

Kadenzgen einfach (1)

a) Nur Grundstellungen

C: $\overset{8}{I} - IV - V - I$

G: $\overset{3}{I} - II - III - IV - V - I$

F: $\overset{5}{I} - VI - V - II - V - I$

a: $\overset{5}{I} - VI - III - IV - I - \overset{\#}{V} - I$

e: $\overset{8}{I} - III - IV - I - VI - IV - I$

d: $\overset{3}{I} - IV - \overset{\#}{V} - I - VI - III - IV - \overset{\#}{V} - I$

B: $\overset{3}{I} - IV - II - V - I$

b) Mit Umstellungen

D: $\overset{8}{I} - I_6 - IV - IV_6 - \overset{4-3}{V} - I$

B: $\overset{3}{I} - IV - II_6 - I_6 - V - I$

A: $\overset{5}{I} - V_6 - I - II_6 - I_6 - V - I$

Fs: $\overset{8}{I} - IV_6 - II_6 - \overset{4-3}{V} - I$

h: $\overset{3}{I} - \#VII_6 - I_6 - II_6 - \overset{4-\#}{V} - I$

g: $\overset{3}{I} - IV_6 - II_6 - I_6 - \overset{\#}{V} - I$

fs: $\overset{8}{I} - I_6 - IV - \overset{4-\#}{V} - I$

c: $\overset{5}{I} - \overset{\#}{V}_3 - I_6 - IV - I_6 - \overset{\#}{V} - I$

c) Mit Trugschluß

As: $\overset{3}{I} - I_6 - V - VI - IV - I$

E: $\overset{8}{I} - V_6 - I - I_6 - II_6 - \overset{4-3}{V} - VI - IV - I$

f: $\overset{3}{I} - \#VII_6 - I_6 - II_6 - \overset{4-\#}{V} - VI - IV - I$

cb: $\overset{5}{I} - VI - IV - \overset{4-\#}{V} - VI - IV - I$

Kadenzgen (2)

$$1) \text{ Dur: } \overset{3}{\overset{3\#}{I}} - \overset{6}{V} - I - \overset{6}{II} - \overset{6}{I} - \overset{7}{V} (\#VII): VI - IV - \overset{4-3}{V} - I$$

$$2) \text{ Moll: } \overset{8}{\overset{1\#}{I}} - \overset{6}{II} (\overset{b7}{VII}) \overset{6}{I} - \overset{4-7}{\overset{4-\#}{V}} - I$$

$$3) \text{ Dur: } \overset{5}{\overset{4\#}{I}} - \overset{6}{II} (\overset{6}{V}) \overset{6}{I} - \overset{6}{V} - I (\overset{6}{V}): IV (\overset{b7}{VII}) \overset{6}{I} (\#VII): VI - IV - I$$

$$4) \text{ Dur: } \overset{8}{\overset{4b}{I}} - \overset{4}{V} - I - \overset{6}{II} (\overset{b7}{VII}) \overset{6}{I} (\#VII): VI - IV - \overset{6}{V} - I$$

$$5) \text{ Moll: } \overset{8}{\overset{1b}{I}} - I - \overset{6}{II} (\overset{b7}{VII}): \overset{4-7}{\overset{4-\#}{V}} - VI - IV - \overset{6}{I} - \overset{4-7}{\overset{4-\#}{V}} - I$$

$$6) \text{ Moll: } \overset{8}{\overset{2\#}{I}} - \overset{4}{\overset{\#}{V}} - I - \overset{6}{II} (\overset{\#}{V}): \overset{4-3}{IV} - \overset{6}{I} - \overset{7}{\overset{\#}{V}} - VI - IV - I$$

$$7) \text{ Moll: } \overset{8}{\overset{2b}{I}} - \overset{6}{\overset{\#}{V}} - I - \overset{4}{\overset{\#}{V}} - I (\overset{\#}{V}): IV (\overset{b7}{VII}) \overset{6}{I} - \overset{4-7}{\overset{4-\#}{V}} - I$$

$$8) \text{ Moll: } \overset{8}{\overset{3\#}{I}} - \overset{4-7}{\overset{4-\#}{V}} - VI - III - (\#VII): IV - \overset{6}{II} (\overset{6}{V}): \overset{4-7}{\overset{4-\#}{V}} \overset{4-3}{I}$$

$$9) \text{ Dur: } \overset{3}{\overset{5\#}{I}} - VII - I - \overset{6}{II} - \overset{6}{I} (\#VII): VI (\overset{b7}{VII}): \overset{4-7}{\overset{4-\#}{V}} - I$$

$$10) \text{ Dur: } \overset{8}{\overset{5b}{I}} (\overset{6}{V}): IV (\overset{b7}{VII}) \overset{6}{I} - \overset{4-7}{\overset{4-\#}{V}} - VI - \overset{6}{II} - \overset{4-3}{V} - I$$

René Wohlhauser

Kadenzen (3)

- 1) Dur: $\overset{3}{I} - \overset{6}{II} (\overset{6}{V}) I (\#VII): VI - IV - I - V - I$
6#
- 2) Moll: $\overset{8}{I} - \overset{6}{II} (\overset{b7}{VII}) I - \overset{\#}{V} - VI - III (\#VII): IV - bII - I - \overset{8}{V} - I$
3b
- 3) Moll: $\overset{8}{I} - \overset{\#}{V} (\overset{\#}{V}_2): IV - I (\overset{b7}{VII}): \overset{\#}{V}_2 - I - \overset{\#}{V}_3 - I$
4#
- 4) Dur: $\overset{8}{I} - \overset{6}{V} (\overset{6}{V}_2): IV - \overset{b5}{II}_3 - I (\overset{b7}{VII}): V - I (\overset{b7}{VII}_2): \overset{6}{V}_3 - \overset{b5}{V}_3 - I$
6b
- 5) Moll: $\overset{8}{I} - \overset{\#}{V}_3 - I (\overset{\#}{V}_5): IV (\overset{b7}{VII}) I - \overset{\#}{V} - VI - II - I - \overset{\#}{V} - I$
4b
- 6) Moll: $\overset{3}{I} - \overset{\#}{V} (\overset{\#}{V}_2): IV - I (\overset{b7}{VII}): \overset{\#}{V}_2 - I - II (\overset{6}{V}) I - \overset{8}{V} - I$
5#
- 7) Moll: $\overset{8}{I} (\overset{6}{V}): III (\#VII): IV (\overset{b7}{VII}) I - \overset{4}{V} - VI - II - \overset{8}{V} - I$
5b
- 8) Moll: $\overset{8}{I} - \overset{\#}{V} (\overset{\#}{V}_2): IV - I (\overset{b7}{VII}): \overset{4}{V}_2 I - \overset{\#}{V}_3 - I$
6#
- 9) Moll: $\overset{8}{I} (\overset{6}{V}): III (\overset{\#}{V}_5): IV (\overset{b7}{VII}) I - \overset{\#}{V} - VI - II - \overset{4}{V} - I$
6b
- 10) Moll: $\overset{8}{I} - \overset{\#}{V}_3 - I (\overset{\#}{V}_5): IV (\overset{b7}{VII}) I - \overset{\#}{V}_2 - I - bII - \overset{4}{V} - I$
5b

Kadenzen (4)

$$1) H: \overset{3}{I} - \overset{b7}{VII}_6 - \overset{8}{I}_6 - \overset{b7}{II}_6 (\overset{b7}{VII}): \overset{8}{V}^{\overset{8}{4}-\overset{3}{3}} - I$$

$$2) B: \overset{8}{I} - \overset{4}{V}_3^{\overset{b7}{4}} - \overset{8}{I}_6 - \overset{b7}{II}_5^{\overset{b7}{6}} (\overset{b7}{VII}): \overset{4}{V}^{\overset{4}{4}-\overset{3}{3}} (\# \overset{3}{VII}_7): \overset{8}{VI} - \overset{8}{IV} - I$$

$$3) D: \overset{8}{I} - \overset{8}{I}_6 (\overset{b7}{V}_5^{\overset{b7}{6}}): \overset{b7}{IV} (\overset{b7}{VII}): \overset{8}{V}^{\overset{8}{4}-\overset{3}{3}} - I$$

$$4) As: \overset{8}{I} (\overset{b7}{V}_5^{\overset{b7}{6}}): \overset{b7}{IV} (\overset{b7}{VII}): \overset{8}{V}^{\overset{8}{4}-\overset{3}{3}} - I$$

$$5) B: \overset{8}{I} (\overset{b7}{V}_2): \overset{b7}{IV}_6 - \overset{8}{I}_4 - \overset{8}{V}_2 - \overset{8}{I}_6 - \overset{8}{IV} - I$$

$$6) D: \overset{3}{I} - \overset{b7}{VII}_6 - \overset{8}{I}_6 - \overset{b7}{II}_5^{\overset{b7}{6}} (\overset{b7}{V}_5^{\overset{b7}{6}}): \overset{4}{V}^{\overset{4}{4}-\overset{3}{3}} (\# \overset{3}{VII}_7): \overset{8}{VI} - \overset{8}{IV} - I$$

$$7) Es: \overset{3}{I} - \overset{b7}{V}_5^{\overset{b7}{6}} - I (\overset{b7}{V}_5^{\overset{b7}{6}}): \overset{b7}{IV} (\overset{b7}{VII}): \overset{4}{V}^{\overset{4}{4}-\overset{3}{3}} - \overset{8}{I}_6 - \overset{8}{IV} - I$$

$$8) E: \overset{8}{I} - \overset{4}{V}_3^{\overset{b7}{4}} - \overset{8}{I}_6 - \overset{b7}{IV}_7 (\overset{b7}{VII}): \overset{4}{V}^{\overset{4}{4}-\overset{3}{3}} (\# \overset{3}{VII}_7): \overset{8}{VI} - \overset{8}{IV}_7 - \overset{8}{I}_7$$

$$9) F: \overset{8}{I} - \overset{b7}{III}_7 - \overset{b7}{IV}_7 (\overset{b7}{VII}): \overset{4}{V}^{\overset{4}{4}-\overset{3}{3}} (\# \overset{3}{VII}_7): \overset{8}{VI}_7 - \overset{8}{III}_7 - \overset{8}{IV}_7 - \overset{8}{I}_7$$

$$10) Fis: \overset{8}{I} - \overset{4}{V}^{\overset{4}{4}-\overset{3}{3}} (\# \overset{3}{VII}_7): \overset{4}{VI}^{\overset{4}{4}-\overset{3}{3}} (\overset{8}{V}_7): \overset{8}{II} (\overset{b7}{V}_5^{\overset{b7}{6}}) (\overset{b7}{V}_5^{\overset{b7}{6}}): \overset{8}{V}^{\overset{8}{4}-\overset{3}{3}} - I$$

[IV]

$$11) G: \overset{3}{I} - \overset{b7}{V}_5^{\overset{b7}{6}} (\overset{b7}{V}_2): \overset{b7}{IV}_6 - \overset{b7}{VII}_2 - \overset{b7}{I}_4^{\overset{b7}{6}} (\overset{b7}{VII}): \overset{b7}{V}_2 - \overset{b7}{I}_6 - \overset{b7}{V}_3^{\overset{b7}{4}} - I$$

$$12) As: \overset{3}{I} (\overset{b7}{V}_5^{\overset{b7}{6}}): \overset{9-8}{IV} (\overset{b7}{VII}) \overset{b7}{I}_4^{\overset{b7}{6}} (\# \overset{3}{VII}_7): \overset{8}{VI} - \overset{8}{V}_5^{\overset{b7}{6}} - I$$

[V]

$$13) A: \overset{3}{I} - \overset{b7}{I}_4^{\overset{b7}{6}} (\# \overset{3}{VII}_7): \overset{8}{VI} - \overset{8}{IV} - \overset{8}{II}_7 - \overset{4}{V}_7^{\overset{4}{4}-\overset{3}{3}} - I$$

$$14) B: \overset{3}{I} - \overset{b7}{I}_2 (\overset{b7}{V}_2): \overset{b7}{IV}_5^{\overset{b7}{6}} - \overset{b7}{IV}_6 - \overset{b7}{I}_4^{\overset{b7}{6}} - \overset{b7}{V}_7 - I$$

Kadenzen (5)

$$1) A_s: \overset{3}{I} - \overset{6}{V}_5 (\overset{6}{V}_2): \overset{6}{IV}_6 - \overset{6}{IV}_6 - \overset{6}{I}_4 - \overset{6}{V}_7 - \overset{6}{VI} - \overset{6}{IV} - \overset{6}{I}$$

$$2) G: \overset{3}{I} - \overset{7}{VI}_7 - \overset{7}{IV}_7 (\overset{b7}{VII}) \overset{6}{I}_4 (\# \overset{7}{VII}_7): \overset{6}{VI} - \overset{6}{III} - \overset{6}{IV} - \overset{6}{I} \\ [\overset{6}{V}]$$

$$3) f_{is}: \overset{3}{I} - \overset{7}{III} (\# \overset{7}{VII}_7): \overset{7}{IV} (\overset{b7}{VII}): \overset{4}{V} \overset{4}{2} - \overset{6}{I}_6 (\overset{\#}{V}_5^6): \overset{6}{IV} - \overset{6}{I}$$

$$4) f: \overset{3}{I} - \# \overset{6}{VII}_6 - \overset{6}{I}_6 (\overset{\#}{V}_5^6): \overset{4}{IV} (\overset{b7}{VII}): \overset{8}{V} \overset{8}{4} - \overset{7}{\#} - \overset{6}{VI} - \overset{6}{III} (\# \overset{7}{VII}_7): \overset{6}{IV} - \overset{6}{I}$$

$$5) e: \overset{3}{I} (\overset{6}{V}_5^6): \overset{3}{III} (\# \overset{7}{VII}_7): \overset{3}{IV} (\overset{6}{V}_5^6): \overset{(3)}{\#} \overset{(8)}{\#} \overset{8}{V} - \overset{8}{V}_2 - \overset{8}{I}_6 (\# \overset{7}{VII}_7): \overset{4-3}{IV} - \overset{6}{I}$$

$$6) es: \overset{8}{I} - \overset{6}{bII}_6 (\overset{b7}{VII}): \overset{4}{V} \overset{4}{2} - \overset{6}{I}_6 - \overset{\#}{V}_5^6 - \overset{6}{I}$$

$$7) d: \overset{8}{I} - \overset{6}{I}_6 (\overset{\#}{V}_5^6): \overset{6}{IV} (\overset{b7}{VII}) \overset{6}{I}_4 - \overset{\#}{V} - \overset{6}{I}$$

$$8) cis: \overset{8}{I} - \overset{\#}{V}_5^6 - \overset{6}{I}_6 (\overset{\#}{V}_5^6): \overset{4}{IV} (\overset{b7}{VII}): \overset{8}{V} \overset{8}{4} - \overset{7}{\#} - \overset{6}{I}$$

$$9) c: \overset{5}{I} - \overset{6}{VI} - \overset{6}{II}_5 (\overset{b7}{VII}) \overset{6}{I}_4 - \overset{\#}{V}_7 - \overset{6}{I}$$

$$10) D: \overset{5}{I} (\# \overset{7}{VII}_7): \overset{6}{VI} - \overset{6}{IV}_7 (\overset{b7}{VII}): \overset{4-3}{V} \overset{4}{2} - \overset{6}{I}_6 - \overset{6}{IV} - \overset{6}{I}$$

$$11) H: \overset{8}{I} - \overset{b5}{II}_7 - \overset{\#}{II}_7 - \overset{6}{I}_6 \overset{6}{IV} (\overset{b7}{VII}): \overset{4-3}{V} - \overset{6}{I}$$

$$12) cis: \overset{8}{I} - \overset{6}{II}_5 (\overset{b7}{VII}): \overset{8}{V} \overset{8}{4} - \overset{7}{\#} - \overset{6}{VI} - \overset{6}{III} (\# \overset{7}{VII}_7): \overset{9-8}{IV} - \overset{6}{I}$$

$$13) d: \overset{3}{I} - \# \overset{6}{VII}_6 - \overset{6}{I}_6 (\# \overset{7}{VII}_7): \overset{4}{IV} (\overset{b7}{VII}): \overset{8}{V} \overset{8}{4} - \overset{7}{\#} - \overset{6}{I}$$

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Kadenzen (6)

$$1) h: \overset{8}{I} - \overset{4-\#}{II}_3^4 - \overset{b7}{V}_7 - VI - III (\#VII_7) : \overset{b7}{IV}^4 - \overset{4-3}{V}^3 (\#VII) : \overset{8-7}{V}^4 - \# - I$$

$$2) g: \overset{3}{I} - \#VII_6 - I_6 - II_6 (\overset{b7}{VII}) \overset{\#}{I}_4^6 - \overset{\#}{V} - I$$

$$3) F: \overset{5}{I} - I_7 (\overset{b7}{V}_7) : IV (\overset{b7}{VII}) \overset{\#}{I}_4^6 - \overset{\#}{V}_7 - I$$

$$4) gis: \overset{3}{I} - \overset{\#}{V}_5^6 (\overset{\#}{V}_2) : \overset{\#}{IV}_6 - \#IV_5^6 - I_4^6 (\overset{b7}{VII}) : \overset{\#}{V}_2 - I_6 - \overset{b5}{V}_3^4 - I$$

$$5) A: \overset{8}{I} - \overset{b5}{II}_7 - \#II_7 - I_6 - \overset{b5}{II}_5^6 - \#II_5^6$$

$$\#II_7 - I_6 - \overset{b5}{II}_5^6 - \#II_5^6$$

usw. als zyklische Sequenz bis

$$A: \#II_5^6 - I_4^6 - V_7 - I$$

$$6) F: \overset{8}{I} - \overset{b5}{II}_7 - \#II_7 - I_6 - \overset{b5}{II}_5^6 (\overset{b7}{VII}) : \overset{4-3}{V}^4 (\#VII_7) : VI - IV_7 - I_7$$

$$7) D: \overset{3}{I} - \overset{b5}{V}_5^6 (\overset{\#}{V}_2) : IV_6 - \overset{b5}{\#II}_3^4 - I_4^6 (\overset{b7}{VII}) : V_2 - I_6 - \overset{b5}{bII}_6$$

$$As: V_6 - \overset{b5}{V}_5^6 - I - III_6 (\overset{b7}{VII}) : \overset{4-3}{V}^4 - \overset{4-3}{V}_2$$

$$I_6 - \overset{b5}{V}_3^4 - I$$

$$8) Es: \overset{8}{I} (\overset{\#}{V}_7 - VI) (\#VII_7) : II - \#II_7 - I_6 - \overset{b5}{II}_5^6 (\overset{b7}{VII}) : \overset{4-3}{V}^4 - \overset{4-3}{V}_2 (\overset{\#}{V}_5^6) : \overset{b}{IV}$$

$$as: I - II_5^6$$

$$\#IV_7 - I_4^6 - \overset{\#}{V}_2 - I_6 - \overset{b5}{\#}{V}_3^4 - I$$

Kadenz (7) (modulierend)

$$1) \text{ Es: } \overset{8}{\overset{3}{I}} - \overset{b7}{\overset{4}{II_6}} (\overset{b7}{\overset{4}{VII}}) : \overset{4}{\overset{3}{V}} (\overset{7}{\overset{3}{\#VII}}) : \overset{9}{\overset{8=3}{VI}} - \overset{4}{IV} \\ \text{As: } I - II_6 - \overset{\#}{III_6} - \overset{6}{I_4} - \overset{6}{V} - I$$

$$2) \text{ d: } \overset{3}{\overset{3}{I}} - \overset{\#}{\overset{b7}{\overset{4}{VII_6}}} - \overset{6}{\overset{4}{I_6}} (\overset{\#}{\overset{b7}{\overset{4}{V_5}}}) : \overset{4}{\overset{3}{IV}} (\overset{b7}{\overset{4}{VII}}) : \overset{8}{\overset{4=\#}{V}} - \overset{8}{\overset{7}{VI}} \\ \text{Es: } \overset{4}{\overset{3}{V}} - \overset{4}{V_2} - \overset{6}{I_6} - \overset{6}{II_6} - \overset{6}{I_4} - \overset{6}{V} - I$$

$$3) \text{ C: } \overset{8}{\overset{3}{I}} (\overset{\#}{\overset{b7}{\overset{4}{V_5}}}) : \text{es: } I (\overset{\#}{\overset{b7}{\overset{4}{V_5}}}) : \text{fis: } I (\overset{\#}{\overset{b7}{\overset{4}{V_5}}}) : \text{F: } I (\overset{\#}{\overset{b7}{\overset{4}{V_5}}}) : \text{Des: } I (\overset{\#}{\overset{b7}{\overset{4}{V_5}}}) : \text{G: } I_6 (\overset{\#}{\overset{b7}{\overset{4}{V_5}}}) : \text{b: } I$$

$$(\overset{\#}{\overset{b7}{\overset{4}{V_5}}}) : \text{a: } I_6 (\overset{\#}{\overset{b7}{\overset{4}{V_5}}}) : \text{h: } I_6 (\overset{\#}{\overset{b7}{\overset{4}{V_5}}}) : \text{gis: } I_6 (\overset{\#}{\overset{b7}{\overset{4}{V_5}}}) : \text{d: } I (\overset{\#}{\overset{b7}{\overset{4}{V_5}}}) : \text{e: } I \\ (\text{Modulation in drei Schritten in alle Tonarten})$$

$$4) \text{ g: } \overset{3}{\overset{3}{I}} - \overset{\#}{\overset{b7}{\overset{4}{VII_6}}} - \overset{6}{\overset{4}{I_6}} (\overset{\#}{\overset{b7}{\overset{4}{V_5}}}) : \overset{b7}{\overset{4}{\overset{3}{VII}}} : \overset{8}{\overset{4=\#}{V}} - \overset{8}{\overset{7}{VI}} \\ \overset{\#}{\overset{b7}{\overset{4}{V}}} - \overset{\#}{\overset{b7}{\overset{4}{V_2}}} - \overset{6}{I_6} - \overset{6}{\overset{\#}{\overset{b7}{\overset{4}{VII_6}}}} - I$$

$$5) \text{ fis: } \overset{3}{\overset{3}{I}} - \overset{\#}{\overset{b7}{\overset{4}{V_5}}} (\overset{\#}{\overset{b7}{\overset{4}{V_2}}}) : \overset{\#}{\overset{b7}{\overset{4}{IV_6}}} (\overset{b7}{\overset{4}{\overset{3}{VII_5}}}) : \overset{4}{\overset{3}{V}} (\overset{b7}{\overset{4}{\overset{3}{VII}}}) : \overset{\#}{\overset{b7}{\overset{4}{V_2}}} - \overset{6}{I_6} (\overset{\#}{\overset{b7}{\overset{4}{VII_7}}}) : \overset{4}{IV} \\ I - \overset{6}{II_6} (\overset{b7}{\overset{4}{\overset{3}{VII}}}) : \overset{8}{\overset{4=\#}{V}} - \overset{8}{\overset{7}{VI}} - I$$

Kadenz (8), Literaturbeispiele

$$1) c: \overset{5}{I} - \overset{8-7}{\overset{\#}{V}6} - \overset{6-5}{\overset{\#}{V}} - I - \overset{8-7}{\overset{6-5}{VI}} (\overset{8-7}{\overset{6-5}{IV}} - \overset{6-5}{\overset{\#}{V}}) : \overset{8-7}{VI} (\overset{8-7}{\overset{\#}{V}7}) : (\overset{8-7}{\overset{\#}{V}7}) : \overset{9-8}{IV} - I (\overset{8-7}{\overset{\#}{V}7}) : \overset{6-5}{\overset{\#}{V}} (\overset{6-5}{\overset{\#}{V}7}) : \overset{\#}{V}$$

$$I - \overset{9-8}{\overset{\#}{VI}6} - \overset{9-8}{\overset{\#}{V}6} - \overset{6-5}{\overset{\#}{V}6} (\overset{6-5}{\overset{\#}{V}7} - \overset{6-5}{\overset{\#}{V}7}) : \overset{\#}{V} - \overset{\#}{V}2 - I6 - IV - \overset{8-7}{\overset{\#}{V}6} - I - VI - bII - \overset{6-5}{\overset{\#}{V}7} - I$$

(Chopin, Prélude Nr. 20)

$$2) cis: \overset{5}{I} - \overset{\#}{\overset{\#}{V}6} (\overset{\#}{\overset{\#}{V}2}) : \overset{b7}{IV6} (\overset{b}{\overset{\#}{VII}6}) : \overset{\#}{V} - (\overset{b}{\overset{\#}{VII}6}) : \overset{\#}{V} - I - \overset{\#}{IV}6$$

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

$$\overset{4-3}{\overset{\#}{V}4} - \overset{9-8}{I6} - \overset{6-5}{\overset{\#}{V}6} - I \quad (\text{Beethoven, Mondschinsonate, 3. Satz})$$

$$3) fis: \overset{3}{I} (\overset{b7}{\overset{\#}{VII}4}) : \overset{\#}{IV6} (\overset{b7}{\overset{\#}{VII}6}) : \overset{\#}{V} - \overset{\#}{\overset{\#}{VII}4} - I6 - I6 - \overset{\#}{IV}6 - \overset{\#}{V} - I \quad (\text{Mozart, Klavierkonzert A-Dur, KV 414, I. Satz, T. 188-192})$$

$$4) es: \overset{5}{I} - \overset{3}{VI} - \overset{\#}{II}6 - \overset{\#}{V}7 - I (\overset{\#}{V}7) : \overset{3}{III} (\overset{\#}{V}7) : \overset{9-8}{IV} - \overset{\#}{bII} - \overset{\#}{V}6 - I - \overset{3}{IV} - I6 (\overset{7}{\overset{\#}{V}7}) \overset{3}{II}4 - I6 - VI - I6 - [V]$$

$$\overset{\#}{II}6 - \overset{\#}{V} - I \quad (\text{Schubert, 3. Symph., 4. Satz, T. 1 ff})$$

$$5) as: \overset{8}{I} - \overset{\#}{\overset{\#}{VII}6} - I6 - \overset{b7}{bII6} (\overset{\#}{\overset{\#}{VII}6}) : \overset{b7}{IV6} (\overset{\#}{\overset{\#}{VII}6}) : \overset{\#}{V} - \overset{\#}{V} \quad (\text{Beethoven, Klav. Son. 12, As-Dur, op. 26, 1. Satz, Var. III, T. 1-8})$$

$$6) c: I - I6 - \overset{\#9-10}{\overset{\#}{VI}} (\overset{\#}{\overset{\#}{V}4}) : | \overset{4-3}{IV} - \overset{\#}{II}7 - | \overset{4-3}{\overset{\#}{V}} 2 (\overset{\#}{\overset{\#}{V}6}) : | \overset{9}{IV}$$

$$Es: \overset{9}{II} 2 - \overset{9}{V}6 - | \overset{9}{I} - I6 - | \overset{9-8}{II}6 (\overset{\#}{\overset{\#}{VII}7}) : | \overset{9}{V}$$

(R. Schumann, 2. Symphonie, 3. Satz, T. 1-8)

$$7) As: \overset{5}{I} - \overset{\#}{IV}6 - I$$

$$Es: IV - \overset{b5}{\overset{\#}{II}6} - \overset{\#}{I}4 (\overset{\#}{\overset{\#}{V}6}) : | \overset{\#}{VI} \overset{\#}{\overset{\#}{IV}7} | \overset{\#}{I}4 - \overset{\#}{\overset{\#}{VI}} - \overset{\#}{\overset{\#}{IV}6}$$

$$d: \overset{9-10}{\overset{\#}{IV}} - \overset{\#}{\overset{\#}{IV}7} | \overset{\#}{I}4 - \overset{b7}{\overset{\#}{VI}} \overset{\#}{\overset{\#}{VII}7} - \overset{\#}{\overset{\#}{V}6} - I$$

$$B: \overset{\#}{\overset{\#}{II}6} - \overset{\#}{I}4 (\overset{\#}{\overset{\#}{V}6}) : | \overset{\#}{VI}$$

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

Kadenzen (9)

- René Wohlhauser

Kadenzen (10)

9) Mob: $\overset{8}{I} - \overset{b5}{II6} - \overset{\#}{IV7} - \overset{I4}{I4} (\overset{\#}{VII7}) : \overset{\#5}{VI} - \overset{II6}{II5} - \overset{I6}{I6} - \overset{b5}{V3} - \overset{I}{I} - \overset{4}{V} - (\overset{\#5}{V2}) : \overset{bII6}{bII6}$
 $\langle \text{Dur-Trug} \rangle$ Dur: $\overset{\#}{V6} - (\overset{\#}{II5}) : \overset{V4}{V3} - \overset{\#}{II7} - \overset{I6}{I6} - \overset{IV7}{IV7} - \overset{\#}{IV7} - \overset{b5}{II4} -$

$\overset{b5}{\#II4} - \overset{I6}{I4} - \overset{b5}{V7} - \overset{I}{I}$
 $\langle \text{d-üb} \rangle$

10) Dur: $\overset{8}{I} - \overset{b5}{II7} - \overset{\#}{II7} - \overset{I6}{I6} - \overset{b5}{II6} - \overset{\#}{II5} - \overset{I4}{I4} - (\overset{\#}{VII7}) : \overset{VI}{VI} - \overset{\#}{II4} \cong \text{Dur: } \overset{\#}{II7} - \overset{I6}{I6} - \overset{9-8}{b5} - \overset{b8-7}{II6} - \overset{\#}{II5} - \overset{I4}{I4} - \overset{V7}{V7} - \overset{I}{I}$
 $\langle \text{13.10.1937} \rangle$

11) Dur: $\overset{8}{I} - \overset{b5}{V5} - (\overset{V2}{V2}) : \overset{II4}{II3} - \overset{b5}{II4} - \overset{I6}{I4} - (\overset{b7}{VII}) : \overset{V2}{V2} - \overset{I6}{I6} - \overset{\#}{II7} - \overset{b5}{II7} - \overset{b5}{V3}$
 $\langle \text{IV} \rangle$

Mob: $\overset{\#}{II4} - \overset{I6}{I4} - (\overset{b7}{VII}) : \overset{\#}{V2} - (\overset{\#}{V5}) : \overset{IV2}{IV2} - \overset{\#}{IV5} - \overset{b5}{V3} - \overset{I}{I}$
 $\langle \text{14.10.1937} \rangle$

Chrom. fallender B2ß (u. zuzuführt strebender Sopran)

12) Mob: $\overset{8}{I} - \overset{\#}{V5} - (\overset{\#}{V2}) : \overset{\#}{IV6} - \overset{\#}{IV5} - \overset{I4}{I4} - \overset{\#}{IV7} \{ \overset{I4}{I4} - \overset{\#}{IV5} - \overset{I4}{I4} - \overset{\#}{IV7} \} - (\overset{\#}{V7}) (\overset{b7}{VII}) \overset{I6}{I5} - \overset{\#}{V3} - \overset{b5}{V3} - \overset{I}{I}$
 $\langle \text{bVII} \rangle$

18-3-1836

René Wohlhauser

Kadenzen (11)

$$1) e: \overset{8}{\overset{3}{I}} - b \overset{b7}{\overset{4-7}{II_6}} (\overset{b7}{\overset{4-7}{VII}}) : \overset{8-7}{\overset{4-3}{V}} - \overset{b7}{\overset{4-7}{VI}} (\overset{b7}{\overset{4-7}{V_2}}) : b \overset{b7}{\overset{4-7}{II_6}}$$

$$B: \overset{b7}{\overset{4-7}{V_6}} - \overset{b7}{\overset{4-7}{V_5}} - \overset{b7}{\overset{4-7}{I}} - \overset{b7}{\overset{4-7}{II_6}} (\overset{b7}{\overset{4-7}{VII}}) : \overset{8-7}{\overset{4-3}{V}} - \overset{b7}{\overset{4-7}{I}}$$

$$2) D: \overset{3}{\overset{3}{I}} - \overset{b7}{\overset{4-7}{V_5}} (\overset{b7}{\overset{4-7}{V_2}}) : \overset{b7}{\overset{4-7}{IV_6}} (\overset{b7}{\overset{4-7}{VII_5}}) : \overset{b7}{\overset{4-7}{V}} (\overset{b7}{\overset{4-7}{VII}}) : \overset{b7}{\overset{4-7}{V_2}} (\overset{b7}{\overset{4-7}{V_5}}) : \overset{b7}{\overset{4-7}{IV}}$$

$$Moll: \overset{b7}{\overset{4-7}{I}} - \overset{b7}{\overset{4-7}{II_5}} - \overset{b7}{\overset{4-7}{\#IV_7}} - \overset{b7}{\overset{4-7}{I_4}} - \overset{b7}{\overset{4-7}{V_7}} - \overset{b7}{\overset{4-7}{I}}$$

$$3) Des: \overset{3}{\overset{3}{I}} - \overset{b7}{\overset{4-7}{I_2}} (\overset{b7}{\overset{4-7}{V_2}}) \overset{b7}{\overset{4-7}{VI_7}} - \overset{b7}{\overset{4-7}{IV_6}} \overset{b7}{\overset{4-7}{I_4}} (\overset{b7}{\overset{4-7}{VII}}) : \overset{b7}{\overset{4-7}{V_2}} - \overset{b7}{\overset{4-7}{I_6}} (\overset{b7}{\overset{4-7}{VII_2}}) : \overset{b7}{\overset{4-7}{V_3^4}} - \overset{b7}{\overset{4-7}{V_3^4}} - \overset{b7}{\overset{4-7}{I}}$$

$$[IV]$$

$$4) Es: \overset{3}{\overset{3}{I}} (\overset{b7}{\overset{4-7}{V_5}}) : \overset{b7}{\overset{4-7}{II}} - \overset{b7}{\overset{4-7}{\#II_7}} - \overset{b7}{\overset{4-7}{I_6}} - \overset{b7}{\overset{4-7}{II_5}} - \overset{b7}{\overset{4-7}{\#II_5}} - \overset{b7}{\overset{4-7}{I_4}} (\overset{b7}{\overset{4-7}{\#VII_7}}) : \overset{b7}{\overset{4-7}{VI}} (\overset{b7}{\overset{4-7}{\#II_7}}) : \overset{b7}{\overset{4-7}{V_5}} - \overset{b7}{\overset{4-7}{I}}$$

$$5) cis: \overset{5}{\overset{5}{I}} - \overset{b7}{\overset{4-7}{V_5}} (\overset{b7}{\overset{4-7}{V_3^4}}) : \overset{b7}{\overset{4-7}{VI}} (\overset{b7}{\overset{4-7}{V_3^4}}) : \overset{b7}{\overset{4-7}{IV}} (\overset{b7}{\overset{4-7}{V_7}} - \overset{b7}{\overset{4-7}{IV_6}} - \overset{b7}{\overset{4-7}{V_7}}) : \overset{b7}{\overset{4-7}{III}} (Beeth., Klav. Son. op 90, 2. S., T. 172 - 181)$$

$$6) E: \overset{3}{\overset{3}{I}} - \overset{b7}{\overset{4-7}{II_6}} (\overset{b7}{\overset{4-7}{VII}}) \overset{b7}{\overset{4-7}{I_4}} - \overset{b7}{\overset{4-7}{V_2}} A: \overset{b7}{\overset{4-7}{V_5}} - \overset{b7}{\overset{4-7}{V_7}} - \overset{b7}{\overset{4-7}{IV_6}} - \overset{b7}{\overset{4-7}{V_5}} - \overset{b7}{\overset{4-7}{IV_4}} - \overset{b7}{\overset{4-7}{V_3^4}} - \overset{b7}{\overset{4-7}{V_5}} - \overset{b7}{\overset{4-7}{VII_2}} \approx C: \overset{b7}{\overset{4-7}{VII_3^4}} - \overset{b7}{\overset{4-7}{V_5}} - \overset{b7}{\overset{4-7}{V_7}} - \overset{b7}{\overset{4-7}{V_5}} - \overset{b7}{\overset{4-7}{I}} (dito)$$

$$T. 201-214)$$

$$7) B: \overset{8}{\overset{3}{I}} (\overset{b7}{\overset{4-7}{V_7}} - \overset{b7}{\overset{4-7}{VI}}) (\overset{b7}{\overset{4-7}{\#VII_7}}) : \overset{b7}{\overset{4-7}{II}} - \overset{b7}{\overset{4-7}{\#II_7}} - \overset{b7}{\overset{4-7}{I_6}} - \overset{b7}{\overset{4-7}{II_5}} (\overset{b7}{\overset{4-7}{VII}}) : \overset{b7}{\overset{4-7}{V}} - \overset{b7}{\overset{4-7}{V_2}} (\overset{b7}{\overset{4-7}{V_5}}) : \overset{b7}{\overset{4-7}{IV}}$$

$$[VI] \quad Moll: \overset{b7}{\overset{4-7}{I}} - \overset{b7}{\overset{4-7}{II_5}} - \overset{b7}{\overset{4-7}{\#IV_7}} - \overset{b7}{\overset{4-7}{I_4}} - \overset{b7}{\overset{4-7}{V_7}} - \overset{b7}{\overset{4-7}{I}}$$

$$8) c: \overset{3}{\overset{3}{I}} - \overset{b7}{\overset{4-7}{\#VII_6}} - \overset{b7}{\overset{4-7}{I_6}} - \overset{b7}{\overset{4-7}{II_6}} (\overset{b7}{\overset{4-7}{VII}}) : \overset{8-7}{\overset{4-3}{V}} - \overset{8-7}{\overset{4-3}{VI}} (\overset{b7}{\overset{4-7}{V_5}}) : \overset{b7}{\overset{4-7}{IV}}$$

$$f: \overset{b7}{\overset{4-7}{I}} - \overset{b7}{\overset{4-7}{II_5}} (\overset{b7}{\overset{4-7}{VII}}) : \overset{b7}{\overset{4-7}{V}} - \overset{b7}{\overset{4-7}{I}}$$

$$9) Es: \overset{3}{\overset{3}{I}} - \overset{b7}{\overset{4-7}{V_5}} (\overset{b7}{\overset{4-7}{V_2}}) : \overset{b7}{\overset{4-7}{IV_6}} - \overset{b7}{\overset{4-7}{\#II_4}} - \overset{b7}{\overset{4-7}{I_4}} (\overset{b7}{\overset{4-7}{VII}}) : \overset{b7}{\overset{4-7}{V_2}} (\overset{b7}{\overset{4-7}{V_5}}) : \overset{b7}{\overset{4-7}{IV_2}} - \overset{b7}{\overset{4-7}{V_3^4}} - \overset{b7}{\overset{4-7}{V_3^4}} - \overset{b7}{\overset{4-7}{I}}$$

Kadenzen (12)

1) Es: $\overset{5}{I} (\overset{b7}{VII}): (\overset{6-5-6}{V7-VI-II-V7}): V (\overset{b5}{V2}): bII6 (\overset{b5}{V3}): (V7): V7-I$ (Chopin, Nocturne op. 9, Nr. 2, Takte 10-13)

2) f: $\overset{3}{I}-III7 (\overset{b7}{\#VII7}) bII6 (\overset{b7}{VII}): \overset{4-\#}{V2} (\overset{b7}{\#VII7}): \overset{4-3}{IV}-IV2-\overset{b5}{\#VII6}-\overset{\#}{V3}^4-I$
[IV]

3) e: $I-IV-\overset{\#}{V7}-I (IV): III (IV): IV$
c: $IV-\overset{\#}{II}^6-I^6 (\overset{\#}{VII7}): VI$
a: $I-\overset{\#}{IV7}-I^6-VI (\overset{b5}{V3})$ [NP]
a: $I-$

e: $IV6- (\overset{b5}{V3}^4-V7)-I^6-\overset{\#}{V7}-I$ (Brahms, 4. Symphonie, 1. Satz, Takte 1-19)
 $\#VII6-I6$

4) c: $\overset{3}{I} (V): III$
c: $IV6-II^6-I^6-\overset{6-5-\#}{V}-I$
Es: $I-IV6-I6 (\overset{b7}{VII6}-\overset{b7}{VII7}): V$ f: $\overset{5}{I}-\overset{\#}{VII6}-I6$ (Beethoven, Strch. konz. op. 18, Nr. 4, 3. Satz, T. 1-8)

chrom. g $\begin{matrix} \nearrow 8 \\ \searrow 8 \\ \#5 \end{matrix}$

5) C: $\overset{5}{I}^6 (\overset{b5}{V4}): IV$ H: $V2-I6$ f: $\overset{\#}{IV}^6-I4-\overset{\#}{IV7}$ F: $V7 F: \overset{b7}{VII4}-I6$ C: $\overset{b5}{\#II}^4-I4$
(6.6.2005)

6) c: $\overset{3}{I} (V): III$
Es: $I-IV6-I6-\overset{b7}{V3}^4-\overset{b7}{VII}-I-\overset{\#}{II}^6 (\overset{\#}{VII7}): VI$ (Beethoven, Strch. konz. op. 18, Nr. 4, 3. Satz T. 33-35, 39-43)
c: $\overset{\#}{I} (\overset{b7}{VII6}-V6): \overset{8-7}{V}-I$
($\#VII7$): $VI6$)

7) D: $\overset{5}{I}-\overset{9-8}{V5}^6 (V2): \overset{4-3}{IV6}-\overset{b}{IV6}-I^6 (\overset{b7}{VII}): \overset{b6-5}{V2}-I6-\overset{\#}{II7}-\overset{5-b5}{V3}^4-I$

Kadenzen (13)

Impressionismus, Expressionismus

$$1) G: \overset{8}{I} - \overset{5-6}{\text{IV}_7} - \overset{9-8}{\text{VI}} - \overset{6}{\text{V}} - \overset{4-5}{\text{III}} - \overset{9-8}{\text{VI}} - \text{VI}_2 - \text{IV}_7 - \overset{9-10}{\text{II}} - \text{VI}_6 - \overset{9-8}{\text{V}_7} - \text{I}$$

(Ravel, Pavane, T. 1-4)

$$2) h: \overset{5}{\overset{7}{I} - 6 - 5} - \text{IV}_3^4 - \text{II}_2 - \text{IV}_7^9 (\text{V}_7^9) : \text{III} \quad (\text{Ravel, Pavane, T. 13-14, 18})$$

$$3) es: \overset{7}{\overset{11}{\overset{9}{V}}} \begin{array}{l} \text{---} \text{---} \text{---} \text{---} \\ \text{---} \text{---} \text{---} \text{---} \\ \text{---} \text{---} \text{---} \text{---} \end{array} \quad (\text{Ravel, Gaspard de la Nuit, N° 2 Le Gibet, T. 12-13})$$

$$4) Ces: (\overset{6}{\text{V}_7}) : (\overset{\#9}{\text{V}_7}) : (\overset{6}{\text{V}_7}) : (\overset{\#9}{\text{V}_7}) : (\overset{6}{\text{V}_7}) \quad (\text{Debussy: Six Épigraphes [I] antiques, N° 4, Takte 31-32})$$

$$5) d: \overset{3}{I} (\overset{6}{\text{V}_5}) \overset{\#6}{I} (\overset{\#}{\text{V}_7}) (\overset{\flat 10-9}{\text{V}_7}) (\overset{\flat 10-9}{\text{V}_7}) (\overset{\flat 10-9}{\text{V}_7}) \quad (\text{A. Berg: op. 2, Nr. 1})$$

[bII] [IV] [as] [IV]

$$6) c: \overset{\flat 9-8}{\overset{6-5}{\overset{\flat 4-3}{I}}} - \overset{4}{\overset{\flat 9}{I}} - \overset{6}{\overset{\#7}{I}} - (\overset{\flat}{\text{VII}}) - \overset{\flat 9-8}{\overset{6-5}{\overset{\flat 4-3}{I}}} - \overset{\#7-\#6}{\overset{4}{I}} - \overset{\flat 7-6-5}{\overset{\#7}{I}} \quad (\text{A. Webern: "Der Tod" aus "8 Frühe Lieder"})$$

Op.

Kadenzen (14)

Takt ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫
 1) f: $\overset{5}{\text{II}} - \overset{3}{\text{VI}} - \overset{\#}{\text{VII}}_5^6 - \overset{5}{\text{IV}} - \overset{3}{\text{I}} - \overset{6}{\text{II}}_5^6 - \overset{5}{\text{VI}} - \overset{3}{\text{III}} - \overset{6aj}{\text{VI}} - \overset{3}{\text{II}} - \overset{6aj}{\text{V}} - \overset{3}{\text{I}} - \overset{6aj}{\text{IV}} - \overset{3}{\text{I}} (\text{V}_7) : \overset{\#}{\text{V}} - \overset{\#}{\text{V}}_7 - \text{I}$

$(\text{V}) : \overset{6aj}{\text{VI}} (\text{V}) : \overset{6aj}{\text{V}} (\text{V}) : \overset{6aj}{\text{IV}}$
 ↑ sixte ajoutée

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

Takt ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑
 2) f: $\overset{8}{\text{I}} - \overset{\#}{\text{VI}}_6 - \overset{\#}{\text{I}} - \overset{\#}{\text{VI}}_6 - \overset{\#}{\text{V}}_6 (\text{II}_6) : \overset{\#}{\text{IV}} - \overset{8-9-8}{\text{VII}}_2 - \overset{\#-4-\#}{\text{V}}_7^9 - \text{I}_6 (\overset{\#}{\text{V}}_7^9) : \overset{(b)}{\text{V}} (\overset{\#}{\text{V}}_7^9) \overset{(b)}{\text{IV}}_6 - \overset{(b)}{\text{IV}} - \text{bII}_6 \text{ f: } \overset{\#}{\text{I}}$
 [g] Ges: $\text{I}_6 - \overset{\text{b}}{\text{I}}$

㉒
 $\overset{\#}{\text{I}}_4 - \overset{\#}{\text{V}}_7$
 ㉓
 $(\overset{\text{b}}{\text{VII}}_5^6) \overset{\text{b}}{\text{I}}_4 - \overset{\text{b}}{\text{II}}_7 - \overset{\#}{\text{V}}_7^9$ (Dito, Takte 12-22)

㉔ ㉕ ㉖ ㉗ ㉘ ㉙
 3) f: $\overset{6-5-6}{\text{I}}^A - \overset{\#}{\text{VII}}_7 - \overset{6-5-3-4}{\text{I}} - \overset{\#}{\text{V}} - \overset{6-5}{\text{I}}^A \text{b}_9 (\text{IV}) \text{bII}_4^6 - \text{bII}_6 - \overset{6-5}{\text{I}}_4^6 - \overset{9-8}{\text{V}} - \overset{\#}{\text{I}}_4^6 - \overset{6-5-3-4}{\text{V}} - \overset{\#}{\text{I}} - \overset{6-5-\text{b}5}{\text{V}}^A - \overset{6-5}{\text{I}}^A$
 [IV] Des: $\text{III} - \overset{\text{b}}{\text{II}} - \overset{\text{b}}{\text{I}}^A$

㉚ ㉛ ㉜ ㉝
 (Des:) $\overset{4-3}{\text{V}}_7^A - \overset{\text{b}}{\text{IV}}_6 - \text{f: } \overset{\#}{\text{IV}} (\overset{\text{b}}{\text{VII}}) \overset{\text{b}}{\text{I}}_4^6 (\overset{\text{b}}{\text{VII}}_5^6) (\overset{\text{b}}{\text{V}}_5^6) (\overset{\text{b}}{\text{V}}_3^4)$
 cis: $\text{IV}_6 (\overset{\text{b}}{\text{V}}_7) \text{ [III]} \overset{\#}{\text{VII}}_7 \text{ [V]} \text{ [bVII]} \text{ [VI]}$
 cis: $(\overset{\text{b}}{\text{VII}}_5^6) : \overset{\text{b}}{\text{V}}^{\#}$

(Dito, Takte 23-33)

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

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

Menuetto
Allegretto $\text{♩} = 84$

First system of the Minuet, measures 1-5. The score is in 3/4 time, key of D major. It features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *cresc.* (crescendo).

Second system of the Minuet, measures 6-15. The score continues with the melody and bass line. Dynamics include *f*, *cresc.*, and *p* (piano). Measure numbers 10 and 15 are indicated.

Third system of the Minuet, measures 16-25. The score continues with the melody and bass line. Dynamics include *f* and *cresc.*. Measure numbers 20 and 25 are indicated.

Fourth system of the Minuet, measures 26-35. The score continues with the melody and bass line. Dynamics include *f*, *cresc.*, and *decresc.* (decrescendo). Measure numbers 30 and 35 are indicated.

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Fifth system of the Minuet, measures 36-45. The score continues with the melody and bass line. Dynamics include *f*, *cresc.*, and *pp* (pianissimo). Measure numbers 40 and 45 are indicated.

Trio section, measures 46-55. The score is in 3/4 time, key of D major. It features a melody in the right hand and a bass line in the left hand. Dynamics include *p* and *cresc.*. Measure numbers 50 and 55 are indicated.

Sixth system of the Trio, measures 56-65. The score continues with the melody and bass line. Dynamics include *f*, *cresc.*, and *pp*. Measure numbers 60 and 65 are indicated.

Seventh system of the Trio, measures 66-75. The score continues with the melody and bass line. Dynamics include *f*, *cresc.*, and *pp*. Measure numbers 70 and 75 are indicated.

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Presto agitato

[illegible]

(19)

cresc. *p*

(22)

cresc.

(26)

sf

(30)

sf

(33)

ff *p* *cresc.*

(36)

p *ff*

153

p

158

cresc.

162

p *teneramente*

166

cresc. *cresc.* *f*

171

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

176

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

181

pp

186

191

dimin.

196

pp

202

f

208

sf

p dim.

pp

zu 2 450

Fl. *ff*

Hb. *ff*

Kl. (A) *ff*

Fg. *ff*

Hrn. (A) *ff*

Tr. (D)

Pk.

Vl. *ff*

Br. *ff*

Vc. u. Kb. *ff*

Allegretto (♩ = 76) II

2 Flöten

2 Hoboen

2 Klarinetten in A

2 Fagotte

2 Hörner in E

2 Trompeten in D

Pauken in A-E

Violen

Bratschen

Violoncelli

Kontrabässe

Br. *pp*

Vc. *pp*

Kb. *pp*

Th. *ten.*

Vl. 2 *p*

Br. *p*

Vc. *p*

Kb. *pp*

3612

Neue, revidierte Ausgabe

Aus:

„Dem Schmerz sein Recht“

Hebbel

Alban Berg, Op. 2. N° 1

Sehr langsam *pp* *pppp*

Schla - fen, Schla - fen, nichts als Schla - fen!

p *pp*

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

Bewegter *mf* *poco* *poco accel.* *mf* *p* *r.H.* *l.H.* *r.H.* *l.H.*

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

tra - - - - - r. H. fen, Lei - se - stes Er -

l.H. *pp* *l.H.* *ppp*

Quintett.

Johannes Brahms, Op. 34.

Allegro non troppo.

riten. a tempo

Violine I.

Violine II.

Viola.

Violoncell.

Pianoforte.

Allegro non troppo.

a tempo

The musical score is arranged in five systems. The first system shows the Violine I and Violine II staves. The second system shows the Viola and Violoncell staves. The third system shows the Pianoforte staff. The fourth system shows the Violine I, Violine II, Viola, and Violoncell staves. The fifth system shows the Pianoforte staff. The score includes dynamic markings such as *mf*, *f*, and *sf*, and tempo markings such as *Allegro non troppo*, *riten.*, and *a tempo*. The bottom section of the score is marked *con forza*.



First system of musical notation, featuring five staves. The top four staves are for voices or instruments, and the bottom staff is for piano accompaniment. The key signature is B-flat major (two flats). The first four staves have dynamic markings *fz* (forzando) and *f* (forte). The piano accompaniment features a complex, rhythmic pattern with sixteenth and thirty-second notes.



Second system of musical notation, featuring five staves. The top four staves are for voices or instruments, and the bottom staff is for piano accompaniment. The key signature is B-flat major. The first four staves have dynamic markings *ff* (fortissimo). The piano accompaniment continues with a complex, rhythmic pattern.



Third system of musical notation, featuring five staves. The top four staves are for voices or instruments, and the bottom staff is for piano accompaniment. The key signature is B-flat major. The first four staves have dynamic markings *fz* (forzando) and *criso.* (crescendo). The piano accompaniment features a complex, rhythmic pattern with sixteenth and thirty-second notes.

Musical score for a piano piece, measures 20-30. The score is in 3/4 time and features a complex harmonic structure with many accidentals. It includes various dynamics and articulations such as *p*, *mf*, *cresc.*, *p cresc.*, *p dolce*, and *espress.*

Measure 20: *p espress.*
 Measure 21: *p dolce espress.*
 Measure 22: *p*
 Measure 23: *marc.*
 Measure 24: *p dolce*
 Measure 25: *p*
 Measure 26: *espress.*
 Measure 27: *p*
 Measure 28: *p*
 Measure 29: *p*
 Measure 30: *p*, *mf*, *p*, *mf*, *p*, *cresc.*, *p cresc.*, *p*, *cresc.*

sempre pp

pp

sempre pp

pp

pp

sempre pp

dim.

p

pp

sempre p

40

pp

p sotto voce espress.

p sotto voce

pp sotto voce

Re.

A musical score for the song "The Rose Tree". The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "And." (Andante). The score includes a piano introduction, followed by the vocal melody and piano accompaniment. The piano part features a prominent bass line with a repeating eighth-note pattern. The vocal melody is simple and melodic, with a final cadence marked by a double bar line and a repeat sign.

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

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 E¹₂
4 Hörner
in C³₄
2 Trompeten in E
Pauken in E u. H

Woodwind and percussion staves for the first system. The woodwinds (Flutes, Oboes, Clarinets in A, Bassoons) play a melodic line marked *p dolce*. The horns (4) play a sustained harmonic marked *p*. The trumpets (2) and timpani are silent.

1. Violine
2. Violine
Bratsche
Violoncell
Kontrabaß

String staves for the first system. The violins (1 and 2) play a melodic line marked *p*. The violas play a supporting line marked *div.* The cellos and double basses play a rhythmic pattern marked *p*.

Allegro non troppo

Woodwind and string staves for the second system, starting at measure 7. The woodwinds continue their melodic lines. The strings continue their rhythmic and melodic patterns, with some dynamics changes indicated by *p* and *div.*

2

Edited and fingered by
Rafael Joseffy

8
a Madame Camilla Pleyel

Nocturne

F. CHOPIN. Op. 9, N° 2

Andante (♩ = 132)

2. *espress. dolce*

cresc. *f* *p*

cresc. *cresc.*

Takt 10 *a tempo*

p *pp* *poco ritard.* *f*

a tempo *poco rall.* *fzp*

simile

Largo

20. *ff*

p

pp *riten.*

Cantabile

21. *p*

Mouvement

31

p

mf

m.g.

Mouvement

p léger

Retenu - - - Molto rubato

34

dim.

m.g.

p

m.g.

Retenu - - - Molto rubato

p doux et expressif

36

m.g.

p

The musical score is divided into two main sections: a piano solo section and a tutti section. The piano solo section begins with a trill in the right hand and a complex arpeggiated figure in the left hand. The tutti section follows, marked with a 'TUTTI.' and a piano (*p*) dynamic. The piano part continues with a series of arpeggiated figures, while the orchestra provides harmonic support with sustained chords and rhythmic patterns. The score is written for piano and orchestra, with the piano part in the upper staves and the orchestra in the lower staves. The key signature is A major (three sharps) and the time signature is 4/4. The score includes various musical notations such as trills, arpeggios, and dynamic markings.

SOLO.
tr
legato

TUTTI.
p
p
f p
f p
f p
p
p
p
p

PAVANE

POUR UNE INFANTE DÉFUNTE.

Maurice Ravel.

Assez doux, mais d'une sonorité large ♩ = 80.

PIANO.

p

mf cédez

p En mesure

pp un peu retenu

f En élargissant

p 1^{er} Mouvement

Très lointain

pp *m.g.* *m.g.* *mf* très soutenu

ppp *pp*

un peu plus lent. *mf* *f*

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*

p *expressif*

expressif

p

p

3

3

3

Adagio. espressivo. M. M. $\text{♩} = 76$.

Flauti.
Oboi.
Clarinetti in B.
Fagotti.
Corni in Es.
Trombe in B.

Adagio espressivo.

Violino I.
Violino II.
Viola.
Violoncello.
Basso.

p cantabile
p cantabile
p cantabile
p cantabile
p

fp *fp* *fp* *fp* *fp* *fp*

Adagio espressivo.

Detailed description: This page contains the first system of a musical score for Schumann's 2nd Symphony, 3rd Movement, measures 1-8. The tempo is 'Adagio. espressivo.' with a metronome marking of quarter note = 76. The key signature has two flats (B-flat major or D-flat minor). The time signature is 2/4. The woodwind section (Flutes, Oboes, Clarinets in B, Bassoons, Horns in E-flat, Trumpets in B) is marked with rests. The string section (Violins I & II, Viola, Violoncello, Bass) plays a melodic line marked 'p cantabile' and a rhythmic accompaniment marked 'fp'.

p cantabile
fp *fp*

p *fp*

fp *fp*

Detailed description: This page contains the continuation of the musical score for Schumann's 2nd Symphony, 3rd Movement, measures 1-8. The score continues with the same instruments and markings as the first system. The woodwinds remain at rest. The strings continue their melodic and rhythmic parts.

[illegible][illegible]

Musical score for measures 1-8. The score is in B-flat major (two flats) and 4/4 time. It features a piano introduction with a melodic line in the right hand and a harmonic accompaniment in the left hand. The piano part includes a series of chords and a melodic line that descends. The melodic line in the right hand is marked with *p* (piano) and *dim.* (diminuendo). The piano part is marked with *p* and *dim.*.

Musical score for measures 9-16. The score continues the piano introduction with a melodic line in the right hand and a harmonic accompaniment in the left hand. The piano part includes a series of chords and a melodic line that descends. The melodic line in the right hand is marked with *p* (piano) and *dim.* (diminuendo). The piano part is marked with *p* and *dim.*.

Adagio espressivo. (♩ = 76.)

Adagio espressivo. (♩ = 76.)

p cantabile

fp

cantabile

fp

fp

cresc.

fp

pp

p

pp

p

fp

Musical score for "L'Allegretto" by Franz Schubert, Op. 139, in B-flat major, 3/4 time. The score is for piano and includes six systems of music. It features various dynamics such as *sf*, *mf*, *cresc.*, *dim.*, *pp*, and *p*, as well as performance instructions like "Ped." and "tr.". The score is marked with a "3" indicating a triplet and a "T. 45" marking. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is numbered "V. A. 597." at the bottom.

Feierlich. ♩ = 54.

Edition Peters.

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,

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

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

ausdrucksvoll

Wien: 1904