

Andreas Pieper

Sonate op. 40

für Violine und Klavier
for violin and piano



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copy-us Verlags GmbH
D-47533 Kleve · Germany
www.copy-us.com
info@copy-us.com



- CANTABILE -

The image displays a musical score for Violin and Piano. The Violin part is written in 4/4 time with a tempo of 60/76. It begins with a *mf* dynamic and a *cantabile* marking. The Piano part is in 4/4 time and includes several pedal markings (*Ped.*). A central orange oval logo with the text "musicalion" and "klicken für mehr" is overlaid on the score. The score is divided into measures, with measure numbers 3, 5, and 7 indicated. The overall layout is clean and professional, typical of a music publication.

4
9

6

Ped. simile

11

molto crescendo

13 Schnell ♩ = 60

f

Ped.

5

5

Ped. Ped. Ped. simile

15

f

6

6

6 3 6

17 *simile (legato)*

19 *breit*

21 *sempre ff*

23

6

25

*etwas frei
non legato**ff ritenuto accelerando*

27

6

29

ritenuto accelerando

6

5

*ritenuto**accelerando*

31

6

*ritenuto**accelerando*

33 *a tempo*

Ped. Ped. simile

36

musicalion
klicken für mehr

38

40

immer die Oberstimme hervorheben

p

8
43

46

49

52

musicalion
klicken für mehr

55

5

6 3 3 3

58

3 3 3 5 3

61

6

64

6

67 $\text{♩} = 60/76$

mf

5

pp

70

5

72

sfz

74

5

immer sehr dezent begleiten.

sehr langsam

Musical score for measures 76-77. Measure 76 features a treble clef with a melodic line and a bass clef with a complex chordal accompaniment. A finger number '6' is indicated below the treble staff. Measure 77 continues the accompaniment with a sustained chord. The tempo marking *sehr langsam* is present.

Musical score for measures 78-79. Measure 78 shows a treble clef with a melodic line and a bass clef with a complex chordal accompaniment. Measure 79 continues the accompaniment with a sustained chord. The tempo marking *molto ritardando* is present. The dynamic marking *ppp* is shown at the end of measure 79.

musicalion

klicken für mehr

- STACCATO E PIANO -

II. *pp* *staccato - sehr spitz und sehr leise* $\text{♩} = 76$

3 *pp*

5

7

Ped. ✱

musicalion
klicken für mehr

9

p

Ped. *Ped.* *Ped.*

11

p

Ped. *Ped.* *Ped.*

musicalion
klicken für mehr

13

p

Ped. *Ped.* *Ped.*

15

p

Ped. *Ped.* *Ped.*

14

17

Musical score for measures 14-17. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The piano part features a complex, rhythmic pattern with many beamed sixteenth and thirty-second notes. Pedal markings (Ped.) are present under the piano part in measures 15, 16, and 17.

19

Musical score for measures 18-19. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The piano part features a complex, rhythmic pattern with many beamed sixteenth and thirty-second notes. Pedal markings (Ped.) are present under the piano part in measures 18 and 19.

musicalion
klicken für mehr

21

Musical score for measures 20-22. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The piano part features a complex, rhythmic pattern with many beamed sixteenth and thirty-second notes. Pedal markings (Ped.) are present under the piano part in measures 20, 21, and 22. A dynamic marking of *p* (piano) is present at the beginning of measure 20.

23

Musical score for measures 23-24. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The piano part features a complex, rhythmic pattern with many beamed sixteenth and thirty-second notes. Pedal markings (Ped.) are present under the piano part in measures 23 and 24.

25

pizz.

p

25

arco

mf *mp* *f*

3

gemeint ist hier:
Arpeggio mit größtmöglicher
Überschneidung der jeweiligen 3 Töne

25

p *pp* *mp*

25

f

tremolo am Steg in 1/4-Schritten abwärts

16

25

normale Lage

pp

25

*mf**f**p**ppp*

dicht anschließen

musicalion

klicken für mehr

25

*p**mp*

Ped.

Ped.

Ped.

27

mf

Ped.

Ped.

Ped.

Ped.

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29

ff

crescendo

ff

31

ff

Ped.

33

Ped.

Ped. Ped.

35

f

p

pp

ppp

ritardando

Ped.

- LEICHT UND FLIESSEND -

III. $\text{♩} = 69$

leicht und fließend

mf *legato*

mit sparsamen Pedalgebrauch

musicalion
klicken für mehr

3

5

7

5

9

3 6 3

11

5 5

13

5 3

15

6 6 5 3

musicalion
klicken für mehr

20

17

Musical score for measures 17-18. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 17 features a complex melodic line in the treble with many accidentals and a triplet of eighth notes. The grand staff provides a harmonic accompaniment with a triplet of eighth notes in the bass. Measure 18 continues the melodic and harmonic development.

19

Musical score for measures 19-20. Measure 19 has a rest in the single treble staff. The grand staff continues with a melodic line in the treble and a bass line. Measure 20 shows a continuation of the melodic and harmonic themes.

21

Musical score for measures 21-22. Measure 21 has a rest in the single treble staff. The grand staff continues with a melodic line in the treble and a bass line. Measure 22 shows a continuation of the melodic and harmonic themes.

23

Musical score for measures 23-24. Measure 23 has a rest in the single treble staff. The grand staff continues with a melodic line in the treble and a bass line. Measure 24 shows a continuation of the melodic and harmonic themes.

musicalion

klicken für mehr

25

3

3

27

3

29

3

31

5

3

22
33

Musical score for measures 22-33. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 22 is a whole rest in the treble. Measures 23-33 contain complex melodic and harmonic material with various accidentals and fingerings (5, 6, 3).

35

Musical score for measures 35-36. The system consists of three staves. Measure 35 has a whole rest in the treble. Measures 35-36 contain complex melodic and harmonic material with various accidentals and fingerings (5, 3).

musicalion

klicken für mehr

37

Musical score for measures 37-38. The system consists of three staves. Measures 37-38 contain complex melodic and harmonic material with various accidentals and fingerings (6, 5, 3).

39

Musical score for measures 39-40. The system consists of three staves. Measures 39-40 contain complex melodic and harmonic material with various accidentals and fingerings (6, 3).

41

Measures 41-42 of a musical score. The system includes a vocal line and a piano accompaniment. The piano part features a triplet in the bass line at measure 42. A dynamic marking of *f* (forte) is present at the end of measure 42.

43

Measures 43-44 of a musical score. The system includes a vocal line and a piano accompaniment. The piano part continues with complex rhythmic patterns in both hands.

45

Measures 45-46 of a musical score. The system includes a vocal line and a piano accompaniment. The piano part features a triplet in the bass line at measure 46.

47

Measures 47-48 of a musical score. The system includes a vocal line and a piano accompaniment. The piano part continues with complex rhythmic patterns in both hands.

24
49

sempre ff

pp

leggiero

sempre pp

6 7 6 6 6

[illegible]

55

Musical score for 'The Rose Tree' (Meisterlied). The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves, treble and bass, with a grand staff brace on the left. The key signature for the piano part is one flat (Bb). The tempo is marked 'Allegretto' and the time signature is 3/4. The score shows measures 55 through 60. Measure 55 begins with a treble clef and a key signature of one sharp. The piano part begins with a grand staff and a key signature of one flat. The melody in the voice part is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The piano accompaniment for the voice part is: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half). The piano part continues with a melody in the right hand: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The left hand of the piano part plays a bass line: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half). The score ends with a double bar line and repeat signs.

57

leggero

pp

6

59

sempre ff

sempre pp

6

61

sempre pp

loco

6

8va

63

fff

ritenuto

acelerando

crescendo subito

6

*sehr leuchtend und gesanglich****ff****legato****ff****Ped.**Ped.*

5

musicalion

klicken für mehr

5

*Ped.**linke Hand: piano**Ped.**(sparsam)**linke Hand: poco crescendo*

[illegible]

Sonate für Violine und Klavier

- CANTABILE -

Andreas Pieper

$\text{♩} = 60/76$

Violine

mf
cantabile

3
5

5
5

8
5

11
6

$\text{♩} = 60$
Schnell

15
f
6 3

17
simile (legato)
6
breit

20
6
sempre ff

23
etwas frei
non legato
ff *ritenuto* *accelerando*

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27

29

31

33

36

43

46

49

52

54

ritenuto accelerando

ritenuto accelerando

a tempo

musicalion
klicken für mehr

56

58

60

62

65

69

71

74

76

78

musicalion
klicken für mehr

$\text{♩} = 60/76$
mf

sffz

sehr langsam

6

3

3

3

3

5

3

6

5

5

5

6

5/4

4/4

- STACCATO E PIANO -

76 *pp* 4

10 *p*

13

17

21 *p*

25 *p*

gemeint ist hier: Arpeggio mit größtmöglicher Überschneidung der jeweiligen 3 Töne
arco

25 *mf* *mp* *f*

25 *p* *pp* *mp* *arco*

25 *f* tremolo am Steg in 1/4-Schritten abwärts

25 *pp* *mf* *f* *p* *ppp*

normale Lage

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dicht anschließen

25 *mp*

29 *ff*

32 *ff*

34 *f* *p* *pp* *ppp*



- LEICHT UND FLIESSEND -

♩ = 69

legato, sempre cantabile

7

11

14

17

23

26

34

37

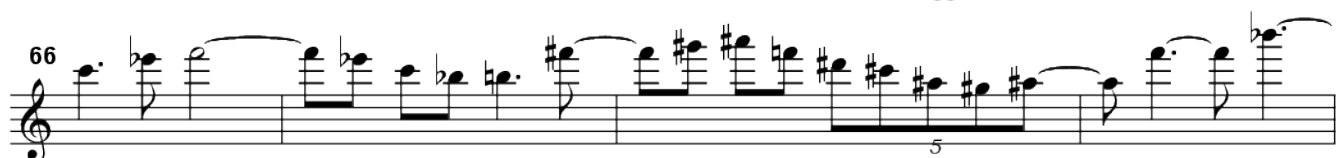
40

musicalion
klicken für mehr

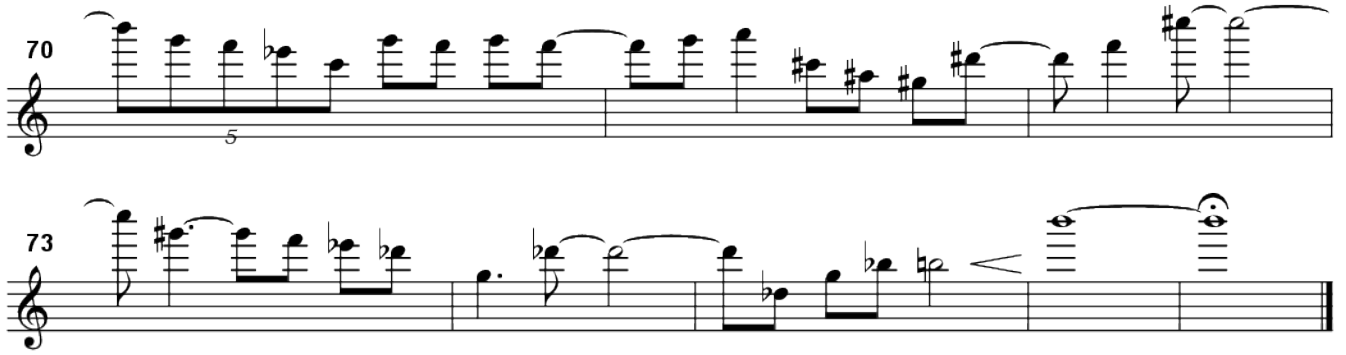
f



musicalion
klicken für mehr



8



Typ: Digitale Noten zum Download

Titel: [Sonate für Violine und Klavier](#)

Komponist: [Andreas Pieper](#)

Epoche: Musica viva

Thema: .Ohne Thema

Reihe/Zyklus: Sonaten/Sonatinen

Schwierigkeit: Mittel

Instrumentierung Gruppe: Saiteninstrumente mit Klavier/Orgel

Arrangement: Violine+Klavier

Instrumentierung: Klavier = Kl(1), Violine (Geige) = Vl(1)

preisgekrönt beim

Kompositionswettbewerb "Windrose" im Rahmen der Ruhrfestspiele 2002