



No. 66905

GEORGE CRUMB

GNOMIC VARIATIONS

Piano Solo

PERFORMANCE NOTES

- 1) Accidentals apply only to the notes they precede except in case(s) of immediate repetition of pitch or pattern of pitches.
- 2) All metronomic indications are approximate and may vary slightly, depending on the acoustical properties of the hall, etc.
- 3) *Gnomic Variations* requires several special techniques such as *pizzicato* playing, muted tones, production of harmonics, etc. In order that the execution of these effects be accurate, it is important that the strings be clearly marked by bits of drafting tape with the pitch labeled thereon. For *pizzicato* and harmonics, the tape should be placed on the dampers; for muted tones, near the "bridge" (at the end of the string). Some pianists prefer to mark only those strings which correspond to the black keys, thereby replicating a "sense of keyboard." (N.B. Since the interior construction of pianos varies considerably among the various manufacturers, and even among different models produced by the same firm, the pianist should choose an instrument which facilitates the execution of all the various special effects.) The following table of pitches indicates all those strings which should be specially marked (column A shows the strings which are plucked; column B shows the strings which are muted; column C shows the strings involved in the production of harmonics, and also indicates the partial of the harmonic [2=2nd partial, 4=4th partial, 5=5th partial]):

(A
B + + + + + + + + + + + + + + pizz. pizz. pizz.
C 5 5 4 & 5 5 5 5 5 5 5 5 5 5 5 5 5 5

8

(A pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz.
B +
C 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

- 4) Muted tones are indicated by the symbol “+.” In order that the desired *timbre* be produced, the muting should be quite firm and at the very end of the string (i.e. as close as possible to the “bridge” of the string).
- 5) The precise nodal points for harmonics can be indicated by affixing a tiny sliver of tape to the string. For a more beautiful resonance, the finger touching the nodal point should come off the string *immediately* after the key is struck.
- 6) The instruction “pizz. (f.t.)” indicates that the string is plucked with the fingertip (towards the center of the string, unless otherwise indicated). Normal playing on the keyboard is indicated by the instruction “on keys.”

- 7) Glissandos over the strings are to be played with the fingertip (f.t.), with the single exception of a glissando in Variation 12, which is to be played with the fingernail (f.n.). Unless otherwise indicated, glissandos are to be played behind the dampers, or at least, well away from the end of the string. The approximate range of the glissando is always given in the score.
- 8) The pedal instructions are precise and should be followed exactly. The following special symbols are used to indicate the pedals:

Ped.1 = right (damper) pedal

Ped. II = middle (*sostenuto*) pedal

Ped. III = left (*una corda*) pedal

(*Ped. sempre* = keep damper pedal depressed throughout [let sound vibrate through pauses])

N.B. It is critically important that the piano be equipped with a correctly functioning *sostenuto* pedal!

- 9) All boxed notes are to be silently depressed (*vide* Variations 1, 2, 3, 6, and 9).
- 10) If *Gnomic Variations* is to be played in a larger hall, it would be advisable for the piano to be somewhat amplified (by means of a conventional microphone suspended over the bass strings of the instrument) in order that the more delicate "extended piano" effects project more clearly.

11)  

PROGRAM NOTE

The title *Gnomic Variations* refers to the terseness and compression of the work's construction. A gnome symbolizes the maxim or aphorism, the pithy statement that in a few words encompasses a large idea.

The theme and each of the 18 variations which follow establish their own highly individualistic and autonomous character. Although the variations proceed without interruption, the work is cast into three large sections which are clearly marked by silences. Both the internal structure of the theme, its AA'BA" form, and its melodic development and harmonic implications are subjected to the technique of variation.

The pianist plays a good deal of *Gnomic Variations* inside the piano. The strings are plucked, struck, strummed, scraped, and muted at various places. The piano, however, is not "prepared" (i.e., no objects are placed inside the piano in advance). The rapid shifting from keyboard to strings is, at times, fiendishly difficult.

The terse, aphoristic character of *Gnomic Variations* is defined at the outset: the composition begins with a brief unaccompanied melodic line of interlocking tritones. The low and middle register pitches are alternately muted and plucked, and the resulting sense of primal power prepares the listener for the outbursts of rhythmic energy which occur sporadically throughout the work. The first three propulsive and turbulent variations precede a mesmerizing passage (Variation 4) of cross-rhythms and undisturbed placidity. Variation 5 introduces the technique of scraping the metal windings of the low-register strings with a fingernail of the left hand (while the thumb touches a nodal point on the string, resulting in the production of harmonics). These delicate rasping sounds are combined with upper register major seconds played *pianissimo* on the keys with the right hand. The resulting effect is at once haunting and entrancing. The final variation of the section uses a variety of muting techniques to produce an extended passage of vibrant intensity.

The second of *Gnomic Variations*' three sections contains a diversity of musical materials. The stern, repeated sonorities of Variation 7 (the first variation of this section) are followed by violent outbursts of percussive low register sounds and brilliant upper register runs. The next three variations, quiet and filled with atmospheric sonorities and effects, evoke a sense of wonder and awe, the suspension of time and implied motion.

The third section opens with the ominously mysterious Variation 13 and builds in intensity through the next three variations to a profoundly moving climax in the penultimate variation of the work. Thunderous sounds from the lowest register of the piano (produced by striking the strings with the hands) support brilliant upper register chords. *Gnomic Variations* closes with a restatement of the opening theme, incorporating bell-like harmonics into the sonority.

The brevity and forcefulness of its musical material make *Gnomic Variations* one of Crumb's most concentrated and powerful works.

JEFFREY JACOB

*Premiere: Jeffrey Jacob, pianist; December 12, 1982; The National Gallery of Art,
Washington, D.C.*

for Jeffrey Jacob

GNOMIC VARIATIONS

George Crumb

Tema-lentamente, deciso [$\text{♩} = 30$ ($\text{♩} = 90$)]

Piano

on keys *ffz*
on keys (*sempre sim.*)
(*loco*) *pizz. (ft.)*
(*l.h.*) *mf* (*sempre sim.*)
mf (*sempre*)
mute strings (*ft.*) at very end (next to bridge)
(*sempre sim.*)
(*sempre*)
(*depress silently*)
(*attacca*)

(I)

Var. I-energicamente, un poco più mosso [$\text{♩} = 104$]

(*depress silently*)
on keys *ffz*
(*sim.*)
(*sim.*)
rapid glissando over strings (*ft.*) (*sempre sim.*)
(*l.h.*) (*gliss. sim.*)
secure C# with sostenuto pedal (after glissando). Use touches of damper pedal to ensure legato connections between sympathetically vibrating chords!
(*senza Ped. I*)
(*Ped. II sempre*)

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(sempre sim.) *ffz* *fz* *fffz* *fffz* *pp* *fz* *fffz* *p* *fffz* *pp*

gliss. (ft.)
(come sopra)

8fz *mp*

(Ped. II sempre)

(attacca)

Var. 2 - molto ritmico, ancora un poco più mosso [♩=120]

(sim.) *ff* (sempre sim.) *(rh.) ffz* *ff* *ffz* *ff* *ffz* *ff* *ffz* *ff* *ffz* *ff*

(use touches of damper pedal)
(come sopra)
(senza Ped. II)

pp *pp* *pp sub.* *pp* *pp sub.*

(sempre sim.)

pp *ff* *ff* *ff* *ff* *pp* *pp*

(attacca)

Var. 3-capriccioso, ancora più mosso [♩=144]

ffz ppp sub. *pp* *ffz ppp sub.* *pp* *ffz ppp sub.* *pp* *ffz ppp sub.* *pp*

(senza Red. I (sub.)) * (senza Red. I (sub.)) * (Red. sempre sim.)

(catch faint "echo" of resonance!)

(ch.) *ffz ppp sub.* (l.h.) *ppp sub.* *ffz* Red. I (sub.) (senza Red. I) *ffz ppp sub.* *pp*

(Red. I) * Red. I (sub.) (ch.) *ffz ppp sub.* (l.h.) *ppp sub.* *ffz* Red. I (sub.) (Red. come sopra) *

ppp
8

ffz ppp sub.

(senza Ped. I) Ped. I (sub.)

(attacca)

Var. 4-un poco agitato, ma velato; lo tempo stesso [♩=144]

poco in rilievo

pp (legatiss.)

Ped. I, Ped. III — (sempre)

pp sempre

(sempre sim.)

(Ped. I, Ped. III sempre)

pp sempre

ppp (sempre sim.)

(Ped. I, Ped. III sempre)

ppp

(Ped. I, Ped. III sempre)

(attacca)

Var. 5-più lento, molto espressivo [♩=120]

(on keys) (legatiss.)

ppp *poco* (act. sound) *poco* (act. sound)

fz (act. sound) *fz* (act. sound)

scrape string (f.n.) (f.n.) (sim.)

Ped. I, Ped. III — (sempre)

* The side of the thumb should touch the 5th partial node; flick the forefinger (fingernail) over the metal winding of the string (a single very rapid stroke).

[illegible]

(on keys) $\frac{4}{3}$

(pp) morendo - - - *ppp*

pizz.(ft.) (sim.)

(p) *pp*

ppp (legatiss.)

pizz.(f.n.)
(*) (at end of str.)

poch.
fz

on keys
ppp (legatiss.)

pizz.(f.n.)
(*) (at end of str.)

poch.
(lh.) *fz*

on keys
(ppp)

(ppp)

(Ped. I, Ped. III sempre)

(attacca)

Var. 6-largamente, retoricamente [$\text{♩}=54$]

Var. 6-largamente, retoricamente [♩=54]

The score consists of three systems of staves:

- System 1:** Piano part (treble and bass clef) and Celeste part (treble clef). The piano part includes markings like *(r.h.) glissando over strings (f.t.) ppp*, *poco fz*, and *gliss. over strings (f.t.)*. The celeste part has *(l.h.)* chords.
- System 2:** Continuation of the piano and celeste parts. Includes markings like *(r.h.) on keys f ffz ffz*, *(act. sound)*, *(mute str. next to bridge)*, *(sim.)*, *r.h. gliss. (f.t.) (come sopra) mf*, *più fz*, and *fz*.
- System 3:** Final section of the variation. Includes markings like *(silently depress) (Ped. I)*, *secure chord with Ped. II (senza Red. I)*, *(Red. I sempre)*, *(touch 5th part. node)*, and *(come sopra)*.

Performance notes at the bottom include: *(silently depress) (Ped. I)*, *secure chord with Ped. II (senza Red. I)*, *(Red. I sempre)*, *(touch 5th part. node)*, and *(senza Red. I)*.

*¹) i.e., next to the bridge of the string (a metallic timbre is desired).

(r.h.) on keys *f* *ffz* *ffz* *ffz* (act. sound) (1.a.)
 (7) *mute (come sopra)*
 (5) (r.h.) gliss. (ft.) *f* *ffz* *ffz* *ffz* (come sopra)
 (5th part.) (come sopra)
 (senza Red. I)
 (r.h.) on keys *f* *ffz* *ffz* (act. sound)
 (3) *mute (come sopra)*
 (5th part.) (come sopra)
 (sempre)

(Red. I)
 (Red. II sempre)
 (act. sound = loco)
 (3) *ffz* *ffz* *8ffz* *mp sub.* *ffz* *pp sub.* *ffz* (on keys)
 (5) *mute sim.*
 (6) *ffz* *molto* *pp*
 (5th part.) (come sopra)
 (sempre)

(r.h.) on keys *f* *ffz* (act. sound)
 (6) (r.h.) gliss. (ft.) *mf* *poco fz* *poco fz* (come sopra)
 (7) *gliss. (ft.)* (come sopra) *ppp* (l.h.)
 (5) *mute (come sopra)*
 (7) *mute (sim.)*
 (5th part.) (4th part.)
 (senza Red. I)
 (Red. I) (sempre)
 (Red. II sempre)

Var. 7-grave, ben sostenuto [$\text{♩}=48$]

The musical score is divided into three systems, each containing piano (p) and harp (h) parts. The tempo is marked "grave, ben sostenuto" with a quarter note equal to 48 beats per minute. The key signature has one flat (B-flat).

System 1:

- Piano:** Starts with a *pp* dynamic. The right hand (r.h.) features a triplet of eighth notes, followed by a *molto* section with a triplet of eighth notes and a *ff* section with a triplet of eighth notes. The left hand (l.h.) has a *pp* dynamic and a triplet of eighth notes. The system concludes with a *ffz* (fortissimo, subito) marking and a triplet of eighth notes.
- Harp:** Features a *pp* dynamic and a triplet of eighth notes. The system concludes with a *pp* dynamic and a triplet of eighth notes.

System 2:

- Piano:** Continues with a *ff* dynamic and a triplet of eighth notes. The right hand (r.h.) has a *ffz* marking and a triplet of eighth notes. The left hand (l.h.) has a *ff* dynamic and a triplet of eighth notes. The system concludes with a *pppp* (pianissimo) dynamic and a triplet of eighth notes.
- Harp:** Features a *pppp* dynamic and a triplet of eighth notes. The system concludes with a *pppp* dynamic and a triplet of eighth notes.

System 3:

- Piano:** Continues with a *ff* dynamic and a triplet of eighth notes. The right hand (r.h.) has a *ff* dynamic and a triplet of eighth notes. The left hand (l.h.) has a *ff* dynamic and a triplet of eighth notes. The system concludes with a *ppp* (pianissimo) dynamic and a triplet of eighth notes.
- Harp:** Features a *ppp* dynamic and a triplet of eighth notes. The system concludes with a *ppp* dynamic and a triplet of eighth notes.

Rehearsal marks (Red. I) are indicated at the beginning of each system.

13

ppp sub.

molto ff

feroce

p secco

pp (sim.)

ff

ppp

molto ff

ppp sub.

ff

molto ff

(r.h.)

(+ Ped. III)
(senza Ped. I)

(ossia più facile)

(silently depress and secure with sostenuto pedal)
Ped. II (attacca)

Var.8 - molto ritmico, allegro possibile
[e.g. ♩ = ca. 170]

Var. 8 - molto ritmico, allegro possibile
[e.g. ♩ = ca. 170]

ffz (r.h.) + + + + + p sub. (n) + (n) + (n) + (n) + (n) + molto ffz
(l.h.) pp sub. (secco)
(senza Ped. I)
(Ped. II sempre)
Ped. I

(ossia) (loco sempre) ffz
mp leggiero, scherzando
(mp)
sub. ffz sub. p (r.h.) + + + + + molto ffz (n) + (n) + (n) + (n) + (n) + pp sub. (l.h.)
(senza Ped. I)
(Ped. II sempre)
Ped. I

mute strings
(senza Ped. I)
Ped. I

mute str. (come sopra)
Ped. I

mute str. (come sopra)
Ped. I

Quattro normal, i.e. not muted

★) "n" = normal, i.e. not muted.

(loco) *pp*

ffz *ffz* *ffz*

(loco) *mp*

pp *ffz*

(8) (*pp* sempre) (sempre senza Red. I)

(Red. II sempre)

(*pp* sempre)

(*pp*)

(loco sempre) *mp*

mf

(loco) *ffz*

(i.h.) *sub. ffz ffz ffz p* (m) + (m) + (m) + (m) + (m) +

molto ffz

pp sub. (i.h.)

(8) (*pp* sempre)

(Red. II sempre)

(i.h.)

mute str. (come sopra) Red. I *

(senza Red. I)

(ossia)

(loco sempre)

mp leggiero, scherzando

sub. ffz

fz (loco)

p

pp

(8) (*pp* sempre)

(Red. II sempre)

ppp (sempre senza Red. I)

(attacca)

Var. 9- lentamente, elegiaco

[♩=42, ma flessibile]

languido
(on keys) *pizz. (ft.)* (center of str.) *on keys*

(delicatiss.) *ppp* *poco* *pizz. (ft.)* (l.h.) (at end of str.) *pp* *poco* *pizz. (ft.)* (sim.) *mute pizz. (ft.)* (at end of string) *pp* *on keys* *poco* *(l.h.) pizz. (ft.)* (come sopra) *p*

7=p *5=p* *7* *5*

Red. I (+ *Red. III*) *(sempre)*

(on keys) *(come sopra)* *pizz. (ft.)* *poco* *p* *(sim.)* *on keys* *mf* *poco* *f* *5*

(pizz. ft.) *mute pizz. (ft.)* (come sopra) *(6)* *3* *3* *5* *sub. pp* *(on keys)* *sub. più* *f* *5* *ppp* *ff* *ppp* *ppp* *pppp* *3* *5*

(Red. I sempre) *(senza Red. III)* *(+ Red. III)* *(senza Red. III)* *(+ Red. III)*

sub. fff *intenso!* *(loco)* *poch. fz* *(on keys)* *(loco)* *(mute)* *(l.h.)* *3* *5* *mp* *(sim.)* *on keys* *ppp* *poco* *pp* *pizz. (ft.)* (loco) *(5)* *(sim.)* *mute pizz. (ft.)* (come sopra) *poco* *pp* *(sim.)*

(senza Red. III) *(loco)* *3* *3* *3* *3* *gliss. over str. (ft.)* *3* *5* *7* *on keys* *7=p* *5=p* *(delicatiss.)* (+ *Red. III*) *(attacca)*

(silently depress) *(sim.)* *5* *Red. I* *Red. I* *(sempre)*

tempo II [♩=172] molto rit. . . tempo primo [♩=86] (loco) poch. rit..

tempo II [♩=172] poco pressando. molto rit. . .

tempo II [♩=172] *deciso!* molto rit. . . . tempo primo [♩=86] poco rit. . tempo II [♩=172] poco rit. .

depress silently (with palm) while holding Eb, then secure with sost. pedal.

(2nd II)

Var. II- grazioso, un poco scherzando [♩=66]

17

(senza Red. I) Red. I — *

(Red. II) (sempre)

(loco) *p* *mp* *f* sub. 5 *p* *pp* *pp*

(sempre senza Red. I)

(Red. II sempre)

poco pressando . . . a tempo

cresc. *fz* *fz* *ffz* *f* *ff* *ffz* *f* *mp* sub. 3 *pp* *poco*

(Red. II sempre) Red. I — *

(Red. II sempre)

p (loco) *pp* (attacca)

(Red. II sempre)

Var. 12- prestissimo [♩=120]

(on keys) *pp* *mf* *pp*

*gliss. over strings (lt. center of string) *mf* (senza Red. II) (sempre)

Red. I — *

*Approximate range of the glissando is shown.

sub. *ffz mp sub.* *ffz mp sub.* *(mp)* *ffz* *(loco)* *ffz* *sub. (loco)* *gliss. over str. (ft., center)* *mf* *pp*

on keys *mp* *(mp)* *ffz* *ffz* *mf* *(loco)*

(Red. I sempre) *ffz mp sub.* *ffz mp sub.* *(mp)* *ffz* *ffz* *pp* *gliss. over str. (ft., near bridge)*

(loco) *ffz mp sub.* *ffz mp sub.* *(mp)* *ffz* *ffz* *mf* *(loco)*

(Red. I sempre) *mp* *(mp)* *ffz* *ffz* *pp* *gliss. over str. (ft., near bridge)*

sub. mp *sub. mp* *mp* *ffz* *ffz* *pp* *gliss. over str. (ft., near bridge)*

(pp) *on keys* *ffz mp sub.* *ffz mp sub.* *(loco)* *ffz* *ffz* *mf* *(loco)*

(Red. I sempre) *ffz mp sub.* *ffz mp sub.* *(loco)* *ffz* *ffz* *ffz* *gliss. over str. (f.n., center)*

on keys *ffz mp sub.* *ffz mp sub.* *(loco)* *ffz* *ffz* *ffz* *gliss. over str. (f.n., center)*

(Red. I sempre) *ffz mp sub.* *ffz mp sub.* *(loco)* *ffz* *ffz* *ffz* *gliss. over str. (f.n., center)*

sub. mp *sub. mp* *(loco)* *ffz* *ffz* *ffz* *gliss. over str. (f.n., center)*

on keys *ffz mp sub.* *ffz mp sub.* *(loco)* *ffz* *ffz* *ffz* *gliss. over str. (f.n., center)*

(Red. I) *mp* *(mp)* *ffz* *ffz* *ffz* *gliss. over str. (f.n., center)*

(loco) *mp* *(loco)* *ffz* *ffz* *ffz* *gliss. over str. (f.n., center)*

feroce *ff* *ff* *gliss. over str. (f.n., center)* *depress silently (palm) and hold* *pp* *(secco)*

(loco) *ff* *ff* *gliss. over str. (f.n., center)* *depress silently (palm) and hold* *pp* *(secco)*

(Red. III) *(mute)* *(Red. I)* *(secure cluster)*

Var. 13-misterioso [♩=50]

(III.)

19

(on keys) (oscillando delicatiss.) (act. sound)

p 10 (sempre sim.) 10 10 10 10 10 8 4 3 2 1 4 3 2 1 4 3 2 1 (sempre sim.) 10 10 10 10

(touch 2nd part. nodes)

Red. I (sempre)

[silently depress (with palm) and secure with sost. pedal] (8) (Red. II sempre)

mp sempre (senza cresc.) 10 10 10 10

(Red. I) *ffz* 5 3

gliss. over strings (f.t.) 5

pp 8 (senza Red. I)

(loco) *p* 10 10 10 10

(2nd part. harm.) (come sopra)

Red. I (sempre)

(8) (Red. II sempre)

8 4 3 2 1 4 3 2 1 4 3 2 1 (sempre sim.) 10 10 10 10 10 10 10 10

(*p*) 10 10 *mp* (mp sempre)

(Red. I sempre)

(8) (Red. II sempre)

on keys 5 5 5

pp molto *fffz*

(on keys) (8) *mp* 10 (on keys) *delicatiss.* (loco) *pp pizz. (ft.)* 10 10 10 10 10 10 10 10 10 10 *pp sempre*

gliss. over str. (ft.) 5 (3) *(sempre sim.)*

pp 8 (Ped. I) * (senza Ped. I) Ped. I *(sempre)*

(8) (Ped. II sempre) *pp* 10 10 10 10 10 10 10 10 10 10

on keys 10 (on keys) 10 10 10 10 10 10 10 10 10 10

(Ped. I sempre) *pp*

(8) (Ped. II sempre) *ppp delicatiss., leggieriss.* 8 10 10 10 10 10 10 10 10 10

(loco) (loco) (loco) (loco) *ppp* (loco) *p* 10 10

(2nd part. harm.) (come sopra) (5)

(Ped. I sempre) *pp*

(8) (Ped. II sempre)

2

(p)

(sempre sim.)

(Ped. I sempre)

(8) (Ped. II sempre)

(mp sempre)

(5)

(on keys) 5

pp

molto

(8)

(on keys) pp

(loco) pp

rh. pizz. (ft.) 3

pizz. (ft.) 10

on keys 3

on keys (act. sound) mp

gliss. over str. (ft.) 5

pp 8

* (senza Ped. I)

Ped. I (sempre)

(ffz)

(5)

(on keys) pp

(loco) pp

rh. pizz. (ft.) 10

ppp 10

(lh.) pizz. (ft., near bridge) pp

(mute) (Ped. I sempre)

(8) (Ped. II sempre)

(attacca)

Var. 14 - quasi recitativo, decisamente [♩=46, ma con licenza]

(on keys) (n) (n) 3 (n)

ffz

ffz ffz ffz

pp sub. 5

molto ff

p sub. 5

molto f

mute strings (in precise rhythm!)

Ped. I (sempre)

(senza Ped. II)

*) (n) = normal (i.e. not muted).

*₁) (n) = normal (i.e. not muted).

(poco pressando - - - - -)

f con forzal
z (on keys)

ffz ffz ffz (accel. - - - - -)
sub. mf *molto fffz*

pp sub. *molto ff*

(on keys) *ff*

f con forzal

mute strings (come sopra)

(Red. I sempre) *(accel. - - - - -)*
ffz ffz ffz mf *molto fffz*

fff furioso, velocissimo

fff (sim.)

fff (sim.)

pp

(senza Red. I)

(Red. I)

ffz *ffz ffz ffz* *pp sub.* *molto ff*

ffz *ffz ffz* *pp sub.* *molto ff*

mute strings (come sopra)

(Red. I) *(sempre)*

(attacca)

Var. 15 - implacabilmente [♩=92]

f *molto sonoro, pesante*

mf *f*

mf *più ff*

(on keys) *(ch.) fz* *(sim.) fz*

f *f* *ff*

Red. I

(5)

(22. 1) *ffz* (sempre)

poco f *cresc.* *poco*

ffz

(And. I sempre)

poco

ff

(attacca)

[illegible]

Var.16 - lo stesso tempo [♩=92]

[illegible]

Var. 17- sonoro, maestoso [♩ =46]

Var. 17- sonoro, maestoso [$\text{♩}=46$]

(loco)
(r.h.) *(loco)*
(r.h.) *(l.h.)*
strike strings with palms
ff
(sempre sim.)

Red I

ff
(loco)
(come sopra)
ff
(sempre sim.)

(Red I)

ffz (on keys) *ffz* (loco) *ffz* (loco) *ffz* (loco) *ffz* (loco) *ffz* (loco)

meno f (l.h.) *mf* *f* *mp* *p* *f* *pp*

(palms) (sempre sim.) (Ped. I sempre) *allarg.* *poco* *a* *poco* *(molto)*

ffz *pp* *ppp* (sim.) *ffz* *pp* *p* *pp*

(mute strings in precise rhythm!) (mute) (come sopra) (mute) (sempre come sopra) (lv.)

(Ped. I sempre) (palms) (come sopra) (attacca)

Var. 18 (tema)-lento, deciso [$\text{♩} = 30$ ($\text{♩} = 90$)]

ffz (on keys) *ffz* (loco) *ffz* (loco) *ffz* (loco) *ffz* (loco) *ffz* (loco)

ffz (loco) *ffz* (loco) *ffz* (loco) *ffz* (loco) *ffz* (loco) *ffz* (loco)

(Ped. I sempre) (mute) (5th part. harm.) (5th part. harm.) (sempre sim.)

ffz *mf* *pizz.(ft.)* *ffz* *on keys* *ffz* *pizz.(ft.)* *mp* (lv.)

ffz (loco) *ffz* (loco) *ffz* (loco) *ffz* (loco) *ffz* (loco) *ffz* (loco)

(Ped. I sempre) $\text{♩} = 30$ $\text{♩} = 90$ (1981)