

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*

4. 5 poco pesante 6

7. *pp* *fp* *mf* *pp(Echo)* *poco mar.*

8. *pp* *poco f* *poco f*

9. *pp* *mp*

1. Gg. fortsetzend

7 a tempo 8 9

10. *p* *cato* *poco* *molto p* *mp*

11. *pizz.* *p*

In die „Philharmonia“ Partiturenammlung aufgenommen.

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10 11 poco rit. - -

p cresc. *cresc.*

12 13 a tempo

am Frosch *sfz* *mp molto espr.*

15 16 17

mf *f* *mp* *fp*

18 *mf* *cresc.*
1. Gg. durchlassen!

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

p

20 *mf* *molto f* *fp* *(p)* *fp* *p* *fp* *mp*

mf *fp* *(p)*

Poco più tranquillo (Tempo II)

23 *f* *pp* *p* *leicht* *f* *pp* *mp* *p*

f *pp* *f* *pp* *p*

p

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

27 *ff* *loco* *molto* *ff* *fp* *ff* *fp* *mf* *acc.* *brilliant* *sempre f*

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.*
p *cresc.*
pizz.
p poco cresc.

35 - - - - - Tempo I
36 - - - - -
f *f* *f*
pizz. *arco*
mf

37 *poco pesante* 38 *mp* 39 *mp*

f *fp* *pp* *ppp* *p ma espr.* *pp ma espr.* *p*

1. Gg. fortsetzend: *poco f*

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

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

42 *tempo I* 43 *trem.* *tr.* *fp* *fp*

f *f* *molto f* *Br ergänzend.* *f* *fp* *fp*

44 *dimin.* *mp* *p* *f* *mf*

45 *H* *mp* *p* *f* *mf*

46 *cresc.* *pizz.* *p cresc.* *mf* *cresc.*

47 *poco rit.* *cresc.*

48 *a tempo (I)* *f* *arco* *f* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

49 *f* *am Frosch* *arco* *f* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

50 *f* *am Frosch* *arco* *f* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

51 arco (H^r) *calando -* 52 *pp*
mp *dimin.* *p* *ruhig*
arco mp *dimin.* *pp*
arco mp *dimin.* *p* *copr.*
mp *p*

53 - più tranquillo (Tempo II) 54 *leicht und flüchtig begleitend*
Flag. *pp* *gewöhnl.* *pp* *p*
mp *pp* *p*
leicht und flüchtig begleitend *ppp* *mf* *f* *pp* *mf* *(Echo)*
pp *ppp* *mf* *f* *pp* *mf* *(Echo - -)*
pp *fp* *p*

55 poco animando - 56 *leicht und flüchtig begleitend*
p *p* *cresc.* *mp cresc.* *sempre* *H^r*
p *p* *f* *fp*

57 $\text{H} \quad \text{7}$

fp *mf*

58 *mf*

f

poco accel. -

59 *mp*

60 *mf cresc. -*

brilliant *mp* *mf cresc. -*

61 - allarg. - -Tempo I

62 *f* *pizz.* *mp*

63 *arco* *p* *f*

ff *f* *mp*

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

64 *Vlc. fortsetzend* *f* 65 *f*

mp *mf*

p *f* *mp* *mf* *p*

66 *f* 67 *f* *poco accel. -*

ffp *mf cresc. -*

p *mp* *f* *mf cresc. -*

1. Gg. fortsetzend *f* *mf cresc. -*

p *mp* *mf cresc. -*

68 *- a tempo* 69 *mf*

pizz. *arco* *f* *mf*

f *mf* *f* *mf*

pizz. *arco* *f* *mf*

II

Andante amoroso

♩ = 100 (Tempo I)

1 2 3 poco rit. -

p *p* *espr.* *p*

4 - - - a tempo

p *p* *p* *p*

7 8 poco rit. -

più p *più p* *p*

9 a tempo

10

mp

piu p

mp

pp (non vibr.)

pp (non vibr.)

pp (non vibr.)

N° poco espr.

mp

pp

11 *più p*

12 *senza cresc. ed accel.*

a tempo, ma più mosso

♩. = 50 (Tempo II)

15 7 stringendo - - - 16 17

poco marc. *f* *mp*

poco marc. *f* *mp*

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

18 19 20 21

geworfen *mf* *gewöhnl.* *mp*

pizz. *mf* *arco* *mp*

pizz. *mf* *arco* *mp*

22 23 24 25

geworfen *pizz.* *mf*

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

pizz. *mf* *arco* *mp*

34 35 36 37

(führend)

p *mp* *p* *cresc.*

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

p *cresc.*

[illegible]

- - Tempo I (♩ = 100)

43 44 45 46

ma espr.

mf

Non strascinato

47 1

48

più p

espr.

più p

sempre H

p

pp

p

49

50

espress.

p

poco f

senza accel.

51

52

poco f

poco f

poco f

mf

pizz. vibr.

arco

pizz.

mf

arco

D Saite

53 *espr.* *mf* 54 *espr.* *mp* *rit.* (von ♩ =)

100 bis . . . ♩ = 69) **Tempo III**

Altes = neues ♩ = 69)

55 *dimin.* 56 *dolce* *mp* 57 *poco* 58

59 *poco* 60 *pp* *Griffbrett* 61 62 *flautando* *ppp* 63

64 65 66 *H* Griffbrett 67

ppp gewöhnl. *poco* *ppp* gewöhnl. *ppp* gewöhnl. *pp*

68 *H* 69 70 71

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

72 73 74

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

calando
75 76 77 *dolce* 78 79 80
p *poco* *molto p*
(auf Vlc. warten) *dolce* *molto p*
p *poco* *dolciss.*
dimin. *dolce* *p* *dolciss.*
p *poco* *molto* (*ppp*)

A tempo (I)
81 *teneramente* 82 83
pp *poco cresc.*
pp *pp* *poco cresc.*

84 85 86 *poco*
mf *mf* *p*
Auf pizz. = Akk. warten!
pizz. (weich arpegg.) *arco*
espress. *mf* *p*
(mp) *espr.* *pizz. (weich arpegg.)* *arco*
mf *p*

(poco) accel. - - - poco più mosso

rhythmisch begleitend

87 88 89

mp *p* *poco cresc.*

rhythmisch begleitend *p* *poco cresc.*

mf *cresc.*

Animando (quasi Tempo II)

90 91

f *f*

pizz. *arco*

pizz. vibrato *f* *ff*

92 93 94 95

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

f *f* *f* *f* *mf* *mp* *p*

f *ff* *f* *ff* *mf* *mp* *p*

molto *meno f* *molto* *p*

*)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*

ff *mf* *(pizz.)*

poco *f* *fp* Vic. durchlassen

ff *arco* *mp*

sempre Tempo II
(♩. = 50)

101 102 103 104

2. Gg. durchlassen

ff *arco sul G*

ff

pizz. *f*

geworfen *f*

Subito poco meno mosso
(♩. = 46)

105 106 107 108

pp *poco*

p *pp* *poco*

Flag. arco *pp*

gewöhnl.

Tempo II

109 110 111 112

f *mf* *pizz.*

H (quasi a tempo) *f*

geworfen

Subito poco meno mosso

113 114 115 116

ppp *ma espr.* *flautando* *ppp* *p* *arco* *N* (Griffbrett) *pp* *senza espr.* *Flag.* *fp* *ppp* *poco* *poco* *po-* *po-*

Subito Tempo II

117 118 119 120

co *mf* *Griffbrett* *leicht* *zufahrend* *H* *gewöhnl.* *mf* *Griffbrett* *Griffbrett* *Griffbrett* *fp* *p*

nimmt Dpf.

poco a poco accelerando -

121 122 123

Griffbrett

gewöhl.

fp. *p* *mf*

Griffbrett

mf *fp*

124 125 126

mp *f* *fp* *mp* *cresc.*

Griffbrett

gew.

f *fp* *mp* *cresc.*

127 128 129

Griffbr.

gew.

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

130 mit Dpf. 131 132 133

quasi p, aber hörbar und immer mehr durchdringen -

meno f

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 più legato -*

meno f *poco f* *meno f*

139 140 141 142 *altes ♩. =*

più a più legato -

diminuendo

fp *f fp* *f* *fp*

dimin.

III

Allegro misterioso

♩ = 150

The musical score for 'The Rose Tree' is presented on four staves. The first staff is a treble clef with a key signature of one flat (B-flat). It begins with a treble clef and a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The score is divided into two measures by a double bar line. The first measure contains a treble clef, a key signature of one flat, and a 3/4 time signature. The second measure contains a treble clef, a key signature of one flat, and a 4/4 time signature. The music is written in a simple, folk-like style with a mix of eighth and sixteenth notes. There are some markings above the notes, possibly indicating fingerings or breath marks, such as '3', '7', '4', 'H', and '7'.

7 8

9 10

N die Br.ergänzend - -
pizz.
(*pp*)

H pizz.
(*pp*)

11 12

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

H pizz.
pp

poco dimin. - - -

pp

die 2. Gg.
ergänzend - - -
pp

H arco
pp

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

die 1. Gg. ergänzend *H*

arco *pizz.* *H* *das*

die Br. ergänzend *pizz.* *H*

15 *die 1. Gg. ergänzend* *H* 16 *H*

Vlc. ergänzend *H* *1. Gg. er-*

die Br. ergänzend *die 2. Gg. ergänzend*

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

gänzend *pppp* *arco (gew.)* *sempre pp*

*(pizz.) Griffbrett *)* *ppp* *H* *pizz. Griffbrett *)*

p *Vlc. fortsetzend*

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

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

pp *Steg* *pp* *gewöhnlich*

pp *Steg arco* *pp* *gewöhnlich*

pp *arco am Steg*

*)

23 *flautando* 24

25 1 26 $\text{H}^{\text{pizz.}}$

pp *ma distinto*

Griffbrett *pp* *ma distinto*

gewöhnl. *pp* *ma distinto*

pp *ma distinto*

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

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

28 $\text{H}^{\text{pizz.}}$

29

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

31 $\text{H}^{\text{pizz.}}$
(pizz.)

32 $\text{H}^{\text{pizz.}}$
(pizz.)

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)

(pp) geschlagen

(pp) geschlagen

(pp) geschlagen

(pp) geschlagen

(pp) geschlagen

41

42

Flag.

flautando

Steg

43

44

flautando

Griffbrett

Steg

am Steg

45

46 $\text{♩} = 200$

col legno (gestrich.)

col legno (gestrich.) *pp*

col legno (gestrichen) *pp*

47 col legno (gestrich.)

48 (geschlag.) (gestrich.) 49

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

(geschlagen) (gestrich.)

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

(*ppp!!*)

50

51

52

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 key with one flat (B-flat) and a 3/4 time signature. Measures 53 and 54 are marked with the dynamic *sempre pp*. The notation includes various note values, rests, and slurs across all staves.

56 57 58

This system contains measures 56, 57, and 58. It continues the four-staff arrangement from the previous system. The musical notation is consistent, showing complex rhythmic patterns and melodic lines across the staves.

59 60 61

This system contains measures 59, 60, and 61. It concludes the page with the same four-staff musical notation. Measure 61 shows a final cadence with a double bar line.

62 63 64

sempre pp

65 66 67

$\text{♩} = \text{♩}$
(♩ = 150)

(pp) gewöhnl.

(pp) gewöhnl.

(col legno)

68 69

(m. D.) H *ff* ausbrechend

(m. D.) H *ff* ausbrechend

N gewöhnl.

H gewöhnlich

2. Gg. fortsetzend (*pp*)

1. Gg. fortsetzend (*pp*)

Trio estatico (sempre f possibile)

♩ = ♩ = 150 (Halber Takt = 75)

73 $\sharp^2$ 3 1 74 75 $\sharp^1$

molto *piu molto* *meno*

molto *piu molto* *meno*

f *führend* *molto* *piu molto* *meno*

crescendo *molto* *piu molto* *meno*

[illegible]

[illegible]

87 sempre appassionato

88

legatiss.

legatiss.

legatiss.

legatiss.

[illegible]

A tempo I

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

92 $\text{♩} = 150$ *ppp* *(ppp)*

93 *pp subito* *ppp subito*

94 *pp* *Vlc. fortsetzend* *pp* *Br. fortsetzend*

95 *col legno (gestr.)* *col legno (gestr.)* *col legno (gestrich.)* *col legno (gestrich.)* *pp*

$\text{♩} = 200$ (geschlag.) (gestrich.) 96 97 98 *pp* *(pp)* *(pp)* *(pp)*

(geschl.) (gestrich.) (geschlag.) (gestrich.) (geschlag.) (gestrich.) (geschlag.) (gestrich.)

(pp!) *(pp!)*

99 101

102 103 104

(♩ = 150)
105

gewöhl.
am Steg
(pp)

gewöhl.
am Steg
(pp)

gewöhl.
am Steg
(pp)

106 *H*flautando
(Griffbrett)
(gew.) (pp)

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

108

gewöhnl.

107

Flag.

107

Flag.

gewöhnl.

gewöhnl.

gewöhnl.

gewöhnl.

(pp)

(ppp)

109

110

pizz.

109

110

pizz.

pp, ma distinto

pizz.

pp, ma distinto

pizz.

pp, ma distinto

111

112

(pizz.)

(pizz.)

(pizz.)

arco

(pp)

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

pp *)

arco

*) *pp*

(*pp*) *N am Steg*

*) *pp*

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

117 *am Steg* 118 119 *gewöhnl.*

(*pp*) *am Steg* (*pp*) *gewöhnl.*

(*pp*) *am Steg* (*pp*) *gewöhnl.*

(*pp*) *am Steg* (*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 - - -

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

N 2. Gg. pizz. (gew.) (*pp*)

p

122

123

N die 1. Gg. ergänzend - - -

N Vlc. ergänzend - - -

ge ergänzend - - - - - 7

pizz. (gewöhnl.)

Br. ergänzend - - - - -

124

125

ergänzend - - - - - 7 *H*

N 1. Gg. ergänzend - - - - - 7 *H*

N Br. ergänzend - - - - - 7 *H*

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

2. Gg. ergänzend

pizz.

poco cresc.

pizz.

128

129

arco am Steg

(immer am Steg)

(pp)

arco am Steg

pp

arco am Steg

pizz.

molto p

130

131

pizz.

pp

pizz.

pp

132 133

134 135

136 137 138

Dpf. ab

Dpf. ab

Dpf. ab

Dpf. ab

IV

Adagio appassionato ♩ = 69

Measures 1-3 of the musical score. The tempo is Adagio appassionato (♩ = 69). The score is in 4/4 time and features four staves. Measure 1 starts with a piano (pp) dynamic. Measure 2 has a mezzo-forte (mf) dynamic. Measure 3 has a fortissimo (fp) dynamic. The dynamics change throughout the measures, with markings like *meno*, *più molto*, and *f*.

Measures 4-5 of the musical score. Measure 4 is marked *poco rit.* and *più molto*. Measure 5 is marked *A tempo* and *p*. The dynamics include *meno*, *cresc.*, and *mf*. The tempo changes from *poco rit.* to *A tempo* between measures 4 and 5.

Measures 6-7 of the musical score. Measure 6 is marked *poco rit.* and *port.*. Measure 7 is marked *A tempo*. The dynamics include *f*, *dimin.*, *meno f*, *mp*, and *p*. The tempo changes from *poco rit.* to *A tempo* between measures 6 and 7.

8 9 N^7 7 10 N^7 7

mp *mf* *p* < poco

mp *poco cresc.*

gen

H G Saite -

11 12

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

mp *mf* *cresc.*

mf *cresc.*

mit 1. Gg.

mf *cresc.*

13 14 - A tempo

rit. *molto* *pp*

legatiss. *legatiss.* *pp* (Echo -)

mf *mf* *mf*

mf *espress.*

[illegible]

21 22

ff

23

meno f *dimin.*

24

p *pp* *H C Saite* *H G Saite* *die Hauptstimmen umspielend*

25

fp

fp

poco f

26

poco

poco

27

p

trem.

poco cresc.

trem.

cresc.

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

(mf)

28

poco rit. -

29

A tempo

30

espr.

52 früheres Triolen ♩ = neues ♩

31 *mp* *N* *espr.* *cresc.* 32 *cresc.* *mf* *N* „*molto espr.* *cresc.* *molto f* *cresc.*

33 *ff* 34 *fff* *viel Bogenwechsel* *fff* *f* *marc.* *fff* *ff*

sempre appassionato

35 *sempre ff* *legatiss.* 36 *sempre ff* *legatiss.* *sempre ff* *legatiss.* *sempre ff*

Takt 32: *N* „ bis „*7* = Zitat aus Zemlinskys Lyrischer Symphonie.

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37 7 38

führend (H) ff (Γ) ff, aber Br. durchlassen -

neues ♩ = voriger halber Takt

39

40

meno f

meno f

ff

ff

poco

poco

N (Vlc. durchlassen)

poco

molto f e patetico

H *molto espress.*

poco

molto f e patetico

calando - - - kurz -, Molto tranquillo

43 44 45

H^v espr. *kurz* *nimmt Dpf.*

mp *kurz* *col legno* *weich gezogen*

mf *p* *kurz* *pp*

Geigen fortsetzend

mp *pp*

begleitend - - - *p dimin.*

46 47 48 49 (o. D.) 50

H^v *ganz frei recitativisch* *pp* *Dpf. ab!*

mit Dpf. *ppp* *gewöhnlich* *pp*

ppp *pp*

51 a tempo (I) 52

cresc. *ohne Dpf.* *H^v* *mp*

H^v *meno p* *cresc.*

cresc.

pesante e riten.

57 *ff espr.* - - - *ff* - - - *f espr.* - - - nimmt Dpf.

58 *mf* >> *mp, ma espr.* - - - Griffbrett flautando *p (dolce)* Griffbrett flautando *p (dolce)*

56 Molto adagio

59 *flautando* *pp molto espress.* *mit Dpf.* *poco cresc.*

60 *mit Dpf.* *pp* *pizz.* *nimmt Dpf.* *pp* *m. D. arco* *pp* *poco cresc.*

61 *mit Dpf.* *pp* *pizz.* *nimmt Dpf.* *pp* *m. D. arco* *pp* *poco cresc.*

62 *gewöhnlich* *poco cresc.* *pp* *poco cresc.*

63 *port.* *poco f* *m. D. arco* *pp* *poco cresc.* *mf* *espr.*

64 *port.* *poco f* *m. D. arco* *pp* *poco cresc.* *mf* *espr.*

65 *port.* *poco f* *m. D. arco* *pp* *poco cresc.* *mf* *espr.*

66 *mp* *poco cresc.* *mf* *espr.*

67 *mp* *poco cresc.* *mf* *espr.*

68 *mp* *poco cresc.* *mf* *espr.*

69 *mp* *poco cresc.* *mf* *espr.*

66 *mp* *poco cresc.* *mf* *espr.*

67 *mp* *poco cresc.* *mf* *espr.*

68 *mp* *poco cresc.* *mf* *espr.*

69 *mp* *poco cresc.* *mf* *espr.*

70 *mp* *poco cresc.* *mf* *espr.*

71 *mp* *poco cresc.* *mf* *espr.*

72 *mp* *poco cresc.* *mf* *espr.*

73 *mp* *poco cresc.* *mf* *espr.*

74 *mp* *poco cresc.* *mf* *espr.*

75 *mp* *poco cresc.* *mf* *espr.*

76 *mp* *poco cresc.* *mf* *espr.*

77 *mp* *poco cresc.* *mf* *espr.*

78 *mp* *poco cresc.* *mf* *espr.*

79 *mp* *poco cresc.* *mf* *espr.*

80 *mp* *poco cresc.* *mf* *espr.*

81 *mp* *poco cresc.* *mf* *espr.*

82 *mp* *poco cresc.* *mf* *espr.*

83 *mp* *poco cresc.* *mf* *espr.*

84 *mp* *poco cresc.* *mf* *espr.*

85 *mp* *poco cresc.* *mf* *espr.*

86 *mp* *poco cresc.* *mf* *espr.*

87 *mp* *poco cresc.* *mf* *espr.*

88 *mp* *poco cresc.* *mf* *espr.*

89 *mp* *poco cresc.* *mf* *espr.*

90 *mp* *poco cresc.* *mf* *espr.*

91 *mp* *poco cresc.* *mf* *espr.*

92 *mp* *poco cresc.* *mf* *espr.*

93 *mp* *poco cresc.* *mf* *espr.*

94 *mp* *poco cresc.* *mf* *espr.*

95 *mp* *poco cresc.* *mf* *espr.*

96 *mp* *poco cresc.* *mf* *espr.*

97 *mp* *poco cresc.* *mf* *espr.*

98 *mp* *poco cresc.* *mf* *espr.*

99 *mp* *poco cresc.* *mf* *espr.*

100 *mp* *poco cresc.* *mf* *espr.*

Presto delirando

♩. = 115

First system of musical notation (measures 1-10). The score is for a four-part ensemble (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature has one flat (B-flat), and the time signature is 3/8. The tempo is marked 'Presto delirando' with a metronome marking of quarter note = 115. The first system includes measures 1 through 10. Dynamics include *ff* (fortissimo), *ffp* (fortissimissimo), *f* (forte), and *ff* (fortissimo). Glissandos are indicated by 'gliss.' with slurs. A 'pizz.' (pizzicato) marking is present for the Cello/Double Bass in measure 8. The system ends with a double bar line.

Second system of musical notation (measures 11-20). The score continues from the first system. Measures 11-15 are in 3/8 time, and measures 16-20 are in 2/4 time. Dynamics include *ff* (fortissimo). A 'Ggn. u. Br. fortsetzend' (Glockenspiel and Bells continuing) marking is present in measure 16. The system ends with a double bar line.

Third system of musical notation (measures 21-25). The score continues from the second system. Measures 21-25 are in 2/4 time. Dynamics include *f* (forte), *fp* (fortissimo piano), and *mfp* (mezzo-fortissimo piano). The system ends with a double bar line.

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a vocal score for a soprano, with piano accompaniment. The score is in 3/4 time and consists of 25 measures. The key signature has one flat (B-flat). The tempo is marked "Allegretto". The score includes a vocal line and a piano accompaniment line. The vocal line starts with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment starts with a half note G3, followed by a quarter note A3, and then a half note B3. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*. The score is written on a grand staff with a soprano clef for the vocal line and a bass clef for the piano accompaniment. The score is numbered 25 at the top.

Violin I staff: *pizz.*, *arco*, *mf*, *pizz.*, *mp cresc.*, *arco*, *poco f*, *pizz.*

Violin II staff: *pizz.*, *p*, *mp cresc.*, *(pizz.)*, *arco*, *poco f*, *pizz.*

Cello/Double Bass staff: *mf*, *pizz.*, *mf*, *arco*, *poco f*, *cresc.*, *mf*

Tenebroso

(fünftaktig)

($\bullet = \bullet$)

(fünftaktig)
(♩ = ♪)

55
*)flautando

60

ppp poco p

*)flautando
(ppp) poco p

*)flautando
(ppp) poco p

poco p

ppp *)flautando

[illegible]

*) Die Einsätze immer so leise, daß die Akkorde erst (*ppp*) hörbar werden, wenn die andern Instrumente pausieren. Dann erst etwas crescendo bis *n*.

75 *ppp* *p* *p* *Steg* 80

85 *mp* *(flautando)* *ppp* *(flautando)* *sempre pppp* *sempre pppp* 90 *(Steg)* *mp* *poco* *(Steg)* *mp* *poco*

95 100 *mf* *mp* *mf* *mp*

105 110 (Steg)

p *pp* *poco*

115 120 (♩. = ♩.)

ff *collegno geschlagen*

ppp *ff* *collegno geschlagen*

125 arco gewönl. 130

f *arco gewönl.* *f* *arco gewönl.* *f*

135

7

$H^{\neg}(\neg)$

f

Steg

2

Steg

2

H_V

mf

mf

140

Steg

2

ff

Steg

2

ff

$H^{\neg}(\neg)$

f

Steg

2

fff

Steg

2

fff

mf

145

150

Steg

2

ff

Steg.

2

ff

Steg

2

f

Steg

2

f

$H^{\neg} martell.$

fp

$H^{\neg} martell.$

fp

$f(gew.)$

$H^{\neg} martell.$

$f(gew.)$

$espr.$

155

Vic. 7

f *mf* *ff* *f* *ff*

martell.

f *fp* *f* *ff*

160

f *gliss.* *A Saite* *D Saite* *f* *f* *mp*

gliss. *D Saite* *f* *f* *mp*

pizz. *(pizz.)* *f* *f* *mp*

170

ff *H* *ff* *mf* *H* *mf*

175

mf *arco* *f* *ff* *f* *mf*

180

ff *f* *cresc.* *ff* *f* *cresc.*

190

ff *dimin.* *mf* *cresc.* *ff* *dimin.*

195

dimin.

ff

pizz.

molto f

Vlc. fortsetzend pizz.

mf

200 Vlc.

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

ff *arco* *ff* *fff* *f* *(ff)dimin.*

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

Musical score for "The Rose Tree" in 3/4 time. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#). The tempo is marked "Moderato". The score is divided into two systems, with measures 205 and 210 indicated at the beginning of each system. The first system (measures 205-209) features a melody in Treble 1 and Treble 2, with Treble 2 playing a harmonic line. The second system (measures 210-214) continues the melody and harmonic line. The score includes dynamic markings: *mp* (mezzo-piano) in measure 205, *p* (piano) in measure 206, *f* (forte) in measure 207, *p* (piano) in measure 208, and *pp* (pianissimo) in measure 210. The score ends with a double bar line in measure 214.

66 di nuovo tenebroso
(fünfftaktig)

215 col legno 220

ppp Griffbrett

ppp Griffbrett

ppp

225 230

ppp

ppp

ppp

sempre ppp

sempre ppp

235 240 sempre col legno

p

p

p

sempre col legno

sempre col legno

245

250

245 250

p *ppp*

p *ppp*

p *ppp*

p *ppp*

255

260

H⁷ gewöhnl.
am Griffbrett

255 260

am Steg

p *ppp*

am Steg

p *ppp*

p *ppp*

p *ppp*

H⁷ gewöhnl.
am Griffbrett

sempre ppp
gewöhnl.
am Griffbrett

sempre ppp

265

270

H⁷

265 270

N⁷ (Griffbrett)

sempre ppp
(Griffbrett)

sempre ppp

H⁷

275 280 1

N am Steg
ppp

285 290

D Saite
N Steg
Griffbrett

295 300 Flag.

Zweitaktig
Flag.
Griffbrett
N Steg
Griffbrett
Flag.

(Flag.)

305

wieder fünftaktig

310

305 wieder fünftaktig 310

Flag.

H-Frosch

p

mp

H-Frosch

mp

(Flag.)

315

320

315 320

Flag.

mf

f

H-Frosch

ff

mf

f

ff

♩ = ♩.

H am Frosch

325

pizz. 3

325

fff

pizz. 3

ff

fff

fff

fff

fff

fff

330

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

335

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

340

gewöhnl. *ff* *f* *gewöhnl.* *gewöhnl. 2. Gg. fortsetzend* *A Saite*

350

viel Bogen

viel Bogen

Steg

mf gewöhn.

355 Steg

ff Steg *fff*

f *ff* *fff*

mf *ff*

370

gewöhl.
p
pizz.
f
gewöhl.
pp
fp
p

H 375

380

mf
mf
mp
H
mp

385

p dim.
pp
Griff Brett
p
arco Bratsche übernehmend
gewöhl.
mf
mf
mf

390

395

400

poco più lento

405

74 poco rit. - - - - - 410 - - - poco pesante

Violin I: *pizz.* *mf* *arco* *mp* *p* *mf* *f*

Violin II: *mf* *pizz.* *arco* *p* *mp* *mf* *f*

Viola: *mf* *pizz.* *arco* *p* *mp* *mf* *f*

Cello/Double Bass: *f* *mp* *p* *mf* *gliss.* *f*

Violin I: *mf* *f* *spicc.* *mp* *f* *molto*

Violin II: *ff* *spicc.* *ffdimin.* *p* *f* *molto*

Viola: *ff* *spicc.* *ffdimin.* *p* *f* *molto*

Cello/Double Bass: *mf* *1. G.* *martell.* *f* *molto*

Violin I: *poco* *mf* *f* *molto*

Violin II: *poco* *mf* *f* *molto*

Viola: *poco* *mf* *f* *molto*

Cello/Double Bass: *f* *molto*

425

430

f

fp

fp

molto riten.

435

f

mp

mp

mf

Steg

Molto pesante *rall.* *A tempo*

ist dreimal so langsam geworden, so daß das neue *♩* = dem früheren *♩*

440

f

ganze Bogen

f

ganze Bogen

f

ganze Bogen

(N)

f

gewöhn

molto

molto

molto

molto

p

più p

p

445 $\flat$

più p, ma poco a poco cresc.

poco a poco cresc.

più p

poco a poco cresc.

p

Steg

450 $\flat$

mf gewöhl.

Steg

455 $\flat$

460 $\flat$

f gewöhl.

Steg

ff gewöhl.

fff

fff

fff

fff

♩ = 69 (Tempo I)

poco più lento

ancora poco più lento

ancora più lento

molto rit.

♩ = 46 (Tempo II)

molto calando - - A tempo (I)

7 8 9 $\text{♩} = 69$ Steg.
trem.
copr.

(molto f) *ff* molto (mp) *pp* f

arco 1. Gg. fortsetzend arco Steg.
trem.

f(molto) (mp) (p) *pp* f

arco trem. Steg.
trem.

f molto (mf) *pp* f trem. am Steg.

molto *pp* = f (ppp)

*In diesem letzten Satz muß die C-Saite des Violoncellos auf H heruntargestimmt 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* *ff* *mf*

Griffbr. H führend *ff* *f* *ff*

pp *ff* *f*

14 N^o 15 calando - 7

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

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

sempre espress. *dimin.* *espr.* *non espress.*

fff viel Bogen *mf* *p* *H espress.*

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

ritard. - - - - - Tempo II (♩ = 46) *H cantabile*

21 3 3 3 3 (H) 7 7

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

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

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

23 24 25 *H cantabile* 7 molto ru -

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

(loco) *(ppp) (flautando)* *pp* *Flag.* *meno* *H (accel. rit. arco)*

H sempre cantabile *poco* *pp* *pizz.* *pp cresc.* *p*

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

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

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

Vlc. *H (accel. - -) 7* *trem.* *pp*

- - - - - (accel. - rit.) 7 *trem.* *pp*

28 *gewöhnl. espr.* *rit.* *subito molto accel.* *führend* 29 *viel Bogen*

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* ($\text{♩} = 69$)

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

32 $(\text{♩} = \text{♩})$ 33 *riten.*

Saiten - - - - - *ffpp* *deciso* kein Bogenwechsel

(fff) *(fff)* *f* *mf* *mp*

ffpp *ffpp* kein Bogenwechsel

- - - - - Tempo II (senza rit.) 35 *calando*

$(\text{♩} = 46)$ *flautando*

34 *p* *pp* *poco*

dolce, ma espress.

kein Bogenwechsel *p* *pp* *poco*

flautando *flautando*

p *pp* *poco*

Tempo I *pesante* *di nuovo a tempo*

$(\text{♩} = 69)$ *gewöhnl.* 37 *molto mf* 38 *pespr.* *pp* *pespr.*

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

gewöhnl. *2. Gg. fortsetzend* *molto mf* *(poco rit.)* *pp* *(a tempo)* *pespr.*

gewöhnl. *warten!* *mp* *mf* *f* *molto* *pp* *p*

[illegible]

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

Baudelaire – “De profundis clamavi”
Translated into German by Stefan George

Zu dir, du einzig Teure, dringt mein Schrei
Aus tiefster Schlucht, darin mein Herz gefallen.
Dort ist die Gegend tot, die luft wie Blei.
Und in dem Finstern fluch und schrecken wallen.

Sechs Monde steht die Sonne ohne warm.
In sechsen lagert das Dunkel auf der Erde.
Sogar nicht das Polarland ist so arm.
Nicht einmal Bach und Baum noch Feld noch Herde.

Erreicht doch keine schreckgeburt des Hirnes
Das kalte Grausen dieses Eis-Gestirnes
Und dieser nacht o ein Chaos riesengross !

Ich neide des gemeinsten Tieres los
Das tauchen kann in stumpfen Schlafes Schwindel...
So langsam rollt sich ab der Zeiten Spindel!

I beg pity of Thee, the only one I love,
From the depths of the dark pit where my heart has fallen,
It's a gloomy world with a leaden horizon,
Where through the night swim horror and blasphemy;

A frigid sun floats overhead six months,
And the other six months darkness covers the land;
It's a land more bleak than the polar wastes
— Neither beasts, nor streams, nor verdure, nor woods!

But no horror in the world can surpass
The cold cruelty of that glacial sun
And this vast night which is like old Chaos;

I envy the lot of the lowest animals
Who are able to sink into a stupid sleep,
So slowly does the skein of time unwind!

— William Aggeler, *The Flowers of Evil* (Fresno, CA:
Academy Library Guild, 1954)