

VIOLINKONZERT

Solo-Violine

I

Alban Berg

Introduktion (10 Takte)
Andante ♩ = 56

1 *pp* *p* **5**

mp *f* **10** un poco rit molto riten
dim, aber deutlich kadenzieren

a tempo **15** *pp, ma espr* rall

20 *morendo* *pp* **25**

30 *delicato* *p* *espr* *poco f* **35**

rall a tempo, un poco grazioso
flautando **40** *f* *mp* *poco*

poco rit a tempo (grazioso) **45** *mp (flautando)* *poco*

un poco più animato
(H) (gewöhnlich) **50** *poco f*

55

poco allarg a tempo (grazioso)

1

mp (Echo)

N

poco rit a tempo

N ma molto f

60

loco

poco accel

loco

poco f

un poco più mosso

poco f

cresc

65

poco f

cresc

poco f

cresc

70

poco f

cresc

sempre f

cresc

6 6 6 6 *calmando*

75 *e rit* *molto più tranquillo* *(Zeit lassen! 8 - - -)*
nuendo *p*

80 *pp delicato* *calando*

ossia *6*

(molto) **) Tempo I (♩ = ca 56)*
85 *(H)*

90

95 *Hauptstimme durchlassen!*
N (Holz) *(Br)* *(Holz)* *(Vic)*

Allegretto

(Bbk1) *(= 112) (scherzando)*
105
 1

*) Die neuen Achtel entsprechen also beiläufig den letzten Sechzehnteln des vorhergegangenen „Calandos“

p scherzando

110 *mf* *wienerisch* *f*

poco f **115** *(rustico)*

poco allarg - - e - - dimin - a tempo (ma tranquillo)

f *dolciss* *molto espr* *p*

120 *Zeit lassen*

(p) **125** *a tempo (tranquillo)* *un poco animando*

a tempo I *(wienerisch)*

130 Rubato - - - - - Tempo I

135 poco a poco accel - 3 - - -

Subito un poco energico - (ritmico - a tempo)
(Quasi Trio I)

140

145

poco - a - poco - cal - - - -

150 (quasi a tempo)

man - - - - - do - - - - - Meno mosso (Trio II)

155

Liberamente

ritornare al tempo

160 *espr* *p* *scherzando* *pp* *dolciss flautando*

über die vier Saiten

di nuovo un poco energico (Trio I)

N *gewöhnlich* *mf* (Tuba durchlassen!)

170 *f*

poco a poco calmando

dimin *poco*

N Quasi Tempo I

175 *mp* (*espr*) *dimin*

(scherzando) (immer vier- oder zweitaktig, wie ein Walzer)

180

mf Holz durchlassen

190

f *ff* *p* (Echo - - -)

poco rit

195

p *Flag* *gewöhnlich* *mf*

un poco allarg *a tempo*

200 (*tranquillo, ma poco - a -*
p dolce cresc e poco a

poco - più - energico *a tempo (tranquillo - poco - a - poco - più -*

205 *di nuovo p e poco*

energico *a tempo (scherzando)*

(Zweitaktig)

210 *mp (scherzando) quasi a tempo*

poco f *f dimin (allmählich Hornmelodie durchlassen)*

215 *poco a poco sempre - più - - come*

una pastorale *Dasselbe zur Trompetenmelodie*

sogenannter „Überschlag“ zur Hornmelodie

220 225

poco *a - - - poco*

230 *ppp Flag* *pgewöhnlich* *mf* *schierzando*

ani *man*

235 *ff* *cresc*

do *a tempo, ma quasi Stretta*

240 245 (*Vlc fortsetzend*)

ff *molto*

250 255 *ff* *fp* *molto* *poco* *mf*

II

Allegro ♩ = 69, *ma sempre rubato, frei wie eine Kadenz*

1 **f** *(ff)* 3 3 3

5 Rubato

martel 3 5 6 7

a tempo

7 **f** *viel Bogen* **ff**

10

sempre ff

ossia

15 Bläser durchlassen!

f 3 3 3 6 6 6 etc

6 6 6 6
ff

8 20
sempre ff

loco 25
f p e cresc

3 3 3 3 3 3 3 3
dim

a tempo poco
p meno p mp mf

30 poco
f più rit

molto f

35 Pesante, ma quasi a tempo
mp f

più pesante 40

riten - - - largo (breit) Ganz frei (liberamente) a tempo, ma meno
 poco col legno H H gewöhnlich
 ff morendo mf p poco marc sfp

45 ritmico

dolce p poco marc sfz dolce p poco marc sfp
 tranquillo, ma non strascinare (ruhig, aber nicht schleppen)

50

dolciss sempre p sf molto espr e dolente - p
 poco scherzando

55

mf a tempo frei (liberamente) poco col legno
 (poco ritmico) espr

60

(poco ritmico) Calmando tranquillo
 f string dim - - p
 V V
 sul D sul A sul E

accel

a tempo (rubato)

(+ pizz mit der I H)

f 6 meno f

65

rit - - - tranquillo (aber nicht schleppen)
 molto espr

p
 ossia pizz I H

70

sempre espr sul A sul D p pizz I H poco animando
 (arco)

stringendo

f *ff* *Ais*

brillant *dim.* *calmando.*

tranquillo (ma non strascinare) *cresc* *80*

sul E *p espr* *sempre espr*

ossia *p espr* *cresc* *sempre espr*

85 *dim*

pizz l Hand *90* *p quasi arpegg*

pizz *arco* *pizz*

poco scherzando *mf* *dim* *p* *Flag*

Tempo I (Allegro rubato) *100* *ff*

Poco pesante e sempre ritmico *105* *pizz arco* *pizz arco*

(viel Bogen) *ff* *poco f* *gliss* *wie vorher* *gliss* *gliss*

pizz arco pizz arco *ff* 8 *loco*

110

1 *begleitend* 3 3
p (mf) e poco a poco cresc

115

f *ossia*

sempre f 3 3 *ossia*

120

molto rubato

6 6 6 (sehr frei) 6

(c) ff

125 Höhepunkt (des „Allegros“) a tempo, ma molto pesante

tr Flag po -

fff espr fff marc

co - - - a - - - poco - - -

(viel Bogen) sul G

ff espr ff marc molto f espr

cal - - - man - - - do -

130

sul D-A H f espr H mf

molto f sul G marc f sul D marc mf sul D marc (mit Br) mp espr

Adagio

135

CH*) [Es ist ge - nug! Herr, wenn es Dir ge -

p mp, ma deciso doloroso

140

poco rall - Poco più mosso, ma religioso

fällt, so span - ne mich doch aus!]

sul G mp dolce

2 2

145

*) CH bedeutet: Choralmelodie („Es ist genug! so nimm, Herr, meinen Geist.“ aus der Kantate: „O Ewigkeit, du Donnerwort“ von J. S. Bach)

A tempo
 [Ich fah-re si-cher hin mit Frie-den,] **poco rall** **150** **di nuovo poco più a tempo** [Es ist ge-nug.] **di nuo-vo po-**
sul G **2** **MOSSO** *sul G* **mf molto espr e amoroso**

poco f risoluto **155**
co più mosso a tempo, ma molto rubato **rall** **A tempo**
(Echo) **p** **7** **morendo** **misterioso** **nimmt Dpf**
dolce espr **più p (non vibr)** **1**

160 **rall** **A tempo** **165**
mit Dpf **pp** **ma molto espr e cantabile** **cresc**

170 *) **p** **sempre cantabile**
(mf) **cresc** **mf** **3** **3** **cresc**

175 **(molto largo (breit) e di nuovo**
CH **(amoroso)** **mf** **3** **molto f e espr**

a tempo [Adagio] **sempre cantabile** **180** **(dolente - -)**
p **cresc** **mp** **cresc** **3** **3** **3**

185 **f (appassionato)** **loco** **3** **9**
Höhepunkt (des „Adagios“) **ff** **dimin**

*) Von hier an übernimmt - auch dem Publikum hör- und sichtbar zum Bewußtsein kommend - der Solist die Führung über die Violinen und Bratschen, die sich ihm also in ihrem gemeinsamen Part (die 1. VI bei 170, 173, 175 und 178, die 2. VI. bei 184, die Bratschen bei 186) nach und nach anzuschließen und auch vortragsmäßig genau anzupassen haben! Bei 188 (Br), 189 (2. VI) und 192-96 (1. VI) erfolgt dann ebenso ostentativ die Lostrennung von diesem Kollektiv.
 U. E. 10903a

poco (ohne Br) (ohne 2.VI nur mit der 1.VI) *a* *po-*

co *cal* *man* *mf (cantabile)*
(nur mit den halben 1.VI)

do *195* *mit 4 ersten VI, mit 3,* *mit 2,* *mit einer 1.VI* *Solo*
più p *dimin* *p*

Molto tranquillo *200* *4 taktig* *205* *Kl durchlassen!*
pp, dolcissimo *flautando* *ppp*

ancora più tranquillo *210* *Flag-* *rall*
pp *(Viol durchlassen)* *(pp)*

CODA *quasi a tempo I* *215* *cantabile* *sul G* *mp*
morendo *(m D)* *p*

220 *mf* *poco cresc* *(sempre cantabile)* *rall*

-frei (libero) - *Molto adagio* *CH* *Dpf ab!*
ossia *p, ma molto espr e* *più p* *morendo*

225 *o D N* *1* *p* *3* *pp* *poco*

VIOLINKONZERT

I

Alban Berg

Violine **Andante** (♩ = 56)

Introduktion (10 Takte)

Piano (Kl Hfe) *pp* *poco cresc*

(Bßkl)

un poco rit - - - - *molto riten* - - -

f *dimin, aber deutlich kadenzieren*

mf *dimin* *mp*

10

2/4

a tempo

pp, ma espr

(Br Fag)

2
4

pp

15

(Hr)

dolce

m.d.

p

(KBB Solo)

p espr

rall

morendo

20

Hr, ma molto espr

(Bkl)

a tempo

pp

25

(Sax)

pp dolce

(Vle)

p espr

delicato
p
m.s. (Fl)
p delicato
pp
pp dolciss
(Vlc Fag)
30 (KI)

espr
poco f
3
poco cresc
espr (KBB Solo)
N poco f (KFag)
35

rall - - , a tempo, un poco grazioso

flautando
f
mp
poco
poco f
(Fag)
p
(KI)
(Hfe)
40

poco rit - - - a tempo (grazioso)

mp (flautando)

N(OB, Ggn pizz)

N(OB)

p

3

7

3

un poco più animato

(H) (gewöhnlich)

poco

poco f

45

N(Pos)

poco cresc

pp schattenhaft

(Hr.)

fp

3

7

3

(Fl, Ggn pizz)

m.d.

m.s.

50

H(Ggn)

f

poco f

N

(Fag) poco cresc

poco allarg - -, a tempo (*grazioso*)

mp (Echo)

p, (Holzbl)

mp

cresc.

f H(Str) 3

3

3

55

poco rit - - - -, a tempo

N, ma molto f

(Holzbl)

mf

mp

N (Hrnp) *mf* 3

f 3

(Vie)

(Str) 3

60

poco accel - - - -

loco

poco cresc

3

3

3

6

60

- - un poco più mosso

Musical score for measures 61-65. The top staff features a melodic line with sixteenth-note runs, marked *poco f* and *cresc*. The middle staff is for Horn (Hr), marked *mf espr* and *poco cresc*. The bottom staff includes parts for Violin (Vlc) and Horn (Hfe), marked *mp*. A box containing the number 65 is located above the middle staff.

Musical score for measures 66-70. The top staff continues the melodic line with sixteenth-note runs, marked *poco f* and *cresc*. The middle staff features a melodic line with sixteenth-note runs, marked *mp*. The bottom staff includes parts for Horn (Ggn) and Horn (Hfe), marked *mp*. A box containing the number 70 is located above the middle staff.

Musical score for measures 71-75. The top staff features a melodic line with sixteenth-note runs, marked *f*. The middle staff is for Horn (Trp), marked *f*. The bottom staff includes parts for Horn (Ggn) and Horn (Hfe), marked *mp*. A box containing the number 70 is located above the middle staff.

6 6 6

sempref *cresc* 6

N
(Kl)
p

m.s.

6 6 6 6

calmando

ff *dimi.*

(Trp)

poco f

(Pos) (*pp*)

e rit - - - - - *molto più tranquillo*

nuendo *p*

75

(Br) *pp*

H p delicato

(Pos) (Vic Solo)

pp *Zeit lassen*

(Zeit lassen! 8 - - - -)

pp delicato

Zeit lassen (Gge)

(KBB Solo) mo'to tranquillo

calando - - - -

ossia

6

poco f

dim

80

Zeit lassen

mf

dimin

7

5

3

(Vle)

(molto) - - - - *) Tempo I (♩ = ca 56)

(H)

p molto espr

(Holzbl)

pp

3

85

*) Die neuen Achtel entsprechen also beiläufig den letzten Sechzehnteln des vorhergegangenen „Calandos“
U. E. 10903

Allegretto

= ♩ (= 112) (scherzando)

H
p scherzando

H_(Kl)

105

6/8 mp
(pizz)

H
mf

H^(Ob)
mf

(Vlc)

H
wienerisch
f

110

H wienerisch
f

(Str) f

(Hr)

(Fag)
p
mf

(rustico)
pocof
mf
espr.
mf
(Str)
pocof

poco allarg
(f)
115
p
mf (Fag)
Kl

e - - dimin - - - a tempo (ma tranquillo)
dolciss
molto espr
p
(Vic) espr. pocof
(Gge)
(Kl)
p dolce, begleiten accompagnare
(BBkl)

Zett lassen

ossia

120

ossia

poco

a tempo (tranquillo)

(p)

ossia

p

ossia

un poco animando

a tempo I

125

9(Kl)

p

H(wienerisch)
(Fl Ob)

(Vlc)

H (wienerisch) *p* *mp*

H (F1 Ob) *mp*

m. d. (Vlc)

This system contains three staves. The top staff is for Horn (H) in a 'wienerisch' style, starting with a piano (*p*) dynamic and moving to mezzo-piano (*mp*). The middle staff is for Flute 1 (F1 Ob) in mezzo-piano (*mp*). The bottom staff is for Violin (Vlc) in mezzo-dolce (*m. d.*).

H *mf* *H* (h) *f* *Rubato* *ff rustico*

This system contains two staves. The top staff is for Horn (H) with dynamics *mf*, *f*, and *ff rustico*, including a *Rubato* section. The bottom staff is for Horn (H) in the natural register (*H* (h)) with dynamics *f* and *ff rustico*.

130 *cresc* *mf* *cresc* *f* (Str pizz) (keck) (K1) (BBk1)

This system contains two staves. The top staff is for Horn (H) with dynamics *cresc*, *mf*, and *f*. The bottom staff is for strings with dynamics *cresc* and *f*, including performance instructions: (Str pizz), (keck), (K1), and (BBk1). A box containing the number 130 is positioned above the staff.

f *mf* *p* *morendo* *pp non espr*

H (Hr) *mf* (Vlc)

Tempo I

This system contains two staves. The top staff is for Horn (H) with dynamics *f*, *mf*, *p*, *morendo*, and *pp non espr*. The bottom staff is for Horn (Hr) in mezzo-forte (*mf*) and Violin (Vlc). The tempo marking *Tempo I* is centered above the staves.

H espr - - - - - *poco a poco*

p - - - - - *cresc*

N

dimin - - - - - *p*

135

- - - - - *accel* - - - - - *Subito un poco energico*
(Quasi Trio I)

f - - - - - *fp* - - - - - *fp*

H
(Str)

f - - - - - *fp*
N (energico)

cresc - - - - - *f* (Fag)

(quasi Doppelgriff)

f

3

3

3

3

fp - - - - - *fp*

f

3

3

3

3

(ritmico - - - - - a tempo)

140

(Str) *mp*(Ggn) *f* (Blech) (BBkl) *poco f*

145

(Schlagwerk *cresc*) (Fag) *p* (KI) (Pke *cresc*)

f *ff* (Ggn)

mf *cresc* *ff* (Blech) *ritnico*

m. d. (Fag, Str pizz)

loco *poco* - - - *a* - - - *poco*

p *f* *mf*

(KBB, Vlc)

- - - *cal* - - - *(quasi a tempo)*

150 *p* *mf* *f* (Hr)

(Fag Vlc)

man - - - - -

do - - - - -

Musical score for the first system. It includes a vocal line with lyrics "man" and "do", and piano accompaniment. The piano part features a triplet of eighth notes. Dynamics include *mf*, *espr. (f)*, *p*, and *più p*. Instrumentation includes Horn (Hr).

Meno mosso (Trio II)

Musical score for the second system, starting at measure 155. It includes piano accompaniment for strings (Str) and flutes (Fl). Dynamics include *p* and *p*. The section is marked *Meno mosso (Trio II)*.

Musical score for the third system, starting at measure 160. It includes parts for Trumpet (Trp), Flute (Fl), Horn (Hr), and strings (Str). Dynamics include *espr*, *N poco espr*, and *p espr*. The section is marked *Meno mosso (Trio II)*.

Liberamente

ritornare al tempo

über die vier Saiten

pp *dolciss flautando*

pp *poco espr*

loco

pp *poco espr*

165

pp *poco espr*

(Ob) (Kl)

di nuovo un poco energico (Trio I)

espr. *gewöhnlich*

mf (Tuba durchlassen!)

(Sax Kl) (Hfe)

mp *poco f e espr*

(KBTub)

(Holzbl)

(Pos)

poco a poco calmando - - -

f *dimin.* *a*

170

(Ggn) *f* *mf*

(Fag) *poco f* *f*

Quasi Tempo I.

poco *mp (espr.)*

mp *mf*

(pizz)

Musical score for measures 175-178. The top staff is a single melodic line with a *dimin* marking. The bottom two staves are piano accompaniment, with a *dimin* marking in the left hand and a *più p* marking in the right hand. A box containing the number 175 is placed above the piano part. The key signature has one flat, and the time signature is 3/8.

(scherzando)
(immer vier- oder zweitaktig, wie ein Walzer)

Musical score for measures 180-184. The top staff is for Horn (H) and Flute (Fl) or Saxophone (Sax), with a *pp ma espr* marking. The bottom two staves are piano accompaniment, with a *cresc.* marking in the right hand. A box containing the number 180 is placed above the piano part. The key signature has one flat, and the time signature is 3/8.

Musical score for measures 185-188. The top staff is for Horn (H) and Flute (Fl) or Saxophone (Sax), with a *mf* marking and the instruction *Holz durchlassen*. The bottom two staves are piano accompaniment, with a *bis mf mp* marking. A box containing the number 185 is placed above the piano part. The key signature has one flat, and the time signature is 3/8.

Musical score for the first system. The vocal line (top staff) begins with a forte (*f*) dynamic and concludes with a fortissimo (*ff*) dynamic. The piano accompaniment (middle and bottom staves) features a *cresc* (crescendo) marking and dynamic markings of *f* and *ff*. Instrumentation includes strings (*Str*), horn (*H*), violin (*Vlc*), and bass tuba (*BßTub*).

poco rit - - - a tempo (*rustico*)

Musical score for the second system. The vocal line (top staff) includes a *poco rit* (ritardando) section followed by *a tempo (rustico)*. Dynamics include *p* (Echo), *p*, and *pp*. Instrumentation includes horn (*H*), guitar (*Ggn*), brass (*Br*), and strings (*Str*).

190

Musical score for the third system. The vocal line (top staff) includes a *gewöhnlich* (normal) section followed by *un poco al-*. Dynamics include *mf* and *mf*. Instrumentation includes horn (*H*), keyboard (*Kl*), and bassoon (*Fag*).

195

larg - - - - *a tempo*
tranquillo, ma poco a poco

p dolce *cresc* - - e *poco*

200 (Fl)

pp *espr* (Trp) *p* (Pos) *poco cresc*

(B♭Tub)

- *più* - - *energico* - - *a tempo* (*tranquillo, ma* - -

a poco più - - *energico* *f* *di nuovo* *p e poco* - - *a* - -

(Blech) *p* (Kl) *mf*

- *poco* *a poco più* - - *energico* - -)

poco - - *più* - - *energico* *f* - - ;

205 *poco cresc.* *mf*

a tempo (scherzando)

(zweitaktig)

mp (scherzando) quasi a tempo *mf* *poco f*

210

(Sax) *poco cresc* *mf* *poco f*

N(Br) N(Ggn Br)

espr

poco a poco sempre più - - - come una
(wieder viertaktig)

f dimin (allmählich Hornmelodie durchlassen)

215

(Sax) *f* *dimin* *cresc.* *p*

p (Hr) *p*

(Str Hfe)

pastorale

N sogenannter „Überschlag“ zur Hornmelodie - - - Dasselbe zur Trompetenmelodie

p *pp*

220

(KI) *mp dolciss* *mp* *p*

H (Trp) *pastorale*

*) Diese hier unmerklich einsetzende Kärntner Volksweise immer mehr hervortreten

Flag - - - - -

ppp

225

(Trp)

p (Bkl)

Echo-
ton

(Hfe)

poco - - - - - a - - - - - poco

Flag - - - - - gewöhnlich - - - - - scherzando

p

mf

230

(H)

(H)

H(Ggn) (Vlc)

poco f

mf

230

(Holzbl)

(H)

- - - - - ani - - - - - man - - - - -

f

(Holzbl) (pizz)

mp

235

do

cresc. *ff*

N (Ob Ggn)

mp e cresc. *f*

(Kl, pizz) (Fag)

a tempo, ma quasi Stretta

240

H (Blech) *ritmico*

ff

(KB8) (Vlc)

(Vlc fortsetzend) **N**

245

(Holzbl) (pizz)

pp

(Vlc) *f*

(BbTub) (Pos)

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff begins with a dynamic marking of *ff*. The grand staff begins with a dynamic marking of *p*. A trumpet part is introduced in the second measure of the grand staff with a dynamic marking of *mf* and the label "(Trp)".

Second system of musical notation. It consists of three staves. The top staff begins with a dynamic marking of *ff*. The grand staff begins with a dynamic marking of *f*. A box containing the number "250" is placed above the grand staff. The word "scherzando" is written above the grand staff, with "(Hr)" written below it. The system concludes with a dynamic marking of *ff* and a fermata over the final note.

Third system of musical notation. It consists of three staves. The top staff begins with the tempo marking "molto" and a dynamic marking of *ff*. The grand staff begins with a dynamic marking of *f*. A box containing the number "255" is placed above the grand staff. The word "poco" is written above the grand staff. The system concludes with a dynamic marking of *mp*.

II

Allegro ♩ = 69, *ma sempre rubato, frei wie eine Kadenz*

Violin part: *ff*, *(ff) 3*

Piano part: *m.d.*, *m.s.*, *ff*, *fp quasi kl Tr*, *Pke*, *ppp*

5 Rubato

Violin part: *martel*

Piano part: *sfz*

a tempo

Violin part: *viel Bogen*, *ff*

Piano part: *Vlc*, *Vlc Kb*, *sempre ff*

10

sempre *ff*

ff

(Hr)

f

15 Bläser durchlassen!

f

ossio

(Holz Str pizz)

f

f(Sax, Kl)

6 6 6 6 6 6

etc

m. s.

m. d.

f

f *Vlc*

20

ff

Zeit lassen

p

H(B1)

mf

f

p cresc

sfz

sempre ff

loco

ff

p

-ff p

(a tempo)
molto ritmico

begleitend
f *p e cresc.*

H molto ritmico
(Bl) *p poco cresc.* *mp* *sfz* *mf* *sfz*

ossia *(trem)* quasi kl Tr „ossia“ simile

(rit) *a tempo* *poco*
dim *p* *meno p*

(Holzbl) *mf* *dimin* *sfz* *pp* *fp* *sfz* *p* *fp* *sfz*

(Pos Tub) *pp*

a *poco*

mp *mf* *f*

meno p *fp* *sfz* *mp* *fp* *sfz* *mf* *mf* *sfz*

poco rit - - - a tempo

35

cre - - -

scendo - - -

musical score for the first system, featuring vocal line and piano accompaniment. The vocal line is marked *cre* and *scendo*. The piano accompaniment is marked *molto f* and *f(BI)*. The piano part includes a *(Tutti)* marking and a *(Pos Vlc)* marking. The score includes a sixteenth-note triplet and a sixteenth-note pair.

più rit - - -

35 Pesante, ma quasi a tempo

zweitaktig

musical score for the second system, featuring vocal line and piano accompaniment. The vocal line is marked *più rit*. The piano accompaniment is marked *mp* and *p*. The piano part includes a *(Tutti)* marking and a *(Bkl Fag)* marking. The score includes a sixteenth-note triplet and a sixteenth-note pair.

sempre - - -

più - - -

musical score for the third system, featuring vocal line and piano accompaniment. The vocal line is marked *sempre* and *più*. The piano accompaniment is marked *mp* and *mf*. The piano part includes a *(Tutti)* marking and a *(Bkl Fag)* marking. The score includes a sixteenth-note triplet and a sixteenth-note pair.

40

pesante

riten

largo (breit)

Ganz frei (*liberamente*)

a tempo, ma meno

45

ritmico dolce

tranquillo, ma non strascinare
(ruhig, aber nicht schleppen)

50

Flag

loco

poco scherzando

55

a tempo (poco ritmico)

(frei (liberamente)
poco col legno

(poco

60

Calmando tranquillo

gewöhnlich
sul D

ritmico)

dim - - - - - p

KI Tr

H (Vcl) pp

H (Kb) pp

3

4

4

(Br)

accel

a tempo (rubato)

(+ pizz mit der 1 H)

f

6

menof

4

4

(Br) (Vcl) mf

fp

p

65

rit - tranquillo (aber nicht schleppen)

molto espr

6

p(pizz)

Musical score for the first system. The top staff is for the violin, starting with a *p* dynamic and a *H^p* marking. The bottom staff is for the piano, with a *mf* dynamic and a *(pizz)* marking. A *pizz 1 H* marking is present above the piano staff. An *ossia* line is shown below the piano staff. A tempo marking *H* is placed above the piano staff.

Für den Fall, daß die Solo-VI „Ossia“ spielt

Musical score for the second system. The top staff is for the violin, with a *70* box above it and a *sempre espr* marking. The bottom staff is for the piano, with an *(arco)* marking. A tempo marking *H* is placed above the piano staff.

Musical score for the third system. The top staff is for the violin, with a *p* dynamic and a *pizz 1 H* marking. The bottom staff is for the piano, with a *p* dynamic and a *(Vlc)* marking. A tempo marking *H* is placed above the piano staff.

stringendo

f *ff*

f

Ais

75

brillant

f *dim*

f *dimin*

calmando

80

tranquillo (ma non strascinare)

tranquillo (ma non strascinare) *sul E* *cresc*

pespr *sempre espr*

Ossia (d. Solo-VI) *espr* *cresc*

p

3 *4* *(Solo Br)* *p*

**) (Br)*

*) Nur für den Fall, daß der Solo Violinist Ossia' spielt

85

sempre espr

NB „Ossia“ und die kleinen Noten ergeben den vierstimmigen Canon in genauen Notenwerten

cresc *sempre espr*

90

dim *pizz l H* *quasi arpeggio*

dim *pizz* *arco* *pizz*

dimin *morendo*

95

poco scherzando *mf*

quasi arpeggio *N* *H* *espr* *Flag* *dim* *p*

(Kl) p *espr* *scherzando*

Tempo I (Allegro rubato)

(b)(b)
 (B1)
 ff md
 md
 ms
 ff
 N (Str)
 * (B1)

100
 ff
 Hrf
 gliss
 (gliss auf den schwarzen Tasten)
 ff
 ritmico (kl Tr) sfz
 (trem)
 f
 (kl Tr) sfz
 (trem)

Poco pesante e sempre ritmico

(viel Bogen)
 105
 H pizz arco
 H r-H
 non legato
 poco f
 gliss
 wie vorher
 gliss
 mf
 ff
 p
 (Pk)

pizz arco pizz arco pizz arco loco

gliss

ff

RH

(Bl)

f

(kl Tr)

110

7 *begleitend*

(mf) e poco a poco cresc

f

(Bl)

p, ma marcato *fp*

(Vlc)

(Pk)

p poco

(kl Tr)

3 3 3 3

mp *fp* *mf* *mf*

a *poco* *cresc*

115

Musical score for piano and orchestra, numbered 115. The score is divided into five systems. The first system features a treble clef staff with triplets and a forte (*f*) dynamic, and a bass clef staff with a forte (*f*) dynamic. The second system includes a piano (*p*) and forte (*f*) dynamic, a "(Blech)" marking, and a "quasi kl Tr" marking with a "trem" instruction. The third system shows a "cresc" marking and a "„ossia“ simile" instruction. The fourth system features a "sempre *f*" marking and a "3" triplet. The fifth system includes a "RH" marking and dynamics of "ff", "fp", "mp", and "sfz".

120 molto rubato

6 6 6 6 (sehr frei) ff etc

(Bl) p fp mp mf f (Pk Vlc) p cresce

Höhepunkt (des „Allegros“) a tempo, ma molto pesante

125 Flag

poco

fff espr fff marc ff sf espr (viel Bogen) ms (Pk Tr)

a - - - - - poco - - - - -

Musical score for the first system, measures 128-132. The top staff is a single melodic line with dynamics *ff marc*, *molto f*, and *molto f*. It includes markings *sul G*, *espr*, and *sul D.A*. A box containing the number 130 is present. The piano accompaniment consists of four staves: the first two are treble clef and the last two are bass clef. Dynamics include *ff*, *sf*, *mf*, *f*, and *p*. There are also markings for *espr* and *espr*. The bottom staff has some notes in parentheses and the word *etc*.

cal - - - - - man - - - - - do - - - - -

Musical score for the second system, measures 133-137. The top staff is a single melodic line with dynamics *f*, *mf*, *espr*, and *mp espr*. It includes markings *sul D marc* and *H*. The piano accompaniment consists of four staves: the first two are treble clef and the last two are bass clef. Dynamics include *mf*, *mp*, and *fp*. There are also markings for *espr* and *espr*. A marking *(Solo Br)* is present in the third staff. The bottom staff has some notes in parentheses.

Adagio ♩ = 54 ca

135

CH *) [Es ist ge - nug! Herr, *sul G* doloroso.

p *mp, ma deciso* *p*

*) CH (Br) *p* *pp* *pp* *p*

RH *pp* *pp* *p* (Kfag) *tranquillo* (Fag)

140

wenn es Dir ge - fällt, so span - ne mich doch aus!] *poco rall*

mp dolce

poco espr (Fag) *espr*

Poco più mosso, ma religioso

145

CH [Mein Je - sus kommt: nun gu - te Nacht, o Welt! Ich

(Holzbl) *pp ma deciso* (Ggn) *pp* *doloroso* *dolce*

*) CH bedeutet: Choralmelodie („Es ist genug! so nimm, Herr, meinen Geist“ aus der Kantate: „O Ewigkeit, du Donnerwort“ von J. S. Bach)

A tempo

[Ich fah - re si - cher hin mit
sul G

poco f risoluto

fahr' in's Him - mels - haus]

(Str) *espr*

Nmf, ma tranquillo

(Fag)

150

poco rall di nuovo poco più mosso

a tempo

Frie - - den,]

[Es ist ge -

mf molto espr e amoroso

[mein gro - ßer Jam - mer bleibt dar - nie - - - der.]

(Holzbl)

mp, ma risoluto

md

ms

poco espr

mp

(Fag)

155

di nuovo poco più mosso a tempo, ma molto rubato

nug]

(Echo)

dolce espr

[Es ist ge - nug]

molto espr

(Echo) *pp*

p

p

U. E. 10908

rall - - - - A tempo

1 *morendo misterioso* - - - - nimmt Dpf

160

più p (non vibr)

2 Ggn

ppp

(Holzbl)

pp, ma poco espr

*) CH

(Vlc) *p deciso*

CN *deciso* (Hfe)

(Vlc) *doloroso*

rall - - - - - A tempo

mit Dpf H

pp ma molto espr e can-

dolce

CH

(Pos) *p, ma deciso*

165

tabile *cresc* - - - - - (*mf*)

poco cresc

CH

(Pos) *risoluto marcato*

*) Von hier an bis zum Schluß des Adagio ist die Chormelodie durchwegs hervorzuheben

170

*)

p sempre cantabile *cresc*

etc unisono mit Solovioline

1. Solo Gge *pp m Dpf*

CH (Pos) *mp, (risoluto)*

175

mf *cresc*

Hfe

1. Ggn etc

cresc

CH *mf* *molto espr e amoroso* (Pos, Vlc)

molto largo (breit) e di nuovo - - - a tempo Adagio

CH *molto f e espr (amoroso)* *mf* *cresc* *sempre cantabile*

f deciso *mf* CH (Hrn) *p*

CH *f espr* (Pos)

*) Von hier an übernimmt - auch dem Publikum hör- und sichtbar zum Bewusstsein kommend - der Solist die Führung über die Violinen und Bratschen, die sich ihm also in ihrem gemeinsamen Part (die 1. V1 bei 170, 173, 175 und 178, die 2. V1 bei 184, die Bratschen bei 186) nach und nach anzuschließen und auch vortragsmäßig genau anzupassen haben! Bei 188 (Br), 189 (2. V1) und 192-96 (1. V1) erfolgt dann ebenso ostentativ die Lostrennung von diesem Kollektiv.

180 (dolente - - -)

3 3 3 3 3
mp cresc
doloroso dolce

mf e cresc f (appassionato)
(2 Ggn) etc mit Solo
Pk
CH (Blech)
(Holzbl)
(Pk)

185

Höhepunkt (des,,Adagios“)

ff ff f
(BBkl, Fag)
CH
(Kbb, Tub, Hfe)

loco *poco* - -
(ohne Br)

dimin - - - - -

190

- - - - - *a* - - - - - *poco* - - - - -

(ohne 2. VI nur mit der 1. VI)

mf (cantabile)

(2 Ggn)

f risoluto (Pos)

195

- - - - - *cal* - - - - - *man* - - - - - *do* - - - - -

(nur mit den halben 1. VI)

mit 4 ersten, - - mit 3, - - - - - mit 2, - - - - -

mp *poco* *più p* *dimin*

(Echo)

(Pos) *CH* *mf risoluto*

CH hervor / espr *CH (Pos) espr mp*

(Vlc)

Molto tranquillo

poco cresc

mit einer 1. VI (s. Anm. zu Takt 170)

Solo

pp, dolcissimo

espr

(Vlc) *CH espr*

CH

(Pos)

tranquillo

(Fag) *p*

(Vlc) *espr*

H (Vlc)

200

übergehen in die Ländlermelodie

flautando

Wie aus der Ferne! (aber viel langsamer als das erstmal)

(Ob)

pp

mf

Hfe

4 taktig

205

Kl durchlassen!

ancora più tranquillo

ppp

*) *N* (Kl) *mp espr*

*) *H* (Hrn) *mf molto espr*

pp

(Ggn)

*) espr aber immer wie aus der Ferne

210

pp (Viol durchlassen) (pp) Flag- - - - - rall - - - -

pp

CH deciso (Pos)

4/4

CODA

quasi a tempo I

215

7 *H cantabile (m D) sul G* *mp*

morendo
unabhängig vom a tempo kadenzieren - a tempo

mp *mf* *p* *doloroso* *dolce*

CH *mf* *deciso* *(Holzbl)*

4 *mf* *deciso*

220

rall - - - -

mf *3* *(sempre cantabile - poco cresc.)*

CH *mf risoluto*

N *Zeit lassen*

(Fg) (pizz)

Molto adagio

frei (libero) CH

ossia

p, ma molto espr e amoroso - - - - - piu p

(pizz) 3 7

sub p religioso p

CH(Trp) Choral-
espr e amoroso

tranquillo N (Kb Solo)

p

N tranquillo

p (Vlc Solo)

Dpf ab !

225

morendo

noten durchwegs hervorheben

(Br solo)

CH(Hr)

(Gg Solo)

o D N

230

riten

pp

poco deciso p (Hr)

ppp wie aus der Ferne

Red. una corda *