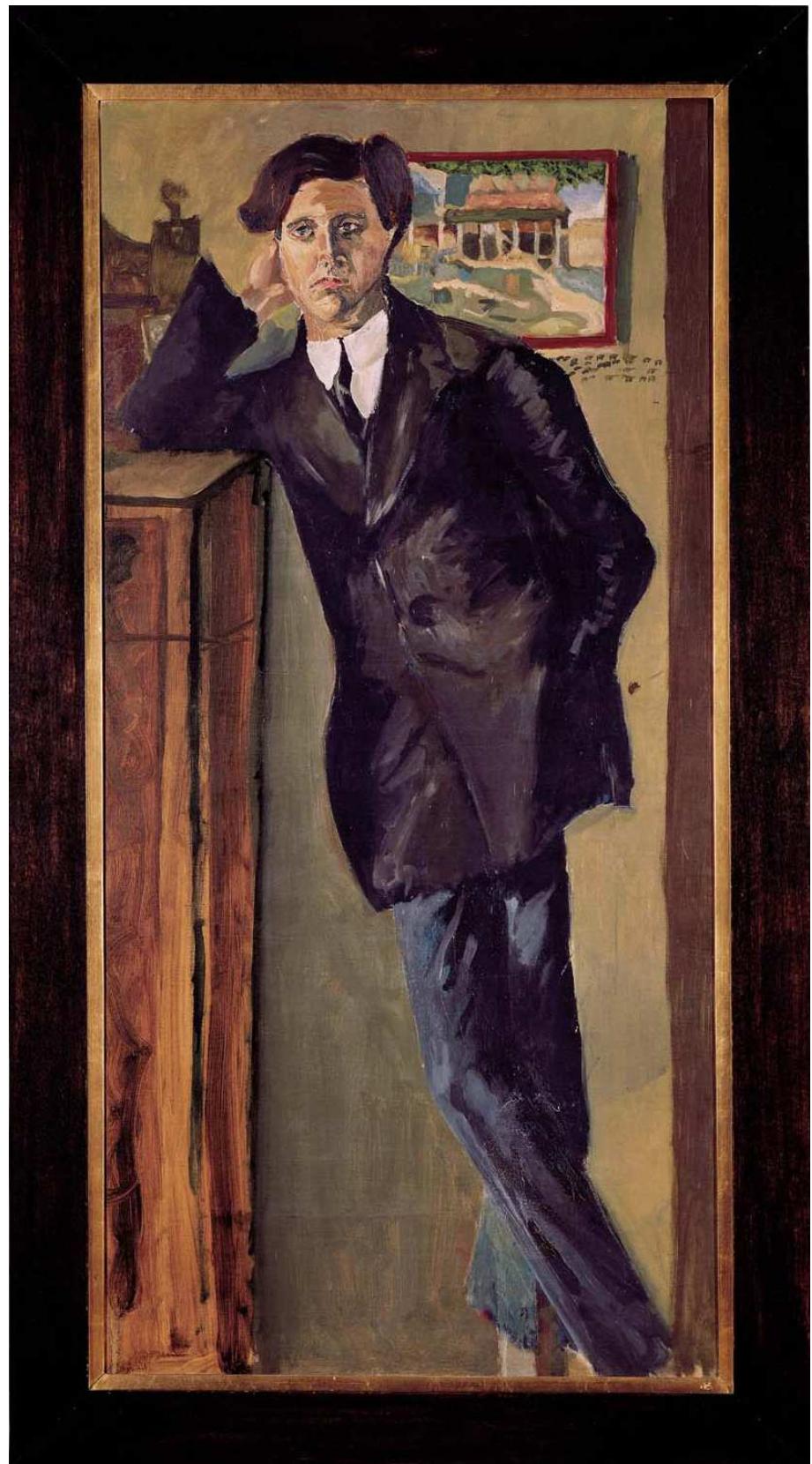


Alban Berg

Violin- konzert

dem Andenken
eines Engels



Pauken

I.

ANDANTE (♩ = 56)**Introduction (10 Takte)***poco cresc.***un poco rit. molto riten. a tempo***dim.**Harfe,**Klar.**Solo-Vln.**Harfe,**Klar.**1.Fagott*

Musical score for measures 1-10. The score consists of four staves. The first two staves are for bassoon (Harfe, Klar.) and solo violin (Solo-Vln.). The third staff is for harp (Harfe). The fourth staff is for bassoon (1.Fagott). Measure 1 starts with bassoon and solo violin playing eighth-note pairs. Measure 2 adds harp. Measures 3-10 show various patterns between the instruments. Measure 10 ends with a dynamic *p*.

rall. . . , a tempo*Sax.*

Musical score for measures 11-12. The score consists of two staves. The first staff is for bassoon. The second staff is for saxophone (Sax.). Measure 11 shows eighth-note pairs. Measure 12 shows sixteenth-note patterns. Dynamics include *pp*, *p*, and *p*.

rall. . . , a tempo, un poco grazioso poco rit., a tempo (grazioso)

Musical score for measures 13-14. The score consists of two staves. The first staff is for bassoon. The second staff is for piano. Measures 13 and 14 show sustained notes followed by rests. Measure 14 ends with a dynamic *p*.

un poco più animato**poco allarg., *) a tempo (grazioso)****poco rit., a tempo***8*

Musical score for measures 15-16. The score consists of two staves. The first staff is for bassoon. The second staff is for clarinet (1.Klarinette). Measure 15 shows eighth-note pairs. Measure 16 shows sixteenth-note patterns. Dynamics include *p*, *mf*, and *mp*.

Musical score for measures 17-18. The score consists of two staves. The first staff is for bassoon. The second staff is for piano. Measures 17 and 18 show eighth-note pairs. Measure 18 ends with dynamics *pp* and *p*.

*) N.B. für Vlc. und KBß.: Triolenachtel = letztes Sechzehntel vom vorherigen Takt

H bedeutet Hauptstimme**N** bedeutet Nebenstimme**R** bedeutet, daß die so bezeichnete Stimme im gleichen Rhythmus (akkordtonbildend) mit einer Haupt-(**H**) bzw. Neben-(**N**)stimme geht, diese aber durchzulassen hat.**RH** bedeutet Hauptrhythmus. Alles andere hat begleitend zurückzutreten.**CH** bedeutet Choralmelodie ("Es ist genug! so nimm, Herr, meinen Geist" aus der Kantate BWV 60 "O Ewigkeit, du Donnerwort" von J.S. Bach)

ALLEGRETTO
calando (molto) *) Tempo I. (♩ = ca. 56) **(= 112) (scherzando)**

81 3 18 2 6 8


(rustico) poco allarg. e dimin. a tempo Zeit lassen
Baßklarinette 8
107 7 3


a tempo (tranquillo) un poco a tempo I.
animando 15 Rubato

122 3 1. Flöte


Tempo I. poco a poco accel. Subito un poco energico
(Quasi Trio I.)

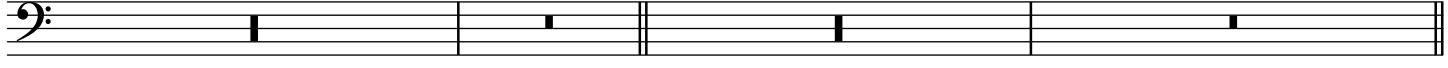
131 3 2 1.2. Fagott


(ritmico a tempo) poco a poco cal-
139 3


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

151 2 1. Flöte


Liberamente ritornare al tempo di nuovo un
poco energico (Trio I.) poco a poco calmando

161 4 2 4 2


*) Die neuen Achtel entsprechen also beiläufig den letzten Sechzehnteln des vorhergegangenen "Calandos".

Quasi Tempo I 1. Flöte $\frac{8}{8}$ (scherzando)
(immer vier- oder zweitaktig, wie ein Walzer)

173 2 | $\frac{3}{8}$ | p | p

8 | $poco\ rit.$ | 4 | f

181 | mp | f | 4 | f

(tranquillo, ma poco a poco più energico)
a tempo (rustico) un poco allarg. a tempo

192 5 | 3 | 3 | f

a tempo (tranquillo, ma poco a poco più energico) a tempo (scherzando)
(Zweitaktig)

204 4 | 4 | 1. Horn | p

poco a poco sempre più come una pastorale poco a poco anima-

214 8 | 2 | 5 | f

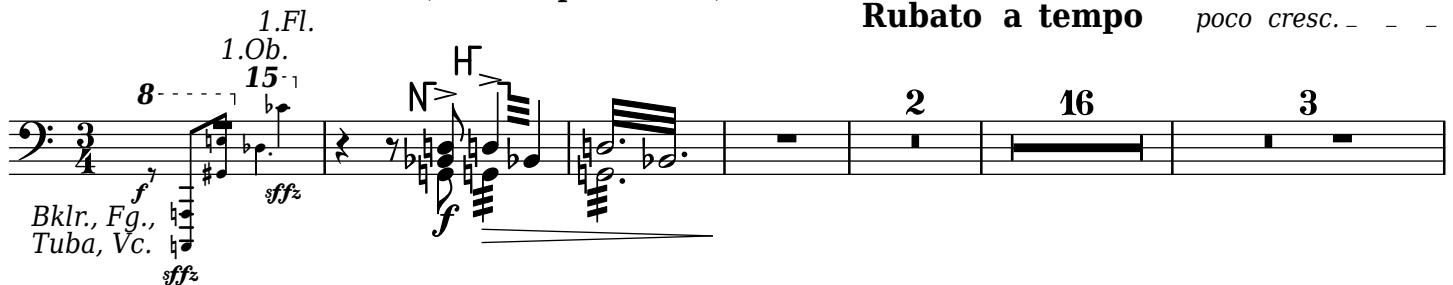
-man- -do - a tempo, ma quasi Stretta

235 1. Oboe | p | f | 2 | $womöglich loco$ | 13 | mf | mf | $(evt.) 8^{bs}$

II.

(a tempo)
molto ritmico
poco cresc. - - -

ALLEGRO $\text{♩} = 69$, ma sempre rubato, frei wie eine Kadenz
Rubato a tempo

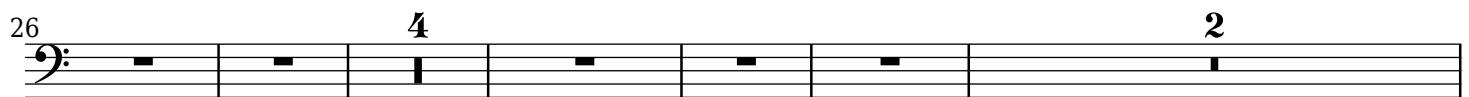
1. Fl.
1. Ob.
8 15


Bklr., Fg.,
Tuba, Vc.
ffz

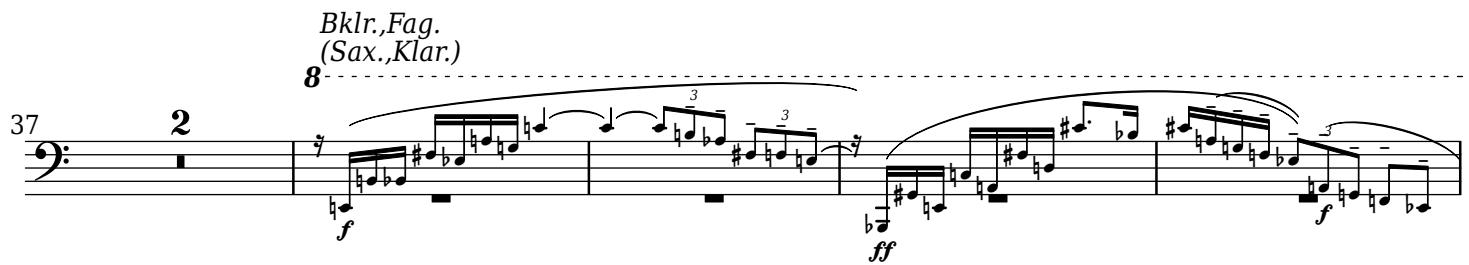
(rit. a tempo)

poco rit. a tempo

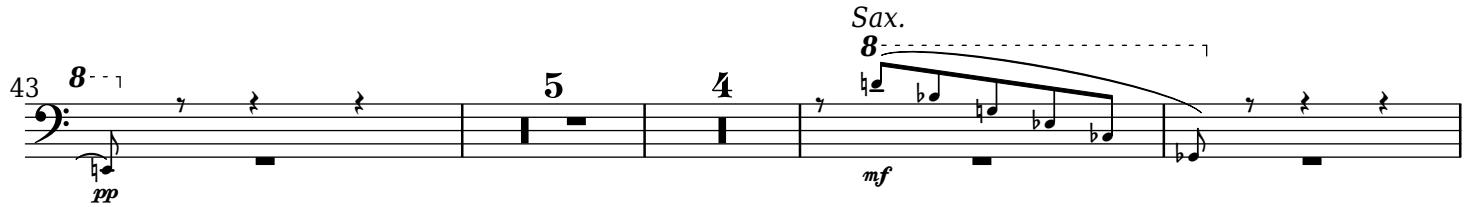
dim. - - - poco a poco crescendo più rit. Pesante, ma quasi a tempo

26 4 2


sempre più - - - pesante - - - riten. largo (breit)

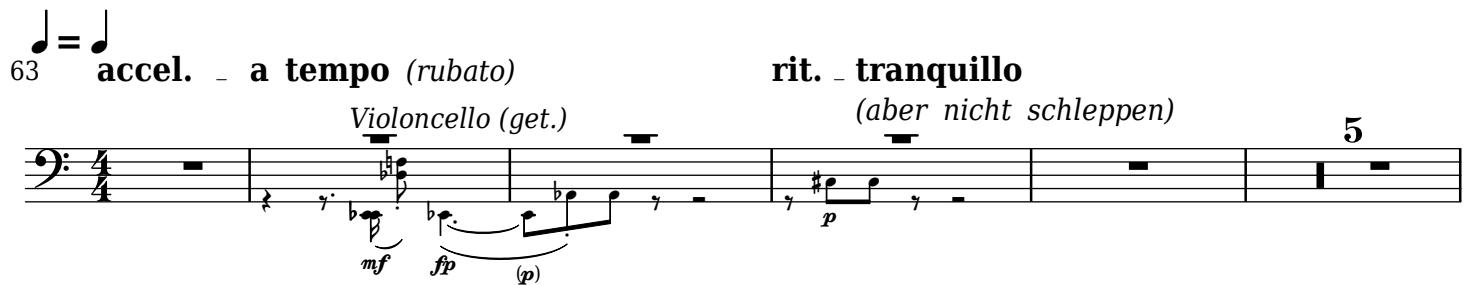
Bklr., Fag.
(Sax., Klar.)
8


Ganz frei (liberamente) a tempo, ma meno ritmico
tranquillo, ma non strascinare
(ruhig, aber nicht schleppen)

Sax.
43 8 5 4


a tempo (frei (liberamente)) (poco ritmico) Calmando tranquillo
(poco ritmico)

55 3 4


63 accel. a tempo (rubato) rit. tranquillo
(aber nicht schleppen)
Violoncello (get.) 5


Bratsche stringendo

73 *f* *f* *calmando* *tranquillo*
(ma non strascinare)

poco scherzando
1.Klarinette *8*

79 *p* *11*

Tempo I. (*Allegro rubato*)
Bklr., Fg. *3* *ritmico*

96 *ff* *ff* *sffz* *f* *sfz* *mf*

**Poco pesante
e sempre ritmico**

103 *mf* *pp*

molto rubato

112 *p* *mp* *mf* *p* *5* *2*

HÖHEPUNKT (des "Allegros")
a tempo, ma molto pesante

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

124 *(ff)* *f* *ff* *mf* *f* *mp* *mf*

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

ADAGIO *J = 54 ca.* **poco rall.**

130 *p* *mp* *pp* *p* *2* *2* *5*

Poco più mosso, ma religioso A tempo ^{poco} rall. di nuovo poco più mosso a tempo

A musical staff in bass clef. The first measure contains two eighth notes on the second line. The second measure contains one eighth note on the fourth line. The third measure contains one eighth note on the second line. The tempo is marked as 142.

di nuovo poco più mosso a tempo, ma molto rubato rall. — A tempo misterioso

Musical score for bassoon part, page 153, measure 4. The score shows a bassoon line with a single note at the beginning, followed by a rest. The key signature changes to one sharp. The dynamic is *p*, and the tempo is *pp*. The measure ends with a fermata over two notes.

rall. — — — — — — — — **A tempo**

(molto largo (breit)_e di nuovo_

172 *1.Posaune* (molto largo (breit) e di nuovo)

mp *mf* *p*

The musical score shows a bassoon part starting at measure 172. The first measure consists of six eighth-note pairs, each pair connected by a curved brace. The dynamic is *mp*. The second measure starts with a single eighth note, followed by a sixteenth note, another eighth note, and a sixteenth note, all connected by a curved brace. The dynamic is *mf*. The third measure starts with a single eighth note, followed by a sixteenth note, another eighth note, and a sixteenth note, all connected by a curved brace. The dynamic is *p*.

a tempo [Adagio])

poco - - - - a - - poco - cal-
HÖHEPUNKT (des "Adagios")

Musical score for bassoon part, page 178, measures 6-7. The score shows a bassoon line with a dynamic of *p* and *mf*. Measure 6 ends with a fermata over the bass note. Measure 7 begins with a sharp sign, followed by a fermata over the bass note.

-man- -do **Molto tranquillo** *Wie aus der Ferne*
(aber viel langsamer als das erste mal)

Musical staff showing measures 193 through 197. The staff begins with a bass clef, a key signature of one sharp, and a common time signature. Measure 193 consists of two eighth notes followed by a measure repeat sign. Measures 194 and 195 each contain a single eighth note. Measure 196 contains two eighth notes. Measure 197 begins with a measure repeat sign and ends with a double bar line. The first measure of measure 197 contains two eighth notes, and the second measure contains one eighth note.

4-taktig rall. CODA rall. Molto adagio riten.
ancora più tranquillo quasi a tempo I.

Bass clef staff with measures 4-7. The staff begins with a bass clef and a key signature of one sharp. Measures 4 and 5 consist of two eighth notes each. Measure 6 starts with a repeat sign and continues with two eighth notes. Measures 7, 2, and 7 follow, each containing a single eighth note.