

George Enescu

IMPRESII DIN COPILĂRIE

PENTRU VIOLINĂ ȘI PIAN

Op. 28

IMPRESSIONS D'ENFANCE

POUR VIOLON ET PIANO

Op. 28

EDITURA MUZICALĂ A UNIUNII COMPOZITORILOR DIN R.P.R.

BUCUREȘTI — 1964

EXPLICAȚIA ANUMITOR SEMNE
MAI PUȚIN FOLOSITE

mp = mezzo piano
bp = ben piano
pf = poco forte
bf = ben forte
psf = poco sforzando
bsf = ben sforzando
prfz = poco rinforzando
brfz = ben rinforzando

 sau  = *louré*
 sau  = *portato*

Legato-urile care pornesc de la o notă sau de la un acord, sau care depășesc o notă sau un acord sfârșind în gol, indică executarea acestora în *filato*.

LA PIANO

L = Se pune pedala *forte*.
 J = Se scoate pedala *forte*.

Semnul O indică ridicarea pe jumătate a pedalei *forte* urmată de imediată ei repunere, astfel ca vibrațiile armoniei precedente să continue încă.

Se arpegiază numai acordurile precedate de }.
 De la semnul [sau] se reia executarea riguros placată a acordurilor.

Fluctuațiile de tempo notate cu caractere mici și în paranteze înseamnă că acestea sînt abia perceptibile.

EXPLICATION DE QUELQU ES SIGNES
PEU USITÉS

mp = mezzo piano
bp = ben piano
pf = poco forte
bf = ben forte
psf = poco sforzando
bsf = ben sforzando
prfz = poco rinforzando
brfz = ben rinforzando

 ou  = *louré*
 ou  = *porté*

Les liaisons qui partent d'une note ou d'un accord, ou qui les dépassent, pour finir dans le vide, signifient que cette note ou cet accord devront être filés.

AU PIANO

L = Mettez la pédale *forte*.
 J = Enlevez la pédale *forte*.

Le signe O veut dire qu'on enlève à moitié la pédale *forte*, pour la remettre ensuite, de telle façon que l'harmonie précédente continue encore à vibrer en partie.

On arpège seulement les accords précédés d'un }.
 A partir du signe [ou] les accords redeviennent rigoureusement plaqués.

Les indications de fluctuations de tempo en petits caractères et entre parenthèses signifient que ces fluctuations sont à peine perceptibles.

IMPRESSIONS D'ENFANCE

POUR VIOLON ET PIANO

GEORGES ENESCO

Op.28

MÉNÉTRIER

Allegro deciso, non mosso

VIOLON

f *giocoso* *C.2* *mf* *un poco più dolce*

PIANO

(♩ = 96) (--- ♩ = 88)

di nuovo giocoso *mf* *un poco più dolce*

(--- ♩ = 96) (--- ♩ = 88)

di nuovo giocoso *mf marc.* *dim.* *poco*

(--- ♩ = 96)

rit. *più rit.* *1^o meno mosso* *senza 2^o molto tranq. rigore*

dim. di più *mf* *mezzo espress.* *mf* *calmo*

(♩ = 69) (♩ = 84)

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senza rigore poco a poco . . . a T^o I^o tranq.

dim. *mp* *poco* *mf* *mp* *cant. nostalgico* *ten.* *C.1.* *poco*

The first system of music consists of a vocal line and a piano accompaniment. The vocal line starts with a *dim.* marking, followed by *mp*, *poco*, *mf*, and *mp*. It includes a *cant. nostalgico* instruction and a *ten.* (tenuto) marking. There are also *C.1.* and *poco* markings. The piano accompaniment is in 4/4 time and features a simple harmonic accompaniment.

Un poco animato a T^o I^o tranq.

(♩ = 96)

(♩ = 88)

Un poco animato

(♩ = 96)

p *mp* *mf* *mp* *mf* *mp* *mf* *pf* *mf*

The second system of music consists of a vocal line and a piano accompaniment. The vocal line starts with a *p* marking, followed by *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *pf*, and *mf*. It includes a *ten.* (tenuto) marking. The piano accompaniment is in 4/4 time and features a simple harmonic accompaniment.

Sulla tastiera

à l'ord.

mp *p* *cresc.* *vibr.*

The third system of music is a piano solo. It starts with a *mp* marking, followed by *p*, *cresc.*, and *vibr.* (vibrato). It includes a *Sulla tastiera* instruction and a *à l'ord.* marking. The piano solo is in 4/4 time and features a complex, flowing melodic line.

Con brio

ritmato, rustico

p sub.

The fourth system of music is a piano solo. It starts with a *p sub.* marking. It includes a *Con brio* instruction and a *ritmato, rustico* marking. The piano solo is in 4/4 time and features a rhythmic, rustic melody.

f sub.

Pf

f sub. *Pf* *mf* *mp*

The fifth system of music is a piano solo. It starts with a *f sub.* marking, followed by *Pf*, *mf*, and *mp*. The piano solo is in 4/4 time and features a complex, flowing melodic line.

First system of musical notation. The upper staff contains a melodic line with sixteenth-note patterns, marked with *p³*, *pp*, *dim.*, and *ppp*. The lower staff is empty.

Second system of musical notation. The upper staff begins with the instruction *gettando l'arco* and *à l'ord.*. It features a melodic line with dynamic markings *bf*, *ruvido e ritmato*, *f con fuoco*, and *sempre più f*. The lower staff is empty.

Third system of musical notation. The upper staff contains a melodic line with dynamic marking *bf* and technical markings *C.2.1* and *C.1.*. The lower staff is empty.

Fourth system of musical notation. The upper staff includes the instruction *strepitoso* and *sost.*, along with a tempo change to *(♩ = ♩) allarg.*. The lower staff contains a few notes and rests.

Fifth system of musical notation. The upper staff begins with *a T^o più largamente* and tempo markings *(♩ = 72)* and *(♩ = 66)*. It includes dynamic markings *ff molto espress.*, *tr₄*, *<rfz*, *dim. poco a poco*, and *pf cant.*. The lower staff contains notes and rests.

poco rit. - - - *un poco lento*
(♩=60)

ubr. *sf* *pf* *appoggiata* *ff* *sost.* *sf* *sf*

Calando - a T^o (♩=60) *simile*

tranq. *sf* *sf* *pf* *gettando l'arco* *psf* *p* *psf* *p* *f* *Pizz. m+s Arco m+s* *lunga*

C.2. - - - - -
C.3. - - - - -

lunga *lunga*

VIEUX MENDIANT

Un poco andante, malinconico
(♩=54)

Arco V *mp un poco raucamente, ma dolce e mesto* *mp poco mp*

Un poco andante, malinconico
(♩=54)

p mesto *f* *p* *p*

mf *poco* *mp* *p*

poco *mp* *p* *bp* *p*

This page of musical score is divided into several systems, each containing a vocal line and a piano accompaniment. The notation is highly detailed, including various dynamics, articulations, and performance directions.

System 1: The vocal line begins with a fermata and a dynamic of *p*. The piano accompaniment features a complex rhythmic pattern with dynamics ranging from *mf* to *p*. Performance instructions include *più*, *mf cant. malinconico p*, and *p > s.v.*

System 2: The vocal line includes a tenor section marked *ten. 1 (♩ = 52)* with dynamics *p < mp* and *pf lamentoso mp*. The piano accompaniment has dynamics *p* and *mp*. Instructions include *poco mp*, *p*, and *mp*.

System 3: The vocal line features a tenor section marked *ten. 2 (♩ = 52)* with dynamics *mp*, *p*, *mf mesto*, and *mp*. The piano accompaniment includes dynamics *mp*, *p*, *mf*, and *mp*. Instructions include *sempre cant.*, *cresc.*, *p*, *mf*, *pf*, *mf mesto*, *mp*, and *p > più p*.

System 4: The vocal line includes a sostenuto section marked *sost. 3 (♩ = 50)* with dynamics *mf* and *p*. The piano accompaniment has dynamics *mf poco* and *p*. Instructions include *s.v.*, *tremando*, *harm. pochiss. rit.*, *poco più lento (♩ = 44)*, and *à l'ord.*

System 5: The vocal line includes a sostenuto section marked *sost. 4 (♩ = 50)* with dynamics *mp* and *p*. The piano accompaniment has dynamics *mp*, *p*, *bp*, and *pp*. Instructions include *s.v.*, *poco*, *un poco agitato, ma in tempo*, *bp*, *pp*, *pochiss. rit.*, and *più lento (♩ = 44)*.

System 6: The vocal line includes a *calando poco a poco* section with dynamics *ff patetico*, *mp*, and *p*. The piano accompaniment has dynamics *mp*, *p*, *bp*, and *pp*. Instructions include *calando poco a poco*, *ff patetico*, *mp*, *p*, *bp*, *pp*, *p tranqu*, and *dolciss. C.4.*

System 7: The vocal line includes a *calando poco a poco* section with dynamics *mf dolce mp*, *p*, *bp*, and *pp*. The piano accompaniment has dynamics *mf dolce mp*, *p*, *bp*, and *pp*. Instructions include *calando poco a poco*, *mf dolce mp*, *p*, *bp*, *pp*, *p cant. delicatamente*, and *poco*.

a T^o un poco strascinante (♩=50) (esitando a T^o)

molto esitando a T^o tranq. (♩=46) *pp lontano* *ten. bf sub patetico*

a T^o un poco strascinante (♩=50) (esitando a T^o) *un poco rauhamente parlante* **molto esitando** a T^o tranq. (♩=46) *ten.*

Prfz *p mesto* *bp* *pp dolciss. lontano* *pp*

(♩=42) *p* *mp* *esitando più lento* *poco* *3* *bp* (♩=40) *ral. len-tan-do* (♩=♩) *lunga*

C.4. *manando* *ogni vibr.* *pp poco* *C.4.* *C.3.*

(♩=42) *mf* *plebile* *p* *bp* *pp* *ral. len-tan-do* (♩=♩) *p > bp* *lunga* *lunga*

RUISSELET AU FOND DU JARDIN

Andante tranquillo e flessibile *harm.*

(♩=52) *p* *3* *4* *5* *6* *C.1.* *harm.* *C.2. C.1.*

And^{te} tranquillo e flessibile (♩=52) *bp* *dolcissimo, con una sonorità acquatica*

harm. *C.2. C.1.* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100*

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a T^o (♩ = 46)

Senza rigore

poco p

lusingando

Senza rigore

poco

p

bp glauco

poco

a T^o (♩ = 42)

bp

un poco cresc.

mf

Senza rigore

a T^o (♩ = 42)

bp

un poco cresc.

mp

Senza rigore

a T^o (♩ = 42)

P delicatamente

poco mp

p

lusingando

Senza rigore

a T^o (♩ = 42)

Senza rigore

a T^o (♩ = 42)

trb

glauco

poco

p

p poco delicatamente

bp

poco

molto tranq. (Senza rigore a T^o) (♩ = 42)

poco

mp dim.

rit.

rit.

molto tranq. (Senza rigore a T^o) (♩ = 42)

dim. 3

p

p tranq.

a T^o I^o
(♩ = 46)

bp sempre delicatamente

tranq.

tranq.

10

bp sempre delicatamente

molto tranquillo
(♩ = 40)

ca - lan - do - - - - -
harm.

ca - lan - do - - - - -
Pf sost.

molto tranquillo
(♩ = 40)

senza rigore

a T^o I^o
(♩ = 52)

delicatamente

pp dolciss.
un poco flautato

senza rigore

11

a T^o I^o
(♩ = 52)

pp dolciss.

mp

sempre dolce

p

S.V.

poco

un poco sost.
(♩ = 40)

a l'ord.

p

poco mp

un poco sost.
(♩ = 40)

bp

poco

fluido armonioso

poco *mf* *mp* C.4.

poco *dim.* *mp* *p*

Molto tranq. ($\text{♩} = 42$) rit. - poco - a - poco - - - - - più rit. - - -

C.4. *mf cant.* *Pf* C.3.

Molto tranq. ($\text{♩} = 42$) rit. - poco - a - poco - - - - - più rit. - - -

dolce estinto S.V. *5* *sempre dim.* *smorz.*

a T^o I^o ($\text{♩} = 52$) *mf* *bp* *mp sost.* ($\text{♩} = 42$) *dim.* *bp* *molto rit.* - - - - - *molto lento* ($\text{♩} = 72$) *lunga* *mettez vite la sourdine*

12 a T^o I^o ($\text{♩} = 52$) *in tempo* *bp dolce chiaro* *pp* *P* *bp* *lontano* *pp* *lunga*

en résonance, sans frapper l'accord

(Senza rigore. . . . a T^o) (♩ = 66)

p < mp

C.3. . . .

(Senza rigore. . . . 16 a T^o) (♩ = 66)

> bp < p s.v.

bp

C.3. . . . C.3. . . . C.4. . . . C.3.

mp

p

mp

p s.v.

bp

p s.v.

poco rall. . . . a T^o (♩ = 63)

C.3. . . . C.3. . . .

p

mp

poco rall. . . . 17 a T^o (♩ = 63)

discretamente

sempre bp

bp lusingando

C.3. . . . C.3. . . . C.3.

p

mp

p < mp

(Senza rigore . . . a T^o)
(♩ = 63)

C.3. *p* *mp* C.3.

18 a T^o
(Senza rigore . . . (♩ = 63)

smorz. *pp* *bp* *p*

C.3. *p* C.4. *s.v.* *mettez vite la sourdine*

cant. *mf dolce* *mp* *dim*

bp *s.v.* *piacevole*

GRILLON

poco rall. . . . a T^o tranq. (♩ = 56) *gettando l'arco* *8* *mf* *mf*

poco rall. . . . 19 a T^o tranq. (♩ = 56)

malinconico *calando* *p s.v. mormorando* *poco espress.* *mp* *p*

(Senza rigore) Un poco agitato, ma non mosso (♩ = 44)

pf *mf* *C.4.* *mf* *cant. flessibile*

(Senza rigore) Un poco agitato, ma non mosso (♩ = 44)

mp *poco* *espress.* *p* *s.v.* *sempre p s.v.*

LUNE A TRAVERS LES VITRES

molto tranq. (♩ = 40)
p tranq. delicatamente
sognando, con grazia

molto tranq. (♩ = 40)
p
bp delicatamente
quasi addormentato
dolciss. lusingando
quasi addormentato bp
mp flessibile

poco
bp s.v.
pp
p s.v.

(♩ = 116)
p
pf espress. calmo
mf
mp
Poco allarg.

(♩ = 116) un poco cant.
bp
p
mp
Poco allarg.
p dolce

a T⁰ (♩ = 40)
mf cant.
21 a T⁰ (♩ = 40) un poco cant.
poco
p
pp
un poco cant.
bp
esitando a T⁰ (♩ = 40)
mf
f
esitando a T⁰ (♩ = 40)
mp
p
poco rit.
bp

a T^o (♩ = 40) *pochiss. allarg.*

mp C.3. *p* *C.3. rfz* *mp* *cresc.*

a T^o (♩ = 40) **22** *pochiss. allarg.*

p *pp* *pp* *mf* *p* *cresc.* *pp*

Prfz subito *p* *mp* *mp*

a T^o (♩ = 40) *largamente a T^o (♩ = 116)* *sostenuto* (♩ = 108) a T^o tranq. (♩ = 116)

mp sub. *pp* *vibr. molto* *sf* *Pfgrave* C.3. --

a T^o (♩ = 40) *largamente a T^o (♩ = 116)* *sostenuto* (♩ = 108) a T^o tranq. (♩ = 116)

p sub. *mf* *pp* *dolciss.* *f* *armonioso* *mf*

mp *dolce semplice* *mp* *poco* *più tranq.* *p s.v.*

C.3. C.4. C.3. C.4.

23 *un poco cant.* *più tranq. smorz.*

p s.v. *bp* *poco* *p* *bp* *più dolce* *pp* *più pp*

un poco cant.

a T^o (♩ = 116) *più tranq.* (♩ = 104)

C.4. C.3. C.4. C.3. *mp* *dim.* *mp*

24 *a T^o* (♩ = 116) (Sopra) *più tranq.* (♩ = 104)

bp lontano *poco* *p* *bp* *mf piacevole* *mp* *p s.v.*

ral.len.tan.do *a T^o più lento, sognando* (Senza rigore a T^o = 96) *sost.*

C.4. C.3. *pochiss. smorz.* *p²* *malinconico* *p* *mp* C.4.

ral.len.tan.do **25** *a T^o più lento, sognando* (♩ = 96) *sost.*

dim. *pochiss. smorz.* *bp lontano* *pp armonioso* *bp*

a T^o ancora più lento (♩ = 80) *ral.len.tan.do e calando*

C.4. *mp pensieroso* *bp* *mf*

a T^o ancora più lento (♩ = 80) *ral.len.tan.do e calando*

plontano *pp* *pp* *bp s.v.* *pp estinto*

pp dolciss. *poco*

VENT DANS LA CHEMINEE

animando molto - al - Allegretto moderato

26

mp C.4. C.3. *sempre* (*♩ = 58*)

> bp quasi sul ponticello, un poco flautato scivolando, non vibrato

pp pochiss. pochiss. bp poco

animando molto al Allegretto moderato

(♩ = 58)

ppp *perla*

TEMPÊTE AU DEHORS, DANS LA NUIT

p dim. *<mp* *dim. poco a poco*

p sempre un poco flautato, scivolando

27

angoscioso

pp *sempre ma*

corda sino al segno

quab.....

pochiss. *bp* *pochiss.* *poco*

poco p *pochiss.* *bp* *poco cresc.*

mf *>mp* *Pf* *mf* *f vibr.* *dim.*

8 *Sulla tastiera, tutto l'arco, flautato*

28

mp *p* *mp* *mf* *mp* *molto* *Pf* *p* *dim.*

poco cresc.

(- - - - - ♩ = 52)

First system of the musical score, featuring a treble and bass staff. The treble staff contains a complex melodic line with triplets and slurs. The bass staff provides harmonic support with chords and moving lines. Performance markings include *mf*, *pes.*, and *sfz subito mp*. A tempo marking of $\text{♩} = 52$ is present.

Second system of the musical score. The treble staff continues the melodic development with dynamic markings *non troppo*, *pf pp sub.*, *mf*, *f*, and *pp*. The bass staff features chords and triplets, with markings *p*, *mp non troppo*, *pp sub. oscuro*, *p*, and *mp*. A *mp cresc.* marking is also present.

Third system of the musical score, starting with measure 29. The treble staff includes markings *p sub.*, *cresc molto*, *mf*, *sf*, and *psf*. The bass staff has *p cresc.*, *mf*, *bp sub.*, *cresc. molto*, and *f*. A *à l'ord.* marking is at the end of the system.

Fourth system of the musical score, starting with measure 30. The treble staff includes markings *mf*, *harm.*, *sf*, *mf*, *harm.*, *bsf*, *pf*, *mp*, and *paletico sost.*. The bass staff includes *mp*, *psf*, *mp*, *piu*, *sf*, and *cresc.*. A specific instruction *due corde p sordamente, agitato ma sost.* is written in the bass staff.

mf cresc. *mf* *pf* *brfz* *molto*

tre corde *rfz* *molto*

non accell. *mf* *pf* *f* *bf* *pf* *rfz* *mp* *molto*

due corde *mp* *mf* *pf* *tre corde* *f* *prfz* *p* *molto*

sulla tastiera... *à l'ord.* *f* *mf* *pf* *mf* *mp* *pes.*

violento *ten.* *8bv* *vibr.* *ff* *ten.* *C.3.* *grave* *sf* *3*

31 *pf* *f* *più f* *bf* *tranq.* *PF* *grave* *8bv*

(♩ = 52) *p*

enlève vite la sourdine

aspro, mordace *ff* *furioso*

mp fluttuoso, ma in tempo *cresc. molto* *molto*

8b.

calmato (♩ = 42) *di più - ten.*

calmato (♩ = 42) *di più - ten.*

smorz. *mp* *dim. allentandosi*

8b.

Un poco Andante

ral - len - tan - do - ten. (♩ = 42) *harm.*

(sans sourd.) C.4b

ral - len - tan - do - ten. (♩ = 42) *Un poco Andante*

più dim. *sordamente* *mp* *bp* *dolciss. etereo* *cant* *mp* *pp*

32

LEVER DE SOLEIL *harm.*

mf dolce, chiaro *f C.3. espress.*

mp *pigolando non troppo* *poco* *bp* *mf stacc.* *mp*

poco *p armonioso*

mf delicatamente, con purità. C.3. C.4. C.3. C.2. C.1.

33 *un poco marc. ma sempre dolciss.* *sempre p* *mp* *p*

Un poco allarg. di più. Andantino molto espressivo *molto* *brfz* *ma dolce* *Pf* *con anima* *f* *> pf* *> mp dolce*

Un poco allarg. di più. Andantino molto espress. (♩ = 40) *mf* *mp* *p* *34* *misurato* *pf* *> mp*

molto espress. *non troppo* *poco* *sempre misurato.* *mp* *p* *sempre mp* *mp*

35 *gliss. sur les touches noires* *pp* *molto* *mf* *cant.* *mp* *mf* *mp*

Andantino molto espress.

(♩ = 40)

38 *ff vibr. appass.*

Andantino molto espress.

(♩ = 40)

pp sub.

molto

gliss. sur les touches noires

cant.

molto

largamente

ten. (♩ = 96)

tutto l'arco

bf sost., con calore

ten. largamente (♩ = 96)

pf

mordace

pf

f

con calore

Un poco Andante

(♩ = 48)

ff ardente

Un poco Andante

(♩ = 48)

ff con fuoco

f sost., più dolce

ff sost. appass.

Più largamente

(♩ = 40)

39 *con espansione e una grande sonorità*
Più largamente

(♩ = 40)

non troppo legato, luminoso

sempre f fonduto

J L

O

J L

Musical score system 1. Treble clef, 2/4 time signature. *mfz* dynamic. *dim. poco a poco* instruction. *cant.* marking. *dim. poco a poco* instruction. *m.s. non troppo legato* instruction. *6* and *6* markings above notes.

Musical score system 2. Treble clef, 4/4 time signature. *pf* dynamic. *harm.* marking. *senza rigore* instruction. *trinq.* marking. *mf* dynamic. *cant.* marking. *senza rigore* instruction. *3* and *3* markings above notes.

Musical score system 3. Treble clef, 4/4 time signature. *sost. espreso.* marking. *sost. sonoro* marking. *f* dynamic. *5* and *5* markings above notes. *8* marking above notes. *piu f* dynamic. *piu f* dynamic. *sempre f dolce, armonioso* instruction.

Musical score system 4. Treble clef, 4/4 time signature. *simile* marking. *piu f* dynamic. *5* and *5* markings above notes. *5* and *6* markings above notes. *piu f simile* marking. *pf* dynamic.

First system of the musical score. It features a treble clef staff with a *fff* dynamic marking and a *tutto l'arco* instruction. Below it are two grand staff systems (treble and bass clefs). The bass clef system includes a *fff* dynamic marking and a *5* fingering. The system concludes with a *fff* dynamic marking.

Second system of the musical score. It features a treble clef staff with a *un poco sost.* instruction. Below it are two grand staff systems. The bass clef system includes a *un poco sost.* instruction.

Third system of the musical score, starting with measure 42. It features a treble clef staff with a *con brio, ma in tempo* instruction and a *fff* dynamic marking. Below it are two grand staff systems. The bass clef system includes a *marc. sonoro* instruction.

Fourth system of the musical score. It features a treble clef staff with a *a Tempo* instruction and a *ff* dynamic marking. Below it are two grand staff systems. The bass clef system includes a *ff* dynamic marking and a *p* dynamic marking.

Fifth system of the musical score, starting with measure 8b. It features a treble clef staff with a *cresc. poco a poco* instruction and a *ff* dynamic marking. Below it are two grand staff systems. The bass clef system includes a *marcatiss.* instruction and a *ff* dynamic marking. The system concludes with a *ff* dynamic marking.