

# Prestissimo, Op.110

on a purpose-selected tone row

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## 1. Prestissimo ♩=230

Piano

mp

mp

Detailed description: This system contains measures 1 through 6 of the piece. It is written for piano in 4/4 time. The tempo is marked 'Prestissimo' with a quarter note equal to 230 beats. The music is based on a purpose-selected tone row. The first measure starts with a piano dynamic of *mp*. The melody in the right hand features a series of eighth and sixteenth notes, while the left hand has a sparse accompaniment. The key signature has one flat (B-flat).

7

Pno.

Detailed description: This system contains measures 7 through 11. The piano dynamic is no longer explicitly marked but remains *mp*. The right hand continues with complex rhythmic patterns, including some chords. The left hand has a more active role with eighth-note patterns. The key signature remains one flat.

12

Pno.

Detailed description: This system contains measures 12 through 17. The right hand features a prominent melodic line with many sixteenth notes. The left hand provides a rhythmic accompaniment with eighth notes. The key signature remains one flat.

18

Pno.

Detailed description: This system contains measures 18 through 22. The right hand has a more melodic and flowing line, while the left hand continues with rhythmic accompaniment. The key signature remains one flat.

23

Pno.

Detailed description: This system contains measures 23 through 28. The right hand features a complex texture with many chords and some triplets. The left hand has a more active role with eighth-note patterns and some triplets. The key signature remains one flat.

30

Pno. *mf*

*mf*

35

Pno.

*mf*

40

Pno. *f*

*f*

*mf*

46

Pno.

*mp*

51

Pno. *mp*

*mp*

55

Pno. *mf*

*mf*

*mf*

60

Pno.

*mp* *p*

65

Pno.

69

Pno.

*mp* *mf*

72

Pno.

76

Pno.

*mp*

80

Pno.

84

Pno.

*mf*

90

Pno.

*mp*

*mp*

94

Pno.

97

Pno.

*p*

*p*

101

Pno.

*tr*

105

Pno.

*mp*

*mp*

109

Pno.

*p*

115

Pno.

*mp*

120

Pno.

*mp*

125

Pno.

*mp*

129

Pno.

*mf*

*tr*

134

Pno.

*mf*

*(tr)*

139

Pno.

*f* *mp*

145

Pno.

149

Pno.

*p* *p*

154

Pno.

160

Pno.

*pp*

165

Pno.

*pp*

172

Pno.

*p*

176

Pno.

*p*

180

Pno.

*mp*

185

Pno.

*mp*

189

Pno.

*mp*

194

Pno.

*ep*

199

Pno.

mp

206

Pno.

mf

211

Pno.

mf

215

Pno.

mp

220

Pno.

mf

225

Pno.

mf

230

Pno.

*mf*

*mf*

236

Pno.

*mf*

240

Pno.

*mp*

*mp*

245

Pno.

*mf*

*mf*

249

Pno.

*mp*

*mp*

*p*

*p*

*pp*

256

Pno.

*p*

262

Pno.

*p*

266

Pno.

*mp*

*mp*

270

Pno.

*mf*

*mf*

275

Pno.

*mf*

*f*

*f*

280

Pno.

*mf*

*mp*

*p*

288

Pno.

*pp*

*p*

*p*

292

Pno.

*mp*

*mp*

296

Pno.

*3 3*

300

Pno.

*mf*

304

Pno.

*3*

309

Pno.

*mf*

*mf*

315

Prestississimo ♩=250

Pno.

*mp*

*mp*

Pno.

320

*mf* *mp* *mp*

Pno.

323

*mf* *mf* *mf* *mf*

Pno.

327

*mf* *mf* *mf* *mf*

Pno.

331

*f* *f* *f* *f* *f*

Pno.

336

*mf* *mp* *mp* *p*

Pno.

340

*p* *p* *pp* *pp*

345

Pno.

The musical score consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff contains whole rests in measures 345 through 351. The bass staff begins in measure 345 with a whole rest, followed by a quarter rest, then a quarter note G4 with a flat (G4b) and a quarter note A4. The dynamic is *p*. In measure 346, there is a whole rest, followed by a quarter note G4b and a quarter note A4. The dynamic is *mp*. In measure 347, there is a whole rest, followed by a quarter note G4b and a quarter note A4, which are slurred together. In measure 348, there is a whole rest, followed by a quarter note G4b and a quarter note A4, which are slurred together. In measure 349, there is a whole rest, followed by a quarter note G4b and a quarter note A4, which are slurred together. In measure 350, there is a whole rest, followed by a quarter note G4b and a quarter note A4, which are slurred together. In measure 351, there is a whole rest, followed by a quarter note G4b and a quarter note A4, which are slurred together. The piece ends with a double bar line.