

Saint-Saëns. Op. 22

SECOND CONCERTO IN G MINOR

Two-Piano Score

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SAINT-SAËNS

Op. 22

Second Concerto

In G Minor

For the Piano

(PHILIPP)

Two-Piano Score. \$3.50





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Vol. 1405

*Dickinson*  
*Hammer*  
CAMILLE SAINT-SAËNS

Op. 22

Second Concerto  
In G minor

For Piano and Orchestra

The Orchestral Score  
Arranged for a Second Piano

Edited by  
ISIDOR PHILIPP

G. SCHIRMER, INC.

New York

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*A Mme. A. de Villers née de Haber*

## Second Concerto

Edited by  
Isidor Philipp

I

C. Saint-Saëns, Op. 22

Andante sostenuto

**Piano I**  
(Solo)

*ad libitum*  
*f sempre*

legato

Leo.

Leo.

\* Ted

*accelerando e crescendo*

2ed

Leo.



*write up, right in*  
*fairly - pins all to*  
*only catch back*

Handwritten musical score system 1. It features a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat). The first staff has a series of ascending eighth notes. The second staff has a series of descending eighth notes. There are various dynamic markings and performance instructions. A circled 'ff' (fortissimo) is present. Other markings include 'mf a tempo' and 'ten.' (tension). There are also some handwritten notes like 'poco allarg.' and 'true ped.'.

*ff*  
*mf a tempo*  
*ten.*  
*poco allarg.*  
*\* 2 2 2 2 2*  
*true ped.*

Handwritten musical score system 2. It continues the grand staff notation. The first staff has a series of eighth notes. The second staff has a series of eighth notes. There are various dynamic markings and performance instructions. A circled 'ff' (fortissimo) is present. Other markings include 'mf a tempo' and 'ten.' (tension). There are also some handwritten notes like 'poco allarg.' and 'true ped.'.

*ten.*  
*m.s.*

Handwritten musical score system 3. It continues the grand staff notation. The first staff has a series of eighth notes. The second staff has a series of eighth notes. There are various dynamic markings and performance instructions. A circled 'ff' (fortissimo) is present. Other markings include 'mf a tempo' and 'ten.' (tension). There are also some handwritten notes like 'poco allarg.' and 'true ped.'.

*ten.*

Handwritten musical score system 4. It continues the grand staff notation. The first staff has a series of eighth notes. The second staff has a series of eighth notes. There are various dynamic markings and performance instructions. A circled 'ff' (fortissimo) is present. Other markings include 'mf a tempo' and 'ten.' (tension). There are also some handwritten notes like 'poco allarg.' and 'true ped.'.

*cresc.*  
*accel.*  
*clean up*

Handwritten musical score system 5. It continues the grand staff notation. The first staff has a series of eighth notes. The second staff has a series of eighth notes. There are various dynamic markings and performance instructions. A circled 'ff' (fortissimo) is present. Other markings include 'mf a tempo' and 'ten.' (tension). There are also some handwritten notes like 'poco allarg.' and 'true ped.'.

*ff sostenuto*  
*poco accelerando*  
*rit.*  
*fff a tempo*  
*3 2 1*  
*5 1 5 1 5 1*

*I am bass*  
*don't get in my way*



Andante sostenuto (♩ = 54)

Piano I  
(Solo)Piano II  
(Orchestra)

I

II

I

II



*clean*

I

II

I

II

*cresc.*

*f*

*p*

*fp*

I

II

*cresc.*

*fine*



**I**

**B**

*f*

**II**

*f*

*mf*

**I**

*1 cresc.*

*2*

*3*

*4*

**II**

*1 cresc.*

*2*

*3*

*4*



*Same tempo*

**I**

*ff appassionato*

**II**

*f* *mf* *p* *pp*

Handwritten notes: *2 3 1 3*, *1 2 1 2*, *1 2 1 3*, *4 5 5 4 5*, *8*

**I**

*dim.* *p* *rit.*

*in tempo - not fast*

**II**

*f* *mf* *p*

Handwritten notes: *8*, *8*, *5 5 5 4*

**I**

*a tempo dolce cantabile* *cresc.* *dim.*

**II**

*p*

Handwritten notes: *5*, *1 3 2*, *1 2 1 3*, *2 2 2*, *2 4*, *3*, *3*, *1*



8

I

3 1 2 4

1 2

poco rit.

23

a tempo

pp

II

pp

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. It features two staves, I and II. Staff I is for the Flute (Fl.) and Staff II is for the Piano (P.). The key signature is one flat (B-flat) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like *m.d.*, *m.s.*, *espressivo*, and *p*. There are also fingerings indicated by numbers 1 through 5. The page is numbered 24 at the bottom left.

*start a bright motor, then close with*  
 Un poco animato  
*practice is only!*  
*inner phrasing slur*  
 9

I *dolcissimo*  
 II *pp*  
 Un poco animato

I *1. top lefty foot on accents 2. completely legato practice*  
 II

I *same little*  
 II

I  
 II



top legato bottom staccato

*pp*

*cresc. ed animando poco a poco*

*Red.*

top legato bottom staccato

*p*

*work on this*

I

II

*top legato bottom accented*

I

II

*Sempre più animato*

*f B x B*

I

II



This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a two-part setting for voices and piano. The score is written in 2/4 time and features a key signature of one flat (B-flat). The vocal parts are labeled I and II. The piano accompaniment is written for the left and right hands. The score includes various musical notations such as notes, rests, and fingerings. The lyrics are written below the vocal staves.

**12**

**I**

**II**

**12**

Handwritten musical score for the song "The Rose Tree". The score is written on two systems, labeled I and II. System I consists of a treble and bass staff. The treble staff contains a melody with various ornaments (flourishes) and fingerings (1, 2, 3, 4, 5). The bass staff contains a bass line with fingerings (1, 2, 3, 4, 5). System II consists of a treble and bass staff. The treble staff contains a melody with ornaments and fingerings (1, 2, 3, 4, 5). The bass staff contains a bass line with ornaments and fingerings (1, 2, 3, 4, 5). The score is written in a handwritten style with a key signature of one flat (B-flat) and a time signature of 2/4. The title "The Rose Tree" is written at the top. The number "29434" is written at the bottom left.

Handwritten musical score for "The Rose Tree" (Op. 10, No. 10 by Franz Schubert). The score is written for Piano (II) and Violin (I). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is divided into three systems. The first system includes handwritten annotations: "f" (forte), "mf" (mezzo-forte), "will yes", and "slower by 1/4". The second system includes "p" (piano) and "cresc." (crescendo). The third system includes "f" (forte) and "p" (piano). The score is marked with various musical notations, including slurs, accents, and dynamic markings. The page number 13 is visible in the top right corner.



I

II

*p* *cresc.*

*poco rit.*

I

II

*ff*

*f*

*legato*

*clean*

*4 5*

*(♩ = 108)*

I

II

*sempre legato*

*poco rit.*

29484

Tempo I<sup>o</sup> (♩ = 54)  preceding

15

I

E

Tempo I<sup>o</sup> (♩ = 54)

II

*ff* *espressivo*

*f*

I

*staccato*

II

*sf*

*mf*

I

*dim.*

II

*dim.*



*dim. molto*

I

II

*dim.*

*Ped. ten.*

I

II

*p*

*pp*

*m.s.*

I

II

*leggerissimo*

*8*

*9*

Handwritten musical score for a piece titled "F. B." (likely Franz Benda). The score is written on three staves, labeled I, II, and III. The key signature is one flat (B-flat). The first staff (I) contains a melody with various ornaments and fingerings (e.g., 3, 2, 1, 3, 2). The second staff (II) contains a bass line with a "Ped." (pedal) marking. The third staff (III) contains a melody with a "p" (piano) marking. The score is marked with a "17" in the top right corner.

Musical score for "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is for two parts, I and II, in B-flat major and 3/4 time. Part I is a melody for a single horn, starting with a forte (f) dynamic and a crescendo leading to a diminuendo (dim.). Part II is a bass line for a double bass, starting with a forte (f) dynamic and a "Ped. ten." (pedal tenor) marking. The score includes various musical notations such as clefs, key signatures, dynamics, and articulation marks.



1

Cadenza a piacere

*p* più mosso

*f* m.s.

*p*

*mf*

*m.s.*

Handwritten musical score system 1. The system consists of a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a melodic line in the treble and a more rhythmic line in the bass. A large, sweeping line connects the two staves. The word "cresc." is written below the bass staff. The word "f poco rall." is written above the treble staff. The letters "m.s." appear twice, once under the bass staff and once under the treble staff. There are some handwritten markings, including a "2" and a "1".

Handwritten musical score system 2. The system consists of a grand staff with treble and bass clefs. The key signature has two flats. The time signature is 4/4. The music is marked "Tempo I<sup>o</sup>" and "agitato". The bass staff has a handwritten "p" and "low". The treble staff has a handwritten "B" and "B". The music features a melodic line in the treble and a more rhythmic line in the bass. There are many handwritten markings, including "5 4 3", "4 5 1", "3 2 1", and "5 4 3".

Handwritten musical score system 3. The system consists of a grand staff with treble and bass clefs. The key signature has two flats. The time signature is 4/4. The music is marked "cresc. e stringendo". The bass staff has a handwritten "p" and "low". The treble staff has a handwritten "B" and "B". The music features a melodic line in the treble and a more rhythmic line in the bass. There are many handwritten markings, including "5 4 3", "4 5 1", "3 2 1", and "5 4 3".

Handwritten musical score system 4. The system consists of a grand staff with treble and bass clefs. The key signature has two flats. The time signature is 4/4. The music is marked "agitatissimo". The bass staff has a handwritten "p" and "low". The treble staff has a handwritten "B" and "B". The music features a melodic line in the treble and a more rhythmic line in the bass. There are many handwritten markings, including "5 4 3", "4 5 1", "3 2 1", and "5 4 3".



*m.d.*  
*m.s.*  
*dim.*  
*mp*  
*rit.*  
*p più mosso*  
*dolciss. rit.*  
*Tempo I<sup>o</sup> mf*  
*molto espressivo*  
*rit.*  
*cresc. f*  
*dim.*  
*molto dim. e rit.*

*pedal!*  
*String*

I  
 II

Water

*pp a tempo*

*cresc.*

*una corda*

*tre corde*

*pp m.s.*

*p*

*m.d.*

*m.d.*

**I**

*rit.*

*a tempo*

*pp*

**II**

*pp*

**I**

*sempre pianissimo e tranquillo*

**II**

*sempre pp*

Handwritten musical score for piano, featuring three systems of staves I and II. The score includes various musical notations such as notes, rests, and dynamic markings like "leggerissimo", "languido", and "pp". There are also handwritten annotations like "staccato" and "Ped. ten.".



I

8  
2  
5  
m.s.

II

ppp

I

8  
2  
5  
m.s.

II

I

cresc.

II

pp

Red.

Handwritten musical score for two staves, labeled I and II. The score is written on a single page with a large number 24 in the top left corner. Staff I contains a complex melodic line with many beamed notes and rests. Staff II contains a bass line with many crossed-out notes and rests. The score is written in a single system.

This image shows a handwritten musical score for the song "Close to My" by The Beatles. The score is written on two systems of staves, labeled I and II. System I consists of a grand staff (treble and bass clef) and a guitar staff. System II consists of a grand staff and a piano staff. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo). There are also handwritten annotations in blue ink, including "close to my", "at night", "w/le 10", and "alone". The score is marked with a large "X" and a circled "1" in the first system, and a circled "1" in the second system. The score is written on aged, slightly stained paper.

A page of handwritten musical notation for two staves, labeled I and II. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'V' and 'Ped.'. The page is numbered 29434 in the bottom left corner.

radio

J. = 104-108-112-116  
120-126

II

*Flutter ped. runs!*

25

**Piano I**

Allegro scherzando (♩. = 132)

*p leggieramente e stacc.*

**Piano II**

Allegro scherzando (♩. = 132)

*p leggieramente e stacc.* *dim.* *pp*

**I**

*mp* *p* *p leggieramente*



This musical score is for two pianos, labeled I and II. The key signature is B-flat major (two flats). The score is divided into three systems. Piano I (upper staves) and Piano II (lower staves) are both active throughout. The first system shows Piano I with a series of chords and moving lines, while Piano II plays a more active, rhythmic accompaniment with many fingerings indicated. The second system features a section labeled 'A' in Piano I, with a 'sempre p' (sempre piano) marking in Piano II. The third system continues the complex interplay between the two instruments, with various articulation marks like asterisks and slurs. The score is highly detailed with numerous fingerings and dynamic markings.

I

II

*sempre p*

A

*p*

29434

[illegible]

The first system of the musical score for 'L'Espresso' by Debussy. It consists of two staves, I and II, in B-flat major. Staff I is a grand staff with treble and bass clefs, featuring a 'una corda' pedal. The music begins with a piano (pp) dynamic. Staff II also has a grand staff with treble and bass clefs. The time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' and 'p'.

**I**

**II**

*tre corde*

*p*

*p leggiero*

29434



Handwritten musical score for two systems, each with two staves (I and II). The score includes various musical notations such as notes, rests, and fingerings. There are handwritten annotations in blue ink, including "Allegretto" and "Tea". The page number 29 is in the top right corner.

**System 1:**

- Staff I: Treble and Bass clef. Contains several measures of music with notes and rests. Handwritten annotations include "Allegretto" and "Tea".
- Staff II: Treble and Bass clef. Contains several measures of music with notes and rests. Handwritten annotations include "Allegretto" and "Tea".

**System 2:**

- Staff I: Treble and Bass clef. Contains several measures of music with notes and rests. Handwritten annotations include "Allegretto" and "Tea".
- Staff II: Treble and Bass clef. Contains several measures of music with notes and rests. Handwritten annotations include "Allegretto" and "Tea".

Handwritten notes and markings:

- cresc.*
- a tempo, no faster!*
- (poco meno mosso)*
- mf*
- f*
- Ped.*
- Ped. simile*

Handwritten numbers and symbols:

- 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

29424

The image displays a page of musical notation for a piano piece, consisting of three systems of staves. The notation is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The first system shows a complex melodic line in the right hand (I) and a supporting bass line in the left hand (II). The second system introduces a 'p' (piano) marking and a 'triquillo' (trill) in the right hand. The third system features a 'p' marking and a 'mf' (mezzo-forte) marking, with a trill in the right hand. The notation is written in a clear, professional style, typical of a musical score.



Handwritten musical score for "The Rose Tree". The score is written on a single page with a large red 'X' over the melody line. The melody line is in treble clef, and the piano accompaniment is in bass clef. The score includes a 'D' note, a 'pp leggiero' marking, and a '2da' marking. The piano part consists of a continuous eighth-note accompaniment. The score is written on a single page with a large red 'X' over the melody line.

29484

Hand I (Right): Treble clef, key signature of two flats. Measures 1-4 show chords and single notes with fingerings (e.g., 5, 3, 4, 5, 3). Measure 5 features a triplet of eighth notes. Measure 6 has a *pp* dynamic marking. Measure 7 shows a triplet of eighth notes.

Hand II (Left): Treble and Bass clefs. Measures 1-4 show a continuous eighth-note accompaniment. Measure 5 has a *pp* dynamic marking. Measure 6 shows a triplet of eighth notes. Measure 7 has a *pp* dynamic marking.

Hand I (Right): Treble clef. Measure 1 starts with a 4-measure rest, followed by a melodic line with fingerings (1, 2, 1, 2, 3, 1, 3). Measure 2 continues the melodic line. Measure 3 has a *pp* dynamic marking. Measure 4 shows a triplet of eighth notes.

Hand II (Left): Treble and Bass clefs. Measures 1-4 show a continuous eighth-note accompaniment. Measure 5 has a *pp* dynamic marking. Measure 6 shows a triplet of eighth notes. Measure 7 has a *pp* dynamic marking.

Hand I (Right): Treble clef. Measure 1 starts with a 4-measure rest, followed by a melodic line with fingerings (1, 3, 1, 2, 4). Measure 2 continues the melodic line. Measure 3 has a *pp* dynamic marking. Measure 4 shows a triplet of eighth notes.

Hand II (Left): Treble and Bass clefs. Measures 1-4 show a continuous eighth-note accompaniment. Measure 5 has a *pp* dynamic marking. Measure 6 shows a triplet of eighth notes. Measure 7 has a *pp* dynamic marking.



Handwritten musical score for two systems, each containing two staves (I and II). The key signature is B-flat major (two flats). The first system includes the instruction *sempre cresc.* and the second system includes *f* (forte). The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system consists of two staves, I and II. Staff I has a treble clef and a key signature of two flats. It contains a series of notes with slurs and accents, and a dynamic marking of *sempre cresc.* Staff II has a bass clef and a key signature of two flats. It contains a series of notes with slurs and accents, and a dynamic marking of *cresc.*

The second system also consists of two staves, I and II. Staff I has a treble clef and a key signature of two flats. It contains a series of notes with slurs and accents, and a dynamic marking of *f*. Staff II has a bass clef and a key signature of two flats. It contains a series of notes with slurs and accents, and a dynamic marking of *f*.



Handwritten: *8*

I

II

*p*

*dim.*

*tea*

Handwritten: *8*

I

II

*dim.*

*pp*

*Peq. ten. una corda*

*Articulate*

*B*

Handwritten: *3*

I

II

*9*

*9*

*9*

Handwritten musical score for two staves, labeled I and II. The key signature is B-flat major (two flats). The score is divided into three systems.

**System 1:**

- Staff I: Treble clef, key signature B-flat major. Starts with a whole rest, followed by a half rest, then a quarter rest. A large 'F' is written above the staff.
- Staff II: Treble and Bass clefs, key signature B-flat major. Starts with a half rest, followed by a quarter rest, then a half note. The piece begins with a piano (*p*) dynamic. The music consists of eighth and sixteenth notes, mostly in the right hand, with some chords in the left hand.

**System 2:**

- Staff I: Treble clef, key signature B-flat major. Starts with a whole rest, followed by a half rest, then a quarter rest. The music ends with a final chord and a fermata.
- Staff II: Treble and Bass clefs, key signature B-flat major. The music consists of eighth and sixteenth notes, mostly in the right hand, with some chords in the left hand. The piece ends with a final chord and a fermata.

**System 3:**

- Staff I: Treble clef, key signature B-flat major. The music consists of eighth and sixteenth notes, mostly in the right hand, with some chords in the left hand. The piece ends with a final chord and a fermata.
- Staff II: Treble and Bass clefs, key signature B-flat major. The music consists of eighth and sixteenth notes, mostly in the right hand, with some chords in the left hand. The piece ends with a final chord and a fermata.

Handwritten annotations include fingerings (e.g., 1, 2, 3, 4, 5) and dynamics (e.g., *p*). There are also some handwritten notes and symbols, such as a circled 'f' and a circled 'p'.



*gral* 37

*set hand*

**I**

**II**

**I**

*f marcato*

**II**

*f*

*cresc.*

*f*

**I**

*f*

*poco rit.*

**II**

*f*

*cresc.*



*p tranquillo*

*p*

*leggerissimo*

*p leggerissimo*

29434

The image shows a handwritten musical score for two staves, labeled I and II. The score is divided into three systems. The first system is marked 'p tranquillo'. The second system is marked 'p'. The third system is marked 'leggerissimo' and 'p leggerissimo'. The score includes various musical notations such as notes, rests, and fingerings. There are also handwritten annotations like 'light' and 'B'.

39

This image shows a handwritten musical score for a piano and violin duo. The score is written on three systems of staves, with the violin part (I) on the top staff of each system and the piano part (II) on the bottom staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The score includes numerous handwritten annotations, such as fingerings (e.g., 1 2 1 3, 3 2 1 2 3 1), slurs, and performance markings like *cresc.* and *f*. The piano part features a complex rhythmic pattern in the right hand, while the violin part has a more melodic line. The score is written on a piece of paper with a grid pattern.



**System 1:**

**Piano I:** Treble and Bass staves. Treble staff has a triplet of eighth notes (fingering 1, 2, 3) and a triplet of sixteenth notes (fingering 1, 2, 3). Bass staff has a triplet of eighth notes (fingering 1, 2, 3). Dynamic marking: *ff*. Articulation marks: accents and slurs.

**Piano II:** Treble and Bass staves. Treble staff has a triplet of eighth notes (fingering 1, 2, 3). Bass staff has a triplet of eighth notes (fingering 1, 2, 3). Dynamic marking: *ff*. Articulation marks: accents and slurs.

**System 2:**

**Piano I:** Treble and Bass staves. Treble staff has a triplet of eighth notes (fingering 1, 2, 3). Bass staff has a triplet of eighth notes (fingering 1, 2, 3). Dynamic marking: *f*. Articulation marks: accents and slurs.

**Piano II:** Treble and Bass staves. Treble staff has a triplet of eighth notes (fingering 1, 2, 3). Bass staff has a triplet of eighth notes (fingering 1, 2, 3). Dynamic marking: *mf*. Articulation marks: accents and slurs.

**System 3:**

**Piano I:** Treble and Bass staves. Treble staff has a triplet of eighth notes (fingering 1, 2, 3). Bass staff has a triplet of eighth notes (fingering 1, 2, 3). Dynamic marking: *p*. Articulation marks: accents and slurs.

**Piano II:** Treble and Bass staves. Treble staff has a triplet of eighth notes (fingering 1, 2, 3). Bass staff has a triplet of eighth notes (fingering 1, 2, 3). Dynamic marking: *dim.*. Articulation marks: accents and slurs.



I *pp* *And.*

II

J *ppp*

I *una corda*

II *ppp*

I

II



I

II

*tre corde*

*p*  $\frac{2}{4}$   $\frac{5}{5}$

*Ped. ten.*

I

II

I

II

*senza Ped.*

*pp*



I

II

8

K

I

II

mp

I

II

p

leggerissimo

on!

look at last starts!



This musical score is for two pianos, labeled I and II. The key signature is B-flat major (two flats). The score is divided into three systems, each with a grand staff for one piano.

**System 1:** Piano I begins with a complex arpeggiated figure in the right hand, marked with an '8' and a '31' in the left hand. Piano II plays a more rhythmic accompaniment. The system concludes with a fermata over a chord in Piano I.

**System 2:** Piano I continues with arpeggiated patterns, including a section marked 'Pia.' (Pianissimo). Piano II provides harmonic support with chords and moving lines. The system ends with a fermata over a chord in Piano I.

**System 3:** Piano I features a section marked 'legg. 8' (leggiero, eighth notes), showing a rapid arpeggiated passage. Piano II continues with its accompaniment. The system concludes with a final chord in Piano I.

Throughout the score, various musical notations are used, including slurs, ties, and dynamic markings such as *Pia.* and *legg.*

Handwritten musical score for "The Rose Tree". The score is written for piano and voice. It consists of three systems of music.

**System 1:** The piano introduction. The treble staff has a melody with eighth and sixteenth notes, and the bass staff has a harmonic accompaniment. There are several asterisks (\*) above the treble staff, likely indicating fingerings or breath marks.

**System 2:** The vocal entry. The voice part (treble staff) has the lyrics "get here!" and "early". The piano accompaniment (treble and bass staves) continues. Dynamic markings include *pp* (pianissimo) and *mf* (mezzo-forte). There are also asterisks (\*) and a "Red." marking.

**System 3:** The piano continues with a forte section. The treble staff has a melody with a forte (*f*) dynamic marking. The bass staff has a harmonic accompaniment. There are asterisks (\*) and a "Red." marking.

Handwritten musical score for two pianos, measures 46-50. The score is written in B-flat major (two flats) and 4/4 time. The first system (measures 46-47) features a *mf* dynamic in the right hand and a *p* dynamic in the left hand, with the tempo marking *(poco meno mosso)*. The second system (measures 48-49) includes the instruction *Ped. simile* and a *p* dynamic. The third system (measures 50-51) shows a *mf* dynamic in the right hand and a *p* dynamic in the left hand. The fourth system (measures 52-53) is marked *tranquillo* and *p*. The fifth system (measures 54-55) features a *mf* dynamic in the right hand and a *p* dynamic in the left hand. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as performance markings like asterisks and slurs.

I *mf* *(poco meno mosso)* *p*

II *Ped. simile* *p*

I *p*

II *mf* *p* *p*

I *tranquillo* *p* *mf*

II *p*



[illegible]

**I**

*p* (tempo I°)

**II**

29434





The image displays a musical score for two systems, each consisting of a piano (II) and a harpsichord (I) part. The key signature is B-flat major (two flats). The piano parts feature a continuous eighth-note accompaniment in the left hand and chords or single notes in the right hand. The harpsichord parts have a more melodic line in the right hand, often with grace notes and ornaments, and a simpler left hand. The first system includes dynamic markings like *p* and *pp*, and performance instructions such as *Ped. simile* and *dim.*. The second system continues the musical themes with similar accompaniment and melodic lines.

**System 1:**

- Harpsichord (I):** Right hand has a melodic line with grace notes and ornaments. Left hand has a simple accompaniment.
- Piano (II):** Continuous eighth-note accompaniment in the left hand. Right hand has chords and single notes.

**System 2:**

- Harpsichord (I):** Similar melodic line to System 1, with *dim.* marking.
- Piano (II):** Continuous eighth-note accompaniment. Right hand has chords and single notes, with *più pp* marking.

**System 3:**

- Harpsichord (I):** Melodic line with grace notes and ornaments.
- Piano (II):** Continuous eighth-note accompaniment.



**I**

**II**

*cresc.*

*sf*

*Red.*

*dim.*

*pp*

*p scherz. e stacc.*

29434

First system (measures 294-300):

- Hand I: Treble and bass staves with complex melodic lines and fingerings (4, 3, 2, 1, 4, 5, 4, 3, 5, 2, 5, 1, 4, 2, 1, 5, 1, 2, 1, 5, 1). Includes a *dim.* marking.
- Hand II: Treble and bass staves, mostly rests, with *pp* and *p* dynamics.

Second system (measures 301-307):

- Hand I: Treble and bass staves with dense chords and arpeggios. Includes *una corda* marking.
- Hand II: Treble and bass staves with arpeggiated figures and dynamics *p*, *p*, *pp*.

Third system (measures 308-314):

- Hand I: Treble and bass staves with dense chords and arpeggios. Includes *perdendosi* marking.
- Hand II: Treble and bass staves with arpeggiated figures and dynamics *sempre più p*.

Measure numbers 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314 are indicated at the bottom of the page.

*leggierissimo*

*2 Ped. ten.*



slower d: 69-72-76-80

first stand

And. Prach. d: 88-92-96-100-104-108

Piano I

Presto (♩=120)

Piano II

Presto (♩=120)

I

II

I

II

legg.

p

**I**

*cresc.*

**II**

*p*

*Red.*

**I**

**II**

*f*

*f*

I

II

I

II

I

II

Handwritten: *drop 5-f*

Handwritten: *F.B.*

Handwritten: *5 4 3 4 2 1 2*

*p*

*legg.*

*p*

Handwritten: *F.B.*

*cresc.*

*f*

*p*

*f*

*leg.*

*A*

*3*

*rinf.*

*2*

*leg.*

*A*

*f*



**System 1:**

**Piano I:** *p*, *pp*, *cresc.*

**Piano II:** *p*, *p cresc.*

**System 2:**

**Piano I:** *f*

**Piano II:** *p*, *f*

**System 3:**

**Piano I:** *mf*

**Piano II:** *mf*, *cresc.*

I

*mf legg. e non legato*

*Ped. simile*

*f*

I

*p*

*p*

*cresc.*

*cresc.*

**System 1:**

- Piano I:** Treble and Bass staves. Treble staff has a key signature change to B-flat major. Dynamics: *f marcatisimo*. Fingerings: 3 5, 1 3, 2, 1, 3. Trills: *tr*, *tr*, *tr*.
- Piano II:** Treble and Bass staves. Treble staff has a key signature change to B-flat major. Dynamics: *p trem.*. Trills: *tr*, *tr*.

**System 2:**

- Piano I:** Treble and Bass staves. Dynamics: *f marcatisimo*. Trills: *tr*, *tr*, *tr*, *tr*.
- Piano II:** Treble and Bass staves. Dynamics: *fp cresc. trem.*, *f*. Trills: *tr*, *tr*.

**System 3:**

- Piano I:** Treble and Bass staves. Dynamics: *mf*. Fingerings: 3 1, 5 3, 2 1, 2 4, 1 2, 2 4, 2 4, 2 4, 2 1, 2 4, 2 1, 2 4. Trills: *tr*, *tr*.
- Piano II:** Treble and Bass staves. Dynamics: *p*. Trills: *tr*, *tr*.



Ossia più facile

I

II

cresc.

ff

I

II

59

29424

Handwritten musical score for two staves, I and II, in B-flat major. The score is divided into three systems.

**System 1:** Staff I contains a melodic line with notes and rests, including a measure with a 5 4 3 2 1 sequence. Staff II contains a harmonic accompaniment with notes and rests, including a measure with a 5 4 3 2 1 sequence. The word *simile* is written below staff I.

**System 2:** Staff I contains a melodic line with notes and rests, including a measure with a 5 4 3 2 1 sequence. Staff II contains a harmonic accompaniment with notes and rests, including a measure with a 5 4 3 2 1 sequence. The word *f* is written below staff II.

**System 3:** Staff I contains a melodic line with notes and rests, including a measure with a 5 4 3 2 1 sequence. Staff II contains a harmonic accompaniment with notes and rests, including a measure with a 5 4 3 2 1 sequence. The word *ff* is written below staff II.

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.



Hand I and Hand II musical notation. Hand I (treble and bass clef) features a complex melodic line with many beamed sixteenth notes and slurs. Hand II (treble and bass clef) plays a steady eighth-note accompaniment. The first system includes a *p* (piano) dynamic marking and a *simile* instruction. Fingering numbers (1-5) are indicated above the notes in Hand I.

Hand I and Hand II musical notation. Hand I continues the melodic line with trills marked *trm*. Hand II plays a tremolo accompaniment marked *pp trem.* (pianissimo tremolo). Fingering numbers (13, 21) are indicated above the notes in Hand I.

Hand I and Hand II musical notation. Hand I continues the melodic line with slurs and ties. Hand II plays a sustained accompaniment marked *pp* (pianissimo). The second system includes a *simile* instruction. Fingering numbers (8, 5, 2, 3, 4) are indicated above the notes in Hand I.



29484

The first system of the musical score consists of two staves. The upper staff is a piano (I) in treble clef, and the lower staff is a grand piano (II) in bass clef. Both staves are in the key of B-flat major (two flats). The piano part features a series of eighth-note chords with fingerings 2, 5, 4, and 2 indicated above the notes. The grand piano part plays a steady eighth-note accompaniment. The system concludes with a double bar line.

The second system continues the musical score. The piano (I) part includes trills (trm) and a dynamic marking of *pp* (pianissimo). The grand piano (II) part features a series of eighth-note chords, with a *pp* marking in the third measure. The system concludes with a double bar line.

The third system of the musical score. The piano (I) part includes a *m.d.* (mezzo-dolce) marking, a *m.s.* (mezzo-sostenuto) marking, and a *sempre pp* (sempre pianissimo) marking. It also features trills (trm) and fingerings 23, 21, and 2. The grand piano (II) part is marked *Ped. simile* (Pedal simile). The system concludes with a double bar line.

Handwritten annotations on the musical score include:

- A circled 'B' with the word 'louder' written next to it, pointing to the first measure of the main staff.
- The instruction 'poco a poco crescendo' written above the staff.
- The number '21' written below the staff in the final measure.

The second system of the musical score, marked with a large 'II' on the left. It consists of two staves, treble and bass, with a key signature of one flat (B-flat) and a common time signature (C). The melody in the treble staff continues with a half note G4, followed by a quarter rest, then a half note F#4, and a quarter rest. The bass staff continues with a half note E4, followed by a quarter rest, then a half note D4, and a quarter rest. The system concludes with a double bar line.



I

trm

1 21

trm

trm

trm

trm

trm

II

I

trm

trm

trm

trm

f

trm

trm

trm

II

I

trm

Ossia

etc.

1 2 1 2 1 2 3

p

trm

trm

trm

Ped. simile

II

[illegible]

I

II

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*cresc.*  $\frac{3}{1}$

*mf*

*Ped.*

I

II

*Ped. simile*

\*

I

II

*ff*

\*

\*

\*

\*

\*

\*

\*

\*



I

II

*Learn 1. 6*

*Ped. simile*

Ossia

I

II

*Ped. simile*

*Ped.*

Handwritten circled "B" above the first system.

**I**

**II**

*f*

*And.* *And.* *And.* *And.* *And.* *And.*

**I**

**II**

*rf*

*And.* *And.* *And.* *And.* *And.* *And.*

**I**

**II**

*ff*

*f*

I

II

*p*

*cresc.*

*f*

*f*



Handwritten: *not to way R. 64*

Handwritten: *Lead to L.*

71

**I**

**II**

*f*

*sf*

*2\**

**I**

**II**

**I**

**II**

*p*

*cresc.*

*p*

The musical score is arranged in three systems, each featuring two staves labeled I and II. The key signature is B-flat major (two flats). The first system begins with a forte (*f*) dynamic. Staff I has an 8va marking above the first measure. Staff II also starts with *f*. The second system features piano (*p*) and pianissimo (*pp*) dynamics. The third system includes crescendo (*cresc.*) and piano crescendo (*p cresc.*) markings. Various musical notations are used throughout, including slurs, accents, and specific performance markings like '8' and '3'.

75

I

II

*f*

*f*

*cresc.*

The first system of the musical score for 'L'Allegretto' by Franz Schubert. It consists of two staves, I and II, in B-flat major (one flat). The tempo is 'Allegretto' and the dynamics are 'mf' (mezzo-forte) and 'p' (piano). The score includes various musical notations such as notes, rests, and fingerings.



The musical score is arranged in five systems, each with two staves labeled I and II. The key signature is one flat (B-flat).

- System 1:** Staff I has a melodic line with eighth and sixteenth notes, marked *cresc.* Staff II has a bass line with eighth notes, marked *p* and *cresc.*
- System 2:** Staff I features a melodic line with a forte *f marcatis.* dynamic and trills. Staff II has a bass line with a *p trem.* marking and a forte *F* dynamic.
- System 3:** Staff I continues with trills and a *mf* dynamic. Staff II has a bass line with a *p* dynamic.
- System 4:** Staff I has a melodic line with trills. Staff II has a bass line with a *p* dynamic.
- System 5:** Staff I has a melodic line with trills. Staff II has a bass line with a *p* dynamic.

Throughout the score, there are various musical notations including trills, tremolos, and dynamic markings such as *p*, *cresc.*, *f marcatis.*, *mf*, and *p*.

This page of musical notation is for a piano and harpsichord duo, likely from a 19th-century repertoire. It consists of six systems of staves, with the piano part (I) on the upper staff and the harpsichord part (II) on the lower staff of each system. The key signature is B-flat major (two flats). The first system includes fingerings such as 2, 4, 5, and 3, and a dynamic marking of *f*. The second system features a *p* (piano) marking and a *tr* (trill) marking. The third system contains extensive fingerings, including 2, 1, 3, 4, 5, 3, 1, 2, 1, 3, 5, 1, 2, 3, 5, 1, 3, 5, and a *ff* (fortissimo) marking. The fourth system includes a *cresc.* (crescendo) marking and a *f* (forte) marking. The fifth and sixth systems continue the complex texture with various fingerings and dynamic markings. The notation is dense, with many beamed sixteenth and thirty-second notes, and a variety of articulation marks like accents and slurs. The page number 75 is visible in the top right corner.

The musical score is written for two pianos, labeled I and II. It consists of three systems of music.

**System 1:**

- Piano I:** The right hand plays a series of chords and arpeggios, while the left hand plays a similar pattern. The music is marked with a *simile* instruction.
- Piano II:** The right hand plays a series of chords, and the left hand plays a similar pattern. The music is marked with a *ff* (fortissimo) instruction.

**System 2:**

- Piano I:** The right hand plays a series of chords and arpeggios, while the left hand plays a similar pattern. The music is marked with a *Ped.* (pedal) instruction and a *ten.* (tension) instruction.
- Piano II:** The right hand plays a series of chords, and the left hand plays a similar pattern. The music is marked with a *mf* (mezzo-forte) instruction.

**System 3:**

- Piano I:** The right hand plays a series of chords and arpeggios, while the left hand plays a similar pattern. The music is marked with a *ff* (fortissimo) instruction.
- Piano II:** The right hand plays a series of chords, and the left hand plays a similar pattern. The music is marked with a *f* (forte) instruction and a *ff* (fortissimo) instruction.

The score includes various musical notations such as chords, arpeggios, and dynamic markings. The key signature is one flat (B-flat).



**System 1:**

- Violin (I):** Treble clef. First measure has a dotted line and '8' above it. Notes: G4, A4, B4, C5, B4, A4, G4. Second measure: F#4, E4, D4, C4. Third measure: B3, A3, G3, F#3, E3, D3, C3. Fourth measure: B2, A2, G2, F#2, E2, D2, C2. Fifth measure: B1, A1, G1, F#1, E1, D1, C1. Sixth measure: B0, A0, G0, F#0, E0, D0, C0. Seventh measure: B-1, A-1, G-1, F#-1, E-1, D-1, C-1. Eighth measure: B-2, A-2, G-2, F#-2, E-2, D-2, C-2. Ninth measure: B-3, A-3, G-3, F#-3, E-3, D-3, C-3. Tenth measure: B-4, A-4, G-4, F#-4, E-4, D-4, C-4. Eleventh measure: B-5, A-5, G-5, F#-5, E-5, D-5, C-5. Twelfth measure: B-6, A-6, G-6, F#-6, E-6, D-6, C-6. Thirteenth measure: B-7, A-7, G-7, F#-7, E-7, D-7, C-7. Fourteenth measure: B-8, A-8, G-8, F#-8, E-8, D-8, C-8. Fifteenth measure: B-9, A-9, G-9, F#-9, E-9, D-9, C-9. Sixteenth measure: B-10, A-10, G-10, F#-10, E-10, D-10, C-10. Seventeenth measure: B-11, A-11, G-11, F#-11, E-11, D-11, C-11. Eighteenth measure: B-12, A-12, G-12, F#-12, E-12, D-12, C-12. Nineteenth measure: B-13, A-13, G-13, F#-13, E-13, D-13, C-13. Twentieth measure: B-14, A-14, G-14, F#-14, E-14, D-14, C-14. Twenty-first measure: B-15, A-15, G-15, F#-15, E-15, D-15, C-15. Twenty-second measure: B-16, A-16, G-16, F#-16, E-16, D-16, C-16. Twenty-third measure: B-17, A-17, G-17, F#-17, E-17, D-17, C-17. Twenty-fourth measure: B-18, A-18, G-18, F#-18, E-18, D-18, C-18. Twenty-fifth measure: B-19, A-19, G-19, F#-19, E-19, D-19, C-19. Twenty-sixth measure: B-20, A-20, G-20, F#-20, E-20, D-20, C-20. Twenty-seventh measure: B-21, A-21, G-21, F#-21, E-21, D-21, C-21. Twenty-eighth measure: B-22, A-22, G-22, F#-22, E-22, D-22, C-22. Twenty-ninth measure: B-23, A-23, G-23, F#-23, E-23, D-23, C-23. Thirtieth measure: B-24, A-24, G-24, F#-24, E-24, D-24, C-24. Thirty-first measure: B-25, A-25, G-25, F#-25, E-25, D-25, C-25. Thirty-second measure: B-26, A-26, G-26, F#-26, E-26, D-26, C-26. Thirty-third measure: B-27, A-27, G-27, F#-27, E-27, D-27, C-27. Thirty-fourth measure: B-28, A-28, G-28, F#-28, E-28, D-28, C-28. Thirty-fifth measure: B-29, A-29, G-29, F#-29, E-29, D-29, C-29. Thirty-sixth measure: B-30, A-30, G-30, F#-30, E-30, D-30, C-30. Thirty-seventh measure: B-31, A-31, G-31, F#-31, E-31, D-31, C-31. Thirty-eighth measure: B-32, A-32, G-32, F#-32, E-32, D-32, C-32. Thirty-ninth measure: B-33, A-33, G-33, F#-33, E-33, D-33, C-33. Fortieth measure: B-34, A-34, G-34, F#-34, E-34, D-34, C-34. Forty-first measure: B-35, A-35, G-35, F#-35, E-35, D-35, C-35. Forty-second measure: B-36, A-36, G-36, F#-36, E-36, D-36, C-36. Forty-third measure: B-37, A-37, G-37, F#-37, E-37, D-37, C-37. Forty-fourth measure: B-38, A-38, G-38, F#-38, E-38, D-38, C-38. Forty-fifth measure: B-39, A-39, G-39, F#-39, E-39, D-39, C-39. Forty-sixth measure: B-40, A-40, G-40, F#-40, E-40, D-40, C-40. Forty-seventh measure: B-41, A-41, G-41, F#-41, E-41, D-41, C-41. Forty-eighth measure: B-42, A-42, G-42, F#-42, E-42, D-42, C-42. Forty-ninth measure: B-43, A-43, G-43, F#-43, E-43, D-43, C-43. Fiftieth measure: B-44, A-44, G-44, F#-44, E-44, D-44, C-44. Fifty-first measure: B-45, A-45, G-45, F#-45, E-45, D-45, C-45. Fifty-second measure: B-46, A-46, G-46, F#-46, E-46, D-46, C-46. Fifty-third measure: B-47, A-47, G-47, F#-47, E-47, D-47, C-47. Fifty-fourth measure: B-48, A-48, G-48, F#-48, E-48, D-48, C-48. Fifty-fifth measure: B-49, A-49, G-49, F#-49, E-49, D-49, C-49. Fifty-sixth measure: B-50, A-50, G-50, F#-50, E-50, D-50, C-50. Fifty-seventh measure: B-51, A-51, G-51, F#-51, E-51, D-51, C-51. Fifty-eighth measure: B-52, A-52, G-52, F#-52, E-52, D-52, C-52. Fifty-ninth measure: B-53, A-53, G-53, F#-53, E-53, D-53, C-53. Sixtieth measure: B-54, A-54, G-54, F#-54, E-54, D-54, C-54. Sixty-first measure: B-55, A-55, G-55, F#-55, E-55, D-55, C-55. Sixty-second measure: B-56, A-56, G-56, F#-56, E-56, D-56, C-56. Sixty-third measure: B-57, A-57, G-57, F#-57, E-57, D-57, C-57. Sixty-fourth measure: B-58, A-58, G-58, F#-58, E-58, D-58, C-58. Sixty-fifth measure: B-59, A-59, G-59, F#-59, E-59, D-59, C-59. Sixty-sixth measure: B-60, A-60, G-60, F#-60, E-60, D-60, C-60. Sixty-seventh measure: B-61, A-61, G-61, F#-61, E-61, D-61, C-61. Sixty-eighth measure: B-62, A-62, G-62, F#-62, E-62, D-62, C-62. Sixty-ninth measure: B-63, A-63, G-63, F#-63, E-63, D-63, C-63. Seventieth measure: B-64, A-64, G-64, F#-64, E-64, D-64, C-64. Seventy-first measure: B-65, A-65, G-65, F#-65, E-65, D-65, C-65. Seventy-second measure: B-66, A-66, G-66, F#-66, E-66, D-66, C-66. Seventy-third measure: B-67, A-67, G-67, F#-67, E-67, D-67, C-67. Seventy-fourth measure: B-68, A-68, G-68, F#-68, E-68, D-68, C-68. Seventy-fifth measure: B-69, A-69, G-69, F#-69, E-69, D-69, C-69. Seventy-sixth measure: B-70, A-70, G-70, F#-70, E-70, D-70, C-70. Seventy-seventh measure: B-71, A-71, G-71, F#-71, E-71, D-71, C-71. Seventy-eighth measure: B-72, A-72, G-72, F#-72, E-72, D-72, C-72. Seventy-ninth measure: B-73, A-73, G-73, F#-73, E-73, D-73, C-73. Eightieth measure: B-74, A-74, G-74, F#-74, E-74, D-74, C-74. Eighty-first measure: B-75, A-75, G-75, F#-75, E-75, D-75, C-75. Eighty-second measure: B-76, A-76, G-76, F#-76, E-76, D-76, C-76. Eighty-third measure: B-77, A-77, G-77, F#-77, E-77, D-77, C-77. Eighty-fourth measure: B-78, A-78, G-78, F#-78, E-78, D-78, C-78. Eighty-fifth measure: B-79, A-79, G-79, F#-79, E-79, D-79, C-79. Eighty-sixth measure: B-80, A-80, G-80, F#-80, E-80, D-80, C-80. Eighty-seventh measure: B-81, A-81, G-81, F#-81, E-81, D-81, C-81. Eighty-eighth measure: B-82, A-82, G-82, F#-82, E-82, D-82, C-82. Eighty-ninth measure: B-83, A-83, G-83, F#-83, E-83, D-83, C-83. Ninetieth measure: B-84, A-84, G-84, F#-84, E-84, D-84, C-84. One hundred measure: B-85, A-85, G-85, F#-85, E-85, D-85, C-85. One hundred and one measure: B-86, A-86, G-86, F#-86, E-86, D-86, C-86. One hundred and two measure: B-87, A-87, G-87, F#-87, E-87, D-87, C-87. One hundred and three measure: B-88, A-88, G-88, F#-88, E-88, D-88, C-88. One hundred and four measure: B-89, A-89, G-89, F#-89, E-89, D-89, C-89. One hundred and five measure: B-90, A-90, G-90, F#-90, E-90, D-90, C-90. One hundred and six measure: B-91, A-91, G-91, F#-91, E-91, D-91, C-91. One hundred and seven measure: B-92, A-92, G-92, F#-92, E-92, D-92, C-92. One hundred and eight measure: B-93, A-93, G-93, F#-93, E-93, D-93, C-93. One hundred and nine measure: B-94, A-94, G-94, F#-94, E-94, D-94, C-94. One hundred and ten measure: B-95, A-95, G-95, F#-95, E-95, D-95, C-95. One hundred and eleven measure: B-96, A-96, G-96, F#-96, E-96, D-96, C-96. One hundred and twelve measure: B-97, A-97, G-97, F#-97, E-97, D-97, C-97. One hundred and thirteen measure: B-98, A-98, G-98, F#-98, E-98, D-98, C-98. One hundred and fourteen measure: B-99, A-99, G-99, F#-99, E-99, D-99, C-99. One hundred and fifteen measure: B-100, A-100, G-100, F#-100, E-100, D-100, C-100. One hundred and sixteen measure: B-101, A-101, G-101, F#-101, E-101, D-101, C-101. One hundred and seventeen measure: B-102, A-102, G-102, F#-102, E-102, D-102, C-102. One hundred and eighteen measure: B-103, A-103, G-103, F#-103, E-103, D-103, C-103. One hundred and nineteen measure: B-104, A-104, G-104, F#-104, E-104, D-104, C-104. One hundred and twenty measure: B-105, A-105, G-105, F#-105, E-105, D-105, C-105. One hundred and twenty-one measure: B-106, A-106, G-106, F#-106, E-106, D-106, C-106. One hundred and twenty-two measure: B-107, A-107, G-107, F#-107, E-107, D-107, C-107. One hundred and twenty-three measure: B-108, A-108, G-108, F#-108, E-108, D-108, C-108. One hundred and twenty-four measure: B-109, A-109, G-109, F#-109, E-109, D-109, C-109. One hundred and twenty-five measure: B-110, A-110, G-110, F#-110, E-110, D-110, C-110. One hundred and twenty-six measure: B-111, A-111, G-111, F#-111, E-111, D-111, C-111. One hundred and twenty-seven measure: B-112, A-112, G-112, F#-112, E-112, D-112, C-112. One hundred and twenty-eight measure: B-113, A-113, G-113, F#-113, E-113, D-113, C-113. One hundred and twenty-nine measure: B-114, A-114, G-114, F#-114, E-114, D-114, C-114. One hundred and thirty measure: B-115, A-115, G-115, F#-115, E-115, D-115, C-115. One hundred and thirty-one measure: B-116, A-116, G-116, F#-116, E-116, D-116, C-116. One hundred and thirty-two measure: B-117, A-117, G-117, F#-117, E-117, D-117, C-117. One hundred and thirty-three measure: B-118, A-118, G-118, F#-118, E-118, D-118, C-118. One hundred and thirty-four measure: B-119, A-119, G-119, F#-119, E-119, D-119, C-119. One hundred and thirty-five measure: B-120, A-120, G-120, F#-120, E-120, D-120, C-120. One hundred and thirty-six measure: B-121, A-121, G-121, F#-121, E-121, D-121, C-121. One hundred and thirty-seven measure: B-122, A-122, G-122, F#-122, E-122, D-122, C-122. One hundred and thirty-eight measure: B-123, A-123, G-123, F#-123, E-123, D-123, C-123. One hundred and thirty-nine measure: B-124, A-124, G-124, F#-124, E-124, D-124, C-124. One hundred and forty measure: B-125, A-125, G-125, F#-125, E-125, D-125, C-125. One hundred and forty-one measure: B-126, A-126, G-126, F#-126, E-126, D-126, C-126. One hundred and forty-two measure: B-127, A-127, G-127, F#-127, E-127, D-127, C-127. One hundred and forty-three measure: B-128, A-128, G-128, F#-128, E-128, D-128, C-128. One hundred and forty-four measure: B-129, A-129, G-129, F#-129, E-129, D-129, C-129. One hundred and forty-five measure: B-130, A-130, G-130, F#-130, E-130, D-130, C-130. One hundred and forty-six measure: B-131, A-131, G-131, F#-131, E-131, D-131, C-131. One hundred and forty-seven measure: B-132, A-132, G-132, F#-132, E-132, D-132, C-132. One hundred and forty-eight measure: B-133, A-133, G-133, F#-133, E-133, D-133, C-133. One hundred and forty-nine measure: B-134, A-134, G-134, F#-134, E-134, D-134, C-134. One hundred and fifty measure: B-135, A-135, G-135, F#-135, E-135, D-135, C-135. One hundred and fifty-one measure: B-136, A-136, G-136, F#-136, E-136, D-136, C-136. One hundred and fifty-two measure: B-137, A-137, G-137, F#-137, E-137, D-137, C-137. One hundred and fifty-three measure: B-138, A-138, G-138, F#-138, E-138, D-138, C-138. One hundred and fifty-four measure: B-139, A-139, G-139, F#-139, E-139, D-139, C-139. One hundred and fifty-five measure: B-140, A-140, G-140, F#-140, E-140, D-140, C-140. One hundred and fifty-six measure: B-141, A-141, G-141, F#-141, E-141, D-141, C-141. One hundred and fifty-seven measure: B-142, A-142, G-142, F#-142, E-142, D-142, C-142. One hundred and fifty-eight measure: B-143, A-143, G-143, F#-143, E-143, D-143, C-143. One hundred and fifty-nine measure: B-144, A-144, G-144, F#-144, E-144, D-144, C-144. One hundred and sixty measure: B-145, A-145, G-145, F#-145, E-145, D-145, C-145. One hundred and sixty-one measure: B-146, A-146, G-146, F#-146, E-146, D-146, C-146. One hundred and sixty-two measure: B-147, A-147, G-147, F#-147, E-147, D-147, C-147. One hundred and sixty-three measure: B-148, A-148, G-148, F#-148, E-148, D-148, C-148. One hundred and sixty-four measure: B-149, A-149, G-149, F#-149, E-149, D-149, C-149. One hundred and sixty-five measure: B-150, A-150, G-150, F#-150, E-150, D-150, C-150. One hundred and sixty-six measure: B-151, A-151, G-151, F#-151, E-151, D-151, C-151. One hundred and sixty-seven measure: B-152, A-152, G-152, F#-152, E-152, D-152, C-152. One hundred and sixty-eight measure: B-153, A-153, G-153, F#-153, E-153, D-153, C-153. One hundred and sixty-nine measure: B-154, A-154, G-154, F#-154, E-154, D-154, C-154. One hundred and seventy measure: B-155, A-155, G-155, F#-155, E-155, D-155, C-155. One hundred and seventy-one measure: B-156, A-156, G-156, F#-156, E-156, D-156, C-156. One hundred and seventy-two measure: B-157, A-157, G-157, F#-157, E-157, D-157, C-157. One hundred and seventy-three measure: B-158, A-158, G-158, F#-158, E-158, D-158, C-158. One hundred and seventy-four measure: B-159, A-159, G-159, F#-159, E-159, D-159, C-159. One hundred and seventy-five measure: B-160, A-160, G-160, F#-160, E-160, D-160, C-160. One hundred and seventy-six measure: B-161, A-161, G-161, F#-161, E-161, D-161, C-161. One hundred and seventy-seven measure: B-162, A-162, G-162, F#-162, E-162, D-162, C-162. One hundred and seventy-eight measure: B-163, A-163, G-163, F#-163, E-163, D-163, C-163. One hundred and seventy-nine measure: B-164, A-164, G-164, F#-164, E-164, D-164, C-164. One hundred and eighty measure: B-165, A-165, G-165, F#-165, E-165, D-165, C-165. One hundred and eighty-one measure: B-166, A-166, G-166, F#-166, E-166, D-166, C-166. One hundred and eighty-two measure: B-167, A-167, G-167, F#-167, E-167, D-167, C-167. One hundred and eighty-three measure: B-168, A-168, G-168, F#-168, E-168, D-168, C-168. One hundred and eighty-four measure: B-169, A-169, G-169, F#-169, E-169, D-169, C-169. One hundred and eighty-five measure: B-170, A-170, G-170, F#-170, E-170, D-170, C-170. One hundred and eighty-six measure: B-171, A-171, G-171, F#-171, E-171, D-171, C-171. One hundred and eighty-seven measure: B-172, A-172, G-172, F#-172, E-172, D-172, C-172. One hundred and eighty-eight measure: B-173, A-173, G-173, F#-173, E-173, D-173, C-173. One hundred and eighty-nine measure: B-174, A-174, G-174, F#-174, E-174, D-174, C-174. One hundred and ninety measure: B-175, A-175, G-175, F#-175, E-175, D-175, C-175. One hundred and ninety-one measure: B-176, A-176, G-176, F#-176, E-176, D-176, C-176. One hundred and ninety-two measure: B-177, A-177, G-177, F#-177, E-177, D-177, C-177. One hundred and ninety-three measure: B-178, A-178, G-178, F#-178, E-178, D-178, C-178. One hundred and ninety-four measure: B-179, A-179, G-179, F#-179, E-179, D-179, C-179. One hundred and ninety-five measure: B-180, A-180, G-180, F#-180, E-180, D-180, C-180. One hundred and ninety-six measure: B-181, A-181, G-181, F#-181, E-181, D-181, C-181. One hundred and ninety-seven measure: B-182, A-182, G-182, F#-182, E-182, D-182, C-182. One hundred and ninety-eight measure: B-183, A-183, G-183, F#-183, E-183, D-183, C-183. One hundred and ninety-nine measure: B-184, A-184, G-184, F#-184, E-184, D-184, C-184. Two hundred measure: B-185, A-185, G-185, F#-185, E-185, D-185, C-185. Two hundred and one measure: B-186, A-186, G-186, F#-186, E-186, D-186, C-186. Two hundred and two measure: B-187, A-187, G-187, F#-187, E-187, D-187, C-187. Two hundred and three measure: B-188, A-188, G-188, F#-188, E-188, D-188, C-188. Two hundred and four measure: B-189, A-189, G-189, F#-189, E-189, D-189, C-189. Two hundred and five measure: B-190, A-190, G-190, F#-190, E-190, D-190, C-190. Two hundred and six measure: B-191, A-191, G-191, F#-191, E-191, D-191, C-191. Two hundred and seven measure: B-192, A-192, G-192, F#-192, E-192, D-192, C-192. Two hundred and eight measure: B-193, A-193, G-193, F#-193, E-193, D-193, C-193. Two hundred and nine measure: B-194, A-194, G-194, F#-194, E-194, D-194, C-194. Two hundred and ten measure: B-195, A-195, G-195, F#-195, E-195, D-195, C-195. Two hundred and eleven measure: B-196, A-196, G-196, F#-196, E-196, D-196, C-196. Two hundred and twelve measure: B-197, A-197, G-197, F#-197, E-197, D-197, C-197. Two hundred and thirteen measure: B-198, A-198, G-198, F#-198, E-198, D-198, C-198. Two hundred and fourteen measure: B-199, A-199, G-199, F#-199, E-199, D-199, C-199. Two hundred and fifteen measure: B-200, A-200, G-200, F#-200, E-200, D-200, C-200. Two hundred and sixteen measure: B-201, A-201, G-201, F#-201, E-201, D-201, C-201. Two hundred and seventeen measure: B-202, A-202, G-202, F#-202, E-202, D-202, C-202. Two hundred and eighteen measure: B-203, A-203, G-203, F#-203, E-203, D-203, C-203. Two hundred and nineteen measure: B-204, A-204, G-204, F#-204, E-204, D-204, C-204. Two hundred and twenty measure: B-205, A-205, G-205, F#-205, E-205, D-205, C-205. Two hundred and twenty-one measure: B-206, A-206, G-206, F#-206, E-206, D-206, C-206. Two hundred and twenty-two measure: B-207, A-207, G-207, F#-207, E-207, D-207, C-207. Two hundred and twenty-three measure: B-208, A-208, G-208, F#-208, E-208, D-208, C-208. Two hundred and twenty-four measure: B-209, A-209, G-209, F#-209, E-209, D-209, C-209. Two hundred and twenty-five measure: B-210, A-210, G-210, F#-210, E-210, D-210, C-210. Two hundred and twenty-six measure: B-211, A-211, G-211, F#-211, E-211, D-211, C-211. Two hundred and twenty-seven measure: B-212, A-212, G-212, F#-212, E-212, D-212, C-212. Two hundred and twenty-eight measure: B-213, A-213, G-213, F#-213, E-213, D-213, C-213. Two hundred and twenty-nine measure: B-214, A-214, G-214, F#-214, E-214, D-214, C-214. Two hundred and thirty measure: B-215, A-215, G-215, F#-215, E-215, D-215, C-215. Two hundred and thirty-one measure: B-216, A-216, G-216, F#-216, E-216, D-216, C-216. Two hundred and thirty-two measure: B-217, A-217, G-217, F#-217, E-217, D-217, C-217. Two hundred and thirty-three measure: B-218, A-218, G-218, F#-218, E-218, D-218, C-218. Two hundred and thirty-four measure: B-219, A-219, G-219, F#-219, E-219, D-219, C-219. Two hundred and thirty-five measure: B-220, A-220, G-220, F#-220, E-220, D-220, C-220. Two hundred and thirty-six measure: B-221, A-221, G-221, F#-221, E-221, D-221, C-221. Two hundred and thirty-seven measure: B-222, A-222, G-222, F#-222, E-222, D-222, C-222. Two hundred and thirty-eight measure: B-223, A-223, G-223, F#-223, E-223, D-223, C-223. Two hundred and thirty-nine measure: B-224, A-224, G-224, F#-224, E-224, D-224, C-224. Two hundred and forty measure: B-225, A-225, G-225, F#-225, E-225, D-225, C-225. Two hundred and forty-one measure: B-226, A-226, G-226, F#-226, E-226, D-226, C-226. Two hundred and forty-two measure: B-227, A-227, G-227, F#-227, E-227, D-227, C-227. Two hundred and forty-three measure: B-228, A-228, G-228, F#-228, E-228, D-228, C-228. Two hundred and forty-four measure: B-229, A-229, G-229, F#-229, E-229, D-229, C-229. Two hundred and forty-five measure: B-230, A-230, G-230, F#-230, E-230, D-230, C-230. Two hundred and forty-six measure: B-231, A-231, G-231, F#-231, E-231, D-231, C-231. Two hundred and forty-seven measure: B-232, A-232, G-232, F#-232, E-232, D-232, C-232. Two hundred and forty-eight measure: B-233, A-233, G-233, F#-233, E-233, D-233, C-233. Two hundred and forty-nine measure: B-234, A-234, G-234, F#-234, E-234, D-234, C-234. Two hundred and fifty measure: B-235, A-235, G-235, F#-235, E-235, D-235, C-235. Two hundred and fifty-one measure: B-236, A-236, G-236, F#-236, E-236, D-236, C-236. Two hundred and fifty-two measure: B-237, A-237, G-237, F#-237, E-237, D-237, C-237. Two hundred and fifty-three measure: B-238, A-238, G-238, F#-238, E-238, D-238, C-238. Two hundred and fifty-four measure: B-239, A-239, G-239, F#-239, E-239, D-239, C-239. Two hundred and fifty-five measure: B-240, A-240, G-240, F#-240, E-240, D-240, C-240. Two hundred and fifty-six measure: B-241, A-241, G-241, F#-241, E-241, D-241, C-241. Two hundred and fifty-seven measure: B-242, A-242, G-242, F#-242, E-242, D-242, C-242. Two hundred and fifty-eight measure: B-243, A-243, G-243, F#-243, E-243, D-243, C-243. Two hundred and fifty-nine measure: B-244, A-244, G-244, F#-244, E-244, D-244, C-244. Two hundred and sixty measure: B-245, A-245, G-245, F#-245, E-245, D-245, C-245. Two hundred and sixty-one measure: B-246, A-246, G-246, F#-246, E-246, D-246, C-246. Two hundred and sixty-two measure: B-247, A-247, G-247, F#-247, E-247, D-247, C-247. Two hundred and sixty-three measure: B-248, A-248, G-248, F#-248, E-248, D-248, C-248. Two hundred and sixty-four measure: B-249, A-249, G-249, F#-249, E-249, D-249, C-249. Two hundred and sixty-five measure: B-250, A-250, G-250, F#-250, E-250, D-250, C-250. Two hundred and sixty-six measure: B-251, A-251, G-251, F#-251, E-251, D-251, C-251. Two hundred and sixty-seven measure: B-252, A-252, G-252, F#-252, E-252, D-252, C-252. Two hundred and sixty-eight measure: B-253, A-253, G-253, F#-253, E-253, D-253, C-253. Two hundred and sixty-nine measure: B-254, A-254, G-254, F#-254, E-254, D-254, C-254. Two hundred and seventy measure: B-255, A-255, G-255, F#-255, E-255, D-255, C-255. Two hundred and seventy-one measure: B-256, A-256, G-256, F#-256, E-256, D-256, C-256. Two hundred and seventy-two measure: B-257, A-257, G-257, F#-257, E-257, D-257, C-257. Two hundred and seventy-three measure: B-258, A-258, G-258, F#-258, E-258, D-258, C-258. Two hundred and seventy-four measure: B-259, A-259, G-259, F#-259, E-259, D-259, C-259. Two hundred and seventy-five measure: B

**System 1:**

- Piano I:** Treble and Bass staves. Treble staff has a melodic line with many sixteenth notes. Bass staff has a similar line. Dynamic: *fff*.
- Piano II:** Treble and Bass staves. Treble staff has a melodic line. Bass staff has a similar line. Dynamic: *fff*.
- Performance instructions:** *Ped. ten.*

**System 2:**

- Piano I:** Treble and Bass staves. Treble staff has a melodic line. Bass staff has a similar line. Dynamic: *pp*.
- Piano II:** Treble and Bass staves. Treble staff has a melodic line. Bass staff has a similar line. Dynamic: *sf trem.* and *molto cresc.*
- Performance instructions:** *Ped. ten.*

**System 3:**

- Piano I:** Treble and Bass staves. Treble staff has a melodic line. Bass staff has a similar line. Dynamic: *mf*.
- Piano II:** Treble and Bass staves. Treble staff has a melodic line. Bass staff has a similar line. Dynamic: *ff*.
- Performance instructions:** *Ped.*

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I

*Ped. simile*

II

*p*

I

II

*Più facile*

*pp*

*sempre p*



First system of musical notation, measures 80-81. It features two staves, I and II, in a key signature of one flat (B-flat). Staff I contains a complex melodic line with triplets and a circled measure 81. Staff II contains a bass line with chords and rests. The instruction *Ped. simile* is written between the staves.

Second system of musical notation, measures 82-83. It features two staves, I and II, in a key signature of one flat. Staff I contains a melodic line with triplets and a circled measure 83. Staff II contains a bass line with chords and rests. The instruction *sempre p* is written between the staves.

Third system of musical notation, measures 84-85. It features two staves, I and II, in a key signature of one flat. Staff I contains a melodic line with triplets and a circled measure 85. Staff II contains a bass line with chords and rests.

Handwritten musical score for piano, featuring three systems of staves. The notation includes various musical symbols, dynamics, and fingerings.

**System 1:**

- Staff I: Treble clef, key signature of two flats. Dynamics: *mf*. Fingerings: 3, 2, 3. Markings: *Red. simile*.
- Staff II: Treble and Bass clefs, key signature of two flats. Dynamics: *f*.

**System 2:**

- Staff I: Treble clef, key signature of two flats. Dynamics: *cresc.*. Fingerings: 3, 3, 4, 3, 2, 5, 1, 2. Markings: *major* (handwritten).
- Staff II: Treble and Bass clefs, key signature of two flats.

**System 3:**

- Staff I: Treble clef, key signature of two flats. Dynamics: *f*. Fingerings: 5, 3, 5, 5, 5, 5, 5, 5. Markings: *Red. simile*.
- Staff II: Treble and Bass clefs, key signature of two flats. Dynamics: *f*.

Handwritten red ink markings include "Red. simile" and "Red. simile" across the systems.

The image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The notation is arranged in two systems, each with two staves labeled I and II. The key signature is one flat (B-flat). The first system (I and II) features a complex melodic line on staff I with many accidentals and a crescendo marking. Staff II has a more rhythmic accompaniment with a forte (f) marking. The second system (I and II) continues the melodic development on staff I, with a fortissimo (ff) marking and a tremolo (trem.) marking on staff II. There are handwritten annotations in blue ink, including "D. 9 5. Finger" and "with", which appear to be performance instructions or corrections. The notation includes various musical symbols such as notes, rests, and dynamic markings like "cresc.", "p", "f", "ff", and "trem. ff".



*ms. hebr*

I

*cresc.* *ff*

II

*ff*

I

*ff*

II

*ff*

I

*ff*

II

*ff*



Richard  
Hanson



# SCHIRMER'S LIBRARY of Musical Classics

ORIGINAL COMPOSITIONS, ARRANGEMENTS, AND TRANSCRIPTIONS FOR TWO PIANOS, TWO PERFORMERS  
SERIES I

Those marks with asterisk (\*) include copies for two or four performers.

## ARENSKY, A.

- L. 1300 Op. 15. Suite (Oesterle).  
L. 1482 Op. 65. Suite in Canon-Form (Adams).

## BACH, J. S.

- L. 1527 Concerto, Dm (Hughes)  
L. 1724 11 Chorale Preludes from The Little Organ Book (Duncan).

## BEETHOVEN, L. van

- L. 621 Op. 15. Concerto No. 1, C (Kullak).  
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