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- Liszt, Concerto pathétique, Em. (mit hinzugefügtem 2. Klavier). (Reuss.) †  
Liszt, Grosses Konzert-Solo, Em. †  
Maas, Op. 12. Konzert, Cm. (mit hinzugef. 2. Klav.) ††  
MacDowell, Op. 15. Konzert Nr. 1, Am. (mit hinzugef. 2. Klavier). ††  
MacDowell, Op. 23. Konzert Nr. 2, Dm. (mit hinzugef. 2. Klavier). ††  
Mendelssohn, Op. 22. Capriccio brill., Hm. (Reinecke.)  
Mendelssohn, Op. 25. Konzert Nr. 1, Gm.  
Mendelssohn, Op. 25. Konzert Nr. 1, Gm. (Reinecke.)  
Mendelssohn, Op. 29. Rondo brillant, Es.  
Mendelssohn, Op. 29. Rondo brillant, Es. (Reinecke.)  
Mendelssohn, Op. 40. Konzert Nr. 2, Dm.  
Mendelssohn, Op. 40. Konzert Nr. 2, Dm. (Reinecke.)  
Mendelssohn, Op. 43. Serenade u. Allegro gioioso, D.  
Mendelssohn, Op. 43. Serenade u. Allegro gioioso, D. (Reinecke.)  
Mendelssohn, Op. 92. Allegro brillant, A.  
Moore, Konzertstück nach dem Gedicht »Seaweed« von Longfellow, E. †  
Mozart, Klavierkonzert Nr. 1, F. [Werk 37.] (Reinecke.)  
Mozart, Klavierkonzert Nr. 2, B. [39.] (Reinecke.)  
Mozart, Klavierkonzert Nr. 3, D. [40.] (Reinecke.)  
Mozart, Klavierkonzert Nr. 4, G. [41.] (Reinecke.)  
Mozart, Klavierkonzert Nr. 5, D. [175.] (Reinecke.)  
Mozart, Klavierkonzert Nr. 6, B. [238.] (Reinecke.)

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| <p><b>Douillet</b>, Op. 16. Konzert, Es. †<br/><b>Dusseck</b>, Op. 40. Grosses Militär-Konzert Nr. 8, B.<br/><b>Dusseck</b>, Op. 50. Klavierkonzert Nr. 9, Gm. (1. Satz.) (Reinecke.)<br/><b>Field</b>, Konzert Nr. 1, Es.<br/><b>Field</b>, Konzert Nr. 2, As.<br/><b>Field</b>, Konzert Nr. 2, As. (1. Satz.) (Reinecke.)<br/><b>Field</b>, Konzert Nr. 3, Es.<br/><b>Field</b>, Konzert Nr. 4, Es.<br/><b>Field</b>, Konzert Nr. 6, C.<br/><b>Field</b>, Konzert Nr. 7, Cm.<br/><b>Goldschmidt</b>, O., Op. 10. Konzert, Es.<br/><b>Henselt</b>, Op. 1. Konzert-Variationen über den Liebestrank von Donizetti, Em. †<br/><b>Henselt</b>, Op. 11. Konzert-Variationen über die Arie „Eh' ich die Normandie verlasse“ aus Robert der Teufel von Meyerbeer, B. †<br/><b>Henselt</b>, Op. 16. Konzert, Fm. †<br/><b>Huber</b>, Op. 36. Konzert, Cm. †<br/><b>Hummel</b>, Op. 85. Konzert, Am. (Reinecke.)<br/><b>Hummel</b>, Op. 89. Konzert, Hm. (Reinecke.)<br/><b>Hummel</b>, Op. 113. Konzert, As. (Reinecke.)</p> | <p><b>Hummel</b>, Letztes Konzert, F. (Nachgel. Werke Nr. 1.) †<br/><b>Jadassohn</b>, Op. 90. Klavier-Konzert Nr. 2, Fm. †<br/><b>Klavierkonzerte</b> alter und neuer Zeit. 4 Bde. S.VA. 182/84. 523.<br/><b>Kullak</b>, Op. 55. Konzert, Cm. †<br/><b>Liszt</b>, Concerto pathétique, Em. (mit hinzugefügtem 2. Klavier). (Reuss). †<br/><b>Liszt</b>, Grosses Konzert-Solo, Em. †<br/><b>Maas</b>, Op. 12. Konzert, Cm. (mit hinzugefügtem 2. Klavier). ††<br/><b>MacDowell</b>, Op. 15. Konzert Nr. 1, Am. (mit hinzugefügtem 2. Klavier). ††<br/><b>MacDowell</b>, Op. 23. Konzert Nr. 2, Dm. (mit hinzugefügtem 2. Klavier). ††<br/><b>Mendelssohn</b> siehe besonderen Titel.<br/><b>Moore</b>, Konzertstück nach dem Gedicht „Seaweed“ von Longfellow, E. †<br/><b>Mozart</b> siehe besonderen Titel.<br/><b>Raif</b>, Op. 1. Konzert, Gm. †<br/><b>Reinecke</b>, Op. 72. Konzert, Fism. †<br/><b>Ries</b>, Op. 55. Konzert, Cism. (Reinecke.)<br/><b>Röntgen</b>, Op. 18. Konzert, D (mit hinzugefügtem 2. Klavier). ††<br/><b>Rosenhain</b>, Op. 73. Konzert, Dm. †</p> |
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# ZWEITES CONCERT

für das Pianoforte mit Begleitung des Orchesters

von

## E. A. Mac-Dowell.

Op. 23.

M<sup>me</sup> Teresa Carreño zugeeignet.

### I.

Larghetto calmato.

Pianoforte II  
(als Ersatz für das  
Orchester).

*pp* Streichinstr.

Ve.

Larghetto calmato.

Pianoforte Solo.

A Klar.

Pos.

*p*

*mf* trem.

Fag. Hn.

Pauke

A

*ff* largamente

*cresc.*

*cresc.*

Ped. \*

15 1 5 5 \*

Ped. \*

8

*fz precipitato*

*martellato fff*

5

2 1

1 5 1 5

4 1 4 1 5

Ped. \*

8

*fz precipitato*

*martellato*

Ped. 5 1

1 5 1 5

B<sup>Fl.</sup>

Rlar.  
*pp dolce*  
2. Viol.

*fff marc.*

*molto riten.*

3 5

pp

5 2 4 5

Streichinstr.

C Trp. Hn.

Hr. Fag.

pp

*fz*

p

pp

Vc. pizz.

Poco più mosso, e con passione.

1 2 1 3 1

*cresc.*

2 1 3 1

*f*

2 1 3 4

2 1 3

1 3

1 3 4

*p* Streichinst.

*cresc.*

3 4 4

*f*

*sempre cresc.*

*f*

2 1 3 4

5 2

4 1 2 4

**D**

*ff* *ff* *fz p tremolo* *fz marc.* *fz*

*martellato* *martell. 3* *recitando e marcatiss.*

**D**

Fl. u. Klar. *pp leggiero*

Bässe pizz.

*cresc.*

*poco cresc. ma sempre*

*con fuoco*

*leggiero*

*cresc.* *fz* *cresc.*

*sempre cresc. e legg.*

*mf* Tromp. Hnr. Pos.

*ff*

2. Viol.

Fl. Klar. Fag.

*p*

Hnr.

Bässe pizz.

*pp* *leggieriss.*

*simile*

*pp* Pk.

*mf* *dim.*

*morendo*

*pp* *con espress.*

**E**

**F**

**F**



*l'accomp. sempre pp*

Ve.u. Klar.

The first system of the score consists of two staves. The upper staff is for the piano accompaniment, starting with a treble clef and a key signature of one flat. It contains dense, rhythmic chordal textures. The lower staff is for the woodwind part, labeled 'Vc.u. Klar.', and contains a melodic line with eighth and sixteenth notes.

*cresc.*

*cresc.*

The second system continues the musical material from the first. The piano accompaniment features a 'cresc.' (crescendo) marking. The woodwind part continues its melodic line. The system concludes with a double bar line.

*f*

*poco marc.*

Red. \*

The third system introduces a new woodwind part, 'Viol.Hob.', in the upper staff, marked with a forte 'f' dynamic. The piano accompaniment is marked 'poco marc.' (poco marcato). The lower woodwind part has a 'Red.' (ritardando) marking and an asterisk. The system ends with a double bar line.

G Viol.Hob.

*p*

Viol.Br. *poco marc.*

*pp*

G

Red. \* Red. \*

The fourth system features a piano accompaniment marked 'pp' (pianissimo) and a woodwind part labeled 'Viol.Br.' marked 'poco marc.'. A new woodwind part, 'Viol.Hob.', enters in the upper staff, marked with a forte 'f' dynamic. The system concludes with a double bar line and 'Red.' (ritardando) markings with asterisks.



Hn.

1 3 6 1 1 3 6 1 1 6

*molto cresc. -*

Hnr.Pos. H (des vor.)

*marcatiss.*

*fff marcatiss.*

*martellato*

*s*

5 1 5 1

Tromp.Hnr.

*s*

*s*

8



*sempre più agitato* *cresc.*

8

*cresc.* *fz con fuoco* *ten.* *ten.*

8

**K** *trem.* *sempre dim.* *poco ritard.* *tr.* *poco ritard.* *ff* *largamente e risoluto*

**K** *cresc.* *ff* *cresc.* *ff*

*Red.* *Red.* *Red.*

18683 *Red.*



L

Flar. *p* *dolciss.*

*p* *pp*

*trbm trbm trbm trbm trbm trbm trbm*

*cresc. trbm*

L

Flöten. *leggiere* *dolce*

Viol. *p*

*leggierriss.*

*trbm trbm trbm*

*cresc. trbm*

Flöten. *leggiere*

*cresc.*

*grandioso ff*

*Red. \**

M

*ff* Trp. Hn. Pos.

*marcatiss.*

*fff*

*dim. rall.*

M





Ped. *strepitoso* *fz*  
 Ped. 5

**Pa tempo**  
 Fag. Klar.  
*ppp* Bässe pizz. Pk. *trm* *p*  
*ad lib.* *a tempo*

Br. Hn. 2. Fl. Klar.  
*pp*  
*dolciss.* *dim.*

Viol. Viol.  
*pp dim.* *pp* *con espress.*  
*pp quasi portando ten. ten. ten. ten.*  
*calando*

This page of musical score contains several systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *cresc.*, *marc.*, *legg.*, *con fuoco*, *molto cresc.*, *ff*, and *R*. Performance instructions like *ped.* and *simile* are also present. The score features complex textures with multiple voices in both hands, including dense chordal passages and intricate melodic lines. Fingerings and articulation marks are clearly indicated throughout the piece.

*ff* *Saiten.* *p* *poco rit.*

*ff* *leggieriss.* *poco rit.*

*Red.* \*

*p* *Fl. Klar. Fag.* *Fl. Klar.* *ten.* *Hnr.* *ten.* *ppp* *pp*

*largamente* *e dolciiss.* *f*

*Sdolciss.* *Viol.* *Fl.* *pp* *a piacere leggieriss. e veloce* *pp* *dolciss.*

*perdendosi* *Klar.* *ppp* *dolciss.* *ppp*

*Red.* \*



*dolce*

*f*

*con fuoco*

*ff* *ten.* *ten.* *ten.*

*ff* *con fuoco*

**C** 4 Hörner. *ff* *marc.* *ten.* *ten.* Klar. Fag. *mf* *dim.*

*ff* *f* *dim.*

**C**

*p* *pp*

Hoboen. *legg.*

*pp*

Saiten.

Fag.

*legg.*

D

2 Hörner.

*legg.*

Br.

*poco a poco cresc.*

*legg.*

Trp.

*fz marc.*

*fff marc.*

*con bravura*

*fz*

*fz*

E

*catiss.*

*cresc.*

*fff*

Saiten.

*p*

*din. ten. ten.*

*din. ten. ten.*

Klar. u. Fag. *din.*

*poco marc.*

Br.

Fag.

**F**

*ppp*

*pp dolce*

*p dolce placido*

**F**

Saiten.

**G**

*pp*

*pp* *morendo* *pp*

**G**

*ff*

*ff*

*ff*

*ff*

*f*

*ff*

*marcatiss.*

*cresc. poco allargando*

*p*

*risoluto con passione*

*H*

*H*

*molto cresc.*

Fl. Klar.

*mf*

*cresc.*

*cresc.*

*I Viol. Cello. marc.*

*marc. ma leggero*

*I*



First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two flats and a common time signature. The middle staff is a treble clef with a key signature of two flats, starting with an 8-measure rest and the instruction *marcato*. The bottom staff is a bass clef with a key signature of two flats. The music features various rhythmic patterns and articulations.

Second system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two flats, featuring a *molto cresc.* instruction and a *marcatiss.* instruction. The middle staff is a treble clef with a key signature of two flats, starting with an 8-measure rest and containing dynamic markings *ff* and *ff*. The bottom staff is a bass clef with a key signature of two flats. A large letter 'K' is placed above the second measure of the top staff and below the second measure of the bottom staff.

Third system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two flats, starting with a *fz* dynamic and a *trem.* instruction. The middle staff is a treble clef with a key signature of two flats, featuring a *martellato* instruction and a *poco rit.* instruction. The bottom staff is a bass clef with a key signature of two flats, featuring a *sempre fff* instruction and triplet markings. A large letter 'K' is placed below the first measure of the bottom staff.

Fourth system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two flats, ending with a *P.* dynamic. The middle staff is a bass clef with a key signature of two flats, starting with a *fff* dynamic and a *dim.* instruction, and ending with a *ten.* instruction. The bottom staff is a bass clef with a key signature of two flats, featuring a *fff* dynamic and a *ten.* instruction. The system concludes with a *ten.* instruction and a *tr* (trill) marking.

Flöten. **L** Fag.

*p* *legg.* *tr.*

Br.

*tr.* *tr.* *legg.*

1 3 4

Fag.

*legg.* *p* *3* *cresc.*

*legg.* *cresc.*

Fl. Klar. *3* *3*

*f* *marc.* *fz* *legg.*

Trp.

*fz* *strepitoso*

**M** Holzbl.

*fff* *3* *ten.*

*marcatiss.* *Saiten.* *Hörner.* *Saiten.*

**M**

Viol. N Br. Klar. Fag.

ten. *p*

Pauke.

Hn. Trp.

*ppp misterioso*

Bässe.

*poco a poco cresc.*

*ff*

Viol. Br. *poco marc.*

*fff*

*marcatiss.*

*ff* *cresc.* *cresc.* *ff*

*molto cresc.*

*P*

*P*

First system of musical notation. It consists of three staves. The top staff is a single melodic line with dynamics *ff* and *fff*. The middle and bottom staves are a grand staff with complex chordal textures and arpeggiated patterns. The bottom staff includes a section marked *furioso* with fingering numbers 1, 4, 3, 1, 3, 1, 1, 1.

Second system of musical notation. It consists of three staves. The top staff has a dynamic marking of *pp trem.* and a *Pk* (pedal) marking. The middle and bottom staves continue the complex textures. The bottom staff includes a *dim.* (diminuendo) marking and a *pp* (pianissimo) marking.

Third system of musical notation. It consists of three staves. The top staff has a *cresc.* (crescendo) marking. The middle and bottom staves continue the complex textures. The bottom staff includes a *cresc.* marking and a *fz* (forzando) marking.

Fourth system of musical notation. It consists of three staves. The top staff is for Violin (Viol. pizz.) with a *ten.* (tension) marking. The middle staff is for Horn (Hn.) with a *tr* (trill) marking. The bottom staff continues the piano part with complex textures and fingering numbers 1, 3, 1, 3, 1, 4, 1, 5, 5.

Hoboe. **R** Fag.

*legg.*

*p*

*tr.*

*pp*

*legg.*

1 3 1 4 **R** 4 3 5

**2 Hörner.**

*legg.*

*poco a poco*

*poco a poco*

1 3 2

*cresc. 3*

*f marc.*

*legg.*

Fl. Hob. **3** **3**

Trp.

*cresc.*

*cresc.*

*ff*

Holzbl. **S** Holzbl.

*fff*

*marcatiss.*

*ten.*

Hns.

*fff*

*ten.*

*fff*

**S.**

Saiten  
dolce

8.....

leggiere

4 Hörner

ff

T

ten. ten.

Klar. Fag.

dim. pp

dim. p

U Fl.

p

pp

dolce

U

Saiten.  
Klar.  
V  
legg.  
dolce  
legg.

Hn. Klar. Fag. Cello.  
pp  
Pk.  
pp  
morendo

Più mosso.  
perdendosi  
ppp  
Più mosso.  
leggieriss.  
ppp

Hob.  
Fag.  
V.C.  
sempre ppp  
Pk.  
sempre ppp 6

# III.

Largo. (♩ = 56.)

C.B. Cello.

ppp trem.

Pk.

Largo. (♩ = 56.)

A Fl.

pp

Klar.

A

B Saiten

trem. pp marc.

Fag. Bässe

rit. e dim.

rit.

f risoluto

ff



Ped. *3*

*ff* *rit.*

Molto Allegro. (♩ = 88.)

Klar. Fag.

Pk. Bässe pizz. *pp*

*pp* *misterioso*

Molto Allegro. (♩ = 88.)

*f* *pp*

*trm trm trm trm trm trm trm trm trm trm trm trm*

Hob. *cresc. poco a poco*

Fl. *cresc.*

*trm trm trm trm trm trm trm trm trm trm trm trm*

Fl. *f*

*ff risoluto*

Viol.

ten.

ff cresc. fz fff

E Trp. Hnr. Pos.

molto cresc. fff

8.....

Viol. Holzbl. F Poco più mosso.

sempre fff p legg.

8.....

marcatiss. ma leggero

Fl. Klar. F Poco più mosso.

8.....

Saiten. 4 Hr. G Fl. Saiten

Hob. Klar. Fl. Hob. Klar. Fag.

8

*non legato*

*fz*

Fl. Klar.

8

H Holzh.

*ff*

*cresc.*

H

*cresc.*

8

*sempre cresc.*

This musical score page contains several systems of music for piano and strings. The first system shows piano accompaniment with dynamic markings *fff* and *marcatiss.*. The second system features a piano part with *fff con fuoco* and *cresc. poco allarg.*, and a string part with *fff* and *p*. The third system includes a piano part with *marc. ma leggiero* and a string part with *pp con grazia*. The fourth system shows a piano part with *cresc. molto* and a string part with *pp con grazia*. The fifth system features a piano part with *fff marc. ma leggiero* and a string part with *pp con grazia*. The score includes various musical notations such as slurs, accents, and dynamic markings.

K

*dolciss.*

8.....

**L** Viol.

trbn

m.d.

trbn

**L**

*ff*

*ff marcato*

*marc.*

**M** Poco più lento.

Fl. Klar.

Fl. Hob. Fag.

*f* trem.

*dolente*

*f* *p*

*ff* recitando

*f*

**M**

**N**

*acceler.*

*largamente*

*f marc.*

*cresc.*

*acceler.*

51

*a tempo*

*a tempo*

*ff*

*trb*

*dim.*

Hob. Klar.

*p*

*dim.*

*p*

*dim.*

**O** 2 Hörner.

*poco marc.*

*p legg. ma marc.*

**O** *con Pedale*

System 1: Treble and bass staves with a grand staff below. The grand staff contains two staves with a dotted line between them. The music features chords and melodic lines in the upper staves and a rhythmic accompaniment in the lower staves.

System 2: Treble and bass staves with a grand staff below. The grand staff contains two staves with a dotted line between them. The music features chords and melodic lines in the upper staves and a rhythmic accompaniment in the lower staves. Performance markings include **P** Saiten., Holzbl., *con spirito*, and *cresc.*

System 3: Treble and bass staves with a grand staff below. The grand staff contains two staves with a dotted line between them. The music features chords and melodic lines in the upper staves and a rhythmic accompaniment in the lower staves. Performance markings include *cresc.*, **ff**, *ff appassionato*, and *dim.*

System 4: Treble and bass staves with a grand staff below. The grand staff contains two staves with a dotted line between them. The music features chords and melodic lines in the upper staves and a rhythmic accompaniment in the lower staves. Performance markings include *poco rit.*, **pp**, *marc.*, *poco largamente*, **fz**, and *m.d.*

pp  
marc.  
fz  
1 8 1 1

4 4 4

Detailed description: This system shows the beginning of a piece. The piano part starts with a very soft (*pp*) dynamic. The right hand features a melodic line with a *marcato* (marked) character. A *fz* (forzando) dynamic is used for a short phrase. Fingerings are indicated with numbers 1 and 8. There are four-measure rests in the bass line.

con fuoco  
sempre ff  
marcato

2 1 1 2 2 1

Detailed description: The music becomes more intense with *con fuoco* (with fire) and *sempre ff* (always fortissimo) dynamics. The right hand has a *marcato* character. Fingerings 2, 1, 1, 2, 2, 1 are shown. The piano part continues with a steady accompaniment.

poco a poco rall.  
sempre rall.  
poco rit.  
ff

4 1 4

trb

Detailed description: The tempo begins to slow down with *poco a poco rall.* and *sempre rall.* markings. A *poco rit.* (poco ritardando) marking is also present. The dynamic reaches *ff* (fortissimo). The piano part has a four-measure rest. The word 'trb' is written below the piano part.

R Hn. Fag.  
dolciss.  
sempre rall.  
Viol.

Detailed description: This system introduces woodwinds. The Horn (Hn.) and Bassoon (Fag.) parts are marked *dolciss.* (dolcissimo) and *sempre rall.* The Violin (Viol.) part is also present. The piano accompaniment continues with a *sempre rall.* character.

dolciss.  
sempre rall.  
Pedale

2 1 5 2 1

Detailed description: The piano part features a *dolciss.* (dolcissimo) dynamic. The right hand has a melodic line with a *sempre rall.* character. Fingerings 2, 1, 5, 2, 1 are shown. A *Pedale* (pedal) marking is present at the bottom left.



**S** Più lento.  
 Saiten. trem.  
 Cello  
*rall.*  
*morendo*  
*ppp con anima*

**S** Più lento.  
*rall.*  
*morendo*  
*rit.*

Fl. Klar.  
 Hob.  
*dolciss.*  
*pp*  
 pizz.

**Pk.**  
 Cello  
*pp*  
*poco marcato*  
*rit.*

**T**  
 Klar.  
 Fag.

**T**  
*quasi a piacere*  
*dolciss.*  
*poco più largamente*  
*pp rit.*  
 con Pedale



Viol.  
Br. pizz.

8

9

4 Hnr.  
Holzbl.  
Saiten.  
Klar. Fag.  
Fl.

2 1 4  
5

8

8

*non legato*

*f*

Saiten.  
Fl. Klar.  
Saiten.

8

9

Holzbl.

*pp subito*      *poco a poco cresc.*

*pp subito*      *cresc.*

Red. \*

First system of musical notation. The top staff is a piano part with chords and arpeggios. The bottom staff is a percussion part with rhythmic patterns. The key signature has two sharps (F# and C#). The time signature is 4/4. The music is marked with *fz* (forzando) and includes dynamic markings like *Red.* and *Pk.*

Second system of musical notation. The top staff is for Trompe, Horns, and Pos. (Tromp. Hns. Pos.) with the instruction *risoluto*. The bottom staff is for the piano, featuring arpeggiated figures and dynamic markings like *f* and *fz*. The key signature remains two sharps.

Third system of musical notation. The top staff is for Holzbl. (Woodwinds) with the instruction *marcatiss.* and dynamic marking *f*. The bottom staff is for Saiten (Strings) with the instruction *legg.* and dynamic marking *fz*. The key signature remains two sharps.

Fourth system of musical notation. The top staff is a piano part with dynamic markings *cresc.* and *ff*. The bottom staff is another piano part with dynamic marking *cresc.* and octaves marked with an '8'. The key signature remains two sharps.

**X**

*con fuoco*

*con fuoco*

*ff* *p*

**X**

*tr* *tr*

4 Hörner

Fl.

*ff*

Klar. Fag.

**Y** Viol.

*marc.*

*ff*

**Y**

*con fuoco*

*ff*

Musical score for the first system, consisting of two systems of piano and bass staves. The first system includes dynamic markings such as *cresc.*, *fff*, and *fff marcatis.*. The second system includes *p* and *fff marcatis.*. There are also some markings like 'Z' and '8' above the staves.

Musical score for the second system, consisting of two systems of piano and bass staves. The first system includes dynamic markings such as *marcatiss.* and *f*. The second system includes *Red.* and an asterisk symbol. There are also some markings like '8' and 'v' above the staves.

Musical score for the third system, consisting of two systems of piano and bass staves. The first system includes dynamic markings such as *cresc.*, *fff brioso*, and *f Blechinstr.*. The second system includes *Red.* and an asterisk symbol. There are also some markings like '8' and 'v' above the staves.

First system of musical notation. The upper staff (treble clef) features a series of chords with accents and dynamic markings *fff* and *f*. The lower staff (bass clef) contains a melodic line with a dotted line and the number '8' above it, and a bass line with a dynamic marking *fff*. A bracket labeled 'Blechinstr.' spans the right side of the system. A 'Ped.' marking is present below the bass staff.

Second system of musical notation. The upper staff (treble clef) begins with the tempo marking 'Prestissimo.' and contains tremolos with a dynamic marking *fff*. The lower staff (bass clef) has a melodic line with a dotted line and the number '8' above it, and a bass line with a dynamic marking *fff*. A 'Ped.' marking is present below the bass staff.

Third system of musical notation. The upper staff (treble clef) continues the tremolos with a dynamic marking *fff*. The lower staff (bass clef) has a melodic line with a dotted line and the number '8' above it, and a bass line with a dynamic marking *fff*. A 'Ped.' marking is present below the bass staff.

Fourth system of musical notation. The upper staff (treble clef) features tremolos with a dynamic marking *sempre fff*. The lower staff (bass clef) has a melodic line with a dotted line and the number '8' above it, and a bass line with dynamic markings *f* and *fff*. A 'Ped.' marking is present below the bass staff.

Fifth system of musical notation. The upper staff (treble clef) continues the tremolos with a dynamic marking *sempre fff*. The lower staff (bass clef) has a melodic line with a dotted line and the number '8' above it, and a bass line with dynamic markings *f* and *fff*. A 'Ped.' marking is present below the bass staff.