

Kadenzen zu W. A. Mozarts Violinkonzert in A, KV 219

Cadenzas for W A Mozart's Violin Concerto in A, KV 219

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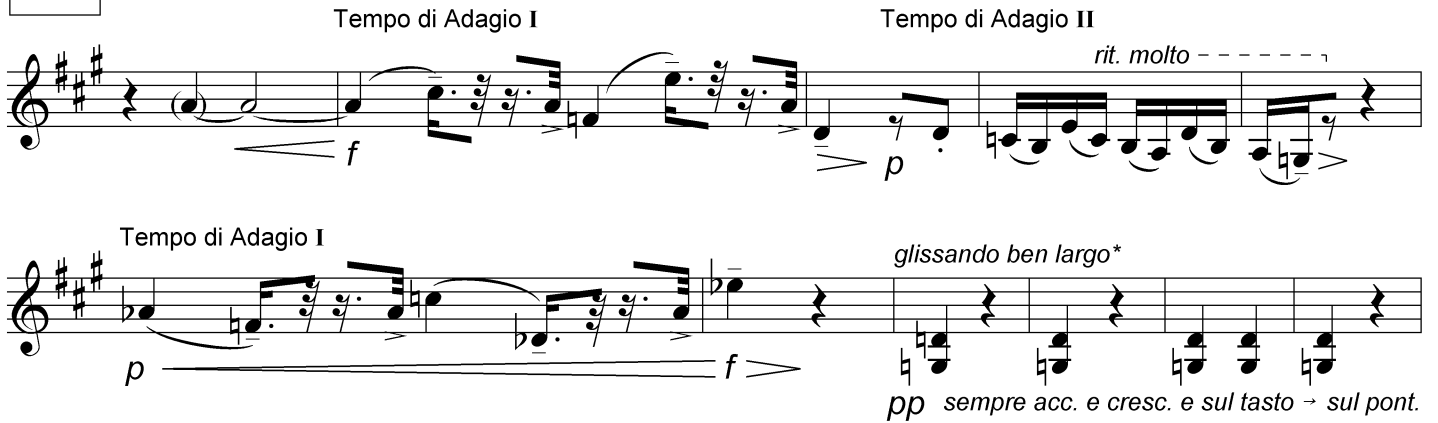
commissioned by Conny Beck

I - 45



Musical notation for I-45, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The piece begins with a dynamic marking of *f* and a tempo instruction: *stringendo, ma allargando e un poco crescendo*. The notation features a series of sixteenth-note runs with slurs, leading to a glissando marked *Gliss.* at the end.

I - 219



Musical notation for I-219, starting with a treble clef and a key signature of three sharps. It is divided into two sections: *Tempo di Adagio I* and *Tempo di Adagio II*. The first section begins with a dynamic marking of *f* and ends with *p*. The second section begins with *p* and ends with *pp*, marked *rit. molto*. A glissando section is marked *glissando ben largo**. The piece concludes with the instruction *pp sempre acc. e cresc. e sul tasto -> sul pont.*

* = Auf den tiefen Saiten bleiben und kontinuierlich um hauchdünne Mikrintervalle aufwärts intonieren. Die notierten Halbtöne dienen zur Orientierung wie schnell die Mikrotöne rücken. / Remain on the low strings and intonate upwards by micro intervals continuously. The notated semitone steps show how fast the microtones progress.




Musical notation for the glissando section, showing a series of chords in the treble clef with a key signature of three sharps, moving upwards in semitone steps.



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Musical notation for the glissando section, showing a series of chords in the treble clef with a key signature of three sharps, moving upwards in semitone steps. A tempo instruction *(Tempo di "Fußballfan" / Tempo di "soccer diehard")* is placed above the notation.



Musical notation for the glissando section, showing a series of chords in the treble clef with a key signature of three sharps, moving upwards in semitone steps.



Musical notation for the glissando section, showing a series of chords in the treble clef with a key signature of three sharps, moving upwards in semitone steps.

Szene: VLN gibt DIR Einsatz und spielt, DIR reagiert nicht / scene: VLN cues COND and plays, COND shows no reaction

VLN blickt fragend nach DIR / VLN peers at COND

f gemeinsamer Einsatz von VLN und DIR, DIR winkt aber ab bevor das Orchester einsetzt / VLN and COND enter together, but COND stops before the orchestra enters

VLN (in Gedanken): "Was denn, etwa nicht so?" / VLN (thinking): "Why, not like this?"

DIR verneint kurz und gibt VLN gestisch Anweisungen weiter nach oben zu intonieren, "kitzelt" es förmlich aus VLN heraus. / COND negates briefly and directs VLN by gesture to heighten the pitch, a little bit like "teasing" it out from VLN.

II - 125

Musical notation for exercise II - 125. The piece is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a dynamic marking of *piu f*. The tempo is marked *rit. molto* and then *a tempo (senza trillo)*. The dynamics change to *un poco dim.* during the piece.

III - 58

Musical notation for exercise III - 58. The piece is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a dynamic marking of *f* and a tempo marking of *rit. molto legato*. The dynamics change to *pp* and the tempo is marked *a tempo*. An *acc.* (accents) marking is present over the final notes.

III - 109

das cis' als Tonarten wechselnd empfinden und spielen: / feel and play the c# like changing keys:
cis-moll / C-sharp minor fis-moll / F-sharp minor h-moll / B minor E-Dur / E major A-Dur / A major

Musical notation for exercise III - 109. The piece is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a dynamic marking of *f* and a tempo marking of *l'istesso tempo*. The dynamics change to *p* and the tempo is marked *a tempo*. The exercise consists of a series of notes, each with a *cis'* (C-sharp) that changes its function as the key signature changes.

III - 320

Musical notation for exercise III - 320. The piece is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a dynamic marking of *f* and a tempo marking of *rit. molto legato*. The dynamics change to *pp* and the tempo is marked *a tempo*. An *acc.* (accents) marking is present over the final notes.