

Thomas-Henry Warner

Sonate n°1

suivi de deux chansons de
Franz Schubert

Sonate n°1 :

- I Tempo di minuetto
- II Grave ma non troppo
- III Capriccioso
- IV Prestissimo

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Transcriptions :

- bis I** Die Nebensonnen D991
- bis II** Der Leiermann D991

46 *a tempo*

mf

53 *Cadenza*

mf

59

BVII BVI

mf

66 *a tempo*

BV

mf

73

mp

79

p

85 *rit.*

rit.

p

II - Grave ma non troppo

♩ = 92?

Grave ma non troppo

IV

7

12

17

23

27

34

IV VI IV

Detailed description: This is a musical score for a piece titled 'II - Grave ma non troppo'. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is indicated as 'Grave ma non troppo' with a note value of ♩ = 92. The score consists of seven staves of music. The first staff begins with a chord marked 'IV'. The second staff has a measure starting with a circled '2' and a circled '5' below it. The third staff has a circled '2' above the first measure. The fourth staff has circled '2', '3', and '2' above the first three measures. The fifth staff has a circled 'IV' above the final measure. The sixth staff has a circled 'II' above the fifth measure. The seventh staff has circled 'IV', 'VI', and 'IV' above the fourth, fifth, and sixth measures respectively. The score includes various musical notations such as notes, rests, and slurs.

III - Capriccioso

Largo, allegretto agitato, tempo primo

mf

8

5

5

8

9

8

13

8

17

rit.

a tempo

BII

p

8

2

2

4

21 *molto rit.* BII 5 *pp*

24 *p* ② 4 *a tempo*

27 BII

30 3 4 4 3 *mf* ⑥ *p*

34 *rit.* *accel. poco à poco* *pp* *cresc.*

38 *(cresc.)*

Allegretto agitato

42

(cresc.) ----- *f*

46

50

BXII

tempo primo poco à poco

8 -----

54

T° primo

p

IV - Prestissimo

♩. = 96?

Prestissimo

Musical staff 1, measures 1-8. Treble clef, 3/4 time signature. The music features a complex rhythmic pattern with eighth and sixteenth notes, including a triplet of eighth notes in measure 2. The key signature has one sharp (F#).

Musical staff 2, measures 9-17. Treble clef, 3/4 time signature. Continuation of the complex rhythmic pattern from the first staff, including a triplet of eighth notes in measure 10.

Musical staff 3, measures 18-24. Treble clef, 3/4 time signature. The music transitions to a more regular eighth-note pattern with various accidentals.

Musical staff 4, measures 25-30. Treble clef, 3/4 time signature. Continuation of the eighth-note pattern with various accidentals.

Musical staff 5, measures 31-36. Treble clef, 3/4 time signature. Continuation of the eighth-note pattern with various accidentals.

Musical staff 6, measures 37-43. Treble clef, 3/4 time signature. Continuation of the eighth-note pattern with various accidentals.

Musical staff 7, measures 44-50. Treble clef, 3/4 time signature. Continuation of the eighth-note pattern with various accidentals.

51

58

65

$\text{♩} = 42?$
molto meno mosso

71

bis I - Die Nebensonnen

Wilhelm Müller / Franz Schubert - n°XXIII Winterreise D911

Nicht zu langsam

8 *p* (2) *pp*

4 Drei Son - nen sah ich am Him - mel stehn, hab

7 lang und fest - 3 sie an - ge - sehn Und

10 sie auch stan - den da so stier, als woll - ten sie - 3 nicht

13 veg von mir. (BV?) ach

16 mei - ne Son - nen seid 3 ihr nicht, schaut

p

an - dern doch ins An - ge - sicht! Ach,

②
④
⑤

neu - lich hatt' ich auch wohl drei: nun

sind hin - ab die be - sten zwei.

dim.
pp

Ging nur die dritt' erst Hin - ter - drein, im

p

Dun - keln wird - 3 mir woh - ler sein.

f

31

pp

bis II - *Der Leiermann*

Wilhelm Müller / Franz Schubert - n°XXIV extrait de *Winterreise* D911

Etwas langsam

8 *pp* *pp* *pp*

7 Drü-ben hin-term Dor-fe steht ein lie-er-mann,

12 und mit star-ren Fin-gern dreht er, was er kann,

16 bar-fuS auf dem Ei-se wankt er hin und her,

20 und sein klei-ner Tel-er bleibt ihm im-mer leer,

24 und sein klei-ner Tel-er bleibt ihm im-mer leer,

28 Kei-ner mag ihn hö-ren, kei-ner sieht ihn an,

33 und die Hun - de knur - ren um den al - ten Mann,

37 und er läSt es ge - hen al - les, wie es will,

41 dreht, und sei - ne Lie - er steht ihm nim - mer still,

45 dreht, und sei - ne Lie - er steht ihm nim - mer still.

49 Wun - der - lie - - cher Al - ter

54 soll ich mit dir - gehn? Willst zu mei - nen Lie - dern

57 dei - ne Lie - er drehn?

Bis I – Die Nebensonnen (Wilhelm Müller)

The Mock Suns

I saw three suns in the sky;
I gazed at them long and intently.
And they, too, stood there so fixedly,
as if unwilling to leave me.

Alas, you are not my suns!
Gaze into other people's faces!
Yes, not long ago I, too, had three suns;
now the two best have set.

If only the third would follow,
I should feel happier in the dark.

La parhélie

Je vis trois soleils dans le ciel,
Je les ai longuement et attentivement regardés;
Et eux aussi étaient là si immobiles,
Comme s'ils ne pouvaient se détacher de moi.

Ah, vous n'êtes pas mes soleils !
Regardez-en un autre dans les yeux !
Oui, récemment j'en avais aussi trois;
Maintenant les deux meilleurs sont tombés.

Que seulement le troisième m'abuse !
Et je serai mieux dans le noir.

Bis II - Der Leiermann (Wilhelm Müller)

The Hurdy-Gurdy Player

There, beyond the village,
stands a hurdy-gurdy player;
with numb fingers
he plays as best he can.

s Barefoot on the ice
he totters to and fro,
and his little plate
remains forever empty.

No one wants to listen,
no one looks at him,
and the dogs growl
around the old man.

And he lets everything go on
as it will;
he plays, and his hurdy-gurdy
never stops.

Strange old man,
shall I go with you ?
Will you turn your hurdy-gurdy
to my songs

Le joueur de vielle

Sur les hauteurs derrière le village
Il y a un joueur de vielle
Et de ses doigts transis
Il en tire ce qu'il peut.

Pieds nus sur la neige,
Il se balance d'un pied sur l'autre
Et sa petite sébile
Reste toujours vide.

Personne n'a envie de l'écouter,
Personne ne le regarde,
Et les chiens grognent
Autour du vieil homme.

Et il laisse aller,
Indifférent à tout
Il tourne la manivelle, et sa vielle
En ses mains n'est jamais muette.

Merveilleux vieil homme,
Devrais-je partir avec toi ?
Veux-tu pour mes chants
Tourner ta vielle ?

