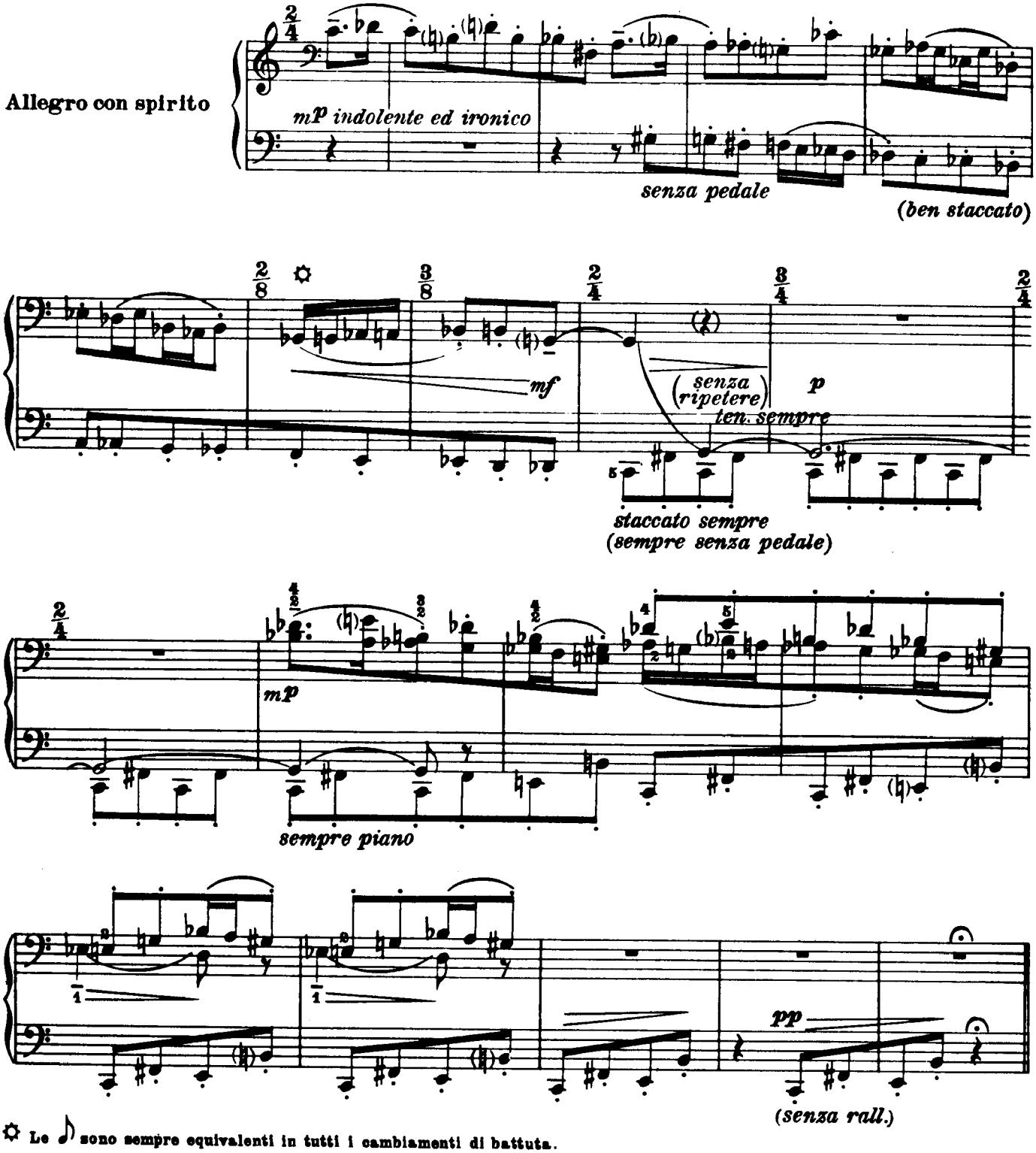
To my dear friend Blair Fairchild

Alfredo Casella *(1883-1947)*

SONATINA (1916)

1. Allegro con spirito



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

G. RICORDI & C. Editori, MILANO.

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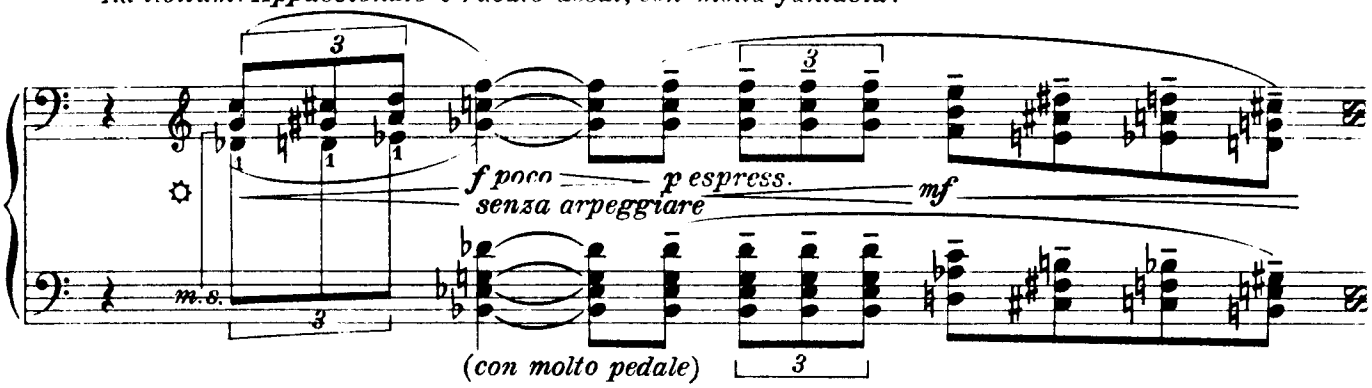
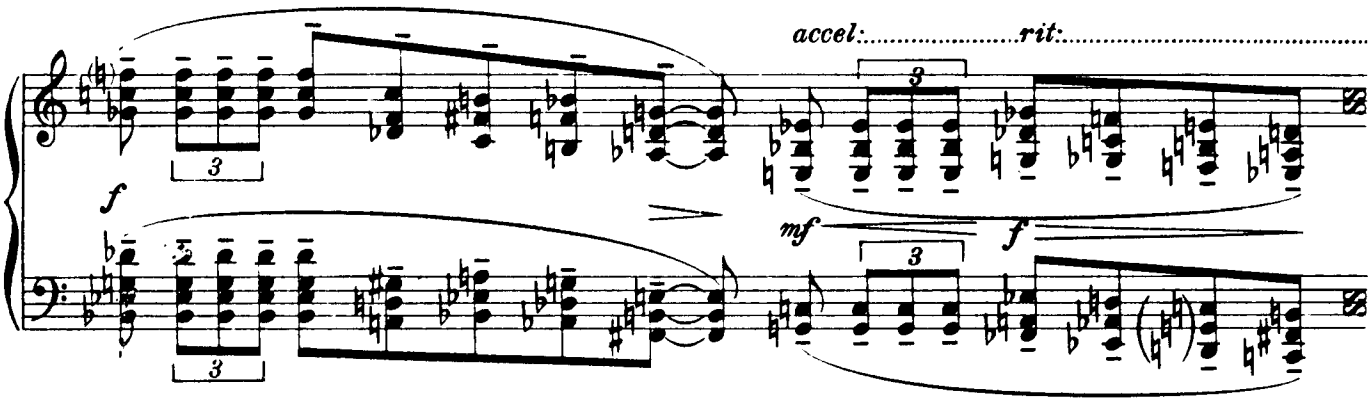
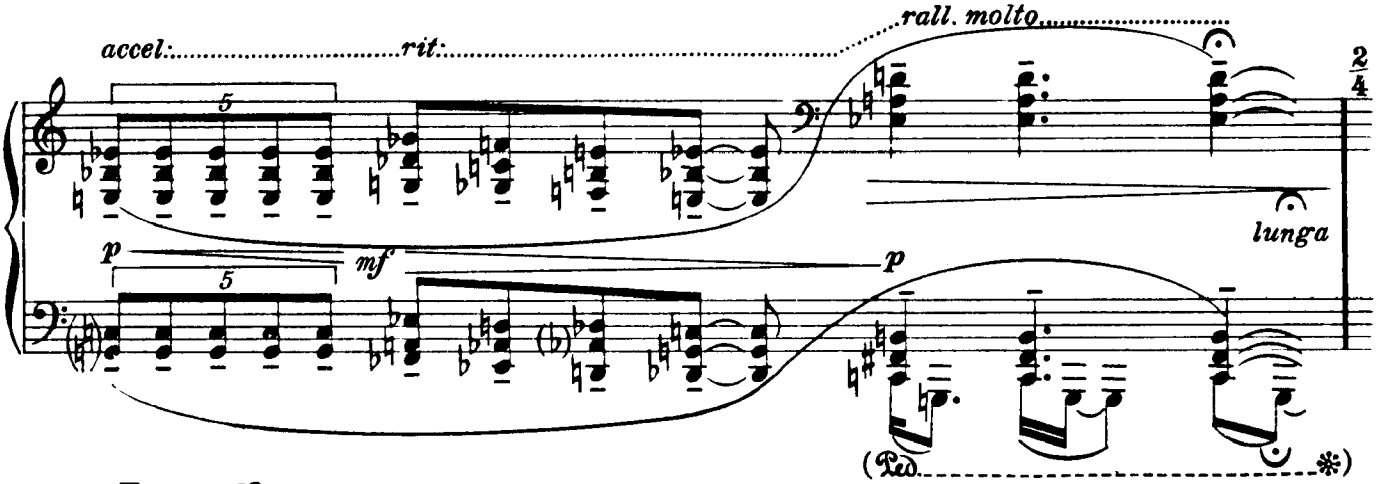
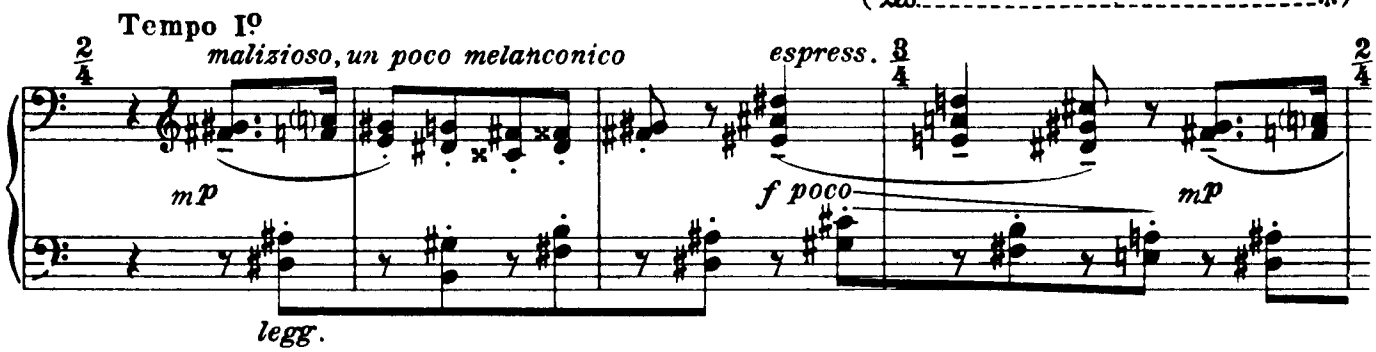
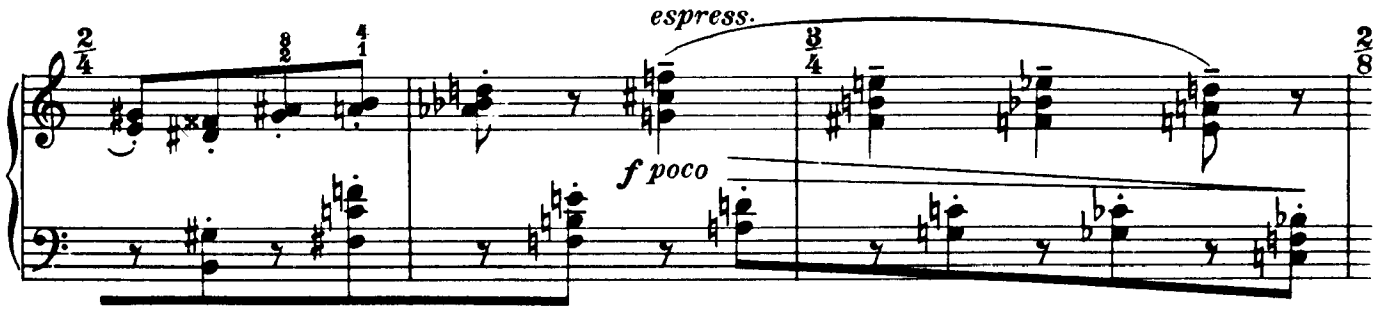
Ad libitum. Appassionato e rubato assai, con molta fantasia.



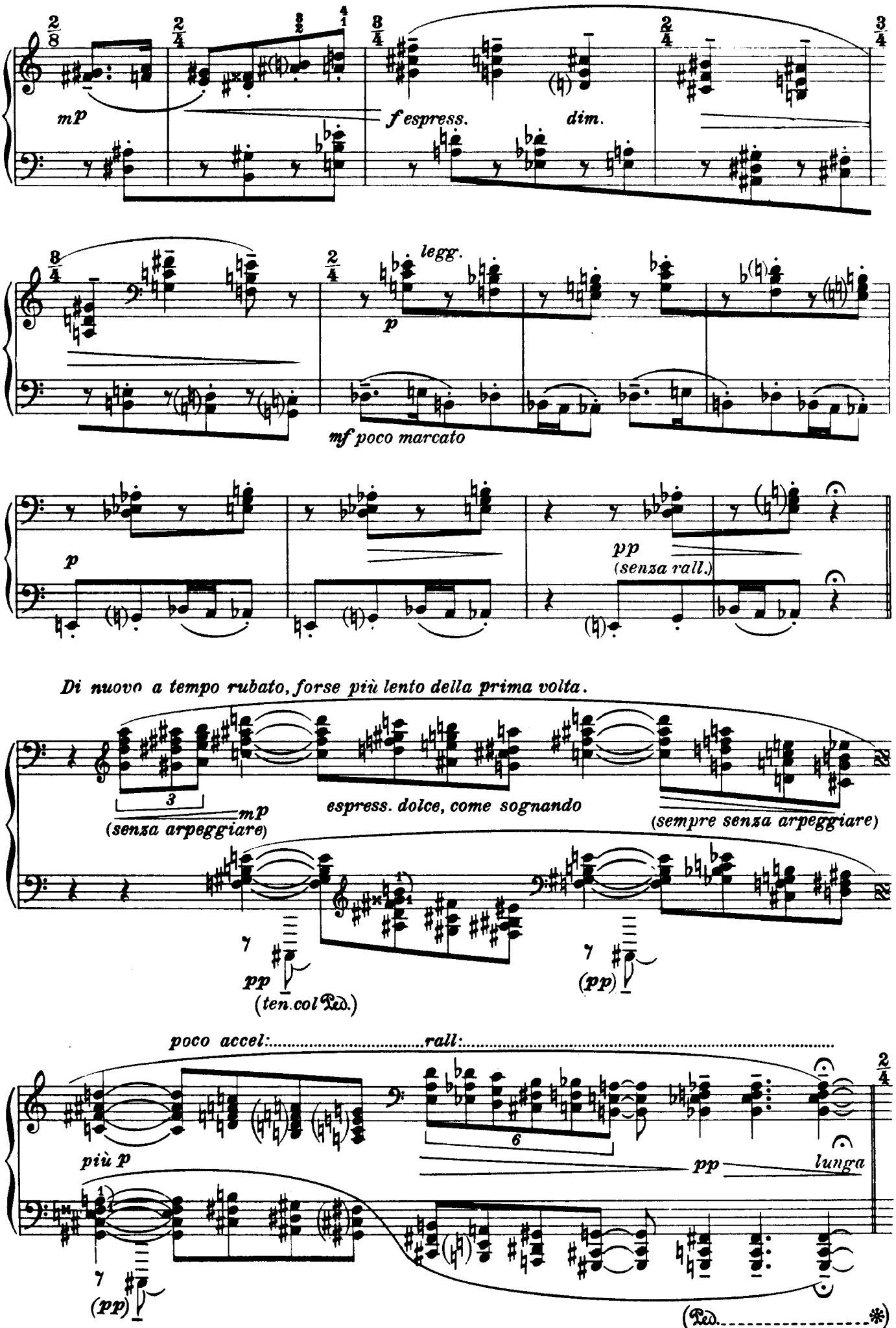


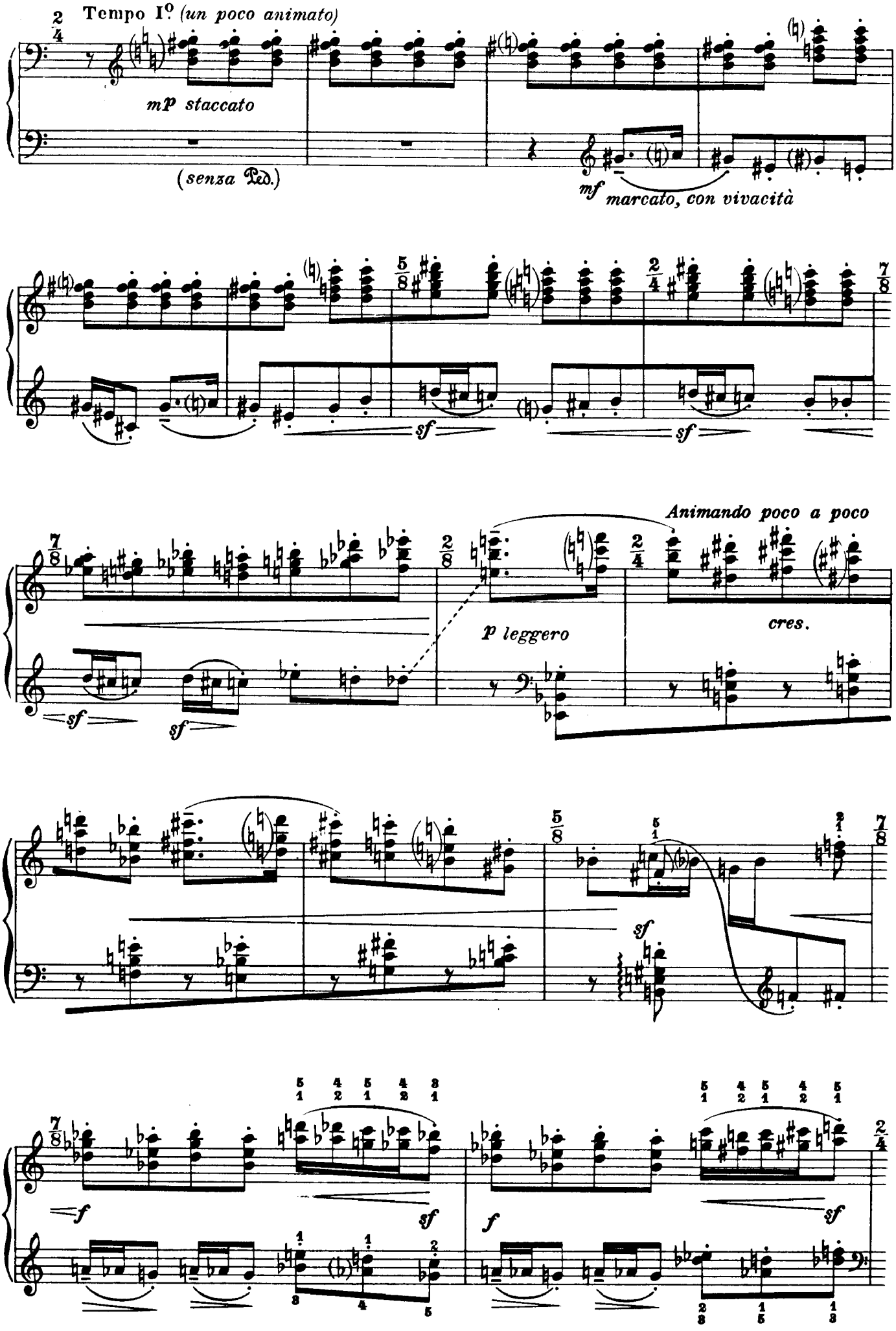


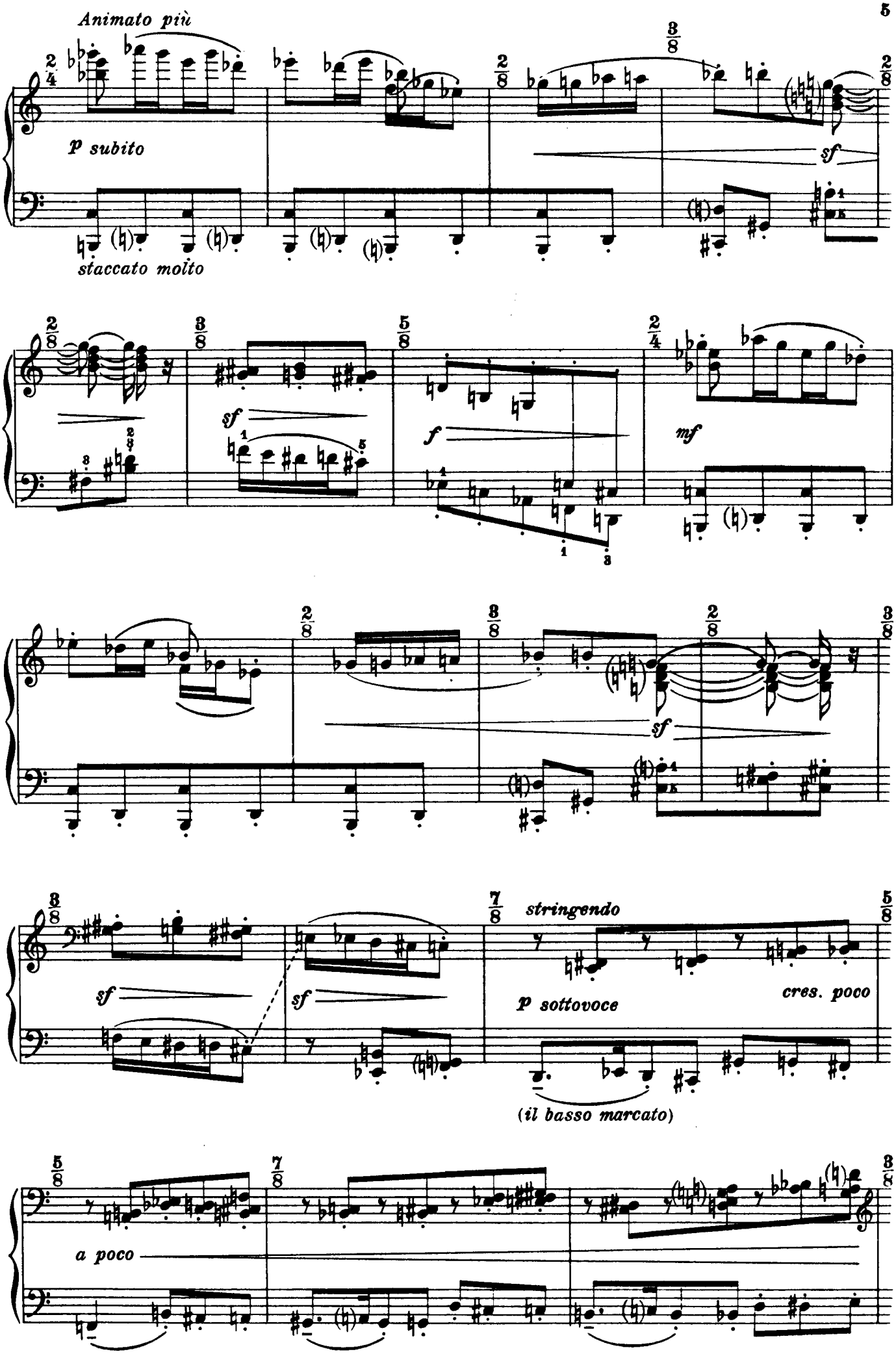


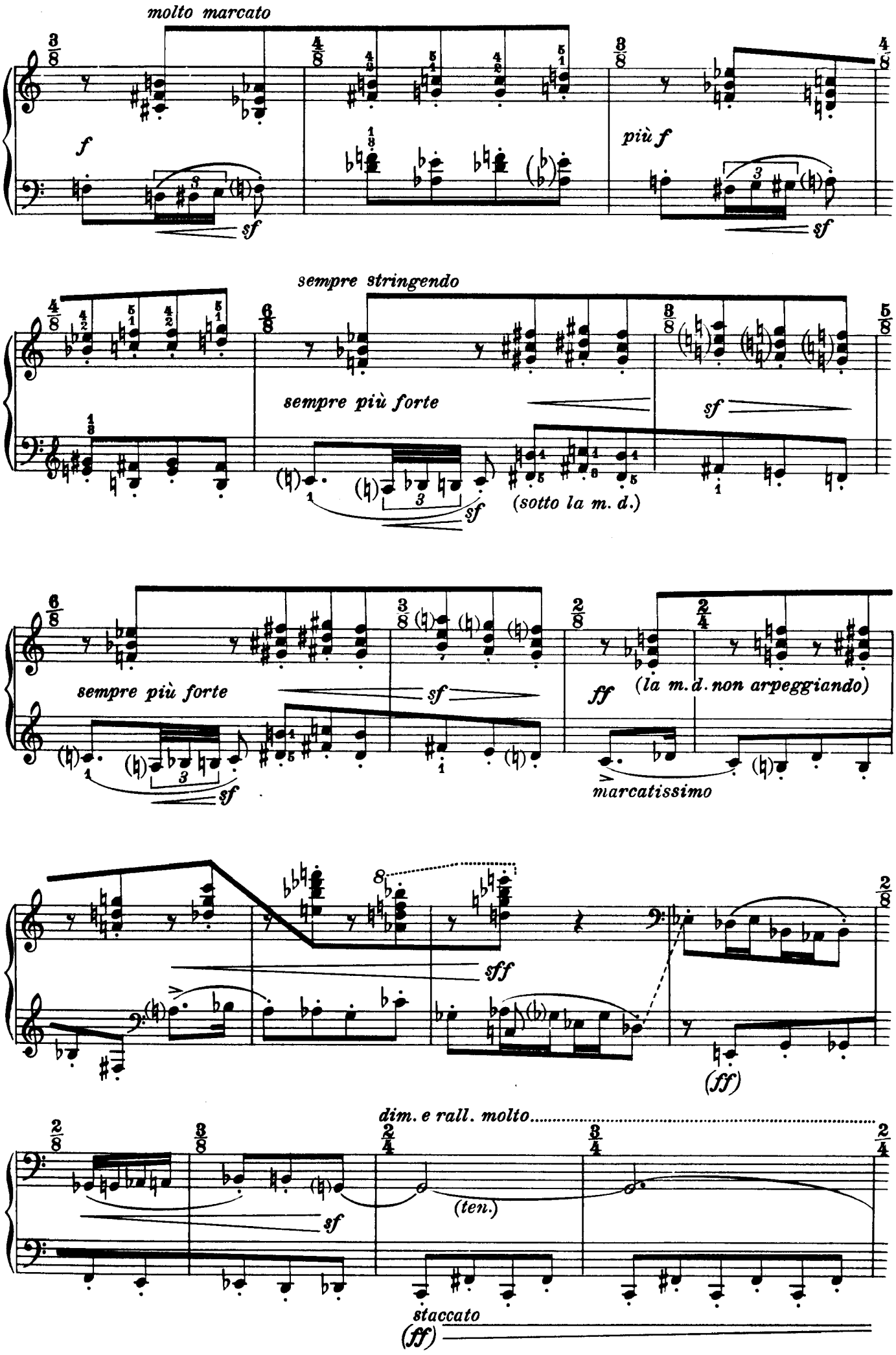


☼ In questo periodo, le terzine equivalgono sempre, ognuna, a due delle altre

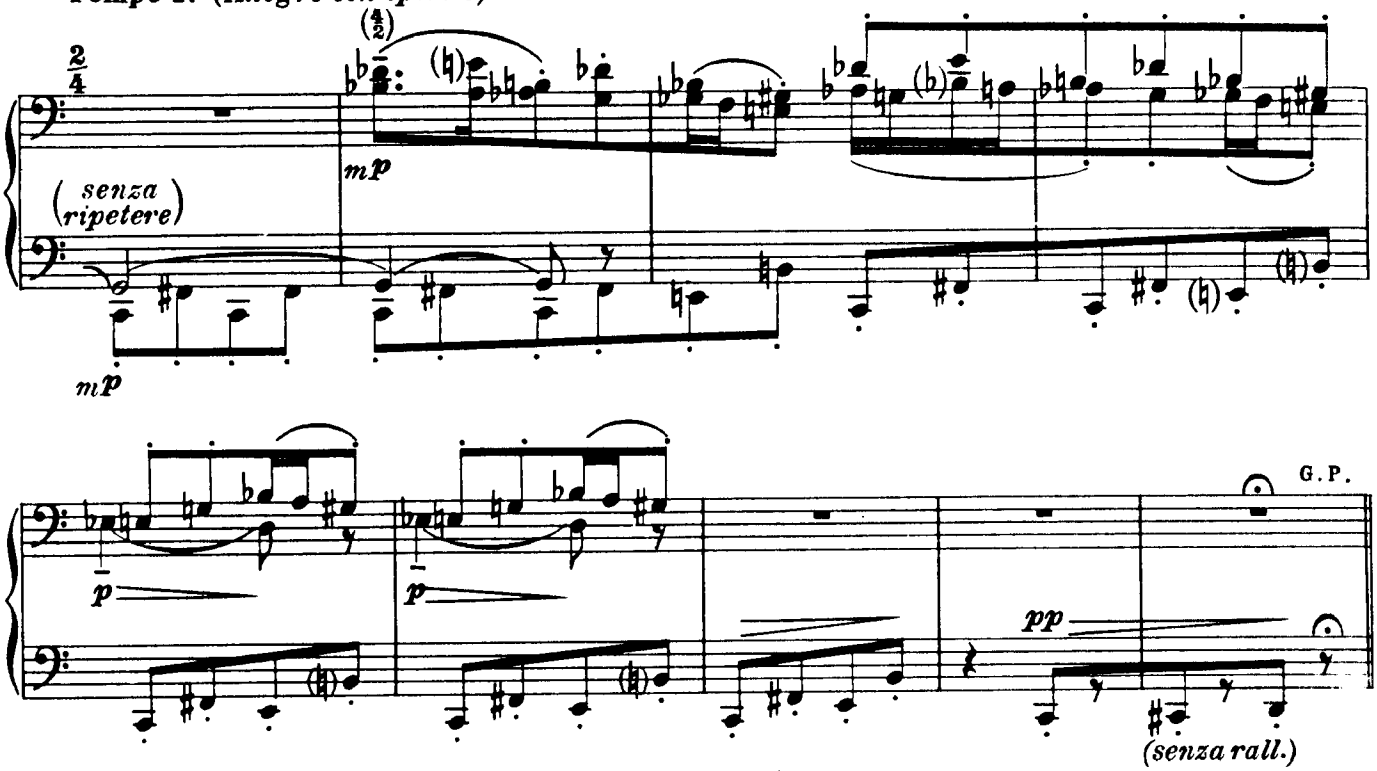

mp
f espress.
dim.
legg.
p
mf poco marcato
p
pp
(senza rall.)
Di nuovo a tempo rubato, forse più lento della prima volta.
3
mp
(senza arpeggiare)
espress. dolce, come sognando
(sempre senza arpeggiare)
pp
(ten. col Ped.)
(pp)
poco accel:
rall:
più p
6
pp
lunga
(pp)
(Ped.)
*)


Tempo I° (un poco animato)
mp staccato
(senza Ped.)
mf marcato, con vivacità
sf
sf
Animando poco a poco
p leggero
cres.
sf
sf
sf
f
sf
f
sf
p
116888
p

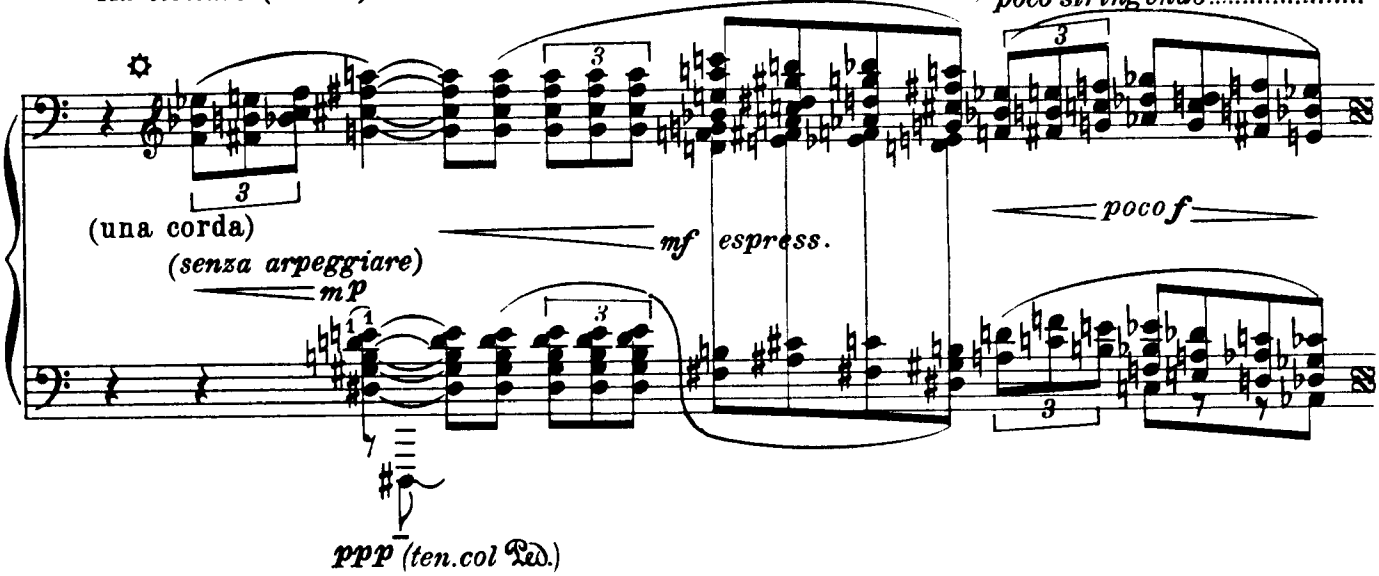

Animato più
p subito
staccato molto
sf
sf
f
mf
sf
sf
sf
stringendo
p sottovoce
cres. poco
(il basso marcato)
a poco


molto marcato
f
sf
più f
sf
sempre stringendo
sempre più forte
sf
(sotto la m. d.)
sempre più forte
sf
sf
ff
(la m. d. non arpeggiando)
marcatissimo
sff
(ff)
dim. e rall. molto
sf
(ten.)
staccato
(ff)

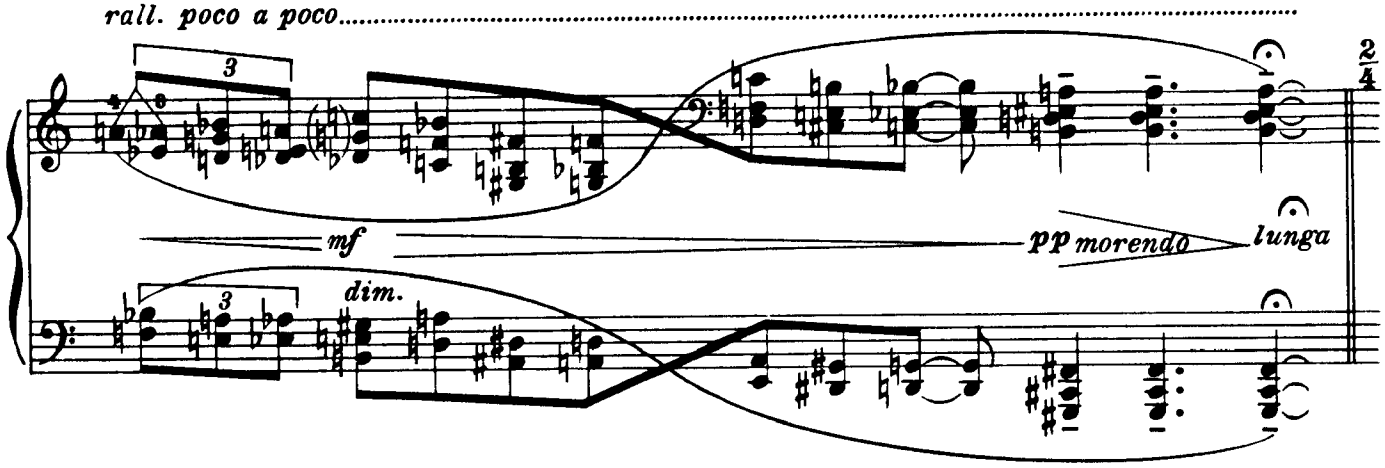
Tempo I° *(Allegro con spirito)*



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



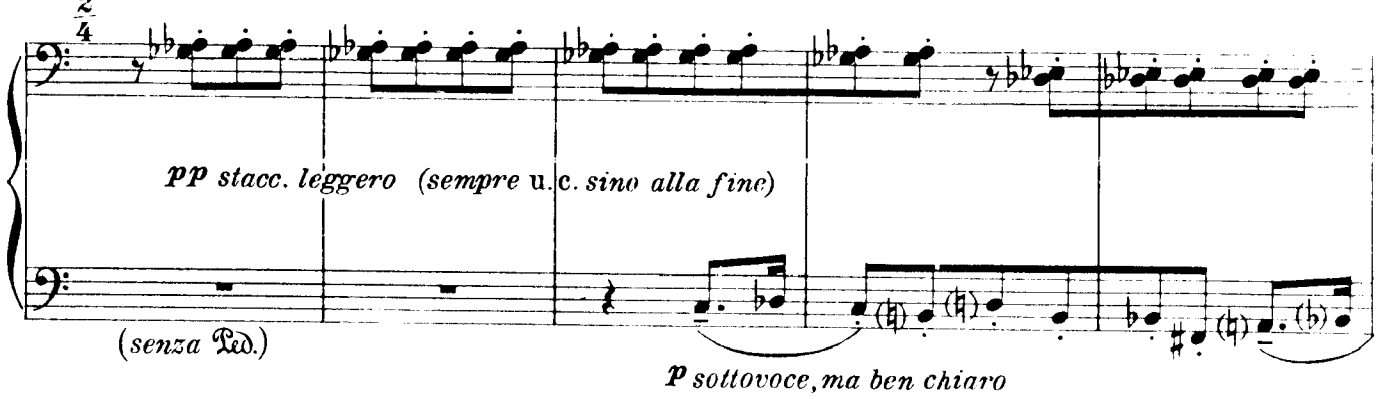
rall. poco a poco

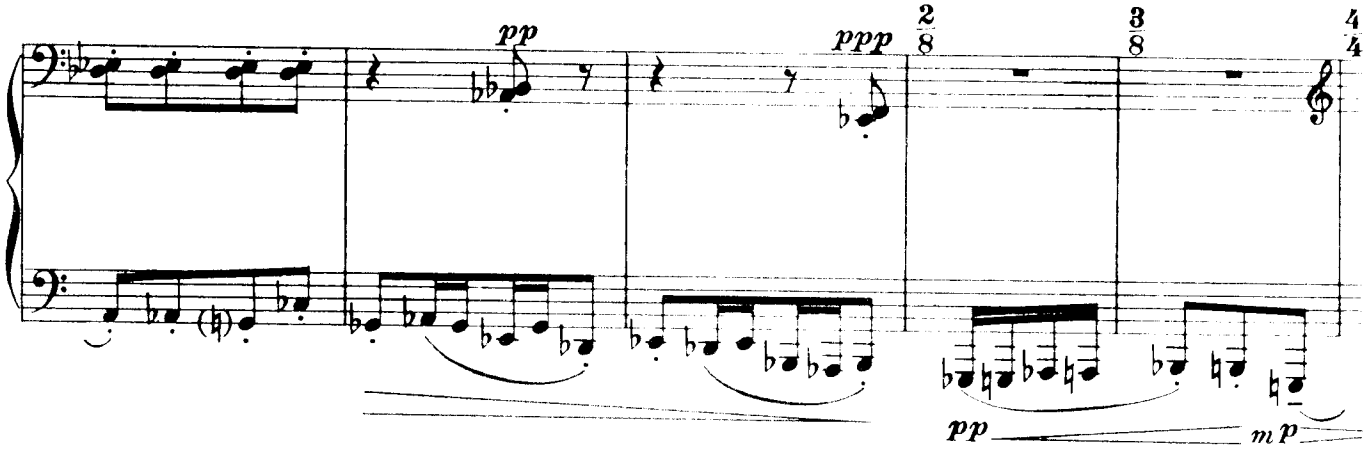


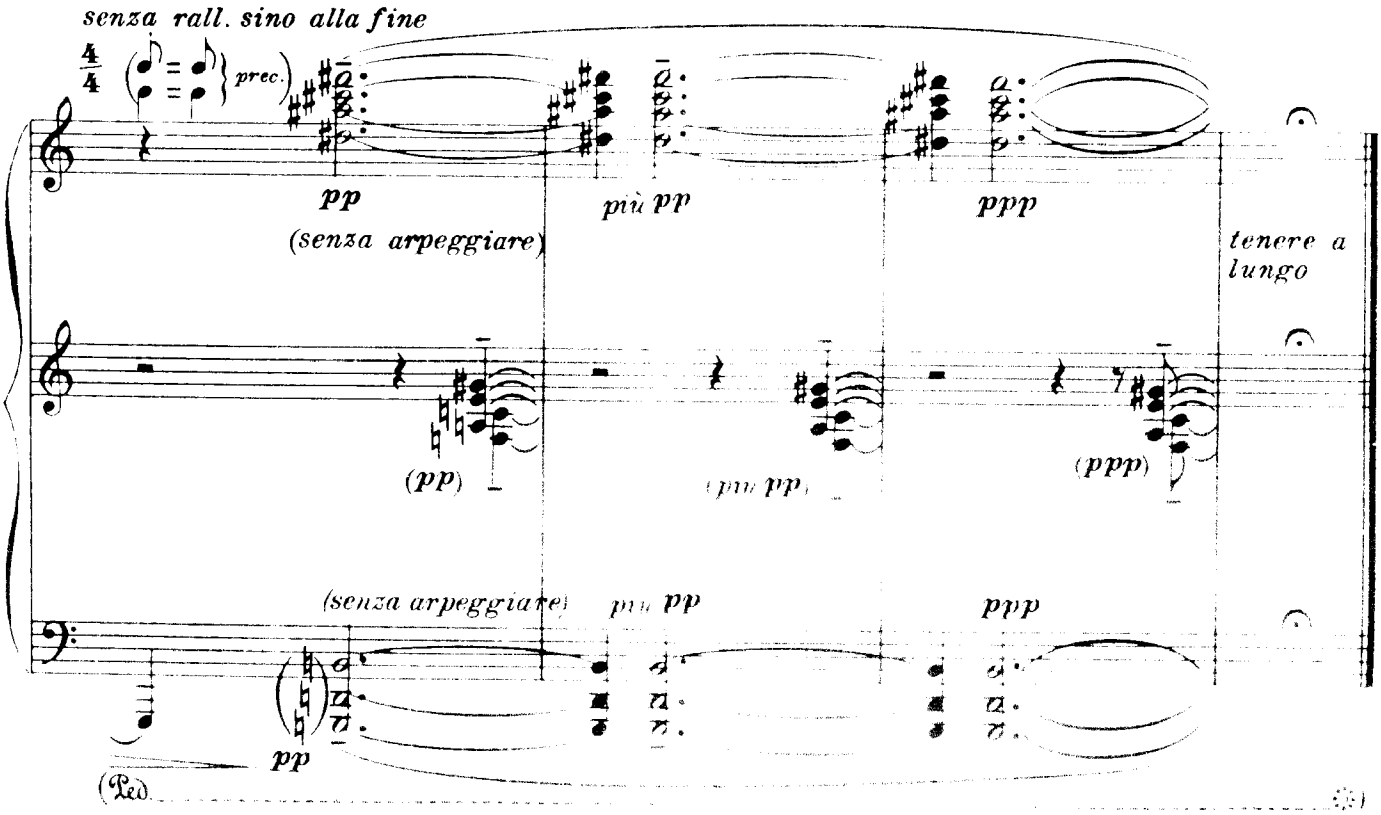
(Ped. ---------- *)

☼ Vedi nota, pag. 2, riguardo al valore rispettivo delle 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 e delle 𝅘𝅥𝅯𝅘𝅥𝅯 in questo periodo.

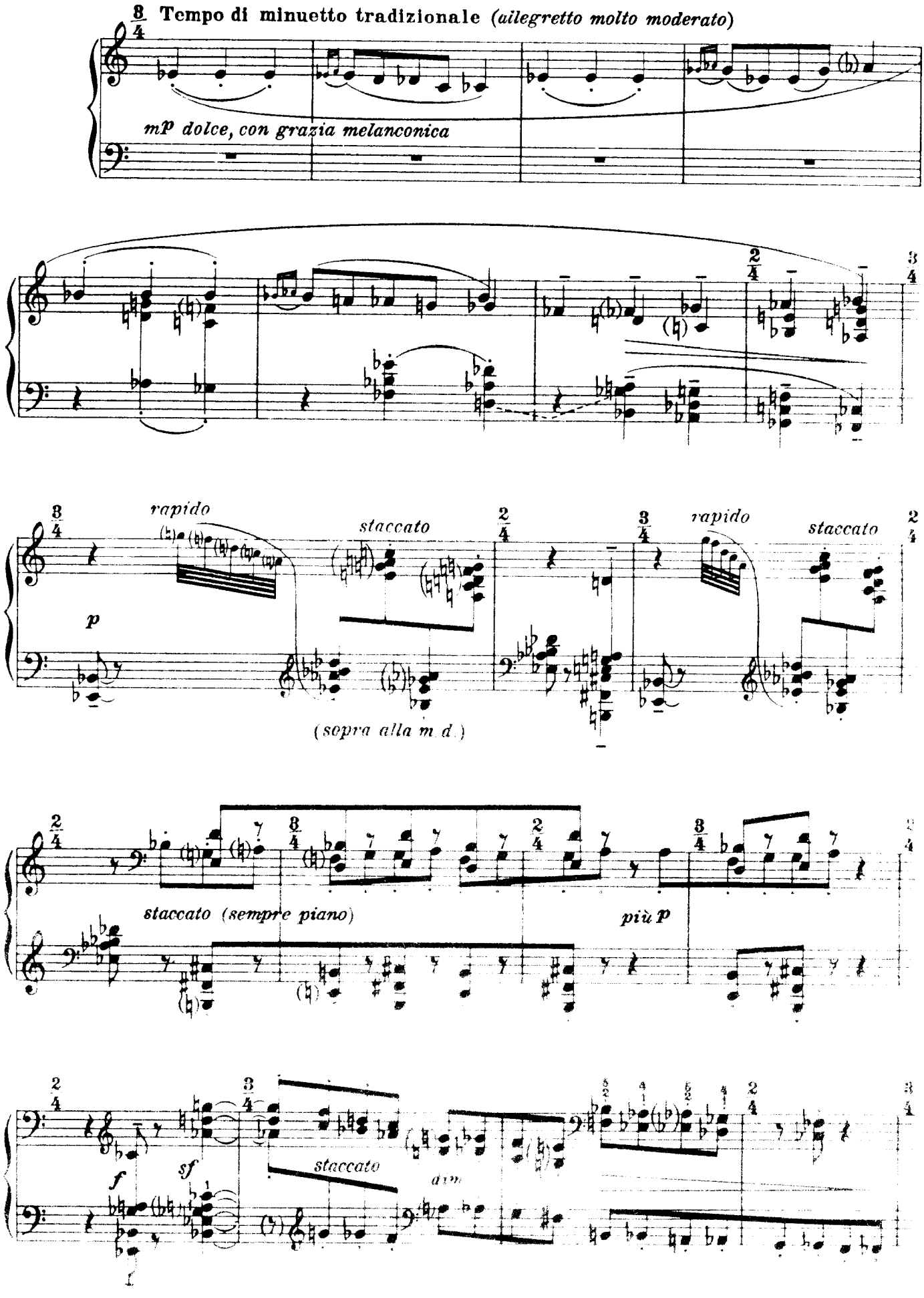
Tempo I° (*Allegro con spirito*)







2. Minuetto


Tempo di minuetto tradizionale (ailegretto molto moderato)
mp dolce, con grazia melanconica
rapido
staccato
p
(sopra alla m. d.)
rapido
staccato
staccato (sempre piano)
più p
f
sf
staccato
dim.
p
116885
p

(legato)

p dolce ed espress.

il basso sempre staccato

leggero

il basso un poco marcato

p

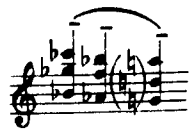
mp

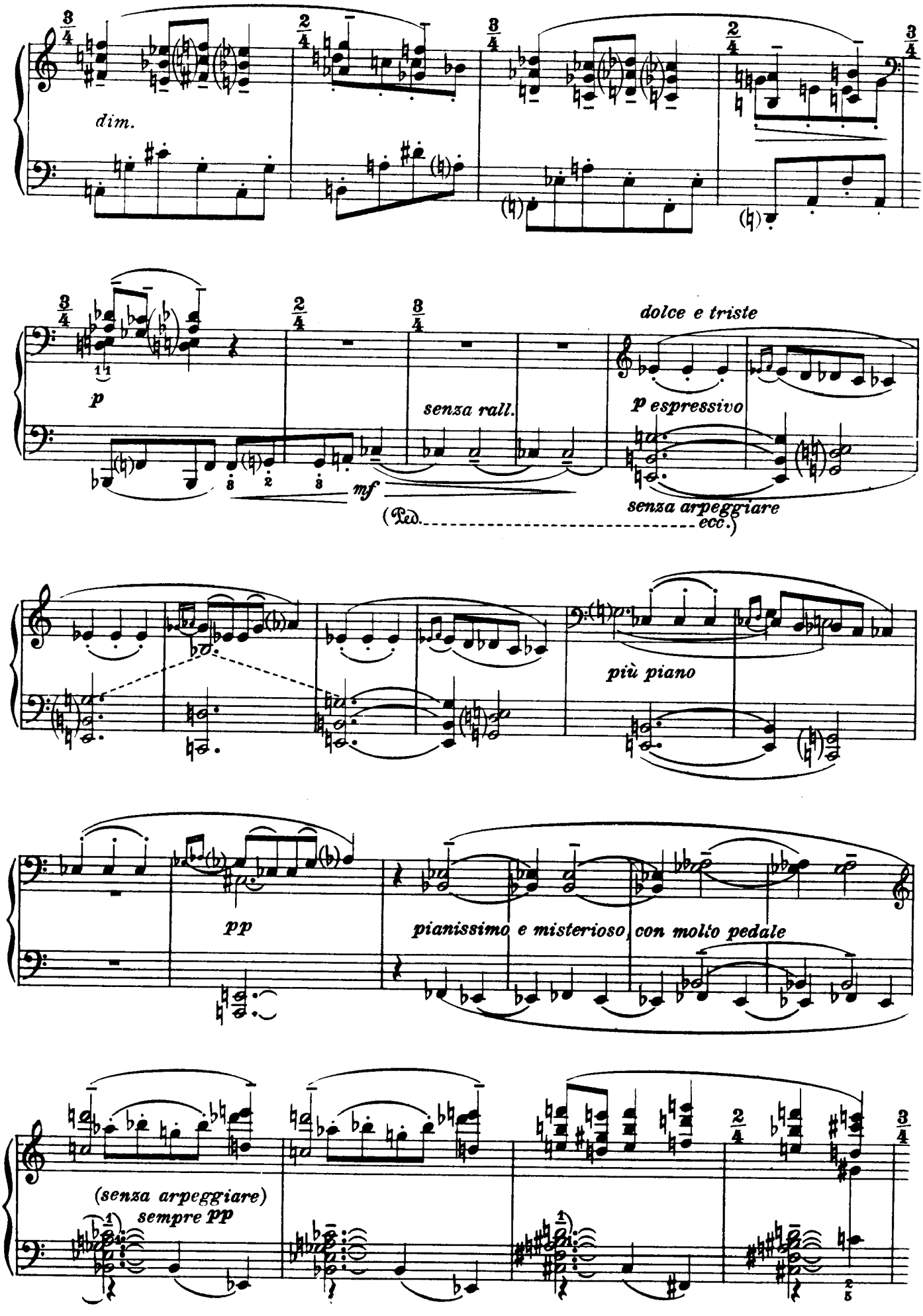
mf espress.

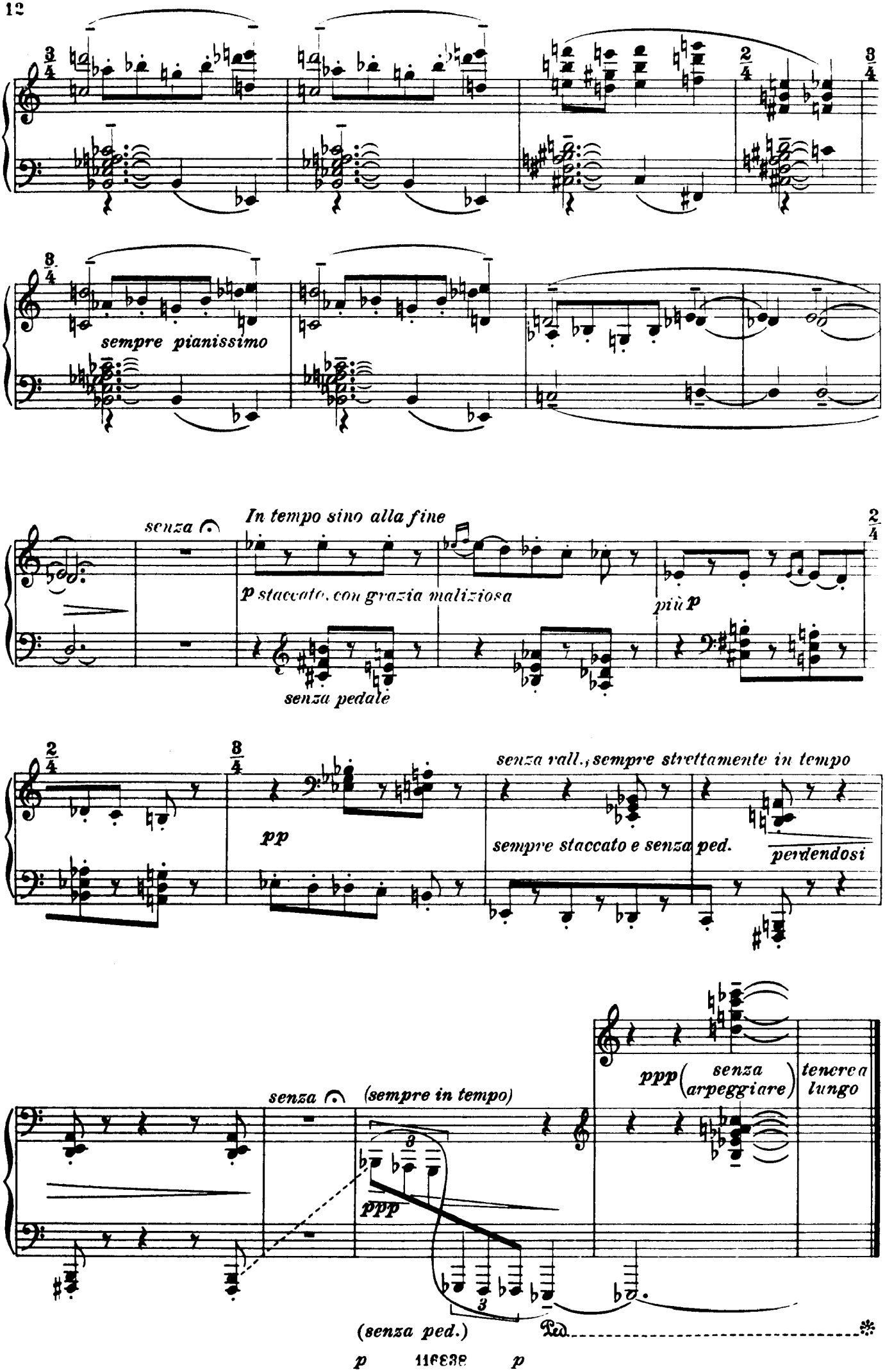
cres.

espress.

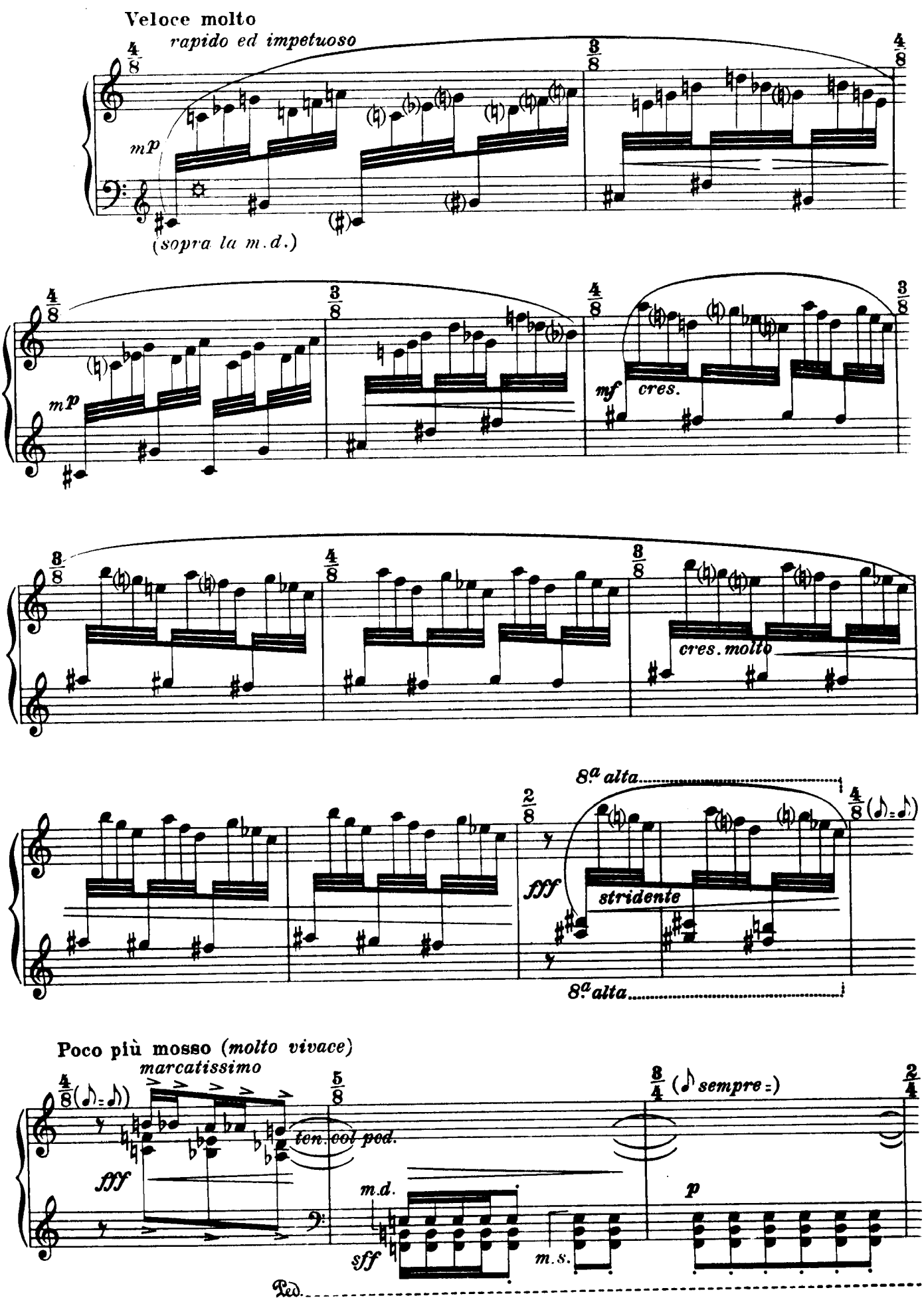
f ma non troppo

☼ 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 ♮.

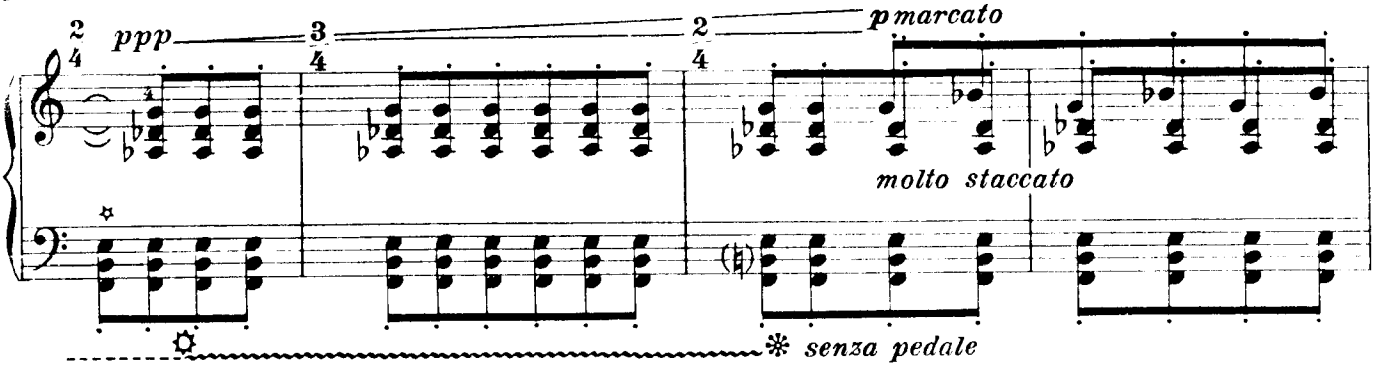

dim.
p
senza rall.
dolce e triste
p espressivo
mf
senza arpeggiare
(Ped. ecc.)
più piano
pp
pianissimo e misterioso, con molto pedale
(senza arpeggiare)
sempre pp


sempre pianissimo
senza
In tempo sino alla fine
p staccato, con grazia maliziosa
più p
senza pedale
pp
senza rall., sempre strettamente in tempo
sempre staccato e senza ped.
perdendosi
ppp (senza arpeggiare)
tenere a lungo
senza
(sempre in tempo)
ppp
(senza ped.)
Ped.
p
p

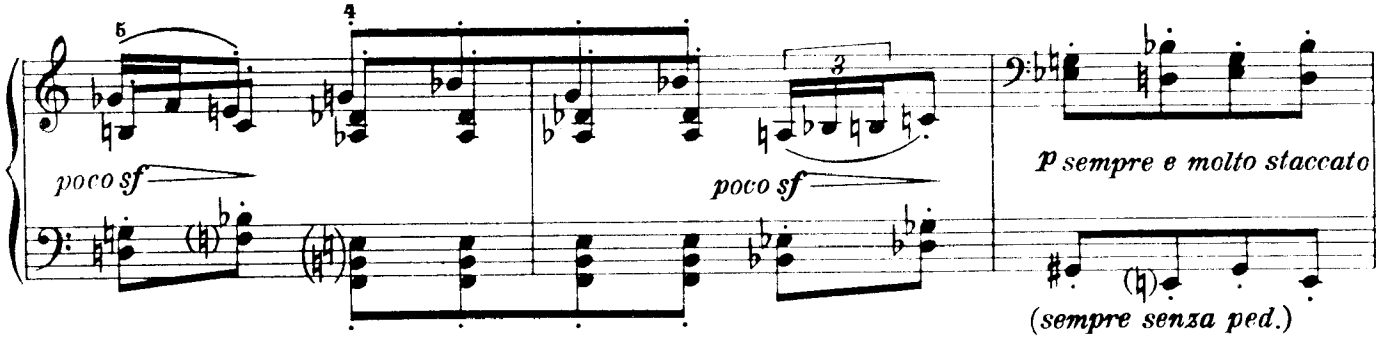
3. Finale

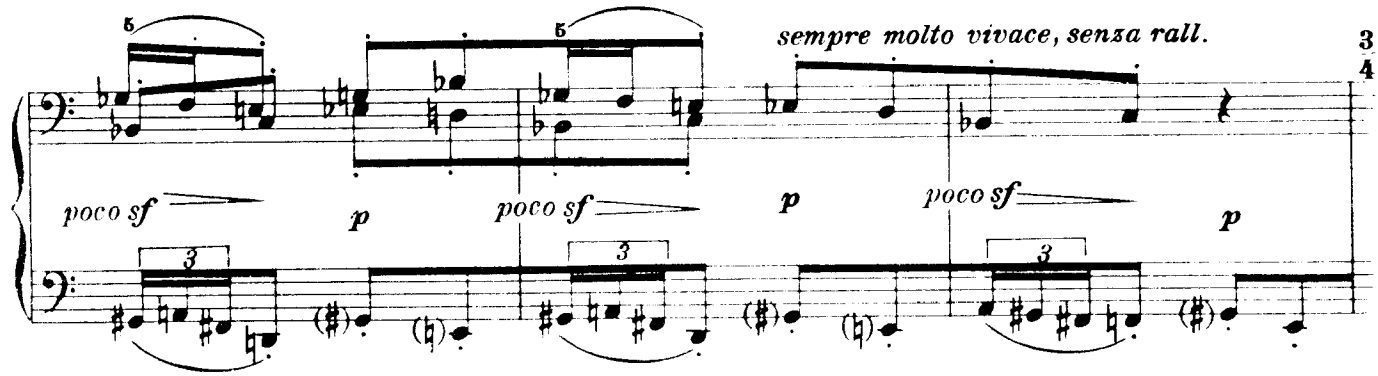


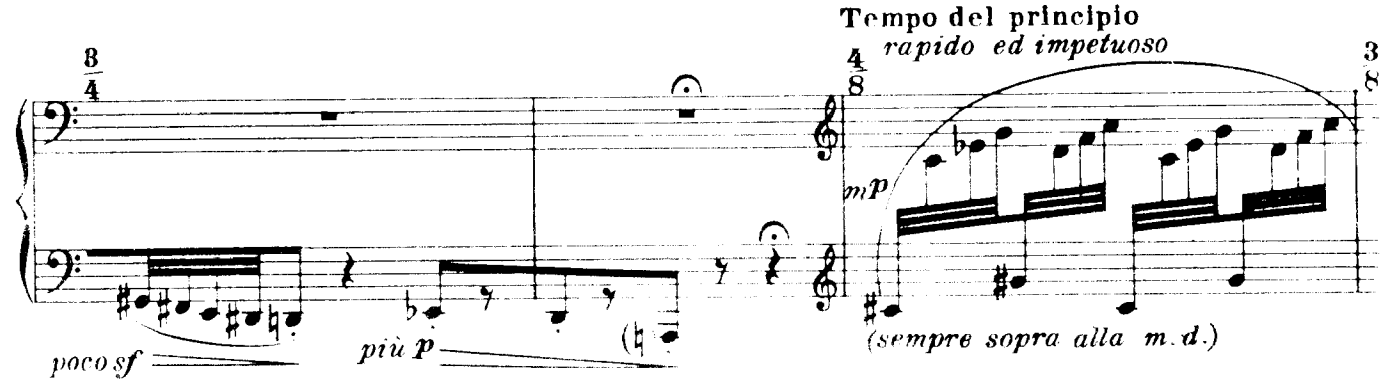
✡ In questo passo, come pure nei due analoghi ulteriori, è da evitarsi il più possibile l'uso dei pollici di entrambe le mani.

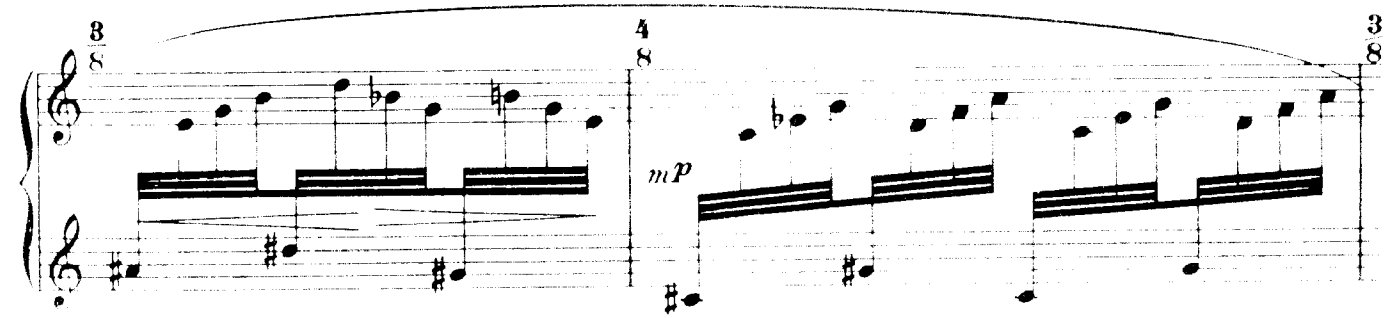


✡ la *m.s.* sempre *piano*; il *ppp* non riguarda che l'entrata della *m.d.*

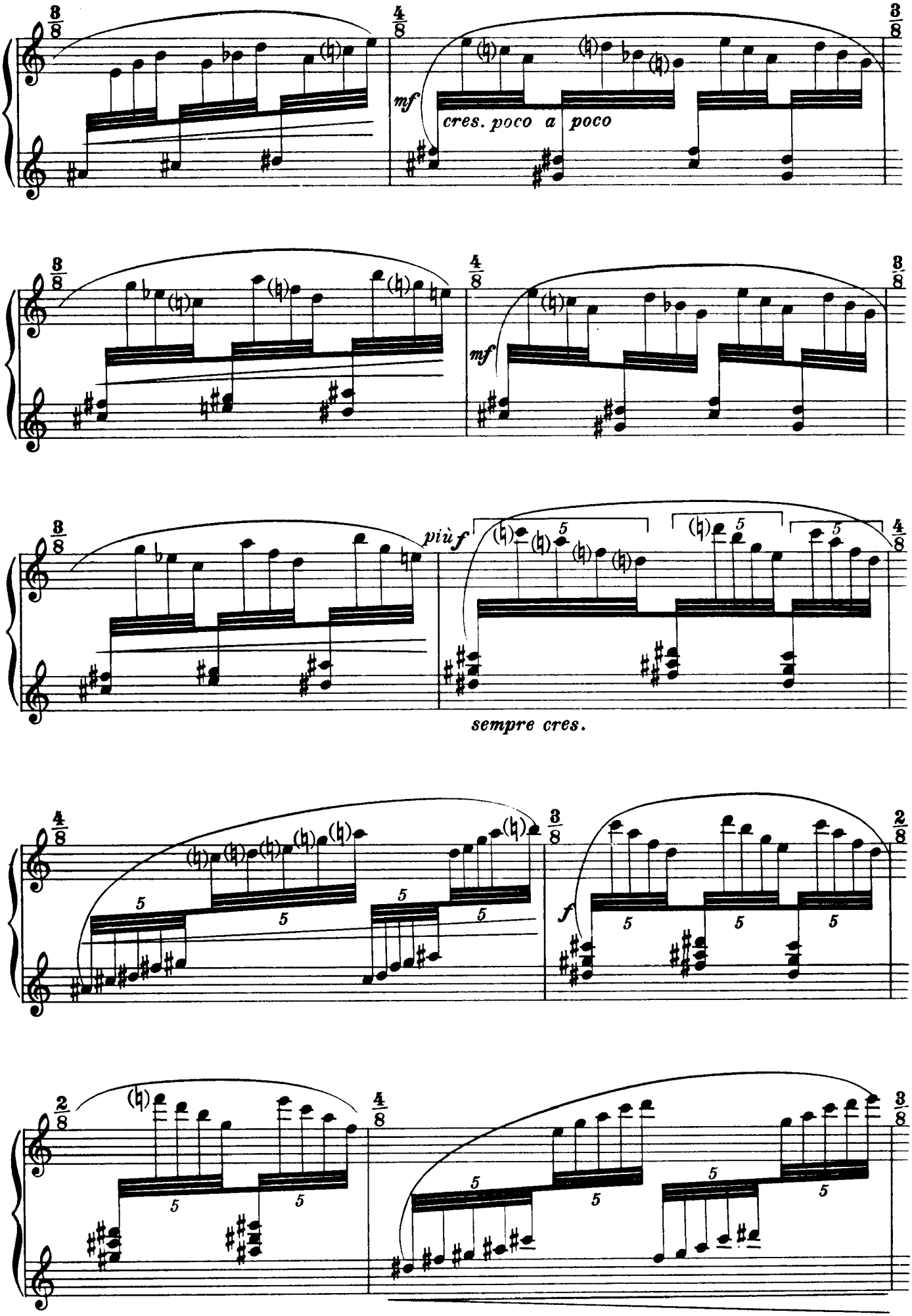


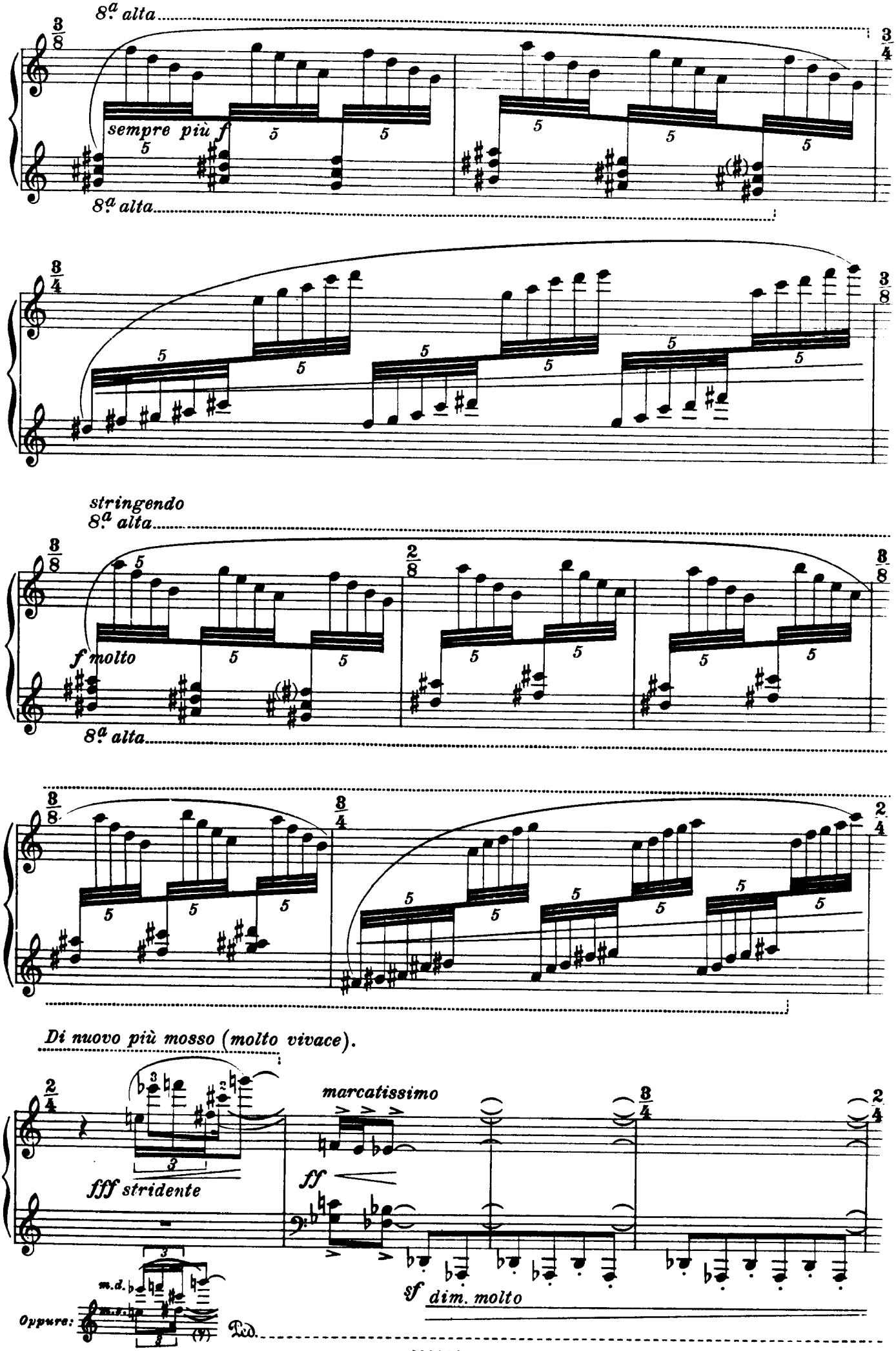


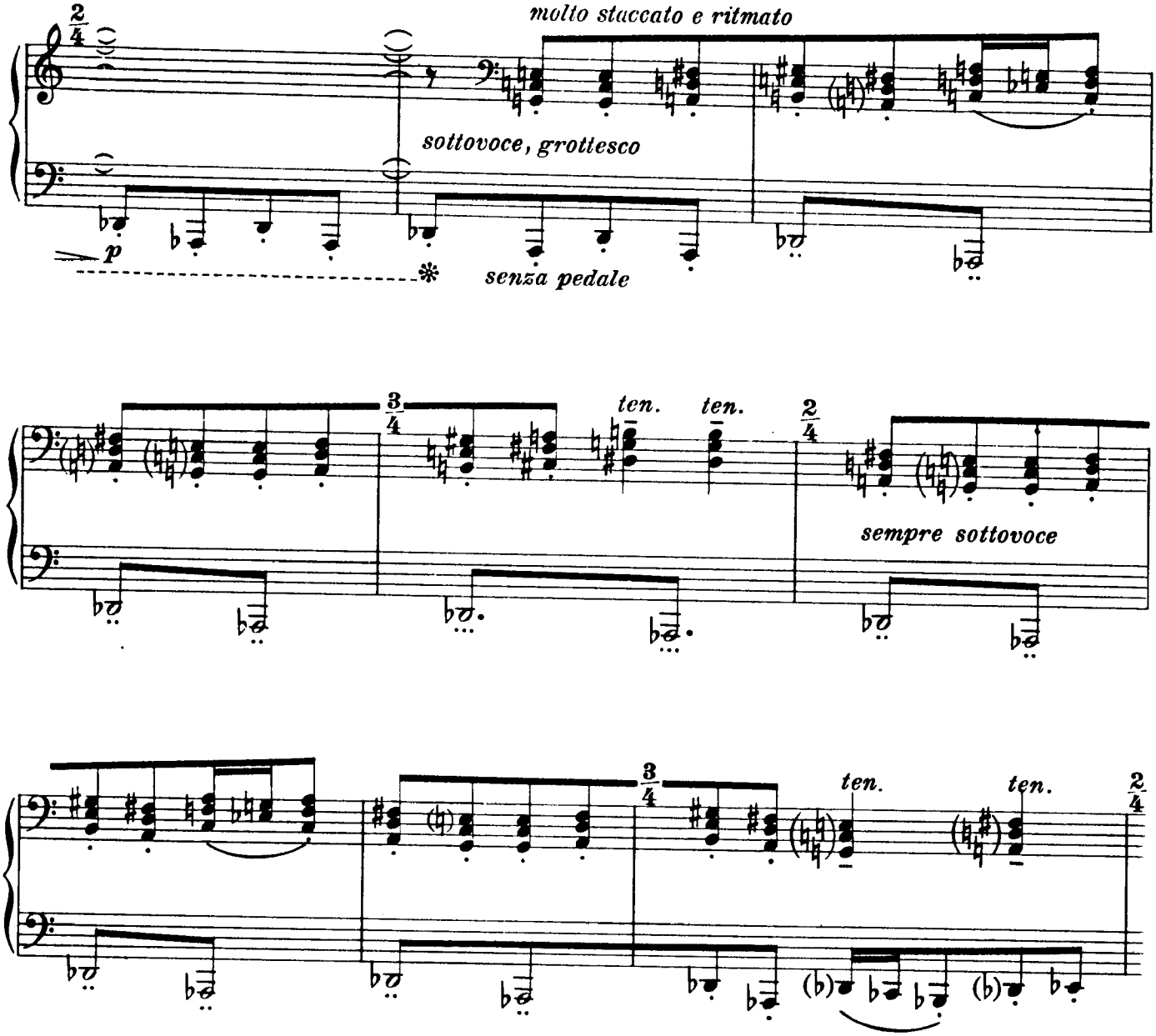




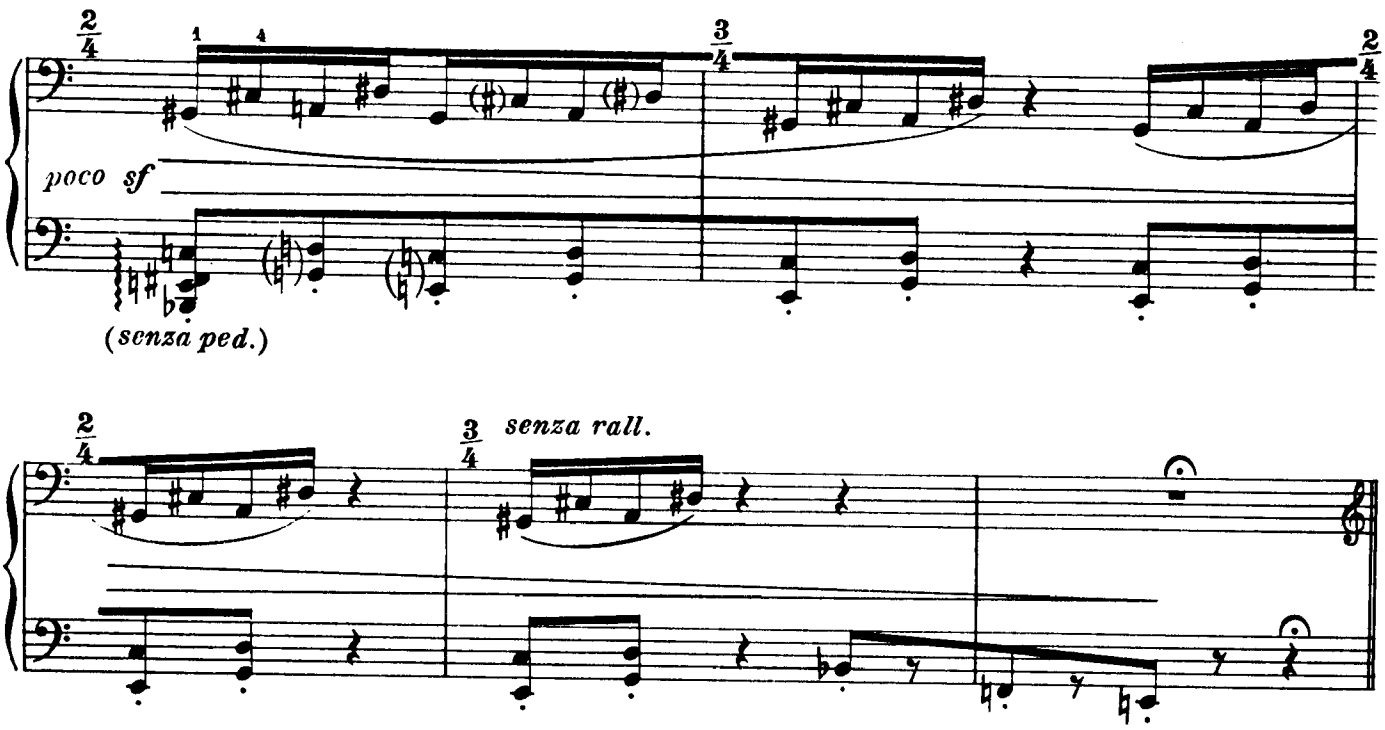
✡ Il segno ~ significa: rialzare adagio il pedale destro, così da averlo completamente tolto al segno ordinario ✱.


mf
cres. poco a poco
mf
più f
sempre cres.
f
p
p


8.a alta
sempre più f
8.a alta
stringendo
8.a alta
f molto
8.a alta
Di nuovo più mosso (molto vivace).
fff stridente
marcatissimo
ff
sf dim. molto
Oppure:
Ped.
p
p



Subitamente ancora più mosso. Brusco e capriccioso.



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

lungo

(Ped. ..... *)

Tempo del principio

rapido ed impetuoso

mf

cres.

Agitato e stringendo poco a poco

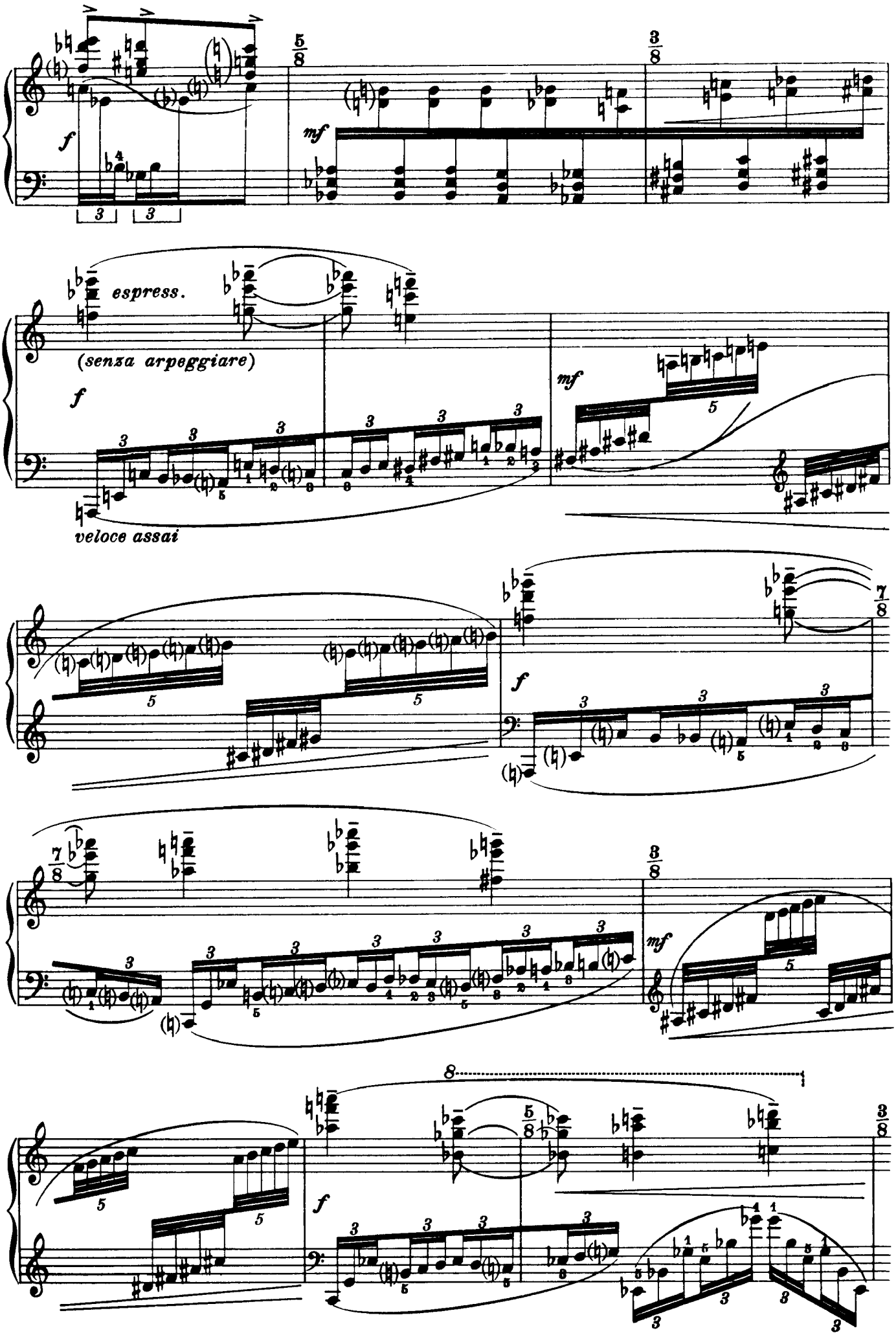
f

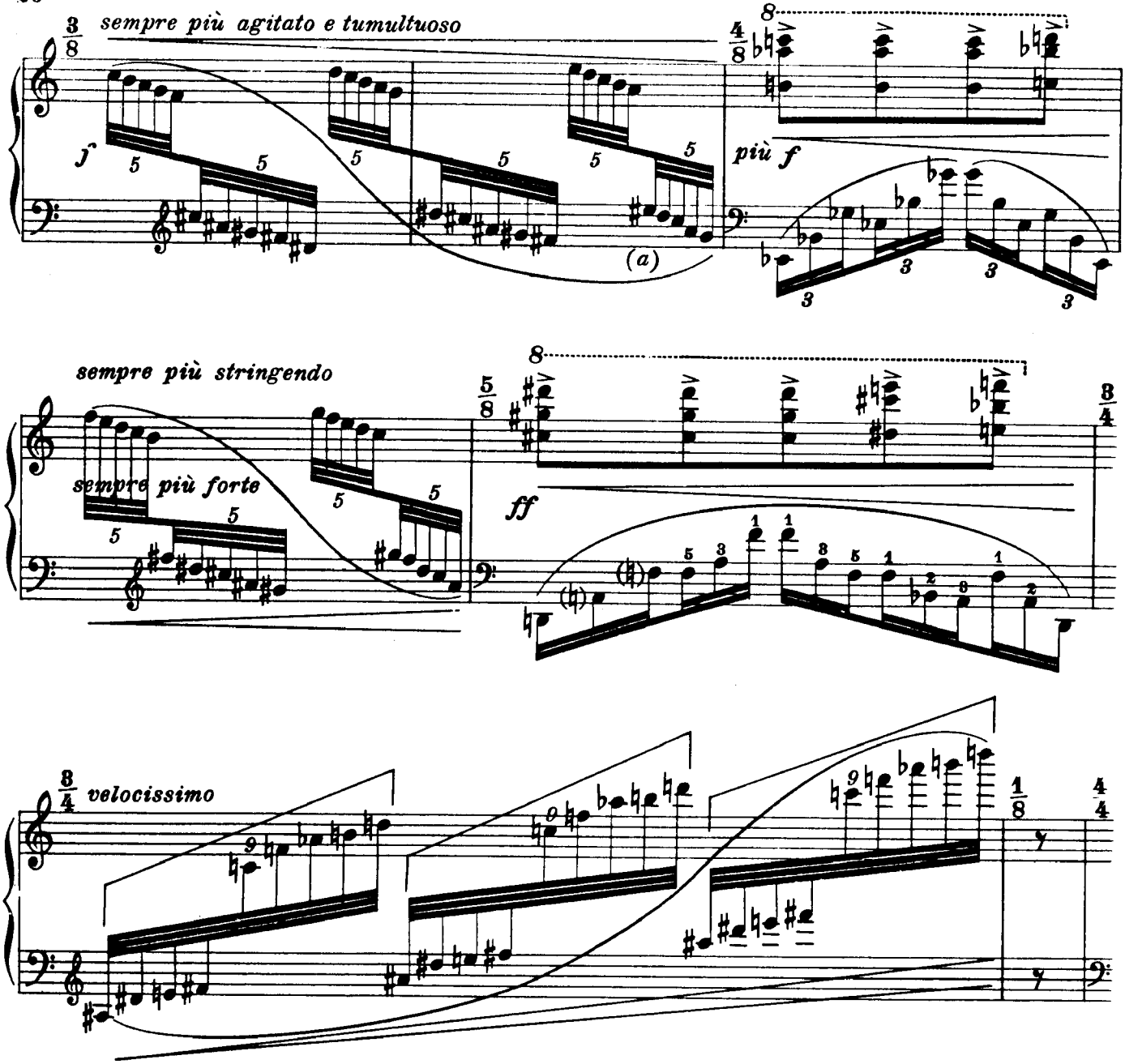
mf

f

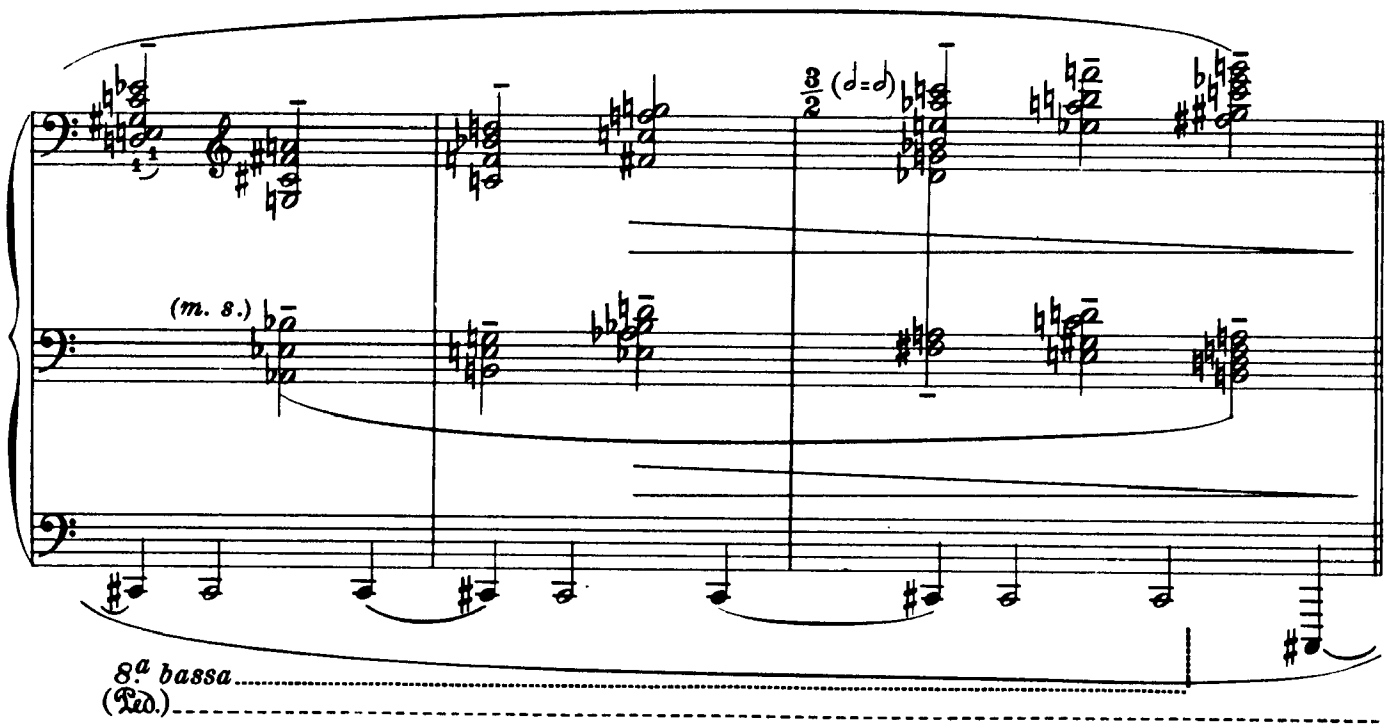
mf

f


f
mf
espress.
(senza arpeggiare)
f
mf
veloce assai
f
mf
8
f

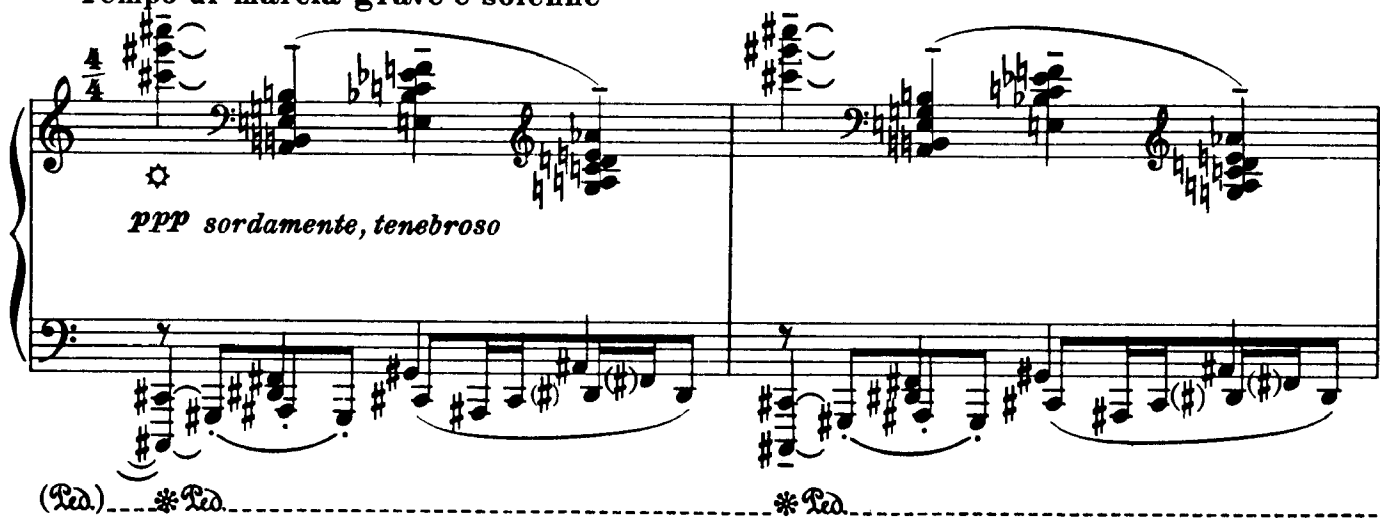


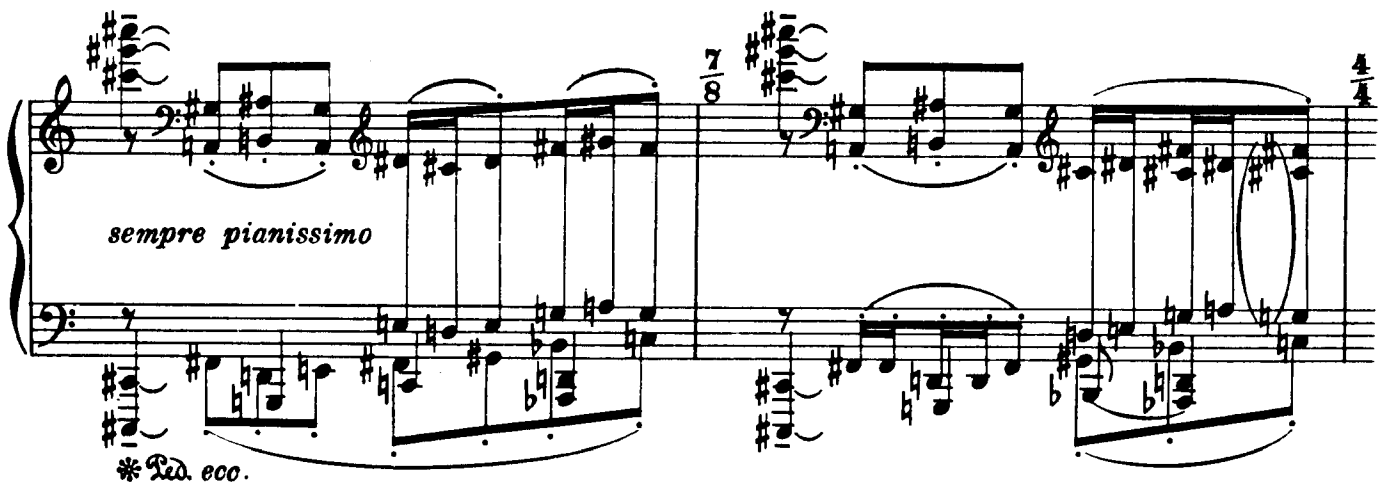
(a) N. B: *Mi* ♯, da non sostituirsi inavvertentemente con *Fa* ♯!



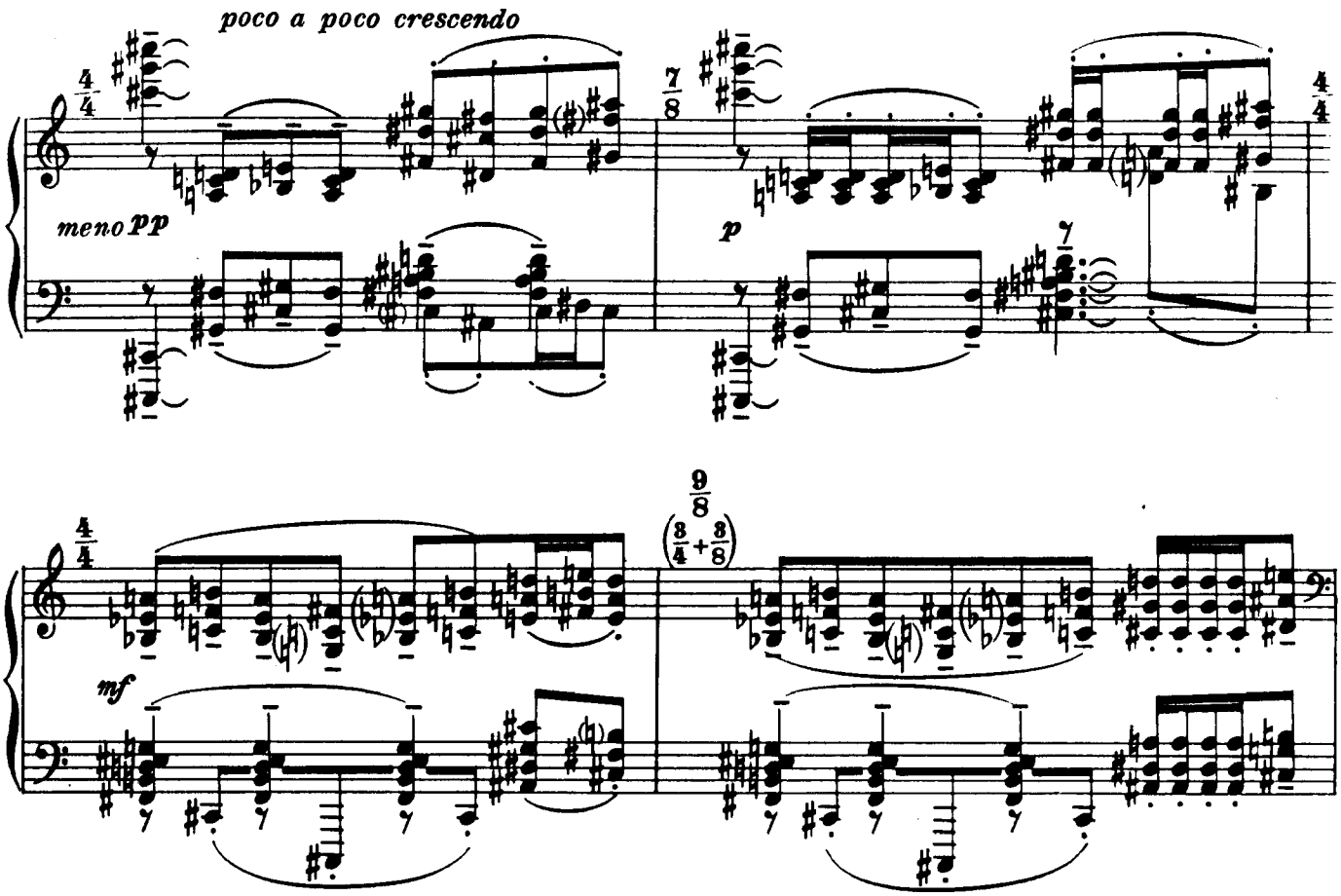
"Al suono d'una marcia escono le guardie alla Chinese,, (Carlo Gozzi, *Turandot*, Atto II, scena 2ª)

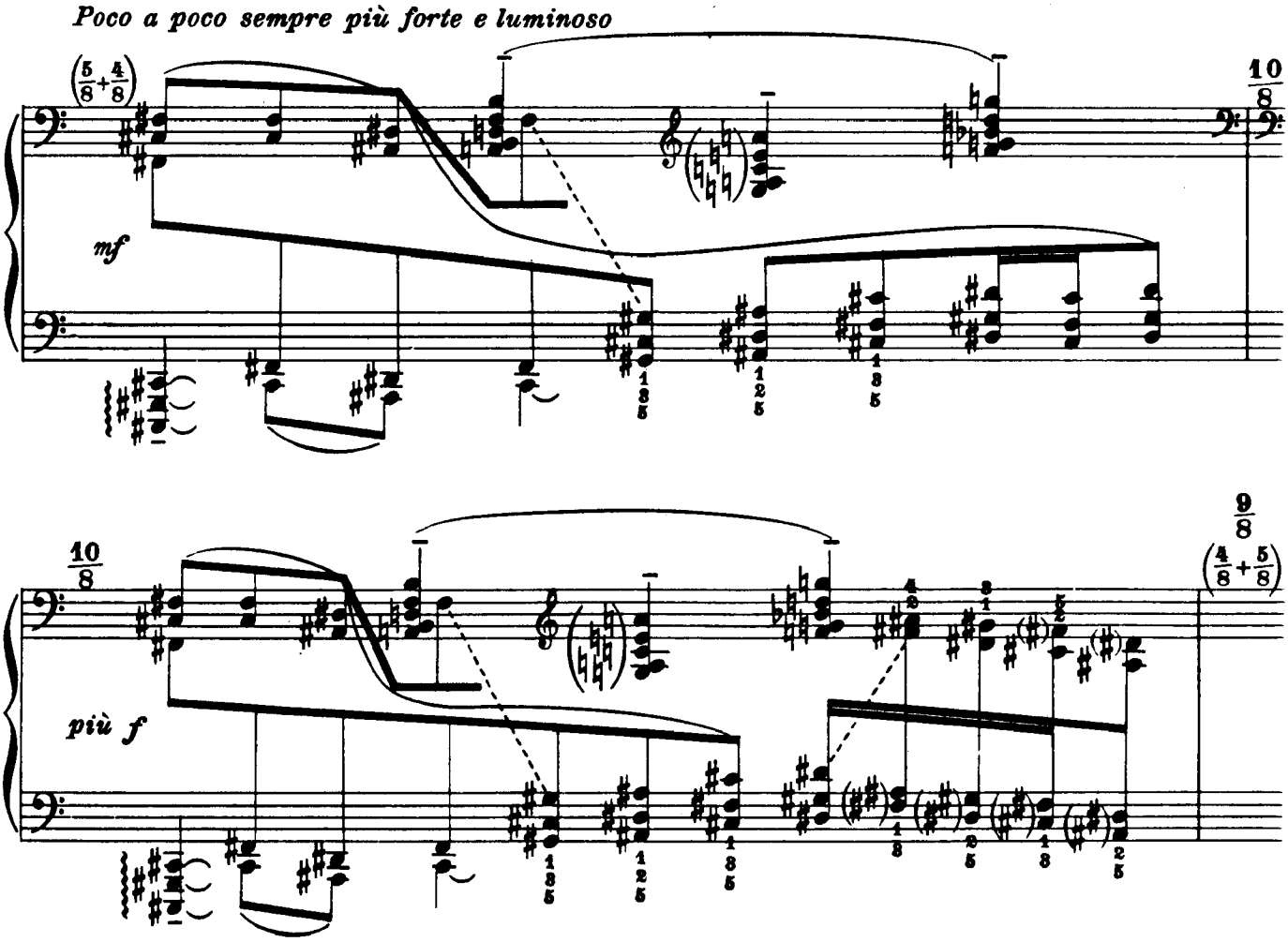
Tempo di marcia grave e solenne

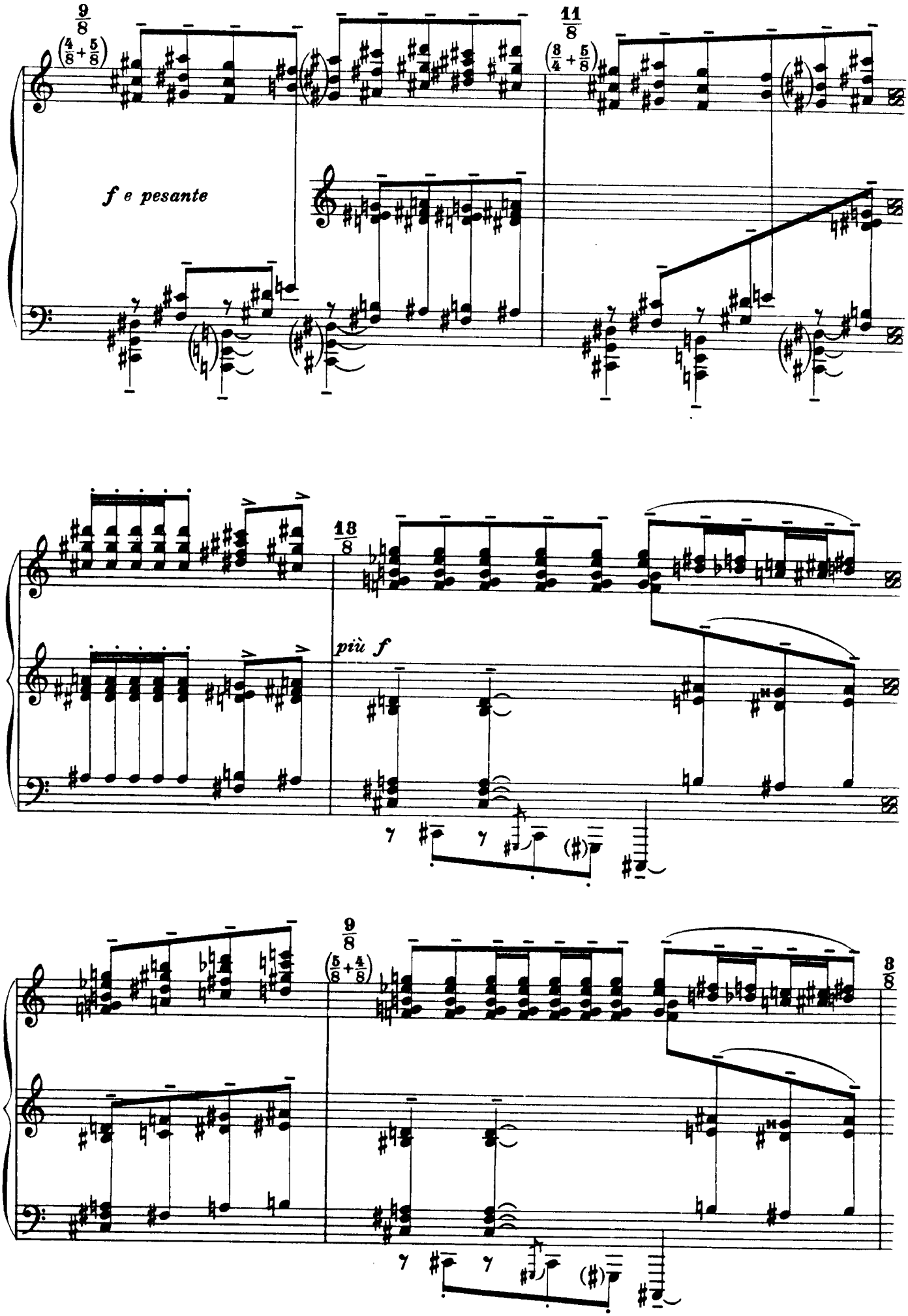




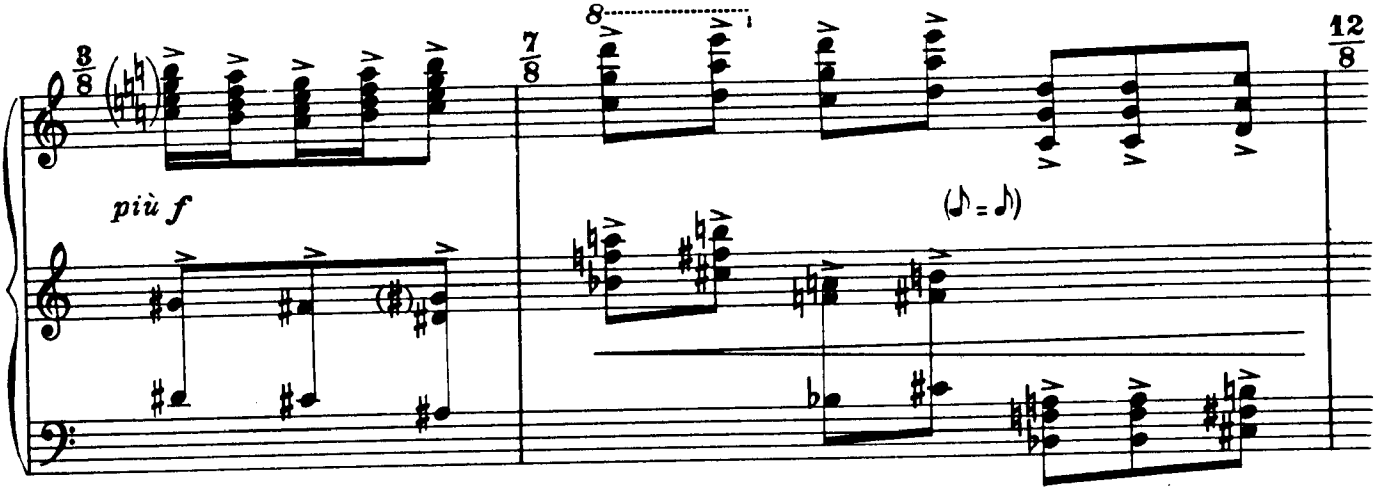
✡ Tutti gli accordi, sino alla fine del tempo, sempre *senza arpeggiare!*


poco a poco crescendo
meno pp
p
mf

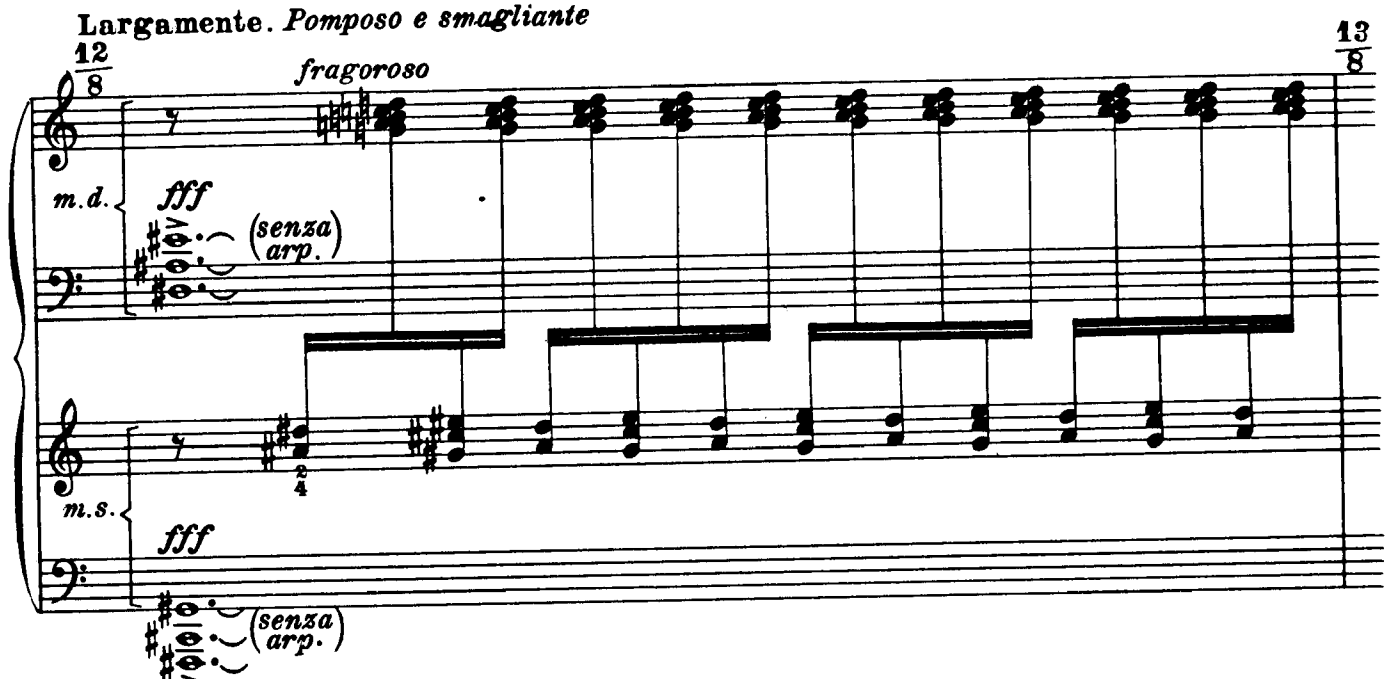

Poco a poco sempre più forte e luminoso
mf
più f

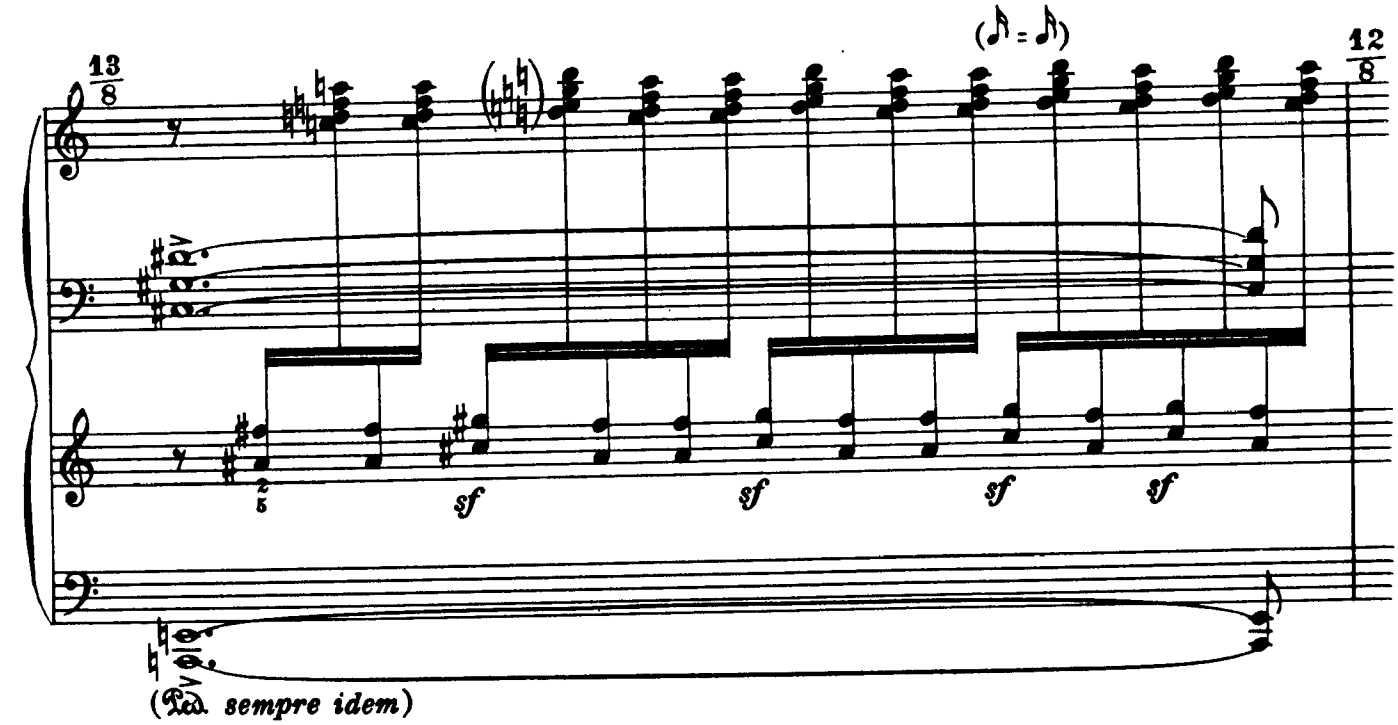

9/8
(4/8+5/8)
f e pesante
11/8
(3/4+5/8)
13/8
più f
9/8
(5/8+4/8)
3/8

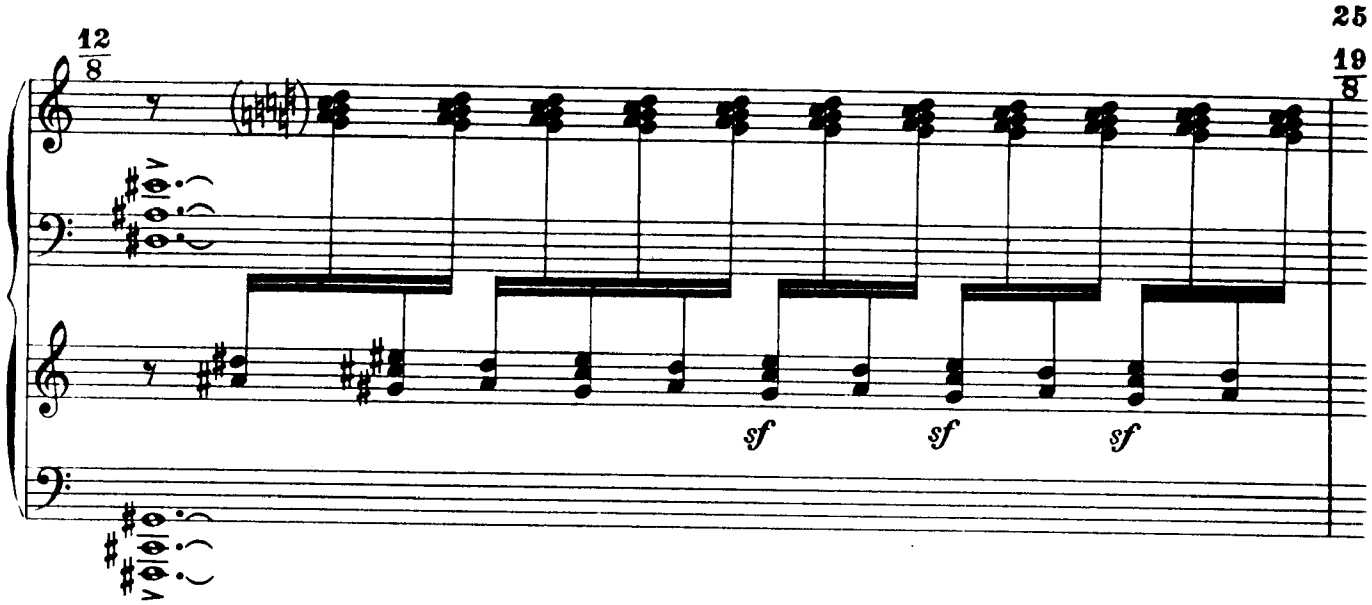
Allargando molto

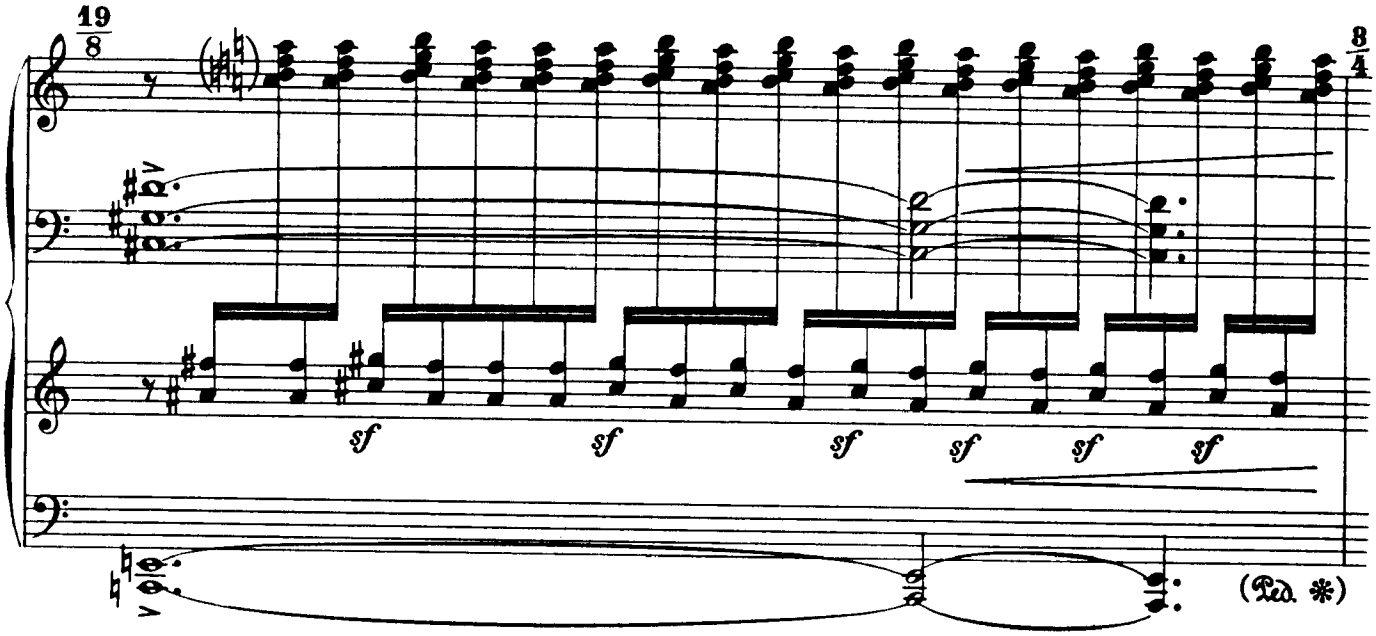


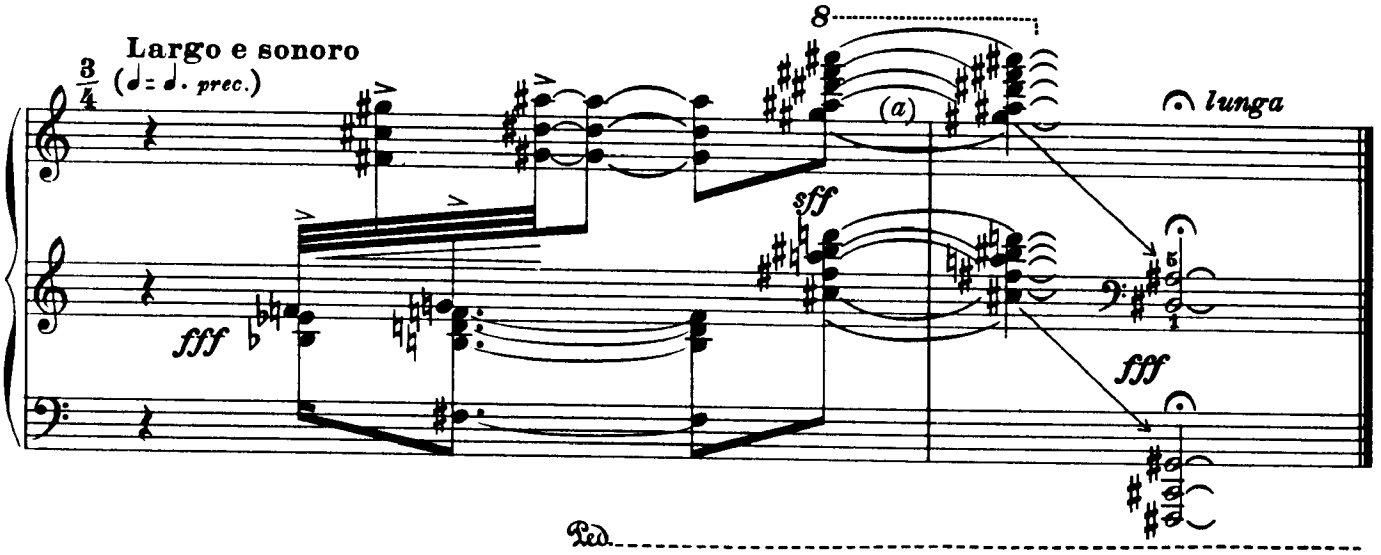
Largamente. *Pomposo e smagliante*

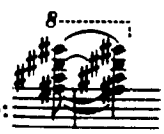












(a) Modificazione per pianoforte a 7 ottave: ecc. (l'accordo della *m. s.* non cambia)

(Roma, il 20 Maggio 1916).