

СОНАТА ДЛЯ СКРИПКИ СОЛО

Редакция И. Менухина

Бела БАРТОК
1881-1945

В темпе чаконы

$\text{♩} = 50^*)$

1 5 9 12 15 19 22

f *mp* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

IV IV III IV IV IV

*) Продолжительность исполнения 23' 35".

**) Три струны вместе.

25 *f* *mf* *p* *f(sub.)* *p* *molto p* *poco* *p* *cresc.* *f* *pizz.* *pizz.* *IV* *p* *piup* *III* *pp* *mp* *arco* *p* *III* *IV* *(IV)*

*) sul IV (or I)
2. Барок. Соната

53 *f* *mf* *cresc.* *f*

56 *mf* *cresc.* *f*

59 *più f*

62 *p* *cresc.*

64 *p* *cresc.*

67 **Più mosso** $\text{♩} = 60$ *f marcato*

71 *f*

75 *rivido*

Più mosso $\text{♩} = 55$

96 *p marc.* *cresc.* *f* III (II)

Musical staff 96-100. It begins with a treble clef and a key signature of two flats. The tempo is marked 'Più mosso' with a quarter note equal to 55. The dynamics start at 'p marc.', move to 'cresc.', and reach 'f'. There are fingering numbers 1, 2, 3, and 4. A 'V' (vibrato) marking is present. Roman numerals III and (II) are shown below the staff.

100 *più f* (III)

Musical staff 100-103. Dynamics include 'più f'. Fingering numbers 1, 2, 3, and 4 are used. A 'V' marking is present. Roman numeral (III) is shown below the staff.

103 *ff*

Musical staff 103-107. Dynamics include 'ff'. Fingering numbers 1, 2, 3, and 4 are used.

107 *ruvido*

Musical staff 107-110. Dynamics include 'ruvido'. Fingering numbers 1, 2, 3, and 4 are used.

110 *tornando* *sff* *dim.* IV III

Musical staff 110-112. Dynamics include 'sff' and 'dim.'. Roman numerals IV and III are shown above the staff.

112 *al Tempo I* *p* (sempre p)

Musical staff 112-115. Dynamics include 'p' and '(sempre p)'. Roman numeral II is shown above the staff.

115 *sim.*

Musical staff 115-117. Dynamics include 'sim.'. Roman numeral II is shown above the staff.

117 (1) (sim.)

Musical staff 117-120. Dynamics include '(sim.)'. Roman numeral II is shown above the staff.

119 *pizz.* *arco* *pizz.* *arco* II 0 0 V

121 *più p* *mf* ()

125 *p*

129

133 (o) III IV *sempre più p* (2 - -)

137 *p* IV

141 *p* *cresc. molto* *f* *mp* *dim.* etc.

144 (rubato - - -) *più p* *pizz.* *pp* (Продолж. исполнения 8'45'')

Фуга

Risoluto, non troppo vivo $\text{♩} = 116$

sim.

f

5 *legato*

9 *legato*

13

17

20 *sf sf meno f*

24 *meno f*

27 *f*

III...

30 *mf*

33 *p sul.*

37 *mf, leggero*

marc. il tema

40

42 *f*

mp

marc. il tema

46 *mf*

IV, IV, IV,

49 *sf*

sf p^o

(III)

52 *mp*

Мелодия

Adagio $\text{♩} = 90-92$

1
p
IV
ppp
III

7
III
III
IV
II
ppp

12
p
II
III
p

17
ppp
p

23
III
IV
mp

Un poco più andante $\text{♩} = 100$

con sord. \square

28
arco
pizz.
mp
pizz. arco pp

34
mp

38
pp
mp

*) pizz. ad lib. (+3)

Престо

$\text{♩} = 96$
 con sord.
 punta d'arco sul IV sin al Φ

pp

8

14

19

24

29

35

41

46

52 *pp*

58

62

66 *p*

72

77 *mp*

84

89

94 *pizz.* *p mano sinistra* *più volte ad lib.*

senza sord.
 arco
 101 *f*
 110 *molto rit.*
ff

a tempo
 119 *molto rit.* a tempo
 pizz. arco *mf* *ff* pizz. arco *mf*

127 *f*
 136 *p* *cresc.* *poco sost.*

144 *ff*
 150 *accel.* a tempo

158 *p* *cresc.* *f* allargando a tempo

167 (sostenuto) *meno f*

176 *p* *cresc.*

185 *ff* *V* *allarg.* *a tempo* *pizz.* *f dim.*

196 *mano sinistra* *più volte con sord.* *ad lib.* *pp* *punta d'arco*

205

213 *V* *1* *2* *I*

219 *p*

227

233 *pp*

238 *III* *1* *0* *4* *0* *2* *3* *0* *1* *3*

244 *p* *3* *0* *1* *3* *4* *1* *3* *0* *1* *3* *1* *3* *4* *1* *1* *2* *3* *4* *1* *2* *1* *2* *3* *4*

249 *mf* *II* *pizz.* *1*

345 *ordinario*

352 *IV punta d'arco* *ordinario*
pp sul pont.

362 *più f*

372 *a tempo* *p* *cresc. . .*

382 *allarg.* *f*

390 *III*

396 *rallent. molto* *quasi a tempo, ma tranquillo, ♩ = 88*
dim. p

404 *III - - V - - V - - rall. molto*
p *ppp*

413 *Tempo I* *pp* *cresc. molto* *ff*
(продолж. исполнения 4'35")