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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CONCERTO FOR ORCHESTRA

Piano score, edited for publication by György Sándor 1

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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

Page	*Bar*	
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♮-C♯-E♮ should be F♮-C♯-F♮
2	52	LH: last octave F should be octave A (higher)
7	272	RH: E should be E♭
11	23	RH: G should be G♯
12	47	RH: dyad D-E(♯) should be D-E♮
14	110	LH: for last chord move ♯ sign from F to D
15	172	LH: F at second beat should be F♯
16	200	RH: last E(♯) should be E♮
16	201	CL: lower note A(♯) at end of bar should be B (a semitone higher)
19	31	LH: first chord G♮ should be F
25	101	CL: last chord C-A-F should be C-A♭-F
28	46	LH: B in chord should be B♭
29	78	LH: E at beat 3 should be E♭
33	219	CL: fifth note should be F not B♭
33	248	RH: last note should be D♮, not D♭
33	249	RH: last note should be D♮, not D♭
35	328	CL: change B in second dyad to B♭, add ♮ 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** (♩ = 64) to next bar
2	75	Insert comma over last quaver
3	90	Insert **molto** before **ritenuto**
4	154	Metronome mark should be 𝅗𝅥. = 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 𝅗𝅥. = 76–72 to ♩. = 70 (composer's change after the first performance)
10	475	Change metronome mark from ♩ = 70 to 𝅗𝅥 = 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 *(breve)* 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,** ♩ = ca 64
21	99	LH: change tuplet numerals from *10* to *11*
22	126	RH: change tremolo at beat 3 from dotted crotchet to dotted quaver
23	3	Insert *lunga* over pause.
26	135	Insert metronome mark (𝅗𝅥 = 114) after **Tempo I**
27	141	Insert time-signature 6/8
32	171	Insert **Un poco più mosso,** ♩ = 126
39	449	Change metronome mark from 𝅗𝅥 = 114 to ♩ = 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 MANUSKRIPT 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♮-C♯-E♮ sollte F♮-C♯-F♮ lauten
2	52	LH: Letzte Oktave F sollte Oktave A (höher) sein
7	272	RH: E sollte E♭ lauten
11	23	RH: G sollte G♯ lauten
12	47	RH: Zweiklang D-E(♯) sollte D-E♮ lauten
14	110	LH: Im letzten Akkord ♯ von F nach D verlegen
15	172	LH: F auf dem zweiten Schlag sollte F♯ lauten
16	200	RH: Letztes E(♯) sollte E♮ lauten
16	201	SN: Tieferes A(♯) am Taktende sollte H (einen Halbton höher) lauten
19	31	LH: Erster Akkord G♮ sollte F lauten
25	101	SN: Letzter Akkord C-A-F sollte C-A♭-F lauten
28	46	LH: H im Akkord sollte B lauten
29	78	LH: E auf dem dritten Schlag sollte E♭ lauten
33	219	SN: Fünfte Note sollte F, nicht B lauten
33	248	RH: Letzte Note sollte D♮, nicht D♭ lauten
33	249	RH: Letzte Note sollte D♮, nicht D♭ lauten
35	328	SN: H im zweiten Zweiklang in B umwandeln, ♮ 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** (𝅗𝅥. = 64) auf den nächsten Takt verlegen
2	75	Komma über dem letzten Achtel einfügen
3	90	**molto** vor **ritenuto** einfügen
4	154	Metronomangabe sollte 𝅗𝅥. = 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 𝅗𝅥. = 76–72 in 𝅗𝅥. = 70 umwandeln (Änderung durch den Komponisten nach der Uraufführung)
10	475	Metronomangabe von 𝅗𝅥 = 70 in 𝅗𝅥 = 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 *(Brevis)* 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,** ♩ = ca 64 einfügen
21	99	LH: Dezimolenziffern *10* in Undezimole *11* umwandeln
22	126	RH: Tremolo auf dem 3. Schlag von punktiertem Viertel- in punktiertes Achteltremolo umwandeln
23	3	Über der Pause *lunga* einfügen
26	135	Nach **Tempo I** Metronomangabe (♩ = 114) einfügen
27	141	Taktvorzeichen 6/8 einfügen
32	171	**Un poco più mosso,** 𝅗𝅥 = 126 einfügen
39	449	Metronomangabe von ♩ = 114 in ♩ = 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

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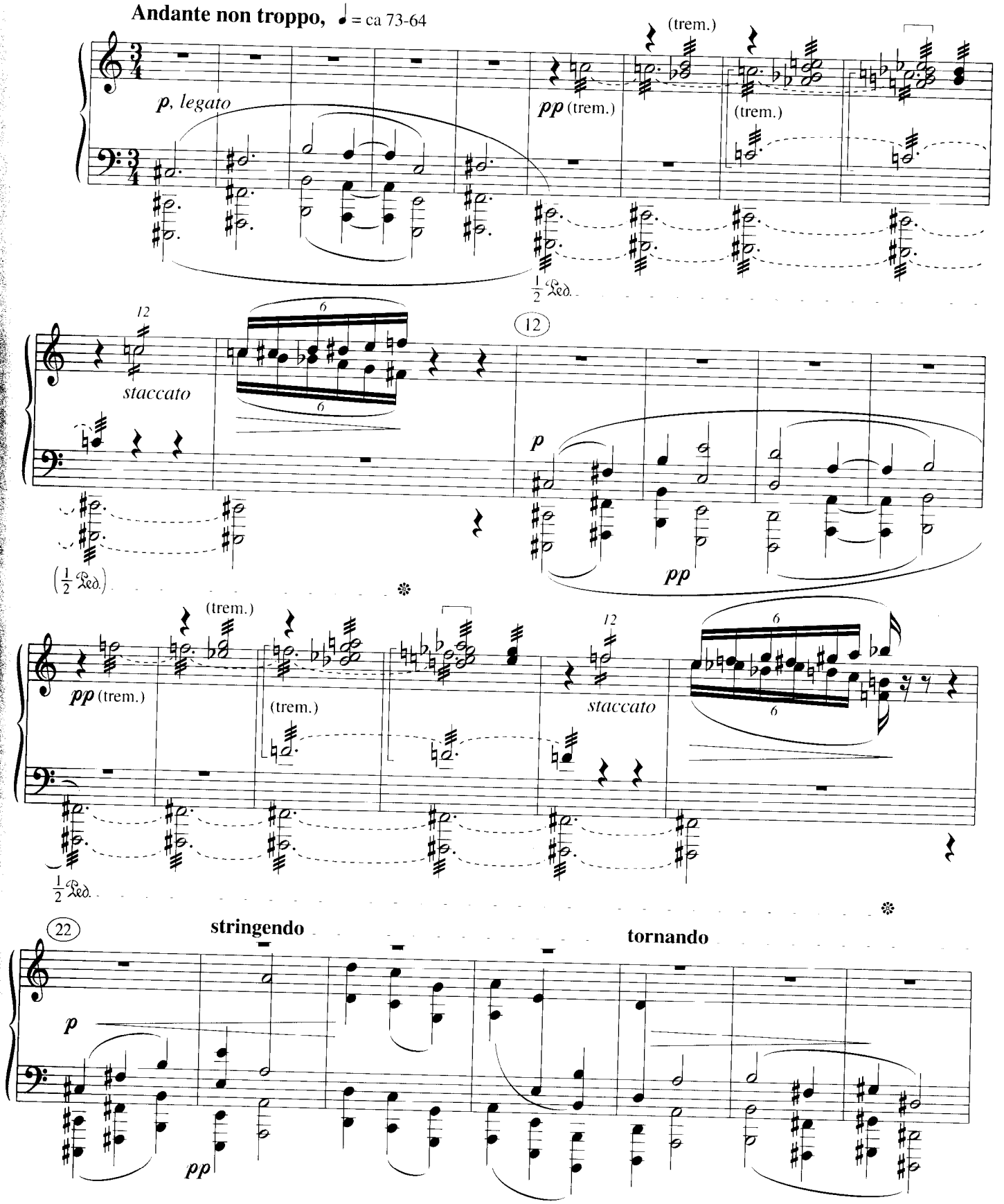
CONCERTO FOR ORCHESTRA

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

BÉLA BARTÓK
(1881-1945)

I. Introduzione



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al Tempo I (♩ = 64)

30 dolce

p

(L. H.)

pp

sost. Ped.

pp

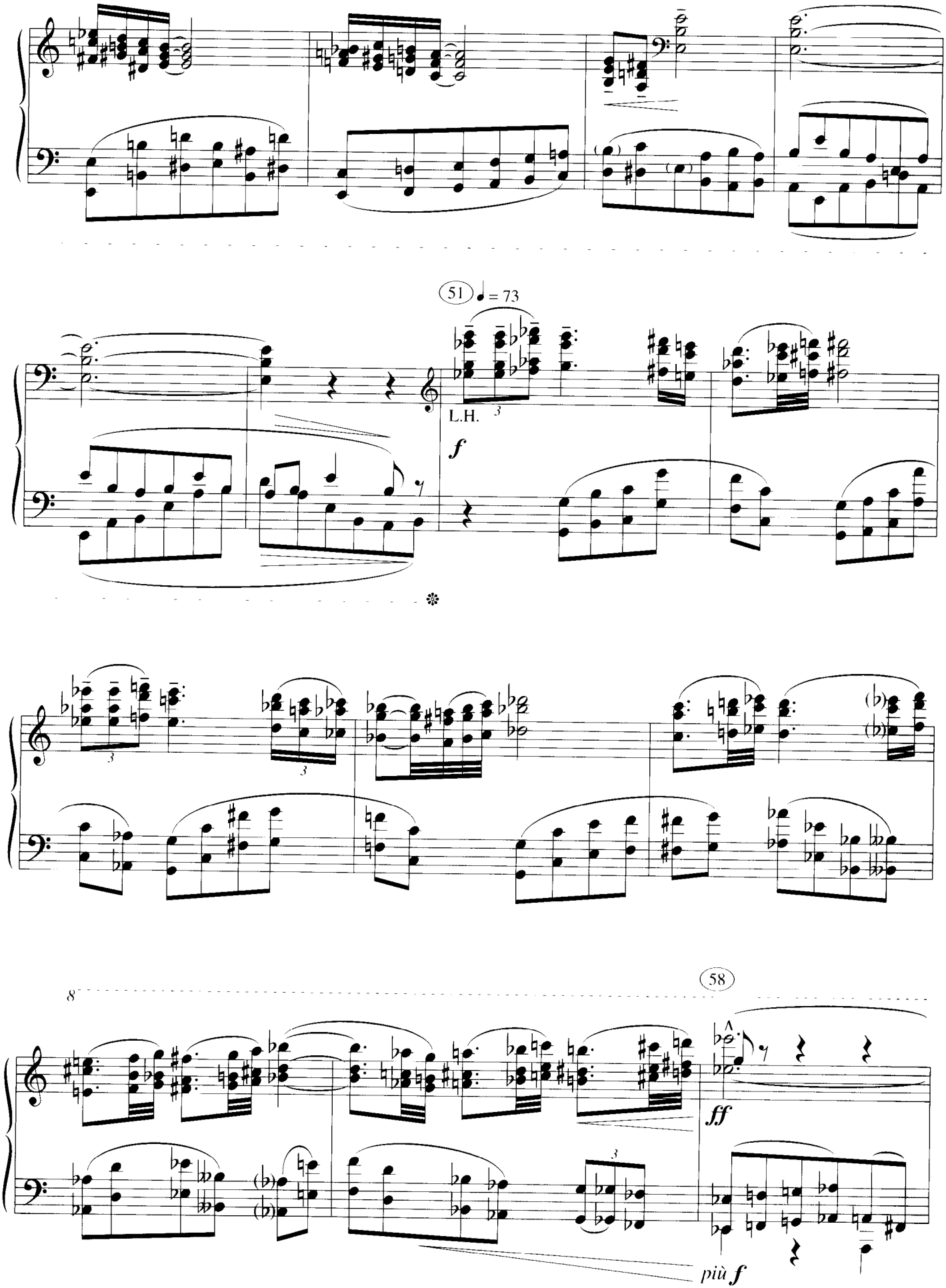
35

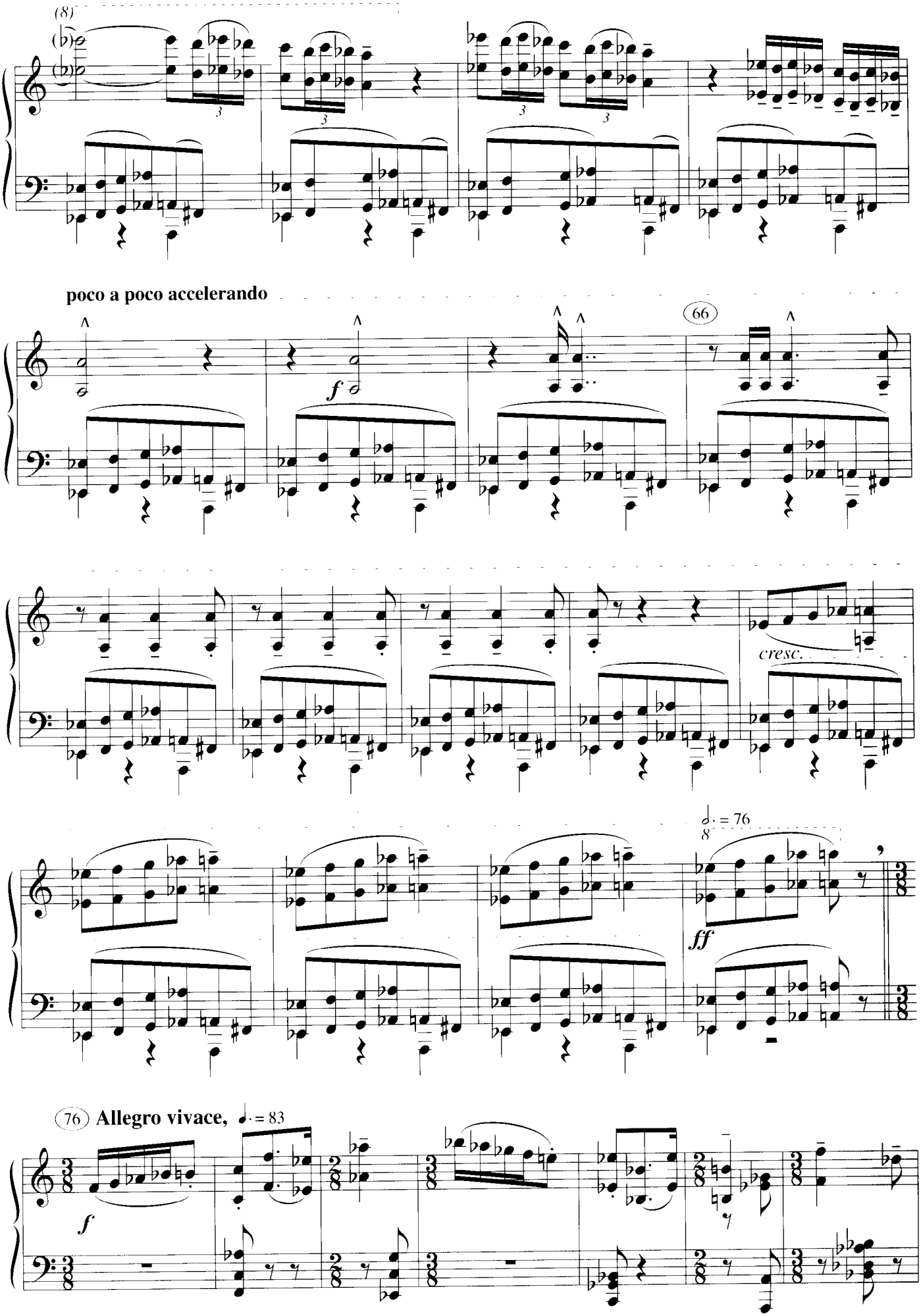
p

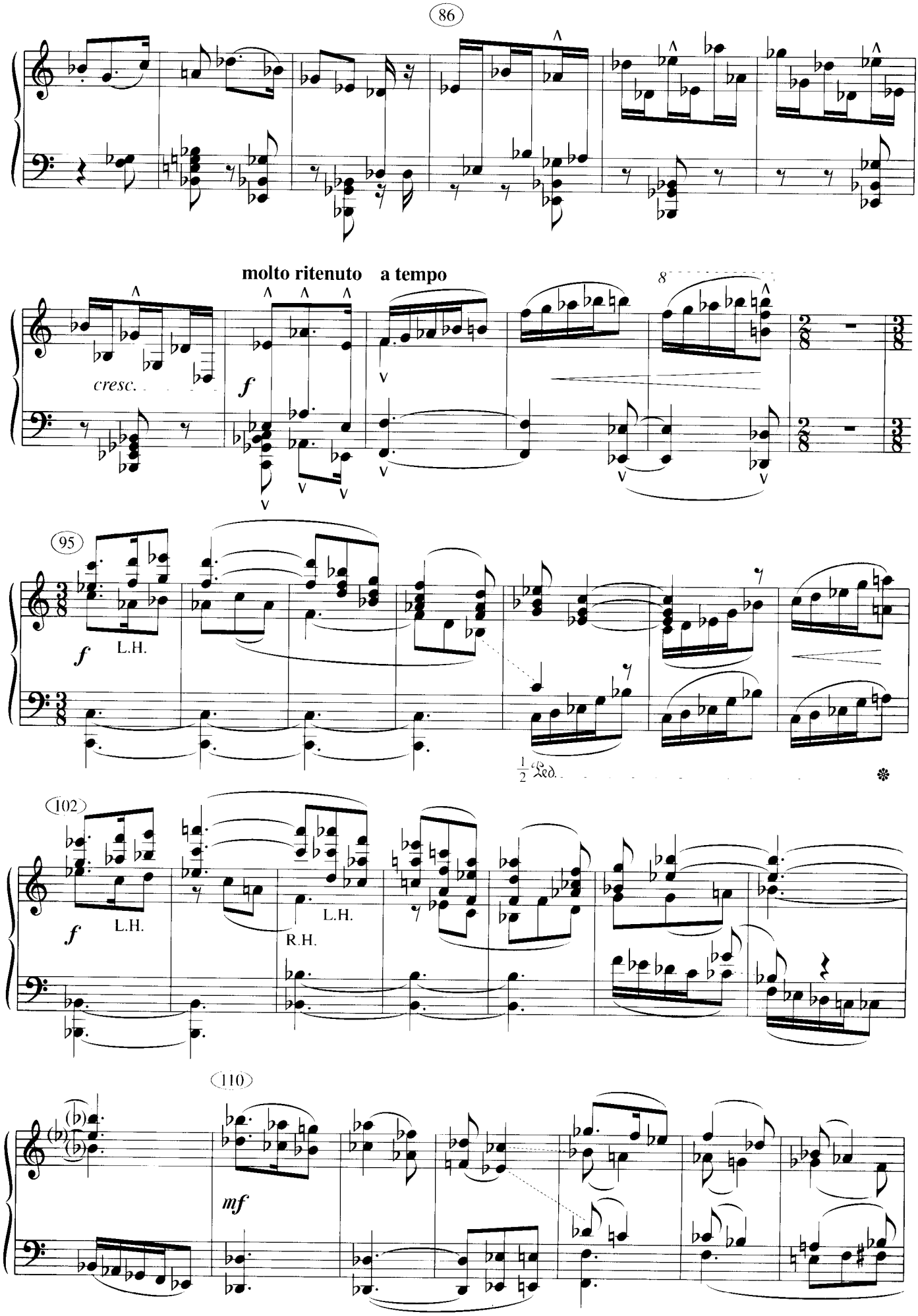
sost. Ped.

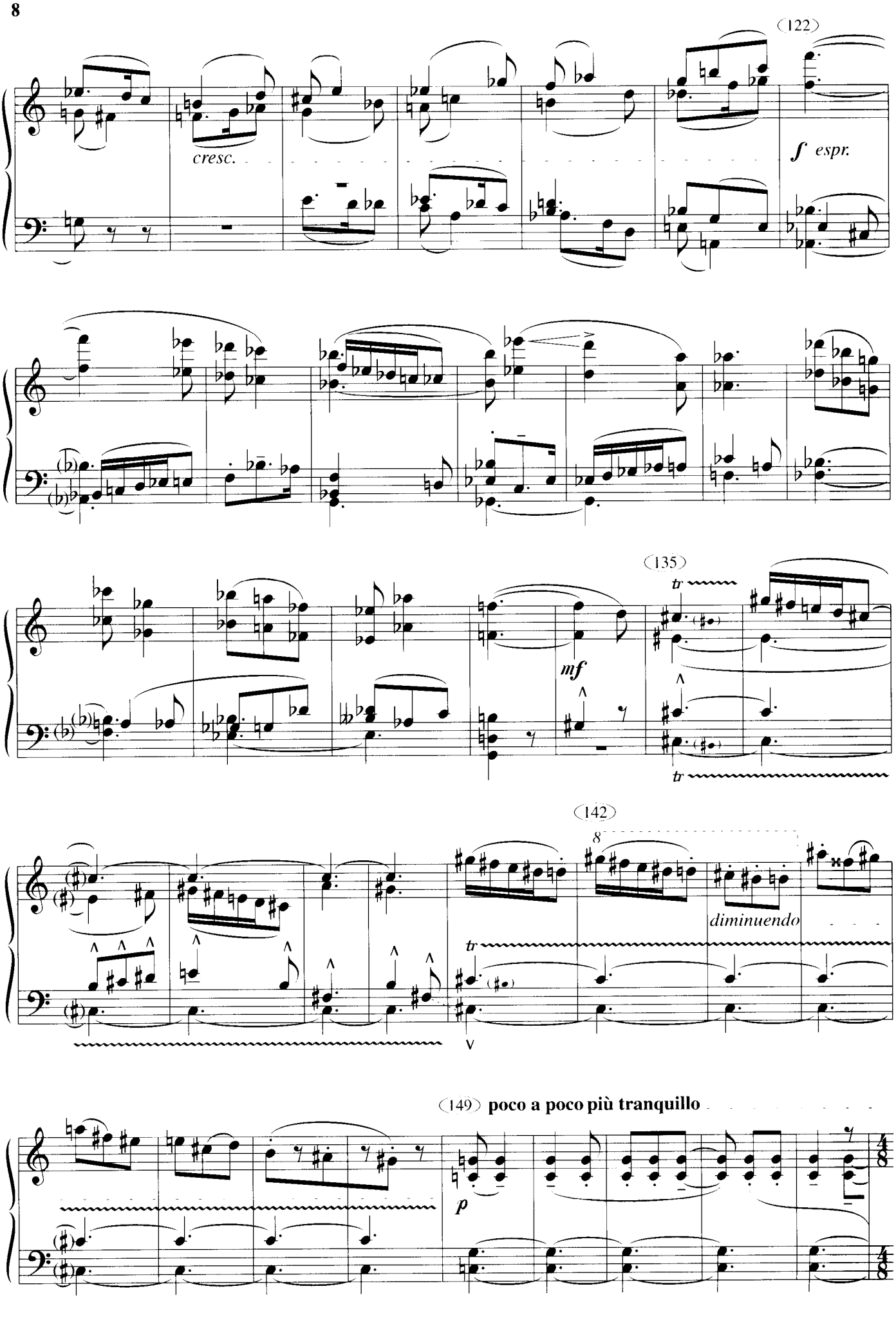
mp, metallic, quasi trombe

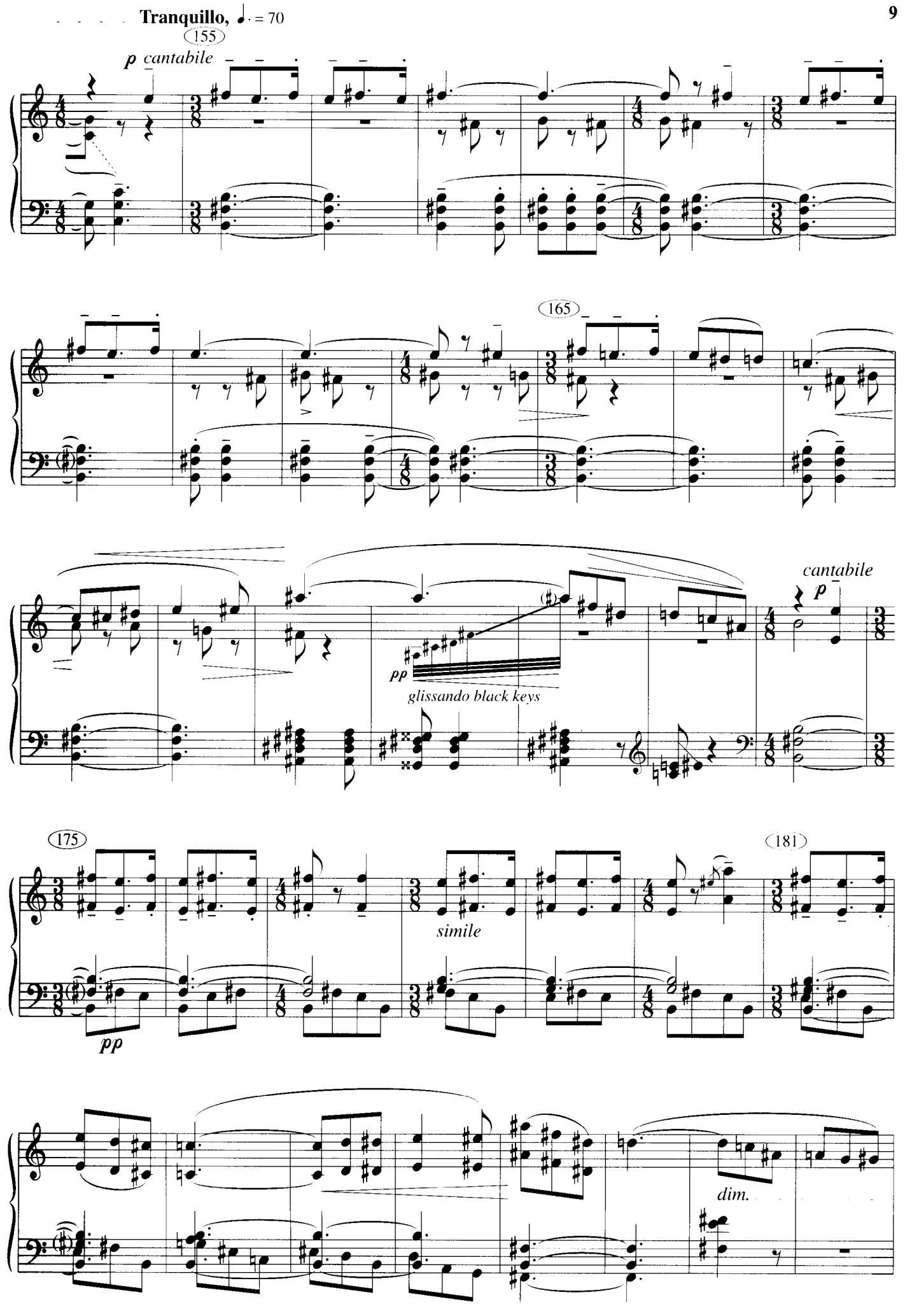
44

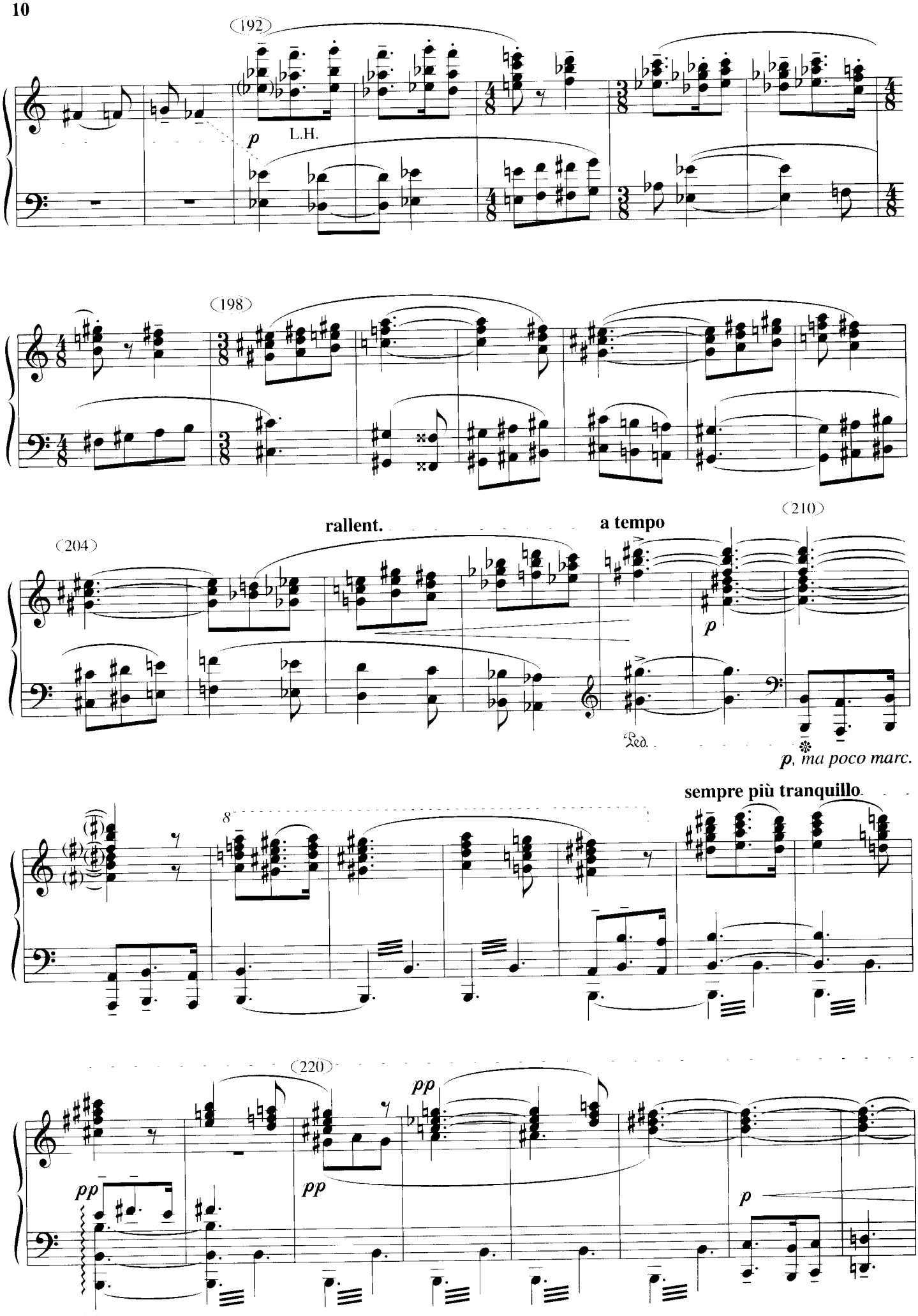

51
♩ = 73
L.H.
f
8
58
ff
più f

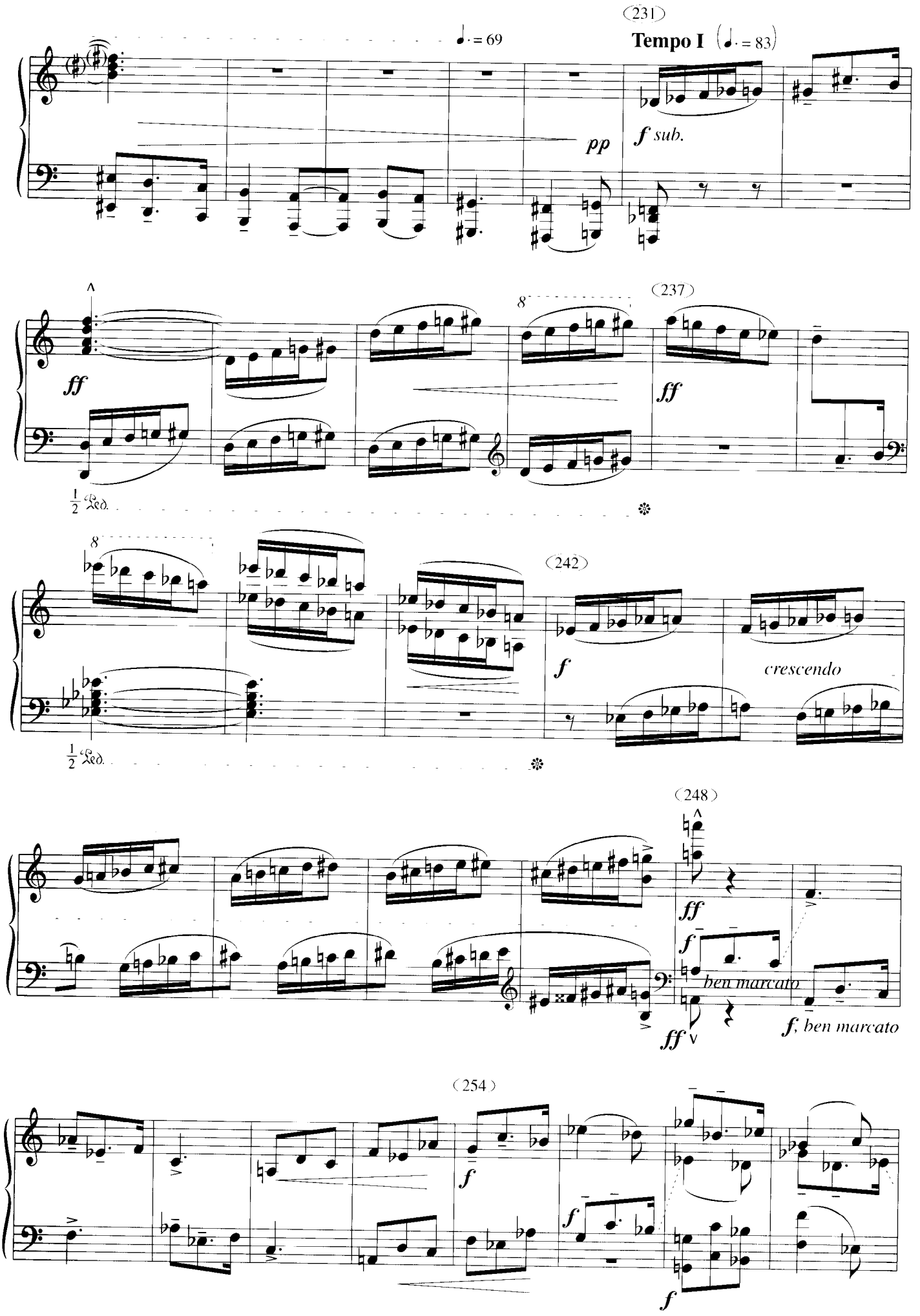

(8)
3
3
3
3
poco a poco accelerando
f
66
cresc.
ff
76 Allegro vivace, ♩. = 83
f

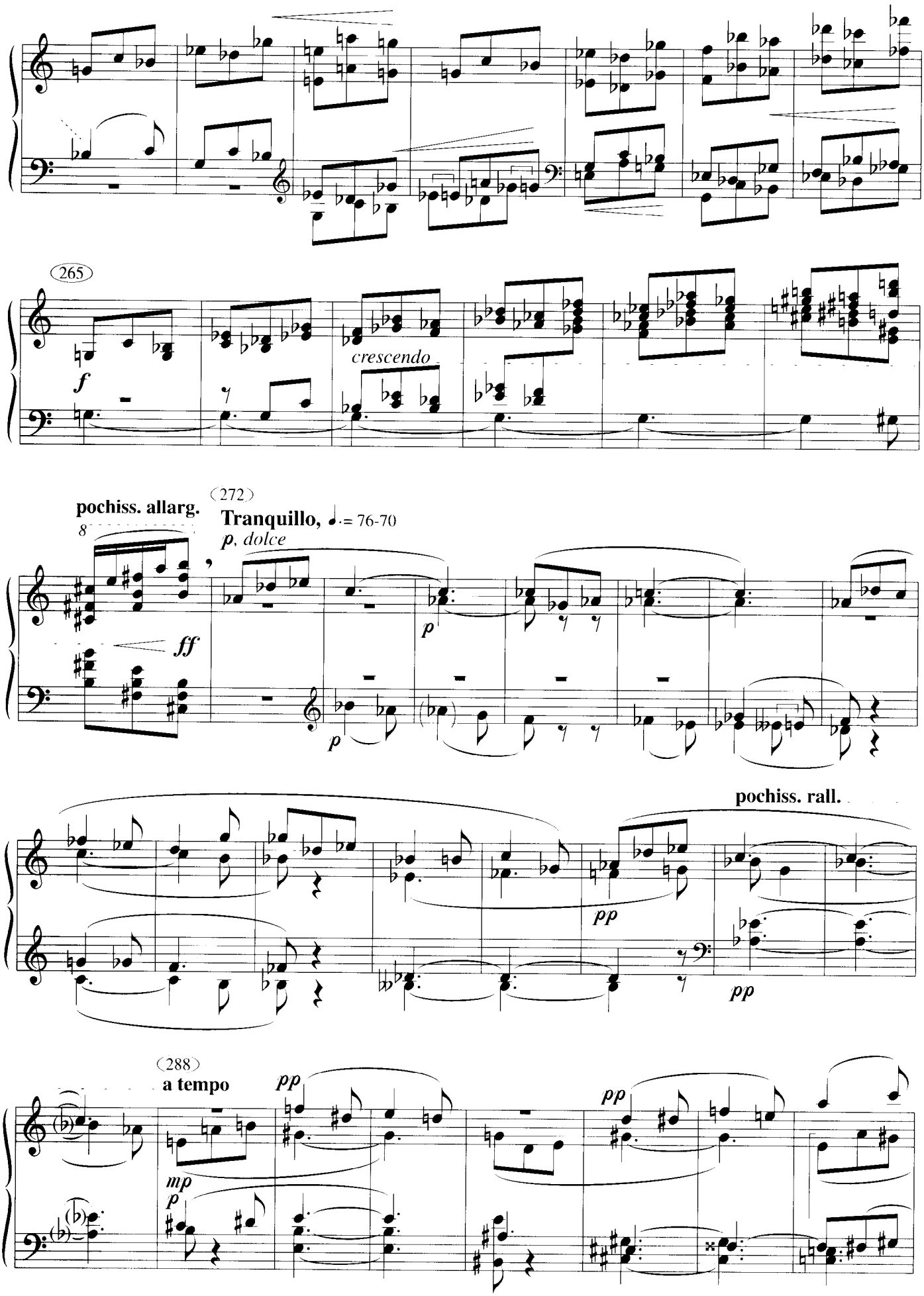

86
molto ritenuto
a tempo
cresc.
f
8
95
f
L.H.
102
f
L.H.
R.H.
L.H.
110
mf

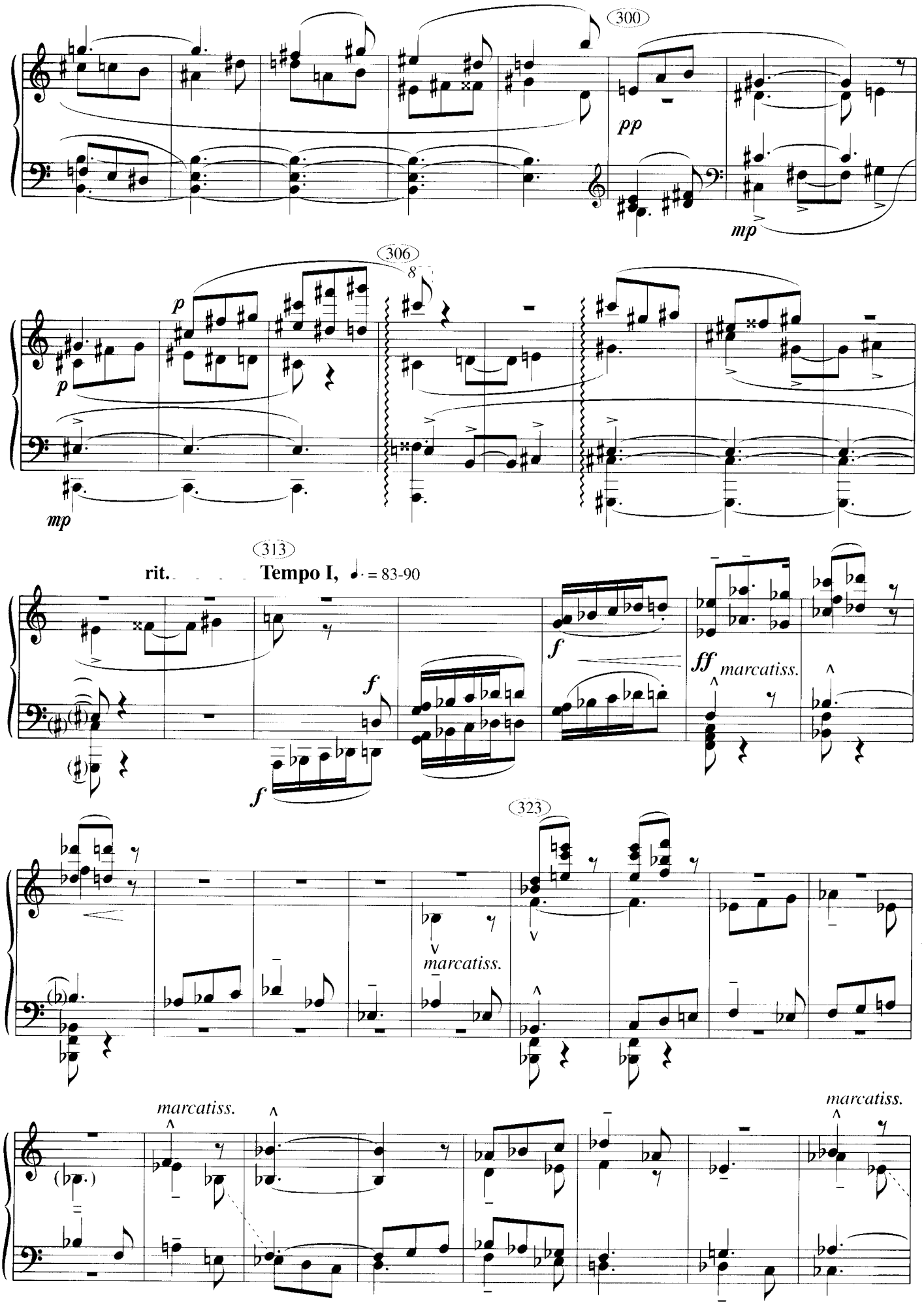

(122)
cresc.
f espr.
(135)
tr
mf
tr
(142)
8
diminuendo
tr
(149) poco a poco più tranquillo
p

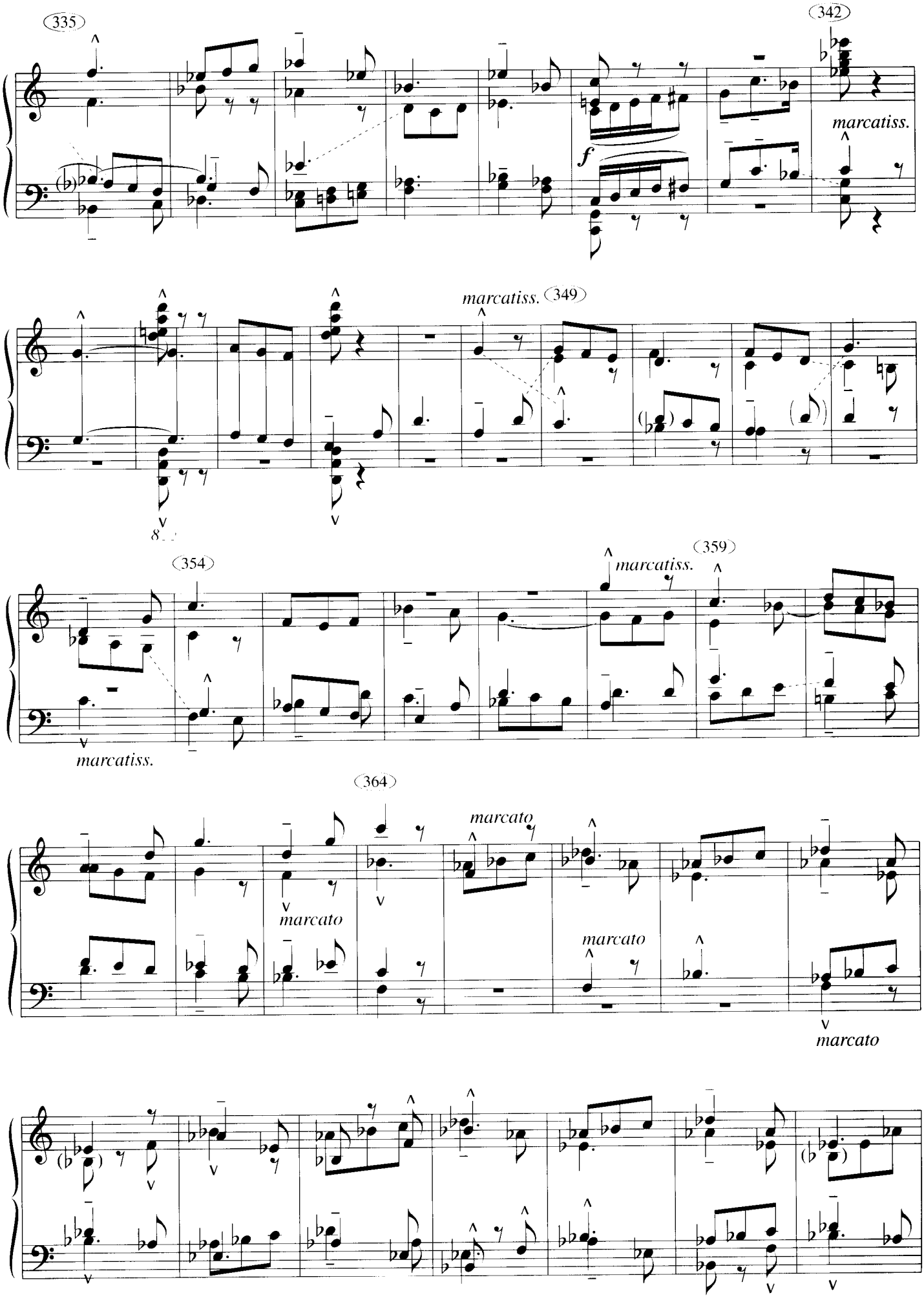

Tranquillo, ♩. = 70
155
p cantabile
165
cantabile
p
pp
glissando black keys
175
simile
181
pp
dim.

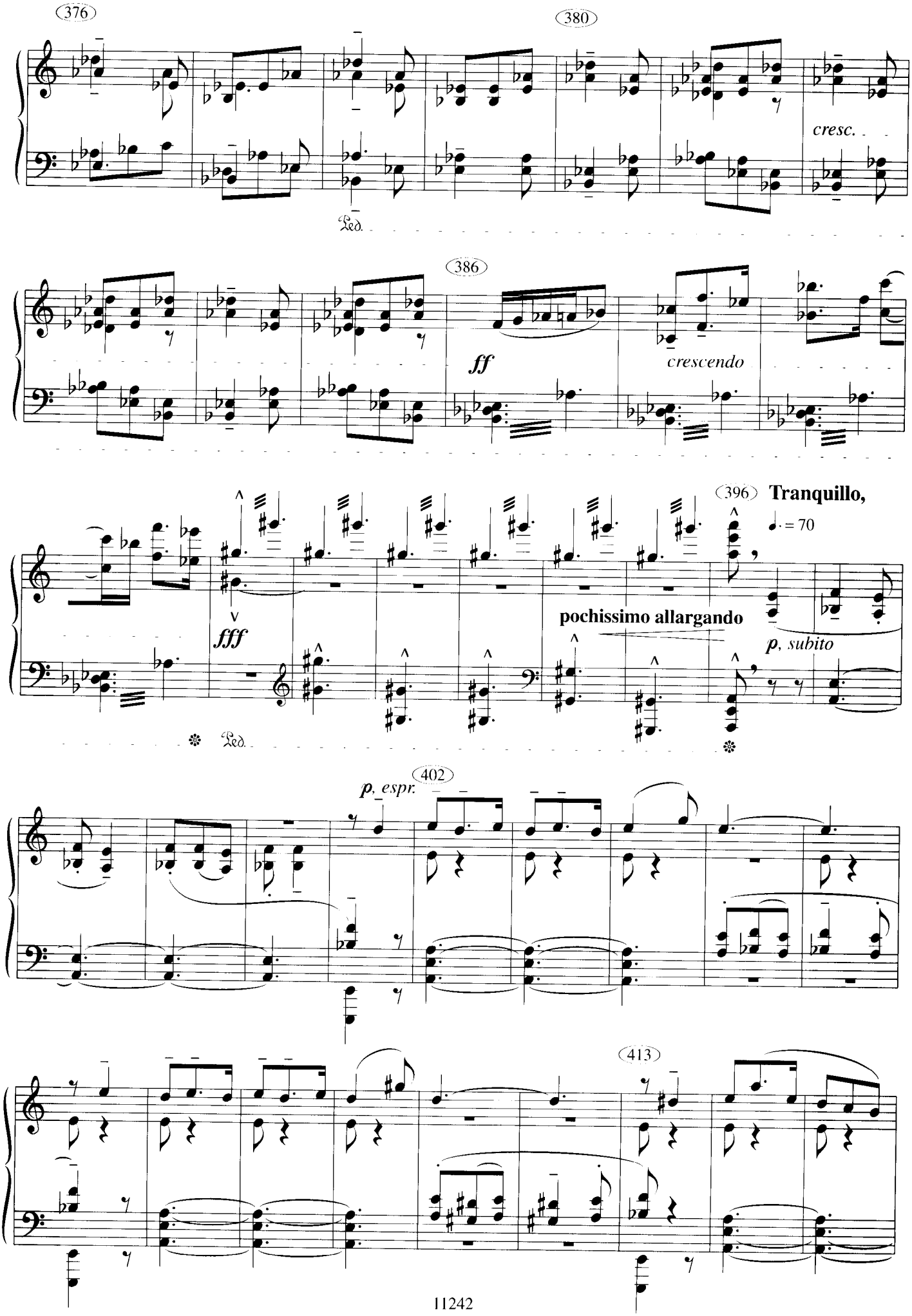

(192)
L.H.
p
(198)
rallent.
a tempo
(204)
(210)
p
Ped.
p, ma poco marc.
sempre più tranquillo
8
(220)
pp
pp
pp
pp
p

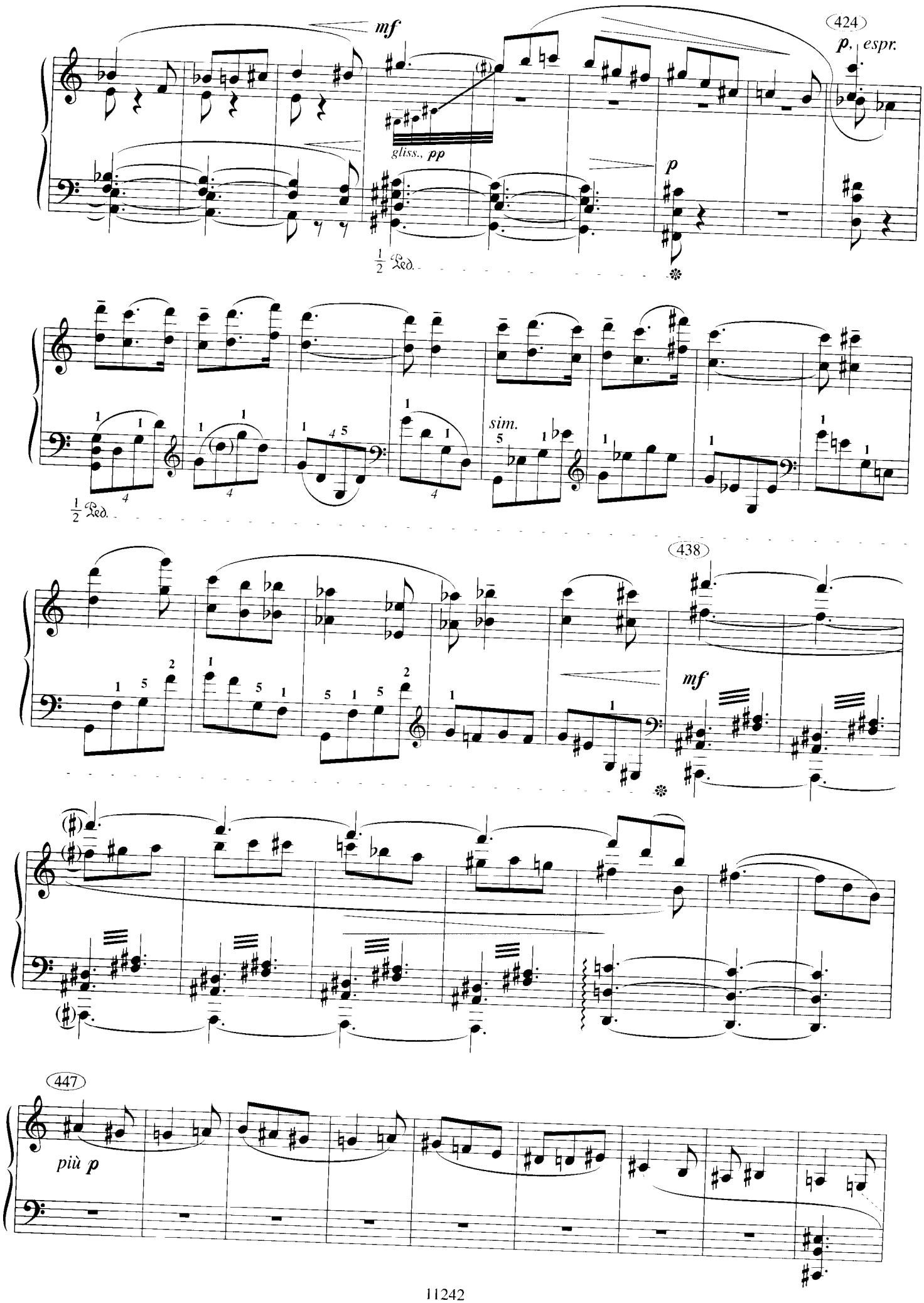

(231)
Tempo I
♩. = 69
♩. = 83
pp
f sub.
(237)
ff
ff
8
(242)
f
crescendo
(248)
ff
f
ben marcato
ff
f, ben marcato
(254)
f
f
f

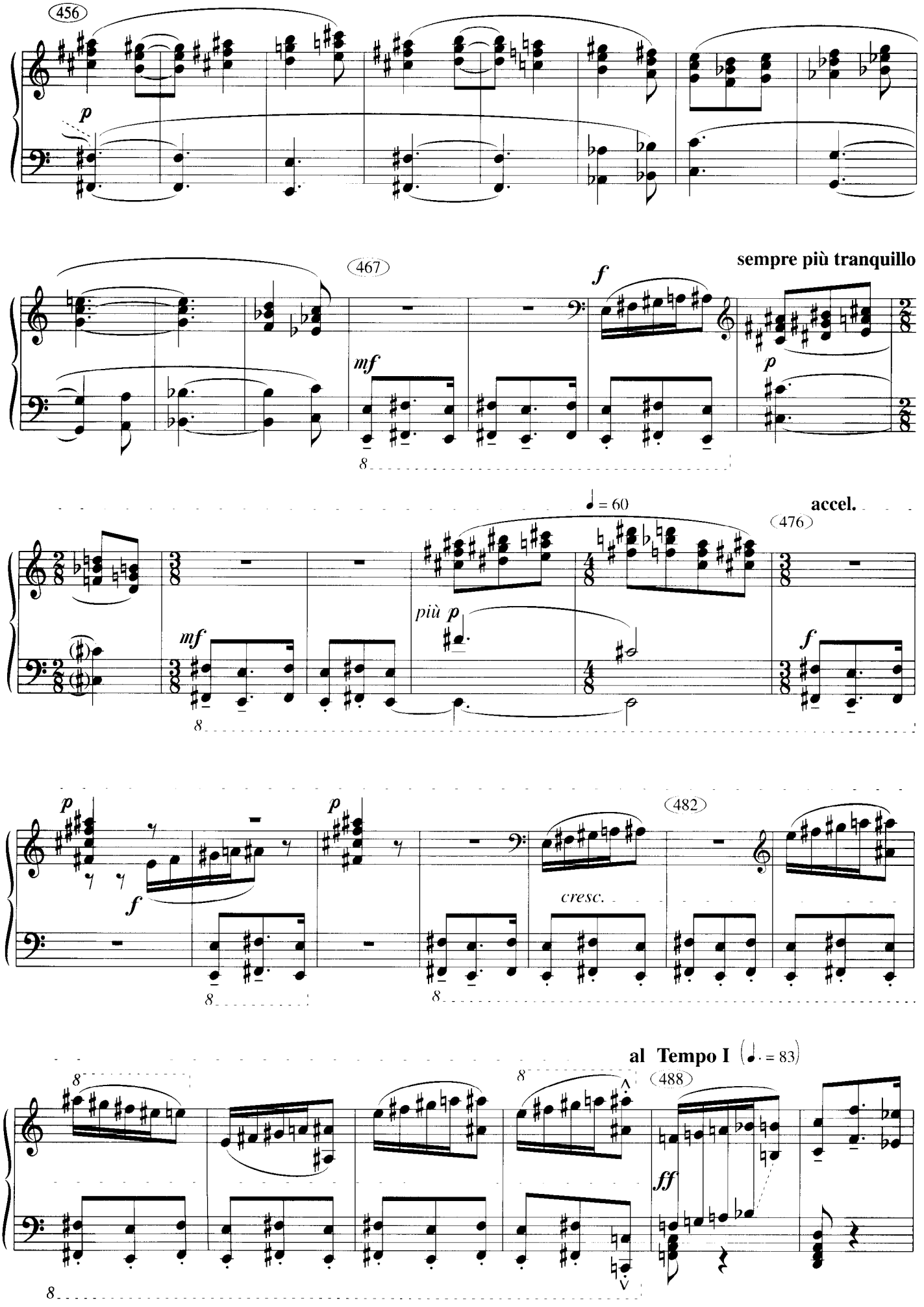

265
f
crescendo
pochiss. allarg.
8
(272)
Tranquillo, ♩. = 76-70
p, dolce
ff
p
p
pochiss. rall.
pp
pp
(288)
a tempo
pp
mp
p
pp

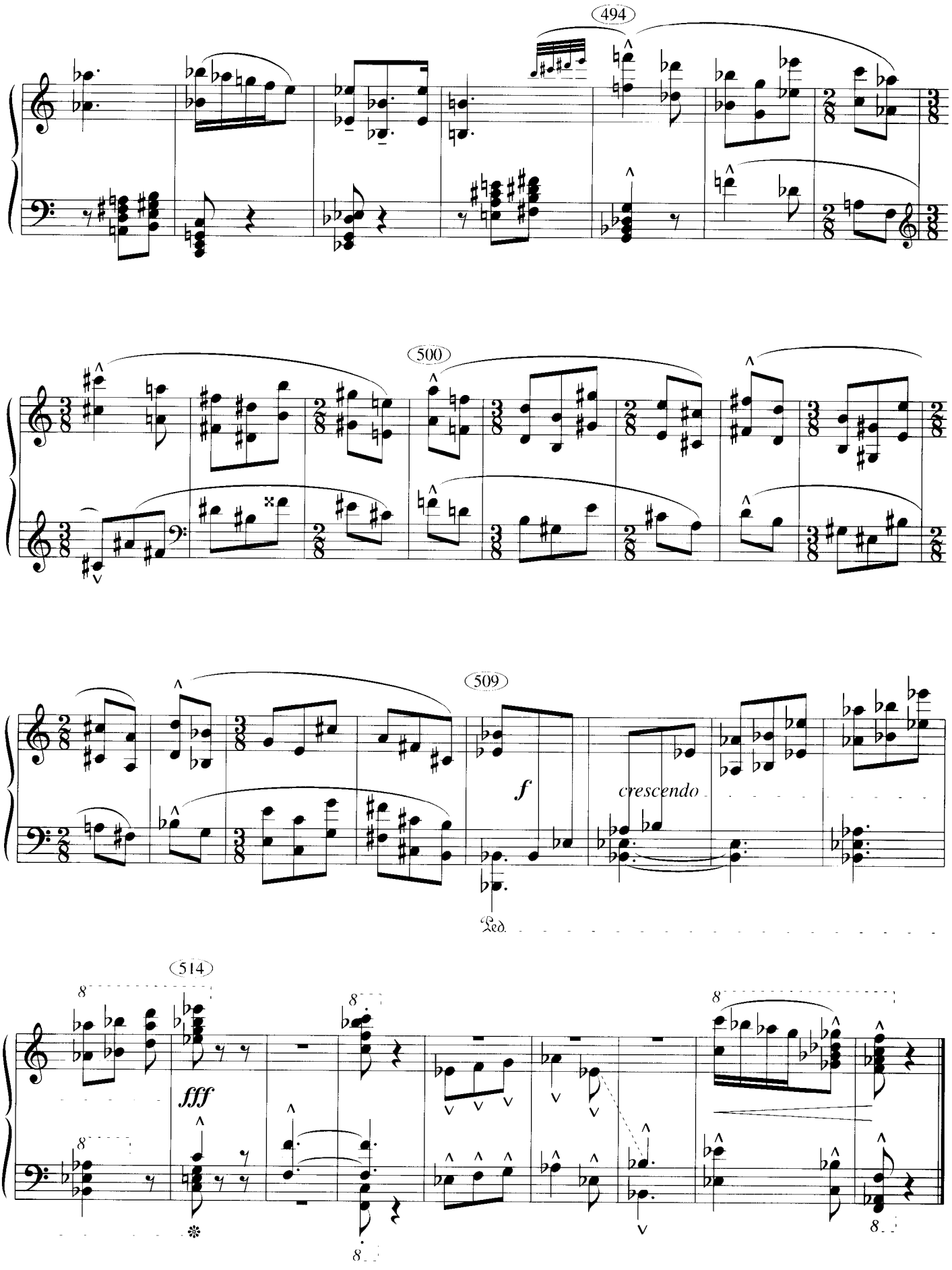

300
pp
mp
306
8
p
p
mp
313
rit.
Tempo I, ♩. = 83-90
f
f
f
ff
marcatiss.
323
marcatiss.
marcatiss.
marcatiss.


335
342
marcatiss.
f
marcatiss.
349
354
marcatiss.
359
marcatiss.
364
marcato
marcato
marcato
marcato


376
380
cresc.
Ped.
386
ff
crescendo
396
Tranquillo,
♩. = 70
fff
pochissimo allargando
p, subito
Ped.
402
p, espr.
413

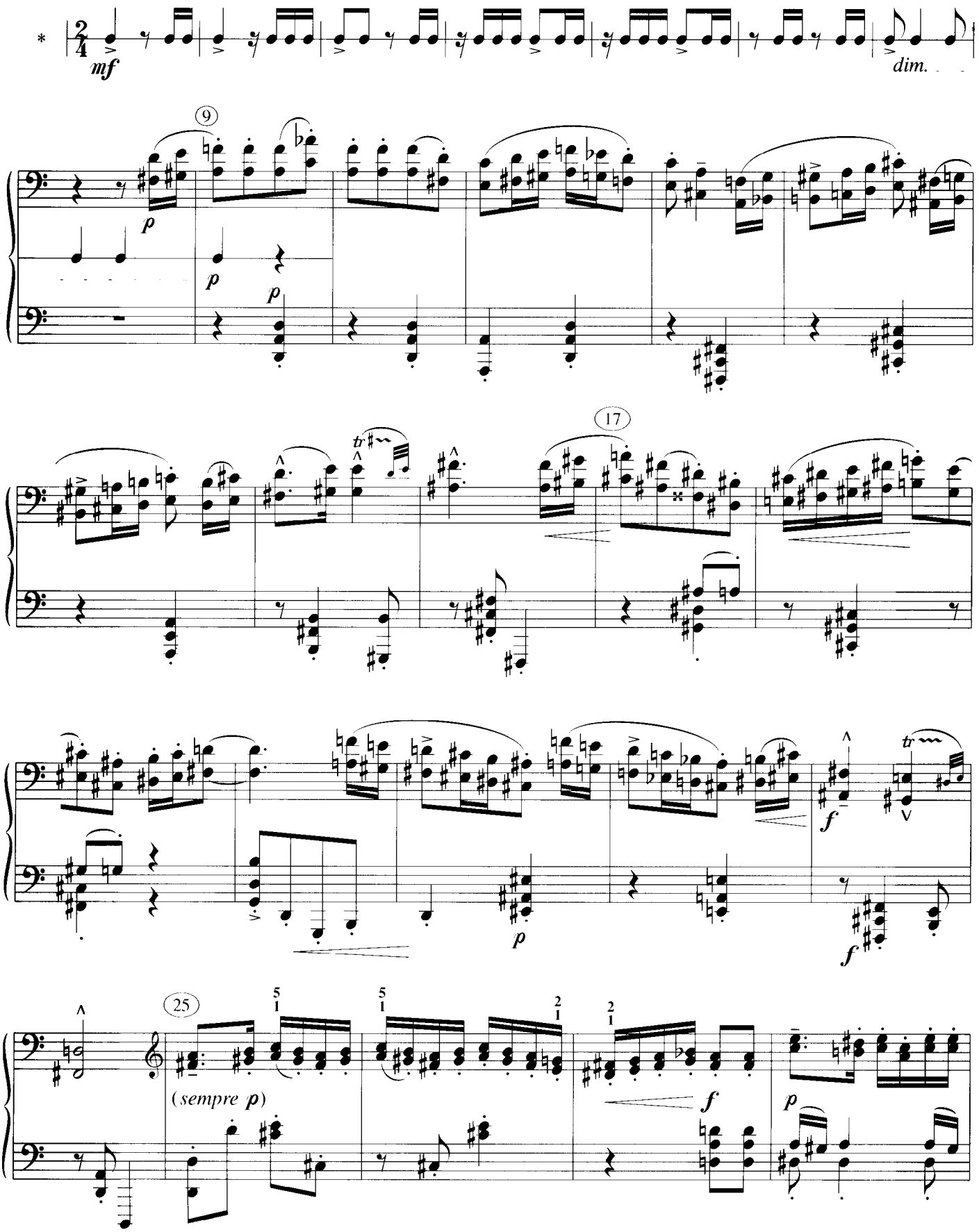

mf
424
p, espr.
gliss., pp
p
1/2 Ped.
sim.
1/2 Ped.
438
mf
447
più p


456
p
467
mf
f
sempre più tranquillo
p
8
♩ = 60
accel.
476
più p
mf
f
8
p
p
f
482
cresc.
8
8
al Tempo I (♩. = 83)
8
488
ff
8
V

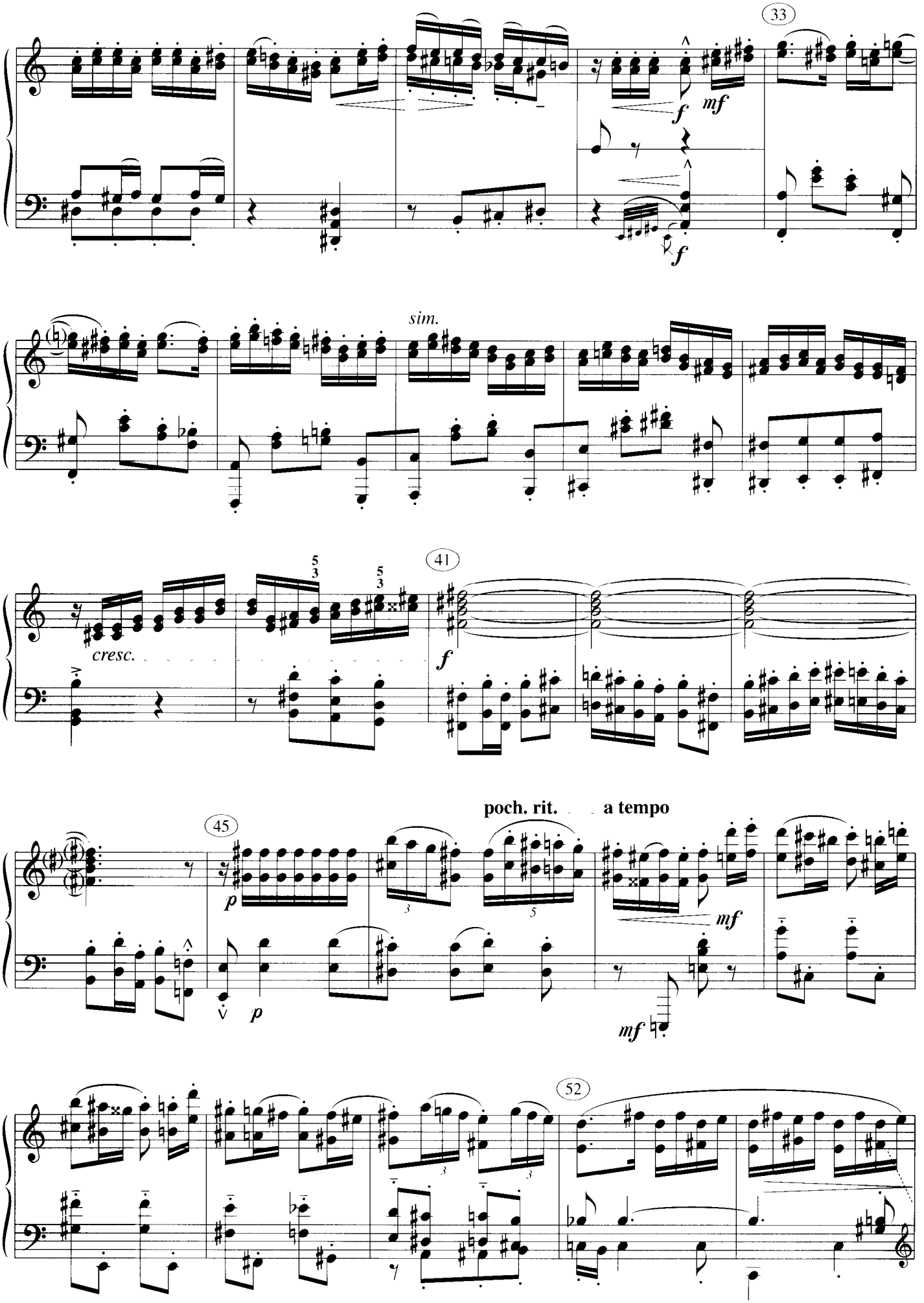

494
500
509
f
crescendo
Ped.
514
fff

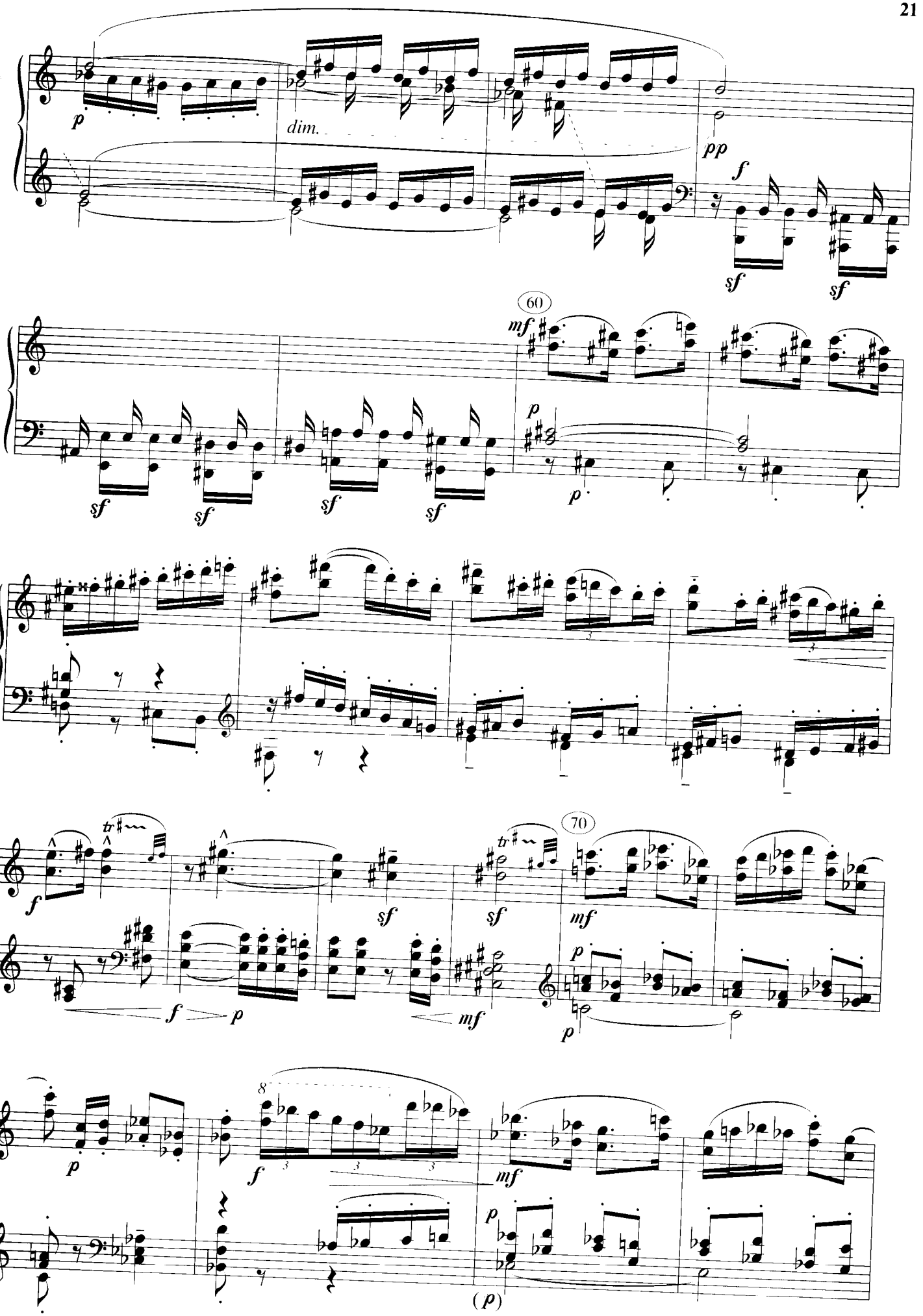
II. Giuoco delle Coppie

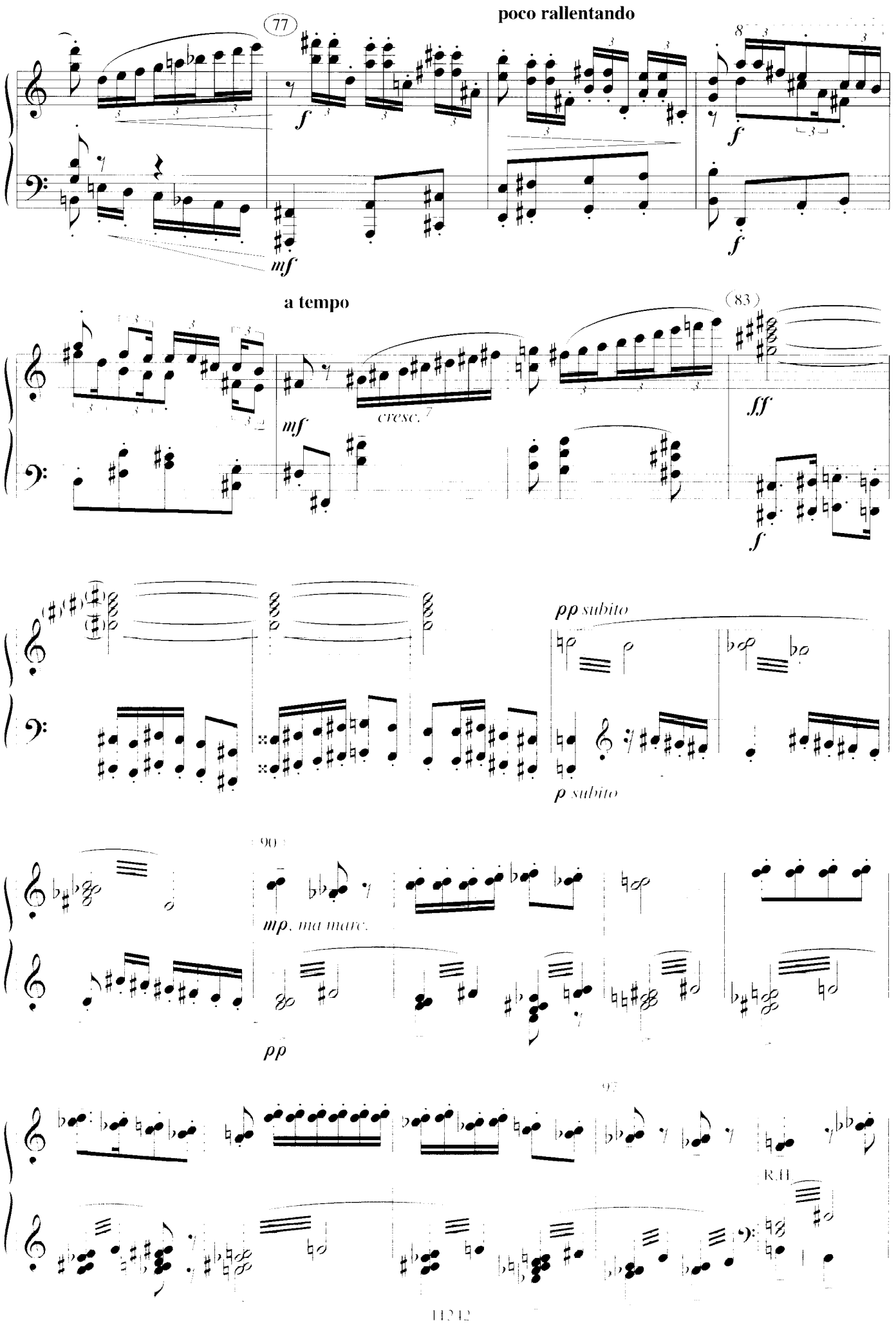
Allegro scherzando, ♩ = 94

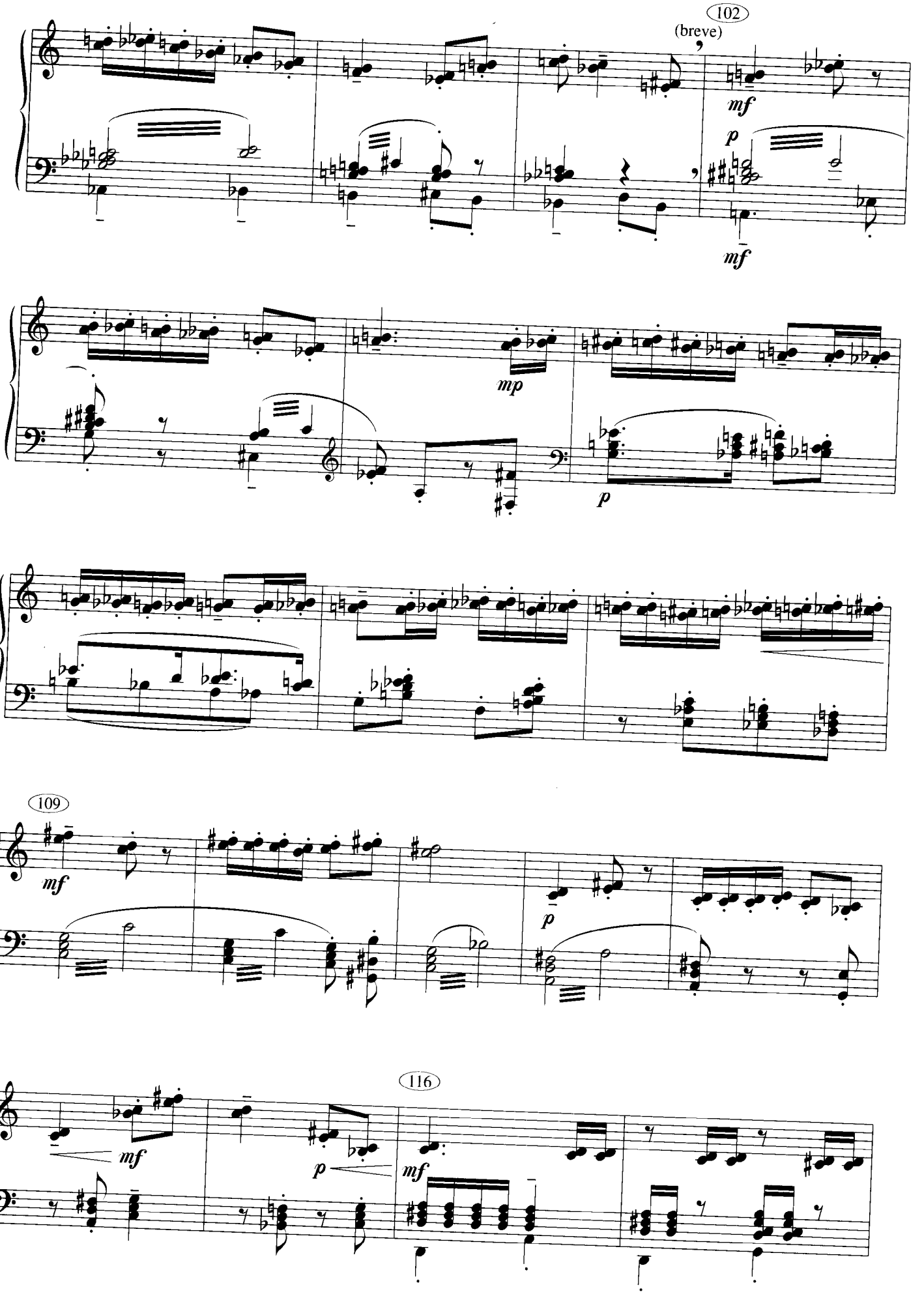


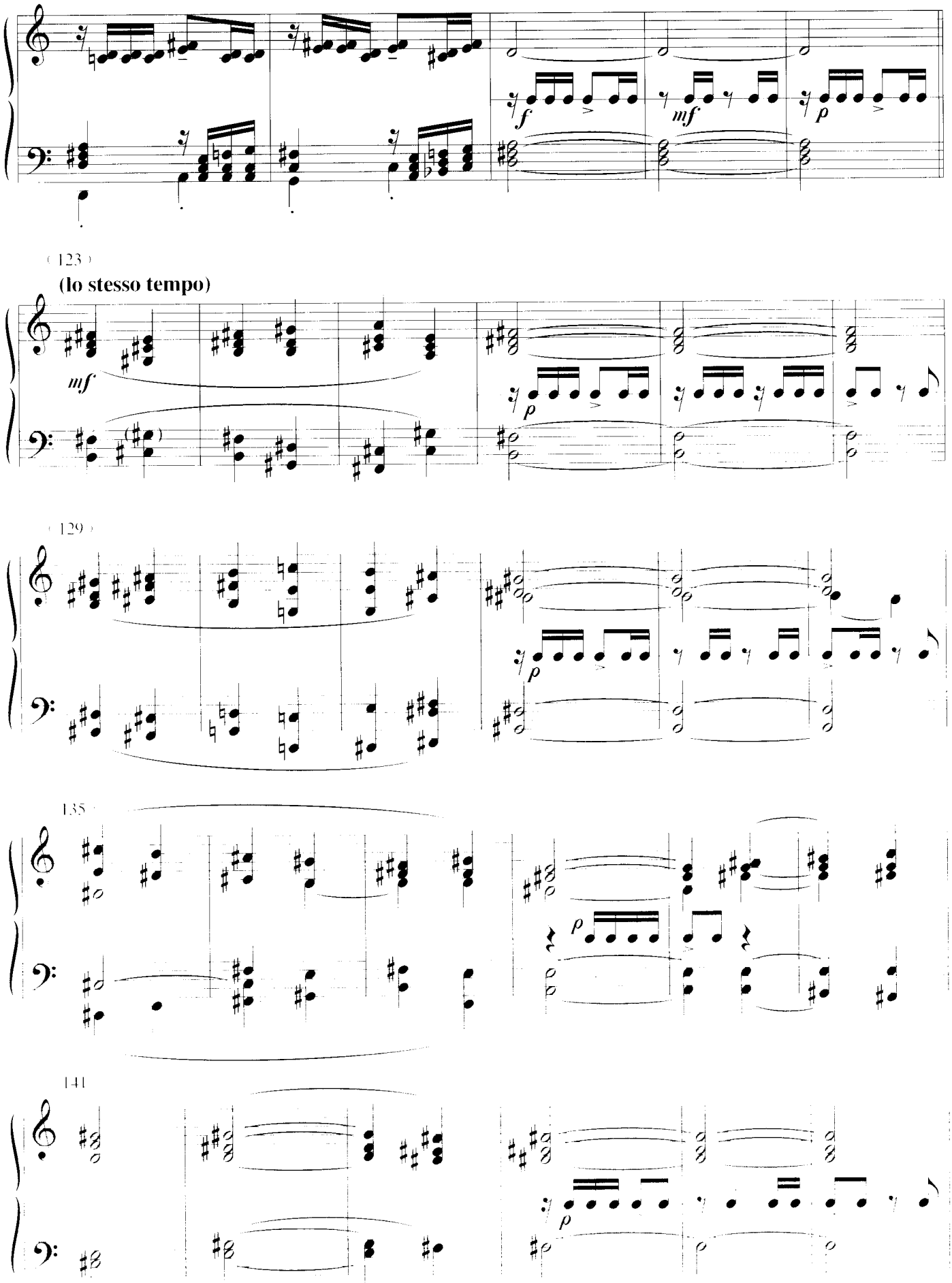
* Gentle percussive sound may be produced by any hard object (e. g. pencil).

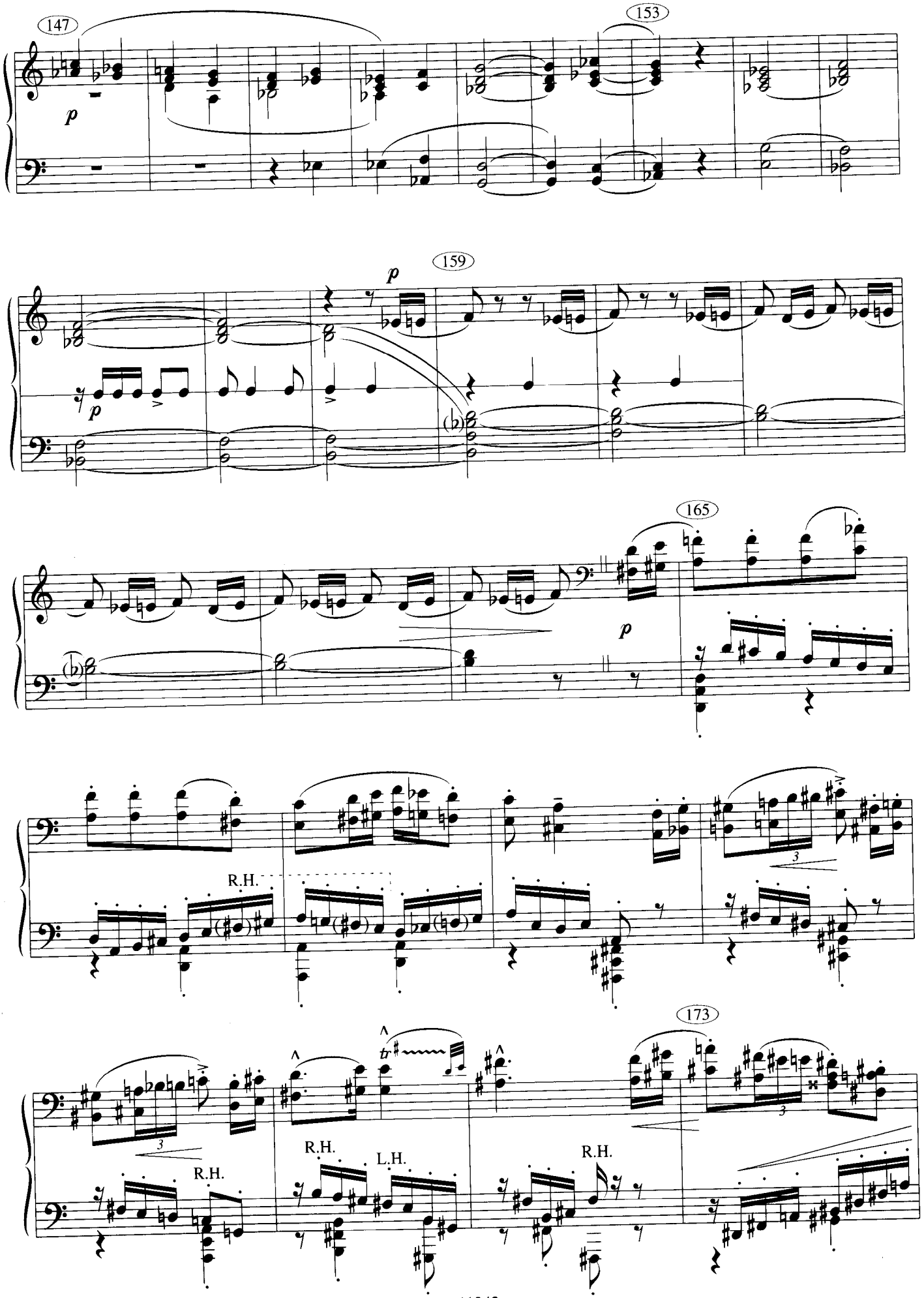

33
f
mf
f
sim.
cresc.
41
f
poch. rit.
a tempo
45
p
p
mf
mf
52

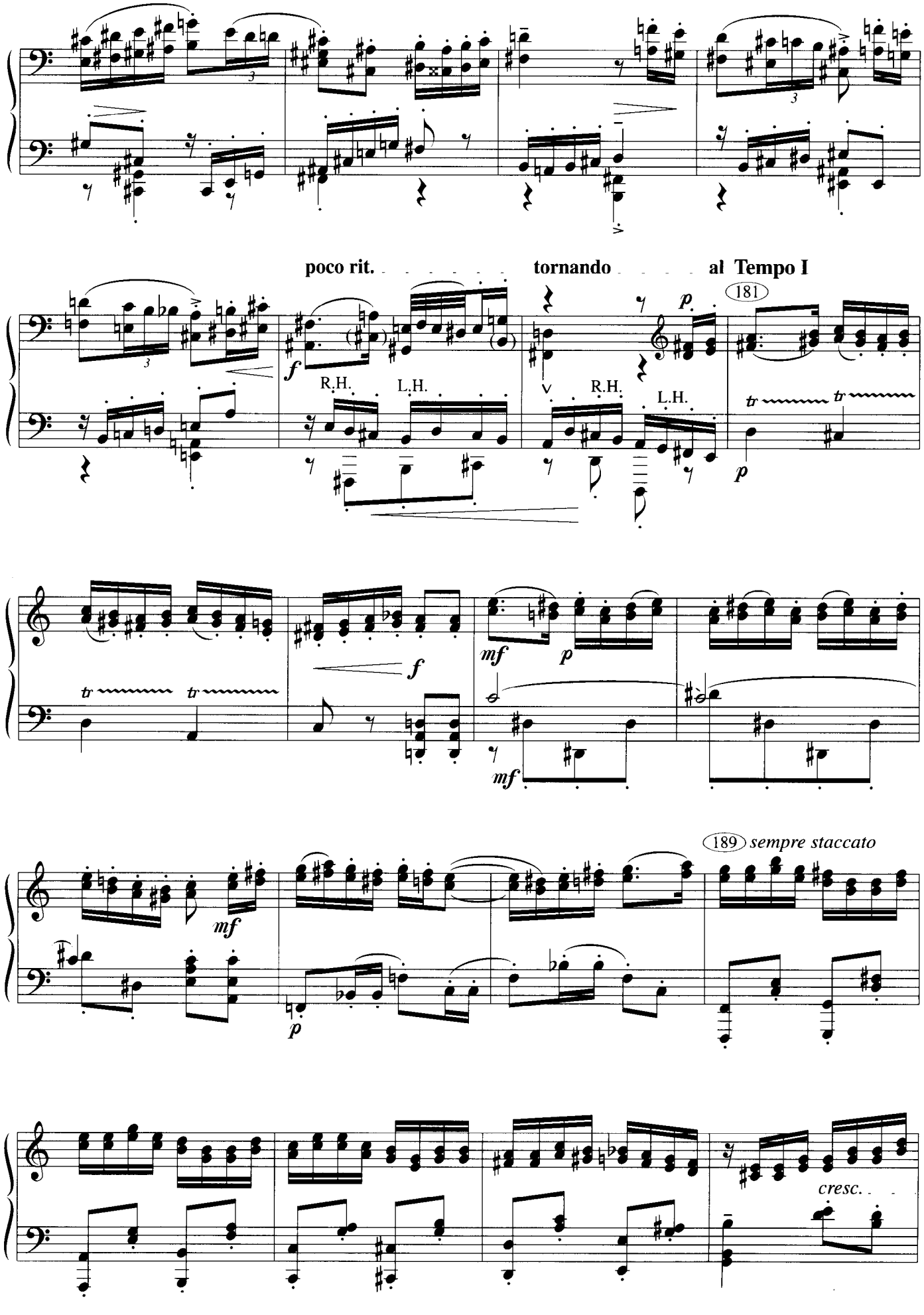

p
dim.
pp
f
sf
sf
60
mf
sf
sf
sf
sf
p
p
f
sf
sf
70
mf
f
p
mf
p
p
f
mf
p
(p)

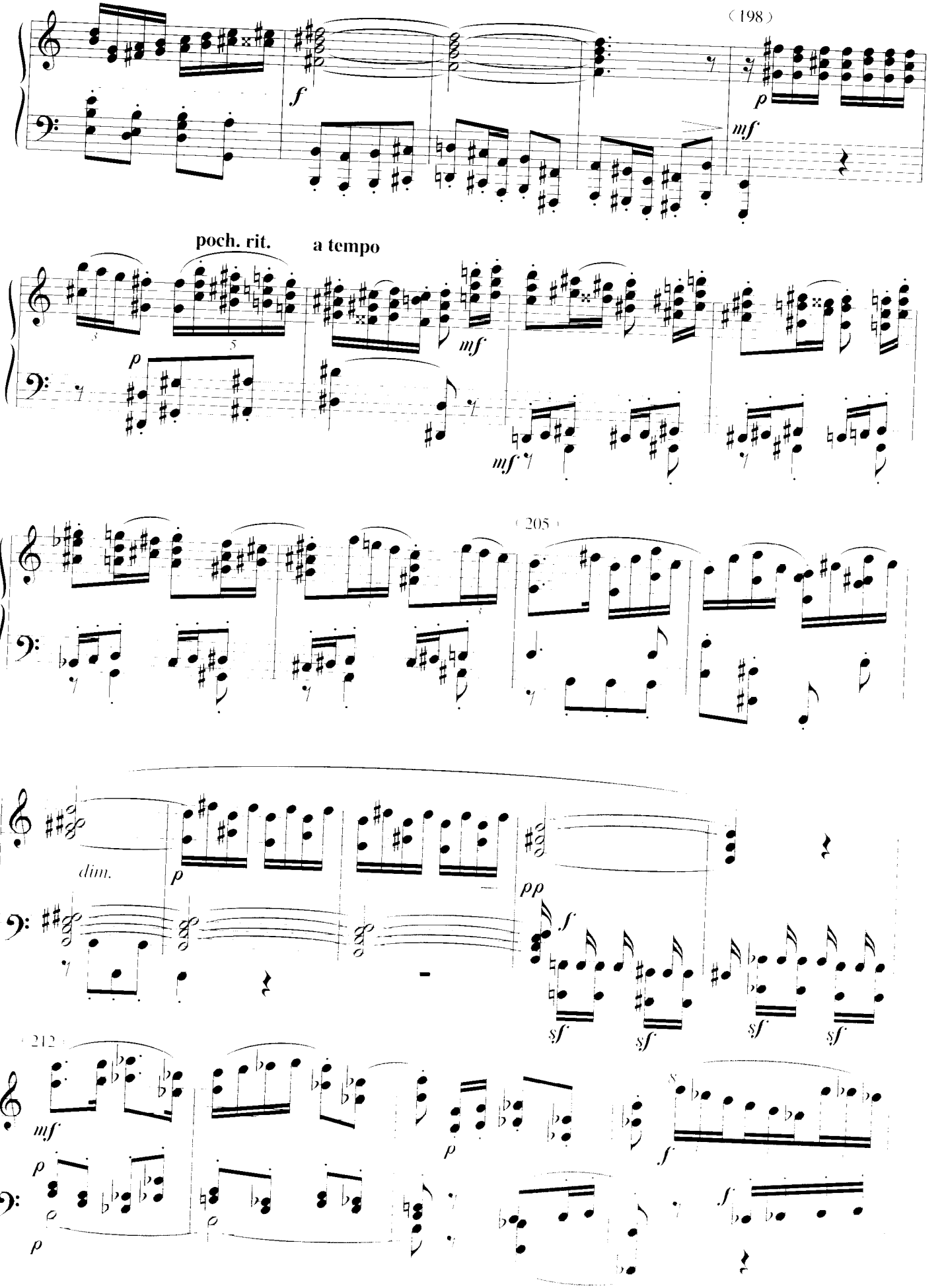

poco rallentando
77
f
mf
f
f
a tempo
83
mf
cresc.
fff
f
pp subito
p subito
90
mp, ma marc.
pp
97
R.H.

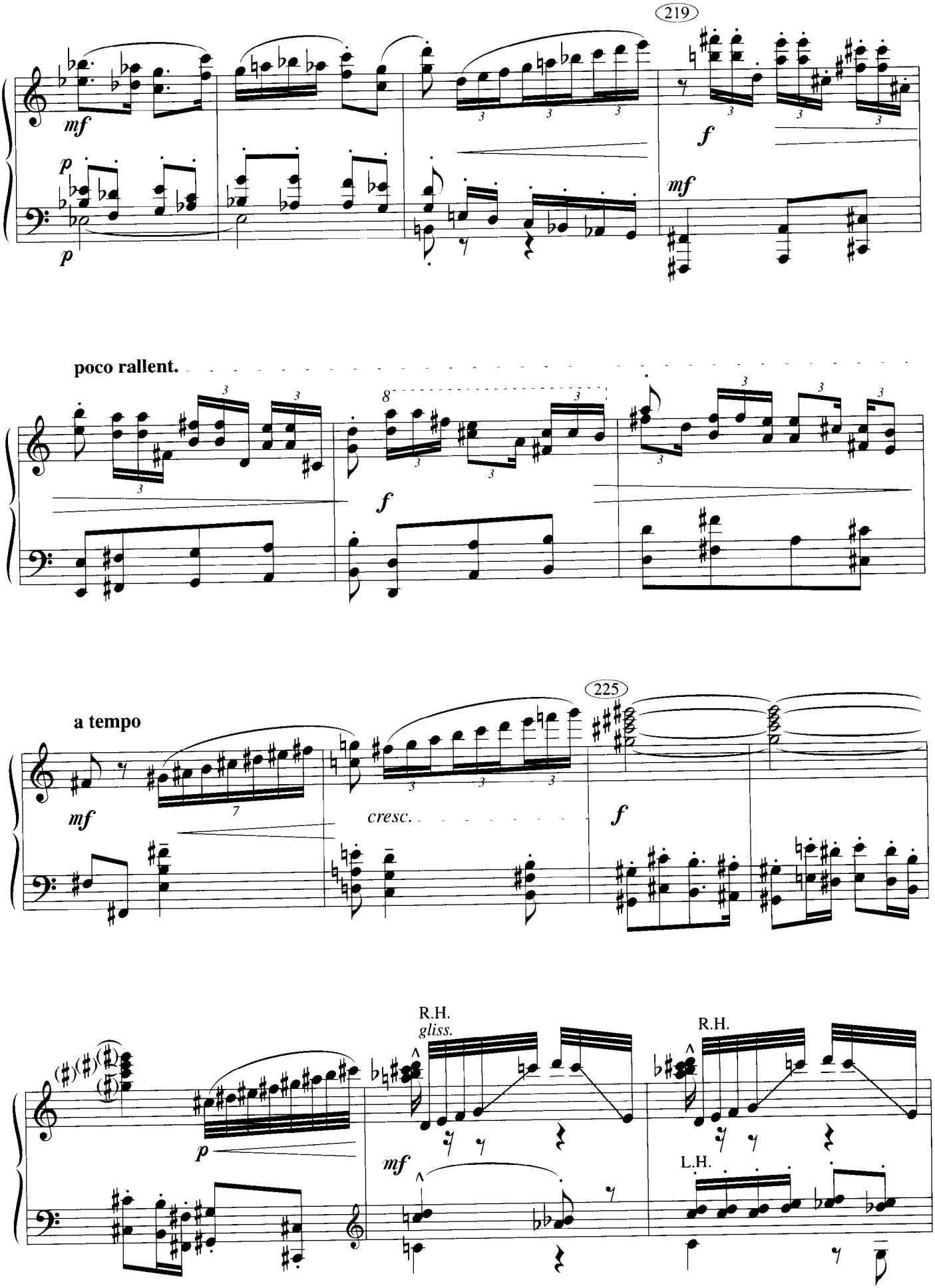

102
(breve)
mf
p
mf
mp
p
109
mf
p
116
mf
p
mf

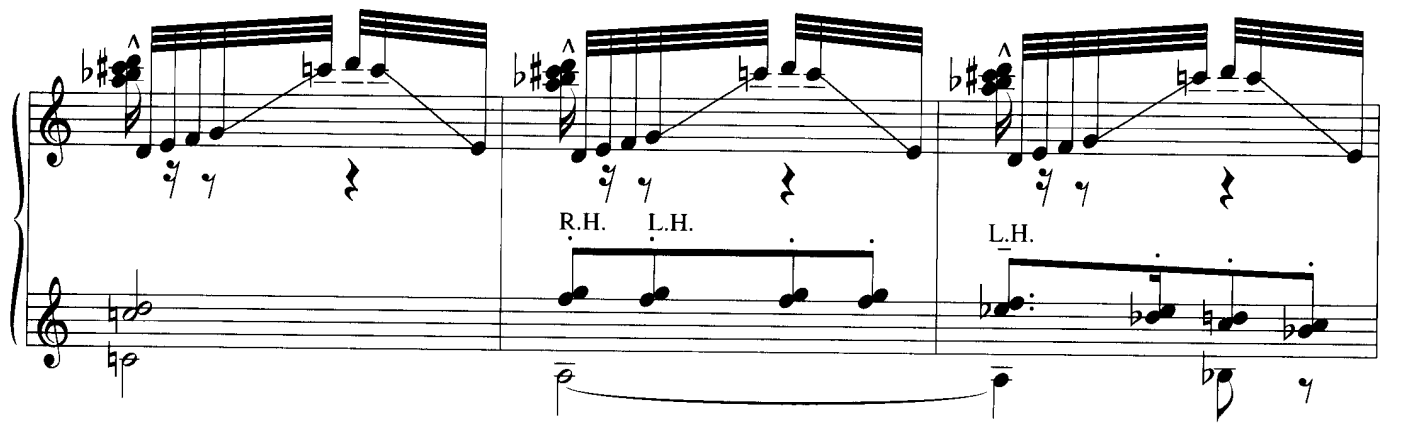

f
mf
p
123
(lo stesso tempo)
mf
p
129
p
135
p
141
p

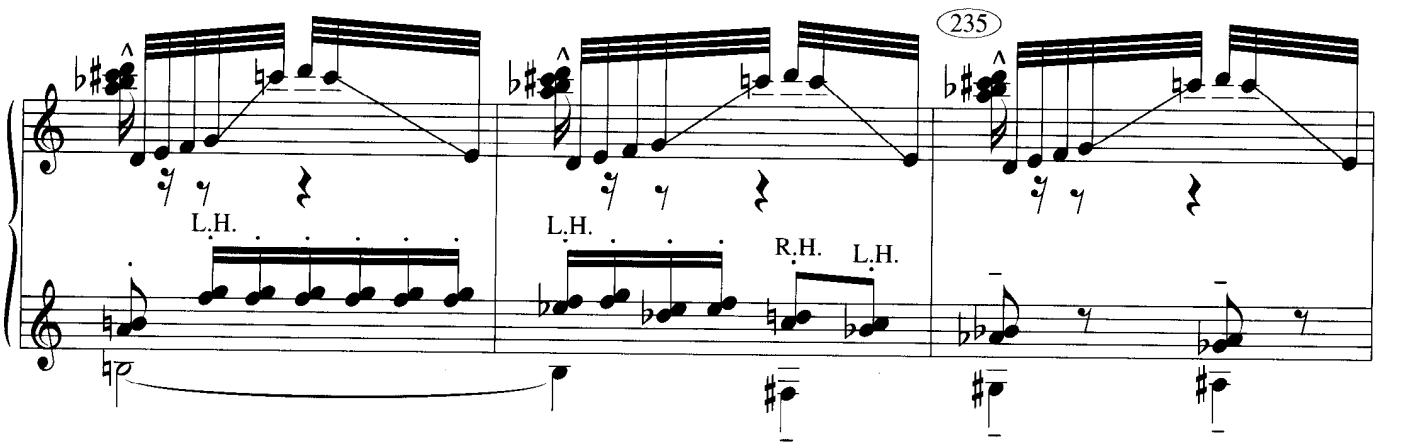

147
153
159
165
173
p
R.H.
L.H.

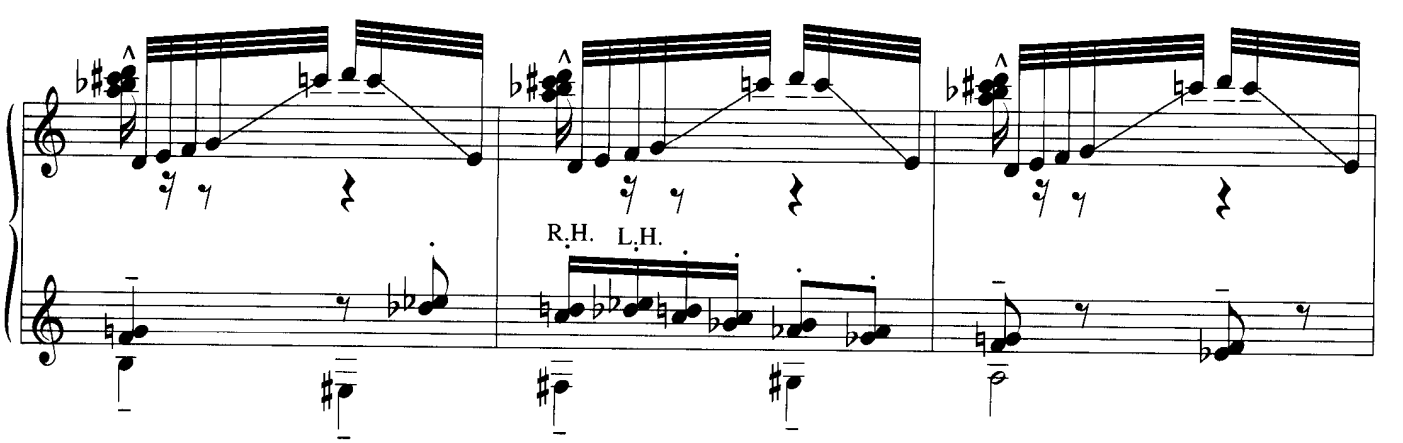

poco rit.
tornando
al Tempo I
181
R.H.
L.H.
189
sempre staccato
cresc.

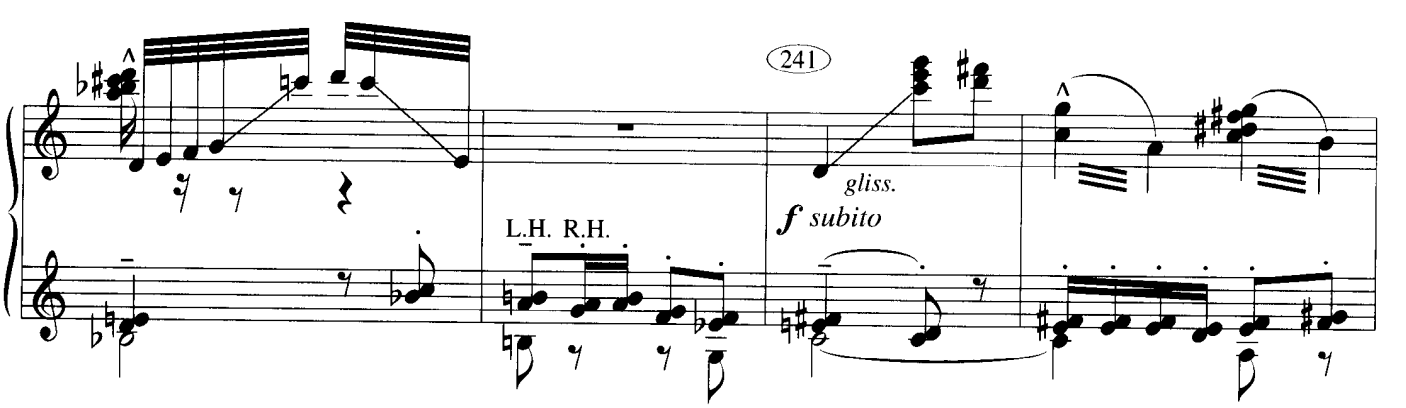

198
poch. rit.
a tempo
205
dim.
212

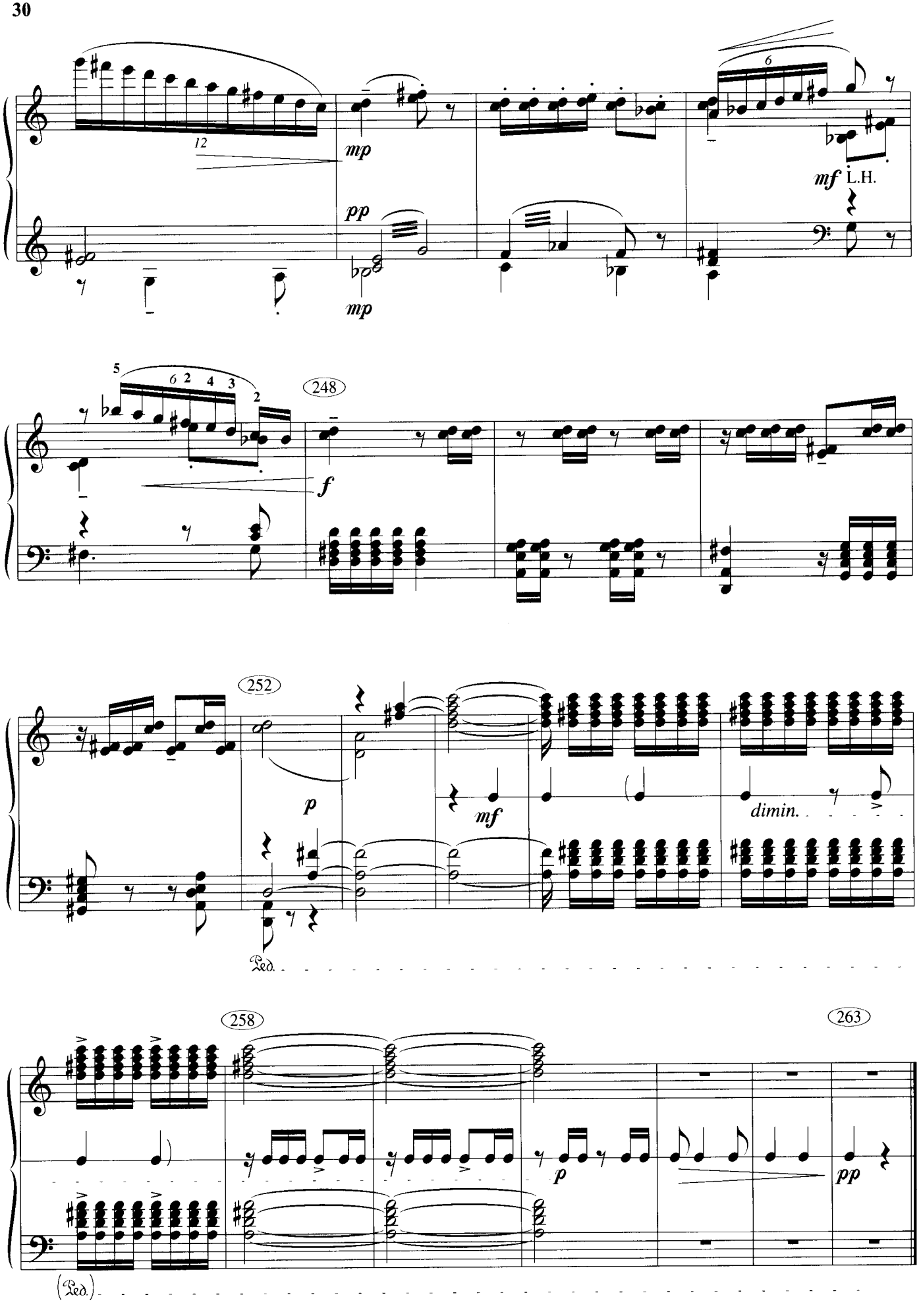

219
mf
p
p
f
mf
poco rallent.
f
225
a tempo
mf
cresc.
f
R.H.
gliss.
R.H.
p
mf
L.H.


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

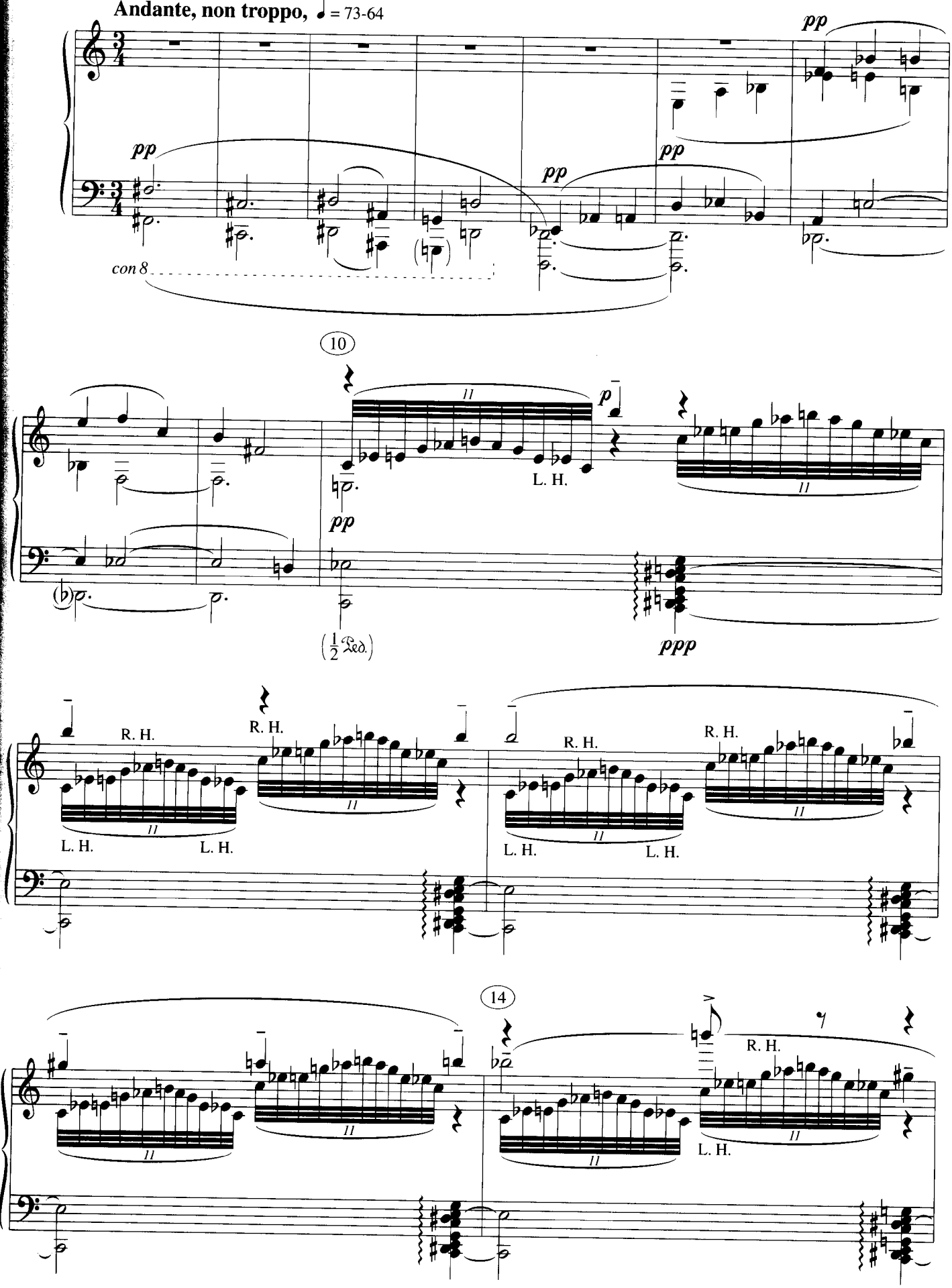

235
L.H.
L.H.
R.H.
L.H.

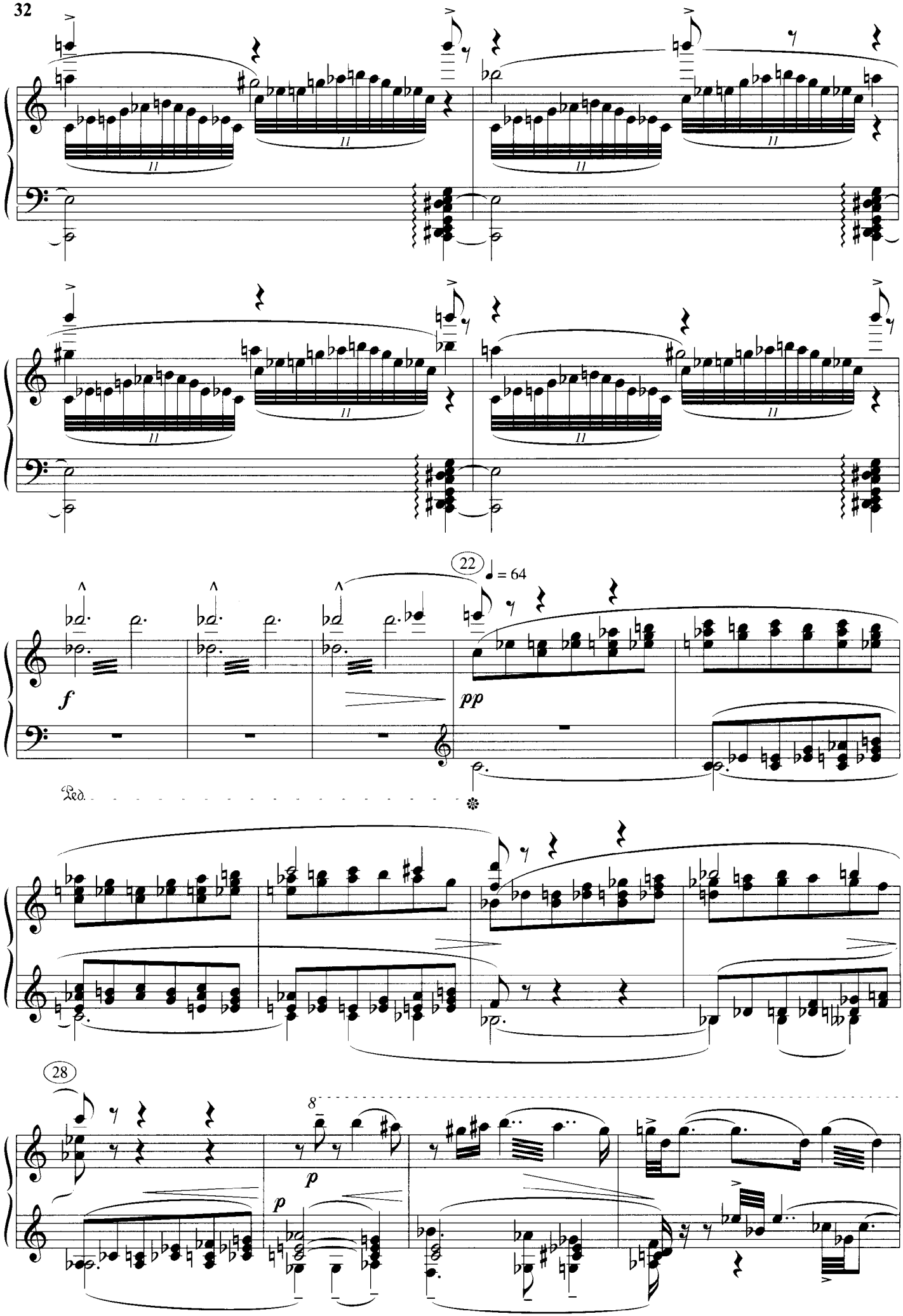

R.H.
L.H.

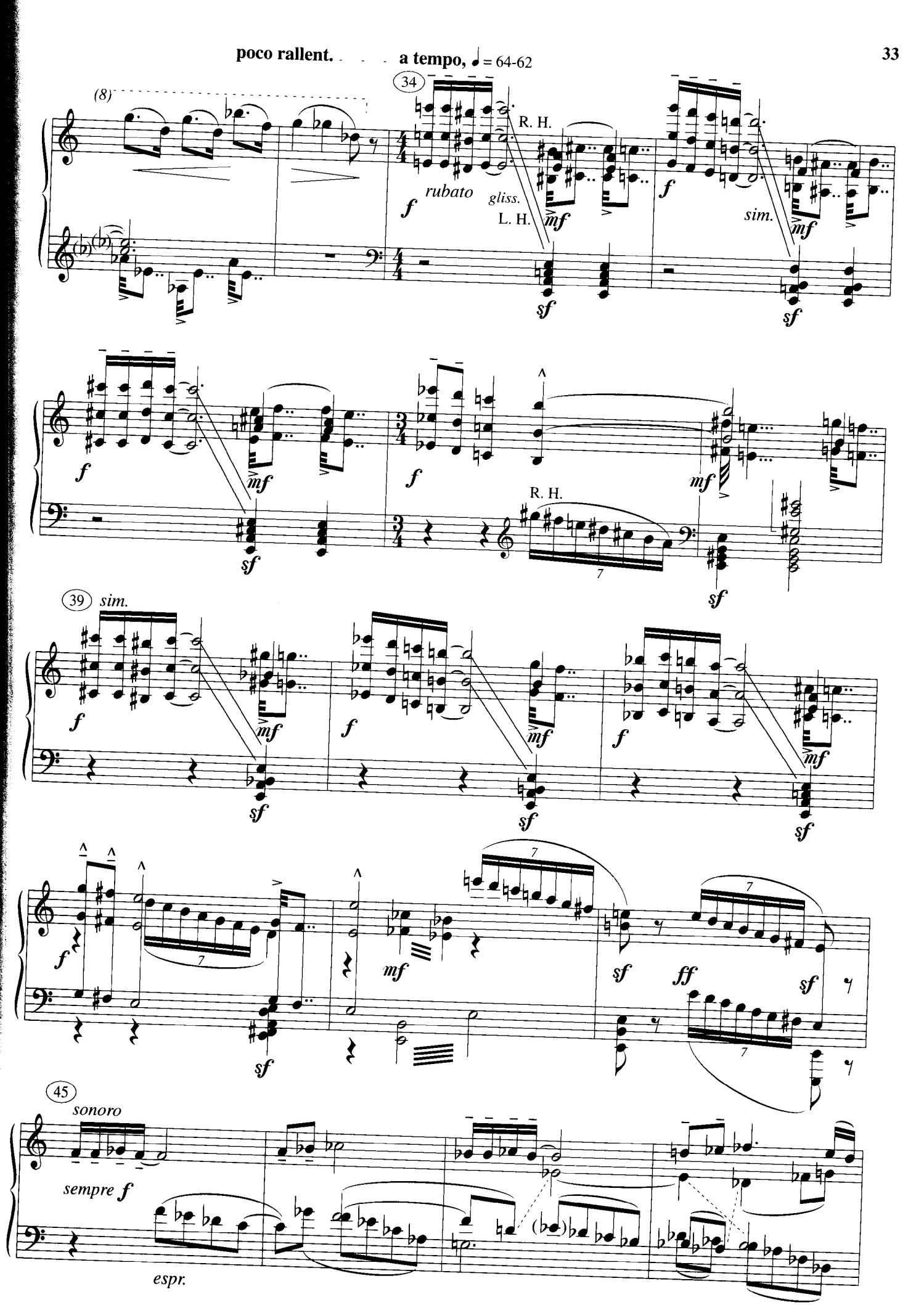

241
gliss.
f subito
L.H.
R.H.

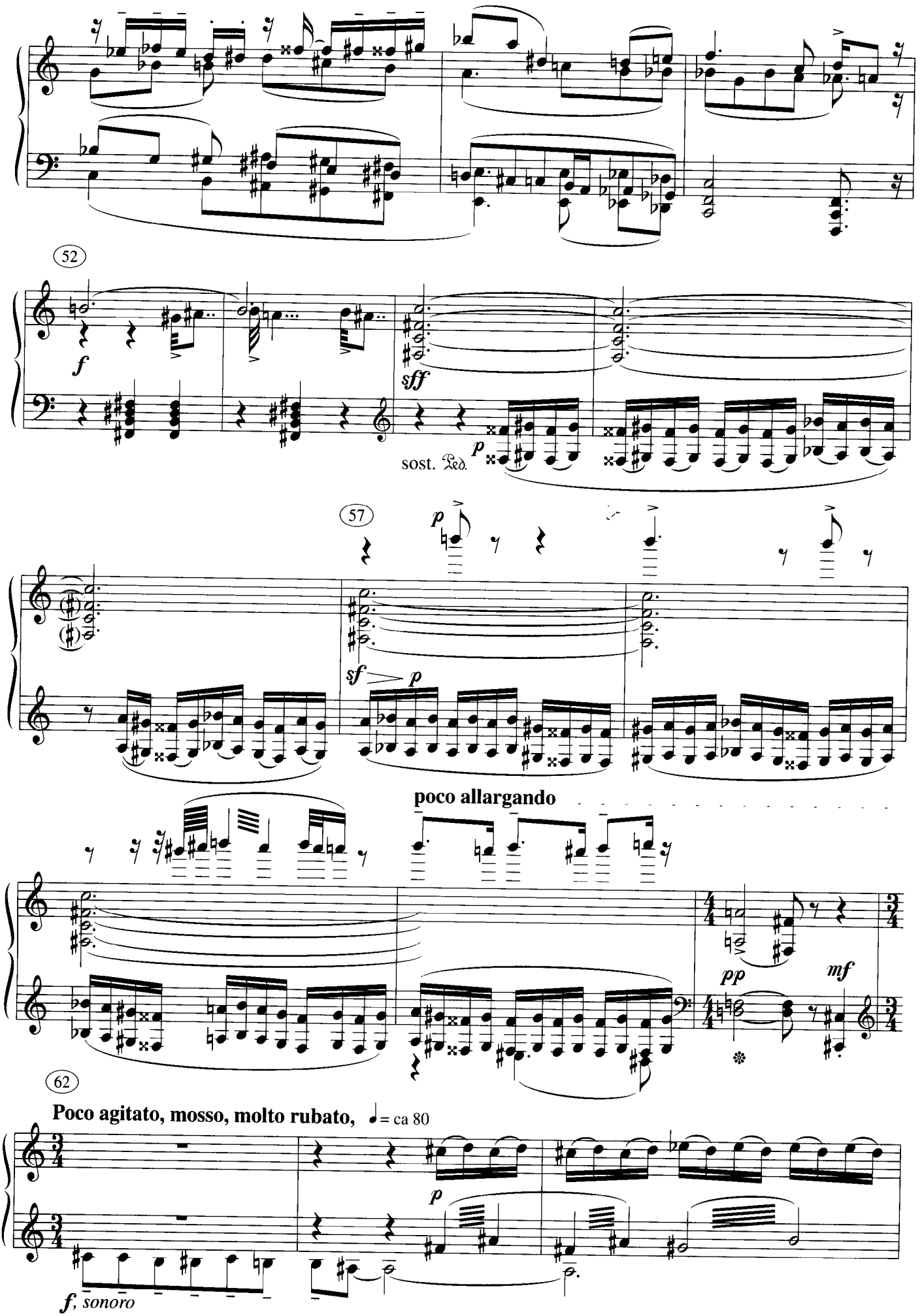

12
mp
pp
mp
6
mf L.H.
5
6 2 4 3 2
248
f
252
p
mf
dimin.
Ped.
258
263
p
pp
(Ped.)

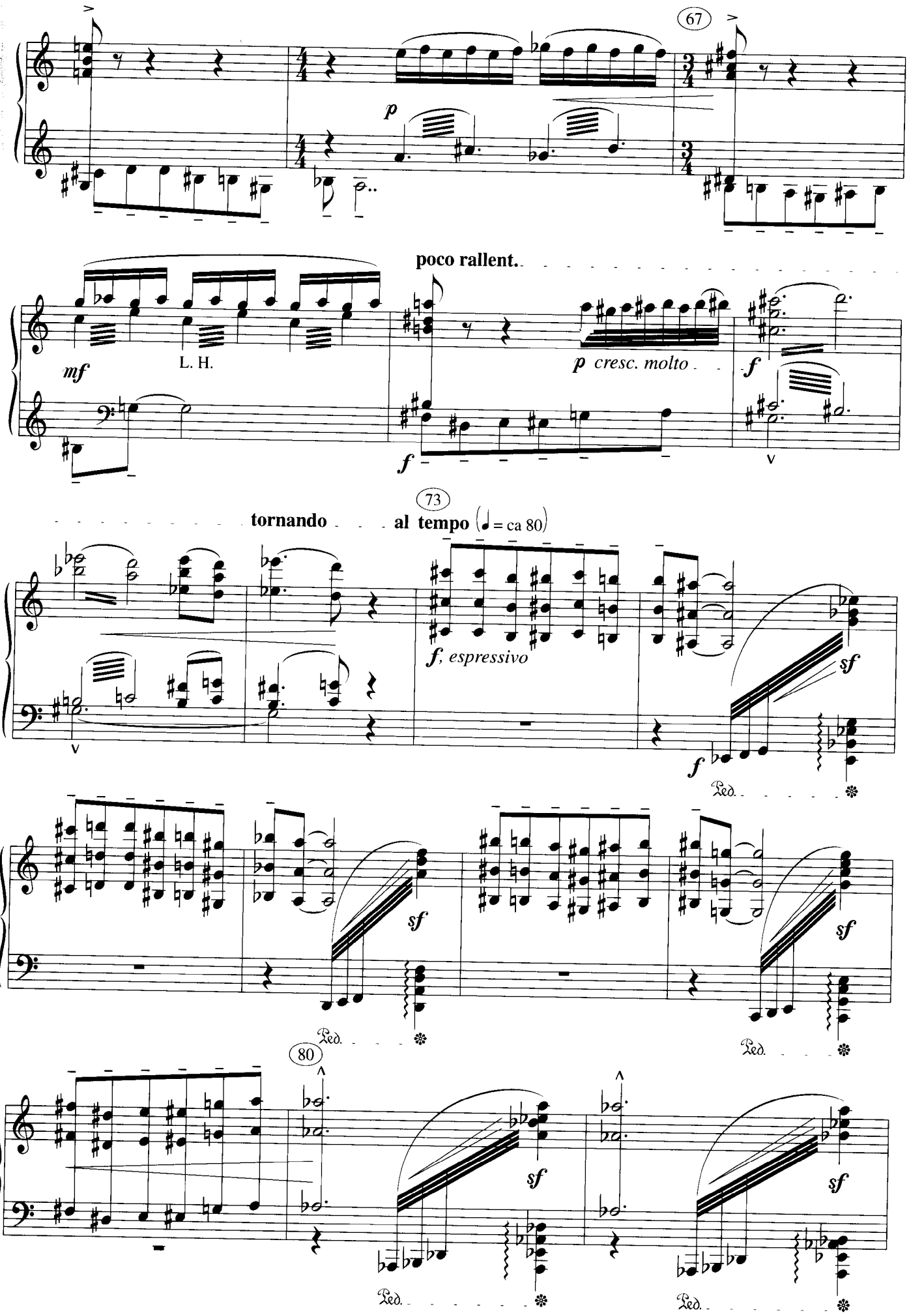
III. Elegia

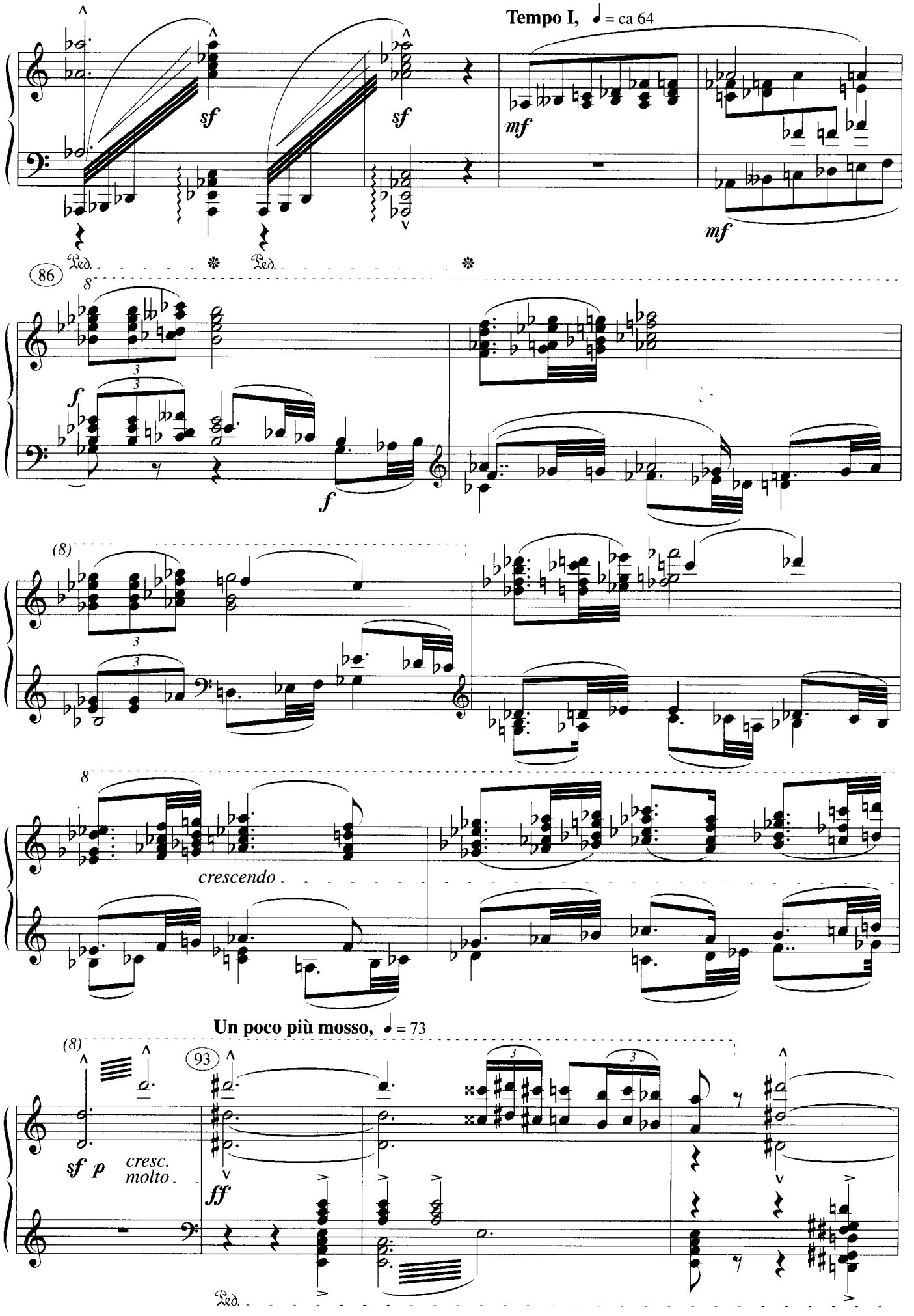

Andante, non troppo, ♩ = 73-64
pp
pp
pp
pp
con 8
10
p
L. H.
pp
(½ Ped.)
ppp
R. H.
R. H.
R. H.
R. H.
L. H.
L. H.
L. H.
L. H.
14
R. H.
L. H.

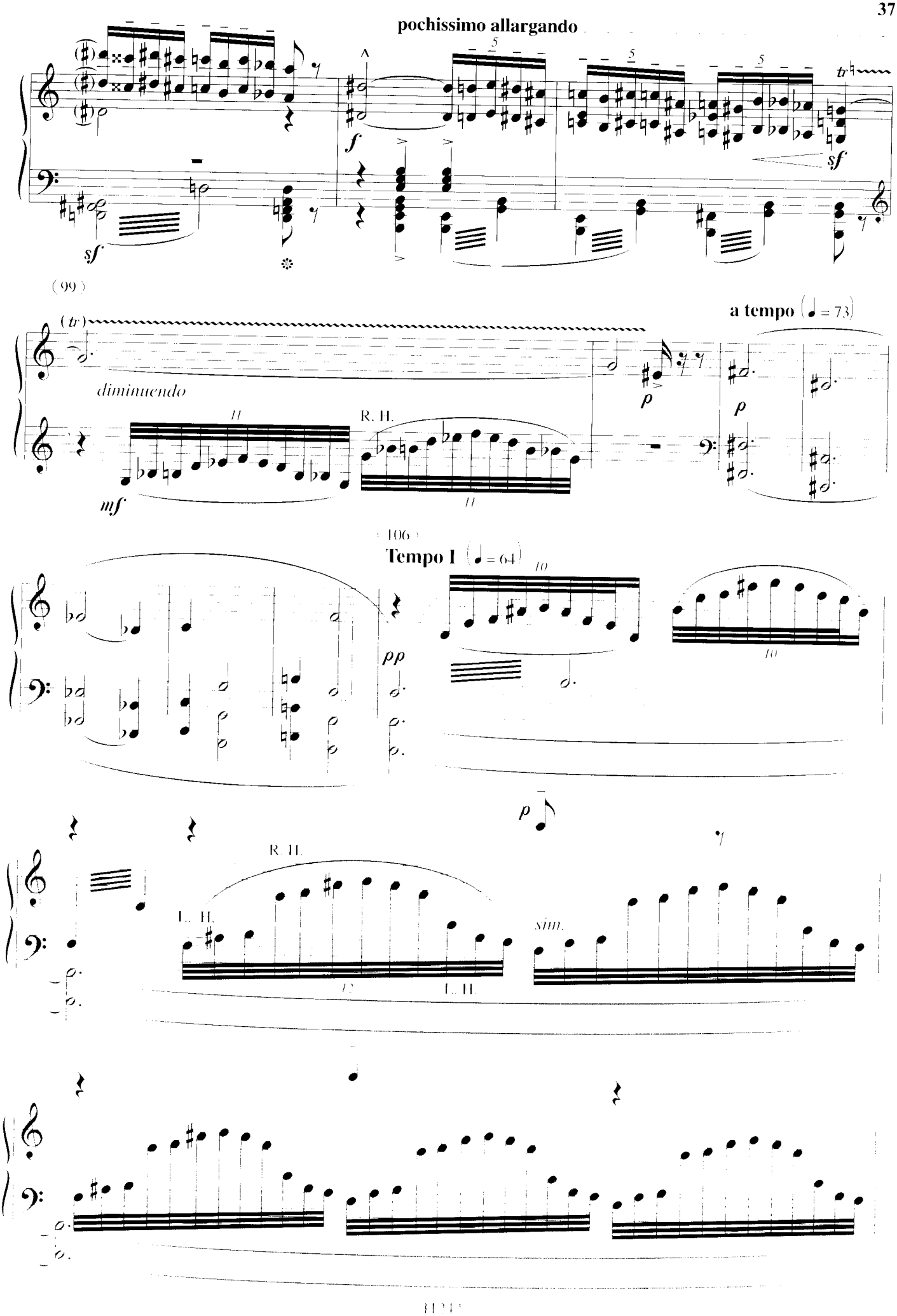

22
♩ = 64
f
pp
Ped.
28
8
p
p

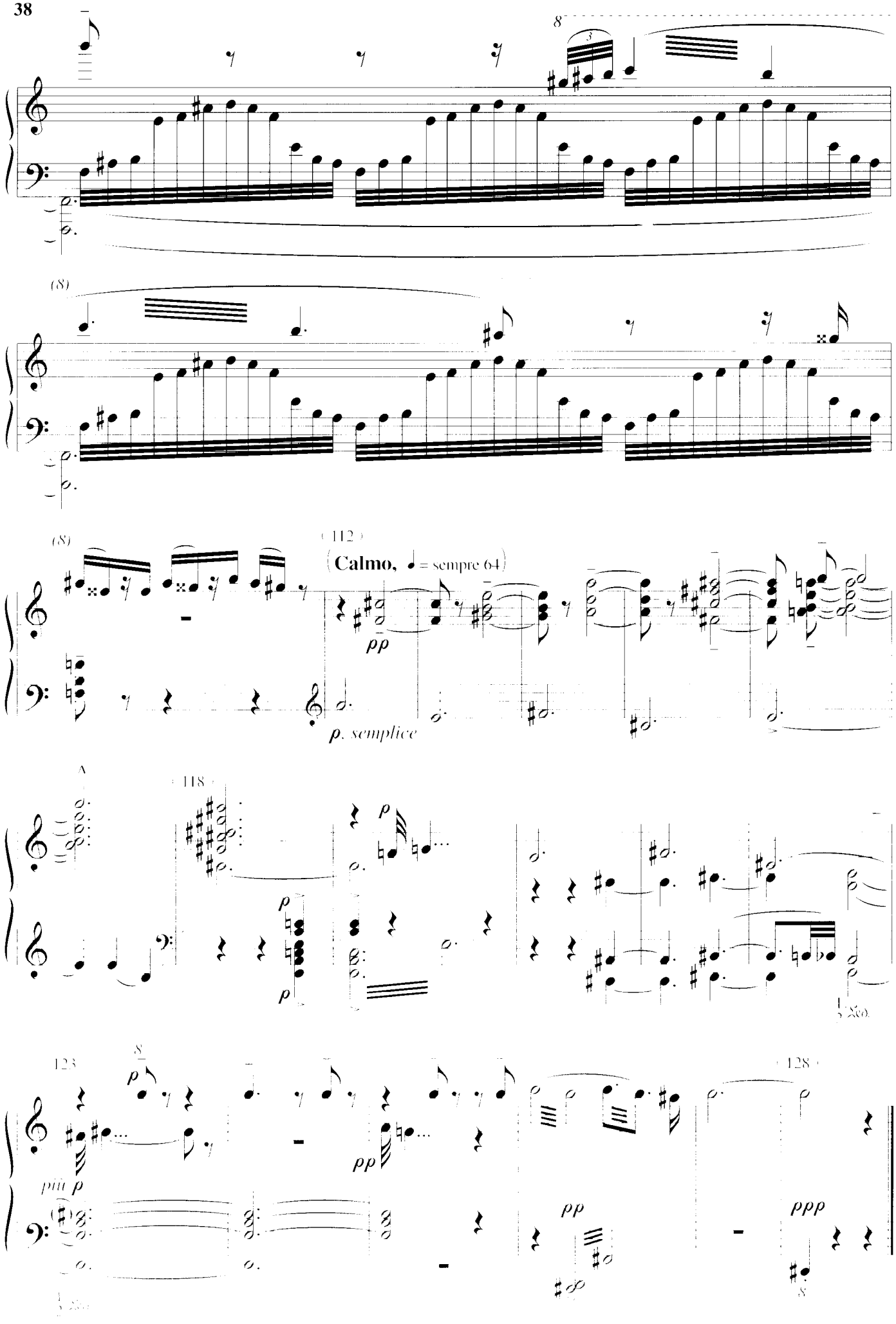

poco rallent.
a tempo, ♩ = 64-62
(8)
34
R. H.
rubato
gliss.
L. H.
sim.
39
sim.
R. H.
45
sonoro
sempre f
espr.


52
f
sff
sost. Ped.
p
57
p
sf
p
poco allargando
pp
mf
62
Poco agitato, mosso, molto rubato,
= ca 80
p
f, sonoro

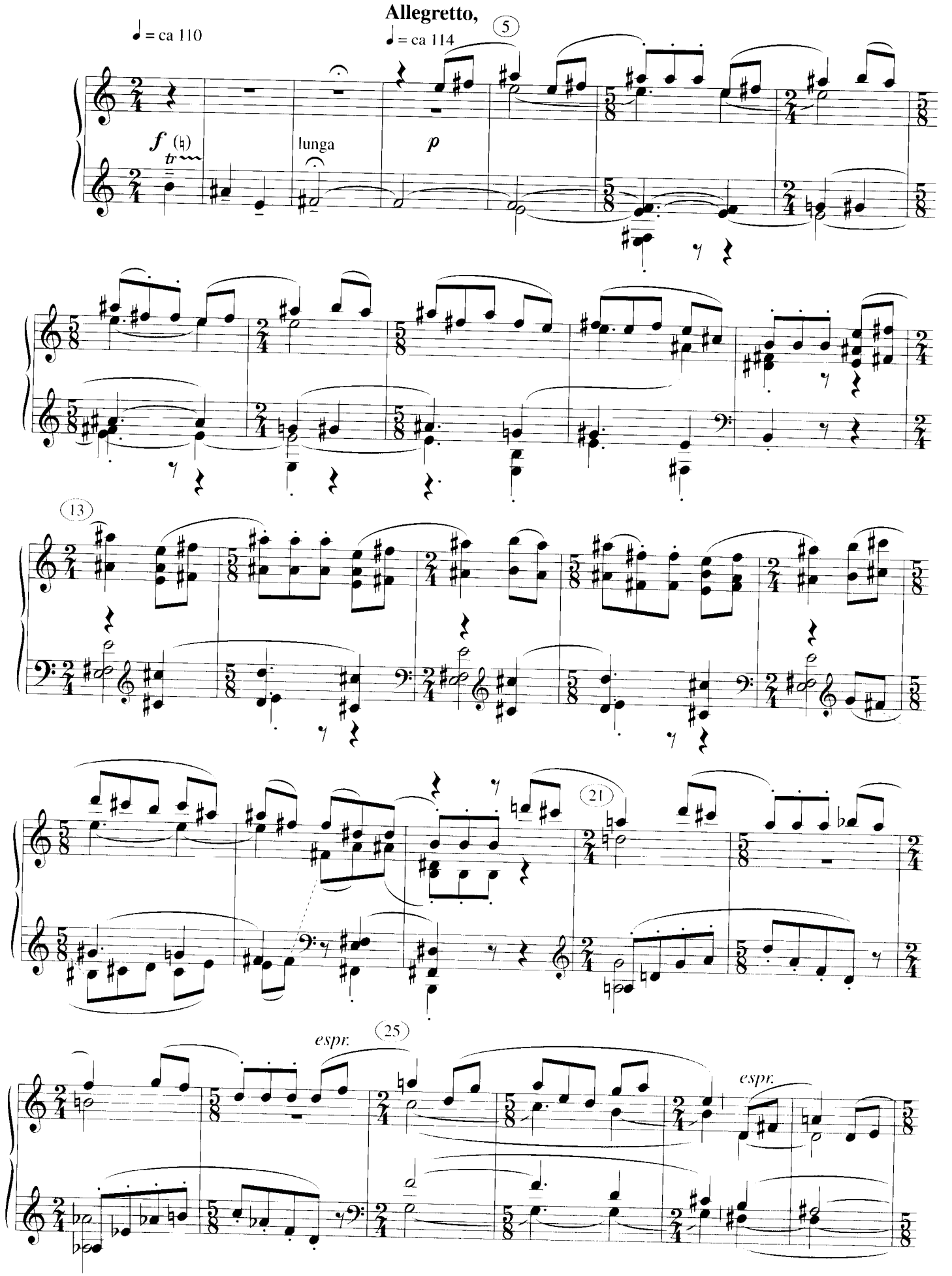

67
p
poco rallent.
mf
L. H.
p cresc. molto
f
f
73
tornando
al tempo (♩ = ca 80)
f, espressivo
sf
f
Ped.
sf
sf
Ped.
Ped.
80
sf
sf
Ped.
Ped.

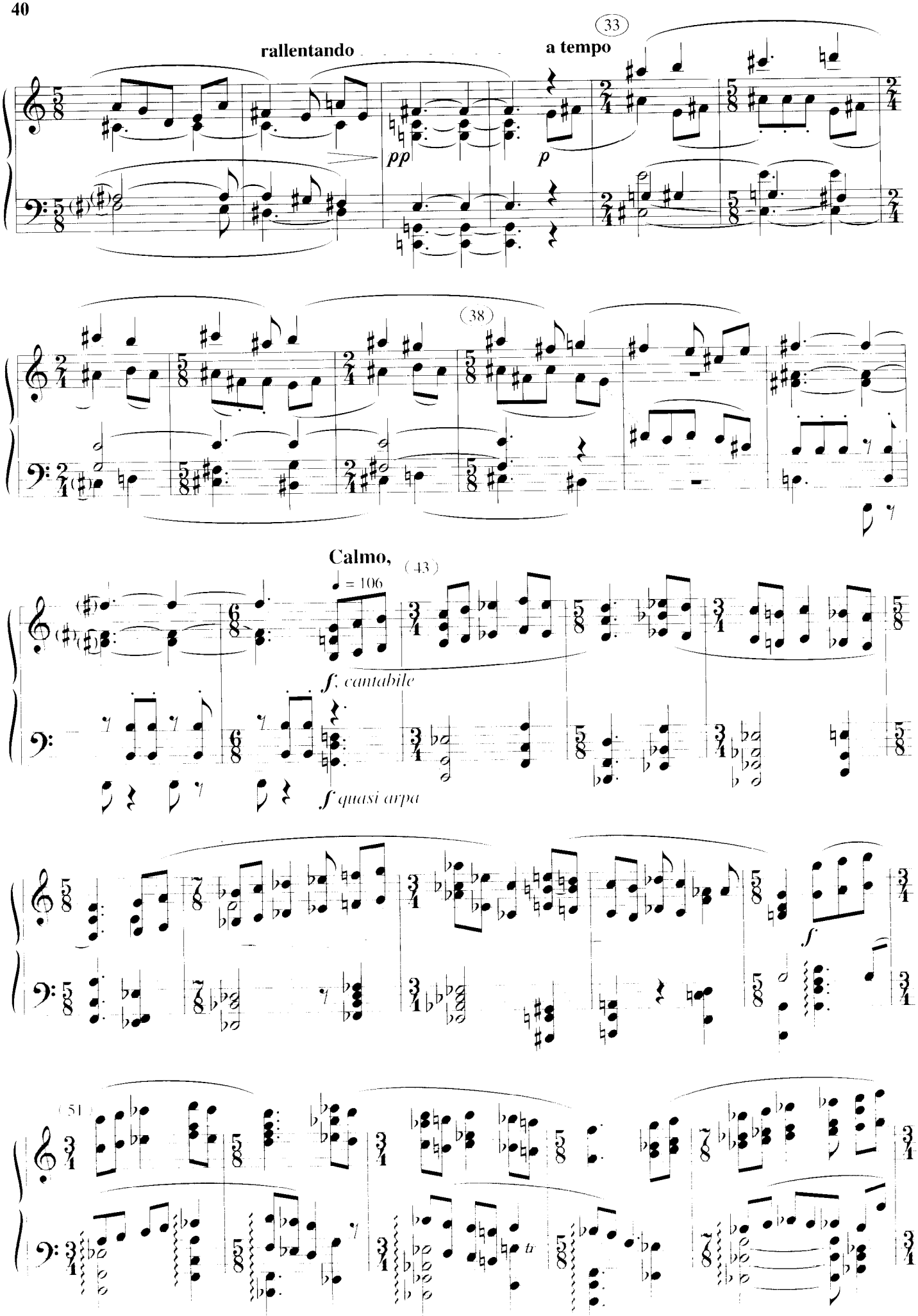

Tempo I, ♩ = ca 64
sf
sf
mf
mf
Ped.
Ped.
86
8
f
f
(8)
crescendo
Un poco più mosso, ♩ = 73
(8)
93
sf p
cresc. molto
ff
Ped.

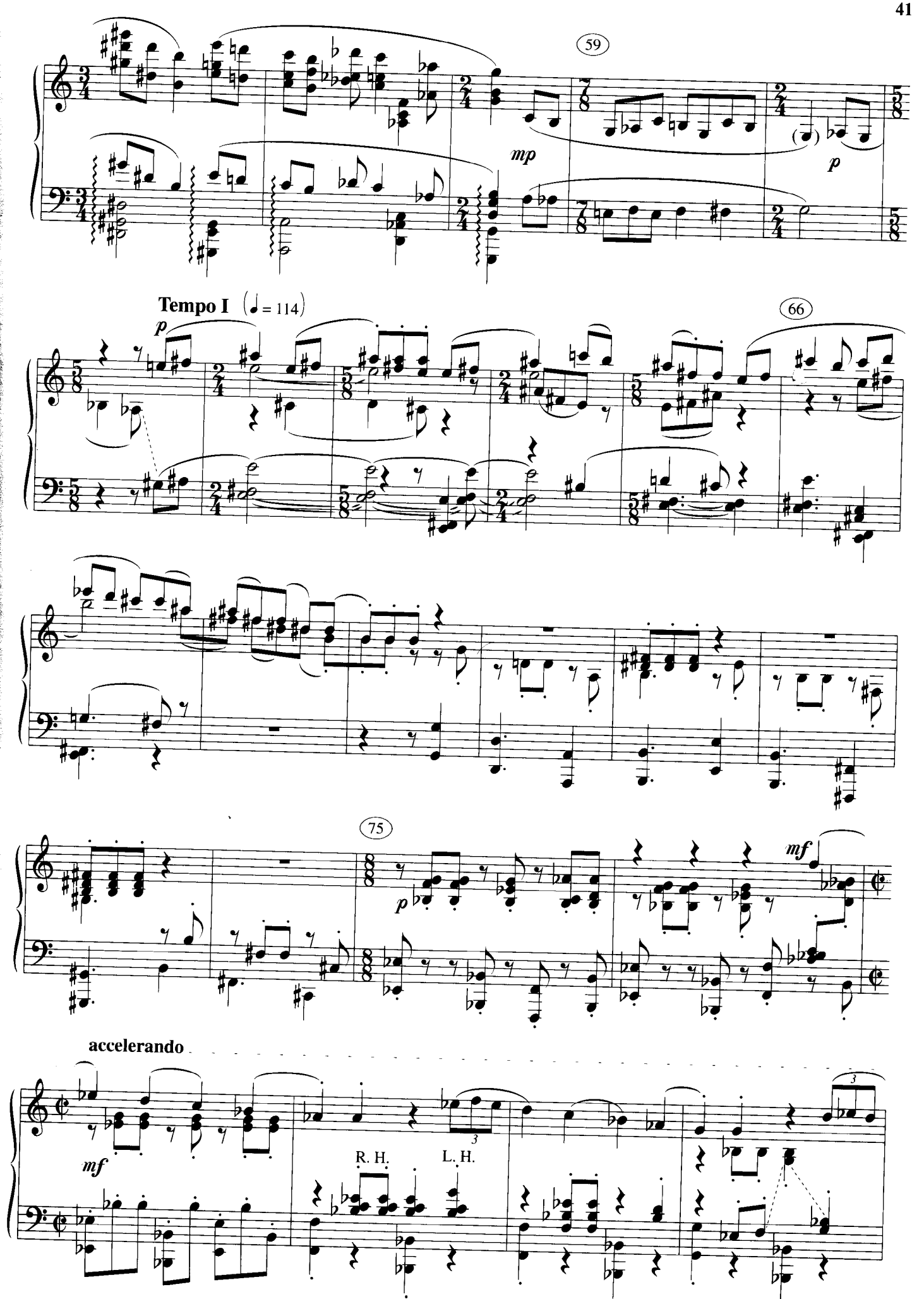

pochissimo allargando
(99)
(tr)
diminuendo
R. H.
a tempo (♩ = 73)
(106)
Tempo I (♩ = 64)
R. H.
L. H.
simil.
L. H.

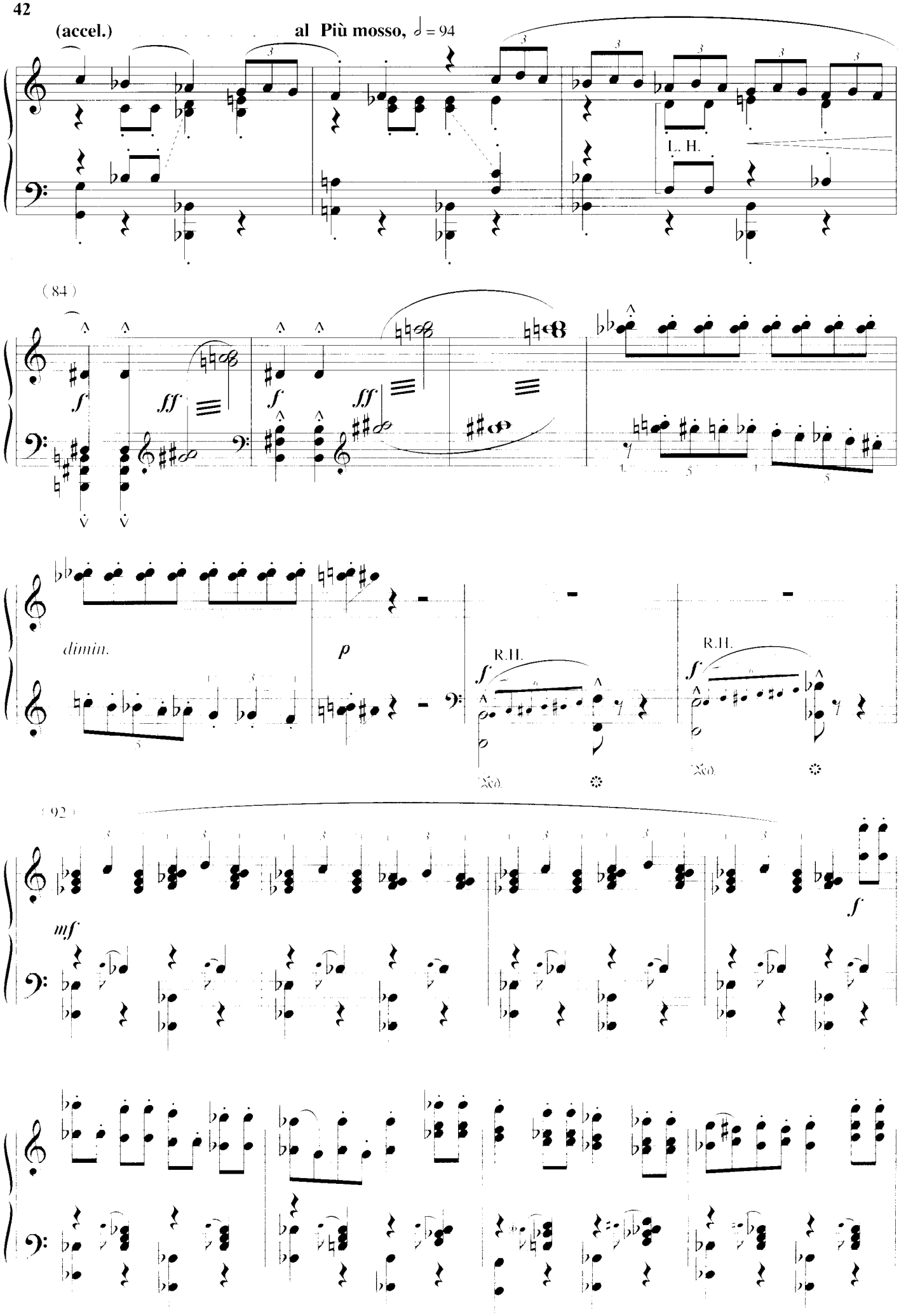

8
(8)
(8)
(112)
Calmo, ♩ = sempre 64
pp
p. semplice
A
(118)
p
p
p
123
8
p
più p
pp
pp
(128)
ppp
8

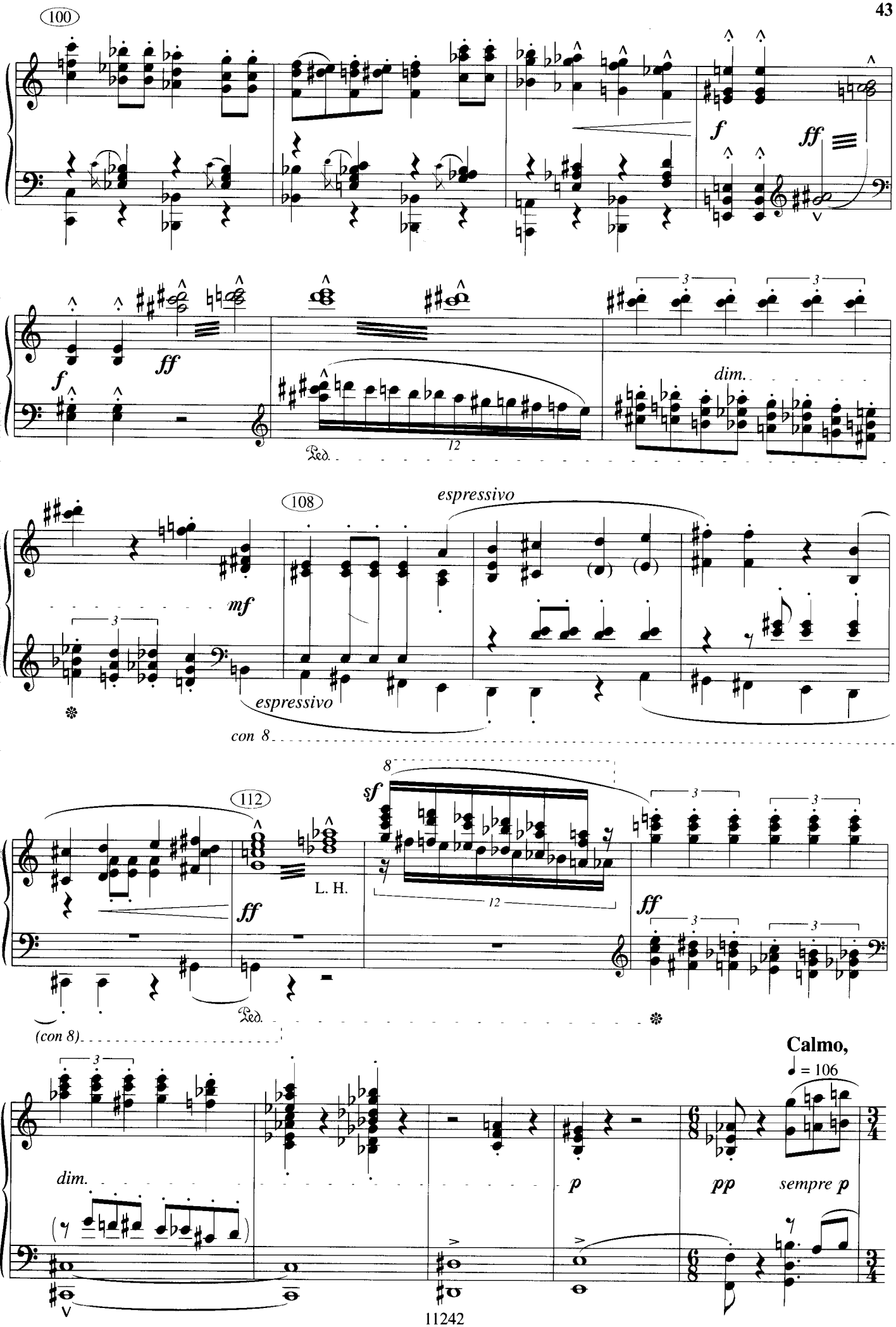
IV. Intermezzo Interrotto

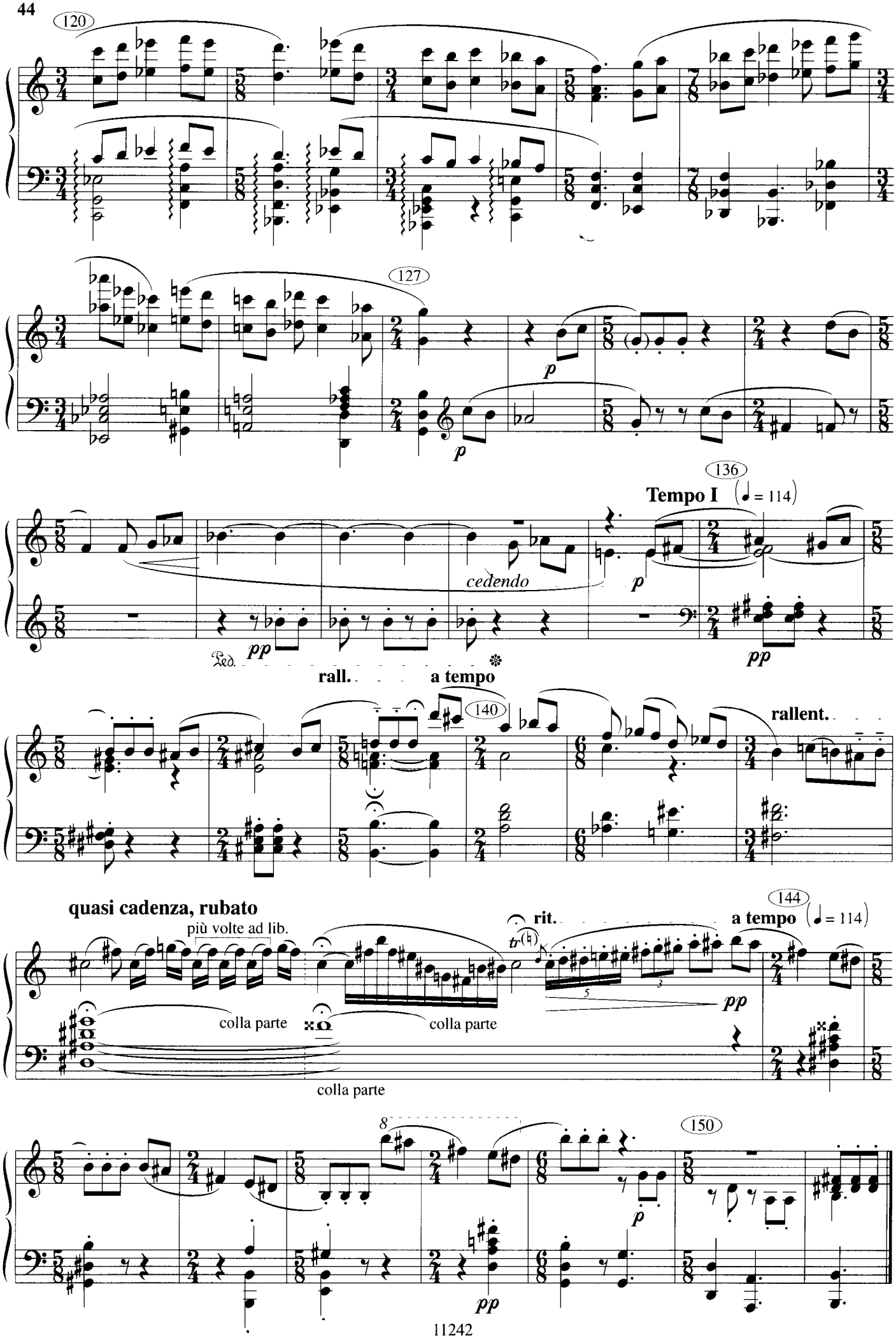



rallentando
(33)
a tempo
pp
p
(38)
Calmo,
(43)
♩ = 106
f, cantabile
f quasi arpa
f
(51)

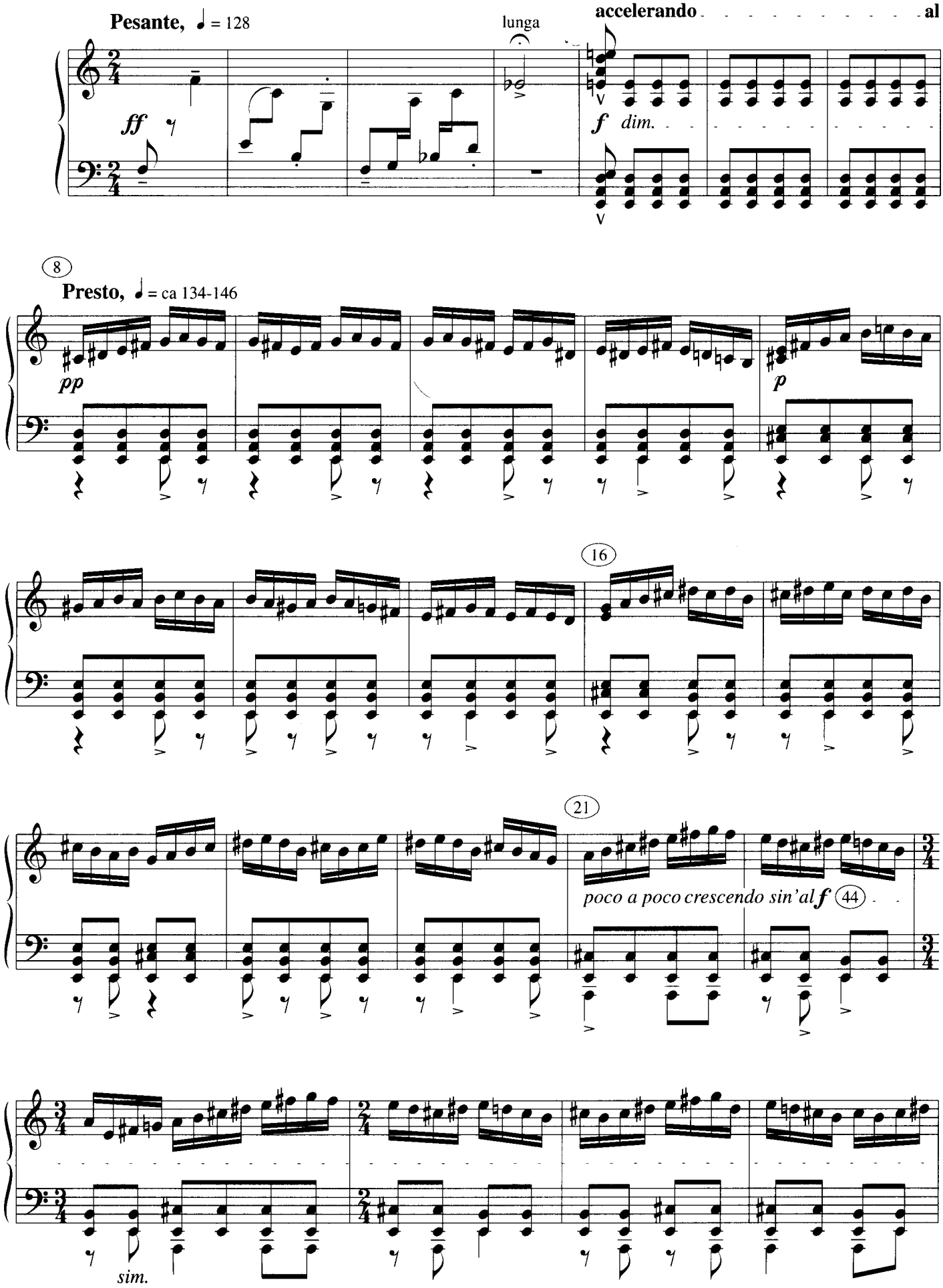

59
mp
p
Tempo I (♩ = 114)
p
66
75
p
mf
accelerando
mf
R. H.
L. H.

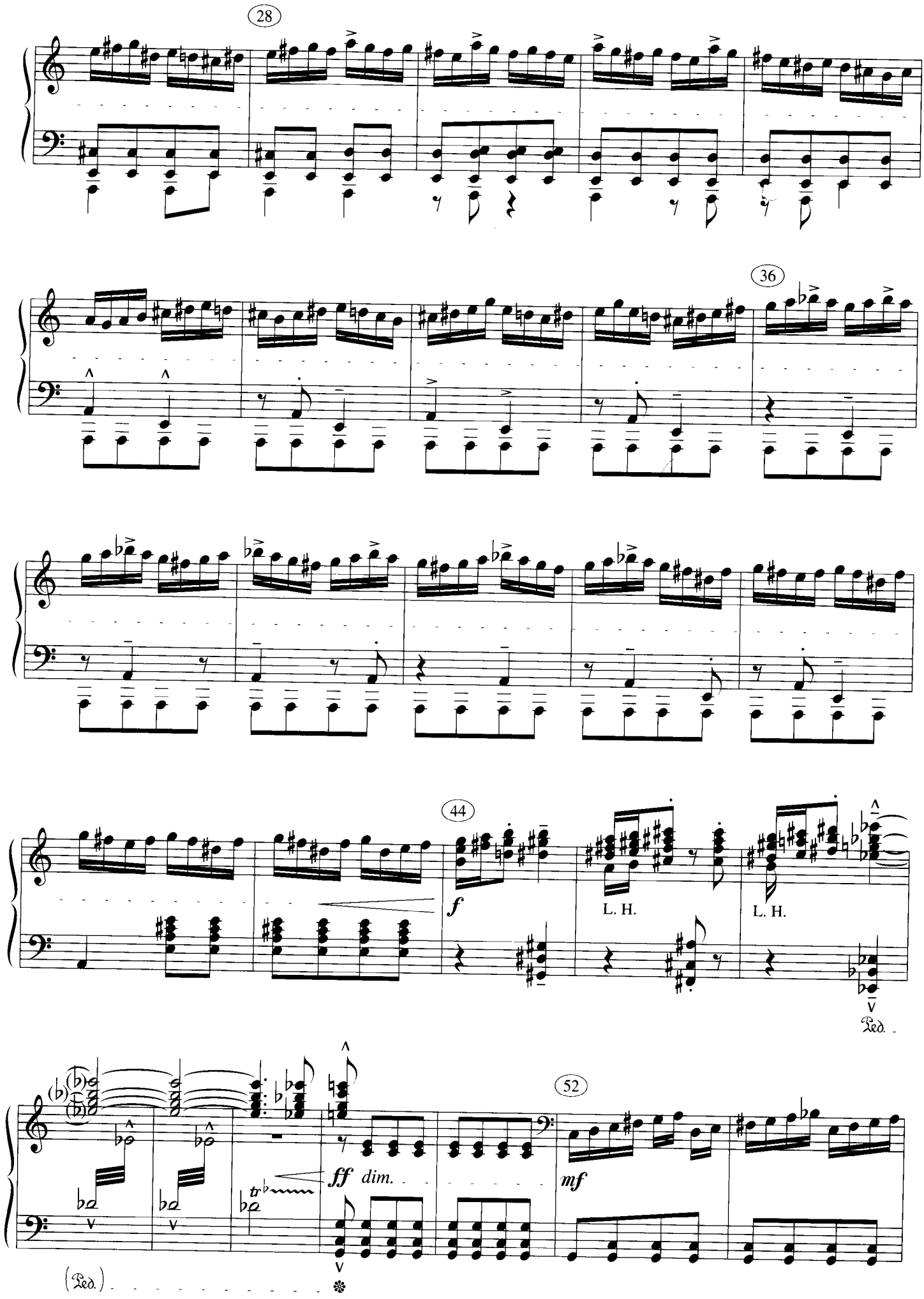

(accel.)
al Più mosso, ♩ = 94
L. H.
(84)
dimin.
R.H.
R.H.
(92)

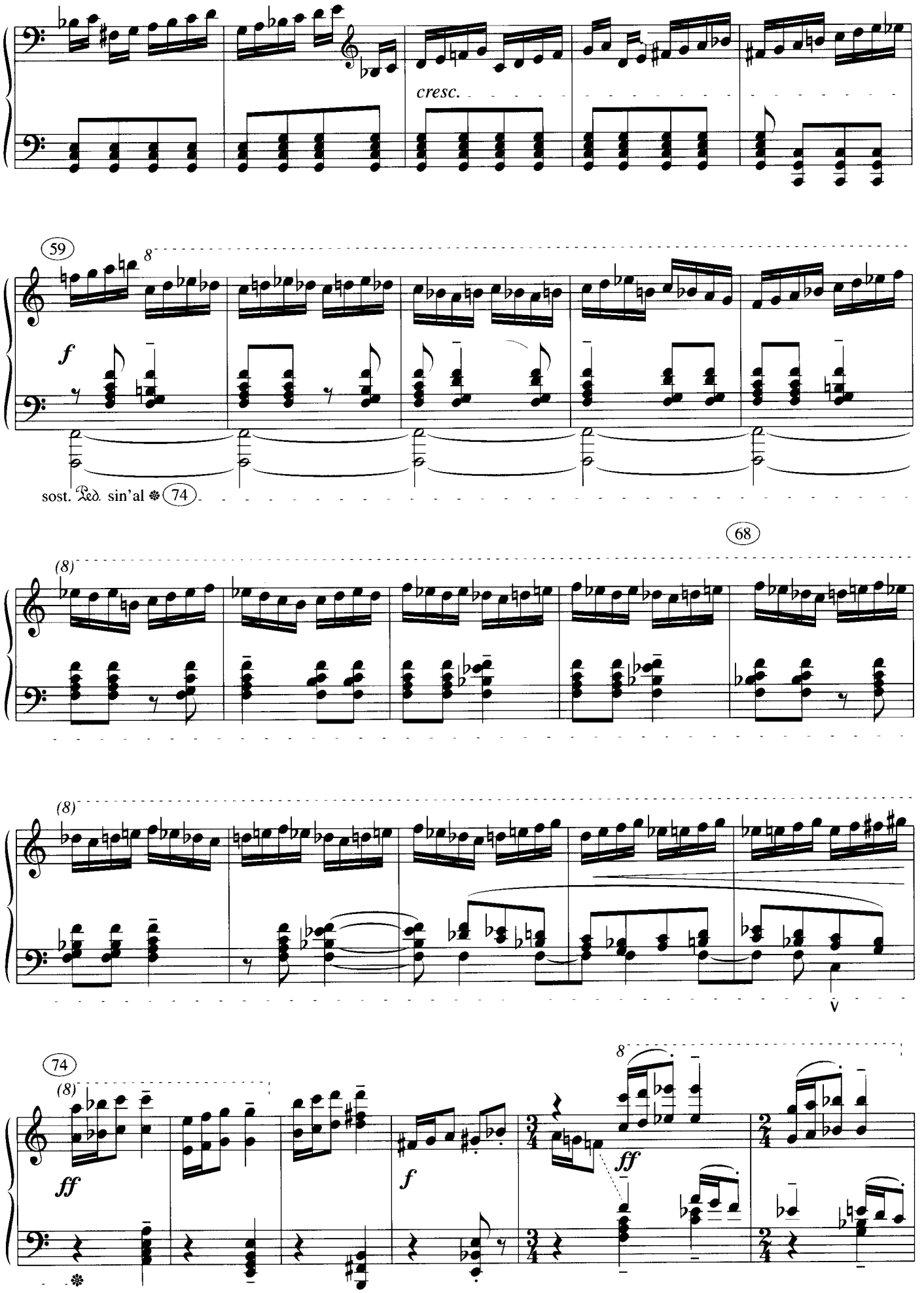

100
f
ff
ff
f
dim.
Ped.
12
108
espressivo
mf
espressivo
con 8
112
8
sf
ff
L. H.
12
ff
Ped.
(con 8)
Calmo,
♩ = 106
dim.
p
pp
sempre p

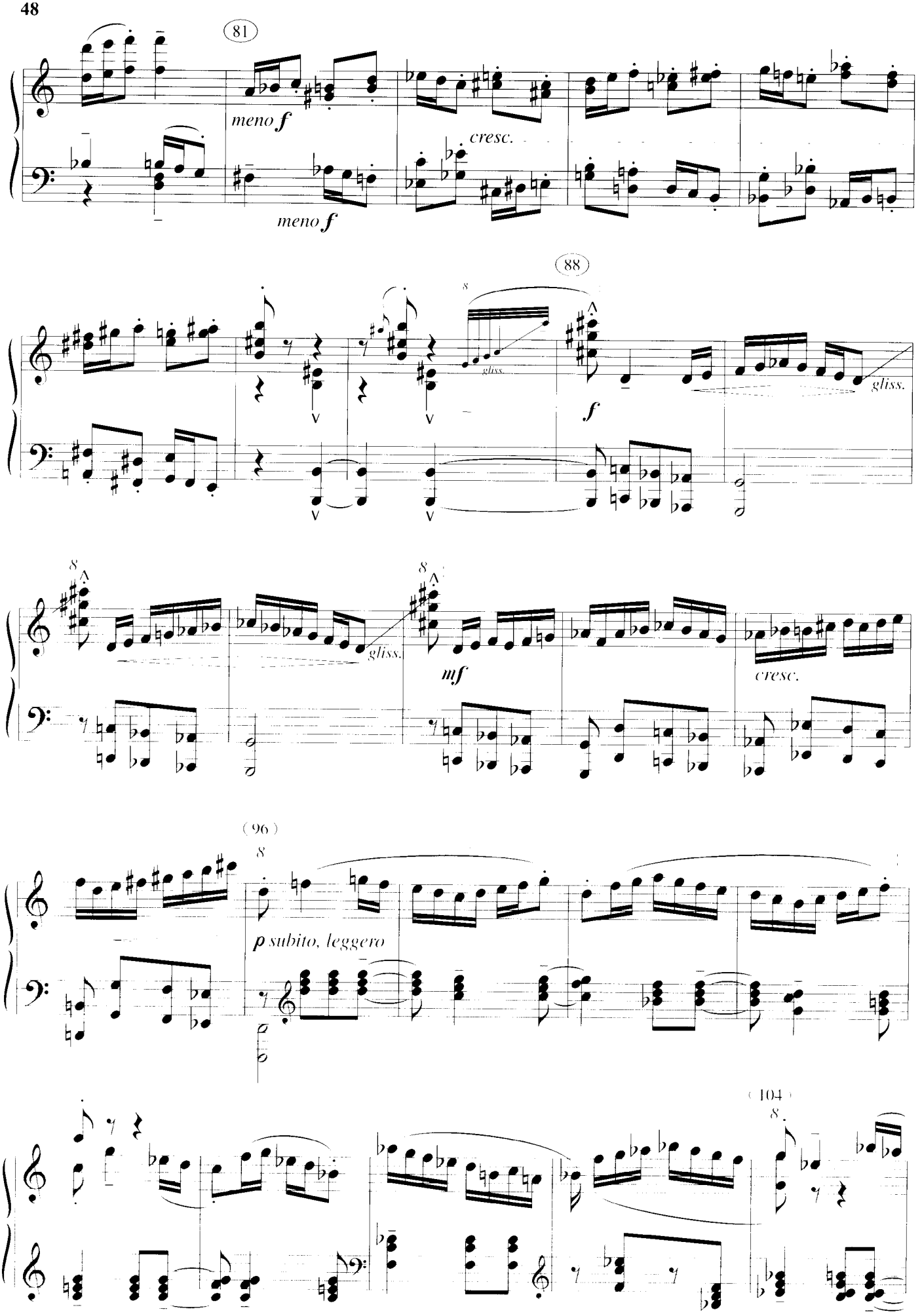

120
127
p
p
136
Tempo I
♩ = 114
cedendo
p
Ped.
pp
pp
rall.
a tempo
140
rallent.
quasi cadenza, rubato
più volte ad lib.
rit.
144
a tempo
♩ = 114
tr
pp
colla parte
colla parte
colla parte
8
150
p
pp

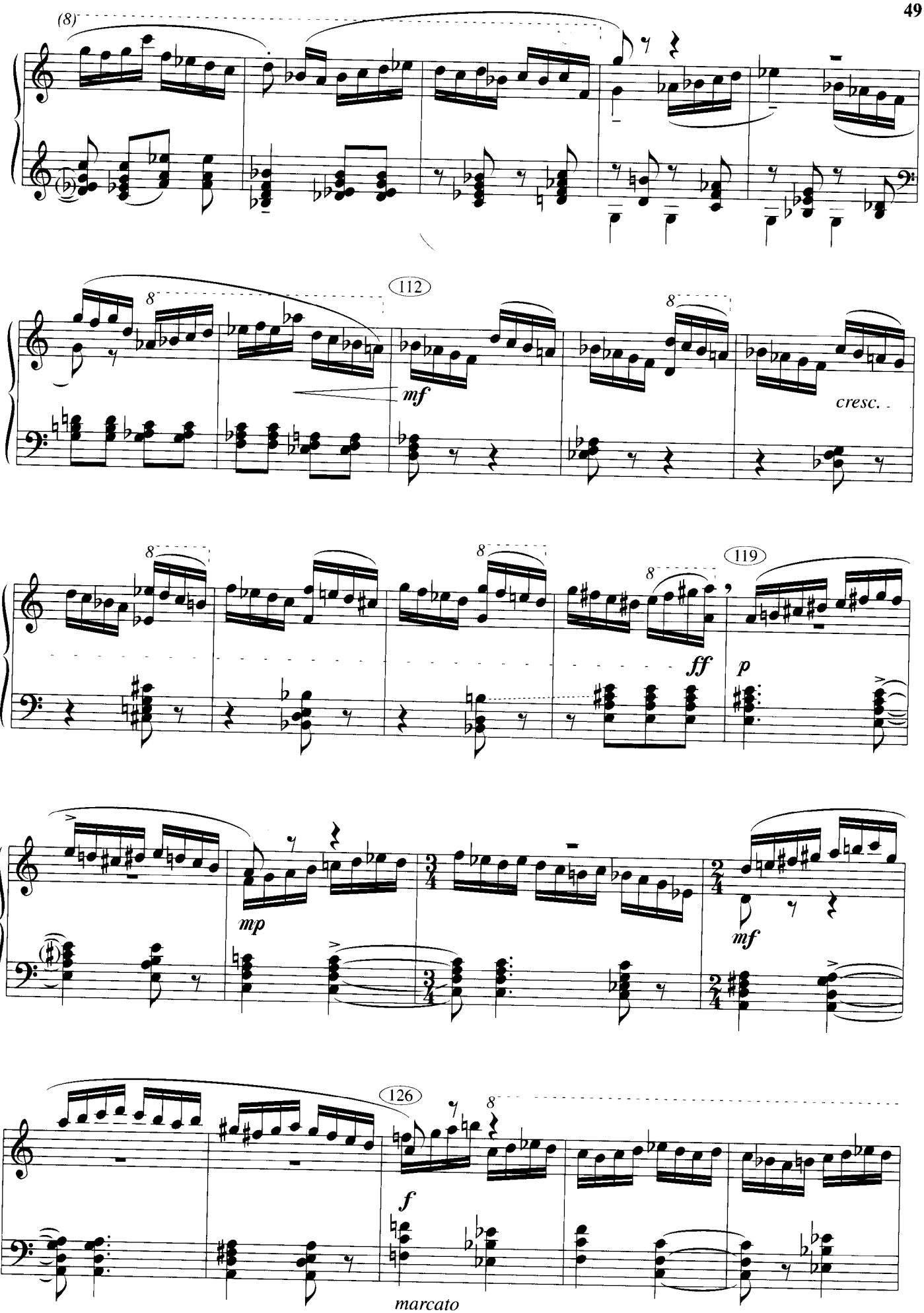
V. Finale

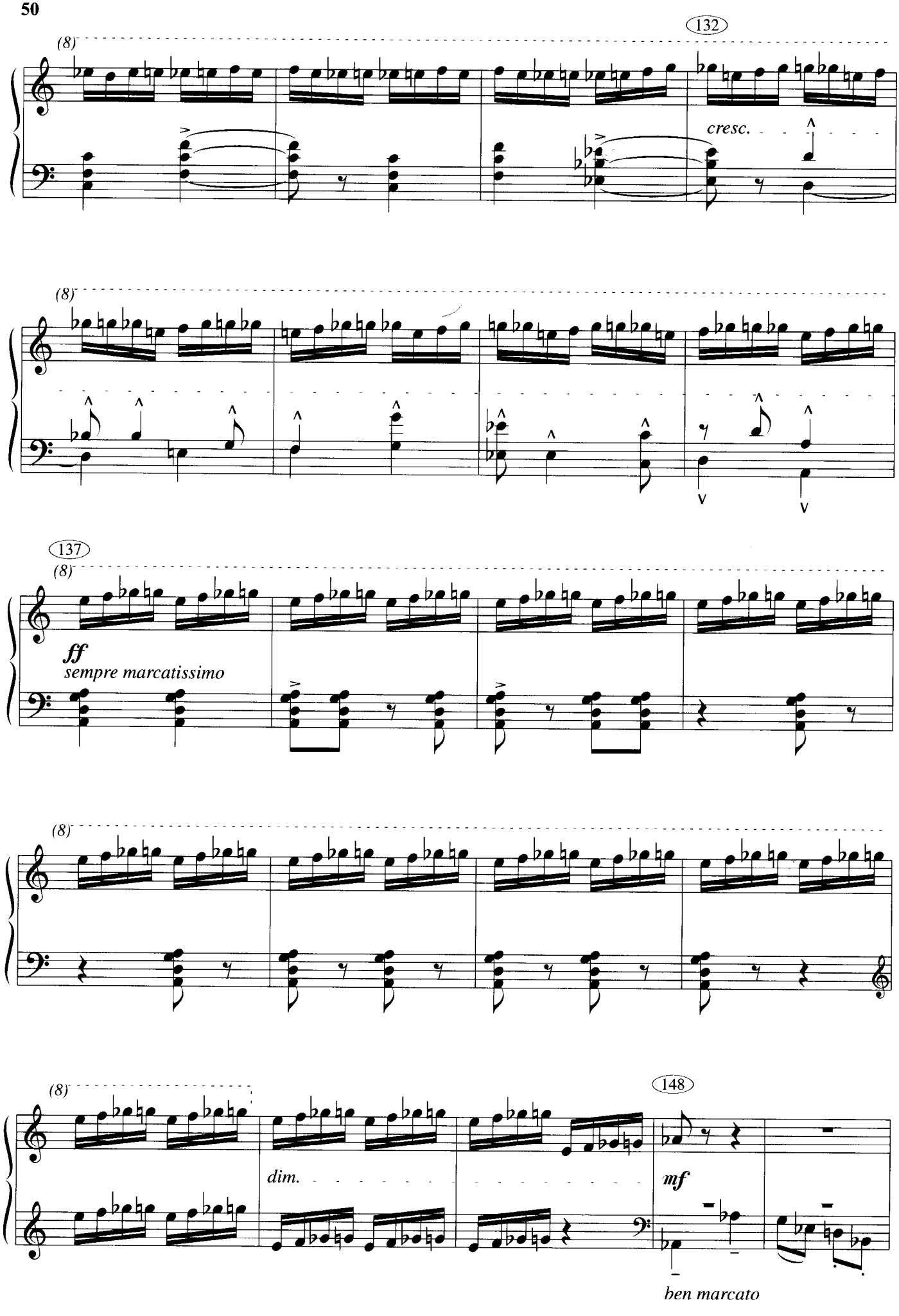

Pesante, ♩ = 128
lunga
accelerando . . . . . al
ff
f dim.
8
Presto, ♩ = ca 134-146
pp
p
16
21
poco a poco crescendo sin'al f
44
sim.


28
36
44
f
L. H.
L. H.
Ped.
52
ff dim.
mf
Ped.


cresc.
59
8
f
sost. Ped. sin'al
74
68
(8)
(8)
V
74
(8)
ff
f
8
ff


81
meno f
cresc.
meno f
88
gliss.
gliss.
f
8
gliss.
mf
cresc.
96
p subito, leggero
104


(8)
112
mf
cresc.
119
ff
p
mp
mf
126
f
marcato


132
(8)
cresc.
(8)
137
(8)
ff
sempre marcatissimo
(8)
(8)
148
dim.
mf
ben marcato

(155)

(161)

Tranquillo, ♩ = 114

espr.

p

espressivo

(171)

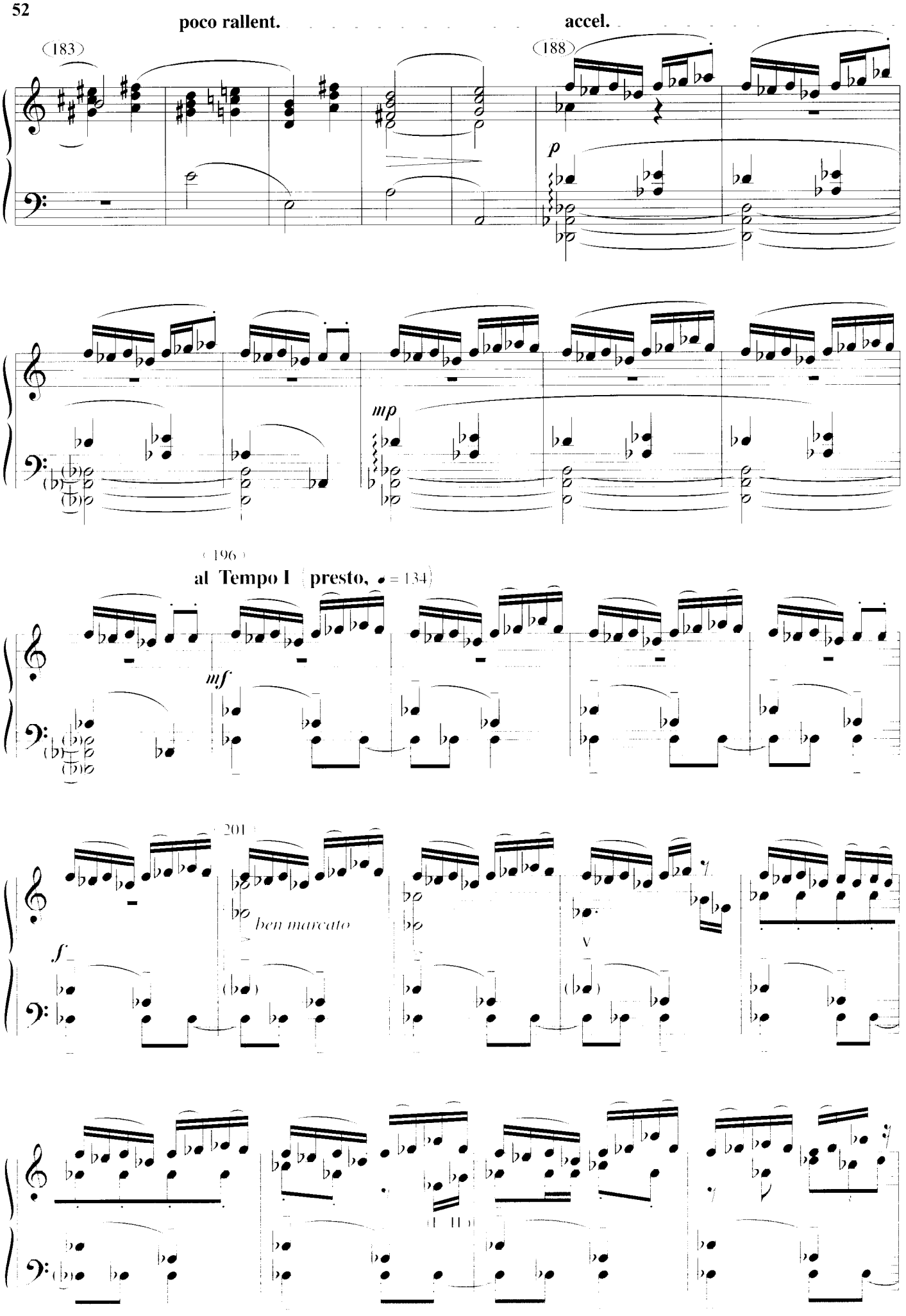
Un poco più mosso, ♩ = 126

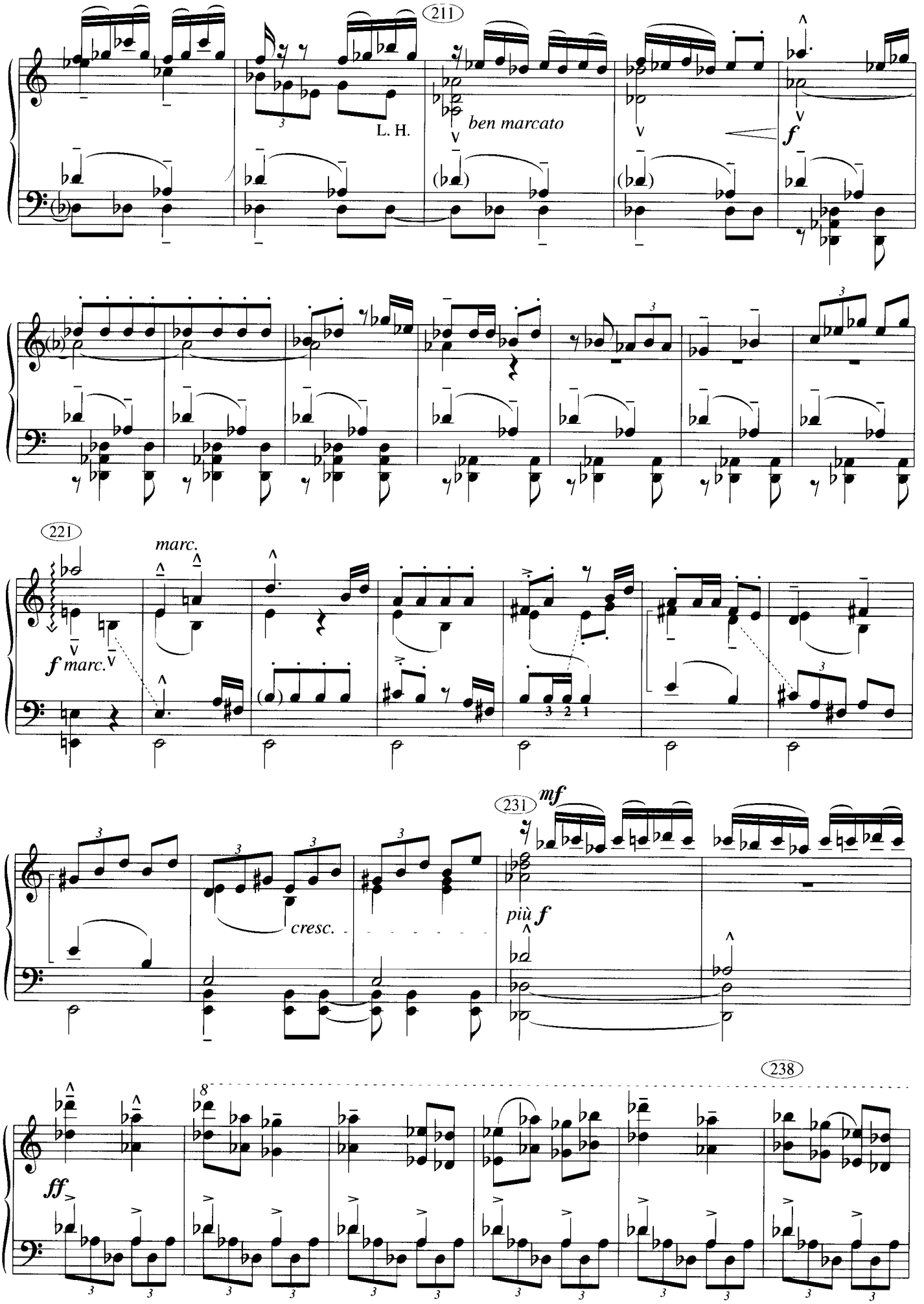
mp

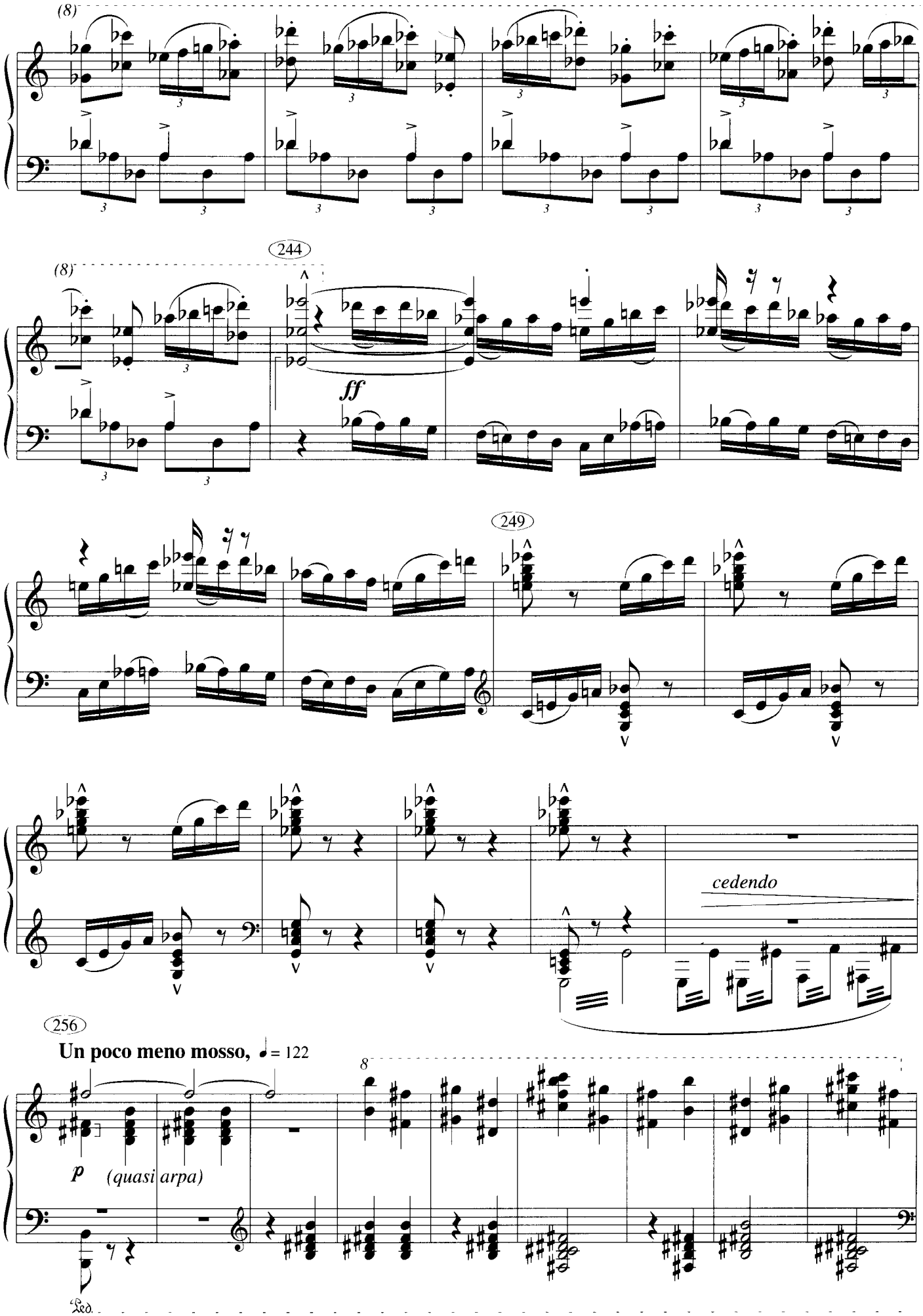
(175)

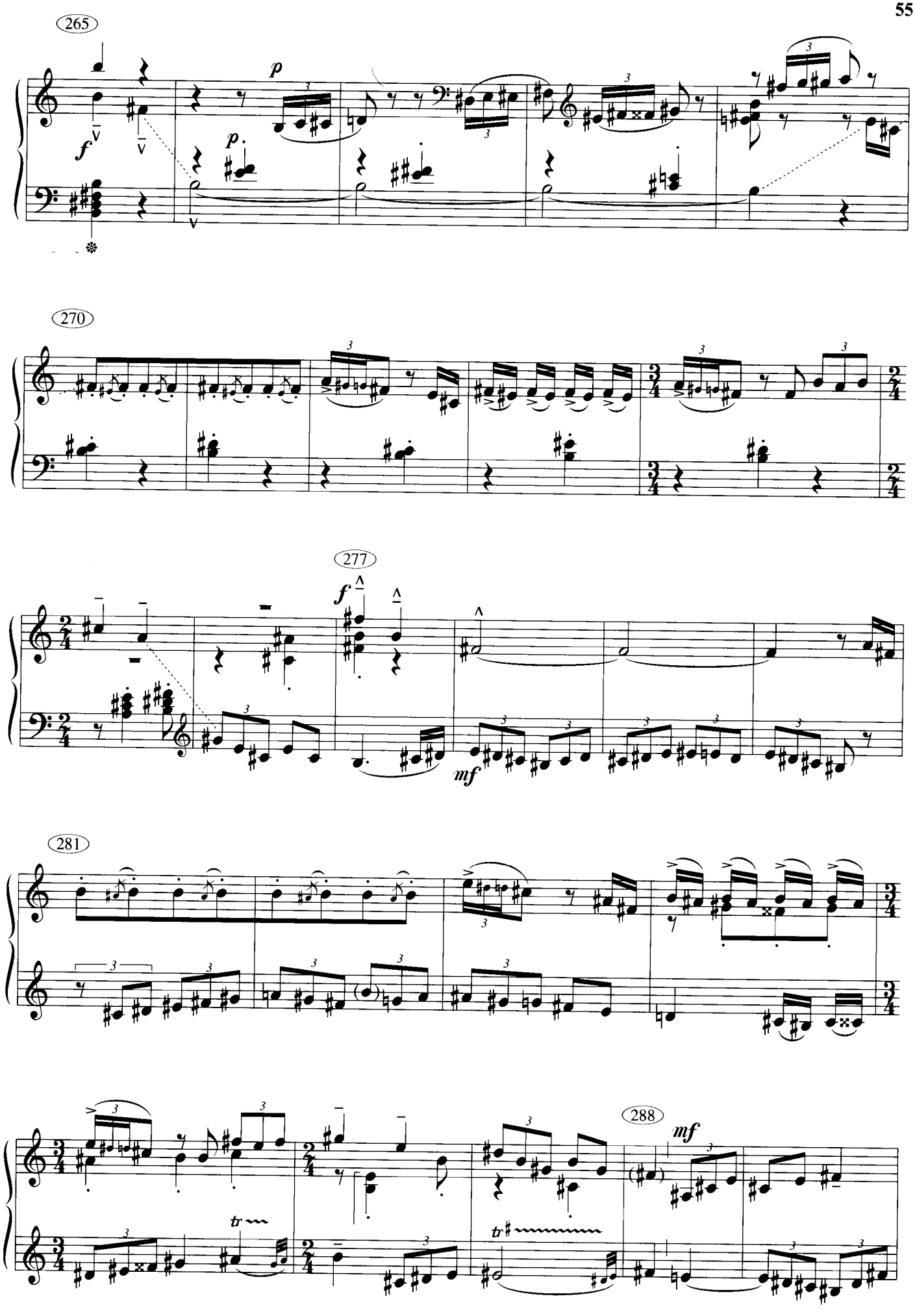
p. dolce

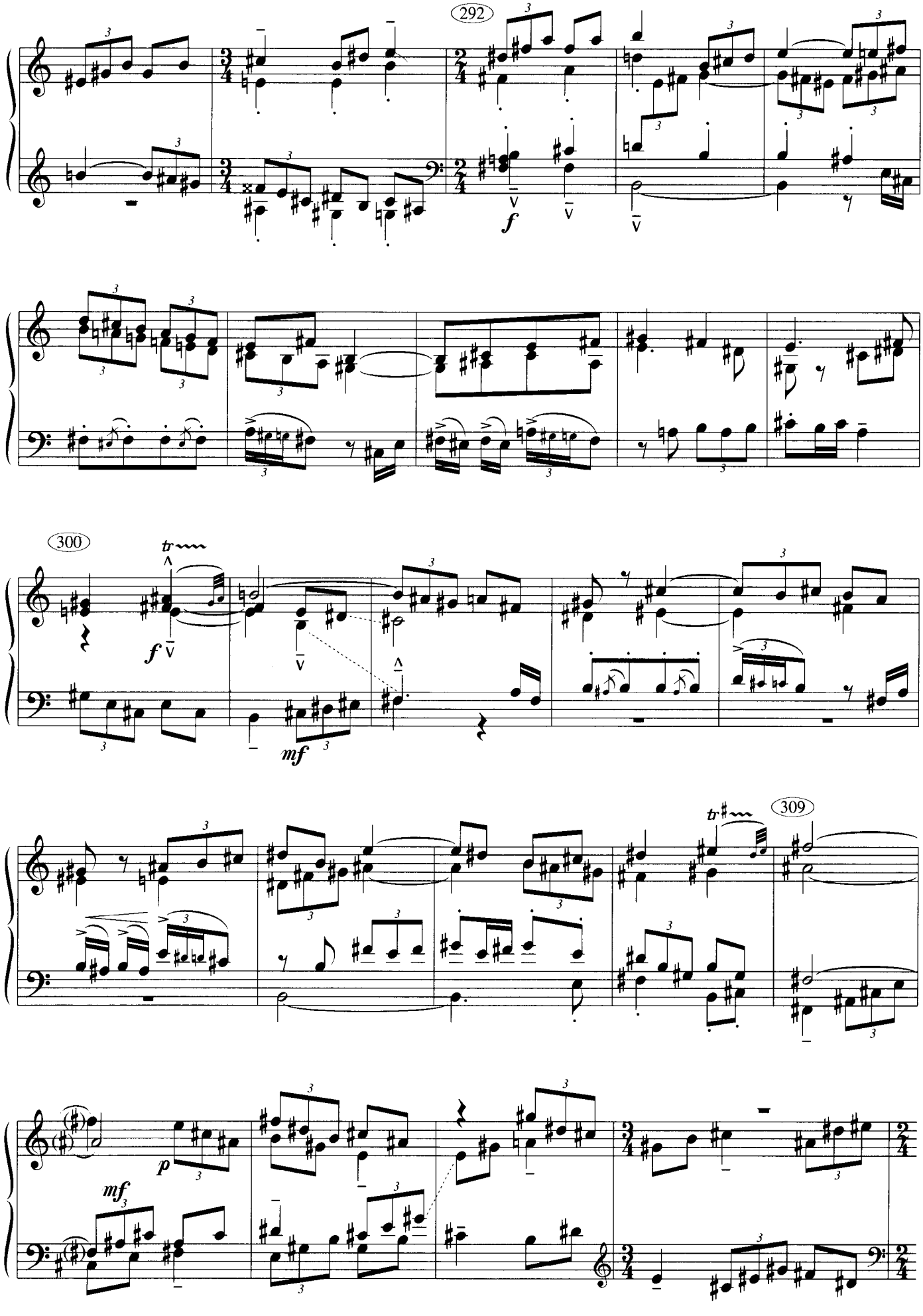
p

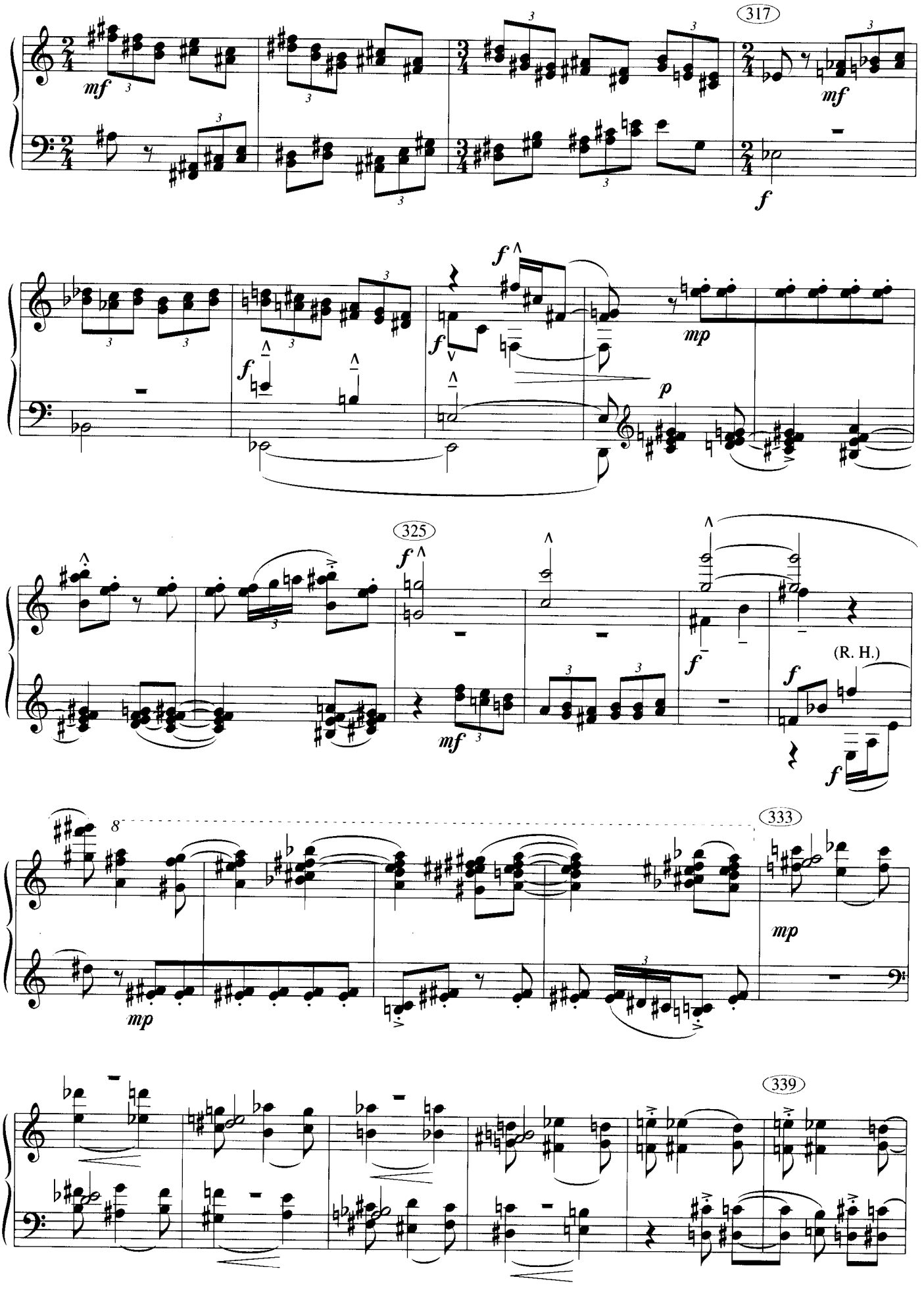

poco rallent.
accel.
(183)
(188)
p
mp
(196)
al Tempo I (presto, ♩ = 134)
mf
(201)
ben marcato
f
V
(I - II)

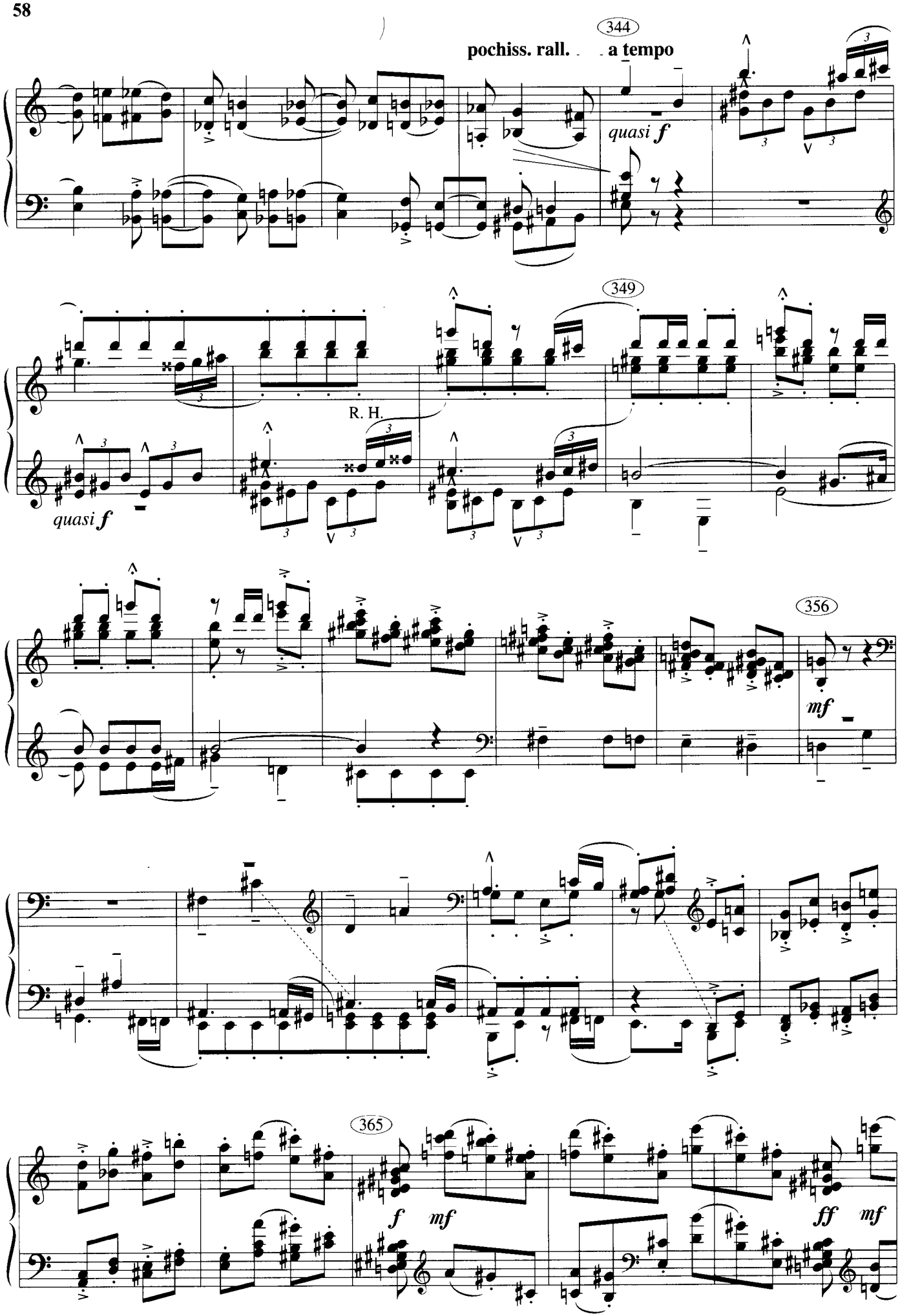

211
L. H.
ben marcato
f
221
marc.
f marc.
231
mf
cresc.
più f
238
ff

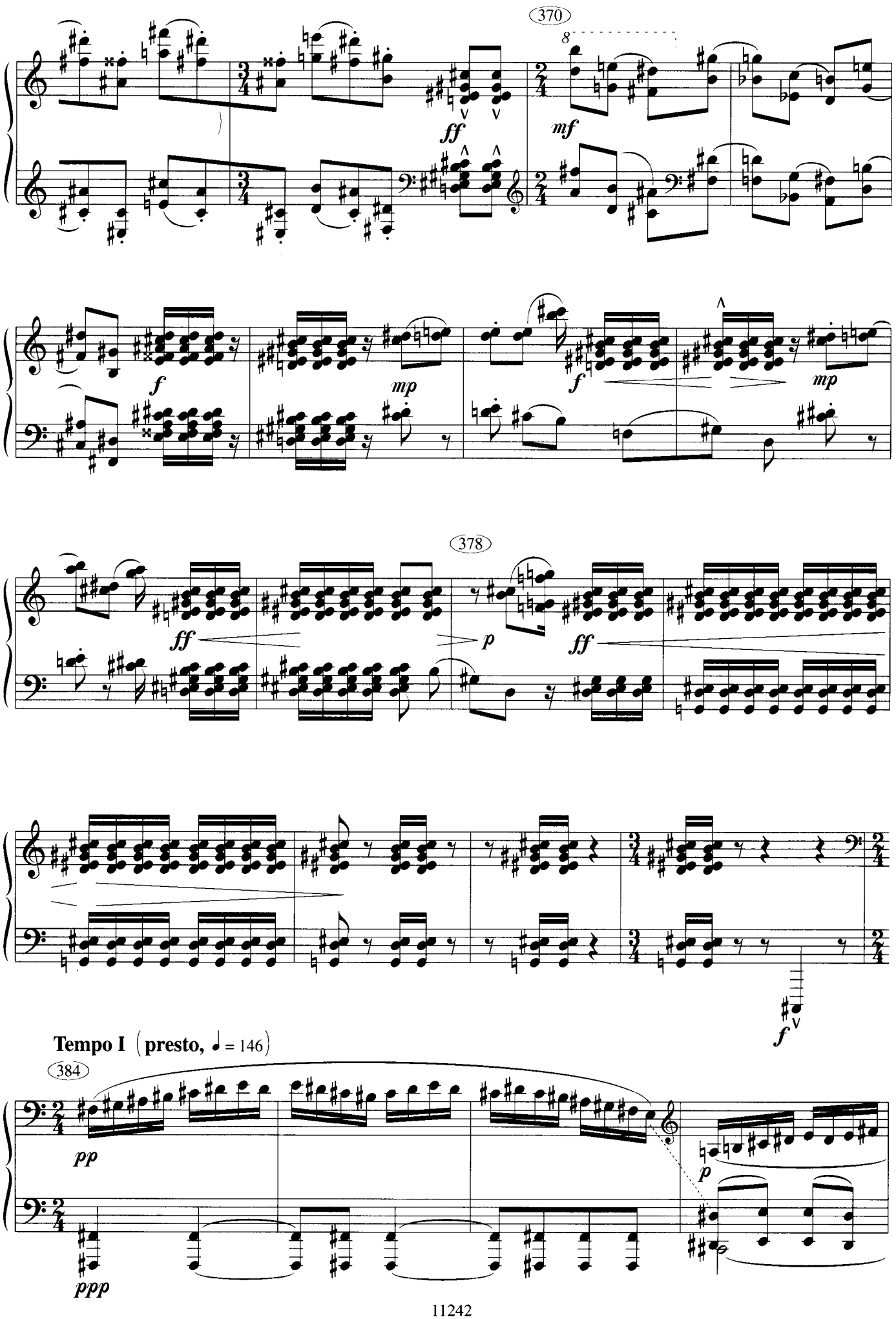

(8)
244
(8)
ff
249
cedendo
256
Un poco meno mosso, ♩ = 122
8
p
(quasi arpa)
Ped.

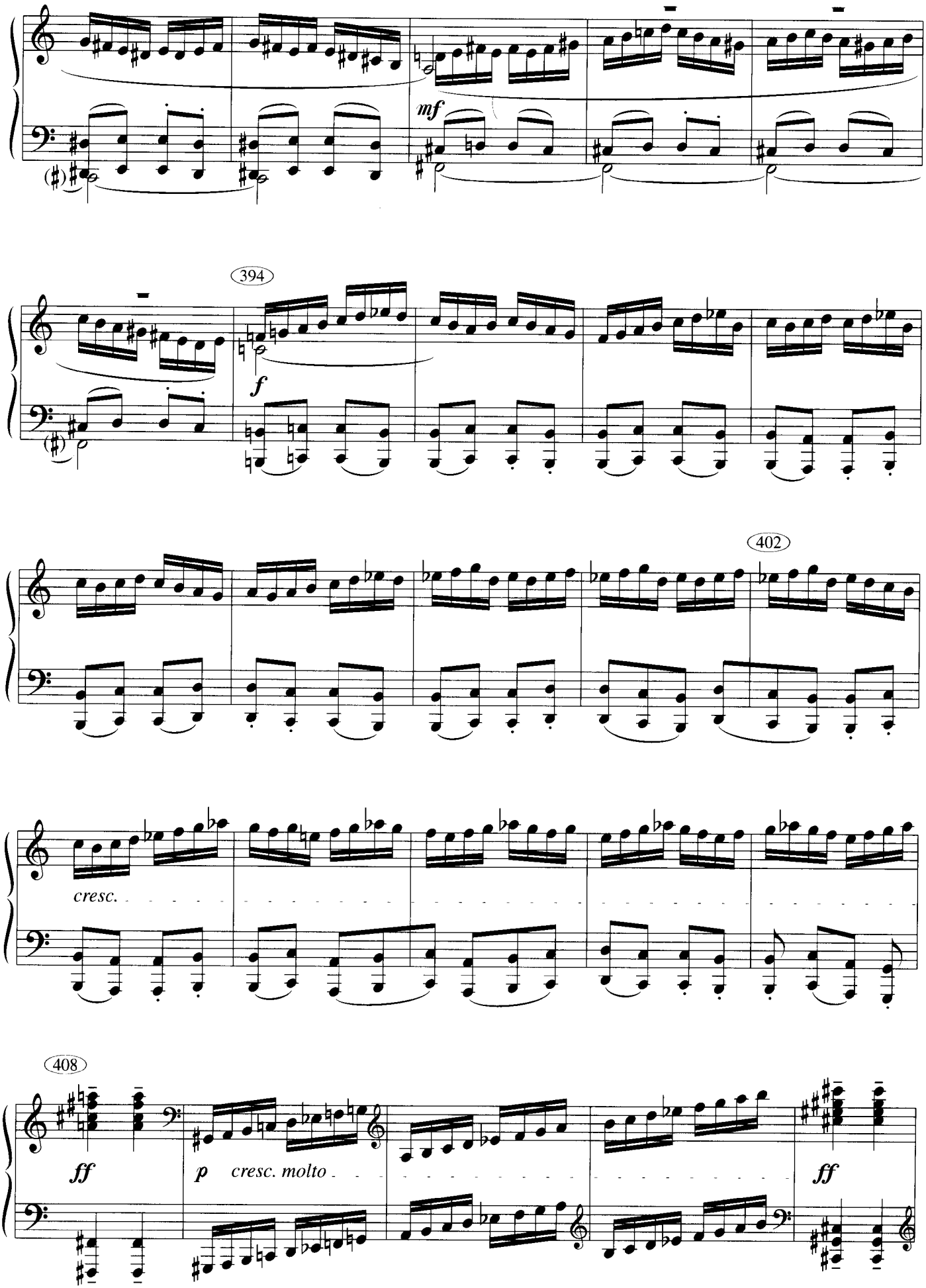

265
270
277
281
288

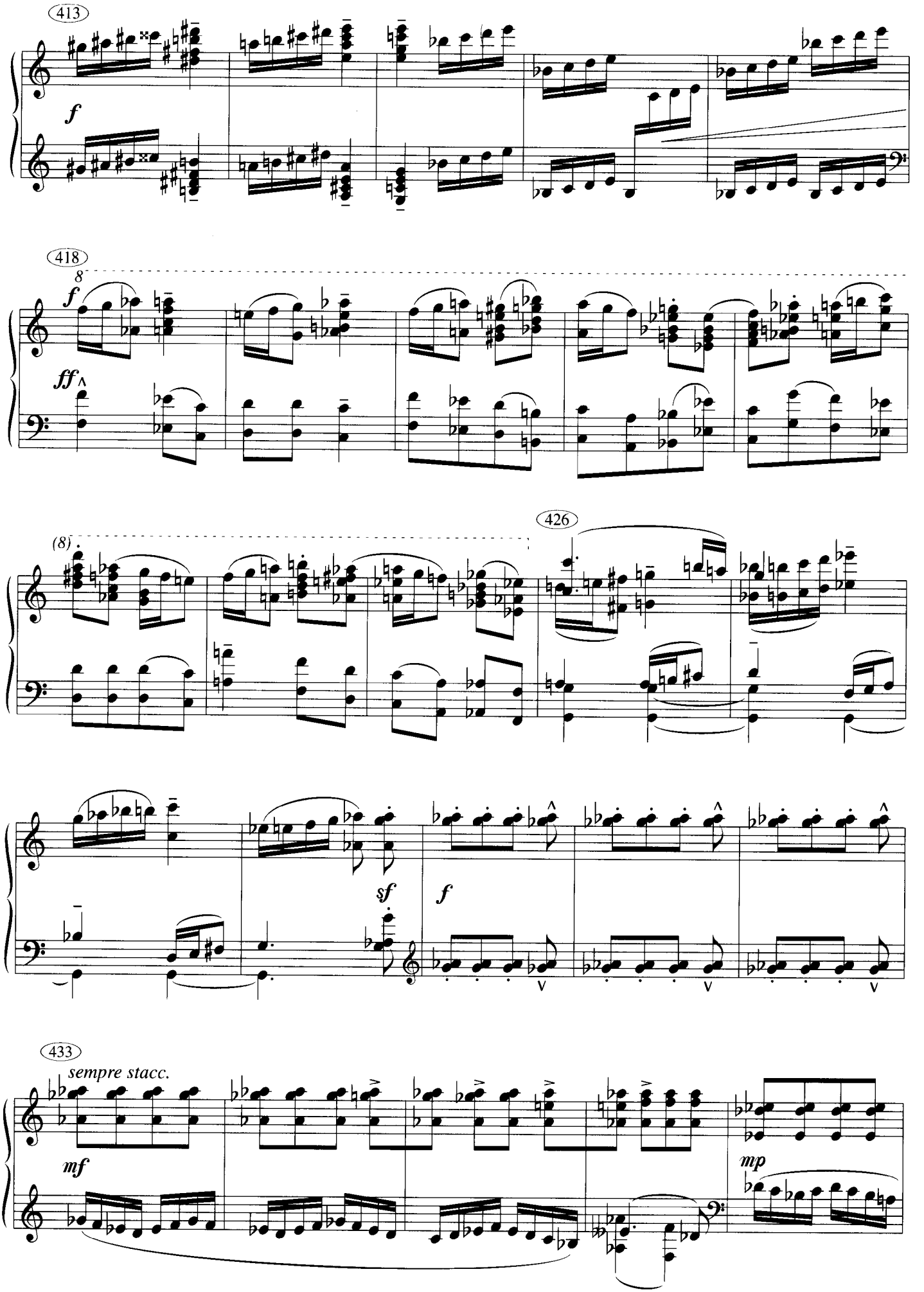

292
f
300
tr
f
mf
309
tr
p
mf

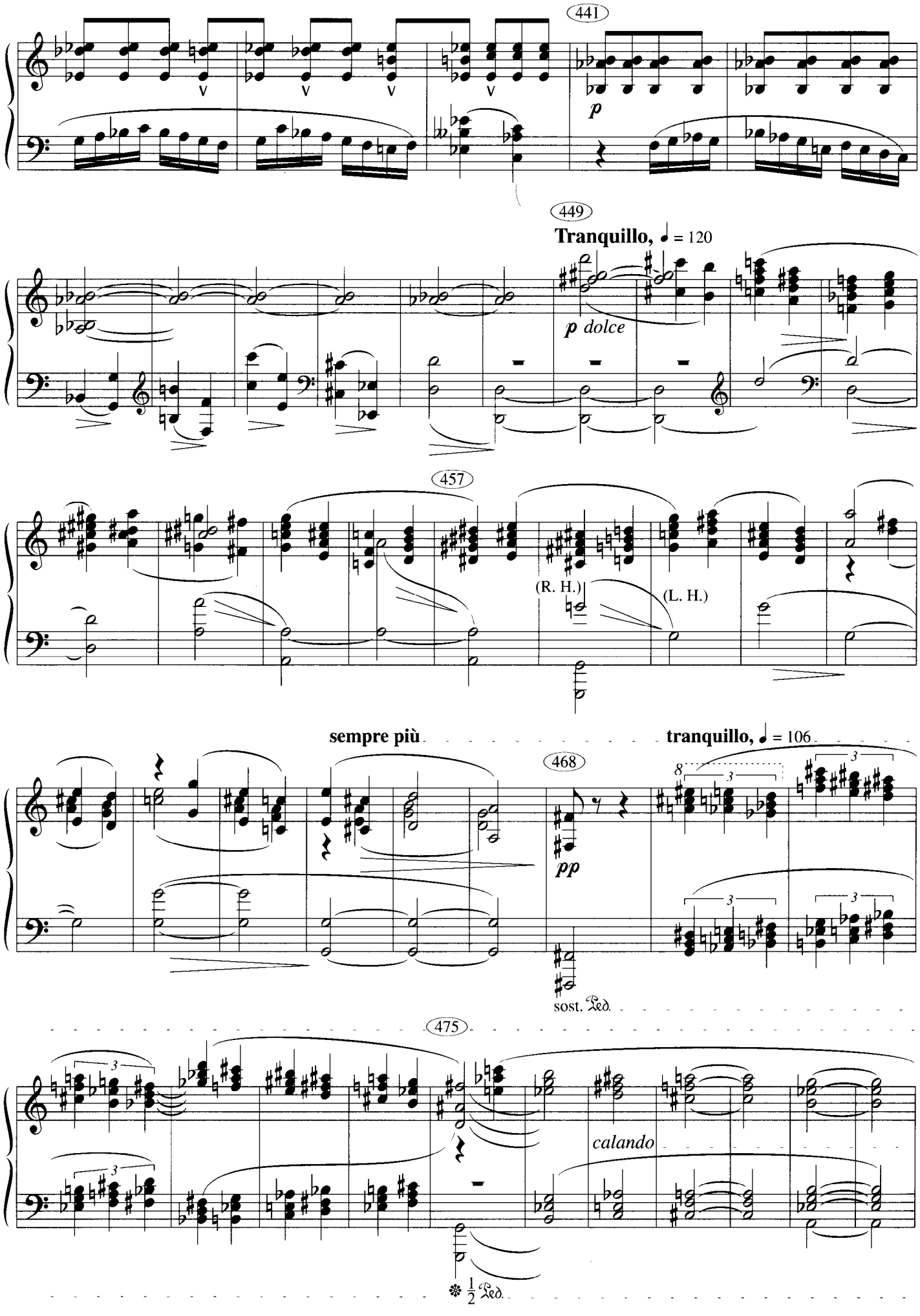

317
mf
f
mp
p
325
(R. H.)
333
339

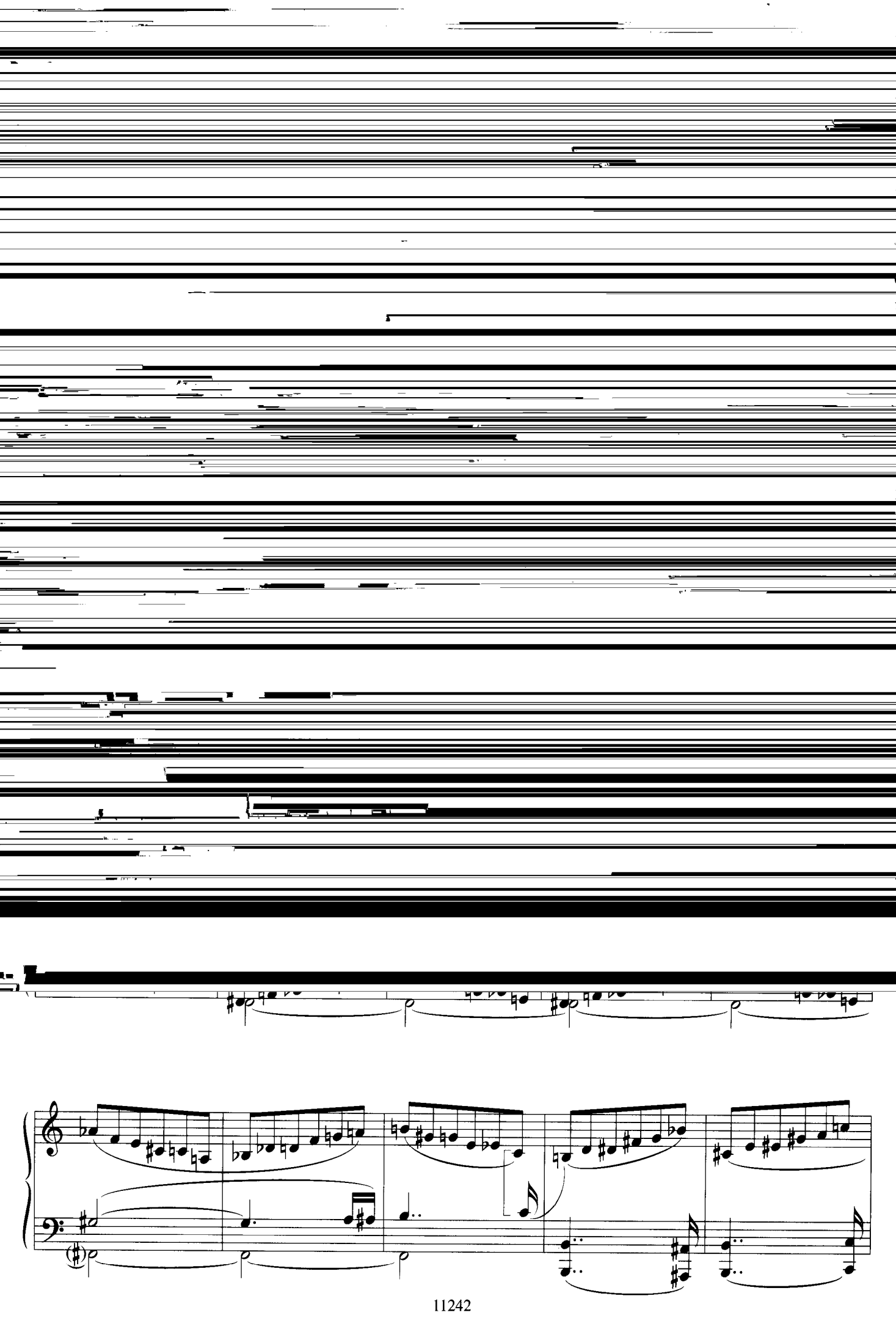

344
pochiss. rall. . . a tempo
quasi f
349
R. H.
quasi f
356
mf
365
f
mf
ff
mf

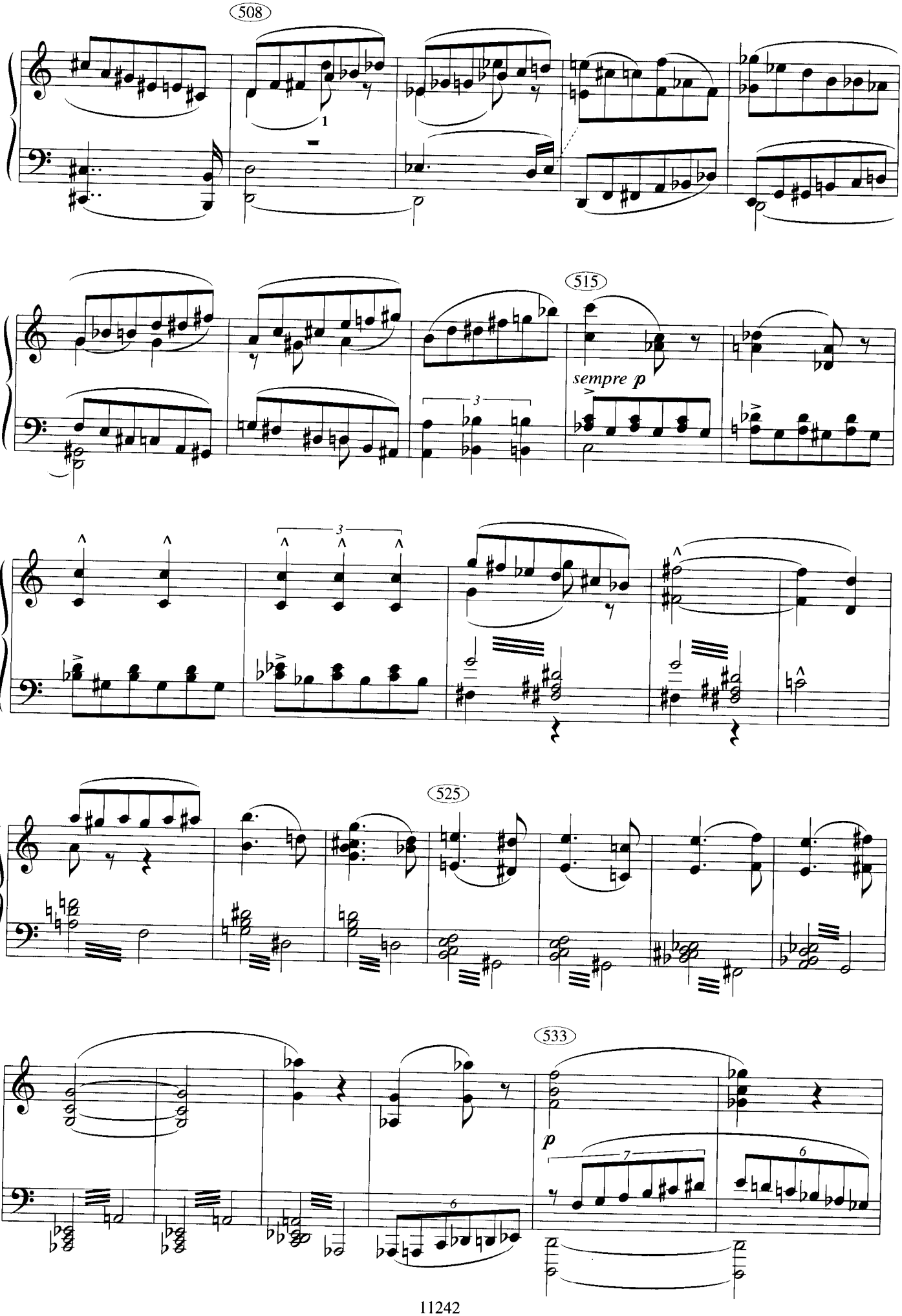

370
ff
mf
f
mp
f
mp
378
ff
p
ff
f
Tempo I (presto, ♩ = 146)
384
pp
p
ppp

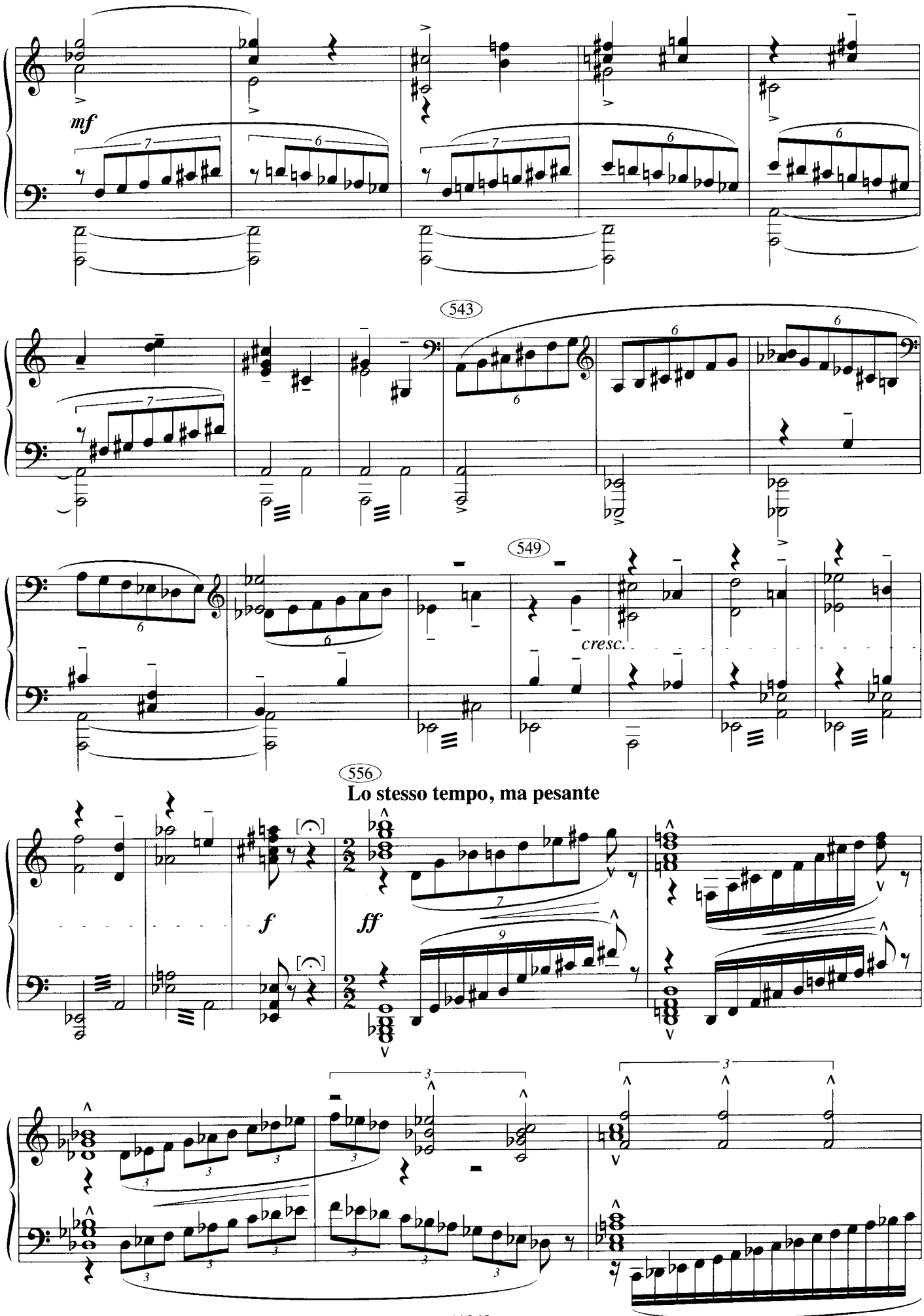

mf
394
f
402
cresc.
408
ff
p
cresc. molto
ff

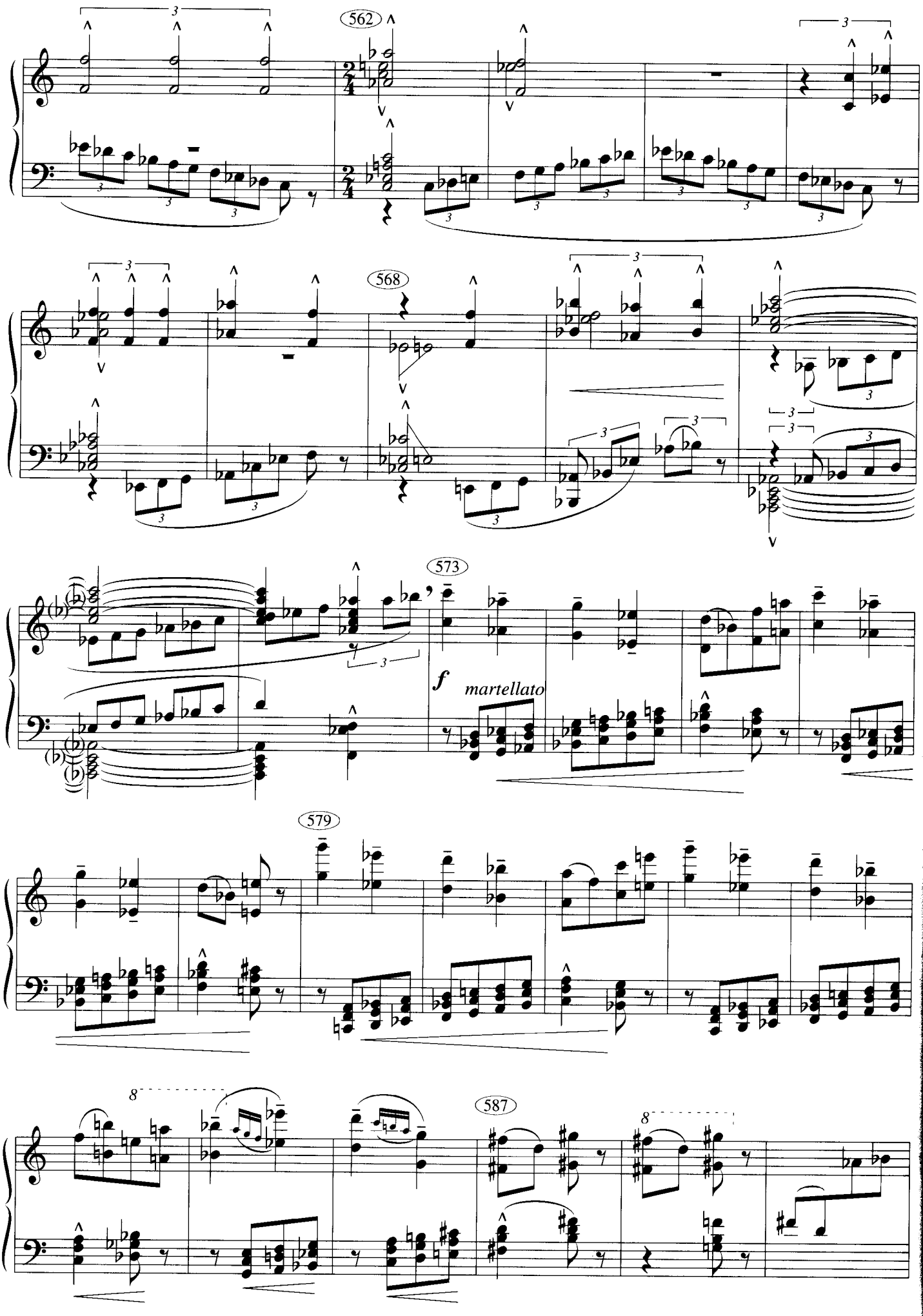

413
f
418
8
f
ff
426
(8)
sf
f
433
sempre stacc.
mf
mp

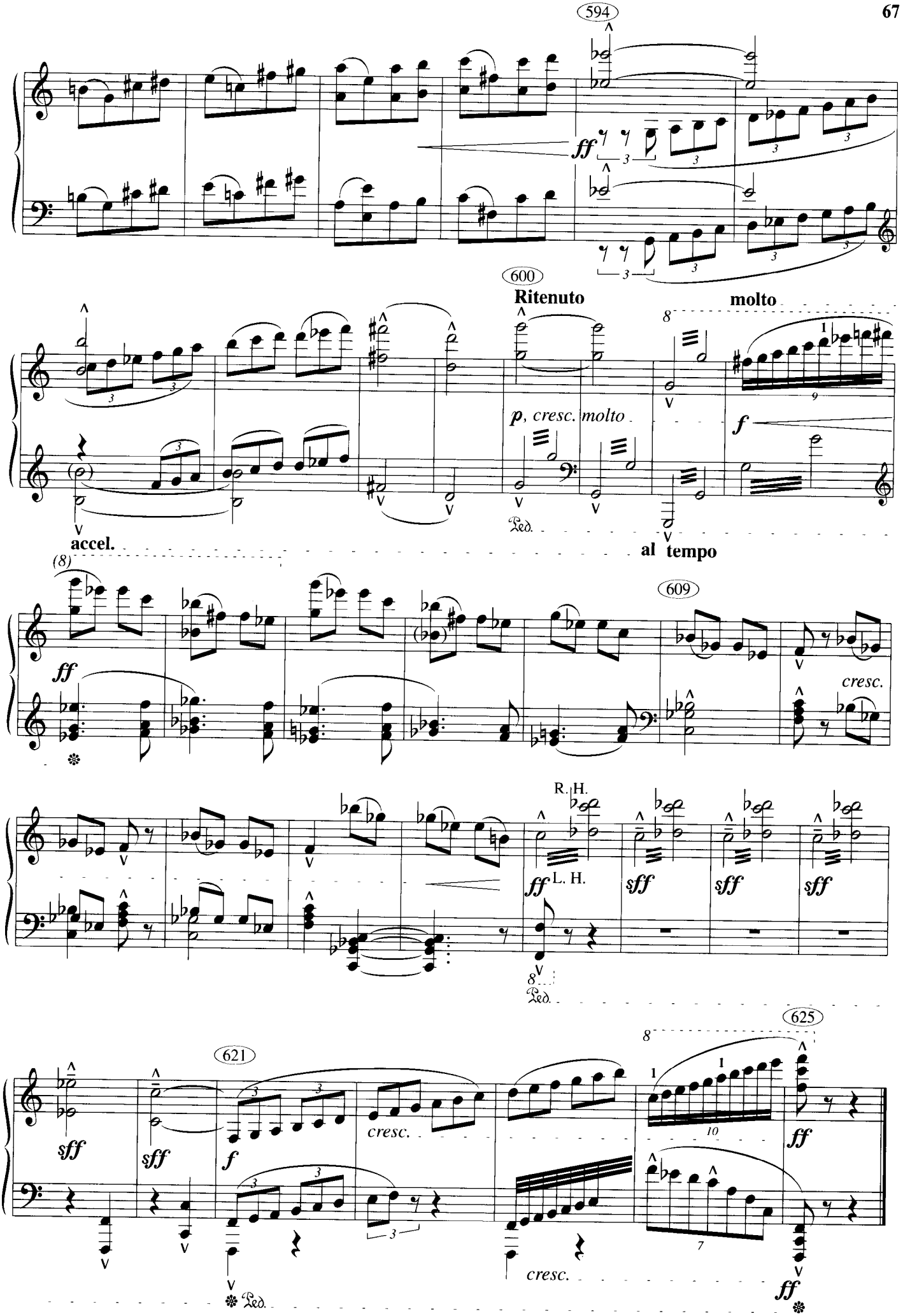

441
p
449
Tranquillo, ♩ = 120
p dolce
457
(R. H.)
(L. H.)
sempre più
tranquillo, ♩ = 106
468
pp
sost. Ped.
475
calando
½ Ped.




508
515
sempre p
525
533
p


mf
543
549
cresc.
556
Lo stesso tempo, ma pesante
f
ff


562
568
573
f
martellato
579
587


594
ff
600
Ritenuto
molto
p, cresc. molto
f
accel.
al tempo
(8)
ff
609
cresc.
R. H.
ff L. H.
sff
sff
sff
sff
sff
621
f
cresc.
cresc.
625
ff
ff