

Moderato

Sinfonischer Satz

Überschreibung II. Zustand

Manfred Trojahn, 2009/10

Moderato, ♩ = 48

Piccolo
Flöte 1,2
Klarinette 1,2
Bassklarinette
Fagott 1,2
Kontrafagott
Harpfe

Moderato, ♩ = 48

Violine 1
Violine 2
Viola
Violoncello
Kontrabass

7

Picc.
Fl. 1,2
Kl. 1,2
Bkl.
Kfg.
Hfc.
VI. 1
VI. 2
Vla.
Vc.
Kb.

Musical score for orchestra, page 2, measures 13-20. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoon, Bassoon in C, Horns 1, 2, 3, 4, Trumpets 1, 2, 3, Trombones 1, 2, 3, Percussion (Hi-hat, Snare, Cymbal, Tom-tom, Kettle Drum, Gong, Triangle, Chimes, Cymbal, Gong, Triangle, Chimes), Violins 1 & 2, Viola, Violoncello, and Double Bass. The score features various dynamics such as *ppp dim.*, *fpp*, *ppp*, *fz*, *p*, *mf*, *f*, and *p*. Performance instructions include *cuivre*, *con sord.*, *lontano*, *ord.*, *Becken*, *Met.*, *1.v.*, *1.2. Solo*, *1.-3. Solo*, *tutti*, *arco*, *pizz.*, *div.*, *sul pont.*, and *ord.*. The score is written in a key signature of one sharp (F#) and a time signature of 3/4.

rit. ----- a tempo

19

Fl.1,2: *ppp* < *p* < *pp* < *ppp* < *ppp* < *ppp*

Ob.1: *pp* (triplets)

Eh: *pp* (triplets)

Kl.1,2: *pp* (triplets)

Bkl: *pp* (triplets)

Fg.1,2: *pp*

Kfg: *pp*

Hn.1,3: *ppp* (son d'echo)

Hn.2,4: *ppp* (son d'echo)

Kbpos: *pp* (senza sord.)

Hfc: *p*

Pk: *pp*

rit. ----- a tempo

VI.1: *p* (senza sord. unis.), *p espr.*, *p*, *mf > p*

VI.2: *p*, *p espr.*, *p*, *mf > p*

Vla.: *p* (pizz. tutte), *p* (arco 5)

Vc.: *p* < *f* > *p*

Kb.: *p* < *f* > *p*, *p*, *pp*

25

Fl.1,2

Eh.

Kl.1

Bkl.

Fg.1,2

Kfg.

Hn.2,4

Pos.1,2

Kbpos.

Hfc.

Pk.

Vla.

Vc.

Kb.

31

Fl.1,2

Eh.

Kl.1

Bkl.

Fg.1,2

Hn.1

Hfc.

Vi.1

Vi.2

Vla.

Vc.

Kb.

37

Fl.1,2 *f* *3* *ff* *pp* *pp espr.* *1.* *p* *frull.*

Ob.1,2 *f* *3* *ff*

Eh.

Kl.1,2 *ff* *pp* *ff* *pp*

Bkl.

Fg.1,2 *ff* *p* *pp*

Kfg.

Hn.1,3 *ff-p* *ff*

Hn.2,4 *ff-p* *ff* *+ cuivré* *p pp*

Trp.1 (c.s.) *ff* *p*

Trp.2 (c.s.) *ff* *p*

Trp.3 (c.s.) *ff* *p*

Pos.1,2 *ff* *p* *ff*

Kbpos. *ff* *p*

Hfc. C.D, E, F, G, A, B *f* *ff* *p*

Pk. *f* *ff-p* *pp*

Tamt. *f* *lv.*

VI.1 *ff* *ff* *p espr.* *(s.s.)* *1. Solo*

VI.2 *ff* *ff* *p espr.* *(s.s.)* *1. Solo*

Vla. *ff* *tutte unis* *ff* *pizz. div.* *fz* *1.2. Sola arco, div.* *p pp*

Vc. *ff* *ff* *(pizz.)* *pp*

Kb. *ff* *ff* *pizz.* *pp*

molto accel. ----- Presto sub. meno tempo e molto rit. ----- a tempo primo

Picc. *mf*

Fl.1,2 *p* *mf*

Eh. *sempre pp*

Kl.1,1 trem. *f* *sempre pp*

Kl.1,2 trem. *f* *sempre pp*

Bkl. *sempre pp*

Fg.1,2 *mf* *f* *ffz* *ffz* *ffz* *sempre pp*

Kfg. *mf* *f* *ffz* *ffz* *ffz* *sempre pp*

Hn.1,3 *p* *mf* *ffz* *cuivré* *+*

Hn.2,4 *ffz* *cuivré* *+*

Trp.1,3 1. *p* 1. (c.s.) 2. senza sord. *f* *ffz* 1.-3. con sord. *mf*

Pos.1,2 *ffz* *ffz* *ffz* *con sord.*

Kbpos. *ffz* *pp*

Hfc.

Pk. *fz* *fz* *fz* *fz*

molto accel. ----- Presto sub. meno tempo e molto rit. ----- a tempo primo

Vi. 1 (1.Solo) *pp* 1. metà con sord. *p* 2. metà senza sord. *p* *f* tutti senza sord. *ff* *p* *p*

Vi. 2 (1.Solo) *pp* 1. metà con sord. *p* 2. metà senza sord. *p* *f* tutti senza sord. *ff* *p* *p*

Vla. *p* *pp* *p* 1. Solo *f* *ff* tutte *ff* (arco) 1.-3. Solo div. *pp*

Vc. *f* *ff* sul pont. arco *f* sul pont. div. *f* ord. 1.-3. Solo div. *pp*

Kb. arco *fz* 1. Solo *pp*

poco rit. -----

a tempo

Picc. Fl.1,2 Bkl. Hfc.

poco rit. -----

a tempo

VI.1 VI.2 Vla. Vc. Kb.

poco rit. -----

Picc. Fl.1,2 Ob.1,2 Kl.1,2 Bkl. Fg.1,2 Hn.1 Hn.2 Hn.3 Hn.4 Trp.1 Hfc.

poco rit. -----

VI.1 VI.2 Vla. Vc. Kb.

a tempo poco rit.

Picc. *p*

Fl. 1,2 *ppp* *pp* *p*

Ob. 1,2 *pp* *pp* *p*

Eh. *p*

Kl. 1,2 *pp* *pp* *p*

Bkl. *mf* *mf* *fp*

Fg. 1,2 *ppp* *pp* *p*

Kfg. *mf* *mf* *fp*

Hn. 1 *pp > p* *pp* *ppp* *pp* *pppp*

Hn. 2 *pp > p* *pp* *ppp* *pp* *pppp*

Hn. 3 *pp* *ppp* *pp* *pppp*

Hn. 4 *pp > p* *pp* *ppp* *pp* *pppp*

Hr. *mf l.v.* *mf* *f*

Gr. Tr. *ppp* *ppp* *ppp*

a tempo poco rit.

Vi. 1 *fz* *pizz., div.*

Vi. 2 *fz* *pizz., div.* *unis.* *fz*

Vla. *p* *mf* *mf* *fz* *pizz., div.*

Vc. *pp* *pizz.* *fz* *(pizz.) div.*

Kb. *pp* *pizz.* *fz* *(pizz.) div.*

a tempo

poco rit. - più grave

82

Picc. *f* *p fp* *pp* *p*

Fl.1,2 *mf < f* *pp* *p* *p*

Ob.1,2 *p* *ff*

Eh. *pp espr.* *mp* *ff*

Kl.1,2 *pp* *f* *fpp* *ff*

Bkl. *pp* *f* *fpp* *ff*

Fg.1,2 *ff* *p*

Kfg. *p* *ff* *fff* *p* *ff*

Hn.1 *cuivre* *ff*

Hn.2 *cuivre* *ff*

Hn.3 *cuivre* *ff*

Hn.4 *cuivre* *ff*

Trp.1 (c.s.) *fz > pp* *fp* *ff* *ff*

Trp.2 (c.s.) *fz > pp* *fp* *ff* *ff*

Trp.3 (c.s.) *fz > pp* *fp* *ff* *ff*

Pos.1,2 *ff* *p*

Kbpos. *ff* *p*

Hfe. *f* *f* *ffz* *ffz* *lv.* *lv.*

Pk. *fp* *p* *fff* *p*

Gr.Tr. *pppp*

a tempo

poco rit. - più grave

VI.1 (pizz.) unis. *ffz* *ff* *p*

VI.2 (pizz.) unis. *ffz* *ff* *p*

Vla. *f mp* *f mp* *ff*

Vc. *arco* *mp ppp* *mp ppp* *p ppp* *pp ppp* *pp ppp* *ff*

Kb. *unis. arco* *p* *3* *p* *f > p* *p* *f > p* *ff* *fff* *p* *ff*

poco accel. **più leggero**
♩ = ca. 48

88

Picc. 

Fl. 1,2 

Ob. 1,2 

Eh. 

Kl. 1 

Kl. 2 

Bkl. 

Fg. 1 

Fg. 2 

Kfg. 

Hn. 1 

Hn. 2 

Hn. 3 

Hn. 4 

Trp. 1 

Trp. 2 

Trp. 3 

Pos. 1 

Pos. 2 

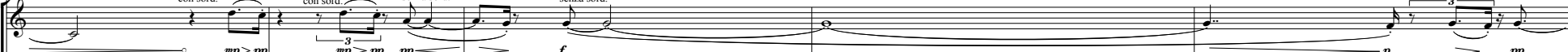
Kbpos. 

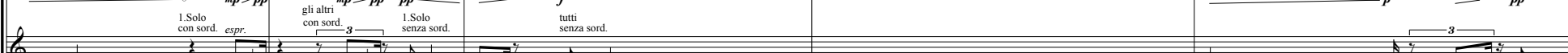
Hfc. 

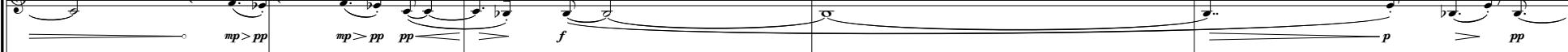
Pk. 


Gr. Tr. 

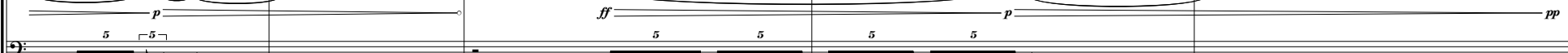
poco accel. **più leggero**
♩ = ca. 48

Vi. 1 

Vi. 2 

Vla. 

Vc. 

Kb. 

93 **poco a poco accel.**

Fl.1 *mf* *ppp*

Fl.2 *mf* *p*

Ob.1 *ppp*

Kl.1,2 *p* *ppp*

Fg.1 *p* *mp*

Fg.2 *p*

Hn.1,3 *ppp*

Hfc. *mf* (loco) 3 *mp*

8va

poco a poco accel.

VI.1 *ppp* *ppp* *mp* *ppp*

VI.2 *ppp* *ppp* *mp* *ppp*

Vla. *div.* *ppp* *p* *ppp*

Vc. *div.* *ppp*

Kb. *pp* *ppp*

97

Picc. *ppp*

Fl.1 *ppp*

Fl.2 *ppp*

Ob.1 *mp* *p*

Ob.2 *mp* *p*

Eh. *ppp*

Kl.1.2 *mp* *ppp* a 2

Bkl. *ppp*

Fg.1 *p* *ppp* *mp* *p*

Fg.2 *mp* *p*

Hn.1 *mp* *p* *ppp* *ord*

Hn.3 *ppp*

Hn.2,4 *fz* *ppp*

Hfe. *mp* *mp* *mp* *mp*

Trg. *mp* lv.

VI.1 *mp* *ppp* *mp* *ppp* *mp* *ppp*

VI.2 *mp* *ppp* *mp* *ppp* *mp* *ppp*

Vla. *mp* *ppp* *mp* *ppp*

Vc. *mp* *ppp* *mp* *ppp*

♩ = ca. 60 sempre accel.

101

Picc. *mp* *pp*

Fl.1 *mf* *ppp* *mp* *ppp*

Fl.2 *mf* *mf*

Ob.1 *mp* *ppp*

Ob.2

Eh. *mf* *ppp*

Kl.1,2 *mf* *mf* *mp* *ppp*

Bkl. *mf* *mf* *mp* *pp*

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

Fg.2

Kfg. *ppp*

Hn.1,3 *cuivré* *ff* *pp* *ppp*

Hn.2,4 *ppp* *mp*

Trp.1-3 *con sord.* *ff* *pp* *ppp*

Pos.1 *con sord.* *ff* *pp* *ppp*

Pos.2 *ppp* *mp*

Kbpos. *ppp* *mp*

Hfe. *mp*

Pk. *p* *mf* *p* *pp*

Kl.Tr. *p* *ppp*

Gr.Tr. *ppp* *mp*

♩ = ca. 60 sempre accel.

VI.1 *mp* *ppp* *pizz.* *mf*

VI.2 *mp* *ppp* *pizz.* *mf*

Vla. *mp* *ppp* *pizz.* *mf*

Vc. *mp* *ppp* *ppp* *mp* *ppp* *mf*

Kb. *ppp*

sempre accel.

105

Picc. *pf-ppp* *mp*

Fl.1,2 *ppp* *mp*

Ob.1,2

Eh. *mp* 3 *ppp*

Kl.1,2 *ppp* *mp*

Bkl. *ppp* *mp*

Fg.1 *mp* 3 *pp*

Kfg. *mp* 3 *pp*

Hn.1,3

Trp.1,2 (c.s.) *ppp* *mp*

Trp.3 (c.s.) *ppp* *mp*

Kbpos. *pf-ppp* *mp*

Hfc. *mf*

Trg. Triangel *pf* Lv. Becken Met. *mp* Lv.

sempre accel.

Vi. 1 arco *mp* *ppp* *mp* *ppp*

Vi. 2 arco *mp* *ppp* *mp* *ppp*

Vla. arco *f* *p*

Vc. *mf* *pp*

Kb. *mp* *ppp*

108

Picc. *pp* *pppp* *mf* *pp*

Fl.1 *mf*

Fl.2 *mf*

Ob.1,2 *mp* *pppp* *mf* *pp*

Eh. *pp* *mf* *pp* *mf*

Kl.1,2 *pp* *mf* *p* *pppp* *mf*

Bkl. *pp* *mf* *mf*

Fg.1 *mf*

Kfg. *mf*

Hn.1,3 *ff* *pp* *ppp* *mp*

Hn.2,4 *ppp* *mp*

Trp.1 *ff* *pp*

Pos.1 *ff* *pp*

Pos.2 *ppp* *mp*

Kbpos. *ppp* *mp*

Hfc. *p* *ppp* *gliss.*

PK. *ppz*

Gr.Tr. *ppp* *mp*

VI.1 *mp* *pppp* *pp* *f*

VI.2 *mp* *pppp* *pp* *f*

Vla. *f* *pp* *f*

Vc. *pp*

Kb. *pp*

C₂, D₂, E, F₂, G₂, A, H

111

Fl.1,2
Ob.1
Ob.2
Eh.
Cl.1,2
Bkl.
Fg.1
Kfg.
Hn.1
Hn.2
Hn.3
Hn.4
Trp.1
Trp.2
Trp.3
Pos.1
Hfc.
Pk.
Vi.1
Vi.2
Vla.
Vc.
Kb.

mf
ffz
p
mf
mf
ffz
p
mf
ffz
p
ffz
p
ffz
ffz
mp
fz
fz
f
p
pp
mf
f
f
pp
mf
p
f
f
f
p

cuivré
cuivré
cuivré
cuivré
pp
pp
pp
pp
(c.s.)
(c.s.)
(c.s.)
8va - 7

115

Picc. *mf* *pp* *mf* *mp* 3

Fl.1 *mf* *mp* *p* *mf*

Fl.2 *mf* *mp* *p* *mp* 3

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

Ob.2 *pp* *mf* *p* *mp* 3

Eh. *mf*

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

Bkl. *pp* *p* *mp* 3

Fg.1 *pp* *mp* 3

Fg.2 *mf*

Kfg. *p* *pp* *mp*

Hn.1 *p* *mf*

Hn.3 *p* *mf*

Trp.1 *p* *mf*

Pos.1 *p* *mf*

Hf. *mp* C1, D, E, F2, G, A, B *pp* *gliss.*

Gr. Tr. *ff* *pp*

VI.1 *p* *f* *ff* *p*

VI.2 *p* *f* *ff* *p*

Vla. *pizz.* *mf* *mf*

Vc. *p* *mf* *mf*

Kb. *mf*

Musical score for orchestra and brass instruments, measures 118-120. The score includes parts for Piccolo (Picc.), Flutes 1 and 2 (Fl.1, Fl.2), Oboes 1 and 2 (Ob.1, Ob.2), Euphonium (Eb.), Clarinet in Bb (Kl.1,2), Bassoon (Bkl.), Bassoon in C (Fg.1), Contrabassoon (Kfg.), Horns 1-4 (Hn.1-4), Trumpets 1 and 2,3 (Trp.1, Trp.2,3), Trombones 1 and 2 (Pos.1, Pos.2), Harp (Hfc.), Percussion (Pk.), Grand Timpani (Gr. Tr.), Violins 1 and 2 (Vl.1, Vl.2), Viola (Vc.), and Cello/Double Bass (Kb.).

Measures 118-120 show a complex orchestral texture. The woodwinds and strings play rhythmic patterns, while the brass instruments play sustained chords and melodic lines. Dynamics range from *pp* to *ff*. Performance instructions include *cuivré* for horns, *con sord.* for trombones, and *rit.* for harp.

121

Picc. *mf* *pp*

Fl.1 *mf*

Fl.2 *mf* *pp*

Ob.1 *mf*

Ob.2 *mf*

Kl.1 *mf*

Kl.2 *mf*

Bkl. *mf*

Fg.1 *mf*

Fg.2 *mf*

Kfg. *f* *pp*

Hn.1,3 *a 2 cuivré* *mf* *p*

Trp.1-3 *(c.s.)* *mf* *p*

Pk. *fz* *fz*

VI.1 *mf* *p*

VI.2 *mf* *p*

Vla. *1. Sola arco* *mf* *tutte arco* *mf* *p*

Vc. *mf* *p*

Kb. *pizz* *f* *3* *arco* *mf*

124

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

Kl.1

Kl.2

Bkl.

Fg.1

Fg.2

Hn.1,3

Hn.2,4

Trp.1,3

Pos.1,2

Kbpos.

Pk.

Gr.Tr.

VI.1

VI.2

Vla.

Vc.

Kb.

mf, pp, f, 3, p, (c.s.) con sord., fz

Detailed description: This page of a musical score (page 21) contains measures 124 through 126. The score is for a large orchestra and includes parts for Piccolo, Flutes (Fl.1, Fl.2), Oboes (Ob.1, Ob.2), Clarinets (Kl.1, Kl.2), Bassoon (Bkl.), Horns (Hn.1,3 and Hn.2,4), Trumpets (Trp.1,3), Trombones (Pos.1,2), Percussion (Pk. and Gr.Tr.), Violins (VI.1 and VI.2), Viola (Vla.), Cello (Vc.), and Double Bass (Kb.). The score is written in a 2/4 time signature. It features various dynamic markings such as *mf* (mezzo-forte), *pp* (pianissimo), *f* (forte), and *p* (piano). There are also performance instructions like *3* (triplets), *mfz* (mezzo-forte with accent), and *(c.s.) con sord.* (con sordina). The Piccolo part has a melodic line with a triplet in measure 125. The Flute and Oboe parts have similar melodic lines. The Clarinet and Bassoon parts have more rhythmic patterns. The Horns and Trumpets play a series of notes with accents. The Trombones have a steady accompaniment. The Percussion part includes a snare drum roll. The Violins, Viola, and Cello/Double Bass parts have a steady accompaniment.

più tempo ♩ = ca. 70 sempre accel.

127

mf, f, ff, p, pp

cui-vré, p, ff, ff, pp, mf

(c.s.), ff, (c.s.), ff, (c.s.), ff, (c.s.), ff

gliss., mf, ff, p

Große Trommel, mf

più tempo ♩ = ca. 70 sempre accel.

mf, pp

mf, pp

ff, p

ff, p

130

Picc. *p* *mf* *p*

Fl.1 *pp* *p* *mf* *p*

Fl.2 *pp* *p* *mf* *p*

Ob.1 *mf* *pp* *mp* *mf* *p*

Ob.2 *pp* *mp* *mf* *p*

Eh. *mp* *mf* *p*

Kl.1 *mf* *p*

Kl.2 *mf* *p*

Bkl. *pp* *mf* *p*

Fg.1 *pp*

Kfg. *pp* *f*

Hn.1 *mf* *f* *pp*

Hn.2 *pp* *mf* *f*

Hn.3 *mf* *f* *pp*

Hn.4 *pp* *mf* *f*

Trp.1 *pp*

Trp.2,3 *pp*

Pos.1

Pos.2 *pp*

Kbpos. *pp*

Hfe. *mf* *mf* *mp* *mp*

Gr.Tr. *pp* Triangel *mf* l.v.

VI.1 *mf* *pp* *mf* *pp* *mf*

VI.2 *mf* *pp* *mf* *pp* *mf*

Ve. *mf* *pp* *mf* *pp*

133

Fl.1, Fl.2, Eb, Kl.1,2, Bkl, Fg.1, Kfg, Hn.1,3, Hn.2,4, Trp.1, Trp.2, Trp.3, Pos.1, Pos.2, Kbpos, Hfc, Gr.Tr., Vl.1, Vl.2, Vla., Vc., Kb.

133

134

135

f, *ff*, *pp*, *mf*, *mp*, *ppp*, *senza sord.*, *cuivré*, *c.s.*, *sord.*

137

Picc. *pfppp* *f*

Fl.1 *mf* *pp* *p* *f*

Fl.2 *p* *f*

Ob.1 *mf* *pp* *p* *f*

Ob.2 *p* *f*

Kl.1 *mf* *pp* *p* *f*

Kl.2 *p* *f*

Fg.1 *mf* *pp*

Hn.1 ord. *pp*

Hn.2 ord. *pp*

Trp.1 *ppp* *p* *mf*

Trp.2 *ppp* *p* *mf*

Trp.3 *ppp* *p* *mf*

Pos.1

Kbpos. *pfppp* *f*

Hfc. *f*

VI.1 *mf* *p* *pizz.* *f* *arco* *mf* *pp* *mf*

VI.2 *mf* *p* *pizz.* *f* *arco* *mf* *pp* *mf*

Vla. *pizz.* *f* *unis. arco* *f* *p*

Vc. *pp* *f* *unis.* *f* *p*

Kb. *mf* *pp*

140

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

Eh.: *mp* *f*

Kl.1,2: *pp* *mp* *f*

Bkl.: *pp* *mp* *f*

Fg.1: *mp*

Kfg.: *mp*

Hn.1: *ff: mp* *cuivré*

Hn.2: *ppp* *cuivré*

Hn.3: *ff: mp* *cuivré*

Hn.4: *ppp* *cuivré*

Trp.1: *pp* *mf* *ff: mp*

Pos.1: *ff: mp*

Pos.2: *con sord.* *ppp*

Kbpos.: *con sord.* *ppp*

Pk.: *pf:*

Kl.Tr.: *ppp* (ohne Saiten)

VI.1: *pp* *mf* *pp* *f* *p* *f* *p*

VI.2: *pp* *mf* *pp* *f* *p* *f* *p*

Vla.: *mf* *p*

Vc.: *mf* *f*

Kb.: *mf* *mp* *mf*

143

Picc. *f* *mp*

Fl.1 *f*

Fl.2 *f*

Ob.1 *f* *mp*

Ob.2 *f* *mp*

Eh. *f*

Kl.1 *f* *mf* *mp* *f*

Kl.2 *f* *mf* *mp* *f*

Bkl. *f* *mf* *mp* *f*

Fg.1 *f*

Hn.1 *mf* *ffp* *pp*

Hn.2 *f* *mf* *ffp* *pp*

Hn.3 *mf* *ffp* *pp*

Hn.4 *f* *mf* *ffp* *pp*

Trp.1 *p* *f* *mp* *ff* *ff*

Trp.2 *p* *f* *mp* *ff* *ff*

Trp.3 *p* *f* *mp* *ff* *ff*

Pos.1 *f* *ff* *ff*

Pos.2 *f* *ff* *ff*

Kbpos. *f* *ff* *ff*

Pk. *ff* *ff*

Kl. Tr. *f*

Trg. *mf* *ff*

Becken

Große Trommel

Vi. 1 *mp* *ff* *div.* *ff* *unis.* *ff*

Vi. 2 *mp* *ff* *div.* *ff* *unis.* *ff*

Vla. *mp* *ff* *div.* *ff* *unis.* *f*

Vc. *mp* *f*

Kb. *f* *mf*

più tempo ♩ = ca. 78 sempre accel.

146

Picc.
Fl.1
Fl.2
Ob.1
Ob.2
Eb.
Kl.1.2
Bkl.
Fg.1
Kfg.

Hn.1
Hn.2
Hn.3
Hn.4
Trp.1
Trp.2
Trp.3
Pos.1
Kbpos.

Hfc.
Pk.

più tempo ♩ = ca. 78 sempre accel.

VI.1
VI.2
Vla.
Vc.
Kb.

150

Picc. *f*

Fl.1 *f* *mf* *mp*

Ob.1 *mf* *mp*

Ob.2 *f*

Kl.1 *f* *mp* *mf* *mp*

Kl.2 *mp*

Bkl. *f*

Fg.1 *mp* *f* *mf* *mp*

Kfg. *mp* *mf* *p*

Hn.1 *f* *ff: mp*

Hn.2 *f* *pp* *f*

Hn.3 *f* *ff: mp*

Hn.4 *f* *pp* *f*

Trp.1 *mp* *ff: mp*

Pos.1 *ff: mp*

Kbpos. *f*

Hfe. *mf*

Pk. *f*

Vi. 1 *mp* *mp* *mf* *mp*

Vi. 2 *mp* *mp* *mf* *mp*

Vla. *f*

Vc. *f* *mp*

Kb. *mp*

154

Picc. *f* *mp*

Fl. 1 *f* *f* *f* *mp*

Fl. 2 *f* *f* *f* *mp*

Ob. 1 *f* *f* *f* *mp*

Ob. 2 *f* *f* *f* *mp*

Bkl. *f* *f* *f* *f*

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

Hn. 1,3 *fz* *fz* *mp* *mp*

Hn. 2,4 *fz* *fz* *mp* *mp*

Trp. 1-3 *mf* *mf* *p* *p*

Pk. *fz* *fz* *fz* *fz*

Kl. Tr. *mfz* *mfz* *p* *p*

Vi. 1 *f* *f* *mp* *mp*

Vi. 2 *f* *f* *mp* *mp*

Vla. *f* *f* *mp* *mp*

Vc. *f* *f* *mp* *mp*

Kb. *f* *f* *mp* *mp*

158

Fl. 1 *ff* *f* *mp* *ff*

Ob. 1 *f* *f* *mp* *ff*

Ob. 2 *ff* *ff* *ff* *ff*

Bkl. *ff* *ff* *ff* *ff*

Fg. 1 *ff* *ff* *ff* *ff*

Hn. 1,3 *mfz* *mfz* *p* *p*

Hn. 2,4 *mfz* *mfz* *p* *p*

Trp. 1-3 *mf* *mf* *p* *p*

Pos. 1,2 *fz* *fz* *p* *p*

Pk. *fz* *fz* *fz* *fz*

Kl. Tr. *mfz* *mfz* *p* *pfz* *pfz* *pfz* *pfz* *pfz* *pfz* *pfz*

Vi. 1 *f* *f* *mp* *mp*

Vi. 2 *f* *f* *mp* *mp*

Vla. *f* *f* *mp* *mp*

Vc. *f* *f* *f* *f*

Kb. *ff* *ff* *ff* *ff*

162

Fl.1
Ob.1,2
Eb.
Cl.1,2
Bkl.
Fg.1,2
Hn.1,3
Hfe.
Cl.Tr.
VI.1
VI.2
Vla.
Vc.
Kb.

più tempo ♩ = ca. 86 sempre accel.

165

Fl.1,2
Ob.1,2
Eb.
Cl.1,2
Bkl.
Fg.1,2
Hn.1
Hn.2
Hn.3
Hfe.
Cl.Tr.
VI.1
VI.2
Vla.
Vc.
Kb.

168

Fl. 1,2
Ob. 1,2 (a 2)
Eb.
Kl. 1,1
Kl. 1,2
Bkl.
Fg. 1,2 (a 2)
Hn. 1 (cuvré)
Hn. 2
Hn. 3 (cuvré)
Hfe.
VI. 1
VI. 2
Vla. (p, f, trem.)
Vc. (p, f, trem.)
Kb.

Impetuoso, ♩ = ca. 90

171

Fl.1,2 (a2) *ff* *ff* *ff* *p* *f*

Ob.1,2 *ff* *ff* *ff* *p* *f*

Eh. *ff* *ff* *ff* *p* *f*

Kl.1,2 *ff* *ff* *ff* *p* *f* *sempre f*

Bkl. *ff* *ff* *ff* *p* *f*

Fg.1,2 (a2) *ff* *ff* *ff* *p* *f*

Kfg. *ff* *ff* *ff* *p* *f*

Hn.1 *ff* *ff* *p*

Hn.2 *ff* *ff* *p*

Hn.3 *ff* *ff* *p*

Hn.4 *ff* *ff* *p*

Trp.1 *ff* *ff-p* *f*

Trp.2 *ff* *ff-p* *f*

Trp.3 *ff* *ff-p* *f*

Pos.1 *ff* *ff* *fp* *f*

Pos.2 *fp* *f*

Kbpos. *fp* *f*

Hfc. *ff* *ff* *ff* *ff* *l.v.*

Pk. *ff* *ff* *f*

Bck. *ff secco* *pp* *3 Tamtam*

Impetuoso, ♩ = ca. 90

Vi. 1 *f* *ff* *ff* *con sord.* *p*

Vi. 2 *arco* *ff* *ff* *con sord.* *p*

Vla. *trem.* *p* *f* *ff* *ff* *con sord.* *p*

Vcl. *trem.* *p* *f* *ff* *ff* *con sord.* *p*

Kb. *(pizz.)* *ff* *ff* *arco* *p sempre*

174

Musical score for measures 174-176. The score includes parts for Flute 1 & 2, Oboe 1, English Horn, Clarinet 1 & 2, Bassoon, Bassoon in C, Trumpet 1-3, Trombone 1 & 2, Horn in F, Violin 1 & 2, Viola, Violoncello, and Kontrabaß. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *mf*, *p*, and *f*. The woodwinds play mostly rests with some melodic fragments. The strings play a complex rhythmic pattern with triplets and quintuplets.

177

Musical score for measures 177-179. The score includes parts for Flute 1 & 2, Oboe 1, English Horn, Clarinet 1 & 2, Bassoon, Bassoon in C, Trumpet 1-3, Trombone 1 & 2, Horn in F, Violin 1 & 2, Viola, Violoncello, and Kontrabaß. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *mf*, *p*, *f*, and *pp*. The woodwinds play mostly rests with some melodic fragments. The strings play a complex rhythmic pattern with triplets and quintuplets.

180

Fl. 1,2

Ob. 1

Eh.

Bkl.

Fg. 1,2

Kfg.

Trp. 1

Trp. 2

Trp. 3

Pos. 1,2

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

pp

f

mp

ppp

con sord

pizz senza sord

a 2

Molto Agitato ♩ = ca. 100
sempre stretto possibile

184

Musical score for measures 184-188. The score includes parts for Flute 1 and 2 (Fl.1, Fl.2), Oboe 1 (Ob.1), Eb horn (Eh.), Bassoon (Bkl.), Bassoon in C (Fg.1,2), Contrabassoon (Kfg.), Horn 1 and 3 (Hn.1,3), and Percussion (Pk.). The percussion part features a 'secco' effect. The woodwinds and strings play dynamic markings ranging from *pp* to *ff*, with some parts marked *ff-p*. The Percussion part has a *f* to *pp* dynamic. The Horn 1 and 3 part has a *cuivré* marking. The score is marked 'Molto Agitato' and 'sempre stretto possibile'.

Molto Agitato ♩ = ca. 100
sempre stretto possibile

Musical score for measures 184-188, continuing from the previous block. The score includes parts for Violin 1 (Vl.1), Violin 2 (Vl.2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Kb.). The strings play dynamic markings ranging from *pp* to *ff*. The Violin and Viola parts are marked 'senza sord.' (without mutes). The Violoncello part is marked 'arco' (arco). The Contrabass part is marked 'pizz.' (pizzicato). The score is marked 'Molto Agitato' and 'sempre stretto possibile'.

189

Musical score for measures 189-193. The score includes parts for Bassoon 1 and 2 (Fg.1,2), Contrabassoon (Kfg.), Violin 1 (Vl.1), Violin 2 (Vl.2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Kb.). The woodwinds and strings play dynamic markings ranging from *mf* to *pp*. The Violin and Viola parts are marked 'senza sord.' (without mutes). The Violoncello part is marked 'arco' (arco). The Contrabass part is marked 'pizz.' (pizzicato). The score is marked 'Molto Agitato' and 'sempre stretto possibile'.

Prestissimo

sub. doppio movimento ♩ = ♩

194

Fg.1,2

Kfg.

Prestissimo

sub. doppio movimento ♩ = ♩

VI. 1

VI. 2

Vla.

Vc. (div.)

Kb.

198

Picc. *mf*

Fl. 1,2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Eh. *mf*

Kl. 1 *mf*

Kl. 2 *mf*

Bkl. *mf*

Fg. 1,2 *mf*

Hn. 1 *pp* *cuivé*

Hn. 3 *pp* *cuivé*

Hn. 4 *pp* *cuivé*

Trp. 1 *pp* *con sord.*

Trp. 2 *pp* *con sord.*

Trp. 3 *pp* *con sord.*

Pos. 1 *pp* *con sord.*

Pos. 2 *pp* *con sord.*

VI. 1 *ff* *poco a poco dim.* *f* *dim.* *mf* *dim.*

VI. 2 *ff* *poco a poco dim.* *f* *dim.* *mf* *dim.*

Vla. *f* *pizz.*

Vc. *f* *unis.* *f espr. sempre*

Kb. *poco a poco dim.* *f* *dim.* *mf* *dim.*

203

The score is divided into two systems. The first system includes woodwinds (Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bassoon, Bassoon in C), Horns 1-4, Trumpets 1-3, and Positively 1 & 2. The second system includes Violins 1 & 2 (with four solo parts), Viola, Violoncello, and Double Bass. Dynamics range from *mf* to *pp*. The woodwinds play sustained notes with triplets in the final measure. The brass section features rhythmic patterns, with trumpets and horns playing *pp* and positones playing *pp*. The strings play a complex rhythmic pattern, with solo violins marked *p* and *pp sempre*. The Viola and Cello/Double Bass play sustained notes with triplets in the final measure.

208

The score is divided into two systems. The first system includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, Eb, Clarinets 1 & 2, Bassoon, and Basses 1 & 2. The second system includes Horns 1-4, Trumpets 1-3, Positively 1 & 2, Violins 1 & 2 (with four solo parts), Viola, Violoncello, and Kontrabaß. Dynamics range from *pp* to *f*, with markings for *poco cresc.* and *cresc.*. The woodwinds and brass play rhythmic patterns, while the strings provide a harmonic foundation. The solo violins have intricate melodic lines.

213

Picc.

Fl.1,2

Ob.1

Ob.2

Eh.

Kl.1

Kl.2

Bkl.

Fg.1,2

Hn.1

Hn.2

Hn.3

Hn.4

Trp.1

Trp.2

Trp.3

Pos.1

Pos.2

VI. 1

1.Solo

2.Solo

3.Solo

4.Solo

VI. 2

1.Solo

2.Solo

3.Solo

4.Solo

Vla.

Vc.

Kb.

f poco cresc.

ff

dim.

mf

dim.

ppp

f

dim.

mf

dim.

p

dim.

ff

dim.

mf

dim.

p

dim.

ff

dim.

mf

dim.

p

dim.

ff

dim.

mf

dim.

p

dim.

ff

dim.

mf

dim.

p

dim.

ff

dim.

mf

dim.

p

dim.

ff

dim.

mf

dim.

p

dim.

218

Hn.1
Hn.2
Hn.3
Hn.4
Trp.1
Trp.2
Trp.3
Pos.1
Pos.2

1.Solo
2.Solo
3.Solo
4.Solo

1.Solo
2.Solo
3.Solo
4.Solo

Vla.
Vc.
Kb.

pp
poco a poco cresc.
ff
sub. pp

pp
poco a poco cresc.
pp
poco a poco cresc.

pp
poco a poco cresc.
pp
poco a poco cresc.

tutti unis.
trem. arco sul pont.
mf \rightarrow *p* *sim.*
f \rightarrow *mf* *sim.*
pizz.
p cresc. sempre
mf cresc. sempre

sub. mezzo tempo
Impetuoso

♩ = ♩, ♩ = ca. 100

223

Fl.1, Fl.2, Ob.1, Ob.2, Eh., Kl.1,2, Bkl., Fg.1, Hn.1,3, Hn.2,4, Trp.1, Trp.2,3, Pos.1, Pos.2, Kbpos., Hfc., Gr.Tr.

Dynamic markings: *pp*, *f*, *ff*, *mf*, *pp*, *con sord.*, *cuivré*, *ff*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*.

Performance instructions: *cuivré*, *con sord.*

sub. mezzo tempo
Impetuoso

♩ = ♩, ♩ = ca. 100

VI.1, VI.2, Vla., Ve.

Dynamic markings: *ff*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *ff*, *mf*, *pp*.

Performance instructions: *sim.*

228

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

Eh.

Kl.1,2

Bkl.

Fg.1

Fg.2

Kfg.

Hn.1,3

Trp.1

Trp.2

Trp.3

Pos.1

Pos.2

Kbpos.

Hfc.

Trg.

Vi.1

Vi.2

Vla.

Vc.

mp

f

pp

mf

p

ff

cuivré

(c.s.)

pizz.

lv.

235

Picc. *mf-pppp* *mp*

Fl.1,2 *pppp* *mp* *mf* *pp*

Ob.1,2 *pppp* *mp*

Kl.1,2 *pp*

Bkl. *pp*

Fg.1 *mp*

Kfg. *mp*

Hn.1

Hn.2

Trp.1 *pp* *mf*

Kbpos. *mf-pppp* *mp*

Hfe. *f*

VI.1 *arco* *mf* *pp* *mf* *pp*

VI.2 *arco* *mf* *pp* *mf* *pp*

Vla. *arco* *mp* *mf* *p*

Kb. *mf* *pp*

238

Picc.

Fl.1,2

Ob.1

Eh.

Kl.1,2

Bkl.

Fg.1

Kfg.

Hn.1,3

Hn.2,4

Trp.1

Pos.1

Pos.2

Kbpos.

Pk.

Kl.Tr.

Trg.

VI.1

VI.2

Vla.

Vc.

Kb.

mp *f* *ff* *mp* *f* *ppp* *f* *mf* *l.v.*

cuivré *con sord.* *(ohne Saiten)*

241

Picc. *ff* *mf*

Fl.1 *ff* *mf* *f*

Fl.2 *ff* *mf* *f*

Ob.1,2 *mf* *p*

Eh. *f*

Kl.1,2 *p* *pp* *mf* *mp* *f*

Bkl. *f*

Fg.1 *f*

Kfg. *f*

Trp.1 (c.s.) *mp*

Trp.2 (c.s.) *mp*

Trp.3 (c.s.) *mp*

Hfc. *mf*

VI.1 *f* *p* *mp* *f*

VI.2 *f* *p* *mp* *f*

Vla. *f* *mp*

Vc. *mp* *f* *mp*

244

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

Kl.1

Kl.2

Bkl.

Fg.1

Kfg.

Hn.1,3

Trp.1

Trp.2

Trp.3

Pos.1

Pos.2

Kbpos.

Hfc.

Pk.

VI. 1

VI. 2

Vla.

Vc.

Kb.

cuivré

senza sord.

pizz.

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

(c.s.)

(s.s.)

248

Fl.1 *f* *mf* *mp* *f*

Ob.1 *mf* *mp*

Ob.2 *f*

Kl.1 *mp* *mf* *mp*

Kl.2 *mp*

Bkl. *f* *f*

Fg.1 *f* *mf* *mp* *f*

Kfg. *mf* *p*

Hn.1,3 *ff: mp*

Trp.1 *mf* *pp* *ff: mp*

Trp.2 *mf* *pp*

Trp.3 *mf* *pp*

Pos.1 *ff: mp*

Pos.2

Kbpos.

Hfc. *mf*

Pk. *fz* *fz* *mf* *fz*

Gr.Tr. *ppp* *pp*

VI.1 *mp* *mf* *mp*

VI.2 *mp* *mf* *mp*

Vc. *mp*

Kb. *mp*

252

Picc. *f* *mp*

Fl.1 *f* *f* *mp* *ff*

Fl.2 *f* *mp*

Ob.1 *f* *mp*

Ob.2 *f* *ff*

Bkl. *f* *ff*

Fg.1 *f* *ff*

Hn.1,3 *fz* *mp* *mfz* *p*

Hn.2,4 *mfz* *p*

Trp.1 (c.s.) *mf* *p*

Trp.2 (c.s.) *mf* *p*

Trp.3 (c.s.) *mf* *p*

Pk. *fz* *fz* *mf* *fp* *fz* *fz* *mf* *fp*

Kl.Tr. (mit Saiten) *mfz* *p*

Gr.Tr. *ppp* *pp* *ppp* *pp*

VI.1 *f* *mp* *f* *mp*

VI.2 *f* *mp* *f* *mp*

Vla. arco *f* *mp* *f* *mp*

Vc. *f* *mp*

Kb. *f* *ff*

256

Fl.1 *f* *mp* *ff*

Ob.1 *f* *mp* *ff*

Ob.2 *ff*

Bkl. *ff*

Fg.1 *ff*

Hn.1,3 *cuivré* (a2) *mfz* *p*

Hn.2,4 *cuivré* (a2) *mfz* *p*

Trp.1-3 *mf* *p*

Pos.1,2 (c.s.) *fz* *p*

Pk. *fz* *fz*

Kl.Tr. *mfz* *p* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz*

Vi.1 *f* *mp*

Vi.2 *f* *mp*

Vla. *f* *mp* *ppp*

Vc. *f* *ff* *ppp*

266

Musical score for page 54, measures 266-268. The score is for a full orchestra and includes parts for Flute 1 & 2 (Fl. 1,2), Oboe 1 & 2 (Ob. 1,2), English Horn (Eh.), Clarinet 1 & 2 (Kl. 1,2), Bassoon (Bkl.), Bassoon in Bass Clef (Fg. 1,2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Harp (Hfe.), and Percussion (Pk.). The score is in 4/4 time and features a complex, multi-measure rest for measures 266-267, followed by a final measure (268) with various dynamics and performance instructions.

Fl. 1,2: *ff* (measures 266-268)

Ob. 1,2: (a2) *ff* (measures 266-268)

Eh.: *ff* (measures 266-268)

Kl. 1,2: *f* (measures 266-268)

Bkl.: *ff* (measures 266-268)

Fg. 1,2: (a2) *ff* (measures 266-268)

Hn. 1: *ff* (measures 266-268), *cuvré* (measure 268)

Hn. 2: *ff* (measures 266-268)

Hn. 3: *ff* (measures 266-268), *cuvré* (measure 268)

Hfe.: *ff* (measures 266-268)

Pk.: *f* (measure 266), *ff* (measures 267-268)

VI. 1: (9) *ff* (measures 266-268)

VI. 2: *ff* (measures 266-268)

Vla.: *ff* (measures 266-268)

Vc.: *ff* (measures 266-268)

Kb.: *ff* (measures 266-268)

268

Fl.1,2 *ff* *ff* *ff* *p* *f*

Ob.1,2 (a2) *ff* *ff* *ff* *p* *f*

Eh. *ff* *ff* *ff* *p* *f*

Kl.1,2 *ff* *ff* *ff* *p* *f*

Bkl. *ff* *ff* *ff* *p* *f*

Fg.1,2 (a2) *ff* *ff* *ff* *p* *f*

Kfg. *ff* *ff* *ff* *p* *f*

Hn.1,3 (a2) *ff* *ff* *fp* *f*

Hn.2,4 *ff* *ff* *fp* *f*

Trp.1 *ff* *ff* *fp* *f*

Trp.2,3 *ff* *ff* *fp* *f*

Pos.1 *ff* *ff* *fp* *f*

Pos.2 *ff* *ff* *fp* *f*

Kbpos. *ff* *ff* *fp* *f*

Hfe. *fz* *ff* *ff* *f*

Pk. *ff* *ff* *ff* *f*

Tamt. *p* *ff* *ff*

Bck. *fz* *ff* *ff*

VI.1 *cresc. al* *fff* *fff* *senza dim.*

VI.2 *cresc. al* *fff* *fff* *senza dim.*

Vla. *cresc. al* *fff* *fff* *fff*

Vc. *cresc. al* *fff* *fff* *fff*

Kb. *cresc. al* *fff* *fff* *fff*

C.D.E.F.G.A.H

cuivre

senza sord.

gliss.

gliss.

lv.