

Manfred Trojahn

Cinque sogni per Eusebius

für Orchester

2010

Partitur



Bärenreiter Kassel · Basel · London · New York · Praha
BA 9784

Im Auftrag der Tonhalle Düsseldorf

BESETZUNG

2 Flöten (2. auch Altflöte)
2 Oboen (2. auch Englischhorn)
2 Klarinetten in B (2. auch Bassklarinette)
2 Fagotte (2. auch Kontrafagott)

4 Hörner in F
2 Trompeten in C
2 Posaunen
Kontrabassposaune

Pauken

Streicher (Kontrabässe 5-saitig)

Die Partitur ist in C notiert.

Aufführungsdauer: ca. 15 Minuten

Das Aufführungsmaterial ist leihweise erhältlich (BA 9784).

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Cinque sogni per Eusebius

I.

Manfred Trojahn 2010

Andante, ♩ = ca. 56/58

Flöte 1,2
pp

Oboe 1,2
pp

Klarinette in B 1,2
pp

Horn in F 1
pp espr.

Horn in F 3
cuivré +
pp

Horn in F 2,4
cuivré +
pp

Trompete in C 1
con sord.
pp

Tenorposaune 1,2
ppp

Kontrabassposaune
ppp

Pauken
pp

Andante, ♩ = ca. 56/58

Violine I
con sord.
pp espr.

Violine II
pizz., div.
pp

Viola
pizz., div.
pp

Violoncello
pp

Kontrabass
pizz.
pp

sub. pp

div.

arco unis.

pp espr.

sub. pp

pp

arco unis. 3

pp

molto accel. più tempo, ♩ = ca. 76

Musical score for woodwinds and strings, measures 7-10. 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 (Fg. 1), Bassoon 2 (Fg. 2), Horn 1 (Hn. 1), Trumpet 1 & 2 (Trp. 1,2), Trombone 1 & 2 (Pos. 1,2), Double Bass (Kbpos.), and Percussion (Pk.).

Measures 7-10: Flute 1 & 2 (Fl. 1,2) starts with a melodic line, dynamics *p* to *f*. Oboe 1 & 2 (Ob. 1,2) has a similar melodic line, dynamics *mp* to *f*. Clarinet 1 & 2 (Kl. 1,2) is silent. Bassoon 1 (Fg. 1) and Bassoon 2 (Fg. 2) play a rhythmic accompaniment, dynamics *ff*. Horn 1 (Hn. 1) has a long note, dynamics *pp*. Trumpet 1 & 2 (Trp. 1,2) and Trombone 1 & 2 (Pos. 1,2) have melodic lines, dynamics *mp*. Double Bass (Kbpos.) and Percussion (Pk.) are silent.

molto accel. più tempo, ♩ = ca. 76

Musical score for strings, measures 7-10. The score includes parts for Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.).

Measures 7-10: Violin I (VI. I) has a melodic line, dynamics *pp* to *f*. Violin II (VI. II) has a rhythmic accompaniment, dynamics *pp* to *f*. Viola (Vla.) has a rhythmic accompaniment, dynamics *f*. Violoncello (Vc.) has a melodic line, dynamics *f*. Double Bass (Kb.) has a melodic line, dynamics *ff*. The score includes markings for *senza sord.*, *unis. (pizz.)*, *arco*, and *espr.*.

rit. ----- a tempo primo $\text{♩} = \text{ca. } 56/58$ poco rit. ----- poco meno tempo ancora più rit. -----

9

Fl.1,2 *p* *pp*

Ob.1,2 *p* *p espr.*

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

Fg.1 *ff* *p* *pp*

Fg.2 *ff* *p*

Hn.1 *p* *p* *pp*

Hn.2 *cuivré* *fz*

Trp.1,2 *con sord.* *fz*

Pk. *mf* *p*

rit. ----- a tempo primo $\text{♩} = \text{ca. } 56/58$ poco rit. ----- poco meno tempo ancora più rit. -----

VI. I *p* *fz* *p pp*

VI. II *ff* *p* *fz* *p pp*

Vla. *div., sul pont.* *fz* *ord.* *p pp*

Vc. *mp* *p pp*

Kb. *ff* *pp*

sub. Andante, ♩ = ca. 56/58

poco rit. -----

15

Fl.1,2: *pp pp* (measures 15-17), *pp* (triplets), *ppp* (triplets)

Ob.1,2: *pp pp* (measures 15-17)

Kl.1: *pp pp* (measures 15-17), *p* (triplets), *pp* (triplets), *p* (triplets), *ppp* (triplets)

Kl.2: *pp pp* (measures 15-17)

Fg.1,2: *ppp* (measures 15-17)

Hn.1: *pp* (measures 15-17)

Hn.2: *fp* (cuivré), *mp* (measures 15-17)

Hn.3: *pp* (measures 15-17)

Hn.4: *pp* (measures 15-17)

Trp.1,2: *p espr.* (c.s.) (measures 15-17)

Pos.1: *pp* (s.s.), *pp* (measures 15-17)

Pos.2: *pp* (s.s.), *pp* (measures 15-17)

Kbpos.: *pp* (s.s.), *pp* (measures 15-17)

sub. Andante, ♩ = ca. 56/58

poco rit. -----

Vl. I: *p* (con sord.), *pp* (triplets), *ppp* (triplets)

Vl. II: *p* (pizz.), *pp* (triplets), *pp* (triplets), *p* (triplets)

Vla.: *fp* (sul pont.), *p* (pizz., ord.)

Vc.: *fp* (sul pont.), *p* (pizz., ord.)

Kb.: *pp* (pizz.), *pp* (pizz.), *pp* (pizz.), *p* (pizz.)

sub. più tempo, ♩ = ca. 76

19

Fl.1, 2: *frull.* *mp* → *ff* (with accents), *ff* 5

Ob.1, 2: *mf* → *ff*

Kl.1, 2: *mf* → *ff*

Fg.1, 2: *mf* → *ff*

Hn.1: *cuivré* *ff*

Hn.3: *cuivré* *ff*

Trp.1, 2: *f* 5 (c.s.)

Pos.1, 2: *p* → *f*, *mf* → *ff*

Kbpos.: *p* → *f*, *mf* → *ff*

Pk.: *p* → *mf*, *p* → *f*

sub. più tempo, ♩ = ca. 76

VI. I: *pizz.* *f*

VI. II: (pizz.) *f*

Vla.: *arco* *mp* → *mf* → *f* → *ff*

Vc.: *arco* *p* → *mf* → *mf* → *ff*

Kb.: *p* → *f* → *f* → *ff*

poco rit. ----- più rit.----- quasi Adagio

21

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

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

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

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

Hn.1,3 *ffp* *pp*

Hn.2,4 *ff* *ffp* *pp*

Trp.1,2 (c.s.) *ff* *ff*

Pos.1,2 *ff* *ffp* *pp*

Kbpos. *ff* *ffp*

Pk. *f*

poco rit. ----- più rit.----- quasi Adagio

Vi. I

Vi. II

Vla. *ff* *poss.* *ff* *p* *pp*

Vc. *ff* *poss.* *ff* *p* *pp*

Kb. arco *ff* *fff* *ff* *p* *pp*

sub. più tempo, ♩ = ca. 76

poco rit. a tempo (♩ = ca, 76)

molto rit.

23

Fl. 1, 2
Ob. 1, 2
Kl. 1, 2
Fg. 1, 2
Hn. 1
Hn. 3
Hn. 2, 4
Trp. 1, 2
Pos. 1, 2
Kbpos.
pp

sub. più tempo, ♩ = ca. 76

poco rit. a tempo (♩ = ca, 76)

molto rit.

VI. I
VI. II
Vla.
Vc.
Kb.
mp
mf
p
pp
mp espr.
pizz.

a tempo primo, ♩ = ca, 56/58

26

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

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

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

Hn.1 *ppp* *pp* *pp espr.*

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

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

Trp.1,2 (c.s.) *pp*

Pos.1,2 *ppp* *pp*

a tempo primo, ♩ = ca, 56/58

arco con sord.

VI. I *pp espr.* *pp espr.* *sub. pp* *ppp*

VI. II *div., con sord. (pizz.)* *arco unis.* *div.* *sub. pp* *ppp*

Vla. *tutte div. pizz.* *pp* *pp espr.* *ppp* *arco, unis. 3 3 3*

Vc. *div., pizz.* *pp* *pp* *p*

Kb. *pp*

molto accel. ----- più tempo, ♩ = ca. 76

Ob.1,2 *mf* *mf* *f*

Kl.1 *ff* *ff*

Kl.2 *ff* *ff*

Fg.1,2 *ff*

molto accel. ----- più tempo, ♩ = ca. 76

VI. I *senza sord. pizz.* *mf* *f* *arco, sul pont.* *sfz* *sim.* *sfz*

VI. II *unis.* *senza sord. pizz.* *mf* *f* *arco, sul pont.* *sfz* *sim.* *sfz*

Vla. *p* *f*

Vc. *p* *mf* *mf* *f*

Kb. *p* *f* *ff*

34

Fl. 1,2
Ob. 1,2
Kl. 1,2
Fg. 1,2
Kbpos.
Vl. I
Vl. II
Vla.
Kb.

ff *fff* *mp* *pp* *mp* *pp*
ff *fff*
ff *fff* *f* *pp*
ff *fff* *f* *pp*
fff *p* *p* *pp*
pp (s.s.) *pp*
ff *ff*
mp *pp* *mp* *pp* *pp*

1. *Sola, arco*

arco

sub. tempo primo, Andante, ♩ = ca. 56 - 58

36

Fl. 1,2
Ob. 1,2
Kl. 1,2
Fg. 1
Hn. 1
Hn. 3
Hn. 2,4

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

son d'echo, cuivré
sons d'echo, cuivré

sub. tempo primo, Andante, ♩ = ca. 56 - 58

con sord., ord.

Vl. I
Vl. II
Kb.

pp espr.
pp espr.
pp *pp* *pp* *pp*

con sord., ord. *div.* *pizz.*

II.

Vivace, ♩ = ca. 60, leggiero

Fl. I
Altflöte

Afl.
mf p

Ob. I
Englischhorn

Eh.
mf p

Kl. I
Bassklarinette

Bkl.
mf mp p

Fg. I
Kontrafagott

Kfg.
mf mp p

Hn. 1,3
fz mf

Hn. 2,4
fz mf

Pos. 1,2
mf f

Kbpos.
mf f

Pk.
mf

Vivace, ♩ = ca. 60, leggiero

VI. I
pizz., div. fz

VI. II
pizz., div. fz

Vla.
con sord. mf p

Vc.
arco con sord. mf p

Kb.
pizz. mf

4

Fl. 1
mf *p*

Afl.
mf *p*

Ob. 1
mf *p*

Eh.
mf *p*

Kl. 1
mf *p*

Bkl.
mf *p*

Fg. 1
mf *p*

Trp. 1
con sord.
mf

Trp. 2
con sord.
mf

VI. I
arco, unis.
con sord.
mf *espr.*

VI. II
unis., (pizz.)
p

Vla.
mp *p*

Vc.
pizz., senza sord.
p

7

Fl.1

Afl.

Ob.1

Eh.

Kl.1

Bkl.

Fg.1

Trp.1

Trp.2

VI. I

VI. II

Vla.

Vc.

p *mf* *f* *mf*

p *mf* *f* *mf*

p *mf* *f* *mf*

p *mf* *f* *mf*

p *mf* *f* *mf*

p *mf* *f* *mf*

p *mf* *f* *mf*

mf *5*

mf *5*

mf *3* *mf* *3*

p *p* *mp* *p* *mf*

p

10

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

Afl. *p* *mf* *p*

Ob.1 *p* *mf* *p*

Eh. *p* *mf* *p*

Kl.1 *p* *mf* *p*

Bkl. *p* *mf* *p*

Fg.1 *p* *mf* *p*

Hn.1,3 *con sord.* *mf*

Hn.2,4 *con sord.* *mf*

Trp.1

Trp.2 *5*

Vi. I *mf* *f* *p*

Vi. II

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

Vc.

13

Fl. 1

Afl.

Ob. 1

Eh.

Kl. 1

Bkl.

Fg. 1

Kfg.

Hn. 1, 3

Hn. 2, 4

Pos. 1, 2

Kbpos.

Pk.

VI. I

VI. II

Vla.

Vc.

Kb.

f *p* *pp* *mf* *f dim.* *pizz. senza sord.* *div. (pizz.)* *f dim.* *p* *f dim.*

16

Fl.1

Afl. *p* *pp* *p* *f* *p* *mf* *f* *p* *f* *ff* *p*

Ob.1

Eh. *p* *pp* *p* *f* *p* *mf* *f* *p* *f* *ff* *p*

Kl.1

Bkl. *p* *pp* *p* *f* *p* *mf* *f* *p* *f* *ff* *p*

Fg.1

Kfg. *p* *pp* *p* *f* *p* *mf* *f*

Hn.1,3

Hn.2,4

Pos.1,2 *mf* *mf* *mf* *mf*

Kbpos. *mf* *mf* *mf* *mf*

Pk. *mf* *mf* *mf*

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

VI. II *p* *pp* *mf* *f* *mf* *f*

Vla. *p* *pp* *mf* *f* *mf* *f*

Vc. *p* *pp* *mf* *f* *mf* *f*

Kb. *p* *pp* *mf* *f* *mf* *f*

19

This musical score page contains measures 19 through 21. The instruments and their parts are as follows:

- Fl. 1:** Starts with a triplet of eighth notes at *f*, then continues with a triplet of eighth notes at *ff sempre*.
- Afl.:** Enters in measure 20 with a triplet of eighth notes at *ff sempre*.
- Ob. 1:** Starts with a triplet of eighth notes at *f*, then continues with a triplet of eighth notes at *ff sempre*.
- Eh.:** Enters in measure 20 with a triplet of eighth notes at *ff sempre*.
- Kl. 1:** Starts with a triplet of eighth notes at *f*, then continues with a triplet of eighth notes at *ff sempre*.
- Bkl.:** Enters in measure 20 with a triplet of eighth notes at *ff sempre*.
- Fg. 1:** Starts with a triplet of eighth notes at *f*, then continues with a triplet of eighth notes at *ff sempre*.
- Kfg.:** Plays a triplet of eighth notes at *f* in measure 19, then rests in measure 20, and returns with a triplet of eighth notes at *ff* in measure 21.
- Hn. 1, 3:** Starts with a triplet of eighth notes at *f cresc.* in measure 19, then continues with a triplet of eighth notes at *ff* in measure 20, and a triplet of eighth notes at *ff* in measure 21. Includes the instruction "senza sord." and "cuivré" in measure 21.
- Hn. 2, 4:** Starts with a triplet of eighth notes at *f cresc.* in measure 19, then continues with a triplet of eighth notes at *ff* in measure 20, and a triplet of eighth notes at *ff* in measure 21. Includes the instruction "senza sord." and "cuivré" in measure 21.
- Trp. 1 & 2:** Both trumpets have rests in measures 19 and 20. In measure 21, they play a triplet of eighth notes at *p*. Includes the instruction "(c.s.)".
- Pos. 1, 2:** Starts with a quintuplet of eighth notes at *f cresc.* in measure 19, then continues with a quintuplet of eighth notes at *ff* in measure 20, and rests in measure 21.
- Kbpos.:** Starts with a quintuplet of eighth notes at *f cresc.* in measure 19, then continues with a quintuplet of eighth notes at *ff* in measure 20, and rests in measure 21.
- Pk.:** Plays a triplet of eighth notes at *fz* in measure 19, then rests in measure 20, and returns with a triplet of eighth notes at *fz* in measure 21. Ends with a full note at *f* in measure 21.
- VI. I & II:** Starts with a triplet of eighth notes at *f* in measure 19, then continues with a triplet of eighth notes at *ff* in measure 20, and rests in measure 21.
- Vla.:** Starts with a triplet of eighth notes at *f* in measure 19, then continues with a triplet of eighth notes at *ff* in measure 20, and rests in measure 21.
- Vc.:** Starts with a triplet of eighth notes at *f* in measure 19, then continues with a triplet of eighth notes at *ff* in measure 20, and rests in measure 21.
- Kb.:** Starts with a triplet of eighth notes at *f* in measure 19, then continues with a triplet of eighth notes at *ff* in measure 20, and rests in measure 21.

sub. Moderato cantabile, ♩ = ca. 60

22

Fl. 1
Afl.
Ob. 1
Eh.
Kl. 1
Bkl.
Fg. 1
Kfg.

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

sub. Moderato cantabile, ♩ = ca. 60

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

27

Fl. 1 *pp espr.*

Afl. *sempre soave ppp*

Ob. 1

Eh. *sempre soave ppp*

Kl. 1 *sempre soave ppp*

Bkl. *sempre soave ppp*

Fg. 1 *sempre soave ppp*

Trp. 1

Trp. 2

VI. I *ppp espr.* arco con sord.

VI. II

Vla. *ppp espr.* 3 Sole div. arco, con sord. *p*

Vc. 3 Soli div. arco, con sord. *p*

Kb. *p*

Detailed description: This page of a musical score covers measures 27 to 30. The woodwind section (Flute 1, Alto Flute, Oboe 1, English Horn, Clarinet 1, Bass Clarinet, and Bassoon 1) is active, with the Flute 1 part marked *pp espr.* and the others *sempre soave ppp*. The woodwinds play a melodic line with triplets and slurs. The string section (Violin I, Violin II, Viola, and Violoncello) is marked *arco con sord.* and *ppp espr.*, playing sustained chords. The Viola and Cello parts include a triplet of sixteenth notes marked *p*. The Trumpet parts are silent. The Bassoon part has a triplet of sixteenth notes marked *p*. The Bass part has a single note marked *p*.

30

The musical score for measures 30-32 includes the following parts and markings:

- Fl. 1:** Rests in measures 30 and 31; enters in measure 32 with a melodic phrase marked *pp espr.*
- Afl.:** Continuous sixteenth-note pattern with triplets in measures 30 and 31.
- Ob. 1:** Rests in measures 30 and 31; enters in measure 32 with a melodic phrase marked *pp espr.*
- Eh.:** Continuous sixteenth-note pattern with triplets in measures 30 and 31.
- Kl. 1:** Continuous sixteenth-note pattern with triplets in measures 30 and 31.
- Bkl.:** Continuous sixteenth-note pattern with triplets in measures 30 and 31.
- Fg. 1:** Continuous sixteenth-note pattern with triplets in measures 30 and 31.
- Trp. 1 & 2:** Rests throughout all three measures.
- VI. I & II:** Sustained notes with dynamic markings *pp* and *p*.
- Vla.:** Sustained notes with dynamic marking *p* and a triplet of sixteenth notes.
- Vc.:** Sustained notes with dynamic marking *p* and a triplet of sixteenth notes.
- Kb.:** Sustained notes with dynamic marking *p*.

Musical score for page 20, measures 33-35. The score is arranged for the following instruments: Fl. I, Afl., Ob. I, Eh., Kl. I, Bkl., Fg. I, Vl. I, Vl. II, Vla., Vc., and Kb.

- Measures 33-35:** Fl. I and Ob. I play melodic lines with dynamic markings *pp espr.*. Afl., Eh., Kl. I, Bkl., and Fg. I play complex rhythmic patterns with triplets and dynamic markings *ppp*.
- Measures 36-38:** Vl. I and Vl. II play sustained notes with dynamic markings *ppp*. Vla. and Vc. play chords with dynamic markings *p*. Kb. plays a bass line with dynamic marking *p*.

Musical score for measures 36-38, featuring woodwinds, strings, and solo instruments. The score is divided into two systems. The first system includes Flute I (Fl. I), Alto Flute (Afl.), Oboe I (Ob. I), English Horn (Eh.), Clarinet I (Kl. I), Bassoon (Bkl.), and Bassoon I (Fg. I). The second system includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Keyboard (Kb.).

Measure 36: Fl. I has a triplet of eighth notes. Afl., Kl. I, Bkl., and Fg. I have eighth-note patterns. Ob. I has a melodic line. Eh. has a sixteenth-note pattern. VI. I and VI. II have chords. Vc. has a triplet of eighth notes. Kb. has a bass line.

Measure 37: Fl. I has a melodic line with a triplet. Afl., Kl. I, Bkl., and Fg. I have eighth-note patterns. Ob. I has a melodic line. Eh. has a sixteenth-note pattern. VI. I and VI. II have chords. Vc. has a triplet of eighth notes. Kb. has a bass line.

Measure 38: Fl. I has a melodic line. Afl., Kl. I, Bkl., and Fg. I have eighth-note patterns. Ob. I has a melodic line. Eh. has a sixteenth-note pattern. VI. I and VI. II have chords. Vc. has a triplet of eighth notes. Kb. has a bass line.

Dynamic markings include *pp espr.* for Fl. I and Ob. I, and *p* for Vc. and Kb. in measures 37 and 38. Performance instructions include "(3 Sole)" for Vc. and "(3 Soli)" for Vc. in measure 37.

39

Fl.1
Afl.
Ob.1
Eh.
Kl.1
Bkl.
Fg.1
Kfg.
Hn.1,3
Hn.2,4
Trp.1
Trp.2
Pk.
VI. I
VI. II
Vla. (3 Sole)
Vc. (3 Soli)
Kb.

The score for measures 39-41 features a complex woodwind and string texture. The woodwinds (Afl., Eh., Kl.1, Bkl., Fg.1, Kfg.) play a rhythmic pattern of eighth notes with frequent slurs and accents. The strings (Vla., Vc., Kb.) provide a harmonic foundation, with the Viola and Violin II parts featuring sustained notes and the Violin I part playing a triplet of chords. The Piccolo (Pk.) and Flute 1 (Fl.1) parts are mostly silent, with the Piccolo playing a triplet of notes at the end of measure 41. The dynamic marking *ppp* is used for the Piccolo and Flute 1 parts at the end of measure 41.

poco meno tempo

42

Fl.1

Afl.

Ob.1

Eh.

Kl.1

Bkl.

Fg.1

Kfg.

Hn.1,3

Hn.2,4

Trp.1

Trp.2

Pk.

lontano, cuivré

pp

(c.s.)

pp

poco meno tempo

VI. I

VI. II

Vla.

Vc.

Kb.

III.

molto Adagio, rit. . . . a tempo **rit. a tempo**
♩ = ca. 40

Fl. 1
Afl.
Ob. 1
Eh.
Kl. 1
Bkl.
Fg. 1
Kfg.
Pos. 1,2
Kbpos.
Pk.

molto Adagio, rit. . . . a tempo **rit. a tempo**
♩ = ca. 40

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

molto rit. a tempo

Musical score for woodwinds and strings. The score includes parts for Fl. 1, Afl., Ob. 1, Eh., Kl. 1, Bkl., Fg. 1, Kfg., Pos. 1, 2, Kbpos., and Pk. The tempo marking is *molto rit.* followed by a dotted line and *a tempo*. The score features various dynamics such as *p*, *pp*, and *p espr.*, along with articulation marks like accents and slurs. The Fl. 1 part has a measure number '7' above it. The Pk. part has a *p* dynamic marking.

molto rit. a tempo

Musical score for strings, including Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The tempo marking is *molto rit.* followed by a dotted line and *a tempo*. The score includes dynamics such as *mf*, *pp*, and *p*. There are also performance instructions: "(ord.)" and "sul pont." with arrows pointing to specific measures in the Violin and Viola parts.

poco rit. . . a tpo poco rit. a tpo

13

Musical score for woodwinds and strings. Fl.1, Ob.1, Kl.1, and Fg.1 play melodic lines with dynamics *p*, *pp*, *mp*, and *pp*. Afl., Eh., Bkl., and Kfg. are silent.

Musical score for brass instruments. Hn.1, Hn.3, and Hn.2,4 play melodic lines with dynamics *p* and *p espr.*. Pos.1,2 and Kbpos. play sustained notes with dynamics *pp*. Pk. plays a short melodic phrase with dynamics *pp*.

poco rit. . . a tpo poco rit. a tpo

Musical score for strings. VI. I, VI. II, and Vla. play a rhythmic pattern with dynamics *pp*. Vc. plays a melodic line with dynamics *f=pp* and *f=pp*. Kb. plays a short melodic phrase with dynamics *p*.

poco rit. - - a tpo

18

Fl.1
Afl.
Ob.1
Eh.
Kl.1
Bkl.
Fg.1
Kfg.

Detailed description: This block contains the first system of woodwind parts. It includes staves for Flute 1 (Fl.1), Alto Flute (Afl.), Oboe 1 (Ob.1), English Horn (Eh.), Clarinet 1 (Kl.1), Bass Clarinet (Bkl.), Bassoon 1 (Fg.1), and Contrabassoon (Kfg.). The music begins at measure 18. Flute 1, Oboe 1, Clarinet 1, and Bassoon 1 all play a melodic line with dynamics ranging from *pp* to *mp*. The other instruments in this system are silent.

Hn.1
Hn.3
Hn.2,4
Pos.1,2
Kbpos.
Pk.

Detailed description: This block contains the second system of parts, including brass and strings. It includes Horn 1 (Hn.1), Horn 3 (Hn.3), Horns 2 and 4 (Hn.2,4), Trumpets 1 and 2 (Pos.1,2), Trombones (Kbpos.), and Percussion (Pk.). Horn 1 plays a melodic line with accents and a dynamic of *p*. Horns 3 and 2/4 play chords with dynamics of *pp* and *p espr.*. The other instruments in this system are silent.

poco rit. - - a tpo

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

Detailed description: This block contains the string parts. It includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). All string parts are silent in this system.

23

Fl. 1

Afl.

Ob. 1

Eh.

Kl. 1

Bkl.

Fg. 1

Kfg.

Hn. 1

Trp. 1,2

Pos. 1,2

Kbpos.

Pk.

VI. I

VI. II

Vla.

Vc.

Kb.

con sord. frull. *ff*

ff

5

con sord. frull. *ff*

5

p

con sord. frull. *ff*

p

con sord. frull. *ff*

sul pont. *fff*

sul pont. *fff*

sul pont. *fff*

sul pont. *fff*

rit. -----

28

Fl. 1

Afl.

Ob. 1

Eh.

Kl. 1

Bkl.

Fg. 1

Kfg.

Hn. 1

Trp. 1,2

Pos. 1,2

Kbpos.

Pk.

rit. -----

VI. I

VI. II

Vla.

Vc.

Kb.

IV.

Moderato, leggiero, ♩ = ca. 62

Fl. 1
Fl. 2 Flöte
Ob. 1
Ob. 2 Oboe
Kl. 1
Kl. 2 Klarinette
Fg. 1
Fg. 2 Fagott
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Trp. 1
Trp. 2

p espr.
p
con sord.
ppp
ppp
ppp

Moderato, leggiero, ♩ = ca. 62

Vi. I
Vi. II
Vla.
Vc.
Kb.

pp sempre
pp sempre
p espr.
p
tutti div.
ppp sempre
ppp sempre
pizz.
pp

7

Fl. 1 *pp* *p espr.*

Fl. 2 *pp* *pp* *pp*

Ob. 1 *pp* *p espr.*

Ob. 2 *pp* *pp* *pp*

Kl. 1 *mp* *p* *pp*

Kl. 2 *pp*

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

Fg. 2

Hn. 1 *pp* con sord.

Hn. 2 *pp* con sord.

Hn. 3 *p* *pp* con sord.

Hn. 4 *pp* con sord.

Trp. 1

Trp. 2

Vi. I *div.*

Vi. II *div.*

Vla. *mp* *p* *pp sempre* *pp* *div.*

Vc. *pp sempre* *pp*

Kb. *pp*

13

Fl. 1 *pp*

Fl. 2 *pp*

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

Ob. 2 *pp* *pp*

Kl. 1 *p espr.* *mp* *p espr.* *mp*

Kl. 2 *pp*

Fg. 1 *mp* *mf* *p*

Fg. 2 *pp*

Hn. 1 *p espr.* *mp* *pp* *cuivré*

Hn. 2 *p* *mp*

Hn. 3 *pp* *cuivré*

Hn. 4 *pp*

Trp. 1 *p* *ppp*

Trp. 2 *p* *ppp*

Pos. 1 *pp* *ppp*

Pos. 2 *ppp*

Kbpos. *ppp*

Pk. *pp* *p* *mp*

VI. I *unis.* *p* *pp sempre*

VI. II *pp sempre*

Vla. *ppp sempre*

Vc. *pp* *ppp sempre*

Kb. *pp* *pp* *pp*

20

Fl. 1
Fl. 2
Ob. 1
Eh.
Kl. 1
Kl. 2
Fg. 1
Fg. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Trp. 1
Trp. 2
Pos. 1
Pos. 2
Kbpos.
Pk.
VI. I
VI. II
Vla.
Vc.
Kb.

pp
p espr.
pp
Englischhorn
p espr.
pp
p
pp
pp
pp espr.
pp
mp espr.
p
cuivré +
p
senza sord.
p espr.
ppp sempre
ppp sempre
ppp sempre
I. Solo
pp espr.
pp
arco
pp

BA 9784

Musical score for orchestral instruments, starting at measure 27. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), English Horn (Eh.), Clarinet 1 (Kl. 1), Clarinet 2 (Kl. 2), Bassoon 1 (Fg. 1), Bassoon 2 (Fg. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (Trp. 1), Percussion 1 (Pos. 1), Percussion 2 (Pos. 2), and Keyboard (Kbpos.).

Violin I (VI. I) and Violin II (VI. II) parts are present but mostly silent in this section. Viola (Vla.) enters in measure 27 with a solo part. Violoncello (Vc.) and Double Bass (Kb.) parts are also present.

Dynamic markings include *mf*, *f*, *pp*, *p*, *mp*, *pp sempre*, *pizz.*, and *pp*. Performance instructions include *(s.s.)* and *(1. Solo)*.

33

Fl. 1 *pp*

Fl. 2 *pp* nimmt Altflöte

Ob. 1

Eh.

Kl. 1

Kl. 2 *p* nimmt Bassklarinette

Fg. 1 *p*

Fg. 2 *ppp*

Hn. 1

Hn. 2 (con sord.) *ppp*

Trp. 1 con sord. *ppp*

Pos. 1

Pos. 2

Kbpos.

VI. I

VI. II

Vla. *p* *pp* *pp*

Vc. *tutti div.* *ppp sempre*

Kb. *p*

V.

Allegro assai, ♩ = ca. 78

G.P.

Fig. 1 *p* *mf* *p*

Fig. 2 *p* *mf* *p*

Trp. 1 *mp* con sord.

Pk. *p*

Allegro assai, ♩ = ca. 78

G.P.

Vi. I *p* *mf* *p*

Vi. II *p* *mf* *p*

Vc. *p* *mf* *p*

Kb. *p* *mf* *p*

G.P.

Fl. I *mf* *f* *p*

Ob. 1 *f* *p*

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

Bkl. *mf*

Fig. 1 *f* *p* *mp* *mf* *p*

Fig. 2 *f* *p* *mp* *mf* *p*

Trp. 1 *mp* *mf* *p* *mf*

Pos. 1 *mp* *mf* *p* *mf*

G.P.

Vi. I *p* *mf* *mf* *p*

Vi. II *p* *mf* *mf* *p*

Vla. *pizz.* *p* *f* *p*

Vc. *p*

Kb. *p*

20

Fl. 1: *f*, *p*, *f*

Afl.: *mf*, *f*

Ob. 1: *f*, *p*, *mf*, *f*, *mf*

Eh.: *f*, *mf*, *mp*, *f*

Kl. 1: *p*, *mf*, *mf*, *f*, *mf*

Bkl.: *p*, *f*

Fg. 1: *f*, *p*, *p*, *mp*, *mf*

Fg. 2: *p*, *mp*, *mf*

Hn. 1: *f*, *cuivré*

Trp. 1: *poco f*, *p*

Pos. 1: *p*

Pk.: *p*

Vi. I: *p*

Vi. II: *p*

Vla.: *pizz.*, *p*, *f*

Vc.: *p*, *mp*, *mf*

Kb.: *p*, *mp*, *mf*

29

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

Afl.

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

Eh.

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

Bkl.

Fg. 1 *fz* *mf* *p* *pp*

Fg. 2 *fz* *p* *pp*

Hn. 1

Trp. 1 *p*

Pos. 1

Kbpos. *fp*

Pk. *pp*

rit. . . .

VI. I *f* *p* *pp*

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

Vla.

Vc. *fz*

Kb. *fp*

molto meno tempo, ♩ = ca. 90

rit. ----- sub. a tempo, ♩ = ca. 90

37

Fl. 1
Afl.
Ob. 1
Eh.
Kl. 1
Bkl.
Fg. 1
Fg. 2
Hn. 1
Trp. 1
Pos. 1
Kbpos.
Pk.

molto meno tempo, ♩ = ca. 90

rit. ----- sub. a tempo, ♩ = ca. 90

Vl. I
Vl. II
Vla.
Vc.
Kb.

rit. ----- sub. Tempo primo
♩ = ca. 78

47

Fl. 1
Afl.
Ob. 1
Eh.
Kl. 1
Bkl.
Fg. 1
Fg. 2
Hn. 1,3
Hn. 2,4
Trp. 1
Pos. 1,2
Kbpos.
Pk.

pp, f, p, mf, p, rubato

Detailed description: This block contains the musical score for measures 47 through 56. It features staves for Flute 1, Alto Flute, Oboe 1, English Horn, Clarinet 1, Bass Clarinet, Flute 1 and 2, Horns 1, 2, 3 and 4, Trumpet 1, Positively 1 and 2, Keyed Bassoon, and Percussion. The score includes various dynamics such as *pp*, *f*, *p*, and *mf*, along with performance instructions like *rubato* and *tr*. The tempo marking at the top indicates a transition from *rit.* to *sub. Tempo primo* with a tempo of approximately 78 beats per minute.

rit. ----- sub. Tempo primo
♩ = ca. 78

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

pp, p

Detailed description: This block contains the musical score for measures 47 through 56 for the string section, including Violin I, Violin II, Viola, Violoncello, and Kontrabaß. The score features complex rhythmic patterns and dynamics such as *pp* and *p*. It continues the tempo and performance markings from the previous section.

sub. molto
meno temp,
♩ = ca. 90

rit. ----- sub. a tempo
♩ = ca. 90

sub. Tempo primo
♩ = ca. 78

Musical score for woodwinds and brass instruments. The score includes parts for Fl. 1, Afl., Ob. 1, Eh., Kl. 1, Bkl., Fg. 1, Fg. 2, Hn. 1,3, Hn. 2,4, Trp. 1, Pos. 1,2, Kbpos., and Pk. The score is divided into three tempo sections: sub. molto meno temp (ca. 90), rit., sub. a tempo (ca. 90), and sub. Tempo primo (ca. 78). Dynamics include mf, p, pp, f, and f-p. Performance instructions include rubato, cuivré, and senza sord.

sub. molto
meno temp,
♩ = ca. 90

rit. ----- sub. a tempo
♩ = ca. 90

sub. Tempo primo
♩ = ca. 78

Musical score for string instruments: VI. I, VI. II, Vla., Vc., and Kb. The score is divided into three tempo sections: sub. molto meno temp (ca. 90), rit., sub. a tempo (ca. 90), and sub. Tempo primo (ca. 78). Dynamics include p and pp. Performance instructions include pizz., rubato, and 1. Solo, senza sord.

67

Fl.1

Afl.

Ob.1

Eh.

Kl.1

Bkl.

Fg.1

Fg.2

Hn.1

Hn.2

Hn.3

Hn.4

Trp.1,2

Pos.2

Kbpos.

Pk.

VI. I

VI. II

Vla.

Vc.

Kb.

nimmt Kontrafagott

1.2. con sord.

pizz. senza sord.

tutti pizz. senza sord.

(pizz.)

75

The musical score is organized into three systems:

- System 1:** Fl.1, Afl., Ob.1, Eh., Kl.1, Bkl., Fg.1, Kfg.
- System 2:** Hn.1, Hn.2, Hn.3, Hn.4, Trp.1,2, Pos.2, Kbps., Pk.
- System 3:** Vl. I, Vl. II, Vla., Vc., Kb.

The score features various dynamic markings including *p*, *f*, and *ff*, along with articulation such as slurs, accents, and bowings (*arco*, *arco, div.*).

sub. ♩ = ca. 90
rit. -----

81

Fl.1

Ob.1

Eh.

Kl.1

Fg.1

Kfg.

Hn.1

Hn.2

Hn.3

Hn.4

Trp.1,2

Pos.1

Pos.2

Kbpos.

sub. ♩ = ca. 90
rit. -----

VI. I

VI. II

Vla.

Vc.

Kb.

88 **molto a tempo accel.** **G.P. rit. sub. Tempo primo** ♩ = ca. 78

Fl. 1
Ob. 1
Eh.
Kl. 1
Fg. 1
Kfg. Kontrafagott
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Trp. 1, 2 (1.) *mf* *ff* *p*
Pos. 1 *pp*
Pos. 2
Kbpos.

molto a tempo accel. **G.P. rit. sub. Tempo primo** ♩ = ca. 78

VI. I *f* *pp* 1. Solo *p*
VI. II *f* *pp* 1. Solo *p*
Vla.
Vc. *f* *pp* 2. Soli *f* pizz.
Kb.

rit. ----- molto meno tempo, ♩ = ca. 90

molto rit.

99

Fl. 1
Afl.
Ob. 1
Eh.
Kl. 1
Bkl.
Fg. 1
Kfg.
Hn. 1,3
Hn. 2,4
Trp. 1
Trp. 2
Pos. 1
Pos. 2
Kbpos.
Pk.

rit. ----- molto meno tempo, ♩ = ca. 90

molto rit.

(1.Solo) pizz.
pp
(1.Solo) pizz.
pp
Vla.
(2.Soli)
pp
Kb.

lento rubato **G.P.** **sub. Presto** **molto rit. - - a tempo**

113 *più lento* *più lento*

Fl.1 *pp* *ff* *ffz*

Afl. *ff* *ffz*

Ob.1 *lento pp* *ff* *ffz*

Eh. *pp* *ff* *ffz*

Kl.1 *ff* *ffz*

Bkl. *ff* *ffz*

Fg.1 *pp* *ff* *ffz*

Kfg. *pp* *ff* *ffz*

Hn.1,3 *1. lontano pp* *ff* *ffz*

Hn.2,4 *ff* *ffz*

Trp.1 *senza sord.* *ff* *ffz*

Trp.2 *senza sord.* *ff* *ffz*

Pos.1 *ff* *ffz*

Pos.2 *ff* *ffz*

Kbpos. *ff* *ffz*

Pk. *pp* *fp* *ff* *ffz*

lento rubato **G.P.** **sub. Presto** **molto rit. - - a tempo**

Vi. I *tutti arco* *ff* *ffz*

Vi. II *tutti arco* *ff* *ffz*

Vla. *ff* *ffz*

Vc. *tutti arco* *ff* *ffz*

Kb. *arco* *ff* *ffz*