

SERGEI  
BORTKIEWICZ

Zweite Sonate  
für Klavier, Op. 60

Second Sonata  
for Piano, Op. 60

СЕРГЕЙ БОРТКЕВИЧ  
ВТОРАЯ СОНАТА, Соч. 60

*Edited by*

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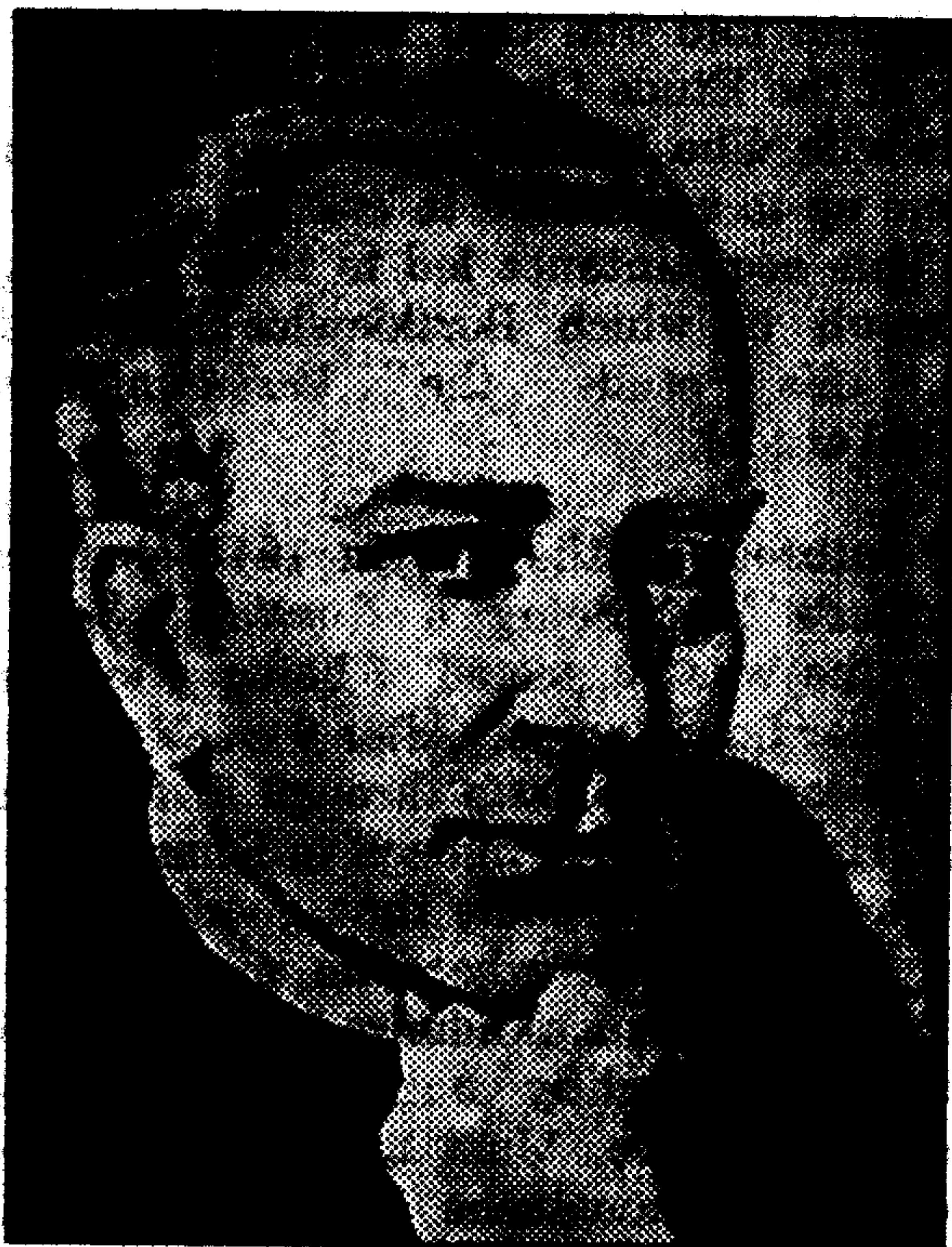


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# SERGEI BORTKIEWICZ

## The Man and the Sonata No. 2



Sergei Bortkiewicz (1877-1952)

### The forgotten romantic

It was more than 25 years ago that I first heard the music of *Sergei Bortkiewicz*, played by *Moritz Rosenthal*. It was the Etude, Op. 15, No. 8 and it absolutely enthralled me with its sweeping melody and great climaxes. I wanted to search out more of his gorgeous music, to play it myself. It was then that I realized that this was no easy task. Sergei Bortkiewicz was a composer relegated to the obscure back rooms of music's Hall of Fame and his major piano scores were no longer in print. In fact it took me more than 20 years to acquire most of his compositions for solo piano.

Such a situation really intrigued me. How was it that a composer born in the 19th century, a contemporary of *Scriabin*, *Rachmaninov*, *Glaz-*

*ounov* and others, who outlived all of them and died in 1952, should be forgotten so completely? He lived into the age of stereo recording and yet not a single example of his piano playing is available. He was a Russian, and no mention is made of him in books on music published in Russia<sup>(1)</sup>. (The superscripts refer to the corresponding items in the Bibliography.)

It was only after I got a copy of his autobiographical sketches, *Erinerrungen*<sup>(2)</sup> (*Reminiscences*), published in 1971 that I was able to understand partially, Bortkiewicz's character and *Weltanschauung*. These recollections, at times whimsical and amusing but never dull, also explain to a certain extent the oblivion into which he has been relegated.

*Sergei Eduardovich Bortkiewicz*, or to spell out the name as it should be pronounced according to the Russian alphabet, Сергей Эдуардович Борткевич, was born in Kharkov in 1877 in a wealthy family of land-owners. He spent a happy childhood in the family estate of Artiomowka, about 24 kilometers from Kharkov, and showed an early interest in music. At the insistence of his father, after finishing his schooling, he left for St. Petersburg and enrolled in the Faculty of Law, as well as the Imperial Conservatory of Music.

The Petersburg Conservatory at that time was held in high regard and counted professors such as *Rimsky-Korsakov*, *Liadov*, *Glazounov*, and *Blumenfeld* on its teaching staff. It was there that Bortkiewicz received his musical training, while at the same time trying to study law.

For three years he dutifully gave his law examinations, but never completed his fourth year and decided to leave the University so as to proceed abroad for further musical studies. But before that he had to complete one year of compulsory military service so that the authorities would issue him a passport to travel abroad.

Indeed, it was one of his great desires from early youth. He especially wanted to go to Germany, the land of *Goethe* and *Wagner*, where he thought he could discover wider horizons, and get a more thorough education.

So in the fall of 1899 he started his military service in St. Petersburg, but soon developed a lung inflammation due to the rigorous military life and was discharged from military service because of poor health. Early next year he left Petersburg for good and travelled to Leipzig, where he became a student of *Alfred Reisenauer*, who had been one of the favored students of the legendary *Liszt*. Bortkiewicz, in turn, was one of the favorites of Reisenauer, and it is to him that he dedicated his splendid set of *Etudes*, Op. 15. It is with reluctance that he describes Reisenauer's alcoholism and his early death due to a heart attack at the age of 43, brought about by alcohol addiction.

After his first year of his musical studies, Bortkiewicz spent the summer in Italy, learning Italian and giving concerts. He returned to Leipzig, studying assiduously, attending many concerts and was much impressed by the conducting of *Arthur Nikisch*. Years later, the conductor was enthusiastic about Bortkiewicz's Piano Concerto, No. 1, Op. 16 and strongly recommended its publication.

In July 1902, Bortkiewicz completed his studies at the Leipzig Conservatory, and was awarded the Schumann Prize. That summer he returned to Russia and to the family estate of Artiomowka where he met his future wife, *Elisabeth Geraklitowa*.

He gave concerts in Kharkov and also played with the symphony orchestra of the city. In July 1904, he married Elisabeth and traveled back to Germany, where he settled down in Berlin. It was only after marriage that he started composing seriously. His first publisher was *Daniel Rahter* of Leipzig, who unfortunately died early; the firm was subsequently taken over by *A.S. Benjamin*.

From 1904 till 1914, Bortkiewicz lived in Berlin, spending his summers in Russia, or traveling over Europe. For a year he also taught at the *Klindworth-Scharwenka* Conservatory, but left it after some unpleasant experiences. He then took to concertizing not only in Germany,

but also in Vienna, Budapest, Italy, Paris and Russia. However, the career of a virtuoso did not appeal to him and he concentrated instead on composition and teaching.

His *Etudes*, Op. 15 had just been published by D. Rahter when he was in Berlin, and it was there that he found a lifelong friend in *Hugo van Dalen*, the Dutch pianist and composer (1888-1967). Dalen told him that it was through his playing of the *Etude* Op. 15, No. 8 that he had met his wife. She liked the piece so much that she came up to van Dalen to ask the composer's name. This acquaintance led to their marriage, as a result of which Bortkiewicz unofficially named this etude the *Verlobungsetude* (Betrothal etude).

The outbreak of the war in 1914 shattered Bortkiewicz's life. Being a Russian alien in Germany he was suspected of being a spy and placed under house arrest. After 6 weeks he was allowed to leave for Russia through Sweden and Finland. He established himself in Kharkov as a music teacher, at the same time giving concerts in Orel and Moscow, where he met *Scriabin*, whose music he much admired. He describes Scriabin as a slightly built man, with an upturned moustache. "Just imagine Chopin or Raphael with a moustache à la Wilhelm II!" he writes mischievously.

The situation took a turn for the worse in 1917 with the collapse of the Russian army. There was chaos in southern Russia till the German army occupied Kharkov in March 1918 and some order was restored by the German soldiers. However, after the German withdrawal in November, there was a complete social breakdown. Food, electricity and heating oil was scarce. Bortkiewicz describes how his piano students had to sit at the piano in furs and hats, with frostbitten fingers, continuously drinking tea to keep warm.

The Bolsheviks did not spare Bortkiewicz and plundered his family estate at Artiomowka. In the summer of 1919 he moved on to Crimea with his wife, where he lived in two furnished rooms in Sevastopol with a view of the harbor of Yalta. He rented a piano and composed his haunting *Nocturne* Op. 24, No. 1, subtitled *Diana*, during a wonderful moonlit night.

He had decided to leave Russia and waited till November of 1919 till he found place on a crowded steamer bound for Constantinople, now Istanbul, arriving with only 20 dollars in his pocket. His 1.5 million rubles were totally worthless! But his fame had preceded him and soon he was able to attract a cosmopolitan group of students from the well-to-do families in the city. He taught them in French and English.

"Knowing the strict morals of Orientals," he writes, "I had to put up with the presence of mamas or aunts who did not want to leave me alone with young ladies, and read a book during my lessons, while casting suspicious glances at my hands; and even with the presence of a husband who suddenly appeared in the room and looked at my posture jealously." Bortkiewicz did have a sense of humor!

In almost two years he had earned enough money from piano lessons and concerts to think of emigrating to Europe. He had established his old business contact with his publisher D. Rahter and set his goal as Vienna. He did not regret his decision to move on; within a couple of months after his departure, Kemal-Pascha had taken over Istanbul and the Sultan had abdicated. The majority of his students, Greeks and Armenians, had to leave the city.

A new chapter in his life began. He passed through Sofia to Belgrade where he had to wait for quite some time till he obtained an Austrian visa. Finally, he and his wife boarded a Danube steamer and arrived in Vienna on 22 July, 1922.

Bortkiewicz's *Erinnerungen* were completed in 1936 but Bortkiewicz stayed on in Vienna till his death in 1952, composing and teaching. I cannot find any more detailed information about his life during and after the Second World War, apart from the fact that he became an Austrian citizen, that he taught at the Vienna Conservatory and was a respected member of the faculty.

In spite of his great musical legacy, fate has not been kind to Bortkiewicz. His music has become increasingly harder to obtain since most of his publishers lost much of their stocks of his published works during the Allied bombing and occupation of Germany.

It seems he was always on the wrong side of the fence wherever he went. Though he spoke and wrote German fluently and even wrote his

*"Erinnerungen"* in this language, he was not looked upon too kindly in Austria after the Second World War, partly because of his Russian origins and the behaviour of Soviet troops in Austria. The Bortkiewicz Gemeinde (Society) founded in 1947 soon became defunct and in 1977, twenty-five years after his death, the Viennese civic authorities levelled his grave in the city cemetery.

The Soviets have never forgiven Bortkiewicz for his cutting remarks regarding the communist regime and the hardships they made him endure just because he was one of the much hated "burshui" (from the French *bourgeois*). Not a single piece of music by Bortkiewicz has been printed in Russia, to my knowledge, and most Russians deny that he is a Russian, preferring to look on him as being Polish.

It is interesting to speculate why Bortkiewicz never recorded his own music, though he lived into the age of high fidelity. Why, one can even hear Scriabin or Saint-Saens playing their works, thanks to the reproducing piano. A clue to his "old-fashioned" attitude is to be found in the remarks he makes in the *Erinnerungen*. "It is certain, at least for me, that the *Mechanization of Art* nowadays is a big backward step. The cinema is the greatest enemy of theatre, the radio – of music at home and of concerts." I guess he stuck to his beliefs and refused to record his music "mechanically" for posterity.

### The Second Sonata

Bortkiewicz's First Sonata, Op. 9 composed in 1909 has been recorded by *Ulla Graf* on the now defunct Genesis label. I had bought this 2 disc set of Bortkiewicz's piano music in 1981. The liner notes there refer to a Second Sonata composed somewhere around 1940, but no publisher is given. I therefore doubted if it had been published since it is not mentioned in *Feldmann's*<sup>(3)</sup> listing of Bortkiewicz's works. At various times I wrote to the British Museum, to music libraries in Vienna and Berlin, to R. Schauer, the successors of D. Rahter, for a copy of the sonata but obtained a negative response from all of them.

Obviously, this last major work of his for the piano had never been printed and lay waiting to be discovered somewhere. The problem was to

locate its whereabouts. I had an inkling that Borkiewicz had died without any heirs and his marriage had been childless. A phone call to Vienna confirmed that there was nothing and nobody related to Bortkiewicz in their phone books. It seemed I had struck an impasse.

I re-read the editor's introduction to the *Erinnerungen* and found this comment in fine print "... these come from the bequest of the Dutch pianist and composer Hugo van Dalen. The private music library of Hugo van Dalen, which specialized in Russian composers, was recently acquired by the Music Library of the Gemeentemuseums in the Hague."

Last year, knowing that van Dalen, (who died in 1967), was a great friend of Bortkiewicz and acting on a hunch, I phoned the Dutch embassy in Ottawa, got the address of the Gemeentemuseum, and dashed off a fax to them. The reply came by mail after a considerable length of time during which I gave up hope of ever locating the missing sonata. I was thrilled to read in their letter that indeed van Dalen's papers included the autograph of the Second Sonata. I quickly negotiated a deal to obtain a microfilm of the autograph, which finally came into my hands after several months delay. At last I had the music I had been thirsting for so long and which I felt I had to share with others!

I decided to bring out a limited edition of the sonata at a reasonable price by notating it myself on a computer. Bortkiewicz might have hated the mechanization of music and the arts, but I am sure he too would have marvelled at what a little lap top Epson PC computer can do in the way of notating music. The final result is in your hands.

My long time friend and a mutual admirer of Bortkiewicz, *Laura Holleran*, has helped me unstintingly in reading the proofs and providing invaluable comments on how to make the score more readable and playable. I just cannot thank her enough. Her eagle eyes and great knowledge of music have spotted mistakes that would have greatly detracted from the value of this premier edition of the piano sonata. I take full responsibility for any errors that remain. I hope this splendid sonata, worthy of being ranked with the finest music that Bortkiewicz wrote, will go a long way to convince lovers of the piano that Bortkiewicz deserves a place in the premier rank

of composers who knew how to make the piano sing out and express emotions that can only be shared through music. This indeed would be a fitting reward for the efforts I have put into this work.

I include a part of the original autograph and a little known picture of the composer to satisfy the curiosity of those who want to know what he looked like and how he wrote.

*B.N. Thadani*

*Winnipeg, October 1995*

#### Works for solo piano:

| <i>Opus No.</i> | <i>Title</i>                              |
|-----------------|-------------------------------------------|
| ?               | Trois morceaux. (1908)                    |
| 3               | Quatre morceaux                           |
| 4               | Impressions                               |
| 8               | Esquisses de Crimée                       |
| 9               | Sonata No. 1                              |
| 10              | Quatre pièces pour piano                  |
| 11              | Six pensées lyriques                      |
| 12              | Trois morceaux                            |
| 13              | Six préludes                              |
| 15              | Dix études                                |
| 16              | Konzert B dur für Klavier                 |
| 17              | Lamentations et consolations              |
| 21              | Der kleine Wanderer                       |
| 24              | Trois morceaux                            |
| 27              | Trois valse                               |
| 28              | Klavierkonzert No. 2 for the left hand    |
| 29              | Douze études nouvelles                    |
| 30              | Aus Andersens Märchen                     |
| 32              | Per aspera ad astra. Klavierkonzert No. 3 |
| 33              | Dix préludes                              |
| 35              | Roman für Klavier                         |
| 37              | Tausend und eine Nacht                    |

**Opus No. Title**

- 40 Sept préludes  
 42 Ballade  
 46 Elegie  
 54 Marionettes  
 59 Lyrica nova  
 60 Sonata No. 2  
 65 4 Klavierstücke  
 66 Préludes (?)

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 (3) Feldmann, R. *Musikwissenschaftliche Anmerkungen zu Sergei Bortkiewicz*. Musik des Ostens, vi (1971), 172-184.  
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 (6) Thadani, B.N. and L. Holleran, *Sergei Bortkiewicz*, to be published in the *Clavier*.

**Discography**

Coombs, S. *Piano Concerto Op. 16*, Hyperion, CDA 66624

Graf, U. *Music for Piano*, Genesis, GS 1052/53

Huybregts, P. *Works for Piano*, Centaur, CC 2096

Mitchell, M. *Piano Concerto Op. 16*, Decca, DL 710100

Rosenthal, M. *Etude in D flat, Op. 15, No. 8*, Argo DA 42

**Note:**

The top of the first page of the autograph shown below, as well as the bottom of the last page, seem to have been inadvertently cut off. Fortunately, the rest of the manuscript was intact.

*Allegro per un tempo*

*I*

*II*

*Sergei Bortkiewicz op. 60.*

*HUGO VAN DAL-EN*  
*FRANCOIS - GONZALEZ*  
*1911-1991*

Measures 1 to 6 of the Second Sonata

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Fourth Movement

*Agitato*     28

# Zweite Sonate

## (Second Sonata)

### I

## Allegro ma non troppo

## Sergei Bortkiewicz, Op. 60

1 *f* marcato

3 *sf*

6

9 *ff*

12

15 *ff* marcato *ff*

18

21 *ff*

24 *marcatissimo*

27

3

30

33

*p cresc.*

36

*cresc*

39

*rit.*

*meno mosso*

41

*molto espress*  
*p* *mf*

44

*espress.*

5 4 3 2 1

47

4 5

50

1 2

53

56

*dimin.*

This system contains measures 56 through 59. The right hand features a melodic line with a slur over measures 56-57 and another slur over measures 58-59. Fingering numbers 4 and 5 are indicated above the first and second slurs respectively. The left hand provides a harmonic accompaniment with chords and single notes. A 'dimin.' (diminuendo) hairpin is shown above the right hand, starting at measure 57 and ending at measure 59.

**Piu allegro**

60

*p*

This system contains measures 60 and 61. The tempo marking 'Piu allegro' is at the beginning. Measure 60 starts with a piano (*p*) dynamic. The right hand has a complex, rapid melodic passage with many beamed sixteenth notes and slurs. Fingering numbers 1 through 5 are visible. The left hand has a steady accompaniment of chords.

62

*f*

This system contains measures 62 and 63. Measure 62 begins with a forte (*f*) dynamic. The right hand continues the rapid melodic line from the previous system. The left hand accompaniment consists of chords and moving lines.

64

This system contains measures 64 and 65. The right hand features a series of chords and melodic fragments. The left hand continues with a supportive accompaniment.

66

This system contains measures 66 through 69. The right hand has a melodic line with slurs and fingering numbers 1, 2, 4, and 5. The left hand accompaniment includes chords and moving lines.

68

68

70

70

72

*ff*

72

74

*dimin.*

74

76

*p*

76

79

8

82

*pp*

8

84

*sempre pp*

8 basso

87

8 basso

90

8 - |

*cresc.*

93

8

cresc. -----

96

*mf*

1 4 2 1 4

5

leo.

99

101

103

V

105

Measures 105 and 106 of a piano piece. Measure 105 features a treble staff with a series of chords and a bass staff with a descending eighth-note scale. Measure 106 continues the treble staff's chords and the bass staff's scale. A double bar line separates the two measures.

107

*rit.*

Measures 107 and 108. Measure 107 shows a treble staff with chords and a bass staff with a descending eighth-note scale. Measure 108 continues the treble staff's chords and the bass staff's scale. A double bar line separates the two measures. The tempo marking *rit.* (ritardando) is placed above the staff.

**Allegro**

8

109

*cresc.*

Measures 109 and 110. Measure 109 features a treble staff with chords and a bass staff with a descending eighth-note scale. Measure 110 continues the treble staff's chords and the bass staff's scale. A double bar line separates the two measures. The tempo marking **Allegro** is placed above the staff, and the number 8 is placed above the treble staff. The dynamic marking *cresc.* (crescendo) is placed above the staff.

111

*cresc.*

Measures 111 and 112. Measure 111 features a treble staff with chords and a bass staff with a descending eighth-note scale. Measure 112 continues the treble staff's chords and the bass staff's scale. A double bar line separates the two measures. The dynamic marking *cresc.* (crescendo) is placed above the staff.

113

*cresc.*

Measures 113 and 114. Measure 113 features a treble staff with chords and a bass staff with a descending eighth-note scale. Measure 114 continues the treble staff's chords and the bass staff's scale. A double bar line separates the two measures. The dynamic marking *cresc.* (crescendo) is placed above the staff.

115 *cresc.*

117 *p cresc.*

119 *cresc.*

122 *rit.*

124

128

*mf*

132

136

*mf*

140

*dimin.*

**Piu allegro**

143

*p*

145

Measures 145 and 146 of a piano piece in D major. Measure 145 features a treble clef with a melodic line of eighth and sixteenth notes, and a bass clef with a simple accompaniment. Measure 146 continues the treble melody with a long eighth-note slur spanning the measure, while the bass line remains accompanimental. A fermata is placed over the final note of the treble staff in measure 146.

147

Measures 147 and 148. Measure 147 has a treble staff with a complex, rapid sixteenth-note figure and a bass staff with a steady accompaniment. Measure 148 continues the treble figure, which now includes some beamed sixteenth-note pairs. The bass line continues its accompanimental role.

149

Measures 149 and 150. Measure 149 shows the treble staff with a series of beamed sixteenth notes and the bass staff with a consistent accompaniment. Measure 150 features a treble staff with a melodic line of eighth notes and a bass staff with a simple accompaniment.

151

Measures 151 and 152. Measure 151 has a treble staff with a melodic line of eighth notes and a bass staff with a simple accompaniment. Measure 152 continues the treble melody with a long eighth-note slur, while the bass line remains accompanimental. A fermata is placed over the final note of the treble staff in measure 152.

153

Measures 153 and 154. Measure 153 features a treble staff with a melodic line of eighth notes and a bass staff with a simple accompaniment. Measure 154 continues the treble melody with a long eighth-note slur, while the bass line remains accompanimental. A fermata is placed over the final note of the treble staff in measure 154.

8 - - - - - |

155

Measures 155 and 156 of a piano piece in D major. Measure 155 features a treble staff with a series of eighth-note chords and a bass staff with a single note. Measure 156 continues the treble staff pattern and adds a bass staff with a single note. A dashed line with the number 8 above it spans the first measure of the system.

157

*cresc.* - - - - -

Measures 157 and 158. Measure 157 has a treble staff with eighth-note chords and a bass staff with a single note. Measure 158 has a treble staff with eighth-note chords and a bass staff with a single note. A dashed line with the word 'cresc.' above it spans the first measure of the system.

159

*cresc.* - - - - -

Measures 159 and 160. Measure 159 has a treble staff with eighth-note chords and a bass staff with a single note. Measure 160 has a treble staff with eighth-note chords and a bass staff with a single note. A dashed line with the word 'cresc.' above it spans the first measure of the system.

161

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

Measures 161 and 162. Measure 161 has a treble staff with eighth-note chords and a bass staff with a single note. Measure 162 has a treble staff with eighth-note chords and a bass staff with a single note. A dashed line with the word 'cresc.' above it spans the first measure of the system. A fortissimo (ff) dynamic marking is present in measure 162.

163

Measures 163 and 164. Measure 163 has a treble staff with eighth-note chords and a bass staff with a single note. Measure 164 has a treble staff with eighth-note chords and a bass staff with a single note.

165

*rit.*

*ff*

*Tempo I<sup>o</sup>*

*marcatiss.*

167

*ff*

170

173

*ff*

176

This musical score is for a piano piece, spanning measures 165 to 176. The key signature is D major (two sharps). The score is written for two staves, treble and bass. Measure 165 begins with a piano (p) dynamic and a ritardando (rit.) marking. The tempo changes to 'Tempo I<sup>o</sup>' (first tempo) at measure 166, where the dynamic becomes fortissimo (ff). The tempo is further marked 'marcatiss.' (marked) at the end of measure 166. The score continues with various musical notations, including slurs, ties, and dynamic markings like 'ff' and 'rit.'.

## Piu allegro

179

rit. ....

*ff*

181

183

185

187

8

rit. ....

## II

## Allegretto

*rit.* ----- *a tempo* *rit.* -----

1 *pp* *capriccioso*

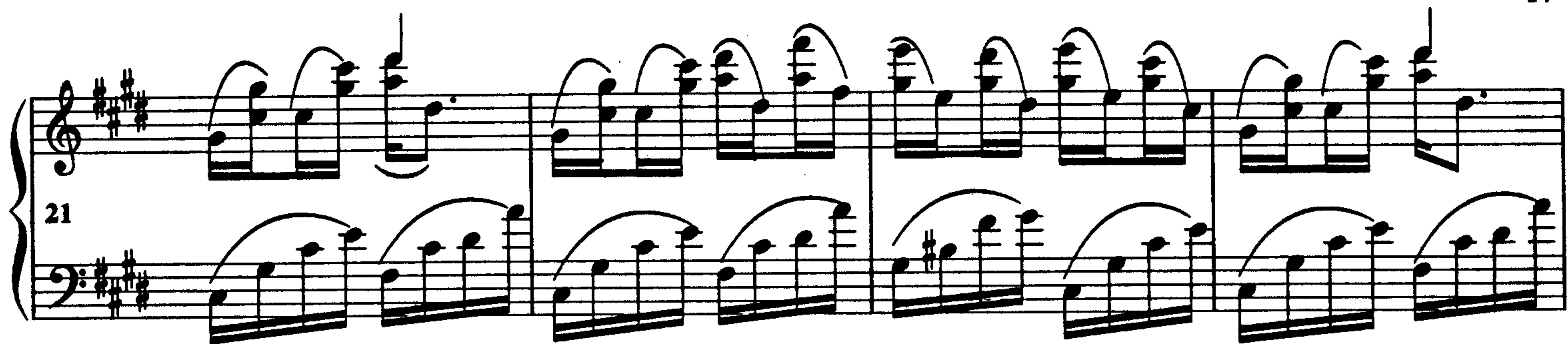
*a tempo*

6

11

16 *cresc.* ----- *p*

21



25

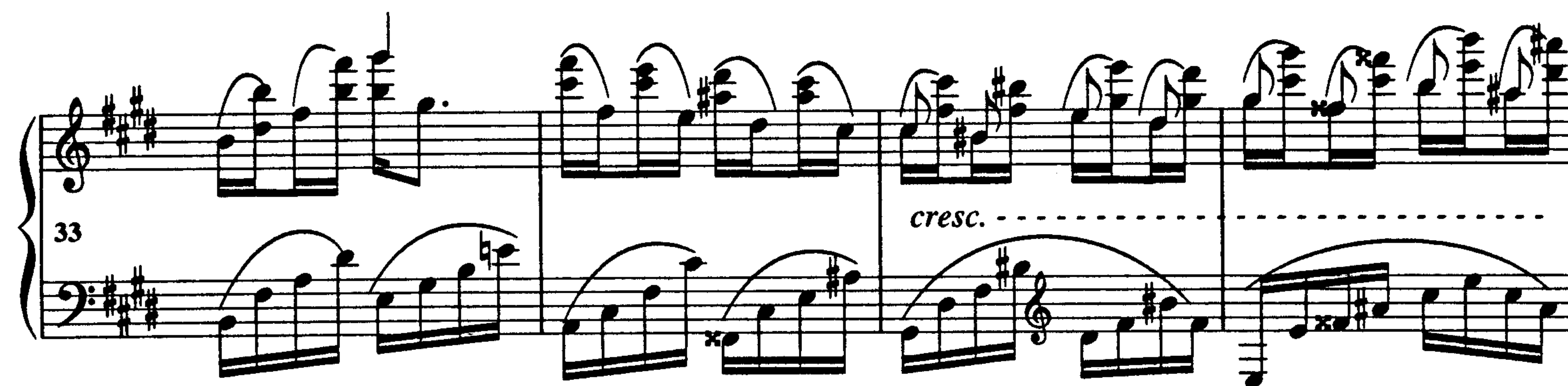


29



33

*cresc.* -----

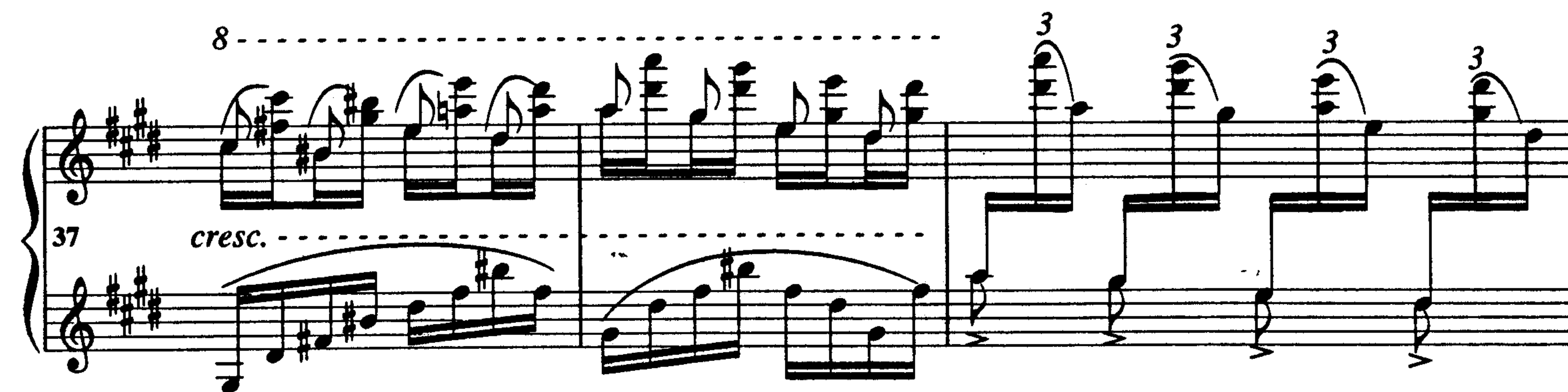


37

*cresc.* -----

8 -----

3 3 3 3



40

*ff robusto*

43

48

53

*mf e cresc.* - - - - -

58

*rinforzando* - - - - -

Detailed description: This is a page of a musical score for piano, spanning measures 40 to 58. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is written for both hands. Measures 40-43 show a rapid ascending scale in the right hand with a steady eighth-note accompaniment in the left hand. Measures 44-47 continue this pattern with some harmonic changes. Measures 48-52 feature a more complex texture with chords and moving lines in both hands. Measure 53 begins a new section marked 'mf e cresc.' with a descending scale in the right hand and a steady accompaniment. Measures 54-57 continue this section. Measure 58 starts a new section marked 'rinforzando' with a descending scale in the right hand and a steady accompaniment. The page includes performance instructions: 'cresc.' at the top left, 'rit.' at the top center, 'a tempo' at the top right, 'ff robusto' at measure 40, 'mf e cresc.' at measure 53, and 'rinforzando' at measure 58. There are also repeat signs with first and second endings in measures 43, 48, 53, and 58.

63 *rinforzando* *fff* *tutta forza*

68

73

78 *Fine.* *Meno mosso*

81

84

Measures 84-86 of a piano piece in D major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Measure 84 starts with a treble clef and a key signature of two sharps (D major). The piece concludes with a repeat sign at the end of measure 86.

87

Measures 87-89 of the piano piece. The right hand continues the melodic development with various note values and rests. The left hand maintains a steady accompaniment. Measure 87 begins with a treble clef and a key signature of two sharps. The system ends with a repeat sign at the end of measure 89.

90

Measures 90-91 of the piano piece. Measure 90 features a long, sweeping melodic line in the right hand. Measure 91 shows a change in the right hand's texture with more complex figures. The left hand continues its accompaniment. Measure 90 starts with a treble clef and a key signature of two sharps. The system ends with a repeat sign at the end of measure 91.

92

Measures 92-93 of the piano piece. Measure 92 includes triplet markings (3 and 4) over the right hand. Measure 93 features a first ending bracket labeled '1.' leading to a final cadence. The right hand has a treble clef and a key signature of two sharps. The system ends with a repeat sign at the end of measure 93.

**Piu vivace**

12

94 **ff**

*marcatissimo*

Measures 94-96 of the piano piece, marked 'Piu vivace' and 'marcatissimo'. Measure 94 begins with a forte (ff) dynamic and a treble clef. The right hand features rapid sixteenth-note passages with triplet and eighth-note markings. The left hand provides a rhythmic accompaniment with eighth notes. Measure 94 starts with a treble clef and a key signature of two sharps. The system ends with a repeat sign at the end of measure 96.

97

*sempre ff*

100

103

*P subito e cresc. poco a poco*

106

*cresc. poco a poco*

109

*cresc. poco a poco*

112 *ff*

114

116

*Red. ten.*

118

*dimin.*

*Red.*

120

*rit.* ----- *da Capo al Fine*

*dimin.*

## III

Andante misericordioso

1 *pp* *mp* *dimin.* -----

This system contains measures 1 through 6. It is written for two staves in a key with four sharps (F#, C#, G#, D#) and a common time signature (C). The first staff begins with a piano (*pp*) dynamic and a hairpin crescendo leading to a mezzo-piano (*mp*) dynamic at measure 4. The second staff features a series of chords and single notes, with a dashed line indicating a decrescendo (*dimin.*) from measure 4 to measure 6.

*Dolce cantando*

7 *p* *p.* *p.*

This system contains measures 7 through 10. The first staff has a piano (*p*) dynamic at measure 7, followed by a hairpin crescendo. The second staff has piano-piano (*p.*) dynamics at measures 7, 8, and 10. The music is characterized by flowing, melodic lines in both staves.

*espress.*

11 *p.* *p.*

This system contains measures 11 through 15. The first staff includes an *espress.* (espressivo) marking at measure 13. The second staff has piano-piano (*p.*) dynamics at measures 11 and 13. The music continues with expressive, flowing passages.

*cresc.* -----

16 *cresc.* -----

This system contains measures 16 through 20. The first staff has a hairpin crescendo starting at measure 17. The second staff has piano-piano (*p.*) dynamics at measures 16, 17, and 18. The system concludes with a decrescendo (*cresc.*) indicated by a dashed line from measure 18 to measure 20.

21 *cresc.*

26 *mf*

30 *molto espress.*

34

39 *dimin.*

44 *pp*

*p.*

48 *Religioso* *p* *(il basso distinto)* *PP u.c.* *(canto pasquale russo)*

54

60 *Sostenuto quasi recitando* *mf* *tre corde* *Piu mosso* *PP u.c.*

66 *rit. - -* *p*

Tempo I<sup>o</sup>

72

*rit.* -----

*p*

*p.*

*p.*

77

*p.*

*p.*

82

*cresc.* -----

87

*cresc.* -----

92

*mf*

97 *ben sentito*

102

107 *p* *pp*

112

116 *mf* *pp* *rit.* *ppp*

## IV

## Agitato

*(ma poco a poco animando)*

1 *p*

5 *cresc.* *piu cresc.*

10 *cresc.*

15 *Tempo giusto* *f*

20

5 8

25 *cresc.*

5 8

30 *cresc.* *deciso, marcatiss.*

5 8

35

5 8

40 *mf e cresc. --*

5 8

46 *cresc.* ----- *ff*

51

55 *mf e cresc.* -----

59 *ff*

63

67

Measures 67-70 of a piano piece in A major (three sharps). The right hand features a melodic line with eighth and sixteenth notes, often beamed together, and includes grace notes. The left hand provides a steady accompaniment with eighth notes. The key signature is A major.

71

Measures 71-74 of the piano piece. The musical texture continues with the right hand's melodic patterns and the left hand's accompaniment. The key signature remains A major.

75

*sempre ff*

Measures 75-78 of the piano piece. The dynamic marking *sempre ff* (always fortissimo) is indicated. The musical notation shows a continuation of the established patterns, with some chords in the right hand.

79

Measures 79-82 of the piano piece. The right hand continues with melodic figures, and the left hand maintains the accompaniment. The key signature is A major.

83

Measures 83-86 of the piano piece. The final measures on this page show the continuation of the musical themes. The key signature is A major.

87

90 *allargando* - - - - - *lunga*

This system contains measures 87 through 93. Measures 87-89 are in 7/8 time. At measure 90, the time signature changes to 12/8 and the tempo marking *allargando* is indicated with a dashed line. Measure 93 ends with a *lunga* (long) note. The key signature has four sharps (F#, C#, G#, D#).

**Finale meno mosso con furezza.**

94 *ff*

96 *sff* *sf*

99 *mf e cresc.*

This system contains measures 94 through 99. Measures 94-95 are in 12/8 time with a *ff* (fortissimo) dynamic. Measures 96-98 are in 12/8 time with *sff* (sforzando fortissimo) and *sf* (sforzando forte) dynamics. Measure 99 is in 12/8 time with an *mf e cresc.* (mezzo-forte e crescendo) marking. The key signature has four sharps (F#, C#, G#, D#).

101 *cresc.*

103 *rit.* *a tempo* *fff f e cresc.*

105 *cresc.* *rit.* *ff*

107 *a tempo*

109 *ff*

111 *sf* *rit.*

114 *a tempo* *f* *cresc.*

116 *cresc.* *ff*

118 *ff* *allargando*

120 *allargando* *fff*