

10.

Kurt Atterberg

Op. 7

Violin-Concert

Partitur

Solo-Violin, Piano

Eigentum der Verleger

Breitkopf & Härtel, Leipzig

Partitur-Bibliothek Nr. 2829

K R I T I K E N

Allgemeine Musikzeitung,

Berlin, 14. November 1919

Dieser begabte Schwede zeigt sich in den drei Sätzen seines für das Soloinstrument außerordentlich dank- und sangbar geschriebenen Werkes als ein phantasie- und erfindungsreicher Tonpoet, der stets anregsam und zuweilen höchst spannend zu erzählen weiß. Allenthalben finden sich wertvolle Gedanken, charakteristische Einfälle. Die elegische, heimatlich schimmernde Farbe des gefühlstiefern zweiten Satzes beansprucht in gleichem Maße die Anteilnahme des Hörers wie das von rhythmischen Launen pikant durchpulste lebensvolle Finale. Kurzum, die leistungsfähigen Geiger sollten hier zugreifen und uns dafür einmal weniger das Bruch- und das Brahms-Konzert spielen.

Berliner Lokal-Anzeiger, 11. November 1919

Ohne die vornehme Haltung zu verlieren und in Oberflächlichkeit zu geraten, kommt dieses Konzert dem Wunsche des Virtuosen in allen drei Sätzen geschickt entgegen.

Berliner Börsen-Courier, 9. November 1919

... ist flüssig und mit schöner Erfindung geschrieben, sehr erfreulich und wert, dem aktiven Interesse der konzertierenden Geiger empfohlen zu werden.

L. M.

Der Reichsbote, Berlin, 17. November 1919

Es ist ein Konzertstück, wie es sein soll, musikalisch wertvoll und anziehend, wie auch dankbar für den Solisten.

Deutscher Reichsanzeiger, Berlin, 15. Nov. 1919

Das Werk bildet eine bemerkenswerte Bereicherung der neuen Violinliteratur, enthält viele melodische Stellen und selbständige, gut durchgeführte musikalische Gedanken und kennzeichnet seinen Schöpfer als kundigen und tüchtigen Musiker.

Morning Post, London, 21. Juni 1920

In at least one case — that of M. Kurt Atterbergs Concerto in E minor — he did good service in introducing an unfamiliar name and some striking interesting music. The composer sustains an adventurous and purposeful individuality throughout this work.

Kreuz-Zeitung, Berlin, 14. Nov. 1919

... überaus dankbar für die Virtuosen ...

Vossische Zeitung, Berlin, 18. November 1919

... eine tüchtige (flüssige und wohlklingende Musik bergende) Arbeit des schwedischen Komponisten.

Berliner Zeitung am Mittag,

Berlin, 11. November 1919

... ist in der Reihe moderner Konzerte mit Hochachtung zu nennen. Es hat Nationalfarbe, erschöpft sich aber nicht darin. Soloinstrument und Orchester sind beide fesselnd, beide fein gegeneinander abgewogen. Die Geige hat dankbare Kantilenen und Passagen. Die Kadenz, die mit seltsamen Pizzicati beginnt, meidet ausgetretene Pfade. — Ich möchte diesem — bemerkenswerten Konzert gern wieder begegnen.

Adolf Weissmann.

250232

Kurt Atterberg

Op. 7

Violin=Concert

Partitur
Solo=Violin, Piano

A. B. Nordiska Musikförlaget

Göteborg - Stockholm - Malmö

PRINTED IN GERMANY

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SHELF

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8554

Sole Agents
ASSOCIATED
MUSIC PUBLISHERS, Inc.
NEW YORK

Orkester:

2 Flauti, 2 Oboi, 2 Clarinetti, 2 Fagotti, 2 Corni, 2 Trombe,
1 Trombone, 2 Timpani.

8 I Violini, 8 II Violini, 6 Viole, 4 Violoncelli,
4 Contrabassi.

Uppförd:

11/2 1914 Göteborg ..	Solist: Sven Kjellström	Dirigent: Kurt Atterberg
11/12 1914 Stockholm..	„ Julius Ruthström	„ Kurt Atterberg
7/4 1915 Göteborg ..	„ Julius Ruthström	„ Kurt Atterberg
22/11 1916 Helsingborg	„ Julius Ruthström	„ Olof Lidner
30/11 1917 Berlin	„ Julius Ruthström	„ Kurt Atterberg
16/2 17/2 1919 Hamburg	„ Gertrude Schuster-Woldan von der Goltz	„ Sigmund von Hausegger
6/3 1919 Stockholm..	„ Tobias Wilhelmi	„ Kurt Atterberg
6/11 1919 Berlin	„ Alma Moodie	„ Max von Schillings
28/6 1920 London	„ Tobias Wilhelmi	
18/11 1920 Berlin	„ Tobias Wilhelmi	„ Tor Mann

Kurt Atterberg, Violinkonzert Op. 7.

Fehlerverzeichnis.

Stimmen.

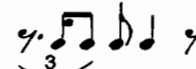
Oboen: Seite 1, System 9; der letzte Takt (ritard.) muss zwei Mal gespielt werden.

Klarinetten: Seite 1, von (4) ab nur 2#, doch bleibt #g im ersten u. dritten Takt nach (4)

Horn I: Seite 1, im 6., 4. u. 2. Takt vor (5) soll es heissen: des, es, des, f;
in dem letzten Takt vor (5): des, es, des, f, des.

Violine II: Seite 2, System 2; der letzte Takt muss zwei Mal gespielt werden.

Kontrabässe: Seite 1, von (4) ab 5# bis Agitato vor (8).

Fagott, Violen, Violoncelle: bei (13) im ersten Satz: Rhythmus 

Partitur.

Seite.	System.	Takt.	Instrument.
7	2	3	<u>Klar.</u> , nur 2#, doch bleibt #g im ersten und dritten Takt nach (4).
7	2	5	<u>Horn I</u> , letzte Note b c
8	1	1	<u>Klar.</u> , nur 2#
19	1	bei 3	(14) fehlt
19	2	letzter	<u>Klar. I.</u> , b e
21	1	bei dem ersten	(15) fehlt
21	2	4	Solo-Violine: dritte Note in der Unterstimme g anstatt fis
36	1	3	<u>Flöten, Klarinetten:</u> pp
43	2	bei 3	(7) fehlt.
47	2	7	<u>Klarinette I:</u> p
49	2	bei 4	(12) fehlt.
54	2	bei 6	(16) fehlt.
55	2	5	<u>Klarinette II:</u> pp
56	2	3	<u>Horn I:</u> fis.
57	2	bei 5	(20) fehlt.
66	1	3	<u>Oboe I:</u> zweite Note e.
67	1	2	<u>Flöte II:</u> g.
67	2	letzter	<u>Horn I,</u> gis.

DROITS DE REPRÉSENTATION
RÉSERVÉS.

AUFFÜHRUNGSRECHT
VORBEHALTEN.

I

VIOLIN-CONCERT

KURT ATTERBERG
Op. 7, comp. 1913

MODERATO $\text{♩} = 60$

FLAUTO I & II

Solo-Violino

sul G rubato, tranqu.

con fuoco

MODERATO $\text{♩} = 60$

8 VIOLINI I

8 VIOLINI II

6 VIOLE

4 VIOLONCELLI

4 CONTRABASSI

STRING.

FL I & II

COR I & II

S-V.

dolce

STRING.

I

II

V-le

V-cll

CB

① AGITATO $\text{♩} = 112-116$.

Cl. in A I II *pp*

Cor. II *pp*

S-V.

① AGITATO $\text{♩} = 112-116$

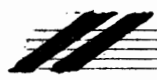
I

V^o II *espr.* *mf*

Vle *pp*

Vcll *pp*

C-B *pp*



Cl. in A I II *pp cresc.*

Cor. II *cresc.*

S-V.

I

V^o II *cresc.*

Vle *cresc.*

Vcll *cresc.*

C-B *cresc.*

ALLARGANDO

PESANTE

FL. I II
Ob. I II
Cl. in A I II
Fg. I II
Cor I II

ALLARGANDO

PESANTE

S-V.
V^o I II
Vle
Vcll
C-B

AGITATO

♩ = 126

espress.

FL. I II
Ob.
Cl. in A I II
Fg. I II
Cor I II
S-V.

AGITATO

♩ = 126

V^o I II
Vle
Vcll
C-B

RIT.-----

ALLARG. 7

FL I II
Ob I II
CL in A I II
Fg I II
Cor I II
S-V

RIT.-----

ALLARG.

I
Vc I II
Vle
Vcll C-B

FL I II
Ob I II
CL in A I II
Fg I II
Cor I II
Trbe in C I II
Trbac
Timp
I
Vc I II
Vle
Vcll C-B

CON MOTO

CL I & II
 Fg I & II
 Timp

S-V

CON MOTO

I
 Vc I & II
 Vcl
 C-B



ALLARG.

Ob
 CL in A I & II
 Timp

S-V

ALLARG.

Vcl
 Vcll
 C-B

10 ⑥ LARGAMENTE

Ob. I
CL. in A I II
Fg. I II
Timp
S-V

⑥ LARGAMENTE

I
Vc II
Vle
Vcll C-B

RITARD. TRAQ.

Ob. I
CL. in A I II
Fg. I II
Timp
S-V

RITARD. TRAQ.

I
Vc II
Vle
Vcll C-B

Ob I II

CL A I II

Fg I II

Cor I II

S-V

I

Viola

II

Vlc

Vcll

C-B

FL I II

Ob I II

CL A I II

Fg I II

Cor I II

S-V

I

Viola

II

Vlc

Vcll

C-B

ALLARG. PESANTE $\text{♩} = 108-112$

FL I II

Ob I II

CL I II

A II

Fg I II

Cor I II

Trbe I II

S-V

ALLARG. PESANTE $\text{♩} = 108-112$

I

V₂ I II

Vle

Vcll C-B

CL I II

A II

Cor I II

Trbe I II

S-V

I

V₂ I II

Vle

Vcll C-B

RIT. ⑩ A TEMPO ♩ = 108 - 110

FL I II
Ob. I II
CL A I II
Fg I II
Cor I II
S-V

Musical score for measures 108-110. The score includes parts for Flute (FL I II), Oboe (Ob. I II), Clarinet (CL A I II), Bassoon (Fg I II), Cor Anglais (Cor I II), and Violin/Viola (S-V). The music is marked with dynamics such as *mf*, *ff*, and *mf*. The tempo is indicated as *RIT. ⑩ A TEMPO* with a metronome marking of ♩ = 108 - 110.

RIT. ⑩ A TEMPO ♩ = 108 - 110

I
Vc
II
Vle
Vcll
C-B

Musical score for measures 108-110, focusing on the string section. The parts include Violin I (I), Violin II (II), Viola (Vle), Violoncello (Vcll), and Contrabasso (C-B). The score features various dynamics and articulations, including accents and slurs.

FL I II
Ob. I II
CL A I II
Fg I II
Cor I II
Trbe I II
Trbne
Timp
I
Vc
II
Vle
Vcll
C-B

Musical score for measures 108-110, including woodwinds, strings, and percussion. The parts include Flute (FL I II), Oboe (Ob. I II), Clarinet (CL A I II), Bassoon (Fg I II), Cor Anglais (Cor I II), Trumpet (Trbe I II), Trombone (Trbne), Timpani (Timp), Violin I (I), Violin II (II), Viola (Vle), Violoncello (Vcll), and Contrabasso (C-B). The score includes dynamic markings like *ff*, *mf*, and *fff*, and features a section marked *in A* for the timpani.

FL I II

Ob I II

CL A I II

Fg I II

Cor I II

Trbe I II C

Trbnc

Timp

Vcl I II

Vcl C-B

Trimmatura Muta A in E, Fiss in H

11 *AGITATO* ♩ = 112-116

FL I II

CL A I II

Fg I II

Cor I II

Trbe I II C

S-Y.

11 *AGITATO* ♩ = 112-116

I

II

Vcl

Vcl C-B

pizz

16

FL I II
Ob I II
CL A I II
Fg I II
Cor I II
S-V
V_u I II
Vle
Vcll C-B

pp
pp
pp
pp
pp dolce
pp dolce
pp dolce
pp dolce
pp dolce
pp dolce
pp dolce
pp dolce

sempre con moto
cresc. sempre
cresc. sempre
cresc. sempre
cresc. sempre

19 ACCELERANDO

FL I II
Ob I II
CL A I II
Fg I II
Cor I II
S-V

pp
p espress
cresc.
mf cresc.
cresc.
pp cresc.
cresc.
pp
cresc.

col gna ad libitum.

22 ACCELERANDO

I
V_u I II
Vle
Vcll C-B

mp
mp
mp
mp

ALLARGANDO

FL I II
Ob I II
CL A I II
Fg I II
Cor I II
Tbce I II C
S-V

ALLARGANDO

Vc
Vle
Vcll C-B

FL I II
Ob I II
CL A I II
Fg I II
Cor I II
Tbce I II C
S-V
Vc
Vle
Vcll C-B

18. **19**
CL I II A
Fg I II
S-V

pizz accel.

19
VLe
VcLh

CADENZA

S-V

arco p

S-V

Largamente accel. cresc.

S-V

rit molto espr. tranqu.

S-V

Con moto

S-V

S-V

rit 3 Tranquillo

S-V

poco a poco Them a. 2da ed. Lib.

S-V

accelerando e crescendo ten.

S-V

TRANQUILLO

♩ = 112

This system contains the following parts: Flute (FL I & II), Oboe (Ob I & II), Clarinet (CL A I & II), Cor (COR II), and Timpani (Timp). The flute and oboe parts begin with a *ppp* dynamic. The timpani part features a rhythmic pattern of *m f* (marcato forte) followed by *p* (piano) dynamics. The snare drum (SY) part includes a *ritard.* (ritardando) marking.

TRANQUILLO

♩ = 112

This system contains the following parts: Violin (Vln I & II), Viola (Vle), and Cello/Double Bass (Vcll C-B). The violin parts are marked with *pizz* (pizzicato), *f* (forte), and *dim.* (diminuendo). The cello and double bass part is marked with *pizz sempre* (pizzicato sempre).

This system contains the following parts: Flute (FL I & II), Oboe (Ob I & II), Clarinet (CL A I & II), Cor (COR II), Timpani (Timp), Snare Drum (SY), and Cello/Double Bass (Vcll C-B). The flute and oboe parts continue with *ppp* dynamics. The timpani part continues with *p* dynamics. The snare drum (SY) part features a complex rhythmic figure with various accidentals.

CON MOTO $\text{♩} = 112 - 116$.

20.

FL I II *espress.*

G♭ I II

CL I II *espress.*

Tg I II

Cor I II *ppp*

S-V

CON MOTO $\text{♩} = 112 - 116$

Vc I II *con sord.* *pp*

Vle *[senza]* *ppp*

Vcll *arco* *ppp*

C-B *[pizz]* *pp*

ALLARG.

FL I

CL I II

ad libitum

S-V

ALLARG.

Vc I II

Vle

Vcll

C-B

FL I II *à 2*

Ob I II

CL I II

Cor I

S-V

Vc I II

Vle

Vcll C-B *arco fpp*

RITARD. 16 *à* TRAN-
quillo

FL I II *à 2*

Ob I II

CL I II

Fg I II

Cor I II

Timp

S-V

RITARD. 16 TRANQ.

Vc I II

Vle

Vcll C-B

molto espr.

pizz

p

22. *fl* *ff* *2*

CL *A* *I* *II*

Fg *I* *II* *pp marcato*

Cor *I* *II* *2* *espress.* *molto*

Timp *mf*

Vl *div.* *pp*

Vcll *pp*

C-B

AGITATO *♩ = 120 - 126*

FL *I* *II* *pp* *cresc.*

Ob *I* *II* *pp*

CL *A* *I* *II* *pp* *cresc.*

Fg *I* *II* *pp* *cresc.*

Cor *I* *II* *espress.* *mf*

Timp *mf* *cresc.*

S-V

AGITATO *♩ = 120 - 126*

I *mp* *senza sord.*

Vo *I* *II* *mp* *senza sord.*

Vle *p*

Vcll *div.* *p*

C-B

ALLARGANDO

17

AGITATO

♩ = 120 23.
-126

FL I II
Ob I II
CL I II
Fg I II
Cor I II
Trbe I II
Timp
S-V

ALLARGANDO

17

AGITATO

♩ = 120-126

I
II
Vle
Vcll
Cb

FL I II
Ob I II
CL I II
Fg I II
Cor I II
S-V
I
II
Vle
Vcll
Cb

FL I II

Ob I II

CL I II

Fg I II

S-V

Vc I II

Vla

Vcll C-B

pp

p

mf

cresc.

RIT. (78) 112-116

FL I II

Ob I II

CL I II

Fg I II

Cor. I II

S-V

p

cresc.

cresc.

cresc.

cresc.

mf

sempre espress.

molto espress

RIT. (78) 112-116

Vc I II

Vla

Vcll C-B

pp

pp

mf

pizz

FL I II
Ob I II
CL I II
Fg I II
Cor I II
S-V

ACCEL. RIT. ACCEL. RIT.

I
Vc I
Vc II
Vle
Vcll C-B

ACCELE RAN DO AT. (79)

FL I II
Ob I II
CL I II
Fg I II
Cor I II
Timp
S-V

ACCELE RAN DO AT. (79)

I
Vc I
Vc II
Vle
Vcll C-B

26.

ALLEG-RO
MOLTO

II

ADAGIO CANTABILE $\text{♩} = 42$

CORNI II *con sord.*

VIOLINI I *pp*

VIOLINI II *con sord.* *pp*

VIOLE

VIOLONCELLI *con sord.* *pp*

CONTRABASSI

ADAGIO CANTABILE $\text{♩} = 42$

FL I *ppp*

COR I II *ppp*

S-V *ppp*

Vo *ppp*

Vle *ppp*

Vcll *ppp*

GB *ppp* *div*

RIT.

FL I *espress*

COR I II

S-V

Vo

Vle

Vcll

GB

RIT

① A TEMPO

FL I

CL I in A

Fg I

Cor I II

S-V

① A TEMPO

Yo I

Yo II

Vle

Vcll

C-B

FL I

CL I in A

Fg

Cor I II

S-V

Yo I

Yo II

Vle

Vcll

C-B

ACCEL.

RIT. (2)

CL I A
Fg I
Cor I II
S-V
Vc I II
Vla
Vcll
CB

ACCEL. RIT. (9)

pizz pp arco PPP

Cor I
S-V
Vc I II
Vla
Vcll
CB

pp

div.

S-V
Vc I II
Vla
Vcll
CB

cresc.

div.

③ CON MOTO

FL I

CL I

Fg I

Cor II

S-V

③ CON MOTO

V₂ I

V₂ II

Vle

Vcll

C-B

FL I

CL I

Fg I

Cor II

S-V

V₂ I

V₂ II

Vle

Vcll

C-B

RIT.

(4)

FL I
 CL I
 Fg I
 Cor I II
 S-Y

pp
 espress
 Cresc.

RIT.

(4)

V₂ I
 V₂ II
 Vle
 Vcll
 C-B

pp
 sf

RIT.

FL I
 CL I
 Fg I
 Cor I II
 S-Y

RIT.

V₂ I
 V₂ II
 Vle
 Vcll
 C-B

senza sord.
 pp

32. CON MOTO TEMPO I.

FL I
CL A I
Fg I
Cor I II
S-V
dolce espress

CON MOTO TEMPO I

V_o I
V_o II
Vle
Vcll
C-B
ppp
cresc.

⑤ PIU MOSSO

FL I
CL A I
Fg I
Cor I II
S-V
mf

⑤ PIU MOSSO

V_o I
V_o II
Vle
Vcll
C-B
mp
espress
dir.
mp

FL I
CL A I
Fg I
Cor I II
S-Y
V_e I II
Vle
Vcll
C-B

This system contains the first five staves of the score. The instruments are Flute I, Clarinet A, Fagotto, Cor Anglais I and II, and String Ensemble. The notation includes various rhythmic values, slurs, and dynamic markings such as *mf* and *mf div.*

ALLARGANDO

6 A TEMPO TRANQ.

FL I
CL A I
Fg I
Cor I II

This system contains the next five staves of the score. The instruments are Flute I, Clarinet A, Fagotto, and Cor Anglais I and II. The notation includes slurs, triplets, and dynamic markings such as *pp* and *ppp*.

ALLARGANDO

6 A TEMPO TRANQ.

S-Y
V_e I II
Vle
Vcll
C-B

This system contains the final five staves of the score. The instruments are String Ensemble, Violins I and II, Viola, Violoncello, and Contrabasso. The notation includes slurs, triplets, and dynamic markings such as *ppp*, *pp*, *piaz*, *rit.*, *dolce*, and *arco*.

34.

Musical score for measures 34-37. The score includes parts for Flute I, Clarinet I, Bassoon I, Cor I & II, Saxophone (S-Y), Violin I, Violin II, Viola, Cello, and Double Bass. The music is in 3/4 time with a key signature of one sharp (F#). The first system (measures 34-37) shows the woodwinds and strings playing a melodic line. The Saxophone part features a complex, rhythmic figure. Dynamics include *pp* and *ppp*. The word *espress* is written above the Saxophone part in measure 36.

Musical score for measures 38-41. The score includes parts for Flute I, Clarinet I, Bassoon I, Cor I & II, Saxophone (S-Y), Violin I, Violin II, Viola, Cello, and Double Bass. The second system (measures 38-41) shows the woodwinds and strings playing a melodic line. The Saxophone part features a complex, rhythmic figure. Dynamics include *pppp* and *ppppp*. The word *morendo* is written below the Saxophone part in measure 39. The word *div.* is written above the Saxophone part in measure 40. The word *Attacord.* is written above the Saxophone part in measure 41. The word *attaca* is written above the Saxophone part in measure 41. The word *Libitum!* is written below the Saxophone part in measure 41.

ALLEGRO MOLTO No. 126-132

III
RONDO

TIMP C-D

S-V

f *p* Sul G sempre.

mf

- 4 -

ALLEGRO MOLTO No. 126-132

VIOLINI I

pp *no* *legata*

Vcll C-B

f *un* *is* *pizz.*

pizz.

CL in B II

Cor I II

Tbn. p

Timp

S-V

Vcll I

Vcll C-B

(pizz)

mf

Ob II

CL in B II

Fg II

Cor I II

Tbn. p

Timp

S-V

Vcll I

Vcll C-B

ppp

1

FL I II
Ob I II
CL I II
Fg I II
Cor I II
Trbe I II
Trbnc
Timp
S-V

2

V₁
V₂
Vlc
Vcll C-B

FL I II
CL I II
Fg I II
Timp
S-V

V₁
Vlc
Vcll C-B

ACCEL.

FL I II

Ob I II

CL B I II

Fg I II

Cor I II

Trbc I II

Trbnc

Timp

S-V

Vc I II

Vle

Vcll C-B

ACCEL.

unis

A TEMPO

ACCEL.

FL I II

Ob I II

CL B I II

Fg I II

Cor I II

Trbc I II

Timp

S-V

Vc I II

Vle

Vcll C-B

A TEMPO

ACCEL.

unis

arco

lunge p22

38

② A TEMPO

FL I II
Ob I II
CL B I II
Fg I II
Cor I II
Trbe I II
S-V
Vc I
Vc II
Vle
Vcll C-B

pp dolce
pp dolce
pp dolce
pizz
arco

RITAR ③ DANDO

FL I II
Ob I II
CL B I II
Fg I II
Cor I II
Timp
S-V

fresco.

RITAR ③ DANDO

Vc I
Vc II
Vle
Vcll C-B

arco pp

A TEMPO

FL I II
Ob I II
Cl B I II
Fg I II
Cor I II
Trbnc I II
Timp

A TEMPO

Vc I II
Vla
Vcll C.B.

FL I II
Ob I II
Cl B I II
Fg I II
Cor I II
Trbnc I II
Timp

Vc I II
Vla
Vcll C.B.

FL 12
Ob 12
Cl B 12
Fg 12
Cor 12
Trbc 12
Tbn 12
Timp

4

à 2

con sord. [ad lib.]

Sempre p

I
II

Vcl

Vcll C-B

sul c

unis

ALLARGANDO

FL 12
Ob 12
Cl B 12
Fg 12
Cor 12
Trbc 12
Tbn 12

Senza sord

ALLARGANDO

I
II

Vcl

Vcll C-B

unis