

ZOLTÁN KODÁLY

SONATA, Op. 8  
FOR VIOLONCELLO

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EDITED BY  
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IN COLLABORATION WITH  
EMILIO COLÓN

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à Eugène de Kerpely

## Sonate

Violoncello

Accordez:



I

Zoltán Kodály, Op. 8  
Edited by Janos StarkerAllegro maestoso ma appassionato  $\text{♩} = 100$ 

*f risoluto*

*a tempo*

4

8

13

17

21

24

28

accel.

*cresc.*

*sfz*

*sfz*

*sfz*

*sf*

*ff*

*sfz*

*sf*

*mf*

*dim.*

*sf*

*p*

*sf*

*mf*

*3 1*

*2 1 0*

*3 2*

*2 4 1 4*

*1 2*

*2 1*

*dim.*

*pizz.*

*pp*

*f*

*arco*

*3*

*3 4*

*0 2 3*

*IV*

*cresc.*

*III*

*lv.*

*f*

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Adagio (con grand'espressione)  $\text{♪} = 72-80$

II

6

9

12

14

17

22

26

III

**Allegro molto vivace** ♩ = 160

## Allegro molto vivace = 160

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 for Cello Solo, Op. 8**

The suggested bowings and fingerings are the result of over six decades of performing this *Sonata*, sometimes in the presence of the composer, and four recordings. Differences in instruments, hands, performance venues and acoustics may require various other solutions. Acquaintance with Kodály's rubato application and the Hungarian use of first-syllable accentuation is helpful.

J.S.