

Klavierauszug

A.E. (Emile) VON BRUCKEN FOCK

ERINNERUNG

Fantasie für Violine mit Orchester
(1924)

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Klavierauszug von Hugo Bouma

Lento $\text{♩} = 50$

Solo-Violine

Klavier

The musical score is written for Solo-Violine and Klavier (Piano). The key signature is one sharp (F#), and the time signature is 3/4. The tempo is Lento, with a quarter note equal to 50 beats per minute. The score is divided into four systems, each with a measure number (6, 11, 16) at the beginning of the first staff. The first system shows the beginning of the piece with a piano (pp) dynamic. The second system includes a section marked 'A' with the instruction 'con sentimento' and a piano (p) dynamic. The third system continues the piano part with a piano (pp) dynamic. The fourth system shows a forte (fp) dynamic in the piano part. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

20 **poco rit.**

p *pp* *pp*

25 **B Più mosso** ♩ = 104
mf molto sonoro ed espr.

p dolce *p*

30 **accel.**

p *cresc.* *cresc.*

35 **C**

mf

39

rit.**D** **Animato** ♩ = 132

Measures 39-42 of the piano score. Measure 39 features a right-hand melody with a **rit.** marking and a **f sosten.** dynamic, and a left-hand accompaniment with a **p** dynamic. Measure 40 has a double bar line. Measure 41 begins a new section marked **D Animato** with a tempo of ♩ = 132. The right hand starts with a **mf legg.** dynamic, and the left hand has a **f** dynamic. Measure 42 continues the **Animato** section with a **p marc.** dynamic in the left hand.

43

Measures 43-45. Measure 43 continues the **Animato** section with triplets in both hands. Measure 44 features more triplet patterns. Measure 45 ends with a triplet in the right hand and a half note in the left hand.

46

Measures 46-48. Measure 46 continues the **Animato** section with triplets. Measure 47 features a **cresc.** marking and triplets. Measure 48 ends with triplets in both hands.

49

E

Measures 49-52. Measure 49 begins a new section marked **E** with a **f** dynamic in the right hand. Measure 50 features triplets in both hands. Measure 51 continues the triplet patterns. Measure 52 ends with a triplet in the right hand and a half note in the left hand.

53

mf *cresc.*

cresc. poco a poco

sim.

57

f

mf

f

61

f

mf

dim.

F

64

molto rall.

p

pp

68

Tempo di valzer lento ♩ = 175

Musical score for measures 68-73. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is 'Tempo di valzer lento' with a quarter note equal to 175. The score is in 3/4 time. Measure 68 starts with a piano (*p*) dynamic and a marcato (*marc.*) marking. The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes.

74

poco rall.

G a tempo

Musical score for measures 74-79. The key signature remains three flats. The tempo changes from 'poco rall.' to 'a tempo' at measure 74, marked with a box 'G'. The right hand continues with a melodic line, and the left hand provides a harmonic accompaniment with chords and single notes.

80

p grazioso

Musical score for measures 80-85. The key signature remains three flats. The tempo is 'grazioso'. The right hand features a more active melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes.

86

rall.

H a tempo

Musical score for measures 86-91. The key signature remains three flats. The tempo changes from 'rall.' to 'a tempo' at measure 86, marked with a box 'H'. The right hand features a more active melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes. A piano (*p*) dynamic marking is present in measure 89.

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

97

102 *accel.* *cresc.* *cresc.*

107 *mf* *f*

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

K

112

117

122

127

L

134

p *dim.* *pp*

8

144 **M** Molto tranquillo ♩ = 54

estatico
III

pp *rall.* *pp* *p*

Led. *Led.*

8

148

Led. *Led.* *rall.* *p*

153 **N** a tempo (colla parte)

lentando

sempre sul IV (F#)
e con gran espressione *p*

p *rall.* *p* *pp* *sempre*

Led. *Led.*

8

158

poco cresc.

163

(accel.) *(rall.)* *(accel.)* *p*

168

(rall.) **largamente** *mf* *pp* *p.*

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

173

Poco meno lento ♩ = 60 *p molto espr.* *p.*

177

181 *poco accel.*

185 *rall.* **P** *Lento*

189 (IV)-----

194 **Q** Agitato $\text{♩} = 76$

Measures 194-198. The right hand begins with a melodic line marked *p inquieto*. The left hand features a marcato accompaniment marked *mf marcato*, which transitions to *pp sempre* in measure 198. The key signature is one sharp (F#).

Measures 199-202. The right hand continues with a melodic line marked *sim.*. The left hand features a marcato accompaniment marked *mf marcato*, which transitions to *pp sempre* in measure 202. The key signature is one sharp (F#).

Measures 203-205. The right hand continues with a melodic line marked *sim.*. The left hand features a marcato accompaniment marked *mf marcato*, which transitions to *pp sempre* in measure 205. The key signature is one sharp (F#).

Measures 206-209. The right hand continues with a melodic line marked *sim.*. The left hand features a marcato accompaniment marked *mf marcato*, which transitions to *pp sempre* in measure 209. The key signature is one sharp (F#).

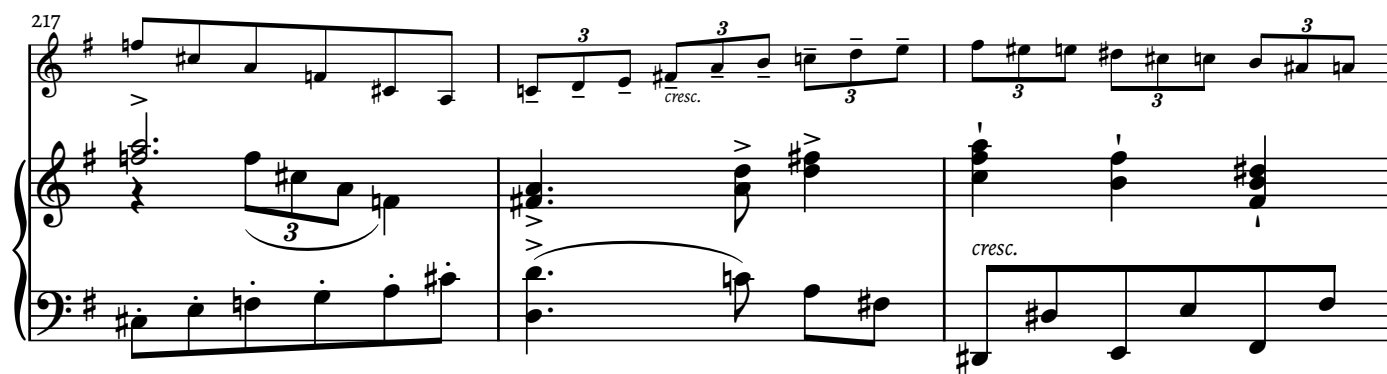
210



214 **S**



217



220

rall. molto



225 **T** Furioso $\text{♩} = 84$

f *ff* *p* *mf cresc.* *f cresc.*

229

ff *ff*

234 (lungo) **U** Lento $\text{♩} = 54$

f *ppp* Gr.Tr. ∞

239 *p doloroso* *pp* *pp* *rall.* *gliss.* *pp*

p espr. *pp* *pp* *rall.* *gliss.* *pp*

V Tempo I ♩ = 50

244

pp

p

p

p

249

p

p

p

p

pp

254

W

ppp

p

pp

259

pizz.

p

pp

ppp

ppp

ppp dim.

smorz.

Abraham Emilius (Emile) VON BRUCKEN FOCK

(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