

ZARTE MELODIE

TENDER MELODY — TENDRE MELODIE

FÜR CELLO UND KLAVIER — FOR CELLO AND PIANO — POUR VIOLONCELLE ET PIANO

(1949)

ΤΡΥΦΕΡΗ ΜΕΛΟΔΙΑ ΓΙΑ ΒΙΟΛΟΝΤΣΕΛΛΟ ΚΑΙ ΠΙΑΝΟ

(1949)

N. SKALKOTTAS

N. ΣΚΑΛΚΟΤΑΣ

(1904~1949)

Moderato quasi Allegretto.

4/4 *p*
Poco agitato
Ad libitum con Sord.

5 *poco cresc*

10 *(mf)* *(dim.)* *(p)* *calmo*

espress. *(mp)* *p (sub.)* *molto espress.*

15 *poco dim.*

20 *(pp)* *p*

25 *cresc* *(mf)*

(p) *cresc.*

30 *(mf)*

(mp) *poco a poco cresc*

35 *mf*

40 *f*

p

45 *dim*

50 *(pp)* *(p)*

poco rit. *(dim.)* *(piu p)* *dolcissimo*

55 *poco rit.*

b *SPIELDAUER/DURATION/DURÉE/DIAPKEIA: ~ 2' 20''*

Empty musical staves

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PROVISIONAL EDITION N° 15
ΑΡΙΘΜ. ΠΡΟΞΕΡΙΝΗΣ ΕΚΔΟΣ.

N. SKALKOTTAS

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N. ΣΚΑΛΚΟΤΑ

ΤΡΥΦΕΡΗ ΜΕΛΟΔΙΑ

ΓΙΑ ΒΙΟΛΟΝΤΣΕΛΛΟ ΚΑΙ ΠΙΑΝΟ
(1949)

DURATION: / SPIELDAUER: / DURÉE D'EXECUTION: ca. 2'20"

ΔΙΑΡΚΕΙΑ: ~ 2'20"

ATHENS / ATHEN / ATHÈNES

ΑΘΗΝΑ

SEPTEMBER / SEPTEMBRE 1953

ΣΕΠΤΕΜΒΡΙΟΣ 1953

«ZARTE MELODIE» (1949)

TENDER MELODY (1949)
ΤΡΥΦΕΡΗ ΜΕΛΟΔΙΑ (1949)

FÜR CELLO UND KLAUIER / FOR CELLO AND PIANO / ΓΙΑ ΒΙΟΛΟΝΤΣΕΛΛΟ ΚΑΙ ΠΙΑΝΟ
N. SKALKOTTAS
Ν. ΣΚΑΛΚΟΤΑΣ
(1904-1949)

Moderato quasi Allegretto.

1. *poco agitato.*
Ad libitum con Sord.

5. *poco cresc.* (mf)

10. (dim.) *calmo* *espress.* *pp*

15. *molto oppressivo* *poco dim.*

20. *pp* *cresc.* *cresc.*

25. (mf) (mp)

30. (p) (cresc.) (mf) (mp) (p)

M8||M9

35

poco a poco cresc.

sg||S10

M9||M10

40

S10||S11

M10||M11

dim.

S11||S12

pp

dim.

t10||t11

45

(dim.)

(pp)

(dim.)

(ppp)

t11||t12

t12||t13

M11

M12

S12||S13

50

poco rit.

(dim.)

poco rit.

(dim.)

t13

M13

S14

55

(più p)

dolcissimo.

(più p)

poco rit.

t14||t15

M13

pp

t15

EDITING. After the only available manuscript (2 pages of 24-stave paper, written in pencil), on which the present "tender melody" follows the "Sonatina", also for cello and piano, these two works having being written, most probably, at the same time, the "tender melody" immediately after the "sonatina". The manuscript is quite clear, with only one spot in the cello part (bar 3), where an initially different version was erased and substituted by the present final one.

→ All editing additions (mostly dynamics, or alterations) are shown in brackets, except for minor signs (staccato dots, slurs, etc.), which are accounted for in the text revision, available in the Skalkottas Archives, -

NOTES This work, together with its contemporary "Sonatina" for the same instruments, is most probably Skalkottas's last composition written in his "strict 12-tone" system. These works seem to have been composed in the summer of 1949, shortly before their composer's death (19.9.1949). -

This little work is very much in the same style, writing, and character as the "Sonatina" for cello and piano (Catal. No: 62), and reference is made to the analytical notes contained in the provisional edition (prov. ed. No: 14) of this work, where more detailed information on the style, character, use of the 12-tone system, and other characteristics of the "Sonatina", is given, which is usually applicable, or pertinent to this "tender melody". -

The "strict 12-tone" system, in its form as adapted by Skalkottas, is used here in a most particularly simple and straightforward manner: the work is based on exclusively two 12-tone series, of which the first (noted "s", in the present copy), the "melodic" one, is presented by the cello in 14 consecutive variations, whereas the second (noted "t" in the present copy), the "harmonic", or accompanying one, is presented by the piano in 15 (theoretically 14, as the 15th is only a repetition of the 14th) consecutive variations. - The "melodic series", "s", however, is presented by the cello as a succession of 13 phrases, each comprising 13 notes instead of 12, so that the 1st phrase (noted M1) ends with its initial note, the 2nd melodic phrase (noted M2), starts with the second note of the series, the 3rd melodic phrase (M3) with the 3rd note of the series, and so on, so that the last, 13th melodic phrase starts again with the first note (F#) of the series, exactly as the 1st melodic phrase, to close the cycle. - The "harmonic" series "t" of the piano is presented as a succession of alternating thirds in all its variations except the 4th and the 10th (noted t4 and t10), where a different, arpeggiated figuration is used, repeated, in a slightly varied form, also in the 13th variation. - The overall character of this piece, its writing, its harmonies, the prevailing mood in it, and its 12-tone technique are all particularly characteristic of Skalkottas' last period.

The form of this piece is also characteristic of Skalkottas' last period, in its apparent simplicity and its flowing character; the structure of the melodic line of the cello, however, is quite elaborate and original in its detailing and its relation to the overall form. Some of its most striking features are outlined in the schematic presentation hereinbelow:

Main Sections	EXPOSITION								DEVELOPING TRANSITION				REEXPOSITION				CODA	
	S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11	S12	S13	S14	S15	S16		
Successive 12-tone variations of cello (melodic) series "s", and No of bars in each variation	3	3	3	3	4	4	4	5 1/2	5 1/2	5	3 1/2	4 1/2	4	6				
Cello "13-tone" melodic phrases (M1-M13) (13 complete cyclical phrases), and No of bars in each	M1	M2	M3	M4	M5	M6	M7	M8	M9	M10	M11	M12	M13					
Successive 12-tone variations of piano (accompanying) harmonic series "t", and No of bars in each variation	t1	t2	t3	t4	t5	t6	t7	t8	t9	t10	t11	t12	t13	t14	t15	t16		
Overall dynamic scheme	p	mf	p	pp	p	mf	p	mf	mp	mf	f	p	pp	p	pp	pp		
Cello: melodic structure	[Diagram showing melodic line with notes and slurs]																	
Piano: melodic series "t" in right hand structure of accompaniment	[Diagram showing piano accompaniment structure]																	
Number of Bars (in each period)	In each subsidiary group	3	4	3	3	5	3	3	3	3	3	3	3	2	4	4	2	4
	In each main group		10		3	5		6	6		6		6		4		4	6
	In each sub-section		10			8			12		12		6				10	
	In each main section				18				12		18						10	
	In the whole piece	TOTAL: 58 BARS																
Main subdivisions and their notation	Main theme	A1	A2	A1	B	A*	Main theme (extended) 1st presentation		Main theme (extended) 2nd presentation		Main theme (varied extension)	Main theme (climax)	Concluding extension	1st section	2nd section			
	Main subject	A			B	A*	D1, D2				A2	A1B, A1B	A*	A1B, A1	C0			
		A			B	A*	D				A	B(A)	A*	C				
Numbering of bars	1			10 11	13 14	18	19		24 25	30	31		36 37	42 43	48	49	52 53	58

It should also be noted that the main element, determining the melodic structure of the cello part and, indirectly, the overall form of the piece, consists of certain rhythmic figurations in the cello part, whereas the interval relations, less apparent at first hearing, are governed by the underlying 12-tone principles. -

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