

composée pour Mlle Jelly d'Arányi

PREMIERE SONATE

pour violon et piano



I.

Béla Bartók

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

Violino

Piano

p *mf*

p *mf* *p* *mf*

p *mf* *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) and *ff* (fortissimo). The piano part has a marking for *rubato*. There are markings for *Tea* and **Tea* below the piano part.

a tempo (vivo), ♩ = 108

8^{va}
espr.
sempre f
meno f
 a tempo (vivo), ♩ = 108
f espressivo
mf

2

agitato
cresc.
agitato
mf
cresc.

f
ritardando
f
ritardando
 8^{va}
*Tea * Tea **

3 a tempo (vivo), ♩ = 112

molto
dim. *molto* *p dolce* *f*
molto
 a tempo (vivo), ♩ = 112
f *dim.* *molto* *calando*
mf risoluto, marcato *f*
 8^{va}
 3 *

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 Tempo I, ♩ = 80
mf *appassionato*

Red. * Red. *

allargando al - - - - -
piu f *mf*
 allargando al

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 many sixteenth notes. Dynamics include *f* (forte) and *rit.* (ritardando). There are also markings for *5* and *3* fingerings.

Second system of musical notation. It consists of three staves. The top staff has a treble clef and contains sixteenth-note passages with a *p* (piano) dynamic. The grand staff below continues the piece with various dynamics like *mf* (mezzo-forte) and *p*. There are also markings for *6* and *3* fingerings.

Third system of musical notation. It consists of three staves. The top staff features sixteenth-note passages with a *f* dynamic. The grand staff below has a *ff* (fortissimo) dynamic. There are markings for *6* and *3* fingerings.

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

Fourth system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with a *cresc.* (crescendo) marking. The grand staff below has a *ff* dynamic. There are markings for *f* (forte) and *11* (fingerings).

poco allarg. Agitato, $\text{♩} = 104$
sul ponticello

pp

ff *f* *p subito*

8 11

cresc. *cresc.*

1 3 3 4 3 5 4 3 2 1 4 3 2 1 4

9

poco allargando al - - sostenuto, $\text{♩} = 72$
(quasi trillo)

ff *p*

poco allargando al - - sostenuto, $\text{♩} = 72$

- molto - *fff*

Più mosso, $\text{♩} = 80$

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

Più mosso, $\text{♩} = 80$

f *mp* *p* *dim.*

10 Sostenuto molto,

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

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

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

pp *pp espr.*

Red. *

$\text{♩} = 60 - 56$ ritard. a tempo *f* *mf espr.* *pp* *pppp* *ritard.*

pp *pppp* *ritard.*

Red. *

11 Più mosso,

$\text{♩} = 86 - 90$ *ppp* poco rit. con sord. *pp (quasi trillo)* *ritard. al*

Meno lento, $\text{♩} = 86 - 90$ poco rubato poco rit. *p dolce* *molto espr.* *p dolce* *ritard. al*

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

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

Red. *

12 Più mosso, poco stringendo -

pp *dolce* *molto espr.*

Più mosso, poco stringendo -

rallentando al Più lento, *♩* = 90

rallentando al Più lento, *♩* = 90

dim. *pp* *ppp* *(espr.)*

Meno lento, ma sempre molto tranquillo, *♩* = 50

Meno lento, ma sempre molto tranquillo, *♩* = 50

13 *♩* = 45

perdendosi *p dolce* *pp* *sempre dolcissimo*

Meno lento, ma sempre molto tranquillo, *♩* = 50

a tempo, *♩* = 80

poco rit. - - - a tempo, *♩* = 80

p *dolce* *pp*

* *And.* * *And.* * *And.* *

un poco più andante rallent. - - - al

(semplice)

un poco più andante rallent. - - - al

* *leg.* *

Molto tranquillo, ♩ = 42 14 Un poco più mosso, ♩ = 84 Meno mosso, ♩ = 100, rallentando

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

Molto tranquillo, ♩ = 42 Un poco più mosso, ♩ = 84 Meno mosso, ♩ = 100, rallentando

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

a tempo (più mosso), ♩ = 84 Meno mosso, ♩ = 92, sempre - - - più

p grazioso *f* molto *espr.* 6

a tempo (più mosso), ♩ = 84 Meno mosso, ♩ = 92, sempre più

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

- - - **15** - - - al ♩ = 72

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

- - - *lento* - - - al ♩ = 72

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

Tempo I,
♩ = 112

senza sord.

f risoluto

Tempo I,
♩ = 112

f risoluto, marcato

sf

sf

16

17 Agitato, ♩ = 120 - 126
sul ponticello

mf cresc. - - - *f*

Agitato, ♩ = 120 - 126

cresc. - - - *f* *sf*

p ben marcato

cresc. - - -

Red. * Red. * Red. * Red. * Red. * Red. * Red.

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 f

rall. al

* Ped. * Ped. * Ped. * Ped. * Ped. *

18 ♩ = 112

con impeto

f *marc.* *f* *marc.*

Ped. * Ped. Ped.

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

* Ped. * Ped. * Ped. *

19

20 Tranquillo.

♩ = 80

8

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

6 6

U. E. 7247.

21

ritard. . .
più
p *mf subito*

Più tranquillo, $\text{♩} = 54$
p subito dolce

sempre più lento al $\text{♩} = 52-50$
p più p pp f espr. mf
sul Re

Più tranquillo, $\text{♩} = 54$
p dolce

sempre più lento al $\text{♩} = 52-50$
mf

ritard.

22

mp espr. *cresc.*

poco rubato, stringendo

mp *p*

allarg. Allegro, $\text{♩} = 108$
f espr.

allarg. Allegro, $\text{♩} = 108$
f espr.

23

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

semplice *dim.* *p* *pp*

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

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, $\text{♩} = 96$

ppp *f*

* *Red.* *

ppp *f* *piu stretto*

* *Red.* *

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

** **

2 Poco agitato, ♩ = 80-88

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

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

Tempo I, ♩ = 70 *p* *pp* *p dolce*

3

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

pp *pp* *ppp* *dim. - - perdendosi*

4 Sostenuto, $\text{♩} = 70-63$

pp marcato
Sostenuto, $\text{♩} = 70-63$
p cresc.

pp, marcato
Sostenuto, $\text{♩} = 70-63$
p leggiero
p cresc.

Pia

f
mf
mp

dim.

Pia

5 Più adagio, $\text{♩} = 60-56$

sul Sol
dim.
pp
p
Pia

Più adagio, ♩ = 60-56
-espr.
mp cantabile
Pia

tr
pp
tr

cresc.

Pia

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* *ppp*

*Tea **

8

Più adagio, ♩ = 60

Più adagio, ♩ = 60

p espr.

mp cantabile

più p

molto

Ped. * Ped. * Ped. * Ped. *

9

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

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

pp

dolce

cresc. molto

mf assai marcato

poco

poco

poco

poco

pp

pp

cresc. mf

ppp

Ped. * Ped. * Ped. *

10

Tempo I, ♩ = 60

Tempo I, ♩ = 60

ppp

mf

f

poco rubato

tempo giusto

p

pp

f

più p

Ped. * Ped. *

rubato

molto espr.

mf

11

p *mf* *p* *più p*

poco rit. *(tempo giusto)* *sul Re* *sul La* *rallen-*

poco rit. *rallen-*

mp *dim.*

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

pp

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

pp dolcissimo *p*

a tempo **12** *Più mosso, ♩ = 84*

a tempo *mf agitato* *stretto*

Più mosso, ♩ = 84

pp *mp*

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

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 *ruvido* is written at the end of the system.

Second system of musical notation. It features a melodic line in the treble clef and a grand staff for piano accompaniment. A large slur covers a section of the piano accompaniment. The word *sf* appears above the melodic line and below the piano accompaniment. The word *Ped.* is written below the piano accompaniment. An asterisk *** is located at the end of the system.

3

Third system of musical notation, starting with a boxed number 3. It consists of a melodic line in the treble clef and a grand staff for piano accompaniment. The piano accompaniment features a consistent rhythmic pattern. The dynamic marking *mf* is written below the piano accompaniment.

Fourth system of musical notation. It consists of a melodic line in the treble clef and a grand staff for piano accompaniment. The piano accompaniment continues with the same rhythmic pattern. The word *Ped.* is written below the piano accompaniment. An asterisk *** is located at the end of the system.

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 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 a tempo marking of 'molto' with a quarter note equal to 60 (♩ = 60) and dynamic markings like sf and ff.

molto - - accel. - - al

Tempo I, ♩ = 132

The second system of measure 7 continues the melodic and piano parts. It includes a tempo marking of 'Tempo I, ♩ = 132' and a dynamic marking of 'dim.'.

Tempo I, ♩ = 132

p *cresc. molto*

sempre dimin. *p* *cresc. molto*

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

ff

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

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 with complex chordal textures and melodic lines. 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 with intricate chordal and melodic patterns. 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 with complex textures. A five-note figure is marked with a '5' and a slur. Pedal markings are present below the grand staff.

* Ped. * Ped.

5

1)

5

Leod.

Leod.

Leod.

6

poco accel.

p cresc.

poco accel.

8

poco allarg. - - al - - Sostenuto, ♩ = 96

11

fff

poco allarg. - - al - - Sostenuto, ♩ = 96

gliss.

fff

Leod.

pizz.

rallentando - - molto

fff

dim.

molto

rallentando - - molto -

dim.

p

*

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

poco allarg. *Sostenuto, accelerando - al*
con sord. $\text{♩} = 65$
sf sf ff *dim.* *6 6 6 6*

poco allarg. *Sostenuto, accelerando - al*
 $\text{♩} = 65$
marcatissimo *sf*

15 *Vivacissimo, ♩ = 152*
pp *6 6 6 6 6 6 6 6*

Vivacissimo, ♩ = 152
più pleggerissimo, volante

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

f *p*

tr *tr* *sempre pp* *pizz.*
 $\text{♩} = 152$

f *p subito*

17 *mf*

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

Red. *** *Red.* *** *Red.* ***

f *mf* *f* *mf cresc.*
p cresc. *ff brioso*
senza sord. arco
Red

p cresc. *ff brioso*
senza sord. arco
Red

ff
Red *

sff *sff*
Red *

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* *sf*

1 1

22

Poco sostenuto, ♩=86

accel. - - - al - - -

Musical score for measures 22-23, piano part. The score is written in bass clef with a key signature of two sharps (F# and C#). It features a steady eighth-note accompaniment. Measure 22 starts with a forte (*f*) dynamic. Measure 23 includes a *dim.* (diminuendo) marking and ends with a *p secco* (piano, dry) marking. Above the staff, the tempo is marked 'Poco sostenuto, ♩=86' and the performance instruction 'accel. - - - al - - -' is written.

23

Tempo I, ♩=144

Meno vivo, ♩=86

accel. - -

Musical score for measures 23-24, piano part. The tempo changes to 'Tempo I, ♩=144'. The score continues with the eighth-note accompaniment. Measure 23 includes a *cresc.* (crescendo) marking and a forte (*f*) dynamic. Measure 24 includes a *sempre p* (sempre piano) marking and a *dim.* marking. Above the staff, the tempo is marked 'Tempo I, ♩=144' and the performance instruction 'Meno vivo, ♩=86' is written, followed by 'accel. - -'.

- - al - - Tempo I, ♩=144

Musical score for measures 24-25, piano part. The tempo remains 'Tempo I, ♩=144'. The score continues with the eighth-note accompaniment. Measure 24 includes a *cresc.* marking and a forte (*f*) dynamic. Measure 25 includes a *sempre p* marking. Above the staff, the tempo is marked 'Tempo I, ♩=144' and the performance instruction 'al - - Tempo I, ♩=144' is written.

24

Meno vivo, ♩=92

accel. al - - - Tempo I

Musical score for measures 24-25, piano part. The tempo changes to 'Meno vivo, ♩=92'. The score continues with the eighth-note accompaniment. Measure 24 includes a *poco f* (poco forte) marking and a forte (*f*) dynamic. Measure 25 includes a *cresc.* marking. Above the staff, the tempo is marked 'Meno vivo, ♩=92' and the performance instruction 'accel. al - - - Tempo I' is written.

25

Un poco meno mosso, ♩=120

Un poco meno mosso, ♩=120

Musical score for measures 25-26, piano part. The tempo changes to 'Un poco meno mosso, ♩=120'. The score continues with the eighth-note accompaniment. Measure 25 starts with a forte (*f*) dynamic. Measure 26 includes a *Red.* (ritardando) marking. Above the staff, the tempo is marked 'Un poco meno mosso, ♩=120'.

poco allarg. - - al - ♩=100

poco allarg. - al ♩=100

ff

f

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 3 14141 5

30

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

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

poco ritard.

sf (subito)

poco ritard.

tr *tr* *tr* *tr* *tr* *tr*

semprepp *mf*

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*

(vivo)

(vivo)

pochiss. rit. ten. 35

f *mp* *semprep*

poco cresc. *mf*

36

Musical score for measures 36-41. The score is in 2/4 time and features a melody in the upper voice and piano accompaniment in the lower voices. The dynamics are marked *pp* (pianissimo) throughout. The key signature has one sharp (F#).

Musical score for measures 42-51. The score is in 2/4 time. It features a melody in the upper voice and piano accompaniment. The dynamics include *cresc. molto*, *f*, *mf*, and *sf*. The tempo markings are *allargando* and *Vivacissimo*. The tempo is marked $\text{♩} = 152$. The key signature has one sharp (F#).

Musical score for measures 52-61. The score is in 2/4 time. It features a melody in the upper voice and piano accompaniment. The dynamics include *f*, *mf*, and *sf*. The key signature has one sharp (F#).

37

Più vivo, $\text{♩} = 168$

38

Più vivo, $\text{♩} = 168$

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

cresc.

ff

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

cresc.

ff f

Leo.

39

poco rubato

ff

sempre f

ff

f

Leo.

sempre

sul Mi La *allargando*
f sf f sf
allargando
f sf martellato sf
sempre *

40 *Vivacissimo, molto agitato,*
♩ = 152

pp
Vivacissimo, molto agitato,
♩ = 152

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*

Red. * *Red.* * *Red.* * *Red.* *

43

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

mf *f* *mf* *p*

cresc. *f* *p* *mf*

cresc. *f* *p* *mf*

(senza Red.)

Tempo I, ♩ = 126

mf p f sf

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

musical score for measures 45-46, featuring a piano accompaniment with a *poco cresc.* marking.

47

musical score for measures 47-48, featuring a piano accompaniment with a *mf* marking.

Meno vivo, $\text{♩} = 152$

48

sempre più agitato ed accelerando

Meno vivo, $\text{♩} = 152$

sempre più agitato ed accelerando

marc. *f* *mf* *cresc.*

*Ped. * Ped. * (simile)*

musical score for measures 48-50, featuring a piano accompaniment with a *marc.* marking and a *f* dynamic. The score includes performance instructions: *sempre più agitato ed accelerando*, *mf*, *cresc.*, and *Ped. * Ped. * (simile)*.

musical score for measures 51-52, featuring a piano accompaniment with a *mf* marking.

Presto, ♩ = 168

sempre sf

f pesante (arpeggiando)

49

sf *cresc.*

sf *sf* *sf*

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

ff *ff* *ff* *mf* *cresc.* *f*

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

fff *fff* *mf* *cresc.* *f*

- Vivacissimo, ♩ = 168 - - - - - allargando - - - - -

sf *sf* *sf*

- - - - - Vivacissimo, ♩ = 168 - - - - - allargando - - - - -

cresc. *ff*