

SONATINA

ΣΟΝΑΤΙΝΑ

FOR CELLO AND PIANO / FÜR CELLO UND KLAVIER / POUR VIOLONCELLE ET PIANO / ΓΙΑ ΒΙΟΛΟΝΤΣΕΛΛΟ ΚΑΙ ΠΙΑΝΟ
(1949)

N. SKALKOTTAS
Ν. ΣΚΑΛΚΟΤΑΣ
(1904-1949)

Allegro Moderato (♩ = 120-126)

espres. 5

The musical score is written on a single bass clef staff. It begins with a treble clef and a 2/4 time signature. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Performance instructions like *espres.*, *quasi f*, *Tempo*, *poco grazioso*, and *poco cresc.* are present. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 are boxed. The piece concludes with a final cadence.

50 pizz arco pizz arco (cresc)

55

(f)

60 3

65 5 70 cantato mf

75 cresc f

80

85 (poco dim.)

90 (piu dim)

95 100 Tempo I (p)

105

110 (pp)

115 (sub)f

3 120 5 125 rit 130 Tempo
 (mf) molto dim. --- (p) poco grazioso

135 (poco dim. ---) (p) pizz.

arco 140 pizz. arco 145 pizz. (f)

(cresc poco a poco ---) (più cresc) ---

145 arco (f)

150 (mf) poco stringendo

155 (cresc)

160 sf (string.) ff

(Più Allegro - ma poco riteneudo il tempo)

ff

170

Andante (♩ = 36-40)

(mp) *arco* (Poco più lento) 90

(dim) rit.

95 (pp)

Allegro molto vivace (♩ = 152-160)

$\frac{12}{8}$ *f*

5

pizz 10

arco *f* *f* *f*

15

20 5

25 *(mp) staccato*

30 *(cresc - - - - -) (f)*

(P sub.) (staccato)

35 *cresc - - - - -*

f

40 *(poco sostenuto)*

f

45

(cresc - - - - -) *(cresc - - - - -)*

50 *(piu f)* *(poco dim - - - - -)*

(mf) *(f)*

55 *(mf) (cresc - - - - -)*

60 5

65

(mp)

70

(p) (cresc)

75

molto sostenuto
f

80

(poco dim)

85

volta subito

90

(mp)

(cresc - - - - -)

(f)

95

100

(cresc - - - - -) ff

105

(f)

110

(Pia f)

115

(cresc - - - - -)

f (cresc - - - - -) sf (ff)

PROV. EDIT. N°/ΑΡ. ΠΡΟΣ. ΕΚΔ.: 14
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 ΠΛΗΡΟΦΟΡΙΑΚΑ ΚΕΙΜΕΝΑ: ΑΓΓΛΙΚΗ ΕΚΔΟΣΗ

CATAL N°/ΑΡ. ΚΑΤΑΛ.: 62
 (8.VI.51 ED)/(ΕΚΔ. 8.6.51)

PIANO
 KLAVIER
 ΠΙΑΝΟ

N. SKALKOTTAS
 (1904 ~ 1949)

SONATINA (1949)

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

N. ΣΚΑΛΚΟΤΑ
 (1904 ~ 1949)

ΣΟΝΑΤΙΝΑ
 (1949)

ΓΙΑ ΒΙΟΛΟΝΤΣΕΛΛΟ ΚΑΙ ΠΙΑΝΟ

I. ALLEGRO MODERATO
 II. ANDANTE
 III. ALLEGRO MOLTO VIVACE

DURATION/SPIELDAUER/DUREE D'EXECUTION:

I: ca. 2'50", II: ca. 5'40", III: ca. 3'20" — TOTAL: ca. 12 min.

ΔΙΑΡΚΕΙΑ:

ΣΥΝΟΛΙΚΑ: ΠΕΡΙΠΟΥ 12 ΛΕΠΤΑ

ATHENS/ATHEN/ATHÈNES

AUGUST/AOÛT/AUGUST 1953

ΑΘΗΝΑ

ΑΥΓΟΥΣΤΟΣ 1953

N. SKALKOTTAS: SONATINA FOR CELLO AND PIANO (1949), CATAL. N° 62

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EDITING After the only available original manuscript (10 pages of 24-stave paper, written in pencil).— It is to be noted that this manuscript shows extensive corrections: the corrected passages or notes are not fully erased, so that the older version can still be deciphered in many cases, the new version appearing in bolder pencil over the erased notation.

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

NOTES This work, together with its contemporary little "Tender Melody" for the same instruments (which appears on the same original manuscript), is most probably Skalkottas's last "strict 12-tone" composition. In both works the 12-tone layout is again extremely simple and transparent, reminding, from the point of view of 12-tone compositional technique, of Skalkottas's earlier style, especially that of the 1935 period.

The work is based on two 12-tone series, independent from each other, which provide all the material for the composition. These two series are shown on page III, and they are marked "S₁" and "S₂", respectively, throughout this copy. The entire composition appears as a set of 12-tone variations on these two series. A short notice on the main features of Skalkottas's 12-tone technique, as appearing in the present work, is also given on page III.

The form treatment is characteristic of Skalkottas's third period (1946-1949) in its very simple and straightforward layout; as one example of such formal treatment the reexposition of the 1st movement can be mentioned, where the main (cello) melody keeps its rhythmic physiognomy, but using series S₂ instead of S₁ in the exposition; similarly, the harmonic accompaniment (piano), keeps the same figuration as in the exposition, but again the series are interverted. (Compare bars N° 1 and 100 of this movement); similar techniques allow for a combination of great variety and, at the same time, great unity of form throughout this composition (see also succinct form analysis, page IV).

The writing is very simple, compared to Skalkottas's earlier periods, and technically easier for both instruments; the soloistic prominence of the cello is somewhat less marked than in other works, on account of the increased importance of the piano part; an exceptional feature for Skalkottas's piano writing, appearing here for the first time (only found in N° 52, for violin and piano, except from this piece), is the octave doubling in two climax spots, i.e. bars 77 to 80 (2nd movement), and bars 114 to 116 (3rd movement). Another writing feature, characteristic of his 3rd period, is the repetition of a composite figuration, which keeps all elements steady but one, the play over which determines the progress of the line (see, e.g. bar N° 106-3rd movement—, where the only varying element is the median note of the piano left hand chords: Eb, D, D, C, an apparently insignificant part, which, however, shows the refinement of this type of writing, and many other similar passages).

The overall character of this work is also most characteristic of Skalkottas's last period; it is based on the deepest and most sober harmonies which appear in his works since ca. 1943; its rhythms are also less ethereal than before, founded upon plain, solid rhythmic figurations of considerable vigour, ranging up to the climax of the savage, fierce and inexorable rhythms of the 3rd movement. The scheme of a subtle and tender slow movement, where a contemplative singing mood prevails, placed between two warm but dark, almost wild corner movements, where a constant fight against the elements of distress and desolation is raging, is also characteristic of Skalkottas's last period, of which the present work is probably the most representative example; more generally, this Sonatina, together with the two "Little Suites" for violin and piano and the "duo" for violin and cello, can be said to constitute the main cornerstones of Skalkottas's chamber music of his 3rd period.

NOTES ON THE FORM OF THE SONATINA:

Generally, the form patterns in this sonatina are among the simpler ones, and among the nearest to the traditional ones (especially for the 1st and 2nd movements), at least apparently, used by Skalkottas. A closer examination, however, easily reveals their particularities in detailing, proportioning, interrelation of sections, formulation of transitions, methods of definition of the sections, and relationship of directly perceptible form to internal 12-tone structure. In these respects, as well as in its overall form treatment, this sonatina is characteristic of the trends present in Skalkottas' works since the end of his middle period (1939 to 1945), and which are to be found in a more explicit way in his last works. In this way, the present sonatina is typical for Skalkottas' conception of form towards the end of his last period.

The 1st MOVEMENT is of the traditional Sonata form, with a somewhat compressed and condensed reexposition. The coda, in a way a final development, stands in the same relation to the reexposition as the main development to the exposition. In the reexposition, the orchestration and the order of the series are inverted, as to the exposition. The movement closes on a very broad exposition of its initial main theme.

The 2nd MOVEMENT is of the traditional lied form, with a broadly developed intermediate section (itself of the lied form), and with a slightly enlarged recapitulation. The main theme consists of three successive presentations of its main idea, also arranged in lied form.

The 3rd MOVEMENT is the more original in its form, which, in a way, combines here the lied, the sonata, and the rondo form: the lied form is the most apparent one: $S(+v) - T - S'$, but a sort of symmetric lied-sonata form (exposition $S(+v)T$, very short development W , inverted reexposition $T'S$), in which the main development (v) is included in the exposition, containing in germ an anticipation of the second subject T_2 , is also evident. Lastly, the arrangement of the main subject in 4 successive presentations ($S - S_2 - W(\text{ver. of } S) - S'_2$), separated by various intermediate sections (couplets) evokes the idea of a modified rondo form, as well.

Further elements of the formal structure of the present sonatina are diagrammatically shown, in some detail, in the graphic illustrations of the previous page (VI) —

OVERALL CATALOGUE INFORMATION ON THE PRESENT SONATINA, BY MOVEMENTS

| | Number of pages | | Number of Bars | 12-tone Variations | | Average Dynamic Level | Duration (Time of performance) (approx) in minutes and seconds |
|--------------------------|---------------------|--------------|----------------|--|------------------------------|-----------------------|--|
| | Original manuscript | Present Copy | | (each generally exposing both 12-tone series "S ₁ and S ₂ ", see page II, para. 3) | Number of 12-tone Variations | | |
| 1 st Movement | 3.5 | 4.5 | 173 | 33 | 5.2 | mf | ca. 2' 50" |
| 2 nd Movement | 2.5 | 2.9 | 95 | 32 | 3.0 | mp | ca. 5' 40" |
| 3 rd Movement | 4.0 | 4.5 | 118 | 41 | 2.9 | f | ca. 3' 20" |
| Whole Sonatina | 10.0 | 11.9 | 386 | 106 | 3.6 | mf | ca. 12' 00" |

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best of the copies made before the war, and on the
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N. SKALKOTTAS

(1904~1949)

Ν. ΣΚΑΛΚΟΤΑΣ

(1904~1949)

Allegro Moderato (♩ = 120~126)

Cello *f* *espress.* (mf) **5**

Piano *mf* *Ped.*

Ped. *(Ped.)* **10**

15 *f*

(dim.) *(mp)* **20**

(cresc.) *(quasi f)* **25** *f*

30 *rit.* *(9) Tempo poco grazioso*

35 *poco cresc.*

40 *poco cresc.* *(mf)* *dim.* *p*

45 *pizz.* *(p)*

50 *arco* *pizz.* *arco* *(cresc.)* *(f)*

55 *(4)* *(4)* *(4)* *(4)*

60 *mf* *sf* *dim.*

65 *(dim.)* *arco molto.*

70 *cantato*

75 *cresc.* *(mf)* *f*