

Manfred Trojahn

Herbstmusik Sinfonischer Satz

Überschreibung III. Zustand

2010

Partitur



Bärenreiter Kassel · Basel · London · New York · Praha
BA 9787

Im Auftrag der Staatsoper Hannover

BESETZUNG

Piccolo
2 Flöten
2 Oboen
Englischhorn
2 Klarinetten in A
Bassklarinette
2 Fagotte
Kontrafagott

4 Hörner in F
3 Trompeten in C
2 Posaunen
Kontrabassposaune

Pauken
Schlagzeug (2 Spieler):
3 Tamtam, 1 Paar Becken, kleine Trommel, große Trommel, Triangel

Harfe

Streicher

Die Partitur ist in C notiert.

Aufführungsdauer: ca. 15 Minuten

Das Aufführungsmaterial ist leihweise erhältlich (BA 9787).

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Herbstmusik

Sinfonischer Satz

Überschreibung III. Zustand

Manfred Trojahn, 2010

Molto Allegro, ♩ = ca. 86, leggiero

Oboe 1,2

Becken

Große Trommel

Molto Allegro, ♩ = ca. 86, leggiero

Violine 1

Violine 2

Viola

Violoncello

Kontrabass

Detailed description: This block contains the first system of the musical score. It features five staves. The top staff is for Oboe 1,2, showing a melodic line with dynamics *ppp*, *p*, and *pp*. The second and third staves are for Becken and Große Trommel, with a dynamic of *mf* and a *pp* section. The bottom three staves are for Violine 1, Violine 2, Viola, Violoncello, and Kontrabass. The strings play a rhythmic pattern with dynamics ranging from *fff* to *ppp*. The Viola part includes the instruction 'trem. stretto'.

Picc.

Fl. 1,2

Ob. 1,2

Bkl.

Fg. I

Kfg.

Pk. Holzschlägel

VI. 1

VI. 2

Vla.

Vc.

Kb.

Detailed description: This block contains the second system of the musical score, starting at measure 5. It features ten staves. The top seven staves are for Piccolo, Flutes 1,2, Oboes 1,2, Bassoon, Bass Clarinet, and Contrabass Clarinet. The Piccolo and Flutes play melodic lines with *ppp* dynamics. The Oboes play a rhythmic pattern with *p* dynamics. The Bassoon and Clarinets play melodic lines with *ppp* dynamics. The Percussion staff (Pk.) plays a rhythmic pattern with *pp* dynamics. The bottom three staves are for Violins 1 and 2, Viola, Violoncello, and Kontrabass. The strings play a rhythmic pattern with dynamics ranging from *fff* to *ppp*.

10

Picc. -

Bkl. -

Fg. I -

Kfg. -

Pos. 1, 2 -

Kbpos. -

Pk. *mf*

Bck. *f*

Gr.Tr. *mf*

Vi. 1. *ppp*

Vi. 2. *ppp*

Vla. *ppp* trem. stretto *fff* *p fff*

Vc. *ppp* *sub. ff* *f* *p fff > f*

Kb. *ppp* *sub. ff* *f* *p fff > f* *ppp*

ppp *p* *fff* *arco* *ppp sempre*

15

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

Ob. 1, 2 *pp* *p*

Eh. *fpp* *ppp*

Bkl. *fpp* *ppp*

Fg. 1 *ppp* *p* *pp* *p*

Fg. 2 *ppp* *p* *pp* *p*

Kfg. *fpp* *ppp* *ppp*

Trp. 1 *fpp* *ppp* con sord. *fpp*

Pos. 1, 2

Kbpos.

Pk. *pp*

Kl.Tr. (mit Saiten) *fpp*

Gr.Tr. *pp* *pp* *mf*

Vi. 1. *ppp* *p* *fpp* *ppp* *ppp cresc.*

Vi. 2. *ppp* *p* *fpp* *ppp* *ppp cresc.*

Vla. *ppp* *p* *fpp* *ppp* *ppp cresc.*

Vc. *ppp* *p* *fpp* *ppp*

Kb. *ppp* *p* *fpp* *ppp* *ppp*

20

Fl.1
Ob.1
Kl.1
Fg.1
Hn.1,3
Trp.1
Pos.1
Pk.

8^{va}
Vi.1
Vi.2
Vla.
Vc.
Kb.

mp cresc.
f cresc.
ff
sub. ppp

f — *p* — *f* — *mf* — *ff*

cuivré
(c.s.)
con sord.
ff-p — *ppp*

25

Picc.
Fl.1,2
Ob.1,2
Eh.
Kl.1
Bkl.
Fg.1,2
Hn.1,3
Trp.1
Trp.2,3
Pos.1
Kbpos.
Pk.
Bck.
Gr.Tr.
Vi.1
Vi.2
Vla.
Vc.
Kb.

f — *p*

ff — *mf*
ff — *mf*
ff — *mf*
mf — *p*
mf — *p*
pp
sim. *ff* — *p*
con sord. *mp* — *p* — *f* — *mf* — *ff* — *p*
mp — *p* — *f* — *mf*
ff — *ff* — *p*
trem. stretto
sub.fff
sub.fff — *f*
ff — *f* — *p* — *ff*

29

Fl.1,2
Ob.1,2
Kl.1,2
Bkl.
Fg.1,2
Hn.1,3
Hn.2,4
Trp.1
Pos.1
Pos.2
Kbpos.
Hfe.
Kl.Tr.
Vl.1
Vl.2
Vla.
Vc.
Kb.

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

pp *f* *pp*

f *fp*

con sord.
pp *f* *pp*

pp *f* *pp*

C \sharp , D \sharp , E, F \sharp , G \sharp , A \sharp , H
p *f*

f *fp* (mit Saiten)

espr. *f* *p* *f* *p* *pp*

espr. *f* *p* *f* *p* *pp*

pp *f* *pp* *pp* *pp*

pp *f* *pp* *pp* *pp*

33

Picc.
Fl.1,2
Ob.1,2
Kl.1,2
Fg.1,2
Pk.
Kl.Tr.
Vl.1
Vl.2
Vla.
Vc.
Kb.

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

pp *mp* *p*

mp *p*

mp *p*

p

f *fp*

pp *ff* *f* *f* *ppp*

pp *ff* *f* *ff* *ppp*

pp *ff* *f* *pp* *ppp*

pp *ppp*

pp *ppp*

37

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

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

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

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

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

ppp *pp*

ppp *pp* *p* *pp* *mp* *p* *mf* *p* *mf* *f*

ppp *pp* *p* *pp* *mp* *p* *mf* *p* *mf* *f*

div. arco *p* *mf* *p* *mf* *f*

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

un. *f*



rit. sub. a tempo, ♩ = ca. 86 sempre accel.

43

Fl.1
Ob.1
Ob.2
Eh.
Kl.1,2
Bkl.
Fg.1
Fg.2
Kfg.
Hn.2,4
Pos.1,2
Kbpos.
Pk.
Gr.Tr.
Vc.
Kb.

mf *f*

ff *p*

ff *p*

ff *p*

ff *p*

ff *p*

ff *p*

ff *p*

ff *p*

ff *p*

ff *p*

ff *p*

ff *p*

ff *p*

ff *p*

ff *p*

ff *p*

ff *p*

un. pizz. *pp* *mf* *p* *f* *ff*³

pizz. *pp* *mf* *p* *f* *ff*³

rit. sub. a tempo, ♩ = ca. 86 sempre accel.

49

Picc. *f* *mp*

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

Fl.2 *f* *mp*

Ob.1 *f* *mp*

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

Bkl. *f* *ff*

Fg.1 *f* *ff*

Hn.1,3 *cuivre^{a2}* *fz* *mp* *mfz* *p*

Hn.2,4 *cuivre^{a2}* *mfz* *p*

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

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

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

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

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

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

Vc. *arco* *f* *mp*

Kb. *arco* *f* *ff*

53

più tempo, ♩ = ca. 90 sempre accel.

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

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

Ob.2 *ff*

Bkl. *ff*

Fg.1 *ff*

Hn.1,3 *cuivre^{a2}* *mfz* *p*

Hn.2,4 *cuivre^{a2}* *mfz* *p*

Trp.1-3 *mfz* *p*

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

Pk. *fz* *fz*

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

più tempo, ♩ = ca. 90 sempre accel.

Vi.1 *f* *mp* *espr.* *pp sempre*

Vi.2 *f* *mp* *ppz* *pp sempre*

Vla. *f* *mp* *p*

Vc. *f* *mp* *ff* *p* *div.* *p* *p* *p*

più tempo, ♩ = ca. 96 sempre accel.

57

Fl.1

Ob.1,2 (1.)

Eh.

Kl.1,2

Bkl.

Fg.1,2 (1.)

Hn.1,3 a2 cuivré +

Hfe.

Kl.Tr.

Vl.1

Vl.2

Vla.

Vc.

Kb.

più tempo, ♩ = ca. 96 sempre accel.

60

Fl.1,2

Ob.1,2 (a2)

Eh.

Kl.1

Kl.2

Bkl.

Fg.1,2 (a2)

Hn.1 cuivré +

Hn.2

Hn.3 cuivré +

Hfe.

Kl.Tr.

Vl.1

Vl.2

Vla.

Vc.

Kb.

trem.

63

Fl.1,2 (a2) *ff*

Ob.1,2 *ff*

Eh. *ff*

Kl.1,2 *ff*

Bkl. *ff*

Fig.1,2 (a2) *ff*

Hn.1,3 *ff* *cuivre* *ff*

Hn.2 *ff*

Hfe. *ff*

Vl.1 *f*

Vl.2 *f*

Vla. *f* *trem.* *p* *f* *p* *f* *p* *f* *p* *f* *trem.* *p* *f* *trem.* *p* *f*

Vc. *f* *trem.* *p* *f* *p* *f* *p* *f* *p* *f* *trem.* *p* *f* *trem.* *p* *f*

Kb. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Impetuoso, ♩ = ca. 100 **molto rit.** **a tempo primo, ♩ = ca. 86**

66

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

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

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

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

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

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

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

Hn.1,3 (a2) *ff* *ff* *p* *f* *ff* *mf* *ff* *p* *ff*

Hn.2,4 *ff* *ff* *p* *f* *ff* *mf* *ff* *p* *ff*

Trp.1-3 *senza sord.* *ff* *ff-p* *f*

Pos.1,2 *1. senza sord.* *ff* *ff* *2. senza sord. (s.s.)* *fp* *f* *ff* *mf* *ff* *p* *ff*

Kbpos. *ff* *ff* *ff* *f* *ff* *mf* *ff* *p* *ff*

Hfe. *C₂, D₂, E, F₂, G₂, A₂, H* *ff* *ff* *f* *ff*

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

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

Impetuoso, ♩ = ca. 100 **molto rit.** **a tempo primo, ♩ = ca. 86**

Vl.1 *f* *ff* *ff* *f*

Vl.2 *arco* *ff* *ff* *f*

Vla. *ff* *ff* *f* *unis.* *p* *ff* *mf* *ff* *p* *ff*

Vc. *ff* *ff* *f* *1.-4. Solo div. in 4* *arco* *ff* *p* *ff* *mf* *ff* *p* *ff*

Kb. *(pizz.)* *ff* *ff* *f* *pp*

69

Picc. *mf*

Fig. 1,2 *p*

Kfg. *p*

Hn. 1,3 *p ff > p ff > p ff > p ff > p pp*

Hn. 2,4 *p ff > p ff > p ff > p ff > p pp*

Trp. 1 *con sord. mf f mf f p mf f*

Trp. 2,3 *con sord. mf f mf f p mf f*

Pos. 1 (s.s.) *ff p ff p p pp*

Kbpos. (s.s.) *ff p ff p p pp*

Tamt. *pp*

Vla. *p ff > p ff > p ff > p pp*

Vc. (4 Soli) *p ff > p ff > p ff > p pp*

Kb. *p ff > p ff > p ff > p pp*

74

Picc. *p pp*

Fl. 1 *mp ff > ff ff-p*

Fl. 2 *mp ff > ff ff-p*

Ob. 1 *ff > ff ff-p*

Eh. *ff ff-p*

Bkl. *pp*

Fig. 1,2 *pp p ff ff-p pp*

Kfg. *pp p ff ff-p pp*

Hn. 1,3 *cuivré ff-p*

Pk. *secco f > pp*

Vl. 1 *ff > pp p ff > pp p ff > ff > sub. ff ff-p*

Vl. 2 *ff > pp p ff > pp p ff > ff > sub. ff ff-p*

Vla. *pp p pizz. arco pp p ff-p p p p*

Vc. *Tutti div. senza sord. ff > pp ff > pp ff > pp div. ff-p pp*

Kb. *pp p pizz. ff > pp ff > pp ff-p p*

80

Fig.1.2

Kfg.

Vl.1

Vl.2

Vla.

Vc.

Kb.

85

F1.1

F1.2

Ob.1

Ob.2

Kl.1

Kl.2

Fig.1.2

Kfg.

Hn.1.3

Hn.2.4

Trp.1-3

Pk.

Vl.1

Vl.2

Vla.

Vc.

Kb.

91

Fl.1,2
Ob.1,2
Kl.1,2
Fg.1,2
Kfg.
Hn.1,3
Hn.2,4
Tnp.1-3
Pk.
Vl.1
Vl.2
Vla.
Vc.
Kb.

96

Picc.
Fl.1,2
Ob.1,2
Eh.
Kl.1,2
Bkl.
Fg.1,2
Kfg.
Hn.1,3
Hn.2,4
Tnp.1-3
Pk.
Tamt.
Vl.1
Vl.2
Vla.
Vc.
Kb.

100

Musical score for measures 100-103. The score includes parts for Fl. 1,2; Ob. 1,2; Eh.; Kl. 1,2; Bkl.; Fg. 1; Kfg.; Hn. 1,3; Tmp. 1-3; Pos. 1; Hfe.; Pk.; Gr.Tr.; Vl. 1; Vl. 2; Vla.; Vc.; and Kb. The music features various dynamics such as *mp*, *mf*, *f*, *ff*, *p*, and *pp*. Performance instructions include *cuivré*, *con sord.*, and *8va-7*. There are also markings for *1.* and *2.3.* in the woodwind parts.

104

Musical score for measures 104-107. The score includes parts for Picc.; Fl. 1,2; Ob. 1,2; Eh.; Kl. 1,2; Bkl.; Fg. 1,2; Kfg.; Hn. 1,3; Hn. 2,4; Tmp. 1-3; Hfe.; Gr.Tr.; Vl. 1; Vl. 2; Vla.; Vc.; and Kb. The music features various dynamics such as *mf*, *mp*, *f*, *ff*, *p*, and *pp*. Performance instructions include *gliss.*, *cuivré*, *unis. arco*, *div. pizz.*, and *sub. mf*. There are also markings for *1.*, *2.*, and *3.* in the woodwind parts.

107

Picc. *mf* *mp* *p* *mf* *mf* *pp*

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

Fl.2 *mf* *pp*

Ob.1 *mp* *mf*

Ob.2 *mp* *mf*

Eh. *mf*

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

Kl.2

Bkl. *mf* *mf*

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

Fg.2 *mf*

Kfg. *ff* *f* *f* *pp*

Hn.1,3 *pp* *ff* *pp* *mf* *p*

Hn.2,4 *pp*

Trp.1 *ff* *pp* *mf* *p*

Trp.2 *ff* *mf* *p*

Trp.3 *ff* *mf* *p*

Pos.1 (c.s.) *ff* *pp*

Pos.2 con sord. *ff*

Kbpos.

Hfe. *mp*

Pk. *ff* *ff* *ff*

Gr.Tr. *mf* *pp*

Vl. 1 *p* *mf* *p*

Vl. 2 *p* *mf* *p*

Vla. *div.* *p* *unis.* *mp* *p* *arco* *mf* *div.* *mf* *p*

Vc. *ff* *ff* *ff* *mf* *p*

Kb. *ff* *ff* *ff* *f* *pizz.* *3* *3*

111

Picc. *mf* 3

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

Fl.2 *mf* 3

Ob.1 *mf* 3 *mf* *pp* *mf* 3

Ob.2 *mf* *f*

Kl.1 *mf* 3

Kl.2 *mf* 3

Bkl. *mf* *f*

Fg.1 *mf* *f*

Fg.2 *mf* 3

Hn.1,3 *mf* *p* (a 2) *cui* *vr*

Hn.2,4 *mf* *p* a 2 *cui* *vr*

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

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

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

Pos.1

Pos.2

Kbpos.

Hfe.

Pk. *ff* *ff*

Tamt.

Gr.Tr.

Vl.1 *mf* *p*

Vl.2 *mf* *p*

Vla. *mf* *p*

Vc.

Kb. *arco* *mf* *f*

114

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
Trp.2
Trp.3
Pos.1
Pos.2
Kbps.
Hfe.
Pk.
Tamt.
Gr.Tr.
Vl.1
Vl.2
Vla.
Vc.
Kb.

C₂, D₂, E₂, F₂, G₂, A₂
gliss.
gliss.

117

Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bkl.
Fg. 1
Fg. 2
Kfg.
Hn. 1, 3
Hn. 2, 4
Trp. 1
Trp. 2, 3
Pos. 1
Pos. 2
Kbpos.
Hfe.
Pk.
Gr. Tr.
Vi. 1
Vi. 2
Vla.
Vc.
Kb.

123

Picc.
Ob. 1, 2
Eh.
Bkl.
Fg. 1
Hn. 2, 4
Trp. 3
Kbpos.
Pk.
Vi. 1
Vi. 2
Vla.
Vc.
Kb.

sub. a tempo

129

Fl.1, Ob.1, Eh., Kl.1, Fg.1, Hn.1,3, Trp.1, Trp.3, Pos.1, Hfe., Pk.

Dynamic markings: *p*, *f*, *ff*, *fff*, *ff* > *p*, *f*, *mf*, *mf*.

Performance instructions: *cuivre*, *(c.s.)*, *bisb.*, *mf sempre*.

sub. a tempo

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

Dynamic markings: *pp*, *pp cresc. al*, *mf*.

Performance instructions: *senza sord.*, *arco*.

134

Fl.1,2, Ob.1,2, Kl.1,2, Fg.1,2, Hn.1,3, Trp.1, Trp.3, Pos.1, Hfe., Pk., VI.1, VI.2, Vla., Vc., Kb.

Dynamic markings: *p*, *ff*, *fff*, *ff* > *p*, *pp*, *pp cresc. al*, *mf*.

Performance instructions: *senza sord.*, *arco*.

138

Fl.1,2
Ob.1,2
Kl.1,2
Fg.1,2

Hfe.

Pk.

Vl.1
Vl.2
Vla.
Vc.
Kb.

142

Fl.1,2
Ob.1,2
Kl.1,2
Fg.1,2

Pos.1,2
Kbpos.

Hfe.

Pk.

Vl.1
Vl.2
Vla.
Vc.
Kb.

poco a poco accel. -----

senza sord.
(s.s.)

ppp sempre

div.
div. in 3
pizz.

146

Pos. 1,2

Kbpos.

Pk.

Vl. 1

Vl. 2

Vla.

Vc.

Kb.



più tempo, ♩ = ca. 96 sempre accel.

152

F.1

Ob. 1

Ob. 2

Bkl.

Fg. 1

Hn. 1,3

Hn. 2,4

Tp. 1-3

Pos. 1,2

Kbpos.

Pk.

Kl.Tr.

Gr.Tr.

cuivré a 2

(1.2 c.s.)
3. con sord.

(mit Saiten)

più tempo, ♩ = ca. 96 sempre accel.

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

unis.

sub. ff

arco

sub. ff

164

Musical score for measures 164-166. The score 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 1 & 2 (Fig. 1,2), Horn 1, 3 (Hn. 1,3), Horn 2 (Hn. 2), Trombone 1 & 2 (Pos. 1,2), Trombone 3 (Kbpos.), Trumpet (Hfe.), Percussion (Pk.), Violin 1 & 2 (Vl. 1,2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *mp* to *ff*. Performance instructions include *cuivré*, *a 2*, and *cresc.*

167

Musical score for measures 167-169. The score includes parts for Piccolo (Picc.), Flute 1 & 2 (Fl. 1,2), Oboe 1 & 2 (Ob. 1,2), English Horn (Eh.), Clarinet 1 & 2 (Kl. 1,2), Bassoon (Bkl.), Bassoon 1 & 2 (Fig. 1,2), Trombone 3 (Kfg.), Horn 1, 3 (Hn. 1,3), Horn 2, 4 (Hn. 2,4), Trumpet 1-3 (Trp. 1-3), Trombone 1 & 2 (Pos. 1,2), Trombone 3 (Kbpos.), Trumpet (Hfe.), Percussion (Pk.), and Tam-tam (Tamt.). The score continues with complex rhythmic patterns and dynamics ranging from *p* to *ff*. Performance instructions include *cuivré*, *a 2*, *1. senza sord.*, and *C.D.E.F.G.A.H*.

170

molto rit.

Picc. *f*

Fl. 1,2 *f*

Ob. 1,2 *f*

Eh. *f*

Kl. 1,2 *f*

Bkl. *f*

Fig. 1,2 *f*

Kfg. *f*

Hn. 1,3 *f*

Hn. 2,4 *f*

Trp. 1-3 *f*

Pos. 1,2 *f*

Kbpos. *f*

Hfe. *f*

Pk. *pp* *sub.fff* *pp* *sub.fff* *pp* *sub.fff*

Tamt. *fz*

Vi. 1 *p* *sub.fff* *p* *sub.fff* *p* *sub.fff*

Vi. 2 *p* *sub.fff* *p* *sub.fff* *p* *sub.fff*

Vla. *fff* *p* *fff* *p* *fff* *p*

Vc. *fff* *p* *fff* *p* *fff* *p*

Kb. *fff* *p* *fff* *p* *fff* *p*

173 **Moderato, lugubre, ♩ = ca. 48**

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Eh. *pp*

Kl. 1,2 *pp*

Bkl. *fff* *p* *pp* *sub.fff* *p*

Kfg. *fff* *p* *pp* *sub.fff* *p*

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

Pos. 1,2 *f* *pp* *f* *pp*

Kbpos. *f* *pp* *f* *pp*

Hfe. *f* *pp* *f* *pp*

Pk. *mf* *mf*

Trg. *pp* *pp*

Moderato, lugubre, ♩ = ca. 48

Vi. 1,2 *fff* *p* *pp* *sub.fff* *p*

Vla. *fff* *p* *pp* *sub.fff* *p*

Vc. *fff* *p* *pp* *sub.fff* *p*

Kb. *fff* *p* *pp* *sub.fff* *p*

div. con sord. *ppp*

div. con sord. *ppp*

178

Picc.
Fl.1
Fl.2
Ob.1
Ob.2
Eh.
Kl.1
Kl.2
Bkl.
Fg.1,2
Kfg.
Hn.2,4
Pos.1,2
Kbpos.
Hfe.
Trg.
Tamt.
Vl.1
Vl.2
Vla.
Vc.
Kb.

183

Eh.
Bkl.
Vl.1
Vl.2
Vla.
Vc.
Kb.

187

Eh. *p* *mf* *p* *subf*

VI. 1 *g*

VI. 2 *g*

Vla. *g*

Vc. *fff* *p*

Kb. *fff* *p*

190

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

VI. 1 *g*

VI. 2 *g*

Vla. *g*

Vc. *fff* *p*

Kb. *fff* *p*

193

Eh. *pp*

Kfg. *pp*

Pk. *pp*

VI. 1 *pp* *f* *p* *pp*

VI. 2 *pp* *f* *p* *pp*

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

Vc. *pp*

Kb. *pp* *mp* *p* *pp*

198

Fl. 1,2
Eh.
Kl. 1
Bkl.
Fg. 1,2
Kfg.
Hn. 2,4
Pos. 1,2
Kbpos.
Hfe.
Pk.
Vla.
Vc.
Kb.

204

Fl. 1,2
Eh.
Kl. 1
Bkl.
Fg. 1,2
Hn. 1
Hfe.
Vl. 1
Vl. 2
Vla.
Vc.
Kb.

210

Fl.1,2
Ob.1,2
Eh.
Kl.1,2
Bkl.
Fg.1,2
Kfg.
Hn.1,3
Hn.2,4
Trp.1
Trp.2
Trp.3
Pos.1,2
Kbpos.
Hfe.
Pk.
Tamt.
Vl.1
Vl.2
Vla.
Vc.
Kb.

215

Fl.1,2
Ob.1,2
Eh.
Kl.1,2
Fg.1,2
Kfg.
Trp.1
Hfe.
Pk.
Vla.
Vc.
Kb.

221

Musical score for measures 221-226. The score includes parts for Fl. 1,2; Ob. 1,2; Kl. 1,2; Bkl.; Fig. 1,2; Kfg.; Kbpos.; Hfe.; Pk.; Gr.Tr.; Tamt.; Vla.; Vc.; and Kb. Dynamics include *p*, *espr.*, *ff*, *pp*, and *mf*. Performance markings include *arco*, *pizz.*, and fingerings like *5* and *3*.

227

Musical score for measures 227-232. The score includes parts for Fl. 1,2; Ob. 1,2; Kl. 1,2; Bkl.; Fig. 1,2; Hn. 1,3; Hn. 2,4; Hfe.; Pk.; Gr.Tr.; Tamt.; Vla.; Vc.; and Kb. Dynamics include *p*, *pp*, *mf*, and *fpp*. Performance markings include *arco*, *pizz.*, *son d'echo*, and *cuivre*.

233

Picc. *pp*

Fl.1,2 *pp*

Ob.1,2 *pp*

Kl.1,2 *pp*

Fg.1,2 *pp*

Hfe. *mf*

Vl.1 2 Soli div. con sord. *pp*

Vl.2 2 Soli div. con sord. *pp*

Vla. 2 Sole div. con sord. *pp*

Vc. 2 Soli div. arco, con sord. *pp*

Kb. 1. Solo div. arco, con sord. *pp*

240

Fl.1,2 *a tempo* *ppp* *poco rit.*

Ob.1,2 *pp* *pp*

Kl.1,2 *pp* *pp*

Fg.1,2 *ppp* *pp*

Hn.1,3 *pp* *ppp* *pp* *pppp*

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

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

Vl.1 *lunga* *pppp* *a tempo* *poco rit.*

Vl.2 *lunga* *pppp*

Vla. *lunga* *pppp* *con sord., div. 1.-4. Sola* *p* *mf* *mf* *fp*

Vc. *lunga* *pppp* *tutti pizz., senza sord.* *pp* *mf* *mf* *fp*

Kb. *lunga* *pppp* *tutti pizz., senza sord.* *pp* *mf* *mf* *fp* *div.(pizz.)*

247 **a tempo**

Eh. *ff* *f*

Bkl. *ff* *f*

Kfg. *ff* *f*

Hn.2,4 *f* *mf*

Pos.1,2 *p* *mp*

Kbpos. *f* *mf*

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

Bck. *mf* *p*

Tamt. *mf* *p*

a tempo

VI.1 *Tutti con sord., sul G flaut. pp sempre*

VI.2 *Tutti con sord., sul G flaut. pp sempre*

Vla. *Tutte senza sord. ff* *pp* *f* *pp*

Vc. *arco ff* *pp* *f* *pp*

Kb. *Tutti arco unis. ff* *pp* *sub.f* *pp*

255

Eh. *mf* *p*

Bkl. *mf* *p* *pp*

Kfg. *mf* *p* *pp*

Hn.2,4 *p* *pp*

Pos.1,2 *pp* *p* *pp*

Kbpos. *p* *pp*

Pk. *pp* *ppp*

Bck. *pp* *ppp*

Tamt. *pp* *ppp*

VI.1 *pp* *ppp*

VI.2 *pp* *ppp*

Vla. *mf* *p* *pp*

Vc. *mf* *p* *pp*

Kb. *sub.mf* *pp* *sub.p* *pp*