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HEINRICH CREUZBURG

PARTITURSPIEL

LA REDUCTION AU PIANO · SCORE PLAYING

I

Edition Schott 4640

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HEINRICH CREUZBURG

Partiturspiel

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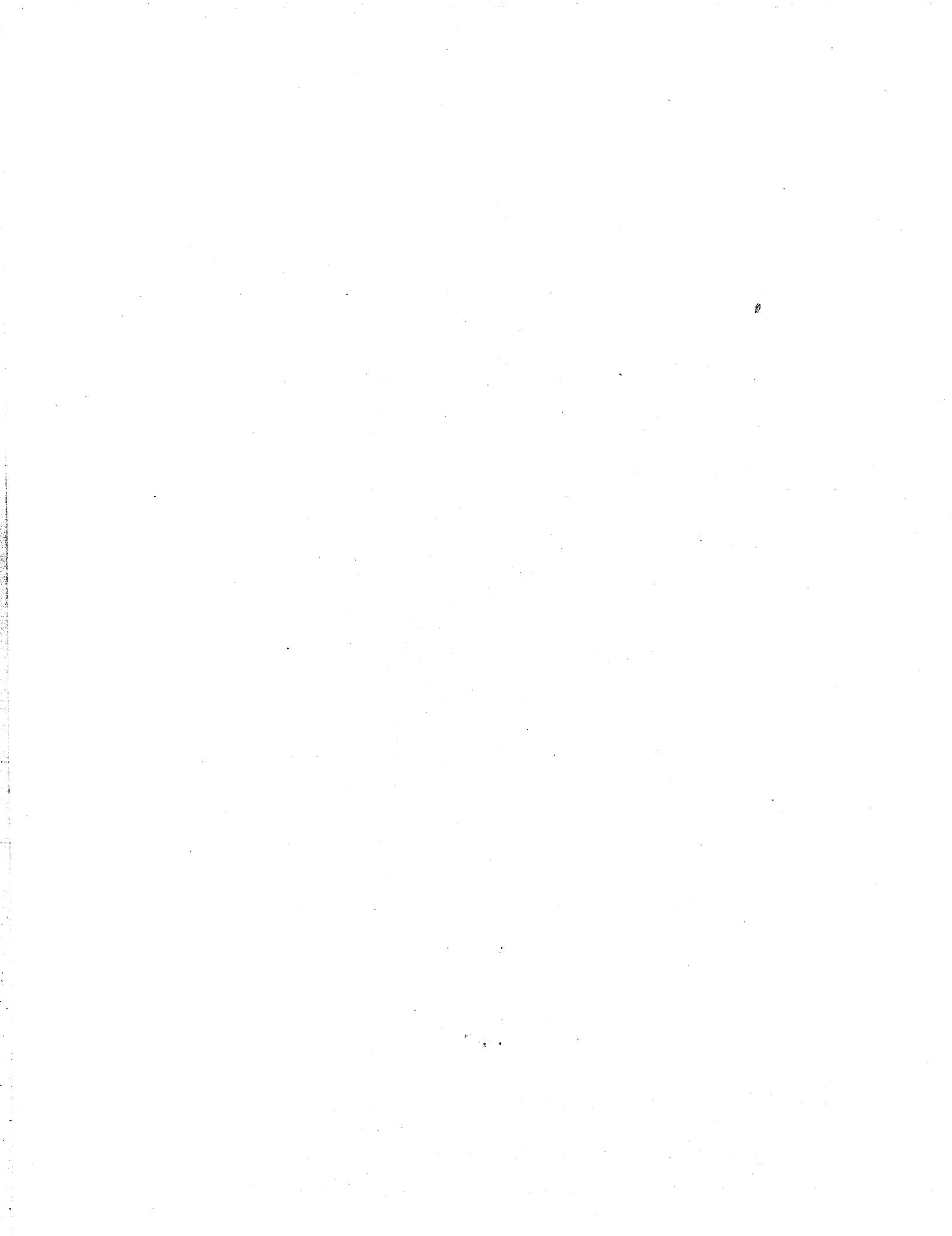
Schwierige Transpositionen der Blas-Instrumente
Transpositions difficiles d'instruments à vent
Difficult transpositions of wind instruments

Alfredo Rugeles

B. SCHOTT'S SÖHNE · MAINZ

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PREFACE

This book is planned to meet a demand which I, as conductor as well as teacher, have encountered. It is to provide practical material for all who are concerned with scores in order to enable them to read and play from them accurately: the would-be conductors, chorus masters, church musicians, etc. It will be also of great practical use to chamber musicians (pianists, string- and wind-instrument players) so that they can study their scores with or without piano. It will also help orchestral players in studying their parts.

The aim of this book is not to teach only playing from score but to help in the thorough study of them. Far too often the playing from score becomes an end itself, resulting in the performance of either an assiduously learned or over-simplified piano score. I am concerned rather with furthering a live and accurate reading of scores, using my own experience as conductor as to what is essential, and as teacher as to what is misdirected in studying by the usual method of playing from score. The only one from whom competent playing from a score in correct tempo is demanded is the répétiteur who has to coach from a score; but he also needs the ability to read it accurately.

This book is divided into four volumes according to the different disciplines. They progress methodically. *Volume 1* is concerned almost exclusively with the "old" clefs, as far as they are still relevant to modern practice. Historical completeness is not intended. The method and order of the exercises should help the student to read these clefs as easily as treble and bassclefs. *Volume 2* is divided into three sections. The first specialises in the crossing of parts — in my experience not sufficiently practised. The exercise should assist the student to read the actual pitch of a note independently of its place in the score. This discipline is decisive in giving an overall view of a complex score. The second section deals with transposing wind instruments, supplying easy and methodical exercises. The third section gives examples of transcriptions for piano, beginning with duo sonatas and leading on to larger scores. The score is printed above the piano reduction for comparison. *Volume 3* corresponds in its three divisions to *Volume 2*. The exercises are more difficult, those for wind instruments demand the reading of several transposing parts simultaneously, and thus lead to *Volume 4* which offers really difficult examples of wind music with preparatory exercises.

The layout and plan of this book are intended to put the study of scores (reading and playing) on a broader and more thorough basis than usual teaching allows. The exercises and examples may stimulate the student to search on his own for more material. The book originated from the need for compiling teaching material for advanced students and, working backwards from *Volume 4*, became later the present compendium. Prof. Dr. Ernst Laaff in Mainz as well as many other colleagues — in particular Jost Michaels in Detmold — have given me in class and private with their suggestions and also advice on literature. I thank them sincerely for their stimulating help.

Heinrich Creuzburg

ERLÄUTERUNGEN ZU BAND I

Die Beherrschung der sog. „alten“ Schlüssel ist eine der unabdingbaren Voraussetzungen des Partiturlesens und -spielens. Nicht nur, daß Alt- und Tenorschlüssel in jeder Instrumentalpartitur verwendet werden — der Altschlüssel für die Bratsche (bis Brahms auch für die 1. Posaune, bei Bach für die Oboe da caccia = Englischhorn [Taille]), der Tenorschlüssel für die höhere Lage des Violoncellos (ggf. auch des Kontrabasses), des Fagotts und für die Posaunen —, auch die Vokalpartituren bis weit in die neuere Musik hinein haben die alten Singeschlüssel; Mozarts Opernpartituren (ältere, aber in der Theaterpraxis noch durchaus gebräuchliche Drucke) verwenden für die Frauen- und Tenorpartien stets den Soprano- und Tenorschlüssel, und selbst Wagner benutzt, zumindest für seine Tenorpartien, noch meist den C-Schlüssel. Darüber hinaus findet man auch bei den Tasteninstrumenten Klavier und Orgel noch die selbstverständliche fallweise Verwendung der verschiedenen C-Schlüssel, nicht nur bei den alten Meistern, sondern auch gelegentlich noch bei Brahms. — Ich halte es für einen empfindlichen Verlust, daß neuerdings der Verzicht auf diese reiche, der Klarheit des Notenbildes dienliche Vielfalt der Schlüssel immer weiter um sich greift, indem man Neuauflagen von alten Chorpunkturen grundsätzlich nur noch in „neuen“ Schlüsseln, mit dem Behelf des oktavierenden Violinschlüssels für den Tenor, druckt; es ist dies ein Verzicht auch auf die innere Plastik des Notenbildes; es scheint mir ein tiefer Sinn darin zu liegen, daß Soprano- und Altschlüssel einerseits und Tenor- und Baßschlüssel andererseits im Quintabstand zueinander stehen, erscheinen doch so in den Werken der großen polyphonen Zeit die quintierenden Stimmeinsätze im gleichen Zeilenraum und entsprechen einander auch schon visuell im Notenbild.

Ich habe darauf verzichtet, in diesem Band auch die wenig gebräuchlichen Schlüssel mit aufzunehmen, von denen Mezzosoprano- (C-Schlüssel auf der zweituntersten Linie), Bariton- (F-Schlüssel auf der Mittellinie) und Subbaßschlüssel (F-Schlüssel auf der obersten Linie) praktisch wenig oder kaum noch Bedeutung haben. Gleichwohl werden uns diese Schlüssel bei der Erwähnung und Erläuterung der Chiavetten (Seite 54) kurz begegnen. Einige Übungen sind auch dem französischen Violinschlüssel gewidmet, der seine große Bedeutung in der Violinliteratur (Lully) inzwischen verloren, sich aber als stets gebrauchter Blockflötenschlüssel bei Bach auch in neueren Partiturausgaben noch erhalten hat. Da er (ein G-Schlüssel auf der untersten Linie) eigentlich nur ein versetzter Baßschlüssel ist (er bezeichnet — ähnlich wie der Violinschlüssel gegenüber dem Subbaßschlüssel — dieselben Töne 2 Oktaven höher), ist er relativ leicht zu lesen. Er findet sich auch noch in den Transpositionstübungen des 2. Bandes. — Man strebe an, die Sicherheit im Lesen der Schlüssel rasch bis zur absoluten Beherrschung zu steigern. Man leite vorerst den C-Schlüssel ganz bewußt von der jeweiligen C-Linie ab und setze alle Noten in eine Intervallbeziehung zu dieser Linie, die stets das eingestrichene c bezeichnet, und zueinander; mit der Zeit rückt dann dieser Vorgang ins Unterbewußtsein. Dieser Weg gilt auch besonders für beginnende Partiturspieler, die etwa von einem Streichinstrument herkommen und den Alt- oder Tenorschlüssel schon vom Instrument her, Bratsche oder Violoncello, genau kennen; diese beherrschen nämlich „ihren“ C-Schlüssel meist nur griffmäßig auf ihrem Instrument — jeder Geigenlehrer kennt diese Erscheinung bei Kindern, die zwar die richtigen Töne greifen, nicht aber die Notennamen angeben können —, und merkwürdigerweise verbürgt das nicht auch schon ein einwandfreies Lesen des Schlüssels am Klavier. Keinesfalls setze man die verschiedenen C-Schlüssel in irgendwelche Intervallabhängigkeit von einem anderen schon beherrschten Schlüssel, also etwa vom Violinschlüssel, sondern halte strikt an der Intervallabhängigkeit von der Linie fest, auf der der Schlüssel steht*).

Ich war in den Übungen dieses Bandes bestrebt, das Material möglichst vielfältig zu gestalten und zu ordnen und stets der mannigfachen Verwendung der Schlüssel auf den verschiedenen Gebieten und im Verlauf der Zeiten Rechnung zu tragen. Die Anordnung der Übungen ist nur nach dem Schwierigkeitsgrad und nach dem Prinzip der lebendigen Abwechslung getroffen worden; duonologische Genauigkeit ist demgegenüber als unwichtig zurückgestellt worden. — In den zweistimmigen Beispielen aus der Konzertanten-Symphonie von Mozart (Nr. 5) ist die Bratsche in der heute gebräuchlichen Art notiert; die originale transponierende Notation wird uns in Band II noch begegnen (siehe „scordatura“). Einige Chorsätze sind, obwohl im Original in „modernen“ Schlüsseln notiert, hier übungsmäßig in alte Schlüssel umgeschrieben, so die A-cappella-Sätze von Verdi. Ich halte dies für weniger anachronistisch als die Notation eines Josquin oder Lassus in moderneren Schlüsseln!

Es ist bei diesen Übungen auf das Überschreiten der Vierstimmigkeit fast durchweg verzichtet worden. Die gegenüber der Vierstimmigkeit erheblich gesteigerten Schwierigkeiten größerer Mehrstimmigkeit sind nämlich weitgehend unabhängig von den ungewohnten Schlüsseln und liegen nahezu ausschließlich im erschwerten Überblick über ein vielzeiliges System. Da nun ohnehin keinesfalls auf das Partiturspiel nach neuen Schlüsseln verzichtet werden darf, so konnten solche Übungen hier um so eher entfallen, als dafür eine sehr reichhaltige Literatur (Chorausgaben aller größeren einschlägigen Verlage) vorhanden und greifbar ist, während Ausgaben in alten Schlüsseln — vergriffen und selten neu aufgelegt — beinahe schon Seltenheitswert erlangt haben.

* Siehe auch Vorwort zu Band II, Teil 2 (Darlegung des Unterschiedes zwischen Schlüsseln und Transposition).

ANNOTATIONS EXPLICATIVES AU VOLUME I

Connaître à fond les «anciennes» clefs est une condition sine qua non de la lecture et de l'exécution au piano des partitions. Non seulement la musique instrumentale utilise, de nos jours encore, les ciers d'alto et de ténor — la première pour l'alto (jusqu'à Brahms également pour le 1^{er} trombone et chez Bach pour l'oboe da caccia, c.—à—d. le cor anglais, appelé aussi jadis taille de hautbois), l'autre pour la région aiguë du violoncelle (éventuellement aussi de la contrebasse) et du basson ainsi que pour les trombones —, mais même la musique vocale a conservé jusqu'aujourd'hui les clefs d'autrefois, usitées pour écrire dans les tessitures convenant aux différentes catégories de voix; des opéras de Mozart il existe en effet maintes éditions anciennes, toujours en usage dans les théâtres, où pour les voix de femmes et la partie du ténor l'emploi des clefs *d'ut* est courant; il en est de même chez Wagner, du moins en ce concerne la partie du ténor. Celles-ci, dans toute leur diversité, s'appliquent également au clavier du piano et de l'orgue et se rencontrent chez les maîtres de la musique ancienne mais aussi quelquefois chez Brahms. Ce serait une grave erreur que d'y renoncer, selon la mode actuelle, et de sacrifier en même temps que leur riche variété la clarté et la plasticité de la notation en introduisant dans les rééditions d'anciennes partitions de chœur les seules clefs «nouvelles» — telle que la clef de *sol* pourvue d'indices d'octaves, pour le ténor. Fait significatif, les clefs de soprano et d'alto d'un côté, celles de ténor et de basse de l'autre forment entre elles des intervalles de quinte, si bien qu'à la grande époque de la polyphonie les rentrées des voix disposées dans les dits intervalles ont un emplacement identique sur la portée et s'y correspondent de façon frappante.

Il a fallu néanmoins éliminer de ce volume les clefs peu usuelles, pratiquement dépourvues d'intérêt: celles de mezzo-soprano (clef *d'ut* 2^e ligne), de baryton (clef de *fa* 3^e ligne) et de sous-basse (clef de *fa* 5^e ligne). Elles ne retiendront brièvement notre attention qu'au moment où les Chiavettes seront à l'étude (v. page 54). Quelques exercices sont consacrés aussi à la clef française de violon — clef de *sol* 1^{ère} ligne — qui tout en ayant perdu aujourd'hui la place importante qu'elle occupait autrefois dans la littérature pour violon (Lully) s'emploie toujours pour la flûte à bec chez Bach, jusque dans les éditions récentes. Sa lecture est relativement facile puisqu'elle n'est au fond qu'une clef de basse transposée à la deuxième octave supérieure (relation analogue à celle qui existe entre la clef ordinaire de violon et celle de sous-basse); il en sera encore une fois question au volume II, à propos des exercices de transposition. — Il est vivement recommandé de pousser la lecture des clefs à la perfection. Afin de bien lire les clefs *d'ut* il importe au début de considérer chacune par rapport à celle parmi les lignes de la portée qui, pour être marquée par le signe de la clef *d'ut* assigne à la note qu'elle porte inscrite la valeur *d'ut*³; c'est toujours par rapport à cette ligne qu'en mesurant les intervalles réciproques on déchiffrera les autres notes, acte qui, conscient d'abord, finira par se faire inconsciemment. Ce même procédé peut être suivi pour initier au jeu des partitions le débutant ayant déjà l'habitude de se servir des clefs d'alto ou de ténor grâce à la pratique d'un instrument à archet, alto ou violoncelle; celui-ci n'a en général de «sa» clef qu'une connaissance pour ainsi dire manuelle due uniquement à l'application adroite du doigté sur son instrument, mais ne lui assurant point une lecture impeccable au piano — chose curieuse remarquée aussi par les professeurs de violon chez bien des enfants qui savent correctement doigter tel son, mais qui, interrogés sur la note exécutée, sont incapables d'en dire le nom... En tout cas il serait contre-indiqué d'étudier les différentes clefs *d'ut* à l'aide de notions d'intervalles établies en fonction d'autres clefs déjà familières, celle de *sol* p. ex.; qu'on s'en tienne plutôt strictement aux intervalles dépendant de la ligne sur laquelle se place la clef en question*).

Les exercices de ce volume ont été réunis avec le souci de présenter le plus de variétés possibles et de tenir compte des multiples fonctions qu'au cours des siècles les clefs ont assumé dans les divers domaines; ils se suivent par degrés de difficulté et de façon à tenir l'intérêt éveillé grâce à leur diversité, sans se soucier de l'ordre chronologique des compositions. — Les exemples à deux voix extraits de la Symphonie concertante de Mozart (N° 5) notent l'alto selon l'usage actuel; l'étude de la notation originale qui demande à l'exécutant d'avoir recours à une certaine façon de transposer sera réservée au volume II (v. «scordatura» ou jeu à cordes ravallées). Pour mieux s'entraîner, quelques morceaux pour chœur, quoiqu'originalement notés en clefs «modernes», se trouvent ici transcrits en clefs anciennes — ainsi des pièces *a cappella* de Verdi —, ce qui me semble être moins un anachronisme que la notation inverse s'il s'agit de musique de Josquin ou de Lassus...

Le nombre de voix n'y dépassera presque jamais quatre, étant donné que les difficultés considérables provoquées par une augmentation des parties ne relèvent pas de la pratique des clefs mais de la complexité d'un système de partition aux portées nombreuses. Pour l'étude des clefs nouvelles qu'il ne faudra certes pas négliger, la littérature didactique (tels les ouvrages pour chœur parus chez tous les grands éditeurs spécialisés dans ce domaine) offre un matériel suffisamment riche pour qu'il soit permis ici de les écarter de nos exercices au profit des clefs anciennes, dont il faudrait chercher des exemples dans des éditions désormais épuisées et devenues presque introuvables.

* Voir également la préface du volume II, IIe Partie (remarques sur l'importance de ne pas confondre les notions «clef» et «transposition»).

EXPLANATIONS FOR VOLUME I

A command of the "old" C-clef is one of the indispensable necessities of score-reading. It is not only a question of reading the alto and tenor clefs in instrumental scores — alto clef for the viola (until Brahms for the 1st trombone also, and with Bach for the oboe da caccia or English horn — Taille —), and the tenor clef for high positions on the cello (and double bass), the bassoon and trombones — for until well into modern times they have been used in vocal scores. Scores of Mozart operas (old, but still used) employ the soprano and tenor clefs, and Wagner used the C-clef at least for his tenor parts. Even in piano and organ music the different C-clefs make an occasional appearance, not only in the old masters but even sometimes with Brahms. The disappearance of the rich variety of clefs and the substitution of the "new" clefs (e.g. the violin clef with octave transposition for the tenor) palpably obscures the clarity of the notation. I think it of real significance that the soprano and alto clefs on the one hand and the tenor and bass on the other stand a fifth apart from each other, since the voices in music of the great polyphonic period entered a fifth apart while remaining visually the same.

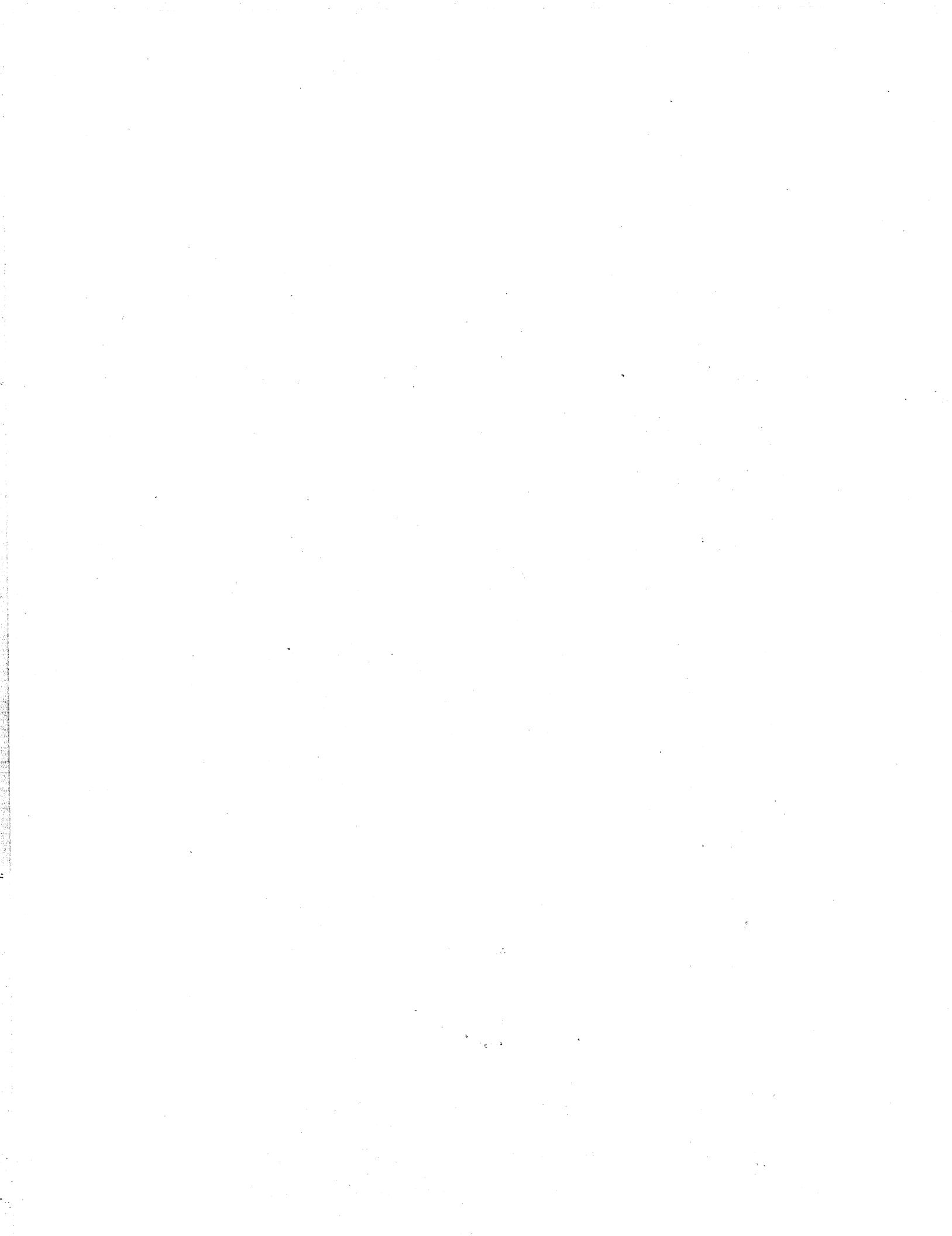
I have decided not to include in this volume the little used clefs which have little or no practical value: the mezzo-soprano clef (C-clef on the second line from the bottom), baritone clef (F-clef on the middle line) and "Subbass" clef (F-clef on the top line). We shall soon, however, come across them in the section dealing with Chiavetta (page 54). Some exercises are in the French violin clef (a treble clef on the bottom line) which has lost its importance in violin music (Lully) but is still used in some modern editions of Bach's recorder music. As it is merely a bass clef transposed two octaves higher, it is relatively easy to read, similar to the "Sub-bass" clef which is the treble clef transposed two octaves down. The French violin clef is also found in the transposition exercises of Volume 2. The student should quickly obtain complete mastery in reading clefs, first by learning the nature of the clef from its C-line (always c') and then putting all other notes in interval relationship with it and one another. Soon this procedure will become automatic. This applies also to viola and cello players, though they know the alto and tenor clefs from their instrument. Every violin teacher knows how children can play the right notes but are unable to give the right names to them. On no account should the student relate these clefs to another one, e.g. the treble clef; he should keep strictly to the clef in question and relate notes only to their own C-line*).

I have attempted in this volume to organise the material in as many ways as possible in accordance with the numerous uses of the clefs in musical history. The exercises are in progressive order and varied; a chronological sequence is not observed. In the examples from Mozart's Sinfonia Concertante (No. 5) the viola part is written in the normal way: in Volume 2 we shall meet the original notation in "scordatura". Some choral movements, although written originally in present-day clefs, are here transcribed into the old clefs for practice purposes, e.g. the a cappella choruses of Verdi. I consider this less of an anachronism than writing Josquin or di Lassus in modern notation!

In almost all these exercises we have kept within the limits of four-part writing. Music in more parts offers the additional difficulty of reading more lines, quite independently from the difficulty of deciphering old clefs. Exercises in new clefs are here omitted, as there is a wide range of them easily available (see the choral catalogues of many publishing firms), whereas the rare editions in old clefs (out of print and seldom reprinted) have nearly acquired an antiquarian value.

* See the preface to Volume 2, Part 2, explanation of the difference between clefs and transpositions).

*Herrn Dr. Max Hochkofler, Salzburg,
in freundschaftlicher Verehrung zugeeignet*



VORWORT

Dieses Buch möchte eine Lücke ausfüllen, die mir sowohl in der Kapellmeister- wie in der Unterrichtspraxis fühlbar geworden ist. Es will Übungsmaterial – „Etüden“ – bereitstellen, die den werdenden Kapellmeister sowie alle, die mit Partituren zu tun haben, wie Chorleiter, Schul- und Kirchenmusiker, zu einem unbestechlich genauen Partiturlesen und zu sicherem Partiturspiel bringen sollen. Darüber hinaus wendet es sich auch an die Pianisten, Streicher und Bläser, die Kammermusik treiben; denn auch diese können von der Fähigkeit, ihre Kammermusikpartituren einwandfrei und mit Klangvorstellung lesen und, soweit sie Klavier spielen, auch am Klavier studieren zu können, für die Praxis nur Nutzen haben. Und auch der Orchestermusiker, vor allem der erste Bläser, wird bei echter Partiturkenntnis seinen verantwortungsreichen Part im Orchester mit mehr Verständnis, besserem Empfängnis und mit größerem künstlerischem Gewinn für sich selbst ausführen können als bei Beschränkung auf die Kenntnis nur seines eigenen Parts.

Mir kam es bei der Anlage dieses Buches nicht in erster Linie darauf an, das Partiturspiel als solches zu pflegen, wie es sich in der Unterrichtspraxis mehr oder weniger von seinem ursprünglichen Sinn entfernt hat, dem Sinn nämlich, Hilfen zum Partiturstudium zu geben; vielfach ist es dabei zum Selbstzweck geworden und genügt sich in mühsam erübtem glattem Spiel einer klavieraus- zugsmäßig zurechtgelegten Partitur oder in einem allzu großzügigen „pauschalen“ Exzerpt. Vielmehr war ich bestrebt, das „aktive Lesen“ der Partitur zu fördern. Ich ging dabei von meinen praktischen kapellmeisterlichen Erfahrungen aus, die mir gezeigt hatten, worauf es bei der Partiturarbeit wirklich ankommt, und von den Mängeln, die ich an im landläufigen Partiturspiel-Unterricht vorbereiteten Schülern beobachten konnte. Auch jenes souveräne Partiturspiel, das zum Korrepetieren aus der Partitur nötig ist (wohl die einzige wirkliche Notwendigkeit zu glattem fließendem Partiturspiel im richtigen Zeitmaß!) setzt jenes unbestechliche Lesen der Partitur voraus, wie es dieses Buch zum Ziel hat.

Die Gliederung des Buches in vier Bände entspricht den verschiedenen Disziplinen, die erarbeitet werden sollen, und einer methodischen Ordnung der artmäßig verschiedenen Schwierigkeiten, die es zu überwinden gilt. *Band I* befaßt sich ausschließlich mit den sog. alten Schlüsseln unter Beschränkung auf solche, die heute noch in der Praxis Bedeutung haben; historische Vollständigkeit liegt der Absicht dieses Buches naturgemäß fern. Art und Ordnung der Übungen sollen helfen, diese Schlüssel *absolut* lesen zu lernen, sie also möglichst so selbstverständlich zu beherrschen wie Violin- und Baßschlüssel, damit nicht später mangelhaftes Lesen die allgemeinen *Spiel-Schwierigkeiten* des Partiturspiels zusätzlich vergrößert. *Band II* ist in drei Teile gegliedert. Der *erste* spezialisiert eine Disziplin, die nach meinen Erfahrungen bisher gar nicht oder zu wenig gepflegt, ja kaum als Notwendigkeit erkannt wurde: den *Stimmtausch*. Diese Übungen und Beispiele sollen helfen, die absoluten Tonhöhen unabhängig von ihrer Stellung im Partitur-System zu lesen und zu greifen; es hat sich erwiesen, daß die Erarbeitung dieser Disziplin den notwendigen komplexen Blick über ein Partitur-System entscheidend fördert. Der *zweite* Teil macht mit den verschiedenen Stimmungen der transponierenden Blasinstrumente bekannt, in systematischer Ordnung und an Hand leichter Übungsbeispiele. Der *dritte* Teil bringt Beispiele für die Übertragung einer Partitur auf das Klavier, beginnend mit Duo-Sonaten und zu größeren Partitursystemen fortschreitend. Das über dem „Klavierauszug“ abgedruckte Partiturbild dient zum Vergleich und zur Sinnfindung der jeweils gewählten Art der Klavierübertragung.

Band III entspricht in seiner Anordnung in drei Teilen dem *II. Band*, in allen drei Disziplinen ist jedoch die Schwierigkeit dem *II. Band* gegenüber gesteigert; bei den Bläserübungen wird jetzt das gleichzeitige Lesen mehrerer Stimmungen verlangt und damit der Weg bereitet zur Erarbeitung des *IV. Bandes*, der ausgesprochen schwierige Beispiele aus der Vielfalt der Bläserstimmungen bringt unter jeweiliger Voransetzung von entsprechenden Vorbügungen. — Anlage und Art des Buches will dem Partiturspiel eine vertiefte, verbreiterte und — im Hinblick auf Ziel und Zweck — sinnvollere Basis geben, als es sie im Unterricht gewöhnlich hat. Alle Übungen und Literaturbeispiele sind deshalb durchaus als Anregungen dazu gedacht, nun selbst mit fundierterem Können nach weiterem Studienmaterial Ausschau zu halten, sich selbst neue Aufgaben zu stellen und sie zu bewältigen.

Dieses Buch ist aus der Unterrichtspraxis mit fortgeschrittenen Studierenden, für die es an speziellem Unterrichtsmaterial man-
gelte, vom letzten Band her entstanden und erst im Laufe der Arbeit zu dem einigermaßen umfassenden Kompendium geworden,
als das es jetzt vorliegt. Ich verdanke dabei sowohl Herrn Prof. Dr. Ernst Laaff, Mainz, als auch einer Reihe von engeren und wei-
teren Fachkollegen — vor allem Herrn Jost Michaels, Detmold, — wertvollste Anregungen didaktischer Art sowie Hinweise auf
geeignete Literatur und deren Beschaffung. Ihnen allen sei an dieser Stelle für ihre fördernde Anteilnahme an meiner Arbeit herzlich
gedankt.

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an der Nordwestdeutschen Musik-Akademie Detmold

AVANT=PROPOS

Le présent ouvrage a été conçu dans le but de combler une lacune qui se remarque souvent dans les cours pratiques suivis par le futur chef d'orchestre ainsi que par tout musicien soucieux de fonder son art sur une solide formation générale. Le matériel offert ici, sous forme d'«Etudes», à tous ceux qui veulent se consacrer soit à la carrière de directeur d'un ensemble instrumental ou vocal soit aux tâches à remplir dans le domaine musical de l'école ou de l'église soit à des travaux musicologiques ou éditoriaux nécessitant une connaissance approfondie des partitions, leur permettra de se familiariser avec ces dernières jusqu'à en réussir une lecture et une exécution au piano impeccables. Pianistes et autres instrumentistes — cordes aussi bien que cuivres et bois — s'intéressant à la musique de chambre seront également mieux préparés à son interprétation après avoir développé, au cours de ces exercices, la faculté de saisir une impression auditive d'ensemble en lisant simultanément les diverses parties et, s'ils jouent du piano, en les étudiant de la même façon. Et le musicien d'orchestre, surtout le premier de l'orchestre d'harmonie, saura, pour avoir vraiment pénétré une partition, donner de chacune des phrases musicales confiées à son instrument une exécution plus intelligente, plus subtile et plus propre à enrichir sa personnalité artistique que s'il se suffisait de la connaissance d'une seule partie qui est la sienne.

Les pages suivantes n'entendent cependant pas multiplier les efforts habituellement déployés dans ce domaine de l'enseignement, efforts pratiquement étrangers à son vrai sens qui est avant tout d'aider l'étudiant à savoir se servir de la partition comme d'un moyen indispensable à la pleine intelligence d'un morceau pour chœur ou orchestre plutôt que de la lui faire savoir jouer; ce «jeu» proposé comme un but en lui-même n'étant le plus souvent qu'une exécution laborieusement polie à la façon d'une réduction pour piano ou bien une interprétation mal dégrossie et incohérente. Ici, au contraire, la préoccupation principale est d'orienter l'étude de la partition vers une lecture active dont une longue expérience du pupitre et l'entraînement d'élèves insuffisamment préparés par les pratiques routinières ont permis d'apprécier les avantages. Même la grande facilité exigée des répétiteurs censés savoir jouer des partitions à vue — les seuls d'ailleurs à ne pouvoir s'en passer — ne s'accueilt qu'à force de s'être astreint à une lecture infailible, objet d'étude des quatre cahiers constituant ce manuel.

Les matières traitées y sont groupées méthodiquement, selon le degré et l'ordre des difficultés qui sont à surmonter. Le Volume I présente les anciennes clefs encore utilisées de nos jours sans cependant prétendre faire leur historique ni les analyser toutes. En rendre le déchiffrement absolument exact et aussi naturel que celui des clefs de *sol* ou de *fa*, avant que ne viennent s'y ajouter les difficultés techniques du jeu, est l'impératif qui a déterminé le choix et la disposition des exercices du début.

Le Volume II est composé en trois parties. La première est consacrée à un domaine jusqu'à présent plus ou moins négligé et dont l'importance ne semble même pas avoir été comprise: le croisement de voix ou comme il faudrait dire plus précisément: le changement de voix. Exercices et exemples y sont destinés à développer la faculté de déterminer et de produire sur l'instrument la hauteur absolue d'un son, quelle que soit la place de la note correspondante dans le système de la partition, système complexe où, en effet, l'étude attentive de ce chapitre s'avère fort utile pour parvenir à s'orienter facilement et à première vue. La seconde partie donne, à l'aide d'exercices faciles, un aperçu des différences de l'accord chez les instruments à vent transpositeurs. La troisième, offre des exemples illustrant la transcription pour piano d'une partition, simple au début — telle une sonate duo — et plus compliquée par la suite. La comparaison de la partition originale avec, en dessous, sa «réduction pour piano» révèlera les principes et procédés adoptés en l'occurrence pour traduire le sens intime de l'œuvre.

Le Volume III, subdivisé comme le précédent, le continue par des exercices de plus en plus difficiles; ceux qui réunissent les parties de divers instruments à vent initient à la lecture simultanée de plusieurs voix et mènent aux épreuves et études préliminaires du Volume IV, particulièrement ardues du fait que l'accord dans l'orchestre d'harmonie, traité ici à fond, est d'une grande diversité. — L'argument de ce livre et son plan cherchent à approfondir, à élargir et à faire servir à des fins à la fois plus rationnelles et plus spirituelles que ne le sont celles visées par les pratiques courantes, les bases du jeu des partitions. Ainsi les exercices et exemples choisis dans le répertoire musical sont autant de suggestions pour découvrir du matériel d'études supplémentaire, pour aborder et solutionner, grâce aux connaissances désormais solidement fondées, des problèmes nouveaux.

C'est du dernier volume, né des expériences pratiques d'un cours pour étudiants avancés manquant de manuels spécialisés, que s'est inspiré tout ce recueil qui n'a pris que par la suite son aspect actuel assez complet de traité général. Des suggestions précieuses d'ordre didactique et bibliographique son dues au Prof. Dr. Ernst Laaff de Mayence et à plusieurs autres musicologues — en particulier à Monsieur Jost Michaels de Detmold — que je tiens à remercier chaleureusement d'avoir encouragé ce travail.

Heinrich Creuzburg



I. Zweistimmige Übungen

Exercices à deux voix

Two-part Exercises

Der Diskantschlüssel
La clef de dessus / The Soprano Clef



= eingestrichenes c
= ut³ / == c'

1 Giovanni de Antiquis (1584): Bicinium

The musical score consists of six staves of music. The top staff begins with a soprano clef (Fleur-de-lis), a key signature of one sharp, and common time. The bottom staff begins with a bass clef (Clef of F), a key signature of one sharp, and common time. The music features various note values including eighth and sixteenth notes, with some notes having stems pointing up and others down. There are several fermatas (dots above or below notes) and a repeat sign with a 'C' at the end of the first section.

2 Giovanni Gastoldi (1556-1622): Bicinium

The musical score consists of six staves of music. The top staff begins with a soprano clef (Fleur-de-lis), a key signature of one sharp, and common time. The bottom staff begins with a bass clef (Clef of F), a key signature of one sharp, and common time. The music features eighth and sixteenth notes, with stems pointing up and down. There are several fermatas and a repeat sign with a 'C' at the end of the first section.

A page of musical notation for three voices (Treble, Alto, Bass) on three staves. The music consists of six measures of rhythmic patterns primarily using eighth and sixteenth notes.

Der Altschlüssel
La clef d'alto / The Alto Clef



= eingestrichenes c
= ut³ / = c'

3 Giovanni Gastoldi: Bicinium

Four staves of musical notation for two voices (Treble and Bass) in common time. The key signature is one sharp (F#). The music consists of four measures of rhythmic patterns using eighth and sixteenth notes.

Four staves of musical notation in G major, 13/8 time, featuring two voices. The notation consists of two treble clef staves and two bass clef staves. The music includes various note heads, stems, and bar lines.

4 Thomas Morley (1557-1603): Bicinium

Six staves of musical notation in G major, 13/8 time, featuring two voices. The notation consists of two treble clef staves and two bass clef staves. The music includes various note heads, stems, and bar lines.



5. Wolfgang Amadeus Mozart (1756-1791): Symphonie concertante für Violine und Bratsche, K.V. 364

a) Aus der Kadenz des 1. Satzes

This block contains ten staves of musical notation for Violin (Violino Solo) and Bassoon (Viola Solo). The key signature changes from B-flat major to A major (one sharp) at the beginning of the second system. The notation includes various dynamics such as forte (f), piano (p), sforzando (sf), trill (tr), and grace notes. The tempo is marked (Adagio).

b) Kadenz des 2. Satzes

This block contains ten staves of musical notation for Violin (Violino Solo) and Bassoon (Viola Solo). The key signature is B-flat major. The notation includes eighth-note patterns and grace notes. The tempo is marked (Adagio).



6 Wolfgang Amadeus Mozart: Duos für Violine und Bratsche

a) Duo G-dur, K.V. 423, 1. Satz

Musical score for Violin and Viola in G major (one sharp). The Violin part starts with a dynamic of p . The Viola part follows shortly after. Both parts play eighth-note patterns. The score consists of two staves, each with four measures. Measure 1: Violin has eighth-note pairs, Viola has eighth-note pairs. Measure 2: Violin has eighth-note pairs, Viola has eighth-note pairs. Measure 3: Violin has eighth-note pairs, Viola has eighth-note pairs. Measure 4: Violin has eighth-note pairs, Viola has eighth-note pairs. The score ends with an instruction "etc."

b) Duo G-dur, 1. Satz

Musical score for Violin and Viola in G major (one sharp). The Violin part starts with a dynamic of p . The Viola part follows shortly after. Both parts play eighth-note patterns. The score consists of two staves, each with four measures. Measure 1: Violin has eighth-note pairs, Viola has eighth-note pairs. Measure 2: Violin has eighth-note pairs, Viola has eighth-note pairs. Measure 3: Violin has eighth-note pairs, Viola has eighth-note pairs. Measure 4: Violin has eighth-note pairs, Viola has eighth-note pairs. The score ends with an instruction "etc."

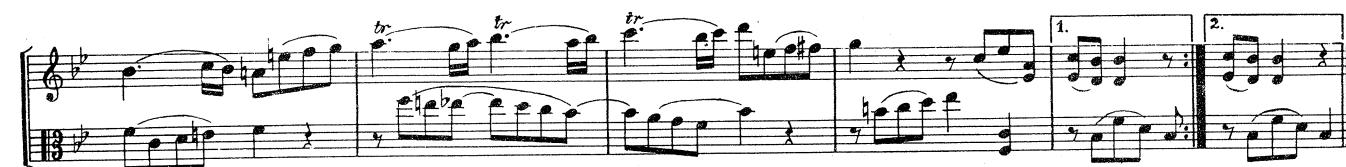
c) Duo G-dur, Rondo

Musical score for Violin and Viola in G major (one sharp). The Violin part starts with a dynamic of p . The Viola part follows shortly after. Both parts play eighth-note patterns. The score consists of two staves, each with four measures. Measure 1: Violin has eighth-note pairs, Viola has eighth-note pairs. Measure 2: Violin has eighth-note pairs, Viola has eighth-note pairs. Measure 3: Violin has eighth-note pairs, Viola has eighth-note pairs. Measure 4: Violin has eighth-note pairs, Viola has eighth-note pairs. The score ends with an instruction "etc."

d) Duo B-dur, K.V. 424, 3. Satz, Thema con variazioni



e) Duo B-dur, Variation 5



Der Tenorschlüssel
La clef de ténor / The Tenor Clef



= eingestrichenes c
= ut³ / = c'

X 7 Giovanni Gastoldi: Bicinium

Musical score for Giovanni Gastoldi's Bicinium. The score consists of two staves: treble and bass. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The music features various rhythmic patterns, including eighth and sixteenth notes, and includes dynamic markings like 'tr.' (trill).



8 Thomas Morley: Bicinium

A series of ten staves of handwritten musical notation in common time (indicated by '13'). The notation is written in two voices (two staves per line). It includes various clefs (treble, bass, alto), key signatures, and dynamic markings like (h). The notation consists of vertical stems with horizontal strokes indicating pitch and rhythm.

9 Ungenannter Meister (1545): „Herzlich tut mich erfreuen“

10 Ungenannter Meister (1545): „Entlaubet ist der Walde“

Die Übungen Nr. 11 a-c und Nr. 13 a und b können und sollen, da das gleiche Intervall-Verhältnis zwischen Sopran- und Alt-Schlüssel einerseits und Tenor- und Baßschlüssel andererseits, aber auch zwischen Sopran- und Tenorschlüssel einerseits und Alt- und Baßschlüssel andererseits dies gestattet, zum Üben in beiden Schlüssel-Kombinationen verwandt werden.

Les Exercices n° 11 a-c) et n° 13 a) et b) peuvent et doivent donner lieu à l'étude combinée de deux clefs, permise grâce à la relation des clefs — celles de soprano et d'alto d'un côté, de ténor et de basse de l'autre, mais aussi celles de soprano et de ténor d'une part, d'alto et de basse d'autre part — qui en effet forment entre elles les mêmes intervalles.

Exercises No. 11 a-c and No. 13 a and b can and should be used in both clef combinations: there is the same interval relation between the soprano and the alto clef on the one hand and the tenor and bass clef on the other, as between the soprano and tenor, and alto and bass clefs.

11 Orlando di Lasso (1530-1594): Drei Bicinien

b)

c)

12 Josquin des Prez (um 1450-1521): Missa da Pacem, „Pleni sunt coeli“ aus dem Sanctus

The image shows three staves of handwritten musical notation. The notation is in 13/8 time, indicated by a '13' with a slash through it above each staff. There are four voices, represented by different line types: solid, dashed, dotted, and wavy. The music consists primarily of eighth and sixteenth notes, with occasional quarter and half notes. The first two staves begin with a rest, while the third staff starts with a note.

*) Diese vierstimmige Fortsetzung möge als noch zu schwierig vorerst zurückgestellt werden.

*) Les mesures suivantes, à quatre voix étant encore trop difficiles, il vaut mieux réserver leur étude pour plus tard.

*) If this 4-part continuation proves at first too difficult, it can be set aside until later.

X 13 Orlando di Lasso: Zwei Bicinien

a)

The image shows four staves of handwritten musical notation for two voices, labeled 'a)'. The notation is in 13/8 time, indicated by '(13/8)' above each staff. The music consists of eighth and sixteenth notes. The top two staves are in common time (indicated by '13'). The bottom two staves are in 9/8 time (indicated by '(9/8)'). The notation is dense with notes and rests, showing a variety of rhythmic patterns.

13 (13) (13) (13)

13 (13) (13) (13)

13 (13) (13) (13)

13 (13) (13) (13)

(13) (13) (13) (13)

b) 13 (13) (13) (13)

13 (13) (13) (13)

13 (13) (13) (13)

(13) (13) (13) (13)

13 (13) (13) (13)



14 Johann Sebastian Bach (1685-1750): Zwei Inventionen für Klavier

a) Nr. 13 a=moll

(Schlüsselanordnung nach dem Autograph / Notation des clefs conforme à celle de l'autographe / Clefs as in the autograph)

A single staff of musical notation for a keyboard instrument, spanning approximately 20 measures. The staff begins with a bass clef and a key signature of one sharp (F#). The music consists of continuous sixteenth-note patterns. The key signature changes frequently, including periods of no sharps or flats, and later sections with two sharps (D major) and one sharp (G major). Measure 10 features a prominent bass line. Measures 15-16 show a melodic line above a harmonic bass. Measures 18-19 continue the sixteenth-note patterns. Measures 20-21 conclude with a final cadence.

b) Nr. 9 f-moll

(Schlüsselanordnung nach dem Autograph / Notation des clefs conforme à celle de l'autographe / Clefs as in the autograph)

15 Wolfgang Amadeus Mozart: Klaviersonate a-moll, K.V. 310

(Schlüsselanordnung nach dem Autograph / Notation des clefs conforme à celle de l'autographe / Clefs as in the autograph)

a) 1. Satz, *Allegro maestoso*, ab Takt 1


 The image displays a musical score for piano, featuring eight numbered examples (a through h) illustrating various performance techniques. The score consists of two staves: a treble staff and a bass staff. The key signature varies throughout the score, including major and minor keys with accidentals. The time signature also changes, notably including measures in 3/4 and 2/4. The music includes a variety of dynamic markings such as *f*, *p*, *fp*, *tr* (trill), *cresc.*, *etc.*, and *colando*. The bass staff features many eighth-note patterns, while the treble staff includes sixteenth-note runs and sustained notes. The overall style is complex and expressive, typical of a virtuosic piano piece.

b) 1. Satz, ab Takt 50

c) 1. Satz, ab Takt 103

d) 2. Satz, *Andante cantabile con espressione*, ab Takt 5

e) 2. Satz, ab Takt 14

f) 2. Satz, ab Takt 27

g) 2. Satz, ab Takt 66

h) 3. Satz, *Presto*, ab Takt 159

II. Dreistimmige Übungen

Exercices à trois voix

Three-part Exercises

Mit der Dreistimmigkeit beginnt das eigentliche Partiturspiel; hier begegnet uns — vorerst noch sehr unscheinbar — das spieltechnische Problem der sinngemäßen Aufteilung der Stimmen (hier also der Mittelstimme) auf beide Hände. Diese Schwierigkeit, die gewissermaßen „im Quadrat der Stimmzahl“ wächst, besteht auch in den zweizeilig notierten dreistimmigen Sinfonien für Klavier von Bach (Nr. 22, a und b); diese autographen Notierung sagt — im Gegensatz zu modernen Klavierausgaben — nichts darüber aus, mit welcher Hand die Mittelstimme jeweils zu greifen ist.

Gleichzeitig begegnet uns hier neu die Leseschwierigkeit des Stimmtausches (siehe Nr. 17 b, 2. Sopran teilweise über dem ersten); dieses Gebiet wird in Band II Gegenstand spezieller Übungen sein.

On n'aborde l'art de jouer des partitions proprement dit qu'avec la réunion d'au moins trois voix; le problème technique qui, peu apparent au début, se pose désormais à l'exécutant consiste à répartir intelligemment les parties (ici la partie moyenne) sur les deux mains. Cette difficulté, croissante avec le nombre des voix, se présente également dans les symphonies pour piano de Bach qui tout en n'étant notées qu'en un système à deux portées sont à trois voix (n° 22 a et b); à la différence des éditions habituellement utilisées par le pianiste aujourd'hui, cet autographe n'indique pas laquelle des mains est susceptible d'exécuter la partie moyenne.

Pour rendre la lecture plus difficile l'exercice a pour objet d'étudier également le croisement des voix (n° 17 b): le deuxième soprano se situe au-dessus du premier; ce domaine sera traité de façon plus détaillée dans le volume II.

Playing from score really begins with three part work. Here we are confronted with the new problem of disposing the parts between the two hands. This difficulty — which increases by “the square of the number of parts” — is also found in the 3-part Symphonie for piano by Bach (No. 22 a and b) in which the notation on 2 staves does not (contrary to modern practise) show which hand is to play the middle part. At the same time we have the added difficulty of crossing of parts (see No. 17 b, where the 2nd soprano is for a time above the 1st soprano). This problem will be given special consideration in volume 2.

16 Drei Übungen für Diskant-, Alt- und Baß-Schlüssel

a) Johann Hermann Schein (1586–1630): „Der kühle Maien“

A musical score for three voices (Diskant, Alt, Bass) in common time. The top staff is in treble clef (G), the middle staff is in alto clef (C), and the bottom staff is in bass clef (F). The key signature is one sharp (F#). The music consists of a series of eighth-note patterns.

A musical score for three voices (Diskant, Alt, Bass) in common time. The top staff is in treble clef (G), the middle staff is in alto clef (C), and the bottom staff is in bass clef (F). The key signature is one sharp (F#). The music consists of a series of eighth-note patterns.

b) Johann Staden (1581–1634): Dank-, Lob- und Betgesängelein nach dem Essen

A musical score for three voices (Diskant, Alt, Bass) in common time. The top staff is in treble clef (G), the middle staff is in alto clef (C), and the bottom staff is in bass clef (F). The key signature is one sharp (F#). The music consists of a series of eighth-note patterns.

c) Clemens non papa (um 1510 bis um 1556): „Es steht ein Lind“

A musical score for three voices (Diskant, Alt, Bass) in common time. The top staff is in treble clef (G), the middle staff is in alto clef (C), and the bottom staff is in bass clef (F). The key signature is one sharp (F#). The music consists of a series of eighth-note patterns.

A musical score for three voices (Diskant, Alt, Bass) in common time. The top staff is in treble clef (G), the middle staff is in alto clef (C), and the bottom staff is in bass clef (F). The key signature is one sharp (F#). The music consists of a series of eighth-note patterns.

17 Zwei Übungen für Diskant- und Alt-Schlüssel

a) Heinrich Albert (1604–1651): „Das Leid ist hier“

Musical score for exercise a) featuring three staves in bass clef (Bassus). The score consists of two systems of music. The first system has measures 1-4, and the second system has measures 5-8. The music is in common time and features a key signature of one sharp.

Continuation of the musical score for exercise a) showing measures 5-8. The music continues in common time with a key signature of one sharp.

b) Joh. Seb. Bach: „Jesu meine Freude“
(Terzetto: „Denn das Gesetz“)

Musical score for exercise b) featuring three staves in bass clef (Bassus). The score consists of two systems of music. The first system has measures 1-4, and the second system has measures 5-8. The music is in common time and features a key signature of one sharp.

Continuation of the musical score for exercise b) showing measures 5-8. The music continues in common time with a key signature of one sharp.

Continuation of the musical score for exercise b) showing measures 5-8. The music continues in common time with a key signature of one sharp.

Continuation of the musical score for exercise b) showing measures 5-8. The music continues in common time with a key signature of one sharp.

Continuation of the musical score for exercise b) showing measures 5-8. The music continues in common time with a key signature of one sharp.

18 Drei Übungen für Alt-, Tenor- und Baß-Schlüssel

a) Heinrich Albert: „Die Sonne rennt mit Prangen“

Musical score for exercise a) featuring three staves in bass clef (Bassus). The score consists of two systems of music. The first system has measures 1-4, and the second system has measures 5-8. The music is in common time and features a key signature of one flat.

Musical score for Heinrich Albert's "Die Sonn' ist abgegangen". The score consists of three staves: Treble, Bass, and a third staff. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The music features eighth-note patterns and some sixteenth-note figures.

b) Heinrich Albert: „Die Sonn’ ist abgegangen“

Continuation of the musical score for Heinrich Albert's "Die Sonn' ist abgegangen". The score continues with three staves: Treble, Bass, and a third staff. The key signature remains B-flat major. The music continues with eighth-note patterns and sixteenth-note figures.

Continuation of the musical score for Heinrich Albert's "Die Sonn' ist abgegangen". The score continues with three staves: Treble, Bass, and a third staff. The key signature changes to C major (no sharps or flats). The music continues with eighth-note patterns and sixteenth-note figures.

c) Joh. Seb. Bach: „Jesu meine Freude“ (Terzetto: „So aber Christus“)

Musical score for Johann Sebastian Bach's "Jesu meine Freude" (Terzetto: "So aber Christus"). The score consists of three staves: Treble, Bass, and a third staff. The key signature is G major (no sharps or flats). The time signature is common time (indicated by 'C'). The music features complex sixteenth-note patterns and eighth-note figures, typical of Bach's contrapuntal style.

19 Luigi Cherubini (1760-1842): Requiem d-moll für Männerstimmen

a) Graduale

Lento

b) Pie Jesu

Adagio

The musical score for 'Pie Jesu' is presented in six staves of music. The key signature is one flat (B-flat). The time signature is 13/8. The tempo is marked 'Adagio'. The first staff features a dynamic marking '(Orch.)' above the notes. The music is divided into measures by vertical bar lines. The notes are primarily eighth and sixteenth notes, with some quarter notes. The bassoon part is prominent in the lower staves.

20 Fünf Übungen für Diskant-, Alt- und Tenor-Schlüssel

a) Ungerannter Meister (um 1450): „Der Tag, der ist so freudentreich“ (Dies est laetitiae) (aus den Trierer Codices)

The musical score for 'Der Tag, der ist so freudentreich' is shown in three staves. The key signature is one sharp (F#). The time signature is 13/8. The music is divided into measures by vertical bar lines. The notes are primarily eighth and sixteenth notes. The voices are labeled above the staves: Diskant, Alt, and Tenor. The bassoon part is present in the Tenor staff.

Handwritten musical score for three staves in common time with a key signature of two sharps. The score consists of four systems of music. The first system starts with a treble clef, followed by a bass clef, and then another treble clef. The second system starts with a bass clef. The third system starts with a treble clef. The fourth system starts with a bass clef. The music features various note heads, stems, and bar lines.

b) Thomas Morley: Aria

Handwritten musical score for three staves in common time with a key signature of one sharp. The score consists of three systems of music. The first system starts with a treble clef, followed by a bass clef, and then another treble clef. The second system starts with a bass clef. The third system starts with a treble clef. The music features various note heads, stems, and bar lines.

Handwritten musical score for three staves in common time with a key signature of one sharp. The score consists of three systems of music. The first system starts with a treble clef, followed by a bass clef, and then another treble clef. The second system starts with a bass clef. The third system starts with a treble clef. The music features various note heads, stems, and bar lines. The first system is divided into two measures labeled '1.' and '2.'

Handwritten musical score for three staves in common time with a key signature of one sharp. The score consists of three systems of music. The first system starts with a treble clef, followed by a bass clef, and then another treble clef. The second system starts with a bass clef. The third system starts with a treble clef. The music features various note heads, stems, and bar lines.



c) Thomas Morley: „Der Lenz all Äst bekleiden tut“



d) Hans Leo Haßler (1564–1612): Benedictus



e) Michael Praetorius (1571–1621): „Der grimmig Tod“

Musical score for Michael Praetorius' 'Der grimmig Tod'. The score consists of three staves in common time, 3/4 time, and 2/4 time. The first staff uses a bass clef, the second a tenor clef, and the third an alto clef. The music features various note heads and stems, with some notes having horizontal dashes through them.

Musical score for Johann Sebastian Bach's Chorale 'Wachet auf, ruft uns die Stimme'. The score consists of four staves. The top staff is labeled 'Orgel' and has a bass clef. The other three staves have treble clefs. The music includes various note heads and stems, with some notes having horizontal dashes through them.

21 Johann Sebastian Bach: Choralvorspiel „Wachet auf, ruft uns die Stimme“

Musical score for Johann Sebastian Bach's Chorale 'Wachet auf, ruft uns die Stimme'. The score consists of four staves. The top staff is labeled 'Orgel' and has a bass clef. The other three staves have treble clefs. The music includes various note heads and stems, with some notes having horizontal dashes through them. The score is divided into two sections: '1.' and '2.'.

*.) Man studiere dieses Stück auch auf die Art, daß man den Cantus firmus des Tenors singt.

*) On étudiera ce morceau également en chantant le cantus firmus du ténor.

*) This can also be studied by singing the Cantus Firmus in the Tenor part.

A musical score for two keyboards, featuring six staves of music. The score is in common time and consists of six systems. The first system starts with a treble clef, followed by a bass clef, then a treble clef again. The second system begins with a bass clef. The third system starts with a treble clef. The fourth system begins with a bass clef. The fifth system starts with a treble clef. The sixth system begins with a bass clef. Various dynamics such as 'tr' (trill), 'trn' (trill), and 'n' (natural) are indicated throughout the score.

22 Johann Sebastian Bach: Zwei Sinfonien für Klavier

a) Nr. 11 g=moll

(Schlüsselanordnung nach dem Autograph Notation des clefs conforme à celle de l'autographe / Clefs as in the autograph)

A close-up view of the beginning of the musical score, showing three staves of music for two keyboards. The score is in common time and consists of three systems. The first system starts with a treble clef, followed by a bass clef, then a treble clef again. The second system begins with a bass clef. The third system starts with a treble clef. The music features various note heads and stems, with some notes connected by beams. The notation is identical to the full score on page 33.

A musical score for six staves in common time. The key signature changes throughout the piece. The first staff starts in B-flat major, moves to A major, then to G major, back to A major, and finally to B-flat major. The second staff follows a similar pattern. The third staff starts in B-flat major, moves to A major, then to G major, back to A major, and finally to B-flat major. The fourth staff starts in B-flat major, moves to A major, then to G major, back to A major, and finally to B-flat major. The fifth staff starts in B-flat major, moves to A major, then to G major, back to A major, and finally to B-flat major. The sixth staff starts in B-flat major, moves to A major, then to G major, back to A major, and finally to B-flat major.

b) Nr. 9 f=moll

(Schlüsselanordnung nach dem Autograph / Notation des clefs conforme à celle de l'autographe / Clefs as in the autograph)

A musical score for six staves in common time. The key signature is consistently F major (one sharp). The music consists of eighth and sixteenth note patterns with various dynamics and slurs.

Musical score for Johann Sebastian Bach's Matthäus-Passion, Rezitativ "Ach Golgatha". The score is in common time and includes six staves of music for various instruments.

23 Johann Sebastian Bach: Matthäus-Passion, Rezitativ „Ach Golgatha“

(ohne Singstimme / sans partie vocale / without the voice part)

Musical score for Johannes Brahms' "Elf Choralvorspiele für die Orgel" (No. 1), "Herzliebster Jesu". The score is in common time and includes parts for Oboe da caccia I, Oboe da caccia II, Cello (Vcl. pizz.), and Bassoon (u. Contin.). The bassoon part features continuous eighth-note patterns.

24 Johannes Brahms (1833-1897): aus „Elf Choralvorspiele für die Orgel“

a) „Herzliebster Jesu“

Musical score for Johannes Brahms' "Herzliebster Jesu" for Organ. The score consists of two staves of organ music.

b) „O Welt, ich muß dich lassen“

*) Man beachte, daß im Orgelpedal meist starke 16-Fuß-Register mitgehen, so daß die Töne des Pedals (eine Oktave unter der Notierung) auch hier im Baß bleiben. Man benutze also im Bedarfsfalle die untere Oktave.

*) On remarquera qu'au pédalier de l'orgue (dont la partie est notée à l'octave aiguë de la sonorité réelle) le jeu fondamental est de la montre de 16'. Le cas échéant on l'exécutera donc dans la basse du piano, plus exactement dans la contre-octave.

*) Notice that usually a strong 16' stop is coupled to the pedal so that the pitch (one octave below the printed notes) keeps to the bass. Thus if necessary the lower octave should be used.

c) „O wie selig seid ihr doch, ihr Frommen“

d) „Herzlich tut mich erfreuen“

e) „O Gott, du frommer Gott“

The image shows three staves of musical notation for piano. The top staff uses a treble clef and has a key signature of one sharp. The middle staff uses a bass clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The notation includes various note values, rests, and dynamic markings. The music consists of six measures per staff, with a total of 18 measures across the three staves. The notation is dense and requires a high level of musicality to play correctly.

25 Wolfgang Amadeus Mozart: Streichtrio (Divertimento), K.V. 563

a) Aus dem Adagio

The musical score consists of four staves of music for orchestra. The top staff is for Violin, the second for Viola, the third for Violoncello, and the bottom staff for Double Bass. The key signature is B-flat major (two flats), and the time signature varies between common time and 3/4. The dynamics are indicated by (p) for piano and f for forte. The first section, labeled 'a) Aus dem Auge', features melodic lines and rhythmic patterns typical of Brahms' style.

b) Aus dem Andante

A musical score for piano four hands, section b) from "Aus dem Andante". The score consists of three staves: treble, bass, and alto. The key signature is B-flat major (two flats). The time signature is common time (indicated by a 'C'). The dynamics are marked as pp (pianissimo) throughout. The music features various note patterns, including eighth and sixteenth notes, and rests. The bass staff includes a bass clef and a 'B' symbol above the staff.



26 Johann Sebastian Bach: Die Kunst der Fuge, Contrapunctus VIII (ab Takt 124)

Musical score for Contrapunctus VIII, showing four staves of music. The top staff consists of three voices: soprano, alto, and bass. The bottom staff consists of three voices: tenor, alto, and bass. The music is in common time, with a key signature of one flat. The notation includes various note heads, stems, and bar lines.

A handwritten musical score consisting of ten staves of music for three instruments: Violin (top staff), Viola (middle staff), and Cello/Bass (bottom staff). The score is written in common time and includes various key signatures (e.g., B-flat major, G major, E major) indicated by the letter 'B' or 'G' above the staff. Measure numbers '13' are placed at the beginning of each staff. The notation includes a variety of note heads (circles, squares, triangles) and stems, with some stems pointing upwards and others downwards. There are also several rests and grace notes. The score is highly detailed, showing complex rhythmic patterns and harmonic changes across the ten staves.

III. Freie Schlüsselkombination

Übergang zur Vierstimmigkeit

Etudes librement combinées des clefs
faisant transition avec les exercices à quatre voix

Free Clef Combinations
Introduction to 4-part work

27 a) Johann Sebastian Bach: Weihnachtsoratorium Nr. 10, Sinfonia (Auszug)

The musical score consists of three staves. The top staff is for 'Oboi d'amore' in G major, the middle staff for 'Oboi da caccia' in G major, and the bottom staff for Bassoon in G major. The score is divided into three sections: (a) shows the oboes playing eighth-note patterns; (b) shows the bassoon entering with eighth-note patterns; (c) shows all three instruments playing together.

28 Wolfgang Amadeus Mozart: Die Zauberflöte

a) I. Akt (3 Knaben und Tamino)

Larghetto

The musical score consists of four staves. The top three staves are for 'Knaben I', 'Knaben II', and 'Knaben III' respectively, all in G major. The bottom staff is for 'Orch. (Auszug)' in G major. The score is in common time. The vocal parts are shown with eighth-note patterns, while the orchestra part shows more complex rhythmic patterns.

Musical score for Act II Finale, featuring multiple staves for voices and orchestra. The score includes parts for Tamino, III. Knabe, and the orchestra (Orch.). The vocal parts are in common time, while the orchestra section shows a mix of common and 3/4 time signatures. The vocal parts are primarily in soprano range, with some bass entries from the orchestra.

b) II. Akt, Finale (3 Knaben)

Andante

Musical score for the Boys' Chorus (3 Knaben) in common time. The score consists of three staves for the boys' voices (I, II, III) and one staff for the orchestra (Orch. Auszug). The boys' voices sing in unison, while the orchestra provides harmonic support. The music is marked *Andante*.

29 Johann Sebastian Bach: „Jesu meine Freude“ (Vers 5)

*) Man singe den Cantus firmus des Alt
(notfalls eine Oktave tiefer).

*) L'on chantera le cantus firmus de l'alto
(au besoin en octaviant au grave).

*) Sing the Cantus Firmus in the Alto
(if necessary an octave lower).

30 Johannes Brahms: Ein deutsches Requiem, 1. Teil, Einleitung (Auszug)

Ziemlich langsam

Violen

Vcl. I. II.

Vcl. III. u.
Contrab.

31 Ludwig van Beethoven (1770-1827): Missa solemnis, Praeludium des Benedictus (Auszug)

Sostenuto ma non troppo

Der französische Violinschlüssel

La clef française de violon / The French Violin clef



= eingestrichenes g

— sol³ / = g'

32. a) Johann Sebastian Bach: Sonaten und Partiten für Violine allein

(Schlüsselanordnung nach dem Autograph / Notation des clefs conforme à celle de l'autographe / Clefs as in the autograph)

1. Sonate 1 g-moll (Fuge)

2. Partita 2 d-moll (Ciaccona)

3. Partita 2 (Ciaccona)

32 b) Johann Sebastian Bach: Brandenburgisches Konzert Nr. 4, 1. Satz (Auszug)

³³ Johann Sebastian Bach: Kantate Nr. 96 „Herr Christ, der einzige Gottessohn“ (Eingangsschor, Einleitung)

The musical score consists of three staves. The top staff is for Flauto piccolo, featuring a treble clef and 8/8 time. The middle staff is for Klavierauszug (Streicher- und Oboen), with a bass clef and 8/8 time, indicated by a brace grouping it with the Flauto piccolo staff. The bottom staff is for Bassoon, also in 8/8 time. The music is dynamic and rhythmic, with various notes and rests.

* Flauto piccolo (nicht zu verwechseln mit der modernen kleinen Querflöte) ist im Original im französischen Violinschlüssel notiert und geht unisono mit einer „Violino piccolo“.

* Flauto piccolo (qu'il ne faut pas confondre avec la petite flûte traversière moderne), noté sans l'original en clef française de violon et joué à l'unisson avec un «violino piccolo».

*) The part for flauto piccolo (not to be confused with the modern piccolo flute) is written in the French violin clef and is in unison with a "violino piccolo".

IV. Vier- und mehrstimmige Übungen

Exercices à quatre voix et plus

four and more Parts

Es sei dringend angeraten, bei vierstimmigen Sätzen zuerst nach dem bekannten Strickmuster „Zwei rechts, zwei links“ zu verfahren, also die beiden Oberstimmen mit der rechten und die beiden Unterstimmen mit der linken Hand zu spielen. Das möge auch — wenigstens für den Anfang! — dort geschehen, wo man die drei Oberstimmen bequemer rechts greifen könnte. Man liest leichter und verfolgt die Stimmführung besser, wenn man die Finger „mitlesen“ läßt, und das ist bei drei Stimmen in einer Hand nicht gut möglich.

Man übe die vierstimmigen Vokalsätze auch in der Art, daß man nur drei Stimmen spielt und die vierte (am besten eine Mittelstimme) singt; diese dann aber keinesfalls mitspielen! Auch auf diese Weise steigert man die Sicherheit des Lesens.

Pour exécuter des morceaux à quatre voix il est vivement recommandé au débutant d'adopter le principe de jouer de la main droite les deux parties supérieures et de la gauche les deux inférieures. Le novice aura intérêt à suivre cette règle même au cas où il serait plus commode d'exécuter les trois parties supérieures avec la main droite. On lit plus facilement et suit mieux la marche des voix en déchiffrant à l'aide des doigts — ce qui n'est guère possible si une main doit interpréter trois parties à la fois.

On étudiera les quatuors vocaux également en ne jouant que trois voix pour en chanter une quatrième (de préférence une partie intermédiaire); celle-ci ne doit en aucun cas être exécutée en même temps sur l'instrument. C'est là aussi un moyen permettant de réaliser une lecture parfaite.

It is emphasised that with 4-part work one is wise to play at first the two upper parts with the right hand and the two lower with the left. This one should do, at least at first, even if one can play the three upper parts more comfortably with the right hand. One follows the movement of the parts better by allowing the fingers to "read", and with three parts to one hand this is not very practicable.

One can also practise the choral settings in 4-parts by playing only three of the parts and singing the fourth (preferably a middle part): this should on no account be played as well! In this way one steadily improves in reading.

34 Peter Cornelius (1824-1874): „Mitten wir im Leben sind“

Tenor I

Tenor II

Bass I

Bass II

Musical score for Luigi Cherubini's "O salutaris hostia" showing measures 12 through 18. The score consists of four staves: soprano, alto, tenor, and bass. Measure 12 starts with a forte dynamic. Measures 13-14 show eighth-note patterns. Measures 15-16 feature sixteenth-note patterns. Measures 17-18 conclude with eighth-note patterns.

35 Luigi Cherubini: „O salutaris hostia”, Motette für Männerchor

Musical score for Luigi Cherubini's "O salutaris hostia" for men's choir. It includes four parts: Tenor I, Tenor II, Bass I, and Bass II. The score is divided into four systems of four measures each. The vocal parts are mostly homophony, with some rhythmic variations and harmonic complexity.

36 Giovanni Pierluigi da Palestrina (1525-1594): Benedictus der Missa Papae Marcelli *)

*) Dieser Satz wurde, da im Original offenbar in „hoher Chiavette“ notiert, hier um eine kleine Terz tiefer transponiert. Siehe hierzu die Anmerkungen zum Problem der Chiavetten auf Seite 54.

*) Ce morceau, noté apparemment dans l'original en «Chiavette supérieure», est transposé ici une petite tierce plus bas. Voir au sujet des Chiavettes les explications de la page 54.

*) This movement has been transposed a minor third lower as the original was obviously written in "High Chiavetta". The problem of Chiavetta is discussed on page 54.



37 Giovanni Pierluigi da Palestrina: Adoramus

A handwritten musical score for four voices, showing a transition to a new section. The music is in common time, indicated by a 'C' at the beginning of each system. The key signature changes to three flats. The score includes four staves, each with a different vocal range (Soprano, Alto, Tenor, Bass). The notation uses a mix of eighth and sixteenth notes, with various rests and dynamic markings.

A handwritten musical score for four voices, concluding the piece. The music is in common time, indicated by a 'C' at the beginning of each system. The key signature changes to three flats. The score includes four staves, each with a different vocal range (Soprano, Alto, Tenor, Bass). The notation uses a mix of eighth and sixteenth notes, with various rests and dynamic markings.

Handwritten musical score for four voices in common time, key signature of three flats. The score is divided into two sections, each containing two measures of music.

Handwritten musical score for four voices in common time, key signature of three flats. The score is divided into two sections, each containing two measures of music.

38 Orlando di Lasso: Zwei Sätze aus den Chromatischen Motetten

a) Sibylla Samia

Handwritten musical score for four voices in common time, key signature of three flats. The score is divided into two sections, each containing two measures of music.

Handwritten musical score for four voices in common time, key signature of three flats. The score is divided into two sections, each containing two measures of music.

Handwritten musical score for four voices in common time, key signature of three flats. The score is divided into two sections, each containing two measures of music.

Handwritten musical score for multiple voices (staves) on page 51, system 1. The key signature is B-flat major (two flats). The music consists of four staves, each with a different vocal line. The notation includes various note heads, stems, and rests, with some notes connected by horizontal lines.

b) Sibylla Cumana

Handwritten musical score for multiple voices (staves) on page 51, system 2. The key signature is B-flat major (two flats). The music consists of four staves, each with a different vocal line. The notation includes various note heads, stems, and rests, with some notes connected by horizontal lines.

Handwritten musical score for multiple voices (staves) on page 51, system 3. The key signature is B-flat major (two flats). The music consists of four staves, each with a different vocal line. The notation includes various note heads, stems, and rests, with some notes connected by horizontal lines.

Handwritten musical score for multiple voices (staves) on page 51, system 4. The key signature is B-flat major (two flats). The music consists of four staves, each with a different vocal line. The notation includes various note heads, stems, and rests, with some notes connected by horizontal lines.

Handwritten musical score for multiple voices (staves) on page 51, system 5. The key signature is B-flat major (two flats). The music consists of four staves, each with a different vocal line. The notation includes various note heads, stems, and rests, with some notes connected by horizontal lines.

39 Orlando di Lasso: „Christe, Dei soboles“ II

Musical score for Orlando di Lasso's "Christe, Dei soboles" II, featuring four staves of music. The score is in common time and consists of four staves, each with a different vocal range (Soprano, Alto, Tenor, Bass). The music is written in a clear, legible hand, showing various note heads and rests. The key signature changes between staves, with some staves in G major and others in A major.

40 Alessandro Scarlatti (1659-1725): „Exultate Deo“

Musical score for Alessandro Scarlatti's "Exultate Deo", featuring four staves of music. The score is in common time and consists of four staves, each with a different vocal range (Soprano, Alto, Tenor, Bass). The music is written in a clear, legible hand, showing various note heads and rests. The key signature changes between staves, with some staves in C major and others in F major.

13

13

88

13

13

13

Fine

d' da capo dal segno
al Fine

Übung Nr. 40 gibt Anlaß, hier eine hauptsächlich im 16. Jahrhundert (bis etwa Mitte des 17. Jahrhunderts) gebräuchliche Notierungssart für Chorsätze kurz zu erläutern, die sogenannten Chiavetten, die eine Transposition mit Hilfe versetzter Schlüssel (Chiavi transportati) darstellt.

Es war nicht üblich, einen Chorsatz mit mehr als einem, höchstens zwei b oder # aufzuzeichnen. Die Versetzung der Schlüssel hatte den Sinn, die tatsächlich gemeinte Tonlage ungefähr anzudeuten, in der der Satz intoniert werden sollte: die Sänger hatten sich statt der notierten Schlüssel die üblichen Singeschlüssel (Sopran-, Alt-, Tenor- und Baßschlüssel) zu denken, dabei aber die Halb- und Ganztonschritte der Notierung zu beachten, mußten also tatsächlich transponieren. Die beiden häufigsten Arten der Chiavette (sie ergeben eine Höher- bzw. Tieftransposition um eine große bzw. kleine Terz) sind unter a und b des Notenbeispiels als hohe bzw. tiefe Chiavette erläutert. Die hohe Chiavette bewirkt eine Tiefer-, die tiefe Chiavette eine Höhertransposition.

Interessenten für diese heute als Spezialgebiet anzusehende und von der barocken Aufführungspraxis grundsätzlich nicht zu trennende Disziplin finden viel Material vor allem bei Th. Kroyer (Der vollkommene Partiturspieler, Leipzig 1930; Zur Chiavettenfrage, Wien 1930).

L'Exercise n° 40 nécessite quelques brèves remarques explicatives concernant une notation spéciale principalement usitée dans la musique pour choeur du 16^e siècle (jusqu'au milieu du 17^e): les Chiavettes, clefs transposées (Chiavi transportati) qui permettent de simplifier l'armature.

Celle-ci, d'après l'usage du temps, se réduit en effet à 2 b ou # au plus. Les clefs transposées ne signalent qu'approximativement la tessiture réelle où devait se faire l'intonation voulue, et ce fut alors aux chanteurs de procéder à la transposition effective, avec le souci de se représenter à la place des clefs notées celles habituellement employées pour les parties vocales (clefs de soprano, d'alto, de ténor et de basse) tout en respectant les intervalles de la notation, tons et demi-tons.

Les deux genres de Chiavettes les plus fréquents, dont résulte une transposition d'une tierce — majeure ou mineure — à l'aigu ou au grave, sont surnommées «supérieures» ou «inférieures»; la première transpose plus bas (exemple a)), la seconde plus haut (exemple b)).

Ceux qui s'intéressent particulièrement à ce domaine, aujourd'hui considéré comme

Exercise No. 40 occasions a brief explanation of "Chiavetta"—a method of choral notation used chiefly in the 16th century and until the mid-17th century. It amounts to transposition by moving the clefs (chiavi transportati).

It was not customary to use more than one sharp or flat — at most two. The intention in moving the position of the clefs was to indicate roughly the desired pitch. The singers had to read the music though as if it were written in the usual clef positions i. e. actually to transpose it. The two most common types of Chiavetta are illustrated in the music examples a and b under high and low Chiavetta (consisting of a transposition a major or minor third higher or lower).

For further information on this subject refer to Th. Kroyer (Der vollkommene Partiturspieler, Leipzig 1930; Zur Chiavettenfrage, Wien 1930).

a) Hohe Chiavette

unter Zugrundelegung der „normalen“ Schlüssel und Hinzufügung von 4 b oder 3 # Des-dur bzw. D-dur.

a) La Chiavette supérieure

— une fois le texte musical rapporté aux clefs «normales» et armé de 4 b ou 3 # supplémentaires —

a) High Chiavetta

D_b major or D major by using the normal clefs and by the addition of 4 b's or 3 #s.

b) Tiefe Chiavette
(seltener gebraucht)

unter Zugrundelegung der „normalen“ Schlüssel und Hinzufügung von 3 b oder 4 # B-dur bzw. H-dur. (Das Beispiel ist hier zur Vermeidung unnatürlicher extremer Lagen tiefer transponiert.)

b) La Chiavette inférieure
(plus rarement employée)

une fois le texte musical rapporté aux clefs «normales» et armé de 3 b ou 4 # supplémentaires —
(Dans l'exemple cité la transposition au grave s'impose pour éviter des positions extrêmes et peu naturelles.)

b) low Chiavetta
(rarely used)

B b major or B major or B major by using the normal clefs and by the addition of 3 b's or 4 #s. (This example has been transposed down for convenience.)

41 Johann Sebastian Bach: Sechs Choräle

a) „Es ist das Heil uns kommen her“

b) „Allein zu dir, Herr Jesu Christ“

Musical score for 'Allein zu dir, Herr Jesu Christ'. The score consists of four staves, each with a bass clef and a common time signature. The music features various note heads and stems, with some notes having small circles above them. The first staff starts with a quarter note followed by eighth-note pairs. The second staff begins with a half note. The third staff starts with a quarter note. The fourth staff starts with a half note.

Continuation of the musical score for 'Allein zu dir, Herr Jesu Christ'. The score continues with four staves in common time. The first staff has a half note. The second staff has a half note. The third staff has a half note. The fourth staff has a half note.

Final continuation of the musical score for 'Allein zu dir, Herr Jesu Christ'. The score continues with four staves in common time. The first staff has a half note. The second staff has a half note. The third staff has a half note. The fourth staff has a half note.

c) „Singen wir aus Herzens Grund“

Musical score for 'Singen wir aus Herzens Grund'. The score consists of four staves, each with a bass clef and a common time signature. The music features various note heads and stems, with some notes having small circles above them. The first staff starts with a quarter note followed by eighth-note pairs. The second staff begins with a half note. The third staff starts with a quarter note. The fourth staff starts with a half note.

Continuation of the musical score for 'Singen wir aus Herzens Grund'. The score continues with four staves in common time. The first staff has a half note. The second staff has a half note. The third staff has a half note. The fourth staff has a half note.

Musical score for section d) "Christ lag in Todesbanden". The score consists of four staves in common time with a key signature of one sharp. The staves are arranged vertically, with the top two staves sharing a common bass clef and the bottom two staves sharing another common bass clef.

d) „Christ lag in Todesbanden“

Two measures of music in common time with a key signature of one sharp. After the second measure, there is a repeat sign with endings 1 and 2 indicated above the staff. The first ending continues the melody, while the second ending provides an alternative harmonic path.

Two more measures of music in common time with a key signature of one sharp. The melody continues with eighth-note patterns and some sixteenth-note figures.

e) „Jesu meine Freude“ (Vers 4)

Musical score for section e) "Jesu meine Freude" (Verse 4). The score consists of four staves in common time with a key signature of one sharp. The staves are arranged vertically, with the top two staves sharing a common bass clef and the bottom two staves sharing another common bass clef.

Four staves of music in common time with a key signature of one sharp. The music features eighth-note and sixteenth-note patterns, with some dynamic markings like forte and piano.

f) „Komm, Jesu, komm“ (Aria „Drauf schließ' ich mich“)

Musical score for Johann Sebastian Bach's "Komm, Jesu, komm" (Aria "Drauf schließ' ich mich"). The score is written for four voices (SATB) and consists of four systems of four staves each. The key signature changes from B-flat major to A major and back to B-flat major. The music features eighth-note patterns and some sixteenth-note figures.

42 Johann Sebastian Bach: Die Kunst der Fuge, Contrapunctus XI (ab Takt 89)

Musical score for Johann Sebastian Bach's "Die Kunst der Fuge", Contrapunctus XI, starting at Takt 89. The score is written for four voices (SATB) and consists of two systems of four staves each. The key signature changes between B-flat major and A major. The music features eighth-note patterns and some sixteenth-note figures.

Musical score for orchestra and basso continuo, page 59. The score consists of five staves. The top three staves represent the orchestra, and the bottom two staves represent the basso continuo. The music is in common time, with various key signatures (F major, G major, A major, B major, C major, D major, E major, F# major, G# major, A# major, B# major, C# major, D# major, E# major, F major, G major, A major, B major, C major, D major, E major, F# major, G# major, A# major, B# major, C# major, D# major, E# major). The score features complex rhythmic patterns and dynamic markings.



A handwritten musical score for a string quartet (two violins, viola, and cello/bass) on five staves. The score consists of five systems of music, each starting with a clef (F or C), key signature, and time signature of 13/8. The notation includes various note heads, stems, and bar lines. The first system begins with a treble clef, the second with a bass clef, and the third with a treble clef. The fourth system begins with a bass clef, and the fifth system begins with a treble clef. Measure numbers are present at the start of each system.

The image shows four staves of musical notation for Johann Sebastian Bach's 'Die Kunst der Fuge' Contrapunctus XIX. The music is in 13/8 time. The notation is highly complex, featuring multiple voices with intricate counterpoint. The staves are arranged vertically, and the music consists of a series of measures, each starting with a different measure number (193, 194, 195, 196). The notation includes various note heads, stems, and rests, typical of Bach's contrapuntal style.

43 Johann Sebastian Bach: Die Kunst der Fuge. Contrapunctus XIX (ab Takt 193)

The image shows a single staff of musical notation for Johann Sebastian Bach's 'Die Kunst der Fuge' Contrapunctus XIX, labeled (c). This staff continues the complex counterpoint established in the previous staves, maintaining the 13/8 time signature. The notation includes various note heads, stems, and rests, typical of Bach's contrapuntal style.

A handwritten musical score for orchestra, page 62, featuring five staves of music. The score consists of five systems, each containing two measures. The key signature changes from F major (one sharp) to B-flat major (two flats) at the beginning of the second measure of each system. Measure 13 starts with a forte dynamic. Measure 14 begins in B-flat major. Measure 15 starts with a forte dynamic. Measure 16 begins in B-flat major. Measure 17 starts with a forte dynamic. Measure 18 begins in B-flat major.



„N. B.
Über dieser Fuge, wo der Nahme B. A. C. H.
im Contrasubject angebracht worden, ist
der Verfasser gestorben.“
(Im Autograph von der Hand Carl Philipp
Emanuel Bachs)

A cet endroit survint la mort de l'auteur.
(Annotation de la main de C. Ph. E. Bach à
l'autographe.)

At this point the author died. (Note by
C. P. E. Bach in the autograph.)

44 Johann Sebastian Bach: „Vor deinen Thron tret' ich hiermit“

The image shows four staves of a musical score, continuing from the previous page. The staves are in B-flat major, A major, G major, and C major. The music consists of eighth and sixteenth-note patterns, with some sustained notes and rests. The notation is in common time.

The image shows four systems of musical notation, each containing four staves. The notation is for a large ensemble, likely including strings, woodwinds, brass, and voices. The time signature is 13/8 throughout. The music features complex rhythms, including sixteenth-note patterns and sustained notes. The vocal parts are indicated by soprano, alto, tenor, and bass clefs.

45 Wolfgang Amadeus Mozart: Requiem

a) Introitus, ab Takt 8 (Chorsatz)

Adagio

This section of the musical score shows the vocal parts (Soprano, Alto, Tenor, Bass) for the 'Introitus' of Mozart's Requiem. The tempo is marked 'Adagio'. The vocal entries begin at Takt 8. The notation includes various note heads and rests, indicating the start of the vocal parts.

b) Introitus, ab Takt 34

The musical score consists of four staves of music for strings, likely a quartet or similar ensemble. The staves are in common time, with a key signature of one sharp (F#). The music begins with eighth-note patterns in the upper voices, transitioning into sixteenth-note figures. Measures 34 through 37 show a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs. Measures 38 through 41 feature eighth-note chords and sixteenth-note patterns. Measures 42 through 45 continue with eighth-note chords and sixteenth-note patterns. Measures 46 through 49 show eighth-note chords and sixteenth-note patterns. Measures 50 through 53 feature eighth-note chords and sixteenth-note patterns. Measures 54 through 57 show eighth-note chords and sixteenth-note patterns. Measures 58 through 61 feature eighth-note chords and sixteenth-note patterns.

c) Kyrie (Chorsatz)

Allegro

The musical score consists of four staves for vocal parts: Soprano (Sopr.), Alto (Alt.), Tenor (Ten.), and Bass (Bass.). The key signature changes from one sharp (F#) to no sharps or flats (C major). The vocal parts enter sequentially, starting with the Alto in measure 1, followed by the Tenor in measure 2, the Bass in measure 3, and finally the Soprano in measure 4. The music is characterized by eighth-note patterns and sixteenth-note figures, with dynamic markings such as forte (f), piano (p), and sforzando (sf).

A page from a handwritten musical score for orchestra, page 13. The score consists of six systems of music, each with multiple staves for different instruments. The instruments include strings (Violin I, Violin II, Cello, Double Bass), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), and percussion (Timpani). The notation is in common time, with various key signatures (F major, G major, A major, B-flat major) indicated by sharps and flats. The music features complex rhythmic patterns, including sixteenth-note figures and sustained notes. Measure numbers 131 through 146 are visible at the beginning of each system.

Musical score for Giuseppe Verdi's Requiem, Libera me, Adagio section. The score consists of four staves, each with a key signature of one sharp (F# major) and a time signature of common time (indicated by 'C'). The vocal parts are labeled '13' above the staves. The vocal line features continuous eighth-note patterns. The score concludes with a final measure of eighth notes followed by a repeat sign.

46 Giuseppe Verdi (1813-1901): Requiem; aus dem „Libera me“

Andante

Solo-Sopr. *ppp*

Chor *ppp*

espr.

dolcissima

Musical score for Giuseppe Verdi's Requiem, Libera me, Andante section. The score consists of four staves, each with a key signature of three flats (B-flat major) and a time signature of common time (indicated by 'C'). The vocal parts are labeled '13' above the staves. The vocal line begins with a sustained note followed by eighth-note patterns. The score includes dynamic markings 'ppp' and 'espr.' (espressivo). The vocal line concludes with a sustained note followed by eighth-note patterns. The score includes dynamic markings 'ppp' and 'dolcissima' (extremely soft).

Musical score for page 68, featuring two systems of music. The top system consists of six staves, each with a dynamic marking such as *pp*, *ppp*, *ancora più p*, *p e cresc.*, *p e cresc. poco a poco*, and *poco a poco*. The bottom system consists of four staves, each with a dynamic marking such as *morendo*, *pp*, *ppp*, and *pppp*.

47 Giuseppe Verdi: Aus den Pezzi sacri

a) Ave Maria

(Harmonisierte Scala enigmatica [Rätseltonleiter] / Scala enigmatica harmonisée / Harmonized Scala enigmatica)

Musical score for Ave Maria, featuring three systems of music. The first system consists of four staves and is labeled *(scala enigmatica)*. The second system consists of four staves and starts with a dynamic marking of *p*. The third system consists of four staves and is labeled *(scala enigmatica)*.

Musical score page 69, measures 1-4. The score consists of four staves. The top two staves are in common time (indicated by '13') and the bottom two are in 12/8 time (indicated by '13'). The key signature changes frequently, indicated by various sharps and flats. Measure 1 starts with a sharp on the first staff. Measures 2 and 3 show melodic lines with grace notes and slurs. Measure 4 concludes with a sharp on the first staff.

Musical score page 69, measures 5-8. The top two staves remain in common time (13). The bottom two staves switch to 16/8 time (indicated by '16'). The key signature changes again. Measure 5 features a descending melodic line. Measure 6 includes a dynamic instruction '(scala enigmatica)' above the bass staff. Measures 7 and 8 continue the melodic line with changes in dynamics and key.

Musical score page 69, measures 9-12. The time signature remains 16/8 (16). The key signature changes. Measures 9 and 10 show a continuation of the melodic line. Measure 11 is mostly rests. Measure 12 concludes with a sharp on the first staff.

Musical score page 69, measures 13-16. The time signature changes back to common time (13). The key signature changes. Measures 13 and 14 show melodic lines. Measure 15 is mostly rests. Measure 16 concludes with a sharp on the first staff.

Musical score page 69, measures 17-20. The time signature changes back to 16/8 (16). The key signature changes. Measures 17 and 18 show melodic lines. Measures 19 and 20 conclude the section with a sharp on the first staff.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature of B-flat major. The score consists of two systems of music.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature of B-flat major. This section shows the voices continuing their entries from the previous system, with some melodic lines becoming more prominent.

b) Laudi alla Vergine Maria (Dante) für 4 Frauenstimmen

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature of C major. The score consists of three systems of music.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature of C major. This section shows the voices continuing their entries from the previous system, with some melodic lines becoming more prominent.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature of C major. This section shows the voices continuing their entries from the previous system, with some melodic lines becoming more prominent. The score concludes with a final cadence.

A handwritten musical score for four staves, likely for a string quartet or similar ensemble. The score consists of five systems of music, each with a key signature of one sharp (F#). The notation includes various note heads (circles, squares, triangles), stems, and beams. Measure numbers are present at the beginning of each system. The music features complex rhythmic patterns and harmonic changes.

System 1:

- Measure 1: Four staves. Top staff: eighth-note pairs. Second staff: rests. Third staff: eighth-note pairs. Bottom staff: eighth-note pairs.
- Measure 2: Top staff: eighth-note pairs. Second staff: rests. Third staff: eighth-note pairs. Bottom staff: eighth-note pairs.
- Measure 3: Top staff: eighth-note pairs. Second staff: eighth-note pairs. Third staff: eighth-note pairs. Bottom staff: eighth-note pairs.
- Measure 4: Top staff: eighth-note pairs. Second staff: eighth-note pairs. Third staff: eighth-note pairs. Bottom staff: eighth-note pairs.

System 2:

- Measure 1: Top staff: eighth-note pairs. Second staff: eighth-note pairs. Third staff: eighth-note pairs. Bottom staff: eighth-note pairs.
- Measure 2: Top staff: eighth-note pairs. Second staff: eighth-note pairs. Third staff: eighth-note pairs. Bottom staff: eighth-note pairs.
- Measure 3: Top staff: eighth-note pairs. Second staff: eighth-note pairs. Third staff: eighth-note pairs. Bottom staff: eighth-note pairs.
- Measure 4: Top staff: eighth-note pairs. Second staff: eighth-note pairs. Third staff: eighth-note pairs. Bottom staff: eighth-note pairs.

System 3:

- Measure 1: Top staff: eighth-note pairs. Second staff: eighth-note pairs. Third staff: eighth-note pairs. Bottom staff: eighth-note pairs.
- Measure 2: Top staff: eighth-note pairs. Second staff: eighth-note pairs. Third staff: eighth-note pairs. Bottom staff: eighth-note pairs.
- Measure 3: Top staff: eighth-note pairs. Second staff: eighth-note pairs. Third staff: eighth-note pairs. Bottom staff: eighth-note pairs.
- Measure 4: Top staff: eighth-note pairs. Second staff: eighth-note pairs. Third staff: eighth-note pairs. Bottom staff: eighth-note pairs.

System 4:

- Measure 1: Top staff: eighth-note pairs. Second staff: eighth-note pairs. Third staff: eighth-note pairs. Bottom staff: eighth-note pairs.
- Measure 2: Top staff: eighth-note pairs. Second staff: eighth-note pairs. Third staff: eighth-note pairs. Bottom staff: eighth-note pairs.
- Measure 3: Top staff: eighth-note pairs. Second staff: eighth-note pairs. Third staff: eighth-note pairs. Bottom staff: eighth-note pairs.
- Measure 4: Top staff: eighth-note pairs. Second staff: eighth-note pairs. Third staff: eighth-note pairs. Bottom staff: eighth-note pairs.

System 5:

- Measure 1: Top staff: eighth-note pairs. Second staff: eighth-note pairs. Third staff: eighth-note pairs. Bottom staff: eighth-note pairs.
- Measure 2: Top staff: eighth-note pairs. Second staff: eighth-note pairs. Third staff: eighth-note pairs. Bottom staff: eighth-note pairs.
- Measure 3: Top staff: eighth-note pairs. Second staff: eighth-note pairs. Third staff: eighth-note pairs. Bottom staff: eighth-note pairs.
- Measure 4: Top staff: eighth-note pairs. Second staff: eighth-note pairs. Third staff: eighth-note pairs. Bottom staff: eighth-note pairs.

Handwritten musical score for four staves in common time with a key signature of one sharp. The score consists of three systems of music. The first system has measures 1 through 10. The second system has measures 11 through 19. The third system has measures 20 through 28. Measure 28 concludes with a double bar line and repeat dots, indicating a return to a previous section.

48 Anton Bruckner (1824-1896): Christus factus est, Molette

Handwritten musical score for four staves in common time with a key signature of one sharp. The score consists of two systems of music. The first system has measures 1 through 12. The second system has measures 13 through 24. The score features various note heads, stems, and rests, with some notes having horizontal dashes or dots above them.

A handwritten musical score consisting of five systems of four staves each. The music is in common time and includes various key signatures (F major, G major, A major, C major, D major, E major, F# major, G# major, A# major, B major, C# major, D# major, E# major, F# minor, G# minor, A# minor, B# minor, C# minor, D# minor, E# minor). The notation includes quarter notes, eighth notes, sixteenth notes, and rests. Measures are separated by vertical bar lines. The score is written on five-line staff paper.

The musical score for Anton Bruckner's "Aus dem 150. Psalm (Chorsatz)" at page 74 consists of four systems of music, each with four staves. The key signature changes from C major to F# major and back to C major. The time signature is common time throughout. The music features various note heads, stems, and bar lines, with some notes connected by horizontal lines.

49 Anton Bruckner: Aus dem 150. Psalm (Chorsatz)

A single system of musical notation for the Chorus part of the Psalm 150 setting. It shows four staves in common time, with a key signature of C major. The notation includes various note heads, stems, and bar lines, with some notes connected by horizontal lines.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The key signature is B-flat major (two flats). Measure 1: Soprano (S), Alto (A), Tenor (T), Bass (B). Measure 2: S, A, T, B. Measure 3: S, A, T, B. Measure 4: S, A, T, B.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The key signature is B-flat major (two flats). Measure 5: S, A, T, B. Measure 6: S, A, T, B. Measure 7: S, A, T, B. Measure 8: S, A, T, B.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The key signature is B-flat major (two flats). Measure 9: S, A, T, B. Measure 10: S, A, T, B. Measure 11: S, A, T, B. Measure 12: S, A, T, B.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The key signature is B-flat major (two flats). Measure 13: S, A, T, B. Measure 14: S, A, T, B. Measure 15: S, A, T, B. Measure 16: S, A, T, B.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The key signature is B-flat major (two flats). Measure 17: S, A, T, B. Measure 18: S, A, T, B. Measure 19: S, A, T, B. Measure 20: S, A, T, B.

A handwritten musical score for five voices (Soprano, Alto, Tenor, Bass, and Bassoon) on five staves. The music consists of five systems of four measures each. Measure 1: Soprano (S), Alto (A), Tenor (T), Bass (B), Bassoon (Bass). Measure 2: Soprano (S), Alto (A), Tenor (T), Bass (B), Bassoon (Bass). Measure 3: Soprano (S), Alto (A), Tenor (T), Bass (B), Bassoon (Bass). Measure 4: Soprano (S), Alto (A), Tenor (T), Bass (B), Bassoon (Bass). Measure 5: Soprano (S), Alto (A), Tenor (T), Bass (B), Bassoon (Bass). Measure 6: Soprano (S), Alto (A), Tenor (T), Bass (B), Bassoon (Bass). Measure 7: Soprano (S), Alto (A), Tenor (T), Bass (B), Bassoon (Bass). Measure 8: Soprano (S), Alto (A), Tenor (T), Bass (B), Bassoon (Bass). Measure 9: Soprano (S), Alto (A), Tenor (T), Bass (B), Bassoon (Bass). Measure 10: Soprano (S), Alto (A), Tenor (T), Bass (B), Bassoon (Bass). Measure 11: Soprano (S), Alto (A), Tenor (T), Bass (B), Bassoon (Bass). Measure 12: Soprano (S), Alto (A), Tenor (T), Bass (B), Bassoon (Bass). Measure 13: Soprano (S), Alto (A), Tenor (T), Bass (B), Bassoon (Bass). Measure 14: Soprano (S), Alto (A), Tenor (T), Bass (B), Bassoon (Bass). Measure 15: Soprano (S), Alto (A), Tenor (T), Bass (B), Bassoon (Bass). Measure 16: Soprano (S), Alto (A), Tenor (T), Bass (B), Bassoon (Bass). Measure 17: Soprano (S), Alto (A), Tenor (T), Bass (B), Bassoon (Bass). Measure 18: Soprano (S), Alto (A), Tenor (T), Bass (B), Bassoon (Bass). Measure 19: Soprano (S), Alto (A), Tenor (T), Bass (B), Bassoon (Bass). Measure 20: Soprano (S), Alto (A), Tenor (T), Bass (B), Bassoon (Bass).

50 Johannes Brahms: Ein deutsches Requiem

a) 1. Satz, ab Takt 19 (Chorsatz)

Ziemlich langsam

Sopr. *p espr.*

Alt *p espr.*

Tenor *p espr.*

Bass *p espr.*

b) 1. Satz, ab B (Chorsatz mit Orchesterbaß)

L'istesso tempo

Chor

Kontrabass *p*

p cresc.

cresc.

cresc.

f

f

f

f

pizz.

mf cresc.

mf cresc.

p

etc.

dim.

p

c) 2. Satz (langsam, marschmäßig) ab C (Chorsatz)

etwas bewegter

4 (2) (3) (2) (2)

p espr.

p espr.

p espr.

p espr.

d) 2. Satz, ab D (Chorsatz)

4 (2) (3) (2) (2)

p dolce

p dolce

p dolce

p dolce

cresc.

cresc.

cresc.

cresc.

e) 3. Satz, ab E (Chorsatz)

Andante moderato

4 (2) (3) (2) (2)

f

f

f

f

f) 4. Satz, ab Takt 9 nach C (Chorsatz mit Orchesterbaß)

Mäßig bewegt

4 (2) (3) (2) (2)

f

f

f

Chor

Kontrabass

f

Handwritten musical score for string quartet, page 79. The score consists of four staves (Violin I, Violin II, Viola, Cello) in common time, 3 flats. The music features various rhythmic patterns, dynamic markings (f, p), and performance instructions (pizz., p dim.). The score is written in black ink on white paper.

