

3500
Spec. 2300

SCHOENBERG

SONATE
für Violine (oder Flöte) und Klavier
nach dem BLÄSERQUINTETT op. 26

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1. H 7 bedeutet: Haupt-Stimme } Die Bezeichnung der Haupt- und Nebenstimmen bezweckt, die Spieler
 N 7 „ Neben-Stimme } über die jeweilige Bedeutung ihrer Stimme aufzuklären; diese sollen
 daraus insbesondere entnehmen, daß die unbezeichneten Stellen begleitend zurückzutreten haben.

2. ♯ bedeutet: *betont*, wie ein guter Takteil.

∨ „ *unbetont*, wie ein schlechter Takteil.

3. In der Bezeichnung der kurzen Noten ist hier unterschieden zwischen harten, schweren und leichten, elastischen. Erstere sind durch ♯, letztere durch ∨ bezeichnet.

— ist als Längenzeichen verwendet (*tenuto* und *portato*). Wenn darüber das Betonungszeichen ♯ gesetzt ist (♯), so bedeutet das: betonen und verlängern; steht der Staccato-Punkt darüber (∟), so ist die Note gut auszuhalten (Verlängerung) und trotzdem durch eine kleine Pause, durch Absetzen von den folgenden zu trennen (Verkürzung). Λ bezeichnet mindestens: „nicht fallen lassen“, oft aber direkt „hervorheben“ (so sind insbesondere Auftakte bezeichnet).

4. Die Metronomzahlen sind nicht wörtlich zu nehmen, sondern bloß als Andeutung.

5. *Triller* immer ohne Nachschlag. *Vorschläge* als Auftakte.

1. H 7 signifie: *Partie principale* } La Partie principale et la Partie secondaire ont été marquées principalement
 N 7 „ *Partie secondaire* } afin d'indiquer aux exécutants l'importance de leur partie respective. Il
 s'en suit donc que les passages non marqués d'un signe sont à jouer en manière d'accompagnement.

2. ♯ signifie *accentué*, comme un temps fort.

∨ „ *non accentué* comme un temps faible.

3. Une différence a été établie dans la façon de marquer les notes brèves. Celles dont l'exécution doit être rude, lourde, appuyée sont marquées par le signe ♯, celles qui se jouent légèrement, avec souplesse sont désignées par le signe ∨.

Le signe — indique, que la note est à *tenir* (*tenuto* et *portato*). Quand ce signe est surmonté du signe d'accentuation (♯), cela signifie: accentuer et tenir; si c'est par le point du *staccato* (∟) qu'il est surmonté, il signifie que la note doit être bien *tenue* et néanmoins, par une petite pause, par une interruption, être *séparée* de la note suivante.

Λ signifie pour le moins: «*Ne faiblissez pas*», souvent même: «*En dehors*» (Les *anachrouses* principalement sont marquées de cette façon).

4. Les *chiffres métronomiques* ne doivent pas être pris à la lettre, mais seront considérés comme de simples indications.

5. Les *trilles* seront toujours exécutés sans trait final. Les formules initiales seront jouées comme des *anachrouses*.

1. H 7 means: Principal Part } The notation of the Principal and Secondary parts is for the purpose
 N 7 „ Secondary Part } of making clear to the performers the various meanings of their parts;
 they should then know which parts have to take a secondary place.

2. ♯ means: *Accented* like a strong beat.

∨ „ *Unaccented* like a weak beat.

3. In the notation of the short notes one should differentiate between the hard, heavy and the light, elastic ones. The first have been marked ♯ and the latter ∨.

— means that the note should be lengthened (*tenuto* and *portato*). When the mark ∟ is placed above, the notes should be accented and made longer. When the staccato point (∟) is put above, it means that the note must be well held on, but separated from the next one by means of a slight pause.

Λ at least means “to be retained”, but often even “to bring out” (in this manner upbeats have been specially marked).

4. The metronome marks must not be taken literally, they merely give a suggestion of the tempo.

5. *Trills* must always be played without grace notes. *Appoggiaturas* should be regarded as upbeats.

Sonate

nach dem Bläserquintett Op. 26

Aufführungsrecht vorbehalten
Droits d'exécution réservés

I

Schwungvoll (♩=126) (*sehr mäßige Halbe*)

von Arnold Schönberg.

für Klavier und hohes Instrument bearbeitet von Felix Greissle

Violine
oder Flöte
oder Klarinette

Klavier

The musical score is written for a high instrument (Violine oder Flöte oder Klarinette) and piano (Klavier). The tempo is marked 'Schwungvoll (♩=126) (*sehr mäßige Halbe*)'. The score is in 2/2 time and consists of 10 measures. The high instrument part is marked with 'f' and 'fp' dynamics. The piano part is marked with 'fp', 'mf', 'p', and 'sf' dynamics. The score includes various musical notations such as notes, rests, and slurs.

11 12 13 14

pp *p*

1 3 7

15 16 17

f *fp* *p*

1 3 7

18 19 20

p *fp* *f*

1 3 7

21 22

sf *p*

1 3 7

Red. *

23 *mf* 24 *f* *ff* *mf* *f*

25 26 *pp* 27 *p* *f* *p* *H r. H.*

poco rit. 28 29 30 *Klar. (8^{va} basso)* *pp leicht* *pp* *(l. H.)*

Klar. 31 *p* 32 *sf* *tr* *p* *H* *p dolce*

etc.

33 *fp*

34 *p*

35 (Klar. loco) *cresc.* *f*

36 *f* *fp*

37 *f*

38 *p* *3*

40

41 *rit.* *p* *p*

42 *p*

43

System 1: Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a piano accompaniment. Measure 44: Treble has a half note, bass has a half note. Measure 45: Treble has a half note, bass has a half note. Measure 46: Treble has a half note, bass has a half note. Dynamics: *pp* (espressivo) at the start of measure 45, *ppp* at the start of measure 46, and *pp* at the start of measure 47.

System 2: Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a piano accompaniment. Measure 47: Treble has a half note, bass has a half note. Measure 48: Treble has a half note, bass has a half note. Measure 49: Treble has a half note, bass has a half note. Dynamics: *p* at the start of measure 48, *pp* at the start of measure 49, and *p* at the start of measure 50. Markings: *hervor* above measure 48, *h* above measure 49, and *h* above measure 50.

System 3: Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a piano accompaniment. Measure 50: Treble has a half note, bass has a half note. Measure 51: Treble has a half note, bass has a half note. Measure 52: Treble has a half note, bass has a half note. Dynamics: *pp* (espressivo) at the start of measure 51, *f* at the start of measure 52, and *p* at the start of measure 53. Markings: *h* above measure 51, *h* above measure 52, and *h* above measure 53.

System 4: Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a piano accompaniment. Measure 53: Treble has a half note, bass has a half note. Measure 54: Treble has a half note, bass has a half note. Measure 55: Treble has a half note, bass has a half note. Dynamics: *mp* at the start of measure 54, *p* at the start of measure 55, and *p* at the start of measure 56. Markings: *h* above measure 54, *h* above measure 55, and *h* above measure 56.

56 *mf* *sf* *H* *sf*

57 *sf* *H* *sf*

58 *sf* *H* *sf*

59 *sf* *fp* *f* *sf* *7*

60 *f* *fp* *p*

61 *f* *staccato* *fp*

62 *sf* *7*

63 *sf* *f* *p* *fp*

64 *f* *fp* *f*

The musical score is written for piano on a grand staff (treble and bass clefs). It consists of measures 56 through 64. The key signature has one flat (B-flat). Measure 56 begins with a mezzo-forte (*mf*) dynamic. Measures 57 and 58 feature sforzando (*sf*) accents and a fortissimo (*f*) dynamic. Measure 59 includes a fortissimo-piano (*fp*) dynamic. Measure 60 shows a fortissimo (*f*) dynamic followed by a piano (*p*) dynamic. Measure 61 is marked *staccato* and fortissimo (*f*). Measure 62 features a sforzando (*sf*) dynamic. Measure 63 includes a fortissimo-piano (*fp*) dynamic. Measure 64 features a fortissimo (*f*) dynamic. The score includes various musical notations such as slurs, ties, and articulation marks.

65 66

p *fp* *p* *fp*

67 68 69 70

sf *fp* *f* *ff* *H(r.H.)*

71 72^a 73^a 72^b 73^b

fp *p* *fp* *p*

74 75 76 77

p *pp(subito)* *p* *p*

78 79 80

pp *pp* *pp* *p*

poco rit. *string. Tempo*

81 82 83

f *ff* *fff*

84 85 86

f *f* *f*

87 88 89

f *mf* *mf*

[illegible]

Musical score for piano and clarinet, measures 100-108. The score is written for piano (p) and clarinet (Klar.). The piano part is in the lower staves, and the clarinet part is in the upper staves. The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

Measures 100-101: Piano part features a series of chords and moving lines, marked *f* and *ff*. The clarinet part has a melodic line with a trill (7) and a dynamic marking of *fp*.

Measures 102-104: Piano part continues with complex chordal textures. The clarinet part has a melodic line with a trill (7) and a dynamic marking of *fp*. The tempo marking *poco rit.* is indicated above measure 104.

Measures 105-106: Piano part features a series of chords and moving lines, marked *sfp* and *p*. The clarinet part has a melodic line with a trill (7) and a dynamic marking of *mp*.

Measures 107-108: Piano part features a series of chords and moving lines, marked *pp* and *f*. The clarinet part has a melodic line with a trill (7) and a dynamic marking of *f*. The tempo marking *etc.* is indicated above measure 108.

7 am Steg
fp *sf* *fp*

109 *pp* 110 *sf*

111 *p* 112 *p*

113 114 *p*

115 *f* 116 117 *f* *fp* *sf*

7

Detailed description: This page contains a musical score for piano, spanning measures 109 to 117. The score is written for a single instrument, with a grand staff (treble and bass clefs) used for measures 109-114 and a single staff for measures 115-117. The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. Measure 109 starts with a triplet of eighth notes in the bass clef, marked *fp*. Measure 110 continues with a triplet in the bass clef, marked *pp*. Measure 111 features a triplet in the bass clef, marked *p*. Measure 112 has a triplet in the bass clef, marked *p*. Measure 113 shows a triplet in the bass clef, marked *p*. Measure 114 has a triplet in the bass clef, marked *p*. Measure 115 begins with a triplet in the bass clef, marked *f*. Measure 116 continues with a triplet in the bass clef, marked *f*. Measure 117 ends with a triplet in the bass clef, marked *f*. The score also includes a section labeled 'am Steg' at the top, with dynamic markings *fp*, *sf*, and *fp*. The page number '13' is in the top right corner.

rit. etwas ruhiger

118 *f* 119 120 *f* 121 *f* *p*

122 *p* 123 *f* 124 *f*
f molto tenuto

rit. molto rit.

125 *f* 126 *f* 127 *f* *fp*

.... tempo

128 *f* 129 *fp* 130 *fp*
fp *p* *ffp* *p* *sfp*

131 132 133

134 135

136 137 138

poco rit. tempo

139 140 141

142 *p* *sf*

143 *mf* *p* *sf*

144 *mf* *p* *sf*

145 *mf* *p* *f*

146 *f* *p* *f*

147 *f* *sf* *p*

148 *f* *fp* *fp*

etwas verlangsamend

149 *f* *ff* *p* *f*

150 *f* *p* *f*

151 *f*

Measures 152 and 153. The score is in G major (one sharp). Measure 152 features a piano (*p*) melody in the right hand and a piano (*p*) accompaniment in the left hand. Measure 153 continues the melody and accompaniment, with a piano (*p*) dynamic marking. The key signature changes to F major (one flat) at the end of measure 153.

Measures 154, 155, and 156. Measure 154 begins with a *molto rit.* (very slow) tempo marking. The right hand has a forte (*fp*) melody, and the left hand has a piano (*p*) accompaniment. Measure 155 continues the melody and accompaniment, with a piano (*pp*) dynamic marking. Measure 156 continues the melody and accompaniment, with a piano (*p*) dynamic marking. The key signature changes to E major (two sharps) at the end of measure 156.

Measures 157 and 158. Measure 157 features a piano (*p*) melody in the right hand and a piano (*p*) accompaniment in the left hand. Measure 158 continues the melody and accompaniment, with a piano (*p*) dynamic marking. The key signature changes to D major (two sharps) at the end of measure 158.

Measures 159, 160, and 161. Measure 159 features a forte (*fp*) melody in the right hand and a forte (*fp*) accompaniment in the left hand. Measure 160 continues the melody and accompaniment, with a forte (*fp*) dynamic marking. Measure 161 continues the melody and accompaniment, with a forte (*fp*) dynamic marking. The key signature changes to C major (no sharps or flats) at the end of measure 161.

H
 f
 p
 162
 f
 163
 164
 p
 sf
 p₃

165
 166
 167
 H
 7

tempo
 168 H
 p
 169
 170 p

ppp
 171 pp subito
 172
 173 pp

Measures 174 and 175. The score is in G major (one sharp). Measure 174 features a treble staff with a melodic line and a bass staff with a lower melodic line. Measure 175 continues the melody. Dynamics include *mf* (mezzo-forte) and *f* (forte). An *H* (accrescendo) marking is present in measure 175.

Measures 176 and 177. Measure 176 shows a treble staff with a melodic line and a bass staff with a lower melodic line. Measure 177 continues the melody. Dynamics include *p* (piano), *f* (forte), and *fp* (fortissimo). An *H* (accrescendo) marking is present in measure 177.

Measures 178 and 179. Measure 178 features a treble staff with a melodic line and a bass staff with a lower melodic line. Measure 179 continues the melody. Dynamics include *fp* (fortissimo). An *H* (accrescendo) marking is present in measure 179. Below the bass staff, there are markings: *Re*, ***, *Re*, ***, *Re*, ***.

Measures 180 and 181. Measure 180 features a treble staff with a melodic line and a bass staff with a lower melodic line. Measure 181 continues the melody. Dynamics include *p* (piano). An *H* (accrescendo) marking is present in measure 181.

Measures 182 and 183 of a musical score. Measure 182 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 183 continues the melody in the treble staff, with a dynamic marking of *sf* (sforzando) in the bass staff.

Measures 184 and 185 of a musical score. Measure 184 shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 185 continues the melody in the treble staff, with a dynamic marking of *sf* (sforzando) in the bass staff.

Measures 186 and 187 of a musical score. Measure 186 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 187 continues the melody in the treble staff, with a dynamic marking of *f* (forte) in the bass staff.

Measures 188 and 189 of a musical score. Measure 188 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 189 continues the melody in the treble staff, with a dynamic marking of *f* (forte) in the bass staff.

190 *f* *pp* *p*

192 *f* *sfz* *f* *fp*

194 *fp* *cresc.* *195*

196 *f* *p* *pp* *dolce*

198 *p* 199 *sf*

200 *p* 201 *f*

steigernd

202 *p* 203 *f* 204 *ff*

..... I. Zeitmaß

205 *ff* 206 *ff* 207 *ff*

208 209 210 211 212

p *sp* *f*

.....*

f *And.*

213 214 215 216 217

p *f*

rit. verlangsamend

218 219 220 221 222

pp *pp*

molto rit.

223 224 225 226 227

p *pp*

II

Anmutig und heiter; scherzando; (♩ = 63)

1 *p* 2 *>* 3 *>* *fp* 4 5 *>* 6 *>* *fp*

7 *sf* 8 *fp* 9 10 11 *tr* 12 *p*

13 *>* 14 *fp* 15 *sf* 16 *sf* 17

18 *sf* 19 *fp* 20 *p* 21 *f* 22 *p*

poco rit.

23 24 25 26 27

f

tempo (aber etwas ruhiger)

p dolce

28 29 30 31

leicht

sf

p dolce

sf

poco rit.

32 33 34

sf

sf

tempo

poco rit

35 36 37

molto p dolce

ff

fp

ff

fp

sf

ff

fp

sf

tempo

poco rit Tempo

38 39 40

8

3 3 3 3 3 3

sf ff

Red. *

41 42 43 44

7

p sf sf sf

sf

.....rit.....etwas langsamer als das 1. Tempo

45 46 47 48 49

pp dolce

fp

Red. *

sf

50 51 52 53

8

7

sf

steigernd; ins Tempo

54 *f* 55 *ff* 56 *f* 57 *f* 58 *f*

r.H. *l.H.*

etwas zurückhaltend.....Tempo I

59 *p* 60 *p* 61 *p* 62 *p* 63 *p*

64 *immer pp* 65 *immer pp* 66 *immer pp* 67 *immer pp* 68 *immer pp*

69 *f* 70 *f* 71 *f* 72 *f*

73 74 75 76 77

f *ff* *ff* *ff* *f*

78 79 80 81 82

ff *ff* *ff* *ff* *ff*

etwas zurückhalten

83 84 85 86 87

p *p* *p* *p* *ff*

etwas strafferes Zeitmaß

88 89 90 91 92

f *f* *f* *f* *f*

93 94 95 96 97

98 99 100 101 102

fp pp grazioso

grazioso

103 104 105 106 107

p cresc. f

108 109 110 111

sf f sf

112 113 114

sf *f*

115 116 117

fp *f* *sf*

118 119 120

sf *f* *mf* *p*

nach und nach beruhigend (*calando*)

121 122 123 124

p *pp* *dim.* *pp*

125 126 127 128 *pp* 129

130 131 132 133 *pp leicht* 134

135 *pp* 136 137 *frei* 138 139 *pp leicht*

rit. 140 *pp* 141 142 *frei (langsam)*

Etwas langsamer

allmählich ins Tempo überge -

143 144 145 146 147 148

f *pp*

hend

Tempo I (ruhig)

149 150 151 152 153

f *pp* *sf* *sfpp* *pp*

154 155 156 157

sfpp *sfpp* *sfpp*

etwas beschleunigen

158 159 160 161 162

f *f*

ruhiges Tempo

163 164 165 166 167

mp sfpp pp sf

168 169 170 171

pp sfpp f ffp

172 173 174 175

p sf pp p

176 177 178

sfpp sf f

accelerando (allmählich)

179 *f* *sfp* *p*

180 *sfp* *p*

181 *p*

182 *p* *cresc.* *ff*

183 *p* *ff*

184 *ff* *p*

185 *f* *ff* *ff*

186 *ff* *ff*

187 *ff*

188 *ff* *ff* *ff* *p* *H frei*

189 *ff* *ff* *ff* *p* *H frei*

190 *ff* *ff* *ff* *p* *H frei*

191 *ff* *ff* *ff* *p* *H frei*

192 *ff* *ff* *ff* *p* *H frei*

193 *ff* *ff* *ff* *p* *H frei*

Tempo (*ruhig*) rall. Tempo (*ruhig*)

frei

194 195 196 197 198 199

sf *pp* *sfp* *mp*

poco rit. etwas

200 201 202 203

sf *f* *ten.*

fließender

204 205 206 207

sf *f* *p*

208 209 210 211

p

Straffes Zeitmaß

fp f 212 213 214 215

216 217 218

219 220 221 222

steigernd (etwas beschleunigend)

223 224 225

226 227 228 229 8 230

sf

poco rit.

231 232 8 233 234

molto rit.

235 236 237 238 239 240 8

ff *fp*

Tempo I

Klar.

241 242 243 244 245

p *sf* *pp* *sfp*

Measures 246-250. The score is in G major (one sharp). Measure 246 features a piano introduction with a 2-measure rest and a 3-measure triplet. Measure 247 has a piano introduction with a 2-measure rest and a 3-measure triplet. Measure 248 has a piano introduction with a 2-measure rest and a 3-measure triplet. Measure 249 has a piano introduction with a 2-measure rest and a 3-measure triplet. Measure 250 has a piano introduction with a 2-measure rest and a 3-measure triplet. Dynamics include *fp*, *f*, and *sf*.

Measures 251-255. The score is in G major (one sharp). Measure 251 has a piano introduction with a 2-measure rest and a 3-measure triplet. Measure 252 has a piano introduction with a 2-measure rest and a 3-measure triplet. Measure 253 has a piano introduction with a 2-measure rest and a 3-measure triplet. Measure 254 has a piano introduction with a 2-measure rest and a 3-measure triplet. Measure 255 has a piano introduction with a 2-measure rest and a 3-measure triplet. Dynamics include *sf*, *p*, and *fp*.

Measures 256-259. The score is in G major (one sharp). Measure 256 has a piano introduction with a 2-measure rest and a 3-measure triplet. Measure 257 has a piano introduction with a 2-measure rest and a 3-measure triplet. Measure 258 has a piano introduction with a 2-measure rest and a 3-measure triplet. Measure 259 has a piano introduction with a 2-measure rest and a 3-measure triplet. Dynamics include *sf*, *ffpp*, and *sf*.

Measures 260-263. The score is in G major (one sharp). Measure 260 has a piano introduction with a 2-measure rest and a 3-measure triplet. Measure 261 has a piano introduction with a 2-measure rest and a 3-measure triplet. Measure 262 has a piano introduction with a 2-measure rest and a 3-measure triplet. Measure 263 has a piano introduction with a 2-measure rest and a 3-measure triplet. Dynamics include *p*, *f*, and *v*.

poco rit.....ruhiges Tempo

264 265 266 267 268

f *f* *f* *pp*

p dolce

269 270 271 272

p *p* *p* *p*

poco rit.....Tempo (etwas langsamer)

273 274 275 276

p *sf* *pp* *sfpp*

poco rit.....Tempo

rit.....Tempo

277 278 279 280

p *p* *p* *p*

sfpp *sfpp*

steigernd

7

281 *f*

282

283 *ff*

fp

ff

Pesante. rit.

284

285

286

287

sf

pp

v

Tempo

7

288 *p*

289

290

291

pp

sf

sf

8

Klar.

p dolce

pp

p dolce

pp

292 *sf*

293 *pp dolce*

294 *pp*

295

pp dolce

v

8

Klar. *etc.*

f *mf* *f* *mf*

296 297 298 299

ins Tempo

300 301 302 303 304

f *ff* *f* *f* *ff*

305 306 307 308 309

f *ff* *f* *f* *f*

rit.....Tempo I

310 311 312 313

p *pp weich* *leicht*

314 315 316 317

f

steigernd

318 319 320 321

cresc. f

322 323 324 325

ff

fff

poco rit.

326 327 328 329

ff

pp

pp weich

Tempo; nach und nach beruhigend (*calando*)

330 *pp* *weich* 331 332 *p* 333

Klar. 334 335 336 337 *sf* 338 *p* *leicht* *pp*

339 340 341 342 343 *sf* *leicht*

344 345 346 347 348 349 *pp* *pp* *zart*

rit.

350 *pp* 351 *3* 352 *3* 353 *frei* 354

p molto espr.

355 356 357 358 359 *p frei*

Hauptzeitmaß (aber ruhig)

360 *pzart* 361 362 *p* 363 364

p *sf* *p*

365 *poco sf* 366 *sehr zart* 367 368 *poco sf* 8

poco sf *poco sf* *poco sf*

Klar.

etwas beschleunigen

molto rit.

369 370 371 372 373

p subito

(l.H.)

Tempo I (fließend)

pp sehr zart (begleitend)

374 375 376 377

p weich

sf

steigernd

378 379 380 381

fp

382 383 384 385

f

Measures 386-388. The score is in G major (one sharp). Measure 386 features a piano introduction with a triplet of eighth notes in the bass and a half note in the treble. Measure 387 is marked *sfp* and contains a triplet of eighth notes in the bass and a half note in the treble. Measure 388 features a triplet of eighth notes in the bass and a half note in the treble, with a crescendo leading to a triplet of eighth notes in the treble.

etwas rascher

Measures 389-391. Measure 389 is marked *fp* and features a triplet of eighth notes in the bass and a half note in the treble. Measure 390 is marked *f* and features a triplet of eighth notes in the bass and a half note in the treble. Measure 391 is marked *f* and features a triplet of eighth notes in the bass and a half note in the treble.

Measures 392-394. Measure 392 is marked *f* and features a triplet of eighth notes in the bass and a half note in the treble. Measure 393 is marked *f* and features a triplet of eighth notes in the bass and a half note in the treble. Measure 394 is marked *ff* and features a triplet of eighth notes in the bass and a half note in the treble.

Measures 395-399. Measure 395 is marked *ff* and features a triplet of eighth notes in the bass and a half note in the treble. Measure 396 is marked *f* and features a triplet of eighth notes in the bass and a half note in the treble. Measure 397 is marked *f* and features a triplet of eighth notes in the bass and a half note in the treble. Measure 398 is marked *f* and features a triplet of eighth notes in the bass and a half note in the treble. Measure 399 is marked *f* and features a triplet of eighth notes in the bass and a half note in the treble.

immer steigend

400 401 402 403 404 405

ff *f* *ff*

406 407 408 409 410 411

f *f* *f* *f* *f* *f*

412 413 414 415

f *f* *ff*

etwas schwerer.....

.....rasch

416 417 418 419

ff *(r.H) ff* *ff*

III

Etwas langsam (*poco adagio*) (♩. = 32)

1 *H* 2 3

4 5 6 7 8

9 10 11 12

immer zart und gesangvoll

p

pp

f

fp

pp

Measures 13 and 14 of a musical score. The top staff is a single melodic line. The bottom system consists of a treble and bass staff. Measure 13 is marked with a '7' above the treble staff and a '4' below the bass staff. Measure 14 is marked with a '14' above the treble staff and a '4' below the bass staff. A large '9' is written vertically on the right side of the system.

Measures 15 and 16 of a musical score. The top staff is a single melodic line. The bottom system consists of a treble and bass staff. Measure 15 is marked with a '15' above the treble staff and a '4' below the bass staff. Measure 16 is marked with a '16' above the treble staff and a '4' below the bass staff. A large '9' is written vertically on the left side of the system. Dynamics include *p* and *fp*. A '7' is written above the treble staff in measure 15.

Measures 17, 18, and 19 of a musical score. The top staff is a single melodic line. The bottom system consists of a treble and bass staff. Measure 17 is marked with a '17' above the treble staff. Measure 18 is marked with a '18' above the treble staff. Measure 19 is marked with a '19' above the treble staff. A large '9' is written vertically on the left side of the system. Dynamics include *pp* and *fp*. A '7' is written above the treble staff in measure 19.

Measures 20 and 21 of a musical score. The top staff is a single melodic line. The bottom system consists of a treble and bass staff. Measure 20 is marked with a '20' above the treble staff. Measure 21 is marked with a '21' above the treble staff. A large '9' is written vertically on the left side of the system. Dynamics include *p* and *fp*. A '7' is written above the treble staff in measure 20.

Handwritten musical score for piano, measures 22 through 27. The score is written on a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). Measure numbers 22, 23, 24, 25, 26, and 27 are indicated at the beginning of their respective systems. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Measure 22 starts with a treble clef, a key signature change to one flat, and a mezzo-piano (*mp*) dynamic. Measure 23 features a piano (*pp*) dynamic. Measure 24 includes a fortissimo (*sf*) dynamic. Measure 25 includes a pianissimo (*ppp*) dynamic. Measure 26 includes a fortissimo (*sf*) dynamic. Measure 27 includes a fortissimo (*sf*) dynamic. The score concludes with a double bar line and a repeat sign.

Handwritten musical score for piano, measures 22 through 27. The score is written on a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). Measure numbers 22, 23, 24, 25, 26, and 27 are indicated at the beginning of their respective systems. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Measure 22 starts with a treble clef, a key signature change to one flat, and a mezzo-piano (*mp*) dynamic. Measure 23 features a piano (*pp*) dynamic. Measure 24 includes a fortissimo (*sf*) dynamic. Measure 25 includes a pianissimo (*ppp*) dynamic. Measure 26 includes a fortissimo (*sf*) dynamic. Measure 27 includes a fortissimo (*sf*) dynamic. The score concludes with a double bar line and a repeat sign.

28

29

f

3

30

pp

31

3

4

4

p

32

33

34

3

6

4

fp

3

Measures 35 and 36 of a musical score. Measure 35 features a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. Measure 36 features a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The key signature has one flat (B-flat).

Measures 37 and 38 of a musical score. Measure 37 features a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. Measure 38 features a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The key signature has one flat (B-flat).

Measures 39 and 40 of a musical score. Measure 39 features a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. Measure 40 features a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The key signature has one flat (B-flat).

Measures 41 and 42 of a musical score. Measure 41 features a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. Measure 42 features a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The key signature has one flat (B-flat).

Etwas fließender

Handwritten musical score for measures 39-41. The score is written for a single melodic line (treble clef) and a piano accompaniment (treble and bass clefs). Measure 39 starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo/mood is indicated as "Etwas fließender". The piano part begins at measure 40 with a 6/4 time signature. Measure 41 continues the piano part. Dynamics include *p* (piano) and *f* (forte). There are triplets and slurs throughout.

Handwritten musical score for measures 42-43. The score continues the melodic and piano parts. Measure 42 shows the piano part with a 6/4 time signature. Measure 43 continues the piano part. Dynamics include *cresc.* (crescendo) and *f* (forte). There are triplets and slurs throughout.

Handwritten musical score for measures 44-45. The score continues the melodic and piano parts. Measure 44 shows the piano part with a 6/4 time signature. Measure 45 continues the piano part. Dynamics include *f* (forte). There are triplets and slurs throughout.

Handwritten musical score for measures 46-47. The score continues the melodic and piano parts. Measure 46 shows the piano part with a 6/4 time signature. Measure 47 continues the piano part. Dynamics include *p* (piano) and *f* (forte). There are triplets and slurs throughout.

48 *p*

49

50

51 *cresc.* *fp*

52 *f* *poco rit.* *langsam* als vorher die *(ca. 66)*

53 *pp*

54

4/4

55 56 57 58 59

sf *sf*

60 61 62 63

f *sfp* *sfp* *sf*

64 65 66 67

poco rit..... *f* *sf*

Tempo 68 69 70 71 72

pp *p* *pp* *sf* *fp* *(Flag.)*

rit.
Die Viertel allmählich verlangsamen, bis sie in die des Anfangstempos verwandelt

molto rit.

Tempo I

immer zart und gesangvoll

88 89 90

p *p*

91 92 93

94 95 96

H (G Saite)

97 98 99

pp

100 101 102

p

103 104 105 106 107

frei *l.H.* *frei*

accel. rit. *ruhig* *rit.*

108 109 110

a tempo *fp* *p* *H* *H*

111 112 113

poco rit. *Tempo* *p* *pp* *3* *3*

111 112

Hp pp

9 4

rit. Tempo II (♩ = 66)

113 114 115

pp ppp Hp

9 4 3

116 117 118 119

pp Hp

4 4 4 4

rit. viel langsamer

120 121 122 123 124

pp Hp sf

4 4 4 4 4

Verlangsamend bis ins Tempo I, aber immer etwas leicht bleibend

125 126 127 128

fp *p dolce*

129 130 131 132 133 134

pp

6/4

Tempo I

135 136 137

p

6/4

138 139 140 141

pp *p*

IV

Rondo

(♩ = 108)

1 *p* *sf* *sf* *sf*

2 *sf*

3 *sf*

4 *sf*

5 *p* *sf*

6 *sf*

7 *sf*

8 *mf*

9 *sf*

10 *sf*

11 *f* *H pr. H.*

12 *p* *L.H.*

13 *f*

14 *f*

15 *sf pes.* *fp* *f*

*Red . . . **

poco rit. **Tempo**

16 *f* *p* *sf*

17 *pp* *sf* *p*

18 *sf* *p*

19 *sf* *p*

poco rit. **Tempo**

20 *sf* *f* *p*

21 *sf* *f* *p*

22 *sf* *f* *p*

23 *sf* *p* *sf*

24 *sf* *p* *sf*

25 *f* *pes....*

poco rit. **Tempo**

26 *fp* *f* *fp* *f*

27 *fp* *f* *fp* *f*

28 *fp* *f* *fp* *f*

29 *nf* *f* *f* *f*

pes.:fp

poco rit.

30 31 32 *sf*

Tempo

33 34 35 *fp*

36 37 38 39 *fp* *p*

Etwas breiter, schwungvoll

40 41 42 43 *fp* *f*

44 45 46 47

... * *Red...* * *sf* *sf*

48 49 50 51

f *fp* *poco rit.*

Wieder im raschen Tempo (*sehr flott*)

52 53 54 55

p *fp* *fp* *sfz*

56 57 58 59

sf *sf* *f* *sf* *sf* *sf*

3
4

This musical score page contains measures 60 through 73. It is written for piano with a treble and bass staff. The key signature has one flat (B-flat). The time signature changes from 3/4 to 2/4 and back to 3/4. Measure numbers 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, and 73 are indicated above the treble staff. Dynamics include *p* (piano), *cresc.* (crescendo), *ff* (fortissimo), and *f* (forte). There are also markings for *H* (harmonic) and *7* (seventh). The score features complex rhythmic patterns, including triplets and sixteenth notes, and various articulations like slurs and accents.

Measures 74-77 of a musical score. Measure 74 features a piano (*p*) dynamic. Measure 75 includes a forte (*f*) dynamic. Measure 76 has a fortissimo (*sf*) dynamic. Measure 77 includes a fortissimo (*f*) dynamic and a fermata. The score is written for a single melodic line with a piano accompaniment. A fermata is placed over measure 77, and a double bar line with a repeat sign follows. The text "Red. *" is written below the staff.

Measures 78-81 of a musical score. Measure 78 features a mezzo-forte (*mf*) dynamic. Measure 79 includes a mezzo-forte (*mf*) dynamic. Measure 80 has a fortissimo (*sf*) dynamic. Measure 81 includes a fortissimo (*sf*) dynamic. The score is written for a single melodic line with a piano accompaniment. A fermata is placed over measure 81, and a double bar line with a repeat sign follows.

Measures 82-85 of a musical score. Measure 82 features a fortissimo (*sf*) dynamic. Measure 83 includes a mezzo-forte (*mf*) dynamic. Measure 84 has a fortissimo (*sf*) dynamic. Measure 85 includes a fortissimo (*sf*) dynamic. The score is written for a single melodic line with a piano accompaniment. A fermata is placed over measure 85, and a double bar line with a repeat sign follows.

Measures 86-89 of a musical score. Measure 86 features a fortissimo (*sf*) dynamic. Measure 87 includes a fortissimo (*sf*) dynamic. Measure 88 has a fortissimo (*sf*) dynamic. Measure 89 includes a fortissimo (*sf*) dynamic. The score is written for a single melodic line with a piano accompaniment. A fermata is placed over measure 89, and a double bar line with a repeat sign follows.

poco rit.....zögernd

90 91 92 93

pes.....

fp *p*

ins Tempo.....Tempo

94 95 96 97

fp *sf* *f*

3/4

98 99 100

sf *p* *mf*

3/4 *2/4*

poco rit.....Tempo

101 102 103 104

f *pes.....* *fp* *f*

3/4

Measures 105-107. The score is written for a single melodic line and a piano accompaniment. Measure 105 features a piano (*p*) dynamic. Measure 106 includes a fortissimo (*sf*) dynamic. Measure 107 has a mezzo-forte (*sf*) dynamic. The key signature has one sharp (F#).

poco rit. Tempo

Measures 108-110. Measure 108 starts with a fortissimo (*fp*) dynamic. Measure 109 features a fortissimo (*sf*) dynamic. Measure 110 has a fortissimo (*f*) dynamic. The key signature has one sharp (F#).

Measures 111-113. The score continues with a single melodic line and piano accompaniment. The key signature has one sharp (F#).

molto rit.

Measures 114-116. Measure 114 features a fortissimo (*f*) dynamic. Measure 115 has a fortissimo (*f*) dynamic. Measure 116 includes a piano (*p*) dynamic. The key signature has one sharp (F#).

etwas langsamer als das Haupttempo (*sehr ruhig*)

117 *leggero* 118 119 120 121 122

poco rit. etwas rascher als das Hauptzeitmaß

123 124 125 126 127

poco rit.

Wieder sehr ruhig wie vorher

128 129 130 131 132

133 134 135 136

137 138 139 140 141 142

wieder rascher

sf pp *pp* *f* *pp* *sf pp*

Wieder etwas breiter (*weniger als vorher*)

158 *p* 159 *ff* 160 *f* 161 *p*

162 *fp* 163 *f* 164 *fp* 165 *fp* *f*

166 *fp* 167 *fp* 168 *fp* 169 *f* *fp*

170 *f* 171 *f* 172 *f* 173 *mf* *f*

Musical score for measures 174-179. The score is written for piano (p) and features a complex, fast-moving melody in the right hand and a supporting bass line in the left hand. The key signature is one flat (B-flat). The tempo is marked *poco accel.* (poco accelerando). The dynamics range from *f* (forte) to *ff* (fortissimo). Measure 174 starts with a *f* dynamic. Measure 175 has a *ff* dynamic. Measure 176 has a *f* dynamic. Measure 177 has a *ff* dynamic. Measure 178 has a *f* dynamic. Measure 179 has a *ff* dynamic.

poco accel.

Musical score for measures 180-184. The score is written for piano (p) and features a complex, fast-moving melody in the right hand and a supporting bass line in the left hand. The key signature is one flat (B-flat). The tempo is marked *poco accel.* (poco accelerando). The dynamics range from *f* (forte) to *ff* (fortissimo). Measure 180 starts with a *f* dynamic. Measure 181 has a *fp* dynamic. Measure 182 has a *p* dynamic. Measure 183 has a *p* dynamic. Measure 184 has a *p* dynamic.

poco rit. *Tempo*

Musical score for measures 185-189. The score is written for piano (p) and features a complex, fast-moving melody in the right hand and a supporting bass line in the left hand. The key signature is one flat (B-flat). The tempo is marked *poco rit.* (poco ritardando) and then *Tempo*. The dynamics range from *f* (forte) to *ff* (fortissimo). Measure 185 starts with a *f* dynamic. Measure 186 has a *f* dynamic. Measure 187 has a *f* dynamic. Measure 188 has a *sf* dynamic. Measure 189 has a *sf* dynamic.

Musical score for measures 190-193. The score is written for piano (p) and features a complex, fast-moving melody in the right hand and a supporting bass line in the left hand. The key signature is one flat (B-flat). The tempo is marked *poco rit.* (poco ritardando) and then *Tempo*. The dynamics range from *f* (forte) to *ff* (fortissimo). Measure 190 starts with a *fp* dynamic. Measure 191 has a *mp* dynamic. Measure 192 has a *mp* dynamic. Measure 193 has a *sf* dynamic.

Measures 194-196. The score is in G major (one sharp). Measure 194 features a piano introduction with a forte (*f*) dynamic. Measures 195 and 196 continue the melodic and harmonic development, with a fortissimo (*sf*) dynamic marking in measure 195. Triplet markings (*3*) are present in measures 194, 195, and 196.

Measures 197-199. Measure 197 begins with a piano introduction. Measures 198 and 199 show a continuation of the melodic line with a forte (*f*) dynamic. A triplet marking (*3*) is present in measure 199.

Measures 200-203. Measure 200 features a piano introduction with a forte (*f*) dynamic. Measures 201, 202, and 203 continue the melodic and harmonic development, with a fortissimo (*sf*) dynamic marking in measure 201. Triplet markings (*3*) are present in measures 200 and 201.

Measures 204-208. Measure 204 features a piano introduction with a forte (*f*) dynamic. Measures 205, 206, 207, and 208 continue the melodic and harmonic development, with a fortissimo (*sf*) dynamic marking in measure 206. Triplet markings (*3*) are present in measures 205 and 206. The score concludes with a 2/4 time signature change in measure 208.

This musical score page contains measures 209 through 225. It is written for piano in 2/4 time. The notation includes a grand staff with treble and bass clefs. Measure numbers 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, and 225 are placed above the staff. Dynamic markings include *p*, *f*, *sf*, *fp*, *ff*, and *ffp*. There are also articulation marks like accents and slurs. The key signature has one flat (B-flat). The score shows a complex melodic and harmonic development, with some measures featuring triplets and rapid sixteenth-note passages.

Etwas breiter, aber schwungvoll

226 227 228 229

f *H* *H* *poco pesante.*

Wieder im raschen Tempo

230 231 232 233

f *fp* *fp* *fp*

(♩ = ♩)

234 235 236 237

238 239 240 241

tr *f* *p* *f* *N schwungvoll* *mf martellato*

This musical score page contains measures 242 through 255. It is written for piano with a treble and bass staff. The key signature has one flat (B-flat). The time signature changes from 3/4 to 2/4 and back to 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. Measure numbers 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, and 255 are clearly marked above the treble staff. Dynamic markings include *p*, *cresc.*, *sf*, *ff*, and *f*. There are also markings for *H* (harmonic) and *7* (seventh). The notation includes eighth, sixteenth, and thirty-second notes, as well as rests and ties.

accel. rit. Tempo

256 257 258 259 260

261 262 263 264

265 266 267 268 269

270 271 272 273 274

p *f* *mp* *p* *f* *ff*

poco rit.

275 276 277 278

mf *sf* *f* *p*

H *7*

Tempo rit. molto rit. Viel ruhiger
molto espr.

279 280 281 282

p *p*

3 *3* *3* *3*

283 284 285 286 287

p

3 *3* *3* *3* *3*

noch ruhiger

288 289 290 291 292

p

3 *3* *3* *3* *3*

rit. molto rit.

293 294 295 296 297 *fp*

viel langsamer

298 299 300 301 302 303 *fp*

molto rit. ... Tempo I

nach und nach beschleunigen

304 305 306 307 308 *fp*

309 310 311 312 *fp*

Measures 313-316. The music is in 3/4 time. Measure 313 starts with a piano (*p*) dynamic. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Measure 314 continues the melodic line with a slur. Measure 315 shows a continuation of the accompaniment. Measure 316 concludes the system with a final chord and a fermata.

Measures 317-320. The music continues with a more complex melodic line in the right hand, including slurs and ties. The left hand maintains a consistent eighth-note accompaniment. Measure 320 ends with a fermata.

Measures 321-324. Measure 321 is marked *Rascher* (Rapid) and *f* (forte). Measure 322 features a *ff* (fortissimo) dynamic. Measure 323 includes a *sf* (sforzando) dynamic. Measure 324 concludes the system with a fermata.

Measures 325-328. Measure 325 starts with a *sf* (sforzando) dynamic. Measure 326 continues the melodic development. Measure 327 features a *sf* dynamic. Measure 328 concludes the system with a fermata.

poco rit. e pesante

329 330 331 332

ff

molto rit. Tempo

333 334 335 336

ff

poco pesante

337 338 339 340

ff

341 342 343 344

p *f*

rit. Tempo I

This musical score page contains measures 345 through 359. It is written for piano in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The score is organized into four systems, each with a grand staff (treble and bass clefs). Measure numbers 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, and 359 are printed above the treble staves. The tempo marking 'rit. Tempo I' is at the top. Dynamics include *ff* (fortissimo) and *sf* (sforzando). Measure 350 features a triplet of eighth notes in the right hand. Measure 353 features a triplet of eighth notes in the right hand. Measure 354 features a triplet of eighth notes in the right hand. Measure 355 features a *ff* dynamic. Measure 356 features a *ff* dynamic. Measure 357 features a *sf* dynamic. Measure 358 features a *sf* dynamic. Measure 359 features a *sf* dynamic.

Sonate

nach dem Bläserquintett Op. 26

Aufführungsrecht vorbehalten
Droits d'exécution réservés

Violine oder Flöte

I

von Arnold Schönberg

für Klavier und hohes Instrument bearbeitet von Felix Greissle

Schwungvoll (♩ = 128) (*sehr mäßige Halbe*)

The musical score is written for Violin or Flute I. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Schwungvoll' with a quarter note equal to 128 beats per minute, and a performance instruction '(sehr mäßige Halbe)'. The score is divided into measures numbered 1 through 37. Dynamics include *f* (forte), *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), and *sf* (sforzando). Performance instructions include 'Klav.' (Klavier), 'poco rit...' (poco ritardando), and 'leicht' (lightly). The score includes various musical notations such as slurs, ties, and articulation marks.

Violine oder Flöte

38 39 pizz. *p* *H* arco 40 41 rit.....42 *p* 43

44 45 46 47 48 49 *H* *pp(espr.)* *p*

50 51 52 53 54 55 *pp(espr.)* *p*

56 57 58 *H*

59 60 61 *Klav.* *f* *sf*

62 63 64 65 (spring) *p* *f*

66 67 68 ruhiger werden 69 *Klav.* 70 *fp* *f* *sf*

71 72^a 73^a 72^b 73^b 74 75 76 77 *1* molto rit. *2* molto rit. ... Sehr ruhig, aber fließend. *p* *ppsubito* *p*

Fl. 78 79 80 *pp* *pp* *pp* poco rit. 81 *Klav.*

82 string. Tempo *H* 83 *G Saite* 84 *Fl. 8* *H* 85 *G Saite* 86 *H* *f* *Klav.* *sfp* *f* *mf*

Violine oder Flöte

3

87 *f* 88 *sf* 89 90 *stacc.* 91 92 93 *f* 94 95 *pzart* 96 97 *f* Klav. 98 *ff* 99 *f* 100 *f* 101 *fp* 102 103 104 *poco rit.* 105 *fp* 106 *pp* 107 *f* 108 *f* 109 *fp* 110 *sf* 111 *p* 112 113 114 Klav. 115 *f* 116 117 *f* 118 Klav. 119 120 121 122 Fl. 8 123 124 125 126 *rit.* 127 *molto rit.* 128 *tempo* 129 *f* 130 *fp* 131 Klav. 132 133

Violone oder Flöte

134 *f* 135 136 137 138 *ff*

poco rit. tempo

139 140 141 142 143 144 *f* *fp* *f* *p* *sfp*

145 146 147 148 *mf* *f*

etwas verlangsamend

149 150 151 152 *f*

molto rit.

153 154 155 156 *fp* *pp* *pp* *pp*

157 158 159 160 161 *sf*

rit. tempo

162 163 164 165 166 167 168 169 *f* *p* *pp* *pp*

170 171 172 173 *ppp* *pp*

174 175 176 177 178 179 180 *sf* *f*

Violine oder Flöte

5

181 182

183 184 185 186 187 188 189 190

p *sf* *mf* *f* *sf* *f* *f* *f*

191 192 193 194 195 196 197

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

198 199 200 201 (Flzg.)

p *sf* *p*

steigernd.

202 203 204

..... I. Zeitmaß

205 206 (Flzg.) 207 208 209

f *Klav.* *p*

210 211 212 213 214 215 216 217 218 219

Klav. *rit.*

verlangsamend

220 221 222 223 224 225 226 227

pp *Klav.* *molto rit.* *pp*

Violine oder Flöte

II

Anmutig und heiter; scherzando (♩. = 63)

1 *p* 2 3 4 5 6 7 8 *sf*

9 10 11 12 13 14 15 16 *fp* *p* *sf*

17 18 19 20 21 *f* 22 *Klav.*

23 24 *H* 25 26 27 28 *H* 29 30 31 *pdolce*

32 33 34 35 *Klav.* 36 37 *poco rit.* *tempo*

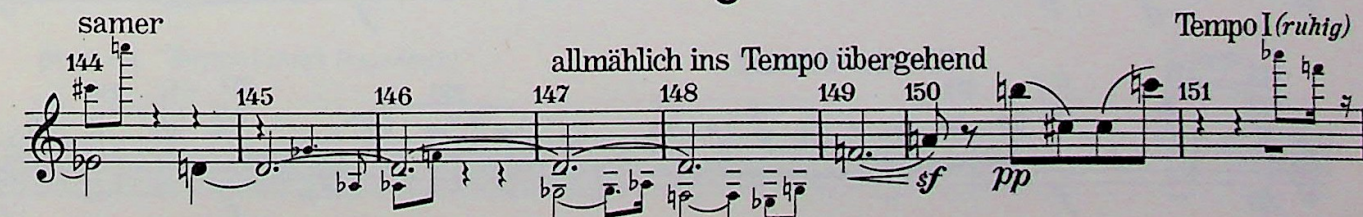
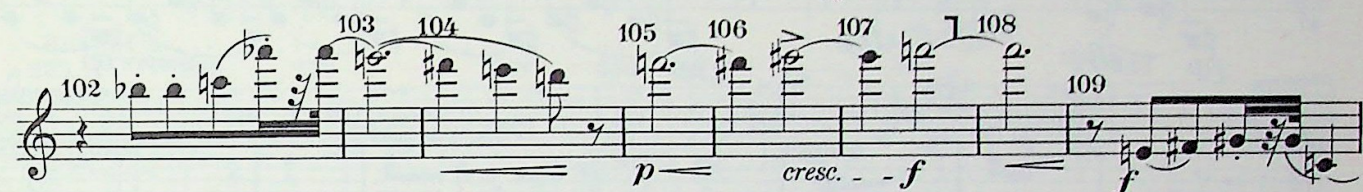
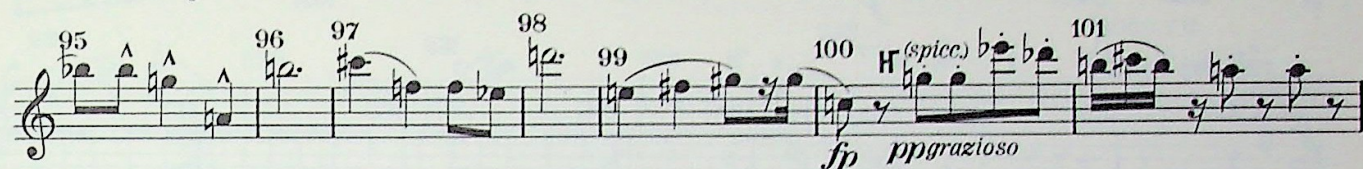
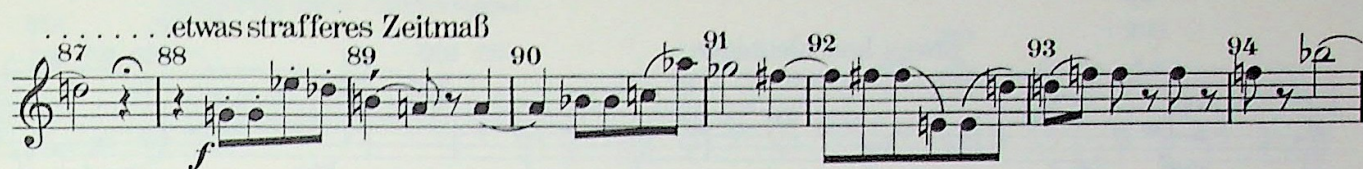
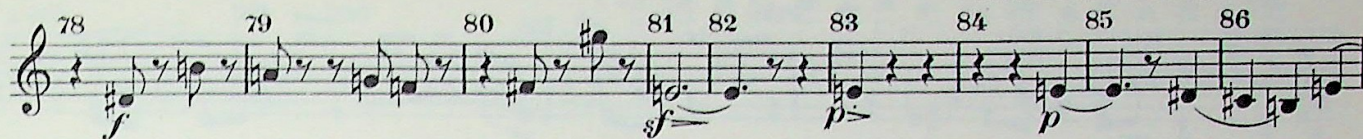
38 *tempo* 39 40 *Fl. 8.* 41 42 43 *H* 44 45 46 47 48 49 50 *Klav.*

51 52 53 54 *Klav.* 55 56 57 *Fl. 8.* *ff*

58 59 60 61 *Tempo I* 62 *H* 63 64 65 66

67 68 69 70 71 72 73 *Klav.* 74 75 76 77

etwas zurückhalten



Violine oder Flöte

152 *pp* 153 154 155 156

157 *f* 158 159 160 161 162 Klav.

ruhiges Tempo 163 Fl. 8 164 165 166 167 Fl. 8 168 169 170 *pp* *sfp* *sfp* *pp* *sempre pp*

171 Klav. 172 *p* 173 174 175 176 177 178 *sfp* *sfp* *accelerando*

(allmählich) 179 *f* 180 181 Fl. 8 182 183 *cresc.*

184 *ff* 185 186 *ff* 187 188 189

rit. Tempo (ruhig) rall. Tempo rall. Tempo (ruhig) 190 191 192 *H* 193 194 (ruhig) 195 196 197 *sf*

198 199 Klav. 200 201 poco rit. 203 etwas fließender 204 205 *sf* *f*

206 *sf* 207 *p* 208 209 210 211 *f*

212 213 214 215 216 217 218 *fp* *f* *f* *f*

Straffes Zeitmaß

Violine oder Flöte

9

219 220 221 222

Klav. *f*

steigernd (etwas beschleunigend)

223 224 225 226 227 228

sf sf f sf sf

229 230 231 232 233 234

poco rit.

molto rit. Tempo I

235 236 237 238 239 240 241 242

Klav. *sf p*

243 244 245 246 247 248 249 250

sf f fp fp

251 252 253 254 255 256 257

sf p fp sf

258 259 260 261 262 263 264

p

poco rit. ruhiges Tempo

265 266 267 268 269

sf sf sf pp

270 271 272 273

poco rit. Tempo (etwas langsamer) poco rit. Tempo

274 275 276 277 278

Klav. *sf*

Violine oder Flöte

rit. Tempo steigend

279 280 *f* 281 282 283 *ff* 284 285

Pesante rit. Tempo

286 *sf* 287 288 *pp* 289 *p* 290 291 *sf* 1

292 *pdolce* 293 1 *pp* 294 295 8 296 297 *f* ins Tempo

298 *mf* 299 *sf* 300 301 302 *ff* 303

304 305 306 307 308 309 Klav. 310 rit.

311 Tempo I *p* 312 313 314 315 316 317 *fp* 318

319 steigend *cresc. - - - f* 320 321 322 323 324 325 *ff* 3

poco rit. Tempo; nach und nach beruhigend (*calando*)

326 327 328 329 330 *ff* 331 *pp* 332 *ppweich* *p*

333 334 335 336 337 338 339 *sf*

340 341 342 343 344 Klav. 345 346 347 *pp*

Violine oder Flöte

11

348 349 350 351 ³ 352 ³ 353 354 rit.

355 356 357 358 359 ⁸ Hauptzeitmaß (aber ruhig) 360 361 *p*

362 363 364 Fl. ⁸ 365 Klav. 366 367 368 369 *p*

370 371 372 373 374 Tempo I (fließend) 375 376 377 378 H

etwas beschleunigen *molto rit.* *pp* sehr zart (begleitend)

379 380 381 382 383 384 steigernd *fp*

385 386 387 388 389 390 391 392 etwas rascher *f* *fp=f* *f*

393 *) 394 395 396 397 *ff*

398 399 400 401 402 403 404 immer steigernd *f*

405 406 H 407 Fl. ⁸ 408 409 Fl. ⁸ 410 411 412 *fp* *f* *fp* *f* Klav.

413 414 415 416 417 418 419 etwas schwerer. rasch *f* *ff* *ff*

*) Bögen nur für die Geige

III

Etwas langsam (*poco adagio*) (♩. = 32)

1 2 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

Klar. p f mp ff pfrei p

Etwas fließender

41 42 43 *cresc.* *f*

44 45 46-47 48 *f* *3* *2* Klav.

49 50 51 *3 cresc.* *fp*

52 *poco rit.* *f* *3* *pp* *♩. langsamer als vorher die ♩ (ca. 66)* 53 54 55 56

57 58 59 60 61 *H* 62 *sf* *f* *sf*

63 64 65 66 67 68 *poco rit. . Tempo* *f* *mp*

69 70 71 (Flzg.) 72 *sf* *sf* *rit. die Viertel allmählich ver -* 73 74 75

..... *molto rit.* *Tempo I*

langsam, bis sie in die des Anfangstempovers wandelt sind

76 77-79 80 (♩ = ♩) 81 *p* 82-86 *3* *5* Klav.

87 88 89 90 *H* 91 *p* *p*

92 93 94 95 96 *7*

Violine oder Flöte

97 Fl. H⁸ (G Saite) 98 99

100 101 102 H 7

103 H frei accel. rit. ruhig rit. 7

a tempo 104 3 105 3 106 3 3

fp 107 3 108 3 3

109 3 3 3 3 poco rit. Tempo 110 3 3 H p

111 112 113 rit. 7

Tempo II (♩ = 66) 114 H 115 116 117 7 118 H rit. . . Viel langsamer 119 120 121 7 122-124 3

pp 125 126 127 128 H 129 130 131 132

Klav. p dolce pp

Verlangsamend bis ins Tempo I, aber immer etwas leicht bleibend 133 134 Tempo I 135 136 137 138 139 140 141

Klav. pp p pp

Violine oder Flöte

53 *p*

54 55 56

57 58 59 60

Klav.

61 *H* *p trem. am Steg (Flzg.) cresc. ff*

62 63 64 65 *H* 66 *f*

Klav.

67 68 69 70 71 72 73

ff

74 75 76 77 78

Klav. *p*

79 80 81 82 83 *f* *mf*

84 85 86 87 88

sf

89 90 91 92 93 *fpp* *poco rit. zögernd*

pp *fpp* *fp* *p*

94 *ins Tempo* 95 *Tempo* 96

97 98 99 *H* *p*

Violine oder Flöte

17

poco rit. Tempo

100 101 102 103 104 105

f *pes.* *fp* *f*

poco rit. Tempo

106 107 108 109 110 111 112

p *p*

molto rit. etwas langsamer als das Haupttempo
(sehr ruhig)

113 114 115 116 117 118 119

p *p*

poco rit. etwas rascher
als das Hauptzeitmaß

120 121 122 123 124 125 126 127

f

poco rit. Wieder sehr ruhig wie vorher

128 129 130 131 132 133 134 135 136 137

p

wieder rascher

138 139 140 141 142 143 144 145 146

pp *sf pp* *sfpp* *ffpp*

poco rit.

147 148 149 150 151 152 153

ppp Klav.

Wieder etwas breiter
(weniger als vorher)

154 155 156 157 158 159 160

mf *sf* *p* *f*

161 162 163 164 165 166 167

p

168 169 170 171 172 173

f Klav.

Violine oder Flöte

174 175 176 *f* 177 *ff* 178 179 *poco accel.* 180 *f*

181 182 183 184 185 *poco rit.* 186 *f*

Tempo 187 188 189 190 191 192 193 194 *fp* *mp* *sf* 3

195 196 197 198 199 200 *sf pes. f* 201 202 203 204 205 206 207 208 *3/4* *2/4*

209 *p* 210 211 212 *f*

213 214 Klav. 215 216 *p*

217 3 218 219

220 221 222

223 Fl. 8 (G-Saite) 224 225 *ff* 226 227 228 *Etwas breiter, aber schwungvoll*

ff *ff* *ff* *Klav.*

Wieder im raschen Tempo

229 230 231 232 233 234

Klav. *fp* Klav.

235 236 237 238 239 240

Klav. *f* *p*

241 242 243 244 245

sf *p trem. am Steg (Flzg.)* *cresc. sf*

246 247 248 249 250 251 252

Klav. *ff* *sf* *f* *f* *f* Klav.

253 254 255 256 257 258 259

f *accel. rit. Tempo* *p*

260 261 262 263 264 265 266 267

sf *p*

268 269 270 271 272 273 274 275 276 277

Klav. *f* Klav.

278 279 280 281 282 283 284 285 286 287 288 289 290

poco rit. ... Tempo *rit.* *molto Viel ruhiger* *p molto espr.* *noch*

291 292 293 294 295 296

ruhiger *rit.*

297 298 299 300 301 302 303 304

molto rit. ... Viel langsamer *p espr.* *molto rit. ...*

Violine oder Flöte

Tempo I

nach und nach beschleunigen

305 *p* 306 307 308 309 *p*

310 311 312 313 314 315 316 *Klav.*

317 318 319 320 321 *Rascher* 322 7 *f*

323 324 325 *H* 326 327 *sf*

328 329 330

331 332 *poco rit. e pesante* 333 *molto rit.* 334 *H* 335 *Tempo* 336

337 338 339 340 341 342 *p*

343 344 *rit. Tempo I* 345 346 347

348 349 350 351 352

353 354 355 356 357 358 359 *ff* *sf* *ff*

UE