

Violinsonate "Frühling"

1.

Albin Fries

Langsam ♩ = 70

16.10.-29.11.2007

Violine

Langsam ♩ = 70

Klavier

p

VI.

Kla.

Mäßig schnell ♩ = 110

VI.

Kla.

Mäßig schnell ♩ = 110

p

VI.

Kla.

mf

f

mf

[illegible]

Violin I (Vl.) and Piano (Kla.) score. The Violin I part features a melodic line with a forte (*f*) dynamic and a five-measure phrase marked with a '5'. The Piano part features a complex accompaniment with a mezzo-forte (*mf*) dynamic, including chords and arpeggiated figures.

41

Vl.

f

rit.

a tempo

mf *espress.*

a tempo

41

Kla.

f

mf

p

51 3

VI.

Kla.

f

55

VI.

Kla.

mf

p

59

VI.

Kla.

f = 112

mf

f

63

VI.

Kla.

cresc.

4
67

VI. $\text{♩} = 100$

Kla. $\text{♩} = 100$ *mf*

f *dim.*

70

VI. *rit.*

Kla. *rit.*

74

VI. $\text{♩} = 95$

Kla. $\text{♩} = 95$ *p* *espress.*

81

VI. *mf*

Kla. *p* *espress.*

87

VI. *mf*

Kla. *p*

5

93

VI. *p espress.*

Kla. *p* *mf* *p*

3

100

VI. $\text{♩} = 100$

Kla. $\text{♩} = 100$ *pp* *p espress.*

107

VI. *p*

Kla.

3

VI. 6 114

Kla. 114

This system contains measures 114 to 118. The Violin I part (VI.) is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It features a melodic line with a long slur spanning measures 114 and 115, and a trill in measure 118. The Piano part (Kla.) is in grand staff (treble and bass clefs) with a key signature of three flats. It features a continuous eighth-note accompaniment in the left hand and a more complex melodic line in the right hand, including a trill in measure 118.

VI. 119

Kla. 119

This system contains measures 119 to 124. The Violin I part (VI.) is in treble clef with a key signature of three sharps (F-sharp, C-sharp, G-sharp). It features a melodic line with a long slur spanning measures 119 and 120, and a trill in measure 124. The Piano part (Kla.) is in grand staff with a key signature of three sharps. It features a continuous eighth-note accompaniment in the left hand and a more complex melodic line in the right hand, including a trill in measure 124. Dynamics include *f* (forte) in measure 124 and *p* (piano) in measure 125.

VI. 125 $\text{♩} = 108$

Kla. 125 $\text{♩} = 108$

This system contains measures 125 to 129. The Violin I part (VI.) is in treble clef with a key signature of three sharps. It features a melodic line with a long slur spanning measures 125 and 126, and a trill in measure 129. The Piano part (Kla.) is in grand staff with a key signature of three sharps. It features a continuous eighth-note accompaniment in the left hand and a more complex melodic line in the right hand, including a trill in measure 129. Dynamics include *f* (forte) in measure 125 and *p* (piano) in measure 126.

VI. 130

Kla. 130

This system contains measures 130 to 134. The Violin I part (VI.) is in treble clef with a key signature of three sharps. It features a melodic line with a long slur spanning measures 130 and 131, and a trill in measure 134. The Piano part (Kla.) is in grand staff with a key signature of three sharps. It features a continuous eighth-note accompaniment in the left hand and a more complex melodic line in the right hand, including a trill in measure 134. Dynamics include *p* (piano) in measure 130, *espress.* (espressivo) in measure 131, and *mf* (mezzo-forte) in measure 132.

VI. 136 *mf* *p*

Kla. 136 *p* *p*

VI. 142 $\text{♩} = 130$ *f*

Kla. 142 $\text{♩} = 130$ *f*

VI. 147

Kla. 147

VI. 153 $\text{♩} = 124$ $\text{♩} = 120$

Kla. 153 $\text{♩} = 124$ $\text{♩} = 120$

8
158

VI.

Kla.

ff

163

VI.

Kla.

f

mf

f

169

VI.

Kla.

rit.

rit.

mf *espress.*

p

$\text{♩} = 110$

173

VI.

Kla.

mf

Violin I (Vl.) and Piano (Kla.) score, measures 178-186. The key signature is D major (two sharps). The Violin I part (top staff) features a melodic line with a long note in measure 178, followed by eighth and sixteenth notes, and a fermata over measures 185-186. The Piano part (bottom two staves) features a complex accompaniment with triplets and sixteenth notes, marked with a forte (*f*) dynamic.

Violin I (Vl.) and Piano (Kla.) score, measures 186-190. The key signature is three sharps (F#, C#, G#). The time signature changes from common time (C) to 3/4 at measure 188. The Violin I part features a melodic line with triplets and a long slur. The Piano part consists of a complex accompaniment with triplets, slurs, and a forte (f) dynamic marking starting at measure 188.

[illegible]

VI. 10
193

Kla. 193

f

VI. 195

Kla. 195

mf

VI. 197

Kla. 197

rit.

p espress.

p

$\text{♩} = 95$

VI. 202

Kla. 202

p

$\text{♩} = 85$

208 $\text{♩} = 102$ 11

VI. $\text{♩} = 102$ *p*

Kla. *p*

214 *espress.* *p*

VI.

Kla. *p*

220 *mf*

VI.

Kla. *f* *mf* *mf*

227 $\text{♩} = 95$ *mf molto espress.* *p*

VI.

Kla. *p*

12
234

VI.

p

5

234

Kla.

16.10.-6.11.2007

242

VI.

16.10.-6.11.2007

242

Kla.

p

2.

Albin Fries

Sehr langsam ♩ = 50

Violine

Klavier

Sehr langsam ♩ = 50*p**p*

VI.

Kla.

*mf**mf**rit.*

♩ = 60

VI.

Kla.

rit.

♩ = 60

*p**p**p espress.*

Kla.

VI. 22 $\text{♩} = 65$

Kla. 22 $\text{♩} = 65$

f

VI. 26 $\text{♩} = 52$

Kla. 26 $\text{♩} = 52$

mf

VI. 30 $\text{♩} = 60$

Kla. 30 $\text{♩} = 60^p$

cresc. *mf*

VI. 34 *f* *cresc.* *piu f*

Kla. 34 *f* *cresc.* *sf*

VI. 38 $\text{♩} = 52$ 3

Kla. 38 $\text{♩} = 52$ *f* *mf*

VI. 43 *rit.* $\text{♩} = 46$

Kla. 43 *mp* *rit.* $\text{♩} = 46$ *p* *pp* *pp* *p* *sf*

VI. 49 *< f* *mf* *p*

Kla. 49 *sf* *mp* *p*

VI. 53 $\text{♩} = 58$ $\text{♩} = 60$

Kla. 53 $\text{♩} = 58$ *mf* *f* $\text{♩} = 60$ *cresc.* *f*

4
56

VI.

Kla.

ff *f* *mf*

Measures 56-60. Violin I (VI.) and Piano (Kla.). Measure numbers 56 and 61 are indicated. Dynamics: *ff*, *f*, *mf*. Performance markings include a crescendo and decrescendo hairpin.

61

VI.

Kla.

p espress.

Measures 61-64. Violin I (VI.) and Piano (Kla.). Measure numbers 61 and 65 are indicated. Dynamics: *mf*, *p*. Performance marking: *p espress.*

65

VI.

Kla.

rit. *a tempo* *p* *espress.*

Measures 65-70. Violin I (VI.) and Piano (Kla.). Measure numbers 65 and 71 are indicated. Dynamics: *p*, *f*. Performance markings: *rit.*, *a tempo*, *espress.*

68

VI.

Kla.

mf *f*

Measures 68-72. Violin I (VI.) and Piano (Kla.). Measure numbers 68 and 73 are indicated. Dynamics: *mf*, *f*.

73

VI.

Kla.

Measures 73-77. Violin I (VI.) plays a melodic line starting with a triplet of eighth notes, followed by a half note, a quarter note, and a long slur covering measures 74-76. Piano (Kla.) provides harmonic support with chords and triplets in both hands.

78

VI.

Kla.

20.11.2007

Measures 78-82. Violin I (VI.) has a short melodic phrase in measure 78 followed by rests. Piano (Kla.) continues with complex rhythmic patterns including triplets and sixteenth notes. The date 20.11.2007 is written in the upper right.

3.

Albin Fries

Leicht bewegt ♩ = 135

Violine

Leicht bewegt ♩ = 135

p *sempre* *cantabile*

VI.

Kla.

3

VI.

Kla.

5

VI.

Kla.

7

pizz. *legato*

2
9

VI.

Kla.

arco

11

VI.

Kla.

13

VI.

Kla.

16

VI.

Kla.

VI. 18

Kla. 18

VI. 18

Kla. 18

VI. 20

Kla. 20

VI. 20

Kla. 20

VI. 22

Kla. 22

pizz.

VI. 22

Kla. 22

pizz.

VI. 24

Kla. 24

arco

VI. 24

Kla. 24

arco

4
28

VI.

Kla.

p

32

VI.

Kla.

mf

$\text{♩} = 140$

35

VI.

Kla.

f

38

VI.

Kla.

f

40

VI.

Kla.

f

40

42

VI.

Kla.

mf

p *espress.*

f *mf* *pp*

$\text{♩} = 135$

42

45

VI.

Kla.

45

47

VI.

Kla.

f *mf* *p* *espress.* *pp*

47

VI. 6
49

Kla. 49

VI. 6
49

Kla. 49

VI. 51

Kla. 51

passionato ♩ = 145

passionato *f* ♩ = 145

VI. 51

Kla. 51

passionato ♩ = 145

passionato *f* ♩ = 145

VI. 53

Kla. 53

VI. 53

Kla. 53

VI. 55

Kla. 55

VI. 55

Kla. 55

57

VI.

Kla.

f

57

f

59

VI.

Kla.

59

61

VI.

Kla.

61

63

VI.

Kla.

63

ff

8
66

VI.

Kla.

68

VI.

Kla.

mf

f

70

VI.

Kla.

mf dolce

72

VI.

Kla.

p

76 9

VI.

Kla.

78 140

VI.

Kla.

pp

82

VI.

Kla.

p

86

VI.

Kla.

10
90

VI.

Kla.

95

VI.

Kla.

rit.

$\text{♩} = 135$

p

97

VI.

Kla.

p cantabile

99

VI.

Kla.

VI. 101

Kla. 101

legato

Violin I (VI.) and Piano (Kla.) score for measures 101-102. The Violin I part features a melodic line with a long slur. The Piano part has a busy right hand with sixteenth-note patterns and a simple bass line. The word "legato" is written above the piano's right hand in measure 102.

VI. 103

pizz.

Kla. 103

Violin I (VI.) and Piano (Kla.) score for measures 103-104. The Violin I part features a melodic line with a "pizz." (pizzicato) marking in measure 103. The Piano part has a busy right hand with sixteenth-note patterns and a simple bass line.

VI. 105

arco

Kla. 105

Violin I (VI.) and Piano (Kla.) score for measures 105-106. The Violin I part features a melodic line with a long slur and an "arco" (arco) marking in measure 105. The Piano part has a busy right hand with sixteenth-note patterns and a simple bass line.

VI. 107

Kla. 107

Violin I (VI.) and Piano (Kla.) score for measures 107-108. The Violin I part features a melodic line with a long slur. The Piano part has a busy right hand with sixteenth-note patterns and a simple bass line.

VI. 12
109

Kla. 109

p.

This system contains measures 109 to 112. The Violin I part (VI.) begins with a melodic line starting on G4, moving up stepwise to D5, then down to B4, and finally to G4. The Piano part (Kla.) features a complex texture. The right hand plays a continuous eighth-note pattern, with triplets of eighth notes in measures 110 and 111. The left hand provides harmonic support with chords and single notes, including a half note G3 in measure 110 and a half note F3 in measure 111. A piano dynamic marking (*p.*) is present in measure 110.

VI. 111

Kla. 111

This system contains measures 111 to 114. The Violin I part (VI.) continues the melodic line from the previous system, moving from G4 to D5 and then to B4. The Piano part (Kla.) maintains the eighth-note pattern in the right hand. The left hand plays chords and single notes, including a half note G3 in measure 111 and a half note F3 in measure 112.

VI. 113

Kla. 113

This system contains measures 113 to 116. The Violin I part (VI.) continues the melodic line, moving from B4 to G4. The Piano part (Kla.) continues the eighth-note pattern in the right hand. The left hand plays chords and single notes, including a half note G3 in measure 113 and a half note F3 in measure 114.

VI. 115

Kla. 115

pizz.

This system contains measures 115 to 118. The Violin I part (VI.) continues the melodic line, moving from G4 to D5. The Piano part (Kla.) continues the eighth-note pattern in the right hand. The left hand plays chords and single notes, including a half note G3 in measure 115 and a half note F3 in measure 116. A pizzicato dynamic marking (*pizz.*) is present in measure 115.

VI. 117

Kla. 117

p *leggiero*

VI. 119

Kla. 119

arco *f*

f

sf

VI. 121

Kla. 121

sf

VI. 124

Kla. 124

ff

ff

sf

29.11.2007

Violine

Sonate für Violine und Klavier

1.

Albin Fries

Langsam ♩ = 70

16.10.-29.11.2007

p

8 **6** **2**

22 *p* *mf*

28 *f*

34 *mf* *f*

40 *f* *rit.* *a tempo* *mf espress.*

46 *f* = 112

54 *mf* *f*

60 *f*

69 $\text{♩} = 100$ *mf* *rit.* $\text{♩} = 95$ *p espress.*

76

83 *mf* 2 *mf*

90

97 *p espress.* $\text{♩} = 100$

105 4 *p* $\text{♩} = 108$

115

122 *f*

131 *p espress.* *mf*

138 $\text{♩} = 130$ *mf* *p* *f*

Detailed description: This musical score is for a single melodic line, likely for a violin or flute. It consists of ten staves of music, numbered 69 to 144. The key signature changes from D major (two sharps) to B-flat major (two flats) at measure 76, and back to D major at measure 131. The tempo is marked with quarter notes: 100 at measure 69, 95 at measure 76, 100 at measure 97, 108 at measure 122, and 130 at measure 138. The score includes various dynamic markings: *mf* (mezzo-forte), *p* (piano), *f* (forte), *espress.* (espressivo), and *rit.* (ritardando). There are numerous slurs, ties, and phrasing slurs throughout. Measure 83 features a double bar line with a '2' above it, indicating a repeat. Measure 105 has a '4' above it, indicating a four-measure rest. Measure 115 has a '3' below it, indicating a triplet. Measure 131 has a '3' below it, indicating a triplet. Measure 138 has a '3' below it, indicating a triplet. The notation includes eighth, sixteenth, and thirty-second notes, as well as rests and ties.

144

152 $\text{♩} = 124$ $\text{♩} = 120$

159 ff *rit.* f $\text{♩} = 110$

166 *mf espress.*

172 f

180 *mf*

185 f 5

193 f *mf* *rit.*

199 p *espress.* $\text{♩} = 95$

206 p $\text{♩} = 85$

Detailed description: This musical score is for a piano piece, spanning measures 144 to 206. It is written in treble clef with a key signature of one flat (B-flat). The time signature changes from 3/4 to 2/4 at measure 144, then to 3/4 at measure 152, and back to 2/4 at measure 166. The score features a variety of musical notations, including slurs, ties, and dynamic markings. The dynamics range from *p* (piano) to *ff* (fortissimo). The tempo markings are $\text{♩} = 124$, $\text{♩} = 120$, $\text{♩} = 110$, $\text{♩} = 95$, and $\text{♩} = 85$. The piece includes several trills, triplets, and a quintuplet. The notation is complex, with many slurs and ties indicating a highly melodic and expressive line.

211 $\text{♩} = 102$

p *espress.*

218 *mf*

227 $\text{♩} = 95$ *mf molto espress.* *p* 16.10.-6.1

235 *5*

244

The musical score is written on a single staff in G-flat major (three flats). It consists of five lines of music, each starting with a measure number. Line 1 (measures 211-217) begins with a triplet of eighth notes, followed by a half rest, then a quarter note, and continues with a series of eighth and quarter notes, some beamed together. A dynamic marking of *p* and the instruction *espress.* are present. Line 2 (measures 218-226) features a half rest, a quarter note, and then a series of eighth and quarter notes. A dynamic marking of *mf* is present. Line 3 (measures 227-234) starts with a triplet of eighth notes, followed by a half rest, then a quarter note, and continues with a series of eighth and quarter notes. A dynamic marking of *mf molto espress.* is present. Line 4 (measures 235-243) begins with a half rest, followed by a quarter note, and continues with a series of eighth and quarter notes. A dynamic marking of *p* is present. Line 5 (measure 244) consists of a single half note. The score concludes with a double bar line.

Violine

2.

Albin Fries

Sehr langsam ♩ = 50

4

p *mf*

10

4

p espress.

20

♩ = 65

f

♩ = 52

26

♩ = 60

mf *p* *cresc.*

32

mf *f* *cresc.* *piu f*

38

♩ = 52

f *mf* *mp*

45

rit. ♩ = 46

2

f *mf*

52

♩ = 58

p *mf* *f* *f*

57

ff *f* *mf* *p espress.*

65

rit. a tempo

p *espress.* *mf*

70

f

Violine

3.

Albin Fries

Leicht bewegt ♩ = 135

p cantabile

6 *pizz.* *arco*

11

16

20 *pizz.*

25 *arco*

30 ♩ = 140 *mf*

35 *f* 3

43 ♩ = 135 *mf*

47 *f* 3 *mf* 4

51 *passionato* ♩ = 145 *f*

55

58

61

64

67

71

76

81

86

92

98

103

f

ff

f

mf dolce

p

rit.

p cantabile

pizz.

arco

$\text{♩} = 140$

$\text{♩} = 135$

Detailed description: This is a musical score for a single melodic line, spanning measures 55 to 103. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into systems of five staves each. Measure numbers 55, 58, 61, 64, 67, 71, 76, 81, 86, 92, 98, and 103 are placed at the beginning of their respective staves. The notation includes various musical elements: eighth and sixteenth notes, triplets (indicated by a '3' and a bracket), slurs, and dynamic markings. Dynamics include *f* (forte), *ff* (fortissimo), *f* (forte), *mf dolce* (mezzo-forte dolce), *p* (piano), and *p cantabile* (piano cantabile). There are also performance instructions like *pizz.* (pizzicato) and *arco* (arco). A tempo change is indicated by $\text{♩} = 140$ at measure 81 and $\text{♩} = 135$ at measure 92. A *rit.* (ritardando) marking is placed above measure 92. The score ends with a double bar line at measure 103.

108

112

116

120

124

128

$\text{♩} = 150$

pizz.

arco

f

ff

29.11.2007

The musical score consists of six staves of music. The first staff (measures 108-111) begins with a slur over a series of eighth and quarter notes. The second staff (measures 112-115) features a complex rhythmic pattern with many beamed sixteenth notes, followed by a slur. The third staff (measures 116-119) includes a 'pizz.' (pizzicato) marking and a 'f' (forte) dynamic. The fourth staff (measures 120-123) is marked 'arco' and contains several triplet markings. The fifth staff (measures 124-127) includes a 'ff' (fortissimo) dynamic and more triplet markings. The sixth staff (measure 128) concludes the piece with a double bar line. The tempo is indicated as quarter note = 150. The date '29.11.2007' is written at the bottom right.

