

Manfred Trojahn

Sentimento del tempo

Musik für Violine solo, zwei Flöten und Streicher

2009

Partitur



Bärenreiter Kassel · Basel · London · New York · Praha
BA 9748

*Auftragskomposition der,
Bachwoche Ansbach 2009*

Uraufführung: 7. August 2009 in Ansbach
durch das Freiburger Barockorchester

Besetzung

2 Flöten
Violine solo

4 Violinen I
4 Violinen II
2 Violen
2 Violoncelli
2 Kontrabässe

Aufführungsdauer: ca. 14 Minuten

Das Aufführungsmaterial ist leihweise erschienen (BA 9748).

Sentimento del tempo

Musik für Violine solo, zwei Flöten und Streicher

Adagio, rubato

Manfred Trojahn, 2009

♩ = ca. 56

Flöte I
Flöte II
Violine solo
Violine I
Violine II
Viola
Violoncello
Kontrabass

pp
p espr.
pp

Adagio, rubato
♩ = ca. 56

This system contains the first six measures of the score. The Flute I and Flute II parts play a simple melody in G major, marked *pp*. The Solo Violin part features a more complex, expressive melody marked *p espr.* The string parts (Violin I, Violin II, Viola, Violoncello, and Kontrabass) are currently silent, indicated by rests.



Fl. I
Fl. II
Vi. solo
Vi. I
Vi. II
Vla.
Vc.
Kb.

7
espr.
pp
p
pp espr.
pp
pp

This system contains measures 7 through 12. The Flute I part has a melodic line with a fermata in measure 7. The Flute II part plays a more active melody marked *espr.* and *pp*. The Solo Violin part continues its expressive melody, marked *p*. The Viola part enters in measure 7 with a melodic line marked *pp espr.*. The Violoncello and Kontrabass parts also have melodic lines, with the Cello marked *pp* and the Bass marked *pp*.

13

Fl. I

Fl. II

VI. solo

VI. I

VI. II

Vla.

Vc.

Kb.

p *pp* *p* *pp* *p* *mf*

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

pizz.

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

pp *p* *pp*

pp *p* *pp*

pp *p* *pp*

arco

div. *tr* *pp* *tr* *pp*



18

Fl. I

Fl. II

VI. solo

VI. I

VI. II

Vla.

Vc.

Kb.

pp *pp*

pp *ord.* *pp*

p *p* *p* *p* *pp* *espr.* *mf* *p* *p* *pp*

fz *p* *pp* *fz* *p* *pp*

fz *p* *pp* *fz* *p* *pp*

div. sul pont. *pp*

pp *pp*

21

Fl.I *mf* *pp* *p*

Fl.II *mf* *pp* *p*

Vi. solo *fz p* *f espr.* sul G

Vi. I *pp sempre*

Vi. II *pp sempre*

Vc. *pizz.* *fz* *p* *f*

Kb. *p*

23

Fl.I

Fl.II

Vi. solo *f*

Vi. I

Vi. II

Vla. 1. sola ord. *mf* *p* *mf*

Vc. *p* *f*

Kb.

molto rit. ----- sub. più tempo ----- poco a poco accel. -----

31

VI. I

VI. II

Vla.

Vc.

Kb.

pp *ff* *pp* *ff* *p* *pp* *ff*

pp *ff* *pp* *ff* *p* *pp* *ff*

pp *ff* *pp* *ff* *p* *pp*

pp *ff* *pp*

ff *pp*

ff

div. *ff*

div. *ff*

33

VI. I

VI. II

Vla.

Vc.

Kb.

pp *ff* *pp* *ff* *ff* *poss.*

pp *ff* *pp* *ff* *ff* *poss.*

div. *pp* *ff* *ff*

div. *pp* *ff* *ff*

ff *ff* *pp* *ff*

ff *ff* *pp* *ff*

ff

Presto

$\text{♩} = 72 (\text{♩} = \text{♩})$

Fl. I

Fl. II

VI. solo

VI. I

VI. II

Vla.

Vc.

Kb.

ff

poss.

p

ff

poss.

sub. p

pp

ppp

sub. p

pp

ppp

unis. pizz. p

poss.

5

poss.

Fl. I

Fl. II

VI. solo

VI. I

VI. II

Vla.

Vc.

Kb.

p

f

pp

p

p

f

pp

p

pp

p

pp

pp

1. solo sul pont.

fz

fz

p

p

trem. sul pont.

mf

p

mf

p

pp cresc. sempre

41

Fl. I *mf* *f*

Fl. II *mf* *f*

Vi. solo *p* *mf* *mf* *f* *mf* *f* *f* *fff* *ff* *ffz sub.* *p*

Vi. I

Vi. II

Vla. *sim.* *f* *mf* *sim.* *ff* *f* *ffz* (sul pont.)

Vc. *mf cresc. sempre* *ff* *ffz*

Kb.



45

Fl. I *p* *f*

Fl. II *p* *f*

Vi. solo *p* *f*

Vi. I *p* *ff* arco

Vi. II *p* *ff*

Vla. *p*

Vc.

Kb.

49

Fl. I *tr^b*

Fl. II *p tr^b*

VI. solo *p tr^b*

VI. I *p ff p ff mf ff*

VI. II *p ff p ff mf ff*

Vla. *ord. p p arco p ff*

Vc. *p p p ff*

Kb. *p*



53

Fl. I *tr^b*

Fl. II *p tr^b*

VI. solo *p tr^b*

VI. I *p div. con sord. p mp mf p p*

VI. II *p div. con sord. p mp mf p p*

Vla. *p pizz. 3 f ff*

Vc. *p p f ff p pizz.*

Kb. *p f ff p mf mf*

57

Fl.I

Fl.II

VI. solo

VI. I

VI. II

Vla.

Vc.

Kb.

f molto espr.

p *mf*

mp *mf* *p*

mp *mf* *p*

mp *mf* *p*

mp *mf* *p*

p *f*

f molto espr.

mf

5:3

61

Fl.I

Fl.II

VI. solo

VI. I

VI. II

Vla.

Vc.

Kb.

f molto espr.

p *mf*

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

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

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

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

p *f*

f molto espr.

mf

f molto espr.

5:3

65

Fl. I

Fl. II

VI. solo

VI. I

VI. II

Vla.

Vc.

Kb.

mf *p* *p* *f* *p* *sub. ff* *f* *sub. p* *p* *mp*

mf *p* *p* *f* *p* *sub. ff* *f* *sub. p* *p* *mp*

mf *p* *p* *f* *p* *sub. ff* *f* *sub. p* *p* *mp*

mf *p* *p* *f* *p* *sub. ff* *f* *sub. p* *p* *mp*

f *p*

mf

69

VI. solo

VI. I

VI. II

Vla.

Vc.

Kb.

f *ff* *f* *ff*

mf *p* *p* *p* *sub. ff* *f* *sub. ff* *f* *mf* *p* senza sord.

mf *p* *p* *p* *sub. ff* *f* *sub. ff* *f* *mf* *p* senza sord.

mf *p* *p* *p* *sub. ff* *f* *sub. ff* *f* *mf* *p* senza sord.

mf *p* *p* *p* *sub. ff* *f* *sub. ff* *f* *mf* *p* senza sord.

f *f* *p* *ff* *p*

f *f* *p* *ff* *p*

f *p* *div.* *f* *p* *ff* *p*

mf *mf* *mf*

73

VI. solo

VI. I

VI. II

Vla.

Vc.

Kb.

mf *ff*

p *mf > p* *p* *pp* *pp* *sub. ff* *f* *ff* *f*

p *mf > p* *p* *pp* *pp* *sub. ff* *f* *ff* *f*

p *mf > p* *p* *pp* *pp* *sub. ff* *f* *ff* *f*

f > p *f > p* *f > p* *ff* *f* *p*

f > p *f > p* *f > p* *ff* *f* *p*

f > p *f > p* *f > p* *ff* *f* *p*

mf *p*

arco

77

VI. solo

VI. I

VI. II

Vla.

Vc.

Kb.

f *ff* *ff* *ff*

ff *mp > p* *ff* *p*

ff *mp > p* *ff* *p*

ff *mp > p* *ff* *p*

p *p* *mf > p* *p* *p* *mf* *p* *p*

p *p* *mf > p* *p* *p* *mf* *p* *p*

p *p* *mf > p* *p* *p* *mf* *p* *p*

molto accel.

sub. a tempo

♩ = ca. 72

81

VI. I

VI. II

Vla.

Vc.

Kb.

pp

f

ff

ff

mf

ff

pizz.

arco

unis. pizz.

cresc.

mp

mf

p

f

ff

ff

ff

ff

ff

ff

mp

p

f

ff

ff

85

VI. I

VI. II

Vla.

Vc.

Kb.

pp

f

p

f

p

f

f

p

con sord.

trill

arco con sord.

pp

p

pp

p

pp

pp

f

f

p

f

p

f

f

p

pp

f

f

p

89

VI. I

VI. II

Vla.

Vc.

Kb.

f *p* *f* *p* *f*

f *p* *f* *p* *f*

f *p* *f* *p* *f*

pp *mp* *simile*

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

pizz. *p* arco *f*



93

VI. I

VI. II

Vla.

Vc.

Kb.

f *p* *f* *p* *f*

f *p* *f* *p* *f*

f *p* *f* *p* *f*

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

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

pizz. *p* arco *f*

97

VI. I

VI. II

Vla.

Vc.

Kb.

f *f* *p* *ff*

f *f* *p* *ff*

f *f* *p* *ff*

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

pizz. *arco* *f*

p *f* *ff*

101

Fl. I

Fl. II

VI. solo

VI. I

VI. II

Vla.

Vc.

Kb.

p *p* *p* *mf* *p* *p* *mf* *p*

p *p* *p* *mf* *p* *p* *mf* *p*

sul pont. *p* *p* *p* *mf* *p* *p* *mf* *p*

ppp *ppp* *ppp*

pizz. *p*

105

Fl.I *p p p mf p ff*

Fl.II *p p p mf p ff tr[♯]*

Vi. solo *p p p mf p ord. ff*

Vi. I

Vi. II

Vla. *senza sord. pp mp p mf mp f mf ff*

Vc. *senza sord. pp mp p mf mp f mf ff*

Kb. *arco pp mp p mf mp f mf ff*

110

Fl.I *ff*

Fl.II *ff tr[♯]*

Vi. solo *ff p*

Vi. I *senza sord. mf ff*

Vi. II *senza sord. mf ff*

Vla. *pp mp*

Vc. *pp mp*

Kb. *pizz. f arco pp mp*

FL.I

FL.II

VI. solo

VI. I

VI. II

Vla.

Vc.

Kb.

ff *poco a poco dim.*

ff *poco a poco dim.*

ff *poco a poco dim.*

ff *poco a poco dim.*

ff *poco a poco dim.*

ff *poco a poco dim.*

ff *poco a poco dim.*

ff *poco a poco dim.*

p *mf* *mp* *f* *mf* *ff*

p *mf* *mp* *f* *mf* *ff*

p *mf* *mp* *f* *mf* *ff*

poco a poco dim.

118

Fl.I *ff*

Fl.II *ff*

VI. solo *f molto espr.*

VI. I *f dim. mf dim.*

VI. II *f dim. mf dim.*

Vla. *f pizz.*

Vc. *f molto espr.*

Kb. *f dim. mf dim.*

121

Fl.I

Fl.II

VI. solo

5:3

p

ff

f molto espr.

VI. I

p

dim.

pp sempre

VI. II

p

dim.

pp sempre

Vla.

Vc.

5:3

p

f molto espr.

Kb.

p

dim.

pp sempre

Detailed description: This page of a musical score (page 18) features a variety of instruments. At the top, Flute I (Fl.I) and Flute II (Fl.II) play a melodic line starting at measure 121, marked with a forte (*ff*) dynamic. Below them, the Violin solo part (VI. solo) and the Violoncello (Vc.) part play a similar melodic line, marked with piano (*p*) and featuring a 5:3 ratio. The Violin I (VI. I) and Violin II (VI. II) sections consist of multiple staves, each playing a complex rhythmic pattern. The Viola (Vla.) part is mostly silent, with a few notes at the beginning and end. The Contrabass (Kb.) part provides a low-frequency accompaniment, marked with piano (*p*) and featuring a 5:3 ratio. The score includes various dynamics such as *pp sempre* and *f molto espr.*, and includes a rehearsal mark at the end of the page.

124

Fl.I

Fl.II

VI. solo

VI. I

VI. II

Vla.

Vc.

Kb.

pp cresc. poco a poco

pp cresc. poco a poco

pp cresc. poco a poco

pp cresc. poco a poco

pp cresc. poco a poco

pp cresc. poco a poco

pp cresc. poco a poco

pp cresc. poco a poco

f

pp cresc. poco a poco

127

FL.I

FL.II

VI. solo

VI. I

VI. II

Vla.

Vc.

Kb.

ff

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

5 3 5:3

5 3 5:3

5

3 5:3

5

3 5:3

mf

130

Fl.I

Fl.II

VI. solo

f molto espr. 5

VI. I

cresc. *ff* *dim.*

VI. II

cresc. *ff* *dim.*

Vla.

f

Vc.

f molto espr. 5

Kb.

cresc. *ff* *dim.*

133

Fl.I

Fl.II

VI. solo

3 5:3

VI. I

mf *dim.* *p* *dim.*

mf *dim.* *p* *dim.*

mf *dim.* *p* *dim.*

mf *dim.* *p* *dim.*

mf *dim.* *p* *dim.*

mf *dim.* *p* *dim.*

mf *dim.* *p* *dim.*

mf *dim.* *p* *dim.*

VI. II

Vla.

Vc.

3 5:3

Kb.

mf *dim.* *p* *dim.*

Detailed description: This page of a musical score, numbered 22, contains measures 133 through 135. The score is arranged in a system with multiple staves. At the top, Flute I (Fl.I) and Flute II (Fl.II) parts are shown with a melodic line starting at measure 133, marked with a breath mark (^) and a slur. Below them is a Violin Solo part with a triplet of eighth notes and a 5:3 ratio. The Violin I (VI. I) and Violin II (VI. II) sections consist of eight staves each, playing a rhythmic accompaniment of eighth notes. Dynamic markings for these sections include *mf*, *dim.*, and *p*. The Viola (Vla.) part is a single staff with a few notes at the beginning. The Violoncello (Vc.) part has a triplet of eighth notes and a 5:3 ratio. The Keyboard (Kb.) part provides a bass line with dynamic markings *mf*, *dim.*, *p*, and *dim.* across the measures.

136

Fl.I

Fl.II

VI. solo

VI. I

VI. II

Vla.

Vc.

Kb.

mf

poco a poco cresc.

pp

poco a poco cresc.

ff

sub. pp

trem sul pont.

mf

p

sim.

pizz.

p cresc. sempre

pp

140

Fl. I

Fl. II

VI. solo

VI. I

VI. II

Vla.

Vc.

Kb.

ff

ff

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

unis.

ff

ff

f *mf* *sim.* *ff* *f* *sim.* *f* *5* *ff*

mf cresc. sempre *ff*

f *5* *ff*

f *5* *ff*

f *5* *ff*

ord.

arco *5*

144

Fl. I

Fl. II

VI. solo

VI. I

VI. II

Vla.

Vc.

Kb.

p *pp*

p *pp*

p *pp*

ff *ppp sempre*

ff *ppp sempre*

f *ff* *mp* *pp* *p* *ppp*

f *ff* *pp* *ppp* *mp* *pp* *p* *ppp*

f *5* *ff* *pp* *ppp* *mp* *pp* *p* *ppp*

div. *unis.* *5* *5* *5* *5*

f *5* *ff* *mp* *pp* *p* *ppp*

148

Fl. I *pp*

Fl. II *pp*

Vi. solo *pp*

Vi. I

Vi. II

Vla. *pp* *ppp* *pp* *ppp* *ppp sempre*

Vc. *pp* *ppp* *pp* *ppp*

Kb. *pp* *ppp* *ppp*



152 *8va*

Vi. I *senza rit.*

Vi. II *8va*

Vla.

Vc. *ppp sempre*

Kb.

Adagio

$\text{♩} = \text{ca. } 52$

156 (loco)

VI. I *ppp* *f espr.* *p* *f* *p*

VI. II *ppp* *f espr.* *p* *f* *p*

Vla. *ppp* *f espr.* *p* *f* *p*

Vc. *ppp* *f espr.* *p* *f* *p*

Kb. *ppp* *f espr.* *p* *f* *p*



161

Fl. I *pp*

Fl. II *pp*

VI. solo *p espr.*

Kb. *pizz.* *p*



166

VI. I *pp espr.* *ppp*

VI. II *pp*

Vla. *pp* *pp espr.* 3

Vc. *pp*

Kb. arco *pp*

rit. ----- Molto Adagio
♩ = ca. 30

171

Fl.I *pp*

Fl.II *pp* 5 5 5

Vi. solo *p espr., dolcissimo* 3

rit. ----- Molto Adagio
♩ = ca. 30

Vla. *pp* *p* *sub. pp* 3

Vc. *pp* *p*

Kb. *pp* *p* *pp*

176

Fl.I

Fl.II 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Vi. solo 3 *p*

182

Fl.I

Fl.II 5

Vi. solo 3 3 *p* *mp* 3

VI. I *pp* con sord.

VI. II *pp* con sord. 5 5 5 5 5 5 5 5

Vla. *pp*

Vc. *pp*

Kb. *pp* pizz.

187

Fl. I

Fl. II

VI. solo

VI. I

VI. II

Vla.

Vc.

Kb.

p *p* *mp* *p* *p* *mp* *p* *mp*

6 6 6 6 6

5 5 5 5 5

arco

192

VI. solo

VI. I

VI. II

Vla.

Vc.

Kb.

p *pp* *p*

6 6 6 3

pizz.

197

VI. solo

VI. I

VI. II

Vla.

Vc.

Kb.