

Manfred Trojahn

In mezzo alle ombre

für Orchester

2014

Partitur



Bärenreiter Kassel · Basel · London · New York · Praha
BA 11140

Im Auftrag der Kunststiftung NRW

BESETZUNG

3 Flöten
2 Oboen
Englisch Horn
2 Klarinetten
Bassklarinette
2 Fagotte
Kontrafagott

4 Hörner
3 Trompeten
3 Posaunen
Tuba

Harfe
Celesta

Pauken
Schlagzeug (3 Spieler):
Marimbaphon, Vibraphon, Glockenspiel, Crotales,
2 Tamtam, Becken hängend, 2 Becken

Streicher

Die Partitur ist in C notiert.

Aufführungsdauer: ca. 13 Minuten

Das Aufführungsmaterial ist leihweise erhältlich (BA 11140).

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poco lento, ♩ = ca. 60

Flöte 1 *p sempre espr.*

Flöte 2,3

Oboe 1 *pp espr.*

Oboe 2

Englischhorn *p sempre espr.*

Klarinette 1,2 *pp* *ppp*

Bassklarinette

Fagott 1,2

Kontrafagott

Horn 1,3 *3. cuivré* *fpp*

Horn 2,4 *cuivré* *fpp*

Trompete 1-3

Posaune 1-3

Tuba

Harfe *p*

Celesta *p*

Pauken

Marimba *ppp*

Violine I *div. con sord.* *ppp senza vibr.*

Violine II *1. metà con sord.* *ppp senza vibr.*

Viola *div. con sord.* *ppp senza vibr.*

Violoncello *1. metà con sord.* *ppp senza vibr.*

Kontrabass *div. con sord.* *ppp senza vibr.*

Fl.1-3 *pp* *ppp*

Ob.1 *mp* *pp*

E. H.

Kl.1,2 *pp* *ppp*

B. Kl.

Fg.1,2 *pp* *p*

Kfg. *pp* *p*

Hn.1 *con sord.* *mp*

Trp.1,3 *straight mute* *sempre lontano* *pp* *ppp* *leggero* *pp* *ppp*

Trp.2 *straight mute* *sempre lontano* *pp* *pp* *leggero* *pp* *ppp*

Tuba *ppp*

Hfe.

Pk. *pp* *pp*

Mar. *pp*

VI. I *unis. (c.s.)* *pp espr.*

VI. II *1. metà* *trem. stretto* *tutti div.* *con sord.* *ppp*

Vla. *1. metà* *senza sord.* *f > p sempre espr.* *f > p* *f > p*

Vc. *1. metà* *tutti* *senza sord.* *mf espr. sempre*

Kb. *ppp*

11

Fl.1-3
Ob.1,2
E. H.
Kl.1,2
B. Kl.
Fg.1,2
Kfg.
Hn.1,3
Hn.2,4
Trp.1,3
Trp.2
Hfe.
Mar.
Vl. I
Vl. II
Vla.
Vc.
Kb.

Dynamic markings: *ppp*, *mp*, *p*, *f*, *pp*, *mf*, *f*, *ff*, *cresc.*, *al*.

Performance instructions: *1. senza sord.*, *cuivré*, *pp*, *ppp*, *mp*, *f*, *ff*, *cresc.*, *al*.

The score is divided into two systems. The first system includes Flutes (Fl.1-3), Oboes (Ob.1,2), English Horn (E. H.), Clarinets (Kl.1,2), Bass Clarinet (B. Kl.), Bassoon (Fg.1,2), and Contrabassoon (Kfg.). The second system includes Horns (Hn.1,3 and Hn.2,4), Trumpets (Trp.1,3 and Trp.2), Horns in F (Hfe.), Maracas (Mar.), Violins (Vl. I and Vl. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The music features complex textures with many notes beamed together, often in groups of 9. Dynamic markings range from *ppp* to *ff*. Performance instructions include *1. senza sord.* and *cuivré* for the horns.

poco accel.

Fl. 1-3
Ob. 1, 2
E. H.
Cl. 1, 2
B. Kl.
Fg. 1, 2
Kfg.
Trp. 1, 3
Trp. 2
Hfc.
Cel.
Pk.
Mar.
VI. I
VI. II
Vla.
Vc.
Kb.

ppp mp ppp mp pp
ppp mp ppp mp pp
ppp mp ppp mp pp
mp mp ppp fppp p mp
mp mp ppp fppp p mp p
mp mp ppp fppp p mp p
mp mp ppp fppp p mp p
p f > p f > p f > p f
pp mf pp
mf
mp
mp mp
p pp p pp ppp mp
ff > f ff = f p mf p mf fp mf p mf fp
ppp

poco più tempo, ♩ = ca. 70

19

Fl.1 sempre leggiero *pp*

Fl.2

Ob.1 sempre leggiero *pp*

Ob.2

E. H. sempre leggiero *pp*

Kl.1,2 *mp* 1. sempre leggiero *pp*

B. Kl. sempre leggiero *mp* *pp*

Fg.1 sempre leggiero *mp* *pp*

Fg.2 *mp*

Kfg. *mp*

Trp.1,3

Trp.2

Hfe. *mf* *mp*

Cel. *mp* *mp* *p sempre*

Pk. *mf*

Crot. *mp*

Tamt. *p* l.v.

poco più tempo, ♩ = ca. 70

VI. I *mp* *p*

VI. II

Vla. *mf*

Vc. *mp espr.*

Kb. *mp espr.* *ppp*

22

Fl.1
Fl.2
Ob.1
Ob.2
Pos. 1-3
Tuba
Hfe.
Ccl.
VI. I
VI. II
Vc.
Kb.

con sord.
ppp
mp 1.v.
div. (c.s.)
ppp
mp
mp

Detailed description: This page of a musical score covers measures 22, 23, and 24. The woodwind section (Flutes 1 & 2, Oboes 1 & 2) plays a complex, rhythmic pattern of sixteenth notes. The brass section (Trumpets 1-3, Tuba) is mostly silent, with the Tuba playing a few notes in measure 23 marked 'con sord.' and 'ppp'. The Harp features a sixteenth-note figure in measure 22 marked 'mp 1.v.'. The strings (Violins I & II, Violas, Cellos, and Double Basses) play a melodic line with triplets and slurs, marked 'mp'. The Violins I and II parts include 'div. (c.s.)' markings and 'ppp' dynamics. The page ends with a double bar line.

25

Fl.1
Fl.2
Ob.1
Ob.2
Pos. 1-3
Tuba
Hfe.
Ccl.
VI. I
VI. II
Vc.
Kb.

con sord.
ppp
mp sim.
ppp
ppp

Detailed description: This page of a musical score covers measures 25, 26, and 27. The woodwind section continues with the same complex sixteenth-note pattern. The brass section remains mostly silent, with the Tuba playing notes in measure 25 marked 'con sord.' and 'ppp'. The Harp features a sixteenth-note figure in measure 25 marked 'mp sim.'. The strings continue with their melodic line, marked 'mp'. The Violins I and II parts include 'ppp' dynamics. The page ends with a double bar line.

28

Fl.1, Fl.2, Ob.1, Ob.2, E. H., Kl.1, Kl.2, B. Kl., Fg.1, Hn.1,3, Hn.2,4, Pos.1,2, Pos.3, Tuba, Hfe., Cel., Vibr., VI. I, VI. II, Vla., Vc., Kb.

pp, *fpp*, *ppp*, *mp sim.*, *mp espr.*, *non vibr.*, *p sempre*, *senza sord.*, *senza sord., sul pont.*, *f*

The musical score for page 28 is arranged in a standard orchestral format. It includes parts for woodwinds (flutes, oboes, clarinets, bassoon), brass (horns, trumpets, tuba), harp, strings (cello, double bass), and a grand piano. The score is divided into two systems. The first system contains measures 1 through 12, and the second system contains measures 13 through 24. The music features a variety of textures, including dense woodwind passages, sustained brass notes, and intricate string patterns. Dynamic markings range from *pp* (pianissimo) to *f* (forte). Performance instructions such as *senza sord.* (without mutes) and *non vibr.* (no vibrato) are present. The string parts include triplet patterns and sixteenth-note runs.

30

Fl. 1 *pp* *pp* *p espr.*
Ob. 1 *pp* *ppp* sempre leggiero
Ob. 2 *ppp*
E. H. *pp* sempre leggiero
Kl. 1 *pp* *ppp* sempre leggiero
Kl. 2 *pp* *ppp*
B. Kl.
Pos. 1,2
Pos. 3
Tuba
Hfe. *mp sim.*
Cel.
Vibr.
VI. I *mp* *p* *f* *p* *f* *p* *f* *p*
VI. II
Vla. *3*
Vc.
Kb.

Detailed description of the musical score for page 30. The score is for a full orchestra and includes parts for Flute 1, Oboe 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Horns 1, 2, and 3, Tuba, Harp, Cello, Vibraphone, Violins I and II, Viola, Violoncello, and Double Bass. The page number 30 is at the top left. The Flute 1 part starts with a *pp* dynamic and a melodic line, followed by a *p espr.* section. The Oboe 1 and 2 parts have *pp* and *ppp* dynamics with a *sempre leggiero* instruction. The Clarinets 1 and 2 parts also have *pp* and *ppp* dynamics. The Horns 1, 2, and 3 parts have *mp* and *mp sim.* dynamics. The Violins I and II parts have *mp*, *p*, and *f* dynamics. The Viola part has *3* markings. The Violoncello and Double Bass parts have *3* markings. The Harp part has *mp sim.* and *6* markings. The Tuba part has a *#0* marking. The Cello part has *b8* markings. The Vibraphone part has *#* markings. The Flute 1 part has a *pp* marking. The Oboe 1 part has a *pp* marking. The Oboe 2 part has a *ppp* marking. The English Horn part has a *pp* marking. The Clarinet 1 part has a *pp* marking. The Clarinet 2 part has a *pp* marking. The Bass Clarinet part has a *pp* marking. The Horn 1 part has a *mp* marking. The Horn 2 part has a *mp* marking. The Horn 3 part has a *mp* marking. The Tuba part has a *#0* marking. The Harp part has a *mp sim.* marking. The Cello part has a *b8* marking. The Vibraphone part has a *#* marking. The Violin I part has a *mp* marking. The Violin II part has a *p* marking. The Viola part has a *3* marking. The Violoncello part has a *3* marking. The Double Bass part has a *3* marking.

33

Fl.1: *mf* — *f* — *p*

Ob.1, **Ob.2**, **Kl.1**, **Kl.2**: *f*

E. H.: *p espr.*

Pos. 1,2: *ppp*

Pos. 3: *ppp*

Tuba: *ppp*

Hfe.: *mp sim.*

Cel.: *ppp*

Vibr.: *ppp*

VI. I: *mf* — *f* — *p*

VI. II: *f* — *p* — *f* — *p* — *f* — *p* — *f*

Vla.: *p* — *f* — *p* — *f* — *p* — *f* — *p* — *f*

Vc.: *p espr.*

Kb.: *pp* — *ppp*

Additional performance instructions: *1. Solo*, *gli altri*, *sul pont.*

This page of a musical score, numbered 36, contains the following parts and markings:

- Ob. 1 & 2:** Woodwinds playing a complex, fast-moving melodic line.
- E. H.:** English Horn with a melodic line starting at *mf* and a triplet of eighth notes.
- Kl. 1 & 2:** Clarinets playing a complex, fast-moving melodic line.
- B. Kl. & Fg. 1:** Bass Clarinet and Bassoon, both with *pp* markings.
- Hn. 1,3 & 2,4:** Horns with *f-pp* markings and the instruction "cuivré" (cued).
- Pos. 1,2 & 3:** Trumpets and Trombones with various dynamics and phrasing.
- Tuba:** Tuba part with a melodic line.
- Hfe.:** Harp with *mp sim.* markings and sixteenth-note patterns.
- Cel.:** Cello and Double Bass with sustained notes and *pp* markings.
- Vibr.:** Vibraphone with sustained notes.
- VI. I & II:** Violins with *mp espr.* markings and triplet patterns.
- Vla.:** Viola with *unis.* markings and *p* to *f* dynamics.
- Vc.:** Violoncello with *1. Solo* and *mf* markings, and a triplet of eighth notes.
- Kb.:** Double Bass with *pp* markings.

Fl.1 *pp*

Ob.1 *pp*

E. H. *pp*

Kl.1 *pp*

B. Kl. *pp*

Fg.1 *pp*

Hn.1,3

Hn.2,4

Pos. 1-3 *ppp*

Tuba *ppp*

Cel.

VI. I

VI. II

Vla. *ord.* *fp* *mf* *p* *mf* *fp*

Vc.

Kb.

Fl.1 *pp* *ppp* *mf* *ppp*

Fl.2 *ppp* *mf* *ppp*

Ob.1 *pp* *ppp* *mf* *ppp*

Ob.2 *ppp* *mf* *ppp*

Kl.1 *pp* *ppp* *mf* *ppp*

Kl.2 *ppp* *mf* *ppp*

Fg.1 *ppp* *mf* *ppp*

Fg.2 *ppp* *mf* *ppp*

Hn.1,3 *cuivré* + *f*

Hn.2,4 *cuivré* *pp* *f*

Trp.1,3 *lontano* *ppp* 9 9

Trp.2 *lontano* *ppp* 9 9

Pos.1-3 *ppp* *poco f* *ppp*

Tuba *poco f* *ppp*

Hfe. *f* 6

Cel. *f* *p sempre*

Pk. *pp* *f* *p* *pp*

Bck.hgd. *p* *f* *Vibraphon* *f* 7

Crost. *mf* 5

VI. I (div.) unis. *p* 6 *f* *p* 3 *mf* 3 *mp* 3

VI. II *f* 6 *f* 3 *ppp*

Vla. *f* 6 *f* *ppp* *sempre trem. stretto*

Vc. *tutti* *mf* 6 *f* *p* 3 *mp* 3

Kb. *f* 3

43

Fl.1 *f* *ppp*

Fl.2 *f* *ppp*

Ob.1 *f* *ppp*

Ob.2 *f* *ppp*

Kl.1 *f* *ppp*

Kl.2 *f* *ppp*

Fg.1 *f* *ppp*

Fg.2 *f* *ppp*

Trp.1,3 *g*

Trp.2 *g*

Pos. 1-3

Hfe. *mp sim.*

Cel.

Pk.

VI. I *mf* *f* *p*

VI. II

Vla. *f* *ppp*

Vc. *mf* *f* *p*

Kb. *ppp sempre*

sub. lento
♩ = ca. 60

49

Fl.1
Fl.2
Fl.3
Ob.1
Ob.2
Kl.1
Kl.2
Fg.1
Fg.2

Hfc.

Cel.

Pk.

Vibr.
Crot.

sub. lento
♩ = ca. 60

VI. I
VI. II
Vla.
Vc.
Kb.

52

Fl. 1
Fl. 2
Fl. 3
E. H.
Hn. 1
Pk.
Bck.hgd.
VI. I
VI. II
Vla.
Vc.
Kb.

ppp
ppp
ppp
espr.
p
p
mp
p
p
pp
pp
pp
Stricknadeln
pp
con sord.
ppp
con sord.
ppp
con sord.
ppp
con sord.
ppp

Detailed description: This page of a musical score, numbered 52, contains staves for various instruments. The woodwind section includes three flutes (Fl. 1, 2, 3), an English horn (E. H.), and a horn (Hn. 1). The string section includes a piccolo (Pk.), a baglam (Bck.hgd.), two violins (VI. I, VI. II), a viola (Vla.), a violin (Vc.), and a double bass (Kb.). The woodwinds and strings play in a 2/4 time signature. The woodwinds feature melodic lines with dynamic markings such as *ppp*, *pp*, *p*, *mp*, and *pp*. The English horn and piccolo have *espr.* (espressivo) markings. The baglam part is marked *Stricknadeln* and *pp*. The strings play a rhythmic accompaniment, with the violins and violas marked *con sord.* and *ppp*. The double bass is mostly silent.

poco rit. a tempo

61

Fl.1 *pp* *p* *ppp*

Fl.2 *p* *ppp*

Fl.3 *p*

Ob.1 *p espr.* *f-p* *p* *ppp*

Ob.2 *p* *ppp*

E. H. *mp*

Kl.1 *p* *ppp* *p*

Kl.2 *p* *ppp* *p*

B. Kl. *pp* *p* *pp* *p* *mp* *pp* *p*

Fg.1 *ppp* *p*

Mar. *pp*

poco rit. a tempo

VI. I *pp < f-p* *p* *ppp* senza sord. con sord.

VI. II *ppp* senza sord. con sord.

Vla. *ppp* senza sord. con sord.

Vc. *ppp* senza sord. con sord.

Kb. suono reale *mp*

This page of a musical score, numbered 70, features a variety of instruments. The top section includes Flute 3 (Fl.3), English Horn (E.H.), Clarinets 1 and 2 (Kl.1, Kl.2), Bass Clarinet (B.Kl.), Fagot 1 (Fg.1), and Fagot 2 (Fg.2). The middle section contains Horns 1, 2, 3, and 4 (Hn.1,3, Hn.2,4), Trumpets 1 and 2 (Trp.1,3, Trp.2), Percussion 1-3 (Pos.1-3), and Tuba. The bottom section includes Horns (Hfe.), Maracas (Mar.), Violins I and II (VI. I, VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The score is written in 4/4 time and includes dynamic markings such as *pp*, *p*, *mp*, *f*, *fpp*, and *ppp*. Performance instructions like *espr.*, *cuivré*, *senza sord.*, and *sim.* are also present. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and uses various articulations and phrasing.

rit. - - - - -

Fl.1 *espr.* *p* *pp* *3* *3* *3* *3* *p* *mp* *pp*

Fl.2 *pp*

Fl.3 *ppp* *pp*

Ob.1 *espr.* *p* *pp* *3* *3* *3* *3* *p* *mp* *pp*

Kl.1 *espr.* *p* *pp* *3* *3* *3* *3* *p* *mp* *pp*

Kl.2 *ppp*

Fg.1 *ppp*

Fg.2 *pp* *ppp*

Kfg. *ppp*

Hn.1,3 *1.* *ppp*

Hn.2,4 *2.* *ppp*

Trp.1,3 *leggiero* *pp* *ppp* *9* *ppp* *9* *ppp* *9* *ppp*

Trp.2 *leggiero* *pp* *ppp* *9* *ppp* *9* *ppp* *9* *ppp*

Pos.1-3 *senza sord.* *pp* *ppp* *pp* *ppp*

Tuba *ppp*

Pk. *pp* *3* *3* *3* *3* *3*

Vibr. *pp* *Red.*

Tamt. *ppp* *l.v.*

rit. - - - - -

VI. I *unis., pizz. senza sord.* *pp* *ppp* *pp*

VI. II *unis., pizz. senza sord.* *pp* *ppp* *pp*

Vla. *unis., pizz. senza sord.* *pp* *ppp* *pp* *3 Sole, arco* *pp*

Vc. *unis., pizz. senza sord.* *pp* *ppp* *pp* *3 Soli, arco* *pp*

Kb. *3 Soli, arco* *pp*

83 **delicatamente**, ♩ = ca. 40

Fl. 1-3 *pp* 3

Ob. 1

Ob. 2

E. H. *pp* 3 *p* 3

Fg. 1, 2 *pp*

Kfg. *pp*

Hn. 1, 3 *pp*

Hn. 2, 4 *pp*

Tuba *pp*

Hfe. *mp* 3 *sempre sim.* 3 *c#, d, e* 3 3 3 3 3 3 3 3

Tamt. *ppp*

delicatamente, ♩ = ca. 40

VI. I arco *pp sempre* 3 3 3 3 *tr* *gli altri, div.* *ppp*

VI. II arco *pp sempre* 3 3 3 3 *tr* *gli altri, div.* *ppp*

Vla. 3 Sole *pp sempre* 3 3 3 3 *tr* *l'altre, div., arco* *ppp*

Vc. *tr* *div., arco* *ppp* *tr* *div., arco* *ppp*

Kb. 6 *pp* *mf* *pp*

85

Fl.1-3

Ob.1

Ob.2

E. H.

Fg.1,2

Kfg.

Hn.1,3

Hn.2,4

Tuba

Hfe.

Tamt.

VI. I

VI. II

Vla.

Vc.

Kb.

p

mp

ppp

mf

pp

a, d#

6

87

Fl. 1,3
Ob. 1
Ob. 2
E. H.
Fg. 1,2
Kfg.
Hn. 1,3
Hn. 2,4
Trp. 1,3
Trp. 2
Tuba
Hfe.
VI. I
VI. II
Vla.
Vc.
Kb.

Measures 87-92 are shown. The Flute, Oboe, English Horn, Bassoon, Clarinet in F, Horns, Trumpets, and Tuba parts feature complex rhythmic patterns, often with triplets and sixteenth notes. The Harp part is marked with 'c, d, g#, a#' and 'e, a'. The Violin and Viola parts are marked with '(tr)' and 'p'. The Double Bass part is marked with '6', 'mf', and 'pp'.

89

Fl. 1-3
Ob. 1
Ob. 2
E. H.
Kl. 1
Kl. 2
B. Kl.
Fg. 1, 2
Kfg.
Hn. 1, 3
Hn. 2, 4
Trp. 1, 3
Trp. 2
Tuba
Hfe.
Cel.
Vibr.
Gisp.
Tamt.
VI. I
VI. II
Vla.
Vc.
Kb.

Dynamic markings: *ppp*, *p*, *mp*, *pp*, *mf*

Performance instructions: *tr*, *ppp*, *p*, *mp*, *pp*, *mf*

Rehearsal marks: *c#, d, e*, *d#, a*

Section number: 6

This musical score page, numbered 91, features a variety of instruments and includes the following details:

- Flutes (Fl. 1-3):** Play a melodic line with triplets and a *cresc.* marking.
- Oboes (Ob. 1, 2):** Ob. 1 plays a melodic line with triplets; Ob. 2 provides harmonic support.
- Clarinets (Kl. 1, 2) and Bassoon (B. Kl.):** All three play a melodic line with triplets, starting at *mf* and reaching *f*.
- Double Basses (Fig. 1, 2):** Provide harmonic support, moving from *mp* to *mf* to *f*.
- Keyboards (Kfg.):** Play a melodic line with triplets, starting at *mp* and reaching *f*.
- Horns (Hn. 1, 3 and 2, 4):** Play sustained notes.
- Trumpets (Trp. 1, 3 and 2):** Play a complex rhythmic pattern with *pp* and *p* dynamics, including a *6:4* time signature change.
- Positively (Pos. 1-3):** Play a melodic line with triplets, starting with *con sord.* and *pp cresc.*
- Tuba:** Provides harmonic support.
- Harp (Hfe.):** Plays a complex rhythmic pattern with triplets, including a *c, d, g#, a#* marking.
- Cello (Cel.):** Plays a melodic line with triplets, starting at *p*.
- Vibraslap (Vibr.):** Provides rhythmic accompaniment.
- Gong (Gisp.):** Provides rhythmic accompaniment.
- Tam-tam (Tamt.):** Provides rhythmic accompaniment.
- Violins (VI. I, II):** Play a melodic line with triplets, starting at *ppp* and reaching *p*, with *cresc.* markings.
- Viola (Vla.):** Plays a melodic line with triplets, starting at *ppp* and reaching *p*, with *cresc.* markings.
- Violoncello (Vc.):** Plays a melodic line with triplets, starting at *ppp* and reaching *p*.
- Double Bass (Kb.):** Provides harmonic support, starting at *pp* and reaching *mf*.

93

Fl.1-3 *p* 3 3 3 3

Ob.1 *p sempre cresc.* 3

Ob.2 *p sempre cresc.* 3

E. H. *p sempre cresc.* 3

Kl.1,2 *p sempre cresc.* 3 3 3 3

B. Kl. *p sempre cresc.* 3 3 3 3

Fg.1 *p* *f* *p*

Fg.2 *p* *f* *p*

Kfg. *p sempre cresc.*

Hn.1,3 *cuivré sempre* *fz*

Hn.2,4 *cuivré sempre* *fz*

Trp.1,3 *ppp* 3:2 9 *pp* 3:2 9

Trp.2 *ppp* 3:2 9 *pp* 3:2 9

Pos.1-3 *p sempre cresc.* 3 3 3 3

Tuba *p sempre cresc.*

Hfe. *mf* 3 *sempre sim.* 3 3 3 3 *c, d_b, e_b, f_b, a* 3 3 3 3

Cel. *mf* 3 *mf* 3

Pk. *p*

Vibr. *p*

Glsp. *p*

Tamt. *p*

VI. I *p sempre cresc.* 3 3 3 3 *f* *p*

VI. II *p sempre cresc.* 3 3 3 3 *f* *p*

Vla. *p sempre cresc.* 3 3 3 3

Vc. *tutti, unis.* 6 *p cresc.* 6 *mf p cresc.* 6

Kb. *p cresc.* 6 *mf p cresc.* 6

95

Fl.1-3
3
3
3
3

Ob.1
3

Ob.2
3

E. H.
3

Cl.1,2
3
3
3
3

B. Kl.
3
3
3
3

Fg.1
p *f* *p*

Fg.2
p *f* *p*

Kfg.

Hn.1,3
† *fz* *fz* *fz* *f*

Hn.2,4
† *fz* *fz* *fz* *f*

Trp.1,3
3:2 3:2
9 9 *ppp* *pp* *p*

Trp.2
3:2 3:2
9 9 *ppp* *pp* *p*

Pos.1-3
3
3
3
3

Tuba

Hfe.
3 3 3 3 *c#*,*e*,*d*,*ab*,*hb*

Cel.
mf

Pk.
p *mf*

Vibr.
p

Glsp.

Tamt.
p

VI. I
p *f* *p*

VI. II
p *f* *p*

Vla.
3
3
3
3

Vc.
6 6 6 6 *mf* *p cresc.*

Kb.
6 6 6 6 *mf* *p cresc.*

97

Fl. 1-3 *f cresc.*

Ob. 1 *f sempre cresc.*

Ob. 2 *f sempre cresc.*

E. H. *f sempre cresc.*

Kl. 1, 2 *f sempre cresc.*

B. Kl. *f sempre cresc.*

Fg. 1 *f ff f*

Fg. 2 *f ff f*

Kfg. *f sempre cresc.*

Hn. 1, 3 *ff ff ff*

Hn. 2, 4 *ff ff ff*

Trp. 1, 3 *ppp pp pp p*

Trp. 2 *ppp pp pp p*

Pos. 1-3 *f sempre cresc.*

Tuba *f sempre cresc.*

Hfe. *ff sempre cresc.*

Cel. *f*

Pk. *mf*

Vibr. *mf*

Glsp. *mf*

Tamt. *mp*

VI. I *f sempre cresc.*

VI. II *f sempre cresc.*

Vla. *f sempre cresc.*

Vc. *f mf cresc.*

Kb. *f mf cresc.*

g, a², h²

c, db, eb, f², a

Fl. 1-3
Ob. 1
Ob. 2
E. H.
Kl. 1, 2
B. Kl.
Fg. 1
Fg. 2
Kfg.
Hn. 1, 3
Hn. 2, 4
Trp. 1, 3
Trp. 2
Pos. 1-3
Tuba
Hfe.
Cel.
Pk.
Vibr.
Glsp.
Tamt.
VI. I
VI. II
Vla.
Vc.
Kb.

Dynamic markings: *f*, *ff*, *ppp*, *pp*, *p*, *mf*, *mf cresc.*

Rhythmic markings: 3, 3:2, 9, 6:4

Key signature: C major / F major

101

Fl.1,2 *ff* *tr*³

Fl.3 *ff* *tr*³

Ob.1 *ff* *tr*³

Ob.2 *ff* *tr*³

E. H. *ff* *tr*³

Kl.1,2 *ff* *tr*³

B. Kl. *ff* *tr*³

Fg.1 *ff* *tr*³

Fg.2 *ff* *tr*³

Kfg. *ff*

Hn.1,3 *ffzp*

Hn.2,4 *ffzp*

Trp.1,3 *ff* *tr*^{3:2} *tr*⁹

Trp.2 *ff* *tr*^{3:2} *tr*⁹

Pos.1-3 *ff cresc.* *tr*³

Tuba

Hfc. *fff* *tr*³

Cel. *ff*

Pk. *ff*

Vibr. *ff* *tr*⁶

Glsp. *ff* *tr*⁵

Tamt.

Vl. I *tutti, div.* *ff cresc.* *tr*³

Vl. II *tutti, div.* *ff cresc.* *tr*³

Vla. *tutte, unis.* *ff cresc.*

Vc. *ff cresc.* *tr*⁶

Kb. *ff cresc.* *tr*⁶

sub. più tempo

♩ = ca. 70

103

Fl.1,2 *fff* 3 3 3 3

Fl.3 *fff*

Ob.1 *fff*

Ob.2 *fff*

E. H. *fff*

Kl.1,2 *fff* 3 3 3 3

B. Kl. *fff*

Fg.1 *fff*

Fg.2 *fff*

Kfg. *fff*

Hn.1,3 *ff-p*

Hn.2,4 *ff-p*

Trp.1,3 *f* 3:2 3:2 6:4 9 9 9 9 9

Trp.2 *f* 3:2 3:2 6:4 9 9 9 9 9

Pos.1-3 3 3 3 3

Tuba

Hfe. *fff* c[♯], d, e, f[♯], g, a, h

Cel. *fff*

Pk. *f* *ff*

Vibr. *ff* 5

Gisp. *ff* 7

Tamt. *f* *ff*

sub. più tempo

♩ = ca. 70

con sord., leggero sempre alla punta (div.) *ppp*

con sord., leggero sempre alla punta (div.) *ppp*

VI. I *fff* 3 3 3 3

VI. II *fff* 3 3 3 3

Vla. *fff*

Vc. *fff* 6 6 6 6

Kb. *fff* 6 6 6 6

Fl. 1-3
 Ob. 1,2
 E. H.
 Kl. 1,2
 Hn. 2,4
 Pos. 1-3
 Tuba
 Cel.
 Pk.
 Tamt.
 VI. I
 VI. II
 Vla.
 Kb.

pp *p*

ppp *ppp sempre*

p *espr.* *mp*

ppp *ppp*

ppp sempre

ppp

ppp

pp *p*

ppp *ppp*

ppp

con sord., leggiero
sempre alla punta

con sord., leggiero
sempre alla punta

ppp

ppp

ppp

Fl. 1-3
 Ob. 1,2
 E. H.
 Kl. 1,2
 Hn. 2,4
 Pos. 1-3
 Tuba
 Cel.
 Pk.
 Mar.
 Tamt.
 Vl. I
 Vl. II
 Vc.
 Kb.

pp
 p
 cresc. poco a poco
 ppp
 pp
 pp
 pp
 ppp
 ppp
 ppp
 ppp

con sord., leggero sempre alla punta

con sord., leggero sempre alla punta

E. H.

Kl. 1,2

Hn. 1,3

Hn. 2,4

Trp. 1,3

Trp. 2

Tuba

Hfc.

Cel.

Pk.

Bck.

Mar.

VI. I

VI. II

Vla.

Vc.

Kb.

senza sord.

fp

mp

f

pp

f

ppp

p

ppp

ppp

ppp

ff sub. ppp

ff sub. ppp

ff sub. ppp

ff sub. ppp

ff sub. ppp

ff sub. ppp

fff

a 2 cuivré

c#, d#, e, f#, g#, a#, h

Fl.1-3
frull. *pp*

Ob.1,2
frull. *pp*

Fg.1
p *mf*

Fg.2
p *mf*

Kfg.
pp *mf*

Hn.1,3
pp *f*

Hn.2,4
pp *f*

Pos.1
senza sord. *p* *mf*

Pos.2
senza sord. *p* *mf*

Pos.3
senza sord. *p* *mf*

Tuba
mf

Cel.
pp

Bck.hgd.
Stricknadeln *ppp* *mf*

VI. I

VI. II

Vla.

Vc.

117 **rit. rubato** **a tempo**

Fl.1,2 *a 2 espr. mp*

Fl.3 *f > p*

Ob.1,2 *pp PPP*

Kl.1,2 *mf p* *dolcissimo PPP sempre*

Fg.1 *espr. p*

Fg.2 *espr. p*

Hn.1,3 *pp f*

Hn.2,4 *pp f*

Pos.1-3 *con sord. PPP*

Tuba *con sord. PPP*

Hfc. *mf*

Cel. *p mf* *PPP sempre*

Crot. *mf* *Vibraphon pp*

rit. rubato **a tempo**

VI. I *PPP*

VI. II *PPP*

Vla. *1. Sola ord. p mf p* *ord. PPP*

Vc. *1. Solo ord. p mf p* *ord. PPP*

gli altri

(a 2)

Fl. 1,2

Fl. 3

Kl. 1,2

Fg. 1

Fg. 2

Pos. 1-3

Tuba

Cel.

Pk.

Vibr.

Mar.

VI. I

VI. II

Vla.

Vc.

f > p

ppp

pp

ppp

pp

ppp

ppp

ppp

tutte div.

sempre alla punta, leggero

tutti div.

sempre alla punta, leggero

ppp

ppp

ppp

This page of a musical score, numbered 123, features a variety of instruments. The top section includes Flutes (Fl. 1,2 and Fl. 3), Clarinets (Cl. 1,2), Bassoons (Fg. 1,2), Horns (Hn. 1,3 and Hn. 2,4), Trumpets (Pos. 1-3), and Tuba. The middle section includes Cello (Cel.), Percussion (Pk.), Vibraphone (Vibr.), Maracas (Mar.), and Tam-tam (Tamt.). The bottom section is dedicated to the string ensemble, with parts for Violin II (VI. II), Viola (Vla.), and Violin (Vc.).

The score is divided into three measures. The first measure shows the Flute 3 part with a melodic line featuring triplets and dynamic markings of *f* and *p*. The Clarinet and Bassoon parts have similar melodic lines. The Horns and Trumpets play sustained chords. The Percussion parts include a triplet in the Pk. and a *mf* note in the Mar. The string ensemble (VI. II, Vla., Vc.) plays a dense, rhythmic accompaniment of sixteenth notes.

Dynamic markings include *pp*, *f*, *ppp*, and *mf*. Performance instructions such as *f* > *p* and *p* > *f* are present. The string parts are marked with *ppp*. The score includes various musical notations such as triplets, slurs, and dynamic hairpins.

The musical score is arranged in a standard orchestral format with the following instruments and parts:

- Flutes:** Fl.1, Fl.2, Fl.3 (B-flat) with dynamics *ppp* and *pp dim.*
- Oboes:** Ob.1, Ob.2 with dynamics *ppp* and *pp dim.*
- Clarinets:** Kl.1, Kl.2 with dynamics *ppp* and *pp dim.*
- Bassoons:** Fg.1, Fg.2 with dynamics *pp*
- Contrabassoon:** Kfg. with dynamics *pp*
- Trumpets:** Trp.1,3, Trp.2 with dynamics *fp*
- Posaune:** Pos.3 with dynamics *pp* and marking "senza sord."
- Tuba:** Tuba with dynamics *pp* and marking "senza sord."
- Horn:** Hfc. (C, D, E, F, G, A, B) with dynamics *f* and *pp*
- Cellos:** Cel. with dynamics *pp*
- Double Bass:** Pk. with a five-fingered pattern.
- Vibraphone:** Vibr. with dynamics *ppp*
- Maracas:** Mar. with dynamics *f* and *ff*, and marking "Glockenspiel".
- Drums:** Bck. with dynamics *f*
- Violins:** VI. I, VI. II with dynamics *ppp* and *ff*, and marking "sub. ppp"
- Violas:** Vla. with dynamics *ff* and "sub. ppp"
- Violoncello:** Vc. with dynamics *ff* and "sub. ppp"

The score features complex rhythmic patterns, particularly in the string and woodwind sections, and dynamic markings ranging from *ppp* (pianississimo) to *ff* (fortissimo).

rit., rubato

Fl.1, Fl.2, Fl.3, Ob.1, Ob.2, Kl.1, Kl.2, Fg.1, Fg.2, Kfg., Hn.1,3, Trp.1-3, Pos.1, Pos.2, Pos.3, Tuba, Hfe., Cel., Vibr., Glsp.

rit., rubato

VI. I, VI. II, Vla., Vc., Kb.

132 **a tempo**

Kl. I *espr.*
ppp *f* *mp*

Trp. I-3 *ppp*

VI. I 1. Solo *leggero, sempre alla punta* *ppp*
2. Solo *leggero, sempre alla punta* *ppp*

VI. II 1. Solo *leggero, sempre alla punta* *ppp*
2. Solo *leggero, sempre alla punta* *ppp*

Vla. 1. Sola *leggero, sempre alla punta* *ppp*
2. Sola *leggero, sempre alla punta* *ppp*

Vc. 1. Solo *leggero, sempre alla punta* *ppp*
2. Solo *leggero, sempre alla punta* *ppp*

Kb. *ppp*

135

Kl. I *mf* *f* *p*

VI. I

VI. II

Vla.

Vc.

138

Kl. I *pp*

VI. I

VI. II

Vla.

Vc.

141

sub. poco lento, ♩ = ca. 48

Fl.1
E. H.
Kl.1,2 (1.)
Fg.1
Hn.3
Hn.2,4
Hfe.
Cel.
Mar.

sub. poco lento, ♩ = ca. 48

VI. I
VI. II
Vla.
Vc.
Kb.

145

Fl.1
E. H.
Kl.1,2
Fg.1
Trp.1-3
Hfe.
Cel.
Mar.
Crot.
VI. I
VI. II
Vla.
Vc.
Kb.