



Herrn Hans Hermanns, Hamburg  
in aufrichtiger Verehrung zugeeignet

# HAMBURG

—◆— EIN ZYKLUS —◆—

von 13 Charakterstücken

für Klavier zu 2 Händen

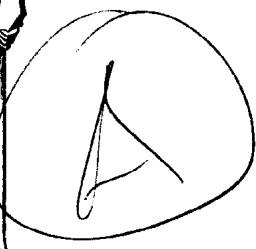
von  
**WALTER NIEMANN**

OP. 107

*Aufführungsrecht vorbehalten.  
Eigentum des Verlegers.*

10492

F. Baumgarten, del.



# ZUM GELEIT

## FOREWORD / INTRODUCTION

\*

Dieses Werk ist nicht nur für Hamburger oder nur für die geschrieben, die Hamburg aus eigener Anschauung kennen, sondern es wendet sich an jeden, der an einem musikalischen Charakterbild einer großen Stadt im allgemeinen, Hamburgs im besonderen, seine Freude hat. Mit dem „musikalischen Charakterbild“ ist seine Anlage und Form gegeben: ein Zyklus von Charakterstücken im engsten Wortsinn, die mit dem Endzweck einer möglichst scharfen musikalischen Charakterisierung von Hamburgs zahlreichen Schönheiten, großen Erinnerungen und bodenständigen Eigenheiten — also wie wir heute sagen: topographisch, historisch und folkloristisch — ausgewählt sind. / Das Ganze bestrebt sich zu einem möglichst einheitlichen musikalischen Bild Hamburgs zusammenzuschließen. Möchte der Tondichter, dem die Liebe zu seiner Vaterstadt die Feder führte, dieses Ziel einigermaßen erreicht haben.

\*

This work is not intended to appeal only to people born and bred in Hamburg, nor to those well acquainted with the place, but also to any others who can appreciate an attempt at a "Characteristic Picture" of a large City, such as Hamburg, through the medium of a musical composition. / The term "Characteristic Picture" describes at once the design and form of the work, which consists of a series of pieces chosen with an eye to their suitability to express, as nearly as is possible in music, the character of Hamburg's manifold beauties, its great historic and artistic past, and some of its local features, or as we use to say: with a view to topography, history and folklore. / The Composer's aim was to produce as homogeneous a musical portrayal of Hamburg life as possible, and he hopes that, since love for his native city largely guided his pen, he may to some extent have succeeded in his purpose.

\*

Cette œuvre n'a pas été écrite uniquement pour les Hambourgeois ni pour ceux qui connaissent Hambourg, mais pour ceux qui trouvent du plaisir d'entendre la caractéristique musicale d'une grande ville et de Hambourg en particulier. La conception ainsi que la forme choisies répondent au but suprême de l'auteur, de vouloir représenter Hambourg par des morceaux caractéristiques: voilà pourquoi il a créé un cycle de compositions conçues dans l'intention de caractériser par la seule musique les nombreuses beautés, les grands souvenirs et les particularités individuelles de la ville de Hambourg, en l'examinant sous des points de vue topographiques, historiques et folkloristes. L'ensemble des pièces publiées tâche de dérouler un tableau complet et fidèle de cette belle ville, et le compositeur de cette œuvre, qui l'a écrite, inspiré d'un profond amour de sa ville natale, aimerait espérer qu'il n'a pas tout à fait manqué son but.

W. N.

# INHALT

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# H A M B U R G

## HAFEN

DIE WERFT-HÄMMER

THE HARBOUR

FORGING IN THE DOCKYARD

LE PORT

LES MARTEAUX DU CHANTIER

*Moderato, ma largamente e con anima* (♩ = 60-63)

Mit stählernem Rhythmus und frischer Kraft

With metallic rhythm, and energy

WALTER NIEMANN, Op. 107

1 *f e martellato*

*piu f*

*marcatiss. pesante*

Meno mosso (♩ = 44-48)

*poco* *fe più martell.* *cresc.*

The first system of the musical score consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, marked with accents and slurs. The lower staff (bass clef) provides a rhythmic accompaniment with eighth notes. Dynamics include *poco*, *fe più martell.*, and *cresc.*. There are also asterisks and a circled asterisk symbol below the bass staff.

*wuchtend ponderously*  
*ben ritmico* *cresc.* *sf* *f*

The second system continues the musical piece. The upper staff features a more active melodic line with slurs and accents. The lower staff maintains the rhythmic accompaniment. Dynamics include *wuchtend ponderously*, *ben ritmico*, *cresc.*, *sf*, and *f*. The circled asterisk symbol is present below the bass staff.

*ff* *molto martell.*

The third system shows a continuation of the piece. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Dynamics include *ff* and *molto martell.*. The circled asterisk symbol is present below the bass staff.

*legg.*

The fourth system continues the piece. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Dynamics include *legg.*. The circled asterisk symbol is present below the bass staff.

*più f* *cresc.*

The fifth system is the final system on the page. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Dynamics include *più f* and *cresc.*. The circled asterisk symbol is present below the bass staff.

ff

♩ \*

♩ \*

♩ \*

*legg.*

*allarg.*

*Tempo I*  
klingend  
with ringing tone

*ff con tutta forza*

*più ff*

*marcatiss. pesante*

*♩*

*♩ \**

*♩*

*♩*

*ten.*

*sempre ff*

*allargando*

*cresc.*

*molto pesante*

*ff*

*ff*

*ff*



*con fuoco stringendo* - *allarg.* -  $\left(\frac{6}{8}\right)$  Tempo I ( $\text{♩} = 76$ )

*ff marcatis.* *mf*

*♩\* ♩\* ♩\* ♩\** *♩ simile*

*sfz* *mf*

*marcatiss.*

*Più a più agitando* ( $\text{♩} = 40-56$ )

*p una corda* *pp tre corde* *molto* *sfz*

*p* *pp* *poco string.* *rall.* *Un poco tenuto* ( $\text{♩} = 46$ ) [sost. -]

*♩\* ♩\* ♩\* ♩\** *♩\**

*pp* *pp* *pp* *pp*

*p e misterioso espr.* *cresc.*

[sost. -]

[sost. -]

*mp* *mf*

*rall. molto*

*tempo* ( $\text{♩} = 56$ )

*ppf una corda* *dimin.*

*ppp trem.*

*rall.* *Lento assai* ( $\text{♩} = 76$ ) *ppp*

*ppp* *più ppp* *lunga ppp (sempre una corda)* *ppp* *pppp*



# ELTERNHAUS

ES WAR EINMAL

THE OLD HOME

LA MAISON PATERNELLE

ONCE UPON A TIME

IL ÉTAIT UNE FOIS

*Lento con dolcezza* (♩ = 60 - 66)

*pp e teneramente*

*espr.*

*animando* (♩ = 76)

*poco rubato*

*mp*

*più a più cresc.*

*mf*

*largamente espress.*

*poco f*

*mp*

*marc.*

*più animato ed appassionato* (♩ = 80 - 100)

*[sost.]*

*molto*

*mf*

*[sost.]*

*molto*

*animato e passionato* (♩ = 120)

*più animando*

First system of musical notation. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *pp*, *mf*, and *ff*. There are also accents and slurs throughout.

*molto animato e passionato*

*stringendo*

*tempo*

*Quasi largamente*

Second system of musical notation. It includes the instruction *martell. marc.* (martellato marcato) and *R.H.V.* (Right Hand Vivace). Dynamics range from *ff* to *fff* and *sffz*. The tempo changes from *stringendo* to *tempo* and finally to *Quasi largamente*.

*Cadenza con disparazione*

*Tempo I*

*dolcissimo*

Third system of musical notation, marking the beginning of a cadenza. It includes the instruction *una corda* and dynamics like *pp*. The tempo is marked *Tempo I* and the mood is *dolcissimo*.

*dimin. e rall. molto*

*pp*

Fourth system of musical notation. It features dynamics *espr.* (espressivo) and *mp* (mezzo piano). The music is characterized by flowing lines and slurs.

*rall. smorz.*

*dolciss.*

*rall. molto*

*Lento assai*

*dolce - espr.*

Fifth system of musical notation, concluding the piece. It features dynamics *pp*, *ppp*, and *pppp*. The tempo is *Lento assai* and the mood is *dolce - espr.*

# DISPUT

## DIE DREI BÖRSENMAKLER

A DISPUTE  
BETWEEN THREE STOCK-BROKERS

LA DISPUTE  
LES TROIS COURTIERS DE BOURSE

*Fughetta. Un poco Andantino mosso* (♩ = 126 - 132)

Mit trockner, nüchterner Tongebung  
With dull, matter-of-fact tone

*p*  
*senza Ped.*

*mp*

*mp*

*animando più a più*

*mf*

*R.*

*marc.*

*poco cresc.*

*sf*

immer erregter auf einander einsprechend  
the brokers getting excited, and disputing with each other

höhnisch meckernd und sich immer mehr erhitzend  
sneeringly, the brokers getting more and more heated

mf  
sfz  
non legato  
cresc.

♩ \*

sempre più animando ed agitando

più  
a  
più

stringendo

R. H.  
(2/4)  
(4/4)  
L. H.  
molto

Largamente, ma con fuoco

sffz  
sffz  
ff sehr zornig  
sff  
sff

♩ \*

molto stringendo

molto  
sff  
sff R. H.  
sff  
L. H.

# MATROSEN

NORWEGER BEIM ANKERLICHTEN

SAILORS

NORWEGIANS WEIGHING ANCHOR

MATELOTS

NORVÉGIENS LEVANT L'ANCRE

*Molto moderato, ma con brio* (♩ = 88)

Mit derber Kraft  
With great energy

5

*Poco più mosso* (♩ = 100)

*molto trattato*

*Tempo I, ma pochissimo più sostenuto* (♩ = 80)

*allarg.*

*Più lento*  
*Amabile con moto* (♩ = 92-96)  
*dolce scherzando*

*ff*, *sfz*, *pp*, *p*

*smorz.*, *Fine*, *simile*

*poco rall.*

*più p*

*tempo*

*pp [una corda]*

*più*, *a*

*più rallent.*, *e smorz.*, *lento*

*pp*, *ppp*

da capo senza Repetizione al Fine

# A. D. 1600

## DIE PAVANE DES HERRN SENATORS

A. D. 1600

THE PAVAN OF HIS REVERENCE THE SENATOR

A. D. 1600

LA PAVANE DE M. LE SÉNATEUR

*In tempo della Pavana* (♩ = 80)  
Mit steifer Würde und Feierlichkeit  
With intense and solemn dignity

6

*marc.*  
*f (p la 2da volta)*

*Piu mosso* (♩ = 120)  
*marc.*  
*mf ben ritmico*  
*marc.*  
T simile

*piu f*  
T simile

*rall.* - - - *Tempo I*  
*marc.*  
*f*  
*marc.*

*allarg.* - - - *Largamente maestoso*  
*molto marc.*  
*molto allargando al Fine*  
*ff*  
*molto*

# BRAHMS

## GEBURTSHAUS

BRAHMS  
THE HOUSE WHERE HE WAS BORN

BRAHMS  
SA MAISON NATALE

*Andantino mosso, ma sempre un poco largamente* (♩ = 66)

7

*p un poco agitato*  
*mf*  
*p*  
*espr. rubato*  
*rall.*

*mp*  
*poco espr.*  
*più p*  
*rall.*  
*più lento*  
*simile*

*Lento*  
*pp weich*  
*Andante molto \**  
*(sostenuto ♩ = 50)*  
*espressivo*  
*pp*  
*sempre les deux Pedales ppp*

*più sostenuto*  
*sosten.*  
*p*  
*p e più sonore*  
*tre corde*

*rall. molto*  
*Largamente lamentoso* (♩ = 60)  
*mp sonore*  
*rall.*

\*) Joh. Brahms, Sonate für Klavier F moll op. 5, Satz II (Andante)  
 \*) Joh. Brahms, Sonata for piano fa minor, op. 5, movement II (andante)  
 Edition Peters. 10492



Tempo I (♩ = 66) *espr. rubato* *rall.* - Più lento

*pp* *mp* *poco inf.*

Largamente passionato (♩ = 54) *rall.* - - - *più lento* Lento (4/4)

mit dunkler Klangfärbung  
in a sombre tone

*poco espr.* *pp* *weich*

*f simile* (vorsichtig!)  
(Beware!)

Maestoso\* (Solenne e tenuto assai, ♩ = 60-66) *rall.* Lento assai  
smorz. *rall.* - - - 8.....

*pp* *pp* *dolciss. ppp*

misterioso quasi Tromboni

# ALTER MICHEL

MICHAELIS - KIRCHE

OLD MICHAEL  
ST. MICHAEL'S CHURCH

VIEUX MICHEL  
EGLISE ST. MICHEL

8 *In modo serio e religioso* (♩ = 84)

*sotto voce* *cresc.* *più a più*

*p* *(pochiss.)* *più lento*

*espr.* *poco f* *dimin.* *marc.* *ten.*

\*) „Ja, der Geist spricht, daß sie ruhen von ihrer Arbeit“ (Deutsches Requiem von Joh. Brahms, VII)  
 \*) „Yea, saith the Spirit, that they may rest from their labours“ (Requiem by Joh. Brahms, VII)

Poco più mosso. In modo corale\* (♩ = 100)

ten.  
pp  
f

\*  
più lento  
rall. - -  
Andantino mosso (♩ = 108)  
ruhig fließend  
Smoothly flowing

mp  
p molto legato  
mf

rall. - -  
più lento  
rall. - -  
Tempo I  
una corda  
pp  
sotto voce  
pochiss.

cresc.  
più a  
più  
espr.  
poco f  
marc.

più lento  
dimin.  
marc.  
ten.  
p  
ten.  
pp

Maestoso e solenne (♩ = 76)

molto pesante  
più largamente  
Lento assai  
molto allargando  
ff  
f  
ff  
sfff  
lunga

\* „Lasset uns den Herren preisen, o, ihr Christen allzumal“ von Johann Schop (Hamburg ca. 1660)  
\* „Praise ye the Lord, ye Christians all,” by Johann Schop, of Hamburg (about 1660)  
Edition Peters. 10492

# DREHORGEL

EINE VERSTIMMTE GROTESKE

A BARREL ORGAN  
GROTESQUELY OUT OF TUNE

L'ORQUE DE BARBARIE  
UNE GROTESQUE DÉSACCORDEE

*In tempo molto comodo* (♩ = 132)  
Eintönig und ausdruckslos wimmernd  
*wailing in a monotonous and expressionless fashion*

9

*un poco p*  
*senza Ped. sin' al Fine*  
*simile*

*meno p*

*mp*  
*marc.*

*poco cresc.*  
*mf*

*Un pochettino animando*  
*mf*  
*p*

*poco rall.*  
*Tempo I*  
*un poco p*  
*simile*

grell  
8  
mf  
mp  
poco cresc.  
marc.  
smorz. rall.  
mf  
p  
dimin.  
dolciss.  
ppp

# LATERNE!

KINDERREIGEN

THE LANTERN  
CHILDREN'S DANCE

LANTERNE  
RONDE D'ENFANTS

*Un poco Andantino* (♩ = 88)

Heimlich und dunkel, mit zarter Poesie  
mysteriously, like a delicate poem

10

*pp e sotto voce*  
simile  
poco animando -  
espr.

(♩ = 96)

*più espr.*

*poco animando*

*poco animato*

*mp*  
*cresc.*  
*mf*

*calmando*

*rall.*

*sosten.*

*mp*  
*p*  
*pp*  
*mp*

\*) Altes hamburgisches Kinderliedchen „Laterne, Laterne! Sonne, Mond und Sterne usw!“

\*) An old Hamburg Children's ditty, "My Lantern, my Lantern! Sun and Moon and Stars, etc."

*a tempo*

in ruhig schreitender Bewegung (♩ = 96)  
with quiet and steady steps

*dolce cant.*  
*p pp ma sempre poco marc.*

*poco largamente*

*dolce*  
*più p*  
*rall. . . . . Tempo I*  
*pp e sotto voce poco marc.*

*espr.*  
*allarg.*

*Più lento ten.*  
*mp p*  
*pp*  
*rall.*  
*pp*  
*Lento assai smorz. rall. dolciss.*  
*p pp ppp pppp*

# ST. PAULI

## TANGO

*Tempo di Tango, molto moderato e sempre poco rubato* (♩ = 80-84)

Mit wildem und düstrem Feuer

With wild and gloomy passion

11

The musical score is written for piano in 2/4 time, featuring a key signature of two sharps (F# and C#). It consists of five systems of music, each with a grand staff (treble and bass clefs). The score includes various dynamic markings such as *p*, *mp*, *ff*, *sfz*, and *poco marc.*, as well as tempo and performance instructions like *presto*, *molto*, *pochiss. rit.*, and *a tempo, più animato*. The piece is characterized by a driving, rhythmic accompaniment with frequent chordal textures and melodic lines in both hands. There are several asterisks (\*) placed below the bass staff in various measures, likely indicating specific performance techniques or fingering. The score concludes with a final flourish in the right hand and a sustained chord in the left hand.

*Poco largamente passionato* (♩ = 76-80)

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The tempo is marked *Poco largamente passionato* with a quarter note equal to 76-80 beats per minute. The score includes various performance instructions: *rall.* (ritardando), *espr.* (espressivo), *ten.* (tenuto), *ff* (fortissimo), *molto*, *mp ma sonore* (mezzo-piano but sonorous), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), *poco largamente rubato*, *molto espr.*, *a tempo più espr.*, *rall.*, *meno p* (meno piano), *ten.*, *più espr.*, and *marc.* (marcato). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and is marked with numerous accents and slurs.

*poco f* *ten.* *f* *molto espr.*

This system contains the first two staves of music. The upper staff begins with a piano dynamic of *poco f* and features a triplet of eighth notes. A *ten.* (tension) marking is placed above the staff. The lower staff has a *molto espr.* (molto espressivo) marking below it. The system concludes with a fermata over a final chord.

*bato* *Più lento* *rall. molto* *mf* *dim. molto* *mp*

This system contains the next two staves. The upper staff starts with a *bato* (battuto) marking above the staff. The tempo changes to *Più lento* (slower), then *rall. molto* (rallentando molto). Dynamics include *mf* (mezzo-forte), *dim. molto* (diminuendo molto), and *mp* (mezzo-piano). The system ends with a fermata.

*Tempo I, ma più con fuoco* *presto* *p ma mezza voce* *ff e feroce* *p* *poco marc.*

This system contains the third and fourth staves. The tempo is marked *Tempo I, ma più con fuoco* (first tempo, but more with fire). The upper staff has a *presto* marking above it. Dynamics include *p ma mezza voce* (piano, half-voice), *ff e feroce* (fortissimo and ferocious), and *p* (piano). The lower staff has a *poco marc.* (poco marcato) marking below it. The system ends with a fermata.

*presto* *ff* *mp* *ff* *mp*

This system contains the fifth and sixth staves. Both staves feature a *presto* marking above them. The dynamics are *ff* (fortissimo), *mp* (mezzo-piano), *ff*, and *mp*. The system ends with a fermata.

*presto* *Tempo più lento* *ff* *ff* *ff* *ff marcatisss.* *fff*

This system contains the seventh and eighth staves. The upper staff has a *presto* marking above it. The tempo changes to *Tempo più lento* (tempo più lento). Dynamics include *ff*, *ff*, *ff*, *ff marcatisss.* (fortissimo marcatissimo), and *fff* (fortississimo). The system ends with a fermata.



# MONDNACHT

ALSTER

MOONLIGHT  
ON THE ALSTER

CLAIR DE LUNE  
SUR L'ALSTER

*Tempo di Barcarola* (♩ = 58-60) *dolce e sereno, come*

12 *una corda* *pp*

*legato e mormorando* *pp*

*un canto a tre voci* *espr.*

*pp* *simile*

*espr.* *ten.* *poco sostenendo* *ten.*

*mp* *tre corde* *poco cresc.*

*a tempo poco rubato* *mp* *molto rall.*

*leggieriss. lusingando ed argentino* *rfp* *armonioso*

*a tempo*

*un poco dolce cantando*

*più p e delicatiss.* *mp ma*

*più animato* (♩ = 66)

*intenso*

*poco rall.*

*a tempo cantabile*

*p. dolce*

*poco rall.*

*tempo I*

*p. dolce cant.*

*poco espr. e legato*

*legato e sempre pp il*

*ten.*

*poco cresc.*

*accompagnamento* *sostenendo*

*ten.*

*sostenendo*

*8 ten.*

*a tempo, poco rubato*  
*dolce e chiaro*

8

First system of the musical score. The right hand (treble clef) features a melodic line with slurs and accents, marked *mf armonioso*. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines, marked *sfp*. The key signature has two flats and the time signature is 3/4.

*un poco più animato (♩.-68)*  
*dolce cantando*

Second system of the musical score. The right hand continues the melodic line, marked *mp ma intenso*. The left hand accompaniment is marked with a *mf* dynamic. The tempo and mood are indicated as *un poco più animato* and *dolce cantando*.

Third system of the musical score. The right hand features a melodic line with slurs, marked *rall.*. The left hand accompaniment is marked *molto*. The tempo and mood are indicated as *Tempo I, ma molto tranquillo poetico e lontano*.

Fourth system of the musical score. The right hand features a melodic line with slurs, marked *pp una corda sin' al Fine*. The left hand accompaniment is marked *pp*. The tempo and mood are indicated as *Tempo I, ma molto tranquillo poetico e lontano*. The system ends with a *Fine* marking.

Fifth system of the musical score. The right hand features a melodic line with slurs, marked *smorz. rall.*. The left hand accompaniment is marked *mp. espr.*. The tempo and mood are indicated as *Lento, dolce e calmo*. The system includes markings for *tre corde*, *una corda*, and *u. o.*.

Sixth system of the musical score. The right hand features a melodic line with slurs, marked *più p.*. The left hand accompaniment is marked *più pp.*. The tempo and mood are indicated as *rall.* and *smorz.*. The system includes markings for *una corda*, *R.*, *L.*, and *pppp*.

# HYMNUS

## AUSBLICK

HYMN  
OUTLOOK

HYMNE  
PERSPECTIVES

*Maestoso, moderato con anima* (♩ = 84)

Mit hymnischem Schwung  
In exalted mood

13

*f*  
*pesante*  
*simile*

*pochiss. rall.* - - *a tempo*  
*f*

*più a più animando* (♩ = 84-100)  
*più pesante*  
*sf*  
*cresc.*

*più animando*  
*più f*  
*marc.*  
*sf*  
*ff*

*a più animando*  
*cresc.*  
*sf*  
*ff*

*animato* (♩ = 100)

*poco allarg.*

*glissando*

*marcatiss.*

*sf* *f* *sf* *f* *sf* *f* *sf* *f*

*Tempo I*

*pesante*

*sf* *f* *sf* *f* *sf* *f* *sf* *f*

*Tempo di N° 1*  
*con entusiasmo*

*allarg.*

*più ff*

*ff con tutta forza*

*marcatiss. pesante*

*allargando più a più*

*ten.*

*sempre ff*

*cresc.*

*molto pesante*

*fff* *fff* *fff* *fff*