

# Hypnotherapy

Raul Kottler

$\text{♩} = 115$

Piano

Bass

5

Pno.

Bass

9

Pno.

Bass

13

Pno.

Bass

Pno. 17 *p*

The piano part for measures 17-21 features a melodic line in the right hand. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. A slur covers measures 18 and 19, containing eighth notes D5, E5, F#5, G5, A5, and B5. Measure 20 has a whole rest. Measure 21 begins with a quarter rest, followed by eighth notes G4, F#4, E4, and D4.

Bass 17

The bass part for measures 17-21 consists of a steady eighth-note accompaniment in the left hand. The notes are G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, and C5.

Pno. 22 *mf*

The piano part for measures 22-25 continues the melodic line. It starts with a treble clef and a key signature of one flat (Bb). The melody includes quarter notes G4, F#4, E4, and D4, followed by a slur over eighth notes C4, B3, A3, G3, F#3, E3, D3, and C3. Measure 24 features a complex rhythmic pattern with sixteenth notes. Measure 25 ends with a quarter note G3.

Bass 22

The bass part for measures 22-25 continues the eighth-note accompaniment. The notes are G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, and C5.

Pno. 26

The piano part for measures 26-30 continues the melodic line. It starts with a treble clef and a key signature of one flat (Bb). The melody includes quarter notes G4, F#4, E4, and D4, followed by a slur over eighth notes C4, B3, A3, G3, F#3, E3, D3, and C3. Measure 29 features a complex rhythmic pattern with sixteenth notes. Measure 30 ends with a quarter note G3.

Bass 26

The bass part for measures 26-30 continues the eighth-note accompaniment. The notes are G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, and C5.

Pno. 31 *p* *f* *mf*

The piano part for measures 31-34 continues the melodic line. It starts with a treble clef and a key signature of one flat (Bb). The melody includes quarter notes G4, F#4, E4, and D4, followed by a slur over eighth notes C4, B3, A3, G3, F#3, E3, D3, and C3. Measure 33 features a complex rhythmic pattern with sixteenth notes. Measure 34 ends with a quarter note G3.

Bass 31

The bass part for measures 31-34 continues the eighth-note accompaniment. The notes are G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, and C5.

Pno. 35

The piano part for measures 35-38 continues the melodic line. It starts with a treble clef and a key signature of one flat (Bb). The melody includes quarter notes G4, F#4, E4, and D4, followed by a slur over eighth notes C4, B3, A3, G3, F#3, E3, D3, and C3. Measure 37 features a complex rhythmic pattern with sixteenth notes. Measure 38 ends with a quarter note G3.

Bass 35

The bass part for measures 35-38 continues the eighth-note accompaniment. The notes are G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, and C5.

Pno. 38 *mf*

The piano part for measures 38-41 features a complex, flowing melody in the right hand. It begins with a series of eighth notes, followed by a more intricate pattern of sixteenth and thirty-second notes. The dynamics are marked *mf* (mezzo-forte).

Bass 38

The bass part for measures 38-41 consists of a steady, rhythmic accompaniment of quarter notes in the left hand, providing a solid harmonic foundation.

Pno. 42

The piano part for measures 42-44 continues the melodic development with various rhythmic patterns, including eighth and sixteenth notes. The dynamics remain consistent with the previous section.

Bass 42

The bass part for measures 42-44 maintains the steady quarter-note accompaniment, with some changes in pitch to support the piano's melody.

Pno. 45

The piano part for measures 45-48 shows further melodic evolution, with some notes marked with accents (>) and slurs. The dynamics are still *mf*.

Bass 45

The bass part for measures 45-48 continues the steady accompaniment, with some notes marked with slurs to indicate phrasing.

Pno. 49

The piano part for measures 49-52 features a more rhythmic and melodic passage, with some notes marked with slurs and accents. The dynamics are still *mf*.

Bass 49

The bass part for measures 49-52 continues the steady accompaniment, with some notes marked with slurs.

Pno. 53 *mp*

The piano part for measures 53-56 features a more complex and rhythmic melody, with some notes marked with slurs and accents. The dynamics are marked *mp* (mezzo-piano).

Bass 53

The bass part for measures 53-56 continues the steady accompaniment, with some notes marked with slurs.

4

# Hypnotherapy

57

Pno.

Measures 57-61 of the piano part. Measure 57 starts with a piano dynamic marking (>). The melody consists of eighth and quarter notes, ending with a quarter rest in measure 61.

57

Bass

Measures 57-61 of the bass part. The bass line consists of quarter notes, primarily in the lower register.

62

Pno.

Measures 62-67 of the piano part. Measure 62 starts with a mezzo-forte dynamic marking (*mf*). The melody features eighth and quarter notes, ending with a quarter rest in measure 67.

62

Bass

Measures 62-67 of the bass part. The bass line consists of quarter notes, primarily in the lower register.

68

Pno.

Measures 68-72 of the piano part. The melody includes eighth and quarter notes, ending with a quarter rest in measure 72.

68

Bass

Measures 68-72 of the bass part. The bass line consists of quarter notes, primarily in the lower register.

73

Pno.

Measures 73-77 of the piano part. Measure 73 starts with a whole rest. The melody consists of quarter notes, ending with a whole note in measure 77.

73

Bass

Measures 73-77 of the bass part. The bass line consists of quarter notes, primarily in the lower register.

78

Pno.

Measures 78-82 of the piano part. Measures 78 and 79 start with whole rests. The melody consists of quarter notes, ending with a quarter rest in measure 82.

78

Bass

Measures 78-82 of the bass part. The bass line consists of quarter notes, primarily in the lower register.

82  
Pno. 

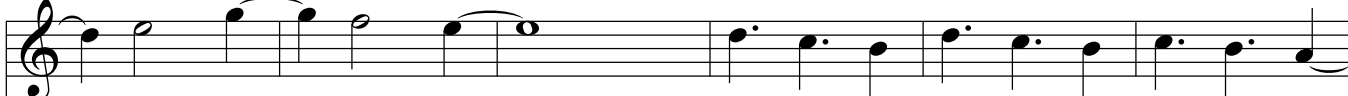
82  
Bass 

85  
Pno. 

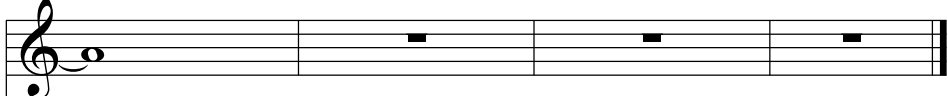
85  
Bass 

90  
Pno. 

90  
Bass 

94  
Pno. 

94  
Bass 

100  
Pno. 

100  
Bass 

*p*