

*Курский государственный университет
Kursk State University*

Ф. Лист - М. Петухов

ИСПАНСКАЯ РАПСОДИЯ

для фортепиано и струнного оркестра

Партитура

F. Liszt - M. Petukhov

SPANISH RHAPSODY

for piano and string orchestra

Score

*Курск / Kursk
2011*

- © Mikhail Petukhov, 1980
- © Kursk State University, 2011
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Концертная обработка Испанской рапсодии для фортепиано Ференца Листа была сделана Михаилом Петуховым в сентябре 1980 года и посвящена ее первым исполнителям – Юрию Симонову и Камерному оркестру Большого театра.

Эта партитура явилась весьма необычным и, пожалуй, единственным в своем роде творческим экспериментом в жанре романтического концерта. Солирующая партия рояля почти полностью воспроизводит листовский оригинал. Петухов присочиняет к нему струнный оркестр в виде самостоятельной полифонической ткани, в которую он контрапунктически вплетает элементы нового тематизма.

Поскольку универсальность фортепианной фактуры Испанской рапсодии зачастую воспроизводит звучание тяжелых медных, пронзительных деревянных и гулких ударных инструментов, дописанный Петуховым оркестр исполняет роль своеобразного обособления тембра струнных, которые своей мягкой и массивной оболочкой не заглушают фортепиано, но вместе с ним словно имитируют звучание большого симфонического оркестра. При этом здесь как бы происходит слияние традиций романтического концерта с традициями камерного Concerto grosso, в котором партия солиста вследствие постоянного присутствия оркестра обычно представлена как *strumento obbligato*.

Партитура Испанской рапсодии изобилует различными техническими сложностями и представляет непрерывное соревнование фортепиано и оркестра в преимущественно быстрых темпах.

Саулус Сондецкис, с которым Петухов играл Рапсодию множество раз, указывает на ее ассоциативную связь с «Кармен - сюитой» Щедрина.

Михаил Петухов удивительно смело присочинил оркестровую ткань к произведению Листа. И сделал это тонко, в едином стиле с первоисточником, озарив звучание рояля по-новогоднему радужной оркестровой подсветкой, отчего Испанская рапсодия стала еще праздничнее.

Это сочинение входит в постоянный репертуар многих современных камерных оркестров, вызывая неизменный интерес и восхищение слушателей.

Профессор Сергей Проскурин

The arrangement of Franz Liszt's Spanish Rhapsody for piano and strings was made by Mikhail Petukhov in September 1980 and is dedicated to its first performers – Yuri Simonov and the Bolshoi Theatre Chamber Orchestra.

The score may be seen as a rather unusual type of creative experiment in the romantic concert genre. The solo part is almost identical to the original but Petukhov adds a string orchestra as a separate polyphonic pattern in which elements of new thematic material are contrapuntally interwoven.

The versatility of the piano texture of the original reproduces the impression of heavy brass as well as poignant woodwind and resounding percussion instruments. The orchestra part, added by Mikhail Petukhov, focuses on the colour of the strings, which rather than playing in unison with the solo part, bring a new counterpoint helping to create the impression of a big symphony orchestra. The result is a convergence of romantic orchestra and chamber *Concerto grosso* traditions in which the solo part is presented as *strumento obbligato*.

The Spanish Rhapsody score is rich in technical intricacy and appears to be a nonstop competition between the piano and the orchestra, mostly in fast tempos and Saulius Sondeckis with whom Mikhail Petukhov has magnificently performed the Spanish rhapsody many times, points to its association with Shchedrin's arrangement of Bizet's *Carmen-Suite*. We can't help admiring Petukhov's daring in adding the concerto texture to Liszt's rhapsody: it was composed very delicately, in harmony with the original work, thus Petukhov's transcription acquires a grand and festive coloring.

Liszt-Petukhov's Spanish rhapsody is in the repertoire of many modern chamber orchestras and always attracts interest and delight from audiences.

Professor Sergey Proskourin

SPANISCH RHAPSODY

for piano and string orchestra

F. Liszt - M. Petoukhov

The image shows a page of a musical score for 'Spanisch Rhapsody' by Franz Liszt, arranged by M. Petoukhov. The score is for piano and string orchestra. It begins with the tempo marking 'Lento'. The piano part is written in a grand staff (treble and bass clefs) and includes dynamic markings such as 'Piano', 'p', 'cresc.', and 'ten.'. The string orchestra part is written in five staves (Violins I, Violins II, Violas, Cellos, and Double Basses) and includes dynamic markings like 'ten.'. A section of the piano part is marked 'Cadenza ad libitum'. The score is written in a key signature of two sharps (D major) and a 2/4 time signature. The page number '5' is in the top right corner.

8 *accel.*

P-no

cresc.

V-le

V-c

C-b.

colla parte sempre

Detailed description: This system shows the beginning of a musical passage. The piano part (P-no) features a complex, rhythmic melody with many sixteenth notes and slurs. Above the piano part, the number '8' is written, and the tempo marking 'accel.' is present. The strings (V-le, V-c, C-b.) are marked 'colla parte sempre' and play sustained notes. A 'cresc.' (crescendo) marking is placed over the piano accompaniment.

8

P-no

V-le

V-c

C-b.

Detailed description: This system continues the musical passage. The piano part (P-no) maintains its intricate rhythmic pattern. The strings (V-le, V-c, C-b.) continue to play sustained notes. The number '8' is written above the piano part.

rit.

rinforzato

sf

ten.

P-no

V-le

V-c

C-b.

Detailed description: This system concludes the musical passage. The piano part (P-no) features a final melodic phrase with a 'rit.' (ritardando) marking. This is followed by a section marked 'rinforzato' (rinf.) and 'sf' (fortissimo), with a 'ten.' (tension) marking. The strings (V-le, V-c, C-b.) play sustained notes, with some marked with 'ff' (fortissimo) in the final section.

Piano score system 1. Includes staves for P.no, V.le, V.c., and C.b. with musical notation and performance markings such as *cresc.* and fingerings (6, 5).

Piano score system 2. Includes staves for P.no, V.le, V.c., and C.b. with musical notation and performance markings such as *cresc.* and fingerings (5, 6, 3, 1, 4, 2, 1, 5, 3, 1, 4, 2, 1).

Piano score system 3. Includes staves for P.no, V.le, V.c., and C.b. with musical notation and performance markings such as *rit.*, *rinforzato*, *sf*, *ten*, and *accel.*

8

P-no

V-le

V.c.

C-b.

8

P-no

V-le

V.c.

C-b.

8

Pno

Vlc

V.c.

C b.

P.no

5 5 5 5 5 5 5 5 5 5

arcesc. *molto*

V.le

V.c.

C.b.

P.no

5 5 5 5 5 5 5 5 5 5

rall.

V.le

V.c.

C.b.

P.no

5 5 5 5 5 5 5 5 5 5

dim.

V.le

V.c.

C.b.

dim.

dim.

2 (Folies d'Espagne)

P-no *p marcato molto*

2 *Andante moderato*

V-le

V-c

C-b. *sempre ten.*

div. *p pizz. marcato*

P-no

V-le

V-c

C-b. *marc.*

div.

P-no

V-le *1. Leggio*

V-c *mp sempre ten.*

C-b. *div.*

P.no

V-le (1. leggjo)

V.c. div. mp

C-b. div.



P.no

3 sempre un poco marcato ten. ten.



V-le die Hälfte mp

V.c. mp arco pizz. arco

C-b. div. mp arco



P.no



V-le (die Hälfte) espr.

V.c. pizz. mf

C-b. div. mf pizz. mf



P no

un poco... cresc.

ten.

sul IV

mf sempre ten.

Archi

tutte, div.

mf marcato molto

unis.

marcato molto

P no

ten.

più cresc.

cresc.

Archi

cresc.

non div. pizz.

mf

cresc.

P-no

espr.

Archi

pizz.

sf

pizz. unis.

f cantando arco

P-no

ritforz.

Archi

P-no
f
espr.
ten.
sf
ten.
espr.
(mf)
espr.
(mf)
arco
pizz.
piu f espr.
V-ni I
V-ni II
V-le
V-c. div.
C-b.

P-no
4
3
4
2
rinforz.
rinforz.
rinforz.
V-ni I
V-ni II
V-le
V-c. div.
C-b.

P.no
cresc.
vibrato
5
V-ni I
V-ni II
V-le
V.a. div.
C. b.
pizz.
rinforz.
5 pizz.
ff marc. sempre
ff marc. sempre
ff marc. sempre
ff marc. sempre
ff marc. sempre

P.no
Archi

P-no

Archi

P-no

f

con tutta forza

Archi

con tutta forza

con tutta forza

con tutta forza

e con tutta forza

P-no



Arch.



P-no



Arch.



P-no

agitato

Archi

arco
mf

P-no

3

Archi

arco
mf
3

P.no

un poco marcato

dim.

Archi

molto espr.

molto espr.

P.no

5 4 3

Archi

f

div.

f

f

P-no

Archi

P-no

poco a poco più agitato

Archi

P.no

cresc. ed appassionato

Archi

poco *cresc.*

P.no

rinforz.

Archi

unis.

P-no

ten.

con grandezza

Archi

con grandezza

con grandezza

con grandezza

con grandezza

P-no

ten.

Archi

Pno

Archi

ten.

ten.

P-no

Archi

ten.

ten.

sempre ff

sempre ff

sempre ff

sempre ff

sempre ff

P-no

Archi

div. pesante

pesante

pesante

pesante

pesante

P-no

Archi

P-no

Archi

P-no

Archi

non div.

sf

molto rinforzando

P-no

Archi

P-no

rit. *Allegro animato*

V-ni I div.

(colla parte) pizz. *ff* *pizz.* *ff arco* *non div.*

V-ni II div.

ff pizz. *ff arco*

V-Le div.

ff pizz. *ff arco*

V-c div.

ff pizz. *ff arco*

C-b. div.

ff pizz. *ff*

P.no

Archi

P.no

Archi

P-no

ff brillante

Archi

unis. ff

Empty musical staves for the second system.

P-no

ff

Archi

ff

P-no

Archi

decresc.

decresc.

decresc.

decresc.

decresc.

P-no

sempre

decresc.

rubato

Archi

ten.

sf

mf

mf

mf

mf

Allegro (Jota aragonese)

P-no

p gaio

9

V-ni I div.

Allegro

flag.

V-ni II

V-le

V-c.

dim.

C-b.

mp

p

P-no

un poco marc.

8

V-ni I div.

Solo

V-ni II gli altri

pizz.

mp

(flag.)

arco

manc.

V-le

V-c.

C-b.

P-no
p

V-ni I div.

Solo V-ni II
gli altri
(flag.)
pizz.
sim.

V-le
pp

V-c.
pizz.
pp

C-b.

P-no
8- 10 2 4 3 5
1 1 1 1

V-ni I div.
10

Solo V-ni II
gli altri
arco
pizz.

V-le

V-c.
p

C-b.

P-no

V-ni I div.

Solo V-ni II gli altri

V-le

V-c.

C-b.

pizz.

arco

flag.

pp sempre

4 3 2 3 5, 4 3 2 1, 4 3 4 3 4 2, 2 4 3 5, 4 2 2 4 3 5

Detailed description: This system contains the first five measures of the score. The piano part features a complex melodic line with numerous fingerings indicated above the notes. The violin I part consists of sustained chords. The violin II part has a short melodic phrase starting in measure 3, marked *pizz.*. The viola part also has a melodic line starting in measure 3, marked *pizz.* and *p*. The cello and double bass parts provide harmonic support, with the cello part marked *arco* and *flag.* in measure 4. The dynamic marking *pp sempre* is placed at the bottom of the system.

P-no

V-ni I div.

Solo V-ni II gli altri

V-le

V-c.

C-b.

arco

Detailed description: This system contains the next five measures of the score. The piano part continues with its intricate melodic pattern. The violin I part remains with sustained chords. The violin II part has a melodic line starting in measure 6. The viola part continues its melodic line. The cello and double bass parts provide harmonic support, with the cello part marked *arco* in measure 6. The dynamic marking *pp* is present at the beginning of the system.

P.no

V-ni I div.

Solo V-ni II

gli attri

V-le

V-c.

C-b.

P.no

V-ni I div.

Solo V-ni II

gli attri

V-le

V-c.

C-b.

p dolce con grazia

pp con grazia

P-no

V-ni I div.

V-ni II div.

V-le div.

V-c.

C-b.

P-no

1 legg.

V-ni I e altri div.

V-ni II

V-le div.

V-c.

C-b.

sol, espr

1. *P.no*

1. *leggio*

Vni I
gli altri div.

Vni II
div.

Vle
div.

V-c.

col legno

mp

Detailed description: This system contains the first four measures of the score. The piano part features a melodic line with slurs and a bass line with chords. The strings are marked *col legno* and *mp*. The woodwinds and brass are mostly silent in these measures.

1. *P.no*

1. *leggio*

Vni I
gli altri div.

Vni II
div.

Vle
div.

V-c.

col legno

mp

sim.

mp

sim.

mp

sim.

mp

Detailed description: This system contains measures 5 through 8. The piano part continues with a melodic line and chords. The strings remain *col legno* and *mp*. In measures 7 and 8, the woodwinds and brass enter with a rhythmic pattern, marked *sim.* and *mp*. Measure numbers 12 and 13 are indicated in boxes above the piano and violin I staves respectively.

P-no *leggiere*

1 *leggio*
V-ni I *arco*
gli altri *p*
div. *pizz.*

V-ni II *pizz.*
div. *arco*

V-le *p*

V-c.

C-b.

P-no

1 *leggio*
V-ni I
gli altri
div.

V-ni II
div. *pizz.* *arco*

V-le *pizz.* *arco*

V-c. *detaché*

C-b. *Solo*
mp

13

8

P-no

1
leggio

V-ni I
gli
altri
div.

V-ni II
div.

V-le

Solo
V.c.
gli
altri

C-b.

arco sul 2
mf sonoro

pizz.
mf

pizz.
mf

8

1 4 2 3 4 2 4

1 2 3 4

P-no

I
V-ni

II

V-le

Solo
V.c.
gli
altri

C-b.

tutti, pizz.
mp

sul #

(mf)

8

P-no

V-ni I

V-ni II

V-le

Solo V-c.

gli altri

C-b.

animando

14

P-no

V-ni I

V-ni II

V-le

Solo V-c.

gli altri

C-b.

pizz. (quasi chitarra)

non div.

mp

pizz.

non div.

mp

non div.

arco mp

(non div.)

mp

P-no

cresc.

Archi

arco non div.
mf secco
pizz. mf
mf

P-no

sf

Archi

Sole arco
mf

P-no

15 *f brioso*

Archi

15 *f (non div.)*

arco *f*

P-no

Archi

arco *f*

First system of musical notation, measures 1-4. The score includes parts for Piano (P-no), Violin I (V-ni I), Violin II (V-ni II div.), Viola (V-la), Violoncello (V-c), and Contrabasso (C-b). The key signature is two sharps (F# and C#). The piano part begins with a dynamic marking of *pp* in measure 3. The violin parts feature a melodic line with slurs and accents. The viola and cello parts provide harmonic support with chords and single notes. The contrabasso part has a melodic line starting in measure 3 with a *pp* dynamic.

Second system of musical notation, measures 5-8. The score includes parts for Piano (P-no), Violin I (V-ni I), Violin II (V-ni II div.), Viola (V-la), Violoncello (V-c), and Contrabasso (C-b). The key signature is two sharps (F# and C#). The piano part begins with a dynamic marking of *p* in measure 5. The violin parts continue with their melodic lines. The viola part has a dynamic marking of *mp* and the instruction *Solo* in measure 5. The cello part has a dynamic marking of *mp* and the instruction *arco* in measure 5. The contrabasso part has a dynamic marking of *pp* in measure 5. The piano part has a dynamic marking of *pizz.* in measure 8.

P-no

16

giasoso

4 1 2 3

Detailed description: This block shows the piano part for measures 15 and 16. Measure 15 contains a melodic line with eighth notes and a triplet of eighth notes. Measure 16 begins with a fermata over the first measure, followed by a melodic line with a triplet of eighth notes. The dynamic marking *giasoso* is present. Fingering numbers 4, 1, 2, and 3 are indicated for the triplet in measure 16.

Archi

16

unis. arco

mf

Detailed description: This block shows the string part for measures 15 and 16. Measure 15 has a fermata over the first measure. Measure 16 begins with a fermata, followed by a melodic line with a triplet of eighth notes. The dynamic marking *mf* is present. The instruction *unis. arco* is written above the staff.

P-no

17

2 1 3 3 2 5

5 3

Detailed description: This block shows the piano part for measures 17 and 18. Measure 17 contains a melodic line with a triplet of eighth notes and a half note. Measure 18 begins with a fermata, followed by a melodic line with a triplet of eighth notes. Fingering numbers 2, 1, 3, 3, 2, 5, 5, and 3 are indicated.

Archi

17

pizz.

arco

mf

pizz.

pizz.

Detailed description: This block shows the string part for measures 17 and 18. Measure 17 has a fermata over the first measure, followed by a melodic line with a triplet of eighth notes. Measure 18 begins with a fermata, followed by a melodic line with a triplet of eighth notes. The dynamic marking *mf* is present. The instructions *pizz.* and *arco* are written above the staff.

P-no

2 1 3

p

5 2 2 1

sf

Archi

p

sf

p

P-no

1 2 5 1 2 4 1 2

p

2 5 4

sf

Archi

p

sf

flag.

pizz.

sf

P-no

Archi

f rinforz.

17

flag.

3 Soli arco

mf

P-no

Archi

mf

arco

mf

arco

mf

8

P-no

Archi

dim.

8

P-no

Archi

mp

8

P-no

Archi

P-no

Archi

dim.

dim. sempre

P-no

Archi

P-no

Archi

sempre piu piano

P-no

pp

Archi

P-no

pp sempre

Archi

pp

trillo, ad lib.

dim.

P-no

Archi

ppp

con sord. pizz.

pp

con sord. pizz.

pp

con sord. pizz.

pp

con sord. pizz.

18 Un poco meno allegro

sul III arco

Archi

Archi

Archi

Archi

poco rall.

Archi

div.

mp molto espr mf

Detailed description: This block contains the musical score for the string section (Archi). It consists of five staves. The top staff has a tempo marking 'poco rall.'. The second staff has a 'div.' marking. The bottom staff has dynamics 'mp molto espr' and 'mf'. The music features long, flowing lines with various articulations and dynamics.

19

Commodo, quasi andante

P-no

Detailed description: This block shows the piano (P-no) part for measure 19. The piano is silent, indicated by a large rest across both the treble and bass staves.

Commodo, quasi andante

1. Solo V-ni I *mp dolce*

2. Solo V-ni I *mp dolce*

1. Solo V-ni II *mp*

2. Solo V-ni II *mp*

3 V-le Sole *mp dolce*

Solo V-c. *pizz.*

altri *mp*

Solo C-b *mp*

pizz. p sul IV p

mp dolce mp dolce

pizz. arco mp pizz.

Detailed description: This block contains the musical score for the violin, viola, and cello sections. It includes parts for 1st and 2nd solo violins (V-ni I and II), 3 violas (V-le Sole), solo cello (Solo V-c.), other violas (altri), and solo cello (Solo C-b). The tempo is 'Commodo, quasi andante'. Dynamics range from 'mp dolce' to 'p'. Performance markings include 'pizz.' (pizzicato), 'arco' (arco), and 'sul IV' (sul tasto). The music features melodic lines with various articulations and dynamics.

P-no

1. Solo V-ni I

2. Solo

1. Solo V-ni II

2. Solo

3 V-le Sole

V-c. solo

C-b. solo

pp

espr.

arco

tenuto

p

espr.

p

espr.

arco

p

p

P-no

1. Solo V-ni I

Gli altri

V-ni II

V-la sola

1. Solo V-c.

Gli altri

C-b. solo

pp

espr.

arco

tenuto

p

espr.

arco

p

p

pp

espr.

arco

tenuto

p

espr.

arco

pizz.

div. in 2

pizz.

p

20 a tempo

20 a tempo

P-no

V-ni I div. (in 2) (in 3) (flag.) *mp pizz.* *mp*

V-ni II div. *p espr.* *p espr.*

1. Solo V-le *mp espr.*

2. altre

V-c. div. *p arco* *mp* *pizz.*

C-b. *p* *tutti* *p arco* *p*

Detailed description: This is a page of handwritten musical notation for a chamber ensemble. The score is arranged in systems. The top system consists of five empty staves. The second system contains the Piano (P-no) part, which is mostly silent. The third system contains the Violin I (V-ni I) and Violin II (V-ni II) parts, both divided. The Violin I part has markings for 'in 2', 'in 3', and '(flag.)' with dynamics 'mp' and 'pizz.'. The Violin II part has dynamics 'p espr.' and 'mp espr.'. The fourth system contains the Viola (V-le) part, with dynamics 'p' and 'mp espr.'. The fifth system contains the Violoncello (V-c.) and Contrabass (C-b.) parts. The Violoncello part has markings for 'arco', 'pizz.', and 'tutti' with dynamics 'p' and 'mp'. The Contrabass part has dynamics 'p' and 'arco'. The bottom system consists of five empty staves.

P-no

p *espr.*

V-ni I div. *pp*

V-ni II div. *pp*

1. Sola V-le *div. in 2* *p*

Le altre *p*

V-c. div. *arco p*

C-b. *p* *pizz.*

P-no *più rinforz.*

Archii *unis. p* *arco p*

21

leggero

p dolce cantabile

smorz.

mp

smorz.

smorz.

smorz.

smorz.

smorz.

tenuto

1. Solo

espr.

dim.

pp

pp

3 1313

un poco rit.

Handwritten musical score for piano, system 1. It features a treble and bass clef with complex chordal textures and melodic lines. A wavy line above the staff indicates a tremolo effect.

Handwritten musical score for piano, system 2. It includes the instruction *rit.* (ritardando) and *Vivace*. A box containing the number 22 is present. Dynamics include *mf* and *sub.* (sustained).

Handwritten musical score for strings (Archi), system 1. It consists of five staves. The instruction *via sord.* (via sordina) is written above each staff. A box containing the number 22 is present. The tempo is *Vivace*. The first two staves have *1. Solo* and *attaco* markings, with a dynamic of *f*.

Handwritten musical score for piano, system 3. It features a treble and bass clef with melodic and harmonic development. A dynamic of *f* is indicated.

Handwritten musical score for strings (Archi), system 2. It consists of five staves. The instruction *Archi* is written to the left. The system shows sustained chords and rhythmic patterns.

First system of the musical score. The Piano (P-no) part is on the top staff, and Violin I (V-no I) and Violin II (V-no II) parts are on the bottom two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The Piano part features a complex rhythmic pattern with many sixteenth notes. The Violin I part has a melodic line with a wavy hairpin and a *tutti* marking. The Violin II part has a lower melodic line. A dynamic marking of *f* is present at the end of the system.

Second system of the musical score. The Piano (P-no) part continues with its intricate rhythmic texture. The Violin I (V-ni I) and Violin II (V-ni II) parts are shown. The Violin I part has a *pizz.* (pizzicato) marking. The Violin II part has a *tutti (IV)* marking. A dynamic marking of *sf* (sforzando) is present at the end of the system.

Third system of the musical score. The Piano (P-no) part continues. The Violin I (V-ni I) and Violin II (V-ni II) parts are shown. The Violin II part has a *pizz.* (pizzicato) marking. A dynamic marking of *sf* (sforzando) is present at the end of the system.

P-no

V-ni I
V-ni II

This system contains the first three staves of music. The piano part (P-no) is on the top staff, featuring a complex melodic line with many triplets and slurs. The Violin I (V-ni I) and Violin II (V-ni II) parts are on the middle two staves, playing a rhythmic accompaniment of eighth notes with some slurs.

P-no

V-ni I
V-ni II

This system contains the next three staves of music. The piano part continues with its intricate melodic patterns. The violin parts continue with their rhythmic accompaniment, including some dynamic markings like accents (>).

P-no

m.s.
leggiero, quasi legato

V-ni I
V-ni II

sf marcato
dim.

This system contains the final three staves of music. The piano part features a melodic line with slurs and fingerings (1, 2, 3, 4). The violin parts have dynamic markings: *sf marcato* in the first measure and *dim.* in the second measure. The piano part also has a *dim.* marking in the second measure.

P-no

V-ni I

V-ni II

P-no

V-ni I

V-ni II

V-le div.

V-c.

C-b.

23

P-no

V-le div.

V-c.

C-b.

P-no

I
V-ni
II

V-le div.

V-c.

C-b.

Detailed description: This system of musical notation includes a grand staff for the piano (P-no) and five staves for the strings. The piano part features a complex rhythmic pattern with triplets and accents, marked with *>sf*. The string parts include a first violin (V-ni I) which is silent, a second violin (V-ni II) which is also silent, a divided viola (V-le div.) with a melodic line marked *sfpp*, a violoncello (V-c.) with a rhythmic accompaniment, and a double bass (C-b.) with a similar accompaniment. The system concludes with a double bar line.

P-no

I
V-ni
II

V-le div.

V-c.

C-b.

Detailed description: This system continues the musical score. The piano part continues with its intricate rhythmic texture, including triplets and accents, with *>sf* markings. The string parts remain consistent with the first system: V-ni I and V-ni II are silent; V-le div. plays a melodic line with *sfpp* dynamics; V-c. and C-b. provide a steady accompaniment. The system ends with a double bar line.

P-no
sfz
cresc.
3
sf
p
v

I
V-ni
arco, sul pontic.
pizz.
p

V-le
div.
sf
p

V-c
div.
cresc.
3
pp

C-b.
cresc.
3
pp
ord. pizz.

P-no
sf
poco a poco cresc.
v

I
V-ni
II

V-le

V-c
div.
sfpp
sfpp

C-b.
sfpp

P-no

V-ni I

V-ni II

V-la

V-c. div.

C-b.

P-no

V-ni I

V-ni II

V-la

V-c. div.

C-b.

24 Più agitato, sempre crescendo

P.no *sf* *cresc.*

24 Più agitato, sempre crescendo

Archi *cresc.* *arco* *p* *ord.* *pizz.* *ord. non div.*

Archi *poco détaché* *sf* *mp*

Archi *poco détaché* *sf*

Archi

Archi

Archi

Archi

unis.

ff

ff

ff

ff

Detailed description: This system contains four staves for string instruments. The top two staves are for violins, and the bottom two are for violas. The music features a rhythmic pattern of eighth notes with accents. The dynamic marking is fortissimo (ff). The instruction 'unis.' (unison) is written above the first violin staff. There are also some handwritten markings like '2 2 1 0 1 1' in the first measure.

P.no

25

accel.

sf

1 2 3 4

Detailed description: This system contains two staves for piano. The music starts with a rest for the first two measures, then begins with a dynamic marking of sf (sforzando). The tempo marking 'accel.' (accelerando) is present. A box containing the number '25' is placed above the first measure of the second system. Fingering numbers 1, 2, 3, and 4 are indicated for the right hand.

Archi

25

sf

Detailed description: This system contains four staves for string instruments. The music continues with the same rhythmic pattern. A dynamic marking of sf (sforzando) is present. A box containing the number '25' is placed above the first measure of the second system.

P.no

1 2 3 4

sf

Detailed description: This system contains two staves for piano. The music continues with the same rhythmic pattern. A dynamic marking of sf (sforzando) is present. Fingering numbers 1, 2, 3, and 4 are indicated for the right hand.

V.c.

C-b.

sf

sf

Detailed description: This system contains two staves for violin (V.c.) and cello (C-b.). The music continues with the same rhythmic pattern. A dynamic marking of sf (sforzando) is present on both staves.

P-no

V-c

C-b.

P-no

I V-ni

II V-ni

V-le

P-no

I V-ni

II V-ni

V-le

P-no

2 1 2 1 2 1 2 1 2 1 2

P-no

3 1 2 1 2 1 2 3 1

marcatissimo

Archi

P-no

un poco rall.

Archi

arco

arco f

f

26 *Molto vivace*

P-no

ff

Detailed description: This block shows the piano part for measures 26, 27, and 28. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. Measure 26 starts with a forte (ff) dynamic. The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and some chords. Measure 28 includes a fermata over a chord.

26 *Molto vivace*

Archi

ff

Detailed description: This block shows the string part for measures 26, 27, and 28. The strings play a rhythmic pattern of eighth notes. The dynamic is marked as forte (ff). There are accents (>) over the notes in measures 27 and 28. The string section includes Violin I, Violin II, Viola, and Cello/Double Bass.

P-no

rit. f

Detailed description: This block shows the piano part for measures 29, 30, and 31. The piano part features a melodic line with eighth and sixteenth notes. The dynamic is marked as *rit. f* (ritardando forte). There are accents (>) over the notes in measure 31.

Archi

Detailed description: This block shows the string part for measures 29, 30, and 31. The strings play a rhythmic pattern of eighth notes. There are accents (>) over the notes in measures 30 and 31.

P-no

Archi

P-no

Archi

8

P-no

Musical notation for the piano part, measures 1 through 8. The music is in G major and 4/4 time. It features a melodic line in the right hand and a supporting bass line in the left hand.

Archi

Musical notation for the violin and viola parts, measures 1 through 8. The parts are in G major and 4/4 time. The violin part has a melodic line with accents, and the viola part provides harmonic support. Performance markings include *non div.*, *con tutta forza*, *div.*, and *ff marc.*

Archi

Musical notation for the violin and viola parts, measures 9 through 16. The parts continue in G major and 4/4 time, featuring sustained chords and melodic fragments.

27

P-no

Musical notation for the piano part, measures 17 through 20. The music is in G major and 4/4 time. Measure 27 is marked with a box. The piano part features a melodic line in the right hand and a bass line in the left hand.

27

Archi

Musical notation for the violin and viola parts, measures 17 through 20. The parts continue in G major and 4/4 time, featuring sustained chords and melodic fragments. Measure 27 is marked with a box.

P-no

Sempre presto

P-no

P-no

P-no

P-no

4

4

4

28

P-no

P-no

V-le

P-no

V-le

P-no

P-no

Scherzando e staccato

29

P *pp*

con sord. 29 *mp* *schierzando* *p*

con sord. *mp*

con sord. *p unis.*

P-no

V-ni I div.

V-ni II div.

V-le

V-c.

C-b.

P

3 2 1 3 2 1

V-ni I div.

V-ni II div.

V-le

P-no

2.no

8

V-ni I div.

V-ni II div.

V-le

V-c.

C-b.

sf

p

consord.

sf

sempre stacc.

P-no

V-ni I div.

V-ni II div.

V-le

V-c.

C-b.

p

P-no

unis.
V-ni I
unis.
V-ni II
V-le
V-c

P-no

30
V-ni I
V-ni II
V-le
V-c

P-no

V-ni I
V-ni II
V-le
V-c

P-no

V-ni I

V-ni II

V-le

V-c.

P-no

V-ni I

V-ni II

V-le

V-c.

sempre leggiero

P-no

V-ni I

V-ni II

V-le

V-c.

acceler.

pizz.

arco

ten.

via sord.

P-no

28 29 30 31

dim. *via sord.*

P-no

32 33 34 35

pizz. *mp* *pizz.* *mp* *arco al tacet* *mf*

martellato

P-no

36 37 38 39

arco al tacet *mf*

P-no

2 2
cresc.

Detailed description: This system shows the piano accompaniment for the first system. The right hand plays a series of chords and eighth notes, while the left hand plays a bass line with some triplets. A 'cresc.' marking is present at the end of the system.

V-le

al tac

V-c.

f

Detailed description: This system shows the violin and viola parts. The violin part is marked 'al tac' and 'f'. The viola part has a 'f' marking.

P-no

3 2 3 4
2 1 2 2

3 4 3

Detailed description: This system shows the piano accompaniment for the second system. It features more complex rhythmic patterns with fingerings indicated above the notes.

V-le

cresc.

V-c.

Detailed description: This system shows the violin and viola parts for the second system. The violin part is marked 'cresc.'.

etc.

P-no

rinz.

dim.

Detailed description: This system shows the piano accompaniment for the third system. It includes 'rinz.' and 'dim.' markings.

1. Solo V-ni I

gli altri

f pizz.

f

dim.

Detailed description: This system shows the first violin part, marked '1. Solo' and 'f pizz.'. The other violin parts are marked 'gli altri' and 'f'. A 'dim.' marking is also present.

V-ni II

V-le

pizz.

f

Detailed description: This system shows the second violin and viola parts. The violin part is marked 'pizz.' and 'f'. The viola part is marked 'f'.

V-c.

C-b.

Detailed description: This system shows the cello and double bass parts, which are mostly silent in this section.

32

P-no
brillante staccatissimo

V-ni I
pizz.
mf

V-ni II
mf

V-le
arco

1.2.Soli
mp espr.

V-c.
gli altri

C-b.
mp

pizz.
mp

33

P-no

V-ni I

V-ni II

V-le
(pizz.)
mf

1.2.Soli

V-c.
gli altri

C-b.
mf

P.no

rit.

Archi

rit. arco trb

P.no

Non troppo allegro

33

Archi

Non troppo allegro

33

trb

P-no

Archi

This system contains the first two systems of a musical score. The top system is for the Piano (P-no), consisting of two staves with complex chordal textures and melodic lines. The bottom system is for the Arches (Archi), consisting of five staves. The first three staves of the Arches play a rhythmic pattern of eighth notes, while the last two staves play sustained notes. Dynamics include *f* and *sf*. A *tr#* (trill) is marked above the first staff of the Arches in the second measure.

P-no

Archi

This system contains the next two systems of the musical score. The top system is for the Piano (P-no), continuing the complex textures from the first system. The bottom system is for the Arches (Archi), consisting of five staves. The first three staves play a rhythmic pattern, and the last two staves play sustained notes. Dynamics include *sf*. *tr#* (trill) markings are present above the first staff of the Arches in the first and second measures.

rubato

P-no

The piano part consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic accompaniment of eighth notes. The tempo is marked as *rubato*.

Archi

The violin and viola parts are shown on four staves. The violin parts feature a wavy line indicating a tremolo. The viola parts have a similar wavy line. The parts are marked with *tr* (trill) and *rinforz* (rinforzando) markings.

34 *Marciale*

P-no

sempre

The piano part for the *Marciale* section starts at measure 34. It features a complex rhythmic pattern with many beamed notes and rests. The tempo is marked as *sempre*.

34 *Marciale*

non div.

Archi

The violin and viola parts for the *Marciale* section start at measure 34. The parts are marked with *non div.* (non-diviso) and *ff* (fortissimo). The violin parts include triplets and are marked with *tr* (trill).

2.^{no} *stringendo il tempo*

stringendo il tempo

spicc. 3

Arch. *f*

3.^{no}

chi

P-no

Archi

P-no

Archi

Byra, 28. IX. 1980
Butcha.