'. The eighty-fifth system includes a piano part marked with 'f' and 'mf'. The eighty-sixth system features a piano part marked with 'f' and 'mf'. The eighty-seventh system includes a piano part marked with 'f' and 'mf'. The eighty-eighth system features a piano part marked with 'f' and 'mf'. The eighty-ninth system includes a piano part marked with 'f' and 'mf'. The ninetieth system features a piano part marked with 'f' and 'mf'. The ninety-first system includes a piano part marked with 'f' and 'mf'. The ninety-second system features a piano part marked with 'f' and 'mf'. The ninety-third system includes a piano part marked with 'f' and 'mf'. The ninety-fourth system features a piano part marked with 'f' and 'mf'. The ninety-fifth system includes a piano part marked with 'f' and 'mf'. The ninety-sixth system features a piano part marked with 'f' and 'mf'. The ninety-seventh system includes a piano part marked with 'f' and 'mf'. The ninety-eighth system features a piano part marked with 'f' and 'mf'. The ninety-ninth system includes a piano part marked with 'f' and 'mf'. The hundredth system features a piano part marked with 'f' and 'mf'.

43

molto cresc. *ff* *rit.* *ten.* *a tempo* *p*

mf *molto cresc.* *ff* *rit.* *ten.* *p*

mf *molto cresc.* *ff* *rit.* *ten.* *p*

mf *molto cresc.* *ff* *rit.* *ten.* *p*

mf *molto cresc.* *ff* *rit.* *ten.* *p*

molto cresc. *ff* *rit.* *ten.* *dolce* *p* *arpeggiando*

molto cresc. *ff* *rit.* *ten.* *pp*

48

This musical score page contains measures 60 through 64. It is written for piano and strings. The piano part is in the upper system, and the string parts are in the lower system. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Measures 60-64:

- Measure 60:** The piano part features a complex, fast-moving melody with many sixteenth notes. The strings play a steady eighth-note accompaniment. Dynamics include *f* (forte) and *ff* (fortissimo).
- Measure 61:** The piano part continues with a similar fast melody. The strings maintain their accompaniment. Dynamics include *f* and *ff*.
- Measure 62:** The piano part has a more melodic line with some rests. The strings continue their accompaniment. Dynamics include *f* and *ff*.
- Measure 63:** The piano part features a melodic line with some rests. The strings continue their accompaniment. Dynamics include *f* and *ff*.
- Measure 64:** The piano part features a melodic line with some rests. The strings continue their accompaniment. Dynamics include *f* and *ff*.

Measures 65-69:

- Measure 65:** The piano part features a melodic line with some rests. The strings continue their accompaniment. Dynamics include *dim.* (diminuendo) and *p* (piano).
- Measure 66:** The piano part features a melodic line with some rests. The strings continue their accompaniment. Dynamics include *dim.* and *p*.
- Measure 67:** The piano part features a melodic line with some rests. The strings continue their accompaniment. Dynamics include *dim.* and *p*.
- Measure 68:** The piano part features a melodic line with some rests. The strings continue their accompaniment. Dynamics include *dim.* and *p*.
- Measure 69:** The piano part features a melodic line with some rests. The strings continue their accompaniment. Dynamics include *dim.* and *p*.

Measures 70-74:

- Measure 70:** The piano part features a melodic line with some rests. The strings continue their accompaniment. Dynamics include *dim.* and *p*.
- Measure 71:** The piano part features a melodic line with some rests. The strings continue their accompaniment. Dynamics include *dim.* and *p*.
- Measure 72:** The piano part features a melodic line with some rests. The strings continue their accompaniment. Dynamics include *dim.* and *p*.
- Measure 73:** The piano part features a melodic line with some rests. The strings continue their accompaniment. Dynamics include *dim.* and *p*.
- Measure 74:** The piano part features a melodic line with some rests. The strings continue their accompaniment. Dynamics include *dim.* and *p*.

This page of musical notation contains two systems of staves. The first system includes staves 1 through 6, and the second system includes staves 7 through 12. The music is written in a key with two sharps (F# and C#) and a 4/4 time signature. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *f* (forte), *pp* (pianissimo), and *ff* (fortissimo) are used throughout. There are also trills and triplets indicated. The page number '68' is visible on the left margin.

This musical score page, numbered 13, contains measures 77 through 81. It is written for a piano and orchestra. The piano part is in treble and bass clefs, while the orchestra is in treble and bass clefs. The key signature is one sharp (F#). The tempo is marked *Adagio*. The score includes various musical notations such as *mf* (mezzo-forte), *p* (piano), *sf* (sforzando), *f* (forte), *cresc.* (crescendo), *rit.* (ritardando), *tr.* (trill), *ten.* (tenuto), and *fff* (fortissimo). The piano part features a complex rhythmic pattern of eighth and sixteenth notes, while the orchestra provides a harmonic accompaniment. The score is divided into two systems, with measures 77-80 in the first system and measures 81-84 in the second system.

77

81

Aria.

Larghetto (♩ = 63).

Tutti Violini I.
Violino II concertino.

Violino II ripieno.

Viola.

Tutti Violoncelli
e Basso.

Cembalo I.

Cembalo II.

First system of the Aria score. The staves are arranged from top to bottom: Tutti Violini I. Violino II concertino., Violino II ripieno., Viola., Tutti Violoncelli e Basso., Cembalo I., and Cembalo II. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Dynamics include *p molto espr.*, *mp*, and *cresc.*. The tempo is *Larghetto* (♩ = 63).

Second system of the Aria score. It continues the staves from the first system. It includes first and second endings for the strings and keyboard. Dynamics include *mf* and *mp*. The tempo is *Larghetto* (♩ = 63).

19

1. 2.

1. 2.

1. 2.

attacca

Variatio.

Variatio.

This section of the musical score, labeled 'Variatio.', contains measures 29 through 36. It is written for four staves: two for the upper system and two for the lower system. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The upper system features a treble staff and a bass staff. The treble staff contains melodic lines with various note values and rests, including a final measure with a whole rest. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. The lower system also consists of a treble and a bass staff. The treble staff contains block chords and some moving lines, while the bass staff continues the rhythmic accompaniment. Dynamics such as 'f' (forte) are indicated at the beginning of several measures. The notation includes various musical symbols like beams, slurs, and accidentals.

29

37

tr.

p

poco cresc.

p

arpeggiando

45

mp

cresc. poco a poco

mp

cresc. poco a poco

mp

cresc. poco a poco

mp

cresc. poco a poco

53

58

61

65

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is written for a vocal soloist and piano accompaniment. The score is in 3/4 time and the key of D major (indicated by two sharps: F# and C#). The tempo is marked "Allegretto" and the dynamics are "p" (piano). The score consists of two systems of staves. The first system has four staves: three for the vocal soloist (Soprano, Alto, and Tenor) and one for the piano accompaniment. The second system has two staves: one for the vocal soloist and one for the piano accompaniment. The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand. The vocal soloist part is a melody that follows the lyrics of the song. The score is marked with a "69" in the left margin, indicating the page number.

76

77

78

79

80

81

82

Allegro (♩ = 116).

Tutti Violini I.

Tutti Violini II.

Viola.

Tutti Violoncelli
e Bassi.

Cembalo I.

Cembalo II.

7

14

f *f* *mf* *mf* *f* *mf* *mf*

e Basso

21

fp *tr* *mp* *cresc.* *mp* *cresc.* *mp* *cresc.* *mp*

14

21

Measures 22-26 of a musical score. The system consists of four staves. The top two staves are for a melodic instrument (likely violin or flute) and the bottom two are for a piano. The key signature is one sharp (F#). Measure 22 has a forte (*f*) dynamic. Measure 23 has a fortissimo (*fp*) dynamic. Measure 24 has a pianissimo (*pp*) dynamic. Measure 25 has a mezzo-piano (*mp*) dynamic. Measure 26 has a mezzo-piano (*mp*) dynamic. The piano part features a steady eighth-note accompaniment.

27

Measures 27-32 of a musical score. The system consists of four staves. The top two staves are for a melodic instrument (likely violin or flute) and the bottom two are for a piano. The key signature is one sharp (F#). Measure 27 has a forte (*f*) dynamic. Measure 28 has a forte (*f*) dynamic. Measure 29 has a forte (*f*) dynamic. Measure 30 has a forte (*f*) dynamic. Measure 31 has a forte (*f*) dynamic. Measure 32 has a forte (*f*) dynamic. The piano part features a steady eighth-note accompaniment.

Measures 33-37 of a musical score. The system consists of four staves. The top two staves are for a melodic instrument (likely violin or flute) and the bottom two are for a piano. The key signature is one sharp (F#). Measure 33 has a pianissimo (*pp*) dynamic. Measure 34 has a pianissimo (*pp*) dynamic. Measure 35 has a crescendo (*cresc. poco*) dynamic. Measure 36 has a crescendo (*cresc. poco*) dynamic. Measure 37 has a mezzo-forte (*mf*) dynamic. The piano part features a steady eighth-note accompaniment.

33

Measures 38-42 of a musical score. The system consists of four staves. The top two staves are for a melodic instrument (likely violin or flute) and the bottom two are for a piano. The key signature is one sharp (F#). Measure 38 has a mezzo-forte (*mf*) dynamic. Measure 39 has a mezzo-forte (*mf*) dynamic. Measure 40 has a mezzo-forte (*mf*) dynamic. Measure 41 has a mezzo-forte (*mf*) dynamic. Measure 42 has a mezzo-forte (*mf*) dynamic. The piano part features a steady eighth-note accompaniment.

Measures 31-35 of a musical score in D major. The score features a complex texture with multiple staves. The first system includes a treble staff with triplets and a piano (*p*) dynamic, a middle treble staff with a mezzo-forte (*mf*) dynamic, and a bass staff with a piano (*p*) dynamic. The second system continues the texture with a piano (*p*) dynamic in the middle treble staff. The third system includes a trill (*tr*) in the first treble staff and a pianissimo (*pp*) dynamic. The fourth system continues the texture with a piano (*p*) dynamic in the middle treble staff.

Measures 36-40 of a musical score in D major. The score features a complex texture with multiple staves. The first system includes a treble staff with a piano (*p*) dynamic and a bass staff with a piano (*p*) dynamic. The second system continues the texture with a piano (*p*) dynamic in the middle treble staff. The third system includes a piano (*p*) dynamic in the middle treble staff. The fourth system continues the texture with a piano (*p*) dynamic in the middle treble staff.

Measures 41-45 of a musical score in D major. The score features a complex texture with multiple staves. The first system includes a treble staff with triplets and a *sempre cresc.* marking, a middle treble staff with a piano (*pp*) dynamic, and a bass staff with a piano (*p*) dynamic. The second system continues the texture with a *sempre cresc.* marking in the middle treble staff. The third system includes a mezzo-forte (*mf*) dynamic in the first treble staff. The fourth system continues the texture with a mezzo-forte (*mf*) dynamic in the middle treble staff.

Measures 46-50 of a musical score in D major. The score features a complex texture with multiple staves. The first system includes a treble staff with a mezzo-forte (*mf*) dynamic and a bass staff with a mezzo-forte (*mf*) dynamic. The second system continues the texture with a mezzo-forte (*mf*) dynamic in the middle treble staff. The third system includes a mezzo-forte (*mf*) dynamic in the middle treble staff. The fourth system continues the texture with a mezzo-forte (*mf*) dynamic in the middle treble staff.

Musical score for measures 40-47. The score is written for four staves: two for the upper system (treble and bass clef) and two for the lower system (treble and bass clef). The key signature is one sharp (F#). The upper system features melodic lines with triplets and slurs, marked with *cresc.* and *f*. The lower system provides harmonic support with chords and moving lines, also marked with *f*. Measure numbers 40, 41, 42, 43, 44, 45, 46, and 47 are indicated on the left margin.

Musical score for measures 48-54. The score continues on four staves. The upper system features melodic lines with triplets and slurs, marked with *f* and *mf*. The lower system provides harmonic support with chords and moving lines, also marked with *mf*. Measure numbers 48, 49, 50, 51, 52, 53, and 54 are indicated on the left margin.

57

cresc. *f* *mf* *molto cresc.*
cresc. *f* *mf* *molto cresc.*
cresc. *f* *mf* *molto cresc.*

62

Heftig Concertino *Tutti rit.* *Adagio.*
ff *f* *ff*
Concertino *Tutti*
ff *f* *ff rit.*
ff *ff rit.*
ff *ff*
rit. *Adagio.*
rit. *ff*