

A.E. (Emile) VON BRUCKEN FOCK

ERINNERUNG

Fantasie für Violine mit Orchester

Partitur

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(1857-1944)

ERINNERUNG (HERINNERING)

Fantasie für Violine mit Orchester

Orchesterbesetzung:

Flöte (*auch Piccolo*)

Oboe

Cor Anglais (*auch Oboe 2*)

2 Klarinetten in B

2 Fagotten

2 Hörner in F

Trompete in F

2 Posaunen

Pauken *in H, Cis*

Schlagzeug (3 Spieler):

Glockenspiel

Xylophon

Tamburin

Kleine Trommel

Tam-tam

Becken

Gran Cassa

Harfe

Streicher

“Herinnering”

De muziek verklankt (**Lento**) het treuren eener menschenziel om het verloren geluk, dat de liefde haar eens schonk...

Nu zweven achtereenvolgens verschillende epizoden uit 's menschen leven in snelle vlucht zijn gedachten voorbij.

Vooreerst (**Più mosso**) zijn jeugd, toen velerlei nog onbestemde illuziën in zijn gemoed ontvlamden en hij meende, het geluk gemakkelijk te kunnen bereiken — doch zoodra hij dacht het vast te houden, was het spoorloos verdwenen!

Daarna (**Animato**) de arbeid. In rustelooze werkzaamheid hoopte de mensch, het geluk te vermeesteren, maar vergeefs was zijn steeds vernieuwd streven; ook hier alleen teleurstelling.

Toen kwam de liefde hem tegemoet. Echter nog slechts in de, wel sierlijke en bevallige, maar zijn hart niet verwarmende, gestalte van den dans (**Tempo di valzer**). Hij doorzag den waren aard van het tooverbeeld en snelde heen.

Nu holde hij voort (**Impetuoso**). Een zwakke lichtstraal, die de duisternis zijner ziel trachtte te doorboren, vervaagde onopgemerkt en in wanhoop zeeg de mensch ineen. —

Doch (**Molto tranquillo**) een nieuwe straal drong tot hem door, breidde zich uit, en in helderen lichtglans verscheen hem het Ideaal in schoone vrouwengedaante. Als in extaze bad hij haar aan, verklaarde haar zijn liefde; zij boog zich tot hem neer — en beiden was het geluk ten deel gevallen...

Een tragisch noodlot evenwel (**Agitato**) rukte den mensch uit de armen der liefde en dreef hem op doolwegen voort. Spookgestalten, waartusschen misvormde beelden uit zijn vroegere levensperioden, dansten om hem heen. Door dwaallichten misleid, meende hij vóór zich te zien den hoogsten top van alle geluk, dien hij, in trotschen overmoed, met inzet van zijn geheele kracht waagde te beklimmen. Doch bij den laatsten stap wankelde de bedriegelijke rots en stortte de mensch ijlings in den afgrond.

Zijn val was diep. —

Nu, en altijd door, treurt zijn ziel om het voor eeuwig verloren geluk, dat de liefde haar eens schonk.

“Reminiscence”

The music depicts (**Lento**) the mourning of a human soul for love's once-given happiness, now lost...

Now several episodes from his life pass through his thoughts, one after the other.

First (**Più mosso**) his youth, when many as yet undetermined illusions set his senses ablaze, and he thought bliss was within reach — though as soon as he thought it was in his grasp, it disappeared without a trace!

After this, labour (**Animato**). In restless toil he tried to attain happiness, but futile were his oft-renewed aspirations; here too lay only disappointment.

Then, love approached him, though only in the gracious and comely guise of the dance (**Tempo di valzer**), which could not warm his heart. He saw through the true nature of this apparition and sped away.

Now he ran along (**Impetuoso**). A weak ray of light, attempting to pierce through the darkness of his soul, gradually dimmed, and he collapsed in desperation. —

A new light now reached him (**Molto tranquillo**). Bright appeared there the Ideal, taking the appearance of a beautiful woman. He worshipped her as if in ecstasy, professed his love; she bowed down to him — and both attained paradise...

A tragic fate however (**Agitato**) ripped the man from the arms of love, and sent him on an aimless path. Ghostly apparitions, among them misshapen images from earlier in life, danced around him. Misled by phantasms, he thought he saw before him the summit of all bliss, and tried to climb it spending all the power he had left. At the last step, the treacherous rock toppled, sending the man hurriedly into the abyss.

Long was his fall. —

Now, and evermore, his soul mourns for love's once-given happiness, now forever lost.

Em. v. BRUCKEN-FOCK

tr. Hugo Bouma

ERINNERUNG
Fantasie für Violine mit Orchester
(1924)

Lento ♩ = 50

Flöte

Oboe 1

Cor Anglais

Klarinette 1 (B)

Fagott 1 2

Horn 1 (F)

Trompete (F)

Posaune 1 2

Pauken in H, Cis

Schlagzeug (3 Spieler)

Harfe

Solo-Violine

Lento ♩ = 50

Violine I

Violine II

Viola

Violoncello

Kontrabaß

ed. Hugo Bouma 2022 LCC Z5801.0

[illegible]

[illegible]

B Più mosso $\text{♩} = 104$

23

Fl.

Ob. 1

C. A.

Kl. 1
(B) 2

Fag. 1
2

Hn. 1
(F) 2

Trp.
(F)

Pos. 1
2

Pk.

Hfe.

S-Vln.

I

Vln. II

Vla.

Vc.

Kb.

pp

p dolce

p

pp

p

1. p

2. mf

pp

p

p

mf molto sonoro ed espr.

p

p

p

p

arco

p

p dolce

This musical score is for the first system of 'The Marriage of Figaro' by Wolfgang Amadeus Mozart. It features a variety of instruments and vocal parts. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Horn in F (Hn. (F)), Trumpet in F (Trp. (F)), Trombone (Pos.), Piano (Pk.), Harp (Hfe.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The vocal parts are for Figaro (Fag.), Susanna (S-Vln.), and the Chorus (Ch.). The score is written in G major and 4/4 time. It includes various musical notations such as dynamics (p, mf), articulation (acc., p, mf), and performance instructions (cresc., 3). The score is divided into measures, with a repeat sign at the end of the first measure. The key signature is one sharp (F#) and the time signature is 4/4.

36

Fl.

Ob. 1

C. A.

Kl. 1
(B) 2

Fag. 1
2

Hn. 1
(F) 2

Trp.
(F)

Pos. 1
2

Pk.

Kl.Tr.

Hfe.

S-Vln.

I

Vln. II

Vla.

Vc.

Kb.

rit.

D Animato $\text{♩} = 132$

p

p

mf

p

fp

p marc.

f

pp ma marc.

f

mf

mf legg.

rit.

D Animato $\text{♩} = 132$

f

f

pp

fpp

f

p

f

[illegible]

This musical score page contains measures 51 through 9 of a piece. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in A (C.A.), Clarinet in B-flat (Kl. (B)), Bassoon (Fag.), Horns in F (Hn. (F)), Trumpets in F (Trp. (F)), Trombones (Pos.), Percussion (Pk.), Keyboard Traps (Kl.Tr.), Harpsichord (Hfe.), Solo Violin (S-Vln.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The key signature has one sharp (F#) and the time signature is common time (C). The score features various musical notations such as triplets, slurs, and dynamic markings like *p*, *mf*, *cresc.*, and *pp*. Measure numbers 51, 52, 53, 54, and 55 are indicated at the top of their respective staves.

This musical score is for the 'The Swan' movement from the Suite for Piano, Op. 20, No. 6, by Camille Saint-Saëns. The score is arranged for a full orchestra and piano. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into measures, with measure numbers 56, 57, 58, 59, and 60 visible. The instruments included are Flute (Fl.), Oboe (Ob.), Clarinet in A (C.A.), Clarinet in Bb (Kl. (B)), Bassoon (Fag.), Horn in F (Hn. (F)), Trumpet in F (Trp. (F)), Trombone (Pos.), Piano (Pk.), Harp (Hfe.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The score features various musical notations, including notes, rests, dynamics (p, f, mf), articulation (accents, slurs), and fingerings. The piano part is written in the right hand, and the violin and viola parts are written in the left hand. The woodwind and brass parts are written in their respective staves. The harp part is written in the right hand of the harp. The double bass part is written in the right hand of the double bass.

[illegible]

[illegible]

75 **G** a tempo 13

Fl.

Ob. 1 2 *pp*

Kl. 1 2 (B) *pp*

Fag. 1 2 *pp dolce*

Hn. 1 2 (F)

Trp. (F)

Pos. 1 2

Pk.

Glock. *pp*

Hfe. *pp dolce*

S-Vln.

G a tempo V

I *pp* *dolcissimo*

Vln. II *pp* *dolcissimo* con sord.

Vla. *pp* *dolcissimo* con sord.

Vc. *pp*

Kb.

Fl.

Ob. 1

Kl. 1
(B) 2

Fag. 1
2

Hn. 1
(F) 2

Trp.
(F)

Pos. 1
2

Pk.

Glock.

Hfe.

S-Vln.

Vln. I

Vln. II

Vla.

Vc.

Kb.

rall.

H a tempo

p

pp

pp grazioso e dolce

pp espr.

p

pp

mf lamentoso

rall.

H a tempo

pp

pp

pp

pp

rall. **Poco più vivo** $\text{♩} = 64$ 15

Fl.

Ob. 1
2

Kl. 1
(B) 2

Fag. 1
2

Hn. 1
(F) 2

Trp. (F)

Pos. 1
2

Pk.

Glock.

Hfe.

S-Vln.

Vln. I
II

Vla.

Vc.

Kb.

p ben cantando

Ob. 2 zu C.A.

pp

pp

pp *dolcissimo*

zu Tamb.

mf

rall. **Poco più vivo** $\text{♩} = 64$

pp

pp

pp

pizz.

pp

101

Fl.

Ob. 1

C. A.

Kl. (B) 1 2

Fag. 1 2

Hn. (F) 1 2

Trp. (F)

Pos. 1 2

Pk.

Hfe.

S-Vln.

Vln. I

Vln. II

Vla.

Vc.

Kb.

C. A.

p

pp cresc.

cresc.

pp

p

pp

p

pp

pp cresc.

cresc.

pp cresc.

cresc.

arco

pp cresc.

Impetuoso $\text{♩} = 74$

17

108

Fl. mf f $f \text{ marc.}$

Ob. 1 mf f $f \text{ marc.}$

C. A. mf f $f \text{ marc.}$

Kl. 1 mf f $f \text{ marc.}$

(B) 2 mf f $f \text{ marc.}$

Fag. 1 mf f $f \text{ ben marc.}$

2 mf f $f \text{ ben marc.}$

Hn. 1 mf $f \text{ ben marc.}$

(F) 2 mf $f \text{ ben marc.}$

Trp. (F)

Pos. 1

2

Pk.

Hfe.

S-Vln. f

N.B. die G-Saite herabstimmen nach Fis!
Tune G-string down to F#!

Impetuoso $\text{♩} = 74$

I mf senza sord. mf

Vln. II mf senza sord. mf

Vla. mf senza sord. mf

Vc. mf senza sord. $f \text{ ben marc.}$

Kb. mf senza sord. $f \text{ ben marc.}$

[illegible]

[illegible]

130

Fl.

Ob. 1

C. A.

Kl. 1
(B) 2

Fag. 1
2

Hn. 1
(F) 2

Trp. (F)

Pos. 1
2

Pk.

T-t.

Hfe.

S-Vln.

Vln. I

Vln. II

Vla.

Vc.

Kb.

mf

mf

mf

p

pp

pp

mf

pp

p

zu Bk.

p

pp

pizz.

p

pp

Molto tranquillo ♩ = 54

142 **M** 21

Fl. *pp* *pp*

Ob. 1 *pp* *pp* *pp*

C. A.

Kl. 1 *pp* *pp* *pp*
(B) 2

Fag. 1
2

Hn. 1
(F) 2 *pp* *ppp*

Trp. (F) *pp* *mf* *p*

Pos. 1
2

Pk. *pp* *pp*

Hfe. *p* *p* *pp* *estatico III*

S-Vln. *p*

Molto tranquillo ♩ = 54 **M**

Vln. I *pp* *pp* *pp*

Vln. II

Vla.

Vc.

Kb.

[illegible]

[illegible]

[illegible]

173 O Poco meno lento $\text{♩} = 60$ 25

Fl. *p molto espr.*

Ob. 1 *p*

C. A. *p*

1 *p molto espr.*

Kl. (B) 2 *p*

Fag. 1 *p*

2 *p*

Hn. (F) 1 *p molto espr.*

2 *p*

Trp. (F)

Pos. 1

2

Pk.

Hfe. *p*

N.B. die G-Saite wieder hinaufstimmen!
Tune G-string back up again!

S-Vln. O Poco meno lento $\text{♩} = 60$

I *p molto espr.*

II *p molto espr.*

Vla. *p*

Vc. *p*

Kb. *p arco*

p sempre legato

[illegible]

187

Picc.

Ob. 1

C. A.

1

Kl. (B)

2

1

Fag.

2

Hn. 1

(F) 2

Trp. (F)

Pos. 1

2

Pk.

Hfe.

S-Vln.

Vln. I

Vln. II

Vla.

Vc.

Kb.

pp

p

pp

p

pp

pizz.

[illegible]

[illegible]

This musical score page contains measures 209 through 216. The instrumentation includes:

- Picc.
- Ob. 1
- C. A.
- Kl. 1 (B)
- Fag. 1 2
- Hn. 1 (F) 2
- Trp. (F)
- Pos. 1 2
- Pk.
- Tamb.
- Kl.Tr.
- Bk.
- Hfe.
- S-Vln.
- Vln. I II
- Vla.
- Vc.
- Kb.

The score features various musical notations such as dynamics (*p*, *pp*, *f marc.*, *mf*), articulation marks (>), slurs, and specific performance instructions like "con sord.", "zu Xyl.", and "V". Measure numbers 209, 210, 211, 212, 213, 214, 215, and 216 are indicated at the top of their respective staves. A section marker 'S' is present above measure 213.

216 31

Picc. *pp* 3 *p* 3

Ob. 1 *pp* *cresc.*

C. A. *pp cresc.*

Kl. 1 (B) 2 *pp cresc.*

Fag. 1 2 *p* *pp cresc.*

Hn. 1 (F) 2 *pp* *senza sord.*

Trp. (F) *f* *senza sord.*

Pos. 1 2 *pp*

Pk. *mf*

Xyl.

Kl.Tr. *cresc.*

Bk.

Hfe. *p* *mf*

S-Vln. *cresc.*

Vln. I *pp* *cresc.*

Vln. II *p cresc.* *legg.*

Vla. *p cresc.*

Vc. *cresc.*

Kb. *cresc.*

rall. molto

T Furioso $\text{♩} = 84$

221

Picc. p mf

Ob. 1 mf

C. A. mf

Kl. 1 (B) 2 mf

Fag. 1 2 mf mf 6 $cresc.$

Hn. 1 (F) 2 p mf $cresc.$ mf $cresc.$

Trp. (F) p mf $cresc.$

Pos. 1 2

Pk. f

Kl.Tr. mf

Bk.

Hfe.

S-Vln. mf f $molto energico$ f

rall. molto

I Vln. mf

II Vln. mf

Vla. mf

Vc. mf mf 6

Kb. mf mf 6

T Furioso $\text{♩} = 84$

227

Picc. *f cresc.* *ff*

Ob. 1 *f cresc.* *ff*

C. A. *f cresc.* *ff*

Kl. 1 (B) 2 *f cresc.* *ff*

Fag. 1 2 *f cresc.* *ff*

Hn. 1 (F) 2 *f cresc.* *ff*

Trp. (F) *f cresc.* *ff*

Pos. 1 2 *ff marcatisissimo*

Pk. *ff marcatisissimo*

Kl.Tr. *f cresc.*

Bk. *f* zu G.C.

Hfe. *ff*

S-Vln. *ff*

Vln. I *f cresc.* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f cresc.* *ff*

Kb. *f cresc.* *ff*

233 zu Fl. (lungo) **U** Lento ♩ = 54

Picc.

Ob. 1

C. A.

Kl. 1 (B) 2

Fag. 1 2

Hn. 1 (F) 2

Trp. (F)

Pos. 1 2

Pk.

G.C.

Hfe.

S-Vln.

I

Vln. II

Vla.

Vc.

Kb.

ppp

pp

f

ff

p molto espr.

Solo II

This page of a musical score is for a symphony, featuring a variety of instruments. The staves are arranged as follows:

- Fl. (Flute):** Staff 1, treble clef, key signature of one sharp (F#).
- Ob. 1 (Oboe):** Staff 2, treble clef, key signature of one sharp (F#).
- C. A. (Clarinet):** Staff 3, treble clef, key signature of two sharps (F#, C#).
- Kl. 1 (B) (Bassoon):** Staff 4, treble clef, key signature of two sharps (F#, C#).
- Fag. 1 2 (Bassoon):** Staff 5, bass clef, key signature of one sharp (F#).
- Hn. 1 2 (F) (Horn):** Staff 6, treble clef, key signature of one sharp (F#).
- Trp. (F) (Trumpet):** Staff 7, treble clef, key signature of one sharp (F#).
- Pos. 1 2 (Trombone):** Staff 8, bass clef, key signature of one sharp (F#).
- Pk. (Piano):** Staff 9, bass clef, key signature of one sharp (F#).
- Hfe. (Harp):** Staff 10, grand staff (treble and bass clefs), key signature of one sharp (F#).
- S-Vln. (Violin):** Staff 11, treble clef, key signature of one sharp (F#).
- Vln. I II (Violin):** Staves 12 and 13, treble clef, key signature of one sharp (F#).
- Vla. (Viola):** Staff 14, alto clef, key signature of one sharp (F#).
- Vc. (Violoncello):** Staff 15, bass clef, key signature of one sharp (F#).
- Kb. (Double Bass):** Staff 16, bass clef, key signature of one sharp (F#).

The score includes various musical notations and dynamic markings:

- Fl.:** Rests throughout the page.
- Ob. 1:** Rests throughout the page.
- C. A.:** Rests throughout the page.
- Kl. 1 (B):** Rests throughout the page.
- Fag. 1 2:** Rests throughout the page.
- Hn. 1 2 (F):** Rests throughout the page.
- Trp. (F):** Rests throughout the page.
- Pos. 1 2:** Rests throughout the page.
- Pk.:** Rests throughout the page.
- Hfe.:** Rests throughout the page.
- S-Vln.:** Active melody with various notes and rests.
- Vln. I II:** Active melody with various notes and rests. Dynamic markings include *p* and *pp*.
- Vla.:** Active melody with various notes and rests. Dynamic markings include *p* and *pp*.
- Vc.:** Active melody with various notes and rests. Dynamic markings include *p* and *pp*.
- Kb.:** Active melody with various notes and rests. Dynamic markings include *p* and *pp*.

The score is written in a key signature of one sharp (F#) and includes various musical notations such as notes, rests, and dynamic markings like *pp* and *molto*.

256

W

Fl.

Ob. 1

C. A.

Kl. 1
(B) 2

Fag. 1
2

Hn. 1
(F) 2

Trp. (F)

Pos. 1
2

Pk.

Hfe.

S-Vln.

I

Vln. II

Vla.

Vc.

Kb.

37