

# I Præludium

## 2. Violine

Ruhig (♩ = 54)

ppowrit.

①

1.  $\frac{4}{4}$  - - 3  $\downarrow$   $\text{pp}$   $\text{p}$   $\text{up}$

2.  $\frac{4}{4}$  - - 3  $\downarrow$   $\text{pp}$   $\text{p}$   $\text{up}$   $\text{p}$   $\text{pp}$

1.  $\text{p}$   $\text{dim.}$   $\text{pp}$   $\text{p}$   $\text{pp}$   $\text{pizz.}$   $\text{pp}$   $\text{rit.}$

2.  $\text{p}$   $\text{up}$   $\text{pp}$   $\text{up}$   $\text{p}$

1.  $\text{pp}$   $\text{p}$   $\text{riten.}$   $\text{mf}$   $\text{cresc.}$   $\text{riten.}$

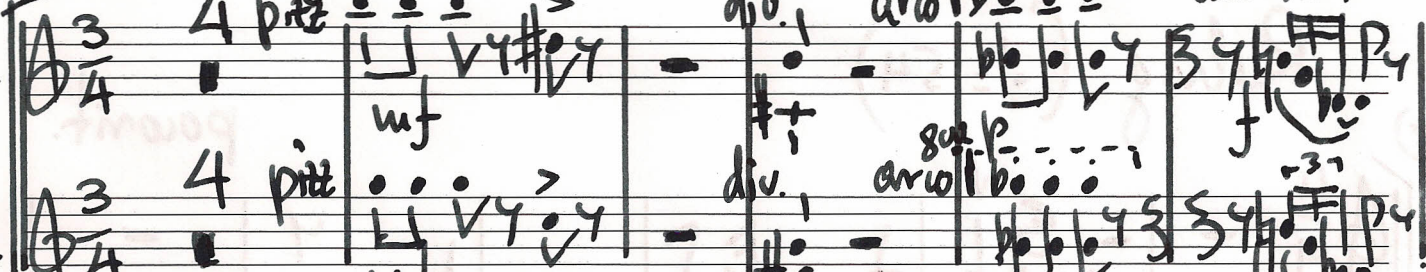
2.  $\text{pp}$   $\text{mf}$   $\text{arcc}$   $\text{riten.}$

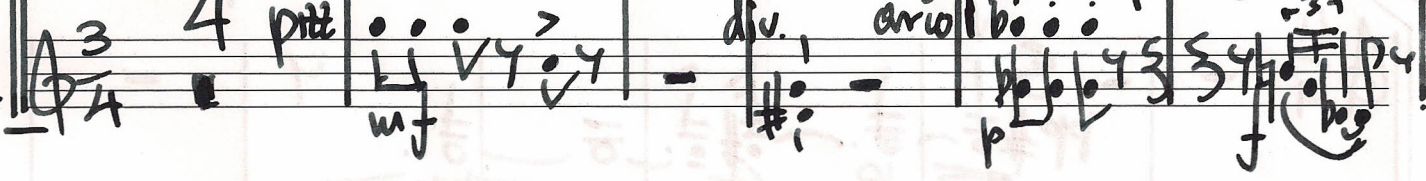
1.  $\text{p}$   $\text{pp}$   $\text{riten.}$   $\text{riten.}$

2.  $\text{pizz.}$   $\text{up}$   $\text{pp}$   $\text{riten.}$

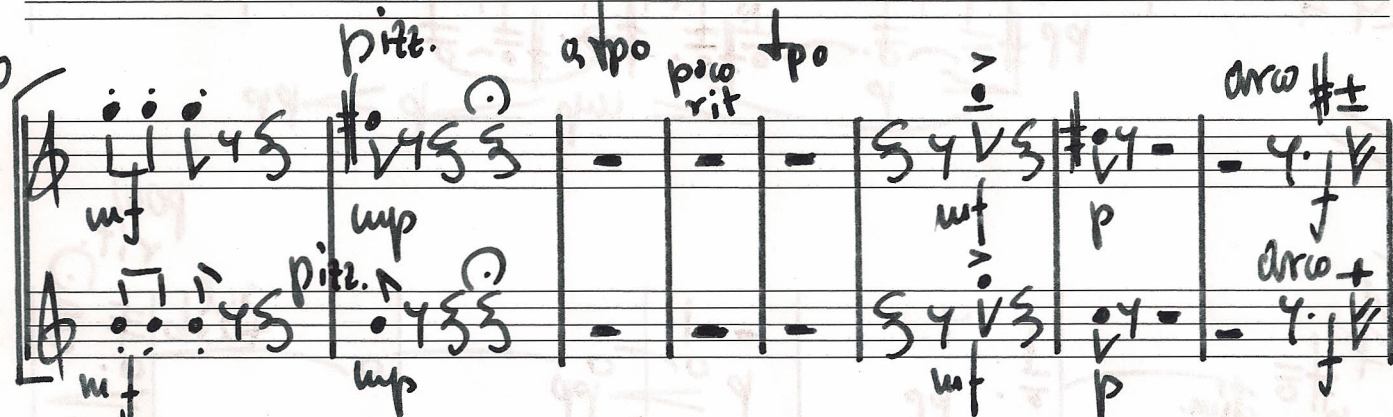
② Am Pult geteilt, wenn nicht anders notiert


2 Poco allegretto (♩ = 138) II *Tant*

1.  4 pizzata *mf* *div.* *arco* *unif. 3-7*

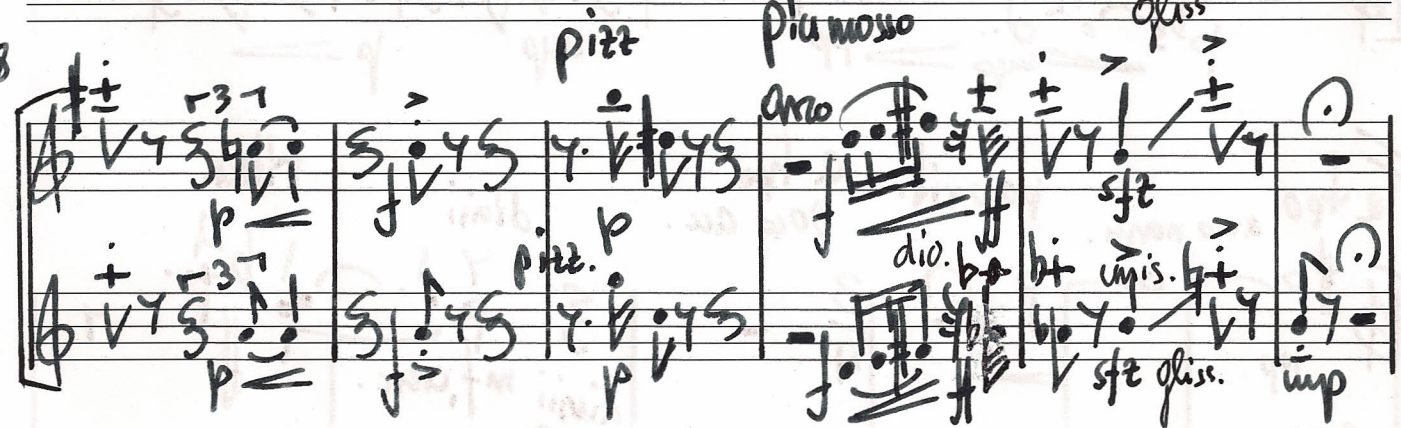
2.  4 pizzata *mf* *div.* *arco* *unif. 3-7*

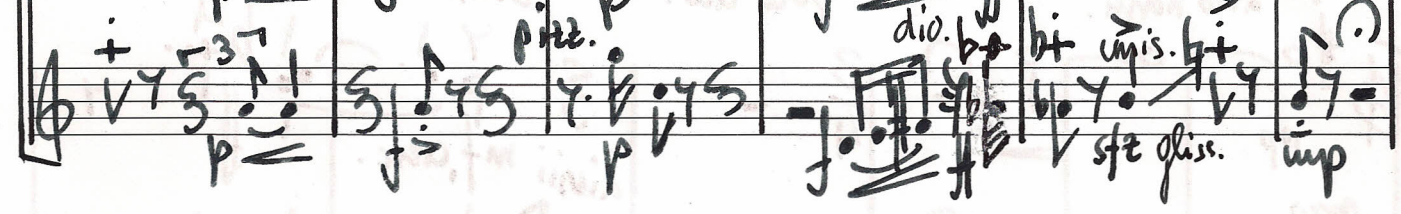
10 *pizz.* *arco* *poco rit* *tpo*

1.  *mf* *mp* *mf* *p* *pizz.* *arco*

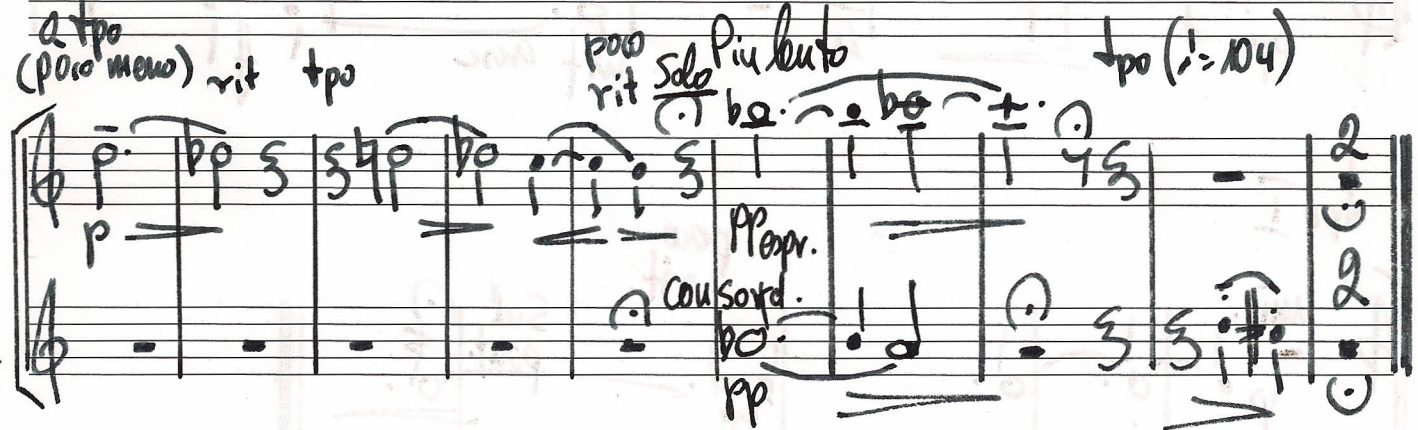
2.  *mf* *mp* *mf* *p* *pizz.* *arco*

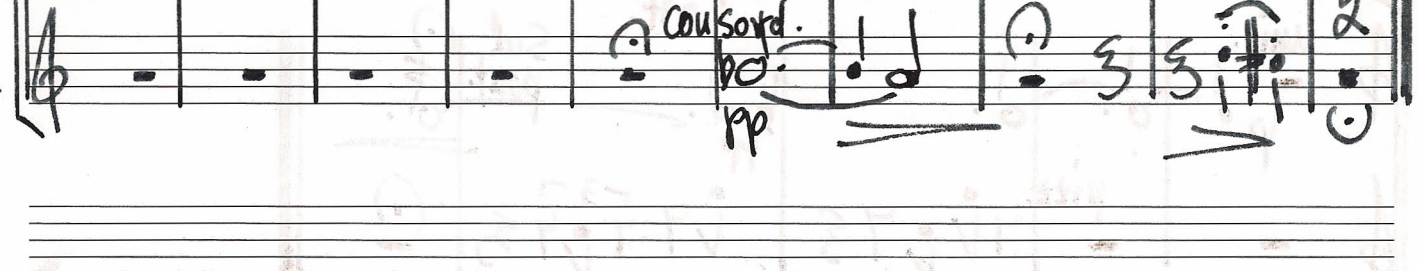
18 *pizz* *Piu mosso* *arco* *oliss*

1.  *p* *mf* *p* *sfz* *pizz.* *arco* *oliss*

2.  *p* *mf* *p* *sfz* *pizz.* *arco* *oliss*

24 *arco* *poco meno* *rit* *tpo* *poco rit* *Solo* *Piu lento* *tpo (♩ = 104)*

1.  *p* *pp* *pp* *pp ppp* *arco* *Solo* *Piu lento*

2.  *ppp* *Cousord.* *ppp*

### III Improvisation

Lupnam (i=58)

(arco norm)

1.  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$   $\text{pp}$   $\frac{4}{4}$   $\text{pp}$   $\frac{3}{4}$   $\text{a tpo}$   $\frac{4}{4}$

2.  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$   $\text{sul pont.}$   $\text{pp}$   $\frac{3}{4}$   $\text{pp}$   $\frac{4}{4}$   $\text{pp}$   $\text{(poco)}$   $\frac{4}{4}$

7

1.  $\frac{4}{4}$   $\text{pp}$   $\frac{4}{4}$   $\text{pp}$   $\frac{3}{4}$   $\text{pp}$   $\frac{4}{4}$   $\frac{4}{4}$

2.  $\frac{4}{4}$   $\text{pp}$   $\frac{4}{4}$   $\text{pp}$   $\frac{3}{4}$   $\text{pp}$   $\frac{4}{4}$   $\frac{4}{4}$

12

1.  $\frac{4}{4}$   $\text{mf}$   $\frac{3}{4}$   $\text{mf}$   $\frac{4}{4}$   $\text{ritard.}$   $\frac{2}{4}$   $\text{a tpo}$   $\frac{4}{4}$

2.  $\frac{4}{4}$   $\text{mf}$   $\frac{3}{4}$   $\text{mf}$   $\frac{4}{4}$   $\text{ritard.}$   $\frac{2}{4}$   $\frac{4}{4}$

20

1.  $\frac{4}{4}$   $\text{pp}$   $\frac{3}{4}$   $\text{pp}$   $\frac{4}{4}$   $\text{pp}$

2.  $\frac{4}{4}$   $\text{ppp}$   $\frac{3}{4}$   $\text{ppp}$   $\frac{4}{4}$   $\text{pp}$

# IV Lied

Moderato (♩ = 84)

1. *pp* *mp* *pp*

2. *pp* *mp* *pp*

*poco rit.*

12 *al tempo* **A** *al tempo*

1. *pp* *p* *p* *pp sfz*

2. *pp* *p* *p* *pp sfz*

*poco rit.*

*poco sfz*

22 *poco rit.* **B** *poco più mosso*

1. *pp* *mf* *p* *p*

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

29

1. *mf* *p*

2. *mf* *p*



36 *vall.* *a tpo* C

1. *dim.* *ppp* *p* *pp*

2. *dim.* *ppp* *p* *pp*

45 *a tpo* *rit.* *molto*

1. *p* *dim.* *pp* *G.P.* *pp dim.*

2. *p* *dim.* *pp* *G.P.* *pp dim.*

# V Intermezzo

Larghetto (♩ = 60)

**A**

1.

2.

**B**

1.P.

2.P.

3.P.

**C**

1.

2.

1.

2.

\* In 2 Gruppen (2. Pult geteilt: 1. Spieler mit dem 1. Pult,  
2. Spieler mit dem 3. Pult).



- 7 -  
VI Finales

Schnell, leicht (♩ = 58)

1.  $\frac{5}{8}$  6 *mp*

2.  $\frac{5}{8}$  6 *mp*

1. *mf*

13 2. *mf*

1. *mp* *dim.* *p*

19 2. *mp* *dim.* *p*

1. *p*

27 2. *p*

1. *cresc.*

35 2. *cresc.*

\* Wieder am Pult gefüllt



1. 41  
2.

Handwritten musical notation for measures 41-46. Two staves are shown. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one flat (Bb). Both staves contain eighth and sixteenth notes with stems pointing up. Dynamic markings include *mf* and *p*.

1. 47  
2.

Handwritten musical notation for measures 47-52. Two staves are shown. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one flat (Bb). Both staves contain eighth and sixteenth notes with stems pointing up. Dynamic markings include *pp* and *p*. The instruction *con sord.* is written above the first staff.

1. 53  
2.

Handwritten musical notation for measures 53-58. Two staves are shown. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one flat (Bb). Both staves contain eighth and sixteenth notes with stems pointing up. Dynamic markings include *pp*. A circled letter 'B' is written above the first staff. The number '3' is written above the final measure of both staves.

1. 61  
2.

Handwritten musical notation for measures 61-66. Two staves are shown. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one flat (Bb). Both staves contain eighth and sixteenth notes with stems pointing up. Dynamic markings include *pp* and *mf*. The number '2' is written above the final measure of both staves.

1. 69  
2.

Handwritten musical notation for measures 69-74. Two staves are shown. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one flat (Bb). Both staves contain eighth and sixteenth notes with stems pointing up. Dynamic markings include *p*. The instruction *via sord.* is written above the first staff. The number '3' is written above the final measure of both staves.



Santa S.

1. *p* *mp* *mf cresc.*

2. *p* *mp* *mf cresc.*

Santa S.

1. *apr.*

2. *pp sub, poco a poco cresc.*

1. *p* *mp*

2. *p* *mp*

1. *p cresc.*

2. *mf* *molto cresc.*

1. *low*

2. *sim.*

1. *p*

2.

1. *112*

geteilt  
in 3 Pulse

1. P. *117*

simile  
wesc.

1. P. *124*

div. *pizz*

1. P. *131*

cresc.