

# 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*

10 *mf* *dimin* *mp* **2**/**4**

a tempo

pp, ma espr

(Br Fag) *pp*

15 (Hr) *dolce*

*m.d.* *p*

(KBB Solo) *p espr*

rall

morendo

20

*Hp, ma molto espr*

(Bkl)

a tempo

*pp*

25

(Sax) *pp dolce*

(Vle) *p espr*

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

Detailed description: This system contains three staves. The top staff has a melodic line with a *delicato* marking and a dynamic of *p*. The middle staff features a piano accompaniment with a dynamic of *p* and a marking of *p delicato*. The bottom staff continues the piano accompaniment with a dynamic of *ppp dolciss*. A measure number box containing '30' is located above the middle staff. Performance instructions include '(F1) m.s.', '(KI)', and '(Vlc Fag)'.

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

Detailed description: This system contains three staves. The top staff has a melodic line with a dynamic of *poco f*. The middle staff features a piano accompaniment with a dynamic of *poco cresc*. The bottom staff continues the piano accompaniment with a dynamic of *poco f*. A measure number box containing '35' is located above the middle staff. Performance instructions include 'espr', '(KBB Solo)', and '(KFag)'.

rall - - , a tempo, un poco grazioso

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

Detailed description: This system contains three staves. The top staff has a melodic line with a *flautando* marking and dynamics of *f* and *mp*. The middle staff features a piano accompaniment with a dynamic of *p*. The bottom staff continues the piano accompaniment with a dynamic of *poco f*. A measure number box containing '40' is located above the middle staff. Performance instructions include '(Fag)', '(KI)', and '(Hfe)'.

poco rit - - - a tempo (grazioso)

mp (flautando)

N(OB, Ggn pizz) 3

7

N(OB)

p

un poco più animato

(H) (gewöhnlich)

poco

poco f

45

N(Pos)

poco cresc

(Fl, Ggn pizz)

pp schattenhaft

(Hr.)

fp

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*

55

poco rit - - - -, a tempo

*N, ma molto f*

(Holzbl)

*mf*

*mp*

*N(Hrp)*

*mf*

*f*

(Str) 3

(Vic)

poco accel - - - -

*loco*

60

*poco cresc*

- 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) with *mf espr* and *poco cresc*. The bottom staff includes Violin (Vlc) and Horn (Hfe) parts, 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 Horn (Ggn) with a sixteenth-note run, marked *mp*. The bottom staff continues the accompaniment.

Musical score for measures 71-75. The top staff continues the melodic line with sixteenth-note runs. The middle staff features Horn (Trp) with a sixteenth-note run, marked *f*. 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

pp  
(KBB Solo) mo'to tranquillo

Zeit lassen (Gge)

calando - - - -

ossia 6  
poco f  
dim

80

Zeit lassen  
mf  
dimin  
(Hfe)  
(Vle)

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

p molto espr  
(Holzbl)  
85  
pp

\*) 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)

mf e dim (mp)

95

\* von hier bis „Allegretto“ H in der Achtelbewegung

poco f mf mp

(Holzbl Hfe) (Br)

(BBkl)

-(molto p)

100

pp

(Vle) (Hfe, Holzbl)

# Allegretto

= ♩ (= 112) (*scherzando*)

H  
p scherzando

H<sub>(Kl)</sub>

6/8  
mp  
(pizz)

105

H  
mf

H<sup>(Ob)</sup>  
mf

(Vlc)

H  
wienerisch  
f

H wienerisch  
f

(Str)

(Hr)

(Fag)  
p

N

mf

110

*(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)*

*Zelt 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)

H *mf* *f* *ff rustico*

H(h) *ff rustico*

Rubato

130

*cresc* *mf* *cresc* *f*

(Str pizz) *f*

(keck) (K1)

(BBk1)

-Tempo I

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

H(Hr) *mf*

(Vlc)

*H espr* - - - - - *poco a poco*  
*p* - - - - - *cresc*

135

*dimin* - - - - - *p*

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

*(quasi Doppelgriff)*  
*f*

*H (Str)*  
*f — fp*  
*N (energico)*

*cresc* - - - - - *f* (Fag) 3 3 3 3

*fp* - - - - - *fp*

*f*

(ritmico - - - - - a tempo)

140

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

145

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

*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 vocal line starts with a melodic phrase in the treble clef, marked *mf*. The piano accompaniment features a triplet in the left hand and various textures in the right hand. Dynamics include *mf*, *espr. (f)*, *p*, and *più p*. There are also markings for *(Hr)* and *(Str)*.

Meno mosso (Trio II)

Musical score for the second system, starting at measure 155. It features piano accompaniment for strings and woodwinds. The first staff is for strings, marked *p*. The second staff is for Flute I, marked *(Fl)* and *p*. The third staff is for strings, marked *(Str)*. The system concludes with a dynamic marking of *p espr.*

Musical score for the third system, starting at measure 160. It features piano accompaniment for woodwinds and strings. The first staff is for Trumpet, marked *H (Trp)* and *espr*. The second staff is for Flute I, marked *H (Fl)* and *espr*. The third staff is for Horn and Violoncello, marked *H (Hr Vlc)* and *espr*. The fourth staff is for strings, marked *(Str)*. The system includes dynamic markings such as *N poco espr*, *espr*, and *p espr*.

Liberamente

ritornare al tempo

über die vier Saiten

*pp* *dolciss flautando*

*pp* *poco espr*

*loco*

*pp*

*poco espr*

**165**

*pp*

(Ob) *poco espr*

(Kl) *poco espr*

di nuovo un poco energico (Trio I)

*espr.*

*gewöhnlich*

*mf* (Tuba durchlassen!)

(Sax Kl) (Hfe)

*mp*

(führend)

*poco f e espr*

(KBTub)

(Holzbl)

(Pos)

poco a poco calmando - - -

*f* *dimin.*

170

(Ggn)

*f* *mf* *poco f*

Quasi Tempo I.

*poco* *mp (espr.)*

H(K1)

*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, also marked *dimin*. A *più p* marking appears in the lower right. 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), marked *pp ma espr*. The bottom two staves are piano accompaniment, marked *(Vlc)*. 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. A *cresc.* marking is present in the piano part.

Musical score for measures 185-188. The top staff is for Horn (H), marked *mf*. The bottom two staves are piano accompaniment, marked *(Fag) (Hr)*. 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. A *Holz durchlassen* marking is present above the horn part. The piano part includes *bis mf mp* markings.

Musical score for the first system. The top staff is a vocal line with notes and rests, marked with *f* and *ff*. The piano accompaniment consists of two staves. The right hand (RH) starts with a *f* dynamic and includes a *cresc* marking. The left hand (LH) also starts with a *f* dynamic and includes a *cresc* marking. Instrumentation includes *H* (Horn), *Str* (Strings), *H (Vlc)* (Violin), and *(B♭Tub)* (Bass Trombone).

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

Musical score for the second system. The top staff is a vocal line with notes and rests, marked with *p* and *Flag*. The piano accompaniment consists of two staves. The right hand (RH) starts with a *p* dynamic and includes a *p* marking. The left hand (LH) starts with a *p* dynamic and includes a *pp* marking. Instrumentation includes *H (Ggn, Br)* (Horn/Gong/Bell) and *(Str)* (Strings).

190

Musical score for the third system. The top staff is a vocal line with notes and rests, marked with *gewöhnlich* and *un poco al-*. The piano accompaniment consists of two staves. The right hand (RH) starts with a *mf* dynamic and includes a *mf* marking. The left hand (LH) starts with a *mf* dynamic and includes a *mf* marking. Instrumentation includes *(Kl)* (Clarinets) and *(Fag)* (Bassoon).

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) *(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(Ggn) (Vlc)

poco f

(H)

(Holzbl)

mf

230

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

H f

235

(Holzbl) (pizz)

mp

235

do

*crisc.* *ff*

**N** (Ob Ggn)

*mp e cresc.* *f*

(Kl, pizz) (Fag)

a tempo, ma quasi Stretta

**240**

**H** (Blech) *ritmico*

*ff* **N**

(KB8) (Vlc)

(Vlc fortsetzend) **N**

**245**

(Holzbl) (pizz)

*pp* **N**

(Vlc) *f*

(BßTub) (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 contains a melodic line with a dynamic marking of *ff*. The grand staff contains piano accompaniment with dynamic markings of *p* and *mf*. A trumpet part is indicated by a bracket and the label "(Trp)" with a dynamic marking of *mf*.

Second system of musical notation. It consists of three staves. The top staff has a melodic line with dynamics *ff* and *fp*. A box containing the number "250" is positioned above the piano part. The grand staff contains piano accompaniment with dynamics *f* and *ff*. The word "scherzando" is written above the piano part, with "(Hr)" written below it. A fermata is present over a note in the piano part.

Third system of musical notation. It consists of three staves. The top staff has a melodic line with dynamics *ff*, *poco*, and *mf*, and the tempo marking "molto". The grand staff contains piano accompaniment with dynamics *f* and *mp*. A box containing the number "255" is positioned above the piano part.

# II

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

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

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

## 5 Rubato

Violin part: *martel*, *sfz*

## a tempo

Violin part: *viel Bogen*, *ff*

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

10

*sempre ff*

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*

*sfz*

*H(B1)*

*sempre ff*

*loco*

*ff p*

(a tempo)  
molto ritmico

*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* *poco*  
*dim* *p* *menop*

*(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. It features a vocal line at the top and a piano accompaniment below. The vocal line starts with a sixteenth-note scale and includes a fermata. The piano accompaniment is marked *molto f* and includes a *(Tutti)* marking. Dynamics include *sfz* and *f(BI)*. A *(Pos Vlc)* marking is present in the bass line.

più rit - - - - - [35] Pesante, ma quasi a tempo

zweitaktig

musical score for the second system. It features a vocal line at the top and a piano accompaniment below. The vocal line includes a sixteenth-note scale and a fermata. The piano accompaniment is marked *ff* and includes a *(Tutti)* marking. Dynamics include *mp* and *p*. A *(Bkl Fag)* marking is present in the bass line.

sempre - - - - - più - - - - -

musical score for the third system. It features a vocal line at the top and a piano accompaniment below. The vocal line includes a sixteenth-note scale and a fermata. The piano accompaniment is marked *mp* and *mf*. A *3* (triple) marking is present in the bass line.

40

pesante

riten

Musical score for measures 40-41. The top staff features a woodwind line with 'pesante' and 'riten' markings. The bottom staff is a piano accompaniment with dynamics 'f' and 'ff'.

*largo (breit)*

Ganz frei (*liberamente*)

*a tempo, ma meno*

Musical score for measures 42-44. It includes parts for Horn (H), Trumpet/Pos (Trp Pos), Flute/Oboe (Fl Ob), and Horn/Euphonium (Hfe). Dynamics include 'morendo', 'mf', 'ppp dolce', 'p', 'espr p dolce', 'p poco marc', and 'sf'.

45

*ritmico dolce*

Musical score for measures 45-46. The top staff features a woodwind line with dynamics 'p poco marc', 'sfz', 'dolce', and 'p poco marc'. The bottom staff is a piano accompaniment with dynamics 'p' and 'sf'.

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

50

Flag

loco

*dolciss* *sempre p* *sf molto espr e dolente*

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

poco scherzando

55

*mf* *p*

(Holzbl, Str pizz) *mf* (pizz)

Trio

a tempo (poco ritmico)

(frei (liberamente)  
poco col legno

(poco

(espr) *f string* (poco

(pizz) Kl Tr (Hr) *mf* *p*

\*

60

# Calmando tranquillo

ritmico)

gewöhnlich  
sul D

accel

a tempo (rubato)

(+ pizz mit der 1 H)

65

rit - tranquillo (aber nicht schleppen)

molto espr

Musical score for the first system. The top staff is for the violin, starting with a *p* dynamic and a *H<sup>p</sup>* 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* marking is placed above the second measure of the piano staff. A German instruction reads: "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* measure marker and a *sempre espr* instruction. The bottom staff is for the piano, with an *(arco)* marking. The instruction *sempre espr* is followed by *sul A* and *sul D*.

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 *tranquillo* marking and a *p* dynamic. The instruction *poco animando* appears above the violin staff and below the piano staff.



85

*sempre espr*

*cresc*

*sempre espr*

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

90

*dim*

*pizz l H*

*quasi arpeggio*

*dim*

*pizz*

*arco*

*pizz*

*dimin*

*morendo*

95

*poco scherzando*

*mf*

*quasi arpeggio*

*dim*

*p*

*N*

*Flag*

*H*

*espr*

*scherzando*

Tempo I (Allegro rubato)

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

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

Poco pesante e sempre ritmico

(viel Bogen)  
 105  
 non legato  
 mf  
 ff ms  
 pizz arco  
 poco f  
 gliss  
 wie vorher  
 gliss  
 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*

3      3      3      3

mp      fp

mf      mf

a      poco      cresc

115

The musical score is divided into five systems. The first system features a piano part with triplets and a forte (*f*) dynamic, and an orchestra part with a horn (*H*) and a woodwind section. The second system includes a piano part with a forte (*f*) dynamic and a woodwind section with a tremolo (*trem*) effect. The third system shows a piano part with a crescendo (*cresc*) and a woodwind section with a tremolo (*trem*) effect. The fourth system features a piano part with a forte (*f*) dynamic and a woodwind section with a tremolo (*trem*) effect. The fifth system includes a piano part with a forte (*ff*) dynamic and a woodwind section with a forte (*f*) dynamic.

ossia

(Blech)

quasi kl Tr

trem

cresc

„ossia“ simile

H

sempre *f*

ossia

RH

*ff*

*fp*

*mp*

*sfz*

120 molto rubato

6 6 6 6 (sehr frei) etc ff

(Bl) p cresc (Pk Vlc) p poco

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

125 Flag

poco

ff espr fff marc ff espr (viel Bogen) ff espr

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 *3*. 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*. Other markings include *espr*, *H*, and *RH*. The bottom staff contains figured bass notation with *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*. Other markings include *espr*, *H*, and *(Solo Br)*. The bottom staff contains figured bass notation.

135

Adagio ♩ = 54 ca

CH \*)

[Es ist ge - nug! Herr,

*p* *mp, ma deciso* *doloroso*

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

*RH* *4* *(Kfag) tranquillo*

*p* *pp* *(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

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

*(Holzbl)*

\*) 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) N espr

*Nmf, ma tranquillo*

(Fag)

**150**

**poco rall di nuovo poco più mosso**

**a tempo**

Frie - - den,]

[Es ist ge -

*poco rall di nuovo poco più mosso*

Frie - - den,]

[Es ist ge -

*mf molto espr e amoroso*

[mein gro - ber 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

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*

*mf*

CH  
*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)

*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 - - -)

mp cresc -

doloroso dolce

mp

(dolente - - -)

mf e cresc - f (appassionato)

(2 Ggn) etc mit Solo

Pk

CH (Blech)

(Holzbl)

(PK)

185

Höhepunkt (des,,Adagios“)

ff

ff

CH

(BBkl, Fag)

CH

(Kbß, Tub, Hfe)

*loco* *poco* - -  
(ohne Br)

*dimin* - - - - -

(Br)

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)

*mp* *poco* *più p* *dimin*

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

(Echo)

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

(Vlc)

Molto tranquillo

poco cresc

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

Solo

*pp, dolcissimo*

*p*

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

*p*

CH (Vlc) *espr*

(Pos) *tranquillo*

(Fag) *p*

200

übergehen in die Ländlermelodie

*flautando*

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

(Ob) *pp* *mf*

3 4

Hfe

4 taktig

Kl durchlassen!

205

ancora più tranquillo

*ppp*

\*) N (Kl) *mp espr*

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

(Ggn) *pp*

\*) 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* sul G *p* *mp*

*morendo*  
unabhängig vom a tempo kadenzieren - a tempo

CH *mp* (deciso) (Holzbl) *p doloroso* *dolce*

4/4 *mf* *deciso*

220

rall - - - - -

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

CH *mf risoluto* *N* *Zeit lassen*

(Fg) (pizz)

Molto adagio

*frei (libero)*

ossia

CH

*p, ma molto espr e amoroso*

*piu p*

(pizz)

sub *p*

religioso

*p*

CH(Trp) Choral-  
espr e amoroso

tranquillo

(Kb Solo)

*p*

tranquillo

(Vlc Solo)

Dpf ab!

225

*morendo*

noten durchwegs hervorheben

(Br solo)

CH(Hr)

(Gg Solo)

*p*

230

riten

*pp*

*poco deciso*

*p* (Hr)

*ppp wie aus der Ferne*

*Red. una corda*