

21 -

Ermanno
WOLF-FERRARI

Op. 10

SONATE

a-moll

a-minor

la-minore

Violino & Piano

★

Elite Edition No. 202

D. RAHTER
HAMBURG — LONDON

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I

E. Wolf-Ferrari, Op. 10
München 19 Dec. 1901

Appassionato

Violino

Piano

The musical score is written for Violino and Piano. The Violino part is in treble clef, and the Piano part is in grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The tempo is marked "Appassionato". The score consists of four systems of music. The first system shows the beginning of the piece with a forte (f) dynamic for the Violino and mezzo-forte (mf) for the Piano. The Piano part features a complex rhythmic pattern with triplets. The second system continues the development, with dynamics ranging from piano (p) to sfz. The third system shows further development of the themes. The fourth system concludes the page with a "rinf." (rinfornito) marking and a final cadence marked with a double bar line and a star (*).

marc.

p *f*

ff *ff*

ff *ff*

sf

sf

1873

First system of musical notation. The top staff features a melodic line with triplets and dynamic markings *p* and *f*. The piano accompaniment consists of chords in the right hand and a triplet in the left hand.

Second system of musical notation. The top staff includes a *espr.* (espressivo) marking. The piano accompaniment features triplets and a *fp* (fortissimo piano) marking.

Third system of musical notation. The piano accompaniment includes a *cresc.* (crescendo) marking. The system shows a transition in the piano part with a triplet in the left hand.

Fourth system of musical notation. The top staff includes *riten.* (ritardando) and *a tempo accel.* (allegretto tempo accelerando) markings. The piano accompaniment features *sf* (sforzando) markings and a *cresc.* marking. A *m.d.* (molto difficile) marking is present above a complex passage in the right hand.

First system of musical notation. It consists of a single treble staff and a grand staff (treble and bass). The treble staff begins with a melodic line, followed by a rapid ascending scale marked with a double fermata and a forte (*ff*) dynamic. The grand staff features a piano introduction with chords, followed by a rapid ascending scale in the bass, and then a series of triplet patterns in both hands, marked with a forte (*ff*) dynamic.

Second system of musical notation. The treble staff is marked *a tempo* and begins with a piano (*p*) dynamic. The grand staff continues with triplet patterns, marked *ff*, followed by a section marked *dim.* (diminuendo) leading to a piano (*p*) section. The system concludes with a long, sustained chord in the bass.

Third system of musical notation. The treble staff begins with a melodic line, followed by a section marked *più f* (piano fortissimo). The grand staff continues with triplet patterns, marked *f* (forte), followed by a section marked *più f* (piano fortissimo). The system concludes with a long, sustained chord in the bass.

Fourth system of musical notation. The treble staff begins with a melodic line, followed by a section marked *cresc.* (crescendo). The grand staff continues with triplet patterns, marked *cresc.*, followed by a section marked *cresc.* (crescendo). The system concludes with a long, sustained chord in the bass.

ten.
rit.
ff
a tempo
p
p
Ad.
sf
dim.
p
cresc.
sf
rit.
a tempo
espr.
sf
cresc.

1873

Musical score for a piano piece, page 7. The score consists of a single melodic line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The notation includes various dynamic markings and articulation marks.

Dynamics and markings include:

- p* (piano) at the beginning of the first system.
- sf* (sforzando) in the piano accompaniment of the first system.
- cresc.* (crescendo) in the melodic line of the second system.
- ff* (fortissimo) in the piano accompaniment of the second system.
- p* (piano) in the piano accompaniment of the third system.
- rinf.* (rinfacciato) in the piano accompaniment of the third system.
- cresc.* (crescendo) in the melodic line of the fourth system.
- cresc.* (crescendo) in the piano accompaniment of the fourth system.
- ff* (fortissimo) in the piano accompaniment of the fifth system.
- espr. p cresc.* (espressivo piano crescendo) in the melodic line of the fifth system.
- sf* (sforzando) in the piano accompaniment of the fifth system.
- p* (piano) in the piano accompaniment of the fifth system.

The page is numbered 1873 at the bottom center.

This page of musical notation consists of four systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The notation includes various dynamics and articulations:

- System 1:** The vocal line begins with a *p* (piano) dynamic. The piano accompaniment starts with a *mf* (mezzo-forte) dynamic and includes a *cresc.* (crescendo) marking.
- System 2:** The vocal line features a *f* (forte) dynamic. The piano accompaniment includes an *espr.* (espressivo) marking and a *p subito* (piano subito) instruction.
- System 3:** The vocal line is marked *p espr.* (piano espressivo). The piano accompaniment continues with a *dim.* (diminuendo) marking.
- System 4:** The vocal line is marked *dim.* (diminuendo). The piano accompaniment also includes a *dim.* marking.

First system of musical notation. The upper staff contains a melody with dynamics *p* and *pp*. The lower staff contains a piano accompaniment with dynamics *p* and *pp*.

Second system of musical notation. The upper staff includes tempo markings: *riten.*, *a tempo*, *accel.*, and *riten.*, along with dynamics *pp*, *sf*, *p*, and *f*. The lower staff includes dynamics *sf*, *m. d. p.*, *m. s.*, and *f*, and the instruction *con Ped.*.

Third system of musical notation. The upper staff includes tempo markings *accel.* and *riten.*, and dynamics *p*, *sf*, and *f*. The lower staff includes dynamics *p*, *sf*, *f*, and *pp*, and the instruction *con Ped.*. The section concludes with the instruction *Poco più sostenuto* and *p scherz.*.

Fourth system of musical notation. The upper staff begins with *pp*. The lower staff includes the instruction *stacc. sempre* and *pp*.

First system of musical notation, measures 1-10. Treble and bass staves with piano accompaniment. Dynamics include *m.f.* and *m.d.* A slur with the number 10 is over the final measure.

Second system of musical notation, measures 11-20. Treble and bass staves with piano accompaniment. Dynamics include *f*, *sp*, and *cresc.* A slur with the number 10 is over the final measure.

Third system of musical notation, measures 21-30. Treble and bass staves with piano accompaniment. Dynamics include *cresc.* and *espr.* A slur with the number 5 is over the final measure.

Fourth system of musical notation, measures 31-40. Treble and bass staves with piano accompaniment. Dynamics include *sf*. A slur with the number 6 is over the final measure.

Tranquillo

Fifth system of musical notation, measures 41-50. Treble and bass staves with piano accompaniment. Dynamics include *p pizz.*, *scherz. leggero*, *pp*, and *mf marcato*.

simile

sf

arco

pp

cresc.

p

sf

piu cresc.

sf

sf

sf

con fuoco

The first system contains measures 1 through 4. The upper staff features a melodic line with eighth and sixteenth notes, starting with a *sf* (sforzando) marking. The lower staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) appears at the beginning of measure 4.

The second system contains measures 5 through 8. The upper staff continues the melodic development. The lower staff features a series of chords in the left hand, with some triplets indicated by a '3' over the notes.

cresc.

The third system contains measures 9 through 12. The upper staff shows a continuation of the melodic line. The lower staff has a *cresc.* (crescendo) marking and features a triplet of chords in the left hand.

cresc.

The fourth system contains measures 13 through 16. The upper staff includes *sf* markings in measures 13 and 14. The lower staff begins with a *cresc.* marking and features a triplet of chords in the left hand. The system concludes with a final chord in the right hand.

First system of musical notation. The top staff features a melodic line with a crescendo hairpin and a fermata, marked *più f*. The piano accompaniment consists of two staves with chords and moving lines, marked *sf* and *f*.

Second system of musical notation. The top staff continues the melodic line with a crescendo hairpin, marked *cresc.*. The piano accompaniment continues with chords and moving lines.

Third system of musical notation. The top staff features a melodic line with a crescendo hairpin. The piano accompaniment continues with chords and moving lines.

Fourth system of musical notation. The top staff features a melodic line with a crescendo hairpin, marked *molto cresc.* and *sf*. The piano accompaniment continues with chords and moving lines, marked *sf*.

This musical score is written for piano and voice. It consists of five systems of staves. The piano part is written in treble and bass clefs, while the voice part is in a single treble clef. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various dynamic markings and performance instructions:

- System 1:** The piano part begins with a forte (*f*) dynamic. The voice part has a *meno f* marking. The piano part features a complex chromatic passage in the right hand.
- System 2:** The piano part continues with a *p* (piano) dynamic. The voice part has a *meno f* marking. The piano part features a complex chromatic passage in the right hand.
- System 3:** The piano part continues with a *p* (piano) dynamic. The voice part has a *rit.* (ritardando) and *riten.* (ritenuto) marking. The piano part features a complex chromatic passage in the right hand.
- System 4:** The piano part continues with a *cresc.* (crescendo) marking. The voice part has a *cresc.* marking. The piano part features a complex chromatic passage in the right hand.
- System 5:** The piano part continues with a *cresc.* marking. The voice part has a *Tranquillo* marking. The piano part features a complex chromatic passage in the right hand.

The score concludes with a final chord in the piano part and a final note in the voice part.

The first system of musical notation consists of a single staff with a treble clef and a key signature of two sharps (F# and C#). It contains a series of chords and some melodic fragments, mostly consisting of eighth and sixteenth notes.

The second system of musical notation consists of two staves, a treble and a bass clef, with a key signature of two sharps. The music is written in a grand staff format. The upper staff has a treble clef and the lower staff has a bass clef. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. The system includes several dynamic markings: *riten.* (ritardando), *espr.* (espressivo), *tornando* (returning), *poco a* (a little by little), *cresc.* (crescendo), *p* (piano), and *dolce* (sweetly).

The third system of musical notation consists of two staves, a treble and a bass clef, with a key signature of two sharps. The music is written in a grand staff format. The upper staff has a treble clef and the lower staff has a bass clef. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. The system includes several dynamic markings: *poco* (a little), *cresc.* (crescendo), and *all'* (allegretto).

The fourth system of musical notation consists of two staves, a treble and a bass clef, with a key signature of two sharps. The music is written in a grand staff format. The upper staff has a treble clef and the lower staff has a bass clef. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. The system includes several dynamic markings: *a tempo* (at the tempo), *con anima* (with spirit), and *f* (forte).

First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The music features a melody in the upper voice and a piano accompaniment in the lower voice.

Second system of musical notation, measures 5-8. The tempo/mood is marked *dolciss. tranquillo*. The first measure has a *p* dynamic and a *cresc.* marking. The second measure has a *riten.* marking. The piano accompaniment is marked *p* in the first measure.

Third system of musical notation, measures 9-12. The piano accompaniment continues with a steady eighth-note pattern.

Largamente

Fourth system of musical notation, measures 13-16. The tempo is marked *riten.* in the first measure. The piano accompaniment is marked *più f* in the second measure.

Fifth system of musical notation, measures 17-20. The tempo is marked *a tempo espr.* in the first measure. The piano accompaniment is marked *p* in the second measure.

p subito
espr.
p subito

sf *cresc.* *sf*

Largamente

rit. molto *ben tenuto*

1878 *Red.* * *senza Red.*

Presto accel

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C#5, B4, A4, G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D1, C#1, B0, A0, G0, F#0, E0, D0, C#0, B-1, A-1, G-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G-40, F#-40, E-40, D-40, C#-40, B-41, A-41, G-41, F#-41, E-41, D-41, C#-41, B-42, A-42, G-42, F#-42, E-42, D-42, C#-42, B-43, A-43, G-43, F#-43, E-43, D-43, C#-43, B-44, A-44, G-44, F#-44, E-44, D-44, C#-44, B-45, A-45, G-45, F#-45, E-45, D-45, C#-45, B-46, A-46, G-46, F#-46, E-46, D-46, C#-46, B-47, A-47, G-47, F#-47, E-47, D-47, C#-47, B-48, A-48, G-48, F#-48, E-48, D-48, C#-48, B-49, A-49, G-49, F#-49, E-49, D-49, C#-49, B-50, A-50, G-50, F#-50, E-50, D-50, C#-50, B-51, A-51, G-51, F#-51, E-51, D-51, C#-51, B-52, A-52, G-52, F#-52, E-52, D-52, C#-52, B-53, A-53, G-53, F#-53, E-53, D-53, C#-53, B-54, A-54, G-54, F#-54, E-54, D-54, C#-54, B-55, A-55, G-55, F#-55, E-55, D-55, C#-55, B-56, A-56, G-56, F#-56, E-56, D-56, C#-56, B-57, A-57, G-57, F#-57, E-57, D-57, C#-57, B-58, A-58, G-58, F#-58, E-58, D-58, C#-58, B-59, A-59, G-59, F#-59, E-59, D-59, C#-59, B-60, A-60, G-60, F#-60, E-60, D-60, C#-60, B-61, A-61, G-61, F#-61, E-61, D-61, C#-61, B-62, A-62, G-62, F#-62, E-62, D-62, C#-62, B-63, A-63, G-63, F#-63, E-63, D-63, C#-63, B-64, A-64, G-64, F#-64, E-64, D-64, C#-64, B-65, A-65, G-65, F#-65, E-65, D-65, C#-65, B-66, A-66, G-66, F#-66, E-66, D-66, C#-66, B-67, A-67, G-67, F#-67, E-67, D-67, C#-67, B-68, A-68, G-68, F#-68, E-68, D-68, C#-68, B-69, A-69, G-69, F#-69, E-69, D-69, C#-69, B-70, A-70, G-70, F#-70, E-70, D-70, C#-70, B-71, A-71, G-71, F#-71, E-71, D-71, C#-71, B-72, A-72, G-72, F#-72, E-72, D-72, C#-72, B-73, A-73, G-73, F#-73, E-73, D-73, C#-73, B-74, A-74, G-74, F#-74, E-74, D-74, C#-74, B-75, A-75, G-75, F#-75, E-75, D-75, C#-75, B-76, A-76, G-76, F#-76, E-76, D-76, C#-76, B-77, A-77, G-77, F#-77, E-77, D-77, C#-77, B-78, A-78, G-78, F#-78, E-78, D-78, C#-78, B-79, A-79, G-79, F#-79, E-79, D-79, C#-79, B-80, A-80, G-80, F#-80, E-80, D-80, C#-80, B-81, A-81, G-81, F#-81, E-81, D-81, C#-81, B-82, A-82, G-82, F#-82, E-82, D-82, C#-82, B-83, A-83, G-83, F#-83, E-83, D-83, C#-83, B-84, A-84, G-84, F#-84, E-84, D-84, C#-84, B-85, A-85, G-85, F#-85, E-85, D-85, C#-85, B-86, A-86, G-86, F#-86, E-86, D-86, C#-86, B-87, A-87, G-87, F#-87, E-87, D-87, C#-87, B-88, A-88, G-88, F#-88, E-88, D-88, C#-88, B-89, A-89, G-89, F#-89, E-89, D-89, C#-89, B-90, A-90, G-90, F#-90, E-90, D-90, C#-90, B-91, A-91, G-91, F#-91, E-91, D-91, C#-91, B-92, A-92, G-92, F#-92, E-92, D-92, C#-92, B-93, A-93, G-93, F#-93, E-93, D-93, C#-93, B-94, A-94, G-94, F#-94, E-94, D-94, C#-94, B-95, A-95, G-95, F#-95, E-95, D-95, C#-95, B-96, A-96, G-96, F#-96, E-96, D-96, C#-96, B-97, A-97, G-97, F#-97, E-97, D-97, C#-97, B-98, A-98, G-98, F#-98, E-98, D-98, C#-98, B-99, A-99, G-99, F#-99, E-99, D-99, C#-99, B-100, A-100, G-100, F#-100, E-100, D-100, C#-100, B-101, A-101, G-101, F#-101, E-101, D-101, C#-101, B-102, A-102, G-102, F#-102, E-102, D-102, C#-102, B-103, A-103, G-103, F#-103, E-103, D-103, C#-103, B-104, A-104, G-104, F#-104, E-104, D-104, C#-104, B-105, A-105, G-105, F#-105, E-105, D-105, C#-105, B-106, A-106, G-106, F#-106, E-106, D-106, C#-106, B-107, A-107, G-107, F#-107, E-107, D-107, C#-107, B-108, A-108, G-108, F#-108, E-108, D-108, C#-108, B-109, A-109, G-109, F#-109, E-109, D-109, C#-109, B-110, A-110, G-110, F#-110, E-110, D-110, C#-110, B-111, A-111, G-111, F#-111, E-111, D-111, C#-111, B-112, A-112, G-112, F#-112, E-112, D-112, C#-112, B-113, A-113, G-113, F#-113, E-113, D-113, C#-113, B-114, A-114, G-114, F#-114, E-114, D-114, C#-114, B-115, A-115, G-115, F#-115, E-115, D-115, C#-115, B-116, A-116, G-116, F#-116, E-116, D-116, C#-116, B-117, A-117, G-117, F#-117, E-117, D-117, C#-117, B-118, A-118, G-118, F#-118, E-118, D-118, C#-118, B-119, A-119, G-119, F#-119, E-119, D-119, C#-119, B-120, A-120, G-120, F#-120, E-120, D-120, C#-120, B-121, A-121, G-121, F#-121, E-121, D-121, C#-121, B-122, A-122, G-122, F#-122, E-122, D-122, C#-122, B-123, A-123, G-123, F#-123, E-123, D-123, C#-123, B-124, A-124, G-124, F#-124, E-124, D-124, C#-124, B-125, A-125, G-125, F#-125, E-125, D-125, C#-125, B-126, A-126, G-126, F#-126, E-126, D-126, C#-126, B-127, A-127, G-127, F#-127, E-127, D-127, C#-127, B-128, A-128, 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C#-147, B-148, A-148, G-148, F#-148, E-148, D-148, C#-148, B-149, A-149, G-149, F#-149, E-149, D-149, C#-149, B-150, A-150, G-150, F#-150, E-150, D-150, C#-150, B-151, A-151, G-151, F#-151, E-151, D-151, C#-151, B-152, A-152, G-152, F#-152, E-152, D-152, C#-152, B-153, A-153, G-153, F#-153, E-153, D-153, C#-153, B-154, A-154, G-154, F#-154, E-154, D-154, C#-154, B-155, A-155, G-155, F#-155, E-155, D-155, C#-155, B-156, A-156, G-156, F#-156, E-156, D-156, C#-156, B-157, A-157, G-157, F#-157, E-157, D-157, C#-157, B-158, A-158, G-158, F#-158, E-158, D-158, C#-158, B-159, A-159, G-159, F#-159, E-159, D-159, C#-159, B-160, A-160, G-160, F#-160, E-160, D-160, C#-160, B-161, A-161, G-161, F#-161, E-161, D-161, C#-161, B-162, A-162, G-162, F#-162, E-162, D-162, C#-162, B-163, A-163, G-163, F#-163, E-163, D-163, C#-163, B-164, A-164, G-164, F#-164, E-164, D-164, C#-164, B-165, A-165, G-165, F#-165, E-165, D-165, C#-165, B-166, A-166, G-166, F#-166, E-166, D-166, C#-166, B-167, A-167, G-167, 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C#-284, B-285, A-285, G-285, F#-285, E-285, D-285, C#-285, B-286, A-286, G-286, F#-286, E-286, D-286, C#-286, B-287, A-287, G-287, F#-287, E-287, D-287, C#-287, B-288, A-288, G-288, F#-288, E-288, D-288, C#-288, B-289, A-289, G-289, F#-289, E-289, D-289, C#-289, B-290, A-290, G-290, F#-290, E-290, D-290, C#-290, B-291, A-291, G-291, F#-291, E-291, D-291, C#-291, B-292, A-292, G-292, F#-292, E-292, D-292, C#-292, B-29

II

Recitativo Adagio

semplice espr.
p

rit.
cresc.
sf
dim.

poco riten.
smorz.
lunga
p
pp
mf
più passione
lunga

II
rit.
sf
p
pp
accel.
rit.
smorz.

espr. assai, molto adagio
ten.
accel.
con Fed.

The musical score is written for a recitative piece, featuring a vocal line and a piano accompaniment. The tempo is marked 'Recitativo Adagio'. The score is divided into four systems. The first system shows the vocal line with a 'semplice espr.' marking and a piano line with 'p' and 'cresc.' markings. The second system includes 'poco riten.', 'smorz.', and 'lunga' markings, with dynamics ranging from 'p' to 'pp' and 'mf'. The third system features 'II', 'rit.', 'sf', 'p', 'pp', 'accel.', 'rit.', and 'smorz.' markings. The fourth system includes 'espr. assai, molto adagio', 'ten.', 'accel.', and 'con Fed.' markings. The piano part consists of arpeggiated chords and melodic lines, while the vocal part is a recitative style with long notes and slurs.

a tempo *rit. dolce* *dim. molto* *a tempo* *dim.* *pp* *agitato ten.*

ten. *sf* *ten.* *sf* *ten.* *rit.* *e*

accel. *sf* *sf* *fmp* *cresc.* *p*

riten. *sf* *Mosso* *sempre ff* *sf* *f* *cresc.*

*

rit molto (Tempo I) *molto sost.*
sf dolce dim.

Adagio
espr. assai rit.
sf

Movendo
accel.
pp
legatissimo
pp
cresc.

cresc. sempre

Musical score for "L'Espresso" by Maurice Strakosky. The score is in 2/4 time and consists of three staves. The top staff is for the vocal line, the middle staff is for the piano right hand, and the bottom staff is for the piano left hand. The key signature has one sharp (F#) and the time signature is 2/4. The score includes dynamic markings such as "cresc. sempre" and "sf".

al **Vivace**

sf

sf *f* *pp subito, eguale*

due Red.

Musical score for a piece titled "Sostenuto con amore, semplicemente". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The tempo/mood is indicated as "Sostenuto con amore, semplicemente". The score consists of two systems. The first system shows the vocal line and the piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase starting on a half note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal line with a melodic phrase, and the piano accompaniment provides harmonic support. The score includes dynamic markings such as *ppp*, *mf*, *f*, and *p*, as well as articulation marks like *ten.* and *acc.*.

A musical score for the song 'The Rose Tree'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line consists of a single melody line. The piano accompaniment consists of two staves: a right-hand staff with a melody and a left-hand staff with a bass line. The score is divided into two systems. The first system contains the first two lines of the song, and the second system contains the next two lines. The lyrics are written below the vocal line. The piano part includes dynamic markings such as 'p' (piano) and 'f' (forte).

echo
p
poco rit.

p
p espr.

p
rinf
p

p
rinf.
p

pp
p

ritard.
molto
f
Largamente
Echo
Più rit.
p
5

f
p
riten.

In tempo *espr.*
p semplice espr. *più pp* *ppp*

m. s. *m. d.*
pp *più pp* *ppp*

accel. *a tempo*
f *p*

sempre p *p*

pp *ppp* *mf* *espr.* *p* *sf* *con anima*

più rit. - - a tempo

rit.

f *p sub.* *dim.* *pp*

sf *f* *p* *echo 5*

ten. *6* *6*

rit. *a tempo*

pp *pp*

p *cresc*

più cresc. *p cresc.*

più cresc. *f* *sf*

rit. *p* *3*

p

rit.
con animato
cresc. assai

ff

sf *molto* *sff* *cresc.*

sf *sf* *sf*

ff *sf* *sf* *sf*

p *cresc.*

cresc. *ff* *appassionato* *ten.* *ten.* *movendo*

espr. *ten.* *ten.* *p* *espr.*

First system of musical notation. The top staff features a melodic line with dynamic markings *sf* and *p*, and tempo markings *riten.*, *espr. assai ten.*, and *calmando*. The piano accompaniment in the lower staves includes chords and arpeggios, with dynamic markings *espr.*, *riten. ten.*, *ten.*, *sf*, *sf*, and *p*.

Second system of musical notation. The top staff continues the melody with markings *dim.*, *p*, *sostenuto*, *espr.*, *rit.*, and *f*. The piano accompaniment includes chords and arpeggios, with markings *dim.*, *pp*, and a triplet of eighth notes.

Third system of musical notation. The top staff features a melodic line with markings *dim.*, *rit.*, and *Tranquillo*. The piano accompaniment includes chords and arpeggios, with markings *espr.*, *p*, and *Con Pedale*.

Fourth system of musical notation. The top staff features a melodic line with markings *rit.*, *dim.*, and *pp*. The piano accompaniment includes chords and arpeggios, with markings *dim.*, *pp*, and a triplet of eighth notes.

VIOLINE & PIANO

Elite-Edition

- 3087 Abendroth, W., op. 26, Sonate
651 Bach, J. S., Konzert a-moll (Joachim-Schnirlin)
861 Beethoven, L. v., op. 40 & 50, Romanzen (Joachim)
661 op. 61, Konzert D-dur (Joachim)
151 Bortkiewicz, S., op. 26, Sonate
806 Brahms, J., op. 77, Konzert D-dur (Joachim-Schnirlin)
902 op. 100, Sonate A-dur
922 Bruch, M., op. 44, Konzert Nr. 2 d-moll
1017 op. 46, Schottische Fantasie
3110/11 op. 63, Schwedische Tänze I/II
710 Dohnányi, E. v., op. 21, Sonate
1633 Dvorák, A., op. 11, Romanze
584 op. 53, Konzert a-moll
685 op. 57, Sonate F-dur
759 op. 75, Romantische Stücke
677 op. 100, Sonatine G-dur
225 Haas, J., op. 21, Sonate h-moll
888 Händel, G. F., 6 Sonaten (Busch-Grütters)
1016 Mendelssohn-Bartholdy, F., op. 64, Konzert e-moll (Joachim)
659 Mozart, W. A., K. V. 218, Konzert Nr. 4, D-dur (Joachim)
660 K. V. 219, Konzert Nr. 5, A-dur (Joachim)
3059 Oertzen, R. v., op. 34, Symphonischer Dialog
826 Paganini, N., op. 6, Konzert D-dur (Wilhelmj)
762/63 Suk, J., op. 17, 4 Stücke, Heft I/II
3000 Tartini, G., Konzert d-moll (Pente)
907 Sonate g-moll, Teufelstriller (Joachim)
655 Viotti, G. B., Konzert Nr. 22 a-moll (Joachim-Schnirlin)
202 Wolf-Ferrari, E., op. 10, Sonate a-moll

ANTON J. BENJAMIN · N. SIMROCK · D. RAHTER
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Sonate

a-moll a-minor la-minore

E. Wolf-Ferrari, Op. 10

Violino

Sonate

in a moll
Violino

E. Wolf-Ferrari, Op. 10

I

Appassionato

IVa
f
sf
sf
rinf.
marc.
ff
sf
ff
sf
ff
p
f
espr.
sf
a tempo accel.
cresc.
sf
ff
a tempo
p
f

Violino

Violino

piu f *a tempo* *IVa* *p* *f* *p* *IIIa* *cresc.* *sf* *rit.* *a tempo* *p* *restez* *cresc.* *restez* *restez* *cresc.* *ff* *espr.* *p cresc.* *p* *f*

Violino

p espr. *dim.* *p*

pp *pp* *sf* *p*

riten. *a tempo* *accel.*

riten. *accel.* *riten.*

f *p* *sf*

Poco più sostenuto.

p scherz. *stacc. sempre*

pp

sf *fp* *cresc.*

f *cresc.* *sf*

Tranquillo

p pizz.

arco *pp*

sf *p* *sf* *pp*

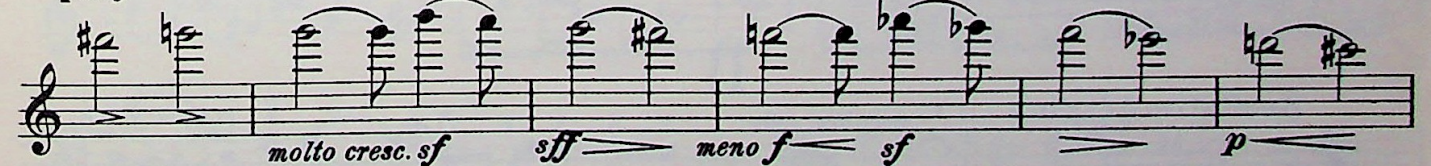
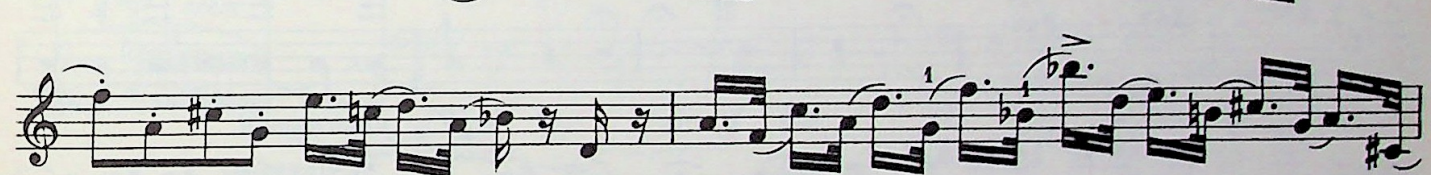
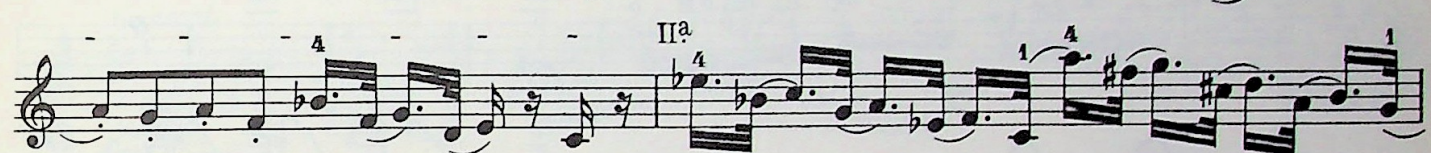
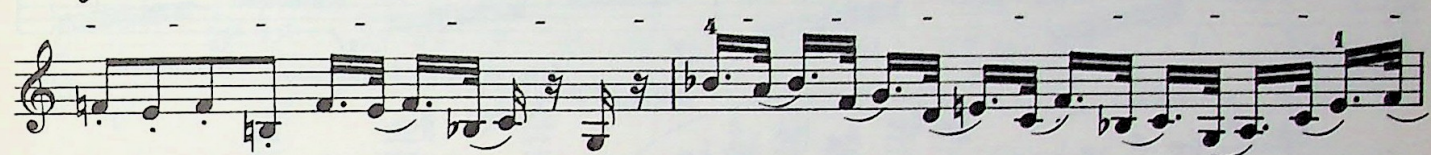
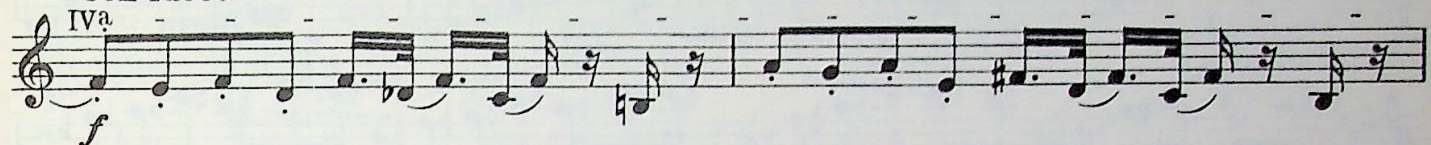
Violino

5



Con fuoco

IV^a



Violino *all' a tempo*

tornando *poco a poco* *cresc.* *f* *con anima*

espr. *p* *dolciss. tranquillo* *p cresc.* *rit.* *più f largamente*

espr. *p* *p* *sf* *sf* *sf* *sf*

Largamente *fff*

rit. molto *ff* *presto accel.*

sf *sf*

ff *ff* *ff* *p*

II

Recitativo. Adagio

*semplice espr.**poco riten.*

3 *1* *p* *3* *1* *0*

smorz. *veloce*

Violino

This page of musical notation is for a piano piece, likely a sonata or concerto, given the complexity of the fingerings and the variety of dynamics and tempo markings. The notation is written for the right hand on a single staff, with a key signature of one sharp (F#) and a 2/4 time signature.

The piece begins with a tempo marking of *espr. assai, molto adagio*. The first staff features a long, flowing melodic line with a *rit.* (ritardando) marking and a *pp* (pianissimo) dynamic. The second staff continues the melodic development, with a *lunga* (long) marking and a *f* (forte) dynamic. The third staff introduces a *a tempo* marking and a *rit. dolce* (ritardando, dolce) marking, followed by a *dim. molto* (diminuendo molto) marking. The fourth staff features a *ten.* (tenuto) marking and a *sf* (sforzando) dynamic. The fifth staff includes a *rit.* (ritardando) marking and a *sf* (sforzando) dynamic. The sixth staff features a *molto* marking and a *sf* (sforzando) dynamic. The seventh staff includes a *rit. molto* (ritardando molto) marking and a *molto sost.* (molto sostenuto) marking. The eighth staff features a *espr. assai rit.* (espressionissimo, molto ritardando) marking and a *adagio* tempo marking. The ninth staff includes a *cresc. sempre* (crescendo sempre) marking and a *sf* (sforzando) dynamic. The tenth staff features a *sf* (sforzando) dynamic. The eleventh staff includes a *cresc. sempre* (crescendo sempre) marking and a *sf* (sforzando) dynamic. The twelfth staff features a *sf* (sforzando) dynamic.

The notation is highly detailed, with numerous fingerings indicated by numbers 1-5 and 0 (for the thumb). There are also many slurs, ties, and accents throughout the piece. The overall style is characteristic of 19th-century piano music, with a focus on expressive playing and technical virtuosity.

Violino

Violino

al vivace

2

ppp

mf

ten.

Sostenuto
con amore, semplicemente

p

echo

pp

0

p

0

p

0

rinf.

p

pp

3

4

0

rit.

rit.

Largamente

a tempo

echo

molto cresc.

f

p

5

espr.

p semplice espr. più pp

ppp

3

1

p

f

p

sempre

0

p

pp

ppp

mf

3

1

3

3

3

2

1

rit. più rit. restez.

a tempo

f

p sub. dim.

pp

Violino

9

rit. *pp* *a tempo* *restez* *più cresc.* *p cresc.*

rit. *p* *con anima* *cresc. assai* *ff* *ff* *appassionato* *ten.* *ten.* *cresc. ff*

movendo *IV* *riten.* *ten.* *ten.* *sf* *espr. assai* *calmando* *p*

dim. *sost.* *espr.* *rit.* *3* *f*

dim. *rit.* *p* *tranquillo*

rit. *dim.* *pp*

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1. **Henry Purcell** (1658–1695). En sol min., g-moll, g minor
2. **G. Fr. Händel** (1685–1759). En la maj., A-dur, A major
3. **Fr. Maria Veracini** (1685–1750). En ré min., d-moll, d minor
4. **J. M. Leclair** (1697–1764). En ré maj., D-dur, D major
5. **Giovanni Mossi** (c. 1690–1750). En ut min., c-moll, c minor
6. **François Francœur** (1698–1787). En mi min., e-moll, e minor
7. **Pietro Locatelli** (1693–1764). En sol maj., G-dur, G major
8. **Georgio Melande** (c. 1700–1750). En la min., c-moll, a minor
9. **Louis Aubert** (1720–1771). En sol maj., G-dur, G major
10. **Ant. Vivaldi** (1743). En sol min., g-moll, g minor
11. **Carlo Tesserini** (1690–1762). En ut maj., C-dur, C major
12. **Richard Jones** (ca. 1680–1740). En la min., a-moll, a minor
13. **Arcangelo Corelli** (1653–1713). En mi min., e-moll, e minor
14. **Pietro Nardini** (1722–1793). En ré maj., D-dur, D major
15. **Niccola Porpora** (1686–1767). En sol min., g-moll, g minor
16. **Lorenzo Somis** (geb. ca. 1680/5). En sol maj., G-dur, G major
17. **Robert Valentine** (? 1670–1730). En la min., a-moll, a minor
18. **Giuseppe Tartini** (1692–1779). En la maj., A-dur, A major
19. **Emanuele Barbella** (1704–1773). En sol min., g-moll, g minor
20. **J. B. Senallié** (1687–1730). En sol maj., G-dur, G major
21. **J. B. Loeillet** (1728). En mi min., e-moll, e minor
22. **Franz Benda** (1709–1786). En la maj., A-dur, A major

23. **Francesco Geminiani** (1680–1762). En si min., h-moll, b minor
24. **Michele Mascitti** (ca. 1700–1750). En la maj., A-dur, a major
25. **Pietro Nardini** (1722–1793). En ré maj., D-dur, D major
26. **J. B. Senallié** (1687–1730). En ré min., d-moll, d minor
27. **Niccola Porpora** (1686–1767). En ré maj., D-dur, D major
28. **Evaristo Felice dall'Abaco** (1675–1742). En sol min., g-moll, g minor
29. **Felicede Giardini** (1716–1796). En mi min., e-moll, e minor
30. **J. B. Senallié** (1687–1730). En sol min., g-moll, g minor
31. **Joh. Chr. Schickhard** (geb. um 1680). En ré min., d-moll, d minor
32. **J. M. Leclair** (1697–1764). En sol min., g-moll, g minor
33. **Arcangelo Corelli** (1653–1713). En fa maj., F-dur, F major
34. **J. Collett** (18. Jahrh.). En si-bémol maj., B-dur, B flat major
35. **Prospero Castrucci** (geb. ca. 1700). En ré maj., D-dur, D major
36. **Antonio Vivaldi** (ca. 1670–1743). En sol maj., G-dur, G major
37. **John Stanley** (1713–1786). En la mineur, a-moll, a minor
38. **Giuseppe Valentini** (ca. 1705). Op. IV. „Idea per Camera“. En sol majeur, G-dur, G major
39. **J. B. Loeillet** (1728). En ré majeur, D-dur, D major
40. **Francesco Geminiani** (1680–1762). Sonata „Impetuosa“. En ré mineur, d-moll, d minor
41. **Giuseppe Sammartini** (1700–1740). En mineur, e-moll, e minor
42. **Benedetto Marcello** (1688–1739). En ré majeur, D-dur, D major

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