



Alexander Zemlinsky

Universal
Geigen
Edition

Serenade A-Dur
für Violine und Klavier

Universal
Violin
Edition

Serenade A major
for Violin and Piano



Universal Edition UE 18075

Alexander Zemlinsky

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Serenade A-Dur
für Violine und Klavier
aus dem Nachlaß

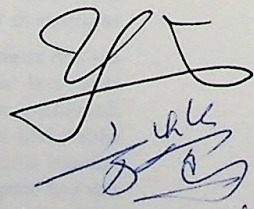
Universal
Violin
Edition

Serenade A major
for Violin and Piano
from the posthumous work

To Sherban—

With very best wishes & Christopher
many thanks. Amman

It was a wonderful
and unique opportunity
to hear (and to try and
play) Zemlinsky

from Giles & 

they also serve
who only sit and
listen - and with
such pleasure -

17/8/87

Pimmose

They also listen who only
stand and burn - this time!

Michael

非常成功，非常感谢。
演奏。而你的演奏是曲子
都非常成功，非常美。

Universal Edition No. 18075

Vorwort

Alexander Zemlinsky ist 1872 in Wien geboren und 1942 in Larchmont (New York) gestorben. Er studierte am Konservatorium der Gesellschaft der Musikfreunde in Wien. Seine Lehrer waren Anton Door (Klavier), Franz Krenn, Robert Fuchs (Kontrapunkt) und Johann Nepomuk Fuchs (Komposition). In der Öffentlichkeit profilierte sich Zemlinsky zuerst als Dirigent, als er nach seinen Anfängen im Operettenrepertoire des Carltheaters und des Theaters an der Wien 1904 Erster Kapellmeister der Wiener Volksoper wurde. 1911 wechselte er in der gleichen Position an das Deutsche Theater in Prag. Von 1920 an leitete er dort an der Deutschen Musikakademie eine Meisterklasse für Komposition; 1920 und 1926 war er auch Rektor dieses Instituts. Otto Klemperer berief ihn 1927 an die Berliner Krolloper, der er bis zu ihrer Schließung im Jahr 1931 angehörte. 1930 bis 1933 gastierte er an der Oper Unter den Linden. Seine Lehrtätigkeit setzte er an der Berliner Musikhochschule fort. 1934 kehrte er nach Wien zurück. 1938 emigrierte er in die Vereinigten Staaten.

Sein freundschaftlicher Umgang mit Schoenberg, dessen Lehrer er kurze Zeit war und dessen Schwager er später wurde, und mit Schoenbergs Schülern verschaffte ihm einen Ehrenplatz im Umkreis der Wiener Schule. Seine Musik, die auch Brahms und Gustav Mahler für ihn einnahm, ist vom Geist der Jahrhundertwende geprägt, hat aber einen starken Hang zur Tradition, was sich vor allem in der engen, oft demonstrativ hervorgekehrten Bindung an die Gesetze der Funktionsharmonik dokumentiert. Die A-Dur-Serenade mit dem auffallenden Wechsel verwandter Tonarten im Ablauf nicht nur der fünf Sätze, sondern auch jedes der Satzteile ist ein schönes Beispiel dafür, ein Kabinettstück lustvoller Hingabe ans Tonalitätsprinzip der stereotype vierunddreißigmalige Wechsel zwischen Tonika und Subdominante im Da capo-Teil des Entrees. Zemlinskys Kammermusik, Werke in verschiedener Besetzung, vor allem zwei seiner vier Streichquartette, sind nach der Wiederbelebung seiner Opern „Kleider machen Leute“, „Florentinische Tragödie“, „Der Geburtstag der Infantin“ und „Der Kreidekreis“ in den siebziger Jahren dieses Jahrhunderts erneut mit Erfolg aufs Tapet gebracht worden. Die Serenade wurde 1896 in Wien uraufgeführt.

F. S.

Preface

Alexander Zemlinsky was born in Vienna in 1872 and died in Larchmont (New York) in 1942. He studied at the Conservatory of the 'Gesellschaft der Musikfreunde' in Vienna with Anton Door (piano), Franz Krenn and Robert Fuchs (counterpoint) and Johann Nepomuk Fuchs (composition). It was as a conductor that Zemlinsky first made his name: having begun his career conducting the operetta repertoire at Vienna's Carltheater and Theater an der Wien, he was appointed principal 'Kapellmeister' at the city's Volksoper in 1904. In 1911 he took up a similar appointment at the Deutsches Theater in Prague. From the year 1920 onwards he ran a master class in composition at the Deutsche Musikakademie in Prague, and in 1920 and again in 1926 he held the post of Rector of this institution. In 1927 Otto Klemperer summoned Zemlinsky to the Krolloper in Berlin, where he stayed until it was closed in 1931. Between 1930 and 1933 he appeared as a guest conductor at the Oper Unter den Linden. At the same time he continued teaching at the Berlin Musikhochschule. In 1934 Zemlinsky returned to Vienna, emigrating to the United States four years later.

On the strength of his friendship with Schoenberg – whose teacher he was for a short time and whose brother-in-law he later became – and with Schoenberg's pupils Zemlinsky was held in high regard by the circle of the Viennese School. His music, which had made a favourable impression on Brahms and Mahler, is on the one hand imbued with the ethos of the turn of the century but on the other hand also evinces a marked allegiance to tradition. This is best exemplified in Zemlinsky's close and often emphatic compliance with the tenets of functional harmony. An outstanding instance of this is the A major Serenade with its conspicuous succession of related keys, not only between the five movements but from one section to the next within the individual movements. The stereotype, thirtyfour-fold alternation between the tonic and the subdominant in the da capo section of the Entree is a showcase example of Zemlinsky's self-indulgent adherence to the principles of tonality. After the revival of his operas "Kleider machen Leute", "Florentinische Tragödie", "Der Geburtstag der Infantin" and "Der Kreidekreis" in the 1970's, Zemlinsky's chamber music – his compositions for various combinations of instruments, but particularly two of his four string quartets – has been resurrected and has aroused considerable interest. The Serenade received its first performance in Vienna in 1896.

F. S.

Preface

Alexander Zemlinsky naquit en 1872 à Vienne et décéda en 1942 à Larchmont (New York). Il étudiait la musique au Conservatoire de la "Gesellschaft der Musikfreunde" à Vienne, avec Anton Door (piano), Franz Krenn, Robert Fuchs (contrepoint) et Johann Nepomuk Fuchs (composition). Zemlinsky fit d'abord carrière comme chef d'orchestre lorsque, après des débuts dans l'opérette, au Carltheater et au Theater an der Wien, il devint en 1904 Premier chef du Volksoper de Vienne. En 1911 il prit la même position au Deutsches Theater à Prague. A partir de 1920 il y dirigea, à Deutsche Musikakademie à Prague, un cours magistral de composition; en 1920 et 1926 il était aussi recteur de cet établissement. En 1927 Otto Klemperer l'appela au Krolloper de Berlin, où il devait rester jusqu'à la cessation des activités de cet Institut en 1931. Entre 1930 et 1933 il était chef invité de l'opéra Unter den Linden. Il reprit aussi son activité pédagogique, à l'Ecole supérieure de musique de Berlin. En 1934 il rentra à Vienne, en 1938 il émigra vers les Etats-Unis.

L'amitié qui le liait à Schoenberg dont il avait temporairement été le professeur et par la suite devenait le beau-frère, et aux élèves de Schoenberg, lui assura une place d'honneur dans l'entourage de l'Ecole de Vienne. Sa musique, appréciée également par Brahms et Gustav Mahler, s'inspire bien du climat général au tournant des siècles, tout en ayant de fortes racines dans la tradition, ce qui se traduit surtout par son attachement fidèle, souvent démonstratif, aux lois de l'harmonie fonctionnelle. La Sérénade en la majeur, caractérisée par le changement frappant de tonalités voisines non seulement à travers des cinq mouvements mais également à l'intérieur de chaque mouvement en est un bon exemple; il nous fournit une preuve exquise de son dévouement au principe de la tonalité dans la partie da capo de l'entrée, en passant 34 fois de la tonique à la sous-dominante et vice versa. La musique de chambre de Zemlinsky, des oeuvres très différemment instrumentées, mais notamment deux de ses quatre quatuors à cordes se réjouissent à nouveau, depuis les années 70 de notre siècle, de la faveur du public, après qu'ont été ressuscités ses opéras "Kleider machen Leute", "Der Geburtstag der Infantin", "Florentinische Tragödie" et "Der Kreidekreis". La Sérénade fut créée en 1896 à Vienne.

F. S.

SERENADE A-DUR für Violine und Klavier



A. Zemlinsky
(1872-1942)

I

Mäßig

[S]

dolce

f, von Takt zu Takt schwächer werdend bis *pppp*

mf

5

8

11 pizz. 3

mp

8

pppp

14

8 7

arco

pppp

Fine

19 Energisch

f *p* *ff*

f *p*

23

f *p dolce*

f *p*

28

Measures 28-30 of the musical score. The piece is in A major (three sharps). Measure 28 features a piano melody with a *dolciss.* (dolcissimo) marking. Measure 29 has a *pp* (pianissimo) dynamic. Measure 30 has a *f* (forte) dynamic. The piano accompaniment consists of chords and moving lines in both hands.

31

Measures 31-33 of the musical score. Measure 31 has a *f* (forte) dynamic. Measure 32 has a *f* (forte) dynamic. Measure 33 has a *f* (forte) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

34

Measures 34-37 of the musical score. Measure 34 has a *f, mit großem Ton* (forte, with great tone) marking. Measure 35 has a *p* (piano) dynamic. Measure 36 has a *f* (forte) dynamic. Measure 37 has a *f* (forte) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

38

Measures 38-40 of the musical score. Measure 38 has a *f* (forte) dynamic. Measure 39 has a *f* (forte) dynamic. Measure 40 has a *f* (forte) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

da Capo [dal %]
al Fine

II

Langsam, mit großem Ausdruck

espressivo

p

ten.

sempre cresc.

6

rit. a tempo

p dolce

espr.

f

pp

11

f

cresc.

pp

ppp

sempre legato

16

cresc.

ff

sempre cresc.

f

6

20

espr.

23

p

pp

28

con sord.

pp

pp, doloroso

31

poco riten.

34 7

37 senza sord. sul G

39 sul D sul A

poco a poco cresc.

41 sul E

f

(cresc.)

43

ff

(cresc.)

ff

45

ffz

ffz

47

molto rit.

leidenschaftlich und breit

ff

f warm

49

breit

9

51

non legato

sehr warm

molto espr.

55

rit.

59

pp

pp

63

sehr ruhig, mit großem Ton

pp

p

Red.

66

Measures 66-68 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two sharps (F# and C#). Measure 66 features a melodic line in the treble staff and a complex accompaniment in the grand staff. Measure 67 continues the melodic and accompanimental patterns. Measure 68 shows a continuation of the accompaniment with some harmonic shifts.

69

Measures 69-71 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two sharps. Measure 69 shows a melodic line in the treble staff and a complex accompaniment in the grand staff. Measure 70 continues the melodic and accompanimental patterns. Measure 71 features a melodic line in the treble staff and a complex accompaniment in the grand staff, with a forte (*f*) dynamic marking.

72

Measures 72-75 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two sharps. Measure 72 shows a melodic line in the treble staff and a complex accompaniment in the grand staff. Measure 73 continues the melodic and accompanimental patterns. Measure 74 features a melodic line in the treble staff and a complex accompaniment in the grand staff, with a piano (*p*) and dolce dynamic marking. Measure 75 shows a melodic line in the treble staff and a complex accompaniment in the grand staff, with a piano (*pp*) and molto dynamic marking.

76

Measures 76-79 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two sharps. Measure 76 shows a melodic line in the treble staff and a complex accompaniment in the grand staff, with a crescendo (*cresc.*) and forte (*f*) dynamic marking. Measure 77 continues the melodic and accompanimental patterns. Measure 78 features a melodic line in the treble staff and a complex accompaniment in the grand staff, with a piano (*p*) and espr. dynamic marking. Measure 79 shows a melodic line in the treble staff and a complex accompaniment in the grand staff, with a piano (*p*) dynamic marking.

81

Measures 81-85 of a musical score. The upper staff (treble clef) features a melodic line with slurs and ties, marked *p dolce*. The lower staff (bass clef) provides harmonic support with chords and moving lines, including a dotted half note in the first measure.

86

Measures 86-90 of a musical score. The upper staff continues the melodic line. The lower staff features a more active bass line with eighth and sixteenth notes, and some chords.

91

sehr ruhig

Measures 91-94 of a musical score. The upper staff is marked *pp* and features a very slow, sustained melodic line. The lower staff has a more rhythmic accompaniment with eighth notes and chords.

breit

95

molto espr.

Measures 95-98 of a musical score. The upper staff is marked *molto espr.* and features a wide, sustained melodic line. The lower staff has a more rhythmic accompaniment with eighth notes and chords, marked *espr.*

99

sempre dim.

sempre dim.

103

rit. - - - - -

pp

pp

len.

III

Sehr schnell und leicht

sfz

pp

pp

9

f

mf

p

14

f

19

pizz.

sim.

p

24

arco

f

viel breiter

rit.

espr.

p, dim.

molto rit.

pp

a tempo - ruhig

ten.

p

riten.

Tempo I - sehr schnell

f

pp

48

fp *f*

53

p

58

pp *pizz.* *ppp*

63

arco *pp*

68

pp

69

70

71

72

Presto

gliss.

ppp

ppp

Red.

73

74

75

76

77

pizz.

pppp

*Fine
attacca Trio*

78

79

80

81

82

83

TRIO

Ruhiger

arco, con sord.

sul G

pp

ppp

84

85

86

87

88

sostenuto

90

3 3 dolce

8

96

3 p dolce

8

102

3 3 3 3 3 pp dolciss.

ppp

107

riten.

a tempo

pp ppp Red.

113

cresc.

sim.

sempre Red.

118

(cresc.)

f

espr.

(cresc.)

f, espr

123

dolce, dim.

p

rit.

128

Tempo I. Sehr schnell und leicht

via sord.

p

tr

tr

tr

tr

IV

Mäßiges Walzertempo

The musical score is written for piano and consists of four systems of staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Mäßiges Walzertempo'. The first system (measures 1-5) features a melody in the right hand starting with a half note, followed by eighth notes, and a piano accompaniment in the left hand with chords and single notes. The second system (measures 6-10) continues the melody with a crescendo leading to a piano (pp) dynamic. The third system (measures 11-15) shows a more active melody with slurs and a piano accompaniment with chords. The fourth system (measures 16-20) includes a piano (pp) dynamic and a final melodic phrase. Handwritten notes '074' are visible on the right margin of the fourth system.

p grazioso
p
(das 2. Mal *pp*)
sim.
pp
p grazioso
pp

21

Musical score for measures 21-25. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). The melody in the top staff features eighth and sixteenth notes with slurs. The piano accompaniment in the grand staff includes chords and moving lines in both hands, with some slurs and dynamic markings.

26

Musical score for measures 26-29. The system consists of three staves. The top staff has a melodic line with the instruction *dolce* written below it. The piano accompaniment in the grand staff continues with chords and moving lines. The key signature remains two sharps.

30

Musical score for measures 30-34. The system consists of three staves. The top staff shows a melodic line with a *rit.* (ritardando) marking and a dashed line indicating a tempo change. The piano accompaniment in the grand staff includes chords and moving lines, with a *p* (piano) marking in the right hand. The key signature remains two sharps.

35

(rit.) - - - a tempo

Musical score for measures 35-39. The system consists of three staves. The top staff has a melodic line with a *ppp* (pianississimo) marking. The piano accompaniment in the grand staff includes chords and moving lines, with a *ppp* marking in the left hand. The key signature remains two sharps.

40

leicht, flüchtig

dim. *pp*

pizz.

ppp

45

poco rit. . .

mp *p*

50

a tempo, ruhig

rit.

arco *pp*

55

pizz.

pppp

ppp

Fine

TRIO

Dasselbe Zeitmaß, nur etwas breiter

60

arco, sul G

*mp, espr.**mp*

65

1.

2.

1.

2.

p

68

mit Wärme

molto espr., cresc.

73

*(cresc.)**ff**cresc.**f, espr.*

78

ff *p*

83 *poco rit.* *sehr ruhig*

p, dolce *pp*

87

espr. *p*

92 **1. Walzer - Tempo**

ppp

Da Capo al Fine

V

Schnell

leicht

Violin V score, measures 1-16. The tempo is marked "Schnell" and the character is "leicht". The score is in 2/4 time and features a key signature of one flat (B-flat).

Measures 1-4: Violin V enters with a melodic line starting on G4, marked *f* (forte). The piano accompaniment (pizzicato) is marked *f*. The violin line has a crescendo leading to a forte *p* (piano) dynamic at measure 4.

Measures 5-10: The violin line continues with a melodic line, marked *p* (piano). The piano accompaniment is marked *p*. The violin line has a crescendo leading to a fortissimo *sfz* (sforzando) dynamic at measure 10.

Measures 11-15: The violin line continues with a melodic line, marked *p* (piano). The piano accompaniment is marked *p*. The violin line has a crescendo leading to a fortissimo *f* (forte) dynamic at measure 15.

Measure 16: The violin line continues with a melodic line, marked *f* (forte). The piano accompaniment is marked *f*. The violin line has a crescendo leading to a fortissimo *f* (forte) dynamic at measure 16.

Performance markings include *pizz.* (pizzicato) and *arco* (arco) for the violin, and *cresc.* (crescendo) for the piano accompaniment. The tempo is marked "Schnell" and the character is "leicht".

21 breiter

Measures 21-25 of a musical score. The system consists of a single melodic line and a piano accompaniment. The melodic line begins with a fortissimo (*ff*) dynamic and features a series of eighth-note triplets. The piano accompaniment also starts with *ff* and includes chords and eighth-note patterns. Dynamics shift to *sfz* and *p* with triplet markings in later measures. The key signature has one sharp (F#).

Measures 26-30 of a musical score. The system continues with the melodic and piano parts. Measure 26 includes a wavy line above the melodic staff and a *f* dynamic. Measure 27 features a *pizz.* (pizzicato) marking and a *mf* dynamic. The piano part has various dynamics including *f*, *sfz*, and *p*. The key signature changes to two sharps (F# and C#).

Measures 31-35 of a musical score. The system continues with the melodic and piano parts. The melodic line shows dynamics of *p*, *f*, *p*, and *dim.* (diminuendo). The piano part includes a *pp* (pianissimo) dynamic. The key signature remains two sharps.

Measures 36-40 of a musical score. The system continues with the melodic and piano parts. The piano part is marked *sempre pp* (always pianissimo). The melodic line continues with eighth-note patterns. The key signature remains two sharps.

41

cresc.

cresc.

f

breit, mit großem Ausdruck

46

arco

f

3

51

ff

ff

3

3

3

breiter

56

3

61

a tempo

f *fpp* *fpp*

67

sempre p e legato

f *dim.*

sempre p *f* *dim.*

73

ppp

(dim.) *p* *dim.* *ppp*

78

pp

cresc.

84

Musical score for measures 84-89. The system consists of a single melodic line in treble clef and a piano accompaniment in bass clef. The melodic line features a series of eighth-note runs and rests, with a *dim.* (diminuendo) marking above the final measure. The piano accompaniment is marked *pp* (pianissimo) and includes a *sim.* (sostenuto) marking. The key signature has one flat (B-flat).

90

Musical score for measures 90-95. The system consists of a single melodic line in treble clef and a piano accompaniment in bass clef. The melodic line includes a *pp* (pianissimo) marking, a *ppp* (pianississimo) marking, and a *cresc. molto* (crescendo molto) marking. The piano accompaniment also features a *cresc. molto* marking. The key signature has one flat (B-flat).

96

Musical score for measures 96-100. The system consists of a single melodic line in treble clef and a piano accompaniment in bass clef. The melodic line is marked *f* (forte) and includes a *f* marking. The piano accompaniment is marked *f* and includes a *f* marking. The key signature has one flat (B-flat).

101

Musical score for measures 101-105. The system consists of a single melodic line in treble clef and a piano accompaniment in bass clef. The melodic line includes a *pizz.* (pizzicato) marking and an *arco* (arco) marking. The piano accompaniment is marked *p* (piano) and includes a *pp* (pianissimo) marking. The key signature has one flat (B-flat).

106

106

p cresc.

p cresc.

tr

111

111

(cresc.)

f

non legato

breiter

ff

sfz

ff

sfz

116

116

p

3

3

f

f

121

121

pizz.

f

p

f

sfz

sfz

p

126

Measures 126-129. The system consists of a single treble staff and a grand staff (treble and bass). The treble staff begins with a piano (*p*) dynamic and a *dim.* (diminuendo) marking. The grand staff features a *pp* (pianissimo) dynamic. The music includes various note values, rests, and slurs.

130

Measures 130-134. The system consists of a single treble staff and a grand staff. The treble staff is marked *sempre pp* (sempre pianissimo) and includes a *cresc.* (crescendo) marking. The grand staff also includes a *cresc.* marking. The music features complex rhythmic patterns and slurs.

breit, mit
großem Ausdruck

135

Measures 135-139. The system consists of a single treble staff and a grand staff. The treble staff includes a *(cresc.)* (crescendo) marking and an *arco* marking. The grand staff includes a *(cresc.)* marking and a *ff* (fortissimo) dynamic. The music features complex rhythmic patterns and slurs.

140

Measures 140-144. The system consists of a single treble staff and a grand staff. The treble staff includes a triplet marking (*3*). The grand staff includes a triplet marking (*3*). The music features complex rhythmic patterns and slurs.

breit

145

145

breit

breit und sehr warm

150

150

breit und sehr warm

f espr.

ff

156

156

dim.

dolce

dim.

dolce

Lento

rit.

sul D

161

161

dim.

dolciss.

pp

ppp

168

Tempo I (schnell)

pp *ppp*

175

accel. poco a poco

f

180

*sempre f**stacc. sempre*

sempre f *stacc. sempre*

185

*cresc.**cresc.**espr.*

cresc. *espr.* *cresc.*

190

Measures 190-194. The score is in G major (one sharp) and 2/4 time. Measures 190-193 feature a piano introduction with a crescendo marked "(cresc.)" and a forte dynamic "ff" starting in measure 193. The piano part has a melodic line in the right hand and a bass line in the left hand. Measure 194 shows a change in the piano part with a new melodic line in the right hand and a bass line in the left hand.

195

Measures 195-199. The score continues in G major and 2/4 time. Measures 195-199 feature a piano introduction with a forte dynamic "fff" starting in measure 195. The piano part has a melodic line in the right hand and a bass line in the left hand.

200

Measures 200-205. The score continues in G major and 2/4 time. Measures 200-205 feature a piano introduction with a piano dynamic "p" starting in measure 205. The piano part has a melodic line in the right hand and a bass line in the left hand.

206

Measures 206-210. The score continues in G major and 2/4 time. Measures 206-210 feature a piano introduction with a piano dynamic "p" starting in measure 206, a forte dynamic "fff" starting in measure 207, and a tenor dynamic "ten." starting in measure 208. The piano part has a melodic line in the right hand and a bass line in the left hand.

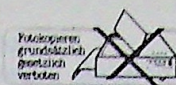
Fine

SERENADE A-DUR für Violine und Klavier

Einrichtung und Fingersätze
von Alexander Arenkow

Violine

A. Zemlinsky
(1872 - 1942)



Mäßig [%]

f (Von Takt zu Takt schwächer werdend bis *pppp*) *dolce* *mf*

p *pp*

pp *pizz.* *ppp*

arco *pppp* *Fine*

Energisch

f *p* *ff*

f *p dolce* *pp* *f*

dolciss. *pp* *f*

f *f* *p* *f*

f mit großem Ton *p* *f*

f *p* *f*

Da Capo
[dal %]
al Fine



Langsam, mit großem Ausdruck

Handwritten musical score for Violin, measures 8 to 47. The score includes various dynamics, articulations, and performance instructions.

Measures 8-12: *p dolce*, *f*, *sul D*, *sul A*, *sul A*.

Measures 13-18: *ppp*, *cresc.*, *espress.*, *p*.

Measures 19-24: *ff*, *con sord.*, *pp*.

Measures 25-31: *poco riten.*, *senza sord.*, *sul G*.

Measures 32-37: *poco a poco cresc.*, *f*, *ff*.

Measures 38-43: *molto riten.*, *leidenschaftlich und breit*, *ff*, *sfz*.

Measures 44-47: *ff*, *sul A*.

Handwritten notes and markings include: *sow*, *1*, *2*, *3*, *4*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*.

50 *non legato* *breit* *sehr warm*

54 *molto espr.* *rit.*

59 *sehr ruhig, mit großem Ton* *pp*

67

71 *sul A* *f* *pp* *cresc. molto*

76 *(cresc.)* *f* *p*

80 *espress.* *sul G* *sul A* *pdolce*

86 *sehr ruhig* *pp*

93 *sul E* *breit* *molto aspress.*

99 *sempre dim.* *pp* *rit.*

Handwritten notes and markings include: *3*, *2*, *1*, *2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*.

Open 3D RBE

Violine



Sehr. schnell und leicht

Handwritten musical score for Violin, measures 4 to 38. The score includes various musical notations, dynamics, and performance instructions.

Measures 4-10: Treble clef, 2/4 time. Dynamics: *sfz*. Includes triplets and slurs.

Measures 11-15: Treble clef, 2/4 time. Dynamics: *f*. Includes triplets, slurs, and handwritten fingerings (e.g., 2, 3, 4, 1, 2, 1).

Measures 16-20: Treble clef, 2/4 time. Includes triplets, slurs, and handwritten fingerings (e.g., 0, 1, 4, 3, 2, 1).

Measures 21-26: Treble clef, 2/4 time. Dynamics: *pizz. (+)*, *arco*. Includes triplets, slurs, and handwritten fingerings (e.g., 3, 2, 1, 4, 3, 2).

Measures 27-32: Treble clef, 2/4 time. Dynamics: *f*, *espr.*. Includes triplets, slurs, and handwritten fingerings (e.g., 3, 2, 1, 4, 3, 2).

Measures 33-37: Treble clef, 2/4 time. Dynamics: *riten.*, *p dim.*, *molto riten.*, *pp*. Includes triplets, slurs, and handwritten fingerings (e.g., 1, 4, 3, 2, 1, 4, 3, 2).

Measures 38-40: Treble clef, 2/4 time. Dynamics: *a tempo - ruhig*, *Tempo I - sehr schnell*. Includes triplets, slurs, and handwritten fingerings (e.g., 3, 2, 1, 4, 3, 2).

47 *f* *fp*

1 2 3 4 5 6

tr tr tr tr tr tr tr

1

55 *pp*

tr tr tr

2 1 1 5 3 3 3 3

3 4 3 4

60 *pizz.*

3 3 3 3 3 3 3 3

2 3 4 2 3 4 2 3

65 *arco* *pp*

3 3 3 3 3 3 3 3

2 3 4 2 3 4 2 3

V

70 *ppp*

Presto
sul A *gliss.*

3 3 3 3 3 3 3 3

75

3 3 3 3 3 3 3 3

2 1 0 4 3 2

79 *pizz.*

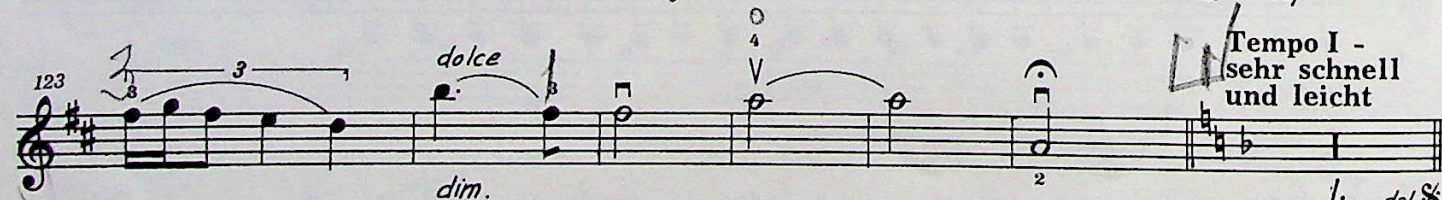
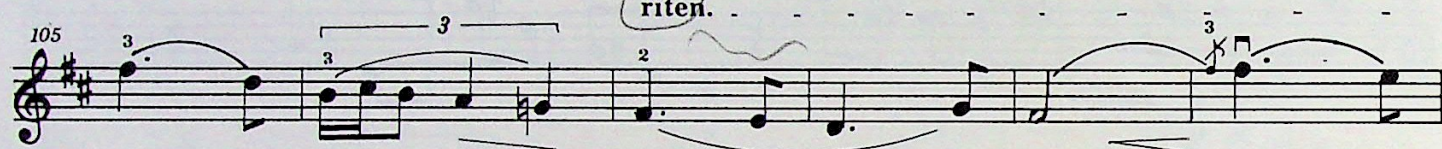
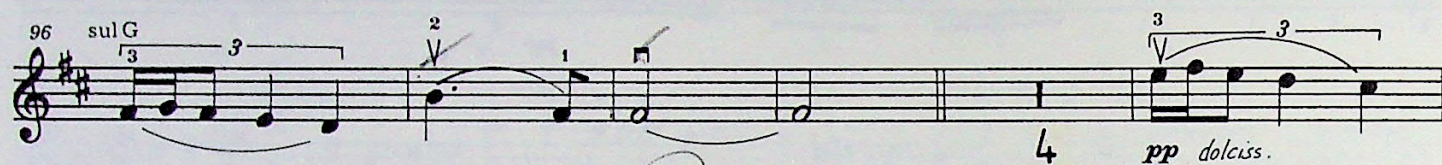
4 0 1 3 2

Fine
attacca

TRIO

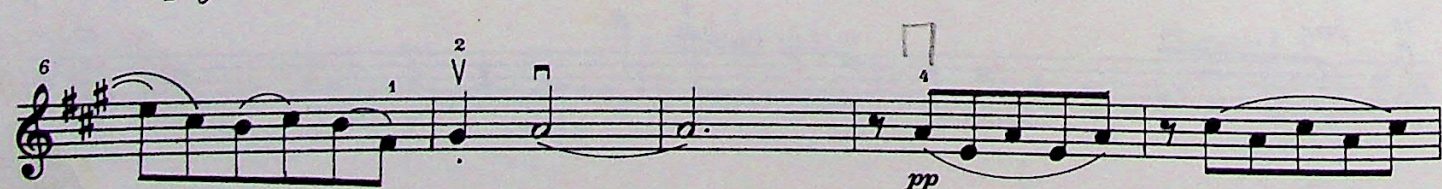
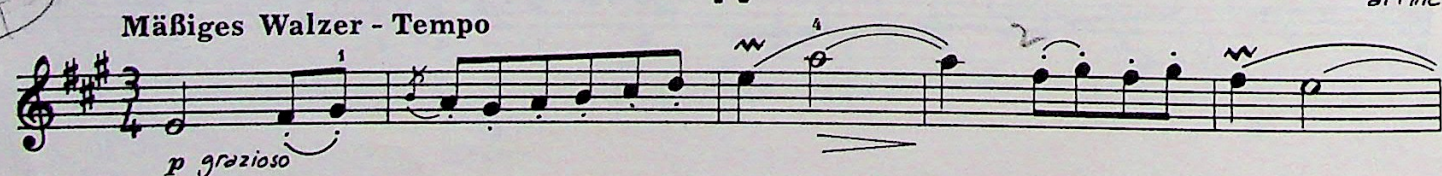
Ruhiger

con sord.



IV

Mäßiges Walzer - Tempo



11

16

21

27

32

38

44

49

54

pp

dolce

riten. - - - - - *a tempo*

pp

ppp

dim.

pizz.

leicht, flüchtig

pp

poco rit. - - - - - *a tempo, ruhig*

arco

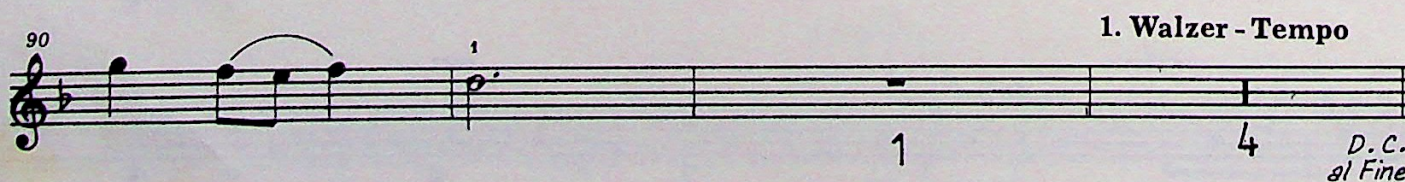
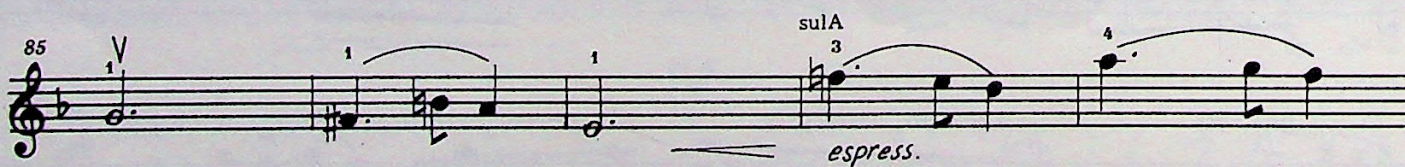
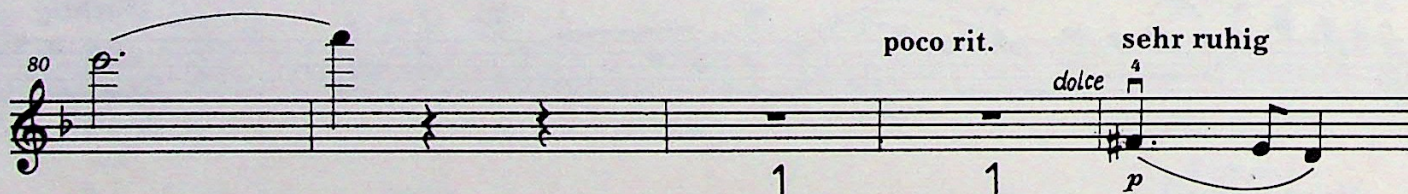
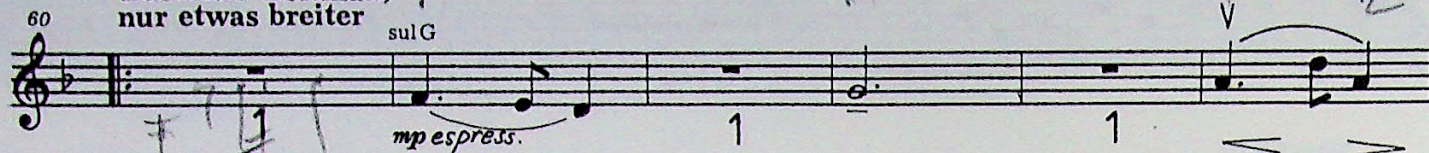
pp

riten.

pizz.

pppp

TRIO

Dasselbe Zeitmaß,
nur etwas breiter

OPEN LAST PAGE

V

Schnell

f *p* *leicht*

6 11 16 21 26 32 38

pizz. *arco* *tr* *sul A* *cresc.* *f* *non legato* *breiter* *ff* *sfz* *p* *3* *3* *1* *tr* *f* *sfz* *mf* *p* *f* *p* *dim.* *cresc.* *1* *2* *4* *sul A* *sul G*

102 *pizz.* *arco* *p*

107 *p cresc.* *tr* *3* *tr* *sul A* *2* *1* *tr* *3* *tr*

112 *f* *non legato* *V* *breiter* *ff* *sfz*

116 *p* *3* *3* *V* *tr* *#*

120 *f* *sfz* *f* *pizz.* *p* *f*

126 *p* *dim.* *sempre pp* *sul A* *2* *1* *0* *3*

134 *cresc.* *arco* *1* *ff* *breit, mit gr. Ausdruck* *V* *3*

143 *1* *2* *tr* *2* *tr* *2* *breit* *1* *3* *3*

breit
und sehr warm

151 *f* *espress.*

158 *dim.* *rit.* *dolce* *Lento* *dolciss.*

165 *sul D* *pp*

172 **Tempo I (schnell)** *pp*

176 *accel. poco a poco* *f*

181 *sempre f*

185 *cresc.* *sul E* *sul A* *sul E*

190 *(cresc.)* *ff*

194 *fff*

200

206 *pizz.* *arco* *ten.* *fff*



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