

Charlotte Kaiser

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für Violine und Piano

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entstand 2020 als Auftrag der *Carl Bechstein Stiftung*,  
im Rahmen des Projekts *NEUES ZEUG - Musik aus dem Jetzt für junge Entdecker\*innen*,  
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*vibrato*

Charlotte Kaiser (\*15.12.2003)

Violine

*p* *mp*

*p* *mp*

5

VI.

*p* *mp*

Klav.

*p* *mp*

10

VI.

*pp* *f* *pizz.*

*p* *f*

*p* *f*

13

VI. *arco* *p* *pizz.*

Klav. *p*

Musical score for measures 13-14. The Violin I part begins in 7/8 time with a quarter note, followed by a 6/8 measure containing a five-fingered chord. The keyboard part follows in 7/8 and 6/8. Dynamics include *arco*, *p*, and *pizz.*

15

VI. *f*

Klav. *8va* *3*

Musical score for measures 15-16. The Violin I part is in 6/8 time with a forte dynamic. The keyboard part features an *8va* section and a triplet in the right hand.

17

VI. *arco* *3*

Klav. *8va* *p* *3*

Musical score for measures 17-18. The Violin I part continues in 6/8 time with a triplet and *arco*. The keyboard part has an *8va* section and triplets in both hands.

20

VI. *mf* *3*

Klav. *mf*

Musical score for measures 20-21. The Violin I part is in 4/4 time with triplets and *mf*. The keyboard part is in 4/4 time with *mf*.

24

VI. *p* *mf* 3 3 *p*

Klav. *p* 3 3

27

VI. *col legno*

Klav. *mf* 8<sup>va</sup>

29

VI.

Klav. *p*

32 *rubato*

VI. *mf* *pizz.* *ff*

Klav. *f* *mp* 8<sup>va</sup>

34

VI.

Klav.

*pizz.*

*p* *f* *p* *mf*

8va

37

VI.

Klav.

*arco*

*sfz mf*

41

VI.

Klav.

43

VI.

Klav.

48

VI.

*pizz.*

Klav.

51

VI.

*8va*

Klav.

53

VI.

*8va*

Klav.

56

VI.

*arco*

Klav.

59

VI.

Klav.

*p* *mp*

63

VI.

Klav.

*p*

66

VI.

Klav.

*f* *p* *sfz* *p*

69

VI.

Klav.

*mf* *pp* *mf* *sfz* *p* *ff* *pp*

♩ = 160    ♩ = 120



♩ = 160

♩ = 120

7

73

VI.

Klav.

*ff*

*pp*

76

VI.

Klav.

*pp*

*f*

*ff*

*pp*

*f*

*tr*

*8va*

81

VI.

Klav.

*p*

*f*

*p*

*p*

*f*

86

VI.

Klav.

*p*

*ff*

*3*

90  $\text{♩} = 160$   $\text{♩} = 120$

VI.

Klav.

*ff* *p*

*p* *f* *pp*

3

95

VI.

Klav.

*f* *p*

3

$\frac{3}{4}$

100

VI.

Klav.

*f*

$\frac{4}{4}$

106

VI.

Klav.

112  $\text{♩} = 180$

VI. *pp* *ff* *p* *ff*

Klav. *pp* *f* *p* *f*

116

VI. *p* *ff*

Klav. *p* *f*

120

VI. *p*

Klav. *p*

123  $\text{♩} = 40$

VI. *ff* *p* *mp* *tr*

Klav. *f* *p* *mp*

3

127

VI.

Klav.

*p*

132

♩ = 180

VI.

*mp*

♩ = 180

*p*

3

135

VI.

Klav.

*p*

139

VI.

Klav.

*p*

143 **VI.** **acc.** **f**

**Klav.** **acc.** **mf**

147 **VI.** **a tempo**

**Klav.** **a tempo**

151 **VI.** **8va**

**Klav.**

155 **VI.** **♩ = 100**

**Klav.** **♩ = 100** **p**

159

VI.

Klav.

8va

*pp*

*ff*

*pp*

161

VI.

Klav.

163

VI.

Klav.

*f*

*p*

165

VI.

Klav.

*ff*

*ff*

8<sup>va</sup>

This musical score page contains measures 165 through 168. The Violin part (VI.) is written in a single staff with a treble clef and a key signature of one sharp (F#). It features a series of eighth-note chords with accents, moving from a higher register in measure 165 to a lower register in measure 168. The Piano part (Klav.) is written in two staves, with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a melodic line of eighth-note chords with accents, which is marked with an 8va (octave up) in measure 167. The lower staff provides a harmonic accompaniment with chords and eighth-note patterns. Both parts are marked with a fortissimo (ff) dynamic. The page concludes with a double bar line.

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Charlotte Kaiser (\*15.12.2003)

*vibrato*

$\text{♩} = 40$

*p* *mp*

7  $\text{♩} = 80$

*p* *mp* *pp* *f*

12 *pizz.* *arco* *p* *pizz.*

15 *f*

18 *arco* *mf*

22 *p* *mf* *p*

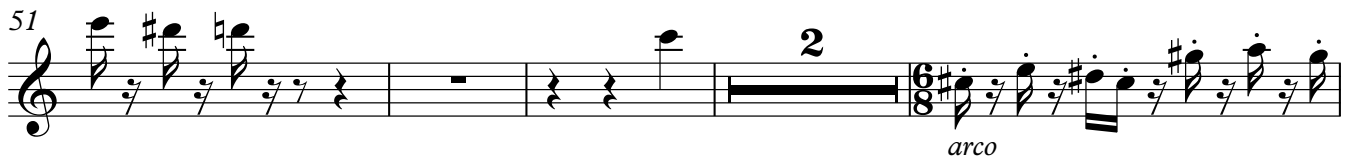
27 *col legno* **2**

32 *rubato* *mf pizz.* *ff* *pizz.* *arco* *sfz*

38 *mf*

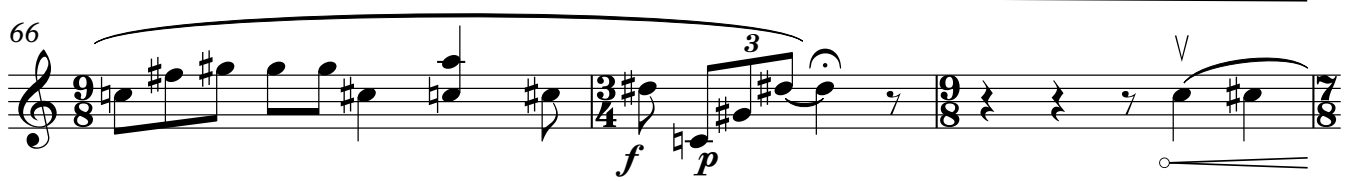
43 **2** **2** *pizz.*



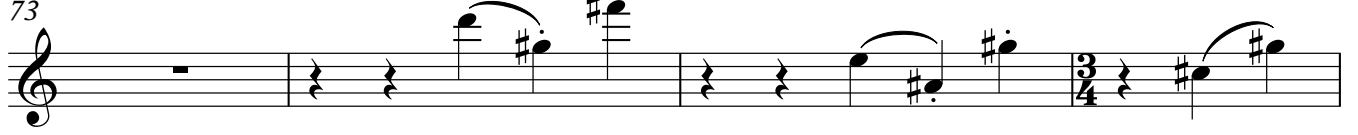
51 

57 

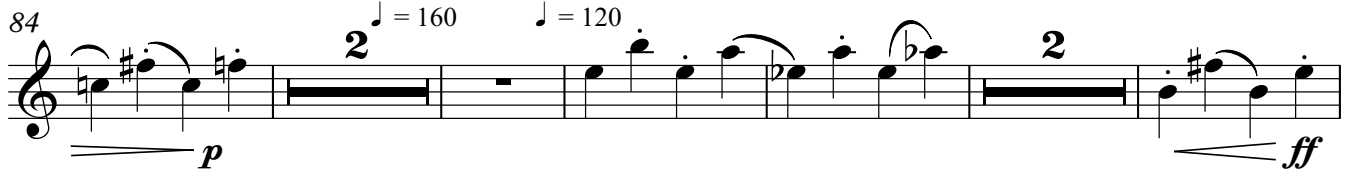
62 

66 

69 

73 

77 

84 

93 

102 

108 

113  $\text{♩} = 180$   
*ff* *p* *ff*

117  
*p* *ff*

121  $\text{♩} = 40$   
*p* *ff* *p*

126 *tr*  
*mp* *p*

132  $\text{♩} = 180$   
*mp*

137

143  $\text{♩} = 120$  **accel.**  
*f*

148 **a tempo**

153  $\text{♩} = 100$   
**2**

160

*pp*

Musical staff 160-162: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains three measures of music. Measure 160 starts with a quarter rest followed by a quarter note G4 with an accent (>) and a fermata. Measure 161 contains eighth notes: G4 (accented), A4 (accented), B4 (accented), C5 (accented), B4 (accented), A4 (accented), G4 (accented). Measure 162 contains eighth notes: F#4 (accented), G4 (accented), A4 (accented), B4 (accented), A4 (accented), G4 (accented), F#4 (accented). The dynamic *pp* is written below the first measure.

163

*f* *p*

Musical staff 163-164: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains two measures of music. Measure 163 contains eighth notes: G4 (accented), A4 (accented), B4 (accented), C5 (accented), B4 (accented), A4 (accented), G4 (accented). Measure 164 contains eighth notes: F#4 (accented), G4 (accented), A4 (accented), B4 (accented), A4 (accented), G4 (accented), F#4 (accented). The dynamic *f* is written below the first measure, and *p* is written below the second measure.

165

*ff*

Musical staff 165-166: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains two measures of music. Measure 165 contains eighth notes: G4 (accented), A4 (accented), B4 (accented), C5 (accented), B4 (accented), A4 (accented), G4 (accented). Measure 166 contains eighth notes: F#4 (accented), G4 (accented), A4 (accented), B4 (accented), A4 (accented), G4 (accented), F#4 (accented). The dynamic *ff* is written below the second measure.