

Partitur

# Sonate 3

## Stiller Sieg

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zum  
Stück s. 2

für Solo - Vl. + Orchester in variabler Besetzung:

- Streicher
- Holz - / Blechbläser
- Klavier / Git. ad. lib.

auch Vl. + Vcl. (ohne Orchester)  
möglich

Partitur

Besetzung

- Solo-Vi.
- 2. - 5 Solo-Vi. (Fl. / Klar.) (= Verstärkung der Melodie ohne extreme Höhen...)

{	Tr. I	/ Sax. I (Sop.-s. o. Klar.)
	" II	/ Sax. II (Alt-s.)
	Ten.-Pos. (Fl.)	/
	Bass - "	/

{	Vi. I	} = Kl (Orgel)
	" II	
	" III	
	Vc. I (Solo)	
	Git. ad lib.	

- Vc. II (ZuH:) / Kb

- Pk

(in Klangnotation  
(1 Okt. tiefer notiert)  
- dadurch auch als  
Fagott o.a. verwendbar)

Zum Stück

- Originalbesetzung: Vl. + Git.
- Original (Solo-Vl., Harmonien, Bass-Stimme) übertragen f. Orch.
  - ohne Veränderungen
  - aber 2. Satz gekürzt (nach dem T. 19)
- Grundlage für die Bearbeitung: Erstausgabe v. Erwin Schwarz-Reiflingen (gemeinfrei)
- Der Untertitel "Stiller Sieg" ist eine Anspielung auf die Gegensätzlichkeit von den 2 Sätzen (wie Sturm / Sturmstillung oder Karfreitag / Ostern o.a.)

# 1. Satz

## Introduzione Prestissimo

mf  
ad lib. →

1 cresc.

3 sciolto

s. VI. I

mf (p →)

(p →)

vi. II = III ("c")

sim.

git. in 1. f. C  
ad lib.

s. Bass-Pos.

s. Bass-Pos.

④ 5 *pizz.* 9 *mf*

*s. vi. I* *2. Takkt s. vi. I*

*#* *2. Takkt mf*

*ff* *2. Takkt VI. I = II*

*C* *2. Takkt mf*

*s. Bass-Pos.*

*G Git. in F. 5-10 ad lib.*

*s. Bass-Pos.*

10 *01* 12 *sciolto cresc.*

*s. vi. I*

*VI. I = II*

*G* *G7*

*s. Bass-Pos.*

*s. Bass-Pos.*

⑬

*f*

*s. Solo - VI.*

*Am sim.*

*s. Bass - Pos.*

*Am* *Am* *Am* *Am*

*tacet*

⑰

*s. Solo - VI.*

*fine* ← *ad lib.*

*ad lib.*

*fine* ← *ad lib.*

*s. Bass - Pos.*

*Am* *E* *Am*

*fine* ← *ad lib.*

*tacet*

*fine* ← *ad lib.*

*fine* ← *ad lib.*

5.6

24 *v* *v* 23 *v* *decresc.*

*A. VI. I*

*8* *ad lib.* *8*

*s. Kb.* *Am* *E*

*tacet*

24 *v.* 25 *pizz.* 27 *arco* 29

*mf* *p*

*s. VI. I*

*mf* *p*

*ad lib. → 8*

*s. Bass-pos.* *Am* *E*

*tacet*

2. Satz

Larghetto cantabile





18

mp dim.

s. Solo - VI.

mf mp dim.

ad lib.

mf mp dim.

v. II = III (a.g.)

s. Bass - Pos.

mp dim.

tacet

mp dim.

20

p mp cresc.

s. Solo - VI.

p mp p

ad lib. → 8

p mp

s. Bass - Pos.

s. Bass - Pos.

p mp

22

Musical staff for measure 22, featuring a melodic line with triplets and a dynamic marking of *mp*.

s. Solo - Vi.

Musical staves for measures 23-24, including violin and viola parts with dynamic markings *mp* and *dim.*

Musical staves for measures 23-24, including piano and bassoon parts with dynamic markings *mp* and *dim.*, and a figured bass line with notes C, F, C, G7.

s. Bass - Pos.

Musical staff for measure 25, marked *tacet*.

24

Musical staff for measure 24, featuring a melodic line with dynamic markings *p* and *pp*.

s. Solo - Vi.

Musical staves for measures 25-26, including violin and viola parts with dynamic markings *p* and *pp*.

ad lib.

Musical staves for measures 25-26, including piano and bassoon parts with dynamic markings *p* and *pp*, and a figured bass line with notes C, F, C, G7.

s. Bass - Pos.

Musical staff for measure 27, featuring a melodic line with dynamic markings *p* and *pp*.

8.12

pp cresc. ff

s. Solo-VI.

pp cresc. ff

pp cresc. ff

s. Bass-Pos.

pp

s. Bass-Pos.

pp