

Meinem Freunde Willi Schuh

Hug 0 1799

Zwei Sonatinen

für Klavier von **WERNER WEHRLI**

Opus 35

Preis RM 2.50



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Sonatine I

Werner Wehrli, Op. 35 Nr. 1

I. Lebhaft

Piano

The musical score is written for piano and consists of five systems of music. The first system is marked 'I. Lebhaft' and 'Piano'. The second system is marked 'f'. The third system is marked 'p'. The fourth system is marked 'mf' and 'f'. The fifth system is marked 'cresc.' and 'f'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

ff

p *mf cresc.* *f dim. e cal.* *pp amabile espr.* *poco meno*

poco cal. *a tempo*

f vivo, energico

ff *poco pesante*

e rall. *f* *a tempo*

This image shows a handwritten musical score for the piece "The Swan" by Camille Saint-Saëns. The score is written for piano (p) and celesta (c). It consists of five systems of music, each with a piano part on the left and a celesta part on the right. The piano part is written in treble and bass clefs, while the celesta part is written in treble clef. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f*, *ff*, and *pes.* (pizzicato). The handwriting is in ink on aged paper.

p cresc.

f

f f f

p poco cal.

pp amabile dolce

cal.

a tempo, vivo

cal. pp f

fx

ff

f

fx

fx

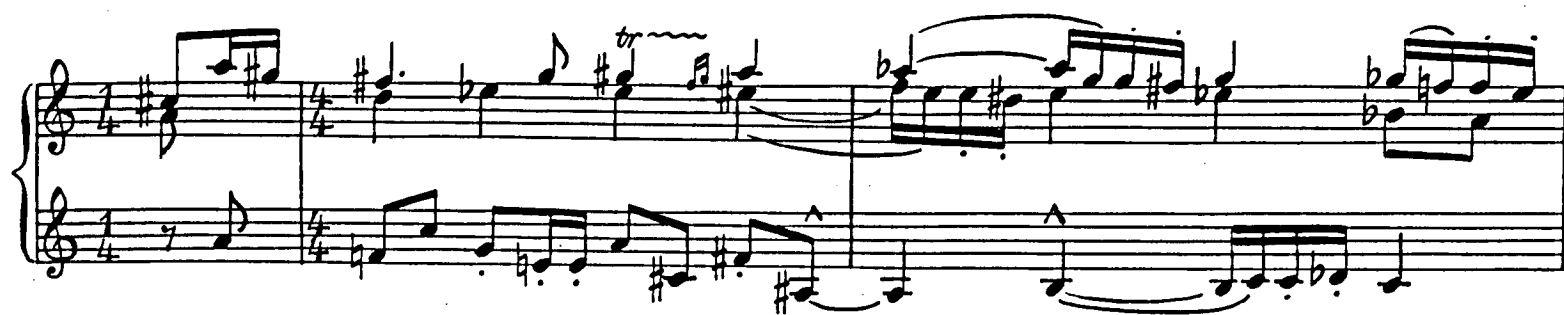
fx

ff

II.

Mäßig bewegt, phantastisch, unwirklich ♩ = 90-96

The musical score is written for piano and consists of six systems of staves. The first system includes a *pp* (pianissimo) dynamic marking. The music is in 4/4 time and features complex, flowing melodic lines in both hands, characterized by frequent accidentals (sharps, flats, and naturals) and phrasing slurs. The notation includes many beamed sixteenth and thirty-second notes, creating a sense of rapid, intricate movement. The key signature changes throughout the piece, with flats and sharps appearing frequently. The score concludes with a final 4/4 time signature at the bottom right.



Poco meno mosso, sempre misterioso

pp mit Pedal

p

espr

p subito

cresc. molto

ff

poco più mosso

a tempo, tranquillo

pp

pp

unmerklich belebter

pp

The musical score consists of six systems of staves. The first system is in 4/4 time and includes the following markings: *pp subito*, *pp*, *marc.*, *p*, and *espr.*. The second system is in 3/4 time. The third system is in 3/4 time. The fourth system is in 3/4 time and includes the marking *marc.*. The fifth system is in 3/4 time and includes the marking *marc.*. The sixth system is in 3/4 time. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

First system of musical notation, piano and treble staves. The piano part features a 'dim.' (diminuendo) marking. The treble part has a 'p' (piano) marking at the end.

Second system of musical notation, piano and treble staves. The piano part features a 'mp' (mezzo-piano) marking.

Third system of musical notation, piano and treble staves. The piano part features 'äußerst kurz' (extremely short), 'pp' (pianissimo), 'f' (forte), and 'meno f' (meno-forte) markings.

Fourth system of musical notation, piano and treble staves. The piano part features 'pp' (pianissimo), 'espr.' (espressivo), 'cal.' (calando), and 'attacca subito:' (attacca subito) markings.

Fifth system of musical notation, piano and treble staves. The piano part features 'Epilog', 'sehr ruhig, liedmäßig mit sehr viel Ton' (very calm, song-like with very much tone), 'mf espr.' (mezzo-forte, espressivo), and 'simile' markings.

Sixth system of musical notation, piano and treble staves. The piano part features a 'ff' (fortissimo) marking.

Seventh system of musical notation, piano and treble staves. The piano part features 'poco pesante' (a little heavy), 'poco dim.' (poco diminuendo), 'cal. cresc.' (calando, crescendo), and 'ff' (fortissimo) markings.

Sonatine II

Werner Wehrli, Op. 35 Nr. 2

I. Variationen im Kanon
 Thema (Kanon in der Oktave)
 Andante con moto

The first variation is a piano introduction in 3/4 time, marked *p*. It features a canon in the octave. The main theme is marked *mf* and consists of a series of eighth and sixteenth notes, with a repeat sign at the end.

Var. 1 (Kanon in der Unterquinte)

Var. 1 is a canon in the fifth below. It is divided into two parts: 1. *a tempo* and 2. *pespr.* The first part is marked *più p* and *cal.* The second part is marked *pespr.* The music is in 3/4 time and features a series of eighth and sixteenth notes.

This section continues Variation 1, featuring a canon in the fifth below. The music is in 3/4 time and features a series of eighth and sixteenth notes.

Var. 2. (Kanon in der Gegenbewegung)

Var. 2 is a canon in counterpoint. It is marked *pp sempre schattenhaft*. The music is in 3/4 time and features a series of eighth and sixteenth notes.

This section continues Variation 2, featuring a canon in counterpoint. The music is in 3/4 time and features a series of eighth and sixteenth notes.

Var. 3. (Kanon in der Verkleinerung)

pp leggiero

p espr.

pp

Var. 4. (Kanon in der Unterseptime)
Tempo I

pp legato

p

pp

Var. 5. (Coda) *poco pesante* *più tranquillo*

mf più tranquillo *espr.* *cresc.* *marc.* *espr.* *dim.*

ff *più p* *pp* *cal.*

II. Lebhaft, heiter

p

f *p subito*

Two systems of musical notation for piano. The first system consists of two staves with complex melodic lines and a *p* dynamic marking. The second system also consists of two staves, with a *dim.* marking and a *pp* section followed by *cal.* and *ppp*.

III. *Getragen, wie ein ferner Bläserchor*

Three systems of musical notation for piano. The first system is in 3/2 time and starts with *poco p* and *f*. The second system has a *poco cresc.* marking. The third system has *meno f*, *dim.*, and *rall. espr.* markings.

IV. Rondo*Lebhaft, etwas derb*

f *f* *simile*

dim.

ff

ff

First system of musical notation. The treble staff begins with a *ff* dynamic marking. The piece concludes with a *dim.* (diminuendo) marking and a final chord in the right hand.

Second system of musical notation. The right hand is marked *dolce un poco rubato*. Both hands feature *pespr.* (pizzicato) markings. The system ends with a *dim.* marking.

Third system of musical notation. The right hand is marked *mf* and *pp rubito*. The left hand is marked *mf*. The system concludes with a *dim.* marking.

Fourth system of musical notation. The right hand is marked *mf poco string.* and *p*. The left hand is marked *mf*. The system concludes with a *dim.* marking.

Fifth system of musical notation. The right hand is marked *p*. The left hand is marked *p*. The system concludes with a *dim.* marking.

First system of musical notation. The right hand features a melody with eighth and sixteenth notes, marked *pesante* and *ff*. The left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The tempo changes to *a tempo, allegro*. The right hand has a more active melody with eighth notes, while the left hand continues with a steady accompaniment.

Third system of musical notation. The right hand melody is marked *pp subito* and *cresc.*. The left hand accompaniment features a rhythmic pattern of eighth notes.

Fourth system of musical notation. The right hand melody is marked *f*. The left hand accompaniment consists of a steady eighth-note pattern.

Fifth system of musical notation. The right hand melody is marked *cresc.* and *ff*. The left hand accompaniment features a rhythmic pattern of eighth notes.

Sixth system of musical notation. The right hand melody is marked *p subito dolce*. The left hand accompaniment features a rhythmic pattern of eighth notes.

cal. *a tempo* *ff* *p subito*

rall. *pp*

bedächtig beginnen, steigern *pp* *cresc. - - molto* *e stringendo* *ff*

cresc. *ff polternd*

fff strepitoso

ff *Ad.* *