Partitur

Last Rose of Summer

(Letzte Rose)

Henri Vieuxtemps, Op. 33 Nr. 5
1820 – 1881

Bearb. M. Apitz

zum Stück s. S. 17

für Solo-Vl.

+ Orchester in variabler Besetzung:

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

auch Fassg. Vl./Vc. (ohne Orch.) mögl.

Partitur

Besetzung

Original { Solo – Vl. ← anderes Fingersätze u. Bindungen u. Kadenzen als Original
Vcl.

Tr. I (Vclar. I) / Sax I (Sopr.-S.)
Tr. II (" II) / " II (Alt-S.)
Ten a – Pos. / " III (Tenor-S.)
Bass – " / " IV (Bariton-S.)

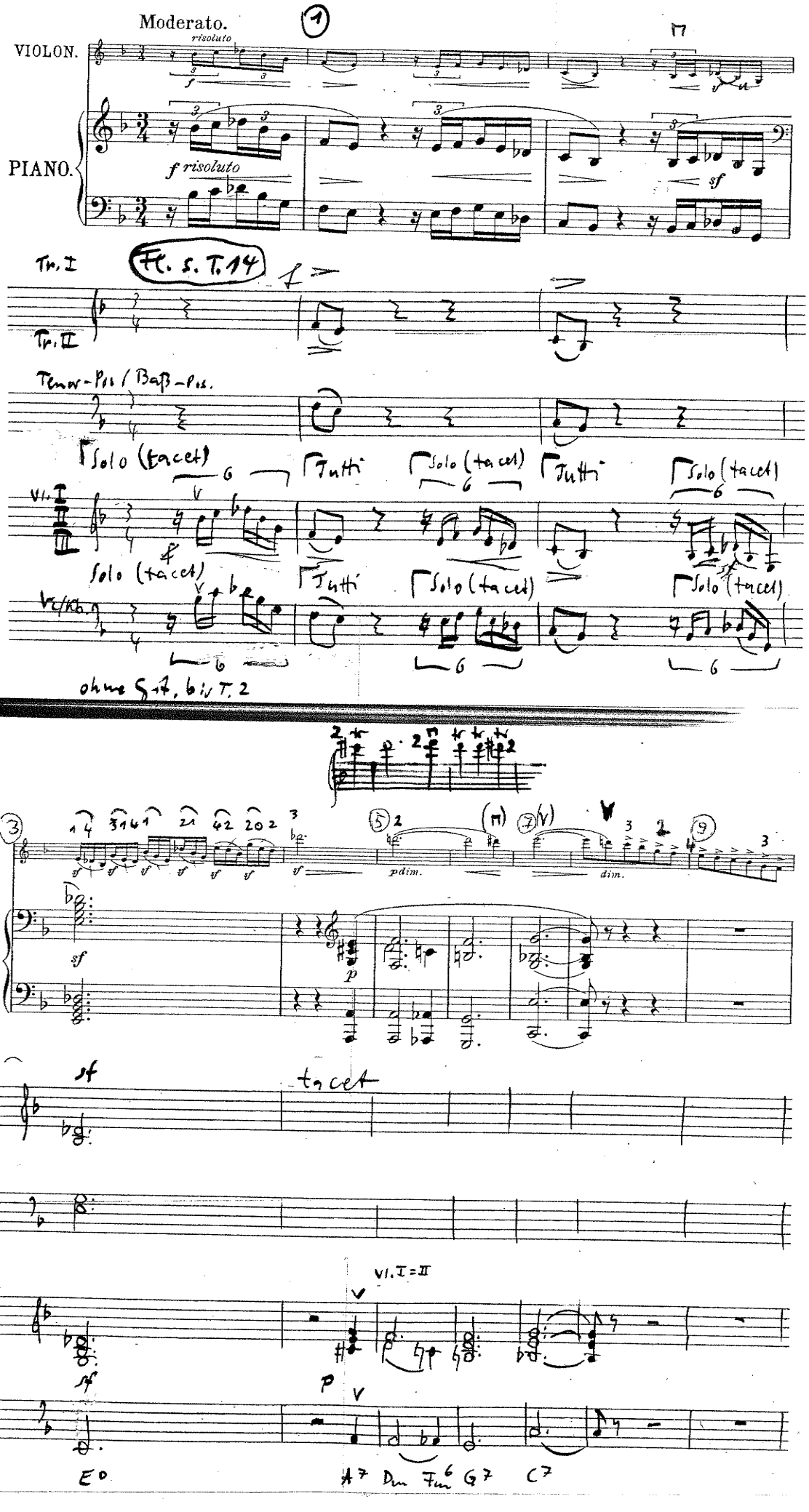
Fe. ← = Vl. Ia in Melodieteilen

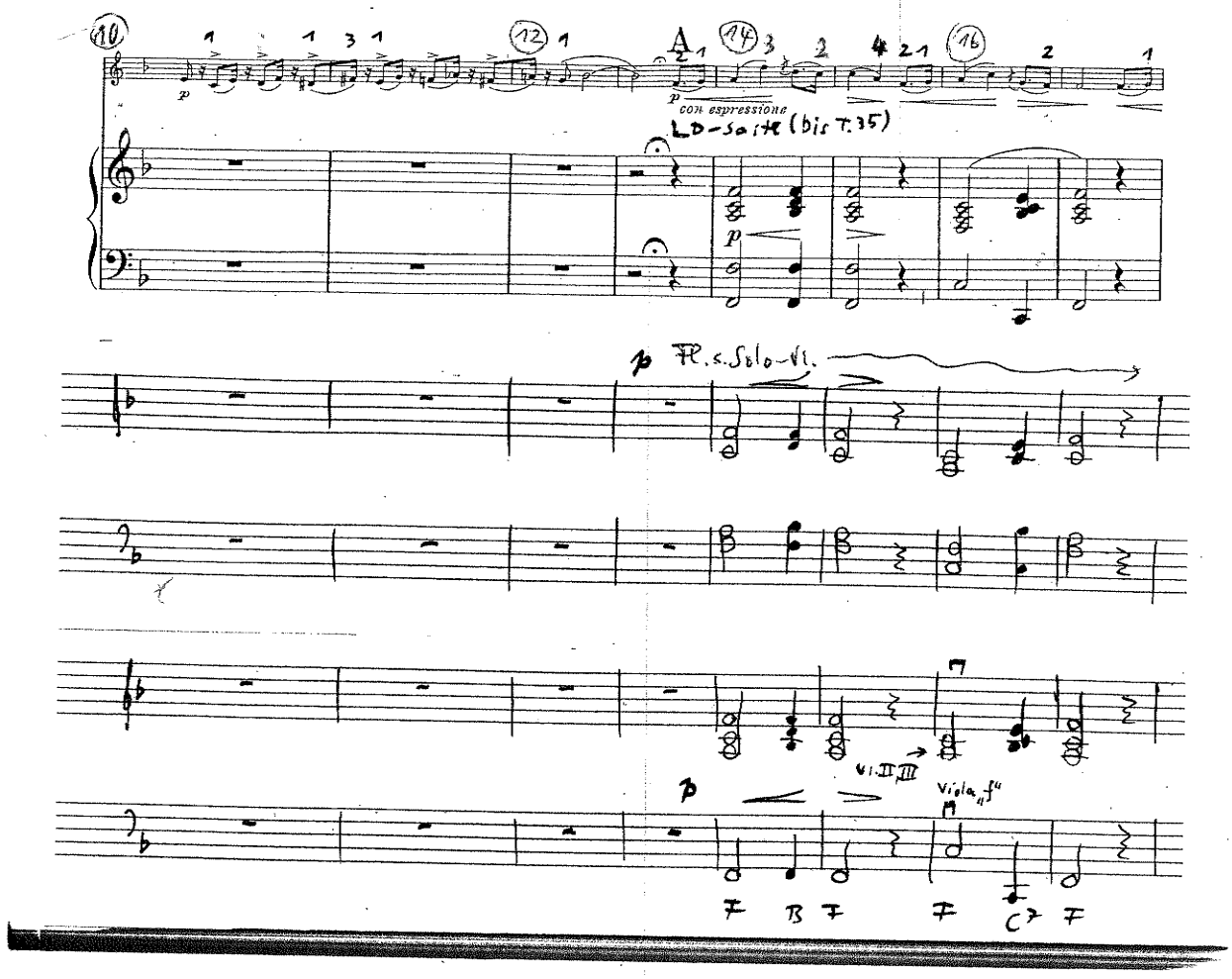
Vl. Ia/b ← 2 Stimmen
↑ = Fe. in Melodieteilen (Fl: Extrastimme)

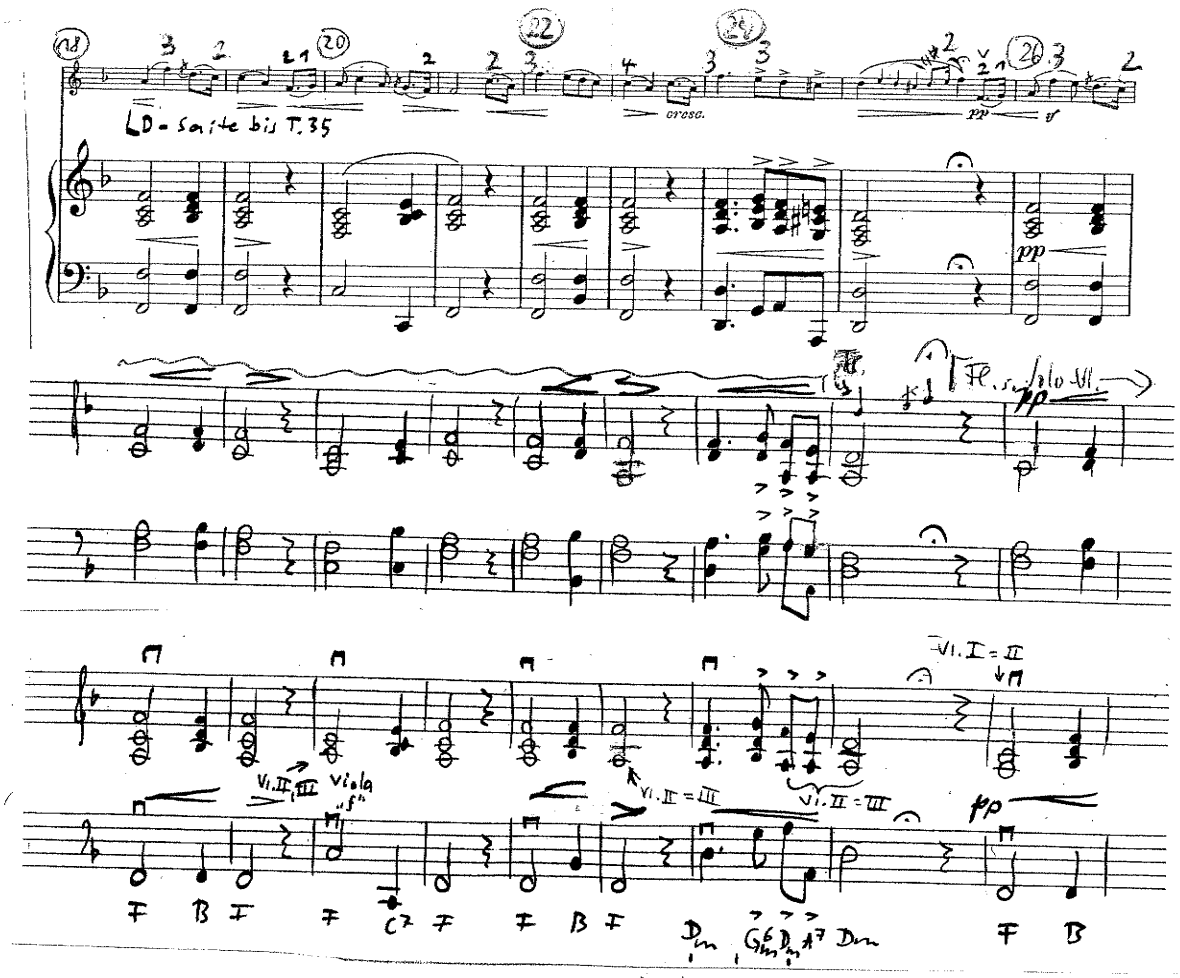
Vl. II

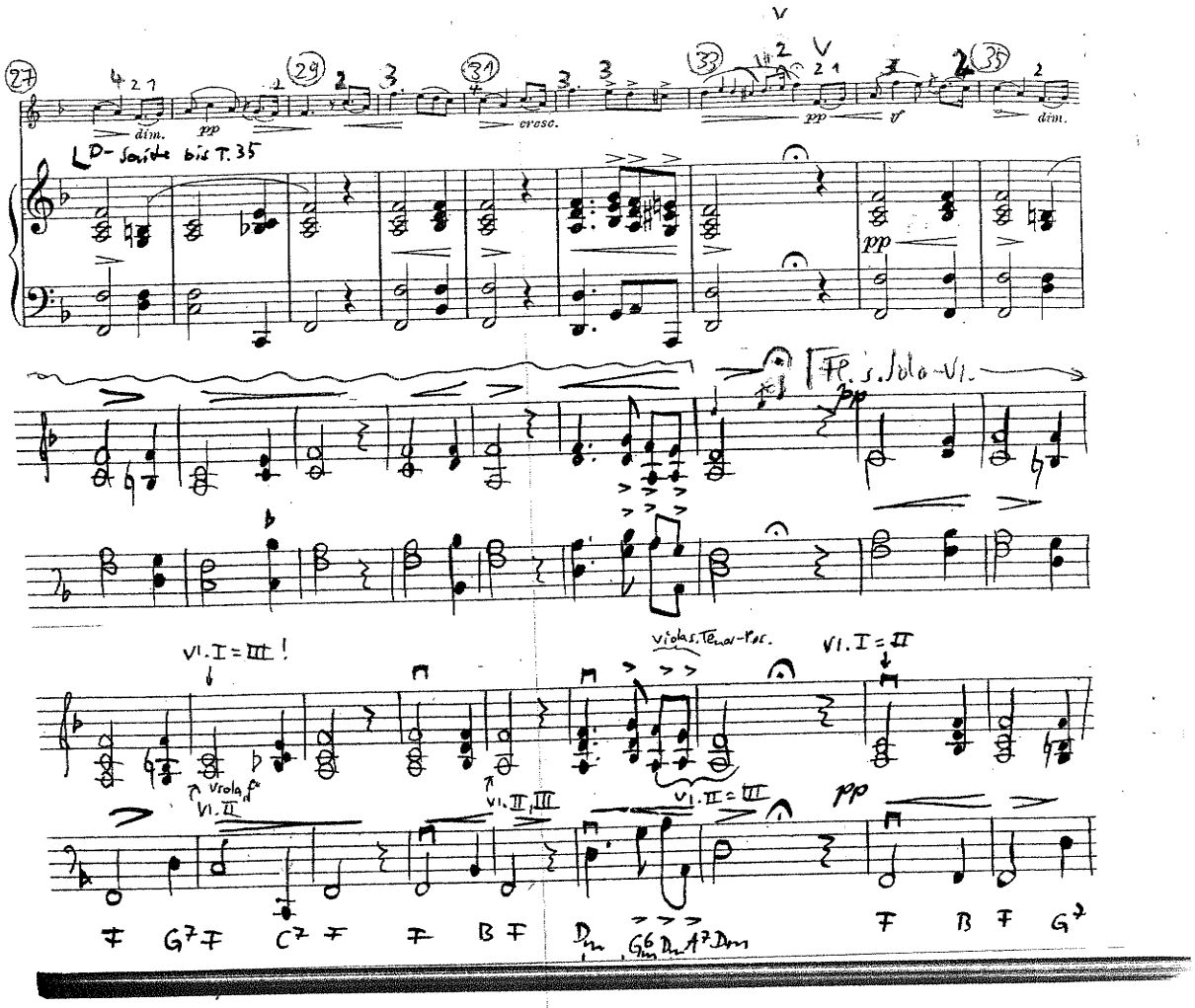
Vl. III (tiefer Viola)
↑ Extrastimme

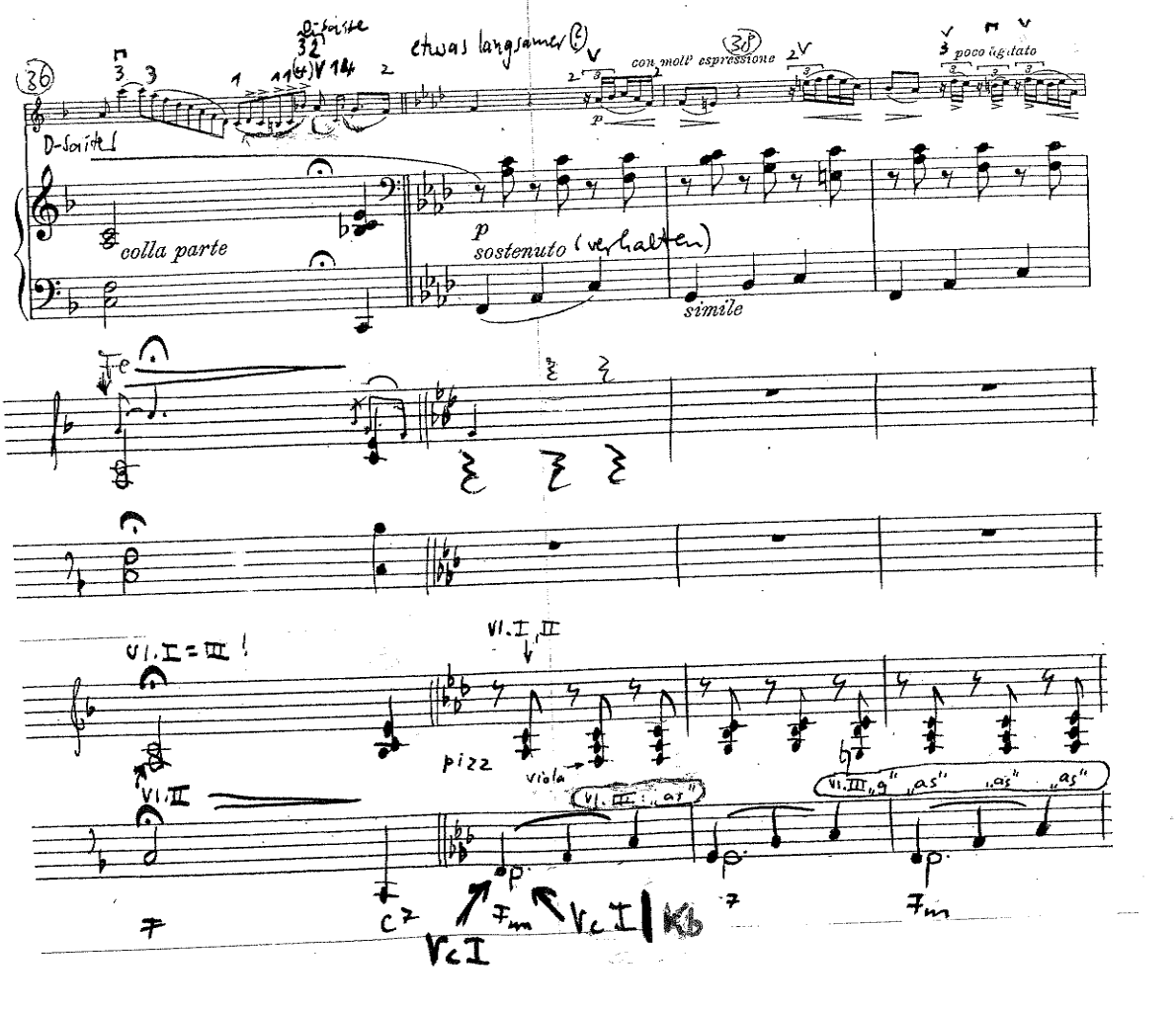
Vc / Vcb
↑
z.T. geteilt in Solo/Tutti

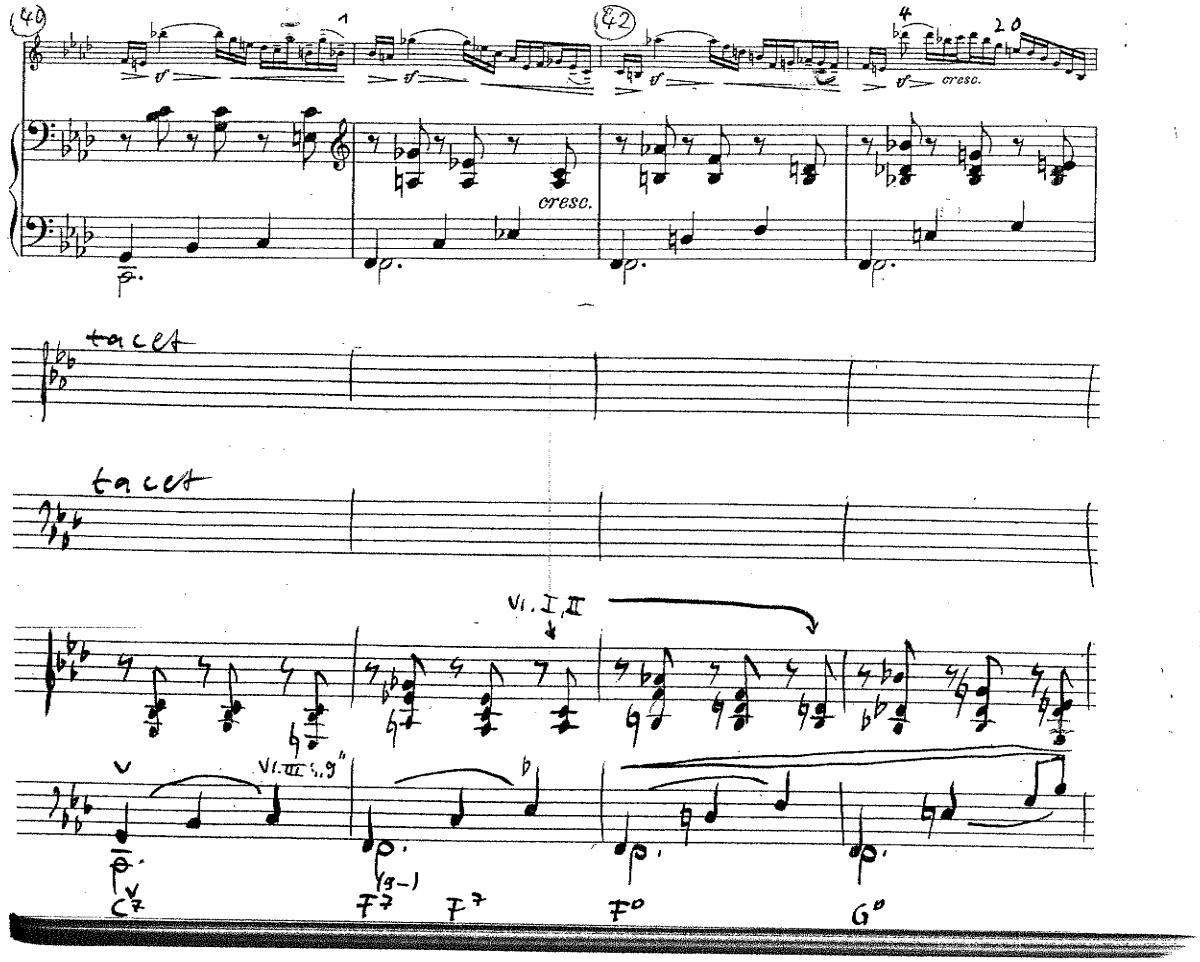

Moderato.
VIOLON.
PIANO.
risoluto
f risoluto
Tr. I
Tr. II
Fl. s. T. 14
Tenor-Pos / Baß-Pos.
Solo (tacet)
Tutti
Vl. I
Vl. II
Vl. III
Vc/Kb.
ohne Gf. bis T. 2
pdim.
dim.
tacet
Vl. I = II
E0
A7
Dm
Fm6
G7
C7

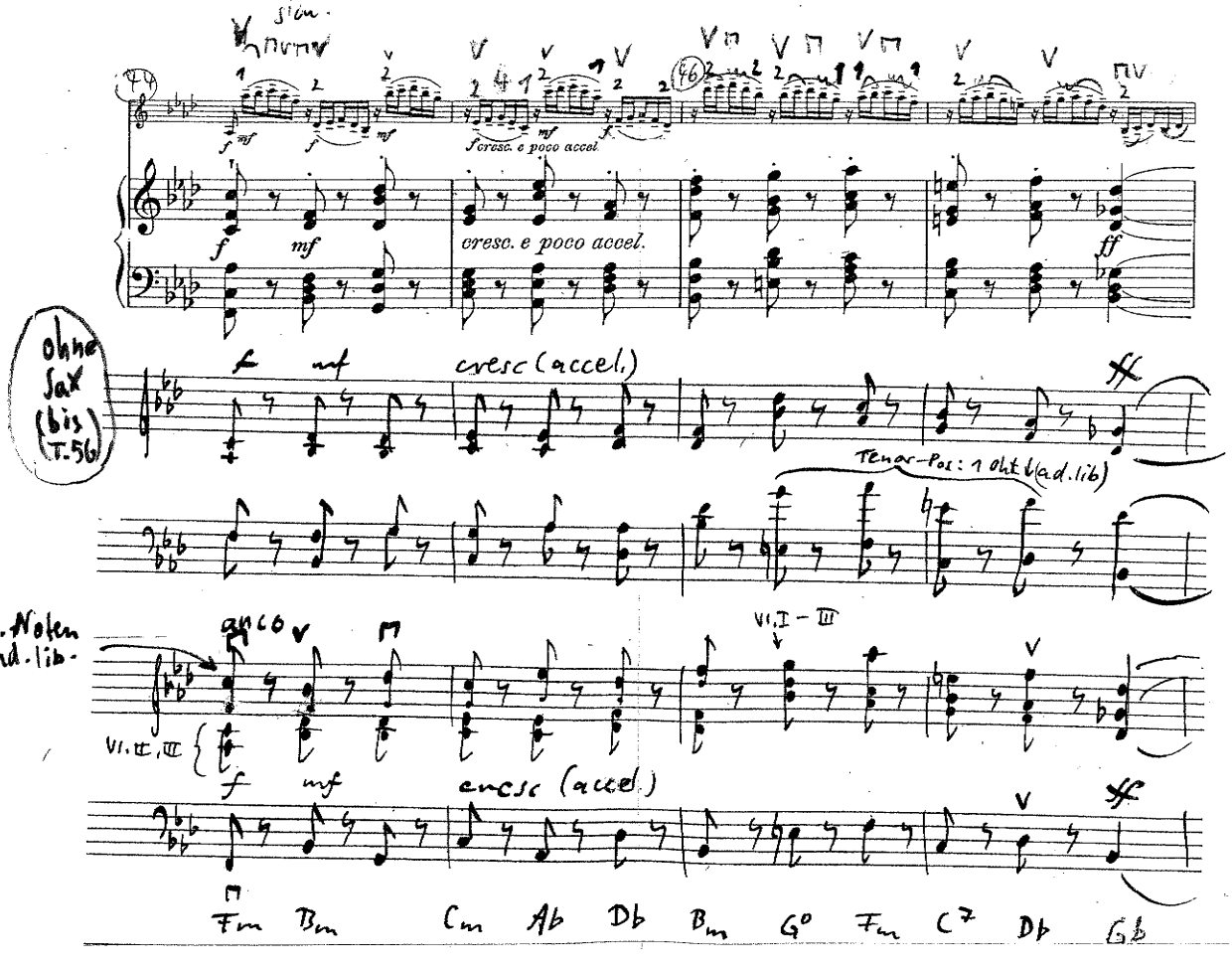

con espressione
LD-Saite (bis T.35)
Fl. s. Solo-Vl.
Vl. II, III
Viola „f"

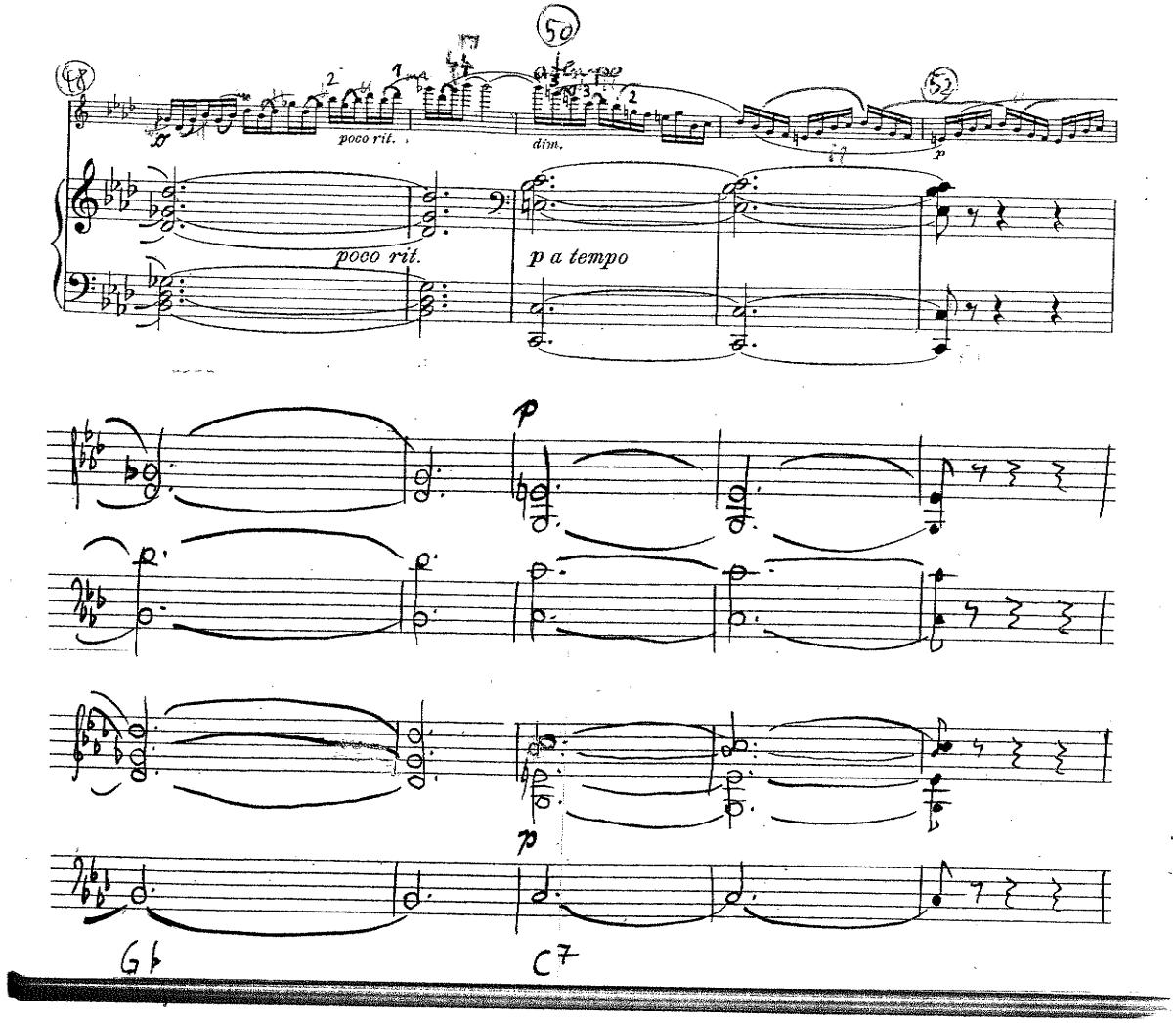

LD-Saite bis T.35
cresc.
Fl. s. Solo-Vl.
Vl. I = II
Vl. II, III
Viola „f"
Vl. II = III
Vl. II = III

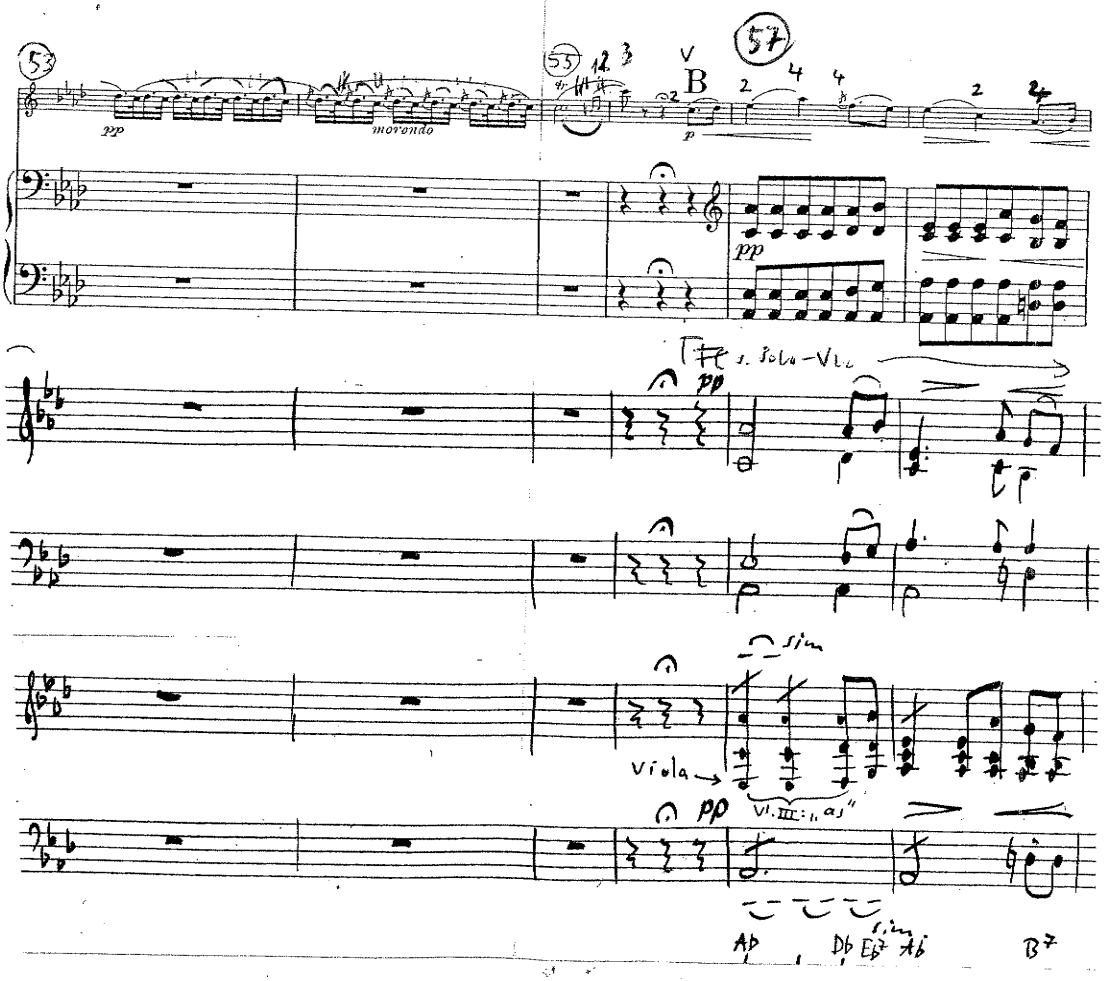

27
29
31
33
35
dim.
pp
cresc.
sf
D-Saite bis T. 35
Fl. s. Solo-Vl.
Vl. I = III !
Viola f
Vl. II
Vl. II, III
Viola s. Tenor-Pos.
Vl. I = II
Vl. II = III
pp
F G7 F C7 F F B F Dm G6 Dm A7 Dm F B F G7

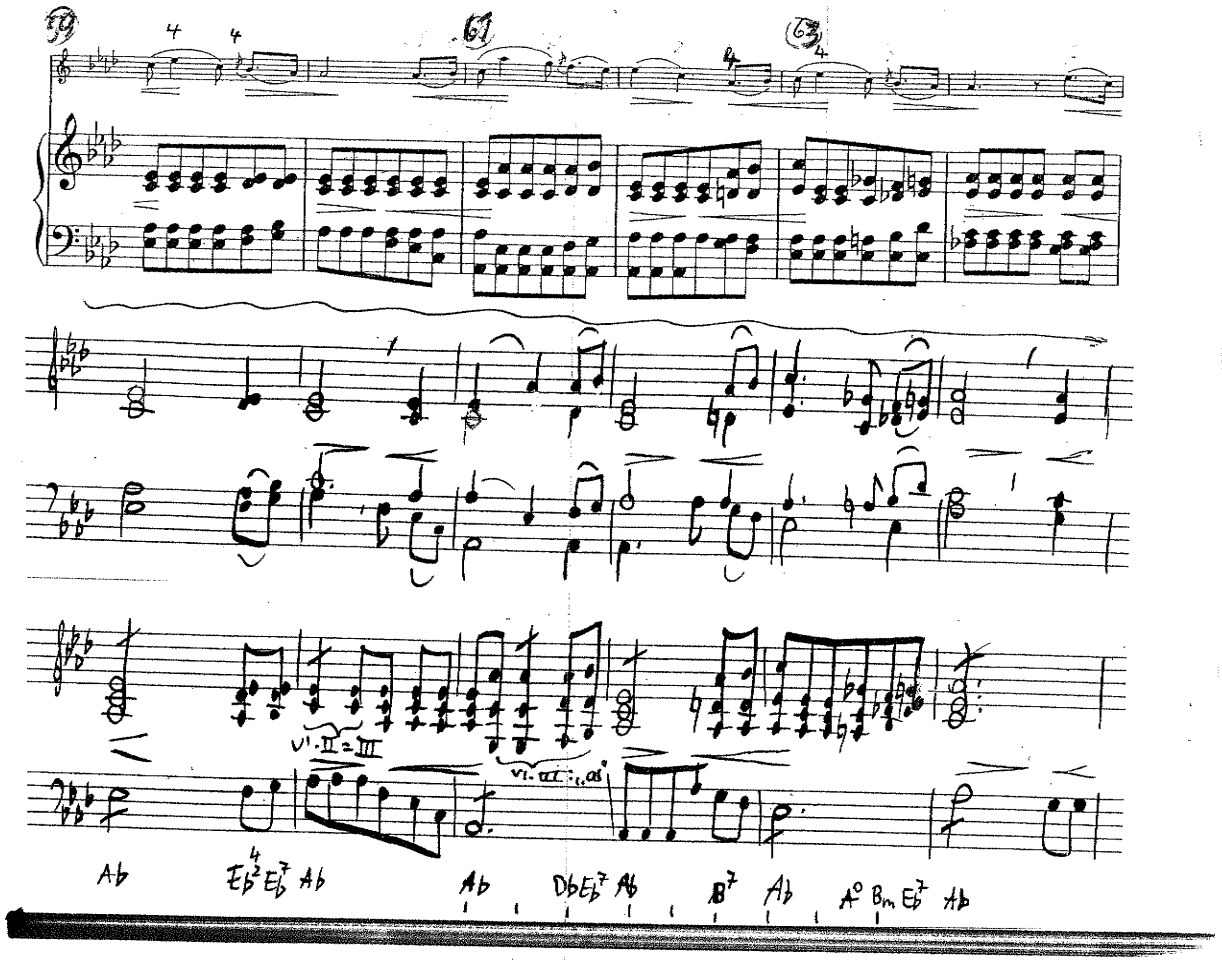

36
D-Saite
etwas langsamer
38
con moll' espressione
poco agitato
D-Saite
colla parte
p
sostenuto (verhalten)
simile
Fe
Vl. I = III !
Vl. I, II
pizz
Viola
Vl. II
Vl. III „as"
Vl. III „g" „as" „as" „as"
F C7 Fm VcI Kb 7 Fm
VcI

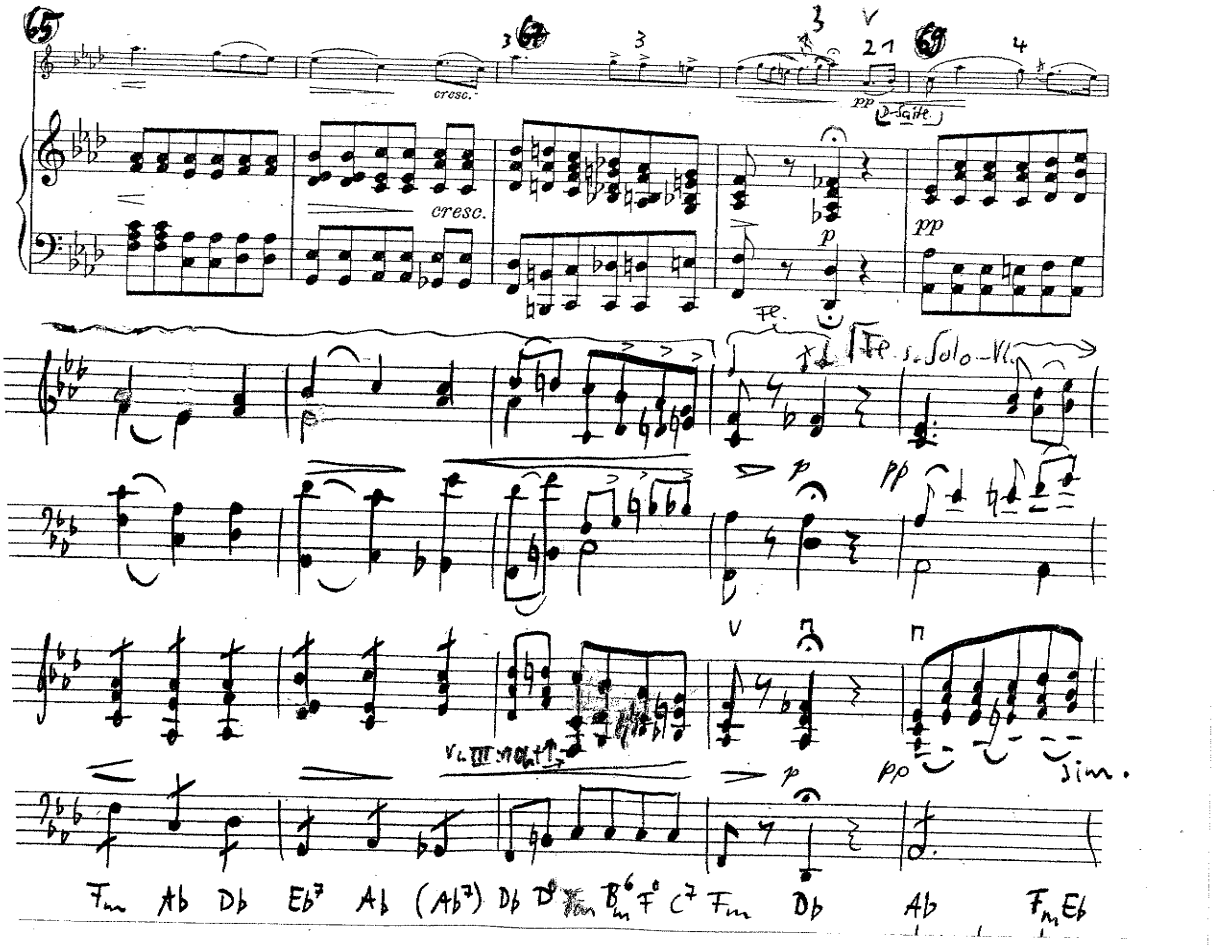

(40)
(42)
cresc.
tacet
tacet
Vl. I, II
C7
F7
F7
F°
G°

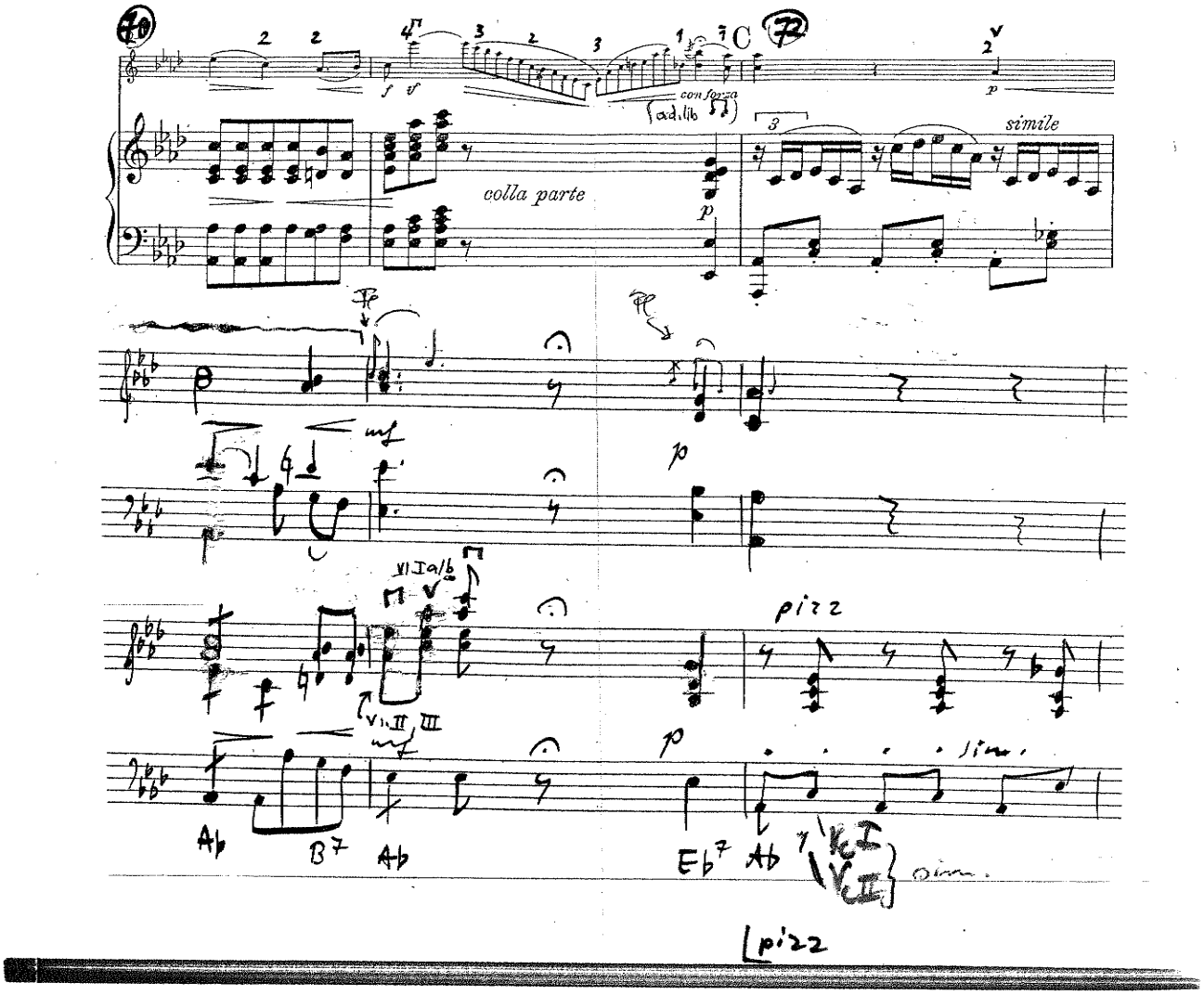

(44)
(46)
cresc. e poco accel.
ohne Sax (bis T. 56)
cresc (accel.)
Tenor-Pos: 1 Oktl. (ad. lib)
kl. Noten ad. lib.
arco
Vl. II, III
Vl. I – III
cresc (accel.)
Fm Bm Cm Ab Db Bm G° Fm C7 Db Gb

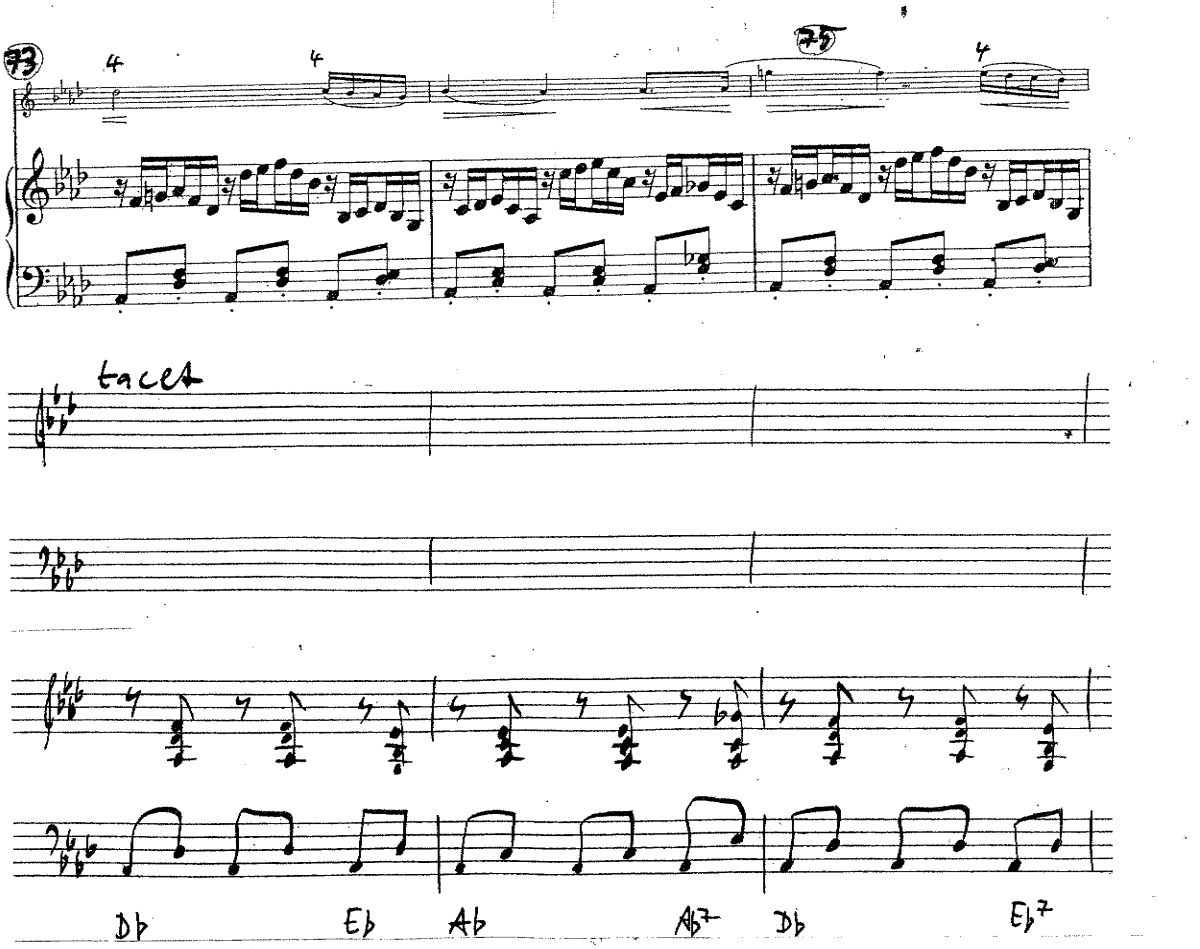

poco rit.
dim.
poco rit.
p a tempo
G♭
C7

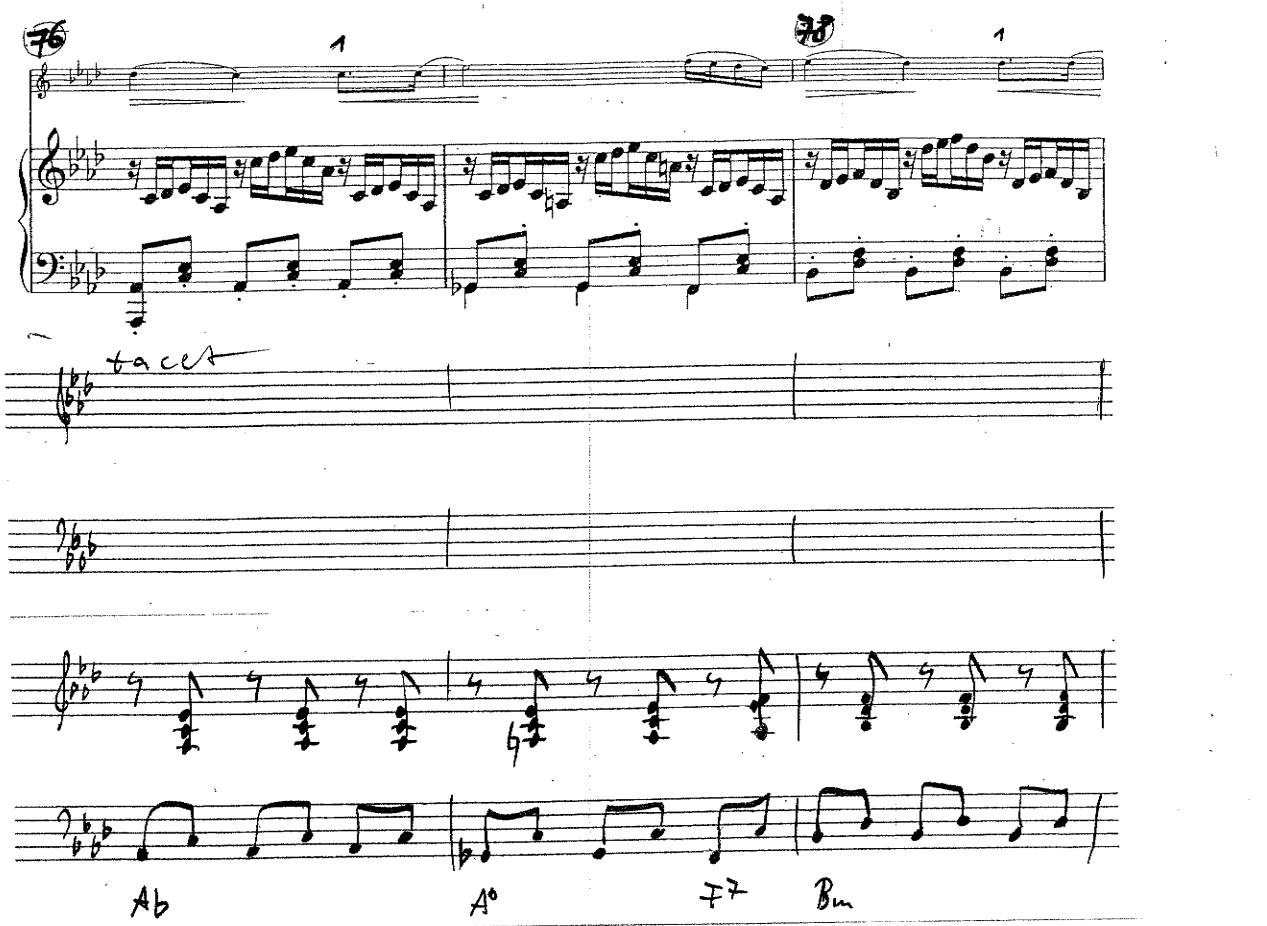

pp
morendo
B
pp
Viola
sim
Ab
Db
Eb7
Ab
B7

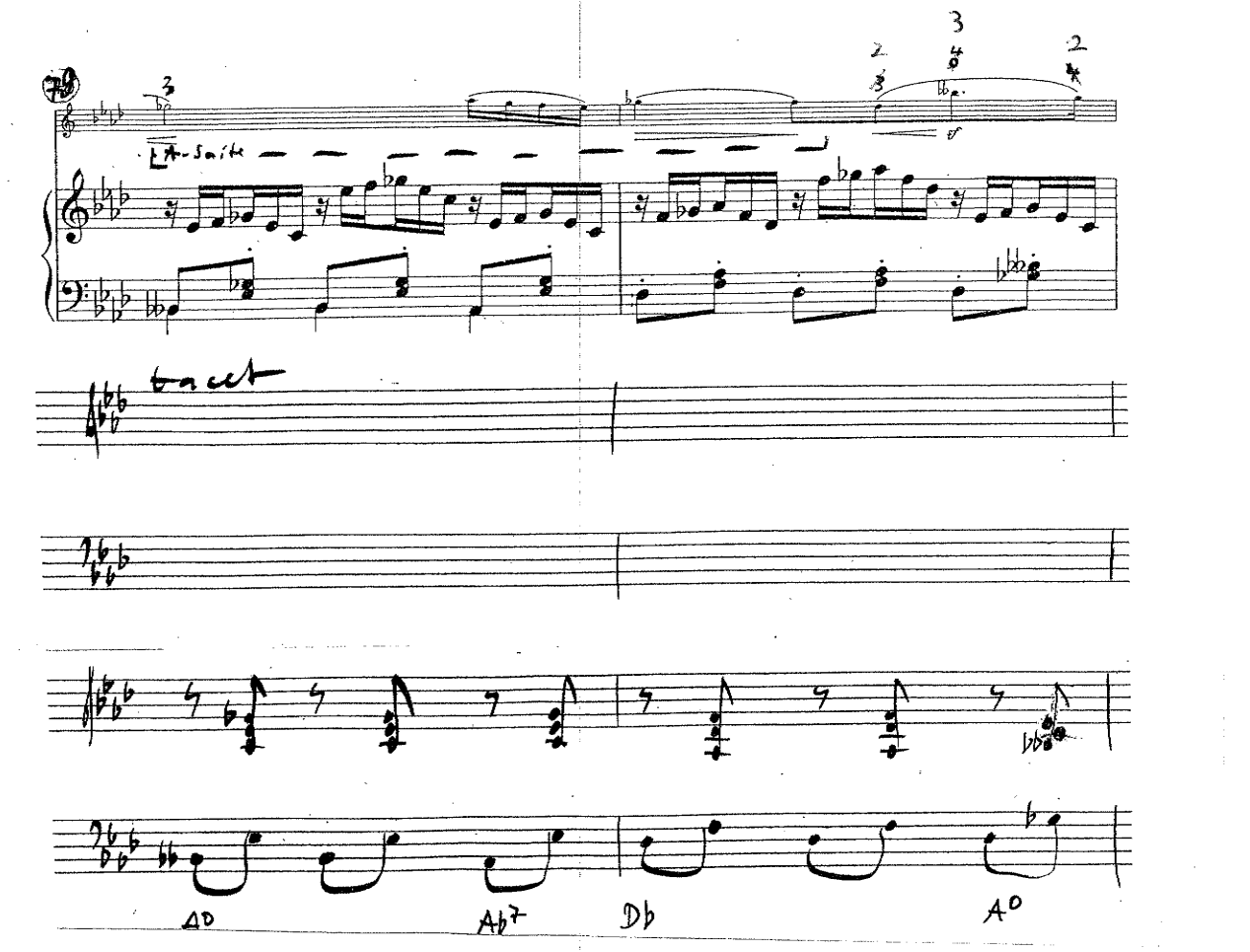

Vl. II = III
Vl. III
Ab Eb7 Eb7 Ab Ab Db Eb7 Ab B7 Ab A° Bm Eb7 Ab

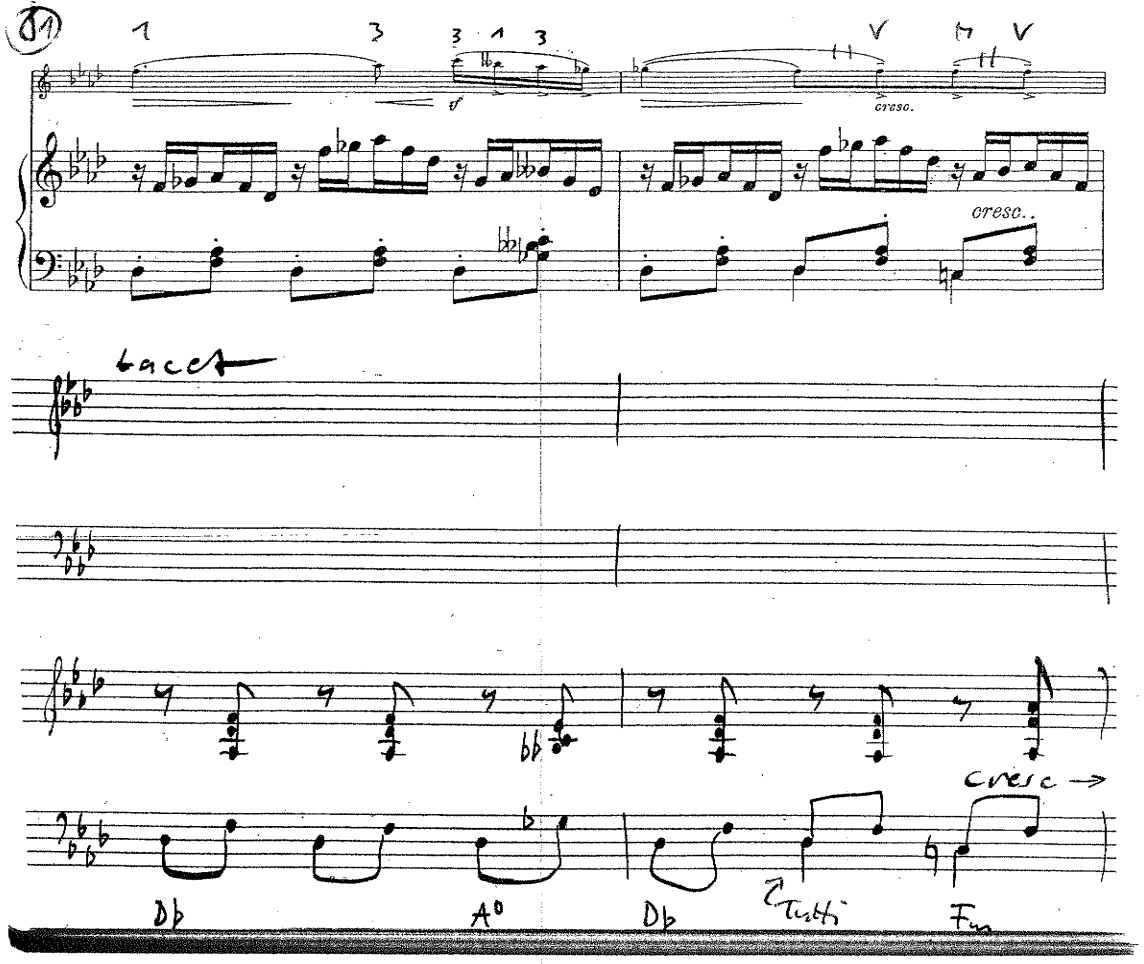

cresc.
cresc.
pp
D-Saite
p
pp
Fl.
Fl. s. Solo-Vl.
p
pp
Vl. III
p
pp
sim.
Fm Ab Db Eb7 Ab (Ab7) Db D° Fm Bm6 F° C7 Fm Db Ab Fm Eb

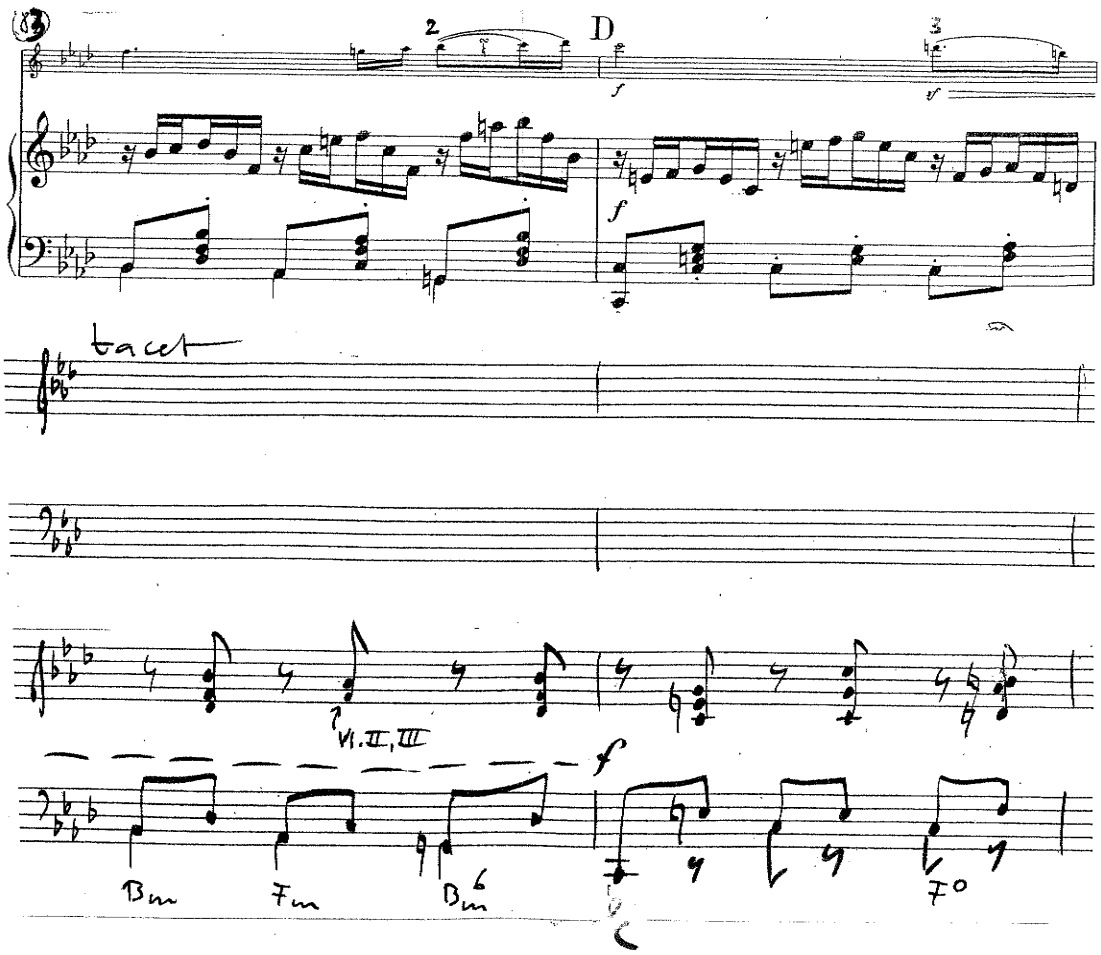

70
72
C
con forza
(ad.lib)
colla parte
simile
mf
p
VI I a/b
V I, II, III
pizz
sim.
Ab
B7
Ab
Eb7
Ab
Vc I
Vc II
sim.
pizz


73
75
tacet
Db
Eb
Ab
Ab7
Db
Eb7

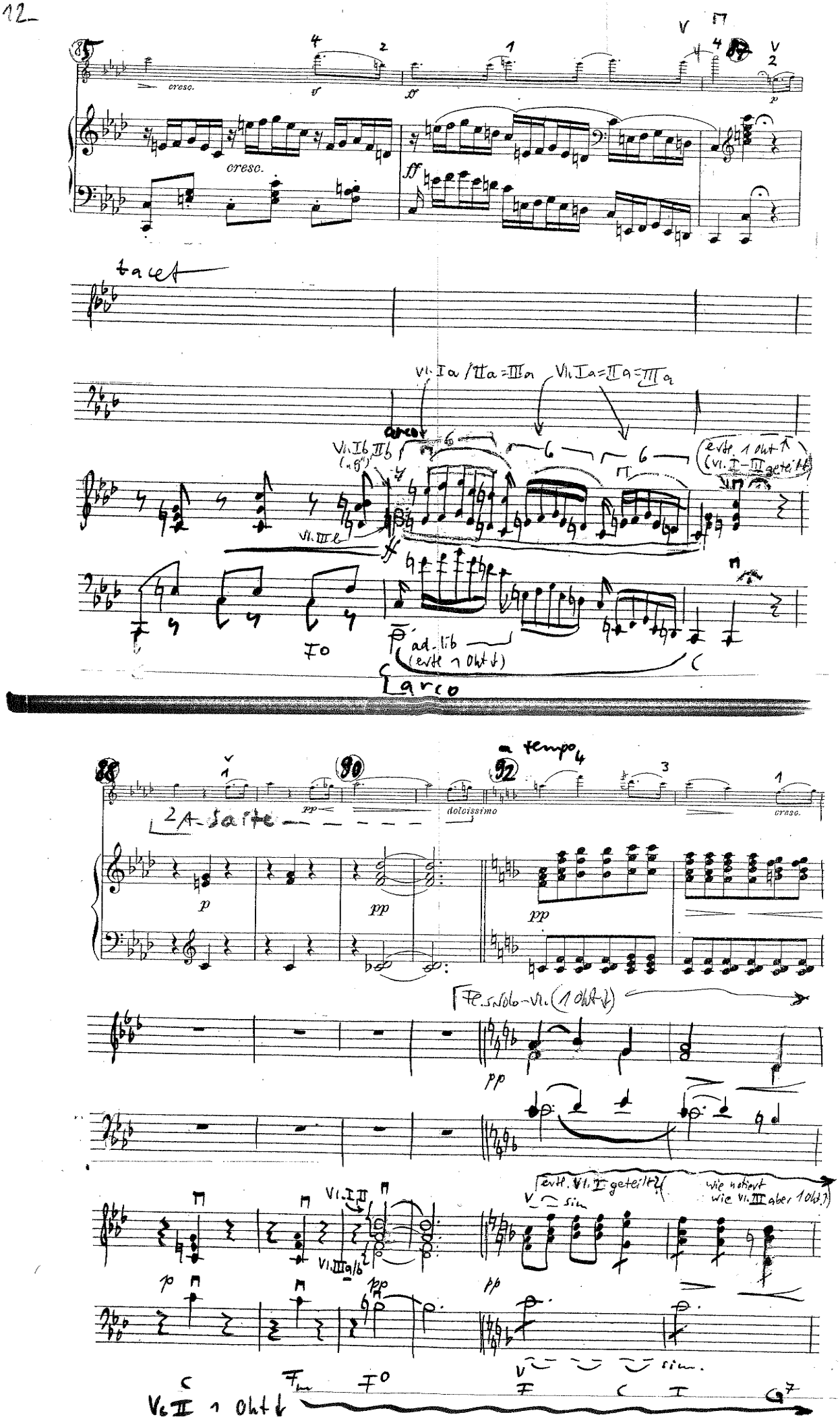

76
78
tacet
Ab
A°
F7
Bm

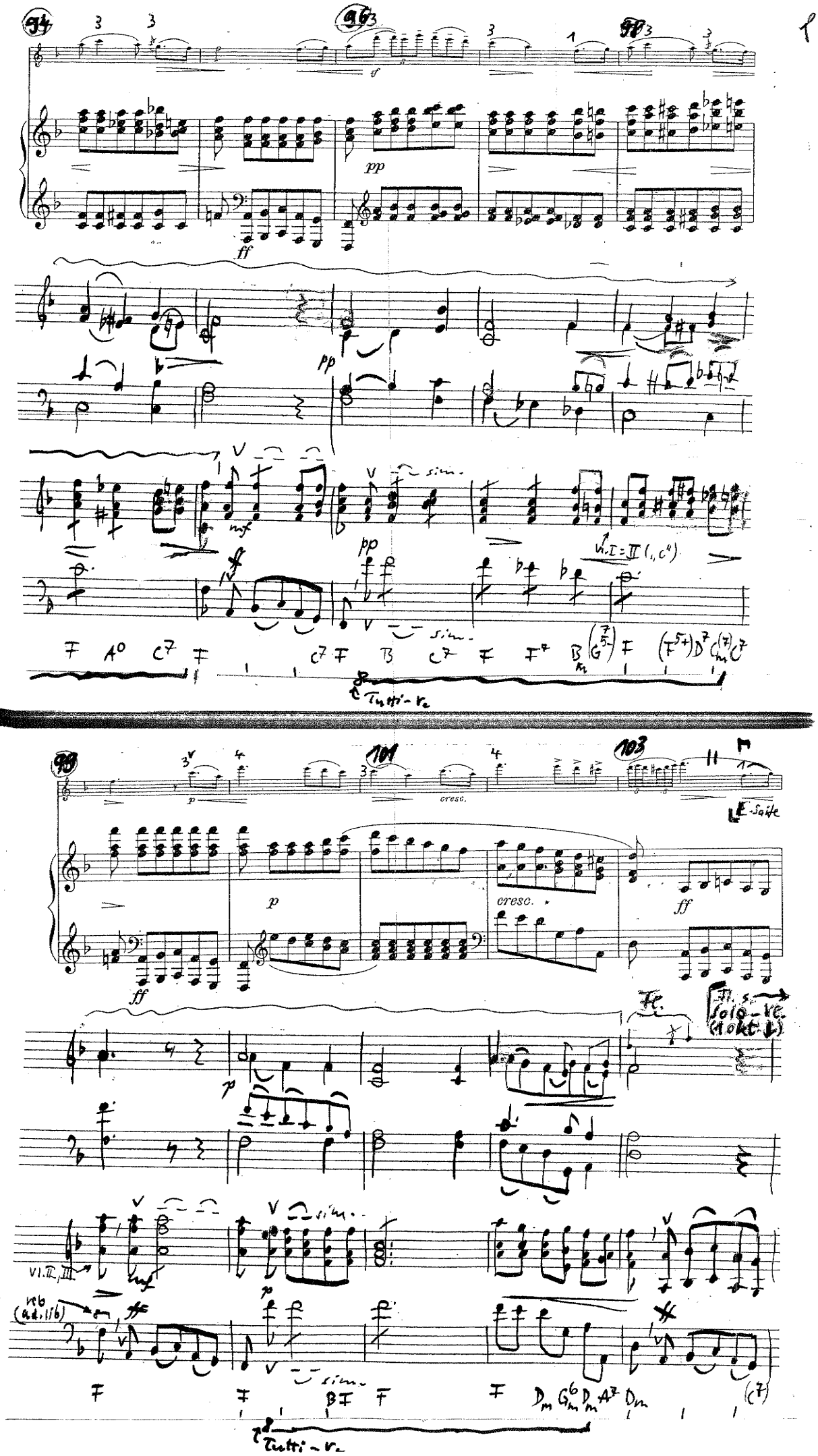

79
La-Saite
tacet
Db
Ab7
Db
A°

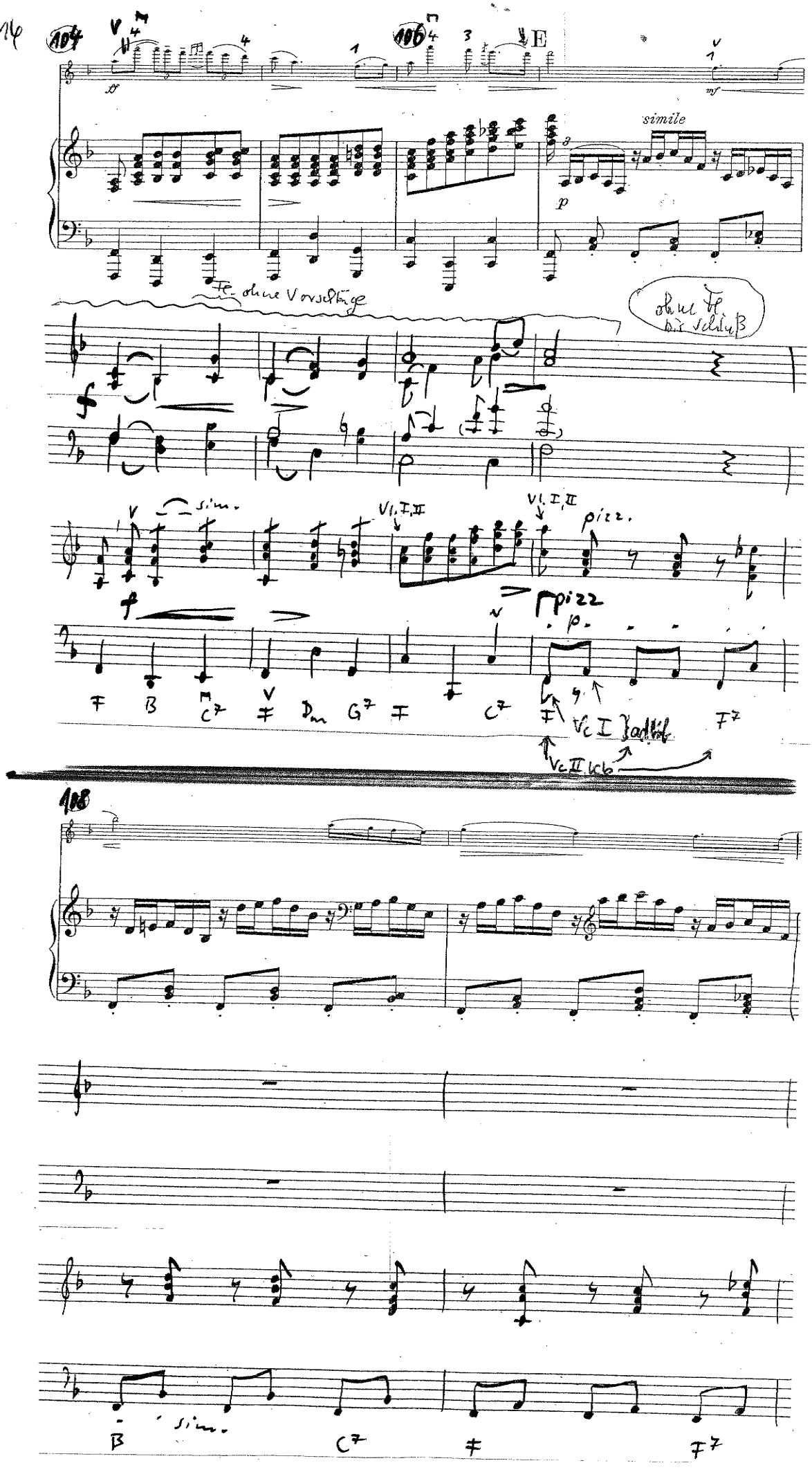

cresc.
cresc..
tacet
cresc →
Db
A°
Db
Tutti
Fm


D
f
tacet
VI. II, III
f
Bm
Fm
Bm
F°

S. 12


cresc.
tacet
arco
ad. lib
(evtl. 1 Oht ↓)
a tempo
dolcissimo
cresc.
A-Saite
Fl. s. Solo-Vl. (1 Oht ↓)
evtl. Vl. I geteilt?
wie notiert
wie Vl. III aber 1 Oht ↑
sim.
Vc II 1 Oht ↓


94
96
98
pp
ff
mf
sim.
Vl. I = II (1, c4)
F A0 C7 F C7 F B C7 F F7 Bm (G7 5-) F (F5+) D7 Cm (7) C7
Tutti-re
99
101
103
p
cresc.
E-Saite
Fl.
Fl. s. Solo-re (1 okt. ↓)
Vl. II, III
reb (ad. lib)
F F BF F F Dm Gm6 Dm A7 Dm (C7)
Tutti-re


104
106
E
simile
Fl. ohne Vorschläge
ohne Fl. bis Schluß
sim.
Vl. I, II
pizz.
pizz
F B C7 F Dm G7 F C7 F F7
Vc I
Vc II
108
B sim. C7 F F7

110

cresc.

cresc.

f

ohne Sax (bis Schluß)

arco

B

C7

ff

C7

Tutti (ad. lib.)

arco

112

ff

ff

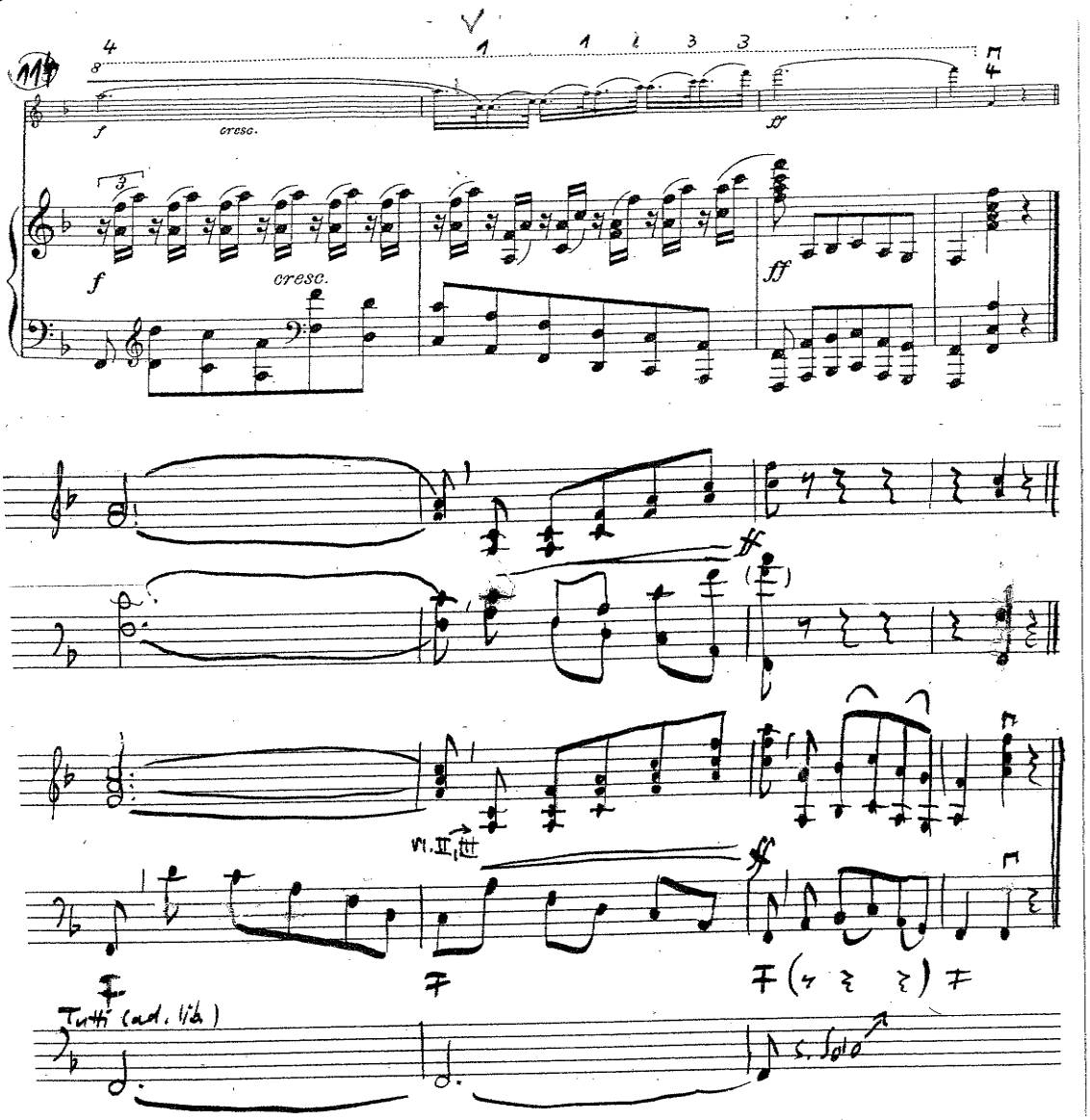
C7

ff

C7

Tutti (ad. lib.)

p. 16



Quelle:

- Vieuxtemps - Album (Vl. / Vcl.)
  Verl.: Collection Litolff Nr. 2483

- Komposition unverändert (Vl. u. Vcl.) übernommen
  u. Vcl. so ausinstrumentiert, 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.