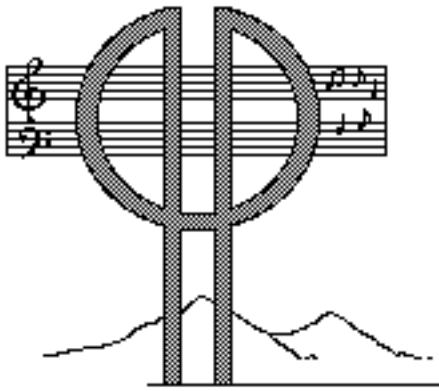
SONATA

for Violin and Piano, Op.26

by

LEO ORNSTEIN



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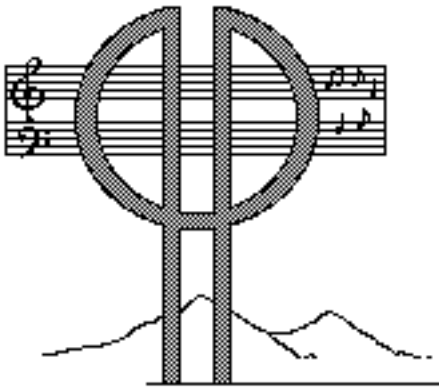

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Leo Ornstein

Sonata for Violin and Piano Op.26

Editorial Notes

Ornstein's Opus 26 Sonata for Violin and Piano was composed between 1914-5, whilst the composer was living in New York. At this time the composer was still unmarried, and one of the city's most revered young celebrities.
Its first performance took place on April 26th, 1915 in New York City. Following this, seven further performances are documented by Ornstein biographer Michael Broyles;

May 15th, 1915 – New York, Aeolian Hall
May 17th, 1915 – New York, Training School of Nurses of the Mt. Sinai Hospital
October 3rd, 1916 – Buffalo, New York
November 16th, 1916 – Saskatoon
November 17th, 1916 – Winnipeg
January ?, 1917 – Likely performance, *Musical Courier* does not specify date or programme
March 31st, 1918, Fall River, Massachussetts.

According to Broyles, most of these early performances were given with Vera Barstow, violin and Leo Ornstein, piano. These performances stopped rather abruptly in 1918 when Ornstein married Pauline Mallet-Prevost.

In 1917, Breitkopf & Härtel (New York) prepared the sonata for publication, although there remains no evidence that it was ever actually printed and published. The inversely coloured negative plates, with ink corrections by the composer, are all that remain of the sonata today; these have been the source for this new edition. These plates, having been corrected by the composer's hand are almost as reliable as source material as an autograph manuscript or first edition.

The source material contains few tempo, articulation and dynamic indications. Consequently, with the kind permission of Severo Ornstein, I have created a performing edition with sufficient tempi, dynamics, bowings and fingerings to enable future performances. I hope that these additions, detailed below, do not infringe the intentions of the composer, but rather facilitate the use of this music.

Tim Crooks

21st July 2005
Manchester, England

Tempo and Dynamics

The following tempi and dynamic markings are all the original score markings;

Bar	Violin Part	Piano Part
I		
b.16	*rit*	*rit*
b.19	*f*	*f*
b.20	*pp*	*pp*
b.27	*rit*	*rit*
b.28	*p*	
b.42	*ff* (marked by hand onto violin line of piano score)	
b.49	*pp* subito (marked by hand onto violin line of piano score)	
b.54	*f* (marked by hand onto violin line of piano score)	
b.71	*pp*	
b.73	*mf, pp*	
b.88	*pp*	
b.101	*cresc*	*cresc*
b.103	*pp*	
II		
b.104	Andante	
b.107	Hairpin cresc	
b.111	Hairpin cresc	
III		
b.163	Scherzo	
IV		
b.271	poco mosso	animato
b.276	*pp*	
b.277	*mf*	
b.279	animato agitato	animato agitato
b.280	*rit*	*rit*
b.283	Andante, *p subito ma molto appassionato*	Andante
b.290	*pp*	
b.291	Hairpin cresc	
b.292	Hairpin decresc	
b.293	*p, rit*	*rit*
b.294	*calmo*	
b.298	*molto calmo*	
b.301	*con forza*	
b.302	*molto marcato*, hairpin cresc	
b.303	hairpin cresc	
b.304	hairpin cresc X2	

All of the above original tempo and dynamic markings remain intact in this new edition. Any additional directions concerning tempo or dynamic have been added by the editor. These are intended to aid future performances of the work, and were decided upon

during the actual process of learning and performing the sonata. Consequently, I hope that these additions are useful, and do not appear in any way derogatory; such directions are always subject to debate or alteration by personal discretion.
The articulation, slurs, fingerings and bowings in this edition are all from the original 1917 document and belong to Leo Ornstein and possibly Vera Barstow. I have left these unaltered to preserve this work as an accurate historical document.

Bowings

First Movement

In the first movement all bowings are taken in the first instance from original score, not the violin part. The reason for this is that the score has far more hand corrections of this nature than the violin part. The violin part contains mostly fingerings, suggesting that perhaps Vera Barstow, or perhaps another violinist proof-read the violin part, and Leo Ornstein himself corrected the piano/violin score. It is possible and likely that Ornstein corrected both parts, although there are discrepancies between the two.
Given that the score contains the majority of corrections, this shall be the principal source, and as a rule of thumb, hand corrections take precedence over their printed alternatives. In some instances there are contradicting hand corrections in both violin and piano scores. In these cases, the bowing in the piano score is retained, with its alternative from the violin part listed below.
If a bowing appears **only** in the violin part it shall be included in this edition, and listed below, with any other discrepancies;

I

b.6 Slur between notes 3 and 4 in violin part only
b.8 Slur between notes 1 and 2 in violin part only
b.9 Slur between notes 4 and 5 in violin part only
b.11 Slur between notes 2 and 3 in violin part only
b.27 Slur between notes 1 and 3 in violin part only
b.40 Both slurs from violin part only
b.54 Alternative hand written slurs from violin part; over notes 1-4 and 5-8 i.e. half bar to a bow.
b.55 Alt. hand written slurs from violin part; half bar to a bow.
b.58 Alt. length of last slur, hand written in violin part; over the last four notes of the bar; tenuto line also added to the second C of the bar.
b.63 Alt. bowing hand written in violin part; beats 1-3 in one slur, beat 4 in slur.
b.64 Alt. bowing hand written in violin part; slur notes 1-2.
b.65 Alt. hand marked on violin part; slur notes 1-5.
b.66 Alt. hand marked on violin part; slur over notes 1-3, no accents.

Movements II, III and IV

Only the original violin part contains bowing markings and hand written alterations, therefore, these have all been used. The repeat of the Scherzo had no markings, but as the music is an identical repeat, all markings have been copied from the first time.

Whilst preparing my own performance I felt it necessary to add slurs in several places, to enhance flow and facilitate some fast running passages. One example was the return of

themes at the end of the first and fourth movements; where slurs had been marked in the opening bars they are missing from identical music at the end. Bars 74 and 94 in the same movement were just two other instances where slurring into groups of three triplet semiquavers helped enormously. In the Scherzo bar 24 I found slurring the semiquavers in groups of 2 a good alternative.
I have not included these in the score, which remains as Ornstein left it, however, alternative bowings can be considered.

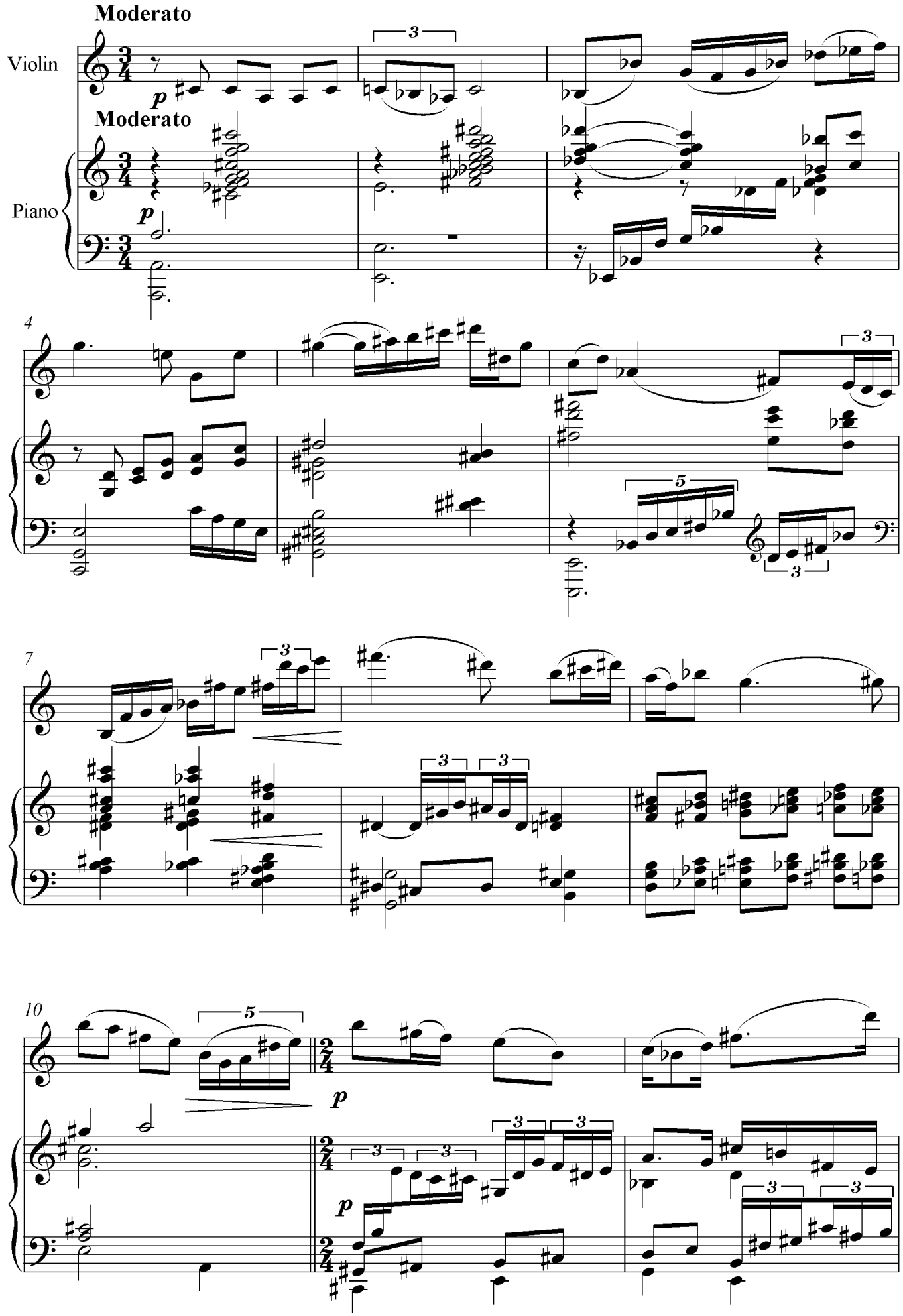
Additional Notes

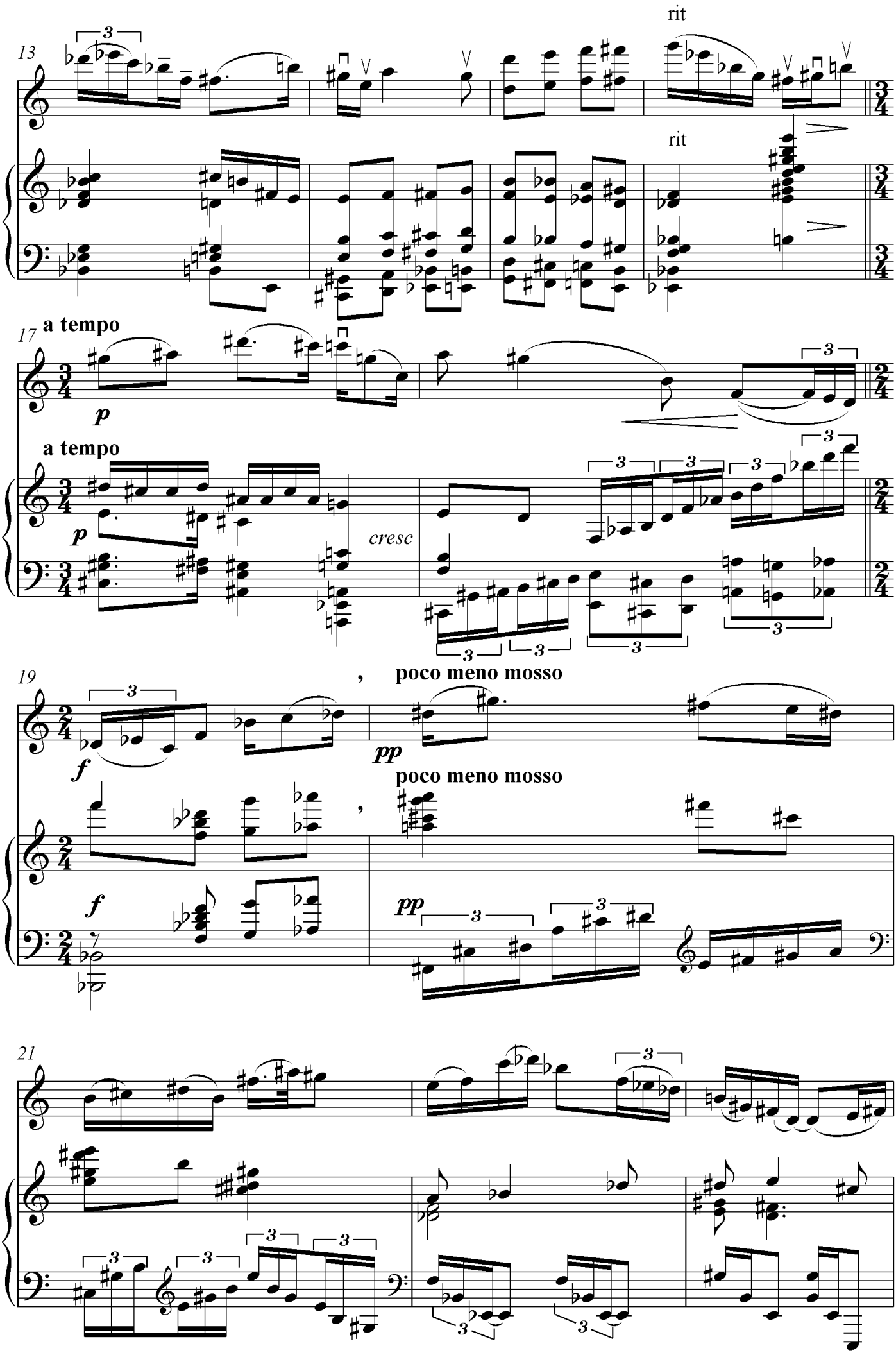
All commas added to the musical text are editorial. These function to suggest phrase endings and section joins and hopefully allow the music space to breathe.

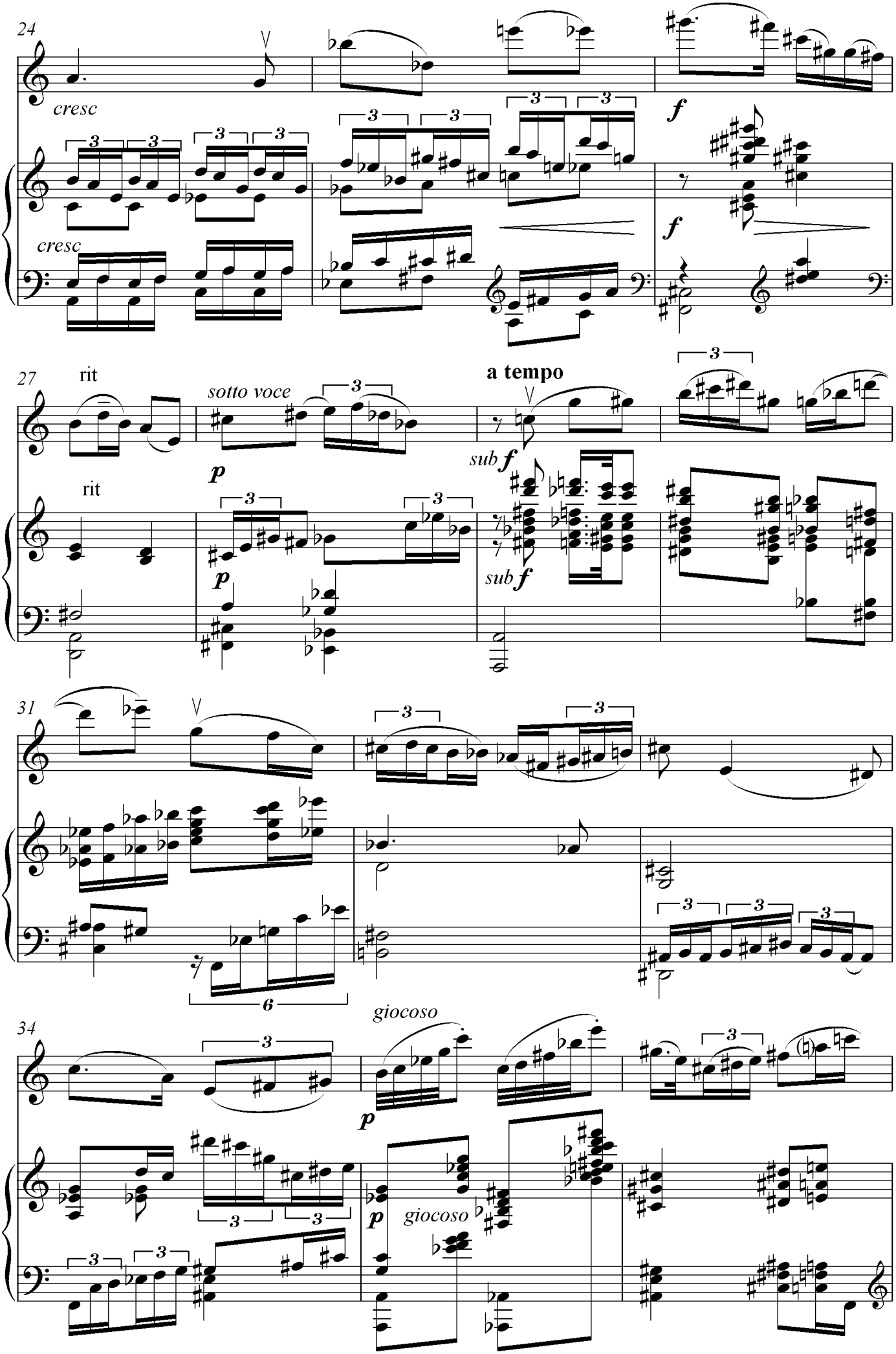
A Monsieur Franz Kneisel

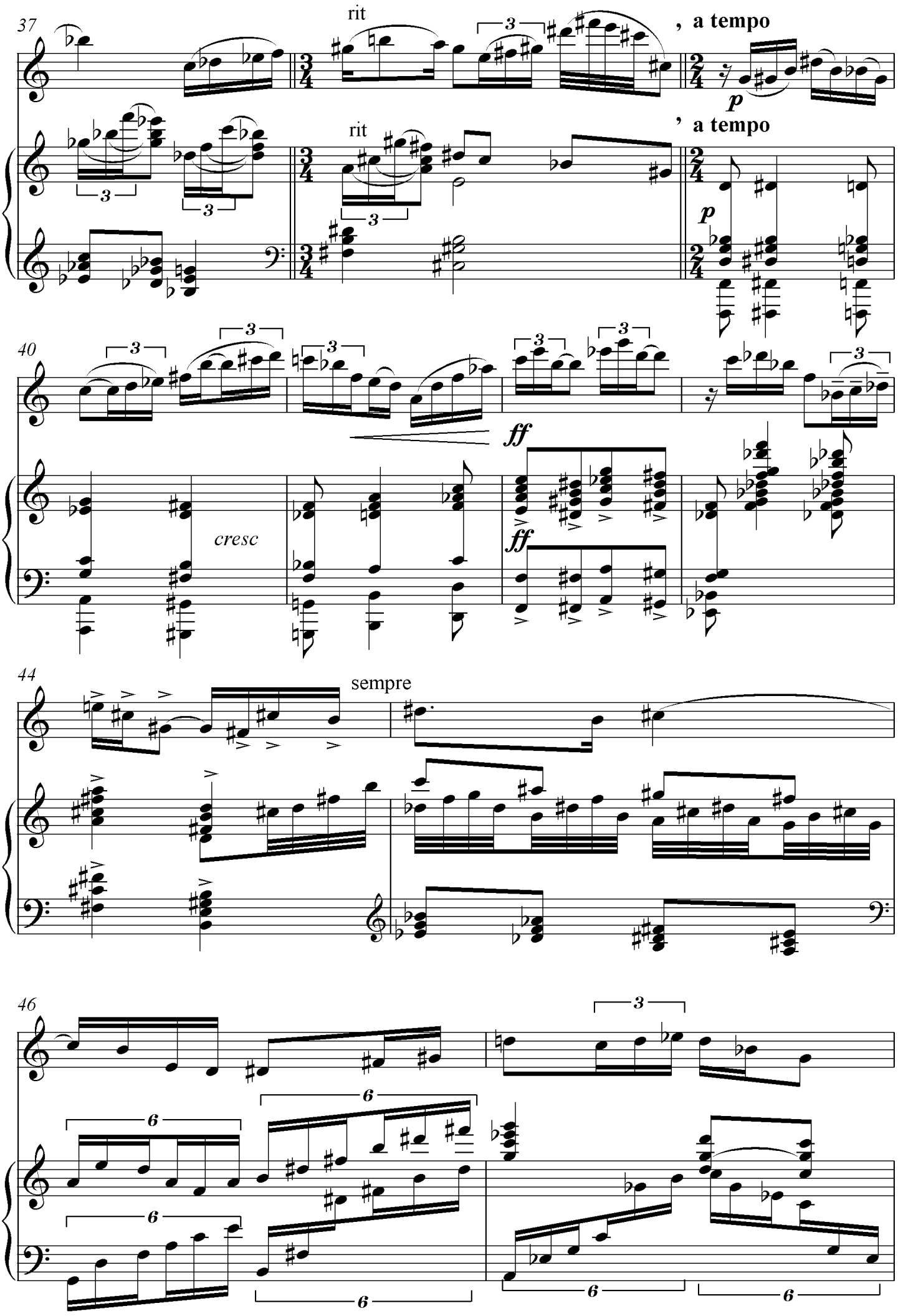
Sonata Op.26

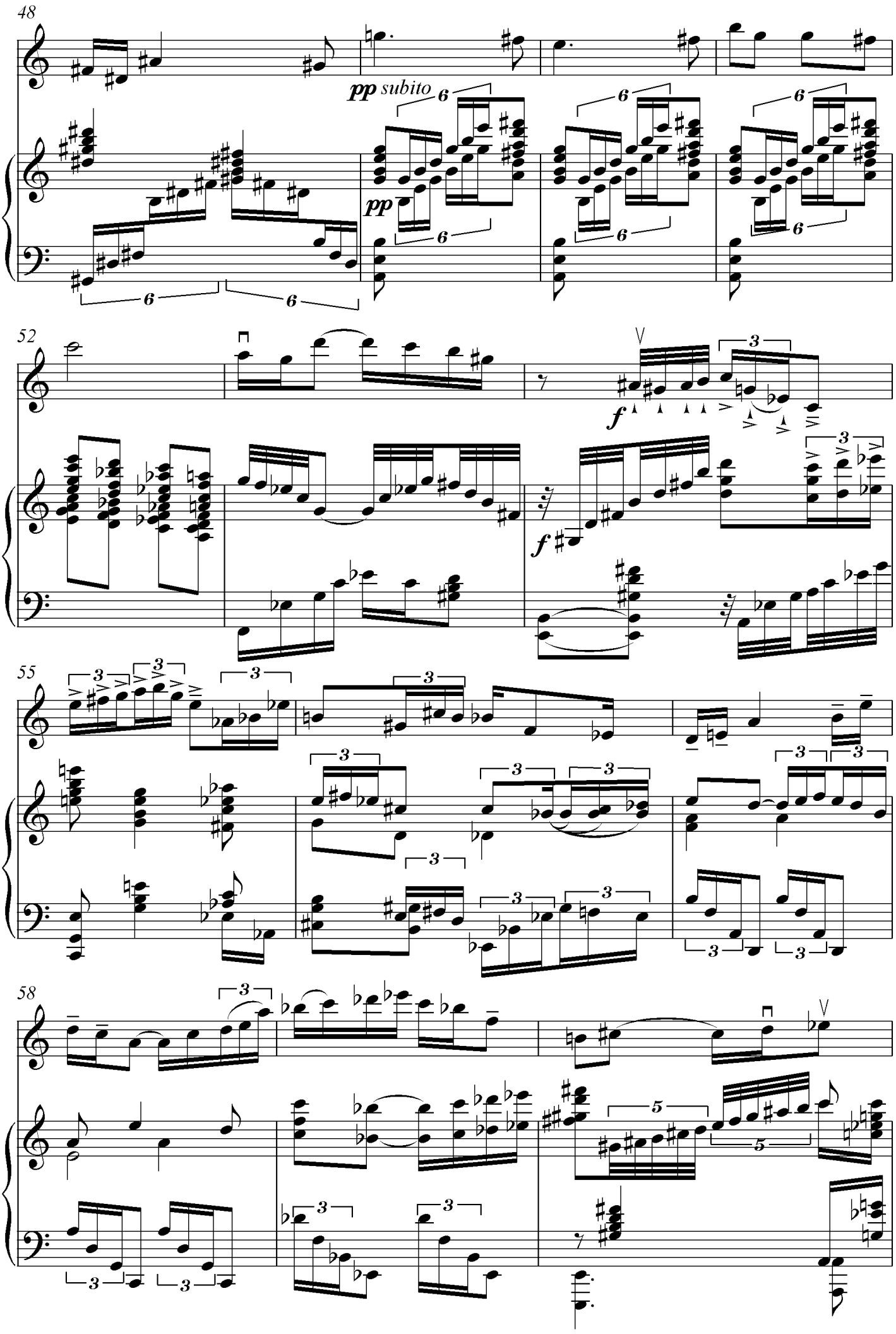
Leo Ornstein

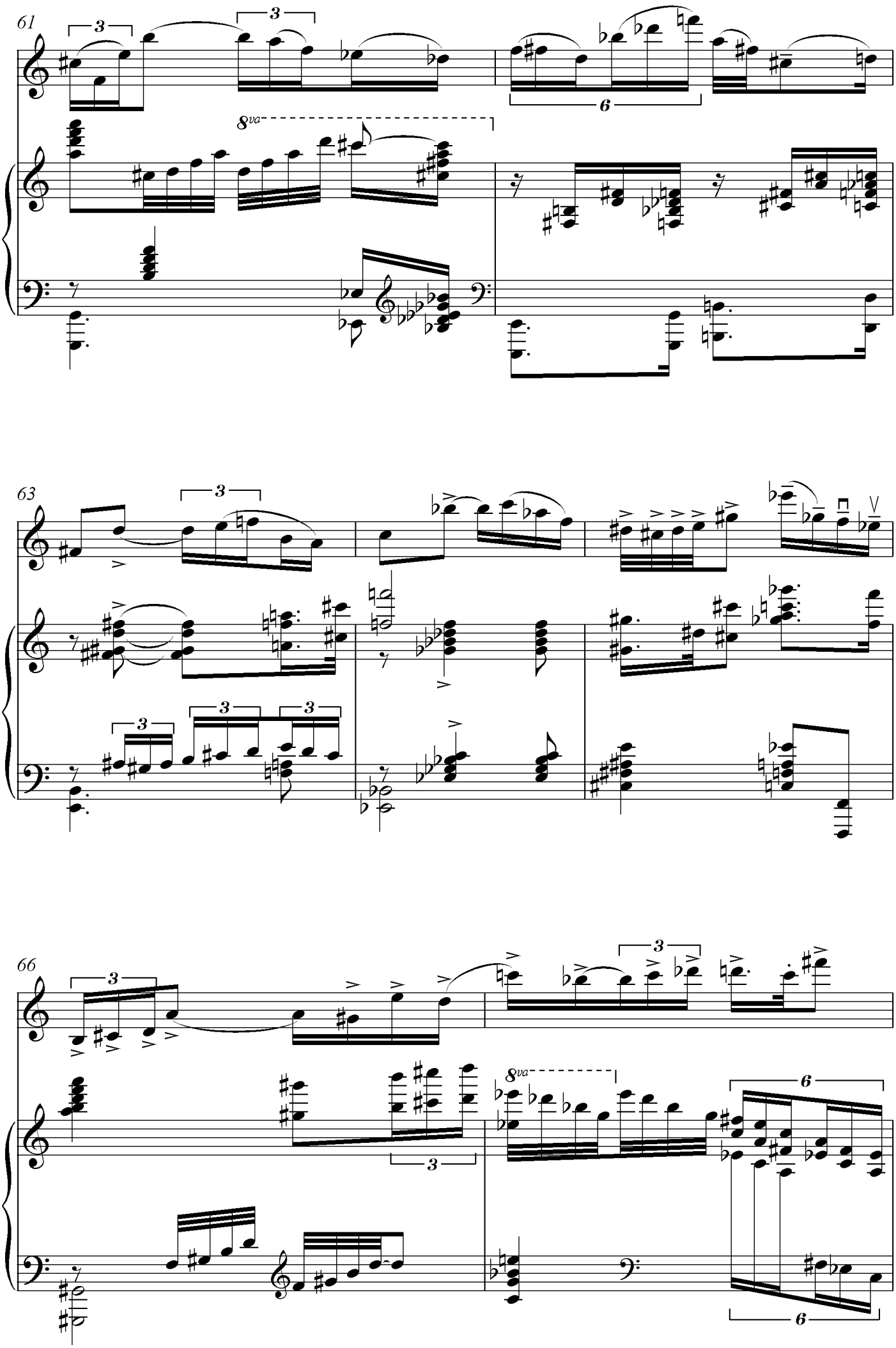


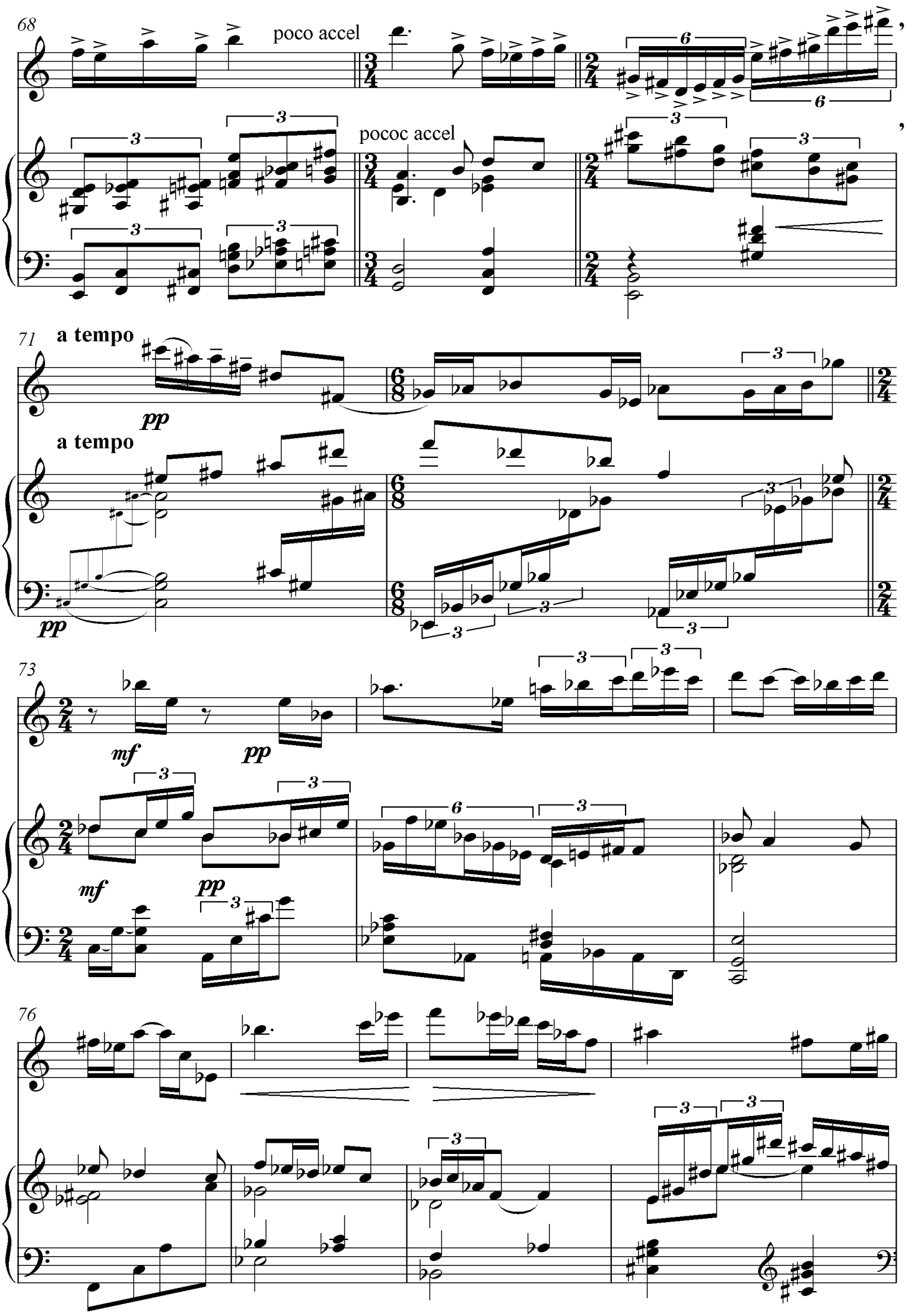

13
rit
rit
17
a tempo
p
a tempo
p
cresc
19
f
poco meno mosso
pp
poco meno mosso
f
pp
21

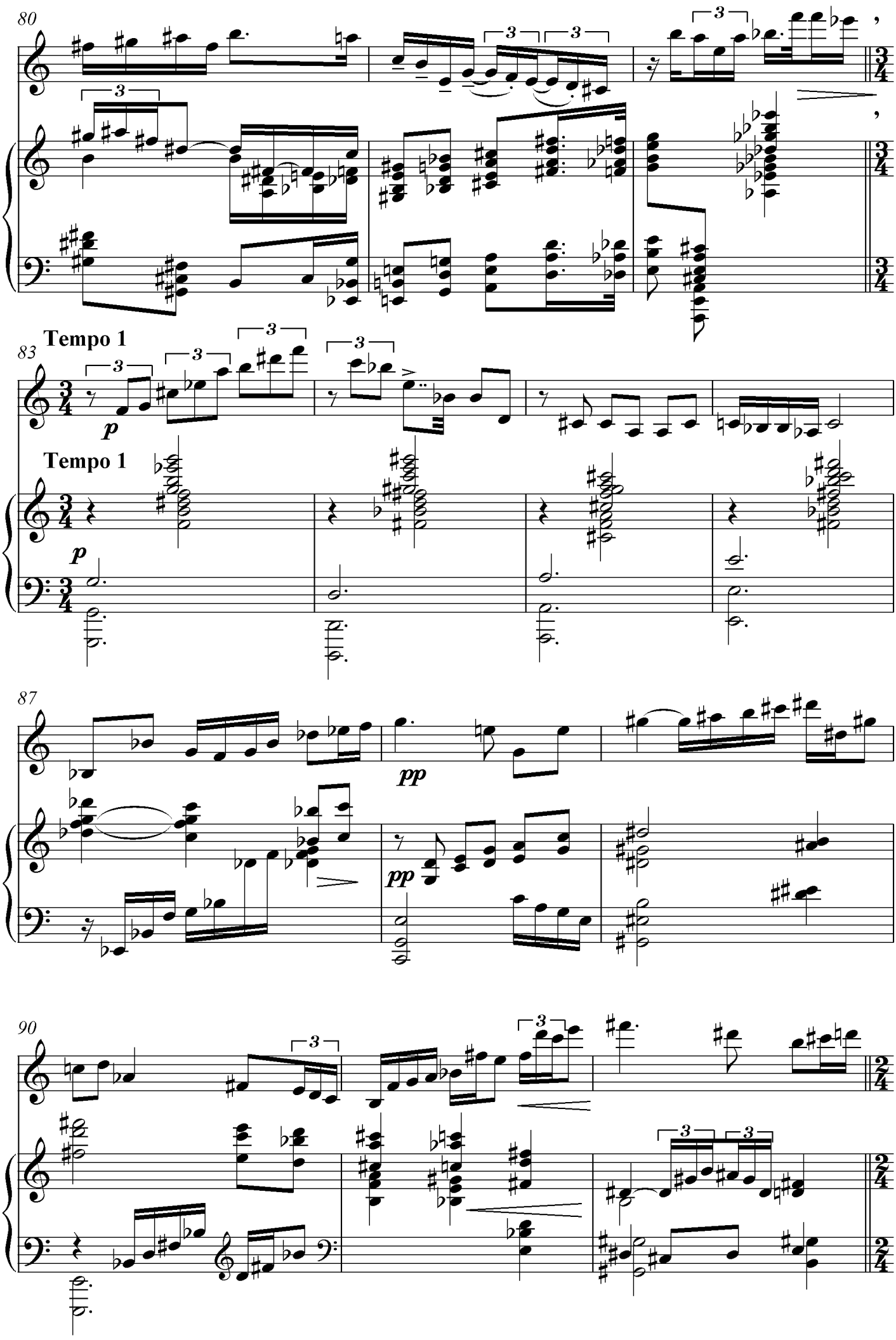

24
cresc
cresc
f
f
27
rit
rit
sotto voce
p
p
a tempo
sub f
sub f
31
6
34
giocoso
p
p
giocoso

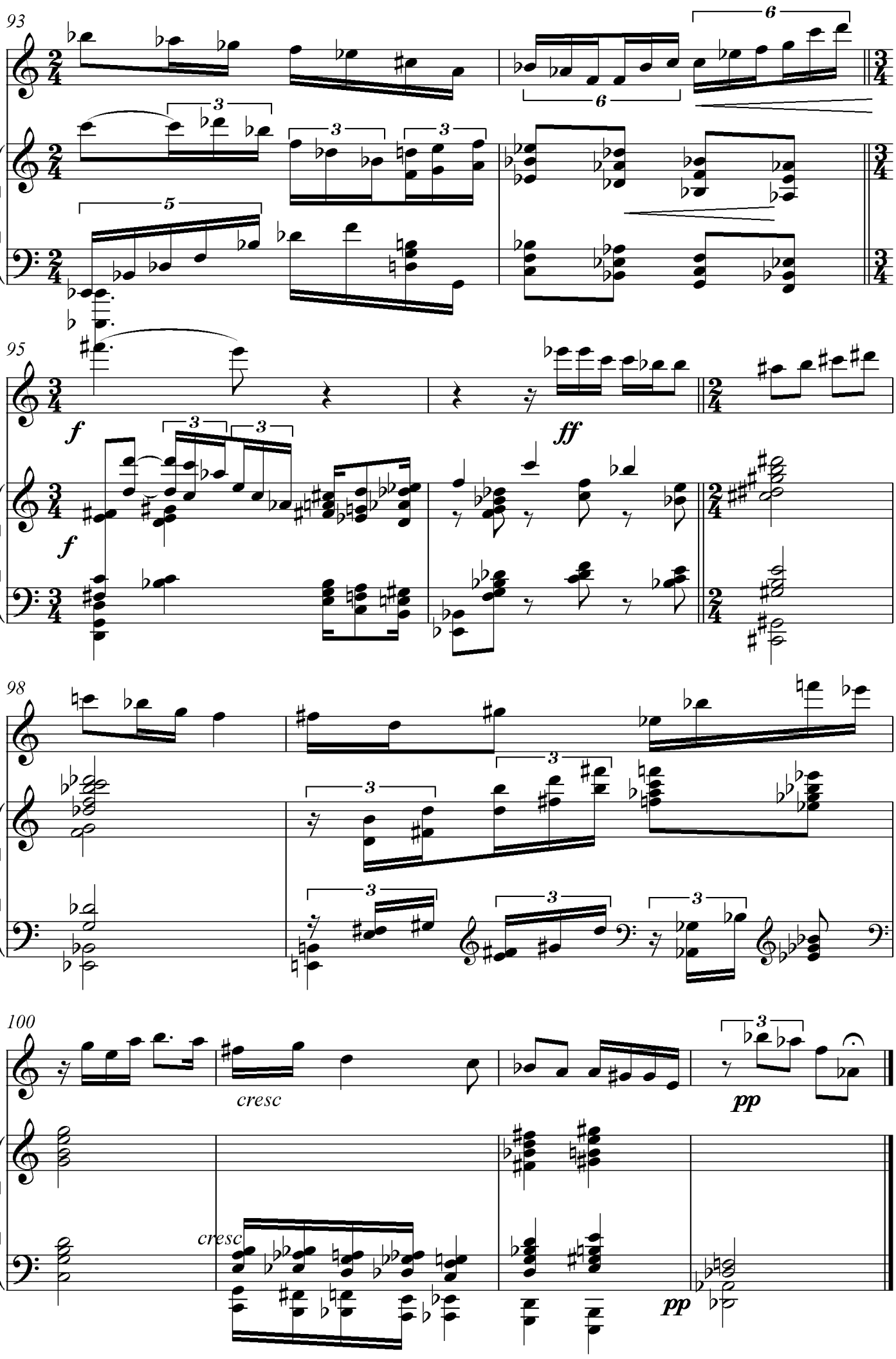

37
rit
, a tempo
rit
, a tempo
p
p
40
ff
ff
cresc
44
sempre
46

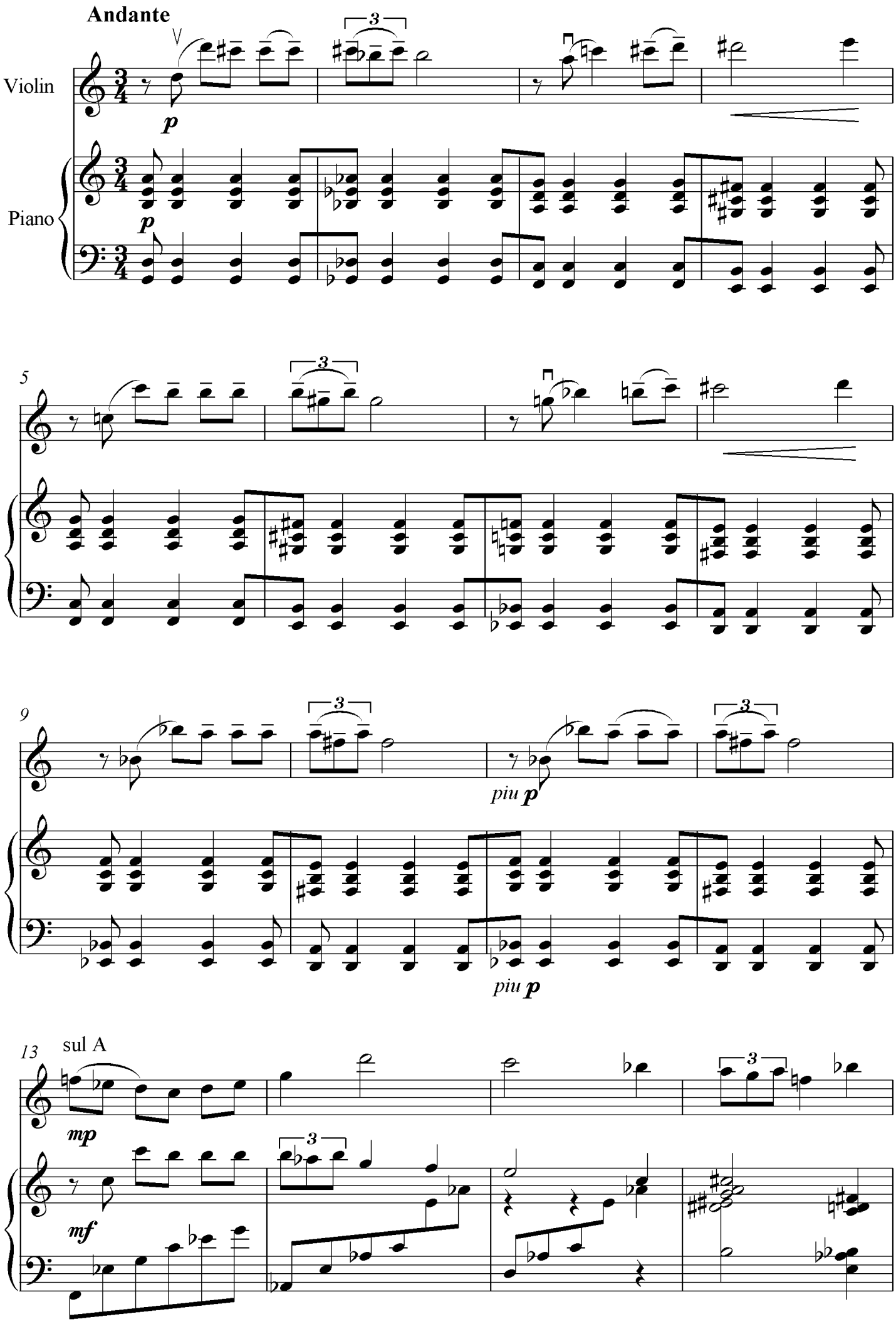

48
pp subito
pp
52
f
f
55
58

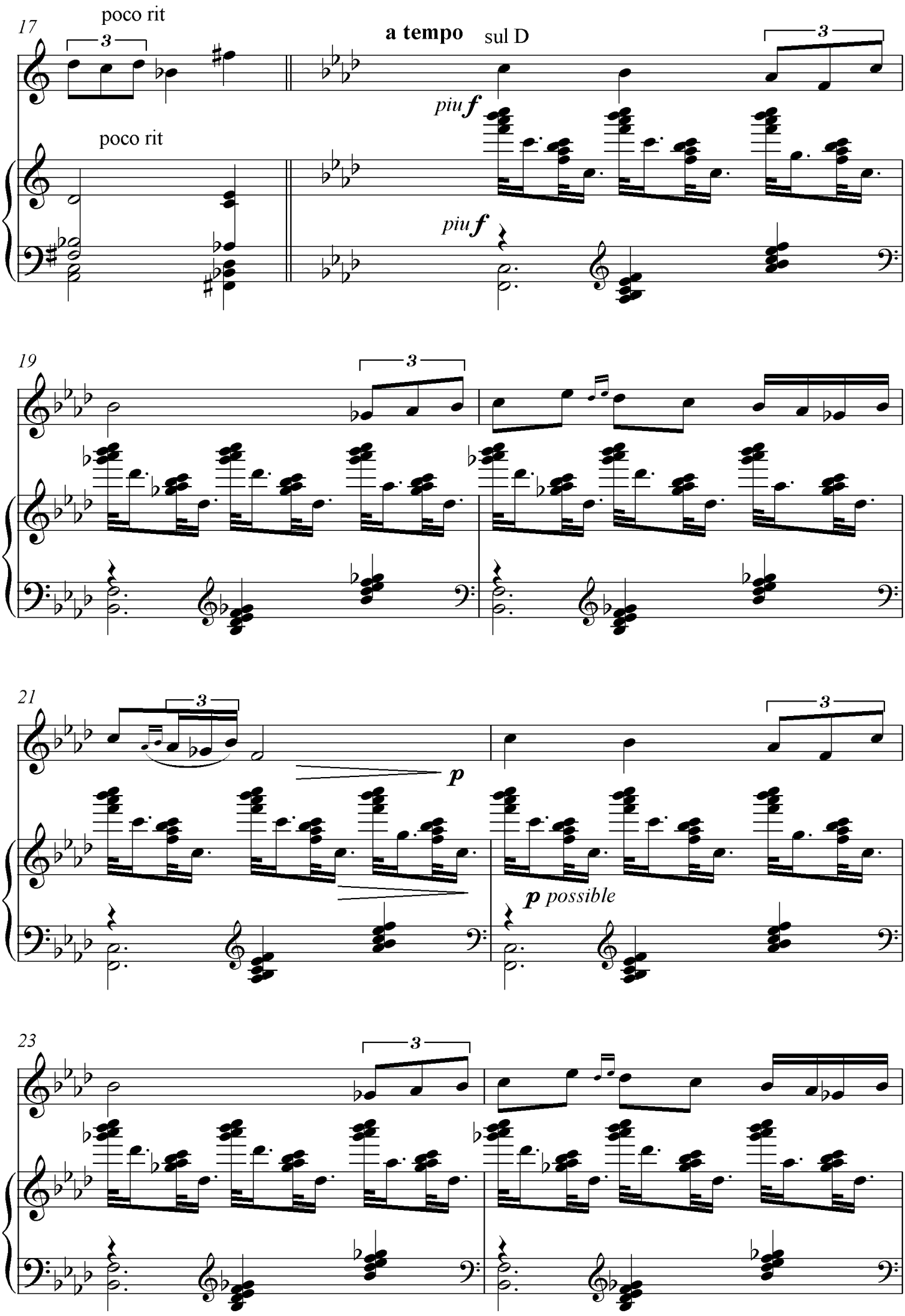

61
3
3
6
8va
63
3
3
3
3
66
3
3
8va
6
6

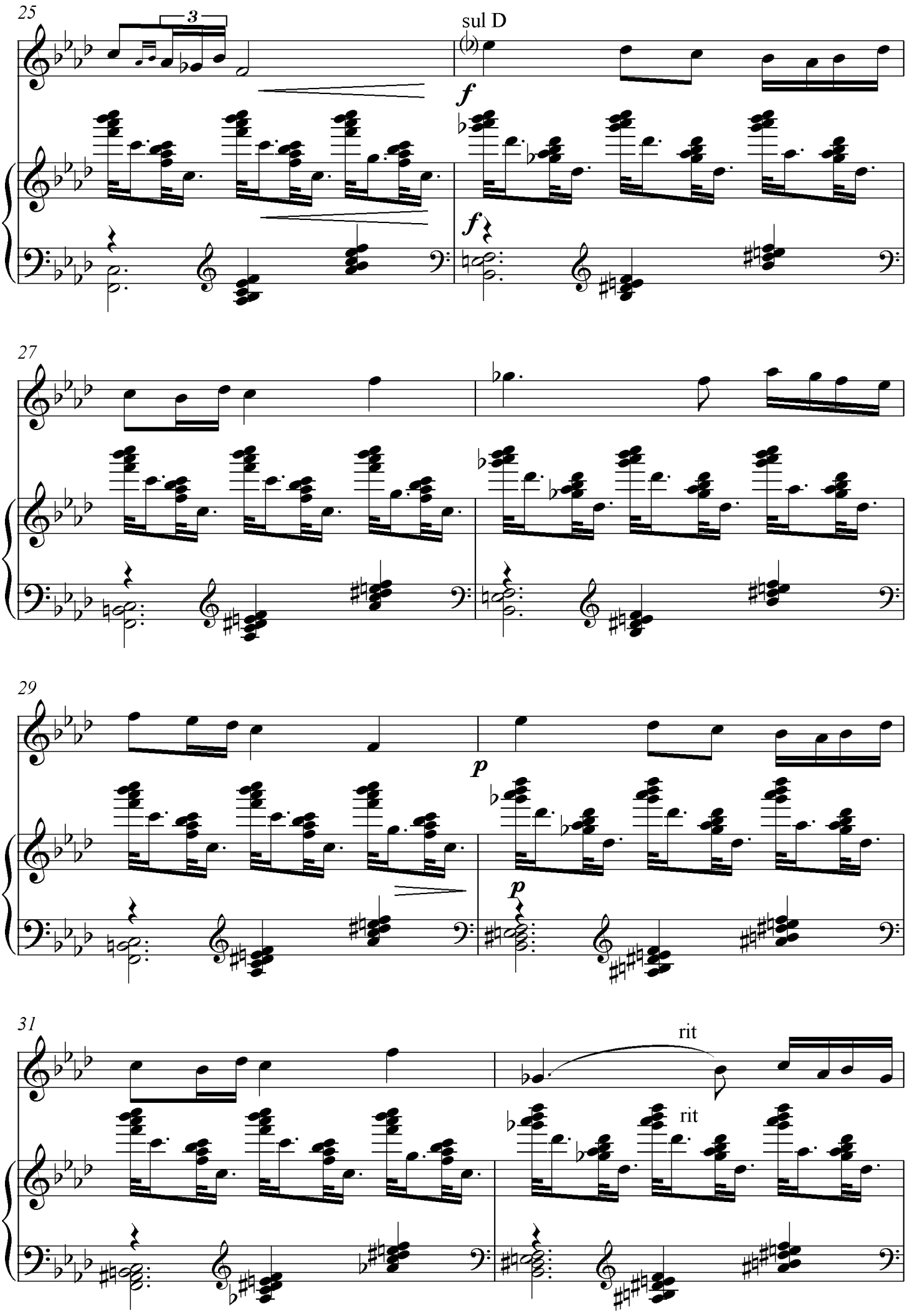

68
poco accel
pococ accel
71
a tempo
pp
a tempo
pp
73
mf
pp
mf
pp
76

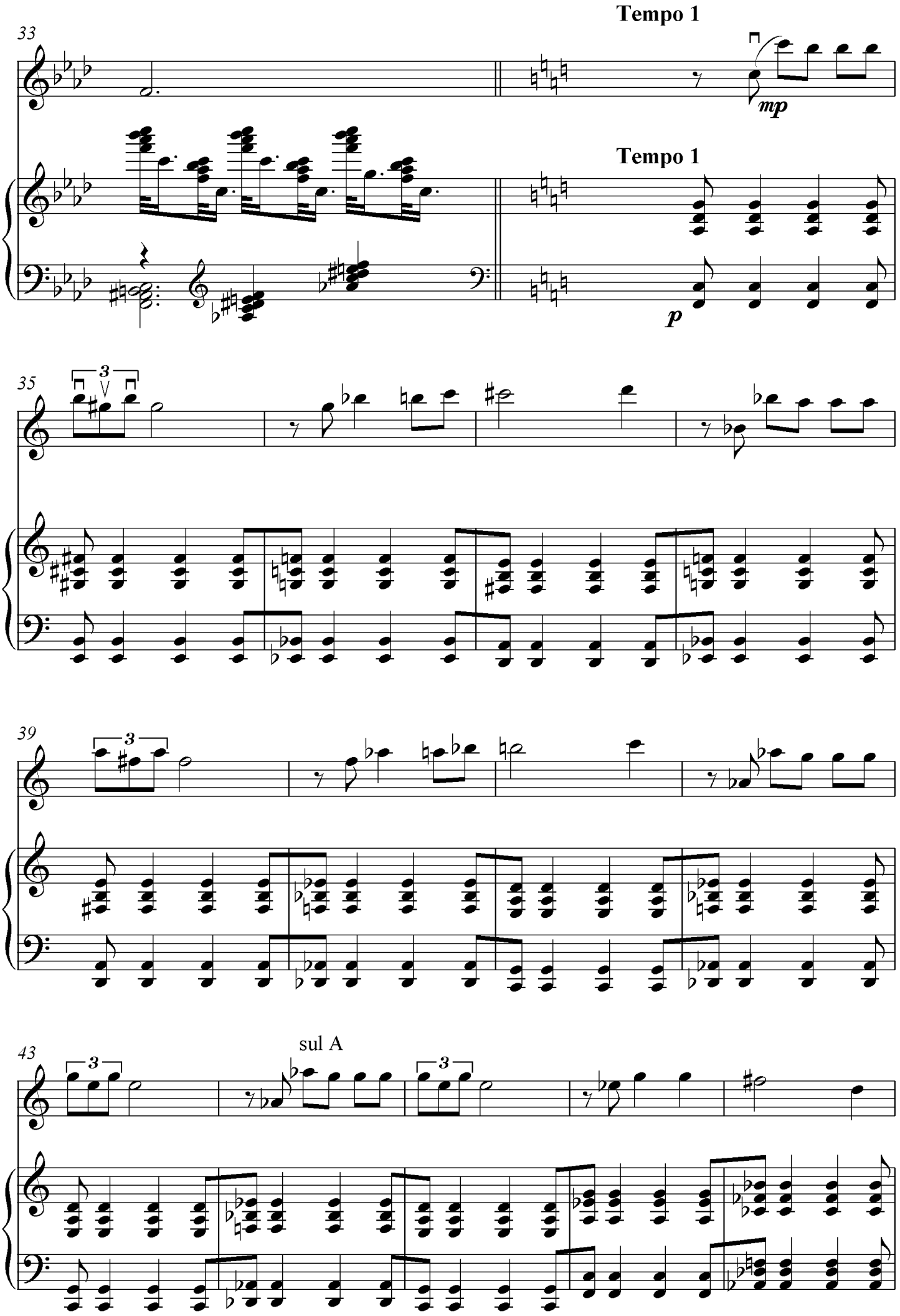

80
83
Tempo 1
p
Tempo 1
p
87
pp
pp
90

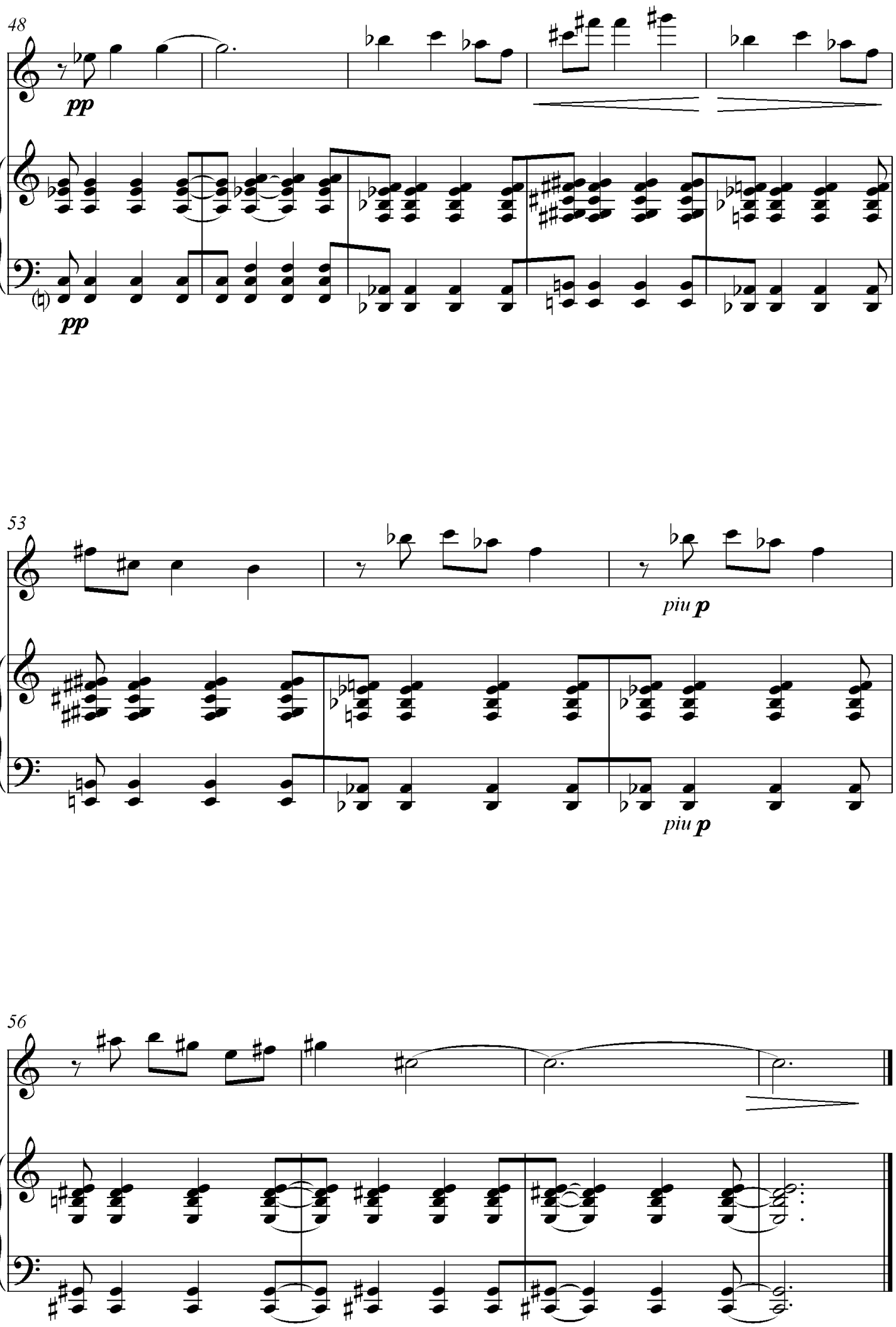

93
95
98
100
cresc
cresc
pp
pp


Andante
Violin
Piano
p
5
9
piu p
piu p
13
sul A
mp
mf


17
poco rit
3
poco rit
a tempo
sul D
piu f
piu f
3
19
3
21
3
p
p possible
3
23
3


25
3
sul D
f
f
27
29
p
p
31
rit
rit


Tempo 1
33
mp
Tempo 1
p
35
3
39
3
43
sul A
3
3


48
pp
pp
53
piu p
piu p
56

Scherzo

giocoso

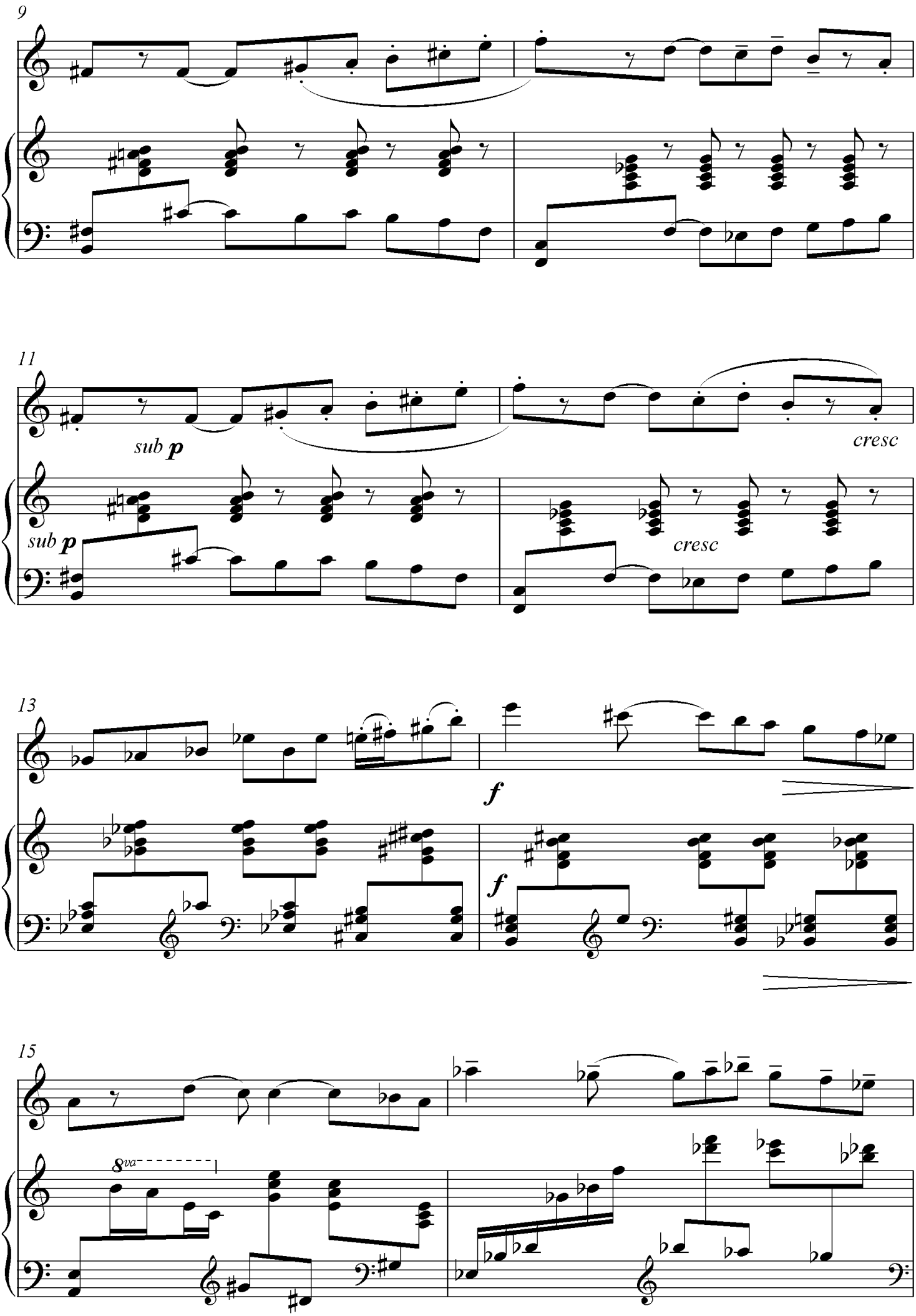
f *giocoso*

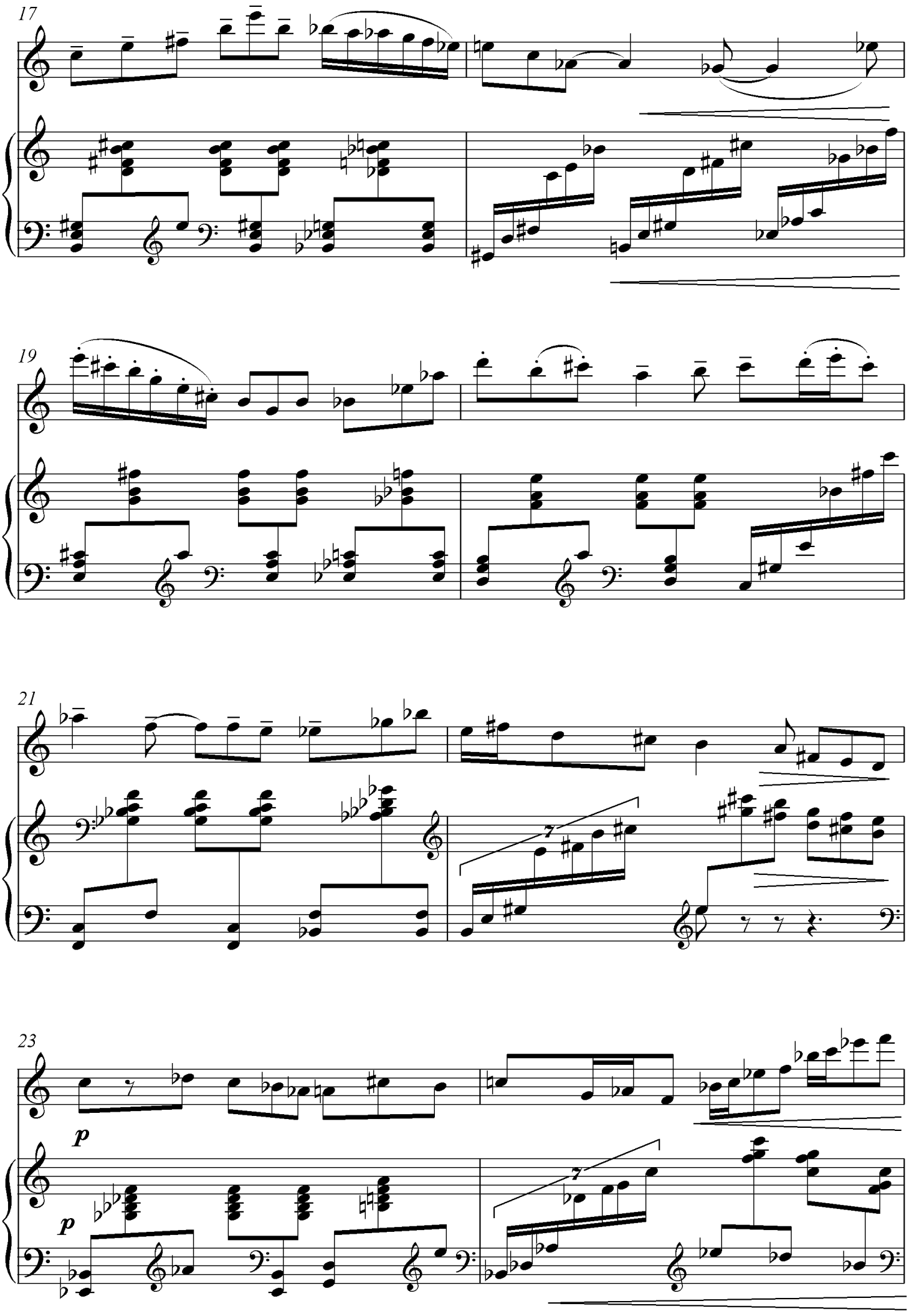
f

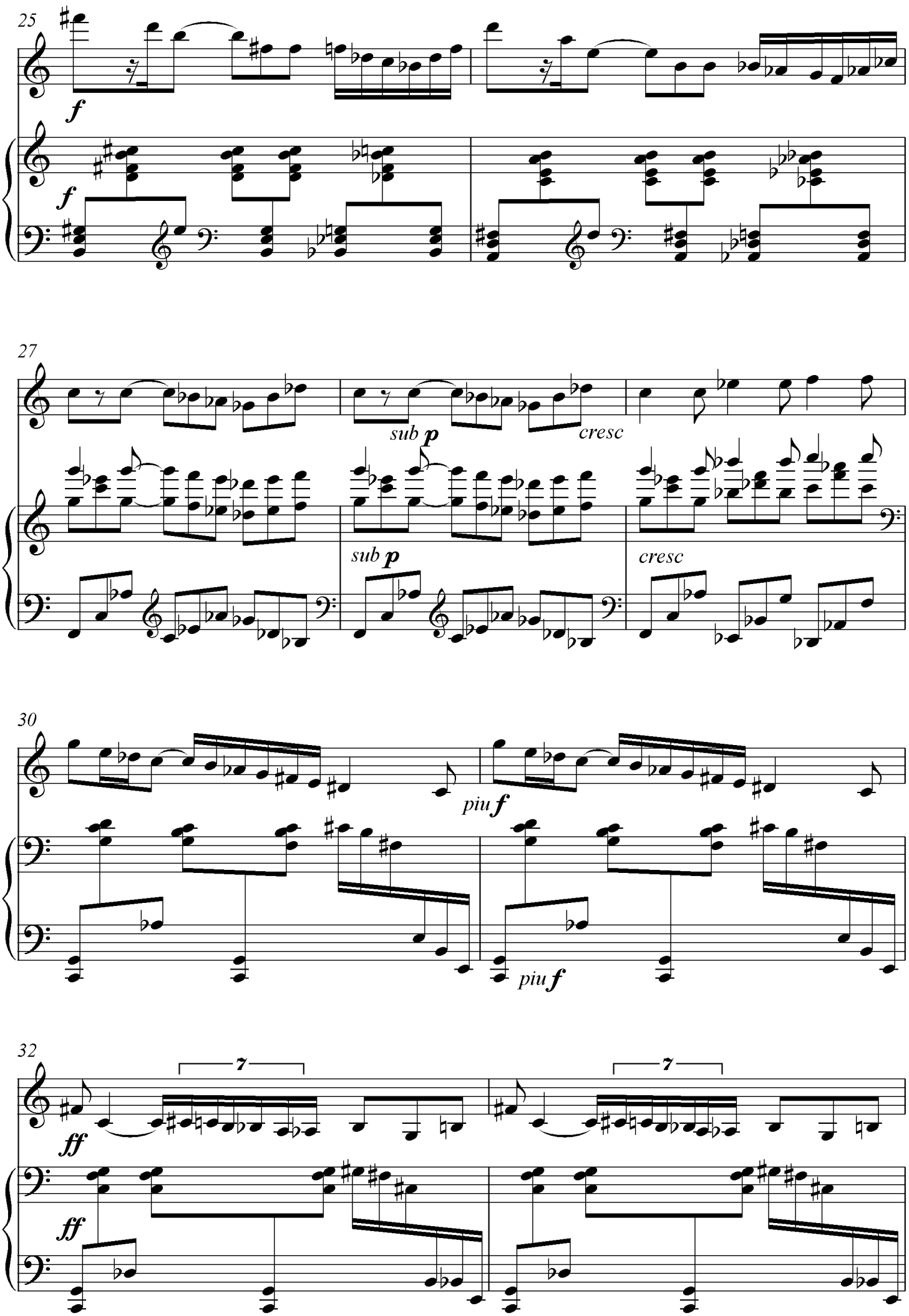
3

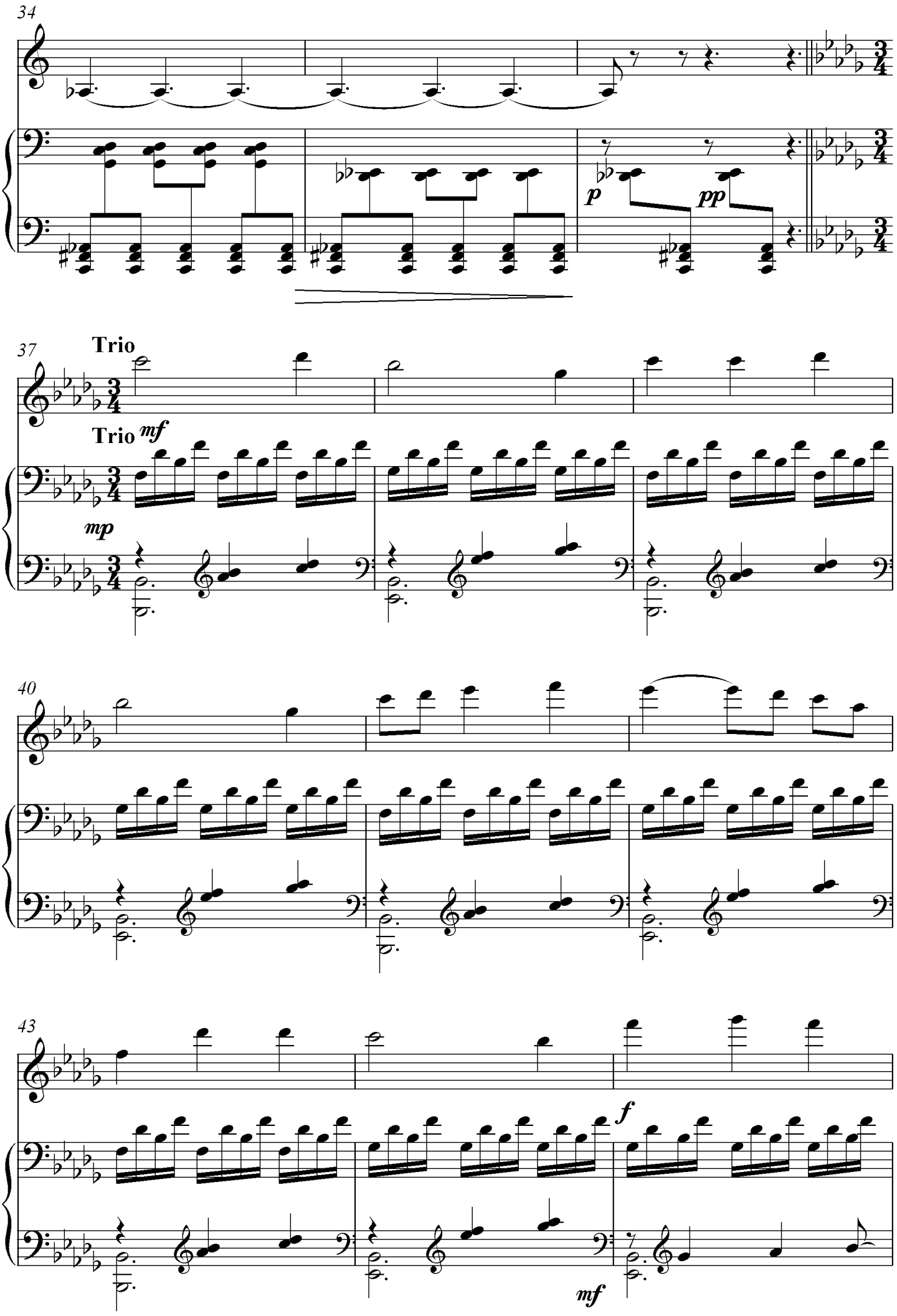
5

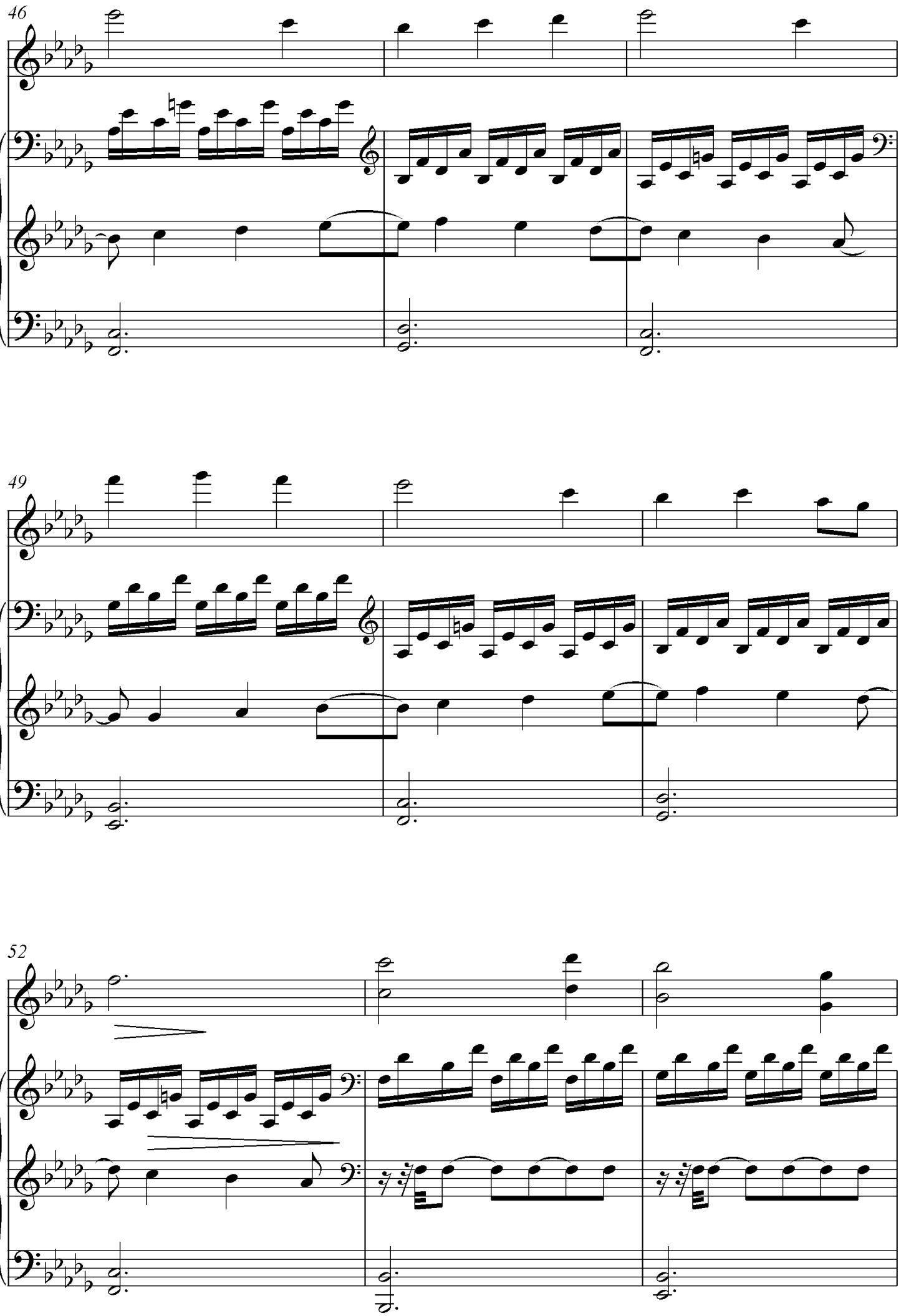
7

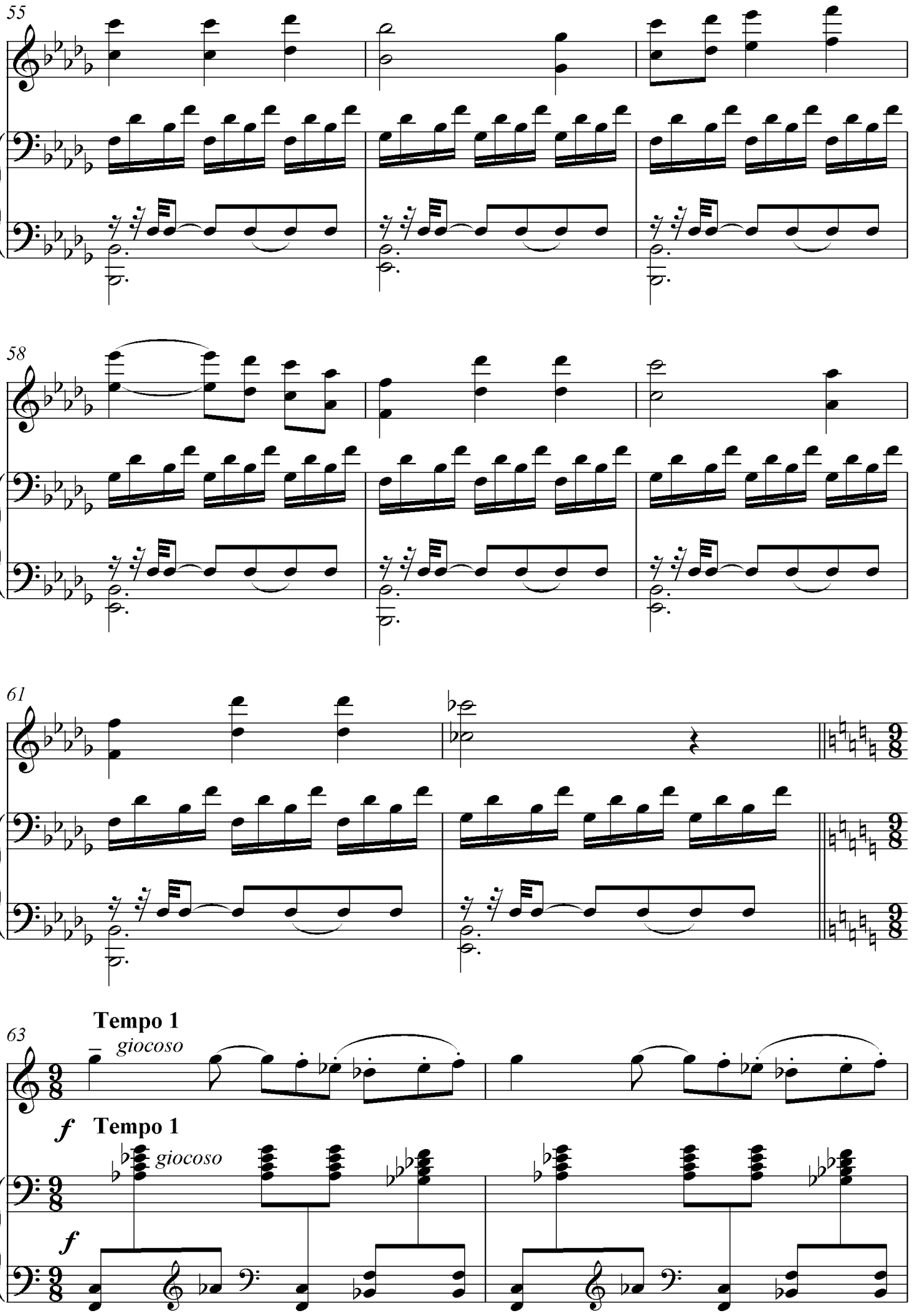

9
11
sub p
sub p
cresc
cresc
13
f
f
15
8va

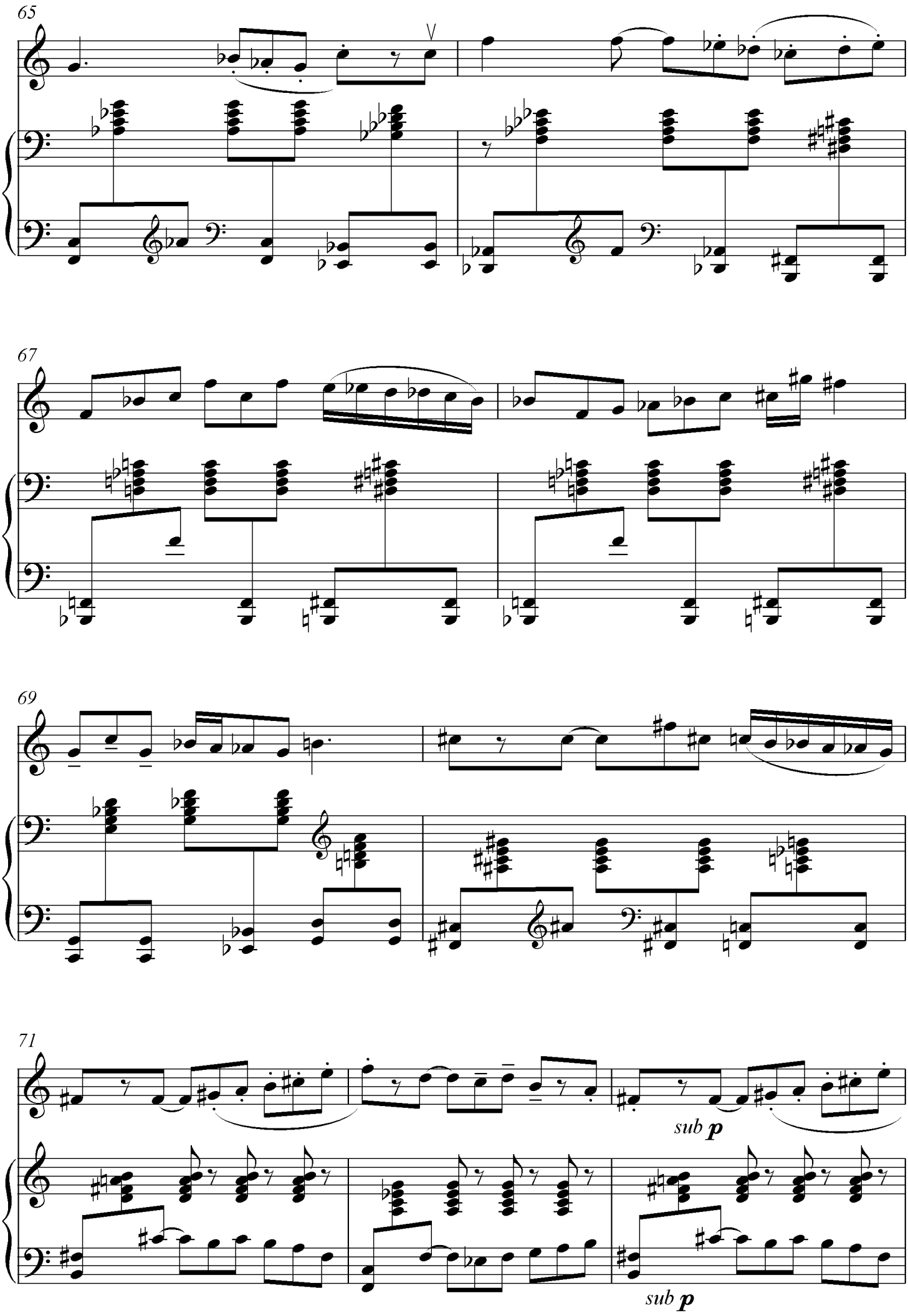

17
19
21
23
p
p

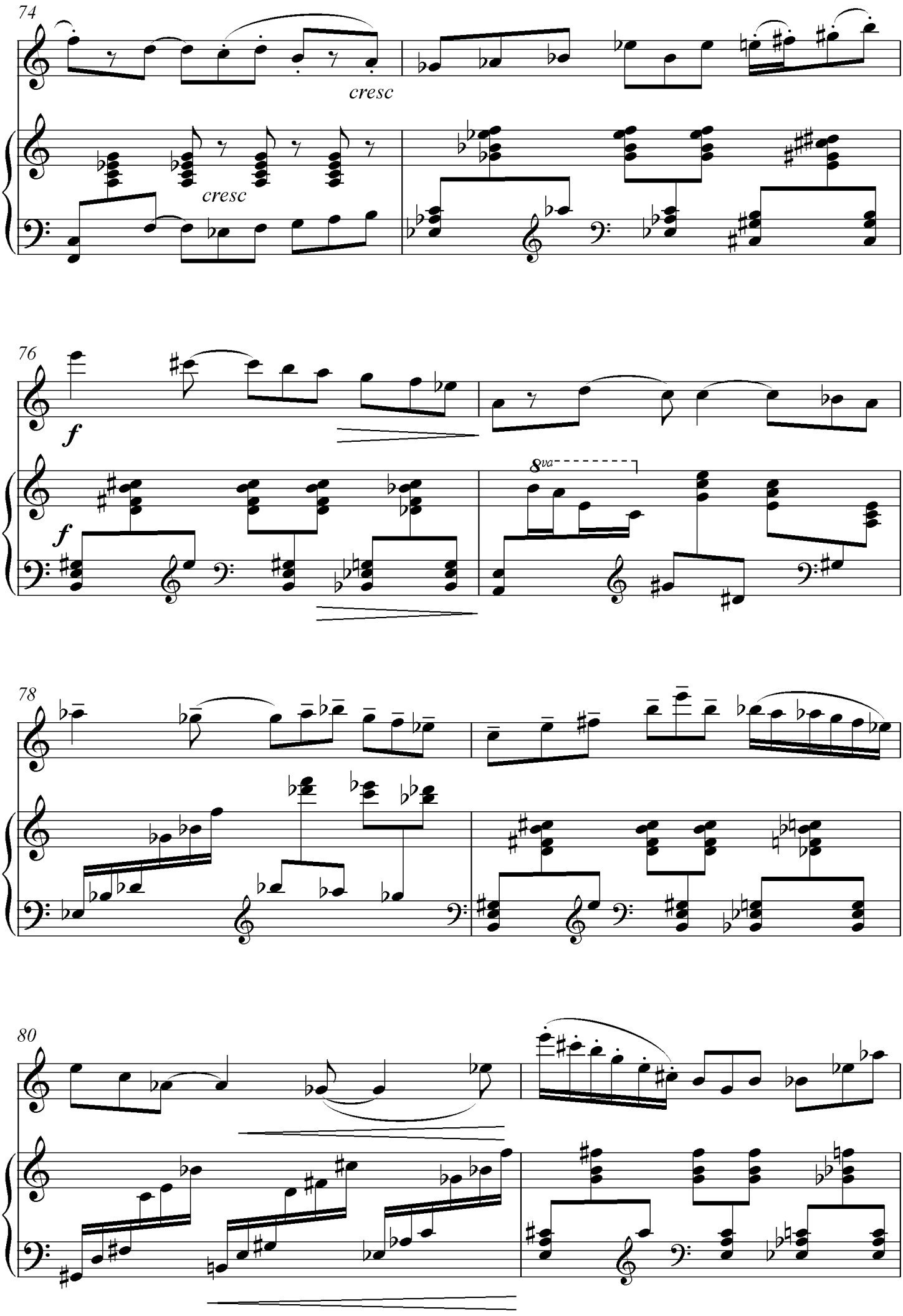

25
f
f
27
sub p
cresc
sub p
cresc
30
piu f
piu f
32
7
7
ff
ff

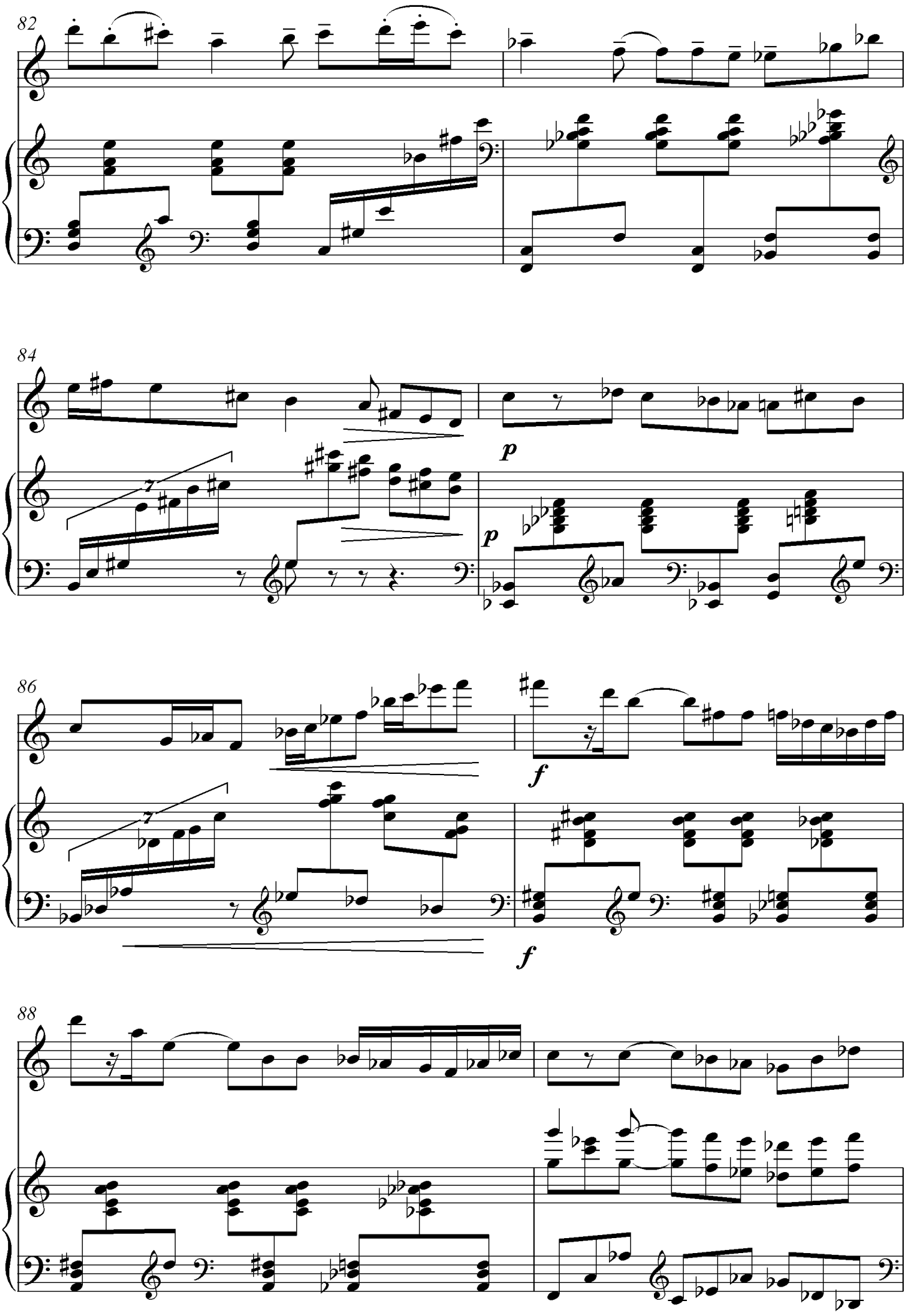

34
p
pp
37
Trio
Trio mf
mp
40
43
f
mf

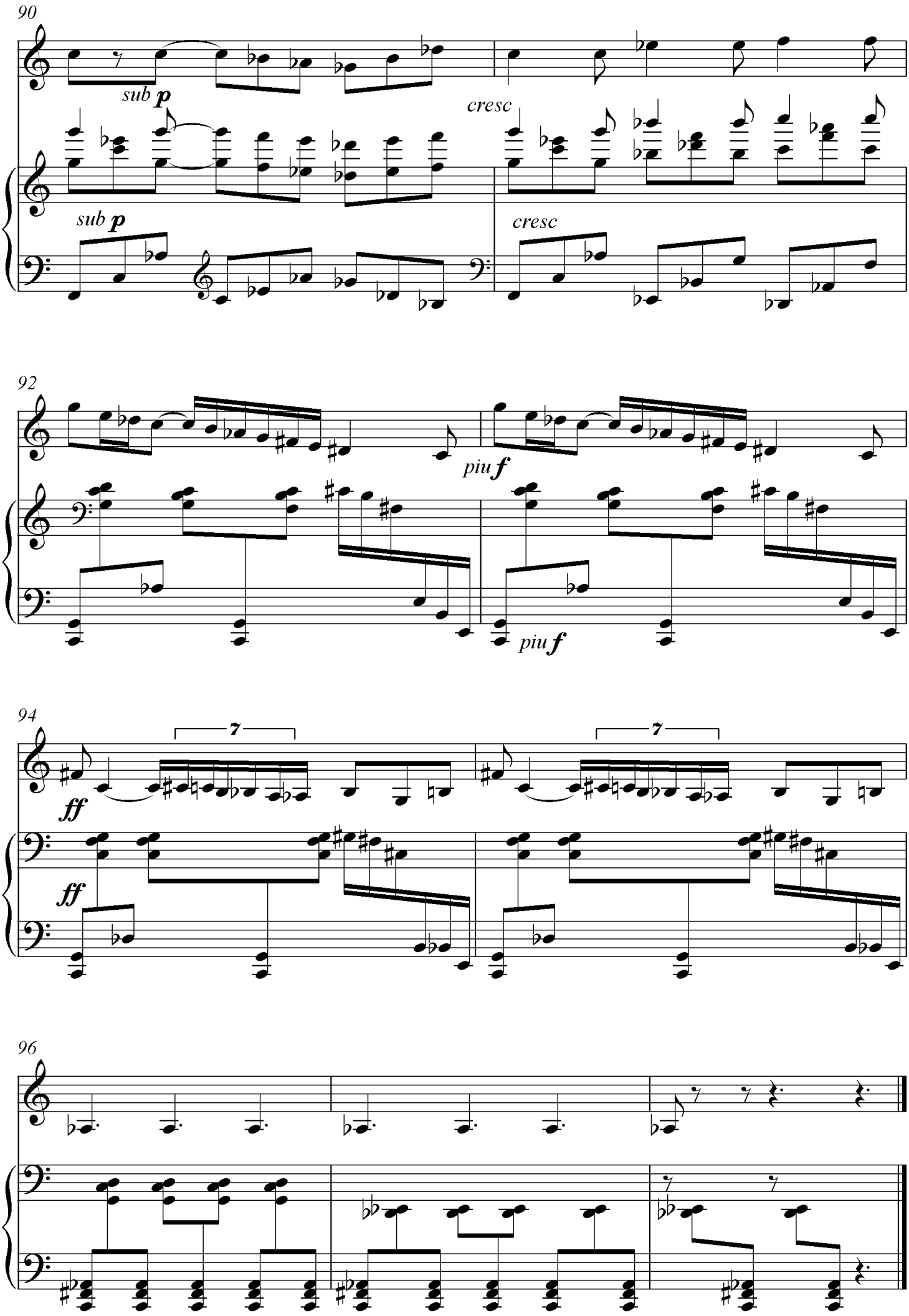

46
49
52

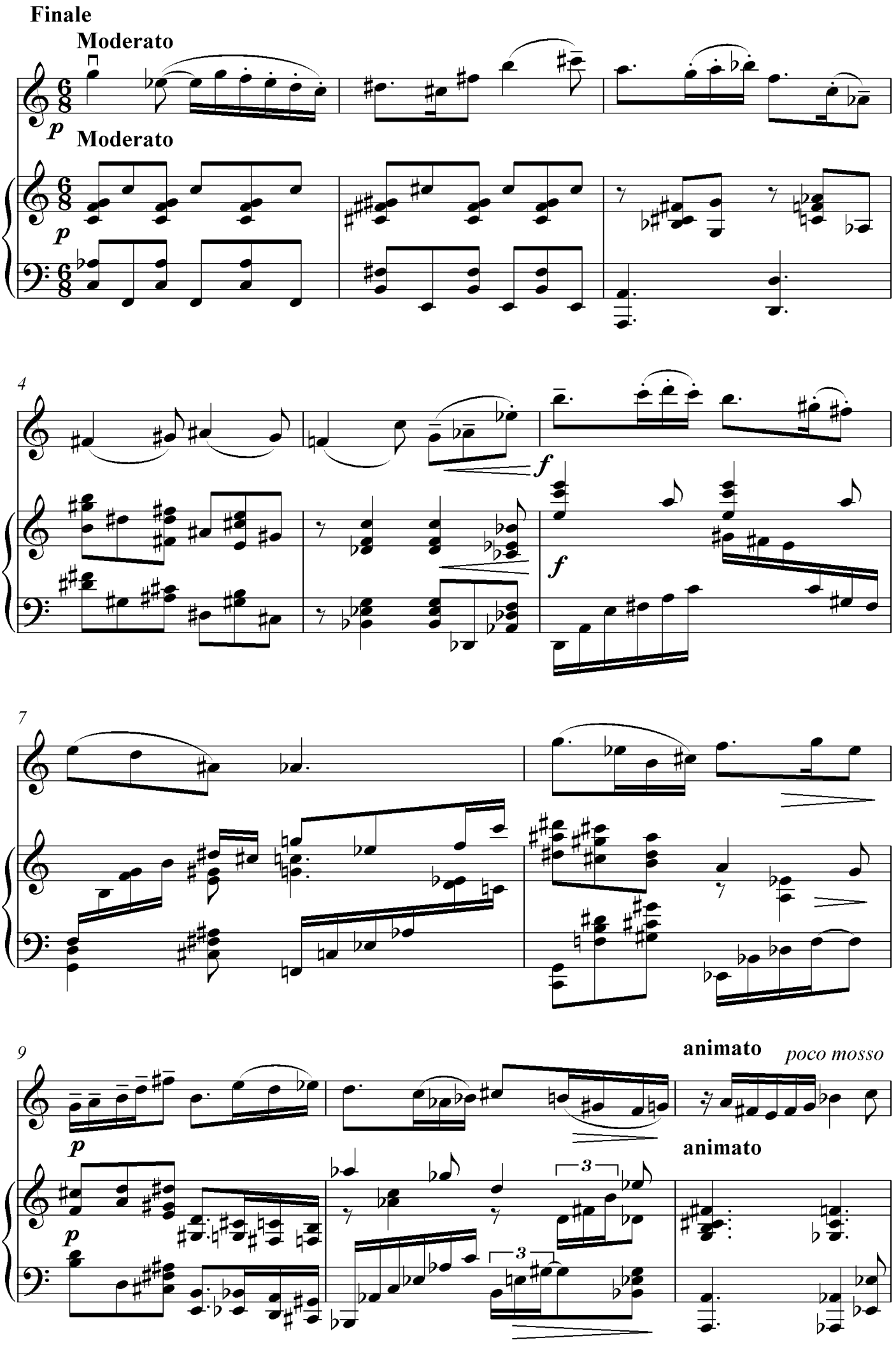

55
58
61
63
Tempo 1
giocoso
f
Tempo 1
giocoso
f

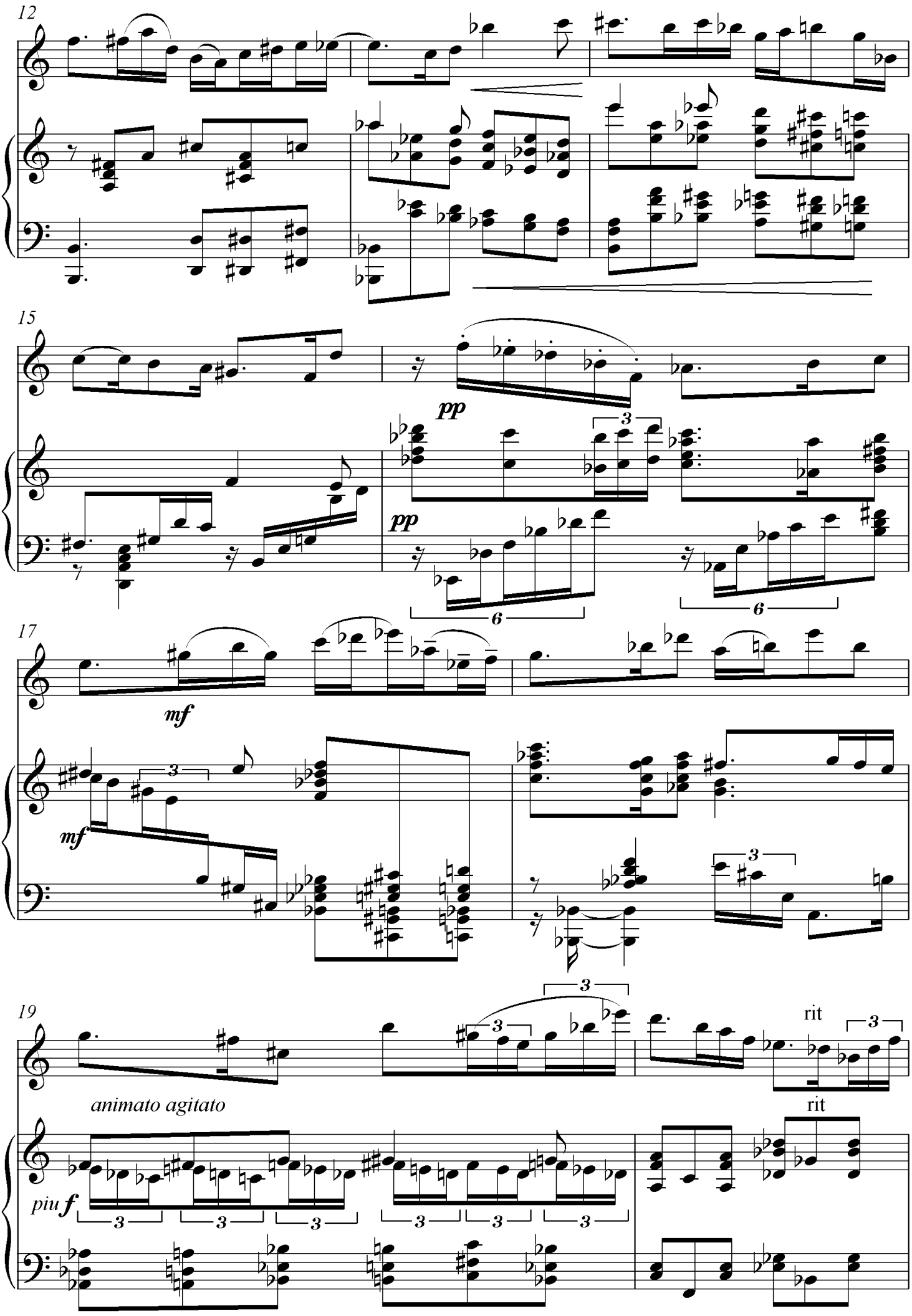

65
67
69
71
sub p
sub p

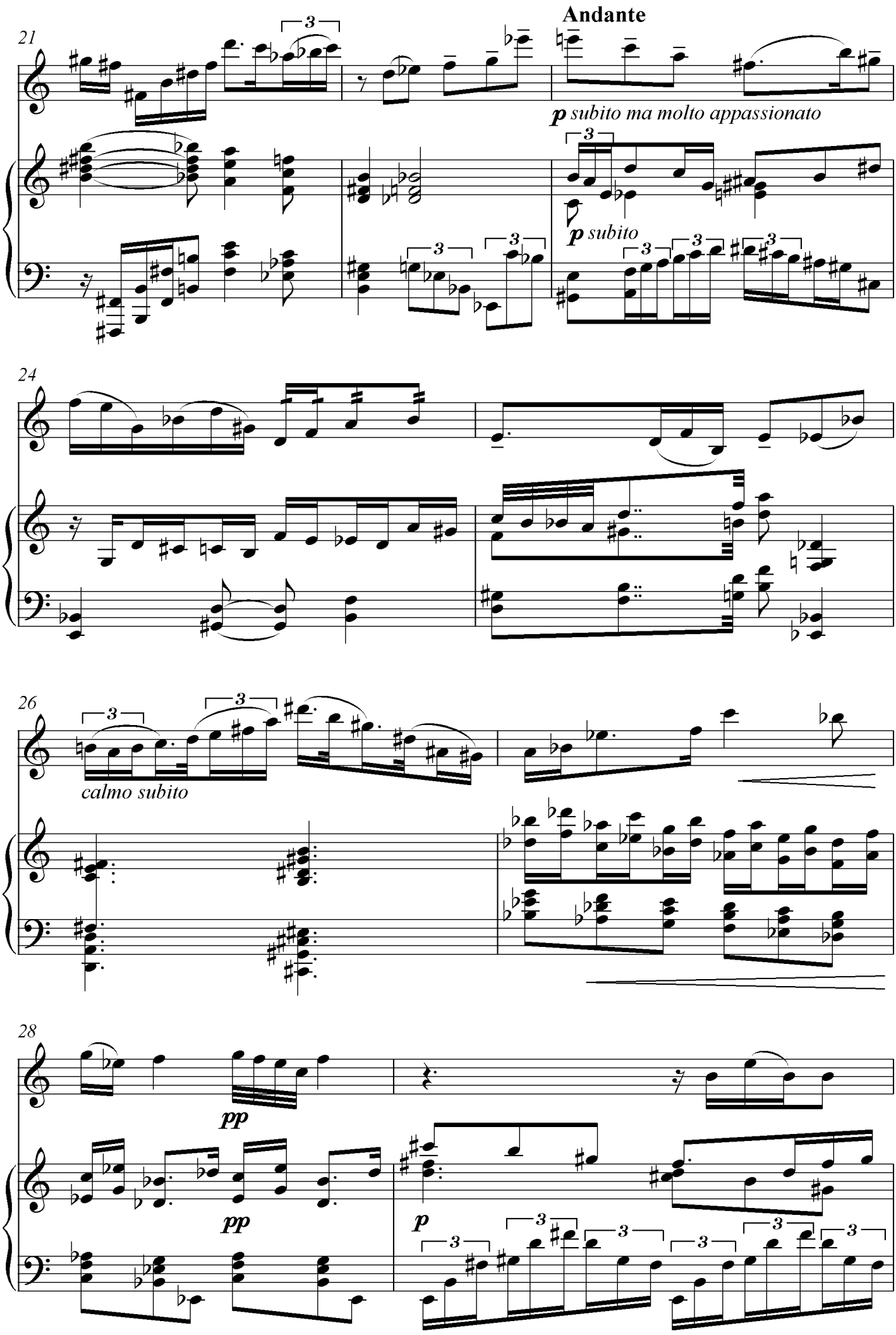

74
cresc
cresc
76
f
f
8va
78
80

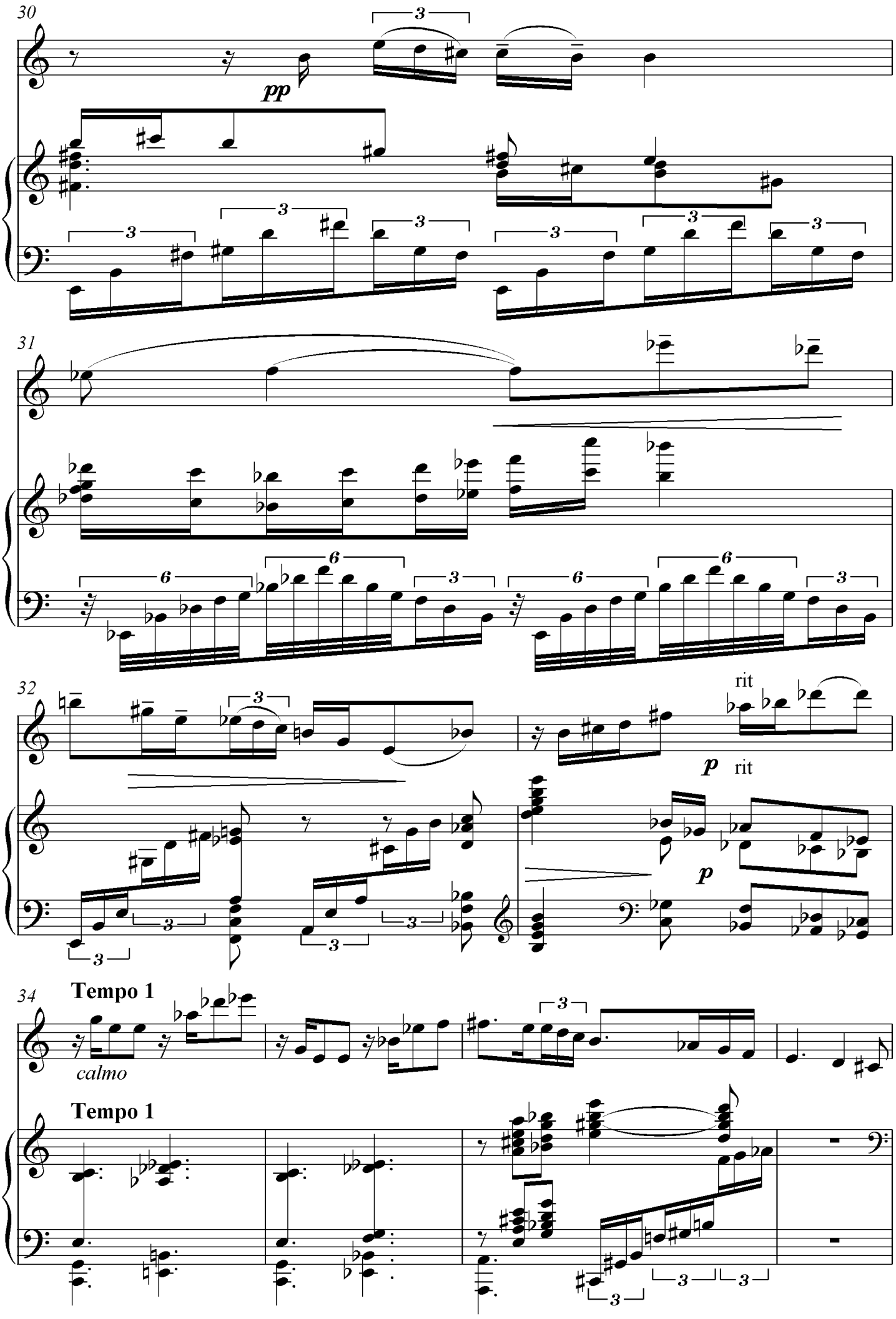

82
84
p
p
86
f
f
88

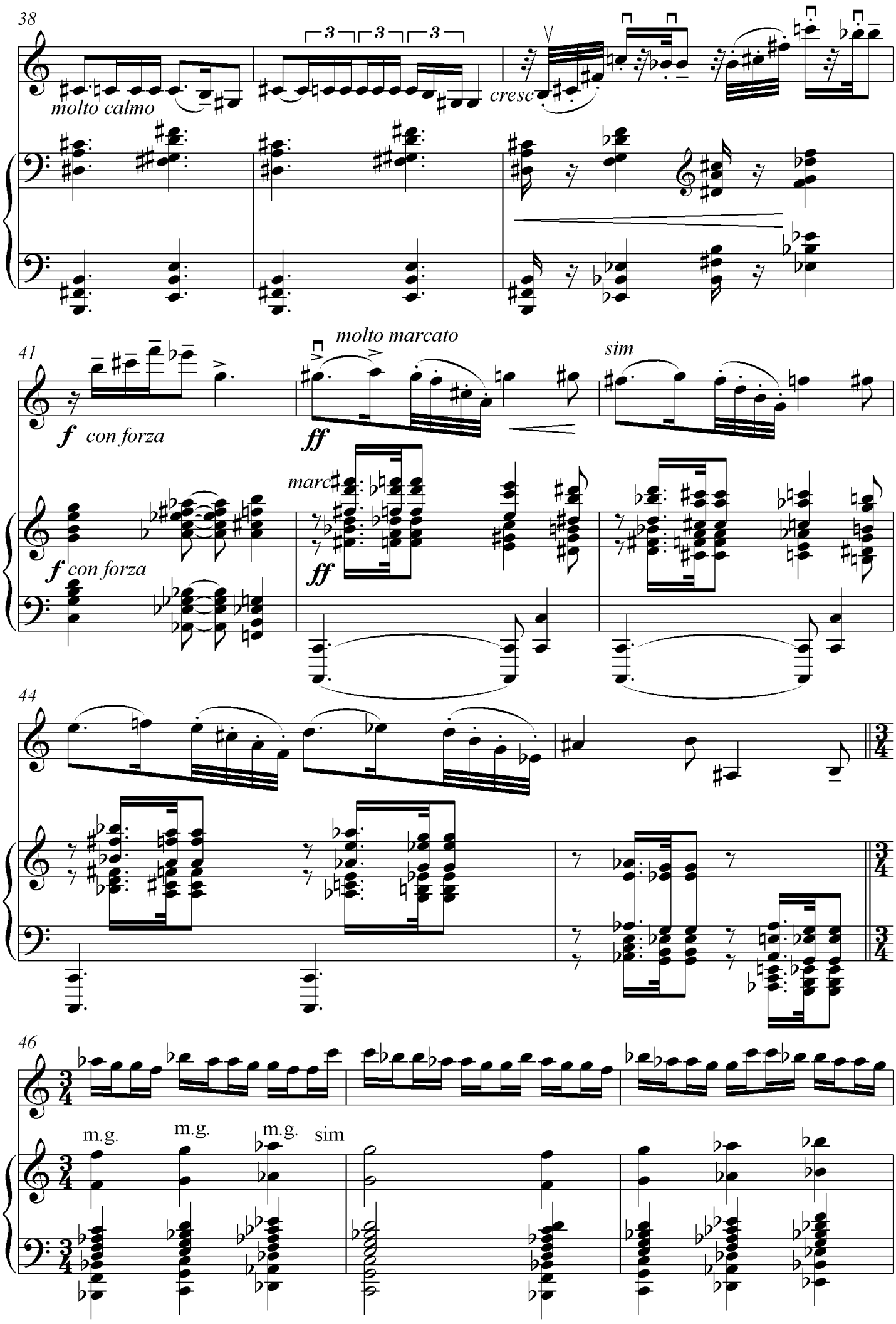

90
sub p
sub p
cresc
cresc
92
piu f
piu f
94
7
7
ff
ff
96

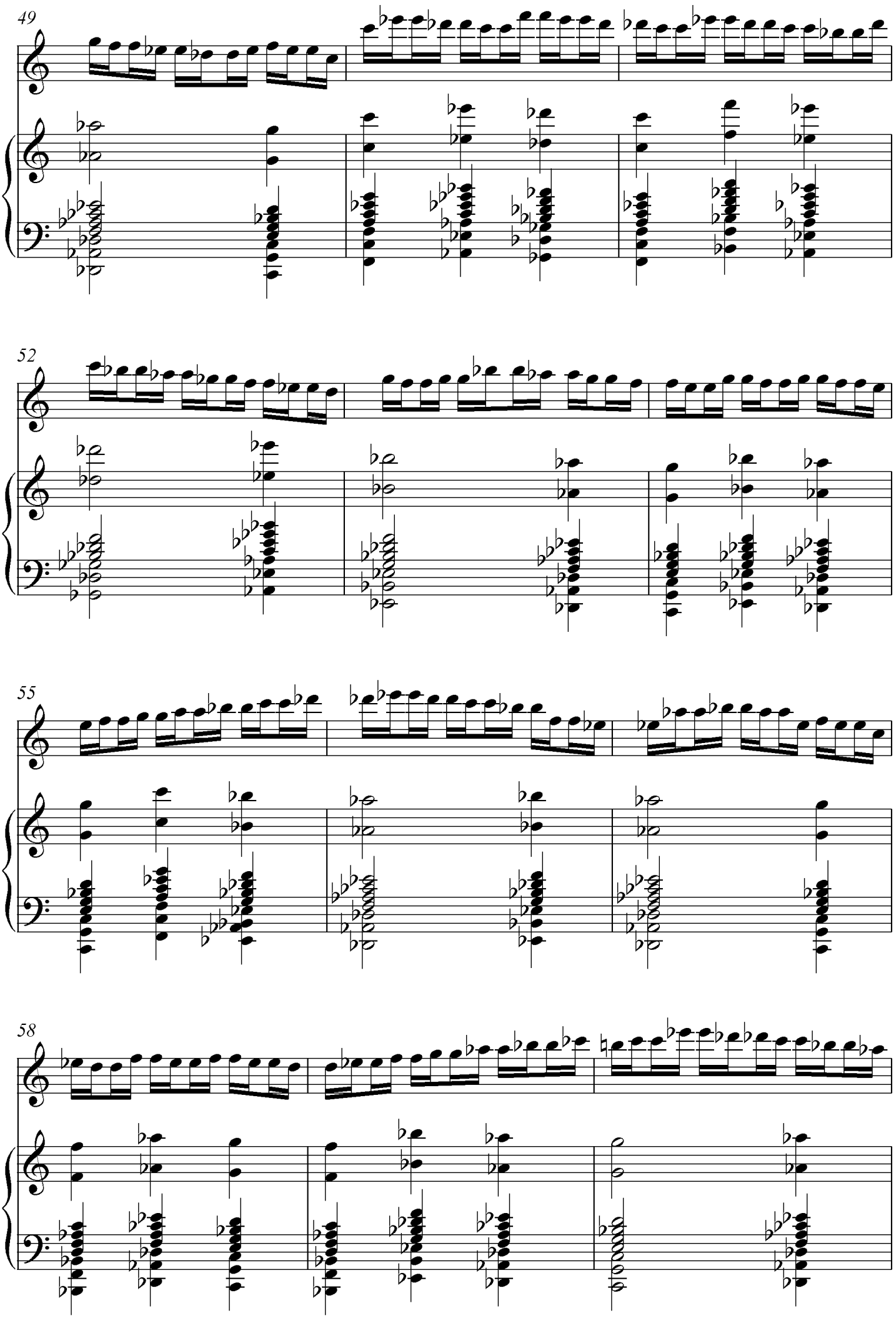

Finale
Moderato
p
Moderato
p
4
f
f
7
9
animato
poco mosso
p
p
animato
3
3

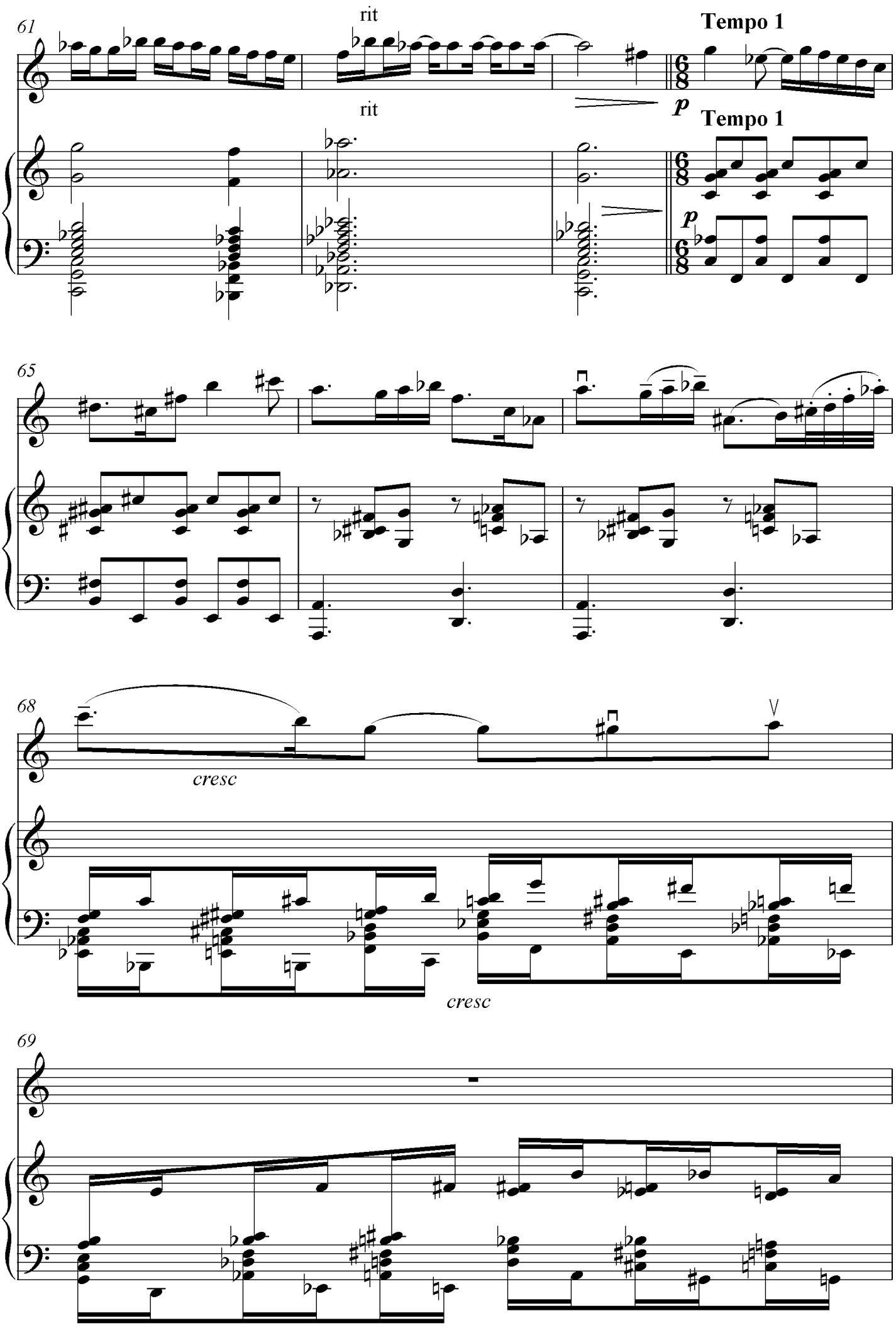

12
15
pp
pp
17
mf
mf
19
animato agitato
piu f
rit
rit

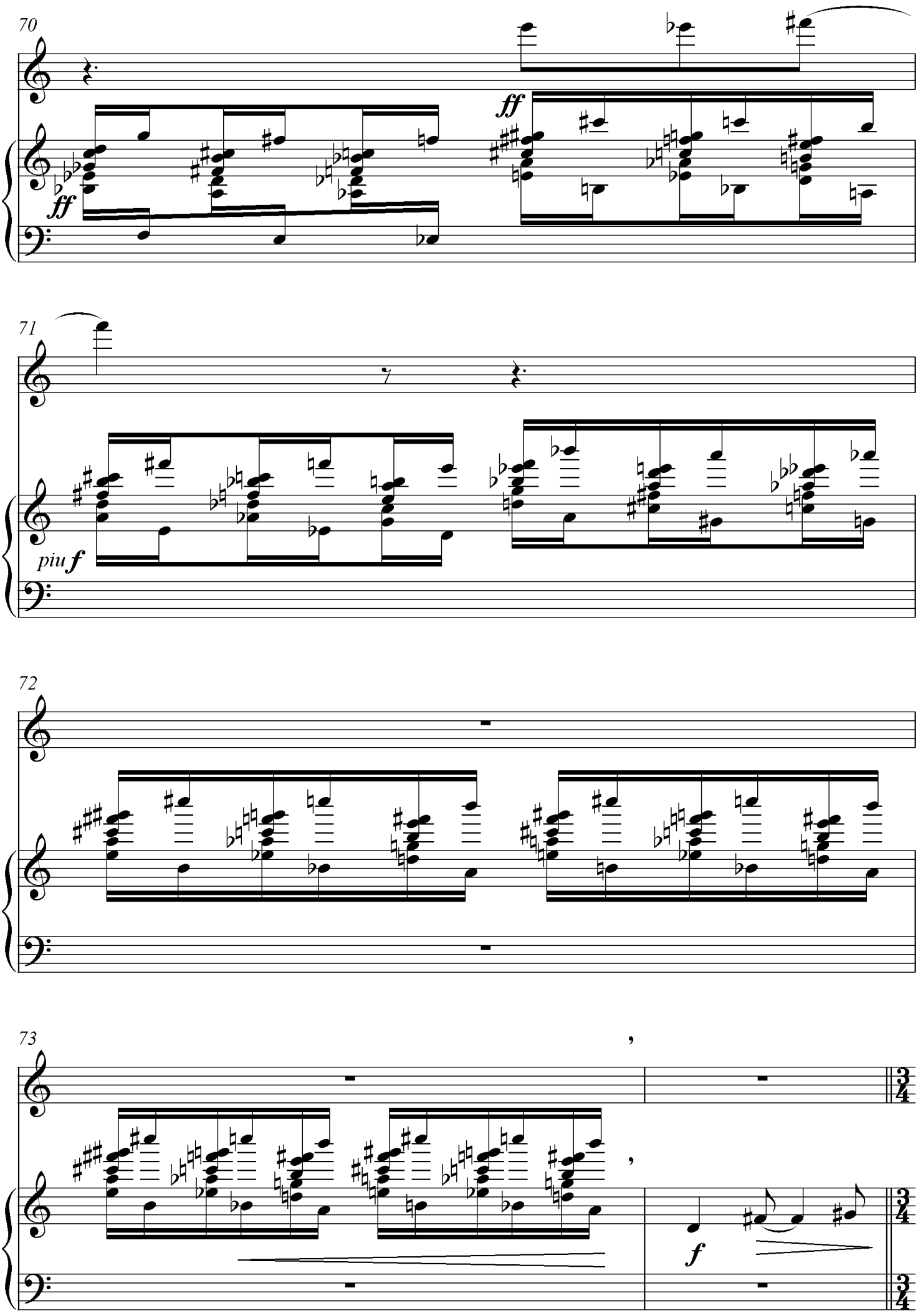

Andante
21
p subito ma molto appassionato
p subito
24
26
calmo subito
28
pp
pp
p

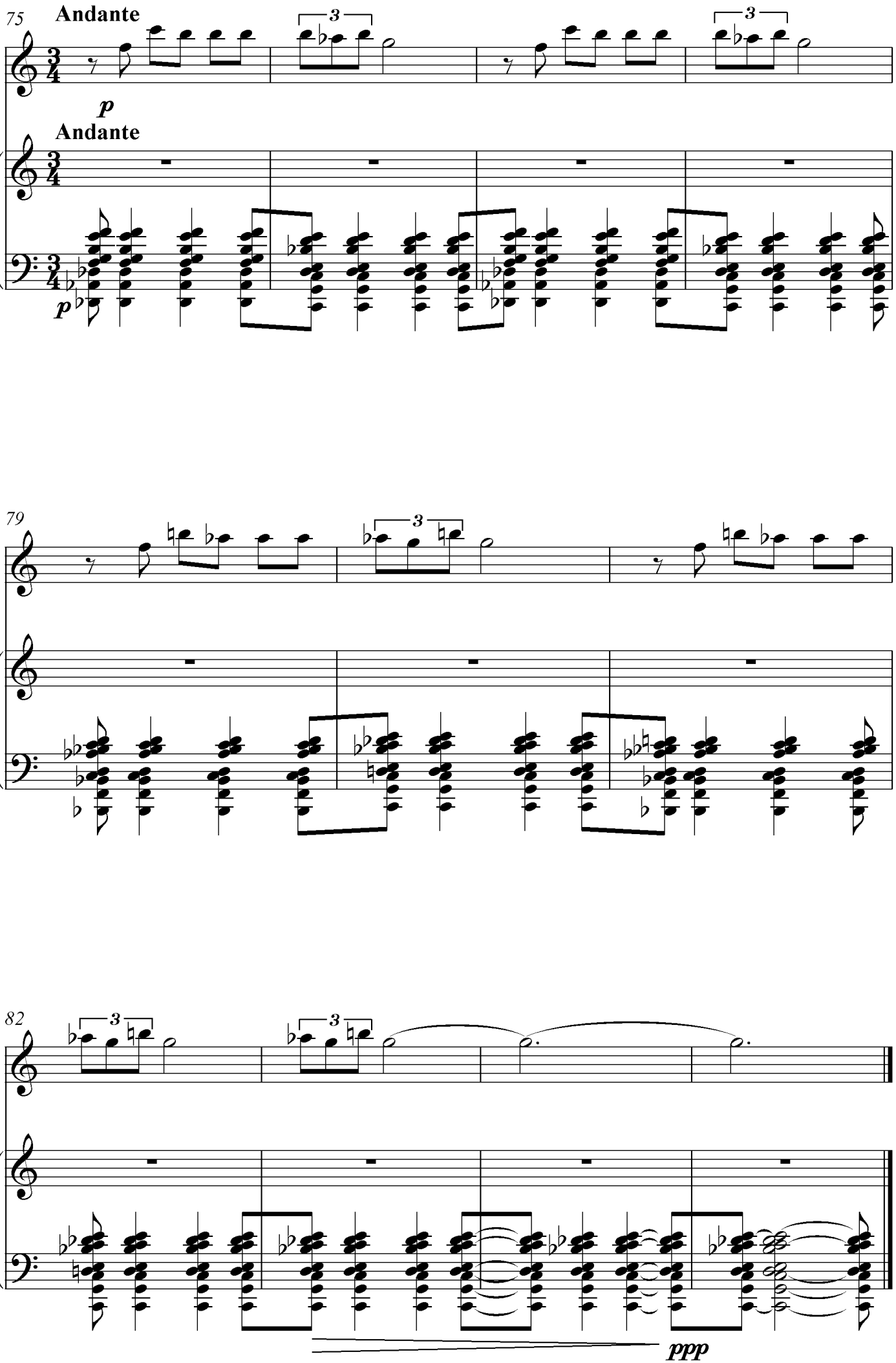
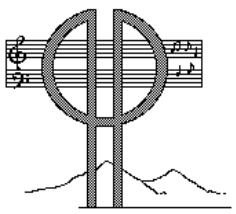
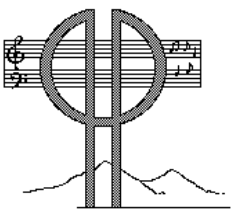

30
pp
31
32
rit
p
rit
p
34
Tempo 1
calmo
Tempo 1


38
molto calmo
3
3
3
cresc
41
molto marcato
sim
f con forza
ff
marc
f con forza
ff
44
46
m.g.
m.g.
m.g.
sim


49
52
55
58


61
rit
rit
Tempo 1
Tempo 1
p
p
65
68
cresc
cresc
69


70
ff
ff
71
piu f
72
73
f
3/4
3/4
3/4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