

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*

morendo **20** *a tempo* *pp* **25**

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

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

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

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

55

poco rit - ' a tempo

poco rit - ' a tempo

60

loco

poco accel

un poco più mosso

un poco più mosso

65

росо

росо

cresc

cresc

70

sempref

sempref

cresc

cresc

6 6 6 6 calmando

ff *dimi-*

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

nuendo *p*

80

pp delicato *calando* *dim* *poco f*

ossia

(molto) *) Tempo I (♩ = ca 56)

85 (H)

p molto espr

90

mp *mf* *f*

95 Hauptstimme durchlassen!

N (Holz) *(Br)* *(Holz)* *(Vlc)*

mf e dim *(mp)*

100

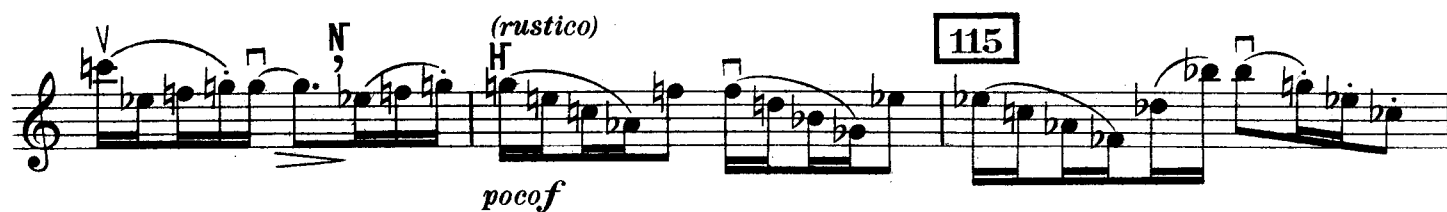
Allegretto

♩ = ♩ (BBkl) ♩ = ♩ (= 112) (scherzando)

105

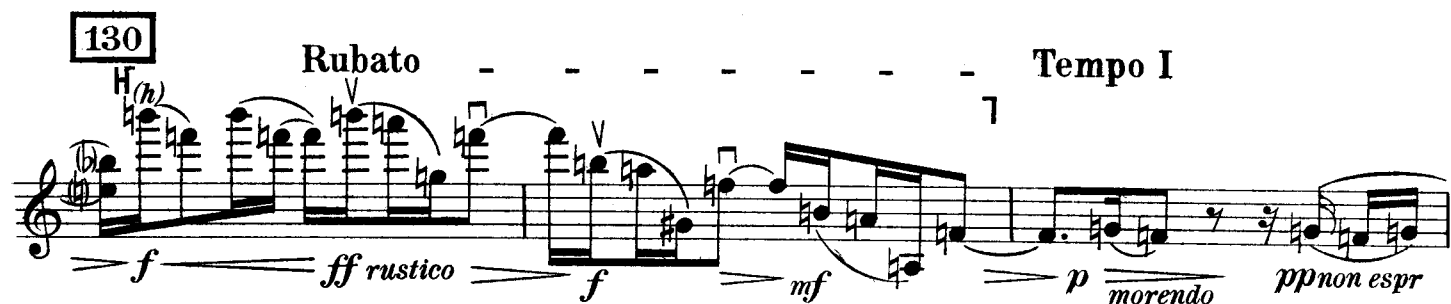
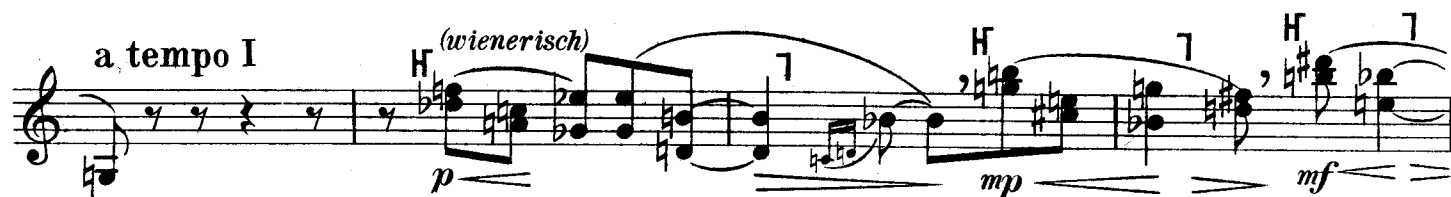
molto p 1

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



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





Liberamente

ritornare al tempo

160 *espr* *p* *schierzando* *über die vier Saiten* *pp* *dolciss flautando* *espr*

165

loco

di nuovo un poco energico (*Trio I*)

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

170 *f* *(a)*

poco a poco calmando

dimin *poco*

N Quasi Tempo I

175 *mp* (*espr*) *dimin* *(scherzando)* (immer vier- oder zweitaktig, wie ein Walzer)

4

180 *mf* *Holz durchlassen*

190 *f* *ff* *poco rit* *p* (*Echo* - - -)

a tempo (*rustico*)

Flag *p* *195* *gewöhnlich* *mf* *(b)*

un poco allarg - - - - - a tempo

200 (tranquillo, ma poco - a -
poco - più - energico -) a tempo (tranquillo - poco - a - poco più -
p dolce cresc e poco a

205
poco - più - energico *f* di nuovo *p* e poco - a - poco più -
energico -) a tempo (scherzando)
(Zweitaktig)

210
f energico - , *mp* (scherzando) quasi a tempo *mf*

215
poco a poco sempre - più - - - - - come
poco f *f* *dimin* (allmählich Hornmelodie durchlassen)

220
una pastorale
N, sogenannter „Überschlag“ zur Hornmelodie - Dasselbe zur Trompetenmelodie
p *pp* 225

poco - - - - - a - - - - - poco
230
ppp Flag *p* gewöhnlich *mf* scherzando

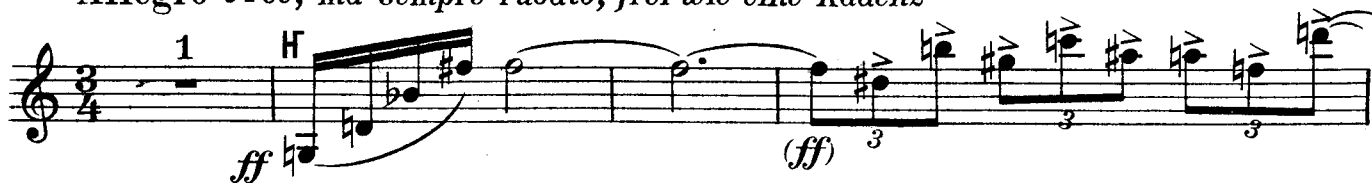
235
ani - - - - - man
f *cresc*

do - - - - - a tempo, ma quasi Stretta
240 245 (Vlc fortsetzend)
ff *f*

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

II

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



5 Rubato



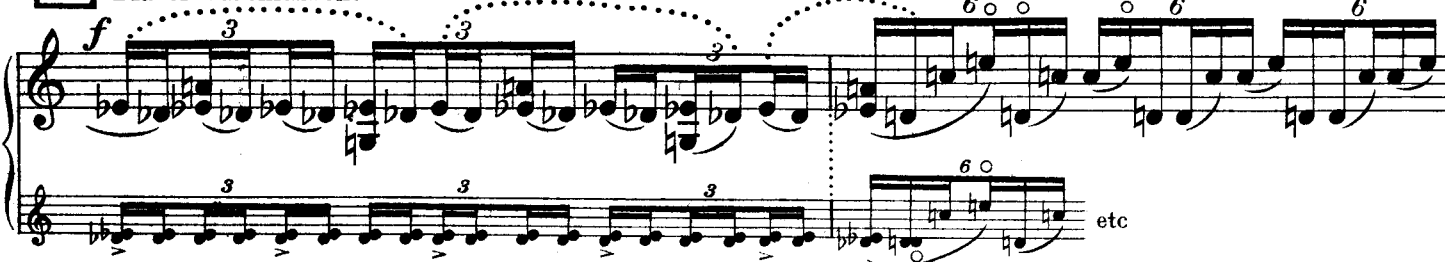
a tempo



10



15 Bläser durchlassen!



[illegible]

(a tempo)
molto ritmico
begleitend

loco

f

p e cresc.

25

f *p e cresc*

(rit)

dim

a tempo) *poco* *a*


p *meno p* *mp* *mf*

poco *cre* *poco rit*

30

a tempo
scendo - - - - -
più rit - - - - -

scendo - - - - - piu rit - - - - -



molto f

35 Pesante, ma quasi a tempo

mp (zweitaktig)

f sempre

più pesante

- - - piu - - - pesante - - -

L'Espresso

L'Espresso

40

- - - - - *riten* - - - - - *largo (breit)* **Ganz frei** *(liberamente)* *a tempo, ma meno*
poco col legno *H* *gewöhnlich*
ff *morendo* *mf* *p poco marc* *sfp*
45 *ritmico* *dolce* *p poco marc* *sfp* *dolce* *p poco marc* *sfp*
tranquillo, ma non strascinare *(ruhig, aber nicht schleppen)* **50** *Flag* *lōcō*
dolciss *sempre p* **55** *sfp molto espr e dolente* *p*
poco scherzando *mf* *a tempo frei (liberamente)* *(poco ritmico)* *poco col legno*
(poco ritmico) *Calmando tranquillo* *(espr*
60 *gewöhnlich* *sul D* *sul A* *sul E*
f string *dim* *p* *accel* *a tempo (rubato)* *(+ pizz mit der 1 H)*
65 *rit* *tranquillo (aber nicht schleppen)* *molto espr*
p *pizz 1 H* *ossia* *pizz 1 H* *poco animando*
70 *sempre espr* *sul A* *sul D* *p* *pizz 1 H* *(arco)*
tr

The musical score is written for a string ensemble, likely violins and violas, in a key with one flat (B-flat). It consists of several systems of music, each with specific performance instructions. The tempo and mood change frequently, from a slow, broad *largo* to a more rhythmic *ritmico*, and then to a *rubato* section. Dynamics range from *ff* (fortissimo) to *ppp* (pianissimo). Articulations include *col legno* (playing with the wood of the bow) and *pizz* (pizzicato). The score is marked with measure numbers 45, 50, 55, 60, 65, and 70.

stringendo

f *ff* *Ais*

75 *brillant* *dim.* *calmando.*

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

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

85 *dim*

pizz l Hand **90** *p quasi arpegg*

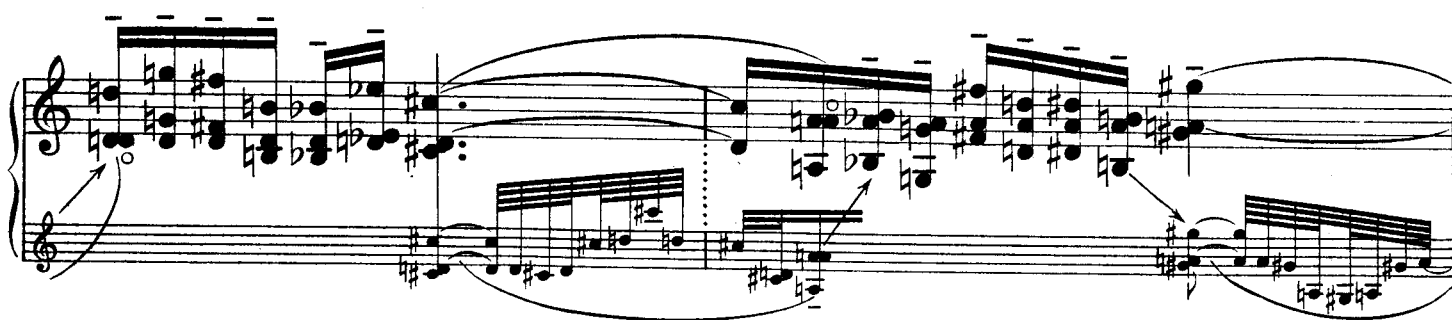
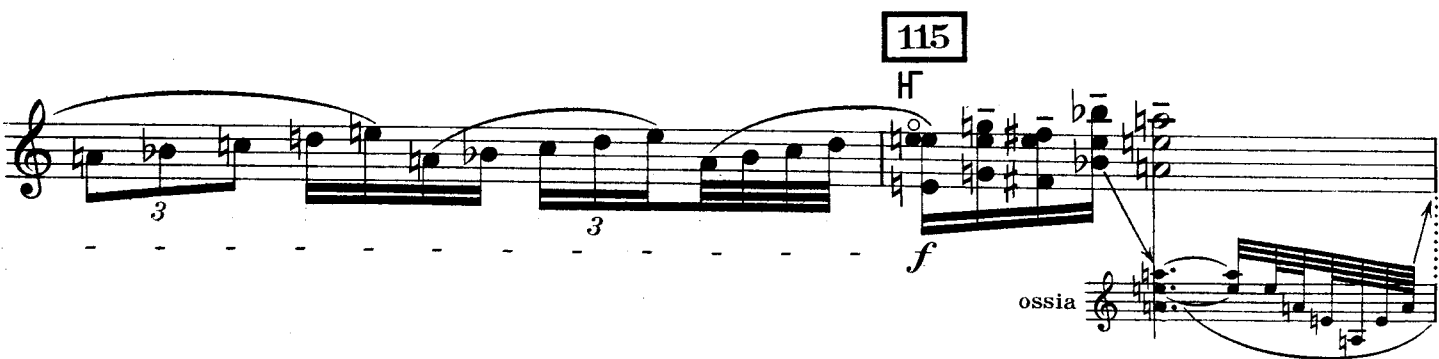
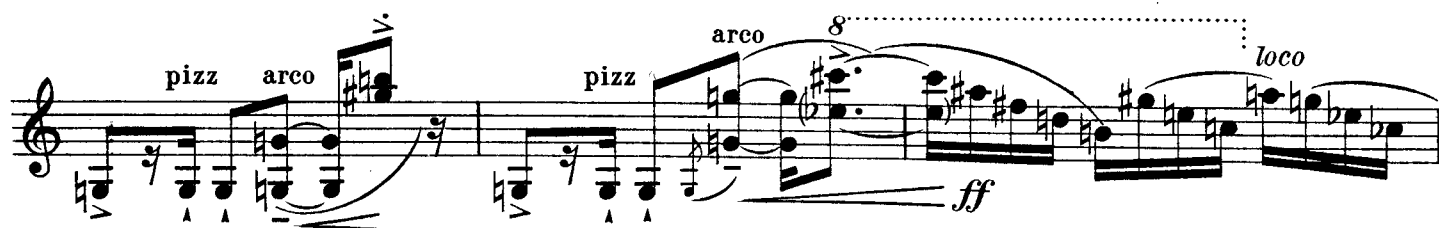
pizz *arco* *pizz*

poco scherzando *mf* *dim* *p*

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

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

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



120

molto rubato

(c) *ff*

(sehr frei) 6

etc

125

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

tr

Flag

fff espr *fff marc*

po -

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

(viel Bogen)

ff espr *ff marc* *molto f espr*

sul G

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

130

sul D-A

molto f *f* *mf* *mp espr*

sul G marc

sul D marc

sul D marc (mit Br)

Adagio

135

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

p *mp, ma deciso* *doloroso*

sul G

140

poco
rall. Poco più mosso, ma religioso

fällt, so span - ne mich doch aus! _____]

mp dolce

2 2

145

) CH bedeutet: Chormelodie („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* *mozzo sul G*

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

160 *rall* *A tempo* *mit Dpf* **165** *pp* *ma molto espr e cantabile* *cresc* **170** *p* *sempre cantabile* *(mf)* *cresc* *mf* *3* *cresc*

175 *(molto largo (breit) e di nuovo* *CH* *molto f e espr* *(amoroso)* *mf* *3* *a tempo [Adagio]* *sempre cantabile* *p* *cresc* *3* *mp* *(dolente -)* **180** *cresc* *3* *mp* *(dolente -)* *mf e cresc* *3* *3* *3*

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

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

VIOLINKONZERT

I

Alban Berg

Violine **Andante** (♩ = 56)

Piano **Introduktion** (10 Takte)

(Kl Hfe)

pp

poco cresc

(Bßkl)

p

mp

5

mp

mf

f

un poco rit

molto riten

dimin, aber deutlich kadenzieren

10

mf

dimin

mp

2/4

a tempo

pp, *ma espr*

(Br Fag)

pp

2
4

(Kb Solo)

p espr

15

(Hr)

dolce

p

m.d.

rall

morendo

20

Hp, ma molto espr

(Bkl)

a tempo

pp

25

(Sax)

pp dolce

(Vlc)

p espr

delicato
p
30 (KI)
pp
p
p delicato
Npp dolciss
(Vlc Fag)

espr
poco f
35
poco cresce
N poco f
espr (KB Solo)
(KFag)

rall - - , a tempo, un poco grazioso

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

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

mp (flautando)

p

N (Ob, Ggn pizz)

N (Ob)

un poco più animato

(H) (*gewöhnlich*)

poco

poco f

poco cresc

pp schattenhaft

fp

(H)

(Fl, Ggn pizz)

N (Pos)

(Hr.)

45

m.d.

m.s.

f

poco f

poco cresc

H (Ggn)

N

(Fag)

50

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

mp (Echo)

p, (Holzbl)

cresc.

f

mp

55

H(Str) 3

3

poco rit - - - -, a tempo

N, ma molto f

mf

mp

(Holzbl)

N(Trp) 3

f

Hf 3

(Vic)

(Str) 3

56

poco accel - - - -

loco

poco cresc

60

3

3

6

- un poco più mosso

61-65

poco f *cresc*

mf espr *poco cresc*

(Vlc) *mp* (Hfe)

65

66-70

poco f *cresc*

mp

(Ggn) *mp*

71-75

f

(Trp) *f*

70

sempref

cresc

6

6

6

6

(Kl)

p

m.s.

calmando

dimi.

6

6

6

6

(Trp)

poco f

(Pos) (pp)

rit

molto più tranquillo

nuendo

p

75

(Br)

pp

p delicato

(Vlc Solo)

pp Zeit lassen

12

(Zeit lassen! 8 - - - -)

pp delicato

pp

p

pp

(KBB Solo) molto tranquillo

calando - - - -

ossia

6

80

Zeit lassen

mf

(Hfe)

dimin

7

5

3

(Vic)

(molto) - - - -

*) Tempo I (♩ = ca 56)

(H)

p molto espr

(Holzbl)

85

pp

p

3

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

mp

mf

f

90

cresc. -

-mf

(Hfe)

Hauptstimmen durchlassen!

(Br)

(Holz)

(mp)

mf e dim

95

* von hier bis „Allegretto“ H in der Achtelbewegung

poco f

mf

mp

(Holzbl Hfe)

(Br)

(Bbk1)

(molto p)

100

pp

(Vlc)

(Hfe, Holzbl)

Allegretto

= ♩ (= 112) (*scherzando*)

105

p scherzando

H (Kl)

mp

(pizz)

mf

H (Ob)

mf

(Vlc)

wienerisch

f

110

H wienerisch

(Str)

f

(Hr)

p

(Fag)

mf

(rustico)
poco f
mf
espr.
mf
(Str)
poco f

poco allarg
(f)
115
p
mf (Fag)

e - - dimin - - - a tempo (ma tranquillo)
dolciss
molto espr
p
(Vlc) espr. poco f
pp
(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

H(wienerisch)
(F1 Ob)

p

(Vlc)

H(wienerisch)

p

mp

H(F1 Ob)

mp

m. d.

(Vlc)

H(h)

mf

f

ff rustico

130

cresc

mf

cresc

f

(Str pizz)

(keck)

(K1)

(BBkl)

Tempo I

f

mf

p

morendo

pp non espr

H(Hr)

mf

(Vlc)

The musical score is written for a symphony orchestra. It includes staves for woodwinds (Horn, Flute, Oboe), strings (Violins, Violas, Cellos, Double Basses), and piano. The score is in a key with one sharp (F#) and a 2/4 time signature. The tempo is marked 'Tempo I'. The score includes various dynamic markings such as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *pp* (pianissimo), *cresc* (crescendo), *morendo* (diminuendo), and *rustico*. There are also performance instructions like *Rubato*, *m. d.* (moderato), and *non espr* (non espressivo). The score is divided into measures, with measure numbers 130 and 131 indicated. The notation includes various musical symbols such as notes, rests, slurs, and articulation marks.

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

p *cresc*

N

dimin - - - - - *p*

135

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

f (quasi Doppelgriff)

H (Str)

f - *fp*

N (energico)

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

3 3 3 3

fp *fp* *f*

3 3 3 3

(ritmico - - - - - a tempo)

140

f *mp*(Ggn)

(Str)

f *N*

(Blech)

(Vlc pizz)

(BBkl) *poco f*

145

f *N* (KI)

(Schlagwerk cresc)

(Fag) *p*

(Pke cresc)

f *ff* (Ggn)

mf *cresc* *m. d.* (Fag, Str pizz) *ff* (Blech) *ritnico*

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

f *mf* (KBB, Vlc)

cal - - - (quasi a tempo)

150 *p* *mf* (Fag Vlc)

man

do

mf

espr. (f)

(Hr)

p

più p

3

Meno mosso (Trio II)

p!

155

(Fl)

p

(Str)

p espr.

160

H (Trp) espr

N poco espr

H (Fl) espr

H (Fl) espr

H (Hr Vlc)

p espr

(Str)

Liberamente

ritornare al tempo

über die vier Saiten

pp *dolciss flautando*

pp *poco espr*

(Sax)

pp

pp

3 3

loco

poco espr

(Ob)

165

poco espr

(Kl)

pp

3

di nuovo un poco energico (Trio I)

espr.

gewöhnlich

mf (Tuba durchlassen!)

(Sax Kl) (Hfe)

mp

(führend)

poco f e espr

(KBTub)

3 3

(Holzbl)

(Pos)

poco a poco calmando - - -

f *dimin.* *a*

170

(Ggn) *N*

f *mf*

(Fag) *poco f* *f*

- - - - - Quasi Tempo I.

poco *mp (espr.)*

mp *mf*

(pizz)

dimin

175

dimin

più p

(scherzando)

(immer vier- oder zweitaktig, wie ein Walzer)

H (Fl Sax)

3/8

pp ma espr

180

(Holzbl)

cresc.

(Vlc)

(Vlc Fag)

H

mf

Holz durchlassen

185

bis

mf mp

(Fag)

(Hr)

H
f *cresc* *ff*
 Str
f *cresc*
 H(Vlc)
f
 (BßTub)

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

Flag
p (Echo - - - -) *p*
 190
 H(Ggn, Br)
p
 (Str) *pp*

(b)
gewöhnlich
mf
 un poco al-
 195
 (Kl)
mf
 (Fag)

larg - - - *a tempo*
tranquillo, ma poco a poco
p dolce *cresc e poco*
200 (Fl)
pp *espr* *(Trp)* *(Pos)* *poco cresc*
(BbTub)

- *più* - - *energico* - - *a tempo* (*tranquillo, ma* - -
a poco più - - *energico* *f* *di nuovo*
p e poco - - *a* - -
(Blech) *(Kl)* *p* *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)

mp

poco cresc

mf

poco f

espr

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

f dimin (allmählich Hornmelodie durchlassen)

215

(Sax)

f

dimin

cresc.

p

(Hr)

(Str Hfe)

pastorale

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

p

pp

220

(Kl)

mp dolciss

H

mp

p

H

(Trp) pastorale

*) Diese hier unmerklich einsetzende Kärntner Volksweise immer mehr hervortreten

Flag - - - - -

ppp

225

(Trp)

p (Bkl)

Echo-
ton

pp

(Hfe)

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

Flag - - - - - gewöhnlich

p

mf

scherzando

H(Ggn)

poco f

(Vlc)

230

(Holzbl)

(H)

mf

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

H *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 (BßTub) (Pos)

First system of the musical score. It features a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The piano part includes a section marked *p* (piano) and another marked *mf* (mezzo-forte). A trumpet part is indicated by the label *(Trp)* and *mf*.

Second system of the musical score, starting at measure 250. It includes a vocal line, a piano accompaniment, and a bass line. The piano part is marked *f* (forte) and *ff* (fortissimo). The tempo is marked *scherzando* (Hr). The system ends with a fermata and a measure marked *7*.

Third system of the musical score, starting at measure 255. It includes a vocal line, a piano accompaniment, and a bass line. The tempo is marked *molto*. The piano part is marked *f* (forte) and *mp* (mezzo-piano). The system ends with a fermata.

II

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

Violin part: *ff*, *m.d.*, *m.s.*, *ff* (Ggn), *pp*, *ff* (3), *ff* (3), *ff* (3).

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

5 Rubato

Violin part: *ffz*, *f*, *martel*.

Piano part: *ffz*.

Violin part: *a tempo*, *viel Bogen*, *ff*, *sempre ff*.

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

10

sempre ff

f

(Hr)

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

mf

f

p cresc

sempre ff

loco

ff

p

(a tempo)
molto ritmico

25

begleitend

f *p e cresc.*

H molto ritmico

(Bl) *p poco cresc*

mp *sfz* *mf* *sfz*

p *sfz*

ossia *(trem)* quasi kl Tr

„ossia“ simile

(rit) *a tempo*

dim *p* *poco* *meno p*

(Holzb)

mf *dimin* *sfz* *pp* *fp* *sfz* *p* *fp* *sfz*

(Pos Tub) *pp*

30

a *poco*

mp *mf* *f*

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

poco rit - - - a tempo

35

cre - - -

scendo - - -

molto f
(Tutti)
sfz
f(BI)
(Pos Vlc)

più rit - - -

[35] Pesante, ma quasi a tempo
zweitaktig

mp
(Tutti)
ff
(Pos Vlc)
p
N
(Bkl Fag)

sempre - - -

più - - -

mp
mf

40

pesante

riten

Top staff: *pesante* (measures 40-41), *riten* (measure 41). Dynamics: *f*, *ff*.

Bottom staff: Piano accompaniment. Dynamics: *f*, *ff*. Includes triplets in measures 40 and 41.

largo (breit)

Ganz frei (liberamente)

a tempo, ma meno

Top staff: Horn (H) part. Markings: *mf*, *p poco marc*, *sfp*. Includes *morendo:* and *p poco col legno*.

Second staff: Trumpet Pos (Trp Pos) part. Markings: *ppp dolce*, *p*.

Third staff: Flute/Oboe (Fl Ob) part. Markings: *espr*, *p dolce*.

Bottom staff: Horn/Euphonium (Hfe) part. Markings: *f*.

45

ritmico
dolce

Top staff: Melody. Markings: *p poco marc*, *sfp*, *dolce*, *p poco marc*, *sfp*. Includes a triplet in measure 45.

Bottom staff: Piano accompaniment. Includes chords and single notes.

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

50

Flag - - - - - loco

dolciss sempre *p* sfmolto espr e dolente

Ob *mf* molto espr e dolente *mf* *p*

poco scherzando

55

mf *p*

(Holzbl, Str pizz)

H *mf*

(pizz) *p*

(pizz)

a tempo (poco ritmico)

(frei (liberamente)
poco col legno

(espr) *f* string

(pizz) Kl Tr

(Hr) *mf* *mf*

(pizz) *

p

60

ritmico)

Calmando tranquillo

gewöhnlich
sul D

sul E

dim - - - - - p

KI Tr

mf

3

H (Vcl)

pp

H (KbB) pp

(Br)

4

4

accel - - - - - a tempo (rubato)

(+ pizz mit der 1 H)

f 6

meno f

4

4

(Br) (Vcl)

mf

fp

p

65

rit - tranquillo (aber nicht schleppen)

molto espr

6

p(pizz)

p

H^p

pizz *l H*

ossia

H

(Br)

mf

(pizz)

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

70

sempre espr

sul A *sul D*

(arco)

(arco)

p

pizz l H

poco animando

tr

tranquillo

(Vlc)

p

poco animando

stringendo

f *ff* *Ais*

(Br) *N* *1* *f* *f*

75 *brillant* *calmando*

dim *dimin* *f*

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

sul E *pespr* *espr* *sempre espr*

Ossia (d. Solo-VI) *cresc*

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

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

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

quasi arpeggio *mf* *dim* *Flag* *p*

(KI) p *espr* *scherzando*

Tempo I (Allegro rubato)

First system of the musical score. It features a treble and bass staff. The treble staff has a key signature of two flats (B-flat, E-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The music includes various dynamics such as *ff* (fortissimo), *md* (mezzo-forte), and *ms* (mezzo-soprano). There are also performance instructions like *N (Str)* and *(B1)*. The notation includes eighth notes, sixteenth notes, and triplets.

Second system of the musical score. It continues the treble and bass staves. The treble staff has a key signature of two flats (B-flat, E-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The music includes various dynamics such as *ff* (fortissimo), *f* (forte), and *sfz* (sforzando). There are also performance instructions like *Hrf* (Horn), *ritmico* (rhythmic), *(kl Tr)* (clarinet), and *(trem)* (tremolo). The notation includes eighth notes, sixteenth notes, and triplets.

Poco pesante e sempre ritmico

Third system of the musical score. It features a treble and bass staff. The treble staff has a key signature of two flats (B-flat, E-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The music includes various dynamics such as *mf* (mezzo-forte), *ff* (fortissimo), *p* (piano), and *poco f* (poco forte). There are also performance instructions like *non legato*, *pizz arco* (pizzicato arco), *gliss* (glissando), and *wie vorher* (as before). The notation includes eighth notes, sixteenth notes, and triplets.

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

3 3 3 3

mp *fp* *mf* *mf*

a *poco* *cresc*

Musical score for piano and right hand. The score is divided into four systems. The first system includes a triplet of eighth notes in the right hand, a forte (*f*) dynamic, and an "ossia" (alternative) passage. The second system features a piano (*p*) dynamic, a "Blech" (metallic) effect, and a "quasi kl Tr" (quasi keyboard tremolo) marking. The third system includes a crescendo (*cresc.*) marking and a "simile" instruction. The fourth system includes a forte (*f*) dynamic, a piano (*p*) dynamic, a mezzo-piano (*mp*) dynamic, a sforzando (*sfz*) dynamic, and a "sempre *f*" (always forte) marking. The score is written in a key with one sharp (F#) and a 2/4 time signature.

120 molto rubato

6 6 6 6

(sehr frei) etc

(Vlc) *f* 9 9 *sfz*

(Bl)

p *mp* *mf* *f*

(Pk Vlc)

p cresc

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

125 Flag

poco

(viel Bogen)

fff espr *fff marc* *ff espr*

ff *sf* *ff* *espr*

ms

(Pk Tr)

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

130

ff marc *molto f* *molto f* *espr*

sul G *sul D.A* *sul G marc*

ff *sf* *sf* *mf* *f* *p* *espr*

H *RH* *H* *H*

etc

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

f *mf* *espr* *mp espr*

sul D marc

mp *mp* *mp* *fp*

(Solo Br)

135

Adagio ♩ = 54 ca.

CH *

[Es ist ge - nug! Herr,

p *mp, ma deciso* *doloroso*

p *pp* *4 pp* *4* *p*

RH *(Br)* *(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

(Holzb.)

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*

Frie - den,]

a tempo

[Es ist ge -
sul G*mf molto*
espr e amoroso[mein gro - ßer Jam - mer bleibt dar - nie - - - der.]
(Holzbl)*mp, ma risoluto**m d**m s**poco espr**mp*
(Fag)

155

di nuovo *poco più mosso* a tempo, ma molto rubato

nug]

(Echo)

dolce espr[Es ist ge - nug]
(Holzbl)*molto*
*espr**p*(Echo) *pp*

rall - - - - *A tempo*

1 *morendo misterioso* nimmt Dpf

più *p* (non vibr)

2 Ggn

ppp (Holzbl)

pp, ma poco espr

CH (Vlc) *p deciso*

CN (Hfe) *deciso*

(Vlc) *doloroso*

rall - - - - - *A tempo*

mit Dpf *H*

pp ma molto espr e can-

pp

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*

1. Solo Gge *pp m Dpf* etc unisono mit Solovioline

CH (Pos) *mp, (risoluto)*

175

mf *cresc*

Hfe

1. Ggn etc

cresc *mf*

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

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

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

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

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. V.I bei 170, 173, 175 und 178, die 2. V.I bei 184, die Bratschen bei 186) nach und nach anzuschließen und auch vortragsmäßig genau anzupassen haben! Bei 188 (Br), 189 (2. V.I) und 192-96 (1. V.I) erfolgt dann ebenso ostentativ die Lostrennung von diesem Kollektiv.

180

(dolente - - -)

mp cresc - - -

doloroso

mp

dolce

mf e cresc - - -

f (appassionato)

(2 Ggn)

etc mit Solo

Pk

CH

(Blech)

(Holzbl)

(Pk)

185

Höhepunkt (des „Adagios“)

ff

(BBkl, Fag)

CH

(Kbß, Tub, Hfe)

ff

f

loco *poco* - -
(ohne Br)

dimin - - -

(Br)

190

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

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

mf (*cantabile*)

(2 Ggn)

CH (Pos)

f *risoluto*

195

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

(nur mit den halben 1. VI)

mp

poco

più p

dimin - - -

(Echo)

(Pos)

CH

mf *risoluto*

CH hervor *espr*

CH (Pos) *mp* *espr*

(VIc)

Molto tranquillo

poco cresc

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

Solo

pp, dolcissimo

espr *CH* *(Vlc)* *CH espr* *H (Vlc)*

CH *(Pos)* *tranne* *(Fag)* *p*

(Vlc) espr

200

übergehen in die Ländlermelodie

flautando

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

(Ob) *pp* *mf*

H *3* *4* *3*

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)

Flag - - - - -

rall - - - - -

pp

CH deciso (Pos)

4 4

CODA

quasi a tempo I

215

morendo
unabhängig vom a tempo kadenzieren - a tempo

7

H cantabile (m D) sul G

p

mp

CH

mp (deciso) (Holzbl)

4 4

mf

deciso

p doloroso

dolce

220

rall - - - - -

mf

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

CH

mf risoluto

N

Zeit lassen

(Fg) (pizz)

Molto adagio

frei (libero)

CH

p, ma molto espr e amoroso

piu p

ossia

(pizz)

sub *p*

religioso

p

tranquillo

N (Kb Solo)

p

CH (Trp) Choral-
espr e amoroso

p

(Vlc Solo)

Dpf ab !

225

morendo

noten durchwegs hervorheben

p

o D N

(Br solo)

N

CH (Hr)

(Gg Solo)

230

riten

pp

poco deciso

p (Hr)

ppp wie aus der Ferne

Red. una corda