

# I. Prelude

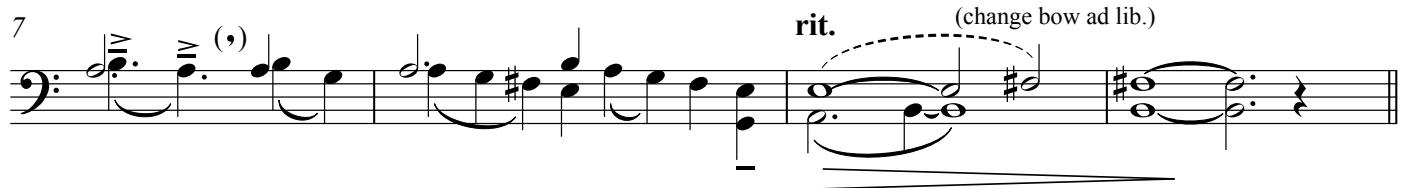
**Majestic but not slow**



**moving slightly.**

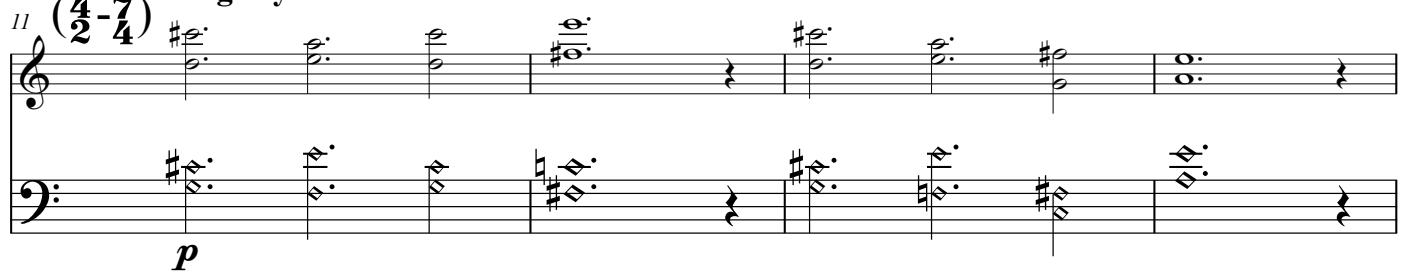


*cresc.*

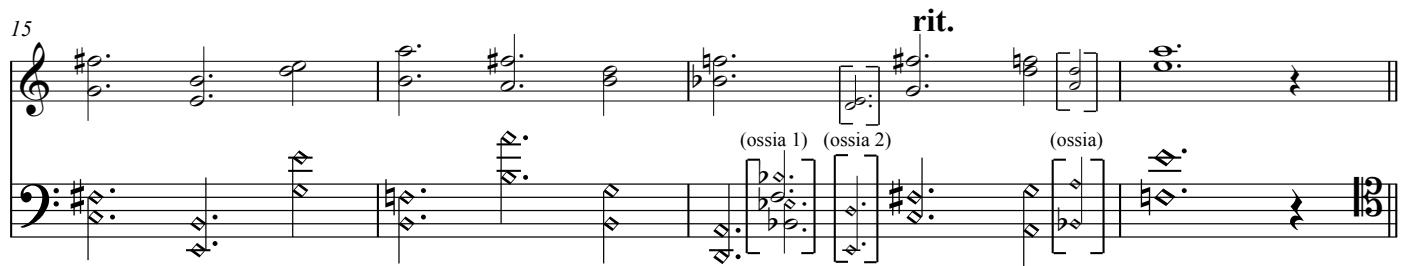


*(change bow ad lib.)*

**Slightly slower — like distant bells**



**rit.**



Nodes indicated here are those closest to the nut; other nodes may be substituted. If the 7<sup>th</sup> harmonics will not speak at the nut, players not taking the ossias may prefer to finger the whole passage near the bridge.

**Tempo I**

19 (3)

moving slightly ten.  
 22 riten.

A Tempo riten.

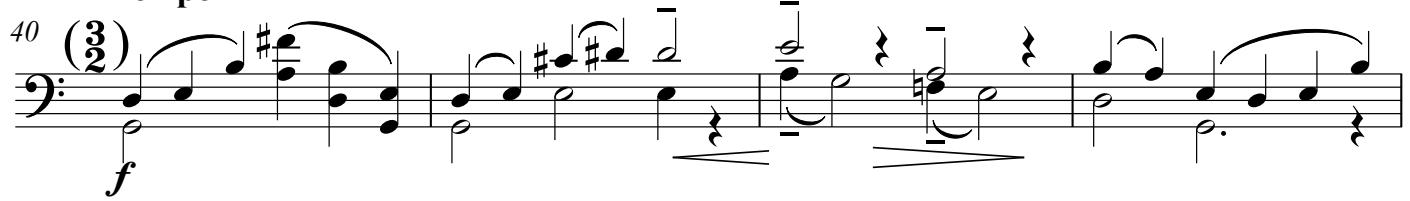
28 A Tempo rit.

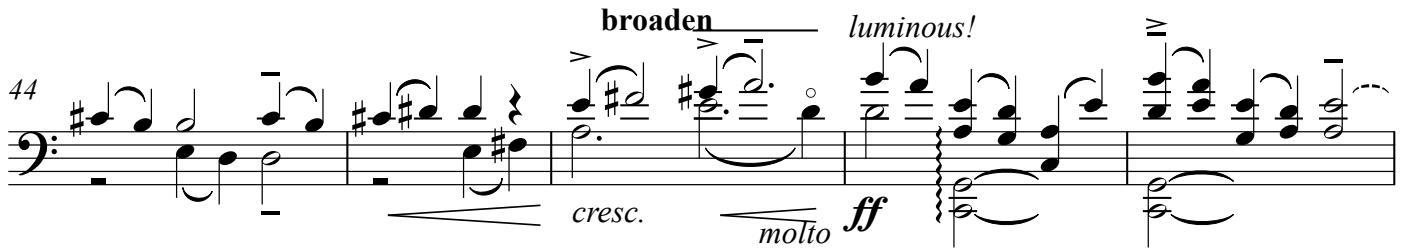
**Slightly slower**

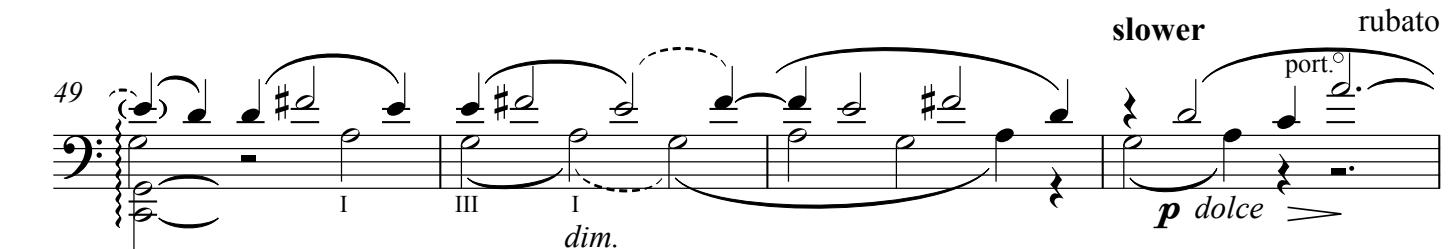
II. (ossia: )  
 III. (ossia artificiale)

rit. (ossia)

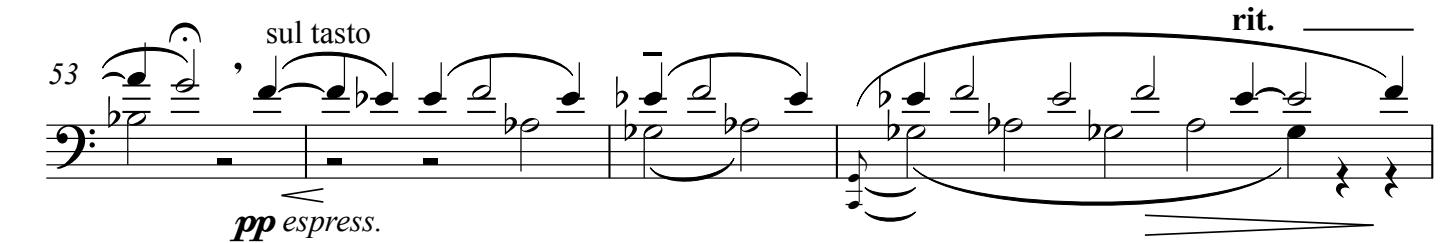
**Tempo I**

40 (3) 

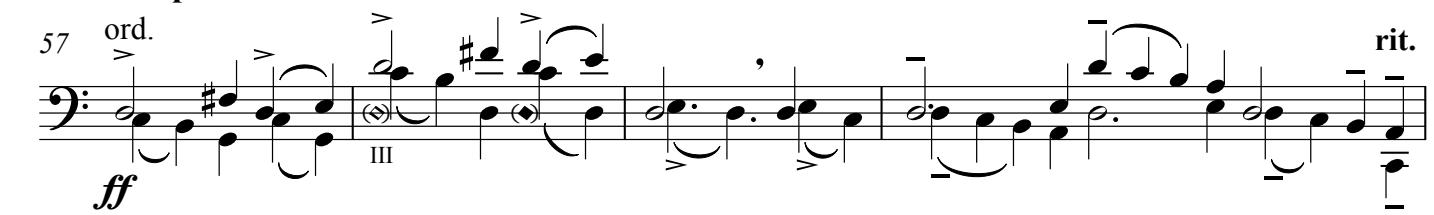
44 

49 



53 

**Tempo I**

57 ord. 

61 (rit.) 

## III. Notturno

**Lento ♩ ca 69**

*port.*      rit.      **A tempo ♩ ca 69**  
*sul pont.*      *1/2 step*      *(1/2 step sempre)*

**rit. A tempo ord.**      **molto accel.**

**Allegro**      **riten.**      **Poco lento ♩ ca 76**      **rit.**

**Movendo ♩ = ♩ (♩ ca 112)**

*poco*      *(sim.)*  
*p ritmico*

**poco accel.**

**Più vivo ♩ ca 120**

**poco accel.**      **(non rit.)**      **Poco lento ♩ ca 76**

*cresc. e poco accel.*

The musical score consists of six staves of music. Staff 1 (measures 1-8) starts with Lento dynamics and changes to A tempo. Staff 2 (measures 9-15) includes ritardando and accelerando sections. Staff 3 (measures 16-21) shows dynamic changes from f to mp. Staff 4 (measures 22-28) features a rhythmic pattern with 'p ritmico' and dynamic markings like poco and simile. Staff 5 (measures 29-35) shows a dynamic transition from mp to ff. Staff 6 (measures 36-42) concludes with a dynamic transition from mf to f.

37

molto accel.  
pizz.  
cresc.

44

Poco lento  $\downarrow$  ca 84  
rit.  
arco pizz.  
 $f$   $sfz$   $mp$

A tempo

51

rit.  
poco sul pont.  
 $pp$  misterioso

Più lento  $\downarrow$  ca 60

57

rit.  
Tempo I  $\downarrow$  ca 69  
ord.  
 $p$

62

rit.  
A Tempo I  
ca 69

rit.  
A tempo

70

$mf$   $p$   $mp$   $p$

pp  
rit.

attacca

## II. Corrente

## **Allegro energico e deciso ♦ ca. 152**

sempre pizz. (see note 1)

(see  
note 2)

Musical score for piano, page 6, measures 6-10. The score consists of two staves. The left staff shows a bass line with eighth-note patterns and grace notes. The right staff shows a treble line with sixteenth-note patterns and grace notes. Measure 6 starts with a forte dynamic (f). Measure 7 starts with a piano dynamic (mp) followed by a crescendo arrow. Measure 8 ends with a fermata over the last note.

21

*cresc.*

*f*

*ten.*

*mf-*

*p*

Musical score for page 55, measures 26-35. The score consists of two staves. The top staff shows a melodic line with various note heads and stems, some with small numbers (e.g., 1, 2, 3) and a circled 4. The bottom staff shows harmonic bass notes. Measure 26 starts with a bass note followed by a melodic line. Measure 27 begins with a melodic line consisting of eighth-note pairs. Measures 28-30 show a continuation of the melodic line with eighth-note pairs. Measure 31 starts with a melodic line consisting of eighth-note pairs. Measures 32-34 show a continuation of the melodic line with eighth-note pairs. Measure 35 concludes with a melodic line consisting of eighth-note pairs.

- 1) The off-beat eighth notes should be rhythmically distinct, with strong LH pressure (hammer-on) for the ascending slurs, and a slight LH pizzicato as the finger leaves the string (pull-off) for the descending slurs. It should sound as much as possible like running eighth notes, not like quarter notes with pitch bends.

- 2) Tenuto lines indicate a slight stress, less than for the notes marked with an accent.

31

35

ossia

43

47

52

57

## IV. Saraband

**Quasi Lento**

II. *sul tasto a piacere*

***p dolce***

*pochissimo movendo*

*rall.*

**A Tempo**

9 ***p***

*più p*

*pochissimo movendo*

*cresc.*

16 **(poco vivo)**

***f***

***mp coperto***

**Tempo primo**

24 **rit.**

***molto p***

II. ***pp dolcissimo***

III. ***cresc.***

*poco movendo*

31 **(poco vivo)**

38 **riten.**

***mp***

***mf***

***molto dim.***

***pp***

*rit.*

**Lento**

45 ***sul C***

***sempre pp***

***molto rit.***

**(sempre sul C)**

***sul C***

***sul G***

**ossia:**

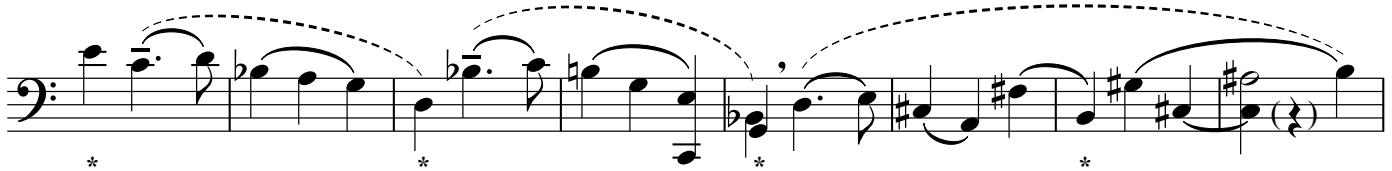
Note on phrasing:

In general, the 2-bar principal gesture moves through the downbeats, especially the last downbeat before the gesture begins again.

The characteristic emphases are at the start of the 2-note and 3-note slurs, with little or no emphasis on downbeats of odd-numbered bars.

The prevailing 2 + 2 + 4 structure should come through.

The dotted slurs below show this phrasing for the first line.



\* little or no emphasis

V. Gigue

## **Allegro molto energico**

*lower line sempre marcato e deciso*

Sheet music for piano, page 13, measures 1-22. The music is in 12/16 time, treble clef, and consists of two staves. Measure 1: Bass staff starts with a dynamic *sfp*. Measure 2: Treble staff begins with eighth-note pairs. Measure 3: Bass staff continues eighth-note pairs. Measure 4: Treble staff dynamics include *cresc.* (poco). Measure 5: Bass staff dynamics include (poco). Measure 6: Treble staff dynamics include (1/4 tone sharp). Measure 7: Bass staff dynamics include *sfz*. Measure 8: Treble staff dynamics include (poco). Measure 9: Bass staff dynamics include *più f*. Measure 10: Treble staff dynamics include *f*, *sfzp*, and (poco). Measure 11: Bass staff dynamics include *sfzp*. Measure 12: Treble staff dynamics include (poco). Measure 13: Bass staff dynamics include *semper simile*. Measure 14: Treble staff dynamics include *cresc. poco a poco*. Measure 15: Bass staff dynamics include (3/4 tone sharp) and (1/4 tone sharp). Measure 16: Treble staff dynamics include (1/4 tone sharp). Measure 17: Bass staff dynamics include *f*. Measure 18: Treble staff dynamics include *sfz*.

25

11

28

31

let ring  
poco flautando l.r. flautando (sim.)  
*mf p* (the sixteenths accompanimental) *mf p* *mf p* *p (sim.)*

35

*poco rall.* **Poco meno ma sempre con moto e ritmico**

39

(più *p*) *mp (pp)* *mp* ***p cantabile possibile***

46

53

58

64

rall.

12

71 quasi  
Tempo I      meno  
mosso      accel.      meno  
mosso      quasi  
Tempo I      5 : .  
*p marc.*      *p marc.*      *pp sub.*      *mp*      *mf*

76      5      5      5  
*mp*      *mf*      *f*      *ff savage*      16  
*marc.*      9      16

79      12  
*mf*      *f*      5

81      5      5  
*ff savage*

83      5      5      5  
*ff savage*

85      5      più *ff*      9      16      9      16      12  
*allargando*      largamente

88      *ff*  
*Tempo I*      poco rall.  
*(quasi  $\frac{3}{4}$ )*

91 III.  **Tempo I**

94 *cresc.*

98 *sffz p*

101 *poco rall.* *broadly* *A Tempo*

104 *f cantabile* *sfzp* *semper simile*  
*cresc. poco a poco*

107

110 *f*

113 *broadly*  
*cresc.* *ff*

116 *più mosso*  
*sfz* *mf leggiero*



119

*poco* *a* *poco* *ancora* *più* *animato*

*f sub.* *legg.*

122

*ff sub.* *legg.*

124 **Tempo I (meno mosso)**

*ff*

(*o*)

**più largamente**

128

*meno f*

, *sul tasto* *rallent.* *p nostalgic*

131

*Largamente*

*mf*

*rit.*

136

**Tempo I**

*p* *mf* *ff feroce* *< fff* *sfffz*