

【谱例1】

20. Glaube, Hoffnung und Liebe

Friedrich Reil
D 954 *)

zum 2. September 1828

Langsam feierlich

Tenore I
 Tenore II
 Basso I
 Basso II
 Coro
 Soprano
 Alto
 Tenore
 Basso
 Pianoforte
 B dur

1. Gott, laß die Glo-cke glück-lich stel-zen, die Tö-ne schal-len
 2. Von dir tönt al-les Heil her-nie-der, O nim-m zu dei-nem
 3. O Got-tes Frie-de nur froh-lo-cke, nur Lie-be uns von

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in-der Luft, daß hell sie von der An-dacht ren-gen, zu der uns un-ser
 Lob und Ruhm auch un-sers Dan-kes Tö-ne wie-der aus dei-nes Hau-ses
 die-sem Turm Und nie be-ge sich die Glo-cke zum Un-glück, Jam-mer,
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9 Luft "rit. 7EV-2-9
 羊終止

旋律線
 "glücklich" 羊終止
 上行 → Fa

7.12-9 "ruft" 5/3

13

f

Glan - be ruft. An dich, o Schöp - fer, glau - ben wir, die Glo - cken - tö - ne
 Hei - lig - tum! Auf dei - ne Gna - de hof - fen wir, die Fel - er - tö - ne
 Brand_ und Sturm! Zur Lie - be, Lie - be lau - te stiel Aus Lie - be nur klingt

f

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2

17

hal - len dir! ju - behn dir. Har - mo - nie.
 hal - len dir! ju - behn dir. Har - mo - nie.
 hal - len dir! ju - behn dir. Har - mo - nie.
 hal - len dir! ju - behn dir. Har - mo - nie.

f

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 Auf dei - ne Gna - de hof - fen wir, die Fel - er - tö - ne ju - behn dir.
 Zur Lie - be, Lie - be lau - te stiel Aus Lie - be nur klingt Har - mo - nie.

7.12-9 "dir" 御身

【譜例4】

XXIII. Die Nebensonnen
Zweite Fassung⁴⁾

ワラル風

サソビ・リズム

Nicht zu langsam

3
p
pp
mf

5
A dur

Son - nen sah ich am Him - mel stehn, hab lang und fest - sie

3
p
pp

11
pp

同じ旋律に遠方調性

an - ge - sehn. Und sie auch stam - den da so sicher, als

mf
f
3
fis moll

woll - ten sie nicht weg von mir. Aah,

p
f
3
A dur

4) Erste Fassung s. Teil 3, S. 244.

15
3
p
schaut an - dern doch im An - ge - sichte!

3
p

19
A moll

20
neu - lich hat' ich auch wohl drei nun sind hin - ab die he - sten zwei.

3
p
pp
decrease.

23
a moll

接続法第五式 "Ging" 示法(サソビリズム)

24
Ging nur die dritte erst hin - ter - drein, im

3
p
A dur

29
3
Dunkeln wird mir woh - ler seh'n.

3
pp
f
pp

XI. Frühlingstraum [音例 5]
 Zweite Fassung*)

Etwas bewegt

Ich

A dur

träum-te von bun-ten Blu-men, so wie sie wohl bli-hen im Mai, ich

träum-te von grü-nen Wie-sen, von In-sti-gem Vo-gel-ge-

Schnell

schrei-von In-sti-gem Vo-gel-ge-schrei-Und

*)

als die Häh-ne kräh-ten, da ward mein Au-ge

wach, da war es kalt und fin-ster, es

a moll

schrie-en die Ra-ben vom Dach, da war es kalt und

fi-ster, es schrie-en die Ra-ben vom Dach.

*) Erste Fassung s. Teil b, Anhang, S. 275.

*) Zu Takt 16 und 60, Singstimme, vgl. Quellen und Lesarten.

27 *Lan gsam*

Doch an den Fen - ster - schei - ben, wer mal - te die Blüt - ter

32 *legato A dur*

da? doch an den Fen - ster - schei - ben, wer mal - te die Blüt - ter

36 *A moll*

da? Ihr lecht wohl ü - ber den Träu - men, der Blu - men im Win - ter

40 *dim.*

sah, der Blu - men im Win - ter sah?

44 *Etwas bewegt A dur*

Ich

49

träum - te von Lieb und Lie - be, von ei - ner schö - nen Maid, von Her - zen und von

54 *Schnell*

Kiss - sen, von Won - ne und Se - lig - keit, von Won - ne und Se - lig - keit Und

59

als die Käl - te kräh - ten, da ward mein Her - ze wach, nun

63 *A moll*

sitz ich hier al - lei - ne und den - ke dem Trau - me nach, nun

67

sitz ich hier al - lei - ne und den - ken dem Trau - me nach.

71 Langsam

Die Au-gen schließ ich wie - der, noch schlägt' das Herz so -

pp

legato

A dur

76

warm, die Au - gen schließ ich wie - der, noch schlägt' das Herz so

80

空の葉が緑に色づいた瞬間 = 非現実の瞬間

warm, Mann geht ihr Bist-ter am Fen-ster, wann halt ich mein Lieb-chen im

A moll

84

Arm? wann halt ich mein Lieb-chen im Arm?

dim.

【 譜例 7 】

256

II
Marcia funebre. Adagio assai ♩-so

- 2 Flauti
- 2 Oboi
- 2 Clarinetti in B
- 2 Fagotti
- 1, 2. in C
- 3 Corni
- 3. in Es
- 2 Trombe in C
- Timpani in C-G
- Violino I
- Violino II
- Viola
- Violoncello
- Contrabbasso

257

invisibilem "見えない"

Viol. M. II. um, et in. vi. di. M. II. um.

Oboe in

Handwritten note: 単独のオボエ

F. S. 106.

Andante.

中間部

Trombe in B.

Ten. I Solo

In-strumental

As dur

F. S. 106.

qui - di - xi o - i - am pro - te - ho
qui - di - xi o - i - am pro - te - ho
qui - di - xi o - i - am pro - te - ho
qui - di - xi o - i - am pro - te - ho
qui - di - xi o - i - am pro - te - ho
qui - di - xi o - i - am pro - te - ho

A moll

A dur

「和: C: 5/4 T: 41 = 十字架: 十字架 "Pontio Pilato"」

ホ: テ: 木: 0: 3: 1: 0: 6: 4: 7

qui - di - xi o - i - am pro - te - ho
qui - di - xi o - i - am pro - te - ho
qui - di - xi o - i - am pro - te - ho
qui - di - xi o - i - am pro - te - ho
qui - di - xi o - i - am pro - te - ho
qui - di - xi o - i - am pro - te - ho

F. S. 106.

XIII. Der Doppelgänger [譜例 14]

狭い音域の旋律
ほぼ同じ音に度々

Sehr langsam

十字架音型・木下リナト
空虛与度
Fisz 軸比 ヲリナト 詞人
h moll -

Still ist die Nacht,

es ru-hen die Gas-sen, in die - sem - Hau - se wohn - te mein -

この家は住んでた
D dur の和音

Schatz, sie hat schon längst die Stadt ver -

h moll

「langst」

las-sen, doch steht noch das Haus - auf dem - sel - ben Platz.

(D duro の和音) h moll

Da steht auch ein Mensch und starrt in die

cresc. - a poco

Hie - he und ringt die Hän - de vor Schmer - zens - ge - walt -

- a poco - fff

(D dur の和音) h moll

! - mit - Gramst es, wenn ich sein Amt - litz se - he,

decresc. p

cresc. -

der Mond zeigt mir mei - ne eig - ne Ge - stalt -

fff

decresc.

(D dur の和音) h moll 増 6 和音

17 wie - der; aus dei - nen Au - gen, lie - be-voll,

p *decresc.* *ppp*

2度目のコーラル
C dur

21 fie - len die Trä - nen - nie - der. Ich sah sie fal - len auf

p *ppp* *pp*

"泣き声"
C dur

25 dei - ne Hand und bin auf's Neue - sen - ken, ich hab von dei - ner -

29 wei - ßen Hand die Trä - nen fort - ge - trun - ken.

ppp

19

33 Seit je - ner Stun - de ver - zehrt sich mein

pp *Cresc.*

ハロ
C moll

36 Leib, die See - le stirbt vor Seh - nen;

p

39 mich hat das un - glücklich - se Weib - ver -

pp *C dur*

42 gif - tet mit ih - ren Trä - nen.

ppp *pppp*

増6和音

Lieder nach Heinrich Heine [譜例16]

VIII. Der Atlas

Etwas geschwind

Ich un - glück - sel' - ger At - las, ich un - glück - sel' - ger

歌化
E=V/V
E=V/V

At - las, ei - ne Welt, die gan - ze Welt der Schmer - zen muß ich

tra - gen, die gan - ze Welt muß ich tra - gen, ich

tra - ge Un - er - trüg - li - ches, und bre - chen will mir das Herz im

Leit - ba.

Du stol - zes Herz, du hast es ja ge -

wollt, du woll - test glück - lich sein, um -

「無限に不幸に」

29 end - lich - o - der un - end - lich
3
30
31
32 un - end - lich e - lend,
33
34
35 stol - zes Herz, und jet - zo hast du
36
37
38 Ich un - glück - sel - ger
39
40
41 At - las, ich un - glück - sel - ger At - las, die gan - ze Welt der
42
43
44
45 Schmer - zen muß ich tra - gen, die gan - ze Welt muß ich tra - gen, die
46
47
48
49 gen - ze Welt der Schmer - zen muß ich tra - gen.
50
51
52
53

Annotations:
3度 = e: 三拍子
存在に 2カ所分析
#系
g moll の音階
cresc.
decresc.
sfz
pp
fff
p

中間部 同主長調

愛 上行七音に反転転調

37 Auf denn, nicht tra - ge denn, stre - bend und Hoffend hin - an!

41 Weit, hoch, haer - lich ringe den

45 Blick - ins La - ben hin - ein, vom Ge -

49 bing zum Ge - bing schwe - bet der e - wi - ge Geist,

53 wi - gen Le - bensahn - de - voll.

57 Seit - weils des Ü - ber - dachs

61 Sanft - ten zieht dich an, zieht dich

63 an, und ein Erl - schung ver - hei - Ben - der

69 Blick auf der Schwal - le des Me - chens

73 da. La - be dich,

A dur = 永遠の Geist 深い, 永恒永遠の生命を希望させる 23

77

la - be dich - Mir auch, Mäd - chen, die - sen

81

schin - man - den Trank, die - sen fri - schen Ge - sund - heits -

85

blick! Ab denn, rascher hin - ab!

cresc.
ff staccato
♩ moll

89

Steh, die Son - ne sinkt! Eh - sie sinkt,

93

mich Grei - sen er - greift, im Moo - re Ne - bel - düf, ent -

p
cresc.

97

zahn - te Kle - fer schnat - tern und das schlot - tern - de Ge - hein.

f

101

Trink - nen vom, letz - ten Strahl reiß mich, ein Feu - er - meer

fz

105

mir im schäumenden Aug, mich ge - blen - de - ten Tau - meln - den

fz

37

ar - me Herz er - qui - den und — es be - frei von lan - - gem

41

Druck. Doch rech - net nicht; daß — ich euch loh - nen, mit

45

Ge - gen - dienst ver - gel - ten soll, ich streu - e nur mit Blu - men - kro -

51

nen, mit — bian - en, en - re Schwel - le voll.

56

Und Geb — ein Lied euch noch zur

60

Zi - ther, mit Feiß ge - sun - gen und gespielt, das euch viel leicht nur

64

leich - ter Hil - fer, ein leicht ent - behr - lich Gut euch gilt —

68

Mir, mir gilt es viel, ich kenn's nicht mis - sen und al - len Pil - ger ist - es

72
wert;
doch freilich ihr,
ihr könnt nicht wis - sen,

77
was - den - be - se - ligt, der ent - behrt.

82
Vom Ü - berfluß seid ihr er - freu - et und.

86
fin - det man send - fuch - Er - satz,
ein Tag dem an - dern an - ge - reihet, ver -

90
Grö - ßert eu - ren Lie - bes - schatz,
ver - Grö - ßert eu - ren

94
Lie - bes - schatz.
Doch mit - so

98
wie ich wei - ßt er - stre - be
an - mel - den

102
har - ten Wen - der - sta - be reißt in des Gli - ches Laut - Ge - we - be ein Raden

126

nach dem an - dern ab, reißt in des Glü - ckes Lust - Ge - we - be ein Fa - den

130

noch dem an - dern ab, ein Fa - den nach dem an - dern ab.

134

Drum ——— drum kann ich nur von

138

Ga - ben — le - ben, von Augen - blick zu An - gen - blick, o wöllet vor - wirts - los - sie

123

Ge - ben, zu eu - rer Lust, zu mei - nem Glück, o wöllet vor - wirts - los sie ge - ben zu

128

— eu - rer Lust, zu mei - nem Glück ———, ich bin ein

133

Wal - ler auf — der Er - de und ge - he still von

138

Haus — zu Haus, o reich mit

143

Freund-li-cher Ge-bür - de der - Lie-be Ga-beu mir - her-

148

aus, o reich - mit freund - li - cher Ge-

152

bü - de der Lie - be Ga-beu mir - her - aus.

156

Dür -

Dür 終止
30

op. 80, 2 Das Züנגelcklein [音例 20]

Johann Gabriel Seidl
D 871
Zweite Fassung *)

金童の音

erschienen: Mai 1827

Larghetto

As dur 2ed.

Kling die Necht durch, kling - ge, sü - ßen Eie - den brin - ge

dem, für den du könst, kling in wei - te Fer - ne, so du Pil - ger ger - ne

mit der Welt ver - schüsst, so du Pil - ger ger - ne mit der Welt ver -

schnüst.

A - ber wer will wann - denn zu den Lie - ben an - dern, die vor - aus - ge - walt?

Zog er gem die Schel - le? hebt er an der Schwelle, wann „Her - ein“ er - schallt?

hebt er an der Schwel - le, wann „Her - ein“ er - schallt?

*) Erste Fassung s. Teil h, S. 195.

35

Gilt's dem bö - sen Soh - ne,

p

38

der noch flucht dem To - ne, weil er hei - lig ist!

Nein, es klingt so lan - ter,

31

wie ein Gott-ver-trau - ter sei - ne Laufbahn schließt, wie ein Gott-ver-trau - ter

cresc.

34

sei - ne Lauf - bahnen schließt.

f *p*

37

A - ber ist's ein Müt - ter, den ver-waisst die Brüt - ter,

p

40

den ein treu-er-Ter ein - zig ließ dem Gnan - nen an die Welt nicht rau - hen,

cresc.

43

a - ber ist's ein Müt - ter, den ver-waisst die Brüt - ter, ruf - ihn, Gott, zu -

f

46

dir.

p

176 6b. Im Frühling [谱例 25]

Ernst Schultze
D 882-op. post. 104, 1
Zweite Fassung

erschienen: September 1828

49

Ist's der Fro-hen ei - ner, der die Freu-den rei - ner Lieb und Freund-schaft theilt,

pp

52

gönn ihm noch die Won - nen un - ter die-ser Son - nen, gönn ihm noch die Won - nen

cresc.

55

un - ter die-ser Son - nen, wo er - ger - no - weilt.

f

pp

58

dihm.

dim.

33

4

Andante

pp

G dur

7

Still sitz ich an des Hül-gelstang der Him-mel ist - so - klar, das

pppp

9

Lüft - chen spielt im - gri - non Tal, wo ich, beim er - sten Fröh - lingsstrahl einst,

pppp

9

ach, - so - glück - lich war, so - glück - lich war; wo

cresc.

pp

13

ich an ih - rer Sei - te ging, so trau - lich und so nah, und

15

tief im dun - keln Fel - sen - quell dem schö - nen Him - mel blau und hell und

17

sie im Him - mel sah, und sie - im - Him - mel sah.

19

legato

Sah,

21

wie der bun - te Früh - ling schon aus Knosp' und Blü - to - blickt, nicht

23

al - le Blü - ten sind mir gleich, am Lieb - sten pflicht ich von dem Zweig, von

ppp

A dur

25

wel - chem sie ge - pflicht, von wel - chem sie ge - pflicht.

ppp

Dem

27

al - les ist wie da - ma's noch, die Blu - men, das Ge - fild; die

29

Son - ne scheint nicht min - der hell, nicht min - der freund - lich, schwimmt im Quell, das

31

blau - e Him - mels - bild, das - blau - e - Him - mels - bild.

33

Es

g moll

35

wan - deln nur sich Wahn und Wahn, es wech - seln Lust und Streit, Vor -

37

il - ber - flieht der - Lie - be Glück, und nur die Lie - be bleibt zu - ruck, die

「愛と悲しみは片方が残った」

39

Lieb und - ach, das Leid, und ach, das Leid. dim.

41

a tempo

O wir - ich doch ein Vög - lein nur dort

G dur

「私の恋と妄想」
 "Will und Wahn"
 「喜びと静けさは交互に入れ替り」

43

an dem Wis - sen - lang, dann blieb ich auf den Zwei - gen hier und

45

säng ein sü - ßes - Lied von ihr den gan - zen Som - mer lang, den -

crasce. *pp*

47

gan - zen - Som - mer - lang, ich säng von ihr

pppp

49

den gan - zen Som - mer lang.

5a. Der Wanderer [譜例 26]

Georg Philipp Schmidt
Erste Fassung*)
D 489

Langsam V → I 調性を探る動き

Oktober 1816

(CIS moll) fss: V 度

cre - scen - do

Ich komme vom Ge-hir-ge her, es dämpft das Thal,

p cresc.

es brennt das Meer, es brennt das Meer.

f p

Ich wan-dle-still, hin-we-nig froh, und im-me'r

ppp f

*) Zweite Fassung s. Seite 204, dritte Fassung s. Teil 1, S. 26.

fragt der Seuf-zer wo? im-me'r wo? Die Son-ne dünkt mich hier-so kalt, die

p cresc.

Blii-te wackelt, das La-ben alt, und was sie so-dan-ker schall, ich

p f

hin-ein Freund-ling ü-ber-all. Wo bist du, wo

f fz

bist du; mein Ge-lieb-tes Land, Ge-such-t

fz f

*) Takts 21-22, Singstimme, lautet in Stadlers Abschrift: wo? Die wo? Die

37

ahn- und nie- ge-

41

Gesdwind
kamt. Das Land, das Land, so hoff- nungs- rein, so

45

hoff- nungs- rein, das Land, wo mei- ne Ro- sen blühen, wo mei- ne Feun- de

49

wan- deld'gahn, wo mei- ne To- ten auf- er- stehen, das Land, das mei- ne

53

Spra- che spricht, o Land, wo bist du?

57

Ich wan- dle- still, bin we- nig froh,

61

und im- mer fragt der Seuf- zer wo? im- mer wo? im- mer wo?

65

Gel- ster- hauch lehnt mir zu- rück. Dort, wo du nicht bist, dort- ist das

70

Glück

74

*) Takt 63-64 Singstimme lautet in Studens Abschrift: wo? im- mer. Takt 63 ist im Autograph mehrstimmig ge- ändert: wo? im- mer.

IV. Ständchen *) 【 番号例 27 】

Mäßig

18
Wsp - fel rau - schon in - des Morn - des Licht,
Ba - sens Seh - nen ken - nen Lie - bes - schmerz,
in - des Morn - des
ken - nen Lie - bes -

22
Licht,
schmerz,
des Ver - rik - ters feind - lich lau - sehen
rül - ren mit dem Sil - ber - tis - zen
furch - te, Hol - de, nicht,
je - des wei - che Herz,
let - se fle - hen mei - ne Lie - der durch die Nacht zu dir,
Hörst die Nach - ti - gal - len schla - gen? seh, sie fle - hen dich,

27
furch - te, Hol - de, nicht,
je - des wei - che
3 度、6 度の重音
in - den rit - len Hain her - nie - der,
mit - der To - ne sü - ßen Kla - gen

32
Lieb - chen, komm zu mir.
He - hen sie - für mich.
Pfl - sternd schlän - ke
Sie ver - stehn des

“Liebesschmerz” 愛の苦しみ

32
Lieb - chen, komm zu mir.
He - hen sie - für mich.
Pfl - sternd schlän - ke
Sie ver - stehn des

36
Lieb - chen, komm zu mir.
He - hen sie - für mich.
Pfl - sternd schlän - ke
Sie ver - stehn des

40
Lieb - chen, komm zu mir.
He - hen sie - für mich.
Pfl - sternd schlän - ke
Sie ver - stehn des

44
Lieb - chen, komm zu mir.
He - hen sie - für mich.
Pfl - sternd schlän - ke
Sie ver - stehn des

*) Eine "Veränderung" s. Anhang S. 290.

289/2

Herz. Laß auch dir die Brust be-we - gen, Lieb - chen, hö - re mich!

cresc.

単音, 来, 私を幸せにして

335

Be - bend herr! Ich dir entge - gen, komm, be - geh - e mich.

f

p

D dur

歌とピアノの3度, 6度の平行

38

mich, komm, be - geh - e mich, be - geh - e - che

f

decresc.

後奏 旋律線, 3度, 6度の重音

44

mich.

ppp

dim.

40 Dur 終止

17. Sonate in c 第1楽章

D 968 第1主題部 第1主題

Allegro

September 1828

アトリスリズム

提示部

C:

f

cresc.

As: 下行スケール (6度調)

ff>

fz r

cresc.

f

8

38 21 石塚保

25
pp
ES: サラサツ

29

33
cresc.

37
f
第2主題
Es dur: 8337ラ-ル
第2主題
Es: 草稿 (1) Ces

44
cresc.
pp
第1変奏

51
p

57
cresc.

58
smile

59

60

61
pp
cresc.

65
mf
第2変奏
Es:

69
p
cresc.

73
cresc.

77
f

81
82
83
84
85

Handwritten notes: *decresc.*, *pp*, *fz*, *decresc.*, *p*

86
87
88
89
90

Handwritten notes: *decresc.*, *pp*, *dim.*

91
92
93
94
95

Handwritten notes: *fz*, *f*, *ff*, *p*, *ff*

96
97
98
99
100

Handwritten notes: *fz*, *f*, *ff*, *p*, *ff*

101
102
103
104
105

Handwritten notes: *fz*, *f*, *ff*, *p*, *ff*

106
107
108
109
110

Handwritten notes: *fz*, *f*, *ff*, *p*, *ff*

111
112
113
114
115

Handwritten notes: *fz*, *f*, *ff*, *p*, *ff*

116
117
118
119
120

Handwritten notes: *cresc.*, *ff*, *mf*, *D:*

121
122
123
124
125

Handwritten notes: *decresc.*, *pp*, *和音の先取り*

126
127
128
129
130

Handwritten notes: *fz*, *f*, *ff*, *p*, *ff*

131
132
133
134
135

Handwritten notes: *fz*, *f*, *ff*, *p*, *ff*

136
137
138
139
140

Handwritten notes: *fz*, *f*, *ff*, *p*, *ff*

141
142
143
144
145

Handwritten notes: *fz*, *f*, *ff*, *p*, *ff*

146
147
148
149
150

Handwritten notes: *fz*, *f*, *ff*, *p*, *ff*

第3セグマン
leggeramente

極端の音域

5オクターヴ

Fis: 当時のピアノの黒鍵の最低音

アトナリズム

再現部

*) Takt 151, unteres System: Schubert notierte im Autograph D statt D, da der Tonumfang der zu seiner Zeit üblichen Klaviere

162
163
164
165
166
167
168
169
170
171
172
173
174
175
176
177
178
179
180
181
182
183

相对稳定的. 大调位法的

fz *p* *ffz* *cresc.* *f*

187
188
189
190
191
192
193
194
195
196
197
198
199
200
201
202
203
204
205
206
207
208
209
210

第一变奏

fz *p* *cresc.* *pp* *stacc.* *cresc.*

第2变奏

214

217

220

223

226

229

233

238

243

249

252

255

214

217

220

223

226

229

233

238

243

249

252

255

第2楽章

十字架音型の影

Adagio
sempre legato

E: IV' 1
b系から#系への転調

*) Takt 29 ff. beide Systeme: die punktierten Figuren sind an die Triolen rhythmisch anzugleichen.

第4楽章 8分のち拍子による一貫したリズム

56 **Allegro**
 7 14 21 28 35 42

48 55 62 68 75 82 88

同主長調

Des 音

95

ges mollの和声第2楽章の和声進行
との対比

ges mollの和声第2楽章の和声進行
との対比

101

106

2音の下降マター

113

2音の下降マター

120

127

132

137

143

半音マター

149

半音マター

155

160

165

170

175

181

187

192

197

203

209

217

225

234

ケネタルのワビ

長笛による旋律

長者の反転云々

強い力
7度上行

243

251

258

265

272

279

286

293

300

306

313

319

335

333

341

349

355

362

369

377

384

392

400

408

416

pp
fp
dim.

422

decresc.
pp
dim.

再現部 A'

428

p
C:

434

fz p

441

f
p

447

pp

453

8^{va}
C:

461

8^{va}

469

decresc.
8^{va}

476

ff
p

483

ff
p
cresc.

489

ff
p
cresc.
ff
fz

497

B'

fz

pp

504

511

cresc.

pp

518

524

cresc.

530

p

cresc.

535

cresc.

p

540

545

cresc.

cresc.

550

p

C:

556

cresc.

f

cresc.

562

ff

568

575

581

588

594

601

608

615

622

629

636

643

651

657

663

669

675

680

685

690

695

700

705

711

2番に53年終止

18. Sonata in A 第1楽章

D 959

第1主題部 第1主題 コーラル+アラジウム

[掛留音] September 1828

提示部

Allegro [保続音A]

7
A: アラジウム
f f2 f2
f f2 f2
f f2 f2
f f2 f2
f f2 f2
f f2 f2

8
p
9
3
10
11
cresc.

半音低くした第6音
3連符: 53 下降ハッセー

12
f
13
14
15

16 確保

16
p
17
18
19
20
21
3

22
pp
23
24
25
26
27
cresc.

27
cresc.
f
p
28
29
30
31
3

32
f
33
34
35
cresc.

36
ff
37
38
39
E: 3

40
f
41
42
43

44
p
45
46
47
cresc.

48
decresc.
p
49
50
51

76 同音反復 第2主題部 第2主題 E dur: 5/8 コラール風

同音反復

時間の停止 草稿には正しいカズアップのくり返し

Dur mollの交替

C:とH:の交替「2 調間の揺れ」

204

208

212

216

220

224

228

232

237

241

244

248

Musical score for measures 314-316. Measure 314 starts with a piano (*p*) dynamic. The music features a melodic line in the right hand and a supporting bass line in the left hand. Measure 315 continues the melodic development. Measure 316 concludes the phrase with a final chord.

Musical score for measures 317-321. Measure 317 begins with a piano (*pp*) dynamic. The music is characterized by a flowing melodic line in the right hand and a steady bass line. Measure 318 includes a first ending bracket labeled "A:". Measures 319 and 320 continue the melodic flow. Measure 321 ends with a *dim.* (diminuendo) marking.

Musical score for measures 322-325. Measure 322 starts with a pianissimo (*ppp*) dynamic. The music features a melodic line in the right hand and a supporting bass line. Measure 323 includes a first ending bracket. Measures 324 and 325 continue the melodic development, ending with a *dim.* marking.

Musical score for measures 326-331. Measure 326 starts with a piano (*p*) dynamic. The music features a melodic line in the right hand and a supporting bass line. Measure 327 includes a first ending bracket. Measure 328 has a tempo marking of "2-3". Measure 329 includes a first ending bracket. Measure 330 includes a first ending bracket. Measure 331 concludes the phrase with a *pp* dynamic marking.

Musical score for measures 336-340. Measure 336 starts with a piano (*p*) dynamic. The music features a melodic line in the right hand and a supporting bass line. Measure 337 includes a first ending bracket. Measure 338 includes a first ending bracket. Measure 339 includes a first ending bracket. Measure 340 concludes the phrase with a *dim.* marking.

Musical score for measures 341-345. Measure 341 starts with a piano (*p*) dynamic. The music features a melodic line in the right hand and a supporting bass line. Measure 342 includes a first ending bracket. Measure 343 includes a first ending bracket. Measure 344 includes a first ending bracket. Measure 345 concludes the phrase with a *pp* dynamic marking. Harmonic annotations include "C: 和音" (Chord), "F: 和音" (Chord), and "A:".

Musical score for measures 346-349. Measure 346 starts with a piano (*p*) dynamic. The music features a melodic line in the right hand and a supporting bass line. Measure 347 includes a first ending bracket. Measure 348 includes a first ending bracket. Measure 349 concludes the phrase with a *pp* dynamic marking and a *decrease.* marking.

Musical score for measures 350-353. Measure 350 starts with a piano (*p*) dynamic. The music features a melodic line in the right hand and a supporting bass line. Measure 351 includes a first ending bracket. Measure 352 includes a first ending bracket. Measure 353 concludes the phrase with a *dim.* marking. Harmonic annotation: "F: 和音 (Bdurの和音)" (Chord).

Musical score for measures 354-357. Measure 354 starts with a piano (*p*) dynamic. The music features a melodic line in the right hand and a supporting bass line. Measure 355 includes a first ending bracket. Measure 356 includes a first ending bracket. Measure 357 concludes the phrase with a *pp* dynamic marking.

十字架音型

Andantino

fig: 空虚5度 1伴奏オスリナート

異なる調性に同じ旋律

単音にはないオクターヴ以上のく返し

伴奏は変わらない音域オスリナート

fig: 空虚5度 1伴奏オスリナート

dim.

fig: 空虚5度 1伴奏オスリナート

中ハ長3

第4楽章

Op. 71. No. 7 D 537 第2楽章の旋律の弓1用

96

Rondo
Allegretto

A:

*) Takl 29 ff., beide Systeme: die punktierten Figuren sind an die Triolen rhythmisch anzugleichen.

98 B Dur-mollの交替
 同音反復
 タクティル及カドリズムの逆
 E:

50
 mp
 fis:

54
 p

58
 cresc.
 p
 mp
 A:

62
 同音反復、コラールの打要素(ハバスの保続音Aと内声の動カ)

65
 cresc.
 mp

69
 D:
 cresc.

73
 G:
 E:
 cresc.

77
 f
 mf

81
 e:
 cresc.
 f
 fz

85
 fz

89
decresc.
pp

Musical score for measures 89-91. Measure 89 features a melodic line with a decrescendo dynamic marking. Measure 90 has a piano (pp) dynamic. Measure 91 continues the melodic development.

92
C:

Musical score for measures 92-94. Measure 92 has a piano (p) dynamic. Measure 93 has a piano (p) dynamic. Measure 94 has a piano (p) dynamic. A common time signature (C:) is indicated below the staff.

95

Musical score for measures 95-97. Measure 95 has a piano (p) dynamic. Measure 96 has a piano (p) dynamic. Measure 97 has a piano (p) dynamic.

98
[4]

Musical score for measures 98-100. Measure 98 has a piano (p) dynamic. Measure 99 has a piano (p) dynamic. Measure 100 has a piano (p) dynamic. A bracketed number [4] is present above the staff.

101
8

Musical score for measures 101-103. Measure 101 has a piano (p) dynamic. Measure 102 has a piano (p) dynamic. Measure 103 has a piano (p) dynamic. A bracketed number 8 is present above the staff.

104
8
f
p
E:

Musical score for measures 104-106. Measure 104 has a forte (f) dynamic. Measure 105 has a piano (p) dynamic. Measure 106 has a piano (p) dynamic. A common time signature (E:) is indicated below the staff.

107
cresc.

Musical score for measures 107-109. Measure 107 has a piano (p) dynamic. Measure 108 has a piano (p) dynamic. Measure 109 has a piano (p) dynamic. A crescendo (cresc.) dynamic marking is present.

110
f
decresc.

Musical score for measures 110-112. Measure 110 has a piano (p) dynamic. Measure 111 has a forte (f) dynamic. Measure 112 has a decrescendo (decresc.) dynamic marking.

113
p
pp

Musical score for measures 113-115. Measure 113 has a piano (p) dynamic. Measure 114 has a piano (p) dynamic. Measure 115 has a pianissimo (pp) dynamic.

116
118

Musical score for measures 116-118. Measure 116 has a piano (p) dynamic. Measure 117 has a piano (p) dynamic. Measure 118 has a piano (p) dynamic.

121
cresc.
decresc.

123
A
A.

125
126

127
128

129
130

131
mf
132

C

同主短調

133
f
134

135
f
136
f

137
138

139
140

141
fz
142

143
fz
144

166

170

173

176

179

183

187

191

195

199

203

207

ロート主題の回歸

211

Fis:
pp
rit.

215

219

A
a tempo

223

A:

227

231

235

238

242

cresc.

246

f

250

254

p
p>

*1) Taket 241 ff., beide Systeme: die punktierten Figuren sind an die Triolen rhythmisch anzugleichen.

258 **B**

A:

262

h:

266

270

D:

274

278

C:

282

C:

286

A:

290

a:

294

298

decresc.

302

306

309

312

315

319

323

328

333

337

Musical score for measures 342-345. Measure 342 starts with a piano (*pp*) dynamic and a *dim.* (diminuendo) marking. Measure 343 has a *p* dynamic. Measure 344 is marked *a tempo*. Measure 345 is marked *A:* and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 346-350. Measure 346 is marked *dim.*. Measure 347 is marked *Presto*. Measure 348 is marked *p*. Measure 349 is marked *cresc.*. Measure 350 is marked *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 351-355. Measure 351 is marked *f*. Measure 352 is marked *B:*. Measure 353 is marked *f*. Measure 354 is marked *f*. Measure 355 is marked *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 356-360. Measure 356 is marked *fz*. Measure 357 is marked *fz*. Measure 358 is marked *fz*. Measure 359 is marked *fz*. Measure 360 is marked *fz*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 361-365. Measure 361 is marked *fz*. Measure 362 is marked *fz*. Measure 363 is marked *fz*. Measure 364 is marked *fz*. Measure 365 is marked *fz*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 366-370. Measure 366 is marked *fz*. Measure 367 is marked *fz*. Measure 368 is marked *fz*. Measure 369 is marked *fz*. Measure 370 is marked *fz*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 371-375. Measure 371 is marked *dim.*. Measure 372 is marked *dim.*. Measure 373 is marked *dim.*. Measure 374 is marked *dim.*. Measure 375 is marked *dim.*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 376-380. Measure 376 is marked *dim.*. Measure 377 is marked *dim.*. Measure 378 is marked *dim.*. Measure 379 is marked *dim.*. Measure 380 is marked *dim.*. The score includes various musical notations such as slurs, accents, and dynamic markings.

第一樂章冒頭の四拍

第1楽章 4+5の9小節集節

提示部 B

第1主題部(1)

19. Sonate in B
D 960
コラル風
Molto moderato

上昇旋律, 下の伴奏音

beendet: 26. September 1928

4度跳躍

時空間の停止

草稿では8分音符の伴奏だった

1906 by Bärenreiter-Verlag, Kassel

ここまでの転調
B: → Gres → fis:

49

下行モーター

52

decreasc.

pp

cresc.

53

decreasc.

pp

56

cresc.

decreasc.

A:

第2主題部(2)

59

下行モーター

62

cresc.

伴奏の糸田分化(第2主題部(1)の変奏)

63

p

66

cresc.

65

cresc.

p

68

8

cresc.

69

[A]

71

decreasc.

pp

72

decreasc.

pp

74

4p

8

cresc.

75

F:

77

8

f

decreasc.

78

8

f

decreasc.

3

80 p

83

86

89

92 pp

95 cresc.

木符

グーラの短縮版

(Des:)

(B:)

(Des:)

98 p

102 f

106 mf

111 mf

117a mf

122a cresc.

F: カテツク

2音のみ

ffz

Cis:

タラタルの逆進行形

120 展开部

单旋律

120 718 b

p

cresc.

122 b

126

f

fp

130

p

A: 八次十字架进行

133

f

136

p

giss.

139

cresc.

f

p

H:

142

f

145

p

b:

148

cresc.

ff

p

Des:

ヴァリエーション

151

pp
simile

154

p

157

p
a.: V度
リト『オライ人』の引用

160

I度

163

cresc.
f: V度

166

f
cresc.

169

cresc.

171

ff
fp
d:

d: & F: の交替 「2 週間間の揺れ」

再現部 内声Fが4分音符に
sempre legato

第1主题部(2)

Musical score for the first theme section (2), measures 234-249. The score is written for piano and includes dynamic markings such as *pp*, *Cresc.*, and *fz*. It features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. The key signature has one flat (B-flat major or D minor). Measure numbers 234, 237, 240, 243, 246, and 249 are clearly marked.

Musical score for the second theme section (1), measures 252-266. The score is written for piano and includes dynamic markings such as *f*, *cresc.*, *ff*, and *pp*. It features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. The key signature has one flat (B-flat major or D minor). Measure numbers 252, 255, 259, 262, 265, and 266 are clearly marked. The section is labeled "第2主题部(1)" at the bottom.

268
272
276
279
282
283

cresc.
decresc.
pp
cresc.
decresc.
cresc.
decresc.
cresc.
decresc.
cresc.
decresc.

第2主題部(2)

8

291
294
297
300
303
307
310

pp
cresc.
decresc.
pp
cresc.
decresc.
pp

第1主題部(1)

8

staccato

312

decrease.
(Cresc.)

コトウタ(2)

316

cresc.
p
fp

319

(C:)
mf
f

323

cresc.
ff
mf
(des:)
(d:)
Es:

327

p
mf
8.....!

332

fp
decrease.
pp
コトウタ

337

f
p
cresc. f

343

p
pp

347

cresc.
pp

351

decrease
pp
最後のGeshtal

十字架音型 3度6度の重音

Andante sostenuto

A

mp

col pedale

cis: の類似

オクターブの伴奏、オクタート

mp

decresc.

mp

11

16

mp

冒頭旋律 E:

異なる調性での同じ旋律

21

cresc.

p

26

cresc...

decresc.

mp

31

decresc.

36

mp

41

p

45

48

B 中間部 Aを比に上下行する 6度平行

A: 保持音 A

リット《さすいん》の類似

51
mf
cresc.
p
decresc.
p
B: の和音
63
66

*) Takt 58 ff., obere System: Die punktierten Figuren sind an die Triolen rhythmisch anzugleichen.

減七和音を介して A dur へ 転調

69
72
75
78
81
83
86
A:
a: C:
B:
dim.

Cis:

136 [A]

Musical score for measures 136-137. Measure 136 starts with a piano (pp) dynamic. Measure 137 features a mezzo-forte (mf) dynamic. The notation includes eighth and sixteenth notes with various articulations.

運命の力

Musical score for measures 134-135. Measure 134 begins with a piano (pp) dynamic. The notation consists of eighth and sixteenth notes.

Musical score for measures 129-133. Measure 129 starts with a piano (pp) dynamic. Measure 130 includes a 4-measure ascending scale (4度上行). Measure 131 has a crescendo (cresc.) marking. Measure 132 has a decrescendo (decresc.) marking. Measure 133 ends with a decrescendo (decresc.) marking.

Musical score for measures 103-106. Measure 103 starts with a piano (pp) dynamic. Measure 104 includes a 4-measure ascending scale (4度上行). Measure 105 has a crescendo (cresc.) marking. Measure 106 ends with a decrescendo (decresc.) marking.

Musical score for measures 107-110. Measure 107 starts with a piano (pp) dynamic. Measure 108 includes a 4-measure ascending scale (4度上行). Measure 109 has a crescendo (cresc.) marking. Measure 110 ends with a decrescendo (decresc.) marking.

Musical score for measures 111-114. Measure 111 starts with a piano (pp) dynamic. Measure 112 includes a 4-measure ascending scale (4度上行). Measure 113 has a crescendo (cresc.) marking. Measure 114 ends with a decrescendo (decresc.) marking.

137

Musical score for measures 115-116. Measure 115 starts with a piano (pp) dynamic. Measure 116 features a decrescendo (decresc.) marking.

Musical score for measures 119-122. Measure 119 starts with a piano (pp) dynamic. Measure 120 includes a 4-measure ascending scale (4度上行). Measure 121 has a crescendo (cresc.) marking. Measure 122 ends with a decrescendo (decresc.) marking.

Musical score for measures 123-128. Measure 123 starts with a piano (pp) dynamic. Measure 124 includes a 4-measure ascending scale (4度上行). Measure 125 has a crescendo (cresc.) marking. Measure 126 has a decrescendo (decresc.) marking. Measure 127 has a decrescendo (decresc.) marking. Measure 128 ends with a decrescendo (decresc.) marking.

Musical score for measures 129-130. Measure 129 starts with a piano (pp) dynamic. Measure 130 includes a 4-measure ascending scale (4度上行).

Musical score for measures 131-132. Measure 131 starts with a piano (pp) dynamic. Measure 132 includes a 4-measure ascending scale (4度上行) and a decrescendo (decresc.) marking.

Musical score for measures 133-135. Measure 133 starts with a piano (pp) dynamic. Measure 134 includes a 4-measure ascending scale (4度上行). Measure 135 ends with a decrescendo (decresc.) marking.

曲終止

A Allegro ma non troppo

Musical score for measures 8-30. The score is in 2/4 time with a key signature of two flats. It features a piano (p) and forte piano (fp) dynamic range. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. Performance markings include *cresc.*, *g:*, and *stacc.*. Measure numbers 8, 16, 23, and 30 are indicated.

93

Musical score for measures 37-79. The score continues in 2/4 time with two flats. It features a piano (p) and forte piano (fp) dynamic range. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. Performance markings include *cresc.*, *g:*, and *stacc.*. Measure numbers 37, 43, 50, 57, 64, 72, and 79 are indicated.

B1 分散5和=コラーレ
4度上行

Musical score for measures 142-143. Measure 142 starts with a piano (p) dynamic. Measure 143 features a fortissimo (f) dynamic and a *simile* instruction. The notation includes a 4th-degree ascending interval.

Musical score for measures 121-122. Measure 121 includes a *cresc.* (crescendo) marking. Measure 122 includes a piano (p) dynamic and a *B* (Basso) marking.

Musical score for measures 96-97. Measure 96 includes a piano (p) dynamic. Measure 97 includes a piano (p) dynamic.

Musical score for measures 126-127. Measure 126 includes a piano (p) dynamic and a *cresc.* (crescendo) marking. Measure 127 includes a piano (p) dynamic.

Musical score for measures 101-102. Measure 101 includes a piano (p) dynamic. Measure 102 includes a piano (p) dynamic.

Musical score for measures 131-132. Measure 131 includes a piano (p) dynamic and a *cresc.* (crescendo) marking. Measure 132 includes a piano (p) dynamic.

Musical score for measures 106-107. Measure 106 includes a piano (p) dynamic. Measure 107 includes a piano (p) dynamic.

Musical score for measures 136-137. Measure 136 includes a piano (p) dynamic. Measure 137 includes a piano (p) dynamic.

Musical score for measures 111-112. Measure 111 includes a piano (p) dynamic. Measure 112 includes a piano (p) dynamic.

Musical score for measures 141-142. Measure 141 includes a piano (p) dynamic and a *cresc.* (crescendo) marking. Measure 142 includes a piano (p) dynamic.

Musical score for measures 116-117. Measure 116 includes a piano (p) dynamic. Measure 117 includes a piano (p) dynamic.

Musical score for measures 146-147. Measure 146 includes a piano (p) dynamic. Measure 147 includes a piano (p) dynamic.

Musical score for measures 121-122. Measure 121 includes a piano (p) dynamic. Measure 122 includes a piano (p) dynamic and a *dim.* (diminuendo) marking.

Musical score for measures 150-151. Measure 150 includes a piano (p) dynamic. Measure 151 includes a piano (p) dynamic.

B2

下行スケール

156
ff
f
ナホリ和音

162
fz
fz

167
fz
fz
b

172
fz
fz
fz
fz

177
fz
fz
fz

182
decresc.
pp
fz
fz

*) Takt 186ff.: beide Systeme: die punktierten Figuren sind an die Triolen rhythmisch anzugleichen.

188
8

194
8
decresc.

200
8
decresc.

206
8
decresc.

213
dim.
8
8

220
p
fp
A

236

Musical score for measures 236-237. The notation includes treble and bass staves with various notes, rests, and dynamic markings.

233

Musical score for measures 233-234. The notation includes treble and bass staves with various notes, rests, and dynamic markings.

240

Musical score for measures 240-241. The notation includes treble and bass staves with various notes, rests, and dynamic markings.

247

Musical score for measures 247-248. The notation includes treble and bass staves with various notes, rests, and dynamic markings.

254

Musical score for measures 254-255. The notation includes treble and bass staves with various notes, rests, and dynamic markings.

261

Musical score for measures 261-262. The notation includes treble and bass staves with various notes, rests, and dynamic markings.

267

Musical score for measures 267-268. The notation includes treble and bass staves with various notes, rests, and dynamic markings.

273

Musical score for measures 273-274. The notation includes treble and bass staves with various notes, rests, and dynamic markings.

279

Musical score for measures 279-280. The notation includes treble and bass staves with various notes, rests, and dynamic markings.

285

Musical score for measures 285-286. The notation includes treble and bass staves with various notes, rests, and dynamic markings.

290

Musical score for measures 290-291. The notation includes treble and bass staves with various notes, rests, and dynamic markings.

295

Musical score for measures 295-296. The notation includes treble and bass staves with various notes, rests, and dynamic markings.

300

Musical score for measures 300-301. The notation includes treble and bass staves with various notes, rests, and dynamic markings.

307

Musical score for measures 307-308. The notation includes treble and bass staves with various notes, rests, and dynamic markings.

再现部

314

C:
B:

320

pp

326

simile

332

cresc.

338

p
3
9

344

fp

350

cresc.

356

B1
B dur 2
25-11, 10, 11, 14

B:

361

simile

365

369

374

379

384

389

394

* Takt 369: oberes System 3 Achtel im Autograph deutlich $b^{\#} = d^{\#} = f^{\#}$; geändert nach T. 359 (vgl. auch T. 85 und 95).

399

404

409

414

419

424

Musical score for measures 430-435. The system shows two staves with complex rhythmic patterns. Measure 430 starts with a forte (ff) dynamic. There are various accidentals (flats) and slurs throughout the passage.

Musical score for measures 435-440. Measure 435 begins with a forte (fz) dynamic. The notation includes slurs and accents, with a decrescendo (decresc.) marking in measure 440.

Musical score for measures 440-446. Measure 440 starts with a forte (fz) dynamic. The passage features slurs and accents, with a decrescendo (decresc.) marking in measure 446.

Musical score for measures 446-451. Measure 446 begins with a forte (fz) dynamic. The notation includes slurs and accents, with a decrescendo (decresc.) marking in measure 451.

Musical score for measures 451-456. Measure 451 starts with a forte (fz) dynamic. The passage includes slurs and accents, with a decrescendo (decresc.) marking in measure 456.

Musical score for measures 456-461. Measure 456 begins with a forte (fz) dynamic. The notation includes slurs and accents, with a decrescendo (decresc.) marking in measure 461.

* 7 Tak 450ff., beide Systeme: die punktierten Figuren sind an die Triolen rhythmisch anzuschließen.

Musical score for measures 461-467. Measure 461 starts with a forte (fz) dynamic. The passage includes slurs and accents, with a decrescendo (decresc.) marking in measure 467.

Musical score for measures 467-473. Measure 467 begins with a forte (fz) dynamic. The notation includes slurs and accents, with a decrescendo (decresc.) marking in measure 473.

Musical score for measures 473-479. Measure 473 starts with a forte (fz) dynamic. The passage includes slurs and accents, with a decrescendo (decresc.) marking in measure 479.

Musical score for measures 479-484. Measure 479 begins with a forte (fz) dynamic. The notation includes slurs and accents, with a decrescendo (decresc.) marking in measure 484.

Musical score for measures 484-490. Measure 484 starts with a forte (fz) dynamic. The passage includes slurs and accents, with a decrescendo (decresc.) marking in measure 490.

Musical score for measures 490-496. Measure 490 begins with a forte (fz) dynamic. The notation includes slurs and accents, with a decrescendo (decresc.) marking in measure 496.

Cres

半音阶的木材
第6音

3-9"

497

505

512

Presto

519 8

crescendo 黒名同音 Fis

519 8

cresc.

ffz

ffz

3 p

3

527

simile

cresc.

533

8

ff

ffz