

Partitur

Johann Sebastian Bach  
(1685-1750)  
Charles Gounod  
(1818-1893)

# Ave Maria

für Violine Solo und Orchester  
(1/2/2/2 - 2/0/0/0 - str - soloVio)

Bearbeitung: Matthias Kuhn (2008)





# Méditation

für Solovioline und Orchester

J.S. Bach/Ch. Gounod  
Bearbeitung: Matthias Kuhn (2008)  
Pate: Felix Mendelssohn

Moderato

Flöte

Oboe 1

Oboe 2

Klarinette 1 in B

Klarinette 2 in B

Fagott 1

Fagott 2

Horn 1 in F

Horn 2 in F

Solo-Violine

Violine I

Violine II

Viola

Violoncello

Kontrabass

4

Fl.

Ob. 1

Ob. 2

Kl. 1 (B)

Kl. 2 (B)

Fg. 1

Fg. 2

Hn. 1 (F)

Hn. 2 (F)

Solo-VI.

VI. I

VI. II

Vla.

Vc.

Kb.

*pp*

*mp*

*p*

*p*

*p*

*p*

*p*

7

Fl.

Ob. 1

Ob. 2

Kl. 1 (B)

Kl. 2 (B)

Fg. 1

Fg. 2

Hn. 1 (F)

Hn. 2 (F)

Solo-VI.

VI. I

VI. II

Vla.

Vc.

Kb.

*p*

*mf*

Detailed description: This is a page of a musical score, page 3, starting at measure 7. The score is for a full orchestra and a solo violin. The instruments listed on the left are Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 in B-flat (Kl. 1 (B)), Clarinet 2 in B-flat (Kl. 2 (B)), Bassoon 1 (Fg. 1), Bassoon 2 (Fg. 2), Horn 1 in F (Hn. 1 (F)), Horn 2 in F (Hn. 2 (F)), Solo Violin (Solo-VI.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4. Measures 7 and 8 show mostly rests for the woodwinds and strings. In measure 9, the Clarinet 1 and 2, Bassoon 1 and 2, and Solo Violin enter. The woodwinds play a melodic line starting on a whole note, marked with a piano (*p*) dynamic. The Solo Violin plays a melodic line starting on a half note, marked with a mezzo-forte (*mf*) dynamic. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola, Violoncello, and Double Bass parts play a melodic line starting on a half note.

10

Fl.

Ob. 1

Ob. 2

Kl. 1 (B)

Kl. 2 (B)

Fg. 1

Fg. 2

Hn. 1 (F)

Hn. 2 (F)

Solo-VI.

VI. I

VI. II

Vla.

Vc.

Kb.

*p*

*p*

13

Fl.

Ob. 1

Ob. 2

Kl. 1 (B)

Kl. 2 (B)

Fg. 1

Fg. 2

Hn. 1 (F)

Hn. 2 (F)

Solo-VI.

VI. I  
*cresc.* *dim.*

VI. II  
*cresc.* *dim.*

Vla.  
*cresc.* *dim.*

Vc.  
*cresc.* *dim.*

Kb.  
*cresc.* *dim.*

16

Fl.

Ob. 1 *p*

Ob. 2 *p*

Kl. 1 (B)

Kl. 2 (B)

Fg. 1 *p*

Fg. 2

Hn. 1 (F) *p*

Hn. 2 (F)

Solo-VI.

VI. I

VI. II

Vla.

Vc.

Kb.

Detailed description: This page of a musical score covers measures 16, 17, and 18. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) part is mostly silent. Oboe 1 (Ob. 1) plays a melodic line starting in measure 16 with a piano (*p*) dynamic, featuring a slur over a quarter-note triplet and a half-note. Oboe 2 (Ob. 2) plays a similar melodic line, also starting in measure 16 with a piano (*p*) dynamic. Clarinet 1 (Kl. 1) and Clarinet 2 (Kl. 2) are silent. Bassoon 1 (Fg. 1) plays a melodic line starting in measure 16 with a piano (*p*) dynamic, featuring a slur over a quarter-note triplet and a half-note. Bassoon 2 (Fg. 2) is silent. Horn 1 (Hn. 1) plays a melodic line starting in measure 16 with a piano (*p*) dynamic, featuring a slur over a quarter-note triplet and a half-note. Horn 2 (Hn. 2) is silent. Solo Violin (Solo-VI.) plays a melodic line starting in measure 16 with a piano (*p*) dynamic, featuring a slur over a quarter-note triplet and a half-note. Violin I (VI. I) and Violin II (VI. II) play a rhythmic accompaniment of eighth notes with slurs. Viola (Vla.) plays a rhythmic accompaniment of eighth notes with slurs. Violoncello (Vc.) and Kontrabaß (Kb.) play a rhythmic accompaniment of eighth notes with slurs.



19

Fl. *mp cresc.*

Ob. 1

Ob. 2

Kl. 1 (B) *pp cresc.*

Kl. 2 (B) *pp cresc.*

Fg. 1 *cresc.*

Fg. 2

Hn. 1 (F) *cresc.*

Hn. 2 (F) *mf*

Solo-VI. *cresc.*

VI. I *cresc.*

VI. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Kb. *cresc.*

Detailed description: This page of a musical score, numbered 19, contains ten staves. The top staff is for Flute (Fl.), which begins in measure 20 with a melodic line marked *mp cresc.*. The next two staves are for Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2), both of which are silent throughout. The fourth and fifth staves are for Clarinet 1 (Kl. 1) in B-flat and Clarinet 2 (Kl. 2) in B-flat, both starting in measure 20 with a melodic line marked *pp cresc.*. The sixth and seventh staves are for Bassoon 1 (Fg. 1) and Bassoon 2 (Fg. 2); Fg. 1 begins in measure 19 with a melodic line marked *cresc.*, while Fg. 2 is silent until measure 21. The eighth and ninth staves are for Horn 1 (Hn. 1) and Horn 2 (Hn. 2) in F; Hn. 1 begins in measure 20 with a melodic line marked *cresc.*, and Hn. 2 begins in measure 21 with a melodic line marked *mf*. The tenth staff is for Solo Violin (Solo-VI.), which begins in measure 19 with a melodic line marked *cresc.*. The bottom four staves (VI. I, VI. II, Vla., Vc., and Kb.) represent the string section. VI. I and VI. II play a rhythmic pattern of eighth notes marked *cresc.*. Vla. plays a melodic line marked *cresc.*. Vc. and Kb. play a rhythmic pattern of eighth notes marked *cresc.*.

22

Fl. *mf*

Ob. 1 *pp*

Ob. 2 *pp*

Kl. 1 (B) *mf*

Kl. 2 (B) *mf*

Fg. 1 *mf* *pp*

Fg. 2

Hn. 1 (F) *pp*

Hn. 2 (F) *pp*

Solo-VI. *f* *p*

VI. I *mf* *pp*

VI. II *mf* *pp*

Vla. *mf* *pp*

Vc. *pp*

Kb. *mf* *pp*

25

Fl.

Ob. 1

Ob. 2

Kl. 1 (B)

Kl. 2 (B)

Fg. 1

Fg. 2

Hn. 1 (F)

Hn. 2 (F)

Solo-VI.

VI. I

VI. II

Vla.

Vc.

Kb.

*mp*

*mp*

*mp*

*mp*

*p*

*p*

*mf*

*mp*

*mp*

*mp*

*mp*

*mp*

28

Fl.

Ob. 1  
*mf* *p*

Ob. 2  
*mf* *p*

Kl. 1 (B)  
*p* *cresc.*

Kl. 2 (B)  
*p* *cresc.*

Fg. 1  
*mf* *p*

Fg. 2

Hn. 1 (F)  
*mp* *p* *cresc.*

Hn. 2 (F)  
*mp* *p* *cresc.*

Solo-Vl.  
*f* *mf* *cresc.*

Vl. I  
*mf* *mp* *cresc.*

Vl. II  
*mf* *mp* *cresc.*

Vla.  
*mf* *mp* *cresc.*

Vc.  
*mf* *mp* *cresc.*

Kb.  
*mf* *mp* *cresc.*

31

Fl. *mf cresc.*

Ob. 1 *mp cresc. mf cresc.*

Ob. 2

Kl. 1 (B)

Kl. 2 (B)

Fg. 1 *mp cresc. mf cresc.*

Fg. 2 *mf cresc.*

Hn. 1 (F) *cresc. mf cresc.*

Hn. 2 (F) *cresc. mf cresc.*

Solo-VI. *cresc.*

VI. I *cresc. mf cresc.*

VI. II *cresc. mf cresc.*

Vla. *cresc. mf cresc.*

Vc. *cresc. mf cresc.*

Kb. *cresc. mf cresc.*

34

Fl.  
Ob. 1  
Ob. 2  
Kl. 1 (B)  
Kl. 2 (B)  
Fg. 1  
Fg. 2  
Hn. 1 (F)  
Hn. 2 (F)  
Solo-VI.  
VI. I  
VI. II  
Vla.  
Vc.  
Kb.

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

37

Fl. *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Kl. 1 (B) *mp*

Kl. 2 (B) *mp*

Fg. 1 *mp*

Fg. 2 *mp*

Hn. 1 (F) *mp*

Hn. 2 (F) *mp*

Solo-VI. *mp*

VI. I *mf*

VI. II *mf*

Vla. *mp*

Vc. *mp*

Kb. *mp*

39

Fl. *p*

Ob. 1 *p*

Ob. 2 *p*

Kl. 1 (B) *p*

Kl. 2 (B) *p*

Fg. 1 *p*

Fg. 2 *p*

Hn. 1 (F) *p*

Hn. 2 (F) *p*

Solo-VI. *p*

VI. I *mp* *pizz.* *p*

VI. II *mp* *pizz.* *p*

Vla. *p* *pizz.*

Vc. *p* *pizz.*

Kb. *p* *pizz.*