

BÉLA BARTÓK

PREMIERE SONATE EN TROIS MOUVEMENTS POUR VIOLON ET PIANO

Neuausgabe / New Edition 1991
Revision: Peter Bartók

UE 7247
UNIVERSAL EDITION

ISMN M-008-00862-7

Vorliegende korrigierte Neuausgabe wurde aufgrund eines Vergleiches zwischen einem Exemplar der letzten Auflage und den Manuskripten der Komposition vorbereitet: der erste Entwurf, die Reinschrift, welche als Stichvorlage diente, und das gedruckte Exemplar aus Bartóks Besitz, in dem er Korrekturen und Anmerkungen anbrachte.

Im dritten Satz der Komposition, im zweiten Takt nach Studierziffer 10, steht in der oberen Zeile des Klaviersystems auf der zweiten Zählzeit die Note $a\sharp^2$ mit einem Tenuto und Akzent. Dieses $a\sharp^2$ findet sich nebst einem Fragezeichen als mit Bleistift angebrachter Zusatz nur im persönlichen Druckexemplar Bartóks. Parallelstellen gibt es etwa im zweiten Takt vor Studierziffer 10 auf der ersten Zählzeit. Bei fraglicher Stelle geht jenem $a\sharp^2$ jedoch ein Akkord voraus, der die Ausführung sehr erschwert. Das $a\sharp^2$ in der rechten Hand findet sich nicht in der ersten Niederschrift, weder an besagtem Ort, noch in den Takten fünf, vier, drei und zwei vor Studierziffer 10. An letzteren Stellen wurden die Noten nachträglich in die Reinschrift eingefügt. Diese Reinschrift eines Kopisten weist noch ähnliche Eintragungen mit Tinte und Bleistift von der Hand Bartóks auf. Das $g\sharp^2$ im dritten Takt nach Studierziffer 10 auf Zählzeit eins und im fünften und zweiten Takt vor 10 auf der zweiten Zählzeit sind ebenfalls solch spätere Ergänzungen. Aufgrund der Ungewißheit bei der anfangs erwähnten Stelle wurde das $a\sharp^2$ in Klammern hinzugesetzt.

Die Vorbereitung der Korrekturen besorgten Eve Beglarian und Nelson Dellamaggiore. Dank gebührt auch Dr. László Somfai, Direktor des Bartók Archivs, Budapest, für dessen Durchsicht der Korrekturen und seine hilfreichen Anregungen.

Homosassa, Florida, am 7. November 1990

Peter Bartók

This corrected edition was prepared after comparing the last printed edition with the manuscripts of the composition: the first sketch, the manuscript from which the work was engraved, and the composer's copy of the printed edition in which he made some corrections and markings.

The $a\sharp^2$ with tenuto and accent in the right hand piano part, in the third movement, second measure after rehearsal number 10 at beat 2, was found added in pencil only in the composer's printed copy, with a question mark. A number of similar configurations can be found on the preceding page, such as in the second measure before rehearsal number 10 at beat 1. In the above mentioned measure, however, the questioned $a\sharp^2$ is preceded by a chord that may make its execution very difficult. The $a\sharp^2$ (in the right hand) was not in the first sketch either in the measure in question or in the fifth, fourth, third and second measure before rehearsal number 10. These have been added in the final manuscript copy for engraving some time after its completion (the manuscript is in a copyist's hand, the added notes in ink and with pen stroke similar to other additions by the composer); likewise, the right hand $g\sharp^2$ in the third measure after rehearsal number 10 at beat 1, also in the fifth and second measure before number 10 at beat 2, appear to be later additions to the manuscript. In view of the uncertainty concerning this addition, the $a\sharp^2$ is placed in brackets.

Preparation of the corrections was done by Eve Beglarian and Nelson Dellamaggiore; we also thank Dr. László Somfai (Director of the Bartók Archivum, Budapest) for his review of the corrections and helpful comments.

P.B.

PREMIERE SONATE
pour violon et piano

Fotokopieren
grundsätzlich
gesetzlich
verboten

I.

Béla Bartók

Allegro appassionato, ♩ = 72 - 80

Violino

Allegro appassionato, $\text{♩} = 72 - 80$

Piano

p *mf*

p *mf* *p* *mf*

p *mf* *p* *mf*

* *ped.* * *ped.* * *ped.* *

* *ped.* * *ped.* * *ped.* * *ped.* *

* *ped.* * *ped.* * *ped.* * *ped.* *

First system of musical notation. The top staff contains a melodic line with a slur and a fermata. The middle staff features a piano accompaniment with a *p* (piano) dynamic marking and a *mf* (mezzo-forte) dynamic marking. The bottom staff shows a bass line with a *Tea* marking and a ** Tea* marking. A measure rest is indicated by a bracket with the number 8.

Second system of musical notation. The top staff continues the melodic line with a *cresc.* (crescendo) marking. The middle staff shows the piano accompaniment with a *cresc.* marking. The bottom staff features a bass line with a *Tea* marking and a ** Tea* marking. A measure rest is indicated by a bracket with the number 8.

Third system of musical notation. The top staff begins with a first ending bracket labeled **1**. The middle staff shows the piano accompaniment with a *più f* (più forte) marking. The bottom staff features a bass line with a *Tea* marking and a ** Tea* marking. A *f* (forte) dynamic marking is present, along with a *frisoluto* marking.

Fourth system of musical notation. The top staff shows a melodic line with a *poco allargando* (slowing down a little) marking and a *molto* marking. The middle staff features a piano accompaniment with a *poco allargando* marking and a *rubato* marking. The bottom staff shows a bass line with a *ff* (fortissimo) dynamic marking and a *molto* marking. A measure rest is indicated by a bracket with the number 8.

a tempo (vivo), $\text{♩} = 108$

8^{va} *espr.* *sempre f* *meno f*

a tempo (vivo), $\text{♩} = 108$

f espressivo *mf*

2

agitato *cresc.*

agitato *mf* *cresc.*

f *ritardando*

f *ritardando*

f

ritardando

molto

3

a tempo (vivo), $\text{♩} = 112$

dim. *molto* *p dolce* *f*

molto *a tempo (vivo), ♩ = 112*

sf *dim.* *molto* *calando* *mf risoluto, marcato* *f*

8^{va} *3* *

calmandosi tranquillo, $\text{♩} = 96$
p *mf* *p espr.*

calmandosi cantabile tranquillo, $\text{♩} = 96$
p marcato *mf* *p* *cresc.*

Red. * *Red.* *

4
 ritard. - - a tempo (vivo), $\text{♩} = 112$ calmandosi
 ritard. - - a tempo (vivo), $\text{♩} = 112$ calmandosi
mf dim. *p* *mf risoluto, marcato* *meno f*

Red. * *Red.* *

tranquillo, $\text{♩} = 96$ ritard. al -
p espr.
 tranquillo, $\text{♩} = 96$ cantabile ritard. al -
p *cresc.* *mf* *espr.*

Red. * *Red.* * *Red.* *

5
 a tempo, $\text{♩} = 88$ Tempo I, $\text{♩} = 80$
mf cresc. molto - - *ff molto espr. ed appassionato*

a tempo, $\text{♩} = 88$ Tempo I, $\text{♩} = 80$
mf *appassionato*

Red. * *Red.* *

allargando al - - - - -
più f allargando al - - - - - *mf*

6 Sostenuto, ♩ = 56

Più sostenuto (*poco rubato*), ♩ = 50

f *mf* *p (espr.)*

Sostenuto, ♩ = 56

Più sostenuto (*poco rubato*), ♩ = 50

Meno sostenuto, ♩ = 70

Meno sostenuto, ♩ = 70

poco accel. - - - - - rallentando - - - - - accelerando **7** Vivo, appassionato, ♩ = 96

poco accel. - - - - - rallentando accelerando Vivo, appassionato, ♩ = 96

p cresc. molto *f con passione*

First system of the musical score. The right hand features a rapid, continuous sixteenth-note pattern, starting with a forte (*f*) dynamic. The left hand plays a more complex, slower-moving accompaniment with various intervals and triplets. The system concludes with a double bar line and a repeat sign.

Second system of the musical score. The right hand continues with sixteenth-note patterns, marked with piano (*p*) and mezzo-forte (*mf*) dynamics. The left hand features more complex rhythmic patterns, including triplets and sixteenth-note runs. The system concludes with a double bar line and a repeat sign.

Third system of the musical score. The right hand continues with sixteenth-note patterns, marked with forte (*f*) and fortissimo (*ff*) dynamics. The left hand features more complex rhythmic patterns, including triplets and sixteenth-note runs. The system concludes with a double bar line and a repeat sign.

ritard. molto

8

a tempo (sostenuto), $\text{♩} = 80$

ritard. molto

a tempo (sostenuto), $\text{♩} = 80$

Fourth system of the musical score. The right hand features a complex, slower-moving accompaniment with various intervals and triplets. The left hand plays a more complex, slower-moving accompaniment with various intervals and triplets. The system concludes with a double bar line and a repeat sign.

poco allarg. Agitato, $\text{♩} = 104$
sul ponticello
pp
poco allarg. Agitato, $\text{♩} = 104$
f
p subito
ff
11

in modo ordinario
cresc.
1 3 (5) (4) 5 3
4
cresc.
1 4 2 3 2 3 4

9
poco allargando al - sostenuto, $\text{♩} = 72$
(quasi trillo)
ff
p
poco allargando al - sostenuto, $\text{♩} = 72$
- molto -
fff

Più mosso, $\text{♩} = 80$
f
mf
mp
p
pp
Più mosso, $\text{♩} = 80$
f
mp
p
dim.

10 Sostenuto molto,

rallentando - *mp espr.* *leggiere* *p* *ritard.* - *a tempo* *mf espr.*

rallentando - *pp* *Sostenuto molto,* *ritard.* - *a tempo* *pp espr.*

Red. *

p *ritard.* *a tempo* *Più sostenuto,* *ritard.* *Più sostenuto,* *ritard.*

f *mf espr.* *pp* *ppp*

ritard. *a tempo* *pp* *ppp* *ritard.*

Red. *

Meno lento, *ppp* *poco rit.* *con sord.* *Più mosso,* *poco stringendo* - *rallentando al*

Meno lento, *poco rubato* *poco rit.* *Più mosso,* *poco stringendo* - *rallentando al*

p dolce *molto espr.* *p dolce*

Red. *

Più lento, *p (espr.)* *ppp*

Più lento, *pp* *poco rubato* *espr.* *calando pp*

12 Più mosso, poco stringendo - $\text{♩} = 60$
pp Più mosso, poco stringendo - $\text{♩} = 60$

p dolce *molto espr.*

- - - rallentando al Più lento, $\text{♩} = 90$
 - - - rallentando al Più lento, $\text{♩} = 90$ (espr.)

dim. *pp* *ppp*

13 $\text{♩} = 45$
 Meno lento, ma sempre molto tranquillo, $\text{♩} = 50$
 Meno lento, ma sempre molto tranquillo, $\text{♩} = 45$

perdendosi *p dolce*

pp *sempre dolcissimo*

a tempo, $\text{♩} = 80$
poco rit. - - - *p*

poco rit. - - - *a tempo,* $\text{♩} = 80$
dolce *pp*

* *Ad.* * *Ad.* * *Ad.* *

un poco più andante

(semplice)

rallent. - - - al

un poco più andante

rallent. - - - al

* Ped. *

* Ped. *

* Ped. *

* Ped. *

[illegible]

a tempo (più mosso),
♩ = 84

Meno mosso,
♩ = 92

sempre - più

p grazioso

f molto espr.

a tempo (più mosso),
♩ = 84

Meno mosso,
♩ = 92

sempre più

dim.

pp

mf espr.

molto espr.

The image shows a musical score for two sections. The first section is marked 'Lento' and features a single melodic line on a treble clef staff. It begins with a mezzo-forte (mp) dynamic, followed by a piano (p) section, and then a very piano (pp) section with a 'senza alcuna espressione' (without any expression) instruction. The tempo then changes to 'Allegretto' (marked with a quarter note = 72), which is played 'molto espr.' (very expressive). The dynamics range from mezzo-forte (mf) to piano (p). The second section is marked 'Lento' and features a two-staff arrangement (treble and bass clefs). It begins with a mezzo-forte (mp) dynamic, followed by a piano (p) section, and then a very piano (pp) section with a 'senza alcuna espressione' (without any expression) instruction. The tempo then changes to 'Allegretto' (marked with a quarter note = 72), which is played 'molto espr.' (very expressive). The dynamics range from mezzo-forte (mf) to piano (p).

Tempo I,

♩ = 112

senza sord.

f risoluto

Tempo I,

♩ = 112

f risoluto, marcato

16

17 Agitato, ♩ = 120 - 126
sul ponticello*mf* cresc. - - - *f*

Agitato, ♩ = 120 - 126

cresc. - - - *f**p* ben marcato

cresc. - - -

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

in modo ordinario sul ponticello in modo ordinario sul pont.

cresc.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

in modo ordinario sul pont. in modo ordinario rall. al f

rall. al

* Ped. * Ped. * Ped. * Ped. * Ped. *

18

♩ = 112

con impeto

♩ = 112

f marc. *sf* marc.

Ped. * Ped. Ped.

sf *sf* *sf* *sf* *sf*

* Ped. * Ped. * Ped. *

19

sf *sf* *sf* *sf*

Ped. *Ped.* *Ped.* *Ped.*

calmandosi - *dim.* *mf* $\text{♩} = 100$

calmandosi - *dim.* *mf* $\text{♩} = 100$

Ped. *Ped.*

poco a poco - *ritardando* - *molto* $\text{♩} = 46$

mp *p* *dim.*

poco a poco - *ritardando* - *molto* $\text{♩} = 46$

mp *p* *dim.*

20

Tranquillo,

 $\text{♩} = 80$

pp, ma sempre molto espressivo

Tranquillo, $\text{♩} = 80$

pp *pp* *p*

Ped. *Ped.* *Ped.* *Ped.*

This musical score is for a piano piece, likely a study or a short composition. It consists of four systems of staves. Each system typically has three staves: a single treble staff at the top and a grand staff (treble and bass) below. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The notation is dense, featuring many beamed sixteenth and thirty-second notes, often with slurs and ties. Pedal markings, indicated by 'Ped.' and asterisks (*), are placed below the bass staff of each system, suggesting specific pedaling techniques. The first system begins with a treble staff containing a few notes and a fermata, followed by the main melodic and harmonic material. The second and third systems continue the complex melodic development. The fourth system concludes with a final cadence, marked by a double bar line and a fermata. The piece is identified by the number 'U. E. 7247' at the bottom.

U. E. 7247.

21

ritard. -

p *mf subito*

più

ritard.

p *mf*

Red. *

Più tranquillo, $\text{♩} = 54$

p subito dolce

sempre più lento al $\text{♩} = 52-50$

sul Re *pp* *f espr.* *mf*

più p

Più tranquillo, $\text{♩} = 54$

p dolce

sempre più lento al $\text{♩} = 52-50$

mf

Red. * *Red.* * *Red.* * *Red.* *

22

poco rubato, stringendo -

mp espr. *cresc.*

poco rubato, stringendo -

mp *p* *pp* *ppp*

* *Red.* * *Red.* *

allarg. Allegro, $\text{♩} = 108$

f espr.

allarg. Allegro, $\text{♩} = 108$

f espr.

23

ritardando - - poco a poco - - - al - più tranquillo, $\text{♩} = 80$

semplice dim. - - - p - - - pp

ritardando - - poco a poco - - - al - più tranquillo, $\text{♩} = 80$

mf p pp

Red. *

sempre più sostenuto

pp p poco espress. più p

sempre più sostenuto

pp

Red. 5 *

24

Molto sost., $\text{♩} = 80$

accelerando

al

Vivo, appassionato, $\text{♩} = 96$

pp cresc. f

Molto sost., $\text{♩} = 80$ accelerando - - al -

ppp f

Red. *

Vivo, appassionato, $\text{♩} = 96$

ppp f

Red. *

più stretto

Red. *

U. E 7247

pp *p espr.*

dim. *pp* *pp dolce*

Red.

27 *rall. - al*

rall. - al

** Red. **

più sost.,
♩ = 50 - 46 *Più mosso, ♩ = 92*

molto espr. *p*

Più mosso, ♩ = 92

più sost.,
♩ = 50 - 46

*Red. **

Red. sin al fine

mf *dim.* *pp* *p* *calando*

pp calando

** Red. **

II.

Adagio, $\text{♩} = 70$

p espr. *p* *p più p* *sul Re* *poco* *p* *stringendo* *rallent. - al-*

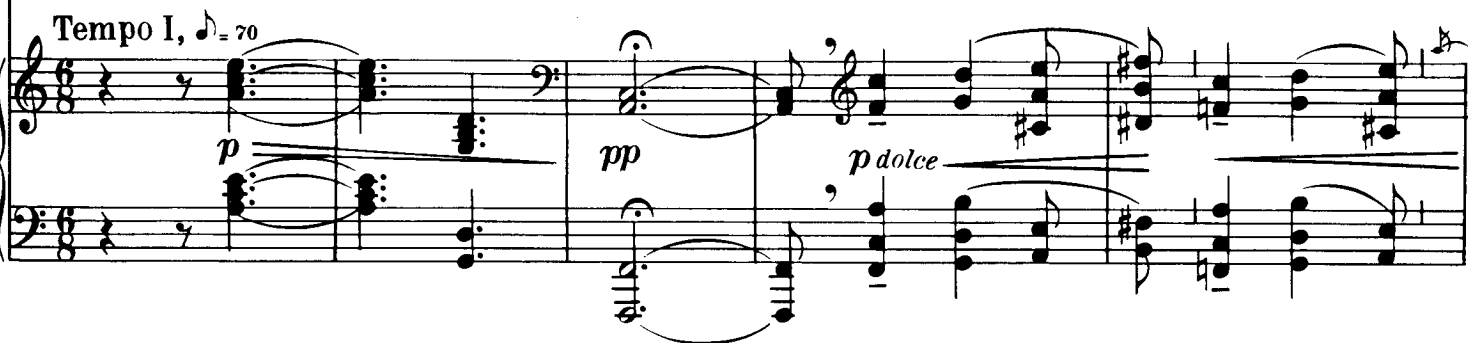
Tempo I *p più p* *pp perdendosi*

Tempo I *p* *pp* *p dolce*

1 *espr.* *pp* *dolcissimo* *p espr.* *poco stretto* *mp* *p più p* *pp* *p dolce* *poco stretto*

mp *molto espr.* *calmandosi* *espr.* *dim. - pp* *calmandosi* *mf*

2

Poco agitato, $\text{♩} = 80 - 88$ 

3



4 Sostenuto, $\text{♩} = 70-63$

pp marcato
Sostenuto, $\text{♩} = 70-63$
pp, marcato
p cresc.
leggiero
p cresc.

f
mf
mp
dim.

dim.
pp
sul Sol
5 Più adagio, $\text{♩} = 60-56$
-espr.
p
Più adagio, $\text{♩} = 60-56$
mp cantabile

tr
pp
cresc.
tr

6

$\text{♩} = 48$

poco

p sempre

mf

poco

a

poco

più p

poco

a

poco

dim.

p

Tea * *Tea* * *Tea* * *Tea* * *Tea* * *Tea* * *Tea* * *Tea*

7

rall. - *molto* - *pp* - *ppp* - *cresc. molto* - *f*

a tempo (sostenuto), ♩ = 63

pp

mf

dim.

pp

ppp

dim.

p

Tea * *Tea* * *Tea* * *Tea* * *Tea* * *Tea* * *Tea* * *Tea*

Più adagio, $\text{♩} = 60$

p espr.

mp cantabile

più p *molto*

Red. * *Red.* * *Red.* * *Red.* *

9

rallent. - - al Poco più largo, $\text{♩} = 56$

pp

dolce

pp *cresc. molto* *mf* *assai marcato*

Red. * *Red.* * *Red.* *

13 *poco* *p* *poco* *p* *poco* *pp* *pp* *cresc. mf*

rallent. - - - - - molto - - -

dim. *pp* *ppp*

10

Tempo I, $\text{♩} = 60$ *poco rubato**tempo giusto*

ppp *mf* *f* *mf* *p*

Tempo I, $\text{♩} = 60$

pp *f* *più p*

rubato

molto espr.

mf

11

p

mf

poco rit.

$\text{♩} = 60$
(tempo giusto)

sul Re

sul La

rall.

p

più p

poco rit.

$\text{♩} = 60$

mp

dim.

rall.

tando molto

a tempo, ♩ = 60

pp

poco allarg.

tando molto

a tempo, ♩ = 60

pp dolcissimo

p

poco allarg. espr.

espr.

a tempo

12 *Più mosso, ♩ = 84*

p

mf agitato

stretto

a tempo

Più mosso, ♩ = 84

pp

mp

calmandosi, ♩ = 80

f molto espr.
calmandosi, ♩ = 80

mf

13

meno f *f dim. - - - p*

cresc. *f v* *mf*

poco rit. - - - a tempo

pp *grazioso*

poco rit. - - a tempo

p *pp*

8 *semplice* *sempre dim.* *sul Re* *perdendosi*

ppp *p* *sempre dim.* *ppp*

pp

Allegro, $\text{♩} = 112$ poco allarg. accel.- al Allegro molto, $\text{♩} = 144 - 138$
sul Sol al segno ♩ con fuoco

Allegro, $\text{♩} = 112$ poco allarg. accel. al Allegro molto, $\text{♩} = 144 - 138$

f *cresc.* *ff* *sff* *mf* *f* *mf* *sf* *sf*

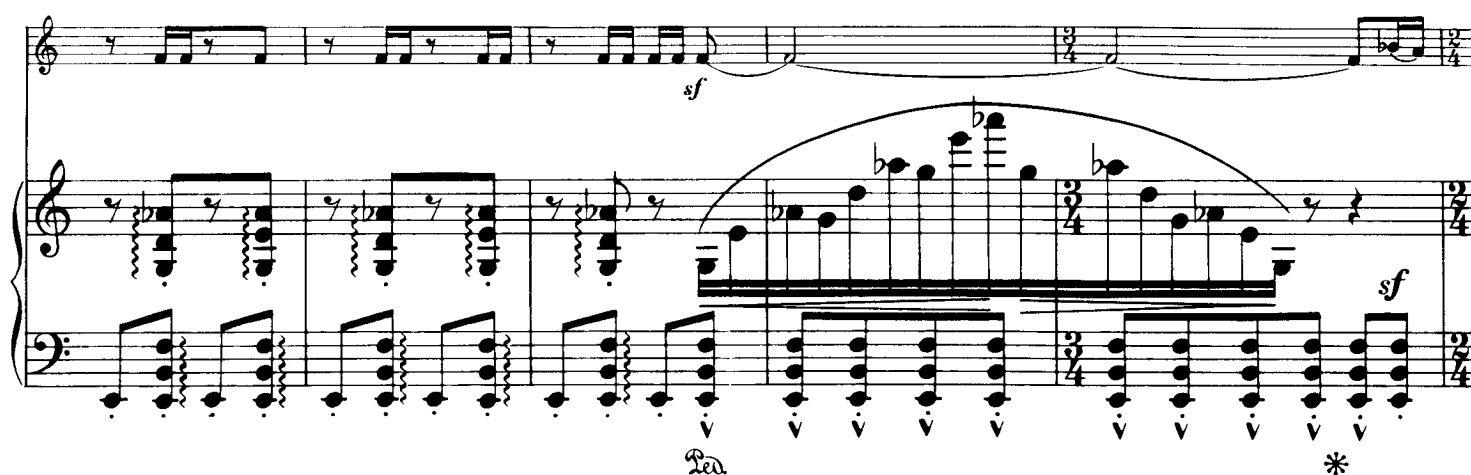
1

2

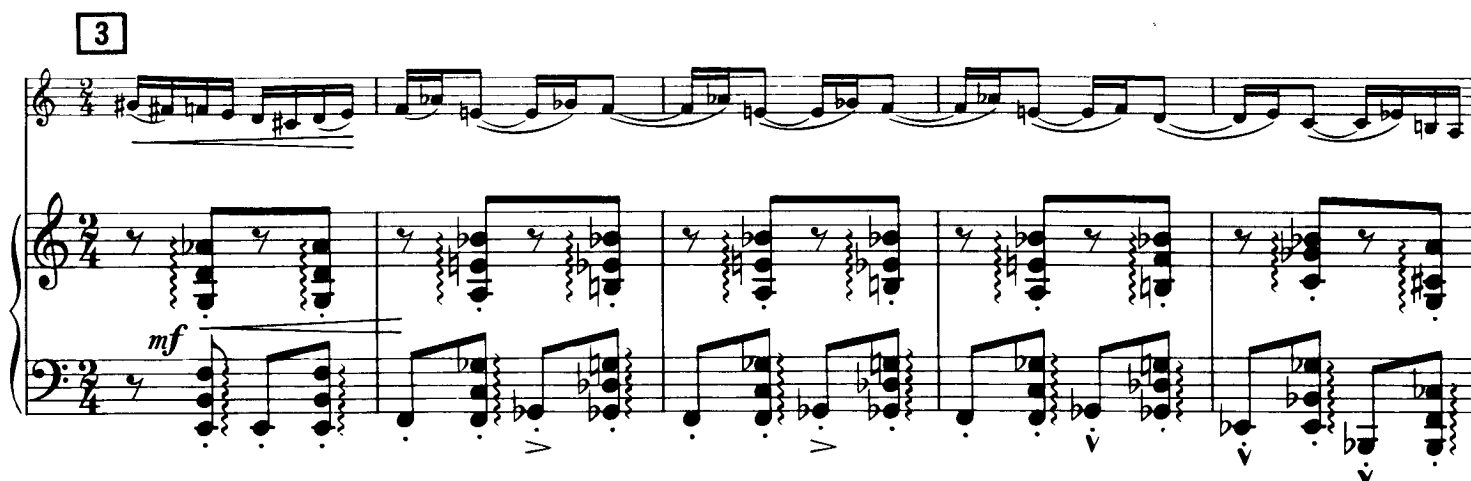
1) arpeggio fölülról lefelé (arp. von oben nach unten)



First system of musical notation. The top staff is a single melodic line with a treble clef and a key signature of one sharp (F#). The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp. The time signature is 2/4. The word *ruído* is written below the top staff at the end of the system.



Second system of musical notation. The top staff continues the melody. The bottom staff features a piano accompaniment with a grand staff. A large slur covers a section of the piano accompaniment in the right hand, with a *sf* (sforzando) marking at the end. The word *Red.* is written below the bottom staff, and an asterisk (*) is at the end of the system.



Third system of musical notation. The top staff continues the melody. The bottom staff features a piano accompaniment with a grand staff. A box containing the number 3 is placed above the first measure of the top staff. The word *mf* (mezzo-forte) is written below the bottom staff. The system ends with an asterisk (*).



Fourth system of musical notation. The top staff continues the melody. The bottom staff features a piano accompaniment with a grand staff. The system ends with an asterisk (*).

4

sf

sf

mf

Ped.

sf

sf

Ped.

5

sf

sf

Ped.

sf

sf

Ped.

Ped.

U. E. 7247.

6

sf sf sf sf

* *Redit* * *Redit* * *Redit* * *Redit* *

allarg. - *accel.* - *a tempo* *allarg.*

sf sf ff sf sf

allarg. - *accel.* - *a tempo* *allarg.*

Redit *

molto - *accel.* - *al*

ff sf sf p cresc. ff mf

molto - *accel.* - *al*

Redit

Tempo I, ♩ = 132

dim.

Tempo I, ♩ = 132

p *cresc. molto*

sempre dimin. *p* *cresc. molto*

allarg. - - al- **8** Meno vivo, ♩ = 112

allarg. - - al- *ff* Meno vivo, ♩ = 112

1) (*sempre simile*)

This musical score is for a piano piece, spanning measures 1 through 10. It is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical elements: eighth and sixteenth notes, chords, and rests. Measures 1-8 feature a repeating rhythmic pattern in the right hand, with the left hand providing harmonic support. Measure 9 is marked with a box containing the number '9' and includes a forte (*sf*) dynamic marking. Measure 10 is marked with a box containing the number '10'. Fingerings are indicated by numbers 1-5 above notes. Pedal markings are present throughout, including 'Ped.' and '*' Ped. Some measures contain fingerings for groups of notes, such as '6' in measure 1 and '5' in measures 2, 4, 6, 8, and 10. The score concludes with a final chord in measure 10.

5

1)

5

Red.

Red.

Red.

poco accel.

8

p cresc.

poco accel.

p cresc.

Red.

Red.

poco allarg. - al - Sostenuto, $\text{♩} = 96$

8

3

11

fff

poco allarg. - al - Sostenuto, $\text{♩} = 96$

gliss.

fff

Red.

pizz.

rallentando - molto

fff

dim.

molto

rallentando - molto

dim.

p

1) siehe Anmerkung im Vorwort

12 $\text{♩} = 88$ accel. - - - - - al. - Vivacissimo, $\text{♩} = 60$

pp
p leggerissimo
senza Ped.

13

p

cresc.

14 Tempo I, $\text{♩} = 138$
arco
f *ff*
Tempo I, $\text{♩} = 138$
molto *f* *ff*

poco allarg. *Sostenuto, con sord.* *accelerando - al*
poco allarg. *Sostenuto, accelerando - al*
marcatissimo *sf*

15 *Vivacissimo, ♩ = 152*
pp *Vivacissimo, ♩ = 152*
piaggierissimo, volante

16 *tr* *(non marcato)* *sf* *p* *sempre pp pizz.* *f* *p subito*

17 *mf* *mf subito* *f* *p* *mf* *p*

f *mf* *f* *mf cresc.*

Pia *

senza sord. *arco* *p cresc.* *ff brioso*

Pia

sf

Pia *

sf

Pia *

1) (sempre simile)

20

p *f subito* *mf*

ff *p* *f subito* *mf*

Ped. *

21

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

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

pp *pp*

1

Tempo I, ♩ = 126

Tempo I, ♩ = 126

f *sf* *ff*

1

22

Poco sostenuto, $\text{♩} = 86$ accel. - - - al -

Poco sostenuto, $\text{♩} = 86$ accel. - - - al -

f *dim.* *p secco*

23

Tempo I, $\text{♩} = 144$ *cresc.* *f* Meno vivo, $\text{♩} = 86$ accel. -

Tempo I, $\text{♩} = 144$ *cresc.* *f* Meno vivo, $\text{♩} = 86$ accel. -

sempre p *f* *dim.*

- - al - - Tempo I, $\text{♩} = 144$ *cresc.* *f*

- - al - - Tempo I, $\text{♩} = 144$ *cresc.* *f*

p *sempre p*

24

Meno vivo, $\text{♩} = 92$ accel. al - - - Tempo I

Meno vivo, $\text{♩} = 92$ accel. al - - - Tempo I

poco f *p* *cresc.*

25

Un poco meno mosso, $\text{♩} = 120$

Un poco meno mosso, $\text{♩} = 120$

f

poco allarg. - - al - $\text{♩} = 100$

poco allarg. - al $\text{♩} = 100$

ff

f

ff

*

Meno vivo, $\text{♩} = 80$

Meno vivo, $\text{♩} = 80$

f marcato, pesante

sf

sf

mf marcato

[26] sostenuto

Più vivo, $\text{♩} = 108$

f

p grazioso

Più vivo, $\text{♩} = 108$

sostenuto

p scherzando, leggero

sf

p

f

Meno vivo, $\text{♩} = 80$

pp

Meno vivo, $\text{♩} = 80$

f pesante

[27] sostenuto - Più vivo, $\text{♩} = 108$

mf *p*

soste - nuto - Più vivo, $\text{♩} = 108$

P scherzando, leggiero

poco a poco accel. - - - - - molto $\text{♩} = 108$

cresc.

poco a poco accel. - - - - - molto $\text{♩} = 108$

[28] a tempo (subito), $\text{♩} = 80$ accel. - - - - - al - Tempo I, $\text{♩} = 138-144$

f *pp*

a tempo (subito), $\text{♩} = 80$ accel. - - - - - al - Tempo I, $\text{♩} = 138-144$

mp ben marcato il tema

tr

mp ben marcato

semprepp semplice

ben marcato

mp ben

29

ppp *mf* *pizz.* *arco* *p* *f* *pizz.*

marcato *f marcato* *p*

5 3 4 1 3 5 3 14 14 1

30

p *mf* *p* *mf* *f*

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

poco ritard. *sf (subito)* *poco ritard.*

semprepp *tr* *mf*

31

acc. al tempo

32

Sostenuto molto, $\text{♩} = 72$

più sostenuto -

33

Più sostenuto,

 $\text{♩} = 66$
sul Sol

poco a poco accel. -

- al Tempo I, $\text{♩} = 144-138$ (vivo)

- al Tempo I, $\text{♩} = 144-138$ (vivo)

pochiss. rit. ten. **34**

f *np* *semprep*

p *f* *semprep*

(vivo)

(vivo)

pochiss. rit. ten. **35**

f *np* *semprep*

f *semprep*

8. *poco cresc.* *mf*

8. *poco cresc.* *mf*

♩ = 152

♩ = 152

U. E. 7247.

37

f *mf* *cresc.*

sf *p* *cresc.*

Più vivo, ♩ = 168

38

f *glissando*

allar - - gan - - do - - al Sostenuto,

♩ = 112

cresc. *ff*

allar - - gan - - do - - al Sostenuto,

♩ = 112

cresc. *ff* *f*

Ped.

39

ff *poco rubato* *sempre f*

ff *f*

sempre

Ped.

40 Vivacissimo, molto agitato,

41 Più vivo,

5

p *mf* *f*

42

sf *p* *non cresc.* *f* *p* *f* *sf*

Ped. * *Ped.* * *Ped.* *

43

mf *f* *mf* *p*

cresc. *f* *p* *mf*

cresc. *f* *p* *mf*

(senza *Ped.*)

Tempo I, $\text{♩} = 126$

Tempo I, $\text{♩} = 126$

44 Sostenuto molto, $\text{♩} = 96-92$

f *p dolce, grazioso*

Sostenuto molto, $\text{♩} = 96-92$

p grazioso *più p* *p*

45

poco rit. - - accelerando - - molto - - - poco allarg. - -

cresc. - - sf

poco rit. - - accelerando - - molto - - - poco allarg. - -

pp *p* *perdendosi*

46

- - Presto, $\text{♩} = 168$

- - Presto, $\text{♩} = 168$

p marcato il tema

poco cresc.

47 *mf*

Meno vivo, ♩ = 152 *f* marc. *mf* *cresc.* *Ped. * Ped. * (simile)*

Presto, ♩ = 168

sempre f sf

f pesante (arpeggiando)

49

cresc. -

sf

poco allarg. -

- molto -

50

- accel. -

- al -

♩ = 72

ff

fff

ff

poco allarg. -

- molto -

- accel. -

- al -

fff

mf

cresc.

f

- Vivacissimo, ♩ = 168

allargando -

ff

ff

ff

cresc.

ff

allargando -

- Vivacissimo, ♩ = 168