

Meinem Vater August Wolf in Venedig  
gewidmet.

# Sonate

A moll

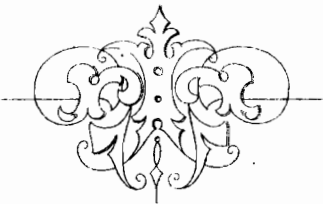
für Pianoforte und Violine

componirt  
von

## E. WOLF-FERRARI.

OP. 10.

Pr. M. 5.---



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*Eingetragen in das Vereins-Archiv.*

Gr. goldene Medaille.



**D. RAHTER,**  
HAMBURG UND LEIPZIG.

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# Sonate

in A moll.

## I.

E. Wolf-Ferrari, Op. 10.  
München 19. Dec. 1901.

**Appassionato.**

Violino.

Piano.

The first system of the musical score consists of two staves. The Violino staff (top) begins with a treble clef, a key signature of one flat (A minor), and a common time signature. It features a melodic line starting with a forte (*f*) dynamic, marked with a *tr* (trill) and a *va* (vibrato) marking. The Piano staff (bottom) is in grand staff notation (treble and bass clefs) and features a complex accompaniment of triplets, starting with a mezzo-forte (*mf*) dynamic. The score continues with four more systems, each with a Violino staff and a Piano staff. Dynamics include *sf* (sforzando), *p* (piano), and *rinf.* (rinfornando). The Piano staff includes markings for *ped.* (pedal) and a final asterisk (\*).



First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The piano accompaniment features a prominent triplet in the right hand and a steady bass line in the left hand.

Second system of musical notation. The vocal line includes a fermata and the instruction *espr.* (espressivo). The piano accompaniment continues with triplets and features a fortissimo (*ff*) dynamic marking.

Third system of musical notation. The piano accompaniment is marked with *cresc.* (crescendo). The system shows a continuation of the triplet patterns in the right hand and a more active bass line.

Fourth system of musical notation. The vocal line is marked with *riten.* (ritardando) and *f* (forte). The piano accompaniment includes a fortissimo (*sf*) dynamic and a section marked *m.d.* (molto deciso) with a sharp upward curve indicating acceleration. The system concludes with a *cresc.* (crescendo) marking.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff begins with a dynamic marking of *sf* and features a long, sweeping melodic line with a double bar line and a fermata. The grand staff contains a complex accompaniment with triplets and a dynamic marking of *ff*.

Second system of musical notation. It begins with the tempo marking *a tempo* and a key signature change to two flats. The treble staff starts with a dynamic of *f* and includes a *dim.* (diminuendo) marking. The grand staff continues with *ff* dynamics and features a large, sustained chordal structure in the right hand.

Third system of musical notation. The treble staff has a dynamic of *f* and includes a *più f* (più forte) marking. The grand staff continues with *f* dynamics and features a large, sustained chordal structure in the right hand.

Fourth system of musical notation. The treble staff has a dynamic of *sf* and includes a *cresc.* (crescendo) marking. The grand staff continues with *sf* dynamics and features a large, sustained chordal structure in the right hand.

*ten.*  
*b<sub>2</sub>.*  
*rit.* *a tempo*

*ff* *p*

*rit.* *a tempo*

*sf* *dim.*

*p*

*cresc.* *sf*

*rit.* *a tempo*

*cresc.* *espr.* *sf*

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First system of musical notation. The top staff contains a melodic line starting with a piano (*p*) dynamic. The piano accompaniment consists of two staves with chords and some melodic fragments. Dynamics include *p* and *sf*.

Second system of musical notation. The piano accompaniment features a *cresc.* (crescendo) marking. Dynamics include *sf* and *ff*.

Third system of musical notation. The piano accompaniment includes a *p* dynamic and a *rinf.* (rinf.) marking.

Fourth system of musical notation. Both the top and piano accompaniment staves feature *cresc.* markings.

Fifth system of musical notation. The piano accompaniment starts with a *ff* dynamic. The system concludes with *espr. p cresc.* markings.

First system of musical notation. The upper staff contains a melodic line with a dynamic marking of *p*. The lower staff is a grand staff with a treble and bass clef, featuring a complex accompaniment with a dynamic marking of *mf* and a *cresc.* (crescendo) instruction.

Second system of musical notation. The upper staff continues the melodic line with a dynamic marking of *f*. The lower staff features a grand staff with a treble and bass clef, including a dynamic marking of *p subito* and an *espr.* (espressivo) instruction.

Third system of musical notation. The upper staff has a dynamic marking of *p espr.* The lower staff is a grand staff with a treble and bass clef, showing a complex accompaniment.

Fourth system of musical notation. Both the upper and lower staves of the grand staff include a *dim.* (diminuendo) instruction. The lower staff features a complex accompaniment with a dynamic marking of *p*.



First system of musical notation. The upper staff contains a melodic line with dynamics *p* and *pp*. The lower staff is a grand staff with piano accompaniment, also marked with *p* and *pp*.

Second system of musical notation. The upper staff includes tempo markings: *riten.*, *a tempo*, *accel.*, and *riten.*, along with dynamics *pp*, *sf*, *p*, and *f*. The lower staff features a grand staff with dynamics *sf*, *m. d. p.*, *m. s.*, and *con Ped.*.

Third system of musical notation. The upper staff includes tempo markings *accel.*, *riten.*, and *Poco più sostenuto.*, along with dynamics *p*, *sf*, and *p scherz.*. The lower staff features a grand staff with dynamics *p*, *sf*, *f*, and *pp*, and the instruction *con Ped.*.

Fourth system of musical notation. The upper staff is marked *pp*. The lower staff is marked *stacc. sempre* and *pp*. The system concludes with a double bar line and a 6/4 time signature.

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 is in 4/4 time. The first staff contains a melodic line with slurs and a fermata. The grand staff contains a piano accompaniment with chords and moving lines. Dynamics include *m. s.*, *mf*, and *m. d.*. A fingering of 10 is indicated in the right hand.

Second system of musical notation. It consists of three staves. The top staff has a melodic line with a slur and a fermata. The grand staff below has a piano accompaniment. Dynamics include *sf*, *sp*, and *cresc.*. A fingering of 10 is indicated in the right hand.

Third system of musical notation. It consists of three staves. The top staff has a melodic line with a slur and a fermata. The grand staff below has a piano accompaniment. Dynamics include *cresc.* and *espr.*. A fingering of 5 is indicated in the right hand.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with a slur and a fermata. The grand staff below has a piano accompaniment. Dynamics include *sf*. A fingering of 6 is indicated in the right hand.

Tranquillo.

Fifth system of musical notation. It consists of three staves. The top staff has a melodic line with a slur and a fermata. The grand staff below has a piano accompaniment. Dynamics include *p pizz.*, *sch. legg.*, *pp*, and *mf marcato*.

simile

This system contains the first system of music. It features a vocal line at the top and a piano accompaniment below. The piano part is marked *simile* and consists of a complex, rhythmic texture with many sixteenth and thirty-second notes. The key signature has one sharp (F#).

*sf*

This system contains the second system of music. It continues the vocal and piano parts. The piano accompaniment is marked *sf* (sforzando) and features a similar complex texture to the first system. The key signature remains one sharp.

arco  
*pp*  
*cresc.*

This system contains the third system of music. The piano part is marked *arco* and *pp* (pianissimo). The key signature changes to two sharps (F# and C#). The system includes a *cresc.* (crescendo) marking.

*p*  
*sf*  
*più cresc.*

This system contains the fourth system of music. The piano part is marked *p* (piano) and *sf* (sforzando). The key signature changes to two flats (Bb and Eb). The system includes a *più cresc.* (more crescendo) marking.

*sf*

This system contains the fifth system of music. The piano part is marked *sf* (sforzando). The key signature remains two flats. The system concludes with a final chord.

*con fuoco*

*f* *f>*

*cresc.*

*cresc.* *sf* *sf*

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff features a melodic line with a trill-like figure and a dynamic marking of *piu f*. The grand staff contains a complex accompaniment with a dynamic marking of *sf*.

Second system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The top staff has a melodic line with a dynamic marking of *cresc.*. The grand staff contains a complex accompaniment.

Third system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The top staff has a melodic line with a dynamic marking of *sf*. The grand staff contains a complex accompaniment.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The top staff has a melodic line with a dynamic marking of *molto cresc.* and *sf*. The grand staff contains a complex accompaniment.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with a slur and dynamic markings *sff*, *meno f*, and *f*. The grand staff contains a complex accompaniment with many chords and moving lines. A *meno f* marking is also present in the grand staff.

Second system of musical notation. It follows the same layout as the first system. The treble staff has a slur and a *p* dynamic marking. The grand staff continues the accompaniment with a *p* dynamic marking.

Third system of musical notation. The treble staff has a slur, a *p* dynamic marking, and markings for *rit.*, *riten.*, and *cresc.*. The grand staff also has a *p* dynamic marking and a *cresc.* marking.

Fourth system of musical notation. The treble staff has a slur and a *f* dynamic marking. The word **Tranquillo.** is written above the staff. The grand staff continues the accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and includes various note values, rests, and dynamic markings such as *p* and *mf*.

Second system of musical notation. The upper staff includes the markings *riten.*, *espr.*, *tornando*, *p*, and *poco a*. The lower staff includes *cresc.*, *p*, and *dolce*. The music continues with complex rhythmic patterns and articulation.

Third system of musical notation. The upper staff includes *poco* and *all'*. The lower staff includes *cresc.* and features a triplet of eighth notes. The music is characterized by rapid sixteenth-note passages.

Fourth system of musical notation. The upper staff includes *a tempo*, *f*, and *con anima*. The lower staff includes *f*. The music concludes with a series of sixteenth-note runs and chords.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line consists of a few notes with a long, sweeping slur. The piano accompaniment is more active, with the right hand playing a series of eighth and sixteenth notes, and the left hand providing a steady bass line.

The second system continues the piece. The vocal line is marked with *dolciss. tranquillo* and *riten.*. The piano accompaniment is marked with *p cresc.* and *p*. The right hand of the piano part features a complex, flowing melodic line with many accidentals, while the left hand maintains a rhythmic accompaniment.

The third system shows the vocal line and piano accompaniment. The piano part continues with its intricate right-hand melody and steady left-hand accompaniment. The vocal line has a few more notes, still under a long slur.

**Largamente.**

The fourth system is marked *Largamente.* and includes a *riten.* marking. The piano accompaniment features a *p più f* dynamic marking. The right hand of the piano part has a very active, almost tremolo-like texture, while the left hand continues with a steady accompaniment.

The fifth system concludes the page. The piano accompaniment is marked with *a tempo espr.* and *p*. The right hand of the piano part has a more melodic and expressive line, while the left hand provides a solid harmonic foundation.



*p subito*  
*espr.*  
*p subito*

*sf* *cresc.* *sf*

Largamente.

*sf* *ff*

*rit. molto* *ben tenuto*

Presto accel.

Musical notation for the first system, featuring a treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a half note G4, followed by a series of eighth notes. The grand staff features a piano introduction with 'ppp' and 'ff' markings.

Musical notation for the second system, continuing the piece with 'accel.' and 'sf' markings.

Musical notation for the third system, showing complex rhythmic patterns in both the treble and bass staves.

Musical notation for the fourth system, concluding the page with 'ff' and 'pp' markings.

# II.

Recitativo. Adagio.

*semplice espr.*  
*p*

*rit.*  
*cresc.*  
*sf*  
*dim.*

*poco riten.*  
*smorz.*  
*lunga*  
*lunga*  
*p*  
*pp*  
*mf*  
*piu' passione*  
*Veloce.*

*rit.*  
*accel.*  
*rit.*  
*smorz.*  
*sf*  
*p*  
*pp*

*espr. assai, molto adagio*  
*ten.*  
*accel.*  
*con Ped.*

*a tempo* *rit. dolce* *a tempo* *agitato ten.*  
*dim. molto* *dim.* *pp*

*mf* *p*

*ten.* *ten.* *ten.* *ten.* *rit.* *e*  
*sf* *sf*

*f* *p*

*accel.* *accel.* *cresc.*  
*sf* *sf* *fmp*

*sf* *p*

*riten.* *sf* **Mosso.** *sempre ff* *sf*  
*m.s.* *m.d.* *6* *8* *f* *cresc.*

*sf* *f* *cresc.*



*rit molto* (Tempo I.) *molto sost.*  
*sf dolce dim.*

**Adagio.** *espr. assai rit.*  
*sf*

**Movendo.** *accel.*  
*pp* *legatissimo* *cresc.*

*cresc. sempre*

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with the instruction *cresc. sempre*. The grand staff contains a complex accompaniment with various rhythmic patterns and dynamics, including *sf*.

Second system of musical notation. It features a single treble clef staff and a grand staff. The treble staff begins with the tempo marking *al Vivace.* and the dynamic *sf*. The grand staff contains dense accompaniment with dynamics *sf*, *f*, and *pp subito, eguale*. A *due Ped.* instruction is placed below the grand staff.

Third system of musical notation. It features a single treble clef staff and a grand staff. The treble staff has dynamics *ppp*, *mf*, and *p*, along with the instruction *Sostenuto con amore, semplicemente.* and *ten.* markings. The grand staff has dynamics *ppp*, *f*, and *p*, with *ten.* markings above the treble staff.

Fourth system of musical notation. It features a single treble clef staff and a grand staff. The treble staff contains a melodic line with dynamics *p* and *p*. The grand staff contains accompaniment with a dynamic *p*.

echo  
*p*  
*p*  
*poco rit.*  
*p*  
*p espr.*

*p*  
*rinf.*  
*p*  
*p*  
*rinf.*  
*p*

*pp*  
*p*

*ritard.*  
*molto*  
*Largamente.*  
*f*  
*Echo*  
*Più rit.*  
*p*  
*f*  
*p*  
*riten.*

*In tempo.* *espr.*  
*p semplice espr.* *più pp* *ppp*

*m.s.* *m.d.*  
*pp* *pp* *ppp*

*accel.* *a tempo*  
*f* *p*

*3* *3*

*all.*

*sempre p* *p*

*pp* *ppp* *mf*

*espr.* *p* *sf* *con anima*

*pp*





*rit.*  
*con animato*  
*cresc. assai* *ff*

*sf* *molto* *sf* *sf* *sf* *cresc.*

*ff* *sf* *sf* *sf*

*p* *cresc.*

*cresc.* *ff* *appassionato* *ten.* *ten.* *movendo*

*espr.* *ten.* *ten.* *p* *espr.*

The musical score is written for piano and voice. It consists of four systems of staves. The piano part is in treble and bass clefs, and the voice part is in treble clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various dynamics such as *rit.*, *con animato*, *cresc. assai*, *ff*, *sf*, *molto*, *sf*, *sf*, *sf*, *cresc.*, *ff*, *sf*, *sf*, *sf*, *p*, *cresc.*, *cresc.*, *ff*, *appassionato*, *ten.*, *ten.*, *movendo*, *espr.*, *ten.*, *ten.*, *p*, and *espr.*. There are also performance instructions like *rit.* and *appassionato*. The score features complex piano textures with triplets and rapid sixteenth-note passages, and a vocal line with melodic phrases and some rests.

*riten. espr. assai ten.*  
*sf sf p*  
*calmando*

*espr.*  
*riten. ten. ten. espr.*  
*sf sf p*

*sostenuto espr. rit.*  
*dim. p f*

*dim. pp*

*3*

*rit. Tranquillo*  
*dim. p*

*espr. p*  
*Con Pedale*

*rit. cal.*  
*dim. pp*

*dim. pp 8*

# Zeitgenössische Klaviermusik für Konzert und Salon.

(s. = schwer, m. = mittelschwer, l. = leicht.)

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# Sonate

in A moll.

Violino.

## I.

E. Wolf-Ferrari, Op. 10.

*Appassionato.*

*f* *IVa* *sf* *sf*

*IVa* *3* *rinf.* *marc.* *4* *3* *ff*

*sf* *ff*

*4* *3* *3* *1* *1* *1* *4*

*3* *2* *1* *3* *4* *3* *2* *4* *3* *4* *2* *4* *1* *4* *1*

*4* *1* *2* *1* *2* *1* *IIIa* *3* *2*

*p* *IVa* *4* *0* *3* *f*

*espr.*

*sf* *a tempo accel.* *cresc.* *sf*

*ff* *a tempo* *p* *f*

Violino.

*più f*  
*a tempo*  
*IVa*  
*p*  
*f*  
*p*  
*IIIa*  
*cresc.*  
*IIa*  
*sf*  
*rit.*  
*a tempo*  
*p*  
*restez*  
*cresc.*  
*restez*  
*restez*  
*cresc.*  
*ff*  
*cresc.*  
*espr.*  
*p cresc.*  
*p*  
*f*





Violino.

Con fuoco.

IVa

IIa

IIIa

*più f* *rin. f.*

*molto cresc. sf* *fff* *meno f* *sf* *p*

*p* *riten. cresc.* *sf* **Tranquillo.** **1 riten.**

Violino. *all' a tempo*

*espr. p* *tornando* *poco a poco* *cresc.* *f* *con anima*

*dolciss. tranquillo* *p cresc.* *rit.* *più f largamente*

*espr. p* *p* *sf* *sf* *sf* *sf*

*Largamente.* *sf* *sf* *fff*

*rit. molto* *ff* *presto accel.*

*sf* *sf*

*ff* *ff* *ff* *p*

II.

*Recitativo. Adagio.* *semplice espr.* *p* *poco riten.*

*smorz.* *veloce*

Violino.

11 rit. - - - - || accel. rit. *smorz.*

IVa - 4 -

*p pp*

*espr. assai, molto adagio*

*lunga*

*f*

*ten. accel. - -*

*a tempo rit. dolce a tempo ten. agitando*

*dim molto dim. pp*

*ten. ten. ten. rit. accel. 3 3*

*sf sf sf sf sf*

*accel. 2 2 4 2 3 2 3 2 3*

*fmp cresc. - sf*

*riten.*

*0 2 mosso sf sf rit. molto molto sost. 1 dolce*

*sempre ff*

*espr. assai rit. adagio*

*3 IVa 3*

*movendo pp accel. 3 4 2 3 4 1 1*

*sf*

*Ia 1 2 2 3 Ia 1 2 2 0 1 2*

*4 3 1 3 1 4 2 4 2*

*cresc. sempre*

*2 4 2 3 1 3 1 4*

*sf*

# Violino.

*al vivace*

*ten. Sostenuto. con amore, semplicemente*

Violino.

The musical score consists of ten staves of music in G major (one sharp) and 4/4 time. The notation includes various dynamics such as *pp*, *p*, *sf*, *f*, and *pp*. Performance instructions include *rit.*, *a tempo*, *con anima*, *cresc. assai*, *appassionato*, *ten.*, *calmando*, *sost.*, *espr.*, *rit.*, *tranquillo*, and *rit. dim.*. Fingerings are indicated by numbers 1-4 and 0. Bowing marks like *V* and *II* are present. The score concludes with a double bar line and a *pp* dynamic marking.



# Violin=Musik



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(l. = leicht, m. = mittelschwer, s. = schwer, s.s. = sehr schwer.)

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