

ZOLTÁN KODÁLY

SONATE

Op. 4

Violoncello & Piano

Property of UNIVERSAL EDITION (LONDON) LTD., LONDON, for all countries of the British
Commonwealth, Eire and all countries of the Western Hemisphere
Eigentum der UNIVERSAL EDITION A. G., WIEN, für alle anderen Länder

UNIVERSAL EDITION

Asszonyomnak

SONATE

I.

FANTASIA.

Zoltán Kodály, Op. 4.

Violoncello. *Adagio di molto* ($\text{♩} = 88$).
p molto espress. *poco cresc.* *III.*

Piano. *Adagio di molto* ($\text{♩} = 88$).

IV. *ten.* *pp*

p espr.

poco animato *cresc.* *mf*

poco animato *mf* *f*

First system of musical notation. It consists of three staves: a bass staff, a treble staff, and a grand staff (treble and bass). The key signature is two sharps (F# and C#). The tempo markings are *rall.* and *al tempo*. The dynamic marking *p* is present. The grand staff includes the instruction *dim.* and *marcato il canto*.

Second system of musical notation. It consists of three staves: a bass staff, a treble staff, and a grand staff. The key signature is two sharps. The tempo marking is *poco sostenuto*. The dynamic markings are *mf* and *f*. The grand staff includes the instruction *fespr.* and a triplet of eighth notes.

Third system of musical notation. It consists of three staves: a bass staff, a treble staff, and a grand staff. The key signature is two sharps. The dynamic marking *dim.* is used. The grand staff includes a triplet of eighth notes.

Fourth system of musical notation. It consists of three staves: a bass staff, a treble staff, and a grand staff. The key signature is two sharps. The dynamic markings are *p* and *pp*. The grand staff includes a trill (*tr.*) and a sixteenth-note scale.

1 ritornando poco a poco - - - - - al tempo, poco più animato (♩ = 92-98)

ritornando poco a poco - - - - - al tempo, poco più animato (♩ = 92-98)

p *f* molto marcato *appass.*

ped. *(p)*

dim. *cresc.*

cresc. *mf*

dim. *pp*

f *dim.* *3* *p*

ped.

2

feroce, appassionato

f
pp
(sempre pp)

pp
f

sempre cresc.
poco cresc.

cresc.

3

Più agitato (♩ = 104).

ff
Più agitato
(♩ = 104).
ff sempre appassion.
simile

First system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle (treble and bass clefs), and a bass staff at the bottom. The music features complex chordal textures and melodic lines with various articulations and dynamics.

Second system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle, and a bass staff at the bottom. The music continues with complex textures. A dynamic marking of *p* (piano) is present at the beginning of the system, and *ff* (fortissimo) appears at the end of the system.

Third system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle, and a bass staff at the bottom. This system is characterized by dense chordal structures and includes dynamic markings such as *ff* and *sf*. There are also numerical markings like '3' and '5' indicating triplets or quintuplets.

Fourth system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle, and a bass staff at the bottom. This system includes the instruction *allargando* (ritardando) and *pesante* (heavy), along with dynamic markings like *sf* (sforzando).

4

poco sostenuto

Tempo I.

p molto espressivo

poco sostenuto

Tempo I.

pp

poco sostenuto

poco sostenuto

simile

ppresc.

mf

espr.

dim.

*arpeggi
come sopra*

mp

cresc.

tempo

cresc.

(sonoro)

f

p

tempo

dim.

5

(m. s.) *f* *p espr.*

ten. *pp*

p (ma sonoro) *cresc. espress.* *p sempre* *mf*

dim. *pp* *dim.* *pp*

mp *pp* *p espr.* *pp*

Budapest. 1908. XII. 5.

II.

Allegro con spirito. (♩ = 138.)

p

Allegro con spirito. (♩ = 138.)

p

f

Poco più mosso. (♩ = 152 - 160.)

pp

mp

rf

p

p

dim.

pp

pizz.

ff

dim.

f

1

arco
f
piuf
giocoso
piuf

pizz.
p
p subito

arco
mf
f
cresc.
cresc. - - - mf non legato
cresc.

ff
ff
dim.

2
f
sf
sf

poco moderato

mp

p tenuto espress.

mf sonoro

più moderato (♩ = 126.)

p

mf espress.

mf dim.

pp

pp

Tempo. (♩ = 152-160.)

pp

sf

Tempo. (♩ = 152-160.)

cresc.

mf

3

f

p

cresc.

ff espress.

f

dim. - - - *p* *pp sempre*

cresc. - - - *ff*

cresc. - - - *fp* *pp*

fp

1

Detailed description: This is a page of musical notation for piano and violin. The score is written in G major and 3/4 time. It consists of six systems of staves. The first system shows the violin and piano parts with dynamic markings *ff espress.* and *f*. The second system includes *dim.*, *p*, and *pp sempre*. The third system features *cresc.* and *ff*. The fourth system has *cresc.* and *fp*. The fifth system shows *fp* and *pp*. The sixth system ends with a first ending bracket labeled '1'. The piano part includes complex textures with chords and arpeggios, while the violin part features melodic lines with slurs and accents.

First system of musical notation, measures 1-5. The score is in G major (one sharp) and 4/4 time. It features a bass line with dotted half notes and a treble line with eighth-note chords. Dynamics include *ff* and *fp*. An 8-measure slur is present in the treble line.

Second system of musical notation, measures 6-10. A box containing the number "4" is positioned above measure 7. The bass line has a *pp* dynamic in measure 7. The treble line has a *pp* dynamic in measure 8. A first ending bracket labeled "1" spans measures 8-9. Dynamics include *f* and *pp*.

Third system of musical notation, measures 11-15. The bass line has an *sfz* dynamic in measure 11. The treble line has a *p* dynamic in measure 12. An 8-measure slur is present in the treble line.

Fourth system of musical notation, measures 16-20. The bass line has an *sf* dynamic in measure 16. The treble line has an *f* dynamic in measure 17. The system ends with a *dim.* (diminuendo) marking in measure 20.

Fifth system of musical notation, measures 21-25. A box containing the number "5" is positioned above measure 22. The bass line has a *pizz.* (pizzicato) marking in measure 22. The treble line has a *p* dynamic in measure 23. The system ends with a *pizz.* marking in measure 25.

arco
p uguale
pp

The first system of music features a violin part on a single staff with the instruction 'arco'. The piano accompaniment is written on two staves. The piano part begins with a dynamic marking of *p uguale* and later transitions to *pp*. The music is in a key with two flats and a 3/4 time signature.

p
pp
pochiss. sosten. tempo
pochiss. sosten. tempo
leggiere
sf
p
senza Ped.

The second system continues the piano accompaniment. It includes dynamic markings of *p* and *pp*, and performance instructions such as 'pochiss. sosten. tempo' and 'leggiere'. A 'senza Ped.' instruction is present in the bass line. The music features complex chordal textures and melodic lines.

The third system shows further development of the piano accompaniment with intricate melodic and harmonic patterns. The key signature and time signature remain consistent with the previous systems.

6
p
3 8
3 3

The fourth system is marked with a box containing the number '6'. It features a dynamic marking of *p* and includes triplet markings (3) and an eighth-note group (8). The piano part has a complex, flowing texture.

cresc.
8
cresc.
3 3

The fifth system includes dynamic markings of *cresc.* and features triplet markings (3) and an eighth-note group (8). The piano accompaniment continues with its characteristic complex patterns.

First system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The music is in a key with two flats. Dynamics include *f* and *ff*. There are slurs and accents throughout.

Second system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff below. Dynamics include *ff marcato*, *dim.*, and *p*. There are slurs and accents throughout.

Third system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff below. Dynamics include *p*, *mf*, *dim.*, and *pp*. There are slurs and accents throughout.

Fourth system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff below. Dynamics include *pizz.*, *pp*, *ff*, and *pp*. There are slurs and accents throughout.

7

arco
p

Poco animato.

pp

Poco animato.

cresc.

cresc.

ff

ff

sf

sf

accelerando

accelerando

sf

8

Presto (♩ = 100).

Poco moderato (♩ = 112-116).

sf

dim.

Pizz.

mf

Presto (♩ = 100).

Poco moderato (♩ = 112-116).

ff sempre

Presto. *Poco moderato.*

mf *Poco moderato.* *p*

Presto. *Poco moderato.* Presto. *Poco moderato.* Presto.

p *Poco moderato.* *pp* 1

Poco meno presto.

p *poco sf*

9 *Tempo I* ($\text{♩} = 152 - 160$). *arco* *pp*

pp

poco cresc.

poco cresc.

pp
dim.
pp
1

pizz.
ff
arco
f
p cresc. molto

ff
ff
pp
10

pizz.
mf
mf
m. s.
pp

cresc. sempre

arco
ff mf
ff dim.
sff p

This system contains three staves. The top staff is a single line with a bass clef, starting with a rest and then playing a melodic line marked *arco*, *ff*, and *mf*. The middle and bottom staves are a grand staff with treble and bass clefs. The middle staff begins with *ff* and *dim.*. The bottom staff begins with *sff* and *p*. The music features complex chordal textures and melodic lines with various dynamics and articulations.

f dim. pp

This system contains three staves. The top staff is a single line with a treble clef, marked *f* and *dim.*. The middle and bottom staves are a grand staff with treble and bass clefs. The middle staff is marked *p* and the bottom staff is marked *pp*. The music continues with complex textures and dynamic changes.

pizz. 11 arco
sf p p

This system contains three staves. The top staff is a single line with a bass clef, marked *pizz.*, *sf*, *p*, and *arco*. A boxed number **11** is placed above the staff. The middle and bottom staves are a grand staff with treble and bass clefs. The middle staff is marked *p* and the bottom staff is marked *p*. The music features a change in texture and dynamics.

poco moderato
p tenuto, espr.

This system contains three staves. The top staff is a single line with a bass clef, marked *poco moderato*. The middle and bottom staves are a grand staff with treble and bass clefs. The middle staff is marked *p tenuto, espr.*. The music concludes with sustained chords and melodic lines.

più moderato (♩ = 126.)

mfespr.

più moderato (♩ = 126.)

mf

p

dim.

m.d.

dim.

pp

p

mf

dim.

p

Tempo I. (♩ = 152 - 160.)

cresc.

mf

Tempo I. (♩ = 152 - 160.)

pp

12

mf

cresc.

p

ffespr.

p cresc.

f

First system of musical notation. It consists of three staves: a bass staff at the top, a grand staff (treble and bass clefs) in the middle, and another bass staff at the bottom. The key signature has one sharp (F#). Dynamic markings include *p*, *ff*, and *pp*. There are also some *atm.* markings above the grand staff.

Second system of musical notation, continuing the grand staff from the first system. It features piano accompaniment with *cresc.* markings in both the treble and bass staves.

Third system of musical notation, continuing the grand staff. It features a *ff* dynamic marking and complex chordal textures in both the treble and bass staves.

Fourth system of musical notation. It includes markings for *lunga*, *Più lento.*, *vibrato*, and *Molto adagio.* The tempo changes to 6/8 time. Dynamic markings include *p* and *p pesante, molto tenuto*.

Fifth system of musical notation. It includes markings for *p molto espr.*, *molto*, and *ff appassionato*. The system features several triplet markings (indicated by '3') and a *ff* dynamic marking.

pp

13

p *f cresc.* *ff*
p molto tenuto *cresc.* *f*

dim. *p*
dim. *p*

14

laissez vibrer *pp* *p* *pp*
pp *p* *più p* *pp*

PP molto espress. *pp*
mf *pp*

ZOLTÁN KODÁLY

U. E. Nr.

KLAVIER ZU ZWEI HÄNDEN

- 6653 **Sieben Klavierstücke**, op. 11
7799 **Méditation sur un motif de Claude Debussy**
8213 **Marosszéker Tänze**
10671 **Tänze aus Galanta**
10722 **Ballettmusik**
12192 **Aus „Háry János“: Lied**
12191 — — **Wiener Spielwerk**

ORGEL

- 7941 **Pange lingua**, Orgelauszug
7941 a **Daraus: Präludium für Orgel**

VIOLINE UND KLAVIER

- 12147 **Intermezzo aus „Háry János“ (J. Szigeti)**

VIOLONCELL

- 6650 **Sonate**, op. 8, für Violoncell solo
7089 **Duo**, op. 7, für Violoncell und Violine
7130 **Sonate**, op. 4, für Violoncell und Klavier
7756 **Drei Choralvorspiele von J. S. Bach für Violoncell und Klavier**

KAMMERMUSIK

- 6654 **Serenade**, op. 12, für 2 Violinen und Viola, Partitur
6655 **Hiezu Stimmen**
6651 **Streichquartett II**, op. 10, Partitur
6652 **Hiezu Stimmen**

GESANG UND KLAVIER

Ungarische Volksmusik. 57 Székler Balladen und Lieder aus Siebenbürgen (deutsch, engl., ung.)

- | | | | |
|------|----------------------|-------|-----------------------|
| 8480 | Heft I (Nr. 1—5) | 7554 | Heft VI (Nr. 32—36) |
| 8481 | Heft II (Nr. 6—10) | 10008 | Heft VII (Nr. 37—42) |
| 8738 | Heft III (Nr. 11—16) | 10009 | Heft VIII (Nr. 43—47) |
| 9951 | Heft IV (Nr. 17—24) | 1508 | Heft IX (Nr. 48—52) |
| 1509 | Heft V (Nr. 25—31) | 10010 | Heft X (Nr. 53—58) |
| | | 13499 | Heft XI (Nr. 59—63) |

ORCHESTERWERKE

- 8943 **Háry-János-Suite**, Partitur
Ph. 272 **Studienpartitur**
12146 **Intermezzo aus Háry János**, Partitur
V. C. 25 **Dasselbe für Salonorchester (E. Bauer)**
6038 **Marosszéker Tänze**, Partitur
Ph. 271 **Studienpartitur**
10585 **Tänze aus Galanta**, Partitur
Ph. 275 **Studienpartitur**
9980 **Sommerabend**, Partitur
9982 **Studienpartitur**
10471 **Ballettmusik**, Partitur
10378 **Theater-Ouverture**, Partitur

CHORWERKE MIT ORCHESTER

- Psalmus hungaricus**, op. 13 (Der 55. Psalm), für Tenorsolo, gem. Chor und (ad. lib.) Knabenchor (deutsch, engl., franz., ung., ital.)
7547 **Partitur**
Ph. 233 **Studienpartitur**
8463 **Klavierauszug mit Text (deutsch, ung.)**
8463 b **Klavierauszug mit Text (deutsch, engl.)**
6695 **Einführung und Text (deutsch, ung.)**
Spinnstube siehe unter „Bühnenwerke“
10848 **Te Deum für Soli und gem. Chor (latein.)** Partitur
Ph. 276 **Studienpartitur**
10849 **Klavierauszug mit Text (latein.)**

ORCHESTERLIEDER

- 11960 **Kádár Kata**. Transsylvanische Volksballade (aus Ungar. Volksmusik, Nr. IV/18) für Altstimme und Kammerorchester (deutsch, engl., ung.), Partitur

U. E. Nr.

CHÖRE

(a cappella, wenn nicht anders angegeben)

Männerchöre

- Zwei Männerchöre: 1. Trinklied, 2. Zechergesang**
7445 a/b **Partituren (deutsch, ungar.)**
10877 a **Die Ruine**, 3-stimmig, Partitur
10877 **Dasselbe**, Partitur (engl.)

Frauen- und Kinderchöre

- Zwei Kinderchöre nach ungar. Volksliedern:**
1. Strohhans, 2. Topfen der Zigeuner kaut
8479 **Partitur (deutsch, ung.)**
8479 a/b **Dieselben einzeln**, Partitur (deutsch, engl., franz.)
Zwei Volkslieder aus der Zoborgegend, für 6 Soli und 4-stimm. Frauenchor
1. Ach, könnt' ich sterben nur; 2. Blühend lacht vom Hügel her der Apfelbaum
7447 **Partitur (deutsch, ung.)**
7448 a/b **Chorstimmen**
7447 a/b **Dieselben einzeln**, Partitur (engl.)
13630 **Meghalok, meghalok (Ach könnt' ich sterben nur)** für Sopransolo, 3—4 stimm. Frauenchor; Partitur (deutsch, engl., ung.)
10753 a **Das Häschen**, für 2-stimm. Frauenchor, Partitur
10753 **Dasselbe**, Partitur (engl.)
10756 **Ave Maria**, für 3-stimm. Frauenchor
Partitur (latein.)
10754 a **Dreikönigstag**, für 3-stimm. Frauenchor, Partitur
10754 **Dasselbe**, Partitur (engl.)
10755 a **Die Engel und die Hirten**, für 4-stimm. Frauenchor, Partitur
10755 **Dasselbe**, Partitur (englisch)
8505 **Jesus kündigt sich**, für Frauen- oder Kinderchor, Partitur (deutsch, ung.)
10878 **Weihnachtstanz der Hirten**, für 2-stimm. Frauenchor mit Begleitung eines Blasinstrumentes, Partitur
10878 a **Dasselbe**, Partitur (englisch)
10487 **Fünf „Tantum ergo“**, für 2-stimm. Frauenchor mit Orgel oder Harmonium, Partitur (latein.)

Gemischte Chöre

- 1520 **Bilder aus der Matragegend**, nach ungar. Volksliedern, 4-stimm., Partitur (deutsch, ung.)
10379 a/d **Chorstimmen**
1520 a **Dasselbe**, Partitur (englisch)
1135 a **Abend**, 6-stimm., Partitur (deutsch, ung.)
1135 **Dasselbe**, Partitur (englisch)
10696 a **Die Alten**, 4-stimm., Partitur
10696 **Dasselbe**, Partitur (englisch)
10444 **Morgengruß**, 4-stimm., Partitur (deutsch, ung.)
10444 a **Dasselbe**, Partitur (englisch)
10863 a **Ode an Franz Liszt**, 4-stimm., Partitur
10862 **Dasselbe**, Partitur (englisch)
10863 a **Schöne Anna**, (Székler Ballade), 4-stimm., Partitur
10863 **Dasselbe**, Partitur (englisch)
10757 a **Székler Klage**, 4-stimm., Partitur
10757 **Dasselbe**, Partitur (englisch)
10695 a **Zu spät**, 4-stimm., Partitur
10695 **Dasselbe**, Partitur (englisch)
10739 a **Jesus und die Krämer**, 4-stimm., Partitur
10739 **Dasselbe**, Partitur (englisch)
7941 **Pange lingua**, 4-stimm. mit Orgel, Partitur (latein.)

BUHNENWERKE

- Háry János**. Seine Abenteuer von Groß-Abony bis zur Wiener Hofburg (deutsch, engl., ung.)
9681 **Klavierauszug mit Text (deutsch, ung.)**
13624 **Textbuch (deutsch)**
Spinnstube. Ein ungar. Lebensbild aus Siebenbürgen (deutsch, engl., ung., ital.)
10033 **Klavierauszug mit Text (deutsch, engl., ung.)**
10097 **Textbuch (ungarisch)**

UNIVERSAL EDITION