

52

Meister Weisen

*Stücke aus älteren und neueren Werken für Violine und Klavier
ausgewählt und herausgegeben*

von

CARL FLESCH

SINDING SUITE

OP. 10

〈FLESCH〉

Nr. 2477a

EDITION PETERS

MEISTER WEISEN

aus älteren und neueren Werken für Violine und Klavier, unter
Mitwirkung von Walther Davisson, Carl Herrmann, Paul Klengel usw.

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A L T E R E W E R K E

- | | | |
|--------------|------------------|---|
| Ed.-Nr. 4160 | Bach, Joh. Seb., | Allegro aus einer Lautensuite (Klengel) |
| Ed.-Nr. 4162 | Barbella, | Larghetto (Klengel) (o) |
| Ed.-Nr. 4161 | Couperin, | Les grâces naturelles (Klengel) |
| Ed.-Nr. 4163 | Gluck, | Gavotte aus „Iphigenie in Aulis“ (Klengel) |
| Ed.-Nr. 4164 | Händel, | Andante aus der 9. Sonate für Flöte und beziff. Baß (Klengel) |
| Ed.-Nr. 4165 | Händel, | Sarabande aus der IV. Suite für Cembalo (Klengel) |
| Ed.-Nr. 4166 | Mozart, | Adagio aus dem Streichquartett in B dur (Klengel) |
| Ed.-Nr. 4325 | Mozart, | Kleine Nachtmusik (Herrmann) |
| Ed.-Nr. 4167 | Nardini, | Sonate D dur (Flesch) (o) |
| Ed.-Nr. 4168 | Porpora, | Allegro giocoso (Klengel) |

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| Ed.-Nr. 3825 | Brahms, | Walzer A dur, Op. 39 Nr. 15 (Hodstein) |
| Ed.-Nr. 4169 | Chausson, | Op. 25, Poème (Davisson) |
| Ed.-Nr. 4170 | Grieg, | Norwegischer Tanz aus Op. 35 (Flesch) |
| Ed.-Nr. 2529 | Moszkowski, | Op. 45 Nr. 2, Guitarre (Sarasate) |
| Ed.-Nr. 2786 | Nováček, | Perpetuum mobile (Davisson) (o) |
| Ed.-Nr. 4171 | Reger, | Largo aus der Sonate in C moll, Op. 139 (Flesch) (o) |
| Ed.-Nr. 2477a | Sinding, | Op. 10, Suite (Flesch) (o) |
| Ed.-Nr. 4333 | Tschaikowsky, | Op. 26, Sérénade mélancolique (Herrmann) (o) |
| Ed.-Nr. 4172a | Tschaikowsky, | Op. 42 Nr. 2, Scherzo (Flesch) (o) |
| Ed.-Nr. 4172b | Tschaikowsky, | Op. 42 Nr. 3, Melodie (Flesch) (o) |

(o) = Original

C. F. PETERS

FRANKFURT · LONDON · NEW YORK

SUITE

I

Christian Sinding, Op.10
herausgegeben von Carl Flesch

Presto

Violine

Klavier

Presto

mf

legato

4

crescendo

crescendo

7

mf

mf

11

crescendo

crescendo

15

mfpp

pp

Ad.

* Ad.

This system contains measures 15 through 18. The right hand features a continuous sixteenth-note melody. The left hand provides harmonic support with chords and moving lines. Dynamics include *mfpp* and *pp*. An *Ad.* (Adagio) marking appears in measure 17, and a repeat sign with a first ending bracket is at the end of the system.

19

f

* Ad.

* Ad.

This system contains measures 19 through 22. The right hand continues the sixteenth-note pattern. The left hand has more complex chordal textures. Dynamics include *f*. The system ends with a repeat sign and a first ending bracket.

23

pp

* Ad.

This system contains measures 23 through 26. The right hand continues the sixteenth-note pattern. The left hand features sustained chords. Dynamics include *pp*. The system ends with a repeat sign and a first ending bracket.

27

poco a poco crescendo

This system contains measures 27 through 30. The right hand continues the sixteenth-note pattern. The left hand features sustained chords. The system ends with a repeat sign and a first ending bracket.

31

mfpp

B^f

sempre legato

This system contains measures 31 through 34. The right hand continues the sixteenth-note pattern. The left hand features sustained chords. Dynamics include *mfpp*. A *B^f* (Basso Forte) marking appears in measure 33. The system ends with a repeat sign and a first ending bracket.

(35)

(39)

(43)

(47)

(51)

65

p
pp

69

crescendo poco a poco
crescendo

63

D

67

dim. poco a poco

71

fp
mp

(75) *cresc.*

(79) *mf* *mf*

(83)

(87) *cresc.*

(90) *allarg.* *Adagio* *ff* *Adagio* *f*

II

Adagio

The first system of the musical score for 'II'. It consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Adagio'. The piano part begins with a *p* (piano) dynamic. The key signature has one sharp (F#) and the time signature is 4/4.

The second system of the musical score. It continues the melodic and piano parts from the first system. The piano part features a *dim.* (diminuendo) marking. The system concludes with a *pp* (pianissimo) dynamic in the piano part.

The third system of the musical score. The piano part includes a *pp* (pianissimo) dynamic and a *F* (forte) dynamic marking. The system ends with a *pp* (pianissimo) dynamic in the piano part.

The fourth system of the musical score. The piano part includes a *cresc.* (crescendo) marking, followed by *f* (forte) and *p* (piano) dynamics. The system concludes with a *poco rit.* (poco ritardando) marking. The piano part also features a *cresc.* (crescendo) marking, followed by *mf* (mezzo-forte) and *pp* (pianissimo) dynamics.

Un poco più mosso

(28)

pp dolce
Un poco più mosso

ppp

G

(35)

p *mp*

(42)

f

(48)

f *mp*
poco a poco dim. *f* *H* *p*

64

69

64

pp *cresc.* *f* *dim.*

crescendo *f*

70

p *pp espressivo* *com Ped.* *f* *I rit.*

76 Tempo I

Tempo I

pp *pp* *mf*

80

p *mf*

84

cresc. *f* *p* *cresc.* *f* *p* *p*

88

sonore *p* *rit.* *p* *rit.*

III

Tempo giusto

Tempo giusto

f

mf sempre legato

Red. *

5

f

p

f

p

Red. *

9

crescendo

K

crescendo

tr

tr

13

f

1.

1.

Red. *

(19) 2.

poco rit

pp ben legato

Red. *

(20)

trm trm

(23)

trm

(26)

p

L

pp

Red. *

(30) *crescendo* *sempre crescendo* *mf cresc.* *led.* *

(35) *molto cresc.* *M* *led.* * *led.* * *led.* *

(40) *fff passionato* *f* *led.* * *led.* *

(43) *led.* * *led.* * *led.* * *led.* * *led.* * *led.* *

(46)

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

(48)

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

(50)

N

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

(53)

Lento

Ped. * Ped. * Ped. * Ped. *

65 Tempo I

Tempo I

mf

69

63

ced. *

p

p

crescendo

crescendo

67

72 Kadenz (Tempo più moderato)

(76)

(80)

allarg. *in tempo rubato*

p *p*

R

(84)

p *p*

(88)

allarg. *mf* *dim. poco a poco*

S

(93)

rit. **Lento** *rit.* **Lento**

(98) Tempo I

ff marcato
Tempo I

Red. * Red. * Red. *

(101)

Red. * Red. * Red. * Red. *

(104)

Red. * Red. * Red. * Red. * Red. * Red. Red. *

(107)

Red. * Red. * Red. *

(110)

(113)

V *(stringendo)*

(116)

(118)

Adagio

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SUITE

Violine

I

Christian Sinding, Op.10
herausgegeben von Carl Flesch

Presto

5 *fp*

9 *cresc.*

13 *fp*

17 *f* *p*

21 *f* *p*

25

29 *cresc. poco a poco*

33 *B* *fp*

37 *cresc.*

41 *fp*

Violine

3

(45) *cresc.*

(49) *f dim. poco a poco*

(53)

(57) *p*

(61) *cresc. poco a poco*

(65) *dim. poco a poco*

(69)

(73) *fp*

(77) *cresc.*

(81) *f*

(85)

(89) *Adagio*
allarg. ff

Violine

II

Adagio *)

IV 3 3 1 2 1 4 1

p

⑥

1 1

⑪

3 2 3 Klav. F III 3 3 1

dim. *pp*

⑱

3 1 (3) 0 1 3 1 1 # #

cresc.

⑳

3 1 4 2 Klav. *poco rit.* II 4 3 (3)

f *p* *pp dolce*

㉓

tr 2 3 2 3 G I 1 1 3

㉙

II 1 1 3 3 3

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

㉛

I 3 3 2 3 3 tr 3 Klav. tr 3

f

㉞

H IV 4 3 4 2 tr 2 3 2 1 1

mp

*) Das Zeichen/ bedeutet hier keine Luftpause. Es soll bloß das Verständnis für die Gliederung der einzelnen Phrasen erleichtern und vor allem musikalisch nicht gerechtfertigte Tonverbindungen in Form von portamenti ausschalten.

*) Le signe / n'a pas ici la signification d'un léger arrêt. Il sert simplement à faciliter la compréhension de la formation de chaque phrase et doit avant tout empêcher certaines liaisons qui, sous forme de portamenti, n'auraient au point de vue musical aucune raison d'être.

*) The sign: / does not indicate an interruption, but is merely intended to facilitate matters for the eye, in showing where the several phrases begin and end, excluding, above all, the musically unwarranted binding of notes in the form of portamenti.

Violine

5

59 *cresc.* *p* *tr*

64 *pp* *cresc.* *f* *dim.*

70 *p* *Klav.* *I rit. Tempo I*

79 *pp*

82 *cresc.* *f* *p*

87 *sonore* *p* *rit.*

III

Tempo giusto

ff *fz* *p* *cresc.* *ff* *Klav.*

6 9 12 16

Violine

(23) *L* *p*
 (29) *cresc.* *mf sempre cresc.*
 (35) *M* *molto cresc.*
 (39) *fff* *passionato*
 (44) *fff*
 (49) *N*
 (54) *Lento* *O Tempo I* *ff*
 (57) *fz*
 (61) *p*
 (64) *P* *cresc.*
 (67) *ff*

Violine

7

(72) *Kadenz* (Tempo più moderato) $\frac{V}{V}$

(75)

(79) *allarg.* $\frac{R}{R}$ (in tempo rubato) *p*

(83) *p*

(86) *p*

(89) *allarg.* *mf* *cresc. poco a poco*

(93) *rit.* *Lento*

(98) *Tempo I* *ff marcato* *cresc.*

(104) *fff*

(109) *fff*

(114) *Adagio* (stringendo)



VIOLINMUSIK

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(Davisson) (2 Bände) EP 4355a/b

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Sonate Nr. 3 c op. 45 EP 2414

HÄNDEL Hallenser Sonaten a, e, h (Woehl) Vc. ad lib. EP 4554

6 Sonaten A, g, F, D, A, E (Davisson/Ramin) Vc. ad lib. 2 Bde. EP 4157a/b

Sonaten g, a, C, F (Woehl) m. Vc. ad lib. EP 4552

TH. DE HARTMANN Sonate op. 51 Bel 197

HAYDN Sonaten. Urtext (K. H. Köhler) Hob XV: 17, 31, 32, 38, XVI: 43 bis EP 9017

KREBS 6 Kammersonaten (Klein) 2 Bde. EP 9024a/b

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Sonate F, Erstausgabe (Menuhin) EP 6075

MOZART Sonaten (Flesch/Schnabel) KV 296, 301–306, 376–380, 402, 403, 454, 481, 526, 547, 570 EP 3315
Sonaten KV 55–60 (Romant.) (Sitt/Heuß) EP 3329
Sonaten KV 301–306 (Mannheimer) Urtext (E. Schmitz / H. Bastian) EP 4619

REGER Sonate c op. 139 EP 3985

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TELEMANN Sonate C aus »Der Getreue Musikmeister«. Urtext (Degen) m. Vc. ad lib. EP 4550
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zu Telemann: 6 Sonatinen (Mertens Bernstein) m. Vc. ad lib. EP 9096

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