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Band 546b

Sonaten-Album.

Eine Auswahl
der schönsten Sonatinen & Sonaten

für
Violine und Klavier.

Beide Stimmen für den Vortrag und Unterricht genau revidiert, phrasiert und bezeichnet

von
A. Eccarius - Sieber.

Band I. N^o 1-3 zusammen in 1 Band. M.I.

INHALT:

- N^o 1. Mennell I u. II und Rondo Finale
aus der Sonate G dur von J. Haydn.
N^o 2. Sonate in Es-dur Op. 136 N^o 6 von Aloys Schmitt
N^o 3. Sonate in F dur von W. A. Mozart

Band II. N^o 4-6 zusammen in 1 Band. M.I.

INHALT:

- N^o 4. Sonate in F dur Op. 13 N^o 1 von C. M. v. Weber
N^o 5. Sonate in D moll - D dur Op. 13 N^o 3 von C. M. v. Weber
N^o 6. Sonatine in D dur Op. 137 N^o 1 von F. Schubert.

Bearbeitung Eigentum des Verlegers für alle Länder.

Eingetragen in das Vereinsarchiv.

P. J. TONGER, KÖLN.

Hofmusikalienhändler Seiner Majestät des Kaisers und Königs Wilhelm II.

1069.1067.

ZALA MÖR
Budapest, Terézváros 3.
Könyvtárak és
Fülszavak Nvendi vállalat

Sonaten-Album.

Eine Auswahl

der schönsten Sonatinen & Sonaten

für
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Beide Stimmen für den Vortrag und Unterricht genau revidiert, phrasiert und bezeichnet

von
A. Eccarius-Sieber.

Band I №1-3 zusammen in 1 Band M1.

INHALT:

- №1. Menuett I u. II und Rondo Finale
aus der Sonate G dur von J. Haydn.
№2. Sonate in Es-dur Op. 136 №6 von Aloys Schmitt.
№3. Sonate in F dur von W.A. Mozart.

Band II №4-6 zusammen in 1 Band M1.

INHALT:

- №4. Sonate in F dur Op. 13 №1 von C.M.v. Weber.
№5. Sonate in D moll - D dur Op. 13 №3 von C.M.v. Weber.
№6. Sonatine in D dur Op. 137 №1 von F. Schubert.

Bearbeitung Eigentum des Verlegers für alle Länder.

Eingetragen in das Vereinsarchiv.

P. J. TONGER, KÖLN.

Hofmusikalienhändler Seiner Majestät des Kaisers und Königs Wilhelm II.

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ZALA MÓR
Budapesti Kereskedő és
könyvek, zenei és ké- és
rajzszerek Nyomdai vállalat

KLTE Egyetemi Könyvtár
DEBRECEN



INHALT.

Band I.

1. Menuett I u. II und Rondo-Finale aus der Sonate G dur.	J. Haydn.	S 3
2. Sonate in Es dur, op. 136 N ^o 6.	Aloys Schmitt.	11
3. Sonate in F dur.	W. A. Mozart.	20

Band II.

4. Sonate in F dur, op. 13 N ^o 1.	C. M. v. Weber.	3
5. Sonate in D moll - D dur, op. 13 N ^o 3.	C. M. v. Weber.	9
6. Sonatine in D dur, op. 137 N ^o 1.	F. Schubert.	16

Anmerkung: Der Schwierigkeit nach empfiehlt sich folgende Reihenfolge beim Studium:

1. Haydn. Menuett u. Rondo. 2. Schmitt, op. 136 N^o 6. 3. Weber, op. 13 N^o 3. Satz 1. 2. 4. Weber, Op. 13 N^o 1. Satz 1. 2.
5. Weber, op. 13 N^o 1. Satz 3. 6. F. Schubert, op. 137 N^o 1. Satz 3. 1. 2. 7. Mozart. Satz 1. 2. 3.

CARL MARIA von WEBER. SONATE Op.13, №1.

Carl Maria von Weber geb. 1786 (18. Dezbr. zu Eutin) gest. 1826 (5. Juni London) war berühmter Componist, dessen „Freischütz“ die volkstümlichste deutsche Oper ist. Er schrieb Opern und (als bedeutender Pianist) viele Variationen, Sonaten, Konzerte für Klavier; ferner Kammermusikwerke, 2 Sinfonien, Ouvertüren, Gesangswerke.

Weber's Werke zeichnen sich durch üppigen Melodienreichtum und weiche Färbung aus; bei aller Grazie und Romantik finden wir jedoch keine Spur von ungesunder Sentimentalität und Weichlichkeit in denselben vor.

Allegro. Nicht zu schnell, mit guter Belohnung und warmem Vortrag.

VIOLINE.

Fest, mit Energie

Die Verzierung genau auf den 2. Viertelschlag einsetzen.

p dolce

p

p

A

p

f

p

dolce

pp

annützig, sehr deutlich

p dolce

pp

cresc.

cresc.

B *p*

C *ff*

scharf, fest

frisch, mit Energie

D

p dolce

E *p dolce*

F *ff*

This image shows a page of musical notation for a piano piece. The score is written on multiple staves, including a grand staff (treble and bass clef) and several single staves. The notation is complex, featuring many slurs, ties, and fingerings. Dynamic markings such as "ff mit Energie, keek" and "p dolce" are present. The piece appears to be in a minor key, with a key signature of one flat. The tempo or mood is indicated by the dynamic markings and the overall style of the notation. The page is numbered "1" in the bottom right corner.

Romanze.

Larghetto. Etwas breit, langsam, träumerisch.

sempre *pp*

portamento

mf

p

p dim.

pp

p dolce

pp

f

mit sanftem Ausdruck

p

f

p

pp

riten.

Rondo.

Amabile. Leblich.

p

pp

Musical score for "The Rose Tree" in 2/4 time. The score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 2/4. The piece consists of two systems. The first system has two staves: a vocal staff and a piano accompaniment staff. The vocal staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment staff begins with a whole rest, followed by a half note G3, a quarter note A3, and a quarter note B3. The second system also has two staves. The vocal staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment staff begins with a whole rest, followed by a half note G3, a quarter note A3, and a quarter note B3. The piece ends with a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody (treble clef) and the piano accompaniment (bass clef). The second system continues the piano accompaniment. The score includes various musical notations such as notes, rests, and fingerings. The piano part features a prominent bass line with octaves and chords. The vocal part is a simple melody with some grace notes. The score is written in a single key and 2/4 time.

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a vocal line and a piano accompaniment. The vocal line is in G major, 2/4 time, and begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in the same key and time, starting with a bass clef. The second system continues the vocal line and piano accompaniment. The vocal line features a series of eighth and sixteenth notes, with some measures containing slurs and ties. The piano accompaniment consists of chords and single notes, with some measures containing slurs and ties. The score is written in a standard musical notation style, with a key signature of one sharp and a time signature of 2/4.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains the melody for the first line of the song, starting with a quarter rest followed by a quarter note G4, and ending with a quarter note G4. The second system consists of two staves. The upper staff continues the melody from the first system, starting with a quarter note G4, and ending with a quarter note G4. The lower staff is a piano accompaniment, starting with a half note G3, and ending with a half note G3. The piano part is marked with a 'p' (piano) dynamic. The score is labeled 'C' for common time, and the key signature is one flat (B-flat).

D

p e sempre legato

E

F

mf

ff

p

ff

Rondo Da Capo al Fine senza replica.
(Das Rondo von vorn bis Schluss ohne Wiederholung.)

Coda.

G

p

CARL MARIA von WEBER.

SONATE Op.13, N^o3 in D-moll.

(Vergl. Bemerk. zu Sonate No 1.)

Air Russe. (Russisches Lied.)

Allegretto moderato.

VIOLINE.

PIANO.

In leichter Bewegung, nicht ohne Ausdruck, aber nicht zu ernst.

p gestossen

p pizz.

A *durchaus legato, mit grösster Leichtigkeit*

p

arco

B

First system of the musical score. It consists of a treble and a bass staff. The treble staff has a melodic line with various ornaments and slurs. The bass staff provides harmonic support with chords and single notes. The key signature has one flat (B-flat).

Second system of the musical score. It begins with a treble staff containing a melodic line with slurs and ornaments. The bass staff has a more active line. A dynamic marking *p* (piano) is present. The tempo/mood marking *marc.* (marcato) is written below the bass staff. The system ends with a double bar line.

Third system of the musical score. It features a treble staff with a melodic line and a bass staff with a more active line. A dynamic marking *p* (piano) is present. The tempo/mood marking *ruhig* (calm) is written below the bass staff. The system ends with a double bar line.

Das Motiv des vorigen Taktes, nur verlängert, also ausdrucksvoller.

Fourth system of the musical score. It begins with a treble staff containing a melodic line with slurs and ornaments. The bass staff has a more active line. A dynamic marking *p* (piano) is present. The tempo/mood marking *dolce* (sweetly) is written below the bass staff. The system ends with a double bar line.

Fifth system of the musical score. It begins with a treble staff containing a melodic line with slurs and ornaments. The bass staff has a more active line. A dynamic marking *pp* (pianissimo) is present. The tempo/mood marking *sehr weich und gut gebunden* (very soft and well-bound) is written below the bass staff. The system ends with a double bar line.

First system of musical notation. The upper staff features a melodic line with a *mf* dynamic marking. The lower staff contains a complex accompaniment with triplets and sixteenth-note patterns. A *mf* dynamic marking is also present in the lower staff.

Second system of musical notation. The upper staff includes a *dim.* dynamic marking. The lower staff features a *pp* dynamic marking and continues the intricate accompaniment.

Third system of musical notation. The upper staff begins with a forte **F** dynamic marking. The lower staff includes a *cresc.* dynamic marking. The system concludes with a first ending bracket labeled '1'.

Fourth system of musical notation. The upper staff features a *mf decresc.* dynamic marking. The lower staff includes a *f* dynamic marking and a *decreso.* dynamic marking. The system concludes with a second ending bracket labeled '2'.

Fifth system of musical notation. The upper staff begins with a *p* dynamic marking. The lower staff includes a *pp* dynamic marking. The system concludes with a *ff* dynamic marking and a final melodic flourish.

Musical score for "L'Espresso" by Debussy. The score is in 3/4 time, key of D major, and consists of two staves. The upper staff is for the right hand and the lower staff is for the left hand. The music features a repeating eighth-note pattern in the left hand and a more complex melody in the right hand. The piece ends with a "decresc." marking.

Rondo.

Presto. (*sehr schnell*)

Presto. (sehr schnell)

Die 1. u. 4. Achtel des Taktes unmerklich betont.

pp *sari* *ff* *scharf stossen*

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (5, 8, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). Bass staff has a rhythmic accompaniment with chords and fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). The system ends with a measure marked "l. H." in the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). Bass staff has a rhythmic accompaniment with chords and fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). The system includes the instruction "frisch animiert" and "mit Ausdruck".

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). Bass staff has a rhythmic accompaniment with chords and fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). The system includes the instruction "nicht monoton" and a section marked "B".

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). Bass staff has a rhythmic accompaniment with chords and fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). The system includes the instruction "f" (forte).

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). Bass staff has a rhythmic accompaniment with chords and fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). The system includes the instruction "ff" (fortissimo).

C *pp*

*lebhaft, flüchtig,
dabei sehr sauber*

pp

sf *p dolce* *sehr geschmeidig, sanft*

Bass nicht tonlos

dolce

p interessant

Bass nicht tonlos aber dezent

etwas humoristisch, ohne Eile

energisch

leicht *mit Ausdruck* *sf*

E

leicht, flüchtig aber äusserst klar, die 9^{te} Noten nicht unbedeutend

sempre pp

F

ff

G

anmuthig mit Grazie

ein wenig weicher, staccato

etwas nachdrücklich

ff

nicht eilen

ff

strenge im Takt

FRANZ SCHUBERT.

SONATINE D-dur Op. 137. № 1.

Franz Schubert geb. 31. Jan. 1795 bei Wien, gest. 19. Nov. 1828 in Wien einer der genialsten Componisten. Seine Lieder besitzen unvergänglichen Wert und sichern dem Meister unsterblichen Ruhm. Seine Instrumentalwerke bergen Meisterwerke ersten Ranges. Melodien-reichtum, Gefühlstiefe, nicht selten etwas weiche, melancholische Stimmung sind Schuberts Werken eigentümlich. Ausser seinem reichen Liederschatz, componierte Schubert Opera, Singspiele, Chorwerke, Sinfonien, Kammermusikwerke, Sonaten, Streichquartette, Klavierquintett, Trios etc.

Allegro molto. Sehr rasch. Heiter, einschmeichelnd, mit leichter Bewegung, ohne Sucht nach äusserem Effekt zu spielen. Das 2. Thema C nicht zu süsslich sentimental, aber ruhig, singen.

VIOLINE.

PIANO.

The musical score is for Franz Schubert's Sonatine D-dur Op. 137, No. 1. It is written for Violin and Piano. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is Allegro molto. The score is divided into four systems. The first system shows the beginning of the piece. The second system includes a section marked 'A' with a tempo change to 'durchaus sehr leicht (p) aber gebunden'. The third system continues the development of the themes. The fourth system shows a section marked 'poco a poco cresc.' leading to a more active passage. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'mp' (mezzo-piano).

[illegible]

breit streichen
mf

dolce

mf

2. mal 2 3

p *plüschiges piano*

simili

cresc.

p *poco marcato*

cresc.

H

The musical score is written for piano and consists of five systems of staves. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and fingerings. Dynamics include *decresc.*, *pp*, *mp*, *poco cresc.*, *p*, and *cresc.*. The score is marked with Roman numerals I, K, and Ω.

System 1: The first system features a melody in the right hand and a bass line in the left hand. The right hand starts with a *decresc.* marking and a *pp* dynamic. The left hand has a *pp* dynamic. The system is marked with Roman numeral I.

System 2: The second system continues the melody and bass line. The right hand has a *decresc.* marking and a *pp* dynamic. The left hand has a *pp* dynamic. The system is marked with Roman numeral K.

System 3: The third system features a melody in the right hand and a bass line in the left hand. The right hand has a *decresc.* marking and a *pp* dynamic. The left hand has a *pp* dynamic. The system is marked with Roman numeral K.

System 4: The fourth system features a melody in the right hand and a bass line in the left hand. The right hand has a *decresc.* marking and a *pp* dynamic. The left hand has a *pp* dynamic. The system is marked with Roman numeral K.

System 5: The fifth system features a melody in the right hand and a bass line in the left hand. The right hand has a *decresc.* marking and a *pp* dynamic. The left hand has a *pp* dynamic. The system is marked with Roman numeral Ω.

auch in I. Position

M
sempre legato

— äusserst wenig betont

dolce

N

p *mf* *p*

First system of the musical score. The piano part begins with a *pp* (pianissimo) dynamic, while the violin part has a *ff* (fortissimo) dynamic. The music is in 2/4 time and features flowing sixteenth-note passages in both hands.

Andante. Innig, aber nicht schleppend, frei von Sentimentalität.

Second system of the musical score, marked **Andante.** The tempo is slower, and the mood is intimate but not sentimental. The piano part includes the instruction *portamento nicht stark slossen* (portamento, not close too strongly). The violin part has the instruction *Ausführung wie bei a)* (performance as in a). The system includes various fingerings and articulation marks.

Third system of the musical score, continuing the **Andante** tempo. The piano part features a *mf* (mezzo-forte) dynamic. The system includes complex fingerings and slurs for both instruments.

Fourth system of the musical score, marked *mit Ausdruck* (with expression). The piano part begins with a *p* (piano) dynamic. The system includes various fingerings and slurs, emphasizing the expressive character of the music.

Fifth system of the musical score, featuring *cresc.* (crescendo) markings in the piano part. The system concludes with a *mit Ausdruck p* (with expression, piano) marking. The piano part includes various fingerings and slurs, leading to the end of the piece.

gesangsmässig vorzutragen

p espress.

p

pp

espressivo

poco cresc. *cresc.* *ein wenig treiben*

Allegro vivace. Sehr lebhaft, schnell.

p

A

anmutig leicht

ohne jede Hast

B

poco più p

C

First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The melody in the treble clef features eighth and sixteenth notes, with a trill in measure 4. The piano accompaniment in the bass clef consists of eighth-note chords and single notes. Dynamic markings include *mf* and *mf*. Fingerings are indicated with numbers 1-5.

Second system of musical notation, measures 5-8. The melody continues with eighth-note patterns. The piano accompaniment features chords and single notes. Dynamic markings include *p* and *mf*. Fingerings are indicated with numbers 1-5.

Third system of musical notation, measures 9-12. The melody continues with eighth-note patterns. The piano accompaniment features chords and single notes. Dynamic markings include *mf* and *cresc.*. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation, measures 13-16. The melody continues with eighth-note patterns. The piano accompaniment features chords and single notes. Dynamic markings include *ff* and *f*. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation, measures 17-20. The melody continues with eighth-note patterns. The piano accompaniment features chords and single notes. Dynamic markings include *f* and *ff*. Fingerings are indicated with numbers 1-5.

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *pp* (pianissimo) and *p* (piano). Fingering numbers 1, 2, 3, 4, 5 are visible.
- System 2:** Continues the melodic and rhythmic themes. Dynamics include *pp* and *p*. Fingering numbers 1, 2, 3, 4, 5 are visible.
- System 3:** Includes a section marked **L** (Lento) in the treble staff. Dynamics include *p* and *pp*. Fingering numbers 1, 2, 3, 4, 5 are visible.
- System 4:** Features a section marked **M** (Moderato) in the treble staff. Dynamics include *p* and *pp*. Fingering numbers 1, 2, 3, 4, 5 are visible.
- System 5:** Continues the piece with various dynamics and fingering.

This page of musical notation is for a piano piece, featuring a treble and bass staff system. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical elements such as notes, rests, and dynamic markings.

The first system (measures 1-5) begins with a treble staff containing a melodic line and a bass staff with a rhythmic accompaniment. A fermata is placed over the first measure of the treble staff. The second system (measures 6-10) continues the melodic and rhythmic development. The third system (measures 11-15) features a change in dynamics to *ff* (fortissimo) in the treble staff. The fourth system (measures 16-20) includes a *p* (piano) marking in the treble staff. The fifth system (measures 21-25) features a *fp* (fortissimo piano) marking in the treble staff. The sixth system (measures 26-30) includes a *pp* (pianissimo) marking in the treble staff. The seventh system (measures 31-35) features a *P* (piano) marking in the treble staff. The eighth system (measures 36-40) includes a *pp* (pianissimo) marking in the treble staff.

The notation is written in a standard musical notation style, with notes, rests, and dynamic markings clearly indicated. The page number 28 is located in the top left corner.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and slurs. The bass staff provides a harmonic accompaniment with sustained chords and moving lines. A dynamic marking *f* is present in the treble staff.

Second system of musical notation. The treble staff includes the instruction "sonore, breit streichen" above it. The bass staff features a section marked "scharf stossen" with a dynamic marking *f*. A repeat sign with first and second endings is indicated by "R" and "1" and "2" above the staff.

Third system of musical notation. The treble staff shows a melodic line with many ornaments and slurs. The bass staff has a complex accompaniment with many ornaments and slurs. Dynamic markings *f* and *p* are visible.

Fourth system of musical notation. The treble staff includes a section marked "S" with a dynamic marking *p*. The bass staff has a complex accompaniment with many ornaments and slurs. Dynamic markings *f* and *p* are visible.

Fifth system of musical notation. The treble staff shows a melodic line with ornaments and slurs. The bass staff has a complex accompaniment with many ornaments and slurs. A dynamic marking *f* is visible.

This page contains five systems of musical notation, each consisting of a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is two sharps (F# and C#).

- System 1:** The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment features a bass line with notes G2, A2, B2, and C3, with fingerings 5, 5, 4, and 2 indicated. A **T** (Tenor) marking is present above the vocal staff.
- System 2:** The vocal line continues with a half note C5, followed by a quarter note B4, and then a half note A4. The piano accompaniment features a bass line with notes G2, A2, B2, and C3, with fingerings 1, 5, 2, and 5 indicated. **pp** (pianissimo) markings are present in both staves.
- System 3:** The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment features a bass line with notes G2, A2, B2, and C3, with fingerings 1, 5, 2, and 5 indicated. A **U** (Uppercase) marking is present above the vocal staff.
- System 4:** The vocal line continues with a half note C5, followed by a quarter note B4, and then a half note A4. The piano accompaniment features a bass line with notes G2, A2, B2, and C3, with fingerings 1, 5, 2, and 5 indicated. A **V** (Vocal) marking is present above the vocal staff.
- System 5:** The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment features a bass line with notes G2, A2, B2, and C3, with fingerings 1, 5, 2, and 5 indicated.

This page of musical notation consists of four systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical elements:

- System 1:** Features a melody in the treble staff with slurs and a bass staff with chords and single notes. Dynamic markings include *mf* and *cresc.*. Fingerings (1, 3, 5, 4, 2, 1) and a breath mark (W) are indicated.
- System 2:** Continues the melodic and harmonic development. It includes slurs, ties, and dynamic markings of *mf* and *cresc.*. Fingerings (1, 3, 4, 5) are shown.
- System 3:** Shows a change in texture with more complex chords in the bass staff. It includes slurs, ties, and a dynamic marking of *p*. A breath mark (Z) is present.
- System 4:** The final system on the page, featuring a melody in the treble staff and chords in the bass staff. It includes slurs, ties, and dynamic markings of *pp* and *ff*. Fingerings (1, 2, 3, 4) are indicated.

CARL MARIA von WEBER. SONATE Op.13, № 1.

Violine.

Allegro. Nicht zu schnell, mit guter Betonung und warmem Vortrag.

p dolce, anmutig *mp etwas stärker als p* *mf*

A *p* *dolce* *eleganter streichen* *pp*

cresc. **B** *f*

oder leichter, jeder Takt einen Strich *Am Frosch*

C *lebhaft, scharf rhythmisiert* *f wenig Bogenstrich* *scharf, fest*

nicht decresc.

D *f* *keck* *nicht zurückhaltend* **E** *p dolce*

F *pp* *ff keck* *keck*

p dolce **G** *3*

H *p* *II. Posit.* *auch in 3. Posit spielbar wo 2. Posit un-*

gewohnt *f mit Energie*

Romanze.

Larghetto. Etwas breit, langsam, träumerisch.

sehr weich streichen

sempre pp weich, glatt streichen!
(Mit wenig Bogen)

mf

p wie Echo

pp

pp

f

pp poco riten.

gut ausklingen

Diese reizende kleine Romanze muss im *pp* träumerisch, mit innerer Ruhe ohne Verschleppen des Tempos, die *f* ohne jede Rauheit und Hast gespielt werden. Auch ist *con sordino* hier nicht schlecht angewendet.

Rondo.

Amabile. Lieblich. A.

12 Fine.

f leichter

B

f keck, frisch

Genau im Takt

scharf streichen

C anmutig, leicht

D 4

E

F 1

G Coda.

Rondo D. C. al Fine senza replica.

ff

ff

ff

Allegretto moderato. *Heiter, anmutig, ohne Hast zu spielen.*

Presto. *Sehr schnell.*

P. J. T. 1064

grazios
fast, ernst

B *Die 2 ersten etwas wichtig.*
mf *p dolce*

f *auch III. Posit.*

ein wenig vorwärts strebend *mit Bravour*
ff *scharf stossen, energisch*

C *Die 1. & 4. Note d. Taktes ganz unmerklich betonen.*
pp *äusserst zart, gleichmässig, minutiös streng im Takt, ohne Eile*

mit Anmut **D** *leicht gestossen* *f* *p* *dolce*

ausdrucksvoll *f* *mit Humor*

E **F** *ff*

G *f scharf, in unterer Bogenhälfte*

mit Bravour *mit Nachdruck*

J *ff stark aushalten.*

FRANZ SCHUBERT.
SONATINE D-dur Op.137. № 1.

Allegro molto. Sehr rasch.

Allegro molto. Sehr rasch.

A *poco a poco cresc.* **B** *oder I Posit.* **C** *ff nicht decesso.* **D** *leicht dolce* *schr leicht, mit wenig Bogen* *breit, Ganzbogenstrich* **E** *nicht decesso.* **F** *plötzliches piano* **G** *leicht gestossen.* **H** *cresc.* **I** *decesso.* *sehr ruhig, Notenwert nicht kürzen* **J** *cresc.* **K** *(D moll.)* **L** *auch in erster Position gut ausführbar* **M** *oder gut gezogen in I Position* *oder*

* In diesem Motiv darf der Bogenwechsel z.B. von Takt 1 zu Takt 2 nicht störend vernommen werden, da nur die technische Notwendigkeit zum Strichwechsel veranlasst. Motivisch gehören beide Takte zusammen.

1 3 **N^o 4** 4 2 0 2 3 0 1 8 2 V

p dolce, leicht *mf* *p*

2 1 *leicht* V 4 V

mf *p*

0 *ausserst zart, etwas ruhiger, kein cresc.*

pp *ff* *ff*

Andante. Ausf. a)

Innig, aber nicht schleppend, ohne Sentimentalität.

1 1 3 1 2 3 4 2 3 3 3 3 9

cresc. *mf* *p*

p espressivo gesangsmässig vorzutragen

pp *mf* *p*

mit geringem Nachdruck

poco cresc. *espressivo mf* *mf* *cresc.* *ritard.* *p*

a tempo V *oder leichter Bogen geteilt*

oder I. Position

pp *ritard.* *pp*

*) Im vorletzten Takte befindet sich im Original nach gis ein ∞.

Allegro vivace.

Musical score for Violin, starting with the tempo marking **Allegro vivace.** The score is written in G major (one sharp) and 3/4 time. It consists of 14 staves of music, marked with letters A through M.

Key performance instructions and markings include:

- Dynamic markings:** *p* (piano), *poco cresc.* (poco crescendo), *poco più piano*, *mf* (mezzo-forte), *cresc.* (crescendo), *ff* (fortissimo), *pp* (pianissimo), *f* (forte).
- Articulation and Bowing:** *stark, mit Ganzbogen* (strongly, with full bow), *sonore, breit streichen* (sonorous, broad stroke), *besser: 2* (better: 2).
- Technical markings:** *leicht* (easy), *(od. 2)* (or 2), *I. Position*, *oder 1 4 3*, *I. Pos.* (First Position).
- Rehearsal marks:** A, B, C, D, E, F, G, H, I, K, L, M.
- Figured bass:** Numbers 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, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

