

Ad Eligio Cremonini

SONATA in La Magg.

per Violoncello e Pianoforte

1

Violoncello

Allegro vivace (126 = ♩.)

Amilcare Zanella. 1916
(op. 72)

v dolce

p

III

piu sentito

cresc.

f

p (ma sonoro)

sf

con anima

sf

mp

pizz.

p dolce

I

ben arpeggiato

f

2

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2

p *mf* *f* *pizz.* *rall.*

Un poco meno (104 = ♩.)

arco *con espressione* *f* (ritmo di 5)

poco sosten. dolce *p*

poco sosten. (ritmo di 7)

sosten. *pp* (ritmo di 5) *pp*

Tempo primo (126 = ♩.)

2

3 4 1 4

Handwritten musical score for a single instrument, likely a cello or double bass, in 3/8 time. The key signature has three sharps (F#, C#, G#). The music features various dynamics including *sf*, *f*, *più f*, *mf*, *pp*, *sf*, *ff*, and *pizz.* There are also performance markings such as *Marcato*, *cresc.*, and *piuttosto sostenuto*. The score includes numerous fingerings (1-4), slurs, and accents. The notation includes eighth and sixteenth notes, rests, and some triplet markings.

pp arco

1 4 1 1 1

1 4 0 2 2

2

legg.

mp

pp

pizz.

1

1

mf

f

poco sosten.

(ritmo di 5) Un poco meno (104 = ♩)

poco sosten.

f arco con anima

dolce

1 1 1 1 3v 2

p

poco sosten.

(ritmo di 7)

sosten.

(sordina)

a tempo

con sordina

4 1

(ritmo di 5)

pp

dolcissimo

ritornando al

pp

I. Tempo (126 = ♩)

tempo primo

pp

levare la sordina

p

(senza sordina)

P. & 131 C. 4

2

Handwritten annotations: 4, 1, 1, v

Handwritten annotations: 4, 1, >

cres.
Handwritten annotations: 3, 1, 3, *f*, *p* (sonoro)

con anima
Handwritten annotations: 0, 1, 4, 1, v, 1, 0

Handwritten annotations: n, 2, 0

Handwritten annotations: p, p

f *pizz.* *dolce*
Handwritten annotations: p

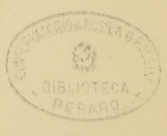
arco *Un poco meno*
Handwritten annotations: 1, 2, *rall. cresc.*, *f con espress.*

Handwritten annotations: 3, v, 1, 2, 1, 3

p dolce *pp*
Handwritten annotations: 1, 3, 4, *I espress.*, *pp*

portando 1.º Tempo
Handwritten annotations: 1, 1, 4, 1, 2

sempre dim.



p e cres.

sf

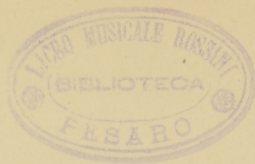
sf

cres. *f* *p dolce*

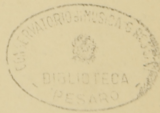
f con anima

cres.

f *ff*

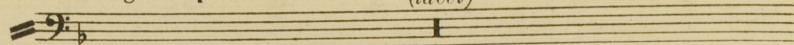


Handwritten musical score with multiple staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *f*, *ff*, *dim.*, *pp*, *portando*, *cresc.*, and *ff con slancio*. There are also handwritten annotations like *III*, *IV*, *V*, *VI*, *II^p*, and *III^p* written in blue ink. The score is written in a key with two sharps (F# and C#).



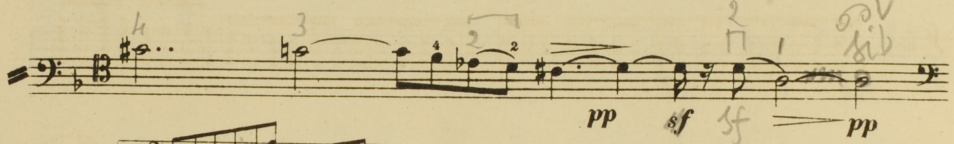
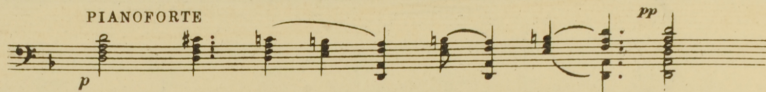
(1) Adagio espressivo (76 = ♩) (*tacet*)

Violoncello

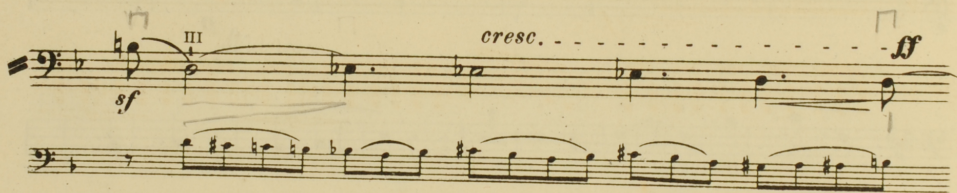


Guida

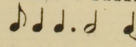
PIANOFORTE



Pianof.



NOTE. (1) Riguardo a questa nuova forma anaritmica l'Autore si riferisce a ciò che scrisse nella prefazione ai suoi Studi op. 44 per pianoforte composti fin dal 1902 e pubblicati or sono 14 anni, e segnalati nell'annuario stampato per le feste internazionali in occasione del centenario di Haydn.

AGLI ESECUTORI - La croma, in questo *adagio*, è per gli esecutori la base e l'unità per calcolare e suddividere i valori ritmici di 1, di 2, di 3, di 4, 5, 6, e di 7, espressi dalle figure:
 ; perciò, non per assoluta necessità, ma per facilitare la concertazione fra gli esecutori - data la insolita varietà ritmica - sarà utile battere mentalmente le crome contando **uno** per la croma, **uno, due** per la semiminima, **uno, due, tre**, per la semiminima puntata ecc.... E ciò anche per evitare distrazioni e conseguente squilibrio.

a). b). La croma puntata deve essere mentalmente suddivisa in tre semicrome.

Gli accidenti che s'incontrano nel corso di questo *Adagio* e del *Finale* non sono vevoli che per la nota immediata o, a volte, anche per il gruppo di note unite da un taglio comune, ove fu omessa per brevità la ripetizione degli stessi accidenti.



sf
3
mp *mosso* *sosten.*

p espress. *1 4 3 1* *4 1 2 4*

f *sf molto espress.* *sf*
con dolore

3 2
dim. *dim.*

p *pp* *ppp*
II 3 2
un poco rall.... a tempo

Scherzando (108 = ♩)

dolce

The musical score consists of two systems of staves. The first system includes a bass staff with a 9-measure rest, followed by notes with *pizz.* markings. The second system includes a bass staff with *sempre pizz.* and a violin staff with *arco con grazia*. The third system features a violin staff with *mes.* and a bass staff with *sf* and *cres.* markings. The fourth system includes a bass staff with *brillante* and a violin staff with *sf* and *tr.* markings. The score is annotated with numerous fingerings, accents, and dynamic markings.



legg.

Handwritten musical notation for the first system, including bass and treble clefs, notes, rests, and dynamic markings like *p*. Includes triplets and slurs.

con slancio

sf dim.

Handwritten musical notation for the second system, including bass and treble clefs, notes, rests, and dynamic markings like *f* and *dim.*

Handwritten musical notation for the third system, including treble clef, notes, rests, and dynamic marking *f*.

Handwritten musical notation for the fourth system, including treble clef, notes, rests, and dynamic marking *dim.*

Handwritten musical notation for the fifth system, including treble clef, notes, rests, and dynamic marking *p*.

Handwritten musical notation for the sixth system, including treble clef, notes, rests, and dynamic markings *pp* and *pp cres.*

Handwritten musical notation for the seventh system, including bass and treble clefs, notes, rests, and dynamic marking *f*.

Handwritten musical notation for the eighth system, including bass and treble clefs, notes, rests, and dynamic markings *p dim.*, *pp*, and *rall.*

(46 = P)

Adagio espres. (come prima)

Musical staff with bass clef, key signature of one flat, and dynamic marking *p*. It contains a melodic line with slurs and fingerings (1, 4, 1).

Musical staff with bass clef, key signature of one flat, and dynamic marking *p*. It contains a melodic line with slurs and fingerings (3, 4, 5, 1).

Musical staff with bass clef, key signature of one flat, and dynamic marking *p*. It contains a rhythmic accompaniment of eighth notes.

Musical staff with bass clef, key signature of one flat, and dynamic markings *sf* and *cres.* leading to *ff*. It contains a melodic line with slurs and fingerings (1, 2, 3, III).

Musical staff with bass clef, key signature of one flat, and dynamic marking *sf*. It contains a melodic line with slurs.

Musical staff with bass clef, key signature of one flat, and dynamic markings *mosso* and *sosten.* It contains a melodic line with slurs.

Musical staff with bass clef, key signature of one flat, and dynamic marking *p espress.* It contains a melodic line with slurs and fingerings (1, 1, 2, 4).

Musical staff with bass clef, key signature of one flat, and dynamic marking *p espress.* It contains a rhythmic accompaniment of eighth notes.



1 2 *con dolore sf sol sf*
molto espress.

sf sf

dim.

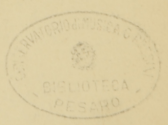
II 3 pp *2* *Scherzando* *108-♩-*
p un poco rall. PPP a tempo


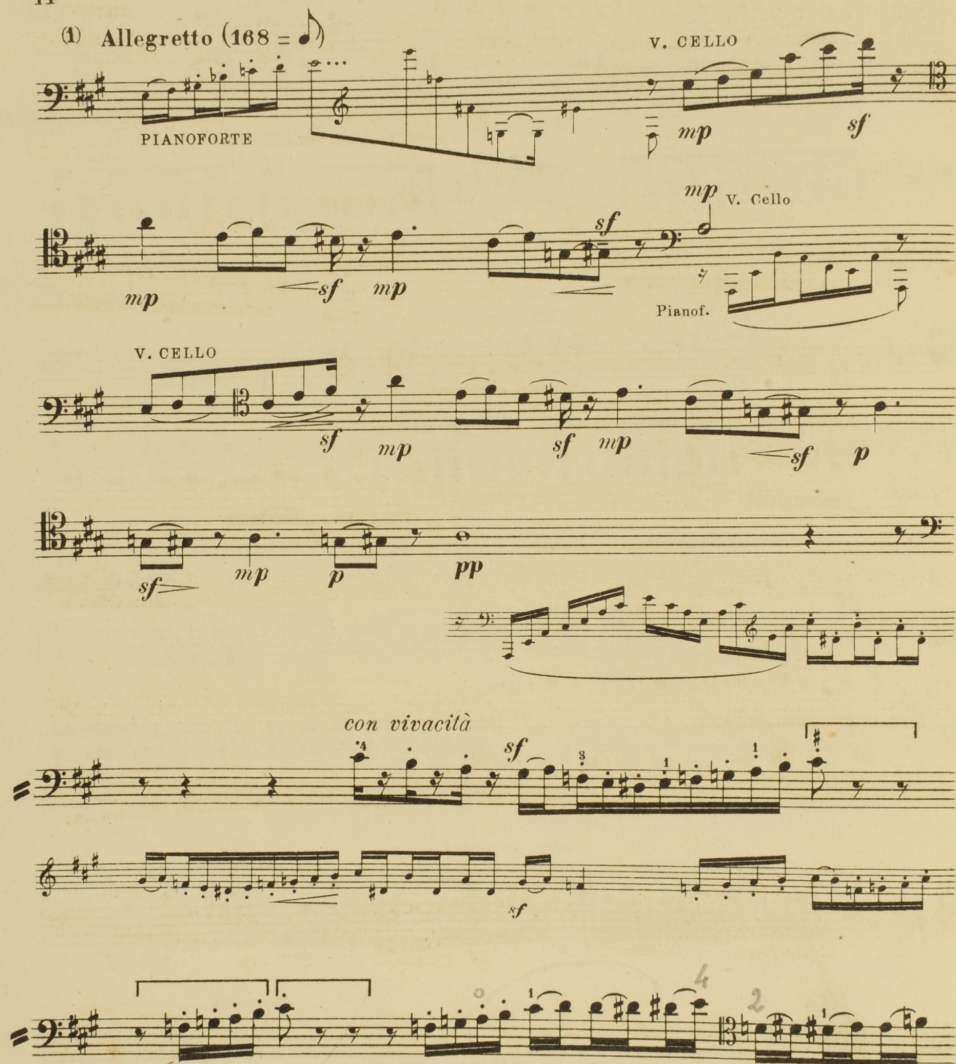
poco morendo

molto espress.
3 *1 2 3*

1 *espress.*

3 *0* *0* *0*



① Allegretto (168 = )


V. CELLO

PIANOFORTE

mp *sf*

mp *sf* *mp*

V. CELLO

sf *mp* *sf* *mp* *sf* *p*

sf *mp* *p* *pp*

con vivacità

sf

sf

① Anche in questo **Finale**, benchè il tempo sia più mosso, l'unità di misura è la croma. Sarà utile al violoncellista battere e contare mentalmente tutte le crome, principalmente nelle note tenuite. Le crome hanno sempre lo stesso valore metronomico tanto nei gruppi di due quanto nei gruppi di tre crome. Non vi è mai terzina.

Anche le semicrome hanno sempre lo stesso valore sia nei gruppi di due sia nei gruppi di tre, di quattro, di cinque, di sette e più semicrome.

ff stentate a tempo 15

ff stentate a tempo

p legg- sf

sf

brillante sf mp sf

mp sf mp sf

mp sf mp sf mp p pp

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a tempo

1 1 1 1 13 4

p *legg.* *pizz.* *arco*

3

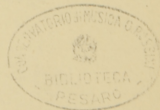
p *sf* *sf*

2 1

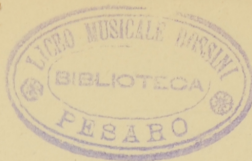
sf

3 4 3 1 3 0 3 2

sf



The page contains seven systems of musical notation, each consisting of a bass clef staff and a treble clef staff. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes various note values, rests, and articulation marks. Dynamics such as *mp*, *sf*, *mf*, and *p* are used throughout. Performance instructions include *pizz.* (pizzicato) and *sf* (sforzando). Fingerings are indicated by numbers 1, 2, and 3. A *V* (volta) symbol is present in the third system. A handwritten *II I* is written below the first system. The piece concludes with a double bar line and repeat dots.

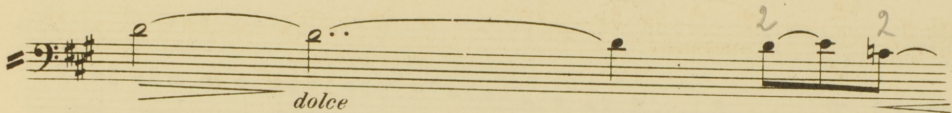


PIANOFORTE

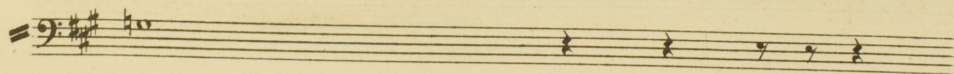
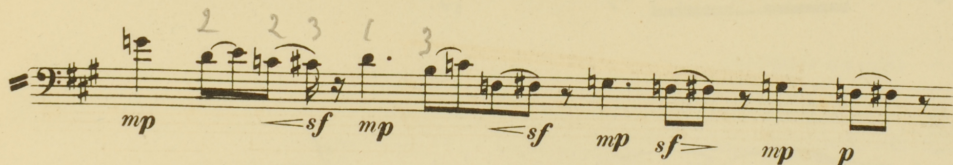
V. CELLO



f arco



dolce

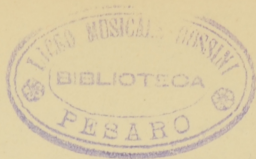


First system of musical notation. The bass staff begins with a forte (*f*) dynamic. The treble staff begins with a sforzando (*sf*) dynamic. Both staves are in a key signature of two sharps (F# and C#).

Second system of musical notation. The bass staff begins with a piano (*p*) dynamic. It includes several fingering numbers: 1, 2, 3, and 4. The treble staff continues with a melodic line.

Third system of musical notation. The bass staff features a *sf* dynamic, a circled *stentate* marking, and a tempo change to *a tempo*. The treble staff continues with a melodic line.

Fourth system of musical notation. The bass staff features a *p legg.* dynamic and a *sf* dynamic. The treble staff continues with a melodic line and ends with a *sf* dynamic.



Handwritten annotations: 1 4, sf, 3, 2, ~~mmmm~~

Handwritten annotations: 1, 2, 3, 3 2 1

Dynamic markings: sf, dim., p

Handwritten annotations: 2, 1, 4, 1, 2

Dynamic markings: p dolce, sf, p

Handwritten annotations: 4

Dynamic markings: sf, p, sf, sf

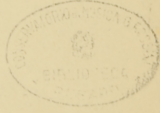
Tempo marking: *movendo un poco*

Handwritten annotations: 2, 2

Dynamic markings: sf

Tempo marking: PIANOFORTE

Tempo marking: Più mosso (192 = ♩)



Lo stesso tempo
mf

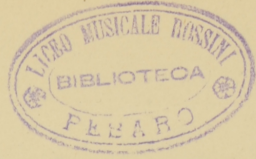
pizz.

(sordina)
con sordina
dolce, rall....
arco

Poco meno - Come pastorale (176 = ♩)

molto espress.

pp
dim.



(senza Sordina)

Allegretto (168 = ♩)
come prima

(levare la sordina)

sf sf

con anima
Solo
sf mp sf mp

sf sf
V. CELLO
PIANOF.

mp sf mp p sf

mp sf pp
con Vivacità

spigliato *sf*

sf

sf

sf III

f *con slancio*

stentate a tempo *ff stentate a tempo*

legg. *p* *sf* *sf*

brillante

sf *Tranquillo*

sf mp *sf mp*

PIANOF. V. CELLO

sf mp *p* *cres.*

sf *ff* *poco stent.*

V. CELLO

f *a tempo con anima* *sf* *pp* *pp*

Poco meno

pp *pp* *pp*

rall. a tempo PIANOF. V. CELLO PIANOF.

pp *sf* *cresc.*

V. CELLO

cres. *f stent.* *sf* *sf* *sf* *sf*

