

I. Prelude

Majestic but not slow

3/2
f

4 moving slightly.
cresc.

7 rit. (change bow ad lib.)

11 (4-7) Slightly slower — like distant bells
p

15 rit.
(ossia 1) (ossia 2) (ossia)

Nodes indicated here are those closest to the nut; other nodes may be substituted. If the 7th 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 $\left(\frac{3}{2}\right)$ *mf*

22 moving slightly - - - - - ten. *ff* rit.

25 **A Tempo** *mf* *mp* rit.

28 **A Tempo** *mf* rit.

Slightly slower

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

pp rit. (ossia)

Tempo I

40 $\left(\frac{3}{2}\right)$ *f*

44 *broaden* *luminous!*

cresc. *molto ff*

49 *slower* *rubato*

port.^o *p dolce*

dim.

53 *sul tasto* *rit.*

pp espress.

Tempo I

57 *ord.* *ff* *rit.*

61 *(rit.)* *slower* *p* *(l.v.)*

III. Notturmo

Lento ♩ ca 69 *port.* *p* *mf* *p* *rit.* **A tempo** ♩ ca 69 *sul D* *tr* *pp* *1/2 step* *(1/2 step sempre)*

9 *rit.* *tr* **A tempo** *ord.* *p* *mf* *p* **molto accel.** *mp* *p cresc.*

16 **Allegro** *f* *riten.* **Poco lento** ♩ ca 76 *mf* *mp* *rit.*

22 **Movendo** ♩ = ♩ (♩ ca 112) *poco* *(sim.)* *p* *ritmico*

26 *poco accel.*

29 **Più vivo** ♩ ca 120 *mp*

32 *poco accel.* *(non rit.)* **Poco lento** ♩ ca 76 *ossia* *tr* *ff* *p* *mf* *arco* *pizz.* *f* *cresc. e poco accel.*

37 *mf* > *p* *pizz.* *arco* *mp* > *p* *molto accel.* *pizz.* *cresc.*

44 *arco* *pizz.* *riten.* *f* *sfz* *arco* *pizz.* *mp* > *rit.* *A tempo* *mp*

51 *rit.* *Più lento* *ca 60* *poco sul pont.* *pp* *misterioso* *dim.*

57 *rit.* *Tempo I* *ca 69* *ord.* *p*

62 *mf* > *mp* > *p* > *rit.* *A Tempo I* *ca 69* *sul D* *rit.* *A tempo* *pp* *p*

70 *pp* *rit.* *ppp* *attacca*

II. Corrente

Allegro energico e deciso ♩ ca. 152

sempre pizz. (see note 1)

(see note 2)

p ma sonoro *cresc.*

f *mp*

cresc.

ff

cresc. *f* *ten.* *mf* *p*

cresc.

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

f

35

dim.

ossia

p cresc.

43

f

47

mp *cresc.* III.

52

ff *ossia*

57

cresc. *ff* *ten.*

IV. Saraband

Quasi Lento

sul tasto a piacere

II.

p dolce *pochissimo movendo* *rall.*
cresc.

A Tempo

p *più p* *pochissimo movendo*
cresc.

16 *f* *mp coperto*

24 *rit.* *molto p* *pp dolcissimo* *poco movendo*
cresc.

31 *ff appassionato* *dim.*

38 *riten.* *mp* *mf* *rit.*
molto dim. *pp*

45 *Lento* *molto rit.*
sempre pp *ppp*
ossia:

sul C (sempre sul C)
sul C sul G

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.

The image shows a single line of musical notation in bass clef. The music consists of 12 measures. The first measure has a dotted slur over the first two notes, with an asterisk below the first note. The second measure has a dotted slur over the first three notes, with an asterisk below the first note. The third measure has a dotted slur over the first two notes, with an asterisk below the first note. The fourth measure has a dotted slur over the first three notes, with an asterisk below the first note. The fifth measure has a dotted slur over the first two notes, with an asterisk below the first note. The sixth measure has a dotted slur over the first three notes, with an asterisk below the first note. The seventh measure has a dotted slur over the first two notes, with an asterisk below the first note. The eighth measure has a dotted slur over the first three notes, with an asterisk below the first note. The ninth measure has a dotted slur over the first two notes, with an asterisk below the first note. The tenth measure has a dotted slur over the first three notes, with an asterisk below the first note. The eleventh measure has a dotted slur over the first two notes, with an asterisk below the first note. The twelfth measure has a dotted slur over the first three notes, with an asterisk below the first note. The asterisks are placed below the first note of each measure, indicating little or no emphasis on these downbeats.

* little or no emphasis

V. Gigue

Allegro molto energico

lower line sempre marcato e deciso

sfzp *(poco)*

cresc. (poco)

(1/4 tone sharp) *sfz* *(poco)*

più f *f* *sfzp* *(poco)*

sempre simile *cresc. poco a poco*

(3/4 tone sharp) *(1/4 tone sharp)*

f

sfz

25 11

28

31

let ring

poco flautando

l.r. flautando (sim.)

mf *p* (the sixteenths accompanimental) *mf* *p* *mf* *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

p marc. *p marc.* *pp sub.* *mp* *mf*

76

mp *mf* *mf* *f* *ff savage*

79

mf *f*

81

mf *f*

83

ff savage

allargando . . . largamente

85

più ff

88

Tempo I

poco rall.

$\text{♩} = \text{♩}$ (quasi $\frac{3}{4}$)

ff

91 **Tempo I**
 III. $\frac{12}{16}$ *sfz* *sfz p*

94 *cresc.*

98 *sfz* *più f* $\frac{6}{16}$

101 *poco rall.* *broadly* **A Tempo**
f cantabile *sfzp*

104 *cresc. poco a poco* *sempre simile*

107

110 *f*

113 *cresc.* *broadly* *ff* $\frac{9}{16}$ $\frac{18}{16}$ $\frac{9}{16}$

116 *più mosso* *sfz* *mf leggiero* $\frac{12}{16}$

119 *poco a poco ancora più animato*

f sub. legg.

122

ff sub. legg.

124 **Tempo I (meno mosso)** *più largamente*

ff

128 *rallent. sul tasto*

meno f p nostalgic

131 **Largamente** *rit.*

mf

136 **Tempo I**

p mf ff feroce fff fffz