

A Monsieur Fr. Kalkbrenner

# CONCERTO I

FR. CHOPIN  
op.11

Allegro maestoso ♩ -126-

Piano solo  
I

Piano II

Tutti *cantabile*

*f*

*cresc.*

II 6

II 12

II 18

II 24 *Archi p* *Vni* *espress.* *Vc.*

II 29 *Vc. Cb.*

II 33 *cresc.* *Cl. Fg.*

II 37 *Fl. Ob.* *Tutti* *f* *sf*

II 41 *Fl. ossia Ob.* *ossia*

II 45 *ff* *sf* *Archi pp*

II 50

Fl. *p*

Archi *p dolce*

II 55

II 61

*cantabile*

*p legatiss.*

Vc.

II 65

II 69

II 73

II 77

Fl.  
Fg.

II 81

Fl.  
Vni  
Cor.

II 85

cresc.

Fg.  
Vc.

II 89

cresc.

f Tutti

II 93

ff con forza

II 97

ff Fg., Trbn.

Vc.  
Cb.

II 101

Cl.  
Cor. *fp*  
Fg. *p*

Detailed description: This system covers measures 101 to 105. The piano part features a complex texture with many beamed sixteenth notes in both hands. The woodwinds include Clarinet (Cl.), Cor Anglais (Cor.), and Fagotto (Fg.). Dynamic markings include *fp* for the Cor and *p* for the Fg. A *dim.* marking is present in the woodwind part.

II 106

Cl.  
Vle, Vc.  
*dim.*  
*ff*  
*ff*

Detailed description: This system covers measures 106 to 111. The piano part continues with dense sixteenth-note patterns. The woodwinds include Clarinet (Cl.). The strings are marked *ff*. A *dim.* marking is present in the woodwind part. A *Tutti* marking is placed above the woodwinds.

II 112

Cor.  
Fg. *p*

Detailed description: This system covers measures 112 to 116. The piano part continues with dense sixteenth-note patterns. The woodwinds include Cor Anglais (Cor.) and Fagotto (Fg.). Dynamic markings include *p* for the Fg.

II 117

Fl.  
Cl.  
Vc.

Detailed description: This system covers measures 117 to 122. The piano part continues with dense sixteenth-note patterns. The woodwinds include Flute (Fl.) and Clarinet (Cl.). The strings are marked *Vc.*

II 123

*p* Archi  
Vc.  
*cresc.*  
Fl.  
Vni  
Fg.

Detailed description: This system covers measures 123 to 127. The piano part continues with dense sixteenth-note patterns. The woodwinds include Flute (Fl.) and Violini (Vni). The strings are marked *p* Archi and *Vc.*. A *cresc.* marking is present in the woodwind part.

II 128

*pp*

Detailed description: This system covers measures 128 to 132. The piano part continues with dense sixteenth-note patterns. A *pp* marking is present in the woodwind part.

I 134

*ff*

II 134

*smorzando*

Archi(pizz.) *f*

I 141

8

*Red*

\*

II 141

I 145

8

*Red*

\*

II 145

I 151

II 151

Vni (arco)

Vc. *p*

I 155

*espress.*

*p*

*sf*

*Red*

*Red*

II 155

Vni

Vc. *(pizz.)*

I 160

*legatiss.*

*sf*

*Red*

*Red*

II 160

Cl.

I 163

II 163

Vc.

Vni

I 167

*stretto*

II 167

*stretto*

Vle

Vc. (pizz.)

I 172

*risoluto*

II 172

(arco)



I 176

8 5 4 *staccato* 14 15 4

*con forza*

I 179

*tranquillo*

*sfp (legatiss.)*

*Red* \* \* \* \* \*

1 4 2

II 179

*tranquillo*

*sempre p e legato*

Cor.

Cb. (pizz.)

I 182

3 2 1 5 2

*Red* \* \* \* \* \*

II 182

*poco agitato*

I 185

4 3 2

*dim.*

*p*

Red \*

Red \*

Cor.

II 185

(arco)

I 188

Red \*

Red \*

Red 3 \*

II 188

(pizz.)

Cor.

I 191

*cresc.*

Red \*

Red \*

Red 3 1 \*

II 191

**I**  
195

**II**  
195

**I**  
198

**II**  
198

**I**  
201

**II**  
201

Legni, Archi

Cor.

I 204

II 204

I 207

II 207

I 210

II 210

I 213 *dim.*

II 213

I 216 *cresc.*

II 216 *p*

I 219 *con forza* *passionato* *p dolce*

II 219 *pp*

I 222 *con espressione*  
*legato*

3 1 1 3 Red \* Red \* Red \* Red \* 2 3

II 222

I 227

4 1 3 5 4 5 4 1 2 1 2 2 Red \*

II 227  
Archi *p* Cor.

I 232

3 3 3 1 2 3 Red \*

II 232

I 236

II 236

Archi

Archi(pizz.)

I 241

II 241

(arco)

I 245

II 245

*con anima*

*cresc.*

*f*

I 250

con forza

stretto

7

passionato

sf

Reo \* Reo \* Reo \* Reo \*

II 250

stretto

I 255

p

sf

legatiss.

Reo \* Reo \* Reo \* Reo \* Reo \*

II 255

I 260

stretto

sf

II 260

stretto



*agitato*

I 265

*f*

II 265

Cor.

Cl.  
Fg.

I 269

*cresc.*

*stretto*

*rit.*

II 269

Archi

*stretto*

*rit.*

I 274

*a tempo leggerissimo*

*sf*

*p*

II 274

*a tempo*

Archi (pizz.)

8-

I 278 *poco cresc.*

II 278

I 282 *rit.* *a tempo risoluto*

II 282 *rit.* *a tempo*

*Red \**

I 285 *sempre cresc.* *sf* *p delicatissimo*

II 285 *Archi (pizz.)* *Cor. p*

*Red \**

**I** 288

**II** 288

*cresc.*

*arco*

**I** 291

**II** 291

*ben marcato*

**I** 294

**II** 294

*dolce*

*Fl.*

I 297

II 297

*dolce*

*f* Archi

Red \*

I 300

II 300

(pizz.)

Red \*

I 303

II 303

Car.

*p*

Archi (pizz.)

Red \*

I 306

II 306

Ped

V

(arco)

I 309

II 309

Ped

I 312

II 312

Ped

Cl.

Archi





II 334

8

Flg.  
Trbn.  
Vc.  
Cb.

II 338

*sempre ff*

II 341

*sf*

II 347

*sf* *ff*

II 352

*p*  
Cor.



II 356

Fl. Cl. Fl. Cl. Tutti

*p* Vni, Vle, Fg. *f*

II 361

*ff* *f*

II 366

*ff* Vni (pizz.) Vni (arco) Vle *sf* *p* (pizz.)

II 371

Fl. Cl. Vle, Vc(arco) Fg. Archi

II 376

*pp*

*dolce ed espress.*

I 384

II 384

*p* *pp* *Fg.* *p*

\* *Red* \*

*Red*

This system contains two staves, I and II, for measures 384. Staff I features a melodic line with slurs and accents, starting with a piano (*p*) dynamic. Staff II provides harmonic accompaniment with chords and a *pp* dynamic. A *Fg.* (fingerings) marking is present in the second measure of staff II. A *Red* (redaction) mark is placed between the staves in the third measure.

I 389

II 389

*pp* *pp* *p* *Cor.*

*leggerissimo*

\* *Red* \* \* *Red* \* \* *Red* \*

*Red*

*Cb.(pizz.)*

This system contains two staves, I and II, for measures 389. Staff I includes a tempo change to *leggerissimo* and a time signature change to 8/2, 4/2, and 4/2. Staff II includes a *pp* dynamic and a *p Cor.* marking. A *Cb.(pizz.)* (Contra Bass pizzicato) marking is located below the staff. Multiple *Red* marks are scattered throughout the system.

I 393

II 393

*p* *Fg.* *Fg.*

\* *Red* \*

*Red*

This system contains two staves, I and II, for measures 393. Staff I continues the melodic line. Staff II includes a *p* dynamic and *Fg.* markings. A *Red* mark is present between the staves in the second measure.

8

I 397 *legatissimo* *sf*

II 397

I 399 *trium* *leggero*

II 399 Vni Vc.

I 403 *rall.*

II 403 *rall.*

*a tempo* *risoluto*

5 4 5 4 5 3 4 3 5 4 2 1 5 4 2 1 5 1

I 408

II 408

Archi (pizz.)

I 411

II 411

Vc. Cb.(arco) (pizz.)

I 414

II 414

(arco)

I 417

1 4 2 4 2 1 2 1

Fl. Cl. Ob. Fg. Archi (pizz.)

I 420

Cl. Fg. Vln Vle

(arco)

I 423

Fl. Vc. Cb. Fg.

**I**  
426

**II**  
426

**I**  
428

**II**  
428

**I**  
430

**II**  
430

I 432

II 432

Archi(pizz.)

I 434

II 434

Vc. Cb.(arco) (pizz.)

I 437

II 437

(arco)

I 440

II 440

I 442

II 442

I 444

II 444



I 446

II 446 Vni Vle Cl.Vc.

I 448

II 448 Fg. Ped

I 451

II 451 Cb. Ped



I 463

Musical score for the first system, first part. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The music consists of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and accents. The bass clef staff provides a harmonic accompaniment with chords and single notes.

II 463

Musical score for the first system, second part. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The music consists of quarter and eighth notes with a dynamic marking of > Cl. The bass clef staff provides a harmonic accompaniment with chords and single notes.

I 466

Musical score for the second system, first part. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The music consists of eighth and sixteenth notes with various fingerings (1, 5, 4, 3, 1, 1, 5, 4, 2) and dynamic markings of *cresc.* and *sempre*. The bass clef staff provides a harmonic accompaniment with chords and single notes.

II 466

Musical score for the second system, second part. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The music consists of quarter and eighth notes with a dynamic marking of *f*. The bass clef staff provides a harmonic accompaniment with chords and single notes.

I 469

Musical score for the third system, first part. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The music consists of eighth and sixteenth notes with various fingerings (4, 3, 2, 1, 4, 2, 1, 4, 2, 1, 4) and dynamic markings of *più ff* and *marcato*. The bass clef staff provides a harmonic accompaniment with chords and single notes.

II 469

Musical score for the third system, second part. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The music consists of quarter and eighth notes with a dynamic marking of *f*. The bass clef staff provides a harmonic accompaniment with chords and single notes.

I 472

fff

p

15

8

1 2 1

II 472

Archi p

I 475

cre- -scen- -do

ff

II 475

cresc.

I 478

fff

f

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1

8

1 1 1 4

3 2 1 4 3 2 1 4 3 2 1 4

II 478

f

f

Archi (pizz.)

Fl. Cl.

I 481

II 481

I 484

II 484

Timp.

f

Tutti

cresc.

I 488

II 488

p

f

I  
494

II  
494

*cresc.*

*p*

*f*

Fl.

Vni, Vle

Vc.

I  
501

II  
501

*ff*

*p*

*f*

*cresc.*

Tutti

Fl.

Ob.

Vni, Vle

Vc.

I  
508

II  
508

Archi

*p*

*p*

Vni

Vc.

Red

\*

I 514

19

Ped \*

II 514

(pizz.)

Vc. Cb. arco

Cl.

I 518

7

Ped \*

II 518

Vc.

Vni

I 522

4

II 522

Vle

I 526 *(pp)*

II 526

Vc.(pizz.) (arco)

I 530 *staccato*

con forza

II 530

I 533 *legatiss.*

*sfp*

II 533

Cb.(pizz.)



I 536

II 536

Cor.

Ped \*

Ped \*

Ped \*

I 539

II 539

Cor.

dim.

Ped \*

Ped \*

Ped \*

(arco)

I 542

II 542

p

Cor.

Ped \*

Ped \*

Ped \*

(pizz.)

I 545

II 545

Archi

I 548

cresc.

f

p

II 548

I 551

p

II 551

I 553

II 553

8

*f*

This system contains measures 553 to 555. The right hand (I) features a complex melodic line with many accidentals and a dynamic marking of *f*. A bracket labeled '8' spans the first two measures. The left hand (II) provides harmonic support with chords and some melodic fragments.

I 556

II 556

8

*pp*

13243

2 1

5 1

This system contains measures 556 to 558. The right hand (I) starts with a dynamic marking of *pp* and includes a bracket labeled '8' over the first measure. It features a trill marked '13243' and fingerings '2 1' and '5 1'. The left hand (II) continues with harmonic accompaniment.

I 559

II 559

13243

2 1

5 1

8

*cresc.*

This system contains measures 559 to 561. The right hand (I) includes a trill marked '13243' and fingerings '2 1' and '5 1'. A dynamic marking of *cresc.* is present. A bracket labeled '8' spans the final measure. The left hand (II) provides harmonic accompaniment.

I 562 *f* *dim.*

II 562

I 565 *cresc.* *f*

II 565 *p*

I 568 *ff* *f*

II 568

**I** 571

*rall.* *a tempo*

*dolce con espress.*

*rall.* *a tempo*

**II** 571

**I** 575

**II** 575

**I** 580

*legatiss.*

**II** 580

Vni Fg.

p

Vc.

I 585

Reo \* Reo \* Reo \* Reo \* Reo \*

Vni

II 585

Cb.

I 590

Reo \*

II 590

Archi(pizz.)

(arco)

I 596

cresc.

Reo \*

II 596

I 601

II 601

I 606

*stretto*

*sempre stretto*

II 606

*stretto*

*sempre stretto*

*pp*

I 610

132

*tr*

*Red* \* *Red* \* *Red* \*

II 610

*Cor.*





I 625

2

*tr*

*tr*

8

II 625

(arco)

Cl.

(pizz.)

I 628

2

*tr*

*tr*

II 628

(arco)

I 631

1

2

*tr*

*tr*

II 631

Cl.

(pizz.)

(arco)

I 634

8

Fl.

II 634

(pizz.)

Detailed description: This system contains measures 634 to 636. Violin I (I) has a treble clef and a key signature of one sharp (F#). The music features a continuous eighth-note pattern with various slurs and trills. A measure rest of 8 measures is shown at the start. Violin II (II) has a bass clef and a key signature of one sharp. It plays a supporting line with some slurs and a 'pizz.' (pizzicato) marking.

I 637

II 637

(arco)

Fg.

Archi(pizz.)

Detailed description: This system contains measures 637 to 639. Violin I (I) continues with the eighth-note pattern, including trills and slurs. Violin II (II) has a bass clef and a key signature of one sharp. It plays a supporting line with slurs and a '(arco)' marking. A 'Fg.' (Fagotto) part is also present, with 'Archi(pizz.)' (Archi pizzicato) markings.

I 640

II 640

(arco)

Detailed description: This system contains measures 640 to 642. Violin I (I) has a treble clef and a key signature of one sharp. It features eighth-note patterns with trills and slurs. Violin II (II) has a bass clef and a key signature of one sharp. It plays a supporting line with slurs and a '(arco)' marking.

*con fuoco*

I 643

Archi(pizz.)

II 643

Fg.

(arco)

I 646

*sempre*

II 646

*più animato*

I 649

*cresc.*

II 649

I 652

II 652

I 655

II 655

I 658

II 658

I 661 *sf* *p* *cresc.* *cresc.*

II 661 *sf* Archi (pizz.)

I 664

II 664

I 666 *ff marcato* *cresc.*

II 666 Cor. *pp*

8

I 669

II 669

Fl.

Tutti

*p*

Vc. Cb.(arco)

*ff*

I 675

II 675

Cor.

Fl.

Cl.

*f*

*p*

Fg.

Vc.

I 683

II 683

Archi

*p*

*ff*

Tutti

# ROMANCE

Larghetto ♩=80

I

Vni (con sord.)  
*pp legatissimo*  
Vni  
Vle  
Vc.

I

7

II

7

*cantabile*

Cor.

I

14

*sostenuto*

*cresc.*

Red \* Red \* Red \* Red \*

II

14

I 19

Archi *p*

I 23

*legatiss.*

I 27

*cresc.* *sf sf* *pp* *dolcissimo*

Cl. Fg. *dolce p*





I 39

3 1 4 2 4 2 5 2 3 3 4 2 3 2 1 5

*Red* \* *Red* \*

Vni

II 39

Vle

I 41

4 1 4 1 3 2 5 3 1 5 4

*Red* \* *Red* \*

Fg.

II 41

I 43

*cresc.* *con forza* *f* *p* *leggiere* *dim.*

8 4 5 4 1

*Red* \* *Red* \* *Red* \* *Red* \* *Red* \*

II 43

Cor. Archi

I 46 *p dolcissimo*

II 46 *Fg.* *Archi*

I 49 *dim. e rall.* *pp delicatissimo e legatissimo*

II 49 *Archi* *dim. e rall.* *Cor.* *ppp*

I 51 *dim. e rall.* *a tempo*

II 51 *rall.* *a tempo* *Vni* *mf* *dim.* *Vc.* *p*

I 54 *p* *leggeriss.* *legato* *con forza* *cresc.*

II 54 *pp*

I 57 *sfp* *dim.* *legatissimo* *leggerissimo*

II 57

I 59 *f* *p* *pp*

II 59

I 63 *agitato*

*f* *p*

*Ped* \* *Ped* \*

II 63 *agitato*

*Fg., Cor.* *Archi*

*p*

I 66

*tr* 132

*Ped* \* *Ped* \* *Ped* \*

II 66

*Cb.*

I 69 *con forza*

*cresc.* *f* *dim.*

*Ped* \* *Ped* \* *Ped* \*

II 69

*Cb.*

*sotto voce*

I 72

*cresc.*

*Red il basso sempre legato*

Cl.

72

Fg.

*p*

Vc. Cb.

I 75

*con forza*

*cresc. appassionato*

*Red*

Cor.

Cl.

75

Vc. Cb.

I 78

*dolce*

*p*

*Red*

Vni

78

Fg.

I 81

II 81

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

*Fg.*

*cresc.*

I 85

II 85

*leggeriss.* *dim.*

I 87

II 87

*Ped* *Fl.* \* *Ped* \* *Ped* \*

*Cl.* *(m.g.)* *Fg.*

I 90 *tr* *leggieriss.*

II 90 *Ped* *Fg.*

I 92 *cresc.* *cresc.*

II 92 *cresc.*

I 94 *forte e veloce*

II 94



I 95 *sf p* *dolciss.*

II 95 *p* *Fg.*

*Red \** *Red \** *Red \**

*Vni*

I 97 *leggeriss.*

II 97 *p* *Fg.*

*Red \** *Red \** *Red \**

*Vni*

*dim.* 26

I 99 *pp* *smorz.* *rall.*

II 99 *p* *Cor.* *rall.*

8

I 101 *leggeriss. dim. e rall. a tempo*

II 101 *rall. a tempo* Vni Cor. > Vni  
pp Archi

I 105 *legatissimo*

II 105 *un poco marcato* Red \*

I (106) *sempre leggerissimo*

II (106) Red \*

I 108

II 108

I 110

II 110

I 112

II 112

I 114 *sempre legatissimo*

II 114

Cor.

Vni

I 116

II 116

Fg.

Ped

I 118

II 118

Cor.

Vni

Ped

I 120

II 120

Cor.

I 122

II 122

I 124

*poco rall.* *smorzando*

II 124

*poco rall.* *smorzando* *attacca*

# RONDO

Vivace ♩-104

**System 1 (Measures 1-9):**  
I: Piano introduction, rests.  
II: *Archi ff*, Cl., Fl., Ob. *p*, *Archi ff*.

**System 2 (Measures 10-17):**  
I: *p scherzando*, *Red* \*.  
II: *dim.*, Vc. (pizz.), Cb. *p*.

**System 3 (Measures 18-25):**  
I: Complex rhythmic patterns with fingerings (e.g., 1 2 3, 1 2 3 1, 1 2 3 4 3, 1 2 3 4 3 2 1).  
II: *Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \*.

I 24

II 24

*Ped* \* *Ped* \* *Ped* \* *Ped* \*

Vni  
*p*  
Vc.  
Archi (pizz.)

I 29

II 29

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

(arco)

I 34

II 34

\* *Ped* \* *Ped* \* *Ped* \*

(pizz.) (arco)

I 40 *p* *legatissimo* *rall.* *leggerissimo*

II 40 *rall.*

I 45 *a tempo* *leggerissimo* *dim. e rall.*

II 45 *a tempo* *p* *Fl.* *Cl.* *Archi pp* *rall.*

I 52 *a tempo*

II 52 *a tempo* *p* *Archi (pizz.)* *(arco)*



I 57

II 57

*stretto poco*

I 63

II 63

*rit.* *a tempo*

*Tutti*

I 68

II 68

*ossia* *cresc.*

*con 8va (ad lib.) 8va*

I 75

II 75

ossia

*ff* *p* *ff* *p* *ff* *p*

I 82

II 82

ossia

*cresc.* *ff*

*cresc.* *ff* Archi. *Temp.*

*poco rall.*

I 88

II 88

*p leggierissimo* *dim.* *a tempo*

*Red* *poco rall.* *a tempo*

*Cor.*

I 94 *scherzando*  
Ped \* Ped \* Ped \* Ped \*

II 94  
Archi(pizz.) (arco) Vc.  
Cb.

I 99

II 99  
Tutti  
ff

ossia

I 104

II 104  
P

ossia 104  
P ff

I 109

ossia 109

II 109

I 115

ossia 115

II 115

I 121

II 121

I 128 *f* legato *p* *cresc.* *legato*

II 128 Vni Vc. Cb. (pizz.)

I 132 *f* *p* *cresc.* *legato*

II 132 Fg. Cl.

I 136 *f* *p* *legato*

II 136 Fg. (p)

I 140

II 140

*f* *ped* *cresc.*

I 144

II 144

*pp*

I 148

II 148

*dolce* *marcato*

I 153 *cresc.* *cre -*

II 153

I 157 - scen - - do *cresc.* *sf p leggierissimo*

II 157 Cor. Cor.

I 161 *legatissimo e dim.*

II 161 Vc.

I 165

*rall.* *a tempo*

II 165

*rall.* *a tempo*

Vni

*pp* *leggero* (pizz.)

Vc.

Cb.

I 170

*dolce*

II 170

I 176

II 176

Cb.

Vc.(pizz.)



I 182

II 182

I 187

II 187

I 193

II 193

I 199 *a tempo*

II 199 *a tempo*

I 204 *f cresc. sf sf sf ff*

II 204 Fl. Fg.

I 209

II 209 *Tutti f* *Archi (pizz.)* *(arco)*

I 214

*ten.* 5 4 1

*sempre legato*

II 214

Archi (pizz.) (arco)

I 218

*cresc.*

Red \* Red sf \*

II 218

Cl. Fg. Archi

I 222

*cresc.*

Red \* Red sf \*

II 222

Ob. Vni, Vle (pizz.) Fg. Vni, Vle (arco)

I 226

II 226

Fl.

(pizz.)

Cl.

Fg.

Red

\* Red

I 230

II 230

*p legatissimo*

*ben marcato*

Archi

I 233

II 233

*cresc.*

I 237

II 237

I 240

*sempre più f*

*Red sf* \* *Red sf* \* *Red sf* \* *Red sf* \*

8---

II 240

Cl.

Fg.

I 244

*sf p brillante*

8

2 1 4 3 1

8

3 2 1 2#

1 1

II 244

Cl.

Archi (pizz.)

Fg.

(pizz.)

I 248

8

*leggeriss.*

II 248

*mf*

(arco)

I 254

8

*f*

*p*

II 254

Cl.

*p*

Fg.

Archi

*mf*

I 258

8

*f*

2 1 5 3 2 1

1 4 3 2 1

II 258

Cor. Cl.

Fg.

I 262 *dolcissimo*

II 262 *Archi P*

I 265

II 265

I 268 *poco rall.*

II 268 *poco rall.*

Cb.

*a tempo*  
*pdolciss.*  
I 272  
*Red a tempo*  
II 272 *p*

*rall.* *a tempo*  
I 279 *f*  
*rall.* *a tempo*  
II 279  
Archi (pizz.) (arco)

*stretto*  
I 285  
*stretto*  
II 285



*a tempo*

*rit.*

*dim.*

*rit.*

*a tempo*

**Tutti**

I 290

II 290

I 296

II 296

*ossia*

296

I 296

II 296

*ossia*

301

*cresc.*

*ff*

*p*

*ff*

*con 8va*

*8va*

*(ad lib.)*

*ossia*

I 301

II 301

I 301

II 301

I  
307

ossia  
307

II  
307

I  
312

ossia  
312

II  
312

Archi  
Timp.

I  
318

rall.

a tempo

5

scherzando

1 2 3 2 1 2 1 1 1

II  
318

rall.

legato

a tempo

Cor.

1 2 1 2 3 2

I  
323

8

II  
323

Archi (pizz.)

(arco)

Tutti

*ff*

Cb.

I  
328

ossia  
328

*ff*

*p*

II  
328

*p*

I  
334

ossia  
334

*cresc.*

II  
334

*cresc.*

I 339

*legato* *cresc.*

ossia 339

II 339

*sf* *pp* *Archi*

I 343

*cresc.* (*f*) *dim.*

II 343

I 346

*ten.*

II 346

I 349 *dim.*

II 349

I 352 *cresc.*

II 352

I 355

II 355

I 358

II 358

System I (Measures 358-360):

- Right Hand (RH): Treble clef, key signature of two sharps (F# and C#). Measures 358-360 contain a complex melodic line with slurs and fingerings (1, 5, 2, 8). A dashed line above measure 359 indicates a continuation of a slur.
- Left Hand (LH): Bass clef. Measures 358-360 contain harmonic support with chords and single notes.

I 361

II 361

System I (Measures 361-363):

- Right Hand (RH): Treble clef, key signature of two sharps. Measures 361-363 contain a melodic line with slurs and fingerings (1, 2, 4). Accents (v) are present above notes in measures 361 and 363.
- Left Hand (LH): Bass clef. Measures 361-363 contain harmonic support with chords and single notes.

I 364

II 364

System I (Measures 364-366):

- Right Hand (RH): Treble clef, key signature of two sharps. Measures 364-366 contain a melodic line with slurs and fingerings (5, 2, 4, 1, 2, 4). Accents (v) are present above notes in measures 364 and 366.
- Left Hand (LH): Bass clef. Measures 364-366 contain harmonic support with chords and single notes.

**I** 367

**II** 367

**I** 370

**II** 370

Vni  
p  
Vle

**I** 373

**II** 373

Vc.

I 376

8  
p  
2 1 2 3 2  
2 3 2  
2 3 2  
f  
2 3 2

1 9 2 4

Detailed description: This system shows the first five measures of guitar part I. It begins with a measure rest of 8 measures. The first measure is marked *p* and contains a triplet of eighth notes (2, 1, 2) followed by a quarter note (3) and another triplet (2). The second measure has a quarter note (2), an eighth note (3), and a quarter note (2). The third measure has an eighth note (2), a quarter note (3), and an eighth note (2). The fourth measure has an eighth note (2), a quarter note (3), and an eighth note (2). The fifth measure is marked *f* and contains a triplet of eighth notes (2, 3, 2). The bass line consists of a single eighth note (1) in the first measure, followed by quarter notes (9, 2, 4) in the subsequent measures.

II 376

Detailed description: This system shows the first five measures of piano part II. The first measure is a whole note chord. The second measure is a half note chord. The third measure is a half note chord. The fourth measure is a half note chord. The fifth measure is a half note chord. The bass line consists of a single eighth note (1) in the first measure, followed by quarter notes (9, 2, 4) in the subsequent measures.

I 379

2 1 2  
2 3 1 2 1 2  
*cresc.* *con fuoco*  
4 8  
4 2 1 2 1 8

Detailed description: This system shows the last four measures of guitar part I. The first measure has a triplet of eighth notes (2, 1, 2) followed by a quarter note (2), an eighth note (3), and a quarter note (1). The second measure has an eighth note (2), a quarter note (3), and an eighth note (1). The third measure is marked *cresc.* and *con fuoco*, and contains a quarter note (4) followed by a measure rest of 8 measures. The fourth measure has a quarter note (4), an eighth note (2), a quarter note (1), an eighth note (2), and a quarter note (1). The fifth measure has an eighth note (2), a quarter note (1), and an eighth note (8). The bass line consists of a single eighth note (1) in the first measure, followed by quarter notes (9, 2, 4) in the subsequent measures.

II 379

Detailed description: This system shows the last four measures of piano part II. The first measure is a whole note chord. The second measure is a half note chord. The third measure is a half note chord. The fourth measure is a half note chord. The fifth measure is a half note chord. The bass line consists of a single eighth note (1) in the first measure, followed by quarter notes (9, 2, 4) in the subsequent measures.

I 382

8  
2 5  
4  
2 1

Detailed description: This system shows the last three measures of guitar part I. The first measure has a triplet of eighth notes (2, 5, 8) followed by a quarter note (4). The second measure has an eighth note (2) and a quarter note (1). The third measure has an eighth note (2) and a quarter note (1). The bass line consists of a single eighth note (1) in the first measure, followed by quarter notes (9, 2, 4) in the subsequent measures.

II 382

Detailed description: This system shows the last three measures of piano part II. The first measure is a whole note chord. The second measure is a half note chord. The third measure is a half note chord. The fourth measure is a half note chord. The fifth measure is a half note chord. The bass line consists of a single eighth note (1) in the first measure, followed by quarter notes (9, 2, 4) in the subsequent measures.



I 385

*cresc.*

Red \*

1 1 2 3 5 1

II 385

I 388

*f*

*cresc.*

Cl. \*

II 388

I 391

*f p*

Red \*

II 391

I 394

II 394

I 398

II 398

I 401

II 401

8

I 404 *cre - scen -*

II 404

8

I 407 *- do* ***ff***

II 407

Fl.

Cl.

Ped \*

I 410 *cresc.* ***sf***

II 410

Cor.

Archi

Vc.(pizz.)

I 415 *p*

II 415 Cb.

Detailed description: This system contains measures 415 to 420. The Violin I part (I) features a melodic line with a dynamic marking of *p* (piano). The Piano I part (II) provides harmonic accompaniment with chords and moving lines in both hands. A *Cb.* (Cello) part is indicated at the end of the system.

8

I 421

II 421 (pizz.) Vc. Cb.

Detailed description: This system contains measures 421 to 426. A rehearsal mark '8' is placed above the first measure. The Violin I part (I) continues its melodic line. The Piano I part (II) includes a *(pizz.) Vc.* (pizzicato Violoncello) instruction in the bass line. A *Cb.* (Cello) part is also indicated.

8

I 428 *dolcissimo*

II 428 *pp* Vc. (pizz.) Cb. Cb.

Detailed description: This system contains measures 428 to 433. A rehearsal mark '8' is placed above the first measure. The Violin I part (I) is marked *dolcissimo* (very soft). The Piano I part (II) is marked *pp* (pianissimo) and includes a *Vc. (pizz.) Cb.* instruction in the bass line. A *Cb.* (Cello) part is also indicated.

I 434 *poco stretto*

II 434 *poco stretto*  
Vc.(arco)  
Cb. (pizz.)

I 441 *rall.* *a tempo* *pp* *f*

II 441 *rall.* *a tempo* *mf* Vc.(pizz.)

I 449 *cresc.* *cresc.* *f*

II 449 *Fl.* *Archi* *Fg.* *Tutti* *ff* *Tmp.*

I 456 *f* *brillante*

II 456 *p* Archi(pizz.)

I 460 *f* *p*

II 460 Cl. *p* Fg.

I 464 *f*

II 464 *f* *p* (pizz.) *Tutti*

I 468 *sf p*

II 468 *Fg. p*

I 472 *> sempre* *sf* *cresc.*

II 472 *Archi (arco)* *p*

I 475

II 475 *Fg.*

I 478

*sf* *rit.* *dolce* *a tempo* *leggiere*

8 8 4 2 3

Ped \*

II 478

Archi Cor. *rit.* *p* *a tempo*

Ped \*

I 481

8 2 4 2 4 2 3 4 2

Ped \*

II 481

Ped \*

I 484

8 1 4 2 2

*f* Ped \*

II 484

Ped \*



I 487 *veloce*

II 487 Cor.

I 490

II 490 Cl. Fg.

I 493 *cresc.*

II 493

I 496

2 3 4 1 4 1 3 5 2 1 2 4 5 1 2 3 2 4 5 1 2 1 4 2 1 3 1 1

4 1 2 3 4 1 2 3 2 1 4 1 2 1 5 2 1 3 2 1 2 1 2 4 5 2 1 4 1 2 1

cre - - scen -

II 496

I 500

2 1 4 1 4

5 2 1 4 1 2 3 4 1 2

do

II 500

I 504

5 4 2 1 2 4

1 2 4 1 3 1

f

II 504 Archi(pizz.)

I 508

II 508

I 512

II 512

Cor. Cl.

cresc.

I 516

ff

cresc.

8

14

14

14

14

II 516

Timp.

ff

Tutti