

**FACHHOCHSCHULE NORDWESTSCHWEIZ
MUSIK-AKADEMIE BASEL**

**HOCHSCHULE FÜR MUSIK
SCHOLA CANTORUM BASILIENSIS**

**DOSSIER
STILKOMPOSITIONEN**

von

Sebina Weich

Betreuende Dozenten: Johannes Menke/Florian Vogt
Hauptfach: Theorie der Alten Musik

Das von mir im Rahmen meines Masters TAM angefertigte Dossier enthält Stilkopien aus dem frühen 15. Jh bis ins 19. Jh.

„Ou mon désir m’assouvira“ (Stil: Binchois)

Die Chanson „Ou mon désir m’assouvira“ (Text: Alain Chartier, Rondeau) entstand in dem Bemühen, die Kompositionsweise der aufeinander aufbauenden Stimmen im 15. Jh nachzuvollziehen. So ist das Rondeau in zweistimmiger sowie dreistimmiger Ausführung beigegeben. Sowohl Tenor, Cantus als auch Contratenor sind Ergebnisse meiner Beobachtungen typischer Klauselabläufe und Stimmbewegungen bei Binchois. Auch auf die Originalität bezüglich der Notationsweise in schwarzer Mensuralnotation wurde geachtet.

„Music to hear“ (Stil: Dowland)

„Music to hear“ (Text: Shakespeare, Sonnet 8) entstand im Rahmen der Vorbereitung eines Klassenkonzerts, an dem sowohl Originale als auch Re-Kompositionen im Stil Dowlands ohne Nennung der jeweiligen Komponisten aufgeführt wurde. Die Stilkopie konzentriert sich auf die Wiedergabe der in Songs in einem ternären Metrum extrahierten, als Dowland-typisch empfundenen Satztechniken und Rhythmen.

„Datemi Pace“ (Stil: Monteverdi)

Das Madrigal „Datemi Pace“ (Text: Petrarca, Canzonieri 274) greift Satztechniken aus Monteverdis fünften Madrigalbuch auf. Im Zentrum standen zudem die verschiedenen Arten, in denen Monteverdi Lizenzen in der Dissonanzbehandlung in Gebrauch nimmt um damit dem der *seconda pratica* zugeordneten Verhältnis zwischen *oratio* und *harmonia* gerecht zu werden.

„Huit versets d’un motet – composé de l’ordre du SCB“ (Stil: Couperin)

Der „*Petit motet*“, dessen Text aus *Psalm 89* entnommen wurde, ist an Couperin’s Komposition „*Sept versets d’un motet composé de l’ordre du roy*“ angelehnt. Besonderheiten der Kompositionstechnik wie Parallelführung von Quartsextakkorden oder die im französischen Barock auftretenden, besonderen Akkorde (bspw. Accord de la quinte superflue, Couperin-Akkord), sollen auf den Umfang einer Stilkopie komprimiert, dargestellt werden.

„Welch ein Wunder“ (Stil: Händel)

Der Text der Arie „*Welch ein Wunder*“ ist Brockes Gedichtsammlung: „Irdisches Vergnügen in Gott“, entnommen. Gedichte aus dieser Sammlung werden auch von Händel in seinen 9 *deutschen Arien* verwendet, die als Anhaltspunkte für diese Stilkopie dienen.

„In der Oper wird gesungen“ (Stil: Mozart)

Die klassische Arie entstand ursprünglich im Zuge meines Hauptfachstudiums in Beschäftigung mit Mozartopern unter dem speziellen Gesichtspunkt der Instrumentation. Aufgeführt wurde die Arie im Rahmen eines Schulopernprojekts für 3. und 4. Klassen. Ebenfalls auf dieses Zielpublikum abgestimmt ist der Text der Arie, der die Gattung Oper vorstellen soll. Dabei wurde auf lautmalersche Stilmittel zurückgegriffen („mal hoch ... mal tief ... mal laut ... mal leis“). Text und Musik sind hier in Eigenarbeit entstanden.

„Nocturne“ (Stilvergleich: Field/Chopin)

Die beiden eingereichten Nocturnes stellen den Vergleich einer Komposition derselben Gattung, jedoch an einem unterschiedlichen Entwicklungsstand der Musiksprache und von unterschiedlichen Komponistenpersönlichkeiten der Zeit, dar.

Um die jeweilige Themengestaltung möglichst genau reproduzieren zu können, und so die Differenzen deutlich herausarbeiten zu können, dienen für jeden Stil explizite Werkbeispiele als Anhaltspunkte.

Für das Nocturne im Stil von Field habe ich mich an den Nummern 1, 2, 5 aus seinen „8 *Nocturnes pour le Piano-forte*“ orientiert. Dem A-Teil der Komposition im Chopin-Stil dienen Op. 15 Nr. 1 und Op. 32 Nr. 2 von Chopin als Vorlage. Der B-Teil ist angelehnt an den korrespondierenden Teil im Nocturne Op. 55 Nr. 4 von Chopin.

Ou mon desir m'assouvira

Cantus

Tenor

Ou mon de - sir m'a - ssou - vi -

7

ra ou ma tris - tes-se m'o - cci - ra Pour vous Bel le

15

prou - chaine - ment Se mon cœur quiert l'al - lege -

23

ment Du mal que vous ser - vi - ra

Ou mon desir m'assouvira

Sebina Weich

Cantus

Tenor

Contratenor

Ou monde - sir m'a - ssou - vi - #

7

C.

T

CT

ra ou ma tris - tes-se m'o - cci - ra Pour vous Bel le b

15

C.

T

CT

prou - chaine - ment Se mon cœur quiert l'al - lege - b

23

C.

T


CT

ment Du mal que vous ser - vi - ra #

Music to hear


Sebina Weich

Cantus




Mu - sic to hear, why hear'st thou mu - sic sad - ly
Why lov'st thou that which thou re - ceivst not glad - ly

Altus




Mu - sic to hear why herast thou mu - sic sad - ly
Why lov'st thou that which thou re - ceivst not glad - ly

Tenor



Mu - sic to hear why hear'st thou mu - sic sad - ly
Why lov'st thou that which thou re - ceivst not glad - ly

Bassus



Mu - sic to hear why hear'st thou mu - sic sad - ly
Why lov'st thou that which thou re - ceivst not glad - ly

5

C.



Sweets with sweets war not joy de - lights in joy
or else re - ceivst with plea - sure thine an - noy

A.



Sweets with sweets war not joy de - lights in joy
Or else re - ceivst with plea - sure thine an - noy

T.




Sweets with sweets war not joy de - lights in joy
Or else re - ceivst with plea - sure thine an - noy


B.




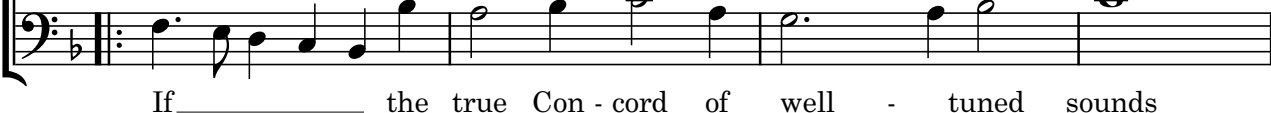
Sweets with sweets war not joy de - lights in joy
Or else re - ceivst with plea - sure thine an - noy

9


C.  If the true Con - cord of well - tuned sounds by
They do sweet - ly chide thee who con - founds in

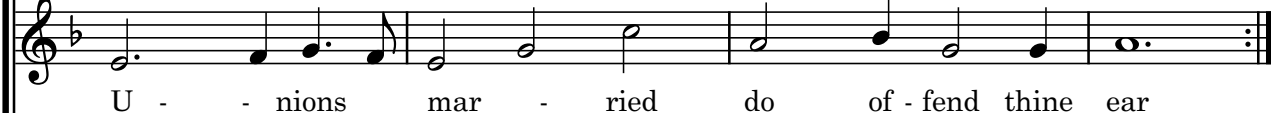
A.  If the true Con - cord of well - tuned sounds by
They do sweet - ly chide thee who con - founds in


T.  If the true Con - cord of well - tuned sounds By
They do sweer - ly chide thee who con - founds in


B.  If the true Con - cord of well - tuned sounds
They do sweet - ly chide thee who con - founds

13


C.  U - nions mar - ried do of - fend thine ear
sin - gle - ness the parts that thou should bear


A.  U - nions mar - ried do of - fend thine ear
sin - gle - ness the parts that thou should bear


T.  u - nions mar - ried do of - fend thine ear
sin - gle - ness the parts that thou should bear


B.  By u - nions mar - ried do of - fend thine ear
In sin - gle - ness the parts that thou should bear

17

C.  Mark how one string sweet hus - band to an - ot - - her
Re - semb - ling sire and child and hap - py mot - ther -

A.  Mark how one string sweet hus - band to a - not - her
Re - semb - ling sire and child and hap - py mot - her

T.  Mark how one string sweet hus - band to an - ot - - her
Re - semb - ling sire and cild and hap - py mot - ther

B.  Mark how one string sweet hus - band to a - not - her
Re - semb - ling sire and child and hap - py mot - ther

21

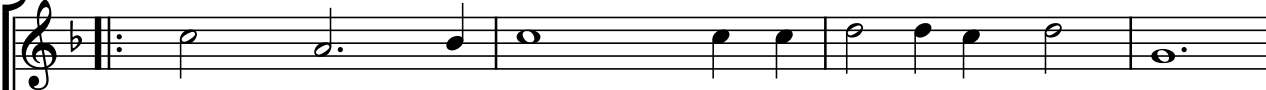
C.  Strikes each in each by mu - tual or - - de - ring
Who all in one one plea - sing note do sing


A.  Strikes each in each by mu - tual or - - de - ring
Who all in one one plea - sing note do sing


T.  Strikes each in each by mu - tual or - - de - ring
Who all in one one plea - sing note do sing

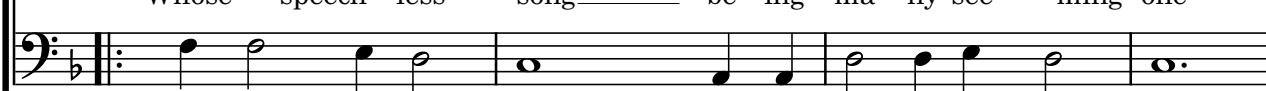
B.  Strikes each in each by mu - tual or - de - - ring
Who all in one one plea - sing note do sing

25


C.  Whose speech - less song, be - ing ma - ny see - ming one


A.  Whose speech - less sounds be - ing ma - ny see - ming one

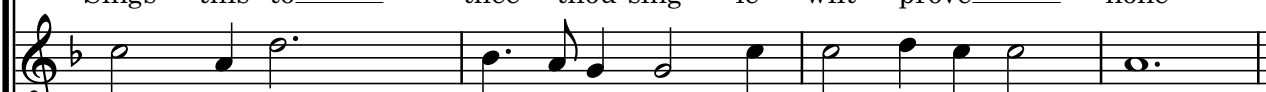
T.  Whose speech - less song be - ing ma - ny see - ming one

B.  Whose speech - less song be - ing ma - ny see - ming one

29

C.  Sings this to thee: Thou sing - le wilt prove none

A.  Sings this to thee thou sing - le wilt prove none

T.  Sings this to thee thou sing - le wilt prove none

B.  Sings this to thee thou sing - le wilt prove none

Datemi Pace

Sebina Weich

Musical score for the first system of 'Datemi Pace'. It features five vocal parts: Canto, Quinto, Alto, Tenore, and Basso. The music is in a 7/8 time signature with a key signature of one flat (B-flat). The lyrics are: Da - te - mi Pa - - ce, Da - - te - mi pa - -

Musical score for the second system of 'Datemi Pace'. It features five vocal parts: Canto (C.), Quinto (Q.), Alto (A.), Tenore (T.), and Basso (B.). The music continues from the first system. The lyrics are: - ce O du - - - ri miei pen - sie - -

7

C.  - ri. Non bas - ta ben, non bas - ta__

Q.  - ri. Non bas - ta ben non bas - ta ben ch'a - -

A.  - ri.

T.  - ri. non bas - ta ben, non bas - ta__

B.  - ri. non bas - ta ben ch'a - mor,

9

C.  ben ch'a - mor, ch'a - mor For - tu - -

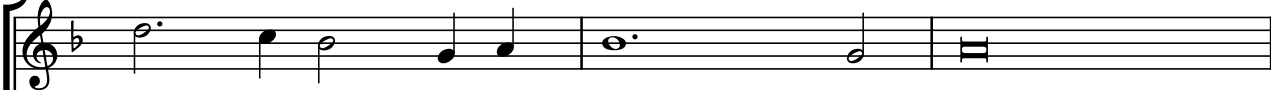
Q.  - mor non bas - ta ben ch'a - mor, for - -

A.  non bas - ta__ ben non bas - ta ben ch'a - -


T.  ben ch'a - mor,

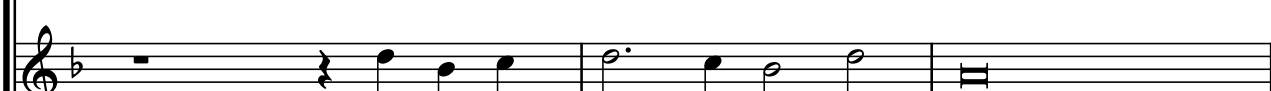
B.  non bas - ta__ ben ch'a - mor, non bas - ta__

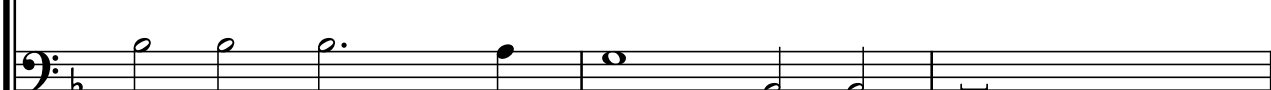
11

C.  - - - - - na et mor - - -

Q.  - tu - - - - - na et mor - - -

A.  - mor, For - tu - - - na et mor - - -

T.  For - tu - - na et mor - - -

B.  ben ch'a - mor For - tu - - na et mor - - -

14

C.  - te. mi fan - no, mi fan - no guer - ra,

Q.  - te. mi fan - no, mi fan - no guer - ra,

A.  - te. mi fan - no, mi fan - no guer - ra

T.  - te. mi fan - no mi fan - no guer - ra,

B.  - te. mi fan - no, mi fan - no guer - ra,

17

C. mi fan - no guer - ra, mi fan - no guer - -

Q. mi fan - no guer - ra, mi fan - no guer - -

A. mi fan - no guer - ra, mi fan - no guer - -

T. mi fan - no guer - ra, mi fan - no guer - -

B. mi fan - no guer - ra, mi fan - no guer - -

Detailed description: This system contains five staves labeled C, Q, A, T, and B. Each staff has a treble clef and a key signature of one flat. The music consists of two measures. The lyrics are: 'mi fan - no guer - ra, mi fan - no guer - -'. The vocal parts (C, Q, A, T) have a melodic line with a final sharp sign on the second measure. The bass part (B) has a lower, more rhythmic line.

19

C. - ra in - - - - - tor - - - - -

Q. - ra in - - - - - tor - - - - -

A. - ra in - tor - - - - - no e'n

T. - ra in - tor - - - - - no

B. - ra in - - - - - tor - - - - - no

Detailed description: This system contains five staves labeled C, Q, A, T, and B. Each staff has a treble clef and a key signature of one flat. The music consists of two measures. The lyrics are: '- ra in - - - - - tor - - - - -' for C and Q; '- ra in - tor - - - - - no e'n' for A; '- ra in - tor - - - - - no' for T; and '- ra in - - - - - tor - - - - - no' for B. The vocal parts (C, Q, T) have a melodic line with a final sharp sign on the second measure. The bass part (B) has a lower, more rhythmic line.

21

C. - no e'n su le por - - te,

Q. - - no e'n su le por - - te,

A. su le por - - - - - te,

T. e'n su le por - - te, sen -

B. e'n su le por - - - - - te,

24

C.

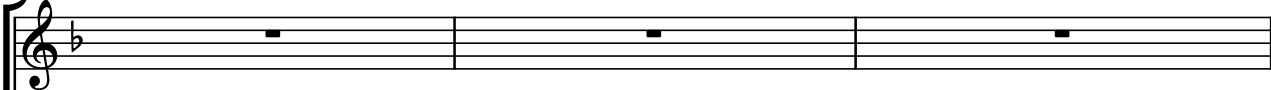
Q.

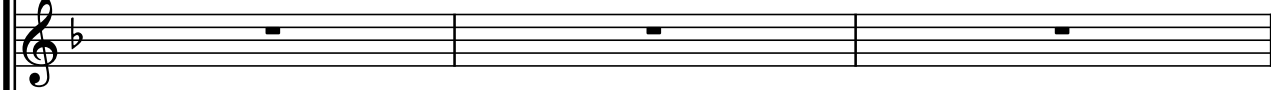
A. sen - - - za tro - va - mi den - tro al - tri guer -

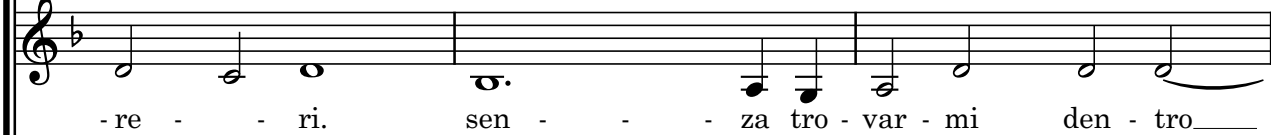
T. - za tro - va - mi den - tro al - gri guer - re - - -

B.

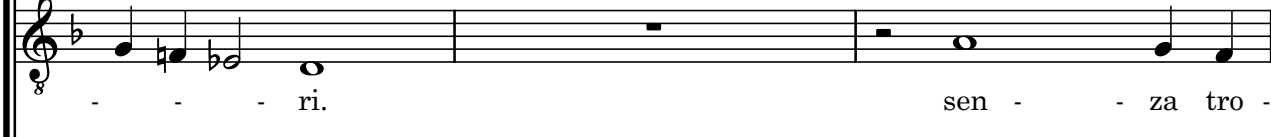
27

C. 

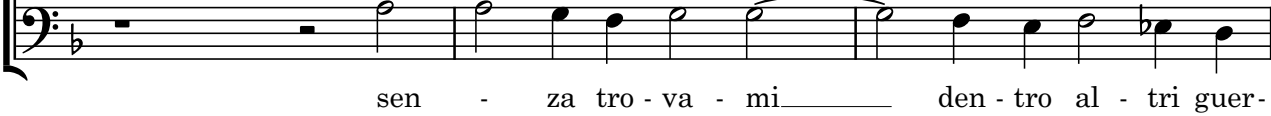
Q. 

A. 

- re - - ri. sen - - - za tro - var - mi den - tro

T. 

- - - ri. sen - - - za tro -

B. 

sen - za tro - va - mi den - tro al - tri guer-

30

C. 

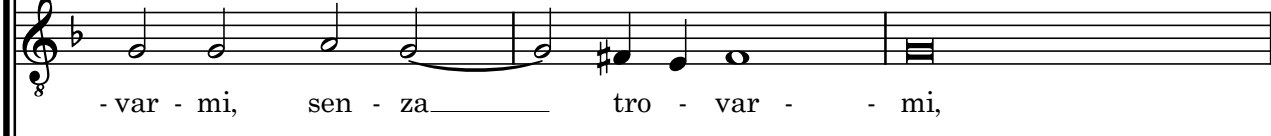
Sen - - za tro -

Q. 

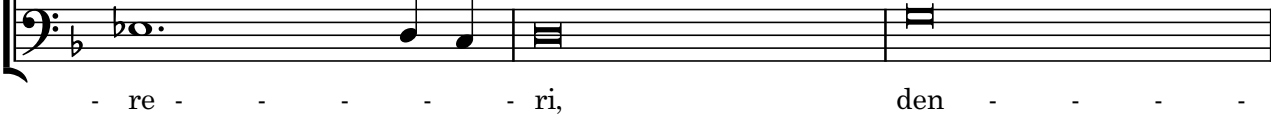
sen - - za tro - var - mi

A. 

al - tri guer - - - re - - ri, den - tro

T. 

- var - mi, sen - za tro - var - - mi,

B. 

- re - - - - ri, den - - - -

33

C. - - - var - mi den - tro al - tri guer - - - - -

Q. den - tro al - tri guer - - - - -

A. al - tri guer - - - - -

T. den - - - - - tro al - - - - - tri guer - - - - -

B. - tro al - - - - - tri guer - - - - -

36

C. - re - - - - - ri? Et tu, mio

Q. - - - - - re - - - - - ri? Et tu, mio cor, an -

A. - - - - - re - - - - - ri?

T. - re - - - - - ri?

B. - re - - - - - ri? Et tu, mio cor, an -

39

C. cor, an - chor, an - chor, an - chor, an - chor se' pur qual

Q. - chor, an - chor, an - chor, an - chor, an - chor se' pur qual

A.

T.

B. - chor, an - chor, an - chor, an - chor, an - chor se' pur qual

42

C. e - - ri,

Q. e - - ri,

A. et tu mio cor an - chor, an - chor se

T. et tu mio cor, an - chor, an - chor, se

B. e - - ri; et tu mio cor, an - chor, se

45

C. di - sle - al a me sol,

Q. di - sle - al a me sol,

A. pur qual e - ri, di - sle - al a me sol,

T. pur qual e - ri, di - sle - al a me sol,

B. pur qual e - ri, di - sle - al a me sol,

48

C. di - sle - al a me sol, che fe - re sco - -

Q. di - sle - al a me sol, che fe - re sco - -

A. di - sle - al a me sol, che fe - re sco - -

T. di - sle - al a me sol, che fe - re sco - -

B. di - sle - al a me sol, che fe - re sco - -

51

C. - rte. vai ri - cet - tan - do vai ri - cet - tan - do et

Q. - rte. vai ri - cet - tan - do

A. - rte. vai ri - cet - tan - do vai ri - cet - tan -

T. - rte. vai ri - cet - tan - do vai ri - cet - tan -

B. - rte. vai ri - cet - tan - do vai ri - cet - tan -

54

C. se fat - to con - sor -

Q. et se fat - to con - sor -

A. - do et se fat - to con - sor -

T. - do se fat - to con - sor - te

B. - do se fat - to se fat - to con - sor -

57

C. - te de

Q. - te de

A. - te de mie - - ni ne - -

T. de mie - - ni ne - - mi - - ci

B. - te de mie - - ni ne - mi - ci

60

C. mie - ni ne - mi - ci si pron - ti

Q. mie - - ni ne - mi - ci si pron - ti et le -

A. - - - mi - - ci si pron - ti et leg -

T. si pron - ti et le -

B. si pron - ti et leg -

63

C. et leg - - - - - gie - - - - - ri?

Q. - gie - - ri, leg - gie - - - - - ri?

A. - gie - - - - - ri?

T. - gie - - ri, leg - gie - - - - - ri?

B. - gie - - ri, leg - gie - - - - - ri?

Canto

Quinto

Alto

Tenore

Basso

In te i se - cre - - - - -

In te i se - cre - - - - -

In te i se - cre - - - - -

In te i se - cre - - - - -

C.

Q.

A.

T.

B.

in te i se - cre - - - - - ti in te i se -

- ti in te i se - cre - - - - - ti in te i se -

- ti in te i se - cre - - - - - ti in te i se -

- ti in te i se -

in te i se -

in te i se - cre - - - - - ti in te i se -

6

C. - cre - - - - - ti in te i se -

Q. - cre - - - - - ti in te i se -

A. - cre - - - - - ti in te i se -

T. - - - - - cre - - - - - ti in

B. - cre - - - - - ti in te i se -

8

C. - cre - - - - - ti, su -

Q. - cre - ti, se - cre - - - - - ti,

A. - cre - - - - - ti,

T. te i se - cre - - - - - ti, su -

B. - cre - - - - - ti,

10

C. - - - - - oi mes - sa - - - - gi,

Q. su - - - - oi

A. su -

T. - oi mes - sa - - - - - gi

B. su - - - - oi mes - - - - sa - -

13

C. su - oi mes - sa - - - - gi A - mo - - re,

Q. me - sa - - - - - gi A - mo - - re,

A. - oi mes - sa - - - - gi A - mo - - re,

T. suoi - - - mes - sa - - - gi A - mo - re,

B. -gi, su - oi mes - sa - - - - gi A - mo - - re,

16

C. in te spie - - ga For - tu - - na og -

Q. in te spie - - ga For - tu - - na og -

A. in te spie - ga For - - tu - - na og -

T.

B.

20

C. - ni su - a pom - - pa, in te spie - ga For -

Q. - ni su - a pom - - pa, in te spie - ga For -

A. - ni su - a pom - - pa, in te spie - ga For -

T. in te _____ spie - ga For -

B. in te _____ spie - ga For -

24

C.  - tu - na og - - ni su - a pom - pa,

Q.  - tu - na og - - ni su - a pom - pa,

A.  - tu - na og - - ni su - a pom - pa, et

T.  - tu - na og - - ni su - a pom - pa, et

B.  - tu - na og - - ni su - a pom - pa, et

28

C.  la me - -

Q.  la

A.  mor - te et mor - te

T.  mor - te et mor - te la me - -

B.  mor - te et mor - te

32

C. - mo - ri - a di quel cor - po la me - -

Q. me - - mo - ri - a di quel cor - - po la

A. la me - - mo - ri - a di quel cor - po

T. - mo - ri - a di quel cor - po di quel

B. la me - - mo - ri - a di quel cor - po

35

C. - mo - ri - a la me - mo - - ri - - a Che l'a

Q. me - - mo - - ri - - a

A. la me - mo - ri - a

T. cor - - po la me - - mo - ri - a

B. la me - - mo - - ri - - a

38

C. van - - - zo di me con - ven che

Q. Che l'a - van - - - zo di me con - ven che

A. Che l'a - - van - - zo di me

T. Che l'a - - van - - zo di me con - ven

B. Che l'a - -

41

C. rom - - - - - pa,

Q. rom - - - - -

A. di me con - - ven che rom - - - - -

T. che rom - - - - - pa che

B. - van - - zo di me con - - ven

44

C. in te i vag - hi

Q. - - - - - pa, in te i vag - hi

A. - - - - - pa, in te i vag - hi

T. rom - - - - - pa, in te i vag - hi

B. che rom - - - - - pa, in te i vag - hi

47

C. pen - - - - - sier pen - sier s'ar - man d'er -

Q. pen - - - - - sier pen - sier s'ar - man

A. pen - - - - - sier pen - sier s'ar - man d'er -

T. pen - sier pen - sier s'ar - man d'er -

B. pen - - - - - sier pen - sier d'ar - man d'er - ro -

50

C. ro - re: per - chè d'og - ni mio

Q. d'er - ro - re: per - chè d'og - ni mio

A. ro - re:

T. ro - re: per - ché d'og - ni mio

B. - re: per - ché d'og - ni mio

53

C. mal, per - chè d'og - ni mio mal, per - chè

Q. mal, per - chè d'og - ni mio mal, per - chè d'og -

A. per - chè

T. mal per - chè d'og - ni mio mal, per -

B. mal per - chè d'og - ni mio mal, per -

56

C.  d'og - ni mio mal te so - - lo

Q.  - - - nio mal, per - ché d'og - ni mio mal te

A.  d'og - ni mio mal, per - ché d'og - ni mio mal te

T.  - ché d'og - ni mio mal, per - ché d'og - ni mio mal te

B.  - ché d'og - ni mio mal - - - - te so - - - -

59

C.  in - - - - - col - - - - - po.

Q.  so - - - - lo in - col - - - - - po.

A.  so - - - - lo in col - - - - - po.

T.  so - - - - lo in - - - - - col - - - - - po.

B.  - - - - - lo in - col - - - - - po.

Welch, ein Wunder

Sebina Weich

Violin

PJ

B.C.

6

Vln

PJ

B.C.

Welch, ein Wun-der; das die Au-gen die - - - ses zu be

10

Vln

PJ

B.C.

- trach - ten tau - gen, die sol - che Größ im Klei - - nen sehn'

15

Vln

PJ

B.C.

Welch ein Wun-der; Welch ein Wun-der; Welch ein Wun-der; ein

41

Vln *tr*

PJ

B.C. war - - ten tau - gen

6 6 5 4 3 6 6 6 5 4 3 6 6 5 6

46

Vln

PJ

B.C. Mensch hier musst du wei - ter - geh'n Mit dem

6 6 5 6 6 7 # 4 2 6 #6 6 #5 # 6

50

Vln

PJ

B.C. Schöp - fer sich ver - ei - nen und den im un - end - lich Klei - nen der un -

#4 2 6 #6 6 # #4 2 #6 6 # 6 #6 6 # 6 #6 #6 5

54

Vln

PJ

B.C. - end - - lich der un - end - lich un - end - lich un - end - lich un - end - - - -

#6 #6 5 6 6 # # 6 # 7 6 7

58

Vln

PJ

B.C. lich der un - end - lich groß er - höh'n der un - end - lich groß er - höh'n

6 # 6 6 #6 4 2 #5 #6 5 #5 #

D.C.

Huit versets du motet ~ composé de l'ordre du SCB

Sebina Weich

Flute allemande

Tenor

Bassus-Continuus

7

Fl.

T.

B.C.

13

Fl.

T.

B.C.

20

Fl.

T.

B.C.

26

Fl.

T.

B.C.

7
b 6# 5 7
4 2 #

6 b 6 4 # 6 6 6 6 5 4 #
b

Ne a - ver - tas Ne a - ver - tas ho - mi -

b7 # 7 #6 6 6 # 6 6 6 6 5 4
b

-nem in hu - mi - li - ta - - - - -

-tem et di - xi - - - sti con - ver - ti-mi-ni et di - xis - - - ti con - ver -

32

FL.

T.

B.C.

- ti - mi - ni fi - li - i ho - mi - num Ne a - ver - tas ne_ a - ver - tas Ho -

6 5 6 #3 5 5 4 #3 # 6 b7 # 7

39

FL.

T.

B.C.

- mi - - - nem in hu - mi - li - ta - tem, hu - mi - li - ta - tem et di -

6 b b 6 7 b6 b5 4 2 6 6 4 5 3

45

FL.

T.

B.C.

- xis - ti di - xi - - - ti con - ver - ti - mini fi - li - i ho - - - mi - num

#5 #6 6 6 4 6 5 4 3 b 6 b

51

FL.

T.

B.C.

ho - - mi - num et di - xis - ti fi - - - li - i ho - - - - mi - - -

b7 4 2 6 6 # 6 7 6 # 6

57

FL.

T.

B.C.

- num Ne a - ver - tas Ne - a - ver - tas Ho - mi - num_ in

6 4 6 4 6 # 6

64

Fl.

T.

B.C.

Hu - mi - li - ta - - - tem in Hu - mi - li - ta - tem et di - xis - ti et di -

6 #5 6 4 b 6

70

Fl.

T.

B.C.

- xis - ti et di - xis - ti con - ver - - ti - mi - ni Con - ver - - ti - mi - ni fi - -

7 # 6 6 6 6 6 6 6 6 6 6 6 4 #

77

Fl.

T.

B.C.

- - li - i ho - mi - num Fi - li - i ho - - - mi - num

4 6 b #4 6 4 7 #4 # 6 6 5 4 #

In der Oper wird gesungen

Sebina Weich

Grazioso ♩ = 108

Flute

Clarinet in Bb

Fagotto

Horn in G

Schauspieldirektorin

Violin I

Violin II

Viola

Violoncello e Basso

Detailed description: This block contains the first five measures of the musical score. The tempo is marked 'Grazioso' with a quarter note equal to 108 beats. The score is for a full orchestra and a soprano. The flute has a melodic line with slurs. The clarinet and bassoon play rhythmic patterns. The horn plays sustained chords. The strings provide harmonic support. The soprano part is silent in these measures.

6

Fl.

Cl. in Bb

Fg

Hn in G

S.

Vln I

Vln II

Vla

Vc.

In der O - - per

Detailed description: This block contains measures 6 through 10. The soprano part begins with the lyrics 'In der O - - per'. The flute continues its melodic line. The woodwinds and strings maintain their respective parts from the previous measures.

11

Fl.

Cl. in Bb

Fg

Hn in G

S.

wird ge - sun - gen mal hoch mal tief mal laut mal leis' The-

Vln I

Vln II

Vla

Vc.

17

Fl.

Cl. in Bb

Fg

Hn in G

S.

- a - ter wird ge - spielt mit_ Fleiß_ bis der let - zte Ton ver - klun - gen, bis der letz - te Ton ver - klun -

Vln I

Vln II

Vla

Vc.

22

Fl.

Cl. in Bb

Fg

Hn in G

S.

-gen. bis der let-zte Ton ver-klung-gen bis der letz-te

Vln I

Vln II

Vla

Vc.

28

Fl.

Cl. in Bb

Fg

Hn in G

S.

Ton ver-klun-gen. Oft geht es um den Kampf Gut ge-gen Schlecht

Vln I

Vln II

Vla

Vc.

35

Fl.

Cl. in Bb

Fg

Hn in G

S.

o - der die Lie - be ist was Men - - schen ist nicht recht Al - les wird uns mit - ge - teilt durch

Vln I

Vln II

Vla

Vc.

41

Fl.

Cl. in Bb

Fg

Hn in G

S.

A - ri - en die sie sin - gen Al - - les wird uns mit - ge - teilt durch

Vln I

Vln II

Vla

Vc.

45

Fl.

Cl. in Bb

Fg

Hn in G

S.

Vln I

Vln II

Vla

Vc.

A - - - - - rien, Sind sie glück-lich trau - rig wü - tend gar

50

Fl.

Cl. in Bb

Fg

Hn in G

S.

Vln I

Vln II

Vla

Vc.

sehr mal fein mal grob mal schnell mal schwer so freun wir uns

rit. Tempo I

56

Fl.

Cl. in Bb

Fg.

Hn in G

S.
auf die - se O - per wün - schen gu - tes Ge - lin - gen In der O - per

Vln I

Vln II

Vla.

Vc.

63

Fl.

Cl. in Bb

Fg.

Hn in G

S.
wird ge - sun - gen mal hoch mal tief mal laut mal leis' The-

Vln I

Vln II

Vla.

Vc.

69

Fl.

Cl. in Bb

Fg

Hn in G

S.

- a - ter wird ge - spielt _____ doch statt zu spre - chen sin - gen_ sie statt zu spre - chen si - - gen

Vln I

Vln II

Vla

Vc.

Detailed description: This block contains the musical score for measures 69 through 73. The score is for a full orchestra and a solo voice. The instruments are Flute (Fl.), Clarinet in Bb (Cl. in Bb), Bassoon (Fg), Horn in G (Hn in G), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 4/4. The vocal line (S.) has lyrics: "- a - ter wird ge - spielt _____ doch statt zu spre - chen sin - gen_ sie statt zu spre - chen si - - gen". The woodwinds and strings provide accompaniment, with some instruments playing sustained notes or chords.

74

Fl.

Cl. in Bb

Fg

Hn in G

S.

sie _____ statt _____ zu spre - - - chen sin - gen träl - lern

Vln I

Vln II

Vla

Vc.

Detailed description: This block contains the musical score for measures 74 through 78. The instruments are the same as in the previous block. The key signature and time signature remain the same. The vocal line (S.) has lyrics: "sie _____ statt _____ zu spre - - - chen sin - gen träl - lern". The woodwinds and strings continue their accompaniment, with the bassoon (Fg) and strings (Vln I, Vln II, Vla, Vc.) playing more active parts in this section.

79

Fl.

Cl. in Bb

Fg

Hn in G

S.

Vln I

Vln II

Vla

Vc.

tö - nen jauch - zen statt zu spre - chen sin - - gen

Detailed description: This block contains the musical score for measures 79 through 83. The score is for a full orchestra and a soloist. The instruments listed are Flute (Fl.), Clarinet in Bb (Cl. in Bb), Bassoon (Fg), Horn in G (Hn in G), Soprano (S.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line (S.) has lyrics: "tö - nen jauch - zen statt zu spre - chen sin - - gen". The woodwinds and strings provide accompaniment, with a prominent chordal texture in the strings and woodwinds.

84

Fl.

Cl. in Bb

Fg

Hn in G

S.

Vln I

Vln II

Vla

Vc.

sie statt zu spre - chen sin - - gen sie


Detailed description: This block contains the musical score for measures 84 through 88. The instruments and key signature remain the same as in the previous block. The vocal line (S.) has lyrics: "sie statt zu spre - chen sin - - gen sie". The orchestration continues with similar textures, featuring sustained chords in the strings and woodwinds, and rhythmic patterns in the strings.

Nocturne No. 1 (Field)

Nicht zu geschwind

mezza voce

Piano



3

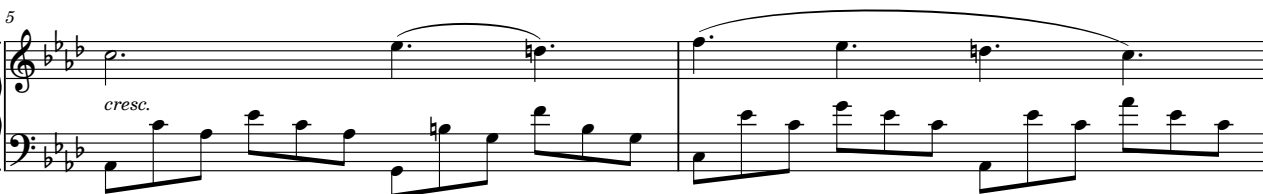
Pno



5

Pno

cresc.



7


Pno



9

Pno

cresc.



11

Pno

dim.



13

Pno

p



15

Pno

Musical notation for measures 15-16. The piece is in a key with three flats (B-flat major or D-flat minor). Measure 15 features a treble clef with a dotted quarter note chord and a bass clef with a quarter-note sequence. Measure 16 continues the bass line and adds a treble clef with a half-note chord.

17

Pno

Musical notation for measures 17-18. Measure 17 has a treble clef with a half-note chord and a bass clef with a quarter-note sequence. Measure 18 continues the bass line and adds a treble clef with a half-note chord.

19

Pno

Musical notation for measures 19-20. Measure 19 has a treble clef with a half-note chord and a bass clef with a quarter-note sequence. Measure 20 continues the bass line and adds a treble clef with a half-note chord.

21

Pno

cresc. *dim.* *cresc.* *dim.*

Musical notation for measures 21-22. Measure 21 has a treble clef with a half-note chord and a bass clef with a quarter-note sequence. Measure 22 continues the bass line and adds a treble clef with a half-note chord.

23

Pno

cresc.

Musical notation for measures 23-24. Measure 23 has a treble clef with a half-note chord and a bass clef with a quarter-note sequence. Measure 24 continues the bass line and adds a treble clef with a half-note chord.

24

Pno

Musical notation for measures 25-26. Measure 25 has a treble clef with a half-note chord and a bass clef with a quarter-note sequence. Measure 26 continues the bass line and adds a treble clef with a half-note chord.

26

Pno

Musical notation for measures 27-28. Measure 27 has a treble clef with a half-note chord and a bass clef with a quarter-note sequence. Measure 28 continues the bass line and adds a treble clef with a half-note chord.

42

Piano score for measures 42-43. The music is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The right hand features a melodic line with a long slur over measures 42 and 43. The left hand provides a steady accompaniment of eighth notes.

44

Piano score for measures 44-45. The right hand has a melodic line with accents and slurs. The left hand continues with eighth-note accompaniment.

46

Piano score for measures 46-47. Measure 46 includes the tempo marking *rit.*. Measure 47 includes the tempo marking *a tempo*. The right hand has a melodic line with slurs. The left hand has a chordal accompaniment with dynamic markings *cresc.* and *dim.*

48

Piano score for measures 48-49. The right hand has a melodic line with slurs and a flat sign. The left hand has a chordal accompaniment with dynamic markings *cresc.* and *dim.*

50

Piano score for measures 50-51. The right hand has a melodic line with slurs and a flat sign. The left hand has a chordal accompaniment.

52

Piano score for measures 52-55. The right hand has a melodic line with slurs. The left hand has a chordal accompaniment with a flat sign and dynamic markings.

Nocturne No. 2 (Chopin)

Andante ♩ = 80

semplice e tranquilla

Piano

sempre legato

Pno

5

cresc.

dim.

Pno

8

rit.

a tempo

Pno

12

Pno

16

Pno

19

dulciss.

10

22 *rit.....* *a tempo*

Pno

25 *rit.....* *Agitato* ♩ = 144 *Con fuoco*

poco cresc. *dim.* *ff*

Pno

8va.....

28 *ff*

Pno

8va.....

32

Pno

8va.....

37

Pno

8va.....

40 *ff*

Pno

45 *morendo*

f

Pno

50 *Molto riten.* *tr* *Andante* ♩ = 80

Pno

54

Pno

58 *rit.....* *a tempo*

Pno

62

66

70 *dulciss.*

Pno

Piano score for Chopin, measures 73-79.

Measures 73-75: Treble clef contains a melodic line with a slur and a triplet of eighth notes. Bass clef contains a bass line with a triplet of eighth notes.

Measures 76-79: Treble clef contains a melodic line with a slur and a fermata over the final note. Bass clef contains a bass line with a triplet of eighth notes in measure 76, followed by rests in measures 77-79. Dynamics *p* and *pp* are indicated in measures 78 and 79 respectively.

73

Pno

76

Pno

p

pp