# Music Manuscript Book

PATRIMONIO UC

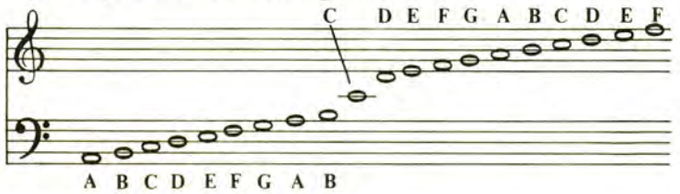
SCHÖNBERG
Suite op 29
Notas op 9

IZQUIERDO

Collins

## Notes, note values, time signatures and rests

*Notes in alphabetical and ascending order*




*Simple time signatures, ie, time signatures in which the beat is of the value of an ordinary note (crotchet, minim etc)*

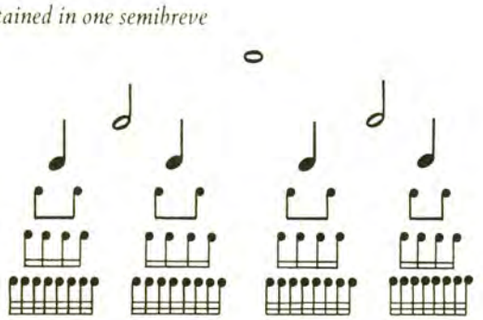
| Simple duple<br>2 beats in a bar | Simple triple<br>3 beats in a bar | Simple quadruple<br>4 beats in a bar |
|---|---|---|
| $\frac{2}{2}$ | $\frac{3}{2}$ | $\frac{4}{2}$ |
| $\frac{2}{4}$ | $\frac{3}{4}$ | $\frac{4}{4}$ |
| $\frac{2}{8}$ | $\frac{3}{8}$ | $\frac{4}{8}$ |

*The duration of sounds is shown by notes of different shape; periods of silence are shown by signs called rests*

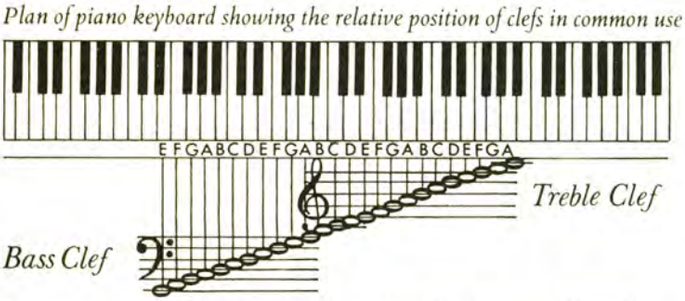
| Note | Rest | Value in terms of a semibreve | Corresponding names used in USA and Canada |
|---|---|---|---|
| Semibreve | | 1 | Whole note |
| Minim | | $\frac{1}{2}$ | Half note |
| Crotchet | or | $\frac{1}{4}$ | Quarter note |
| Quaver | | $\frac{1}{8}$ | Eighth note |
| Semiquaver | | $\frac{1}{16}$ | Sixteenth note |
| Demisemiquaver | | $\frac{1}{32}$ | Thirty-second note |

*Number of notes contained in one semibreve*

1 Semibreve
2 Minims
4 Crotchets
8 Quavers
16 Semiquavers
32 Demisemiquavers

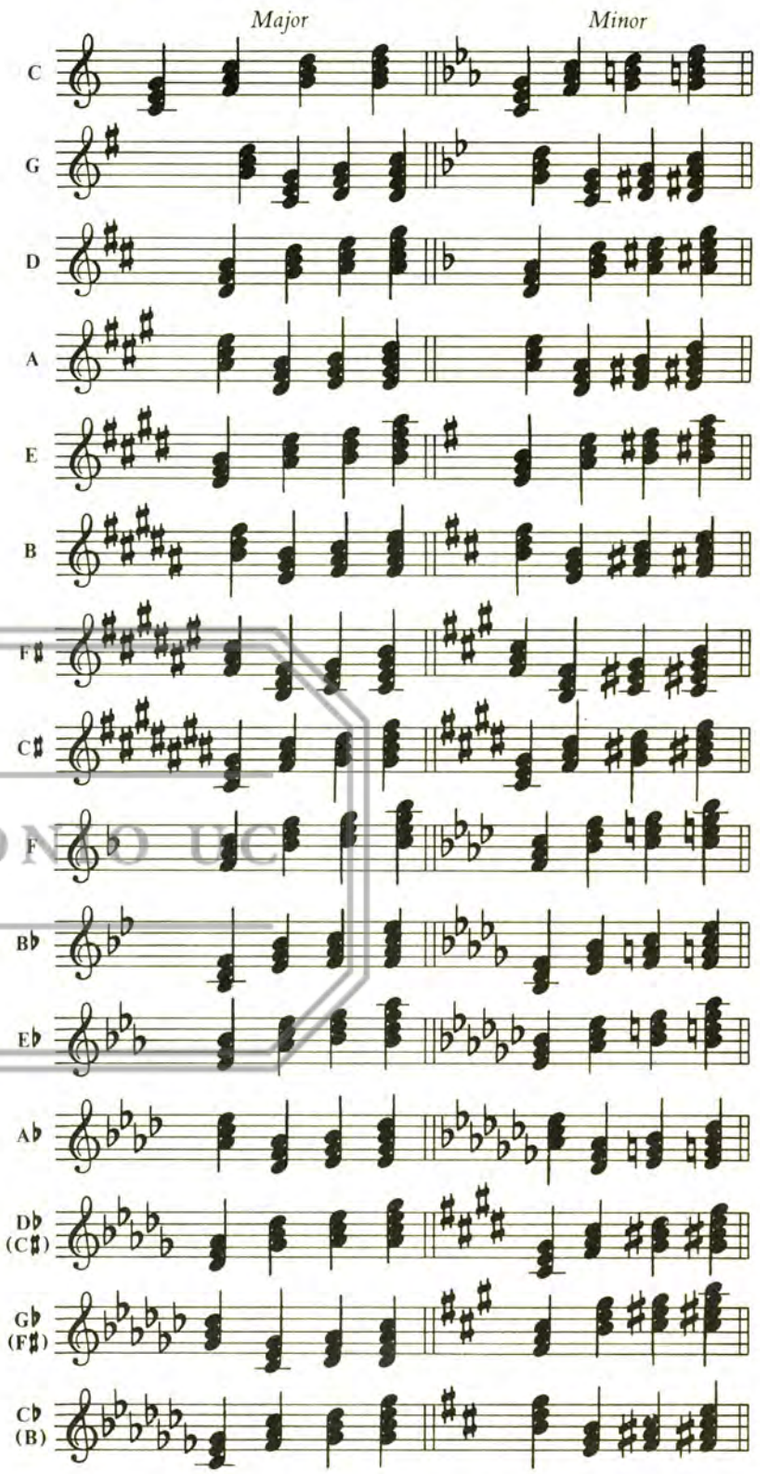


*Plan of piano keyboard showing the relative position of clefs in common use*




*In printed music the Treble is usually employed for Soprano, Alto and*

## Key signatures, primary triads and dominant sevenths



*Tenor, the Tenor being written an octave higher than actual pitch*

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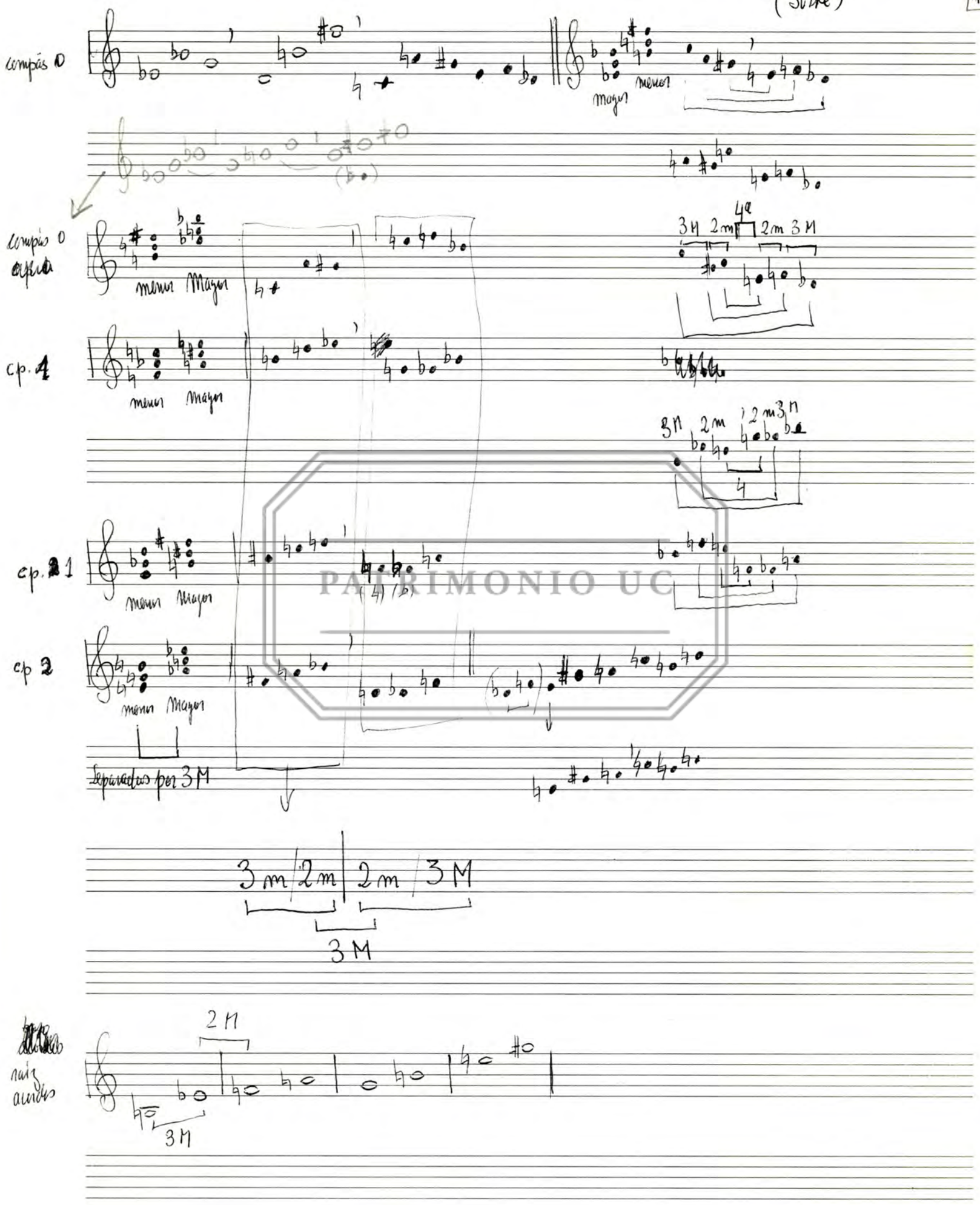
Notas: Schönberg op 29 (Oct 1980)
(Suite)

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a b c d

dp

(comp 4)

sf

(*)

(*) no necesariamente forma parte de la pieza

7

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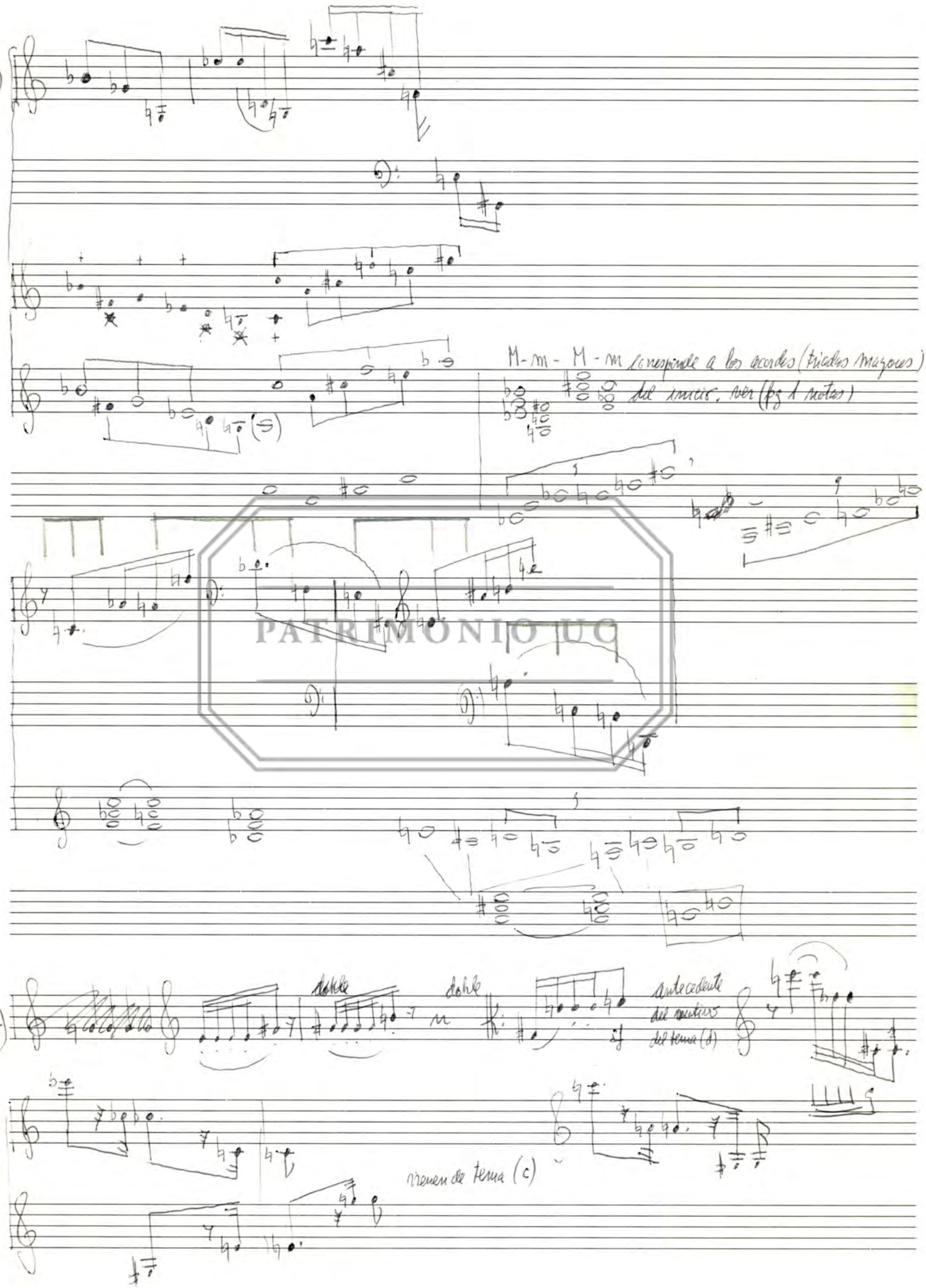
Nota: la estructura es bastante tonal? En todo caso es cantable en su totalidad. este principio "cantabile"/vocal siempre se mantiene en la buena música; en la gran música, el principio "cantable" es lo que la acerca al hombre.

Menor

Mayor

como en la introducción

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(Händel)

(comp 68)

8a

3
8

ritmo
siempre diferente

I

V

Acompañamiento piano
4 combinaciones de sonidos
ritmo siempre diferente

I V I V

~~[illegible]~~

viola

(comp 70)

(comp 80) clar

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vl

(comp 29)

Segundo Tema

sp f

<f> <f

7m 6m

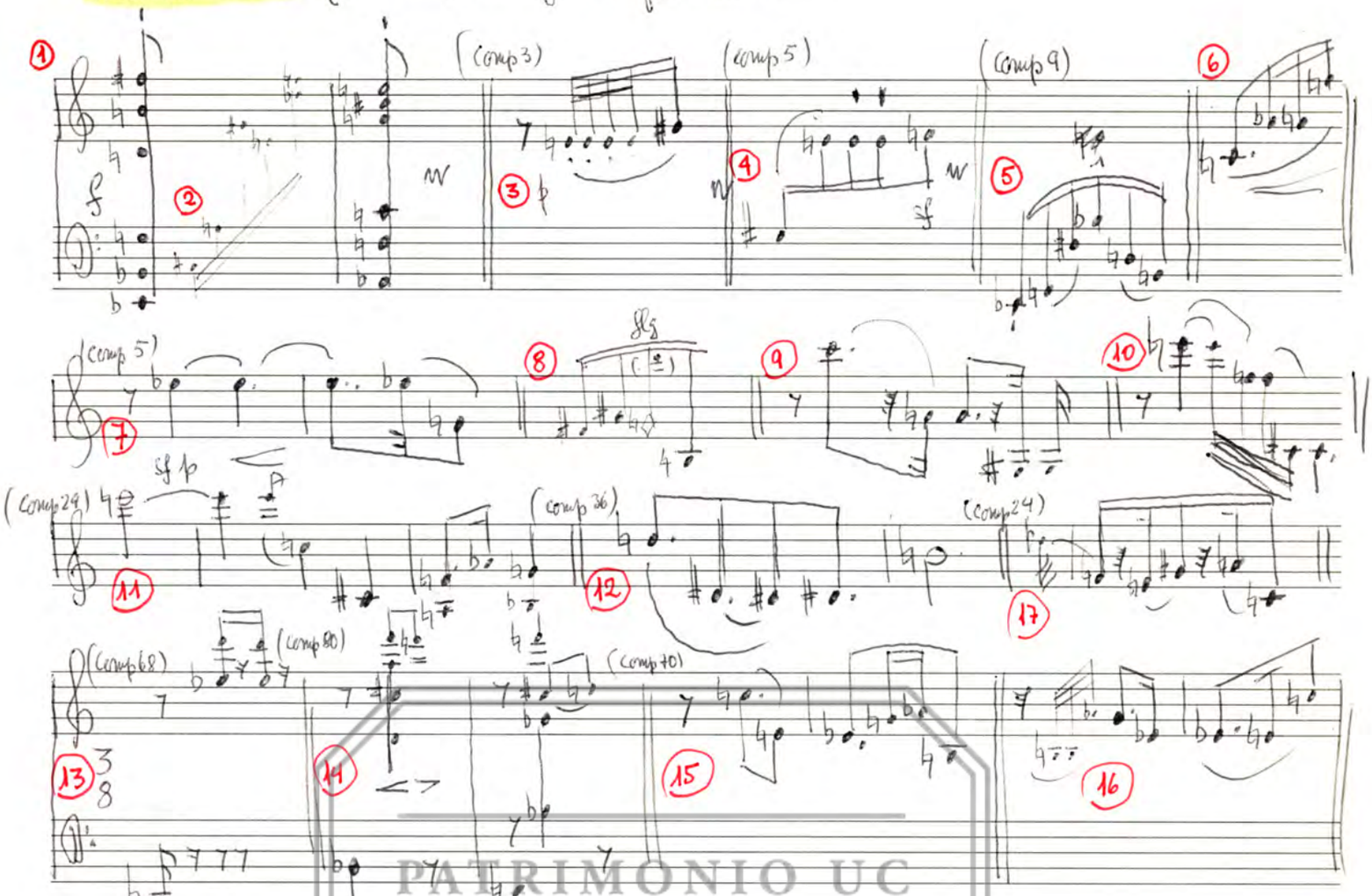
cello

(comp 141)

inversión

2m 6m

Resumen Motivos (1ª Mov) base y transformaciones :-

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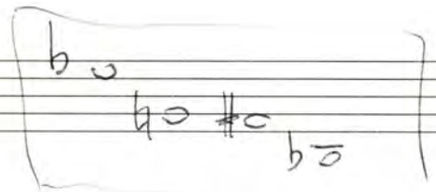
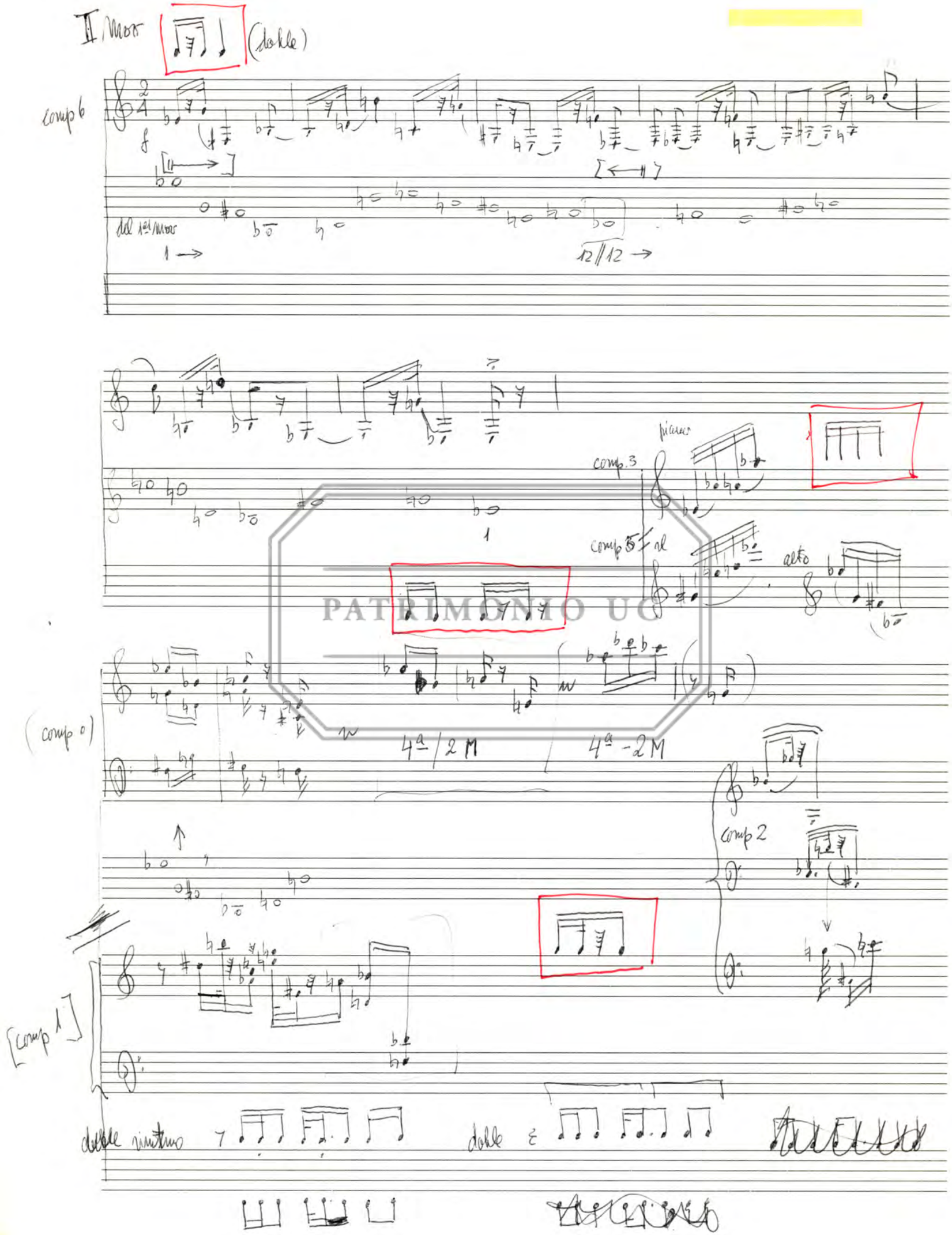
C

FORMA : A - B - LÄNDER - A' - B' - C' Länder ? - CODA

(Sonata (29) (68) (131) (141) (202-220) (221)

(6/8) (3/8)





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comp 26

comp 29

comp 30

etc

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comp 41

# Relaciones de Tempi

propongo:

## I Mov

a) Tpo 1º ♩. = 72 — ♪ = 152-160 (♪ aprox 304) (♩. = aprox 52)

b) Etwas Breiter ♪ = — ♪ = 126

c) Ländler ♪ = 132 — ♪ = 108

## II Mov

a) Tpo 1º ♩ = 80 ♪ = 160 — ♪ = 126

b) Tpo 2º (Etwas langsameres Tempo) (p. 40) ♪ = — ♪ = 108

c) Tpo 3º (Viel langsamer) ♪ = — ♪ = 108

## III Mov

a) Thema ♩ = 126 — ♩ = 108

b) Var 1 ♩ = 104 — ♩ = 152

c) Var 2 ♩ = 80 — ♪ = 126

d) Var 3 ♪ = 100 — ♪ = 76

e) Var 4 ♪ = 144 — ♪ = 126

f) Coda (Tpo 1º)

En síntesis 3 Tempi: (a) Tempo Gigue (IV) (b) " Marcha (II) (c) " Ländler (I)

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## IV Mov

a) Tpo 1º ♩. = 100 | ♩. = 100 (♪ 304) Como tpo 1º del 1er Mov
(12/8 ♪ = ♪ 6/4)

b) Sehr Ruhig ♪ = | ♪ = 108 (como Ländler)

Resumen tipos pulsos: a) I Mov = Tpo Giga = Var 1 / Var Danza Doppio | b) Tpo Ländler = Tpo Tema Var = Tema Gloss vida) = Doppio Tpo 2 = Coda poética final resumen

c) Tpo II Mov = Etwas breiter 1er Mov = Var piano solo

Me parece que en general los tempi son demasiado rápidos (en particular el 1er Mov) no se comprenden los contrapuntos y ritmos. Me parece que como característico de la forma suite (y danzas en general.) que se siente un pulso básico para la obra en general. Además del factor de que en el 4º Mov hay una especie de síntesis lenta del total en lo que constituye una coda para la obra completa. Es por esta razón que escucho y propongo una nueva relación de tempi para la obra en general. No es el producto del razocinio, sino del pulso físico (corporal) que escucho. Así como en Bach.

IV Mov ⟶ I Mov

Resumen: a) Pulso base obra = ♩. = 100 (de giga 3 ♫ / ♪ de giga = ♪ 152 de 1er Mov
♫ ♫ = ♫ ♫ ♫

giga 12/8 ♫ ♫ ♫ ♫ = 6/4 ♩ ♩ ♩ ♩ ♩ ♩ = 6/8 1er movimiento

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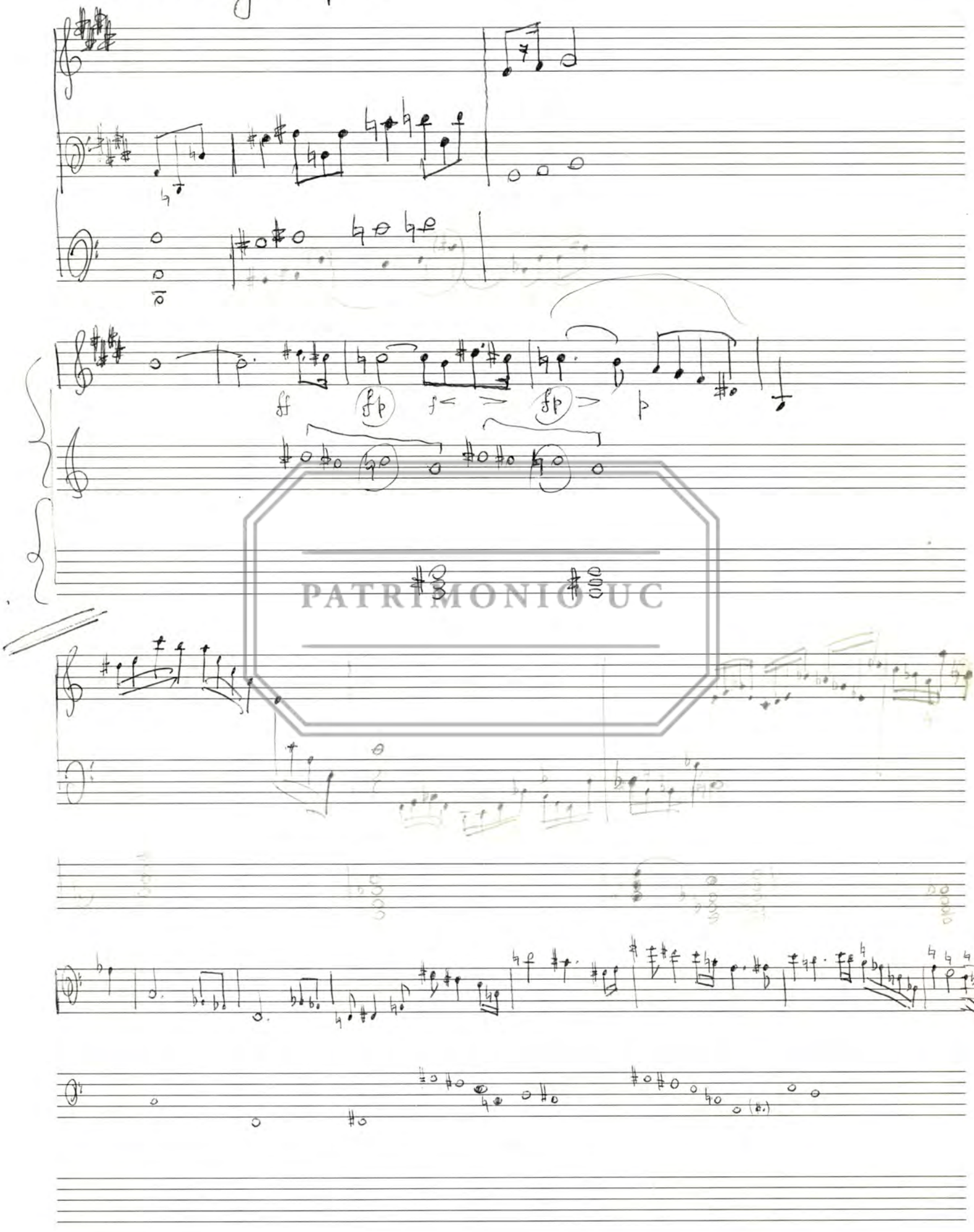
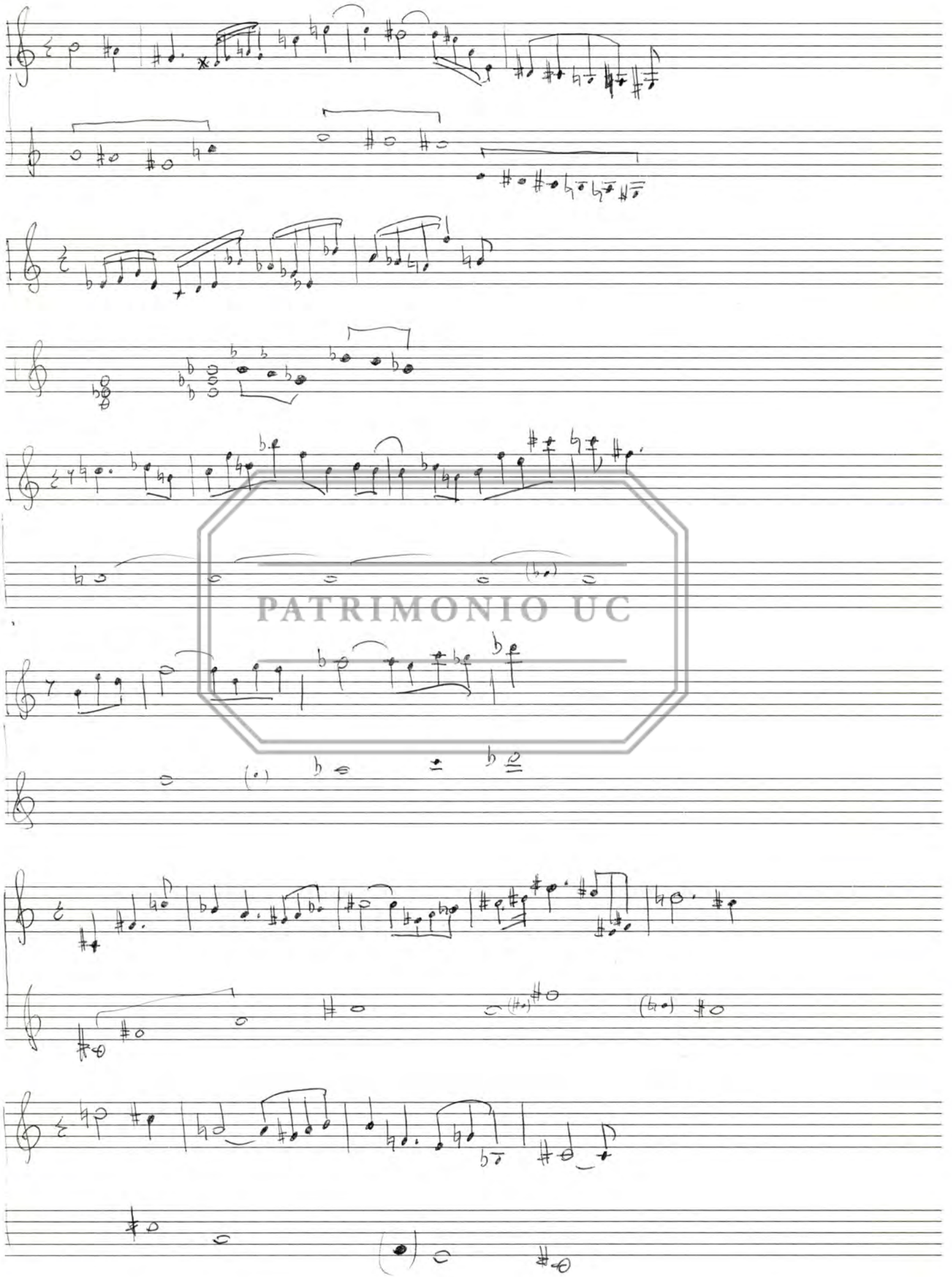
Schönberg : op. 9

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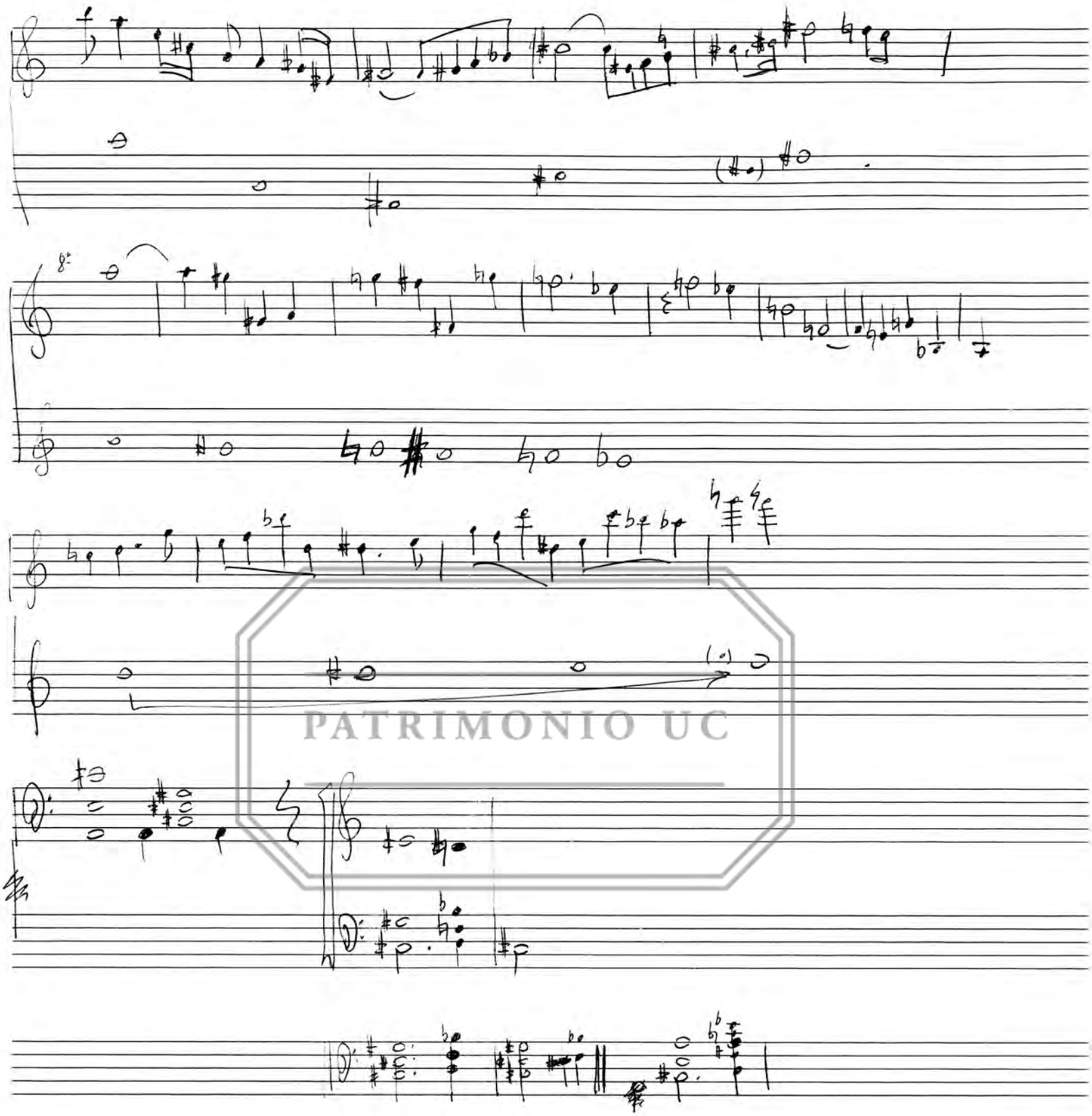
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*Ad libitum (ad lib)* – at the performer's pleasure as regards the speed
*A tempo* – in time, that is, resume original speed
*Accelerando (accel.)* – accelerating, becoming gradually faster
*Adagio* – slowly, leisurely
*Affrettando* – hurrying
*Agitato* – agitated
*Allargando* – broadening out, often with an increase of tone
*Allegretto* – fairly fast
*Allegro* – fast
*Andante* – (*lit.* walking). At a moderate pace
*Andantino* – either a little slower or a little faster than *Andante*
*Animato* – animated
*Appassionato* – impassioned
*Arco* – with the bow (for string players)
*Assai* – sufficiently, very, eg *allegro assai* – very fast
*Attacca* – go on immediately (to next section of the piece)
*Ben* – well, eg *ben marcato* – well marked
*Brillante* – sparkling, brilliant
*Brio* – vigour
*Calando* – getting slower and softer
*Calcando* – hurrying
*Cantabile* – in a singing style
*Capo* – (*lit.* head) the beginning
*Celere* – nimble
*Col, Colla* – with the
*Con* – with
*Corda* – a string
*Crescendo (cresc.)* – becoming gradually louder
*Da* – from, of
*Da Capo (D.C.)* – from the beginning
*Dal Segno* – from the sign 𝄋
*Decrescendo* – becoming gradually softer
*Desto* – sprightly
*Diluendo* – dying away
*Diminuendo (Dim.)* – becoming gradually softer
*Divisi* – divided
*Dolce* – gently, sweetly
*Dolcissimo* – very sweetly
*Espressivo (Espress.)* – with expression, feeling
*E, ed* – and
*Energico* – energetically
*Fine* – end
*Forte (f)* – loud
*Fortissimo (ff)* – very loud
*Forzando (fz* or *sfz)* – with a strong accent
*Fuoco* – fire
*Giocoso* – jocosely, humorously
*Giojoso* – joyfully
*Grave* – very slowly
*Grandioso* – grandly
*Largo* – slow and stately, broad
*Larghetto* – less slow than largo
*Legato* – smoothly
*Leggiero* – lightly
*Lento* – slowly
*Ma* – but
*Maestoso* – majestically
*Mano destra (M.D.)* – right hand
*Mano sinistra (M.S.)* – left hand
*Marcato* – marked
*Martellato* – hammered
*Meno* – less eg *meno allegro* – less fast
*Mesto* – sad
*Mezzo forte (mf)* – moderately loud
*Mezzo piano (mp)* – moderately soft
*Misterioso* – mysteriously
*Molto* – much, very eg *molto adagio* – very leisurely
*Moto* – motion, eg *con moto* – with motion
*Non* – not, eg *non allegro* – not fast
*Ossia* – Or; the word indicates an alternative version
*Ped* – Depress the sustaining pedal of the pianoforte
*Perdendosi* – dying away
*Pesante* – heavily
*Piacevole* – pleasingly
*Pianissimo (pp)* – very soft
*Piano (p)* – soft
*Più* – more
*Pizzicato (pizz.)* – plucked
*Poco* – a little
*Poco a poco* – little by little
*Pochetto, pochettino, pochino* – a very little
*Presto* – very quick
*Prestissimo* – as fast as possible
*Quasi* – almost, as if, eg *quasi lento* – almost slow
*Rallentando (Rall.)* – becoming gradually slower
*Risoluto* – boldly
*Ritardando (Ritard.)* – gradually coming to a halt
*Ritenuto (rit.)* – hold back (ie slower at once)
*Ritmico* – rhythmically
*Scherzo* – a joke
*Scherzando* – playfully
*Semplice* – simply
*Sempre* – always
*Senza* – without
*Sforzando (sf* or *sfz)* – with a sudden accent
*Simile* – in a similar manner
*Sordini* – mutes
*Sostenuto* – sustained
*Sotto voce* – in an undertone
*Staccato (Stacc.)* – short, detached
*Stringendo* – gradually faster
*Subito* – suddenly
*Tanto* – so much
*Tempo* – speed of the music
*Tempo Primo* – resume the original speed
*Tenuto* – held, sustained
*Tranquillo* – tranquil, quiet
*Tre corde* – release soft pedal of the pianoforte
*Troppo* – too much
*Tutti* – all
*Veloce* – swiftly
*Vivace* – lively, quick
*Vivo* – lively
*Volti subito (V.S.)* – turn over quickly to the next page

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7728

I mov

Comp 24

" 30

38

comp 62

comp 191

FORMA

Forma: 1 - 33 I

33 - 49 II 2º tema?

(A) Exp: 50 - 63

63 -

(B) Länder: 68 - 90

90 - 101 } I (Exp?)

102 - 114

analizar

115 - 130 II des

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(por omisión tema)

(C) Reexp: comp 131 - 148 I

148 - 160 II 2º

(paralelo a 50) 162 -

(1er tema c 191) d) länder comp 202

e) Coda c. 221