

*George Enescu*

## SONATA II

PENTRU PIAN ȘI VIOLONCEL

(Do major)

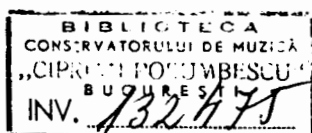
Op. 26 nr. 2

## 2-e SONATE

POUR PIANO ET VIOLONCELLE

(Ut Majeur)

Op. 26 No. 2



EDITURA MUZICALĂ A UNIUNII COMPOZITORILOR DIN R.P.R.

## EXPLICAȚIA ANUMITOR SEMNE MAI PUȚIN FOLOSITE

*mp* = mezzo piano  
*bp* = ben piano  
*pf* = poco forte  
*bf* = ben forte  
*psf* = poco sforzando  
*bsf* = ben sforzando  
*prfz* = poco rinforzando  
*brfz* = ben rinforzando  
*s.v.* = sotto voce

*Legato*-urile care pornesc de la o notă sau de la un acord, sau care depășesc o notă sau un acord, sfârșind în gol, indică executarea acestora în *filato*.

Se arpegiază numai acordurile precedate de  $\frac{1}{2}$ . De la semnul [ sau ] se reia executarea riguros placată a acordurilor.


Fluctuațiile de tempo notate cu caractere mici și în paranteze înseamnă că acestea sînt abia perceptibile.

### LA PIAN

L = Se pune pedala *forte*.  
 J = Se scoate pedala *forte*.

Semnul O indică ridicarea pe jumătate a pedalei *forte* urmată de imediată ei repunere, astfel ca vibrațiile armoniei precedente să continue încă.

### LA VIOLONCEL

 sau  = *portato*  
 sau  = *louré*

Cu excepția cazurilor în care este indicat în mod special semnul arcușul în sus (V), toate începuturile de frază sau de perioadă de acompaniament, precum și toate acordurile sau notele izolate, vor fi executate cu arcușul în jos (v).

## EXPLICATION DE QUELQUES SIGNES PEU USITÉS

*mp* = mezzo piano  
*bp* = ben piano  
*pf* = poco forte  
*bf* = ben forte  
*psf* = poco sforzando  
*bsf* = ben sforzando  
*prfz* = poco rinforzando  
*brfz* = ben rinforzando  
*s.v.* = sotto voce

Les liaisons qui partent d'une note ou d'un accord, ou qui les dépassent, pour finir dans le vide, signifient que cette note ou cet accord devront être filés.

On arpège seulement les accords précédés d'un  $\frac{1}{2}$ . A partir du signe [ ou ] les accords redeviennent rigoureusement plaqués.

Les indications de fluctuations de tempo en petits caractères et entre parenthèses signifient que ces fluctuations sont à peine perceptibles.

### AU PIANO

L = Mettez la pédale forte.  
 J = Enlevez la pédale forte.

Le signe O veut dire qu'on enlève à moitié la pédale forte, pour la remettre ensuite, de telle façon que l'harmonie précédente continue encore à vibrer en partie.

### AU VIOLONCELLE

 ou  = *porté*  
 ou  = *louré*

Tout début de phrase ou de période d'accompagnement, tout accord ou note isolés, devront être en tirant (v), sauf au cas où le signe V (poussé) est spécialement indiqué.

# 2<sup>DE</sup> SONATE

## POUR PIANO ET VIOLONCELLE

( UT MAJEUR )

## I

Georges ENESCO

Op.26 N°2

*Allegro moderato ed amabile. (♩ = 126)*

VIOLONCELLE

PIANO

*p dolce cant.* C.2

*Allegro moderato ed amabile (♩ = 126)*

*p s.v.*

C.2

*p pochiss.* *poco mp* C.1 *mf*

*p s.v.* *pochiss.* *p s.v.* *mp*

*trinq.*

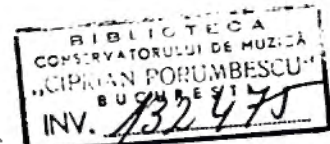
*pf vibr.* *mf* *mp* C.2 *mf* C.3

*tranquillo*

*mf* *mp* *dim. poco a poco*

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*tranq.*  
(d. 4)

*A tempo* *ps. v.*

*A tempo* *tranquillo* *A tempo mp cant.* *poco* *p sempre cant.* *tranq.*

*ps. v.*

*p* *bp*

*mp* *4* *C1* *pf espress.* *mf* *espress.* *pf* *mf* *C2* *C1* *C2* *C1*

*mp* *mf* *mp* *mf*

*prfz*

*appoggiato* *(senza rigore)* *A tempo* *(d = 120)*

*f* *dim.* *C2* *ps. v. parlante*

*appoggiato* *(senza rigore)* *A tempo* *(d = 120)*

*dolce* *rfz* *dim.* *p* *bp* *s. v.* *(sopra)*







mf mp

(esitando) poco sostenuto senza rigore

*p* *pf* *mp*

(esitando) poco sostenuto senza rigore

*lp* *prfz* *mp*

*C2* *C1*

A tempo più tranquillo (♩=92) poco rall

*C2* *C1*

④ A tempo più tranquillo (♩=92) poco rall

*p dolce*



A T<sup>o</sup> poco meno mosso (♩ = 84)

senza rigore...

*pf* grave *mp* *c3* *c2*

A T<sup>o</sup> poco meno mosso (♩ = 84)

*pf* grave *pf cant.* *rfz* *molto* *p*

1 2

poco più lento (♩ = 69)

calando

A T<sup>o</sup> tranq.  
(♩ = 112 = 116)

(senza rigore...)

*c2* *vibr.* *rfz* *mp* *p*

poco più lento (♩ = 69)

*rfz* *mf* *calando* *prfz* *p*

*con grazia* 3

*(sopra)*

5

... a tempo )

(senza rigore... A T<sup>o</sup>)

PIZZ

*bp*

5 ... a tempo )

*bp* *lusingando* *cant.* *pp* *p*

*(sopra)*

3 3 3



(PIZZ) *(senza rigore ..... A T<sup>o</sup>)*

*mp*

*(senza rigore ..... A T<sup>o</sup>)*

*mp* *p* *mf* *p* <sup>3</sup>

*pp* (sopra)

(PIZZ) *poco agitato rit*

*mp* *bp*

ARCO *p* *mp* *p*

*poco agitato rit*

*mp* *mf* *p* *bp*

*mp* *p* *mf*

*A T<sup>o</sup>* *senza rigore* *A tempo*

*C2* *lusingando cant.* *C1* *mf*

*A T<sup>o</sup>* *senza rigore* *A tempo*

*dolce armonioso* *pp* *mp*

*senza rigore poco sost.*

*senza rigore poco sost.*

*8*

*pf* *mf* *mf* *mp* *bp* *pf sub. espress*

*A tempo tranquillo (♩ = 100)*

*C1 mp flessibile 3 C2 pf mf*

*A tempo tranquillo (♩ = 100)*

*6 mp mf*

*con anima (♩ = 92)*

*C2 pfz > mp pf C3*

*con anima (♩ = 92)*

*mp pf espress. 3*



*f* *un poco pes* *bsf*

*un poco pes* *bsf*

*poco rall* *più rall* *tranq.*

*poco rall* *pf* *cant.* *flessibile* *poco* *più rall*

*un poco lento* ( $\text{♩} = 72$ ) *senza rigore* *AT° I° poco meno mosso* ( $\text{♩} = 88$ )

*vibr.* *pf grave* *senza rigore* *AT° I° poco meno mosso* ( $\text{♩} = 88$ )

*un poco lento* ( $\text{♩} = 72$ ) *mp* *pf* *p*



delicatamente *bfp* *p* *poco* *mf*

8

*bfp* *p* *poco* *mp*

1 2 5

*p* *dolciss.* *p* *pochiss. anim.* *calando* *poco* *mp* *C2*

*bfp dolciss.* *bfp* *pochiss. anim.* *calando* *poco* *un poco cant.* *p*

1 5

*A Tempo sost. (♩ = 92)* *tranq.* *senza rigore* *smorz.* *A T° I° (♩ = 112)*

*C3* *mp grave* *C2* *mf* *molto* *p* *bfp s.v.*

*A Tempo sost. (♩ = 92)* *senza rigore* *molto* *smorz.* *pp*

*p* *poco* *tranq.* *8* *A T° I° (♩ = 112)*



C1 *pp lontano* *poco* *s.v.* *poco*  
 C2 *p cant.* *poco*

*mp* *mp* *molto* *trinq.* *bp* *C2* *C3*  
*p* *cant.* *marc.* *mp trinq.*

(♩ = ♩) *senza rigore* *A Tempo* *senza rigore* *9* *mp flessibile* *A tempo* *p marc. il canto* *bp flessibile*  
 C3 *mp* *poco* *C2* *C3*

*sost.*  
3

*mf* *pf*

*segue* *mp*

4

*poco allarg.* *un poco largamente* ( $\text{♩} = 92$ )

*mf marc* *brfz* *pf*

*poco allarg.* *un poco largamente* ( $\text{♩} = 92$ )

*smorz.* *dim.*

*poco più largamente* ( $\text{♩} = 84$ ) *senza rigore* *A T° I° un poco sost.* ( $\text{♩} = 112$ )

*mf* *mp* *mp grave*

*poco più largamente* ( $\text{♩} = 84$ ) *senza rigore* *10 AT° I° un poco sost.* ( $\text{♩} = 112$ )

*mp* *poco marc.* *smorz.* *p.s.v. grave*



*un poco agitato, ma non accelerando*

*un poco agitato, ma non accelerando*

*poco*

*mf*

*mp*

*(♩ = 108) cresc. poco a poco*

*(♩ = 108)*

*cresc. poco a poco*

*3 pf marc. ritmato*

*f*

*3 mf marc. ritmato*

*3*

Musical score system 1. The top staff (bass clef) features a melodic line with accents and slurs, ending with the instruction *più f*. The bottom staves (treble and bass clefs) provide harmonic support with chords and moving lines, marked with *pf* (pianissimo) and *8 bassa* (8 bass).

Musical score system 2. The top staff continues the melodic line with a *pes* (pesante) marking. The bottom staves show harmonic accompaniment with *f* (forte) and *più f* markings. A dashed line with the number 8 indicates a continuation of the bass line.

Musical score system 3. The system begins with a circled number 11. The top staff is marked *Animato* ( $\text{♩} = 112$ ) and *allacc* (allargando), followed by *b sf* (basso forte) and *sost* (sostenuto). The bottom staves are marked *b sf aspro* (basso forte aspro) and *sost*. The system concludes with a *ff vibr.* (fortissimo vibrato) marking and a tempo change to  $\text{♩} = 100$ .



*A tempo* ( $\text{♩} = 116$ )

*con intensità*

*poco allarg.*

*A tempo* ( $\text{♩} = 116$ )

*marc.*

*gliss.*

*poco allarg.*

*A Tempo* ( $\text{♩} = 96$ )

*poco*

*pes.*

*A T° con anima* ( $\text{♩} = 112$ )

*pochiss. sost.*

*b<sup>♭</sup>f*

*pf cant.*

*A T° con anima* ( $\text{♩} = 112$ )

*pes.*

*pochiss. sost.*

*b<sup>♭</sup>f*

*f*

*pf*

*A tempo*  
*tranq.*

*mf*

*p*

*c<sup>3</sup>*

*pf*

*tranq.*

*A tempo*

*mf*

*cant.*

*mf*

*mf*

*13*



(♩ = 100)

2

*mp* *pf* *mf* *p*

(12) (♩ = 100)

*p dolciss.* *mp* *cant.* *pf*

BIBLIOTECĂ  
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*pochiss. rall.* *più rall.* *non troppo*

*pochiss. rall.* *più rall.* *non troppo*

*mf dolce* *p* *p*

(sopra)

*A T° poco meno mosso* *senza rigore* *poco più lento* (♩ = 69) *calando*

(♩ = 76) *grave* *vibr.* *rfz* *p*

*A T° poco meno mosso* *senza rigore* *poco più lento* (♩ = 69) *calando*

(♩ = 76) *prfz* *mp* *rfz* *mp* *prfz*

(sopra)



(♩=88) A T: Mod<sup>to</sup>

senza rigore

A T: I° tranq. (♩=96)

(♩=88) A T: Mod<sup>to</sup> senza rigore 13 senza rigore A T: I° tranquillo (♩=96)

*p con grazia* *ppp delicatissimo armonioso*

senza rigore

A tempo

senza rigore A tempo

*sempre ppp* *tranq.*

senza rigore

A tempo

senza rigore A tempo

*mp* *b p* *mp*



*poco agitato*  
*bp*

*rit*  
*mp*

*p cant.*

*poco agitato*

*rit.*

*mf*

*bp*

*pp*

*A tempo*

*molto*

*f*

*senza rigore*

*mp*

*A tempo*

*dolciss. armonioso*

*poco*

*pp*

*senza rigore*

*A tempo*

*mf*

*f*

*rfz*

*A tempo*

*bp*

*8 bassa*

(♩ = ♩) *flessibile*  
*non troppo* *p sub.* *poco* *mp*  
*delicatamente*  
 (♩ = ♩) *p* *poco* *p* *bp dolciss.*



*tranq.* *A tempo*

15 *tranq.* *pp* *A tempo* 8

*psf* *bp* *sub.* *delicatamente*

*senza rigore* *A tempo* *sost (♩=84)*

*poco* *p* *mp* *pf* *prfz*

*senza rigore* *A tempo* *sost (♩=84)*

*poco allarg* *tranq.* *più allarg*

*c2* *c3* *bf grave* *c4*

*poco allarg* *più allarg*

*mf* *rfz* *mp*



*A T<sup>o</sup> molto tranquillo (♩ = 88)*

*A T<sup>o</sup> molto tranquillo (♩ = 88)*

16

*cant. dolce*

*dim.*

*calando*

*più tranquillo (♩ = 72)*

*mp*

*più tranquillo (♩ = 72)*

*mp nostalgico*

*calando*

*p dolciss.*

*A T<sup>1</sup> (♩ = 92)*

*tranq.*

*A T<sup>1</sup> (♩ = 92)*

*p senza espress.*



senza rigore ral - len - tan - do . . . .

mf cant. tranq non troppo pfz

c3 mp V

più lento ( $\text{♩} = 80$ )

ARCO PIZZ. m.s. sempre cant. rfz pf

(17)



(Arco) *Allar . .* *prfz* *Allar . .*

*sonoro, armonioso*  
*marc. il canto*

*- gando* *Andante un poco sostenuto (♩ = 69)* *brfz*

*- gando* *Andante un poco sostenuto (♩ = 69)* *rfz*

*più allargando* *un poco lento (♩ = 66)* *tranq* *lunga*

*prfz* *mp* *p* *pp perd.*

*più allargando* *prfz* *mp* *tranq p* *pp perd.*



## II

*Allegro agitato, non troppo mosso* (♩ = 108)

First system of the musical score. The upper staff (bass clef) begins with a melodic line marked *p s. v.* (piano, sforzando). The lower staff (treble and bass clefs) is mostly silent, with a few notes appearing in the right hand towards the end of the system, also marked *p s. v.*

Second system of the musical score. The upper staff continues the melodic line with a *p s. v.* marking. The lower staff features a complex, fast-moving accompaniment in both hands, with many beamed sixteenth and thirty-second notes.

Third system of the musical score. The upper staff includes a *non vibr.* (non vibrato) instruction. The lower staff continues the fast accompaniment. A *poco* (poco) marking is present. The system concludes with a *pochiss* (pochissimo) marking. A dashed line separates this system from the one below.

*sempre non vibr.*

*poco* *pp sub.*

(18)

*p* *bp sub.*

*poco cresc.* *mp* *p* *p leggiero*

(19)



First system of musical notation. The piano staff (top) features a melodic line with slurs and dynamic markings: *mp*, *p*, and *dim.*. The bass staff (bottom) provides harmonic support with chords and a melodic line. A *c2* marking is present above the piano staff. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. The piano staff continues the melodic development with slurs and dynamics: *lp*, *p*, and *c3*. The bass staff features a more active line with slurs and dynamics: *lp* and *p*. A *8 bassa* marking is located below the bass staff. The system ends with a double bar line and a repeat sign.

Third system of musical notation. The piano staff includes a first ending bracket marked with a '1'. Dynamics include *pp*, *poco*, and *poco*. The bass staff continues with a melodic line and dynamics: *pp* and *poco*. A *8 bassa* marking is present below the bass staff. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation, starting at measure 20. The piano staff features dynamics: *mp*, *p*, *lp*, and *pp*. The bass staff includes dynamics: *mp*, *p*, *lp*, and *pp*. The system concludes with a double bar line and a repeat sign.

First system of the musical score, measures 1-4. The music is in 8/8 time and B-flat major. The upper staff features a melodic line with a fermata on the final note of measure 4. The lower staff provides harmonic support. Performance markings include *poco* (twice), *p s.v.* (twice), and *poco cresc.* (twice).

Second system of the musical score, measures 5-8. The music continues in 8/8 time and B-flat major. The upper staff has a melodic line with a fermata on the final note of measure 8. The lower staff has a more active line. Performance markings include *lamentoso* (twice), *mp* (twice), and *dim.* (twice). A dashed line labeled "C2" is present in the upper staff.

Third system of the musical score, measures 9-12. The music continues in 8/8 time and B-flat major. The upper staff features a melodic line with a fermata on the final note of measure 12. The lower staff has a more active line. Performance markings include *PIZZ*, *pf marc. con suono*, and *bp leggieriss.*. A circled measure number "21" is located above the lower staff. A dashed line labeled "C2" is present in the upper staff.



(PIZZ) *cresc.* *sf* *sf* *mf* *ARCO* *v* *C3*

*pochiss. cresc.*

*pp* *un poco legato* *poco*

*C3* *mp* *C2*

*pp* *armonioso*

*(sopra)*

*mp marc.* *C2* *C1* *C2* *p* *C3* *C4*

*p marc. secco* *più p*

*(sopra)*

*più p* *dim.* *dim.* *bp sempre dim.*

*bp* *dim.* *s.v.*

*L*

*C3* *C3* *pp* *C2* (22)

*sempre dim.* *smorz.* *pp lontano staccatiss.*

*L*

*C1* *V* *sempre pp*

*pp ma marc.* (sopra)

*V* *o* *V* *o* *o*

*sul due corde*

*L*



First system of musical notation. The top staff features a melodic line with a crescendo leading to a fortissimo (f) dynamic. The middle and bottom staves provide harmonic support. The key signature has one sharp (F#).

Second system of musical notation. The top staff includes a mezzo-forte (mp) dynamic and a crescendo. The middle staff contains a circled measure number 23. The bottom staff features a piano (poco) dynamic. The key signature changes to two sharps (F# and C#).

Third system of musical notation. The top staff includes a piano (poco) dynamic and a crescendo. The middle staff features a piano (poco) dynamic. The bottom staff includes a piano (poco) dynamic and a crescendo. The key signature changes to two sharps (F# and C#).

*p f sost.*

*p sub.*

*p secco*

C3

C2

*b f marcatis.*

*r f z con espansione*

C1

*p f*

*p f*

*p f z*

*b f marcatis.*

L

*agitato, ma in tempo*

*p f deciso*

24

*agitato, ma in tempo*

*mp un poco legato*

*cresc. poco a poco*





First system of musical notation, measures 24-25. The system includes a vocal line and a piano accompaniment. Measure 24 features a vocal line with notes G4, A4, B4, and C5, and a piano accompaniment with notes G4, A4, B4, and C5. Measure 25 features a vocal line with notes G4, A4, B4, and C5, and a piano accompaniment with notes G4, A4, B4, and C5. The piano accompaniment includes a circled measure number 25. Performance markings include *bsf*, *sub.*, *bp s.v.*, and *un poco legato*. A circled measure number 25 is present above the piano accompaniment.

Second system of musical notation, measures 26-27. The system includes a vocal line and a piano accompaniment. Measure 26 features a vocal line with notes G4, A4, B4, and C5, and a piano accompaniment with notes G4, A4, B4, and C5. Measure 27 features a vocal line with notes G4, A4, B4, and C5, and a piano accompaniment with notes G4, A4, B4, and C5. The piano accompaniment includes a circled measure number 26. Performance markings include *non vibr.*, *C4*, *C3*, and *C4*.

Third system of musical notation, measures 28-29. The system includes a vocal line and a piano accompaniment. Measure 28 features a vocal line with notes G4, A4, B4, and C5, and a piano accompaniment with notes G4, A4, B4, and C5. Measure 29 features a vocal line with notes G4, A4, B4, and C5, and a piano accompaniment with notes G4, A4, B4, and C5. The piano accompaniment includes a circled measure number 28. Performance markings include *poco*, *pp sub.*, and *C4*.



C4 *p* *cresc.* C2  
*bp sub*  
*p* *bp sub.* *poco cresc.*

C2 *mf* *mp* *pf* C1 C2 *p sub.* *espress.*  
 (26)  
*un poco agitato*

C2 *mf* C1 *pf marc.*  
*cresc.*  
*un poco legato*

First system of musical notation, measures 1-5. The score is written for a single melodic line in treble clef. The key signature has one sharp (F#). The time signature is 3/4. The music features various dynamics including *sf* (sforzando) and *f* (forte). There are also markings for *sub.* (subito) and *marc.* (marcato). The notation includes slurs, ties, and fingerings (1, 2, 3, 4, 5). A circled number 27 is present at the end of the system.

Second system of musical notation, measures 6-10. The score is written for a single melodic line in treble clef. The key signature has one sharp (F#). The time signature is 3/4. The music features various dynamics including *con forza*, *sf* (sforzando), and *sub.* (subito). There are also markings for *marc.* (marcato). The notation includes slurs, ties, and fingerings (1, 2, 3, 4, 5). A circled number 27 is present at the end of the system.

Third system of musical notation, measures 11-15. The score is written for a single melodic line in treble clef. The key signature has one sharp (F#). The time signature is 3/4. The music features various dynamics including *spicc.* (spiccato), *p* (piano), *cresc. molto* (crescendo molto), *mp* (mezzo-piano), and *cresc. molto* (crescendo molto). The notation includes slurs, ties, and fingerings (1, 2, 3, 4, 5). A circled number 27 is present at the end of the system.



*sul 2 corde* **f**  $(\text{♩} = 112)$  **bf deciso**

$(\text{♩} = 112)$  **bf deciso**

**f**  $(\text{♩} = 112)$  **bf deciso**

**f** *ma non troppo* *al talone, feroce* **sf** *cresc.* **f** *simile*

**pp staccatissimo** *simile* **poco** **p**

28

First system of the musical score. It consists of three staves: a vocal line at the top and a piano accompaniment below. The vocal line begins with a half note, followed by quarter notes, and ends with a half note marked *attacca*. The piano accompaniment features a series of chords and moving lines. Dynamics include *bf* (basso-forte), *più f* (more forte), and *ff* (fortissimo). A *vibr.* (vibrato) marking is present. A *cresc.* (crescendo) marking is shown with a dashed line under the piano part. A fermata is placed over the final note of the vocal line.

Second system of the musical score. The vocal line continues with a half note, followed by a quarter note, and ends with a half note. The piano accompaniment includes a section marked *p sub.* (piano subito) and *molto*. A measure number 29 is circled. Dynamics include *sf* (sforzando), *f energico* (forte energico), and *ff*. A *8* with a dashed line indicates a repeat or a specific measure count. The system concludes with the instruction *al talonc, ritmato* (at the talon, rhythmic).

Third system of the musical score. The vocal line features a half note, followed by a quarter note, and ends with a half note. The piano accompaniment includes a section marked *cresc.* (crescendo). Dynamics include *bf sost.* (basso-forte sostenuto), *bf con calore* (basso-forte con calore), and *mf* (mezzo-forte). The system concludes with a *cresc.* marking and a *mf* dynamic.



(♩ = 104) *pes.* *brfz con espansione* *con suono appassion.* *marc.* *c2*

(♩ = 104) *pes.* *rfz pf* *brfz* *bf con suono appassion.*

(♩ = 108) *c1* *c2* *ff* *lamentos*

(30) (♩ = 108) *mp* *non troppo* *mf*

*più ff*

*mf cresc. molto*

*furioso*

Musical score for the piece "L" by Franz Liszt, featuring piano and violin parts. The score includes dynamic markings such as *poco pes.*, *dim. poco a poco*, and *sf*. The piano part is written in bass clef, and the violin part is in treble clef. The score shows a complex arrangement of notes, rests, and slurs, with a final section marked by a double bar line and a repeat sign.

(♩ = 96)

*calando di*

*cant.* *C2*

(♩ = 96)

*calando di mormorando*

8 bassa

*più*

*doloroso A T<sup>o</sup> più tranquillo (♩ = 84)*

*un poco mormorando*

*più*

**32** *A T<sup>o</sup> più tranquillo (♩ = 84) mf*

*cant. doloroso*

*ps.v.*

8 bassa

*sul 2 corde*

*C2*

*poco*

*poco cresc.*



*senza rigore* *A tempo* ( $\text{♩} = 80$ )

*p* *c3* *poco* *mp* *dim*

*senza rigore* *A tempo* ( $\text{♩} = 80$ ) *sempre cant.*

*mp* *dolciss*

*calando* *(senza rigore)*

*calando* *(senza rigore)*

*dim.*

5

*Tranquillo* ( $\text{♩} = 76$ ) *simile*

*c4* *pp s.v. mormorando*

*Tranquillo* ( $\text{♩} = 76$ )

*p* *dolce chiaro* *poco* *più p*

33

*A T<sup>o</sup> I<sup>o</sup> (♩ = 104)*

*un poco cant.*

*poco*

*mp sub. **pp** ma marc.*

*A T<sup>o</sup> I<sup>o</sup> (♩ = 104)*

*ps. v. ma marc.*

*poco*

*poco*

*C4*

*C3*

*C4*

*(♩ = 108)*

*poco*

*PIZZ m.s. +*

*PIZZ m.d.*

*(♩ = 108)*

*b<sup>p</sup> leggiero*

*pp staccatiss.*

*C4*

*(♩ = 100)*

*ARCO*

*V*

*C3*

*p*

*(♩ = 100)*

*(34)*

*Tranquillo (♩ = 84)*

*Tranquillo (♩ = 84)*

*pp*

*C4*

*C3*

*pp misterioso* *rall. . . poco a poco . . .*

*sul 2 corde* *c4*

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

*al* *mod<sup>to</sup> tranq. (♩.=76)*

*c4* *poco p* *un poco cant.* *bp lontano*

*al* *mod<sup>to</sup> tranq. (♩.=76)* *bp lontano*

*poco p* *8 bassa*

*anim. al tempo I° (♩.=96)*

*c4* *c3* *ben* *rfz* *mp*

*delicatamente* *anim. al tempo I° (♩.=96)*

*p* *ben* *prfz* *p mormorando*

*8 bassa*



*tranq.*

*p*

*dim.*

*bp lontano*

*s.v.*

*bp*

(senza rigore - A tempo) (♩ = 112)

*bp*

*pp*

(senza rigore - 35 A tempo) (♩ = 112)

*pochiss. stacc.*

*smorzando*

*pp*

(sopra)

*sul ponticello scivolando*

*pochiss.*

*fuggente*

*à l'ord.*

*pp*

*C2*  
*sempre pp*

*pp*

*pochiss.*

*sempre pp*

*(sopra)*

*(sopra)*

*(♩. = 104)*

*V*

*C2*

*C1*

*harm.*

*(♩. = 104)*

*2*

*8*

*(♩. = 108)*

*pp*

*al talone*

*PIZZ*  
*m.s.*

*(♩. = 92)*

*ARCO*

*lunga*

*mettere la sordina*

*(♩. = 108)*

*pochiss.*

*pp*

*(♩. = 92)*

*lunga*

*lunga*

*ppp*

*(sopra)*

*8 bassa*

*8 bassa*

# III

Andantino cantabile, senza lentezza (♩ = 144)

*lunga*  
*avec sourdine* *sf* *c3*  
*lunga* *p* *c2* *semplice teneramente.* *c3* *c2*

*calando* *A tempo* (♩ = ♩)  
*s.v.* *mf* *mp* *mp* *1 1 c2* *p*

*calando* *A tempo* *vibr.* *4*  
*c2* *smorz* *espress* *mp* *mp* *poco* *mp* *p* *c2*

*senza rigore*  
*c2* *c3* *c4* *c3* *c4* *c3* *c4* *c3* *c4* *c3* *c4* *c3* *c4* *c3* *c4*  
*semplice* *più p* *mp* *p.s.v.* *pochiss.*



A tempo (♩=126)

smorz.

(♩ = 132-138)

*pp* ma un poco marc.

36

A tempo (♩=126)

(♩ = 132-138) *p s.v. cant.*

*pp* ma un poco marc.

L

O L L

(enlevez la sourdine)

senza rigore

*dolce*

senza rigore

A tempo (♩=126)

(sans sourdine)

*pp*

*sciolto, chiaro*

*mf* *sciolto, chiaro*

A tempo (♩=126)

*mp*

*pp*

(sopra) *p*

*p*

*dim.*

*poco p*

*dim.*

*sempre cant.*

*p*

*mp*

*senza rigore*

*A tempo (♩. 132)*

*senza rigore*

*A tempo (♩. 132)*

*mp*

*pf sust.*

*mf*

*mp*

*p s.v.*

*incalzando poco a poco, ma senza accelerare*

*pochiss. sost.*

*vibr.*

*c2*

*mf*

*pf*

*c3...*

*incalzando poco a poco, ma senza accelerare*

*pochiss. sost.*

*cresc. poco a poco*

*pochiss. sost.*

*p*

*3*

*5*

*A tempo* (♩ = 126)

*f* *pf* *p.s.v.* *pp* *mp*

*cant. semplice*

*p* *mp*

*A tempo* (♩ = 126)

*mf* *mp*

*cant. appassion. sost.*

*ten.* (♩ = 120)

*p* *cresc.* *mf* *pf*

(38) (♩ = 120) *molto espress.*

*cant.*

*pf*

*poco calando* *poco rit.*

*mp* *poco* *dim.* *mp*

*poco calando* *poco rit.*

*mf* *dim.* *mp*



*A tempo* ( $\text{♩} = 120$ ) *appass.* ( $\text{♩} = 126$ )

*mf* *cresc.* *mf cant.* *pf*

*A tempo* ( $\text{♩} = 120$ ) ( $\text{♩} = 126$ )

*poco* *mp* *cresc.*

This system contains the first two staves of the musical score. The top staff is a vocal line in bass clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has one flat (B-flat). The tempo is marked 'A tempo' with a quarter note equal to 120 beats. The first measure of the vocal line is marked 'appass.' and 'mf'. The piano accompaniment has a 'poco' marking. The system concludes with a tempo change to 126 beats per minute, indicated by '(♩ = 126)', and a 'cresc.' marking in the piano part.

*pes* ..... *poco allarg. di più* *A tempo* ( $\text{♩} = 116$ ) *ff vibr, largamente*

*pes* ..... *poco allarg. di più* *A tempo* ( $\text{♩} = 116$ )

*ff largamente*

This system contains the third and fourth staves. The vocal line continues with a 'pes' (pesante) marking and a 'poco allarg. di più' (poco allargando di più) instruction. The piano accompaniment also features a 'poco allarg. di più' instruction. The tempo is marked 'A tempo' with a quarter note equal to 116 beats. The system ends with a 'ff largamente' (fortissimo largamente) marking in the piano part.

*pes.* *poco rall.* ..... *di più* *mp*

*C2... C1* *sempre ff* *appass.* *pes.* *poco rall.* ..... *di più* *mp*

*pf* *mp*

This system contains the fifth and sixth staves. The vocal line has a 'pes.' marking and a 'poco rall.' (poco rallentando) instruction. The piano accompaniment is more complex, featuring multiple layers of chords and arpeggios, with a 'sempre ff' (sempre fortissimo) marking. The system concludes with a 'di più' (di più) instruction and a 'mp' (mezzo piano) dynamic marking.

A T° più tranq. (♩=112)

*apocyntho*  
*p<sup>2</sup>*  
*dolciss.*

*PIZZ*

*simile*

*poco*

*C2*

*più p*

39

A T° più tranq. (♩=112)

*cant. dolce*

*p dolce*

*mp*

*mf*

*con grazia, malinconico*

(?)

*mp*

(♩=104)

*p dolce malinconico*

*calando poco a poco*

*al*

*ARCO*

*bp*

(♩=104)

*calando poco a poco*

*al*

*poco*

*p*

*mp*

*molto*

*bp*

*s.v.*

*p*

*p*

*molto*

*bp*

*mf*

*cant.*

*un poco lento* (♩=92)

*PIZZ*

*poco rit.*

*ARCO*

*A tempo tranquillo* (♩=120)

*dim.*

*un poco lento* (♩=92)

*cant.*

*poco rit.*

*A tempo tranquillo* (♩=120)

*dim.*

*pf*

*mp languido*

*p*

*bp*

*L*

*L*

*L*

*L*

*L*

*L*

*L*

*L*

*L*

*L*

*v* *pp* *più tranq. (♩=96)* *perd.* *mettez la sourdine*

*più tranq. (♩=96)* *pp* *dim.* *un poco cant.*

*rall. avec Sourdine* *un poco più lento (♩=88)* *pp* *molto teneramente, lontano*

*rall. (40)* *pochiss.* *pp* *un poco più lento (♩=88)* *lontano armonioso* *sempre pp delicatamente*

*più pp* *pochiss. b<sup>pp</sup>* *sospirando* *pp*

*8* *8*



*ppp*  
*senza rigore*  
*sub brfz*  
*molto*  
*pp*  
*poco più largamente (♩=72)*  
*ten.*  
*brfz*  
*molto*

*A tempo - un poco lento (♩=76)*  
*rall*  
*A tempo - un poco lento (♩=76)*  
*rall*  
*pp languido*

*più lento (♩=63)*  
*PIZZ*  
*mp*  
*espress. dolciss.*  
*molto*  
*pp*  
*molto lunga*  
*Enlevez la Sourdine*  
*perd.*  
*più lento (♩=63)*  
*(♩=72)*  
*ARCO*  
*(♩=80)*  
*molto lunga*  
*perd.*  
*mp*  
*molto lunga*  
*perd.*  
*ppp*  
*ma marc.*  
*ppp*

## IV

## Final à la roumaine

Allegro sciolto (♩ = 160)

(sans sourdine.)

*mp* piacevole, con leggerezza *poco*

*C2* *C1*

## Final à la roumaine

Allegro sciolto (♩ = 160)

*p* dolce con leggerezza

(sopra)

*mf* *mp*

*mp* *p*

(sempre sopra)

*p* *poco cresc.* *mf* *sub*

*C2* *C1*

*bp* *poco cresc.* *mp* *delicatamente*

*senza rigore A tempo* *pochiss.* *p* *δp*

*senza rigore A tempo* *bp* *s.v.* *pp*

*mf* *gliss. vibr* *cresc.* *pf* *mf* *ben ritmato* *mp* *c2*

(41)

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

*psf* *p* *sub.* *mf* *pf* *espress.* *c1* *2 1* *3* *v*

*bp* *p* *mp* *mf*



First system of musical notation. Treble and bass staves. Dynamics: *f*, *mp*, *ben ritmato*, *poco*. Time signatures: 3/4, 2/4, 4/4. Includes triplets and slurs.

Second system of musical notation. Treble and bass staves. Dynamics: *sfp marc. C1*, *sfp*, *mf*, *psf marc. ps.v.*, *psf*, *p s.v.*, *mp*. Includes a circled measure number 42.

Third system of musical notation. Treble and bass staves. Dynamics: *con spirito marc.*, *mp*, *un poco marc.*, *p*, *mp*. Includes tempo markings and slurs.

PIZZ *psf* *mf* *sf* *mp marc.* *ARCO* *p s.v.* *ma marc.* *più p* *c 4*

*poco* *mp* *PIZZ* *mp* *piacevole* *5* *43*

*(PIZZ)* *p* *(PIZZ)* *mp* *p* *8* *mp*

(PIZZ) *mp* *p* *mp* (PIZZ) *psf psf*

(loco) *p* *poco* *mp* *psf psf*

L L L

ARCO *p* *prfz* *mf* *ARCO* *mp* *c2* ---

*mp* *pf espress.* *con grazia* *mf* *mp*

*sub.*

L L L L L

*senza rigore* *\* A tempo* *poco cresc.* *espress.* *44* *p* *c3* *poco mp*

*senza rigore* *espress.* *A tempo* *mp* *mf*

L L L L

\* #:  $\frac{1}{4}$  de ton plus haut

*un poco marc., giuocando*

First system of music, measures 1-8. The score is written for a single melodic line on a staff with a key signature of one flat (B-flat). The tempo/mood is marked *un poco marc., giuocando*. The dynamics include *pp sub.*, *p*, *pf*, *p sub.*, *poco*, *mp*, *bp sub.*, *bp s.v.*, and *bp*. There are also markings for *c3* and *c2* at the beginning of the first two measures.

Second system of music, measures 9-16. The score continues the melodic line. Dynamics include *psf*, *p*, *mp*, *mf*, *mp*, *p*, and *mp*. There are also markings for *c2* at the beginning of the first measure of the system and *1* in the eighth measure.

Third system of music, measures 17-24. The score continues the melodic line. Dynamics include *p*, *bp*, *mp*, *mf marc.*, *p*, *poco*, and *senza rigore*. There are also markings for *3* and *2* in the first measure, and *3* in the second measure.



*A tempo poco*

*poco*

(45) *A tempo*

*p dolce s.v.*

*mp*

*non vibr.*

*dim.*

*p*

*pp*

*ci mp*

*vibr. espress.*

*poco*

*poco*

*esitando* *A tempo* ( $\text{♩} = 144$ )

*mf* *p dolciss. nostalgico*

*esitando* *A tempo* ( $\text{♩} = 144$ )

*bp* *p dolce* *dim.*

*non troppo* *sub.* *mp* *grazioso, un poco malinconico* ( $\text{♩} = 152$ )

*bp* *p s.v.* *più p* ( $\text{♩} = 152$ )

46

*dolce scherz*

*bp* *pp scherz leggiero* *pp* *p*

(♩ = 160)

*pp*

(♩ = 160)  
*mp piacevole, ritmato*

*mp dolce* *p* *bp ma un poco marc.*

*bp* *mp* *p* *bp ma un poco marc.*

*p*

*p* *dim.* *smorz.* *pp* *bp.s.v.*

*p dolce smorz.* *pp*

(47)

*poco*

*poco*

*bp*

First system of musical notation. The top staff (treble clef) begins with a *pp* dynamic marking. It features a melodic line with a fermata over the first measure, followed by a second measure with a fermata and a *2* marking. The third measure has a *pochiss.* marking, and the fourth measure has a *P giuocando* marking. The bottom staff (bass clef) contains a continuous eighth-note accompaniment. The first measure of the bottom staff is marked *bp chiaro, delicatamente, tranq:*. The second measure is marked *poco*. The third measure is marked *poco*. The fourth measure is marked *sempre bp*. The bottom staff also includes a *ten.* marking over the fourth measure.

Second system of musical notation. The top staff (treble clef) continues the melodic line. The first measure is marked *bp s.v.*. The second measure is marked *bp*. The third measure is marked *mp*. The fourth measure is marked *grazioso*. The bottom staff (bass clef) continues the eighth-note accompaniment. The first measure is marked *bp*. The second measure is marked *mp*. The third measure is marked *grazioso*. The fourth measure is marked *p*. The bottom staff also includes a *ten.* marking over the fourth measure.

Third system of musical notation. The top staff (treble clef) begins with a *pp* dynamic marking. It features a melodic line with a fermata over the first measure, followed by a second measure with a fermata and a *2* marking. The third measure has a *non troppo* marking, and the fourth measure has a *mp* marking. The bottom staff (bass clef) contains a continuous eighth-note accompaniment. The first measure is marked *poco poco*. The second measure is marked *poco poco*. The third measure is marked *p*. The fourth measure is marked *grazioso*. The bottom staff also includes a *ten.* marking over the fourth measure.





*A tempo*  
*mp* *non troppo* *mp sub.* *p giocando*  
*p dolciss.* *non troppo* *amabile* *mp sub.*  
*p*

49

*(♩ = 160) PIZZ* *ARCO* *con grazia* *poco*  
*poco* *p sf* *(♩ = 160)* *psf* *mp*

*(♩ = 152)* *molto vibr.* *poco sost.* *A tempo*  
*p* *molto* *mp* *p*  
*(♩ = 152) 8-* *pf* *mp* *p* *armonioso*  
*mf* *bp*

Musical score for "L'Allegretto" by Franz Schubert, measures 49-52. The score is in 3/2 time, key of D major. It features a piano (p) part and a violin (V) part. The piano part has a tempo marking of "molto" and a dynamic of "sf". The violin part has a tempo marking of "molto" and a dynamic of "sf". The score includes a repeat sign and a first ending bracket. The key signature changes to D minor for measures 51 and 52.

[illegible]

stacc. non stacc. sf sf

rfz rfz sf sf

51

*A tempo*

*p espress.*

*mf* *mp* *giuocando*

*non troppo*

*A T<sup>o</sup>*

*mf un poco. aspro*

*mp*

*chiaro*

*dolciss.*

*p s.v.*

*delicatamen.*



Musical score system 1. The top staff (soprano) begins with a melodic line marked *mf espress.* and *non troppo*. The piano accompaniment in the bottom two staves features a rhythmic pattern of eighth and sixteenth notes. A first ending bracket labeled '8' spans the first two measures of the piano part. A second ending bracket labeled '3' spans the next two measures. The piano part concludes with a *p* (piano) dynamic marking.

Musical score system 2. The top staff continues the melodic line with dynamics *p*, *cresc.*, and *bf*. It includes a first ending bracket labeled '8' and a second ending bracket labeled '5'. The piano accompaniment features a *mp espress.* section followed by a *cresc.* section. Performance instructions include *pochiss. senza rigore* and *A tempo*. Chord symbols *C2*, *V*, *O*, and *C3* are indicated above the staff.

Musical score system 3. The top staff is marked *largamente con suono* ( $\text{♩} = 144$ ) and *senza rigore*. It includes a first ending bracket labeled '8' and a second ending bracket labeled '2'. The piano accompaniment is marked *largamente, con suono* ( $\text{♩} = 144$ ) and *senza rigore*. The system concludes with a *A tempo* section ( $\text{♩} = 152$ ) in 4/4 time, marked *mf*.

*senza rigore* *A tempo*

52 *mp* *senza rigore* *A tempo* *pf* *espress. cresc.* *gliss. vibr.* *(gliss. over leo touches biancheco)* *p* *pochiss.* *p*

*(♩ = 160)* *v* *bf* *(♩ = 160)* *pf* *mp* *psf* *mp*

8- *poco* *mp* *p s.v.*

*un poco più tranquillo (♩ = 132)* *c2* *f* *grave* *c3* *c2*

*un poco più tranquillo (♩ = 132)* *mp* *mf* *mp* *mf*

*non troppo*

*pf* *f* *dim.* *e - - - si - - - tan - - - do*

*con grazia* *e - - - si - - - tan - - - do*

*un poco marc.* *dim.* *mp dolce, grazioso*

*C2* *C3* *C2* *C3*

*A tempo tranquillo (♩ = 144)* *mp* *flessibile grazioso*

*p.s.v.* *C2*

53 *A tempo tranquillo (♩ = 144)*

*p malinconico* *poco* *mp*

8 *pp* *b p armonioso* *poco* *p dolce*

*tranq.*  
*mf dolce*  
*mp*  
*mf*  
*p*  
*mf con grazia, dim.*  
*sempre p*

*(pochiss. senza rigore)*  
*A tempo I°, con anima (♩ = 168)*  
*smorz.*  
*p*  
*mf*  
*mp*  
*mf*  
*mp*  
*giocoso*  
*smorz.*  
*flessibile*  
*(pochiss. senza rigore)*  
*54*  
*A tempo I°, con anima (♩ = 168)*

*(♩ = 160)*  
*p*  
*p f con suono (♩ = 160)*  
*mf*  
*p f*  
*f marc.*



(♩ = 152) *più f* *poco allarg.* *A T° giocoso, ma non mosso (♩ = 138)* *f frustico*

(♩ = 152) *p f* *poco allarg.* *A T° giocoso, ma non mosso (♩ = 138)* *f frustico con suono*

*più largamente (♩ = 126)* *A tempo (♩ = 138)*

*più largamente (♩ = 126)* *A tempo (♩ = 138)*

(♩ = 144) *bf* (♩ = 160) *bf aspro*

(♩ = 144) (♩ = 160)

55

Musical score for the first system, measures 1-8. The piano part features a melodic line with slurs and accents, while the bassoon part provides harmonic support with chords and moving lines. Dynamics include *sf*, *poco*, *più f*, and *bsf*. A first ending bracket covers measures 6-8.

Musical score for the second system, measures 9-16. The piano part continues with a melodic line, and the bassoon part has more complex rhythmic patterns. Dynamics include *bsf*, *selvaggiamente*, *poco*, *f*, *marc.*, and *senza rigore*. A first ending bracket covers measures 14-16.

*A tempo* ( $\text{♩} = 144$ ) ( $\text{♩} = 160$ )

Musical score for the third system, measures 17-24. The piano part has a more active melodic line, and the bassoon part has a steady accompaniment. Dynamics include *bf*, *chiaro*, *sf*, *poco*, *pf*, and *staccatiss.* A first ending bracket covers measures 22-24.

First system of the musical score. The piano part (bottom staves) includes dynamics *f*, *pf*, *mf*, *mp*, and *p*. It features triplets and slurs. The vocal part (top staff) includes the instruction *mezza voce* and dynamics *sf*, *mf*, *mp*, and *p*. The system concludes with the marking *s.v.*

(♩ = 152)

*agitato, ma in tempo*

Second system of the musical score. The piano part (bottom staves) includes dynamics *sf*, *mf*, *mp*, and *p*. It features slurs and the marking *leggero*. The vocal part (top staff) includes the instruction *mezza voce* and dynamics *sf*, *mf*, *mp*, and *p*. The system concludes with the marking *s.v.*

(57) (♩ = 152) *agitato, ma in tempo*

Third system of the musical score. The piano part (bottom staves) includes dynamics *sf*, *mf*, *mp*, and *p*. It features slurs and the marking *leggero*. The vocal part (top staff) includes the instruction *mezza voce* and dynamics *sf*, *mf*, *mp*, and *p*. The system concludes with the marking *s.v.*

Fourth system of the musical score. The piano part (bottom staves) includes dynamics *sf*, *mf*, *mp*, and *p*. It features slurs and the marking *leggero*. The vocal part (top staff) includes the instruction *mezza voce* and dynamics *sf*, *mf*, *mp*, and *p*. The system concludes with the marking *s.v.*





*largamente* ( $\text{♩} = 100$ ) *A tempo meno mosso* ( $\text{♩} = 112$ )

*più ff sost.* *fff VIBR.*

*largamente* ( $\text{♩} = 100$ ) *A tempo meno mosso* ( $\text{♩} = 112$ )

*più ff sost.* *fff*

( $\text{♩} = 104$ ) *largamente*

( $\text{♩} = 104$ ) *largamente*

( $\text{♩} = 96$ ) *bf grave* *A T° I° animato* ( $\text{♩} = 168$ )

( $\text{♩} = 96$ ) *bf grave* *r fz* *pf* *sost pf* *A T° I° animato* ( $\text{♩} = 168$ )

*non legato, ma non stacc.*

(♩ = ♩) (♩ = ♩)

*mf*

*ben*

*non troppo*

*bf con brio giocoso vibr.*

(♩ = 138)

*allargando* - - - -

*f pf*

(♩ = 138)

*allargando* - - - -

*cresc.*

*di più*

(♩ = 84)

*Mod<sup>to</sup> pes.*

*di più*

(♩ = 84)

*Mod<sup>to</sup> pes.*

*8*

**FINE**

Vienne, ce 30 novembre 1935

*George Enescu*

## SONATA II

PENTRU PIAN ȘI VIOLONCEL

(Do major)

Op. 26 nr. 2

VIOLONCEL

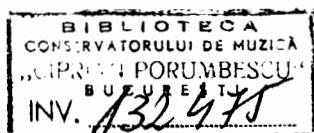
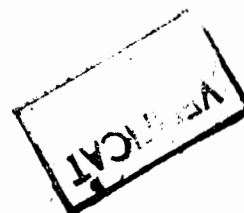
## 2-e SONATE

POUR PIANO ET VIOLONCELLE

(Ut Majeur)

Op. 26 No. 2

VIOLONCELLE



## VIOLONCEL

### EXPLICAȚIA ANUMITOR SEMNE MAI PUȚIN FOLOSITE

*mp* = mezzo piano  
*bp* = ben piano  
*pf* = poco forte  
*bf* = ben forte  
*psf* = poco sforzando  
*bsf* = ben sforzando  
*prfz* = poco rinforzando  
*brfz* = ben rinforzando  
*s.v.* = sotto voce

*Legato*-urile care pornesc de la o notă sau de la un acord, sau care depășesc o notă sau un acord, sfârșind în gol, indică executarea acestora în *filato*.

Se arpegiază numai acordurile precedate de  $\{$ . De la semnul [sau] se reia executarea riguros placată a acordurilor.

Fluctuațiile de tempo notate cu caractere mici și în paranteze înseamnă că acestea sînt abia perceptibile.

 sau  = *portato*  
 sau  = *louré*

Cu excepția cazurilor în care este indicat în mod special semnul arcușul în sus (V), toate începuturile de frază sau de perioadă de acompaniament, precum și toate acordurile sau notele izolate, vor fi executate cu arcușul în jos (v).

## VIOLONCELLE

### EXPLICATION DE QUELQUES SIGNES PEU USITÉS





*mp* = mezzo piano  
*bp* = ben piano  
*pf* = poco forte  
*bf* = ben forte  
*psf* = poco sforzando  
*bsf* = ben sforzando  
*prfz* = poco rinforzando  
*brfz* = ben rinforzando  
*s.v.* = sotto voce

Les liaisons qui partent d'une note ou d'un accord, ou qui les dépassent, pour finir dans le vide, signifient que cette note ou cet accord devront être filés.

On arpège seulement les accords précédés d'un  $\{$ .

A partir du signe [ou] les accords redeviennent rigoureusement plaqués.

Les indications de fluctuations de tempo en petits caractères et entre parenthèses signifient que ces fluctuations sont à peine perceptibles.

 ou  = *porté*  
 ou  = *louré*

Tout début de phrase ou de période d'accompagnement, tout accord ou note isolés, devront être en tirant (v), sauf au cas où le signe V (poussé) est spécialement indiqué.



à PABLO CASALS

# 2<sup>DE</sup> SONATE

## POUR PIANO ET VIOLONCELLE

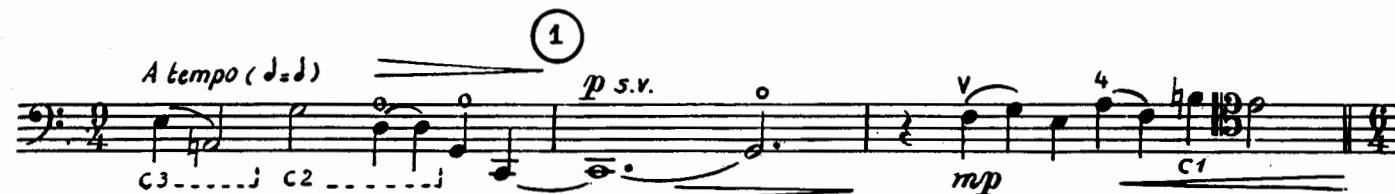
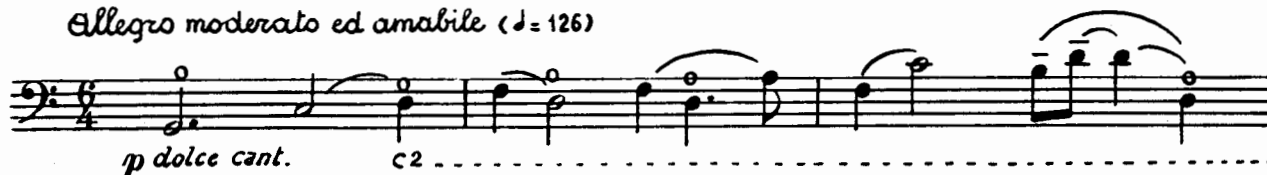
(UT MAJEUR)

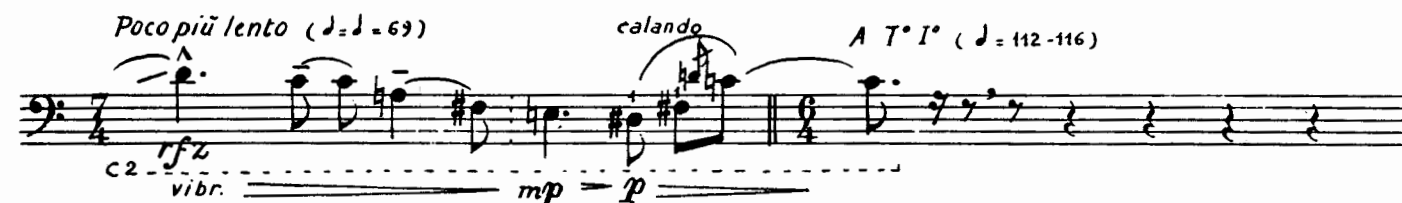
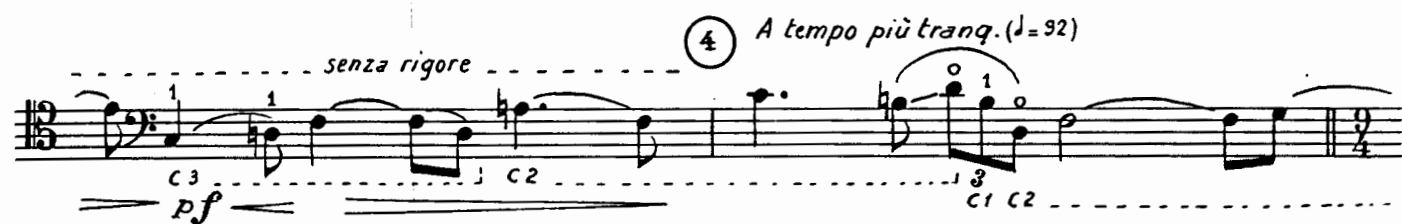
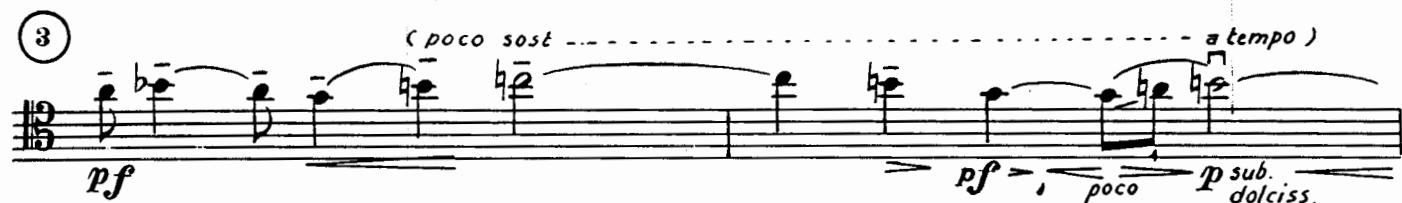
Georges ENESCO  
Op 26 N° 2

VIOLONCELLE

### I

*Allegro moderato ed amabile* (♩ = 126)





(PIZZ) *mp* *bp* *poco agitato* *rit* *A tempo* *lusingando cant.* *senza rigore* *A T<sup>2</sup>* *senza rigore* *poco sost.*

ARCO *p* *mp* *p*

*C3* *C2* *C2* *C1* *C2*

6 *A tempo tranquillo* ( $\text{♩} = 100$ )

*con anima* ( $\text{♩} = 92$ ) *flexibile* *prfz mp* *pf*

*un poco pes.* *poco rall.* *più rall.* *tranq.*

*C1* *C2* *C3* *C4* *C3*

*mp* *pf* *mf* *prfz mp* *pf*

*un poco lento* ( $\text{♩} = 72$ ) *senza rigore* 7 *A T<sup>1</sup> poco meno mosso* ( $\text{♩} = 88$ ) *delicatamente*

*pf grave vibr.* *f* *p* *bp*

*C3* *C2* *C2*

*poco* *mp* *p* *dolciss.* *p* *pochiss. anim.* *calando*

*C2* *C1* *C2* *C2* *C2*

*mp* *p* *p* *mp*

*A tempo sost.* ( $\text{♩} = 92$ ) *tranq.* *senza rigore* *smorz.* 8 *A tempo I<sup>o</sup>* ( $\text{♩} = 112$ )

*mp grave* *mf* *molto* *p* *bp s.v.*

*C3* *C2* *C2* *C2*

*pp lontano* *s.v.* *3* *mp* *mf*

*C1* *C2* *C1*

*pp* *mp* *mf*

*tranq.* ( $\text{♩} = 1$ ) *senza rigore* 9 *A tempo*

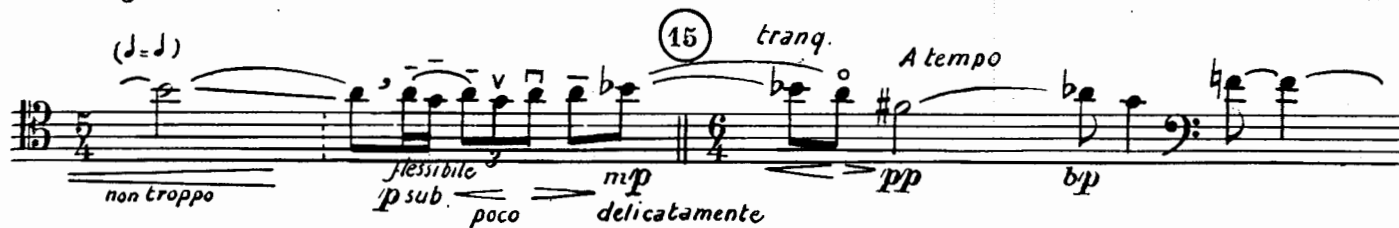
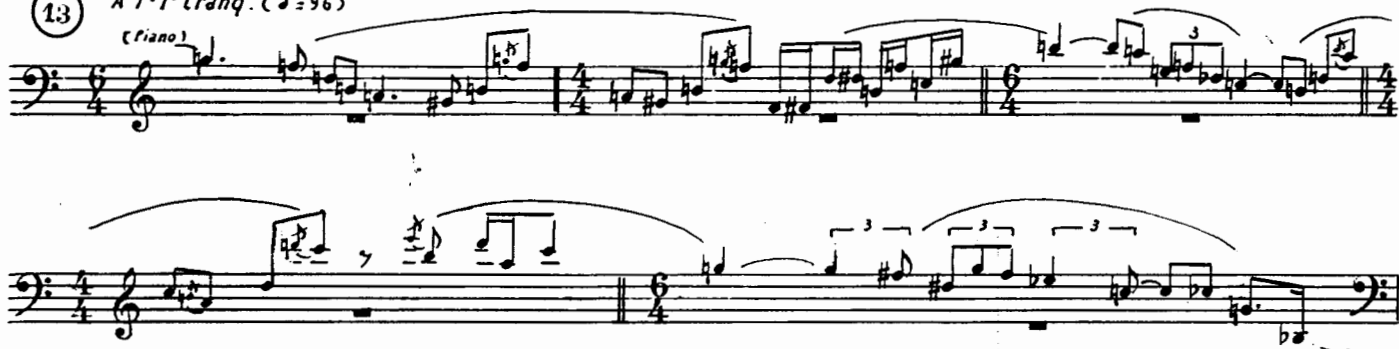
*molto* *bp* *mp* *poco* *mp flessibile*

*C2* *C3* *C2* *C3*

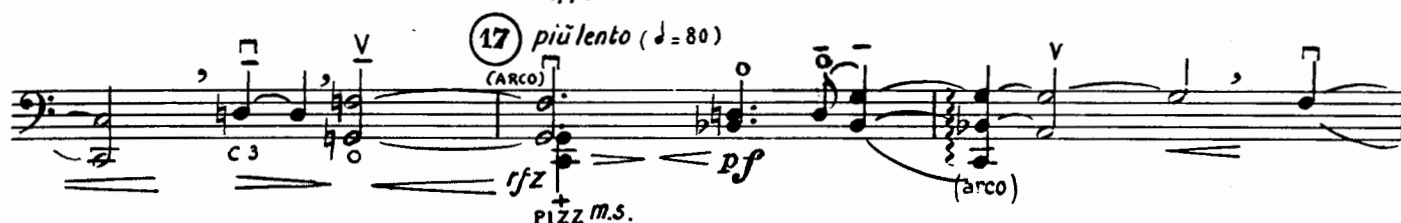
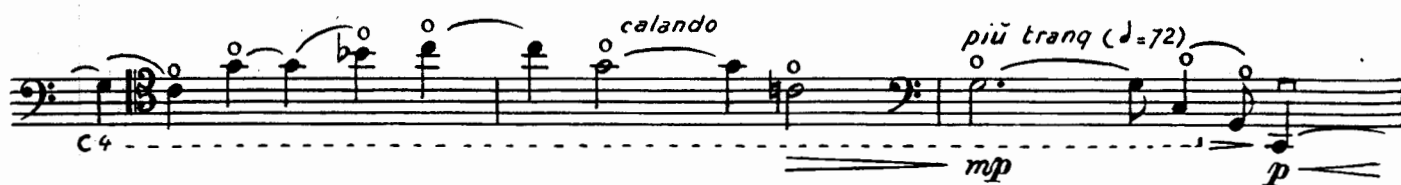
*sost.*  
*poco allarg.* *un poco largamente* ( $\text{♩} = 92$ )  
*mf = pf* *f marc.* *brfz* *pf*  
*poco più largamente* ( $\text{♩} = 84$ ) *senza rigore* (10) *A T<sup>o</sup> I<sup>o</sup> un poco sost* ( $\text{♩} = 112$ )  
*mf* *mf* *mp* *p s.v.* *mp grave*  
*un poco agitato, ma non accel.* ( $\text{♩} = 108$ ) *cresc. poco a poco*  
*mf*  
*pf marc. ritmato* *f*  
*più f* *pes*  
(11) *animato* ( $\text{♩} = 112$ ) *sost* ( $\text{♩} = 100$ ) *A tempo* ( $\text{♩} = 116$ ) *poco allarg.*  
*bsf* *attacca* *ff vibr.* *con intensità* *ff*  
*A tempo* ( $\text{♩} = 96$ ) *pes* *A tempo con anima* ( $\text{♩} = 112$ ) *pochiss. sost.*  
*poco f* *b f* *pf cant.*  
*A T<sup>o</sup> tranq.* *tranq.* (12) ( $\text{♩} = 100$ )  
*mf* *p* *pf* *mp* *pf*  
*pochiss. rall.* *più rall.*  
*A tempo poco meno mosso* ( $\text{♩} = 76$ ) *senza rigore* *poco più lento* ( $\text{♩} = 69$ ) *calando* *A T<sup>o</sup> Mod<sup>to</sup>* ( $\text{♩} = 88$ ) *senza rigore*  
*mf grave* *vibr.* *rfz* *p*

13 A T<sup>o</sup> tranq. (♩ = 96)

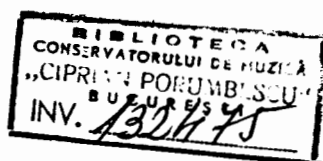
(piano)



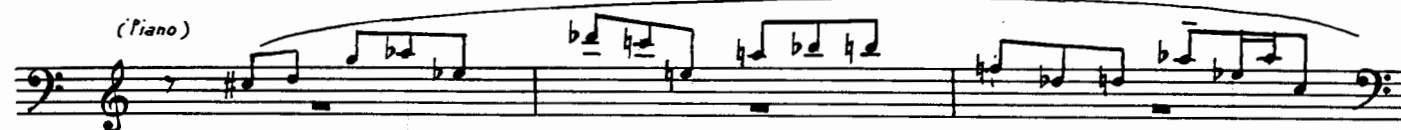




## II



*Allegro agitato, non troppo mosso* (♩=108)



V.S.  
attacca

*p s.v.*  
*non vibr.*  
*poco  $\delta p$  sub.*  
 18 *sempre non vibr.* ( $\text{♩} = \text{♩}$ )  
*poco  $\delta p$  sub.*  
*p*  
 19 *mp* *p* *mp* *p* *dim.*  
*b p* *c3 p*  
*pp*  
 20 *poco* *mp* *p* *b p*  
*pp* *poco* *p s.v.*  
*poco cresc.* *c2* *mp* *lamentoso*  
 21 *dim.* *c2* *PIZZ* *mf marc. con suono*

(PIZZ) *cresc.* *sf* *mf* *ARCO* *c3*

*c3* *mp* *marc.* *c1* *c2*

*c3* *p* *c4* *più p*

*dim.* *bp sempre dim.* *c3* *c3*

(22) *c3* *c2* *pp* *c1* *sempre pp*

*sul due corde*

*p* *c1*

(23) *mp* *cresc.* *poco* *a* *poco* *c4* *c3* *c3*

*sost.* *pf* *c3* *c2*

*c1* *marcatiss.* *cfz* *con espansione*

(24) *agitato, ma in tempo*

*pf deciso*

*più f* *f* *lamentoso*

*rfz*

(25)

*bf deciso* *bsf sub.* *bp s.v.*

*non vibr.*

*c3* *c4* *c3*

*c3* *c4* *poco* *pp sub.*

*c4* *c3* *p* *bp sub.* *p* *cresc.*

*c2* *mf* *mp* *c1* *pf*

(26)

*c2* *p sub.* *espress.* *mf* *pf marc.* *c1*

*bf*

27

*con forza*

*sub.*

*spicc. cresc. molto*

*p*

*f*

*(♩ = 112)*

*sf deciso*

28

*al talone, feroce*

*f ma non troppo*

*simile*

*cresc. sf*

*sf*

*sf*

29

*al talone, ritmato*

*attacca*

*più sf ff vibr.*

*sf energico sf*

*cresc. sf*

*sf sost. sf con calore*

*(♩ = 144)*

*pes*

*brfz con espansione*

*con suono appass.*

30

*(♩ = 108)*

*ff*

*lamentoso*

V.S.



*più ff* *marc.* *c1* *c2* *(♩ = 112)*

*senza rigore* **31** *A tempo* *(♩ = 108)* *ff* *furioso* *ff*

*ff* *(poco pes.)* *ff* *dim* *poco* *a*

*♩ = 96* *poco* *calando* *di* *più* *doloroso* *(9)* *mf* *cant.* *c2*

**32** *A tempo più tranquillo* *(♩ = 84)* *mp* *p* *un poco mormorando* *sul 2 corde* *A tempo* *(♩ = 80)* *c2*

*senza rigore* *poco* *p* *c3* *mp*

*dim.*

*calando* *senza rigore* **33** *tranq.* *(♩ = 76)* *simile* *b7* *c4* *s.v.* *mormorando*

*c4* *c3* *poco*

*A tempo I° (♩ = 104)*

*un poco cant.*  
*poco*  
*mp*  
*sub.*  
*bp*  
*ma marc.*  
*C4*  
*poco*

*(♩ = 108)* *PIZZ m.s.* *PIZZ m.d.* *(♩ = 100)* *ARCO* *V*  
*bp* *C4* *C3* *p*

*(34) tranquillo (♩ = 84)*  
*pp misterioso*  
*C3* *bp* *sul 2 corde*

*rall* *poco* *a* *poco* *al*  
*C4* *poco* *p* *un poco cant.*

*Mod<sup>to</sup> tranq. (♩ = 76)* *anim.al T° I° (♩ = 96)*  
*C4* *bp lontano* *C3* *ben* *rfz* *mp*

*tranq.* *dim.*  
*V* *1* *3* *V*

*(senza rigore)* *(35) A tempo (♩ = 112)* *sul ponticello* *scivolando*  
*bp* *pp*

*pochiss.* *al l'ord.* *pp*

*(♩ = 104)* *V* *2* *V* *1* *harm.* *V*  
*C2* *sempre pp* *C2* *C1*

*(♩ = 108)* *PIZZ m.s.* *+* *ARCO* *lunga* *mettez la Sourdine*  
*al talone* *pp*

# III

*Andantino cantabile, senza lentezza* (♩=144)

*avec Sourdine*

*sf* *C3* *p* *C2* *semplice teneramente*

*calando* *A tempo* (♩=144) *s.v.* *mf* *mp*

*mp* *calando* *p* *smorz* *espress.* *mp*

*A tempo* *mp* *C2* *vibr.* *poco* *mp* *p* *C2* *C3* *semplice*

*C4* *C3* *più p* *C4* *mp* *C3* *C4* *C3* *C4* *p s.v.* *senza rigore* *pochiss.*

(36) *A tempo* (♩=126) *smorz.* (♩=132-138) *Enlevez la Sourdine* (Piano)

*pp* *ma un poco marc.*

*senza rigore* *A 7<sup>a</sup>* (♩=126) (senza Sourdine) *pp* *sciolto, chiaro* *senza rigore*

*dim* *poco p* *C1* *bp s.v.*

(♩=144) *A tempo* (♩=132) (37) *incalzando poco a poco, ma senza accelerare.* *mp* *molto cant.* *mf* *pf*

*pochiss. sost. A tempo (♩=126)*  
vibr.

*f* *pf* *p* *sv* *pp* *mp*

*ten. sost*  
*cant. appass. cresc.*  
*mf*

*poco calando*  
*dim.*

*poco rit* *A tempo (♩=120)* *appass.* (♩=126)

*pes.* *poco allarg.* *di più* *A tempo (♩=116)*

*ff* *vibr.* *largamente*

*pes.* *poco rall.* *di più*

*sempre ff* *appass.*

**39** *A tempo più tranq. (♩=112)* *(♩=112)* *(pizz)* *poco* *(pizz)*

*arp. lento* *p* *dolciss.* *calando poco a poco* *al*

*ARCO* *dolce malinconico* *b<sub>p</sub>* *pp*

*un poco lento (♩=92)* *PIZZ* *ARCO* *V* *A tempo tranquillo (♩=120)* *dim.*

*mf* *mp* *b<sub>p</sub> s.v.* *p* *un poco cant.*

*più tranq. (♩=96)* *rall.*

*pp* *perd.* *Mettez la Sourdine*

40 (avec Sourdine)  $\text{un poco più lento} (\text{♩}=88)$

*pp molto teneramente, lontano più pp pochiss.  $\text{b}p$  sospirando*

*pp senza rigore poco più largamente ( $\text{♩}=72$ )  $\text{brfz}$  sub. molto *pp**

*a tempo poco lento ( $\text{♩}=76$ ) più lento ( $\text{♩}=63$ ) ( $\text{♩}=72$ ) ARCO ( $\text{♩}=80$ ) molto lunga*

*p mp espress. dolciss. pp ppp perd.*

*Enlevez la Sourdine*

## IV

### Final à la roumaine Allegro sciolto ( $\text{♩}=160$ )

(sans Sourdine)

*mp piacevole, con leggerezza*

*mp p poco mf*

*mp p poco cresc.*

*mf senza rigore A tempo*

*pochiss. p  $\text{b}p$*



41

*espress.* *gliss. vibr. 2* *ben ritmato*

*c2* *mf* *cresc.* *psf* *mf* *c2* *mp*

*psf* *p* *sub. mf* *espress.* *2* *1* *3* *7*

*f* *mp* *ben ritmato* *poco* *mp* *3*

42

*sfp marc.* *c1* *sfp* *mf*

*con spirito marc.* *(♩=♩)* *3* *mp 3*

*PIZZ* *ARCO* *più p*

*psf* *mf* *sfp* *p s.v. marc.* *c4*

43

*poco* *mp* *mp*

*(PIZZ)* *p* *mp* *p* *mp*

*(PIZZ)* *p* *mp* *(PIZZ)* *psf* *psf* *ARCO V* *p* *prfz* *mf* *PIZZ* *V*

senza rigore \*

ARCO

*mp* *c2* *poco cresc.* *espress.*

(44) *A tempo*

*p* *c3* *mp* *c2* *bp sub.* *un poco marc., giuocando*

*c2* *psf* *p* *mp*

*c2* *p* *bp* *mp* *senza rigore*

(45) *A tempo poco* *poco* *non vibr. dim.* *pp* *mp* *c1* *esitando* *A tempo (♩=144)* *mf* *p* *dolciss. nostalgico* *vibr. espress.*

(46) *(♩=152)* *non troppo sub. mp* *grazioso, un poco malinconico*

*dolce scherz.*

*(♩=160)* *pp* *c2* *mp* *p* *dolce* *bp* *ma un poco marc.*

*p* *dim.* *smorz* *pp*

47

*dp s.v.*

*poco*

*pp*

*pachiss.*

*p giuocando*

*ten.*

*bp s.v.*

*pp non troppo*

48 (♩ = 152)

*mp grazioso tranq.*

*mp nostalgico*

*meno p*

*p*

*più lontano*

*mp cant.*

*pochiss. senza rigore*

49 *A tempo*

*mp non troppo*

*mp sub.*

*p giuocando*

*pizz*

*perf*

*V.S.*

ARCO *con grazia* ( $\text{♩} = 152$ ) *poco sost* *A tempo*  
*mf* *poco* *p* *molto vibr.* *mp* *p*

( $\text{♩} = \text{♩}$ ) *molto* (50) ( $\text{♩} = 168$ ) *PIZZ* *sf sf ruidò* *sf*

(PIZZ) *sf sf sf sf sf sf sf sf sf sf sf sf*

( $\text{♩} = \text{♩}$ ) (PIZZ) *sf sf sf* *ARCO* *stacc. al talone* *non stacc.* *stacc.* *non stac.*  
*ff* *rfz* *3* *3* *3* *3* *3*

*stacc.* *sf* *sf* *sf*

( $\text{♩} = 160$ ) *mf* *mp* *p* *dim.*

*pochiss. senza rigore* (51) *A tempo* *p espress.* *non troppo*

*mf* *mp giuocando* *mf espress.* *non troppo*

*pochiss. senza rigore* *A tempo* *cresc.* *bf*

*largamente con suono* ( $\text{♩} = 144$ )

*senza rigore* *A tempo* ( $\text{♩} = 152$ )

*senza rigore* *A tempo* ( $\text{♩} = 160$ )

*gliss. vibr.*

*pp espress. cresc.* *f* *bf*

*pf* *mp* *psf* *mp 3* *f grave*

*un poco più tranq.* ( $\text{♩} = 132$ )

*53* *A tempo tranq.* ( $\text{♩} = 144$ )

*dim.* *f* *pp s.v.*

*mp* *C2* *flessibile grazioso*

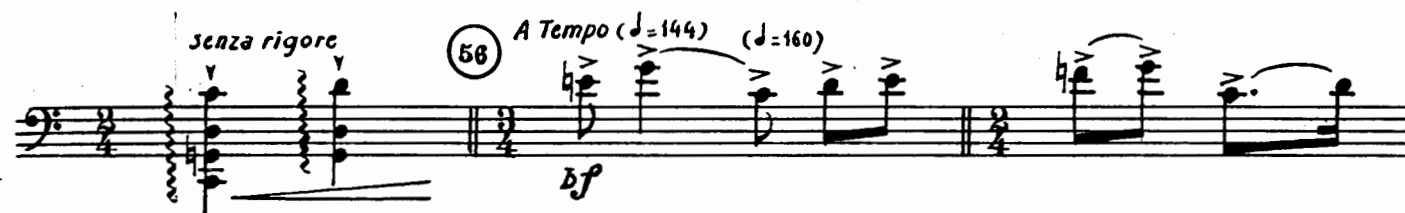
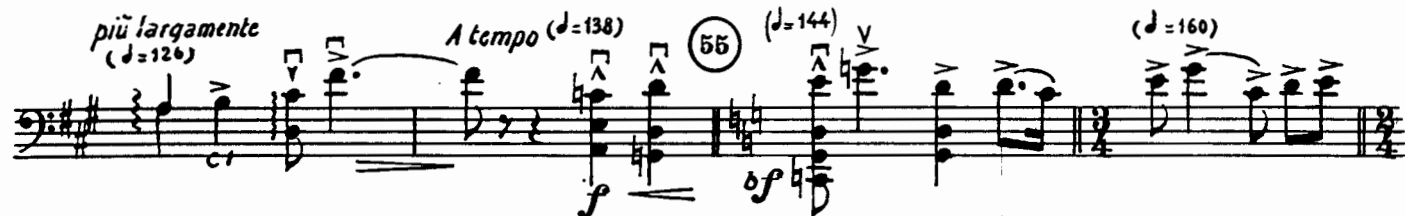
*p malinconico* *poco mp* *mf dolce*

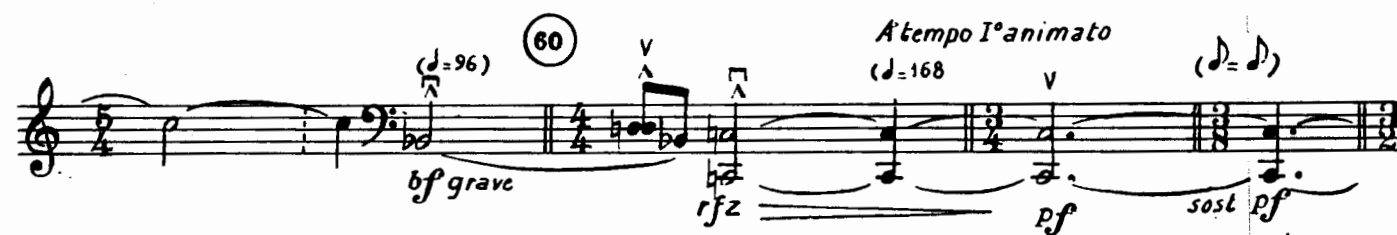
*tranq.* *smorz.* *pochiss. senza rigore*

*54* *A tempo I° con anima* ( $\text{♩} = 168$ )

*p* *mf*







Vienne, le 30 novembre 1935