

To my dear friend Blair Fairchild

Alfredo Casella (1883-1947)

# SONATINA (1916)

## 1. Allegro con spirito

**Allegro con spirito**

*mp indolente ed ironico*  
*senza pedale*  
*(ben staccato)*

*mf*  
*(senza ripetere) ten. sempre*  
*p*  
*staccato sempre*  
*(sempre senza pedale)*

*mp*  
*sempre piano*

*pp*  
*(senza rall.)*

⚙ Le ♪ sono sempre equivalenti in tutti i cambiamenti di battuta.

*Ad libitum. Appassionato e rubato assai, con molta fantasia.*

*f poco* *p espress.* *mf*  
*senza arpeggiare*  
 (con molto pedale)

*f* *mf* *f*  
*accel:* *rit:*

*accel:* *rit:* *rall. molto*  
*p* *mf* *p*  
 lunga  
 (Ped. ....\*)

**Tempo I<sup>o</sup>**  
*malizioso, un poco melanconico* *espress.*  
*mp* *f poco* *mp*  
*legg.*

*espress.* *f poco*

⊙ In questo periodo, le terzine equivalgono sempre, ognuna, a due delle altre

2/8 2/4 3/8 4/1 8/4 2/4 3/4

*mp* *f espress.* *dim.*

8/4 2/4

*legg.* *p* *mf poco marcato*

*p* *pp (senza rall.)*

*Di nuovo a tempo rubato, forse più lento della prima volta.*

3 *mp (senza arpeggiare)* *espress. dolce, come sognando* *(sempre senza arpeggiare)*

*pp (ten.col Red.)* *(pp)*

*poco accel:.....rall:.....*

*più p* *pp* *lunga*

6

*(pp)* *(Red...\*)*

Tempo I<sup>o</sup> (un poco animato)

2/4

*mp staccato*

(senza Ped.)

*mf marcato, con vivacità*

5/8

2/4

7/8

*sf*

*sf*

7/8

2/8

2/4

*Animando poco a poco*

*P leggero*

*cres.*

*sf*

*sf*

5/8

5/8

7/8

*sf*

7/8

2/4

*f*

*sf*

*f*

*sf*

5 4 5 4 3  
1 2 1 2 1

5 4 5 4 5  
1 2 1 2 1

1 1 2  
8 4 5

2 1 1  
8 5 8

*Animato più*

2/4 3/8 2/8 3/8 2/4 3/8 2/8 3/8

*P subito*

*staccato molto*

*sf*

Detailed description: This system contains the first two measures of the piece. The right hand starts with a 2/4 time signature and a key signature of two flats. It features a series of eighth notes with slurs and accents. The left hand plays a bass line with notes marked with a circled 'h' and a 'staccato molto' instruction. The system concludes with a dynamic marking of *sf* (sforzando) and a 3/8 time signature.

2/8 3/8 5/8 2/4

*sf*

*mf*

Detailed description: This system contains measures 3 and 4. The right hand continues with eighth notes, including a triplet in the second measure. The left hand features a bass line with notes marked with circled 'h' and fingerings (1, 5, 1, 8). Dynamic markings include *sf* and *mf*. The system ends with a 2/4 time signature.

2/8 3/8 2/8 3/8

*sf*

Detailed description: This system contains measures 5 and 6. The right hand has eighth notes with slurs and accents. The left hand continues with a bass line. A dynamic marking of *sf* is present. The system concludes with a 3/8 time signature.

3/8 7/8

*sf*

*sf*

*stringendo*

*p sottovoce*

*cres. poco*

*(il basso marcato)*

Detailed description: This system contains measures 7 and 8. The right hand has eighth notes with slurs and accents. The left hand has a bass line with notes marked with circled 'h'. Dynamic markings include *sf*, *p sottovoce*, and *cres. poco*. The system concludes with a 5/8 time signature and the instruction *(il basso marcato)*.

5/8 7/8 3/8

*a poco*

Detailed description: This system contains measures 9 and 10. The right hand has eighth notes with slurs and accents. The left hand has a bass line with notes marked with circled 'h'. A dynamic marking of *a poco* is present. The system concludes with a 3/8 time signature.

*molto marcato*

*f* *più f* *sf*

*sempre stringendo*

*sempre più forte* *sf* *sf* (sotto la m. d.)

*sempre più forte*

*sf* *ff* (la m. d. non arpeggiando) *marcatissimo*

*sf*

*(ff)*

*dim. e rall. molto.....*

*sf* (ten.) *staccato (ff)*

Tempo I<sup>o</sup> (*Allegro con spirito*)

*(senza ripetere)*  
*mp*  
*mp*  
*p*  
*p*  
*pp*  
*(senza rall.)*  
 G. P.

*Ad libitum (rubato). Misterioso. (Più lento delle due prime volte.) poco stringendo.....*

*(una corda)*  
*(senza arpeggiare)*  
*mp*  
*mf espress.*  
*poco f*  
*ppp (ten. col Red.)*

*rall. poco a poco.....*

*mf*  
*pp morendo*  
*lunga*  
*dim.*

⚙ Vedi nota, pag. 2, riguardo al valore rispettivo delle e delle in questo periodo. (Red. ....\*)

Tempo I<sup>o</sup> (*Allegro con spirito*)

*pp stacc. leggero (sempre u.c. sino alla fine)*

(senza Ped.)

*p sottovoce, ma ben chiaro*

*pp*

*ppp*

*pp*

*mp*

*senza rall. sino alla fine*

*pp*  
(senza arpeggiare)

*più pp*

*ppp*

*tenere a lungo*

*pp*

*ppp*

*pp*

*ppp*

(Ped.)



# 2. Minuetto

$\frac{3}{4}$  Tempo di minuetto tradizionale (*allegretto molto moderato*)

*mp dolce, con grazia melanconica*

*rapido*  
*staccato*  
*p*  
*(sopra alla m d.)*

*staccato (sempre piano)*  
*più P*

*sf*  
*staccato*  
*dim*

(legato)

*p dolce ed espress.*

*il basso sempre staccato*

leggero

*il basso un poco marcato*

*p* *mp*

*mf espress.*

*cres.* *f ma non troppo* *espress.*

✪ Il SI# è giusto, e la simmetria di questa battuta colle tre altre precedenti: non deve far supporre che il SI, di cui sopra, abbia da essere ♯.

dim.

3/4 2/4 3/4 2/4 3/4

First system of a piano score. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in a key with one flat (B-flat major or D minor). The time signature changes between 3/4 and 2/4. The first measure is marked 'dim.'. There are various musical notations including chords, arpeggios, and slurs.

3/4 2/4 3/4 dolce e triste

*p* senza rall. *P espressivo*

*mf* senza arpeggiare ecc.)

(Ped. -----)

Second system of the piano score. It continues with two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in a key with one flat. The time signature changes between 3/4 and 2/4. The first measure is marked '*p*'. The second measure is marked 'senza rall.'. The third measure is marked '*P espressivo*'. The fourth measure is marked '*mf*'. The fifth measure is marked 'senza arpeggiare ecc.)'. There is a dashed line with '(Ped.)' below it, indicating a pedal point.

più piano

Third system of the piano score. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in a key with one flat. The time signature is 3/4. The first measure is marked 'più piano'. There are various musical notations including chords, arpeggios, and slurs.

*pp* pianissimo e misterioso, con molto pedale

Fourth system of the piano score. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in a key with one flat. The time signature is 3/4. The first measure is marked '*pp*'. The second measure is marked 'pianissimo e misterioso, con molto pedale'. There are various musical notations including chords, arpeggios, and slurs.

(senza arpeggiare) sempre *pp*

3/4 2/4 3/4

Fifth system of the piano score. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in a key with one flat. The time signature changes between 3/4 and 2/4. The first measure is marked '(senza arpeggiare) sempre *pp*'. There are various musical notations including chords, arpeggios, and slurs.

3/4 2/4 3/4

8/4  
*sempre pianissimo*

senza  $\textcircled{c}$  *In tempo sino alla fine*  
*p staccato, con grazia maliziosa* *più p*  
*senza pedale*

2/4 3/4  
*senza rall., sempre strettamente in tempo*  
*pp* *sempre staccato e senza ped.* *perdendosi*

senza  $\textcircled{c}$  *(sempre in tempo)*  
*ppp (senza arpeggiare) tenera a lungo*

# 3. Finale

**Veloce molto**  
*rapido ed impetuoso*

*mp*  
(sopra la m.d.)

*mp* *cres.*

*cres. molto*

*fff* *stridente*  
8ª alta.....  
8ª alta.....

**Poco più mosso (molto vivace)**  
*marcatissimo*

*fff* *ten. col ped.*

*m.d.* *fff* *m.s.* *p*

⚙ In questo passo, come pure nei due analoghi ulteriori, è da evitarsi il più possibile l'uso dei pollici di entrambe le mani.

2/4 *ppp* — 3/4 — 2/4 *p marcato*  
*molto staccato*

\* la m.s. sempre piano; il *ppp* non riguarda che l'entrata della m.d.  
 \* senza pedale

*poco sf* *poco sf* *p sempre e molto staccato*  
 (sempre senza ped.)

*poco sf* *p* *poco sf* *p* *poco sf* *p*  
*sempre molto vivace, senza rall.*

*poco sf* *più p*  
 Tempo del principio  
*rapido ed impetuoso*

*mp*

⊙ Il segno ~ significa: rialzare adagio il pedale destro, così da averlo completamente tolto al segno ordinario \*.

8/8 4/8 3/8

*mf* *cres. poco a poco*

This system contains two measures of music. The first measure is in 8/8 time, and the second is in 4/8 time. The key signature has two sharps (F# and C#). The melody is written in the treble clef, and the accompaniment is in the bass clef. A dynamic marking of *mf* is present, along with the instruction *cres. poco a poco*. The notes in the melody are marked with (h) for half notes.

8/8 4/8 3/8

*mf*

This system contains two measures of music. The first measure is in 8/8 time, and the second is in 4/8 time. The key signature has two sharps. The melody is in the treble clef, and the accompaniment is in the bass clef. A dynamic marking of *mf* is present.

8/8 4/8

*più f* *sempre cres.*

This system contains two measures of music. The first measure is in 8/8 time, and the second is in 4/8 time. The key signature has two sharps. The melody is in the treble clef, and the accompaniment is in the bass clef. A dynamic marking of *più f* is present, along with the instruction *sempre cres.*. The notes in the melody are marked with (h) for half notes and 5 for fifth fingers.

4/8 3/8 2/8

*f*

This system contains two measures of music. The first measure is in 4/8 time, and the second is in 3/8 time. The key signature has two sharps. The melody is in the treble clef, and the accompaniment is in the bass clef. A dynamic marking of *f* is present. The notes in the melody are marked with (h) for half notes and 5 for fifth fingers.

2/8 4/8 3/8

This system contains two measures of music. The first measure is in 2/8 time, and the second is in 4/8 time. The key signature has two sharps. The melody is in the treble clef, and the accompaniment is in the bass clef. The notes in the melody are marked with (h) for half notes and 5 for fifth fingers.

8<sup>a</sup> alta.....

*sempre più f*

8<sup>a</sup> alta.....

*stringendo*  
8<sup>a</sup> alta.....

*f molto*

8<sup>a</sup> alta.....

*Di nuovo più mosso (molto vivace).*

*marcatissimo*

*fff stridente*

*f dim. molto*

Oppure:



*molto staccato e ritmato*

*sottovoce, grottesco*

*p*

*senza pedale*

*ten. ten.*

*sempre sottovoce*

*ten. ten.*

*Subitamente ancora più mosso. Brusco e capriccioso.*

*poco sf*

*(senza ped.)*

*senza rall.*

Con fantasia. Come un ricordo del primo tempo.  
misterioso e lontano

(una corda.)  
(senza arpeggiare) *p*  
*mp* *espress.*  
*PPP* (ten. col ped.)

*poco stringendo*.....*rall.*.....

*più p*  
*pp* *morendo*  
lunga  
(*rit.*.....\*)

Tempo del principio  
*4/8* rapido ed impetuoso

*mf*  
*cres.*

*Agitato e stringendo poco a poco*

*f*  
*mf*

*f*  
*mf*  
*f*

First system of musical notation. Treble clef, bass clef. Dynamics: *f*, *mf*. Time signature: 3/8. Includes triplets and a fermata.

Second system of musical notation. Treble clef, bass clef. Dynamics: *f*, *mf*. Performance instructions: *espress.*, *(senza arpeggiare)*, *veloce assai*. Includes triplets, a quintuplet, and a fermata.

Third system of musical notation. Treble clef, bass clef. Dynamics: *f*. Includes quintuplets and triplets.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *mf*. Time signature: 7/8, 3/8. Includes triplets and a quintuplet.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *f*. Includes quintuplets, triplets, and a fermata.

*sempre più agitato e tumultuoso*

*più f*

(a)

*sempre più stringendo*

*sempre più forte*

*ff*

*8/4 velocissimo*

Un poco largamente (ma sempre mosso)

*marcatissimo fff stridente m.s.*

*confuso e misterioso (tutti gli accordi senza arpeggiare)*

*allarg. poco a poco*

$\frac{2}{4}$  (♩ = ♩)     $\frac{4}{4}$  (♩ = ♩)

*sf (non troppo) una corda*

*pp*

*tr*

*8<sup>a</sup> bassa*

Red.

(a) N. B: Mi #, da non sostituirsi inavvertentemente con Fa #!

8<sup>a</sup> bassa.....  
(Red.)

‘Al suono d’una marcia escono le guardie alla Chinese,, (Carlo Gozzi, *Turandot*, Atto II, scena 2<sup>a</sup>)  
Tempo di marcia grave e solenne

*ppp sordamente, tenebroso*

(Red.) \* Red.

*sempre pianissimo*

\* Red. ecc.

⊛ Tutti gli accordi, sino alla fine del tempo, sempre *sensu arpeggiare!*

*poco a poco crescendo*

meno pp *p*

*mf*

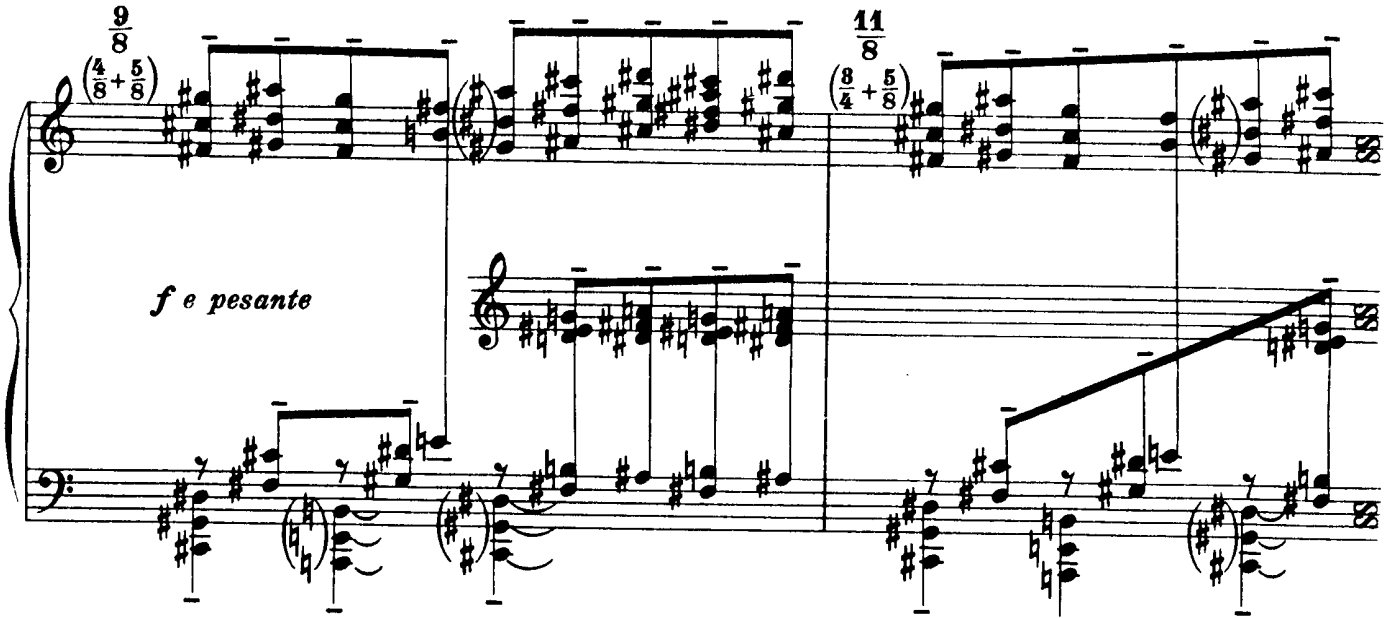
*Poco a poco sempre più forte e luminoso*

*mf*

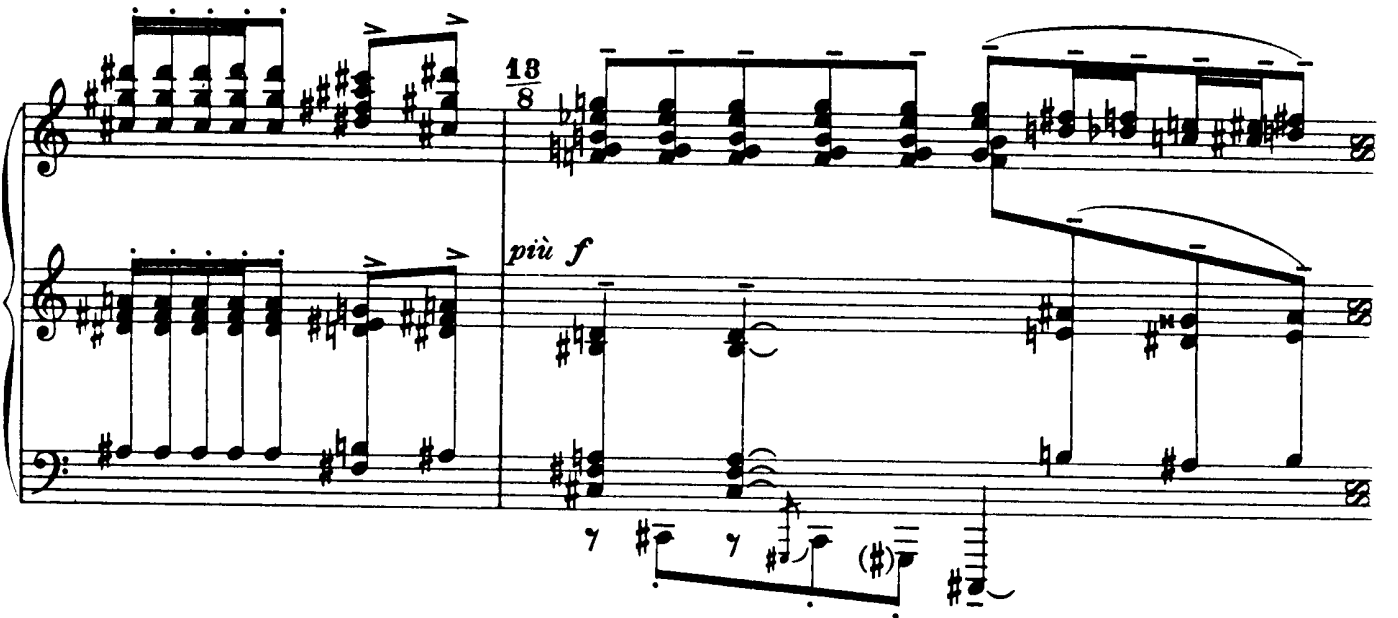
*più f*

$\left(\frac{3}{4} + \frac{3}{8}\right)$   $\frac{11}{8}$   $\left(\frac{8}{4} + \frac{5}{8}\right)$

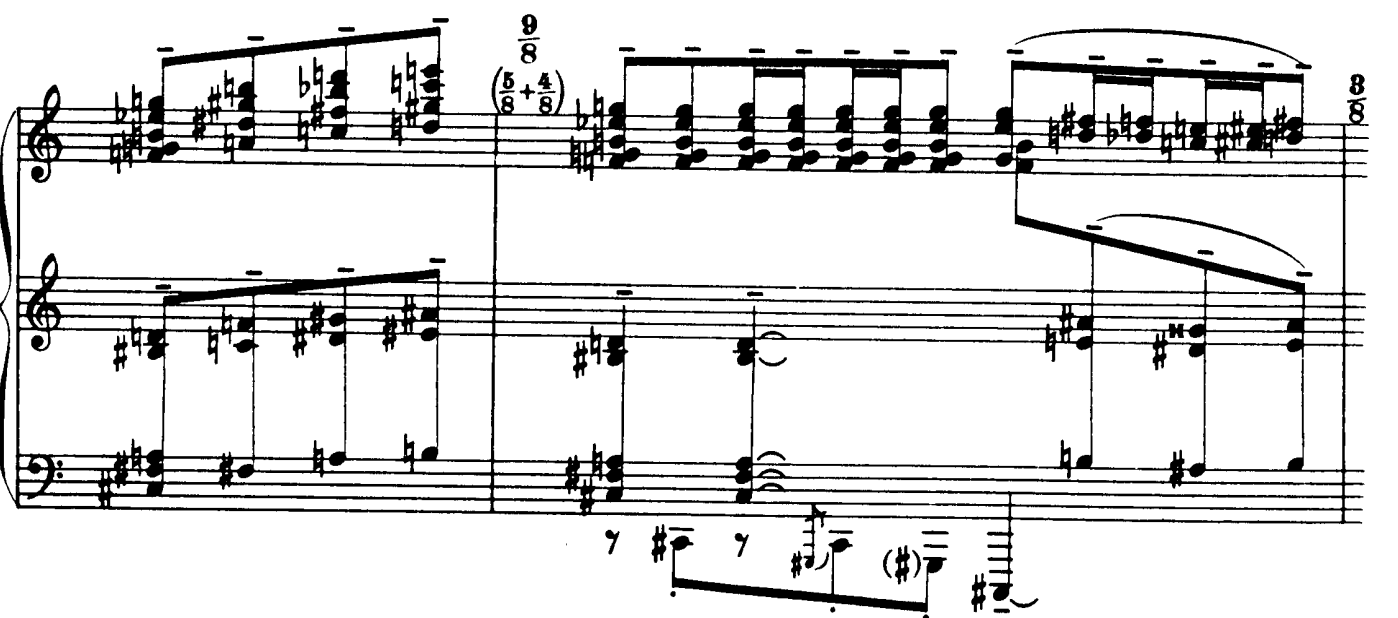
*f e pesante*



$\frac{13}{8}$  *più f*



$\frac{9}{8}$   $\left(\frac{5}{8} + \frac{4}{8}\right)$



Musical score for measures 10-12. The piece is in 8/8 time. Measure 10 starts with a dynamic marking of *più f*. The right hand features a series of chords with accents, while the left hand plays a rhythmic accompaniment. Measure 11 includes a tempo marking *Allargando molto* and a note equality symbol  $(\text{♩} = \text{♩})$ . Measure 12 ends with a final chord. The system concludes with the measure number 12 and the time signature 8/8.

**Largamente. Pomposo e smagliante**

*fragoroso*

Musical score for measures 12-13. The piece is in 8/8 time. Measure 12 begins with a dynamic marking of *fff* and the instruction *(senza arp.)*. The right hand plays a series of chords, and the left hand has a bass line with a 4-measure rest. Measure 13 continues with similar textures. The system concludes with the measure number 13 and the time signature 8/8.

*m.d.* *fff* *(senza arp.)*

*m.s.* *fff*

*(senza arp.)*

*(Ped. tenuto per tutta la battuta)*

Musical score for measures 13-14. The piece is in 8/8 time. Measure 13 starts with a dynamic marking of *sf* and a note equality symbol  $(\text{♩} = \text{♩})$ . The right hand features a series of chords with accents, and the left hand has a bass line with a 5-measure rest. Measure 14 continues with similar textures. The system concludes with the measure number 14 and the time signature 8/8.

*sf*  $(\text{♩} = \text{♩})$

*(Ped. sempre idem)*



12 25  
8 19  
8

19 8  
8 4

**Largo e sonoro**  
(♩ = ♩. prec.)

3/4

(a) Modificazione per pianoforte a 7 ottave: ecc. (l'accordo della m. s. non cambia)