

# BÉLA BARTÓK

## DEUXIEME SONATE

EN 2 MOUVEMENTS  
POUR VIOLON ET PIANO

COMPOSEE POUR M<sup>LLE</sup> JELLY D'ARÁNYI

Neuausgabe / New Edition 1996  
Revision: Peter Bartók

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## Preface

This revised edition was prepared by referring to all surviving sources, as follows:

- (1) Sketch, for violin and piano;
- (2) Final copy, mostly in a copyist's hand, with additions by the composer;
- (3) Violin part, copied by the composer;
- (4) A copy of the first printing, with the composer's marks for the second printing.

Proofs corrected by the composer cannot be found. Since these may contain changes, the manuscripts cannot be relied on as representative of his last ideas; discrepancies had to be evaluated before conclusions were made as to the composer's most probable intent. Some features appear slightly different in the score and violin part manuscripts. In this revised edition the two are brought to a match, choosing the version deemed more likely to be the composer's intent.

Beamed groups of notes appear in the manuscript usually following the same rationale, with some exceptions; the printed editions at times depart from this rationale, differing either from the manuscripts or from each other. In the revised edition these are made uniform. As a simple illustration: if the manuscript contains a phrase such as  and the printed edition had  it was changed according to the manuscript. In the reverse situation, however, the version with the two connecting beams was retained, even if the manuscript had only a single beam in the middle, as this was attributed to oversight. Even where both manuscripts and printed version had beaming inconsistent with the way similar configurations have been represented elsewhere in the work, it was changed to the uniform style for the sake of consistency.

In his manuscripts the composer wrote the circles, identifying harmonics on the violin, indistinguishably from the zero "0" (open string), and the previously printed score and violin part had certain notes marked as harmonics even though they could not be played as such but as open strings; in the revision these erroneous symbols have been corrected.

Some problems and their chosen solutions:

### First Movement

[3] (=rehearsal number), bar 1, beat 3: piano left hand (lower stave) has, in the manuscript sketch, an A (the lowest key on some pianos); in the final (engraving) copy one ledger line is crossed off with pencil, so it became engraved as a C. On the assumption that the change to C was directed by the composer, it was left as a C, a note also better suited to its environment.

[14], bar 2: in the last third of the bar, the 14 notes descending run in the piano, left hand, is written in the manuscripts without a slur. As the omission could not be determined to be an oversight, one was not added in the revision.

[16], first bar, beat 1: in the printed versions no new dynamic follows the short preceding crescendo, leaving the precise dynamic here unspecified. The manuscripts have a *p* dynamic here (in the violin part *mp* corrected to *p*), that was apparently deleted in print, perhaps at the composer's direction.

### Second Movement

In the fifth bar, the manuscripts have a marcato sign on the first violin note, not in print. As this marcato could have been eliminated by Bartók (see also [2], bar 1, where the violin starts the same phrase again without a marcato), it was not added in the revision.

Staccato dots, such as at [7], bar 7, in the violin, at the end of a slur, appear positioned at random; that is, sometimes above, sometimes below, or in line with the slur. Although later the composer devised a system whereby such respective positioning directed certain bowing, it is believed that at the time the sonata was written he did not yet use that system. As the positioning of the staccato dots had no specific significance, the engraving was left unchanged.

The manuscripts have been apparently used for rehearsals and performance(s), before they were delivered to the publisher for engraving. Certain pencil marks are found, mainly in the violin part, amounting to changes by – or reminders to – the artist; some of these appeared in print. In the 5th, 4th and 3rd bars before [11] dynamic changes were marked, in pencil, in the violin part; these were engraved, partly replacing the composer's own directions. The originally written dynamics are restored in the revised edition; the three bars in question (and the one that follows) appeared in the previously printed violin part so:



In the following five bars after [20], the composer's copy of the first printing had some fingering added for the piano. Although it is not certain that he wanted these to appear in print, they are added in the revision with the thought that if they were useful for Bartók, they may be helpful for others to consider also.

Throughout [24], [25], [26], [27] the piano part has many accidentals that serve as caution. With the same rationale more could be added. Since technically these are unnecessary, none are added beyond those already found printed, so as not to clutter the pages any further.

In the three bars before [29] the piano has the beginning of a slur in the bar -3, which appears not to end in the last note of the bar; in bar -2, however, a new slur started, – also in the manuscript (where bar -2 begins a new page). It is believed that the intention was one continuous, rather than two separate slurs, and it is so revised.

In the beginning of the first bar before [32], piano, right hand, the manuscripts have only the top C tied to the octave in the preceding bar and both  $\flat$  signs are absent, the lower note became corrected to C $\flat$  in print. It is believed, however, that the composer, in not repeating the  $\flat$  in this bar, intended both notes of the octave to be tied (and forgot to add the lower tie). This tie is added in the revision. (See also bar [30]-1, a similar situation where both notes of the octave are tied.)

In the fifth and fourth bars before [33] the violin part manuscript had some added accent signs in pencil, duplicating

above the staff accent marks the composer wrote below. These are deleted in the revised edition since it is believed they were only reminders to the artist and have no additional significance.

In the first bar before [42], at beat 4 the violin-piano score manuscript has G# (anticipating the enharmonic spelling in the next three bars), whereas in the violin part the composer wrote this note as A $\flat$ . In order to eliminate a discrepancy between the two printed versions, and as the violin part appears to be of later origin, the violin-piano score has been changed to A $\flat$ .

At the fifth bar after [45], the metronome mark (for *Sostenuto*) is  $\text{♩} = 76$  in the violin-piano score manuscript,  $\text{♩} = 72$  in the violin part manuscript, and  $\text{♩} = 62$  in the printed score and part. The next *Sostenuto* tempo (at bar [46]-1) is  $\text{♩} = 72$  in the manuscripts and  $\text{♩} = 62$  in the printed version. The composer made the change in a copy of the first edition, for the second printing. However, the first bar after [46] has *Più sostenuto* at

a metronome mark of  $\text{♩} = 66$  in all sources. It seems that, when lowering the earlier tempo, the composer overlooked the higher metronome mark and perhaps that should have been lowered also to be reconcilable with the *Più sostenuto*:  $\text{♩} = 56$  may have been suitable; there is no authority, however, to make this change in the revised edition.

In the fifth bar before [47], in the manuscript neither the last seven sixteenth notes in the piano right hand, nor the last five in the left hand (which octave-double the right hand), bear any tuplet labeling. As it appeared desirable to account for the one extra sixteenth time, and as the last two beats of the violin with the piano appear intended to be concurrent, these notes in the piano are editorially marked with 5.

Comparison of the manuscript sources with the printed edition and preparation of the revised version was carried out by Nelson Dellamaggiore.

Peter Bartók

## Vorwort

Die vorliegende revidierte Ausgabe von Béla Bartóks *Zweiter Sonate* für Violine und Klavier bezieht sich auf alle noch existenten Quellen, nämlich:

- (1) eine Skizze für Violine und Klavier;
- (2) die Reinschrift eines Kopisten mit Ergänzungen vom Komponisten;
- (3) Bartóks eigenhändige Abschrift der Violinstimme;
- (4) eine Kopie der Erstausgabe mit Bartóks Korrekturen für die zweite Ausgabe.

Korrekturabzüge sind nicht erhalten. Da die handschriftlichen Quellen nicht die letzte Fassung repräsentieren, müssen Abweichungen den wahrscheinlichen Intentionen des Komponisten angenähert werden. Kleinere Divergenzen in der Violinstimme zwischen dem Manuskript der Partitur (2) und jenem der Einzelstimme (3) wurden für diese Ausgabe angeglichen.

Die vor allem in den gedruckten Quellen inkonsequente Balkensetzung bei Gruppen von kleineren Notenwerten wurde entsprechend den üblichen Stichregeln vereinheitlicht. Enthielt das Manuskript beispielsweise  und die gedruckte Fassung  wurde die Version des Manuskripts beibehalten. Auch in ähnlichen Fällen behielt der Herausgeber beide Balken bei, da von Flüchtigkeitsfehlern Bartóks ausgegangen werden kann.

In der Handschrift des Komponisten sind die Kreis-Zeichen (o) für Flageolett nicht von jenen für leere Saite (0) zu unterscheiden. Dadurch entstanden Fehler im Erstdruck, die hier revidiert und richtiggestellt wurden.

Es folgen Einzelanmerkungen zu Herausgeberentscheidungen (die Zahlen in [ ] bezeichnen die Studierziffern der Ausgabe):

### Erster Satz

[3], 1. Takt, 3. Achtel: Klavier, I.H., unteres System in der Skizze Subkontra-A (tiefster Ton auf den meisten Klavieren); in der Reinschrift des Kopisten ist eine Hilfslinie mit Bleistift gestrichen. In der Annahme, daß die verlangte Än-

derung auf Kontra-C vom Komponisten stammt, wurde diese Tonhöhe beibehalten; sie paßt auch besser in den Kontext.

[14], 2. Takt: Im Klavier, I.H. haben die absteigenden 14 Zweiunddreißigstel in den Quellen keinen Phrasenbogen. Dies wird als Absicht angesehen und der Bogen daher nicht ergänzt.

[16], 1. Takt, Anfang: In den Drucken folgt auf das kurze vorangehende Crescendo keine neue Dynamikangabe für die Violine. Die Manuskripte enthalten *p*, (in der Violinstimme *mp* korrigiert zu *p*), die Streichung im Druck erfolgte vielleicht auf Anweisung des Komponisten.

### Zweiter Satz

Die Manuskripte zeigen beim Einsatz der Violine im 5. Takt ein *marcato*-Zeichen auf der ersten Note, das in den Drucken nicht aufscheint. Der Vergleich mit der Parallelstelle bei [2] läßt vermuten, daß die Streichung von Bartók herrührt.

Staccatopunkte am Ende eines Bogens (etwa [7], 7. Takt u.a.) sind in den Quellen willkürlich gesetzt – über, unter oder auch auf der Höhe des Bogenendes. Der Komponist hat später ein System für die Position solcher Punkte erstellt, das jedoch für die 2. *Sonate* wohl noch nicht gültig ist – hier scheint die Setzung ohne spezifische Bedeutung zu sein und wurde daher wie in den bisherigen Drucken belassen.

Die Manuskripte sind ganz offensichtlich vor der Drucklegung bei Proben und Aufführung(en) verwendet worden. Bleistifteintragungen v.a. in der Violinstimme scheinen Änderungen durch Bartók oder Hinweise für die Musiker zu sein; manche davon sind in den Druck eingegangen. Im 5. bis 3. Takt vor [11] ist die Dynamik der Violine mit Bleistift geändert und wurde in dieser Form statt in der ursprünglich vom Komponisten festgelegten gedruckt. Unsere Ausgabe gibt die ursprüngliche Dynamik wieder; im Erstdruck der Violinstimme sind die entsprechenden Takte folgendermaßen bezeichnet:



Ab [20] enthält der Erstdruck 5 Takte lang von Bartók handschriftlich ergänzte Fingersätze im Klavier. Obwohl nicht sicher ist, daß der Komponist diese auch im Druck haben wollte, werden sie übernommen, da sie von Bartók stammen und somit auch den Interpreten als Anregung nützlich sein können.

[24]–[27]: Die zahlreichen in den Quellen vorhandenen Sicherheitsakzidentien im Klavier wurden nicht noch um weitere, die ebenso denkbar und sinnvoll sein könnten, vermehrt, um das Notenbild nicht zu überfrachten.

Die drei letzten Takte vor [29] haben im Druck und auch im Manuskript zwei zwischen dritt- und vorletztem Takt getrennte Bögen im Klavier (Seitenwechsel im Manuskript zwischen diesen Takten). In der Revision wird der Bogen durchgezogen, da dies eher beabsichtigt scheint.

Im Takt vor [32] hat das Klavier, r.H., in den Manuskripten keine Ligatur der unteren Oktave aus dem vorhergehenden Takt und keine neuerlichen Akzidentien für ces in beiden Oktaven (das untere Akzident wurde im Druck ergänzt). Es ist anzunehmen, daß die fehlenden Versetzungszeichen auf eine vom Komponisten beabsichtigte Ligatur für beide Oktaven hinweisen; der untere Haltebogen wird daher ergänzt. (Vgl. den Takt vor [30], wo in r.H. ebenfalls eine Oktave übergebunden wird.)

Im fünften und vierten Takt vor [33] stehen im Manuskript der Violinstimme zusätzlich zu den Akzenten unter den Noten andere in Bleistift über dem System. Diese sind wohl nur Notizen eines Ausführenden und somit ohne weitere Bedeutung, weshalb sie weggelassen wurden.

Im Takt vor [42] hat das Manuskript (2) ein gis" als vierte Note der Violine (eine Vorwegnahme der enharmonischen Verwechslung in den folgenden drei Takten), während Bartók in der Einzelstimme den Ton als as" notiert. Um Widersprüche zwischen den Drucken zu vermeiden, und weil die Einzelstimme die spätere Niederschrift ist, wird der Ton nun übereinstimmend als as" gedruckt.

Im fünften Takt nach [45] gibt es in den Quellen drei unterschiedliche Metronomangaben für *Sostenuto*: ♩. = 76 Manuskript (2), ♩. = 72 in Manuskript (3) und ♩. = 62 in den Drucken. Das nächste *Sostenuto*-Tempo im Takt vor [46] ist ♩. = 72 in den Manuskripten und ♩. = 62 in den Drucken. Der Komponist hat diese Tempoänderung in seinem Revisions-exemplar des Erstdrucks vorgenommen. Hingegen findet sich in allen Quellen beim *Più Sostenuto* im Takt nach [46] die Angabe ♩. = 66. Offenbar hat der Komponist bei seiner Änderung übersehen, daß er auch diese Angabe entsprechend hätte reduzieren müssen, um *Più Sostenuto* zu erzielen. (♩. = 56 wäre eine denkbare Angabe gewesen.) In unserer Ausgabe berechtigt jedoch nichts zu einem solchen Eingriff.

Im fünften Takt vor [47] haben weder die letzten sieben Sechzehntel der r.H. noch die fünf der l.H. (die Oktavverdoppelung der r.H.) eine Septolen- oder Quintolenbezeichnung in den Quellen. Da die überzählige Sechzehntel jedoch eingerechnet werden muß und die beiden letzten Schläge in der Violine mit dem Klavier abgestimmt werden sollten, wurde in beiden Händen des Klavierparts die Ziffer 5 für Quintolen ergänzt.

Der Vergleich der handschriftlichen mit den gedruckten Quellen und die Vorbereitung der Revision wurde von Nelson Dellamaggiore durchgeführt.

P. B.

(Übersetzung: Dr. Renate Hilmar-Voith)



# II<sup>ème</sup> SONATE

pour Violon et Piano

Béla Bartók

## I.

Violino

Molto moderato,  $\text{♩} = 116$  poco rall. - - - a tempo  
*mf espr.* *dim., calando - - - pp* *p*

Piano

Molto moderato,  $\text{♩} = 116$  poco rall. - - a tempo  
*f* *p*

ritard. - -

ritard. - -

a tempo ritard. - - 1 a tempo (*più vivo*),  $\text{♩} = 132$  rallent. - -  $\text{♩} = 80$  quasi a tempo,  $\text{♩} = \text{cca } 96$   
*mf* *p* *mf subito* *f* *mf dim.* - - *pdolce*

a tempo ritard. - - a tempo (*più vivo*),  $\text{♩} = 132$  rallent. - -  $\text{♩} = 80$  quasi a tempo,  $\text{♩} = \text{cca } 96$   
*mf* *p* *mf* *espr.* *p*

poco rall. - - Meno mosso,  $\text{♩} = 76$  ritard. - - a tempo ( $\text{♩} = 116$ )  
*piup* *p* *mp* *p*

poco rall. - - Meno mosso,  $\text{♩} = 76$  ritard. - - a tempo ( $\text{♩} = 116$ )  
*pp* *p*

2

poco stringendo - - - rallent. - - - al  $\text{♩} = 98$  ritard. - - al  
con sord.  $\text{ppp}$

poco stringendo - - - rallent. - - - al  $\text{♩} = 98$  ritard. - - al

$mf$   $f$   $p$   $pp$   $ppp$

Molto sostenuto,  $\text{♩} = 76$

Molto sostenuto,  $\text{♩} = 76$

$pp$  dolce  $pp$

(*ced.*)

$p$   $pp$

$p$  *secco*

3

$p$   $pp$

*molto espr.*

poco ritard. - - - a tempo

poco ritard. - - a tempo

poco ritard. - -

$p$   $mp$

**4** a tempo,  $\text{♩} = 90$  rallentando - - - a tempo,  $\text{♩} = 86$   
senza sord.

a tempo,  $\text{♩} = 90$  rallentando - - - a tempo,  $\text{♩} = 86$

*dim.* - - - *calando* *ppp* *p* *semplice*

**5** Poco più andante,  $\text{♩} = 108$

*pp dolce* poco a poco cresc. - - -

Poco più andante,  $\text{♩} = 108$  poco a poco cresc.

**6** largamente,  $\text{♩} = 96$

*f espr.* largamente,  $\text{♩} = 96$

*molto cresc.* *f espr.*

sempre più tranquillo - - -  $\text{♩} = 84$  Più mosso,  $\text{♩} = 112$  rallentando - - -

sempre più tranquillo - - -  $\text{♩} = 84$  Più mosso,  $\text{♩} = 112$  rallentando - - -

*mf* *dim.* *p*

**7** Più vivo,  $\text{♩} = 132$

*p* *breve* sul Sol. *breve*

*pp* *breve* *breve*

*Teo.* \*

**8**

*p* *mp* *sempre cresc.*

*1*

Vivo,  $\text{♩} = 144$  *calmandosi, ritard.*

*mf* *f* *dim. molto* *calmandosi, ritard.*

Vivo,  $\text{♩} = 144$  *f* *dim.*

**9** Tempo I ( $\text{♩} = 116$ )

Molto sostenuto,  $\text{♩} = 63$  *p dolce*

Molto sostenuto,  $\text{♩} = 63$  *ppp* *12*

Tempo I ( $\text{♩} = 116$ ) *(più tranquillo)*

breve tr breve

tranquillo,  $\text{♩} = 92$  rallent. - - - **10** Più vivo,  $\text{♩} = 132$

tranquillo,  $\text{♩} = 92$  rallent. - - - Più vivo,  $\text{♩} = 132$

cresc. - - - *f* dim.

*p dolce* *mp* *ppp*

5 10

breve tr breve Più tranquillo,  $\text{♩} = 84$  ritardando - - -  $\text{♩} = 68$

*p* *più p*

breve tr breve Più tranquillo,  $\text{♩} = 84$  ritardando - - -  $\text{♩} = 68$

*ppp*

10 10

**11** a tempo,  $\text{♩} = 104$  poco rall.

a tempo,  $\text{♩} = 104$  poco rall.

*pp dolce sempre legatissimo* *p poco cresc.*

allargando - - al

a tempo (♩ = 104) *pp* *mp* *allargando - al*  
*mp molto espr.* *p* *mp*

**13** a tempo (*tranquillo*),  $\text{♩} = 92$

Sostenuito, ♩ = 78

*pp dolce*

Sostenuto, ♩ = 78

**13** a tempo (tranquillo), ♩ = 92

*più p*

a tempo (tranquillo), ♩ = 92

*pp*

*ppp*

*p molto espr.*

**Tempo I,  = 112**

14

14

*mf espr.*

*f*

*p*

[7]

[6]

[6]

[6]

*mf*

First system of the musical score. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody includes a triplet of eighth notes marked with a bracket and the number 8, and a sixteenth-note figure marked with a bracket and the number 15. The bass line includes a sixteenth-note figure marked with a bracket and the number 14. Dynamics include *p*, *pp*, and *p*. The key signature has one sharp (F#).

Second system of the musical score. It continues the piano introduction. The right hand has a melody with a triplet of eighth notes marked with a bracket and the number 8. The left hand has a bass line with a sixteenth-note figure marked with a bracket and the number 14. Dynamics include *p*, *pp*, *mf*, and *mf*. The key signature has one sharp (F#).

Third system of the musical score. It features a melody in the right hand and a bass line in the left hand. The right hand has a melody with a triplet of eighth notes marked with a bracket and the number 8. The left hand has a bass line with a sixteenth-note figure marked with a bracket and the number 14. Dynamics include *poco string.*, *allargando*, *ff*, *f dim. mf*, and *mf*. The key signature has one sharp (F#).

Fourth system of the musical score. It features a melody in the right hand and a bass line in the left hand. The right hand has a melody with a triplet of eighth notes marked with a bracket and the number 8. The left hand has a bass line with a sixteenth-note figure marked with a bracket and the number 14. Dynamics include *ff subito*, *a tempo, ♩ = 116*, *rallent.*, *mf*, *p*, *mf pesante*, and *ff*. The key signature has one sharp (F#).

quasi a tempo (sosten.),  $\text{♩} = 92$ 

quasi a tempo (sosten.),  $\text{♩} = 92$  *cresc.* *poco allarg.* *breve* *ff* *sf dim.* *p* *dolce*  $\text{♩} = 68$

*mf* *f* *f dim.*

*Red.* \*

16

Più mosso,  $\text{♩} = 132$ 

*p* *breve* *cresc. p* *breve* *mf* *breve*

*Red.*

*mf* *f*

*Red.* \*

*mp* *sempre cresc.* *sempre più agitato* *ritard.* *a tempo* *allarg.*

*mf* *f* *mf* *mf* *mf*

*Red.* \*

*a tempo* *allarg.* *a tempo* *f* *dim.* *p* *pp* *rallent.*  $\text{♩} = 68$

*a tempo* *allarg.* *a tempo* *sf* *rallent.*  $\text{♩} = 68$

*Red.* \*

Più vivo (tranquillo),  $\text{♩} = 132$

18

rallentando - - - - -  $\text{♩} = 72$

*ppp* *poco sf*

Più vivo (tranquillo),  $\text{♩} = 132$

rallentando - - - - -  $\text{♩} = 72$

*p* *dim.* *pp* *ppp*

## II.

Allegretto,  $\text{♩} = 80$

Allegretto,  $\text{♩} = 80$

*pizz.* *p* *mf*

*p* *mf*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

accel. - - - - - al. - poco più vivo,  $\text{♩} = 100$

1

*sf* *ff* *mf* *sf*

accel. - - - - - al poco più vivo,  $\text{♩} = 100$

*mf* *sf*

*Red.*

Poco più vivo,  $\text{♩} = 112$

Poco più vivo,  $\text{♩} = 112$

*sf* *mf* *dim.* *p*

\* 5

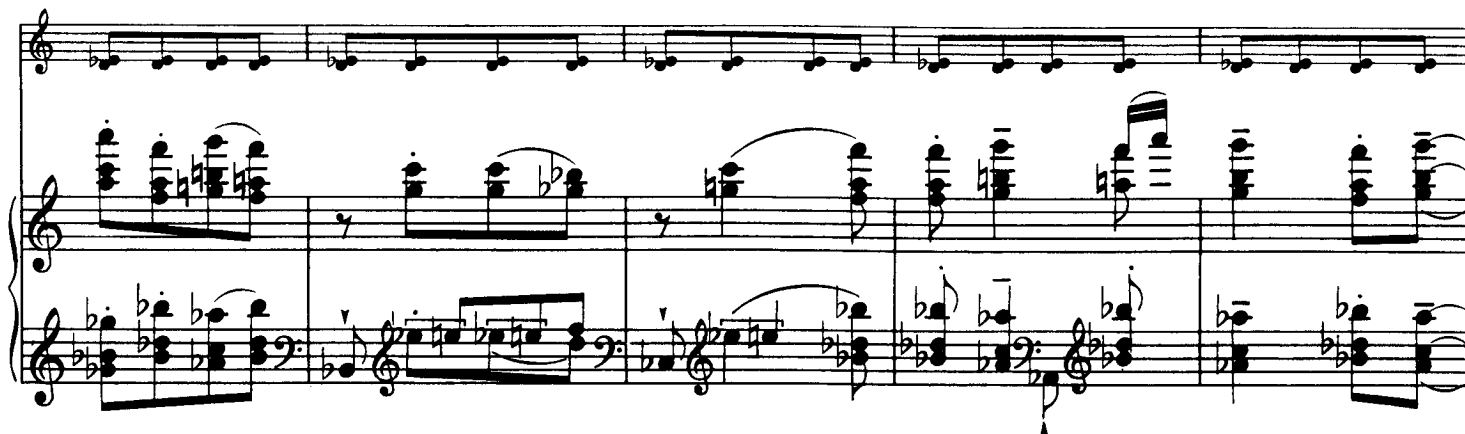
2

Tempo I,  $\text{♩} = 84$ 

3

Poco più vivo,  $\text{♩} = 104$ 

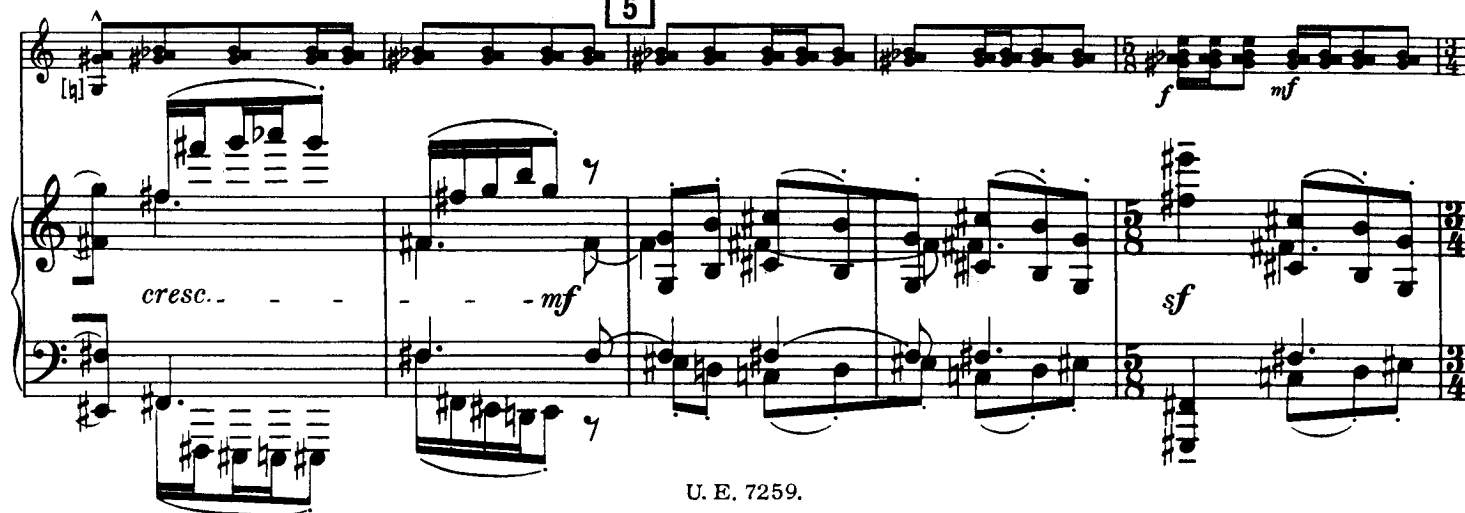
arco



4



5



*f* *mf* *f*

*(poco) sf sf sf mf*

*Leo.* \*

**6**

*mf ff*

*poco allarg. - - - a tempo*

*ben marcato poco allarg. - - - a tempo*

*cresc. mf*

**7** Più vivo,  $\text{♩} = 120$   
arco

*p*

Più vivo,  $\text{♩} = 120$   
staccato

*p*

*sf f*

8

Meno mosso,  $\text{♩} = 104$ 

Meno mosso,  $\text{♩} = 104$   
*leggiere*  
*p*

poco a poco accel. al. - Più mosso,  $\text{♩} = 114$ poco a poco accel. al. - Più mosso,  $\text{♩} = 114$ 

*mp* *mf*  
*f* *mf*  
*mp* *mf*  
*staccato*

9

Meno mosso,  $\text{♩} = 86$ Meno mosso,  $\text{♩} = 86$ 

*f* *ff*  
*f pesante*

Più mosso,  $\text{♩} = 116 - 120$ 

10

Più mosso,  $\text{♩} = 116 - 120$ 

*p* *poco* *f subito* *p* *poco* *f subito* *mf*  
*p* *p*

First system of music. Treble staff: *sf*, *p*, *mf*, *p*, *f*, *f*, *mf*. Bass staff: *mf*, *p*, *mf*, *f*, *mf*.

Second system of music. Treble staff: *p*, *f*, *p*, *mf*, *f*, *mf*, *f*. Bass staff: *p*, *cresc.*, *dim.*, *f*, *sf*. Tempo markings: *pochissimo allarg.* (twice).

11

Vivo, ♩ = 132

Third system of music. Treble staff: *mf*, *f*, *f*, *mf*. Bass staff: *p*, *m.d.*, *p*, *f*, *mf*, *p*, *m.d.*, *p*. Tempo markings: *Vivo, ♩ = 132 leggiere*. Other markings: *f*, *mf*, *mf* (several).

12

Fourth system of music. Treble staff: *f*, *cresc.*, *mf*, *ff*. Bass staff: *p*, *poco*, *p*, *f*. Other markings: *mf*, *ff*, *p*, *f*.

sf sf

f mf cresc. ff

mp p

mf p

13

Meno vivo,  $\text{♩} = 118$ 

f

Meno vivo,  $\text{♩} = 116$

f mf

14

accel. sf sf sf sf sf

accel. sf sf sf sf sf

sf sf sf sf sf

sf sf sf sf sf

*cresc.* - - - - *ff*

Allegro molto, ♩ = 152

*sff* *mf* *f*

*p cresc.* - - - - *f*

*poco rit.* - - *al* Maestoso, ♩ = 120-116

*più f* *cresc.* - - - - *ff*

*sf* *sf* *dim.*

*marcatissimo*

*[ff]*

17 *p* *f* *p*

*sf* *[f]*

allargando -

cresc. sf

[18]

Allegro molto, ♩=152

sul Sol

ff ruvido sf sf sf sf sf

sf

sf

[19]

Meno vivo, ♩=132

sul Re

p subito

Meno vivo, ♩=132

p

f

p

pp *ben marcato* *sf* *f* *p* *cresc.*

20 *mf sf* *dim.* *p* *pp* *mp* *ff* *mf* *p*

*p* *mf* *sf* *mf* *cresc.* *p*

21 *p* *mf* *sf* *mf* *cresc.* *p*

sul Sol

Più vivo, ♩=144

Più vivo, ♩=144

rallentando

sul Sol

sul La

-mp

rallentando

First system of music, measures 1-21. The vocal line begins with a long note on 'La' (sustained across measures). The piano accompaniment includes dynamics such as *f*, *mf*, *mp*, and *dim.* The key signature has two flats.

22

al - - - Comodo,  $\text{♩} = 114$ al - - - Comodo,  $\text{♩} = 114$ *leggiere**p*

[5]

Second system of music, measures 22-31. The tempo is marked 'al Comodo' with a tempo of 114. The piano part includes the dynamic *p* and the instruction *leggiere*. There are five-measure rests indicated by [5] in the piano part.

poco rit. - - -

23

a tempo

poco rit. - - - a tempo [5]

[5]

[5]

Third system of music, measures 32-41. The tempo changes from 'poco rit.' to 'a tempo' at measure 33. The piano part includes five-measure rests indicated by [5].

24

rit. - al - - Sostenuto,  $\text{♩} = 80$ 

poco

rit. - al - - Sostenuto,  $\text{♩} = 80$  poco

*sf*

rit. - al - - Sostenuto,  $\text{♩} = 80$  poco

*mf* *dim.*

a - poco - accelerando

*p*

a - poco - accelerando -

*p*

25

$\text{♩} = 120$  Riten. sub.,  $\text{♩} = 76$  poco a poco accelerando

sul *La*

$\text{♩} = 120$  Riten. sub.,  $\text{♩} = 76$  poco a poco accelerando

*p leggierissimo*

26

$\text{♩} = 112$  ritard. molto - a tempo  $\text{♩} = 112$

*poco sf*

$\text{♩} = 112$  ritard. molto - a tempo  $\text{♩} = 112$

*mp* *p* *più p* *pp*

27

poco ritard.

poco ritard.

Allegro,  $\text{♩} = 130$ 

*Allegro,  $\text{♩} = 130$*   
*p ma poco marcato*  
*pp leggiero*  
*(simile)*  
*(sost.)*  
*a tempo*  
*mf*  
*f*  
*a tempo non arpeggiando*  
*sempre p e poco marcato*  
*sempre pp*  
*(simile)*  
*f*  
**28**  
*mf*  
*f*  
*mf*

poco allarg. -  
 cresc. -  
 poco allarg. -  
 cresc. -  
 6  
 accel. -  
 accel. -  
 [10] [10]  
 al  $\text{♩} = 130$  poco allarg. **29** Sostenuto mol-  
 f mf p  
 al  $\text{♩} = 130$  poco allarg. Sostenuto mol-  
 8 f

to, subito  $\text{♩} = 88$

*pp*

to, subito  $\text{♩} = 88$

*p dolce*

*sempre più p*

Doppio mov. ( $\text{♩} = 88$ ) **30** Allegretto,  $\text{♩} = 130$

*ppp*

*p*

Doppio mov. ( $\text{♩} = 88$ ) Allegretto,  $\text{♩} = 130$

*smorzando*

*p*

*p scherzando*

*rallent.*

*rallent.*

*dim. - - - pp*

**31** Sostenuto molto,  $\text{♩} = 96$

(più sost.),  $\text{♩} = 88$

*pp* *ppp*

*Sostenuto molto,  $\text{♩} = 96$*

*pp dolce*

*(più sost.),  $\text{♩} = 88$*

*mf espr.* *dim. smorz. pp*

**32**

Doppio mov. ( $\text{♩} = 88$ )

Allegretto,  $\text{♩} = 130$

*Doppio mov. ( $\text{♩} = 88$ )* *Allegretto,  $\text{♩} = 130$*

*p* *p scherzando*

**33**

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

ritard. molto - - - **34** Sostenuto molto,  $\text{♩} = 96$  rallent. - - - Molto tranquillo,  $\text{♩} = 66$   
 pizz. *vibrato, quasi espressivo*

ritard. molto - - - Sostenuto molto,  $\text{♩} = 96$  rallent. - - - Molto tranquillo,  $\text{♩} = 66$   
 sotto *pizz.* sopra 3 *ppp* *pp* *ppp* *pp* *ppp*

*p(senza Ped.)*

rallentando - - - **35** Vivo,  $\text{♩} = 84$

dim. - - - calando

rallentando - - - Vivo,  $\text{♩} = 84$   
*a due battute*

*pp sempre stacc.*

*p secco* *pp*

**36**  $\text{♩} = 78$   
 con sord.  
 arco

*pp*

$\text{♩} = 78$

*sempre pp*

First system of a musical score. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff contains a melodic line with various accidentals and slurs. The grand staff contains a piano accompaniment with chords and eighth notes. Dynamic markings *mf* and *pp* are present in the piano part.

37

Second system of the musical score, continuing from the first. It follows the same three-staff layout. The piano part features a consistent rhythmic pattern of eighth notes. A *mf* dynamic marking is visible in the piano part towards the end of the system.

Third system of the musical score. The top staff has a melodic line with slurs and ties. The piano part includes chords and rests. Dynamic markings *mf*, *f*, *mf*, and *mp* are used throughout the system. An '8' is written above a measure in the piano part, possibly indicating an octave.

Fourth system of the musical score. The top staff is marked *sul ponticello* and *ppp*. The piano part includes chords and rests. Dynamic markings *p*, *pp*, and *p* are used. The system concludes with a final chord in the piano part.

**38** in modo ordinario

*pp*

*pp (sempre stacc.)*

**39**

*p*

*mp*

*p*

*cresc.*

*cresc.*

**40**

*ff*

*mf*

*f*

*p*

senza sord.

*pp*

*mf*

*p (sempre stacc.)*

*(sempre simile)*

*Red.* \*

*Red.* \*

*Red. sempre simile*

**41** pochissimo allargando - - al  $\text{♩} = 69$

*mf* pochissimo allargando - - al  $\text{♩} = 69$

*cresc.*

ritornando - - al **42** tempo  $\text{♩} = 78$

*mf* ritornando - - al tempo  $\text{♩} = 78$

*dim.*

*p cresc.* - - *ff*

*p cresc.* - - *mf*

**43** Un poco meno vivo,  $\text{♩} = 120$

*ff* Un poco meno vivo,  $\text{♩} = 120$

*f pesante*

poco allarg. **44** Ancora meno vivo,  $\text{♩} = 42$

poco allarg.  $\text{♩} = 42$

*f cresc.* - - *sf* *p*

Più vivo, scherzando,  $\text{♩} = 126$   
*pizz.*  
*p*  
 Più vivo, scherzando,  $\text{♩} = 126$   
*p*  
*poco*

**45**  
 $\text{♩} = 92$   
*arco*  
*ff*  
*ff*  
*f subito*  
*mf leggero*  
*mp*  
*ff*  
*mf*  
*f*  
*v*

*sf p*  
*mf*  
*ff col legno, sulla tastiera*  
*a tempo, ♩ = 132*  
*poco allargando - - al sostenuto, ♩ = 76-72*  
*mf*  
*mp, marcato*  
*mf*  
*a tempo, ♩ = 132*  
*\*  
 Leo*

*in modo ordinario*  
*f*  
*allargando al sostenuto, ♩ = 72*  
*mf, battuto, ruvido*  
**46**  
*Più sostenuto, ♩ = 66*  
*poco a poco*  
*p cresc.*  
*allargando al sostenuto, ♩ = 72*  
*mp*  
*Più sostenuto, ♩ = 66*  
*poco a poco*  
*p cresc.*  
*\*  
 Leo*

accel. - allarg. -  $\text{♩} = 92$  - molto - Quasi a tempo (maestoso),  $\text{♩} = 132$   
 (cresc.) - accel. - allarg. -  $\text{♩} = 92$  - molto - Quasi a tempo (maestoso),  $\text{♩} = 132$   
 (cresc.) - *flargamente*

47 *più f*

ff

48 Più vivo,  $\text{♩} = 104$  arco con sord  
 mf molto  $\text{♩} = 144$   
 Più vivo,  $\text{♩} = 104$   
 p subito, leggiero  $\text{♩} = 144$   
 Red.

$\text{♩} = 104$  molto  $\text{♩} = 104$   
 p subito, leggiero  
 Red.

**49** poco a poco calmandosi

*mf* *pp* *mp, dolce*

*poco a poco calmandosi*

*Rea.* \*

*poco rallentando* - - - - - , *Vivacissimo*,  $\text{♩} = 112$

*più p* *ppp* *p* *mp*

*poco rallentando* - - - - - , *Vivacissimo*,  $\text{♩} = 112$

*Rea.* \*

**50**

*senza sord.*

*p*

*(Rea.)*

51

mf mp p

mf p

52 poco a poco

f mp mf p

allargando al

molto molto cresc. p sf p cresc.

53

*sf* - - - - *f* *sf* *sf* *sf* *p*

*cresc.* *poco allarg.* - - -

56

- - - un poco meno mosso (*quasi subito*),  $\text{♩} = 112$ 

(poco *ff* allarg.) - un poco meno mosso (*quasi subito*),  $\text{♩} = 112$

*per cresc. molto. - - - ff*

Più tranquillo,  $\text{♩} = 100$  sempre più lento

*f* *mf* *mp*

Più tranquillo,  $\text{♩} = 100$  sempre più lento

*f* *mf* *p*

allarg. molto  $\text{♩} = 66$  Molto sostenuto,  $\text{♩} = 96$

allarg. molto  $\text{♩} = 66$  Molto sostenuto,  $\text{♩} = 96$

*p* *mp* *sempre più p*

57

rallentando - - al - - Adagio,  $\text{♩} = 60$

*pp* *ppp*

quasi ossia *ppp*

rallentando - - al - - Adagio,  $\text{♩} = 60$

*dim.* *ppp*