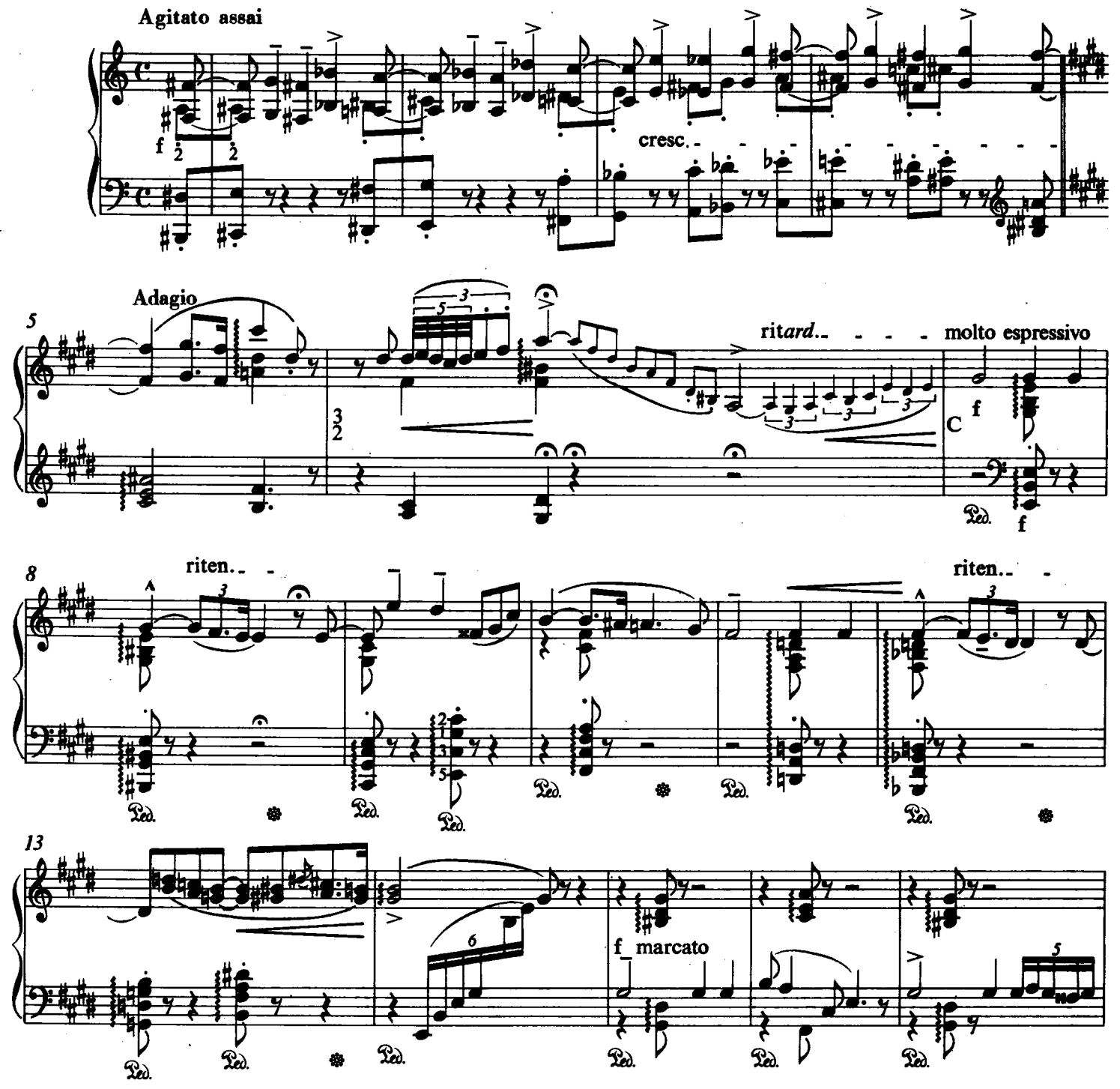
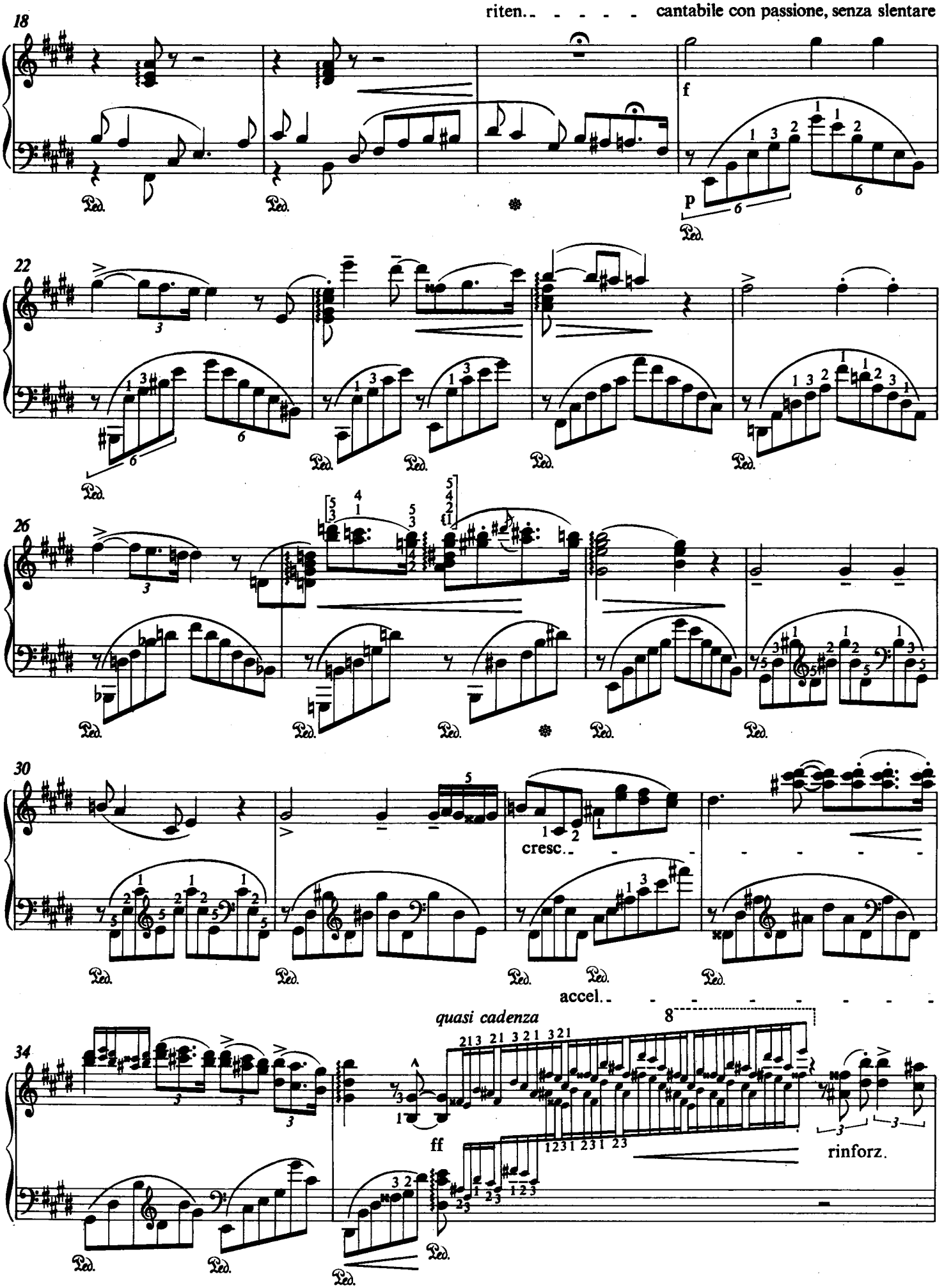
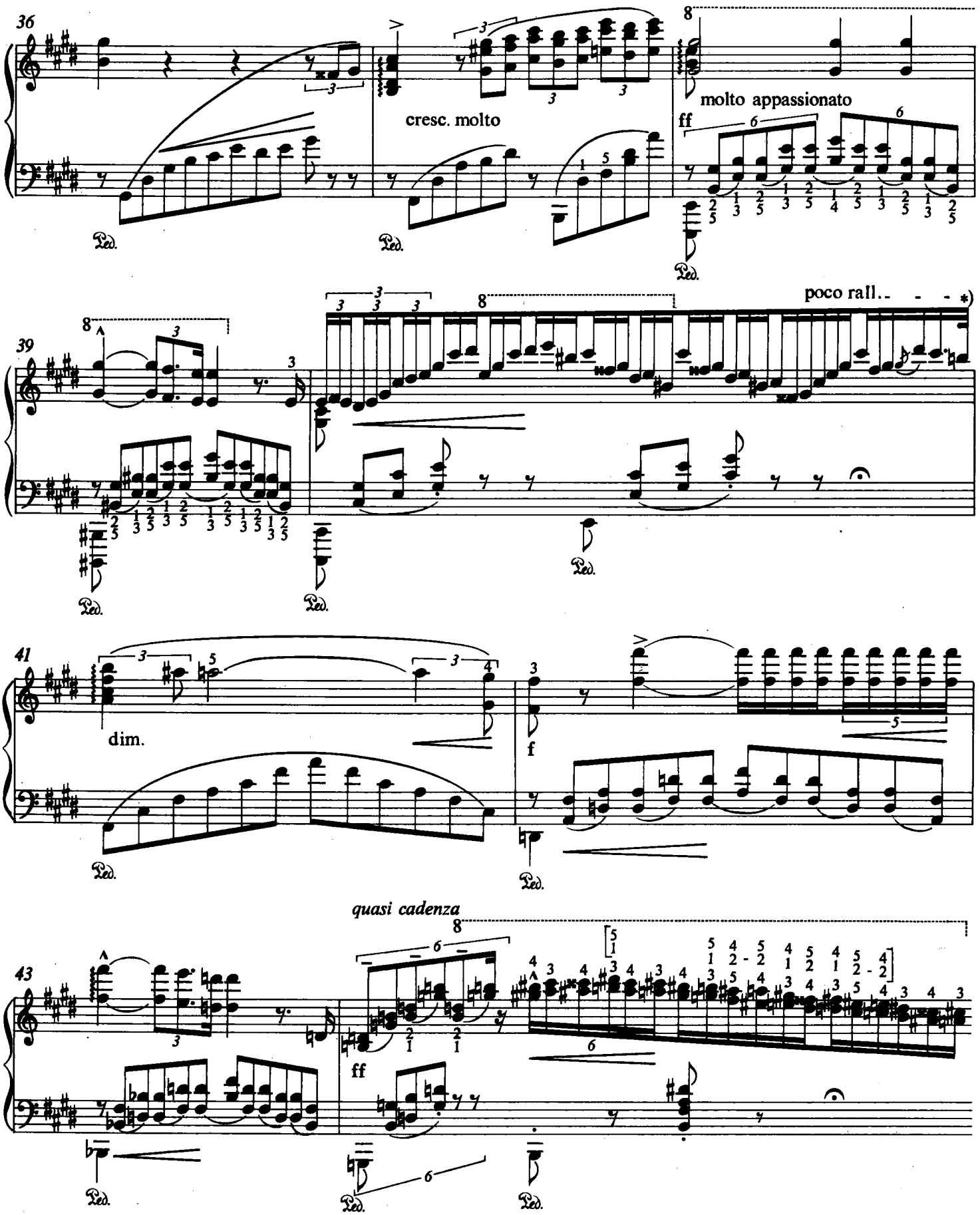
5. SONETTO 104 DEL PETRARCA

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.

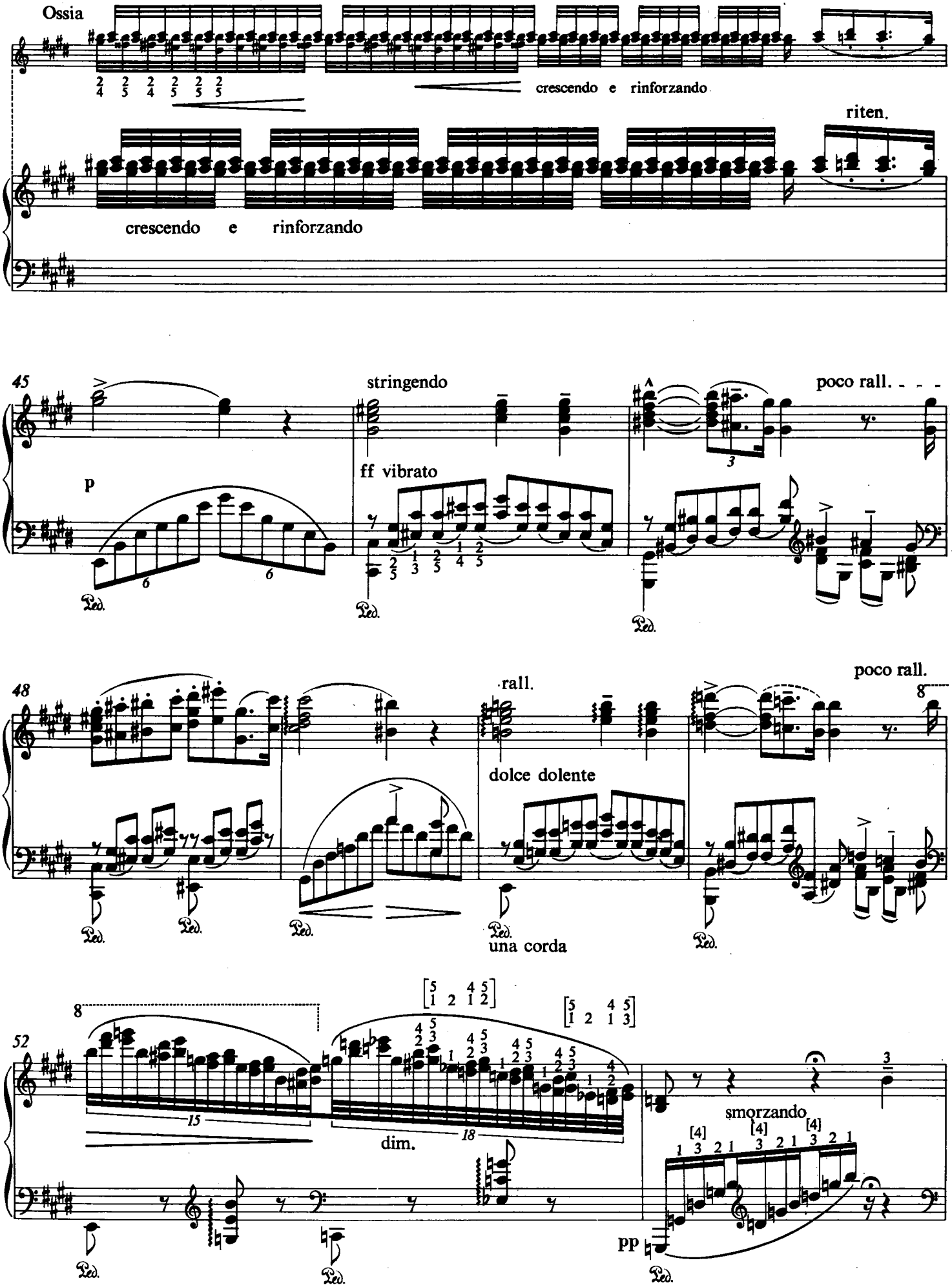


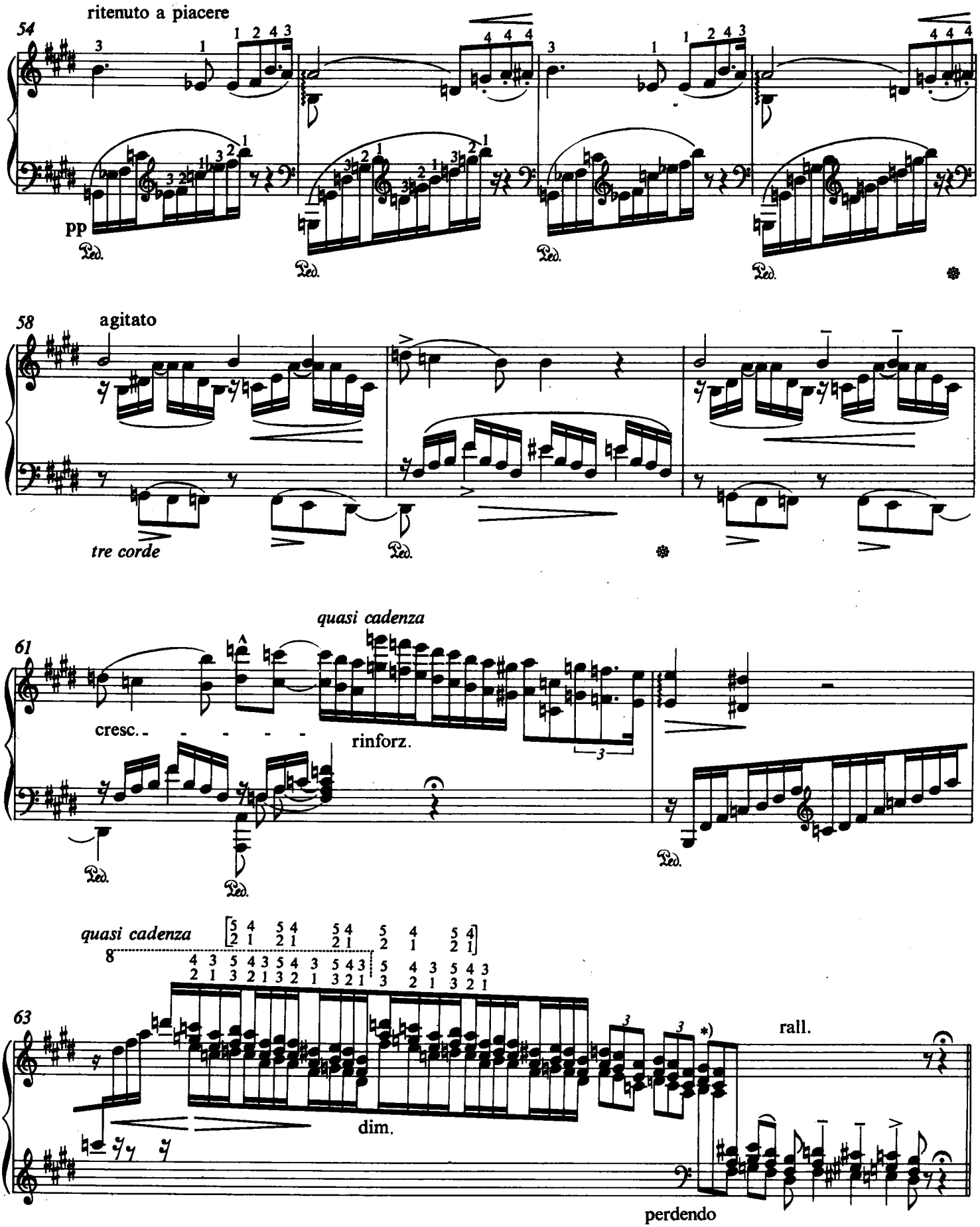

18
riten.
cantabile con passione, senza slentare
f
p
22
26
30
cresc.
accel.
quasi cadenza
8
ff
rinforz.
34
Ped.



*) 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.

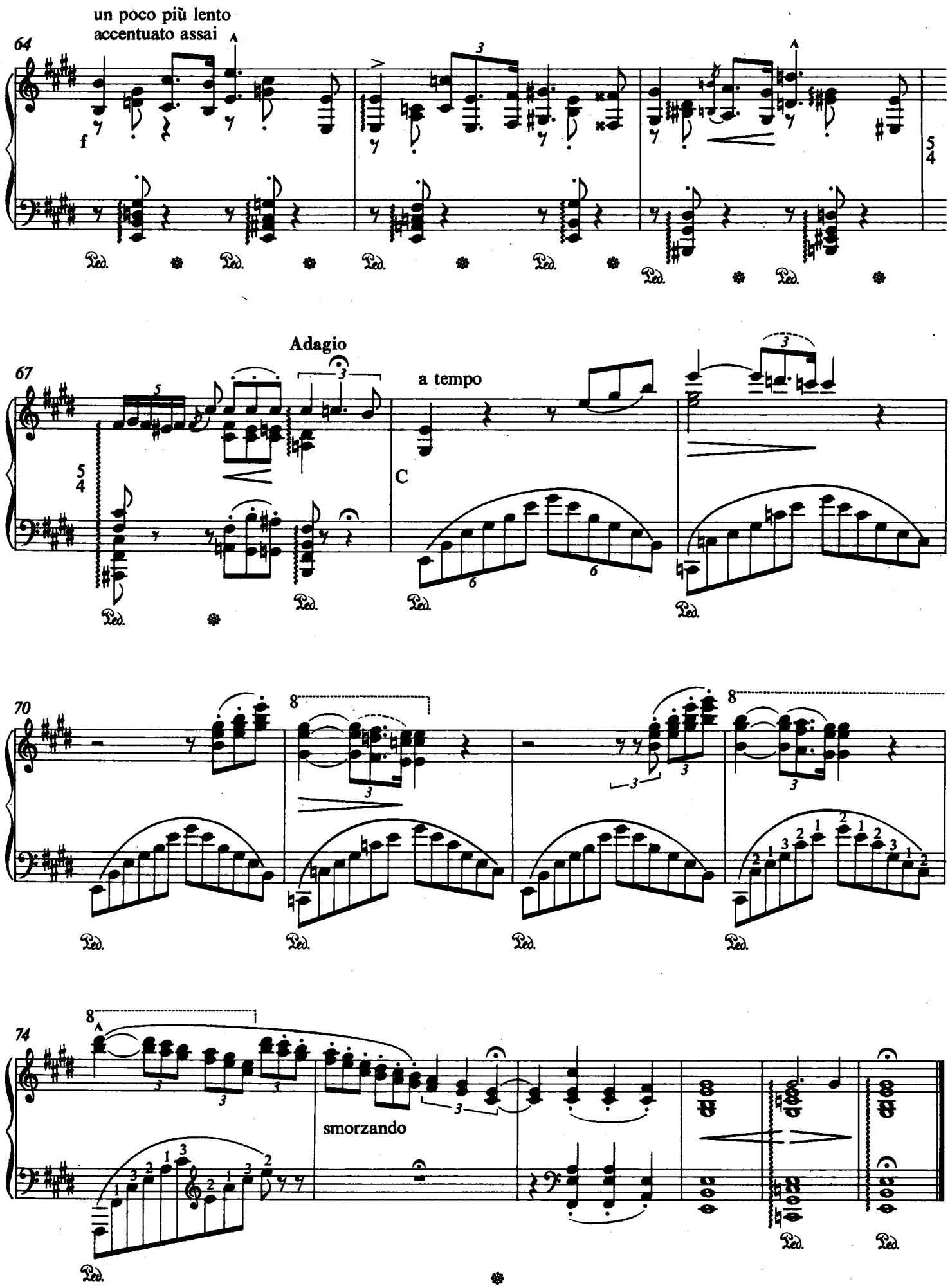
*) The rolling of the semiquavers should remain even at the end of the bar as well, though naturally with deceleration appropriate to the *poco rallentando* marking. The surplus value of two triplet quavers in the right hand is compensated in the left hand by the fermata.


Ossia
crescendo e rinforzando
riten.
crescendo e rinforzando
45
stringendo
poco rall.
p
ff vibrato
48
rall.
poco rall.
dolce dolente
una corda
52
dim.
smorzando
pp



*) 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
Ped.
Adagio
67
a tempo
C
70
smorzando
74