

# ZOLTÁN KODÁLY

## SONATA, OP. 4

FOR VIOLONCELLO  
AND PIANO

---

EDITED BY

JANOS STARKER

IN COLLABORATION WITH  
EMILIO COLÓN

**LUDWIG** *Masters*  
PUBLICATIONS

Copyright © 2008 Ludwig Masters Publications (ASCAP).  
International Copyright Secured. All Rights Reserved.

My guiding principle in preparing these editions remains the same as in seven decades of aiding and assisting young, middle-aged and old colleagues. The purpose is not to induce players to follow slavishly my suggestions, because they are suggestions based on underlying rules of string playing. If a player reaches proficiency in handling the bow and masters the geography of the finger board, any number of possibilities becomes available to play a melody or a passage. The decisions, therefore, are led by musical considerations, which are highly subjective, and by mechanical issues which are more definable.

There are a number of rules that I follow concerning the left hand, and most of them have to do with position changes:

1. Avoid unnecessary motions.
2. Change at smaller distances.
3. Avoid contrary motions in succession.
4. In distant connections use higher fingers to lower fingers or the same finger, so as to allow the rotation of the forearm, and to continue to touch the strings at an identical angle. This aspect has been the basis of my approach, so as to observe centered intonation and controlled vibrato.

The decision to use anticipated or delayed shifts is a musical one, and requires the knowledge of the timing, finger choice and bowing. Differences in body and size, and of stretching ability require different solutions. Some of the bowings require the use of a specific part of the bow. Therefore I advise deviations from my suggestions, but based on these considerations, not on ingrained habits.

I hope my editions will encourage experimentaiton and lead to more advanced executions.

Professor Emilio Colón has earned my gratitude for his insistence and assistance in preparing these publications.

Janos Starker

#### Kodály: **Sonata, Op. 4**

The **Op. 4 Sonata**, except for some transcriptions, was the first work Kodály wrote for cello, while taking some cursory cello lessons. The **Sonata** was followed by the *Op. 7 Duo* and the *Op. 8 Solo Sonata*. In these three works Kodály revolutionized writing for the cello. *Op. 4* opens with a brooding first movement, primarily lyric in content, which is followed by a dance-like second movement. The **Sonata** is strongly romantic in approach and is infused with Kodály's usual usage of the Hungarian language. When performed well, it calls for silence rather than loud cheers.

J.S.  
Bloomington  
2007

# SONATE

## I.

### FANTASIA.

Zoltán Kodály, Op. 4.

Violoncello. *Adagio di molto* (♩ = 88). *p molto espress.* *poco cresc.* III.

Piano. *Adagio di molto* (♩ = 88).

IV. *ten.* *pp*

*p espr.*

*poco animato* *cresc.* *mf*

*poco animato* *mf* *f*

# II.

Allegro con spirito. (♩ = 138.)

Musical notation for the first system, featuring a piano (*p*) dynamic marking. The system includes a single staff with a melodic line and a grand staff with a bass line accompaniment.

Allegro con spirito. (♩ = 138.)

Musical notation for the second system, featuring a forte (*f*) dynamic marking. The system includes a single staff with a melodic line and a grand staff with a bass line accompaniment.

Poco più mosso. (♩ = 152 - 160.)

Musical notation for the third system, featuring piano (*pp*) and forte (*f*) dynamic markings. The system includes a single staff with a melodic line and a grand staff with a bass line accompaniment.

Musical notation for the fourth system, featuring piano (*p*) dynamic marking. The system includes a single staff with a melodic line and a grand staff with a bass line accompaniment.

Musical notation for the fifth system, featuring piano (*pp*) and forte (*f*) dynamic markings, and a first ending bracket. The system includes a single staff with a melodic line and a grand staff with a bass line accompaniment.

# Sonate

Violoncello

Zoltán Kodály, Op. 4  
Edited by Janos Starker  
in collaboration with Emilio Colón

## I

Fantasia – Adagio di molto (♩ = 88)

1 3 3 1 4 2 4

*p molto espress.* *poco cresc.* III

7 3 1 *ten.* V

*pp*

14 1 1 2 3 *poco animato* *cresc.* *mf* II

III

20 *rall.* ..... *al tempo*

0 3 4

*poco sostenuto* *p* ..... *mf*

25 *f* ..... *dim.* ..... *p* ..... *pp*

32 **1** *ritornando poco a poco* ..... *al*

34 *tempo, poco più animato* (♩ = 92-96)

36 *cresc.*

38 *mf* ..... *dim.* ..... *pp* **2**

Allegro con spirito (♩ = 138)

II

7-8 *f*

11 *Pf.* 17-18 19-24 *p*

29 *dim.* *pp* *ff* *f*

40 *pizz.* *p* *mf.* *f*

51 *cresc.* *ff* *poco moderato* *più moderato* (♩ = 126) 58-60 *f*

66 *mf sonoro* *p* *mf dim.....*

80 *Tempo* (♩ = 152-160) *pp*

91 *sf* *f*

101 *ff espr.* *p*

112 *cresc.* *ff* *fp*

127 *pp* *ff* *fp* *pp* 137-139