

## 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'è 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 altri.  
Pascomi di dolor, piangendo rido,  
egualmente mi spiace morte e vita:  
in questo stato son, Donna, per vui.

riten. - - - cantabile con passione, senza slentare

18

Musical score page 18. The top system shows two staves. The treble staff has eighth-note patterns with grace notes. The bass staff has eighth-note patterns with grace notes. Pedal points are marked with 'Ped.' under each note. Measure 18 ends with a dynamic **f**. Measure 19 begins with a dynamic **p** and a sixteenth-note pattern with fingerings 1 3 2 1 2 6.

22

Musical score page 22. The top system shows two staves. The treble staff has eighth-note patterns with grace notes. The bass staff has eighth-note patterns with grace notes. Pedal points are marked with 'Ped.' under each note. Fingerings include 1 3 4, 1 3, 1 3, and 1 3 2 1 2 3 1.

26

Musical score page 26. The top system shows two staves. The treble staff has eighth-note patterns with grace notes. The bass staff has eighth-note patterns with grace notes. Pedal points are marked with 'Ped.' under each note. Fingerings include 5 3 1, 5 3, 5 4 2, and 1 3 2 1 2 3 1.

30

Musical score page 30. The top system shows two staves. The treble staff has eighth-note patterns with grace notes. The bass staff has eighth-note patterns with grace notes. Pedal points are marked with 'Ped.' under each note. Fingerings include 1 2 1, 5, and 1 3. Dynamics include **cresc.** and **accel.**

34

Musical score page 34. The top system shows two staves. The treble staff has eighth-note patterns with grace notes. The bass staff has eighth-note patterns with grace notes. Pedal points are marked with 'Ped.' under each note. Fingerings include 213 21 3 2 1 3 2 1, 1 2 3 1 2 3 1 2 3, and 3 2 1 2 3. Dynamics include **ff**, **8**, and **rinforz.**

\* ) 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 2 2 4 5 5 5

crescendo e rinforzando

riten.

crescendo e rinforzando

45

p

stringendo

ff vibrato

poco rall.

*ped.*

*ped.*

*ped.*

48

rall.

dolce dolente

poco rall.

*ped.*

*ped.*

*ped.*

*ped.*

*ped.*

*ped.*

*ped.*

una corda

52

15

[5 1 2 1 2]

dim.

18

[5 1 2 1 3]

smorzando

[4] [4] [4]

1 3 2 1 3 2 1 3 2 1

pp

*ped.*

*ped.*

*ritenuto a piacere*

54

58

*agitato*
*quasi cadenza*

61

*quasi cadenza*

$$\begin{matrix} [5 & 4 \\ 2 & 1] & [5 & 4 \\ 2 & 1] & [5 & 4 \\ 2 & 1] & 5 & 4 & [5 & 4 \\ 2 & 1] \end{matrix}$$

8

$$\begin{matrix} 4 & 3 & 5 & 4 & 3 & 5 & 4 \\ 2 & 1 & 3 & 2 & 1 & 3 & 2 \end{matrix} \quad \begin{matrix} 3 & 5 & 4 & 3 & 5 & 4 & 3 \\ 3 & 2 & 1 & 3 & 2 & 1 & 3 \end{matrix}$$

63

*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

$\frac{5}{4}$

2d. \* 2d. \* 2d. \* 2d. \* 2d. \*

Adagio

a tempo

67

$\frac{5}{4}$

$\frac{5}{4}$

2d. \* 2d. 2d. 2d.

70

8

3

8

3

2d. 2d. 2d. 2d.

smorzando

74

8

3

3

2

2

smorzando

2

2

2d. 2d.