

ENRIQUE SORO



GRAN CONCIERTO

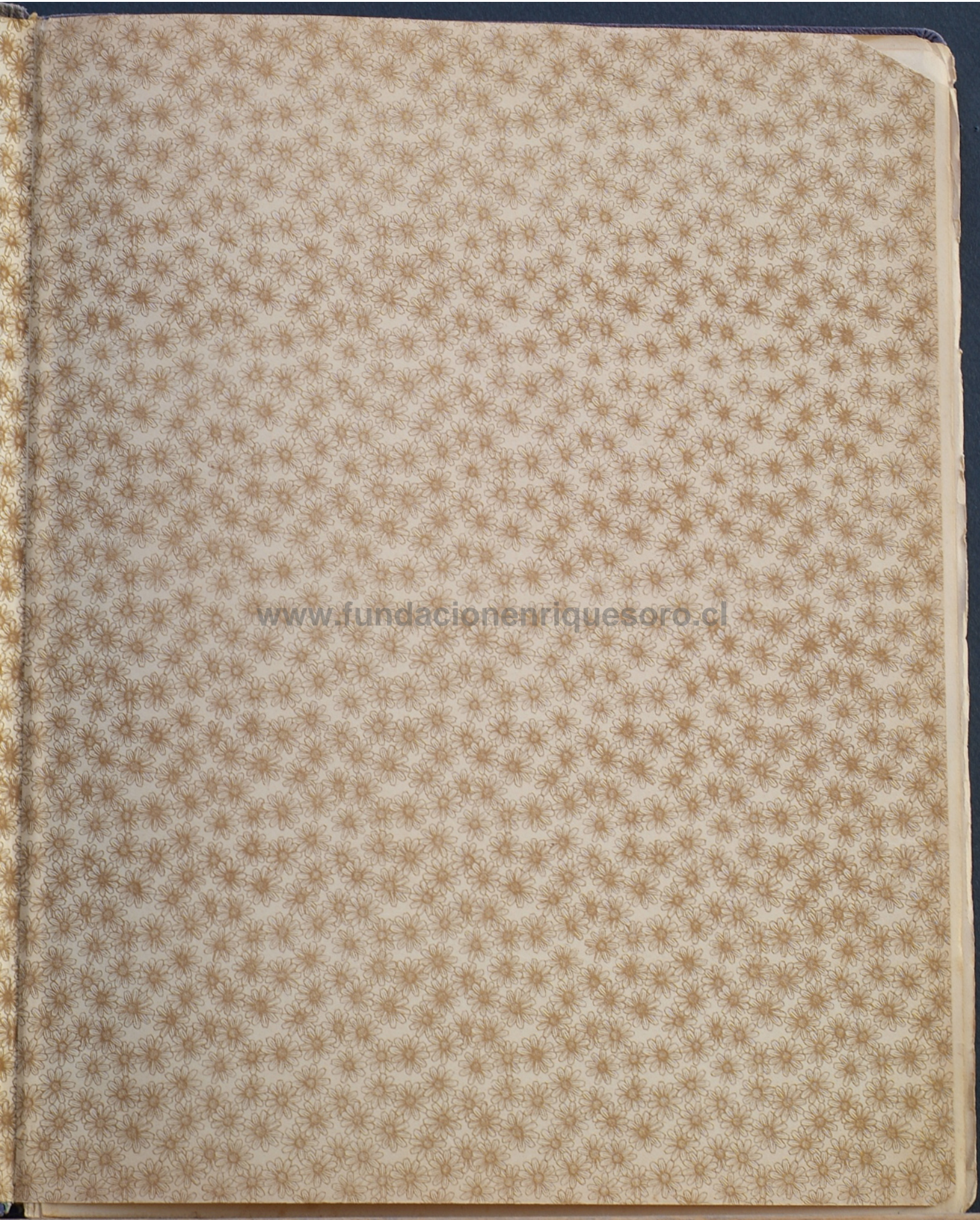
PARA

Piano i Orquesta

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ENRIQUE SORO

GRAN CONCIERTO

EN RE MAYOR, EN TRES PARTES

PARA

PIANO Y ORQUESTA

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119290	- PARTITURA	(A) LIRE 50.-	} AUMENTO
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G. RICORDI E C.

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A Ferruccio Busoni

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ENRIQUE SORO

GRAN CONCIERTO

en *Re mayor*
en tres partes
para Piano y Orquesta

I. PARTE

80

Andante ma non troppo
(Archl)
mf
sf (Viol. II. e Corni)

II PIANO
Reduccion de la Orquesta

Andante ma non troppo

I. PIANO
(Solista)

II.

ten.
cresc.
ten.
p

(Oboe)

I.

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y

II. *mf e cresc. molto* 2
 (Corni) *p*
 I. 2 *sentito*
mf legato

II. (Oboi) *p*
 (Fag.)
 (Clar.)
 I. www.fundacionenriquesoro.cl

II. (Arch. sordina) 3
p *espress.*
 (Corno-Viole)
 (Bassi-Celli)
 I. 3

(Clar.-Viol. I.) 3

II.

(Fag.)

(Celli - Bassi)

I.

II.

4 Poco più mosso

p e cresc. *p*

I.

4 Poco più mosso

p e cresc. *p*

8^a bassa

II.

cresc. *p cresc.* *cresc. molto* *ff*

5

I.

cresc.

5

8^a bassa

4

II.

I. *ff*

21

8

14

14

II.

I.

14

7

10

8

14

14

II.

6

cresc. poco a poco ed accel.

mf (Archi)

SOLO

6

sentito

cresc. poco a poco ed accel.

II. (Legni) (Celli-Bassi)

I.

7 Più mosso
II. (Celli e 2 Corni con sord.) marcato

I.

7 Più mosso

I.

II. (Tromboni) pp mf

I.

II.

I.

8ªbassa...! 8ªbassa...!

(Viole)

(Tromboni)

pp mf

I.

8ªbassa...! 8ªbassa...!

II.

(2 Trombe con sord.)

I.

p

8ªbassa...! 8ªbassa...!

II.

I.

cresc.

8^a bassa...!

8^a bassa...!

II.

I.

8^a bassa...!

8^a bassa...!

(Viol. II.)

II.

(Tromboni)

I.

8^a bassa...!

8^a bassa...!

II. *p.*

I. *Re*

II. *p.*

I. *cresc.*

II. *marcato*

I. *f*

9

II.

I.

II.

dim. molto e rall.

I.

dim. molto e rall.

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10

II.

(Corno solo)

(Corno)

p

10

8

I.

dolcissimo

Pa

*

10

I. Tempo
(Viol. I.)

II.

I.

I. Tempo

11

II.

I.

SOLO *sentito*

cresc.

12

II.

I.

sentito

II. (Oboi) p **13** 11
(Fag.) *espress.*
(Clar.) (s) (s) (s) (s)

I. *sentito* p **13**

II. *sentito*

I. p

II. **14**

I. *sentito* **14**

II. *p*

I.

(Clar.)

II. *mf* (Archi) (Fag.)

I. *mf*

15

II. *rit. poco a poco*

I. *cresc. molto e rit. poco a poco*

II. **16** I. Tempo 13

I. **16** I. Tempo

II.

I.

II. **17**

I. **17** m.f. p

II.

ff molto espress.

I.

II.

mf *p*

I.

mf *p*

ped. *

II.

p *pp* (Corni ed Archi con sord.)

I.

p *pp*

II. PARTE SCHERZANDO

II. PIANO
Reduccion de la Orquesta

Allegro (in uno)

I. PIANO
(Solista)

Allegro (in uno)

II.

I.

II.

I.

1 (Trombe con sord.)

II. *stacc.* *mf* (Legni)

I. *p*

2 (Flauti) (Oboe) (Clar.) (Fag.) (Archi)

II. *ppp* (Tromboni) *pp* (Fag.) *mf*

2 *f* *brillante* *pp*

I.

3 (Viol. I.) (Viol. II.) (Viola) (Celli)

II. *cresc. molto* *p* (Corni)

3 *cresc. molto* *f* *brillante*

I.

II. *pp* (Clar.) *mf* *cresc.* *stacc.*

I. *pp cresc. molto* *ff*

II. *mf* (Trombe con sord.) (Corni con sord.)

I. *mf stacc.* *mf* *ff*

II. [4] (Clar.) *p* (Fag.)

I. [4]

II. *cresc. poco a poco*
pp espress.

I. *pp cresc. poco a poco*

II. *pp cresc. poco a poco.....*

I. *pp cresc. poco a poco.....*

II.

I.

I.
(Solo) *ff*

The first system of music is a piano solo, marked with a first ending bracket 'I.' and '(Solo)'. It begins with a fortissimo (*ff*) dynamic. The right hand plays a series of chords and arpeggiated figures, while the left hand provides a rhythmic accompaniment with eighth notes. The key signature has one sharp (F#).

I. *animando*

The second system continues the piano solo, marked with a first ending bracket 'I.' and the tempo instruction *animando*. The right hand features more complex chordal textures, and the left hand continues with eighth-note accompaniment. The key signature remains one sharp.

I.

The third system of the piano solo, marked with a first ending bracket 'I.'. The right hand plays sustained chords, and the left hand continues with eighth-note accompaniment. A watermark 'www.fundacionenriquesoro.cl' is visible across the system.

I. *dim. poco a poco*

The fourth system of the piano solo, marked with a first ending bracket 'I.' and the dynamic instruction *dim. poco a poco*. The right hand plays chords that gradually decrease in volume, while the left hand continues with eighth-note accompaniment. The system ends with a double bar line.

I. *allargando*

The fifth and final system of the piano solo, marked with a first ending bracket 'I.' and the tempo instruction *allargando*. The right hand plays chords that gradually slow down, while the left hand continues with eighth-note accompaniment. The system ends with a double bar line.

TRIO

6 Poco meno mosso

II. (Clar. Fag. Archi sord. & Corni) *pp*

6 Poco meno mosso

I. *p armonioso*

II. *poco rall.*

I. *poco rall.*

II. *Pa tempo*

I. *Pa tempo*

II.

I.

II.

pe cresc.

I.

pe cresc.

II.

I.

8 (Oboe (Viol. I, II.) *mf*)
II. (Corno) *mf*

Musical notation for measures 8-9, Oboe and Horn parts. The Oboe part (Viol. I, II.) and Horn part (Corno) are both marked *mf*. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The Oboe part features a melodic line with eighth and sixteenth notes, while the Horn part provides a harmonic accompaniment with similar rhythmic patterns.

8 *molto espress.*

I.

Musical notation for measures 8-9, First Violin part. The part is marked *molto espress.* and features a complex, rhythmic accompaniment with many beamed eighth and sixteenth notes. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature.

9 *mf*
II. *p*

Musical notation for measures 9-10, Oboe and Horn parts. The Oboe part is marked *mf* and the Horn part is marked *p*. The music continues in the same key and time signature, with the Oboe part showing some rests in measure 9.

9 *espress.*

I.

Musical notation for measures 9-10, First Violin part. The part is marked *espress.* and continues with the complex rhythmic accompaniment from the previous system. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature.

10 (Archi) *mf* (Obel) *p*
II. *rag.*

Musical notation for measures 10-11, Oboe and Horn parts. The Oboe part is marked *p* and the Horn part is marked *rag.*. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature.

10 *p*

I.

Musical notation for measures 10-11, First Violin part. The part is marked *p* and features a melodic line with triplets. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature.

II. (Oboi) (Flauti) (Fag.) (Fag.) (Archi pizz.)

11

mf

pp

I. *mf* *cantabile*

3 3 3

2 4 2

II.

I.

II. *pp stacc. poco a poco stringendo e riprendendo il I. tempo*

12

I. *p poco a poco stringendo e riprendendo il I. tempo* *fff*

8

II. *mf* *f*

I. *mf* *ff* *m.s.*

II. *p stacc.*

I. *p*

13

II. *f*

I. *mf* *f*

Allegro

25

II.

I.

Allegro

II.

I.

II.

I.

14 (Trombe con sord.)

II. Archi con sord. *stacc.* *mf* (Legni)

I. *p*

15 (Flauti) (Oboe) (Clar.) (Fag.) (Archi)

II. *mf* *ppp* (Tromboni) *pp* (Fag.) *mf*

I. *f brillante* *pp*

16 (Viol. I.) (Viol. II.) (Viola) (Celli)

II. *cresc. molto* *p* (Corni)

I. *cresc. molto* *f brillante*

II. *pp* (Clar.) *mf* *cresc.* *p stacc.*

I. *pp cresc. molto* *ff*

II. *mf* (Trombe con sord.) (Corni con sord.)

I. *mf stacc.* *mf* *ff* *mf*

17 (Oboe) *mf* (Clar.) (Fag.) *p*

I. *mf*

II. 18
pp cresc. poco a poco
pp espress.

I. 18
pp cresc. poco a poco

II.
pp cresc. poco a poco

I. *pp cresc. poco a poco*

II.

I.

I.
(Solo)

ff

I.

animando

I.

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I.

dim. poco a poco.....

I.

allargando.....

19 a tempo

II.

ff
(Tutti) (Archi) (Tutti) (Archi)

19 a tempo

I.

fff

II.

p cresc. moltissimo poco a poco

I.

p cresc. moltissimo poco a poco

II.

I.

II. (Trombe) 31

ff

Musical score for Trombones (II) and Trumpets (I). The Trombone part (II) is in the upper system, starting with a dynamic marking of *ff* and a *tr.* (trill) marking. The Trumpet part (I) is in the lower system, featuring a complex rhythmic pattern with many sixteenth notes and slurs.

II. 20

I. 20

Musical score for Trombones (II) and Trumpets (I). Both parts have a measure rest of 20 measures. The Trombone part (II) has a melodic line with a slur. The Trumpet part (I) has a rhythmic accompaniment with many sixteenth notes.

II. *ppp cresc. molto* *fff*

I. *ppp cresc. molto* *fff*

Musical score for Trombones (II) and Trumpets (I). Both parts start with a dynamic marking of *ppp* and a *cresc. molto* instruction. The Trombone part (II) has a melodic line with a slur. The Trumpet part (I) has a rhythmic accompaniment with many sixteenth notes. Both parts end with a dynamic marking of *fff*.

III. PARTE FINALE

II. PIANO
Reduccion de la Orquesta

Allegro ma non troppo
ff

I. PIANO
(Solista)

Allegro ma non troppo
fff
deciso

II.

pp (Archi)
(pizz.)

cantabile

I.

dim.
mf
7 m.s.

II.

I.

II. (Corno) *cresc.* **1** *scherzando* *f* (Legni)

I. *cresc.* **1** *scherzando* *p* *f*

II. (Corni) *f* *P cresc. molto*

I. *mf*

II. **2** *ff*

I. *cresc. molto* **2** *ff*

II. *cantabile*
pp
(Archi)

I.

II.

I.

II. *cresc.* *ff* (Tutti)

I. *f* *ff*

II. *ff* (Archi) *mf* *leggero* (Legni) (Archi) (Legni)

I. *ff* *pp*

3 *Tranquillo* (Archi) *p*

II. *pp e cresc. poco a poco*

3 *Tranquillo* *espress.*

I.

II.

I.

II. *cresc. molto* *ff* 4

I. *cresc. molto* 4

8^a bassa soltanto il basso.....

II. *m.d.*

I.

8.....

(Viol. I.)
(Oboe)

(Viol. II.)
(Corni)

I.

II. *Viole pizz.*
Fag.
Celli pizz. *poco rall.:*

I. *poco rall.:*

II. **5** *molto appassionato*
f legato
a tempo

I. **5** *f a tempo*

II.

I.

The musical score on page 38 is arranged in three systems, each with two staves labeled I and II. The music is written in a minor key and features complex rhythmic patterns, including triplets and sixteenth notes. The first system includes a triplet of eighth notes in the upper staff of the first system. The second system features a watermark 'www.fundacionenriqueosoro.cl' across the middle. The third system shows a transition in the lower staff of the second system, with a final measure containing a complex rhythmic figure. The page number '38' is located at the top left.

6 (Clar.)
P (Violoncello solo e Corno)

This system shows the beginning of a musical phrase. The Clarinet part (labeled '6 (Clar.)') is written on a single staff. The Violoncello solo and Cornet parts (labeled 'P (Violoncello solo e Corno)') are written on a grand staff with two staves. The music is in a key with one flat and a 3/4 time signature.

6 Cantabile
sentito
(molto appassionato)

This system continues the musical phrase. The Violoncello part (labeled '6 Cantabile sentito') is written on a single staff. The Violin part (labeled '(molto appassionato)') is written on a grand staff with two staves. The music is in a key with one flat and a 3/4 time signature.

II.

This system continues the musical phrase. The Violoncello part is written on a single staff. The Violin part is written on a grand staff with two staves. The music is in a key with one flat and a 3/4 time signature.

I.

This system continues the musical phrase. The Violoncello part is written on a single staff. The Violin part is written on a grand staff with two staves. The music is in a key with one flat and a 3/4 time signature.

II.

This system continues the musical phrase. The Violoncello part is written on a single staff. The Violin part is written on a grand staff with two staves. The music is in a key with one flat and a 3/4 time signature.

I.

This system continues the musical phrase. The Violoncello part is written on a single staff. The Violin part is written on a grand staff with two staves. The music is in a key with one flat and a 3/4 time signature.

II.

I.

II.

I.

II.

I.

II.

I.

f

(Corni - Trombe - Tromⁿⁱ)

II.

p

cresc. molto

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8

II.

mp e cresc.

I.

f

(Archi) (Legni) (Archi)

II. *p* (Viol. II.)

I. *mf*

II. *f* *molto marcato* (Tremolo) (Corni)

I.

9

9

The musical score is written in a key signature of one flat (B-flat) and a common time signature. It consists of two systems of staves. The first system has two parts: Part II (Violin II) and Part I (strings). Part II starts with a piano (*p*) dynamic and features a melodic line with eighth notes. Part I starts with a mezzo-forte (*mf*) dynamic and features a rhythmic pattern of eighth notes. The second system also has two parts: Part II (strings) and Part I (strings). Part II starts with a forte (*f*) dynamic and includes the instruction *molto marcato* and *(Tremolo)*. Part I continues with the same rhythmic pattern. A rehearsal mark '9' is placed above the first measure of Part II in the second system. A second rehearsal mark '9' is placed above the first measure of Part I in the second system.

II. (Trombi)

I. *f* *cresc. molto* *fff*

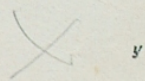
II.

I. *cresc.*

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II.

I. *fff* *ff*



Musical score for strings I and II, measures 1-5. The score is written for two parts, I and II, each with a treble and bass clef. The music features a rhythmic pattern of eighth notes and quarter notes, with various articulations and dynamics. The key signature has two sharps (F# and C#).

Musical score for strings I and II, measures 6-10. This section includes a repeat sign with first and second endings. Measure 10 is marked with a box containing the number 10. The score includes dynamic markings such as *ff* and *f*. Performance instructions include *(Tutti)* and *(Archi - Legni)*. The key signature remains two sharps.

Musical score for strings I and II, measures 11-15. This section includes performance instructions *(Archi - Corni)* and *(Legni)*. The music features a melodic line in the upper part and a more rhythmic accompaniment in the lower part. The key signature is two sharps.

II.

11

ff

mf

mf

I.

II.

12

p

I.

12 (Archi)

II.

12

(ad libitum)

(Seconda idea)

mf

(Tromⁿⁱ - Trombe)

mf

II.

I.

(ad libitum)
(Seconda idea)

mf
(Viole)

13 (Legni)
p stacc.

II.

cantabile

(Celli - Viole - Corno I.)

13 (ad libitum)
(Seconda idea)

p

molto marcato

II.

I.

(ad libitum)
(Seconda idea)

molto marcato

(Archi) *f*

II. (Corno) *m.s.* (Celli-Bassi Fag.) *m.d.* *sf* (Corno) *m.s.* *m.d.*

I.

II. (Flauto) 14 (Oboe) (Clar.) (Fag.) (Viole-Corni) (Celli-Bassi Fag.)

I.

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II. (Viol. I.-Oboi) (Viol. II.-Clar.) *pp* *resc. poco a poco moltissimo*

I.

II. 15

fff

I.

II. 15

I.

II. 16

f

I. 16

II.

I.

II.

fff

I.

17

8

II.

fff molto rit.

(Tremolo)

I.

CADENZA

The musical score is divided into four systems. The first system shows the beginning of the cadenza with piano II (II.) playing a simple accompaniment and piano I (I.) playing a more complex, rhythmic pattern. Dynamics include *fff* and *ff marcato*. The second system continues the piano I part with a *Solo* marking and a *sf* dynamic. The third system features piano I with a *mf* dynamic, a *dim.* (diminuendo) section, and a *p* (piano) section, with the tempo marking *Poco agitato*. The fourth system shows piano I with a *cresc.* (crescendo) marking. The score is written in a key with one flat and a 3/4 time signature.

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I. *p*

I. *Tranquillo*
f espress.

I. *p* *f*

I. *I. Tempo*
pp *cresc. poco a poco*

I. *m.s.* *allarg.*

8

I. *fff a tempo*

8

I.

8

I.

leggero

pp

p sentito il canto

Do la Mi si Mi Do

I.

I.

I.

I.

poco rall.:

molto appassionato

I.

ff a tempo

23 14 23 11

13 24

I.

I.

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I.

8

V

I.

8

V

I.

8

V

I.

8

V

rapido...

I.

8

V

II. *ff*

I.

18

II. *cantabile*
p

I. *p*
simili

II.

I.

II. *ff* (Tutti) *ff* *mf*

I. *f* *ff* *ff* *p*

8.....

19 (Archi) *p cresc. poco a poco*

19 *cresc. poco a poco*.....
espress.

II.

I.

II. *cresc. molto* 20

I. *cresc. molto* 20

II.

I.

II.

I. *mf*

II. (Viole pizz.)
Fag.
Celli pizz.) *p*

poco rall.....

I. *mf*

poco rall.....

21 *molto appassionato*

II. *f a tempo*

21 *armonioso*

I. *f a tempo*

II.

I.

II.

I.

M.S.

II.

allegro

I.

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II.

allegro

dim.

I.

dim.

II. 22

p

I. 22 *Cantabile
sentito*

molto appassionato

II.

I.

II.

I.

II.

I.

II.

I.

23

II.

f. stacc.

23

I.

II. **24** (Oboe-Legni) (Archi) (Legni)

I. **24**

II. **25**

I. **25**

II. **26**

I. **26**

27 63

II. *ff*

I. *ff*

II.

I.

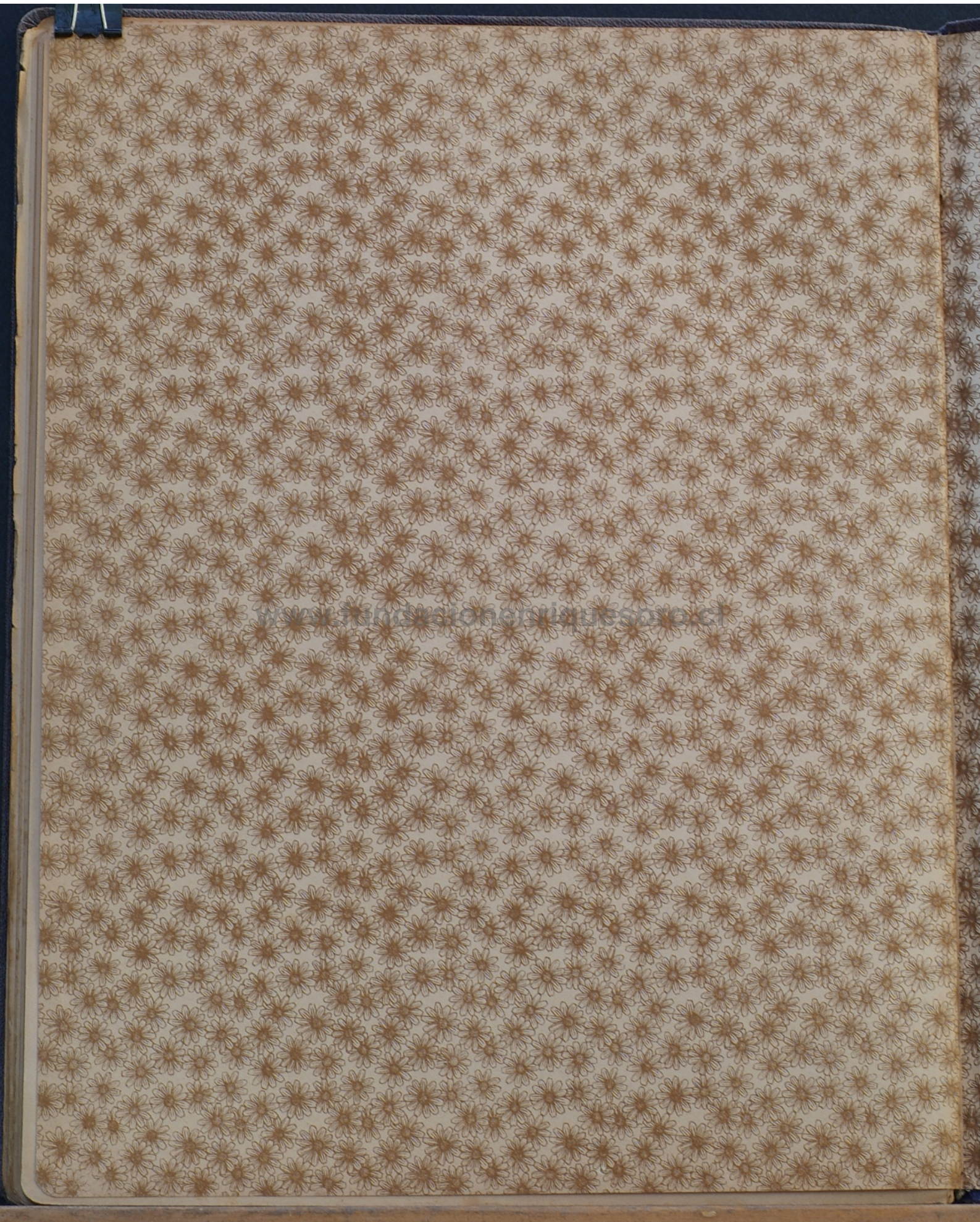
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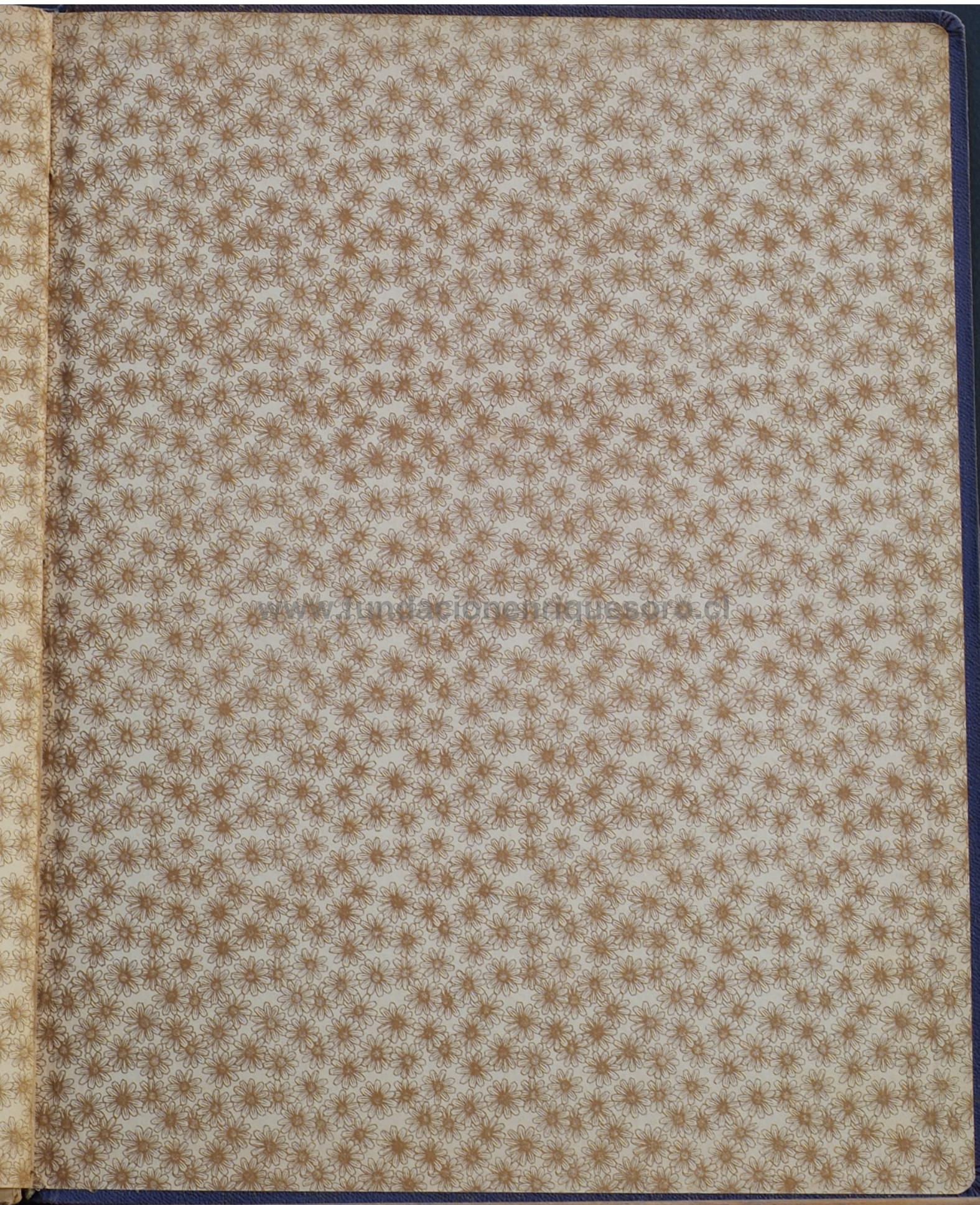
II.

I.

8

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