

Serge Rachmaninoff

Piano Seul

Sonate, No. 1, en ré mineur, Op. 28
Sonate, No. 2, en si mineur (Nouvelle version), Op. 36
Morceaux de Fantaisie, Op. 3
Romance, Op. 8 No. 2
Morceaux de Salon, Op. 10
Les Lilas, Op. 21 No. 5
Variations sur un thème de Chopin
Dix Préludes, Op. 23
Treize Préludes, Op. 32
Études-Tableaux, Op. 33
Études-Tableaux, Op. 39
Danse des femmes (Aleko)
Polka de W. R.
Polka italienne (trans. par A. Siloti)

Piano à Quatre Mains

Six Morceaux, Op. 11
Caprice bohémien, Op. 12
Symphonie, en mi mineur, Op. 27
L'île des morts, Op. 29

Deux Pianos à Quatre Mains

Premier Concerto, en fa \sharp mineur
Deuxième Concerto, en do mineur
Troisième Concerto, en ré mineur
Prélude, Op. 3 No. 2
Fantaisie, Op. 5
Deuxième Suite, Op. 17

Violon et Piano

Sérénade, Op. 3 No. 5
Deux Pièces, Op. 6
Vocalise (trans. par Michel Press), Op. 34 No. 14

Violoncelle et Piano

Deux Pièces, Op. 2
Sonate, Op. 19
Prélude, Op. 23 No. 10
Le Christ naît (arr. par L. Léonardi), Op. 26 No. 6
Andante Cantabile—extrait du Concerto en fa \sharp mineur, Op. 1

Musique de Chambre

Trio Elégiaque, pour Piano, Violon et Violoncelle, Op. 9
Vocalise, trio (arr. Conus)

Oeuvres Symphoniques

Premier Concerto pour piano, en fa \sharp mineur, Op. 1
Deuxième Concerto pour piano, en do mineur, Op. 18
Troisième Concerto pour piano, en ré mineur, Op. 30
Symphonie en mi mineur, Op. 27
Capriccio bohémien, Op. 12
L'île des Morts, Op. 29
Vocalise, Op. 34 No. 14
Études Tableaux (orch. par Respighi)

Partitions de Poche

L'île des Morts, Op. 29
Les Cloches, Op. 35
Deuxième Concerto pour piano, Op. 18
Troisième Concerto pour piano Op. 30

Chant et Orchestre

Chanson géorgienne, Op. 4 No. 4
Le Printemps, Op. 20

Partitions pour Chant et Piano

Le Chevalier avare (opéra), Op. 24
Francesca da Rimini (opéra), Op. 25
Aleko (opéra)
Les Cloches, Op. 35
Printemps, Op. 20

Musique Vocale

Op. 4: No. 1 Ne t'en vas pas, No. 2 Le matin, No. 3 Dans le silence et l'ombre, No. 4 Chanson géorgienne, No. 5 O mon champs bien-aimé, No. 6 Ma bien-aimée, ton regard triste.
Op. 8: No. 1 La Nymphéa, No. 2 Enfant, belle fleur, No. 3 Réverie, No. 4 La femme du soldat, No. 5 Un rêve, No. 6 Prière.

Musique Vocale

Op. 14: No. 1 O viens à moi, No. 2 L'îlot, No. 3 L'amour ne m'a causé que peines, No. 4 J'étais près d'elle, No. 5 O les nuits estivales, No. 6 De tous tu es aimée, No. 7 Je me amie, No. 8 Ne me regrette pas, No. 9 Elle est le rayonnant se, No. 10 Dans mon coeur l'air pénètre, No. 11 Parmi les ch couverts de neige, No. 12 O vie.

Op. 21: No. 1 Le destin, No. 2 Sur la tombe, No. 3 Crépuscule, No. 4 Réponses, No. 5 Les lilas, No. 6 Un fragment d'Alfred de Musset, No. 7 Tout est si beau, No. 8 Sur la mort d'un oiseau, No. 9 Mélodie, No. 10 Devant l'image sainte, No. 11 Ne suis guerrier ni magicien, No. 12 Oh, je souffre.

Op. 26: No. 1 Des chants murmurent, No. 2 Dieu m'a ravi mes biens, No. 3 Un doux repos, No. 4 Deux adieux, dialogue, No. 5 Ma bien-aimée fuyons, No. 6 Le Christ naît, No. 7 Aux enfants, No. 8 De grâce, épargne moi, No. 9 De nouveau je suis seul, No. 10 Dans mon jardin je vois, No. 11 La fontaine, No. 12 L'ombre est triste, No. 13 Je la vis s'arrêter, No. 14 L'anneau, No. 15 Tout passe.

Op. 34: No. 1 La muse, No. 2 Chacun de nous cache, No. 3 La tempête, No. 4 Une brise passe, No. 5 Aïon, No. 6 La résurrection de Lazare, No. 7 Oh! non jamais, No. 8 Musique, No. 9 Tu l'as connu, No. 10 Ce jour d'extase, No. 11 Le redevancier, No. 12 Bonheur suprême, No. 13 Dissonance, No. 14 Vocalise.

Op. 38: No. 1 L'ombre au jardin, No. 2 À Elle, No. 3 Les Marguerites, No. 4 Le joueur de chalumeau, No. 5 Le rêve, No. 6 Vers les cim

s. rachmaninoff concerto no. 3

pour piano

op. 30

deux pianos

Édition Russe de Musique

(S. et N. Koussewitzky)

Boosey & Hawkes

London • New York • Sydney • Toronto • Cape Town • Paris • Buenos Aires

édition a. gutheil • boosey & hawkes

AUGENER LTD LONDON, W.1

petite fleur
grande artiste de Larrocha!
J'en suis sûr que vous aimez cette
belle music.
Anatole Fistoulari
London 20 July 1949

2^e Temps - commence al 5^e coupas del N^o 27 de
ensayo, hasta exactamente el 28
3^e Temps Desde el 3^e coupas del 52 de ensayo
hasta exactamente el 54

S. Rachmaninoff

Concerto No. 3

pour piano

Op. 30

Deux pianos

INCREASED PRICE
NET.
BOOSEY & HAWKES, LTD

Édition A. Gutheil (S. et N. Koussewitzky) • Boosey & Hawkes
London • New York • Sydney • Toronto • Cape Town • Paris • Buenos Aires

Aufführungsrecht vorbehalten.

3^{ème} Concerto.

I.

S. Rachmaninoff, Op. 30.

Allegro ma non tanto.

commodo

Pianoforte I.

(Solo)

Allegro ma non tanto.

Pianoforte II.

First system of musical notation for Pianoforte I and II. Pianoforte I (Solo) has a treble clef and a whole rest. Pianoforte II has a bass clef and a complex rhythmic pattern of eighth notes. Dynamics include *p*, *dim.*, and *pp*.

Second system of musical notation for Pianoforte I and II. Pianoforte I has a treble clef and a melodic line. Pianoforte II has a bass clef and a complex rhythmic pattern. Dynamics include *p*, *mf*, and *p*.

Third system of musical notation for Pianoforte I and II. Pianoforte I has a treble clef and a melodic line. Pianoforte II has a bass clef and a complex rhythmic pattern. Dynamics include *mf*, *p dolce*, *m.d.*, and *m.d.*. A red box highlights a measure in the upper staff.

Fourth system of musical notation for Pianoforte I and II. Pianoforte I has a treble clef and a melodic line. Pianoforte II has a bass clef and a complex rhythmic pattern. Dynamics include *cresc.*, *rit. e dim.*, and *poco cresc.*.

Fifth system of musical notation for Pianoforte I and II. Pianoforte I has a treble clef and a melodic line. Pianoforte II has a bass clef and a complex rhythmic pattern. Dynamics include *a tempo*, *p*, *mf*, and *mf*.

Sixth system of musical notation for Pianoforte I and II. Pianoforte I has a treble clef and a melodic line. Pianoforte II has a bass clef and a complex rhythmic pattern. Dynamics include *a tempo*, *pp*, *mf*, *dim.*, and *pp*.

Più mosso.

differente de tempo

Handwritten annotations: *legato*, *Più mosso.*, *p*, *commodo*.
 Musical notation: Treble and bass clefs, notes, rests, and dynamic markings.

Handwritten annotations: *15 16*, *19*.
 Musical notation: Treble and bass clefs, notes, rests, and dynamic markings.

Handwritten annotations: *5*, *2*, *2*, *2*, *2*.
 Musical notation: Treble and bass clefs, notes, rests, and dynamic markings.

Handwritten annotations: *mf*, *2*.
 Musical notation: Treble and bass clefs, notes, rests, and dynamic markings.

Musical notation: Treble and bass clefs, notes, rests, and dynamic markings.

Handwritten annotations: *poco cresc.*, *5 4 2 3*, *2 4*, *mf*.
 Musical notation: Treble and bass clefs, notes, rests, and dynamic markings.

Handwritten annotations: *ppp*, *2*, *pp*.
 Musical notation: Treble and bass clefs, notes, rests, and dynamic markings.

Handwritten annotations: *4*.
 Musical notation: Treble and bass clefs, notes, rests, and dynamic markings.

dim. ppp

veloce p cresc. ff

Pfte. II tacet. dim.

p dim. p

Moderato.

Moderato. Pfte. II mf cresc.

Allargando. a tempo

Allargando. a tempo f m.g. m.d. ff dim. mf

rit. a tempo p

f mf pp

pp mf p

rit. a tempo *espressivo* 1 3 4 5

dim. p

poco rit. a tempo e un poco cresc.

dim. p dolce dim.

dim. mf

pp p dolce

cresc.

dim. p cresc.

Allargando. a tempo

cresc. ff

Allargando. a tempo

cresc. dim.

Handwritten musical score for page 12. The score is written for piano and violin. It includes several systems of music with various dynamics and markings. A red box highlights the number '9' in the first system. Other markings include 'dim.', 'mf', 'rit.', 'legato', 'accel.', and 'Allegro.'. There are also handwritten numbers in red and blue, such as '1 2 3 4' and '2 2 1 2 3 5 2 4', which appear to be fingering or measure counts. The bottom system is marked 'Allegro.' and 'pp'.

Handwritten musical score for page 13. The score is written for piano and violin. It includes several systems of music with various dynamics and markings. A red box highlights the number '10' in the second system. Other markings include 'cresc.', 'rit.', 'Tempo precedente, ma un poco più mosso.', 'p', 'pp', and 'poco a poco accel.'. There are also handwritten numbers in red and blue, such as '3 2 3 2 4', '1 3 2 1 3 1', '4 3 1 5 3 1', '4 5 4 5 4', and '3 2 1 3 4 1 3 2 1 4 1 3 2 1 4 1', which appear to be fingering or measure counts. The bottom system is marked 'poco a poco accel.'.

Allegro.

8

11 Allegro.

dim.

pp

p

dim.

p

dim.

pp

rit.

pp

rit.

Tempo I.

Tempo I.

p

dim.

p

pp

p

pp

p

dim.

Piu mosso.

p

cresc.

12

Piu mosso.

p

cresc.

mf
m.d.

dim.

pp
cresc.

cresc.

13
mf
dim.

dim.
m.g.
dim.

pp
m.g.
dim.

Piu vivo.
mf
Piu vivo.

Handwritten musical score for page 18, first system. It features a treble and bass clef staff with complex rhythmic patterns, including triplets and sixteenth notes. Performance markings include *cresc.*, *dim.*, and *mf*. Fingerings are indicated with numbers 1-5. A red box highlights a triplet in the treble staff.

Handwritten musical score for page 18, second system. Similar to the first system, it contains treble and bass clef staves with intricate rhythmic notation. Performance markings include *cresc.*, *dim.*, and *mf*. A red box highlights a triplet in the treble staff.

Handwritten musical score for page 18, third system. It continues the piece with treble and bass clef staves. Performance markings include *cresc.* and *f*. A red box highlights a measure in the treble staff.

Handwritten musical score for page 18, fourth system. It features treble and bass clef staves with complex rhythmic patterns. Performance markings include *cresc.* and *f*. A red box highlights a measure in the treble staff.

Handwritten musical score for page 19, first system. The word "Balance" is written in red at the top. The system includes treble and bass clef staves with complex rhythmic patterns. Performance markings include *ff* and *f*.

Handwritten musical score for page 19, second system. It features treble and bass clef staves with complex rhythmic patterns. Performance markings include *Allegro.*, *ff molto marcato*, and *mf*.

Handwritten musical score for page 19, third system. It features treble and bass clef staves with complex rhythmic patterns. Performance markings include *Allegro.* and *marcato*.

Handwritten musical score for page 19, fourth system. It features treble and bass clef staves with complex rhythmic patterns. Performance markings include *ff* and *marcato*.

Handwritten musical score for page 19, fifth system. It features treble and bass clef staves with complex rhythmic patterns. Performance markings include *accel.*, *ff*, *marcato*, and *cresc.*.

Balauze

Allegro molto. Alla breve.

fff molto marcato

ff molto marcato

dim.

dim. *p*

p *mf*

15

dim.

dim.

mf *dim.* *p* *m.g.* *mf* *m.d.*

p *m.g.* *m.d.* *m.g.* *dim.* *mf*

16

dim. *pp* *mf*

mf *dim.*

Fl. *mf* etc.

dim. *mf* *dim.* *p*

pp *m.d.* *m.d.* *dim.*

pp
dim.
m.d.
f
17
ppp
m.d.
mf
dim.
mf
dim.
dim.
poco a poco riten.
dim.
poco a poco riten.
pp
pp

a un do
mf
pp
Ossia.
Allegro molto.
f
ff
dim.
p
Allegro molto.
p
Allegro molto.
p
Cadenza
cresc.
2)

dim. *p* *cresc.*

poco a poco cresc.

f *dim.* *mf cresc. e accel.*

pp

Presto.

rit.

Scherzando

dim. *p*

Allegro molto.

Handwritten musical score for page 26. The score consists of piano and violin parts. The piano part includes dynamic markings such as *mf*, *cresc.*, *rit.*, and *cresc.*. The violin part includes dynamic markings such as *fff* and *a tempo*. There are numerous handwritten annotations in red and black ink, including circled notes, arrows, and the word "qual" written in red. The score is densely written with complex rhythmic patterns and accidentals.

Handwritten musical score for page 27. The score consists of piano and violin parts. The piano part includes dynamic markings such as *ff*, *dim.*, and *p*. The violin part includes dynamic markings such as *p*. There are numerous handwritten annotations in red and black ink, including circled notes, arrows, and the word "qual" written in red. The score is densely written with complex rhythmic patterns and accidentals. A yellow highlight is visible across the middle of the page.

Handwritten annotations: *Da*, *4 4 9*, *re*, *4*, *4 4 2 1*, *4 9*

Handwritten annotations: *re*, *4 9*, *re*, *4 9*

Handwritten annotations: *D*, *re*, *4 9*, *re*, *4 9*

Handwritten annotations: *re*, *4 9*, *re*, *4 9*

Handwritten annotations: *3 4 4 5*, *2-2*, *5*, *4 2*, *5*, *dim. e rit.*

Handwritten annotations: *2 3 4 5 2*, *2 3 4 5 2*, *Moderato.*, *dolce*, *p*, *Cadenza*

Handwritten annotations: *2 3 4 5*, *4 3*, *2 rit.*, *4 2*, *Poco piu mosso.*, *mf*, *p*

Handwritten annotations: *6 3 4*, *ten.*, *poco accel.*, *dolce*, *cresc.*

Handwritten annotations: *3 4 rit.*, *3*, *4*, *7*, *dim.*, *pp*, *poco a poco accel.*, *2 1 2*, *1 5 2*, *2 0 1*, *2 5 3*, *2 3 1*, *5 4*

veloce

134 124 134 134 145

32 32

8 5 5 5 6 5 1 2 2 4 5 1 2 3 2 2

m.g.

5 5 5 4

cresc.

tr tr tr tr ten.

m.g. m.g. m.g. m.g. mf

Moderato.

20

mf

2 3 4

rit..

dim.

pp

Piano II.

pp

dim.

Tempo I.

pp

pp

Tempo I.

dim.

pp

p

mf

p

mf

21

p dolce

m.d.

m.d.

cresc. *rit. e dim.*

poco cresc. *mf* *colla parte*

a tempo

p *mf*

a tempo

pp

mf *mf* *dim.*

pp *m.d.* *m.g.*

22

23429

m.d. *m.g.* *m.d.* *m.g.* *m.d.* *m.g.*

Un poco più mosso.

mf *dim.*

Un poco più mosso.

p *dim.*

rall. *a tempo* *rall.*

pp *pp*

23

rall. *a tempo* *rall.*

p *pp*

poco accel. al fine

p *pp* *pp*

poco accel. al fine

ppp *pp*

II.

Intermezzo.

Pianoforte II.

Adagio.

mf *espress.*

24 *ben tenuto*

25 *Un poco più mosso.*

Più mosso.

Piano I.

Più mosso.

rit.

a tempo

Meno mosso.

26 *Meno mosso.*

Piano II.

poco cresc.

rit.

veloce
cresc.
f
marcato

a tempo, più mosso
ff

rit.

a tempo
mf
dim.
rit.
ten.

Meno mosso.
p
poco cresc.

27
Meno mosso.
Piano II.

rit.
a tempo
mf
p
perdendo
pp

Ossia.
Più vivo.
f

Più vivo.
f

Più vivo.
f cantabile
mf

poco a poco dim.
mf

poco a poco dim.
mf

dim.

etc.

rit.

rit.

Meno mosso (Adagio).
mf cantabile

mf

28

Meno mosso (Adagio).

pp

dim.

dolce

mf

dim.

pp

accel.

p

cresc.

ff

a tempo, più mosso

179

4

9

25

ceder

a tempo

poco a poco cresc.

dim.

mf

29

cresc.

Piano II.

ceder m.d.

ceder m.d.

Handwritten numbers: 5 4 5, 5 4 2, 4 5 5 4

Handwritten numbers: 5 2 1, 3 1 2 1, 3 1 2 1, 3 1 2 1, 3 1 2 1, 3 1 2 1, 3 1 2 1, 3 1 2 1

Handwritten numbers: 5 2 1, 3 1 2 1, 3 1 2 1, 3 1 2 1, 3 1 2 1, 3 1 2 1, 3 1 2 1, 3 1 2 1

m.d. *mf*

Handwritten: *Rit*

Handwritten: *R*

Handwritten: *ff*

Handwritten: *dim.*

Handwritten: *30*

Handwritten: *dim.* *mf* *cresc.*

Handwritten numbers: 1 2 1, 2 3, 2 1, 3 4, 4 3 4

Handwritten: *Rit*

Handwritten numbers: 4 4 4, 3 3, 3 1 2 3 4 5, 3 3 2 1 2 3 4 5

Handwritten: *maestoso*

Handwritten: *cresc.*

Handwritten: *f*

Handwritten: *31*

Handwritten: *dim.* *mf m.d.* *m.g.* *dim.*

Handwritten: *m.g.* *m.d.* *rit.*

Handwritten: *rit.* *1a* *Tempo come prima.*

Handwritten: *mf* *p*

Handwritten: *32* *Tempo come prima.*

Handwritten: *pp*

38 Un poco più mosso.

Piano II.

L'istesso tempo.

Piano I *mf* *cresc.* *f* *accel.* *cresc.*

L'istesso tempo.

39

m.g.

attacca subito

III. Finale.

Alla breve. (♩ = ♩) *rit.*

Pianoforte I.

Alla breve. (♩ = ♩)

Pianoforte II.

Handwritten musical score for page 48, featuring piano and violin parts. The score includes various musical notations such as triplets, slurs, and dynamic markings like *pp*, *cresc.*, and *dim.*. Red handwritten annotations include the words "no cover" at the top, circled numbers "40" and "41", and various fingerings and slurs in red ink.

Handwritten musical score for page 49, continuing the piano and violin parts. It features complex rhythmic patterns, slurs, and dynamic markings such as *gliss.*, *mf*, and *pp*. Red handwritten annotations include the word "gliss." at the top, circled numbers "40" and "41", and various fingerings and slurs in red ink.

34

cresc.
mf *cresc.*
ff
etc.

fa *land* *do*

Balanced

42

ff

ff

mf *cresc.*

f dim.
p

Più mosso.
mf
p
dim.
poco cresc.

19

f
dim.
mf

43
p
mf
poco cresc.

25

Handwritten: *dim.*

Handwritten: *cresc.*

44

Handwritten: *dim.* *cresc.*

Handwritten: *cresc.*

Handwritten: *Meno mosso.* *mf* *dim.* *p*

45

Handwritten: *mf* *dim.* *p* *caden.*

Handwritten: *cresc.*

Handwritten: *cresc.*

Handwritten annotations: *p*, *mf*, *rit.*, *pp*, *ppoco accel.*, *mf*, *dim.*, *pp*. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 are visible.

Handwritten annotations: *mf*, *dim.*, *ten.*, *rit.*. Measure numbers 11, 12, 13, 14, 15, 16, 17, 18, 19, 20 are visible.

Handwritten annotations: *p*, *mf*, *marc.*. Measure numbers 21, 22, 23, 24, 25, 26, 27, 28, 29, 30 are visible.

Handwritten annotations: *p*, *mf*, *dim.*, *cresc.*. Measure numbers 31, 32, 33, 34, 35, 36, 37, 38, 39, 40 are visible.

Handwritten annotations: *rit.*, *mf*, *dim.*, *pp*. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 are visible.

Handwritten annotations: *a tempo*, *mf*, *a tempo*. Measure numbers 11, 12, 13, 14, 15, 16, 17, 18, 19, 20 are visible.

Handwritten annotations: *mf*, *p*. Measure numbers 21, 22, 23, 24, 25, 26, 27, 28, 29, 30 are visible.

Handwritten annotations: *mf*, *p*. Measure numbers 31, 32, 33, 34, 35, 36, 37, 38, 39, 40 are visible.

cresc.
marcato il basso
 Ossia.
p.m.d.
r.d.

poco accel.
ff
dim.
rit.
etc.
cresc.
dim.
rit.

a tempo
mf
53
a tempo
pp leggiero

231
 3 4 8 5 4 1
 1 2 1 2 1

5 4 1 2 1 2 1

cresc.

1 2 1 2

f *rit.* *dim.*

a tempo poco a poco accel.

mf *cresc.* *f*

54 *a tempo poco a poco accel.*

mf cantab.

cello mar

poco a poco rit. e dim.

mf *dim.*

rit. *p* *rit.* *dim.*

2 3 4 5 4 5 3 4 5 4

1 2 1 1 4 1 2 5 1

Lento. molto espressivo

pp

3 1 2 4 3 4 2 4 4 5

55 *Lento.*

pp *p dolce*

Alanta

poco cresc. *mf* *dim.*

2 4 3 5 4 5 5 3 5 4 5 3 5 4 2 9 5 4 3 4 2 2

1 2 5

ten. 8

58

p

ten.

ten.

ten.

etc.

mf

dim.

Ossia.

pp leggiero

pp leggiero

rit.

cresc.

dim.

p

dim.

59

Tempo I. Alla breve. (♩ = ♩)

pp

cresc.

22
Piu mosso

Handwritten musical score on page 70, featuring piano and bass staves. The score includes dynamic markings such as *p*, *m.d.*, *m.g.*, *pp*, *cresc.*, *f*, *marcato*, and *dim.*. It contains several triplet markings (3) and a circled measure 63. Red annotations include the number '4' and various markings in the first system. The word 'Balance' is written in the middle of the page.

5a breva

Handwritten musical score on page 71, featuring piano and bass staves. The score includes dynamic markings such as *ff*, *mf*, *p*, *cresc.*, and *dim.*. It contains several triplet markings (3) and circled measures 64 and 65. Red annotations include the number '12' and other markings in the second system. The word 'Piu mosso.' is written twice.

Musical score for page 72, featuring piano and bass staves. The score includes various dynamics such as *mf*, *dim.*, *p*, *cresc.*, *pp*, *f*, and *mf*. There are handwritten annotations in red ink, including the number '4' in the first system, '66' in a red box in the second system, and '34' in the fifth system. The piece concludes with a *dim.* marking.

Musical score for page 73, featuring piano and bass staves. The score includes various dynamics such as *mf*, *p*, *pp*, *cresc.*, *poco a poco cresc.*, *ff*, *poco a poco dim.*, and *dim.*. There are handwritten annotations in red ink, including the phrase 'Più vivo' at the top, '54' in the first system, '67' in a red box in the second system, and '68' in a red box in the eighth system. The piece concludes with a *dim.* marking.

Balance

cresc. *mf* *pp* *mf* *pp* *cresc.* *accel.*

Vivace *(d.=d)* *3a. nuovo* *p*

Vivace (d.=d) *ff* *dim.*

pp *8.....*

poco cresc. *3 2* *4 5 4 5*

mf *pp* *70* *sempre pp*

71

cresc. *sempre p*

(d.=d) *ff* *72* *(d.=d)*

poco a poco accel.

poco a poco accel.

cresc.

73

cresc.

molto marcato

rit.

Cadenza

Vivacissimo. (d=d)

ff molto marcato

Un poco meno mosso.

cresc.

74

Vivacissimo. (d=d)

Un poco meno mosso.

cresc.

accel.

Tempo precedente.

ff

accel.

Tempo precedente.

dim.

Un poco meno mosso.

ff poco a poco accel.

75

Un poco meno mosso.

cresc.

f poco a poco accel.

Handwritten musical score for the first system on page 78. It features two staves with complex rhythmic patterns, including triplets and sixteenth notes. The tempo is marked *Allargando*. Dynamics include *cresc.* and *ff*. A red box highlights the number 76.

Handwritten musical score for the second system on page 78. It continues with two staves, featuring *Allargando* and *molto marcato* markings. Dynamics include *ff* and *mf*. A red box highlights the number 77.

Handwritten musical score for the third system on page 78. It features two staves with *a tempo* and *Più vivo* markings. Dynamics include *ff*, *dim.*, and *cresc.*. A red box highlights the number 77.

Handwritten musical score for the fourth system on page 78. It features two staves with *riten.* and *poco a poco accel.* markings. Dynamics include *ff* and *cresc.*. A red box highlights the number 78. A handwritten note at the bottom reads: "A Tempo Presto hasta el final".

Handwritten musical score for the first system on page 79. It features two staves with *Ossia.* and *ff* markings. A red box highlights the number 79.

Handwritten musical score for the second system on page 79. It features two staves with *Più vivo* and *ff* markings. A red box highlights the number 79.

Handwritten musical score for the third system on page 79. It features two staves with *a tempo* and *Più vivo* markings. Dynamics include *ff*, *mf*, and *marcato*. A red box highlights the number 79.

Handwritten musical score for the fourth system on page 79. It features two staves with *Presto* and *ff* markings. A red box highlights the number 79.

Handwritten musical score for the fifth system on page 79. It features two staves with *Presto* and *ff* markings. A red box highlights the number 79.

Handwritten musical score for the sixth system on page 79. It features two staves with *ff* markings. A red box highlights the number 79.

Handwritten musical score for the seventh system on page 79. It features two staves with *ff* markings. A red box highlights the number 79.