

composée pour Mlle Jelly d'Arányi

# PREMIERE SONATE

pour violon et piano



## I.

Béla Bartók

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

Violino

Piano

*p* *mf*

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes. Dynamics include *p* (piano) and *mf* (mezzo-forte). There are markings for *Tea* and *\*Tea* below the piano part. A fermata with the number 8 is placed over a measure in the vocal line.

Second system of musical notation. It continues the vocal and piano parts. Dynamics include *cresc.* (crescendo). There are markings for *Tea* and *\*Tea* below the piano part.

Third system of musical notation. It includes a first ending bracket labeled '1' over a measure in the vocal line. Dynamics include *più f* (piano fortissimo) and *f* (forte). The piano part has a marking for *frisoluto*. There are markings for *Tea* and *\*Tea* below the piano part.

Fourth system of musical notation. It features a *poco allargando* (slowing down) instruction. Dynamics include *molto* (very loud), *rubato* (tempo rubato), and *ff* (fortissimo). There are markings for *Tea* and *\*Tea* below the piano part. A fermata with the number 8 is placed over a measure in the vocal line.

a tempo (vivo), ♩ = 108

8<sup>va</sup> *espr.*  
*sempre f* *meno f*

a tempo (vivo), ♩ = 108

*f espressivo* *mf*

2

*agitato* *cresc.*

*agitato* *mf* *cresc.*

*f* *ritardando*

*f* *ritardando* 8<sup>va</sup>

*f* *ritardando* 8<sup>va</sup> \* *ritardando* \* 8<sup>va</sup>

molto 3 a tempo (vivo), ♩ = 112

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

8<sup>va</sup> *molto* a tempo (vivo), ♩ = 112

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

*ritardando* \* *ritardando* \*

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

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

*p marcato*

Red. \* Red. \*

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

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

Red. \* Red. \*

tranquillo, ♩ = 96  
*p espr.* *ritard. al -*

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

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

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

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

Red. \* Red. \*

allargando al - - - - -  
*piu 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

Meno sostenuto, ♩ = 70

Meno sostenuto, ♩ = 70

poco accel. - - - - -

rallentando - - - - - **7** Vivo, appassionato, ♩ = 96

poco accel. - - - - - *p cresc. molto* *f con passione*

rallentando accelerando Vivo, appassionato, ♩ = 96

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 complex rhythmic pattern with sixteenth notes and slurs. Dynamics include *f* and *mf*. There are markings for *rit.* and *rit.* with a double asterisk. Fingerings like '5' and '3' are indicated. The system ends with a repeat sign.

Second system of musical notation. It consists of three staves. The top staff has sixteenth-note patterns with a *p* dynamic. The grand staff below has more complex rhythmic figures with slurs and triplets. Dynamics include *mf* and *p*. The system ends with a repeat sign.

Third system of musical notation. It consists of three staves. The top staff features sixteenth-note patterns with a *f* dynamic. The grand staff below has long, sweeping lines with slurs and triplets. Dynamics include *ff*. The system ends with a repeat sign.

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

Fourth system of musical notation. It consists of three staves. The top staff has a *ritard. molto* marking and a tempo change to *a tempo (sostenuto)* with a quarter note equal to 80. The grand staff below features a *cresc.* marking, followed by *ff* and *f* dynamics. A large slur covers a section of the music, with a fermata over a note marked '11'. The system ends with a repeat sign.

poco allarg. *Agitato*, ♩ = 104 *sul ponticello*

*pp*

*ff* *f* *p subito*

*cresc.*

*cresc.*

*in modo ordinario*

9

poco allargando al - - sostenuto, ♩ = 72 *(quasi trillo)*

*ff* *p*

poco allargando al - - sostenuto, ♩ = 72

*- molto -* *fff*

Più mosso, ♩ = 80

*f* *mf* *mp* *p* *pp*

Più mosso, ♩ = 80

*f* *mp* *p* *dim.*

**10** Sostenuto molto,

rallentando - - -  $\text{♩} = 40$  - - - 5 - - - 6 - - - 6 - - - ritard. - - - a tempo

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

rallentando - - -  $\text{♩} = 40$  - - - a tempo

*pp* *pp* *espr.*

$\text{♩} = 60 - 56$  - - - 6 - - - 6 - - - ritard. - - - a tempo - - -  $\text{♩} = 60 - 56$  - - - 3 - - - ritard.

*p* *f* *mf* *espr.* *pp* *ppp* *ritard.*

*pp* *ppp* *ritard.*

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

*ppp* *pp* *(quasi trillo)* *p dolce* *molto espr.* *p dolce*

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

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

Più lento,  $\text{♩} = 90$  - - - 8 - - - 8 - - - 8 - - - poco rubato - - - *espr.* *calando* *pp*



12 Più mosso, poco stringendo -

*pp*  $\text{♩} = 60$

*p dolce* *molto espr.*

Più mosso, poco stringendo -

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

*dim.* *pp* *ppp*

*(espr.)*

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

13  $\text{♩} = 45$

*perdendosi* *p dolce*

*pp* *sempre dolcissimo*

*Red.* 3 3 \* *Red.* 3 3 \* *Red.*

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

$\text{♩} = 45$

*a tempo,*  $\text{♩} = 80$

*poco rit. - - -* *p*

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

*dolce* *pp*

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

un poco più andante rallent. - - - al

(semplice)

un poco più andante rallent. - - - al

\* *leg.* \*

Molto tranquillo,  $\text{♩} = 42$  14 Un poco più mosso,  $\text{♩} = 84$  Meno mosso,  $\text{♩} = 100$ , rallentando

*calando* *pp* *f* risvegliandosi molto *espr.* *leggierissimo*

Molto tranquillo,  $\text{♩} = 42$  Un poco più mosso,  $\text{♩} = 84$  Meno mosso,  $\text{♩} = 100$ , rallentando

*dolce* *calando* *mf* risvegliandosi molto *espr.* *molto espr.*

*a tempo (più mosso),*  $\text{♩} = 84$  Meno mosso,  $\text{♩} = 92$ , sempre - - - più

*p grazioso* *f* molto *espr.* 6

*a tempo (più mosso),*  $\text{♩} = 84$  Meno mosso,  $\text{♩} = 92$ , sempre più

*dim.* *pp* *mf* *espr.* *molto espr.*

- - - *lento* - - - 15 - - - *al*  $\text{♩} = 72$

*mp* *p* senza alcuna espressione *pp* *cresc. molto* *sf*

- - - *lento* - - - *espr.* - - - *al*  $\text{♩} = 72$

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

Tempo I,  
♩ = 112

senza sord.

*f* risoluto

Tempo I,  
♩ = 112

*f* risoluto, marcato

The first system of the score features a vocal line at the top and a piano accompaniment below. The vocal line begins with a whole note chord in the key of B-flat major. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The tempo is marked 'Tempo I' with a quarter note equal to 112 beats per minute.

16

The second system continues the musical piece. The vocal line has a melodic line with some grace notes. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes and chords. The dynamic marking *sf* (sforzando) is present in the piano part.

The third system shows further development of the piano accompaniment with intricate chordal textures and rhythmic patterns. The vocal line continues with a melodic line. Dynamics range from *sf* to *mf*.

17 Agitato, ♩ = 120 - 126  
sul ponticello

*mf* cresc. - - - *f*

Agitato, ♩ = 120 - 126

cresc.

- *f*

*sf*

*p* ben marcato

cresc.

The fourth system is marked 'Agitato' with a tempo of 120-126 beats per minute. The vocal line is marked 'sul ponticello' and has a dynamic of *mf* that crescendos to *f*. The piano accompaniment is marked 'p ben marcato' and also crescendos. The system concludes with a series of 'Ped.' (pedal) markings and asterisks.

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

rall. al *f*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

**18** ♩ = 112

*con impeto*

*f marc.* *f marc.*

Ped. \*

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

\* Ped. \* Ped. \* Ped. \*

19

20 Tranquillo.

♩ = 80

pp, ma sempre molto espressivo

Tranquillo,

♩ = 80

8

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

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

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

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

21

Musical score for system 21, measures 1-8. The system includes a vocal line and piano accompaniment. The vocal line starts with a melodic phrase in 3/4 time, marked with dynamics *p* and *mf subito*, and ends with a *ritard.* instruction. The piano accompaniment features sixteenth-note patterns in the right hand and a more rhythmic bass line in the left hand. Dynamics include *p* and *mf*. A *ritard.* instruction is also present at the end of the system.

Musical score for system 21, measures 9-16. The system includes a vocal line and piano accompaniment. The vocal line begins with the instruction "Più tranquillo, ♩ = 54" and is marked *p subito dolce*. It continues with dynamics *più p*, *pp*, *f espr.*, and *mf*. The piano accompaniment is marked *p dolce* and includes a tempo change to 2/4 time. The system concludes with a *ritard.* instruction.

22

Musical score for system 22, measures 1-8. The system includes a vocal line and piano accompaniment. The vocal line is marked *mp espr.* and *cresc.*. The piano accompaniment features a complex rhythmic pattern with sixteenth notes and rests. Dynamics include *mp* and *p*. The system is marked with the instruction "poco rubato, stringendo".

Musical score for system 22, measures 9-16. The system includes a vocal line and piano accompaniment. The vocal line is marked *f espr.* and includes tempo markings "allarg." and "Allegro, ♩ = 108". The piano accompaniment features a complex rhythmic pattern with sixteenth notes and rests. Dynamics include *f espr.*. The system concludes with a *ritard.* instruction.

23

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

semplice *dim.* *p* *pp*

*mf* *p* *pp*

Red. \*

sempre più sostenuto

*pp* *p* poco espress. *piu p*

sempre più sostenuto

*pp*

\* Red. 5 \*

24

Molto sost.,  $\text{♩} = 50$  accelerando - - - - - al - - - - - Vivo, appassionato,  $\text{♩} = 96$

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

Molto sost.,  $\text{♩} = 50$  accelerando - - - - - al - - - - - Vivo, appassionato,  $\text{♩} = 96$

Red. \*

*ppp* *f* *piu stretto*

Red. \*



*cresc.*  
*Ped.* \*

**25**  
*ff* *mf* *molto mf subito* *molto*  
*allargando* *a tempo (molto agitato), ♩ = 104* *non marc.*  
*8* *ff* *f* *stretto* *molto* *molto*  
*(breve)* \*

*mf cresc.* *allargando* *cresc. molto* *allargando*  
*8* \*

**26**  
*ff* *mf* *p*  
*sostenuto, ♩ = 86-80* *sostenuto, ♩ = 86-80*  
*fff* *f* *mf* *mp*  
*Ped.* \*

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*

*ped. \**

*ped. sin al fine*

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

*pp calando*

*\* \**

II.

Adagio,  $\text{♩} = 70$

*p espr.* *p* *piu p* *sul Re* *poco*

Tempo I

*piu p* *pp* *perdendosi*

Tempo I

*p* *pp* *p dolce*

1

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

*mp* *piu p* *pp* *p dolce*

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

*mp* *mf* *calmandosi*

**2** Poco agitato, ♩ = 80-88

*p* *pp* *sempre pp* *calmandosi - al -*

*Tempo I, ♩ = 70* *pp* *dim.* *perdendosi* *p dolce*

**3** *mp* *espr.* *molto espr.* *p grazioso* *mf* *p dolce*

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

4 Sostenuto, ♩ = 70-63

*pp marcato*  
Sostenuto, ♩ = 70-63

*pp, marcato*

*p leggiero*  
*p cresc.*

*f*

*mf* *mp*

*dim.*

5 Più adagio, ♩ = 60-56

*dim.* *pp* *p* *espr.*

*sul Sol*

Più adagio, ♩ = 60-56

*mp cantabile*

*pp*

*tr* *pp* *cresc.*

*tr*

*tr*

*tr*

*tr*

6  $\text{♩} = 48$

*poco* *p sempre*

*mf*

*poco* *a* *poco* *piu p*

*poco* *a* *poco*

*dim.* *p*

*Tea \* Tea \* Tea \* Tea \* Tea \* Tea \* Tea \**

7 *a tempo (sostenuto), ♩ = 63*

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

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

*pp* *mf* *dim.*

*dim.* *pp*

*dim.* *pp* *ppp*

*Tea \* Tea \* Tea \* Tea \* Tea \* Tea \* Tea \**

8

Più adagio, ♩ = 60

Più adagio, ♩ = 60

*p espr.*

*mp cantabile*

*più p*

*molto*

Led. \* Led. \* Led. \* Led. \*

9

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

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

*pp*

*dolce*

*cresc. molto*

*mf assai marcato*

Led. \* Led. \* Led. \*

10

Tempo I, ♩ = 60

Tempo I, ♩ = 60

*poco rubato*

*tempo giusto*

*pp*

*f*

*più p*

Led. \* Led. \*

*rubato*

*molto espr.* *molto espr.*

*mf*

**11**

*p* *mf* *p* *più p* *mp* *dim.*

*poco rit.* *tempo giusto* *rall.* *rall.*

*sul Re* *sul La*

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

*pp* *pp dolcissimo* *p* *espr.* *espr.*

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

*a tempo* **12** *Più mosso, ♩ = 84*

*p* *mf agitato* *stretto* *pp* *mp*

*a tempo* *Più mosso, ♩ = 84*



calmandosi, ♩ = 80

*f molto espr.*

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*

*semplice* *sempre dim.* *perdendosi*

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

*pp*

# III.

Allegro, ♩ = 112      poco allarg.      accel.-al Allegro molto, ♩ = 144 - 138  
sul Sol al segno §

Allegro, ♩ = 112      poco allarg.      accel. al Allegro molto, ♩ = 144 - 138

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

*con fuoco*

1

2

*Red.*      \*

The musical score is written for piano and violin. It consists of four systems of music. The first system shows the beginning of the piece with a tempo of Allegro (♩ = 112). The piano part starts with a forte (f) dynamic and includes a crescendo (cresc.) marking. The violin part begins with a 'sul Sol al segno' instruction. The second system continues the development, with dynamics ranging from forte (f) to fortissimo (ff) and sforzando (sff). A first ending bracket labeled '1' is present. The third system features a sfz (sforzando) marking and a 'Red.' (ritardando) marking. A second ending bracket labeled '2' is present. The fourth system concludes with sfz (sforzando) dynamics and a 'Red.' (ritardando) marking. Various performance instructions like 'poco allarg.' and 'con fuoco' are interspersed throughout the score.

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

First system of musical notation. It consists of a single melodic line in the treble clef and a grand staff (treble and bass clefs) for piano accompaniment. The melodic line features a series of eighth and sixteenth notes with various accidentals. The piano accompaniment is a rhythmic pattern of chords. The word "ruido" is written at the end of the system.

Second system of musical notation. It features a single melodic line and a grand staff. The melodic line has a long phrase with a slur and a fermata, marked with "sf". The piano accompaniment includes a section with a slur and a fermata, marked with "Ped" and an asterisk. The system ends with a measure marked with "sf" and an asterisk.

3

Third system of musical notation, starting with a measure number "3" in a box. It consists of a single melodic line and a grand staff. The piano accompaniment is marked with "mf". The system ends with a measure marked with an asterisk.

Fourth system of musical notation. It consists of a single melodic line and a grand staff. The piano accompaniment is marked with "Ped" and an asterisk. The system ends with a measure marked with an asterisk.

4

Musical score for system 4, measures 1-4. The system includes a vocal line and a piano accompaniment. The vocal line starts with a long note, followed by a melodic phrase. The piano accompaniment features a complex texture with chords and moving lines. Dynamics include *sf* and *mf*. There are *Ped.* markings and asterisks in the bass line.

Musical score for system 4, measures 5-8. The vocal line continues with a melodic phrase. The piano accompaniment features a complex texture with chords and moving lines. Dynamics include *sf*. There are *Ped.* markings and asterisks in the bass line.

5

Musical score for system 5, measures 1-4. The system includes a vocal line and a piano accompaniment. The vocal line starts with a long note, followed by a melodic phrase. The piano accompaniment features a complex texture with chords and moving lines. Dynamics include *sf*. There are *Ped.* markings and asterisks in the bass line.

Musical score for system 5, measures 5-8. The vocal line continues with a melodic phrase. The piano accompaniment features a complex texture with chords and moving lines. Dynamics include *sf*. There are *Ped.* markings and asterisks in the bass line.

6

The first system of measure 6 consists of a treble clef staff with a melodic line of eighth notes and a grand staff (treble and bass clefs) with piano accompaniment. The piano part features chords and moving lines in both hands.

\* Ped. \* Ped. \* Ped. \* Ped. \*

allarg. - accel. - - a tempo allarg.

The second system continues the melodic and piano parts from the first system. It includes dynamic markings like sf and ff, and tempo changes like allarg. and accel.

allarg. - accel. - - a tempo allarg.

molto - - accel. - - al

7

The first system of measure 7 features a treble clef staff with a melodic line and a grand staff with piano accompaniment. It includes dynamic markings like sf, p cresc., and ff, and tempo changes like molto and accel.

molto - - accel. - - al

Tempo I, ♩ = 132

The second system continues the melodic and piano parts from the first system. It includes dynamic markings like dim. and Tempo I, ♩ = 132.

Tempo I, ♩ = 132

*p* *cresc. molto*

*sempre dimin.* *p* *cresc. molto*

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

*ff*

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

*ff*

*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 sixteenth-note figure is marked with a '6' and a slur. Pedal markings are present below the grand staff.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Second system of musical notation, starting with a boxed measure number '9'. It features three staves. A five-note figure is marked with a '5' and a slur. Pedal markings are present below the grand staff.

Ped. \* Ped. \* Ped. \*

Third system of musical notation, continuing the piece. It features three staves. A five-note figure is marked with a '5' and a slur. Pedal markings are present below the grand staff.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Fourth system of musical notation, ending with a boxed measure number '10'. It features three staves. A five-note figure is marked with a '5' and a slur. Pedal markings are present below the grand staff.

\* Ped. \* Ped.

The musical score consists of several systems of staves. The first system includes a treble clef staff with a slur over a group of notes and a '5' above it, and a bass clef staff with a '1)' above a note and a '5' above a group of notes. The second system features a treble clef staff with a slur and a '6' above it, and a bass clef staff with a 'p cresc.' marking. The third system has a treble clef staff with a slur and a 'p cresc.' marking, and a bass clef staff with a 'p' marking. The fourth system includes a treble clef staff with a slur and a 'poco allarg. - - al - - Sostenuto, ♩ = 96' marking, and a bass clef staff with a 'poco allarg. - - al - - Sostenuto, ♩ = 96' marking. The fifth system has a treble clef staff with a slur and a 'gliss.' marking, and a bass clef staff with a 'fff' marking. The sixth system includes a treble clef staff with a 'pizz.' marking and a 'rallentando - - molto' marking, and a bass clef staff with a 'dim.' marking and a 'p' marking. The seventh system has a treble clef staff with a 'dim.' marking and a 'p' marking, and a bass clef staff with a 'p' marking. The score is marked with various dynamics including *fff*, *dim.*, *p*, and *gliss.*, and includes performance instructions like *poco allarg.*, *Sostenuto*, and *rallentando*.

1) siehe Anmerkung im Vorwort



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

*pp*

*p leggierissimo*

senza Ped.

**13**

*p*

*cresc.*

**14** Tempo I,  $\text{♩} = 138$

arco

*f* *ff*

Tempo I,  $\text{♩} = 138$

*molto* *f* *ff*

*poco allarg.* *Sostenuto, accelerando - al*  
*con sord.* *dim.* *♩ = 65*  
*sf sf ff*

*poco allarg.* *Sostenuto, accelerando - al*  
*♩ = 65*  
*marcatissimo sf*

**15** *Vivacissimo, ♩ = 152*  
*pp*

*Vivacissimo, ♩ = 152*  
*pioggierissimo, volante*

**16** *tr*  
*(non marcato)*

*f* *p*

*tr* *sempre pp pizz.*  
*♩ = 152*

*f* *p subito*

\*

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

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

Musical score for measures 1-4 of system 18. The system consists of two staves. The upper staff contains a melodic line with triplets and accents. The lower staff contains a bass line with triplets and dynamic markings. Dynamics include *f*, *mf*, and *mf cresc.*. There are also markings for *Red.* and *v\**.

Musical score for measures 5-8 of system 18. The upper staff features a melodic line with a *senza sord. arco* marking and a *p cresc.* dynamic. The lower staff continues the bass line. Dynamics include *ff brioso*. There are markings for *Red.* and *1)*.

Musical score for measures 9-12 of system 18. The system consists of two staves. The upper staff contains a melodic line with a sextuplet. The lower staff contains a bass line with chords. Dynamics include *ff*. There are markings for *Red.* and *\**.

Musical score for measures 13-16 of system 18. The system consists of two staves. The upper staff contains a melodic line with a sextuplet. The lower staff contains a bass line with chords. Dynamics include *sff*. There are markings for *Red.* and *\**.

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

*f* *sf* *ff* 1 1

22

Poco sostenuto, ♩=86

accel. - - - al - - -

Musical score for measures 22-23, first system. Treble clef: Poco sostenuto, ♩=86, accel. - - - al - - -. Bass clef: Poco sostenuto, ♩=86, accel. - - - al - - -. Dynamics: f, dim., p secco.

23

Tempo I, ♩=144

Meno vivo, ♩=86

accel. - -

Musical score for measures 23-24, second system. Treble clef: Tempo I, ♩=144, cresc., f, Meno vivo, ♩=86, accel. - -. Bass clef: Tempo I, ♩=144, sempre p, f, dim., accel. - -. Dynamics: f, sempre p, f, dim.

- - al - - Tempo I, ♩=144

cresc. - -

Musical score for measures 24-25, third system. Treble clef: p, al - - Tempo I, ♩=144, cresc., f. Bass clef: p, sempre p. Dynamics: p, sempre p.

24

Meno vivo, ♩=92

accel. - - al - - - Tempo I

Musical score for measures 24-25, fourth system. Treble clef: p, cresc. Bass clef: poco f, p, cresc. Dynamics: p, poco f, p, cresc.

25

Un poco meno mosso, ♩=120

Un poco meno mosso, ♩=120

Musical score for measures 25-26, fifth system. Treble clef: f, Un poco meno mosso, ♩=120. Bass clef: f. Dynamics: f, f.

Red.

poco allarg. - - al - ♩ = 100

poco allarg. - al ♩ = 100

*ff*

\*

Meno vivo, ♩ = 80

Meno vivo, ♩ = 80

*f marcato, pesante*

*sf*

*sf*

*f*

*mf marcato*

[26] sostenuto

Più vivo, ♩ = 108

*f* *pgrazioso*

Più vivo, ♩ = 108

sostenuto

*p scherzando, leggero*

*sf* *p* *f*

Meno vivo,  $\text{♩} = 80$

*pp*

Meno vivo,  $\text{♩} = 80$

*f pesante*

**27**

sostenuto -

*mf* *p*

Più vivo,  $\text{♩} = 108$

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* *p* *f*

*pizz.* *arco* *pizz.*

*marcato* *p* *f marcato* *p*

4 3 4 3 5 14141 5

**30**

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

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

*poco ritard.*

*sf (subito)*

*poco ritard.*

*tr.* *mf*

*semprepp*



31

acc. al tempo

acc. al tempo

*p* *f* *tr* *tr* *sf* *sf* *m.g.*

ritardando

ritardando

*f* *sf* *m.g.f* *dim.* *arco* *mf dolce* *5*

*Leg.* \*

32

Sostenuto molto,  $\text{♩} = 72$

*p*

più sostenuto

Sostenuto molto,  $\text{♩} = 72$

più sostenuto

*p* *8*

*Leg.* \**Leg.* \*(simile)

33

a tempo,  $\text{♩} = 72$

*pp*

più sostenuto,  $\text{♩} = 66$  sul Sol poco a poco accel.

*f subito* *p*

a tempo,  $\text{♩} = 72$

più sostenuto,  $\text{♩} = 66$  poco a poco accel.

*pp* *p* *f* *leggiero, scherzando*

*Leg.* \**Leg.* \*

- 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

Musical score for measures 36-41. The score is written for a single melodic line and a grand piano accompaniment. The melodic line is in 7/8 time and begins with a *pp* dynamic. The piano accompaniment is in 2/4 time and also begins with a *pp* dynamic. The key signature has one sharp (F#). The piano part features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand. The word "Ossia" is written above the piano part in the first measure.

Musical score for measures 42-51. The score is written for a single melodic line and a grand piano accompaniment. The melodic line is in 7/8 time and begins with a *cresc. molto* marking. The piano accompaniment is in 2/4 time and begins with a *cresc.* marking. The key signature has one sharp (F#). The tempo markings are *allargando* and *Vivacissimo, ♩ = 152*. The dynamics range from *mf* to *sf*. The piano part features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand.

Musical score for measures 52-61. The score is written for a single melodic line and a grand piano accompaniment. The melodic line is in 7/8 time and begins with a *sf* dynamic. The piano accompaniment is in 2/4 time and begins with a *sf* dynamic. The key signature has one sharp (F#). The dynamics range from *mf* to *sf*. The piano part features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand.

**37**

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

**38**

Più vivo,  $\text{♩} = 168$

Più vivo,  $\text{♩} = 168$

*f* *glissando*

*f* *glissando* *sf* *p* *cresc.*

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

*cresc.* *ff*

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

*cresc.* *ff* *f*

Leo.

**39**

*ff* *poco rubato* *sempre f*

*ff* *f* *sempre*

Leo.

*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*  
\*  
♩ = 168

5

*p* *mf* *f*

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

42

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

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

*ped.* \* *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

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. - - sf*

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

*pp* *p* *perdendosi*

46

- - Presto, ♩ = 168

- - Presto, ♩ = 168

*p marcato il tema*

*poco cresc.*

**47**

*mf*

Meno vivo,  $\text{♩} = 152$

**48**

*f*

*sempre più agitato ed accelerando*

Meno vivo,  $\text{♩} = 152$

*marc.*

*f*

*sempre più agitato ed accelerando*

*cresc.*

*mf*

*Ped. \* Ped. \* (simile)*



Presto,  $\text{♩} = 168$

*sempre sf sf sf*

*f pesante (arpeggiando)*

49

*sf cresc.*

*sf sf sf*

poco allarg. - - - - - molto - - - - - 50 - accel. - - - - - al -

$\text{♩} = 72$

*ff ff ff mf cresc. f*

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

$\text{♩} = 72$

*fff fff mf cresc. f*

- Vivacissimo,  $\text{♩} = 168$  - - - - - allargando - - - - -

*sf sf sf*

- - - - - Vivacissimo,  $\text{♩} = 168$  - - - - - allargando - - - - -

*cresc. ff*