

György Ligeti
Streichquartett No. 2
(1968)

Ex abrupto:
Allegro nervoso ($\text{♩} = 100$)

I

Senza tempo
silenzio assoluto
(in B - A)

pizz. sul pont.
ppp

punta d'arco
I sempre
ppp

pizz. sul pont.
fff

arco, ord. punta d'arco
I sempre
ppp

arco, ord. I
punta d'arco
ppp

(7th Overtone X = 1/8 partial)
ppp

(8) (9) (10) (11)

(12) (13) (14)

sempre I
(7th Overtone)
(7/8 partial)

(11th Overtone)
(11/8 partial)

(10 overtones)
(10/8 partial)
|| f - Tonhöhe zwischen f und fis
|| pitch between f and f sharp

[illegible]

Handwritten musical score for three staves, measures 20-24. The score includes various performance instructions such as "attack imperceptibly", "ppp flautando", "sul fusto (non flautando)", "poco of ppp", "diminuendo", and "poco a poco ord.". The notation features complex rhythmic patterns with many beamed sixteenth and thirty-second notes.

Handwritten musical score for "Der Hirtentanz" by Franz Schubert, measures 25-28. The score is for a guitar and includes German lyrics and English translations. The music is in 3/4 time and features a mix of eighth and sixteenth notes. The guitar part is written on a single staff with a treble clef. The lyrics are written below the staff. The score includes dynamic markings like "poco f" and "pppp", and performance instructions like "unmerklich einsetzen" and "cresc. poco a poco".

Measures 25-28:

25. *poco f* *pppp*

26. *poco f* *pppp*

27. *poco f* *pppp* *unmerklich einsetzen* *pppp* *attack imperceptibly*

28. *cresc. poco a poco*

Lyrics (German):

(natürliche Flageolett-Töne, selbst wenn sie schlecht ansprechen)

Lyrics (English):

(natural harmonics, even if they do not speak well)

Additional notes:

(die Oberlinie F u. G. klingen in einem zusammen)

(the sound of partials F and G is barely perceptible)

29 *poco a poco ord.* *pp* *poco a poco ord.* *sempre fpp*

30 *poco a poco sul pont.* *p* *poco a poco sul pont.* *sempre fpp*

31 *cantabile* *p* *cantabile* *sempre fpp*

32 *poco capriccioso* *poco cresc. - sf* *sub pp*

(sempre II. parts 9 and 10 are fingered, even if they are scarcely or not at all - audible - bowing noise.)

33 *Meno presto* (♩ = 120)
cantabile

34

35

36 *senza tempo ca. 4"*
lento espr.
qualificato in 12a
quasi tutto in 12a

legato, sempre sul pont.
sempre ppp

legato, sempre sul pont.
sempre ppp

*hier unmerklich
Bogenwechsel = V
imperceptible change
of bow here = V*

*zubrechend
(bursting out)
subito: resc. molto . . . fff*

*marcatissimo
st fallone
stop as though torn off
aufhorren wie abgerissen*

*tada la forza
minacciosa, brutale*

Handwritten musical score for "Allegro moderato" (Op. 10, No. 1) by Giuseppe Verdi. The score is for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The tempo is marked "Allegro moderato" with a metronome marking of quarter note = 80. The score includes various musical notations such as notes, rests, dynamics (ppp, p, f), and performance instructions like "molto calmo", "sempre senza vibr.", and "sempre molto legato". The score is numbered 37 to 41.

Handwritten musical score for 'Lento' by Debussy, measures 42-44. The score is for a piano and includes a vocal line. Measures 42 and 43 show a vocal line with 'diminuendo' and 'morendo' markings. Measure 44 shows a vocal line with 'molto legato, molto calma, sempre senza vibr.' and 'sempre senza vibr., molto legato' markings. The piano accompaniment features complex rhythmic patterns with many sixteenth and thirty-second notes, and is marked 'molto calmo' and 'ppp'.

A musical score for the song "The Rose Tree". The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 15, and the second system contains measures 16 through 30. The vocal parts feature a melody with various intervals and rests, while the piano accompaniment provides a harmonic foundation with chords and moving lines. The score is marked with measure numbers 15 and 16 in circles. The lyrics "The Rose Tree" are written below the piano accompaniment staves.

50 *sempre molto capriccioso, con eleganza* *col legno, tratto, sul pont.* 51 52 *Pochiss. illarg. sin al*

cresc. p mp sub ppp cresc. - p pp cresc. - molto - precipitato con violenza diminuendo - pp

(cresc.) - ff possibile diminuendo - p

(cresc.) - ff possibile diminuendo

ord. b esp. molto capriccioso con eleganza pp cresc. - molto - ff diminuendo - ppp simile, sempre s molto cap

diminuendo ~ ord. ~ sul lasto. morendo - pp cresc. -

[illegible]

*) Leere Saiten stets „lärmen“ (leiser spielen als die umgebenden Töne) - gilt bis incl. Takt 64.
„Camouflage“ open strings by playing them softer than the stopped notes, this applies until end of bar 64.

Handwritten musical score for 'L'Espresso' by Luciano Berio, measures 56-58. The score is for a string quartet, with parts for Violin I, Violin II, Viola, and Cello/Double Bass. The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from pianissimo (pp) to fortissimo (ff). The score includes performance instructions such as 'cresc. poco a poco', 'pp sub.', 'pp sfz', 'molto expr', and 'pp sempre'. The measures are numbered 56, 57, and 58.

pochiss. meno mosso (♩ = 68)
tutta la forza, wie verrückt / as though crazy
al tallone, "schwerer Springbogen" / al tallone, "heavy bouncing bow"

Handwritten musical score for the 'Overture' of Wagner's 'Die Meistersinger von Nürnberg'. The score is written on five staves, with measures 65 through 70. The tempo changes from 'senza tempo' to 'subito a tempo (♩ = 80) Precipitoso' at measure 68. The score includes various musical notations such as notes, rests, and dynamic markings like 'ppp' and 'dim.'. The text 'Overture' is written at the bottom left, and 'Johann Sebastian Bach' is written at the bottom right.

Subito: a tempo (♩ = 66)
 Ferocissimo, tutta la forza, wie verrückt / as though crazy
 al tallone, "schwerer Springbogen" / al tallone, "heavy bouncing bow"

ca. 10"
 arco, tenuto,
 senza vibr.,
 molto calmo

11

12

13

arco, tenuto,
 senza vibr.,
 molto calmo

al tallone, "schwerer Springbogen" / al tallone, "heavy bouncing bow"

al tallone, "schwerer Springbogen" / al tallone, "heavy bouncing bow"

al tallone, "schwerer Springbogen" / al tallone, "heavy bouncing bow"

al tallone, "schwerer Springbogen" / al tallone, "heavy bouncing bow"

74

75 *Calmandosi poco a poco (ma sempre in tempo)*
allmählich gewöhnlicher Bogen / gradually change to normal bowing

diminuendo poco a poco
allmählich gewöhnlicher Bogen / gradually change to normal bowing

diminuendo poco a poco
allmählich gewöhnlicher Bogen / gradually change to normal bowing

diminuendo poco a poco
allmählich gewöhnlicher Bogen / gradually change to normal bowing

diminuendo poco a poco

76

77

(dim.)

(dim.)

(dim.)

(dim.)

78 *poco a poco alla punta*

(dim.) *(mp)*

poco a poco alla punta *(p)*

poco a poco alla punta *(p)*

poco a poco alla punta *(p)*

(dim.) *(mp)*

(dim.) *(mp)*

(dim.) *(p)*

79 *poco a poco sul tast.*

(dim.) *poco a poco sul tast.* *pp sempre*

(dim.) *poco a poco sul tast.* *pp sempre*

(dim.) *poco a poco sul tast.* *pp sempre*

(dim.) *poco a poco sul tast.* *pp sempre*

80 *sempre sul tast.*

81

82 83 84

Viol. I
Viol. II
Viola
Cello
Double Bass

pppp
sempre
pppp
sempre
pppp
sempre

84 (Alle Instrumente Takt 84): Quasi legato vom Tremolo zum Flageolett. Von hier ab: Legatissimo Strich für Strich sin al fine. Sempre senza vibrato, molto calmo.

*) δ^{--} gilt nur für die Tonhöhe, nicht für den Griff
 δ^{--} applies only to the pitch, not to the fingering

[illegible]

Handwritten musical score for a string quartet, measures 18-20. The score is written on four staves. Measure 18 includes dynamics like (pppp) and mf, and markings such as "sul pont." and "ord. senza vibr.". Measure 19 features a "Kreischgeräusch" (screaming noise) and "gradually tone with scratching noise". Measure 20 includes "al niente", "morendo", and "flautando". The score is heavily annotated with performance instructions in German and English, and various musical notations like slurs, accents, and dynamic markings.

Handwritten musical score for three staves, numbered 21, 22, and 23. The score includes various musical notations such as notes, rests, and dynamic markings like 'ppp' and 'sempre ppp'. Above the staves, there are performance instructions in Italian and German, such as 'sul tasto', 'ord. sul pont.', and 'poco flautando'. The score is divided into measures by bar lines, with some measures containing multiple notes or rests. The overall style is that of a handwritten manuscript.

-) poco flautando - mit leichtem Bogen und vielem Bogenwechsel.
• with light bow and lots of bow changes.

Handwritten musical score for 'L'Espresso' by Debussy, measures 24-25. The score is for four staves. Measure 24 includes the instruction '(sempre ff.)' and measure 25 includes '(sempre ff.)'. The score ends with the instruction 'poco a poco ard. ~ sul pont.' and 'diminuendo'.

(cresc. molto) - *fff* sub *ppp*
 (cresc. molto) - *fff* sub *ppp*
 (cresc. molto) - *fff* sub *ppp*
 (cresc. molto) - *fff* sub *ppp*

45 *feroce, legatissimo* *molto calmo, senza vibr.*
sub fff *sub mp*
feroce, legatissimo *molto calmo, senza vibr.*
sub fff *sub mp*
feroce, legatissimo *molto calmo, senza vibr.*
sub fff *sub mp*
feroce, legatissimo *molto calmo, senza vibr.*
sub fff *sub mp*

46 *III.* *IV.* *III sul pont.*
IV. *IV. ord.* *III sul pont.*
III. *IV sul pont.*

48 *arco, ord.* *arco, ord.*
collegno, tratto (7) *collegno, tratto*
p *ppp* *p* *ppp*
collegno, tratto *collegno, tratto*
p *ppp* *p* *ppp*
collegno, tratto *arco, ord.* *collegno, tratto* *arco, ord.*
p *ppp* *p* *ppp*
collegno, tratto *arco, ord.* *collegno, tratto* *arco, ord.*
p *ppp* *p* *ppp*

49 *collegno, tratto (7)* *collegno, tratto*
p *ppp* *p* *ppp*
 50 *arco, ord.* *arco, ord.*
ppp *ppp*
 51 *sul tasto* *sul tasto*
sub fff *sub fff*
pp sub *pp sub*
pp sub *pp sub*
pp sub *pp sub*

52 *dim. poco a poco* *morendo - niente*
dim. *morendo - niente*
dim. poco a poco *morendo - niente*
dim. poco a poco *morendo - niente*

53 *dim. poco a poco* *morendo - niente*
 54 *dim. poco a poco* *morendo - niente*
 55 *dim. poco a poco* *morendo - niente*
 56 *dim. poco a poco* *morendo - niente*

(II. tenuto) *IV. dim.* *II. tenuto* *IV. morendo - niente*
dim. poco a poco *morendo - niente*

Durata: ca 5'

(very even, without accentuating the bar subdivisions, nowhere should the impression of a barline be created.)
 Come un meccanismo di precisione (sehr gleichmäßig, ohne Akzentuierung der Taktunterteilungen spielen: der Eindruck einer Taktmetrik soll sich nirgends ergeben.)
 Mit freier Hand, ohne Bogen / With free hand, put bow down

♩ = 56)

III

NB. In diesem Satz sind 4, 5, 6, falls nicht geändert, für die Dauer des jeweiligen Taktes gültig.
 In this movement 4, 5, and 6 are valid for the whole bar, unless changed.

- *) Die auskomponierten accelerandi (9 - 10 - 11 - 12) bzw. rallentandi sind Approximationen: die 9 - 10 - etc. Gruppen sind ganz ohne Akzente zu spielen, das Ergebnis ist eine allmähliche Geschwindigkeitsänderung; der notierte Rhythmus muß nicht unbedingt wörtlich genommen werden. Das betrifft die Takte 6 - 12 und alle weiteren analogen Stellen im Satz.
 The written-out accelerandos (9 - 10 - 11 - 12) and rallentandos are approximations; the groups of 9, 10 etc. must be played with no accents whatever, the result being a gradual change of speed; the notated rhythm need not be taken literally. This applies to bars 6 - 12 and all analogous passages in the movement.

- *) Siehe Fußnote *) oben.
 See footnote *) above.

Grave (Jeden Ton mit Akzent, // Every note with accent, even distributed)
 (♩ = 46) gleichmäßig verteilt)

poco a poco meno grave, sin al -
 (weniger akzentuiert) / less accentuated)

16 *poco a poco ord.* 10 *diminuendo poco a poco* *gliss. (sempre pizz.)* 17 10 18 *(non arpegg.)* 10 19 *poco più mosso (♩ = 50)* *sul fasto, 10 dolce* *imp sub. p* *sul fasto, 10 dolce* *imp sub. p* *sul fasto, 10 dolce* *mp 10 sub. p* *sul fasto, 10 dolce* *mp 10 sub. p* *sul fasto, 10 dolce*

20 *gliss. (sempre pizz.)* 10 21 11 12 22 *diminuendo poco a poco* 13 14 23 15

20 *gliss. (sempre pizz.)* 10 21 11 12 22 *diminuendo poco a poco* 13 14 23 15

24 *(dim. poco a poco)* 15 25 *Gradually change from pizz. to \wedge (finger-lip)* *Allmählich von pizz. zu \wedge (Fingerkuppe) übergehen* 26

24 *(dim. poco a poco)* 15 25 *Gradually change from pizz. to \wedge (finger-lip)* *Allmählich von pizz. zu \wedge (Fingerkuppe) übergehen* 26

27 *Poco a poco accelerando sin al* *Hier bereits ganz \wedge (Mit der Fingerkuppe auf die Saite aufklopfen, allmählich ganz auf dem Griffbrett)* 28 *Fingerkuppe* *Saite aufklopfen, allmählich ganz auf dem Griffbrett* *By this point entirely \wedge (tap the string with the finger-lip, gradually moving over the fingerboard)* *Hier bereits ganz \wedge (Mit der Fingerkuppe auf die Saite aufklopfen, allmählich ganz auf dem Griffbrett)* *By this point entirely \wedge (tap the string with the finger-lip, gradually moving over the fingerboard)* *Hier bereits ganz \wedge (Mit der Fingerkuppe auf die Saite aufklopfen, allmählich ganz auf dem Griffbrett)* *By this point entirely \wedge (tap the string with the finger-lip, gradually moving over the fingerboard)*

* Sehr präzise: 32. tel. - Bewegung simultan in allen 4 Instrumenten.
Very precise: the damensiquaver motion is simultaneous in all 4 instruments.

* Mit dem accelerando verschwindet allmählich die rhythmische Präzision und die Simultaneität. Fingerkuppen-Schläge poco a poco ad lib immer schneller und leiser.
With the accelerando, the rhythmic precision and simultaneity gradually disappears. the finger-lip strokes become gradually faster and softer.

Sehr gleichmässig,
akzentlos bis zum Schluss
Very even, no accentuation
from here to the end
(sempre pivo, sul fusto)

- *) Siehe Fußnote zu Takt 35
See footnote to bar 35
- *) Vin. 2, Takte 36, 37; Flageolet-pizz. nachblingen lassen (l. H.-Finger heben, harfenähnlicher Klang).
Vin. 2, bars 36, 37: let the harmonic pizz. resound (raise the left-hand finger, producing a harp-like sound).
- *** pizz. arpeggiato = rauf und runter alternierend ({}|) | pizz. arpeggiato = alternately up and down ({}|)

10 $\text{♩} = 160$ ord., al lallone

11 $\text{♩} = 180$ sul pont., ferociss.

12 $\text{♩} = 80$ [♩. 160] sub. molto calmo

13 $\text{♩} = 200$ sub. presto furioso (7m 1, 2)

14 $\text{♩} = 80$ [♩. 160] (poco grave) ganzter Bogen whole bow

15 $\text{♩} = 120$ (grain)

16 $\text{♩} = 60$ [♩. 120] (lo stesso tempo)

17 poco sul pont.

18 sul pont.

19 $\text{♩} = 120$ [♩. 120] in [former ♩. 120 in ♩. ♩.]

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100 $\text{♩} = 120$ [♩. 120] in [former ♩. 120 in ♩. ♩.]

☐ savagely, entirely on the bridge

*) Bogenwechsel: nicht simultan, in unregelmäßigem Rhythmus
Change of bow: not simultaneously, in an irregular rhythm

*) gilt nur für die Tonhöhe, nicht für den Griff
*) applies to the pitch, not to the fingering

*) schnelles Portamento
fast portamento

Ausbrechend/Bursting out
sub.: presto furioso, con tutta la forza (al fine)
 $\text{♩} = 200$

ohne Zäsur anschließen/continue without a caesura
Kurz u. hart (al fine)
al lallone, sul pont.
short and hard

54 $\text{♩} = 180$

55 $\text{♩} = 180$

56 $\text{♩} = 180$

57 $\text{♩} = 180$

58 $\text{♩} = 180$

59 $\text{♩} = 200$

60 $\text{♩} = 180$

61 $\text{♩} = 180$

62 $\text{♩} = 180$

63 $\text{♩} = 180$

64 $\text{♩} = 180$

65 $\text{♩} = 180$

66 $\text{♩} = 180$

67 $\text{♩} = 180$

68 $\text{♩} = 180$

69 $\text{♩} = 180$

70 $\text{♩} = 180$

71 $\text{♩} = 180$

72 $\text{♩} = 180$

73 $\text{♩} = 180$

74 $\text{♩} = 180$

75 $\text{♩} = 180$

76 $\text{♩} = 180$

77 $\text{♩} = 180$

78 $\text{♩} = 180$

79 $\text{♩} = 180$

80 $\text{♩} = 180$

81 $\text{♩} = 180$

82 $\text{♩} = 180$

83 $\text{♩} = 180$

84 $\text{♩} = 180$

85 $\text{♩} = 180$

86 $\text{♩} = 180$

87 $\text{♩} = 180$

88 $\text{♩} = 180$

89 $\text{♩} = 180$

90 $\text{♩} = 180$

91 $\text{♩} = 180$

92 $\text{♩} = 180$

93 $\text{♩} = 180$

94 $\text{♩} = 180$

95 $\text{♩} = 180$

96 $\text{♩} = 180$

97 $\text{♩} = 180$

98 $\text{♩} = 180$

99 $\text{♩} = 180$

100 $\text{♩} = 180$

*) gilt nur für die Tonhöhe, nicht für den Griff
*) applies to the pitch, not to the fingering

Senza tempo
silenzio assoluto, ca. 10"

60 $\text{♩} = 180$

61 $\text{♩} = 180$

62 $\text{♩} = 180$

63 $\text{♩} = 180$

64 $\text{♩} = 180$

65 $\text{♩} = 180$

66 $\text{♩} = 180$

67 $\text{♩} = 180$

68 $\text{♩} = 180$

69 $\text{♩} = 180$

70 $\text{♩} = 180$

71 $\text{♩} = 180$

72 $\text{♩} = 180$

73 $\text{♩} = 180$

74 $\text{♩} = 180$

75 $\text{♩} = 180$

76 $\text{♩} = 180$

77 $\text{♩} = 180$

78 $\text{♩} = 180$

79 $\text{♩} = 180$

80 $\text{♩} = 180$

81 $\text{♩} = 180$

82 $\text{♩} = 180$

83 $\text{♩} = 180$

84 $\text{♩} = 180$

85 $\text{♩} = 180$

86 $\text{♩} = 180$

87 $\text{♩} = 180$

88 $\text{♩} = 180$

89 $\text{♩} = 180$

90 $\text{♩} = 180$

91 $\text{♩} = 180$

92 $\text{♩} = 180$

93 $\text{♩} = 180$

94 $\text{♩} = 180$

95 $\text{♩} = 180$

96 $\text{♩} = 180$

97 $\text{♩} = 180$

98 $\text{♩} = 180$

99 $\text{♩} = 180$

100 $\text{♩} = 180$

aufhören wie abgerissen.
stop as though torn off

aufhören wie abgerissen.
stop as though torn off

aufhören wie abgerissen.
stop as though torn off

aufhören wie abgerissen.
stop as though torn off

Durchz.: ca. 2"

attacca il seguente
(nicht stimmen, selbst wenn irgend
eine Saite nachgelassen wäre, blöd die
leeren Doppelpunkte nach aufmerken)
do not tune, even if you stop
any more strings, just remove
the lower part of the tuning pegs

74 Allegro con delicatezza - stets sehr mild - / - always very mildly -
 „wie aus der Ferne“ Stets akzentlos, *liquid, ohne jede merkbare metrische Einteilung bzw. Pulnation, stets sehr gleichmäÙig. *
 „as though from afar“ without accents, *liquidly, with no perceptible metrical division or pulsation, very even at all times. **

N.B. In diesem Satz sind a, b, c , falls nicht geändert, für die Dauer des jeweiligen Jahres gültig.

In this movement \sharp , b and \flat are valid for the whole bar, unless changed

*) Ausnahme - wo Akzente besonders angegeben sind (doch fallen diese nicht mit der metrischen Einteilung zusammen).
Except where accents are specifically prescribed (but these do not coincide with the metrical subdivision).

*) Gilt für Takt 1-17: Anzahl der Töne pro Takt bzw. Takteinheit approximativ.

* Applies to bars 1 - 17: the number of notes per bar or beat is approximative.

- • •) Bogenwechsel alternierend zwischen den einzelnen Instrumenten.
Changes of bow should alternate between the instruments.

The musical score for 'The Rose Tree' is presented in a four-staff format. The first staff is for the vocal melody, starting with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style with a range of one octave. The second staff is for the piano accompaniment, also in treble clef, featuring a continuous eighth-note pattern. The third staff is for the piano accompaniment in the bass, using a bass clef and a continuous eighth-note pattern. The fourth staff is for the piano accompaniment in the bass, using a bass clef and a continuous eighth-note pattern. The score is divided into three measures, each containing a different musical phrase. The first measure is marked with a circled '1', the second with a circled '5', and the third with a circled '6'. The key signature changes to two sharps (F# and C#) in the second measure and remains there through the third measure. The tempo is marked 'Allegretto' and the time signature is '3/4'.

A musical score for the song 'The Rose Tree'. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into three measures, numbered 7, 8, and 9. Measure 7 contains the first line of the vocal melody and the piano accompaniment. Measure 8 contains the second line of the vocal melody and the piano accompaniment. Measure 9 contains the third line of the vocal melody and the piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand, including some triplets. The vocal melody is a simple, catchy tune that follows the lyrics of the song.

10 11

p *f*

(sempre III)

(sempre II)

12 13

tenuto
sempre pp

*) Leere Saite unmerklich einsetzen (hier kein Bogenswechsel)
Bring in the open string imperceptibly (no change of bow here)

14 15 ord. 16

poco a poco
ord.
poco a poco
sempre pp

17 pont. 18 tenuto, poco a poco ord. 19 poco a poco sul tasto 20 tenuto 21

diminuendo - - - ppp
schwerelos dahinhuschend, doch sehr präzise
scurrying along weightlessly, but very precise

22

poco a poco morendo - - - al niente
sempre sul tasto ppp

**) 9''' gilt für die Tonhöhe, nicht für den Griff.
8''' applies to the pitch, not to the fingering.

24 25 26 27 28 29 30 31 32 *leggierissimo, sempre sul tasto*

leggierissimo sul tasto

sempre ppp

leggierissimo, sul tasto

sempre ppp

□ Anweisungen zu den kadenzartigen Figuren siehe letzte Seite.
For instructions on the cadenza-like figures, see last page.

*) 8^{va} gilt stets für die Tonhöhe, nicht für den Griff.
8^{va} always applies to the pitch, not to the fingering.

33 34 35 36

simile

leggierissimo sempre sul tasto

sempre ppp

simile

□ Anweisungen zu den kadenzartigen Figuren siehe letzte Seite.
For instructions on the cadenza-like figures, see last page.

*) 8^{va} gilt stets für die Tonhöhe, nicht für den Griff.
8^{va} always applies to the pitch, not to the fingering.

Poco a poco „senza tempo“

„Senza tempo“ - Prestissimo possibile

*) 8^{va} gilt stets für die Tonhöhe, nicht für den Griff.
8^{va} always applies to the pitch, not to the fingering.

stringendo - - - - - *molto* - - - - -

*** Triller (♩): wenn alle Instrumente hier angelangt sind, sofort weiter zu Takt 37.
Trills (♩): when all the instruments have reached this point, go on immediately to bar 37.

4-) Viol. 1, 2. Takt 38 bis 72: Anzahl der Töne pro Takt bzw. Takteinheit approximativ.
 Vn. 1, 2. bars 38 to 72: the number of notes per bar or beat is approximative

Handwritten musical score for three staves. The top two staves are for strings, marked "pp sempre" and "II sempre". The bottom staff is for piano, marked "p tenuto, espr." and "p languido, espr.". The score includes measures 58 and 60, with various musical notations like slurs, ties, and dynamic markings.

Handwritten musical score for "Der Schwanenreiter" by Franz Schubert, measures 11-15. The score is for voice and piano. The voice part is in G major, 3/4 time. The piano accompaniment features a continuous eighth-note pattern in the right hand and a bass line in the left hand. The lyrics are in German and English.

Measures 11-15 are shown. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Allegretto".

Lyrics (German):
 (leere Saite kaum hörbar mitklingen lassen)
 (let the open string only just audibly sound)

Lyrics (English):
 (let the open string only just audibly sound)

62

63

ppp (sempre)

ppp (sempre)

morendo - - - al niente

morendo - - - al niente

84

II (unus contra)

11 *ppp* (sempre)

12

85

II (unus contra)

10 *ppp* (sempre)

10

arm. ord. V. 1

unmerklich einsetzen

attack imperceptibly

ppp

ppp tenuto, senza vibrato

arm. ord. V. 2

unmerklich einsetzen

attack imperceptibly

ppp

ppp tenuto, senza vibrato

66 67

68 69

70 71

morendo al niente

mettere sord.

72 73 74

(sempre ppp)

(sempre ppp)

con sord.
unmerklich einsetzen

attack imperceptibly ppp (poco) pp tenuto, senza vibrato

MC
267

*) Viol. 1, 2: quasi legato zum Vla. - Flg. - Ton.
Vln. 1, 2: quasi legato to Vla. harmonic.

Poco stringendo - - -
(Alle vier Instrumente: Plötzlich verschwinden, gleichsam im Nichts.)
(All four instruments: disappear suddenly, as though into nothingness.)

■ (Anmerkung zu Takt 27-36, cadenzartige Figuren) In den Takten 27, 29, 30, 31, 32, 34 sind die Eintritte der Figuren metrisch festgelegt (die Pause ab Taktanfang bzw. der Notenwert des Tremolos ab Taktanfang bestimmt den Einsatz der jeweiligen Figur). Nach dem Einsetzen werden aber die Figuren unabhängig vom Metrum und von Taktgrenzen, auch unabhängig von den anderen Instrumenten gespielt, so schnell wie möglich. In der Notation erscheinen die Figuren (—) als ob sie keine Dauernwerte hätten. Die jeweils nach ihnen folgende Hauptnote (Tremolo) ergänzt den Notenwert auf jeweils einen Takt. In der Tat beanspruchen aber die Figuren, je nach der Anzahl ihrer Noten, Zeit. Diese Dauer geht jeweils auf Kosten der Dauer der folgenden Hauptnote (Tremolo); die „Taktgrenzen“ regeln den Zeitverlauf. Mitunter - bei längeren Figuren - sind die „Taktgrenzen“ zeitlich hinausgeschoben, die Simultaneität der Takte gerät allmählich in „Unordnung“. Ab zweiter Hälfte des Taktes 34 und in den imaginären Takten 35, 36 gibt es schließlich keine metrische Regelung. Die Notenwerte der Tremoli sind hier symbolisch zu verstehen, als Ergänzung innerhalb der imaginären „Takte“. Hier werden die Dauernwerte der Tremoli nicht mehr abgezählt, sondern nur geschätzt. Die zuerst metrische Notation löst sich allmählich auf und geht in eine Art „optischer Notation“ über. Die einzelnen Instrumente - nachdem sie eine Figur so schnell wie möglich gespielt haben und zum nächsten Tremolo gelangt sind - setzen mit der danach folgenden Kadenz-Figur ungefähr gemäß dem Ablauf der Kadenz-Figuren der übrigen Instrumente ein. Allmählich erfolgt eine gewisse zeitliche Anpassung der Figuren (die vorher ohne Anpassung gespielt worden sind) untereinander („Takt“ 35, 36 in Vln. 2, Vla., Vcl., „Takt“ 35 in Vln. 1 - der „Takt“ 36 in Vln. 1 hat nicht einmal eine imaginäre Grenze, da er vollkommen in der Figuration aufgegangen ist). - Doch auch hier ist die „optische“ Simultaneität nicht verbindlich, Verschiebungen können entstehen. Beim Triller gis - a (Seitenende) treffen sich allmählich die divergierenden Instrumente. Dieser Triller ist ein „Einklungungspunkt“ für die vier Kadenz-Verläufe.

Spielweise für die Figuren und Tremoli:

Tempo: Figuren so schnell wie möglich, wobei der Rhythmus innerhalb der Figuren unregelmäßig wird; je nach Schwierigkeit der Ausführung, Lagenwechsel, etc., örtungsweise gefährlich spielen.

Dynamik: Der gesamte Abschnitt ist wie eine feine Broderie auszuführen, gleichsam hinwegwuschend, schattenhaft-flüsternd, stets an der Grenze des Hörbaren. („Kaum hörbar“ - die Intensität ist relativ, sie richtet sich nach der Akustik des Saales, die Musik soll stets noch eben wahrnehmbar sein.)

Spielart: *leggerissimo alla corda* (sul lasto), *ma non spiccato, non staccato!* Tremoli stets *alla punta*, Kadenz mit Striche *ad lib.* Minimaler Bogenruck. Leere Saiten nach Möglichkeit vermeiden.

■ (Note to bars 27-36, cadenza-like figurations) In bars 27, 29, 30, 31, 32, 34 the entrances of the figurations are metrically fixed (the rest or the note value of the tremolo at the beginning of the bar determines when the figuration enters). After entering, however, the figuration is played as fast as possible, independent of the metre and the bar boundaries, and also independent of the other instruments. As notated, (—) the figurations appear to have no durations. The note (tremolo) following each figuration serves to complete the duration of one bar. The figurations, however, do take a certain amount of time, depending on the number of notes they contain; this amount of time is taken from the duration of the note (tremolo) following the figuration; the „bar boundaries“ regulate the time flow. Occasionally - when a long figuration is to be played - the „bar boundaries“ are delayed; the simultaneity of the „bars“ is gradually thrown into disorder, until in the second half of bar 34 and the imaginary bars 35-36 there is no metrical regulation whatever. Here the note values of the tremolos must be understood symbolically, as complementary values within the imaginary „bars“. At first a metrical notation gradually disintegrates, changing into a kind of „optical notation“. The individual instruments after playing a figuration as fast as possible and arriving at the next tremolo, begin the next cadenza figuration approximately in accordance with the flow of the cadenzas in the other instruments. Gradually the figurations (previously played with no conformity to one another) come to have a certain mutual time adjustment („bar“ 35, 36 in Vln. 2, Vla., Vcl., „bar“ 35 in Vln. 1 - „bar“ 36 in Vln. 1 does not even have an imaginary boundary, since it is completely taken up by figuration). But here too, an „optical“ simultaneity is not obligatory: shifts can occur. The four instruments meet again at the trill sharp a at the end of the page, arriving one after another; this is the „catch-up point“ of the four cadenzas.

Playing instructions for the figurations and tremolos:

Tempo: The figurations are played as fast as possible; the rhythm within a figuration will be irregular. Depending on the difficulty of execution, change of register, etc., play in a virtuosic, „hazardous“ manner.

Dynamics: The whole section is to be executed like a finely worked embroidery, as though scurrying past, shadowy, whispering, just on the borderline of audibility at all times. („Scarcely audible“, this indication is relative, and depends on the acoustics of the hall, the music must be just perceptible.)

Playing technique: *leggerissimo alla corda* (sul lasto), *ma non spiccato, non staccato!* Tremolos always *alla punta*, bowing in cadenzas *ad lib.* Minimum bow pressure. Avoid open strings if at all possible.