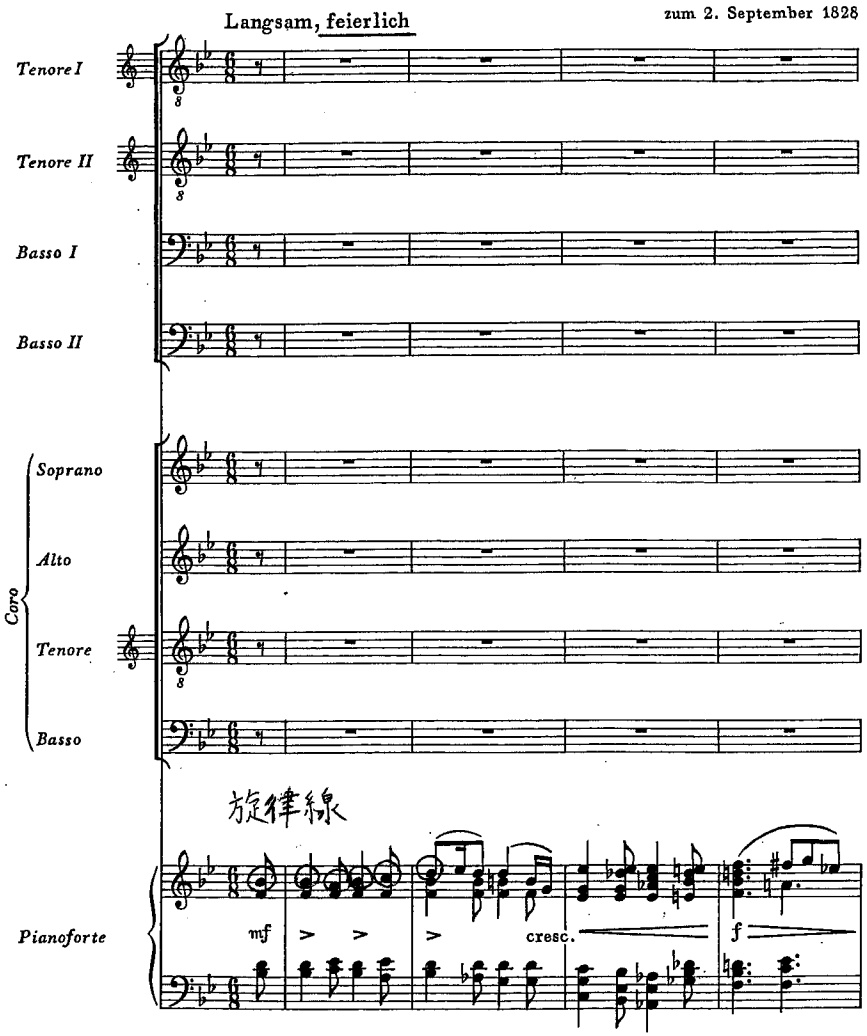
【譜例1】

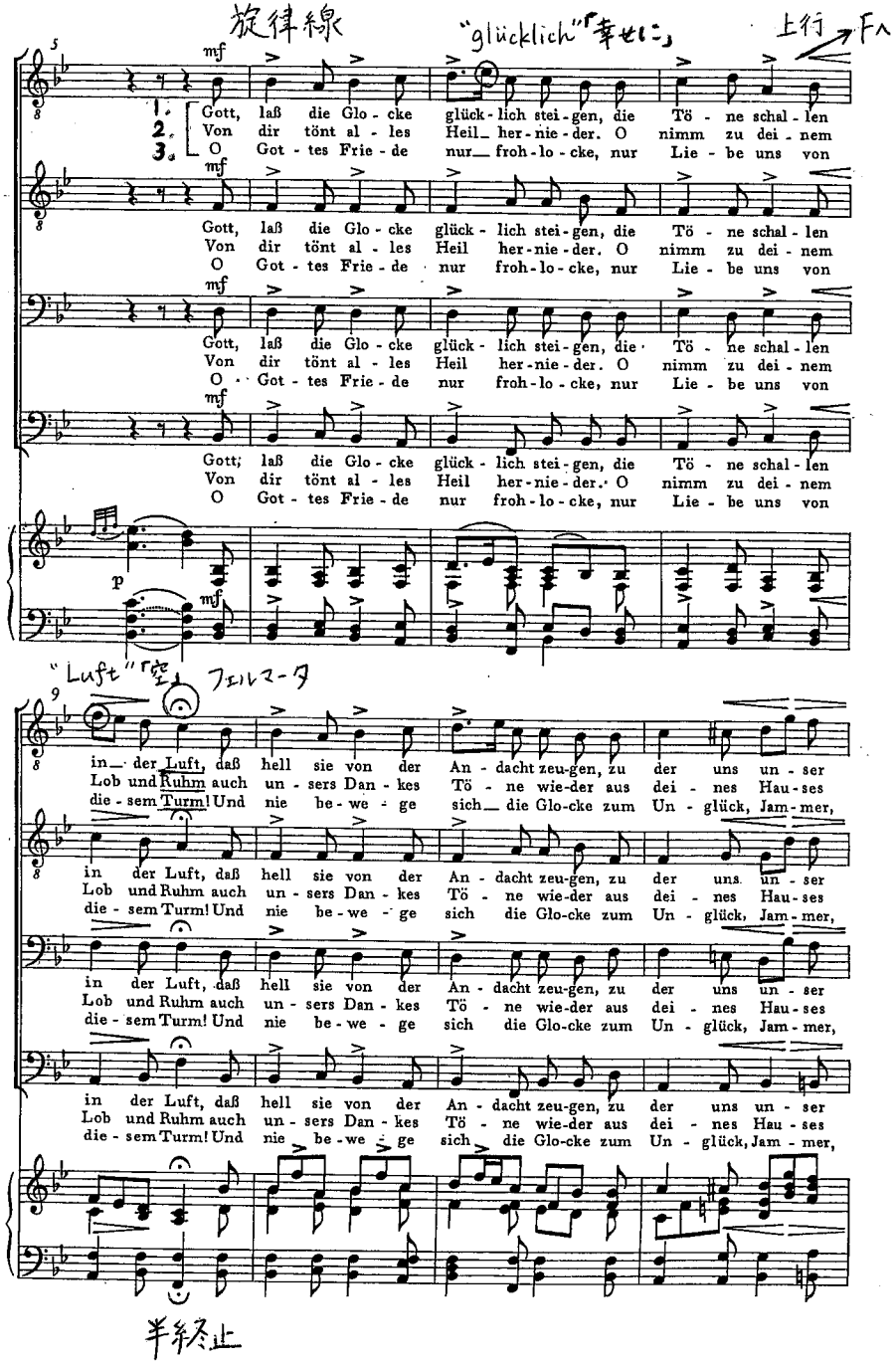
20. Glaube, Hoffnung und Liebe

Friedrich Reil
D 954 *)

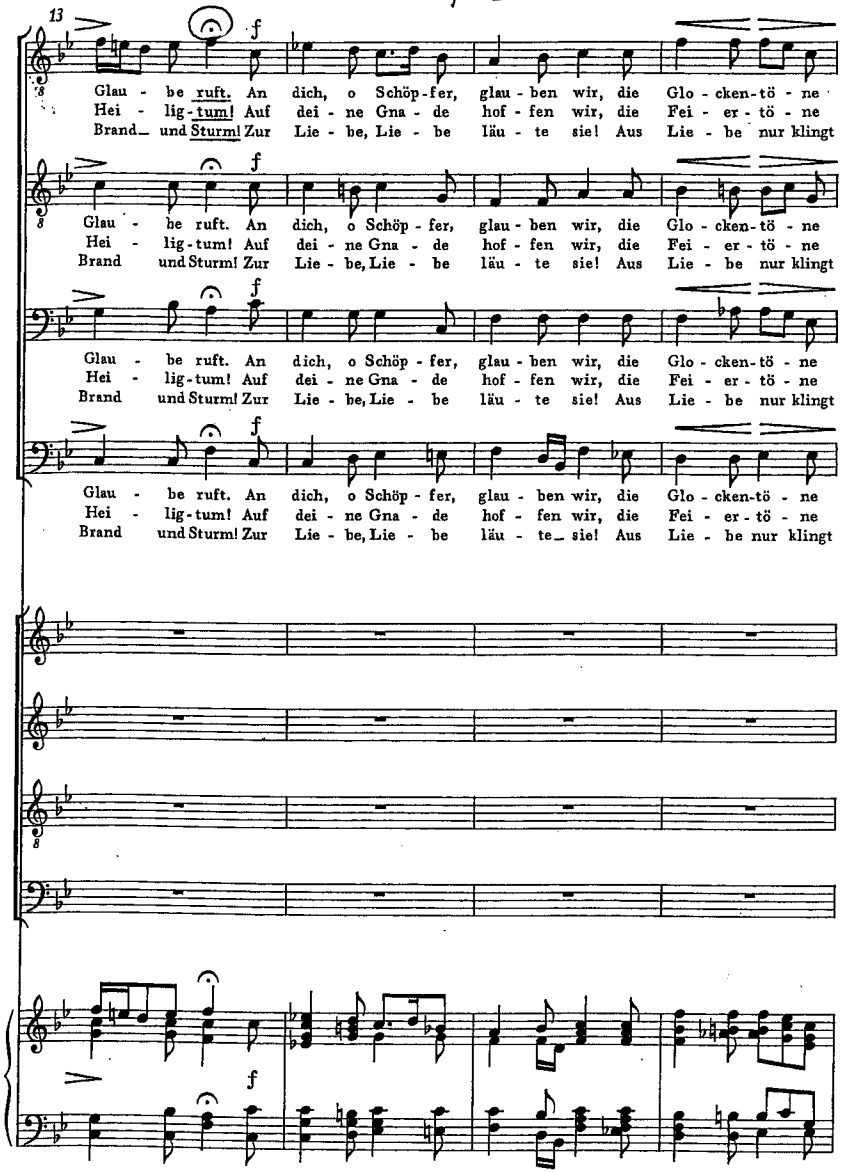
Langsam, feierlich

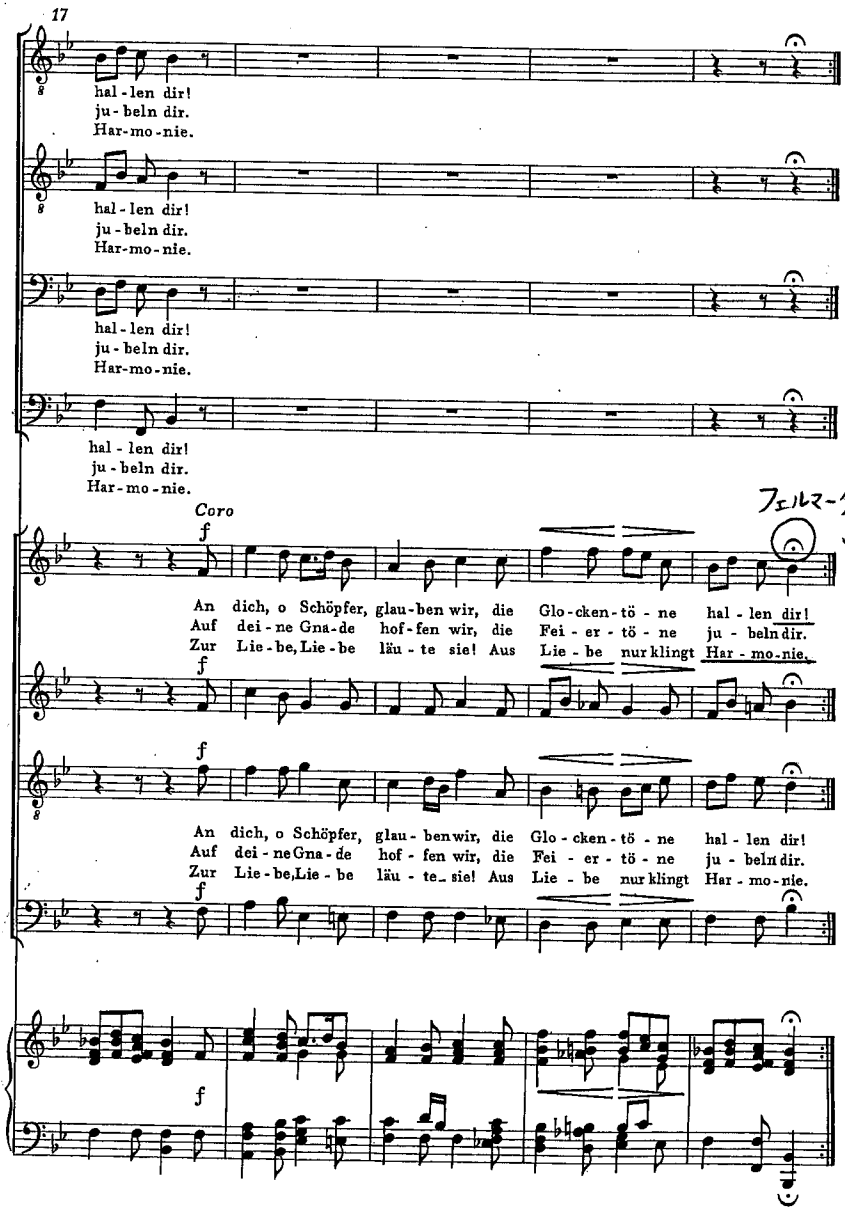
zum 2. September 1828





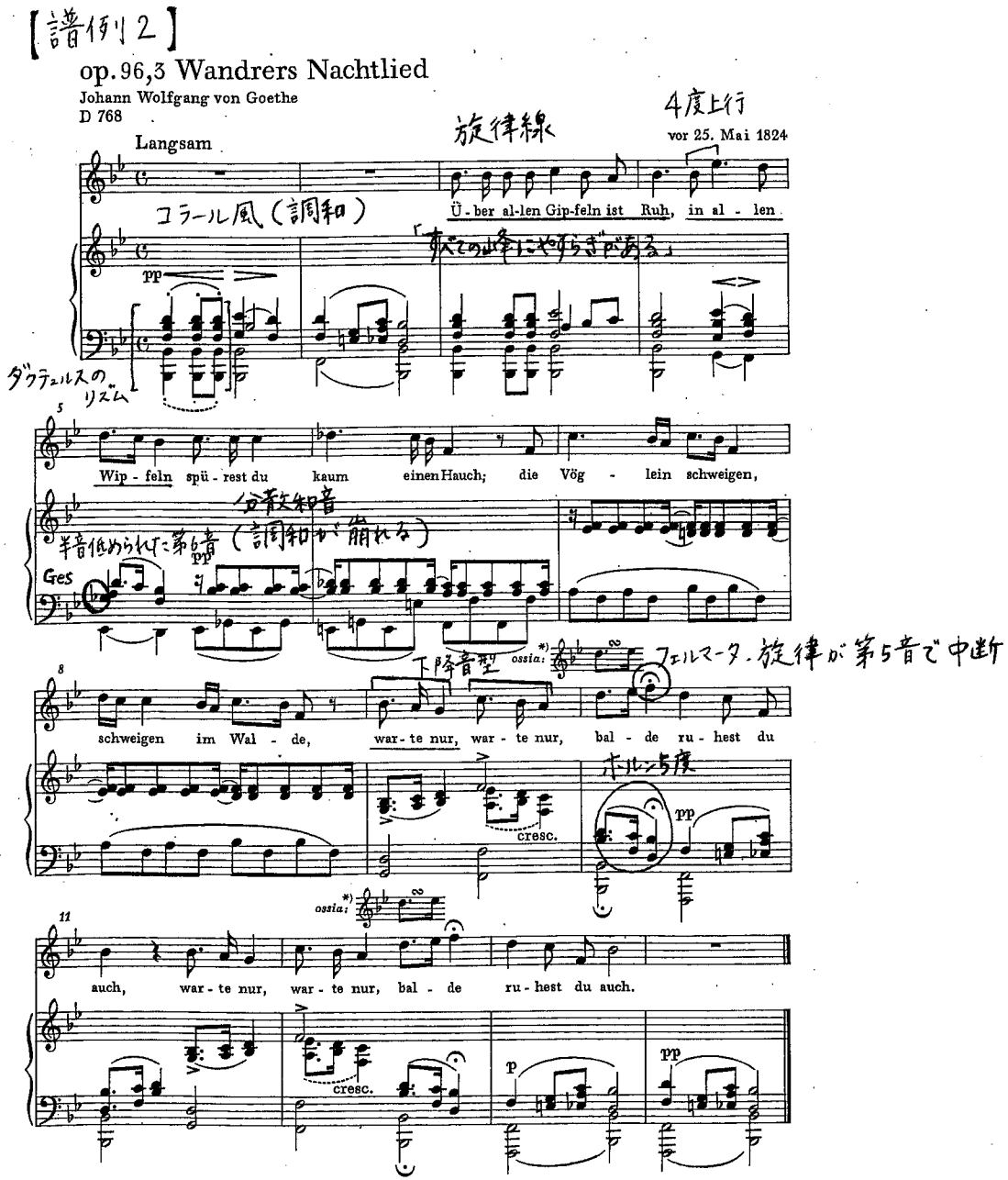
フェルマータ "ruft" 「呼ぶ」



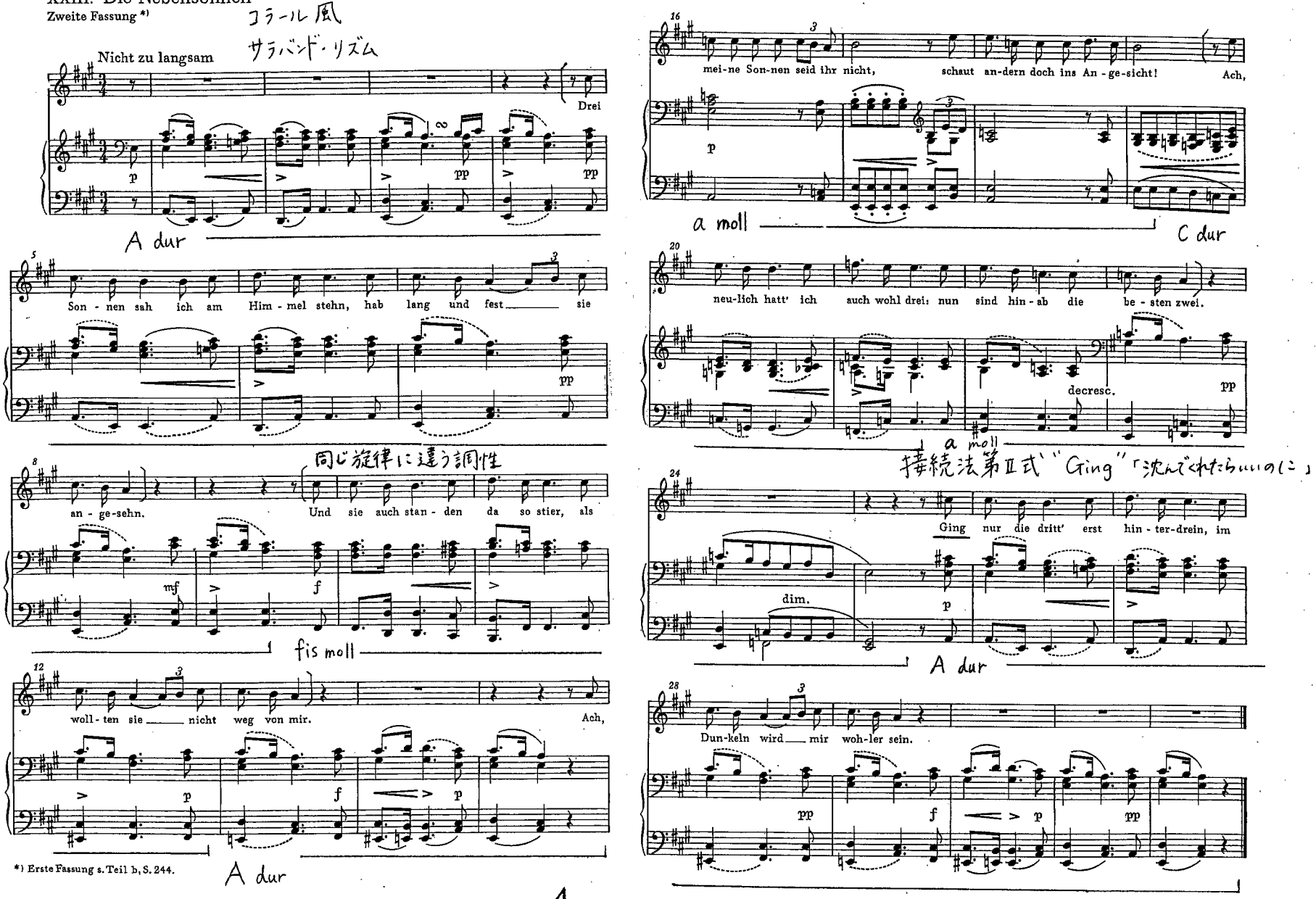


フェルマータ "dir" 「御身」

【譜例2】

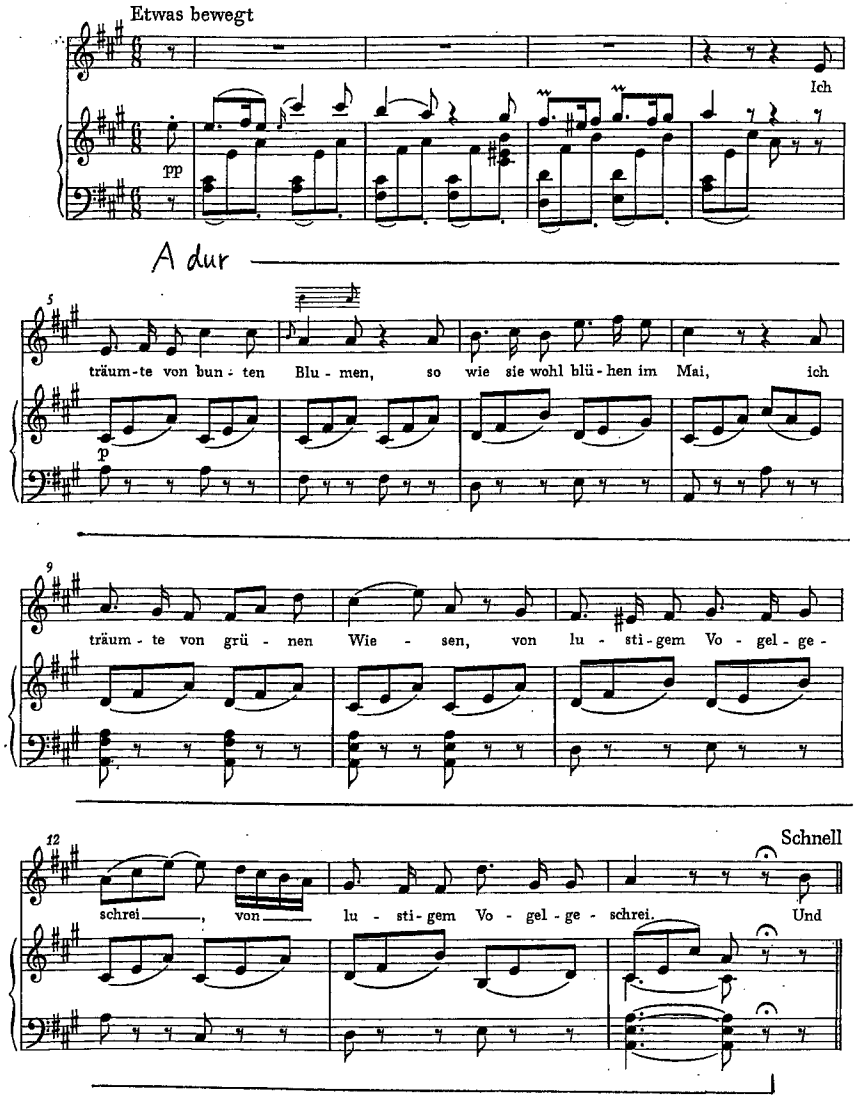

op. 96,3 Wandrers Nachtlied
Johann Wolfgang von Goethe
D 768
Langsam
旋律線
4度上行
vor 25. Mai 1824
コラール風（調和）
Ü - ber al-len Gip-feln ist Ruh, in al - len
pp
ダクテュルスのリズム
Wip - feln spü - rest du kaum einen Hauch; die Vög - lein schweigen,
半音低められた第6音（調和が崩れる）
Ges
schweigen im Wal - de, war - te nur, war - te nur, bal - de ru - hest du
下降音型
ossia:
フェルマータ．旋律が第5音で中断
cresc.
ホルン5度
auch, war - te nur, war - te nur, bal - de ru - hest du auch.
p

【譜例4】

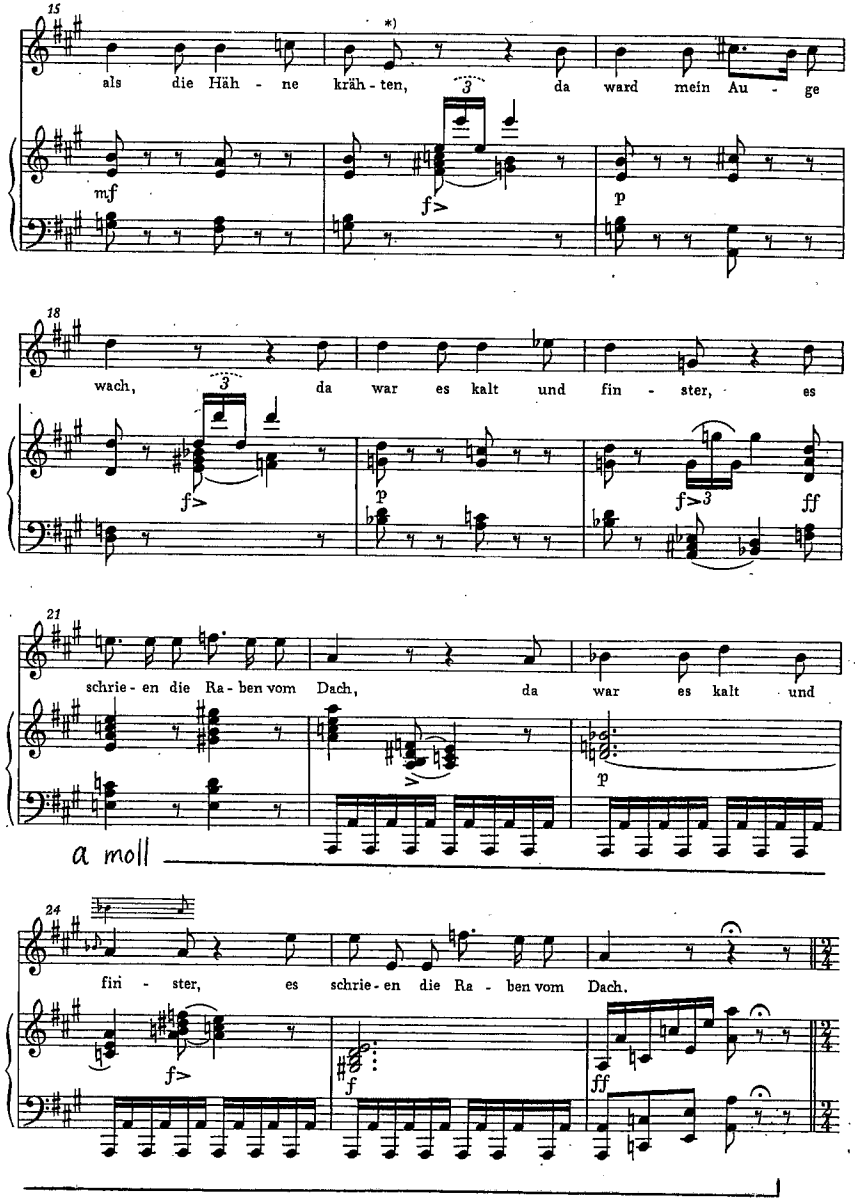

XXIII. Die Nebensonnen
Zweite Fassung *)
コラール風
サラバンド・リズム
Nicht zu langsam
Drei
A dur
Son - nen sah ich am Him - mel stehn, hab lang und fest sie
同じ旋律に違う調性
an - ge-sehn. Und sie auch stan - den da so stier, als
fis moll
woll - ten sie nicht weg von mir. Ach,
A dur
*) Erste Fassung s. Teil b, S. 244.
mei-ne Son-nen seid ihr nicht, schaut an-dern doch ins An - ge-sicht! Ach,
a moll
C dur
neu-lich hatt' ich auch wohl drei: nun sind hin - ab die be - sten zwei.
decresc.
a moll
接続法第II式 "Ging" 「沈んでくれたらいいのに」
Ging nur die dritt' erst hin - ter-drein, im
dim.
A dur
Dun-keln wird mir woh-ler sein.

XI. Frühlingstraum 【譜例5】

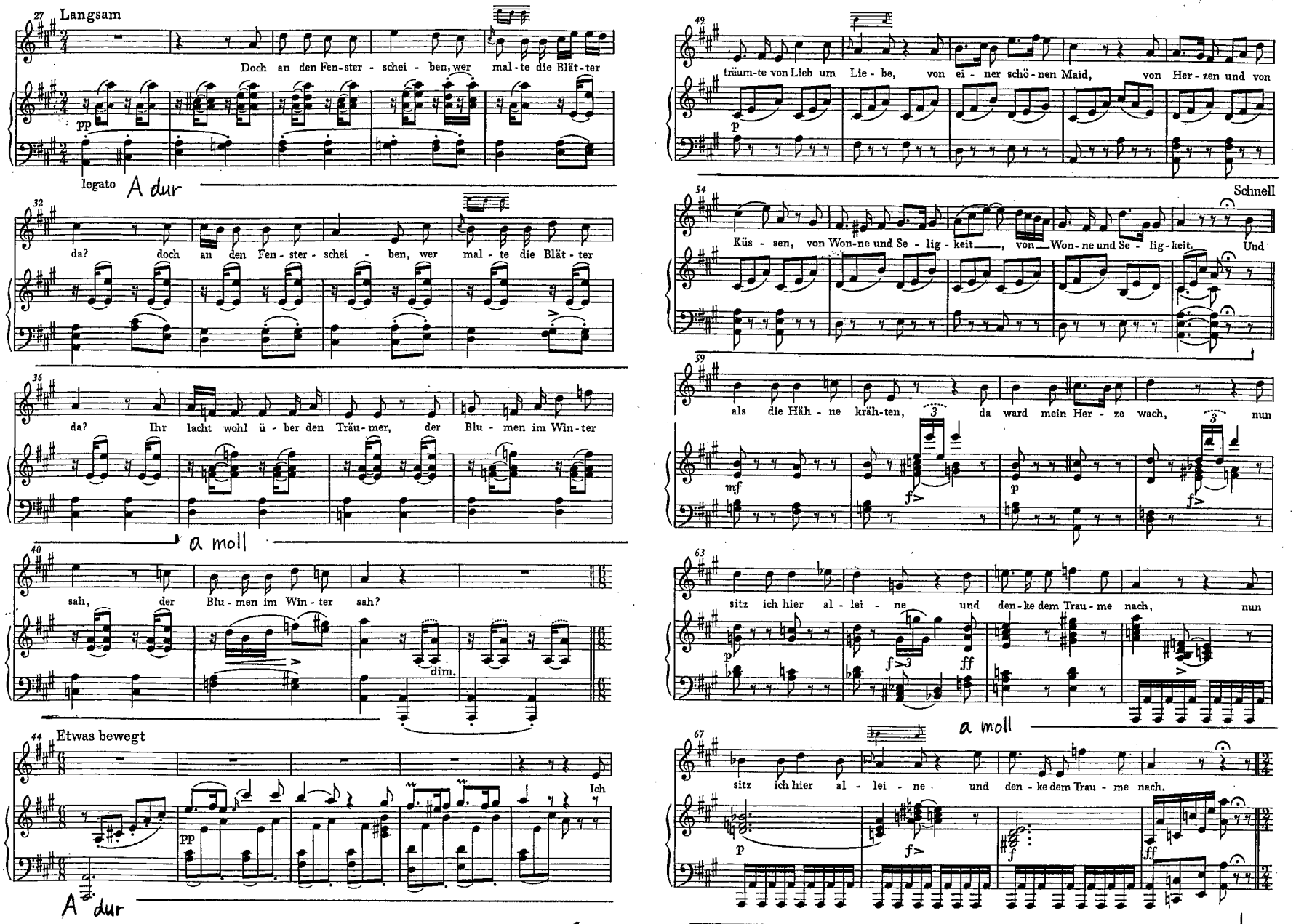
Zweite Fassung*)

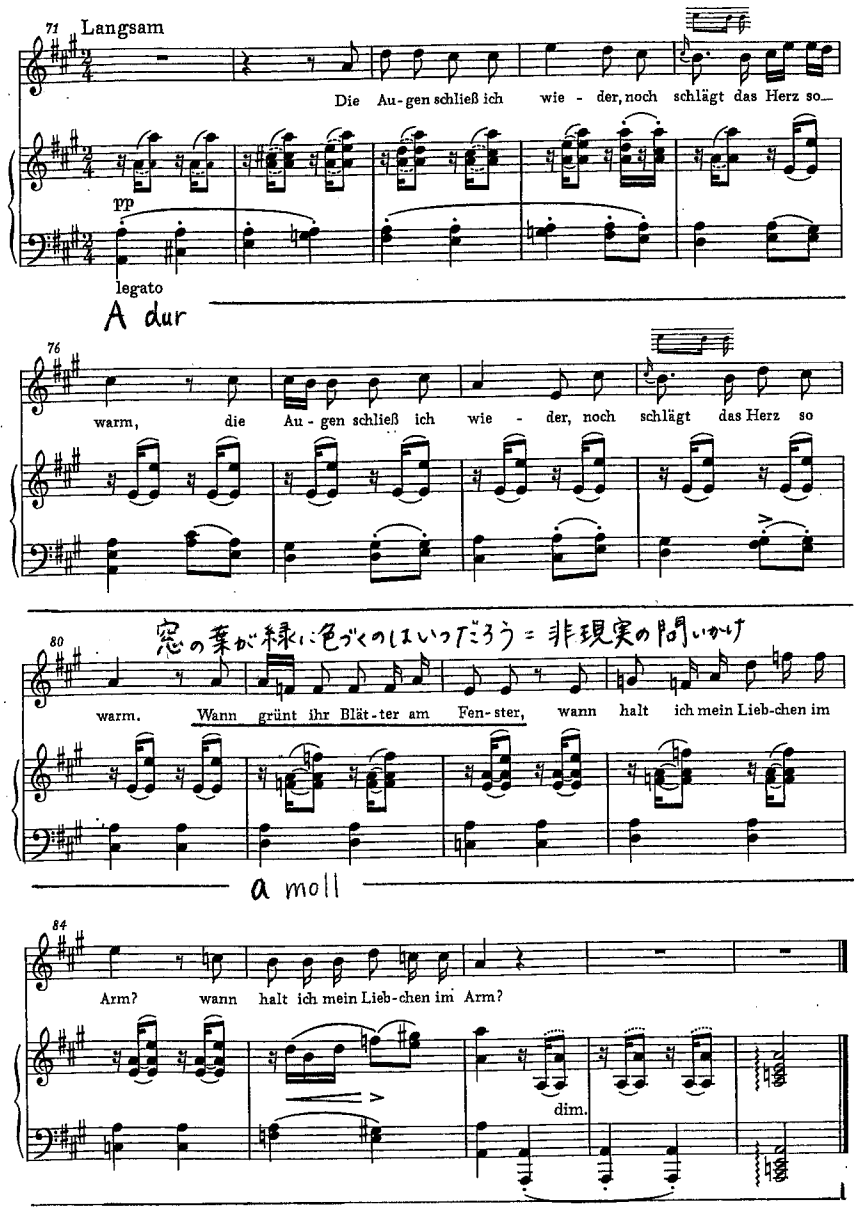


*) Erste Fassung s. Teil b, Anhang, S. 275.



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


27 Langsam
Doch an den Fen-ster - schei - ben, wer mal-te die Blät-ter
pp
legato
A dur
32
da? doch an den Fen-ster - schei - ben, wer mal - te die Blät - ter
36
da? Ihr lacht wohl ü - ber den Träu-mer, der Blu - men im Win-ter
a moll
40
sah, der Blu-men im Win-ter sah?
dim.
44 Etwas bewegt
Ich
pp
A dur
49
träum-te von Lieb um Lie - be, von ei - ner schö-nen Maid, von Her-zen und von
p
54
Schnell
Küs - sen, von Won-ne und Se - lig - keit, von Won-ne und Se - lig-keit. Und
59
als die Häh - ne kräh-ten, da ward mein Her - ze wach, nun
mf
f>
p
63
sitz ich hier al - lei - ne und den-ke dem Trau-me nach, nun
p
f>
ff
a moll
67
sitz ich hier al - lei - ne und den - ke dem Trau - me nach.
p
f>
f
ff


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
窓の葉が緑に色づくのはいつだろう＝非現実の問いかけ
80
warm. Wann grünt ihr Blät-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】

II

Marcia funebre. Adagio assai ♪=80

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
Contrabasso

sotto voce 重々しい 付点のリズム

pp

c moll

4

Ob.
Vl.
Vla.
Vc.
Cb.

1.

p.

sf

10

Ob.
Cl.
Fg.
(C) Cor (Es)
Timp
Vl.
Vla.
Vc. Cb.

pp

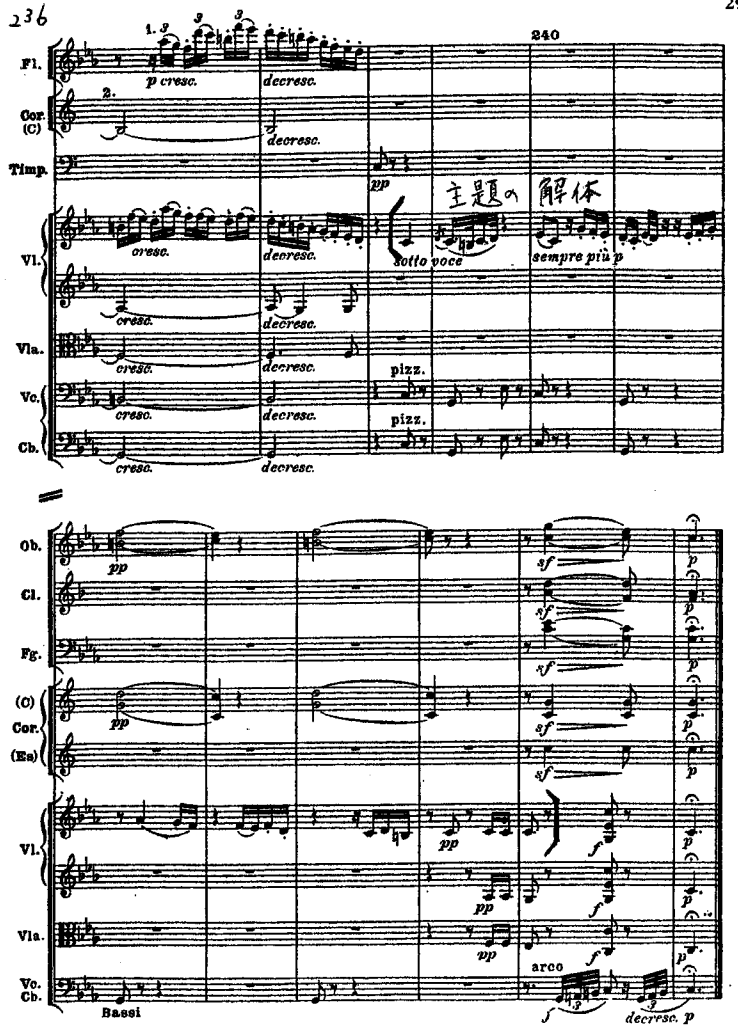
Bassi

13

cresc. decresc.

p cresc.

《葬送行進曲》終結部


236
240
Fl.
Cor. (C)
Timp.
Vl.
Vla.
Vc.
Cb.
p cresc.
decresc.
cresc.
pp
sotto voce
主題の解体
sempre più p
pizz.
Ob.
Cl.
Fg.
(C) Cor. (Es)
sf
arco
Bassi
f
decresc. p

【譜例11】

Credo.

1

Moderato.

Oboi.
Clarinetti in B.
Fagotti.
Corni in Es.
3 Tromboni.
Timpani in Es.B.
Violino I.
Violino II.
Viola.
Soprano.
Alto.
Tenore.
Basso.
Violoncello.
Basso.

単独でのティンパニー

Cre - - - do in unum De - - um,

Cre - - - do in unum De - - um,

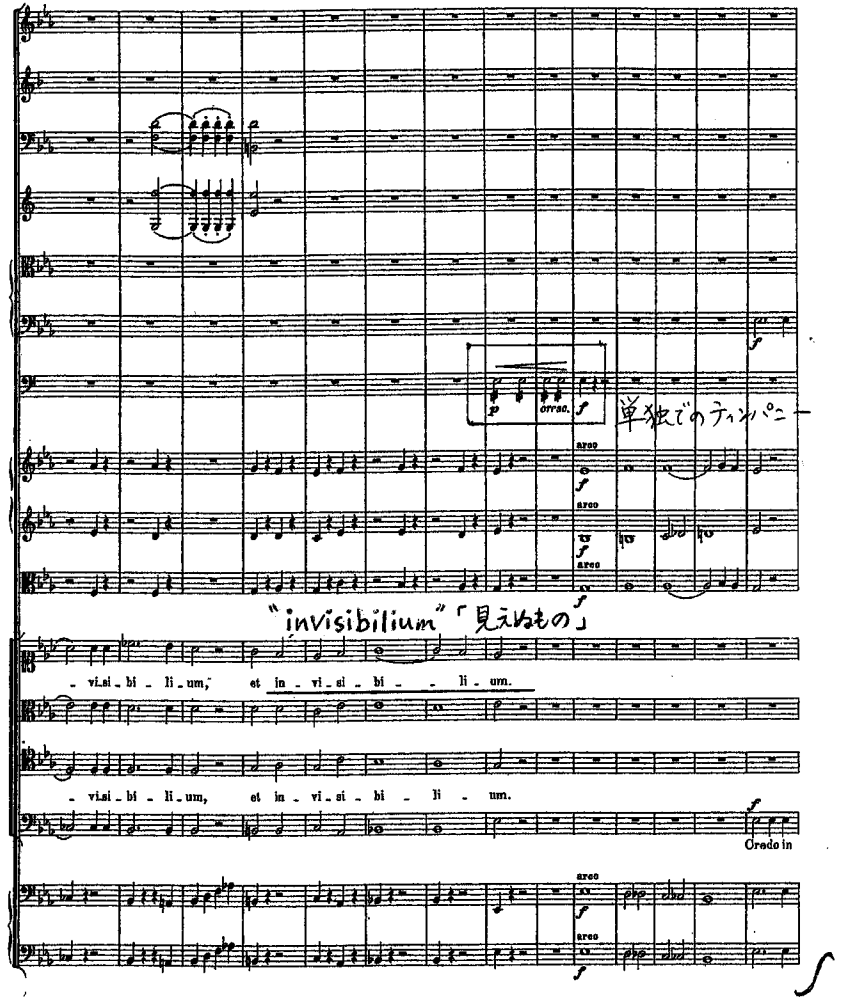
Es dur

13

fa - - cto - - rem coe.li et ter - - rae, vi - si - bi - li.um om - ni.um et in -

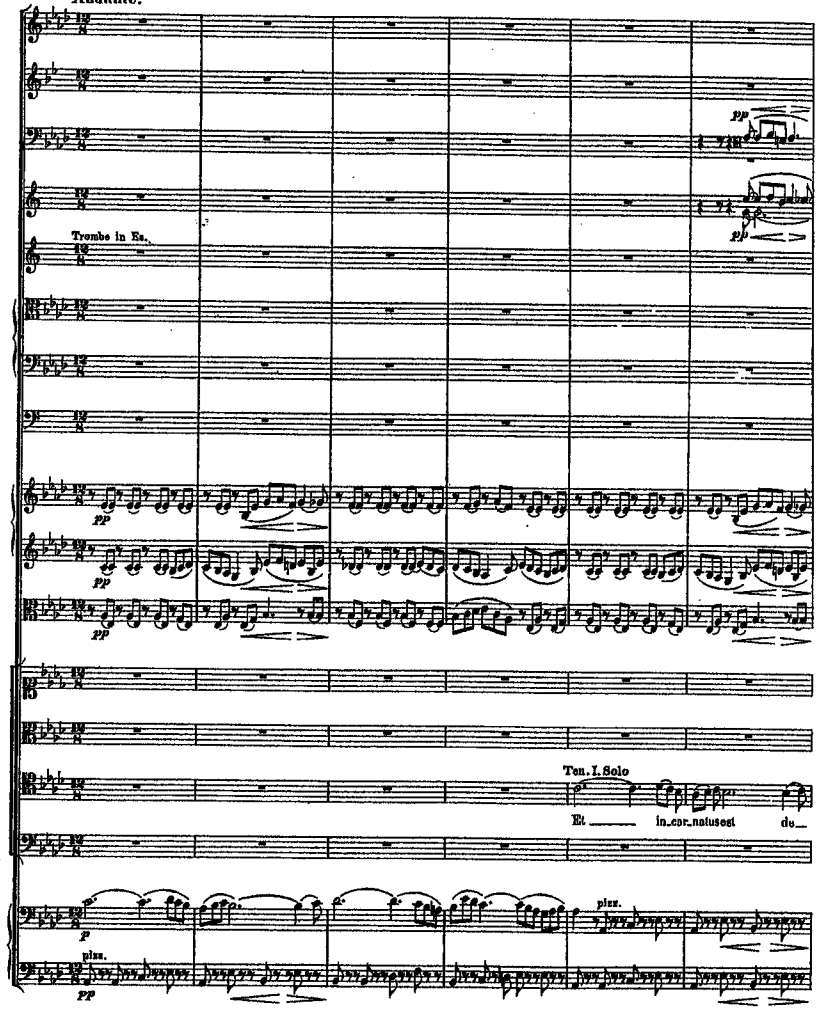
fa - - cto - - rem coe.li et ter - - rae, vi - si - bi - li.um om - ni.um et in -

26



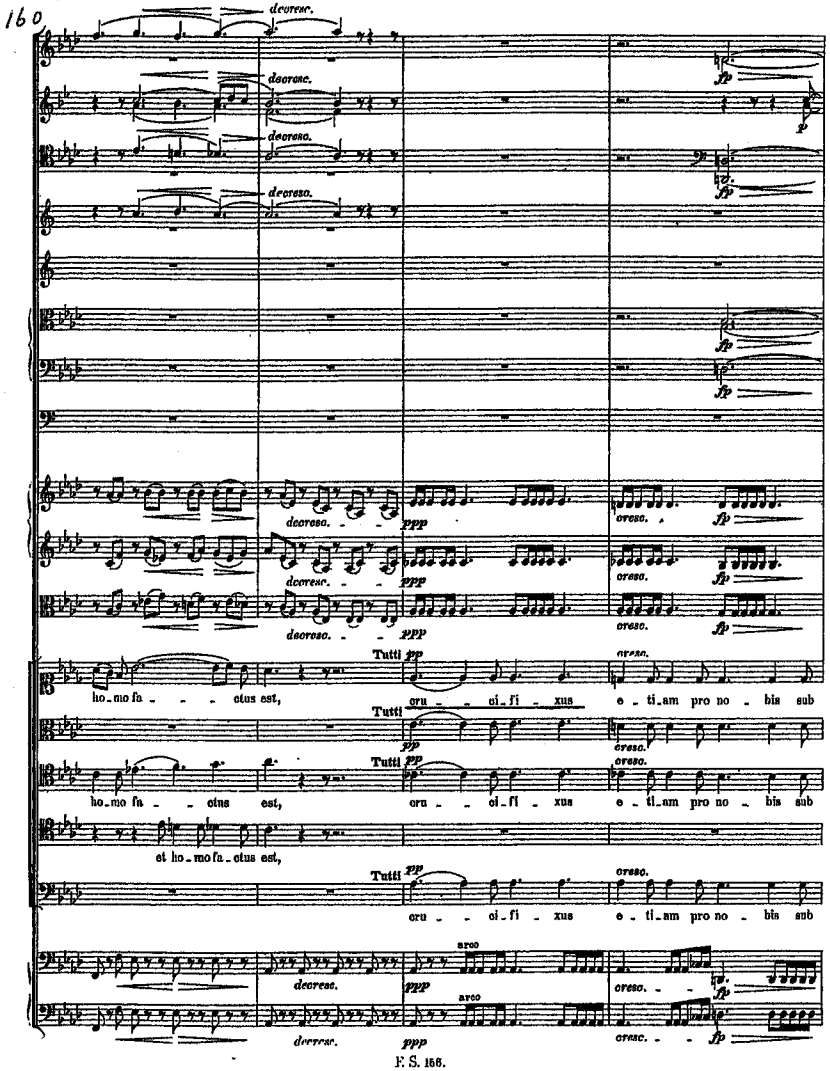
中間部

134



As dur

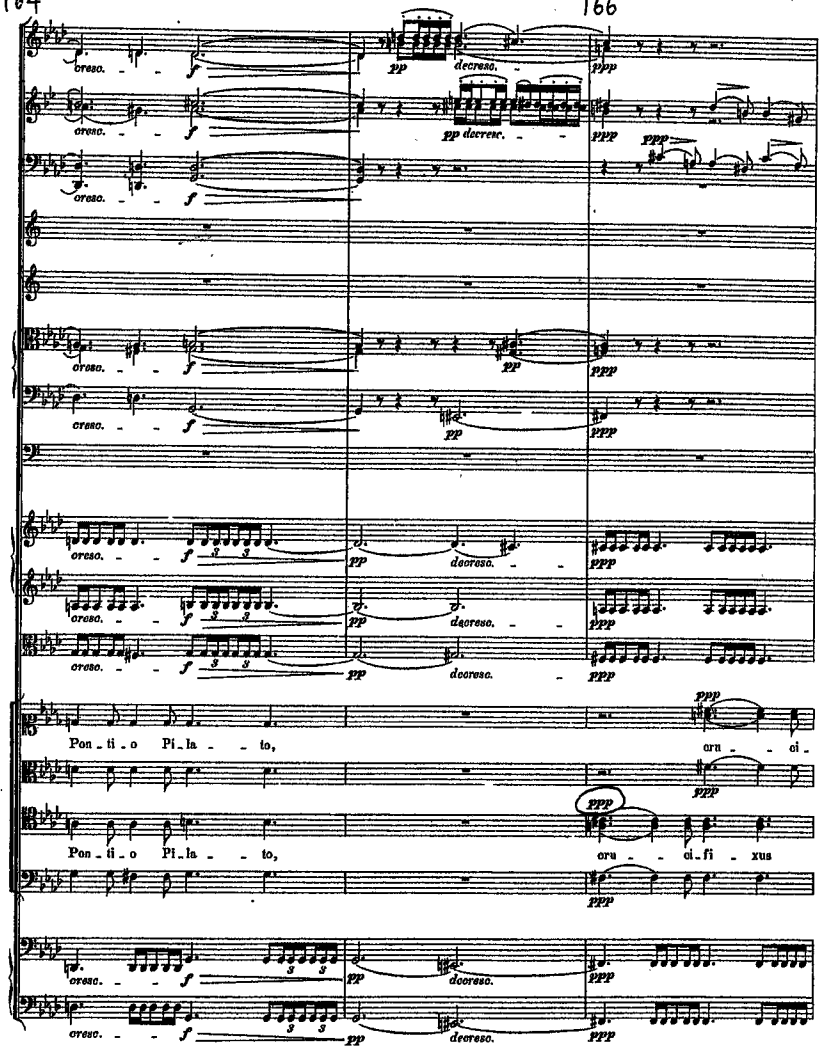
160



F. S. 156.

as moll "crucifixus"
(1回目の「十字架」)

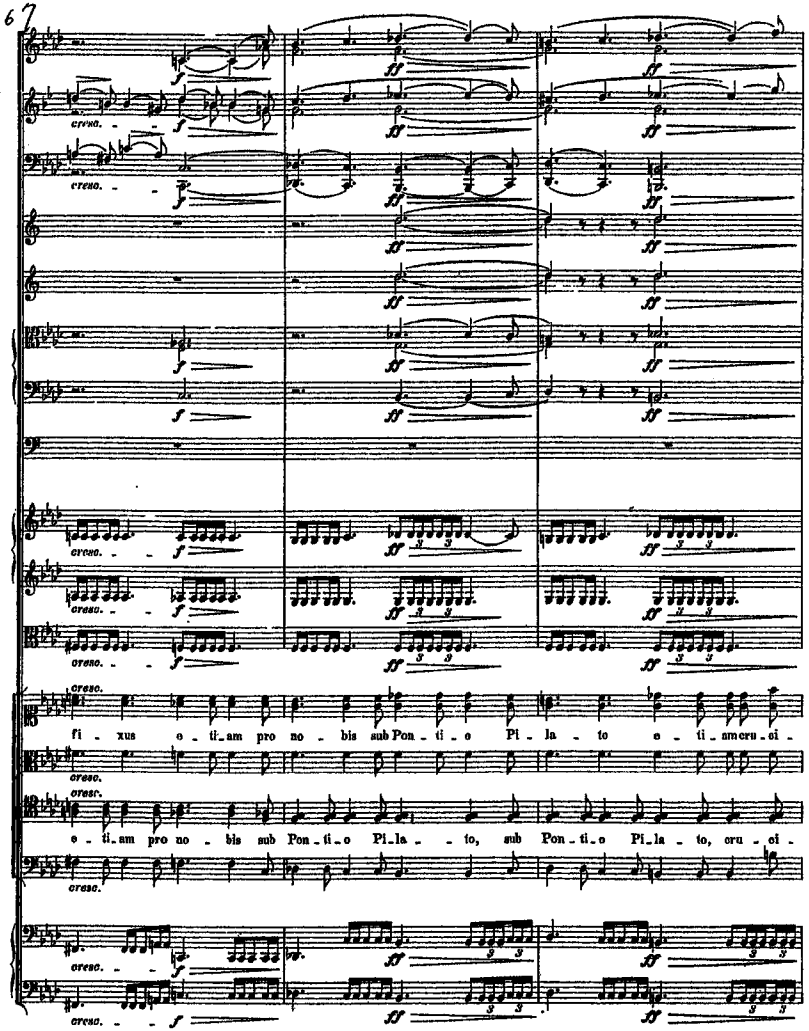
164 166



F. S. 156.

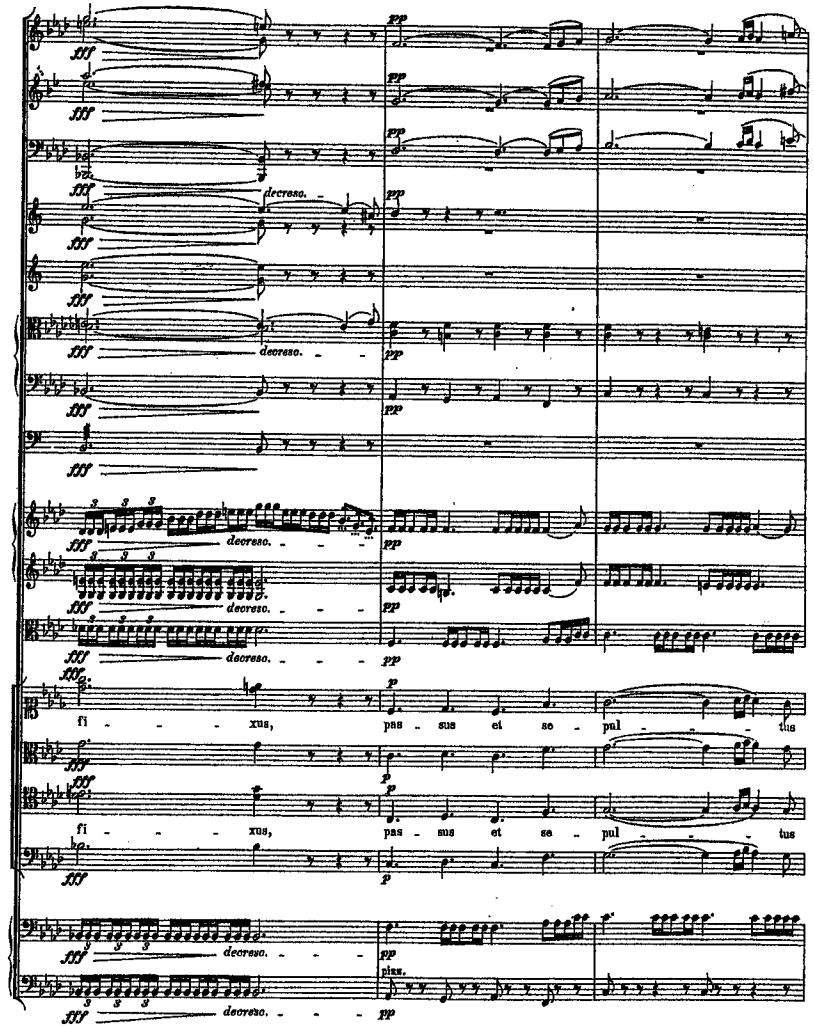
fis moll
"crucifixus"
(2回目の「十字架」)

167



F. S. 156.

170

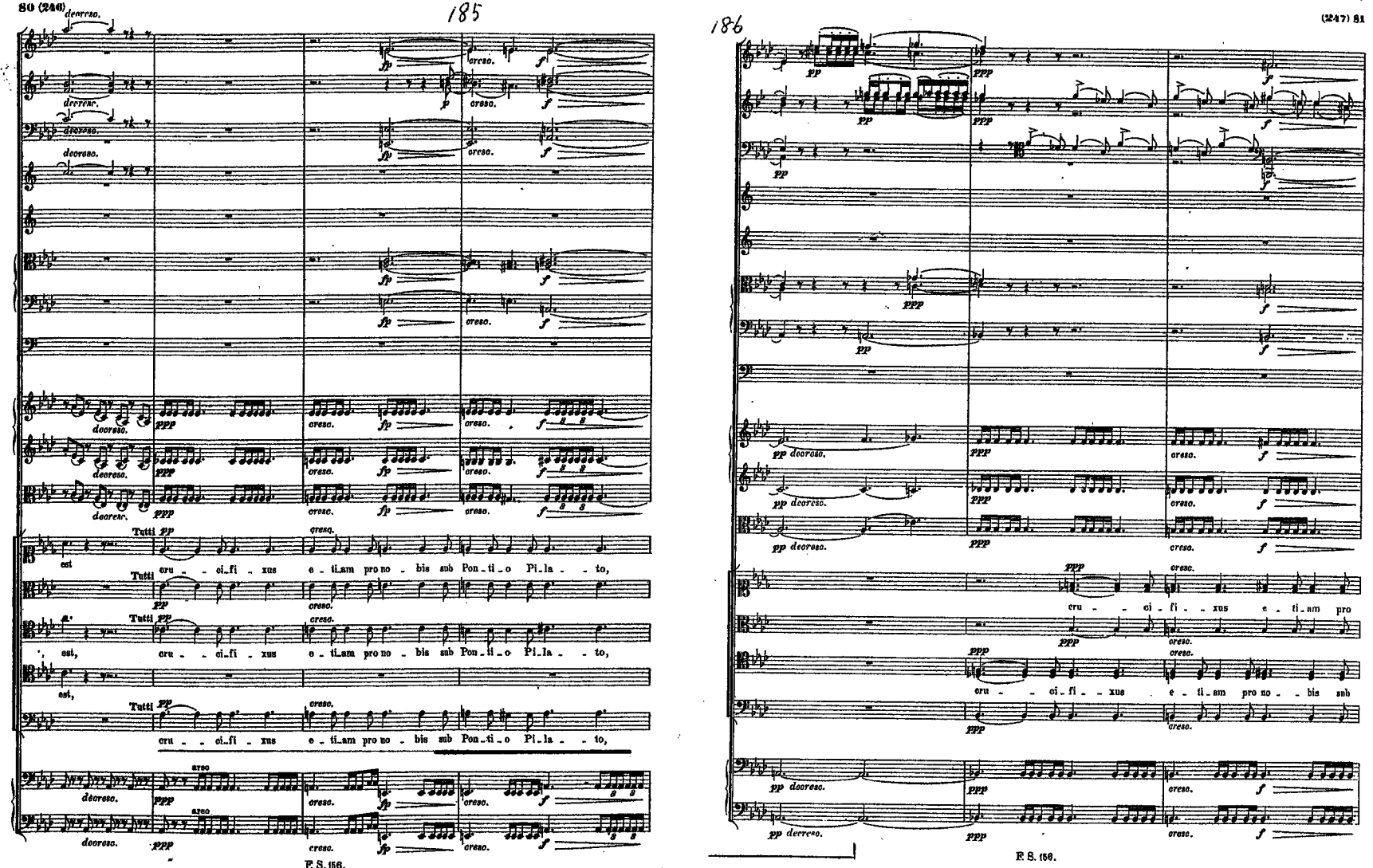


F. S. 156.

182

185

186

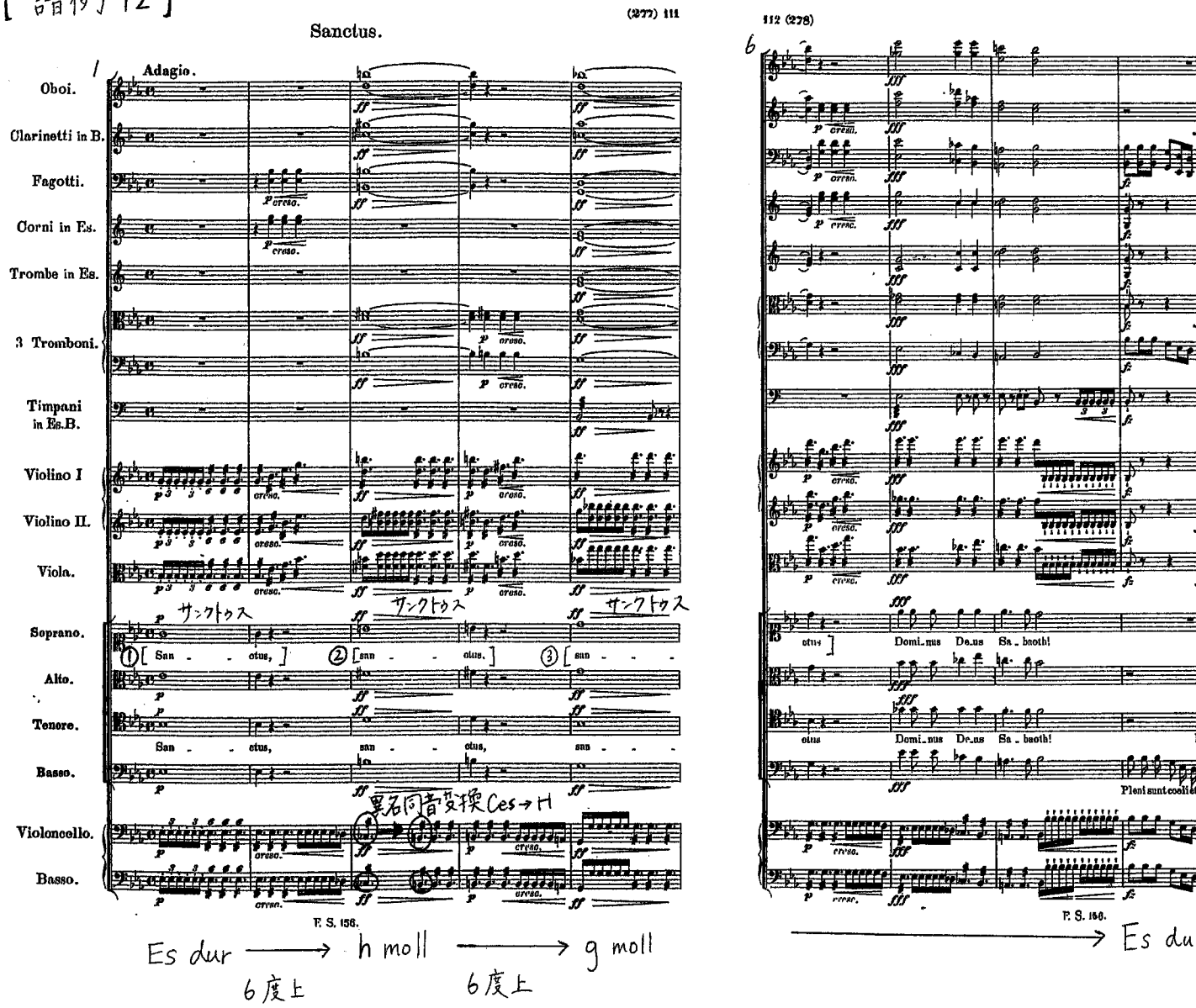


a moll　　A dur

「わたしたちのために十字架につけられ "Pontio Pilato"

ポンティオ・ピラトのもとで」

[譜例 12]

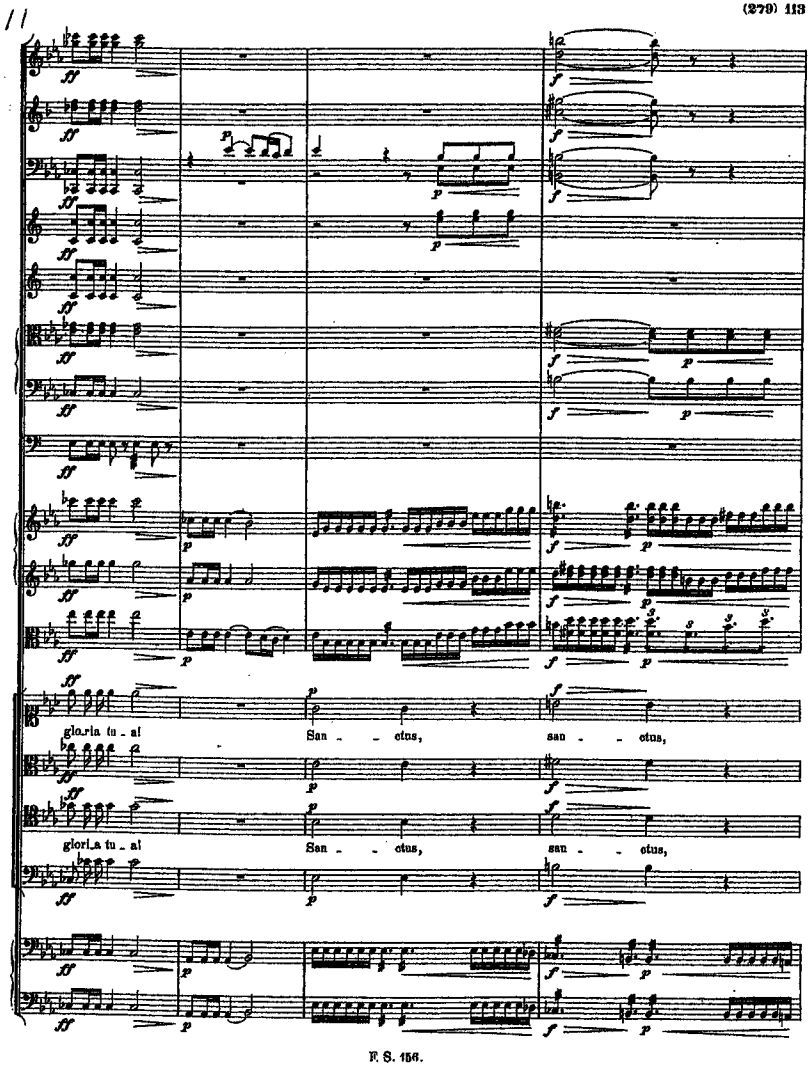


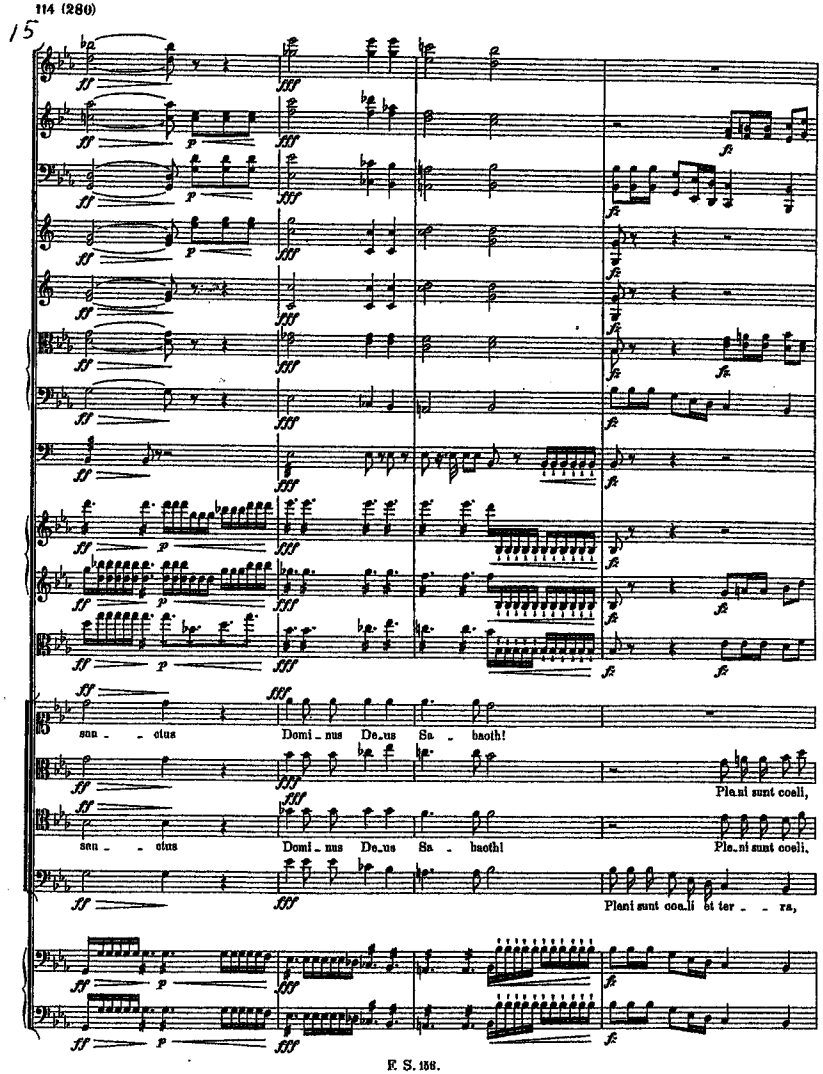
Es dur → h moll → g moll

6度上　6度上

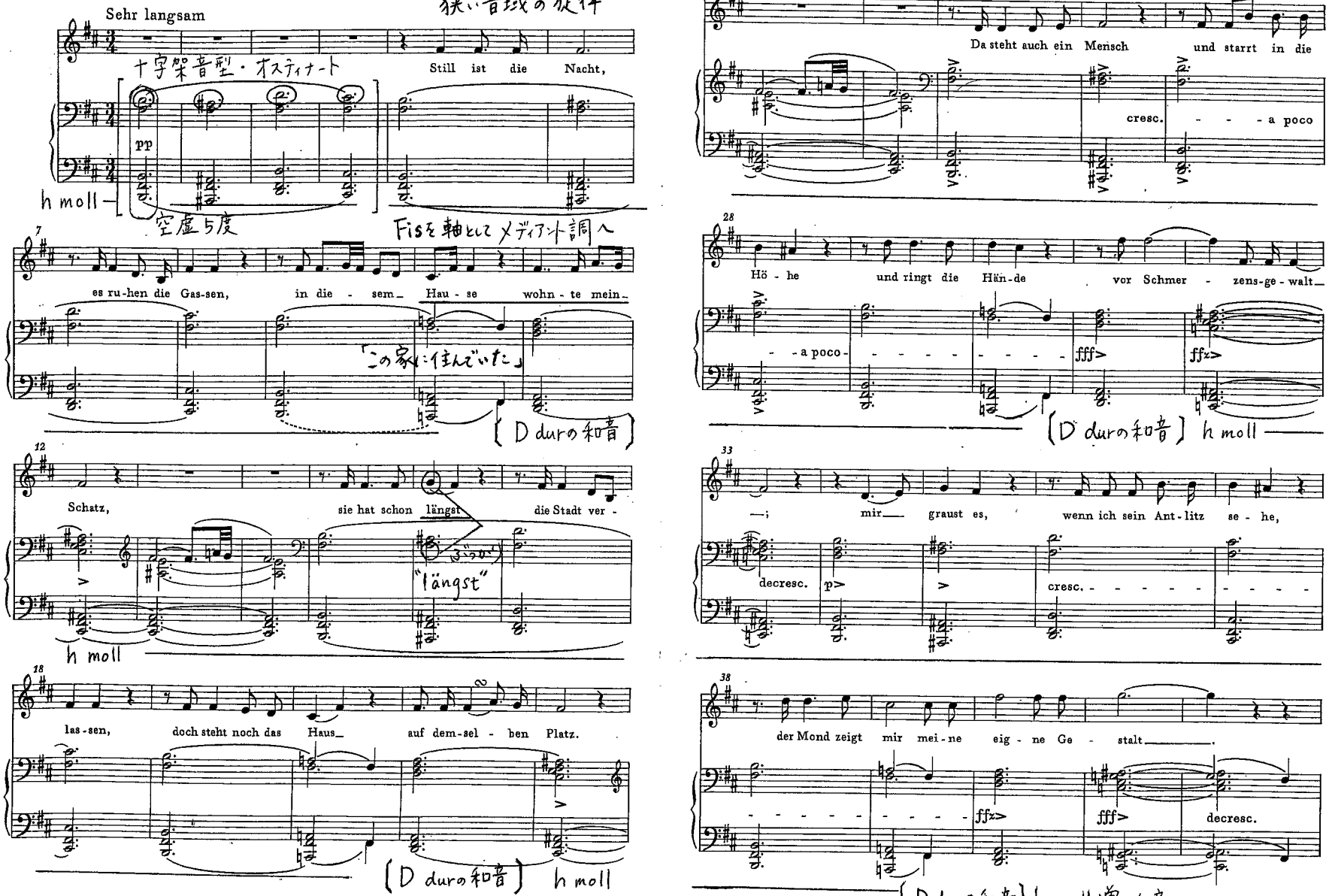
Es dur

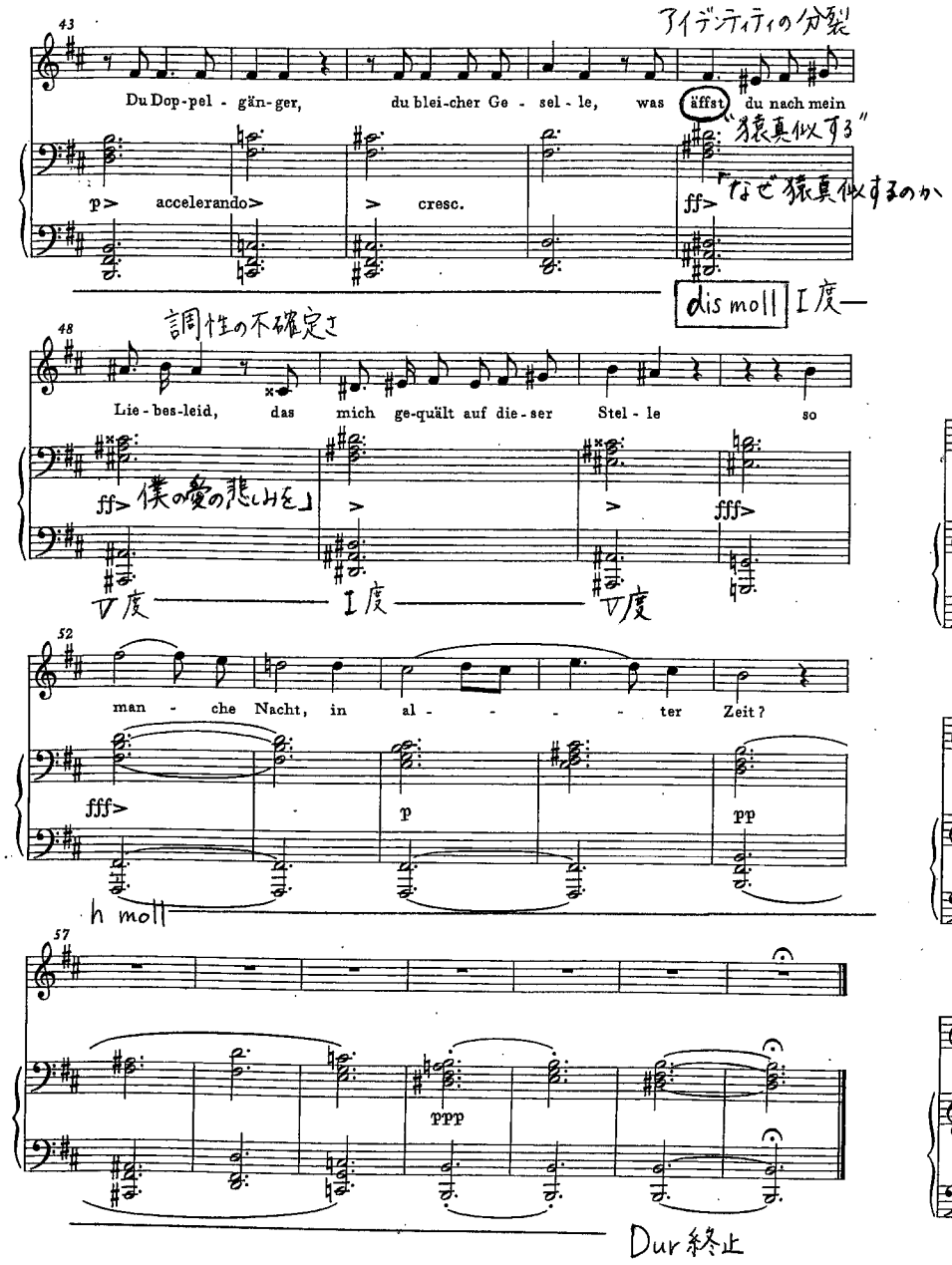
16分音符による3連符，急激なfff

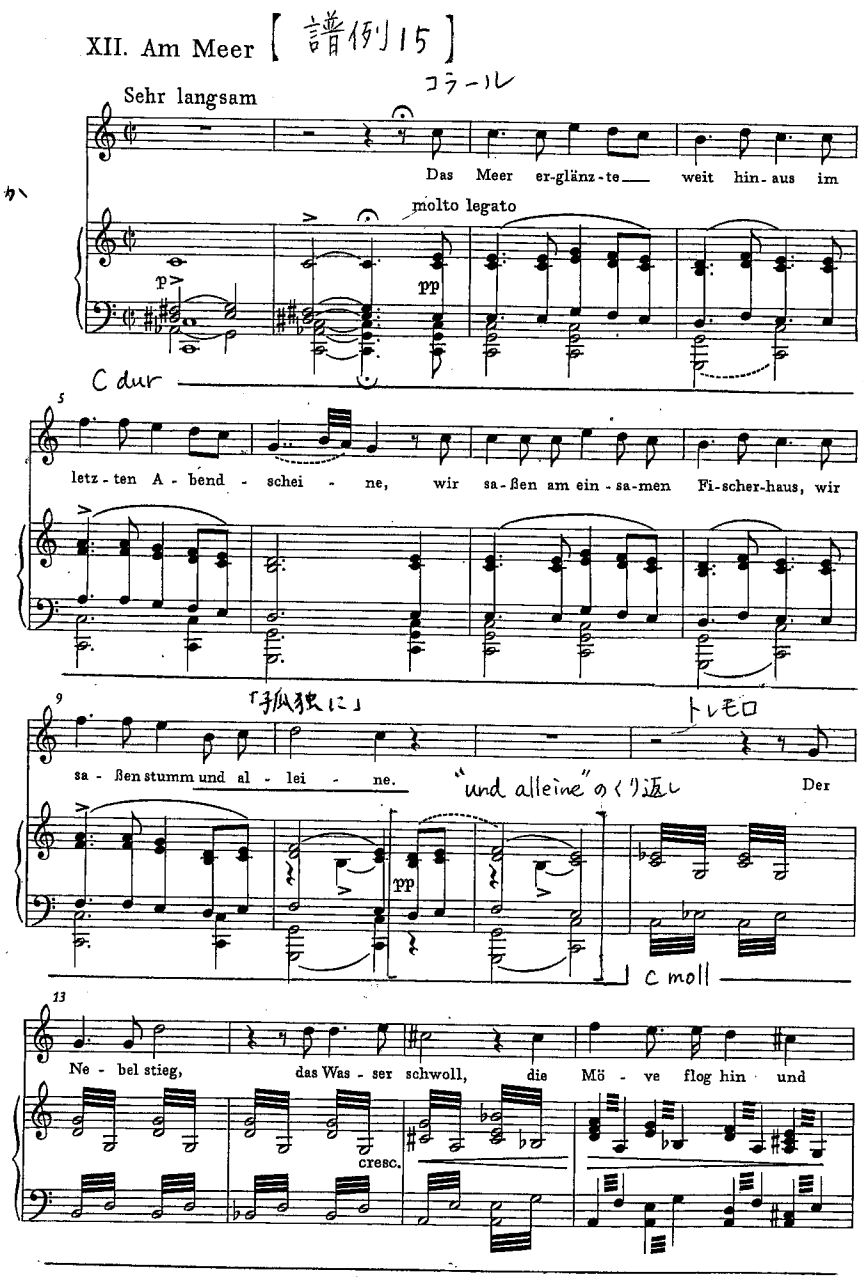


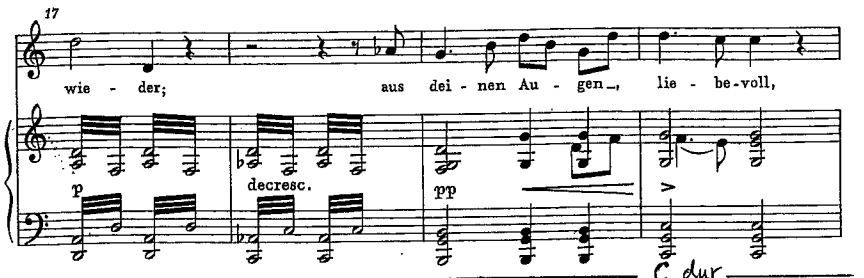


XIII. Der Doppelgänger 【譜例14】いつも同じ音に戻る、狭い音域の旋律



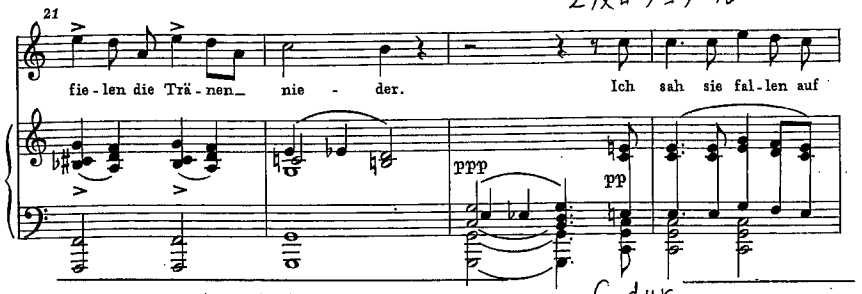

アイデンティティの分裂
Du Dop-pel - gän-ger, du blei-cher Ge - sel - le, was äffst du nach mein
"猿真似する"
「なぜ猿真似するのか
p> accelerando> > cresc. ff>
dis moll I度
調性の不確定さ
Lie-bes-leid, das mich ge-quält auf die-ser Stel - le so
ff> 僕の愛の悲しみを」 fff>
V度 I度 V度
man - che Nacht, in al - - - - ter Zeit?
fff> p pp
h moll
ppp
Dur終止


XII. Am Meer 【譜例15】
コラール
Sehr langsam
Das Meer er-glänz-te weit hin-aus im
molto legato
p> pp
C dur
letz-ten A-bend - schei - ne, wir sa-ßen am ein-sa-men Fi-scher-haus, wir
「孤独に」
トレモロ
sa - ßen stumm und al - lei - ne.
"und alleine"のくり返し
Der
pp
C moll
Ne - bel stieg, das Was - ser schwoll, die Mö - ve flog hin und
cresc.



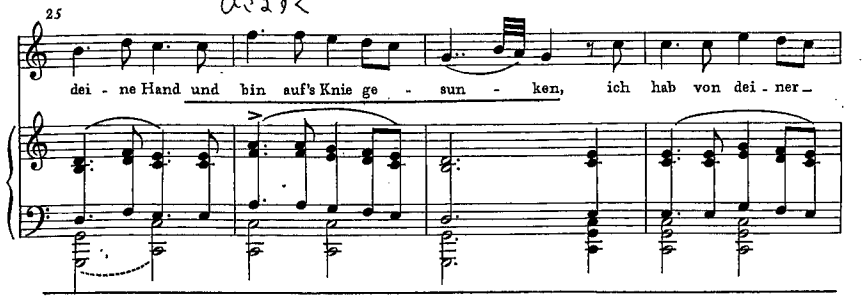
C dur

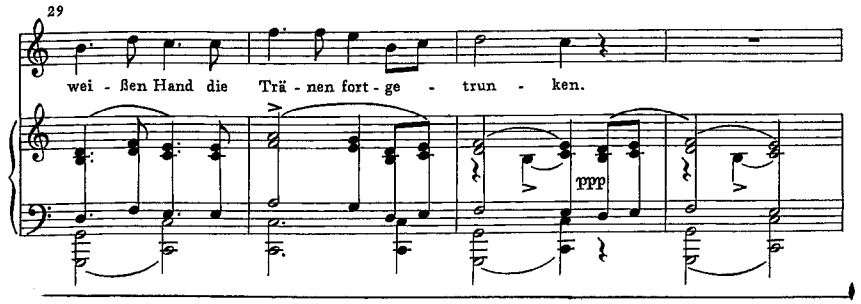
2度目のコラール



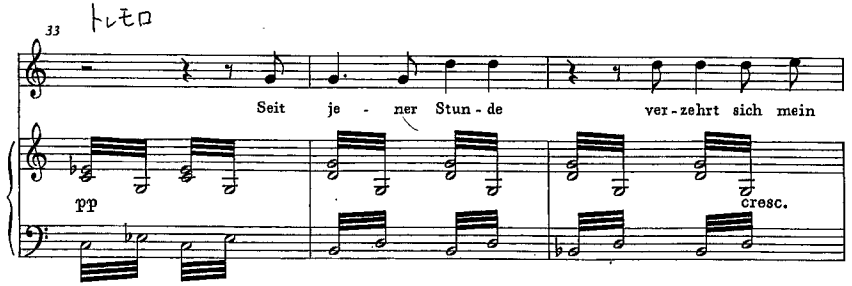
C dur

"ひざまずく"

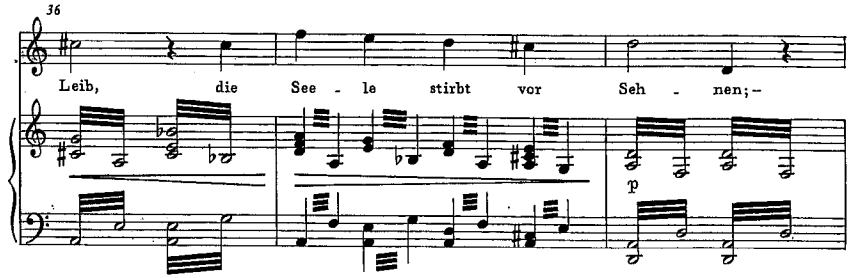


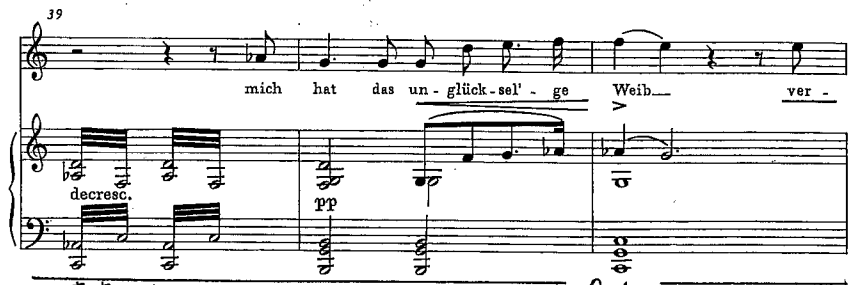


トレモロ



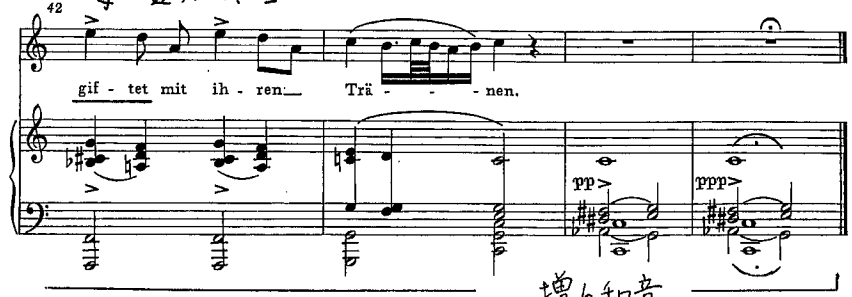
c moll





「毒を盛ったのだ」

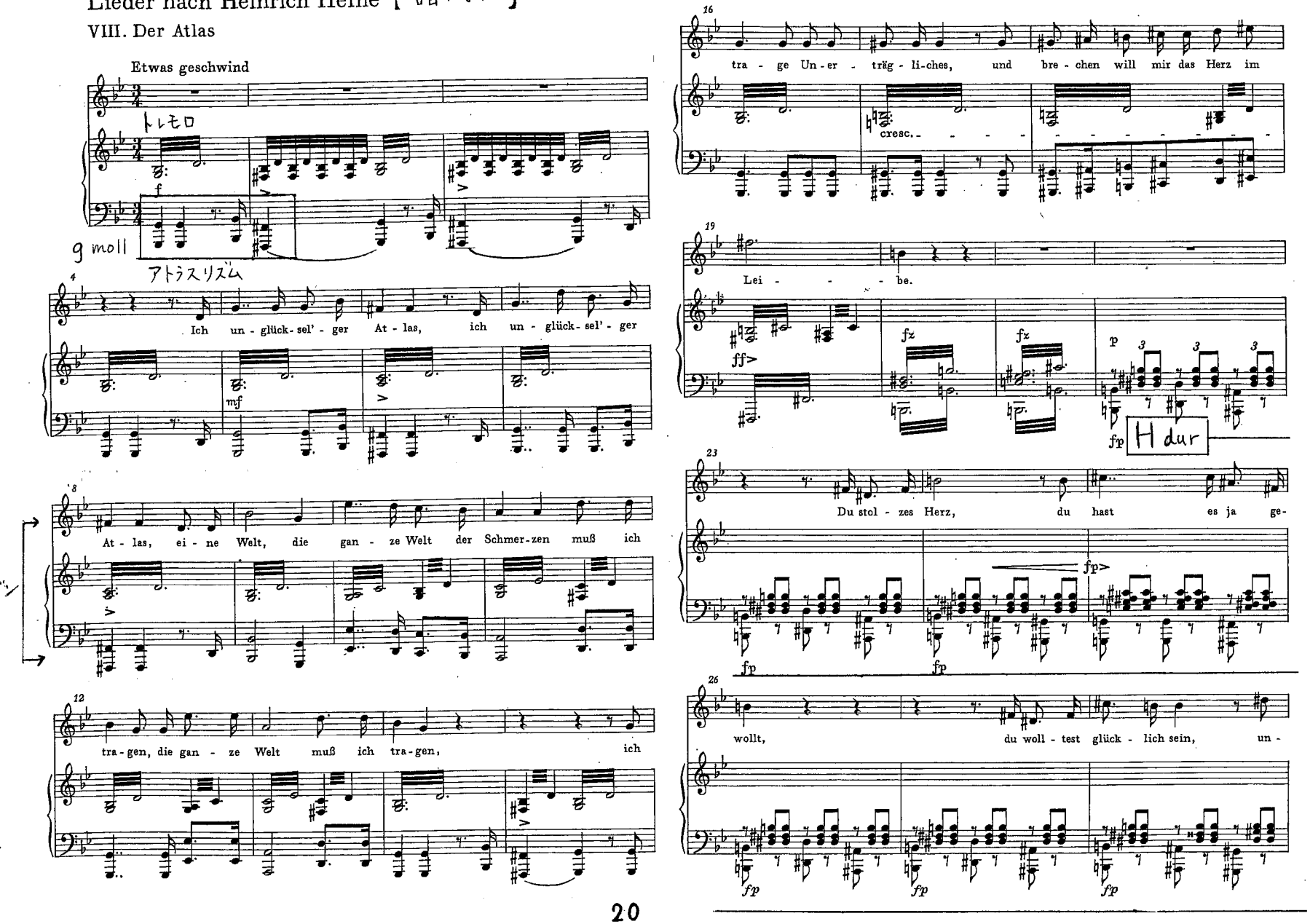
C dur

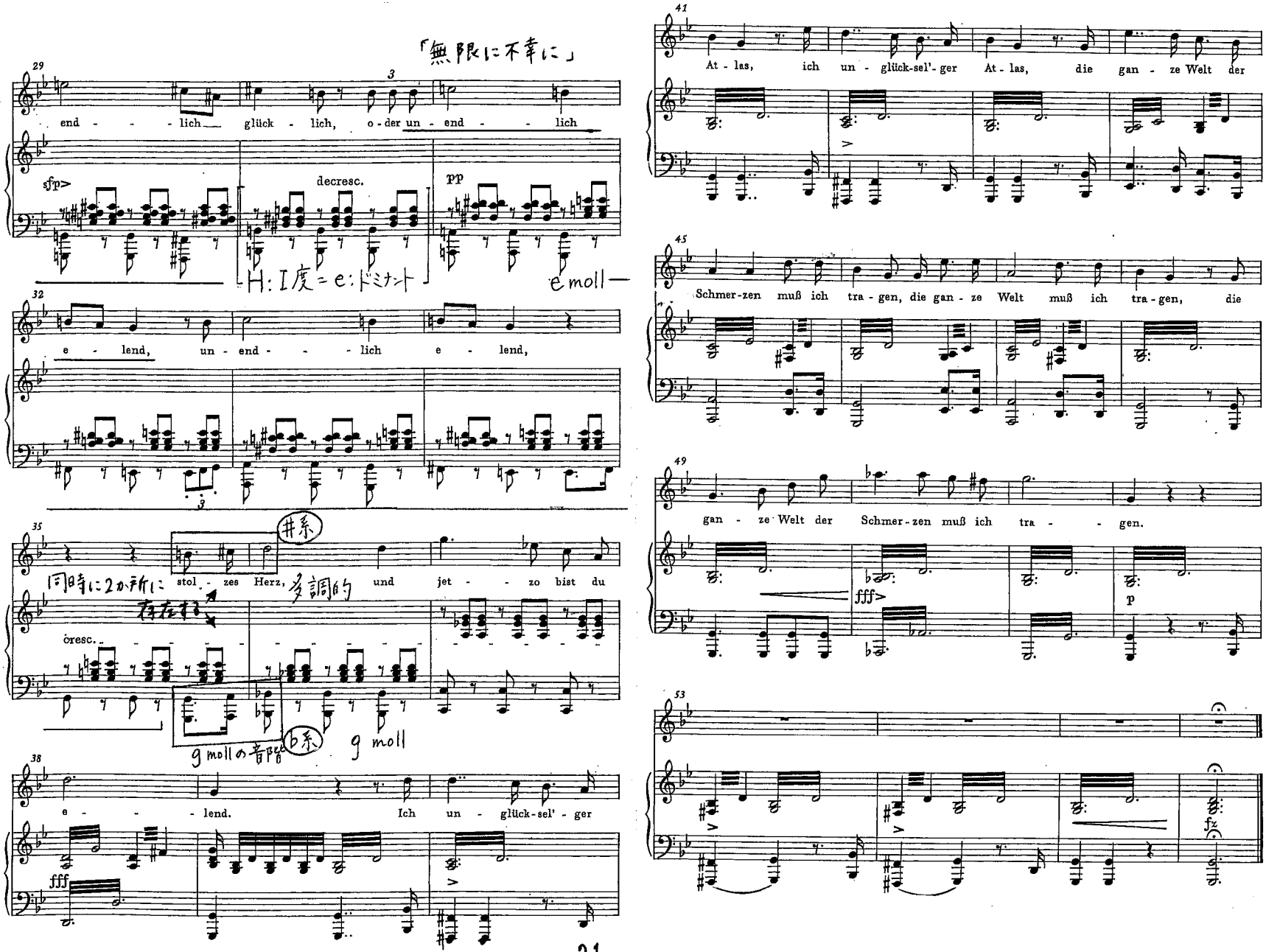


増6和音

Lieder nach Heinrich Heine 【譜例16】

VIII. Der Atlas





「無限に不幸に」

29

end - - - lich glück - lich, o - der un - end - - lich

sfp> decresc. pp

H:I度ニe:ドミナント

e moll

32

e - lend, un - end - - - lich e - lend,

35

同時に2か所に存在する

cresc.

stol - zes Herz, 多調的 und jet - - zo bist du

#系

g mollの音階 b系 g moll

38

e - - - lend. Ich un - glück-sel' - ger

fff

41

At - las, ich un - glück-sel'- ger At - las, die gan - ze Welt der

45

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

49

gan - ze Welt der Schmer-zen muß ich tra - - gen.

fff> p

53

fz

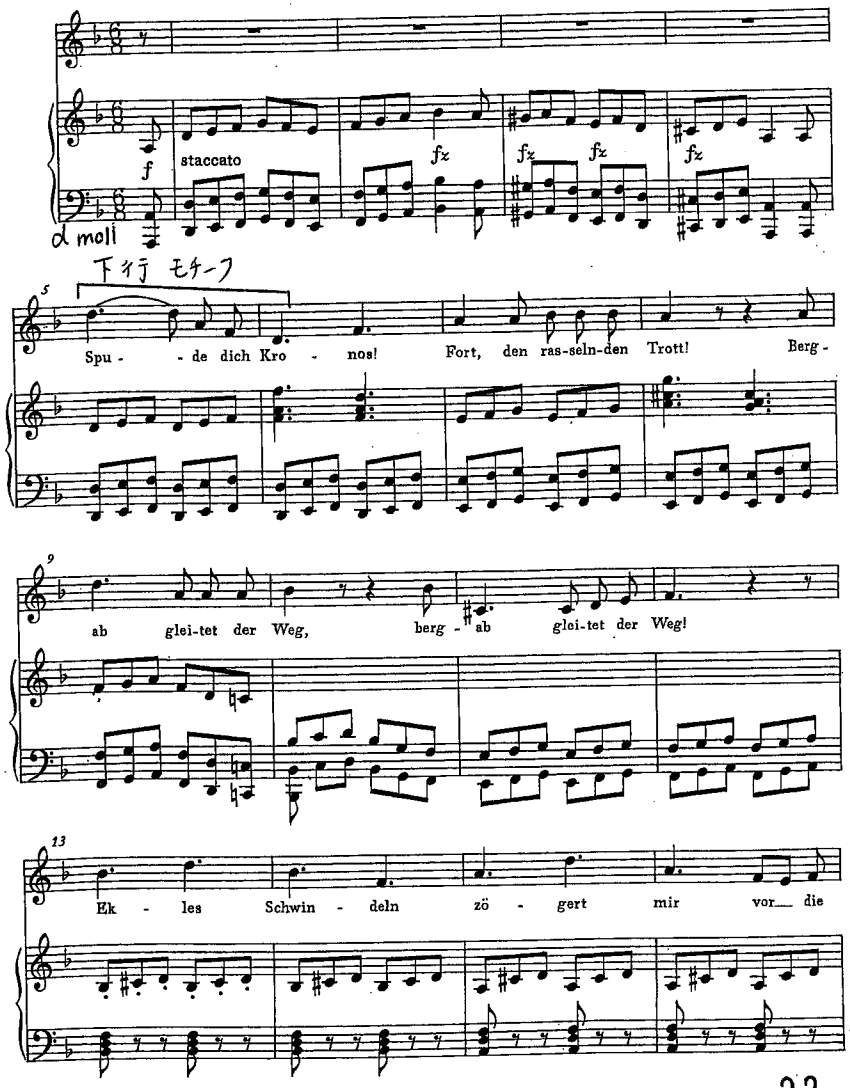
op.19,1 An Schwager Kronos 【譜例18】

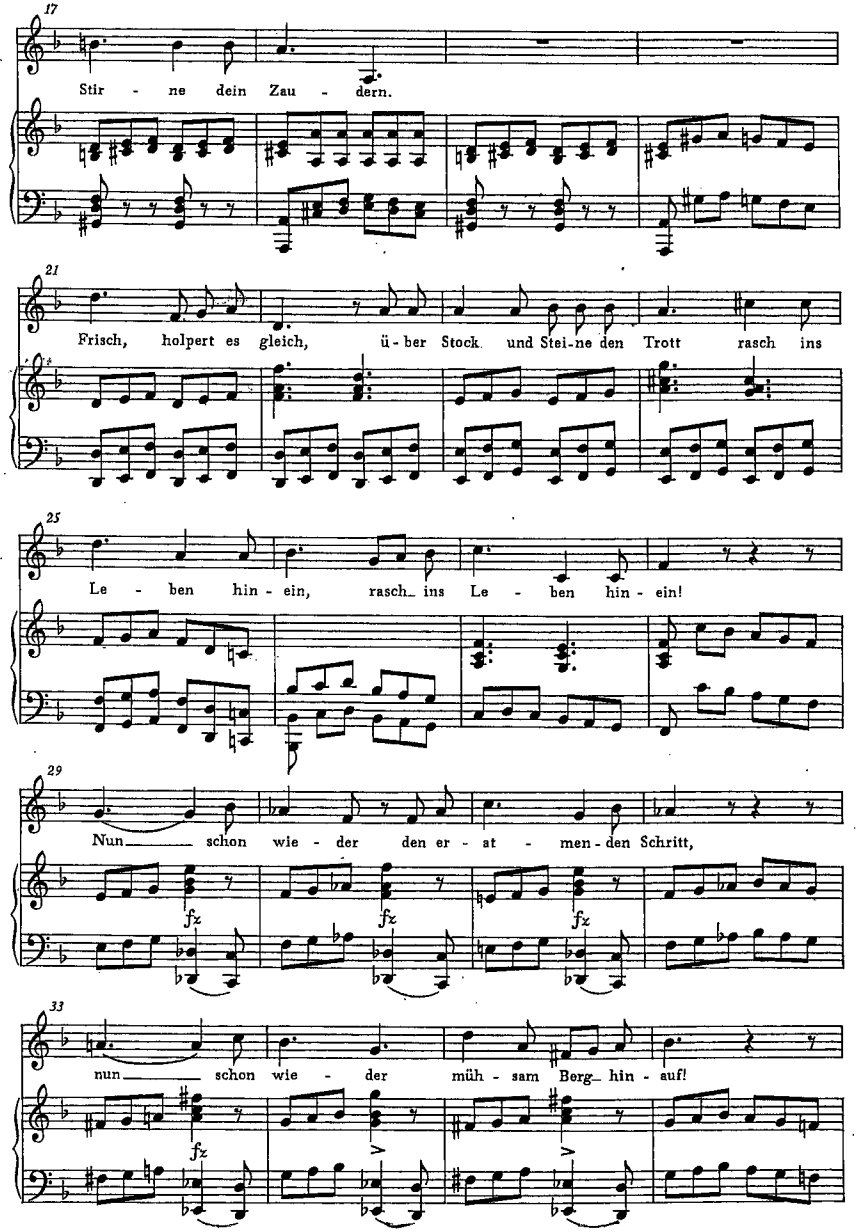
Johann Wolfgang von Goethe
D 369

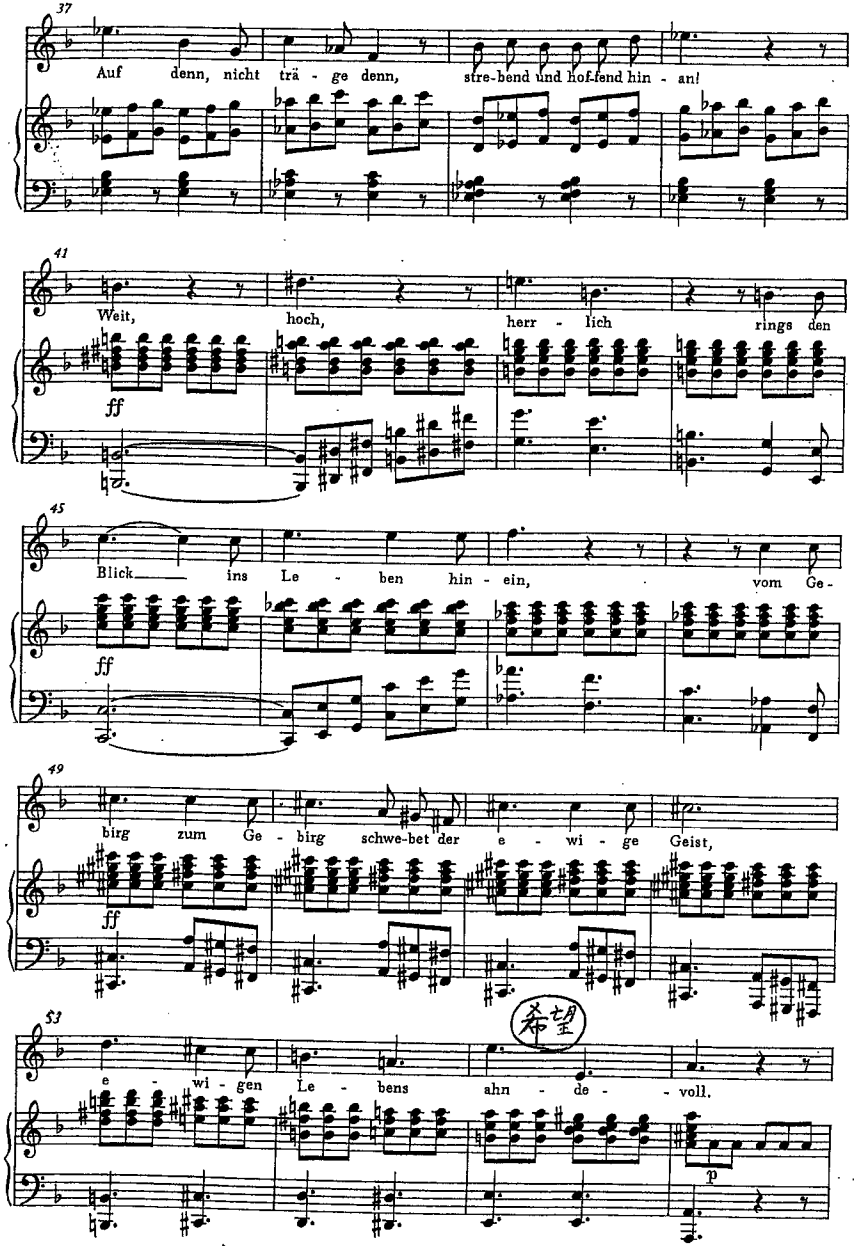
8分の6拍子の一貫したリズム

Nicht zu schnell

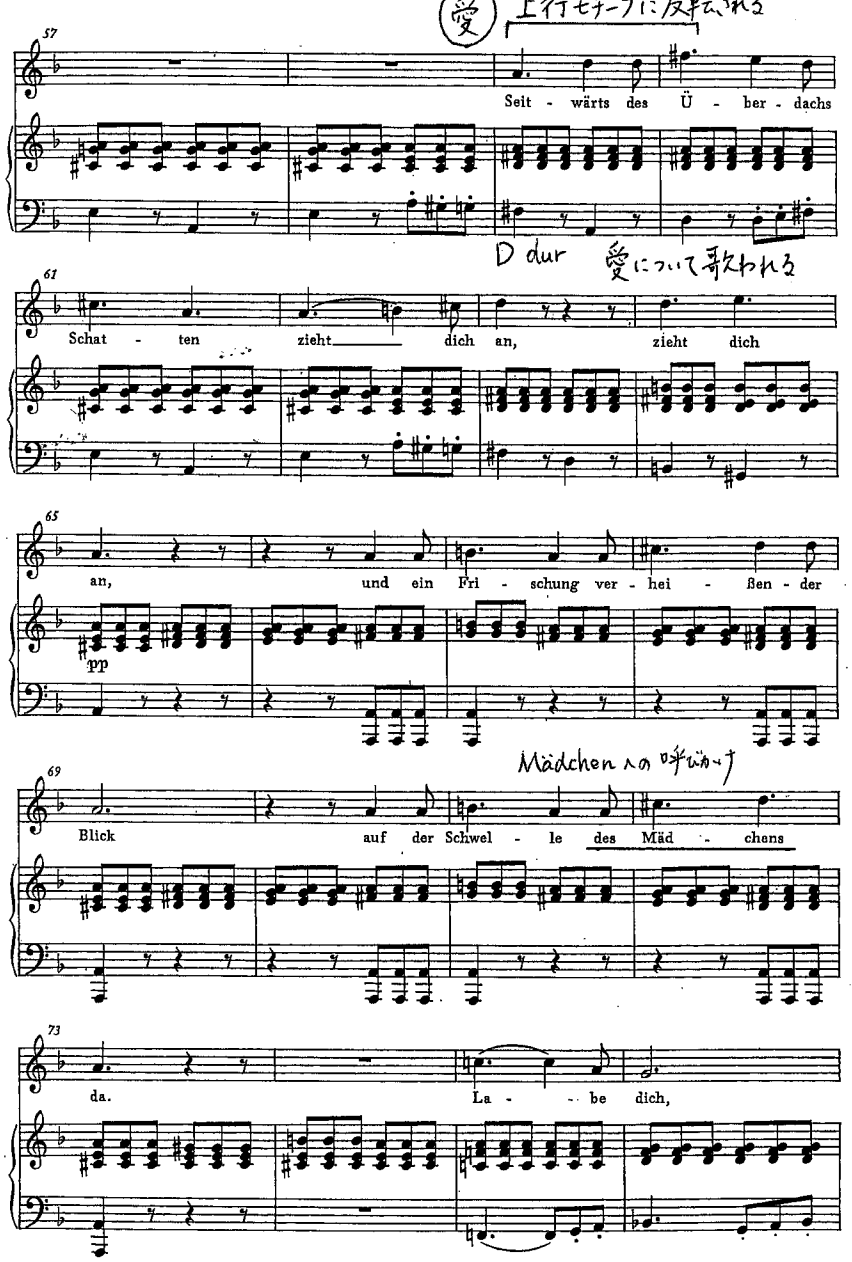
1816

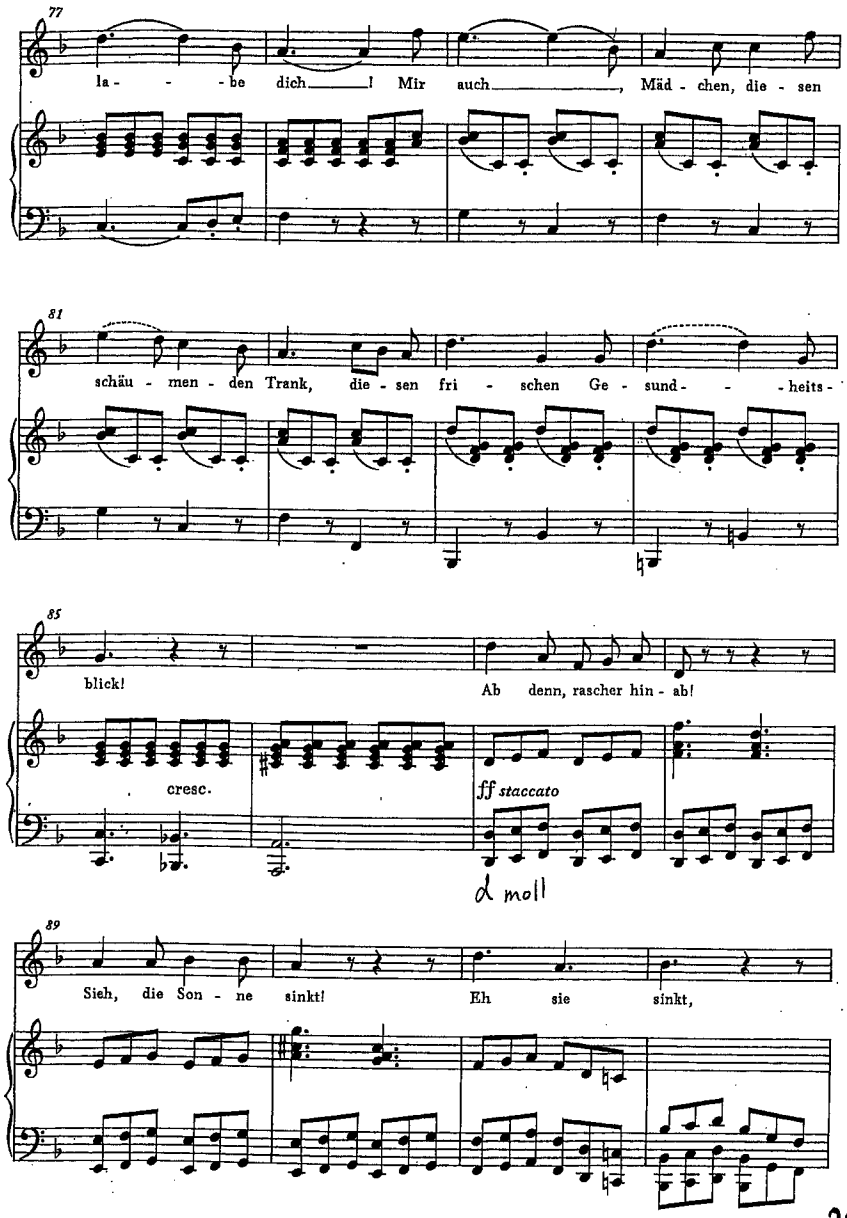


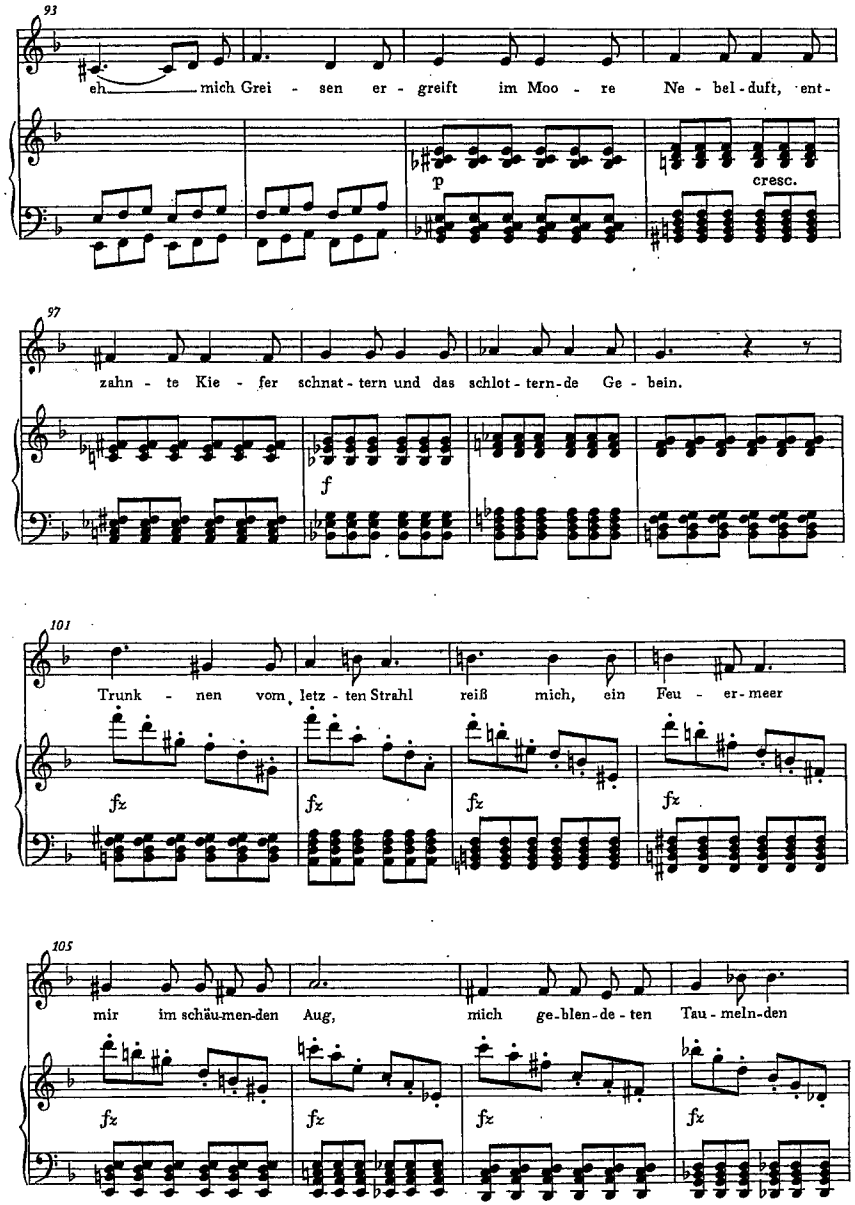


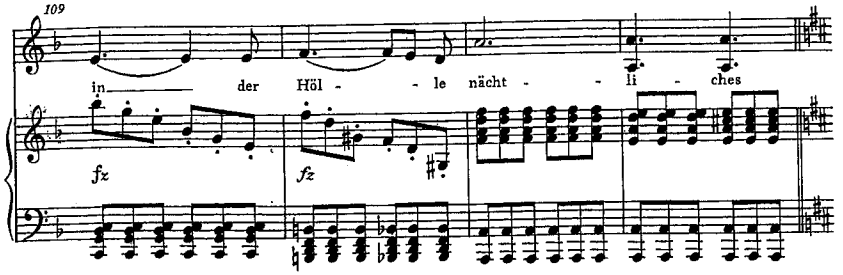


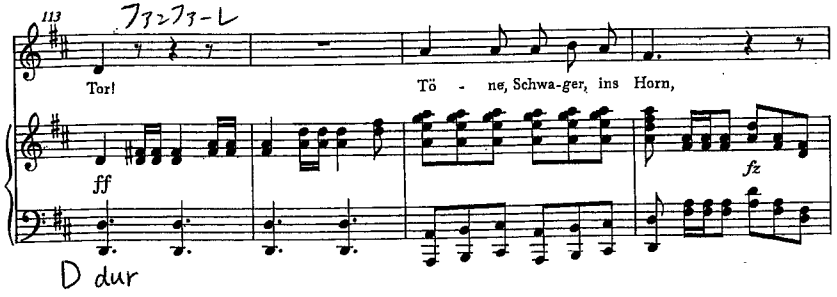
A dur = 永遠のGeistが漂い、それが永遠の生命を希望させる

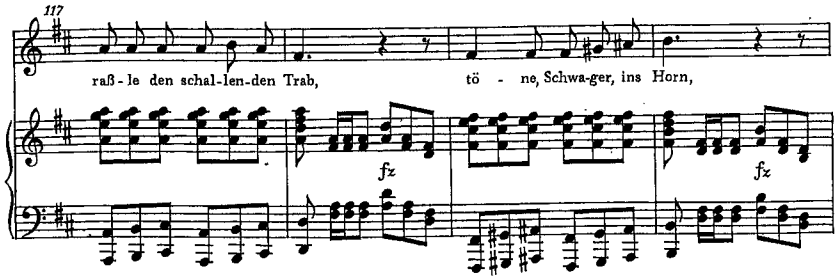


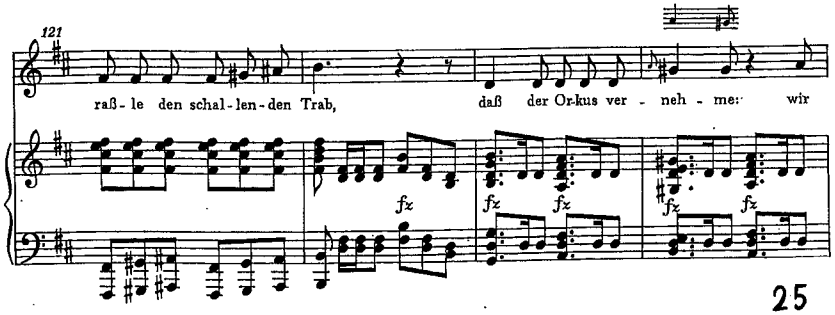

77
la - - - be dich ! Mir auch , Mäd - chen, die - sen
81
schäu - men - den Trank, die - sen fri - schen Ge - sund - - - heits -
85
blick! Ab denn, rascher hin - ab!
cresc.
ff staccato
d moll
89
Sieh, die Son - ne sinkt! Eh sie sinkt,

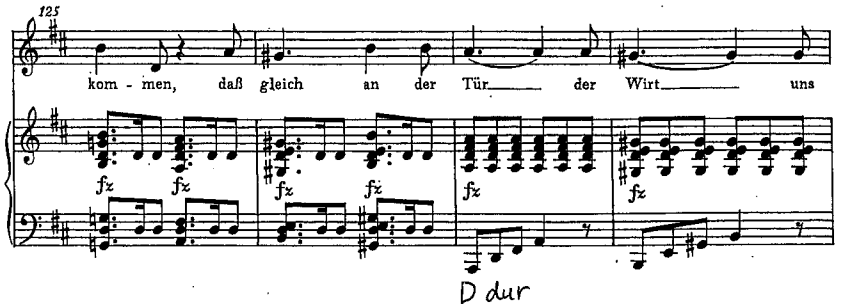

93
eh mich Grei - sen er - greift im Moo - re Ne - bel - duft, ent -
p
cresc.
97
zahn - te Kie - fer schnat - tern und das schlot - tern - de Ge - bein.
f
101
Trunk - nen vom letz - ten Strahl reiß mich, ein Feu - er - meer
fz
105
mir im schäu - men - den Aug, mich ge - blen - de - ten Tau - meln - den

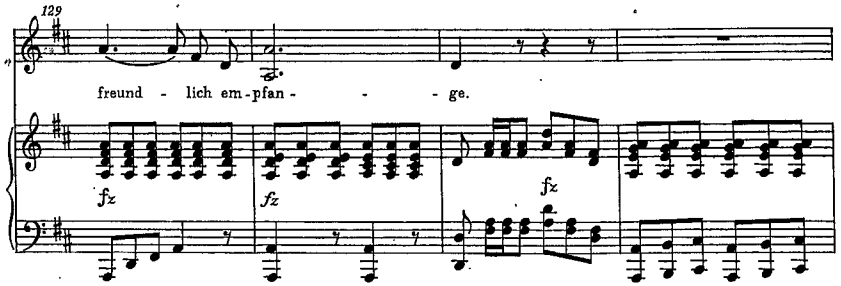

109
in der Höl - le nächt - li - ches
fz
fz

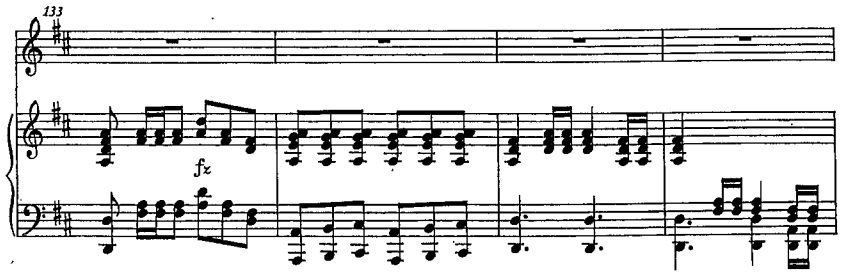

113
ファンファーレ
Tor!
Tö - ne, Schwa-ger, ins Horn,
ff
fz
D dur

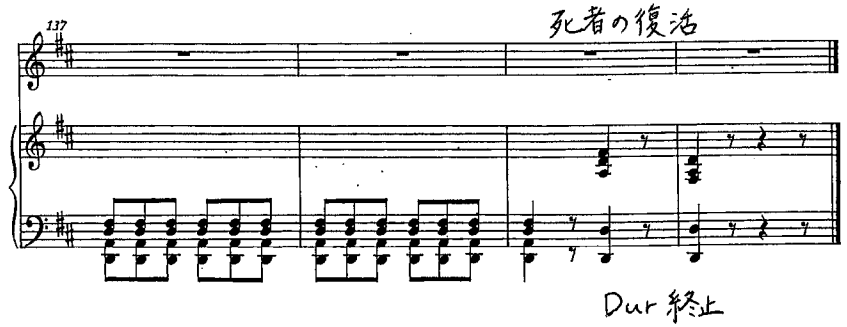

117
raß - le den schal - len - den Trab,
tö - ne, Schwa-ger, ins Horn,
fz
fz


121
raß - le den schal - len - den Trab,
daß der Or-kus ver - neh - me: wir
fz
fz
fz
fz
fz


125
kom - men, daß gleich an der Tür der Wirt uns
fz
fz
fz
fz
fz
D dur


129
freund - lich em-pfan - - - ge.
fz
fz
fz

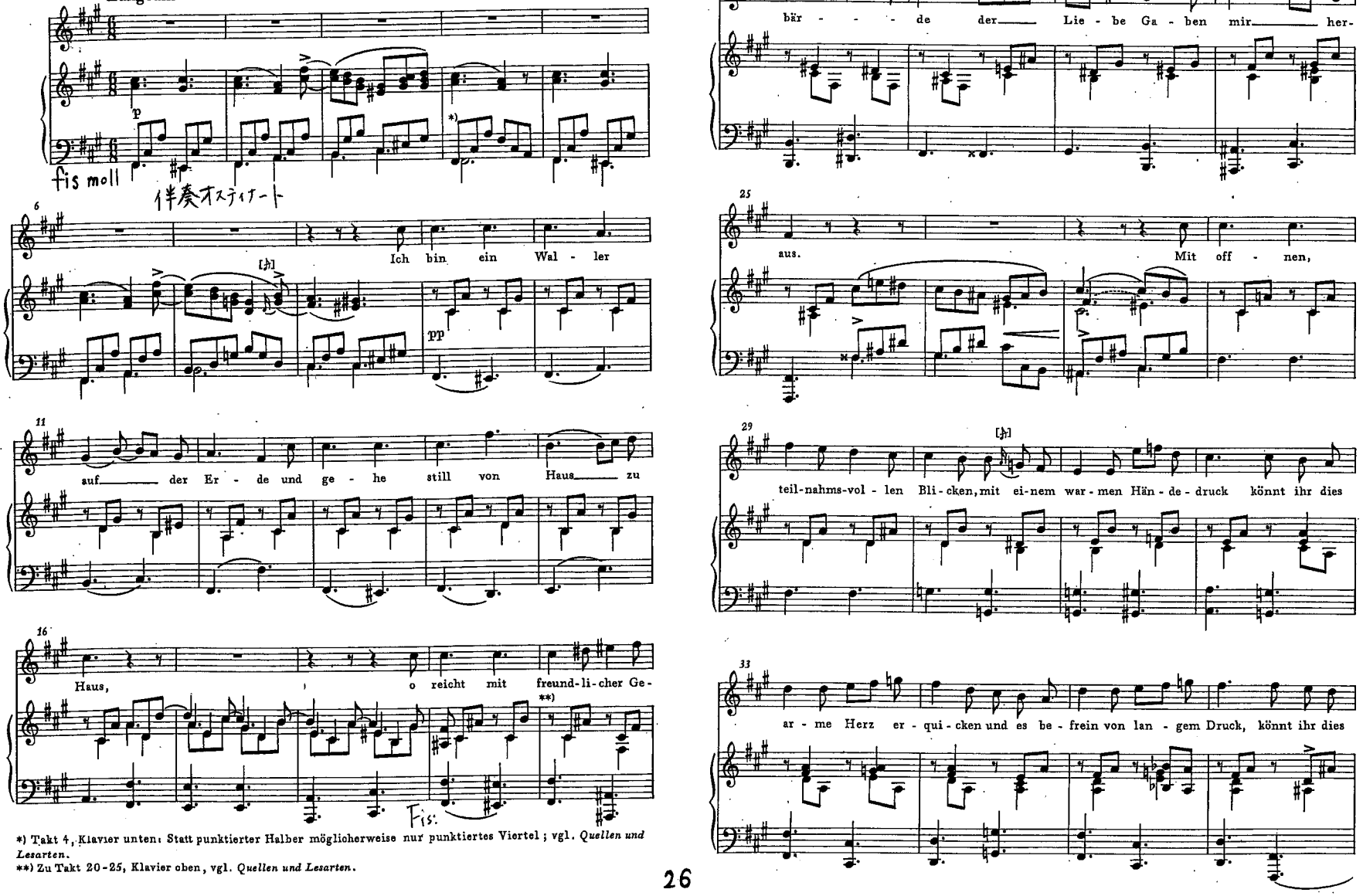

133
fz


137
死者の復活
Dur終止

Franz von Schober 【譜例19】
D 789

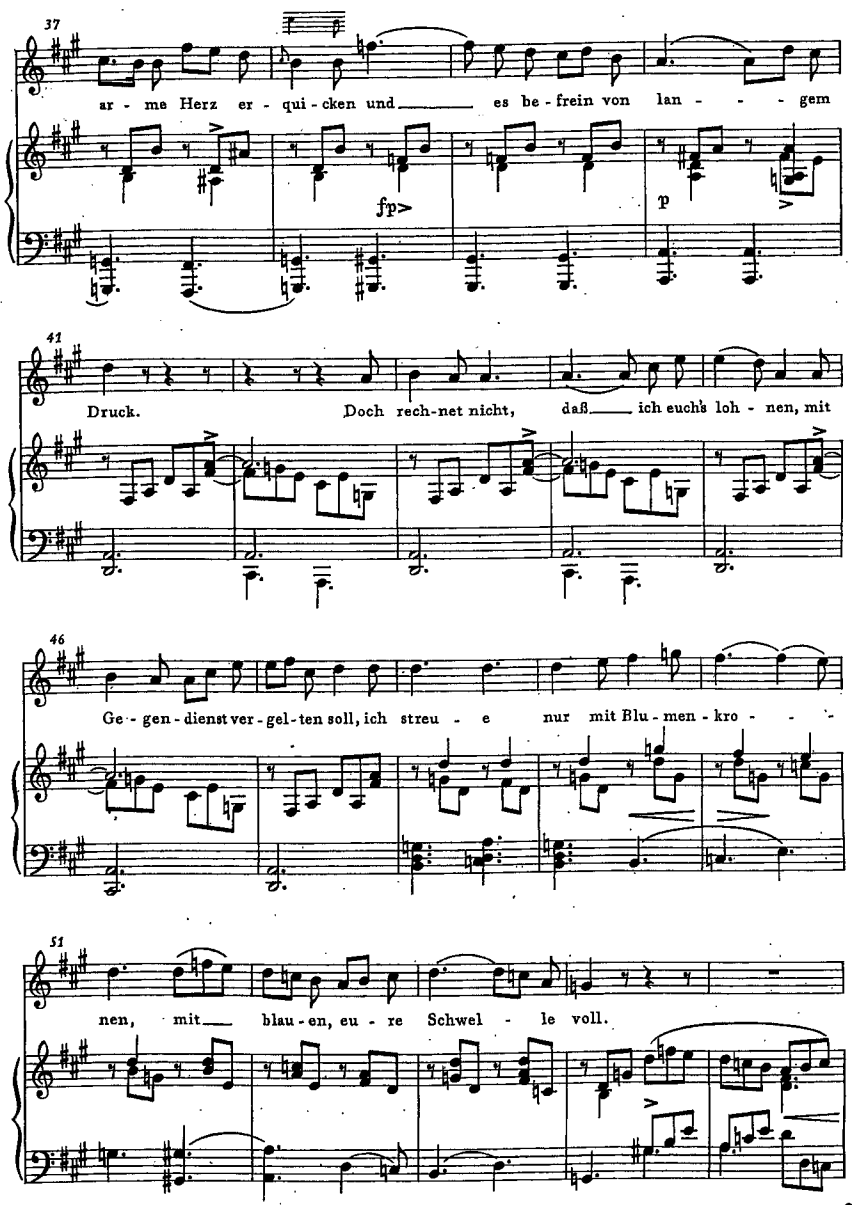
Langsam

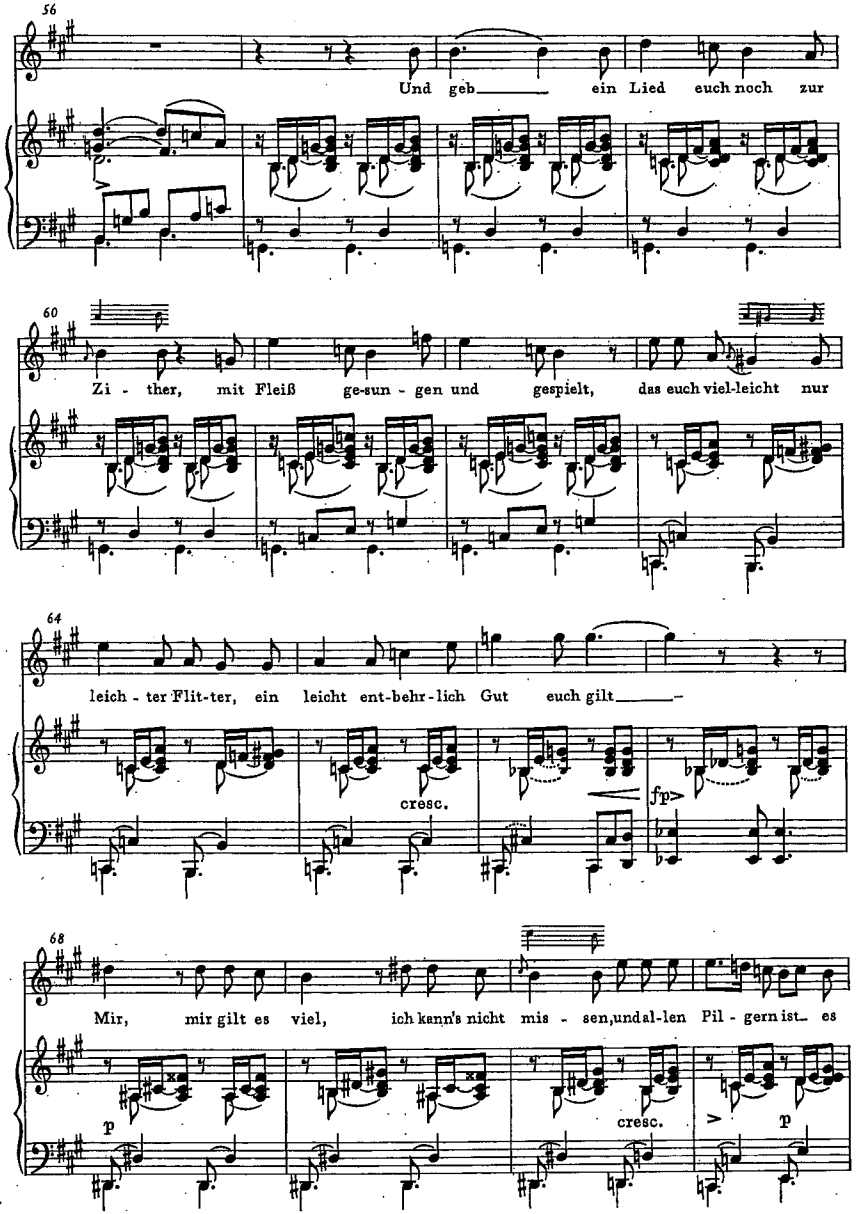
April 1823

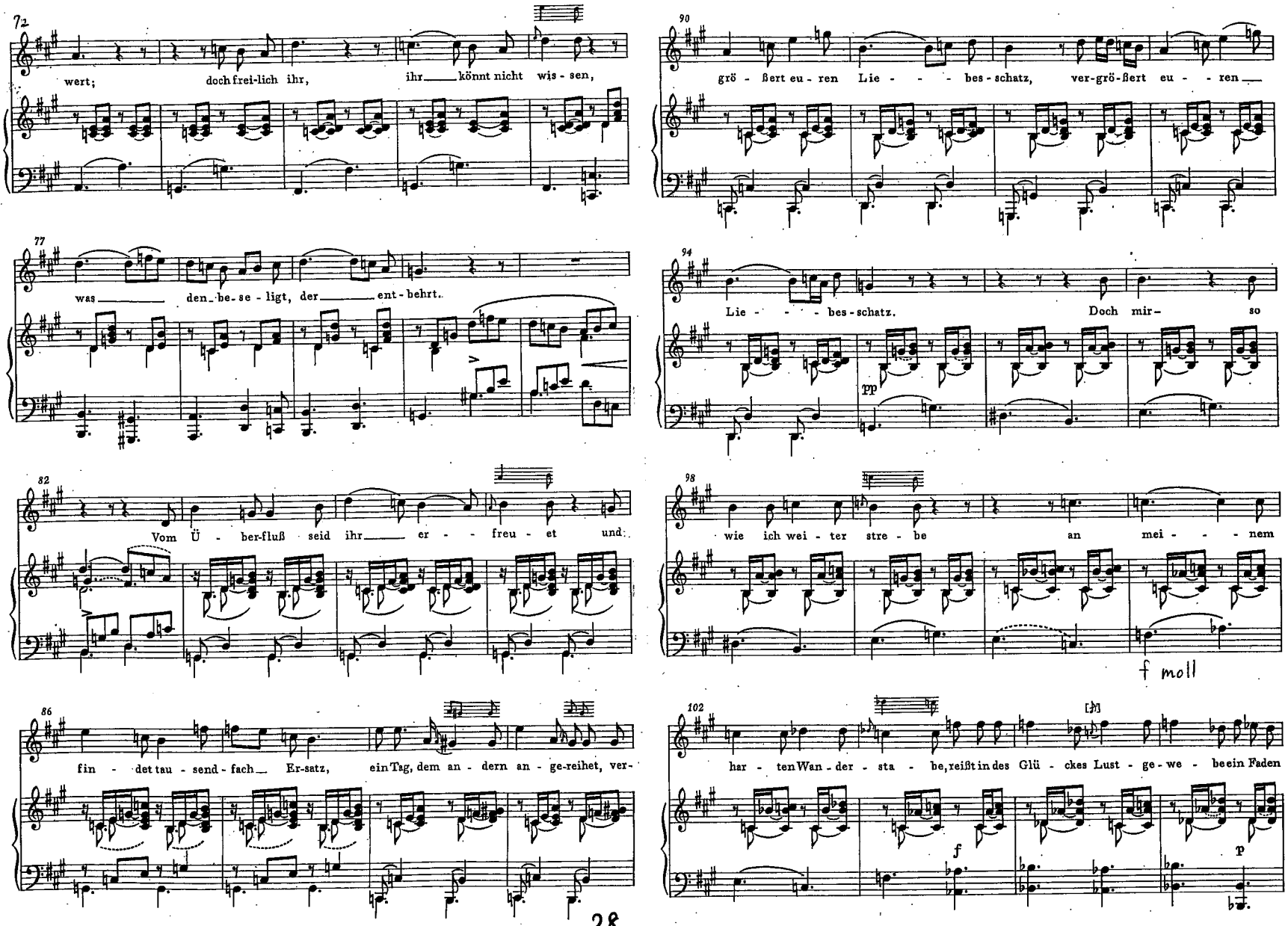


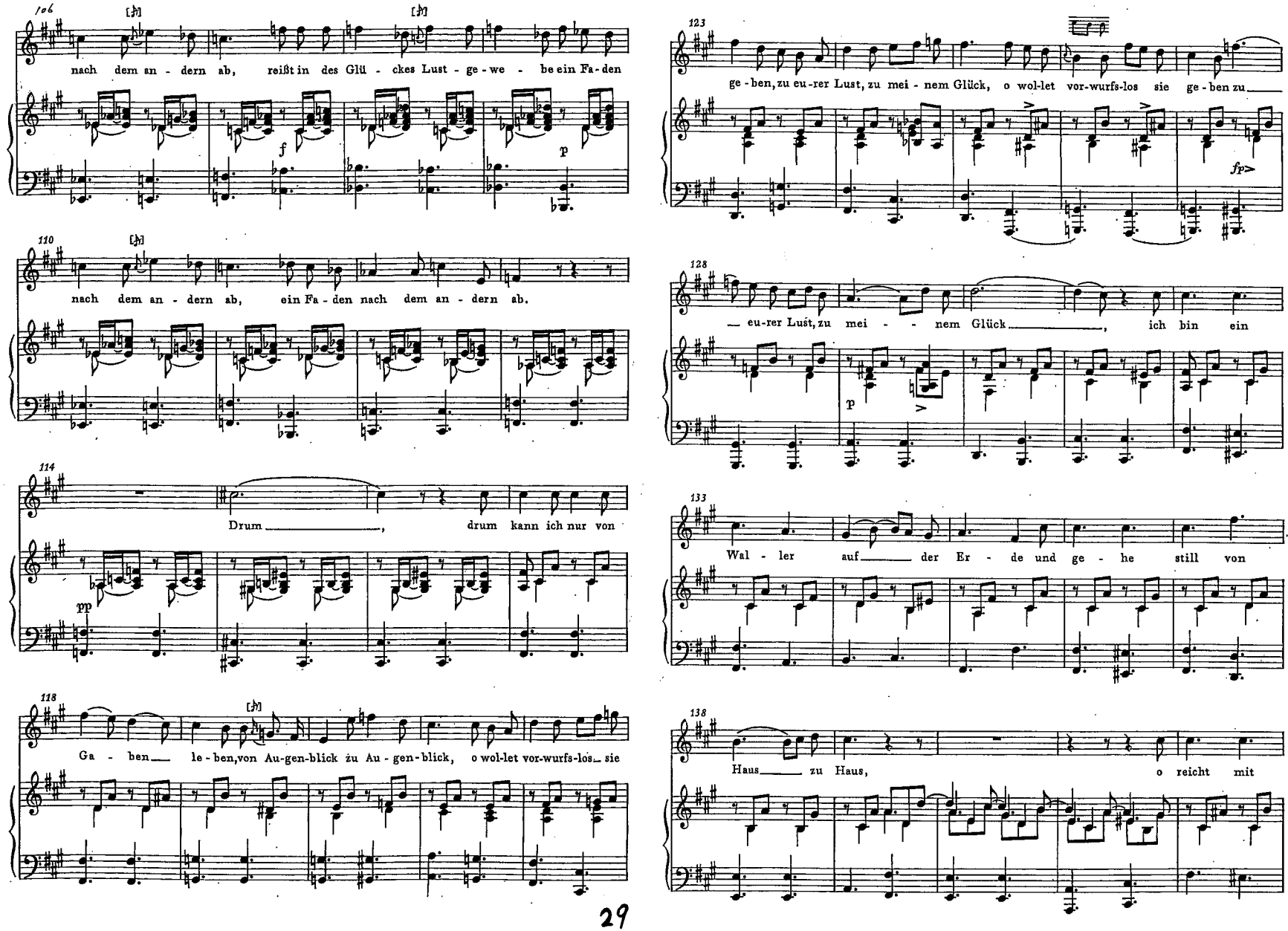
*) Takt 4, Klavier unten: Statt punktierter Halber möglicherweise nur punktiertes Viertel; vgl. *Quellen und Lesarten*.

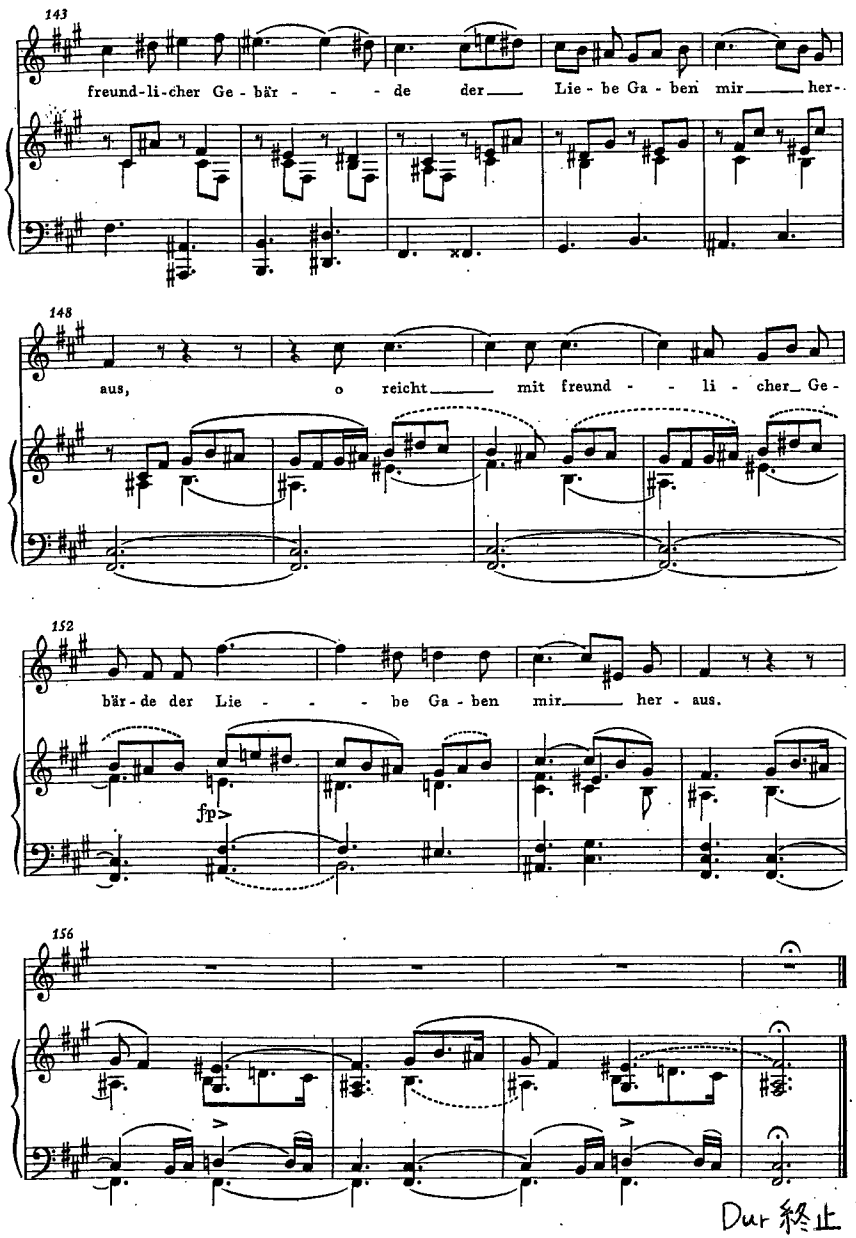
**) Zu Takt 20-25, Klavier oben, vgl. *Quellen und Lesarten*.


37
ar - me Herz er - qui - cken und es be - frein von lan - - - gem
fp>
p
41
Druck. Doch rech-net nicht, daß ich euch's loh - nen, mit
46
Ge - gen - dienst ver - gel - ten soll, ich streu - e nur mit Blu - men - kro - -
51
nen, mit blau - en, eu - re Schwel - le voll.


56
Und geb ein Lied euch noch zur
60
Zi - ther, mit Fleiß ge-sun - gen und gespielt, das euch viel-leicht nur
64
leich - ter Flit-ter, ein leicht ent-behr-lich Gut euch gilt
cresc.
fp>
68
Mir, mir gilt es viel, ich kann's nicht mis - sen, und al-len Pil - gern ist es
p
cresc.
p


72
wert; doch frei-lich ihr, ihr könnt nicht wis - sen,
77
was den be - se - ligt, der ent - behrt.
82
Vom Ü - ber-fluß seid ihr er - - freu - et und:
86
fin - det tau - send - fach 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 mir- so
pp
98
wie ich wei - ter stre - be an mei - - - nem
f moll
102
har - ten Wan - der - sta - be, reißt in des Glü - ckes Lust - ge - we - be ein Faden
f
p


106
nach dem an - dern ab, reißt in des Glü - ckes Lust - ge - we - be ein Fa - den
f
p
110
nach dem an - dern ab, ein Fa - den nach dem an - dern ab.
114
Drum _____, drum kann ich nur von
pp
118
Ga - ben le - ben, von Au - gen - blick zu Au - gen - blick, o wol - let vor - wurfs - los sie
123
ge - ben, zu eu - rer Lust, zu mei - nem Glück, o wol - let vor - wurfs - los sie ge - ben zu
fp
128
eu - rer Lust, zu mei - - nem Glück _____, ich bin ein
p
133
Wal - ler auf _____ der Er - de und ge - he still von
138
Haus _____ zu Haus, o reicht mit


143
freund-li-cher Ge - bär - - - de der Lie - be Ga - ben mir her-
148
aus, o reicht mit freund - - li - cher Ge-
152
bär-de der Lie - - - be Ga - ben mir her - aus.
fp>
156

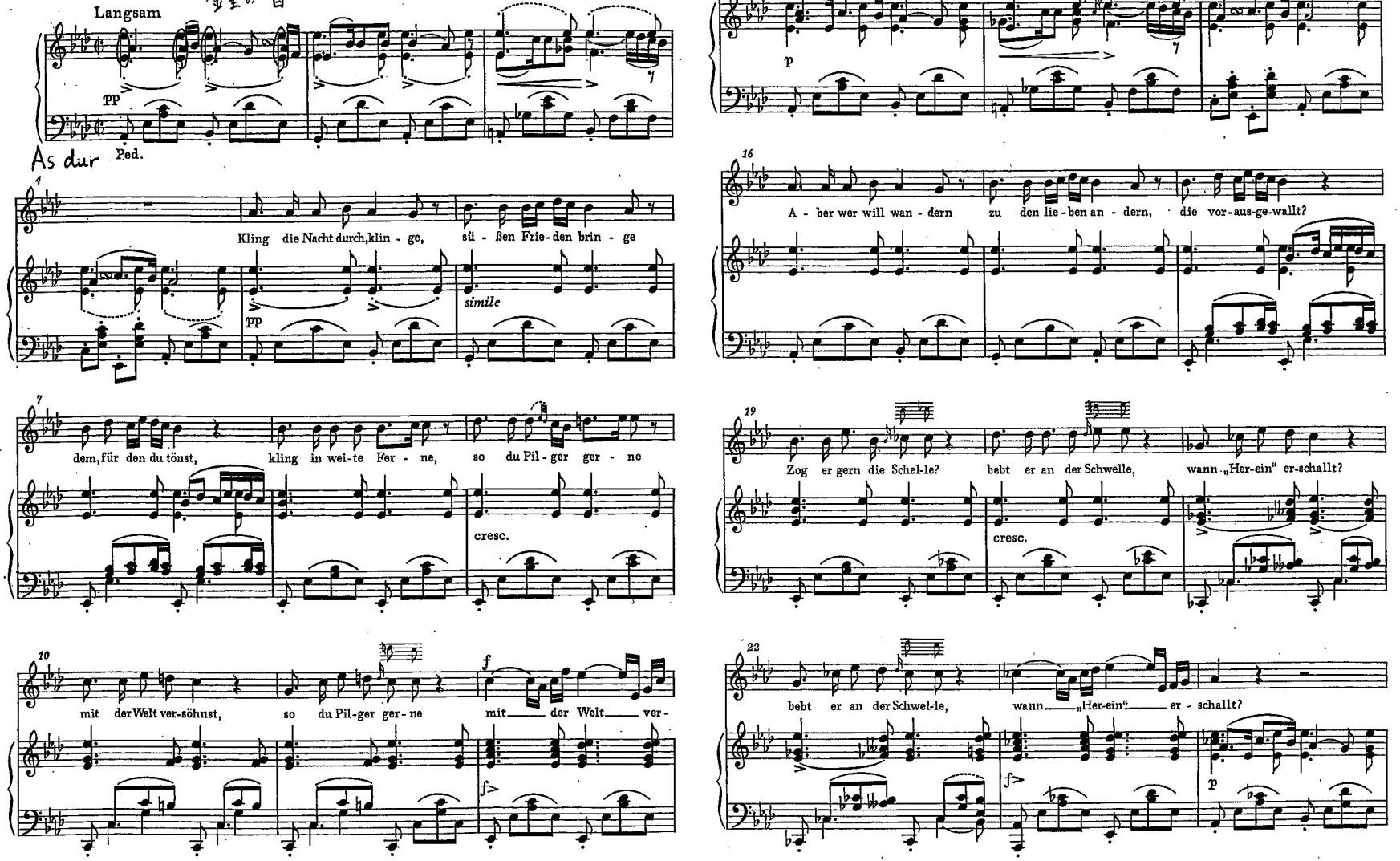
Dur 終止

op. 80,2 Das Zügenglöcklein 【譜例 20】

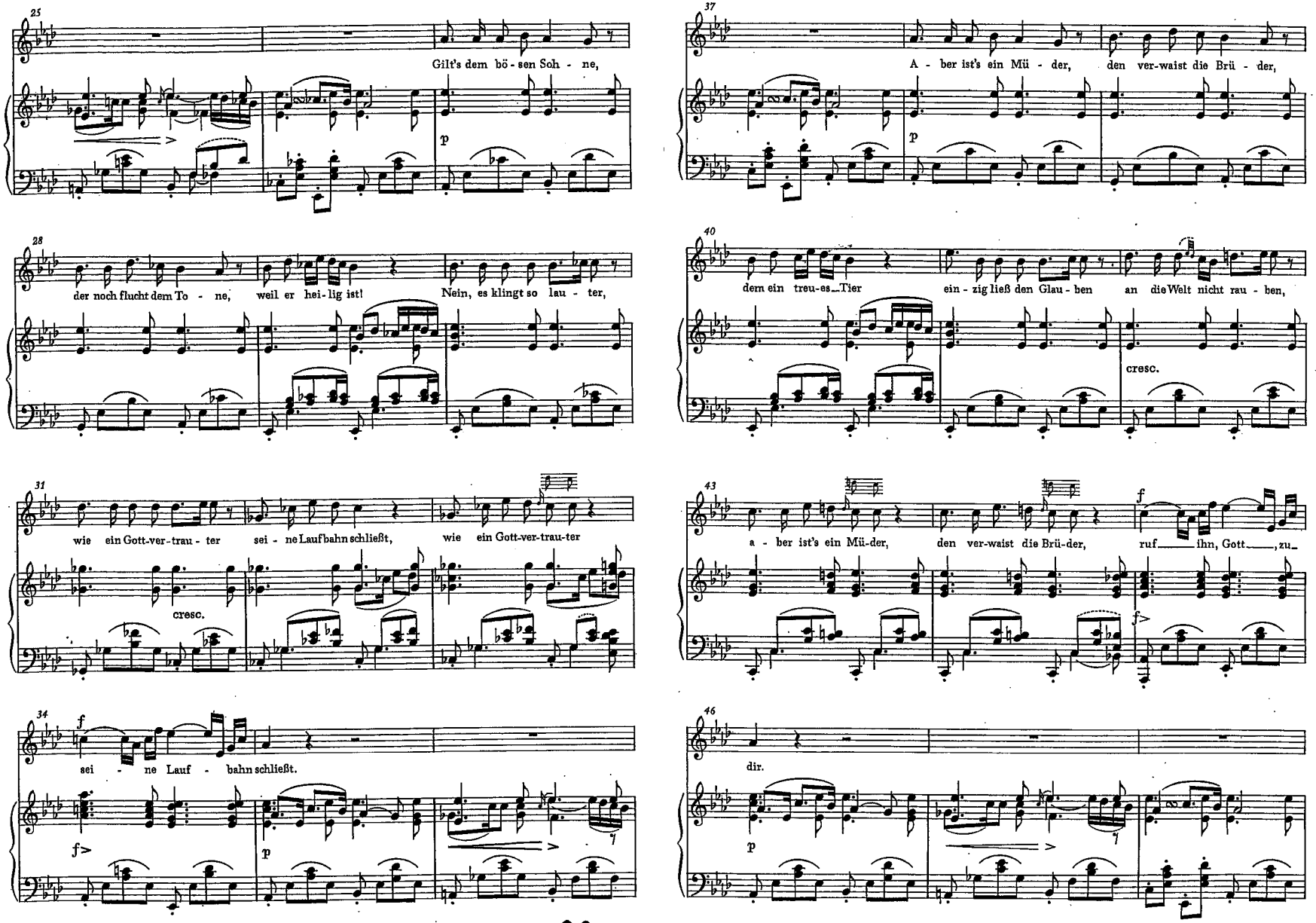
Johann Gabriel Seidl
D 871
Zweite Fassung*)

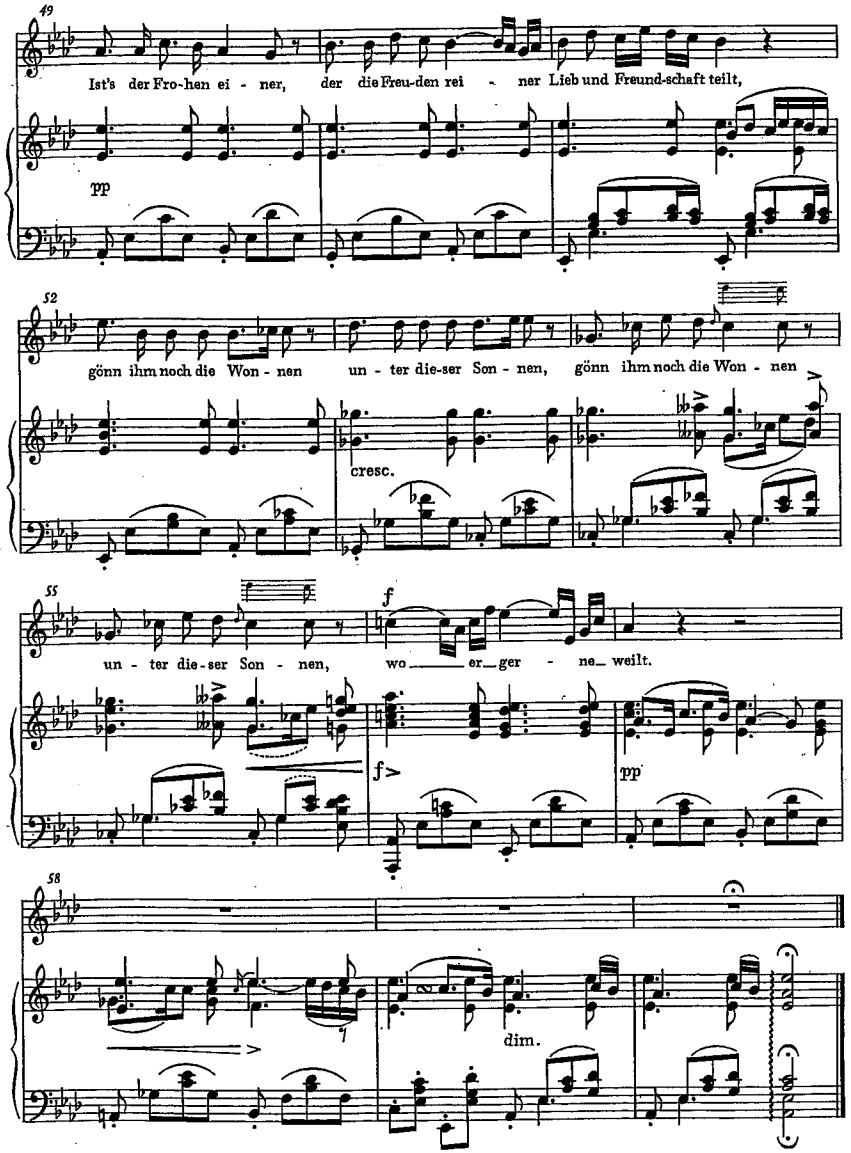
鐘の音

erschienen: Mai 1827



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


25
Gilt's dem bö - sen Soh - ne,
p
28
der noch flucht dem To - ne,
weil er hei - lig ist!
Nein, es klingt so lau - ter,
31
wie ein Gott-ver-trau - ter
sei - ne Laufbahn schließt,
wie ein Gott-ver-trau-ter
cresc.
34
f
sei - ne Lauf - bahn schließt.
f>
p
37
A - ber ist's ein Mü - der,
den ver-waist die Brü - der,
p
40
dem ein treu-es Tier
ein - zig ließ den Glau - ben
an die Welt nicht rau - ben,
cresc.
43
a - ber ist's ein Mü-der,
den ver-waist die Brü-der,
ruf ihn, Gott, zu
f
f>
46
dir.
p

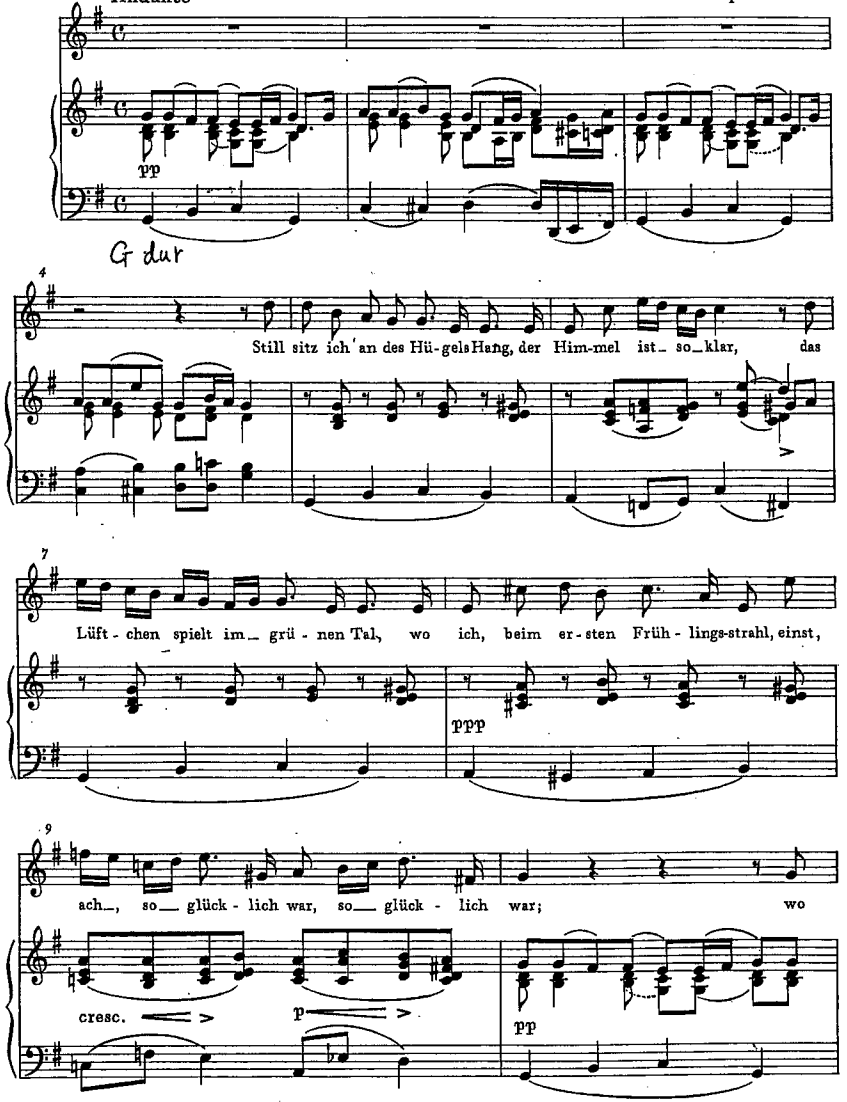


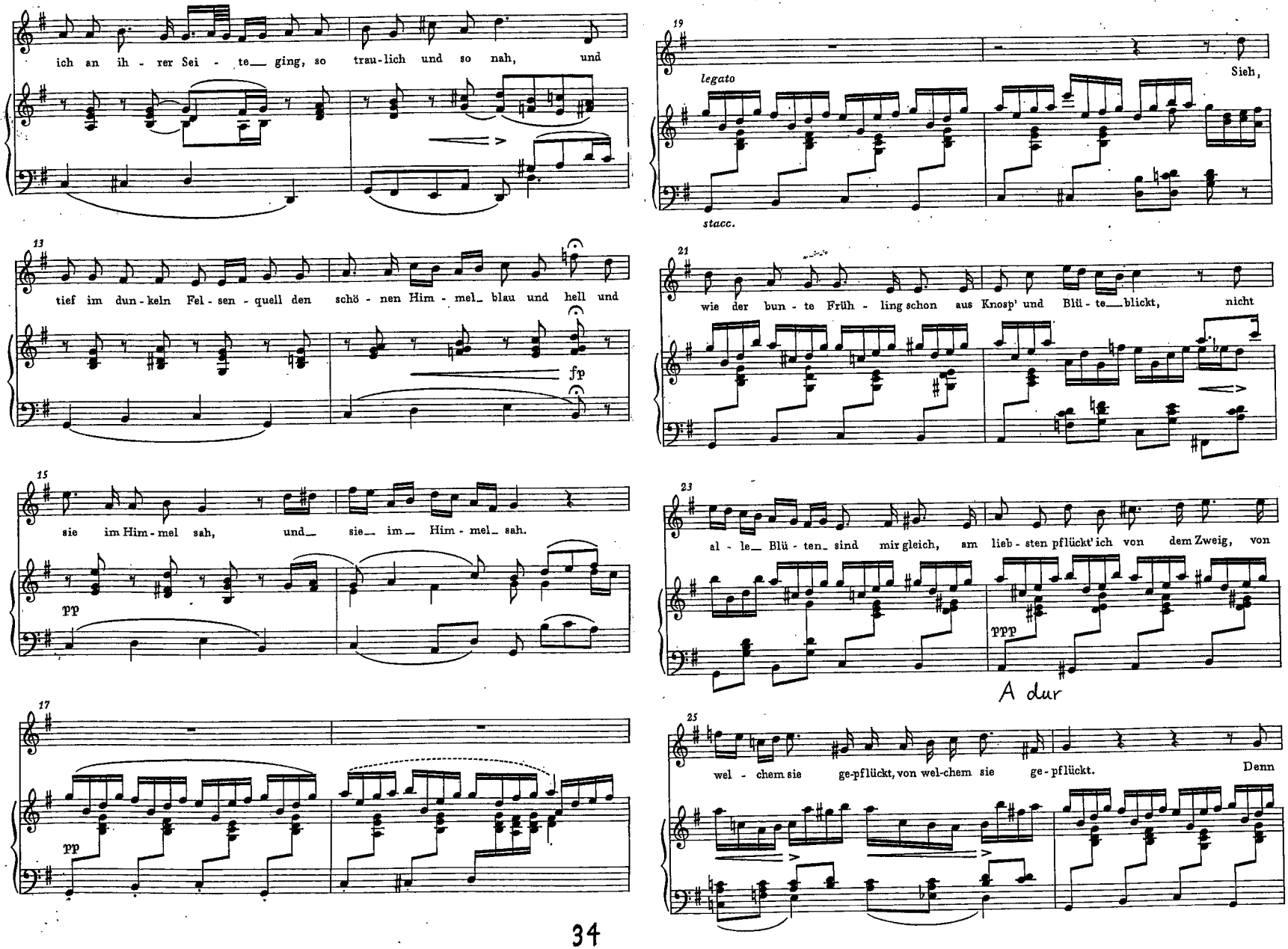
6b. Im Frühling 【譜例25】

Ernst Schulze
D 882 – op. post. 101,1
Zweite Fassung

Andante

erschienen: September 1828




ich an ih - rer Sei - te_ ging, so trau-lich und so nah, und
13
tief im dun-keln Fel - sen - quell den schö - nen Him - mel_ blau und hell und
fp
15
sie im Him - mel sah, und_ sie_ im_ Him - mel_ sah.
pp
17
pp
19
legato
Sieh,
stacc.
21
wie der bun - te Früh - ling schon aus Knosp' und Blü - te_ blickt, nicht
23
al - le_ Blü - ten_ sind mir gleich, am lieb - sten pflückt' ich von dem Zweig, von
ppp
A dur
25
wel - chem sie ge-pflückt, von wel-chem sie ge - pflückt.
Denn

27

al - les ist wie da - mals 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

cresc.

31

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

pp

33

同主短調

Es

mf

g moll

「私の意志と妄想」

"Will und Wahn"

「喜びと諍いは交互に入れ替わり」

35

wan - deln nur sich Will' und Wahn, es wech - seln Lust und Streit, vor -

p

「愛と悲しみだけが残った」

37

ü - ber flieht der Lie - be Glück, und nur die Lie - be bleibt zu - rück, die

pp

39

Lieb' und ach, das Leid, und ach, das Leid.

dim.

p

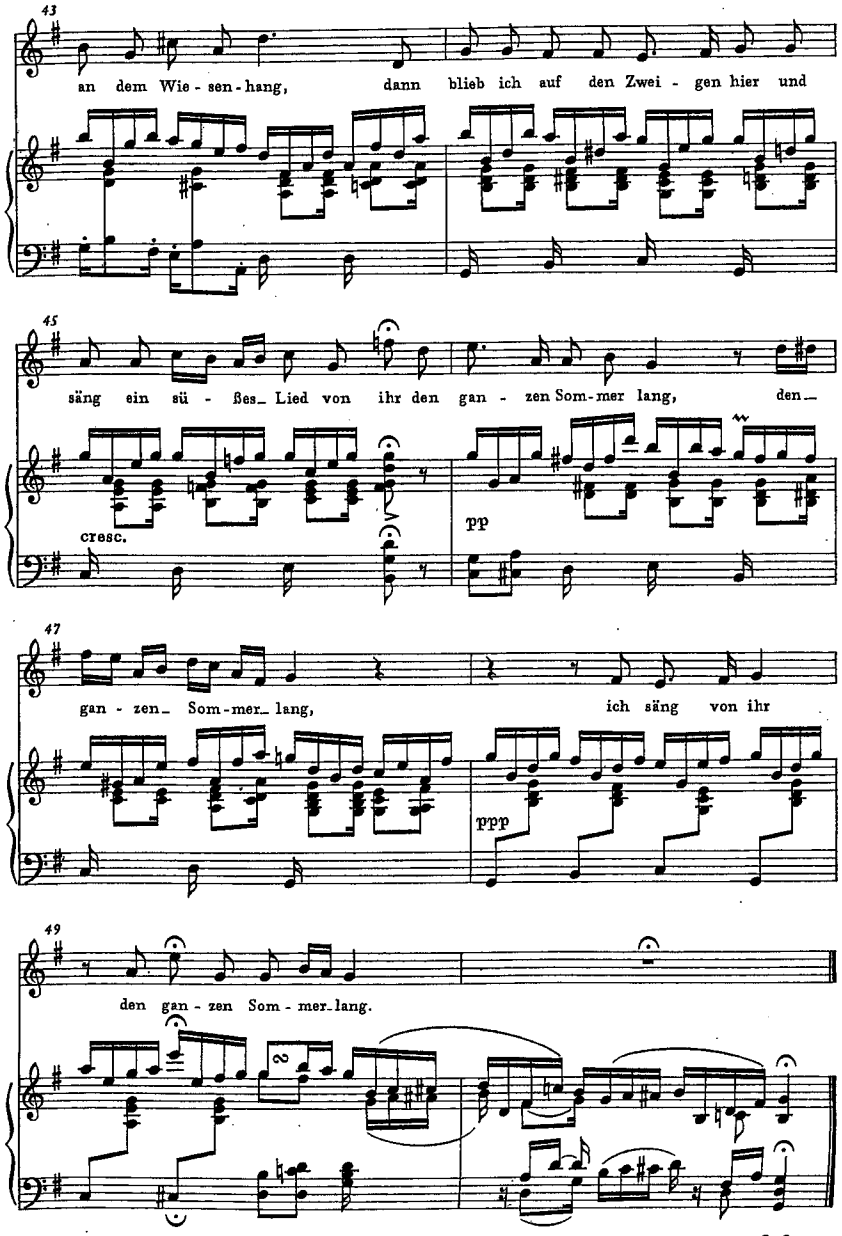
41

O wär ich doch ein Vög - lein nur dort

a tempo

pp

G dur


43
an dem Wie - sen - hang, dann blieb ich auf den Zwei - gen hier und
45
säng ein sü - ßes_ Lied von ihr den gan - zen Som - mer lang, den_
cresc.
pp
47
gan - zen_ Som - mer_ lang, ich säng von ihr
ppp
49
den gan - zen Som - mer_lang.

5a. Der Wanderer 【譜例26】

Georg Philipp Schmidt
Erste Fassung*)
D 489

Langsam

V→I 調性を探す動き

Oktober 1816

(cis moll)

fis: V度

I度

cis moll カデンツ

E dur

Ich komme vom Ge-bir-ge her, es dampft das Tal,

es braust das Meer, es braust das Meer.

Ich wan-dle still, bin we-nig froh, und im-mer

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

「ため息をつく」

Etwas geschwinder

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

cis moll

cis moll

Blü-te welk, das Le-ben alt, *und* was sie re-den lee-rer Schall, ich

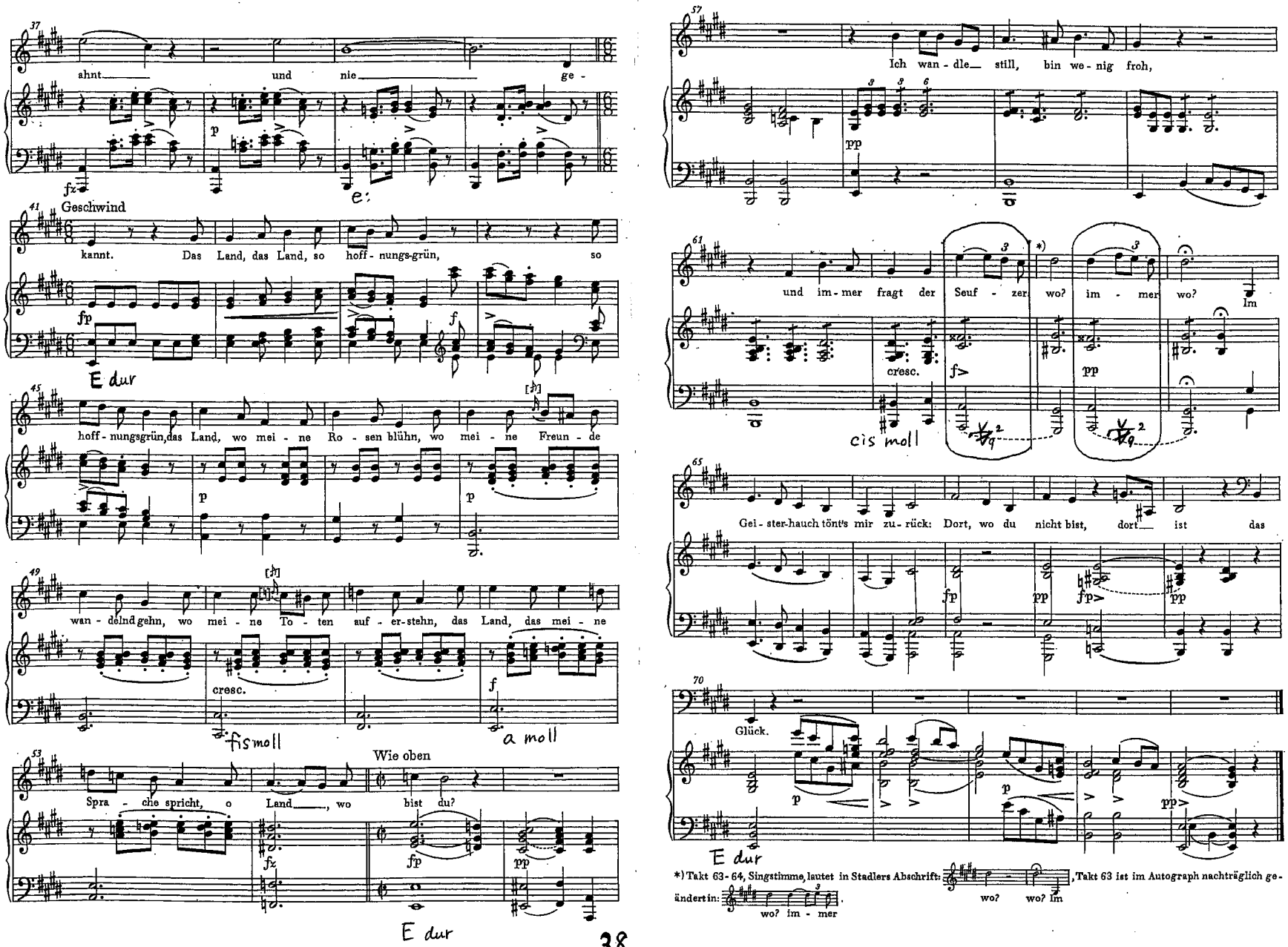
Geschwind

bin ein Fremd-ling ü-ber-all. Wo bist du, wo

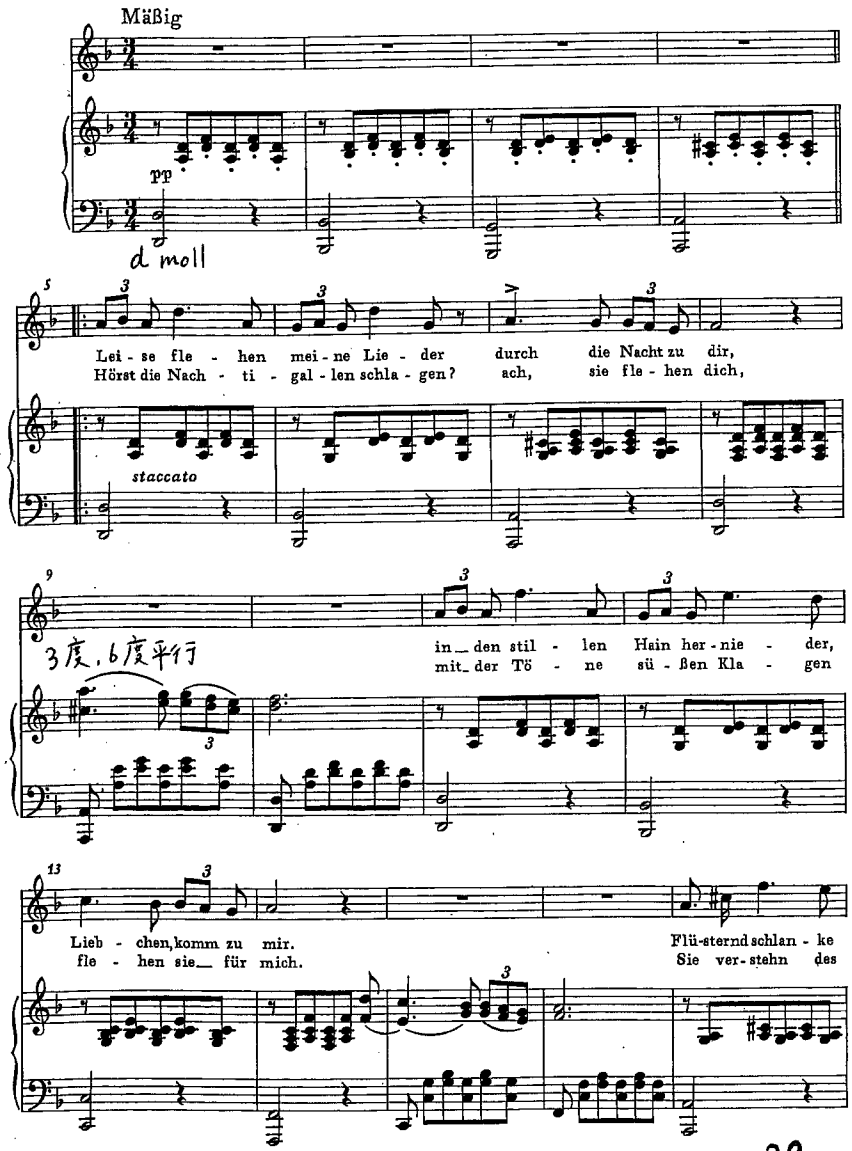
E dur

bist du, mein ge-lieb-tes Land, ge-sucht, ge-

*) Takt 21-22, Singstimme, lautet in Stadlers Abschrift: wo? wo? Die; vgl. Vorwort S. XXI.

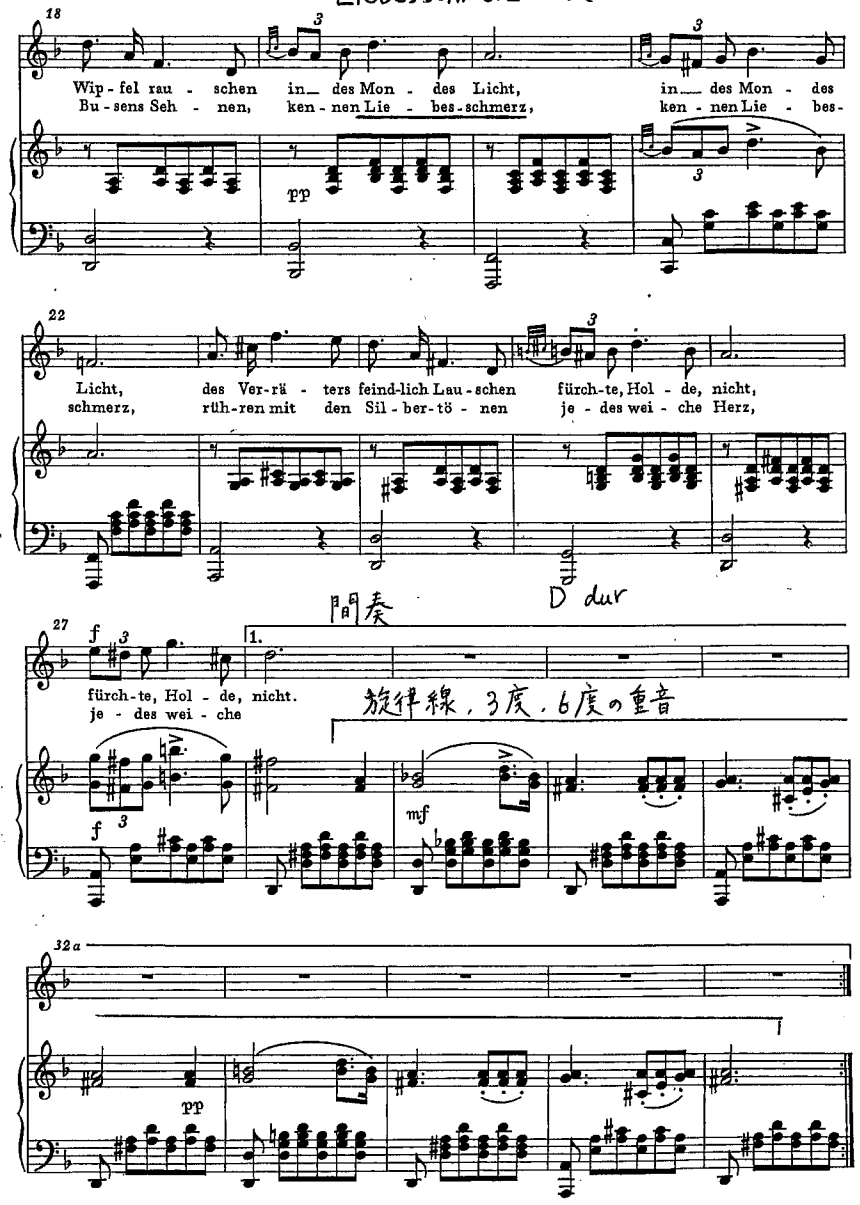

37
ahnt und nie ge -
fz
p
e:
41
Geschwind
kannt. Das Land, das Land, so hoff - nungs-grün, so
fp
f
E dur
45
hoff - nungsgrün, das Land, wo mei - ne Ro - sen blühn, wo mei - ne Freun - de
p
p
49
wan - delnd gehn, wo mei - ne To - ten auf - er-stehn, das Land, das mei - ne
cresc.
f
fis moll
a moll
53
Wie oben
Spra - che spricht, o Land, wo bist du?
fz
fp
pp
E dur
57
Ich wan - dle still, bin we - nig froh,
pp
61
und im - mer fragt der Seuf - zer wo? im - mer wo? Im
cresc.
f>
pp
cis moll
65
Gei - ster-hauch tönt's mir zu - rück: Dort, wo du nicht bist, dort ist das
fp
pp
fp>
pp
70
Glück.
p
p
pp
E dur
*) Takt 63-64, Singstimme, lautet in Stadlers Abschrift:
wo? im - mer
, Takt 63 ist im Autograph nachträglich geändert in:
wo? wo? Im

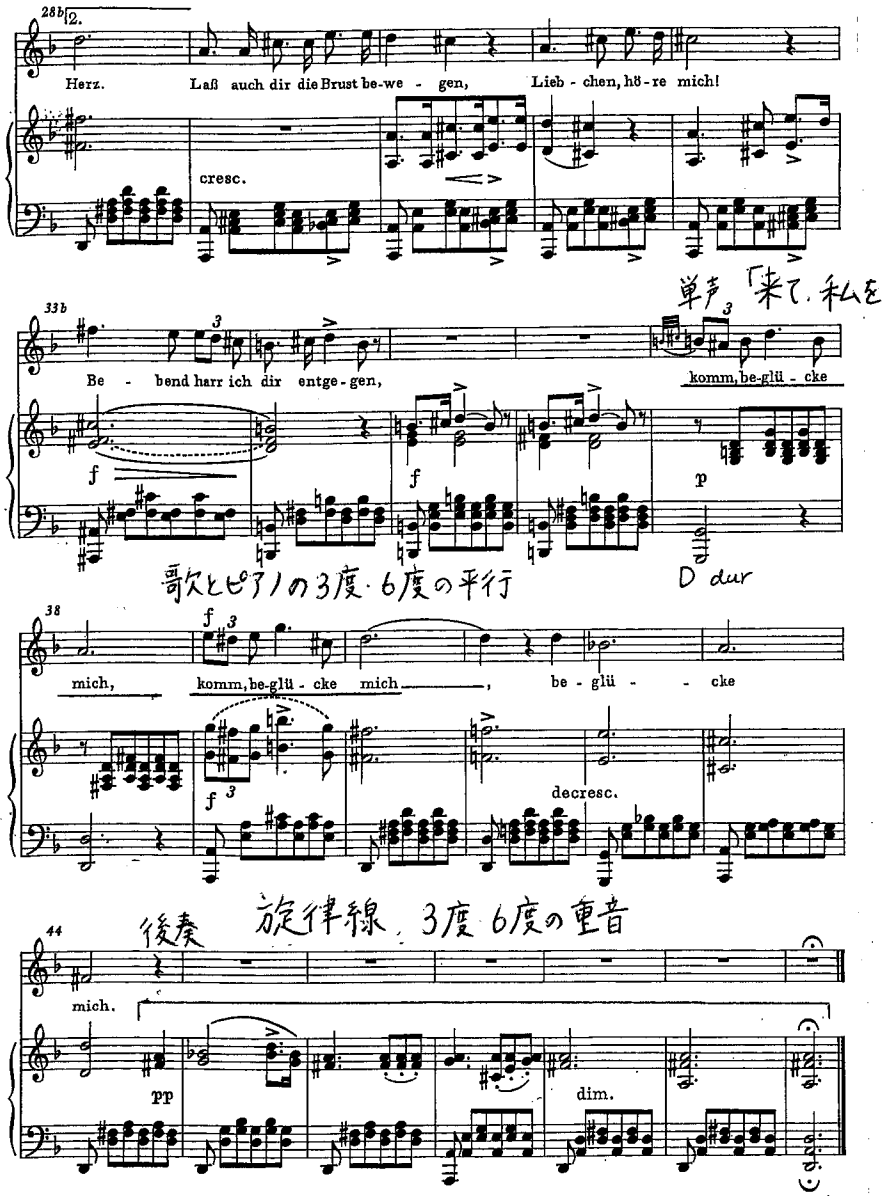
IV. Ständchen*) 【譜例27】



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

"Liebesschmerz" 「愛の苦しみ」





単声「来て、私を幸せにして」

歌とピアノの3度・6度の平行

D dur

後奏 旋律線、3度 6度の重音

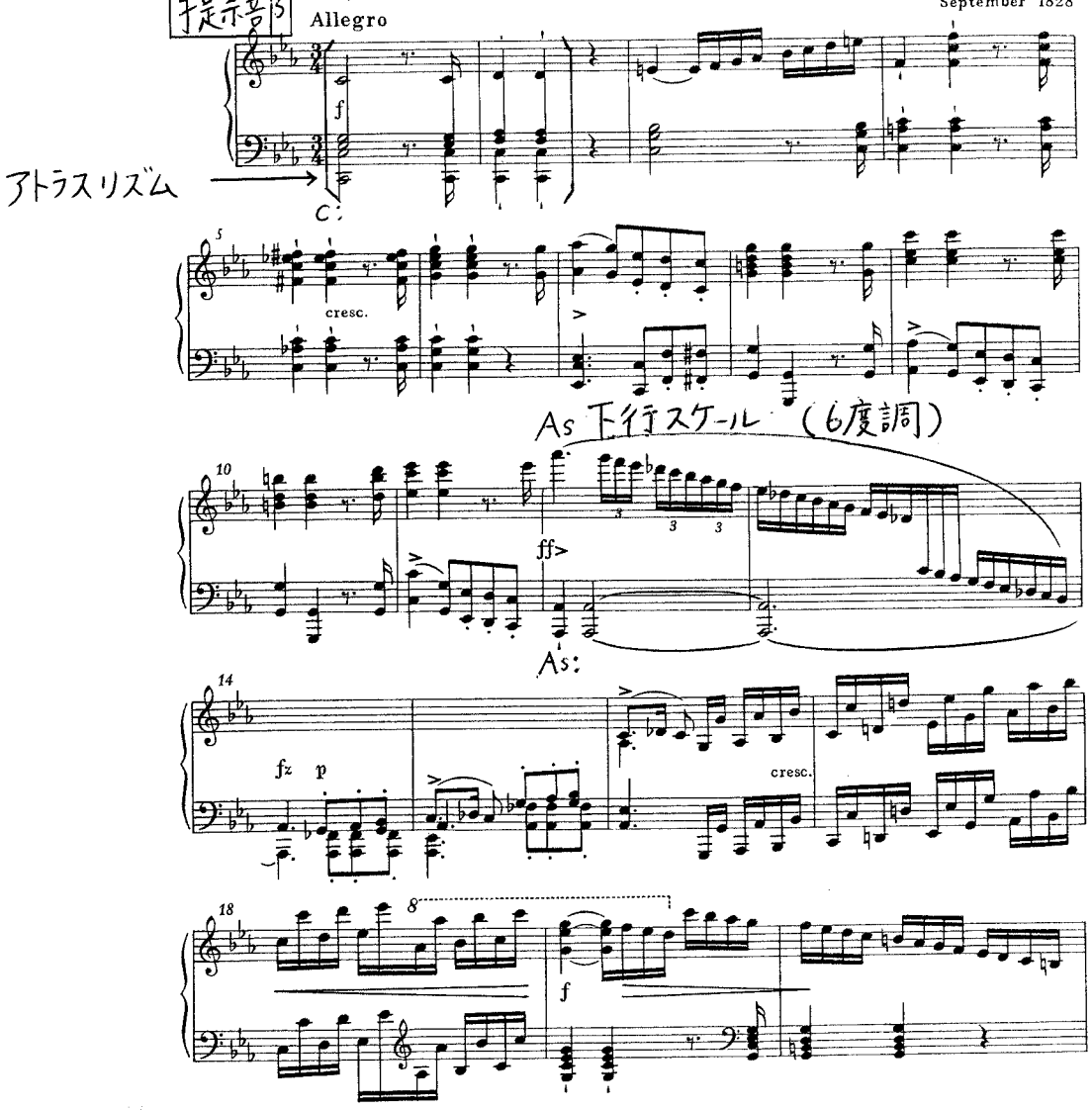
Dur 終止

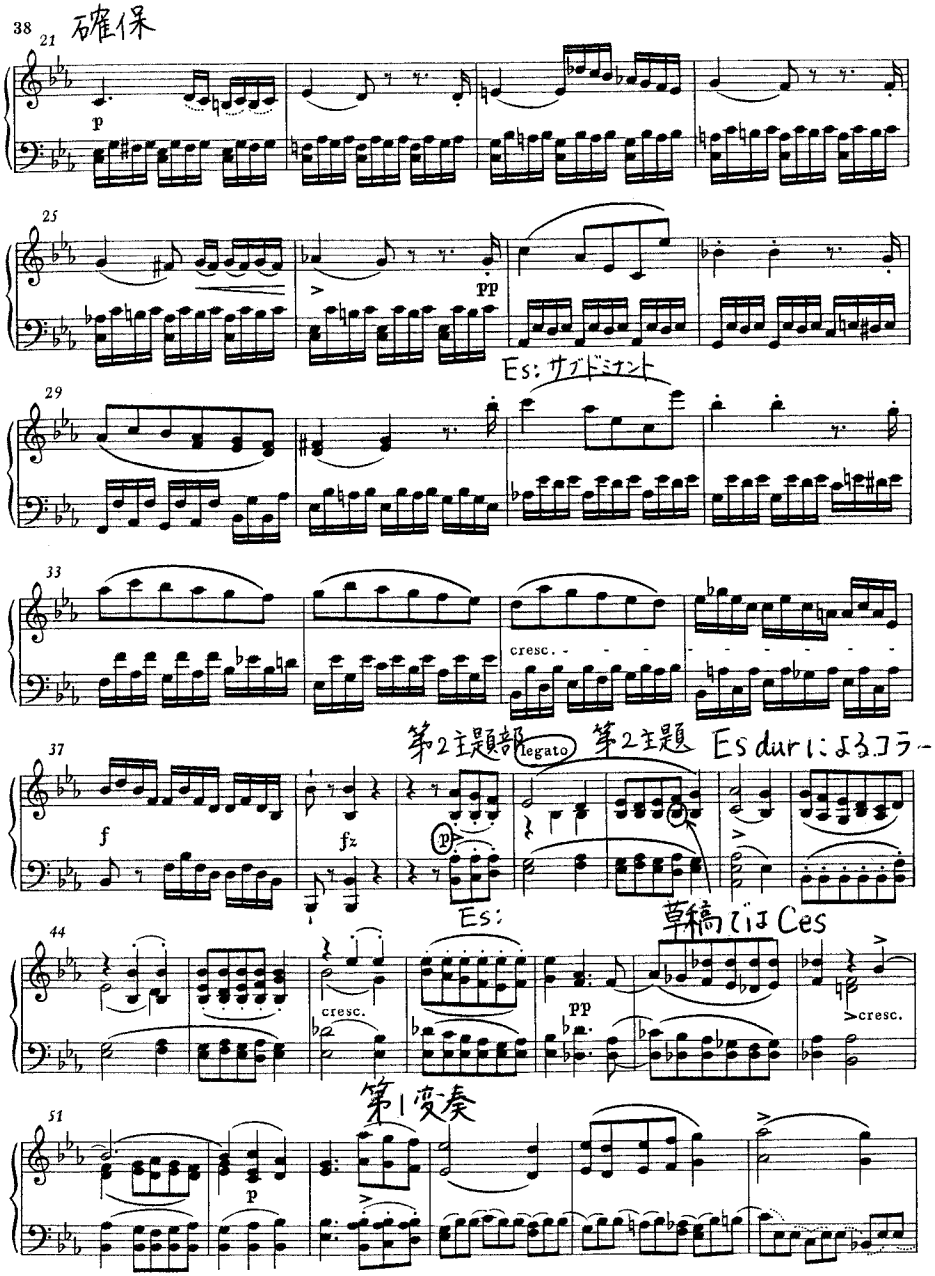
17. Sonate in c 第1楽章

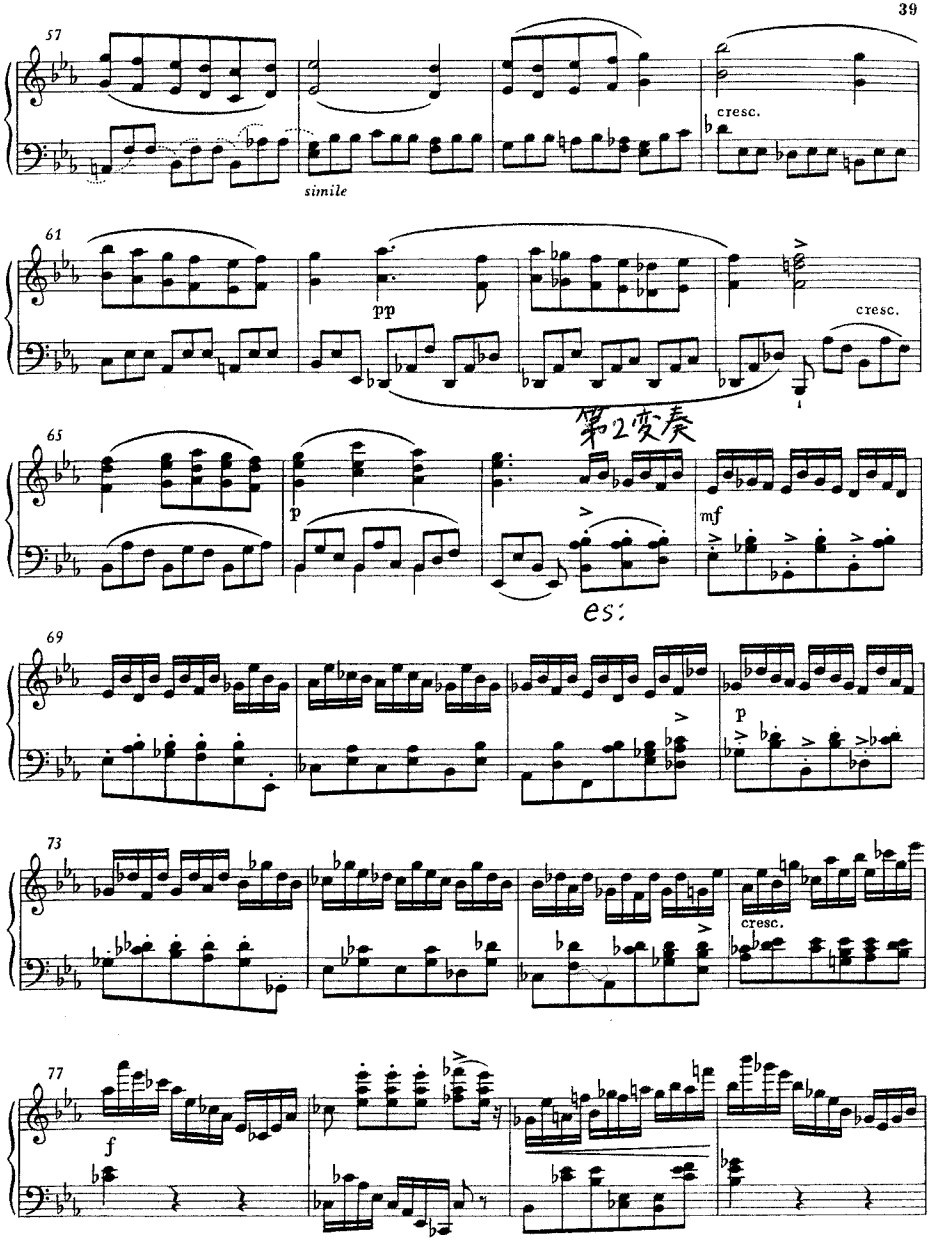
D 958 第1主題部 第1主題

提示部

September 1828




確保
Es: サブドミナント
第2主題部
legato
第2主題
Es durによるコラール
Es:
草稿では Ces
第1変奏


simile
第2変奏
es:

81

fz

decresc.

p

85

pp

decresc.

90

dim.

展開部 第1セクション

96

f

ffz

p

ff

As:

102

ゼクエンツ

ff

p

cresc.

f

106

ゼクエンツ

p

cresc.

f

110

f

p

f

p

f

p

第2セクション

114

cresc.

ff>

fp

D:

118

decresc.

pp

和声の先取り

122

ぶっかり

大きな3拍子 ヘミオラ

125

cresc.

和声の先取り

128

F と Ges

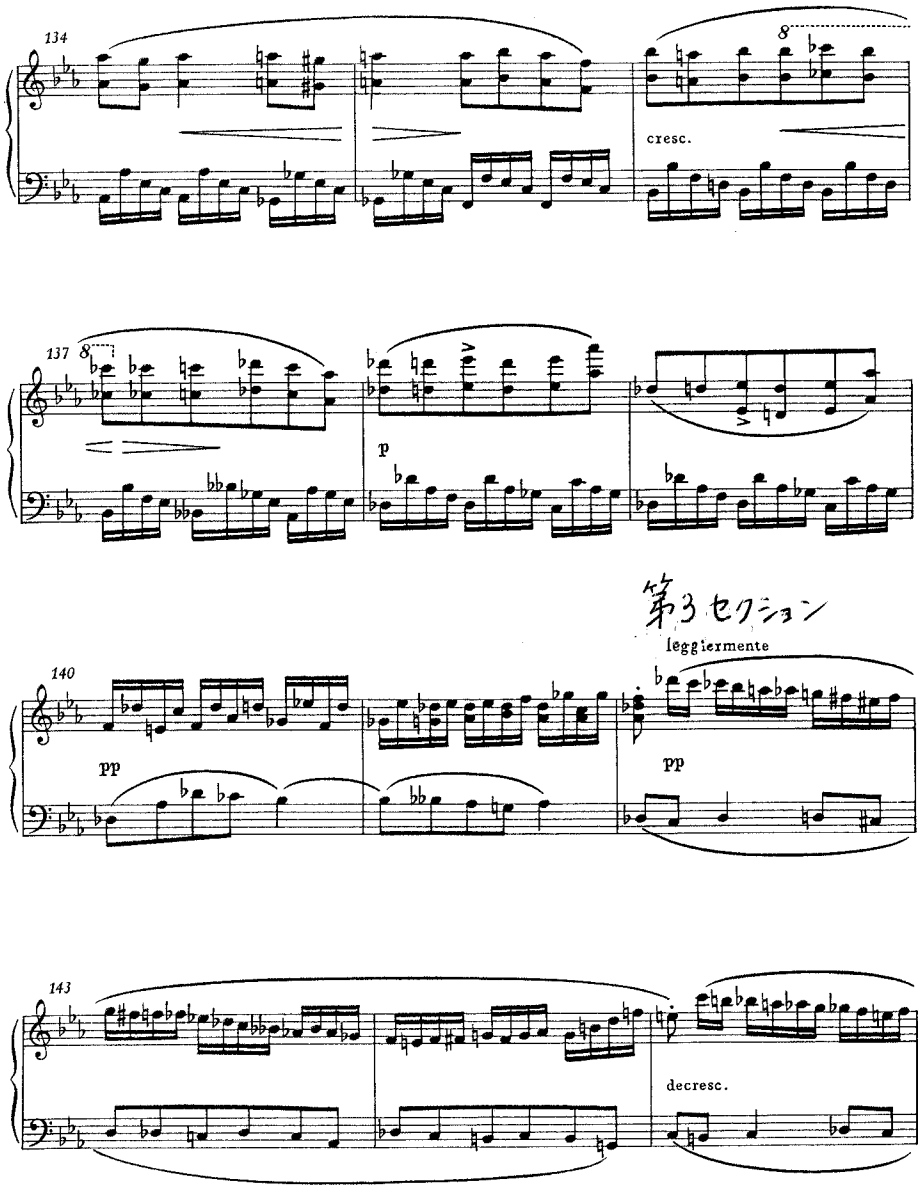
ぶっかり

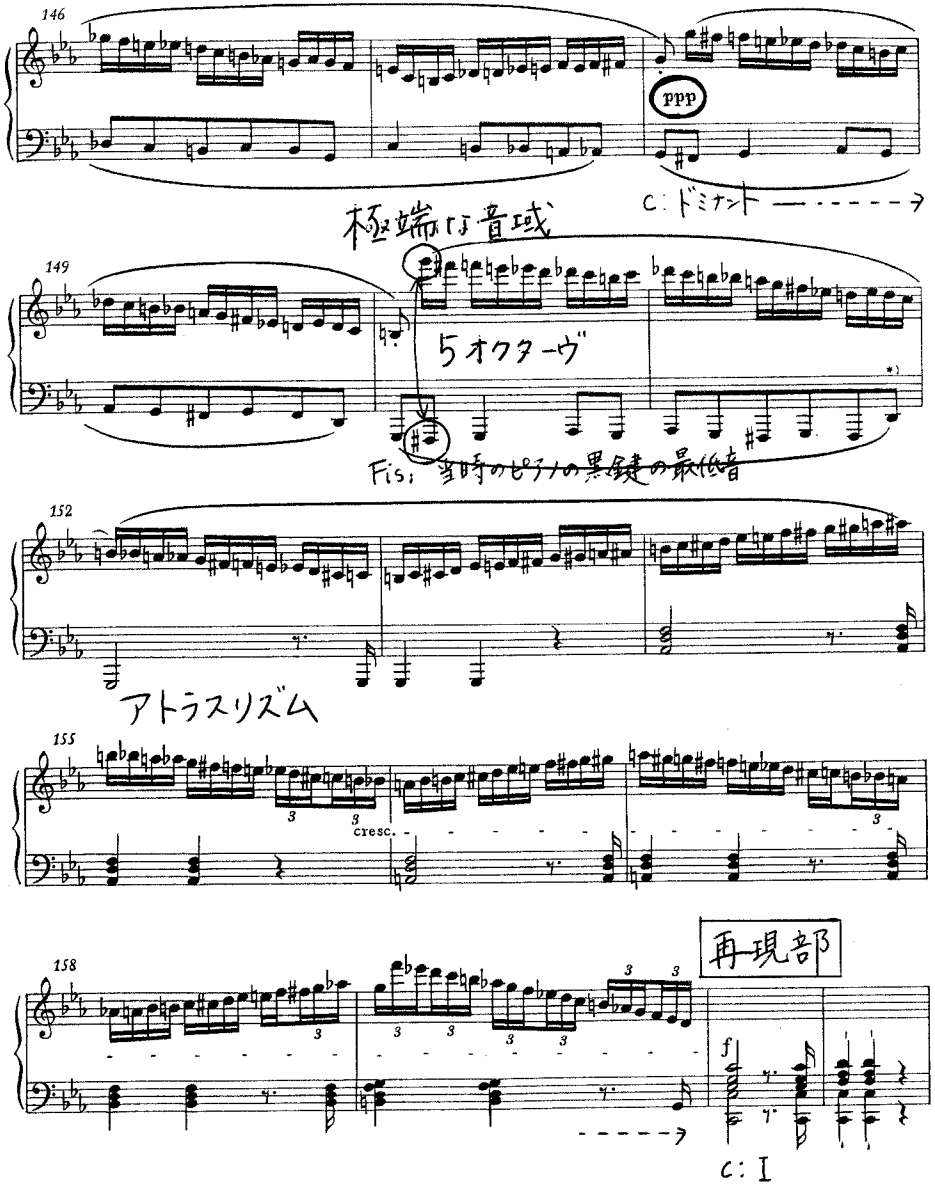
p

131

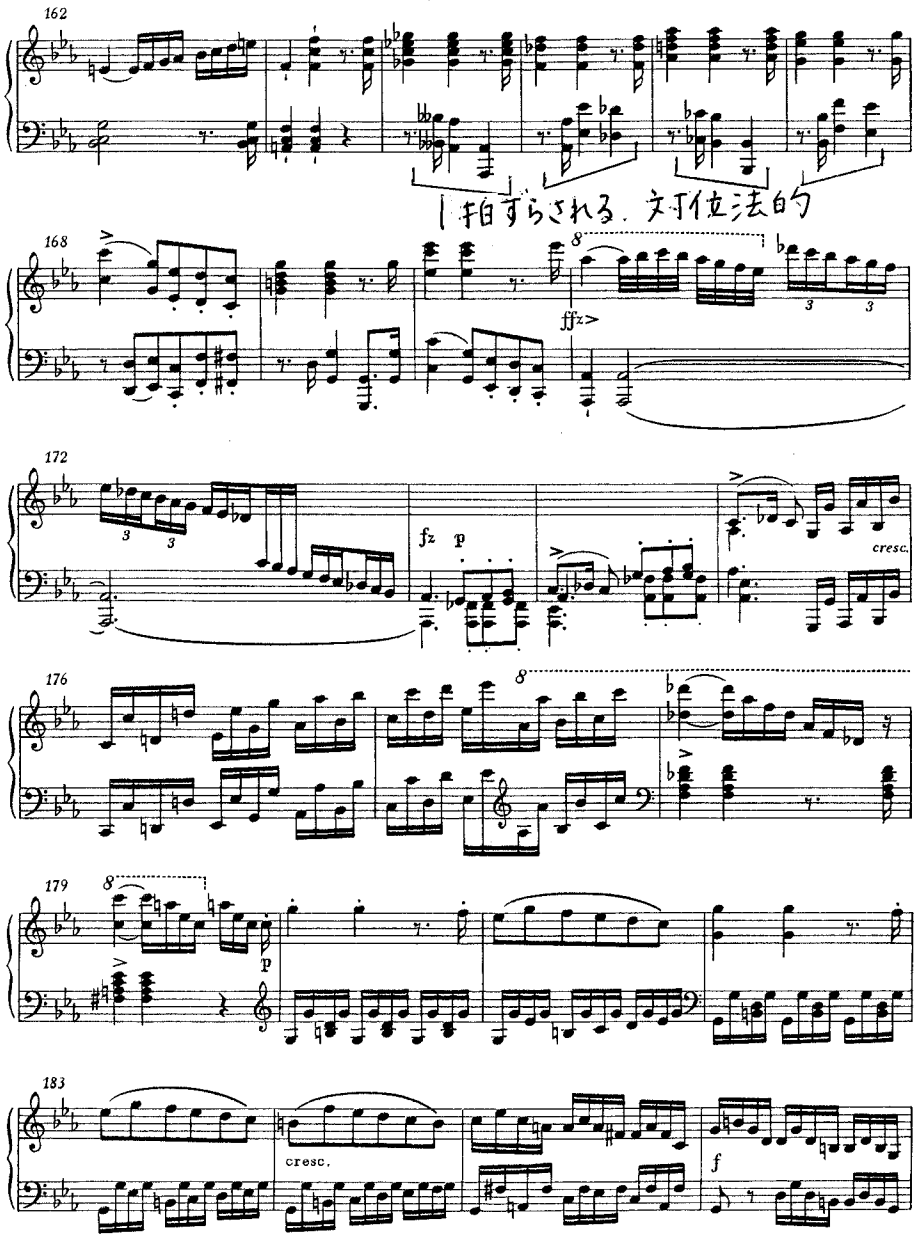
pp

As:

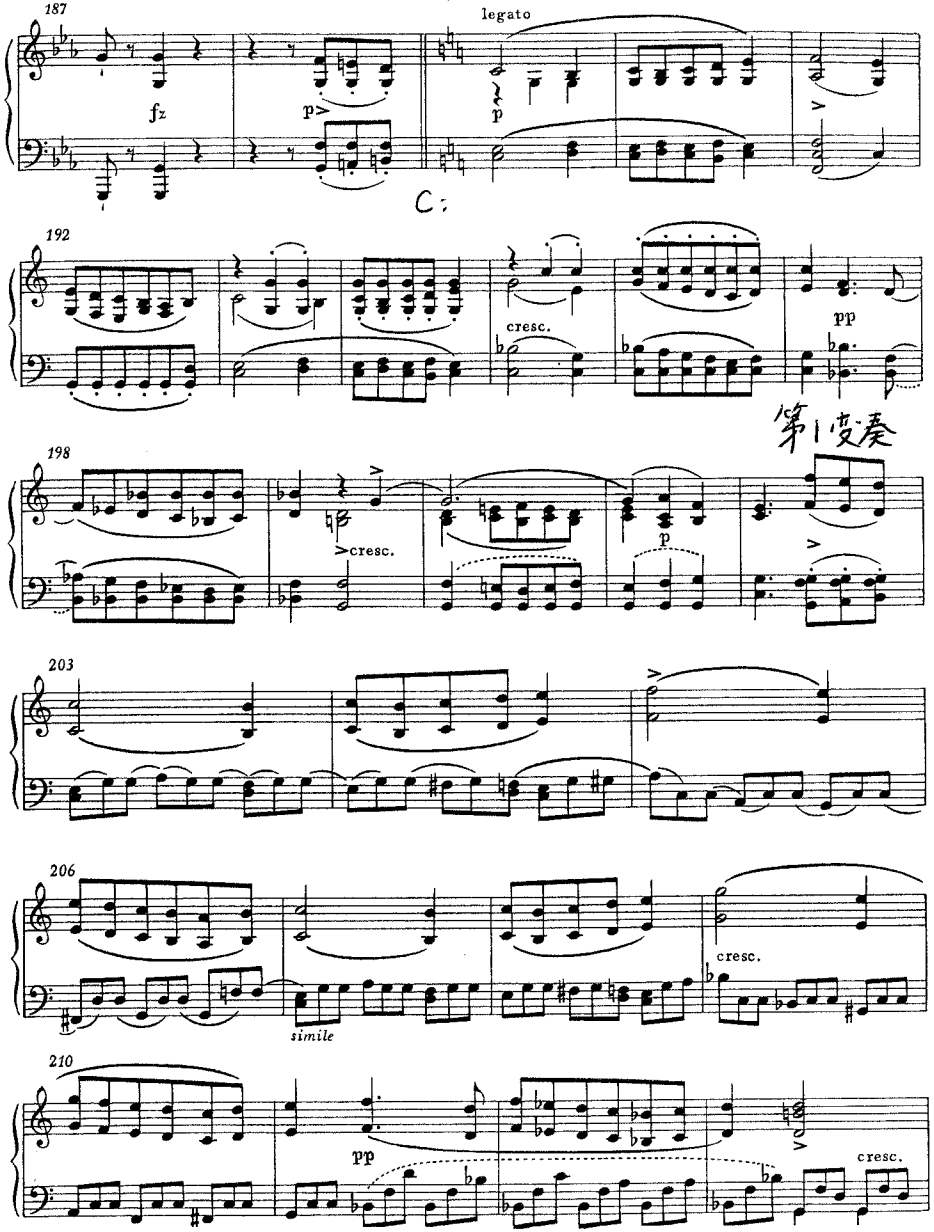




*) Takt 151, unteres System: Schubert notierte im Autograph D statt D, da der Tonumfang der zu seiner Zeit üblichen Klaviere



第2主題 C durによるコラール



第2変奏

214

p

217

220

cresc.

223

226

f

229

decresc.

233

p

pp

238

decresc.

243

dim.

コーダ

ヘミオラ

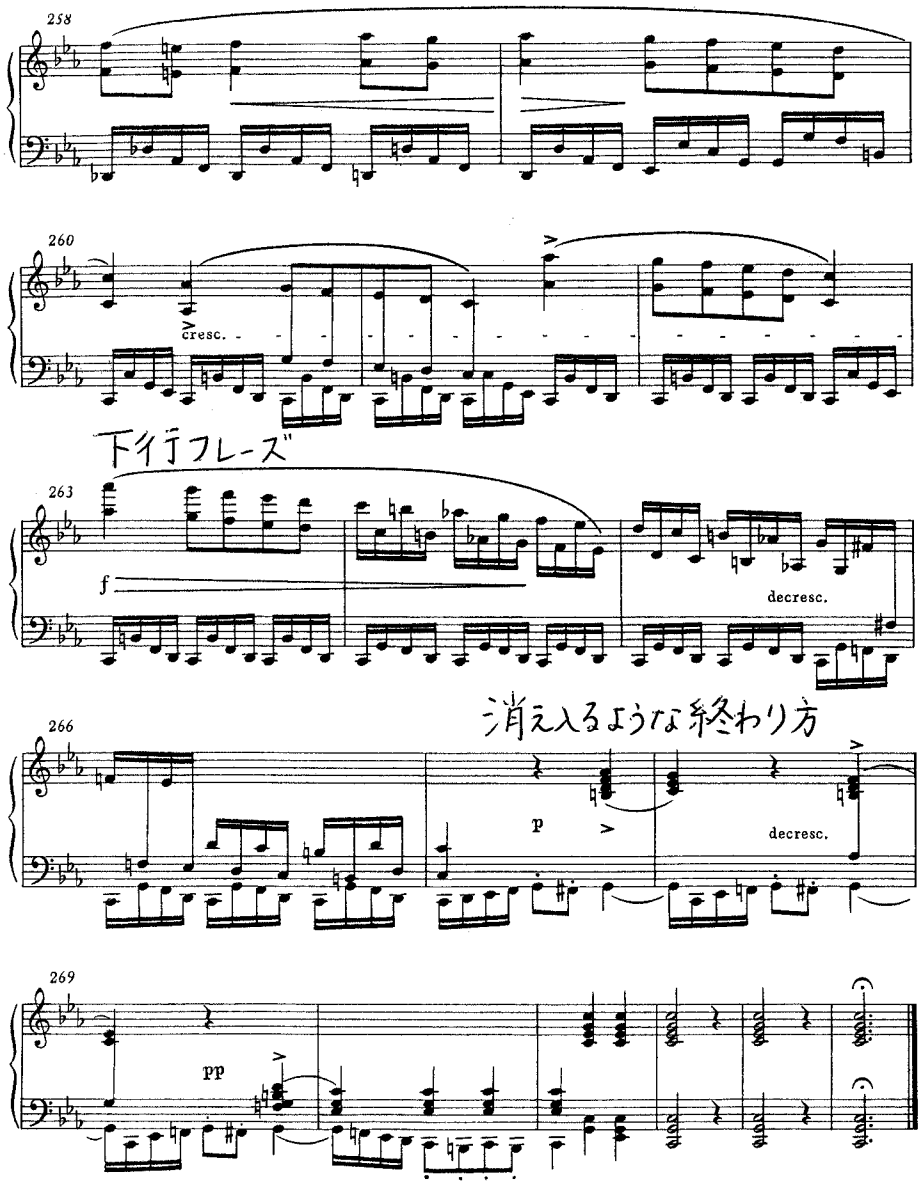
249

pp

252

255

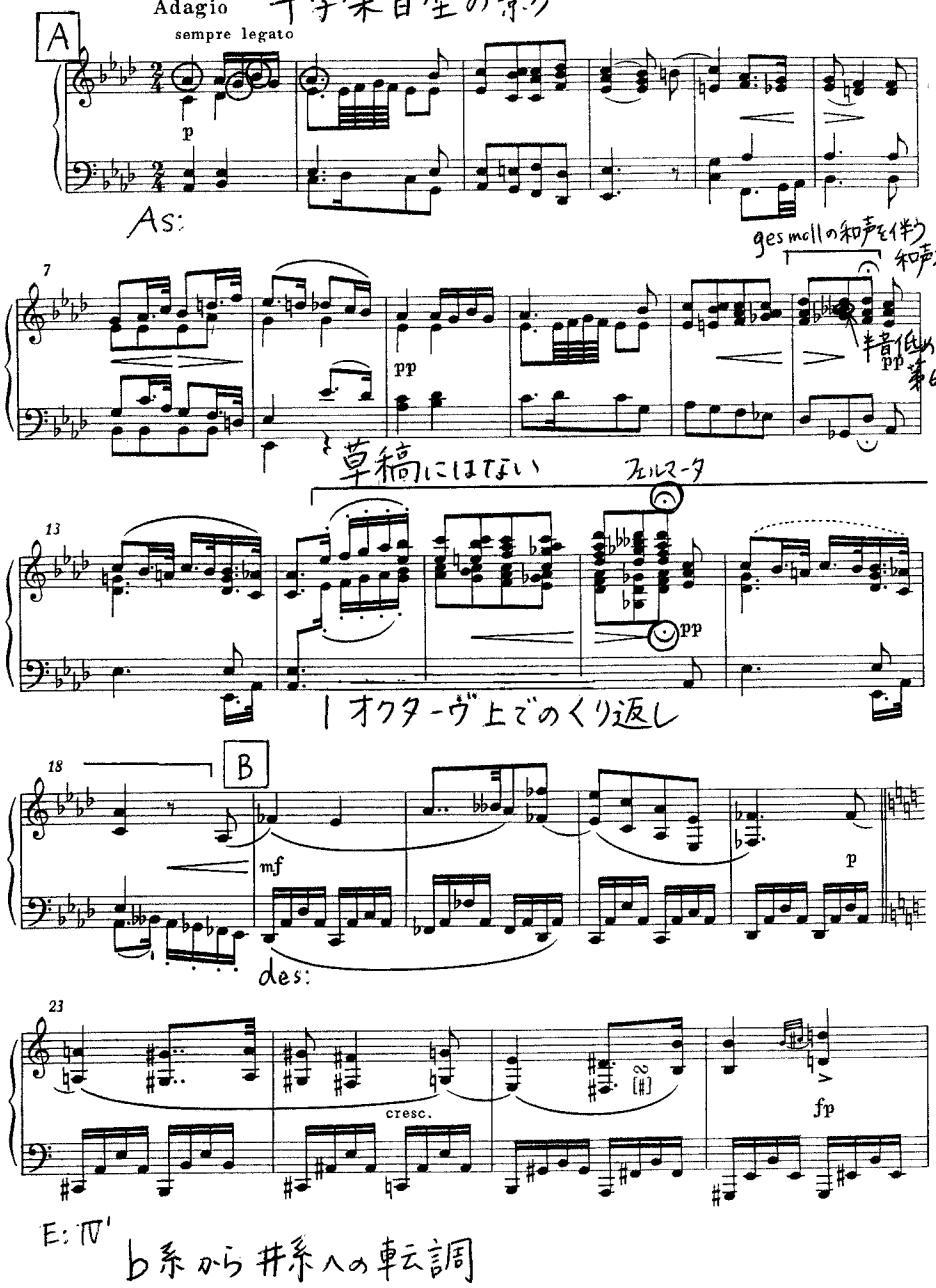
ぶつかり



第2楽章

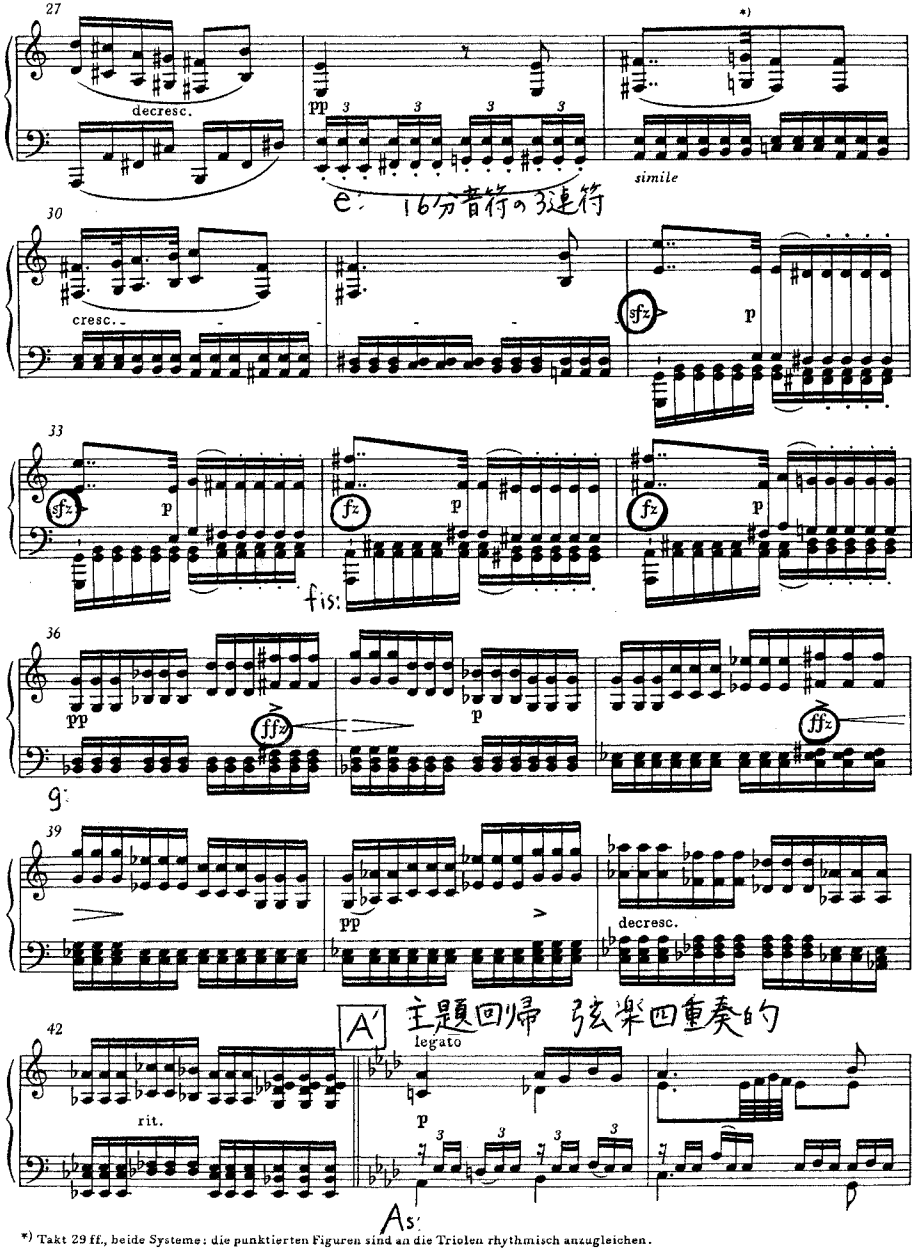
Adagio 十字架音型の影

sempre legato

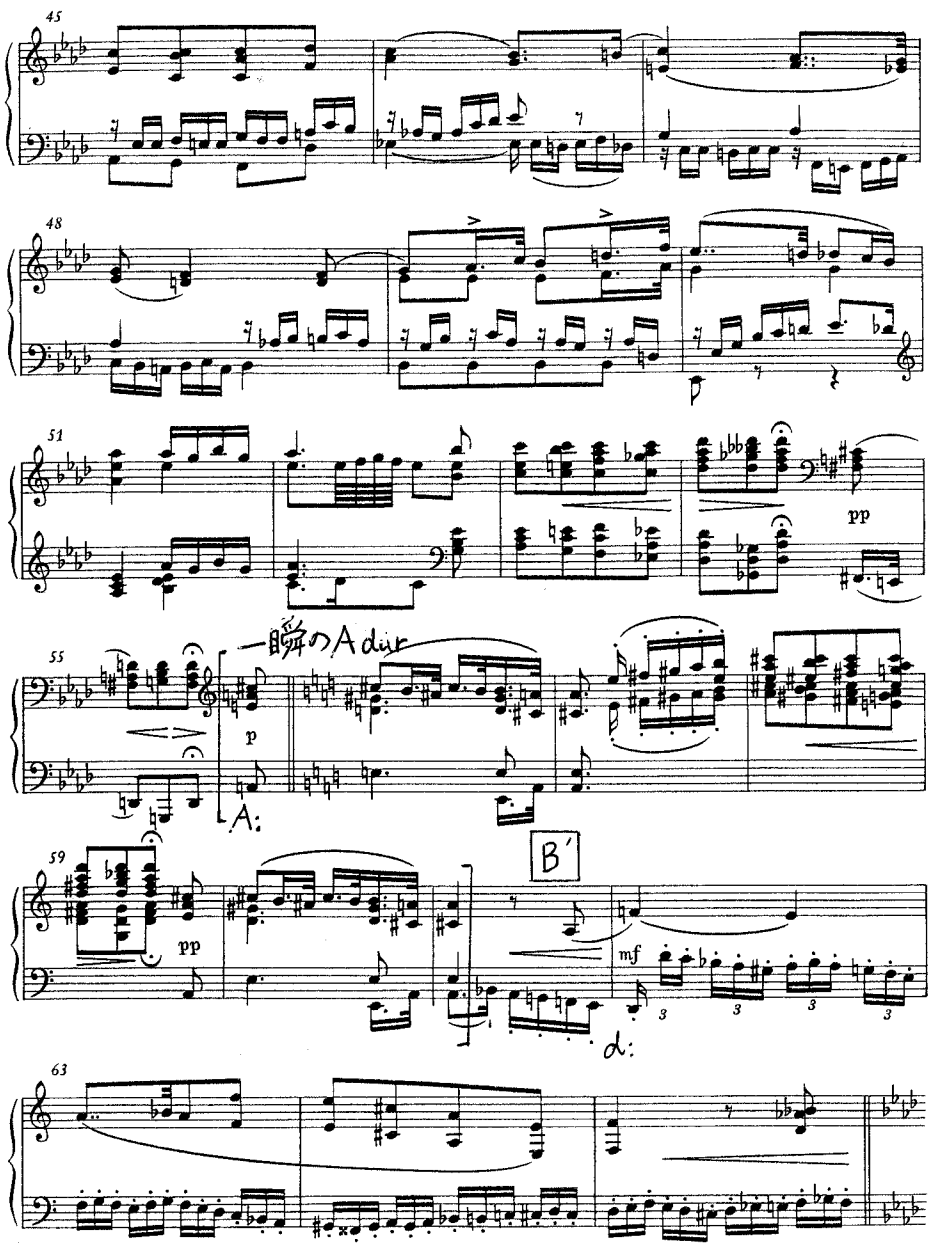


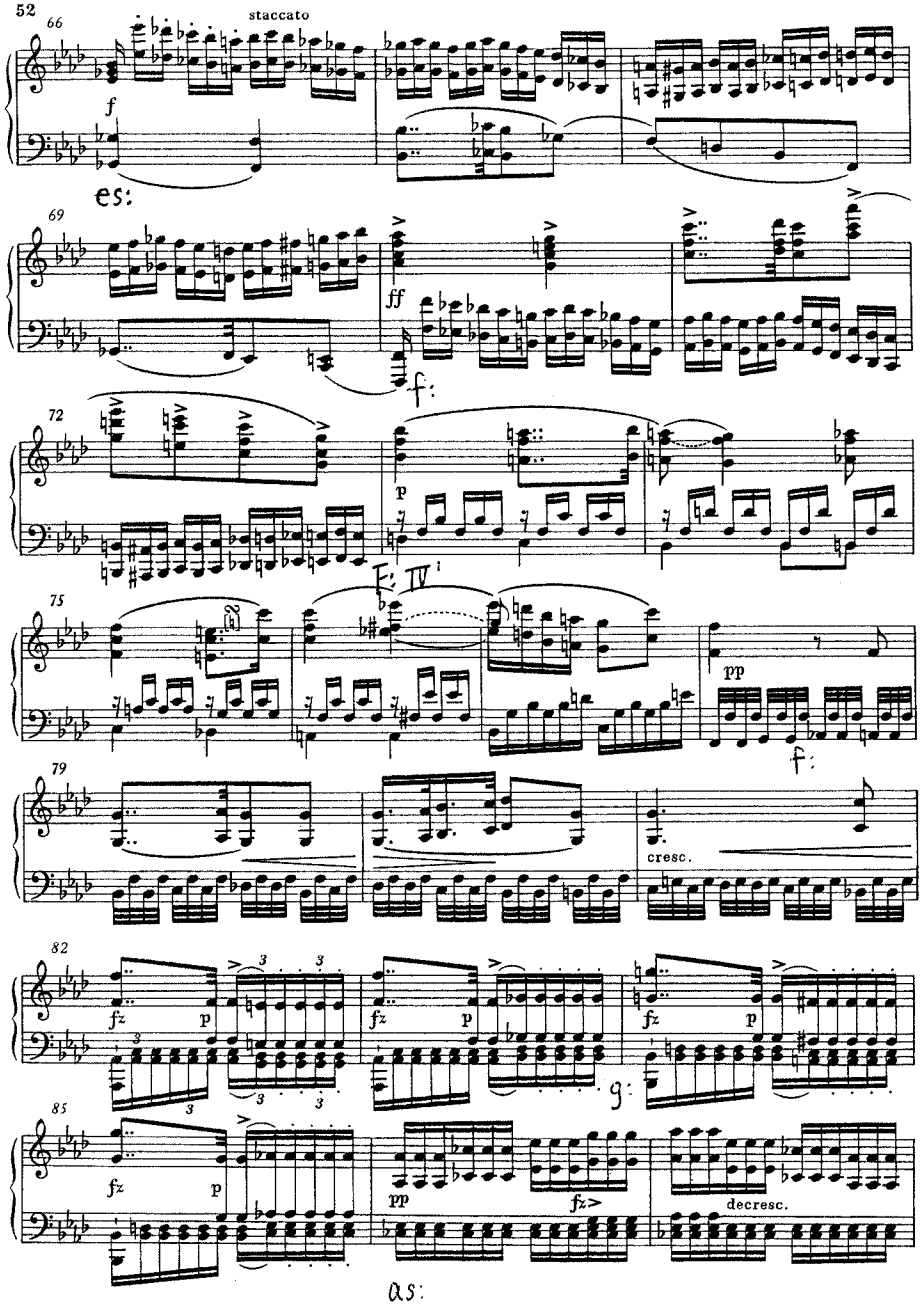
E: IV'

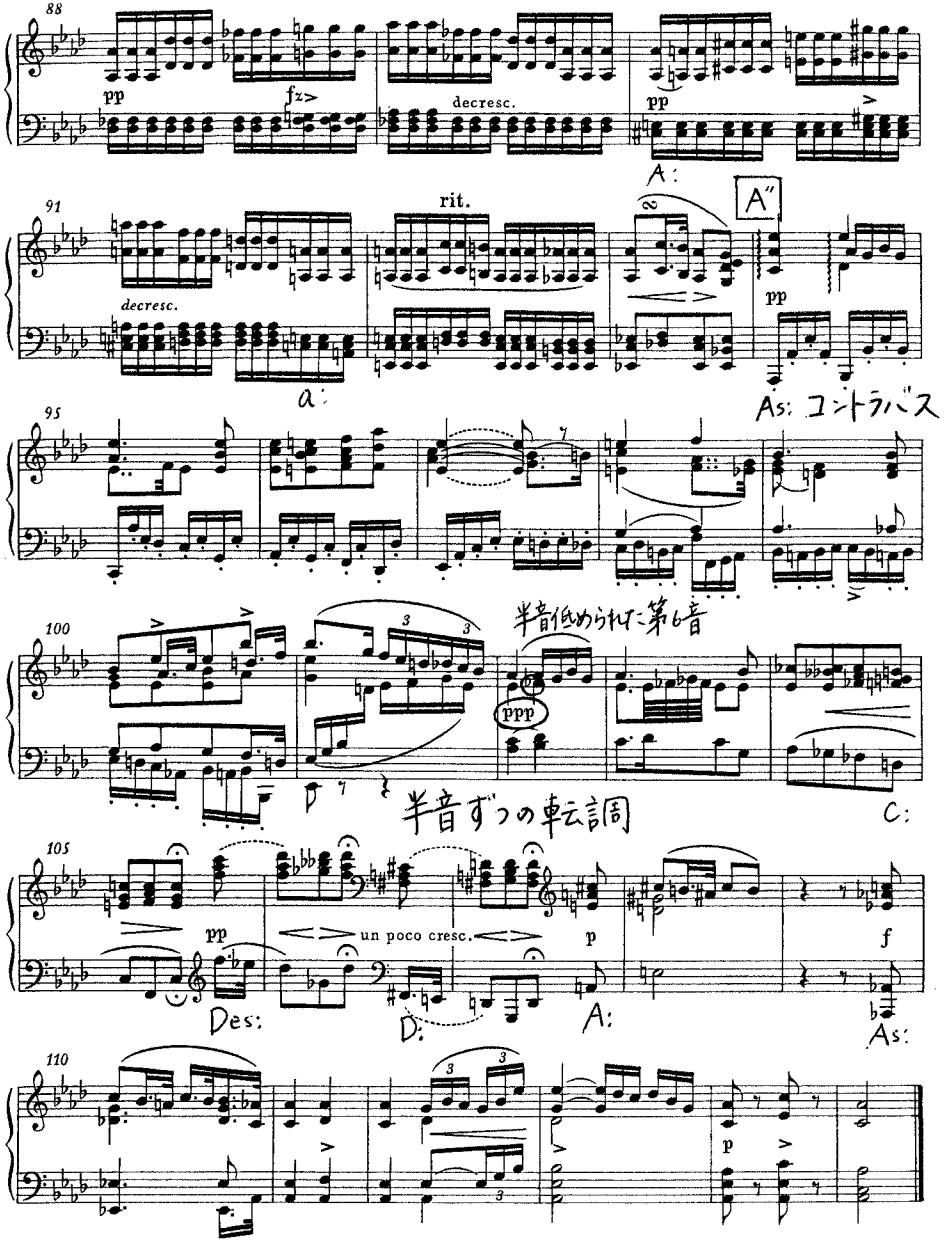
b系から井系への転調

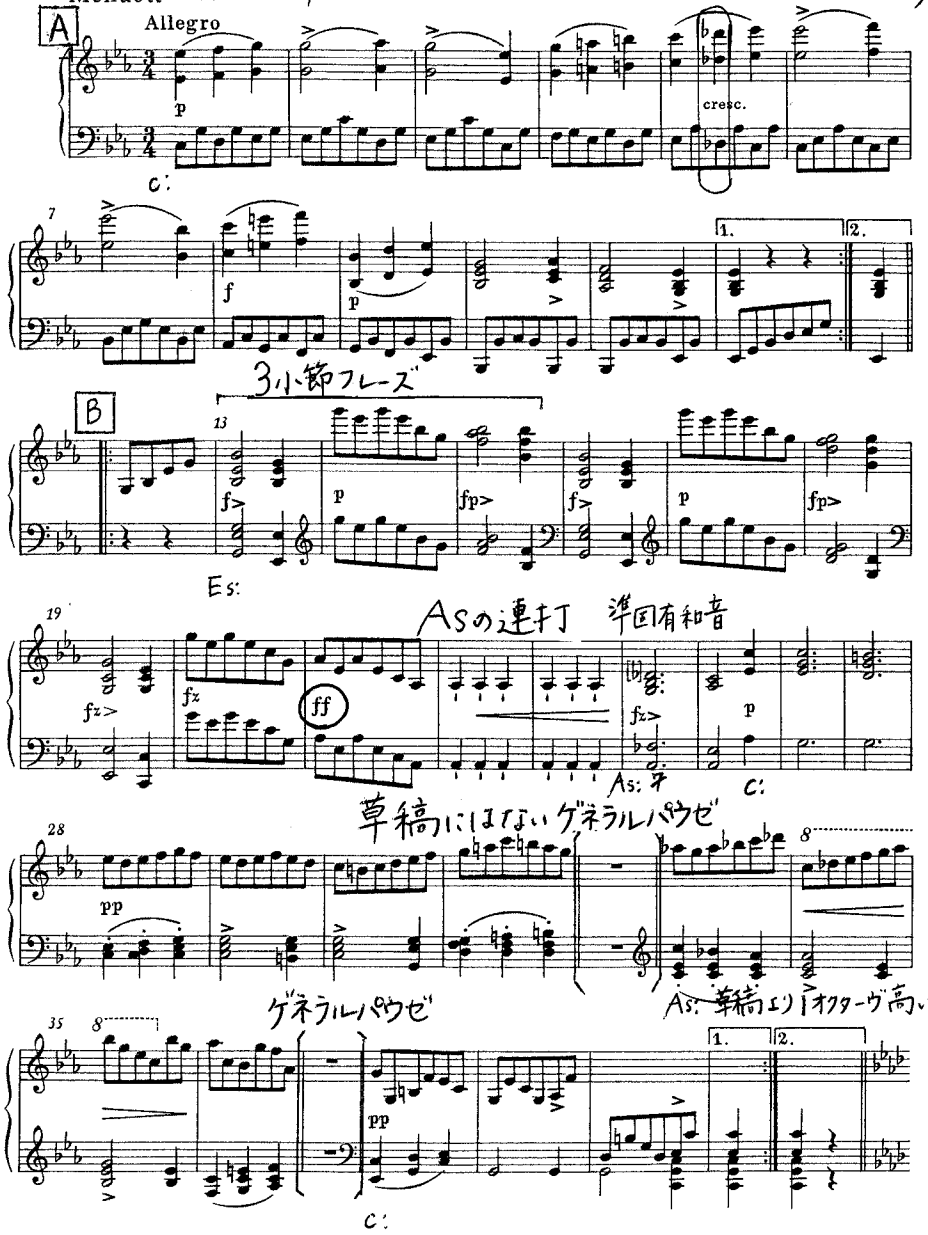


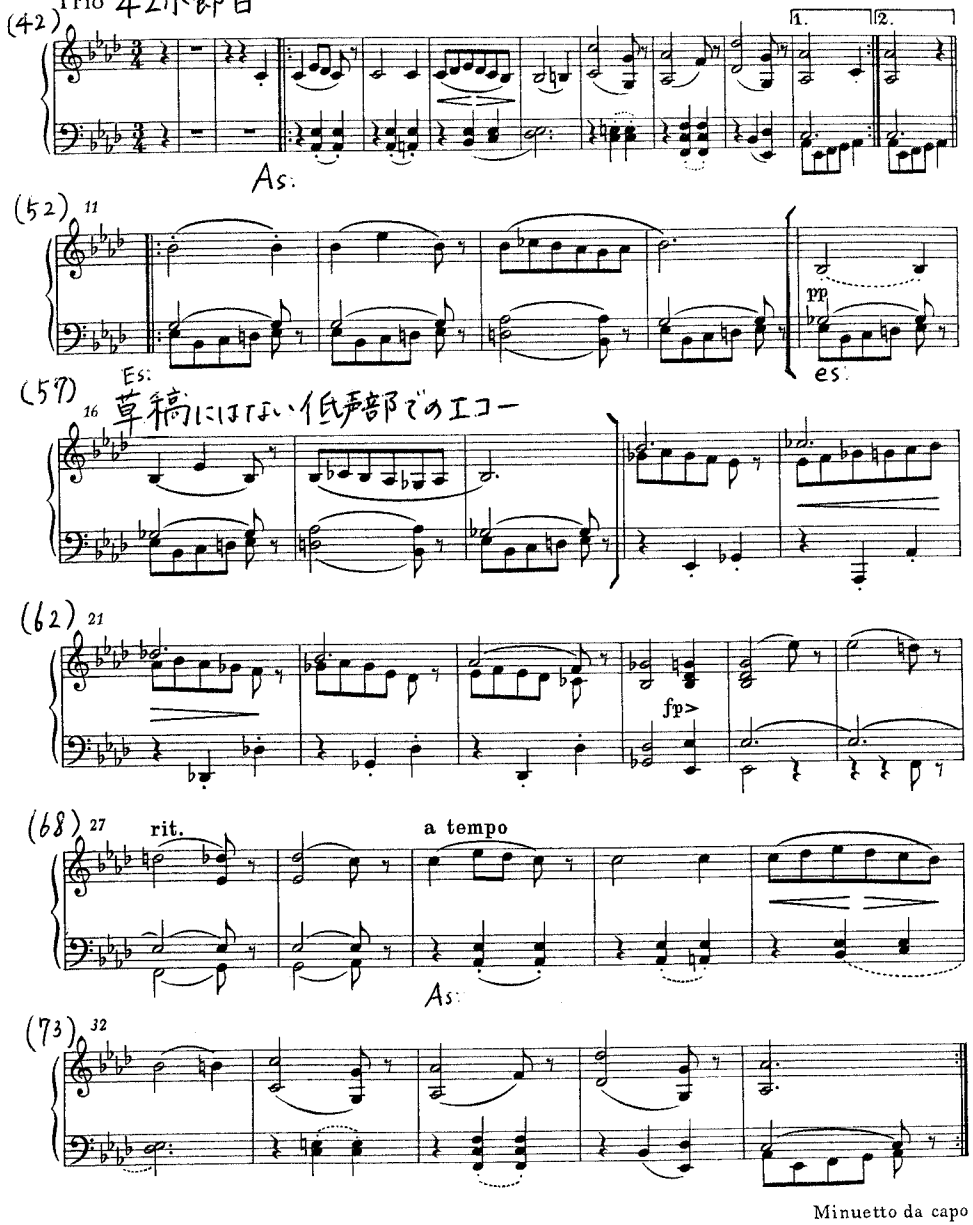
*) Takt 29 ff., beide Systeme: die punktierten Figuren sind an die Triolen rhythmisch anzugleichen.



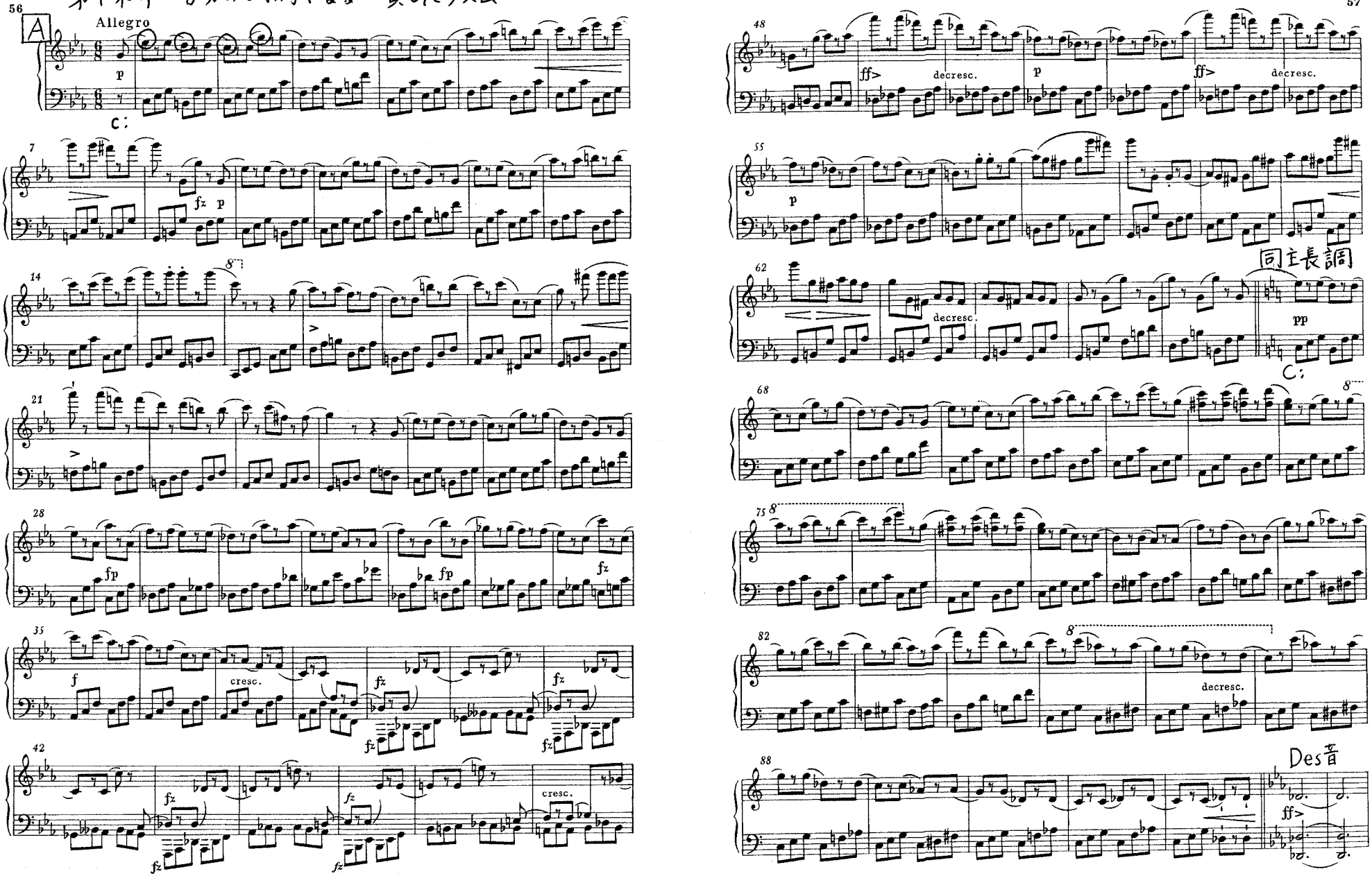

staccato
es:
f:
F: IV
cresc.
g:
as:

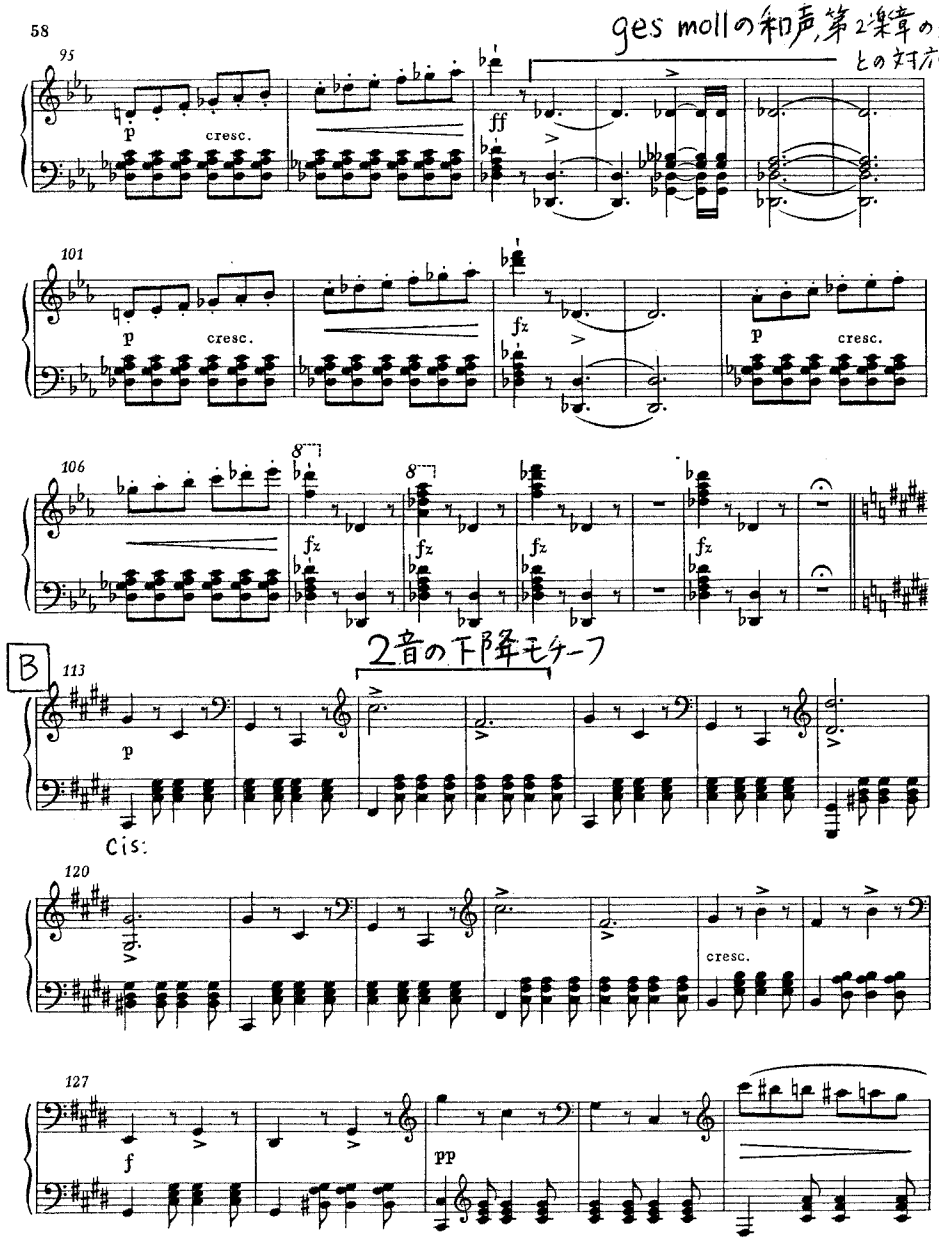

decresc.
A:
rit.
A''
a:
As: コントラバス
半音低められた第6音
半音ずつの転調
C:
un poco cresc.
Des:
D:
A:
As:

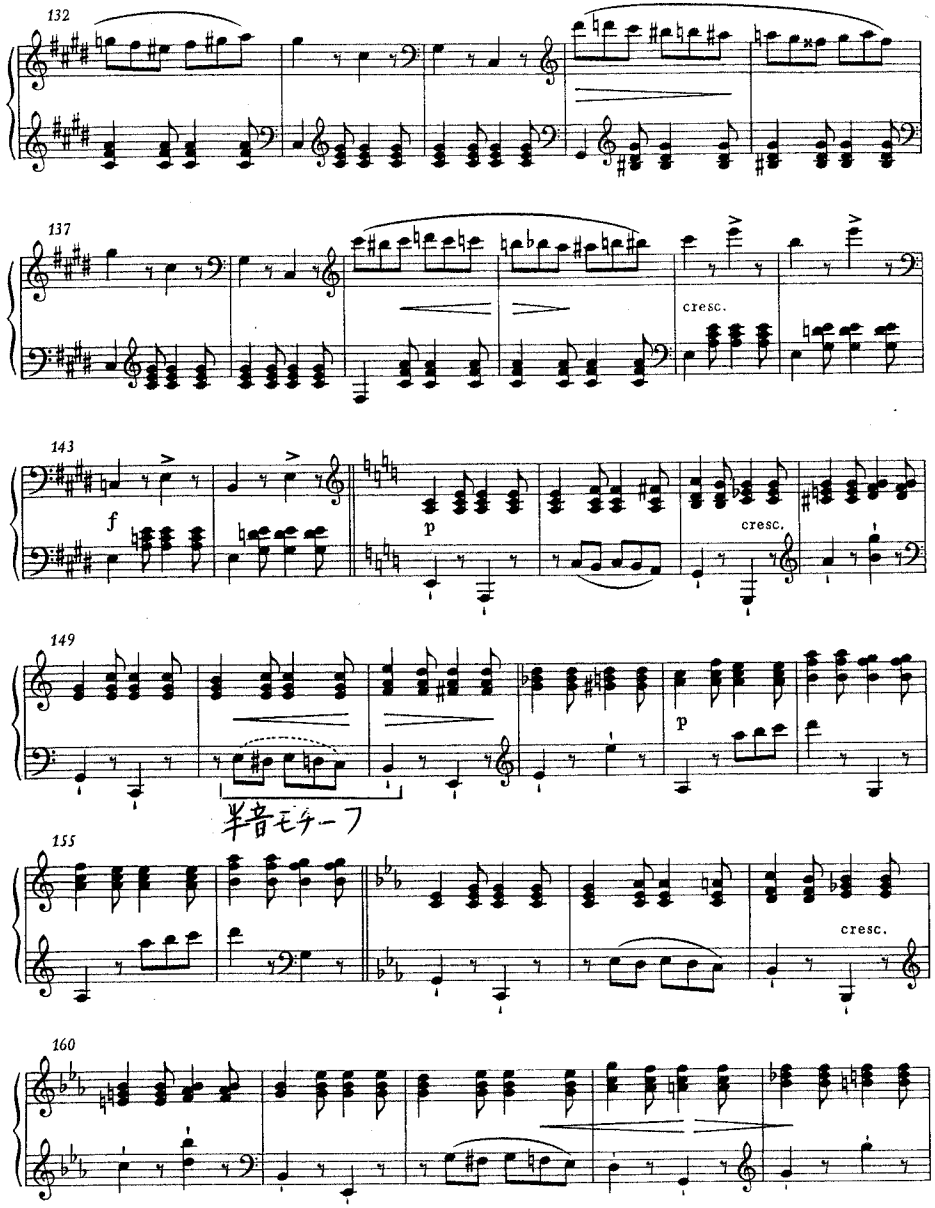

第3楽章
Menuett
Des. 音域の広がり
A
Allegro
p
cresc.
c:
f
p
1.
2.
3小節フレーズ
B
f>
p
fp>
Es:
Asの連打
準固有和音
fz>
fz
ff
As:
c:
草稿にはないゲネラルパウゼ
pp
As: 草稿より1オクターヴ高い
ゲネラルパウゼ
pp
c:

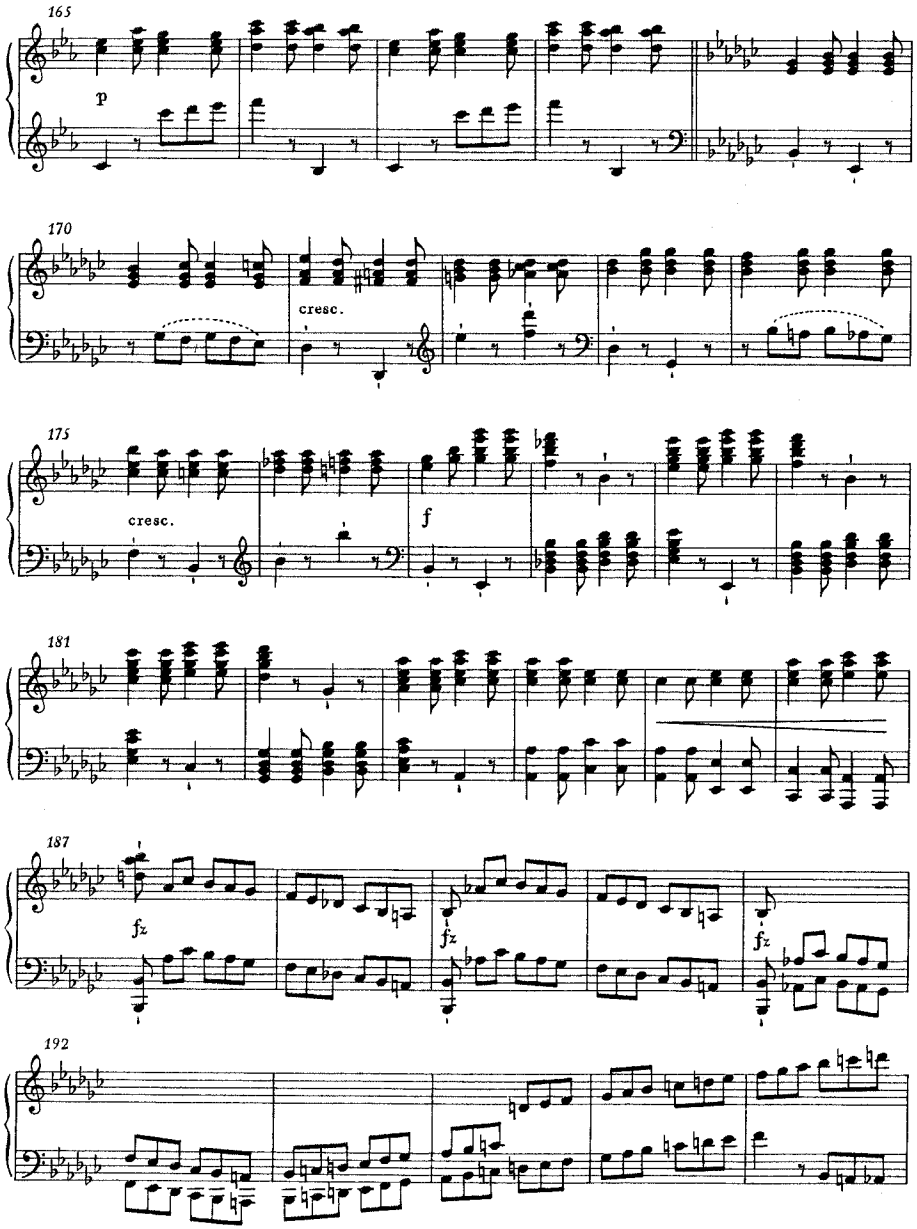

ヘンレ版ではここから
Trio 42小節目
(42)
As:
(52)
pp
es:
Es:
(57)
草稿にはない低声部でのエコー
(62)
fp>
(68)
rit.
a tempo
As:
(73)
Minuetto da capo

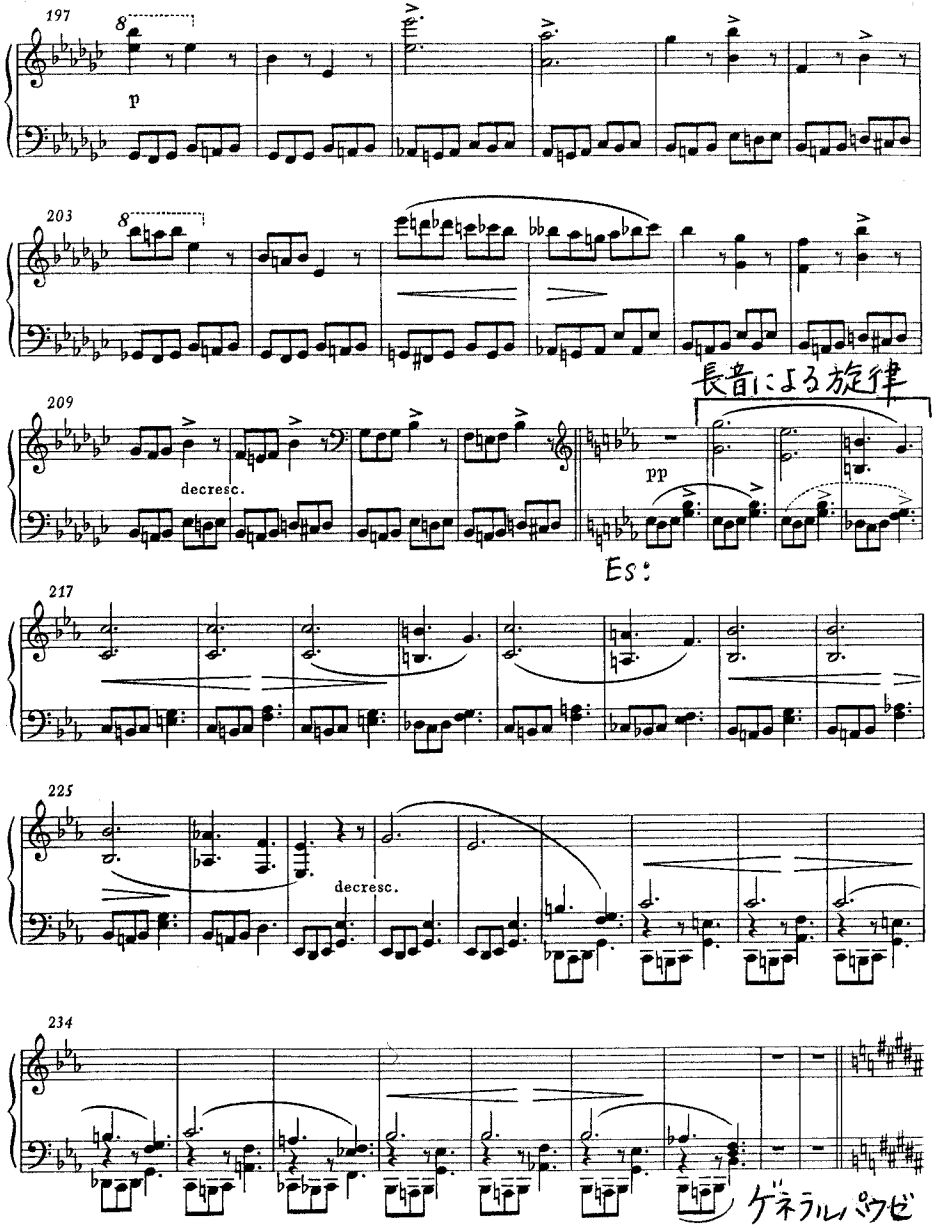
第4楽章　8分の6拍子による一貫したリズム




ges mollの和声,第2楽章の和声進行との対応
95
101
106
2音の下降音モチーフ
B
113
Cis:
120
127


132
137
143
149
半音モチーフ
155
160


165
p
170
cresc.
175
cresc.
f
181
187
fz
fz
fz
192


197
8
p
203
8
長音による旋律
209
decresc.
pp
Es:
217
225
decresc.
234
ゲネラルパウゼ

C

長音モチーフの反転フレーズ

強い憧れ

7度上行

243

pp

6度上行「憧れ」

H:

251

258

265

272

8

279

286

293

300

pp

タランテラのリズム

306

フーガ風

e:

313

cresc.

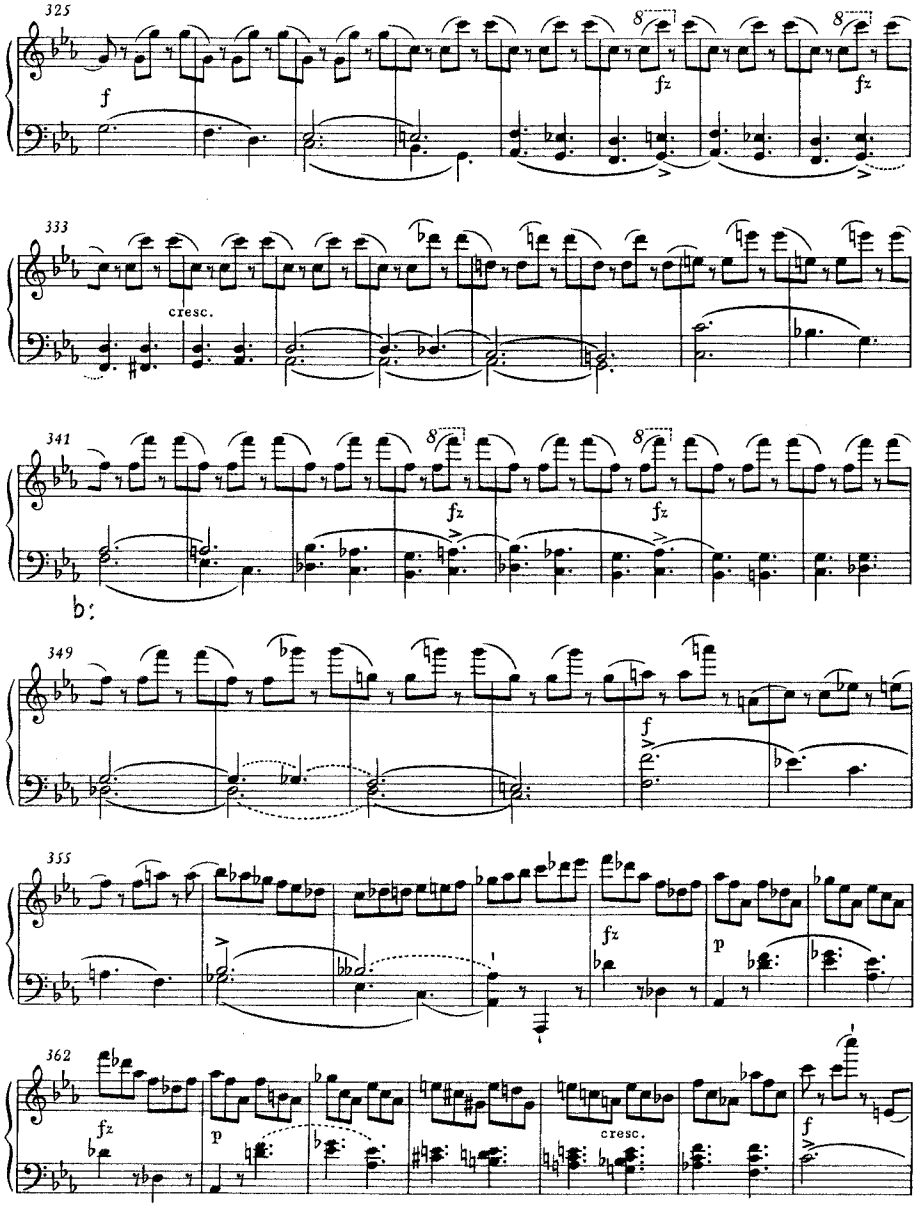
p

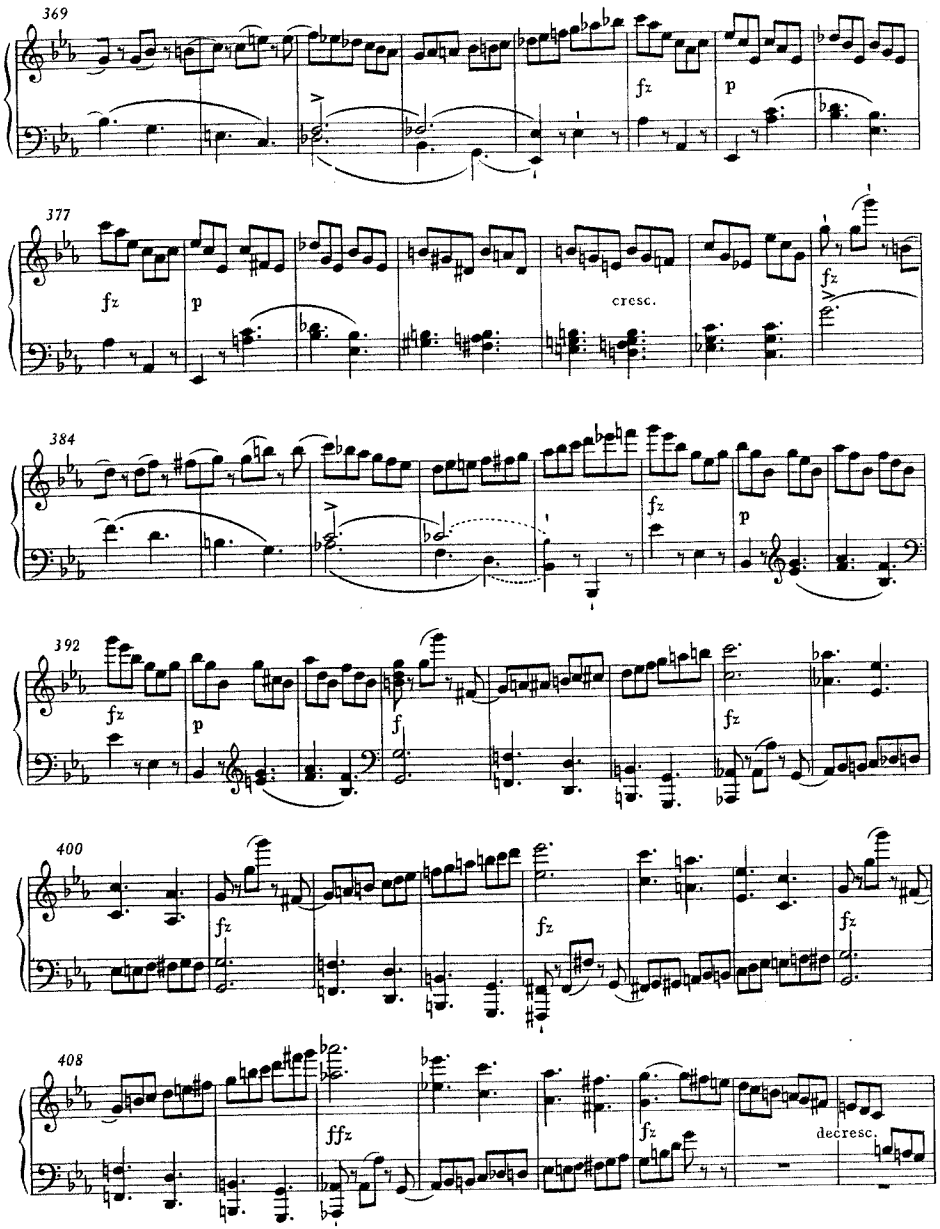
A:の和音

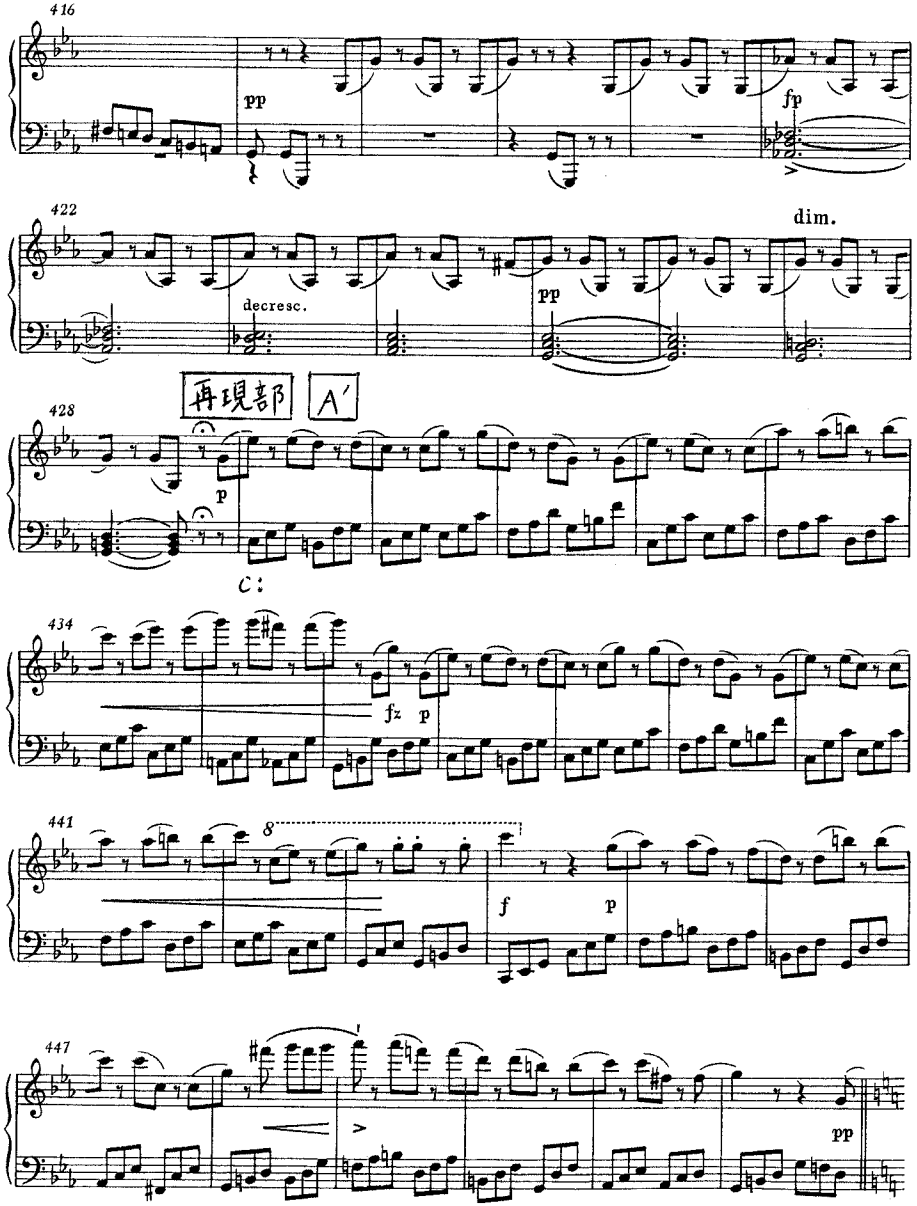
319

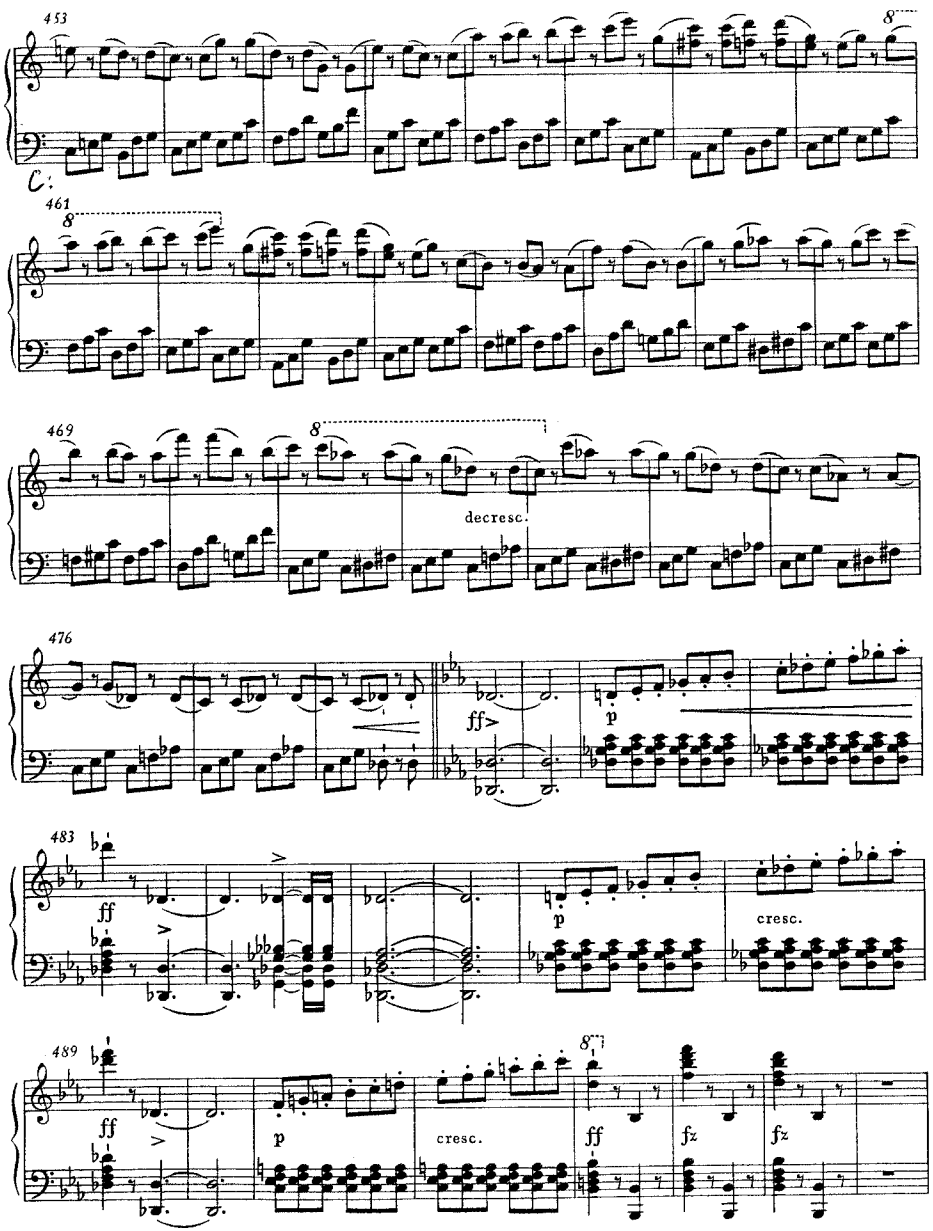
cresc.

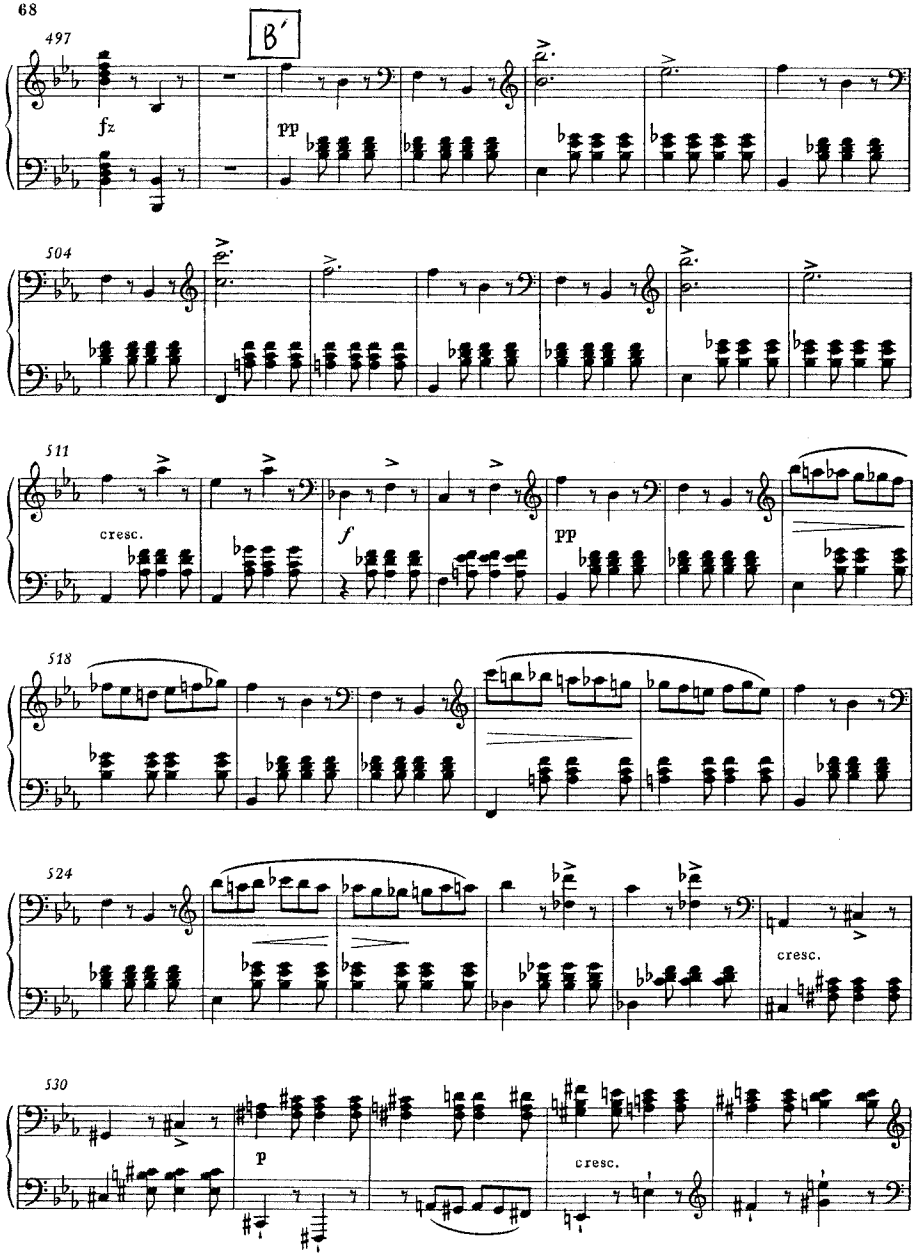
p

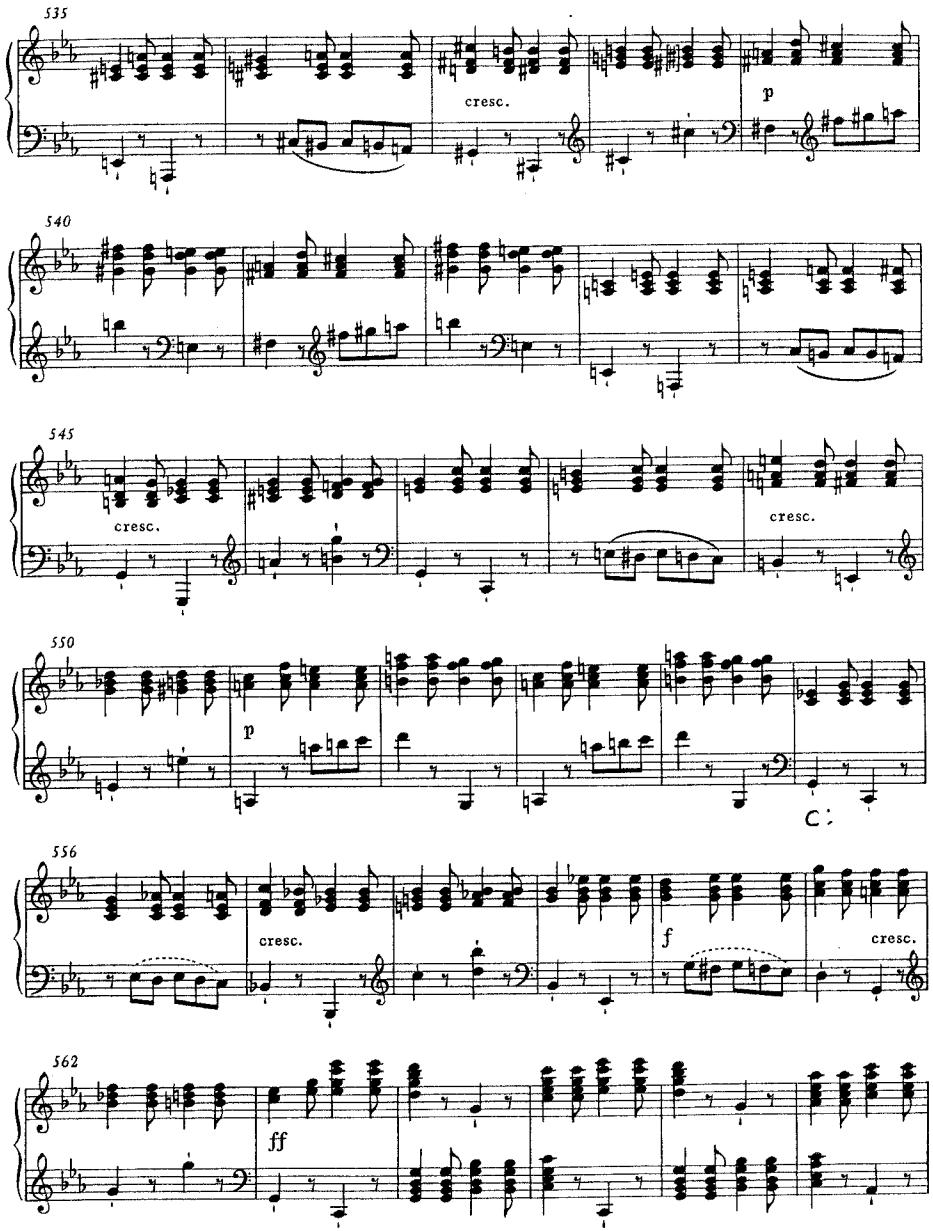

325
f
8
fz
fz
333
cresc.
341
fz
fz
b:
349
f
355
fz
p
362
fz
p
cresc.
f


369
fz
p
377
fz
p
cresc.
fz
384
fz
p
392
fz
p
f
fz
400
fz
fz
fz
408
ffz
fz
decresc.


416
pp
fp
422
decresc.
dim.
pp
再現部
A'
428
p
C:
434
fz
p
441
8
f
p
447
pp


453
8
C:
461
8
469
8
decresc.
476
ff
p
483
ff
p
cresc.
489
ff
p
cresc.
8
ff
fz
fz


B′
497
fz
pp
504
511
cresc.
f
pp
518
524
cresc.
530
p
cresc.


535
cresc.
p
540
545
cresc.
cresc.
550
p
C:
556
cresc.
f
cresc.
562
ff

568

fz

575

fz fz

581

p

588

594

decresc.

pp

C:

601

608

decresc.

615

622

コーダ

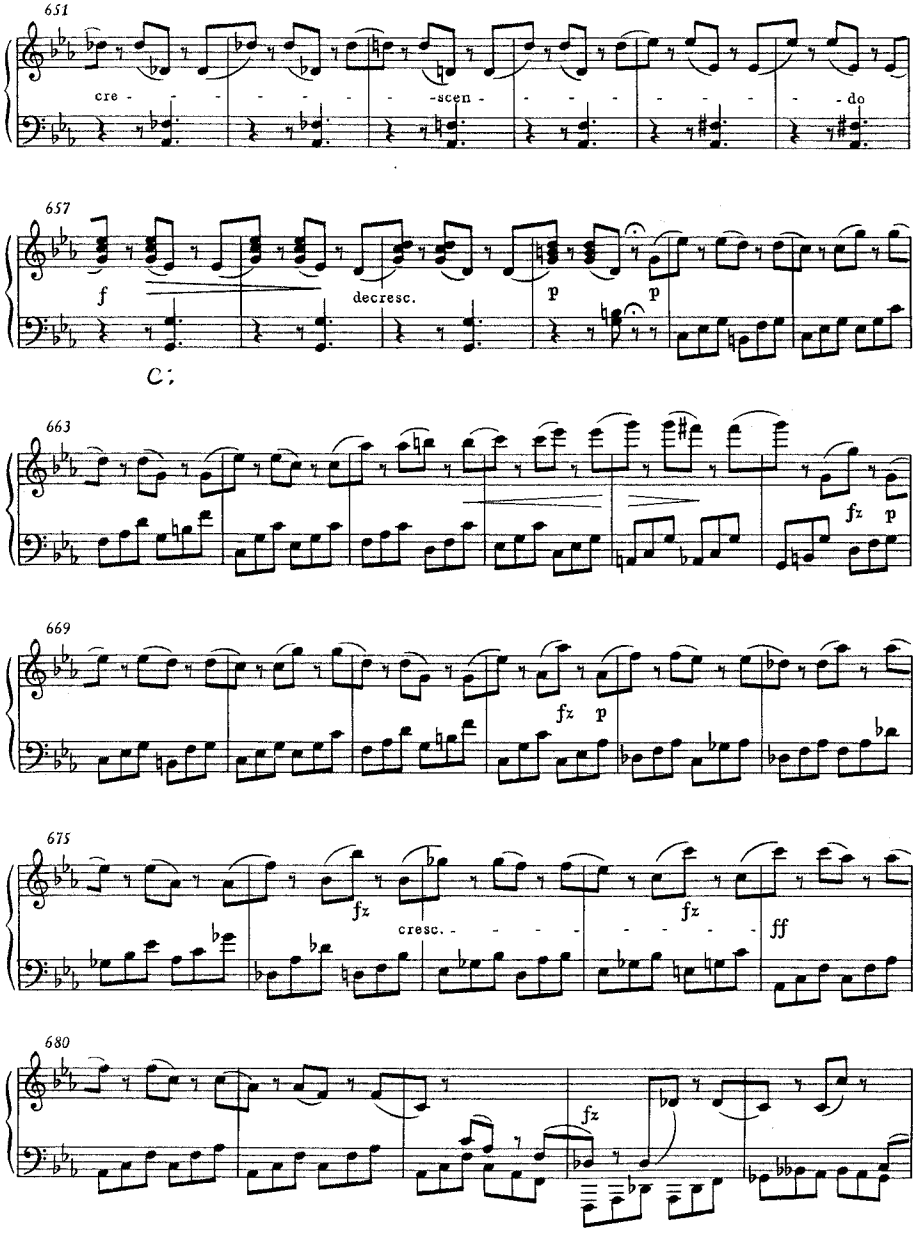
pp

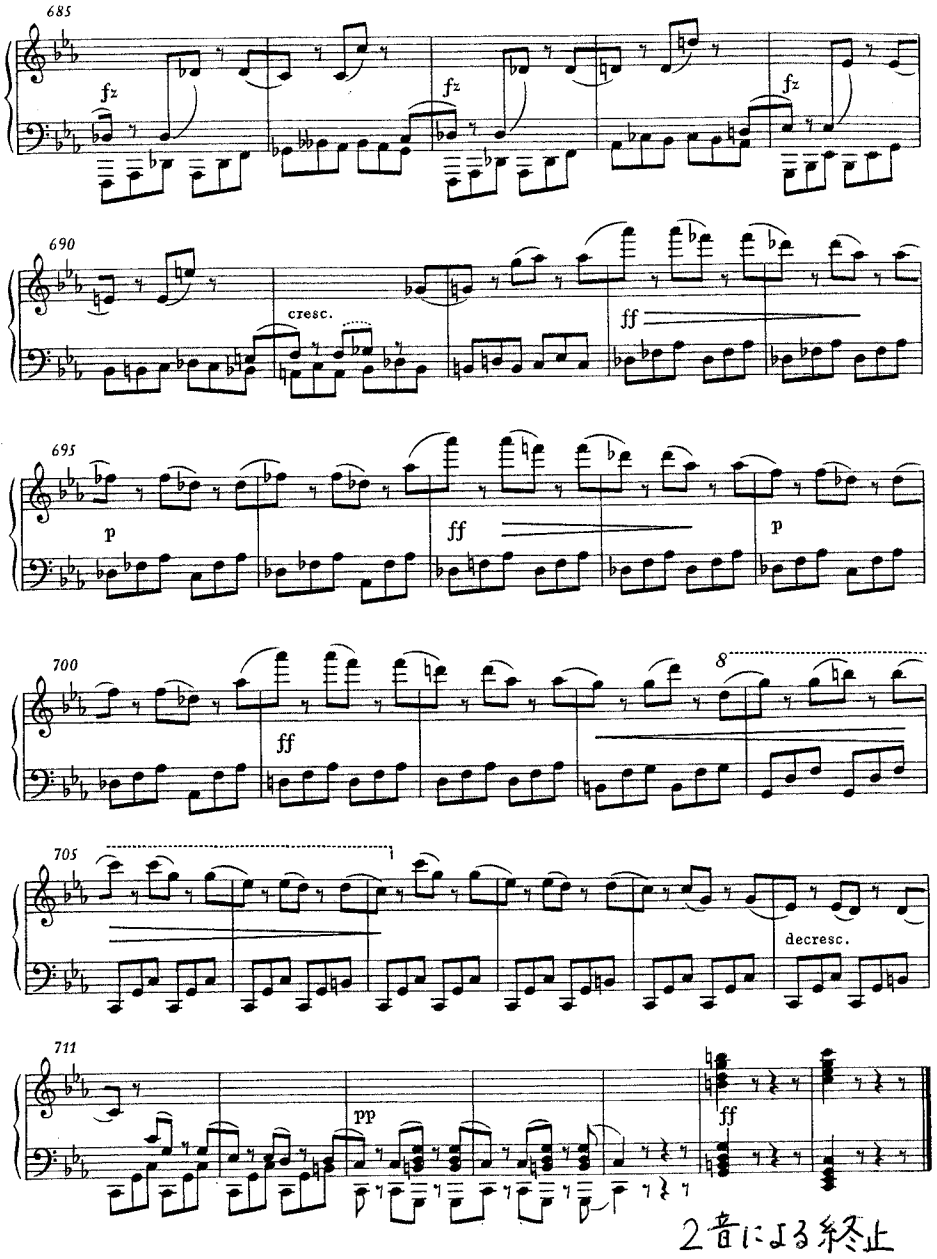
As:

629

636

643


651
cre - - - - - - - - scen - - - - - - - - do
657
f
decresc.
p
p
C:
663
fz
p
669
fz
p
675
fz
cresc. - - - - - - - - - - - -
fz
ff
680
fz


685
fz
fz
fz
690
cresc.
ff
695
p
ff
p
700
ff
8
705
decresc.
711
pp
ff

2音による終止

18. Sonate in A 第1楽章

D 959 第1主題部 第1主題 コラール+アトラスリズム [掛留音]

September 1828

提示部 Allegro [保続音A]

内声上行

A:

アトラスリズム

F音

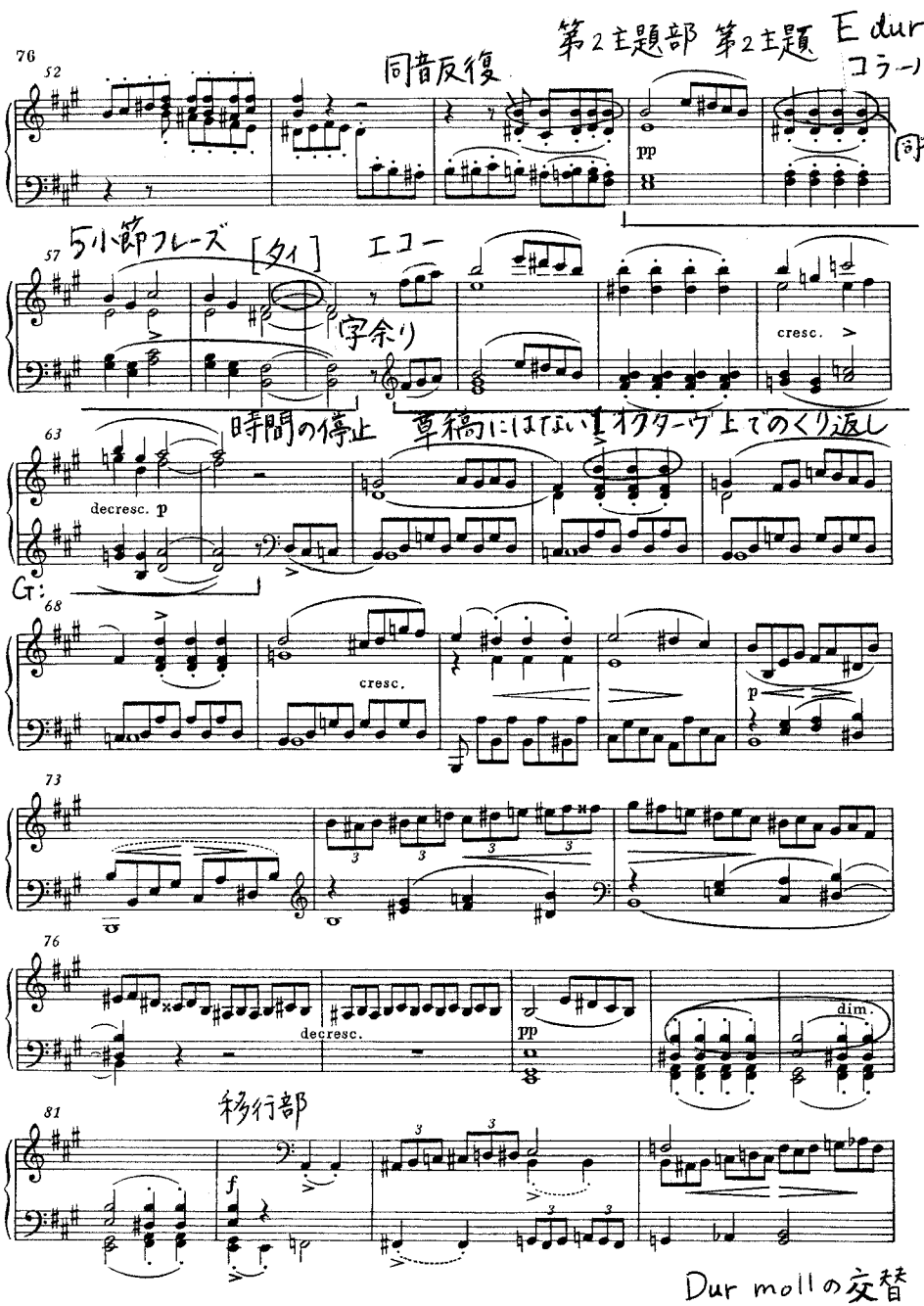
半音低められた第6音

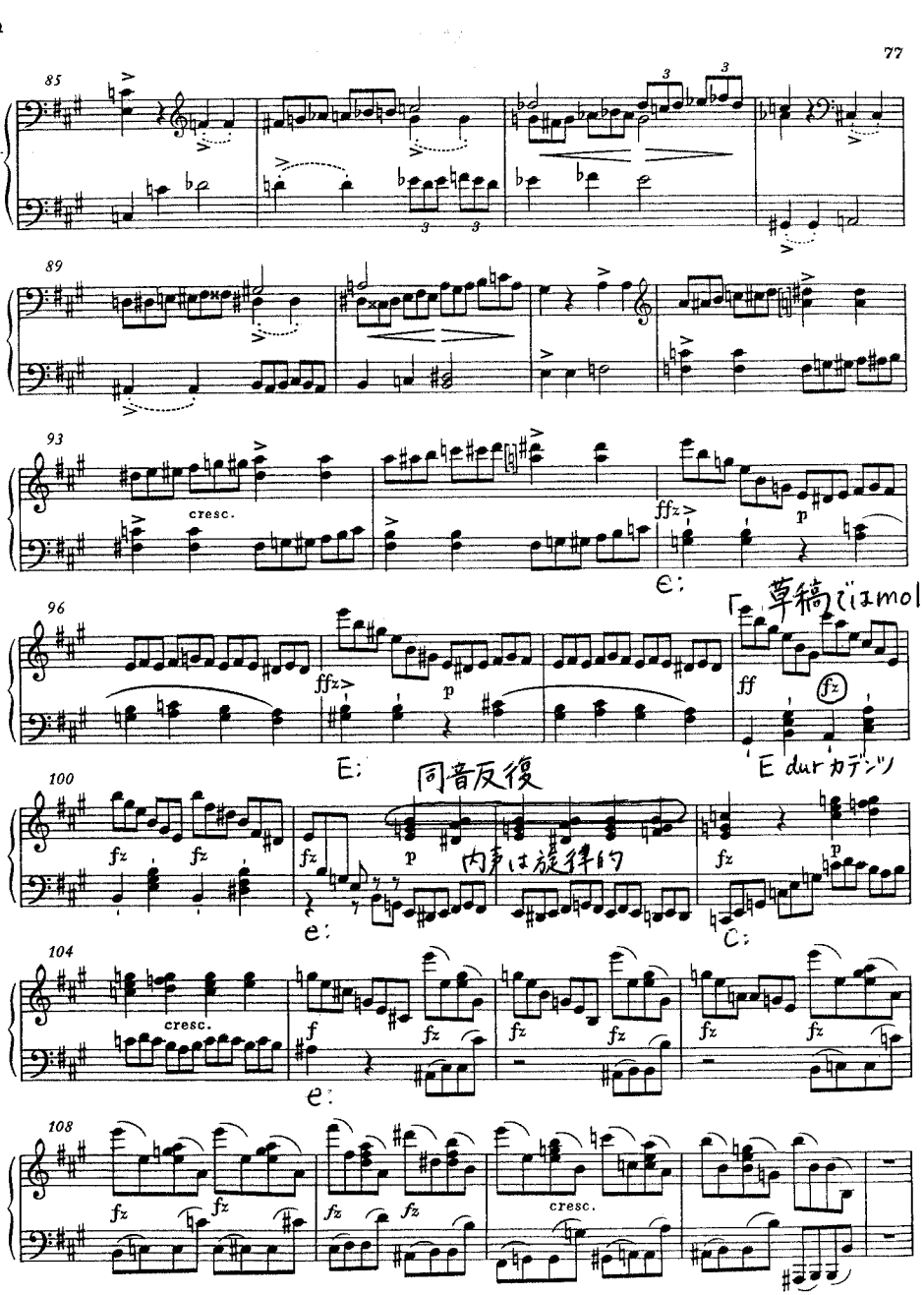
3連符による下降パッセージ

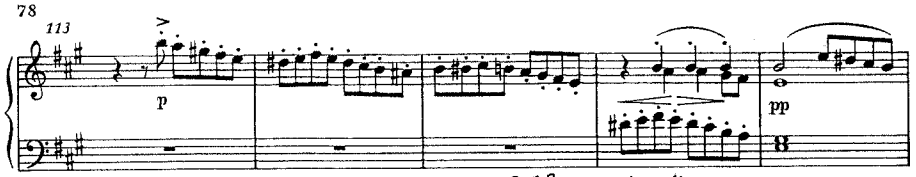
確保

© 1996 by Bärenreiter-Verlag, Kassel

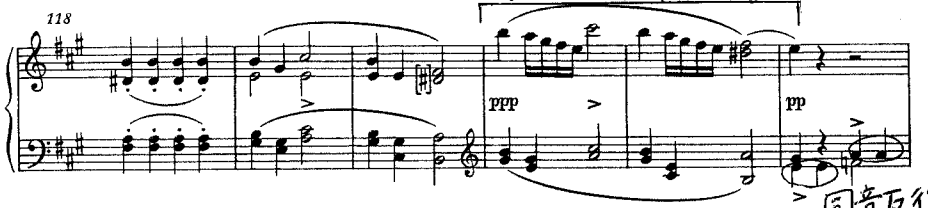
E:


第2主題部 第2主題 E durによる
コラール風
同音反復
同音反復
5小節フレーズ
[タイ]
エコー
字余り
時間の停止
草稿にはない！オクターヴ上でのくり返し
G:
移行部
Dur mollの交替

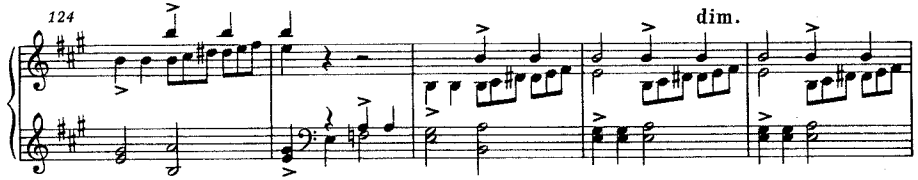

e:
「草稿ではmoll
E:
E durカデンツ
同音反復
内声は旋律的
e:
C:
e:

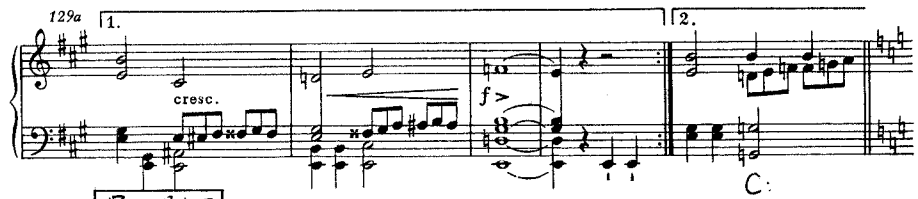


展開部の動機

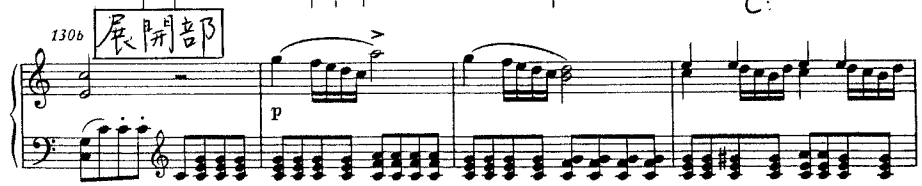


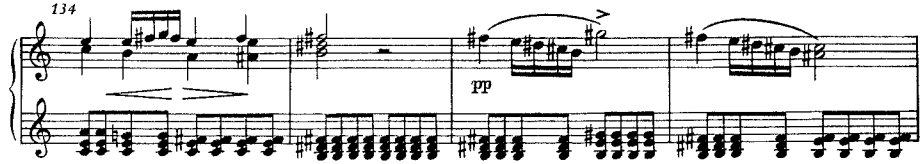
同音反復



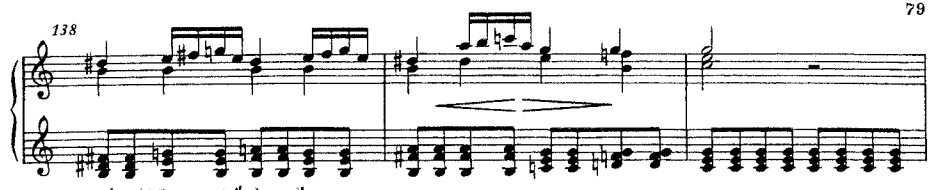


展開部

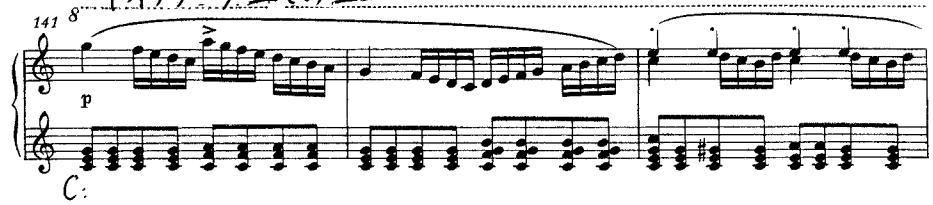


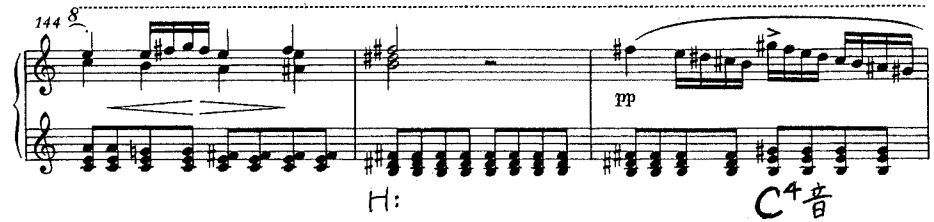


C: と H: の交替「2調間の揺れ」

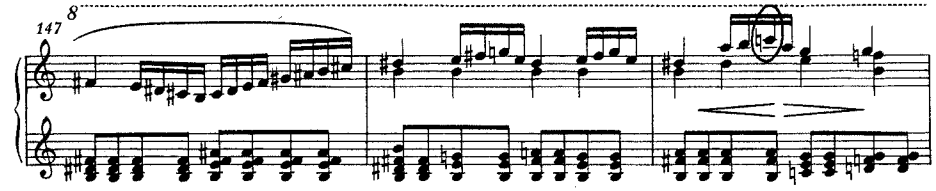


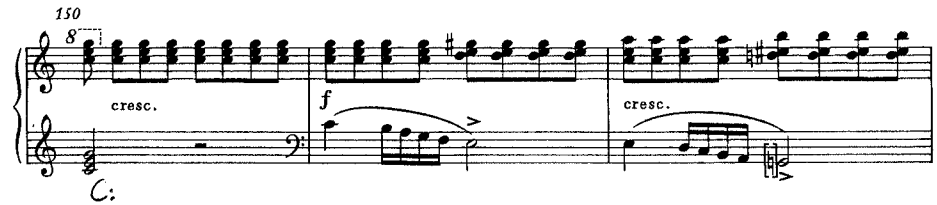
1オクターヴ上でのエコー

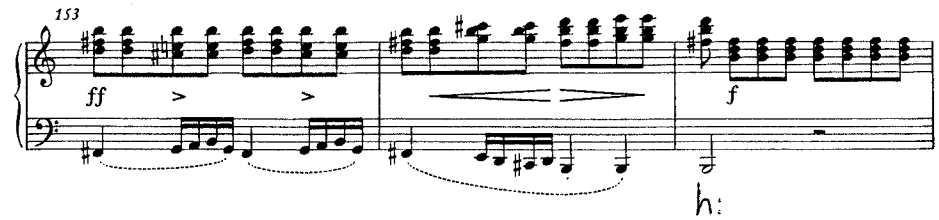


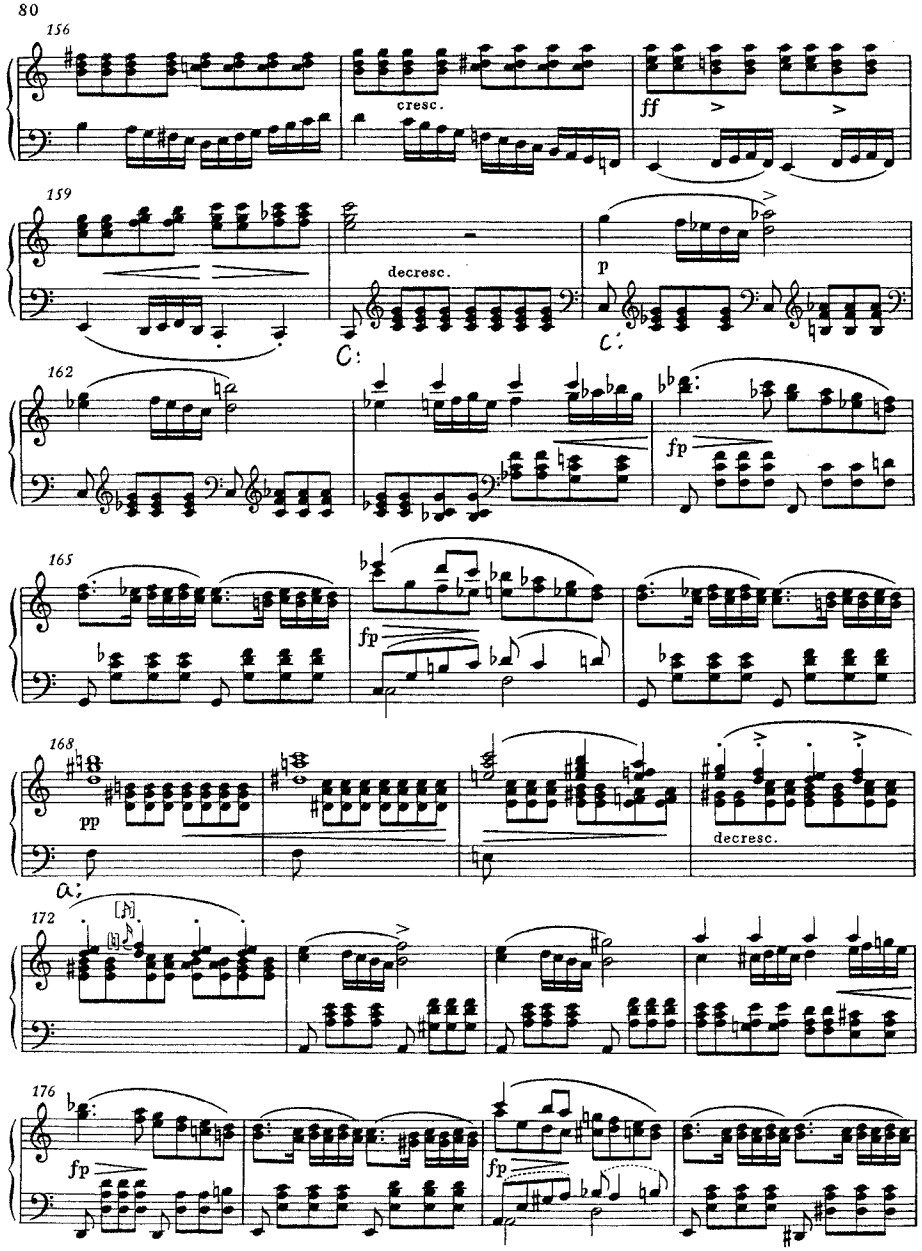


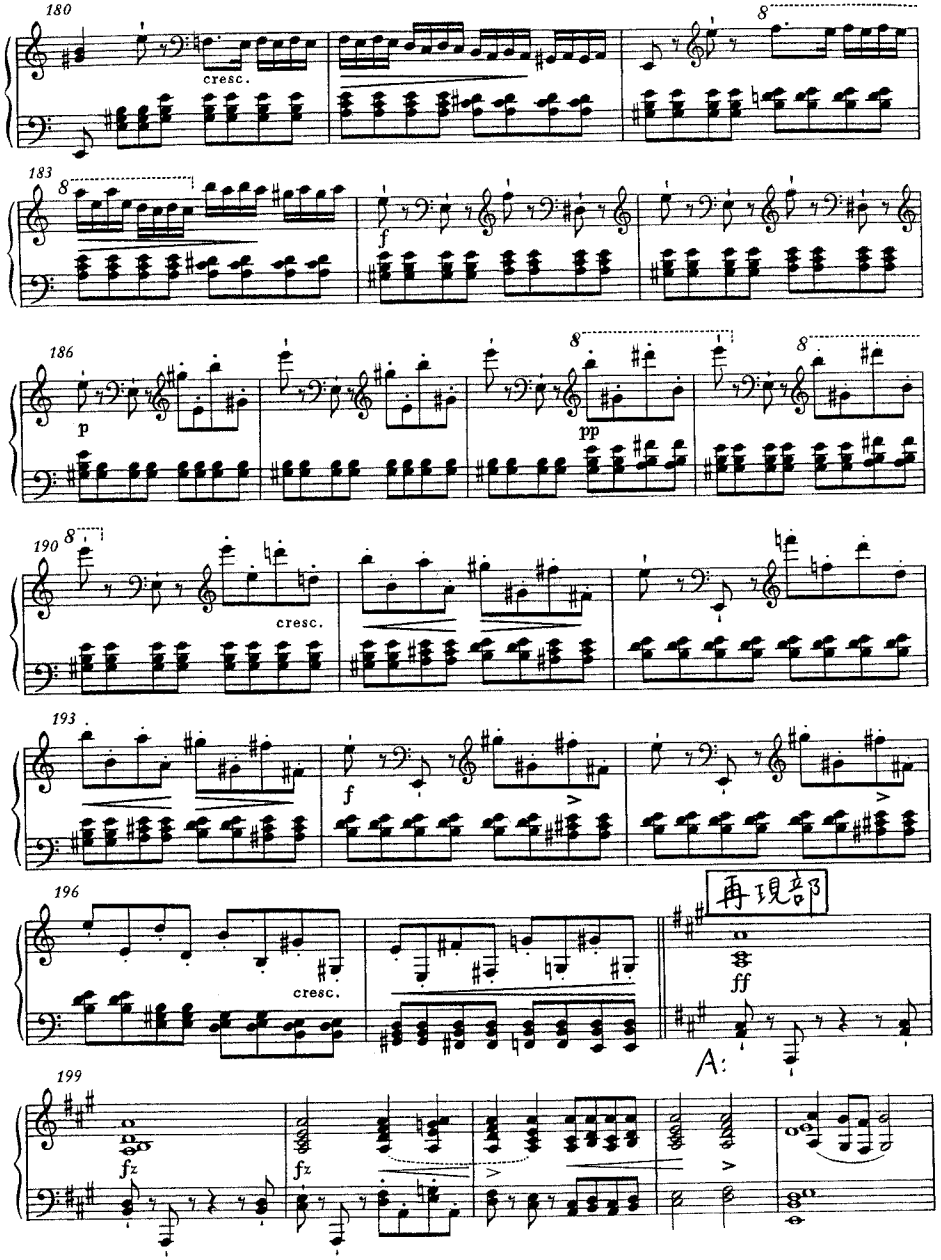
C4音

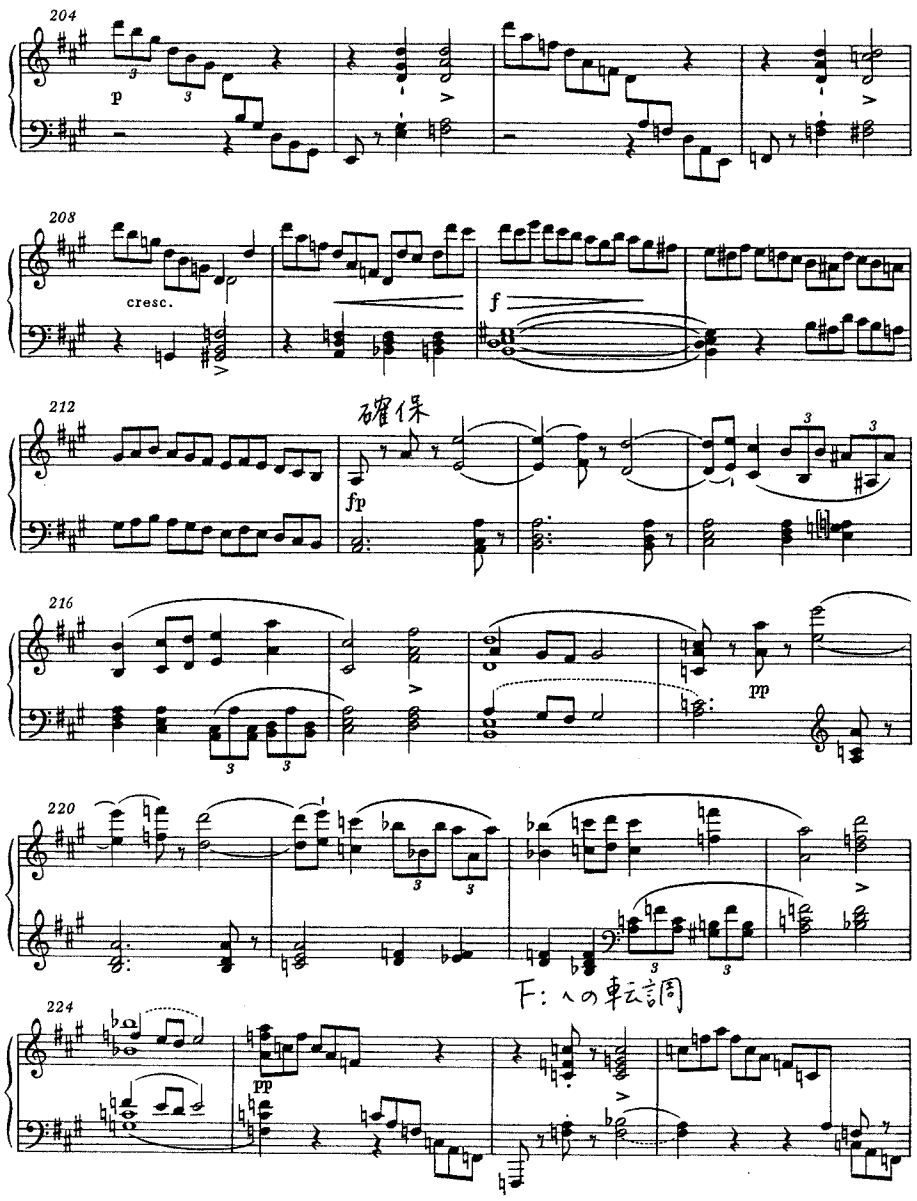


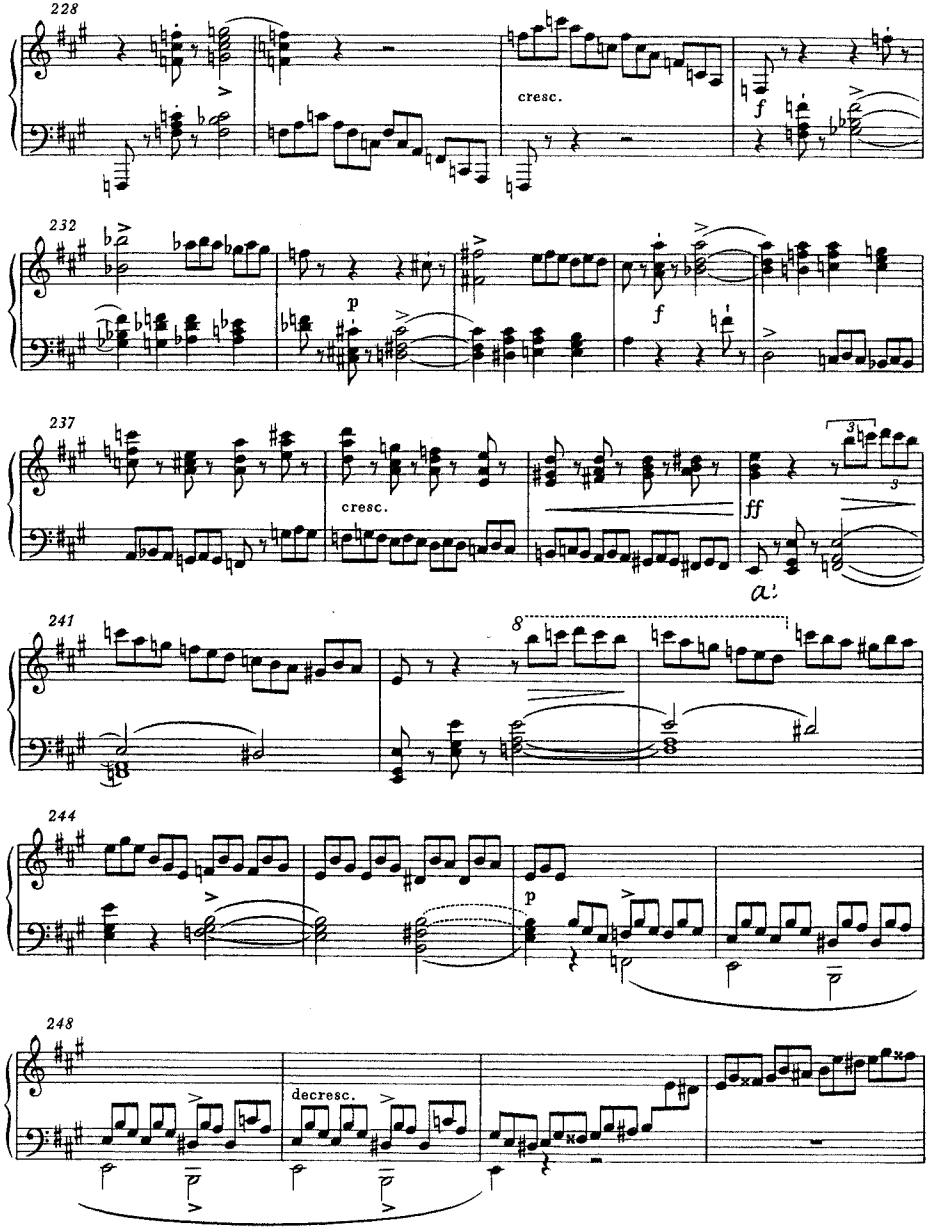


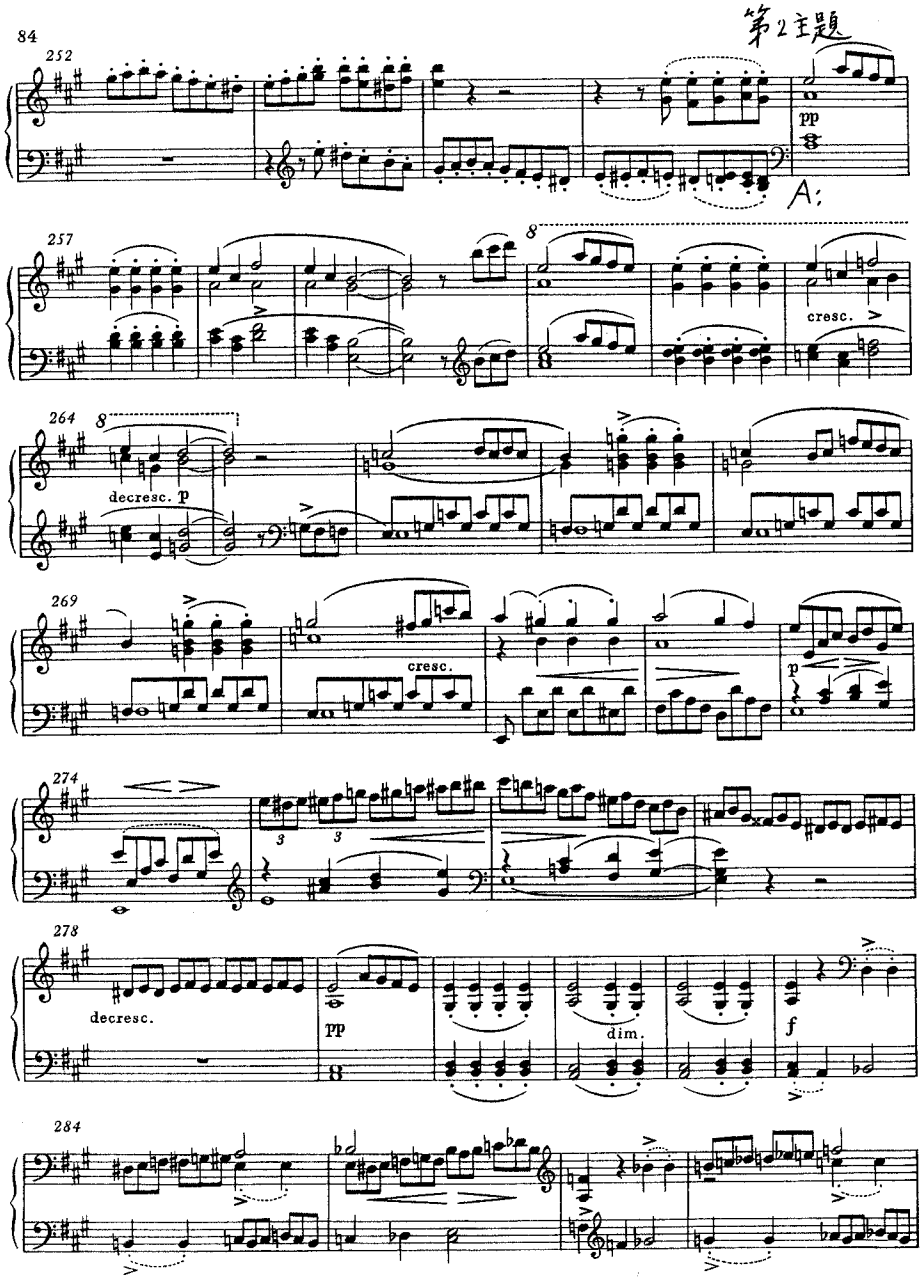


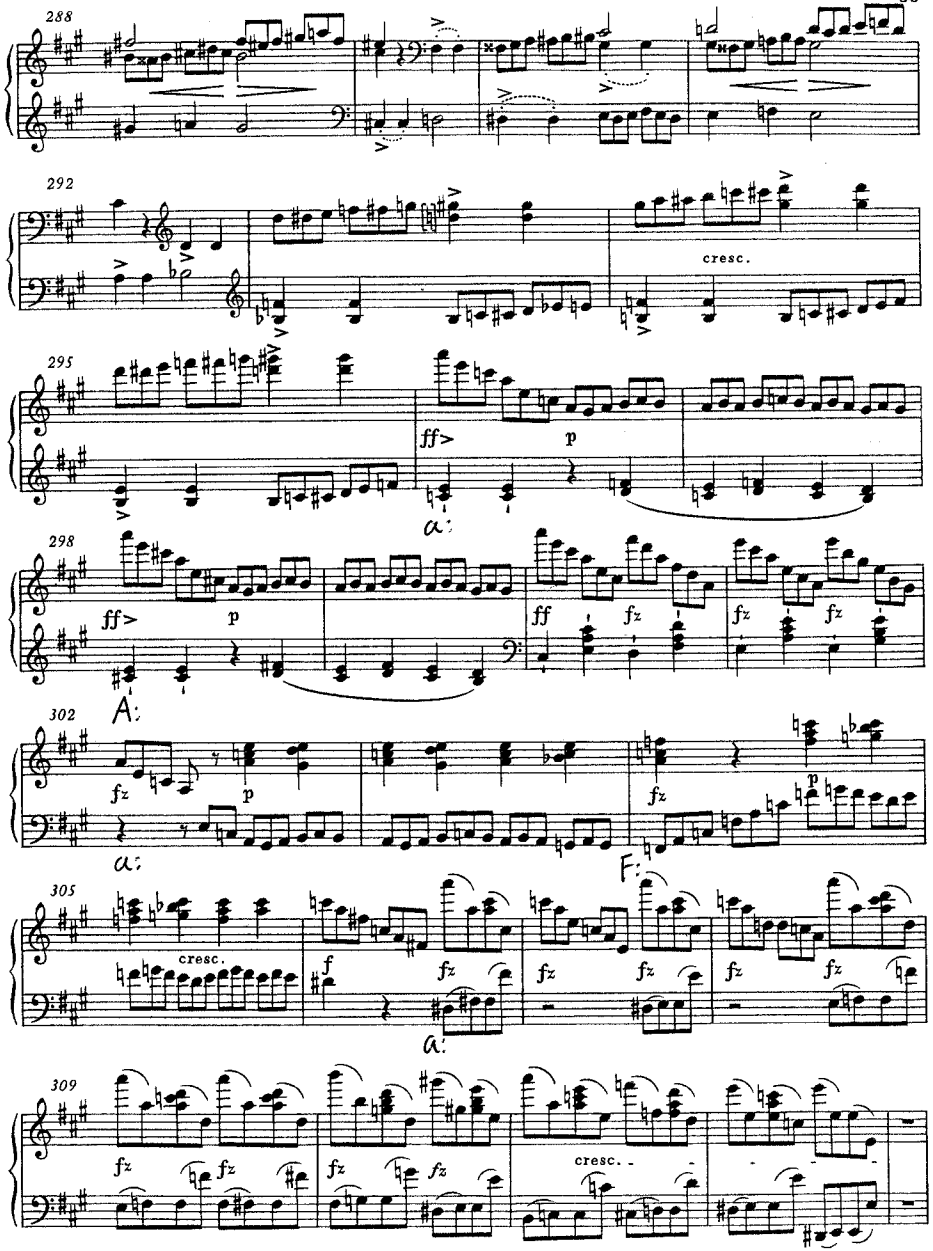

156
cresc.
ff
159
decresc.
p
C:
162
fp
165
fp
168
pp
decresc.
A:
172
176
fp
fp

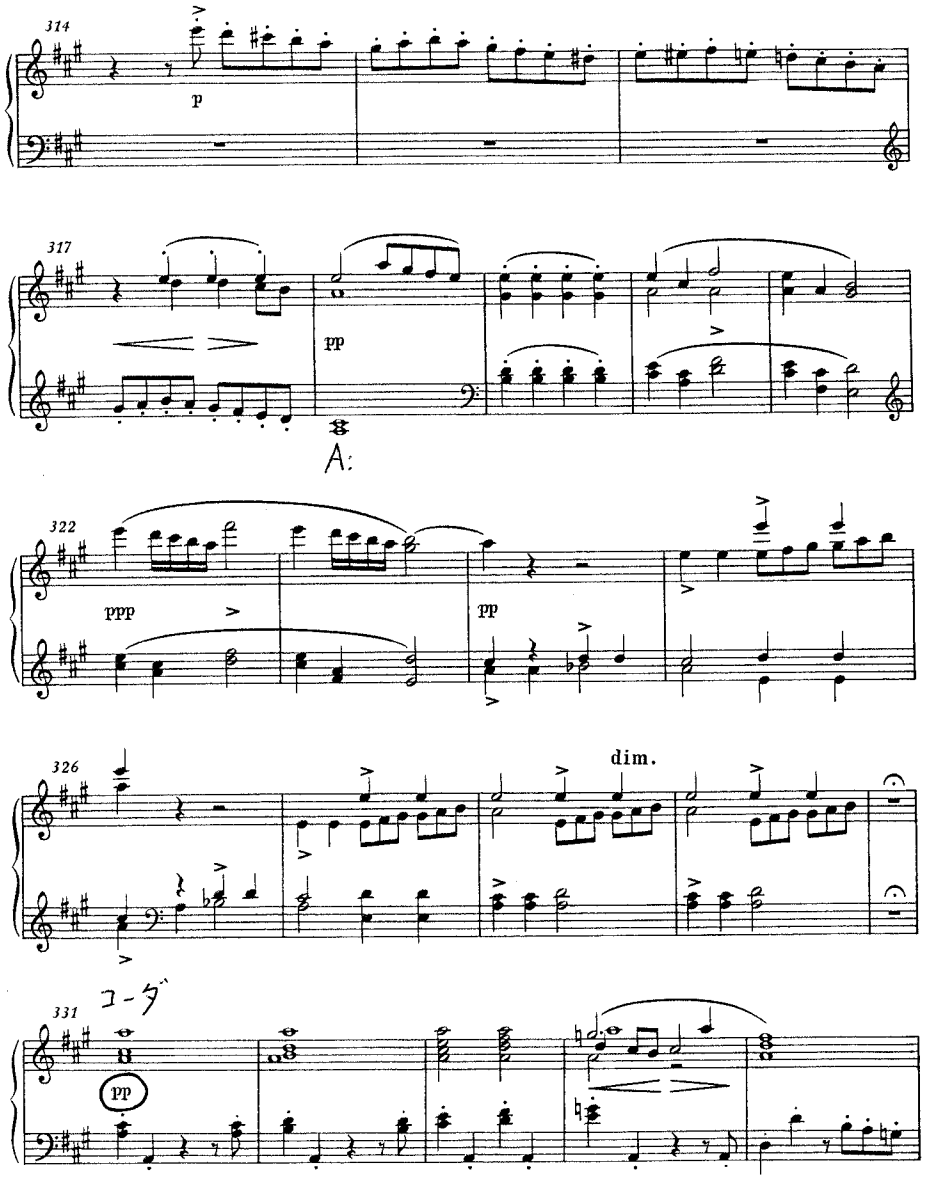

180
cresc.
183
f
186
p
pp
190
cresc.
193
f
196
cresc.
再現部
ff
A:
199
fz
fz

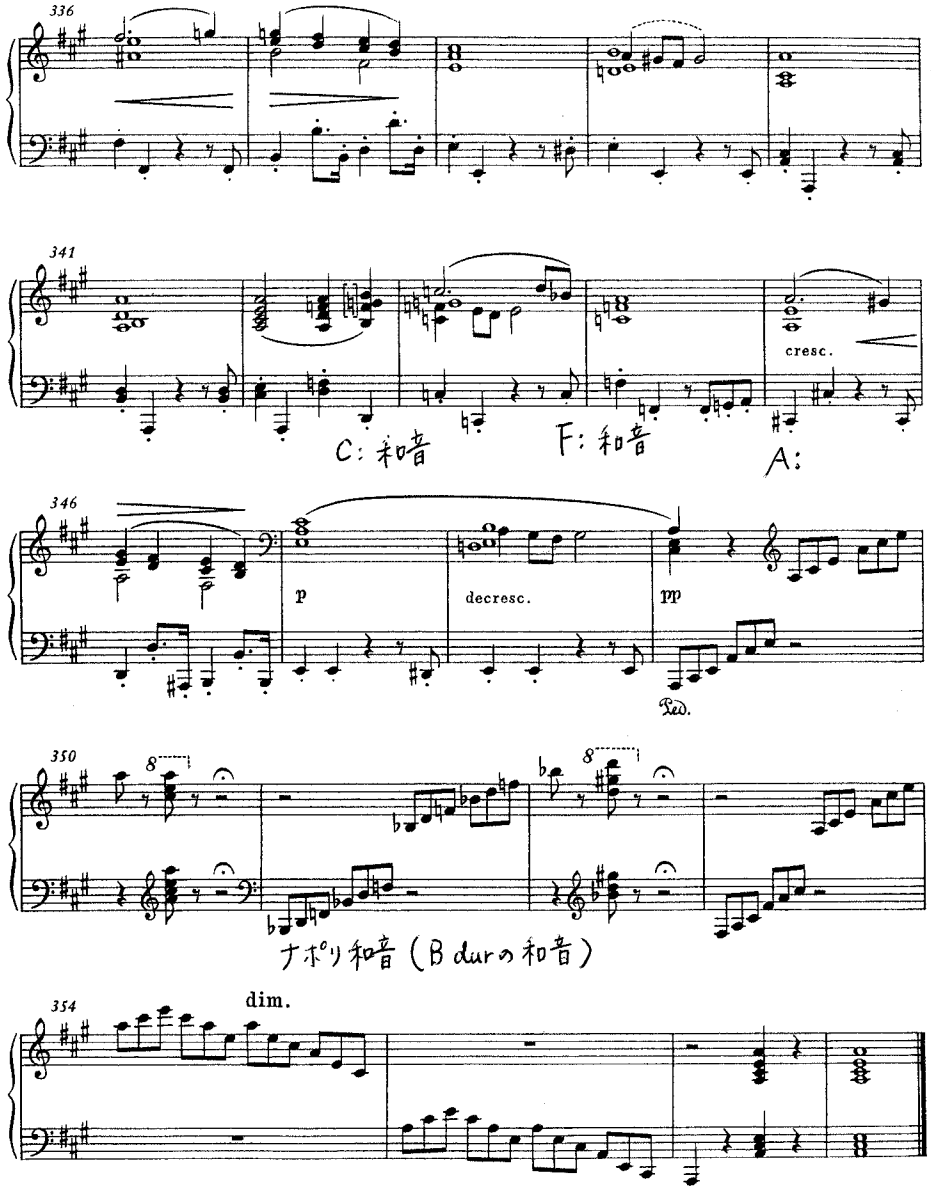

204
p
208
cresc.
f
212
確保
fp
216
pp
220
224
pp
下：への転調


228
cresc.
f
232
p
f
237
cresc.
ff
a:
241
8
244
p
248
decresc.


第2主題
252
pp
A:
257
8
cresc.
264
8
decresc. p
269
cresc.
p
274
3
3
278
decresc.
pp
dim.
f
284

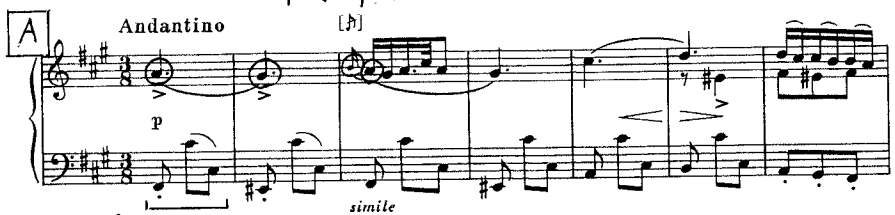

288
292
cresc.
295
ff>
p
a:
298
ff>
p
ff
fz
fz
fz
A:
302
fz
p
a:
fz
p
F:
305
cresc.
f
fz
fz
fz
fz
fz
a:
309
fz
fz
fz
fz
cresc.


314
p
317
pp
A:
322
ppp
pp
326
dim.
コーダ
331
pp

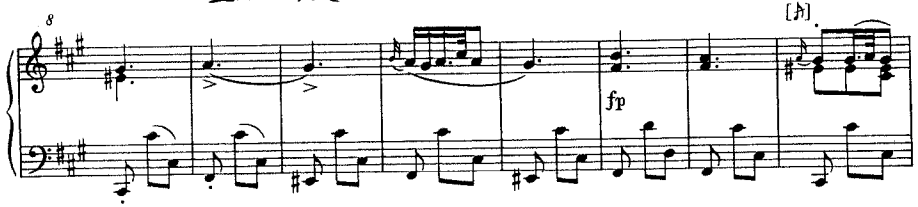

336
341
cresc.
C: 和音
F: 和音
A:
346
p
decresc.
pp
Ped.
350
8
8
ナポリ和音（B durの和音）
354
dim.

第2楽章

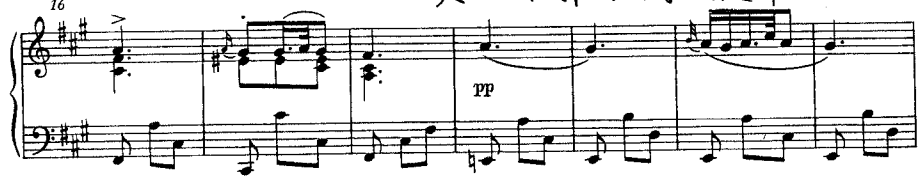
十字架音型



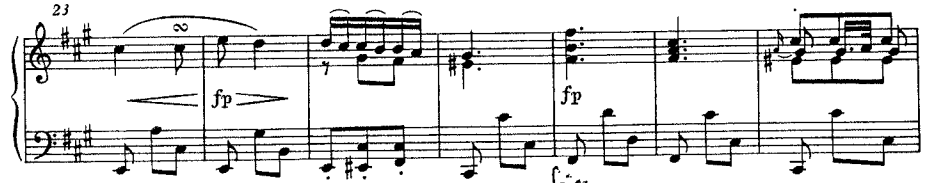
fis: 空虚5度. 伴奏オスティナート



異なる調性に同じ旋律

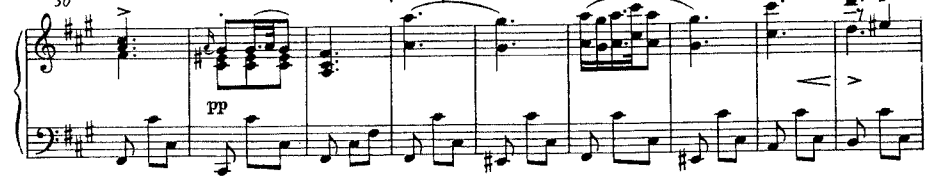


A:

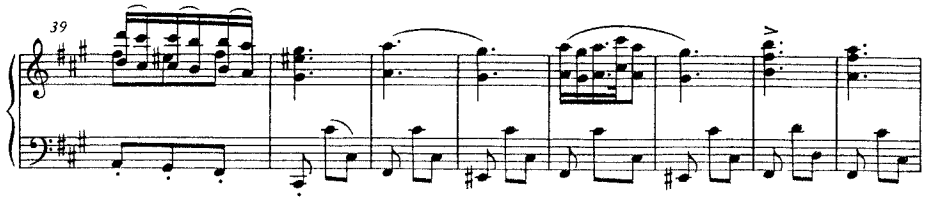


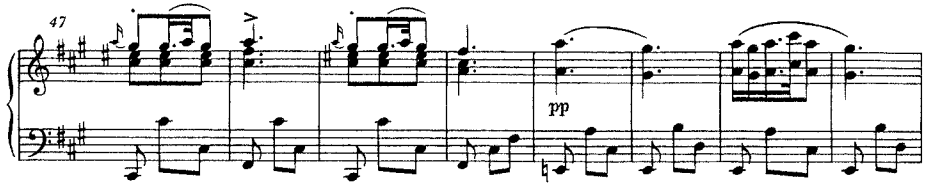
fis:

↱草稿にはない1オクターヴ上でのくり返し

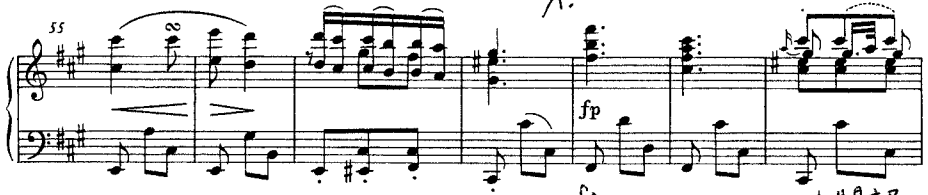


伴奏は変わらない音域オスティナート

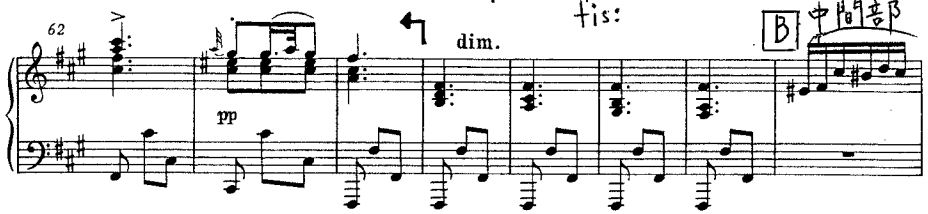


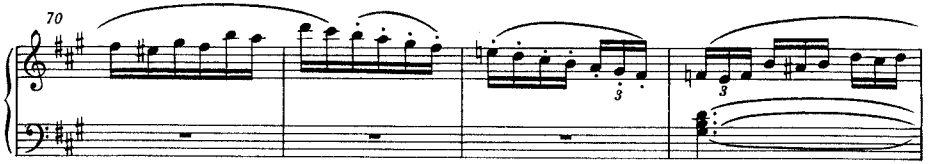


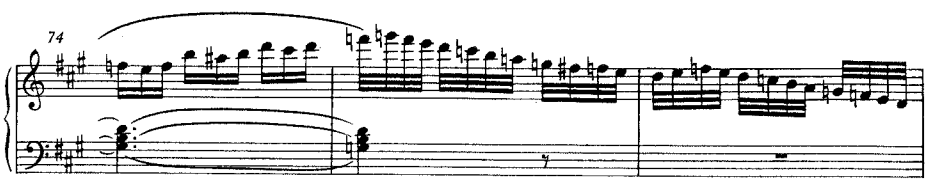
A:

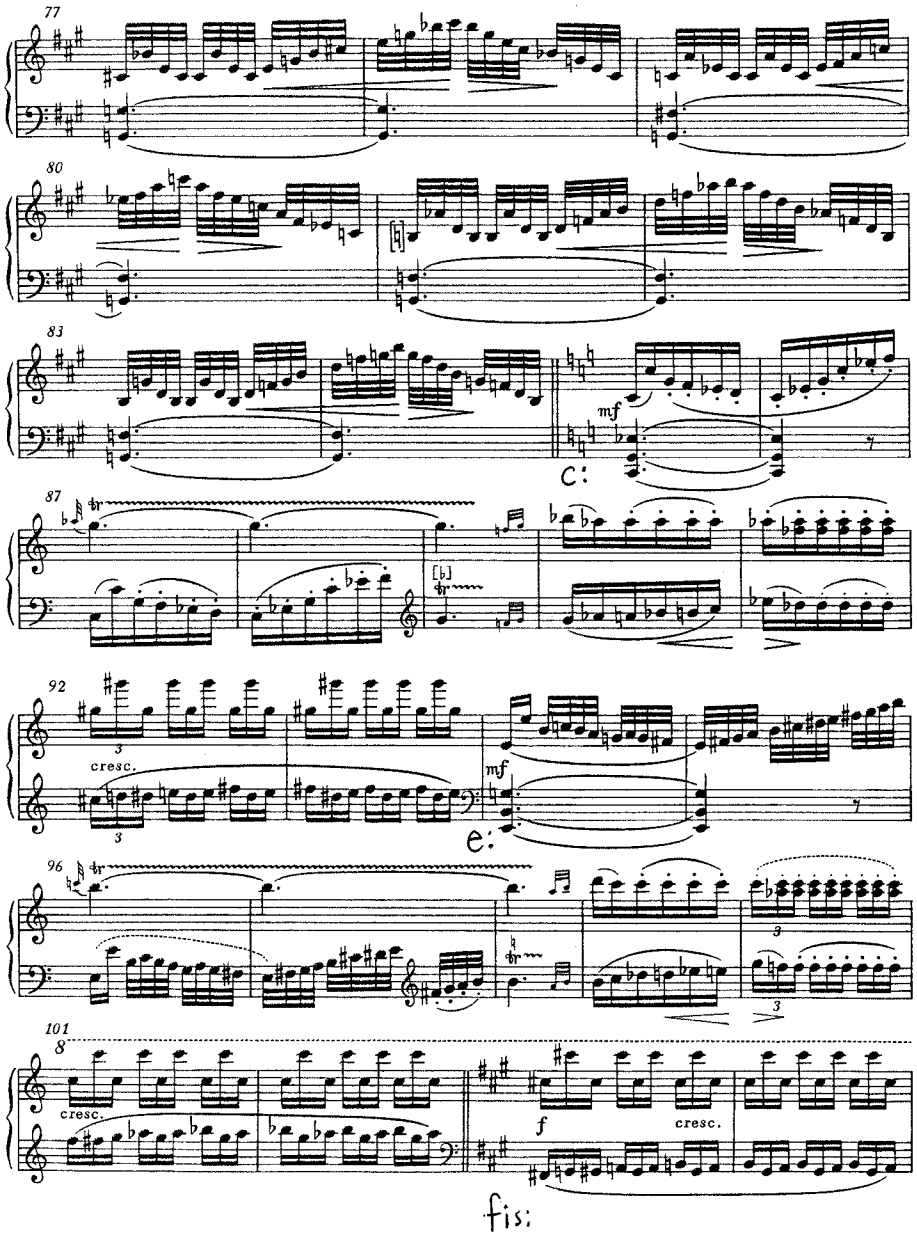


fis:

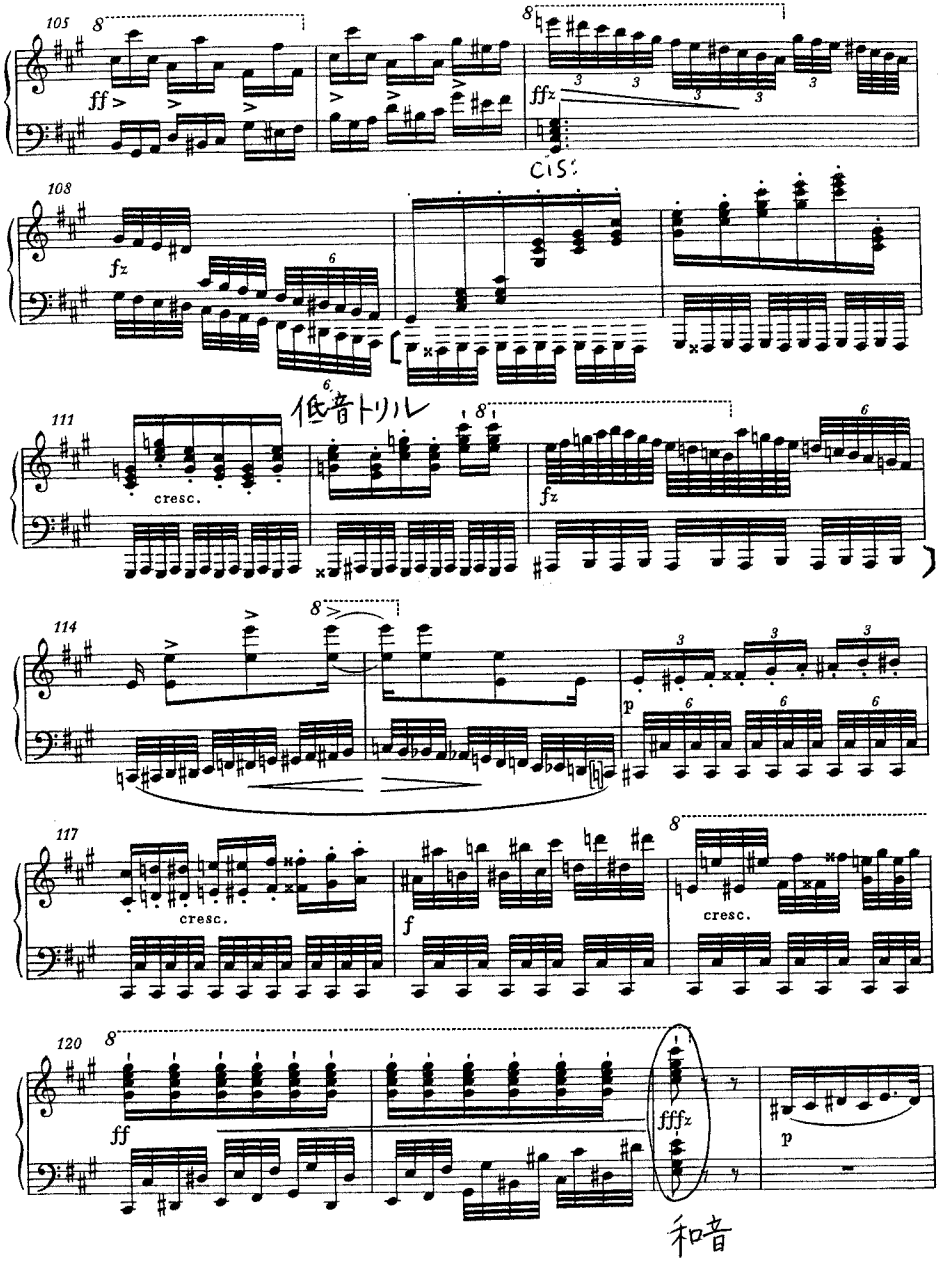


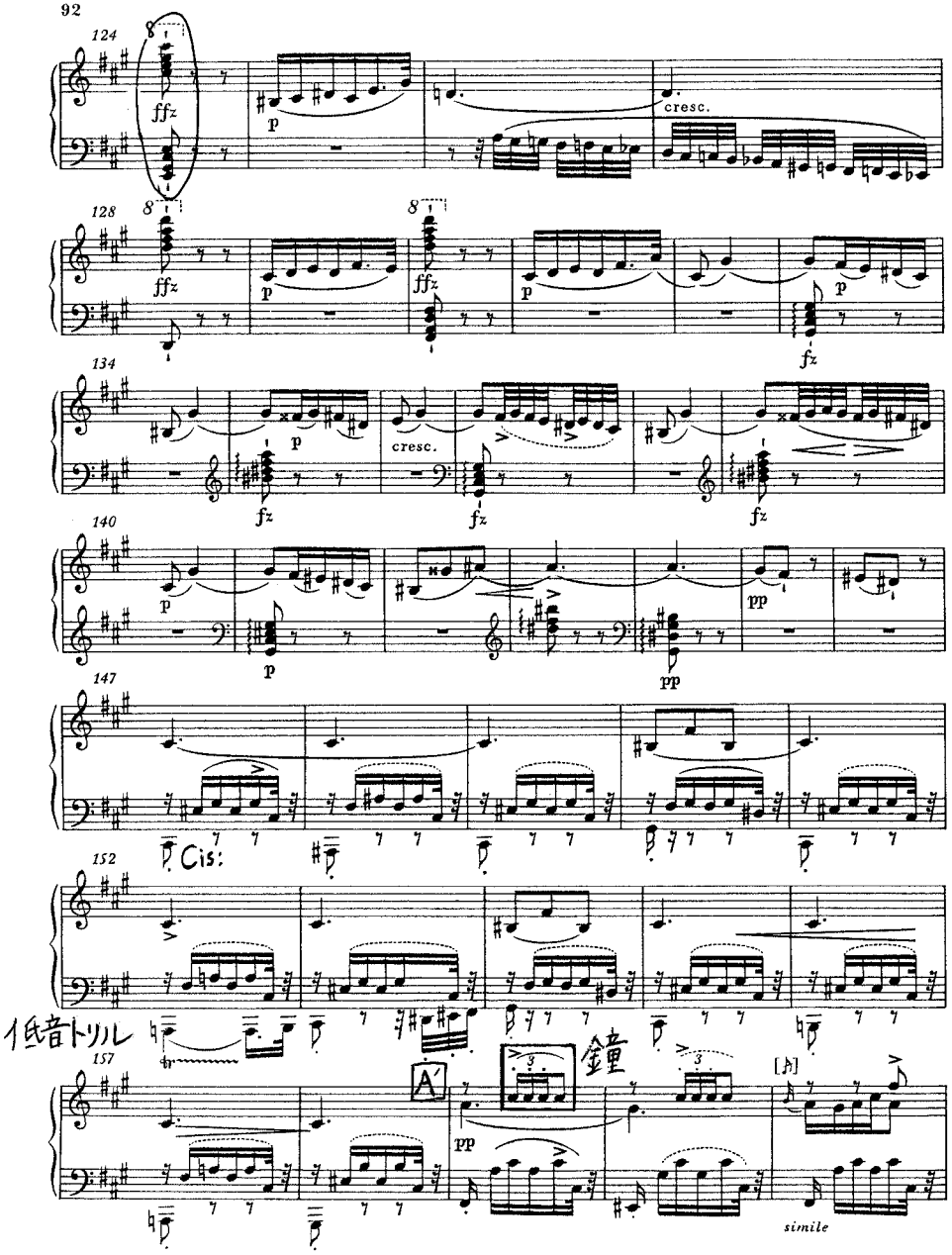


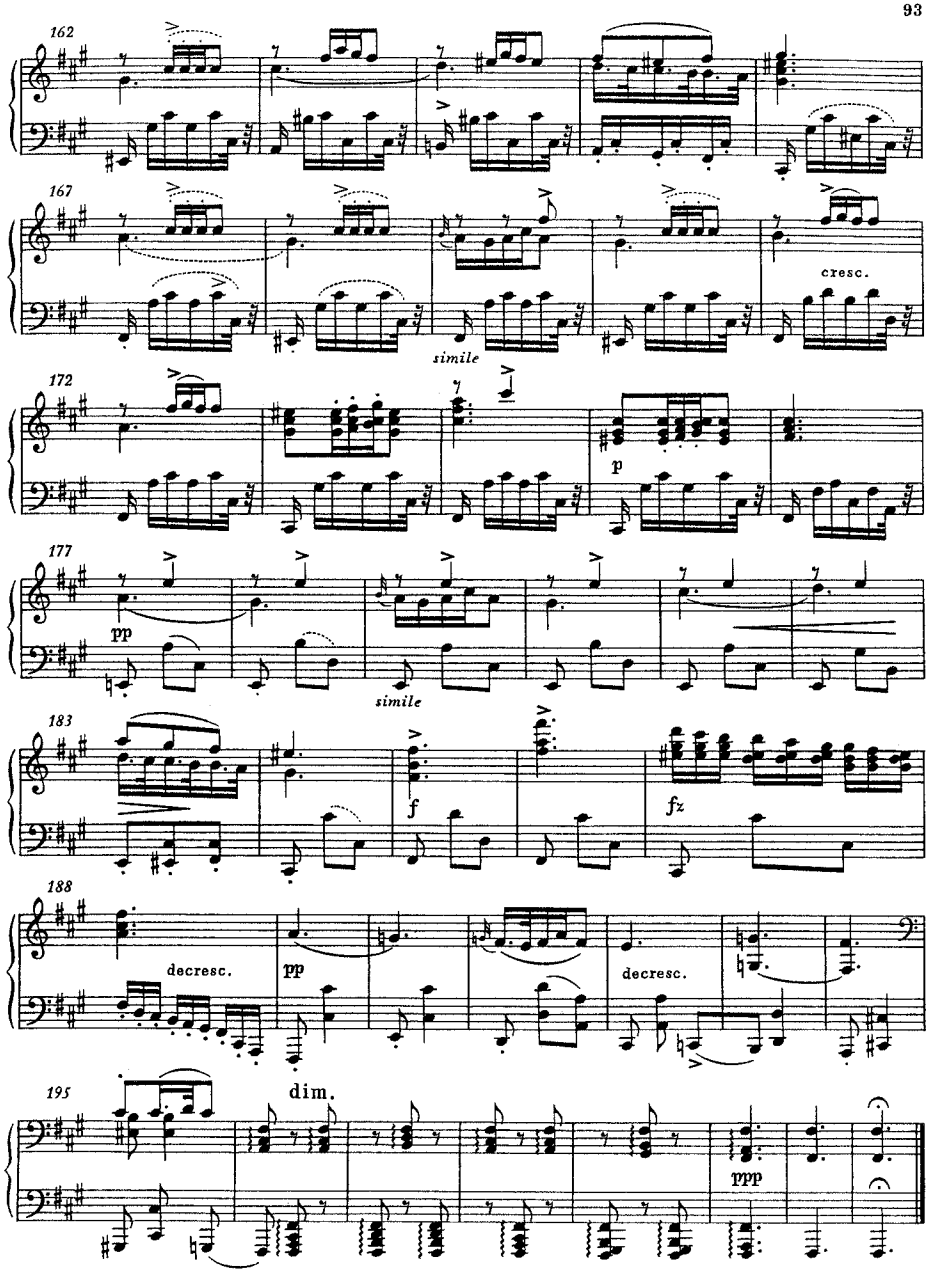



77
80
83
mf
c:
87
92
cresc.
mf
e:
96
101
8
cresc.
f
cresc.
fis:

急降下スケール


105
8
ff
8
fffz
cis:
108
fz
6
低音トリル
111
cresc.
8
fz
114
8
p
6
117
cresc.
f
8
cresc.
120
8
ff
fffz
p
和音

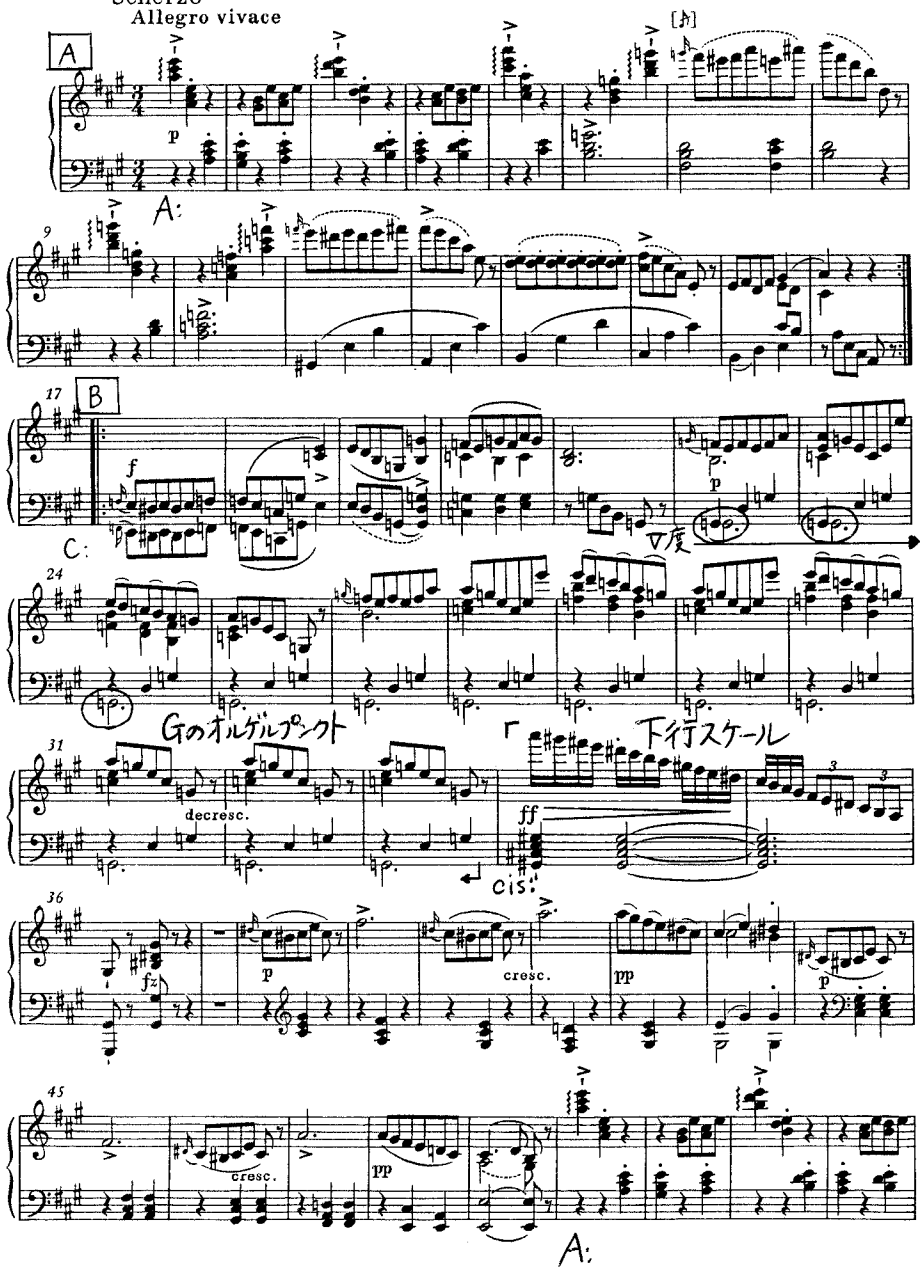

124
ffz
p
cresc.
128
ffz
p
ffz
p
p
fz
134
p
cresc.
fz
fz
fz
140
p
p
pp
147
Cis:
152
1低音トリル
157
A'
pp
鐘
simile

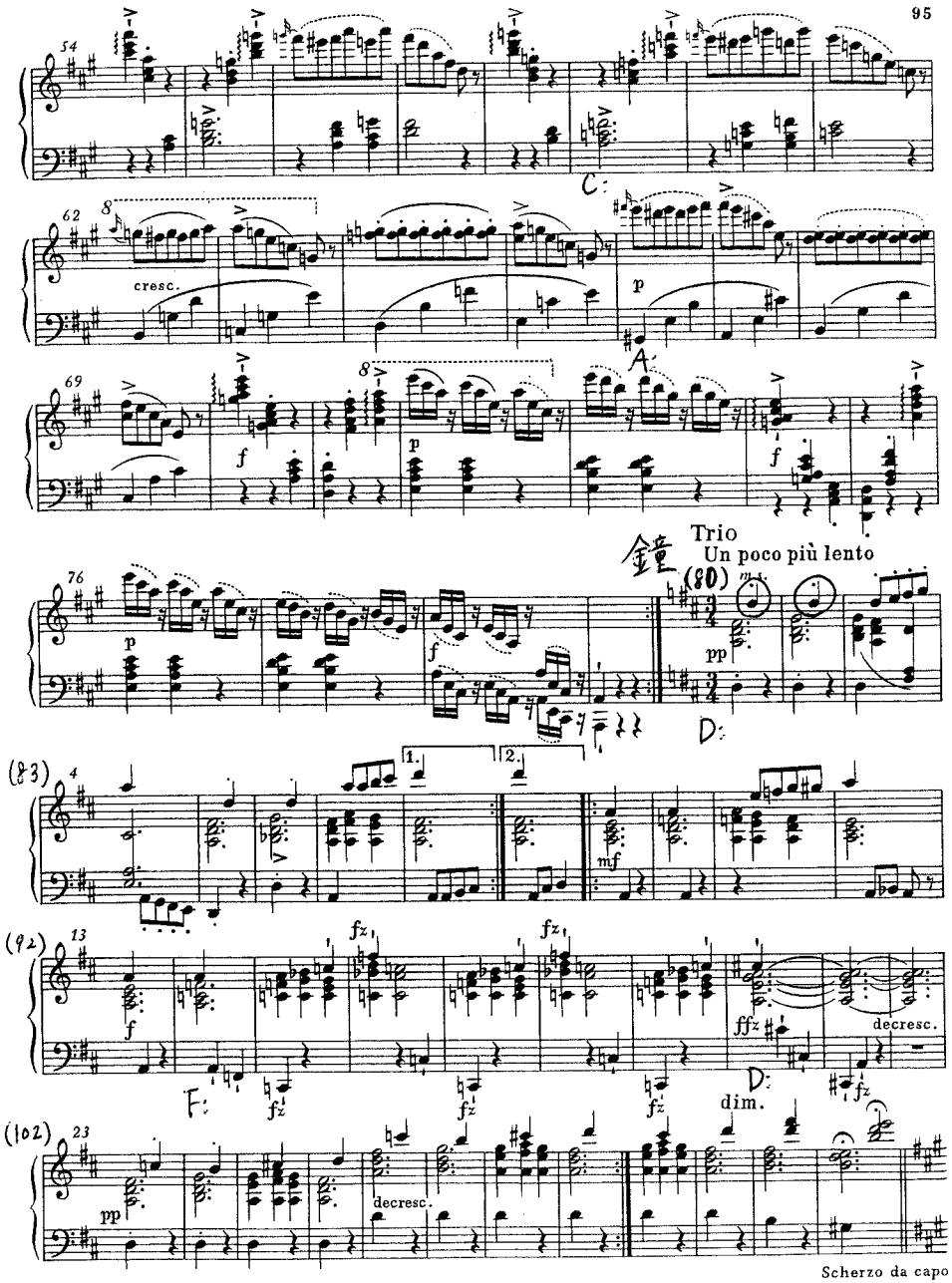

162
167
simile
cresc.
172
p
177
pp
simile
183
f
fz
188
decresc.
pp
decresc.
195
dim.
ppp

Fis1, 単音の終止

第3楽章

Scherzo
Allegro vivace





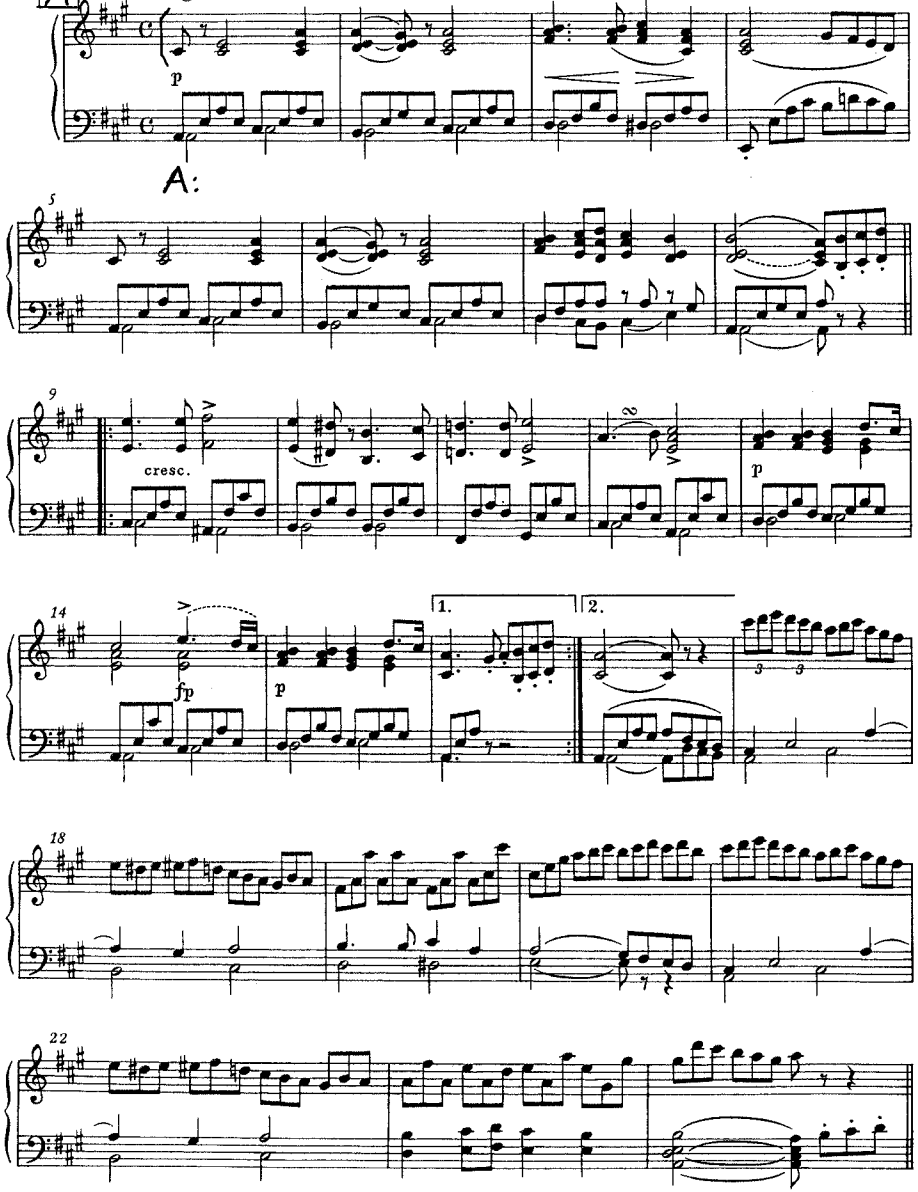
Scherzo da capo

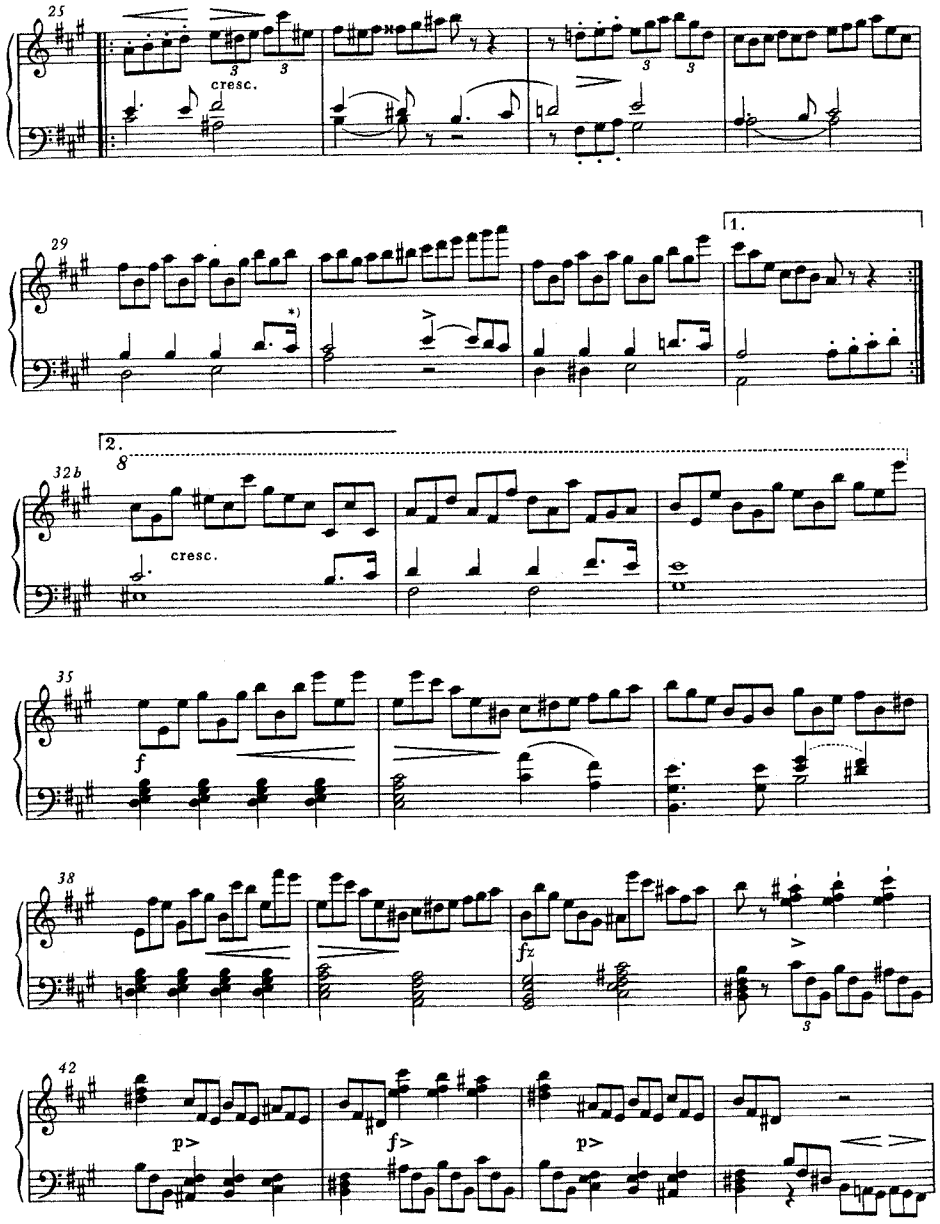
第4楽章

A

Rondo
Allegretto

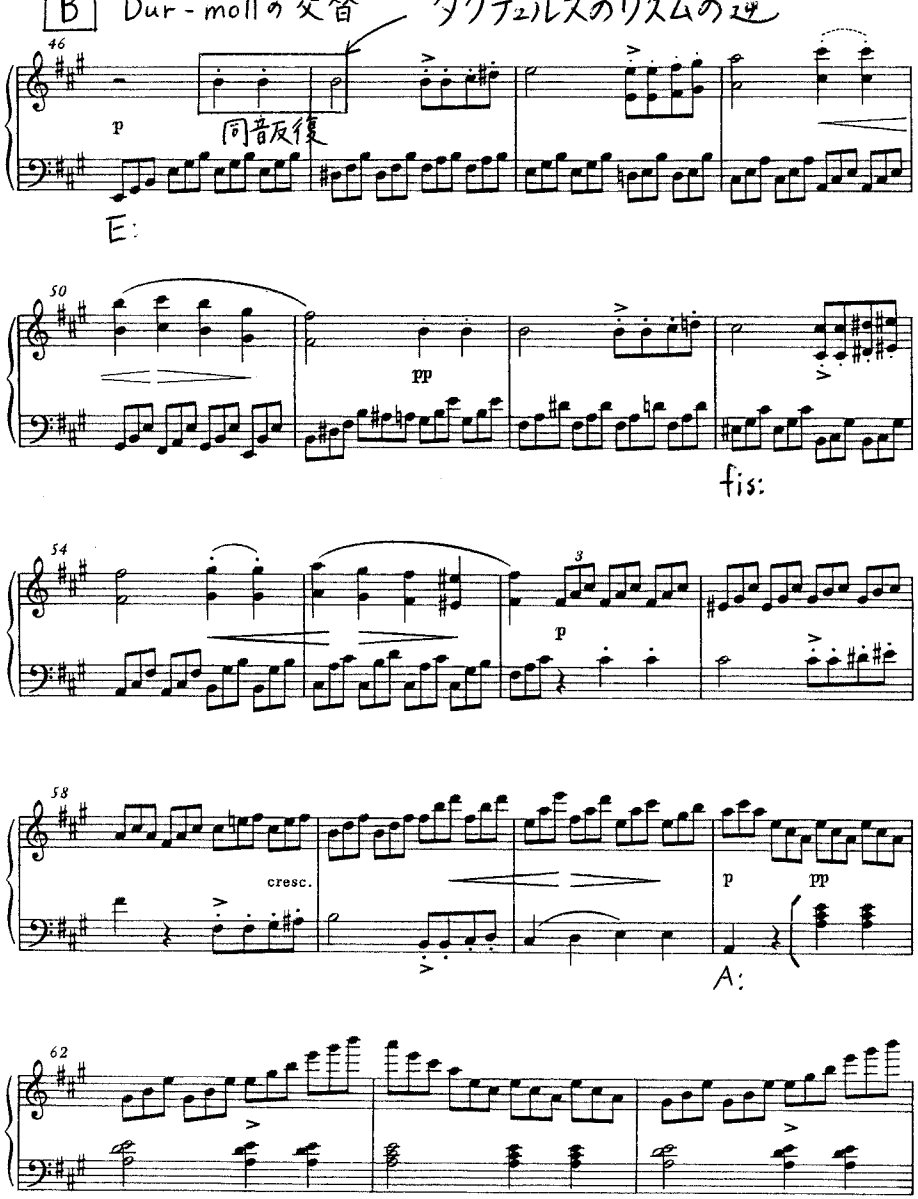
ピアノソナタD537 第2楽章の旋律の引用



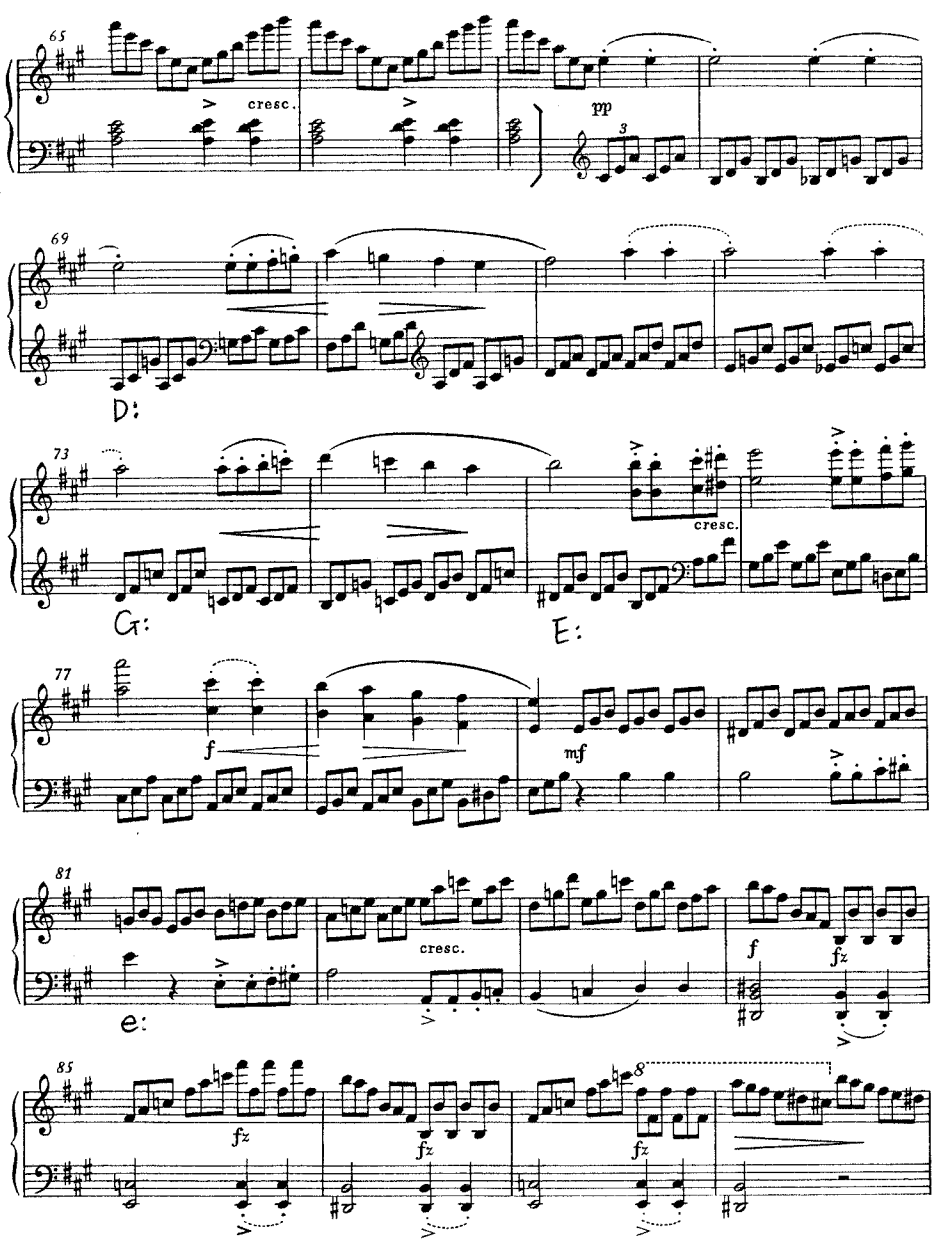


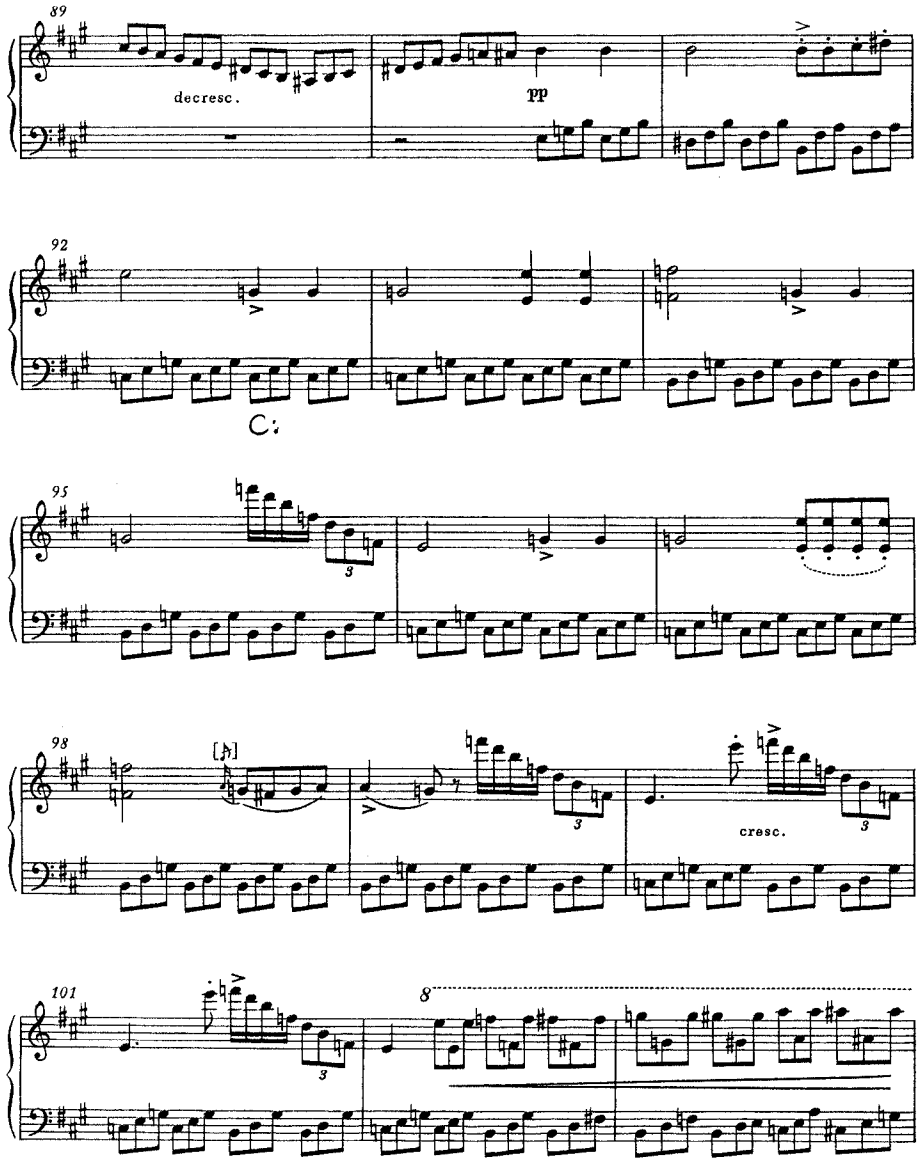
*) Takt 29 ff., beide Systeme: die punktierten Figuren sind an die Triolen rhythmisch anzugleichen.

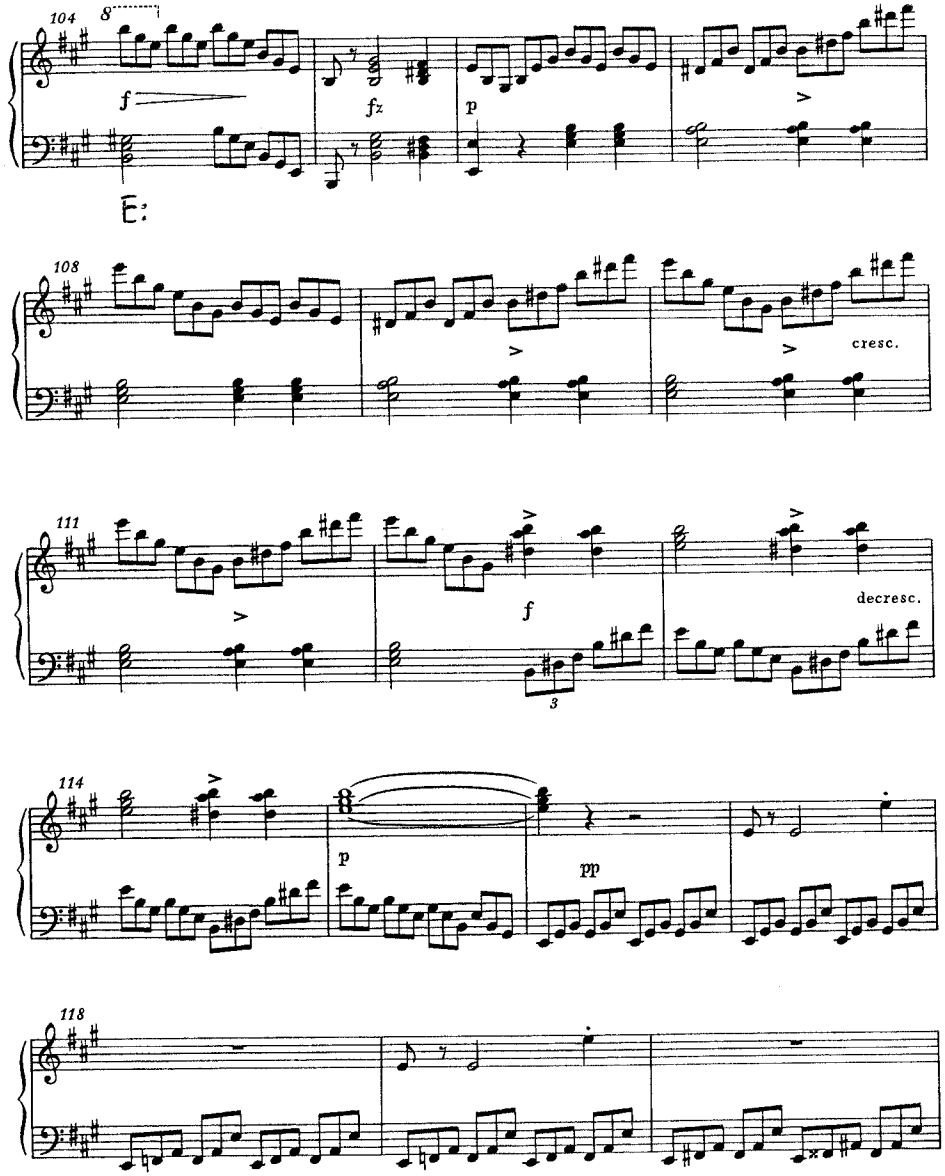
B Dur-mollの交替　ダクテュルスのリズムの逆

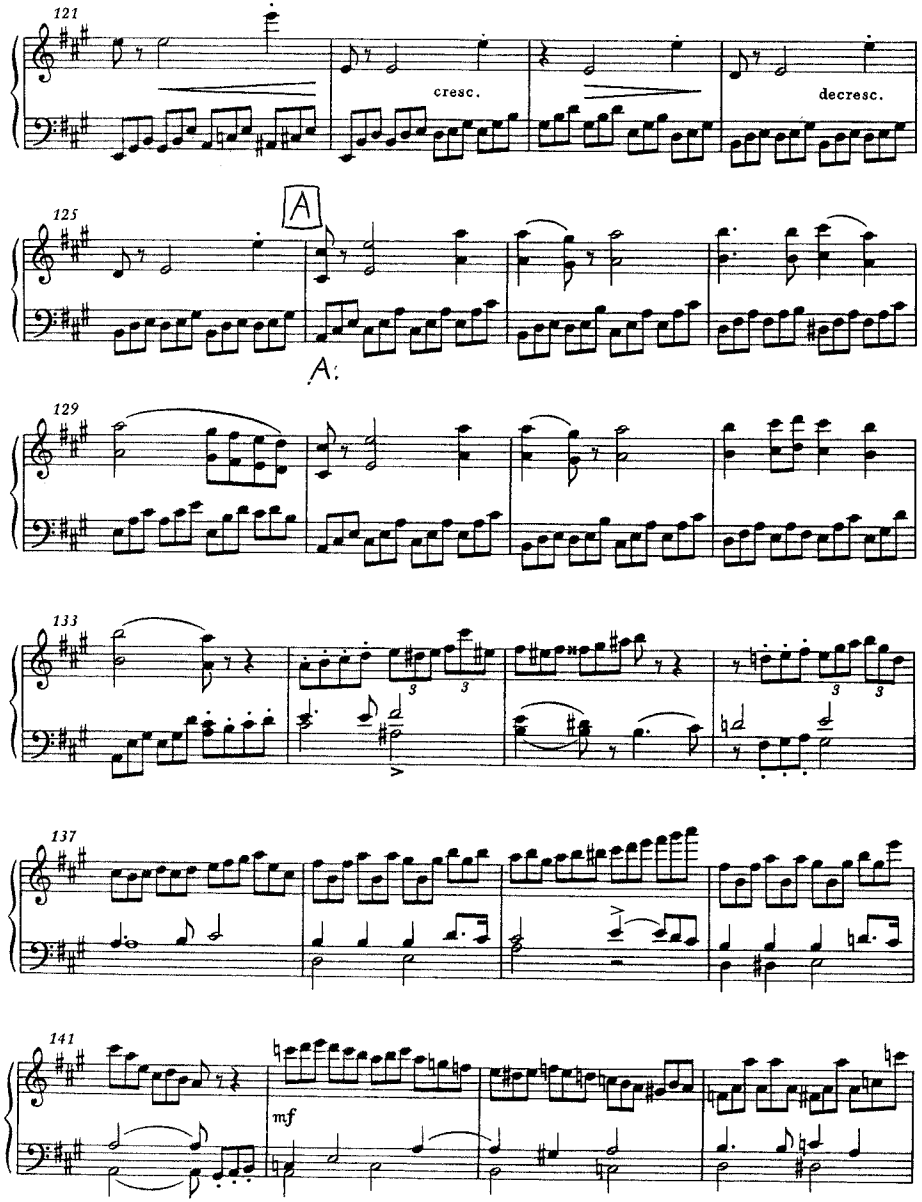


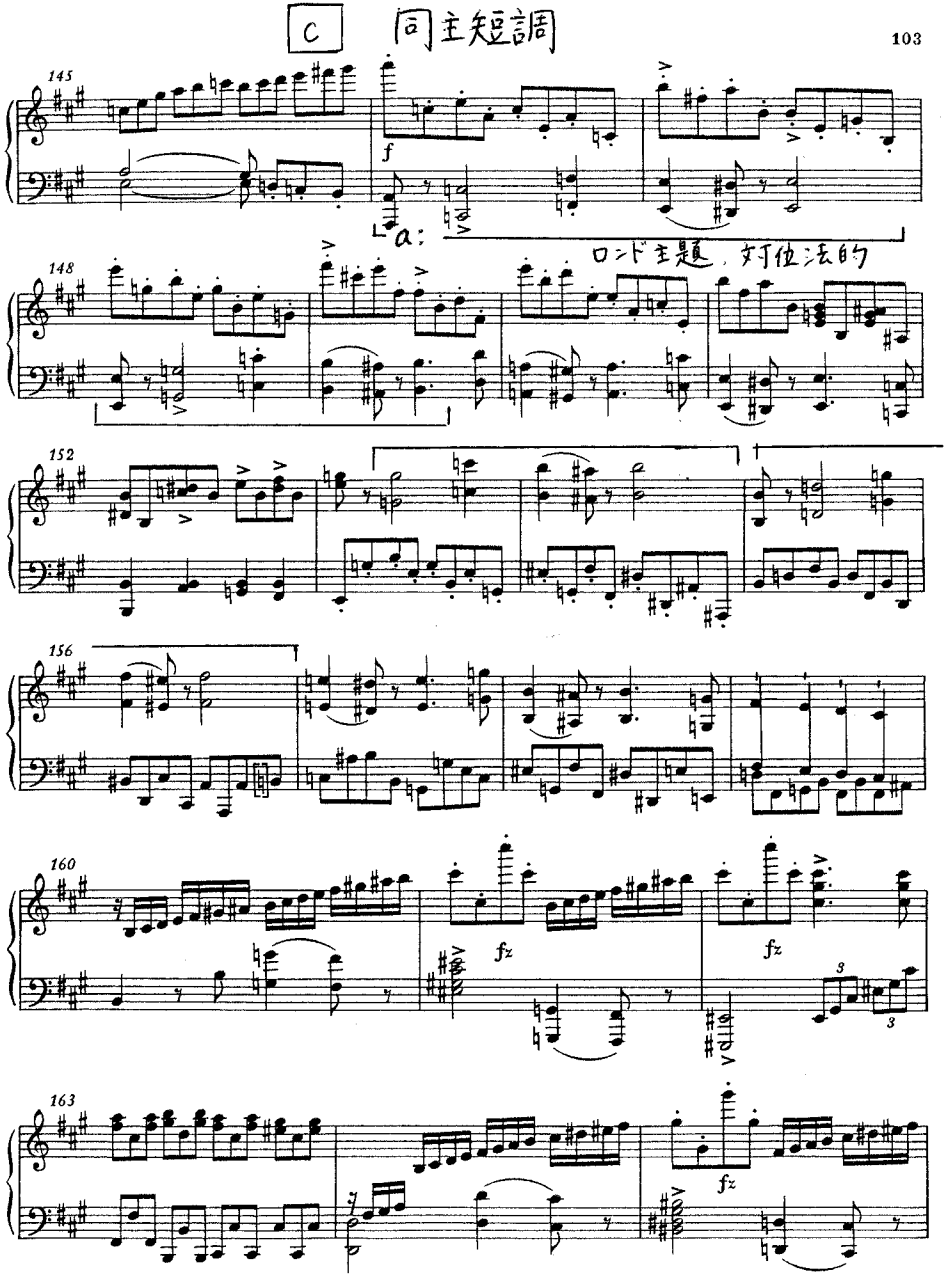
同音反復・コラール的な要素(バスの保続音Aと内声の動き)

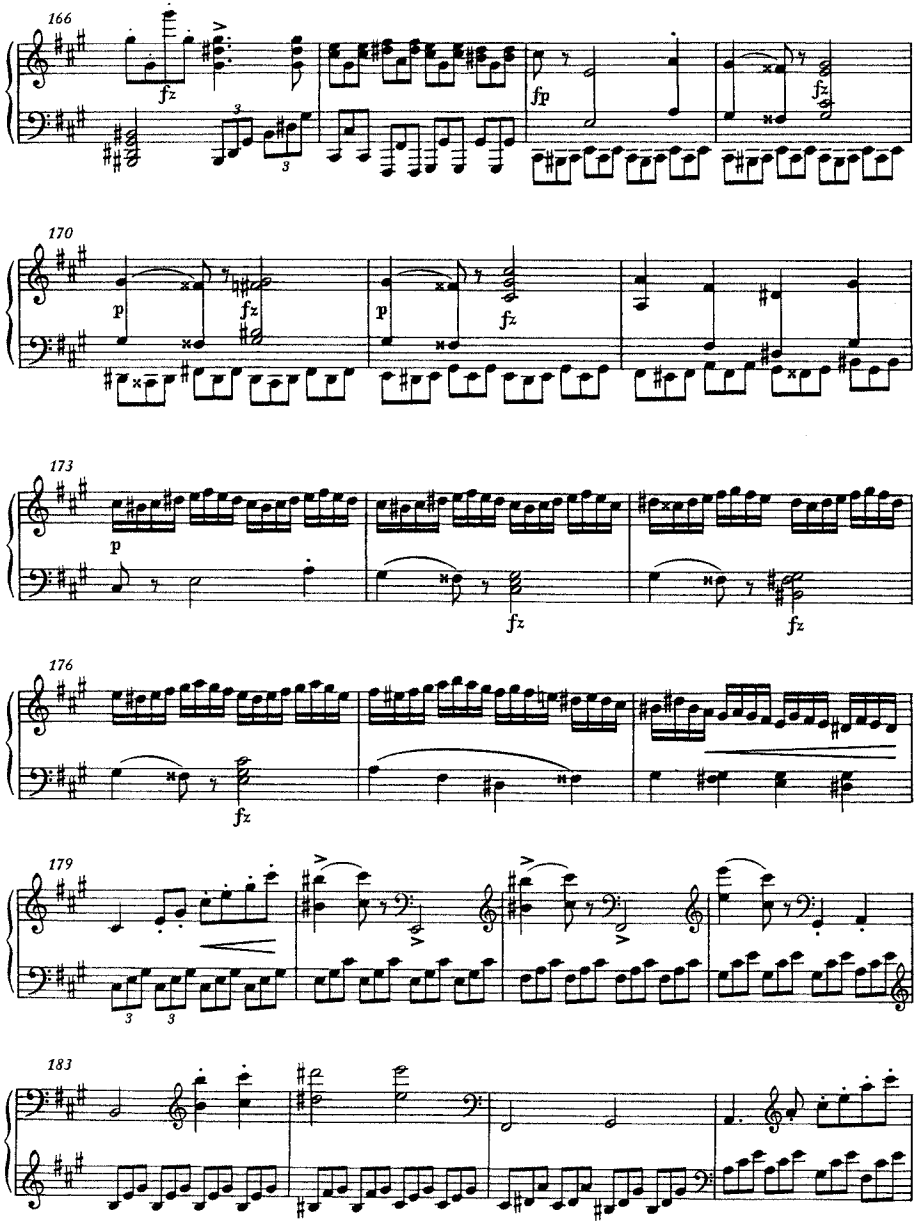


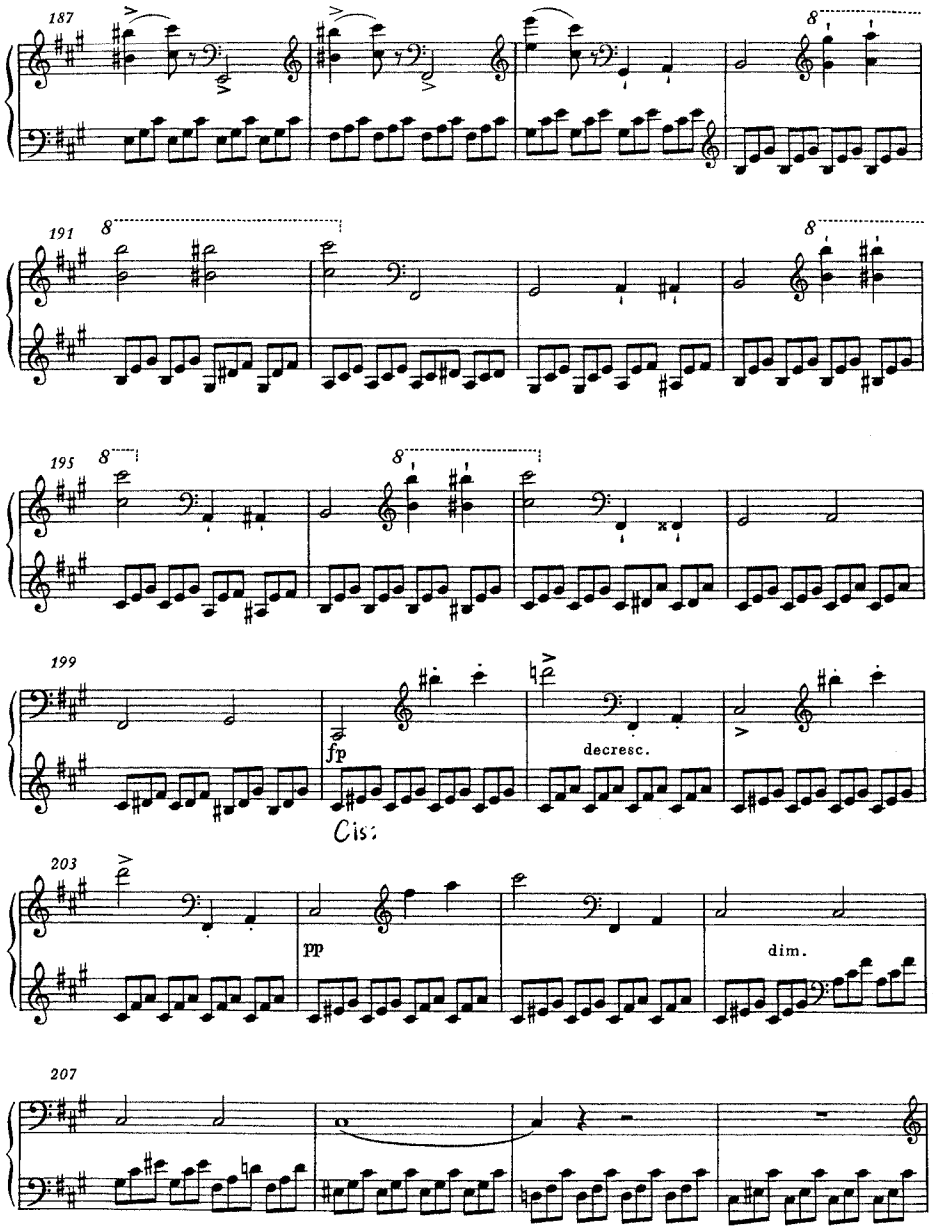

89
decresc.
pp
92
C:
95
3
98
cresc.
101
8


104
8
f
fz
p
E:
108
cresc.
111
f
decresc.
114
p
pp
118

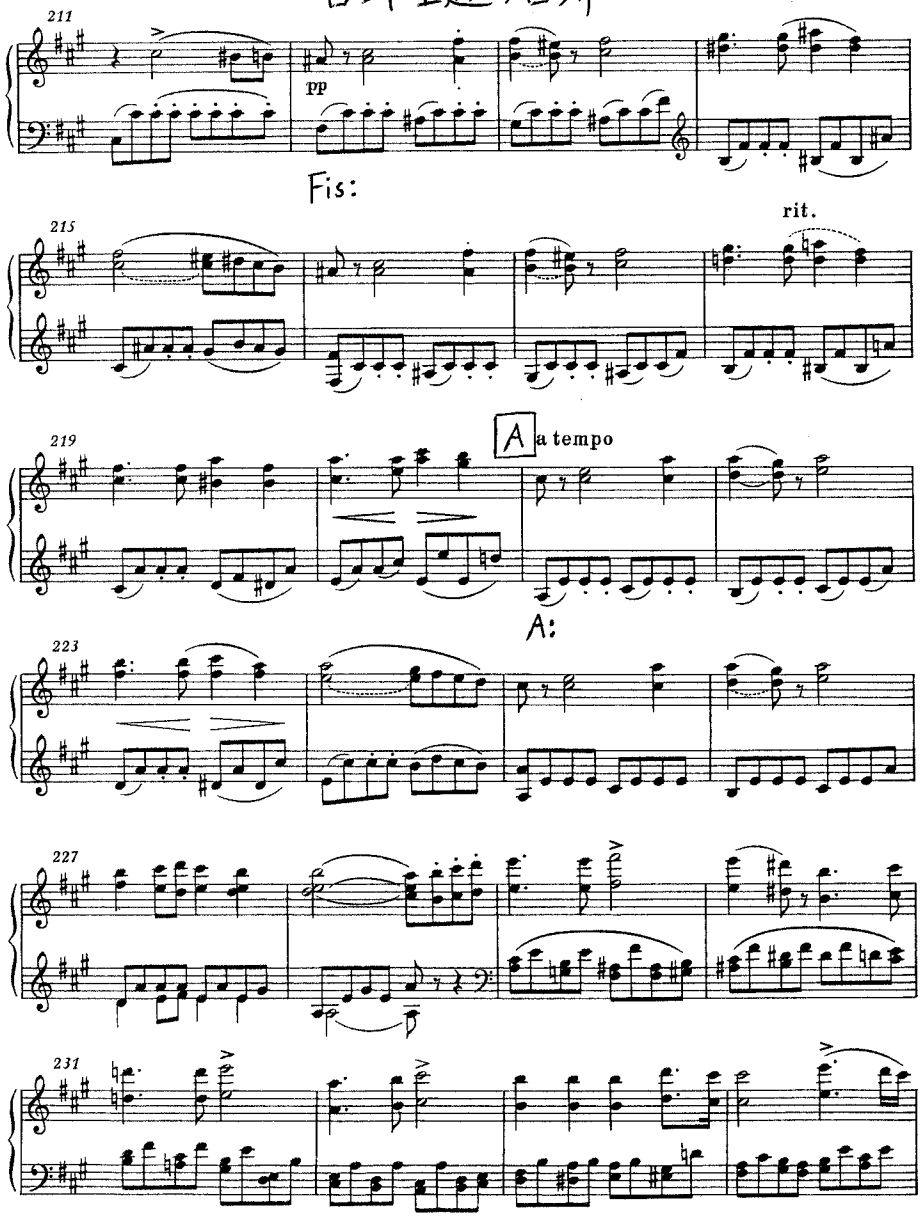

121
cresc.
decresc.
125
A
A:
129
133
137
141
mf

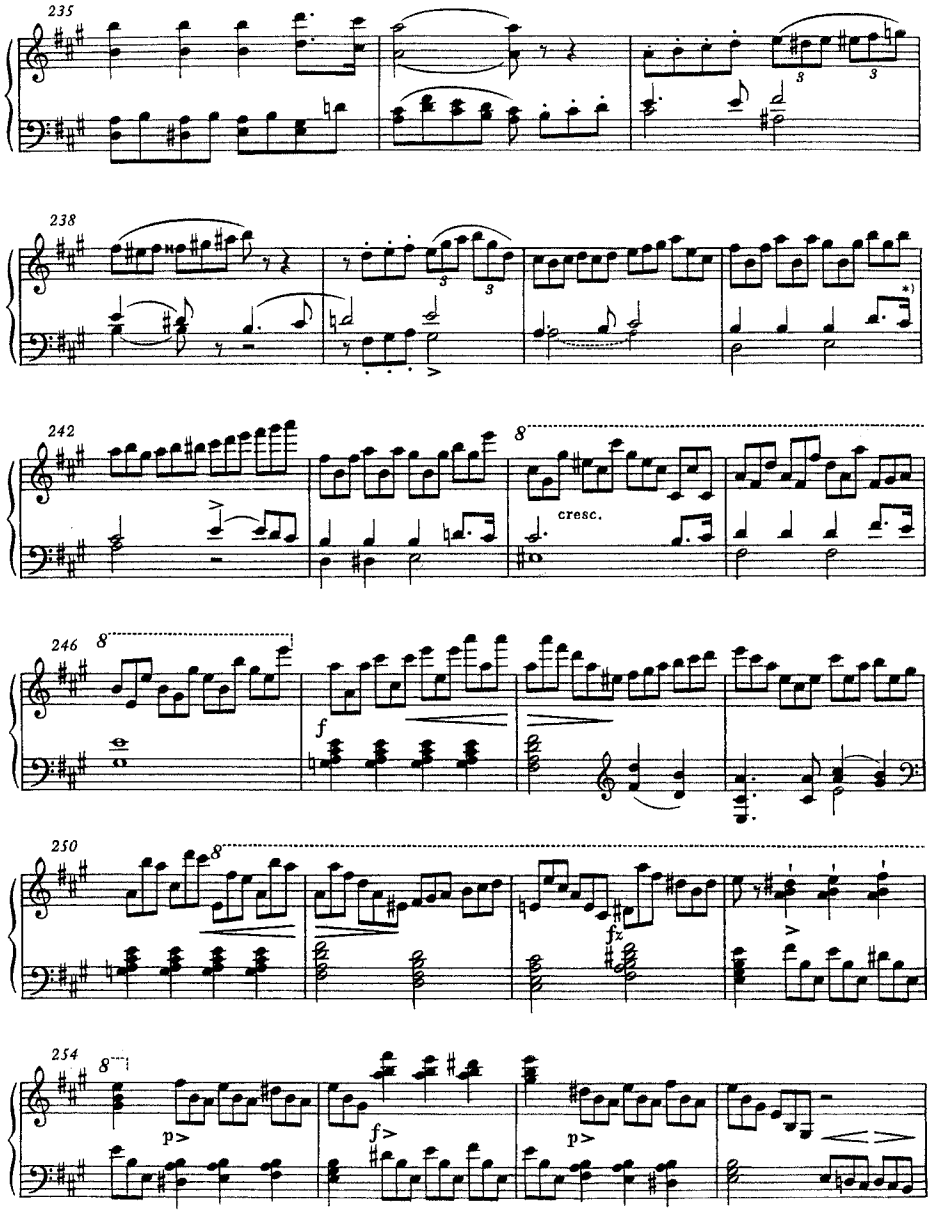

C
同主短調
145
f
a:
148
ロンド主題、対位法的
152
156
160
fz
fz
163
fz


166
fz
fp
fz
170
p
fz
p
fz
173
p
fz
fz
176
fz
179
183

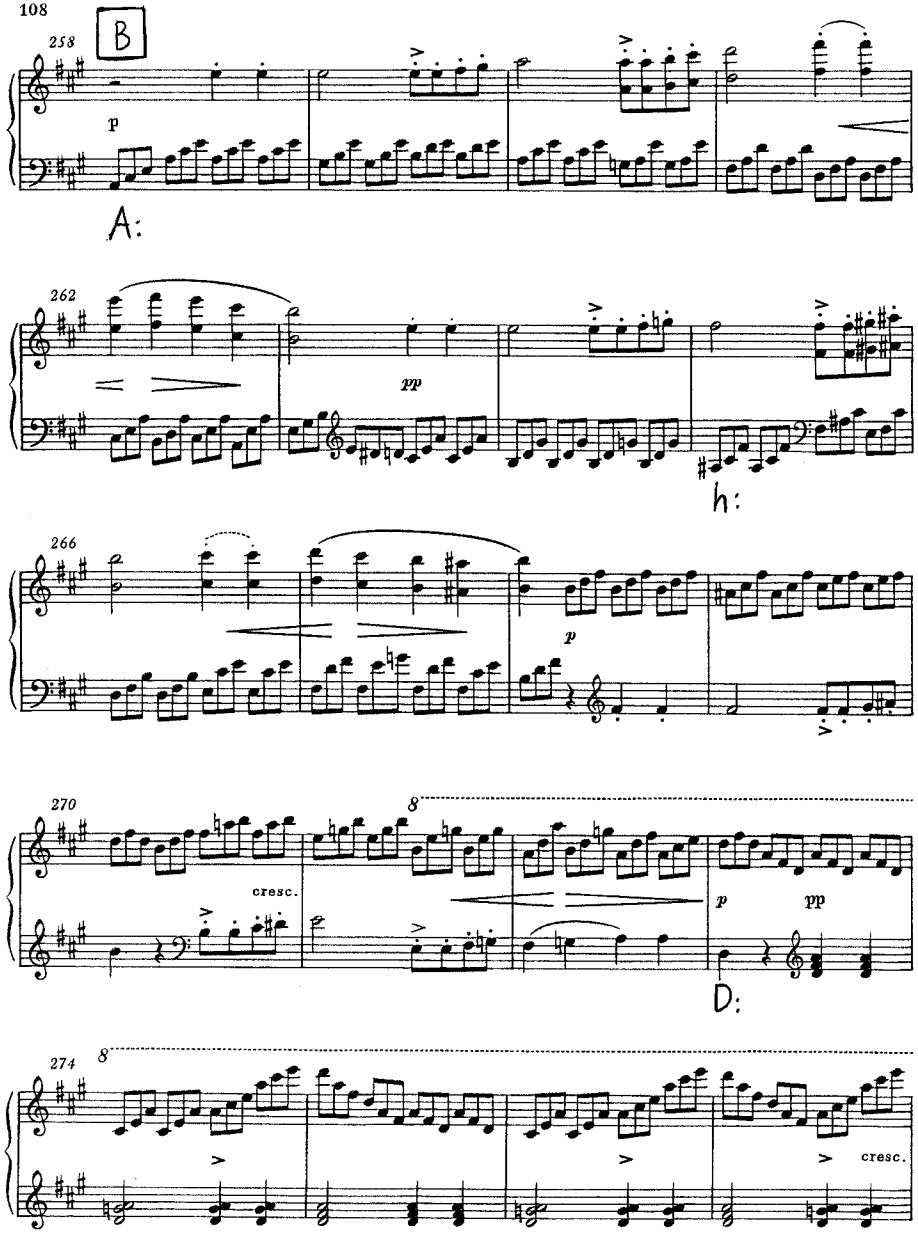

187
8
191
8
8
195
8
8
199
fp
decresc.
Cis:
203
pp
dim.
207

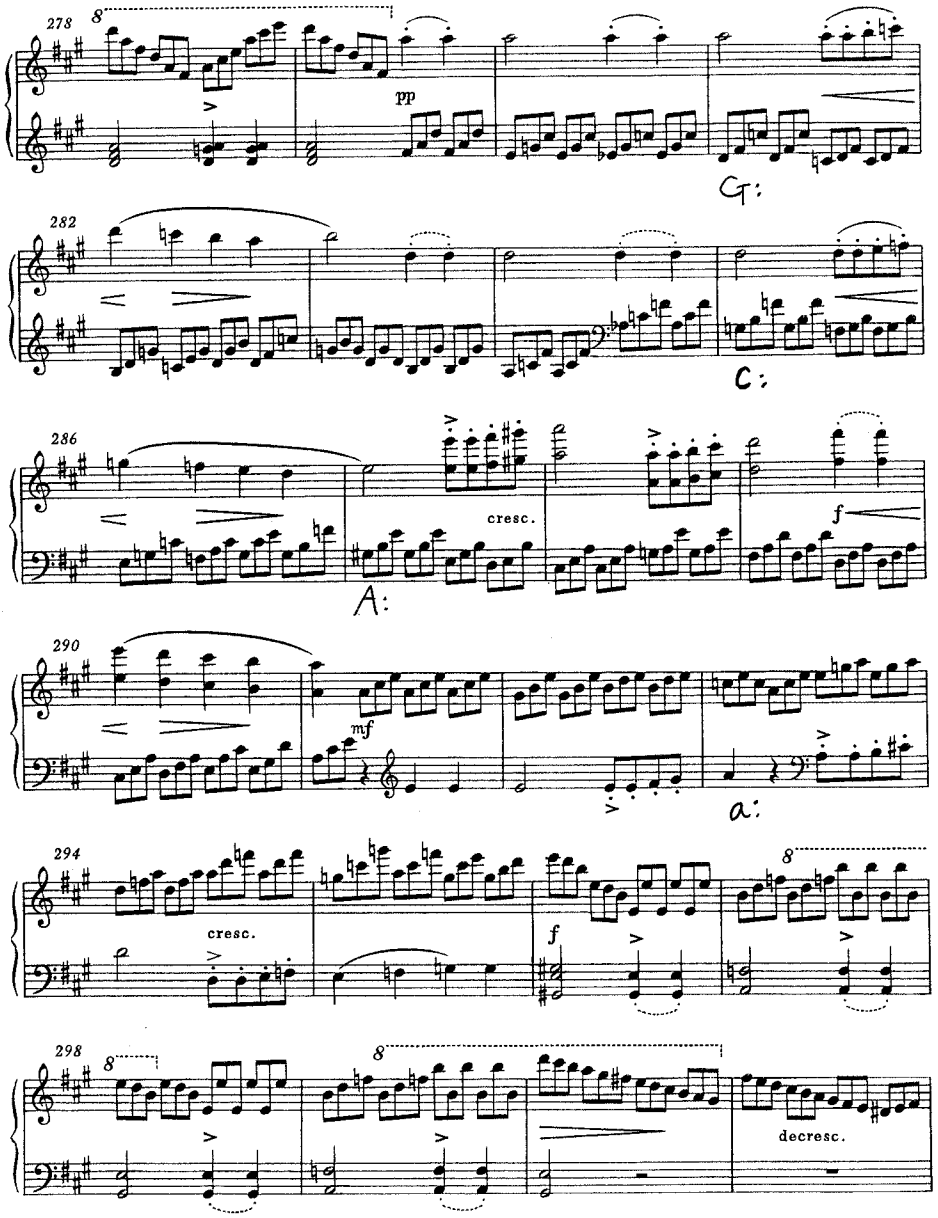
ロンド主題の回帰

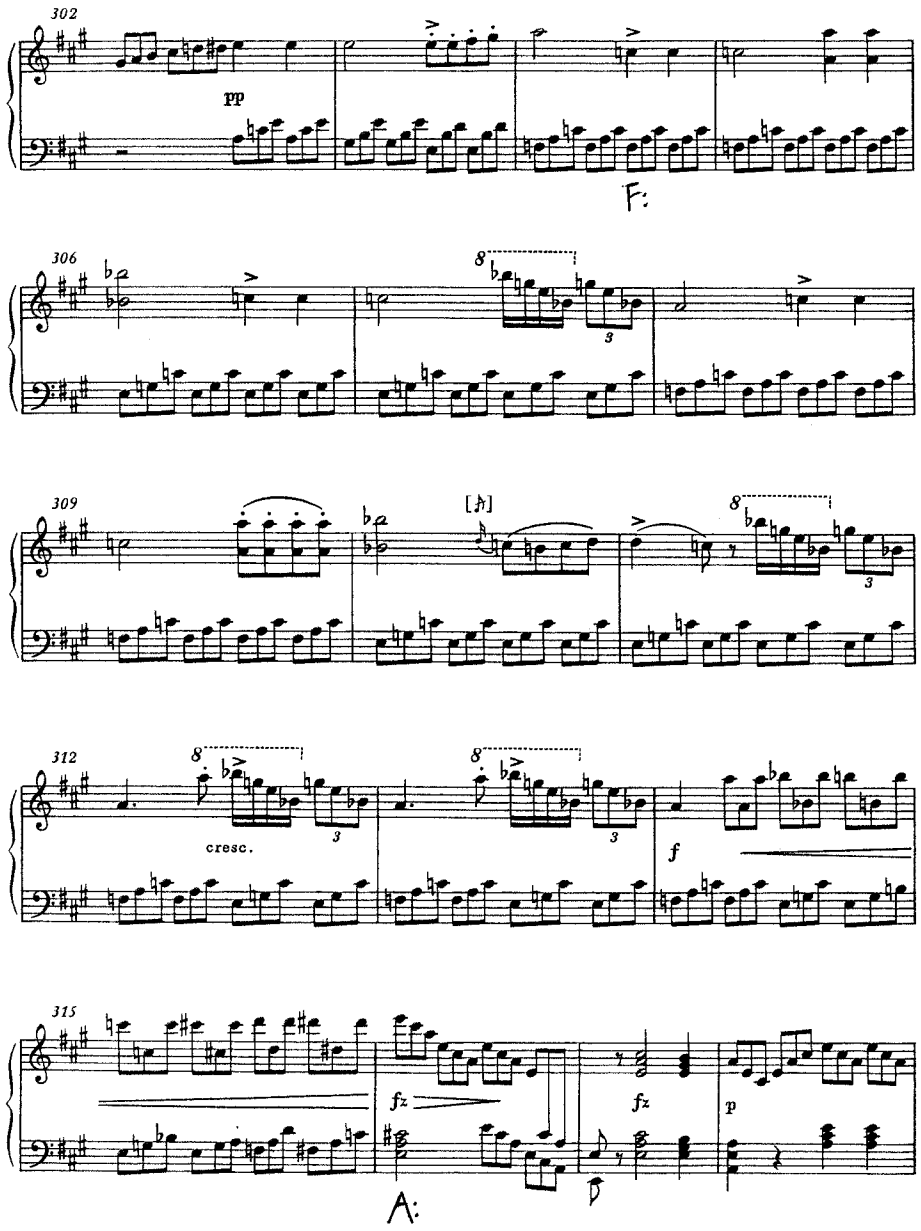


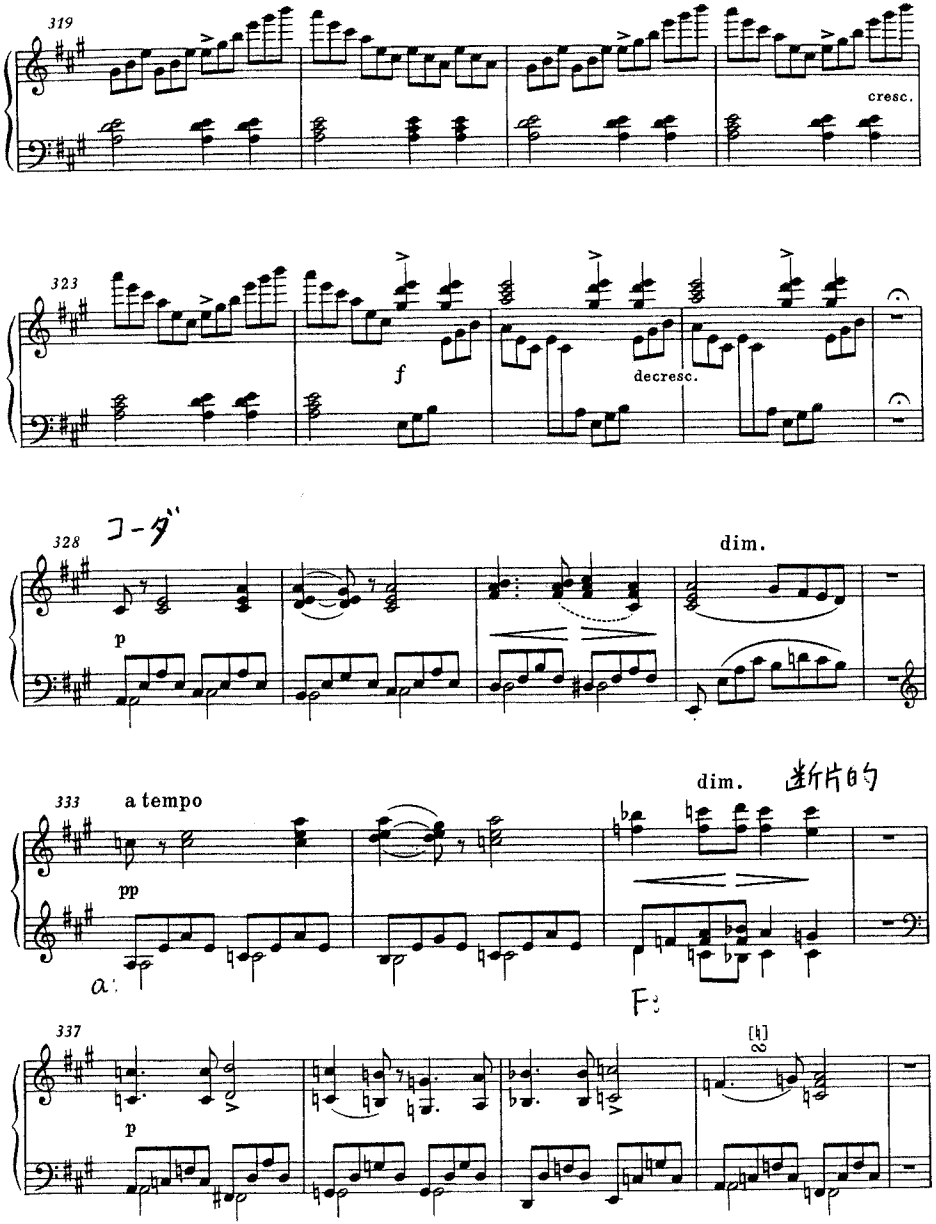


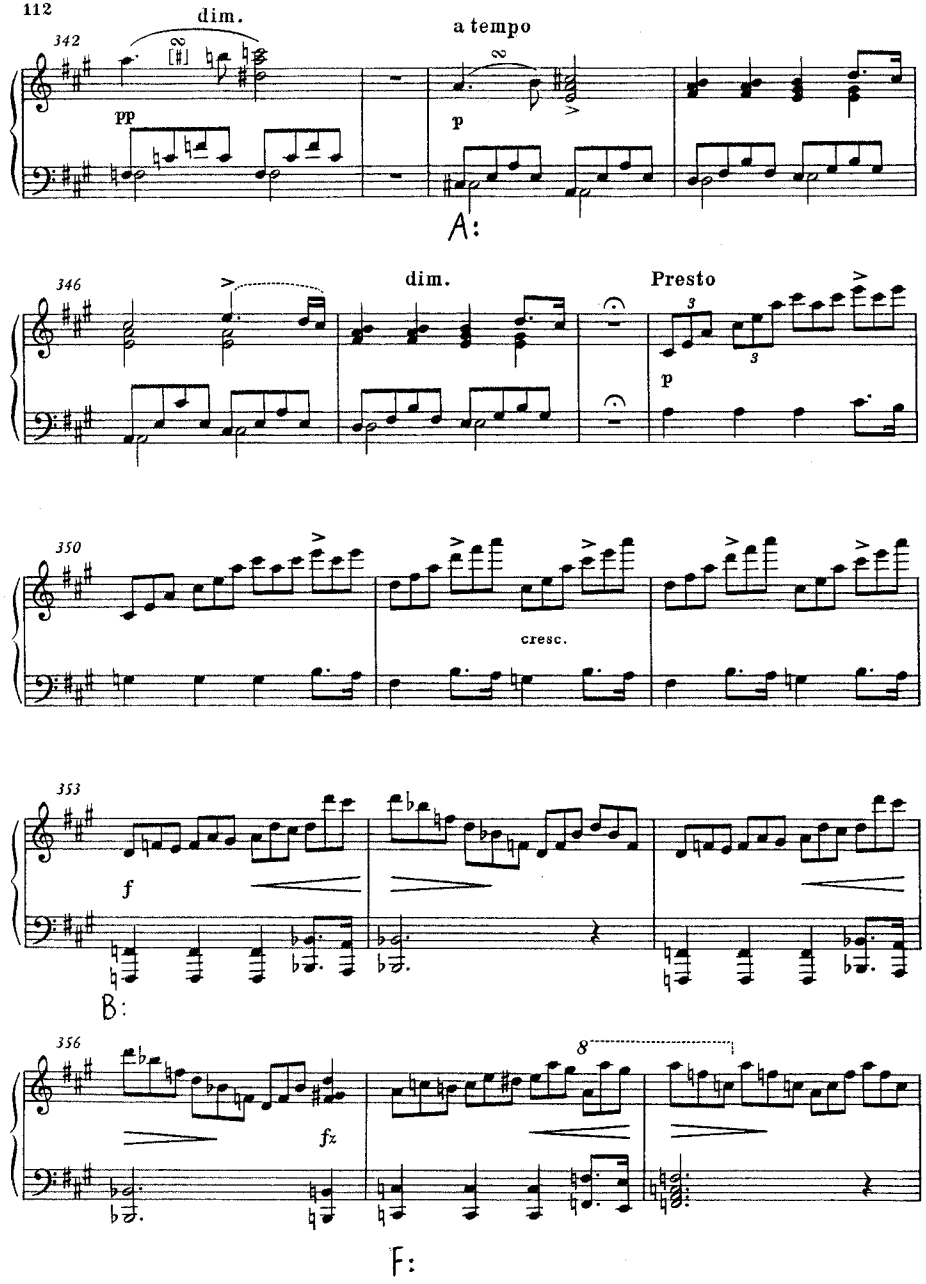
*) Takt 241 ff., beide Systeme: die punktierten Figuren sind an die Triolen rhythmisch anzugleichen.

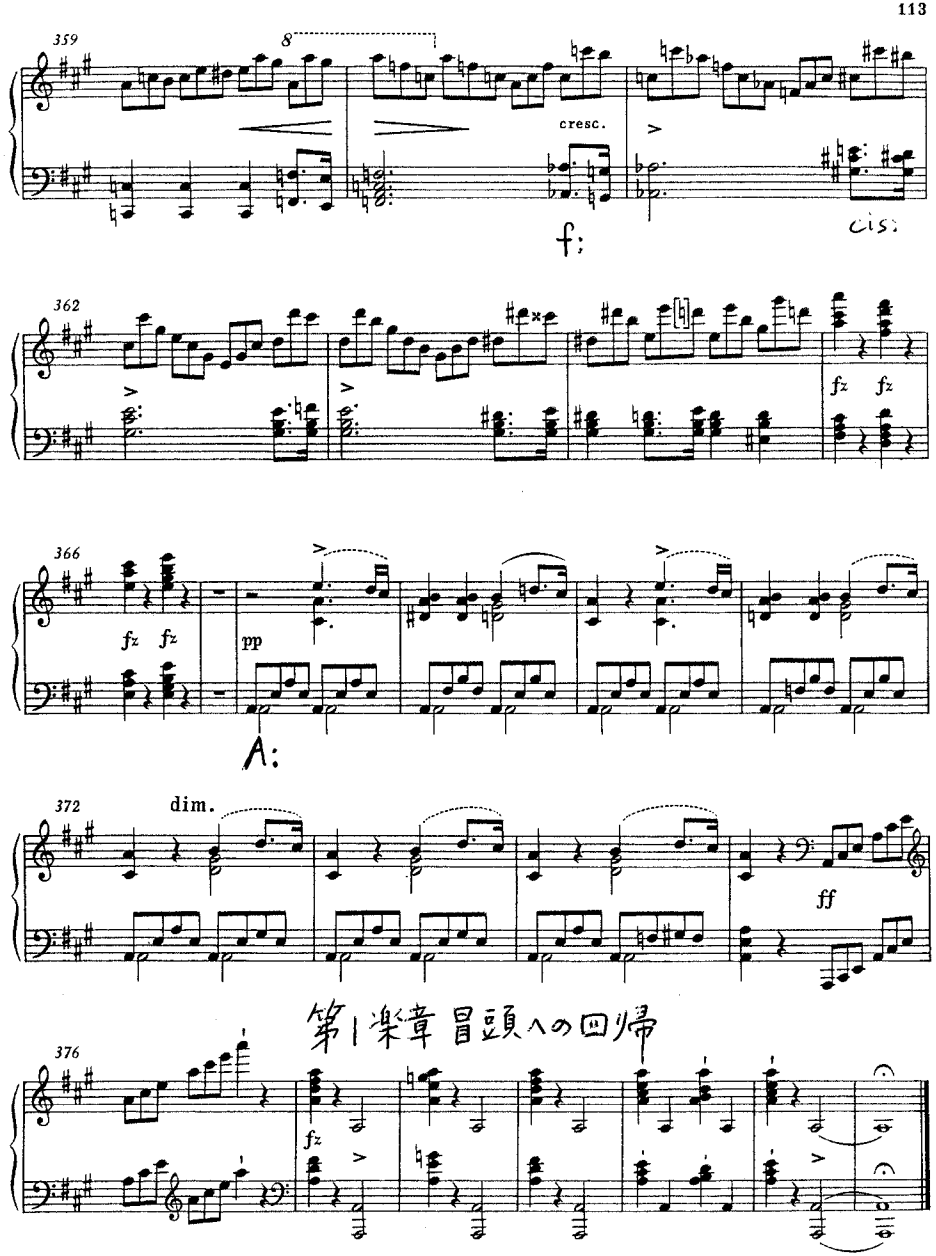

B
258
p
A:
262
pp
h:
266
p
270
8
cresc.
p
pp
D:
274
8
cresc.


278
8
pp
G:
282
C:
286
cresc.
A:
f
290
mf
a:
294
cresc.
8
f
298
8
8
decresc.


302
pp
F:
306
309
312
cresc.
f
315
fz
fz
p
A:


319
cresc.
323
f
decresc.
328
コーダ
p
dim.
333
a tempo
pp
dim.
断片的
a:
F:
337
p


dim.
a tempo
342
pp
p
A:
346
dim.
Presto
3
p
350
cresc.
353
f
B:
356
8
fz
F:


359
8
cresc.
f:
cis:
362
fz fz
366
fz fz
pp
A:
372
dim.
ff
第1楽章 冒頭への回帰
376
fz

第1楽章　4+5の9小節楽節

提示部

19. Sonate in B

D 960

4小節

コラール風

第1主題部(1)

上昇旋律，Fの保続音

4度跳躍

beendet: 26. September 1828

Molto moderato

pp legato

下行モチーフ

B:

5小節

時間の停止

タイ

字途り

Ges1

トリル

pp

第1主題部(2)

pp

3度(6度)調への転調(旋律は同じで和声が変わる)

Ges:

スタッカート

Ges1保続音

草稿では8分音符の伴奏形だった

1996 by Bärenreiter-Verlag, Kassel

pp

cresc.

主題の後楽節の回帰

B: 属9の根音省略の下方変位

f

decresc.

7 減七の和音

cresc.

ff

第2主題部(1)

p

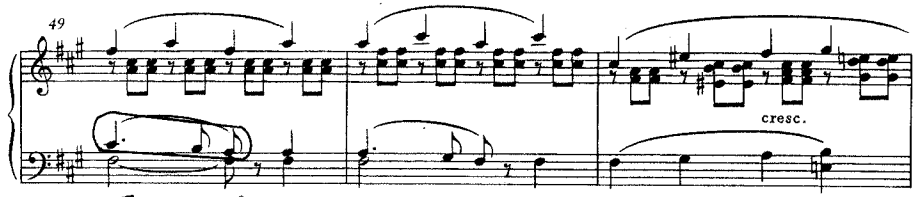
pp

7 減七の和音

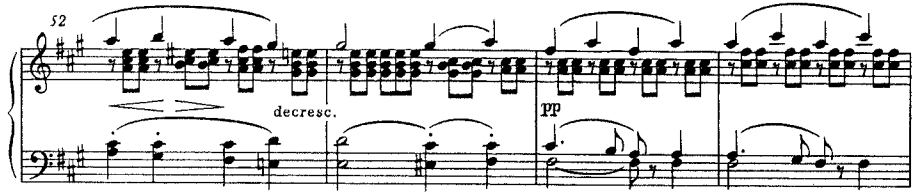
fis:

ここまでの転調

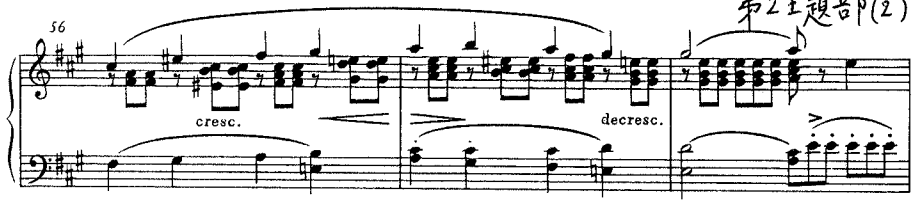
B: → Ges: → fis:



下行モチーフ

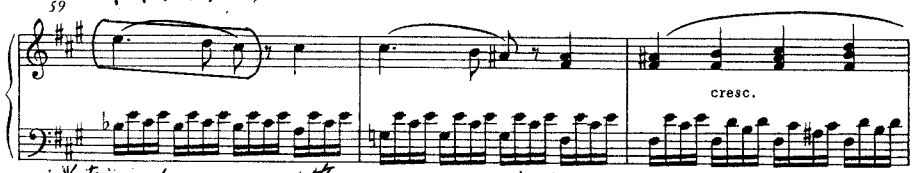


第2主題部(2)

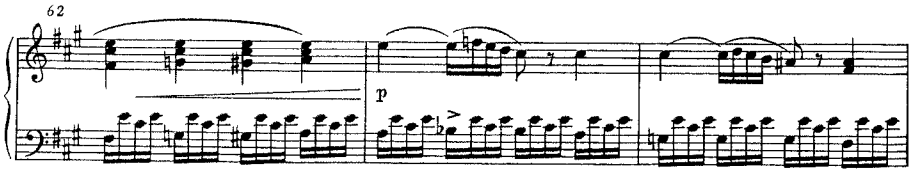


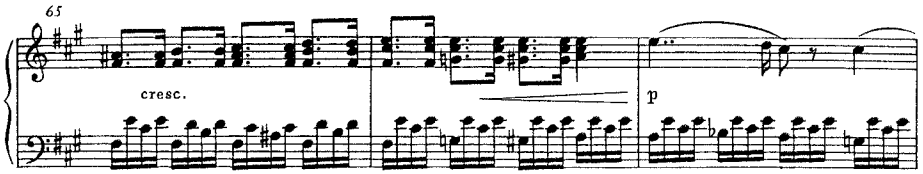
A:

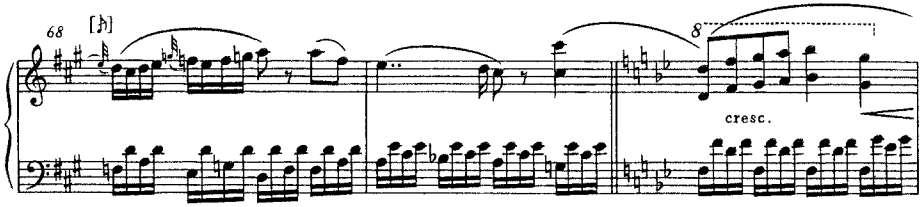
下行モチーフ

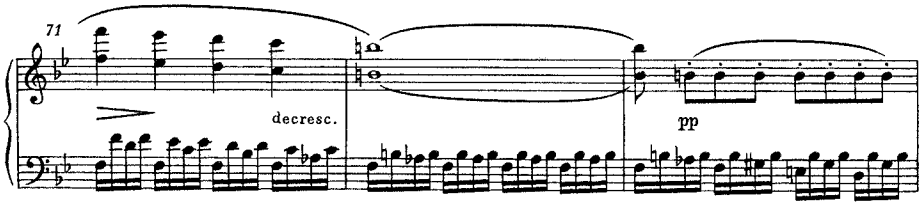


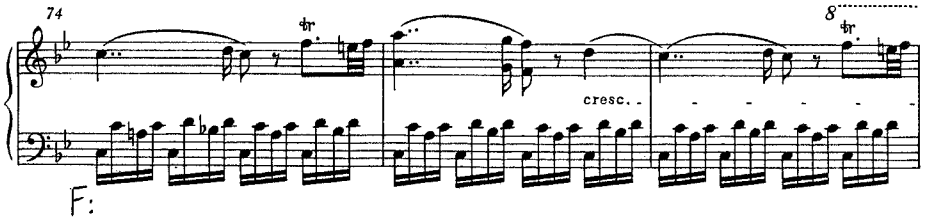
伴奏の細分化（第2主題部(1)の変奏）











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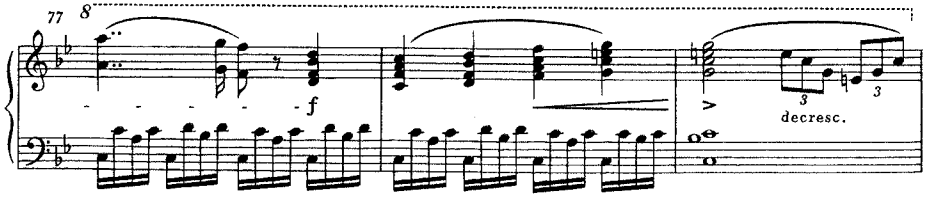
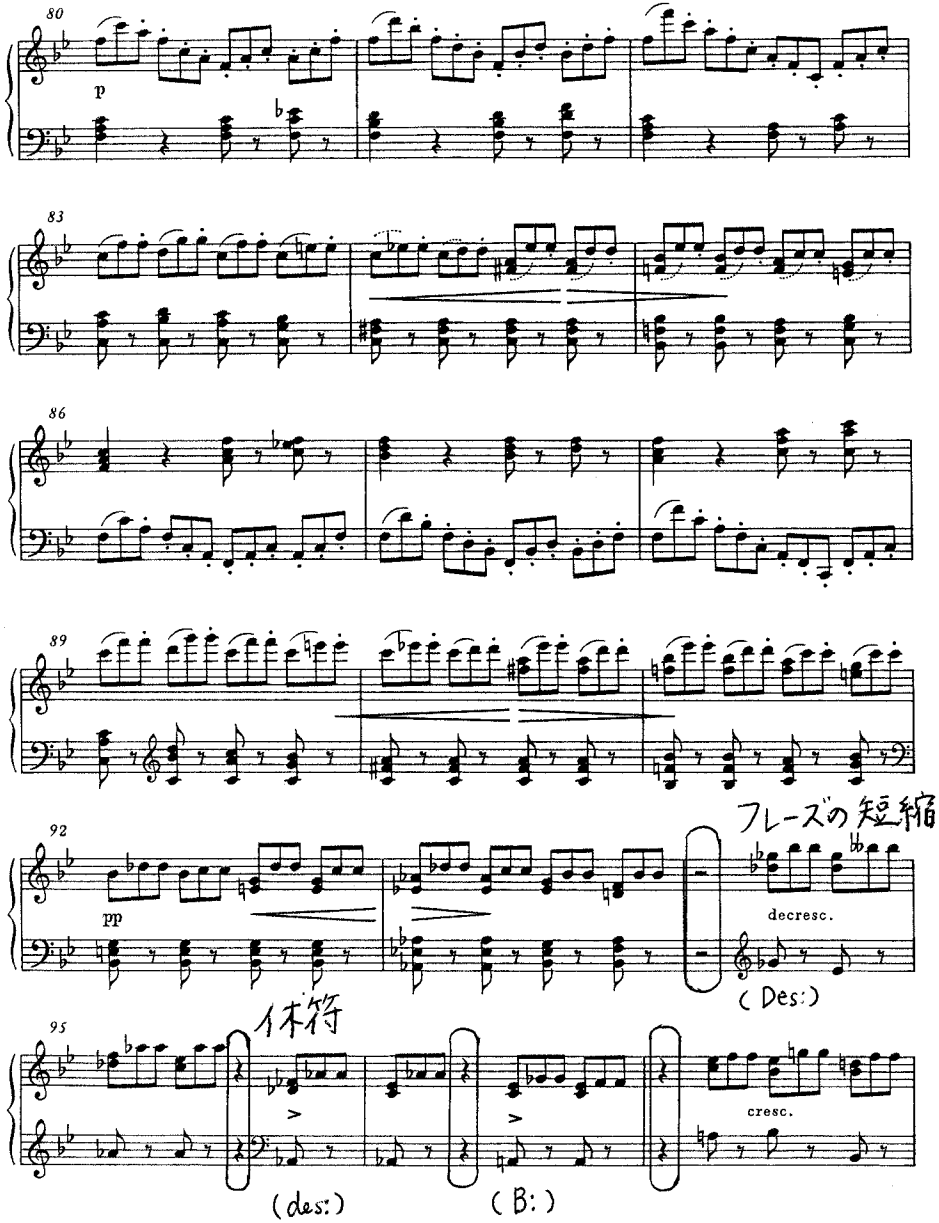
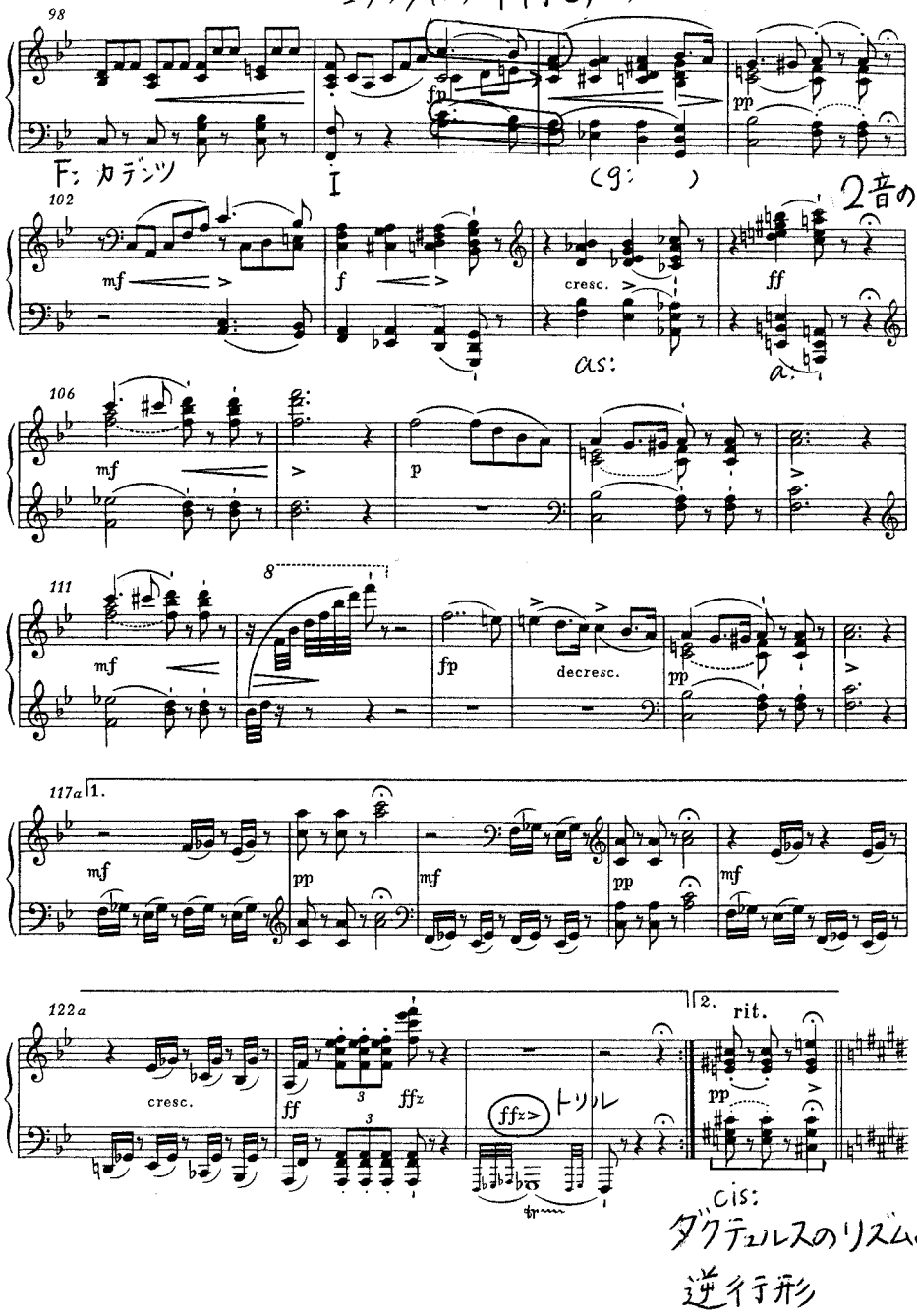


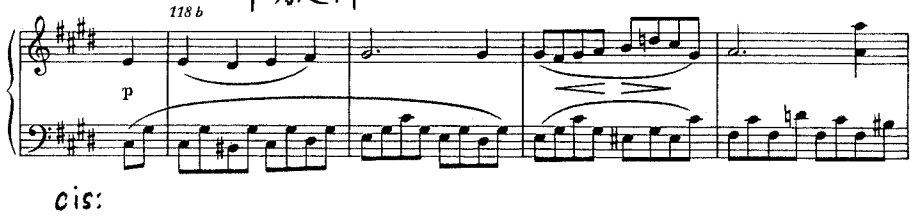


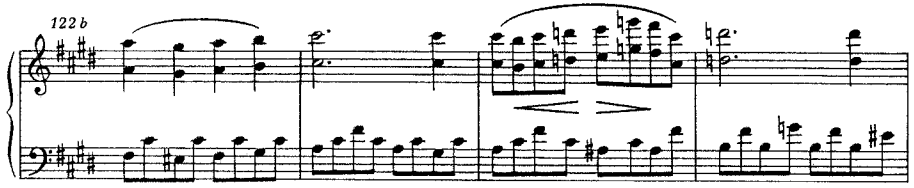
コデッタ(2) 下行モチーフ

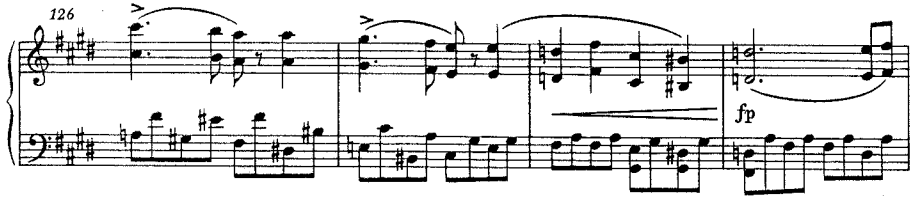


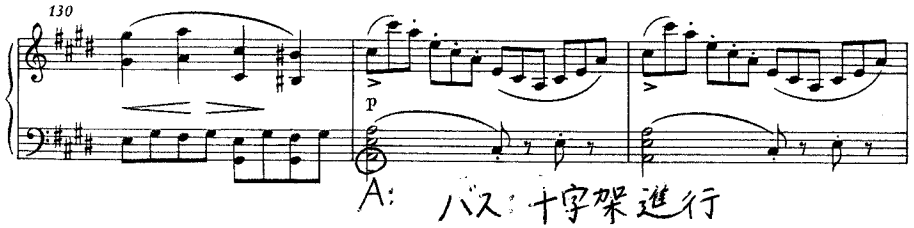
展開部

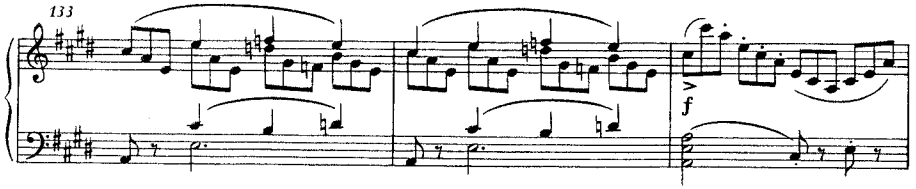
単旋律

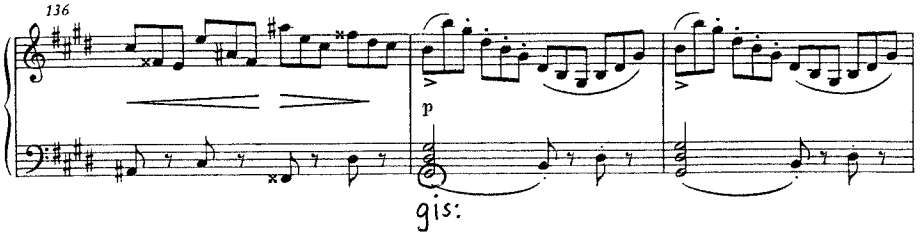

118 b
p
cis:

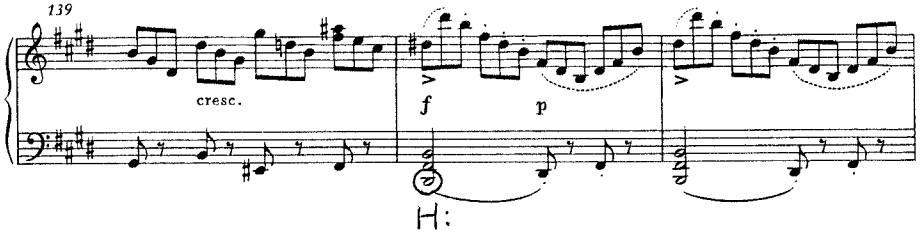

122 b

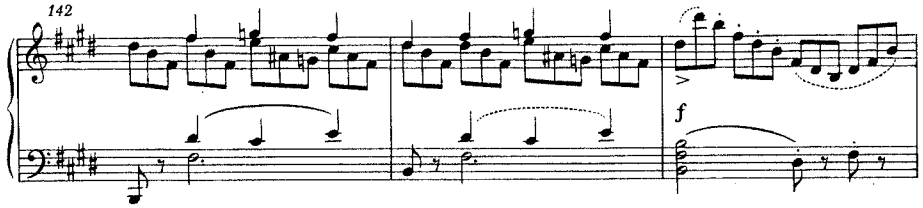

126
fp

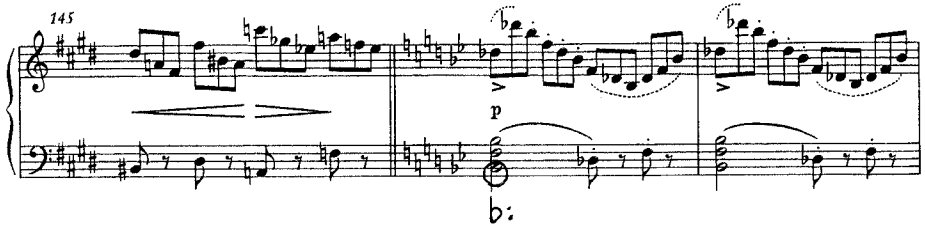

130
p
A:
バス：十字架進行

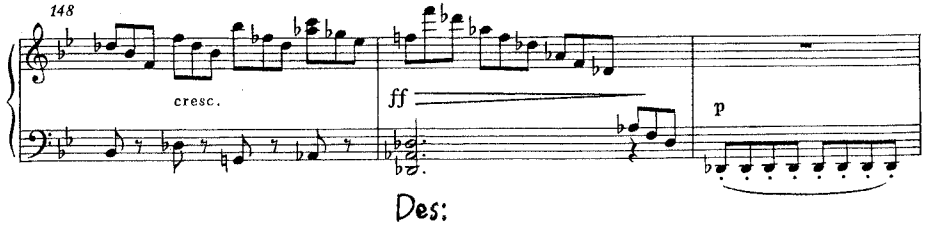

133
f


136
p
gis:


139
cresc.
f
p
H:


142
f


145
p
b:


148
cresc.
ff
p
Des:

ダクテュルスのリズム

151

pp

simile

154

157

p

a: V度

リート《さすらい人》の引用

160

I度

163

cresc.

f: V度　　I度

166

f

cresc.

169

cresc.

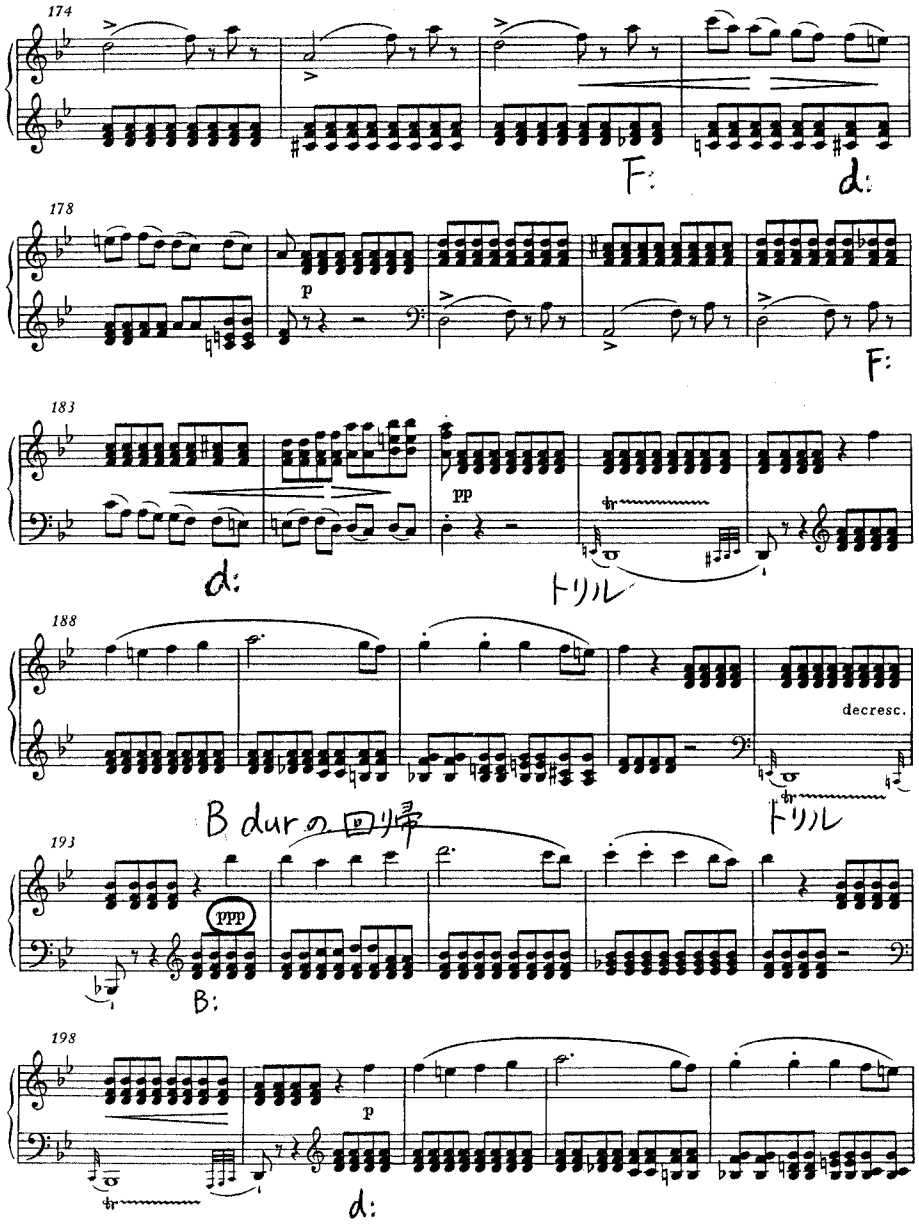
171

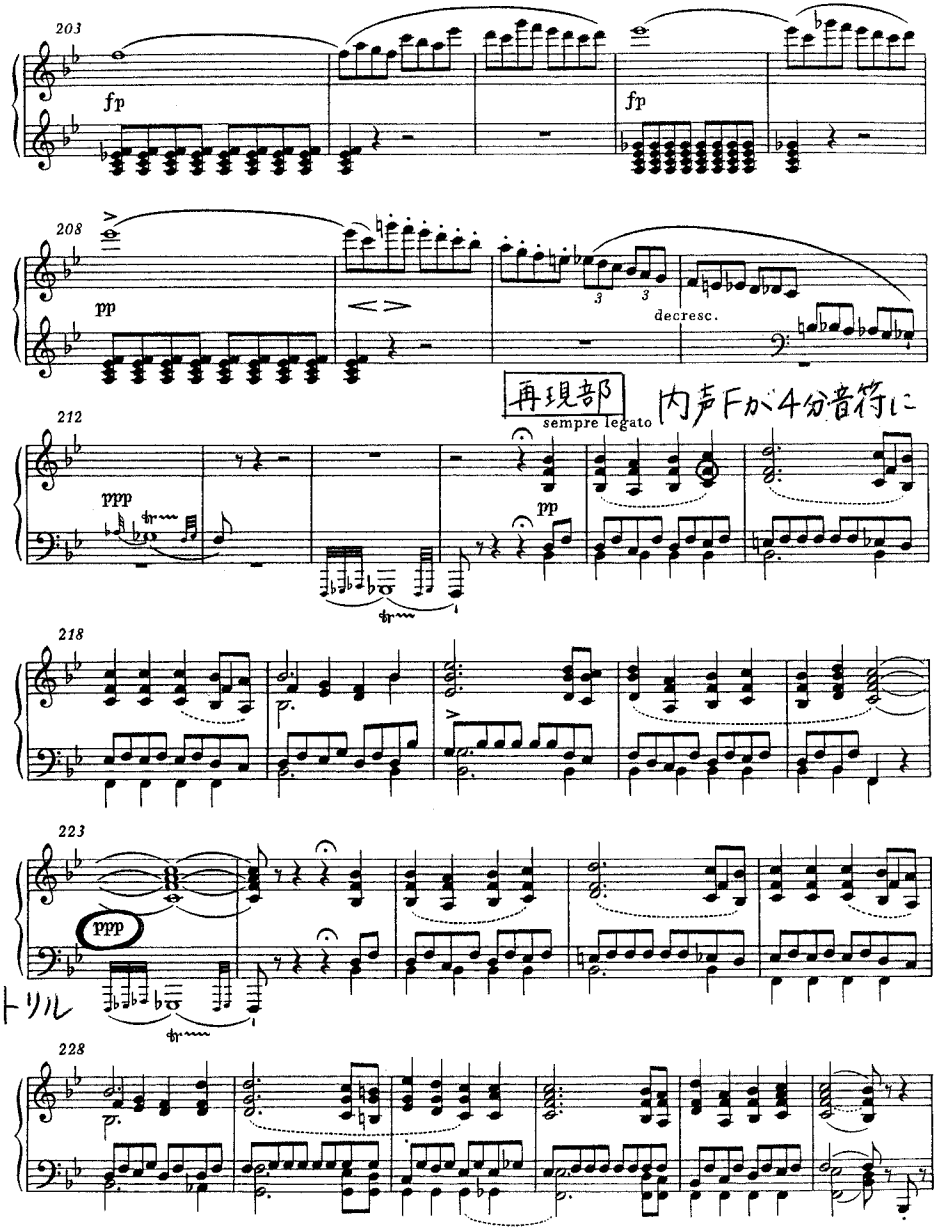
ff

fp

d:

d:とF:の交替　「2調間の揺れ」





第1主題部(2)

234

pp

Ges:

237

fis:

240

A:

243

246

pp

249

252

cresc.

f

255

p

B:

259

262

decresc.

第2主題部(1)

265

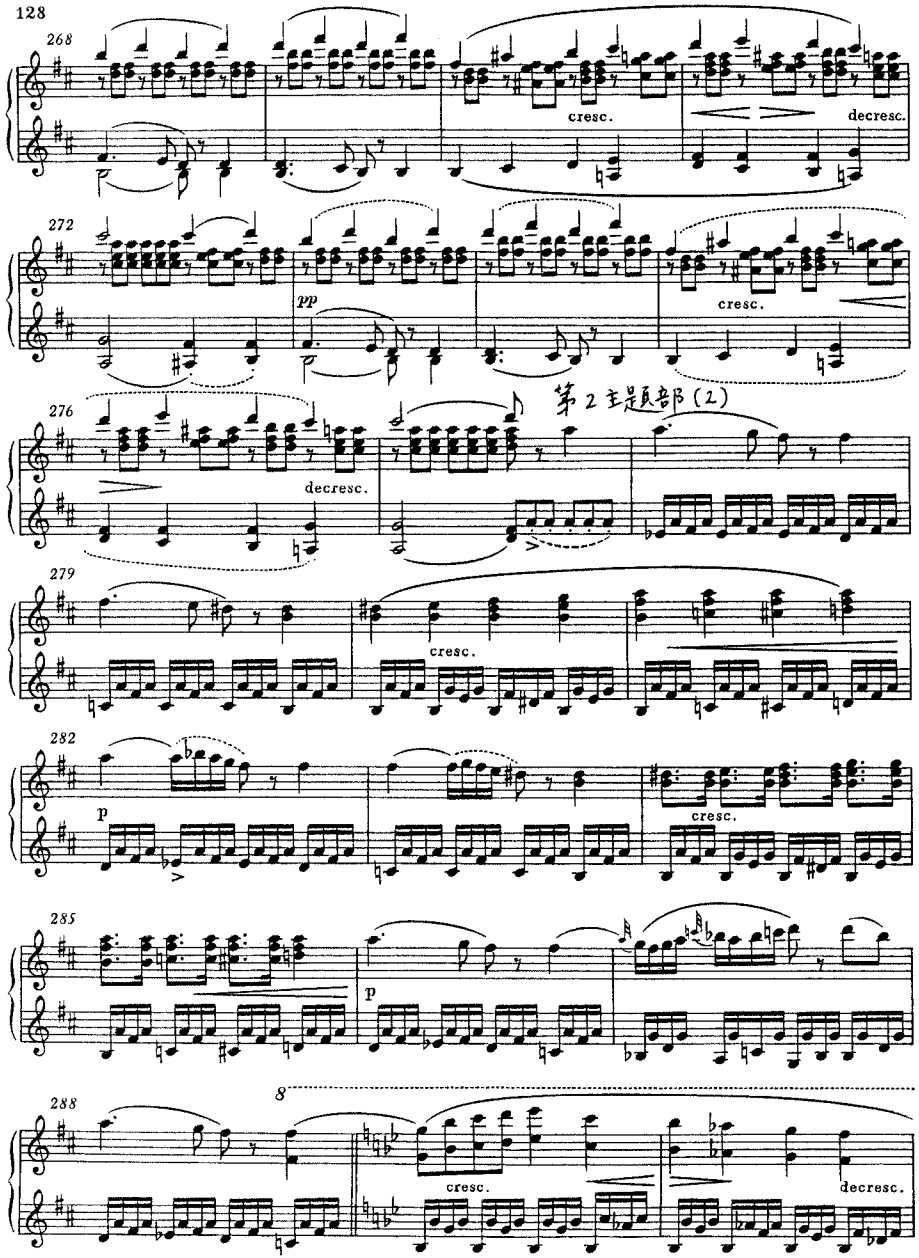
cresc.

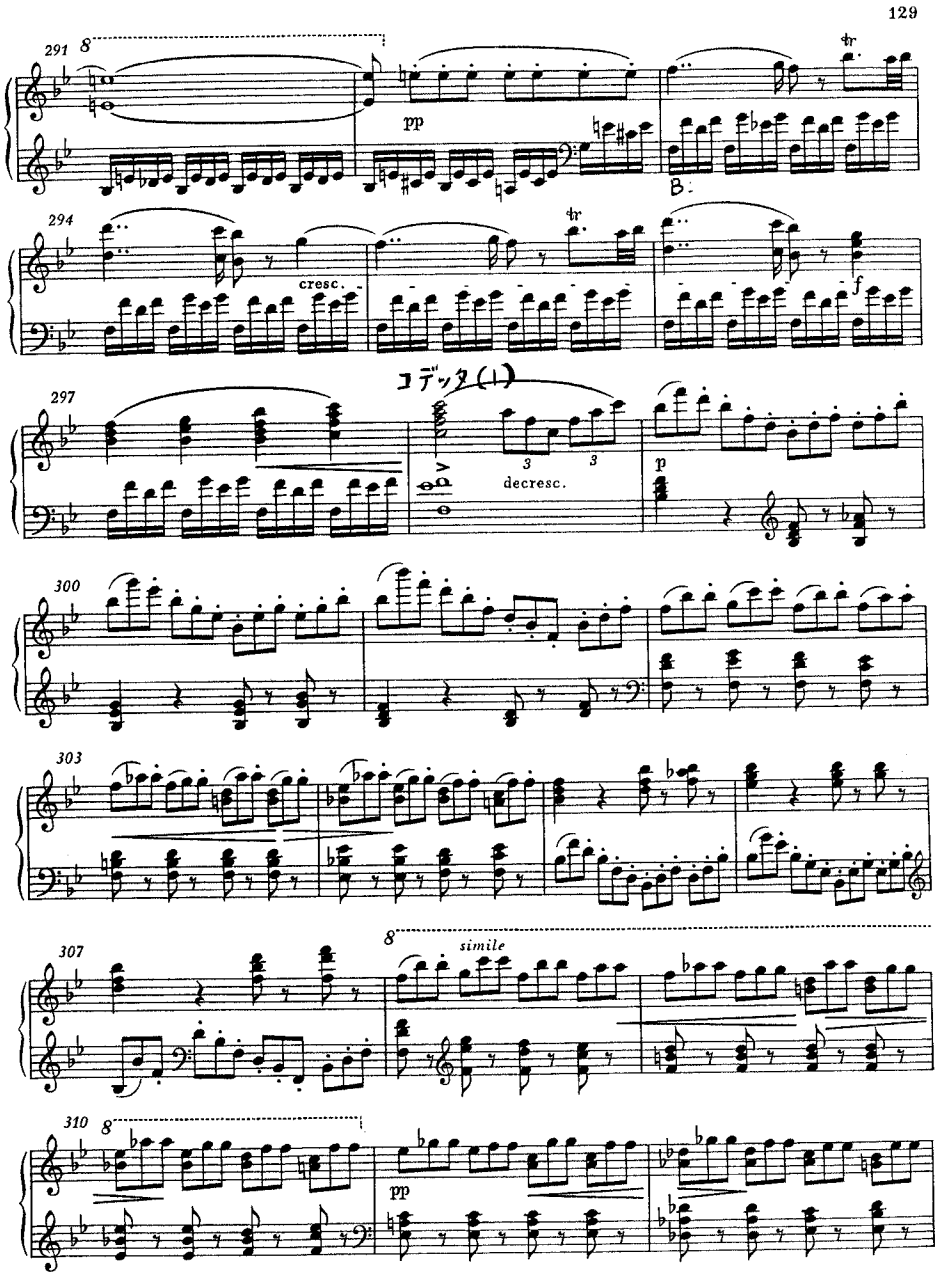
ff

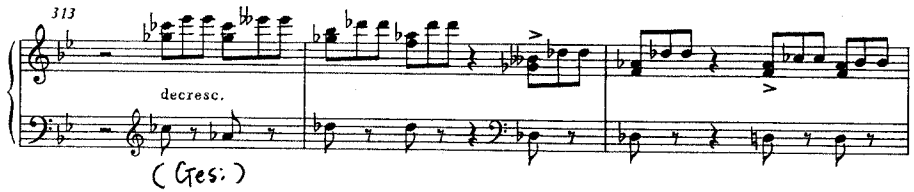
p

pp

h:


268
cresc.
decresc.
272
pp
cresc.
276
第2主題部(2)
decresc.
279
cresc.
282
p
cresc.
285
p
288
8
cresc.
decresc.


291
8
pp
B.
294
cresc.
f
297
コデッタ(1)
3
3
decresc.
p
300
303
307
8
simile
310
8
pp



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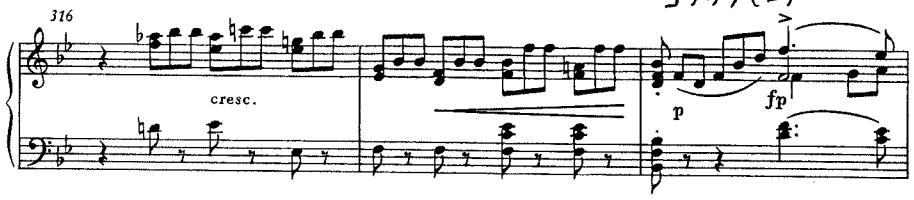
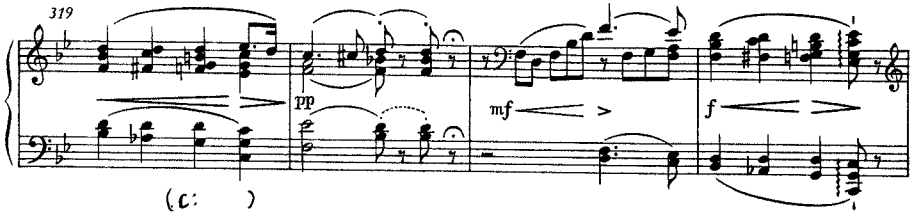
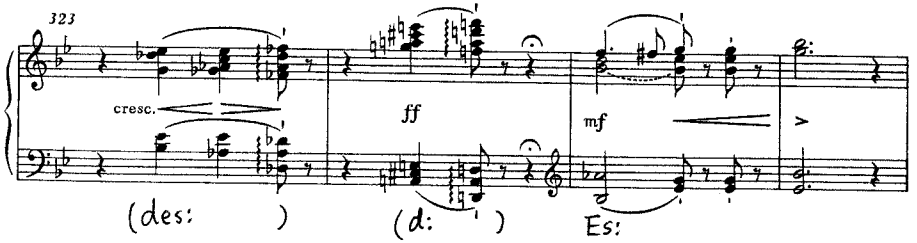
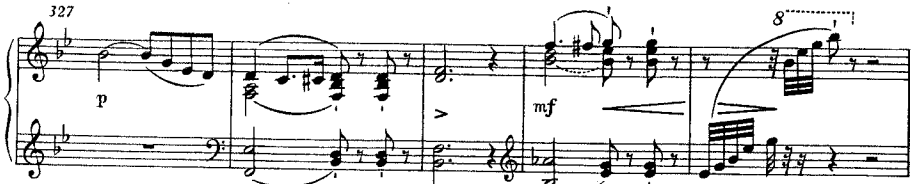


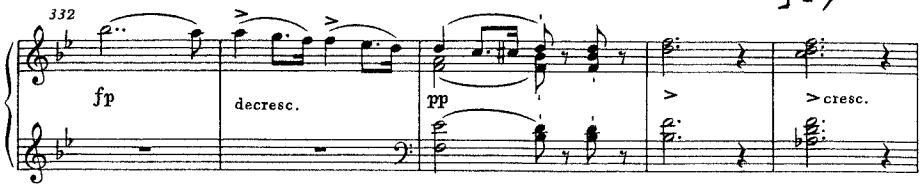


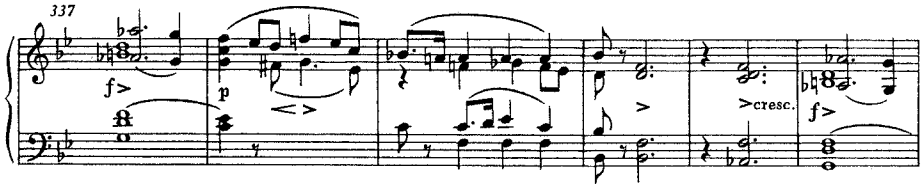


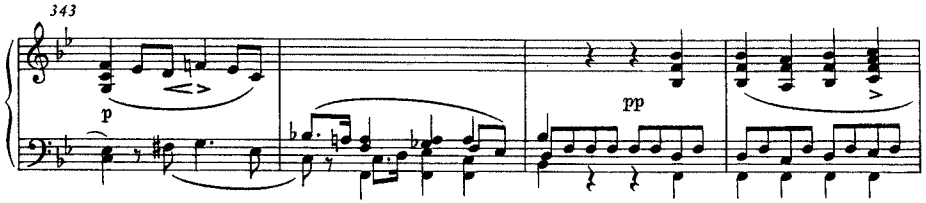


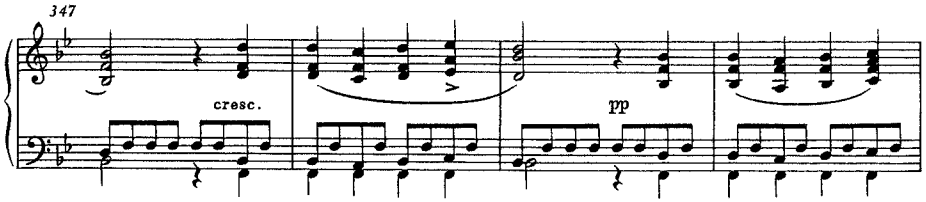
88

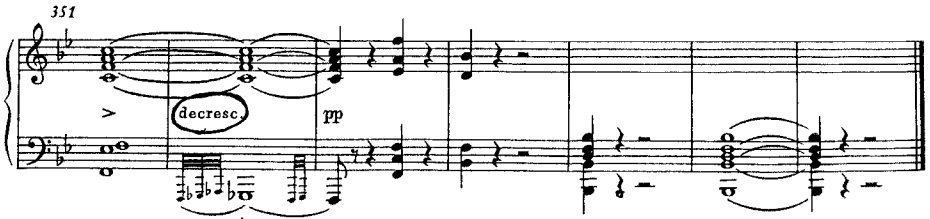
コーダ











最後のGesトリル

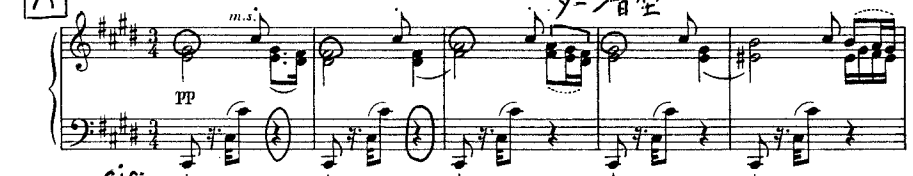
第2楽章

十字架音型、3度、6度の重音

A

Andante sostenuto

ターン音型

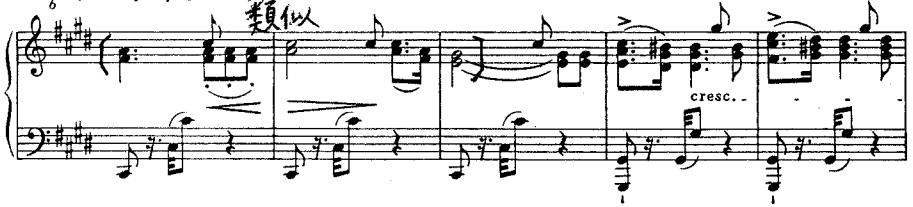


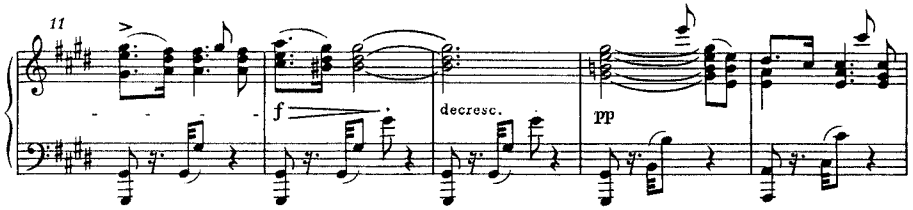
cis:

col pedale

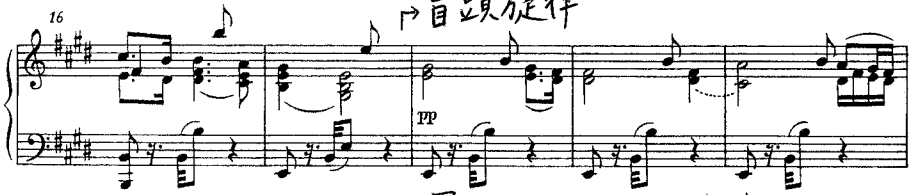
オクターヴの伴奏、オスティナート

<セレナーデ>との類似

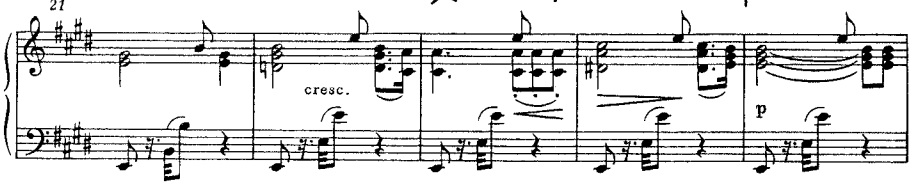


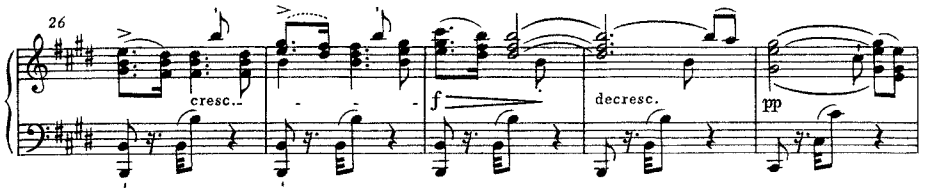


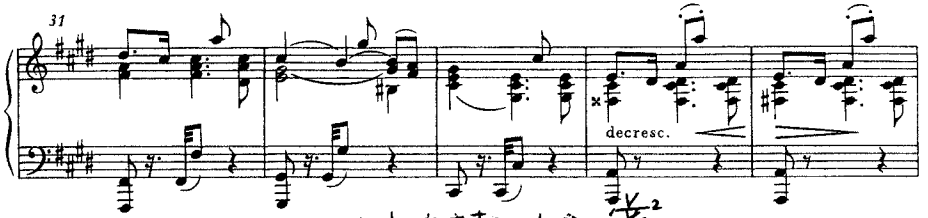
↱冒頭旋律 E:



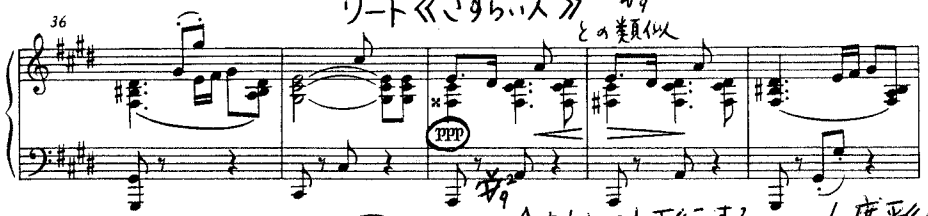
異なる調性で同じ旋律



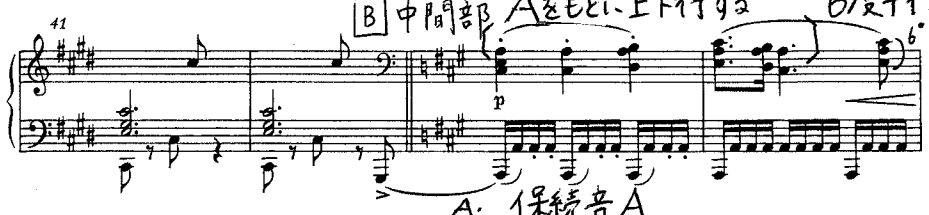




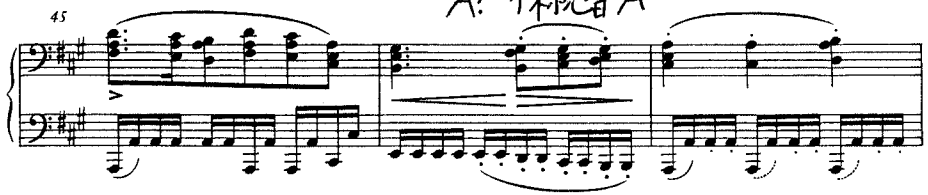
リート《さすらい人》との類似

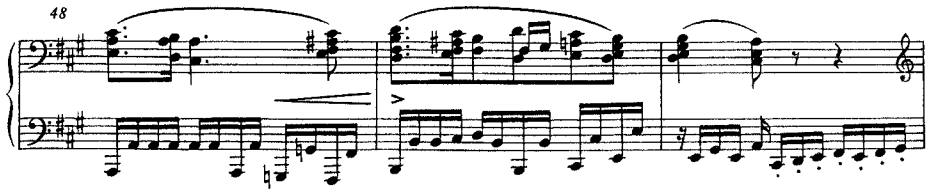


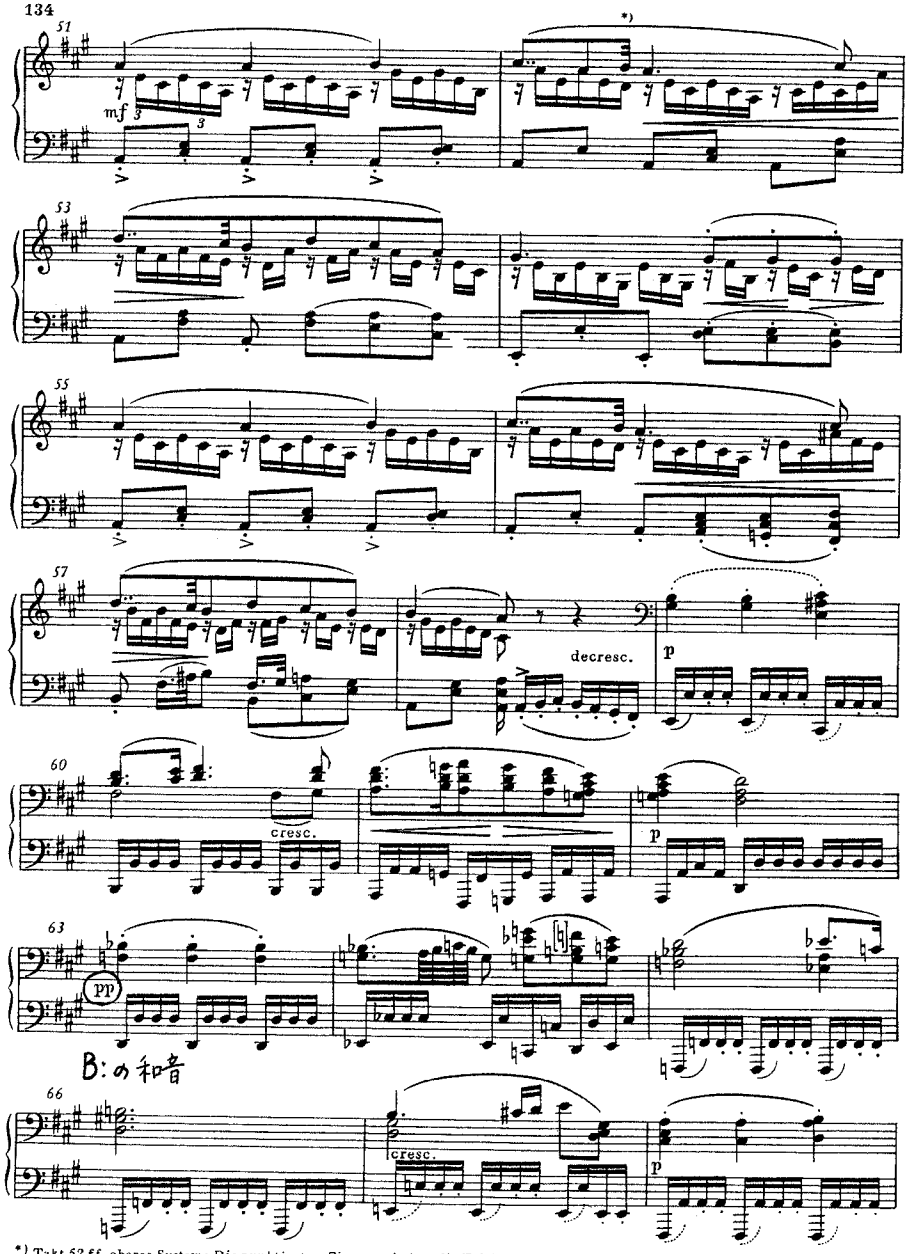
B 中間部 Aをもとに上下行する 6度平行



A: 保続音A

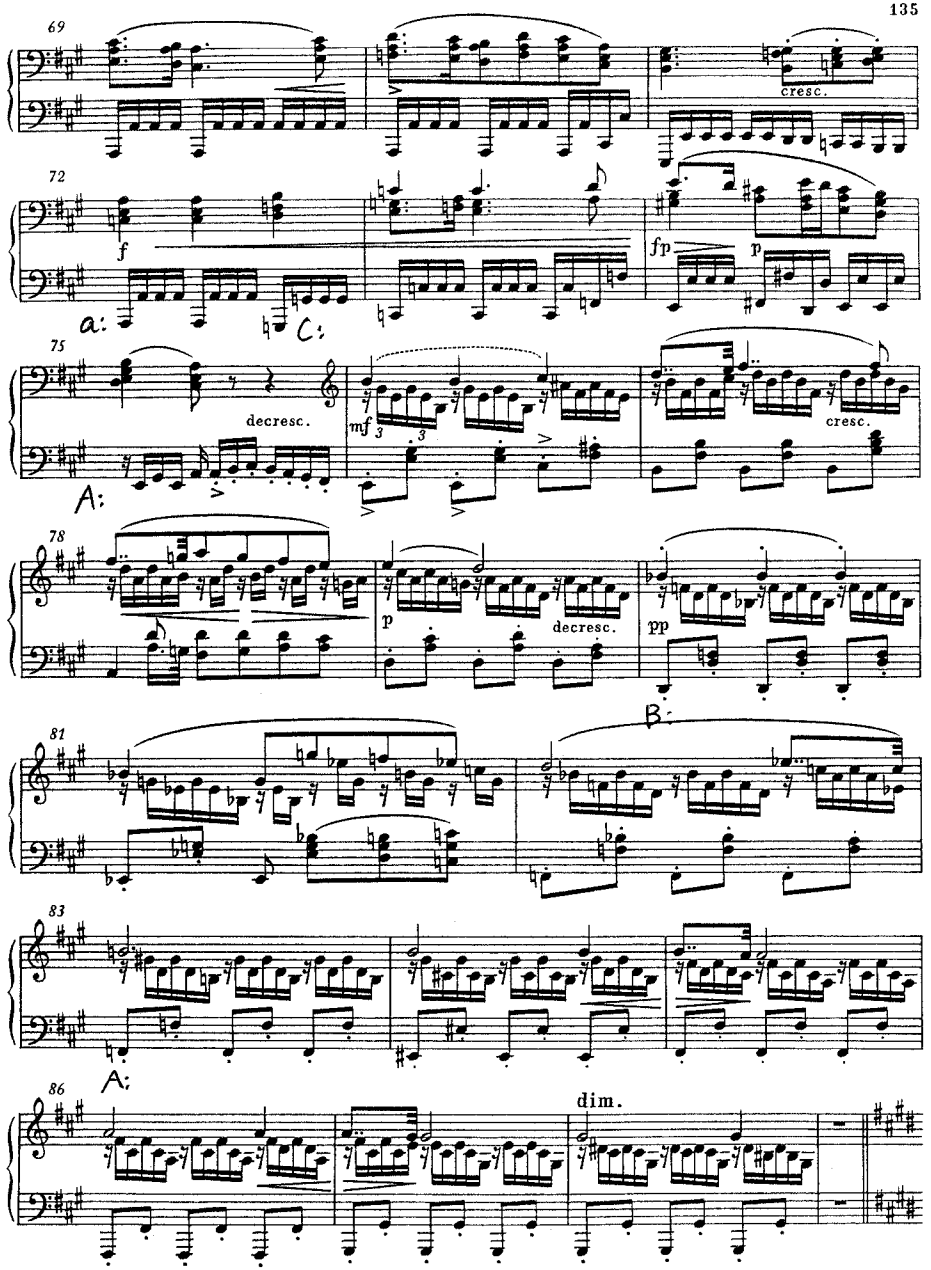




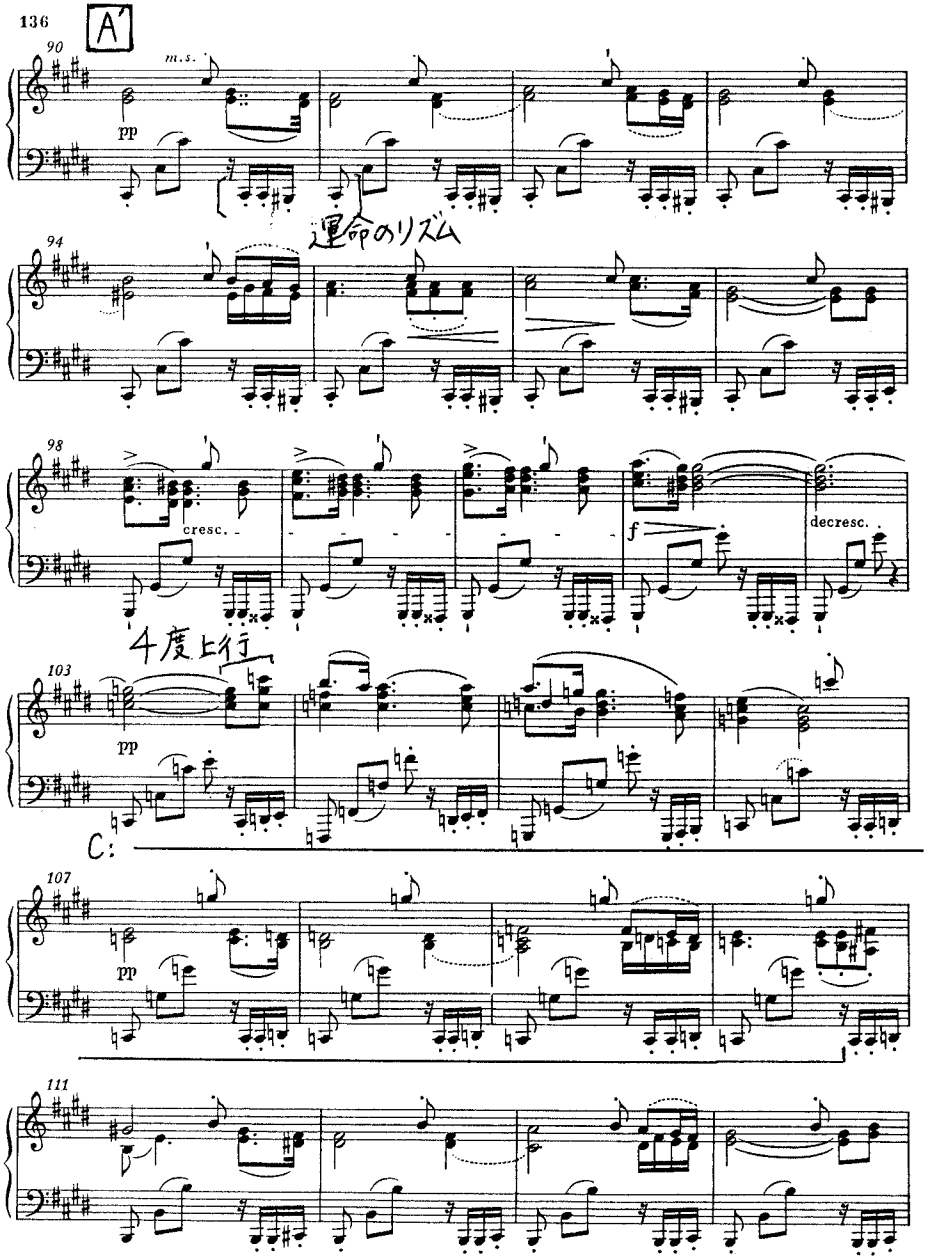


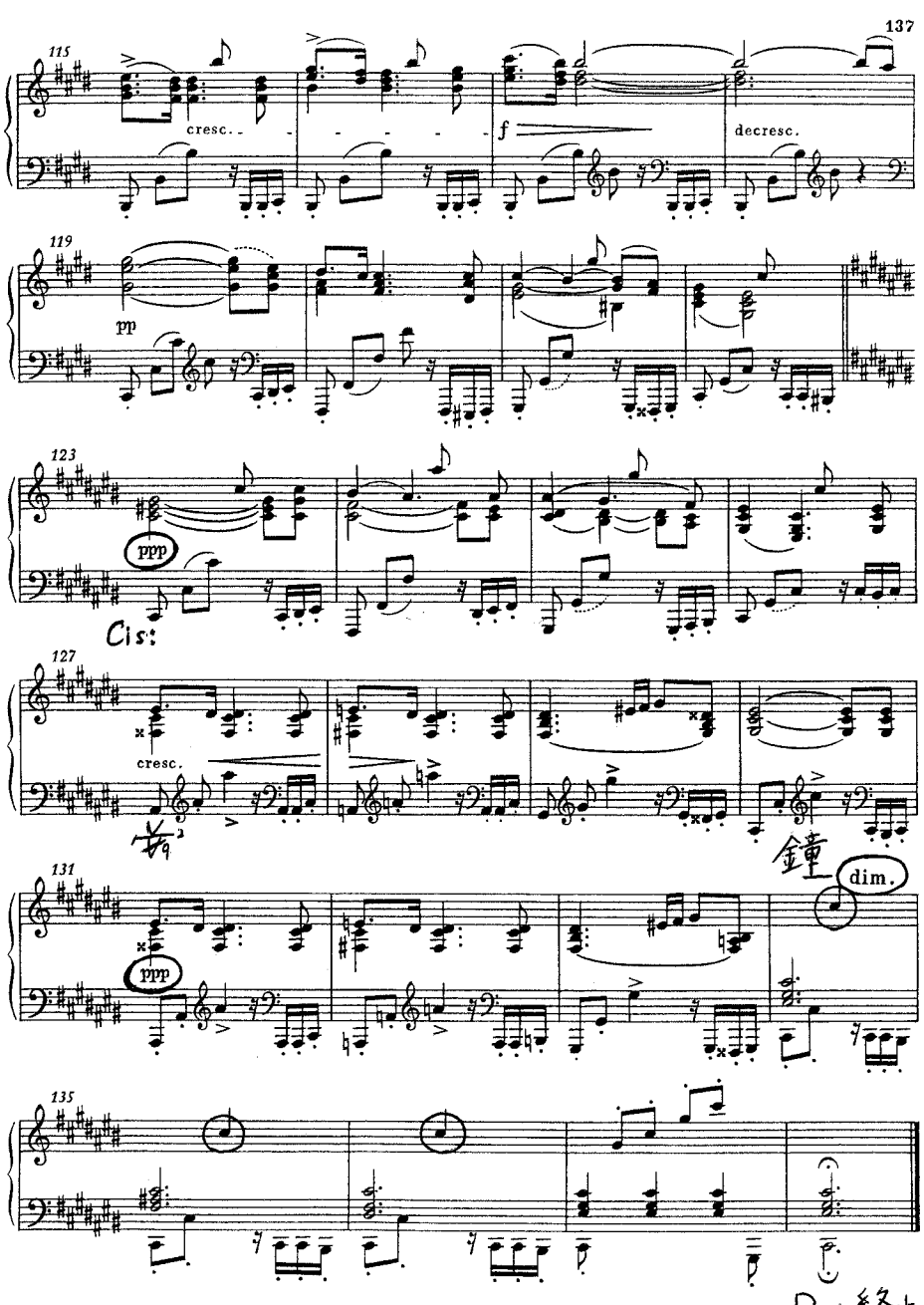
*) Takt 52 ff., oberes System: Die punktierten Figuren sind an die Triolen rhythmisch anzugleichen.

減七和音を介してA durへ転調



cis:

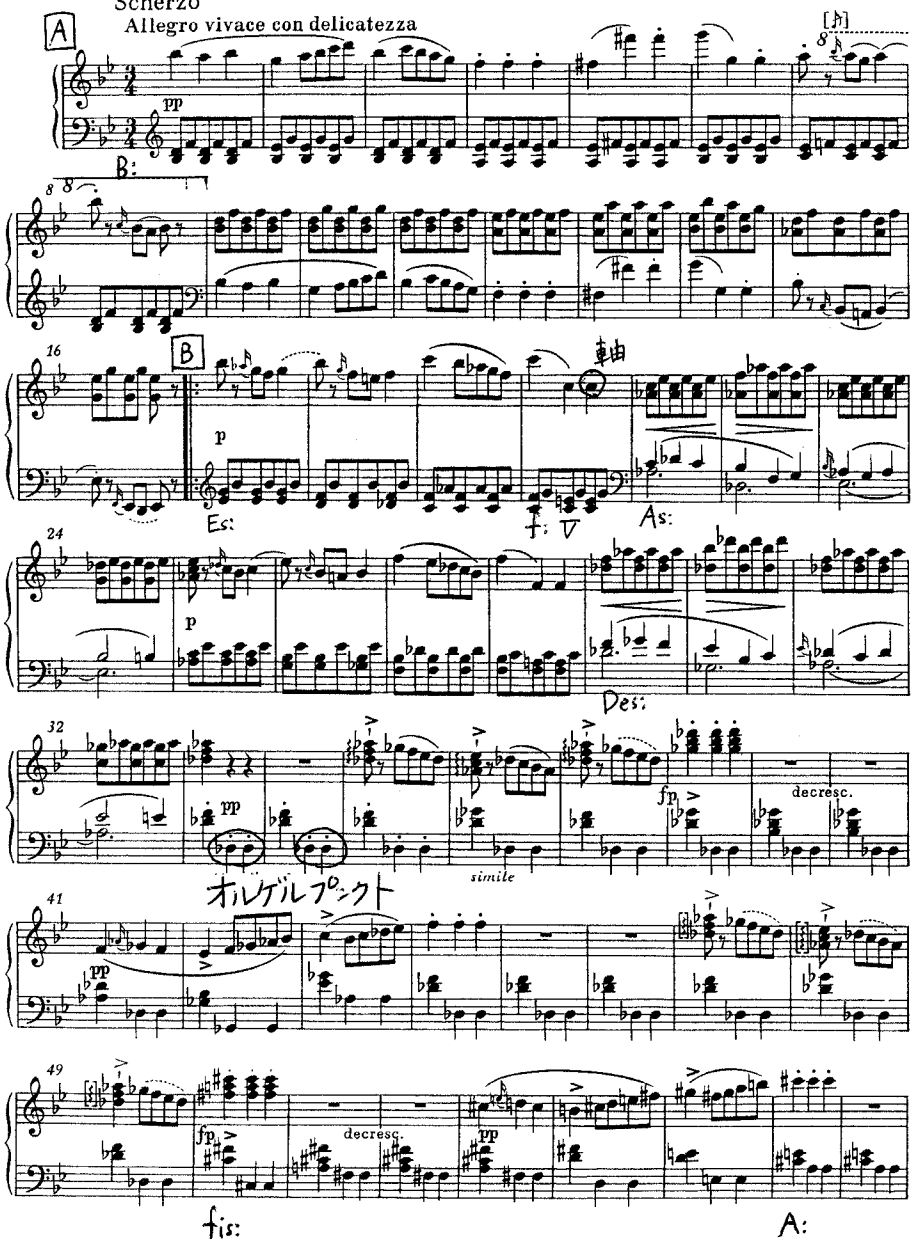

A'
90
m.s.
pp
運命のリズム
94
98
cresc.
f
decresc.
4度上行
103
pp
C:
107
pp
111

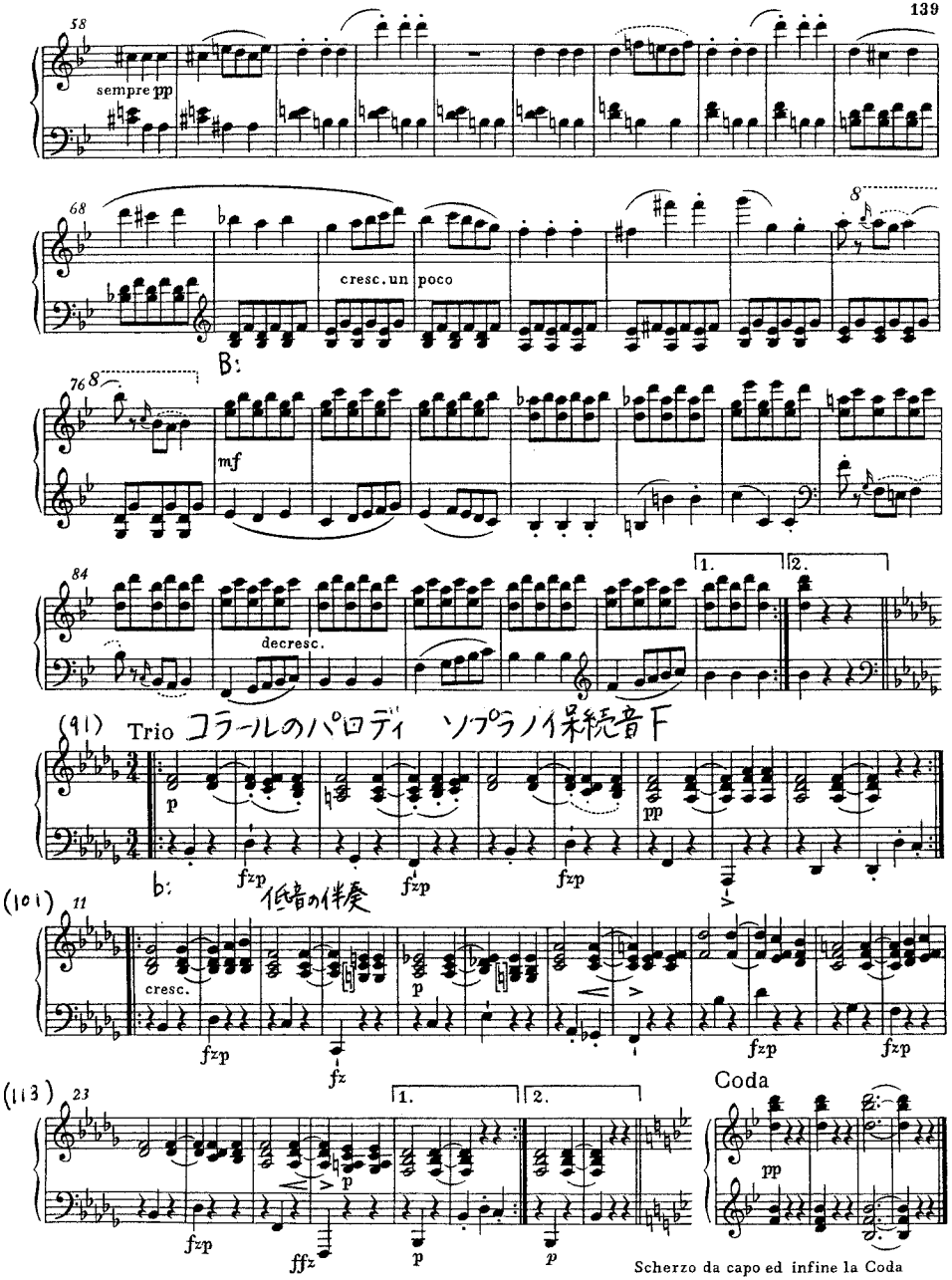

115
cresc.
f
decresc.
119
pp
123
ppp
Cis:
127
cresc.
鐘
131
ppp
dim.
135
Dur終止

第3楽章 ——横の流れ—— ——跳躍——

Scherzo

Allegro vivace con delicatezza

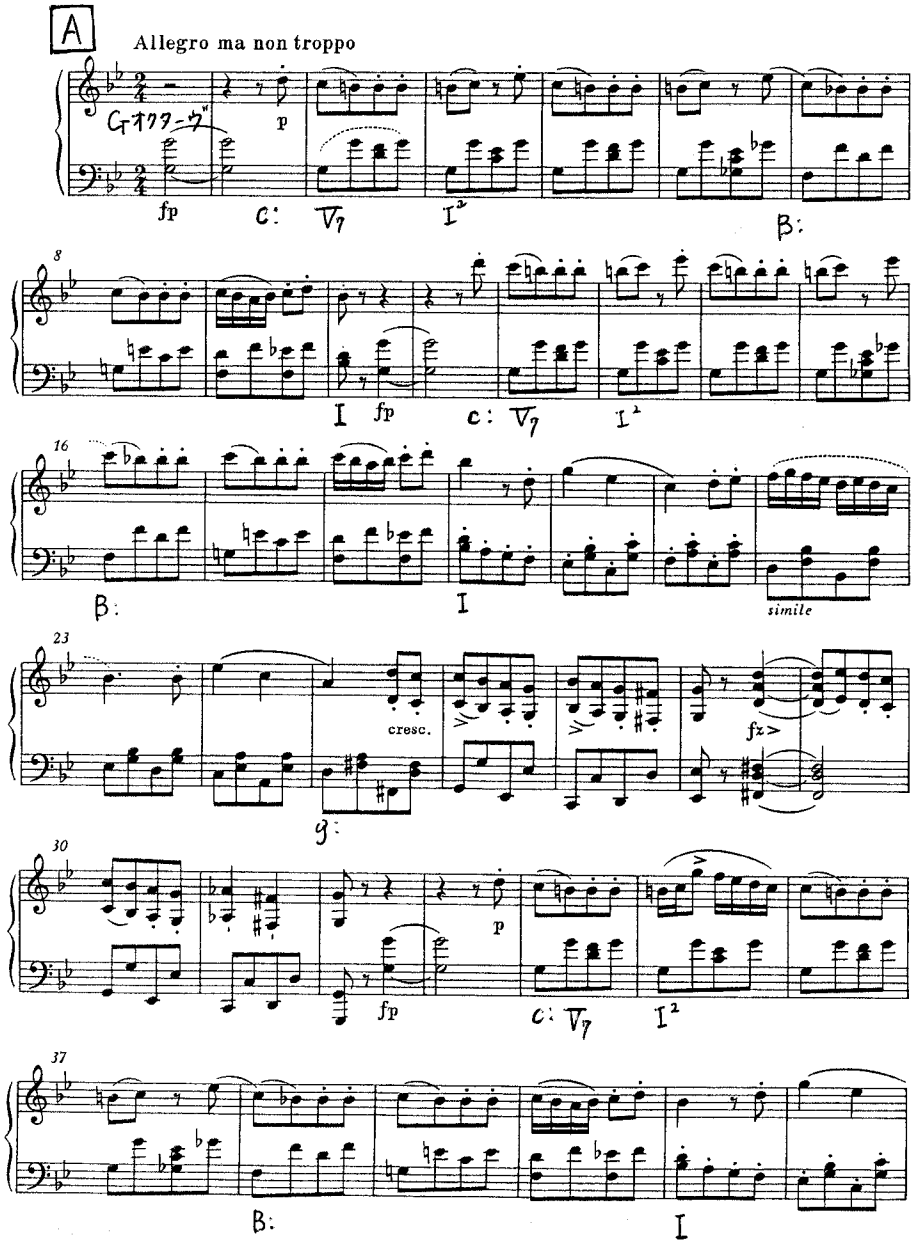


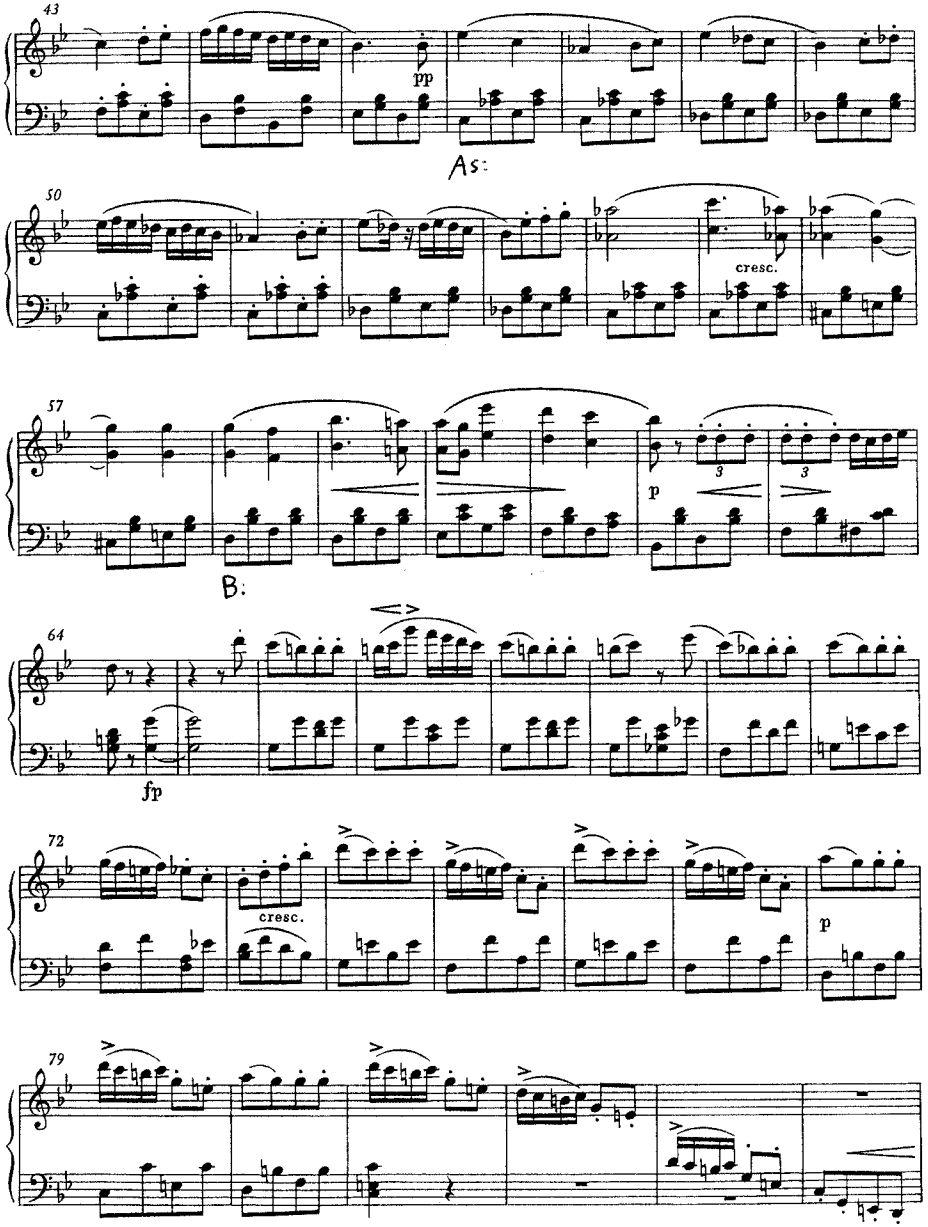


第4楽章

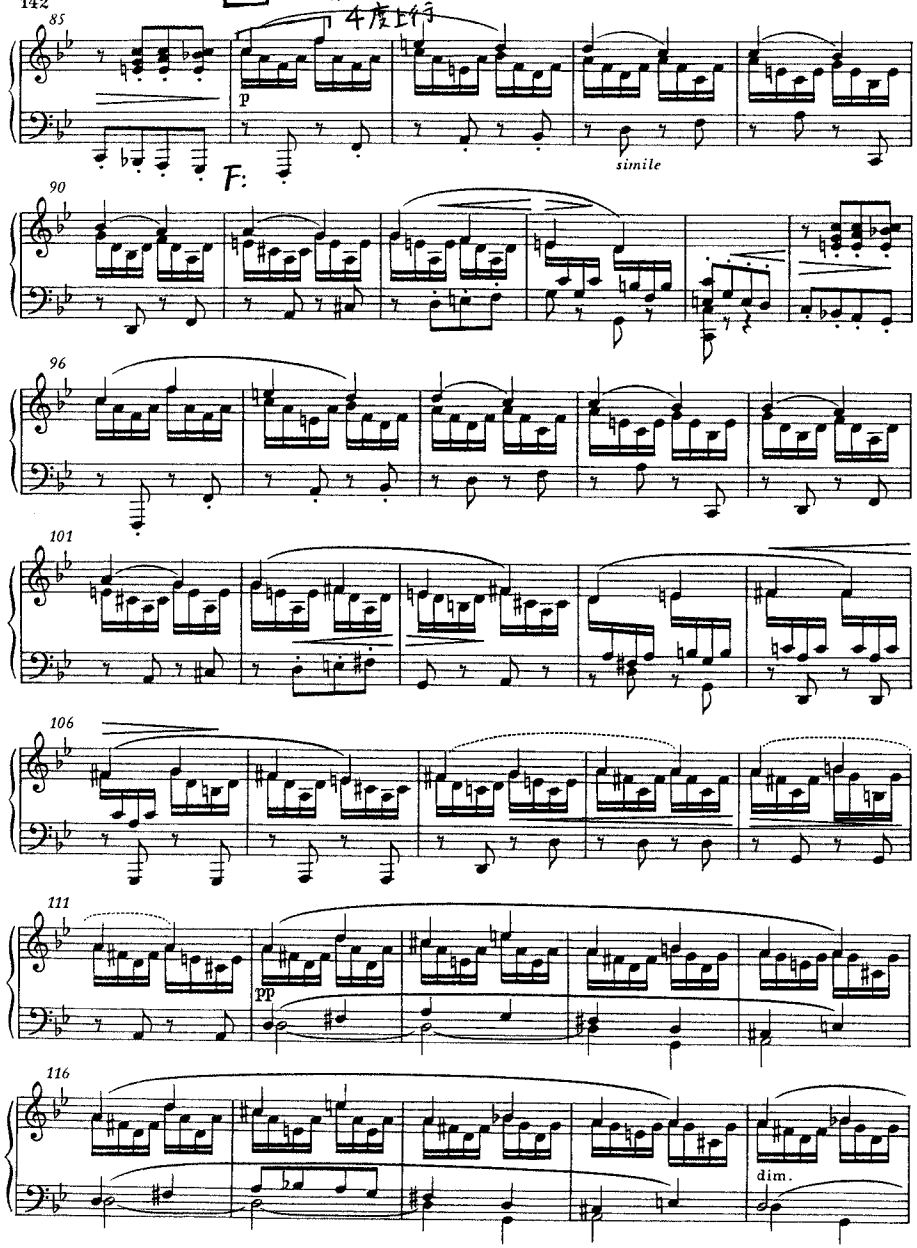
A

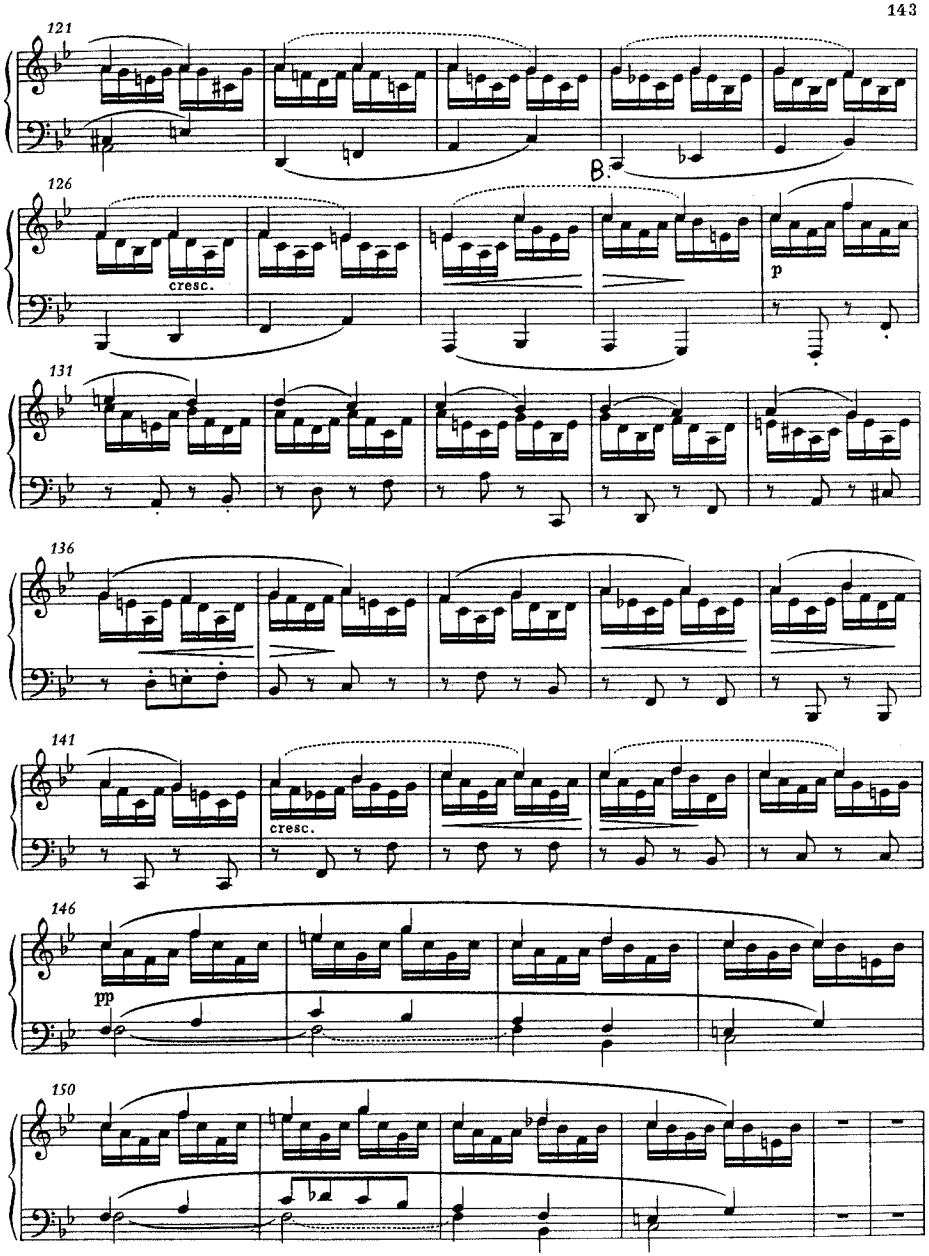
Allegro ma non troppo





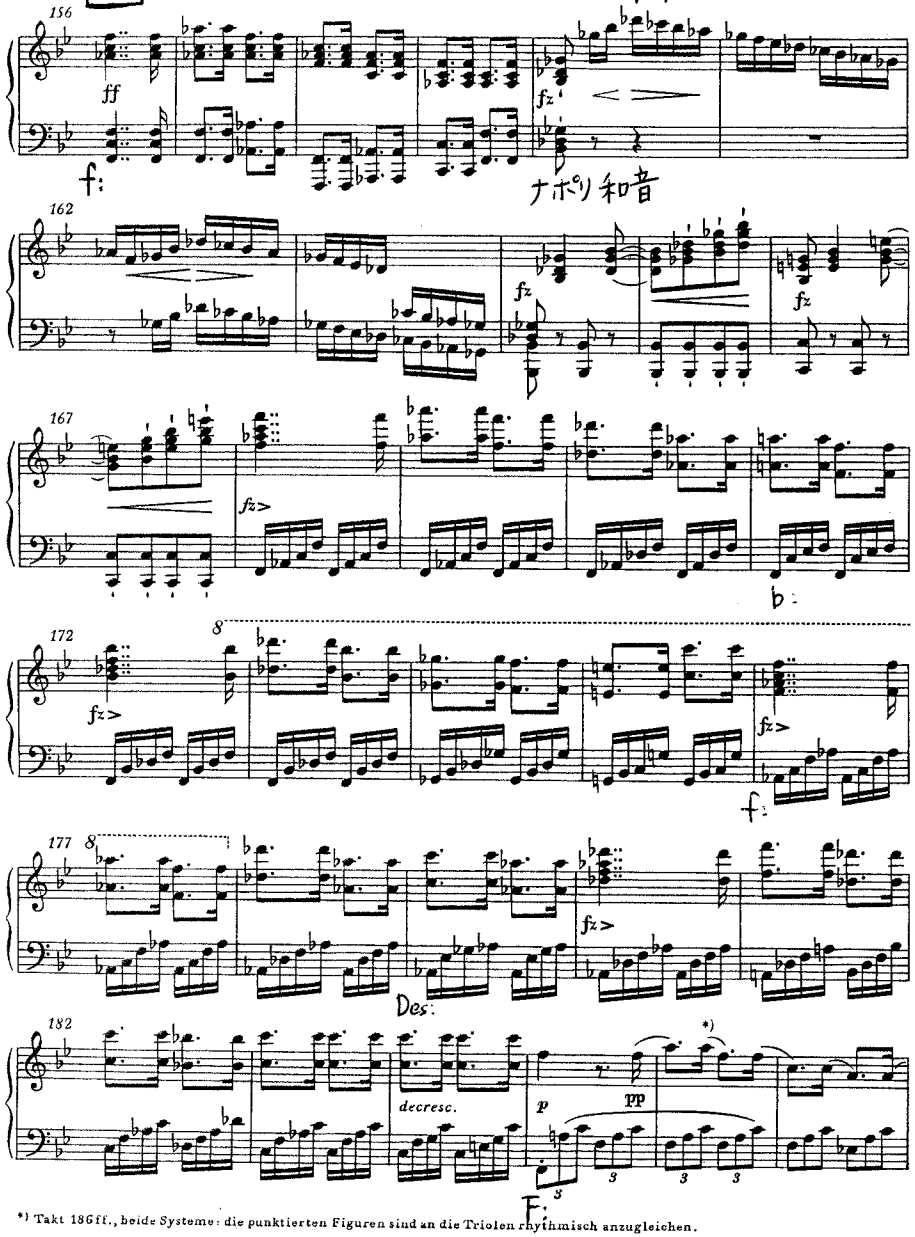
B1 分散されたコラール



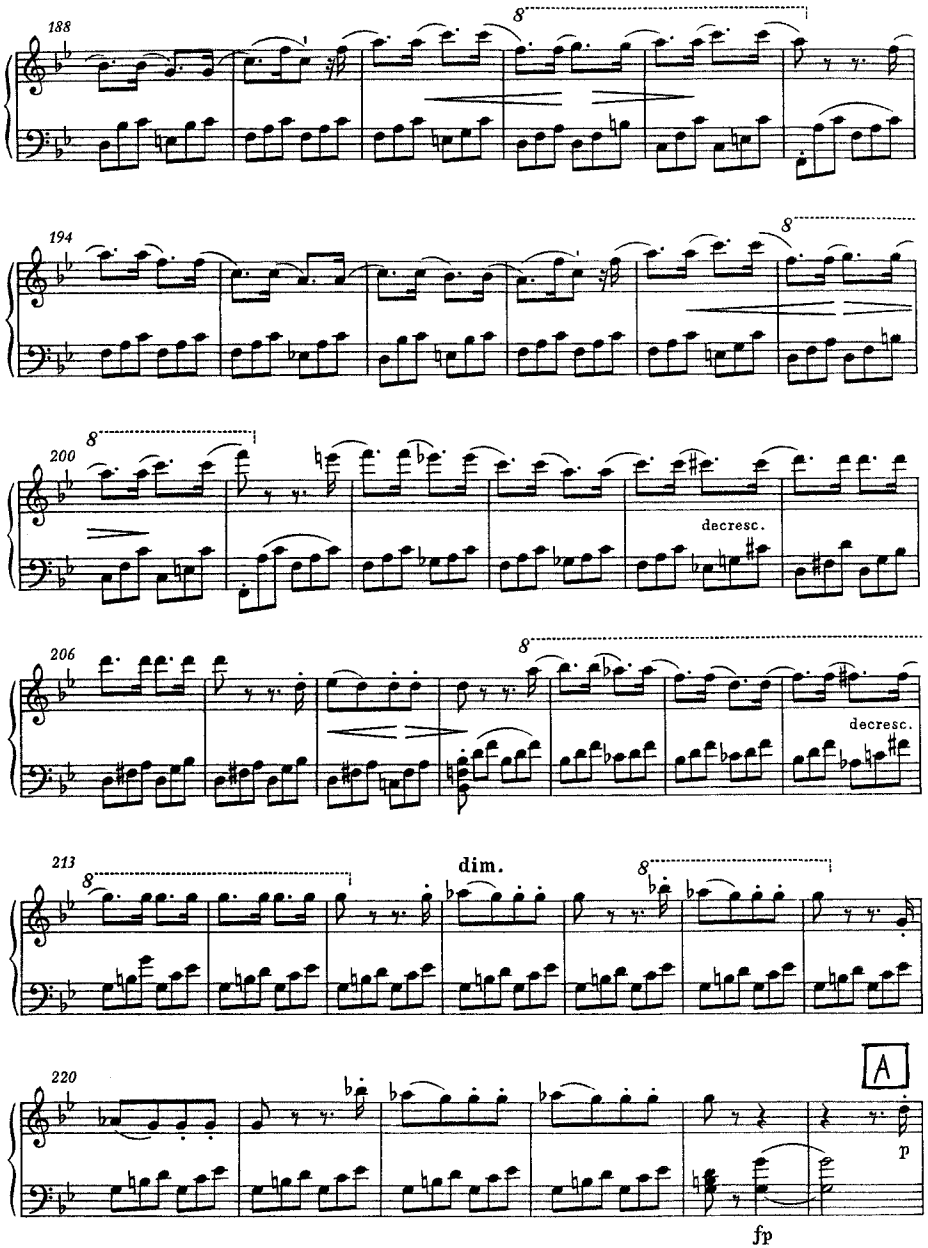


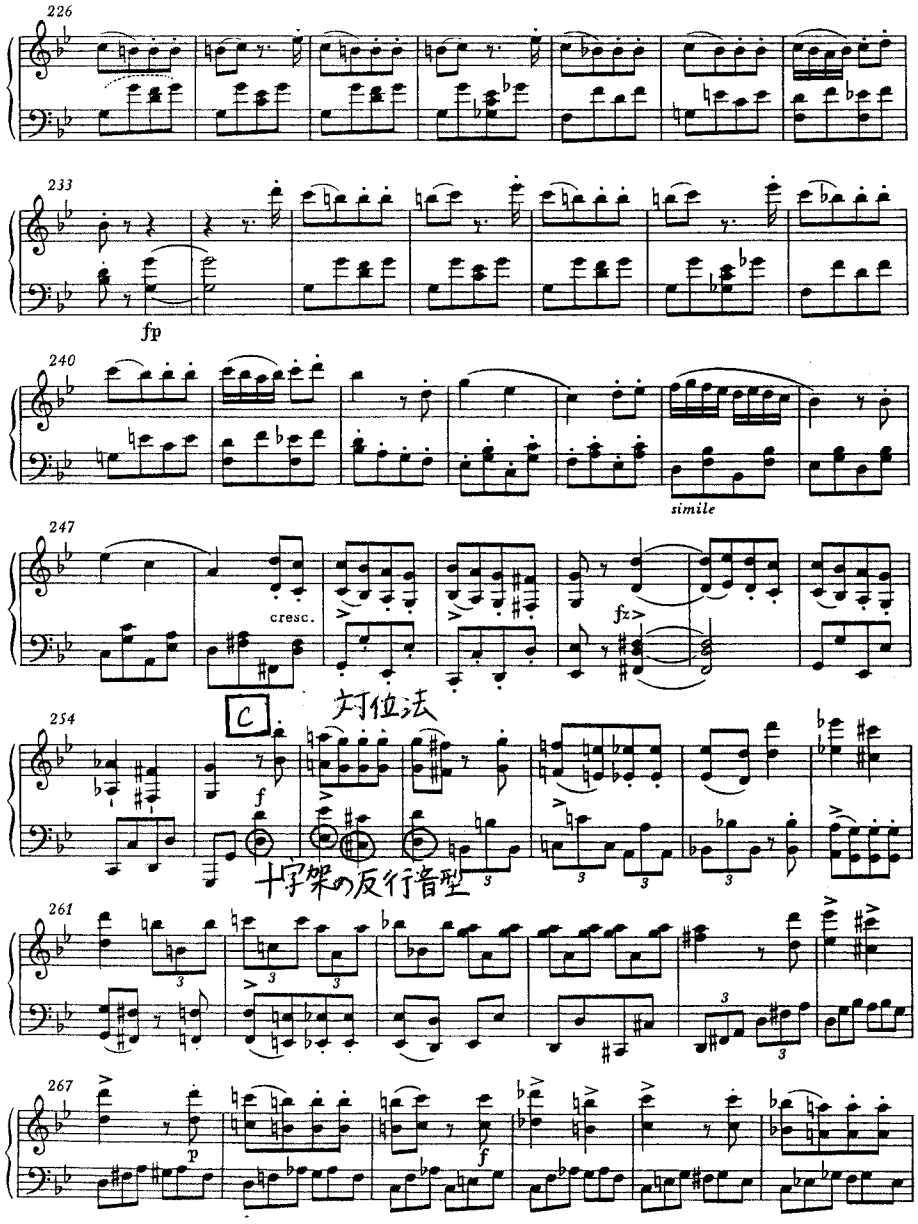
B2

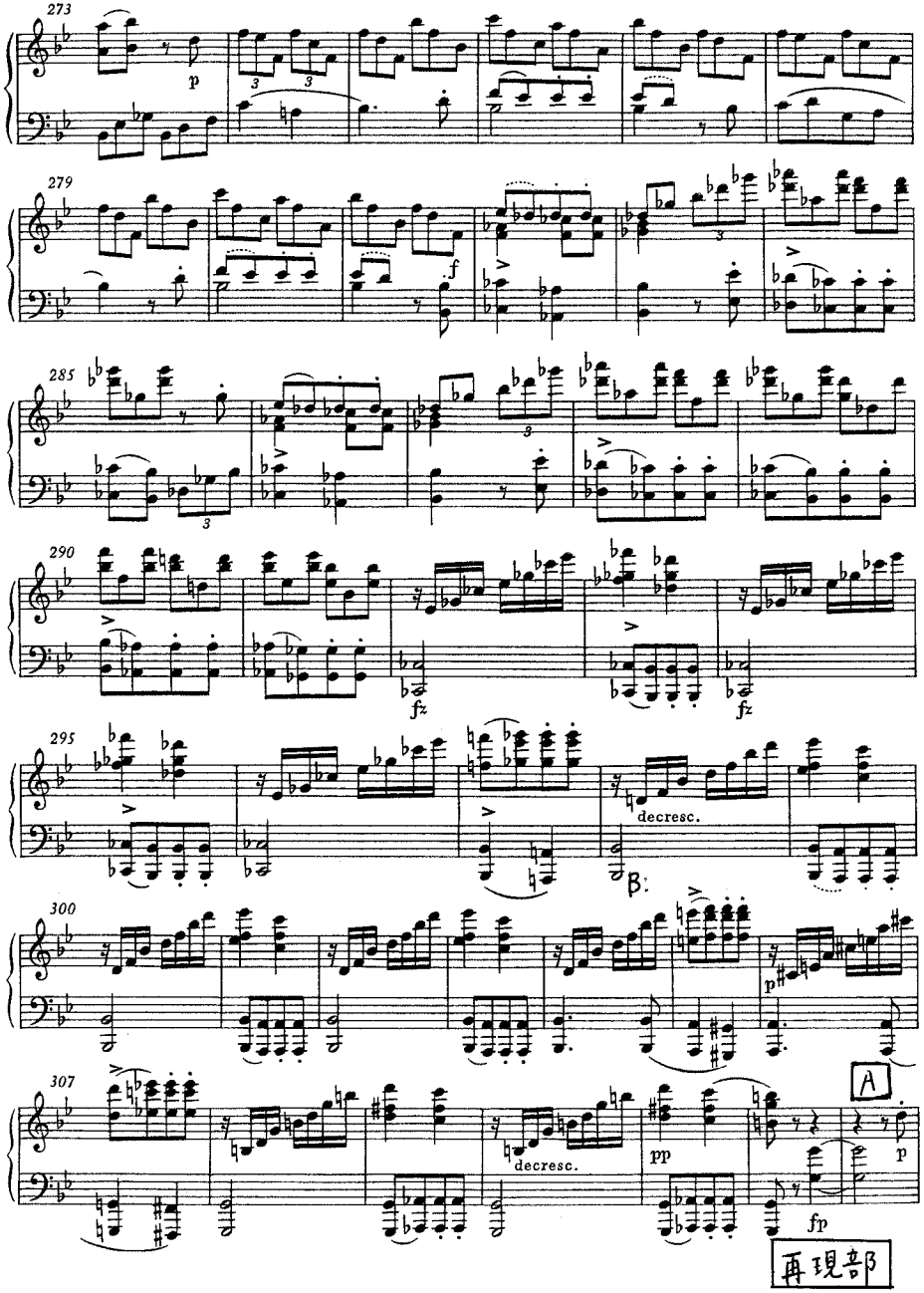
下行スケール

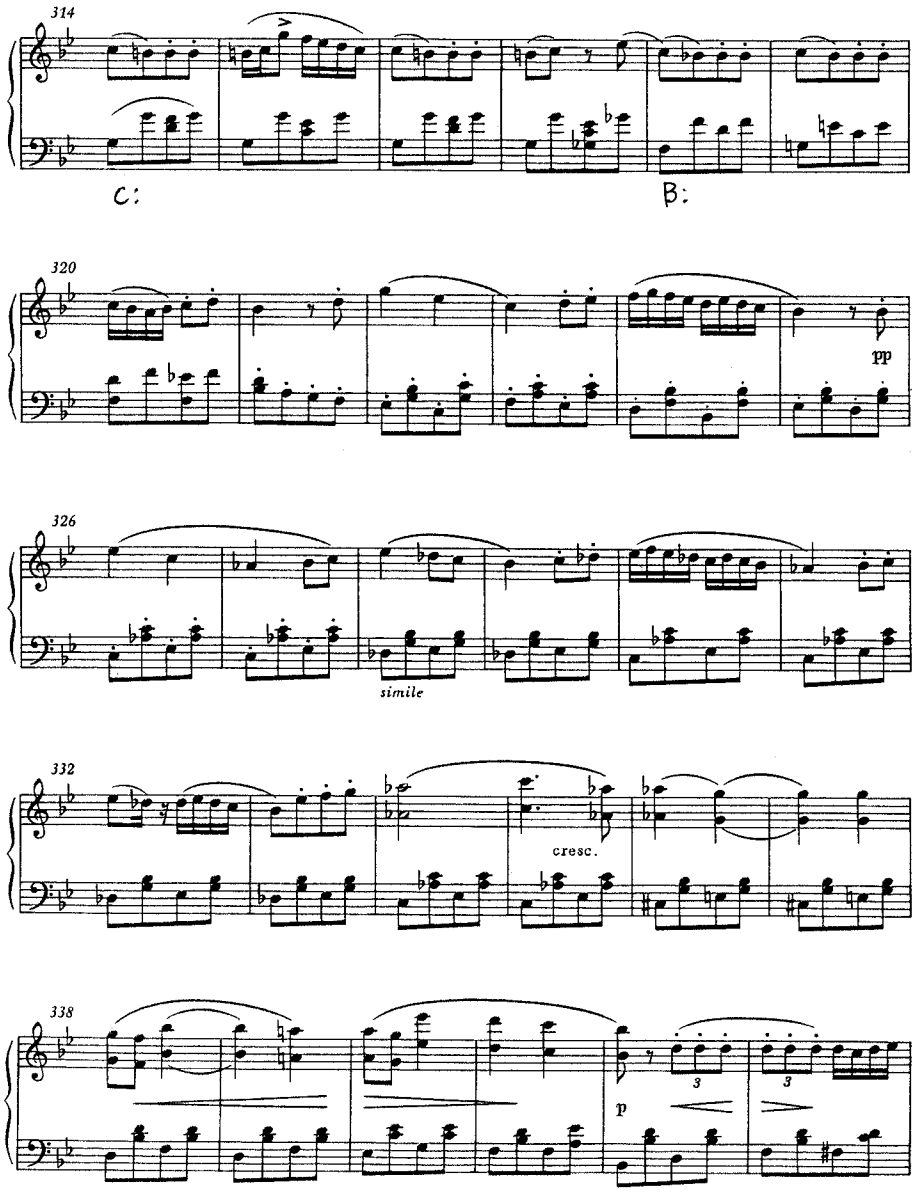


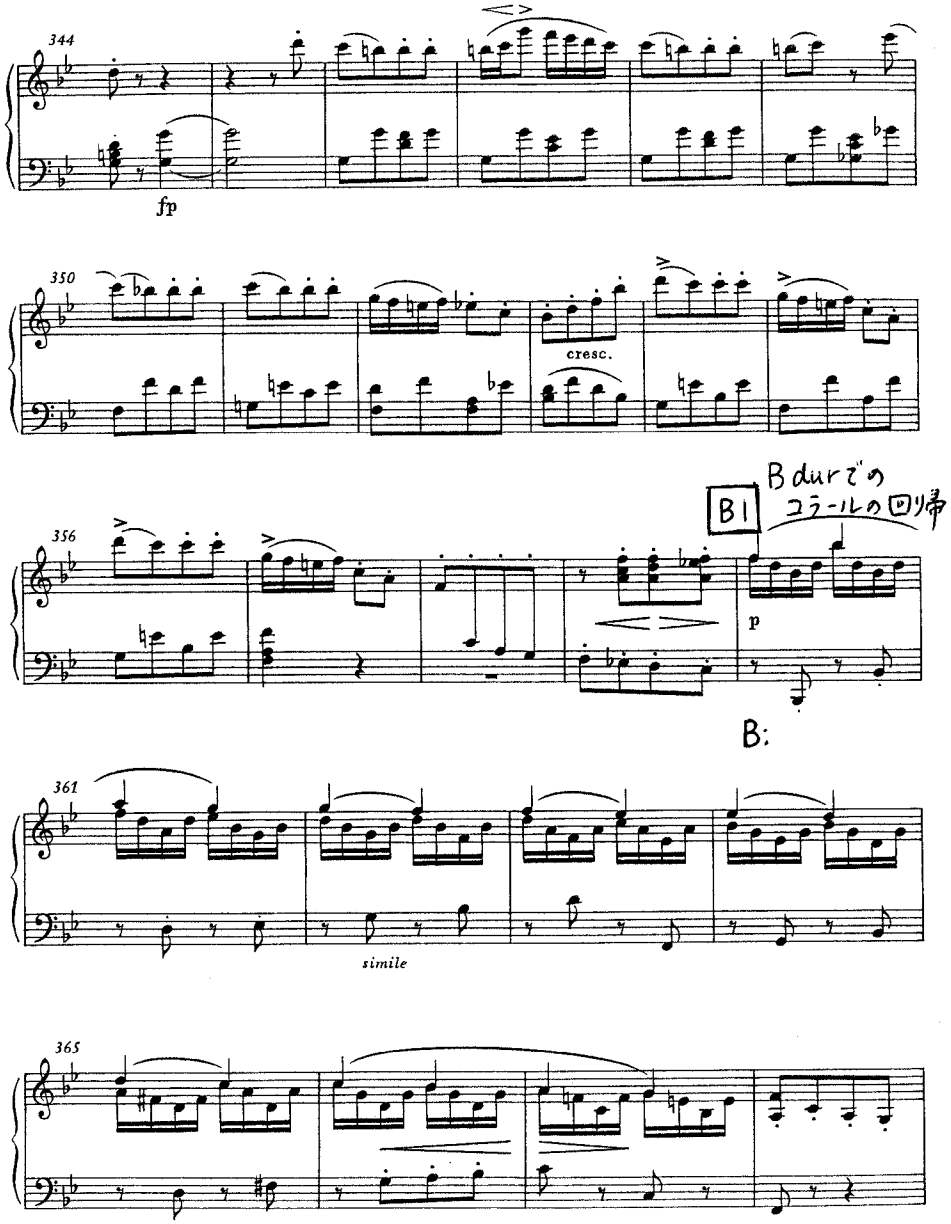
*) Takt 186ff., beide Systeme: die punktierten Figuren sind an die Triolen rhythmisch anzugleichen.

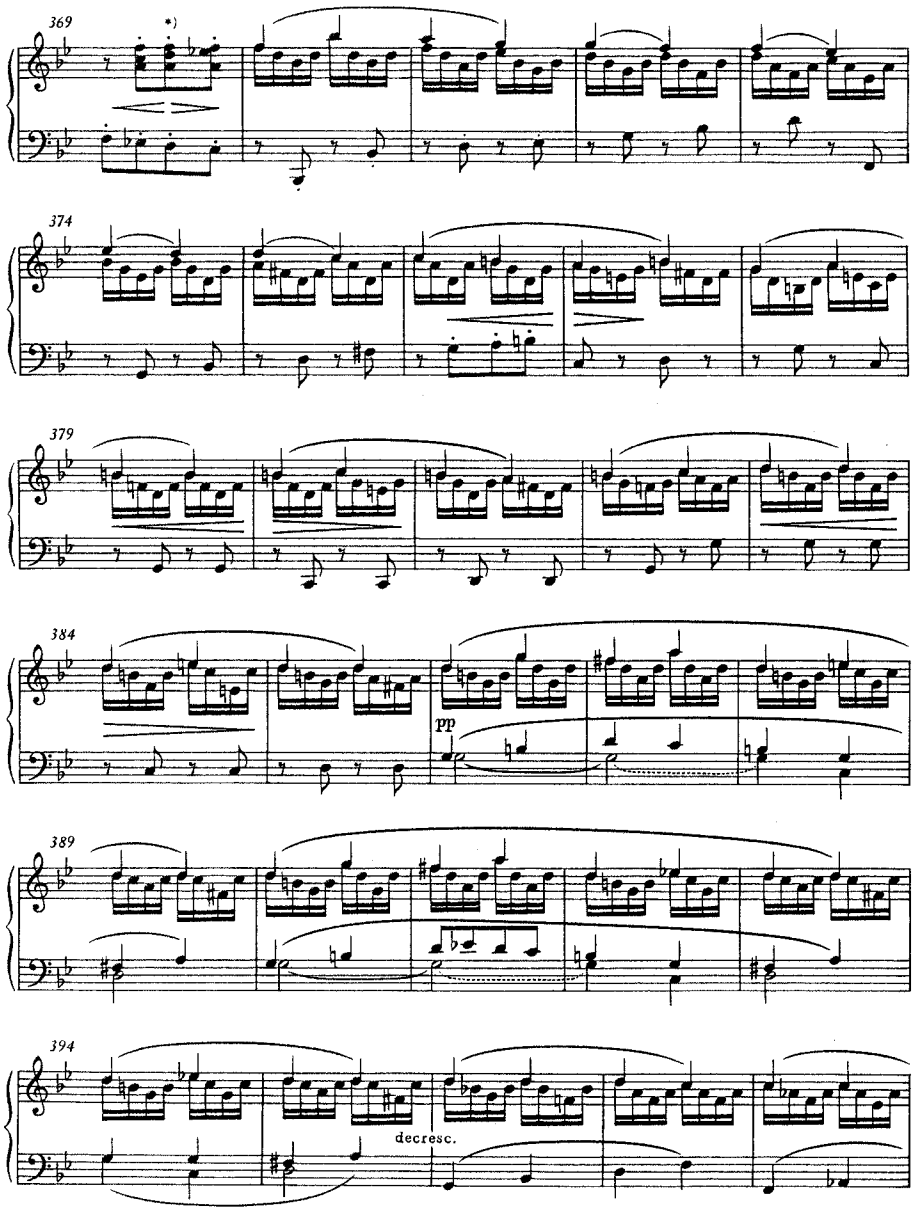



226
233
fp
240
simile
247
cresc.
fz
C
対位法
254
f
十字架の反行音型
261
267
p
f

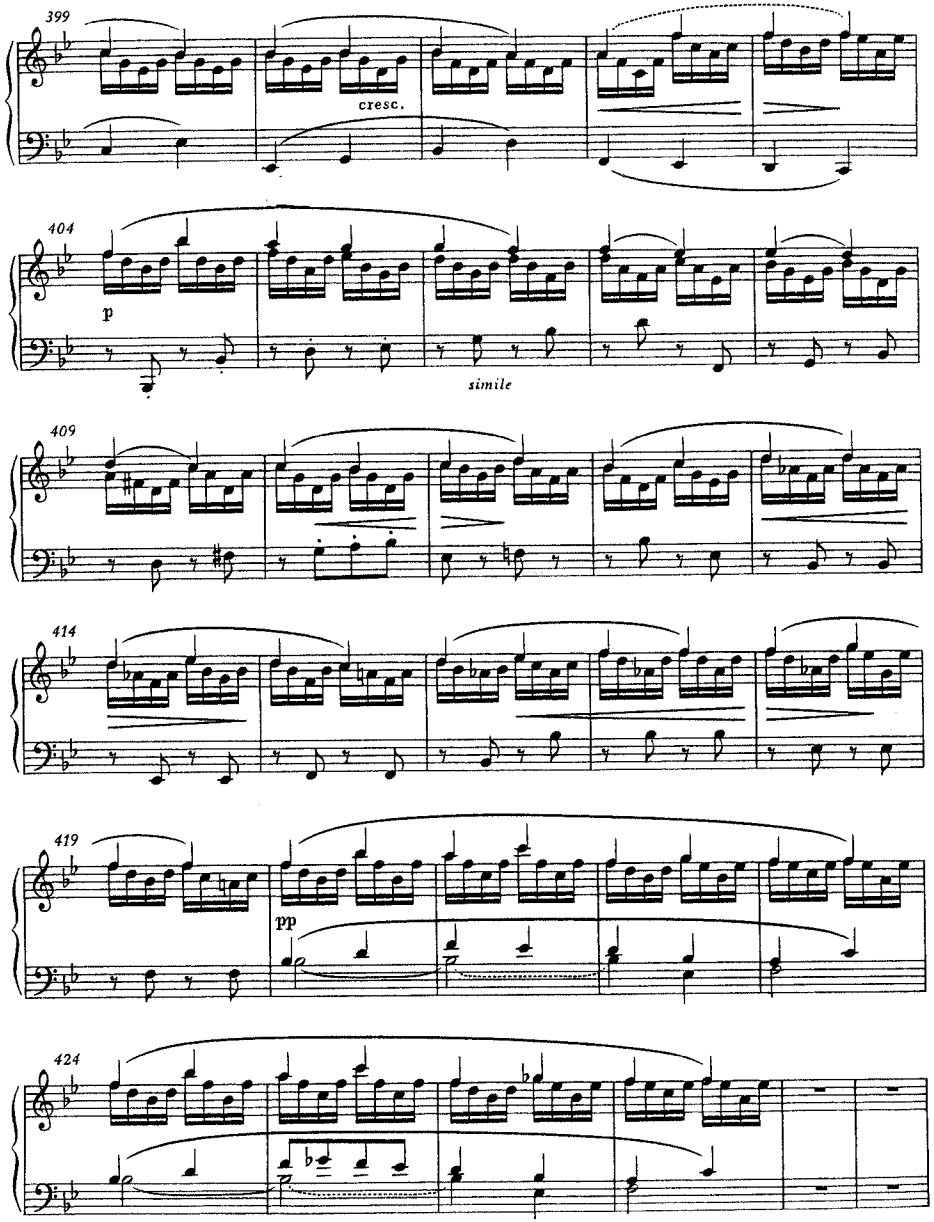

273
p
279
f
285
290
fz
fz
295
decresc.
β:
300
p
307
A
decresc.
pp
fp
再現部


314
C:
B:
320
pp
326
simile
332
cresc.
338
p

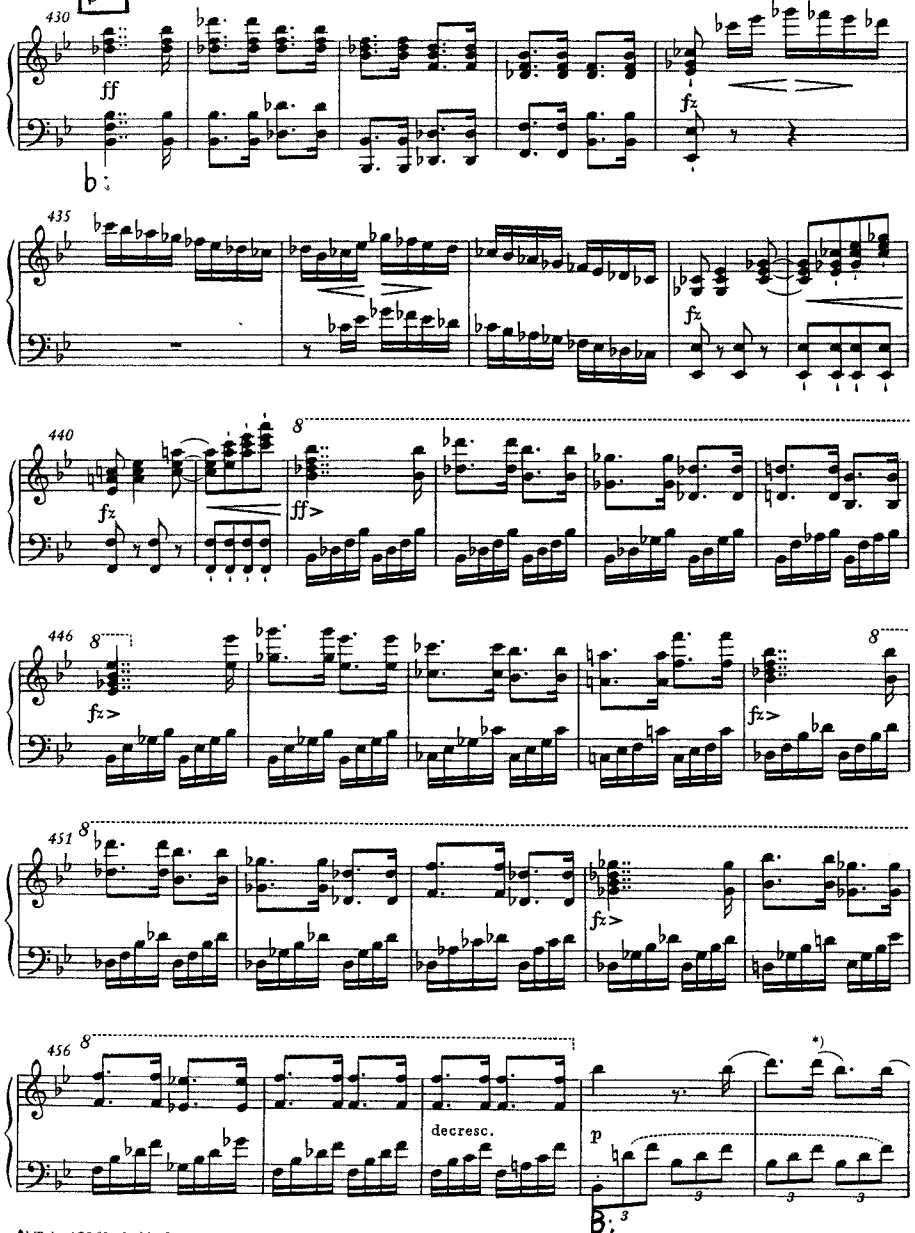

344
fp
350
cresc.
B1
Bdurでの
コラールの回帰
356
p
B:
361
simile
365



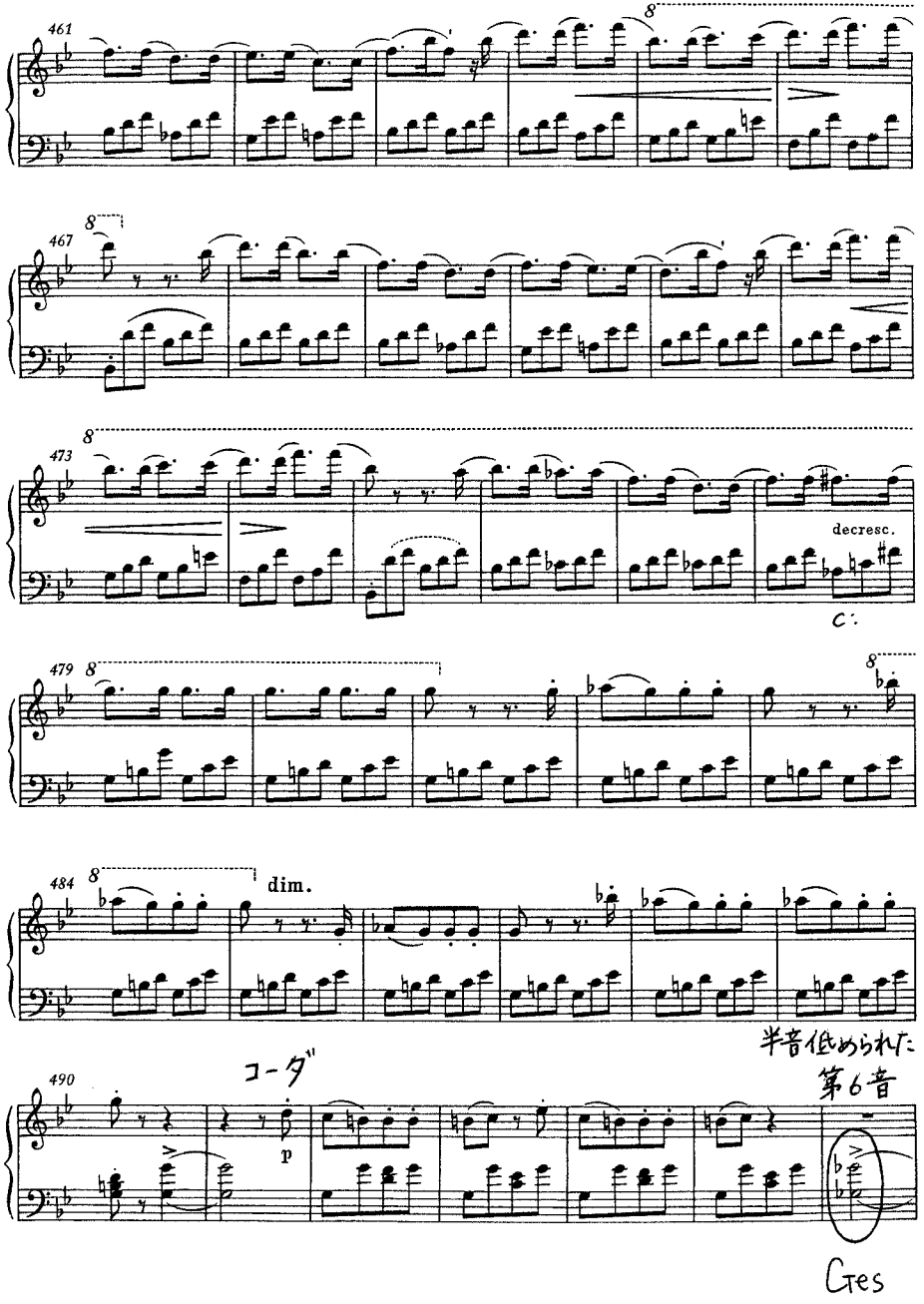
*) Takt 369, oberes System: 3. Achtel im Autograph deutlich *b'+d''+f''*; geändert nach T. 359 (vgl. auch T. 85 und 95).

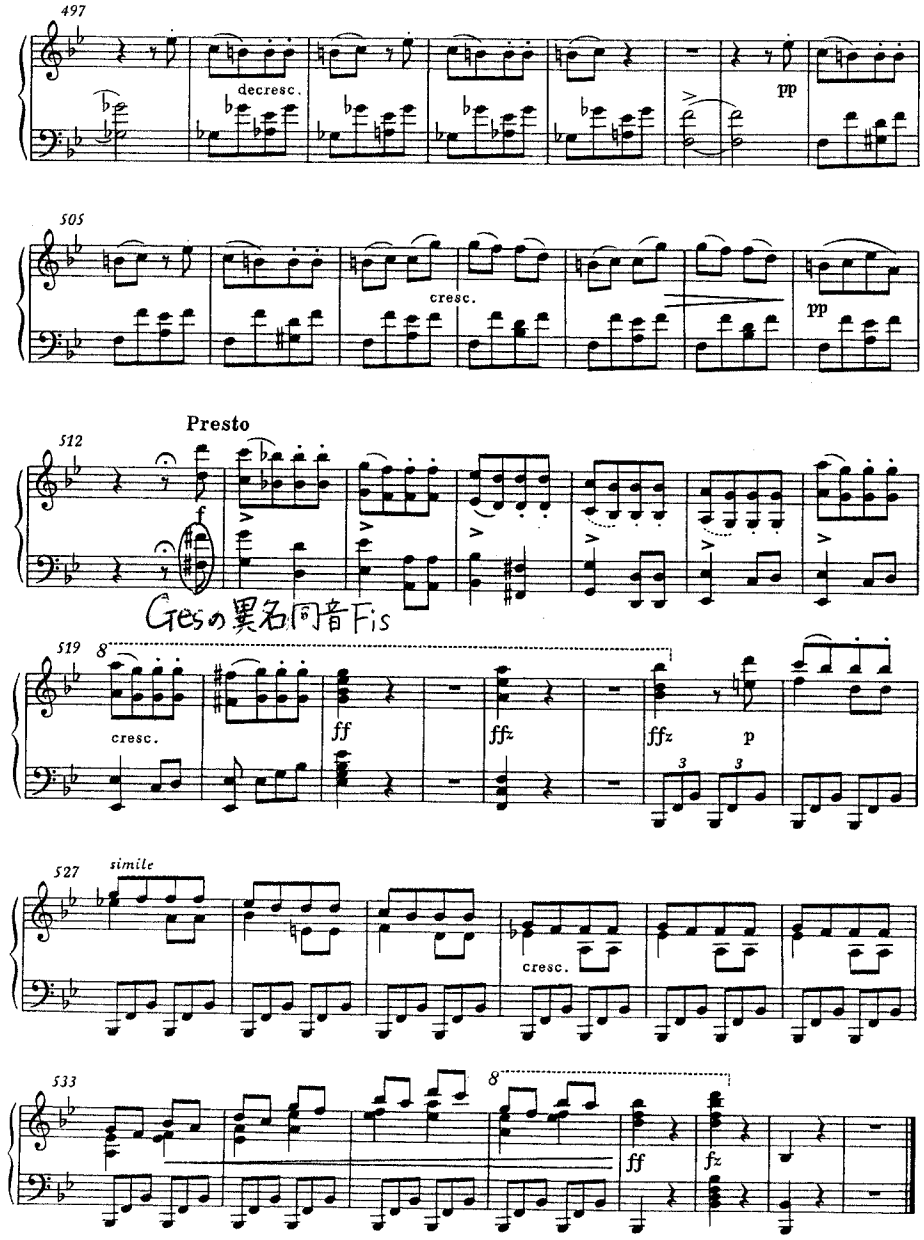


B2



*) Takt 460 ff., beide Systeme: die punktierten Figuren sind an die Triolen rhythmisch anzugleichen.




497
decresc.
pp
505
cresc.
pp
Presto
512
f
Gesの異名同音Fis
519
8
cresc.
ff
ffz
ffz
p
3
3
527
simile
cresc.
533
8
ff
fz