

ALBAN BERG

A handwritten signature of the composer Alban Berg in a cursive script.

ADAGIO

II. Satz aus dem „Kammerkonzert“
vom Komponisten bearbeitet
für Violine, Klarinette und Klavier

Partitur und Stimmen

Zeichenerklärung:

Hauptstimmen beginnen mit H⁻ und enden bei \sqcap

Nebenstimmen beginnen mit N⁻ und enden bei \sqcap

RH⁻ bedeutet: Hauptrhythmus

Aufführungsdauer: ca. 13 Min.

ADAGIO

II. SATZ AUS DEM „KAMMERKONZERT“
vom Komponisten bearbeitet für Violine, Klarinette und Klavier

Alban Berg

Adagio (♩ = ca 48) Tempo I

m. Dpf.

(quasi poco accel. - - - poco rit.)

a tempo

Violine

Klarinette *)

Klavier

Adagio (♩ = ca 48) Tempo I

(quasi poco accel. - - - poco rit.)

a tempo

(poco accel. - - - poco rit.)

a tempo

(poco

8

trem. (poco accel. - - - poco rit.)

a tempo

(poco

accel. - - - poco rit.)

accel. e cresc. - - -

14

accel. - - - poco rit.)

accel. e cresc. - - -

mf

*) Klarinette in C notiert

Bewegter (♩ = anfangs 72)

allmählich beruhigen

ff *molto* pp
 f *f espr.* mf mp

19 - - - - - Bewegter (♩ = anfangs 72)

allmählich beruhigen

Hr. m. D. f Holz mf mf mp
 fp fp ged. Pos.

- - - - - schon viel ruhiger (♩ = etwa 54)

- - - - - rit. - - - - - (bis ♩ = 48)

p *meno p* poco

24 - - - - - schon viel ruhiger (♩ = etwa 54)

- - - - - rit. - - - - - (bis ♩ = 48)

ged. Blech p *meno p* Kfg.
 Fg. (deutlich)

Ganz langsam (Tempo II) (♩ = ♩ = 24)

pp ma espress. ppp (begleitend) poco
 pp begleitend poco p molto espr.

Ganz langsam (Tempo II) (♩ = ♩ = 24)

pp unhörbar anschlagen

immer begleitend, aber doch deutlich

(verlöschen)

33 34 35 36

p *mf espr.*

Pos.

Etwas belebter, aber immer noch sehr langsam (Tempo III) ♩ = ♩ (= ca 54)

Dpf. ab

Hr. sehr gesangvoll

poco cresc. - - - - -

mf

p

Etwas belebter, aber immer noch sehr langsam (Tempo III) ♩ = ♩ (= ca 54)

40

pp

Hr.

poco cresc.

p

(D)

poco accel. - - - - -

poco rit. - - - - -

o. Dpf. H

mf

cresc. - - - - -

dim.

41 42 43

mf *dim.*

44

poco accel. - - - - -

poco rit. - - - - -

p

dim.

Pos.

Npp

wieder a tempo und accel.

mp pp *H* vorwärts *f*
H *mf* *fp*

wieder a tempo und accel.

48 *fp* *fp* *p* *fp*
H 1. Hr. 2. Hr. *mf* Pos. *mf*

Bewegter und molto rubato (Tempo IV)
Grundtempo ♩ = 72 (bis „Sehr breit“, Takt 71)

sempre molto f
f *H* *f* *H* *sempre*

Bewegter und molto rubato (Tempo IV)
51 Grundtempo ♩ = 72 (bis „Sehr breit“, Takt 71)

pp (begleitend) *poco cresc.* (aber immer begleitend) *pp* Fl. *ff*

(sempre rubato)

molto f *ff* *meno f* *ff*

(sempre rubato)

53 *p* *p* *) RH sehr rhythmisch. *ff*
 Kfg. Pos.

*) RH bedeutet Hauptrhythmus, welcher durchwegs im Grundtempo (♩ = 72) zu nehmen ist

G Saite

ff

f

55

f

ff

f

ff

wieder frei

Hr.

Fl.

Hr. Fg.

Trp.

Pos.

ff

sehr rhythmisch

molto

57

p

fp

molto

wieder frei

Hr.

Holz

Trp.

Pos.

molto rit.

Steg.

pp

p

poco

wieder zurück

ins

59

molto rit.

p

pp

wieder zurück

ins

(Echo - - -)

Tempo (IV)

vorwärts RH sehr rhythmisch

Tempo (IV)

mf *sehr rhythmisch*

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

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

(accel.)

3 (tr) 6 3

(accel.)

67

Englh.

Ob.

7

cresc.

molto

molto

a tempo

molto accel.

G Saite

(f) cresc.

68

a tempo

molto accel.

Picc.

Fl.

Holz

p < mf

f

(Blech)

cresc.

mf

(Blech)

quasi: trill

(Höhepunkt)

Sehr breit ($\text{half note} = 60$)

(cresc.)

ff

ff

70

Sehr breit ($\text{half note} = 60$)

Holz

ffp

p

ff

Holz

ffp

ff

(Blech)

poco a poco dim.

f

72 *poco a poco dim.*

ffp f f

Holz

(dim.) *meno f*

meno f dim. (mf) (arco) pizz. pp mf

74 (dim.)

mf fp

Englh. *p*

Ob. *pp*

meno³p

(dim.) *pizz.*

p pp

(pizz. am Griffbrett)

e rit.

nimmt Dpf.

(verlöschen)

76 (dim.)

f

H_{Bkl.}

H_{Fg.}

p f

e rit.

H_{Fg.} *pp*

Pos. *pp*

H_{Bkl.} *p*

H_{mp}

p mf pp mp

Schleppend (Tempo V)

♩ = ♩ (= ca 48)

arco m. Dpf.

Musical notation for the first system, including a treble clef staff with a melodic line and a piano accompaniment.

Schleppend (Tempo V)

79 ♩ = ♩ (= ca 48)

(begleitend)

Kfg. Fg. Bkl. molto p

senza Ped.

Musical notation for the second system, including a grand staff with piano accompaniment and a treble clef staff with melodic lines.

82

(begleitend)

Engl. Hr. p

pp

Bkl. mp

Es-Kl.

Musical notation for the third system, including a grand staff with piano accompaniment and a treble clef staff with melodic lines.

Dpf. ab

ohne Dämpfer

ppp sub.

(Echo)

ppp

pp

mf

p

più p

pp

Musical notation for the fourth system, including a grand staff with piano accompaniment and a treble clef staff with melodic lines.

85

H Fl.

mp

molto p

poco

Es-Kl.

pp

(pp)

begleitend

Musical notation for the fifth system, including a grand staff with piano accompaniment and a treble clef staff with melodic lines.

Tempo I, ♩ = ♩ (= 48)

(quasi poco accel. - - - - -)
mit den Harmonien begleitend - - - - -

Tempo I, ♩ = ♩ (= 48)

(quasi poco accel. - - - - -)

- poco rit. - - - - -) a tempo

(begleitend)
pizz. (poco accel. (weich) 3)

Zeit lassen, quasi Achteltriole

- poco rit. - - - - -) a tempo

(poco accel. 3)

ruhig
2 Hr.

poco cresc.
pizz. (Griffbrett)

- poco rit. - - - - -) a tempo

arco

ged. Pos.

96

- poco rit. - - - - -) a tempo

pp

p Holz

non cresc.

poco rit.

Violin I part: *pizz.* *f* *3*

Piano part: *f* *3* *5*

111

poco rit.

Piano part: *f* *3* *5*

Fig. Bkl.

molto rit.

Ganz langsam (♩ = 48), also wieder

immer viel Bogenwechsel

Violin I part: *ppp*

Piano part: *ff* *3*

114

molto rit.

Ganz langsam (♩ = 48), also wieder

Violin I part: *pp subito*

Piano part: *pp subito* *3*

2 Hr. Pos. m. D.

Tempo I

molto accel.

wieder viel Bogenwechsel

Violin I part: *ppp* *ff* *3*

Piano part: *ppp* *ff* *3*

118 Tempo I

molto accel.

Violin I part: *ppp* *ff* *3*

Piano part: *ppp* *ff* *3*

- Wieder leidenschaftlich bewegt (♩ = 48)

pizz. *f* 3
sempre *ff*

122

- Wieder leidenschaftlich bewegt (♩ = 48)

Hr. *mf*
Fag. *pp*

pp

125

wieder accel. -

espr.
cresc.

128

wieder accel. -

Trp.
Hr. *f*
Kl.-A
(*mf*)

molto

Bewegte ♩ (= 60-72)

ff *molto espr.*
G-Saite

molto

Bewegte ♩ (= 60-72)

132 *pp* *poco f* *p cresc.*

H Fl. führend
H Holz
H Bkl.

(*poco accel.* - - - -)

p cresc. *ff* *molto*

136

(*poco accel.* - - - -)

f *cresc.*

H Pos.

(*poco accel.* - - - -)

espress. *p cresc.* *ff*

141

ged. (*poco accel.* - - - -)

p *f* *p cresc.*

H Blech führend
H Fg.

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

Musical score for measures 140-145. The top staff is in 4/4 time, featuring a melodic line with a *dim.* marking and a *(p)* dynamic. The bottom staff is in 4/4 time, showing a bass line with a *f* dynamic and a *mf* dynamic. A *3* (triple) is indicated in the bass line.

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

Musical score for measures 146-150. The top staff is in 4/4 time, featuring a melodic line with a *dim.* marking and a *mf* dynamic. The bottom staff is in 4/4 time, showing a bass line with a *f* dynamic and a *mf* dynamic. A *3* (triple) is indicated in the bass line. The word *hoch* is written above the bass line, and *p dolce* is written below it.

Doppelt so langsam ($\text{♩} = 48$)

Tempo V, (vgl. Takt 79)
pizz. (Griffbrett)

Musical score for measures 146-150. The top staff is in 4/4 time, featuring a melodic line with a *p* dynamic and a *pp* dynamic. The bottom staff is in 4/4 time, showing a bass line with a *f* dynamic and a *pp* dynamic. A *3* (triple) is indicated in the bass line.

Doppelt so langsam ($\text{♩} = 48$)

Tempo V, (vgl. Takt 79) *molto p, ma espr.*

Musical score for measures 150-152. The top staff is in 4/4 time, featuring a melodic line with a *p* dynamic and a *pp* dynamic. The bottom staff is in 4/4 time, showing a bass line with a *p* dynamic and a *pp* dynamic. A *3* (triple) is indicated in the bass line. The word *ged. pp Blech* is written above the bass line.

Musical score for measures 151-152. The top staff is in 4/4 time, featuring a melodic line with a *mf* dynamic and a *p* dynamic. The bottom staff is in 4/4 time, showing a bass line with a *p* dynamic. The word *(schleppend)* is written above the bass line.

Musical score for measures 153-154. The top staff is in 4/4 time, featuring a melodic line with a *mf* dynamic and a *p* dynamic. The bottom staff is in 4/4 time, showing a bass line with a *p* dynamic. The word *Klar. fortsetzend* is written above the bass line.

pizz. *pp* *poco* *p* *Harco* *) *poco accel.* *poco cresc.*

156 *p* *Pos.* *poco accel.*

160 *p* *mf* *Ob. cresc.* *mf* *molto accel.* *f*

Bedeutend bewegter und molto rubato
 Tempo IV (vgl. Takt 51), ♩ = ca 72, Grundtempo

Bedeutend bewegter und molto rubato

163 Tempo IV (vgl. Takt 51), ♩ = ca 72, Grundtempo

f *Ob.* *Fl.* *Englh.*

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

(poco accel. - - - poco rit. - - - wieder accel. - - - und

ff martell. legatiss. am Frosch

(poco accel. - - - poco rit. - - - wieder accel. - - - und

165 *f mf f ff dim. - - - mf*

wieder rit. und zurück ins Tempo (IV)

mp p poco f cresc.

wieder rit. und zurück ins Tempo (IV)

167 *pp mf mp RH Bkl., Fg. 2 Hr. Kl. RH Bkl., Fg.*

(molto f) menof poco dim.

170 *fp mf Bkl., Fg.*

RH *sehr rhythmisch* *molto rit.* *wieder zurück ins*

mf *p* *pp*

[172] *molto rit.* *wieder zurück ins*

p *pp (Echo)* *p* *(pp)*

Tempo (IV)
G Saite

mf *f* *f*

[175] Tempo (IV)

mf *p* *fp*

begleitend

2 Hr. *mf*
Fg.

sempre rubato

ff *fp*

[177] *sempre rubato*

f *mf* *ff*

Kfg.

molto f

f *fp* *ff*

poco accel. - - - - -
sempre molto f *ff*
cresc. *ff* *molto f*

179 *p* *aber deutlich* *Fl.* *pp*
 RH

molto f *ff* *mp* *molto*

181 *(pp)* *(p)* *molto*

rit. *molto ppp* *ppp* *pp*
mf

183 *rit.* *Hr.* *hoch* *mf* *pp* *mf* *mp* *p* *Kl. Pos.* *pp*
 Hr.

Hier ist das
Sehr langsame Tempo (III) erreicht (♩ = 54), vgl. Takt 40

Musical score for measures 185-186. The top staff features a melodic line with dynamics *p*, *pp*, and *cresc.*. The bottom staff has dynamics *mf* and *poco cresc.*. Instrumentation includes Flute (H), Clarinet (Kl.), Bassoon (Pos.), and Horn (Hr.).

186 Hier ist das
Sehr langsame Tempo (III) erreicht (♩ = 54), vgl. Takt 40

Piano accompaniment for measures 185-186. The left hand plays a steady bass line, while the right hand provides harmonic support. Dynamics include *p* and *mp*. Instrumentation includes Klavier (Kl.), Positiv (Pos.), and Horn (Hr.).

Bewegter (♩ = 72)
wie aus der Ferne

Musical score for measures 187-188. The top staff has dynamics *mp*, *pp (flautando)*, and *(ppp)*. The bottom staff has dynamics *dim.*, *mp*, and *p*. Instrumentation includes Flute (H).

189 Bewegter (♩ = 72)

Piano accompaniment for measures 187-188. The left hand features a rhythmic pattern, and the right hand has dynamics *p* and *mp*. Instrumentation includes Flute (H) and Bassoon (Fg.).

Musical score for measures 190-191. The top staff has dynamics *pp* and *(ppp)*. The bottom staff has dynamics *mp* and *fp*. Instrumentation includes Flute (H).

Piano accompaniment for measures 190-191. The left hand has dynamics *p* and *mp*. The right hand has dynamics *poco cresc.* and *fp*. Instrumentation includes Flute (H), Bassoon (Bkl.), and Horn (Hr.).

Von hier ab unmerklich - - - - verbreitern bis zum Tempo I (bei Takt 207) -

Violin: *pizz.*, *arco*, *pp*

Piano: *mf*, *fp*

Tempo: $\text{♩} = \text{ca } 66$

Von hier ab unmerklich - - - - verbreitern bis zum Tempo I (bei Takt 207)

Piano: *senza cresc. (Blech m.D.)*, *f*, *mp*, *fp*, *Fg.*

Violin: *fp*, *führend*

Tempo: $\text{♩} = \text{ca } 66$

Violin: *pizz.*, *arco*, *pp*, *mf*

Piano: *fp*

Piano: *fp*, *fp*

Violin: *fp*

Violin: *arco*, *f*

Piano: *p*, *f*

Piano: *fp*, *f*

Violin: *führend*, *ff*

$\text{N} (\text{♩} = \text{ca } 60)$

ff *dim.* *molto* *pp* *espr.* *mp*

201

Ob. 2 Kl.

Trp.) führend
Hr.) m. Dpf.
Pos.)

mf *dim.*

Tempo I ($\text{♩} = 48$)

nimmt Dpf. m. Dpf. *mf* *pp* *pizz.*

Tempo I ($\text{♩} = 48$)

205

p Hr.

p

6 6

Ossia: ohne unteres Intervall Auch innerhalb

pizz. *arco* *pp* *pp* *fp* *pp* (Holz)

209

N *espr.*

2 Kl.

3

dieses „Tempo I“:
immer noch langsamer werden . . (♩ = ca 42) . .

Ossia: ohne untere Terz

Musical score for measures 208-210. The top staff features a woodwind instrument (H) with a melodic line starting at measure 208, marked *p poco* and ending at measure 210 with *ppp*. The bottom staff shows piano accompaniment with chords and a melodic line, marked *poco* and *pp*. A fermata is present over the final notes of both staves.

dieses „Tempo I“:
211 immer noch langsamer werden (♩ = ca 42) . .

Musical score for measures 211-215. The top staff features a woodwind instrument (H) with a melodic line starting at measure 211, marked *pp* and ending at measure 215 with *pp*. The bottom staff shows piano accompaniment with chords and a melodic line, marked *pp*. A fermata is present over the final notes of both staves. Instrumentation includes Picc., Engl., Kl., and Fg.

♩ = 36 (♩ = 72) . .

Ossia: ohne untere Sext

♩ = ca 60

Musical score for measures 216-218. The top staff features a woodwind instrument (H) with a melodic line starting at measure 216, marked *pp* and ending at measure 218 with *ppp*. The bottom staff shows piano accompaniment with chords and a melodic line, marked *pp*. A fermata is present over the final notes of both staves.

216 - - - ♩ = 36 (♩ = 72) . .

♩ = ca 60

Musical score for measures 219-221. The top staff features a woodwind instrument (H) with a melodic line starting at measure 219, marked *pp* and ending at measure 221 with *pp*. The bottom staff shows piano accompaniment with chords and a melodic line, marked *pp*. A fermata is present over the final notes of both staves. Instrumentation includes Trp. m.D., Kl., and Fg.

calando

loco

Musical score for measures 222-224. The top staff features a woodwind instrument (H) with a melodic line starting at measure 222, marked *ppp* and ending at measure 224 with *poco*. The bottom staff shows piano accompaniment with chords and a melodic line, marked *ppp*. A fermata is present over the final notes of both staves.

220 *calando* . . .

Musical score for measures 225-227. The top staff features a woodwind instrument (H) with a melodic line starting at measure 225, marked *ppp* and ending at measure 227 with *ppp*. The bottom staff shows piano accompaniment with chords and a melodic line, marked *ppp*. A fermata is present over the final notes of both staves. Instrumentation includes Es-Kl., Trp., Fg., Bkl., and Kfg.