

Manfred Trojahn

# Blick – Traum – Übergang

Prolog für Orchester

(2018)

Partitur



Bärenreiter Kassel · Basel · London · New York · Praha  
BA 11195–72

*Ein Auftragswerk der Osterfestspiele Salzburg und der  
Sächsischen Staatsoper Dresden*

## Besetzung

3 Flöten (3. auch Piccolo)

2 Oboen

2 Klarinetten in B

3 Fagotte

Kontrafagott

4 Hörner in F

2 Trompeten in C

2 Kornette in B

3 Posaunen

Tuba

Pauken

Große Trommel

Violinen I und II

Violen

Violoncelli

Kontrabässe (fünfsaitig)

Partitur in C

Aufführungsdauer: ca. 13 Minuten

Das Aufführungsmaterial ist leihweise erschienen (BA 11195-72).

# Blick – Traum – Übergang

## Prolog für Orchester

### Blick

moderato assai ♩ = ca. 40/42

Manfred Trojahn (2018)

Musical score for woodwinds and strings, measures 1-3. The score includes parts for Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), Clarinet 1 & 2 (Kl. 1, 2), Bassoon 1 & 2 (Fg. 1, 2), Contrabassoon (Kfg.), Horn 1 & 2 (Hn. 1, 2), Trumpet 1 & 2 (Trp. 1, 2), Cor 1 & 2 (Kor. 1, 2), Trombone 1 & 2 (Tb. 1, 2), Percussion (Pk.), and Grand Timpani (gr.Tr.). The woodwinds and strings play sustained notes with dynamic markings ranging from *ppp* to *fff*. The percussion part features a *pp* dynamic.

moderato assai ♩ = ca. 40/42

Musical score for strings, measures 1-3. The score includes parts for Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The strings play sustained notes with dynamic markings ranging from *pp* to *fff*. The Viola and Violoncello parts include triplets and *div.* (divisi) markings.



13 rit. a tempo I<sup>mo</sup>

Musical score for woodwinds and brass instruments. The score includes parts for Flute 1 & 2 (Fl. 1, 2), Flute 3 (Fl. 3), Oboe 2 (Ob. 2), Clarinet 1 (Kl. 1), Clarinet 2 (Kl. 2), Bassoon 1 (Fg. 1), Contrabassoon (Kfg.), Horn 1 & 3 (Hn. 1, 3), Horn 2 & 4 (Hn. 2, 4), Trumpet 1 (Trp. 1), Trumpet 2 (Trp. 2), Cor Anglais 1 (Kor. 1), Cor Anglais 2 (Kor. 2), Positone 1 (Pos. 1), Positone 2 & 3 (Pos. 2, 3), Trombone (Tb.), and Grand Trombone (gr.Tr.). The score features various dynamics such as *p*, *mp*, *mf*, *ppz*, and *pp*. Performance instructions include "cuivré" for horns, "straight mute" for positones, and "con sord." for trombone. The tempo changes from *rit.* to *a tempo I<sup>mo</sup>* at the beginning of the section.

rit. a tempo I<sup>mo</sup>

Musical score for string instruments, including Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The score features complex rhythmic patterns and dynamics such as *p*, *f*, *ff*, *fff*, *ppp*, and *pp*. Performance instructions include "tutte div. pizz." and "unis. arco" for the violins and violas, and "tutti div. pizz." and "unis. arco" for the cellos and double bass. The tempo changes from *rit.* to *a tempo I<sup>mo</sup>* at the beginning of the section.

poco a tempo  
rit.

poco a tempo  
rit.

17

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

*mp*  
*pp*  
*ff cresc.*

Hn.1  
Hn.2  
Trp.1  
Trp.2  
Kor.1  
Kor.2  
Pos.1  
Pos.2  
Tb.  
Pk.  
gr.Tr.

(1.)  
(a 2)  
*mp*  
*f*  
*ff*  
*ffz*  
straight mute  
*ff*  
*ff*  
*p*  
*f*  
*f*

poco a tempo  
rit.

poco a tempo  
rit.

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

*f*  
*ff cresc.*  
*fff*  
*f*  
*ff cresc.*  
*fff*  
*f*  
*ff cresc.*  
*fff*  
pizz.  
*p*  
*pp*  
*p*  
*pp*

21 rubato

Fl.1 *fff* *p* *f=pp*

Fl.2 *fff* *p* *f=pp*

Fl.3 *fff* *p* *f=pp*

Ob.1 *fff* *p*

Ob.2 *fff* *p*

Kl.1 *fff* *p* *pp* *mf*

Kl.2 *fff* *p* *pp* *mf*

Fg.2 *fff* *p*

Fg.3 *fff* *p*

Kfg. *fff* *p*

Hn.1 *fff* *pp* *f=pp*

Hn.2 *fff* *pp*

Trp.1 *fff* *pp* *fff* *5*

Kor.1 *fff* *pp* *fff*

Pos.2 *pp* *fff*

Tb. *pp* *fff*

Pk. *f=pp* *ff*

gr.Tr. *p* *f*

Vl.I *fff* *ff cresc.* *fff* *3*

Vl.II *fff* *ff cresc.* *fff* *3*

Vla. *fff* *ff cresc.* *fff* *3*

Vc. *fff* *ff cresc.* *fff* *arco* *pp sempre*

Kb. *pp sempre*

**rubato**

24

Fl. 2.1, 2.2, 2.3: *fpp*

Kl. 1.1, 1.2: *pp*, *mp*, *pp*, *mp*, *pp*, *p*, *pp*, *mp*

Hn. 1.3, 2.4: sons d'écho + *pp*

VI.I, VI.II, Vla., Vc., Kb. (bass line)

29

Fl. 2.1, 2.2, 2.3: *fpp*

Kl. 1.1, 1.2: *mf*, *pp*, *mp*, *pp*, *mf*, *pp*

Hn. 1.3, 2.4: sons d'écho + *pp*, *fpp*

VI.I, VI.II, Vla., Vc., Kb. (bass line)

rit. -----

3. Flöte nimmt Piccolo



# Traum

a tempo I<sup>mo</sup>  
♩ = ca. 40/42

rit. . . . . a tempo I<sup>mo</sup>

34

Picc. -

Fl. 1, 2  
*mp* > *ppp* *ppp* *ppp* < *p* > *pp* *mp* > *ppp* *ppp* *mp* = *ppp*

Ob. 1, 2  
*mp* > *ppp* *ppp* *ppp* < *p* > *pp* *mp* > *ppp* *ppp* *mp* = *ppp*

Kl. 1, 2  
*ppp*

Fg. 1, 2, 3 -

Kfg. -

Hn. 1, 3  
*pf* < *f* < *pp* 1. ord. *p espr.*

Hn. 2, 4  
*pf* < *f* < *pp*

Trp. 1  
senza sord. *ppp* *ppp*

Trp. 2  
senza sord. *pf* < *ppp*

Kor. 1, 2 -

Pos. 1, 2, 3 -

Tb. -

Pk. -

a tempo I<sup>mo</sup>  
♩ = ca. 40/42

rit. . . . . a tempo I<sup>mo</sup>

Vl. I  
con sord. *pp* *mf* *p* div.

Vl. II  
con sord. *pp* *mf* *p* div.

Vla. -

Vc. -

Kb.  
*ppp* *p*

molto rit. . a tempo    molto rit. . a tempo

Picc. *p espr.*

Fl. 1/2 *ppp*

Ob. 1/2 *ppp*

Kl. 1/2

Fg. 1/2 *p espr.*

Kfg. *p espr.*

Hn. 1/3 (1.)

Hn. 2/4

Trp. 1 *ppp*

Trp. 2 *ppp*

Kor. 1/2

Pos. 1/2/3

Tb.

Pk. *fppp*

*cuivré ord. †*

*fpp*

*fpp*

*con sord. ppp*

*con sord. ppp*

*(c.s.) ppp*

*(c.s.) ppp*

*(c.s.) ppp*

molto rit. . a tempo

VI.I *unis. pp mf*

VI.II *unis. pp mf*

Vla. *div. fpp fpp*

Vc. *div. fpp fpp*

Kb. *ppp p*

43

Fl. 1, 2

Ob. 2

Kl. 1, 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Pos. 1

Tb.

Pk.

Vl. I

Vl. II

Vla.

Vc.

Kb.

con sord. *espr.* *pp* *p*

*pp* *ppp*

*fzp* *fzp* *mf* *pp* *mf*

*espr.* *ppp* *p*

(s.s.) *espr.* *ppp*

(s.s.) *espr.* *ppp*

(c.s.) *espr.* *ppp* *ppp*

(c.s.) *espr.* *ppp*

*fppp* *fppp*

*pp* *f* *pp* *p* *p<sup>3</sup>* *f<sup>3</sup>* *p*

*pp* *f* *pp* *p* *p<sup>3</sup>* *f<sup>3</sup>* *p*

con sord. (div.) *pp*

con sord. (div.) *pp*

*p* *p*

47

Fl. 1, 2

Kl. 1, 2

Fg. 1, 2

Tb.

Vl. I

Vl. II

Vla.

Vc.

Kb.

*p* *pp* *p* *pp* *p* *pp*

*pp* *pp* *pp* *pp* *pp* *pp*

(c.s.) *pp*

*a 2*

*pp* *pp*

con sord. div. *ppp* *mp*

con sord. div. *ppp* *mp*

div. *ppp* *mp*

div. *ppp* *mp*

div. *ppp* *mp*

*pp* *p*



Picc.

Fl. 1, 2

Ob. 1, 2

Kl. 1, 2

Fg. 1, 2

Kfg.

Hn. 1, 3

Hn. 2, 4

Trp. 1, 2

Kor. 1, 2

Pos. 1, 2, 3

Tb.

Pk.

gr.Tr.

Vl. I

Vl. II

Vla.

Vc.

Kb.

1. Solo senza sord.

2. Solo

4. Solo div. senza sord.

unis. pizz. senza sord.

unis. (pizz.)

63 **a tempo I<sup>mo</sup>** ♩ = ca. 40/42 **molto rit.** ..... **a tempo I<sup>mo</sup>**

Picc. *pp*

Fl. 1

Ob. 1/2

Kl. 1/2

Fg. 1/2/3

Kfg.

Hn. 1/3

Hn. 2/4

Trp. 1/2

Kor. 1/2

Pos. 1/2

Tb.

gr.Tr.

**a tempo I<sup>mo</sup>** ♩ = ca. 40/42 **molto rit.** ..... **a tempo I<sup>mo</sup>**

VI. I tutti senza sord. *ff-pp*

VI. II tutti senza sord. *ff-pp*

Vla. 3 Sole div. *p* pizz. *mp*

Vc. 3 Soli arco div. *p* pizz. *mp*

Kb. 1. Solo arco *p* pizz. *mp*

Picc. -

Fl. 1, 2 -

Ob. 1, 2 - 1. *p espr.* - *mp > ppp*

Kl. 1, 2 - *pp*

Fg. 1, 2 - *pp*

Kfg. -

Hn. 1, 2, 3, 4 - *p*

Trp. 1 - (c.s.) *pp*

Kor. 1, 2 -

Pos. 1, 2 - *p*

Tb. - *p*

Pk. -

gr.Tr. - *pp*

VI. I - *pp*, *p < mf*, *f > p*, *p*, *f*

VI. II - *pp*, *p < mf*, *f > p*, *p*, *f*

Vla. -

Vc. - 1. Solo arco *p espr.*

Kb. -

Picc. Fl. 1, 2 Ob. 1, 2 Kl. 1, 2 Fg. 1, 2 Kfg. Hn. 1, 3 Hn. 2, 4 Trp. 1, 2 Kor. 1 Pos. 1, 2 Tb. Pk. gr.Tr. Vl. I Vl. II Vla. Vc. Kb.

**Flutes 1 & 2 / Oboes 1 & 2 / Clarinets 1 & 2 / Bassoons 1 & 2 / Contrabassoon:** *pp*

**Horns 1-3 / Horns 2-4:** senza sord. *fz* *cuivré* 1. *p* *pp* 2. *p* *pp*

**Trumpets 1 & 2:** (c.s.) *p* *pp* *fz*

**Cor Anglais:** *p* *pp* *p espr.*

**Positively 1 & 2:** (c.s.) *p* *pp* *fz*

**Trombones:** senza sord. *p* *pp*

**Violins I & II:** *f* *p* *mf* *f* *p* *f* *p* *p*

**Viola / Violoncello / Contrabass:** tutte arco tutti arco *div. con sord.* *tr* *pp*



Picc. -

Fl. 1, 2 - *p cresc.* 3

Ob. 1, 2 - *p espr.* *p cresc.* 3

Kl. 1, 2 - *pp* *p cresc.* 3

Fg. 1, 2 - *pp*

Kfg. - *p espr.*

Hn. 1, 3 - *fz* *p* *pp*

Hn. 2, 4 - *fz* *p* *pp*

Trp. 1, 2 - *fz*

Kor. 1 - *pp*

Pos. 1, 2 - *fz*

Tb. -

Pk. -

gr.Tr. -

VI.I - *mp* unis. senza sord. *espr.* *mf sempre cresc.* *f cresc.*

VI.II - *mp* unis. senza sord. *espr.* *mf sempre cresc.* *f cresc.*

Vla. - *mp* unis. senza sord. *espr.* *mf sempre cresc.* *f cresc.*

Vc. - *mp* unis. senza sord. *espr.* *mf sempre cresc.* *f cresc.*

Kb. - tutti arco *espr.* *mf sempre cresc.*

79

Fl. 1, 2

Ob. 1, 2

Kl. 1, 2

VI. I

VI. II

Vla.

Vc.

Kb.

*ff* *p* *p cresc.* *f cresc.*

*ff* *p* *p cresc.* *f cresc.*

*ff* *p* *p cresc.* *f cresc.*

*ff* *p* *f sempre cresc.*

*ff* *p* *f sempre cresc.*

*ff* *p* *f sempre cresc.*

*ff* *p* *f sempre cresc.*

*f* *ff* *p* *f sempre cresc.*

83

Fl. 1, 2

Ob. 1, 2

Kl. 1, 2

VI. I

VI. II

Vla.

Vc.

Kb.

*ff* *p* *f cresc.* *ff* *p* *f cresc.* *ff*

*ff* *p* *f cresc.* *ff* *p* *f cresc.* *ff*

*ff* *p* *f cresc.* *ff* *p* *f cresc.* *ff*

*ff* *fff* *f* *3*

*ff* *fff* *f* *3*

*ff* *fff* *f* *3*

*ff* *fff* *f* *3*

*ff* *fff* *f* *3*

*ff* *fff* *f* *3*

*ff* *fff* *f* *3*

molto rit. a tempo

87

Fl. 1, 2

Ob. 1, 2

Kl. 1, 2

molto rit. a tempo

VI. I

VI. II

Vla.

Vc.

Kb.

91

Fl. 1, 2

Ob. 1, 2

Kl. 1, 2

VI. I

VI. II

Vla.

Vc.

Kb.

95

Fl. 1, 2: *ff* *ff* *mf* *p* *pp*

Ob. 1, 2: *ff* *ff* *mf* *p* *pp*

Kl. 1, 2: *ff* *ff* *mf* *p* *pp*

Fg. 1, 2: *pp*

VI. I: *ff* *f* *p* *mf* *p* *mf* *ff*

VI. II: *ff* *ff* *f* *p* *mf* *p* *mf* *ff*

Vla.: *ff* *f* *ff* *f* *p* *sul pont.* *f=pp*

Vc.: *ff* *f* *ff* *f* *p* *pizz.* *p*

Kb.: *ff* *mf* *mf* *ff* *p*

99

Fl. 1, 2: *pp* *pp* *ppp* *mf*

Ob. 1, 2: *pp* *pp* *ppp* *mf*

Kl. 1, 2: *pp* *pp* *ppp* *mf*

Fg. 1, 2: *pp* *pp* *ppp* *mf*

Trp. 1: *pp* *pp* *ppp* *mf* *senza sord.*

VI. I: *ppp* *mp* *tutti div.* *pp* *mf* *2 Soli div. con sord.* *f > pp* *f*

VI. II: *ppp* *mp* *tutti div.* *pp* *mf* *2 Soli div. con sord.* *f > pp* *f*

Vla.: *f=pp*

Vc.: *p* *p* *pp*

Kb.: *p* *p* *pp* *arco* *pp*

poco rit.

Picc. *pp*

Fl. 1, 2 *pp*

Ob. 1, 2 *pp*

Kl. 1, 2 *pp*

Fg. 1, 2 *pp*

Kfg.

Hn. 1, 3 *p* *pp*

Hn. 2, 4 *p* *pp*

Trp. 1

Kor. 1 *pp* senza sord.

Pos. 1, 2, 3

Tb.

Pk.

gr.Tr. *p*

poco rit.

VI. I *arco* *ppp* tutti div. senza sord. *pizz.* *mf*

VI. II *arco* *ppp* tutti div. senza sord. *pizz.* *mf*

Vla. *arco* *ppp* tutti div. ord. senza sord. *pizz.* *mf*

Vc. *pizz.* *pp*

Kb. *pizz.* *pp*

# Übergang

107 **molto meno tempo** ♩ = ca. 36

**poco rit.**

Musical score for the first system of instruments. The instruments are Picc., Fg. 2/3, Kfg., Hn. 1/2, Trp. 1/2, Pos. 1/2/3, Tb., Pk., and gr.Tr. The score is written in 4/4 time and includes dynamic markings such as *f*, *p*, *mp*, and *pp*. The Picc. part has a single note with a *p* dynamic. The Fg. 2/3 and Kfg. parts feature a 7-measure rest followed by a *f* dynamic, then a *p* dynamic. The Hn. 1/2 parts have a *mp* dynamic followed by a *pp* dynamic. The Pos. 1/2/3 part is marked *senza sord.* and has a *f* dynamic followed by a *p* dynamic. The Tb. part has a *f* dynamic followed by a *p* dynamic. The Pk. part has a *pp* dynamic. The gr.Tr. part is silent.

**molto meno tempo** ♩ = ca. 36

**poco rit.**

Musical score for the second system of instruments. The instruments are VI.I, VI.II, Vla., Vc., and Kb. The score is written in 4/4 time and includes dynamic markings such as *mf* and *p*. The VI.I and VI.II parts are silent. The Vla. part has a *mf* dynamic. The Vc. part has an *arco espr.* marking and a *p* dynamic. The Kb. part has an *arco* marking and a *pp* dynamic.

112 a tempo

poco rit. a tempo

112 a tempo

Picc. *p*

Fg. 2/3 *f* *p*

Kfg. *f* *p*

Hn. 1/3 *a 2* *mf > p* *pp*

Hn. 2/4 *a 2* *mf > p* *pp*

Pos. 2/3 *f* *p*

Tb. *f* *p*

Pk. *pp*

gr.Tr. *f* *p*

Vla. *mf* *p*

Vc. *p*

Kb. *pp*

116

Picc. *p*

Kl. 1/2 *a 2* *p* *mf* *ff* *p* *ff > p* *pp*

Fg. 2/3 *f* *p*

Kfg. *f* *p*

Hn. 1/3 *a 2* *pp* *lontano* *ppp*

Hn. 2/4 *a 2* *pp* *lontano* *ppp*

Trp. 2 *straight mute* *lontano* *ppp*

Pos. 2/3 *f* *p*

Tb. *f* *p*

Pk. *pp* *ppp*

gr.Tr. *f* *p*

Vla. *p* *p* *p*

Vc. *p*

Kb. *pp*