

Violin-Konzert No 2

Allegro Moderato. I

Paul Juon, Op. 49

2 Flöten. *p*

2 Oboen.

2 Clarinetten
in A. *mf*

2 Fagotte.

4 Hörner
in F. *p*

2 Trompeten.

3 Posaunen.

3 Pauken.

Solo Violine. *p*

Allegro Moderato.

1. Violinen.

2. *mf*

Bratschen. *pizz.* *f*

Violoncelli. *pizz.* *f*

Contrabässe. *pizz.* *mf*

Allegro Moderato. *mf*

2 Fl.
2 Ob.
2 Cl. in A
2 Fag.
4 Hr. in F.
Solo Vn.
2 Vn.
Br.
Vcll.
C.B.

colla parte

2 Ob.
2 Cl. in A
2 Fag.
4 Hr. in F.
Solo Vn.
2 Vn.
Br.
Vcll.
C.B.

arco
poco cresc.
colla parte
poco cresc.
poco cresc.
poco cresc.
poco cresc.

1 *al tempo*

2 Ob. *p*

2 Cl. *in A*

2 Eng.

4 Br. *in F*

Solo Vl. *al tempo*

1. Vl.

2. Vl.

Br. *p*

Vcll. *p*

Cb. *p*

1

2 Cl. *in A*

2 Eng.

4 Br. *in F* *mf*

Solo Vl.

1. Vl. *mf*

2. Vl. *mf*

Br. *mf*

Vcll. *mf*

Cb. *mf*

Musical score for measures 1-3. The score includes staves for 2 Fl., 4 Hr. in F., Solo Vz., 1. Vl., 2. Vl., Br., Vcl., and C-B. The key signature is two sharps (F# and C#). The first system shows the beginning of the piece with various dynamics and articulations. The second system features a Solo Violin part with intricate sixteenth-note patterns. The third system continues the orchestral texture with various instruments.

Musical score for measures 4-6. This section includes staves for 2 Fl., 2 Cl. in A, 2 Fag., 4 Hr. in F., Solo Vz., 1. Vl., 2. Vl., Br., Vcl., and C-B. The key signature remains two sharps. The Solo Violin part continues with complex rhythmic patterns. The 4 Horns part has a *citta parte* marking. The Violin and Viola parts have *pizz.* and *arco* markings. The Clarinet and Bassoon parts also have *pizz.* and *arco* markings. The strings have *poco f* and *p* markings.

2 Fl. *mf*

2 Cl. in A

2 Fag.

4 Hr. in F.

Solo Vcl.

1. Vcl.

2. Vcl.

Br.

Vcll.

C.B.

rall. a dim.

4 Hr. in F.

Solo Vcl.

1. Vcl.

2. Vcl.

Br.

Vcll.

C.B.

III *ad lib.* *rall.* *molto rall.* *III*

2 *Meno mosso.*

2 Cl. in A. *p* *poco cresc.*

Solo Vl. *poco rit. a tempo* *p* *poco rit.*

1. Vl. *p* *poco cresc.*

2. Vl. *p* *poco cresc.*

Br. *p* *poco cresc.*

Vcll. *p* *poco cresc.*

C.B. *p* *poco cresc.*

2 *Meno mosso.*

2 Fl. *mf*

2 Ob. *espress.* *mf*

2 Cl. in A. *p*

Solo Vl. *a tempo* *p*

1. Vl. *a tempo* *p*

2. Vl. *p*

Br. *p*

Vcll. *p*

C.B. *p*

2 Fl.
2 Ob.
2 Cl.
in A.
2 Fag.
4 Hr.
in E.
Solo Vl.
1. Vl.
2. Vl.
Br.
Vcll.
Cb.

mf *mf* *mf espr.* *mf*

poco largamente

poco cresc. *dim.* *poco cresc.* *dim.* *poco cresc.* *dim.* *poco cresc.* *dim.*

2 Ob.
2 Cl.
in A.
2 Fag.
4 Hr.
in E.
Solo Vl.
1. Vl.
2. Vl.
Br.
Vcll.
Cb.

rallent. *in tempo*

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

molto rall. *quasi in tempo* *poco rit.* *in tempo*

dim - pp *rallent.* *in tempo*

rallent. *in tempo*

2 Fl.

2 Ob.

2 Cl. in A.

2 Fag.

4 Br. in E.

Solo Vl.

1. Vl.

2. Vl.

Br.

Vcll.

Vcl.

Vc.

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

2 Cl. in A.

2 Fag.

4 Br. in E.

Solo Vl.

1. Vl.

2. Vl.

Br.

Vcll.

Vc.

3 *Tempo L.* *Tempo L.*

4. Hr.
in E

Solo
Vl.

1.
Vl.

2.
Vl.

Br.

Vcll.

C. B.

2. Cl.
in A

2. Fag.

4. Hr.
in E

Solo
Vl.

1.
Vl.

2.
Vl.

Br.

Vcll.

C. B.

2 Cl. in A

2 Fag.

4 Hr. in E

Solo Vl.

1. Vl.

2. Vl.

Br.

Vcll.

C-B.

4 Hr. in E

Solo Vl.

1. Vl.

2. Vl.

Br.

Vcll.

C-B.

2 Cl. in A

2 Fag.

4 Hr. in E.

Solo Vl.

1. Vl.

2. Vl.

Br.

Vcll.

C.-B.

4 Hr. in E.

Solo Vl.

poco rit.

3

atempo.

1. Vl.

2. Vl.

Br.

Vcll.

C.-B.

2 Fl.
 2 Ob.
 1 Cl. in A.
 2 Fag.
 4 Hr. in F.
 2 Tr. in H.
 3 Pos.
 3 Pk. *in H, Cis, Fis.*

Solo Vl.
 1. Vl.
 2. Vl.
 Br.
 Vcl.
 C. B.

rall.
in tempo
arco
pizz.
f
ff

5

2 Fl.

2 Ob.

2 Cl.
in B.

2 Fag.

4 Hr.
in F.

2 Tr.
in E.

3 Pos.

3 Pk.

Solo
Vi.

1.
Vl.

2.

Br.

Vcll.

C-B.

5

2 Ob.
2 Fag.
4 Hr. in F.
Solo Vi.
1. Vl.
2. Vl.
Br.
Vcll.
C.B.

mf *poco a* *poco cresc.*

2 Ob.
2 Cl. in A
2 Fag.
4 Hr. in F.
3 Pos.
Solo Vi.
1. Vl.
2. Vl.
Br.
Vcll.
C.B.

mf *poco a* *poco cresc.*

1. Vl.
2. Vl.
Br.
Vcll.
C.B.

2 Fl.

2 Ob.

2 Cl.
in A.

2 Eup.

4 Hr.
in F.

2 Tr.
in E.

3 Pos.

3 Tr.

Solo
Vl.

1.
Vl.

2.
Vl.

Br.

Vcll.

C. B.

a 2

f

ff

mf

pesante

2 Fl. 3

2 Ob. *sf* *a 2* *sf* *sf*

2 Cl. in A. *a 2*

2 Fag. *pp*

4 Hr. in E.

2 Tr. in E.

3 Pos.

3 Tr.

muto cis in C

sfz

Solo Vz.

1. Vl. *pizz.* *sf* *pesante arco* *sf* *pizz.*

2. Vl. *pizz.* *sf* *pesante arco* *sf* *pizz.*

Br. *sf* *pesante* *pesante* *pizz.*

Vcl. *sf* *pesante* *pizz.*

C-B. *sf* *pesante* *pizz.*

6

2 Fl.
2 Ob.
2 Cl. in A
2 Bassoon in F

Solo Vcl.
1. Vcl.
2. Vcl.
Br.
Vcl.
C-B.

2 Cl. in A
2 Bassoon in F
3 Pt.

(nota Fis in Cis)

Solo Vcl.

rall.

1. Vcl.
2. Vcl.
Br.
Vcl.
C-B.

molto tranquillo

arco

arco

arco

arco

arco

7
molto tranquillo.

2 Fl.
2 Ob.
2 Cl. ind.
2 Fag.
2 Tr. ind.
2 Tr.

Solo Vl.
1. Vl.
2. Vl.
Br.
Vcll.
C.B.

quasi a tempo

2 Fl.
2 Ob.
2 Cl. ind.
2 Fag.
2 Tr. ind.
Solo Vl.

1. Vl.
2. Vl.
Br.
Vcll.
C.B.

8

2 Fl.
2 Ob.
2 Cl. in A.
2 Trg.
4 Hr. in E.
2 Tr. in E.
3 Bbs.
3 Pk.

f
a2
f marc.
f marc.
f in B.

Solo Vl.
1. Vl.
2. Vl.
Br.
Vcll.
C.B.

pesante
pizz.
pesante
pizz.
pesante
pizz.
pesante
pizz.
pesante
f pizz.

8

2 Ob. *sempre adagio*

2 Hr. 1
in F. 2

3 Tr.

muta H in B.

Solo Vn.

1. Vn.

2. Vn.

Br.

Vcll.

C.-B.

rall.

molto tranquillo

arco

arco

arco

arco

p

2 Ob.

2 Hr. 1
in F. 2

3 Tr.

Solo Vn.

1. Vn.

2. Vn.

Br.

Vcll.

C.-B.

arco

quasi

rall.

arco

p

2 Fl. *mf*

2 Ob. *p*

2 Cl. in A. *p*

2 Eup. *mf*

Solo Vl. *mf*

1. Vl. *mf* *in tempo*

2. Vl. *mf*

Br. *mf*

Vcll. *mf*

C.B. *mf*

2 Fl. *mf*

2 Ob. *mf*

2 Cl. in A. *p*

2 Eup. *p*

2 Trp. 1. *p*

2 Trp. 2. *p*

Solo Vl. *rich. molto* *poco accel*

1. Vl. *div.* *cresc.*

2. Vl. *cresc.*

Br. *cresc.*

Vcll. *cresc.*

C.B. *cresc.*

2 Fl.

2 Ob.

2 Cl. in A

2 Eup.

4 Hr. in E.

2 Tr. in B.

3 Pos.

3 Pk.

Solo Vl.

1. Vl.

2. Vl.

Br.

Vcll.

C. B.

f, *ff*, *marc.*, *pesante*

9

2.Fg. 1.OB. 2.Cl. in A. 2.Fg. 1. in F. 2. Solo Vcl. 1. Vcl. 2. Br. Vcll. C.B.

mf 1. mf pizz. arco cresc. p

2.Fg. 2.OB. 2.Cl. in A. 2.Fg. 2. in F. 1. Solo Vcl. 1. Vcl. 2. Br. Vcll. C.B.

colla parte mf p cresc. p

rallent. molto

Tranquillo.

1. Ob.
2. Ob. in A.
2 Hrn. in F.
3 Pk.

Solo Vl.

Cadenza.

Tranquillo.

1. Vl.
2. Vl.
Br.
Vcll.
C.B.

Score for strings and woodwinds, including dynamic markings such as *f*, *dim.*, and *pp*, and articulation marks like *tr* (trills) and *acc.* (accents).

10

2 Fl.

2 Ob.

2 Cl. in D.

2 Fag.

4 Hr. in F.

2 Tr. in D.

3 Bb.

3 Pk.

Solo Vl.

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

al, *al*, *al*

in D

tr, *tr*, *tr*

1. Vl.

2. Vl.

Br.

Vcl.

Cl.-B.

10

f, *mf*, *mf*, *mf*, *mf*

pizz.

Musical score for the first system, featuring woodwinds, strings, and solo violin. The instruments are 2 Fl., 2 Ob., 2 Cl. in A, 2 Eup., 4 Hf. in F, Solo Vl., 2 Vl., Br., Vcl., and C-B. The score includes dynamic markings such as *mf*, *p*, and *colla parte*.

Musical score for the second system, continuing the orchestral and solo violin parts. The instruments are 2 Ob., 2 Cl. in A, 2 Eup., 4 Hf. in F, Solo Vl., 2 Vl., Br., Vcl., and C-B. The score includes dynamic markings such as *p*, *arco*, *poco cresc.*, and *colla parte*.

11 *al tempo*

2 Ob. *mf*

2 Cl. *mf*

2 Fag. *mf*

4 Trp. *mf*

Solo Vr. *mf*

al tempo

1. Vr.

2. Vr.

Br.

Vcll.

Cl.-B.

11 *p*

2 Cl. *mf*

2 Fag.

2 Trp. *mf*

Solo Vr. *mf*

1. Vr. *mf*

2. Vr. *mf*

Br. *mf*

Vcll. *mf*

Cl.-B. *mf*

mf

p

2 Fl. (Flute 2)
4 Hr. in F. (Horn 4 in F)
Solo Vcl. (Solo Violin)
1. Vcl. (Violin 1)
2. Vcl. (Violin 2)
Br. (Trumpet)
Vcll. (Viola)
C-B. (Cello/Bass)

Measures 1-3 of the first system. The score includes parts for Flute 2, Horn 4 in F, Solo Violin, Violin 1, Violin 2, Trumpet, Viola, and Cello/Bass. The Solo Violin part features a complex, fast-moving melodic line with many accidentals. The other instruments provide harmonic support with various rhythmic patterns.

2 Fl. (Flute 2)
2 Cl. in A. (Clarinet 2 in A)
2 Trg. (Trumpet 2)
4 Hr. (Horn 4)
Solo Vcl. (Solo Violin)
1. Vcl. (Violin 1)
2. Vcl. (Violin 2)
Br. (Trumpet)
Vcll. (Viola)
C-B. (Cello/Bass)

Measures 4-6 of the second system. This system introduces the Clarinet 2 in A and Trumpet 2 parts. The Solo Violin part continues with its intricate melodic line. The Violin 1 and 2 parts have dynamic markings of *pizz.* and *arco*. The Trumpet and Cello/Bass parts also show *pizz.* and *arco* markings. The Horn 4 part has a *poco f* marking. The Viola part has a *poco f* marking. The Flute 2 part has a *poco f* marking. The Clarinet 2 part has a *poco f* marking. The Trumpet 2 part has a *poco f* marking. The Horn 4 part has a *poco f* marking. The Violin 1 and 2 parts have a *poco f* marking. The Trumpet part has a *poco f* marking. The Viola part has a *poco f* marking. The Cello/Bass part has a *poco f* marking.

2. E♭
mf

2. Cl.
in A.

2. Fag.

4. Hr.
in F.

Solo
Vl.

1.
Vl.

2.

Br.

Vcll.

C.-B.

poco rall.
rallent.

2. E♭
in F.

Solo
Vl.

1.
Vl.

2.

Br.

Vcll.

C.-B.

Meno mosso.

molto rall.: p

Meno mosso.

2 Fl. *poco cresc.*

Solo VZ. *pp* *mf*

1. VZ. *poco rit.* *a tempo* *pp* *poco cresc.*

2. VZ. *pp* *poco cresc.*

Br. *pp* *poco cresc.*

Vcl. *pp* *poco cresc.*

C.B. *pp* *poco cresc.*

2 Fl. *mf* *espr.*

2 Ob. *mf* *f* *mf*

2 Cl. in Bb. *mf*

Solo VZ. *pp*

1. VZ. *a tempo* *pp* *f* *pp*

2. VZ. *pp* *f* *pp*

Br. *pp* *f* *pp*

Vcl. *pp* *f* *pp*

C.B. *pp* *f* *pp*

2 Fl. *f*

2 Ob.

2 Cl. in A *mf*

2 Fag. *mf*

4 Hr. in E. *mf*

Solo Vl. *mf*

1. Vz. *poco largamente*
poco cresc. *dim.*

2. Vz. *poco cresc.* *dim.*

Br. *poco cresc.* *dim.*

Vcll. *poco cresc.* *dim.*

C.-B. *poco cresc.* *dim.*

13

2 Ob.

2 Cl. in A *mf*

2 Fag. *mf*

4 Hr. in E. *mf*

Solo Vl. *molto rall. quasi in tempo* *poco rit.* *mf in tempo*

1. Vz. *mf*

2. Vz. *mf*

Br. *mf*

Vcll. *mf*

C.-B. *mf*

13 *mf*

Tempo I.

2 Fl.
2 Ob.
2 Cl.
2 Eng.
4 Hr.
Solo Vz.

Tempo I.

1. Vz.
2. Vz.
Br.
Vcll.
C-B.

4 Hr.
Solo Vz.
1. Vz.
2. Vz.
Br.
Vcll.
C-B.

2 Ob.
2 Fag.
Solo Vi.
1. VI.
2. VI.
Br.
Vcl.
C-B.

2 Ob.
2 Cl. in A.
2 Fag.
2 Hr. 1. in E. 2.
Solo Vi.
1. VI.
2. VI.
Br.
Vcl.
C-B.

14

2 Cl. in A

2 Fag.

4 Hr. in F.

2 Tr. in B.

3 Pos.

Solo Vl.

1. Vl.

2. Vl.

Br.

Vcll.

C-B.

pizz.

arco.

cresc.

rit.

ppoco rall.

14 *mf*

2 Fag.

4 Hr. in F.

Solo Vl.

1. Vl.

2. Vl.

Br.

Vcll.

C-B.

sfz

8va

a tempo

15

2 Fl.
2 Ob.
2 Cl.
in A.
2 Fag.

4 Hr.
in E.
2 Tr.
in D.
3 Bb.
3 Pk.

mezza Gi's in A.

Solo Vc.

1. Vl.
2. Vl.
Br.
Vcll.
C-B.

15

2 Fl.
2 Ob.
2 Cl. in A.
2 Bg.
4 Hr. in F.
2 Tr. in D.
3 Bos.
3 Tr.

Solo Vz.
1. Vz.
2. Vz.
Br.
Vcll.
Cl.-B.

16

2 Fl.
2 Ob.
2 Cl. in A.
2 Fag.

4 Hr. in F.
2 Tr. in D.
3 Ebs.
3 Pk.

Solo VZ.

1. VZ.
2. VZ.
Br.
Vcl.
Cb.

16

2 Fl. *3* *α 2*

2 Ob. *α 2*

2 Cl. in A. *α 2*

2 Eng.

4 Hr. in E.

2 Tr. in B. *in B.* *f*

3 Bsn.

3 Pk.

Solo Vl.

1. *legg.* *pesante arco*

2. *ff* *legg.* *ff* *pesante arco* *pesante*

Br. *f* *pesante*

Vcll. *f* *pesante*

C-B. *f* *pesante*

Detailed description: This page of a musical score, numbered 40, features a symphony orchestra and a solo violin. The woodwind section includes two flutes (with a triplet and *α 2* markings), two oboes (*α 2*), and two clarinets in A (*α 2*). The brass section consists of two English horns, four horns in E, two trumpets in B (with *in B.* and *f* markings), three bassoons, and three percussionists. The string section includes a solo violin and first, second, brass, violin, and cello/bass parts. The score is written in a key with two sharps (D major or F# minor) and a 2/4 time signature. The first system shows the woodwinds and strings. The second system shows the woodwinds and strings. The third system shows the woodwinds and strings. The fourth system shows the woodwinds and strings. The fifth system shows the woodwinds and strings. The sixth system shows the woodwinds and strings. The seventh system shows the woodwinds and strings. The eighth system shows the woodwinds and strings. The ninth system shows the woodwinds and strings. The tenth system shows the woodwinds and strings. The eleventh system shows the woodwinds and strings. The twelfth system shows the woodwinds and strings. The thirteenth system shows the woodwinds and strings. The fourteenth system shows the woodwinds and strings. The fifteenth system shows the woodwinds and strings. The sixteenth system shows the woodwinds and strings. The seventeenth system shows the woodwinds and strings. The eighteenth system shows the woodwinds and strings. The nineteenth system shows the woodwinds and strings. The twentieth system shows the woodwinds and strings. The twenty-first system shows the woodwinds and strings. The twenty-second system shows the woodwinds and strings. The twenty-third system shows the woodwinds and strings. The twenty-fourth system shows the woodwinds and strings. The twenty-fifth system shows the woodwinds and strings. The twenty-sixth system shows the woodwinds and strings. The twenty-seventh system shows the woodwinds and strings. The twenty-eighth system shows the woodwinds and strings. The twenty-ninth system shows the woodwinds and strings. The thirtieth system shows the woodwinds and strings. The thirty-first system shows the woodwinds and strings. The thirty-second system shows the woodwinds and strings. The thirty-third system shows the woodwinds and strings. The thirty-fourth system shows the woodwinds and strings. The thirty-fifth system shows the woodwinds and strings. The thirty-sixth system shows the woodwinds and strings. The thirty-seventh system shows the woodwinds and strings. The thirty-eighth system shows the woodwinds and strings. The thirty-ninth system shows the woodwinds and strings. The fortieth system shows the woodwinds and strings. The forty-first system shows the woodwinds and strings. The forty-second system shows the woodwinds and strings. The forty-third system shows the woodwinds and strings. The forty-fourth system shows the woodwinds and strings. The forty-fifth system shows the woodwinds and strings. The forty-sixth system shows the woodwinds and strings. The forty-seventh system shows the woodwinds and strings. The forty-eighth system shows the woodwinds and strings. The forty-ninth system shows the woodwinds and strings. The fiftieth system shows the woodwinds and strings. The fifty-first system shows the woodwinds and strings. The fifty-second system shows the woodwinds and strings. The fifty-third system shows the woodwinds and strings. The fifty-fourth system shows the woodwinds and strings. The fifty-fifth system shows the woodwinds and strings. The fifty-sixth system shows the woodwinds and strings. The fifty-seventh system shows the woodwinds and strings. The fifty-eighth system shows the woodwinds and strings. The fifty-ninth system shows the woodwinds and strings. The sixtieth system shows the woodwinds and strings. The sixty-first system shows the woodwinds and strings. The sixty-second system shows the woodwinds and strings. The sixty-third system shows the woodwinds and strings. The sixty-fourth system shows the woodwinds and strings. The sixty-fifth system shows the woodwinds and strings. The sixty-sixth system shows the woodwinds and strings. The sixty-seventh system shows the woodwinds and strings. The sixty-eighth system shows the woodwinds and strings. The sixty-ninth system shows the woodwinds and strings. The seventieth system shows the woodwinds and strings. The seventy-first system shows the woodwinds and strings. The seventy-second system shows the woodwinds and strings. The seventy-third system shows the woodwinds and strings. The seventy-fourth system shows the woodwinds and strings. The seventy-fifth system shows the woodwinds and strings. The seventy-sixth system shows the woodwinds and strings. The seventy-seventh system shows the woodwinds and strings. The seventy-eighth system shows the woodwinds and strings. The seventy-ninth system shows the woodwinds and strings. The eightieth system shows the woodwinds and strings. The eighty-first system shows the woodwinds and strings. The eighty-second system shows the woodwinds and strings. The eighty-third system shows the woodwinds and strings. The eighty-fourth system shows the woodwinds and strings. The eighty-fifth system shows the woodwinds and strings. The eighty-sixth system shows the woodwinds and strings. The eighty-seventh system shows the woodwinds and strings. The eighty-eighth system shows the woodwinds and strings. The eighty-ninth system shows the woodwinds and strings. The ninetieth system shows the woodwinds and strings. The hundredth system shows the woodwinds and strings.

2 Fl. *f*

2 Ob. *f*

2 Cl. in A. *f*

2 Fag. *f*

4 Hr. in E. *f*

2 Tr. in B. *f*

3 Es. *f*

3 FK. *f*

muta A in G. E in D. G. in A.

Solo Vl.

1. Vl. *ff*

2. Vl. *ff*

Bz. *ff*

Vcl. *ff*

Cl. B. *ff*

attacca

2 Fl. *ff*

2 Ob. *ff*

2 Cl. in A. *ff*

2 Fag. *ff*

4 Hr. in F. *ff*

2 Tr. in B. *ff*

3 Ebs. *ff*

3 Tr.

rall.

larga

dim.

rim.

larga

attacca

Solo Vz.

1. Vz.

2. Vz.

Br.

Vcll.

C.B.

attacca

Elegie.

(„Weiße Nächte.“)

Andantino.

II.

2 Flöten.

Oboe.

Engl. Horn.

2 Clarinetten in A.

2 Fagotten.

4 Hörner in F.

3 Pauken in D, E, u. A.

Solo Violine.

1. Violinen.

2. Violinen.

Bratschen.

Violoncello.

Contrabasso.

Andantino.

Ob.
Engl. Hr.
2 Cl.
arr. A.
2 Hr. 1.
arr. F. 2.
Solo Vn.
1.
Vn.
2.
Br.
Vcll.
C-B.

dolce
p
calando
a tempo

Engl. Hr.
2 Cl.
arr. A.
2 Hr. 1.
arr. F. 2.
Solo Vn.
1.
Vn.
2.
Br.
Vcll.
C-B.

arco
mf
p
arco
mf
p
sul A
3
sul G

1. *eszm.*

2. *in tempo*

3. *div. in 3*

4. *p.*

5. *p.*

6. *p.*

1. **1**

2. *poco cresc.*

3. *1. p.*

4. *poco cresc.*

5. *poco accel.*

6. *poco f*

7. *div.*

8. *poco f*

9. *mf*

10. *poco cresc.*

11. *poco f*

12. *mf*

13. *poco cresc.*

14. *poco f*

15. *mf*

16. *arco*

17. *p.*

18. *p.*

19. *p.*

20. *p.*

2 Fl.

Oboe

2 Cl. in A

2 Hr. in F

Solo Vln.

1. Vln.

2. Vln.

Br.

Vcll.

C.-B.

2 Fl.

2 Hr. in F

3 Tr.

Solo Vln.

1. Vln.

2. Vln.

Br.

Vcll.

C.-B.

mf

mf

mf

mf

p

sfz

sfz

sfz

sfz

p

p

sfz

f

f

f

f

ad lib.

rall.

a tempo

cresc. e accel.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

2 Fl. *a2*
Ob.
Engl. Hr.
2 Cl. in A.
2 Bass.
4 Hr. in F.
3 Tr.
Solo Vz.
1. Vz. *in tempo*
2. Vz.
Br.
Vcl.
C-B.
f, *mf*, *p*, *pp*, *div.*, *rall.*, *a tempo*, *sulla rall.*, *pizz.*

4 Hr. in F.
3 Tr.
Solo Vz.
Vcl.
C-B.
molto espr., *sul G*

2 Cl. in A. *mf* *espr.*

2 Fag. *poco a poco cresc.*

4 Hrn. in E.

3 Tr.

Solo Vl.

1. Vl.

2. Vl.

Br.

Vcl.

C.B.

string. cresc.

arco

Ob.

2 Cl. in A. **3**

2 Fag.

4 Hrn. in E.

3 Tr.

Solo Vl. *al tempo*

1. Vl. *poco rall.*

2. Vl.

Br.

Vcl. *arco*

C.B. **3**

2Hr. 1.
2Hr. 2.

Solo VL.
pp
molto tranquillo
rall.

1. VL.
2. VL.

Br.

Vcll.

C.B.

Egl.Hr.

2Cl. in A.
mf

2Fag.
mf

2Hr. 1.
2Hr. 2.

Solo VL.
a tempo
mf
rit.
pp
a tempo
mf cresc.
cresc.

1. VL.
2. VL.

Br.

Vcll.

C.B.

largamente

2 Fl.

Oboe

Eg. Hr.

2 Cl. in A.

2 Fag.

f largamente

4 Hr. in E.

3 Ek.

muta E in Es

Solo Vl.

rit.

ff

largamente

1. Vl.

2. Vl.

Br.

Vcll.

C.-B.

f largamente

dim.

dim.

dim.

dim.

dim.

2 Fl.

Ob.

Egl. Hr.

2 Cl. in A.

2 Bsg.

4 Hr. in F.

3 Tr.

Solo Vl.

1. Vl.

2. Vl.

Br.

Vcll.

C. B.

poco a poco cresc.

cresc.

mf

f

ff

2. p.

cresc.

1.

cresc.

f

ff

cresc.

f

ff

cresc.

f

ff

poco a poco cresc.

espr.

ff

poco a poco cresc.

ff

poco a poco cresc.

ff

poco a poco cresc.

ff

2 Fl. *mf*

Ob. *mf*

Egl. Hr. *mf*

2 Cl. in A. *ppp*

2 Esg. *mf*

4 Hr. in F. *sfz*

3 Tk. *f*

Solo Vi. *Tranquillo. dolce*

1. Vi. *con sord.*

2. Vi. *pp con sord.*

Br. *pp con sord.*

Vcll. *pp pizz.*

C. B. *pp pizz.*

Solo Vi. *poco più f*

1. Vi. *con sord. arco*

2. Vi. *pizz.*

Br. *arco*

Vcll. *pizz.*

C. B. *pizz.*

Musical score for the first system, featuring Hr. 1.2., Solo Vt., Vln. 1. & 2., Tr., Vcll., and C.-B. The score includes dynamic markings such as *sfz*, *p*, and *poco accel.*

Musical score for the second system, featuring Egl. Hr., Cl., Hr. 1.2., Solo Vt., Vln. 1. & 2., Tr., Vcll., and C.-B. The score includes dynamic markings such as *p*, *rall.*, *sub G*, and *poco cresc.*. A box containing the number '6' is present above the Egl. Hr. staff and below the C.-B. staff.

a tempo

2 Fl. *I.*

Egl. Hr. *mf*

Ph.

Solo Vl. *a tempo*
p *resc. poco a poco* *f largamente*

1. Vl. *p*

2. Vl. *p*

Br. *div.*

Vcll. *pizz.* *p*

C.-B. *p* *resc.* *pp*

lang

G.P.

2 Fl. *I.*

Ob. *mf*

Egl. Hr. *mf*

Cl. *p*

Fag. *mf*

Hr. 1. 2.

Ph. *pp*

Solo Vi. *poco accel.* *sempre f* *ff* *rall.* *pp*

1. Vl. *pp*

2. Vl. *pp*

Br. *pp*

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

C.-B. *pizz.* *mf* *f* *pp*

Allegro non troppo.

2 Flöten.
Piccolo.
2 Oboen.
Engl. Hr.
2 Cl. in A.
2 Fag.
4 Hörner.
2 Trpt.
3 Pos.
Pauken. *in Cis, II, A.*
Triangel.
Solo Violine
1. Violine
2. Violine
Bratsche.
Violoncell.
C. Bässe.

f *dim.* *p* *pizz. arco* *f* *p* *simile* *simile* *f* *dim.* *p* *f* *dim.* *p*

Detailed description: This is a page of a musical score for an orchestra and solo violin. The page is numbered 55 and is the third section (III.) of a larger work. The tempo is marked 'Allegro non troppo.' The score is arranged in a standard orchestral layout. The woodwind section includes two flutes (with a piccolo), two oboes, an English horn, two clarinets in A, and two bassoons. The brass section consists of four horns, two trumpets, and three trombones. The percussion section includes a drum set (marked 'in Cis, II, A.') and a triangle. The string section includes a solo violin, two violins, violas, violoncellos, and double basses. The dynamic markings are *f* (forte), *dim.* (diminuendo), and *p* (piano). The solo violin part features a *pizz. arco* (pizzicato then arco) section. The woodwinds and strings have various rhythmic patterns, including eighth and sixteenth notes. The brass parts are mostly rests.

2 Cl. in A.

Ph.

Solo Vl.

1. Vl.

2. Vl.

Br.

Vcll.

C. B.

mf

mf

simile

2 Cl. in A.

Fag.

4 Hr.

Ph.

Solo Vl.

1. Vl.

2. Vl.

Br.

Vcll.

C. B.

1

p

pp

p

pp

p

p

p

p

p

1

Ob.

Egl. Hr.

Fag.

4 Hr.

Pk.

Solo Vl.

1. Vl.

2. Vl.

Br.

Vcll.

C-B.

Ob.

Egl. Hr.

2. Cl. in B.

Fag.

Pk.

Solo Vl.

1. Vl.

2. Vl.

Br.

Vl.

C-B.

2 Cl. in A.
Fag.
4 Hr.
Pk.
Solo Vt.
1. Vl.
2. Vl.
Br.
Vcll.
C. B.

Fag.
4 Hr.
Pos.
Pk.
Solo Vt.
1. Vl.
2. Vl.
Br.
Vcll.
C. B.

Hr. 1.2.

Solo VI. *pochiss. slentando*

1. VI. *p*

2. VI. *p*

Br. *p*

Vcll. *p*

C-B. *p*

Ob.

Egl. Hr.

2 Cl. in A.

Fag.

Hr. 1.2.

Ph.

Solo VI.

1. VI. *mf*

2. VI. *mf*

Br. *mf*

Vcll. *mf*

C-B. *mf*

3

2 Fl.

M. Fl.

Ob.

Egl. Hr.

2. Cl. in F.

Fag.

4 Hr.

Trpf.

3 Bas.

Ph.

Solo Vl.

1. Vl.

2. Vl.

Br.

Vcll.

C-B.

8

3

a tempo

pizz.

f

pizz.

f

pizz.

3

2 Fl.

Ob.

Egl. Hr.

2 Cl. in A.

Fag.

4 Hr.

Trpt.

3 Pos.

Pk.

Solo Vl.

1. Vl.

2. Vl.

Br.

Vcll.

C.R.

mf

p

f

arco

mf

arco

mf

Detailed description: This is a page of a musical score, page 67. It contains 18 staves of music. The instruments are: 2 Flutes (2 Fl.), Oboe (Ob.), English Horn (Egl. Hr.), 2 Clarinets in A (2 Cl. in A.), Bassoon (Fag.), 4 Horns (4 Hr.), Trumpets (Trpt.), 3 Trombones (3 Pos.), Percussion (Pk.), Solo Violin (Solo Vl.), Violins (1. Vl., 2. Vl.), Brass (Br.), Cello (Vcll.), and Double Bass (C.R.). The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The Solo Violin part features a prominent melodic line starting with a forte (*f*) dynamic. The woodwinds and strings provide harmonic support, with various dynamics such as *mf* (mezzo-forte) and *p* (piano) used throughout. The Cello and Double Bass parts include markings for *arco* (arco) and *mf* (mezzo-forte). The overall texture is a typical orchestral setting.

2 Fl. *gr. Fl.* *p*

2 Cl. *in A.* *p*

Fag.

4 Hr.

Trpt.

3 Pos.

Solo Vl.

1. Vl.

2. Vl.

Br.

Vcll.

C-B.

Detailed description: This system contains the first system of a musical score. It includes staves for 2 Flutes (with a grand flute part), 2 Clarinets in A, Bassoon, 4 Horns, Trumpets, 3 Trombones, Solo Violin, Violins 1 and 2, Brass, Violas, and Cello/Double Bass. The woodwinds and strings play sustained notes, while the solo violin has a complex, melodic line. Dynamics include *gr. Fl.* and *p*.

2 Fl.

2 Cl. *in A.*

Solo Vl.

1. Vl.

2. Vl.

Br.

Vcll.

C-B.

p cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

Detailed description: This system contains the second system of the musical score. It includes staves for 2 Flutes, 2 Clarinets in A, Solo Violin, Violins 1 and 2, Brass, Violas, and Cello/Double Bass. The woodwinds and strings play sustained notes, while the solo violin has a complex, melodic line. Dynamics include *p* and *cresc. poco a poco*.

Ob.

2 Cl. in A.

Fag.

Hr. 1.2.

Solo Vl.

Vl. 1. 2.

Br.

Vcll.

C-B.

Ob.

Egl. Hr.

2 Cl. in A.

4 Hr.

Pk.

Trgl.

Solo Vl.

Vl. 1. 2.

Br.

Vcll.

C-B.

II *p poco dim.* *p* *arco* *pizz.* *arco* *poco dim.*

1. *Egl. Hr.*
2. *Cl. in A.*
Fag.
4. *Hr.*
Ph.
Trgl.
Solo Vl.
1. *Vl.*
2. *Vl.*
Br.
Vcll.
C-B.

p

poco rit. *in tempo*
Egl. Hr.
2. *Cl. in A.*
Fag.
4. *Hr.*
Ph.
Trgl.
Solo Vl.
poco rit. *in tempo*
I. *Vl.*
II. *Vl.*
Br.
Vcll.
C-B.

p

poco rit.

This page of a musical score, numbered 65, features a variety of instruments. At the top right, the tempo marking *poco rit.* is present. The score includes staves for Flute (Fl.), Oboe (Ob.), English Horn (Egl. Hr.), Clarinet in A (2 Cl. in A.), Bassoon (Fag.), Horns (4 Hr.), Trumpet (Trgl.), Solo Violin (Solo Vl.), Violin (Vl. 1 and 2), Bassoon (Br.), Cello (Vcll.), and Double Bass (C.-B.). The music is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. Dynamics such as *mf* and *p* are indicated throughout. A first ending bracket is visible in the Flute part near the top right. The Solo Violin part features a prominent melodic line with many slurs and ornaments.

in tempo

This page of a musical score, numbered 66, is marked *in tempo*. It features a variety of instruments and parts:

- Fl. (Flute):** The top staff, featuring complex melodic lines with many trills and grace notes.
- Ob. (Oboe):** Second staff, playing a melodic line starting with a *p* dynamic.
- Egl. Hr. (English Horn):** Third staff, playing a melodic line starting with a *p* dynamic.
- 2 Cl. in A. (Clarinet in A):** Fourth staff, playing a melodic line starting with a *p* dynamic.
- Fag. (Bassoon):** Fifth staff, playing a melodic line starting with a *p* dynamic.
- 4 Hr. (Horn):** Sixth staff, playing a melodic line starting with a *p* dynamic.
- Ph. (Trumpet):** Seventh staff, playing a melodic line starting with a *p* dynamic.
- Trgl. (Trombone):** Eighth staff, playing a melodic line starting with a *p* dynamic.
- Solo VI. (Solo Violin):** Ninth staff, playing a melodic line starting with a *p* dynamic.
- VI. (Violins):** Tenth and eleventh staves, playing a rhythmic accompaniment starting with a *p* dynamic.
- Br. (Basses):** Twelfth staff, playing a rhythmic accompaniment starting with a *p* dynamic.
- Vcll. (Cello):** Thirteenth staff, playing a rhythmic accompaniment starting with a *p* dynamic.
- C-B. (Double Bass):** Fourteenth staff, playing a rhythmic accompaniment starting with a *p* dynamic.

Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *arco* (arco). The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature.

poco rit. **5** *in tempo*

2 Fl.
Ob.
Egl. Hr.
2 Cl. in A.
Fag.
4 Hr.
Solo Vl. *poco rit.* *in tempo*
1. Vl. *mf*
2. Vl. *mf*
Br. *mf*
Vcll. *mf*
C-B. *mf* **5** *mf*

Fag. *p*
Solo Vl. *p*
1. Vl. *p*
2. Vl. *p*
Br. *p*
Vcll. *p*
C-B. *p*

Fl. *mf*

Ob. *mf*

Egl. Hr. *mf*

Cl. in A. *mf*

Fag. *p*

Hr. 1. 2. *p*

Solo Vl. *mf*

1. Vl. *p*

2. Vl. *p*

Br. *p*

Vcll. *p*

C-B. *p*

Fl. *I.*

Cl. in A. *I.*

Fag. *I.*

4 Hr. *p cresc.*

Solo Vl. *I.*

1. Vl. *p cresc.*

2. Vl. *p cresc.*

Br. *p cresc.*

Vcll. *p cresc.*

C-B. *p cresc.*

6

This page of a musical score, numbered 69, contains measures 6 through 11. The score is arranged in a standard orchestral layout with the following parts:

- Flute (Fl.):** Two staves, playing a melodic line with grace notes.
- Oboe (Ob.):** One staff, playing a melodic line with grace notes.
- English Horn (Egl. Hr.):** One staff, playing a melodic line with grace notes.
- 2 Clarinet in A (2 Cl. in A.):** One staff, playing a melodic line with grace notes.
- Bassoon (Fag.):** One staff, playing a melodic line with grace notes.
- 4 Horns (4 Hr.):** One staff, playing a rhythmic accompaniment.
- Trumpets (Trpt.):** Two staves, playing a melodic line with grace notes.
- Posaunes (Pos.):** Two staves, playing a melodic line with grace notes.
- Phagott (Ph.):** One staff, playing a melodic line with grace notes.
- Trichter (Trgl.):** One staff, playing a melodic line with grace notes.
- Solo Viola (Solo Vl.):** One staff, playing a melodic line with grace notes.
- Violins (Vl.):** Two staves, playing a melodic line with grace notes.
- Bassoon (Br.):** One staff, playing a melodic line with grace notes.
- Viola (Vcll.):** One staff, playing a melodic line with grace notes.
- Double Bass (C.B.):** One staff, playing a melodic line with grace notes.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf* and *f*. A rehearsal mark '6' is present at the beginning and end of the page.

6

2 Fl.

Ob.

Egl. Hr.

2 Cl. in A.

Fag.

4 Hr.

Trpt.

3 Bas.

Ph.

Solo Vl.

1. Vl.

2. Vl.

Br.

Vcll.

C.B.

2 Fl.

Ob.

2 Cl. in A.

Fag.

4 Hr.

Trpt.

Pos.

Ph.

Solo Vl.

1. Vl.

2. Vl.

Bx.

Vcll.

C-B.

cresc.

ff

2 Fl.

Ob.

2 Cl.
in A.

Bass.

4 Hr.

Trpt.

Pos.

Pk.

Solo V.

1. V.

2. V.

B.

Vcll.

C-B.

mf

f

molto

pizz

div

acc

7

Ph.

Solo VI.

1. VI.

2. VI.

Bx.

Vcll.

C. B.

3/2

pizz arco

f

3/2

p

6

2 Cl. in B.

Ph.

Solo VI.

1. VI.

2. VI.

Bx.

Vcll.

C. B.

mf

Hr. 1.2.

pochiss. slentando

Solo VI.

1. VI. *p*

2. VI. *p*

Br. *p*

Vcll. *p*

C-B. *p*

Ob.

Egl. Hr.

2 Cl. in B.

Fag.

Hr. 1.2.

Pk.

Solo VI.

1. VI. *mf*

2. VI. *mf*

Br. *mf*

Vcll. *mf*

C-B. *mf*

9

G. Fl.
 Kl. Fl.
 Ob.
 Egl. Hr.
 2 Cl. in A.
 Fag.
 4 Hr.
 Trpt.
 3 Pos.
 Ph.
 Solo Vl.
 Vl. 1.
 Vl. 2.
 Br.
 Vcll.
 C-B.

al.
in II
a tempo
pizz.
pizz.
pizz.

9

This page of a musical score, numbered 78, contains the following parts and staves:

- Gr. Fl.** (Great Flute)
- Fl.** (Flute)
- Ob.** (Oboe)
- Egl. Hr.** (English Horn)
- 2 Cl. in A.** (Two Clarinets in A)
- Fag.** (Bassoon)
- 4 Hr.** (Four Horns)
- Trpt.** (Trumpet)
- Pos.** (Trombone)
- Solo Vl.** (Solo Violin)
- Vl.** (Violins, numbered 1 and 2)
- Br.** (Bassoon)
- Vcll.** (Violoncello)
- C.-B.** (Cello/Double Bass)

The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. The woodwind and string sections play a dense, textured accompaniment, while the brass instruments provide harmonic support and melodic lines. The Solo Violin part is notably silent throughout this page.

Solo VI.

1. VI.

2. VI.

Br.

Vcll.

C-B.

Solo VI.

1. VI.

2. VI.

Br.

Vcll.

C-B.

colla parte

mf

2. Fl.

2. Cl. in E.

Solo VI.

1. VI.

2. VI.

Br.

Vcll.

C-B.

gr. fl.

mf

11

2 Fl.
2 Cl. in B.
Solo VI.
1. VI.
2. VI.
Br.
Vcll.
C-B.

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

Fag.
4 Hr.
Trpt.
Solo VI.
1. VI.
2. VI.
Br.
Vcll.
C-B.

cresc.
cresc. *p* *cresc.* *p* *cresc.*
cresc. *p* *cresc.* *p* *cresc.*
in B.
cresc. *p* *cresc.* *p* *cresc.*
cresc. *p* *cresc.* *p* *cresc.*
cresc. *p* *cresc.* *p* *cresc.*

Fl.

Ob.

2 Cl. in B.

Fag.

4 Hr.

Tpt.

Pos.

Pk.

Solo Vl.

1. Vl.

2. Vl.

Br.

Vcll.

C-B.

12

Fag.

4 *Hr.*

Pk.

Trgl.

Solo VI.

1. *VI.*

2. *VI.*

Br.

Vcll.

C-B.

12

Egl. Hr.

2 *Cl. in B.*

Fag.

4 *Hr.*

Pk.

Trgl.

Solo VI.

1. *VI.*

2. *VI.*

Br.

Vcll.

C-B.

poco rit. *in tempo*

The first system of the musical score includes the following parts and markings:

- Egl. Hr.:** Flute part with a *p* dynamic marking.
- 2 Cl. in B.:** Clarinet in B-flat part with a *p* dynamic marking.
- Fag.:** Bassoon part with a *I* fingering marking.
- 4 Hr.:** Horns part with a *mf* dynamic marking and a *II* fingering marking.
- Pk.:** Percussion part with a *p* dynamic marking.
- Trgl.:** Triangle part.
- Solo V.:** Solo Violin part with a *mf* dynamic marking.
- V. 1.:** Violin I part with a *p* dynamic marking.
- V. 2.:** Violin II part with a *p* dynamic marking.
- Br.:** Brass part with *pizz.* (pizzicato) markings.
- Vcll.:** Violoncello part with *arco* (arco) and *pizz.* markings.
- C.B.:** Double Bass part with a *p* dynamic marking.

The second system of the musical score includes the following parts and markings:

- Egl. Hr.:** Flute part.
- 2 Cl. in B.:** Clarinet in B-flat part.
- Fag.:** Bassoon part with a *I* fingering marking.
- Hr 4.:** Horns part with a *II* fingering marking.
- Pk.:** Percussion part.
- Trgl.:** Triangle part.
- Solo V.:** Solo Violin part.
- V. 1.:** Violin I part.
- V. 2.:** Violin II part.
- Br.:** Brass part.
- Vcll.:** Violoncello part with *arco* markings.
- C.B.:** Double Bass part.

poco rit. I. *in tempo*

Fl. *mf*

Ob. *p*

Engl. Hr. *p*

2 Cl. in B. *p*

Fag. *mf*

4 Hr. *mf*

Pl. *p*

Trgl.

poco rit. *in tempo*

Solo VI. *mf*

1. VI. *mf* *p*

2. VI. *mf* *p*

Br. *mf* *p* *arco*

Vcll. *mf* *pizz.* *p* *arco*

C-B. *mf* *p* *arco*

Fag.
4 Hr.
Solo VI.
VI.
B.
Vcll.
C.B.

p
mf
I
p

Fl.
Ob.
Egl. Hr.
2 Cl. in B.
Fag.
Hr. 1.2.
Solo VI.
VI.
B.
Vcll.
C.B.

mf
mf
mf
mf
p
mf
I
p

This musical score page, numbered 88, features a variety of instruments. At the top, the Flute (Fl.) has a melodic line starting with a trill. The Oboe (Ob.) and English Horn (Egl. Hr.) play sustained notes. The Clarinet in B (2 Cl. in B.) and Bassoon (Fag.) have more active parts. The Horns (4 Hr.) play a rhythmic pattern marked *mf*. The Trumpets (Pos.) have a single note at the end. The Solo Violin (Solo VI.) has a complex, fast passage with a *cresc.* marking. The Violins (Vi. 1 and 2), Viola (Br.), Cello (Vcll.), and Double Bass (C-B.) all play a rhythmic accompaniment marked *p*. The score is divided into measures by vertical bar lines, and various musical notations like slurs, accents, and dynamics are used throughout.

14

Gr. Fl.

Hr. Fl.

Ob.

2 Cl. in B.

Fag.

4 Hr.

Trpt. in B.

Pos.

Pk.

Solo Vl.

1. Vl.

2. Vl.

Br.

Vcll.

C.B.

14

15

Fag. *mf*

Hr. 1.2. *mf*

Trpt. *mf*

Solo Vl.

Vl. 1. *mf*

Vl. 2. *mf*

Br. *mf*

Vcll.

C.B.

15

Fag.

4 Hr.

Trpt. *mf*

Solo Vl. *poco rall.* *a tempo*

Vl. 1. *pizz.*

Vl. 2. *pizz.*

Br. *pizz.*

Vcll. *pizz.*

C.B. *pizz.*

16

muta Cis in E.

Pk.
Solo VI.
1. VI.
2. VI.
Br.
Vcll.
C-B.

a tempo giusto.
p
arco
mf

16

Pk.
Solo VI.
1. VI.
2. VI.
Br.
Vcll.
C-B.

Pk.
Solo VI.
1. VI.
2. VI.
Br.
Vcll.
C-B.

poco cresc.

2 Cl. in B. *p*

Fag. *p*

Hr. 1.2. *p*

Trpt. *p*

Pf. *p*

Solo Vl.

1. Vl. *p*

2. Vl. *p*

Br. *p*

Vcll. *p*

C-B. *p*

2 Cl. in B.

Fag. *cresc.*

Hr. 1.2. *cresc.*

Trpt. *cresc.*

Pf. *cresc.*

Solo Vl. *poco rall.*

1. Vl. *cresc.*

2. Vl. *cresc.*

Br. *cresc.*

Vcll. *cresc.*

C-B. *cresc.*

2 Fl.

Ob.

2 Cl. in A.

Fag.

4 Hr.

Trpt.

Pos.

Pk.

Solo Vl.

Vl. 1.

Vl. 2.

Br.

Vcll.

C-B.

arco

f

al tempo.

18

This musical score is for a full orchestra and a solo violin. The woodwind section includes two flutes (2 Fl.), two oboes (2 Ob.), two clarinets in A (2 Cl. in A.), and a bassoon (Fag.). The brass section consists of four horns (4 Hr.), a trumpet (Tcpt.), a trombone (Pos.), and a tuba (Pk.). The string section includes two violins (1. Vn. and 2. Vn.), a viola (Vcll.), and a double bass (C-B.). A solo violin part (Solo Vn.) is also present. The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The woodwinds and strings play a melodic line with various articulations, while the brass provides harmonic support. The solo violin part features intricate sixteenth-note passages. Dynamics such as *p* (piano) and *f* (forte) are indicated throughout the score.

2 Fl.

Ob.

2 Cl.
in A.

Tsg.

4 Hr.

Trpt.

Pos.

Pf.

Solo Vl.

1. Vl.

2. Vl.

Bn.

Vcll.

C-B.

Paul Juon

(b. Moscow, 6 March 1872 – d. Vevey, Switzerland, 21 August 1940)

Violin Concerto no. 2 in A, op. 49

Vorwort

Paul Juon – composer, violinist, and pedagogue – was born in Moscow of a Russian mother and a father of Swiss descent. Paul was the second of the couple's seven children. After a short spell as a volunteer in the Russian army, he entered the Moscow Conservatory in August 1889 as a pupil of Jan Hřmálý for violin, and Taneev and Arensky for composition. Rachmaninoff was a fellow pupil, and the occasionally-heard description of Juon as “the Russian Brahms” may derive from him. On the advice of conductor Rudolf Bullerian, Juon subsequently left the conservatory to attend the Hochschule für Musik in Berlin, studying composition from October 1894 until April 1895 with Woldemar Bargiel. Thereafter his own teaching and compositional activity mostly took place in Germany, apart from a short time teaching violin and music theory at the conservatory in Baku, Azerbaijan, in the mid-1890s. He was back in Berlin in 1897, where he made the acquaintance of publisher Robert (Heinrich) Lienau, and Robert Lienau Verlag was to publish the majority of his compositions from his op. 1 – the *6 Skizzen für Piano* of 1898-- onwards, including the violin concerto no. 2 in 1913. There is every indication that publisher and composer were on very good terms, with Lienau making great efforts to promote Juon's work and Juon remaining faithful to Lienau for publication of his music. He also introduced Lienau to Hungarian violin virtuoso Ferenc von Vecsey, the dedicatee both of his own second violin concerto and that of Sibelius.

On Joseph Joachim's recommendation, early in 1905 Juon was given a job as a teaching assistant in music theory at the Berlin Conservatory. A year later this turned into a permanent position. Juon was well qualified to take on such a music theory position since in 1899 he had produced a German translation of harmony textbooks by Arensky and Tchaikovsky, and had published his own *Praktische Harmonielehre* in 1901. An introduction to modulation was to appear later, in 1929. Furthermore, he was having success as a composer – his symphony in A major op. 23 had received performances in Berlin, Moscow, St Petersburg, Amsterdam, Cologne, London, Warsaw, Vienna and elsewhere between 1903 and 1905, and his *Trio Caprice* op. 39 of 1908 was to enjoy around a hundred performances in a two-year period. In January 1911 he was named professor of composition at the Conservatory, but for financial reasons felt compelled also to take a second teaching job in Dresden. When the First World War broke out he worked as an interpreter in a German prisoner-of-war camp.

In the decade after the war ended, Juon enjoyed respect and prestige among German composers. His works from this period include his third string quartet op. 67 (1920), a sonata for flute and piano op. 78 and a further one for clarinet and piano op. 82 (both 1924); plus a set of piano pieces, *Kinderträume*, dedicated to his three children (op. 74, from around 1921). The last of his three violin sonatas was composed in 1930. All these works are for quite small performing forces, and in general he wrote fewer pieces for large ensembles. In 1927, to mark the centenary of Beethoven's death, the Prussian Academy of Sciences established a Beethoven Prize for composition, and Juon was its first recipient, in 1929, sharing the prize with Josef Haas. He continued his pedagogical activity in Berlin until ill health forced him to retire in late 1934, following which he and his second wife, Marie Hegner-Günthert, retired to Vevey in Switzerland. His last completed work, the *Sinfonietta capricciosa* op. 98 – again published by Lienau --received its premiere in Zurich in January 1940, and he died a few months later. His composition pupils included Hans Chemin-Petit, Philipp Jarnach, and Stefan Wolpe.

The second violin concerto was written in 1912, four years after Juon's first concerto for the instrument (in B minor, op. 42). Juon's music has occasionally been noted for its quick changes of metre and its unconventional time signatures, but these are not in evidence in the second concerto, which is highly virtuosic and – in the outer movements at least – gives the soloist hardly any respite. Lienau also published the second movement separately as op. 49a under the title “Weisse Nächte”, suggesting that this movement clearly enjoyed fame in its own right. The title refers to the nights at midsummer in Scandinavia when the sun does not set. Juon and Robert Lienau shared an enthusiasm for the music of Sibelius (Lienau Verlag had a contract with Sibelius to publish his works from op. 46 through op. 56, which included the violin concerto op. 47, and Juon edited this and several other works by Sibelius for Lienau), and the two men took at least one trip to Scandinavia together. Furthermore, Juon's interest in Scandinavia is observable in the titles of some of his other works, such as the op. 31 *Vaegterwise* [Songs of the watchman], which is a symphonic fantasy on Danish folk tunes; two pieces based on Swedish author Selma Lagerlof's “Gösta Berling”, op. 37 and 39; a piece for cello and orchestra, *Mysterien*, op. 59, after work by Knut Hamsen, Norwegian author and Nobel prizewinner for literature; and *Jotunheimen* op. 71 for two pianos – Juon described Jotunheim as “ein rauhes nordische Bergland – das Heim der Frost- und Reifriesen” (a harsh Nordic mountain-land, home of the Frost Giants). Furthermore, the final piece in his op. 36 *Bagatellen* is entitled “Schwedische Tanzklänge” (Sounds of Swedish dances). The lyrical “Weisse Nächte” movement of the concerto, in F-sharp minor, is in places reminiscent of Dvůřák, while the outer movements use a complex harmonic language that frequently uses augmented chords to move quickly between tonal areas, avoiding the feeling of any sort of “home key” tonality.

Juon and his music have not been entirely forgotten, thanks in part to the foundation in 1998 of an International Juon Society (Internationale Juon Gesellschaft; www.juon.org). In October 2012 an exhibition, "Paul Juon: Bündner Komponist aus Moskau", was organized in Berlin, partly curated by Walter Labhart, whose book *Kammermusikwerke von Paul Juon* (Endingen, ca. 1995) has been extensively drawn upon for the present short essay. As part of the celebrations, Robert Lienau Verlag paid the printing costs for a forthcoming publication about Juon, and also took the opportunity to publish a new edition of a set of *Trio-Miniaturen* from his op. 18 and 24 *Satyre und Nymphen* and *Neue Tanzrytmen*. Many of Juon's original manuscripts survive at the Bibliothèque cantonale et universitaire in Lausanne, Switzerland.

The violin concerto no. 2 was included on a CD entitled *Swiss Violin Concertos* (Musica Helvetica, MH CD 114.2). Sibylle Tschopp was the soloist with the Stadtorchester Winterthur under the direction of Nicholas Cathy.

John Wagstaff, 2012

For performing materials contact *Robert Lienau/Edition Zimmermann*, Frankfurt, Germany.

Paul Juon

(geb. Moskau, 6. März 1872 – gest. Vevey, Schweiz, 21. August 1940)

Violinkonzert Nr. 2 in A, op. 49

Vorwort

Paul Juon - Komponist, Geiger und Pädagoge - wurde in Moskau als Kind einer russischen Mutter und eines schweizer Vaters geboren. Paul war das zweite von sieben Kindern des Ehepaars. Nach einem kurzen Zwischenspiel als Freiwilliger bei der russischen Armee schrieb er sich im August 1889 am Moskauer Konservatorium ein, wo Geige bei Jan Hrímalý und Komposition bei Tanejew und Arensky studierte. Rachmaninoff war sein Mitstudent, und die gelegentlich gehörte Bezeichnung von Juon als dem „russischen Brahms“ mag von ihm stammen. Auf Anraten des Dirigenten Rudolf Bullerian verliess Juon das Konservatorium und begab sich an die Hochschule für Musik in Berlin, wo er bei Woldemar Bargiel von Oktober 1894 bis April 1895 Komposition studierte. Danach lehrte und komponierte er zumeist in Deutschland, abgesehen von einer kurzen Periode in den mittleren 1890er Jahren, während der er Geige und Musiktheorie in Baku, Asserbaidtschan unterrichtete. 1897 kehrte er nach Berlin zurück. Hier lernte er den Verleger Robert Heinrich Lienau kennen, dessen Musikverlag darauf den Hauptteil seiner Kompositionen ab der op. 1 - die *6 Skizzen für Piano* von 1898 - aufwärts verlegte, darunter auch das *Violinkonzert Nr.2* im Jahre 1913. Offenbar waren sich Verleger und Komponist äusserst wohlgesonnen - Lienau unternahm grosse Anstrengungen, Juons Werke zu verbreiten, und der Komponist selbst blieb Lienau als Verleger treu. Auch stellte er Lienau den ungarischen Geiger Ferenc von Vecsey vor, dem Widmungsträger sowohl seiner zwei Violinkonzerte und wie auch dem von Sibelius.

Auf Joseph Joachims Empfehlung wurde Juon als Assistent für Musiktheorie am Berliner Konservatorium eingestellt. Ein Jahr später wurde diese Position in eine Daueranstellung umgewandelt. Für diese Aufgabe war Juon gut präpariert, denn er hatte 1899 eine deutsche Übersetzung der Textbücher zur Harmonielehre von Arensky und Tschaikowsky erstellt und ausserdem seine eigene *Praktische Harmonielehre* im Jahr 1901 veröffentlicht. Eine Einführung in die Modulation sollte 1929 folgen. Darüberhinaus war er als Komponist erfolgreich - seine *Symphonie in A - Dur op.23* war in Berlin, Moskau, St. Petersburg, Amsterdam, Köln, London, Warschau, Wien und anderswo zwischen 1903 und 1905 aufgeführt worden, und sein *Trio Caprice* op. 39 von 1908 erfreute sich innerhalb von nur zwei Jahren mehr als 100 Aufführungen. Im Januar 1911 wurde Juon zum Professor am Konservatorium ernannt, aber aus finanziellen Gründen musste er eine zweite Anstellung als Lehrer in Dresden annehmen. Als der erste Weltkrieg ausbrach, verdingte er sich als Übersetzer in einem deutschen Lager für Kriegsgefangene.

Im Jahrzehnt nach dem Krieg war Juon unter den deutschen Komponisten ein respektierter und angesehener Kollege. Unter seinen Werke aus dieser Periode finden sich das *Dritte Streichquartett* op. 67 (1920), eine Sonate für Flöte und Klavier op. 78 und eine weitere für Klarinette und Klavier op. 82 (beide 1924); zusätzlich eine Reihe von Klavierstücken *Kinderträume*, die er seinen drei Kinder widmete (op.74, um 1921). Die letzte seiner drei Violinsonaten wurde 1930 komponiert. Alle diese Stücke waren für recht kleine Besetzungen geschrieben, - generell widmete er sich weniger den