

CATAL. N° / ΑΡΙΘ. ΚΑΤΑΝ. : 62  
PROV. ED. N° / ΑΡ. ΠΡΟΣΩΡ. ΕΚΔ. : 14

CELLO  
VIOLONCELLE  
ΒΙΟΛΟΝΤΣΕΛΛΟ

# SONATINA

## ΣΟΝΑΤΙΝΑ

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

N. SKALKOTTAS  
Ν. ΣΚΑΛΚΟΤΑΣ  
(1904-1949)

Allegro Moderato (J= 120-126)

espres. [5]

[15] sf

(f)

(dim - - - - - - - - -)

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

rit - - - - - - - - - (quasi f)

poco grazioso

poco cresc - - - - - - - - -

[40] (mf)

dim. - - - - p

[45]

50  
 (pizz.) pizz. arco pizz. arco cresc.  
 55  
 (f)  
 60  
 65 5 70 cantato mf  
 75  
 cresc.  
 80  
 85  
 (poco dim.)  
 90  
 (più dim.)  
 95  
 100 Tempo I  
 (P)  
 105  
 110  
 (pp)  
 115  
 (sub)f  
 120

3      [120] 5      [125] rit - - - - - (mf) (molto dim. - - - - -) (P) poco grazioso  
 Tempo

[130]

[135] f - - - - - (poco dim. - - - - -) (P) pizz.  
 arco

[140] pizz. cresc poco a poco - - - - - (più cresc) (f)

2 [145] arco (f)

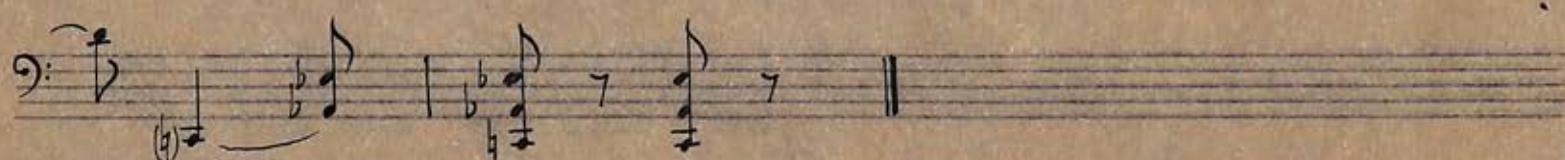
[150] (mf) poco stringendo - - - - -

[155] (cresc - - - - -)

(Piu Allegro - ma poco ritenendo il tempo) sf (string) ff

ff

[170]



Andante ( $\text{J} = 36-40$ )

2

( $\text{poco cresc}$  - - - - -)

$\text{dim}$  - - - - -

( $\text{P}$ )

$\boxed{5}$

$\text{io}$

( $\text{mp}$ ) ( $\text{cresc}$  - - - - -), ( $f$ )

$\boxed{15}$

$\text{(mp int)}$  ( $\text{cresc}$  - - - - -)

$\boxed{20}$

( $f$ )

$\text{(Poco meno PP)}$

$\text{espressivo}$

$\text{(Poco meno PP)}$

( $\text{P}$ ) ( $\text{poco cresc}$  - - - - -)

$\text{(f)}$

$\boxed{35}$

$\text{pian.}$

$\boxed{40}$

$\text{poco dim}$  - - - - -

( $\text{P}$ )

This block contains the majority of the musical score, spanning from measure 2 to measure 40. It features two staves, primarily in common time, with occasional changes in tempo and dynamics. Measure 2 begins with a bass clef on both staves. Measures 3-4 show a transition with dynamic markings like 'dim' and '(P)'. Measures 5-14 continue with various dynamics and a bass clef change on the top staff. Measures 15-24 show a continuation with dynamic markings like '(mp int)' and '(f)'. Measures 25-34 show a transition with dynamic markings like '(Poco meno PP)' and 'espressivo'. Measures 35-40 conclude the section with dynamics like '(f)', 'pian.', and '(P)'.

2 pizz. (sempre)  
 (P)

45 (poco cresc. - - - - -) (mf)

50 (dim - - - - -)

(P) arco  
 (mf) (dim - - - - -)

55 (poco cresc - - - - -)

60 (dim - - - - - e poco rit - - - - - - -)

Tempo I° (p)

65 (poco cresc - - - - -) (mp) (dim - - - - -)

70 (p)

75 (poco cresc - - - - -)

(f) (mp) (cresc - - - - -) (mf)

80 (dim - - - - -) (mf)

pizz. 85 (dim - - - - -)

(*Poco più lento*)

*arco*

2 90

(mp)

95

(dim) rit.

(pp)

Allegro molto vivace ( $\text{♩} = 152-160$ )

i2

*f*

5

10

122

15

20

5

25

(mp) staccato

(cresc - - - - -) (f)

(P sub.) (staccato)

cresc - - - - -

f

(poco sostenuto)

f

(cresc - - - - -)

(cresc - - - - -)

(più f)

(poco dim - - - - -)

(mf) (f)

(mf) (cresc - - - - -)

5

[60] (f)

[65] (mp)

[70]

(P) (cresc)

*molto sostenuto*

[75]

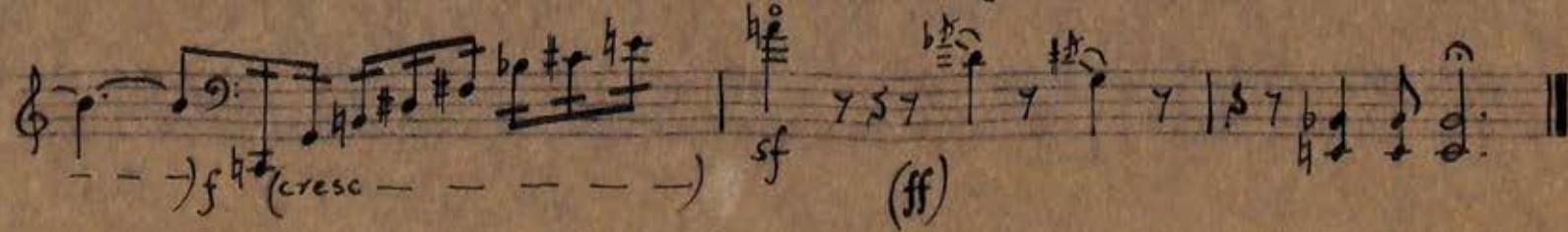
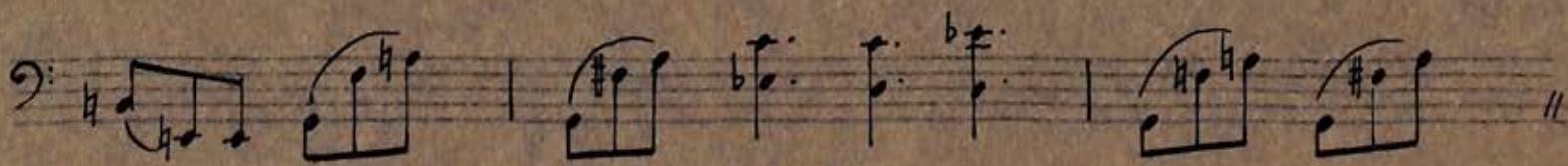
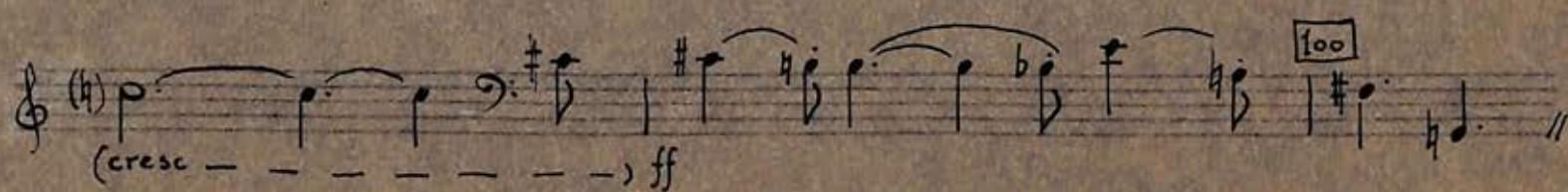
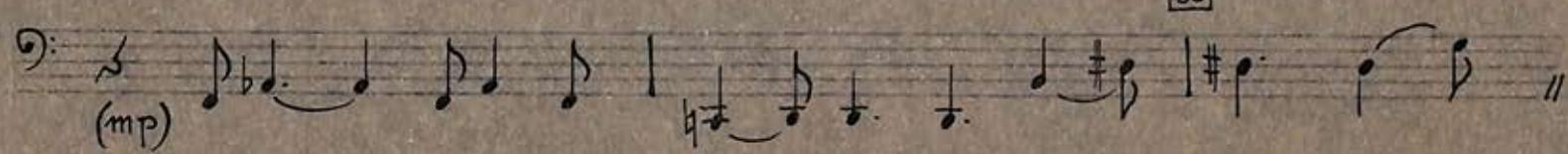
[80]

(poco dim - - -)

[85] (mf)

volta subito

[90]



PROV. EDIT. N°/ΔΡ. ΠΡΟΣ. ΕΚΔ.: 14  
INFORMATIVE TEXTS: ENGLISH EDITION  
ΠΛΗΡΟΦΟΡΙΑΚΑ ΚΕΙΜΕΝΑ: ΑΓΓΛΙΚΗ ΕΚΔΟΣΗ

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

I.

PIANO  
KLAVIER  
PIANO

N. SKALKOTTAS  
(1904 ~ 1949)

# SONATINA (1949)

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

N. ΣΚΑΛΚΩΤΑ  
(1904 ~ 1949)

SONATINA  
(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: ΒΕΡΙΠΟΥ 12 λεπτά

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 " $S_1$ " and " $S_2$ ", 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 1<sup>st</sup> movement can be mentioned, where the main (cello) melody keeps its rhythmic physiognomy, but using series  $S_2$  instead of  $S_1$  in the exposition; similarly, the harmonic accompaniment (piano), keeps the same figuring 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 II).

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 (2<sup>nd</sup> movement), and bars 114 to 116 (3<sup>rd</sup> movement). Another writing feature, characteristic of his 3<sup>rd</sup> period, is the repetition of a composite figuring, which keeps all elements steady but one, the play over which determines the progress of the line (see, e.g. bar N° 106 – 3<sup>rd</sup> movement, where the only varying element is the median note of the piano left hand chords: E $\flat$ , 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 somber 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 3<sup>rd</sup> 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 3<sup>rd</sup> 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 1<sup>st</sup> and 2<sup>nd</sup> 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 1<sup>st</sup> 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 2<sup>nd</sup> 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 3<sup>rd</sup> 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, is also evident. Lastly, the arrangement of the main subject in 4 successive presentations (S — S<sub>3</sub> — W — S<sub>4c</sub>), 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) in minutes and seconds		
	Original	Present		(each generally exposing both 12-tone series "S <sub>1</sub> and S <sub>2</sub> ", see page II, parag. 3)					
	Manuscript	Copy							
1 <sup>st</sup> Movement	3.5	4.5	173	33	5.2	mf	ca. 2'50"		
2 <sup>nd</sup> Movement	2.5	2.9	95	32	3.0	mp	ca. 5'40"		
3 <sup>rd</sup> 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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LE COMITE SKALKOTTAS, ATHÈNES:

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ΟΜΗΡΟΥ 6<sup>η</sup>  
ΑΘΗΝΑΙ

26-105

After the auto carabba original  
paper, which is  
already mentioned, was  
appearing in bold relief over the sand.

PROVISIONAL EDITION  
EDITION PROVISOIRE  
PROVISORISCHE AUSGABE } N° 14

BY THE SKALKOTTAS COMMITTEE, ATHENS, AUGUST 1953  
PAR LE COMITE SKALKOTTAS, ATHENES, AOUT 1953  
DURCH DEN SKALKOTTAS-AUSSCHUSS, ATHEN AUGUST 1953

ΠΡΟΣΩΠΙΚΗ ΕΚΔΟΣΗ ΑΡ. 14

ΑΠΟ ΤΗΝ ΕΠΙΤΡΟΠΗ  
ΣΚΑΛΚΟΤΑ.—  
ΑΘΗΝΑ, ΑΥΓΟΥΣΤΟΣ 1953

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CATAL. N<sup>o</sup>/ΑΡ. ΚΑΤΑΛ.: 62  
PROV. ED. N<sup>o</sup>/ΑΡ. ΠΡΟΣ. ΕΚΔ.: 14

# SONATINA (1949)

ΣΟΝΑΤΙΝΑ (1949)

N. SKALKOTTAS

(1904~1949)

N. ΣΚΑΛΚΟΤΑ

(1904~1949)

Allegro Moderato ( $\text{♩} = 120\sim 126$ )

The musical score consists of ten staves of handwritten music for Cello and Piano. The Cello part is on the top staff, and the Piano part is on the bottom staff. The score includes dynamic markings such as  $f$ ,  $mf$ ,  $p$ ,  $pp$ ,  $espress.$ ,  $(mf)$ ,  $(f)$ ,  $(p)$ ,  $(mp)$ ,  $(dim.)$ ,  $(cresc.)$ ,  $(quasi f)$ , and  $(\#) \text{Tremolo poco agitato}$ . Measure numbers 5, 10, 15, 20, 25, 30, and 35 are indicated. The score uses various time signatures including  $2/4$ ,  $3/4$ ,  $2/2$ ,  $3/8$ , and  $4/4$ . The key signature changes frequently, with sections in  $F$ ,  $B$ ,  $A$ ,  $E$ , and  $D$  major. Pedal points are marked with  $S_1$  and  $S_2$ .

40 (poco cresc) (mf) dim. (pizz.) (pizz.)

45 (mp) (pizz.) (pizz.) (pizz.) (pizz.) (pizz.)

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

55 (pizz.) (pizz.) (pizz.) (pizz.) (pizz.) (pizz.) (pizz.) (pizz.)

60 (mf) (sf) (dim.)

65 (pizz.) (pizz.) (pizz.) (pizz.) (pizz.) (pizz.) (pizz.) (pizz.)

70 cantato (pizz.) (pizz.) (pizz.) (pizz.) (pizz.) (pizz.) (pizz.) (pizz.)

75 (cresc.) (mf) (f)