



# SZŐLLŐSY

---

## ADDIO

PER VIOLINO PRINCIPALE E 9 ARCHI

**PARTITÚRA – SCORE**

---



EDITIO MUSICA BUDAPEST

SZ-84

A partitúra és a hozzá tartozó szövegműanyag az Editio Musica Budapest tulajdona, ezért csak a kölcsönszerződésben meghatározott alkalmakra használható.

Az anyagot

- másnak nem szabad továbbadni,
- engedély nélkül nem szabad másolni,
- tilos megváltoztatni, a kottába megjegyzéseket és előadói utasításokat csak grafitceruzával szabad bejegyezni,
- a kölcsönzési idő lejártáig hiánytalanul és jó állapotban kell visszajuttatni a kiadónak.

The score and the related parts are the property of Editio Musica Budapest, and therefore may be used only for the occasions specified in the loan contract.

The material

- may not be handed on to any other person or organization,
- may not be copied without permission,
- may not be altered, and any comments or performing instructions may be entered only in pencil,
- must be returned intact and in good condition to the publishers by the date of expiry of the loan period.

SZŐLLŐSY ANDRÁS

ADDIO

per violino principale e 9 archi

PARTITÚRA – SCORE



EDITIO MUSICA BUDAPEST

Universal Music Publishing Editio Musica Budapest Ltd  
H-1370 Budapest, P.O.B. 322 • Tel.: +361 236-1100 • Telefax: +361 236-1101  
E-mail: emb@emb.hu • Internet: www.emb.hu

# Addio

Georgii Kroó in memoriam

SZÓLLÓSY András

(1921–2007)

The musical score is arranged in two systems. The first system includes the Violino principale (marked with tempo  $\text{♩} = 50$  and dynamics  $ff$ ), Violino 1, Violino 2, Violino 3, Violino 4, Viola 1 (marked *sord.* and  $p$  *alla corda*), Viola 2 (marked *sord.* and  $p$  *alla corda*), Violoncello 1 (marked *sord.* and  $p$  *alla corda*), Violoncello 2 (marked *sord.* and  $p$  *alla corda*), and Contrabbasso (marked *pizz.* and  $pp$ ). The second system includes the first violin part (Vl. pr.) with a double bar line and a  $pp$  dynamic marking, and the remaining string parts (Vla. 1, Vla. 2, Vcl. 1, Vcl. 2, and Cb.). Fingerings and bowings are indicated throughout the score.

\* Tirare l'arco velocissimo in tutta la sua lunghezza e poi lasciare vibrare la corda.  
Make a very fast, full-length bow-stroke, then let the sound ring out.

21

VI. pr. *mp*

VI. 1. *sord.*  
*ppp*

VI. 2. *sord.*  
*ppp*

VI. 3. *sord.*  
*ppp*

VI. 4. *sord.*  
*ppp*

Vla. 1. *via sord.*

Vla. 2. *via sord.*

Vcl. 1. *via sord.*

Vcl. 2. *via sord.*

Cb.

29

VI. pr.

VI. 1. *sempre ppp*

VI. 2. *sempre ppp*

VI. 3. *sempre ppp*

VI. 4. *sempre ppp*

Vla. 1. *pp*

Vla. 2. *pp*

Cb. *pizz.*  
*p*

31

VI. pr. *mf*

VI. 1.

VI. 2.

VI. 3.

VI. 4.

Via. 1.

Via. 2.

Cb.

32

VI. pr.

VI. 1.

VI. 2.

VI. 3.

VI. 4.

Via. 1.

Via. 2.

Vcl. 1. *mf*

Cb.

35

VI. pr. *poco a poco cresc.*

VI. 1.

VI. 2.

VI. 3.

VI. 4.

Vla. 1.

Vla. 2.

Vcl. 1. *poco a poco cresc.*

Vcl. 2. *mf poco a poco cresc.*

Cb.

37

VI. pr.

VI. 1.

VI. 2.

VI. 3.

VI. 4.

Vla. 1.

Vla. 2.

Vcl. 1.

Vcl. 2.

Cb.

39

VI. pr. *f*

VI. 1.

VI. 2.

VI. 3.

VI. 4.

Vla. 1. *mf* *poco a poco cresc.*

Vla. 2. *mf* *poco a poco cresc.*

Vlc. 1. *poco a poco cresc.*

Vlc. 2. *poco a poco cresc.*

Cb.

42

VI. pr.

VI. 1. *via sord.*

VI. 2. *via sord.*

VI. 3. *via sord.* *mf*

VI. 4. *via sord.* *mf*

Vla. 1.

Vla. 2.

Vlc. 1.

Vlc. 2.

Cb.



45

VI. pr.

VI. 1.

VI. 2.

VI. 3.

VI. 4.

Vla. 1.

Vla. 2.

Vcl. 1.

Vcl. 2.

Cb.

48

VI. pr.

VI. 1.

VI. 2.

VI. 3.

VI. 4.

Vla. 1.

Vla. 2.

Vcl. 1.

Vcl. 2.

Cb.

Musical score for Violins 1-4 and Violas 1-2, starting at measure 57. The score is written for four violins (VI. 1., VI. 2., VI. 3., VI. 4.) and two violas (Vla. 1., Vla. 2.). The music features a complex texture with various rhythmic patterns and dynamic markings.

Musical score for Violins 1-4, Violas 1-2, and Cello, starting at measure 57. The score includes dynamic markings such as *pp quasi eco*, *ff espr.*, *fff*, *ff pesante alla corda*, and *f pesante*. The Cello part (Cb.) includes an *arco* marking. The score is written for Violin 1 (VI. 1.), Violin 2 (VI. 2.), Violin 3 (VI. 3.), Violin 4 (VI. 4.), Viola 1 (Vla. 1.), Viola 2 (Vla. 2.), and Cello (Cb.).

62

VI. pr.  
VI. 1.  
VI. 2.  
VI. 3.  
VI. 4.  
Vla. 1.  
Vla. 2.  
Vlc. 1.  
Vlc. 2.  
Cb.

70

VI. pr.  
VI. 1.  
VI. 2.  
VI. 3.  
VI. 4.  
Vla. 1.  
Vla. 2.  
Vlc. 1.  
Vlc. 2.  
Cb.

*mf*  
*quasi eco*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*pizz.*

76

VI. pr. *f espr. in rilievo*

VI. 1. arco *pp senza cresc.* \* tr *simile*

VI. 2. arco *pp senza cresc.* \* tr *simile*

VI. 3. arco *pp senza cresc.* \* tr *simile*

VI. 4. arco *pp senza cresc.* \* tr *simile*

Vla. 1. arco *pp senza cresc.* \* tr *simile*

Vla. 2. arco *pp senza cresc.* \* tr *simile*

Vlc. 1. *f espr. in rilievo*

Vlc. 2. *f espr. in rilievo*

This section of the score covers measures 76 through 81. It is arranged in a system of two systems. The first system contains parts for Violin I (VI. 1.), Violin II (VI. 2.), Violin III (VI. 3.), Violin IV (VI. 4.), Viola I (Vla. 1.), Viola II (Vla. 2.), Violoncello I (Vlc. 1.), and Violoncello II (Vlc. 2.). The violin parts are marked with *arco* and *pp senza cresc.*, with trills indicated by asterisks and 'tr' above notes. The cellos are marked *f espr. in rilievo*. The second system contains measures 77-81. The violin parts transition from *pp senza cresc.* to *simile*. The cellos continue with *f espr. in rilievo*.

81

VI. pr.

VI. 1.

VI. 2.

VI. 3.

VI. 4.

Vla. 1.

Vla. 2.

Vlc. 1.

Vlc. 2.

This section covers measures 81 through 84. It is arranged in a system of two systems. The first system contains parts for Violin I (VI. 1.), Violin II (VI. 2.), Violin III (VI. 3.), Violin IV (VI. 4.), Viola I (Vla. 1.), Viola II (Vla. 2.), Violoncello I (Vlc. 1.), and Violoncello II (Vlc. 2.). The violin parts continue with *pp senza cresc.* and *simile* markings. The cellos continue with *f espr. in rilievo*. The second system contains measures 82-84. The violin parts continue with *pp senza cresc.* and *simile* markings. The cellos continue with *f espr. in rilievo*.

\* I trilli sempre con semitono superiore.

Trills should always be played with the upper semitone.

86

VI. pr. *p espr.*

VI. 1. *ff*

VI. 2. *ff*

VI. 3. *ff*

VI. 4. *ff*

Vla. 1. *ff*

Vla. 2. *ff*

Vcl. 1. *ff*

Vcl. 2. *ff*

Cb. *arco*  
*p espr.*

92

VI. pr.

VI. 1. *arco* *p*

VI. 2. *arco* *p*

VI. 3. *arco* *p*

VI. 4. *arco* *p*

Vla. 1. *arco* *p*

Vla. 2. *arco* *p*

Vcl. 1. *arco* *p*

Vcl. 2. *arco* *p*

Cb.

96

VI. pr. *f espr.*

VI. 1. *ff* *arco* *f espr.*

VI. 2. *ff* *arco* *f espr.*

VI. 3. *ff* *arco* *f espr.*

VI. 4. *ff* *arco* *f espr.*

Vla. 1. *mf*

Vla. 2. *mf*

Vic. 1. *mf*

Vic. 2. *mf*

Cb.

100

VI. pr. *ff*

VI. 1. *ff*

VI. 2. *ff*

VI. 3. *ff*

VI. 4. *ff*

Vla. 1.

Vla. 2.

Vic. 1.

Vic. 2.

104

VI. pr.

VI. 1.

VI. 2.

VI. 3.

VI. 4.

Vla. 1.

Vla. 2.

Vcl. 1.

Vcl. 2.

*fff*

*ff*

*ff*

108

VI. pr.

VI. 1.

VI. 2.

VI. 3.

VI. 4.

Vla. 1.

Vla. 2.

Vcl. 1.

Vcl. 2.

*ppp*

*ppp*

*ppp*

*ppp*

sord. V 3

112

Vi. pr.

Vi. 1.

Vi. 2.

Vi. 3.

Vi. 4.

Vla. 1.

Vla. 2.

Vcl. 1.

Vcl. 2.

sord.

ppp

pp

ppp

pp

sord.

ppp

pp

sord.

ppp

pp

sord.

ppp

pp

116

Vi. pr.

Vi. 1.

Vi. 2.

Vi. 3.

Vi. 4.

Vla. 1.

Vla. 2.

Vcl. 1.

Vcl. 2.

p espr. in rilievo

via sord.

fff

p espr.

via sord.

fff

p espr.

via sord.

fff

p espr.

via sord.

fff

p espr.

via sord.

fff

p espr.

via sord.

fff

p espr.

via sord.

fff

p espr.

\* ~ sempre con semitono superiore.  
 ~ always with the upper semitone.



121

VI. pr.

VI. 1.

VI. 2.

VI. 3.

VI. 4.

Vla. 1.

Vla. 2.

Vcl. 1.

Vcl. 2.

127

VI. pr.

VI. 1.

VI. 2.

VI. 3.

VI. 4.

Vla. 1.

Vla. 2.

Vcl. 1.

Vcl. 2.

*col legno*

*pp*

*sf*

*ff espr. in rilievo*

133

VI. pr.

VI. 1.

VI. 2.

VI. 3.

VI. 4.

Vla. 1.

Vla. 2.

Vic. 1.

Vic. 2.

142

VI. pr.

VI. 1.

VI. 2.

VI. 3.

VI. 4.

Vla. 1.

Vla. 2.

Vic. 1.

Vic. 2.

Cb.

*ff espr. in rilievo*

*ff espr. in rilievo*

*f*

*f*

*f*

*f*

*p*

*pp*

*p*

*p*

*p*

*p*

*p*

*pp*

*pp*

*mp*

*p*

*pizz.*

*p*

\* Come prima nel parte del violino principale.  
As at the beginning, in the solo violin part.

for perusal only

