

UWE LOHRMANN

" TONDICHTUNG "

für große Solobesetzung

Heidelberg 1984

H.E.KALINOWSKI und BERNARD SCHULTZE

GEWIDMET

"Tondichtung"

etwas frei (MM ♩ etwa 58)

Alles klingend geschrieben

Uwe Lohrmann

große Flöte

Akt-flöte

Oboe

Klarinette

Englisch Horn

Bass-Klarinette

Fagott

Kontrafagott

1. Trompete

2. Trompete

Horn

Bass-Posaune

1. Violine (Solo)

2. Violine (Solo)

Viola (Solo)

Violoncello (Solo)

Kontrabass (Solo)

pianoforte

Alles klingend geschrieben

gr. Fl.

Fl. alto

Ob.

Kl.

E.H.

Bkl.

Fag.

Kfg.

1. Trp.

2. Trp.

Hrn.

Pos.

1. Vi.

2. Vi.

Vla.

Vcl.

Kb.

Pf.

7/8

4/4

5/8

4/4

etwas hervor

mf

cantabile

mp

wenig hervor

espressivo

mp

espressivo

espressivo

mp

3

3

3

7/8

4/4

5/8

4/4

mp

3

7/8

4/4

5/8

4/4

mp

b \flat

cantabile

mf

etwas hervor

p

mf

p

p

7/8

4/4

5/8

4/4

p

4e

3

etwas voran 5/4 wieder ruhiger 3/4 noch ruhiger 4/4 7/8

gr. Fl.

Fl. alto

Ob.

Kl.

E.H.

Bkl.

Fag.

Kfg.

1. Tr.

2. Tr.

Hrn.

Pos.

1. Vi.

2. Vi.

Vla.

Vcl.

Kb.

pf.

etwas voran 5/4 wieder ruhiger 3/4 noch ruhiger 4/4 7/8

etwas voran 5/4 (zart) p 3/4 una chorda wieder ruhiger 4/4 7/8 (leicht) acc. mp riten.

Handwritten musical score for a symphony orchestra, page 20. The score is divided into three systems of staves.

System 1 (Top):

- gr. Fl.**: Treble clef, 4/4 time. Starts with a rest, then enters in the second measure with a triplet of eighth notes, marked *etwas f*. The tempo changes to 5/8 in the third measure.
- Fl. alto**: Treble clef, 4/4 time. Starts with a rest, then enters in the second measure with a triplet of eighth notes, marked *etwas f*.
- Ob.**: Treble clef, 4/4 time. Rest throughout.
- Kl.**: Bass clef, 4/4 time. Rest throughout.
- E.H.**: Treble clef, 4/4 time. Rest throughout.
- Bkl.**: Bass clef, 4/4 time. Rest throughout.
- Fag.**: Bass clef, 4/4 time. Rest throughout.
- Kfg.**: Bass clef, 4/4 time. Rest throughout.

System 2 (Middle):

- 1. Tr.**: Treble clef, 4/4 time. Rest throughout.
- 2. Tr.**: Treble clef, 4/4 time. Rest throughout.
- Hrn.**: Bass clef, 4/4 time. Rest throughout.
- Pos.**: Bass clef, 4/4 time. Rest throughout.

System 3 (Bottom):

- 1. Vl.**: Treble clef, 4/4 time. Starts with a rest, then enters in the second measure with a triplet of eighth notes, marked *etwas f*. The tempo changes to 5/8 in the third measure.
- 2. Vl.**: Treble clef, 4/4 time. Starts with a rest, then enters in the second measure with a triplet of eighth notes, marked *etwas f*.
- Vla.**: Bass clef, 4/4 time. Rest throughout.
- Viol.**: Bass clef, 4/4 time. Rest throughout.
- Kb.**: Bass clef, 4/4 time. Rest throughout.
- pf.**: Bass clef, 4/4 time. Rest throughout.

Final Section (Right side of page):

- Tempo changes to 4/4.
- Dynamic markings: *p subito*, *mf*, *p subito*, *mf*, *p subito*, *mf*, *p subito*, *mp*.
- Tempo instruction: *Langsam → schneller*.

A

gr. fl. 9/8 3/4 4/4 3/ 3/8

Fl. alto

Ob.

Kl.

E.H.

Bkl.

Fag. p b#

Kfg.

1. Tr. 9/8 3/4 4/4 3/ 3/8

2. Tr.

Hrn.

Pos.

1. Vl. 9/8 3/4 pizz. mp 4/4 3/ 3/8

2. Vl. mp pizz.

Vla.

Vcl. pizz. b# mf

Kb.

pf. 9/8 3/4 4/4 3/ 3/8

rit. molto p

acc. rit dolce mp < mf > mp

gr. Fl. 3/4 4/4 5/8 6/4 breit

Fl. alto mf

Ob.

Kl. mf

E.H.

Bkl. p riten. mf # cresc.....

Fag.

Kfg. mp #

1.Tr. 3/4 4/4 5/8 6/4 breit

2.Tr.

Hrn. p 3 riten.

Pos.

1.Vl. 3/4 4/4 5/8 6/4 breit pizz. 3 pizz.

2.Vl. mf pizz. 3 pizz.

Vla.

Vcl. p riten. p #

Kb. p pizz. mp pizz. pizz. mp

pf. 3/4 4/4 5/8 6/4 breit p mf cresc. ... # # #

8va bassa.

gr. fl. $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{16}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8} + \frac{1}{16}$ *breit* *ff* *p* *mp*

Fl. alto *ff* *mp*

Ob. *ff* *mp*

Kl. *ff* *p subito* *mp*

E.H. *ff* *p*

Bkl. *ff* *ff* *p* *mp*

Fag. *ff* *ff* *p* *mp*

Kfg. *ff* *mp*

1. Tr. $\frac{7}{8}$ $\frac{3}{16}$ *ff* *breit* $\frac{3}{8}$ $\frac{6}{8} + \frac{1}{16}$ *ff* *mp*

2. Tr. $\frac{5}{4}$ *ff* *mp*

Hrn. *ff* *guss.* *ff* *p subito* *mp*

Pos. *ff* *mp*

1. Vi. $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{16}$ *ff* *breit* $\frac{3}{8}$ $\frac{6}{8} + \frac{1}{16}$ *mf* *flüchtig* *pizz.*

2. Vi. *ff* *ff* *mf* *flüchtig*

Vla. *ff* *mf* *flüchtig*

Vcl. *ff* *mf* *flüchtig*

Kb. *ff*

pf. $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{16}$ *ff* *breit* $\frac{3}{8}$ $\frac{6}{8} + \frac{1}{16}$ *ff*

7/ sehr trocken, senza Vibrato, jeder Wert ca. 5" alle gleich lang. 1/ 2/4 Ruhig \downarrow ca. 52 ^{6/8}

gr. Fl. *pp*

Fl. alto *pp*

Ob. *pp*

Kl. *pp*

E.H. *pp*

Bkl. *pp*

Fag. *pp*

Kfg.

7/ sehr trocken, (senza Vibrato) jeder Wert ca. 5" alle gleich lang. 1/ 2/4 Ruhig \downarrow ca. 52 ^{6/8}

1. Tr. *pp*

2. Tr.

Hrn. *pp*

Pos.

7/ sehr trocken, senza Vibrato, jeder Wert ca. 5" alle gleich lang. 1/ 2/4 Ruhig \downarrow ca. 52 ^{6/8}

1. Vl. *pp*

2. Vl. *pp*

Vla. *pp*

Vcl. *pp*

Kb. *pp*

7/ 1/ 2/4 Ruhig \downarrow ca. 52 ^{6/8}

pf. *pp*

gr. Fl. 5/4 6/8 2/4 3/8 4/4 9/8

Fl. alto

Ob.

Kl. *pp*

E.H.

Bkl.

Fag.

Kfg.

1.Tr. 5/4 6/8 2/4 3/8 4/4 9/8

2.Tr.

Hrn.

Pos.

1.Vl. *pp* 5/4 6/8 pizz. 2/4 3/8 4/4 3 9/8

2.Vl.

Vla.

Vcl.

Kb.

pf. 5/4 6/8 2/4 3/8 4/4 3 9/8

pp

This page of a handwritten musical score, numbered 13, contains parts for various instruments. The score is organized into systems, with time signatures $3/4$, $7/8 + 1/16$, $3/8$, $2/4$, $2/$, and $3/4$ indicated above the staves. The instruments and their parts are as follows:

- Woodwinds:** gr. Fl., Fl. alto, Ob., Kl., E.H., Bkl., Fag., Kfg. Most of these parts consist of rests, with the Clarinet (Kl.) part featuring a melodic line in the first measure.
- Brass:** 1. Tr., 2. Tr., Hrn., Pos. These parts also consist of rests.
- Strings:** 1. Vl., 2. Vl., Vla., Vcl., Kb. The Violin I (1. Vl.) part has a melodic line starting in the second measure, marked *pp* and *mf*. The Viola (Vla.) and Violoncello (Vcl.) parts have rests, with the Viola part having a triplet of notes in the sixth measure marked *mf*.
- Piano:** pf. This part has a complex rhythmic accompaniment throughout the page.

The score includes various musical notations such as rests, notes, beams, slurs, and dynamic markings (*pp*, *mf*). The bottom of the page shows empty staves.

gr. Fl. *mp* *mf* *mf* *mf* *mf*

Fl. alto *mp* *mf* *mf* *mf* *mf*

Ob. *mf* *mf* *mf* *mf* *mf*

Kl. *mf* *mf* *mf* *mf* *mf*

E.H. *mf* *mf* *mf* *mf* *mf*

Bkl. *mf* *mf* *mf* *mf* *mf*

Fag. *mf* *mf* *mf* *mf* *mf*

Kfg. *mf* *mf* *mf* *mf* *mf*

5/8 7/8 4/8 ⁵ (70) 2/ 5/4

1. Tr. *mf* *mf* *mf* *mf* *mf*

2. Tr. *mf* *mf* *mf* *mf* *mf*

Hrn. *mf* *mf* *mf* *mf* *mf*

Pos. *mf* *mf* *mf* *mf* *mf*

5/8 7/8 4/8 2/ 5/4

1. Vl. *mf* *pizz.* *mf* *mf* *mp* *etwas espr.* *pizz.*

2. Vl. *mf* *pizz.* *mf* *mf* *mp* *etwas espr.* *pizz.*

Vla. *mf* *pizz.* *mf* *mf* *mp* *etwas espr.* *pizz.*

Vol. *mf* *pizz.* *mf* *mf* *mp* *etwas espr.* *pizz.*

Kb. *mf* *pizz.* *mf* *mf* *mp* *etwas espr.* *pizz.*

5/8 7/8 4/8 2/ 5/4

pf. *mf* *mf* *mf* *mf* *mf*

5/8 7/8 4/8 2/ 5/4

3/4 *sehr langsam* 5/8 *3/4 atempo (ten.)* 3/8

Gr. Fl. *p* *mf* *mp*

F. alto *mp* *mf*

Ob. *p*

Kl. *p* *mp* *mf*

E.H. *p*

Bkl. *p*

Fag. *p*

Kfg. *p*

3/4 *sehr langsam* 5/8 *3/4 atempo* 3/8

1. Tr. *voran*

2. Tr.

Hrn.

Pos.

3/4 *sehr langsam* 5/8 *3/4 atempo* *pizz.* 3/8

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

2. Vi.

Vla. *etwas espressivo* *mp* *mf* *flautando* *mp* *ein wenig ritenuto*

Vcl. *espr.*

Kb.

3/4 *mp* *etwas espressivo* *mf* 5/8 *3/4 atempo* 3/8

Pf. *voran*

gr. Fl. 3/ 7/4 2/4 2/

Fl. alto

Ob. mp 5

Kl. p

E.H.

Bkl.

Fag. p

Kfg.

1.Tr. 3/ 7/4 2/4 2/

2.Tr.

Hrn.

Pos.

1.Vl. 3/ 7/4 2/4 dolce 2/ breit espressivo

2.Vl. p dolce f sul g

Vla. mp p

Vcl. mp p

Kb.

pf. 3/ 7/4 2/4 2/

Ruhig
im Zeitmaß

gr. Fl. 4/4 3/4 2/4 5/4 3/4

Fl. alto

Ob. mp sfz

Kl. mp sfz

E.H.

Bkl. mp f rubato sfz

Fag. mp

Kfg.

Ruhig
im Zeitmaß

1. Tr. 4/4 3/4 2/4 5/4 3/4

2. Tr.

Hrn. mp

Pos.

Ruhig
im Zeitmaß

1. Vl. 4/4 3/4 2/4 5/4 3/4

2. Vl.

Vla. mp

Vcl. mp flautando

Kb.

4/4 3/4 2/4 5/4 3/4

pf.

Handwritten musical score for page 18, rehearsal mark 90. The score is divided into three systems, each with a 5/8 measure followed by a 4/4 measure. The instruments are listed on the left: gr. Fe., Fl. alto, Ob., Kl., F.H., Bkl., Fag., Kfg., 1. Tr., 2. Tr., Hrn., Pos., 1. Vi., 2. Vi., Vla., Vcl., Kb., and pf. The score includes various musical notations such as notes, rests, dynamics (mp, p, #p), and articulation marks (accents, slurs). A circled rehearsal mark '90' is present at the top right. The bottom of the page shows empty staves.

System 1: Two staves of music. The upper staff features a sequence of chords with triplets and a sextuplet. The lower staff provides a bass line with triplets and rests.

System 2: Two staves of music. The upper staff contains chords with triplets, a quintuplet, and a septuplet. The lower staff has a bass line with triplets and rests.

System 3: Two staves of music. The upper staff shows chords with triplets and a long horizontal line. The lower staff features a bass line with triplets and rests.

System 4: Two staves of music. The upper staff includes chords with a quintuplet and various accidentals. The lower staff has a bass line with a quintuplet and rests.

System 5: Two staves of music. The upper staff contains chords with a 2:3 ratio and a tenuto mark. The lower staff has a bass line with a tenuto mark and rests.

System 6: Two staves of music. The upper staff starts with a measure marked (11) and includes the instruction 'ad lib.'. The lower staff also starts with a measure marked (11) and includes 'ad lib.' and various accidentals.

This page of a musical score, numbered 20, contains 18 staves. The instruments are listed on the left: *gr. Fl.*, *Fl. alto*, *Ob.*, *Kl.*, *E.H.*, *Bkl.*, *Fag.*, *Kfg.*, *1. Tr.*, *2. Tr.*, *Hrn.*, *Pos.*, *1. Vl.*, *2. Vl.*, *Vla.*, *Vcl.*, *Kb.*, and *pf.*. The woodwind and brass staves (from *gr. Fl.* to *Pos.*) and the first two violin staves (*1. Vl.* and *2. Vl.*) contain a single half note with a fermata. The *Vla.* staff contains a single half note with a fermata. The *Vcl.* and *Kb.* staves contain a single half note with a fermata. The *pf.* staff contains a complex piano accompaniment with sixteenth-note patterns, including sixteenth-note triplets and sixteenth-note quintuplets, and is marked with *GP.* (Grand Piano) and *mf.* (mezzo-forte).

7/8 5 2/4 5/8 4/4

gr. Fl.

Fl. alto

Ob.

Kl.

E.H.

Bkl.

Fg.

Kfg.

7/8 2/4 5/8 4/4

1. Tr.

2. Tr.

Hrn.

Pos.

7/8 2/4 5/8 4/4

1. Vl.

2. Vl.

Vla.

Vcl.

Kb.

7/8 2/4 5/8 4/4

Pf.

Handwritten musical score for page 22, featuring woodwinds, brass, strings, and piano. The score is divided into four measures with time signatures 7/8, 2/4, 5/8, and 4/4. It includes parts for flutes, oboe, clarinet, horn, trumpet, trombone, violin, viola, cello, double bass, and piano. Various musical notations such as slurs, ties, and dynamics (ff) are present.

Handwritten musical score for orchestra and piano. The score is divided into two systems of staves.

System 1 (Top):

- gr. Fl.**: Treble clef, 5/8, 4/4, *ff*, *p. rit.*, 3/4 + 1/8, 3/4.
- Fl. alto**: Treble clef, 5/8, 4/4, *ff*, *p.*, 3/4 + 1/8, 3/4, *mp*.
- Ob.**: Treble clef, 5/8, 4/4, *ff*, *p.*, 3/4 + 1/8, 3/4.
- Kl.**: Treble clef, 5/8, 4/4, *ff*, *p.*, 3/4 + 1/8, 3/4, *mp*.
- E.H.**: Treble clef, 5/8, 4/4, *ff*, *p.*, 3/4 + 1/8, 3/4.
- Bkl.**: Bass clef, 5/8, 4/4, *ff*, *p.*, 3/4 + 1/8, 3/4.
- Fg.**: Bass clef, 5/8, 4/4, *ff*, *p.*, 3/4 + 1/8, 3/4.
- Kfg.**: Bass clef, 5/8, 4/4, *ff*, *p.*, 3/4 + 1/8, 3/4.

System 2 (Bottom):

- 1. Tr.**: Treble clef, 5/8, 4/4, *ff*, *p. rit.*, 3/4 + 1/8, 3/4.
- 2. Tr.**: Treble clef, 5/8, 4/4, *ff*, *Flatterz.*, 3/4 + 1/8, 3/4.
- Hrn.**: Bass clef, 5/8, 4/4, *ff*, *ff*, *schnell 6*, 3/4.
- Pos.**: Bass clef, 5/8, 4/4, *ff*, *ff*, *schnell 6*, 3/4.
- 1. Vl.**: Treble clef, 5/8, 4/4, *ff*, *5:3*, *rit.*, 3/4 + 1/8, 3/4, *schnell 6*.
- 2. Vl.**: Treble clef, 5/8, 4/4, *ff*, *5:3*, *rit.*, 3/4 + 1/8, 3/4, *schnell 6*.
- Vla.**: Bass clef, 5/8, 4/4, *ff*, *5:3*, *rit.*, 3/4 + 1/8, 3/4, *schnell 6*.
- Vol.**: Bass clef, 5/8, 4/4, *ff*, *rit.*, 3/4 + 1/8, 3/4.
- Kb.**: Bass clef, 5/8, 4/4, *ff*, *rit.*, 3/4 + 1/8, 3/4.
- pf.**: Treble and Bass clefs, 5/8, 4/4, *mp*, *rit.*, *ten.*, 3/4, 3/4 + 1/8.

gr. Fl. *mp* $\frac{3}{8}$ $\frac{3}{8}$ $\frac{4}{4}$ **110** *lento* *b b b b b e* *p* *5* *(kurz)*

Fl. alto *V*

Ob. *p* *5*

Kl. *V*

E.H.

Bkl.

Fg.

Kfg.

1.Tr. $\frac{3}{8}$ *schnell* *ten.* $\frac{4}{4}$ *(kurz)*

2.Tr. *schnell* *ten.*

Hrn. *p*

Pos.

1.Vl. $\frac{3}{8}$ *pp < mp* *(kurz)*

2.Vl. *pp < mp*

Vla.

Vcl. *pp < mp*

Kb.

Pf. $\frac{3}{8}$ $\frac{3}{8}$ $\frac{4}{4}$ *p* *(kurz)* *ff* *ritardando e diminuendo* *mp*

Detailed description of the musical score: The score is for page 25 and includes parts for woodwinds (flutes, oboe, clarinet, bassoon, contrabassoon), brass (trumpets, trombones, horns, positone), strings (violins, violas, violas, cellos, double bass), and piano. The score is divided into measures with different time signatures: 3/8, 4/4, and 3/8. Key markings include dynamics (mp, p, pp, ff), articulation (accents, slurs), and performance instructions like 'schnell', 'lento', 'ritardando e diminuendo', and '(kurz)'. A circled number '110' is present in the top woodwind section. The piano part features a prominent 'ff' dynamic and a 'ritardando e diminuendo' instruction with a slanted line.

26 $\frac{4}{4}$ gehende Viertel $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

1. Vl. (mf)

2. Vl. (mf)

Vla. (mf)

Vcl. (mf)

Kb.

pf. p dolce

1. Vl. $\frac{3}{4}$ $\frac{9}{8}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

2. Vl. mp (mf)

Vla. $pizz.$ mp (mf) $arco$ (mf)

Vcl. $pizz.$ b $arco$ (mf) (h)

Rb. (mf)

120

1. Vl. f $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

2. Vl. f

Vla. f

Vcl. f

Rb. f

3/4 5/8 3/4 4/4

Hrn.

1. Vl.

2. Vl.

Vla.

Vcl.

Kb.

mäßig schnell, fast heiter

3/4 2/4 4/4 3/4

gr. Fl.

Fl. alto

Ob.

Kl.

Bkl.

Fg.

mäßig schnell, fast heiter

3/4 2/4 4/4 3/4

Hrn.

1. Vl.

2. Vl.

Vla.

Vcl.

Kb.

7/8

gr. Fl.

Fl. alto

Ob.

Kl.

E.H.

Bkl.

Fg.

Kfg.

mf

mf

etwas flüchtig

mp

3

7/8

1. Tr.

2. Tr.

Hrn.

Pos.

7/8

1. Vl.

2. Vl.

Vla.

Vcl.

Kb.

mf

mf

mf

mp

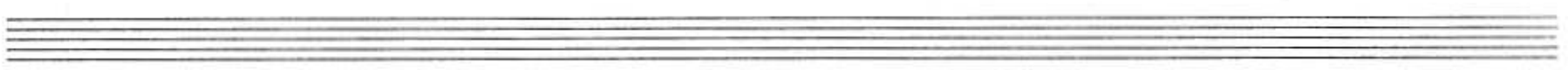
mp

am Griffbrett

3

7/8

pf.



gr. Fl. 3/4 4/4 3/4 5/8

Fl. alto

Ob.

Kl.

E.H.

Bkl.

Fg.

Kfg.

1.Tr. (mf) f 3

2.Tr.

Hrn.

Pos.

1.Vl. pizz. mp

2.Vl. pizz. mp

Vla.

Vcl.

Kb.

pf. mf < >

gr. Fl. 2/4 4/4 3/8 3/4 150 5/8

Fl. alto

Ob.

Kl. mf 3 mf

E.H.

Bkl. mf 3

Fg. mf 5:3

Kfg.

1. Tr. 2/4 4/4 3/8 3/4 5/8

2. Tr.

Hrn.

Pos.

1. VI. etwas frei 7 3 4/4 pizz. pizz. pizz. arco 3/4 5/8

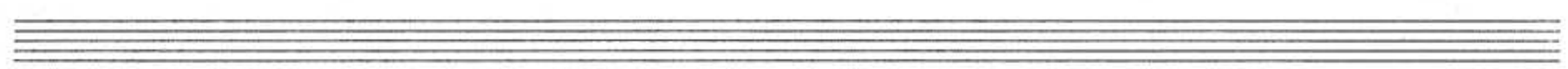
2. VI. 2/4 3 4/4 pizz. pizz. pizz. arco 3/4 5/8

Vla. 7 (mf) 3 mp

Vcl. mf 5:3 mp

Kb. 5:3 mp

pf. 2/4 4/4 3/8 3/4 5/8



H

gr. Fl. $5/8$ $3/8$ rit. 2/ $G.P.$ a tempo $5/4$

Fl. alto

Ob.

Kl.

E.H.

Bkl.

Fag.

Kfg.

mp espr.

mp espr.

mp espr.

1.Tr. $5/8$ $3/8$ rit. 2/ $G.P.$ a tempo $5/4$

2.Tr.

Hrn.

Pos.

1.Vl. $5/8$ $3/8$ rit. 2/ $G.P.$ a tempo $5/4$

2.Vl.

Vla.

Vcl.

Kb.

mp

mp

mp

pf. $5/8$ $3/8$ rit. $G.P.$ $5/4$ a tempo

gr. Fl. 5/8 1/4 4/4

Fl. alto p p mf f

Ob. p mf f 3 b \flat

Kl. p mf f

E.H.

Bkl. p f

Fg. p f

Kfg.

1.Tr. 5/8 1/4 4/4 p cresc. f

2.Tr. mf f

Hrn. p cresc. f

Pos.

1.Vl. p f

2.Vl. p f

Vla. p f

Vcl. p

Kb.

pf. 5/8 1/4 4/4 Ped. 8va bassa

Handwritten musical score for a symphony orchestra, page 33, rehearsal mark 170. The score is divided into five systems, each with a 2/4, 4/4, 3/4, 4/4, and 2/4 time signature. The instruments are listed on the left: gr. Fl., Fl. alto, Ob., Kl., E.H., Bkl., Fg., Kfg., 1.Tr., 2.Tr., Hrn., Pos., 1.Vl., 2.Vl., Vla., Vcl., Kb., and pf. The score includes various musical notations such as triplets, slurs, and dynamic markings like *pp*, *p*, *mp*, and *marc.*. The bottom of the page shows empty staves.

gr. Fl. 4/4 3/ 4/ trocken (Tutti) etwas länger 4/4

Fl. alto

Ob. ff 3/ 4/ trocken (Tutti) etwas länger 4/4

Kl. ff 3/ 4/ trocken (Tutti) etwas länger 4/4

E.H. mf 3/ 4/ trocken (Tutti) etwas länger 4/4

Bkl. p mf 3/ 4/ trocken (Tutti) etwas länger 4/4

Fg. p mf 3/ 4/ trocken (Tutti) etwas länger 4/4

Kfg. p mf 3/ 4/ trocken (Tutti) etwas länger 4/4

1.Tr. ff 3/ 4/ trocken (Tutti) etwas länger 4/4

2.Tr. ff 3/ 4/ trocken (Tutti) etwas länger 4/4

Hrn. ff 3/ 4/ trocken (Tutti) etwas länger 4/4

Pos. 3/ 4/ trocken (Tutti) etwas länger 4/4

1.Vl. 4/4 3/ 4/ trocken (Tutti) etwas länger 4/4

2.Vl.

Vla.

Vcl.

Kb.

pf. 4/4 3/ 4/ trocken (Tutti) etwas länger 4/4

ff Flatterzög.

con sord.

gr. Fl. 1/4 4/4 3/4 rit. molto Immer wieder neu einsetzen (irregulär). Dauer nach Angabe des Dirigenten.

Fl. alto nach u. nach rascher nachatmen.

Ob. Tutti cresc. molto

Kl. mf

E.H. mf

Bkl. mf

Fg. mf

Kfg. mf

1. Tr. 1/4 4/4 3/4 rit. molto Immer wieder neu einsetzen (irregulär). Dauer nach Angabe des Dirigenten.

2. Tr. nach u. nach rascher nachatmen.

Hrn. Tutti cresc. molto

Pos. mf

1. Vi. 1/4 4/4 3/4 rit. molto Immer wieder neu einsetzen (irregulär). Dauer nach Angabe des Dirigenten.

2. Vi. Tutti cresc. molto

Vla. mf

Vel. mf

Kb. mf

Pf. 1/4 4/4 3/4 rit. molto abstände vergrößern beliebig oft (Dirigent!) Ped... bis Ende mit Klavierklang abbrechen wenn keine Steigerung mehr möglich