

Partitur

Last Rose of Summer
(Letzte Rose)

Henri Vieuxtemps, Op. 33 Nr. 5
1820 - 1891

Bearb. M. Apitz

zum Stück
n. J. 17

für Solo-Vl.

+ Orchester in variabler Besetzung:

- Streicher
- Holz- u. Blechbläser
- Klavier (obligat)

auch Fassung Vl. / Va. (ohne Orch.) mögl.

Partitur

Besetzung

Original { Solo - VI. ^{andere Fingersätze u. Bindungen u. Kadenz}
 Tutti

- Tu. I (Klar. I) / Sax I (Sopr.-S.)
- Tu. II (" II) / " II (Alt-S.)
- Tenor - Pos. / " III (Tenor-S.)
- Baß - " / " IV (Basson-S.)

Fe. ^{= VI. Ia in Melodieteilen}

VI. Ia/b ^{2 Stimmen}

VI. II ^{= Fe. in Melodieteilen (Fe: Extrastimme)}

VI. III (besser Viola)

↑ Extrastimme

Vc / Vcb

↑
 z.T. geteilt in Solo/Tutti

Moderato. 1

VIOLON. *risoluto*

PIANO. *f risoluto*

Tr. I Fr. s. T. 14

Tr. II

Tenor-Pis / Bass-Pis.

vi. I *Solo (tacet)* *Tutti* *Solo (tacet)* *Tutti* *Solo (tacet)*

vi. II *Solo (tacet)* *Tutti* *Solo (tacet)* *Tutti* *Solo (tacet)*

ohne 5. u. 6. T. 2

3

dim. *dim.*

f *tacet*

VI. I = II

p

E♭

A7 Dm Fm G7 C7

10 1 1 3 1 (12) 1 A 1 (14) 3 2 4 2 1 (16) 2 1

p *con espressione*
 LD-Suite (bis T. 35)

p *Fr. s. Solo-Vl.*

p *VI. II-III* *Viola f^e*

F B F F C⁷ F

(18) 3 2 2 1 (20) 2 2 3 (22) 4 3 3 3 3 (24) 2 3 2

LD-Suite bis T. 35 *grasso.* *pp*

pp *Fr. s. Solo-Vl.*

VI. I-II *VI. II-III* *VI. II-III* *pp*

F B F F C⁷ F F B F D_m G_m A⁷ D_m F B

27 $\frac{4}{4}$ 27 28 29 30 31 32 33 $\frac{4}{4}$ 21 22 23 24 25 26 27 28 29 30 31 32 33

dim. pp *craso.* *pp* *v* *dim.*

D-Scrite bis T. 35

pp *v* *pp*

Fr. s. Solo-Vi.

VI. I = III!

Viola *f* VI. II

VI. II = III

VI. II = III

VI. I = II

pp

\neq $G^7 \neq$ $C^7 \neq$ \neq $B \neq$ D_m G^6 D_m A^7 D_m \neq B \neq F G^2

36 $\frac{4}{4}$ 32 33 *etwas langsamer* *con moll' espressione* *poco digitato*

D-Scrite I

colla parte *p* *sostenuto (verhalten)* *simile*

VI. I = III!

VI. I, II

pizz *viola* *VI. III, 9 "as" "as" "as"*

\neq C^7 \nearrow F_m \nwarrow $Vc I$ $|$ Kb \neq F_m

$Vc I$

40

tacet

tacet

VI. I II

VI. III 3'

sim.

Forza. e poco accel.

cresc. e poco accel.

Obno
Sax
(bis)
(T.56)

f mf cresc (accel.) ff

Tenor-Poc: 1 okt. (ad. lib)

kl. Noten
ad. lib.

arco

VI. II, III

f mf cresc (accel.) ff

Fm Bm Cm Ab Db Bm G0 Fm C7 Db Gb

50

48

poco rit.

din.

p

poco rit.

p a tempo

p

p

p

Gb

C7

53

55

57

ppp

morendo

p

pp

pp

pp

pp

f. Solo-Vlc

sim

Viola

pp

VI. III: "aj"

sim

Ab Db Eb A6 B7

4 4 6 8

v. II = III
v. III = I, II

Ab Eb² Eb⁷ Ab Ab Db Eb⁷ Ab B⁷ Ab A⁰ B_m Eb⁷ Ab

cresc. pp (piano)
pp

pp sim.

v. III = I, II
p pp

F_m Ab Db Eb⁷ Ab (Ab⁷) Db D⁹ B_m⁶ F⁶ C⁷ F_m Db Ab F_m Eb

Handwritten musical score for guitar and piano. The score is divided into two systems. The first system includes a guitar part with fingerings (2, 2, 4, 3, 2, 3, 1, 2, 3) and dynamics like *con forza* and *ad lib*. The piano accompaniment features chords and textures labeled *colla parte*, *p*, and *simile*. The second system shows guitar chords (Ab, B7, Ab) and piano chords (Eb7, Ab) with a *pizz* (pizzicato) instruction. A large horizontal line is drawn across the page below the second system.

Handwritten musical score for guitar and piano. The guitar part (top staff) has a circled number 73 and a measure with a '4' above it. The piano accompaniment (middle and bottom staves) includes a *tacet* instruction and a series of chords: Db, Eb, Ab, Ab7, Db, Eb7. The piano part features a rhythmic pattern of eighth notes.

76

1

77

1

tacet

Ab A⁰ F7 B_m

78

3

2 3 2

3

tacet

Ab Ab⁷ Db A⁰

①

1 3 3 1 3

cresc.

cresc.

tacet

cresc.

Tutti

Db A⁰ Db Fm

②

2 D 3

f

tacet

f

vi. II, III

Bm Fm Bm⁶ F⁰

Handwritten musical score for strings, measures 1-4. The score is in G major (one sharp) and 4/4 time. It features a first violin part with fingerings (4, 2, 1) and a second violin part with fingerings (4, 2). Dynamics include *cresc.* and *ff*.

tacet

Empty musical staves with a *tacet* instruction.

Handwritten musical score for strings, measures 5-8. Includes detailed performance instructions such as *ad lib* (with *evtl 1 Oht ↓*) and *Largo*. Dynamics include *pp* and *ff*. Chordal structures are noted as *vi. Ia / IIIa = IIIa* and *vi. Ia = IIa = IIIa*. A circled note indicates *evtl. 1 Oht ↑ (vi. I-III geteilt)*.

Handwritten musical score for strings, measures 9-12. Includes tempo markings *a tempo* and *4*. Dynamics include *pp* and *ppp*. A circled measure number *90* is present.

Handwritten musical score for strings, measures 13-16. Includes performance notes such as *2A-Saiten* and *ppp*. A circled measure number *92* is present.

Handwritten musical score for strings, measures 17-20. Includes performance notes such as *evtl. vi. I geteilt / sin* and *wie notiert wie vi. III aber 1 Oht ↓*. Dynamics include *pp* and *ppp*.

Handwritten musical score for strings, measures 21-24. Includes performance notes such as *Vi. II 1 Oht ↓* and *sin.*. Dynamics include *pp* and *ppp*.

94 3 3 96 3 1 98 3

pp
ff

pp

pp
sim.

F A⁰ C⁷ F C⁷ F B C⁷ F F⁷ B_m G⁷ F (F⁷) D⁷ C_m C⁷

Tutti - r.

99 3^v 4 101 4 103

p
cresc.
ff
L. Seite

p
ff
Solo - Ve. (okt.)

p
sim.

F F F D_m G_m D_m A⁷ D_m (F)

Tutti - r.

f. 14

104

V 4/4

106

3

E

simile

p

Te ohne Vorstriche

ohne Te bis schluß

sim.

V, I, II

V, I, II pizz.

pizz.

p.

F B C7 F Dm G7 F C7 F

Vc I Bariton

Vc II Kb

108

sim.

B C7 F F7

And

p. 25

Handwritten musical score for the first system. It features a piano accompaniment with a treble and bass clef, and several melodic staves. The piano part includes a *cresc.* marking. The melodic staves include annotations such as *arco*, *arco*, and *arco*. A circled annotation reads "oboe Sax (bis Schluß)". Chord symbols *B*, *C7*, *F*, and *C7* are present. A *Tutti (ad. lib.)* marking is also visible.

Handwritten musical score for the second system. It features a piano accompaniment with a treble and bass clef, and several melodic staves. The piano part includes a *arco* marking. The melodic staves include annotations such as *arco*, *arco*, and *arco*. A circled annotation reads "3rd V". Chord symbols *F*, *C7*, *F*, and *C7* are present. A *Tutti (ad. lib.)* marking is also visible.

f. 16

4
1 1 2 3 3

f *cresc.* *ff*

f *cresc.* *ff*

f *cresc.* *ff*

Tutti (ad. lib.)

f *f* *f* (4 3 2) *f*

s. Solo

Quelle:

- Vieuxtemps - Album (Vi. / Vcl.)
Verl.: Collection Litolff Nr. 2483
- Komposition unverändert (Vi. u. Vcl.) übernommen
u. Vcl. so ans instrumentiert, daß das Vcl.
zum Orch. dazuspielen kann
u. z.T. „muß“ dies sogar geschehen:
T. 71 - 85 u. 106 - 113
Wenn Vcl. (in diesen Takten) fehlt, so muß notfalls
Git. diese rhythmischen Figuren frei nachempfinden.