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SONATA IN F MINOR

For  
Violin and Piano  
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Vol. 1096

Sonata in F Minor

FOR VIOLIN AND PIANO

By

PIETRO LOCATELLI DA BERGAMO



Harmonized by

L. A. ZELLNER

Revised and Edited by

MAUD POWELL

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# Sonata

Pietro Locatelli da Bergamo  
(1693-1764)

Revised and edited by  
Maud Powell

744173

Harmonized by  
L. A. Zellner

Molto largo

Violin

Piano

11-19 Zellner / Ben Powell

Lento con moto

*p dolce*  
*pp sempre legato*

*cresc.*  
*p*

*cresc.*  
*rit.*  
*cresc.*  
*rit.*

First system of musical notation. The top staff features a melodic line with dynamic markings *pp*, *mf*, and *f*. The piano accompaniment is marked *f* and consists of chords and moving lines in both hands.

Second system of musical notation. The top staff is marked *a tempo* and *dolente*. The piano accompaniment is marked *p* and features a steady rhythmic accompaniment.

Third system of musical notation. The piano accompaniment continues with a consistent rhythmic pattern, marked *p*. The top staff has some notes with accidentals.

Fourth system of musical notation. The top staff includes markings for *cresc.*, *rit.*, and *f*. The piano accompaniment also includes *rit.* markings. There are asterisks and *Leg.* markings below the piano part.

Fifth system of musical notation. The top staff includes markings for *cresc.* and *ff*. The piano accompaniment features a complex rhythmic pattern with asterisks and *Leg.* markings.

The first system consists of three staves. The top staff is a vocal line starting with a piano (*p*) dynamic, followed by a pianissimo (*pp*) section. The middle and bottom staves are piano accompaniment, with the middle staff containing a complex rhythmic pattern of chords and the bottom staff providing a harmonic foundation with sustained notes.

The second system continues the piano accompaniment from the first system. It features a *dim.* (diminuendo) marking in the middle staff, indicating a gradual decrease in volume. The bass line in the bottom staff shows a series of descending notes.

The third system features a vocal line with trills (*tr*) and a *cresc.* (crescendo) marking. The piano accompaniment in the bottom two staves is mostly silent, with only a few notes visible in the bass line.

The fourth system includes a vocal line with a *teneramente* marking and a *pp* dynamic. The piano accompaniment in the bottom two staves begins with a *ff* (fortissimo) dynamic and includes a *cresc.* marking. The system concludes with a *molto cresc. ff* marking and two asterisks with the word *Red.* (ritardando).



Allegro feroce, ma non troppo presto

*ben marcato*

First system of the musical score. It features a vocal line and a piano accompaniment. The piano part begins with a forte (*f*) dynamic. The key signature has three flats, and the time signature is common time (C). The system concludes with a repeat sign.

Second system of the musical score. The piano part continues with a forte (*fz*) dynamic. The system concludes with a repeat sign.

Third system of the musical score. The piano part features a dynamic shift from forte (*f*) to *dim.* (diminuendo). The system concludes with a repeat sign.

Fourth system of the musical score. The piano part includes a section marked *allor* (allora) with a long melodic line. The system concludes with a repeat sign.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has two staves (treble and bass clef). The key signature has three flats. Dynamics include *p* and *mf*. There are trills marked with *tr*.

Second system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has two staves (treble and bass clef). The key signature has three flats. Dynamics include *p* and *mf*. There are trills marked with *tr*.

Third system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has two staves (treble and bass clef). The key signature has three flats. Dynamics include *p*, *mf*, and *pp*.

Fourth system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has two staves (treble and bass clef). The key signature has three flats. Dynamics include *cresc.*, *sf*, and *mf*. The word *feroce* is written above the vocal line.

Fifth system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has two staves (treble and bass clef). The key signature has three flats. Dynamics include *ff*, *pp dolce*, and *pp*.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a prominent bass line with eighth-note patterns.

Second system of musical notation. The piano part features a complex texture with chords and moving lines in both hands. A dynamic marking of *p* is present.

Third system of musical notation. The vocal line includes a trill (*tr*) and dynamic markings *cresc.* and *f*. The piano part has a *sempre più lento* instruction. The word "Grave" is written above the system. The piano part features a dense chordal texture.

Fourth system of musical notation. The vocal line features a long melodic phrase with dynamic markings *dim.*, *cresc.*, and *f*. The piano part has a *f* dynamic marking and features a complex, arpeggiated texture.

Fifth system of musical notation. The vocal line includes a trill (*tr*) and dynamic markings *p* and *pp*. The piano part features a *f* dynamic marking, a *mf* section, and a *pp* section, with a complex texture of chords and moving lines.

Adagio molto cantabile

Aria

(la seconda volta più piano)

*p una corda*

The musical score consists of five systems, each with a vocal line and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is Adagio molto cantabile. The score includes various dynamics such as *p*, *mf*, *pp*, *f*, *cresc.*, *espress.*, and *rit.*. There are also performance markings like *una corda*, *tr.*, and *rit.*. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The vocal line is melodic and expressive, with some trills and ornaments. The score ends with a double bar line and a repeat sign.

*a tempo tranquillo*

*a tempo*

*p*

*cresc.*

*mf*

*pp*

*rit.*

*Ped.*

\*

*Ped. simile*

*cresc.*

*f*

*mf*

*cresc.*

*p*

*dim.*

*pp*

*tr*

*tranquillo*

*dim.*

*pp*

*dolce*  
*p*

*una corda*  
*sempre pp*

*molto cresc.*

*molto cresc.*

*dim.*

*p* *dim.* *pp*

*poco a poco cresc.*

*pp*

*fz*

*fz* *mf*

*fz* *sempre cresc.*

*cresc.*

*rit.*

*dim.* *pprit.*

*a tempo*  
*ffenergico*

*ffa tempo*

*tr*

*tr*

*pp* *f* *p* *f*

*p* *p* *f* *f*

*p* *mf* *p rall.* *pp*

*p* *p rall.* *f* *f* *pp*



*a tempo*  
*f*  
*mf a tempo*  
*pp*  
*mf*

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'a tempo'. The vocal line begins with a forte (*f*) dynamic and includes a slur over the first two measures. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic, marked 'a tempo', and includes accents (>) over several notes. The system concludes with a piano (*pp*) dynamic in the piano part and a mezzo-forte (*mf*) dynamic in the vocal part.

*pp*  
*pp*

The second system continues the musical piece. The vocal line in the upper staff features a piano (*pp*) dynamic and includes a slur over the first two measures. The piano accompaniment in the lower staff also starts with a piano (*pp*) dynamic and includes accents (>) over many notes. The system concludes with a piano (*pp*) dynamic in both parts.

*cresc.*  
*cresc.*

The third system shows the vocal line in the upper staff with a crescendo (*cresc.*) dynamic. The piano accompaniment in the lower staff also features a crescendo (*cresc.*) dynamic. The system concludes with a piano (*pp*) dynamic in both parts.

*Grave*  
*molto cresc.*  
*f*  
*ff*  
*cresc.*  
*f*  
*ff*

The fourth system is marked 'Grave' and features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line includes a triplet (3) and a 'molto cresc.' dynamic, followed by *f* and *ff* dynamics. The piano accompaniment includes a *cresc.* dynamic, followed by *f* and *ff* dynamics. The system concludes with a piano (*pp*) dynamic in both parts.



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