

Suonata seconda.

(Sonate Nr. II)

Saul malinconico e trastullato per mezzo della Musica.

I.

La tristezza ed il furore del Rè. (Sauls Traurigkeit und Unsinnigkeit.)

Adagio doloroso e sostenuto.

The musical score is written for piano and consists of four systems of music. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The tempo and mood are indicated as "Adagio doloroso e sostenuto".

- System 1:** Starts with a piano (*p*) dynamic. The right hand features a trill (tr) and a series of eighth notes. The left hand has a bass line with a forte (*f*) dynamic. Pedal markings include "Ped. V" and "Ped." with an asterisk.
- System 2:** Features a mezzo-forte (*mf*) dynamic and "molto espress." (very expressive). It includes a trill (tr) and a tremolo in the left hand. Pedal markings include "Ped." with an asterisk.
- System 3:** Features a piano (*p*) dynamic and "dolce" (softly). It includes trills (tr) and various fingering numbers (1, 2, 3, 4, 5). Pedal markings include "Ped." with an asterisk.
- System 4:** Features a piano (*p*) dynamic and "espress." (expressive). It includes a trill (tr) and a forte (*f*) dynamic. Pedal markings include "Ped." with an asterisk.

Vorlage: „Denkmäler deutscher Tonkunst“ I⁴, S. 135ff. — a) Breit und wuchtig arpeggieren!

See: „Monuments of German Musical Art“ I⁴, p 135 — a) Broad and heavy arpeggios!

Original: «Monuments de la musique allemande» I⁴, p 135 — a) Arpèger largement et fortement!

2 3 1 4 5 3

mf molto espress.

sfx r.H.

Ped. * Ped. * Ped. * Ped. * a)

1 4 5 5

mf molto espress.

piangendo

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

in tempo

f sfz

rubato

Ped. * Ped. *

Molto sostenuto.

sempre f

sostenuto

f con disperazione

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

4 5 4

rit.

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

a) Dieser Triller fehlt im Original, darf aber in Analogie zum ersten Vortrage des Hauptthemas nicht fehlen.
 a) This trill is wanting in the original, but in accordance with the first delivery of the principal theme it should not be omitted.
 a) Ce trille fait défaut dans l'original, mais ne saurait manquer par analogie avec la première exécution du thème principal.

Quasi improvvisato in tempo poco rubato.

mf pp una corda

Ped. * Ped.

Ped.

* Ped.

rit. * *Sostenuto.*

tre corde molto espress. *piangendo*

* Ped. * Ped.

Fuga^{a)}
Andante doloroso e molto tenuto.

mp espress.

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

a) An dieses Fugenthema erinnern in späteren Werken: Doppelfuge des B dur Capriccio von J. S. Bach, Studio I von Durante, Fuge des „Kyrie eleison“ in Mozarts Requiem, Allegro - Thema in Beethovens Sonate Op. 111.

a) We are reminded of this fugue-theme in later works: Double fugue of the B \flat major Capriccio by J. S. Bach, Studio I by Durante, Fugue of the "Kyrie eleison" in Mozart's Requiem, theme of the Allegro in Beethoven's Sonata Op. 111.

a) Dans les œuvres ultérieures, quelques-unes rappellent ce thème de fugue: Double fugue du Capriccio en B majeur de J.S. Bach, Etude I de Durante, Fugue du «Kyrie eleison» dans le Requiem de Mozart, thème en Allegro dans la Sonate Op. 111 de Beethoven.

System 1: Treble clef, bass clef. Bass line features a trill marked 'tr' and 'Ped.' with asterisks. Right hand (r.H.) is marked 'espress.' and 'mp'. Fingerings 2, 3, 2 are indicated in the bass line.

System 2: Treble clef, bass clef. Bass line features a trill marked 'tr' and 'Ped.' with asterisks. Fingerings 1, 2, 3 are indicated in the bass line.

System 3: Treble clef, bass clef. Bass line features a trill marked 'tr' and 'Ped.' with asterisks. Right hand (r.H.) is marked 'espress.' and 'mp'. Left hand (l.H.) is marked 'rinforz.'. Fingerings 2, 1, 3 are indicated in the bass line.

System 4: Treble clef, bass clef. Bass line features a trill marked 'tr' and 'Ped.' with asterisks. Fingerings 2, 3, 1 are indicated in the bass line.

System 5: Treble clef, bass clef. Bass line features a trill marked 'tr' and 'Ped.' with asterisks. Right hand (r.H.) is marked 'espress.'. Left hand (l.H.) is marked 'mf' and 'cresc.'. Fingerings 1, 4, 1, 1 are indicated in the bass line.

a) Dieser kurze Triller steht an diesen Stellen im Original nicht verzeichnet, darf aber in Analogie zum Vorhergehenden nicht fehlen.

a) This short trill is not marked at these places in the original, but in accordance with what has gone before it should not be omitted.

a) Ce bref trille n'est pas indiqué à ces passages dans l'original, mais ne doit pas faire défaut par analogie avec ce qui précède.

First system of the musical score. It features a treble clef with a key signature of one flat and a 3/4 time signature. The right hand (r. H.) contains complex rhythmic patterns with triplets and sixteenth notes, while the left hand (l. H.) provides a steady accompaniment. Pedal markings (Ped.) are placed below the bass line, with asterisks indicating specific pedal changes. Fingerings are indicated by numbers 1-5.

Second system of the musical score. It continues the piece with dynamic markings such as *f feroce*, *sfz*, *f molto espress.*, and *feroce sfz*. The notation includes slurs, accents, and various rhythmic figures. Pedal markings and asterisks are present throughout the system.

Third system of the musical score. It features dynamic markings like *feroce*, *sfz sempre molto espress.*, and *sempre f*. The right hand has a dense texture with many sixteenth notes. Pedal markings and asterisks are used to guide the performer's pedal use.

Fourth system of the musical score. It includes dynamic markings such as *mf*, *mp*, and *dolce*. The notation shows a change in mood with the *dolce* marking. Pedal markings and asterisks are used to indicate when to pedal and when to lift the foot.

Fifth system of the musical score. It concludes the piece with dynamic markings like *mf* and *espress.*. The notation includes slurs and various rhythmic patterns. Pedal markings and asterisks are used to indicate the final pedal changes.

a) Im Original ein Viertel.
 a) In the original a quarter note.
 a) Dans l'original, une noire.

espress. *espress.*

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

mp *cresc.* *mf*

Red. * Red. * Red. *

marc. il tema

Red. * Red. *

l. H. *r. H.* *l. H.*

sempre marc.

Red. * Red. * Red. *

mp *rinforz.* *mf* *f*

molto espress.

Red. * Red. *

il tema *sempre espress.*

Red. * Red. * Red. *

a) Die Vorzeichnung fehlt im Original.

a) The signature is wanting in the original.

a) L'armature manque dans l'original.

$[tr]$
 mf
 $rit.$ un sfz
 Red.* Red.* Red.* Red.* Red.* Red.*

In Tempo poco rubato.

$poco$
 pp $una corda$
 Red.* Red.*

Red.* Red.* Red.*

Red.* Red.* Red.*

Tempo della Fuga.

In Tempo poco rubato.

mf sfz $tre corde$
 p $una corda$
 $r.H.$ $l.H.$ $e string.$
 Red.* Red.* Red.* Red.* Red.* Red.*

a) Das erste g der Mittelstimme fehlt im Original. b) Diese (nur kurz auszuhaltenden) Fermaten, welche die folgenden präluzierenden Harfenpassagen, — man denke sie sich von dem wohl noch hinter der Szene befindlichen David angeschlagen —, die vorläufig den Zorn Sauls nur in Trauer zu verkehren vermögen, besser von ihrer Umgebung abheben wollen, fehlen im Original. Der Herausgeber glaubte dieser, wohl einfachsten Auffassung mit Anwendung des heutigen Dämpfers entgegenkommen zu dürfen.

a) The first g of the middle voice is wanting in the original. b) These fermatas (only for a short hold) are wanting in the original. They are intended better to isolate the following preluding harp passages, that one must imagine David playing behind the scenes, and which were previously only able to turn the anger of Saul into sorrow. The editor believed this, the simplest conception, could be best brought out through the use of the modern damper.

a) Le premier sol de la voix moyenne manque dans l'original. b) Ces points de repos (qui ne doivent être soutenus que peu de temps) qui ont pour but de mieux séparer du reste les passages suivants de harpe en forme de prélude — on se les représentera comme marqués par David qui se trouve sans doute encore derrière la scène — lesquels peuvent provisoirement transformer la colère de Saul en douleur, manquent dans l'original. L'éditeur a cru pouvoir donner satisfaction à cette vue bien simple par l'emploi de la sourdine actuelle.

a tempo

molto dolente

un poco ritard.

mf tre corde

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

Poco rubato.

rinforz. sfz pp una corda

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

Red.

rit.

a tempo molto dolente

mf tre corde

Red. * Red. * Red. *

espress.

disperato

mf f mp attacca

Red. * Red. * Red. *

II.

La Canzona refrigerativa dell' arpa di Davide.
(Davids erquickendes Harfen-Spiel.)

Allegretto amabile e tranquillo.

mf dolce ed espress. *p* *mf dolce*

Ped. Ped.* Ped. * simile*

p *mf*

p *mp* *pp*

espress. *mf* *mp* *p*

Dieser Satz mußte, um den Vortrag zur damaligen Zeit wiederherzustellen, und einer sonst unvermeidlichen sanften Langweiligkeit erfolgreich zu begegnen, durchweg in den für die Harfe gedachten Partien (T. 3-6 u.s.w.) nach dem Prinzip der alten, freien Variation bearbeitet werden. Man vergleiche ihn mit der skizzierten Originalniederschrift in den „Denkmälern“ Ein die S. 142 mit Ausnahme der ersten 11 Takte einschließender Strich machte sich infolge allzu großer Breite der Darstellung von Davids Harfenspiel notwendig.

This movement has been arranged after the principle of the old, free variation, in order that it should represent the delivery of that time, and to obviate the otherwise inevitable soft monotony throughout those parts intended for the harp (M. 3-6 etc.). Compare it with the sketched original manuscript in the „Monuments“. On account of the too lengthy representation of David's harp playing, it was necessary to make a cut, p. 142 with the exception of the first 11 measures.

Cette phrase a dû être travaillée dans les parties de harpe (mesures 3-6 etc.) d'après le principe de la vieille variation libre, pour remettre le débit en harmonie avec l'époque où a paru le morceau et pour remédier à un doux ennui qui sous cela aurait été inévitable. Qu'on la compare avec le texte original esquissé dans les « Monuments ». Une suppression de la page 142 sauf les 11 premières mesures a été indispensable en raison de la trop longue durée du jeu de harpe de David.

dolce

mf *p* *mf*

p *mf* *tr*

p *mf* *tr*

dolce ed espr.

p *pp* *mf*

un poco sostenuto

mp *f* *espress.* *tr*

a tempo

First system of musical notation, measures 1-4. Treble clef contains triplets and sixteenth notes. Bass clef contains a steady eighth-note accompaniment. Dynamics include *p* and *mf*.

Second system of musical notation, measures 5-8. Treble clef contains sixteenth-note patterns. Bass clef contains a steady eighth-note accompaniment. Dynamics include *p* and *mf*.

Third system of musical notation, measures 9-12. Treble clef contains sixteenth-note patterns. Bass clef contains a steady eighth-note accompaniment. Dynamics include *p* and *pp*.

Fourth system of musical notation, measures 13-16. Treble clef contains sixteenth-note patterns and a trill (*tr*). Bass clef contains a steady eighth-note accompaniment. Dynamics include *mf* and *un poco sosten.*

Fifth system of musical notation, measures 17-20. Treble clef contains sixteenth-note patterns. Bass clef contains a steady eighth-note accompaniment. Dynamics include *p* and *mf*. Pedal markings (*Ped.*) and asterisks (***) are present below the bass line.

dolce tr
mf
p delicatamente
tr
*Red. * Red. * Red. * Red. * Red. * Red. **

mf
p
*Red. **
*Red. **
simile

mf
p

dolce
mf
*Red. * Red. * Red. **
simile
dolce
tr

Poco sostenuto.
Meno mosso.
f
p
rit.
attacca
b)
b)

L'animo tranquillo e contento di Saulo.
(Des Königs zur Ruhe gebrachtes Gemüt).

Allegro non troppo, ma marcato.

Adagio. Δ

The musical score consists of five systems of music, each with a treble and bass staff. The first system begins with a dynamic of *f* and includes a trill (tr) and a performance instruction 'a)'. The second system features dynamics of *mf*, *f*, and *p*, with a 'cresc.' marking. The third system includes *ff* and *mf* dynamics. The fourth system has *p* and *f* dynamics, with a 'dolce tr' marking. The fifth system starts with *p* and ends with *mf*. Throughout the score, there are numerous trills, some in brackets, and performance instructions like 'Ped.' and 'Echo'.

Zu III. Die oft nur skizzierten Mittelstimmen dieses Satzes wurden zur Erreichung genügender Vollstimmigkeit ausgeführt, sowie an einigen Stellen des Basses Oktavverdoppelungen gewählt. — Die Triller sind nicht überall von Kuhnau ausgeschrieben; auch die hier [] eingeklammerten dürfen also nicht weggelassen werden. — a) Breit und wuchtig arpeggieren! — b) Man wolle hier und im Folgenden die Echostellen wohl beachten.

To III. The often merely sketched middle voices of this part have been filled out so as to obtain sufficient fullness, and in some places in the bass octave doublings have been chosen. — The trills are not in all cases written by Kuhnau; but those also that are in brackets should not be omitted. — a) Broad and heavy arpeggios! b) Here and in the following one should observe well the Echo places.

III. Les voix moyennes de ce morceau qui n'étaient souvent qu'esquissées, ont été rédigées pour permettre d'obtenir des voix suffisamment pleines; et des redoublements d'octaves ont été adaptés à quelques passages de la basse. — Les trilles n'ont pas été partout indiqués par Kuhnau; mais même ceux qui sont placés entre parenthèses ne doivent pas être négligés. — a) Arpéger largement et fortement! — b) Porter sur attention ici et dans la suite sur les passages en écho.

System 1: Treble and bass staves with complex chordal textures. Dynamics include *f*, *mf*, and *f*. Pedal markings are present below the bass staff.

System 2: Treble and bass staves. Dynamics include *pp*, *mf*, *f*, and *p b*. Trills and triplets are indicated in the treble staff.

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

System 3: Treble and bass staves. Dynamics include *p b*, *f*, *p b*, *mf*, *mf*, and *f*. Pedal markings are present below the bass staff.

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

System 4: Treble and bass staves. Dynamics include *p dolce*, *f*, and *p*. Trills and triplets are indicated in the treble staff.

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

System 5: Treble and bass staves. Dynamics include *pp*, *mf*, *f*, and *p b*. Trills and triplets are indicated in the treble staff.

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

System 6: Treble and bass staves. Dynamics include *p b*, *f*, *p b*, *f*, *ff*, and *sfz*. The system concludes with the instruction *allargando* and *Fine.*

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