

5. SONETTO 104 DEL PETRARCA

Pace non trovo e non ò da far guerra,
 e temo e spero, et ardo e son un ghiaccio,
 e volo sopra 'l cielo, e giaccio in terra,
 e nulla stringo e tutto 'l mondo abbraccio.
 Tal m' à in pregion, che non m' apre né serra,
 né per suo mi riten né scioglie il laccio,
 e non m' ancide Amore e non mi sferra,
 né mi vuol vivo né mi trae d' impaccio.
 Veggio senza occhi e non ò lingua e grido,
 e bramo di perir e cheggio aita,
 et ò in odio me stesso ed amo altrui.
 Pascomi di dolor, piangendo rido,
 egualmente mi spiace morte e vita:
 in questo stato son, Donna, per vui.

Agitato assai

Adagio

riten.

13

riten. cantabile con passione, senza slentare

18

Musical score for measures 18-21. The piece is in D major (two sharps). Measure 18 starts with a treble clef and a bass clef. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. Dynamic markings include *f* (forte) and *p* (piano). Fingering numbers (1, 2, 3, 4, 5, 6) are present. A *Red.* (ritardando) marking is under the first two measures.

22

Musical score for measures 22-25. The right hand continues with a melodic line. The left hand has a bass line with slurs and accents. Dynamic markings include *Red.* (ritardando) under measures 22, 23, 24, and 25.

26

Musical score for measures 26-29. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. Dynamic markings include *Red.* (ritardando) under measures 26, 27, 28, and 29.

30

Musical score for measures 30-33. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. Dynamic markings include *cresc..* (crescendo), *accel..* (accelerando), and *Red.* (ritardando) under measures 30, 31, 32, and 33.

34

Musical score for measures 34-37. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. Dynamic markings include *ff* (fortissimo), *rinforz.* (rinforzando), and *quasi cadenza*. Fingering numbers (1, 2, 3, 4, 5, 6, 8) are present. A *Red.* (ritardando) marking is under the first two measures.

36

cresc. molto

molto appassionato

ff

39

*poco rall... **

41

dim.

f

quasi cadenza

43

ff

*) Das Rollen der Sechzehntel soll auch am Ende des Taktes gleichmäßig bleiben, natürlich bei der dem *poco rallentando* entsprechenden Verlangsamung. Den Mehrwert von zwei Triolenachteln in der rechten Hand ersetzt in der linken die Fermate.

*) The rolling of the semiquavers should remain even at the end of the bar as well, though naturally with deceleration appropriate to the *poco rallentando* marking. The surplus value of two triplet quavers in the right hand is compensated in the left hand by the fermata.

Ossia

2/4 2/5 2/4 2/5 2/5 2/5

crescendo e rinforzando

riten.

crescendo e rinforzando

45

p

ff vibrato

stringendo

poco rall. . . .

Red.

48

poco rall. 8

rall.

dolce dolente

una corda

Red.

52

dim.

smorzando

pp

Red.

ritenuto a piacere

54

pp
Ped.

agitato

58

tre corde
Ped.

quasi cadenza

61

cresc. rinforz.
Ped.

quasi cadenza

5	4	5	4	5	4	5	4
2	1	2	1	2	1	2	1

8

4	3	5	4	3	5	4	3	5	4	3	5	4	3
2	1	3	2	1	3	2	1	3	2	1	3	2	1

63

dim. rall.
perdendo

*) Die Verbalkung bedeutet hier keine rhythmische Gliederung, sondern Phrasierung. Die Kadenz verlangsamt sich stufenweise: nach den Sechzehnteln und Triolenachteln folgen vollwertige Achtel, dann Viertel.

*) Here the beam no longer represents rhythmic division but indicates phrasing. The cadenza gradually becomes slower: the semiquavers and triplet quavers are followed by ordinary quavers and then by crotchets.

un poco più lento
accentuato assai

64

f

3

5 4

Ped. *

67

Adagio

a tempo

5 4

3

C

6 6

Ped. *

70

8

3

3

3

Ped. *

74

smorzando

8

3

3

3

3

2 1 3 2 1 3 2

2 1 3 2 1 3 2

Ped. *