Webern's *Cello Sonata*: Variation, Transformation, and Saturation

In the autumn of 1965, a musicologist named Dr. Hans Moldenhauer, who was doing research for a biography of Anton von Webern, met in Vienna with Hermine von Webern, the widow of Anton's only son, Peter.[1] Peter had died, like his father, in 1945 as a result of circumstances related to the war. Because the rest of the Webern clan had abandoned Vienna due to the Russian invasion, Hermine, had inherited (by default) a large number of her father-in-law Anton's personal belongings, which had been stored since 1945 in the attic of Hermine's mother. It was only 20 years later, in his efforts to shed light upon the life of Anton von Webern, that Dr. Moldenhauer discovered in this attic a treasure trove of the composer's unpublished manuscripts and sketches.

Among these newly-found compositions was an unfinished sonata for cello, the work dated November 9th, 1914. From Webern's own writings, we know that the piece was originally conceived to have been a two-movement work; however, Webern eventually abandoned progress on the composition to instead write the op. 11 miniatures for cello and piano.[2] The only existing version of the work, therefore, derives from the pencil draft of the first movement found by Dr. Moldenhauer on his 1965 pilgrimage. The *Cello Sonata* was officially published soon thereafter in its incomplete form.[3] Perhaps due to its more modern publication date or some stigma regarding its unfinished status, the *Cello Sonata* has not received as much analytical investigation as many other pieces in the Webern repertoire. Allen Forte, for example, in his recent comprehensive theoretical text on the music of Webern, only mentions the work in passing.[4] Yet the *Cello Sonata* stands out as a fairly "interesting" composition within Webern's output, not only because of the piece's relatively long length of 41 measures, but also because of

its highly energetic, crashing texture of dense motivic sonorities. A closer look at the compositional methods behind this arguably (at least on some levels) uncharacteristic work therefore seems warranted.

Beginning with a broad look at the form of the piece, the *Cello Sonata* appears to divide itself evenly in two equal halves, those halves demarcated by the score's tempi of *Sehr bewegt* and *Zart bewegt*. The two terms might be translated as opposites, the first meaning "very turbulent" or "having much motion," with the second term meaning "moving tenderly." From merely this limited amount of information, we can see the hint of an AA^{-1} form, where the second part acts as an inverse of the first. These two tempo markings are not the only instances of such shifts in momentum, however, as a fair number of *ritards* and *a tempo* indications further act as apparent sectional boundaries within the music. Figure 1 maps out where the tempo changes occur in the piece, using bar lines to notate each instance of change.

To further bolster the case of this bipartite inversion, the opening two bars of the work provide good evidence. These two bars, which Webern sections off via his tempo specifications, are marked in Figure 1 as a "kernel," and I have marked them as such because the AA^{-1} view of the piece's form seems to grow forth from the motivic seed of these two measures. For example, the two four-note cello motives in bars 1 and 2 surround large chords in the piano. Webern has also marked the dynamics of the first cello motive as *fortissimo*, while the motive in measure 2 is to be played *pianississimo*, an inversion of loudness. Moreover, the contour of this second cello motive inverts the contour of the original cello fragment from measure 1: the first motive goes down a third, up by a large leap, and then up again, while the second goes up a third, down by a large leap, and then down again. A sort of question-and-answer response between the two cello motives is thus created, a response that mimics an antecedent and consequent relationship on a

smaller level. As a final piece of corroborative data for this interlocked opposition, notice how the piano chord that begins bar 2 results from a T_6 transformation of the piano chord that ends bar 1, the tritone shift displacing the notes of the first chord in the most distant (and opposite) manner possible.

My view of the *Cello Sonata*'s form as an AA^{-1} structure does not account for or explain the other tempo changes as shown in Figure 1, nor does a large-scale bipartite division help to resolve formal organization beyond anything but a relatively large 20-measure chunk. It is partially through these remaining *tempo* notations in the score, though, that Webern gives a peek into a possible lower level of the work's organization. Measures 1-5, despite encompassing a noticeable break between bars 2 and 3, seem to delineate what in a tonal piece one would call a phrase. The piece opens with a thematic statement, develops this theme somewhat through bars 3 and 4, and then shows a long melodic line (here in the cello) coming to a kind of cadence at the beginning of bar 6 with the *fortississimo pizzicato* strum. We should not be surprised to find in the piano part at the end of measure 6, then, the notes <D,Eb,F,F#>, the same notes introduced by the cello as thematic material in the work's first measure. The end of bar 6, therefore, seems to start a new phrase, one that appears to be a variation of the first.

Consequently, I propose a secondary formal hierarchy for the *Cello Sonata* as that of variation form. This variation form consists of a theme and four variants, for a total of five parts as shown in Figure 2. For considerations of well-formedness and consistent boundaries, one may not accept how the previously described AA^{-1} division bisects variation 2, but I hope to prove that such seemingly contradictory schemes may effectively coexist. If the reader will allow another analogy to tonal music, may I point out that our traditional tonal sonata form can also be seen as having a five-part structure[5]: 1) exposition, 2) repeat of the exposition, 3) development,

4) recapitulation, and 5) coda. In this light, Webern's title of *Cello Sonata* for this composition may have been more appropriate than one might initially imagine. For those fans of Euclid and Fibonacci, also notice how the number of measures included within the theme and first two variations creates very close to a golden ratio with the remaining measures of the piece. The beginning of the third variation, i.e. the first variation within the A^{-1} section, is in fact noticeably changed from the entrances of previous variations, a quality which shall be explored later in more detail.

The preceding speculation as to the five-part form of the work requires a fair amount of evidence for its support; even with such evidence, the division is still conjecture. Before launching into a more detailed look at the piece, though, I would like to show an even lower level of formal organization. Returning to the opening five measures of the *Cello Sonata*, the notion of variation form seems to operate on a measure-to-measure basis as well. For example, the *fortissimo* leaps in the cello part of bar 3 have obvious thematic derivation. Their answer in measure 4 by the quiet motive in the left hand of the piano harkens back to the cello's motive of bar 2 in terms of both dynamics and general contour. The huge piano chords in the transition between measures 1 and 2 also find their parallel in the *fortissimo* piano chords of measure 3. Similarly, measure 5 acts as a sort of compressed iteration of this motivic kernel from bars 1 and 2, the long string of cello notes outlining multiple shapes derived from the contour of the opening cello motive. Meanwhile, the piano part of bar 5 sounds the expected accompanying chords. Therefore, if one eventually sees credence in the larger five-part variation form of the entire movement, this larger variation form can also be thought of as arising from a smaller, more locally developed variation form. In other words, the variation form of the piece is recursive. Even in these few opening bars, however, we can observe how Webern's methods of

variation involve much more than the traditional tonal methods of variation such as figuration, embellishment, ornamentation, harmonic substitution, etc. In his variations, Webern radically transforms and shifts elements from his theme, leading to a complex and ever-changing musical surface.

Discussing Webern's motivic playfulness and variation on a bar-to-bar level in the *Cello Sonata* is almost trivial, however, since one's ear can easily perceive thematic material in every bar; it is theorizing a "middleground" structure that takes some effort. As mentioned previously, contour relations fill an important role in discerning this thematic material while also providing the most basic observations as to motivic organization and derivation. To help evince the five-part variation form, therefore, contour relations are a good analytical starting point. Figure 3 shows the most prominent contours from the first five bars of the piece, those first five bars constituting the first phrase and thematic model for the work. The opening four-note gesture in the cello, as seen in Figure 3a, outlines a contour-segment (CSEG) of <1023>. According to Joseph Straus in his text *Introduction to Post-Tonal Theory*,[6] this CSEG would belong to the "prime-form" of class 4-2, this class being those contours derived from <0132> of which <1023> is a retrograde-inversion. I would prefer, instead of assigning melodic contours to a prime-form contour-class, to relate those contours back to the initial form that first appears in the sonata. In a sense, I am using a "movable-do" system of contours. For example, the cello's melodic contour in the opening measure is P<1023>, meaning that it is the prime-form of <1023>. As a corollary, the cello motive in measure 2 profiles a CSEG of I<1023>, its contour being the inverse of the contour of the cello motive in the previous bar.

Almost all of the contours in Figure 3 belong to the contour-class of <1023>. In bar 3, the cello motive involves only three notes, which I have classed as RI<102> as shown in Figure

3c. The classification of this three-note arc as contour-class <102> is done in an effort to relate the three notes back to the opening four-note kernel. The ascription of a three-note grouping as derivative of a four-note grouping is a fairly moot observation, though, because any three-note contour can be extracted as a sub-class from any four-note contour-class when using a system as general as contour. Only two three-note contour-classes exist, however, and since they are distinct from one another, I will make an effort to differentiate between them. For example, the right-hand piano melody from measure 5, shown in Figure 3f, introduces an important three-note contour-class that has repercussions for delineating formal sections of the work. I have notated this separate contour-class in italics to help visually differentiate it from the other contour segments.

The nature of how these contour segments delineate formal sections is included, among other motivic elements, in the sketch of the piece's variation form in Figure 4. This sketch highlights five recurring elements of the five-part form: 1) set-classes (**sc**), 2) pitch-classes (**pc**), 3) Klumpenhouwer network structure (**K**), 4) surface features (**surf**), and 5) contour segments (**cseg**). The sketch is set up as a kind of timeline, with bar numbers running along the top of the timeline for each section and salient items for each category shown below. Figure 4 thus maps out where these elements occur in each section. Since the sections are lined up one above another, we can begin to see how patterns of recurrence emerge as well as how Webern manipulates or subverts the expectations set up by prior phrases. One important aspect of Figure 4 to keep in mind, though, is that elements highlighted as one feature in a certain area do not necessarily correlate directly to the other features in that area. For example, in bar 7, we find a melodic contour of I<1023> as well as the pitch-classes <8,9,0,1>. The cseg in this measure, though, is created by the pitch-classes <2,3,8,9> via the melodic gesture played by the right-hand

of the piano; the remaining pitch-classes <0,1> appear in the left-hand piano part. The marked-up score in the appendix is included as a supplemental material to help clarify these distinctions.

I have already identified contour segments from the theme in Figure 3, so let us now turn to viewing how other related csegs inform our view of the piece's structure while using the sketch in Figure 4 as a roadmap. We can clearly see that most of the three- and four-note motives that appear in the piece are inversions, retrogrades, or retrograde-inversions of the opening contour, not prime-forms. In fact, the only reappearance of a contour that matches the opening P<1023> cseg occurs in bar 26, our golden-ratio recapitulation. The three-note motives derived from <102> pepper themselves throughout the middle of each variation, their shortened nature giving forward momentum to each phrase. At the end of many phrases, though, we see emergence of a new contour, the *P<210>* segment which I have italicized. Notice its initial statement in the piano melody of bar 5, its reappearance in the upper voice of the piano in mm. 12-13 to herald the phrase ending, as well as its stark closing quality when played by the cello in bar 32. Furthermore, in keeping with the inversional quality of the second half of the piece, the final variation opens with this *P<210>* segment, now fleshed out into a four-note motive. The rising upper-voice piano line in 37 also hints very strongly at the *P<210>* closing theme, now stated in inversion. As a logical corollary, the opening P<1023> segment has been shortened to a three-note motive and used as closing material for the last two variations.

The tempo changes in the piece have already been discussed, but Figure 4 lines them up along with other surface features to help show their semi-regular recurrence throughout the five phrases. We can also see how the *col legno* markings in the cello part appear in similar locations of variations 1 and 4, those variations mapping to similar parts of our sonata-form model. The trills feature prominently in the middle parts of the first two and last two phrases, only absent in

the third, middle phrase (equivalent to the development section if one is willing to make such an analogy). Finally, Figure 4 displays how Webern uses texture to close each phrase: the loud piano chords in the last two phrases balance the loud *pizzicato* cello chords in the first two phrases. Again, in only the middle phrase does the ending change slightly, closing instead with a *pianississimo* piano chord, an inversion of the prior dynamic markings.

Discussions of contour and surface features, while having quantitative values, mostly describe qualitative aspects of the music. To access specific harmonic information about an atonal work, we must invoke pitch-class and set-class theories. The overwhelmingly pervasive interval-class in the *Cello Sonata* is the semitone, a characteristic that can easily be seen by looking at the common element in the set-classes cataloged in Figure 4: each four-note set-class is in the form [01xx]. All possible semitone-based three-note set-classes, i.e. [012], [013], [014], [015], and [016], are sprinkled throughout the score, too. Furthermore, Webern employs many inversions and registral displacements of the semitone, manifested as major-sevenths and minor-ninths, intervals mostly appearing in the outer voices of the piano chords but prominent in many of the cello's melodic leaps as well.

Webern places these recurring set-classes at similar places in many of the composition's phrases, but one of his methods of variation also involves shifting where each of these set-classes appears. For example, [0134] and [0145] can be easily found at the beginning of almost every phrase, often created by the exact same pitch-classes. In the last phrase, however, the [0134] does not appear until near the end, an inversion of location. Similarly, the set-class [0156], which closed the first phrase, is moved around in variations 1 and 2 only to make its strongest appearance at the beginning of the last variation, another inversion of location for a recurring set-class. The familiar [014], often found in a *P<210>* contour, marks the end of almost every

phrase. Again, Webern "inverts" the function of the [014] in the last phrase, placing it more towards the start/middle of this final variation.

A view of this sonata as a sequence of set-classes, despite offering some insights, ultimately fails to account for many unanswered questions. For example, many of the motives in the piece share contour similarities or apparently similar functions within the phrase, but cannot be related through a purely set-class approach. Consider the many three-note motives that appear in the middle of phrases, motives that audibly share a similar function but belong to separate set-classes. As mentioned previously, though, these set-classes all share a common interval, that of the semitone. For such situations where trichords and tetrachords cannot be linked via direct transpositions or inversions, a method such as Klumpenhouwer Networks (or K-nets) can often reveal underlying relationships between these different set-classes. In the words of David Lewin: "Certain pairs of pcsets, even if not T/I related, can be interpreted by Klumpenhouwer Networks that *are* 'T/I related' in some rigorous extended sense."[7]

An important proof of this power of Klumpenhouwer Networks to show intrinsic affinities between dissimilar set-classes can be found in the opening measures of the piece. The inversional quality of the cello motive from bar 2 in relation to the motive in bar 1 has already been discussed; certainly, this inversion is a germinal feature of the work. As proof of the close relationship between these two opening gestures, it would certainly be much more analytically elegant if the second cello motive in bar 2 were a literal inversion of the first. But alas, the notes in the cello line of measure 2 are neither an exact inversion of those in the first measure nor are they even members of the same set class ([0145] versus [0134]). No literal, "crisp" transformation via transposition or inversion will map the notes of the first set-class to the second.

As the Klumpenhouwer Networks in Figures 5a-d show, however, the opening two cello tetrachords do in fact relate to one another quite elegantly. If the two tetrachords are arranged such that the characteristic semitone is placed as the "T"-defining quality of the network, the K-nets of Figures 5a and 5b obtain. Notice how the semitone has been manifested at a higher level, the second K-net being in a $<T_1>$ relationship to the first. But these two tetrachords also share a trichord in common, that trichord being the [014] featured prominently in the ending of each phrase. Making use of the [014], the K-nets in Figures 5c and 5d can also be derived. As this "parachute" configuration makes clear, the two opening tetrachords are separated by $<T_0>$, i.e. they are strongly isographic with one another. We thus have two available interpretations, both musically viable, for these opening chords via Klumpenhouwer networks as shown in Figures 5a/b and 5c/d. Typically, a theorist is obliged to choose one interpretation over another as representative of the piece of music, but in this case, I would like to propose that *both* interpretations hold organic potential for later parts of the work. Specifically, we can find fairly solid evidence in the piece of strongly isographic relationships as well as $<T_1>$ relationships, the latter which, as mentioned, reinforce the surface-level semitone motions and sonorities.

We do not have to go far beyond these opening two measures to find further evidence of strong isographic relationships between motives. In fact, the notes from the cello line of measures 3 and 4 are able to create another pair of networks related by $<T_0>$. Instead of K-nets of tetrachords, however, here we must rely of networks of trichords since Webern has shortened the opening motive to a three-note figure. Of course, the semitone interval is common to both trichords, and so we can create the K-nets shown in Figures 6a and 6b.

The strong isography evident in the middle of this first phrase can be found in the middle of the second phrase as well. The cello continues this three-note motive in bars 8-12, even

though the characteristic pitch-classes of <6,7> and <T,E> for this mid-phrase area are now found in the piano part of bars 8-9. Figures 7a, 7b, and 7c create K-nets for these cello trichords, again relying on the semitone as the unifying interval. For the first time, we can see both strong isography as well as $<T_1>$ positive isography used in a way that engenders forward motion through the phrase. Moreover, reconfiguring the K-net of the cello trichord from bars 9-10 as shown in Figure 7d, we also see the network structure as recursive, too. This recursive nature mirrors both the recursive hierarchy of the semitone and $<T_1>$ relationships as well as the recursive structure of the variation form itself.

These $<T_0>$ and $<T_1>$ isographies continue to organize the middle sections of phrases, but after the midpoint of the composition, their orders begin to reverse, a manifestation of the inversional quality of the second half of the piece. Take for example the return of pitch-classes <6,7> and <T,E> in the cello line starting in bar 20, the pitch-classes alluding back to bars 3 and 4 of the piece. In bar 20, the *Zart bewegt* section having only just begun, an intricate web of isographies results. The isographic trichords between the piano and cello parts lie almost one on top of another as the $<T_0>$ and $<T_1>$ functions switch position. Figures 8a-8h show the networks for this area. With this second variation mapping to a transitional or developmental section, it should not be surprising that some of the notes of this middle phrase can have dual network interpretations (8a/b and 8d/f), both of which reiterate the recurring isographic structure of the piece.

A true reversal in the order of isographies appears in the next variation. Figures 9b-c evince how $<T_1>$ has now turned around in bars 29-32, the earlier motive in measure 29 now being the goal of the relationship while the later motive in bars 30 and 32 acting as the source. To further link the middle section of this third variation with the middle section of variation 1,

observe how the network in Figure 9d shares strong isography with not only the goal network in Figure 7c but also the recursive network that arose in Figure 7e. Not only can $<T_0>$ and $<T_1>$ isographies be thus seen as organizing pitches across sections of the piece, but the structures of important networks also reappear in key areas despite separation by fairly large spans of music.

If this reappearance of network structure across seemingly disjoined parts of music seems too tenuous, allow me to provide another example. In bar 35, Webern has written four notes for the cello that, through rhythm and placement in the phrase, can be seen as relating back to the opening motive of the piece. The set-class ([0156]) and contour (*P<2103>*) are radically changed from the opening, though, having grown out of shifts in motives through variation. However, using the semitone partners of set-class [0156] to create the K-net shown in Figure 10, we see that it shares a strong isographic link to the opening motive. On one level, then, where set-class labels fail to relate pitches to one another, isographies of Klumpenhouwer networks, even across sections of the music, provide tangible evidence of their similar structures.

While K-nets have revealed many isomorphisms to support the five-part variation form of the *Cello Sonata* based on motivic architecture, a satisfactory explanation of how the piano and cello parts relate to one another is still lacking. For example, the block chords of the piano part in measures 1-2 have not yet been discussed. What becomes apparent after a bit of scrutiny is that the pitches in the cello part for measure 1 are almost exact complements to those in the piano part. Only one note (F#) in the cello is duplicated by the eight pitch-classes in the piano chord of this first bar. Therefore, the notes in the piano fill the pitch-class space left open by the motivic work in the cello, these notes in the piano part including many major sevenths and minor ninths in sympathy with the semitone quality of the main motive. The result is almost complete saturation of the sound field with the aggregate of all twelve pitch-classes. In fact, the first

measure of the piece is missing only one pitch-class, <G>, from the entire collection. Not coincidentally, perhaps, this <G> appears prominently in the upper voice of the piano part in the next bar.

This pattern of almost complete pitch-class saturation sans one member continues in these opening bars, the missing member creating another type of forward momentum in the piece. In measure 2, for example, three of the four cello notes are complementary pitches to those in the piano chord at the beginning of the measure. Here too, just one pitch-class (now <B>) is missing from this second measure to completely saturate the music. Again, this <B> appears in the next measure (m. 3) as the last note in the cello for this bar. As expected, measure 3 also contains all twelve pitch-classes except one, this time <C>, which appears in the next bar. Not until measure 5, the end of the first phrase, does the entire aggregate appear. I have marked such occurrences in the formal chart of Figure 4. The appearance of the entire aggregate in this final bar is certainly no coincidence, as Webern apparently felt the closure of pitch-class space could be analogous to the closing of a phrase.

The basic complementary relationship of the piano part to the cello part (and vice versa) continues throughout the piece. A precise measure-by-measure pattern for building up aggregates does not persist since the variations begin to slide across barlines, but a general tendency to saturate the chromatic space every bar or two continues until the end of the work. Webern often holds back a single pitch-class from the aggregate to create a sort of aggregate-based dissonance that moves the music ahead, the dissonance arguably evoking a tension that requires resolution in the following measure. The complete aggregate also continues to appear at the ends of phrases, such as in measures 15 and 31-32. In the final measures of variation 2 (mm. 24-25), however, just the opposite occurs. Here, multiple pitch-classes (<2,6,T>) are missing

from the aggregate, another example of how compositional processes change significantly in the second half of the piece.

As further evidence of this reverse process in the second half of the piece, let us look at the final bars of the piece. In mm. 40-41, Webern uses all twelve pitch-classes except pc<3>. In contrast to the opening of the piece, this missing pitch-class is now found immediately before these measures (instead of afterward). Similarly, in mm. 38-39, one pitch-class is missing from the aggregate, this time pc<6>. As expected, this pitch-class can be easily found in the preceding measure. As well, though, this <F#> appears as a crucial, final note in the cello part of bar 40. Therefore, despite these latter measures having some inversional qualities, the compositional processes in the music still point forward, an inherent trait of music's journey through time.

To remark that one section of a musical composition stands in inversion to another cannot hold true for every element, for as one passage moves forward in time, the other cannot travel backwards in time. Therefore, the inversion of one section in a musical work must necessarily be a limited process. As we can see in Webern's *Cello Sonata*, inversion is by no means completely literal and is subsumed within other organizational principles of the piece. Three of these organizational principles in the *Cello Sonata* are variation, transformation, and saturation. Through variation, Webern changes the location of musical elements across the landscape of the piece; through transformation, he changes the realization of these elements; and through saturation, he binds the elements together with the glue of the pitch-class aggregate. In a composition whose title derives from the tonal tradition, we see a continuation of tonal processes through variation and transformation, as well as a new, atonal manifestation of such processes in the saturated texture of this piece. Webern thus inherits the compositional forms and methods of the previous age while extending and morphing them into his own musical texture.

NOTES

[1] An entertaining account of Dr. Moldenhauer's journey to the treasure trove of Webern paraphernalia and memorabilia can be found in Moldenhauer's article: "A Webern Pilgrimage," *The Musical Times*, 109.1500 (Feb. 1968), pp. 122-125+127.

[2] Anton Webern, *Anton Webern 1883-1983*, Vienna: Universal Edition, 1983, p. 69.

[3] Anton Webern, *Cello Sonata*, edited by Friedrich Cerha, New York: C. Fischer, 1970. N.B.: It should also be noted that there is apparent error in this version of the score, since at bar 5, the piano returns to a normal treble/bass clef arrangement, but there is no indication of a clef change in the score.

[4] Allen Forte, *The Atonal Music of Anton Webern*, New Haven: Yale University Press, 1998.

[5] See my own unpublished paper on the subject, "Structure and Motive in the First Movement of Beethoven's op. 53," http://www.midside.com/pdf/phd_app/beethoven_op53.pdf.

[6] Joseph Straus, *Introduction to Post-Tonal Theory*, Upper Saddle River, NJ: Prentice Hall, 2005. The table of prime-forms is on p. 101.

[7] David Lewin, "Klumpenhouwer Networks and Some Isographies That Involve Them," *Music Theory Spectrum*, 12.1 (Spring, 1990), pp. 83-120.

Figure 1: Bipartite form

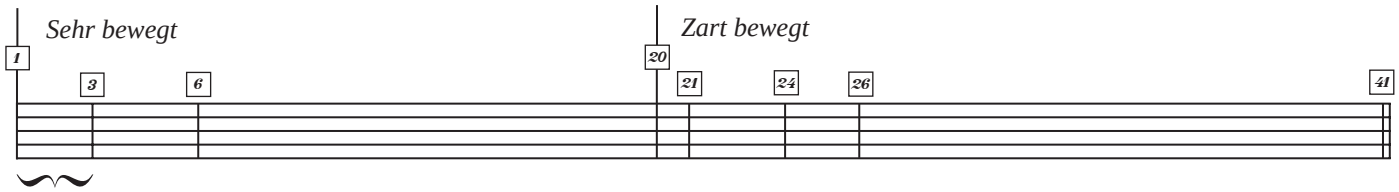


Figure 2: Five-part variation form

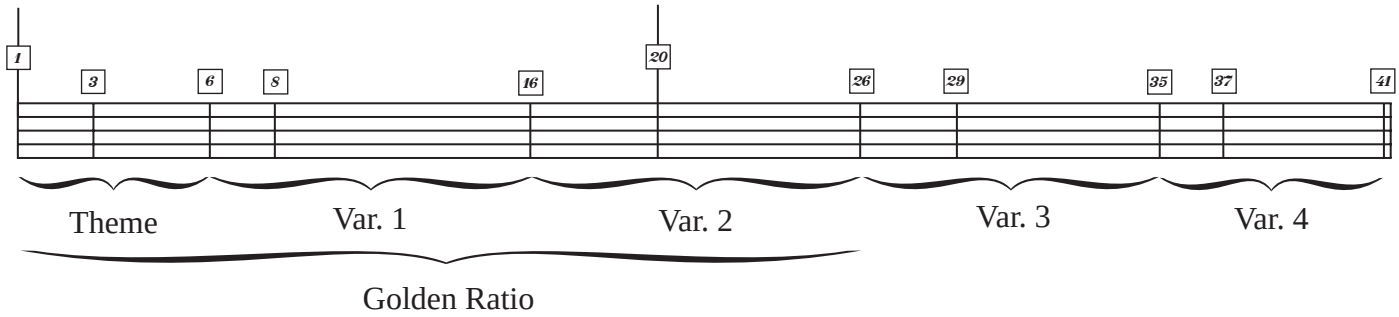
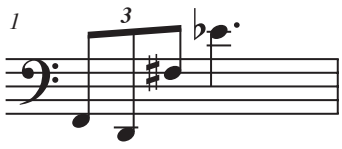


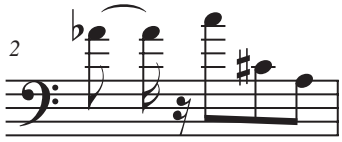
Figure 3: Thematic contours, mm. 1-5

(a)



CSEG: P<1023>

(b)

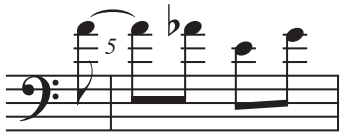


CSEG: I<1023>

(c)

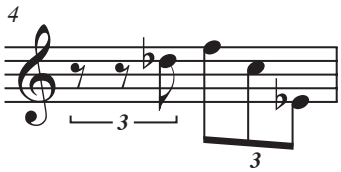
CSEG: RI<102>

(d)



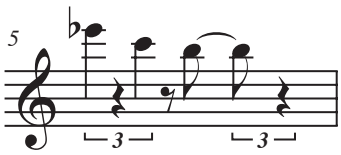
CSEG: R<1023>

(e)



CSEG: I<1023>

(f)



CSEG: *P<210>*

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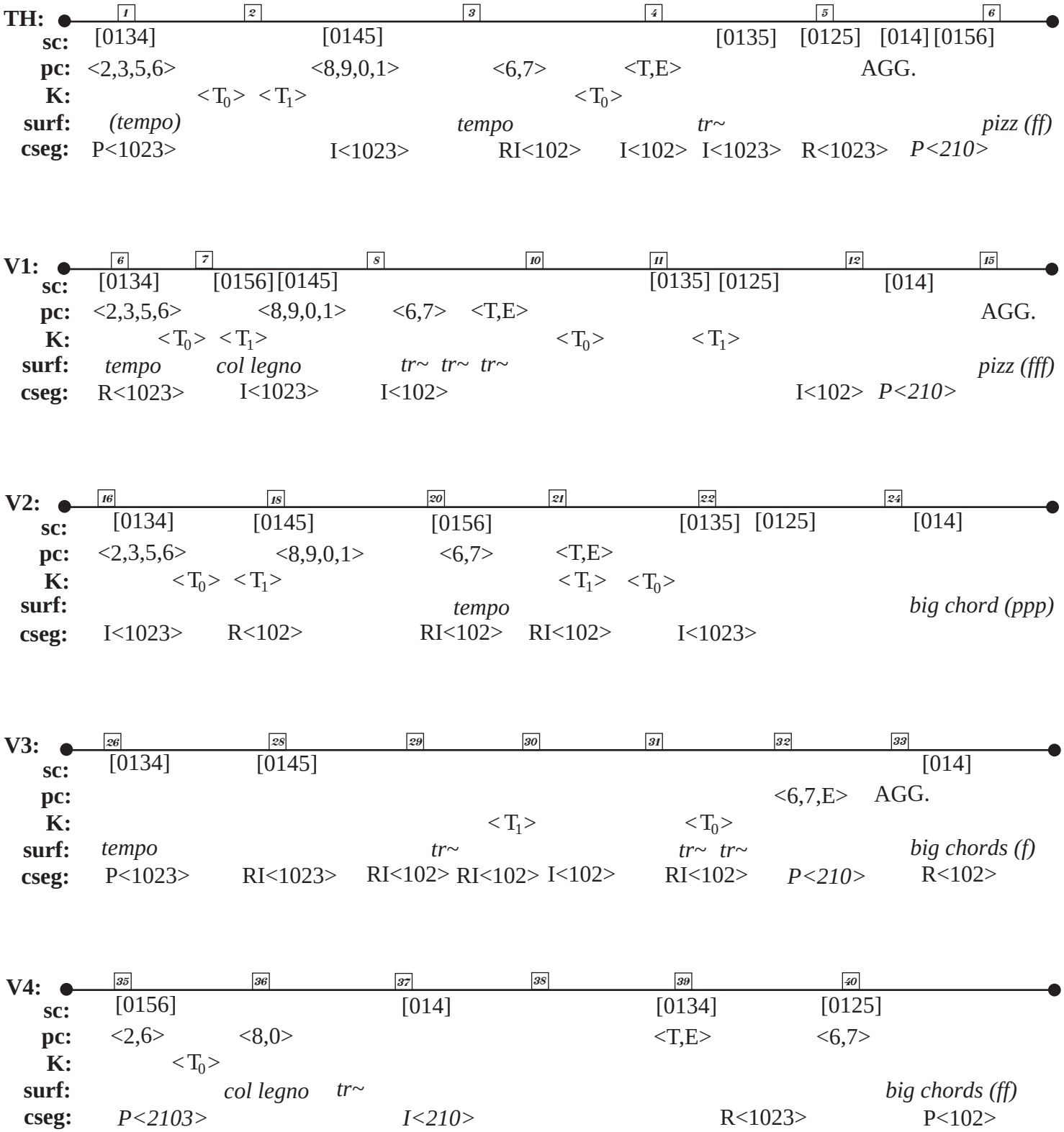
Figure 4: Evidence for Five-Part Variation Form



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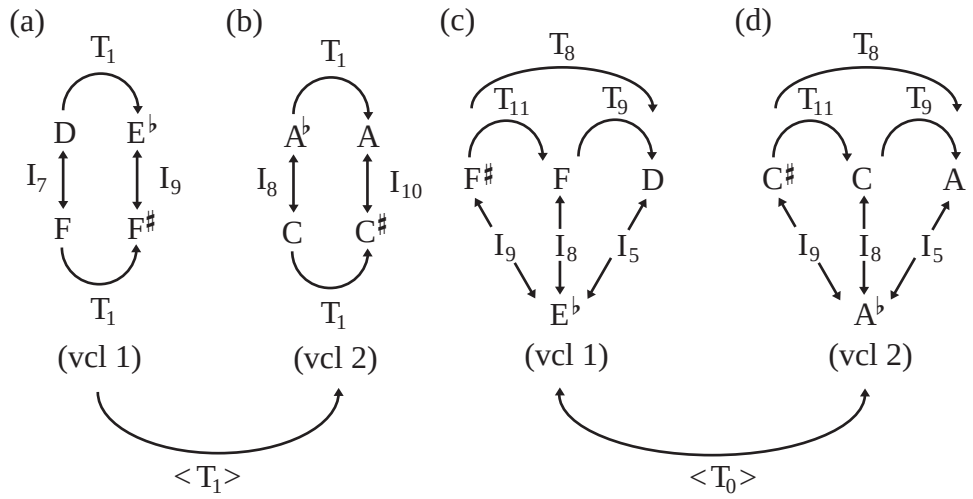
11/03/06

Figure 5:



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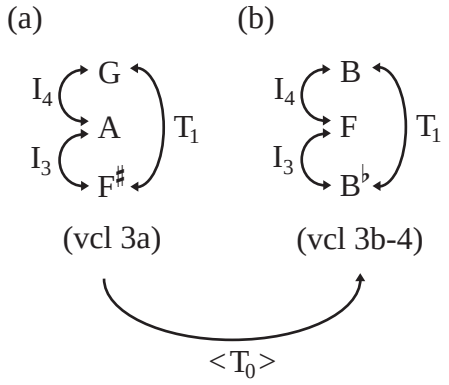

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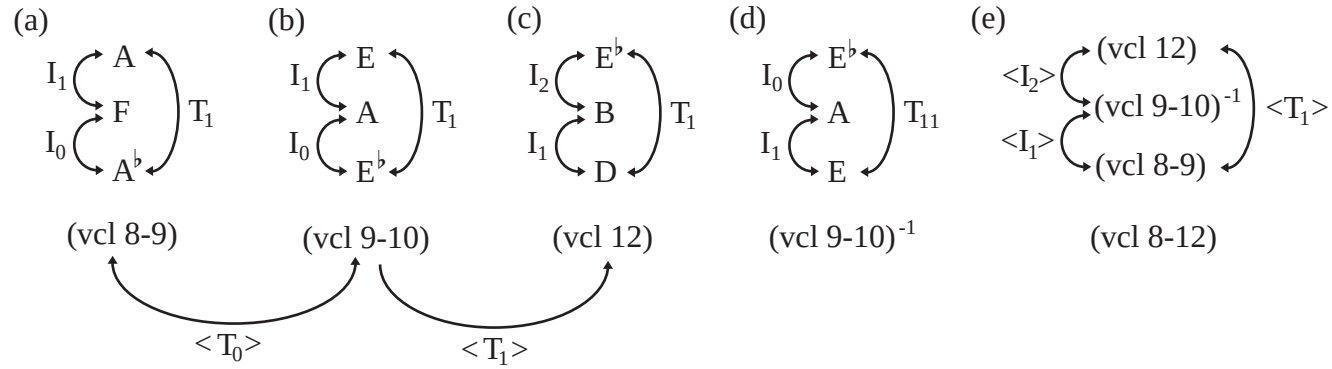
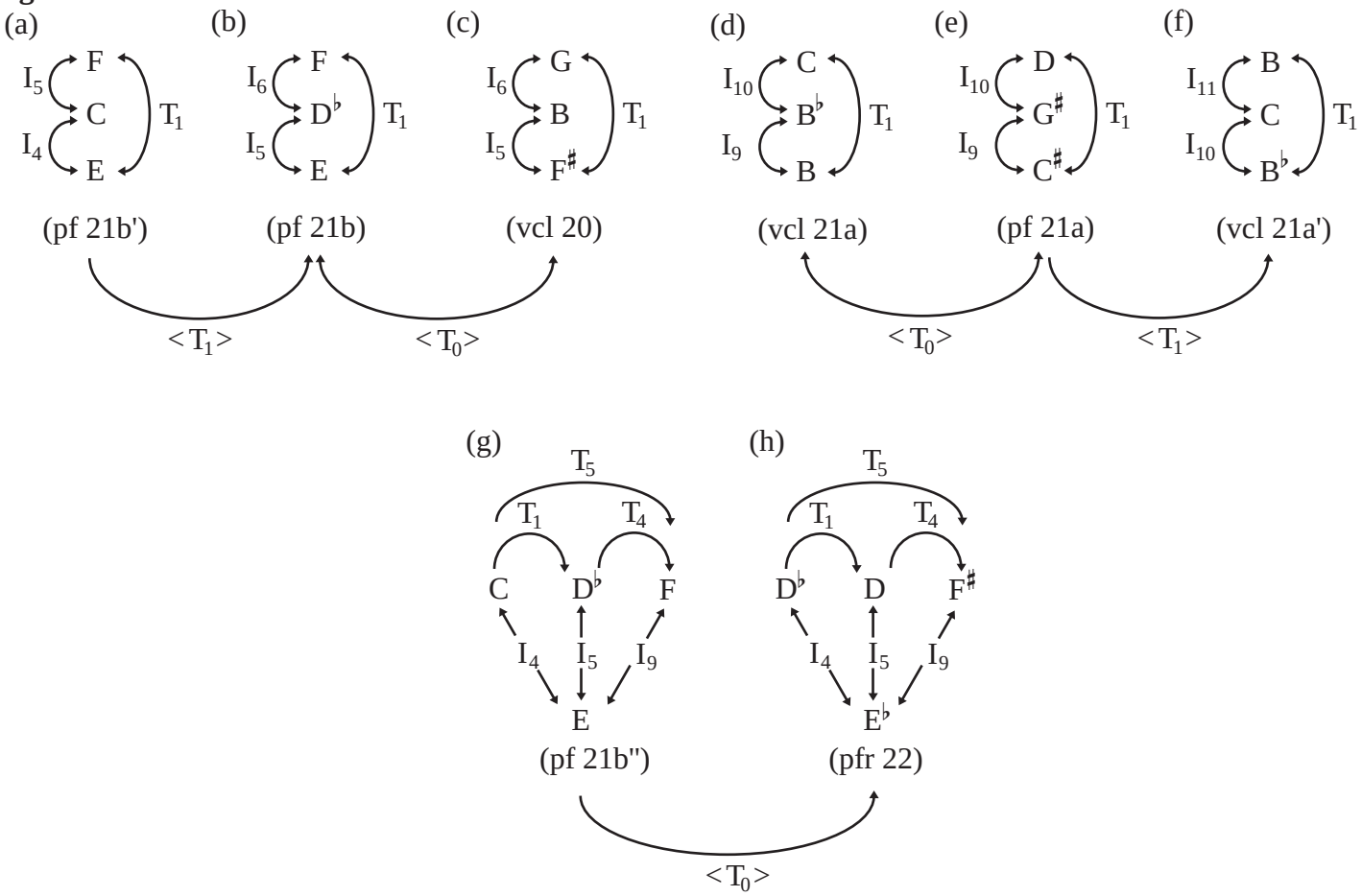


Trevor de Clercq
TH513 Headlam
11/03/06

Figure 8:



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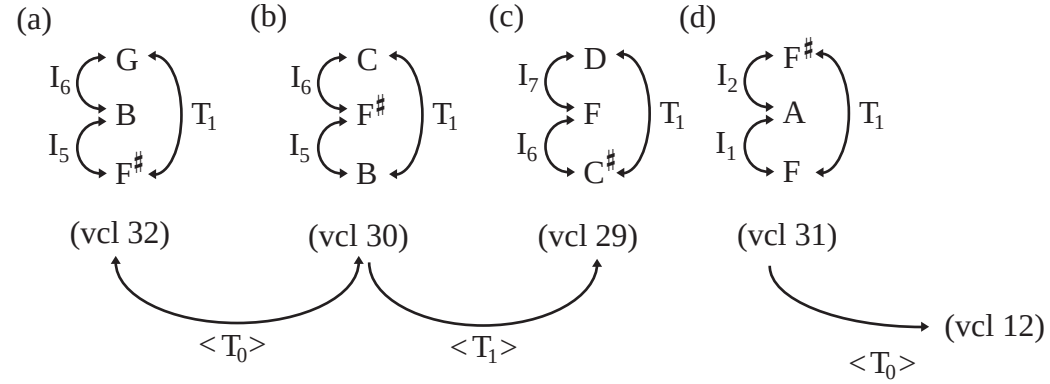

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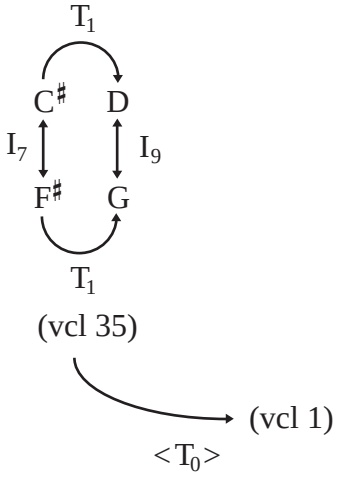

CELLO SONATA

(1914)

ANTON von WEBERN
(1883 - 1945)
Edited by Friedrich Cerha

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I<1023>
[0145]

Sehr bewegt

langsamer

am Steg

tempo

RI<102>

Cello

Piano

ff *ppp* *(ff)*

ff *fff* *ff* *ff*

I<102>

R<1023>
[0125]

[0156]

rit. *(tempo)*

pizz. *arco*

(p) *fff* *(p)*

P<210> [014]

R<1023>
[0134]

(sfppp) *(pp)* *(mf)* *p*

(p) *ff* *fff*

[1035]

I<1023>

I<102>

col legno ff

I<1023>
[0156]

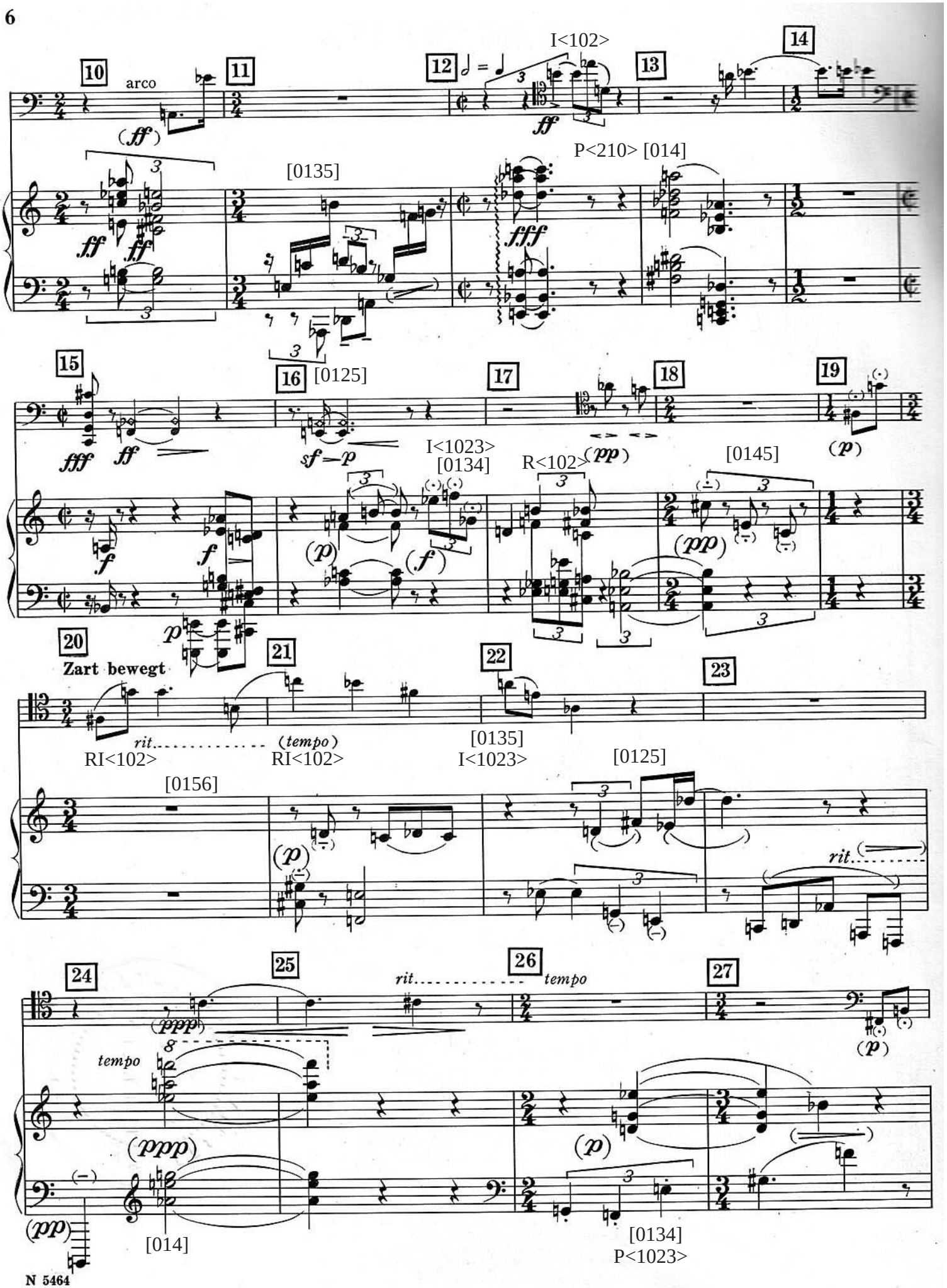
(p) *(f)* *pizz.* *(mf)*

ff *(p)* *(f)* *(fff)* *(p)*

ff *pp* *ff* *(p)*

[0145]

O 4860
N 5464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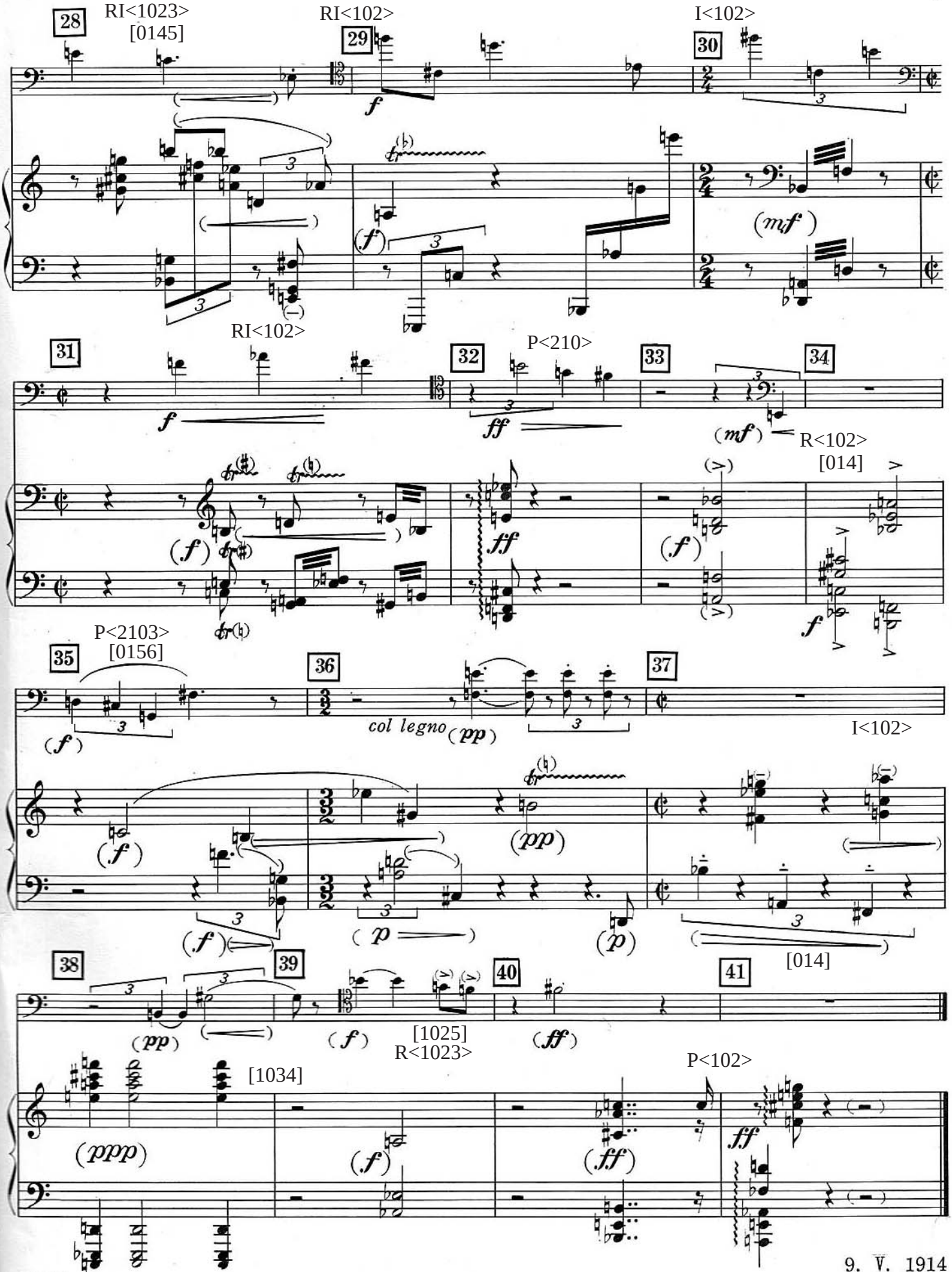
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