

ELLIOTT CARTER

DUO

for Violin and Piano

(1974)

1993 edition

Associated Music Publishers, Inc.

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PROGRAM NOTE

The *Duo for Violin and Piano*, composed in 1974 and dedicated to my wife, Helen, was commissioned by the McKim Fund in the Library of Congress. It was given its first performance by Paul Zukofsky, violin, and Gilbert Kalish, piano, at a New York Philharmonic Prospective Encounter concert, New York City, on March 21, 1975. The same performers have recorded it for Nonesuch Records (No. 71314).

The composition draws its basic character primarily from the contrast between the sounds made by stroking the violin with a bow (that can be sensitively controlled during their duration) and the sounds made by striking the piano that, once produced, die away and can only be controlled by being cut short. Deriving its various moods and its dramatic interplay from this contrast of stroking and striking—of variously inflected sounds as opposed to those that invariably fade away—the work starts with the violin's rugged recitative projected against an impassive background of slow piano sonorities. It continues with a series of episodes each emerging from previously stated material—variations of the opening which present the violin as constantly changing in character while the piano follows its own path more systematically and regularly. This contrast between the two instruments is maintained throughout, while many different moods are expressed, some in quick succession, others in a more leisurely way.

—ELLIOTT CARTER

Duo for Violin and Piano

Elliott Carter
(1974)

$\text{♩} = 84$

Violin

with many changes of color and character

ppp

$\text{♩} = 84$

Piano

mp *mf* *p* (the indication *p*, from here to m. 69, means that the notes should be played just loud enough to be heard for their full duration.)

ped (raise slowly)

ruvido (poco sul pont.)

più espr.

silent (*p sempre, come prima*)

sim.

espr. (un poco sul tasto)

ruvido (poco sul pont.)

f *ff* *p sub.* *mp* *p* *mf* *f*

*In the Piano, from the opening till m. 83, the note-values do not always indicate the durations of the sounds, but only the time the keys are to be held with the fingers. The actual durations are controlled by the damper pedal. (Similar situations recur sporadically later on in the Duo.)

**Diamond-shaped note-heads are used in the Piano (a) when keys are to be depressed silently; (b) when tied notes extend from one hand to the other.

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(♩ = 84)

*appass.**più espr.**molto
espr.*

29

tenero

pp *sub.*

più f

f

mf

poco

(p)

32

ruvido

f

meno f

f

espr.

mp *mf* *mp*

35

ruvido

f

meno

più f

ruvidissimo

ff

tenero

p sub.

3 espr.

mf

tenero *sub. appassion.* *ruvido* *espressivo*

38 *p* *f* *3* *5* *f* *3* *sf*

8 *(p)*

poco espr. *b*

41 *sf* *f* *ff* *mp*

3

espr. *f*

45

(♩ = 84)

*ruvido**appassionato*

49

ff *sf* *f* *f* *f*

*ruvido**espressivo*

52

ff *f* *più f* *ff* *meno f*

poco ruvido

55

mf sub. *più f*

*ruvido**meno ruvido**appass.**espr.*

58

*mf**mf**f**legato*

61

ff

64

*molto
espr.**p**f**sub.
meno f*

(♩ = 84) *ruvido* *appassionato*

49

ff *sf* *f* *f*

ruvido *espressivo*

52

ff *f* *più f* *ff* *meno f*

poco ruvido

55

mf sub. *più f*

*ruvido**meno ruvido**appass.**espr.*

58

*mf**mf**f**legato*

61

ff

64

*molto
espr.**p**f**sub.
meno f*

(♩ = 84)

67

mf *f*

mp

appass. *legatiss.* *ff* *ruvido* *ff*

70

(mp sempre)

73

f *ff* *f* *ff* *f*

mf

The musical score is written for a piano and a single melodic line. The piano part consists of two staves (treble and bass clef) and includes various musical notations such as triplets, octaves, and dynamic markings. The melodic line is written on a single staff with a treble clef and includes various musical notations such as triplets, octaves, and dynamic markings. The score is divided into measures 67-73. Measure 67 starts with a melodic line and a piano accompaniment. Measure 68 continues the melodic line and piano accompaniment. Measure 69 continues the melodic line and piano accompaniment. Measure 70 continues the melodic line and piano accompaniment. Measure 71 continues the melodic line and piano accompaniment. Measure 72 continues the melodic line and piano accompaniment. Measure 73 continues the melodic line and piano accompaniment. The score includes various musical notations such as triplets, octaves, and dynamic markings. The piano part includes various musical notations such as triplets, octaves, and dynamic markings. The melodic line includes various musical notations such as triplets, octaves, and dynamic markings. The score is divided into measures 67-73. Measure 67 starts with a melodic line and a piano accompaniment. Measure 68 continues the melodic line and piano accompaniment. Measure 69 continues the melodic line and piano accompaniment. Measure 70 continues the melodic line and piano accompaniment. Measure 71 continues the melodic line and piano accompaniment. Measure 72 continues the melodic line and piano accompaniment. Measure 73 continues the melodic line and piano accompaniment. The score includes various musical notations such as triplets, octaves, and dynamic markings. The piano part includes various musical notations such as triplets, octaves, and dynamic markings. The melodic line includes various musical notations such as triplets, octaves, and dynamic markings.

76 *mf cresc.* *f* *ff* *ruvido* *cantabile appass.* *molto appass.* *8*

(mf) *f non troppo*

79 *f* *ff* *ruvido* *più espr.* *ruvido* *espr.* *sub. meno f* *3* *mf*

(f) *ff* *8*

82 *ff* *mf* *f* *mf* *p* *mf* *p* *mf* *p* *tenero* *5* *5* *p legato*

♩ = 84

♩ = 96

85

pp *mf dim.* *pp*

pp *(pp)* *p* *pp*

(poco pedale, etc.)

87

p *mf*

p *pp* *p* *mp*

89

espr. *p* *mf* *p*

mf *(mf)* *mp* *p*

etc.simile

91 *mf* *pp* *mp* *f espr.* *mf* *f-p*

94 *mp dim.* *pp*

97 *mf* *f* *f più espr.* *pp*

* If the F and E^b attacked in m.96 have become inaudible, the Pianist may sound them, though almost imperceptibly, i.e., covered by the Violin.

(♩ = 96)

101

f sub.

mf *f* *mp* *p*

etc. poco pedale

103

mf *f* molto espressivo *p* *mf* sub. leggero

sul tasto

105

p *mf* *ff* marc. *p* sub. poco vib.

normale tasto

p *mf* *pp* *p* ped.

107

normale *tasto*

mf *p sub.* *mp* *cresc. poco a poco*

(*p*) *pp* *p* *mp*

(*ped.*) 5 5 7 7

109

$\frac{7}{4} = 84$

mf *p* *p* *pp*

7 5 5 5 5 5

7 7 7 7 7 7

p *mp* *pp* *pp*

3 3 3 3 3 3

111

normale *tasto* *leggero*

mf *p sub.* *pp*

p *pp* *pp* *p* *p* *p*

5 5 5 5 5 5

6 6 6 6 6 6

3 3 3 3 3 3

espressivo
tasto

This musical score page contains measures 119 through 125. It features a violin part at the top and a piano accompaniment in two staves below. The key signature has one flat (B-flat), and the time signature is 3/4. Measure 119 is marked with a *cantabile* tempo and *pp* dynamics. The violin part includes a triplet of eighth notes. The piano accompaniment uses a variety of dynamics including *p*, *pp*, *mf*, and *mp*. Measure 122 includes performance instructions for the violin: *pizz.* (pizzicato), *arco* (arco), and a second ending marked *II*. The piano part includes a *ped.* (pedal) instruction. Measure 125 continues the melodic and harmonic development with various dynamic markings and triplet figures in both parts.

119 *pp cantabile* *mf*

122 *f p sub.* *pizz.* *arco* *mf* *p* *mf* *p* *mf*

125 *f* *mp* *p* *mf sub.* *pp*

ped.

(♩ = 84)

128

mf *p* *mf*

3 3 3 3

131

pizz. arco pizz. arco

f *mf* *f* *mp* *f*

3 3 3 5 3

3 = ♩ →

134

3 = ♩ →

pizz. arco

mf *p* *mf* *mf-p* *mf*

5 5 5 5 5 5 7 ♩ = ♩

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

136

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

pp *sempre* 7

p *espr.* *pp*

p 5 $\text{♩} = \text{♩}$ *pp* (pp)

$\text{♩} \rightarrow \text{♩} = 94.5$

138

pizz. *arco* *mf* *p* *pp*

5 *p* *pp* *semi stacc.*

140

mf *pizz.* *arco* *mf* *p*

5 5 5 3 *p*

7 $\text{♩} = \text{♩}$ *p* *semi stacc.* *pp* 7

(♩ = 94.5)

142

mf *mf-p*

♩ = 126

(♩ = 94.5)

9 ♩ = ○

pp 7

p *pp*

legato

p *pp*

145

♩ = 72
(leggero)

7 ♩ = ♩

pp

7

7

(*pp*) *cresc.* - -

♩ = 54

7 ♩ = ○

cant.

semi stacc.

legato

146

poco a poco

mp

semi stacc. *pp*

legato

mp

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Musical score for "L'Espresso" by Luciano Berio, measures 147-149. The score is written for a piano and features complex rhythmic patterns and dynamic markings.

Measure 147: The piano part begins with a melodic line in the right hand, marked *mp* (mezzo-piano) and *pp* (pianissimo). The left hand plays a rhythmic pattern of eighth notes, marked *ppp* (pianississimo). The tempo is marked $\text{♩} = 72$. The piano part is marked *(sempre legato)* (always legato).

Measure 148: The piano part continues with a melodic line in the right hand, marked *mf* (mezzo-forte) and *f* (forte). The left hand plays a rhythmic pattern of eighth notes, marked *pp* (pianissimo) and *ppp* (pianississimo). The piano part is marked *(sempre legato)* (always legato).

Measure 149: The piano part continues with a melodic line in the right hand, marked *cresc.* (crescendo) and *f* (forte). The left hand plays a rhythmic pattern of eighth notes, marked *pp* (pianissimo) and *ppp* (pianississimo). The piano part is marked *(sempre legato)* (always legato).

(♩ = 72)

150

mf *fp*

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

151

mf *f* *p sub.* (*p*)

(mf) *mp* *mf* *f*

ped. *3* *9* *-3*

153

mf *p* *cresc.* *f* *p sub.*

pp *p* *cresc.* *p* *mp* *f* *p*

ped. *3* *3* *3* *3* *3* *3*

156

Measures 156-157. The right hand features a melodic line with a half note, a quarter note, and a half note, followed by a triplet of eighth notes. The left hand plays a continuous triplet of eighth notes. Dynamics include *mf*, *p*, *mf*, *p*, and *f*. A five-fingered scale is indicated in measure 156.

158

Measures 158-160. The right hand continues the melodic line with various intervals and a triplet. The left hand maintains the triplet of eighth notes. Dynamics include *mf*, *f*, *mf*, and *f*. A five-fingered scale is indicated in measure 158.

161

Measures 161-164. The right hand features a melodic line with a half note, a quarter note, and a half note, followed by a triplet of eighth notes. The left hand plays a continuous triplet of eighth notes. Dynamics include *f*, *mf*, and *f*. A five-fingered scale is indicated in measure 161.

Musical score for measures 173-192. The score is written for piano and violin. The tempo is marked as $\text{♩} = 120$. The key signature is one sharp (F#). The time signature is 4/4. The score includes various dynamics and articulations: *ff*, *pp*, *f*, *mf*, *p*, *ppp*, *arco*, *pizz.*, *espr.*, and *(con sord.)*. The score also includes fingerings (e.g., 3, 5, 8) and slurs. The piano part features a complex harmonic structure with many notes, while the violin part is more melodic and includes a section marked *(sempre pp)*.

* Suggestions for producing the harmonics from m. 173 to m. 192 are included in the Violin part. In order to play the harmonics as softly as indicated it may be necessary to use the mute. The mute may be removed at the end of m. 185 (preferred) but must be removed at the beginning of m. 188.

(♩ = 60)

184

passionato

p *f* *ppsub.*

ped.

♩ = 80

187

espr. *cresc.* *pizz.* *f* *(senza sord.)* *(pizz.)* *arco* *f* *mf* *f* *mf* *p* *espressivo*

190

pp *f* *pizz.* *arco* *p espr. ben legato*

appassionato

193

ff *ppp* *f marc.* *mf* *p* *mf* *f* *meno f*

etc.

196

f *p* *mf* *p* *mf* *pp* *delicato*

mp *pp*

tranquillo *più espress.*

198

p *pp* *mp* *p* *pp* *espr.* *mp*

poco *p* *pp* *cresc.*

201

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

mp *pp*

12 12 6 4

mp *mf*

203

♩ = 120

mp *p* *mf*

3 3 3 3 3 3 3 3

204

f *più f*

8

f *mf* *f* *mf* *mp* *mf* *mp*

3 3 3 3 3 3 3

4 4 4 4 4 4 4

27

$\text{♩} = 72$

205

$\text{♩} = 72$

207

$\text{♩} = 126$

appassionato

209

$\text{♩} = 126$

molto espr.

(♩ = 126)

211

mf *f*

f *mf* *f marc.*

♩ = 56

213

più f *mf*

f *mf* *p* *f*

♩ = 112

214

marc. *mf* *p5* *mf-m5* *f*

p *(mf)*

$\frac{5}{4} = \frac{80}{64}$

[illegible]

216 $\text{♩} = 48$

ff *f* *f* *(f)* *mf* *mp*

ff *f* *ff* *f* *(f)* *mf* *mp*

tenero

219

tenero

p *pp* *molto sensitivo*

(♩ = 48)

223

p *mp* *mp* *pp* *pp* *ppp* *pp* *ppp* *poco*

p *mp* *pp* *ppp* *pp* *ppp* *pp*

[illegible]

Musical score for measures 232-239. The tempo is marked $\text{♩} = 40$. The score features a piano part with complex chords and arpeggios, and a vocal line with various dynamics including *pp*, *p*, *mf*, *mp*, *f*, and *marc.* (marcato). Measure numbers 232, 236, 238, and 239 are indicated at the bottom of the staves.

233

mf *f*

p *mp* *mf*

7 *7* *7* *mf*

$\text{♩} = 60$

234 $\text{♩} = 60$

f marc. *f* *meno f*

14 ♩ = ♩ *7 ♩ = ♩* *7 ♩ = ♩*

marc. *7 ♩ = ♩*

$\text{♩} = 140$

235 $\text{♩} = 140$

espr. *pp* *mf*

8 *8* *8*

ff *p* *f* *mf* *f* *p* (*p*)

espr. sempre

arco

← ♮ = ♮ →

♩ = 84

248

♩ = 84

252

256

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The musical score is written for a piano and voice. The tempo is marked as 84 beats per minute. The key signature has one flat (B-flat). The score is divided into three systems, each containing a vocal line and a piano accompaniment. The piano part features intricate fingerings, including 5ths and 8ths, and a variety of dynamic markings. The first system (measures 248-251) shows the piano part with a melodic line in the right hand and a supporting line in the left hand. The second system (measures 252-255) continues the melodic development. The third system (measures 256-259) concludes the passage with a marcato section. The vocal line consists of a single melodic line with lyrics written below it.

Dynamic markings: *pp*, *p*, *mp*, *mf*, *f*, *mf*, *f-mf*, *marc.*

Fingerings: 5, 8, 3

Tempo: ♩ = 84

Time signature: 3/4

Measure numbers: 248, 252, 256

[illegible]

267

7 $\text{♩} = \text{♩}$

pp *p* *mp* *pp*

270

ppp *pp* *ppp* *pp* *ppp*

272

mp *p* *pp*

274

pp *p cant. (en dehors)* *mp* *dim.*

$\text{♩} = 126$

274

ppp (*ppp*) *p* *mf* *p* *pp*

ppp *p* *mp* *p* *ppp*

ppp *p* *mf* *p* *mp* *pp*

$\text{♩} = 126$ $\text{♩} = 63$

Violin in 6

277

ppp *p* *p* *pp* *mp cant. en dehors espr.* *mf*

p *pp* *p* *mp*

$\text{♩} = 84$

ppp *p* *p* *pp* *mp*

$\text{♩} = 105$

279

mf espr. *pp* (*pp*) *leggero*

p *pp* *ppp* *p* *pp*

281

(4) 3 5

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

8

pp (*poco*) *mp* *pp*

283

5 5

mf *f* *appassionato*

p *mp* *p* *mf* *p* (*p*) *mp*

285

8

p *mp* *p* *mf* *p* (*p*) *mp*

espr. *mp* *mp* *mp* *mp* *mp*

(♩ = 105)

scherzando

287 *f* *p sub.* *pp* *5 pp* *5 p* *mf* *p cresc.*

espr. *mf* *p* *p* *mp (ma marc.)*

289 *5 più espr.* *5* *f* *5* *mf marc.* *f* *f* *ff*

sf

291 *5* *p* *mf sub.* *f* *molto espr.* *5* *mf-p*

ff *giusto-ritmo ben articolato* *mp sub.* *mp* *f* *mp* *mp*

This musical score page contains three systems of music, each featuring a violin part and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4.

System 1 (Measures 293-294):

- Violin:** Measure 293 begins with a triplet of eighth notes (G4, A4, B4) and a half note (C5), marked *piu f-pp*. Measure 294 contains a half note (D5) and a half note (E5), marked *p*.
- Piano:** Measure 293 features a triplet of eighth notes (F3, G3, A3) and a half note (B3), marked *f*. Measure 294 features a half note (C4) and a half note (D4), marked *mp*.

System 2 (Measures 295-296):

- Violin:** Measure 295 begins with a half note (F4) and a half note (G4), marked *mf*. Measure 296 features a half note (A4) and a half note (B4), marked *mp*.
- Piano:** Measure 295 features a triplet of eighth notes (F3, G3, A3) and a half note (B3), marked *f*. Measure 296 features a half note (C4) and a half note (D4), marked *mp*.

System 3 (Measures 297-298):

- Violin:** Measure 297 features a half note (F4) and a half note (G4), marked *f-p*. Measure 298 features a half note (A4) and a half note (B4), marked *mp*.
- Piano:** Measure 297 features a triplet of eighth notes (F3, G3, A3) and a half note (B3), marked *f*. Measure 298 features a half note (C4) and a half note (D4), marked *mp*.

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299

mf *f* *cresc. poco a poco* *f* *mp* *mp* *mp* *f*

301

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

304

mf *cresc. poco a poco* *mf* *f*

cresc. poco a poco

[illegible]

(♩. = 84)

appassionato

♩. = 126

316

ff *5* *ff* *f*

ff (sempre) *f*

8

319

ff *ff* *f*

mf

♩. = 36

321

f *ff* *mf*

7

322

meno

f

ff

♩. = 48

hold all 3 notes (change bow when necessary)

f *mf* *cresc. poco a poco*

324

♩. = 48

legato *mp* *cresc. poco a poco*

mp

327

(hold all 3 notes)

ff

8 ——— $\text{♩} = 96$

ff (*ff*)

7 $\text{♩} = \text{♩}$

marc.

(♩ = 96)

(hold all 3 notes)

330

5 5 5

7 7

f *mf* 5

(*f*)

♩ = 72

(hold all 3 notes)

332

5 3 5 3 3 3

ff *ff*

(♩ = 48)

5 5 5

f (*f*) *molto giusto sempre* (*f*) *meno f*

f (*f*) *f*

molto agitato

♩ = 126

335

3 7 ♩ = ♩

meno f

♩ = 126

♩ = 168

9 15 9 15

16 16 16 16

mf *f* *f* *f*

Violin: quasi rubato – approximate note-values; passages in brackets should be coordinated with the piano as written.

[illegible]

(♩ = 126)

345

mf

stacc. sempre

347

cresc. poco a poco

♩ = 84

f *mf*

f *mf*

350

ff *meno f*

mf *f* *mf*

353

meno f *f* *meno f* *f* *meno f* *f* (4)

f *mf* *f*

356 *più f* 3 (8) 9 *sff*⁷ *ff* (hold all 3 notes)

ff *f* *sff* *f* *ff*

sff

from here to the end the violin should play some-

what freely, but the regular attacks of the piano should come as indicated.

359

(*ff*) *mf* *f* *espr.* 3

f *mf* *f* *mf*

(♩ = 126) *molto espr.* ♩. = 84

362 *p* *f sub.* 7 *mf* (f)

(♩. = 84)

5 *mf* *f*(4) *mf* 5

366 *mf* *f* 3 *mf* 5 *f* 5 *p sub.* (5)

sub. molto appassionato tenero

← ♩. = ♩. = 84

(4) 5 *f*(4) *mf* 8 *f* 8

369 *mp* *p* 5 5 5 5

3 *f* 3 *mf* 3 *f* 3 *mp* *mp*

373

sub. appass.

f *sf* *mf*

mp *mf* *f* *p*

377

(sempre appassionato)

marcatiss. *f* *ff* *f* *mf* (*cresc. poco a poco*)

mf *p*

380

violentamente

ff *f* *sf* *mf*

espress. *p* *f* *mf*

384

subito tranquillo

mp *f* *mp sub.* *mf*

p *mf* *p*

388

f sub. espr.

pp delicato

5

3

p

mf

5

3

8

392

p

pp

p

mp

più espr.

ancora più espr.

3

5

pp

mf

5

8

396

meno espr.

dim. poco a poco

pp

3

5

5

mf

5

8

tacet al fine

400

402

p espr.

ppp

leggeriss.

pp

ppp

3

6

3

3

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Duo for Violin and Piano

ruvido — —
(poco sul pont.)

[illegible]

The first system of the musical score for 'L'Espresso' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The score contains several measures of music, including triplet markings (3) and a 'più espr.' (più espressivo) marking. The dynamics range from *f* (forte) to *mf* (mezzo-forte). The system ends with a double bar line.

7

f

ff

p sub.

mp

p

mf

f

espr.
(un poco sul tasto)

ruvido
(poco sul pont.)

10 *espr.* *normale* *p* *mp* *mf* *poco ruvido* *ruvido* *mf* *f* *(cresc.)*

17

sub. *ruvido*

espressivo

mp *f* *mp sub.* *(mp)* *p* *mf*

5 3 3 5 3

The first system of the musical score for 'The Little Shepherd' begins at measure 17. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. The piece starts with a mezzo-piano (*mp*) dynamic and a half note. A five-measure phrase follows, marked with a crescendo hairpin. This is followed by a triplet of eighth notes, marked *f* (forte). Then, another triplet of eighth notes appears, marked *mp sub.* (mezzo-piano, *subito*). The music continues with a half note, then a triplet of eighth notes marked *mp*. A five-measure phrase follows, marked with a crescendo hairpin. This is followed by a half note, then a triplet of eighth notes marked *(mp)*. A five-measure phrase follows, marked with a crescendo hairpin. This is followed by a half note, then a triplet of eighth notes marked *p* (piano). A five-measure phrase follows, marked with a crescendo hairpin. This is followed by a half note, then a triplet of eighth notes marked *mf* (mezzo-forte). The system ends with a half note. The tempo is marked *And.te* (Andante) and the mood is *sub. ruvido* (subito ruvido). The style is *espressivo* (espressivo).

un poco espress. 3 sub. appassionato tenero 3 cantabile

23 *mp* *mf* *mp* *f* *p* *mp* *mf*

26 *p* *f* *p* *più espr.*

29 *appass.* *tenero* *più espr.* *molto espr.*

mf *mf* *f* *pp sub.* *più f* *f* *mf*

32 *f* *meno f* *f* *espressivo*

mp *mf* *mp*

35 *ruvido* *ruvidissimo* *tenero* *espr.*

f *meno* *più f* *ff* *p sub.* *mf*

38 *tenero* *sub. appassionato* *ruvido* *espressivo*

p *f* *f* *f* *sf*

41 *sf* *f* *ff* *poco espr.*

mp

45 *espr.*

f

ruvido
(♩ = 84)

49 *ff* *sf* *f* *5* *passionato*

52 *ff* *f* *più f* *ff* *meno f* *espressivo*

56 *mf sub. più f* *poco ruvido* *meno ruvido espr.* *mf* *mf*

60 *f* *legato* *passionato* *8*

63 *ff* *p* *f* *molto espr.* *8*

66 *sub. meno f* *appass.* *mf* *f* *ruvido*

70 *legatiss.* *ff* *3* *ff* *3*

73 *f* *ff* *f* *appass.* *ff* *f* *3* *ff*

76 *mf cresc.* *f* *ruvido* *cantabile appass.* *molto appass.* *8* *ff*

79 *8^{va}* *ruvido* *(più espr.)* *ruvido* *espr.*

f *f* *ff* *sub. meno f* *ff* *mf*

82 *3* *3* *3* *tenero*

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

85 *3* *3* *3* *3* *3* *3* *3* *3*

pp *mf dim.* *pp* *p* *p*

88 *3* *3* *3* *espr.* *p* *mf* *p*

91 *3* *3* *3* *3* *3* *3* *3* *3*

mf *pp* *mp* *f espr.* *mf* *f-p*

94 *3* *3* *3* *3* *3* *3* *3* *3*

mp dim. *pp* *mf* *f*

♩ = 96
 $\frac{3}{4} \text{ note} = \frac{3}{4} \text{ note}$

98 *più espr.*
f *pp* *f sub.*

103 *molto espressivo* *sul tasto*
mf *f* *p* *mf sub. leggero* *p* *mf*

106 *normale marc.* *poco vib. tasto* *normale tasto*
ff *p sub.* *p sub.* *mp cresc. poco a poco*

110 *♩ = 84*
mf *p* *p* *mf* *p sub.* *pp*

113 *normale*
(pp) *(pp)* *mp* *mf* *f-mf* *f*

115 *espressivo tasto* *normale*
p *mf* *p cresc.* *mf*

5 5 7

118 *sf* *p sub.* (*p*) *pp* *cantabile*

121 *mf* *f* *p sub.* *pizz.* *arco* *II* *p* *mf*

124 *mf* *p* *mf* *f* *mp* *p* *mf sub.*

127 *pp* *mf* *p* *mf*

131 *pizz.* *arco* *pizz.* *arco* *f* *mf* *f* *mp* *f*

134 *mf* *p* *mf* *mf-p* *mf*

136 *p* *pp* *p* *pp* *mp*

138 pizz. arco mf p pp $\text{♩} = 94.5$

141 pizz. arco mf p $\text{♩} = 94.5$ $\text{♩} = 54$ $\text{♩} = 72$ $\text{♩} = 126$ pp (pp) *cresc.*

144 pp (pp) *cresc.*

146 mp pp *poco a poco*

148 pizz. arco mf f ff p *cresc.* f

150 mf fp mf f p *sub.* (p)

153 mf p 5 cresc. f p *sub.* p

[illegible]

* In order to play the harmonics as softly as indicated it may be necessary to use the mute. The mute may be removed at the end of m. 185 (preferred) but must be removed at the beginning of m. 188.

$\text{♩} = 60$

179 *(sempre pp)* *ppp*

183 *appass.* *p* *f*

186 $\text{♩} = 80$ *espr.* *pp sub.* *cresc.* *pizz.* *f* *(pizz.)* *(senza sord.)* *f* *mf* *arco*

189 *espressivo* *pizz.* *arco* *p* *pp*

192 *pizz.* *arco* *appassionato*

f *p espr. ben legato* *ff* *ppp*

195

f marc. *mf > p* *mf* *f meno* *f* *p* *mf*

197

p *mf* *pp* *delicato* *p* *pp*

tranquillo

199

più espressivo

mp *p* *pp* *mp espr.*

201

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

(♩ = 120) -

203

mp *mf* *f* *più f*

205

Measures 205-207. Measure 205 is in 3/4 time with a tempo of $\text{♩} = 72$. It features a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, with triplets and quintuplets. Measure 206 continues the melodic line. Measure 207 is a whole rest. Dynamics include *f* and *mf*.

208

Measures 208-210. Measure 208 is in 3/4 time with a tempo of $\text{♩} = 126$. It features a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, with triplets and quintuplets. Measure 209 continues the melodic line. Measure 210 is a whole rest. Dynamics include *mp*, *(mp)*, *f*, *fp*, *mf*, and *f*. The instruction *appassionato* is written above the staff.

211

Measures 211-213. Measure 211 is in 3/4 time with a tempo of $\text{♩} = 56$. It features a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, with triplets and quintuplets. Measure 212 continues the melodic line. Measure 213 is a whole rest. Dynamics include *mf*, *f*, *più f*, and *mf*.

214 $\text{♩} = 112$

Measures 214-215. Measure 214 is in 12/8 time with a tempo of $\text{♩} = 112$. It features a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, with triplets and quintuplets. Measure 215 continues the melodic line. Dynamics include *f* and *ff*.

216 $\text{♩} = 48$

Measures 216-218. Measure 216 is in 4/4 time with a tempo of $\text{♩} = 48$. It features a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, with triplets and quintuplets. Measure 217 continues the melodic line. Measure 218 is a whole rest. Dynamics include *ff*, *f*, *(f)*, *mf*, and *mp*.

219

Measures 219-221. Measure 219 is in 4/4 time. It features a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, with triplets and quintuplets. Measure 220 continues the melodic line. Measure 221 is a whole rest. Dynamics include *p* and *pp*. The instruction *molto sensitivo tenero* is written above the staff.

223

Measures 223-225. Measure 223 is in 4/4 time. It features a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, with triplets and quintuplets. Measure 224 continues the melodic line. Measure 225 is a whole rest. Dynamics include *p*, *mp*, *pp*, *ppp*, *pp*, and *ppp*.

227

poco

pp *ppp* *ppp* *pp* *p* *pp*

230

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

pp *p* *mf*

233

mf *f*

espr.

235

mf *pp*

J = 105

238

pizz. *mf* *f*

241

arco *espr. sempre* *p*

244

$\text{♩} = 84$

$p < >$ $pp < p$ mp

249

$p <$ mf f f

255

$p <$ $mp <$ $mf <$ $f <$ $f - mf <$

259

$f >$ $mf <$ $mf <$ $f >$ f

appassionato

262

mf f f mf ff f

$\text{♩} = 84$

265

$\text{♩} = 126$

scherzando

(f) pp $sub.$ pp pp p

268

mp pp mp

271

pp

p

mp

273

p

pp

ppp

(ppp)

275

mf

p

pp

♩. = 84

6/8

12/8

♩. = 126

♩. = 63

277

p

mf

p

mp

Violin 6 in 8

279

♩. = 105

mf espr.

pp

leggero

281

p

pp

p

p < mp

5 pp < p

mp

mf

3

p

mp

283 *mf* *f* *passionato*

285 *f* *psub.* *pp*

288 *scherzando* *pp* *p* *mf* *p cresc.* *più espr.* *f*

290 *passionato* *mf marc.* *f* *f* *ff* *p* *mf sub.*

292 *molto espr.* *f* *mf-p* *più f - pp* *p*

295 *mf* *mp*

298 *f-p*

Detailed description: This page contains musical notation for measures 283 through 298. The notation is in treble clef with a key signature of one flat (B-flat). Measures 283-285 feature a melodic line with triplets and a bass line with a five-note scale. Measure 286 has a measure rest. Measures 287-288 continue the melodic and bass lines. Measures 289-290 feature a melodic line with a five-note scale and a bass line with a five-note scale. Measures 291-292 feature a melodic line with a five-note scale and a bass line with a five-note scale. Measures 293-294 feature a melodic line with a five-note scale and a bass line with a five-note scale. Measures 295-296 feature a melodic line with a five-note scale and a bass line with a five-note scale. Measures 297-298 feature a melodic line with a five-note scale and a bass line with a five-note scale. The score includes various dynamic markings such as *mf*, *f*, *pp*, *p*, *mp*, *ff*, *più f*, *più espr.*, *scherzando*, *passionato*, *molto espr.*, *mf marc.*, *mf-p*, and *f-p*. There are also articulation marks like accents and slurs.

301 *mf-p* *f* *mf* *mf*

306 *f* *mf* *fff* *fff* *ruvido* *ff marc.*

310 *mf* *fp* *appassionato* *ff*

315 *ff* *ff*

318 *f* *ff* *f* *ff*

321 *ff* *f* *ff* *mf cresc. poco a poco*

323 *ff* *f* *mf cresc. poco a poco*

326 *ff*

6 16 12 7 7

329 $\text{♩} = 96$
(hold all 3 notes)

331 $\text{♩} = 72$
(hold all 3 notes)

334 $\text{♩} = 126$
molto agitato
meno f

337

339 $\text{♩} = 9$ $\text{♩} = 16$
f *mf* *cresc.* *espr.* 5

Quasi rubato—approximate note values; passages in brackets should be coordinated with the piano as written.

342

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

344

mf *p* *mf*

(345)

cresc. poco a poco

348

351

ff *meno f* *meno f*

354

f *meno f* *f* *meno f* *piu f*

357

from here to the end the violin should play somewhat freely, but the regular attacks of the piano should come as indicated.

ff (hold all three notes) *mf*

360

molto espressivo

f *espr.* *p* *f sub.*

$\text{♩} = 84$

363

$\text{♩} = 84$

mf *(f)* *f*

368

sub. molto appassionato *tenero*

mf *f* *p sub.* *p*

371

375

sub. appass. *(sempre appass.)*

f *sf* *mf* *marc.* *f-mf*

378 *cresc. poco a poco* *violentamente* (4) 5 *f* (4) *ff* *f* *fff* *mf*

381 *espressivo* *p* *f* *mf* *mp*

385 *sub. tranquillo* *f* *mp sub.* *mf*

388 *f* *sub. espr.* *pp* *delicato*

392 *p* *pp* *p* *mp* *più espr.* *ancora più espr.*

396 *meno espr.* *dim. poco a poco* *3*

399 *pp* *p espr.* *ppp*

402 *leggeriss.* *pp* *ppp*



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