

Daniel Kreder



SCHNEEMANN®-LEHRMITTELVERLAG

L E S E P R O B E

16 & 17

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Art Structures

Op. 16 & 17

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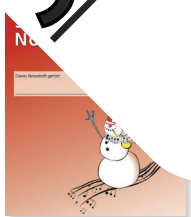
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Mit der
Her

SCHNEEMANN®-LEHRMITTELVERLAG

stücke sind im Herbst-/Spätherbst 2010
bestanden.

Allen die sie probieren und spielen ein herzliches
Dankeschön und viel Freude damit!

DANIEL KREDER

Wangen an der Aare, April 2014



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SCHNEEMANN®-LEHRMITTELVERLAG

LESEPROBE

Vorwort des Autors

Mit dem Kompositionsauftrag von M
Henseler vom Spätsommer 2010
vorgenommen, klangvolle Musik
welche einerseits ein
Hintergrund und P
Klavierlernsystem haben
einem deutlich spürbar

Jedes der Stücke
spielbar
ausgehen

in
ischer
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entstanden.

spielen ein herzliches
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Heimweg

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Müde

Musical notation for measures 1-8. The piece is in 2/4 time. The right hand features a melodic line with eighth notes and chords, starting with a piano (*p*) dynamic. The left hand provides a steady accompaniment of eighth notes. A *col Ped.* instruction is present below the bass staff.

Musical notation for measures 9-16. The right hand continues the melodic line with a mezzo-piano (*mp*) dynamic. The left hand accompaniment remains consistent.

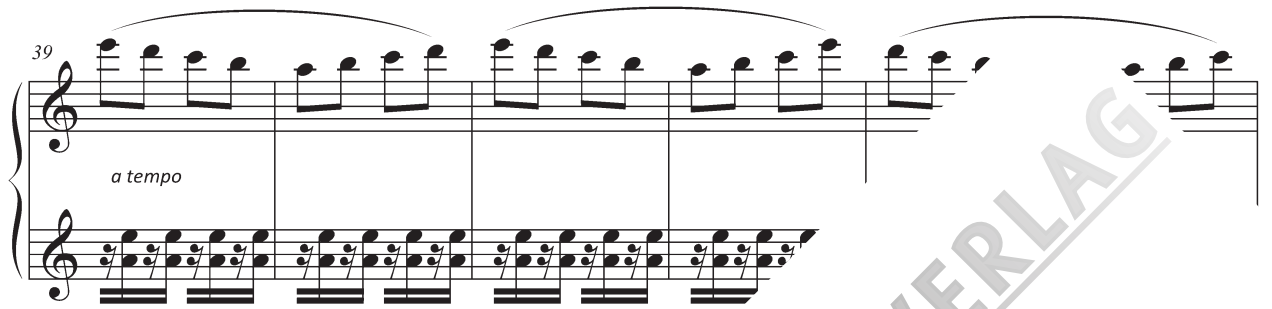
Musical notation for measures 17-26. The right hand features a melodic line with a piano (*p*) dynamic. The left hand accompaniment continues. A large diagonal watermark 'SCHNEEMANN®-LEHRMITTELVERLAG' is overlaid across the page.

Musical notation for measures 27-32. The right hand has a melodic line with a mezzo-piano (*mp*) dynamic. The left hand accompaniment continues. The diagonal watermark 'SCHNEEMANN®-LEHRMITTELVERLAG' is overlaid across the page.

Musical notation for measures 33-40. The right hand has a melodic line with a mezzo-piano (*mp*) dynamic. The left hand accompaniment continues. A *rit.* (ritardando) instruction is present above the right hand staff in the final measure.



39 *a tempo*



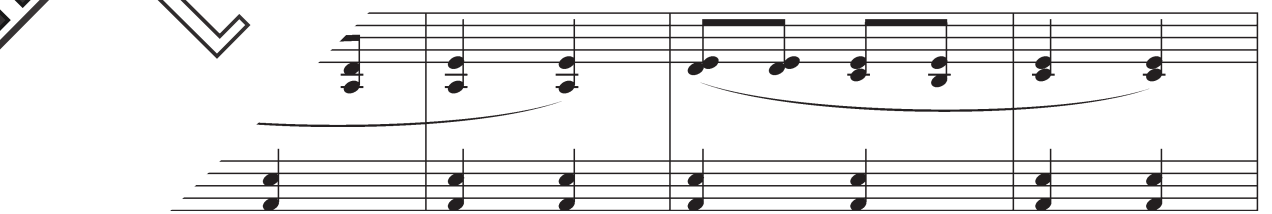
45




51 *Tempo 1*
p



59



71 *pp*



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Nebel

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Ruhig

L.H.

p *dolce*

ped.

R.H.

5

pp

ped.

R.H.

9

pp

R.H.

13

pp

R.H.

pp

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Warten

art-structures op. 16

Ziemlich langsam

The musical score is written for piano and left hand in 4/4 time. It consists of five systems of music. The first system starts with a piano (*p*) dynamic and includes the instruction 'Ziemlich langsam'. The left hand part is marked 'L.H.' and features a series of chords and eighth notes. The second system begins with a triplet of eighth notes in the right hand, also marked 'L.H.'. The third system starts with a fifth measure and continues the left hand part. The fourth system includes a 'Ped.' (pedal) instruction and a slur over the right hand notes. The fifth and final system begins with a 'rit.' (ritardando) instruction and ends with a double bar line. A large diagonal watermark 'SCHNEEMANN®-LEHRMITTELVERLAG' is overlaid across the score, with the letters 'L E S E P R O B E' scattered around it.



Auf dem Feld

art-structures op. 16

Gemütlich

First system of musical notation for 'Auf dem Feld'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 4/4. The music begins with a piano (*p*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a steady accompaniment of chords.

Second system of musical notation, starting at measure 3. The notation continues with similar chordal textures in both hands.

Third system of musical notation, starting at measure 5. The right hand has a piano (*p*) dynamic marking. The word *cantabile* is written below the left hand staff. The system concludes with a double bar line.

Fourth system of musical notation, starting at measure 7. The notation continues with chordal accompaniment.

Fifth system of musical notation, continuing the piece. It features a mix of chords and melodic lines in both hands.

Sixth system of musical notation, starting at measure 11. The system ends with a double bar line. Above the right hand staff, there is a fermata and the marking 'L.H.'. Below the left hand staff, there is a fermata and the marking 'Ped.'.



Verloren

art-structures op. 16

Bewegt

p

Red. * Red. * Red. *

4

7

L.H.

L.H.

L.H.

meno mosso

pp

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Regenbogen

art-structures op. 17

Fließend



Traumschloss

art-structures op. 17

Ziemlich schnell

sempre *pp* *Ped.*

5 *mp car*

10 * *Ped.* * *rit.*

15 *a tr*

pp

morendo

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Panorama

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Andante



15

18

2'

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Traumversunken

art-structures op. 16

Getragen

First system of the musical score. The right hand (treble clef) plays a series of chords in a 4/4 time signature. The left hand (bass clef) plays a simple bass line. Dynamics include *p* (piano) and *poco marcato*. Pedal markings include *Ped.* and ** Ped. similr*.

Second system of the musical score, starting at measure 5. The right hand continues with chords, and the left hand with a bass line.

Third system of the musical score, starting at measure 9. The right hand continues with chords, and the left hand with a bass line.

Fourth system of the musical score, starting at measure 13. The right hand continues with chords, and the left hand with a bass line.

Fifth system of the musical score, starting at measure 17. The right hand continues with chords, and the left hand with a bass line.

Sixth system of the musical score, starting at measure 21. The right hand continues with chords, and the left hand with a bass line. Dynamics include *pp* (pianissimo).



25

29

p *poco espress.*

33

37

poco espress. *pp*

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L E S E P R O B E



Neuer Tag

art-structures op. 16

Fröhlich

R.H.

mf

mp L.H.

5

p

R.H.

mf

9

R.H.

p

f

R.H.



Zaubertal

art-structures op. 17

Mysteriös

pp

pp

Led.

mp

L.H.

4

7

L.H.

Led.

* Led.

* *

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Aufbruch

art-structures op. 17

Freudig

The first system of musical notation for 'Aufbruch' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music begins with a dynamic marking of *mf*. The upper staff features a melodic line with eighth-note patterns, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system of musical notation continues the piece. It starts with a measure number '4' at the beginning of the upper staff. The notation follows the same two-staff format as the first system, maintaining the 4/4 time signature and three-flat key signature. The melodic and harmonic lines continue to develop.

The third system of musical notation begins with a measure number '7'. It continues the two-staff format. A dynamic marking of *p* (piano) is introduced in the lower staff. The melodic line in the upper staff shows some variation in rhythm and articulation.

The fourth system of musical notation concludes the piece. It maintains the two-staff format. The melodic line in the upper staff ends with a final note, and the lower staff provides a concluding harmonic structure. The piece ends with a double bar line.

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Sonnenstrahlen

art-structures op. 17

Ruhig fließend

4

7 * Ped. * Ped. sir

10 poco rit.

13

L.H. pp

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Mitternacht

art-structures op. 17

Presto

1. 2.

p

Ped. *

10

p

Ped. * Ped. *

20

sfz

* Ped. * Ped. *

30

1. 2.

sfz

Ped. *

40

pp

fz

Ped. * Ped. * Ped. * Ped. * Ped. *



Die verwunschene Brücke

art-structures op. 17

Langsam

p molto espressivo

pp

Ped. * Ped.

4

Ped.

7

Ped.

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Blumenfeld

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Mässig

p cantabile

Rev. * *simile*

p

poco rit.

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LESEPROBEN



11

p a tempo

Musical notation for measures 11 and 12. The right hand features a melodic line with a slur over measures 11 and 12. The left hand has a rhythmic accompaniment of eighth notes.

13

Musical notation for measures 13 and 14. The right hand continues the melodic line with a slur. The left hand continues the eighth-note accompaniment.

15

p

Musical notation for measures 15 and 16. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. A large diagonal watermark 'SCHNEEMANN®-LEHRMITTELVERLAG' is overlaid across the page.

poco rit.

Musical notation for measures 17 and 18. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. The tempo marking 'poco rit.' is present.

mp a tempo *morendo*

Musical notation for measures 19 and 20. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. The tempo markings 'mp a tempo' and 'morendo' are present.



Weite Ebene

art-structures op. 17

Etwas bewegt

First system of the musical score. The right hand (treble clef) plays a melodic line with a slur over the first two measures. The left hand (bass clef) plays a rhythmic accompaniment of chords. The tempo is marked 'Etwas bewegt'. The first measure of the left hand is marked with a piano (*p*) dynamic. Pedal markings are present: 'Ped.' under the first measure, '* Ped.' under the second measure, and '* Ped. r' under the third measure.

Second system of the musical score, starting at measure 5. The right hand continues the melodic line. The left hand continues the chordal accompaniment. The system ends with a double bar line.

Third system of the musical score, starting at measure 9. The right hand continues the melodic line. The left hand continues the chordal accompaniment. The system ends with a double bar line.

Fourth system of the musical score, starting at measure 13. The right hand continues the melodic line. The left hand continues the chordal accompaniment. A 'rit.' (ritardando) marking is present in the second measure of the left hand. The system ends with a double bar line.

Fifth system of the musical score, starting at measure 17. The right hand continues the melodic line. The left hand continues the chordal accompaniment. The tempo is marked 'a tempo'. The system ends with a double bar line.



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Skifahren

art-structures op. 17

Langsam L.H. L.H.

p

Leg. * *Leg.* * *simile*

7

13

p

19

pp a tempo



Schneeflocken

art-structures op. 17

Etwas bewegt

The musical score is written for piano in 4/4 time. It consists of several systems of music. The first system begins with a piano (*p*) dynamic and includes the instruction *cantabile col. Ped.* (cantabile with pedal). The right hand features a series of eighth-note triplets, while the left hand plays a simple eighth-note accompaniment. The score includes various musical notations such as slurs, repeat signs, and dynamic markings. A large, diagonal watermark reading "SCHNEEMANN®-LEHRMITTELVERLAG" is overlaid across the page, with the letters "L E S E P R O B E" spaced out below it.

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Flackern

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Langsam

p poco marcato

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of eighth notes with stems pointing up, followed by a change in dynamics to *p* poco marcato. The lower staff is in bass clef and contains a series of eighth notes with stems pointing down. The tempo is marked 'Langsam'.

sempre *pp* et legato

Ped.

(Hand mit schwarzen Tasten jeweils oben)

The second system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of eighth notes with stems pointing up. The lower staff is in bass clef and contains a series of eighth notes with stems pointing down. The tempo is marked 'Langsam'.

The third system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of eighth notes with stems pointing up. The lower staff is in bass clef and contains a series of eighth notes with stems pointing down. The tempo is marked 'Langsam'.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of eighth notes with stems pointing up. The lower staff is in bass clef and contains a series of eighth notes with stems pointing down. The tempo is marked 'Langsam'.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of eighth notes with stems pointing up. The lower staff is in bass clef and contains a series of eighth notes with stems pointing down. The tempo is marked 'Langsam'.



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Melodie

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Fließend

Musical score for measures 1-4. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The melody is written in the treble clef and is marked *p dolce*. The accompaniment in the bass clef consists of eighth-note patterns. The tempo/mood is indicated as *Fließend*. The first measure has a fermata over the final note.

Ped.

* simile

Musical score for measures 5-8. The melody continues in the treble clef. The accompaniment in the bass clef continues with eighth-note patterns. Measure 8 ends with a fermata.

Musical score for measures 9-12. The melody continues in the treble clef. The accompaniment in the bass clef continues with eighth-note patterns. Measure 12 ends with a fermata.

Musical score for measures 13-16. The melody continues in the treble clef. The accompaniment in the bass clef continues with eighth-note patterns. Measure 13 starts with a fermata. Measure 14 has a *dim.* marking. Measure 16 ends with a fermata.

Musical score for measures 17-20. The melody continues in the treble clef. The accompaniment in the bass clef continues with eighth-note patterns. Measure 17 starts with a *pp* marking. Measure 18 has a *poco rit.* marking. Measure 19 has a *mp* marking. Measure 20 ends with a fermata.



21

25

29

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41

45

49

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Karussell

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Mässig

The first system of music for 'Karussell' is in 12/8 time and B-flat major. It features a treble clef with a melody of eighth notes and a bass clef with a steady eighth-note accompaniment. The piece begins with a piano (*p*) dynamic. Pedal markings include a half-pedal (*ped.*) and a full pedal (*ped.*) with an asterisk.

The second system continues the piece, starting with a measure rest for three measures. The piano part features a *Ped. simile* marking. The treble clef continues with eighth-note patterns, while the bass clef maintains its accompaniment.

The third system begins with a measure rest for five measures. The treble clef part has a melodic line with eighth notes, and the bass clef part continues with its accompaniment.

The fourth system starts with a measure rest for seven measures. The treble clef part has a melodic line with eighth notes, and the bass clef part continues with its accompaniment.

The fifth system continues the piece with a melodic line in the treble clef and accompaniment in the bass clef. The treble clef part has a melodic line with eighth notes, and the bass clef part continues with its accompaniment.

The sixth system concludes the piece with a melodic line in the treble clef and accompaniment in the bass clef. The treble clef part has a melodic line with eighth notes, and the bass clef part continues with its accompaniment. The piece ends with a *rit.* (ritardando) marking.

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Unruhe

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Etwas bewegt

1.

1.

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9 2.

poco a poco cresc.

Musical notation for measures 9 and 10. Measure 9 has a first ending bracket and a second ending bracket. The notation includes treble and bass staves with various notes and rests.

11

Musical notation for measures 11 and 12. Measure 11 has a first ending bracket and a second ending bracket. The notation includes treble and bass staves with various notes and rests.

13 8

Musical notation for measures 13 and 14. Measure 13 has a first ending bracket and a second ending bracket. The notation includes treble and bass staves with various notes and rests.

f

Musical notation for measures 15 and 16. Measure 15 has a first ending bracket and a second ending bracket. The notation includes treble and bass staves with various notes and rests.

17

Musical notation for measures 17 and 18. Measure 17 has a first ending bracket and a second ending bracket. The notation includes treble and bass staves with various notes and rests.

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Wiedersehen

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Etwas bewegt

Musical score for measures 1-4. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Etwas bewegt'. The first system shows a treble clef staff with a triplet of eighth notes and a bass clef staff with a piano (*p*) dynamic. Pedal markings are present: 'Ped.' under measure 1, '* Ped.' under measure 2, and 'Ped. sir' under measure 3.

Musical score for measures 5-8. The treble clef staff continues with the triplet pattern, and the bass clef staff has a few notes. Measure 8 ends with a fermata.

Musical score for measures 9-12. Measure 9 is marked 'L.H.' and 'p'. Measures 10-12 show a more complex rhythmic pattern in the treble clef staff, with 'L.H.' markings above measures 10 and 11.

Musical score for measures 13-16. Measure 13 is marked '13' and 'L.H.'. Measures 14-16 continue the rhythmic pattern in the treble clef staff, with 'L.H.' markings above measures 14 and 15.

Musical score for measures 17-20. Measures 17-19 are marked 'L.H.'. Measure 20 is marked 'L.H.' and 'morendo'. The piece concludes with a fermata in the treble clef staff.



Mobile

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Fließend

Leo.

* Leo.

9

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17

21

25

L.H.

mp

29

L.H.

L.H.

33

mp

L.H.

L.H.

L.H.



37

L.H. L.H. L.H. L.H.

41

p

45

p

perdendosi

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Herbstwanderung

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Bewegt

First system of the musical score. The right hand (treble clef) has a melodic line starting with a quarter rest, followed by eighth and quarter notes. The left hand (bass clef) has a steady eighth-note accompaniment. Dynamics include *p* (piano) and *Ped.* (pedal). A fermata is placed over the final notes of the first line.

Second system of the musical score, starting at measure 4. The right hand continues the melodic line. The left hand accompaniment remains consistent. Dynamics include *Ped. simile* (pedal simile).

Third system of the musical score, starting at measure 7. The right hand has a melodic phrase. The left hand accompaniment continues. Dynamics include *Ped.* (pedal).

Fourth system of the musical score, starting at measure 10. The right hand has a melodic phrase. The left hand accompaniment continues. Dynamics include *Ped.* (pedal).

Fifth system of the musical score, starting at measure 13. The right hand has a melodic phrase. The left hand accompaniment continues. Dynamics include *mf* (mezzo-forte).



16

19

22

p *a tempo*

25

31

pp

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Traum

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Ruhig

Musical notation for measures 1-2. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). Measure 1 features a piano (*p*) dynamic with a series of chords in the bass. Measure 2 begins with a *cantabile* marking and features a melodic line in the treble over a chordal accompaniment in the bass.

Musical notation for measures 3-4. Measure 3 continues the melodic line in the treble and the chordal accompaniment in the bass. Measure 4 shows the continuation of these parts, with a final chord in the bass.

Musical notation for measures 5-6. Measure 5 continues the melodic line in the treble and the chordal accompaniment in the bass. Measure 6 features a *cantabile* marking and shows the continuation of the melodic line in the treble and the chordal accompaniment in the bass.

Musical notation for measures 7-8. Measure 7 continues the melodic line in the treble and the chordal accompaniment in the bass. Measure 8 shows the continuation of these parts, with a final chord in the bass.

Musical notation for measures 9-10. Measure 9 features a *rit.* (ritardando) marking and shows the continuation of the melodic line in the treble and the chordal accompaniment in the bass. Measure 10 features a *pp* (pianissimo) marking and shows the continuation of the melodic line in the treble and the chordal accompaniment in the bass, ending with a fermata.



Regentropfen

art-structures op. 16

Etwas bewegt

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a whole chord, followed by a series of eighth notes beamed together, and ends with a quarter note. The lower staff is in bass clef with the same key signature and time signature. It starts with a whole chord, followed by a series of eighth notes beamed together, and ends with a quarter note. A dynamic marking of *p* (piano) is placed above the first measure of the lower staff.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of three sharps and a 4/4 time signature. It begins with a measure marked with a '4' above the staff, followed by a series of eighth notes beamed together. A slur covers the first two measures, with 'L.H.' written above it. The lower staff is in bass clef with the same key signature and time signature. It starts with a whole chord, followed by a series of eighth notes beamed together. A slur covers the first two measures, with 'Ped.' written below it.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of three sharps and a 4/4 time signature. It begins with a measure marked with a '6' above the staff, followed by a series of eighth notes beamed together. A slur covers the first two measures. The lower staff is in bass clef with the same key signature and time signature. It starts with a whole chord, followed by a series of eighth notes beamed together. A slur covers the first two measures.

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of three sharps and a 4/4 time signature. It begins with a series of eighth notes beamed together. A slur covers the first two measures. The lower staff is in bass clef with the same key signature and time signature. It starts with a whole chord, followed by a series of eighth notes beamed together. A slur covers the first two measures. A dynamic marking of *ped.* is placed below the first measure of the lower staff. The system concludes with a double bar line. A final measure in the upper staff is marked with a 'C' above the staff, 'L.H.' below it, and a fermata.

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L E S E P R O B E



Herbst

art-structures op. 17

Ruhig und zart

The first system of the musical score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The right hand (RH) begins with a whole note chord (F#, C#, G#) followed by a melodic line of eighth notes: F#4, G#4, A4, B4, C5, D5, E5, F#5. The left hand (LH) plays a bass line of quarter notes: F#3, C#3, G#3, F#3, C#3, G#3, F#3, C#3. A dynamic marking of *p* (piano) is placed above the LH staff. A *ped.* (pedal) marking is placed below the LH staff. The system concludes with a repeat sign.

The second system continues the piece. The RH melodic line continues with eighth notes: G#5, A5, B5, C6, D6, E6, F#6, G#6. The LH bass line continues with quarter notes: C#3, G#3, F#3, C#3, G#3, F#3, C#3, G#3. The system concludes with a repeat sign.

The third system continues the piece. The RH melodic line continues with eighth notes: A6, B6, C7, D7, E7, F#7, G#7, A7. The LH bass line continues with quarter notes: G#3, F#3, C#3, G#3, F#3, C#3, G#3, F#3. The system concludes with a repeat sign.

The fourth system concludes the piece. The RH melodic line continues with eighth notes: B7, C8, D8, E8, F#8, G#8, A8, B8. The LH bass line continues with quarter notes: F#3, C#3, G#3, F#3, C#3, G#3, F#3, C#3. The system concludes with a repeat sign. The text 'L.H.' is written above the RH staff at three points.

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L E S E P R O B E



10

L.H. L.H. L.H. L.H.

12

L.H.

14

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L E S E P R O B E



Hommage

art-structures op. 16

Andante

Musical notation for measures 1-3. The piece is in 4/4 time with a key signature of one flat (B-flat). The right hand plays a continuous eighth-note pattern starting on G4. The left hand plays a single bass note (B-flat3) with a long pedal point. Dynamics include *p* and *sempre legato*. A *Ped.* marking is present below the bass line.

Musical notation for measures 4-6. The right hand continues the eighth-note pattern. The left hand has a few notes. Dynamics include *pp*.

Musical notation for measures 7-9. The right hand continues the eighth-note pattern. The left hand has a few notes. Dynamics include *pp*.

Musical notation for measures 10-12. The right hand continues the eighth-note pattern. The left hand has a few notes. Dynamics include *pp*.

Musical notation for measures 13-15. The right hand continues the eighth-note pattern. The left hand has a few notes. Dynamics include *pp* and *rit.*

Musical notation for measures 16-18. The right hand continues the eighth-note pattern. The left hand has a few notes. Dynamics include *pp*.



Heimweh

art-structures op. 17

Ruhig fließend

p ³₁

mp

p a tempo

pp

ped. * ped. * ped. * ped. * ped.

4

7

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LESERPROBE



Nacht

art-structures op. 17

Flussend

p sempre legato e sonore

leg. * leg.

p

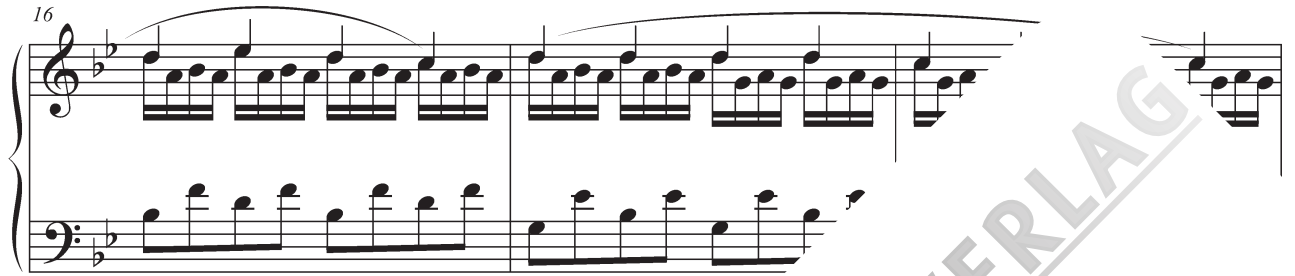
mp

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L E S E P R O B E



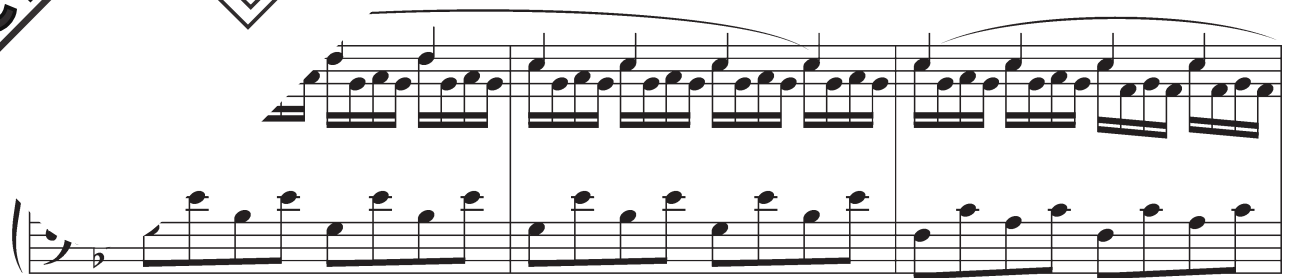
16



19



22



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L E S E P R O B E



28

Musical notation for measures 28-31. Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment of eighth notes.

32 *meno mosso*

p dolce

Musical notation for measures 32-35. Treble clef has chords with slurs. Bass clef has chords. A separate staff on the right shows a single note.

36

Musical notation for measures 36-39. Treble clef has chords. Bass clef has chords. A separate staff on the right shows a melodic line.

e sonore

Musical notation for measures 40-43. Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment of eighth notes.

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L E S E P R O B E



43

Musical score for measures 43-45. The right hand features a continuous eighth-note pattern, while the left hand plays a steady quarter-note accompaniment.

46

Musical score for measures 46-48. Measure 46 includes the instruction *poco rit.*. The right hand has a melodic line with a repeat sign, and the left hand continues with quarter notes.

49

Musical score for measures 49-51. The right hand has a melodic line with a repeat sign, and the left hand continues with quarter notes.

Musical score for measures 52-54. The right hand has a melodic line with a repeat sign, and the left hand continues with quarter notes. The instruction *pp* is present. The system ends with a double bar line and the marking *L.H.* above the right hand staff.

SCHNEEMANN®-LEHRMITTELVERLAG
L E S E P R O B E



Romanze

art-structures op. 17

Ruhig fließend

L.H.

mp

dolce

col. Ped.

R.!

R.H.

canto!

p



13

R.H.

16

cantabile

1^c

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L E S E P R O B E



Licht

art-structures op. 17

Tranquillo *pp* *L.H.* *simile*

p *L.H. dolce, poco rubato*

Ped. ** Ped. simile*

4

7

p *pp*

poco rit.

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L E S E P R O B E



13 *pp* L.H.
p a tempo

16 *p* *p'*

19 *p* più tranquillo e sonore

pp

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L E S E P R O B E



Simelibärg

art-structures op. 16

Etwas bewegt

p *pp* *p*

Led. * Led.

6 *rit.*

Led. * Led. * Led.

10 *p*

Led. Led.

p *rit.*

* Led.

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L E S E P R O B E



16 Frisch
meno mosso

18
pp

21

24

meno mosso

28
L.H. R.H.

Leg. **Leg.* **Leg.* **Leg.* **Leg.*

Leg. **Leg.* **Leg.*

rit.

Leg.

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LESERPROBE



Abschied

art-structures op. 17

Ruhig *pp* *p dolce*

Ped.

4

7

10



13

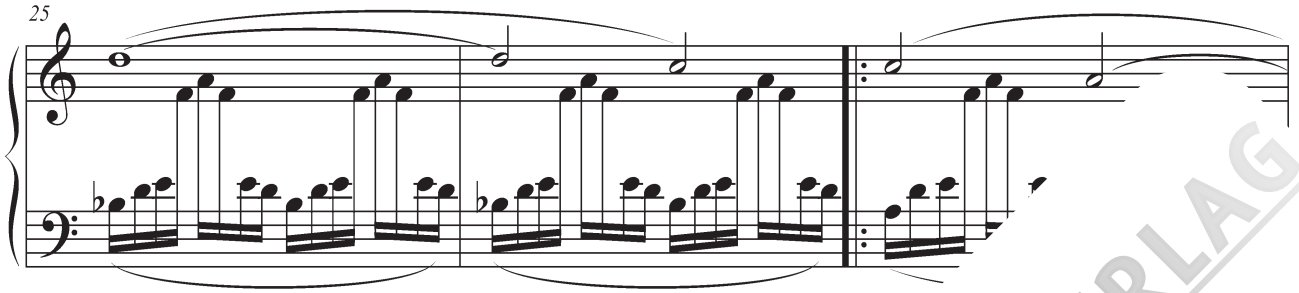
16

19 *semp*

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L E S E P R O B E



25



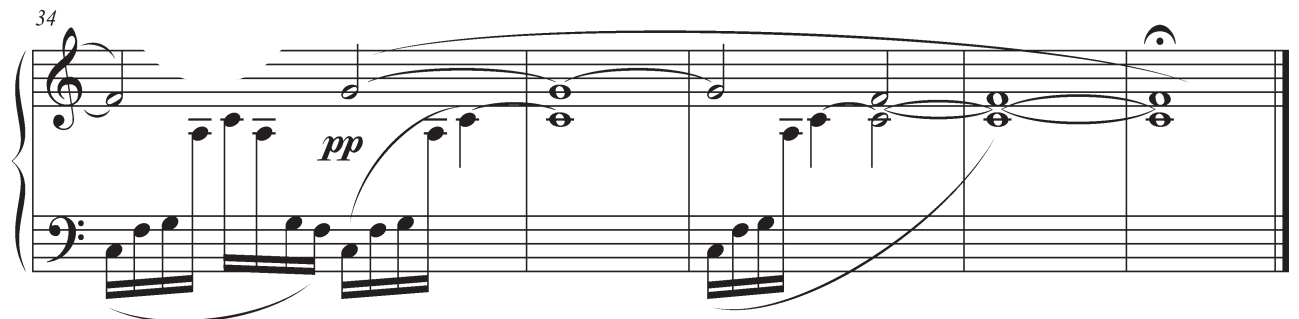
28



31



34



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L E S E P R O B E



Legende

A

| | | |
|--------------------------|---------------|-----------------------------------|
| <i>allegretto</i> | | heiter, leicht beschwingt |
| <i>agitato</i> | | aufgewühlt |
| <i>accelerando</i> | <i>accel.</i> | schneller werdend, beschleunigend |
| <i>a tempo</i> | | zum vorherigen Tempo zurück |
| <i>allargando</i> | | breiter, langsamer werdend |
| <i>allegro</i> | | lebhaft, rasch |
| <i>allegro moderato</i> | | mässig schnell |
| <i>allegro marcato</i> | | schnell hervorgehoben |
| <i>andante</i> | | gehend, schreitend |
| <i>andante cantabile</i> | | gehend gesänglich |
| <i>andantino</i> | | etwas lebhafter als andante |
| <i>adagio espressivo</i> | | langsam ausdrucksvoll |
| <i>all'improvviso</i> | | improvisiert |
| <i>appassionato</i> | | leidenschaftlich |

B

| | | |
|---------------|--|-----------------------|
| <i>brioso</i> | | feurig und aufgewühlt |
|---------------|--|-----------------------|

C

| | | |
|---------------------------------|----------------|----------------|
| <i>crescendo</i> | <i>cresc.</i> | lauter werdend |
| <i>capriccioso</i> | | lebendig und |
| <i>cantando</i> | | singend |
| <i>cantabile</i> | | singend |
| <i>cantabile e poco marcato</i> | | etwas |
| <i>comodo</i> | | |
| <i>col Pedale</i> | <i>col Ped</i> | |

D

| | | |
|--------------------------|--|--|
| <i>da capo</i> | | |
| <i>da capo al fine</i> | | |
| <i>della ripetizione</i> | | |
| <i>disperato</i> | | |
| <i>dolente</i> | | |
| <i>dolce</i> | | |
| <i>di</i> | | |

E

| | | |
|-------------------|--|-----------------------------------|
| <i>espressivo</i> | | ausdrucksvoll |
| <i>forte</i> | | stark |
| <i>forzato</i> | | stark, laut mit verstärkter Kraft |
| <i>fuorviante</i> | | sehr stark, sehr laut |
| <i>fuoco</i> | | feurig |
| <i>fine</i> | | Ende |

G

| | | |
|----------------|--|---------|
| <i>giocoso</i> | | freudig |
|----------------|--|---------|

L

| | | |
|-----------------------|--|------------------------|
| <i>L.H.</i> | | linke Hand |
| <i>lent (franz.)</i> | | langsam |
| <i>linger (engl.)</i> | | nachklingen, verweilen |
| <i>legato</i> | | gebunden |
| <i>leggiero</i> | | leicht, flüssig |

M

| | | |
|-------------------|--|-----------------|
| <i>marcato</i> | | heraus |
| <i>martellato</i> | | stark wuchtiger |

| | | |
|-----------------------|--|----------------------|
| <i>malincolico</i> | | trüblich |
| <i>mezzoforte</i> | | mässig laut |
| <i>mezzopiano</i> | | mässig |
| <i>meno mosso</i> | | weniger schnell |
| <i>molto ritenuto</i> | | viel zurückhaltender |
| <i>molto espresso</i> | | viel ausdrucksvoller |
| <i>morendo</i> | | abnehmend |

P

| | | |
|---------------------------------|--|--|
| <i>piu mosso</i> | | viel schneller |
| <i>piu vivo</i> | | viel lebhafter |
| <i>ritardando</i> | | und nach lauter werdend |
| <i>ritardando e crescendo</i> | | zunehmend ebenso |
| <i>ritardando e decrescendo</i> | | abnehmend |
| <i>ritardando e sforzato</i> | | schnell |
| <i>ritardando e sostenuto</i> | | wild hinabstürzen und/oder beschleunigen |
| <i>ritardando e vivace</i> | | sich verlierend |

| | | |
|----------------------------|--|-------------------------|
| <i>ritardando e vivace</i> | | und nach lauter werdend |
| <i>ritardando e vivace</i> | | ebenfalls |
| <i>ritardando e vivace</i> | | und nach lauter werdend |
| <i>ritardando e vivace</i> | | ebenfalls |
| <i>ritardando e vivace</i> | | und nach lauter werdend |
| <i>ritardando e vivace</i> | | ebenfalls |

| | | |
|----------------------------|--|-------------------------|
| <i>ritardando e vivace</i> | | und nach lauter werdend |
| <i>ritardando e vivace</i> | | ebenfalls |
| <i>ritardando e vivace</i> | | und nach lauter werdend |
| <i>ritardando e vivace</i> | | ebenfalls |
| <i>ritardando e vivace</i> | | und nach lauter werdend |
| <i>ritardando e vivace</i> | | ebenfalls |

S

| | | |
|-----------------|-----------|---------------------------------------|
| <i>simile</i> | | ebenso |
| <i>subito</i> | | sofort |
| <i>sempre</i> | | immer |
| <i>sonore</i> | | klangvoll |
| <i>sforzato</i> | <i>sf</i> | stark hervorhebend, stark akzentuiert |

T

| | | |
|--------------------|-------------|--------------------|
| <i>tenuto</i> | <i>ten.</i> | gehalten |
| <i>tristamente</i> | | traurig |
| <i>tre corde</i> | | linkes Pedal lösen |

U

| | | |
|------------------|--|--------------|
| <i>una corda</i> | | linkes Pedal |
|------------------|--|--------------|

V

| | | |
|---------------|--|-----------------------|
| <i>vivace</i> | | lebhaft, lebendig |
| <i>veloce</i> | | schnell, sehr schnell |





Klavier
Luzern. V

SCHNEEMANN®-LEHRMITTELVERLAG

L E S E R O B E

...
... als
... und
... Seit 1990
... Sursee wo er
... instrumental- und
... 1996 die kantonale
... Sologesangslehrkräfte
... gründete der er während
... and. Seit 2010 ist er als Dozent
... te an der Musikakademie Uri tätig.

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... chiedenen Formationen als Kammermusiker
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Art Structures

Op. 16 & 17

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