

ARNOLD SCHÖNBERG (1874-1951)

ARR. STEFANO WEGHER (1994)

SECHS KLEINE KLAVIERSTÜCKE
OP. 19

FOR CHAMBER ORQUESTRA

(FLUTE, OBOE, B, CLARINET, BASSOON, 2 F HORNS, B, TRUMPET,

TROMBONE, HARP, VIOLIN, VIOLA, CELLO, CONTRABASS)

Sechs kleine Klavierstücke op.19

I

♩=80

Flute
p *mf* *pp*³

Oboe

B♭ Clarinet
pp *pp*

Bassoon
pp *mp*

2 F Horns I II
pp

B♭ Trumpet
p *mf* *pp*

Trombone

Harp
C# Eb

Violin
pp

Viola
pp

Cello
pp

Contrabass
pp

Fl. *p*

Ob. *p*

Cl. *p* *mf* *pp*

Bsn.

Hn.

Tpt. *p*

Tbn. *p* *mp* *p* *p*

Hp. *p*

Vln. *p* *mp* *p* *mf* *pp*

Vla. *p* *mp* *mf* *pp* pizz.

Vc. *p* *mp* *p* *mf* *pp*

Cb.

8

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Hp.

Vln.

Vla.

Vc.

Cb.

mf

p

pp

p

mf

p

mf

pp

fpp

pp

fpp

fpp

arco

bisb.

13

Fl. *pp*

Ob. *f* *pp*

Cl. *pp*

Bsn. *mf* *pp*

Hn. *mf*

Tpt. *f*

Tbn. *mf*

Hp. *pp*
D# E b
Bb G #

Vln. *p* *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

II

$\text{♩} = 69$

lip pizzicato

Fl. *pp* *f* *pp* *f* *p*

Ob. slap *pp* *f* *pp* *p*

Cl. *f* subito *p* *f* *p* slap

Bsn. slap *p* *mf* *p*

Hn. *I solo* *p* *f*

Tpt. Con sord. *p* *f*

Tbn.

Hp. *F#* *A#* *pp* very short staccatos *f* *p*

Vln. *f* pizz.

Vla. pizz. *pp* *f*

Vc. pizz. *pp* *f*

Cb.

6
5

Fl. *mf pp f pp pp*

Ob. *pp mf < f pp*

Cl. *pp*

Bsn. *pp mf < f pp*

Hn. *pp p < f pp*

Tpt.

Tbn. *Con sord. pp p < f pp*

Hp. *mf pp Eb pp pp*

Vln. *arco mf p < f pp*

Vla. *pp arco f > pp pizz. pp*

Vc. *pp arco f > pp pp*

Cb. *f pp*

III

♩ = 50

Fl. *f* *p*

Ob. *f* *ff* *pp*

Cl. *f* *ff* *f*

Bsn. *f* *ff* *pp* *mp* *pp*

Hn. *f* *ff* *f* *pp* I.solo

Tpt. *f* *f*

Tbn. *mp* *pp* *mp* *pp* *pp*

Hp. *f* *ff* *mf* *pp* C# Gb D#

Vln. *f* *ff* *f* *mf*

Vla. *f* *ff* *f* *mf*

Vc. *pp* *mp* *ff* *f* *mf*

Cb. *pp* *mp* *pp* *mp* *pp* *mp*

Fl. *mf*

Ob.

Cl. *pp*

Bsn.

Hn.

Tpt.

Tbn.

Hp. *ppp*

B \flat E \flat

Vln. *pp* *ppp*

Vla. *pp* *ppp*

Vc. *pp* *ppp*

Cb. *pp* *ppp*

pizz.

IV

$\text{♩} = 60$ *poco rit.* ----- *a tempo*

Fl. *f* *mp* *mf* *p* *mp*

Ob. *p* *mf*

Cl. *f* *pp* *p*

Bsn. *pp* *pp*

Hn. *Con sord.* *pp* *pp*

Tpt. *Con sord.* *f* *p* *Con sord.* *pp* *pp*

Tbn. *Con sord.* *pp* *pp*

Hp. *E_b* *A[#]* *pp* *lv.* *C[#]* *E_b* *pp*

Vln. *p* *pp*

Vla. *pizz.* *p* *pp* *pizz.*

Vc. *pp* *pp*

Cb. *pp* *pp*

This page of a musical score, numbered 10, features 12 staves for various instruments. The Flute (Fl.) staff begins with a measure 7 and contains a dynamic marking of *ff*. The Oboe (Ob.) staff also starts at measure 7 and includes dynamics of *ff* and *fff*. The Clarinet (Cl.) staff has dynamics of *mf* and *f*. The Bassoon (Bsn.) staff begins at measure 7 with a dynamic of *ff*. The Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.) staves all start at measure 7 and include the instruction "Senza sord." along with dynamics of *f* and *ff*. The Harp (Hp.) staff shows chords of F# and A# in the right hand and F# and A# in the left hand, with a dynamic of *p* and later *ff*. The Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) staves all begin at measure 7 with a *pizz.* marking and a dynamic of *p*, which later changes to *ff*. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic hairpins.

V

♩ = 100

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p* I.solo *mf*

Tpt. *p* con sord.

Tbn. *p* con sord.

Hp. C# E b
Bb F #

Vln. *p* *sfz*

Vla. *p* *sfz*

Vc. *p* *sfz* *pp*

Cb. *p* *sfz* *pp*

Detailed description: This page contains the musical score for section V, page 11. The score is for a full orchestra and piano. The tempo is marked as quarter note = 100. The key signature has one sharp (F#) and the time signature is 3/8. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The keyboard section includes Harp (Hp.). The string section includes Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *p* (piano), *mf* (mezzo-forte), *sfz* (sforzando), and *pp* (pianissimo). Performance instructions include 'I.solo' for the Horn and 'con sord.' (con sordina) for the Trumpet and Trombone. The Harp part includes chord diagrams: C# Bb, E F #. The string parts feature dynamic markings and accents.

9

Fl. *f* *pp*

Ob. *f*

Cl. *p* *f* *pp* *pp*

Bsn. *f* *pp*

Hn. *pp* *f* *pp*
 II. solo a 2 I. solo

Tpt. *f*

Tbn. *f* *pp*
 senza sord. senza sord.

Hp. *pp* *f* *pp*
 D \flat F \sharp
 C \sharp G \sharp
 B \sharp A \sharp 1.v.

Vln. *f* *pp* *pp*
 pizz. arco pizz. 1.v. pizz.

Vla. *pp* *f* *pp*
 pizz. arco pizz.

Vc. *pp* *pp*
 pizz. pizz.

Cb. *f*

VI

$\text{♩} = 60$

Fl. *pp* *pp*

Ob. *pp* *pp*

Cl. *pp* *pp*

Bsn. *pp*

Hn. *pp* *pp* *pp*

Tpt. *con sord.* *p*

Tbn. *con sord.* *p*

Hp. *p* *p*
C#m Eb
Bb Ab

Vln. *pp* *pp*

Vla. *pp* *pp* *pp*

Vc. *pp*

Cb. *pp*

6

Fl. *pp*

Ob. *p* *pp* (triplets)

Cl. *pp*

Bsn. *p* *pp* (triplets)

Hn. *pp* (triplets) I solo a 2

Tpt. *pp* (triplets)

Tbn. *pp* (triplets)

Hp. *p* *p* *pp*

Vln. *pp*

Vla. *pp*

Vc. *pp* (triplets)

Cb. *pp* (triplets) *ppp*

Detailed description: This page of a musical score contains staves for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Harp, Violin, Viola, Violoncello, and Contrabass. The music is in a 3/4 time signature. The Flute part has a dynamic of *pp* and a hairpin. The Oboe part starts with a dynamic of *p*, then has triplet passages marked *pp*. The Clarinet part has a dynamic of *pp* and a hairpin. The Bassoon part has a dynamic of *p*, then triplet passages marked *pp*. The Horn part has a dynamic of *pp* and triplet passages, with a first solo and a second solo (a 2). The Trumpet part has a dynamic of *pp* and triplet passages. The Trombone part has a dynamic of *pp* and triplet passages. The Harp part has a dynamic of *p* and triplet passages, with a *pp* dynamic in the final measure. The Violin part has a dynamic of *pp* and a hairpin. The Viola part has a dynamic of *pp* and a hairpin. The Violoncello part has a dynamic of *pp* and triplet passages. The Contrabass part has a dynamic of *pp* and triplet passages, with a *ppp* dynamic in the final measure. The page number 14 is at the top left.