

# YORGOS SICILIANOS

Sonata for Violin and Piano, Op. 45

## Preface

The Sonata for Violin and Piano, Op. 45 (1981) by Yorgos Sicilianos (1920 - 2005), is the first chamber work in which the composer draws his inspiration from extra-musical sources. Dedicated to the composer's son, Linos Sicilianos, who at that time was a violin student, the Sonata begins with a 57 bar section, titled Chaconne, that is inspired by J. S. Bach's Chaconne, the final movement of Partita No. 2 in D minor (BWV 1004). Apart from the chaconne rhythmic pattern that stresses the second beat of the bar, the composer evokes other sections of the Chaconne with the pedal section in bars 28-39 and the semiquaver triplet episode at bars 40-47, all occurring exactly 200 bars later in Bach's original composition. However, this section of the first movement is not an arrangement of Bach's work, but a fantasia-introduction inspired by it. As the performer will notice, the drastic changes in speed and dynamic, as well as the rubato indication, confer an improvisational character on this movement. The Scherzo is a reworking of an earlier composition by Sicilianos entitled Six Songs, Op. 37 (1975) for single voice and piano, inspired by a poem written of Giannis Ritsos (1909-1990), entitled "At the Edge of the Port" (1961).

Editor's translation of Ritsos' poem from the original Greek:

The deaf-mute was waving his arms - he didn't hide his fear.  
He was pointing to somewhere high in the night sky. No one paid any attention.  
He had heard the wild birds scream, only he,  
over the coal-houses. When they took from the ship  
the five coffins, the mute lowered his arms, he took  
a little piece of string from his pocket and tied the bird's leg.  
In such dark shadows, he says, I yearn to escape the darkness.

The second movement, Pantoum, is inspired by the eponymous poem written by the Nobel Laureate Giorgos Seferis (1900 - 1971). The poem follows the traditional Javanese pantoum technique of poetry that repeats every other line of the poem in such a way that the repeated words gain new meaning each time because of the line of text that precedes and succeeds them. Sicilianos follows this structure and has assigned musical phrases to specific lines in the poem. It is imperative that the performers adhere precisely to the articulation, dynamics and other markings, as any alteration will affect the special concept of repetitions that the composer has transferred from the poetic style of the pantoum. The piano part in this movement emulates the percussive elements of a Gamelan orchestra, which traditionally accompanies recitations of Javanese and Malay poems. Below is the editor's translation of Seferis's poem from the original Greek. Note the introduction of numbers next to the lines of the poem for the easier identification of the repetitions:

1 The stars hold a world of their own  
2 on the ocean ships draw flames  
3 my soul liberate yourself from the bond of darkness  
4 bitter, inflamed with grace.

2 On the ocean ships draw flames  
5 the night shrivels and stands a stranger  
4 bitter, inflamed with grace  
6 my soul knows which law binds it.

5 The night shrivels and stands a stranger  
7 in black silk the lights are extinguished  
6 my soul knows which law binds it  
8 and what will remain and what will leave.

7 In black silk the lights are extinguished  
9 only the sound of time remains  
8 and what will remain and what will leave  
10 if the mute battlement strikes lightning.

9 Only the sound of time remains  
11 metallic post at the edge of pain  
10 if the mute battlement strikes lightning  
12 not even a dream will you find to shed a tear.

11 Metallic post at the edge of pain  
13 the moment approaches like a hovering blade  
12 not even a dream will you find to shed a tear  
14 in the aerial crowd that constricts you like a snake.

13 The moment approaches like a hovering blade  
15 what are they awaiting for peace to prevail?  
14 in the aerial crowd that constricts you like a snake  
16 not the sky, nor an angel's indulgence.

15 what are they awaiting for peace to prevail?  
17 on people shut in who measure their sorrow  
16 not the sky nor an angel's indulgence  
1 the stars hold a world of their own.

The violin part juxtaposed with the poem:

Violin 


1 Τ' αστέρια κρατούν έναν κόσμο δικό τους  
1 (Bar 4 - 6) The stars hold a world of their own

Violin 

2 στο πέλαγο σέρνουν φωτιές τα καράβια  
2 (Bar 7 - 9) on the ocean ships draw flames

Violin 

3 ψυχή μου λυτρώσου απ' τον κρίκο του σκότους  
3 (Bar 10 - 14) my soul liberate yourself from the bond of darkness

Violin 

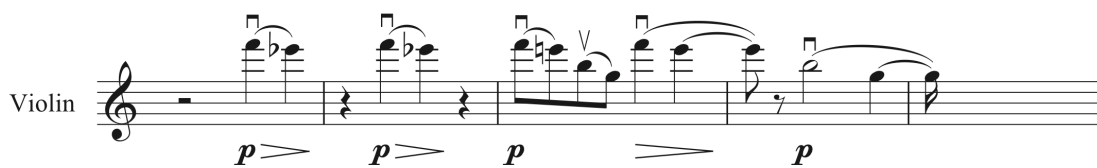
4 πικρή, φλογισμένη που δέεσαι με ευλάβεια.  
4 (Bar 15 - 17) bitter, inflamed with grace.

Violin 

2 Στο πέλαγο σέρνουν φωτιές τα καράβια  
2 (Bar 18 - 21) On the ocean ships draw flames

Violin 

5 η νύχτα στενεύει και στέκει σαν ξένη  
5 (Bar 21 - 24) the night shrivels and stands a stranger

Violin 

4  
4 (Bar 25 - 29)

πικρή, φλογισμένη που δέεσαι με ευλάβεια  
bitter, inflamed with grace

Violin 

6  
6 (Bar 29 - 30)

ψυχή μου γνωρίζεις ποιός νόμος σε δένει.  
my soul knows which law binds it.

Violin 

5  
5 (Bar 31 - 34)

Η νύχτα στενεύει και στέκει σαν ξένη  
The night shrivels and stands a stranger

Violin 

7  
7 (Bar 35 - 36)

στο μαύρο μετάξι τα φώτα έχουν σβήσει  
in the black silk the lights extinguish

Violin 

6  
6 (Bar 37 - 38)

ψυχή μου γνωρίζεις ποιός νόμος σε δένει.  
my soul knows which law binds it

Violin 

8  
8 (Bar 39 - 40)

και τι θα σου μένει και τι θα σ' αφήσει.  
and what will remain and what will leave.

Violin 

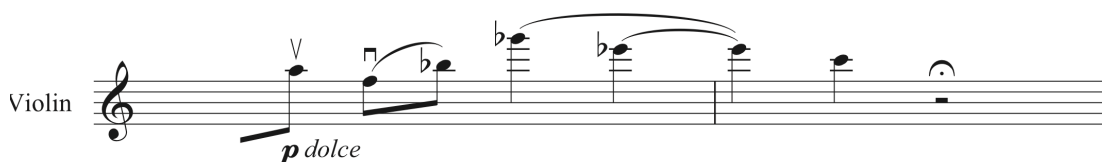
7  
7 (Bar 41 - 42)

Στο μαύρο μετάξι τα φώτα έχουν σβήσει  
In the black silk the lights extinguish

Violin 

9  
9 (Bar 43 - 46)

ακούγονται μόνο του χρόνου τα σείστρα  
only the sound of time remains

Violin 

8  
8 (Bar 46 - 47)

και τι θα σου μείνει και τι θα σ' αφήσει.  
and what will remain and what will leave

Violin 

10  
10 (Bar 48 - 50)

αν τύχει κι αστράψει βουβή πολεμίστρα.  
if the mute battlement strikes lightning.

Violin 

9  
9 (Bar 51 - 52)

Ακούγονται μόνο του χρόνου τα σείστρα  
Only the sound of time remains



Violin 

14  
14 (Bar 65 - 67)

στο πλήθος σου το άυλο που σφίγγει σα φίδι.  
in the aerial crowd that constricts you like a snake.

Violin 

13  
13 (Bar 68 - 69)

Ψηλώνει η στιγμή σα μετέωρο λεπίδι  
The moment approaches like a hovering blade

Violin 

15  
15 (Bar 70 - 71)

σαν τι να προσμένει να πέσει γαλήνη;  
what are they awaiting for peace to prevail?

Violin 

14  
14 (Bar 71 - 74)

στο πλήθος σου το άυλο που σφίγγει σα φίδι.  
in the aerial crowd that constricts you like a snake

Violin 

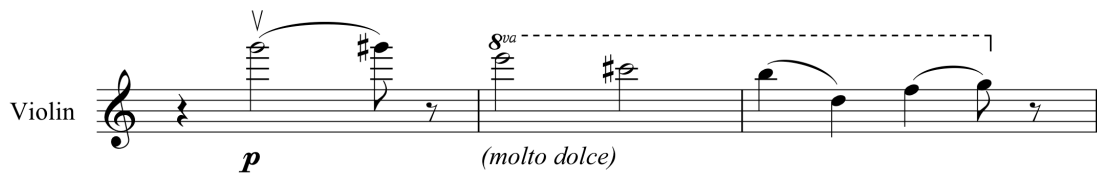
16  
16 (Bar 74 - 75)

δεν είναι ο ουρανός μηδέ αγγέλου ευφροσύνη.  
not the sky, nor an angel's indulgence.

Violin 

15  
15 (Bar 76 - 77)

σαν τι να προσμένει να πέσει γαλήνη;  
what are they awaiting for peace to prevail?

Violin 

*p* (molto dolce)

17 Σ' ανθρώπους κλειστούς που μετρούν τον καημό τους  
 17 (Bar 78 - 80) on people shut in who measure their sorrow

Violin 

*p*

16 δεν είναι ο ουρανός μηδέ αγγέλου ευφροσύνη  
 16 (Bar 81 - 82) not the sky nor an angel's indulgence

Violin 

1 τ' αστέρια κρατούν έναν κόσμο δικό τους.  
 1 (Bar 82 - 84) the stars hold a world of their own.

The final movement of the Sonata, Nijinsky, is an example of programmatic music by Sicilianos. This movement like the previous one was inspired by the eponymous short story written by Giorgos Seferis. The story describes an imaginary encounter between an author (assumed to be Seferis) and the dancer Vaslav Nijinsky (1889-1950).

The editor's translation of "Nijinsky" by Giorgos Seferis from the original Greek:

He appeared as I was staring at the lit coals that were burning in my fireplace. He had a large box of red matches in his hands. Like an illusionist pulls an egg from a person's nose he presented it to me.

He took a match and set the box on fire. It vanished in a puff of smoke, and he stood before me. I remember his magenta smile and his glass eyes. A small organ kept playing the same note out in the street. I couldn't tell what he was wearing. Slowly his arms started to delineate a cross as they stretched out from his body. Where did all these birds come from? One could say that he had them hidden beneath his wings.

They flew carelessly; oddly, with great momentum they slammed against the walls of the narrow room, against the glass windows and, injured, they strewed the floor. The soles of my feet felt a warm layer of feathers and pulses swell beneath them.

I gazed at him with fervour that consumed my body. When he finished, he started to raise his hands, and when his palms met each other, he suddenly leapt. It was as if the spring had snapped in the clock opposite me. He hit the ceiling, which resounded like a cymbal ringing. He stretched his right arm and snapped the wire from which the lamp was hanging and moved a little, he then started to draw figures of eight with his body in the dark light.

This spectacle stunned me and I covered my face with my two hands. I clasped the darkness over my eyelids, listening to the small organ that kept playing the same note, which then suddenly ceased. A sudden gust of cool air hit me. I felt my legs freeze. I heard the deep and velvety sound of a flute, and immediately after it a broad, even flapping sound. I opened my eyes. I saw him standing tiptoe, on top of a crystal sphere in the middle of the room. He had in his mouth a strange flute that was commanded by his fingers, as if he had seven thousand of them. The birds came to life and, with ridiculous order. They rose and formed thick flocks that one could embrace as they flew out into the night from the window that had somehow opened.

When not even half a wing was left, though a muggy smell of game remained, I decided to look him in the eye. He had no face, at the top of his purple body. Headless, it seemed, he admired a golden mask, like one of those found at Mycenae. I attempted to stand up. No sooner had I made a move than a thunderous sound, like a stack of hubcaps crashing down at a funeral march, rooted me to the spot.

It was the mask. His face appeared once more in its original form, as I had seen it at first, his eyes, his smile, and something that I was only just starting to notice: the white skin stretched by two pitch black wisps that were embedded in front of the ears. He tried to jump, but he did not possess the same nimbleness as before. In fact, I think he stumbled over a book forgotten on the floor and knelt on one knee. I could now look at him with greater ease. I could see the pores of his skin trickling tiny drops of sweat. I started to gasp. I was trying to understand why his eyes had seemed so strange to me. He shut them. He tried to stand, but it must have been immensely difficult, it seemed that he was trying to muster all his strength, but to no avail. He was down on both knees now.

The white skin seemed horribly pale, almost yellow-ivory, and the black hair seemed dead. Even though, I was witnessing his agony, I felt better as if I had scored a victory. Before I could breathe I saw him completely prostrated sinking into a jade pagoda that was printed on my carpet.

This edition used as its main source the composer's final manuscript, found in Sicilianos's digital archive housed at the Institute for Research on Music and Acoustics (IEMA) in Athens. Sicilianos was meticulous in the creation of "final" scores for his works, thereby safeguarding them from conjectural emendations. The file name for the source used in the creation of this edition is: iem.CMC.gsi.sme.160.1

This preface and score were first published by the Benaki Museum of Athens in the following book: Mavroudis, Anastasios Rupert Arthur. *Sicilianos, The Greek Modernist: Performing Selected Chamber Works and Concerto for Violin and Orchestra, Op. 51*. Athens: Benaki Museum, 2020, 93-154, 323-357

# Sonata for violin and piano Op.45 (1981)

## Chaconne and Scherzo

Yorgo Sicilianos (1920 - 2005)

Vln-Solo **Lento** ♩ = ca 60 ma rubato

5 *accel.* *p* *rit.* *a tempo*

9 *cresc.* *f* *dim.* *p* *tratt.* *breve* *f*

13 *a tempo* *p* *cresc.* *f*

17 *p* *pp* *mp* *p* *rit.* *a tempo*

21 *f* *percipitandosi* *ritornando*

25 *a tempo* *ff* *p*

29

33

37

40 *f* V

42 V

43 V

45 V

48 *ff* a tempo rit. a tempo *ff* accel. . . . .

53 *p dolce* ritornando

58 *p sempre*

63 V

8<sup>va</sup>

65 in tempo

8va

70 **Scherzo-Allegretto** (♩ = ♩ = 120)

8va

*f*

72

8va

*f*

*sf*

74 **pizz. sul tasto**

*mp*

8va

*p*

*pp*

82

*p*

*p* *poco sf* *p*

90

*arco* *mf* *f* *fp* *p* *mp* *pizz.* *cresc.*

97

*arco* *mf* *f* *ff* *gliss.* *gliss.*

*cresc.* *ff*

101

*ff sempre* *ff marc.*

107

Musical score for measures 107-112. The system includes a vocal line with various ornaments and a piano accompaniment with chords and arpeggios.

113

*in tempo* (legato)

*ff* (staccatiss. e marc.)

Musical score for measures 113-115. The system includes a vocal line with rests and a piano accompaniment with a dense, rhythmic texture.

116

pizz.

*f marc*

Musical score for measures 116-118. The system includes a vocal line with a pizzicato instruction and a piano accompaniment with a strong marcato character.

119

*f*

Musical score for measures 119-121. The system includes a vocal line with a forte instruction and a piano accompaniment with a rhythmic pattern.

122

126

130

134

138

Alla breve  
♩ = 60

(in tempo sempre)

144 *p* molto tranquillo

*p* sempre e tranquillo

148

*p*

Allegretto (♩ = ♪ = 120)

153

*p*

156

(tr) (senza rit.)  
*pizz.*

*p*

# II Pantom

8

1 Largo ♩ = 48

Musical score for measures 1-2. The system includes a vocal line and a piano accompaniment. The tempo is marked 'Largo' with a quarter note equal to 48. The piano part features a complex rhythmic pattern with many sixteenth notes. Dynamics include *pp* and *sub. f*. A performance instruction '(senza pedale, come percussione)' is present. A fingering '5' is indicated above the right hand in the second measure. The bass line has a *p secco* marking.

3

Musical score for measures 3-4. The vocal line has a melodic line with a slur. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *f*, *mf*, and *pp*. A performance instruction '*p dolce senza trascinare*' is present. Fingering '5' is indicated above the right hand in both measures.

5

Musical score for measures 5-6. The vocal line continues with a slur. The piano accompaniment features a change in dynamics. Dynamics include *mf*, *f*, and *pp*.

7

Musical score for measures 7-8. The vocal line has a slur and a 'V' marking. The piano accompaniment continues. Dynamics include *mf* and *mp*. A performance instruction '*p sempre come prima*' is present.

9

Musical score for measures 9-10. The system includes a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by a quarter rest, then a quarter note A4 with a fermata. The piano accompaniment features a complex rhythmic pattern in the right hand and a simpler bass line in the left hand. Dynamics include *mf*, *mp*, and *p secco*. There are also *pp* markings in the piano part.

11

Musical score for measures 11-12. The system includes a vocal line and a piano accompaniment. The vocal line has a half note G4, a quarter rest, and a quarter note A4 with a fermata. The piano accompaniment continues with its rhythmic pattern. Dynamics include *mp*, *p*, and *pp*. A *gliss.* marking is present above the vocal line in measure 12.

13

Musical score for measures 13-14. The system includes a vocal line and a piano accompaniment. The vocal line has a half note G4, a quarter rest, and a quarter note A4 with a fermata. The piano accompaniment features a complex rhythmic pattern. Dynamics include *f*, *p*, and *pp*.

15

Musical score for measures 15-16. The system includes a vocal line and a piano accompaniment. The vocal line has a half note G4, a quarter rest, and a quarter note A4 with a fermata. The piano accompaniment continues with its rhythmic pattern. Dynamics include *p*, *pp*, *p*, and *pp*. A *piu p* marking is present above the vocal line in measure 16.

17

17

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

*mp* *f* *mp* *mp secco*

Detailed description: This system covers measures 17 and 18. The vocal line (top) features a melodic phrase starting with a half note, followed by a quarter note, and ending with a half note. The piano accompaniment (middle and bottom staves) is in 3/4 time. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a harmonic foundation with chords and moving lines. Dynamic markings include *p*, *pp*, *f*, and *mp*. A *mp secco* marking is present at the end of measure 18.

19

19

*pp* *pp* *pp*

*p* *mp* *mp*

Detailed description: This system covers measures 19 and 20. The vocal line continues with a melodic line. The piano accompaniment features a more active right hand with sixteenth-note patterns. Dynamic markings include *pp*, *p*, and *mp*.

21

21

*pp* *p* *fp* *pp*

*f* *mp secco* *f*

Detailed description: This system covers measures 21 and 22. The vocal line has a melodic phrase. The piano accompaniment has a more active right hand with sixteenth-note patterns. Dynamic markings include *pp*, *p*, *fp*, and *f*. A *mp secco* marking is present at the end of measure 22.

23

23

*piu p* *pp* *pp* *p* *pp*

*p* *mf* *pp*

Detailed description: This system covers measures 23 and 24. The vocal line has a melodic phrase. The piano accompaniment features a more active right hand with sixteenth-note patterns. Dynamic markings include *piu p*, *pp*, *p*, and *pp*. A *mf* marking is present at the end of measure 24.

25

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

27

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

29

*pp* *pp* *f* *mp secco* *p* *pp*

31

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

33

Musical score for measures 33-34. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 33 features a melodic line in the treble staff with a slur and a sharp sign. The piano accompaniment in the grand staff includes a right-hand part with a *pp* dynamic and a left-hand part with a *p* dynamic. Measure 34 continues the melodic line with a slur and a sharp sign, and the piano accompaniment features a *pp* dynamic in the right hand and a *p* dynamic in the left hand.

34

Musical score for measures 34-35. The system consists of three staves. Measure 34 features a melodic line in the treble staff with a slur and a sharp sign. The piano accompaniment in the grand staff includes a right-hand part with a *pp* dynamic and a left-hand part with a *p* dynamic. Measure 35 features a melodic line in the treble staff with a slur and a sharp sign. The piano accompaniment in the grand staff includes a right-hand part with a *pp* dynamic and a left-hand part with a *p* dynamic. The tempo marking "(a tempo)" is present between measures 34 and 35. The dynamic marking *mp secco* is present in the left hand of both measures.

36

Musical score for measures 36-37. The system consists of three staves. Measure 36 features a melodic line in the treble staff with a slur and a sharp sign. The piano accompaniment in the grand staff includes a right-hand part with a *pp* dynamic and a left-hand part with a *mp* dynamic. Measure 37 features a melodic line in the treble staff with a slur and a sharp sign. The piano accompaniment in the grand staff includes a right-hand part with a *pp* dynamic and a left-hand part with a *mp* dynamic. The dynamic marking *mp secco* is present in the left hand of both measures.

37

Musical score for measures 37-38. The system consists of three staves. Measure 37 features a melodic line in the treble staff with a slur and a sharp sign. The piano accompaniment in the grand staff includes a right-hand part with a *pp* dynamic and a left-hand part with a *mp* dynamic. Measure 38 features a melodic line in the treble staff with a slur and a sharp sign. The piano accompaniment in the grand staff includes a right-hand part with a *pp* dynamic and a left-hand part with a *mp* dynamic. The dynamic marking *mp secco* is present in the left hand of both measures.

38

*mp* *secco* *mp* *pp*

39

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

40

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

41

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

42

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

*piu p* *p*

*f*

This system contains measures 42 and 43. The upper staff features a melodic line with a fermata over the first measure and a dynamic marking of *mp* in the second. The middle staff has a complex rhythmic accompaniment with dynamics *pp*, *piu p*, and *pp*. The lower staff continues the accompaniment with dynamics *piu p* and *p*, and includes a fortissimo (*f*) marking.

44

*p* *mp*

This system contains measures 44 and 45. The upper staff has a melodic line with a dynamic marking of *p*. The middle staff has a dynamic marking of *mp*. The lower staff continues the accompaniment.

46

*p dolce* *pp* *pp*

This system contains measures 46 and 47. The upper staff has a dynamic marking of *p dolce*. The middle staff has dynamic markings of *pp* and *pp*. The lower staff continues the accompaniment.

47

*rit.* *pp* *rit.* *pp* *sub. ff p* *pp* *p*

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

This system contains measures 47 and 48. The upper staff has a dynamic marking of *rit.* and a fermata. The middle staff has dynamic markings of *pp*, *rit.*, *pp*, *sub. ff p*, *pp*, and *p*. The lower staff has dynamic markings of *p*, *p*, *f*, *p*, and *sf secco*.

49

*p secco* *mp* *p*

51

*mp* *p*

53

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

54

*mp* *pp* *mp* *pp* *mp*



62

Musical score for measures 62-63. The system consists of three staves: a vocal line and a piano accompaniment. The vocal line features a melodic line with a slur and a fermata over a sharp note. The piano accompaniment has a complex texture with multiple voices. Dynamic markings include *pp* and *p*. A fermata is present over a sharp note in the vocal line.

63

(molto dolce)

Musical score for measures 63-64. The system consists of three staves. The vocal line has a melodic line with a slur and a fermata. The piano accompaniment is more active. Dynamic markings include *pp*, *mp*, and *p*. The instruction *(molto dolce)* is written below the vocal staff. A fermata is present over a sharp note in the vocal line.

65

Musical score for measures 64-65. The system consists of three staves. The vocal line has a melodic line with a slur and a fermata. The piano accompaniment has a complex texture. Dynamic markings include *p*. A fermata is present over a sharp note in the vocal line.

66

Musical score for measures 65-66. The system consists of three staves. The vocal line has a melodic line with a slur and a fermata. The piano accompaniment is very active. Dynamic markings include *pp*, *mp*, *p*, and *piu p*. A fermata is present over a sharp note in the vocal line.

68 *p* *secco* *p* *piu p*

69 *(molto dolce)* *p* *p* *p* *p* *p*

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

73 *p* *pp* *p* *piu p*

Detailed description: This page of a musical score contains measures 68 through 73. It is written for piano and grand staves. Measure 68 features a piano (*p*) dynamic with a *secco* marking and a *piu p* dynamic. Measure 69 is marked *(molto dolce)* and contains several piano (*p*) dynamics. Measure 71 includes piano (*p*), pianissimo (*pp*), and mezzo-piano (*mp*) dynamics. Measure 73 features piano (*p*) and *piu p* dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

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

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

77 *mf* *mp* *mf* *mp* *mf*

78 *p* *f* *sub p*

Detailed description: This musical score consists of four systems, each with three staves (treble, piano, and bass clefs). Measure 74 features a piano (*p*) melody in the treble clef with a fermata, and piano accompaniment in the piano and bass clefs with dynamics *mp* and *p*. Measure 75 continues with piano accompaniment dynamics of *p*, *mp*, *p*, and *p*, and piano (*p*) dynamics in the treble clef. Measure 77 shows piano accompaniment dynamics of *mp* and *mf*, with a mezzo-forte (*mf*) melody in the treble clef. Measure 78 features a piano (*p*) melody in the treble clef with a fermata, and piano accompaniment dynamics of *f* and *sub p*.

79 *8va* *(molto dolce)* *p* *a tempo* *pp*

82 *p* *p secco*

83 *pp* *pp* *p* *pp* *piu p* *p*

Detailed description: This page of a musical score contains measures 79 through 83. It is written for a voice part and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. Measure 79 begins with a vocal line marked *(molto dolce)* and *p*, and a piano accompaniment marked *p*. A dynamic change to *pp* occurs in the piano part at measure 80. The tempo marking *a tempo* appears above the vocal line at measure 80. Measure 81 continues the vocal line with a *p* dynamic and the piano accompaniment with *pp*. Measure 82 features a vocal line with a *p* dynamic and a piano accompaniment marked *p*. The piano part includes a *p secco* marking. Measure 83 shows the vocal line ending with a whole note chord. The piano accompaniment consists of several measures of chords and arpeggiated figures, with dynamics ranging from *pp* to *p*. The score concludes with a double bar line.

# III Nijinsky

1 Allegro  $\text{♩} = 76$

*f* *sf*

Allegro  $\text{♩} = 76$

*sf* *f* *sf* *sf*

4

*f* *gliss.*

*f* *f sempre* *sf*

10

*f* *gliss.*

*sf* *sf* *sf* *sf* *sf*



28

*gliss.* *8va<sup>1</sup>* *sf*

32

*cresc.* *8va<sup>-1</sup>* *sf*

36

**Poco piu mosso (♩=84)**

*8va* *ff marc.* *3*

**Poco piu mosso (♩=84)**

*8va* *sf sf* *ff* *3*

39 (8) jeté

(8)

3

3 marc.

3 3 3

41 marc.

3 3 3 3 3 3 3

43 jeté

3 3 3 3 3 3 3

45 jeté

3 3 3 3

Detailed description: This page of a musical score contains measures 39 through 45. It is written for voice and piano. The vocal line (top staff) features a melodic line with various ornaments and slurs. The piano accompaniment (middle and bottom staves) consists of complex rhythmic patterns, including many triplets. Dynamic markings such as 'marc.' (marcato) and 'jeté' (jeté) are used to indicate specific performance characteristics. Measure numbers 39, 41, 43, and 45 are clearly marked at the beginning of their respective systems. The score is in a key with one sharp (F#) and a common time signature.

47

Musical score for measures 47-48. The system consists of three staves: Violin (top), Violoncello (middle), and Piano (bottom). The Violin staff features a melodic line with slurs and accents. The Violoncello staff has a similar melodic line with slurs and accents. The Piano staff contains a complex accompaniment with triplets and slurs. A fermata is present over the final measure of the system.

49

Musical score for measures 49-51. The system consists of three staves: Violin (top), Violoncello (middle), and Piano (bottom). The Violin staff includes a 'jeté' marking above a specific note. The Violoncello staff has a melodic line with slurs and accents. The Piano staff features a complex accompaniment with triplets and slurs. A fermata is present over the final measure of the system.

52

Musical score for measures 52-56. The system consists of three staves: Violin (top), Violoncello (middle), and Piano (bottom). The Violin staff starts with a 'pizz.' marking and a 'Tempo Primo' instruction with a quarter note equal to 76 (♩=76). The Violoncello staff also has a 'Tempo Primo' instruction. The Piano staff includes a 'Ped.' marking. The system concludes with an '8va' marking and an 'arco' instruction.

57

Musical score for measures 57-61. The system consists of three staves: Violin (top), Violoncello (middle), and Piano (bottom). The Violin staff begins with an '(8)' marking above a measure. The Violoncello staff has a melodic line with slurs and accents. The Piano staff includes a 'Ped.' marking. The system concludes with an '8va' marking and a 'pp sempre' instruction.

64

8va

5

71

(au talon)

**ff** 7 **sf** > **p**

**p** (allontanato)

8va

gliss.

sub **ff**

**p** allontanato

Red.

Piu Lento (♩=66)

77

con sord.

8va

**pp** *dolciss.*

Piu Lento (♩=66)

8va

**pp** molto tranquillo

**pp**

84 (8)

**pp**

**pp** sempre *dolciss*

*poco sf*

**pp** sempre tranquillo

91 *poco rit.* *8<sup>va</sup> a tempo*  
*pp* *dolciss.* *a tempo*

98 *(pp senza trascinare)*

103 *(senza dim.)* *(senza rit.)*

**Tempo primo** (♩=76)

109 *pizz.* *p*

**Tempo primo** (♩=76)

*legato* *pp leggero* *mp*

112 (via sord.) **Largo** (♩=44)

*piu p*

*perdendosi* *ppp*

*8<sup>va</sup>*

**Largo** (♩=44)

*p*

116 **Allegro appassionato** (♩=92)

senza sord. arco (au talon) pizz.

*ff* *sff*

**Allegro appassionato** (♩=92)

*piu p* *pp* *ff sub.*

123

arco pizz.

*sff* *sff sempre* *sff* *sff*

*ff pesante*

*3* *3*

Tempo Primo, ma appassionato (♩=76)

129

arco

*ff*

Tempo Primo, ma appassionato (♩=76)

135

*ff*

*sff*

141

*p*

*p con grazia*

*p*

146

*mf*

*p*

*p*

*p espr.*

151

gliss. *cresc.* *mf*

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

155

*cresc.* *f* *gliss.* *sf* *piu f* *sf*

*sf* *sf* *f* *sf*

159

*cresc.* *sf* *sf* *sf* *8va* *sf*

163

*gliss.* *sf* *sf* *sf* *8va* *sf*

165 *gliss.* *ff*

*8va*

*piu f marc.* *cresc.* *ff*

Lentamente (♩=52)

167 *pp* *pp*

*Lentamente* (♩=52)

*8va* *pp* *molto tranquillo* *8va*

Lentamente (♩=52)

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

*pp*

Allegro mosso (♩=112)

182 *p* *pp* *f sub.*

*Allegro mosso* (♩=112)

*f sempre*

188 *stringendo poco a poco*

192

196

198  $\text{♩} = 120$

*ff*

*ff*

*ff*