

Kadenzem entfach (1)

2) Nur Grundstellungen

C: I - <u>IV</u> - <u>V</u> - I	a: I - <u>VI</u> - <u>III</u> - <u>IV</u> - I - <u>V</u> - I
G: I - <u>II</u> - <u>III</u> - <u>IV</u> - <u>V</u> - I	e: I - <u>III</u> - <u>IV</u> - I - <u>VI</u> - <u>IV</u> - I
F: I - <u>VI</u> - <u>IV</u> - <u>II</u> - <u>V</u> - I	d: I - <u>IV</u> - <u>V</u> - I - <u>VI</u> - <u>III</u> - <u>IV</u> - <u>V</u> - I

B: I-IV-II-V-I

b) Mit Umstellungen

D: I-⁸I₆-II-IV₆-⁴⁻³V-I
 B: I-IV-II₆-I₄-V-I
 A: I-⁵V₆-I-II₆-I₄-V-I
 Es: I-⁸IV₆-II₆-⁴⁻³V-I

h: $I - \#VII^6 - I^6 - II^6 - IV^4 - I$
 g: $I - IV^6 - II^6 - I^6 - IV^4 - I$
 fiv: $I - I^6 - IV^4 - IV^4 - I$
 c: $I - \#V^3 - I^6 - IV^4 - I^6 - \#IV^4 - I$

c) Mit Tragschluß

$$\begin{array}{l} \text{As: I-IV-VI-IV-I} \\ \text{E: I-VI-I-IG-IV-VI-IV-I} \end{array}$$

f: I-³IV6, I6, ^{4-#}IV - VI - IV - I
 cb: I-VI-IV-^{4-#}V - VI - IV - I

Kadenzen (2)

1) Dur: $\begin{smallmatrix} 3 \\ 3\# \end{smallmatrix}$ I - $\underline{\text{V}_5^6}$ - I - $\underline{\text{II}_5^6}$ - I_4^6 - V_7 ($\# \text{VII}^7$): $\underline{\text{VI}}$ - IV - $\underline{\text{V}}$ - I

2) Moll: $\begin{smallmatrix} 8 \\ 1\# \end{smallmatrix}$ I - $\underline{\text{II}_5^6}$ ($\underline{\text{VII}}$) I_4^6 - $\underline{\text{V}}$ - I

3) Dur: $\begin{smallmatrix} 5 \\ 4\# \end{smallmatrix}$ I - $\underline{\text{III}_5^6}$ (V_5^6) I_4^6 - V_2 - I_6 (V_5^6): $\underline{\text{IV}}$ ($\begin{smallmatrix} 6 \\ \text{VII} \end{smallmatrix}$) I_4^6 ($\# \text{VII}^7$): $\underline{\text{VI}}$ - IV - I

4) Dur: $\begin{smallmatrix} 8 \\ 4b \end{smallmatrix}$ I - $\underline{\text{V}_3^4}$ - I_6 - $\underline{\text{II}_5^6}$ ($\begin{smallmatrix} 6 \\ \text{VII} \end{smallmatrix}$) I_4^6 ($\# \text{VII}^7$): $\underline{\text{VI}}$ - IV - $\underline{\text{V}_5^6}$ - I

5) Moll: $\begin{smallmatrix} 8 \\ 1b \end{smallmatrix}$ I - I_6 - $\underline{\text{II}_6}$ (VII): $\underline{\text{V}}$ - VI - IV - I_4^6 - $\underline{\text{V}}$ - I

6) Moll: $\begin{smallmatrix} 8 \\ 2\# \end{smallmatrix}$ I - $\underline{\text{V}_3^4}$ - I_6 (V_5^6): $\underline{\text{IV}}$ - I_4^6 - $\underline{\text{V}_7}$ - VI - IV - I

7) Moll: $\begin{smallmatrix} 8 \\ 2b \end{smallmatrix}$ I - $\underline{\text{V}_5^6}$ - I - $\underline{\text{V}_3^4}$ - I_6 (V_5^6): $\underline{\text{IV}}$ ($\begin{smallmatrix} 6 \\ \text{VII} \end{smallmatrix}$) I_4^6 - $\underline{\text{V}}$ - I

8) Moll: $\begin{smallmatrix} 8 \\ 3\# \end{smallmatrix}$ I - $\underline{\text{V}}$ - VI - III - ($\# \text{VII}^7$): $\underline{\text{IV}}$ - $\underline{\text{II}_5^6}$ (V_5^6): $\underline{\text{V}}$ - I

9) Dur: $\begin{smallmatrix} 3 \\ 5\# \end{smallmatrix}$ I - $\underline{\text{VII}_6}$ - I_6 - $\underline{\text{II}_6}$ - I_4^6 ($\# \text{VII}^7$): $\underline{\text{VI}}$ ($\begin{smallmatrix} 6 \\ \text{VII} \end{smallmatrix}$): $\underline{\text{V}}$ - I

10) Dur: $\begin{smallmatrix} 8 \\ 5b \end{smallmatrix}$ I (V_5^6): $\underline{\text{IV}}$ ($\begin{smallmatrix} 6 \\ \text{VII} \end{smallmatrix}$) I_4^6 - $\underline{\text{V}}$ - VI - $\underline{\text{II}_5^6}$ - $\underline{\text{V}}$ - I

Kadenzen (3)

1) Dur: $\begin{smallmatrix} 3 \\ 6\# \end{smallmatrix}$ I - $\overset{8}{\text{II}}\overset{\#}{5}$ ($\overset{b7}{\text{VII}}$) $\overset{8}{\text{I}}\overset{\#}{4}$ ($\# \overset{b7}{\text{VII}}$): $\overset{8}{\text{VII}}$ - $\overset{8}{\text{IV}}$ - $\overset{8}{\text{I}}\overset{\#}{4}$ - $\overset{8}{\text{VII}}$ - I
 $\boxed{\text{V}}$

2) Moll: $\begin{smallmatrix} 8 \\ 3b \end{smallmatrix}$ I - $\overset{8}{\text{II}}\overset{\#}{5}$ ($\overset{b7}{\text{VII}}$) $\overset{8}{\text{I}}\overset{\#}{4}$ - $\overset{\#}{\text{VII}}$ - $\overset{8}{\text{VII}}$ - $\overset{8}{\text{III}}$ ($\# \overset{b7}{\text{VII}}$): $\overset{8}{\text{VII}}$ - $\overset{8}{\text{bII}}$ - $\overset{8}{\text{I}}\overset{\#}{4}$ - $\overset{8}{\text{VII}}$ - I

3) Moll: $\begin{smallmatrix} 8 \\ 4\# \end{smallmatrix}$ I - $\overset{8}{\text{VII}}$ ($\overset{\#}{\text{VII}}$): $\overset{8}{\text{IV}}$ - $\overset{8}{\text{I}}\overset{\#}{4}$ ($\overset{b7}{\text{VII}}$): $\overset{8}{\text{VII}}$ - $\overset{8}{\text{I}}\overset{\#}{4}$ - $\overset{8}{\text{VII}}$ - I

4) Dur: $\begin{smallmatrix} 8 \\ 6b \end{smallmatrix}$ I - $\overset{8}{\text{VII}}$ ($\overset{\#}{\text{VII}}$): $\overset{65}{\text{IV}}$ - $\overset{65}{\text{II}}$ - $\overset{65}{\text{I}}\overset{\#}{4}$ ($\overset{b7}{\text{VII}}$): $\overset{8}{\text{VII}}$ - $\overset{8}{\text{I}}$ ($\overset{b7}{\text{VII}}$): $\overset{65}{\text{VII}}$ - $\overset{65}{\text{VII}}$ - I

5) Moll: $\begin{smallmatrix} 8 \\ 4b \end{smallmatrix}$ I - $\overset{8}{\text{VII}}$ - $\overset{8}{\text{I}}$ ($\overset{\#}{\text{VII}}$): $\overset{8}{\text{IV}}$ ($\overset{\#}{\text{VII}}$) $\overset{8}{\text{I}}\overset{\#}{4}$ - $\overset{\#}{\text{VII}}$ - $\overset{8}{\text{VII}}$ - $\overset{8}{\text{II}}$ - $\overset{8}{\text{I}}\overset{\#}{4}$ - $\overset{8}{\text{VII}}$ - I
(unvollst.)

6) Moll: $\begin{smallmatrix} 3 \\ 5\# \end{smallmatrix}$ I - $\overset{3}{\text{VII}}$ ($\overset{\#}{\text{VII}}$): $\overset{8}{\text{IV}}$ - $\overset{8}{\text{I}}\overset{\#}{4}$ ($\overset{b7}{\text{VII}}$): $\overset{8}{\text{VII}}$ - $\overset{8}{\text{I}}$ - $\overset{8}{\text{II}}$ ($\overset{\#}{\text{VII}}$) $\overset{8}{\text{I}}\overset{\#}{4}$ - $\overset{8}{\text{VII}}$ - I

7) Moll: $\begin{smallmatrix} 8 \\ 5b \end{smallmatrix}$ I ($\overset{\#}{\text{VII}}$): $\overset{8}{\text{III}}$ ($\# \overset{b7}{\text{VII}}$): $\overset{8}{\text{IV}}$ ($\overset{\#}{\text{VII}}$) $\overset{8}{\text{I}}\overset{\#}{4}$ - $\overset{8}{\text{VII}}$ - $\overset{8}{\text{VII}}$ - $\overset{8}{\text{II}}$ - $\overset{8}{\text{VII}}$ - I

8) Moll: $\begin{smallmatrix} 8 \\ 6\# \end{smallmatrix}$ I - $\overset{8}{\text{VII}}$ ($\overset{\#}{\text{VII}}$): $\overset{8}{\text{IV}}$ - $\overset{8}{\text{I}}\overset{\#}{4}$ ($\overset{b7}{\text{VII}}$): $\overset{8}{\text{VII}}$ - $\overset{8}{\text{I}}\overset{\#}{4}$ - $\overset{8}{\text{VII}}$ - I

9) Moll: $\begin{smallmatrix} 8 \\ 6b \end{smallmatrix}$ I ($\overset{\#}{\text{VII}}$): $\overset{8}{\text{III}}$ ($\overset{\#}{\text{VII}}$): $\overset{8}{\text{IV}}$ ($\overset{\#}{\text{VII}}$) $\overset{8}{\text{I}}\overset{\#}{4}$ - $\overset{8}{\text{VII}}$ - $\overset{8}{\text{VII}}$ - $\overset{8}{\text{II}}$ - $\overset{8}{\text{VII}}$ - I

10) Moll: $\begin{smallmatrix} 8 \\ 5b \end{smallmatrix}$ I - $\overset{8}{\text{VII}}$ - $\overset{8}{\text{I}}$ - ($\overset{\#}{\text{VII}}$): $\overset{8}{\text{IV}}$ ($\overset{\#}{\text{VII}}$) $\overset{8}{\text{I}}\overset{\#}{4}$ - $\overset{8}{\text{VII}}$ - $\overset{8}{\text{I}}$ - $\overset{8}{\text{bII}}$ - $\overset{8}{\text{VII}}$ - I

Kadenzen (4)

$$1) H: \overset{3}{I} - \underline{VII}6 - I6 - \underline{II}6 \left(\overset{b7}{VII} \right) : \overset{8-7}{V} \overset{4-3}{V} - I$$

$$2) B: \overset{8}{I} - \underline{V3}4 - I6 - \underline{II}56 \left(\overset{b7}{VII} \right) : \overset{4-3}{V} (\# \underline{VII}7) : \underline{VI} - \underline{IV} - I$$

$$3) D: \overset{8}{I} - I6 \left(\underline{V5}6 \right) : \underline{IV} \left(\overset{b7}{VII} \right) : \overset{8-7}{V} \overset{4-3}{V} - I$$

$$4) As: \overset{8}{I} \left(\underline{V5}6 \right) : \overset{b4}{IV} \left(\overset{b7}{VII} \right) : \overset{8-7}{V} \overset{4-3}{V} - I$$

$$5) B: \overset{8}{I} (\underline{V2}) : \underline{IV}6 - I4 - \underline{V2} - I6 - \underline{IV} - I$$

$$6) D: \overset{3}{I} - \underline{VII}6 - I6 - \underline{II}56 \left(\underline{V5}6 \right) : \overset{4-3}{V} (\# \underline{VII}7) : \underline{VI} - \underline{IV} - I$$

$$7) Es: \overset{3}{I} - \underline{V5}6 - I \left(\underline{V5}6 \right) : \overset{b4}{IV} \left(\overset{b7}{VII} \right) : \overset{4-3}{V} \overset{2}{V} - I6 - \underline{IV} - I$$

$$8) E: \overset{8}{I} - \underline{V3}4 - I6 - \underline{IV}7 \left(\overset{b7}{VII} \right) : \overset{4-3}{V} (\# \underline{VII}7) : \underline{VI} - \underline{IV}7 - I7$$

$$9) F: \overset{8}{I} - \underline{III}7 - \underline{IV}7 \left(\overset{b7}{VII} \right) : \overset{4-3}{V} (\# \underline{VII}7) : \underline{V}7 - \underline{III}7 - \underline{IV}7 - I7$$

$$10) Fis: \overset{8}{I} - \overset{4-3}{V} (\# \underline{VII}7) : \overset{4-\#}{V} (\underline{V7}) : \underline{II} \left(\overset{b7}{V5} \right) \left(\overset{b7}{V5} \right) : \overset{8-7}{V} \overset{4-3}{V} - I$$

\boxed{IV}

$$11) G: \overset{3}{I} - \underline{V5}6 \left(\underline{V2} \right) : \underline{IV}6 - \overset{b7}{VII}2 - \overset{b7}{I4} \left(\overset{b7}{VII} \right) : \underline{V2} - I6 - \underline{V3}4 - I$$

$$12) As: \overset{3}{I} \left(\underline{V5}6 \right) : \overset{9-8}{IV} \left(\overset{b7}{VII} \right) \overset{b7}{I4} \left(\# \underline{VII}7 \right) : \underline{VI} - \underline{V5}6 - I$$

\boxed{V}

$$13) A: \overset{3}{I} - \overset{4-3}{I4} (\# \underline{VII}7) : \underline{VI} - \underline{IV} - \underline{II}7 - \overset{4-3}{I7} - I$$

$$14) B: \overset{3}{I} - I2 \left(\underline{V2} \right) : \overset{b}{IV}6 - \overset{b}{IV}6 - \overset{b}{I4}6 - \underline{V7} - I$$

Kadenzen (5)

1) As: $\overset{3}{I} - \overset{b}{\underline{V}}_5^6 (\underline{V}_2) : \overset{b}{\underline{V}}_6 - \overset{b}{\underline{V}}_6 - \overset{b}{I}_4^6 - \overset{b}{\underline{V}}_7 - \overset{b}{V}_1 - \overset{b}{V} - I$

2) G: $\overset{3}{I} - \overset{b}{\underline{V}}_7 - \overset{b}{\underline{V}}_7 (\overset{b}{V} \underset{[V]}{\underline{V}}) \overset{b}{I}_4^6 (\# \underline{V} \underline{V}_7) : \overset{b}{V}_1 - \overset{b}{V}_3 - \overset{b}{V} - I$

3) fis: $\overset{3}{I} - \overset{b}{\underline{V}}_3 (\# \underline{V} \underline{V}_7) : \overset{b}{V} (\underline{V} \underline{V}) : \overset{4-3}{V}_2 - \overset{\#}{I}_6 (\overset{\#}{V} \underline{V}_5^6) : \overset{\#}{V} - I$

4) f: $\overset{3}{I} - \# \underline{V} \underline{V}_6 - \overset{\#}{I}_6 (\overset{\#}{V} \underline{V}_5^6) : \overset{4-3}{V} (\underline{V} \underline{V}) : \overset{8-7}{V} - \overset{8-7}{V} - \overset{8-7}{V} - \overset{8-7}{V} - I$

5) e: $\overset{3}{I} (\underline{V} \underline{V}_5^6) : \overset{3}{V} (\# \underline{V} \underline{V}_7) : \overset{3}{V} (\underline{V} \underline{V}_5^6) : \overset{(3)}{V} - \overset{(8)}{\underline{V}}_2 - \overset{8}{I}_6 (\# \underline{V} \underline{V}_7) : \overset{4-3}{V} - I$

6) es: $\overset{8}{I} - b \overset{b}{\underline{V}}_6 (\underline{V} \underline{V}) : \overset{4-3}{V}_2 - \overset{\#}{I}_6 - \overset{\#}{V} \underline{V}_5^6 - I$

7) d: $\overset{8}{I} - \overset{\#}{I}_6 (\overset{\#}{V} \underline{V}_5^6) : \overset{b}{V} (\underline{V} \underline{V}) \overset{b}{I}_4^6 - \overset{\#}{V} - I$

8) cis: $\overset{8}{I} - \overset{\#}{V} \underline{V}_5^6 - I - \overset{\#}{I}_6 (\overset{\#}{V} \underline{V}_5^6) : \overset{4-3}{V} (\underline{V} \underline{V}) : \overset{8-7}{V} - I$

9) c: $\overset{5}{I} - \overset{b}{V} - \overset{b}{\underline{V}}_5^6 (\underline{V} \underline{V}) \overset{b}{I}_4^6 - \overset{\#}{V} \underline{V}_7 - I$

10) D: $\overset{5}{I} (\# \underline{V} \underline{V}_7) : \overset{b}{V} - \overset{b}{\underline{V}}_7 (\overset{b}{V} \underline{V}) : \overset{4-3}{V}_2 - \overset{\#}{I}_6 - \overset{\#}{V} - I$

11) H: $\overset{8}{I} - \overset{b}{\underline{V}}_7 - \# \overset{\#}{\underline{V}}_7 - \overset{b}{I}_6 \overset{b}{V} (\underline{V} \underline{V}) : \overset{4-3}{V} - I$

12) cis: $\overset{8}{I} - \overset{b}{\underline{V}}_5^6 (\underline{V} \underline{V}) : \overset{8-7}{V} - \overset{8-7}{V} - \overset{8-7}{V} - \overset{8-7}{V} - I$

13) d: $\overset{3}{I} - \# \underline{V} \underline{V}_6 - \overset{\#}{I}_6 (\# \underline{V} \underline{V}_7) : \overset{4-3}{V} (\underline{V} \underline{V}) : \overset{8-7}{V} - I$

Kadenzen (6)

1) h: $I^8 - II_3^4 - \overset{4-\#}{V7} - \overset{b7}{VI} - III (\#VII7) : \overset{4-3}{IV} (\overset{b7}{VII}) : \overset{8-7}{V} - I$

2) g: $I^3 - \#VII6 - I6 - II6 (\overset{b7}{VII}) : \overset{\#}{I4^6} - \overset{\#}{V} - I$

3) F: $I^5 - I7 (\overset{b7}{V7}) : \overset{b7}{IV} (\overset{b7}{VII}) : \overset{\#}{I4^6} - \overset{b7}{V7} - I$

4) gis: $I^3 - \overset{b5}{V5} (\overset{b5}{V2}) : \overset{\#}{IV6} - \# \overset{b5}{IV5} - I4^6 (\overset{b7}{VII}) : \overset{\#}{V2} - I6 - \overset{b5}{V3^4} - I$

5) A: $I^8 - \overset{b5}{II7} - \# \overset{\#}{II7} - I6 - \overset{b5}{II5^6} - \# \overset{\#}{II5^6}$

$\# \overset{\#}{III7} - I6 - \overset{b5}{II5^6} - \# \overset{\#}{II5^6}$

usw. als zyklische Sequenz bis
A: $\# \overset{\#}{II5^6} - I4^6 - \overset{b7}{V7} - I$

6) F: $I^8 - \overset{b5}{II7} - \# \overset{\#}{II7} - I6 - \overset{b5}{II5^6} (\overset{b7}{VII}) : \overset{4-3}{V} (\#VII7) : \overset{b5}{VI} - \overset{b7}{IV7} - I7$

7) D: $I^3 - \overset{b5}{V5} (\overset{b5}{V2}) : \overset{\#}{IV6} - \# \overset{\#}{II3^4} - I4^6 (\overset{b7}{VII}) : \overset{b5}{V2} - I6 - \overset{b5}{II6}$

As: $\overset{b7}{V6} - \overset{b5}{V5} - I - \overset{\#}{II6} (\overset{b7}{VII}) : \overset{4-3}{V} - \overset{b5}{V2}$

$I6 - \overset{b5}{V3^4} - I$

8) Es: $I^8 - \overset{\#}{I} (\overset{\#}{V7} \cdot \overset{b5}{V6}) (\#VII7) : II - \# \overset{\#}{II7} - I6 - \overset{b5}{II5^6} (\overset{b7}{VII}) : \overset{4-3}{V} \cdot \overset{b5}{V2} (\overset{\#}{II5^6}) : \overset{b}{IV}$

as: $I - \overset{b5}{II5^6}$

$\# \overset{\#}{II7} - I4^6 - \overset{\#}{V2} - I6 - \overset{\#}{V3^4} - I$

Kadenzen (7) (modulierend)

1) Es: $\frac{8}{I} - b\frac{VII}{6} \left(\frac{b7}{VII}\right) : \frac{4}{V} \left(\frac{7}{\#VII}\right) : \frac{9}{VI} - \frac{8=3}{V}$
 As: $I - \frac{\#}{II} \frac{6}{5} - I \frac{6}{4} - \frac{V}{V} - I$

2) d: $\frac{3}{I} - \frac{\#}{VII} \frac{6}{6} - I \frac{6}{G} \left(\frac{\#}{VII}\right) : \frac{4}{IV} \left(\frac{b7}{VII}\right) : \frac{8-7}{V} - \frac{4-\#}{VI}$
 Es: $\frac{V}{V} - V2 - I \frac{6}{G} - I \frac{6}{4} - \frac{V}{V} - I$

3) C: $\frac{8}{I} \left(\frac{\#}{VII}\right) : es: I \left(\frac{\#}{VII}\right) : fis: I \left(\frac{b7}{VII}\right) : F: I \left(\frac{b7}{VII}\right) : Des: I \left(\frac{b7}{VII}\right) : G: I \frac{6}{6} \left(\frac{\#}{VII}\right) : b: I$

$\left(\frac{\#}{VII}\right) : a: I \frac{6}{6} \left(\frac{\#}{VII}\right) : h: I \frac{6}{6} \left(\frac{\#}{VII}\right) : gis: I \frac{6}{6} \left(\frac{\#}{VII}\right) : d: I \left(\frac{\#}{VII}\right) : e: I$

(Modulation in drei Schritten in alle Tonarten)

4) $\frac{3}{g} : I - \frac{\#}{VII} \frac{6}{6} - I \frac{6}{6} \left(\frac{\#}{VII}\right) : IV \left(\frac{b7}{VII}\right) : \frac{4}{V} \left(\frac{b7}{\#VII}\right) - \frac{8-7}{VI}$
 $\frac{\#}{V} - \frac{\#}{V2} - I \frac{6}{6} - \frac{\#}{VII} \frac{6}{6} - I$

5) fis: $\frac{3}{I} - \frac{\#}{VII} \frac{6}{6} \left(\frac{b7}{VII}\right) : \frac{\#}{IV} \left(\frac{b7}{VII}\right) : \frac{4}{V} \left(\frac{b7}{VII}\right) : \frac{\#}{V2} - I \frac{6}{6} \left(\frac{\#}{VII}\right) : IV$
 $I - \frac{\#}{II} \left(\frac{b7}{VII}\right) : \frac{8-7}{V} - I$

Kadenzen (8), Literaturbeispiele

1) c: $I - \underline{IV}^7 - \underline{V} - I - \underline{VI} (\underline{IV} - \underline{V})$: $\underline{VII} (\underline{VII})$: (\underline{VII}) : $\underline{IV}^9 - I (\underline{VII})$: $\underline{V} (\underline{VII})$: \underline{V}

$I - \underline{VII}^6 - \underline{V}^6 - \underline{V}^6 (\underline{II}^7 - \underline{V}^4)$: $\underline{V} - \underline{V}_2 - I^6 - \underline{IV} - \underline{V}^6 - I - \underline{VI} - b\underline{II} - \underline{V}^7 - I$

(Chopin, Prélude Nr. 20)

2) cis: $I - \underline{V}^6 (\underline{V}_2)$: $\underline{IV}^6 (\underline{VII}^6)$: $\underline{V}^b (\underline{VII}^6)$: $\underline{V} - I - \# \underline{IV}^6$

gis: $\# \underline{VII}^6 - \underline{V}^6 - I$

$\underline{V}^4 - I^6 - \underline{V}^6 - I$ (Beethoven, Mondscheinsonate, 3. Satz)

3) fis: $I (\underline{VII}^4)$: $\underline{IV}^6 (\underline{VII}^6)$: $\underline{V} - \# \underline{VII}^4 - I^6 - \underline{II}^6 - \underline{I}^6 - \underline{V} - I$ (Mozart, Klavierkonzert A-Dur, KV 414, I. Satz, T. 188-192)

4) es: $I - \underline{VI}^3 - \underline{II}^6 - \# \underline{V}^3 - I (\underline{V}^7)$: $\underline{III} (\underline{V}^7)$: $\underline{IV}^9 - b\underline{II} - \underline{V}^6 - I - \underline{IV}^3 - I^6 (\underline{V}^7) \underline{II}^4 - I^6 - \underline{VI} - I^6 - \underline{V}$
 $\underline{II}^6 - \underline{V} - I$ (Schumann, 3. Symph., 4. Satz, T. 1 ff)

5) as: $I - \# \underline{VII}^6 - I^6 - b\underline{II}^6 (\# \underline{VII}^6)$: $\underline{IV}^6 (\underline{VII}^6)$: $\underline{V}^{\#7-8}$ 1. Satz, Ver. III, T. 1-8
(Beethoven, Klavierson. 12, A-Dur, op. 26)

6) c: $I - I^6 - \underline{V}^6 (\underline{V}^4)$: $\underline{IV} - \underline{II}^7 - \underline{V}^4$ 2. \underline{IV}^6 : \underline{V}^9
Es: $\underline{II}^2 - \underline{V}^6 - I^6 - \underline{II}^6 (\underline{VII}^7)$: \underline{V}
(R. Schumann, 2. Symphonie, 3. Satz, T. 1-8)

7) As: $I - \underline{IV}^6 - I$ 3. \underline{V}^6
Es: $\underline{IV} - \underline{II}^6 - I^6 (\underline{V}^6)$: $\underline{V}^6 - \# \underline{IV}^7 - I^6 - \underline{V}^6 - \# \underline{IV}^6$ 8. \underline{V}^6 5. L.
G: \underline{IV}^6 : \underline{V}^6 : \underline{V}
d: $\underline{IV}^9 - \# \underline{IV}^7 - I^6 - \underline{V}^6$ 1. \underline{V}^6
c: (b) $\underline{VII}^7 - \underline{V}^6 - I$

(R. Schumann, 2. Symphonie, 3. Satz, T. 45-56)

Kadenzen (9)

1) Moll: $I - \overset{8}{\cancel{V_2}} : \overset{\#}{V_6} - (V_2) : \overset{\#}{IV_6} - \#IV_5 - I_4 - (VII) : \overset{(3)}{\cancel{V_2}} - (\cancel{V_5}) : \overset{(b)}{V} -$
 $\underset{2\#}{}$ Moll: $\overset{8}{V} - \overset{\#}{V_2} - \overset{8-7}{I_6} - \overset{b7}{IV_5} - (VII) : \overset{4-\#}{V} - I$

2) Moll: $I - \overset{8}{V_2} - \overset{\#}{V_5} - I - \overset{9}{V_3} - \overset{4-\#}{(IV_5)} : \overset{(3)}{bIV_6} - (VII) : \overset{b7}{V_2} : \overset{\#}{V}$
 $\underset{2b}{}$ Moll: $bVII_2 - \overset{\#}{V_7} - I - (VII_5) : \overset{b7}{V_2} - \overset{b5}{IV_2} - \overset{8}{V_3} - I$

3) Dur: $I - \overset{8}{V_7} - \overset{\#}{V_7} - I_6 - \overset{\#}{IV_5} - I_4 - (\#VII_7) : \overset{9-8}{V} - (V_2) : \overset{b5}{IV_6} - \overset{\#}{V_3} - I - (V_2) : \overset{b5}{IV_6} - (V_3) : \overset{8-7}{V} - I$
 $\underset{2\#}{}$ Moll: $I_6 - \overset{\#}{V_3} - I - (V_2) : \overset{b5}{IV_6} - (V_3) : \overset{4-\#}{V} - I$

4) Dur: $I - \overset{8}{V_2} - \overset{\#}{V_5} - (V_2) : \overset{b5}{IV_6} - \overset{\#}{IV_3} - I_4 - (V_2) : bVII_6 - \overset{b5}{V_2} - I_6 - \overset{\#}{VII_7} - \overset{b5}{V_7} - \overset{b5}{V_3} - \overset{b}{IV_6}$
 $\underset{\emptyset}{=}$ Moll: $I_4 - (VII) : \overset{b7}{V_2} - (\#VII_7) - I_6 : \overset{\#}{V}$
 $\underset{(V_7)}{=}$ $\overset{b5}{V_3} - I$

5) Moll: $I - \overset{5}{V_5} - (\overset{\#}{V_2}) : \overset{b5}{(V_4)} : \overset{8-7}{V} - \overset{4-\#}{VII} - \#IV_6 - I_4 - (VII) : \overset{b7}{V_2} - \overset{\#}{(V_5)} : \overset{9-8}{V}$
 $\underset{4\#}{}$ Moll: $\overset{9-8=5}{V} - \overset{b7}{IV_5} - (\overset{\#}{VII}) : \overset{8-7}{V} - I$

6) Moll: $I - \overset{5}{V_5} - (\overset{\#}{V_2}) : \overset{b5}{IV_6} - \overset{\#}{(VII_5)} : \overset{9}{V} - I_4 - (V_2) : bVII_6 - \overset{b5}{V_2} - (V_5) : (V_2) : \overset{9-8=5}{\cancel{\#VII_5}} - \overset{b5}{V_3} - I$
 $\underset{4b}{=}$ od. $\overset{b5}{\cancel{\#VII_5}}$ od. $\overset{b5}{\cancel{\#VII_4}}$ $\underset{[bVII]}{=}$ Dur: $\overset{5-7}{V} - (\#VII_7) : \overset{9}{V} - I$
 $\underset{[V]}{=}$ Moll: $I - \overset{\#}{VII_7}$
 $\underset{[V]}{=}$ $\overset{b5}{V_5} - \overset{\#}{V_3} - I$
Moll: $\overset{\#}{IV_3} - I_4 - \overset{\#}{V_2} - I_6 - \overset{\#}{V_3} - I$

7) Dur: $I - \overset{3}{(V_5)} : \overset{9}{V} - \overset{\#}{VII_7} - (V_3) : \overset{b5}{V} - (V_2) : I_6 - \overset{\#}{V_5} - I_4 - V_7 - \overset{b5}{V} - \overset{\#}{V_3}$
 $\underset{2b}{}$ Moll: $\overset{b5}{\cancel{\#VII_3}} - I_6 - \overset{\#}{V_3} - (V_2) : \overset{b5}{IV_6} - \overset{\#}{VII_7} - I_4 - V_7 - I$

8) Dur: $I - (\#VII_7) : \overset{8}{V} - \overset{\#}{VII_7} - I_6 - \overset{b5}{IV_5} - \overset{\#}{IV_5} - I_4 - \overset{\#}{V_3}$
 $\underset{3\#}{}$ Moll: $(b) \overset{b5}{VII_3} - \overset{\#}{VII_5} - I_6 - (\#VII_7) : \overset{9-8}{V} - (\overset{b7}{VII_5}) : I_4 - \overset{\#}{V_7} - I$

Kadenzen (10)

9) Moll: $I - b\text{II}^6 - \#IV^7 - I^6 (\#VII^7) : \#VI^5 - \text{II}^6 - I^6 - \#V^4 - I - \frac{4}{V} - (\text{V}_2) : b\text{II}^6$
 $\text{Dur: } \#VI^5 : \text{V}^4 - \#II^7 - I^6 - IV^7 - \#VII^7 - V^4 -$
 $\#II^4 - I^6 - V^7 - I$
 $\langle d-\bar{b}\bar{b}\bar{b} \rangle$

10) Dur: $I - \text{II}^7 - \#II^7 - I^6 - \#VI^5 - \#II^6 - I^6 - (\#VII^7) : \text{VII} - \#II^4 \cong \text{Dur: } \#II^7 - I^6 - \#VI^5 - I^6 - IV^7 - I$
 G-8 b8-7
 5\#
 (13.10.1997)

11) Dur: $I - \overset{8}{\text{V}^6} - (\text{V}_2) : \text{II}^4 - \overset{b5}{\#II^4} - I^6 - (\overset{b7}{V^7}) : \text{V}_2 - I^6 - \#II^7 - \overset{b5}{II^7} - \overset{b5}{V^4}$
 $\text{Moll: } \overset{\#4}{II^3} - I^6 - (\overset{b7}{V^7}) : \text{V}_2 - (\overset{\#}{V^6}) : \text{V}_2 - \#VI^5 - \overset{b5}{V^4} - I$
 (14.10.1997)

Chrom. fallender B2B (u. zuerst strebender Sopru)

12) Moll: $I - \overset{8}{\text{V}^6} - (\text{V}_2) : \text{V}^6 - \#VI^5 - I^6 - \#II^7 \{ I^6 - \#V^6 - I^6 - \#V^7 \} - (\overset{\#}{V}_2) \overset{b7}{(\text{VII})} \overset{\#4}{I^6} - \overset{\#}{V^3} - \overset{\#}{V^4} - I$
 5b
 \boxed{bVII}

18-9-1996

René Wohlhauser

Kadenzen (11)

1) e: $\text{I} \cdot \text{bII}_6 \text{ (VII)} : \text{V}^{b7} \text{ - VI (V}_2\text{)} : \text{bII}_6$
 $\text{B: V}_6 \cdot \text{V}_5^{b7} \text{ - I - II}_6 \text{ (VII)} : \text{V}^{b7} \text{ - I}$

2) D: $\text{I} \cdot \text{II}_5^3 \text{ (V}_2\text{)} : \text{IV}_6 \text{ (VII)} : \text{V}^{b7} \text{ (VII)} : \text{V}_2 \text{ (VII)} : \text{V}$
 $\text{Moll: I - II}_5 \cdot \# \text{IV}^+ \cdot \text{II}_4^6 \cdot \text{V}_7 \cdot \text{I}$

3) Des: $\text{I} \cdot \text{II}_2 \text{ (V}_2\text{)} \text{ VI}_7 \cdot \text{bIV}_6 \text{ (VII)} : \text{V}_2 \cdot \text{II}_6 \text{ (VII)} : \text{V}_3^4 \cdot \text{V}_3^{b5} \text{ - I}$
 $\boxed{\text{IV}}$

4) Fr: $\text{I} \text{ (V}_5^6\text{)} : \text{II} \cdot \# \text{II}_7 \cdot \text{II}_6 \cdot \text{II}_5^6 \cdot \# \text{II}_5^6 \cdot \text{II}_4 \text{ (#VII)} : \text{VI} \text{ (#II}_7\text{)} : \text{V}_5^6 \text{ - I}$

5) c: $\text{I} \cdot \text{II}_5^5 \text{ (V}_3^4\text{)} : \text{II} \text{ (V}_3^4\text{)} : \text{II} \text{ (V}_7 \cdot \text{bIV}_6 \cdot \text{V}_7\text{)} : \text{III}$ (Beeth., Klav. Son. op 90, 2. S., T. 172
 $- 181)$

6) E: $\text{I} \cdot \text{II}_6 \text{ (VII)} \underbrace{\text{II}_4^6 \cdot \text{V}_2}_{\text{A: V}_5^6 \cdot \text{V}_7 \cdot \text{bIV}_6 \cdot \text{V}_5^6 \cdot \text{V}_4^6 \cdot \text{V}_3^4 \cdot \text{V}_5^6 \cdot \text{V}_2^{b7} \text{ - C: V}_3^{b7} \cdot \text{V}_5^6 \cdot \text{V}_7 \text{ - I}} \text{ (ditto)}$
 T. 201 - 214)

7) B: $\text{I} \text{ (V}_7 \cdot \text{VI)} \text{ (#VII)} : \text{II} \cdot \# \text{II}_7 \cdot \text{II}_6 \cdot \text{II}_5^6 \text{ (VII)} : \text{V} \cdot \text{V}_2 \text{ (V}_5^6\text{)} : \text{V}$
 $\text{Moll: I - II}_5^6 \cdot \# \text{IV}_7 \cdot \text{II}_4^6 \cdot \text{V}_7 \cdot \text{I}$

8) c: $\text{I} \cdot \# \text{VII}_6 \cdot \text{II}_6 \cdot \text{II}_6 \text{ (VII)} : \text{V}^{b7} \text{ - VI (V}_5^6\text{)} : \text{IV}$
 $\text{f: I - II}_5^6 \text{ (VII)} : \text{V}^{b7} \text{ - I}$

9) Fr: $\text{I} \cdot \text{V}_5^6 \text{ (V}_2\text{)} : \text{IV}_6 \cdot \# \text{II}_3^4 \cdot \text{II}_4 \text{ (VII)} : \text{V}_2 \text{ (V}_5^6\text{)} : \text{V}_2 \text{ (V}_2^{b7} \cdot \text{V}_3^4 \cdot \text{V}_3^{b5} \text{ - I)}$

Kadenzen (12)

1) Es: $\overset{5}{I} (\overset{b7}{VII}) : (\overset{6-5-6}{\overline{V}_7 - \overline{VI} - \overline{II} - \overline{V}_7}) : \overline{V} (\overline{V}_2) : b\overset{b5}{II}6 (\overset{b5}{\overline{V}_3}) : (\overline{V}_7) : \overline{V}_7 - I$ (Chopin, Nocturne op. 9, Nr. 2, Takte 10-13)

2) f: $\overset{3}{I} - \overline{III}7 (\# \overline{VII}7) b\overset{b7}{II}6 (\overset{b7}{VII}) : \overset{4-3}{\overline{V}_2} (\# \overline{VII}7) : \overset{b5}{\overline{IV} - \overline{V}_2 - \# \overline{VII}5 - \overline{V}_3 - I}$
 $\boxed{[IV]}$

3) e: $I - \overset{\#}{\overline{IV}} - \overline{V}_7 - I (\overline{V}) : \overline{III} (\overline{V}) : \overline{IV}$
 $\alpha: I - \# \overset{\#}{\overline{IV}}7 - \overset{b5}{I}4 - \overline{VI} (\overline{V}_3)$
 $c: \overline{IV} - \# \overset{\#}{\overline{II}}5^6 - \overset{\#}{I}4^6 (\# \overline{VII}7) : \overline{V}$
 $\beta: I - [NP]$

e: $\overset{b5}{\overline{IV}}6 - (\overline{V}_3^4 - \overline{V}_7) \overset{\#}{I}4^6 - \overline{V}_7 - I$ (Brahms, 4. Symphonie, 1. Satz, Takte 1-19)
 $\# \overline{VII}6 - I6$

4) c: $\overset{3}{I} (\overline{V}) : \overline{III}$
 $Es: I - \overline{IV}6 - I6 (\overset{b7}{VII}5^6 - \overset{b7}{VII}7) : \overline{V}$ f: $\overset{5}{I} - \# \overline{VII}6 - I6$ (Beethoven, Streich. quz. op. 18, Nr. 4, 3. Satz, T. 1-8)

chrom. g $\begin{smallmatrix} \nearrow \\ \searrow \end{smallmatrix}$

5) C: $\overset{5}{I}4^6 (\overset{b5}{\overline{V}}4) : \overline{IV} H: \overline{V}_2 - I6 fis: \# \overline{V}5^6 - I4^6 - \# \overline{V}_7 E: \overset{b7}{\overline{V}_7} F: \overset{b5}{\overline{VII}3^6} - I6 C: \# \overset{\#}{\overline{II}}3^4 - I4^6$ (6.6.2005)

6) c: $\overset{3}{I} (\overline{V}) : \overline{III}$
 $Es: I - \overline{IV}6 - I6 - \overline{V}_3^4 - \overset{b7}{VII} - I - \# \overset{\#}{\overline{II}}5^6 (\# \overline{VII}7) : \overline{V}$ (Beethoven, Streich. quz. op. 18, Nr. 4, 3. Satz T. 33-35, 39-43)

c: $\overset{\#}{I} (\overset{b7}{VII}5^6 - \overline{V}6) : \overset{8-7}{\overline{V}} - I$

7) D: $\overset{5}{I} - \overline{V}5^6 (\overline{V}_2) : \overline{V}6 - \overset{b}{\overline{IV}}6 - I4^6 (\overset{b7}{VII}) : \overset{b6-5}{\overline{V}_2} - I6 - \# \overset{\#}{\overline{II}}7 - \overline{V}_3^4 - I$

Kadenzzen (13)

Impressionismus, Expressionismus

1) G: I - $\overline{\text{IV}^7}$ - $\overline{\text{VI}}$ - $\overline{\text{V}}$ - $\overline{\text{III}}$ - $\overline{\text{VI}}$ - $\overline{\text{VI}_2}$ - $\overline{\text{IV}^7}$ - $\overline{\text{II}}$ - $\overline{\text{VI}^6}$ - $\overline{\text{V}^7}$ - I
(Ravel, Pavane, T.1-4)

2) h: I $\overline{\text{V}^5}$ - $\overline{\text{IV}^4}$ - $\overline{\text{II}^2}$ - $\overline{\text{IV}^9}$ ($\overline{\text{V}^9}$) : III (Ravel, Pavane, T.13-14, 18)

3) es: $\overline{\text{V}^7}$ $\overline{\text{I}^{\#11-12-13-11}}$
 $\overline{\text{V}^9}$ $\overline{\text{I}^{\#8-\#9-8-9}}$ (Ravel, Gaspard de la Nuit, N°2 Le Gibet, T.12-13)

4) Ces: $(\overline{\text{V}^7})^6$: $(\overline{\text{V}^7})^{\#9}$: $(\overline{\text{V}^7})^6$: $(\overline{\text{V}^7})^{\#9}$: $(\overline{\text{V}^7})^6$ (Debussy: Six Épigraphes antiques, N°4, Takte 31-32)

5) d: I $\overline{\text{V}^6}$ $\overline{\text{I}^{\#6}}$ $\overline{\text{I}^{\#6}}$ $\overline{\text{I}^{\#6}}$ $\overline{\text{I}^{\#6}}$ $\overline{\text{I}^{\#6}}$ (A. Berg: op. 2, Nr. 1)
 $\overline{[\text{bII}]}$ $\overline{[\text{IV}]}$ $\overline{[\text{as}]}$ $\overline{[\text{IV}]}$

6) c: $\overline{\text{I}^{b9-8}}$ - $\overline{\text{I}^{6-5}}$ - $\overline{\text{I}^4}$ - $\overline{\text{I}^6}$ - $\overline{(\text{b})\text{VII}}$ - $\overline{\text{I}^{b4-3}}$ - $\overline{\text{I}^{b9-8}}$ - $\overline{\text{I}^{6-5}}$ - $\overline{\text{I}^{\#7-\#6}}$ - $\overline{\text{I}^{(b)7-6-5}}$
Op. (A. Webern: "Der Tod" aus "8 Frühe Lieder")

Kadenzen (14)

Takt ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫
 1) f: $\text{I}^5 - \text{VI}^3 - \# \text{VII}^6 \text{ V}^5 - \text{IV}^6 - \text{I} - \text{II}^5 - \text{VI}^3 - \text{III}^6 - \text{VI}^6 - \text{II}^6 - \text{V}^6 - \text{I} - \text{IV}^6 - \text{I} - (\text{VII}) : \text{V}^6 - \text{V}^7 - \text{I}$

$$(V) : \underline{VI} \quad (V) : \underline{V} \quad (V) : \underline{IV}$$

+ sixte ajoutée

tonale Sequenz (Brahms, Klavierquintett op. 34
Takte 5-12)

Takt ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑
 2) f: I - VII6 - I - VII6 - V6 (II6): IV - VII2 - V7 - I6 (V7) : V (V7) IV6 - IV - bII6 fis: I
 [g] Ges: I6 - I

$$\textcircled{21} \quad I_4^6 - \overline{I_7}^{\#} \\ b7 \\ (\text{VII}_5^6) \quad I_4^6 - \overline{I_7}^{\#} - \overline{V_9}^{\#}$$

(Des.) 30 $\text{V}_7 - \text{IV}_6$ fis: IV cis: IV_6 [III] $\# \text{VII}_7$

31 VII_7 I_4^6 VII_5^6 V_5^6 V_3^4

32 VII_5^6 cis: $(\text{VII}_5^6) : \text{V}$

33 VII_5^6 cis: $(\text{VII}_5^6) : \text{V}$

**Partiturausschnitte zu den Kadenzen,
alphabetisch nach Komponisten-Namen
geordnet**

Beethoven op. 18, Nr. 4, 3. Satz

20

Menuetto

Allegretto *d. = 84*

A musical score page for orchestra, page 5, featuring five staves of music. The key signature is B-flat major (two flats), and the time signature is 2/4. The section is labeled "Allegretto" and "d. = 84". The music consists of a series of measures with dynamic markings "sf" (sforzando) placed above the notes. The score includes parts for strings (violin, viola, cello, double bass) and woodwind instruments (oboe, bassoon). The notes are primarily eighth and sixteenth notes, with some quarter notes. The page number "5" is located at the bottom center.

A musical score page for orchestra and piano. The score consists of six staves. The top three staves are for woodwind instruments (flute, oboe, clarinet) and the bottom three are for brass and strings. The key signature is B-flat major. Measure 20 starts with a forte dynamic. Measure 21 begins with a piano dynamic. Measure 22 starts with a forte dynamic. Measure 23 begins with a piano dynamic. Measure 24 starts with a forte dynamic. Measure 25 begins with a piano dynamic. The score includes dynamic markings 'sf' (sforzando) and 'tr' (trill). Measure numbers 20 and 25 are printed below the staves.

W. Ph. V. 313

Irish

W. Ph. V. 313

4 (192)

Beethoven, Klaviersonate Nr. 12, As-Dur, op. 26, 1. Satz, Variation III, Takte 1-8

Var. III.

Presto agitato

3

6

9

12

16

(19) *cresc.* 1 2 5 2

(22) 3 2 3 2 3 4 *cresc.*

(26) *sf* *sf* 5

(30) *sf* *sf* *sf*

(33) *ff* *p* *cresc.* 1 3 5 3

(36) *p* *ff* *p*

Beethoven, Klaviersonate op. 90, 2. Satz, Takte 172-181

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

181

186

191

196

202

208

450

F1. *ff*
 zu 2

Hb. *ff*

Kl. (A) *ff*

Fg. *ff*

Hrn. (A) *ff*

Tr. (D)

Pr.

Vl.

Br.

Vc. u. Kb.

Allegretto (d=76)

III

10

- 2 Flöten**
2 Hoboen
2 Klarinetten in A
2 Fagotte
2 Hörner in E
2 Trompeten in D
Pauken in A-E

Allegretto (e=76) 10

pp

pp

pp

pp

- Violinen
Bratschen
Violoncelli
Kontrabässe

2

- A musical score page showing three staves. The first staff is for the Bassoon (Br.), the second for the Cello (Vc.), and the third for the Double Bass (Kb.). The music consists of six measures. The bassoon and cello play eighth-note patterns, while the double bass provides harmonic support with sustained notes. Measure 6 includes dynamic markings 'pp' (pianissimo) placed above the bassoon and cello staves.

80

361

Neue, revidierte Ausgabe

„Dem Schmerz sein Recht“

Hebbel

Alban Berg, Op. 2. № 1

Sehr langsam

A musical score for 'Schlaf' by Schubert. The vocal line is in soprano C major, 2/4 time. The piano accompaniment is in B-flat major, 2/4 time. The vocal part consists of three lines of lyrics: 'Schla-fen, Schla-fen, nichts als Schla-fen!', with dynamic markings 'pp' and 'poco' above the notes. The piano part features eighth-note chords and sustained notes.

ppp

Kein Er - wa - - chen, _____ kei - nen Traum!

Bewegter

Je - ner We - - - - - r. H. hen, die mich

poco accel.

r.H

p

tr

v. H. fen,

Lei

se - stes

l. H. F. pp

47. *t.H.*

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Quintett.

Johannes Brahms, Op. 34.

Allegro non troppo.

Violine I.

Violine II.

Viola.

Violoncell.

Pianoforte.

Allegro non troppo.

riten. a tempo

riten.

riten. f

con forza

A page of a musical score for orchestra and piano, page 10. The score is in 4/4 time, B-flat major, and includes parts for Flute, Clarinet, Bassoon, Trombone, and Piano. The piano part features a prominent bass line with eighth-note patterns. The score is filled with dynamic markings like 'f' (fortissimo) and 'ff' (fortississimo). The page number '10' is at the top center, and the word 'cresc.' (crescendo) is written near the bottom of the piano part.

30

sempre *pp*

pp *sempre pp*

pp *sempre pp*

pp *sempre pp*

dim. *p* *pp* *sempre p*

40

pp

p sotto voce express.

p sotto voce

pp sotto voce

Rit.

pp

pp

pp

pp

pp

pp

Rit.

4. Satz

66

Takt 322

Tempo I.

poco riten.
p dim.
tranzillo
pp
p dim.
pp tranzillo
pizz.
arco
p dim.
Tempo I.
pp
dim.
p
pp tranzillo
sempre dimin. e riten.
sempre dimin. e riten.
tranzillo
pp dimin. e riten.
sempre dimin. e riten.
pp dim.
pp dim.
pp dim.
pp dim.

Symphony No. 4 in E Minor, Op. 98

Brahms
 Symphony No. 4
 in E Minor

Allegro non troppo

2 Flöten
 2 Oboen
 2 Klarinetten in A
 2 Fagotte
 in E 1.
 4 Hörner
 in C 3.
 2 Trompeten in E
 Pauken in E u. H

1. Violine
 2. Violine
 Bratsche
 Violoncell
 Kontrabass

Allegro non troppo

Fl.
 Klar. (A)
 Fag.
 Hr. 3. (C) 4.

1. Viol.
 2. Viol.
 Br.
 Vcl.
 K.-B.

Symphony No. 4 in E Minor, Op. 98

14

Fl. Ob. Klar. (A) Fag. (E) Hr. (C)

1. Viol. 2. Viol. Br. Vcl. K.-B.

A

1. Viol. 2. Viol. Br. Vcl. K.-B.

A

21

Fl. Ob. Klar. (A) Fag. (E) Hr. (C)

1. Viol. 2. Viol. Br. Vcl. K.-B.

p legg. *legg.* *cresc. poco a poco*
cresc. poco a poco
legg. *cresc. poco a poco*
cresc. poco a poco *a 2* *cresc. poco a poco*
p *cresc. poco a poco* *cresc. poco a poco*
div. *cresc. poco a poco*
cresc. poco a poco *cresc. poco a poco*
cresc. poco a poco *cresc. poco a poco*

A

Edited and fingered by
Rafael Joseffy

8

Nocturne

F. CHOPIN. Op. 9, N° 2

Andante (♩ = 132)

Andante (♩ = 132)

2.

espress. dolce

cresc.

p

a tempo

poco ritard.

fzp

simile

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Largo

20. *Largo*

ff

p

pp

riten.

ped.

The musical score consists of three systems of piano music. The top system starts with a dynamic of *ff* and features a treble clef, a bass clef, and a key signature of one flat. The middle system starts with a dynamic of *p* and features a treble clef, a bass clef, and a key signature of one flat. The bottom system starts with a dynamic of *pp* and features a treble clef, a bass clef, and a key signature of one flat. Each system contains multiple staves of music with various note heads and stems. Measure numbers 5, 3, and 4 are indicated above the first system, and measure numbers 5, 4, 3, and 2 are indicated above the second system. Measure numbers 5, 4, 3, and 2 are also indicated above the third system. The score is written in common time.

Cantabile

Debussy: Six Épigraphes antiques, N°4

31

Mouvement

p léger

34

Retenu - Molto rubato

dim. *m.g.* *p* *m.g.*

Retenu - Molto rubato

p doux et expressif

36

m.g. *p*

p

188

188

TUTTI.

SOLO.

legato

W. A. M. 414.

PAVANE
POUR UNE INFANTE DÉFUNTE.

Maurice Ravel.

Assez doux, mais d'une sonorité large $\text{♩} = 80$.

PIANO.

Très lointain

pp m.g. m.g.

mf très soutenu

un peu plus lent.

Gaspard de la Nuit

à JEAN MARNOLD

II.. Le Gibet

Très lent

Sans presser ni ralentir jusqu'à la fin

PIANO

*pp**un peu marqué**Sourdine durant toute la pièce*

Schumann, 2. Symphonie, 3. Satz, Takte 1-8

Schumann, 2. Symphonie, 3. Satz, Takte 45-56

77

Takt 45

Adagio espressivo. (♩ = 76.)

Schumann, 3. Symphonie, 4. Satz, Takte 1-6

47

IV.

Feierlich. $\text{♩} = 54.$

2 Flöten.

2 Hoboen.

2 Clarinetten in B.

2 Fagotte. pp

2 Ventilhörner in Es. pp

2 Waldhörner in Es. sf

2 Ventiltrompeten in Es. sf

Alt. Tenor.

3 Posaunen. pp

Bass. pp

Pauken in Es.B.

Feierlich.

Violine I. $pizz.$ p sf $pizz.$ p $arco$ f

Violine II. $pizz.$ p sf $arco$ f

Viola. $pizz.$ p sf $arco$ f

Violoncello. $pizz.$ pp sf $arco$ f

Contrabass. $pizz.$ pp sf $arco$ f

Feierlich.

7. Der Tod

Matthias Claudius
(1740-1815)



ANTON von WEBERN
(1883-1945)
Edited by Rudolph Ganz

Voll schmerzlicher Trauer

Ach, es ist so dun-kel in des To - des Kam-mer,

pp

tönt so trau - rig, wenn er sich be-wegt und nun auf - hebt sei-nen

f

schwe-ren Ham-mer und die Stun-de schlägt.

ff

mf ausdrucks-voll

pp

fff

sfz

sfz

f

ppp

Wien: 1904