

# LYRISCHE SUITE

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## I

### Allegretto gioviale

Alban Berg  
(1885-1935)

1. Geige  
2. Geige  
Bratsche  
Violoncello

1 = 100 (Tempo I)

2 *poco f*

3 *mf fp fp*

### 5 poco pesante

4 *p*  
7 *mf*  
6 *pp (Echo)*  
*poco mar.*

1. Gg. fortsetzend

*pp poco f poco f*

7 a tempo  
8 *molto p*  
9 *mf*

*cato poco*

*pizz.*

In die „Philharmonia“ Partiturenammlung aufgenommen.

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10 11 poco rit. - -

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

12 13 a tempo

*sf* *p* *mp molto espr.*

*am Frosch*

*pizz.* *arco* *pizz.* *arco*

14 15 16 17

*f* *mf* *mf* *mf*

*arco* *pizz.* *arco* *pizz.*

18  $\text{H}$   $mf$  *cresc.* **1. Gg. durchlassen!**

19 *sul G*  $f$   $p$  *poco* *poco*  $p$  *leicht*  $(p)$

20  $mf$   $fp$   $(p)$   $fp$   $p$   $fp$   $mp$

21  $molto f$   $(p)$

22  $fp$   $p$   $fp$   $(p)$   $(p)$

Poco più tranquillo (Tempo II)

23  $f$   $pp$   $p$   $f$   $pp$   $mp$   $p$

24  $f$   $pp$   $mp$   $f$   $pp$   $p$

*leicht*

25 *mf* *ffp* *pp* *p* *fp* *p* *fp* *p* *molto f*

27 *ff* *loco* 28 *accel.* *brilliant* *ff* *mf* *sempre f* *fp* *fp* *mf* *fp*

29 *allargando* 30 *mf* *mp* *fp* *f* *fp* *fp*

31 a tempo (II)  
(H)  
*espress. mp*

32 *flautando*  
*pp* (Echo - - -) *pp*  
H (sul D) *mf*

33 poco accel. - - -  
H *mf*

34 *mf* *p cresc.*  
*mf* *mp cresc.*  
*mf* *p cresc.*  
*p* *pizz.* *p poco cresc.*

35 - - - - - Tempo I

36 *f* *f* *f* *arco*  
*(pizz.)* *mf*

37 *poco pesante* 38 39 *poco*

1. Gg. fortsetzend: *ppp* *p ma espr.* *f* *p* *mp*

40 *a poco accel. e cresc.* 41 *ma espr.* *cresc.* *sempre* *poco f*

*p* *mp* *mf* *mf (espr.)* *poco f* *mf*

42 *tempo I* 43 *trem.* *molto f* *Br ergänzend.* *f* *fp* *fp*

*f* *fp* *fp* *fp* *fp* *fp*

44 45

*dimin.* *mp*

*dimin.* *f* *fp* *p*

*f* *p* *mf* *fp*

46 47 poco rit. - - -

*cresc.*

*pizz.* *p cresc.*

*mf* *cresc.*

*mp* *cresc.*

48 - - - a tempo (I)

49 50

*f* *arco* *pizz.*

*N gewöhnl.* *sopr.* *mf sul G*

*pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

*pizz.* *arco* *pizz.*

51 arco (H) *mp* *calando* - - - - -

52 *dimin.* - - - - - *ruhig* *pp*

arco *mp* *dimin.* - - - - - *pp*

arco *mp* *dimin.* - - - - - *p* *copr.*

arco *mp* *dimin.* - - - - - *p*

53 *più tranquillo (Tempo II)* *pp* *Flag.* *mp* *pp*

54 *gewöhnl.* *leicht und flüchtig begleitend* *pp* *p*

*leicht und flüchtig begleitend* *ppp* *mf* *f* *pp* *mf* *p* (Echo)

*pp* *f* *pp* *mf* *p* (Echo - -)

*pp* *fp* *p*

55 *poco animando* - - - - - *leicht und flüchtig begleitend* *p*

56 *leicht* *cresc.* - - - - - *mp* *cresc.* *sempre* *H* *f* *fp*

*p* *leicht* *cresc.* - - - - - *mp* *cresc.* *sempre* *H* *f* *fp*

*mf* *f* *fp*



57  $\frac{1}{2}$   $\Gamma$   $\Gamma$  58

*fp* *mf* *mf* *mf*

*f* *mf*

poco accel. - 59 60

*mp* *mf cresc.*

*mp* *mf cresc.*

*brilliant* *mp* *mf cresc.*

- allarg. - - Tempo I 61 62 63

*f* *mp* *pizz* *arco*

*f* *p* *p* *p*

*ff* *f* *mp* *f*

Die 2. Gg. fortsetzend *pizz.* *arco*

Vlc. fortsetzend

64 *f* *f* *mp* *mf*

65 *f* *mf* *p*

poco accel. - - - -

66 *f* *ffp* *mp* *f*

67 *f* *mf cresc. -* *mf cresc. -* *mf cresc. -*

1. Gg. fortsetzend

- a tempo

68 *f* *f* *f* *f*

69 *mf* *f* *mf* *f*

*pizz.* *arco* *pizz.* *arco*

# Andante amoroso

$\text{♩} = 100$  (Tempo I)

1 *p* 2 3 poco rit. - *p* *espr.*

4 *p* - a tempo 5 *p* 6 *p* 7 *p*

7 *più p* 8 poco rit. - *p*



a tempo, ma più mosso  
♩. = 50 (Tempo II)

stringendo - - -

15 7

*f* poco marc. *f* *mp*

poco marc. *f* *mp*

pizz. arco pizz. arco *f* *mp*

*f* *mp*

18 19 20 21

geworfen *mf* gewöhnl. *mp*

pizz. *mf* arco *mp*

pizz. *mf* arco *mp*

*mf* *mp*

22 23 24 25

geworfen *mf* pizz. *mp*

pizz. arco *mf* *mp*

pizz. *mf* arco *mp*

*mp*

26 arco *p* 27 *mp* 28 29

30 *p* 31 *mf* 32 *mf* 33 *mp*

34 *p* (führend) 35 *mp* 36 *p* *cresc.* 37 *p* *cresc.*

38 *poco allargando -* 39 viel Bogen 40

Musical score for measures 38-40. Measure 38 is marked with a fermata and a first ending bracket. Measures 39 and 40 are marked 'viel Bogen' and feature long, sustained notes with hairpins.

41 - al - 42

Musical score for measures 41-42. Measure 41 is marked 'f' and 'G Saite'. Measure 42 is marked 'dimin.' and 'mp'. The score includes dynamic markings and a 'G Saite' instruction.

- Tempo I (♩ = 100)

43 44 45 46

Musical score for measures 43-46. Measure 43 is marked '>p ma espr.'. Measure 46 is marked 'mf'. The score includes dynamic markings and a tempo change.

## Non strascinato

47 48

*più p*  
*espr.* *più p* *sempre H*  
*p*

49 50

*p* *N* *espress.*  
*poco f*

senza accel.  
51 52

*poco f* *H* *v*  
*poco f* *v* *f*  
*poco f* *v* *f* *pizz. vibr.* *arco* *pizz.* *mf arco*  
*mf* *poco f* *f* *mf arco*  
D Saite





66 H Griffbrett

64 65 66 67

*ppp* *gewöhnl.* *poco* *pp*

68 69 70 71

*pp* *(poco marc.)* *(p)* *poco* *Vic..... bzw. Br. durchlassen* *pp poco cresc.* *H* *mf* *pp* *Br. durchlassen*

72 73 74

*H* *mf* *mf* *mf* *drohend* *poco f* *mf*

75 76 77 *calando* 78 *dolce* 79 80

*p* *poco* *molto p*

(auf Vlc. warten) *dolce*

*p* *poco* *molto p*

(auf Vlc. warten) *dolce*

*dimin.* *dolce* *dolciss.*

*p* *poco* *molto* *dolciss.* *(ppp)*

A tempo (I)

81 *teneramente* 82 83

*pp* *poco cresc.*

*pp* *poco cresc.*

84 85 86 *DOCCO*

*mf* *p*

Auf pizz. =  
=Akk. warten!

*pizz.* *arco*  
(weich arpegg.)



*espress.* *mf* *p*

*pizz.* *arco*  
(weich arpegg.)

*(mp)* *espr.* *pizz.* *arco*  
(weich arpegg.)

*mf* *p*

*(poco) accel. - - - poco più mosso**rhythmisch begleitend*
**Animando (quasi Tempo II)**

\*) eventuell nur 32tel ohne die kleinen Noten:  bzw. 

96 97 98 99 100

*fp* Br. durchlassen

*pizz. (secco)* *mp* *cresc.*

*pizz. (vibr.)* *mf* *ff* *arco* *(pizz.)*

*poco* *f* *fp* Vlc. durchlassen

*pizz. (vibr.)* *mf* *cresc.* *f* *ff* *arco* *mp*

sempre Tempo II

(♩. = 50)

101 102 103 104

*ff* 2. Gg. durchlassen

*arco sul G.* *ff*

*pizz.* *f* *geworfen* *f*

Subito poco meno mosso

(♩. = 46)

105 106 107 108

*pp* *poco* *pp* *poco*

*mf* *pp* *Flag. arco* *pp* *gewöhnl.*

*accel.*

## - Tempo II

109 110 111 112

*f* *mf* *pizz.*

*H (quasi a tempo)* *f*

Subito poco meno mosso  
flautando

113 114 115 116

*ppp ma espr. flautando* *ppp* *poco* *pp*

*arco N (Griffbrett)* *pp senza espr.* *Flag.*

*fp* *ppp*

Subito Tempo II

117 118 119 120

*co* *mf* *Griffbrett* *leicht zufahrend H gewöhn.* *mfp* *nimmt Dpf.*

*Griffbrett* *Griffbrett* *Griffbrett*

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

poco a poco accelerando

121 122 123

Griffbrett  
H gewöhnl.  
H gewöhnl.  
Griffbrett

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

124 125 126

H gewöhnl.  
H gewöhnl.  
H gew.  
H gew.  
H gew.

*mp* *fp* *mf* *fp* *fp* *mp* *cresc.*

*peresc.* *mf cresc.* *mp cresc.*

127 128 129

H gew.  
H gew.  
H gew.  
H gew.

*fp* *f* *fp* *f* *molto fp* *f*

Tempo (♩. = ca 69)

Dreitaktig

130 mit Dpf. 131 132 133

*quasi p, aber hörbar und immer mehr durchdringen -*

*meno f*

*f fp f fp f fp*

*meno f poco f*

134 135 136 137 138

*f*

*poco f meno f poco f meno f*

*f fp f (aber 1. Gg. durchlassen) sempre piu legato -*

*meno f poco f meno f*

139 140 141 142 *altes ♩. =*

*più a più legato -*

*diminuendo*

*fp f fp f fp*

*dimin.*



Quasi Tempo I, ma più lento

Neuer 6/8 - Takt - den vorigen 6 Takten

=neues  $\frac{6}{8}$  (= ca 69)

143 144 7 Dpf.ab! 145 non strascinato

146 147 o. D. pizz. arco

gewöhnlich

Zeit lassen!

acc. - - - - - rall.

mf, poco, molto, p, piaz, arco, mol-to p, mol-to p, mol-to p, mol-to p

a tempo (I)

148 149 150

pizz. piu p piaz.

III

Allegro misterioso

♩ = 150

1 am Steg *pp sempre* 2 *H*

am Steg *pp sempre* am Steg *pp sempre*

am Steg *pp sempre*

kein garzen Satz mit Dämpf

3 7 4 *H* 7

5 6 *H pizz.* *molto p*

7 8

9 10

**V** die Br. ergänzend - -  
pizz.  
(pp)

**H** pizz.  
(pp)

11 12

**V** das Vlc. ergänzend - -  
arco  
gewöhnl.  
(pp)

**H** pizz.  
pp

poco dimin. - - - - -  
ppp

die 2. Gg.  
ergänzend  
pp

**H** arco  
pp

13 *pizz.* *H* 14 *TN* die 2. Gg. ergänzend - - -

die 1. Gg. ergänzend - - - - - *H*

*arco* - - - *H pizz.* *TN* das

*(ppp)* die Br. ergänzend *pizz.* *H*

15 *H* 16 *TN* *H*

die 1. Gg. ergänzend - - - - - *H*

Vlc. ergänzend - - - - - *H* *TN* 1. Gg. er-

die Br. ergänzend - - - - - *TN* die 2. Gg. ergänzend - -

17 *H* 18 *arco (gew.)*

*arco (gew.)* *sempre ppp*

gänzend - - - - - *pppp* *arco (gew.)* *H ppp pizz. Griffbrett \*)*

*H* *ppp* *pizz. Griffbrett \*)* *p Vlc. fortsetzend*

*p* *(b)*

\*) *pizz.* am Griffbrett d. h. nahe an den Fingern der linken Hand.

19  $\text{ff}$  Steg 20 21 22  $(\text{ff})$  Flag. (gewöhnl.)

$pp$  Steg  $pp$  Steg arco  $pp$  Steg arco  $pp$  arco am Steg

$pp$   $pp$   $pp$   $pp$

-gewöhnlich -gewöhnlich

\*)

23 *flautando* 24

*flautando* *flautando*

$pp$

25 1 26  $\text{ff}$  pizz.

$\text{ff}$  pizz.  $\text{ff}$  pizz.

Griffbrett  $pp$ , ma distinto  $pp$ , ma distinto

$pp$   $pp$   $pp$

1 gewöhl.

\*) Alle  $>$  und  $<>$  immer nur innerhalb des  $pp$

27  $\text{H}^{\text{pizz.}}$   
*pp, ma distinto* 28

Musical score for measures 27 and 28. The score is written for four staves: two treble clefs (Violin I and Violin II) and two bass clefs (Viola and Cello/Double Bass). Measure 27 features a piano (*pp*) and *ma distinto* instruction. A first ending bracket is present in measure 28. The  $\text{H}^{\text{pizz.}}$  marking is above the first staff.

29 30  $\text{H}^{\text{arco}}$   
*pp* 1. Gg. ergänzend  
 $\text{N}^{\text{pizz.}}$  *pp*  
 $\text{N}^{\text{pizz.}}$  Vlc. ergänzend  
*pp*  
 $\text{H}^{\text{arco}}$  *pp*  
*pp*

Musical score for measures 29 and 30. Measure 29 is mostly rests. Measure 30 includes a first ending bracket. The  $\text{H}^{\text{arco}}$  marking is above the first staff. The  $\text{N}^{\text{pizz.}}$  marking is above the second staff. The  $\text{H}^{\text{arco}}$  marking is above the third staff. The  $\text{N}^{\text{pizz.}}$  marking is above the fourth staff. The *pp* marking is below the fourth staff.

31 32

Musical score for measures 31 and 32. The score is written for four staves: two treble clefs (Violin I and Violin II) and two bass clefs (Viola and Cello/Double Bass). Both measures feature a *(pizz.)* marking above the first and second staves. The music consists of rhythmic patterns across all staves.

33 34

arco  
poco  
meno *p*

arco  
poco  
meno *p*

35 36

pizz.  
*pp*  
pizz.

*pp*

37 38

(pizz.) arco  
poco  
meno *p*

pizz. arco  
poco  
meno *p*

39

(pp) geschlagen

(pp) geschlagen

(pp) geschlagen

(pp) geschlagen

41

42

Flag.

flautando

Steg

43

44

flautando Griffbrett

am Steg



46  $\text{♩} = 200$

45

col legno (gestrich.)

col legno (gestrich.) *pp*

col legno (gestrich.) *pp*

*pp*

47 col legno (gestrich.)

48 (geschlag.) (gestrich.)

49 (geschlag.) (gestrich.)

*pp*

(geschlag.) (*pp*) (gestrich.)

(geschlagen) (gestrich.)

(geschlagen) (*pp*) (gestrich.)

(geschlagen) (gestrich.) (geschlag.)

(*ppp!!*)

50

51

52

*pp*

*pp*

*pp*

53 54 55

*sempre pp*

This system contains measures 53, 54, and 55. It features four staves: two treble clefs and two bass clefs. The music is written in a minor key with a complex, chromatic texture. The first two staves are marked *sempre pp*. The notation includes many slurs and ties, indicating a continuous melodic and harmonic flow across the measures.

56 57 58

This system contains measures 56, 57, and 58. It features four staves: two treble clefs and two bass clefs. The music continues with the same chromatic and complex texture as the previous system. The notation includes many slurs and ties, indicating a continuous melodic and harmonic flow across the measures.

59 60 61

This system contains measures 59, 60, and 61. It features four staves: two treble clefs and two bass clefs. The music continues with the same chromatic and complex texture as the previous systems. The notation includes many slurs and ties, indicating a continuous melodic and harmonic flow across the measures.

62 63 64

*sempre pp*

65 66 67

$\text{♩} = 150$   $\text{H}$

*(pp) gewöhnl.*

*(pp) gewöhnl.*

*(col legno)*

68 69

*(m. D.)*  $\text{H}$

*ff* ausbrechend

*(m. D.)*  $\text{H}$

*ff* ausbrechend

$\text{N}$  gewöhnl.

*ff* ausbrechend

2. Gg. fortsetzend (*pp*)

$\text{H}$  gewöhnlich

1. Gg. fortsetzend (*pp*)

36 **Trio estatico** (*sempre f possibile*)

$\text{♩} = 150$  (Halber Takt = 75)

70 72

70 *ff* *pizz.* *arco* *pizz.* *arco*

73 74 75 H

73 *molto* *H fuhrend* *molto* *piu molto* *meno* *meno* *molto* *piu molto* *meno* *molto* *piu molto* *meno* *cresc.* *molto* *piu molto* *meno*

76 77

76 *mf* *f* *d=d* *mf* *f*

78

♩ = 150  
79

80

81

82

G Saite  
pizz. arco

83

84

85 *f* *f* *ff* *ff* *molto espress.* *ff*

Musical score for measures 85 and 86. The score is written for four staves (two treble clefs and two bass clefs). Measure 85 features a dynamic marking of *f* and a hairpin crescendo. Measure 86 features a dynamic marking of *ff* and a hairpin crescendo, ending with the instruction *molto espress.* and a final *ff* dynamic.

87 *sempre appassionato*

88 *legatiss.* *legatiss.* *legatiss.* *legatiss.*

Musical score for measures 87 and 88. The score is written for four staves. Both measures are marked *legatiss.* and feature a hairpin crescendo. The instruction *sempre appassionato* is written above measure 87.

89 *molto accel.*  
von  $\frac{1}{2} = 50$  bis

90 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

91 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Musical score for measures 89, 90, and 91. Measure 89 is marked *molto accel.* and includes the tempo instruction *von  $\frac{1}{2} = 50$  bis*. Measures 90 and 91 are marked *ff* and feature a hairpin crescendo. The instruction *führend sempre* is written above measure 90. A bracketed instruction *(Br. durchlassen!)* is placed below measure 90. The score is written for four staves, with triplets indicated by a '3' above the notes.

A tempo I

$\frac{1}{2} = 75$  bzw. neues  $\text{♩} = 150$

Musical score for measures 92-93. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). Measures 92-93 are marked with a tempo of  $\frac{1}{2} = 75$  bzw. neues  $\text{♩} = 150$ . The time signature is  $\frac{3}{4}$ . The dynamics are *ppp* and *(ppp)*. The key signature has two flats. Measure 93 includes the instruction *pp subito*.

Musical score for measures 94-95. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). Measures 94-95 are marked with a tempo of  $\text{♩} = 200$ . The time signature is  $\frac{9}{16}$ . The dynamics are *pp* and *(pp)*. The key signature has two flats. Measure 94 includes the instruction *Vlc. fortsetzend*. Measure 95 includes the instruction *Br. fortsetzend*. The score includes the instruction *col legno (gestrich.)* for the strings.

Musical score for measures 96-98. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). Measures 96-98 are marked with a tempo of  $\text{♩} = 200$ . The time signature is  $\frac{9}{16}$ . The dynamics are *(pp)* and *(pp)*. The key signature has two flats. The score includes the instruction *(geschlag.)* and *(gestrich.)* for the strings.

100

99 101

102 103 104

(♩ = 150)  
105

Hflautando  
(Griffbrett)

106

gewöhl.  
am Steg  
(pp)

gewöhl.  
am Steg  
(pp)

gewöhl.  
am Steg  
(pp)

(gew.) (pp)

N

\* alle <> u. - wieder nur innerhalb des pp!



107 Flag. - - - - - gewöhnl.

Musical score for measures 107-108. Measure 107 is marked "Flag." and measure 108 is marked "gewöhnl.". The score includes dynamic markings "(pp)" in the lower staves.

109 110 *f* pizz. *pp, ma distinto*

Musical score for measures 109-110. Measure 109 is marked "f" and measure 110 is marked "f pizz." and "pp, ma distinto".

111 (pizz.) 112 arco (pp)

Musical score for measures 111-112. Measure 111 is marked "(pizz.)" and measure 112 is marked "arco" and "(pp)".

113 *H flautando* - - - - - 114 - - - - -  
arco

*pp* \*)

arco

\*) *pp*

*pp* am Steg

\*) *pp*

115 - - - - - Flag. - 116 - - - - -

*f*

*p*

am Steg

117 am Steg 118 119 gewöhnl.

*pp* am Steg

*pp* am Steg

*pp* am Steg

*pp* gewöhnl.

*pp* gewöhnl.

*pp* H pizz. Griff.

*p*

\*) alle <> u. > wieder nur innerhalb des *pp*!

120

121

*H* pizz. (*pp*)

*H* pizz. (*pp*)

brett\*)

arco

*N* pizz. (gewöhnlich) 1. Gg. ergänzend - - - (*pp*)

*H* pizz. Griffbrett\*) Br. fortsetzend (*pp*)

*N* 2. Gg. pizz. (gewöhnl.) (*pp*)

*p*

122

123

*H*

*N* die 1. Gg. ergänzend - - - *H*

*N* Vlc. ergänzend - - -

ge ergänzend - - - - - *H*

pizz. (gewöhnl.)

Br. ergänzend - - - - -

*H*

*N* 2. Gg. - - -

124

125

ergänzend - - - - - *H*

*N* 1. Gg. ergänzend - - - - - *H*

*N* Br. ergänzend - - - - -

arco das Vlc. ergänzend (*pp*)

(Echo) *N* die *pp*

*H* arco

(*pp*)

\*) pizz. am Griffbrett d. h. nahe an den Fingern der linken Hand.

126

127

pizz.  
die Br. ergänzend

arco am Steg  
pp  
poco cresc.  
H (pizz.)  
pp

128

129

arco am Steg

(immer am Steg)  
(pp)  
arco am Steg  
pp  
H pizz.  
molto p

130

131

132 133

7

134 135

136 137 138

Dpf. ab

Dpf. ab

Dpf. ab

Dpf. ab

## IV

Adagio appassionato  $\text{♩} = 69$ 

Musical score for measures 1-3. The piece is in 4/4 time with a tempo of  $\text{♩} = 69$ . The score is written for four staves: Violin I, Violin II, Viola/Vic. Bo., and Cello/Double Bass. Measure 1 starts with a forte (**f**) dynamic. Measure 2 features a mezzo-forte (**mf**) dynamic. Measure 3 is marked **fp** (fortissimo piano) and includes the instruction *molto*. The dynamics in measure 3 are **f** for the Violin I and Cello/Double Bass, and **mf** for the Violin II and Viola/Vic. Bo. parts.

Musical score for measures 4-5. Measure 4 is marked *poco rit.* (ritardando) and features a **piu molto** dynamic. Measure 5 is marked **A tempo** and features a **p** (piano) dynamic. The score includes dynamic markings such as *meno*, *cresc.* (crescendo), and **mf** (mezzo-forte).

Musical score for measures 6-7. Measure 6 is marked *poco rit.* and features a **f** (forte) dynamic with *dimin.* (diminuendo) markings. Measure 7 is marked *port.* (portando) and **A tempo**. The score includes dynamic markings such as **mf** (mezzo-forte), *meno f*, and **p** (piano). The Viola/Vic. Bo. part is marked **H viel Bo.** and the Cello/Double Bass part is marked **C Saite**.

8 9 10 7

*f* *mp* *mf* *p < poco* *mp* *poco cresc.*

11 12

*mf* *cresc.* *mp* *mf* *cresc.* *cresc.* *mf* *cresc.* *mf* *cresc.*

13 14 - A tempo

*rit.* *molto* *pp* *pp* *(Echo -)* *f* *legatiss.* *legatiss.* *f* *mf* *mf* *mf espress.*

15 *H* <sup>3</sup> *mf*

16 <sup>3</sup>

17 <sup>7</sup> *H* <sup>3</sup> *mfpp*

18 <sup>3</sup> *p*

*mf* *pp* *pp* *p* *non espr.*

*mf*

19 *mf* *non espr.*

20 *senza accel.* *cresc.*

*mf* *cresc.* *mf* *cresc.* *mf cresc.*



21 22

*ff* *ff<sup>3</sup>*

23

*meno f* *dimin.*

*meno f* *dimin.*

*meno f* *poco* *6*

24

*pp*

H C Saite

H G Saite

die Hauptstimmen umspielend

*p* *6*

25

*fp*

*fp* *poco f*

26

*poco*

*poco*

27

*p* *poco cresc.*

*trem.* *trem.*

*p* *(mf)* *cresc.*

Griffbrett  
(womöglich immer C-, bzw. G-Saite)

28 poco rit. -

Violin I: *poco rit. -*

Violin II: *trem.*

Cello/Double Bass: *trem.*

29 - - - - - A tempo

Violin I: *poco*

Violin II: *trem.*

Cello/Double Bass: *pizz.*

30 espr.

Violin I: *espr.*

Violin II: *espr.*

Cello/Double Bass: *espr.*

Violin II: *deutlich begleitend -*

Cello/Double Bass: *weich*

Violin II: *meno*

Cello/Double Bass: *arco*

Violin II: *deutlich begleitend*

früheres Triolen  $\text{♩} = \text{neues } \text{♩}$ 

31 *mp* *N espr.* *mf* *cresc.* *mf N „molto espr.“* *cresc.* *mollo f*

33 *ff* *ff* *fff* *fff* *f* *H marc.* *fff* *fff*

34 *fff* viel Bogenwechsel *f* *H marc.* *fff*

sempre appassionato

35 *legatiss.* *sempre ff* *legatiss.* *sempre ff* *legatiss.* *sempre ff* *legatiss.*

36 *sempre ff*

Takt 32: *N*., bis  $\text{♩}$  = Zitat aus Zemlinskys Lyrischer Symphonie.

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37 7 38

*führend* (H) *ff*

*ff, aber Br. durchlassen.*

neues  $\bullet$  = voriger halber Takt H 40

39 *meno f* *ff* *poco*

*meno f* *ff* *poco*

Vic. durchlassen - *poco* *N* (Vic. durchlassen) *molto f e patetico*

*poco* *H* *molto espress.*

*poco* *molto f e patetico*

41 *N* *begleitend*

zurücktreten - *zurücktreten* - *begleitend*

zurücktreten - *zurücktreten* - *begleitend*

42 7

## calando - - - kurz - , Molto tranquillo

43 44  $\text{H}^{\vee} \text{espr.}$   $\text{b}^{\flat}$  7 45

*kurz*

nimmt Dpf.

*col legno  
weich gezogen*

*mf* *mp* *p* *pp*

Geigen fortsetzend

*pp*

begleitend - - - *p dimin.*

46 47 48 49 (o.D.) 50  $\text{N}$

*ganz frei recitativisch*

mit Dpf.  $\text{ppp}$  *gewöhnlich* *pp*  $\text{N}$  *ppp* Dpf. ab!

51 a tempo (I) 52

*cresc.* *ohne Dpf.*  $\text{H}$

*meno p* *cresc.* *mp*

*cresc.*

53 *H* *mf sempre cresc.* *54 quasi tr.* *ff* *quasi tr.*

55 *56 Molto* *molto espr.* *sempre ff* *fff*

57 *pesante e riten.* *nimmt Dpf.* *58* *mf* *mp, ma espr.* *Griffbrett flautando* *p (dolce)*

56 Molto adagio

59 flautando *pp molto espress.*  
 60 mit Dpf.  
 61  
 62 gewöhnlich *poco cresc.*

63 *p poco cresc.*  
 64 *poco cresc.*  
 65 *port. poco f marc. espr. mf*  
*p poco cresc. poco f mf*  
*mp poco cresc. poco f p pizz.*

66 *mp*  
 67 *espr. A Saite dim. pp*  
 68 *espr. pp*  
 69 *espr. pp*  
*mp espr. dimin. (p) piu p dimin. pp*  
*dimin. (p) pp*  
*dimin. pp*  
*poco marc. mf p, dimin. (pp) pp*

alle Dämpfer ab!









Musical score for measures 75-80. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 75 is marked with a *ppp* dynamic and a *v* (accents) marking. Measure 80 is marked with a *p* dynamic and a *Steg* marking. The dynamics are *p* for measures 75-76, *ppp* for measures 77-78, and *p* for measures 79-80.

Musical score for measures 85-90. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 85 is marked with a *mp* dynamic and a *(flautando)* marking. Measure 90 is marked with a *mp* dynamic and a *(Steg)* marking. The dynamics are *mp* for measures 85-86, *ppp* for measures 87-88, *sempre ppp* for measures 89-90, and *mp* for measures 91-92. The *poco* marking appears at the end of measures 86 and 92.

Musical score for measures 95-100. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 95 is marked with a *mf* dynamic. Measure 100 is marked with a *mp* dynamic. The dynamics are *mf* for measures 95-96, *mf* for measures 97-98, and *mp* for measures 99-100.

105 110 (Steg)

*p* *pp* *poco*

*p* *pp* *poco*

115 120 (♩. = ♩.)

*ppp* *ff* *collegno geschlagen*

*ppp* *ff* *collegno geschlagen*

*ff* *collegno geschlagen*

*ff* *collegno geschlagen*

125 arco gewönl. 130

*f* *arco gewönl.* *f*

*f* *arco gewönl.* *f*

*f* *arco gewönl.* *f*

*f* *arco gewönl.* *f*

135

Treble:  $f$ ,  $H(-)$ ,  $(v)$   
 Alto:  $f$ ,  $Steg$   
 Bass:  $mf$ ,  $H_v$ ,  $(m)$   
 Bottom Bass:  $mf$

140

Treble:  $ff$ ,  $Steg$ ,  $(m)$ ,  $(v)$   
 Alto:  $ff$ ,  $Steg$ ,  $fff$ ,  $Steg$   
 Bass:  $ff$ ,  $(v)$   
 Bottom Bass:  $fff$ ,  $mf$

145

150

Treble:  $ff$ ,  $Steg$ ,  $f$ ,  $H\ martell.$ ,  $fp$ ,  $H\ martell.$ ,  $fp$   
 Alto:  $ff$ ,  $Steg.$ ,  $f$ ,  $Steg$ ,  $f(gew.)$ ,  $H\ martell.$ ,  $f(gew.)$   
 Bass:  $ff$ ,  $(v)$   
 Bottom Bass:  $espr.$

155

Violin (Vic.) 7

mf, ff, f, ff

*martell.*

*f*, *fp*, *f*, *ff*

Detailed description: This system contains measures 155 through 165. It features four staves: Violin I (Vic.), Violin II, Viola, and Bass. The music is in a minor key with a 2/4 time signature. Measure 155 starts with a forte (*f*) dynamic. The Violin I part has a *mf* dynamic, while the Violin II and Bass parts are marked *ff*. The Viola part is marked *f*. A *martell.* (martellato) instruction is present in the Bass staff. The system concludes with a *ff* dynamic in the Bass staff.

160

165

*gliss.*, *A Saite*, *D Saite*

*f*, *fp*, *f*, *f*, *f*, *mp*

*pizz.*, *(pizz.)*

Detailed description: This system contains measures 160 through 170. It features four staves: Violin I, Violin II, Viola, and Bass. The music continues from the previous system. Measure 160 has a forte (*f*) dynamic. The Violin I part includes a *gliss.* (glissando) instruction. The system includes dynamic markings of *f*, *fp*, *f*, *f*, *f*, and *mp*. The Bass staff has *pizz.* (pizzicato) and *(pizz.)* instructions. The system concludes with a forte (*f*) dynamic in the Bass staff.

170

*ff*, *mf*, *mf*

Detailed description: This system contains measures 170 through 175. It features four staves: Violin I, Violin II, Viola, and Bass. The music continues from the previous system. Measure 170 has a fortissimo (*ff*) dynamic. The system includes dynamic markings of *ff*, *mf*, and *mf*. The system concludes with a mezzo-forte (*mf*) dynamic in the Bass staff.

Musical score for measures 175-180. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is 7/8. Dynamics include *mf*, *f*, and *ff*. There are various articulations and slurs throughout the passage.

Musical score for measures 180-185. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is 7/8. Dynamics include *ff* and *f*. There are markings for "Frosch" and "cresc.".

Musical score for measures 190-195. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is 7/8. Dynamics include *ff*, *mf*, and *cresc.*. There are markings for "Frosch" and "gewöhnl.".



Hr. fort-  
setzend  
H arco

195

*dimin.* *pizz.* *molto f*

*dimin.* *f* *pizz.*

*gewöhnl.* *ff* (H) *mf* *pizz.* *Vlc. fortsetzend* *pizz.*

200

*ff* *arco* *ff* *am Frosch* *ff* *f* *mf*

*ff* *arco* *ff* *fff* *ff*

*ff* *arco* *ff* *(ff)dimin.* *(ff)dimin.*

205

*mp* *p* *pp*

*f* *p*

66 di nuovo tenebroso  
(fünftaktig)

215 col legno 220

ppp Griffbrett  
ppp Griffbrett  
ppp

225 230

ppp p p p  
ppp p p  
sempre ppp  
sempre ppp

235 240 sempre col legno

p p p p  
p p p p  
sempre col legno  
sempre col legno

245

250

255

260

**H** gewöhnl.  
am Griffbrett

265

270

**H**

275

280

7 11

Musical score for measures 275-280. The score is written for four staves: Treble Clef (top), Treble Clef (second), Bass Clef (third), and Bass Clef (bottom). The key signature has one flat (B-flat). Measure 275 starts with a forte dynamic (f). Measure 280 ends with a piano dynamic (ppp) and the instruction "am Steg".

285

290

Musical score for measures 285-290. The score is written for four staves. Measure 285 includes the instruction "D Saite". Measure 290 includes the instruction "Steg". The bottom staff has the instruction "Griffbrett" at the end of the measure.

295

Zweitaktig 300

Flag.

Musical score for measures 295-300. The score is written for four staves. Measure 295 includes the instruction "Griffbrett". Measure 300 includes the instruction "Flag." and a fermata. The bottom staff has the instruction "Steg" at the beginning and "Griffbrett" later in the measure.

(Flag.)

305

wieder fünftaktig

310

69

(Flag.)

315

320

♩ = ♩

*H* am Frosch

325

pizz. 3

7 330

*f* *cresc.* *arco* *molto f cresc.*

335 *arco* *am Steg* *martell.*

*molto f* *ff* *am Steg* *martell.*

340 gewöhnl. 345 *A Saite*  
Br. fortsetzend *ff* *f espr.*  
*(f) espr.*

*am Steg* *ff* *gewöhnl.* *f* *gewöhnl.* *Br. fortsetzend* *f* *A Saite* *f espr.* *(f) espr.*

viel Bogen 350

viel Bogen *fp*

Steg *mf* gewöhnl. *pp*

355

Steg *ff*

Steg *ff*

*f* *ff* *fff*

*mf* *ff*

360 gewöhnl. 365

gewöhnl. *f* *mf*

Steg *mf*

*f* *mf*

370

gewöhnl.  
p  
H pizz.  
f  
gewöhnl.  
pp  
fp  
p

H 375

380

mf  
mp  
H  
mp

385

Griffbrett  
p  
pp  
arco Bratsche übernehmend  
gewöhnl.  
mf  
mf



390

Musical score for measures 390-394. The score is in G major and 3/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The dynamics are marked *mf* (mezzo-forte).

395

400

Musical score for measures 395-400. The score continues from the previous system. The dynamics increase to *ff* (fortissimo) and *sfz* (sforzando). There are fermatas over the final notes of measures 399 and 400.

poco più lento

405

Musical score for measures 405-410. The tempo is marked *poco più lento*. The score features a piano introduction with a melody in the right hand and a bass line in the left hand. The dynamics are marked *pp* (pianissimo), *molto*, and *ff* (fortissimo).

7/4 poco rit. - - - - - 410 - - - - - poco pesante

Musical score for measures 405-410. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The tempo is marked "poco rit." and the dynamics range from *f* to *mf*. The score includes various performance instructions such as "pizz." (pizzicato), "arco" (arco), "gliss." (glissando), and "pizz. arco". The measure number 410 is indicated at the top.

Musical score for measures 415-420. The score is written for four staves. The tempo is marked "martell." (martellato) and the dynamics range from *mf* to *ff*. The score includes performance instructions such as "spicc." (spiccato), "ffdimin." (ff diminuendo), "1.G." (1. G.), and "martell." (martellato). The measure number 415 is indicated at the top.

Musical score for measures 420-425. The score is written for four staves. The tempo is marked "poco" and the dynamics range from *mf* to *ff*. The score includes performance instructions such as "poco" and "sempre poco pesante". The measure number 420 is indicated at the top.

425 430 *f*

*molto riten.*

435 *f*

*mf*  
Steg

*Molto pesante*      *rall.*      *A tempo*

ist dreimal so langsam geworden, so daß das neue *mf* - dem früheren *mf*

440 7

*f* ganze Bogen      *molto*  
*f* ganze Bogen      *molto*  
*f* ganze Bogen      *molto*  
*f* gewöhn!

445  $b^{\flat}$

*più p*

*più p, ma poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

*p*

Steg

450  $b^{\flat}$

*mf*

gewöhnl.

Steg

455  $b^{\flat}$

460  $b^{\flat}$

*f*

gewöhnl.

Steg

*ff* gewöhnl.

*fff*

*fff*

*fff*

*fff*

*fff*

## Largo desolato

♩ = 69 (Tempo I)

poco più lento

1 2 3

*pp* *p*

*H pizz.*

ancora poco più lento

ancora più lento

molto rit.

4 5 6

*mp* *mf* *f* *molto*

*H pizz.* *arco* *Oberstimme!*

♩ = 46 (Tempo II)

molto calando - - A tempo (I)

7 8 9

*f* *molto* *mp* *p* *pp* *f* *pp* *f* *ppp*

*arco* *Steg-trem.* *1. Gg. fortsetzend arco* *Steg-trem.* *Steg-trem.* *trem. am Steg.*

\*) In diesem letzten Satz muß die C-Saite des Violoncellos auf H heruntergestimmt werden.

10 Griffbr. Steg - 11 Griffbr. Steg - 12 *poco rit.* Steg -

*pp* *espr.* *f* *pp* *espr.* *f*

Griffbr. Steg - Griffbr. Steg -

*pp* *f* *pp* *f*

Griffbr. Steg - Griffbr. Steg -

*pp* *f* *pp* *f*

H gewöhnl. *poco f* *fp* *f*

*molto rit.* *Tempo II*

Griffbr. *poco espr.* 13  $\text{♩} = 46$  7 (Br!)

*pp* *(mf)* *f* *p*

Griffbr. *pp* *poco* *p* *mf* *fp* *mf*

Griffbr. *H führend* *ff* *ff*

*ff* *f* *ff*

14 *calando* 15 *calando* 7

*molto f* *ffp* *f* *dimin.* *(mf)* *(mp)*

*molto f* *ffp* *dimin.* *espr.* *p* *H espr.* *non espress.*

*ff* viel Bogen *sempre espress.* *espr.* *mf* *p* *H espress.*

*molto f* *fp* *dimin.* *mp*

## A tempo (II)

♩ = 46

accel. -  
poco vibr.

16 17 18

*p* *pp* *mp*

*cresc.* *gewöhnl.* *cresc.* *gewöhnl.* *cresc.*

*collegno* *collegno* *collegno*

*pizz. (vibr.)* *collegno arco* *pizz. (vibr.)* *collegno arco*

*pizz. (vibr.)* *mf*

19-  
molto vibr.

- 20 -

19 20

*f* *f*

*pizz. f* *(pizz.)*

*gewöhnl. arco* *cresc.*

(♩ = 69)

pesante e

19 20

*cresc.* *cresc.* *cresc.* *cresc.*

*ff* *ff* *ff* *ff*

*nimmt Dpf.* *2. Gg. fortsetz.* *arco*

ritard. - - - - - Tempo II

21 *3 3* *3 3* (H) 7 (♩ = 46) *H cantabile* 7

*dimin.* - - - - - *p* *pp* *flautando non espr.* *mit Dpf.* *ppp* *Flag.*

*dimin.* - - - - - *p* *pp* *H cantabile* 7 *Flag.*

*dimin.* - - - - - *p* *pp* *Flag.*

23 24 25 *H cantabile* 7 *molto ru-*

*Flag.* *Flag. loco* *Flag.* *Dpf. ab!*

*H sempre cantabile* *(ppp) (flautando)* *H* *meno p* *H (accel. rit. arco)*

*pp* *poco* *pp* *Flag.* *ppp* *pizz.* *ppresc.* *p*

bato - - - - - accel. - - - - -

26 *H (accel. - -)* 7 27 *H Griffbrett* - - - - -

*p* *p* *H (rit....)* *Griffbrett* - - - - - *trem.*

*Vlc.* *H (accel. - -)* *p* *trem.* *pp*

*(accel. - rit.)* *pp* *p* *trem.* *pp*



28 *rit.* *subito molto accel.* *viel Bogen*

*gewöhnl. espr.* *führend* *mp cresc.* *pizz.* *mf* *f*

30 *Meno largo* ( $\text{♩} = 46$ ) *poco riten.*

*immer viel Bogen* *ff 1.Gg. ergänzend* *ff* *arco* *viel Bogen* *meno* *f* *ff*

*ff viel Bogen* *Br. ergänzend* *meno* *f* *ff viel Bogen*

31 *Tempo I* ( $\text{♩} = 60$ )

*molto f* *molto f* *molto f* *Flag.* *immer über drei* *molto f*

32  $\text{♩} = \text{♩}$  *ffpp* *Saiten* *deciso* *riten.* *kein Bogenwechsel*

33 *kein Bogenwechsel*

*Tempo II (senza rit.)*  $\text{♩} = 46$  *flautando* *calando*

34 *p* *pp* *poco* *dolce, ma espress.* *kein Bogenwechsel* *flautando*

35 *poco* *flautando*

*Tempo I*  $\text{♩} = 69$  *gewöhnl.* *pesante* *di nuovo a tempo*

36 *p* *pp* *molto mf* *espr.* *pp* *espr.* *espr.*

37 *molto mf* *molto espr.* *molto mf* *(poco rit.)* *pp* *(a tempo)* *espr.*

38 *espr.* *espr.* *espr.* *espr.* *espr.*

*gewöhnl.* *2. Gg. fortsetzend* *warten!* *gewöhnl.* *mp* *mf* *f* *molto* *pp* *p*

36 *gewöhnl.* *2. Gg. fortsetzend*

37 *warten!* *gewöhnl.*

38 *di nuovo a tempo*

di nuovo pesante sul G. 39 *molto espress. -* *molto f*

di nuovo a tempo al fine sul D sul A 40 *ppp* *ppp* 2. Gg. durchlassen - - -

7 *molto f* *ppp* *p*

(a tempo)

7 *molto f* *ppp* 2. Gg. durchlassen - - -

war- ten *mp* *mf* *f* (poco rit.) *molto* *pp*

41 *N* *poco pp* *zurücktretend.* *pp* *ppp*

42 *poco p*

43 *H* *N* *poco pp* *zurücktretend.* *pp* *ppp*

Vlc. durchlassen - - - *poco pp*

44 *zurücktretend.* *pp* *ppp* *pppp*

45 *H*

46 *poco* *p* *dimin. morendo - - \**

\* ) bis zum völligen Verlöschen, daher die letzte Terz *Des - F* eventuell noch ein-, zweimal wiederholen. Keinesfalls aber auf *Des* schließen!