

GINASTERA

CONCIERTO
PARA PIANO
Y ORQUESTA

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Alberto Ginastera

CONCIERTO
para Piano y Orquesta

Reducción para dos pianos

- I. Cadenza e varianti
- II. Scherzo allucinante
- III. Adagissimo
- IV. Toccata concertata

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Este concierto para piano y orquesta de Alberto Ginastera fue comisionado por la Fundación Koussevitzky y la Biblioteca del Congreso de Washington y está dedicado a la memoria de Serge y Natalie Koussevitzky. Escrito durante los primeros meses del año 1961, se estrenó el 22 de abril del mismo año en el Salón de la Biblioteca del Congreso de Washington con la Orquesta Nacional de esa ciudad dirigida por Howard Mitchell y con la participación en la parte de solista de Joao Carlos Martins.

Algunas de las características más notables de este concierto son: la forma clásica que el compositor ha adoptado para la estructura de cada movimiento.

El primer movimiento, "Cadenza e Varianti", comienza con la presentación de la serie fundamental bajo el asombroso efecto de un acorde rotatorio polímero. Luego el piano desarrolla la transposición melódica de la serie. En estos elementos está basado el movimiento. En la "Cadenza" piano y orquesta alternan en violentos contrastes. Las "Varianti" son 10 micro-estructuras de carácter diferente, variaciones del elemento original. El movimiento termina con una Coda que es una especie de variación amplificada que recuerda a la cadencia.

El segundo movimiento, "Scherzo allucinante", veloz y "pianissimo", tiene la forma de arco en cinco secciones: tres secciones centrales simétricas encuadradas por una introducción y una coda. El compositor usa una instrumentación puntillista.

El tercer movimiento "Adagissimo", es un interludio intensamente lírico formado por tres secciones que recuerdan la forma ternaria y alcanzan en la parte central una apasionada culminación. Este movimiento termina con un acorde dodecafónico en toda la sección de las cuerdas subdivididas, que se prolonga hasta desvanecerse.

El cuarto y último movimiento, "Poccata concertata", con fuertes y marcados ritmos, es un verdadero broto de bravura en el que se establece un diálogo constante entre el piano y la orquesta. La forma corresponde a un rondó en siete secciones. Una breve introducción inicia el movimiento que concluye con una coda.

ANALISIS

I

Forma Variación

Cadenza: 1 - 46

Varianti: 47 - 150

Coda: 151 - 166

III

Forma Ternaria

1^a Sección: 1 - 19

2^a Sección: 20 - 48

3^a Sección: 49 - 64

II

Forma Arco

Introducción: 1 - 93

1^a estructura: 94 - 199

2^a estructura: 200 - 278

3^a estructura: 279 - 359

Coda: 360 - 395

IV

Forma Rondó

Introducción: 1 - 13

Sección A: 14 - 78

Sección B: 79 - 107

Sección A: 108 - 154

Sección C: 155 - 192

Sección A: 193 - 217

Sección D: 218 - 271

Sección A: 272 - 293

Coda: 294 - 334

Alberto Ginastera's Piano Concerto was written during the first months of 1961 under a commission of the Koussevitzky Foundation in the Library of Congress and dedicated to the memory of Serge and Natalie Koussevitzky. It received its world premiere during the Second Interamerican Festival held in Washington on April 22nd, 1961 with the National Symphony Orchestra conducted by Howard Mitchell and the pianist Joao Carlos Martins playing the soloist part.

Although the Concerto is divided into the four traditional movements the composer has renewed the structure of each movement.

The first one, "Cadenza e varianti" begins with the exposure of the main row presented in the form of a rotating polychrome chord; afterwards the piano develops the melodic transposition of the same row. On these basic elements is built the whole movement, in which piano and orchestra alternate with violent contrasts. The "varianti" are ten micro-structures in different moods, they are a sort of variations of the original elements.

The second movement, "Scherzo allucinante" is very fast and it is played throughout with the dynamics "pianissimo". The composer uses a pointillist instrumentation and the arch form in five sections: three central symmetrical sections framed by an introduction and a coda.

The third movement, "Adagissimo", is an intense lyrical interlude formed by three sections which resemble the ternary form, reaching in the middle part a climax of passionate character. This movement ends in a dodecaphonic chord played by the whole string section, until it vanishes. Some solo notes in the piano emphasize the sensation of distance.

The fourth and last movement, "Toccata concertata" with strong and vigorous rhythms, is a real piece of "bravura" in which there is a constant dialogue between piano and orchestra. The form recalls the seven section rondo form, preceded by a short introduction and followed by a coda.

ANALYSIS

I Variation Form

*Cadenza: 1 - 16
Varianti: 47 - 150
Coda: 151 - 166*

II Arch Form

*Introduction: 1 - 93
1st Structure: 94 - 199
2nd. Structure: 200 - 276
3rd. Structure: 279 - 359
Coda: 360 - 374 - 397*

III Ternary Form

*1st Section: 1 - 19
2nd. Section: 20 - 43
3. & Section: 49 - 64*

IV Rondo Form

*Introduction: 1 - 13
Section A: 14 - 78
Section B: 79 - 107
Section A: 108 - 154
Section C: 155 - 192
Section A: 193 - 217
Section D: 218 - 271
Section A: 272 - 293
Coda: 294 - 334*

ISTRUMENTI DELL'ORCHESTRA

Flauto piccolo	4 Timpani
2 Flauti	2 Pari di crotali (acuti; molti acuti)
2 Oboi	Triangolo
Corno inglese	Tamburino
Clarinetto piccolo in mi b	Castagnette
2 Clarinetti in si b	2 Piatti sospesi (piccolo; grande)
2 Fagotti	Due piatti
Contrafagotto	2 Tamburi (militari; rollante)
	3 Tom - toms (piccolo; medio; grande)
	Gran cassa
	Tam - tam
4 Corni in fa	Xilofono
3 Trombe in do	Clockenspiel
3 Tromboni	Celesta
Tuba	Arpa

Piano solista

Violini I
Violini II
Viole
Violoncelli
Contrabbassi

Durata: 25 min.

*Commissioned by the Serge Koussevitzky Music Foundation in the Library of Congress.
Dedicated to the memory of Serge and Natalie Koussevitzky.*

CONCIERTO

para Piano y Orquesta

ALBERTO GINASTERA

I Cadenza e varianti

Cadenza

Largo $\text{♩} = 50$

Piano I

The musical score for the Cadenza section of the Concerto for Piano and Orchestra. It consists of two staves. The top staff is for 'Piano I' and the bottom staff is for 'Orquesta (Piano II)'. The piano part starts with a long sustained note followed by a series of eighth-note chords. The orchestra part follows with dynamic markings: *mf*, *f*, *ff*, and *sff*. A note in the piano part has a instruction: 'NB - Las alteraciones afectan a las notas del compás ubicadas en la misma posición en el pentagrama.' The piano part then leads into a section marked *tutta forza, con bravura* and *accel.*

Orquesta
(Piano II)

The continuation of the musical score for the Cadenza section. It features a single staff for 'Piano I'. The piano plays a complex line of sixteenth-note patterns. Dynamic markings include *rall.*, *poco accel.*, and *ff*. The piano part ends with a final dynamic of *ff*.

a Tempo

5

tutta forza

accel.

f [] ff [] fff []

ff

Più mosso J=80

precipitato e marcato

ff marcato

10 sempre fortissimo

segue ff

15

18-12

marcatissimo

marcato

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accel. poco a poco 20

marcato

poco cedendo

zf

Con moto J.80

25

menoff

cresc.

ff marcatoissimo

accel.

ff

J.92

sempre cresc.

ff

ff

ff

marcato

so stringendo

Larghetto ♩=60

fff brillante 3.

veloce

veloce

dim. poco a poco

Musical score page 7, measures 36-39. The score consists of four staves. The top staff uses treble and bass clefs, with a key signature of one sharp. Measure 36 starts with a sixteenth-note tremolo. Measure 37 continues the tremolo, followed by eighth-note chords. Measure 38 shows a transition with eighth-note chords and a dynamic marking *mf sempre dim.*. Measure 39 concludes with eighth-note chords and a dynamic *mf*.

Musical score page 7, measures 40-44. The score continues with four staves. Measures 40 and 41 show eighth-note chords and tremolos. Measure 42 features eighth-note chords and a dynamic *pp*. Measure 43 shows eighth-note chords and a dynamic *pp*. Measure 44 concludes with eighth-note chords and a dynamic *pp*.

Musical score page 7, measures 45-49. The score consists of four staves. Measure 45 begins with a dynamic *lasciar vibrare*. Measures 46 and 47 show eighth-note chords. Measure 48 features eighth-note chords and a dynamic *pp*. Measure 49 concludes with eighth-note chords.

Varianti

I. Molto lento $\text{♩} = 48$

p *pp dolcissimo* *mp*

poco accel. rall.

50 a tempo

pp *cresc.*

veloce

mf

mp

rall. molto *fff*

ppp

II. Quasi l'istesso tempo $\text{♩} = 52$

p dolcis.

pp *dolce*

pp

allargando

III - Allegretto $\frac{A}{=92}$

dim *ppp niente!*

quasi f e piacevole

come prima

f

*appena
cedendo*

IV - L'istesso tempo

poco dim.

f

dim.

70

cresc.

molto cresc.

cresc.

ff dim.

m.s.

mf

m.s.

f

18-12

75 8

V- Più mosso J-108

VI - Misterioso J-56

90

lasciar vibrare

95 a tempo

rall.

ppp

veloce

perd.

a tempo

rall.

ppp

veloce

perd.

rall.

ppp

veloce

a tempo

100

perd. *niente!*

5:4

8b....:

5:4

8b....

VII. Irrealmente *L=40*

p dolce e chiaro

sempre due pedali

pp sempre

105

7:8

allargando

ppp

VIII - Pastorale L.92

110

110

4-6
2-3
baba
6-6

p cantando

mf marc. 2-3
8:
6-6

4-6

p

f

f ma dolce

pp

4-6

115

allarg. moltissimo

dim.

3-2 5-4 8-4
3-2 5-4 8-4

2-3 4-6 2-3

dim.

b.d.

dim.

IX - Allegro $\text{d} = 152$

fff violento

120 *molto accentuato*

p

f stacc. e violento

f

Ped.

*

125

d-d sempre

130

marcatissimo

Musical score for piano, showing four staves. The top staff has a treble clef, the second has a bass clef, and the third and fourth have a bass clef with a sharp sign. Measure 130 starts with a forte dynamic. Measure 131 continues with eighth-note patterns. Measure 132 begins with a forte dynamic. Measure 133 consists of rests. Measure 134 begins with eighth-note patterns. Measure 135 consists of rests.

Musical score for piano, showing four staves. The top staff has a treble clef, the second has a bass clef, and the third and fourth have a bass clef with a sharp sign. Measure 136 starts with eighth-note patterns. Measure 137 continues with eighth-note patterns. Measure 138 begins with a forte dynamic. Measure 139 consists of rests. Measure 140 begins with eighth-note patterns.

Musical score for piano, showing four staves. The top staff has a treble clef, the second has a bass clef, and the third and fourth have a bass clef with a sharp sign. Measure 141 starts with eighth-note patterns. Measure 142 continues with eighth-note patterns. Measure 143 begins with a forte dynamic. Measure 144 consists of rests. Measure 145 begins with eighth-note patterns.

Musical score for piano, showing four staves. The top staff has a treble clef, the second has a bass clef, and the third and fourth have a bass clef with a sharp sign. Measure 146 starts with eighth-note patterns. Measure 147 continues with eighth-note patterns. Measure 148 begins with a forte dynamic. Measure 149 consists of rests. Measure 150 begins with eighth-note patterns.

X - L'istesso tempo $\text{J} = 80$

sfff

tutta forza

ff

Ped.

Ped.

145

segue f

Ped.

CodaCon moto $\text{J} = 80$

fff marcatissimo

Ped.

marcato

sfff

Largo (Tp. I) L.50

155

tutta forza, con fuoco

$5 \cdot 4$

$7 \cdot 4$

ff

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accelerando

Musical score for orchestra and piano, page 21, measures 31-32. The score consists of six staves. The top two staves are for the orchestra, showing various instruments playing eighth-note patterns. The bottom four staves are for the piano, with dynamic markings like *fff*, *fff marcato*, and *tutta forza*. Measure 31 starts with a forte dynamic (*fff*) and ends with a piano dynamic. Measure 32 begins with a piano dynamic and ends with a forte dynamic (*fff*). Measure 33 starts with a piano dynamic and ends with a forte dynamic (*fff*).

II
Scherzo allucinante

Veloce $\lambda = 156$

II

Musical score for piano, two hands. The first system shows two staves. The top staff has a treble clef, a common time signature, and a key signature of one sharp. The bottom staff has a bass clef, a common time signature, and a key signature of one sharp. The dynamic is *ppp*. Measure 5 starts with a sharp sign above the staff.

The second system continues with two staves. The top staff has a treble clef, a common time signature, and a key signature of one sharp. The bottom staff has a bass clef, a common time signature, and a key signature of one sharp. Measure 8 starts with a sharp sign above the staff. Measure 10 starts with a sharp sign above the staff. Measure 12 starts with a sharp sign above the staff. Measure 14 starts with a sharp sign above the staff. Measure 16 starts with a sharp sign above the staff. Measure 18 starts with a sharp sign above the staff. Measure 20 starts with a sharp sign above the staff. The dynamic is *Ped.*

The third system continues with two staves. The top staff has a treble clef, a common time signature, and a key signature of one sharp. The bottom staff has a bass clef, a common time signature, and a key signature of one sharp. Measure 15 starts with a sharp sign above the staff. Measure 17 starts with a sharp sign above the staff. Measure 19 starts with a sharp sign above the staff. Measure 21 starts with a sharp sign above the staff. Measure 23 starts with a sharp sign above the staff. Measure 25 starts with a sharp sign above the staff. The dynamic is *Ped. sempre tenuto*.

The fourth system continues with two staves. The top staff has a treble clef, a common time signature, and a key signature of one sharp. The bottom staff has a bass clef, a common time signature, and a key signature of one sharp. Measure 25 starts with a sharp sign above the staff. Measure 27 starts with a sharp sign above the staff. Measure 29 starts with a sharp sign above the staff. Measure 31 starts with a sharp sign above the staff. Measure 33 starts with a sharp sign above the staff. Measure 35 starts with a sharp sign above the staff.

The fifth system continues with two staves. The top staff has a treble clef, a common time signature, and a key signature of one sharp. The bottom staff has a bass clef, a common time signature, and a key signature of one sharp. Measure 30 starts with a sharp sign above the staff. The dynamic is *ppp*. Measure 32 starts with a sharp sign above the staff. The dynamic is *segue ten.* Measure 34 starts with a sharp sign above the staff. Measure 36 starts with a sharp sign above the staff.

A page of musical notation for piano, featuring six staves of music. The notation includes various dynamics such as *p*, *pp*, and *cantando*, and articulations like *Ped.* and *legg.*. Performance instructions include *cantando* and *Ped.* The music consists of six staves of music, with measures numbered 40 through 75.

40

45 *pp* *cantando*

50

55

60

65

70 *legg.*

75

8.

8.

85

Piatto picc.
sospeso

pppp

90

Piano solo

95

ppp sempre leggierissimo, senza accento

niente!

8.

100

p

pp

pp

pp

pp

pp

tenuto col Ped.

Musical score page 24, measures 105-110. The score consists of four staves. Measures 105-106 show a bass line with eighth-note patterns and a treble line with sustained notes. Measure 107 begins with a dynamic of $\frac{8}{8}$. Measures 108-109 continue the bass line with eighth-note patterns. Measure 110 concludes the section with a dynamic of $\frac{8}{8}$.

Musical score page 24, measures 111-116. The score consists of four staves. Measures 111-112 feature eighth-note patterns in the bass line. Measures 113-114 show sustained notes in the treble line. Measures 115-116 conclude the section with eighth-note patterns in the bass line.

Musical score page 24, measures 117-122. The score consists of four staves. Measures 117-118 feature eighth-note patterns in the bass line. Measures 119-120 show sustained notes in the treble line. Measures 121-122 conclude the section with eighth-note patterns in the bass line.

120

non cresc!

180

135

sempre ppp e misterioso

140

8^a

145

5-6

150

8^b

150

8^b

155

— 6 : 3 —

155

(b)

86.

160

86.

165

86.

170

Ped.



Musical score page 28, measures 180-184. The top two staves continue with sixteenth-note patterns. Measure 180 ends with a dynamic instruction *lasciar vibrare col Ped.*. Measures 181-184 show sustained notes and sixteenth-note patterns.

Musical score page 28, measures 185-189. The top two staves show sixteenth-note patterns. Measures 186-188 feature sustained notes. Measure 189 concludes with a dynamic *190*.

Musical score page 28, measures 190-194. The top two staves show sixteenth-note patterns. Measures 191-193 feature sustained notes. Measure 194 concludes with a dynamic *195*.

Musical score page 28, measures 195-199. The bottom two staves are in bass clef. Measures 195-198 show eighth-note patterns. Measure 199 concludes with a dynamic *196*.

200

205

210

215

220

225

230

cresc. molto

f

ff

Musical score for piano, page 31, featuring four staves of music. The score includes dynamic markings such as *ff violento*, *tutta forza*, *mf dim. molto*, and *pp*. Measure 235 starts with a forte dynamic. Measure 240 follows. Measure 245 begins with a piano dynamic. Measure 250 concludes the page.

235

ff violento

tutta forza

240

8b

245

mf dim. molto

pp

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