

Igor Markevitch

VARIATIONS,  
FUGUE, AND ENVOI  
on a Theme of Handel

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VARIATIONS,  
FUGUE, ET ENVOI  
sur un Thème de Haendel

*Piano Solo*

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This work was first performed on 14th December 1941 at the Accademia di Santa Cecilia, Rome, by Pietro Scarpini.

J'ai voulu, avec cette oeuvre, faire honneur à une grande tradition qui me semble trop en défaveur: celle du piano traité pour lui-même, comme *instrument héroïque*. Il me semble, en effet, que nous avons trop tendance, aujourd'hui, à perdre le sentiment de l'instrument en soi, lorsque nous écrivons pour lui; il serait regrettable que nous oublions le plaisir qu'il y a à lui rendre hommage, en mettant ses ressources en valeur. Ce plaisir, cette tendresse pour la réalité même du piano, ne leur devons-nous pas les principaux chefs d'oeuvres et la plupart des trouvailles qui rendent sa littérature si attrayante?

Voici donc une oeuvre dont mon plus grand désir a été de la faire pianistiquement intéressante. J'ai proposé des doigtés, malgré leur apparence rébarbative, pensant qu'ils pourraient en faciliter l'étude. On trouvera, en outre, des explications, pour les variations qui posent des problèmes de technique nouveaux. J'ai aussi noté la pédale avec soin, son emploi s'écartant souvent de l'emploi traditionnel, soit que je l'utilise comme élément dynamique, soit qu'elle doive lier des combinaisons dont les notes font partie, à mon point de vue, d'une même harmonie.

Deux mots, maintenant, sur l'interprétation générale. Dans l'exécution d'oeuvres en forme de variations, la diversité des parties retient souvent l'attention au détriment de ce qui lie ces parties entre elles et les fait participer à un monument unique.

Dans cette oeuvre, c'est principalement le mouvement qui donne son équilibre à l'architecture. On remarquera, en effet, que les variations I à IV forment un premier groupe, obéissant à une mètre commune ( $\text{♩} = 104$ ). Le second groupe est formé, tout d'abord, des variations V à IX qui ont pour base mètre 144. (Dans la var. VII, la  $\text{♩} = 72$ , c'est à dire  $\text{♩} = 144$ ). Dans la var. X, 5  $\text{♩}$  égalent la  $\text{♩}$  précédente; elle dépend donc encore de la même unité (72 à la mesure). Elle détermine le nouveau tempo de la var. XI, puisque la  $\text{♩}$  y est égale à la  $\text{♩}$  précédente. Et de la var. XI découle, par le ritardando qui l'amène, le tempo de la var. XII, celle-ci préparant elle-même la var. XIII, de sorte que toutes deux se rattachent encore au grand groupe central.

En outre, la var. XIII annonce déjà la var. XV qui suit un même mouvement (144–152) et qui n'est elle-même qu'une brillante introduction à la Fugue. La Fugue constitue la troisième période principale de l'oeuvre.

La var. XIV est un repos, un interlude essentiellement expressif.

Naturellement cette division est tout-à-fait abstraite, et son seul intérêt est de mieux permettre à l'exécutant de récréer la phisionomie rythmique de l'ensemble.

Les variations se suivent sans interruption, mis à part, bien entendu, les ritardando ou points d'orgue qui doivent atténuer certaines transitions, ou préparer à la variation nouvelle.

Le Thème demande une exécution spéciale: immatériel, voilé, assez lent, lointain; plutôt un souvenir du thème que le thème lui-même. Long point d'orgue sur le dernier accord. Ce n'est qu'avec l'attaque de la première variation que le piano manifeste sa réalité.

L'Envoi est une signature, une prise de congé.

With this work, I wanted to honour a tradition which seems to me unjustly discredited: that of the piano treated as a *heroic instrument*. In fact, it seems that when writing for it today we are too much inclined to lose any feeling for the instrument itself; it will be a pity if we entirely overlook the pleasure to be got from paying homage to it, in developing its resources. For it is surely this pleasure, this fondness for the reality of the piano to which we owe the chief masterpieces as well as the many works that make its literature so attractive.

This then is a work which I wanted above all to make pianistically interesting. In spite of their off-putting appearance, I have proposed some fingerings as an aid to study, in addition to explanations for those variations which pose new technical problems. I have also notated the pedalling with some care, since it often deviates from traditional usage, whether employed as a dynamic element or to connect combinations of notes which, from my point of view, form part of the same harmony.

Now a few words on general interpretation. In the performance of works in variation form, it is the diversity of the parts which often arrests attention, to the detriment of that which links the parts together and makes them contribute to a single whole.

In this work, it is mainly speed of movement which gives the architecture its equilibrium. It will indeed be noted that the first group, formed by variations I to IV, has a common metronome mark ( $\text{♩} = 104$ ). The second group begins with variations V to IX, based on a metronome mark of 144. (In var. VII, the  $\text{♩} = 72$ , that is to say  $\text{♩} = 144$ ). In var. X, 5  $\text{♩}$  equal the preceding  $\text{♩}$ ; thus it is still dependent on the same unit (72 to the bar). This determines the new tempo of var. XI, since the  $\text{♩}$  here equals the preceding  $\text{♩}$ . And from var. XI – through the ritardando which leads into it – springs the tempo of var. XII, which itself leads to the tempo of var. XIII, so that both remain connected to the large central group.

Furthermore, var. XIII already heralds var. XV, which observes a similar speed (144–152) and is itself merely a brilliant introduction to the Fugue. The Fugue constitutes the third main section of the work.

Var. XIV is a resting-place, an essentially expressive interlude.

Of course, these divisions are completely abstract, of interest only in that they enable the player better to recreate the rhythmic physiognomy of the whole.

The variations follow one another without a break, apart, of course, from the ritardandos and pauses which prolong certain transitions or prepare for succeeding variations.

The Theme requires special playing: immaterial, veiled, rather slow and remote; more a memory of the theme than the theme itself. A long pause on the last chord. It is only with the start of the first variation that the piano reveals its true colours.

The Envoi is a signature, a leave-taking.

I.M.

I.M.

*Duration: 17 minutes*

a Nikita e Irene Magalov

# VARIATIONS, FUGUE, AND ENVOI

on a Theme of Handel

IGOR MARKEVITCH  
1941

## TEMA

Andantino

*pp* la II volta

Musical score for the TEMA section, first system. The score consists of two staves: treble and bass. The key signature is one sharp (F#). The tempo is Andantino. Dynamics include *p* and *pp*. Articulation marks like dots and dashes are present. The instruction *Rit.(a piacere)* appears at the end of the first system.

*pp* la II volta

Musical score for the TEMA section, second system. The score consists of two staves: treble and bass. The key signature is one sharp (F#). The tempo is Andantino. Dynamics include *p* and *pp*.

lunga  
pausa

rit. la II volta

Musical score for the TEMA section, third system. The score consists of two staves: treble and bass. The key signature is one sharp (F#). The tempo is Andantino. Dynamics include *p* and *pp*. Articulation marks like dots and dashes are present. The instruction *lunga pausa* appears at the end of the system, followed by a fermata.

## VAR. I.

Allegro sostenuto  $\text{♩} = 104$  (non più)

*f*  
ben martellato

Musical score for Variation I, first system. The score consists of two staves: treble and bass. The key signature is one sharp (F#). The tempo is Allegro sostenuto. Dynamics include *f* and *ben martellato*. Articulation marks like dots and dashes are present. The instruction *Rit.* appears at the beginning of the system.

Musical score for Variation I, second system. The score consists of two staves: treble and bass. The key signature is one sharp (F#). The tempo is Allegro sostenuto. Articulation marks like dots and dashes are present.

4

4

*mf*

*cresc.*

## VAR. II

*piu f*

*mf*

*cresc.*

*molto f*

*sf*

## VAR. III

*f*

*p*

*ff*

*p*

*ff*

*mf*

*ff*

*mf*

*ff*

*m.s. sopra*

6

Sheet music for piano, page 6, showing four staves of musical notation. The music consists of six measures. Measure 1: Treble staff, dynamic *f*; Bass staff, dynamic *f*. Measure 2: Treble staff, dynamic *mf*; Bass staff, dynamic *fp*. Measure 3: Treble staff, dynamic *marc.*; Bass staff, dynamic *marc.*. Measure 4: Treble staff, dynamic *cresc.*; Bass staff, dynamic *ff p subito*, instruction *(senza ped.)*. Measure 5: Treble staff, dynamic *ff p subito*; Bass staff, dynamic *ff p subito*.

## VAR. IV

Sheet music for piano, Variation IV, showing two staves of musical notation. The music consists of six measures. Measure 1: Treble staff, dynamic *dolce e legato*; Bass staff, dynamic *sost. il canto ten.* Measure 2: Treble staff, dynamic *ten.*; Bass staff, dynamic *ten.* Measure 3: Treble staff, dynamic *simile*; Bass staff, dynamic *(simile)*. Measures 4-6: Continuation of the musical pattern.

Var. IV. Mettre le chant en évidence:

Var. IV. Underline the melody:



Dans cette variation, je recommande l'emploi de la "demi pédale", suffisante pour lier la partie principale sans alourdir le reste.

In this variation, I recommend half-pedalling, sufficient to bind the principal part without dulling the rest.

The first section of the sheet music consists of three staves of musical notation for piano. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The music is in common time, with a key signature of two sharps. Fingerings are indicated above the notes, such as '1 2 3 1' and '4 3 2 1'. Dynamics include 'p' (piano) and '(simile)'. The notation is dense with sixteenth-note patterns.

## VAR. V

The second section, labeled 'VAR. V', starts with a tempo of 'd=144'. It features two staves of musical notation. The top staff shows a series of eighth-note pairs with dynamics 'sf = p' and '(simile)'. The bottom staff shows corresponding bass notes with dynamics 'sf' and '(simile)'. The notation is designed to demonstrate the execution of syncopated rhythms.

La var. V demande un travail rigoureux pour éviter que la syncope ne donne l'impression d'un temps fort et le groupe des triples croches d'une levée. Ce groupe doit être exécuté énergiquement, la première note attaquée avec une grande fermeté. La ♩ de la syncope est jouée staccato; c'est par la pédale qu'on la lie à la ♩ suivante. Cet emploi de la pédale sur un temps faible est difficile et demande un soin particulier. Je suggère les exercices suivants:

*Var. V requires vigorous effort to avoid giving the impression that the groups of demisemiquavers are up-beats to the syncopations. These demisemiquaver groups must be played with energy, the first note attacked very firmly. The syncopated ♩ is played staccato; it is joined to the ensuing ♩ by means of the pedal. This use of the pedal on a weak beat is difficult and needs particular care. I suggest the following exercises:*

The third section contains four sets of exercises, numbered 1, 2, 3, and 4. Each set consists of two staves of musical notation. The exercises involve eighth-note pairs and bass notes, similar to the examples in 'Var. V', but on a smaller scale. The notation includes dynamics like 'sf', 'p', and 'etc.' to guide the performer.

Sheet music for piano, page 8, featuring six staves of musical notation. The music is in common time and consists of measures 8 through 13. The key signature changes between F major (one sharp) and G major (two sharps). The notation includes various dynamic markings such as *cresc.*, *ff leggero*, *p*, *sf*, *simile*, and *cresc.*. Performance instructions like "8" and "5" are also present. The music is divided into measures by vertical bar lines.

## VAR. VI

(♩ = 144)

## VAR. VII

Moderato, ma allegramente ( $\text{♩} = 72$ )

*p*  
*f* la II volta

*secco*

*cresc.*

*mf*  
*cresc.*

*f*

*2.*

*f*

Musical score page 11, measures 1-2. Treble and bass staves. Dynamics: *mf*.

Musical score page 11, measures 3-4. Treble and bass staves. Articulations: *fassai*, *marcatissimo*.

## VAR. VIII

Doppio tempo ( $\text{♩} = 144$ )

Musical score page 11, Var. VIII, measures 1-2. Treble and bass staves. Articulation: *fassai e molto marcato*.

Musical score page 11, Var. VIII, measures 3-4. Treble and bass staves.

Musical score page 11, Var. VIII, measures 5-6. Treble and bass staves. Articulation: *meno f*.

42

Musical score for piano, page 42, measures 1-3. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). Measure 1 starts with a sixteenth-note pattern. Measure 2 begins with a dynamic of *mf*, followed by *cresc.* and *f*. Measure 3 ends with a dynamic of *p*.

## VAR. IX

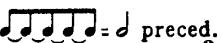
Musical score for piano, Var. IX, measures 1-2. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). Measure 1 starts with a dynamic of *p* and includes the instruction *fla m.s. marcato (ma non troppo)*. Measure 2 continues the marcato style.

Musical score for piano, Var. IX, measures 3-4. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). Measure 3 starts with a dynamic of *sf* and includes the instruction *m.s.* Measure 4 starts with a dynamic of *f*.

Musical score for piano, Var. IX, measures 5-6. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). Measure 5 starts with a dynamic of *dim.* Measure 6 starts with a dynamic of *mf* and includes the instruction *sf*.

Musical score for piano, Var. IX, measures 7-8. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). Measure 7 starts with a dynamic of *cresc.* Measure 8 starts with a dynamic of *f ten.*

## VAR. X

Scherzoso  preceded.


The musical score consists of five staves of piano music. The first staff begins with a dynamic *p*. The second staff begins with a dynamic *pp*. The third staff begins with a dynamic *mf*. The fourth staff begins with a dynamic *p*. The fifth staff begins with a dynamic *cresc.*. The score features various performance techniques such as slurs, grace notes, and dynamic markings like *f*, *fp*, *mp*, and *ten.*. Handwritten numbers 1 through 5 are placed above certain notes and slurs across the staves. Measure numbers are present at the start of each staff.

## VAR. XI

 $\text{d} = \text{d} = 182$  *molto danzante*

*p ma deciso*  
*molto f la II volta*

*mf*

*ff*

*f*

*f p subito*

*f*

*f p subito*

*ff*

*p*

*molto sost.*

*f*

*allarg. la II volta*

**VAR. XII**

15

### Risoluto, con bravura ( $\text{d} = 100$ )

**Risoluto, con bravura (d = 100)**

*fassai*

*più f*

*mf*

*f*

*V*

**VAR. XIII**

**Più allegro** ( $\downarrow$  144 - 152) *con molta bravura*

Piu allegro (♩ = 144-152) con molta bravura

1 rinf. pp 2 rinf. pp 3 rinf. pp rinf. pp 4 rinf. pp  
5 rinf. pp 6 rinf. pp rinf. pp 7 rinf. pp rinf. pp  
8 rinf. pp 9 rinf. pp rinf. pp rinf. pp  
10 rinf. p rinf. pp rinf. pp rinf. pp lunga  
rinf. pp rinf. pp rinf. pp rinf. pp

Var. XIII. Effet de clair-obscur. Les accords marqués **rinf**: très forts et arrachés. On retombe sur l'accord **pp** qui s'attaque de très près, en allant bien au fond des touches. L'exécution de cette variation dépend essentiellement du jeu de la pédale: on l'enfonce en plaquant l'accord **rinf**. On la relève exactement en enfonçant l'accord **pp**. Remarquer la thème:

*Var. XIII. An effect of light and shade. The chords marked rinf: very loud and as if torn off. Dropping back, the pp chord is attacked from very close and going right to the base of the keys. The performance of this variation is essentially dependent on the use of the pedal: this is depressed while striking the rinf chord. It is released at the precise moment of subsiding onto the pp chord. Note the theme:*



\*) Sons harmoniques: enfoncez les touches sans faire parler les notes.

*\*) Harmonics: depress the keys without sounding the notes.*

## VAR. XIV

Andante adagio ( $\text{♩} = 60$ )

*p cantabile ed espress.*

*lent. (ma non troppo)*

*cresc.*

*intenso*

*(poco lent.)*

*cresc. . . . appassionato.*

*più f*

*largamente*

*lontano ed un po' rit.*

*a tempo*

*rit.*

*sost.*

*espress.*

*lunga*

*Adagio assai*

## VAR. XV

Con fuoco, ma sempre maestoso ( $\text{d} = 144 - 152$ )

*ff* (*largamente*)      (*un poco stretto*)      (*largamente*)

Allarg.      lunga      A tempo

(*a tempo*)

(*largamente*)      (*appassionato e*)

Allarg.      lunga      A tempo

string.)

Allarg.

m. s. [ *rinf.*      *secco*      *sf*      *secco* ]

## FUGA

(♩ = 160)

*pp*

(*senza Ped.*)

(*un po' di Ped.*)

marc. 2 1

(*senza Ped.*)

(*un po' di Ped.*)

(*senza Ped.*)

un poco marc.

A musical score for piano in G major (two sharps) and common time. The top staff shows a melodic line with fingerings: 4-2, 5-3-2-1, 1-3-2-1, 4, 5, 4, 5. The bottom staff shows a harmonic line with fingerings: 1-2-3-4, 5-2, 5-4. A dynamic marking "sempre pp" is placed between the two staves. The page number "8" is at the top right.

Musical score for piano, page 10, measures 4-5. The score consists of two staves. The top staff is in treble clef and has a key signature of four sharps. Measure 4 starts with a eighth note followed by a sixteenth note, then a quarter note, a eighth note, and a sixteenth note. Measure 5 starts with a eighth note followed by a sixteenth note, then a quarter note, a eighth note, and a sixteenth note. The bottom staff is in bass clef and has a key signature of one sharp. Measure 4 starts with a eighth note followed by a sixteenth note, then a eighth note, a sixteenth note, a eighth note, and a sixteenth note. Measure 5 starts with a eighth note followed by a sixteenth note, then a eighth note, a sixteenth note, a eighth note, and a sixteenth note.

A musical score for piano, page 10, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). Measure 5 starts with a sixteenth-note pattern in the treble staff. Measure 6 continues this pattern. Measure 7 begins with a single eighth note in the bass staff. Measure 8 concludes the section. Measure 9 starts with a sixteenth-note pattern in the treble staff, followed by a dynamic instruction '(senza Ped.)' in parentheses.

A musical score page showing four staves of music. The top staff is treble clef, G major, common time. The second staff is bass clef, F major. The third staff is treble clef, G major. The bottom staff is bass clef, F major. Measure 7 starts with a dynamic 'mf' and a melodic line with grace notes. Measure 8 begins with a dynamic 'pp dolciss.' and continues the melodic line. Measure 9 consists of eighth-note patterns. Measure 10 concludes the section.

The image displays five staves of musical notation for piano, arranged vertically. The top staff uses a treble clef, and the bottom staff uses a bass clef. Each staff consists of two measures. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as 'cresc.' and 'mf'. Fingerings are indicated above the notes, showing sequences like 1-2-3-4, 5-1-2-3, and 4-5. Measure 1 of the first staff begins with a treble note at the top of the staff, followed by a bass note at the bottom. Measure 2 begins with a bass note at the bottom of the staff, followed by a treble note at the top. This pattern repeats for each of the five staves.

This page contains five staves of musical notation for piano, starting at measure 22.

- Staff 1:** Treble clef, key signature of four sharps. Fingerings: 3, 4, 2, 1; 5, 4, 2, 1; 5, 3, 2, 1. Dynamic: *cresc.*
- Staff 2:** Bass clef, key signature of four sharps. Fingerings: 1; 5, 4. Dynamic: *f*.
- Staff 3:** Treble clef, key signature of one sharp. Fingerings: 5, 2, 3, 4; 5, 1; 5, 4, 3, 1. Dynamic: *più f*.
- Staff 4:** Bass clef, key signature of one sharp. Fingerings: 2; 4, 3, 2; 2. Dynamic: *più f*.
- Staff 5:** Treble clef, key signature of one sharp. Fingerings: 5, 3, 1; 5, 4, 3, 2. Dynamic: *molto f*.

Musical score for piano, page 23, featuring five staves of music:

- Staff 1 (Treble Clef):** Dynamics include *mf dolce* and *cresc.*. Performance instruction: *poco ſa*.
- Staff 2 (Bass Clef):** Dynamics include *f*, *mf*, and *cresc.*
- Staff 3 (Treble Clef):** Dynamics include *cresc.*, *f*, and *p*.
- Staff 4 (Bass Clef):** Dynamics include *ff*, *p*, *ff*, and *v*.
- Staff 5 (Treble Clef):** Dynamics include *con fuoco*.

The image shows five staves of piano sheet music. The top staff is in G major (one sharp) and the bottom staff is in E major (no sharps or flats). The music consists of complex, fast-paced patterns primarily using the black keys of the piano. Fingerings are indicated above the notes, such as '1 3' and '2 3'. Measure 10 includes a dynamic instruction 'sost.'. Measure 14 features a dynamic 'sempre molto f'. Measures 18 and 19 show specific fingerings: '4 1' and '2 3' respectively. The music concludes with a final dynamic 'f'.

The image displays five staves of musical notation for piano, arranged vertically. The top staff begins with a dynamic marking 'ff' (fortissimo). The second staff features a melodic line with grace notes and a bass line providing harmonic support. The third staff includes a measure number '8' above the staff and a dotted line indicating a continuation. The fourth staff contains a dynamic instruction 'sempre ff' (always fortissimo) in the right-hand section. The fifth staff includes dynamic markings 'marcato' and 'mf' (mezzo-forte) in the right-hand section. Each staff consists of two measures, with the exception of the third staff which has three measures.

Musical score for piano, page 26, featuring five staves of music. The score consists of two systems of measures.

**Measure 1:**

- Top staff: Treble clef, key signature of one flat. Measures 1-3. Dynamics:  $f$ .
- Middle staff: Bass clef, key signature of one flat. Measures 1-3. Measure 1 has a bass note. Measure 2 has a bass note. Measure 3 has a bass note.
- Bottom staff: Bass clef, key signature of one flat. Measures 1-3. Measures 1-2 have bass notes. Measure 3 has a bass note.

**Measure 2:**

- Top staff: Treble clef, key signature of one flat. Measures 4-6. Dynamics: *cresc.*,  $sf$ ,  $sf'$ .
- Middle staff: Bass clef, key signature of one flat. Measures 4-6. Measures 4-5 have bass notes. Measure 6 has a bass note.
- Bottom staff: Bass clef, key signature of one flat. Measures 4-6. Measures 4-5 have bass notes. Measure 6 has a bass note.

**Measure 3:**

- Top staff: Treble clef, key signature of one flat. Measures 7-9. Dynamics:  $ff$ .
- Middle staff: Bass clef, key signature of one flat. Measures 7-9. Measures 7-8 have bass notes. Measure 9 has a bass note.
- Bottom staff: Bass clef, key signature of one flat. Measures 7-9. Measures 7-8 have bass notes. Measure 9 has a bass note.

**Measure 4:**

- Top staff: Treble clef, key signature of one flat. Measures 10-12.
- Middle staff: Bass clef, key signature of one flat. Measures 10-12. Measures 10-11 have bass notes. Measure 12 has a bass note.
- Bottom staff: Bass clef, key signature of one flat. Measures 10-12. Measures 10-11 have bass notes. Measure 12 has a bass note.

**Measure 5:**

- Top staff: Treble clef, key signature of one flat. Measures 13-15.
- Middle staff: Bass clef, key signature of one flat. Measures 13-15. Measures 13-14 have bass notes. Measure 15 has a bass note.
- Bottom staff: Bass clef, key signature of one flat. Measures 13-15. Measures 13-14 have bass notes. Measure 15 has a bass note.

Musical score for organ, page 27, featuring five staves of music. The score includes dynamic markings such as *molto f*, *pp*, *molto rit.*, *lunga*, *Andantino*, *pp lontano*, *Più lento*, *molto rit.*, *A tempo*, *pp*, *cresc.*, *f*, *poco*, and *cresc.*. Articulation marks like *att.* and *col.* are also present. The score consists of two systems of music, each with five staves. The first system starts with a treble clef and a bass clef, while the second system starts with a bass clef. Measure numbers 3 and 4 are indicated at the beginning of the first system.

Réenfoncer délicatement les touches sans faire parler les notes avant de changer la Ped.

\*<sup>)</sup> Before changing the pedal, carefully re-depress the keys without sounding the notes.

A page of sheet music for piano, consisting of five staves of musical notation. The music is in common time and uses a key signature of four sharps. The notation includes various note values, rests, and dynamic markings such as *ff*. Fingerings are indicated above some notes. The bass staff features continuous eighth-note patterns. The right-hand staff shows complex sixteenth-note figures. The left-hand staff contains eighth-note chords. The overall style is technical and requires dexterous fingerwork.

(con molto brio)

This page contains five staves of musical notation for piano, arranged vertically. The top three staves are in common time (indicated by a 'C') and the bottom two are in 6/8 time (indicated by a '(6/8)'). The key signature is A major (three sharps). The notation includes various note heads, stems, and bar lines, with some notes having numerical or letter-like markings above them. The first staff shows a series of eighth-note patterns. The second staff begins with a bass note followed by eighth-note patterns. The third staff features sixteenth-note patterns. The fourth staff starts with a dynamic 'ff' (fortissimo) and includes a measure with a '4/2' time signature. The fifth staff concludes the page.

Musical score for piano, page 80, featuring five staves of music. The score includes dynamic markings such as *sf*, *p cresc.*, *ff*, *fff allarg.*, *a tempo*, and *lunga*. Fingerings are indicated by numbers above the notes. Performance instructions like *viva* and *tempo* are also present. The music consists of six measures per staff, with measure 12 spanning across the staves.

*sf*

*p cresc.*

*ff*

*fff allarg.*

*a tempo*

*lunga*

*viva*

*tempo*

## ENVOI

Adagio, ma non troppo

*dolce**Rit. (a piacere)**espress.**mf**intenso**sempre intenso**Molto rit.**dim.**pp*

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Concert Set  
Entertainments  
Five Pieces  
Piano Miscellany  
Sonata  
The Young Pianist

**Bridge**

Miniature Pastorals  
Three Sketches

**Britten**

Holiday Diary  
Night Piece

**Chávez**

Invención  
Sonatina

**Copland**

Four Piano Blues  
In Evening Air  
Midsummer Nocturne  
Night Thoughts  
Piano Fantasy  
Piano Sonata  
Piano Variations

**Cumming**

Twenty-four Preludes

**Delius**

Piano Album

**Ferguson**

Five Bagatelles  
Sonata

**Ginastera**

Pequeña Danza†  
Rondo Sobre Temas Infantiles Argentinos†  
Sonata†  
Suite de Danzas Criollas†

**Gruber**

Six Episodes from a Discontinued Chronicle

**Ireland**

Ballad of London Nights  
Rhapsody  
Sarnia

**Kabalevsky**

Fifteen Children's Pieces  
Five Easy Variations, op. 51  
Four Little Pieces, op. 14  
Four Rondos, op. 60\*  
Sonatas Nos. 1\*, 2\* and 3\*  
Sonatinas, op. 13, Nos. 1\* and 2\*  
Twenty-four Little Pieces, op. 39  
Twenty-four Preludes, op. 38

**Keats**

Sonata

**Khachaturian**

Pictures of Childhood\*  
Toccata

**Latrobe**

Three Sonatas

**Lees**

Fantasia  
Kaleidoscopes  
Odyssey  
Six Ornamental Etudes  
Sonata No. 4  
Three Preludes

\* Only for sale in the U.K., Eire, the Republic of South Africa, and the British Commonwealth (excluding Canada).

† Only for sale in the U.K., the British Commonwealth, Eire, the Republic of South Africa, the Continent of Europe, the USA and its territories and possessions, and Mexico.

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