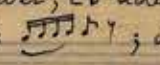
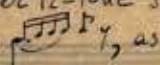




## SUMMARY TEXT REVISION.


Only the main differences between the text of the present copy and that of the original manuscript are reported hereinafter.

1<sup>st</sup> MOVEMENT

Bar 65, 3<sup>rd</sup> beat, piano, R. hand; Original F; however, Eb adopted here (after 12-tone series). -

Bar 104 to 107 incl, 1<sup>st</sup> beat, piano, L.H.; Rhythm (original): ; adopted here: , as in bars 100 to 103; bars 108 to 111 left as in original

Bar 114 ff; piano, L.H.; adopted: , not stressed: ; the ">" sign in the original seems to pertain to another version (incompletely erased)

Bar 124, piano, R.H.: Eb added (rhythm ) after 12-tone series; missing in original.

Bar 142, piano, R.H., 3<sup>rd</sup> note: visibly Ab, not Fb (as in original)

2<sup>nd</sup> MOVEMENT

Bar 8, 1<sup>st</sup> beat, cello: C, not E (as in original), corrected after the piano (12-tone), and melodically (cello). -

Bar 28, 3<sup>rd</sup> beat, piano, R.H.: F#, not Fb (as in original); see cello, bar 25, (also 12-tone). -

Bars 43 and 44; piano, staccato throughout accepted (some stacc. dots missing in original).

Bar 79, 1<sup>st</sup> beat, 1<sup>st</sup> chord, piano; original somewhat unclear, interpreted as in the present copy, after 12-tone series.

Bars 83 to 86 incl, piano, L.H.; staccato dots extended through bar 86 (missing in the original, bars 84 to 86).

3<sup>rd</sup> MOVEMENT

Bar 11, piano, R.H., last note: F#, not Fb (as in original), after 12-tone series. -

Bar 20, 10<sup>th</sup> to 12<sup>th</sup> beats, piano, L.H.: accepted C, not D (as in original), after 12-tone series, also melodically.

Bar 27, 7<sup>th</sup> and 8<sup>th</sup> beats, piano, L.H.: F#, not Fb (as in original) accepted, after 12-tone series. -

Bar 69, 4<sup>th</sup> to 6<sup>th</sup> beats, piano, L.H.: D# F#, not D# Fb (as in original), after 12-tone series.

Bar 69, 7<sup>th</sup> to 9<sup>th</sup> beats, piano, L.H.: C# Bb, not D Bb (as in original), after 12-tone series. -



VI.

SUCCINCT ANALYSIS

A succinct analysis of the form of the present Sonata is given in graphic form below, which, it is believed, is sufficiently self-explanatory so as to need no further comments:

**1<sup>ST</sup> MOVEMENT** [33 12-TONE VARIATIONS  
(173 BARS)]

Main Sections	EXPOSITION										DEVELOPMENT						REEPOSITION						CODA										
	1 <sup>st</sup> Subject			Intermediate group		2 <sup>nd</sup> Subject					1 <sup>st</sup> Section (from P and A)			2 <sup>nd</sup> Section (from B)			1 <sup>st</sup> Subject		Inter-group		2 <sup>nd</sup> Subject		Transition		1 <sup>st</sup> Subject								
Sub-sections	A			P		B					D			E			A'		P'		B'		C		A*								
Notation	A <sub>1</sub> A <sub>2</sub> A <sub>3</sub>			P <sub>1</sub> P <sub>2</sub>		B <sub>1</sub> B <sub>1'</sub> B <sub>2</sub> B <sub>2'</sub> B <sub>3</sub> B <sub>3'</sub>					D <sub>1</sub> D <sub>2</sub> D <sub>3</sub>			E <sub>1</sub> E <sub>2</sub> E <sub>3</sub>			A' <sub>1</sub> A' <sub>2</sub> A' <sub>3</sub>		P' <sub>1</sub> P' <sub>2</sub>		B' <sub>1</sub> B' <sub>2</sub> B' <sub>3</sub>		C <sub>1</sub> C <sub>2</sub> C <sub>3</sub>		A*								
Relation to main sections	(A <sub>1</sub> ) (A <sub>2</sub> ) (A <sub>3</sub> )					(B <sub>1</sub> ) (B <sub>1'</sub> ) (B <sub>2</sub> ) (B <sub>2'</sub> ) (B <sub>3</sub> ) (B <sub>3'</sub> )					(D <sub>1</sub> ) (D <sub>2</sub> ) (D <sub>3</sub> )			(E <sub>1</sub> ) (E <sub>2</sub> ) (E <sub>3</sub> )			(A' <sub>1</sub> ) (A' <sub>2</sub> ) (A' <sub>3</sub> )		(B' <sub>1</sub> ) (B' <sub>2</sub> ) (B' <sub>3</sub> )		(C <sub>1</sub> ) (C <sub>2</sub> ) (C <sub>3</sub> )		(A*)										
Main groups	Main Theme			Complement		3 Successive Presentations					Closing group			Initial group			Central group (climax)			3 successive variations on B <sub>1</sub>			Main Theme		Complement		Main group		2 Successive Presentations (Reexposition of B <sub>1</sub> omitted)		Closing (transitional) development		Final reposition of main theme
Numbering of 12-tone variations	1	2	3	4	5	6	7	8	9	10	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33			
Cello - (playing or pause)	→			→		→					→			→			→			→		→		→		→		→					
Piano - (playing or pause)	→			→		→					→			→			→			→		→		→		→		→					
Overall dynamic scheme	f			mp		p					f			mf			p			f		p		ff		f		ff					
Number of Bars (in each period)	8 7 3			7 7		10 4 6 3 5					6 2 2 2 2 3 5			5 5 5			8 6 3 7 3		10 6 2		6 6 5		12										
	15 3			14		14 6					6 4 10 6			10 5			14 3 10		16 2		12 5		12										
	18			14		28					24			15			17		10		18		17										
	60+			28		39					45			29		TOTAL: 173 Bars																	
Numbering of Bars	1	18	19	32	33	60	61	84	85	99	100	116	117	126	127	144	145	161	162	173													

**2<sup>ND</sup> MOVEMENT** [32 12-TONE VARIATIONS  
(95 BARS)]

Main Sections	MAIN THEME						INTERMEDIATE THEME						RECAPITULATION						CODA												
	1 <sup>st</sup> Presentation (Exposing)		2 <sup>nd</sup> Presentation (Intermediate)		3 <sup>rd</sup> Presentation (Reexposing)		Main Section (Exposing and developing)			Subsidiary (transitory) group			Recapitulation of main section (condensed)			1 <sup>st</sup> Presentation of main theme (exposing)		2 <sup>nd</sup> Presentation (intermediate)		3 <sup>rd</sup> Presentation (Reexposing and closing - climax)		Mc									
Sub-sections	M		N		M*		P			Q			P'			M'		N'		M*		Mc									
Notation	M <sub>1</sub> M <sub>2</sub>		N <sub>1</sub> N <sub>2</sub>		M <sub>1</sub> M <sub>2</sub>		P <sub>1</sub> P <sub>2</sub> P <sub>3</sub>			Q <sub>1</sub> Q <sub>2</sub> Q <sub>3</sub>			P' <sub>1</sub> P' <sub>2</sub> P' <sub>3</sub>			M' <sub>1</sub> M' <sub>2</sub>		N' <sub>1</sub> N' <sub>2</sub>		M* <sub>1</sub> M* <sub>2</sub>		Mc									
Relation to main sections	(M <sub>1</sub> ) (M <sub>2</sub> )		(N <sub>1</sub> ) (N <sub>2</sub> )		(M <sub>1</sub> ) (M <sub>2</sub> )		(P <sub>1</sub> ) (P <sub>2</sub> ) (P <sub>3</sub> )			(Q <sub>1</sub> ) (Q <sub>2</sub> ) (Q <sub>3</sub> )			(P' <sub>1</sub> ) (P' <sub>2</sub> ) (P' <sub>3</sub> )			(M' <sub>1</sub> ) (M' <sub>2</sub> )		(N' <sub>1</sub> ) (N' <sub>2</sub> )		(M* <sub>1</sub> ) (M* <sub>2</sub> )		(Mc)									
Main groups	Main group		Complement		Main group		Exposition			Development			Reexposition			Main group		Complement		Main group		Main group		Complement							
Numbering of 12-tone variations	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	31	32
Cello - (playing or pause)	→		→		→		→			→			→			→		→		→		→		→		→					
Piano - (playing or pause)	→		→		→		→			→			→			→		→		→		→		→		→					
Overall dynamic scheme	p		f		mp		f			p			mf			p		mf		p		f		p		pp					
Number of Bars (in each period)	5+		3		4		4			3			3			3		2+		2+		3		5		3		4			
	8		8		7		16			6			3			5		4		3		8		8		6		12		7	
	8		8		7		16			39			12			11		11		26		33		7		7					
	23		23		7		39			33			TOTAL: 95 Bars																		
Numbering of Bars	1	8	9	16	17	23	24	39	40	51	52	62	63	70	71	76	77	88	89	95											

**3<sup>RD</sup> MOVEMENT** [41 12-TONE VARIATIONS  
(118 BARS)]

Main Sections	MAIN SUBJECT												SECOND SUBJECT								MAIN SUBJECT (CONDENSED RECAPITULATION)																				
	Exposition						Transitory Development						Exposition				Short developing episode (after main subject)				Reexposition				Reexposition (somewhat modified)	Coda															
Sub-sections	1 <sup>st</sup> Presentation		2 <sup>nd</sup> Condensed presentation				Developing episode						Main section				Middle recapitulation section of main section				Main section				Middle section of main section				S <sub>c</sub>												
Notation	S		V				T				W				T'				S'	S <sub>c</sub>																					
Relation to main sections	(S <sub>1</sub> ) (S <sub>2</sub> )		(V <sub>1</sub> ) (V <sub>2</sub> ) (V <sub>3</sub> ) (V <sub>4</sub> ) (V <sub>5</sub> ) (V <sub>6</sub> )				(T <sub>1</sub> ) (T <sub>2</sub> ) (T <sub>3</sub> ) (T <sub>4</sub> ) (T <sub>5</sub> ) (T <sub>6</sub> ) (T <sub>7</sub> ) (T <sub>8</sub> )				(W <sub>1</sub> ) (W <sub>2</sub> ) (W <sub>3</sub> ) (W <sub>4</sub> ) (W <sub>5</sub> ) (W <sub>6</sub> ) (W <sub>7</sub> ) (W <sub>8</sub> )				(T' <sub>1</sub> ) (T' <sub>2</sub> ) (T' <sub>3</sub> ) (T' <sub>4</sub> ) (T' <sub>5</sub> ) (T' <sub>6</sub> ) (T' <sub>7</sub> ) (T' <sub>8</sub> )				(S')	(S <sub>c</sub> )																					
Main groups	Main group		Complement				First group						Main group				Development				Main group				Complement				Main group (enlarged)	Main group (enlarged)	Coda, or main group										
Numbering of 12-tone variations	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41
Cello - (playing or pause)	→		→				→						→				→				→				→	→															
Piano - (playing or pause)	→		→				→						→				→				→				→	→															
Overall dynamic scheme	f		mf				p						mf				p				f				ff	f	ff														
Number of Bars (in each period)	3		2				3						4				2				4				3	4															
	5		7				9						4				3				4				8	5															
	12		7				17						6				7				7				3	5															
	19		7				21						25				10				23				15	5															
40		40				40						58				20				TOTAL: 118 Bars																					
Numbering of Bars	1	12	13	19	20	36	37	40	41	65	66	75	76	98	99	113	114	118																							



80 *si | s2*

*f* *poco dim.*

85 *si | s2*

*(piu dim.)*

90 *si | s2*

*p* *pp*

95 *s2 |*

*dim.* *poco rit* *dolce*

100 *tempo I.* *si | s2*

*(p)* *(pp)* *(ma poco marcato)*

105 *si | s2*

*(pp)* *(p)*

110 *si | s2*

*(sub) f* *Sub f*

115 *si | s1*

*2/4* *marcato-zitmato*



120

Musical score for measures 120-124. The system includes a treble clef and a bass clef. The music features a melodic line in the treble and a harmonic accompaniment in the bass. Measure 120 starts with a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various note values, rests, and dynamic markings such as *(f)* and *(p)*. There are also some performance instructions like *rit.* and *Tempo* indicated above the staff.

125

Musical score for measures 125-129. This system continues the piece with a *rit.* (ritardando) marking above the staff, followed by a *Tempo* marking. The dynamics range from *(mf)* to *(p)*. A performance instruction *poco grazioso* is written below the staff. The notation includes slurs and various note values.

130

Musical score for measures 130-134. The treble clef part features a melodic line with slurs and ties. The bass clef part provides a steady accompaniment. Dynamics include *(f)* and *(p)*.

135

Musical score for measures 135-139. The system includes a *pizz.* (pizzicato) marking and an *arco* (arco) marking. Dynamics range from *(poco dim.)* to *(f)*. A performance instruction *(cresc. poco a poco)* is written below the staff.

140

Musical score for measures 140-144. This system features *pizz.* and *arco* markings. Dynamics include *(piu cresc.)* and *(f)*. The notation shows a melodic line in the treble and a complex accompaniment in the bass.

145

Musical score for measures 145-149. The system includes an *arco* marking and a dynamic of *(f)*. A performance instruction *armonioso e forte.* is written below the staff. The notation features a melodic line in the treble and a rhythmic accompaniment in the bass.

150

Musical score for measures 150-154. The system includes a *poco stringendo* marking. Dynamics range from *(mf)* to *(f)*. The notation shows a melodic line in the treble and a harmonic accompaniment in the bass.



NOTE ON THE USE OF THE 12-TONE SYSTEM  
BY SKALKOTTAS IN THE PRESENT WORK

1. The entire work is based on the use of two independent 12-tone series, called here "S<sub>1</sub>" and "S<sub>2</sub>":

12-tone series "S<sub>1</sub>":

12-tone series "S<sub>2</sub>":

(see S<sub>1</sub>c) (see S<sub>2</sub>a)

2. In the present copy, the beginning and the end of each appearance of the series is marked by the editor, thus:  $\overline{S_1}$   $\overline{S_1}$ . This notation is done in a summary way and does not show such details as incomplete imitations and doublings by subsidiary voices, crossings, and the like.
3. The series S<sub>1</sub> and S<sub>2</sub> are presented simultaneously, as a rule; there is no exception to this in the expositions (i.e. S<sub>1</sub> and S<sub>2</sub> are never presented isolated from each other, or incomplete), but in the developing sections exceptions may be found (e.g. in the 1<sup>st</sup> movement, bars 67 to 76, where only S<sub>2</sub> is developed, or in the 3<sup>rd</sup> movement, bars 26 to 28, where a more complex combination of S<sub>1</sub> and S<sub>2</sub>—though complete—occurs).
4. The series are presented here always untransposed, in contrast to Skalkottas's larger 12-tone works, where transpositions are to be found. Recurrent forms for the entire series or for their 4-note constituents, separately, are very frequent. Inverted series, on the contrary, are not used here.
5. An interchange of the order of succession of the three 4-note constituents (a, b, c) within each series, is frequent. But the entity of these constituents is respected in all 12-tone variations, so that no variations are used which would split constituent "c", e.g. in such a way, as to have some of its notes "lie apart" from the other ones of the same constituent "c" (connectivity concept).
6. The concepts of connection and iteration (repetition) are used here in the most evident musical interpretation. The elements of a series are connected, when they can be understood, by a simple auditive process, to form the continuation of each other, either vertically (both in the cello and the piano), or horizontally (e.g. within a single melodic line), without being interrupted by any group of notes not belonging to the series. The notes of each series are not supposed to be repeated without special precautions: iteration follows the well-known 12-tone rules here as well as in all works by Skalkottas; e.g. repeated notes are allowed either on the spot (with no intermissions of other elements), or as "reminiscence" of whole groups of notes, presented in the same way as before, — or in other "conscious" repetition processes, — always, however, with great care.
7. The two series are very often brought to comparisons with each other, especially constituent "a" of S<sub>1</sub> with "c" of S<sub>2</sub>, and also "c" of S<sub>1</sub> with "a" of S<sub>2</sub>, which have 3 notes in common and only one different; also "b" of S<sub>1</sub> with "b" of S<sub>2</sub>, which have 2 notes in common (these common notes are sometimes given only in one of the series, whereas in the other they are supposed to be replaceable from the first series, e.g. the notes G and F# at the beginning of the 2<sup>nd</sup> movement, missing from S<sub>1</sub>, are only given once in S<sub>2</sub>).
8. As to the number of "independent" series used in Skalkottas's works, this varies usually from 2 to 18 (e.g. 3, 4, 6, 8, 12, or 16), according to the proportions of the composition — larger compositions being based on a greater number of series. — There is no known work by Skalkottas based on only one 12-tone series, and the number of 2 series, found here, is the smallest used by Skalkottas; the use of only 2 series is rather exceptional for Skalkottas, who usually employs 3, 4, 6, or 8 independent series for his works. The three "new" series S<sub>3</sub>, S<sub>4</sub> and S<sub>5</sub> found in the coda of the first movement (e.g. bars 145 to 150) are not actually "new", but a sort of "by-product" of the variation and combination of the two basic series "S<sub>1</sub>" and "S<sub>2</sub>".



It might be added that Skalkottas's technique of using a greater number of "independent" 12-tone series ("polydodecaphonic system"), instead of only one series — as usual in the case of other 12-tone composers — from which all other ones are derived by suitable transformations, seems related to his aim towards a more marked individualization of the basic series, so that each one of them would get a more precise expressive characterization. How this principle of a "polythematic basis" for Skalkottas's 12-tone works (more than one independent, "contrasted" series) goes in parallel with the principle of overall thematic unity, can be seen by taking the present Sonata as an example of his success in formulating this compositional technique and applying it consequently and consistently to living musical works.

9. The simplicity of the 12-tone technique used in the present work (simpler connection of 12-tone groupings and avoidance of more complex "dislocations" of the series and their constituents, absence of transpositions, inversions, and the like) may be regarded as an analogon to Skalkottas's first period compositions, which were treated in a more or less similar way, as far as 12-tone technique is concerned; it might be added, moreover, that in the present work this technique is still simpler than that of his earlier (1929 to 1936) works, and stands in contrast to his far more complex technique found in most of his middle-period (1939 to 1945) 12-tone works; in this way, his last-period (1946 to 48) 12-tone works, and more especially the present Sonata and its affiliated "Tender Melody" (Cat. N° 65), can be regarded as an attempt towards an extreme simplification of his 12-tone writing, as a "purist" approach to his musical language problems.
10. In spite of this technical simplicity, it may be stressed that 12-tone structure remains rather an internal compositional discipline, that can be recognized only after a careful analysis of the work, than a quality easily understandable by the listener at first hearing of this work. What is intended to be directly recognizable by the listener, is the usual thematic structure of the work, as composed of simple rhythmic, melodic and harmonic groupings, in which the conception of form (e.g. first, second subject, exposition, reexposition etc.) is based. The relation of form, as based on these straightforward, directly "audible" themes, to the internal 12-tone structure, is summarily brought to evidence on the form analysis graphs appearing on page VI, which may be used as a guide for a closer and more detailed analysis of this work by those interested, and might help them, it is hoped, in discovering many more remarkable aspects of this composition, which, for reasons of space, cannot be related here.
11. It is evident that for the needs of practical performance of this work, questions of 12-tone analysis — including the notations  $\overline{51}$   $\overline{51}$  on the present copy, may be disregarded by those not interested in it, and the work plainly played as any other non-12-tone, or classical, composition, the essential fact in the performance being the direct contact of the players with the musical essence of the work.

#### DATING OF THE SONATINA.

The year of composition, "1949", appears near the title on the original manuscript, in Skalkottas's handwriting. A more precise dating (within 1949) seems to be afforded by a number of remarks, which seem to indicate that this work was composed during the summer of 1949, most probably. These are based first on the "exterior" likeness to the manuscript of the Little Suite (Cat. N° 52), dated "August 1949" (Skalkottas died September 19<sup>th</sup>, 1949) — use of the same stave paper, pencil writing, etc., all alike for both manuscripts — and also on stylistic considerations in the comparison of these two works; this would mean that the present sonatina (together with the "Tender melody", also for cello and piano) is the last but one composition produced by Skalkottas, — the last being the "2<sup>nd</sup> Little Suite" for violin and piano, Cat. N° 52, mentioned above. — Anyway, the present Sonata (together with the "Tender melody") seems to be Skalkottas's last 12-tone composition.

#### METRONOME INDICATIONS

These have been added by the editor as only a rough guide for the performance, and also in order to show on which basis the duration (see cover) has been computed —



155 (poco string.)

160 (poco string.) (Più Allegro) (ma poco ritardando il tempo)

165

170

II

Andante (♩ = 36~40)

5

10

15



80

85

90

95

100



20 *poco mosso* ( $\text{♩} = 44-52$ )

(cresc) (f) (pp) *espressivo*

25 (poco meno pp)

(poco meno fp)

30 (p) (poco cresc.) (f)

(p) (poco cresc.) (f)

35 *pizz.* poco dim. (p)

(poco dim.)

40 *pizz. (smpre)* (p)

ped. \* ped. \* ped. \*

45 (poco cresc.) (mf)

(mp) (poco cresc.)



Handwritten musical notation for the first system, including a vocal line and piano accompaniment. The piano part features complex chordal textures and some rests. Rehearsal marks  $S_1$  and  $S_2$  are present above the staff.

Handwritten musical notation for the second system, starting with a boxed measure number **105**. It includes dynamic markings such as *(f)* and *(poco cresc.)*, and a *(più f)* marking. Rehearsal marks  $S_1$  and  $S_2$  are visible.

Handwritten musical notation for the third system, starting with a boxed measure number **110**. The piano part continues with dense harmonic support. Rehearsal marks  $S_1$  and  $S_2$  are present.

Handwritten musical notation for the fourth system, featuring a *(più f)* dynamic marking. The piano part has a prominent bass line. Rehearsal marks  $S_1$  and  $S_2$  are present.

Handwritten musical notation for the fifth system, starting with a boxed measure number **115**. It includes a *(cresc.)* marking and a *(f) (cresc.)* marking. Rehearsal marks  $S_1$  and  $S_2$  are present.

Handwritten musical notation for the sixth system, including dynamic markings *(sf)* and *(ff)*. The piano part features a complex texture with many notes. Rehearsal marks  $S_1$  and  $S_2$  are present.

Handwritten text indicating the end of the piece: **Fine.**







50

arco (mf) (dim.)

55

(p) molto esp. (poco cresc.)

60

(mf) (poco rit.) (dim.) (mp) (p)

Tempo I

(rit.) (dim.)

65

(poco cresc.) (mp) (dim.)

70

(p) (poco cresc.) (mp) (cresc.)

75

(mp) (cresc.) (mf) (f) poco appassionato



(cresc. ---) (cresc. ---) (p) (p) (poco dim. - 50) (poco dim. -)

(poco dim.) (mf) (f) (poco dim.) (mf)

55 (mf) (cresc.) (f) (cresc.)

60 (poco dim.) (mf) (cresc.) (f) poco sostenuto

65 (mp) (a tempo) (sub p)

70

75 (p) (cresc.) (mp) (cresc.) molto sostenuto

80 (p) (cresc.) (mp) (cresc.) molto sostenuto



80

(dim.) piaz. (mf)

85

(dim.) (mp) rit. arco

90

(dim.) rit. (pp)

III

Allegro molto vivace (♩ = 152-160)

mf

5

mf

10

mf

15

mf