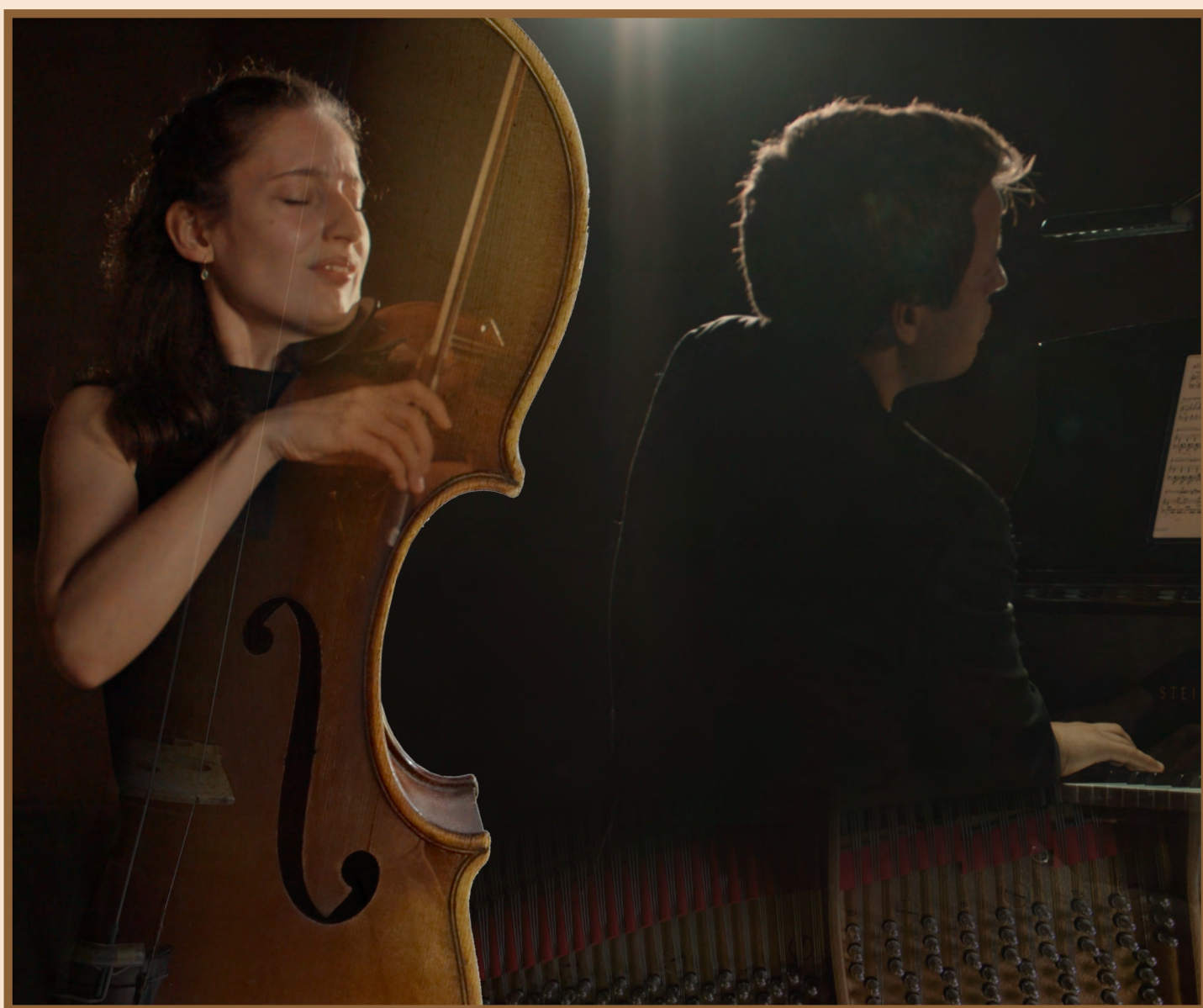


Ulrich Kaiser

# Konzertsatz G-Dur

für Violine und Klavier



1. Auflage:

Autor / Inhalt:



Karlsfeld 2025

Ulrich Kaiser

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**OPENBOOK 19**

Ulrich Kaiser

# **Konzertsatz G-Dur**

für Violine und Klavier

## Vorwort

Der Konzertsatz für Violine und Orchester in G-Dur wurde 2024 für Erika Girollet und das Erchana-Orchester Dachau e.V. (Leitung: Gudrun Huber) geschrieben. Am 11. Mai 2024 wurde er im Ludwig-Thoma-Haus Dachau uraufgeführt und im Anschluss an die Uraufführung auf der Open Music Academy veröffentlicht.

Elene Meipariani und Till Hoffmann aus dem Trio E.T.A. haben mich dazu motiviert, von dem Konzertsatz noch eine Fassung für Violine und Klavier zu erstellen, wobei mir Till hilfreiche Tipps zur Vereinfachung des Klaviersatzes gegeben hat. Den beiden verdanke ich darüber hinaus eine Einspielung des Konzertsatzes in der vorliegenden Fassung. Für Hilfe und Anregungen gebührt ihnen mein herzlichster Dank!

Den Konzertsatz in der Fassung für Violine und Klavier veröffentliche ich – wie schon die Orchesterfassung – unter der Lizenz CC BY. Da ich von keiner Verwertungsgesellschaft vertreten werde, verursacht eine Aufführung meiner Komposition keine Kosten.

Meine Ideen für diesen Konzertsatz verdanke ich vielen großartigen Werken von der Klassik bis zur Moderne. Vielleicht haben Sie beim Zuhören Freude daran, Vorbilder zu entdecken? Ich hoffe jedenfalls, dass ein Stück entstanden ist, das musikalisch und formal überzeugt, eine dankbare Violinstimme und einen nicht zu schweren Klavierpart hat.

Karlsfeld, den 1. September 2025  
Ulrich Kaiser

# Klavierpartitur

♩ = 120

Violine

*sul G*

Klavier

*f*

9

Vi.

*mf*

Kl.

*p*

15

Vi.

Kl.

21

Vi.

Kl.

*p*

25

VI.

Kl.

pizz. arco

30

VI.

Kl.

*f*

33

VI.

Kl.

36

VI.

Kl.

39

VI.

Kl.

*p*

*mf*

solo

42

VI.

Kl.

*p*

*mf*

*p*

45

VI.

Kl.

*mf*

*p*

*mf*

48

VI.

Kl.

*ff*

52

VI.

Kl.

*mf*

*p*

Violin part (VI.) starts with a melodic line in G major, featuring eighth-note patterns and slurs. The piano part (Kl.) provides harmonic support with chords and moving bass lines. Dynamics include *mf* and *p*.

59

VI.

Kl.

*3*

Violin part (VI.) continues the melodic line with a triplet of eighth notes. The piano part (Kl.) features chords and moving bass lines. A triplet of eighth notes is marked in the violin part.

67

VI.

Kl.

*3*

*sul G*

Violin part (VI.) features a melodic line with triplets of eighth notes. The piano part (Kl.) provides harmonic support with chords and moving bass lines. A triplet of eighth notes is marked in the violin part. The instruction *sul G* is present.

75

VI.

Kl.

*3*

Violin part (VI.) continues the melodic line with a triplet of eighth notes. The piano part (Kl.) features chords and moving bass lines. A triplet of eighth notes is marked in the violin part.



85

VI.

Kl.

*f*

*simile*

89

VI.

Kl.

93

VI.

Kl.

97

VI.

Kl.

*simile*

102

VI.

Kl.

ff

108

VI.

Kl.

*p* *p* *mf*

*p < f* *pp* *mf*

115

VI.

Kl.

*p* *mf*

*f* *mf*

121

VI.

Kl.

*f* *p* *ff*

0 1 0 3 0 1 0 3 0 4 0 3 0 2 0 3 simile

126 *2 3 0 3* *mp* *1 3 simile* *1 2 simile*

VI. *ff*

Kl.

130

VI.

Kl. *p* *f*

134 *0 1 0 3 0 1 0 3 0 4 0 3 0 2 0* *3 simile*

VI. *p*

Kl. *mf*

138 *2 3 0 3* *1 3 simile* *1 2 simile*

VI. *mf*

Kl. *mf*

142

VI.

Kl.

*mf*

*p*

*mf*

146

VI.

Kl.

*mf*

*ff*

150

VI.

Kl.

*p*

154

VI.

Kl.

*ff*

*p*

*p*

The musical score consists of four systems, each with a Violin (VI.) and Piano (Kl.) part. The key signature is G major (one sharp) and the time signature is 4/4. The score is marked with measures 142, 146, 150, and 154. The violin part plays a continuous sixteenth-note pattern throughout. The piano part features a variety of textures, including chords, arpeggios, and single notes, with dynamics ranging from piano (*p*) to fortissimo (*ff*). The score includes various musical notations such as slurs, ties, and articulation marks.

159

VI.

Kl.

*p*

164

VI.

Kl.

168

VI.

Kl.

pizz. arco

*ff*

*f*

173

VI.

Kl.

176

VI.

Kl.

*f*

179

VI.

Kl.

182

VI.

Kl.

*mf*

*p*

*p*

185

VI.

Kl.

*mf*

*p*

*mf*

188

VI.

Kl.

*p*

*mf*

*ff*

*ff*

191

VI.

Kl.

*ff*

*ff*

*ff*

*ff*

195

VI.

Kl.

*p*

*mf*

*p*

204

VI.

Kl.

*3*

*3*

*3*

*3*

211

VI. *sul G*

Kl.

221

VI. *f*

Kl.

229

VI. *simile*

Kl.

233

VI.

Kl.

Detailed description of the musical score: The score is written for Violin (VI.) and Piano (Kl.) in G major. Measures 211-215 show the violin playing a melodic line with a 'sul G' instruction, while the piano provides a harmonic accompaniment with chords and moving lines. Measures 221-225 feature a more active violin part with a triplet and a forte (f) dynamic, accompanied by the piano. Measures 229-233 show a rapid sixteenth-note passage in the violin, marked 'simile', with the piano providing a rhythmic accompaniment. The score is in 4/4 time and uses a key signature of one sharp (F#).



237

VI.

Kl.

241

VI.

Kl.

*cadenza*

*f*

246

VI.

Kl.

**14**

**14**

*simile*

264

VI.

Kl.

268

VI.

Kl.

272

VI.

Kl.

*ff*

*glass.*

*ff*

*p* *f* *pp*

# Violine

The musical score is written for a Violin solo and an Orchestra. It consists of 48 measures, organized into 10 staves. The key signature is G major (one sharp, F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

- Measure 1:** Violin solo begins with a half note G4, followed by a quarter note A4, and a half note B4. The orchestra enters with a half note G2, followed by a quarter note A2, and a half note B2.
- Measure 8:** The violin solo has a trill on G4. The orchestra has a half note G2, followed by a quarter note A2, and a half note B2.
- Measure 14:** The violin solo has a half note G4, followed by a quarter note A4, and a half note B4. The orchestra has a half note G2, followed by a quarter note A2, and a half note B2.
- Measure 19:** The violin solo has a half note G4, followed by a quarter note A4, and a half note B4. The orchestra has a half note G2, followed by a quarter note A2, and a half note B2.
- Measure 23:** The violin solo has a half note G4, followed by a quarter note A4, and a half note B4. The orchestra has a half note G2, followed by a quarter note A2, and a half note B2.
- Measure 27:** The violin solo has a half note G4, followed by a quarter note A4, and a half note B4. The orchestra has a half note G2, followed by a quarter note A2, and a half note B2.
- Measure 34:** The violin solo has a half note G4, followed by a quarter note A4, and a half note B4. The orchestra has a half note G2, followed by a quarter note A2, and a half note B2.
- Measure 40:** The violin solo has a half note G4, followed by a quarter note A4, and a half note B4. The orchestra has a half note G2, followed by a quarter note A2, and a half note B2.
- Measure 42:** The violin solo has a half note G4, followed by a quarter note A4, and a half note B4. The orchestra has a half note G2, followed by a quarter note A2, and a half note B2.
- Measure 44:** The violin solo has a half note G4, followed by a quarter note A4, and a half note B4. The orchestra has a half note G2, followed by a quarter note A2, and a half note B2.
- Measure 46:** The violin solo has a half note G4, followed by a quarter note A4, and a half note B4. The orchestra has a half note G2, followed by a quarter note A2, and a half note B2.

Dynamic markings include *mf* (mezzo-forte) at measure 14, *f* (forte) at measure 27, and *pizz.* (pizzicato) and *arco* (arco) at measure 27. The score also includes *sul G* (sul G) at measures 1 and 8.

[illegible]

95

98

102

107

*ff*

116

*f*

123

0 1 0 3 0 1 0 3 0 4 0 3 0 2 0 3 simile

126

2 3 0 3 1 3 simile 1 2 simile

129

132

134

136

0 1 0 3 0 1 0 3 0 4 0 3 0 2 0 3 simile

138 2 3 0 3 *simile* 1 3

140 1 2 *simile*

142

144

146

148

150

153

158

162

166

170 pizz. arco *ff*

178

182

184

186

188

190

192

194 *mf*

201

209 *sul G*

The musical score consists of ten staves of music. The first staff (measure 170) begins with a pizzicato (pizz.) instruction, followed by an arco instruction and a fortissimo (ff) dynamic. The music is in G major, indicated by one sharp (F#). The tempo is 4/4. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets marked with a '3' over the notes. The dynamics change from ff to mf around measure 194. The piece ends with a 'sul G' instruction, suggesting a sustained G note or a specific fingering technique.



215

224

229

231

233

235

237

239

241

243

247

The musical score consists of ten staves of music, each labeled with a measure number. The notation includes various rhythmic values and articulations. A forte dynamic is indicated at measures 224 and 243. A triplet is marked at measure 215. The key signature is G major (one sharp).

252 

257 

259 

262 

266 

271 





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