

Schnittke

施尼特格

1934-1998

Concerto for Viola and Orchestra 中提琴协奏曲

何荣注释

1034-12-14



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[苏] 施尼特格
ALFRED SCHNITTKE
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Largo ①

I

Viola

Piano

pp *mp* *p* *p* *mf* *mp* *mp*

ppp *ppp*

②

f *mp* *f* *mf* *ff* *ff*

③

ff *mf* *mp* *p* *mp*

pp

20

mf *mp* *p*

29

4

ff *f* *mf* *mp* *p* *mf* *f*

37

5

ff *f* *mf*

45

6

p *f* *dim.* *mp* *pp* *p*

52

p *mf* *mp* *p > pp* *pp*

II

Allegro molto

The musical score is written for a single melodic line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked *Allegro molto*.

Measures 1-2: The melodic line begins with a forte (*ff*) dynamic, playing a continuous eighth-note pattern. The piano accompaniment is silent.

Measures 3-5: The melodic line continues with the eighth-note pattern. A first ending bracket labeled "1" spans measures 3 and 4. The piano accompaniment enters in measure 3 with a series of chords and single notes, including a half-note chord in measure 4.

Measures 6-8: The melodic line continues. The piano accompaniment features a half-note chord in measure 6 and continues with chords and single notes.

Measures 9-14: The melodic line continues. The piano accompaniment features a half-note chord in measure 9 and continues with chords and single notes, ending with a final chord in measure 14.

12

2

Measures 12-14. The top staff (treble clef) contains a complex, fast-moving melodic line with many accidentals. The bottom staff (bass clef) provides harmonic support with sustained chords and some moving lines. A circled '2' is above the top staff at measure 13.

15

Measures 15-16. The top staff (treble clef) continues the complex melodic line. The bottom staff (bass clef) features sustained chords and some moving lines, with a slur over measures 15 and 16.

17

Measures 17-18. The top staff (treble clef) continues the complex melodic line. The bottom staff (bass clef) features sustained chords and some moving lines, with a slur over measures 17 and 18.

19

ff

f

Measures 19-20. The top staff (treble clef) contains a complex, fast-moving melodic line with many accidentals. The bottom staff (bass clef) provides harmonic support with sustained chords and some moving lines. A dynamic marking of *ff* is at the start of measure 19, and *f* is at the start of measure 20.

22

24

26 (3)

30

This musical score is for the Viola part of a piece by Alfred Schnittke. It consists of four systems of music, each with a single staff for the Viola. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system starts at measure 33 and ends at measure 36, with a dynamic marking of *mp*. The second system starts at measure 37 and ends at measure 40, with a dynamic marking of *f*. The third system starts at measure 41 and ends at measure 44, with a dynamic marking of *mf*. The fourth system starts at measure 45 and ends at measure 48, with a dynamic marking of *p*. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible.

33 *mp*

37 *f* 4

41 *mf*

45 *p*

49 *poco rall.* ⑤ *meno mosso*

54 *f* *mf*

60 ⑥ *f*

66 *f* *poco rall.*

72 (7) *Tempo I*

Measures 72-75. The score is in 4/4 time. The treble clef part features a continuous eighth-note pattern with various accidentals (flats and naturals). The bass clef part consists of chords and single notes. Dynamics include *p* (piano) and *mp* (mezzo-piano).

76

Measures 76-79. The treble clef part continues with eighth-note patterns. The bass clef part features chords and single notes. Dynamics include *mf* (mezzo-forte).

80 (8)

Measures 80-83. The treble clef part features eighth-note patterns. The bass clef part consists of chords and single notes. Dynamics include *f* (forte) and *mp* (mezzo-piano).

84

Measures 84-87. The treble clef part features eighth-note patterns. The bass clef part consists of chords and single notes. Dynamics include *mf* (mezzo-forte).

88

ff

92

95

f

fff

ff

sf

f

99

mp

mp

103



f
sf

107



mp

111

(10)



ff

115



mf

119

ff

p

ff

126

fp

cresc.

ff

132 (11)

ff

f

135

f

138

12

Measures 138-140 of the Viola part. Measure 138 is a whole rest. Measure 139 features a *ff* dynamic and a triplet of eighth notes. Measure 140 continues the triplet pattern. The key signature has two sharps (F# and C#).

141

Measures 141-143. Measure 141 has a *ff* dynamic. Measure 142 features a triplet of eighth notes. Measure 143 continues the triplet pattern. The key signature has two sharps.

144

Measures 144-146. Measure 144 features a triplet of eighth notes. Measure 145 continues the triplet pattern. Measure 146 continues the triplet pattern. The key signature has two sharps.

147

13

Measures 147-150. Measure 147 has a *mp* dynamic. Measure 148 features a triplet of eighth notes. Measure 149 continues the triplet pattern. Measure 150 features a *cresc.* dynamic and a triplet of eighth notes. The key signature has two sharps.

150

(Fl. alto)

mf

cresc.

mp

cresc.

153

mf

f

mp

156

cresc.

ff

cresc.

ff

159

ff

cresc.

cresc.

162 14

(fff) *ff* *f* *mf*

165

mf *f*

169

mp sub. *pp sub.*

173

mf *f*

177

(15)

mf

mp

mf

182

p

p

cresc.

189

(16)

ff

f

mp

mp

mf

196

mf

202

Measures 202-207. The score is in 12/8 time. Measure 202 features a rapid sixteenth-note run in the right hand, marked *mf*. The left hand plays a steady eighth-note accompaniment. Measures 203-207 show a melodic line in the right hand with various dynamics including *mp* and *tr* (trills).

208

Measures 208-215. Measure 208 begins with a *tr* (trill) in the right hand, marked *mp*. The left hand continues with eighth notes. Measures 209-215 show a melodic line in the right hand with dynamics *p* and *pp*. Measure 215 includes a circled number 17. The left hand has a steady eighth-note accompaniment.

216

Measures 216-219. Measures 216-219 feature a melodic line in the right hand with dynamics *p* and *pp*. The left hand plays a steady eighth-note accompaniment. Measure 219 includes a circled number 18.

220

Measures 220-223. Measures 220-223 feature a melodic line in the right hand with dynamics *p* and *pp*. The left hand plays a steady eighth-note accompaniment. Measure 223 includes a circled number 18.

224

mp *p* *mf*

227

mp *f* *mp*

8

arpegg.

230

ff *pp* *mp*

8

sempre arpegg.

232

p *mf*

8

235

mp *f*

8

sempre arpegg.

237

p *mf*

8

239

p *mp*

20

241

mp *mf*

243 ⁸

mf *f*

245 ⁸

f *ff* *vibr. e gliss. molto*

cresc. *f*

247 (21)

ff *f*

250

253

256 (22)

261 (23)

266

269

ff *f* *fff*

273 (24)

p *mp* *mf*

278

f

282

ff *mf* *ff*

287

ff *fff* *rall.*

293 (25) *a tempo*

ff

299

305

(26) pizz.

f

mp

311

mf

mp

p

317

p

323

pp

8...

III

Largo

5 *f* *mf* *mp* *p* *f* *sf* *mp* *mf*

10 *f* *p sub.* *pp* *p* *mf*

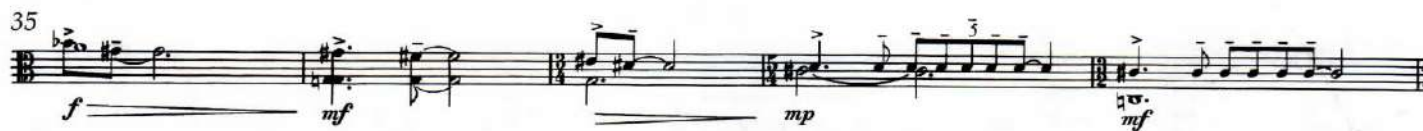
16 *f* *mf* *mp* *p*

22 *mp* *p* *f* *ff*

28 *f* *mf* *mp* *ff*

32

35 *f* *mf* *mp* *mf*



40 *f* *mf* *mp* *p* *pp* *p* *mp*



46 *mp* *mf* *f* *p sub.* *p*



51 *f* *ff*



55 *p sub.* *pp* *p* *mp*



61 (7)

ff 3 3 3 5 fff ff p

f mf p

66 (8)

pp p pp ppp pp

8 p

72 (9)

mp p pp mf p

mp pp

77

mp mf mp

83

mp *mf* *f* *sf* *f*

89

(10)

ff *f* *mf* *mp* *p* *mp*

pp *p*

94

mf *f* *ff* *f* *mf* *mf > mp*

sf *mf* *p*

99

(11)

(12)

p *mf* *f* *ff* *f*

p *mf* *f*

105

mf *mp*

mp *p* *p* *pp*

112

(13)

mp *f* *f* *ff*

p *mf* *f* *ff*

118

ff *fff*

f *sf > p*

123

(14) (gliss.)

ff

mf

128

15

ff fff ff f mf

135

16 poco rall. a tempo

ff mf mp f p

141 poco rall.

a tempo

mp p p

147

17

mf f pp p

152

(18)

ff *mf* *mp*

mp *mf* *mp* *p*

157

p *mf* *mp*

pp

163

(19)

mf *p*

p

170

177 *rall.* (20) *a tempo*

mf *p* *mp* *pp*

184

mp *pp*

190 (21)

pp

197

pp *pp*

Viola

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MUSICAL TERMS

音乐术语

a tempo	按原速
allegro	快板
cadenza	华彩段, 自由段
cresc. (crescendo)	渐强
gliss. (glissando)	滑奏
largo	广板
meno mosso	稍慢些
molto	很
pizz. (pizzicato)	拨奏
poco	稍
rall. (rallentando)	渐慢地
sub. (subito)	突然
Tempo I (tempo primo)	按原速
vibrato	颤音, 颤指

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I

Largo (1) *poco vibrato*

pp *mp* *p* *p* *mf* *mp* *mp* *cresc.* *vibrato*

6 *f* *mp* *f* *mf*

12 *ff* *ff* *ff* *mf*

17 (3) *mp* *p* *mp* *mf*

24 (4) *mp* *p* *ff* *f*

31 *mf* *mp* *p* *mp* *p* *mf*

36 (5) *f* *ff* *fff*

44 (6) *p* *p* *tr*

53 *p* *mf* *poco vibr.* *mp* *p* *pp*

II

Allegro molto

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

ff

21

23

25

28

34

40

45

50 *poco rall. meno mosso*

58

66

72 *Tempo I*

75

78

f

mp

f

mf

f

mf

f

poco

p

mp

f

This musical score is for the song "The Rose Tree" from the Broadway musical "The Sound of Music". It is a piano accompaniment for the vocal line. The score is written in 3/4 time and features a key signature of one sharp (F#). The tempo is marked "Moderato". The score is divided into measures, with measure numbers 81, 84, 87, 90, 93, 96, 100, 104, 108, 112, 116, 120, 126, and 130 indicated. The score includes various musical notations such as notes, rests, and dynamic markings like "ff" (fortissimo). The score is presented in a single system, with the vocal line and piano accompaniment written on separate staves.

133 *ff* *gliss. b* *gliss.*

136 *ff* *gliss. b* *gliss.*

141 *mp cresc.*

145 *mf*

147 *mf cresc.*

149 *f* *cresc.*

151 *f* *cresc.*

153 *f* *cresc.*

155 *ff* *cresc.*

157 *ff* *cresc.*

160 *ff* *cresc.* *fff*

163 (14) *ff*

166

169 *mp sub.*

172

175

178 (15) *mf*

182

189 *ff* *f*

194 (16) *mp*

200 *mp* *mf*

204 *mp*

212 *p* *pp* *p* *pp*

218 *p* *pp* *p* *pp* *p* *pp*

224 *mp* *p* *mf* *mp* *f* *mp*

230 *f* *ff* *pp* *mp* *p* *mf* *mp*

236 *f* *p* *mf* *p* *mp* *mp*

242 *mf* *mf* *f* *f* *ff* *vibr. e gliss. molto*

247 (21) *ff*

249

251

253

255 (22) *f*

259

263 23

267

270 24

273 Cadenza

276

279

282

286

289 *rall.* 25 *a tempo*

300 Tr. I 26 pizz.

309

318

Dynamic markings: *ff*, *f*, *fff*, *p*, *mp*, *mf*, *fff*, *f*, *mp*.

Rehearsal marks: 23, 24, 25, 26.

Section labels: Cadenza, Tr. I, pizz.

Tempo markings: *rall.*, *a tempo*.

III

53 *ff* *p sub.* (6)

60 *ff* *fff* (7)

64 *ff* *p* *pp* *p* *pp* *p* *pp* *mf* (8)

72 *mp* *p* *p* *pp* *p* *pp* *mf* (9)

77 *mp* *mf* *f* *ff* (10)

83 *mp* *mf* *f* *ff* (11)

88 *f* *ff* *mf* *mf* *mp* (12)

92 *p* *mp* *mf* (13)

95 *f* *ff* *f* *mf* *mf* *mp* (14)

99 *mf* *f* *ff* (15)

104 *f* *mf* *mp* (16)

110 *tr* *mp* *f* 13 *

115 *f* *ff*

119 *ff* *fff* 4:3 5:3

123 5 5 14 *gliss.* *ff*

129 15 3 1 3 1 3

138 16 *poco rall.* *a tempo* *poco rall.* *a tempo* *ff* *mf*

143 *mp*

146 *tr* 17 *tr* *mf*

151 *f* *ff*

154 (18)

mf *mp* *p*

159

mf *mp*

164 (19)

mf *p*

172

180 (20)

rall. *a tempo*

mf *p*

186

192 (21)

196

200