

Partitur

A. H. Schultzen / M. Apitz
Schelmuffsky - Sonate

zum Stück:
S. 1. 3

für Soloinstrument

(Fl. o. Tr. o. Pos. ...)

+ Orchester in variabler Besetzung:

- Streicher

- Holz - / Blechbläser

(dem Soloinstrument)
evtl. anpassen

- Kl. / Git. ad lib.

auch Vl. o. a. / Kl. (ohne Orch.) möglich

Partitur

Besetzung

Soloinstrument tief notiert (evtl. 1 okt. ↑ - s. Original)
(Tr., Pos., ca. 5 Vi. o.a.)

{	Vi. I	}	Tr. I = Sax I (Sopr.-f.)
	II		Tr. II = Sax II (Alt.-f.)
	III (besser Viola) / Zusätzl. Solo-Vc (Viola-Ersatz)		Ten.-Pos. = Sax III (Ten.-f.)
Kl.	Vc / Kb.		(Fl. o. Solo-Vl. bei Fassung mit hohem Solo-Instr. wie im Original)
			Bess-Pos.

Git. ad lib.

Zur Bearbeitung

- Die Sonate ist unverändert im Ablauf...
- Die Melodie ist 1 Okt. tiefer als Variante zur originalen Besetzung
- Dadurch neue Besetzungsvarianten wie
 - Blechbläserensemble
 - Trompete + Orgel u. s. w.
- Aber es ist gut mögl., die hohe Lage der originalen Besetzung (Solo-Fl.) zu behalten u. mit dem Orchester zu kombinieren.

- Quelle : A. H. Schultzen Six Sonates
Ed. Papillon

5.4 1. Satz Adagio
 Mel. evtl. 1 Oboe, 1

12 114 5.5

VI.II=III (d'')

B Gm⁶ Am Dm Gm | Dm A⁷ Dm A Gm A⁷ Gm Dm G⁶ A⁷

VI.II "a''

15 17

VI.II=III (d'')

VI.II=III (a'')

Gm A⁷ A⁷ Dm Dm Gm A Dm A⁷ A⁶

VI.II "a''

18 20

VI.I=II (f'')

VI.I=II (e'')

VI.I=II

ad lib.

G⁷ Gm⁶ Am F⁰ Gm D⁷ Dm⁶ A⁷ Dm⁶ A (A⁴) A⁷ Dm A⁷

21 Original ohne Pause

VI.II=III (incl'')

Dm A⁷ Dm A⁷ Dm A Gm A⁴ A⁷ Dm

2. Satz Allegro

mf

VI-II=III ("a") VI-II=III ("d") VI-I=II V

Dm A Dm Gm Dm A⁷ Dm

VI-III "a" - "d"

③

Gm A Dm Gm C F C

VI-III "d" "a" "a" "c" C

⑤

F C⁷ B Am Gm F Gm C⁷ F B

VI-II=III ("d") VI-II=III ("c") VI-III "d"

7

dim cresc V V

dim cresc V V VI.III = III 'd'

C7 Dm G7 C G7 C Dm C7 F Gm FB6 C Gm

VI.III 'a' - 'd' 'g' VI.III 'd'

9

mf V V V V

mf VI.I = II VI.I = II

Gm6 F F C7 F C7 F F B F B Gm6 Am Dm Gm C F Gm6

VI.III 'c' 'a' 'd' VI.III 'a'

Auf 11" evtl. D-Moll (s. Bezifferung). G-Moll passt aber besser zur Mel. !!!



12

mp VI.II = III ('a') VI.II = III ('a')

mp VI.III 'a'

Gm A Dm A7 Dm A7

14

p VI.I = II

p VI.I = II VI.I = II

Dm Gm D7 Gm D7 Gm C7 F C7 F C7

1.8
 (17) *ext. "e" (19)*

VI. I = II

 A Dm, A⁷ Dm, A⁷ Dm, E⁷ Am, E⁷ Am
VI. III "a"

(20)

VI. I = II *VI. II = III ("a")* *VI. II = III ("a")*

 E⁷ Dm⁶ Am E⁷ A Dm A Dm
VI. III "a"

(22)

VI. I = II *V* *V*

 Gm A⁷ Dm Gm A Dm Gm Dm A⁷
VI. III "a" *VI. III "a"*

(24)

VI. II = III ("a")

 Dm Gm⁶ Dm A Dm A⁷ Dm
VI. III "a" "c" *VI. III "a"*

f. no

(20) *mf*

(22) *p* VI. II = III ("c")

mf

F C7 G7 C F(7)

(24) (26) (28)

VI. II = III ("c")

B G7 C Am Dm B C7 F B Gm6

(29) (31) **de**

VI. I = II

VI. I = II ("c") *mf*

G7 C F B C7 F

(33) (35) (37)

VI. I = II

VI. I = II

sim

C7 (G⁰) A7 Dm Am B(7+) Gm6 A

Musical score for measures 38-42. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure numbers 38, 40, and 42 are circled above the treble staff. The bass staff contains a series of chords: Dm, B, C, B, Dm, A7, Dm, A7. A fermata is placed over the A7 chord in measure 42. Below the bass staff, the Roman numeral VI, III, d' is written.

Musical score for measures 43-45. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure numbers 43 and 45 are circled above the treble staff. The bass staff contains a series of chords: Dm, C7, F, C7, F, C7, C7, B, C7. An *mf* dynamic marking is present in measure 44. An *ad lib.* marking with a fermata is present in measure 45. A *mf* dynamic marking is also present in the grand staff for measure 44.

Musical score for measures 47-51. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure numbers 47, 49, and 51 are circled above the treble staff. The bass staff contains a series of chords: F, B, C7, C7, F, Dm, Gm, B, C, C7, F. Roman numeral annotations VI, I = II are present above the grand staff in measures 47 and 49. A fermata is placed over the C7 chord in measure 51.

5. 72

4. Satz *Vivace*

vi. I = II

vi. II = III

vi. I = II

vi. II = III

mf

mf

mf

Dm A Dm A Gm Dm A Dm A Dm

vi. II = III ("e")

vi. II = III

vi. I = II

mp

mp

A Gm A Dm Gm C F B C Am Dm Gm

vi. III "d"

vi. I = II

vi. II = III

vi. II = III ("c")

p

mf

C Am Gm Dm E7 Am E7 Am Dm6 E4 E7 Am

10 *Vsim*

mf
vi. II = III ("c")
F C Dm C Gm F
vi. III "c"

13 14 15

f
vi. II = III ("a") vi. II = III ("b") vi. II = III ("b")
B C+ C7 F D Gm A Dm Gm6
vi. III "a" vi. III = II

16 17 18 *ad lib.*

mf
vi. I = II
A Dm A7 B Am Gm A7

19

mf
vi. I = II
Dm A4 A7 Dm
vi. II = III