



MAX BRUCH

Doppel-Konzert

für

Klarinette

oder Violine

und

Viola

mit

Orchester

Op. 88

Klavier-Auszug

RUDOLF EICHMANN VERLAG

BERLIN

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I.

Seite 7

Andante con moto

II.

Seite 15

Allegro moderato

III.

Seite 24

Allegro molto

Orchesterbesetzung

2 Flöten, 2 Oboen, Englisch Horn (Englisch Horn ist eingezogen), 2 Klarinetten, 2 Fagotte, 4 Hörner, 2 Trompeten, Pauken, Streichquintett. Das Aufführungsmaterial ist leibweise vom Verlag zu beziehen. Aufführungsdauer etwa: I. Satz: 7 Minuten, II. Satz: 6 Minuten, III. Satz: 5 $\frac{1}{2}$ Minuten.

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Revisionsbericht


Vorlagen waren Bruchs Manuskripte der Partitur, des Klavierauszugs und der drei Solostimmen.

Wo es nötig war, habe ich den Klavierauszug nach der Partitur oder die Partitur nach dem Klavierauszug geändert oder ergänzt. Siehe auch die Anmerkungen im Auszug: II. Satz, Takt 53—55, 67—75, 191—193; III. Satz, Takt 175—183, 385—394.

Im I. Satz, Takt 6 stehen in den Manuskripten die Sechzehntel der Solostimme an einem Doppelbalken als Undezimole. Geändert nach dem 2. Takt der Solobratsche.

Im II. Satz, Takt 34 und 172 Soloklarinette im Auszug und in der Partitur so: 

In der von Bruch ausgeschriebenen Solostimme beim erstenmal überklebt,

beim zweitenmal gleich so: 

Im II. Satz, Takt 39

und 177 erst so:  dann von Bruch geändert so: 

Im III. Satz, Takt 231—234 Partitur, Auszug und Solostimmen drei Lesarten. Ich habe die Harmonie des Auszugs genommen und als Melodie die von Bruch in der Soloklarinette und der Solovioline angegebenen Stichnoten der ersten Violine.

III. Satz, Takt 451—457: Im Manuskriptauszug pausieren die Solostimmen. Für den Druck sind die Noten genommen worden, die in der Partitur stehen, mit der Änderung, daß die Solobratsche ähnlich Bruchs Solovioline tremoliert. Da die Stelle fraglich ist, habe ich die Bemerkung „Solo ad libitum“ dazugeschrieben. Den Quintengriff in der Solovioline habe ich in einen Oktavgriff geändert.

Bindebogen, Vortragsbezeichnungen usw., die in Partitur und Auszug verschieden waren, habe ich in Übereinstimmung gebracht und die wenigen Instrumentationsangaben Bruchs im Auszug vermehrt.



I

Max Bruch, Op. 88

Andante con moto (♩ = 76)

Klarinette in A
(Solo)
(oder Solo-Violine)

Viola
(Solo)

Klavier

f *sfz* *espress.* *sfz*

Str. *f* Hr. Fg. *p*

f *sfz* *espress.* *sfz*

Str. *f* Hr. Fg. *p*

5

f *un poco string.* *poco rit.* *Tempo I*

f *un poco string.* *poco rit.* *Tempo I*

Str. *f* *fp* *Tempo I*

10

poco rit. - - - - - *a tempo*
mf sfz p
f mf sfz espress. a tempo
pp poco rit. a tempo
 (15)

B

sfz decresc.
 Str. *p decresc.*
 (20)

p espress. sfz espress.
pp sfz espr.
 (25)

C

p dolce p
 Str. *p pp*
 (30)

pp cresc. espress. p cresc. 3 3

f espress. p

Str. Fg. u. Hr. pp

35 40

espr. f

nur Str. sempre p

45

D

Tutti oh. Tr. pp mf 3

cresc. f espr. 3

50

First system of musical notation, including vocal line and piano accompaniment. The piano part features a complex texture with triplets and slurs. A circled number 55 is located at the bottom right of the system.

Second system of musical notation, including vocal line and piano accompaniment. The piano part continues with complex textures and slurs. A dynamic marking of *sfz* is present in the vocal line.

Third system of musical notation, including vocal line and piano accompaniment. The system is marked with a large 'E' at the beginning. It includes dynamic markings such as *pp*, *pizz.*, and *cresc.*. Specific performance instructions include "Str. pizz.", "Vcll. pizz.", and "Hr. Fg. halten Akk.". A circled number 60 is located at the bottom center of the system.

Fourth system of musical notation, including vocal line and piano accompaniment. It includes dynamic markings such as *p*, *cresc.*, and *sempre pp*. Performance instructions include "Str. jetzt arco".

First system of musical notation. It consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has three sharps (F#, C#, G#). The first staff begins with a forte (*f*) dynamic and an *espress.* marking. The second staff also begins with *f* and *espress.*. The third staff features a piano (*p*) dynamic and contains two triplet markings. The fourth staff has a circled measure number 65.

Second system of musical notation. It consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has three sharps. The first staff begins with a forte (*F*) dynamic and a piano (*pp*) dynamic, ending with a *cresc.* marking. The second staff begins with *pp*. The third staff begins with *pp* and includes the instruction "Voll. pizz." (Vollständig pizzicato). The fourth staff includes the instruction "Hr. Fg. halten Akk." (Horn figures hold chords). A circled measure number 70 is located at the bottom of the system.

Third system of musical notation. It consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has three sharps. The first staff begins with a piano (*p*) dynamic and an *espress.* marking. The second staff begins with a *cresc.* marking and a forte (*f*) dynamic. The third staff begins with a *cresc.* marking and contains two triplet markings. The fourth staff begins with a piano (*p*) dynamic. A circled measure number 75 is located at the bottom of the system.

Fourth system of musical notation. It consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has three sharps. The first staff begins with a piano (*p*) dynamic and a *cresc.* marking. The second staff begins with an *espress.* marking and a *cresc.* marking. The third staff begins with a piano (*pp*) dynamic and includes the instruction "Viol." (Violin). The fourth staff begins with a piano (*p*) dynamic and contains four triplet markings. A circled measure number 75 is located at the bottom of the system.

decresc. poco rit.
p poco rit.
Viol. poco rit.
pp Hr.
alio
(80)

G a tempo

pp a tempo
pp a tempo
Viol. u. Holz
Hr. p
Vcl. Br.
Fg. cresc.
f espress.
sfz
(85)

poco rit. - - - a tempo **H**

poco rit. mf
Viol. poco rit. - - - a tempo
mf a tempo espress.
sfz sempre p
pizz.
(90)

cresc. # p espress.
sfz cresc.
espress.
(95)

J tranquillo

Viol. I *p* *cresc.* *f espr.* Hr.

Viol. II *p* *cresc.* *f espr.* Hr.

Piano *pp*

Viol. I *p* *cresc.* *f espress.*

Viol. II *p* *cresc.* *f espress.*

Piano *pp* Hr. Fg. *espress.*

100

Viol. I *p* *cresc.* *mf*

Viol. II *p* *cresc.* *mf*

Piano *p* Str. u. Hr. Fg. *mf*

105

Viol. I *f* *cresc.* *f*

Viol. II *f* *cresc.* *f*

Piano *pp* *sfz* *p* nur Str.

110

poco rit. **K** *a tempo*

morendo *poco rit.* *pp* *a tempo*

p *morendo* *pp* *a tempo*

poco rit. *a tempo* Viol.

morendo *pp* Vel. pizz.

Fig. Br.

115

pp *pp*

Str. *pp*

Fg. Hr. halten Akk.

116

cresc. *cresc.*

cresc. Hr. Fg. *p ten.* *pp ten.*

120

p *p* *rit.* *pp*

p *morendo rit.* *pp* *pp*

nur Str. *p* *rit.* *pp* *pp*

125

Allegro moderato (♩ = 120)

Allegro moderato (♩ = 120)

Fag. *p* *tranquillo* Ob. *mf* Viol. *morendo* Holz

5

a tempo

Fag. *p* *tranquillo* *cresc.* Str. *a tempo*

a tempo

Str. *p*

[*rit.*]

10

[*rit.*]

[*rit.*]

15

Fag. *p* *tranquillo* *cresc.* Str. *p*

Vcl. *pp* Str. *p*

[*rit.*]

[*rit.*]

20

A

Fag. *p* *cresc.* *f* Str. *f* *p* *cresc.* *f*

Vcl. *p* Str. *p*

25

Musical score for measures 25-30. The system includes two staves for woodwinds (top two) and a grand staff for piano (bottom two). The woodwinds play melodic lines with dynamics *p* and *sfz*. The piano accompaniment features arpeggiated chords and moving bass lines. Measure 30 is circled.

Musical score for measures 31-40. This system adds an Oboe (Ob.) and Horn part. The woodwinds continue with melodic lines, marked with *cresc.*, *p*, and *sfz*. The piano accompaniment includes the instruction *dolce* and *espr.*. Measure 40 is circled.

Musical score for measures 41-45, marked with a section letter 'B'. This system adds a Flute (Fl.) and String (Str.) part. The woodwinds play melodic lines with dynamics *p*, *cresc.*, *f*, and *espress.*. The piano accompaniment includes the instruction *dolce*. Measure 45 is circled.

Musical score for measures 46-55, marked with a section letter 'C'. This system adds a Bassoon (Br.) part. The woodwinds play melodic lines with dynamics *p* and *cresc.*. The piano accompaniment includes the instruction *p*. Measure 55 is circled.

Die kleinen Noten stehen nicht in der Partitur

Musical score for measures 58-60. The system includes a vocal line with *dolce* markings, a woodwind line with *f* and *dolce*, and a piano accompaniment with *espress.* and *mf*. Measure numbers 60 and 61 are indicated.

Musical score for measures 62-70. The system includes a vocal line with *poco rit.* and *a tempo* markings, and a piano accompaniment with *Tutti* and *f*. Measure numbers 65, 66, 67, 68, 69, and 70 are indicated.

Musical score for measures 71-75. The system includes a woodwind line with *VI. II* and *decresc.* markings, and a piano accompaniment with *decresc.* and *p*. Measure numbers 75 and 76 are indicated.

Musical score for measures 77-80. The system includes a vocal line with *L'istesso tempo* and *p* markings, and a piano accompaniment with *L'istesso tempo*, *Str. pizz.*, and *p e leggiero*. Measure numbers 80 and 81 are indicated.

85

p

p

Hr. Fg. halten Akk.

This system contains measures 85 through 89. It features a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern of eighth notes. Dynamics include piano (*p*) and a fortissimo (*f*) marking at the end. The instruction "Hr. Fg. halten Akk." is written below the piano part.

90

cresc.

cresc.

cresc.

f

This system contains measures 90 through 94. It continues the vocal and piano parts. Dynamics include *cresc.* (crescendo) and *f* (fortissimo).

95

f espress.

p dolce

p

p

This system contains measures 95 through 99. Dynamics include *f espress.* (fortissimo, expressive), *p dolce* (piano, dolce), and *p* (piano).

100

cresc.

f

cresc.

f

[Orch. immer Achtel]

p cresc.

f

105

This system contains measures 100 through 105. Dynamics include *cresc.* (crescendo), *f* (fortissimo), and *p cresc.* (piano, crescendo). The instruction "[Orch. immer Achtel]" is written above the piano part.

Musical score system 1, measures 110-114. It features a vocal line and a piano accompaniment. The piano part includes a section marked "[Orch. keine Achtel]" (Orchestra no eighth notes) from measure 113 to 114. Measure 110 is circled.

Musical score system 2, measures 115-119. It includes parts for Violin (Viol.), Viola (Vcl.), and Piano (Tutti). The piano part is marked "espress" (espressivo). Measure 115 is circled.

Musical score system 3, measures 120-124. It features a violin part marked "arco" and "espress." and a piano accompaniment. Measure 120 is circled.

Musical score system 4, measures 125-130. It includes a piano accompaniment and a section marked "[Orch. immer Achtel]" (Orchestra always eighth notes) starting at measure 128. Measure 125 is circled, and measure 130 is also circled.

Musical score for measures 165-166. The system consists of three staves. The top staff is in G major with a key signature of one sharp and a time signature of 4/4. It features a melodic line starting with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and ending with a forte (*f*) dynamic. The middle staff is in G major and features a melodic line starting with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, then a crescendo (*cresc.*) and ending with a forte (*f*) dynamic. The bottom staff is a grand staff (treble and bass clefs) in G major, providing harmonic support with piano (*p*) dynamics.

Musical score for measures 170-171. The system consists of three staves. The top staff is in G major with a key signature of one sharp and a time signature of 4/4. It features a melodic line starting with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and ending with a forte (*f*) dynamic. The middle staff is in G major and features a melodic line starting with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and ending with a forte (*f*) dynamic. The bottom staff is a grand staff (treble and bass clefs) in G major, providing harmonic support with piano (*p*) dynamics. A *J* (Jazz) marking is present above the top staff in measure 171.

Musical score for measures 175-176. The system consists of three staves. The top staff is in G major with a key signature of one sharp and a time signature of 4/4. It features a melodic line starting with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and ending with a forte (*f*) dynamic. The middle staff is in G major and features a melodic line starting with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and ending with a forte (*f*) dynamic. The bottom staff is a grand staff (treble and bass clefs) in G major, providing harmonic support with piano (*p*) dynamics. Instrument markings include *Ob.* (Oboe) with *dolce* and *espr.* (espressivo) markings, and *Horn* with *espr.* marking.

Musical score for measures 180-185. The system consists of three staves. The top staff is in G major with a key signature of one sharp and a time signature of 4/4. It features a melodic line starting with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and ending with a forte (*f*) dynamic. The middle staff is in G major and features a melodic line starting with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and ending with a forte (*f*) dynamic. The bottom staff is a grand staff (treble and bass clefs) in G major, providing harmonic support with piano (*p*) dynamics. Instrument markings include *Viol.* (Violin) with *dolce* and *espr.* markings, *Fl.* (Flute) with *dolce* marking, and *Str.* (Strings) with *sfz* (sforzando) and *p* markings.

K

185 190

Str. Ob.

p

[Red.] Die kleinen Noten stehen nicht in der Part.

195

cresc. *f*

espress.

mf

200 205

poco rit. - *L a tempo*

dolce

poco rit. - *a tempo*

dolce

p a tempo

Viol. *poco rit.* - *Str. pizz.*

p

210

sempre p

First system of musical notation. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The piano part features a rhythmic pattern of eighth notes. Dynamics include *p* and *pp*. A circled measure number **215** is located at the end of the system.

Second system of musical notation. It consists of three staves. The vocal line has a *poco rit.* marking followed by *M a tempo*. The piano accompaniment includes markings for *Holz* and *Str. pizz. pp*. Dynamics include *p* and *pp*. A circled measure number **220** is located at the end of the system.

Third system of musical notation. It consists of three staves. The piano accompaniment includes markings for *Str. p* and *Fag.*. Dynamics include *cresc.*, *espress.*, and *p*. A circled measure number **225** is located at the end of the system.

Fourth system of musical notation. It consists of three staves. The piano accompaniment includes markings for *VI.* and *nur Str. rit.*. Dynamics include *a tempo*, *p*, and *pp*. A circled measure number **230** is located at the beginning of the system, and another circled measure number **235** is located at the end of the system.

Hr. Fg. halten Akk.

III

Allegro molto (♩ = 92)

Tutti
f Tromp.
f Pauken

sfz Holz, Blech
Str. (10)

(5)

(15)

(20)

(25)

(30) *sfz* (35) *sfz*

A *ff* *ten.*
(40)

Detailed description: This page contains the musical score for the third movement, 'Allegro molto', in 2/4 time with a tempo of quarter note = 92. The score is written for piano, strings, woodwinds, brass, and percussion. The key signature has three sharps (F#, C#, G#). The score is divided into systems, with measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 marked. Dynamics include *f* (forte), *sfz* (sforzando), and *ff* (fortissimo). Performance instructions include 'Tutti', 'Tromp.', 'Pauken', 'Holz, Blech', and 'Str.'. A section marked 'A' begins at measure 40, and the word 'ten.' (tension) is written above the final measure.

Musical score system 1, measures 43-45. The system includes a vocal line with a triplet of eighth notes marked *p* at the end. Below it are staves for Violin (Viol.) and Horn (Hr. Fg.). The Violin part features a triplet of eighth notes marked *p* and *Viol. stacc.*. The Horn part has a triplet of eighth notes marked *fp*. The piano accompaniment (piano) is marked *sfz* and includes a circled measure number 45.

Musical score system 2, measures 46-56. The system includes a vocal line with a long melodic line marked *cresc.*. Below it are staves for Violin (Viol.) and Horn (Hr. Fg.). The Violin part is marked *sempre p*. The piano accompaniment (piano) is marked *sempre p* and includes circled measure numbers 50 and 55.

Musical score system 3, measures 57-61. The system includes a vocal line starting with *p*. Below it are staves for Violin (Viol.) and Horn (Hr. Fg.). The Violin part is marked *Viol. stacc.* and includes a triplet of eighth notes. The piano accompaniment (piano) is marked *Tutti*, *ten.*, and *sfz*, and includes a circled measure number 60.

Diese Noten stehen nicht im Manuskript der Solostimme

Musical score system 4, measures 62-70. The system includes a vocal line with a long melodic line marked *p*. Below it are staves for Violin (Viol.), Flute (Fl.), Oboe (Ob.), and Piano (piano). The Violin part is marked *Viol. stacc.* and includes a triplet of eighth notes. The Flute and Oboe parts are marked *p*. The piano accompaniment (piano) is marked *Str.*, *p*, and *sempre p*, and includes circled measure numbers 65 and 70.

B

Musical score for section B, measures 75-79. The score is in G major and 2/4 time. It features a piano (p) dynamic at the beginning and fortissimo (ff) dynamics later. The section is marked "Tutti".

Musical score for section B, measures 80-85. It includes mezzo-forte (mf) and piano (p) markings. The section is marked "Str." and "sempre p".

Musical score for section B, measures 86-90. It includes piano (p) and mezzo-forte (mf) markings. The section is marked "Hr." and "sempre p".

C

Musical score for section C, measures 95-100. It includes piano (p) and fortissimo (ff) markings. The section is marked "Str.", "Viol.", and "pizz.".

sempre p e legg.

espr.

Hr. Fg. pizz. Viol. Viol.

p

(105) Vol. pizz.

p

Str.

Hr.

Vol.

(110) (115)

p

sempre p

pp

(Velli pizz.)

(120) *un poco marcato* (125)

D

p grazioso

sempre pp e legg,

pp

(180)

Hr. Fg. halten Akk.

Musical score system 1, measures 175-179. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line starts with a forte (*f*) dynamic and includes a triplet of eighth notes. The piano accompaniment also features triplets and a piano (*p*) dynamic. A rehearsal mark (175) is located at the beginning of the piano part. A performance instruction "[im Orch. nur trem., keine Triolen]" is written above the piano part.

Musical score system 2, measures 180-184. The vocal line continues with a forte (*f*) dynamic and includes a triplet. The piano accompaniment features a tremolo effect and a piano (*p*) dynamic. A rehearsal mark (180) is located at the beginning of the piano part. The word "Str." is written above the piano part.

Musical score system 3, measures 185-190. The vocal line features a tremolo effect and a forte (*f*) dynamic. The piano accompaniment features a tremolo effect and a piano (*p*) dynamic. Rehearsal marks (185) and (190) are located at the beginning and end of the piano part, respectively.

Musical score system 4, measures 191-195. The vocal line features a tremolo effect and a forte (*f*) dynamic. The piano accompaniment features a tremolo effect and a piano (*p*) dynamic. A rehearsal mark (195) is located at the beginning of the piano part. The word "Str." is written above the piano part. Dynamics include *mf* and *cresc.*

G

Musical score system 1, measures 195-205. The system includes a vocal line and a piano accompaniment. The vocal line begins with a fermata and is marked *ten.* (tension). The piano part starts with *ff* (fortissimo) and includes a *Tutti* marking. A *sfz* (sforzando) marking is present in the piano part. A triplet of notes in the vocal line is marked *3 [Viol. stacc.]*. Measure numbers 200 and 205 are circled at the bottom of the system.

Musical score system 2, measures 205-210. The piano accompaniment continues with *sfz* markings. The vocal line features a triplet of notes. Measure number 210 is circled at the bottom of the system.

Musical score system 3, measures 210-215. The piano part features a *ff sfz* marking. The vocal line includes a triplet of notes marked *3 [Viol. stacc.]*. Measure number 215 is circled at the bottom of the system.

Musical score system 4, measures 215-220. The piano part continues with *sfz* markings. The vocal line features a triplet of notes. Measure number 220 is circled at the bottom of the system.

Musical score system 5, measures 220-225. The piano part includes a *r. H. sempre ff* marking. The vocal line features a triplet of notes. Measure number 225 is circled at the bottom of the system.

Musical score system 6, measures 225-230. The piano part includes a *decresc.* (decrescendo) marking. Measure number 230 is circled at the bottom of the system.

H *p* *cresc.* *pe tranqu.* *mf*

Viol. *p* *sempre p*

Fg. 2

(235) (240)

p e legg. *p* *pp*

Fl. *p* *Ob.*

Str.

(245) (250)

J *f* *cresc.* *f* *Tutti* *mf* *[Viol. stacc.]* *p*

sffz *Viol.* *Holz*

(255)

p *cresc.* *p* *sempre*

sempre p

(260) (265)

p
p e tranquillo
Fl. 8va
p
pizz.
p un poco marcato (270)

(275) *f* *sfz* *mf*
Kl. Viol. Hr. Fg.
pp *p*
(280)

tranquillo *p*
tranquillo *p*
Viol. *p*
(285) (290)

K *) *un poco calando*
un poco calando
sempre p *pp*
un poco calando Str. Hr. Hr. Fg. *pp*
(295)

*) In der Solostimme hier Variante

string. *f* *3*

string. *f* *3*

string. Str. *f*

(300) (305)

ff

ff

Str. pizz. *p* *cresc.* Hr.

Hörner (310) (315)

L

Holz hält Akk. *f* *ff* *sfz* *sfz*

Tutti

(320)

[Viol. stacc.] *ff* *sfz* *ten.*

(325) (330)

ten.
sfz
ff
sfz
ten.
sfz
ff
sfz

(335)

sfz
sfz
ff
Str. trem.
ff
Bl.

(340)

Trpt.
Horn
decresc.

(345)

M

grazioso
mf
Fl.
pp
dolce e grazioso
Vcl.
un poco marcato

(350)

(355)

p
cresc.
Viol.
p

(360)

(365)

N

p

sempre p

mf

sempre pp

370 375

cresc.

p

cresc.

tr

p

P [Orch. trom., keine Trisoln]

pp

un poco cresc.

Fig.

380 385

cresc.

poco

a - poco

390

0

p

legg. e grazioso

p e grazioso

cresc. - f

cresc. - f

Str.

Br.

Viol.

pp

Holz

395

Musical score for measures 400-405. The system includes a piano part and a woodwind section. The piano part features a prominent triplet in the right hand and a steady bass line. The woodwind section includes Violin (Viol.), Oboe (Ob.), and Brass (Br.).

400 *f* *3* *pp* *Viol.* *Br.* *Ob.* *3* 405

Musical score for measures 410-415. The system includes a piano part and a woodwind section. The piano part features a prominent triplet in the right hand and a steady bass line. The woodwind section includes Horn (Hr.), Violin (Viol.), and Upper Woodwind (u. Holz.).

P *f* *3* *sempre f* *sfz* *sfz* *pizz.* *Br.* *Viol.* *cresc.* *p tranquillo* *f* *Hr. p* *p* *u. Holz p* 410 415

Musical score for measures 420-425. The system includes a piano part and a woodwind section. The piano part features a prominent triplet in the right hand and a steady bass line. The woodwind section includes Horn (Hr.), Violin (Viol.), and Upper Woodwind (u. Holz.).

sfz *sfz* *sfz* *sfz* 420

Musical score for measures 430-435. The system includes a piano part and a woodwind section. The piano part features a prominent triplet in the right hand and a steady bass line. The woodwind section includes Violin (Viol.).

sfz *Viol.* *pizz.* *sempre p* *pp* 425 430

Musical score for measures 435-440. The system includes a woodwind part (top), a horn part (middle), and a violin part (bottom). The woodwind part has a *Q* marking. The horn part is marked *Holz, Hr. p*. The violin part is marked *Viol.* and includes a *cresc.* marking and a *ff* dynamic.

Musical score for measures 445-450. The system includes a woodwind part (top), a violin part (middle), and a tutti part (bottom). The woodwind part has a *f* dynamic and a *tr* marking. The violin part is marked *Viol.* and includes a *f* dynamic and a *3* marking. The tutti part is marked *Tutti* and includes a *p* dynamic and a *ff sfz* dynamic.

Musical score for measures 450-455. The system includes a woodwind part (top), a violin part (middle), and a tutti part (bottom). The woodwind part is marked *Solo ad lib.* and includes a *ff* dynamic. The violin part is marked *Viol.* and includes a *ff* dynamic. The tutti part is marked *Tutti* and includes a *sfz* dynamic and a *fff* dynamic.

Musical score for measures 460-465. The system includes a woodwind part (top), a violin part (middle), and a tutti part (bottom). The woodwind part is marked *Solo* and includes a *ritard.* marking and a *p* dynamic. The violin part is marked *Viol.* and includes a *ritard.* marking and a *p* dynamic. The tutti part is marked *Tutti* and includes a *ff* dynamic and a *a tempo* marking.

Doppel - Konzert

für Klarinette (oder Violine) und Viola und Orchester

Solo - Klarinette in A

I

Max Bruch, Op. 88

Andante con moto (♩ = 76)
Solo Br. *f* *sfz*

espress. *sfz* *f* *poco rit.*

Tempo I *f* *mf* *sfz* *poco rit.* - - *a tempo* *p*

B *sfz* *decresc.*

p *Br.* *p* *sfz* *p*

C *p* *dolce* *pp* *espr.* *cresc.*

espr. *cresc.* *p* *f*

D *Tutti* *8*

Solo-Klarinette in A

Viol. I *sfz*

E Solo *p* *pp* (60) *cresc.* *p*

cresc. (65) *f* *espr.* *pp* (70)

cresc. *p* *espr.* (75)

p *cresc.* (80) *poco rit.* *p* *decresc.*

G *a tempo* Tutti 4 *pp* (85) *poco rit.* - Solo *a tempo* **H** *mf* (90)

cresc. *p* *espr.*

J *tranquillo* (95) *p* *cresc.*

Br. *p* *f*

(100) *p* *cresc.*

f *espr.* (105) *p* *cresc.* - *f*

cresc. - *f* *poco rit.* **K** Tutti *a tempo* *pp* (110) Solo *pp*

morendo (115) *pp*

(120) *cresc.* - *p* *rit.* (125) *morendo* *pp*

II

Allegro moderato (♩ = 120) *4* *VLI morendo* *a tempo*

Br. *5* *f*

A *(25) p* *cresc.* *f* *(30)*

p *(35)* *cresc.* *1*

B *p* *(40)* *cresc.*

(45) f *espress.* *(50)* *p <->*

(55) cresc. *poco rit.* *(60)* *f*

D a tempo Tutti 9 *dolce* *p* *(65)*

E L'istesso tempo pizz. *VI. p* *(80)*

Br. *p* *(85)* *p*

p *(90)* *cresc.* *(95) f espr.* *f*

p *(100)* *cresc.* *(105) f* *f*

F *p* *(115)*

Solo-Klarinette in A

Musical score for Solo-Klarinette in A, measures 120-235. The score consists of ten staves of music with various dynamics, articulations, and performance instructions.

- Staff 1:** Measures 120-125. Dynamics: *p*, *cresc.*, *f espr.*, *p*.
- Staff 2:** Measures 130-135. Dynamics: *cresc.*, *f*, *decresc.*.
- Staff 3:** Measures 140-150. Dynamics: *p*, *mf*, *ritard.*, *a tempo*, *p*, *tranquillo*.
- Staff 4:** Measures 155-160. Dynamics: *cresc.*, *p*, *f*.
- Staff 5:** Measures 165-170. Dynamics: *p*, *cresc.*, *f*.
- Staff 6:** Measures 175-180. Dynamics: *p*, *cresc.*, *f*, *espr.*.
- Staff 7:** Measures 185-190. Dynamics: *p*, *cresc.*.
- Staff 8:** Measures 195-200. Dynamics: *f*, *dolce*, *poco rit.*.
- Staff 9:** Measures 205-210. Dynamics: *p*, *mf*, *p*.
- Staff 10:** Measures 220-225. Dynamics: *p*, *pp*, *p*, *p*, *cresc.*.
- Staff 11:** Measures 230-235. Dynamics: *poco rit.*, *a tempo*, *p*, *rit.*, *pp*.

Performance instructions include: *ritard.*, *a tempo*, *tranquillo*, *poco rit.*, *dolce*, *Br.*, *mf*, *pp*, *rit.*, *a tempo*.

III

Allegro molto (♩=92)

36

A VI. I

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. Starts with a *Tromp.* marking. Measure 36 is marked with a circled 36. The staff contains eighth and sixteenth notes with various dynamics and articulations.

Musical staff 2: Treble clef, key signature of one sharp. Measure 50 is marked with a circled 50. Includes a *p* dynamic marking and a *cresc.* marking. Features triplet markings over groups of notes.

Musical staff 3: Treble clef, key signature of one sharp. Measure 55 is marked with a circled 55. Measure 15 of section B is marked with a circled 15 and the text "Tutti B 4".

Musical staff 4: Treble clef, key signature of one sharp. Measure 80 is marked with a circled 80. Includes a *VI. I* marking and a *mf* dynamic marking. A *cresc.* marking is present.

Musical staff 5: Treble clef, key signature of one sharp. Measure 90 is marked with a circled 90. Includes a *p* dynamic marking and a *cresc.* marking.

Musical staff 6: Treble clef, key signature of one sharp. Measure 95 is marked with a circled 95. Measure 100 is marked with a circled 100. Includes a *p* dynamic marking and an *espr.* marking.

Musical staff 7: Treble clef, key signature of one sharp. Measure 105 is marked with a circled 105. Measure 110 is marked with a circled 110. Includes a *sempre p e legg.* marking.

Musical staff 8: Treble clef, key signature of one sharp. Measure 115 is marked with a circled 115. Measure 120 is marked with a circled 120. Includes a *p* dynamic marking.

Musical staff 9: Treble clef, key signature of one sharp. Measure 125 is marked with a circled 125. Measure 130 is marked with a circled 130. Includes a *Br.* marking and a *p* dynamic marking. The text *p grazioso* and *sempre p* are present.

Musical staff 10: Treble clef, key signature of one sharp. Measure 135 is marked with a circled 135. Measure 140 is marked with a circled 140. Includes a *cresc.* marking and a *p* dynamic marking. Features a *tr* marking.

Solo-Klarinette in A

1

p (145) *p* *sempre p* (150)

Br. *cresc.* (155) *dolce* (160)

cresc. (165) (170) *f*

(175) *p* (180) *f*

(185) *f* (190) *f*

(195) *G* *Tutti* 11 *VI. I ff* (200)

12 *VI. I ff* (215) *decresc.* (230) *p* (235)

cresc. (240)

p e tranquillo (245)

(250) *f*

Solo-Klarinette in A

J

255 Br. *p* 260 *p* 265

p 270 *sempre p e legg.* 275

f *sfz* *mf* *tranquillo* 280

285 *p* 290

K

290 *un poco calando* 295

oder 300

string. 305

310 *ff* **L** *Tutti* 315

24 Bl. *f* 345 Tromp. 3 M 1 Fl. *p* 355 *p*

360 *p* 365 Vl. I. *p*

Detailed description: This is a page of a musical score for a solo clarinet in A. The score is written in treble clef with a key signature of one flat (B-flat). It consists of ten staves of music. The first staff (measures 255-265) begins with a 'J' section, featuring a triplet of eighth notes and a dynamic of *p*. The second staff (measures 270-275) continues with a triplet and the instruction *sempre p e legg.*. The third staff (measures 280-285) includes a triplet, a dynamic of *f*, *sfz*, and *mf*, and the tempo marking *tranquillo*. The fourth staff (measures 285-290) features a triplet and a dynamic of *p*. The fifth staff (measures 290-295) is marked 'K' and includes the instruction *un poco calando*. The sixth staff (measures 295-300) is an alternative passage marked 'oder'. The seventh staff (measures 300-305) is marked 'string.' and features a triplet and a dynamic of *f*. The eighth staff (measures 305-310) continues with a triplet. The ninth staff (measures 310-315) is marked 'L' and *Tutti*, featuring a triplet and a dynamic of *ff*. The tenth staff (measures 315-320) includes parts for Bl. (flute), Tromp. (trumpet), and Fl. (flute) with dynamics *f* and *p*. The eleventh staff (measures 320-325) features parts for Bl. and Tromp. with dynamics *f* and *p*. The twelfth staff (measures 325-330) features parts for Bl., Tromp., and Fl. with dynamics *f* and *p*. The thirteenth staff (measures 330-335) features parts for Bl., Tromp., and Fl. with dynamics *f* and *p*. The fourteenth staff (measures 335-340) features parts for Bl., Tromp., and Fl. with dynamics *f* and *p*. The fifteenth staff (measures 340-345) features parts for Bl., Tromp., and Fl. with dynamics *f* and *p*. The sixteenth staff (measures 345-350) features parts for Bl., Tromp., and Fl. with dynamics *f* and *p*. The seventeenth staff (measures 350-355) features parts for Bl., Tromp., and Fl. with dynamics *f* and *p*. The eighteenth staff (measures 355-360) features parts for Bl., Tromp., and Fl. with dynamics *f* and *p*. The nineteenth staff (measures 360-365) features parts for Bl., Tromp., and Fl. with dynamics *f* and *p*. The twentieth staff (measures 365-370) features parts for Bl., Tromp., and Fl. with dynamics *f* and *p*.

Solo-Klarinette in A

N

p (370)

sempre p (375)

Br. (380) *cresc.*

p (385)

legg. e grazioso (395) *cresc.*

f (400)

f (410) *tr*

P *sempre f* (415) *sfz* (420) *sfz*

(425)

(430)

(435) *tr*

Q *f* (440) *f* (445)

tr *Solo ad lib.* *f* (450) *ff* *sempre ff* (455)

Solo *ritard.* *a tempo* *p* (460) *ff* (465)

Doppel-Konzert

für Klarinette (oder Violine) und Viola und Orchester

Viola (Solo)

I

Max Bruch, Op. 88

Andante con moto (♩ = 76)

Solo *f* *sfz* *espress.*

Klar. Solo *sfz* *fun poco string.* *espress.*

poco rit. Tempo I *f* *f* *mf*

poco rit. *f* *sfz* *espress.* *a tempo* **B** Klar. 6

Klar. *p* *espress.* *sfz* *espress.*

C *p* *pp* *f*

espress. *p* *f*

D Tutti 8 *f* *p*

Viola (Solo)

VI. I

E Solo

pp (60) *cresc.*

cresc. (65) *f* *espress.*

F

pp (70) *cresc.* *f* *p*

(75) *espress.* *cresc.*

poco rit. **G** *a tempo* Tutti VI. I *f* (85)

(80) *p*

poco rit. Solo **H** *a tempo* *mf* *espress.* *sfz* *cresc.* (90)

(95)

J *f* *espress.* (100) *p*

(105)

K *poco rit.* Tutti VI. I Solo *a tempo* *p* *morendo* (115) *pp* *pp*

(110) *cresc.* *f*

(120) *cresc.* *p* (125) *rit.* *pp*

The musical score is written for a Viola in G major, 2/4 time. It consists of 125 measures. The score is divided into sections labeled E, F, G, H, J, and K. Section E (measures 60-65) starts with a piano (*pp*) dynamic and a crescendo (*cresc.*). Section F (measures 70-75) begins with *pp*, reaches a forte (*f*) dynamic, and ends with a piano (*p*) dynamic. Section G (measures 80-85) is marked *poco rit.* and *a tempo*, starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic. Section H (measures 90-95) is marked *poco rit.* and *a tempo*, starting with a mezzo-forte (*mf*) dynamic and ending with a fortissimo (*sfz*) dynamic. Section J (measures 100-105) starts with a piano (*p*) dynamic and ends with a piano (*p*) dynamic. Section K (measures 110-115) is marked *poco rit.* and *a tempo*, starting with a piano (*p*) dynamic and ending with a piano (*pp*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

II

Allegro moderato (♩-120)

a tempo
Klar.-Solo

Klar. Solo

Fag. *p* 6 4 15

tranquillo *p* 20 *cresc.* *f*

A *p* 25 *cresc.* *f* 30

p 35 *cresc.* *p* *cresc.*

B *cresc.* 40

f 45 *sempre f* 50 *p* **C**

cresc. 55 *f*

poco rit. **D** *a tempo* 60 *dolce* 65 *p* **Tutti**

E *Lo stesso tempo* *p* 80 *p* 85

p 90 *cresc.* *f* 95

p 100 *cresc.* *f* 105 *pizz.*

F *p* 110 *mf* 115 *p*

Viola (Solo)

arco
cresc. (120) *f* *espress.* *p* (125)

cresc. (130) *f* (135) *decresc.* Klar.

G Klar. *ritard.* *a tempo* Klar. 4
 (140) *p* *morendo* 3

H *tranquillo*
 (155) *p* *cresc.* (160) *f*

p *cresc.* (165) *f*

J 3 3 3
 (170) *p* *cresc.* 3 3 (175) *p*

p *cresc.* (180)

Klar. 3 3 3
f *sempre f* (185) *p*

(190) *cresc.* (195)

f *poco rit.* *dolce* *p* (205)
 L *a tempo* 1

Vl. pizz. *p* V *mf* Klar. *p*
 (210) (215)

poco rit. 2 *a tempo* V
p *p* *cresc.* (225)

poco rit. *a tempo* (230) *p* *rit.* (235) *pp*

espress. *p* *pp*

III

Allegro molto (♩=92)

Tromp.

38

A

VI.I

4

Klar. Solo

cresc.

First staff of music, measures 38-45, featuring a Trombone part and a Viola part. The Viola part starts with a forte (ff) dynamic and includes a clarinet solo section marked with a piano (p) dynamic.

Second staff of music, measures 45-60, continuing the Viola part with a forte (ff) dynamic and a piano (p) dynamic section.

Third staff of music, measures 60-70, featuring a Viola part with a piano (p) dynamic and a crescendo (cresc.) marking.

B Tutti

Klar.

11

Fourth staff of music, measures 70-85, featuring a Viola part with a piano (p) dynamic and a clarinet part with a mezzo-forte (mf) dynamic.

Fifth staff of music, measures 85-95, continuing the Viola part with a piano (p) dynamic and a crescendo (cresc.) marking.

C tranquillo

sempre p e legg.

Sixth staff of music, measures 95-105, featuring a Viola part with a piano (p) dynamic and a mezzo-forte (mf) dynamic section.

Seventh staff of music, measures 105-115, continuing the Viola part with a piano (p) dynamic and an expressive (espr.) marking.

Klar.

D

Klar.

Eighth staff of music, measures 115-125, featuring a Viola part with a piano (p) dynamic and a clarinet part with a piano (p) dynamic.

E

mf cresc.

cresc.

Ninth staff of music, measures 125-140, featuring a Viola part with a mezzo-forte (mf) dynamic and a piano (p) dynamic section.

Tenth staff of music, measures 140-155, continuing the Viola part with a piano (p) dynamic and a crescendo (cresc.) marking.

triumm

F

1

dolce

cresc.

Eleventh staff of music, measures 155-165, featuring a Viola part with a piano (p) dynamic and a forte (f) dynamic section.

Twelfth staff of music, measures 165-175, continuing the Viola part with a piano (p) dynamic and a forte (f) dynamic section.

Viola (Solo)

180 *f* 3

185 190

195

sfz Tutti 11 200

20 Klar. Solo *p* cresc. 215 235 240

mf *p e legg.* 245

f VI. *f* 250 255

mf cresc. 260

mf 265 *sempre p e tranquillo*

270

275 *f* 1 280

Viola (Solo)

tranquillo

Musical notation for measures 285-290. Includes dynamic marking *mf* and a circled measure number 285. Features a triplet of eighth notes.

Musical notation for measures 290-295. Includes dynamic marking *p*, a circled measure number 290, and a section marker **K**. Features a triplet of eighth notes.

Musical notation for measures 295-300. Includes dynamic marking *pp*, a circled measure number 295, and a section marker **K**. Features a triplet of eighth notes.

Musical notation for measures 300-305. Includes dynamic marking *f*, a circled measure number 300, and a section marker **K**. Features a triplet of eighth notes.

Musical notation for measures 305-310. Includes dynamic marking *f*, a circled measure number 305, and a section marker **K**. Features a triplet of eighth notes.

Musical notation for measures 310-315. Includes dynamic marking *ff*, a circled measure number 310, and a section marker **L**. Features a triplet of eighth notes.

Musical notation for measures 315-320. Includes dynamic marking *ff*, a circled measure number 315, and a section marker **L**. Features a triplet of eighth notes.

Musical notation for measures 320-325. Includes dynamic marking *pp*, a circled measure number 320, and a section marker **M**. Features a triplet of eighth notes.

Musical notation for measures 325-330. Includes dynamic marking *mf*, a circled measure number 325, and a section marker **M**. Features a triplet of eighth notes.

Musical notation for measures 330-335. Includes dynamic marking *p*, a circled measure number 330, and a section marker **N**. Features a triplet of eighth notes.

Musical notation for measures 335-340. Includes dynamic marking *mf*, a circled measure number 335, and a section marker **N**. Features a triplet of eighth notes.

Musical notation for measures 340-345. Includes dynamic marking *p*, a circled measure number 340, and a section marker **N**. Features a triplet of eighth notes.

Musical notation for measures 345-350. Includes dynamic marking *p*, a circled measure number 345, and a section marker **N**. Features a triplet of eighth notes.

Musical notation for measures 350-355. Includes dynamic marking *p*, a circled measure number 350, and a section marker **N**. Features a triplet of eighth notes.

Viola (Solo)

Musical score for Viola (Solo) in G major, 3/4 time. The score consists of 11 staves of music. The key signature has one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Key markings and dynamics include:

- 390**: *pe gra-*
- 395**: *zioso*
- 400**: *cresc. - f*
- 410**: *f*
- 415**: **P**, *sfz*
- 420**: *sfz*
- 425**: *sfz*
- 430**: *sfz*
- 435**: *sfz*
- 440**: *f*
- 445**: *f*
- 450**: *Solo ad lib.*, *ff*
- 455**: *sempre ff*
- 460**: *Solo*, *ritard. - - - - a tempo*, *p*
- 465**: *ff*

The score features several triplet markings and slurs. The piece concludes with a *ritardando* followed by a return to *a tempo*.

Doppel - Konzert

für Klarinette (oder Violine) und Viola und Orchester

Solo-Violine
(statt Solo-Klarinette)

I

Max Bruch, Op.88

Andante con moto (♩=76)

Solo 2 Br. *sfz*

f *sfz*

espress. *sfz* *f* *poco rit.*

Tempo I

f *mf* *sfz* *poco rit.* *a tempo*

espress. *sfz* *espress.* *sul G* *decresc.*

p *Br.* *p < sfz* *p*

C dolce *sul D* *pp* *cresc.*

V *espress.* *f* *p*

sul G *f* *Tutti* *D* *8* *p*

Solo-Violine

VI. I *sfz*

E *p* Solo *pp* (60) *cresc.* *p*

cresc. f (65) *espress.* *pp* (70)

cresc. - - - - - f espress. (75)

p *cresc.* sul G (80) *poco rit.*

G *a tempo* Tutti 1 VI. I *cresc. f* *sfz* *poco rit.* Solo **H** *a tempo*

pp (85) *mf* (90)

cresc. f *p* *f*

J *tranquillo* *p* *cresc.*

espr. (95) *p* *f*

Br. *p* *f*

(100) *p* *cresc. - - - - -*

f espr. (105) *p* *cresc. - - - - -* (110)

sul G sul G **K** *f* *a tempo* Tutti Solo

cresc. *f* *poco rit.* *morendo* (115) *pp* *pp*

dolce *rit. - - - - -* (120) *cresc.* *p* (125) *morendo* *pp*

II

Allegro moderato (♩=120)

Fag. *p*

4 VI.I *morendo* *a tempo*

mf *p* (10) *tranquillo*

cresc. (15) *f* *p* 5 Br. *f*

(25) *p* *cresc.* *f* (30)

p *p* (35) *cresc.* 1

(40) *p* *mf* *V3*

(45) *f* *espress.* (50) *p* C *e.*

(55) *cresc.* *f* (60) *molto espr.*

dolce (65) *poco rit.* *a tempo* Tutti 9 *p* *pp* *p.*

E *L'istesso tempo*

VI.I *p* Br. *p* *p* *dolce* (85)

(80) *p* *cresc.* (95) *f* *espress.*

p dolce (100) *cresc.*

(105) *f* (110) *p* F 2 (115)

Solo-Violine

VI. I *pp* *p* *cresc.* (120) *f espr.* *dolce* *p* (125)

cresc. - - (130) *f* (135) *decresc.*

G *ritard.* *Viol.* *a tempo* (140) *p dolce* (145) *p* *tranquillo* (150)

H *cresc.* - - - *f* (155) *p* *f* (170)

p *cresc.* (165) - - - *f* (170)

J *p* *cresc.* (175) *p*

p (180) *mf* *f* *espr.*

K (185) *p* (190) *cresc.* *poco rit.*

(195) *f* (200) *dolce*

L *a tempo* (205) *p* *mf* (210) *p* (215)

poco rit. - - - **M** *a tempo* *p* *cresc.*

poco rit. - - - - *a tempo* (225) (230) *p* (235) *rit.* *pp*

III

Allegro molto (♩=92)

36 A 4 *ff* VI.I

5 45

p 50 *cresc.*

15 B 4 *ff* Tutti VI.I

55 80 *f* *cresc.* 85 *sfz*

90 *p* *cresc.*

C 1 95 *p* *mf espress.* 100 105 *sempre p*

e legg. 110

115 *p* 120

D V 125 *p e grazioso* 130

135 *cresc.* 140 *p* E 2

Solo-Violine

1

p (145) *p* (150) *sempre p*

Br. (155) *cresc.* (160) *F* *dolce*

(165) *f* *cresc.*

(170) *f* (175) *mf*

cresc. (180) *sfz* (185) *f*

(190) *f*

ff (195) *sfz* *sfz* *sfz* (200) **Tutti 11**

VI. I *ff* (215) **12** *decresc.* (230)

H (235) *mf* *cresc.*

(240) *p e tranquillo* (245)

(250) *cresc.*

Solo-Violine

f **J** **Tutti** **3**
 (255) Br. *mf*

(260) *p* (265) *p* *p legg.*

(270) (275) *f*

tranquillo
sfz (280) *sfz* *mf* **3**

(285) *p* (290)

K *un poco calando* (295)

f string. (300) *sfz*

(305) *sfz* *ff*

(310) *sfz* *sfz* (315) *sfz* *sfz* *sfz* **L** **Tutti**

24 *f* **Viol.** **Tromp.** **3** **M** **1** *p* **Flöte** (355)

p (360) *p* **VI. I** (365)

Solo-Violine

N

p (370)

sempre p (375) *Br.* (380) *cresc.*

p (385) *cresc.* - (390) - *p*

legg. e grazioso (395) *cresc.*

f (400) *f* (405)

P *f* (410) *sfz* (415) *sfz* (420) *sfz*

(425)

(430) *sempre f* (435)

Q *tr* *ff* (440) (445)

tr *ff* (450) *sempre ff* (455)

Solo ritard. - - - *a tempo* (460) (465) *ff*