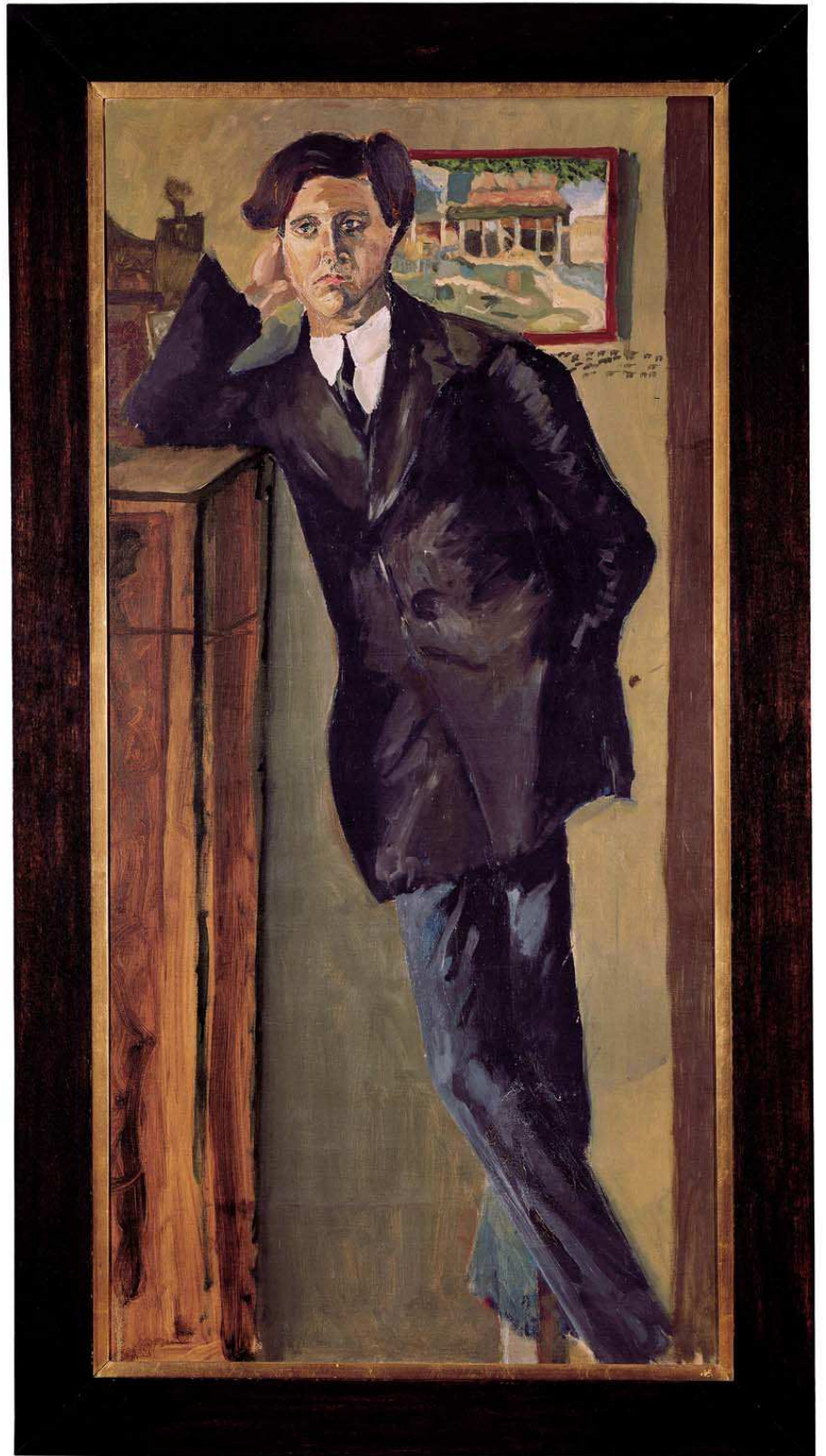


Alban Berg

# Adagio

II. Satz aus dem  
„Kammerkonzert“

Für Geige und  
Bläser-Ensemble



## Gliederung des Konzerts

I. Thema scherzando con Variazioni	für Klavier und Bläser-Ensemble
II. Adagio	für Geige und Bläser-Ensemble
III. Rondo ritmico con Introduzione (“Kadenz”)	für Klavier, Geige und Bläser-Ensemble

Für den Fall der alleinigen Aufführung des I. oder II. Teiles sind (im “Anhang” der Partitur des ganzen Werkes) sowohl für den Variationensatz (für Klavier und Bläser-Ensemble) als auch für das Adagio (für Geige und Bläser-Ensemble) jeweils eigene Abschlüsse dieser sonst ineinander übergehenden Teile vorgesehen.

In dieser Edition wird das Adagio als alleiniges Werk präsentiert, also mit dem Abschluss aus dem “Anhang”.

## Besetzung des Bläser-Ensembles

Piccolo (auch [2.] große Flöte)	Klarinette in Es	Trompete in F
Große Flöte	Klarinette in A	1. Horn in F
Oboe	Baßklarinette in B	2. Horn in F
Englisch-Horn	Fagott	Posaune (Ten.-Bß.)
	Kontrafagott	

In dieser Partitur gibt es (nach dem Beispiel von Schoenbergs Op.24 und 26) keine transponierenden Instrumenten mehr. Alle Instrumente (auch Piccolo und Kontrafagott) klingen demnach so, wie sie notiert sind.

♯ bedeutet Hauptstimme  
 № bedeutet Nebenstimme  
 ⌘ bedeutet Hauptrhythmus.  
 Alles andere hat begleitend zurückzutreten.

♯ bedeutet, daß die so bezeichnete Stimme im gleichen Rhythmus (akkordtonbildend) mit einer Haupt-(♯) bzw. Neben-(№)stimme geht, diese aber durchzulassen hat.

## Alban Berg (1885-1935)

### Kammerkonzert: II. Adagio, for solo violin and wind ensemble

Together with his disciples Alban Berg and Anton Webern, Arnold Schoenberg constituted the Second Viennese School. At the beginning of the 20th century, they, like modern composers all over the world, came to the conclusion that the system of tonality had reached the end of its lifespan as a structure for composing. Schoenberg was the prophet of atonality, and his Commandment was the 12-note series. Atonal music is very dissonant for tonal listeners, and the Vienna public highly held this against Schoenberg, Berg and Webern. Concerts of their music were often disturbed by hissing, foot stamping and booing. And this led to scuffles between visitors, so the police frequently had to come into action. This is hard to imagine in our times, where such active participation from the public is reserved for the popular sports.

That the Schoenbergians had done away with tonality did not at all imply that they pursued objectivism, like their post-war followers, the serialists, did. On the contrary, like Mahler and Wagner they wanted to let their souls and even the universe resound in their compositions. One more indication of their subjective approach is that they wrote programme music, which means that the notes are associated with nonmusical, in this instance autobiographic, meaning.

In two respects, Alban Berg was the odd-one-out in the Second Viennese School. Firstly, he didn't shy away from forging his composition schemes so that at crucial moments, tonal chords appeared; secondly he was the only one who had considerable success with his atonal compositions with the public, most of all with his operas (*Wozzeck* and *Lulu*) and his *Violin Concerto*.

After Berg's death in 1935, his widow Hélène kept his heritage very much to herself. How far she was prepared to go, is illustrated by the history of the opera *Lulu*: the third Act was unfinished when Berg died, and Hélène allowed no access to the sketches because she claimed they were far from finished. After she died in 1976, the opposite turned out to be the case: the Act was finished apart from full instrumentation. A triumphant performance of the complete *Lulu* was staged 45 years after Berg's death. Likewise, when the autographs of e.g. the *Kammerkonzert* or the *String Quartet "Lyrische Suite"* became accessible after Hélène's death, new insights were gained into the autobiographic meaning Berg attributed to the works, and also generally into his work methods.

### Composition method

Berg composed very slowly, and that is small wonder in the light of the enormous ingenuity he invested into constructing his works. At least his later works have been composed according to a strict number symbolism, where e.g. the bars per episode, the episodes per movement, and also the metronome numbers have been derived from the "constructing" numbers. Berg also liked to employ musical anagrams, themes where the note names have meaning, e.g. proper names: **Alban Berg** gives the theme **a b a b e g** (letters that are "impossible" he just left out), **Arnold Schoenberg** gives the theme **a d e s c h b e g**, and so on (h is the German name for b, b is the German name for b-flat). Finally, Berg quoted from other composers' music in a way that is far from accidental. E.g. in the *Lyric Suite*, which Berg saw as a homage to an unreachable beloved, he quoted themes from Wagner's *Tristan* – but then in a way that the quotations "automatically" evolve from previously presented themes.

## Kammerkonzert

The Kammerkonzert (Chamber Concerto) for solo violin, solo piano, and thirteen wind was composed by Berg for Schoenberg's 50th birthday in 1925. The piece is meant as an homage to the friendship between Schoenberg, Berg and Webern. In the first movement, the violin is silent; in the Adagio second movement, the piano is absent. The Kammerkonzert starts out with a quotation of the Austrian tune "Aller guten Dinge sind Dreier" (all good things come in threes), then the musical anagrams of the three gentlemen are presented. Berg published in a commentary that the number 3 is an important construction means: there are three movements; there are three instrument groups: violin, piano and winds; the piece is a confrontation between three composition techniques: tonal, free atonal, and 12-note series; and many more of this kind.

There is one more significant number I would like to point out. Berg associated with Schoenberg the number 13, and that is the number of wind players. Moreover, 13 is the number of players in quite some famous wind serenades: Dvorak's, Strauss's, and Mozart's Gran Partita.

Berg himself indicated in the full score that each of the three movements of the Kammerkonzert can be performed separately, and he composed concluding bars for that purpose. Moreover, he arranged the second movement, Adagio, for a trio of violin, clarinet and piano, which suggests that this movement was especially dear to him.

## Adagio

The Adagio is symmetric in its construction, with at the center 12 "bell strokes of Fate", played by the double bassoon. There are many more symmetries, where the numbers 3 and 5 have a leading role. Berg gave the Adagio the subtitle "Liebe" (Love). Since the mid-eighties, it is known that this movement is a Requiem for Schoenberg's wife Mathilde, who had died in 1923. Some years before her death, she had left Schoenberg for someone else; Schoenberg was out of his mind for grief. Schoenberg himself, Berg and Webern tried their utmost to get Mathilde to return. In the end she complied, but immediately afterward she fell ill and died. It must have been a weird experience for Schoenberg to get to know the Adagio. He was at wit's end for grief when Mathilde died, but when the Kammerkonzert was finished two years later, he had remarried in the meantime!

One of the Adagio's most important themes is **a h d e**, the anagram for **Mathilde** :

The image shows two musical staves. The left staff is for the Posaune (Tuba) in bass clef, 4/4 time, with dynamics *ffp*, *ffp*, and *fp*. The notes are m, A, t, H, i, l, D, E. The right staff is for the Trompete (Trumpet) in treble clef, 4/4 time, with dynamics *p* and *ffp*. The notes are m, A, t, H, i, l, D, E. The notes are connected by a slur, and there is a triplet of notes (H, i, l) in the middle.

Another important theme is:

The image shows a musical staff for the Klarinette (Clarinet) in treble clef, 4/4 time, with dynamics *p* and *molto cantabile*. The notes are m, A, t, H, i, l, D, E. The notes are connected by a slur, and there is a triplet of notes (H, i, l) in the middle.



This theme is a quotation from Schoenberg's Symphonic Poem *Pelleas und Melisande*, which relates the story of the love between Pelleas and Melisande who is married to Golo. In the end, Melisande returns to Golo, then dies – the same story as Mathilde's! The theme quoted by Berg is the Leitmotiv for Melisande, who symbolises Mathilde. In the autograph, Berg scribbled "Math." with the Mathilde theme, elsewhere he wrote "Mathil". At some place with the Melisande theme, he wrote "Melisan".

The Adagio is a violin concerto, and strikingly, Berg's Violin Concerto also is a Requiem for a friend died young (Manon Gropius). In both pieces, the solo violin seems to invoke the vulnerability of the one lost. There are more similarities: both pieces are grief-laden, and the theme that opens the Violin Concerto occurs, with a minimal variation, in the Adagio. Both pieces end with the violin rising higher and higher, softer and softer. At the close of both works, Berg introduces a tonal passage: in the Adagio, the solo violin plays a C major triad, the pinnacle of tonality, whereas Berg quotes a Bach chorale in the final section of the Violin Concerto.

In fact, all this information about the "meaning" of the Adagio has just anecdotal significance. What really matters, is the notes themselves and the emotions they evoke. Please forget all of this, and let the music speak for itself.



Mathilde Schoenberg  
Painting by Arnold Schoenberg



241

**2/4**

(quasi poco accel. . . . . poco rit.) a tempo

(2.) Gr. Flöte

2. Flöte (Piccolo)  
1. Flöte  
Oboe  
Englisch-Horn  
Klarinette in Es  
Klarinette in A  
Baßklarinetten in B  
Fagott  
Kontrafagott

**2/4**

mit Dpf.

ruhig

Trompete in F  
1. Horn in F  
2. Horn in F  
Posaune

**2/4**

mit Dpf.

(quasi poco accel. . . . . poco rit.) a tempo

Geige

Alban Berg — Adagio

(poco accel. . . . . poco rit.) a tempo

(poco accel. . . . .

248

2.Fl.

1.Fl.

Ob.

E.H.

Kl.(Es)

Kl.(A)

Bkl.(B)

Fag.

Kfg.

(poco accel. . . . . poco rit.) a tempo

(poco accel. . . . .

Geige



**Bewegter**

*poco rit.) accel e cresc.*

(♩ = anfangs 72)

*allmählich beruhigen*

256

2.Fl.  
1.Fl.  
Ob.  
E.H.  
Kl.(Es)  
Kl.(A)  
Bkl.(B)  
Fag.  
Kfg.

Trpt.  
1.  
Hrn.  
2.  
Pos.

**Bewegter**

*poco rit.) accel e cresc.*

(♩ = anfangs 72)

*allmählich beruhigen*

Geige

*Schon viel ruhiger*

(♩ = etwa 54)

*rit.* . . . . (bis ♩ = 48)



263

2.Fl.

1.Fl.

Ob.

E.H.

Kl.(Es)

Kl.(A)

Bkl.(B)

Fag.

Kfg.

*mp*

*pp*  
quasi gedämpft (Echo)

*p*  
(deutlich)

*meno p*

3

3

3

3

Trpt.

1.

Hrn.

2.

Pos.

*p*

*p*

*p*

*p*

*p*

*meno p*

*meno p*

*meno p*

*meno p*

*poco*

*poco*

*poco*

*poco*

3

3

3

3

*Schon viel ruhiger*

(♩ = etwa 54)

*rit.* . . . . (bis ♩ = 48)



Geige

*poco*

3

3

271  $(\text{♩} = \text{♩} = 24)$   
**Ganz langsam (Tempo II)**

2.Fl.  
1.Fl.  
Ob.  
E.H.  
Kl.(Es)  
Kl.(A)  
Bkl.(B)  
Fag.  
Kfg.

$(\text{♩ der Triole} = \text{früheres Triolen-♩} (= 72))$

Trpt.  
1.  
Hrn.  
2.  
Pos.

$(\text{♩} = \text{♩} = 24)$   
**Ganz langsam (Tempo II)**

Geige

276

2.Fl.  
1.Fl.  
Ob.  
E.H.  
Kl.(Es)  
Kl.(A)  
Bkl.(B)  
Fag.  
Kfg.

Die Trp. (bzw. II. Hr.)  
fortsetzend

*f* *espress.*

*poco cresc.*

Trpt.  
1.  
Hrn.  
2.  
Pos.  
Geige

(siehe II. Horn...)

*meno p*

*Dpf. ab*

(o.Dpf.) *N*

eventuell die Trp. fortsetzend,  
falls diese das As nicht hat

*pp*

(m.Dpf.)

*p*

*Dpf. ab*

(o.Dpf.) *N*

*pp*

*poco cresc.*

immer begleitend, aber doch deutlich

♩ = ♩ (= ca. 54)  
*Etwas belebter, aber immer noch*  
**4**  
**4**  
*Sehr Langsam (Tempo III)*

281

2.Fl. —

1.Fl. — (Oberstimme!)  
*pp* *poco cresc.*

Ob. —

E.H. —

Kl.(Es) — Nur für den Fall, daß die Flöte kein h hatt

Kl.(A) *H sehr gesangvoll*  
*p* *poco cresc.* *molto p poco dim.*

Bkl.(B) *(vgl. Fag. u. Kfg.)*  
*H* *poco f* *ff* *ffp* *pp* *poco cresc.*

Fag. *H* *fff ffp* *ff ffp* *pp* *poco cresc.*

Kfg. *H* *fff* *ff ffp* *ff* *molto fff* *p*

Trpt. —

1. *(vgl. Fag. u. Kfg.)*  
*p* *pp* *gestopft*

Hrn. 2. *(c. Dpf.)*  
*pp* *mfpp* *gestopft*

Pos. *(vgl. Fag. u. Kfg.)*  
*H* *poco f* *p* *pp* *poco cresc.*

Geige *G Saite.*  
*N* *f* *verlöschen* *Dpf. ab*

♩ = ♩ (= ca. 54)  
*Etwas belebter, aber immer noch*  
**4**  
**4**  
*Sehr Langsam (Tempo III)*

286

2.Fl. — — — — —

1.Fl. *dimin.*  
*mp* ————— *pp*

Ob. — — — — —

E.H. — — — — —

Kl.(Es) — — — — —

Kl.(A) *mf* ————— *zurückhaltend* ————— *(p)*

Bkl.(B) — — — — — *p*

Fag. — — — — — *p* ————— *(p)*

Kfg. — — — — —

Trpt. — — — — —

1. Hrn. *(o.Dpf.) H* *N*  
*p* ————— *mf* ————— *pp*

2. Hrn. *fp* ————— *pp* *offen*

Pos. — — — — — *p* ————— *(p)*

Geige *(o.Dpf.) H*  
*mf* ————— *cresc.* ————— *poco accel.*

290 *poco rit.* *wieder a tempo u. accel.* *vorwärts*

2.Fl. *p* *fp*

1.Fl.

Ob.

E.H.

Kl.(Es)

Kl.(A) *(p)* *molto*

Bkl.(B)

Fag. *p* *mf* *fp*

Kfg.

Trpt. *(o.Dpf.) H* *mf* *fp* *molto espr.*

1. *(o.Dpf.) H* *mf* *fp*

Hrn. 2. *p* *dim.* *mf* *fp*

Pos. *(p)* *dim.* *mf* *mf* *fp*

Geige *dimin.* *mp* *pp* *f* *vorwärts*



Grundtempo ♩ = 72 (bis "Sehr breit" Takt 314)

**Bewegter und molto rubato**

(Tempo IV)

(sempre rubato)

294

2.Fl.

1.Fl.

Ob.

E.H.

Kl.(Es)

Kl.(A)

Bkl.(B)

Fag.

Kfg.

Trpt.

1.

Hrn.

2.

Pos.

Geige

*pp non cresc.*

*pp non cresc.*

*p (begleitend)*

*p*

*zur eventuellen Verstärkung der A-Klar.*

*f*

*sempre molto f*

*f*

*f*

*(sempre H)  
sempre molto f*

*ff*

*p (begleitend)*

*p*

*p (begleitend)*

*p (begleitend)*

*p (begleitend)*

*p (begleitend)*

Grundtempo ♩ = 72 (bis "Sehr breit" Takt 314)

**Bewegter und molto rubato**

(Tempo IV)

(sempre rubato)

*sempre molto f*

297

2.Fl. *p* *fp*

1.Fl. *p*

Ob. *p* *fp*

E.H. *p* *fp*

Kl.(Es)

Kl.(A) *meno f* *f*

Bkl.(B)

Fag.

Kfg. *sehr rhythmisch* *wieder frei* *f* *fp* *ff* *ffp*

Trpt.

1. Hrns.

2. Hrns.

Pos. *sehr rhythmisch* *f* *fp* *mfp*

Geige *ff* *ff*



302 *molto rit.* ----- *Wieder zurück in's Tempo (IV)*  
*nimmt Picc.*

2.Fl. *molto*

1.Fl. *(Echo\_ )*  
*p pp*

Ob. *molto*

E.H. *molto*

Kl.(Es) *pp p*

Kl.(A)

Bkl.(B) *N pp p*

Fag. *(p) pp p*

Kfg.

Trpt. *p pp poco p*

1. Hrn. *N p*

2. Hrn. *pp p*

Pos. *p pp poco p*

*molto rit.* ----- *Wieder zurück in's Tempo (IV)*  
*Steg.* ----- *sehr rhythmisch.*

Geige *molto pp vorwärts mf*

305

Picc.

1.Fl.

Ob.

E.H.

Kl.(Es)

Kl.(A)

Bkl.(B)

Fag.

Kfg.

Trpt.

1.

Hrn.

2.

Pos.

Geige

*(mp,mf)*  
*(die Geige sekundierend)*

*poco cresc.*

*p*

*pp*

*cresc.*

*sehr rhythmisch*

*mf*

*mf*

*fp*

*fp*

*cresc.*

*pp*

*poco cresc.*

*pp*

*poco cresc.*

*cresc.*

*f*

*sempre f*

308

Picc.

1.Fl. *ebenso*

Ob. *f*

E.H. *fp* *molto*

Kl.(Es) *f* *fp* *(p)*

Kl.(A) *p* *f* *Trp. fortsetzend*

Bkl.(B) *f* *fp*

Fag. *f* *fp* *molto*

Kfg. *f* *(deutlich)* *molto*

Trpt. *f*

Hrn. 1. *poco f* *fp* *(p)*

Hrn. 2. *poco f* *fp* *(p)*

Pos. *f* *ffp* *molto*

Geige *cresc.* *ff* *f* *molto*

*poco rit.* . . . . . *accel.*

*a tempo*

*molto accel.*

*Sua*

311

Picc. *f* *f* *cresc.* *ffp*

1.Fl. *mf* *f* *cresc.* *ffp*

Ob. *mf* *f* *cresc.* *fp*

E.H.

Kl.(Es) *mf* *f* *fp*

Kl.(A) *mf* *f* *fp*

Bkl.(B)

Fag.

Kfg.

Trpt.

1. *mf* *cresc.*

Hrn. 2. *mf* *cresc.*

Pos. *mf* *cresc.*

*a tempo* *molto accel.*

Geige *ff* *(f) cresc.* *G-Saite*



**Sehr breit**

(♩ = 60)

*sempre H*

*poco a poco dim.*

8va

314

Picc. *ff* *sempre H*

1.Fl. *ff*

Ob. *f* *N*

E.H. *f* *N mit d. Geige*

Kl.(Es) *ff* *H*

Kl.(A) *ff*

Bkl.(B) *ff* *f*

Fag. *ff* *f*

Kfg. *ff* *f*

Trpt. (o.Dpf.) *f (alles übertönend)*

1. Hrn. *ffp* *ffp*

2. Hrn. *ffp* *ffp*

Pos. *ffp* *ffp*

**HÖHEPUNKT**

**Sehr breit**

(♩ = 60)

*quasi N* *ff* *f*

*poco a poco dim.*

(dim)

316

Picc.

1.Fl.

Ob.

E.H.

Kl.(Es)

Kl.(A)

Bkl.(B)

Fag.

Kfg.

Trpt.

1.

Hrn.

2.

Pos.

Geige

*meno f*

*mf*

*mp*

*f*

*mf*

*mp*

*f*

*meno f*

*fp*

*mf*

*fp*

*mf*

*fp*

*mf*

*fp*

*meno f*

*nimmt Dpf.*

(dim)

318 (dim) ----- e rit.

Picc. \_\_\_\_\_

1.Fl. \_\_\_\_\_

Ob. *mp* *meno p* *pp* *verlöschen....*

E.H. *p* *pp* *verlöschen ppp*

Kl.(Es) \_\_\_\_\_

Kl.(A) \_\_\_\_\_

Bkl.(B) *fp* *molto* *f* *pp* *mf* *pp* *Trpt. fortsetzend:*

Fag. *fp* *pp* *f* *pp*

Kfg. *fp* *mp*

Trpt. *dim.* *(mf)* *nimmt Dpf.*

1. Hrn. \_\_\_\_\_

2. Hrn. \_\_\_\_\_

Pos. *rasch Dpf. auf* *(m.Dpf.) N* *pp*

(dim) ----- e rit.

Geige *arco* *mf* *pizz.* *(am Griffbrett...)* *pp* *p* *pp* *nimmt Dpf.*

♩ = ♩ (= ca 48)

**Schleppend** (Tempo V)

322

Picc.

1.Fl.

Ob. *begleitend*  
*pp*

E.H. *senza espr.*  
*pp* *begleitend*  
*pp*

Kl.(Es)

Kl.(A)

Bkl.(B) *begleitend*  
*p* *dolce*  
*mp*

Fag. *begleitend*  
*p*

Kfg. *begleitend*  
*p*

Trpt.

1. *begleitend*  
*(o.Dpf.)*  
*p*

2.

Pos. *begleitend*

Geige

♩ = ♩ (= ca 48)  
**Schleppend** (Tempo V)

326

Picc.

1.Fl.

Ob.

E.H.

Kl.(Es)

Kl.(A)

Bkl.(B)

Fag.

Kfg.

Trpt.

1.

Hrn.

2.

Pos.

Geige

*mp*

*sub pp*

*poco*

*poco*

*p*

*Echo (von Fag.)*

*pp*

*mf*

*p*

*arco (m.Dpf.)*

*Dpf. ab*

*sub. ppp*

*Tempo I*  
 2/4 ♩ = ♩ (= 48)

(quasi poco accel. . . poco rit.)

330

Picc. —

1.Fl. —

Ob. *pp*

E.H. *pp*

Kl.(Es) *p* *meno p* *pp* *begleitend.*

Kl.(A) *più p* *pp* *p espr.*

Bkl.(B) —

Fag. *pp*

Kfg. —

2/4

Trpt. —

1. *pp* *nimmt Dpf.* (m.Dpf.)

Hrn. 2. (m.Dpf.) *pp*

Pos. —

*Tempo I*  
 2/4 ♩ = ♩ (= 48)

(quasi poco accel. . . poco rit.)

Geige (o.Dpf.) *ppp* *pp* *pp* *mit den Harmonien. . . . . begleitend*

*a tempo*

*(poco accel.*

*poco rit.)*

336

Picc. —

1.Fl. —

Ob. *p*

E.H. —

Kl.(Es) —

Kl.(A) *7*

Bkl.(B) —

Fag. *ruhig* *quasi pizz.*  
*ppp* *pp*

Kfg. —

Trpt. —

1. *ruhig* *quasi pizz.* *Dpf. ab*  
*ppp* *pp* *ppp*

Hrn. 2. *ruhig* *quasi pizz.* *Dpf. ab*  
*ppp* *pp*

Pos. *(m.Dpf.) N<sub>3</sub>*  
*pp*

*a tempo*

*(poco accel.*

*poco rit.)*

Geige *Zeitlassen!* *begleitend* *pizz. (Griffbrett)*  
*Quasi* *p* *poco cresc.* *dim.*  
*Achteltriolen* *pizz. (weich)*



*a tempo*

*(non accel.)*

*accel.* . . .

341

Picc. *pp* *8va* *N<sup>2</sup>* *pp* *begleitend* *molto* *p*

1.Fl. *p* *non cresc.* *pp* *begleitend* *molto* *p*

Ob. *pp* *N* *p*

E.H.

Kl.(Es) *p* *non cresc.* *pp*

Kl.(A) *p* *non cresc.* *pp*

Bkl.(B)

Fag.

Kfg.

Trpt. *(m.Dpf.)* *H<sub>b</sub>* *p espr.* *mfpp*

1. Hrn. *gest.* *(o.Dpf.)<sub>+</sub>* *pp*

2. Hrn. *gest.* *(o.Dpf.)<sub>+</sub>* *pp*

Pos. *pp*

*a tempo*

*(non accel.)*

*accel.* . . .

Geige *arco* *p* *pp* *begleitend* *Flag.* *8va* *loco* *G-saite* *H* *mf* *molto gew.*

*Leidenschaftlig bewegt* ( $\text{♩} = 48$ ),  
also doppelt so schnell, wie das vorige Tempo I  
Flatterzunge

*molto*

347 *gr.Fl.*

2.Fl. *ff*  
*ev. mit Fl.*

1.Fl. *ff*  
*Flatterzunge*

Ob. *p* *begleitend*  
*sempre stacc.*

E.H. *p* *begleitend*  
*sempre stacc.*

Kl.(Es) *p* *begleitend*  
*sempre stacc.*

Kl.(A) *poco cresc.*

Bkl.(B)

Fag.

Kfg.

Trpt. *poco cresc.* *Dpf. ab*

1. Hrn. *poco cresc.* *f* *H<sup>o</sup>ffen*

2. Hrn. *poco cresc.* *f* *H<sup>o</sup>ffen*

Pos.

*Leidenschaftlig bewegt* ( $\text{♩} = 48$ ),  
also doppelt so schnell, wie das vorige Tempo I

*molto*

*(G-saite)*

Geige *molto cresc.* *molto f*

*poco rit.*

*molto riten.*

353

(Picc.)

8va

2.Fl. *Fag. und Bkl. setzen fort*

1.Fl. *p*

Ob. *f*

E.H. *N* *mf*

Kl.(Es) *mf*

Kl.(A) *Hörner fortsetzend* *f*

Bkl.(B) *Fl fortsetzend* *f molto* *sempre f*

Fag. *Fl fortsetzend* *mf* *mf*

Kfg.

Trpt. *Hörner fortsetzend (o.Dpf.)* *f*

1. Hrn. *nimmt Dpf.* *Trpt. setzt fort*

2. Hrn. *nimmt Dpf.* *Trpt. setzt fort*

Pos.

*poco rit.*

*molto riten.*

Geige *f pizz...* *immer viel Bogenwechsel* *ff*

Ganz langsam (♩ = 48),  
also wieder Tempo I

Holz abdämpfen!

Holz attacca!

molto accel.

358

8va

Picc. *ff*

1.Fl. *ff* Kfg. setzt fort

Ob. *molto f* Kfg. fortsetzend

E.H. *ff*

Kl.(Es) *ff*

Kl.(A) *ff*

Bkl.(B) *f* *ff*

Fag. *ff*

Kfg. *molto f* Ob. fortsetzend Die kleinen Noten des Kfg. nur für den Fall, daß lediglich das Adagio für Geige u. Bläser (ohne Klavier) gespielt wird. Ob. setzt fort

Trpt. *ff* (m.Dpf.) *ppp* *poco* *ppp* *molto f*

1. Hrn. *ppp* *p* *ppp*

2. Hrn. *ppp* *pp* *ppp*

Pos. *ppp* *pp* *ppp*

Ganze *ff* *ppp* *ppp* *ff* wieder viel Bogenwechsel

Ganz langsam (♩ = 48),  
also wieder Tempo I

molto accel.

*molt. acc.*

*8va*

364

Picc. *f*

1.Fl. *p*

Ob. *f*

E.H. *mf*

Kl.(Es) *mf*

Kl.(A) *molto f*

Bkl.(B) *mf*

Fag. *mf*

Kfg.

Trpt. *f*

1. *Dpf. ab*

Hrn. *Dpf. ab*

2. *Dpf. ab*

Pos. *Dpf. ab*

*(o.Dpf.)* *vorwärts!* *poco f*

*molt. acc.*

Geige *f pizz.* *sempre ff*



wieder accel. . . . .

370

Picc.

1.Fl.

Ob.

E.H.

Kl.(Es)

Kl.(A)

Bkl.(B)

Fag.

Kfg.

*sempre pp*

*poco*

*f*

Trpt.

1.

Hrn.

2.

Pos.

*Vorwärts!*

*mf*

*(o.Dpf.)*

*(mf)*

*(o.Dpf.)*

*mf*

Geige

*espress.*

*wieder accel. . . . .*



*molto*

**Bewegte**  $\text{♩} (= 60-72)$

*kleine Noten nur verwenden zur eventuellen Verdeutlichung der Flötenstimme*

374

Picc.

1.Fl.

Ob.

E.H.

Kl.(Es)

Kl.(A)

Bkl.(B)

Fag.

Kfg.

*pp*

*mf*

*quasi f*

*poco f*

*p*

*cresc.*

**schlagen!**

Trpt.

1.

Hrn.

2.

Pos.

*mf*

*nimmt Dpf.*

*nimmt Dpf.*

*nimmt Dpf.*

*(o.Dpf.)*

*molto*

**Bewegte**  $\text{♩} (= 60-72)$

Geige

*cresc.*

*ff*

*G-saite.*

*molto espress.*

\*)  $\text{H}$  der Flöte (und später der Trompete) führend bis zum Takte 392, daher ausdrucksvollst phrasieren!

*(poco accel. . . . .)*

379

Picc.

1.Fl.

Ob.

E.H.

Kl.(Es)

Kl.(A)

Bkl.(B)

Fag.

Kfg.

*Bkl. fortsetzend:*

*p*

3

Trpt.

1.

Hrn.

2.

Pos.

Geige

*(o.Dpf.) H<sub>2</sub>*

*mp*

*(poco accel. . . . .)*

*3*

*3*

*3*

*poco cresc.*

*più p*

*p cresc.*

*ff*

*molto espress. . . . .*

*rit.*

*(poco accel. . . . .)*

385

Picc.

1.Fl.

Ob.

E.H.

Kl.(Es)

Kl.(A)

Bkl.(B)

Fag.

Kfg.

*Pos. fortsetzend*

*Fag. fortsetzend*

*f*

*p cresc. . . . . mp*

*dim.*

Trpt.

1.

Hrn.

2.

Pos.

*(m.Dpf.)\**

*ff*

*dim.*

*ff*

*ff*

*dim.*

*dim.*

*nimmt Dpf.*

*(p)*

*rit.*

*(poco accel. . . . .)*

*rit.*

Geige

*p*

*cresc. . . . . ff*

*dimin.*

*molto espress. . . . .*

\*) H der Trompete (und vorher der Flöte) führend bis zum Takte 392, daher ausdrucksvollst phrasieren!

$\text{♩} = \text{♩}$  (aber schon ca 54)  
(rit.)

**4/4** *Doppelt so langsam* ( $\text{♩} = 48$ )  
Tempo V, (vgl. Takt 322)

391

Picc.  $p \rightarrow pp$

1.Fl.  $p \rightarrow pp$

Ob.  $p \rightarrow \text{meno } p \rightarrow pp$

E.H.  $\text{dolce}$   
 $p$   $\text{meno } p$   $\text{espr.}$

Kl.(Es)  $p, \text{ ma espr.}$

Kl.(A)  $p, \text{ ma espr.}$

Bkl.(B)  $p, \text{ ma espr.}$

Fag.

Kfg.

**Immer ♩ schlagen!**

**4/4** *Alte ♩ weiter schlagen = neue ♩ (= 48)*

Trpt.  $pp$  *Dpf. ab*

1. Hrn.  $pp$

2. Hrn.  $pp$

Pos.  $pp$

$\text{♩} = \text{♩}$  (aber schon ca 54)  
(rit.)

**4/4** *Doppelt so langsam* ( $\text{♩} = 48$ )  
Tempo V, (vgl. Takt 322)

Geige  $p$  *pizz. (Griffbrett)*  
 $p$  *begleitend*

(Schleppend)

395

nimmt (2.) gr.Fl.

2.Fl.  
1.Fl.  
Ob.  
E.H.  
Kl.(Es)  
Kl.(A)  
Bkl.(B)  
Fag.  
Kfg.

Trpt.  
1.  
Hrn.  
2.  
Pos.  
Geige

(m.Dpf.)  
*ppp*  
*ppp*  
*ppp*

arco  
col legno  
*mf*  
*p*

(Schleppend)

398

♩ = ♩ (= ca 48)

2.Fl.  
1.Fl.  
Ob.  
E.H.  
Kl.(Es)  
Kl.(A)  
Bkl.(B)  
Fag.  
Kfg.  
Trpt.  
1.  
Hrn.  
2.  
Pos.  
Geige

pp  
p < mfpp  
p < mfpp  
pp  
(pp)  
Dpf. ab  
(o.Dpf.)  
pp  
Dpf. ab  
p < mfpp  
Dpf. ab  
(o.Dpf.)  
p < mfpp  
pizz.  
pp  
poco  
p

♩ = ♩ (= ca 48)

\*) Dieser und die folgenden Vorschläge immer sehr weich, lang und behut

*poco accel.*

404

2.Fl.

1.Fl.

Ob.

E.H.

Kl.(Es)

Kl.(A)

Bkl.(B)

Fag.

Kfg.

Trpt.

1.

Hrn.

2.

Pos.

Geige

*pp poco cresc.*

*mf*

*fp*

*mp*

*mp*

*poco cresc.*

*p*

*p*

*mp*

*mp*

*p*

*poco cresc.*

*mp*

*poco cresc.*

*poco accel.*

**Bedeutend bewegter und molto rubato**  
Tempo IV (vgl. Takt 294),

♩ = ca 72, Grundtempo

*molto accel.*

407

2.Fl.

1.Fl.

Ob.

E.H.

Kl.(Es)

Kl.(A)

Bkl.(B)

Fag.

Kfg.

**Bedeutend bewegter und molto rubato**  
Tempo IV (vgl. Takt 294),

♩ = ca 72, Grundtempo

*molto accel.*

Geige



409

2.Fl. —  
1.Fl. — *ff*  
Ob. — *ff*  
E.H. — *ff*  
Kl.(Es) — *tr* *molto f*  
Kl.(A) — *tr*  
Bkl.(B) — *mf* *molto f*  
Fag. —  
Kfg. —

Trpt. —  
1. — *p* *f*  
Hrn. — *p* *f*  
2. — *p* *f*  
Pos. —

Geige — *ff* *martell.* *legatiss.* *rit.*

411

2.Fl.

1.Fl.

Ob.

E.H.

Kl.(Es)

Kl.(A)

Bkl.(B)

Fag.

Kfg.

Trpt.

1. Hrn.

2. Hrn.

Pos.

Geige

*mp, mf*  
Die Geige sekundierend

*ff* *p*

*ff* *p*

*fp*

*fp*

*mf* *fp*

*ff* *p* *mf* *fp*

*ff* *p < f*

(o.Dpf.) *p* *mf*

*fp*

*fp*

(o.Dpf.) *ff* *p* *mf*

wieder accel. und wieder rit. und zurück in's Tempo(IV)

am Frosch *ff* *dim.* *mf* *mp* *p* *poco f*

414

2.Fl.

1.Fl. *ebenso*

Ob.

E.H.

Kl.(Es)

Kl.(A)

Bkl.(B)

Fag. *fp*

Kfg. *fp*

Trpt. *poco cresc.*

1. Hrn.

2. Hrn.

Pos. *poco cresc.*

Geige *cresc.* *molto f*

416

2.Fl. \_\_\_\_\_

1.Fl. \_\_\_\_\_

Ob. \_\_\_\_\_

E.H. \_\_\_\_\_

Kl.(Es) \_\_\_\_\_

Kl.(A) \_\_\_\_\_

Bkl.(B) \_\_\_\_\_

Fag. \_\_\_\_\_

Kfg. \_\_\_\_\_

Trpt. \_\_\_\_\_

1. Hrn. \_\_\_\_\_

2. Hrn. \_\_\_\_\_

Pos. \_\_\_\_\_

Geige \_\_\_\_\_

*meno f poco dim* - - - - - *mf*

*molto rit.*

RH sehr rhythmisch



*sempre rubato*

2.Fl. *fp*

1.Fl. *fp*

Ob. *fp*

E.H. *fp*

Kl.(Es) *1. Fl. fortsetzend* *p* *f*

Kl.(A) *mit Geige* *p* *f* *fp*

Bkl.(B)

Fag. *f* *ff*

Kfg. *f* *ff* *fp* *fff*

Trpt.

1. Hrn.

2. Hrn.

Pos. *(p)*

*sempre rubato*

Geige *ff*

424

*poco accel.* nimmt Picc

2.Fl. *pp*

1.Fl. *pp*

Ob. *p, aber deutlich begleitend*

E.H. *pp*

Kl.(Es) *molto f* (Zur event. Verstärkung der A-Kl.)

Kl.(A) *ff* *molto f*

Bkl.(B) *p*

Fag. *1. Fl. fortsetzend* *p, aber deutlich begleitend*

Kfg. *sehr rhythmisch* *ff*

Trpt. *2. Fl. fortsetzend (o.Dpf.)* *p, aber deutlich begleitend*

Hrn. 1. *pp*

Hrn. 2. *E.H. fortsetzend (o.Dpf.)* *p, aber deutlich begleitend*

Pos. *sehr rhythmisch* *Bkl. fortsetzend* *p, aber deutlich begleitend*

Geige *f* *sempre molto f* *ff*

*poco accel.*

*molto riten.*

426

Picc. —

1.Fl. *pp*

Ob. *mf*

E.H. —

Kl.(Es) *ff* *f*

Kl.(A) *ff* *f*

Bkl.(B) —

Fag. *mf*

Kfg. —

Trpt. *mf* *H espr.*

1. *(o.Dpf.) p mf pp*

Hrn. 2. *mf pp*

Pos. *mf p*

*molto riten.*

Geige *molto f* *molto ppp*



Hier ist das **Sehr langsame**  
**Tempo (III, vgl. Takt 283) erreicht**

(♩ = 54)

429

Picc. —

1.Fl. —

Ob. *mp*

E.H. —

Kl.(Es) —

Kl.(A) *ppp* < *p*

Bkl.(B) —

Fag. *mp* < *p* *pp* < *p*

Kfg. —

Trpt. —

1. *poco f* *p* *mf* *poco cresc.* (o.Dpf.) *p* < *mf*

2. *mf* < *p* *pp*

Pos. *mp* < *ppp* < *p*

Hier ist das **Sehr langsame**  
**Tempo (III, vgl. Takt 283) erreicht**

(♩ = 54)

Geige *ppp* *pp* *p*

433

Picc.

1.Fl.

Ob.

E.H.

Kl.(Es)

Kl.(A)

Bkl.(B)

Fag.

Kfg.

*Nur für den Fall,  
daß die Flöte kein h hat*

*meno p*

*p* *molto p*

*flautando* *H*

*meno p*

*pp* *p* *molto p*

*meno p*

*molto p*

*poco cresc...*

*(p)* *mf*

Trpt.

1.

Hrn.

2.

Pos.

Geige

*dimin...*

*gestopft*

*mfpp*

*meno p*

*molto p*

*pp* *cresc...*

*mp*

$\text{♩} = \text{♩} (= 24)$



**Ganz Langsam**  
Tempo II, (vgl. Takt 271)

437

Picc. —

1.Fl. *dim.* —

Ob. —

E.H. —

Kl.(Es) —

Kl.(A) *wieder d'imin.* —

Bkl.(B) *dim.* —

Fag. *dim.* — *espr.* —

Kfg. *f espr.* *molto f* (♩ = 48)



Trpt. —

1. *N* *(a.Dpf.)* *mp* *pp* *(pp)*

Hrn. *mfpp* *mfpp* *nimmt Dpf.*

Pos. *dim.* — *pp*

$\text{♩} = \text{♩} (= 24)$



**Ganz Langsam**  
Tempo II, (vgl. Takt 271)

Geige *mf* *pp*

441

Picc.

1.Fl.

Ob.

E.H.

Kl.(Es)

Kl.(A)

Bkl.(B)

Fag.

Kfg.

*Triolenviertel allmählich ausschlagen* . . .

Trpt.

1.

Hrn.

2.

Pos.

Geige

$\frac{2}{2} = \frac{6}{4}$   
**6/4**

445

Picc.

1.Fl.

Ob.

E.H. *Hespr.*  
*f*

Kl.(Es)

Kl.(A)

Bkl.(B)

Fag.

Kfg.

Neues  $\text{♩} =$   
voriges Triolenviertel ( $\text{♩} = 72$ )

**6/4**

Trpt.

1. *nimmt Dpf.*

Hrn. 2.

Pos. *p*

Geige *f* *meno f* *mf*

447

Picc.

1.Fl. *Flutterzunge*  
*ppp* — *pp*

Ob. *ppp*

E.H. *molto* *ppp*

Kl.(Es)

Kl.(A)

Bkl.(B)

Fag.

Kfg. *p* — *pp*

Trpt.

1. Hrn.

2. Hrn.

Pos. *nimmt Dpf.*

*verlöschen...*

Geige *pp ma espress.* *(p)*

*Etwas vorwärts*

**3**  
**4**

449

Picc.

1.Fl.

Ob.

E.H.

Kl.(Es)

Kl.(A)

Bkl.(B)

Fag.

Kfg.

Trpt.

1.

Hrn.

2.

Pos.

Geige

*poco cresc.*

*poco(p)*

*mf*

*espr.*

*mf*

*poco f*

*p*

*m.Dpf.*

*poco f*

*fp*

*mp*

*espress.*

*Etwas vorwärts*

**3**  
**4**

♩ = ♩ (= 72)

451

3/4

Picc.

1.Fl.

Ob.

E.H.

Kl.(Es)

Kl.(A)

Bkl.(B)

Fag.

Kfg.

Trpt.

1.

Hrn.

2.

Pos.

*Fl. fortsetzend:*  
N<sub>3</sub>  
p mp < mfp poco cresc. -

*(m.D.)* H  
mf < p poco cresc. - (mf)

*wie aus der Ferne*  
pp (flautando) (ppp) (ppp)

♩ = ♩ (= 72)

3/4

Geige

*wie aus der Ferne*  
pp (flautando) (ppp) (ppp)



$\text{♩} = \text{♩} (= \text{ca } 66)$

Von hier ab unmerklich verbreitern  
bis zum Tempo I (bei Takt 468)

2/4

455

Picc. —

1.Fl. —

Ob. —

E.H. —

Kl.(Es) —

Kl.(A) *fp*

Bkl.(B) *fp*

Fag. *fp*

Kfg. *f* <> (*mf*)

Trpt. (o.Dpf.) *mp* *ff*

1. *mfp* *mf* *senza cresc.*

Hrn. (m.Dpf.) *mf* *mf* *senza cresc.*

2. *mf* *mf* *senza cresc.*

Pos. (m.Dpf.) *mf* *p*

$\text{♩} = \text{♩} (= \text{ca } 66)$

Von hier ab unmerklich verbreitern  
bis zum Tempo I (bei Takt 468)

2/4

Geige *pizz.* *p* *arco* *pp*

458

Picc.

1.Fl.

Ob.

E.H.

Kl.(Es)

Kl.(A)

Bkl.(B)

Fag.

Kfg.

nimmt Dpf.

Trpt.

1.

Hrn.

2.

Pos.

Geige

pizz

arco

pizz

mp

pp

mf

(♩ = ca 60)

461

Picc.

1.Fl.

Ob.

E.H.

Kl.(Es)

Kl.(A)

Bkl.(B)

Fag.

Kfg.

Trpt.

1.

Hrn.

2.

Pos.

Geige

*Die Klarinetten  
fortsetzend:  
führend*

*(schwächer als Ob)*

*(schwächer als E.H.)*

*(schwächer als Fag.)*

*arco*

*dim. - - -*

464

Picc. —

1.Fl. —

Ob. *Geige fortsetzend* *H<sup>f</sup> führend.*  
*mp, ma espr.*

E.H. —

Kl.(Es) —

Kl.(A) —

Bkl.(B) *dim.* *p*

Fag. — *pp*

Kfg. — *p* *pp*

Trpt. *Ob fortsetzend:* *(m.Dpf.) H<sup>f</sup> führend.* *f* *mp*

1. Hrn. *(m.Dpf.) H<sup>f</sup>* *mf* *mp* *mf*

2. Hrn. *(o.Dpf.)* *p* *6* *3* *3*

Pos. *(m.Dpf.) H<sup>f</sup>* *mf* *p* *p*

**Tempo I**  
(♩ = 48)

Geige *nimmt Dpf.* *(m.Dpf.) arco* *arco*  
*molto - pp* *mf* *pizz.*

*Auch innerhalb dieses "Tempo I"  
immer noch langsamer werden*

470

Picc. —

1.Fl. *Flutterzg.*  
*molto p* *poco pp*

Ob. *molto p* *poco pp*

E.H. *pp poco pp*

Kl.(Es) *p*

Kl.(A) *p* *Flutterzg.*

Bkl.(B) *molto p* *poco pp*

Fag. —

Kfg. —

Trpt. —

1. *Dpf. ab*

Hrn. *Nespress...*  
*poco fp* *(p)* *dim. -*

2. *poco fp* *(p)* *dim. -*

Pos. —

*Auch innerhalb dieses "Tempo I"  
immer noch langsamer werden*

*Ossia:*

*pp*

Geige *pizz.* *arco* *pp* *p <*



(♩ = ca 42)

474

Picc. *pp* *8va*

1.Fl.

Ob. *N*

E.H. *N*

Kl.(Es) *pp*

Kl.(A)

Bkl.(B)

Fag. *pp* *senza cresc.* *(pp)* *ganz ruhig-*

Kfg.

Trpt. *(m.Dpf.)* *pp* *senza cresc.* *(pp)*

1. Hrn.

2. *ppp*

Pos.

(♩ = ca 42)

Ossia:

Geige *poco* *ppp*

479

$\text{♩} = 36$   
 $(\text{♩} = 72)$   $(\text{♩} = \text{ca } 60)$  *calando*

Picc.

1.Fl.

Ob.

E.H.

Kl.(Es)

Kl.(A)

Bkl.(B)

Fag.

Kfg.

Trpt.

1. Hrn.

2. Hrn.

Pos.

$\text{♩} = 36$   
 $(\text{♩} = 72)$   $(\text{♩} = \text{ca } 60)$  *calando*

*Ossia:*

8va

loco

Geige