

BÉLA BARTÓK

PREMIERE SONATE EN TROIS MOUVEMENTS POUR VIOLON ET PIANO

Neuausgabe / New Edition 1991
Revision: Peter Bartók

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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.

composée pour Mlle Jelly d'Arányi

PREMIERE SONATE

pour violon et piano



I.

Béla Bartók

Violino *Allegro appassionato, ♩ = 72 - 80*

Piano *Allegro appassionato, ♩ = 72 - 80*

p *mf*

p *mf* *p* *mf*

p *mf* *p* *mf*

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

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

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

System 1: Treble clef with a melodic line. Bass clef with a complex accompaniment. Dynamics: *p* (piano), *mf* (mezzo-forte). Performance markings: *Tea*, **Tea*, *Tea*, **Tea*, *Tea*, **Tea*. A dotted line with the number 8 is above the first measure.

System 2: Treble clef with a melodic line. Bass clef with a complex accompaniment. Dynamics: *cresc.* (crescendo). Performance markings: *Tea*, **Tea*, *Tea*, **Tea*. A dotted line with the number 8 is above the first measure.

System 3: Treble clef with a melodic line. Bass clef with a complex accompaniment. Dynamics: *piu f* (pianissimo), *f* (forte), *frisoluto* (fritoluto). Performance markings: *Tea*, **Tea*, *Tea*, **Tea*. A box with the number 1 is above the first measure. A dotted line with the number 8 is above the first measure.

System 4: Treble clef with a melodic line. Bass clef with a complex accompaniment. Dynamics: *molto*, *poco allargando*, *rubato*, *molto*, *ff* (fortissimo). Performance markings: *Tea*, **Tea*, *Tea*, **Tea*. A dotted line with the number 8 is above the first measure.

a tempo (vivo), ♩ = 108

8
espr. sempre f
meno f
a tempo (vivo), ♩ = 108
f espressivo
mf

2

agitato
cresc.
agitato
mf
cresc.

ritardando
f
ritardando
f
ritardando

3 a tempo (vivo), ♩ = 112

molto
dim. molto p dolce f
a tempo (vivo), ♩ = 112
molto
sf dim. molto calando
mf risoluto, marcato
f

calmandosi tranquillo, ♩ = 96
p *mf* *p espr.*

calmandosi tranquillo, ♩ = 96
cantabile
p marcato *mf* *p* *cresc.*

ped. * *ped.* *

4

ritard. - - a tempo (vivo), ♩ = 112
p *mf* *calmandosi*

ritard. - - a tempo (vivo), ♩ = 112
mf dim. *p* *mf risoluto, marcato* *meno f* *calmandosi*

ped. * *ped.* *

tranquillo, ♩ = 96
p espr.

tranquillo, ♩ = 96
cantabile
p *cresc.* *mf* *espr.*

ritard. al - -
 ritard. al - -

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

5

a tempo, ♩ = 88
mf cresc. molto - - - *ff molto espr. ed appassionato*

a tempo, ♩ = 88
 Tempo I, ♩ = 80
mf *appassionato*

ped. * *ped.* *

allargando al -

piuf

mf

allargando al

Red. *

6 Sostenuto, ♩ = 56

Più sostenuto (*poco rubato*), ♩ = 50

f

mf

Sostenuto, ♩ = 56

p (*espr.*)

Più sostenuto (*poco rubato*), ♩ = 50

Red. *

Meno sostenuto, ♩ = 70

f

Meno sostenuto, ♩ = 70

Meno sostenuto, ♩ = 70

mf

Red. *

poco accel. -

rallentando -

7 Vivo, appassionato, ♩ = 96

accelerando

p cresc. molto

f con passione

Vivo, appassionato, ♩ = 96

Red. *

First system of musical notation. The top staff features a continuous sixteenth-note pattern with dynamic markings *f* and *f*. The middle and bottom staves contain more complex rhythmic patterns, including triplets and sixteenth-note runs. There are asterisks and the word "Ped." (pedal) written below the bottom staff.

Second system of musical notation. The top staff continues with sixteenth-note patterns, marked with *p* and *mf*. The middle and bottom staves show further development of the rhythmic motifs, with various articulations and dynamics.

Third system of musical notation. The top staff features sixteenth-note patterns with dynamic markings *f* and *ff*. The middle and bottom staves continue the complex rhythmic and harmonic structure.

ritard. molto 8 a tempo (sostenuto), ♩ = 80

Fourth system of musical notation. The top staff begins with a sixteenth-note pattern. The middle and bottom staves feature a series of chords and melodic lines. Dynamic markings include *cresc.*, *ff*, *f*, and *f*. A measure number "11" is visible in the middle staff.

10 Sostenuto molto,

rallentando - - - $\text{♩} = \frac{40}{6}$ - - - ritard. - - - a tempo

mp espr. *leggiere* *p* *mf espr.*

rallentando - - - Sostenuto molto, ritard. - - - a tempo

pp *pp espr.*

Red. *

6 6 ritard. a tempo Più sostenuto, $\text{♩} = 60 - 56$ ritard.

p *f* *mf espr.* *pp* *pppp*

ritard. a tempo $\text{♩} = 60 - 56$ Più sostenuto, ritard.

pp *pppp* *ritard.*

Red. *

Meno lento, $\text{♩} = 86 - 90$ poco rit. con sord. 11 Più mosso, $\text{♩} = 60$ poco stringendo - - - rallentando al

ppp *pp (quasi trillo)*

Meno lento, poco rubato poco rit. Più mosso, $\text{♩} = 60$ poco stringendo - - - rallentando al

$\text{♩} = 86 - 90$ *p dolce* *molto espr.* *p dolce*

Red. *

8 8 Più lento, $\text{♩} = 90$ (espr.) ppp

8 8 Più lento, $\text{♩} = 90$ poco rubato

pp *espr.* *calando ppp*

12 Più mosso, poco stringendo -

pp *molto espr.*

- - rallentando al Più lento, $\text{♩} = 90$

dim. *pp* *ppp*

(espr.)

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

13 $\text{♩} = 45$

perdendosi *p dolce*

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

pp *sempre dolcissimo*

a tempo, $\text{♩} = 80$

poco rit. *p*

poco rit. *a tempo, ♩ = 80*

dolce *pp*

* *And.* * *And.* * *And.* * *And.*

un poco più andante rallent. - - - al

(semplice)

un poco più andante rallent. - - - al

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

Molto tranquillo, ♩ = 42 14 Un poco più mosso, ♩ = 84 Meno mosso, ♩ = 100, rallentando

calando pp *f* risvegliandosi molto espr. leggierissimo

Molto tranquillo, ♩ = 42 Un poco più mosso, ♩ = 84 Meno mosso, ♩ = 100, rallentando

dolce calando mf risvegliandosi molto espr. molto espr.

a tempo (più mosso), ♩ = 84 Meno mosso, ♩ = 92, sempre - più

p grazioso f molto espr. 6

a tempo (più mosso), ♩ = 84 Meno mosso, ♩ = 92, sempre più

dim. pp mf espr. molto espr.

- - - lento - 15 - - - al ♩ = 72

mp p senza alcuna espressione pp cresc. molto sf

- - - lento - espr. - - - al ♩ = 72

mp molto espr. dim. pp mf

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.

p ben marcato

cresc.

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

f *marc.* *sf* *marc.*

Ped. * Ped. Ped.

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

* Ped. * Ped. * Ped. *

19

20

Tranquillo,
♩ = 80

8

First system of musical notation, consisting of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a grand staff clef. The music features a melodic line with slurs and a bass line with chords. The bottom staff includes the markings "Ped." and "* Ped." under the notes.

Second system of musical notation, consisting of three staves. The notation continues from the first system, with similar melodic and harmonic structures. The bottom staff includes the markings "Ped." and "* Ped." under the notes.

Third system of musical notation, consisting of three staves. The notation continues, showing a continuation of the melodic and harmonic themes. The bottom staff includes the markings "Ped." and "* Ped." under the notes.

Fourth system of musical notation, consisting of three staves. The notation continues, including a section with a 6/8 time signature and a 6-measure phrase. The bottom staff includes the markings "Ped." and "* Ped." under the notes.

21

ritard. - -
più *p* *mf subito*

Piu tranquillo, $\text{♩} = 54$ sempre più lento al $\text{♩} = 52-50$
p subito dolce *più p* *pp* *f espr.* *mf*
p dolce *mf*
 Led. * Led. * Led. * Led.

22

poco rubato, stringendo - -
mp espr. *cresc.* *poco rubato, stringendo*
mp *p* *mp* *pp*
 * Led. * Led. *

allarg. Allegro, $\text{♩} = 108$
f espr.
 allarg. Allegro, $\text{♩} = 108$
f espr.
 Led.

23

ritardando - - poco a poco - - al - più tranquillo, ♩ = 80

semplice *dim.* *p* *pp*

ritardando - - poco a poco - - al - più tranquillo, ♩ = 80

mf *p* *pp*

sempre più sostenuto

pp *p* *poco espress.* *più p*

sempre più sostenuto

pp

* *Red.* 5 *

24

Molto sost., ♩ = 80 accelerando - - al - - Vivo, appassionato, ♩ = 96

pp *cresc.* *f* *Vivo, appassionato, ♩ = 96*

Molto sost., ♩ = 80 accelerando - - al - - Vivo, appassionato, ♩ = 96

ppp *f*

* *Red.* *

ppp *f* *più stretto*

* *Red.* * *Red.* *

pp *p espr.*

dim. *pp* *pp dolce*

ped.

27 *rall. - al*

rall. - al

** ped. **

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

molto espr. *p*

più sost.,
♩ = 50 - 46

Più mosso, ♩ = 92

p

*ped. **

ped. sin al fine

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

pp calando

** **

II.

Adagio, ♩ = 70

p espr. *p* *più p* *p* *più p*

sul Re *poco*

stringendo *rallent. - - al-*

Tempo I

più p *pp perdendosi*

Tempo I

p *pp* *p dolce*

1 *espr.* *pp* *dolcissimo* *p espr.* *poco stretto*

mp *più p* *pp* *p dolce* *poco stretto*

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

calmandosi *calmandosi*

mp *mf*

2 Poco agitato, ♩ = 80 - 88

p *pp* *sempre pp*

p *espr.* *molto espr.* *calmandosi - al -*

pp *dim.* *perdendosi*

p *pp* *p dolce*

3

mp *espr.* *molto espr.* *p grazioso*

mp *mf* *p dolce*

piu p *pp* *dim. - - perdendosi*

pp *pp* *ppp*

4 Sostenuto, ♩ = 70-63

pp marcato
Sostenuto, ♩ = 70-63

pp, marcato

leggiero
p cresc.

f

mf

mp

dim.

5 Più adagio, ♩ = 60-56

dim.

pp

sul Sol

esp.

p

Più adagio, ♩ = 60-56

mp cantabile

tr

pp

cresc.

6

$\text{♩} = 48$

poco *p sempre*

$\text{♩} = 48$

mf

poco *a* *poco* *piu p*

poco *a* *poco*

dim. *p*

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

7

rall. *molto* *a tempo (sostenuto), ♩ = 63*

pp *ppp* *cresc. molto* *f*

rall. *molto* *a tempo (sostenuto), ♩ = 63*

pp *mf* *dim.*

dim. *pp* *ppp*

Tea *

8

Più adagio, ♩ = 60

p espr.

mp cantabile

più p

molto

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

9

rallent. - - al Poco più largo, ♩ = 56

tr

pp

rallent. - - al Poco più largo, ♩ = 56

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, ♩ = 60

Tempo I, ♩ = 60

ppp

mf

f

poco rubato

mf

f

6

6

7

6

6

tempo giusto

p

Tempo I, ♩ = 60

pp

f

più p

rubato

molto espr.

mf

11

p *mf* *p* *più p*

poco rit. *(tempo giusto)* *sul Re* *sul La* *rallent.*

poco rit. *rallent.*

mp *dim.*

tando molto *a tempo, ♩ = 60* *poco allarg.*

pp

tando molto *a tempo, ♩ = 60* *poco allarg. espr.* *espr.*

pp dolcissimo *p*

a tempo **12** *Più mosso, ♩ = 84*

a tempo *Più mosso, ♩ = 84* *stretto*

p *mf agitato* *p*

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

sul Re

8

semplice

sempre dim.

perdendosi

ppp

p

sempre dim.

ppp

pp

Allegro, ♩ = 112

poco allarg.

accel.- al Allegro molto, ♩ = 144 - 138
sulSol al segno §

Allegro, ♩ = 112

poco allarg.

con fuoco

Allegro, ♩ = 112

accel. al Allegro molto, ♩ = 144 - 138

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

ped.

f *mf*

ped.

1

sf *f* *mf*

ped.

sf *f* *sf*

ped.

2

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

First system of a musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The word "ruido" is written at the end of the vocal line.

Second system of the musical score. It continues the vocal and piano parts. The piano part features a large slur over several measures in the treble clef. The word "sf" (sforzando) appears below the piano part. At the end of the system, there is a "Ped." (pedal) marking and an asterisk (*).

Third system of the musical score, starting with a boxed number "3" in a square. The vocal line continues. The piano accompaniment is marked with "mf" (mezzo-forte). The system ends with an asterisk (*).

Fourth system of the musical score. It continues the vocal and piano parts. The system ends with an asterisk (*).

4

First system of musical notation. 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 a fermata over the first measure and dynamic markings *sf* and *sf*. The grand staff contains piano accompaniment with dynamic markings *sf* and *mf*. The key signature has two sharps (F# and C#). The time signature changes from 3/4 to 2/4. There are asterisks and *ped.* markings in the bass staff.

Second system of musical notation, continuing the grand staff from the first system. It features piano accompaniment with dynamic markings *sf* and *sf*. The time signature is 2/4. There are asterisks and *ped.* markings in the bass staff.

5

Third system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff below. The top staff contains a melodic line with a fermata over the first measure and dynamic markings *sf* and *sf*. The grand staff contains piano accompaniment with dynamic markings *sf* and *sf*. The key signature has two sharps. The time signature changes from 3/4 to 2/4. There are asterisks and *ped.* markings in the bass staff.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff below. The top staff contains a melodic line with accents and dynamic markings *sf* and *sf*. The grand staff contains piano accompaniment with dynamic markings *sf* and *sf*. The key signature has two sharps. The time signature is 2/4. There are asterisks and *ped.* markings in the bass staff.

6

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

allarg. - accel. - a tempo allarg.

allarg. - accel. - a tempo allarg.

Ped. *

molto - accel. - al

7

molto - accel. - al

Ped. *

Tempo I, ♩ = 132

Tempo I, ♩ = 132

dim.

p *cresc. molto*

sempre dimin. *p* *cresc. molto*

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

ff *cresc. molto*

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

ff

ff

1) (*sempre simile*)

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a series of chords and melodic lines. A slur with the number '6' is placed over the final measure of the top staff. Below the grand staff, there are seven pairs of 'Ped.' and '*' Ped. markings.

Second system of musical notation, starting with a boxed measure number '9'. It features three staves. A slur with the number '5' is placed over the final measure of the top staff. A dynamic marking '*sf*' is present in the middle staff. Below the grand staff, there are four pairs of 'Ped.' and '*' Ped. markings.

Third system of musical notation, continuing the piece. It features three staves. A slur with the number '5' is placed over the final measure of the top staff. Below the grand staff, there are six pairs of 'Ped.' and '*' Ped. markings.

Fourth system of musical notation, starting with a boxed measure number '10'. It features three staves. A slur with the number '5' is placed over the final measure of the top staff. Below the grand staff, there are two pairs of '*' Ped. markings.

5

1)

5

* Led.

* Led.

* Led.

6

poco accel.

p cresc.

poco accel.

p cresc.

* Led.

* Led.

poco allarg. - - al - - Sostenuto, ♩ = 96

8

3

11

fff

poco allarg. - - al - - Sostenuto, ♩ = 96

gliss.

fff

* Led.

pizz.

rallentando - - molto - -

fff

dim.

molto

rallentando - - molto - -

dim.

p

* Led.

1) siehe Anmerkung im Vorwort

12

pp *accel.* - - - - - *al.* - *Vivacissimo*, $\text{♩} = 60$

p leggierissimo
senza Ped.

13

14

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

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

poco allarg. *Sostenuto, accelerando - al*
con sord. $\text{♩} = 65$
sf sf ff f^b 3 dim.

poco allarg. *Sostenuto, accelerando - al*
 $\text{♩} = 65$
marcatissimo sf

15 *Vivacissimo, ♩ = 152*
pp

Vivacissimo, ♩ = 152
più leggerissimo, volante

16 *tr* *(non marcato)*

sf p

tr *tr* *sempre pp* *pizz.* *Red.*

f *p subito*

17 *mf*

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

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

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

Ped. *

senza sord.
arco
p cresc. *ff brioso*

ff brioso

Ped.

sf

Ped. *

sf *sf*

Ped. *

1) (sempre simile)

5

20

p *f subito* *mf*

sff *p* *f subito* *mf*

Ped. *

21

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

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

pp

pp

1

Tempo I, ♩ = 126

f *sf* *ff*

1

1

22

Poco sostenuto, $\text{♩} = 86$

accel. - - - al -

23

Tempo I, $\text{♩} = 144$

Meno vivo, $\text{♩} = 86$

accel. -

- - al - - Tempo I, $\text{♩} = 144$

24

Meno vivo, $\text{♩} = 92$

accel. - al - - - Tempo I

25

Un poco meno mosso, $\text{♩} = 120$

poco allarg. - - al - ♩=100

sf
poco allarg. - al ♩=100
ff

Meno vivo, ♩=80

Meno vivo, ♩=80
f marcato, pesante

sf
mf marcato

26

sostenuto

Più vivo, ♩=108

f
p grazioso
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 *pizz.* *mf* *arco* *p* *pizz.* *f*

marcato *mf* *f marcato* *p*

5 3 4 1 3 5 3 1 4 1 4 1 5 4 5

30

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

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

poco ritard.

ff (subito) *poco ritard.*

semprepp *mf*

31

acc. al tempo

ritardando

arco

ritardando

mf dolce

32

Sostenuto molto, $\text{♩} = 72$

più sostenuto

Sostenuto molto, $\text{♩} = 72$

più sostenuto

33

Più sostenuto,

$\text{♩} = 66$
sul Sol

poco a poco accel.

a tempo, $\text{♩} = 72$

a tempo, $\text{♩} = 72$

Più sostenuto,

$\text{♩} = 66$

poco a poco accel.

p leggiero, scherzando

- al Tempo I, ♩ = 144-138 (vivo)

- al Tempo I, ♩ = 144-138 (vivo)

pochiss. rit. ten. **34**

f *mp* *semprep*

p *f* *semprep*

(vivo)

(vivo)

pochiss. rit. ten. **35**

f *mp* *semprep*

f *semprep*

poco cresc. *mf*

poco cresc. *mf*

36

pp

pp

Ossia pp

The first system of the score, measures 1-8, is written in 2/4 time. It features a treble clef with a melodic line starting on a half note G4, followed by eighth notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The dynamic marking is *pp* (pianissimo).

allargando Vivacissimo, $\text{♩} = 152$

cresc. molto

allargando Vivacissimo, $\text{♩} = 152$

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

The second system, measures 9-16, continues the piece. It includes tempo markings *allargando* and *Vivacissimo*, with a tempo of $\text{♩} = 152$. The first part of the system (measures 9-12) is marked *cresc. molto*. The second part (measures 13-16) is marked *cresc.* and features dynamic markings *mf* and *sf* (sforzando). The piano accompaniment includes a section with a dotted line and the number '8' above it, indicating an 8-measure rest.

sf *sf* *mf* *sf* *mf* *sf*

The third system, measures 17-24, continues the piece. It features dynamic markings *sf* (sforzando) and *mf* (mezzo-forte). The piano accompaniment includes a section with a dotted line and the number '8' above it, indicating an 8-measure rest.

37

Più vivo, $\text{♩} = 168$

38

allar - - gan - - do - - al Sostenuto, $\text{♩} = 112$

cresc. - - ff

allar - - gan - - do - - al Sostenuto, $\text{♩} = 112$

cresc. - - ff f

Red.

39

poco rubato

ff - - sempre f

ff f

Red. - - sempre

sul Mi La *allargando*
f sf f sf
allargando
f sf martellato sf
sempre *

40 *Vivacissimo, molto agitato,*
 = 152

pp
Vivacissimo, molto agitato,
 = 152
pp

cresc.
cresc.

41 *Più vivo,*
 = 168

molto
f
Più vivo,
 = 168
f sf sf
 *
 sea *

5

p *mf* *f*

sf *p* *mf* *f*

42

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

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

Ped. * Ped. * Ped. *

43

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

mf *f* *mf* *p*

cresc. *f* *p* *mf*

cresc. *f* *p* *mf*

(senza Ped.)

Tempo I, ♩ = 126

Tempo I, ♩ = 126

mf *p* *f* *sf*

44 Sostenuto molto, ♩ = 96-92

f *p dolce, grazioso*

Sostenuto molto, ♩ = 96-92

p grazioso *più p* *p*

45

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

cresc. *p* *perdendosi*

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

pp *p*

46

- - Presto, ♩ = 168

p *p marcato il tema*

- - Presto, ♩ = 168

Two systems of musical notation. The first system has a treble clef staff with a melodic line and a piano accompaniment. The second system has a grand staff with both treble and bass clefs. The key signature has one flat. The tempo is marked *poco cresc.*

Two systems of musical notation. Measure 47 is boxed. The first system has a treble clef staff with a melodic line and a piano accompaniment. The second system has a grand staff with both treble and bass clefs. The key signature has one flat. The tempo is marked *mf*.

Two systems of musical notation. Measure 48 is boxed. The first system has a treble clef staff with a melodic line and a piano accompaniment. The second system has a grand staff with both treble and bass clefs. The tempo is marked *Meno vivo, ♩ = 152*. The first system includes the instruction *sempre più agitato ed accelerando*. The second system includes *marc.*, *f*, *mf*, and *cresc.*. At the bottom, there are markings *ped. * ped. * (simile)*.

Two systems of musical notation. The first system has a treble clef staff with a melodic line and a piano accompaniment. The second system has a grand staff with both treble and bass clefs. The key signature has one flat. The tempo is marked *Meno vivo, ♩ = 152*.

Presto, ♩ = 168

sempre sf sf sf

Presto, ♩ = 168

f pesante (arpeggiando)

[49]

sf cresc.

poco allarg. - - - molto - - - accel. - - - al - - -

[50]

♩ = 72

ff fff ff

poco allarg. - - - molto - - - accel. - - - al - - -

♩ = 72

fff mf cresc. f

- Vivacissimo, ♩ = 168

allargando - - - sf ff ff

- Vivacissimo, ♩ = 168

cresc. ff allargando - - - ff