

MUSICHE DEL '900

ITALO LIPPOLIS (1910-1964)

SONATA
PER
VIOLA E PIANOFORTE

PRIMA EDIZIONE ASSOLUTA
A CURA DI
FABIO CATANIA

PIANOFORTE



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per viola e pianoforte

Prima edizione assoluta a cura di Fabio Catania

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LA SONATA PER VIOLA E
PIANOFORTE DI ITALO LIPPOLIS

Fabio Catania

L'AUTORE

Italo Lippolis nacque a Bari il 25 gennaio 1910 e iniziò gli studi di composizione con Davide Delle Cese (1856-1938) nell'Istituto musicale "Niccolò Piccinni" della città natale, oggi omonimo Conservatorio di Musica. Trasferitosi a Napoli continuò gli studi nel Conservatorio "San Pietro a Majella" diplomandosi con il massimo dei voti nel 1935 in composizione con Carlo Jachino (1887-1971), conseguendo in seguito i diplomi in pianoforte e direzione di coro.

Jachino fu una figura discreta di compositore pur avendo doti di livello internazionale: studiò con Gaetano Luporini (1865-1948) e con Hugo Riemann (1849-1919). Nel 1928 vinse il concorso della Musical Found Society di Philadelphia a pari merito con nomi del calibro di Béla Bartók e di Alfredo Casella.

Durante i nove anni successivi al diploma (il periodo che va da 1935 al 1943) Lippolis si dedicò con passione alla composizione concentrandosi soprattutto sulla musica cameristica; l'unica eccezione furono i *Due Preludi* per orchestra op. 3 del 1935. Durante questo intenso periodo realizzò ben ventuno brani dell'intera opera omnia che è formata da ventinove composizioni.

THE SONATA FOR VIOLA
AND PIANO BY ITALO LIPPOLIS

Fabio Catania

THE AUTHOR

Italo Lippolis was born in Bari on January 25th, 1910 and began studying composition with Davide Delle Cese (1856-1938) at the "Niccolò Piccinni" musical institute in his hometown (at present day named Conservatory of Music "Niccolò Piccinni"). After moving to Naples he continued his studies in the "San Pietro a Majella" Conservatory, graduating with honors in composition in 1935 with Carlo Jachino (1887-1971), later obtaining diplomas in piano and choral conducting.

Despite having international skills Jachino was a decent figure of composer: he studied with Gaetano Luporini (1865-1948) and Hugo Riemann (1849-1919). In 1928 he won the competition of the Musical Found Society of Philadelphia ex-aequo with names of the caliber of Béla Bartók and Alfredo Casella.

During the nine years following his graduation (the period that goes from 1935 to 1943) Lippolis passionately devoted himself to composition, concentrating above all on chamber music with the only exception of *Due Preludi* for orchestra op. 3, dated 1935. During this time he composed twenty-one pieces, the largest part of his opera omnia, consisting of twenty-nine compositions..

Non mancarono le soddisfazioni: numerosi furono infatti i premi e i riconoscimenti che riscossero i suoi lavori. L'op. 2, *Navate* per violino e pianoforte, vinse il premio per la composizione musicale ai Prelittorali della Cultura e dell'Arte del 1935; il *Quartetto* per archi vinse del Premio Nazionale Rispoli indetto dal Conservatorio "San Pietro a Majella" nel gennaio 1941 (il presidente della commissione era Adriano Lualdi); il *Trio fantastico* per violino, violoncello e pianoforte vinse il Premio Nazionale della Camerata Napoletana nel giugno 1936 (il presidente della commissione era Alfredo Casella); la sua *Sonata* per viola e pianoforte venne prescelta per l'esecuzione nella quinta Rassegna Nazionale di Musica Contemporanea di Firenze e vinse il II premio al Concorso nazionale del Ministero della Pubblica Istruzione nel maggio 1946.

Una citazione a parte meritano i *Due preludi* per orchestra op. 3. Essi vennero prescelti dalla prestigiosa "Commissione permanente di lettura dell'Accademia nazionale di Santa Cecilia" (presidente della commissione era allora Ildebrando Pizzetti) acquisendo il diritto di essere inclusi nella successiva stagione dei concerti 1950-'51. La prima esecuzione si tenne il 31 gennaio 1951 nel Teatro Argentina sotto la direzione di Clemens Krauss. Nello stesso concerto partecipò come solista anche Francis Poulenc che eseguì, in veste di pianista, la prima romana del suo *Concerto* per pianoforte e orchestra.

Le composizioni di Lippolis vennero eseguite in varie nazioni europee da direttori quali Luigi Colonna, Clemens Krauss, Ferruccio Scaglia e dai migliori solisti e complessi dell'epoca.

The satisfactions were soon to come: his works received many national prizes and recognitions. His op. 2, *Navate* for violin and piano, won the prize for musical composition at the Prelictorials of Culture and Art in 1935; his *String Quartet* won the Rispoli National Award organized by the "San Pietro a Majella" Conservatory in January 1941 (chairman of the commission was Adriano Lualdi); his *Trio fantastico* for violin, cello and piano won the National Award of the Camerata Napoletana in June 1936 (chairman of the commission was Alfredo Casella); his *Sonata* for viola and piano was selected to be performed in the fifth National Review of Contemporary Music in Florence and won the second prize at the National Competition of the Ministry of Education in May 1946.

His *Due preludi* for orchestra op. 3 were chosen by the prestigious "Permanent Reading Commission of the National Academy of Santa Cecilia" (at that time the chairman of the commission was Ildebrando Pizzetti) gaining the right to be included in the program of the following concert season. The first performance was held on January 31, 1951 in the Teatro Argentina under the direction of Clemens Krauss. Francis Poulenc also participated as a soloist in the same concert, performing the roman premiere of his *Concerto* for piano and orchestra as a pianist.

Lippolis's compositions were performed in various european countries by conductors such as Luigi Colonna, Clemens Krauss, Ferruccio Scaglia and the best soloists and ensembles of his time.

Alcune opere in particolare, come la *Sonata a Pan* per flauto e arpa (eseguita per primo da Arrigo Tassinari) o la *Sonatina a due* per flauto e viola - già ripubblicata da Vigormusic¹ - ebbero una notevole circolazione nell'ambiente musicale degli anni '50 e '60. Inoltre una gran parte della produzione cameristica venne registrata e trasmessa radiofonicamente dalla RAI.

Nominato nel 1943 titolare nel Liceo Musicale Parificato "Francesco Morlacchi" a Perugia, dove si trasferì lo stesso anno. Vi insegnò armonia fino al 1964 e per quindici anni (1943-1957) anche storia della musica.

Nel 1951 il *Concerto* per pianoforte e orchestra op. 25 vinse il secondo premio del Concorso "Città di Trieste" (il presidente della commissione era Franco Alfano) e quindi del Premio "Franco Alfano" di Napoli nel febbraio 1953.

Al contrario di altri compositori pugliesi, quali per esempio il futurista Pasquale La Rotella (1880-1963), la carriera di Lippolis seguì la corrente a lui contemporanea della *nuova musica* come altri suoi coetanei quali R. Bossi, Margola, Mortari, Renzi, proseguendo sulla strada indicata dai quegli stessi Maestri della Generazione dell'Ottanta che avevano premiato le sue composizioni e cioè Lualdi, Pizzetti, Alfano e, naturalmente, il fondatore nel 1923 della "Corporazione delle Nuove Musiche" il torinese Alfredo Casella.

Some works in particular, such as the *Sonata a Pan* for flute and harp (first performed by Arrigo Tassinari) or the *Sonatina a due* for flute and viola - already republished by Vigormusic - have been very popular in the musical environment of the 1950s and '60. Furthermore, a large part of his chamber production was recorded and radio-broadcasted by RAI (italian state broadcaster).

In 1943 he was appointed professor in the "Francesco Morlacchi" Parified Music High School in Perugia, where he moved the same year. For the following years he taught there harmony (until 1964) and music history (until 1957).

In 1951 the *Concerto* for piano and orchestra op. 25 won the second prize of the "Città di Trieste" Competition (the chairman of the commission was Franco Alfano) and then of the "Franco Alfano" Prize of Naples in February 1953.

Unlike other apulian composers, such as the futurist Pasquale La Rotella (1880-1963), Lippolis's career followed his contemporary current of *new music* like other peers such as R. Bossi, Margola, Mortari, Renzi, continuing on the path indicated by the same Masters of the Eighties Generation who had awarded his compositions, namely Lualdi, Pizzetti, Alfano and, of course, Alfredo Casella, the turinese musician who founded in 1923 the "Corporazione delle Nuove Musiche".

1

¹ ITALO LIPPOLIS, *Sonatina a due* per flauto e viola, revisione di Claudio Paradiso, Edizioni Vigormusic (Musiche del '900 n. 1), Eboli 2014.

Con queste parole il compositore Firmino Sifonia (1917-1995) ricordava la musica di Lippolis: "...un'arte la sua, limpida, scrupolosa, vigile: aggettivi che significano come il compositore abbia sempre evitato l'effetto, la facile sinuosità romantica per cercare piuttosto elaborazioni della frase, e, talora, della semplice cellula sonora per l'assunzione a quote di sapore raro e di cultura, in quanto, come si sa, l'arte è sempre un fatto di cultura e mai naturale. Quindi una musica controllata e, diremmo, organizzata con intelligente sensibilità e saggezza. Indotto spesso al cromatismo, prima che diventasse un modo, Lippolis si richiamava ad icastiche e magari angolose espressioni diatonali ed a ritmi marcati e incisivi. Non remoto in ciò da tal musica francese dei primi decenni del secolo, mediatrice a sua volta di echi strawinskiani».

I premi assegnati al *Concerto* per pianoforte furono gli ultimi ricevuti dal compositore barese. Italo Lippolis, afflitto da un male incurabile, scomparve prematuramente a Roma il 31 luglio 1964.²

L'OPERA

La *Sonata* per viola e pianoforte composta da Italo Lippolis nel 1956 non è un "unicum" nel suo genere, ma un'ulteriore preziosa acquisizione all'ampio e poco conosciuto repertorio italiano novecentesco dedicato alla viola. In effetti, al pari dei loro contemporanei europei e americani, compositori italiani quali Nino Rota, Lino Liviabella,

The composer Firmino Sifonia (1917-1995) wrote about the music of Lippolis as follows: "...his art is clear, scrupulous, awake: features showing how much has the composer always avoided the obvious effect, the easy romantic sinuosity, to seek elaborations of the phrase, and at times of the simple sound cell, using this material to get a flavor of rarity and culture, since, as we know, art is always a matter of culture and never a natural fact. We are facing a controlled music and, we would say, organized with intelligent sensitivity and wisdom. Often induced to chromatism, before it became a fashion, Lippolis referred to icastic and rather angular diatonic expressions and to marked and incisive rhythms. In this research he was close to the french musicians of the first decades of the twentieth century, in turn mediators of strawinskian echoes".

The prizes assigned to his *Piano Concerto* were the last received by the barese composer. Italo Lippolis, afflicted by an incurable disease, died prematurely in Rome on July 31st, 1964.

THE WORK

The *Sonata* for viola and piano composed by Italo Lippolis in 1956 is not a "unicum" of its kind, but a further precious acquisition of the wide and little known Italian repertoire of the twentieth century dedicated to the viola. In fact like their european and american contemporaries, italian composers such as Nino Rota, Lino Liviabella,

¹ Cfr. ALFREDO GIOVINE, *Italo Lippolis musicista barese*, Biblioteca dell'archivio delle tradizioni musicali baresi, Bari 1969.

Sandro Fuga, Mario Castelnuovo-Tedesco, Marco Enrico Bossi, Ugo Amendola, Carlo Yvon, hanno scritto (almeno) una sonata per viola e pianoforte. Se consideriamo che anche Ildebrando Pizzetti, Virgilio Mortari, Giacinto Scelsi, Vieri Tosatti, Giorgio Federico Ghedini, Goffredo Petrassi, Raffaele Gervasio e lo stesso Puccini hanno scritto una composizione in cui la viola è solista o un concerto per viola e orchestra, ci si rende conto immediatamente che la viola è stato uno strumento ben rappresentato in Italia per tutto il novecento storico. Sapere poi che era Mussolini in persona, non proprio una mente musicalmente illuminata, a selezionare i compositori e le opere da finanziare durante il ventennio, ci fa capire perchè molte delle composizioni di Lippolis siano finite in fondo a un cassetto aspettando che qualcuno le riscoprisse.

La *Sonata* per viola e pianoforte è una composizione di stampo abbastanza modernista. Sebbene scritta nei classici tre movimenti, non ritroviamo lo schema di forma sonata nel primo movimento, nè quello di lied nel secondo o di rondeau nel terzo. In tutti i movimenti la forma è libera, quasi rapsodica lasciando spazio a diversi recitativi della viola, nel primo movimento e addirittura una cadenza introduttiva della viola sola nel secondo movimento. Il terzo movimento è caratterizzato da gesti musicali forti (virtuosismi del pianoforte, pedali ostinati, temi beffardi) che non lascia spazio a una vera e propria ricapitolazione, portando l' ascoltatore a un finale drammatico ed esplosivo.

Sandro Fuga, Mario Castelnuovo-Tedesco, Marco Enrico Bossi, Ugo Amendola, Carlo Yvon, have written (at least) one sonata for viola and piano.

If we consider also Ildebrando Pizzetti, Virgilio Mortari, Giacinto Scelsi, Vieri Tosatti, Giorgio Federico Ghedini, Goffredo Petrassi, Raffaele Gervasio and Puccini himself have written a composition in which the viola act as soloist or even a concert for viola and orchestra, we immediately realize that the viola was a well-represented instrument in Italy throughout the twentieth century. Knowing that it was Mussolini himself, not exactly a musically enlightened mind, who selected the composers and the works to be financed during the fascist era, makes us understand why many of Lippolis's compositions ended up in the bottom of a drawer waiting for someone to rediscover them.

The *Sonata* for viola and piano is a fairly modernist composition. Although written in the classic three movements, we do not find the *sonata form* pattern in the first movement, nor the *lied* in the second or the *rondeau* in the third. In all movements the form is free, almost rhapsodic, leaving room for several recitatives of the viola in the first movement and even an introductory cadence of the solo viola in the second movement. The third movement is characterized by strong musical gestures (piano virtuosity, stubborn pedals, mocking themes) which leaves no room for a real recapitulation, leading the listener to a dramatic and explosive ending.

I toni del brano sono generalmente cupi, e l' autore si muove in un ambito atonale, molto inconsueto tra i suoi contemporanei, che preferivano ispirarsi per lo più ai modi dell' antichità classica, riesumandoli in una logica "neoclassica" ben vista dal regime dell' epoca. Anche se questa sonata è stata composta dopo la fine del ventennio fascista, lascia vedere quanto fosse lontana la poetica di Lippolis da quella dei suoi contemporanei italiani, bensì più vicina ad idee moderniste già largamente diffuse nell' ambiente europeo (Schoenberg, Boulez) e nordamericano (Varese, Ives).

NOTE EDITORIALI

La presente edizione è stata realizzata sul manoscritto autografo datato «1956» appartenente al Fondo Lippolis donato dalla vedova del compositore, la signora Rosaria, alla Biblioteca del Conservatorio "Francesco Morlacchi" di Perugia nel 2010.

Il manoscritto, in bella copia, è molto accurato nelle indicazioni come è nello stile e nelle abitudini di Lippolis. Colpisce la quantità e la diversificazione delle indicazioni espressive che rendono particolarmente laboriosa la revisione moderna delle sue partiture. Si tratta di un'attenzione estrema alla cura della descrizione interpretativa comune a molti compositori dell'epoca, tale da spingere il compositore Guido Guerrini alla redazione di un apposito prontuario.³

3

¹ GUIDO GUERRINI, *Prontuario di tempi, colori, indicazioni interpretative ad uso di compositori di musica*, A. Vallecchi, Firenze 1939.

The tones of the piece are generally dark, and the author moves himself in an atonal context, very unusual among his contemporaries, who preferred to be inspired mostly by the modes of classical antiquity, exhuming them in a "neoclassical" logic well regarded by the regime of the time. Although this sonata was composed after the end of the fascist era, it shows how far Lippolis's poetics were from that of his Italian contemporaries, being much closer to modernist ideas already widespread among the European (Schoenberg, Boulez) and North American (Varese, Ives) composers.

EDITORIAL NOTES

The present edition is based on the autograph manuscript dated «1956» belonging to the Lippolis Fund donated by the composer's widow, Mrs. Rosaria, to the library of the "Francesco Morlacchi" Conservatory of Perugia in 2010.

The manuscript, in fair copy, is very accurate in its indications as it is in Lippolis' style and habits. What is striking is the quantity and diversification of the expressive indications that make the modern revision of his scores particularly laborious. This extreme attention to the care of the interpretative description was a common feature to many composers of that time, and pushed the composer Guido Guerrini to draft a special handbook.

APPARATO CRITICO

Premessa: per tutto il manoscritto lo autore indica il tempo specificando solamente il numero dei movimenti contenuti in ogni battuta, ma non la loro durata. Per esempio per scrivere $3/4$ l' autore scrive semplicemente 3, come per scrivere $15/4$ scrive soltanto 15.

Gli interventi del revisore sono elencati nel seguente ordine: numero/i di battuta, strumento/i.

Primo Movimento

b.5, pf : l'autore scrive una parentesi ad indicare che il fa-lab devono essere eseguiti con la mano destra.

b.13-14, pf: l'autore scrive delle legature nel vuoto a cavallo di queste due misure.

b.27-28, pf: l'autore scrive delle legature nel vuoto a cavallo di queste due misure.

b.51-52-53, pf: l'autore scrive delle legature nel vuoto a cavallo di queste tre misure.

Terzo Movimento

b.25-26-27, pf: l'autore scrive delle legature nel vuoto a cavallo di queste tre misure, all' altezza della nota del basso.

b.28-29-30, pf: l'autore scrive delle legature nel vuoto a cavallo di queste tre misure, all' altezza della nota del basso.

b.119, vla: l'autore scrive sol bemolle tra parentesi, appena prima del fa diesis, per chiarire l' enarmonia della nota.

NOTES TO THE PRESENT EDITION

Foreword: throughout the manuscript the author indicates the tempo by specifying only the number of movements contained in each measure, but not their duration. For example to write $3/4$ the author simply writes 3, as to write $15/4$ he writes only 15.

The editor's interventions are listed in the following order: bar number, instrument.

First Movement

b.5, pf: the author writes a parenthesis to indicate that the F-Ab must be performed with the right hand.

b.13-14, pf: the author writes empty ligatures between these two measures (ligatures written on an empty staff).

b.27-28, pf: the author writes empty ligatures between these two measures.

b.51-52-53, pf: the author writes empty ligatures between these three measures.

Third Movement

b.25-26-27, pf: the author writes empty ligatures between these three measures, at the height of the bass note.

b.28-29-30, pf: the author writes some slurs in the void between these three measures, at the height of the bass note.

b.119, vla: the author writes G flat in parentheses, just before the F sharp, to clarify the enharmony of the note.

5

♩ = 96

8 **Meno** ♩ = 60

11 *molto calmo espr.*

15

anim. poco

a tempo

18

Mosso $\text{♩} = 80$

Musical score for measures 18-19. The system includes a piano part (left hand and right hand) and a single-staff part. The piano part features a melodic line in the right hand and a bass line in the left hand. The single-staff part has a melodic line with accents. Dynamics include *f* *tallone*, *f*, *mf*, and *f*. The tempo is *Mosso* with a quarter note equal to 80 beats per minute.

20

Musical score for measures 20-21. The system includes a piano part (left hand and right hand) and a single-staff part. The piano part features a melodic line in the right hand and a bass line in the left hand. The single-staff part has a melodic line. Dynamics include *p*, *f*, *mp*, and *mp*.

21

Musical score for measures 21-22. The system includes a piano part (left hand and right hand) and a single-staff part. The piano part features a melodic line in the right hand and a bass line in the left hand. The single-staff part has a melodic line. Dynamics include *mf* and *cresc.*

22

Musical score for measures 22-23. The system includes a piano part (left hand and right hand) and a single-staff part. The piano part features a melodic line in the right hand and a bass line in the left hand. The single-staff part has a melodic line. Dynamics include *f*, *f*, *mp*, *sf*, and *sf*. The tempo is *Mosso* with a quarter note equal to 80 beats per minute.

23

f *mp*

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

leggeris.

8va

25

f *mp* *f* *nervoso*

mp *p* *p* *mf marc.*

leggeris.

27

più f *cresc.* *cresc.* *poco tratt.*

ff pesante

29

a tempo *martell.* *marcatiss.*

ff *f marc.* *f* *mf*

32

32

f *mf* *f* *f*

34

34

mf *f* *ff* *con forza* *senza rall.* *sff secco* *sff*

Poco meno ♩ = 60

36

36

f *p* *p espr.* *f* *p* *mf* *pp* *pp dolce*

40

40

mp *simile*

42

mf *p* *sognante*

44

mp *p*

47

mf con voce *mp* *cresc.* *gradatam...*

49

f *mf* *8va*

51

f liberam. *cresc.* *ff*

m.d. *f*

54

poco accel. *a tempo* *p*

mormorio, uniforme

pp legato

57

p *espr. dolce*

pp *espr. sognante*

59

5/4 2/4 4/4

61

pp

mp

legato uniforme

64

sfp

pp

sfp

pp

legato uniforme

67 **Mosso** ♩. = 80

legg.

p

pp misterioso

pp

p

mf

69

accel.

mf

a tempo

p

72

Musical score for measures 72-73. The top staff (treble clef) features a melodic line with dynamics *p* and *mp*. The piano accompaniment (grand staff) includes a bass line with dynamics *mp* and *mf*. The music is in 12/8 time and features a key signature of two flats.

74

Musical score for measures 74-75. Measure 74 includes the instruction *simile* and dynamic *mf*. Measure 75 includes *accel.* and *a tempo*. The piano part (grand staff) has dynamics *mf* and *pp*. The music is in 12/8 time and features a key signature of two flats.

76

Musical score for measures 76-78. Measure 76 includes the instruction *scorrevole*. Measure 77 includes dynamic *mp*. The piano part (grand staff) has dynamics *p* and *mf*. The music is in 12/8 time and features a key signature of two flats.

79

Musical score for measures 79-81. Measure 79 includes dynamic *mf*. Measure 80 includes *p armonioso*. The piano part (grand staff) has dynamic *p*. The music is in 12/8 time and features a key signature of two flats.

80

8
più *f* *nervoso*
mp con ritmo e con grazia

82

f poco rit.

Poco meno ♩ = 69

84

a tempo
pp *accel. sempre gradatamente*
pp leggeris. cresc. *accel. sempre gradatamente*

87

fino al...
fino al...

90

Musical score for measures 90-92. The top staff is a single melodic line with triplets and slurs. The middle and bottom staves are piano accompaniment with chords and moving lines.

93

Musical score for measures 93-95. Includes dynamic markings *f* and *ff*, and the instruction *violento*.

96

Musical score for measures 96-98. Includes the instruction *f e string. sempre*.

Più vivo

99

Musical score for measures 99-101. Includes tempo markings *a tempo*, *ff marc.*, *cresc.*, *rall.*, and *sempre ff*.

Meno ♩ = 69

101

ff *a tempo*

a tempo

ff

Musical score for measures 101-102. The system includes a grand staff with three staves. The top staff is a single line with a few notes. The middle and bottom staves are piano accompaniment. The key signature has two sharps (F# and C#). The tempo is marked 'Meno' with a quarter note equal to 69. The dynamics are 'ff' and the tempo is 'a tempo'.

102

Musical score for measures 102-103. The system includes a grand staff with three staves. The top staff has a melodic line with some rests. The middle and bottom staves are piano accompaniment. The key signature has two sharps (F# and C#).

103

Musical score for measures 103-104. The system includes a grand staff with three staves. The top staff has a melodic line with some rests. The middle and bottom staves are piano accompaniment. The key signature has two sharps (F# and C#).

104

Musical score for measures 104-105. The system includes a grand staff with three staves. The top staff has a melodic line with a 4-measure rest and a 2-measure rest. The middle and bottom staves are piano accompaniment. The key signature has two sharps (F# and C#).

105

Musical score for measures 105-106. The system includes a single treble clef staff and a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 3/8. Measure 105 features a melody in the treble staff with a *fff* dynamic marking. Measure 106 features a melody in the treble staff marked *8va* and a piano accompaniment in the grand staff marked *ff brillante*.

107

Musical score for measures 107-108. The system includes a single treble clef staff and a grand staff. The key signature has one sharp (F#) and the time signature is 3/8. Measure 107 features a melody in the treble staff marked *8va*. Measure 108 features a piano accompaniment in the grand staff.

109

Musical score for measures 109-110. The system includes a single treble clef staff and a grand staff. The key signature has one sharp (F#) and the time signature is 15/8. Measure 109 features a melody in the treble staff marked *fff*. Measure 110 features a piano accompaniment in the grand staff marked *fff* and *accel.*

110

Musical score for measure 110. The system includes a single treble clef staff and a grand staff. The key signature has one sharp (F#) and the time signature is 15/8. The measure features a piano accompaniment in the grand staff marked *ff*.

II

Quasi cadenza ♩ = 48

Musical score for 'Quasi cadenza' (♩ = 48). The score is written in bass clef and consists of three systems. The first system begins with a forte (*f*) dynamic and 'intenso' marking, followed by a piano (*p*) dynamic and 'legg.' marking, and a 'rapido' tempo instruction. The second system includes 'tempo iniziale', 'accel.' with a triplet, and 'a tempo'. The third system features dynamics of *mp*, 'string.', 'quasi *f*', *f*, 'stretti', *sf*, *mp*, and *p*, with an 'a tempo' instruction.

Molto calmo ♩ = 50

Musical score for 'Molto calmo' (♩ = 50). The score is written in bass clef and includes a piano (*p*) dynamic, 'poco più mosso', 'a tempo', 'dolente', 'dim.', 'e rall...', and 'pp' dynamics. A 'contemplativo' marking is present above a section of chords. Below this section, a separate staff shows a 'm.s.' (mezza sinistra) part with 'pp espr.' dynamics.

3

Musical score for the third system, written in grand staff (treble and bass clefs). It begins with a 'velato' marking and a piano (*ppp*) dynamic. The score features complex chordal textures and melodic lines in both hands.

4

musical score for measures 4-5. The system includes a grand staff with treble and bass clefs. The right hand features a melodic line with a slur and a crescendo/accelerando marking. The left hand has a rhythmic accompaniment. Performance markings include *cresc. e accel.* and *legato*.

5

musical score for measures 5-6. The system includes a grand staff with treble and bass clefs. The right hand has a melodic line with a slur and a decrescendo/return to tempo marking. The left hand has a rhythmic accompaniment. Performance markings include *dim. e rimettersi a tempo*, *p*, *espr. contemplativo*, and *dolce*.

7

musical score for measures 6-7. The system includes a grand staff with treble and bass clefs. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. Performance marking includes *ppp*.

9

musical score for measures 7-9. The system includes a grand staff with treble and bass clefs. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment.

11

mp con franchezza

pp

p

Musical score for measures 11-12. The system includes a vocal line in alto clef and a piano accompaniment in grand staff. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano accompaniment features a right hand with chords and a left hand with a bass line. Dynamics include *mp con franchezza*, *pp*, and *p*.

13

mf

Musical score for measures 13-14. The system includes a vocal line in alto clef and a piano accompaniment in grand staff. The vocal line has a triplet of eighth notes (G4, A4, B4) followed by quarter notes C5, B4, and A4. The piano accompaniment has a right hand with sixteenth-note patterns and a left hand with chords. Dynamics include *mf*.

14

cresc.

cresc.

Musical score for measures 15-16. The system includes a vocal line in alto clef and a piano accompaniment in grand staff. The vocal line has a triplet of eighth notes (G4, A4, B4) followed by quarter notes C5, B4, and A4. The piano accompaniment has a right hand with sixteenth-note patterns and a left hand with chords. Dynamics include *cresc.* in both parts.

15

f e anim.

quasi f anim.

cresc.

cresc.

Musical score for measures 17-18. The system includes a vocal line in alto clef and a piano accompaniment in grand staff. The vocal line has a triplet of eighth notes (G4, A4, B4) followed by quarter notes C5, B4, and A4. The piano accompaniment has a right hand with sixteenth-note patterns and a left hand with chords. Dynamics include *f e anim.*, *quasi f anim.*, and *cresc.* in both parts.

Più vivo ♩ = 80

16

Musical score for measures 16-17. The score is in 3/4 time and features a piano accompaniment with a treble and bass clef. The right hand plays a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. Dynamics include *sff* and *mp incisivo*. Performance instructions include *accel.* and *a tempo*. The piece concludes with a *p ritmico* marking.

18

Musical score for measures 18-19. The score is in 3/4 time. The piano accompaniment continues with a treble and bass clef. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. Dynamics include *mf* and *p*. The instruction *simile* is present.

20

Musical score for measures 20-21. The score is in 3/4 time. The piano accompaniment continues with a treble and bass clef. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. Dynamics include *mf* and *p*. The instruction *legg. brillante* is present.

22

Musical score for measures 22-23. The score is in 3/4 time. The piano accompaniment continues with a treble and bass clef. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. Dynamics include *mf*, *sf p*, and *sf*. The instruction *leggeris.* is present.

24

sf

sf

26

più f

p sempre

legg.

28

ff

mf e cresc...

f secchi

staccatiss.

8va

8vb

Sereno, spaziente ♩ = 48

30

p

mf espr.

mp dolce

p

8va

33

Musical score for measures 33-34. The system includes a vocal line and a piano accompaniment. The vocal line starts with a measure of rest, followed by a melodic phrase marked *mf*. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line with chords and moving lines. A dynamic marking of *mf* is present in the vocal line.

35

Musical score for measures 35-36. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic phrase marked *quasi f*, followed by a trill marked *tratt.* and then a phrase marked *mp*. The piano accompaniment features a complex texture with chords and moving lines. A dynamic marking of *quasi f* is present in the vocal line, and *mp* is present in the vocal line. The piano accompaniment has a marking of *a tempo* and *seguire*.

37

Musical score for measure 37. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic phrase. The piano accompaniment features a complex texture with chords and moving lines.

38

Musical score for measure 38. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic phrase marked *mf*. The piano accompaniment features a complex texture with chords and moving lines. A dynamic marking of *mf* is present in the vocal line.

39

Musical score for measures 39-40. The system consists of three staves: a single bass clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with a dynamic marking of *f* (forte) and a hairpin indicating a crescendo leading to a *p* (piano) dynamic. The grand staff features a complex piano accompaniment with rapid sixteenth-note passages in the right hand and a more rhythmic bass line in the left hand.

41

Musical score for measures 41-42. The system consists of three staves: a single bass clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with a dynamic marking of *sottovoce, cresc.* (softly, crescendo). The grand staff features a piano accompaniment with rapid sixteenth-note passages in the right hand and a more rhythmic bass line in the left hand.

42

Musical score for measures 42-43. The system consists of three staves: a single bass clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with a dynamic marking of *mf* (mezzo-forte). The grand staff features a piano accompaniment with rapid sixteenth-note passages in the right hand and a more rhythmic bass line in the left hand.

43

Musical score for measures 43-44. The system consists of three staves: a single bass clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with a dynamic marking of *mf* (mezzo-forte). The grand staff features a piano accompaniment with rapid sixteenth-note passages in the right hand and a more rhythmic bass line in the left hand. The system concludes with a 3/4 time signature change.

44

f a tempo *con voce*

45

46

Più lento ♩ = 50

47

più f liberam. *pp* *espr. delicatiss.*

49

(8^{va})
quasi eco
p mp pp

Come prima

51

rall. molto
p a tempo contemplativo
 Leo.

53

p pp ppp ppp

55

liberam. *cedendo dim... a tempo*
pp dolce quasi statico
ppp

III

Vivace e ritmico ♩ = 63

Musical score for the first system, measures 1-2. The score is in 3/4 time and features a piano introduction with a bass line and chords. The dynamic marking is *ff* *vigoroso*.

Musical score for the second system, measures 3-4. The score includes a piano introduction with a bass line and chords. The dynamic marking is *f* *ff* *marcatiss.*

Musical score for the third system, measures 5-6. The score includes a piano introduction with a bass line and chords. The dynamic marking is *ff* *ff* *simile*.

Musical score for the fourth system, measures 7-8. The score includes a piano introduction with a bass line and chords. The dynamic marking is *ff*.

9

Musical score for measures 9-10. The system consists of three staves: a bass staff at the top, a grand staff in the middle (treble and bass clefs), and a bass staff at the bottom. The key signature has one flat (B-flat). The music features a melodic line in the top bass staff and a complex accompaniment in the grand and bottom bass staves. The accompaniment includes chords and triplets. The dynamic marking *sff* is present in the grand staff.

11

Musical score for measures 11-12. The system consists of three staves: a bass staff at the top, a grand staff in the middle, and a bass staff at the bottom. The key signature has one flat. The music features a melodic line in the top bass staff and a complex accompaniment in the grand and bottom bass staves. The accompaniment includes chords and triplets. The dynamic marking *ff* is present in the grand staff.

13

Musical score for measures 13-14. The system consists of three staves: a bass staff at the top, a grand staff in the middle, and a bass staff at the bottom. The key signature has one flat. The music features a melodic line in the top bass staff and a complex accompaniment in the grand and bottom bass staves. The accompaniment includes chords and triplets. The dynamic marking *ff* is present in the grand staff.

15

Musical score for measures 15-16. The system consists of three staves: a bass staff at the top, a grand staff in the middle, and a bass staff at the bottom. The key signature has one flat. The music features a melodic line in the top bass staff and a complex accompaniment in the grand and bottom bass staves. The accompaniment includes chords and triplets. The dynamic marking *ff* is present in the grand staff.

compassato

sf *p*

pp misterioso, burlesco

simile

mp

pp

cresc. e string.

sottovoce

p con ritmo

mf *p*

8va

28

musical score for measures 28-30. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with a triplet of eighth notes and a five-measure rest. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The dynamic marking is *mf*. The tempo instruction is *poco più voce*. The key signature has two sharps (F# and C#).

31

musical score for measures 31-33. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic line with a triplet of eighth notes. The piano accompaniment features chords in the right hand and a bass line in the left hand. The dynamic marking is *p*. The tempo instruction is *e cresc. gradatam.*. The key signature has two sharps (F# and C#).

34

musical score for measures 34-35. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic line with a triplet of eighth notes. The piano accompaniment features chords in the right hand and a bass line in the left hand. The key signature has two sharps (F# and C#).

36

musical score for measures 36-38. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic line with a triplet of eighth notes. The piano accompaniment features chords in the right hand and a bass line in the left hand. The dynamic marking is *ff*. The tempo instruction is *martell.*. The key signature has two sharps (F# and C#).

38

sff *8va*

40

8va *8va* *sff*

42

con forza *lunga* *dim.* *p*

46 **Lento** ♩ = 50

pp legato *dolce espr.* *dolente* *p* *Due Pedali*

48

Musical score for measures 48-49. The system includes a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase starting on a whole note. The piano accompaniment features a rhythmic pattern of eighth notes with triplet markings. The dynamic marking *p espr. dolente* is present.

50

Musical score for measures 50-51. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic line with a *rall.* marking and a *a tempo* marking. The piano accompaniment continues with eighth notes and triplet markings.

52

Musical score for measures 52-53. The system includes a vocal line and a piano accompaniment. The vocal line starts with a rest and a dynamic marking of *p*, followed by a melodic phrase with a *più sentito* marking. The piano accompaniment features a rhythmic pattern of eighth notes with triplet markings and a dynamic marking of *pp*.

54

Musical score for measures 54-55. The system includes a vocal line and a piano accompaniment. The vocal line begins with a rest and a dynamic marking of *mp*, followed by a melodic phrase with a *più deciso* marking. The piano accompaniment features a rhythmic pattern of eighth notes with triplet markings and a dynamic marking of *mf*.

56

56 *mf*

57 *p* *più f* *con voce*

poco più f *animato* *meno f* *a tempo* *sempre sonoro*

Detailed description: This system contains measures 56 and 57. Measure 56 features a melody in the upper voice with a mezzo-forte (*mf*) dynamic. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. Measure 57 begins with a piano (*p*) dynamic, followed by a crescendo to *più f* and a *con voce* marking. The piano part includes markings for *poco più f*, *animato*, *meno f*, *a tempo*, and *sempre sonoro*.

57

58 *movendo poco*

59 *a tempo* *sereno* *dim.* *3* *3*

8va *seguire*

(8va)

pp

Detailed description: This system contains measures 58 and 59. Measure 58 has a *movendo poco* marking. The piano part includes an *8va* marking. Measure 59 features a melody with *a tempo* and *sereno* markings, followed by a *dim.* marking and two triplet figures. The piano part includes a *(8va)* marking and ends with a *pp* dynamic.

58

59 *a tempo* *sereno* *dim.* *3* *3*

8va *seguire*

(8va)

pp

Detailed description: This system contains measures 59 and 60. Measure 59 features a melody with *a tempo* and *sereno* markings, followed by a *dim.* marking and two triplet figures. The piano part includes an *8va* marking. Measure 60 continues the piano accompaniment with a *(8va)* marking and ends with a *pp* dynamic.

59

60 *pp*

Detailed description: This system contains measures 60 and 61. Measure 60 features a piano accompaniment with a *pp* dynamic. Measure 61 continues the piano accompaniment with a *pp* dynamic.

61

p *mp espr.*

p *pp*

rintocchi leggeri

Due Ped. ten.

64

rall. *a tempo*

pp

pp a sfondo, seguire *ppp* *rall.*

67

Vivo ♩ = 84

marc.

p *ff marcattiss.*

8va

70

p sottovoce, ritmico

pp ritmato

73

Musical score for measures 73-75. The system includes a single treble clef staff at the top and a grand staff (treble and bass clefs) below. Measure 73 features a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. A *cresc.* marking is present in the treble staff. Measure 74 continues the triplet pattern. Measure 75 shows a continuation of the triplet in the bass staff.

76

Musical score for measures 76-78. The system includes a single treble clef staff at the top and a grand staff below. Measure 76 has a *gradatam...* marking in the treble staff. Measures 77 and 78 show a steady eighth-note accompaniment in the bass staff and a corresponding eighth-note melody in the treble staff.

79

Musical score for measures 79-81. The system includes a single treble clef staff at the top and a grand staff below. Measure 79 has a *cresc.* marking in the bass staff. Measures 80 and 81 show a more complex eighth-note accompaniment in the bass staff and a corresponding eighth-note melody in the treble staff.

82

Musical score for measures 82-84. The system includes a single treble clef staff at the top and a grand staff below. Measure 82 has a *f* marking in the treble staff. Measures 83 and 84 feature triplet markings (*f* 3) in the treble staff. A *Ped.* marking is present in the bass staff at the end of measure 84.

85

più f *ancora più f*

più f *più f e cresc.*

88

ff *ff*

91

pp *cresc. ... sempre* *gra.....da.....*

pp *cresc. ... sempre* *gra da*

94

.....ta.....mente.....accel.....

.....ta.....mente.....accel.....

Tempo I°

97

musical score for measures 97-100. The score is in 3/4 time and features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The right hand includes triplet figures and dynamic markings such as *poco tratt.*, *a tempo*, *ff*, and *vigoroso*. The left hand features a steady bass line with dynamic markings like *seguire* and *ff*.

100

musical score for measures 100-102. The score continues the piano accompaniment with dynamic markings of *f* and *ff*. The right hand features a melodic line with triplet figures and accents. The left hand provides a rhythmic foundation with dynamic markings of *ff*.

102

musical score for measures 102-105. The score continues the piano accompaniment with dynamic markings of *ff*. The right hand features a melodic line with triplet figures and accents. The left hand provides a rhythmic foundation with dynamic markings of *ff*.

105

musical score for measures 105-108. The score continues the piano accompaniment with dynamic markings of *sff*. The right hand features a melodic line with triplet figures and accents. The left hand provides a rhythmic foundation with dynamic markings of *sff*.

108

Musical score for measures 108-109. The system includes a bass line, a treble line with triplets, and a grand staff with a forte (*ff*) dynamic marking. The bass line features a melodic line with a slur and a fermata. The treble line contains six groups of triplets. The grand staff accompaniment consists of chords and eighth notes.

110

Musical score for measures 110-111. The system includes a bass line, a treble line with triplets, and a grand staff. The bass line has a melodic line with a slur and a fermata. The treble line contains six groups of triplets. The grand staff accompaniment consists of chords and eighth notes.

112

Musical score for measures 112-113. The system includes a bass line, a treble line with triplets, and a grand staff. The bass line has a melodic line with a slur and a fermata. The treble line contains six groups of triplets. The grand staff accompaniment consists of chords and eighth notes. Dynamic markings include *più f* in both the bass and treble lines.

114

Musical score for measures 114-115. The system includes a bass line, a treble line with triplets, and a grand staff. The bass line has a melodic line with a slur and a fermata. The treble line contains six groups of triplets. The grand staff accompaniment consists of chords and eighth notes. Dynamic markings include *mp e cresc...*, *sf gradatam...*, and *sf* in both the bass and treble lines.

117

sf *fff*

sf *fff*

120

123

string. *a tempo* *pesante*

string. *a tempo*

126

sf *m.s.* *sf*