

béla
bartók

Concerto for Orchestra

Piano score by the composer

edited for publication by György Sándor,
with facsimile of the manuscript

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Boosey & Hawkes Music Publishers Limited
www.boosey.com

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CONCERTO FOR ORCHESTRA

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PREFACE

Béla Bartók completed the full score of his **Concerto for Orchestra** in the autumn of 1943. Even before its world première he received a proposal for the work to be performed in conjunction with a ballet. He was notified by his publisher, Boosey & Hawkes, New York, of the offer by the Ballet Theater in a letter dated 13 November 1943. For a fee of \$500 the composer was to prepare a piano reduction and, once the ballet was actually in production, to make any changes in the work that might be requested. The piano reduction was to be recorded and the recording used for rehearsals. On 6 January 1944 the publisher confirmed the Ballet Theater's commitment to produce the ballet 'either during the autumn of 1944 or during the 1945 season', and asked that the composer 'start work on the piano score immediately'. He obliged, and by 27 January 1944 he was in a position to report to the publisher that 'the piano score is practically ready, except the last two pages and dynamic marks'. On 2 February 1944 he posted the manuscript.

It is noteworthy how efficiently he was able to carry out the task of reducing the complex score of the Concerto to a single piano. It was achieved in a single step, without a sketch. He made only a final copy, using India ink on transparent paper (to assist reproduction), and it took him scarcely more than three weeks. As Bartók reported,

It took an average of a little more than 2 hours pro page to do it, a total of about 100 hours. I have 'zertreten' [trampled down] 8 pens, used one bottle of ink, and a Gillette blade. Bad pens! ...

Together with the manuscript he sent a page of explanation, as follows (errors tacitly corrected):

Explanations and suggestions concerning the use of the piano score.

Small-head notes are added which mostly cannot be played by one player, in order to give a more complete picture of the work. For making the gramm. record, it would be advisable to have it played by two pianists, the second playing the small-head notes. This, of course, is not absolutely necessary, for the parts with big-head notes give also a sufficient idea of the music. Except in the last movement from [482] to [555]. This portion is impossible to transcribe adequately for one piano. The following solutions may be suggested:

- a) If two players are available, then the 1st player may play the main part, as it is written, if he can manage to do so. If not, he may leave out the lower part in triplets, and play instead of it the almost ostinato bass-part where it is indicated.
- b) If there is only one player, then it would be better to let him play the small-head parts instead of the triplet-groups.

There is no record on file indicating that any ballet performance ever took place.

In preparing this publication the manuscript has been examined and compared with the full score, and a few errors or oversights were observed. As the manuscript is reproduced in facsimile the corrections are attached below as an errata list.

I am grateful to Nelson Dellamaggiore, who examined the manuscript (having also corrected the published edition of the full score according to the available sources in 1993), and to György Sándor who edited the piano score for performance and publication.

Peter Bartók
Homosassa, Florida
March 2001

EDITORIAL NOTE

When Peter Bartók asked me in 1985 to prepare for publication the manuscript of the composer's piano score of the **Concerto for Orchestra**, all the above-mentioned remarks and the composer's suggestions were taken into consideration. It was agreed that the primary goal would not be to make the piano score easier to play but to make it playable at all. Furthermore, since Bartók's piano score contains only the first ending of the last movement my role was to provide a reading for the second (alternative) ending. Bartók wrote the second ending to avoid the rather abrupt conclusion of this grandiose work, and this is now accepted as the standard version of the last movement.

In the piano score there were a few errors to be corrected—very few indeed—and otherwise I mostly retouched some pianistic passages to feature important voices and to reduce and eliminate some secondary or filling notes. At the beginning of the third movement I have added from the orchestra score some harp passages that were essential to produce the background to the extremely high and low instruments, omitted by Bartók apparently because of lack of time. In other instances I have reduced some extra counterpoint that seemed to crowd out the leading melody, and doubled the main voice, as in the 'Vincze' melody in the *Intermezzo Interrotto*.

In the 'unplayable' portion (bars 482–556) I followed the orchestra score but suppressed some inner voices, while trying to stay as close as possible to Bartók's indications. In the second ending of the Finale I again followed the orchestra score, observing all the hints therein.

György Sándor
New York
March 2001

First recording (CD) of the piano score: CBS Masterworks MK 44526, by György Sándor

Full score of Bartók's **Concerto for Orchestra** is available on sale
(ISMN: M-060-10535-7, ISBN: 0-85162-189-9)

ERRATA TO THE MANUSCRIPT PIANO SCORE

CL = cue line
 LH = left hand
 RH = right hand

Bar numbers

<i>Page</i>	<i>Bar</i>	
8	342	Move numeral back 2 bars
8	354	Move numeral to next bar
8	386	Move numeral back a bar
25	100	Move numeral back a bar
41	543	Incorrectly labelled 542

Notes

2	52	RH: triad E \natural -C \sharp -E \natural should be F \natural -C \sharp -F \natural
2	52	LH: last octave F should be octave A (higher)
7	272	RH: E should be E \flat
11	23	RH: G should be G \sharp
12	47	RH: dyad D-E(\sharp) should be D-E \natural
14	110	LH: for last chord move \sharp sign from F to D
15	172	LH: F at second beat should be F \sharp
16	200	RH: last E(\sharp) should be E \natural
16	201	CL: lower note A(\sharp) at end of bar should be B (a semitone higher)
19	31	LH: first chord G \natural should be F
25	101	CL: last chord C-A-F should be C-Ab-F
28	46	LH: B in chord should be B \flat
29	78	LH: E at beat 3 should be E \flat
33	219	CL: fifth note should be F not B \flat
33	248	RH: last note should be D \natural , not D \flat
33	249	RH: last note should be D \natural , not D \flat
35	328	CL: change B in second dyad to B \flat , add \natural to B in fifth dyad
39	481	Add missing bar between 480 and 482, extending 480 to double duration

Tempo and rhythm

1	29	Move Tempo I ($\text{J} = 64$) to next bar
2	75	Insert comma over last quaver
3	90	Insert molto before ritenuto
4	154	Metronome mark should be $\text{J} = 70$ (composer's change after the first performance)
7	285, etc.	Insert pochiss. rall. - - - - and, at 288, a tempo
7	311	Delete pochiss. from pochiss. rit.
9	394	Insert pochiss. allarg.
9	396	Change metronome mark from $\text{J} = 76-72$ to $\text{J} = 70$ (composer's change after the first performance)
10	475	Change metronome mark from $\text{J} = 70$ to $\text{J} = 60$ (composer's change)
11	6	Percussion: change first rest from semiquaver to quaver
13	78, etc.	Insert poco rall. - - -, and at 81, a tempo
14	101	Insert <i>(breve)</i> over comma phrase mark
16	179	RH: delete second beam connecting the two halves of the second beat in the bar
20	62	Insert molto before rubato
21	84	Insert Tempo I , $\text{J} = \text{ca } 64$
21	99	LH: change tuplet numerals from <i>10</i> to <i>11</i>
22	126	RH: change tremolo at beat 3 from dotted crotchet to dotted quaver
23	3	Insert <i>lunga</i> over pause.
26	135	Insert metronome mark ($\text{J} = 114$) after Tempo I
27	141	Insert time-signature 6/8
32	171	Insert Un poco più mosso , $\text{J} = 126$
39	449	Change metronome mark from $\text{J} = 114$ to $\text{J} = 120$ (composer's change after the first performance)

Miscellaneous

11	Title	Second movement: change 'presentando le' to 'Giuoco delle'
43	Timings	First movement total should be 9'50"
		Second movement total should be 6'07"
		(NB. These timings do not take into account the tempo changes made subsequent to preparation of the manuscript.)
		For the fourth movement the number of the last bar should read 151, not 150

VORWORT

Béla Bartók hat die Dirigierpartitur seines **Konzerts für Orchester** im Herbst 1943 fertiggestellt. Noch vor der Uraufführung erhielt er das Angebot, es im Zusammenhang mit einem Ballett aufzuführen. Sein Verlag Boosey & Hawkes New York unterrichtete ihn in einem Schreiben vom 13. November 1943 über das Angebot des Ballet Theater. Gegen ein Honorar von 500 Dollar sollte der Komponist einen Klavierauszug anfertigen und, sobald das Ballett inszeniert wurde, sämtliche geforderten Änderungen an dem Werk vornehmen. Der Klavierauszug sollte auf Tonträger aufgenommen und die Aufnahme für Proben benutzt werden. Am 6. Januar 1944 bestätigte der Verlag die Zusage des Ballet Theater, die Vertanzung “entweder im Herbst 1944 oder im Lauf der Saison 1945” auf die Bühne zu bringen und verlangte, daß der Komponist “unverzüglich mit der Arbeit am Klavierauszug beginnen” solle. Bartók kam der Aufforderung nach und war am 27. Januar 1944 in der Lage, dem Verlag mitzuteilen, daß “der Klavierauszug bis auf die letzten zwei Seiten und die Dynamikangaben praktisch fertig” sei. Am 2. Februar 1944 schickte er das Manuskript ab.

Es ist bemerkenswert, wie wirkungsvoll es ihm gelang, die komplexe Partitur des Konzerts auf ein einziges Klavier zu reduzieren. Es geschah in einem Zug, ohne vorherigen Entwurf. Er fertigte mit Tusche auf Transparentpapier (um die Reproduktion zu erleichtern) nur eine endgültige Fassung an, und er brauchte dafür kaum mehr als drei Wochen. Wie Bartók berichtet hat:

Die Arbeit nahm im Durchschnitt etwas mehr als zwei Stunden pro Seite in Anspruch. Ich habe acht Schreibfedern ‘zertreten’ und ein Fläschchen Tusche sowie eine Gillette-Klinge gebraucht. Schlechte Federn! ...

Zusammen mit dem Manuskript schickte er das folgende Blatt mit Erläuterungen (Fehler wurden stillschweigend korrigiert):

Erklärungen und Vorschläge zum Einsatz des Klavierauszugs

Stichnoten, die überwiegend nicht von einem einzelnen Musiker gespielt werden können, wurden hinzugefügt, damit man einen vollständigeren Eindruck von dem Werk hat. Um die Grammophonplatte herzustellen, wäre es ratsam, es von zwei Pianisten so spielen zu lassen, daß der zweite die Stichnoten übernimmt. Das ist natürlich nicht unbedingt nötig, denn die in großen Noten abgefaßten Stimmen vermitteln auch einen ausreichenden Eindruck von der Musik. Außer im letzten Satz von [482] bis [555]. Dieser Teil ist nicht hinreichend für ein Klavier zu transkribieren. Die folgenden Lösungen bieten sich an:

- a) Wenn zwei Musiker zur Verfügung stehen, kann der erste, wenn er dazu in der Lage ist, die ausgeschriebene Hauptstimme spielen. Wenn nicht, kann er die Unterstimme in Triolen auslassen und statt dessen—wo angegeben—die beinahe ostinate Baßstimme spielen.
- b) Wenn nur ein Musiker vorhanden ist, wäre es besser, ihn statt der Triolengruppen die Stichnotenstimmen spielen zu lassen.

Es gibt keine Belege dafür, daß das Ballett je aufgeführt wurde.

In Vorbereitung dieser Ausgabe wurde das Manuskript untersucht und mit der Dirigierpartitur verglichen; dabei wurden einige Fehler bzw. Versehen festgestellt. Da das Manuskript als Faksimile wiedergegeben ist, sind die Korrekturen nachstehend in Form einer Errata-Liste angehängt.

Mein Dank gilt Nelson Dellamaggiore, der das Manuskript untersucht hat (von ihm stammen auch die Korrekturen der 1993 erschienenen Ausgabe der Dirigierpartitur gemäß den verfügbaren Quellen), und György Sándor, der den Klavierauszug zur Aufführung und Veröffentlichung bearbeitet hat.

Peter Bartók
Homosassa, Florida
März 2001

ERRATA ZUM MANUSKRIFT DES KLAVIERAUSZUGS

SN = Stichnoten
 LH = linke Hand
 RH = rechte Hand

Taktzahlen

Seite	Takt	
8	342	Ziffer zwei Takte zurückverlegen
8	354	Ziffer auf den nächsten Takt verlegen
8	386	Ziffer einen Takt zurückverlegen
25	100	Ziffer einen Takt zurückverlegen
41	543	Fälschlich als 542 bezeichnet

Noten

2	52	RH: Dreiklang E \natural -C \sharp -E \flat sollte F \natural -C \sharp -F \flat lauten
2	52	LH: Letzte Oktave F sollte Oktave A (höher) sein
7	272	RH: E sollte E \flat lauten
11	23	RH: G sollte G \sharp lauten
12	47	RH: Zweiklang D-E(\sharp) sollte D-E \natural lauten
14	110	LH: Im letzten Akkord \sharp von F nach D verlegen
15	172	LH: F auf dem zweiten Schlag sollte F \sharp lauten
16	200	RH: Letztes E(\sharp) sollte E \natural lauten
16	201	SN: Tieferes A(\sharp) am Taktende sollte H (einen Halbton höher) lauten
19	31	LH: Erster Akkord G \natural sollte F lauten
25	101	SN: Letzter Akkord C-A-F sollte C-A \flat -F lauten
28	46	LH: H im Akkord sollte B lauten
29	78	LH: E auf dem dritten Schlag sollte E \flat lauten
33	219	SN: Fünfte Note sollte F, nicht B lauten
33	248	RH: Letzte Note sollte D \natural , nicht D \flat lauten
33	249	RH: Letzte Note sollte D \natural , nicht D \flat lauten
35	328	SN: H im zweiten Zweiklang in B umwandeln, \natural zum H im fünften Zweiklang hinzufügen
39	481	Fehlenden Takt zwischen 480 und 482 durch Verlängerung von 480 auf das Doppelte einfügen

Tempo und Rhythmus

1	29	Tempo I ($\text{♩} = 64$) auf den nächsten Takt verlegen
2	75	Komma über dem letzten Achtel einfügen
3	90	molto vor ritenuto einfügen
4	154	Metronomangabe sollte $\text{♩} = 70$ lauten (Änderung durch den Komponisten nach der Uraufführung)
7	285ff.	pochiss. rall. - - - - einfügen sowie bei 288 a tempo
7	311	pochiss. aus pochiss.rit. streichen
9	394	pochiss. allarg. einfügen
9	396	Metronomangabe von $\text{♩} = 76\text{--}72$ in $\text{♩} = 70$ umwandeln (Änderung durch den Komponisten nach der Uraufführung)
10	475	Metronomangabe von $\text{♩} = 70$ in $\text{♩} = 60$ umwandeln (Änderung durch den Komponisten)
11	6	Perkussion: erste Pause von Sechzehntel- in Achtelpause umwandeln
13	78ff.	poco rall. - - - und bei 81 a tempo einfügen
14	101	Über dem Phrasierungskomma (<i>Brevis</i>) einfügen
16	179	RH: den zweiten Balken streichen, der die beiden Hälften des zweiten Schlags im Takt verbindet
20	62	molto vor rubato einfügen
21	84	Tempo I , $\text{♩} = \text{ca } 64$ einfügen
21	99	LH: Dezimolenziffern <i>10</i> in Undezimole <i>11</i> umwandeln
22	126	RH: Tremolo auf dem 3. Schlag von punktiertem Viertel- in punktiertes Achteltremolo umwandeln
23	3	Über der Pause <i>lunga</i> einfügen
26	135	Nach Tempo I Metronomangabe ($\text{♩} = 114$) einfügen
27	141	Taktvorzeichen 6/8 einfügen
32	171	Un poco più mosso , $\text{♩} = 126$ einfügen
39	449	Metronomangabe von $\text{♩} = 114$ in $\text{♩} = 120$ umwandeln (Änderung des Komponisten nach der Uraufführung)

Verschiedenes

11	Titel	2. Satz: "presentando le" in "Giuoco delle" umwandeln
43	Spieldauer	Gesamtdauer 1. Satz 9 Min. 50 Sek. Gesamtdauer 2. Satz 6 Min. 7 Sek. (NB: Diese Zeitangaben berücksichtigen nicht die Tempoänderungen, die nach der Erstellung des Manuskripts vorgenommen wurden.) Im vierten Satz sollte der letzte Takt mit 151, nicht mit 150 beziffert werden

Béla Bartók

CONCERTO FOR ORCHESTRA

Piano Score

Edited for publication by
György Sándor

CONCERTO FOR ORCHESTRA

Piano score by the composer,
edited for publication by
GYÖRGY SÁNDOR

BÉLA BARTÓK
(1881-1945)

I. Introduzione

Andante non troppo, $\text{♩} = \text{ca } 73-64$

The musical score consists of three systems of music for piano. The first system starts with a treble clef, 3/4 time, and a bass clef, 3/4 time. It includes dynamic markings *p, legato*, *pp (trem.)*, and *(trem.)*. Measure numbers 12 and 12 are shown above the staff. The second system begins with a treble clef, 12/8 time, and a bass clef, 12/8 time. It features dynamic markings *staccato*, *p*, and *pp*. Measure numbers 12 and 12 are also present. The third system starts with a treble clef, 12/8 time, and a bass clef, 12/8 time. It includes dynamic markings *pp (trem.)*, *(trem.)*, *staccato*, and *pp*. Measure numbers 22, *stringendo*, and *tornando* are indicated. The score uses various note heads, stems, and bar lines to represent the complex musical structure.

4

al Tempo I ($\text{♩} = 64$)(30) *dolce**p*

(L. H.)
pp

sost. *Ad.*

(35)

p

pp

sost. *Ad.*

mp, metallic, quasi trombe

(44)

(51) $\text{♩} = 73$

L.H. $\frac{3}{8}$

f

*

8

(58)

ff

più f

(8)

poco a poco accelerando

$\text{d} = 76$

(76) Allegro vivace, $\text{d} = 83$

(86)



molto ritenuto a tempo

cresc.

f

v v v v v v

8 - 3

Musical score page 7, system 86 continued. Treble and bass staves show rhythmic patterns with dynamic markings and performance instructions like "cresc." and "f".

(95)

f L.H.

$\frac{1}{2}$ 2ed.

*

Musical score page 7, system 95. Treble and bass staves show rhythmic patterns with dynamic marking "f" and instruction "L.H.". A performance instruction " $\frac{1}{2}$ 2ed." is also present.

(102)

f L.H.

R.H.

Musical score page 7, system 102. Treble and bass staves show rhythmic patterns with dynamic marking "f" and instruction "L.H." followed by "R.H."

(110)

(b)

mf

Musical score page 7, system 110. Treble and bass staves show rhythmic patterns with dynamic marking "mf".

(122)

cresc.

f. espr.

(135)

mf

tr

(142)

tr

v

diminuendo

(149) *poco a poco più tranquillo*

p

Tranquillo, $\text{♩} = 70$

(155)

p cantabile

Musical score page 1. The score consists of two staves. The top staff is in treble clef and 8/8 time, with a dynamic of *p cantabile*. The bottom staff is in bass clef and 8/8 time. Measure 155 starts with a dotted half note followed by eighth-note pairs. Measures 156-157 show eighth-note pairs with grace notes. Measures 158-159 feature eighth-note pairs with slurs. Measures 160-161 continue with eighth-note pairs.

(165)

Musical score page 2. The top staff continues in treble clef and 8/8 time. Measures 162-163 show eighth-note pairs. Measures 164-165 feature eighth-note pairs with slurs. The bottom staff is in bass clef and 8/8 time, showing eighth-note pairs throughout.

cantabile

p

pp
glissando black keys

Musical score page 3. The top staff is in treble clef and 8/8 time, with a dynamic of *p cantabile*. Measures 166-167 show eighth-note pairs. Measures 168-170 feature eighth-note pairs with slurs. Measures 171-172 continue with eighth-note pairs. The bottom staff is in bass clef and 8/8 time, showing eighth-note pairs throughout. A dynamic instruction *pp glissando black keys* is placed between measures 168 and 170.

(175)

(181)

simile

pp

Musical score page 4. The top staff is in treble clef and 8/8 time. Measures 173-174 show eighth-note pairs. Measures 175-176 feature eighth-note pairs with slurs. Measures 177-178 continue with eighth-note pairs. The bottom staff is in bass clef and 8/8 time, showing eighth-note pairs throughout. A dynamic instruction *pp* is placed at the beginning of measure 173. A tempo instruction *simile* is placed between measures 175 and 176.

dim.

Musical score page 5. The top staff is in treble clef and 8/8 time. Measures 179-180 show eighth-note pairs. Measures 181-182 feature eighth-note pairs with slurs. Measures 183-184 continue with eighth-note pairs. The bottom staff is in bass clef and 8/8 time, showing eighth-note pairs throughout. A dynamic instruction *dim.* is placed at the end of measure 183.

(192)

p L.H.

(198)

rallent.

a tempo

(204)

(210)

p

led.

p, ma poco marc.

sempre più tranquillo.

(220)

pp

pp

p

pp

$\text{♩} = 69$

(231)

Tempo I ($\text{♩} = 83$)*pp f sub.*

8

(237)

 $\frac{1}{2} \text{ ♩ ad.}$

*

(242)

crescendo $\frac{1}{2} \text{ ♩ ad.}$

*

(248)

(254)

f

(265)

pochiss. allarg. (272)
Tranquillo, $\text{♩} = 76-70$
 $p, dolce$

pochiss. rall.

(288)
a tempo
 p
 mp
 pp

(300) *pp*

(306) *p* 8

mp

(313) rit. **Tempo I**, $\text{♩} = 83-90$

f

ff marcattiss.

(323) *marcattiss.*

marcattiss.

marcattiss.

(335)

marcatiss.

(342)

marcatiss. (349)

(354)

marcatiss. (359)

marcato

marcato

marcato

(376)

(380) *cresc.*
led.

(386) *fff* *crescendo*

(396) *Tranquillo,* $\text{♩} = 70$
pochissimo allargando *p, subito*

* *led.*

(402) *p, espr.*

(413)

mf

(424) *p, espr.*

gliss., pp

$\frac{1}{2}$ *Red.*

(438)

mf

(447)

più p

(456)

sempre più tranquillo

(467)

accel.

(476)

(482)

al Tempo I ($\text{d} = 83$)

(488)

ff

(494)

(500)

(509)

(514)

II. Giuoco delle Coppie

Allegro scherzando, ♩ = 94

* Gentle percussive sound may be produced by any hard object (e. g. pencil).

(33)

f *mf*

sim.

cresc.

f

(41)

p

mf

(45)

poch. rit. *a tempo*

mf

mf

p

(41)

Musical score page 21, featuring six staves of piano music. The score includes dynamics such as *p*, *dim.*, *pp*, *f*, *sf*, *mf*, *p*, *sf*, *mf*, *p*, *f*, *p*, *mf*, *p*, and *(p)*. Measure numbers 60 and 70 are indicated. The music consists of various note patterns, including eighth and sixteenth notes, and rests, set against a background of harmonic chords.

poco rallentando

(77)

a tempo

(83)

pp subito

p subito

90

mp, ma marc.

pp

93

R.H.

(102) (breve)

mf

p

mf

mp

p

(109)

mf

p

(116)

mf

p

mf

123

(lo stesso tempo)

129

135

141

(147)

(159)

(165)

R.H.

(173)

R.H. L.H. R.H.

poco rit. tornando al Tempo I

(189) *sempre staccato*

(198)

Treble staff: Measures 198-200. Dynamics: *f*, *p*, *mf*. Measure 200 ends with a fermata over the bass clef.

Bass staff: Measures 198-200. Dynamics: *f*, *p*, *mf*.

poch. rit. a tempo

Treble staff: Measures 201-204. Dynamics: *p*, *mf*, *mf*.

Bass staff: Measures 201-204. Dynamics: *p*, *mf*, *mf*.

(205)

Treble staff: Measures 205-208. Dynamics: *ff*.

Bass staff: Measures 205-208. Dynamics: *ff*.

dim. p pp sf sf sf sf

Treble staff: Measures 209-212. Dynamics: *dim.*, *p*, *pp*, *sf*, *sf*, *sf*, *sf*.

Bass staff: Measures 209-212. Dynamics: *p*, *mf*, *p*, *p*.

(219)

poco rallent.

a tempo

(225)

R.H.
gliss.

R.H.

L.H.

Piano sheet music with four staves. The top two staves begin with a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom two staves begin with a bass clef, a key signature of one sharp (F#), and a common time signature.

Staff 1 (Treble):

- Measure 1: Treble clef, F# major, common time. Right hand (R.H.) plays a sixteenth-note chord (F# A C# E). Left hand (L.H.) rests.
- Measure 2: R.H. continues the sixteenth-note chord. L.H. enters with eighth notes (A C# E G).
- Measure 3: R.H. continues the sixteenth-note chord. L.H. rests.

Staff 2 (Bass):

- Measure 1: Bass clef, F# major, common time. Right hand (R.H.) plays eighth notes (D F# A C#). Left hand (L.H.) rests.
- Measure 2: R.H. continues eighth notes (D F# A C#). L.H. rests.
- Measure 3: R.H. continues eighth notes (D F# A C#). L.H. rests.

Staff 3 (Treble):

- Measure 1: Treble clef, F# major, common time. L.H. plays eighth notes (A C# E G).
- Measure 2: L.H. continues eighth notes (A C# E G). R.H. enters with eighth notes (D F# A C#).
- Measure 3: R.H. continues eighth notes (D F# A C#). L.H. rests.

Staff 4 (Bass):

- Measure 1: Bass clef, F# major, common time. L.H. plays eighth notes (A C# E G).
- Measure 2: L.H. continues eighth notes (A C# E G). R.H. enters with eighth notes (D F# A C#).
- Measure 3: R.H. continues eighth notes (D F# A C#). L.H. rests.

Measure 4 (Measure 235):

- Treble clef, F# major, common time. R.H. plays eighth notes (D F# A C#). L.H. rests.
- Bass clef, F# major, common time. L.H. plays eighth notes (A C# E G).

Measure 5 (Measure 241):

- Treble clef, F# major, common time. L.H. and R.H. play eighth notes (A C# E G) together.
- Bass clef, F# major, common time. L.H. rests. R.H. plays eighth notes (D F# A C#).
- Dynamic: *f subito*. Articulation: *gliss.*
- Key signature changes to two sharps (G major).

12 *mp*

pp

mp

5 6 2 4 3 2 (248)

f

(252) *p* *mf* *dimin.*

Red.

(258) (263) *pp*

(Red.)

III. Elegia

Andante, non troppo, $\text{♩} = 73-64$

Musical score for piano, showing measures 1 through 9. The score consists of two staves: treble and bass. Measure 1 starts with a dynamic of $p\acute{p}$. Measures 2 and 3 show a melodic line in the bass staff with dynamic markings $p\acute{p}$ and $p\acute{p}$. Measure 4 contains a dynamic marking $(b)p$. Measure 5 shows a dynamic marking $p\acute{p}$. Measure 6 contains a dynamic marking $p\acute{p}$. Measure 7 contains a dynamic marking $p\acute{p}$. Measure 8 contains a dynamic marking $p\acute{p}$. Measure 9 contains a dynamic marking $p\acute{p}$.

con 8.

(10)

$(\frac{1}{2} \text{ ped.})$

Musical score for piano, continuing from measure 10. The score consists of two staves: treble and bass. Measure 10 starts with a dynamic of $p\acute{p}$. Measure 11 starts with a dynamic of $p\acute{p}$. Measure 12 starts with a dynamic of $p\acute{p}$. Measure 13 starts with a dynamic of $p\acute{p}$. Measure 14 starts with a dynamic of $p\acute{p}$.

L. H.

II

$p\acute{p}\acute{p}$

R. H.

R. H.

R. H.

R. H.

L. H.

L. H.

L. H.

L. H.

p

p

II

II

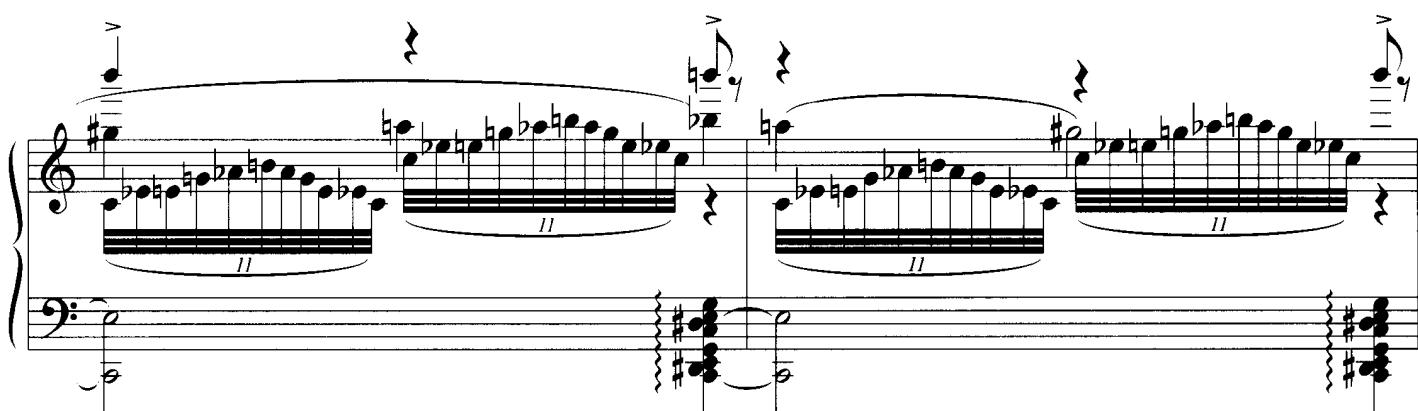
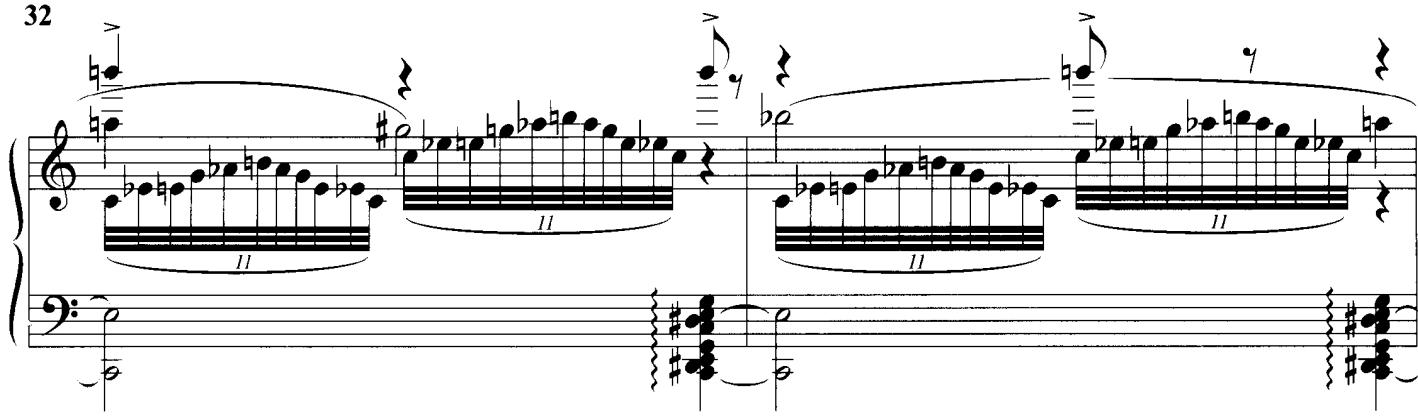
II

II

p

p

32



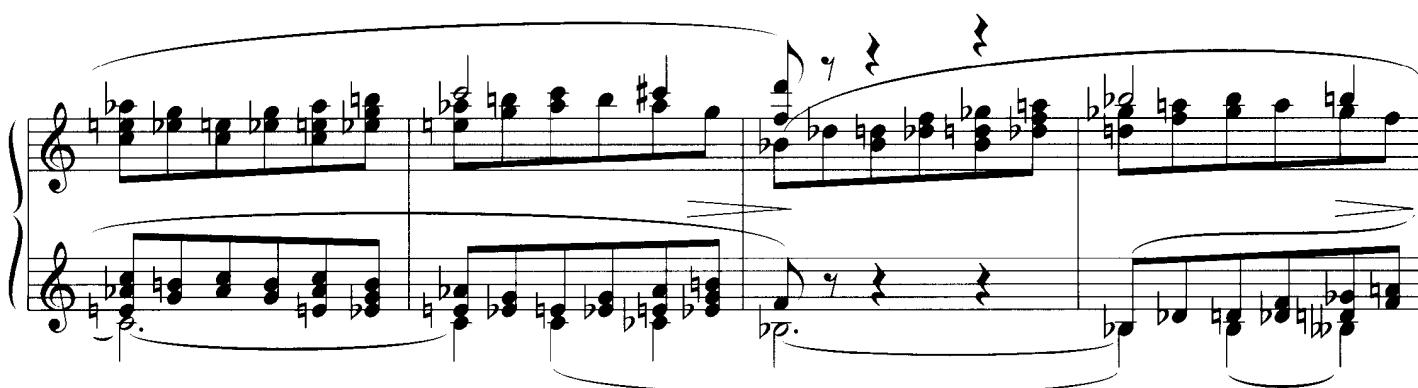
(22) $\text{♩} = 64$

f

pp

Led.

Musical score page 32. The top two staves show melodic lines for two voices, each with a basso continuo staff below. Measure 32 continues with four measures. The first measure has a basso continuo instruction 'II'. The second measure has a basso continuo instruction 'II'. The third measure has a basso continuo instruction 'II'. The fourth measure has a basso continuo instruction 'II'.



(28)

p

Musical score page 32. The top two staves show melodic lines for two voices, each with a basso continuo staff below. Measure 32 continues with four measures. The first measure has a basso continuo instruction 'II'. The second measure has a basso continuo instruction 'II'. The third measure has a basso continuo instruction 'II'. The fourth measure has a basso continuo instruction 'II'.

*poco rallent.**a tempo, ♩ = 64-62*

(34)

(8)

(39) *sim.*

(45)

sonoro

(52)

(57)

poco allargando

(62)

Poco agitato, mosso, molto rubato, $\text{♩} = \text{ca } 80$

poco rallent.
 L. H.
 f
 p cresc. molto
 v
 tornando al tempo ($\text{♩} = \text{ca } 80$)
 f. espressivo
 sf
 v
 Red.
 sf
 sf
 Red.
 Red.
 sf
 sf
 Red.
 Red.
 sf
 sf
 Red.
 Red.
 sf

Tempo I, ♩ = ca 64

(86) *sf* *sf* *mf* *mf*

(8) *crescendo*

Un poco più mosso, ♩ = 73

(8) *sf p cresc. molto.* (93) *ff* *ff*

sf *p* *cresc.* *molto.* *ff*

pochissimo allargando

(99)

a tempo ($\text{♩} = 73$)

diminuendo

R. H.

mf

ff

106

Tempo I ($\text{♩} = 64$) ff

pp

ff

ff

ff

R. H.

ff

ff

ff

ff

ff

ff

(8)

(8)

(112) (Calmo, ♩ = sempre 64)
p. semplice

A

(118)

123

pianissimo
pp

128

IV. Intermezzo Interrotto

$\bullet = \text{ca } 110$

Allegretto,

$\bullet = \text{ca } 114$

(5)

The musical score consists of eight staves of music. The first staff begins with a dynamic of f and a tempo of $\bullet = \text{ca } 110$. The second staff starts with a dynamic of p and a tempo of $\bullet = \text{ca } 114$. Measure 5 is indicated by a circled number above the top staff. Measure 13 is indicated by a circled number above the bottom staff. Measure 21 is indicated by a circled number above the middle staff. Measure 25 is indicated by a circled number above the bottom staff. The music features various time signatures including 2, 3, 5, and 8. Dynamics such as *lunga*, *espr.*, and *sf* are used throughout the piece.

rallentando

(33)

a tempo

(38)

Calamo,

$\text{♩} = 106$

(43)

f. cantabile

f quasi arpa

f

(51)

ff

59

mp

p

Tempo I ($\text{♩} = 114$)

66

p

75

mf

accelerando

mf

R. H. *L. H.*

(accel.)

al Più mosso, $\text{d} = 94$

Measures 1-10 of the musical score. The top staff (treble clef) shows eighth-note patterns with grace notes and dynamic markings like 'L.H.'. The bottom staff (bass clef) provides harmonic support. Measure 10 ends with a fermata over the bass staff.

(84)

Measures 11-15 of the musical score. The top staff continues eighth-note patterns with grace notes and dynamic markings like 'ff'. The bottom staff shows sustained notes with grace notes.

Measures 16-20 of the musical score. The top staff shows eighth-note patterns with grace notes and dynamic markings like 'p'. The bottom staff shows sustained notes with grace notes.

(92)

Measures 21-25 of the musical score. The top staff shows eighth-note patterns with grace notes and dynamic markings like 'mf'. The bottom staff shows sustained notes with grace notes.

Measures 26-30 of the musical score. The top staff shows eighth-note patterns with grace notes and dynamic markings like 'f'. The bottom staff shows sustained notes with grace notes.

(100)

ff

dim.

Ped.

12

espressivo

con 8.

(108)

mf

espressivo

con 8.

(112)

L. H.

ff

Ped.

Calmo,
♩ = 106

dim.

p

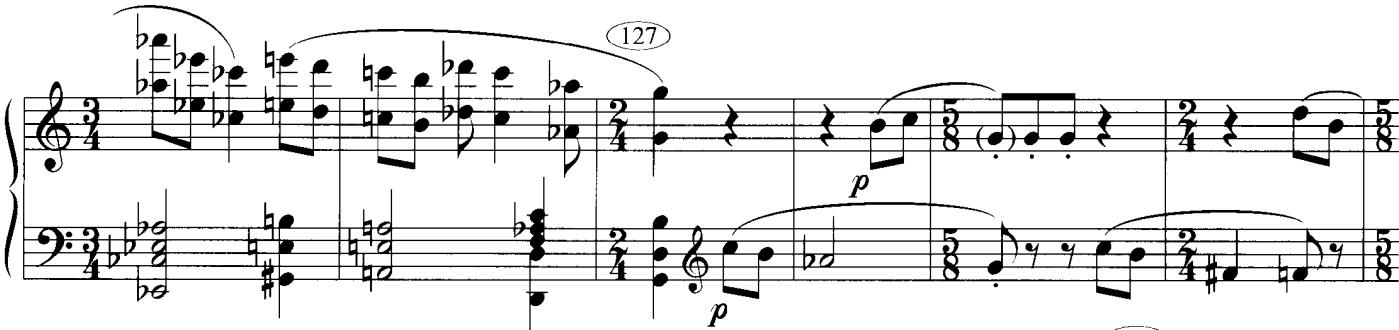
pp

sempre p

(120)



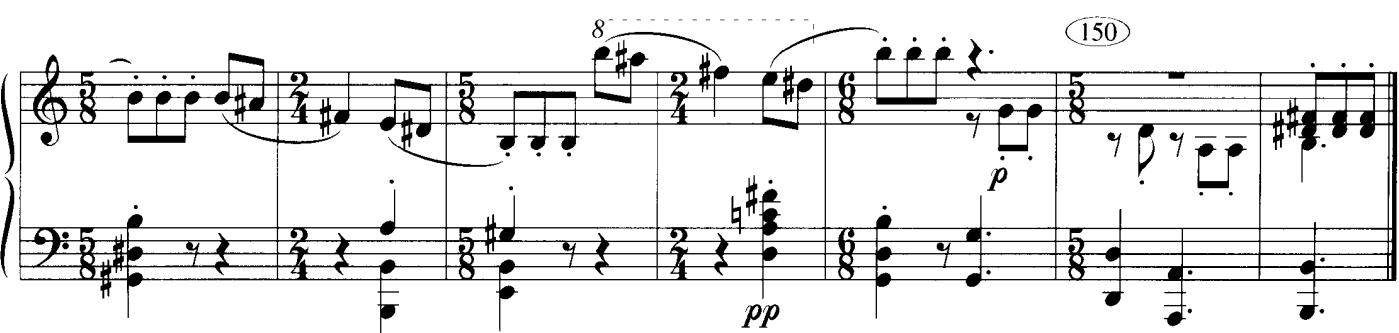
(127)

(136) **Tempo I** ($\text{♩} = 114$)**quasi cadenza, rubato**

più volte ad lib.



(150)



V. Finale

Pesante, $\text{♩} = 128$

lunga

accelerando

al

f dim.

(8) **Presto,** $\text{♩} = \text{ca } 134-146$

(16)

(21)

poco a poco crescendo sin' **al f** (44)

sim.

(28)

(36)

(44)

(b) (52)

ff dim.

mf

(Red.)

cresc.

(59)

f

sost. Red. sin' al 74

(61)

(63)

v

(65)

ff

f

ff

(81)

meno f

cresc.

meno f

(88)

gliss.

f

gliss.

8

gliss.

mf

cresc.

(96)

8

p subito, leggero

(104)

8

(8)

112

cresc.

ff

p

mp

mf

marcato

(8)

132

cresc.

(8)

137

(8)

ff
sempre marcato

(8)

(8)

dim.

148

mf

ben marcato

(155)



(161)

Tranquillo, ♩ = 114

espr.

espressivo

171

Un poco più mosso, ♩ = 126

175 *p. dolce*

poco rallent.

(183)

accel.

(196)
al Tempo I (presto, $\text{♩} = 134$)

201

ben marcato

(211) L. H. *ben marcato* *f*

(221) *marc.* *f marc.* *v*

(231) *cresc.* *più f* *mf*

(238) *ff*

(8)

(244)

(249)

Un poco meno mosso, $\text{♩} = 122$

p (quasi arpa)

led.

(265)

f

p

(270)

3

3

3

3

(277)

f

mf

(281)

3

3

3

3

(288)

tr

tr

mf

(292)

(300)

(309)

A musical score page for piano, featuring five staves of music. The top staff is in 2/4 time with a key signature of two sharps. It includes dynamic markings like *mf*, *f*, and *mf*. Measure 317 is circled at the end of the first staff. The second staff begins in 2/4 time with a key signature of one sharp, transitioning to 3/4 time with a key signature of one sharp. It features dynamics *f*, *mp*, and *p*. The third staff starts in 2/4 time with a key signature of one sharp, then changes to 3/4 time with a key signature of one sharp. It includes dynamics *f*, *mf*, and *f*, with a note labeled "(R. H.)". Measure 325 is circled at the beginning of this staff. The fourth staff begins in 2/4 time with a key signature of one sharp, then changes to 3/4 time with a key signature of one sharp. It includes dynamics *mp* and *f*. Measure 333 is circled at the beginning of this staff. The fifth staff continues in 3/4 time with a key signature of one sharp.

(344)

pochiss. rall. a tempo

quasi *f*

(349)

R. H.

quasi *f*

(356)

mf

(365)

f *mf*

ff *mf*

(370)

(378)

Tempo I (presto, $\text{♩} = 146$)

(384)

Musical score page 60, measures 392-393. Treble and bass staves are shown. The treble staff has sixteenth-note patterns with grace notes. The bass staff has eighth-note patterns with grace notes. Measure 393 starts with a dynamic *mf*.

(394)

Musical score page 60, measure 394. Treble and bass staves are shown. The treble staff has sixteenth-note patterns with grace notes. The bass staff has eighth-note patterns with grace notes. Dynamic *f* is indicated.

(402)

Musical score page 60, measure 402. Treble and bass staves are shown. The treble staff has sixteenth-note patterns with grace notes. The bass staff has eighth-note patterns with grace notes.

Musical score page 60, measure 403. Treble and bass staves are shown. The treble staff has sixteenth-note patterns with grace notes. The bass staff has eighth-note patterns with grace notes. Dynamic *cresc.*

(408)

Musical score page 60, measure 408. Treble and bass staves are shown. The treble staff has sixteenth-note patterns with grace notes. The bass staff has eighth-note patterns with grace notes. Dynamics *ff*, *p*, *cresc. molto*, and *ff* are indicated.

(413)

f

(418) 8.

f

ff

(8).

ff

(426)

sf

f

(433)

sempre stacc.

mf

mp

(441)

Tranquillo, = 120

sempre più

tranquillo, = 106

475

calando

$\frac{1}{2}$ Red.

A musical score page featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves contain eighth-note patterns. Dynamic markings include p (piano) and f (forte). The page number 11242 is located at the bottom center.

(508)



(515)

(525)

(533)

mf

543

549

556

Lo stesso tempo, ma pesante

11242

Musical score page 66, featuring five staves of piano music. The score includes dynamic markings such as \wedge , \backslash , \vee , f , and *martellato*. Measure numbers 562, 568, 573, 579, and 587 are circled. Measure 573 includes a tempo marking of f and *martellato*. Measure 587 includes a tempo marking of 8 .

Measure 562: Treble clef, 3 measures. Bass clef, 3 measures.

Measure 568: Treble clef, 5 measures. Bass clef, 3 measures.

Measure 573: Treble clef, 3 measures. Bass clef, 3 measures. *f* *martellato*

Measure 579: Treble clef, 8 measures. Bass clef, 8 measures.

Measure 587: Treble clef, 8 measures. Bass clef, 8 measures.

(594) 

594

ff $\begin{smallmatrix} \text{3} \\ \text{3} \end{smallmatrix}$ $\begin{smallmatrix} \text{3} \\ \text{3} \end{smallmatrix}$

600 Ritenuto molto

p, cresc. molto

ff

accel.

al tempo

609 cresc.

R.H. L.H.

ff sff sff sff

621 cresc.

ff f $\begin{smallmatrix} \text{3} \\ \text{3} \end{smallmatrix}$ $\begin{smallmatrix} \text{3} \\ \text{3} \end{smallmatrix}$

cresc.

ff

625

ff

10

7

cresc.

ff