

ALEXANDER HRISANIDE

**SONATA FOR  
VIOLIN  
AND PIANO**

1957



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## SONATA FOR VIOLIN AND PIANO

1957

I

.....HOMMAGE À BÉLA BARTOK

Ben Allegro

♩ = 128-132

ALEXANDRE HRISANIDE

VIOLINO

PIANO

First system of musical notation. The Violino part is in treble clef with a 12-measure rest, then begins with a melody marked *mf* and *cresc*. The Piano part is in bass clef with a 12-measure rest, then begins with a melody marked *mf legato e marcato* and *cresc*. A grand staff for the piano is shown below with a *sf molto sonoro* marking.

Second system of musical notation. The Violino part continues with a melody marked *f*. The Piano part continues with a melody marked *f*. A grand staff for the piano is shown below with a *sf SONORO* marking and a *sf durabile sonoro* marking.

Third system of musical notation. The Violino part begins with a melody marked *mp* and *durabile*. The Piano part continues with a melody marked *marcato* and *f*. A grand staff for the piano is shown below with a *durabile* marking.



V. *cresc.*

*f in rilievo cresc.*

8

OSSIA *cresc* etc.

8

*cresc.*

V. *poco f*

*mf marc.* *cresc.*

*sonoro* *mf marc* *cresc*

8

10

V. *ben f*

*ben f* *marc*

*ben f*

8



VIOLINO

(2) *f*

*poco a poco dim.*

*mf*

*mf*

*durabile*

15

15

*dim.*

*mp*

*dim.*

*mp*

*sempre p*

*più p*



20

V.

20

8

V.

*ben p*

*mp*

*pochiss. cresc.*

*pp*

8

Tranquillo  $\text{♩} = 104 = 108$

*espressivo ma non romantico*

V.

*rall.*

*mf*

*rall.*

*stacc.*

*p*

*b $\bar{o}$ .*

*pp*

25

V.

*p*

*p delicatamente non legato*

*sempre stacc.*

*p*

*mp*



V. *mp*

*ben p*

*stacc. mp*

*p stacc.*

V. *pp*

*p*

*cresc*

*cresc*

*rall.*

*stacc*

*p*

*stacc.*

*cresc.*

*stacc.*

*cresc.*

*stacc.*

*cresc.*

*a tempo*  $\text{♩} = 104-108$

V. *pizz.*

*ff molto marc*

*ff*

*(pizz.)*

*legato*

*f*

*8*

*f marcato*

*mf*

*15*

*f marc*

*mp*

*marc*



7

V.

arco

talon

pizz.

8

*f*

*mf*

*p*

*mp*

*mf*

40

V.

*dim*

arco

*f marcato*

*sf*

*sf*

*sf*

*pp*

*ppp*

*f*

*sf*

*sf*

*sf*

*sf marcato*

*sf*

V.

*sf*

*sf*

*sf*

*sf*

*poco accell.*

45

*più f*

*cresc.*

8

*p lontano*

*f*

*poco accell.*

45

*f*

*f*

*più f*

*sf*

*sf*

*sf*

V.

*ff*

50

*cresc*

*ff*

50

*ff*

8

8

8



a tempo

J. J.

12

V.

*mf*

First system of music, measures 1-12. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a forte (*ff*) dynamic and features a triplet of eighth notes. The bottom staff is in bass clef, also with a key signature of one sharp. It includes a triplet of eighth notes and a measure with a dotted eighth note and a sixteenth note. The system concludes with a measure marked *mp* (mezzo-piano) and a triplet of eighth notes. The tempo is marked *a tempo*.

Second system of music, measures 13-24. The top staff is in treble clef, marked *rall.* (ritardando) and measure 13 is boxed with the number 55. It features a triplet of eighth notes. The bottom staff is in bass clef, also marked *rall.* and measure 13 is boxed with the number 55. It includes a triplet of eighth notes. The system concludes with a measure marked *p* (piano). The tempo is marked *a tempo* with a tempo range of *J = 126-138*.

Third system of music, measures 25-36. The top staff is in treble clef, marked *rall.* and measure 25 is boxed with the number 55. It features a triplet of eighth notes. The bottom staff is in bass clef, also marked *rall.* and measure 25 is boxed with the number 55. It includes a triplet of eighth notes. The system concludes with a measure marked *pp* (pianissimo) and a triplet of eighth notes. The tempo is marked *a tempo* with a tempo range of *J = 126-138*.

Fourth system of music, measures 37-48. The top staff is in treble clef, marked *poco cresc.* (poco crescendo) and measure 37 is boxed with the number 60. It features a triplet of eighth notes. The bottom staff is in bass clef, also marked *poco cresc.* and measure 37 is boxed with the number 60. It includes a triplet of eighth notes. The system concludes with a measure marked *pp* (pianissimo) and a triplet of eighth notes. The tempo is marked *a tempo* with a tempo range of *J = 126-138*.



65 9

V. *p* *cresc.* *dim.*

*p* *cresc* *mp*

*ben p*

V. *p* *pochiss cresc.*

*cresc.* *mf* *dim.*

70

V. *cresc.*

*mf* *mp*

V. *f*

*f* *molto p* *vigoroso* *sub f*

*pp* 8 *f*



V. *f* *rigoroso*

*mf* *cresc.*

*sub pp*

*poco f*

*pp*

*mf*

*pp*

V. *f*

*mp* *cresc.*

*mf*

*f*

80

80

V. *f*

*VELOCE*

*martellato*

*f*

*f*

V. *f* *sombro.*

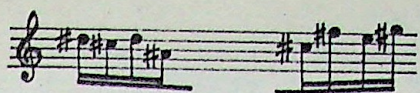
*sf* *ben f*

*martellato molto f*

*sf*

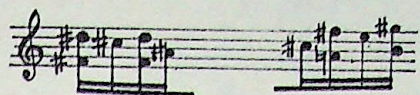


OSSIA I



11

OSSIA II



85

V. *ben f* *cresc.* *cresc.*

*martellato* *ben f*

V. *legato* *rall.* *a tempo* *dim* *mp*

*legato* *rall* *a tempo* *dim* *mp*

15 8

*J. = J*  
*a tempo*  
*J. = 104-108*

A D

V. *cresc.* *cresc.* *cresc.* *mf*

90 90



♩. = 126-138

(♩. = ♩.)

V. *ff* *12* *8* *cresc.* *ben f* *bo.*

95

V. *Flag* *ff*

Meno Mosso  
♩. = 100

*ff*

Più Mosso  
♩. = 120

*molto f* *ff marc.* *15* *molto f* *ff*

*mf marc. e molto cresc* *8*

100 Poco largo  
♩. = 84

V. *fff* *marcatissimo* *lunga*

*cresc.* *ff* *sf* *lunga*



Tempo I ♩ = 126-138

V. *pizz.*  
*mf* *cresc.*

Andante  
♩ = 60

Tempo I

♩ = 126-138

12  
8

*stacc.*  
*mf* *cresc.*

*p* *ped.*

*pizz continuo*

105

V. *sub p* *cresc.* *sonoro*

*stacc*

105

*cresc.* *p* *stacc*

*pizz continuo*

*arco*

V. *mf* *cresc.*

*legato* *mp* *cresc.*

*legato* *mp*



OSSIA

110

V.

8-  
cresc. ben f  
mf marc. cresc. mp cresc. molto  
mf  
mp

8-  
115  
mp  
115  
mf legato  
mf legato  
mf durabile

V.  
dim.  
legato  
dim.  
legato



120

V. *detaché*  
*mp*  
*p scherzando*

*mp*  
*marc*  
*cresc*

120

*mp*  
*stacc.*  
*p*  
*legato*

Molto meno mosso

♩ = 63

125

V. *pizz*  
*f*  
*arco*  
*gl.*  
*p non vibrato*  
*gliss.*

♩ = 63

125

*p*  
*legatissimo*  
*p*  
*p*  
*p*

poco acell.

V. *p*  
*p*

*p*

poco acell.

*mf*  
*mf*

*mf*

*mf*

*mf*



V. *cresc.*

*p* *cresc.*

Tempo I  $\text{♩} = 104-108$

V. *f marc.* *sf* *sf* *sf*

Tempo I  
 $\text{♩} = 104-108$

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

*dim.*

*sf* *sf* *sf* *subf marc.* *sf* *sf* *sf*

Meno Mosso  
 $\text{♩} = 96$

V. *f sonoro* *meno sonoro* *p*

Meno Mosso  
 $\text{♩} = 96$

*f sonoro* *marc.* *meno sonoro* *p*



140

V.

V.

145

V.

HOMMAGE À BÉLA BARTOK



## HOMMAGE À GEORGES ENESCO

Andante non troppo lento

♩ = 76-80

VIOLINO

*mf*  
*sul ponticello*

PIANO

*durabile*  
*mf sonoro*  
*p*

*ponticello* *mp*

*mp* *poco*  
*mf sonoro*

*ord.*  
*ben p* *mp*

**10**

*pp*

*ben p*

*stacc.*  
*molto*

*sub ff* *ff continuo invariabile*

*sub ff* *ff continuo*  
*spicc.* *stacc.* *ff*



15

ord.

Precipitato

19

ff a tempo ff<sup>2</sup> 2

stacc precipitato ff 3 4 4

mf

ff spicc. ff

a tempo 20

stacc. ff

stacc ff mf molto

pizz ff

8

stacc sf molto

arco A# 2

dim.

atempo J = 66-69

sordino

p costante

30

a tempo J = 66-69

rall.

pp



V. *p grave* *senza sord.* *mp* *legatiss.* *pochiss cresc*

85

V. *sf* *ben f* *ff* *f* *sul G*

40

V. *tr* *mf* *legato* *sub p* *legato*

45

V. *mf* *p* *in rilievo* *p cresc* *marc.*



1.

V.

55  $\text{♩} = 84$

Più Mosso  
 $\text{♩} = 84$

V.



60

Tranquillo

Tranquillo

*mp* *cresc.*

Tranquillo

Violin (V.)

Violoncello (C.)

Double Bass (B.)

Measures 60-64: Violin and Violoncello parts. Measure 60 starts with a *mp* dynamic. Measure 64 ends with a *cresc.* marking. The Double Bass part is present in measures 60-62.

*dim.* *ben p*

*cresc.* *dim.*

*pp* *sub ff*

*dim. molto* *pp* *sub ff*

Violin (V.)

Violoncello (C.)

Double Bass (B.)

Measures 65-69: Violin and Violoncello parts. Measure 65 starts with a *dim.* marking. Measure 66 has a *ben p* marking. Measure 67 has a *cresc.* marking. Measure 68 has a *dim.* marking. Measure 69 has a *pp* marking. The Double Bass part is present in measures 65-69.

65

*sf* *sf* *sf* *ff* *spicc.* *pizz.*

*stacc.* *ff* *stacc. continuo*

Violin (V.)

Violoncello (C.)

Double Bass (B.)

Measures 70-74: Violin and Violoncello parts. Measure 70 starts with a *sf* marking. Measure 71 has a *sf* marking. Measure 72 has a *sf* marking. Measure 73 has a *ff* marking. Measure 74 has a *spicc.* marking. The Double Bass part is present in measures 70-74.



Meno Mosso  $\text{♩} = 69$

(pizz) *sul A* *ff* *ff* *ff* *p* *arco* *pizz* *ff* *sf* *sf*

70  $\text{♩} = 69$

*stacc.* *legato* *dim* *p* *p*

4 4

(pizz) *mf* *p* *p* *p* *ma marc*

75

*p discretamente* *pp*

Più Mosso  $\text{♩} = 92$   
Agitato

(pizz) *ff* *ff molto sonoro* *arco* *ben f*

$\text{♩} = 92$  *Agitato non legato* *f* *ff* *marcatissimo* *meno f*



24

80

Flag

Più Mosso  $\text{♩} = 100$ *mp* ma sonoro $\text{♩} = 100$ *cresc. molto**sf**cresc. molto**sf*

Ponticello non vibr.

85

Ponticello continuo

 $\text{♩} = 92$  $\text{♩} = 88$ *ben f**ben f continuo**ben f* $\text{♩} = 92$  $\text{♩} = 88$ 

8

8

8

*ff marcatisimo**ff marcatis**ff**ben f**sf**sf**ff**marcatisimo*

Agitato

90

ord. Agitato

gliss

pizz.

arco spicc.

*ben f**sf**ben f**ben f*

Agitato

stacc

*ff marcatis**ben f*

2/4

*mf**f*



poco a poco atempo

A tempo  $\text{♩} = 76$ 

ben f

dim.

meno f

dim.

95

dim.

dim.

stacc

dim.

$\text{♩} = 76$

pizz

gliss

gliss

$\text{♩} = 69$

$\text{♩} = 69$

p

durabile

arco

tasto

ben p

pp

100

ben p

pp

ben p

.....HOMMAGE À GEORGES ENESCO



## HOMMAGE À ARNOLD SCHOENBERG

Ben Allegro deciso

 $\text{♩} = 152$ 

VIOLINO

PIANO

5

V.

10

V.

15

V.

The musical score is written for Violino (Violin) and Piano. The tempo is marked "Ben Allegro deciso" with a metronome marking of  $\text{♩} = 152$ . The key signature is one flat (B-flat major or D minor). The time signature is 4/8.

**Violino Part:**

- Measures 1-4: *f marcato*, *sf* (sforzando), *sf* (sforzando).
- Measures 5-9: *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), *f* (forte).
- Measures 10-14: *f intenso* (forte intenso), *f marc.* (forte marcato), *mp* (mezzo-piano).
- Measures 15-19: *p* (piano), *mf* (mezzo-forte), *sf* (sforzando), *p* (piano), *f* (forte), *sf* (sforzando), *sf* (sforzando).

**Piano Part:**

- Measures 1-4: *ben f* (ben forte), *molto marcato continuo*.
- Measures 5-9: *molto marcato*.
- Measures 10-14: *pp* (pianissimo), *p* (piano).
- Measures 15-19: *cresc. pesante* (crescendo pesante), *sf* (sforzando), *f marc.* (forte marcato).

The score includes various musical notations such as triplets, slurs, and dynamic markings.



OSSIA

20

Musical score for measures 20-24. The score is written for a single melodic line (treble clef) and a piano accompaniment (treble and bass clefs). Measure 20 starts with a piano (*p*) dynamic. The melody features a series of eighth and sixteenth notes, some with accents. The piano accompaniment consists of chords and moving lines. Measure 21 includes a crescendo (*cresc.*) marking. Measure 22 has a piano (*p*) dynamic. Measure 23 includes a crescendo (*cresc.*) marking. Measure 24 ends with a *marc pieno* marking. Above the main score, there is an 'OSSIA' section with two staves, also marked with *cresc.* and *etc.* Dashed lines connect the main score to the 'OSSIA' section.

OSSIA

25

Musical score for measures 25-29. The score is written for a single melodic line (treble clef) and a piano accompaniment (treble and bass clefs). Measure 25 starts with a piano (*p*) dynamic. The melody features a series of eighth and sixteenth notes, some with accents. The piano accompaniment consists of chords and moving lines. Measure 26 includes a piano (*p*) dynamic. Measure 27 includes a piano (*p*) dynamic. Measure 28 includes a piano (*p*) dynamic. Measure 29 ends with a piano (*p*) dynamic. Above the main score, there is an 'OSSIA' section with two staves, also marked with *p*. Dashed lines connect the main score to the 'OSSIA' section.



30

Ossia

30

mf

V. mf

*sul G*  
mp  
ma marc  
poco cresc.

legato

p

35

(h)

V. p

stacc

Meno Mosso ♩ = 144

ten 40 nten

p

legato

mp sonoro  
tema in rilievo

8 ten

ten

più p

simile

8

45

subf

marcato

mp sonoro

marc.



50

*mf*

*dim*

*pp* tam-tam

V. *sord.* *p*

55

*molto p*

*pp*

*pp*

*pp*

60

*senza sord.*

*5*

*Agitato*  $\text{♩} = 152$

*f* tre oboe

*marcato*

*5*

*8* *cresc*

*8* *f*

65

*molto f*

*mp*

*molto f*

*dim.*

*mp*

*pp*

*70*

*A tempo*  $\text{♩} = 144$

*p*

*pp* tam-tam



*stacc.*  
*p*

*precipitato*  
*p*

*a tempo*  
*p* *ma marc*

*stacc.*  
*8*

*75*

*pizz.*  
*mf* *stacc.*  
*p*

*80*

*cresc.*

*85*

*pizz.*  
*ff*

*poco f*  
*mf*

*arco*  
*cresc.* *ben f*

*90*

*stacc*  
*3* *cresc.* *sf*

*3* *4* *8* *f*



V. *sf sf sf*

*détaché* **95** *f*

*sf sf sf*

*f piu f ff poco f*

V. *Meno Mosso*  $\text{♩} = 126$

*staca* *ff mp p*

*piu p*

**100** *rall.* *A tempo*  $\text{♩} = 144$

*poco f molto chiaro*

*in rilievo* *poco f chiaro*

*poco f*



108

V. *sf*

*marcato in rilievo*

*marcato in rilievo* *cresc.* *ben f*

*f marc*

5 8 8 3 3

OSSIA I

PIANO

*mf*

*mf* *marc*

*mf*

V. *più f*

*più f* *sf* *mf* *marc*

3 6 5 6 7 8



110

V. *etc.*  
 OSSIA II  
 V. *etc.*  
 OSSIA I  
*marc*  
*cresc.*  
*lunga*  
*ff*  
*ff molto marc.*  
*ff*  
*cresc.*  
*ff*  
*marc. il basso*

OSSIA *etc.*

115

*ff*  
*molto marc*  
*mf*  
*molto ff*  
*ff*  
*ff*  
*ff continuo*  
*sf sf*  
*molto ff*  
*molto ff*  
*sf*



120

V. *molto ff continuo*

*molto ff continuo*

*molto ff continuo*

*sf*

*sf*

*sf*

OSSIA

*arco*

*fff*

*arco*

*sf*

*fff*

125

V. *ff*

*pizz.*

*mf cresc molto*

*stacc. marc*

*durabile*

*ff*

*sf*

OSSIA etc.

130

V. *gliss.*

*menof*

*gliss.*

*molto dim.*

*ben p*

*pp*

*mp*

*pp*



Handwritten musical score for a guitar piece, numbered 135. The score is written on two staves, treble and bass clef. It includes various musical notations such as notes, rests, and dynamic markings like *sff*, *ff*, *sf*, *pizz.*, *quasi chitarra*, *vibrato*, and *non legato*. The number 135 is written in a box in the center. The word *molto* is written below the bass staff. The page number 35 is in the top right corner.

Violin and Viola score, measures 140-149. The score includes dynamics like *pp*, *mf*, *f*, and markings like *arco*, *lunga*, and *agitato*.

Violin and Viola musical score, measures 143-145. The score includes dynamic markings such as *sf*, *f marcato deciso*, *f deciso*, *f sonoro*, *f*, and *pizz.* It also features performance instructions like *arco spicc.* and *breve*. The key signature has one flat (B-flat), and the time signature is 3/4. Measure numbers 143, 144, and 145 are indicated in boxes.

Violin part (top):

- 8. - - -
- arco
- spicc.
- 8
- pizz.
- molto sonoro*
- 150

Cello/Double Bass part (bottom):

- sf*



V. *pizz.* *ben f* *arco* *legato* *sub* *mf* *molto cresc*

155

*ff* *ff* *ff*

V. *pizz.* *ben f* *arco* *ord.* *spicc.*

160

*sf* *poco f* *cresc.* *dim.*

V. *pizz.* *mp* *subf* *arco* *Meno Mosso* *Largo*  $\text{♩} = 66$

165

*ben p.* *cresc* *f* *mf* *estatico* *mf celeste*

V. *mf* *ben p* *lunga*

170

*mf* *pp* *p* *durabile* *lunga* *sonoro durabile* *durabile* *lunga*



The "Sonata for Violin and Piano" may be performed entirely, or only one or two parts with their titles :

"Hommage a....." for violin and piano.

In this case the title of sonata is not necessary.

Die "Sonate für Violine und Klavier" kann vollständig oder nur teilweise gespielt werden. In diesem Falle wird der Titel Sonate, da er nicht mehr notwendig ist, wie folgt ersetzt :

"Hommage a....." für Violine und Klavier  
(Huldigung an.....)

La "Sonate pour Violon et Piano" peut être jouée entièrement ou, seulement une ou deux parties. Dans ce cas, le titre de sonate n'étant plus nécessaire, sera remplacé par :

"Hommage à....." pour violon et piano.



# VIOLIN

ALEXANDRE ..... HRISANIDE

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SONATA FOR VIOLIN AND PIANO

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**VIOLIN**

ALEXANDER HRISANIDE

S O N A T A  
for  
VIOLIN and PIANO

1957



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## SONATA FOR VIOLIN AND PIANO

1957

I

HOMMAGE À BÉLA BARTOK

Ben Allegro  
♩ = 126-138

ALEXANDRE HRISANIDE

VIOLINO

Ben Allegro  
♩ = 126-138

VIOLINO

*mf* *cresc.*

*f* *p* *mp*

*cresc.* *poco f*

*mf marc*

*cresc.* *etc.* *ben f* *f*

*poco a poco dim.* *dim*

5 10 15 1



20

V. *mp*

Po *p* *più p*

V. *ben p* *mp* *cresc.* *rall.*

Po

Tranquillo  $\text{♩} = 104-108$   
*espressivo ma non romantico*  
*(♩. = ♩)*

25

V. *mf* *p* *p delicatamente non legato*

30

V. *mp* *pp* *p* *cresc.*

35

V. *rall.* *cresc* *ff molto marc* *ben f* *ff*

*a tempo*  $\text{♩} = 104-108$

*pizz.* *(b)* *(pizz)*

40

V. *arco* *f* *talon* *pizz.*



Violoncello (V.)

60

poco cresc.



5

65

V. *p* *cresc.* *dim.*

V. *pp* *pochiss. cresc.* *mf*

P. *b* *2*

70

V. *cresc.* *f* *1*

P. *p*

75

V. *f* *vigoroso* *mf*

P. *sub f*

V. *cresc.* *f*

80

V. *f* *VELOCE* *1*

P. *f martellato*



6

V.   
*f* *sonoro* *sf* *bon f*

85

Ossia I

Ossia II

V.

cresc.

cresc.

Handwritten musical score for 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'a tempo' with a quarter note equal to 104-108. The score includes a 'rall.' (rallentando) section and a 'dim' (diminuendo) section. The piece concludes with a 'mp' (mezzo-piano) section. The score is marked with various dynamics and articulations, including 'rall.', 'dim', and 'mp'. The piece is in 4/8 time and features a variety of musical notations, including slurs, ties, and fingerings.

Handwritten musical score for 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'J. = 126 - 138' and '(J = J.)'. The time signature is 12/8. The score begins with a 'V.' marking and a '90' in a box. The melody is written in a single line, with various notes, rests, and accidentals. The score ends with a double bar line and a '12/8' time signature. The word 'cresc.' is written below the staff near the end. The score is written in ink on aged paper.

V. **ff** **95** **Meno Mosso** **J. = 100** **ff** **Flag** **p2** **ff**

**Poco largo**  $\text{♩} = 84$

**V.**

(1) (2) (3)

**P2**

*mf* *cresc.* *ff*

*fff marcatisissimo*



Andante  
♩ = 60

Tempo I ♩ = 126-138

7

V. *pizz.* *mf* *(pizz)* *sub p* *cresc.*

Po *p cresc.* *f*

105 *pizz continuo*

V. *sonoro* *mf* *(pizz)*

V. *arco* *cresc.* **110**

Po *cresc.*

0591A *cresc.*

V. *ben f* *mp cresc* *mp* **115**

Po

V. *dim.* **1**

Po *dim*

V. *détaché* *mp* *p scherzando* **120** **1**

Po *mp* *p*



Molto Meno mosso  
♩ = 83  
arco

125

rall. pizz.  $f$   
non vibrato

mp marc cresc

V.

Po

poco accel.

V.

Po

130

Tempo I  
♩ = 104-108

$sf$   
f marc.  $sf$   $sf$

V.

Po

135 Meno Mosso  
♩ = 98

$sf$   $sf$   $sf$

f sonoro meno sonoro p

V.

Po marc. 8

140

p mf mp

V.

Po

145

Flag. sonoro

V.

Po



# II

## HOMMAGE À GEORGES ENESCO

9

Andante non troppo lento

$\text{♩} = 76-80$

(#)

V. *mf sul ponticello*

(ponticello)

V. *mp*

P. *mp*

(1) (2) (3)

5

Flag.

ord.

10

V. *ben p* *mp*

P. *cresc* *stacc*

V. *sub ff* *ff continuo invariabile* *ff*

3 4

spicc.

15

ord.

a tempo

Precipitato

V. *ff* *precipit.* *ff*

P. *precipit.*

8 3 4 2

a tempo

20

spicc.

1

V. *ff* *ff*

P. *ff*



10

25

pizz.  
ff

arco  
2

A #

sordino 1 rall.

P<sub>2</sub>

8

a tempo  $\text{♩} = 66-69$   
Solo

30

p costante

(h)

poco marc

p grave

35

senza sord.

legatiss.

pochissimo cresc

mp

40

sul G

(h)

sul. D

sf

ben f

ff

f

45

mf

mf

P<sub>2</sub>

50

in rilievo

p cresc.

(b)



11

V. *f marcato*

Po

8

1

2

4

55 Più Mosso  $\text{♩} = 84$

V. *f marc. p mf*

8

60 *Tranquillo*

V. *mp cresc. dim.*

65 *ben p ff sf sf spicc. ff*

V.

Po

70 *Meno Mosso ♩ = 69*

V. *pizz. ff (pizz.) sul A gl. ff ff arco p pizz. ff*

75 *(pizz.) sf sf mf p p ma marc*

V.

Po

80 *Più Mosso Agitato ♩ = 92*

V. *ff ff molto sonoro arco ben f*

4

3

2



12

Flag.

Piu mosso  $\text{♩} = 100$

Ponticello non vibrato

V.  $\text{mp}$  ma sonoro

Po

ben f

85  $\text{♩} = 92$  (Pontic) 8

PONTICELLO  $\text{♩} = 88$  8

(Pontic) 8 pizz.

V. ben f

Po  $\text{sf}$   $\text{sf}$   $\text{sf}$   $\text{sf}$   $\text{sf}$   $\text{sf}$   $\text{sf}$   $\text{sf}$   $\text{sf}$   $\text{sf}$

arco  $\text{spicc}$

90

pizz. Agitato

brd. Agitato

poco - - a - poco - - a - -

V. ben f  $\text{sf}$  ben f

Po

-- tempo -- a tempo  $\text{♩} = 76$

95

V. dim.

Po dim.

pizz. (pizz.)  $\text{♩} = 69$

100

V.  $\text{gl.}$

Po

arco

ben p

tasto

pp

V.  $\text{gl.}$

Po







-----HOMMAGE À ARNOLD SCHOENBERG

## Ben Allegro deciso

**J = 152**

Ben Allegro deciso  
♩ = 152

V. (1) (2) (3) 4 *ben f* *f marcato* *sf*

Pd. 8

5

V.

mf

mp

p

f

10

pp

cresc.

etc

15

V *p* *mf* *sf* *p* *f* *sf* *sf*

Handwritten musical score for a piece titled "DSSIA". The score is written on two staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 7/8. The score includes a box labeled "20" and various musical notations such as "cresc.", "p", and "123 41". The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment starts with a treble clef and a key signature of one flat. The score is marked with "cresc." (crescendo) and "p" (piano). There are also handwritten markings "123 41" and "1" above the piano accompaniment. The score is written in ink on a piece of paper with a vertical crease down the middle.

25

V. *ben f* *sf* *sf* *sf* *b* *mf* *p*

OSSIA *p*



30

OSSIA

V. *cresc.* *mf* *1* *sul G.* *mp marc*

P<sub>2</sub>

35

V. *poco cresc.* (4)

P<sub>2</sub>

40

V. *stacc.* *p*

Meno Mosso  
♩ = 144  
sordino

P<sub>2</sub> *tema in rilievo*

45

V. 5 6 7 8 9

P<sub>2</sub> *f*

50

V. 10 11 12 13 14

P<sub>2</sub> *cresc.* *dim* *tam-tam* *pp*



15

*sordino*

**55**

*p*

**60**

*senza sord.*

*Agitato*  $\text{♩} = 152$

*f*

*f*

*f*

*(tre oboe)*

**65**

*molto f*

*mp*

*a tempo*  $\text{♩} = 144$ **70**

*precipitato*

*p*

*A tempo**Più vivo*  $\text{♩} = 152$ **75**

*stacc.*

*p*

*(4)*

**80**

*cresc.*

*pizz.*

*mf*

*cresc.*



V.

Violin (V.) and Piano (Pc.) score. The Violin part features a melodic line with a fermata, followed by a series of eighth and sixteenth notes, and a final measure with a sharp sign. The Piano part features a series of eighth and sixteenth notes, with a fermata and a final measure with a sharp sign. The score is marked with a box containing the number 95.

V. Handwritten musical score for Violin (V.). The notation is on a single staff with a treble clef. It begins with a key signature of one flat (B-flat). The tempo is marked 'Meno Mosso' with a quarter note equal to 126 (♩ = 126). The word 'CADENZA' is written in large, stylized letters across the middle of the staff. Above the staff, there are markings '3' and '2' over a triplet of eighth notes, and a box containing the number '100'. The key signature changes to two sharps (F# and C#) later in the piece. The piece ends with a 'rall.' (rallentando) marking. The handwriting is in black ink on a white background.

V. *a tempo* ♩ = 144

*poco f*  
*molto chiaro*

5 6 7 8

*sf*

105

V. 

*piu f*

Po. 

*dim*



17

OSSIA I

V.

110

115

OSSIA II

lunga etc.

lunga etc.

lunga

mf

cresc

ff

ff molto marc.

ff

ff

molto marc

mf

cresc.

120

molto ff

molto ff continuo

poco dim

125

pizz.

ff

sf

fff

8 arco

OSSIA

fff

8 arco

130

etc.

gl.

menof

gliss.

gl.

molto dim.

ben p

135

pizz.

sff

quasi chitarra

sff sff

sff

Vibr.

ff

sff sff

sff

vibr.



140

arco *b* etc.

V.

arco *b*

lunga

agitato

pp

mf

145

*sf sf sf sf*

*f marcato deciso*

V.

brave

pizz.

*f*

150

arco spicc. 8 *b*

pizz.

molto sonoro

V.

spicc arco 8

ORD

155

arco

legato

pizz.

ben *f*

sub *mf*

molto crescendo

V.

160

pizz.

ben *f*

arco

spicc.

ord.

V.

Meno Mosso

165

arco

pizz.

*mp*

sub *f*

Largo  $\text{♩} = 66$

(1)

Po.

V.

170

(2)

*mf*

ben *p*

lunga

V.

Po.

8



The "Sonata for Violin and Piano" may be performed entirely, or only one or two parts with their titles :

"Hommage a....." for violin and piano.

In this case the title of sonata is not necessary.

Die "Sonate für Violine und Klavier" kann vollständig oder nur teilweise gespielt werden. In diesem Falle wird der Titel Sonate, da er nicht mehr notwendig ist, wie folgt ersetzt :

"Hommage a....." für Violine und Klavier  
(Huldigung an.....)

La "Sonate pour Violon et Piano" peut être jouée entièrement ou, seulement une ou deux parties. Dans ce cas, le titre de sonate n'étant plus nécessaire, sera remplacé par :

"Hommage à....." pour violon et piano.



