

VARIATIONS CONCERTANTES

pn/gtr
W0043

Cranz
Freischütz

POUR LE

Pianoforte et Guitare

sur un Air favori

De l'Opera der Freischütz

— composées et dédiées —

à

Monsieur et Mademoiselle

FRÉDÉRIC ET AMÉLIE RUDOLPHUS

par

G. W. V. CRANZ.

HAMBOURG chez A. CRANZ.



GUITARRE .

INTRODUZIONE.

Allegro risoluto

1 *f* *cresc.* *p* *sfz* *f* *cresc.* *pp*

9 *sfz* *cresc.* *p* *D* *sfz* *cresc.*

16 *p* *cres* *p* un poco piu lento *a tempo*

26 *p* Thema. Andante grazioso.

35 *p*

43 *mf* Moderato. I

48 *f* II

52 *mf*

57 *Allegro assai.*
 VAR: 2.

70 *Allegro.*
 VAR: 3.

75

79

83 VAR: 4.) VAR: 5. *Allegro.*
 Tacet.

101

107

111 Più Allegro.

VAR: 6

H Saite

119

H Saite

128 Andante con Espressione.

VAR: 7

p cresc cresc

137 Vivace assai.

VAR: 8

f

143

f

151-8

f ff Fine

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INTRODUZIONE.

Allegro risoluto

9 dolce e con espressione . cresc: sfz cresc: pp

16 p un poco piu lento a tempo cresc: D

26 Thema. Andante grazioso.

35 p

43 Moderato.

48 II mf

52 mf

57 Allegro assai.

VAR: 2. f m

2
Allegro. GUITARRE.

VAR: 3. 70

75

79

83 VAR: 4.) VAR: 5. 97 Allegro. Tacet. f

101 I II

107

111 Più Allegro. H Saite

119 H Saite

128 Andante con Espressione. I II cresc

137 Vivace assai. cresc

143

151-8

Fine

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INTRODUZIONE.

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The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of six systems of two staves each. The first system (measures 1-5) begins with a forte (*f*) dynamic and a triplet of eighth notes. The second system (measures 6-11) continues with a crescendo (*cresc.*) and a fortissimo (*ff*) dynamic. The third system (measures 12-17) features a fortissimo piano (*pp*) dynamic and a *dol.* (dolce) marking. The fourth system (measures 18-25) includes a tempo change to *un poco più lento, a tempo* and a fortissimo piano (*pp*) dynamic. The fifth system (measures 26-33) is the beginning of the *Thema. Andantegrazioso.* section, marked with a fortissimo piano (*pp*) dynamic. The sixth system (measures 34-38) concludes with a crescendo (*cresc.*) and a fortissimo piano (*pp*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

Moderato.

VAR: I.

43

Sempre *pp*.

f pp

I II

50

VAR: 2.

Allegro assai.

8va. loco.

8va. loco. I

57

f

8va. loco. II [62

8va. loco

62

mf

8va. loco.

8va. loco.

65

f

VAR: 3. *Allegro.* [75] 4

VAR: 4. *Andante e sempre legato.* dolce

5

VAR: 5.

Allegro.

97

103

VAR: 6.

Più Allegro.

111

115

119

124

Andante con
Espressione

VAR:7.

128

Musical notation for measures 128-133. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It contains a melodic line with various ornaments and dynamics. The lower staff is in bass clef with the same key signature and time signature, featuring a complex accompaniment with many sixteenth notes. A first ending bracket labeled 'I' spans measures 130-133.

133

Musical notation for measures 133-137. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a common time signature. It contains a melodic line with various ornaments and dynamics. The lower staff is in bass clef with the same key signature and time signature, featuring a complex accompaniment with many sixteenth notes. A second ending bracket labeled 'II' spans measures 133-137. Dynamics include *mf*, *cresc*, *poco*, and *a poco*.

137

Vivace assai.

Musical notation for measures 137-142. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a common time signature. It contains a melodic line with various ornaments and dynamics. The lower staff is in bass clef with the same key signature and time signature, featuring a complex accompaniment with many sixteenth notes. A first ending bracket labeled 'I' spans measures 140-142. Dynamics include *mf* and *v.8*.

142

Musical notation for measures 142-147. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a common time signature. It contains a melodic line with various ornaments and dynamics. The lower staff is in bass clef with the same key signature and time signature, featuring a complex accompaniment with many sixteenth notes. A second ending bracket labeled 'II' spans measures 145-147. Dynamics include *cresc*.

[147

Musical notation for measures 147-154-8. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a common time signature. It contains a melodic line with various ornaments and dynamics. The lower staff is in bass clef with the same key signature and time signature, featuring a complex accompaniment with many sixteenth notes. Dynamics include *pp* and *cresc*.

154-8

Musical notation for measures 154-8. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a common time signature. It contains a melodic line with various ornaments and dynamics. The lower staff is in bass clef with the same key signature and time signature, featuring a complex accompaniment with many sixteenth notes. Dynamics include *f*. The piece concludes with a double bar line and the word 'Fine'.

MUSIC FOR GUITAR AND PIANO
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W0043 CRANZ, G. W. V.: *Variations Concertantes sur un Air favorit de l'Opera der Freischütz* (Weber). Publ: Cranz. 8 pages (3 gtr, 5 pn). ID=Cranz.Freischütz. The 3-page guitar part is a new paste-up made from the over-crowded 2-page original. Both the piano and guitar parts are long format.

CORRECTIONS: (bt=beat; c¹=notated middle C.)

Corrections to the guitar part were made only on the 3-page version. See the 2-page version for the uncorrected measure.

Gtr36 bt3: 4th note, e², added to what is presumably a written-out turn. See gtr122.

Gtr131 bt3-4: A chords were E7 chords as on bt2.

Gtr134 bt3-4: B7 chords were E chords as on bt2. The 2-page version shows the unchanged measures 131 and 134. Note that the guitar part of Variation 7 in its original form conforms to the established harmonic pattern.

Pn21 bt2 treble: natural added to d².

Pn31,37,38 bt1 bass: whole notes have been shifted left drastically.

Pn93 bt3 treble: courtesy # added to d².

Pn117 bt4 treble: g¹ was f¹.

COMMENTS:

Gtr148 bt4: grace note probably connects to main note via a glissando.

In most sections the repeat is not properly notated. Generally, it is to the first *full* measure of the section. Corrections weren't made since the intended route is not hard to see.

You may want to extend the short 1st ending brackets to the beginning of the measure, for example in gtr101,115,132.

Der Freischütz, by Karl Maria von Weber, had its première in Berlin on 18 June 1821.

DEFINITIONS:

Air = song; aria; tune.

Assai = very.

Con espressione = with expression.

D = Daumen (German) = thumb. Depress string with left hand thumb. (See gtr13.)

Dolce = sweetly.

H Saite (German) = B string. (See gtr113.)

Grazioso = gracefully.

Piu = more.

Poco a poco = little by little.

Risoluto = resolutely.

Sempre = always.

sfz = sforzando = forced, accented.

Un poco piu = a little more.

Vivace = lively.

LIBRARY OF CONGRESS CALL NUMBER: M277.C (in box labeled "M277 Carulli-").

THANKS: The publisher is indebted to pianist Elmer Booze for his proofreading help.

This "performance facsimile", with restoration, corrections, measure numbers, and other aids to ready performance, was created by Donald Sauter (1997) and is offered freely to the world.