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Partitur

KONZERT FÜR VIOLONCELLO UND BLASORCHESTER

von

FRIEDRICH GULDA

UB MUSIK WIEN
+T2621009

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Konzert für Violoncello und Blasorchester

Als ich Friedrich Gulda an einem verregneten Sommertag etwas klopfenden Herzens das erste Mal besuchte, wagte ich nicht zu glauben, wie fruchtbar die musikalische Zusammenarbeit werden würde. Meine Verehrung für den so vielfach aktiven, genialen Musiker geht weit in meine musikalische Kindheit zurück; was das Erweitern und Sprengen der engen „klassischen Grenzen" betrifft, verdanke ich ihm intensive und früh prägende Impulse.

Es war natürlich, dass Gulda's Wunderinstrument, das Clavichord, und seine unbegrenzten klanglichen Möglichkeiten und mein Cello – übrigens schon wenige Minuten nach persönlicher verbaler Kontaktaufnahme – zu den ersten musikalischen Annäherungen führten. Ich glaube, dass schon bei diesen wie zufällig entstehenden musikalischen Begegnungen, die sich dann im Verlaufe der nächsten Monate zu meiner großen Freude mehr und mehr intensivieren durften, Grundlagen und erste Ideen für das Cellokonzert entstanden; zumindest in dem Sinne, dass Gulda mein Cello und mich immer mehr kennen lernte. Außerdem gab er meinem Spiel Impulse, die dem zwei Jahre (1980) später entstandenen Cellokonzert dienlich wurden. (Impulse, die übrigens weit über das Cellokonzert hinausreichen werden, und die mich Gulda musikalisch und persönlich für immer sehr verpflichten.)

Der erste Satz des Konzertes stellte im besonderen gänzlich neue Anforderungen an den Cellisten – neben spieltechnisch immens schwierigen Aufgaben muss der aggressive Rockrhythmus innerlich locker, aber beißend genau, ohne Vibrato und andere in diesem Zusammenhang als klassische Unarten zu bezeichnende Beigaben gemeistert werden. Ich war glücklich und Gulda vielleicht etwas überrascht, dass dies zufrieden stellend gelang. Die dreimal zwei Chorusse mit den zwei besinnlich lyrischen Zwischenspielen (oder Nebenthemen) erfüllten nicht nur meinen Traum von in Jazz- und Rocknähe gerücktem Cellospiel, sondern überfallen auch den Zuhörer mit einer erregten, rockharten musikalischen Spannung, zu der in fast überraschender Weise im zweiten Satz der gänzliche Gegenpol geboten wird.

„Idylle" bezieht sich sehr wörtlich auf das Salzkammergut als Quelle der Schönheit, Größe und Einfachheit dieser Musik. (Dass ich selbst dort geboren bin ist Zufall, aber auch Herausforderung für mich.) Eine weit gespannte, schlichte Melodie strahlt alles aus, was wir so oft vermissen und suchen – der Zuhörer möge die Kraft dieser Melodie wirklich frei empfinden, dann hat er gewonnen... Ländlich-lustige Entspannung erfahren wir im heiter-gesprächigen Mittelteil dieses Satzes; einen Tribut an den Möchtegern-Tenor-Cellisten, der in seiner besten Tonlage für sich werben darf, bildet das formale Zentrum (Teil C von A-B-C-B-A).

Aus dem B-Dur-Schlussakkord entwickelt sich das Selbstgespräch der Kadenz, der musikalische Mittelpunkt des Konzertes. Zwei leicht auffindbare Improvisationsteile (das erste Mal wilde Doppelgriffe, das zweite Mal – Guldas Anweisung – „lieblich pfeifende" Flageoletts), nachdenkliche und zögernde Monologe (Dank an den Komponisten für die Verwendung auch der tiefen Saiten!) und rhythmisch wilde Erinnerungen an die Zeit vor der Idylle kontrastieren reizvoll miteinander.

Beruhigt, wie eingeschlafen, findet sich der Zuhörer dann in das fantastisch-unwirkliche Menuett geführt, welches aus seinem mitteleuropäischen Ursprung in einen orientalischen Traum gerückt zu sein scheint; fast sphärisch schwebend das wunderbare Dur-Trio.

Der letzte Satz überfällt den Hörer mit auftrumpfender Lustigkeit, nicht mit alpenländischer Blasmusik kokettierend, sondern diese voll ausführend. Das Cello darf auf dieser deftigen Basis virtuos brillieren; auch der geliebte und gefeierte Star-Tenor des Kurortes (Böhmen?) darf zweimal zeigen, wie schrecklich schön und gefühlvoll er singen kann. Wie ein Salzkammergut-Gewitter entwickelt sich noch einmal ein jazzoider und unheimlich aufgeregter Mittelteil, nach welchem zunächst lächelnd, bis zum Ende wieder laut lachend und den inzwischen atemlosen Solisten anfeuernd, eine „Coda par excellence" den glanzvollen Schluss bildet.

Heinrich Schiff

Concerto for Violoncello and Brass Band

On a rainy summer day a few years ago I first visited Friedrich Gulda with a thumping heart. At the time I didn't dare imagine how fruitful our musical cooperation would soon become. My respect for this man and his many-sided talents reaches far back to my musical childhood; it is to him that I owe first intense stimuli for expanding and breaking down my "classical" musical barriers.

Quite naturally Gulda's clavichord with its infinite spectrum of sounds and my cello led to first musical approaches between us, after only a few preliminary words. I believe that first thoughts and ideas for the cello concerto date from our original, almost coincidental encounter. Other meetings during the following months intensified our mutual understanding; at least in the sense that Gulda got more and more acquainted with my cello and me. Furthermore I received impulses for my playing, which became useful two years later (1980) when the cello concerto materialized. (Impulses of such far reaching effects, which leave me forever personally and musically indebted to this man.)

Specifically, the first movement of the concerto presents completely new challenges to the cellist. Besides the immensely difficult techniques involved, the aggressive rock-rhythm needs to be mastered. It must be played exactly, without vibrato and other things, which might be considered the bad habits of classical music in this context. I was happy, and Gulda was maybe somewhat surprised that I succeeded at this task. Three times two choruses interrupted by two gentle lyrical interludes (or second themes) not only fulfilled my dream for cello playing in the idiom of jazz and rock, but they also excite the listener with their rock-hard tension. To that, almost surprisingly, the second movement forms the complete opposite.

"Idylle" precisely describes the Austrian Salzkammergut as the source of the beauty, the greatness and the simplicity of this music. (The fact that I myself was born in this region is pure coincidence and meant an additional challenge to me.) A spread-out simple melody expresses everything we often miss and search for. Just that any listener will find, if he is able to feel the strength of this music freely. The jovial middle part of this movement brings happy country-like relaxation and its centre is a tribute to the cellist, who may excel, like a tenor, in the best register of his instrument.

The cadenza – central point of the concerto – develops out of the last B-flat major chord of the second movement. The two improvised sections are easily recognizable. The first one with its wild double stops and the second (according to Gulda) with "lovingly whistling" harmonics both contrast charmingly with thoughtful and hesitating monologues, as well as with wild rhythmic memories of the time before the "Idylle". (Thanks to the composer for making use of the lower strings as well!) The listener then finds himself calmed, as if in a dream, in the fantastically unreal minuet, which seems to have glided from its Central European origins into an oriental reverie; the wonderful maggiore-trio seems to float in space.

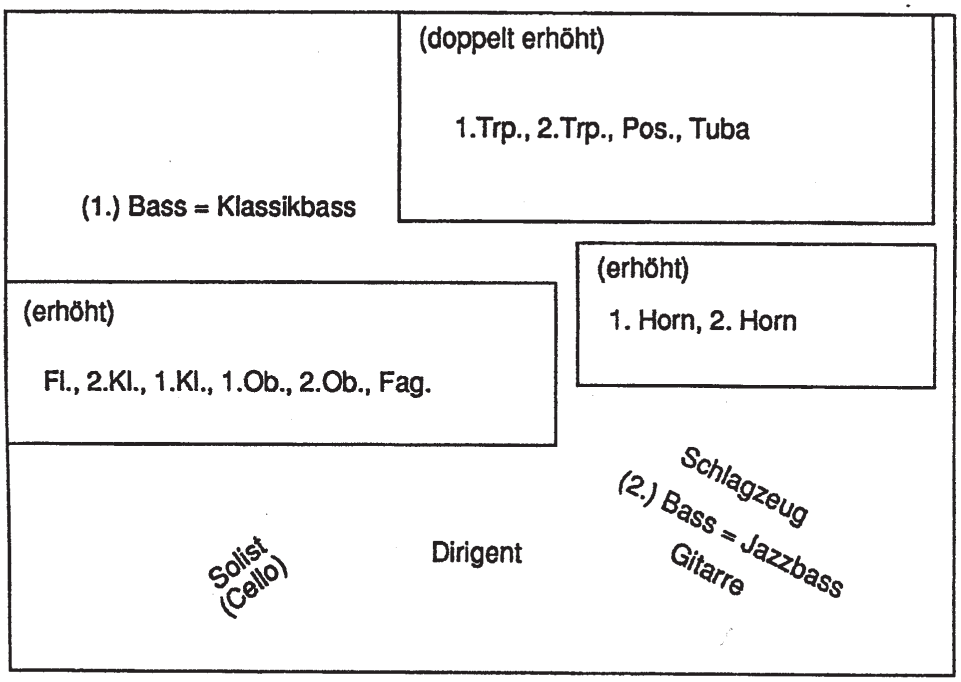
The last movement overwhelms with earthly happiness. It does not flirt but identifies itself completely with alpine brass music. The cello gets its chance to excel on this rustic basis; even the beloved and well-respected star-tenor of the health-resort (Bohemia?) may twice show how frighteningly beautiful and full of emotion he can sing. Extremely agitated, like a thunderstorm in the Austrian Salzkammergut, a jazz-like middle-part develops once more. It is followed by a "coda par excellence" which, first smilingly, then outright laughingly stimulates the now already breathless soloist to reach a magnificent end.

Translation: Dr. David Gulda

Besetzung:

Solo-Violoncello
1 Flöte (auch Piccolo)
2 Oboen
2 Klarinetten in B♭
1 Fagott
2 Trompeten in B♭
2 Hörner in F
Posaune
Tuba
Gitarre
Baß*)
Schlagzeug
(mit Tambourin & Triangel)

Aufstellung:



*) Die Baßstimme kann, wenn nötig, auf 2 Bassisten aufgeteilt werden:
Ein klassischer Bassist (1) und ein Jazzbassist (2).

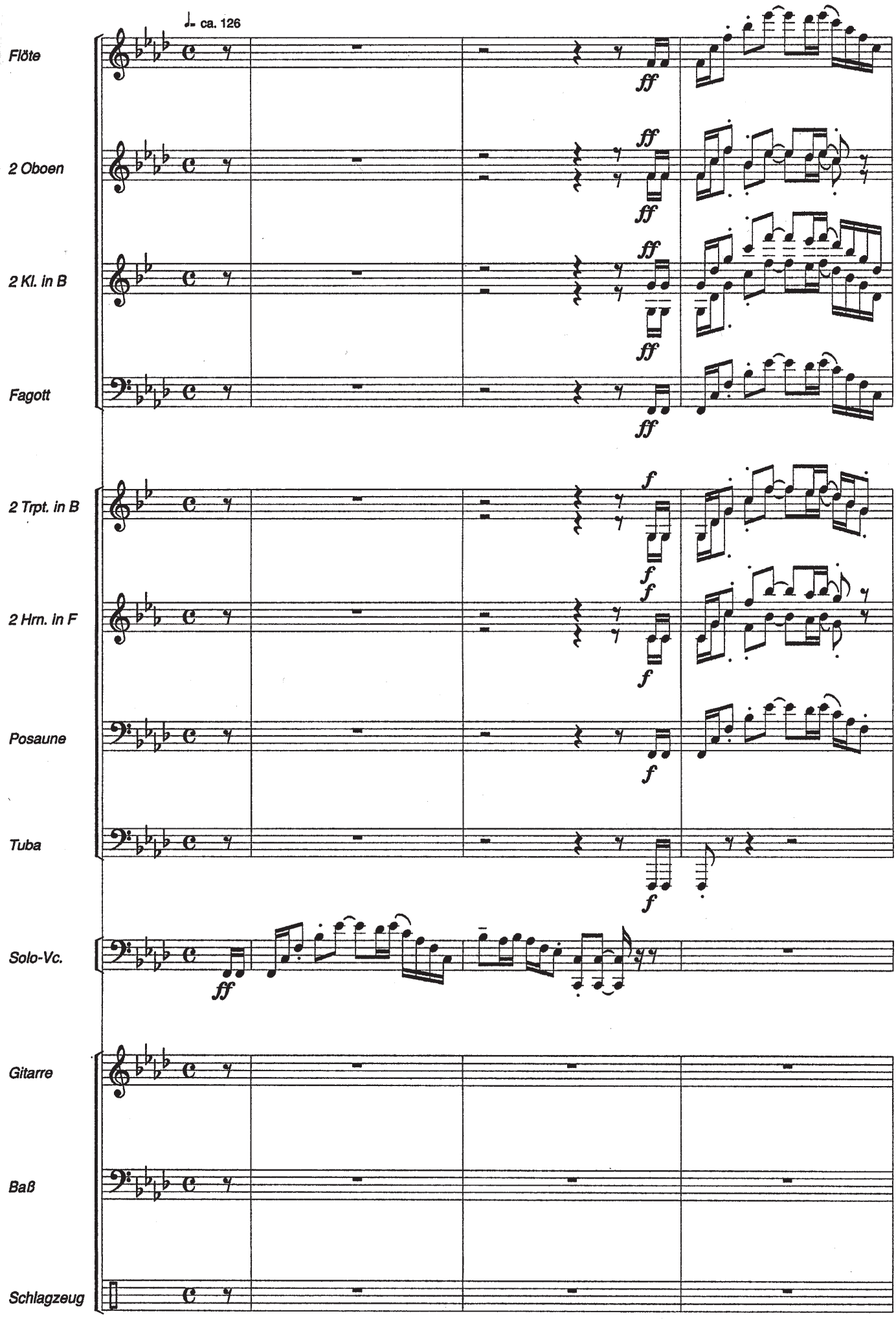
Mikrophonverstärkung wird für Cello, Gitarre, Baß (Bässe) vorausgesetzt.

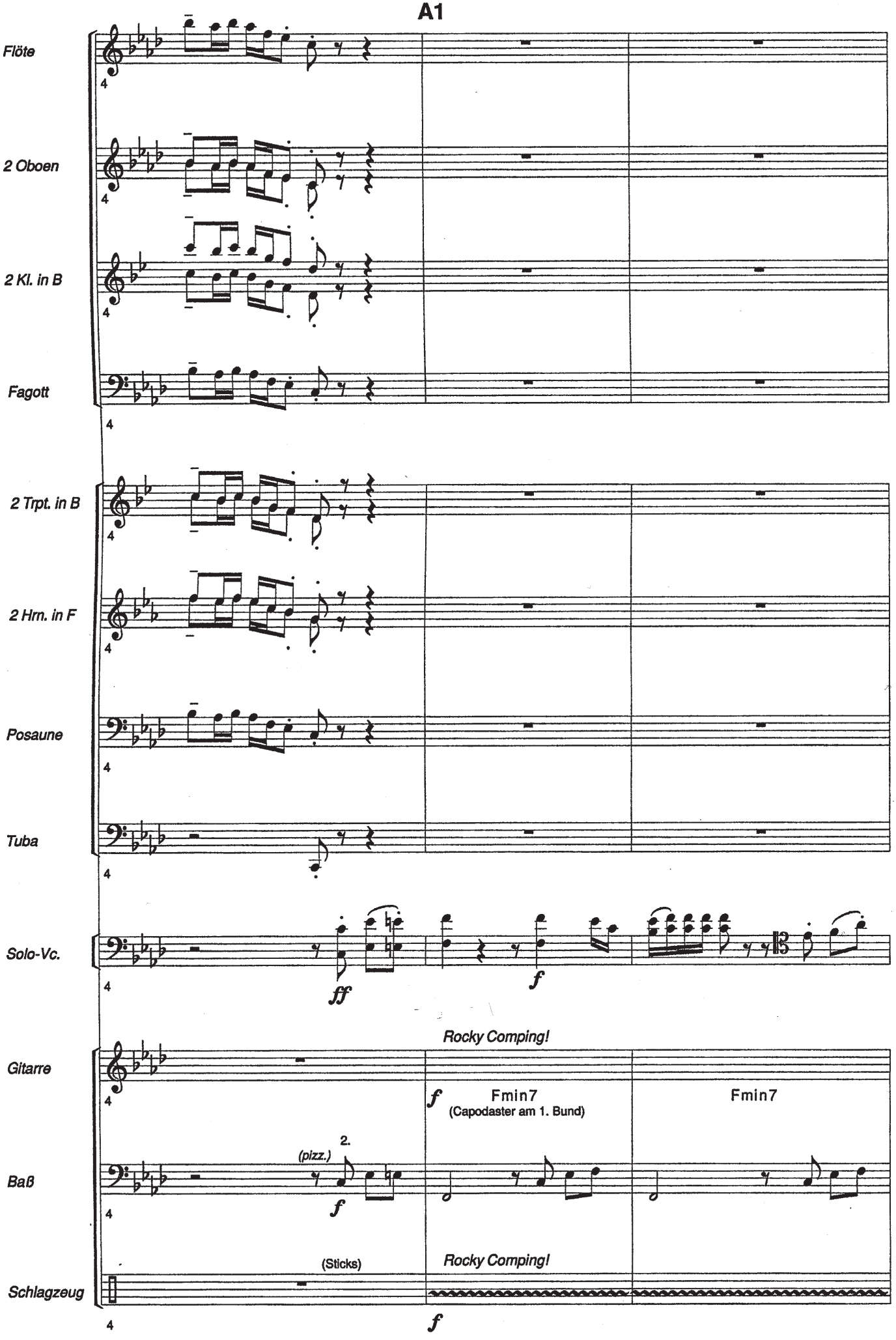
Holzbläser, Hörner, Tuba, 1.Baß: Orchestermusiker
Trompeten, Posaune, Gitarre, 2.Baß, Schlagzeug: Musiker mit Jazz- und Bigband-Erfahrung

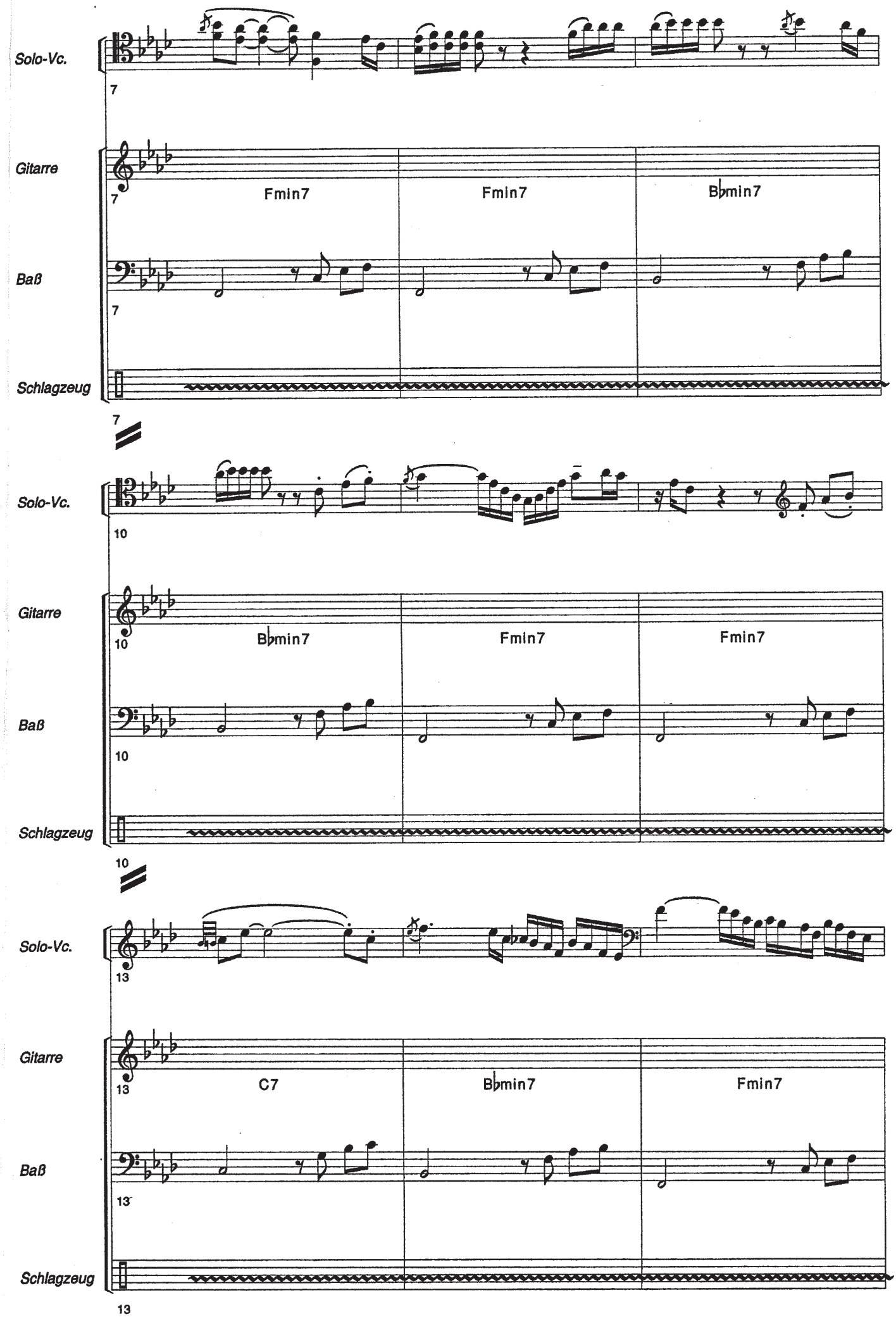
Die Sätze:

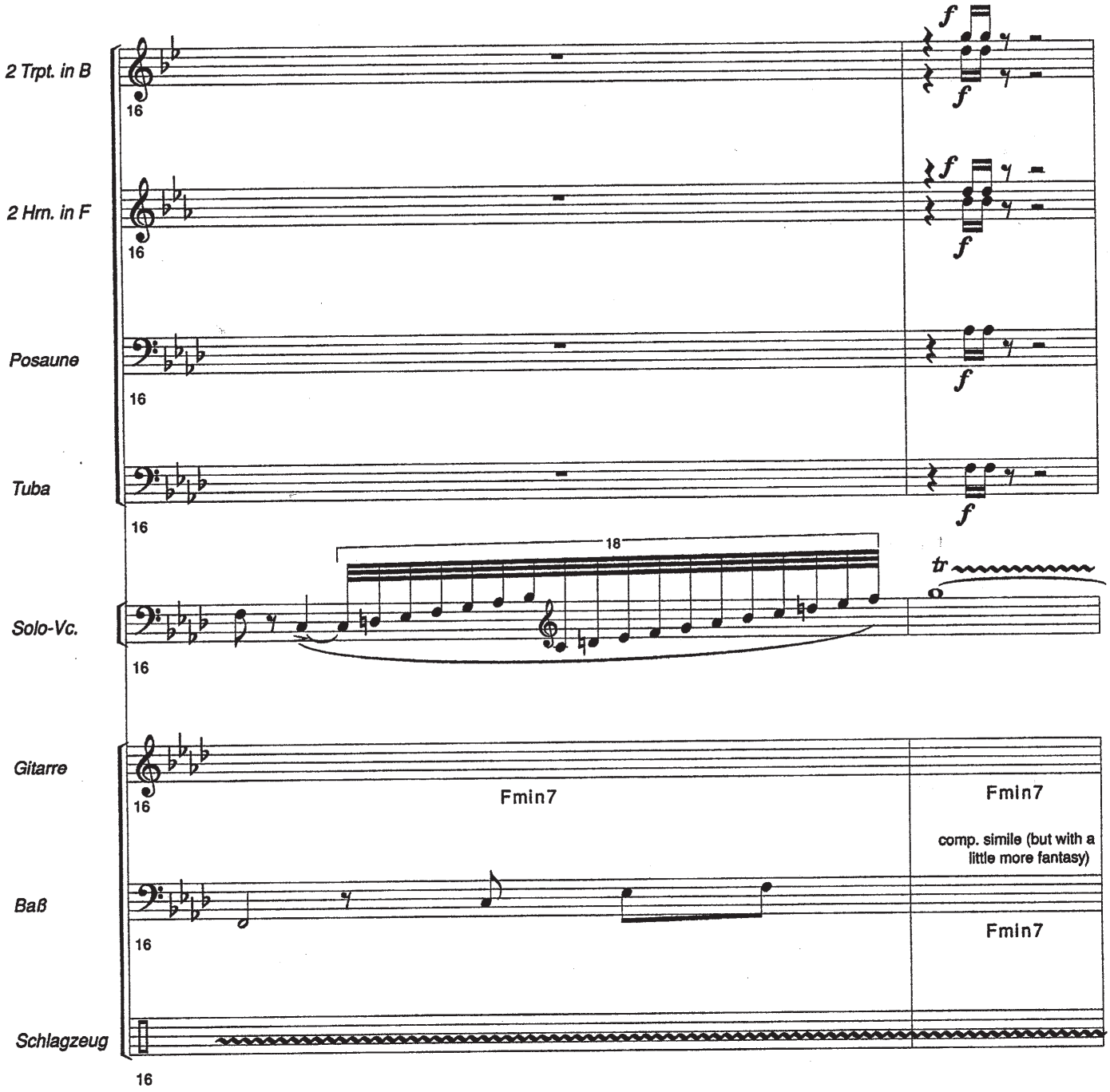
Ouverture
Idylle
Cadenza
Menuett
Finale alla marcia

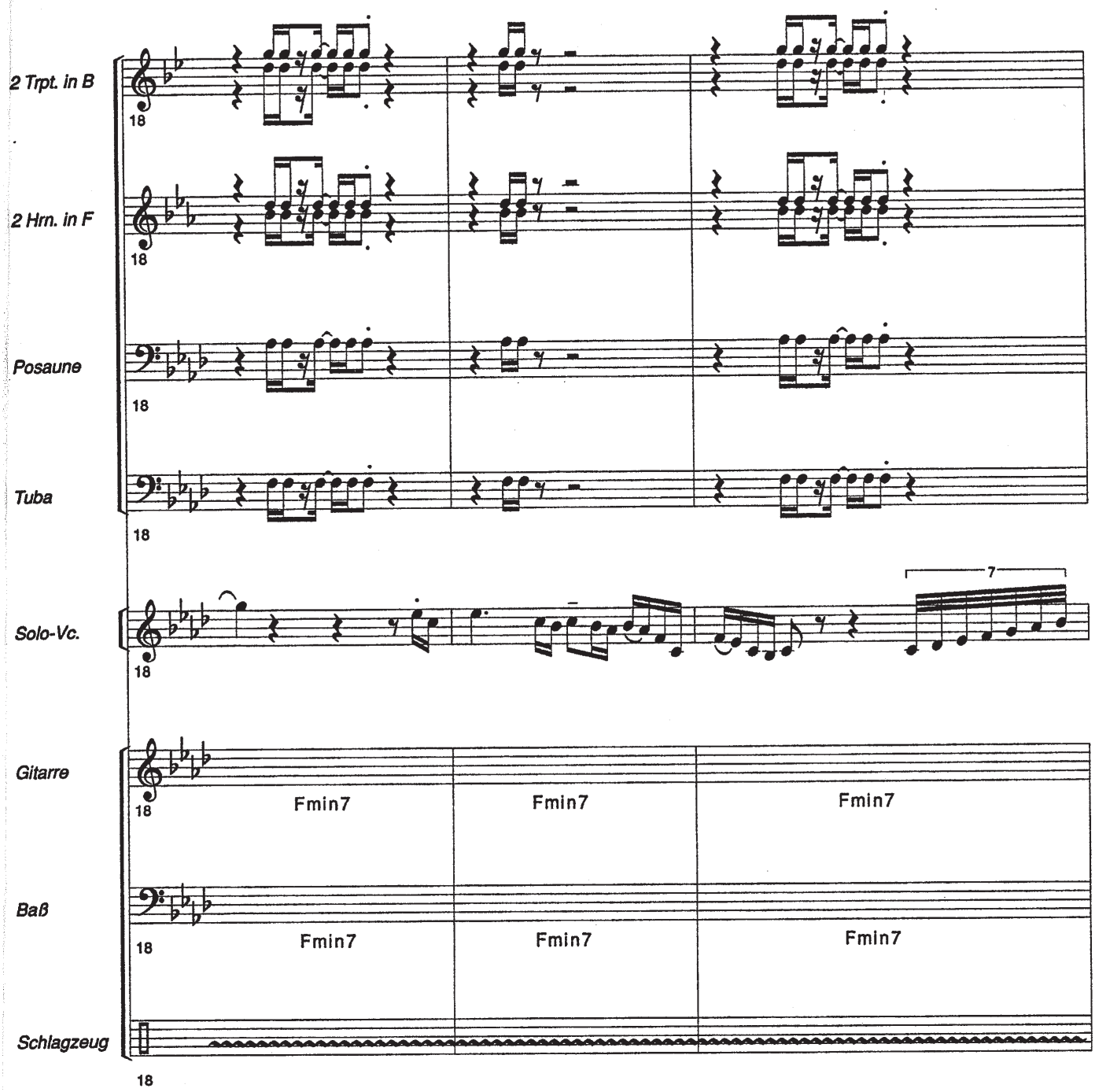
OUVERTURE

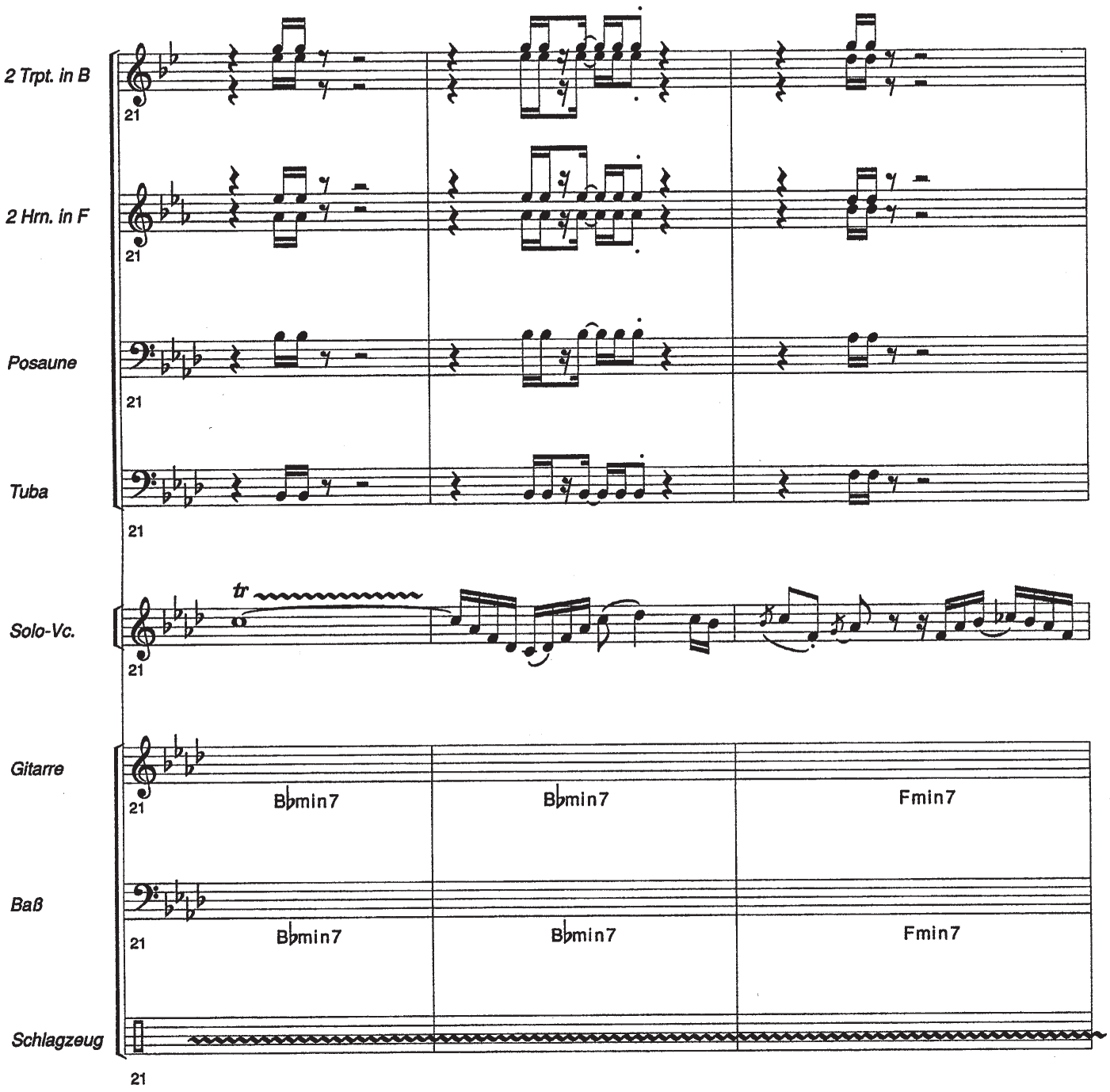

♩= ca. 126
Flöte
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
Schlagzeug
ff
f

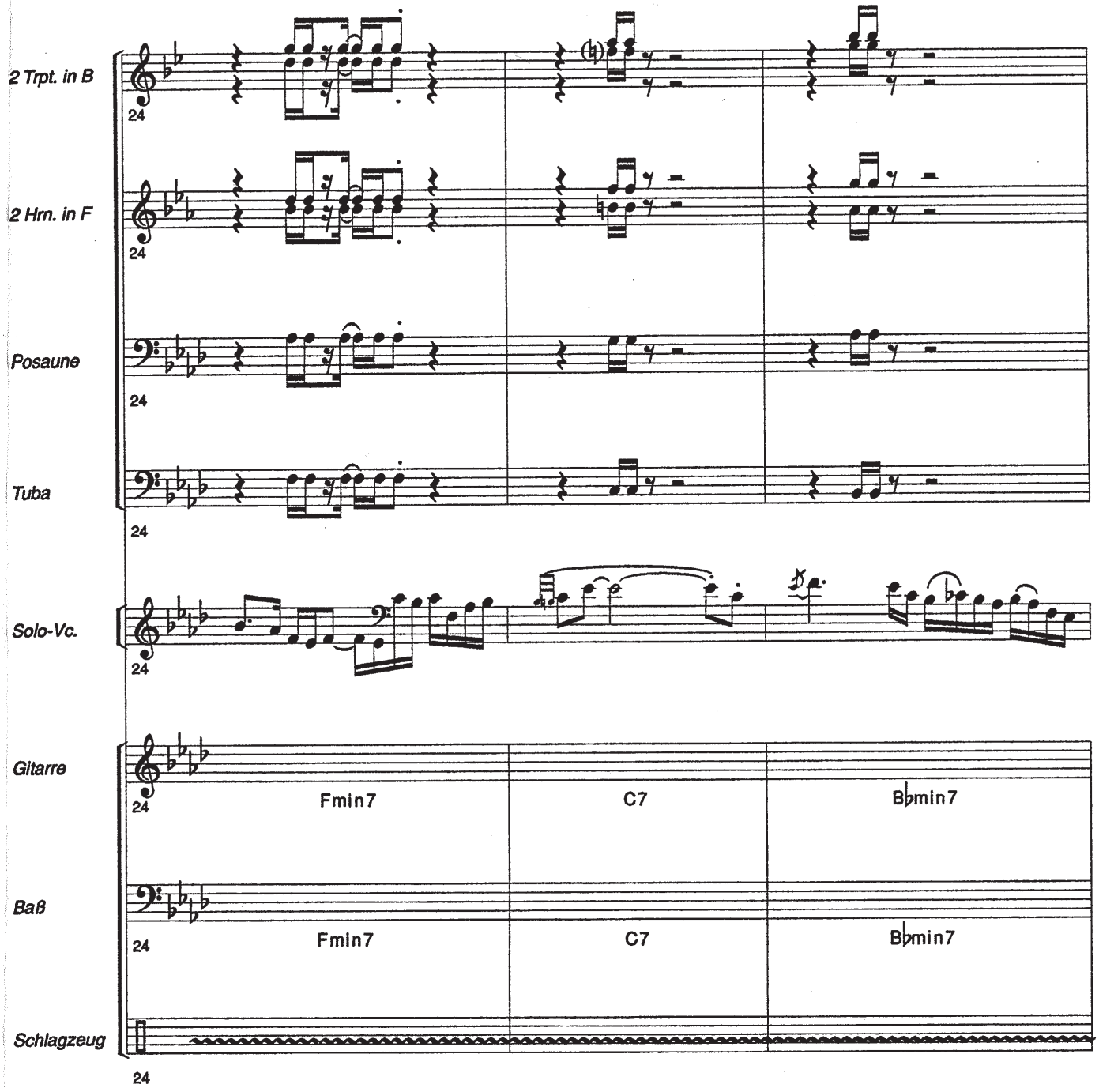

A1
Flöte
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
ff
f
Rocky Comping!
Gitarre
f
Fmin7
(Capodaster am 1. Bund)
Fmin7
Baß
2.
(pizz.)
f
(Sticks)
Rocky Comping!
Schlagzeug
f

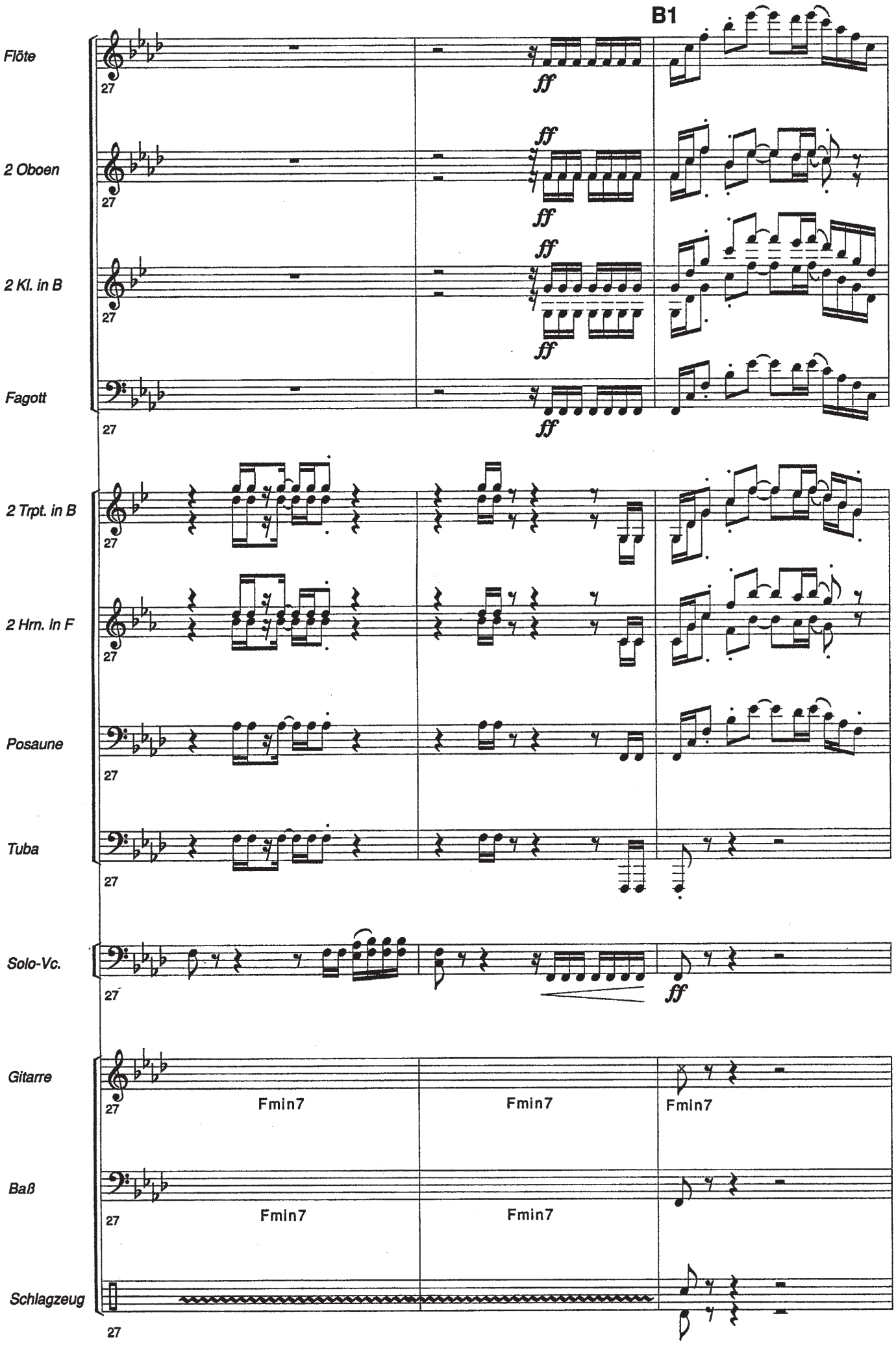

Solo-Vc.
Gitarre
Baß
Schlagzeug
7
Fmin7
Fmin7
B♭min7
10
B♭min7
Fmin7
Fmin7
13
C7
B♭min7
Fmin7

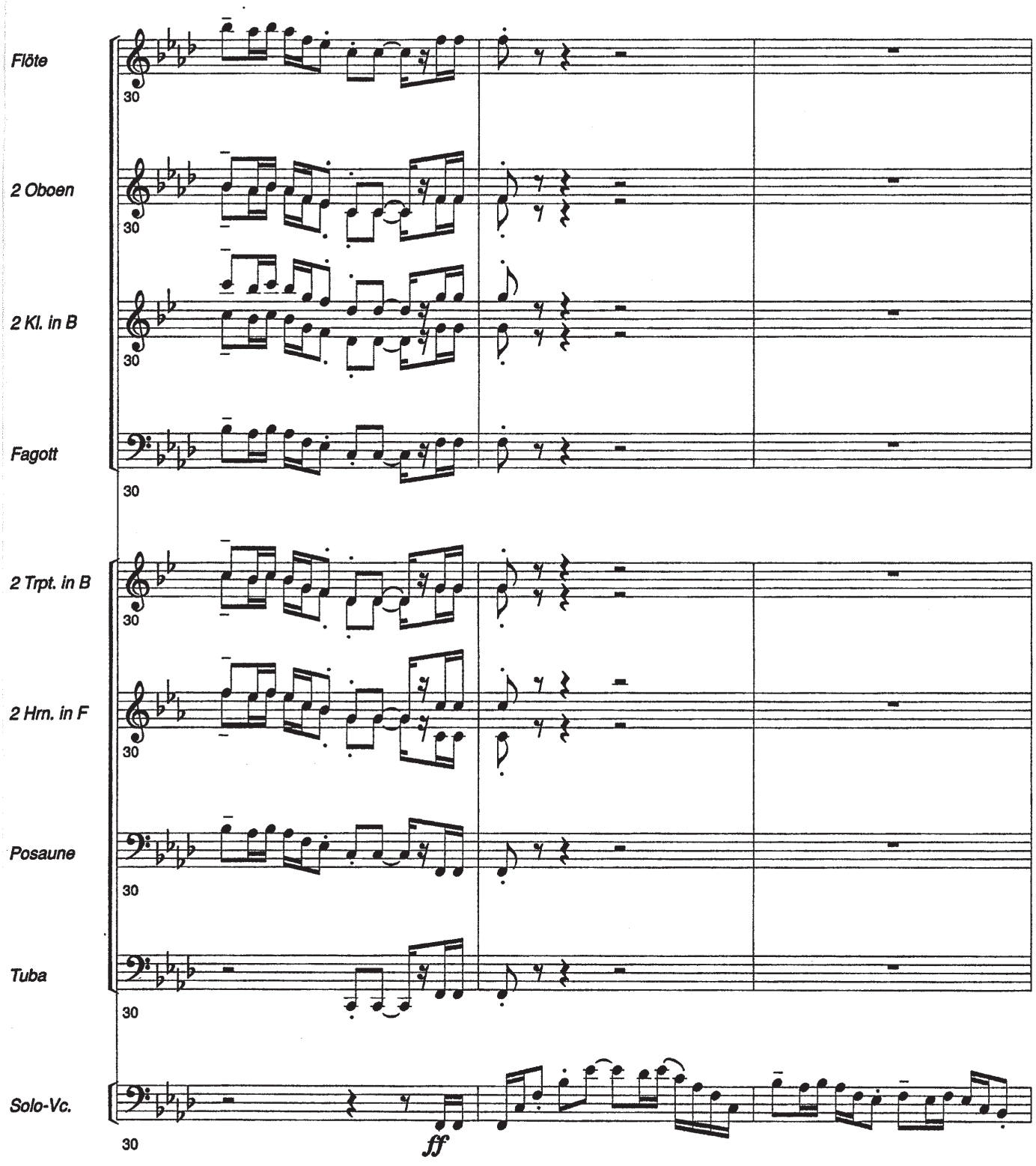

2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
Schlagzeug
16
18
tr
Fmin7
Fmin7
comp. simile (but with a little more fantasy)
Fmin7

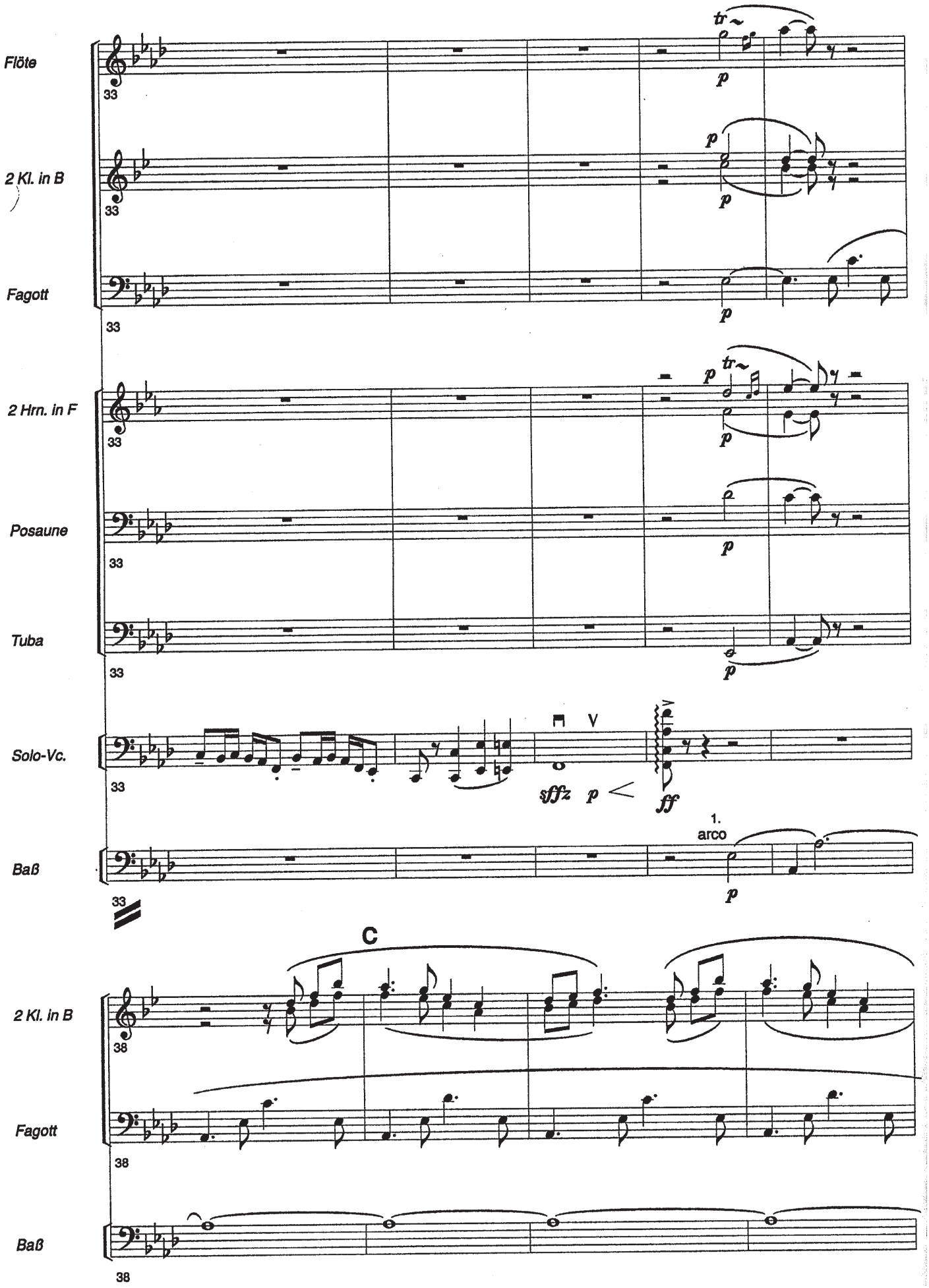

2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
Schlagzeug
18
7
Fmin7
Fmin7
Fmin7
Fmin7
Fmin7
Fmin7

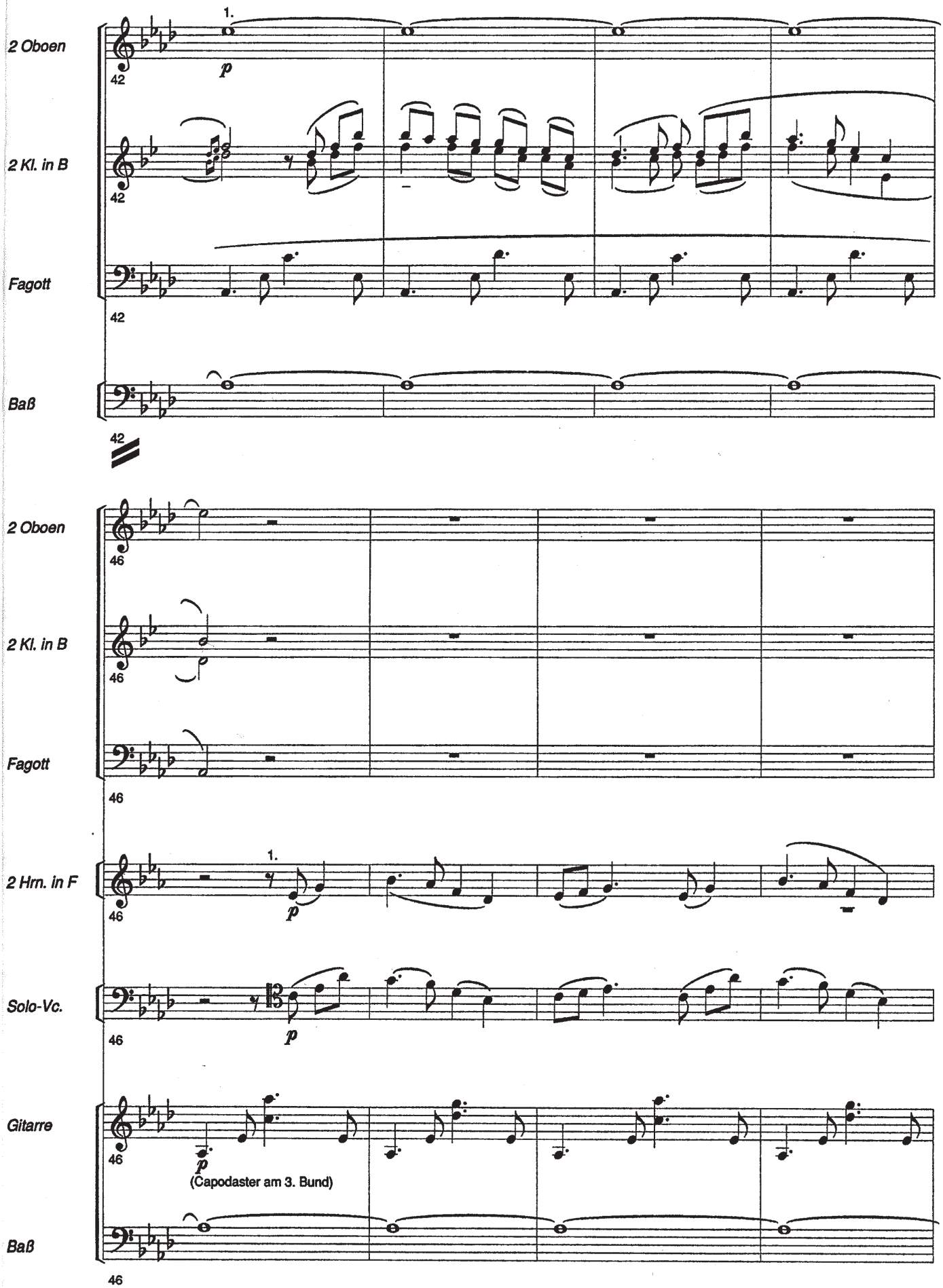

2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
tr
Gitarre
Baß
Schlagzeug
21
B♭min7
B♭min7
Fmin7
B♭min7
B♭min7
Fmin7

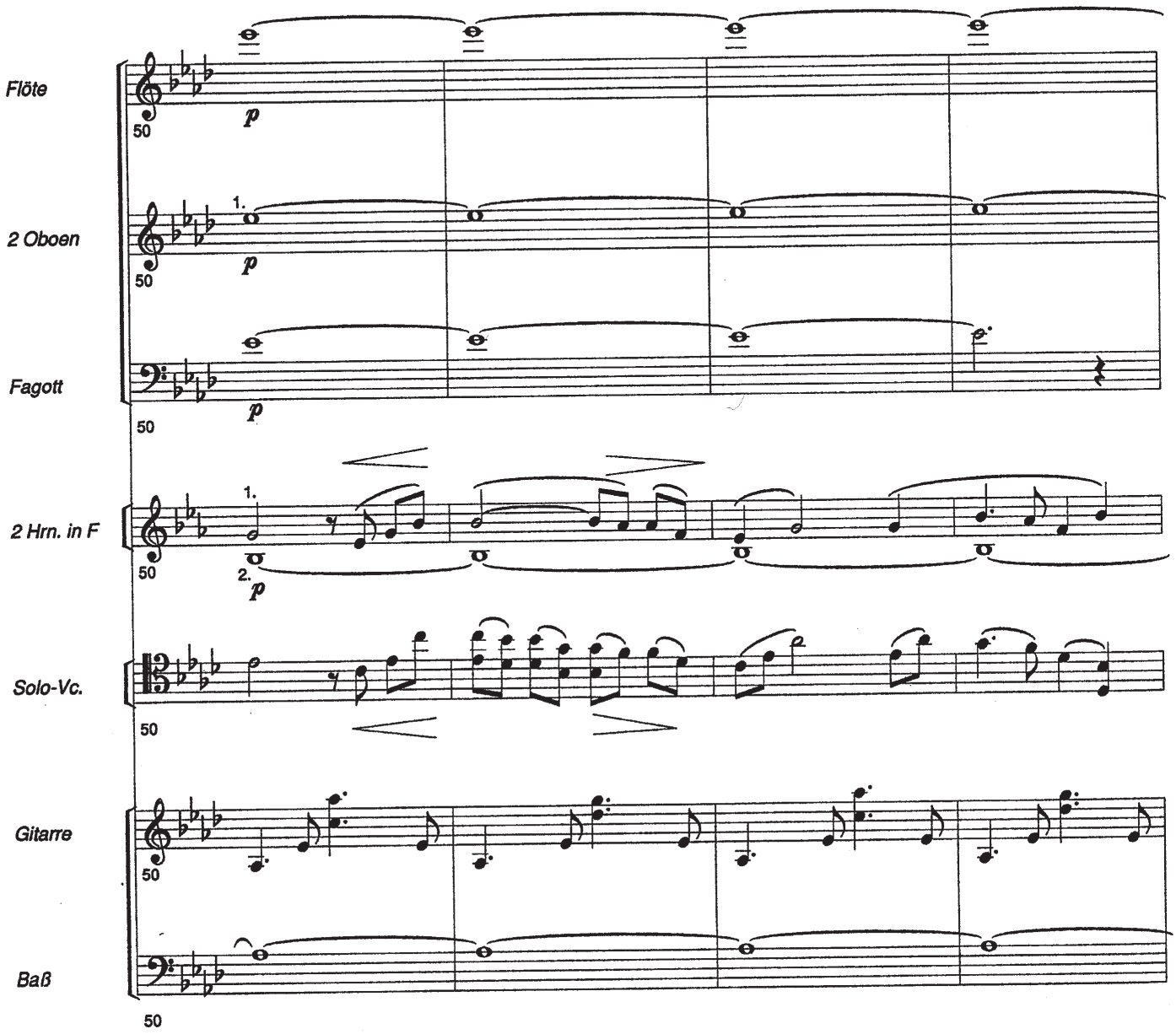

2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
Schlagzeug
24
Fmin7
C7
B♭min7

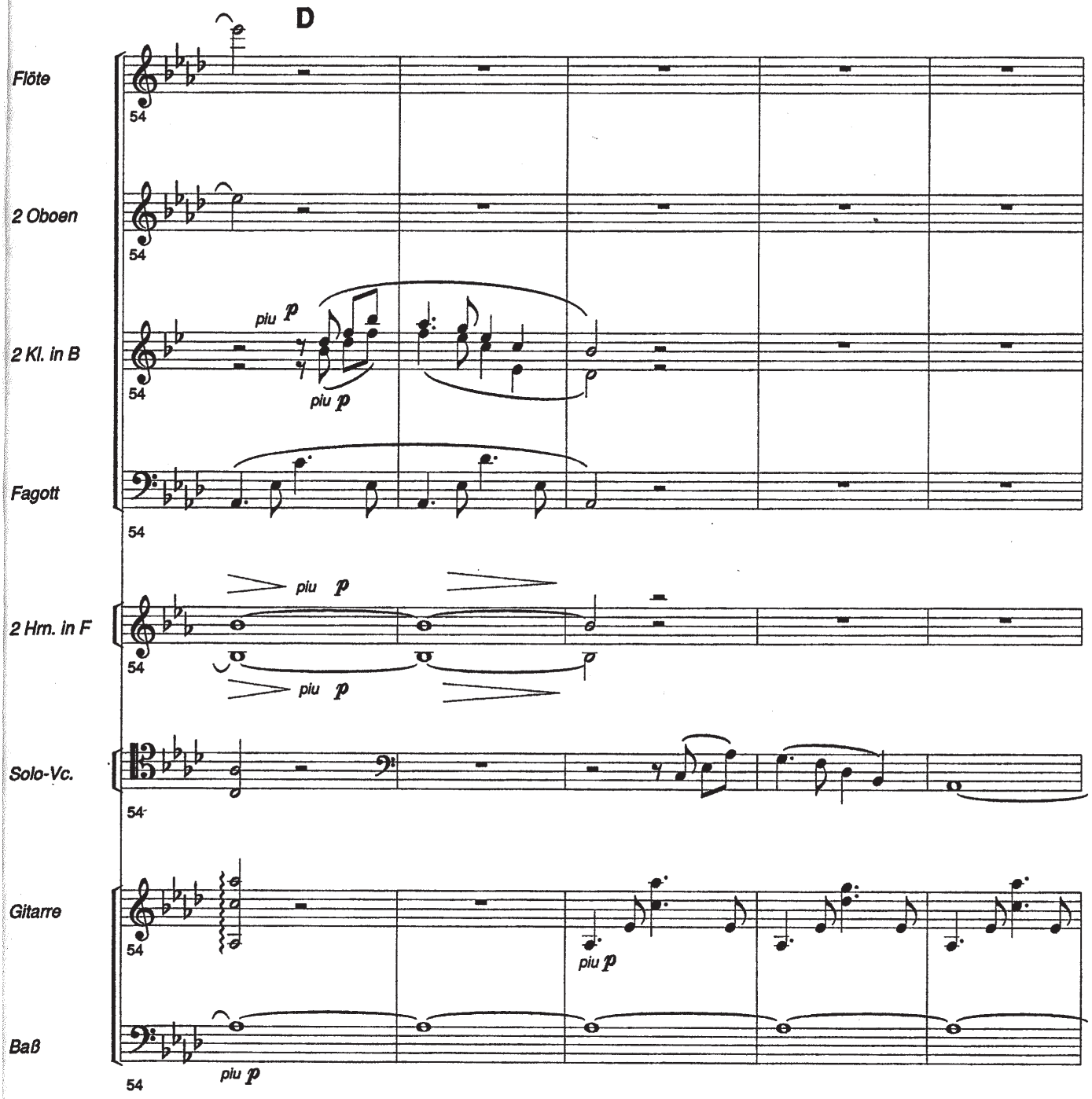

B1
Flöte
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
Schlagzeug
27
ff
Fmin7

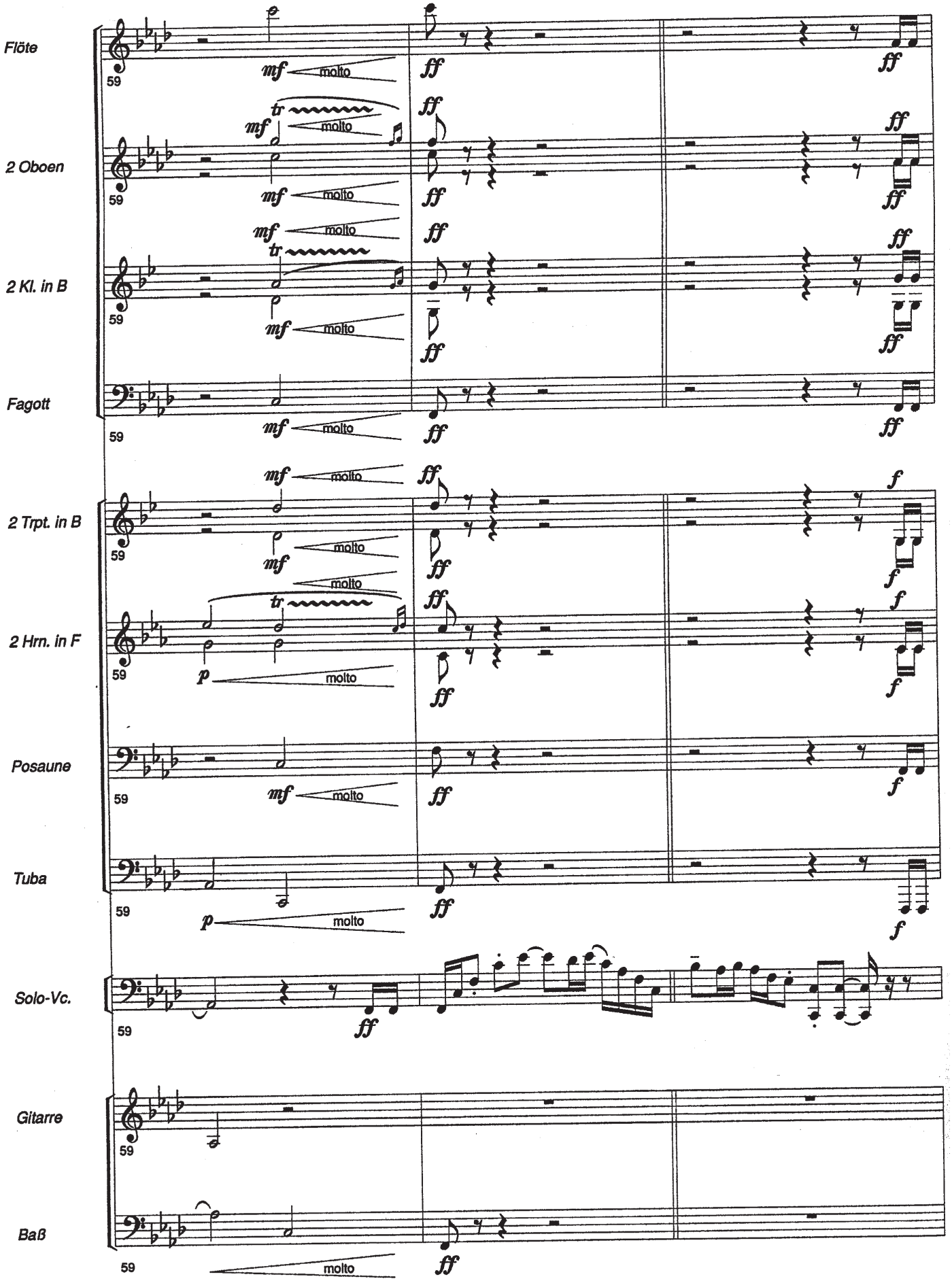

Flöte
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
30
ff

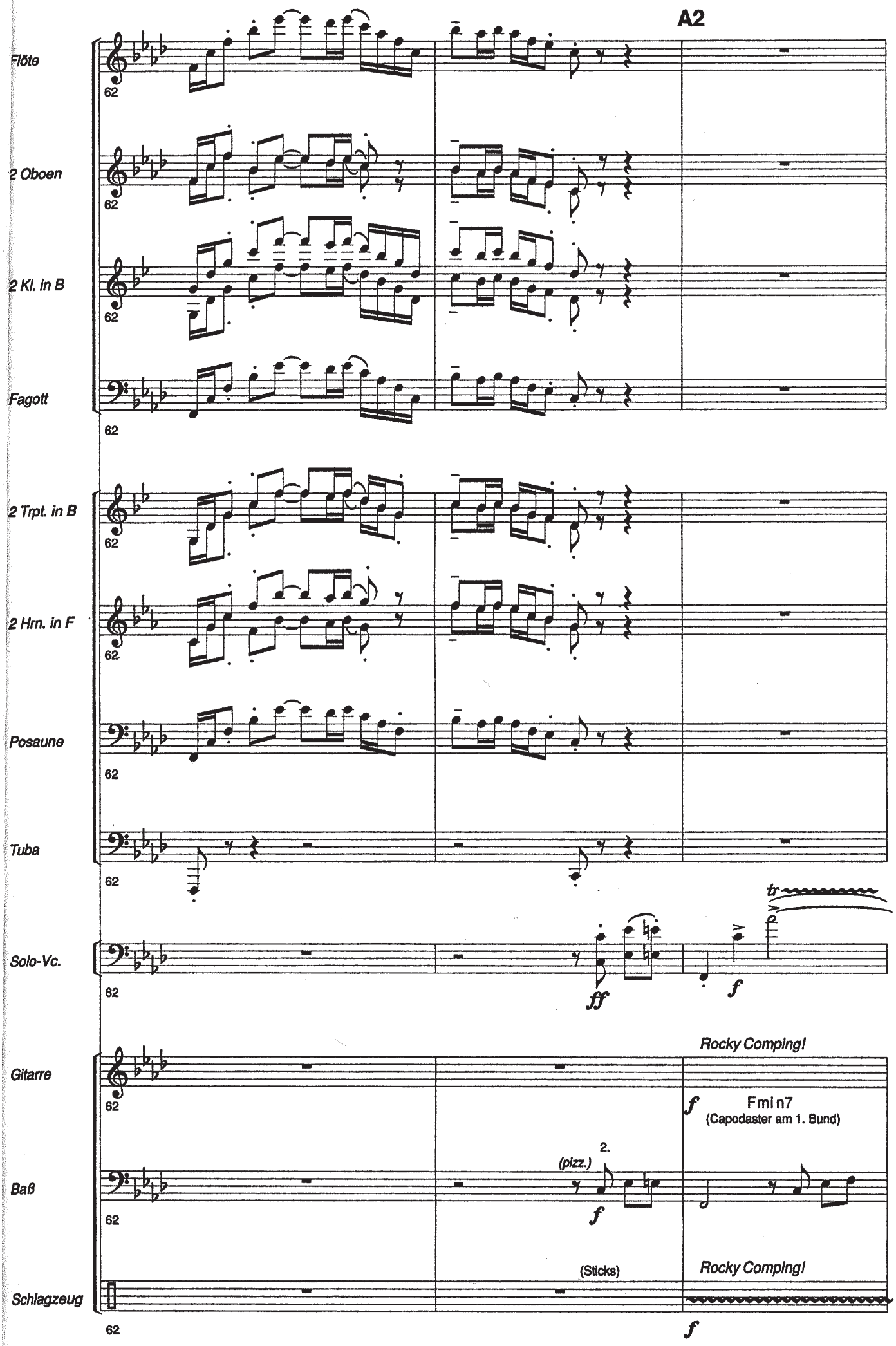

Flöte
2 Kl. in B
Fagott
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Baß
33
tr
p
sffz
ff
V
1.
arco
C
38

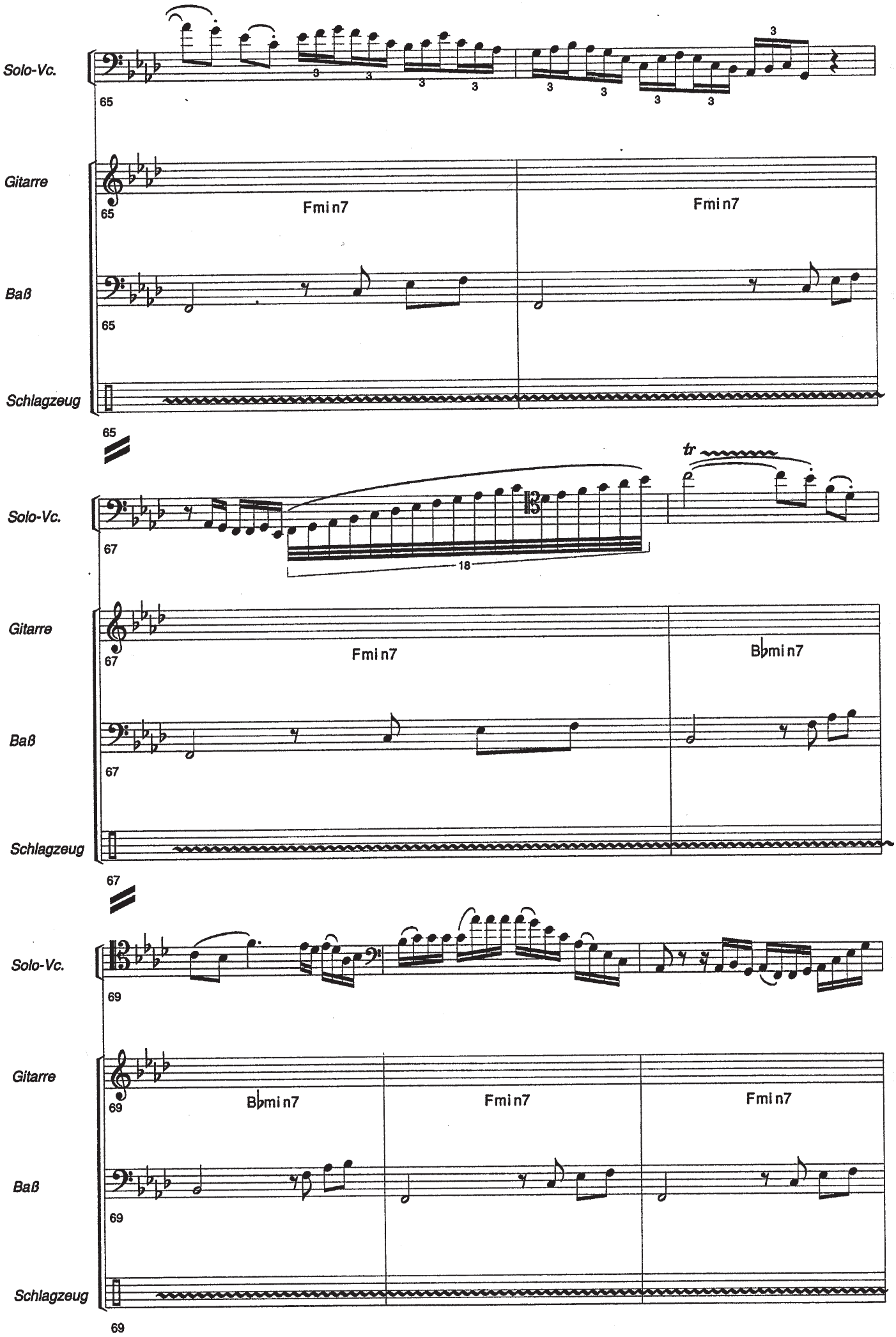

2 Oboen
2 Kl. in B
Fagott
Baß
2 Oboen
2 Kl. in B
Fagott
2 Hrn. in F
Solo-Vc.
Gitarre
(Capodaster am 3. Bund)
Baß

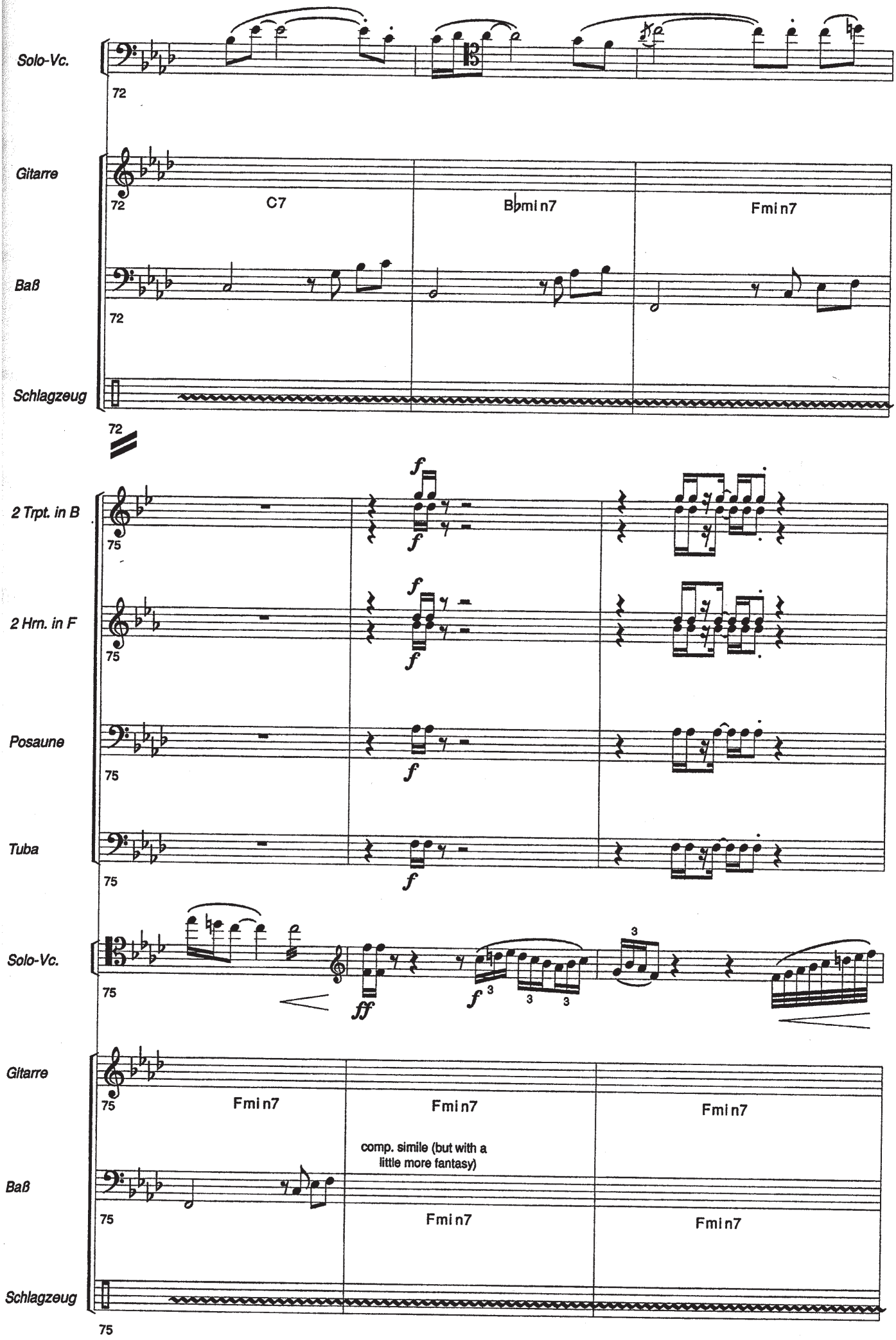

Flöte
2 Oboen
Fagott
2 Hrn. in F
Solo-Vc.
Gitarre
Baß
50
p
1.
2.

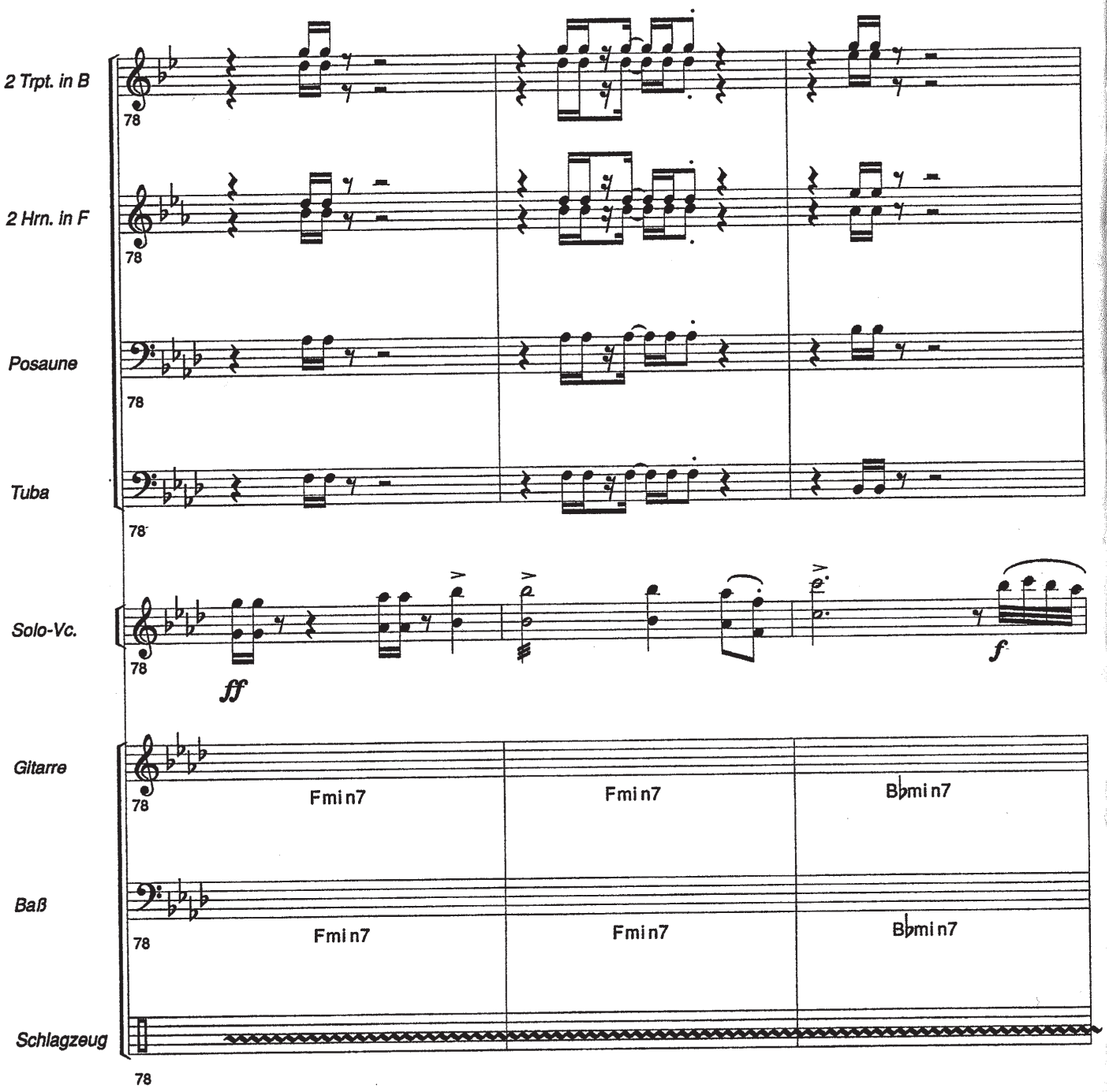

D
Flöte
2 Oboen
2 Kl. in B
Fagott
2 Hrn. in F
Solo-Vc.
Gitarre
Baß
54
piu p
piu p
piu p
piu p
piu p
piu p
piu p

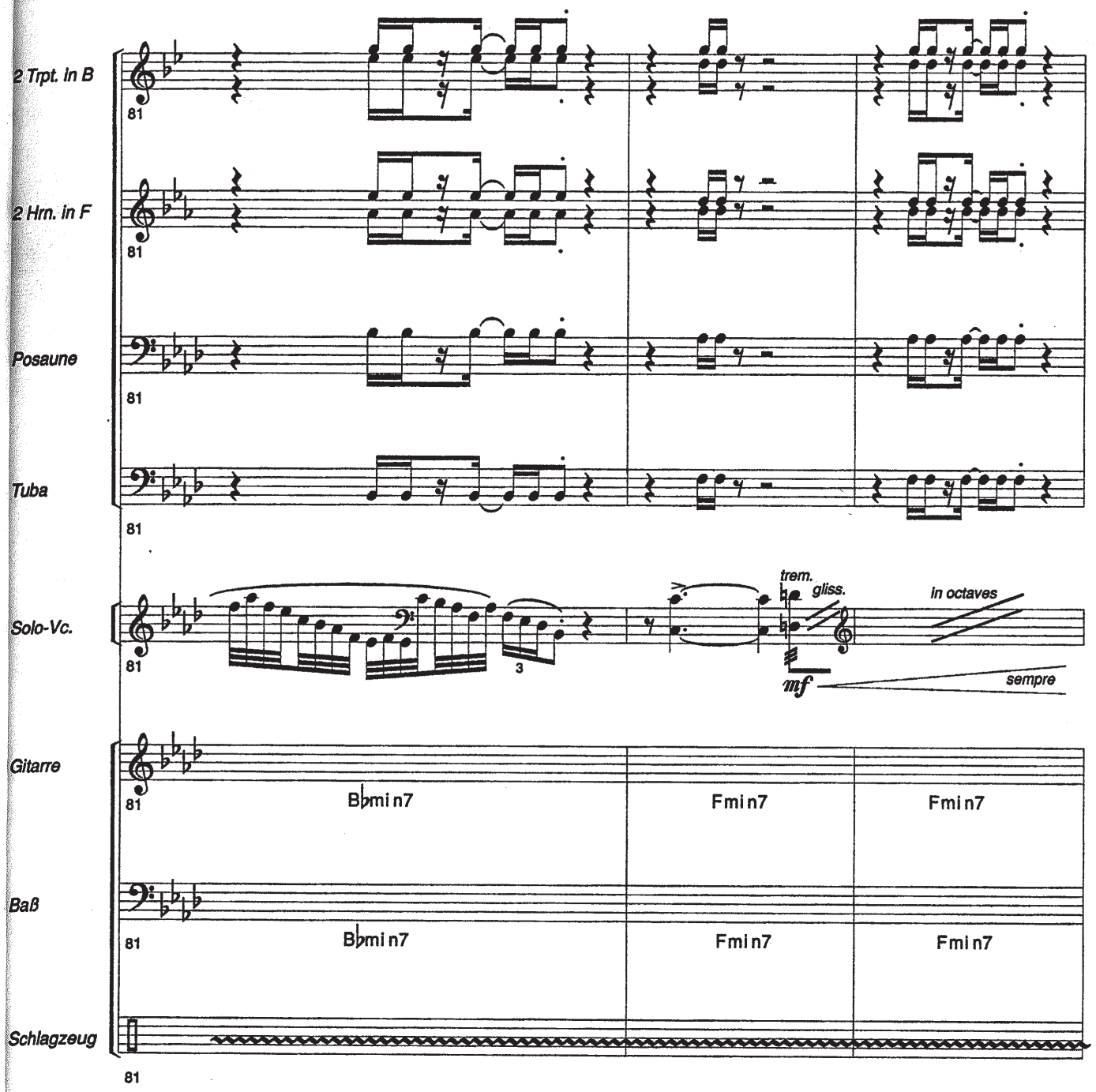

Flöte
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
59
mf
molto
ff
tr
p
f

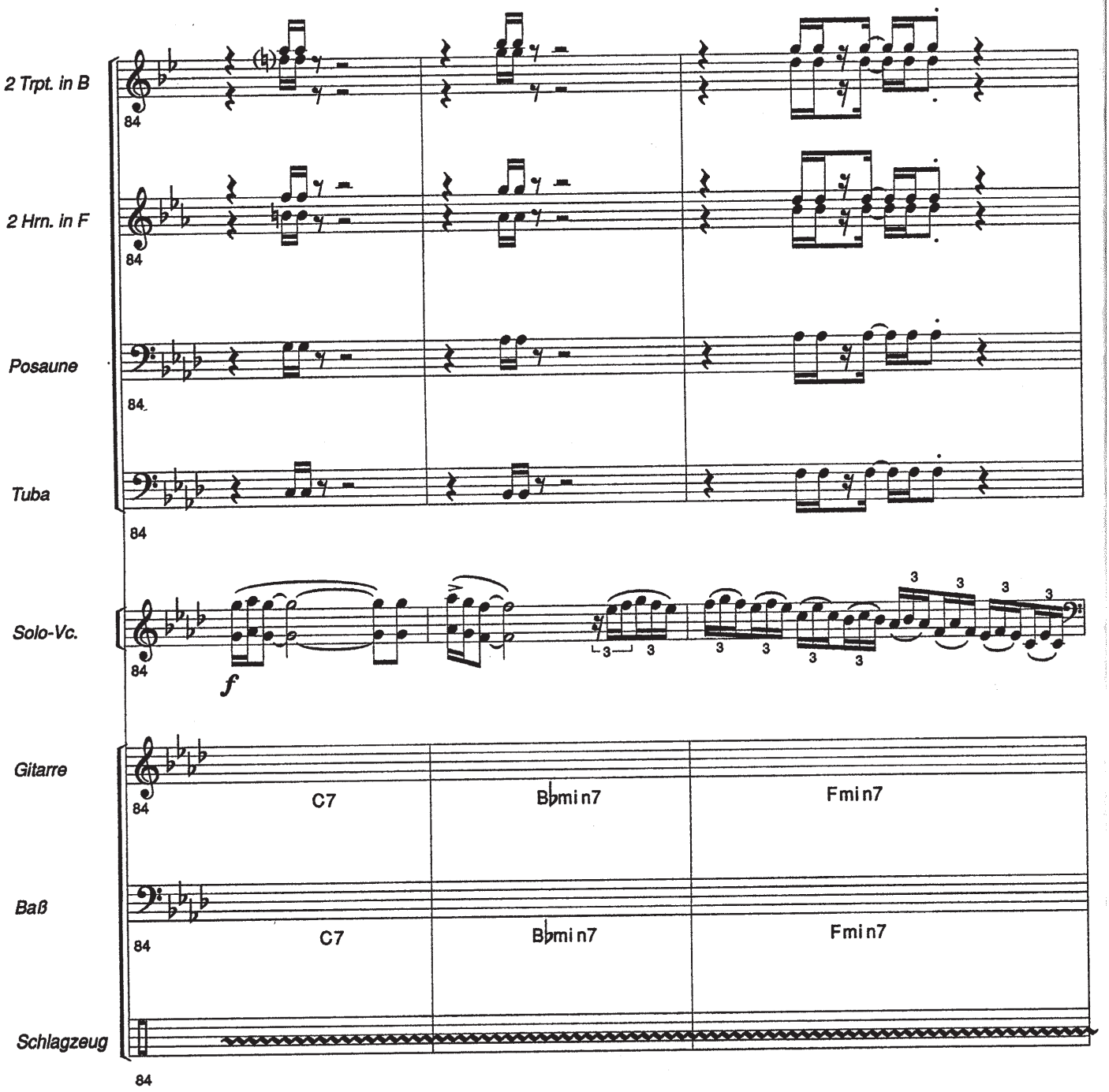

A2
Flöte
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
Schlagzeug
62
tr
ff
f
Rocky Comping!
Fmin7
(Capodaster am 1. Bund)
2.
(pizz.)
(Sticks)

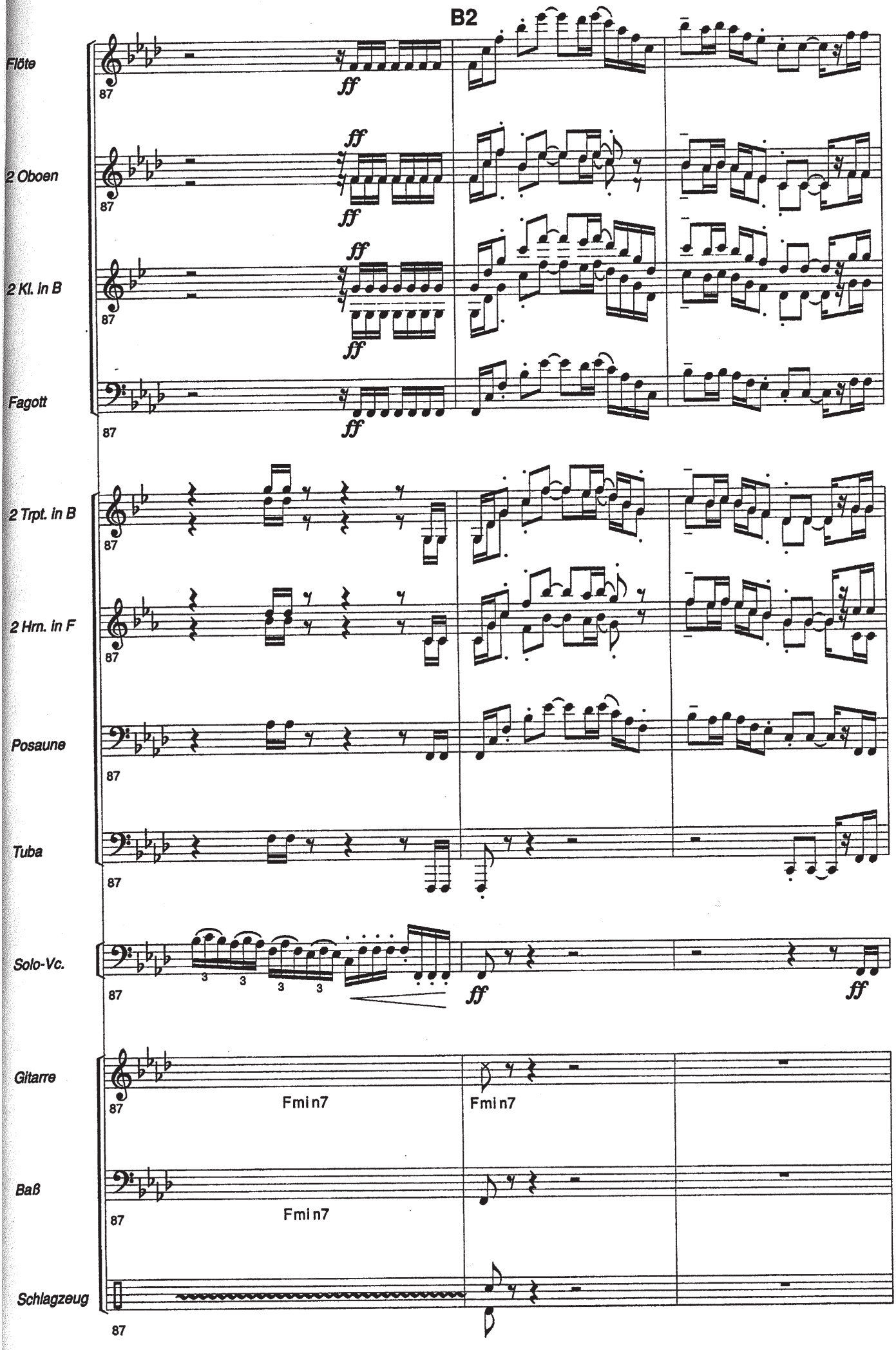

Solo-Vc.
Gitarre
Baß
Schlagzeug
65
Fmin7
Fmin7
tr
18
67
Fmin7
B♭min7
69
B♭min7
Fmin7
Fmin7

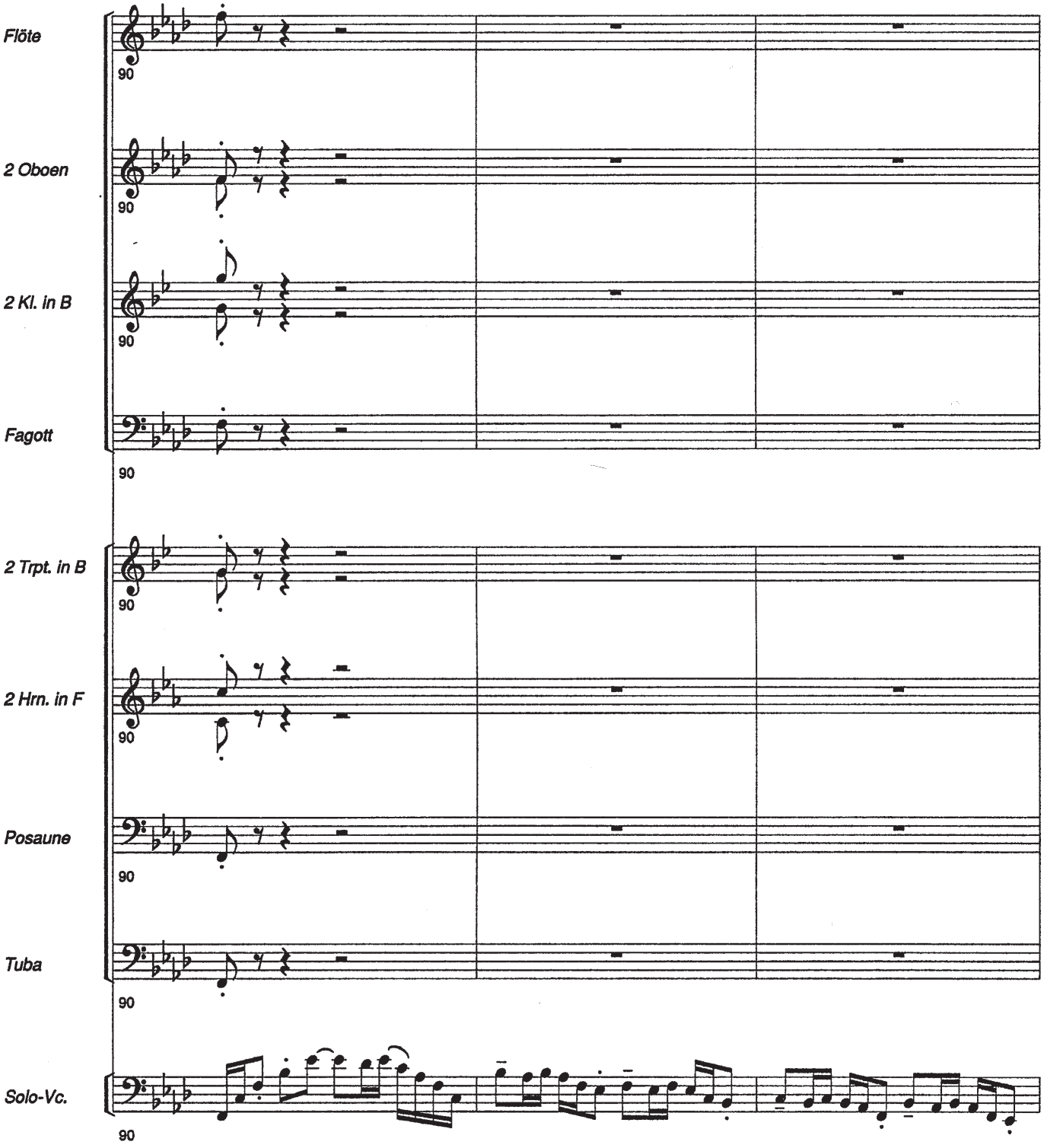

Solo-Vc.
72
Gitarre
72
C7
B♭min7
Fmin7
Baß
72
Schlagzeug
72
2 Trpt. in B
75
f
2 Hrn. in F
75
f
Posaune
75
f
Tuba
75
f
Solo-Vc.
75
ff
f
3
3
3
Gitarre
75
Fmin7
Fmin7
Fmin7
comp. simile (but with a little more fantasy)
Baß
75
Fmin7
Fmin7
Schlagzeug
75

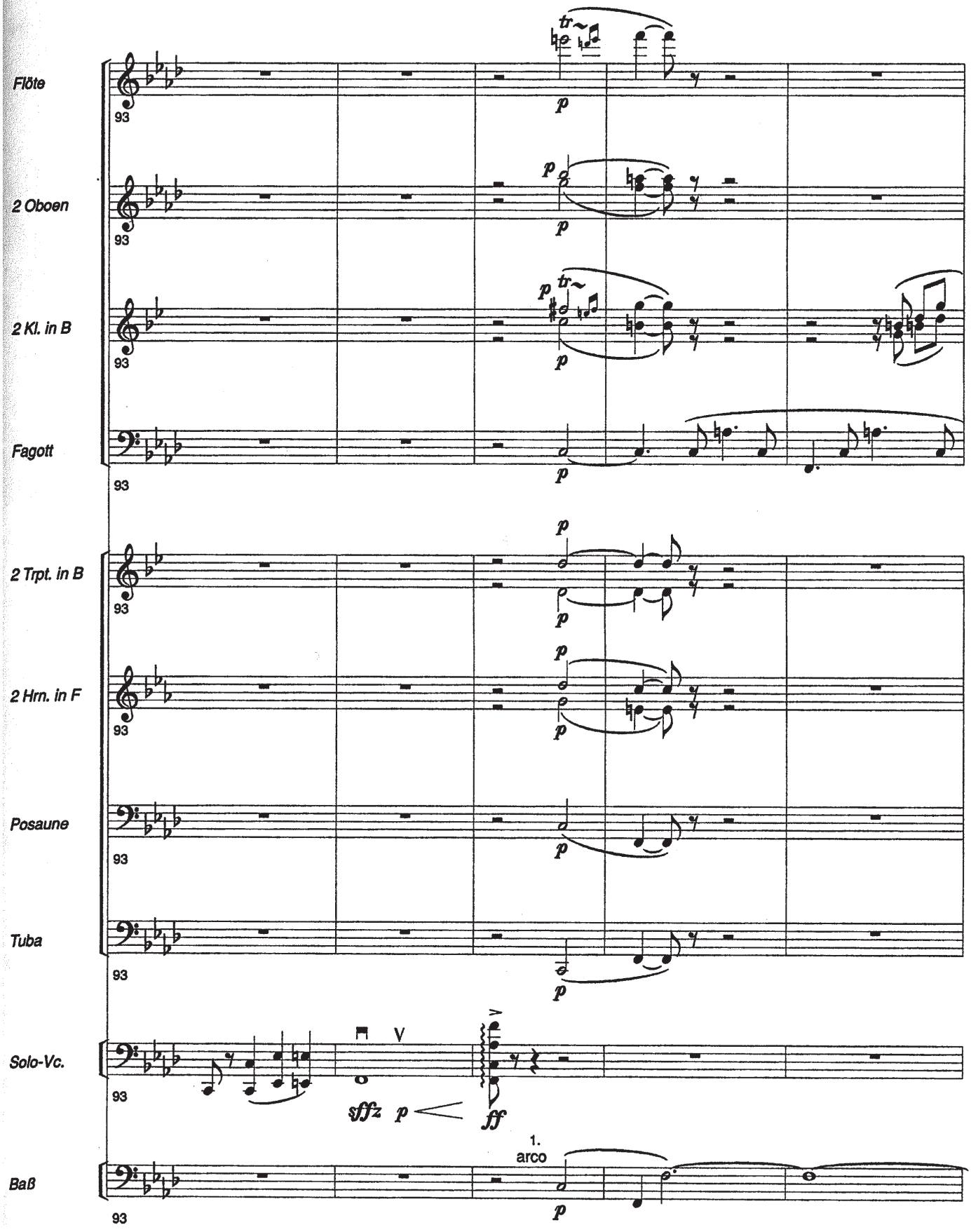

2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
Schlagzeug
78
ff
f
Fmin7
Fmin7
B♭min7
Fmin7
Fmin7
B♭min7

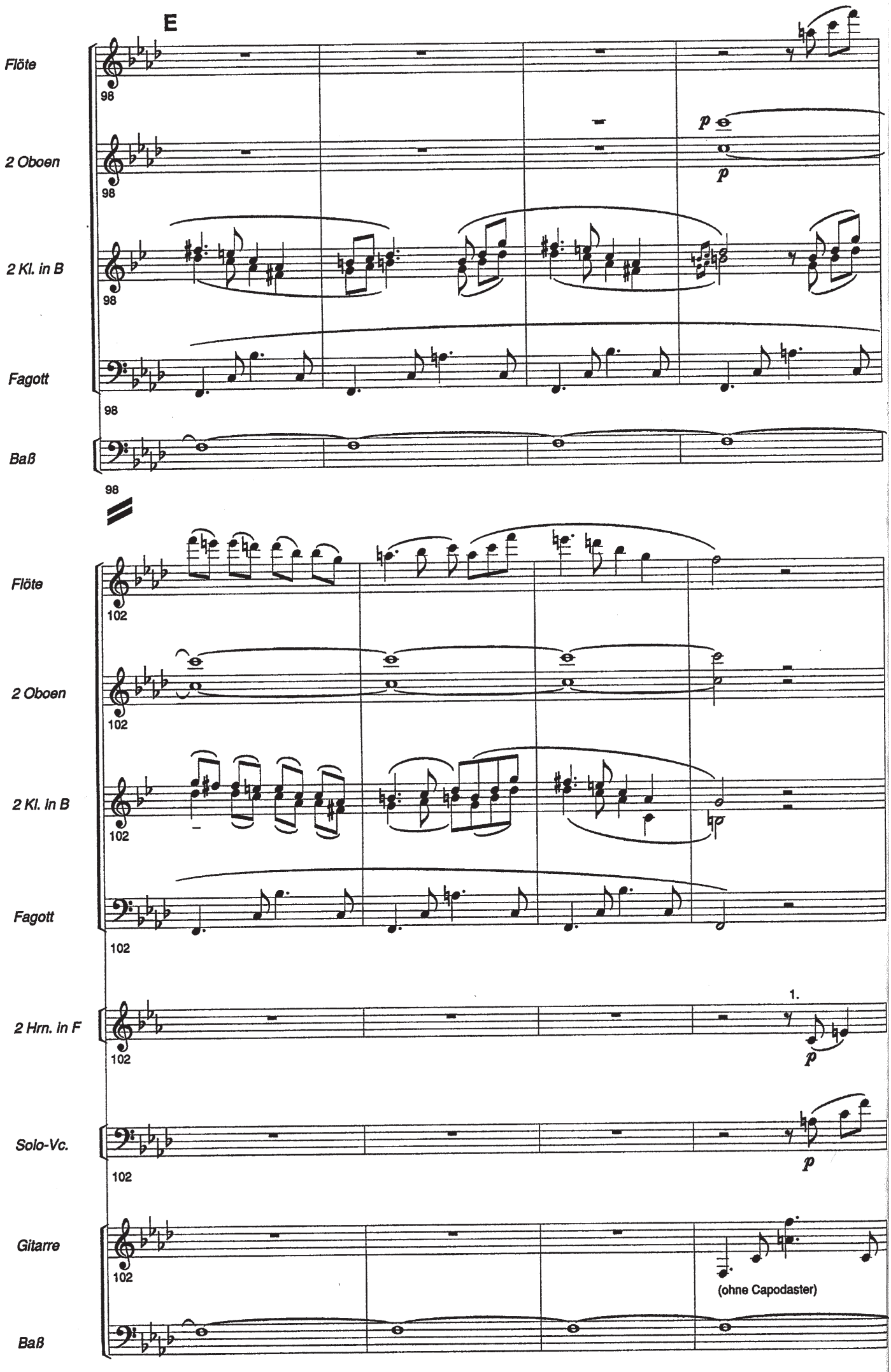

2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
Schlagzeug
81
3
trem.
gliss.
in octaves
mf
sempre
B♭min7
Fmin7
Fmin7
B♭min7
Fmin7
Fmin7

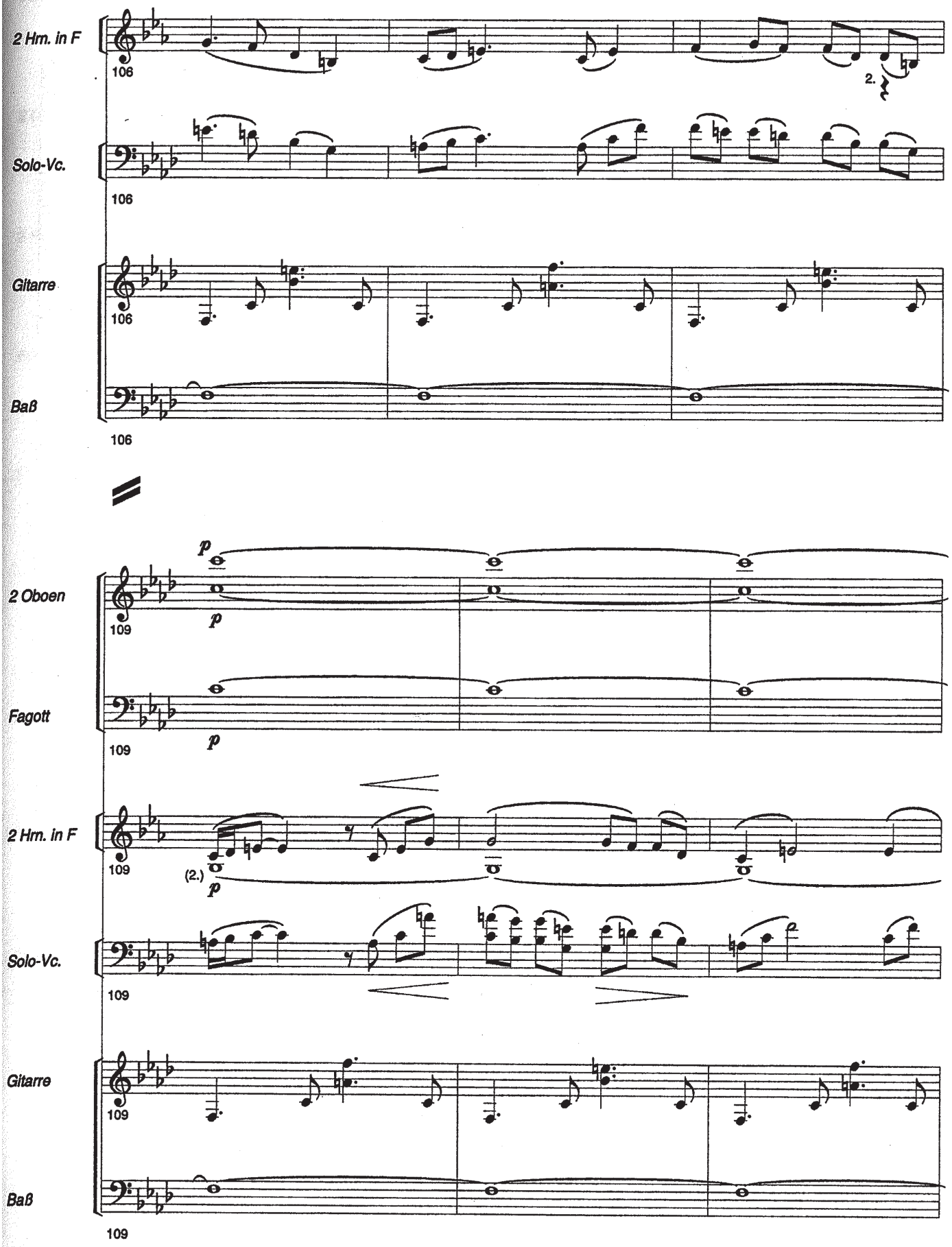

2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
Schlagzeug
84
f
C7
B♭min7
Fmin7
3

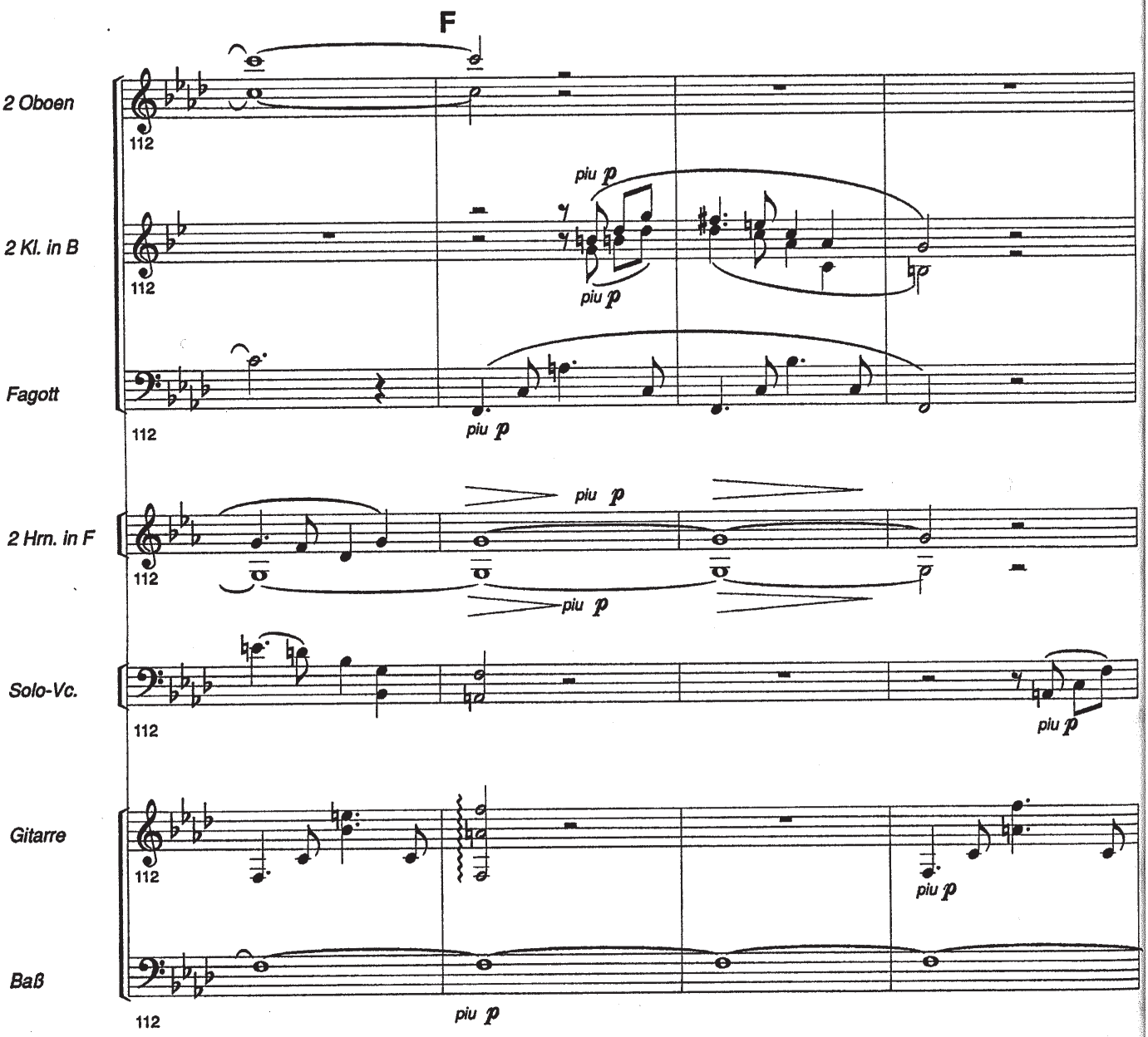

B2
Flöte
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
Schlagzeug
87
ff
Fmin7

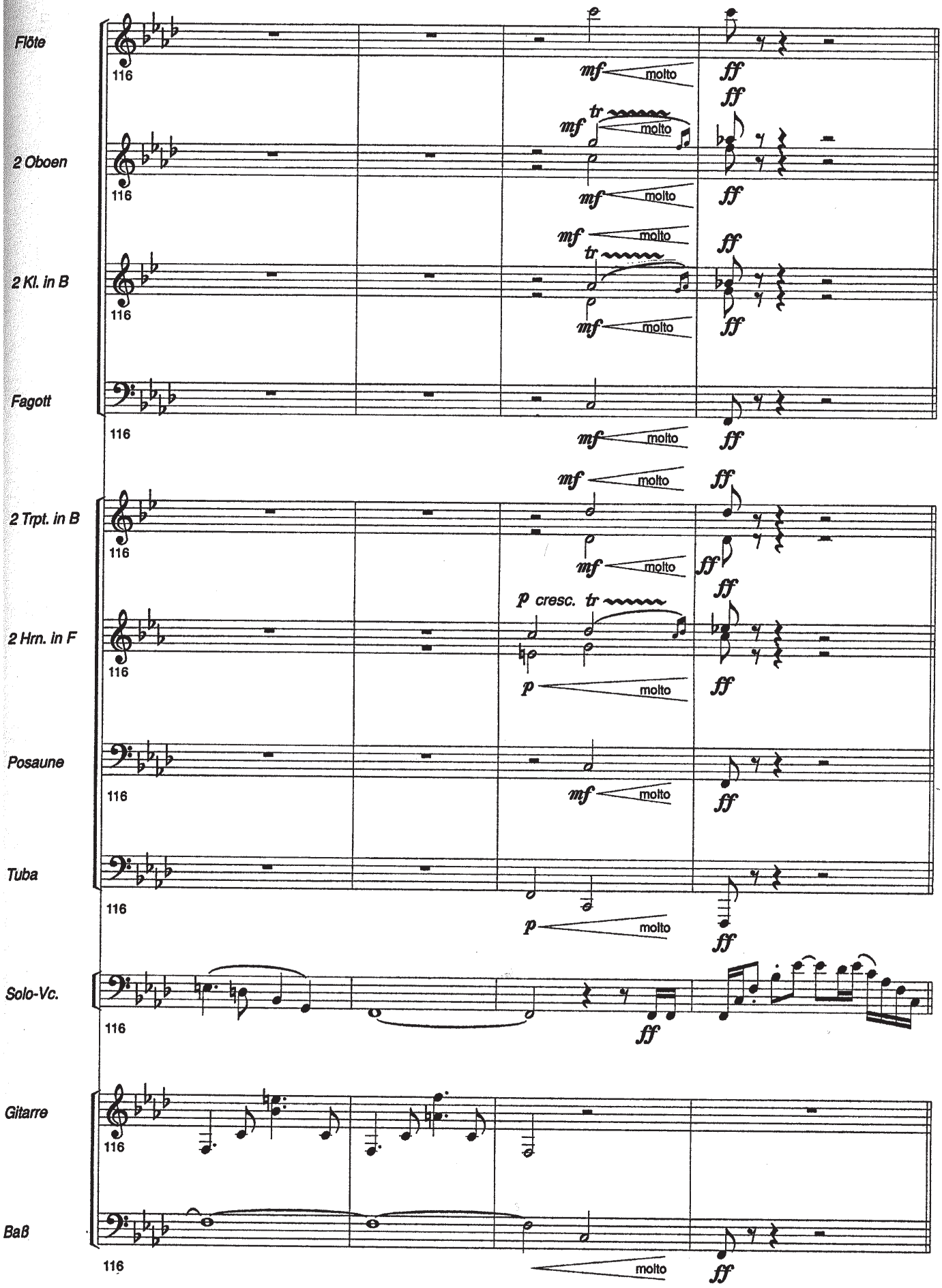

Flöte
90
2 Oboen
90
2 Kl. in B
90
Fagott
90
2 Trpt. in B
90
2 Hrn. in F
90
Posaune
90
Tuba
90
Solo-Vc.
90

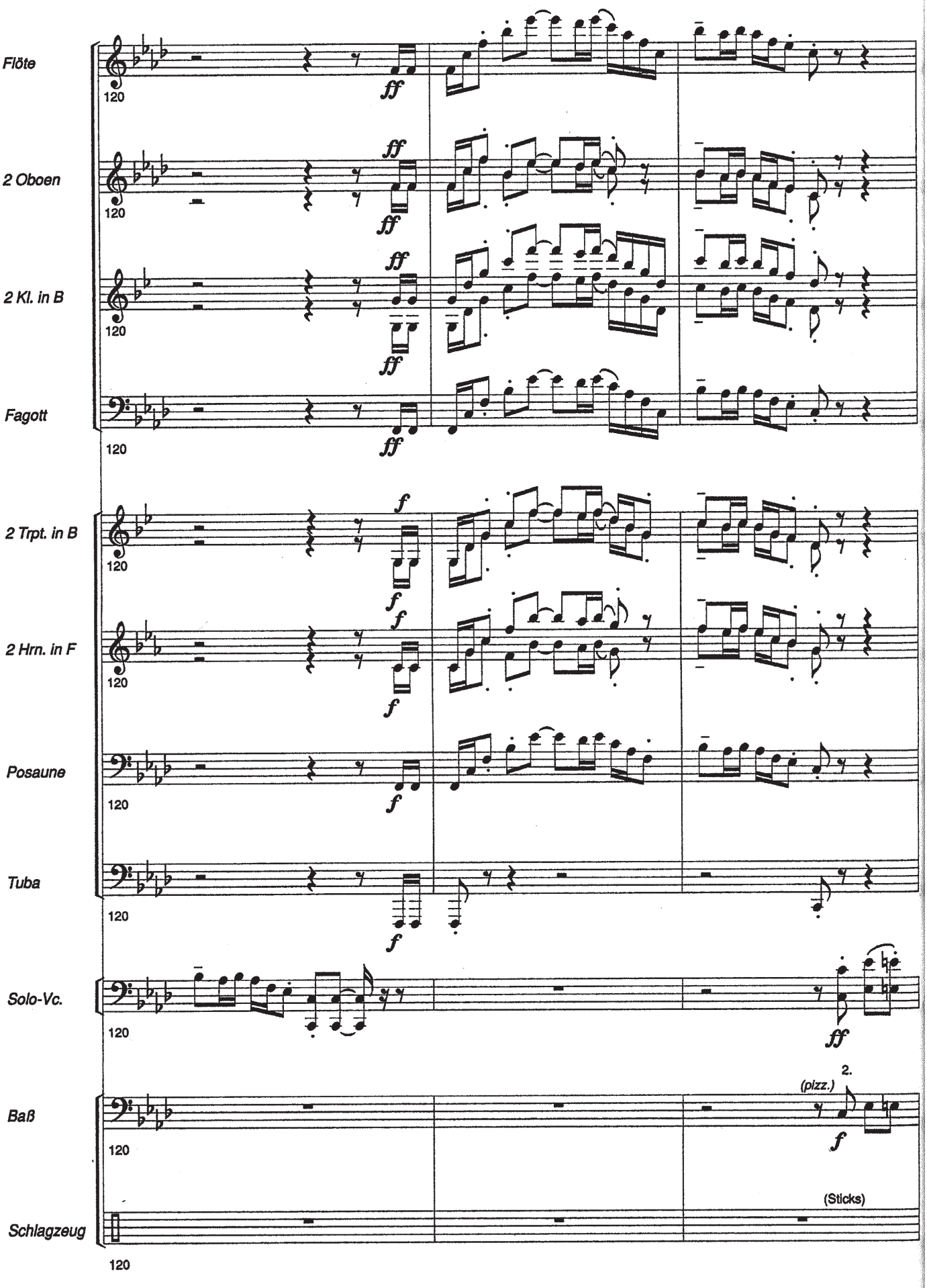

Flöte
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Baß
93
tr
p
V
sffz
ff
1.
arco

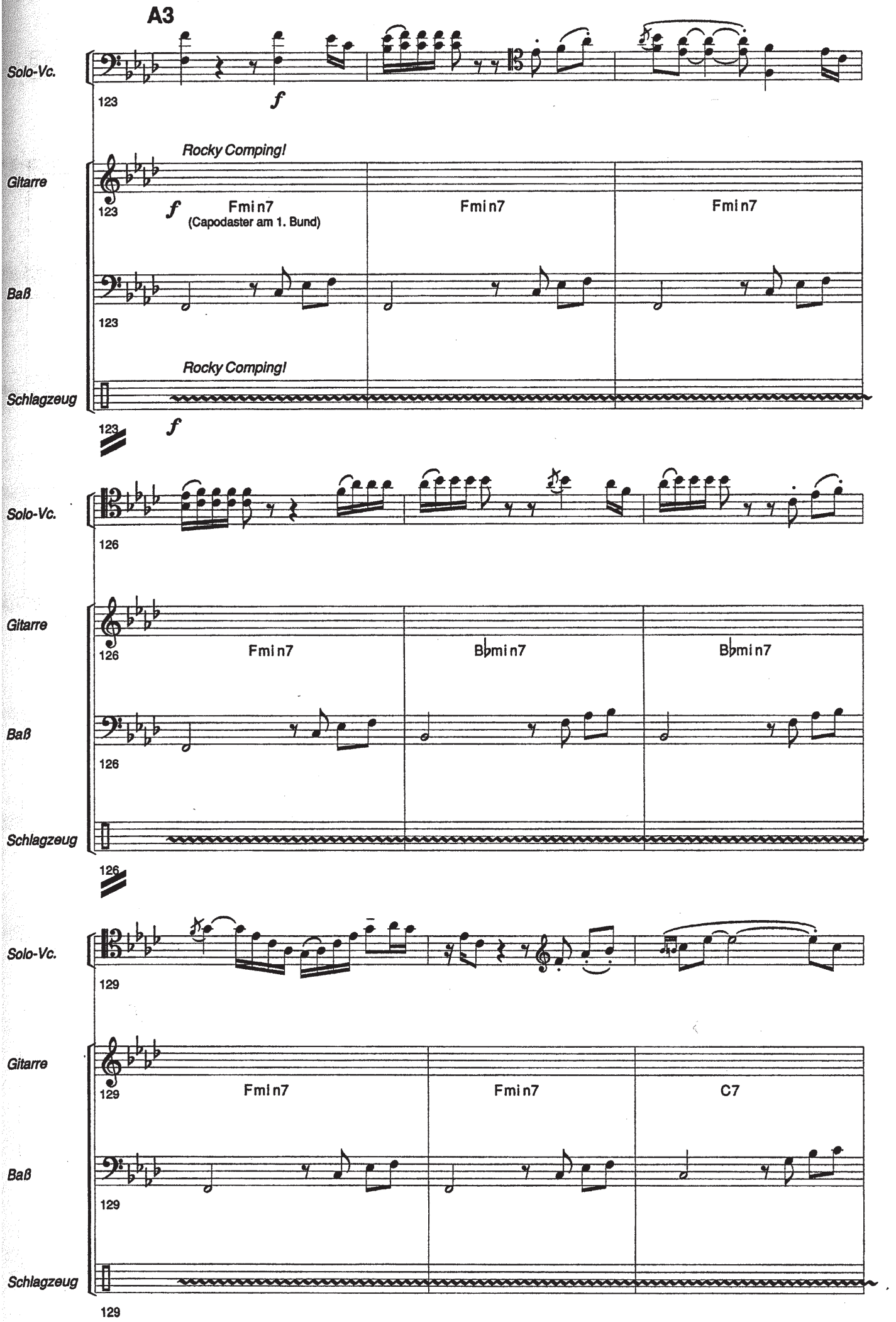

E
Flöte
2 Oboen
2 Kl. in B
Fagott
Baß
98
p
Flöte
2 Oboen
2 Kl. in B
Fagott
2 Hrn. in F
Solo-Vc.
Gitarre
Baß
102
1.
p
(ohne Capodaster)

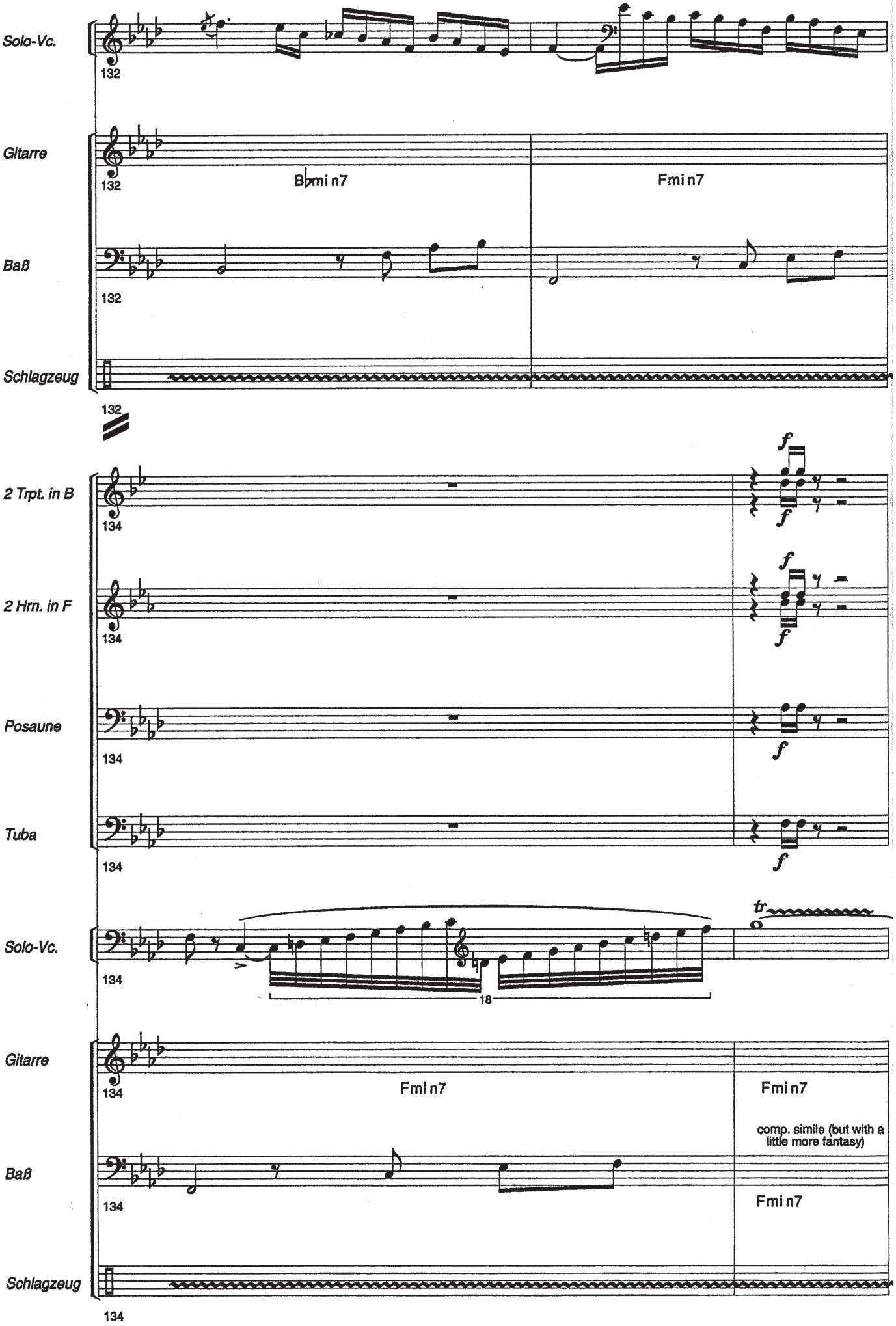

2 Hm. in F
106
2.
Solo-Vc.
106
Gitarre
106
Baß
106
2 Oboen
109
p
p
Fagott
109
p
2 Hm. in F
109
(2.)
p
Solo-Vc.
109
Gitarre
109
Baß
109

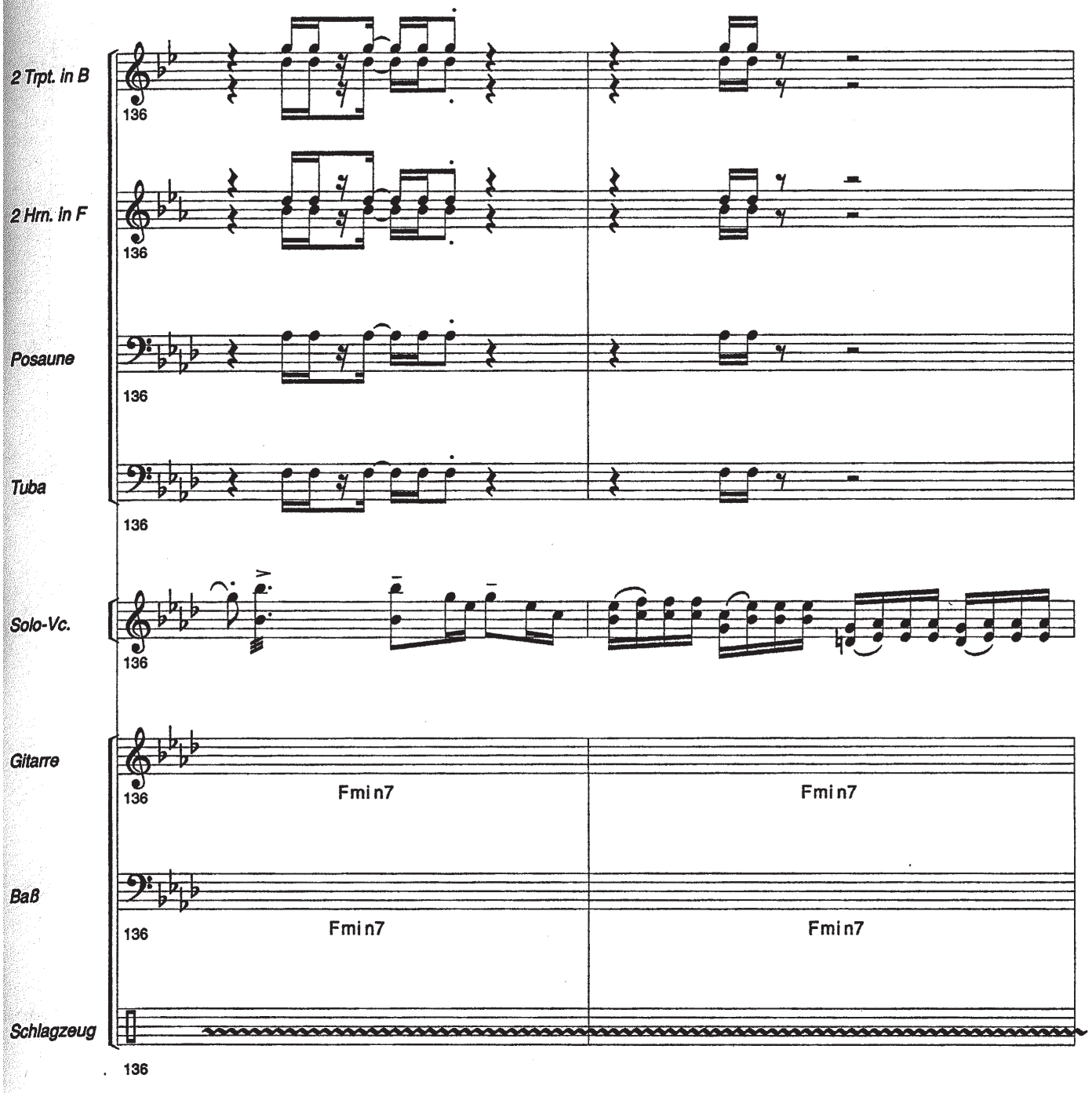

F
2 Oboen
2 Kl. in B
Fagott
2 Hrn. in F
Solo-Vc.
Gitarre
Baß
112
piu p

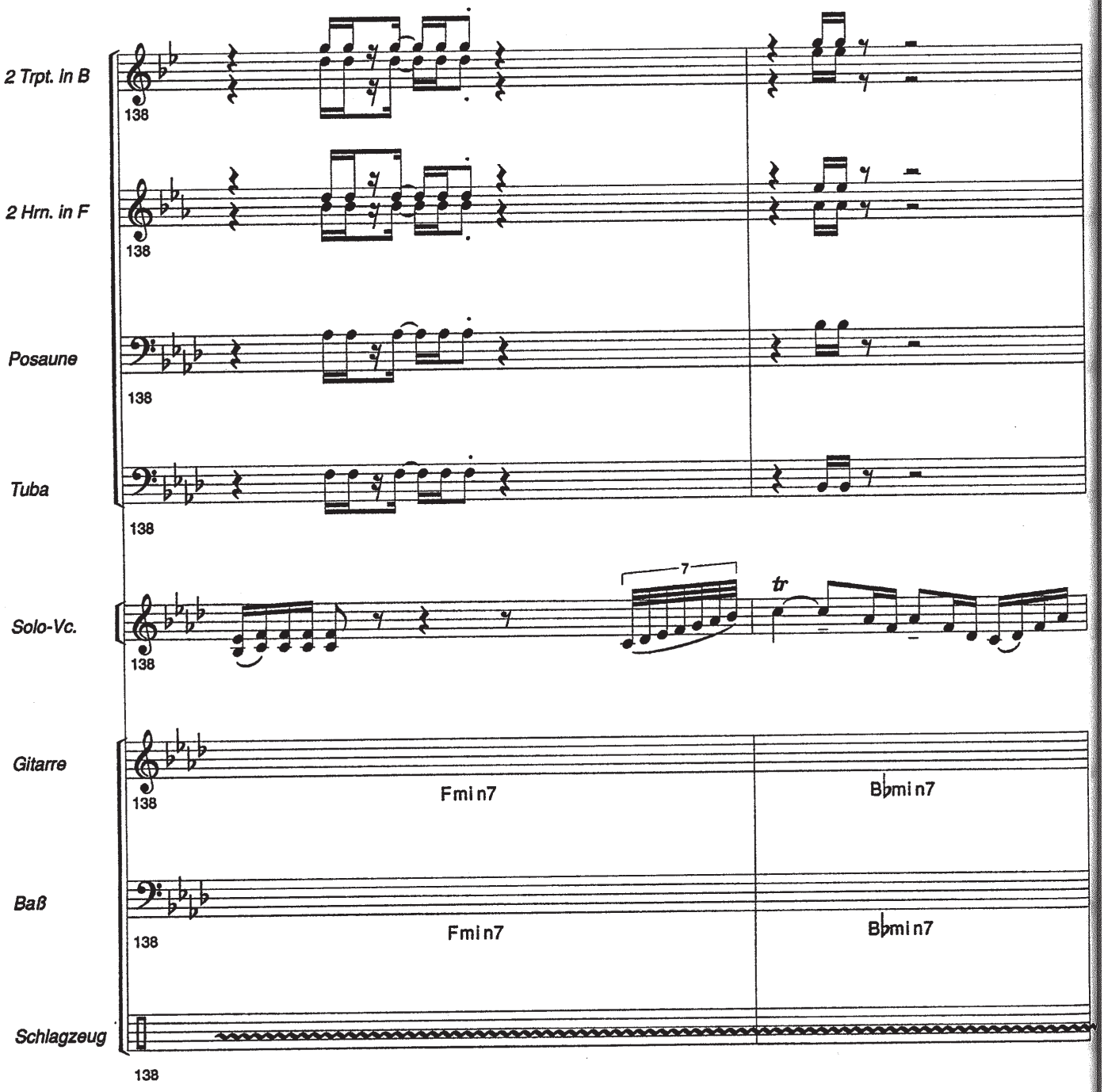

Flöte
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
116
mf molto
ff
tr
p cresc.
p molto

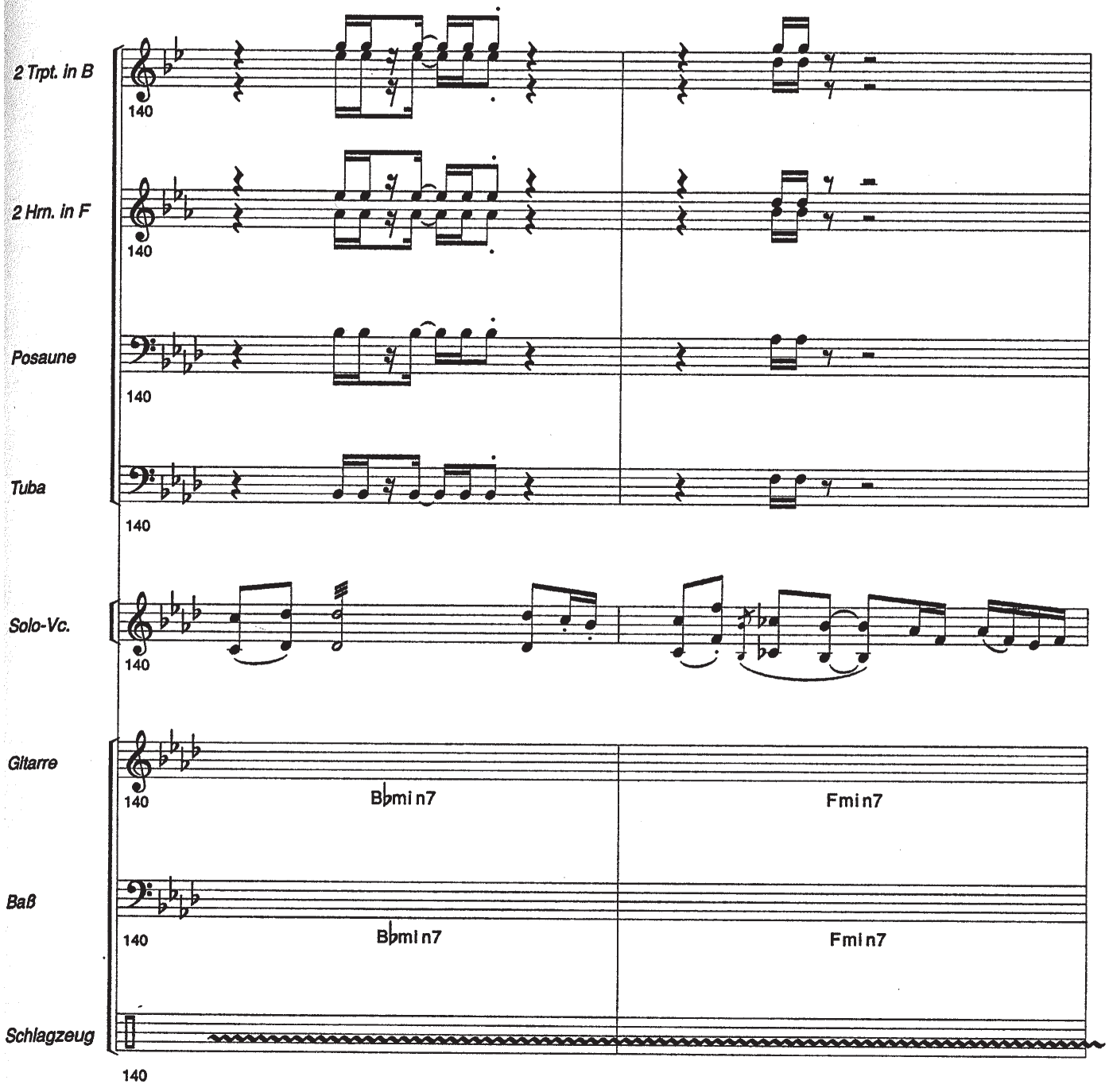

Flöte
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Baß
Schlagzeug
120
ff
f
2.
(pizz.)
(Sticks)

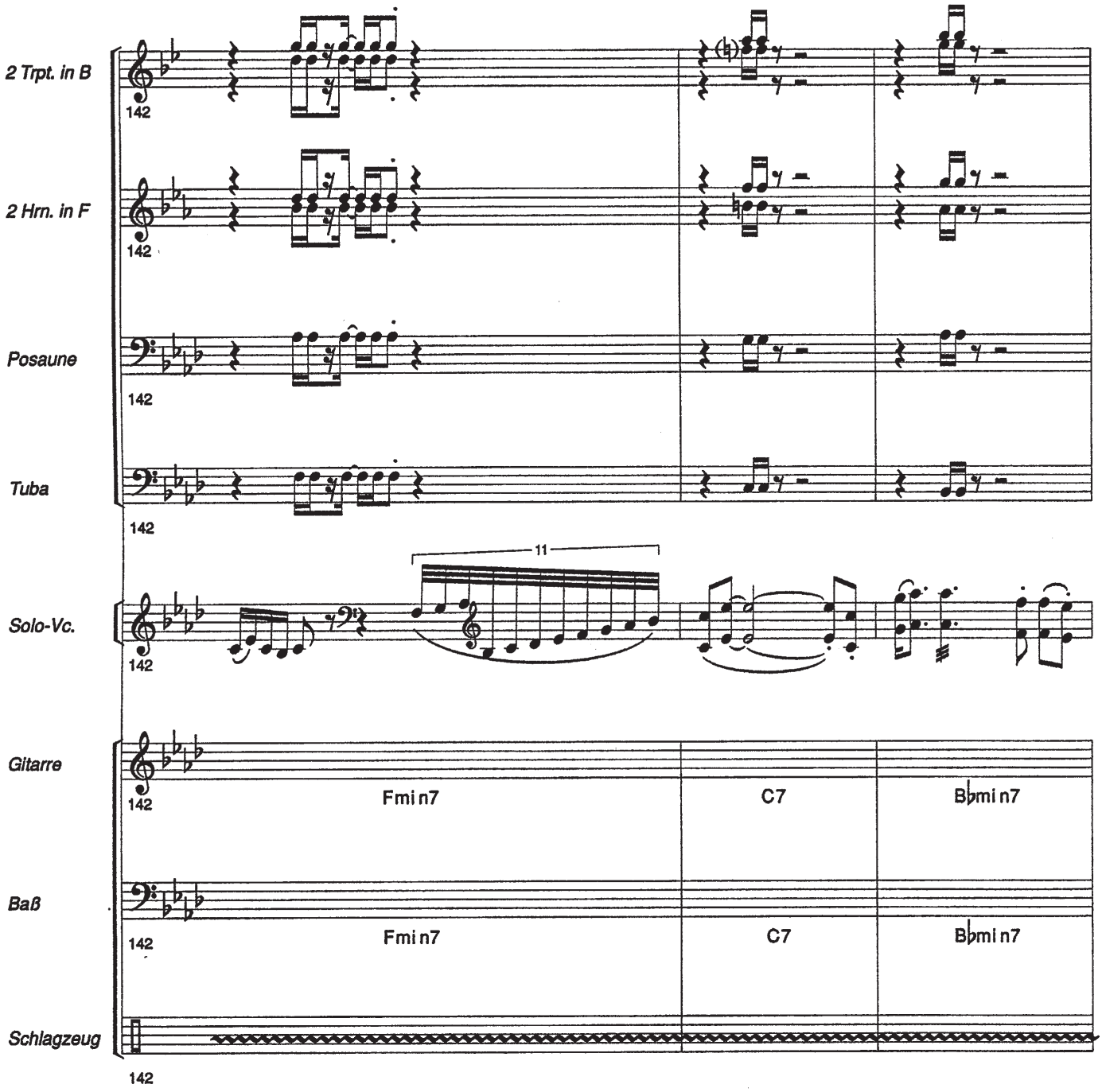

A3
Solo-Vc.
123
f
Rocky Comping!
Gitarre
123
f
Fmin7
(Capodaster am 1. Bund)
Fmin7
Fmin7
Baß
123
Rocky Comping!
Schlagzeug
123
f
Solo-Vc.
126
Gitarre
126
Fmin7
B♭min7
B♭min7
Baß
126
Schlagzeug
126
Solo-Vc.
129
Gitarre
129
Fmin7
Fmin7
C7
Baß
129
Schlagzeug
129

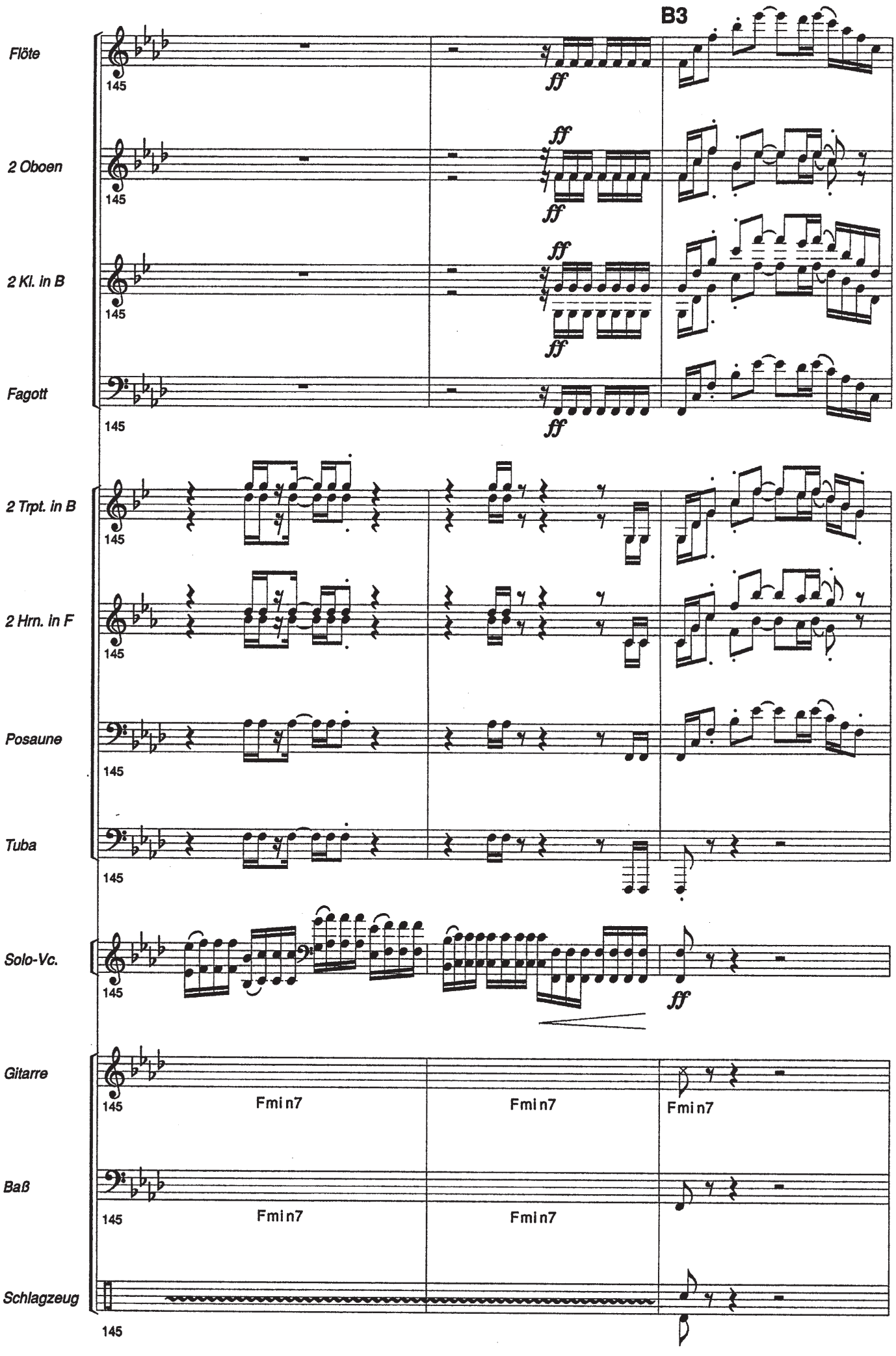

Solo-Vc.
Gitarre
Baß
Schlagzeug
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
Schlagzeug
132
134
B♭min7
Fmin7
f
tr
18
comp. simile (but with a little more fantasy)

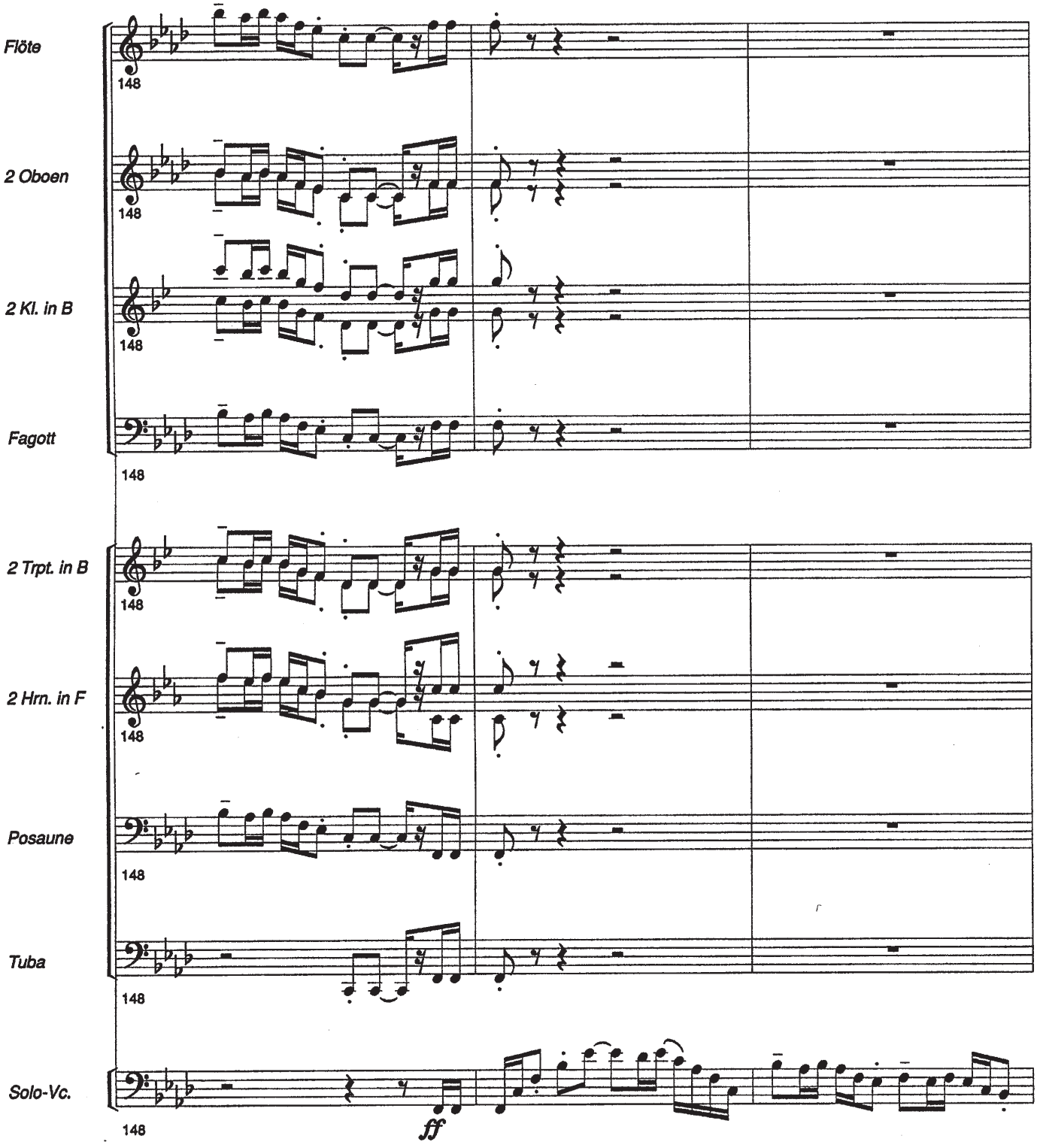

2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
Schlagzeug
136
Fmin7
Fmin7
Fmin7
Fmin7

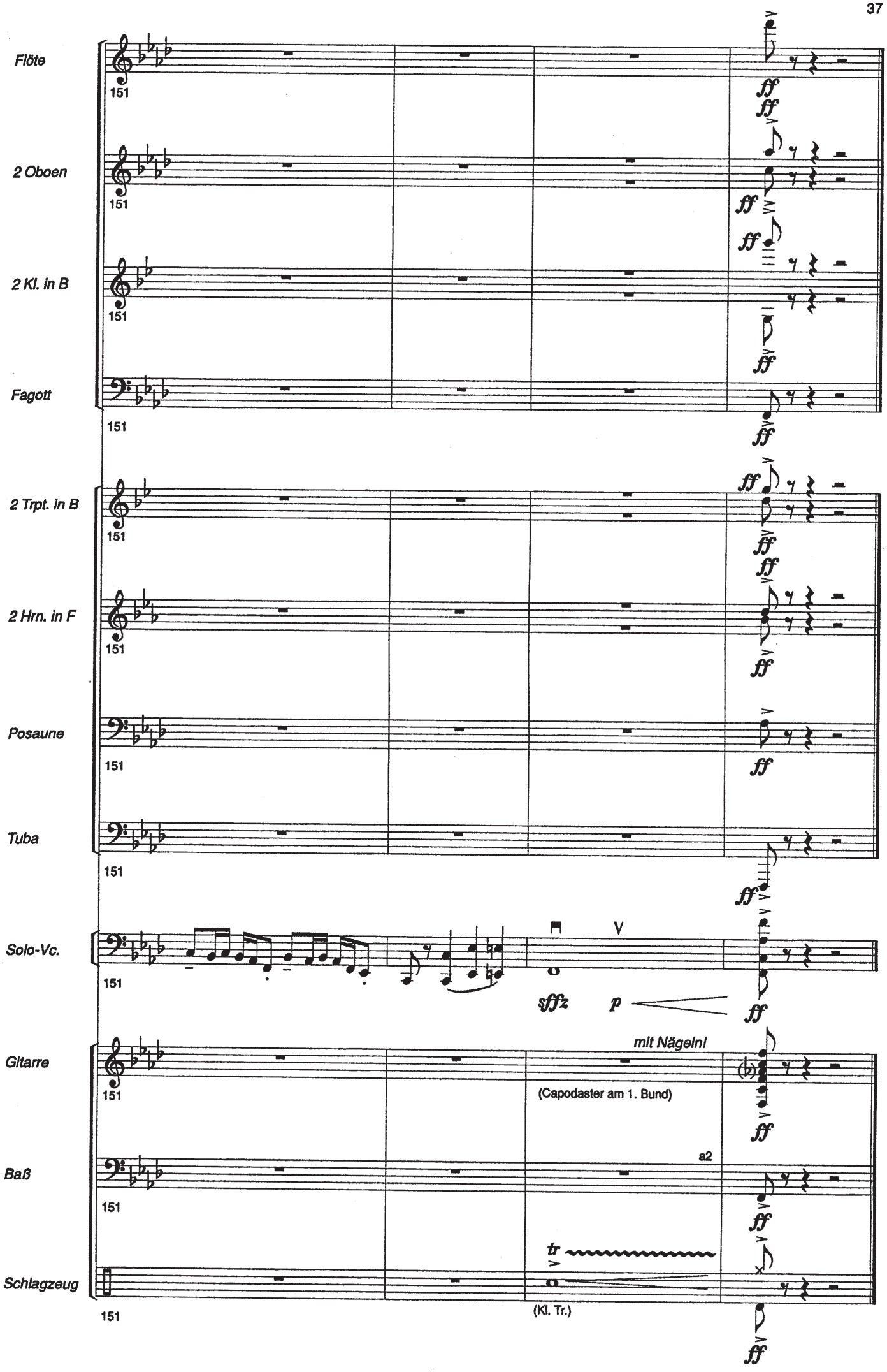

2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
Schlagzeug
138
7
tr
Fmin7
B♭min7


2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
Schlagzeug
140
Bbmin7
Fmin7

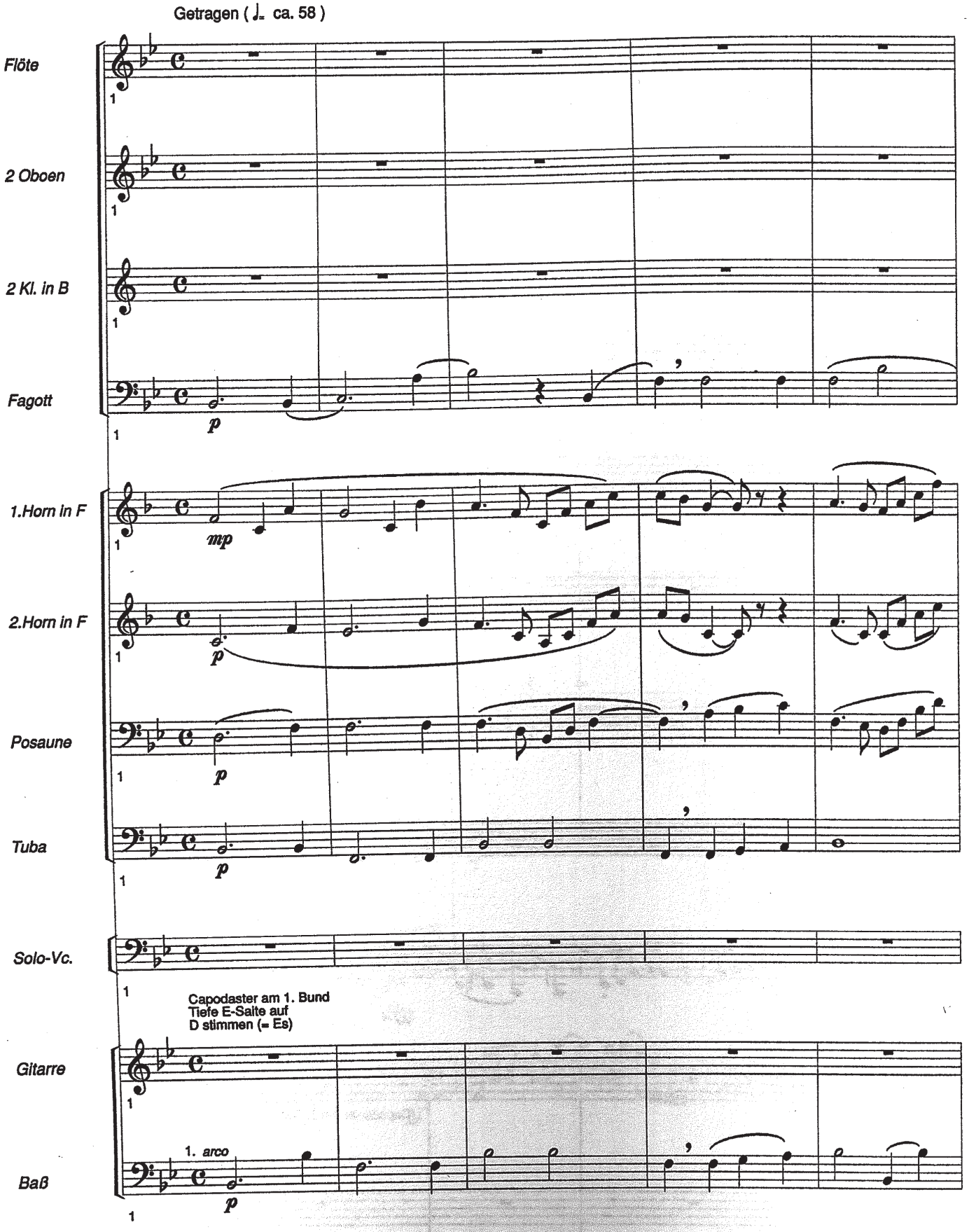

2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
Schlagzeug
142
11
Fmin7
C7
B♭min7


B3
Flöte
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
Schlagzeug
145
ff
Fmin7

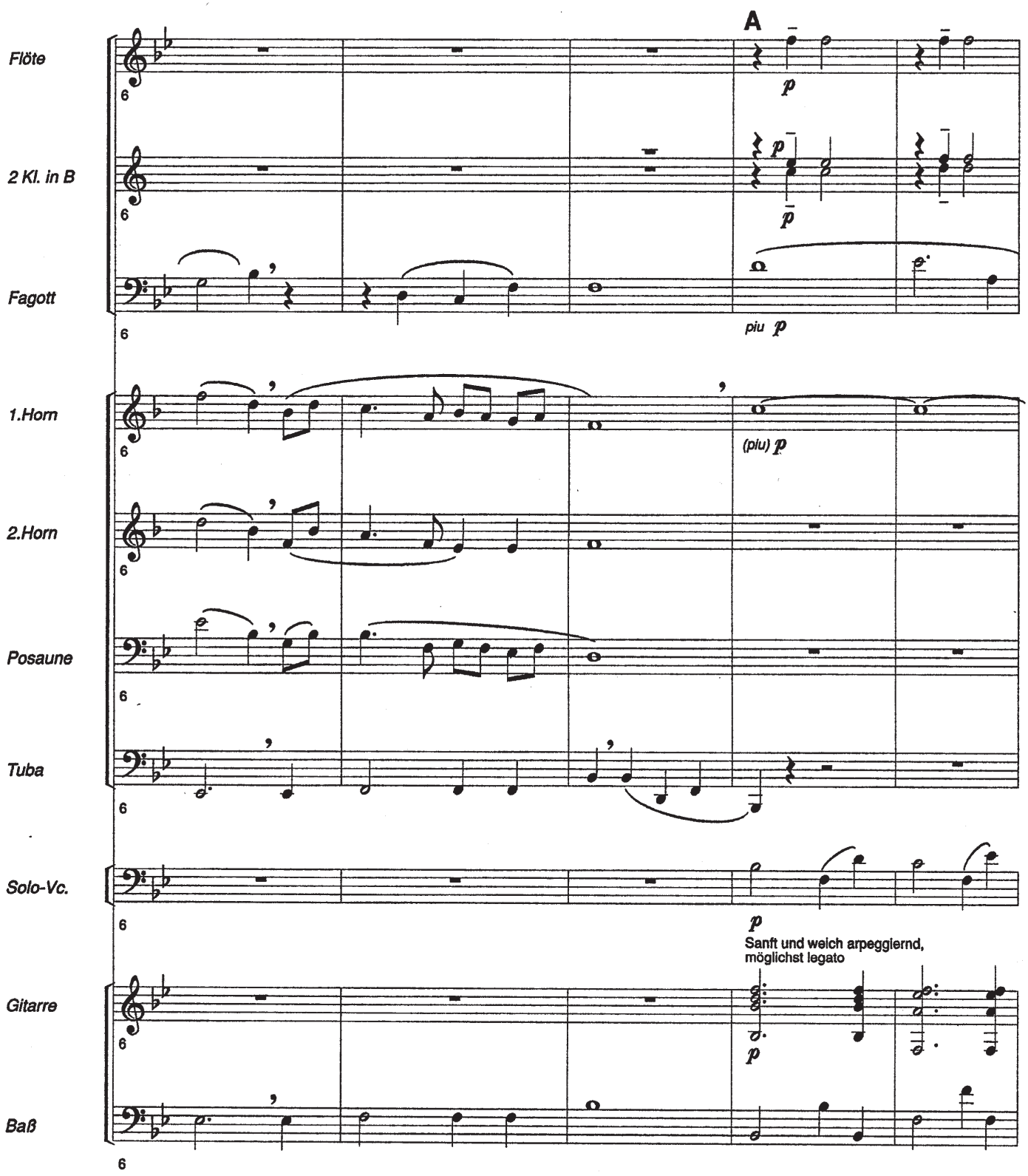

Flöte
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
148
ff

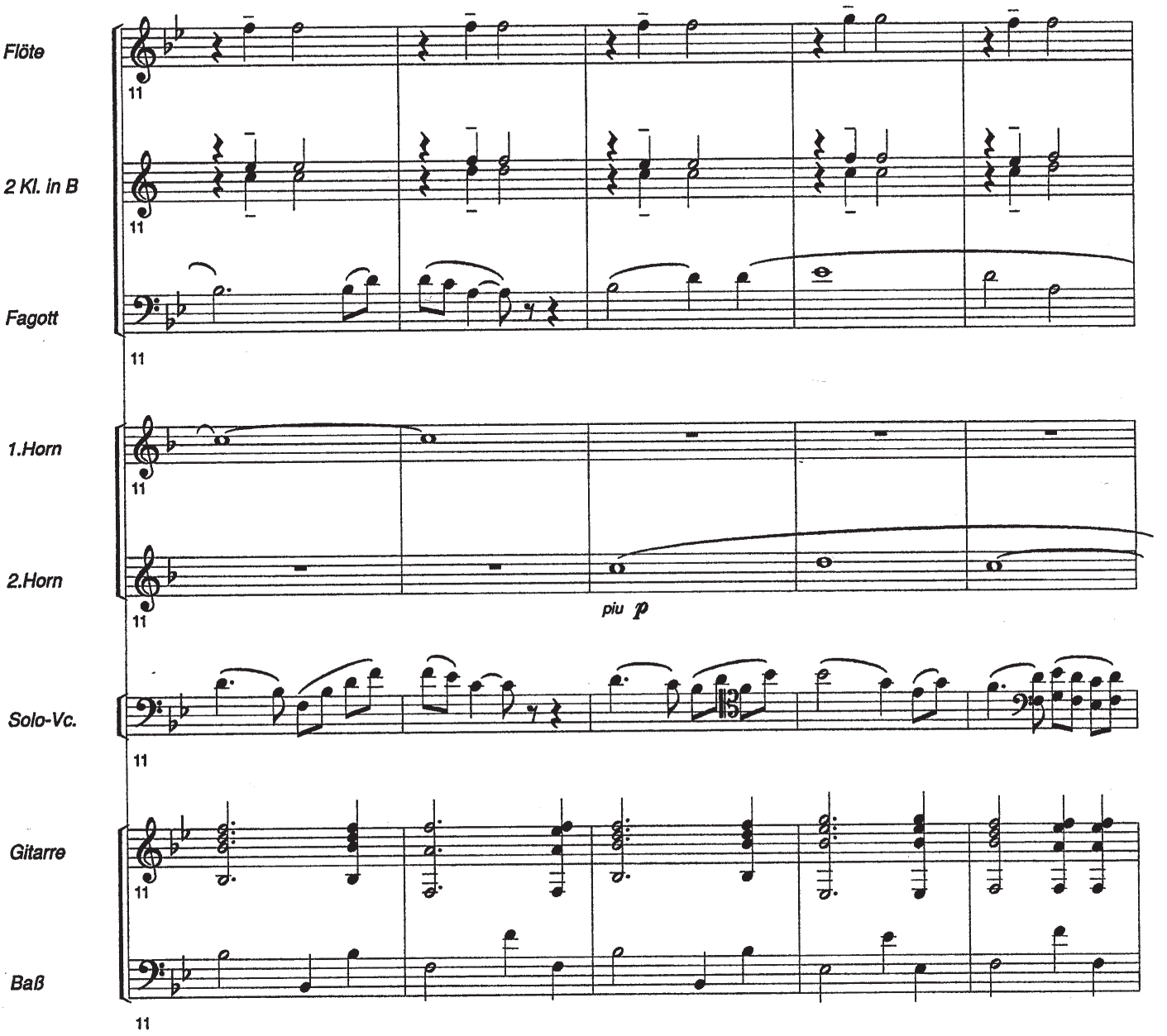

Flöte
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
Schlagzeug
151
ff
sffz
p
mit Nägeln!
(Capodaster am 1. Bund)
a2
tr
(Kl. Tr.)

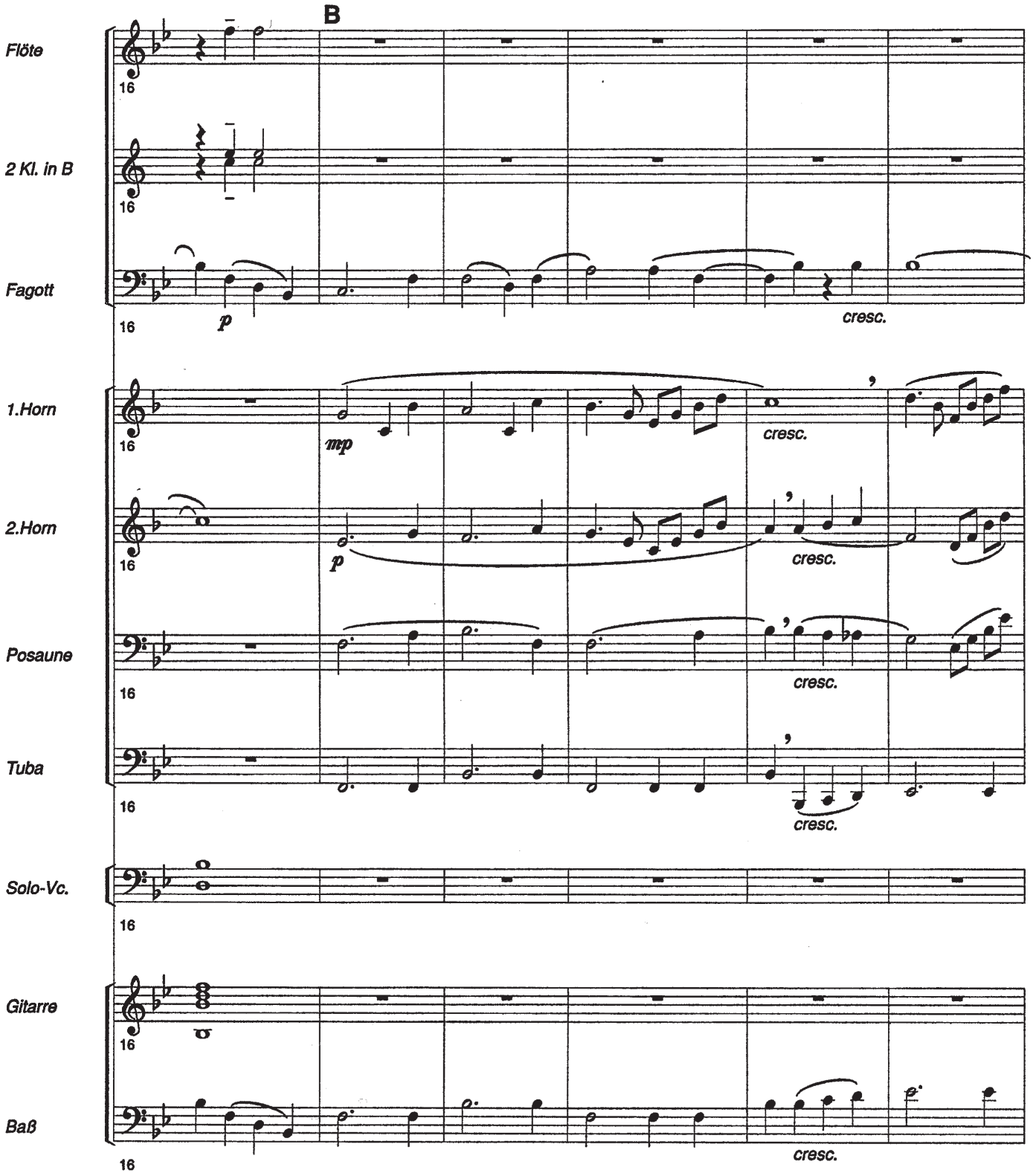
IDYLLE *)

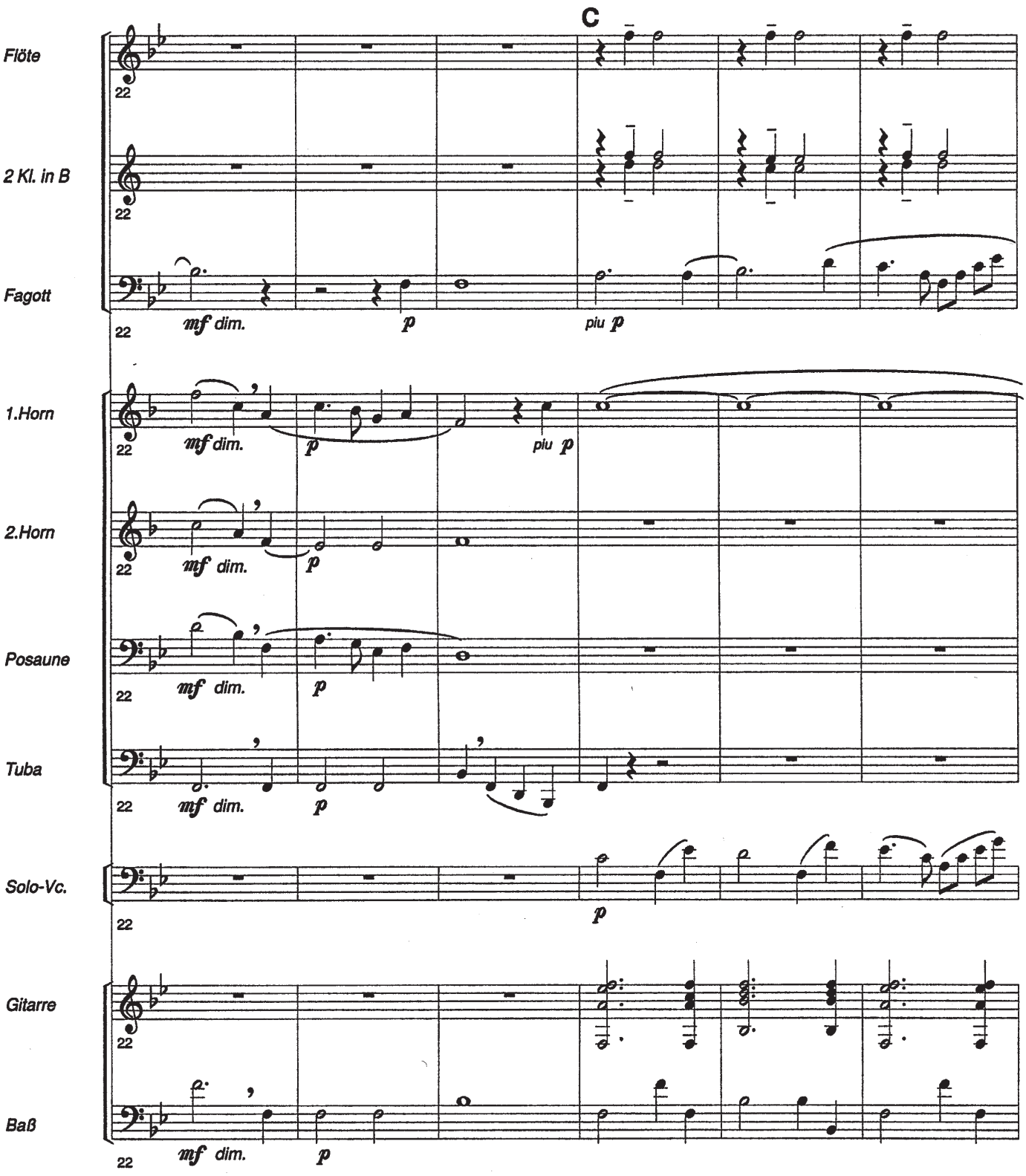


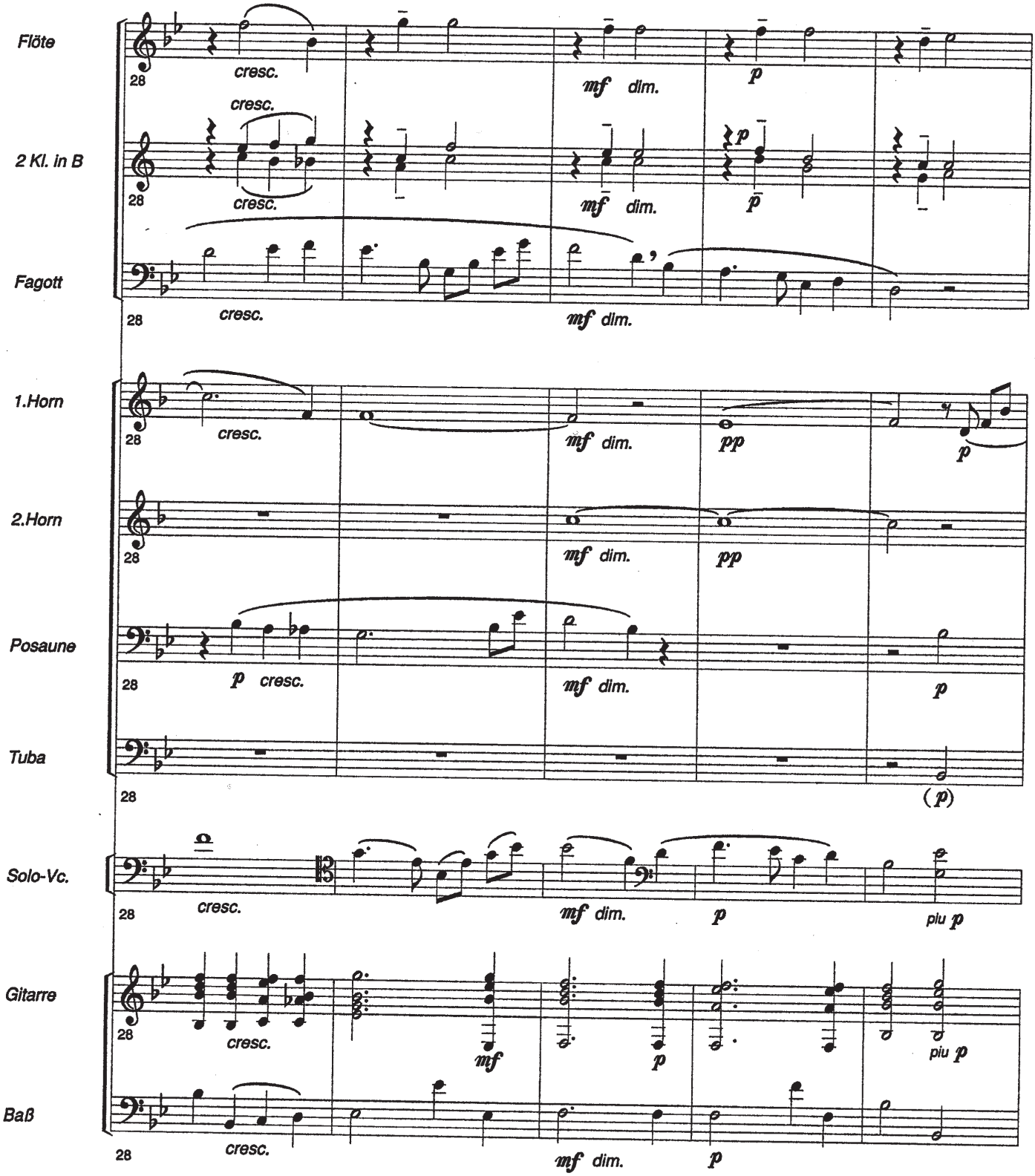
(Trp. und Schlgz. tacent)

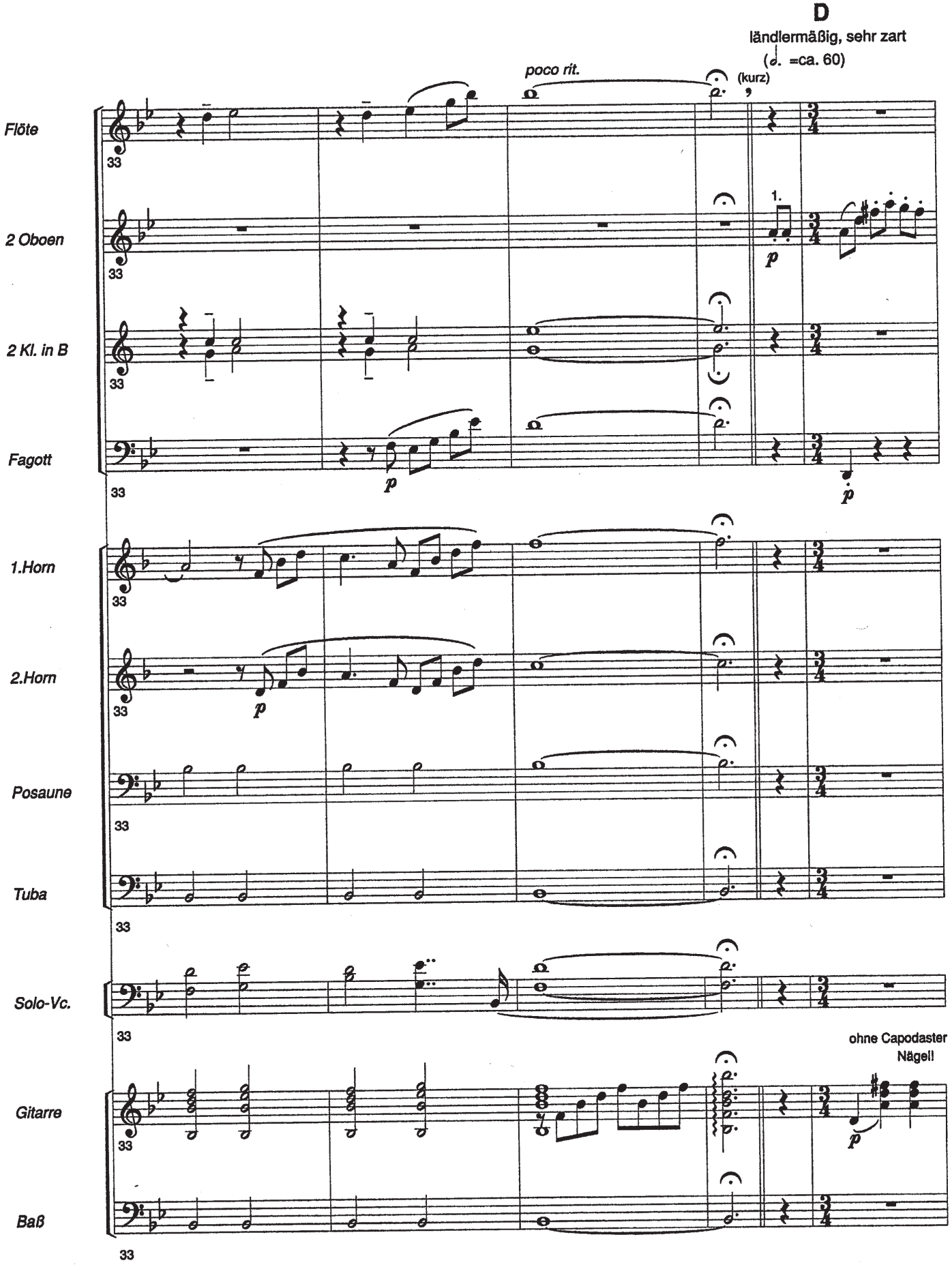

A
Flöte
2 Kl. in B
Fagott
piu p
1.Horn
(piu) p
2.Horn
Posaune
Tuba
Solo-Vc.
p
Sanft und weich arpeggiernd,
möglichst legato
Gitarre
p
Baß

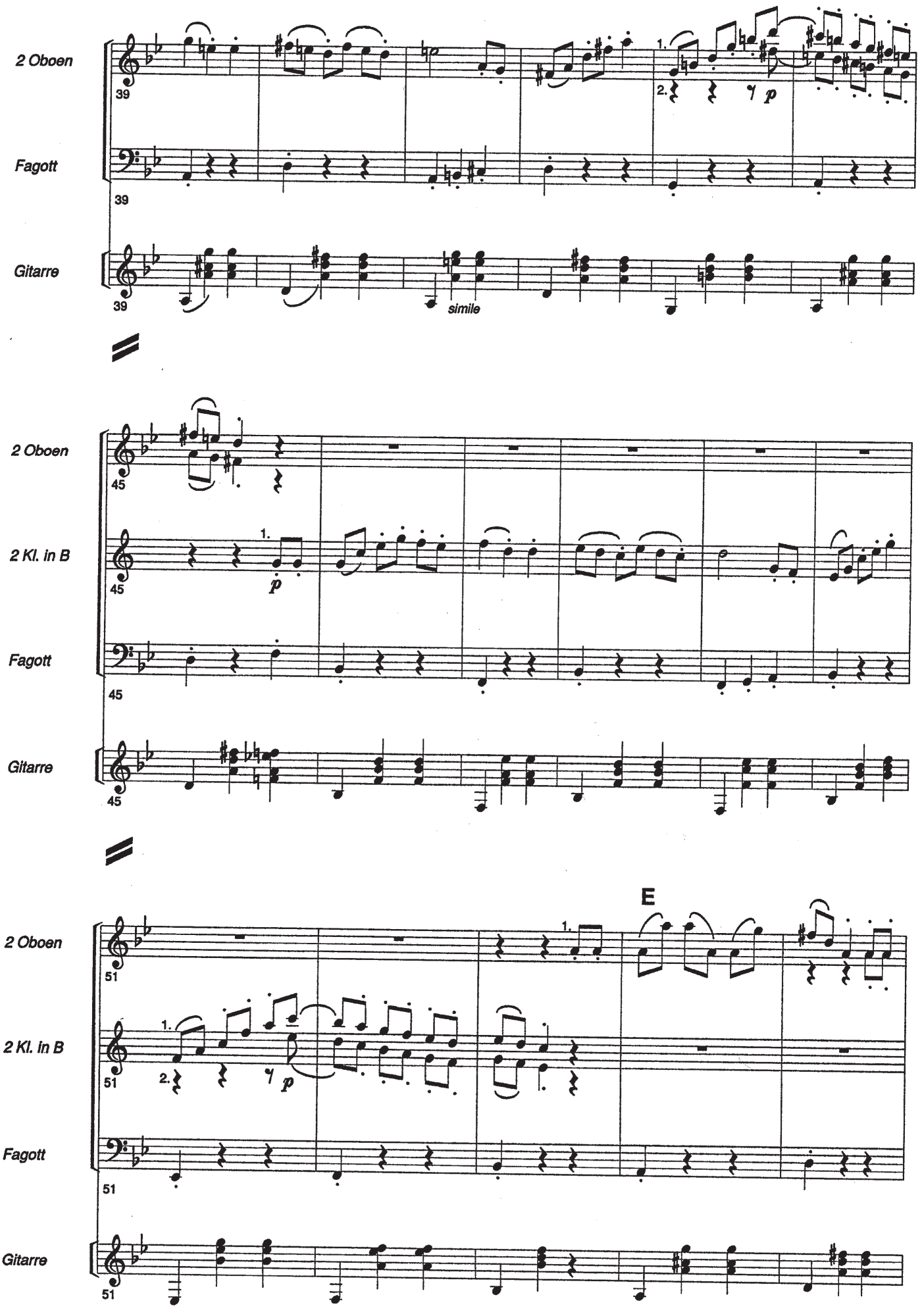

Flöte
2 Kl. in B
Fagott
1.Horn
2.Horn
Solo-Vc.
Gitarre
Baß
11
piu p

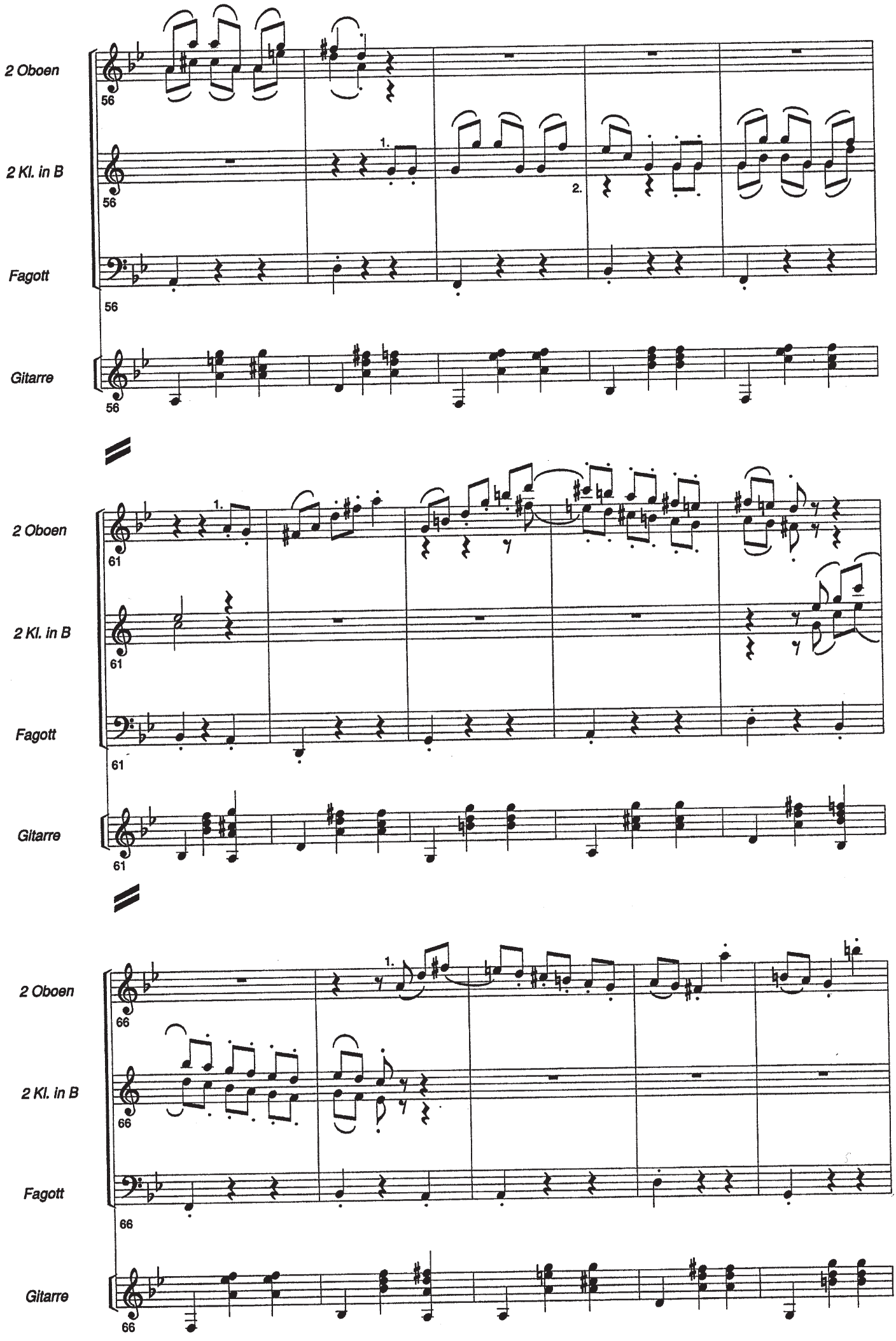

B
Flöte
2 Kl. in B
Fagott
1.Horn
2.Horn
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
16
p
mp
cresc.

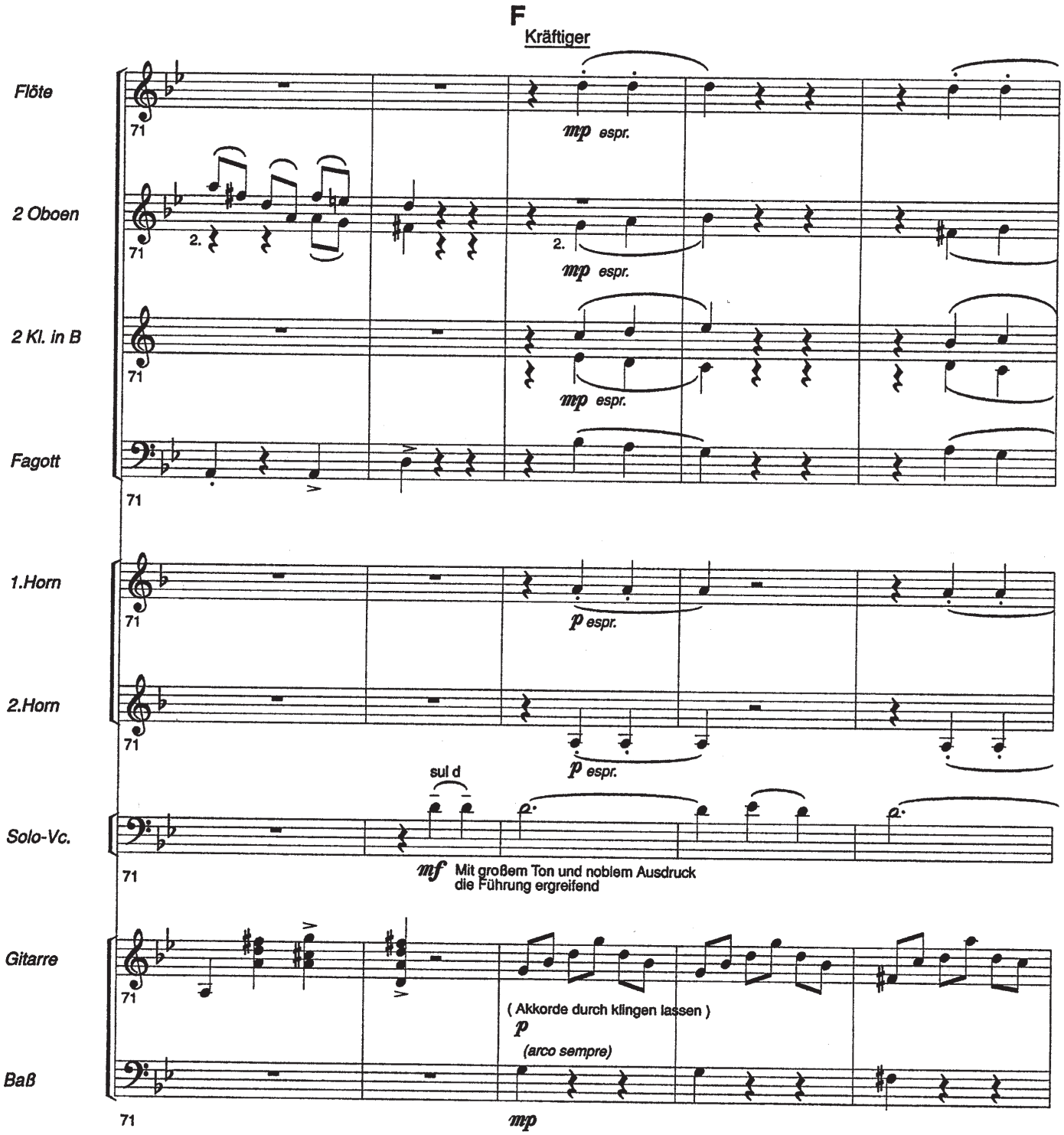

C
Flöte
2 Kl. in B
Fagott
1.Horn
2.Horn
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
22
mf dim.
p
piu p

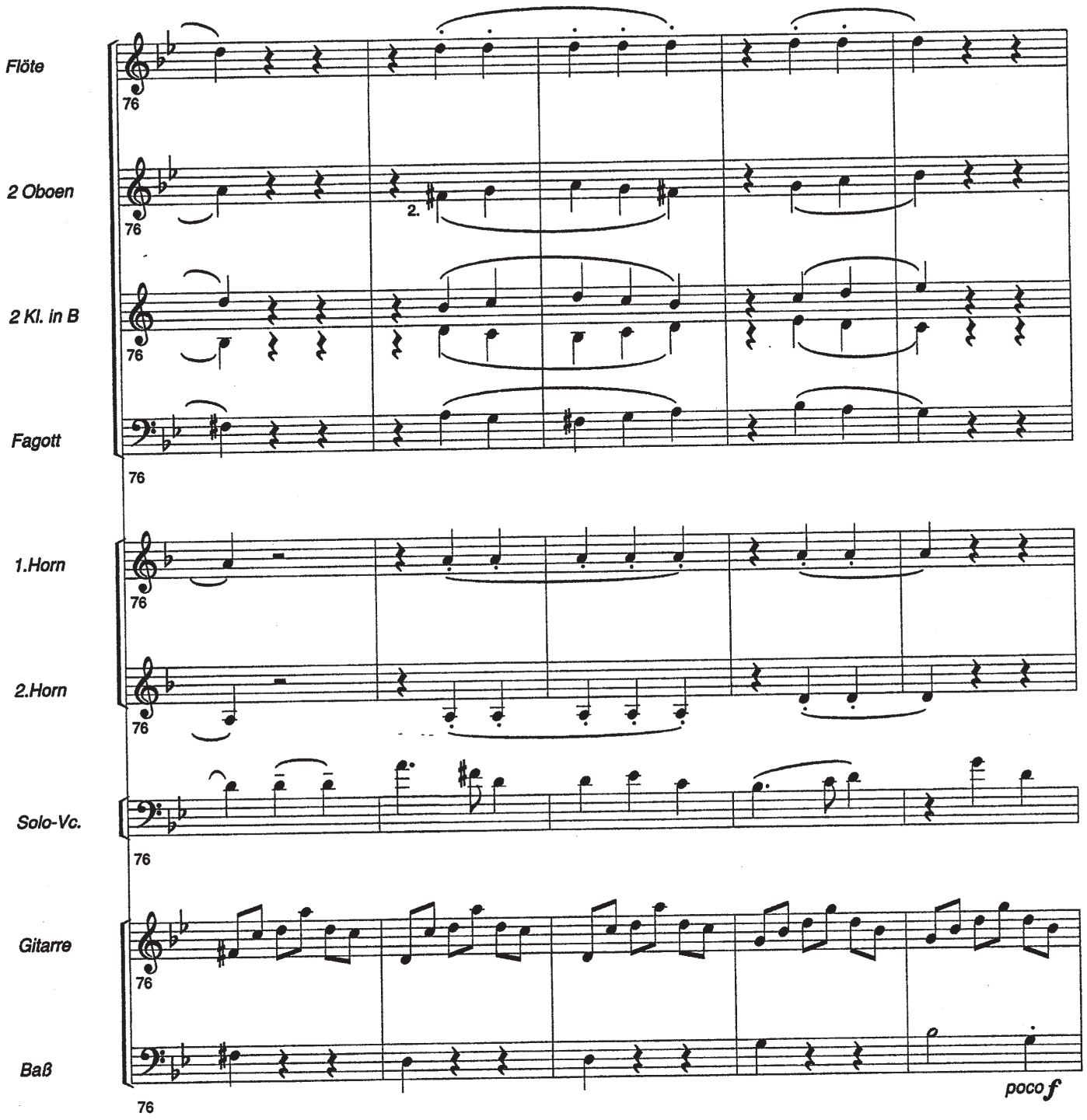

Flöte
2 Kl. in B
Fagott
1.Horn
2.Horn
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
28
cresc.
mf dim.
p
pp
(p)
piu p

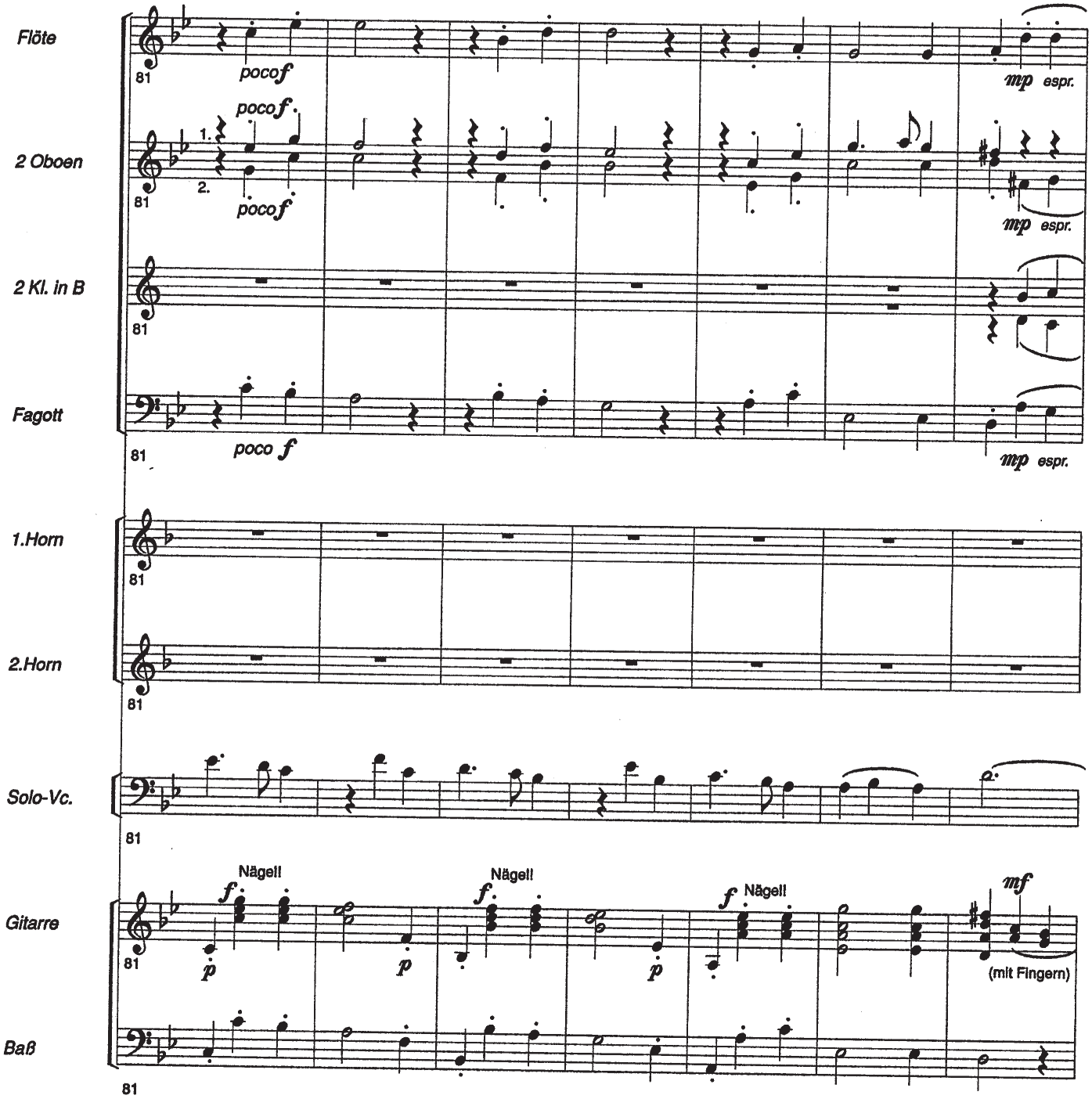

D
ländlermäßig, sehr zart
(𝅗𝅥. =ca. 60)
poco rit.
(kurz)
Flöte
2 Oboen
2 Kl. in B
Fagott
1.Horn
2.Horn
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
1.
ohne Capodaster
Nägell
33

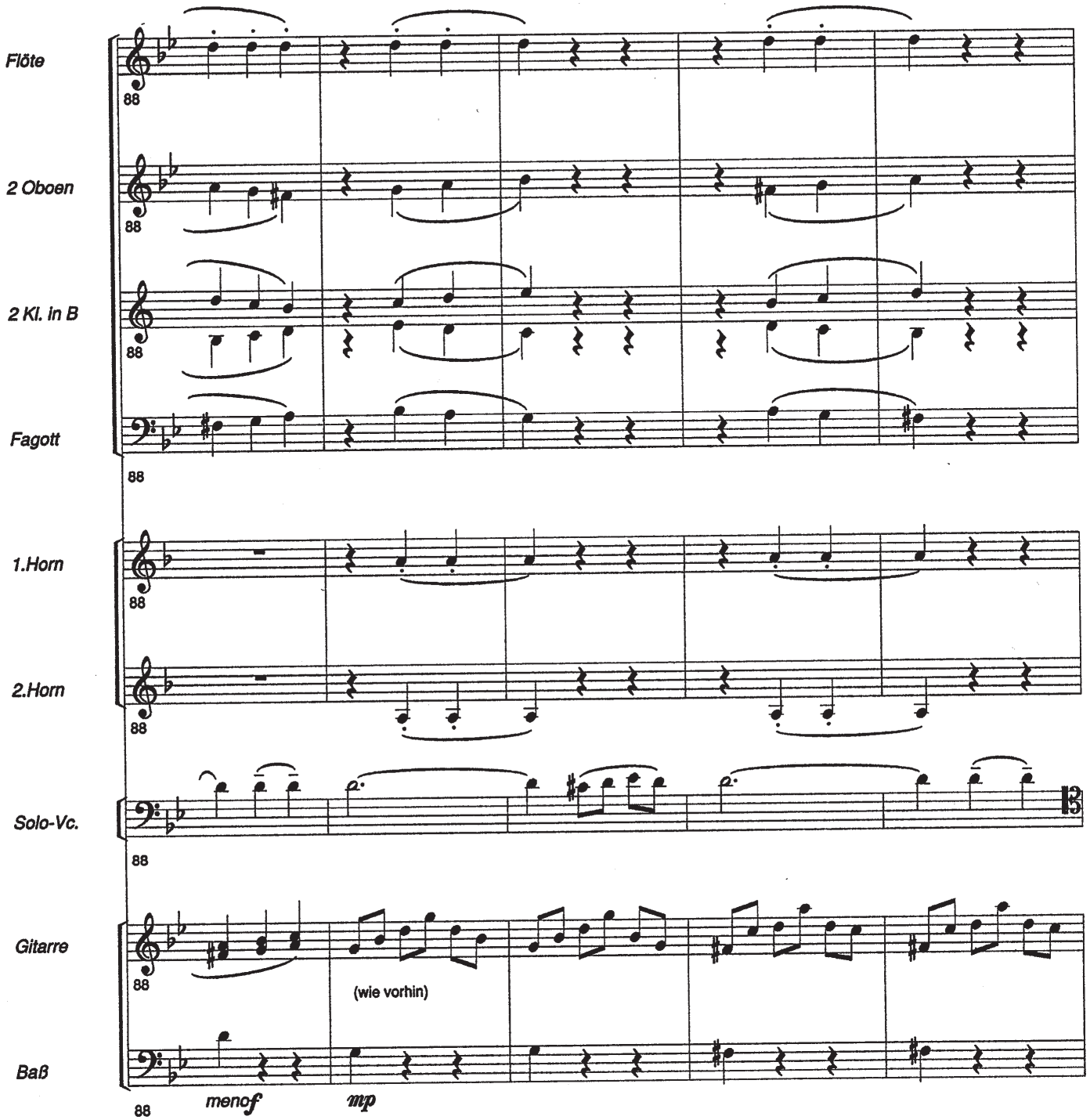

2 Oboen
Fagott
Gitarre
39
1.
2.
p
simile
2 Oboen
2 Kl. in B
Fagott
Gitarre
45
1.
p
E
2 Oboen
2 Kl. in B
Fagott
Gitarre
51
1.
2.
p

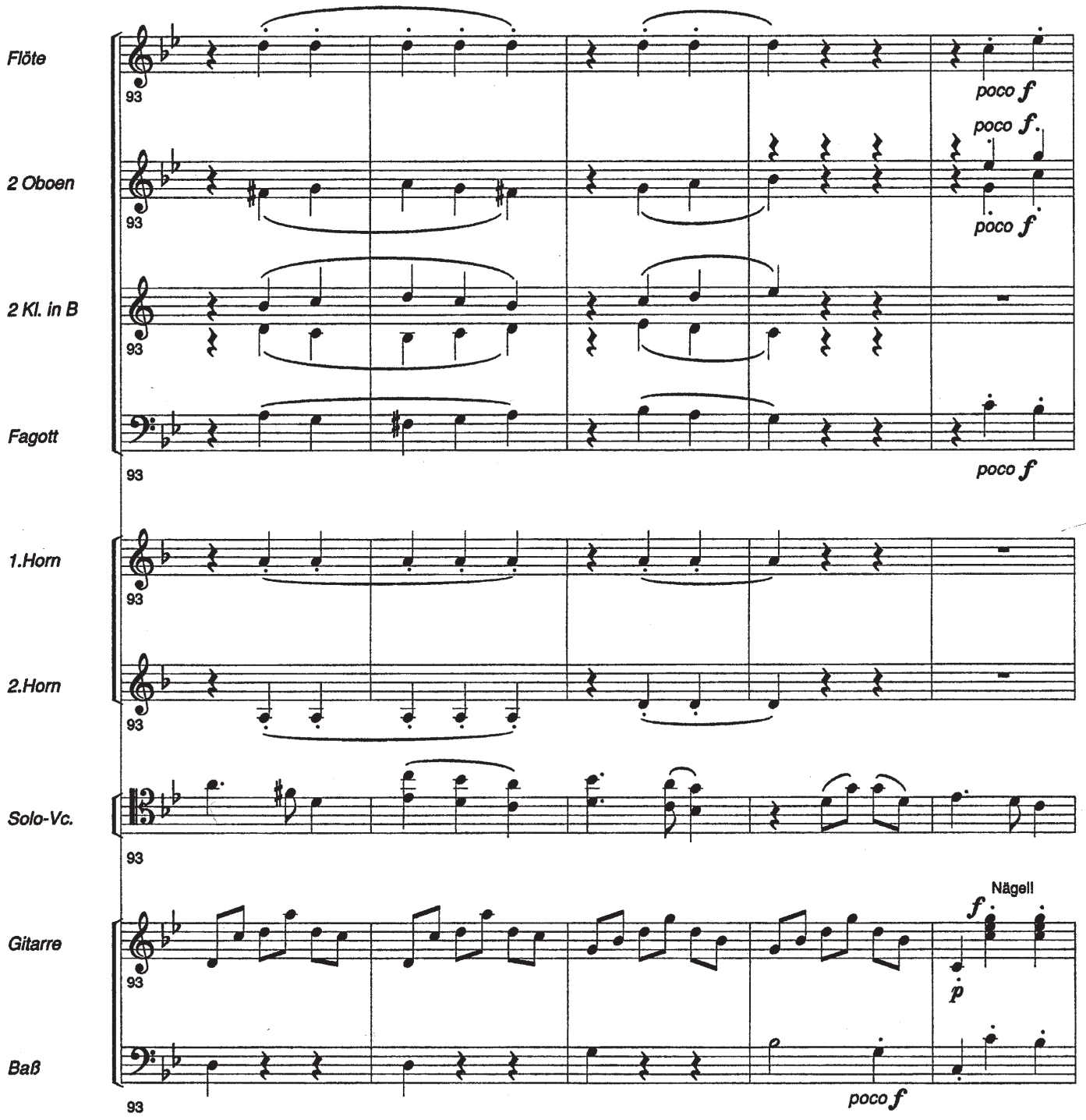

2 Oboen
2 Kl. in B
Fagott
Gitarre
56
1.
2.
61
66

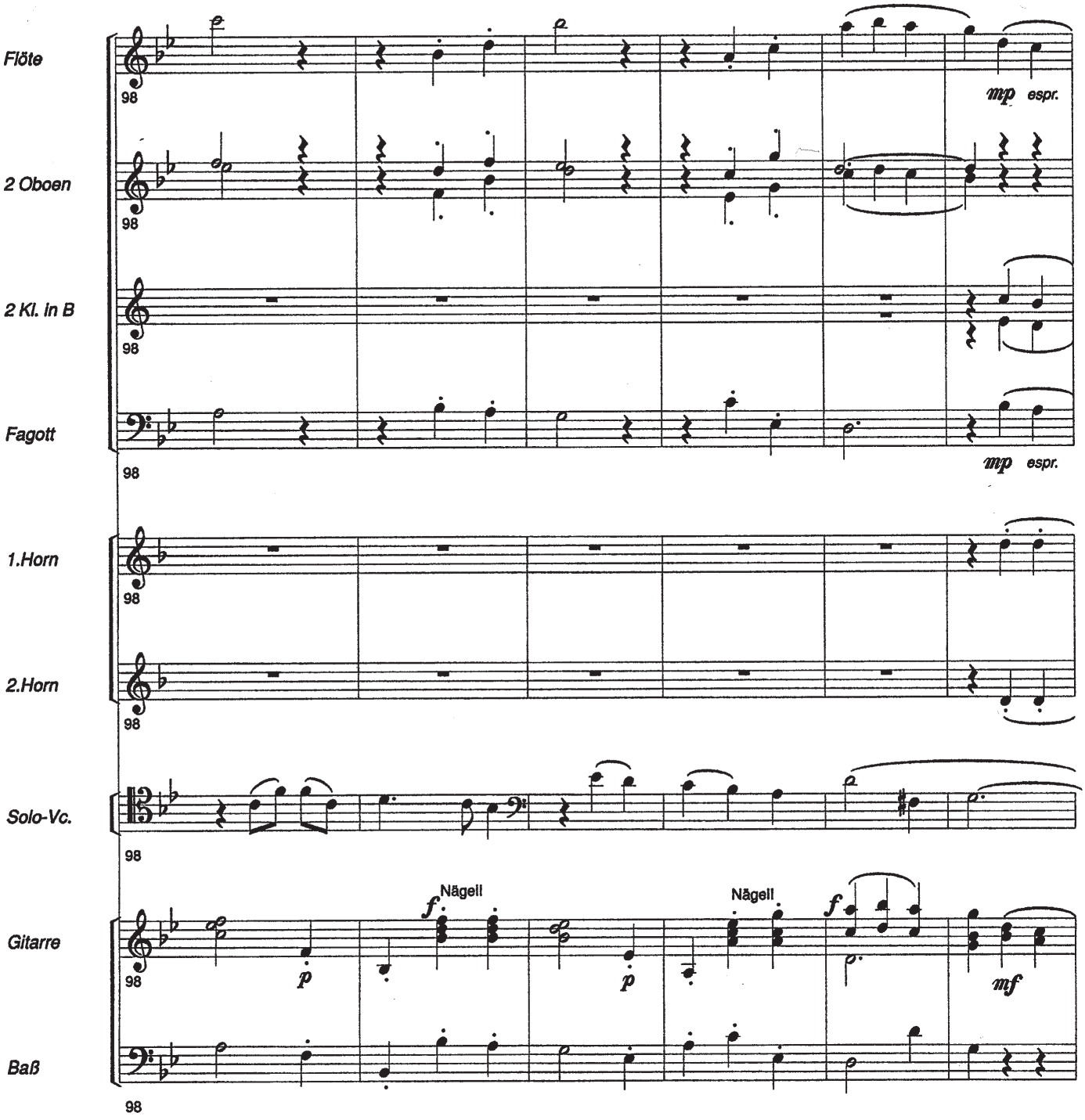

F
Kräftiger
Flöte
2 Oboen
2 Kl. in B
Fagott
1.Horn
2.Horn
Solo-Vc.
Gitarre
Baß
71
mp espr.
2.
p espr.
sul d
mf Mit großem Ton und nobiem Ausdruck die Führung ergreifend
(Akkorde durch klingen lassen)
p
(arco sempre)
mp

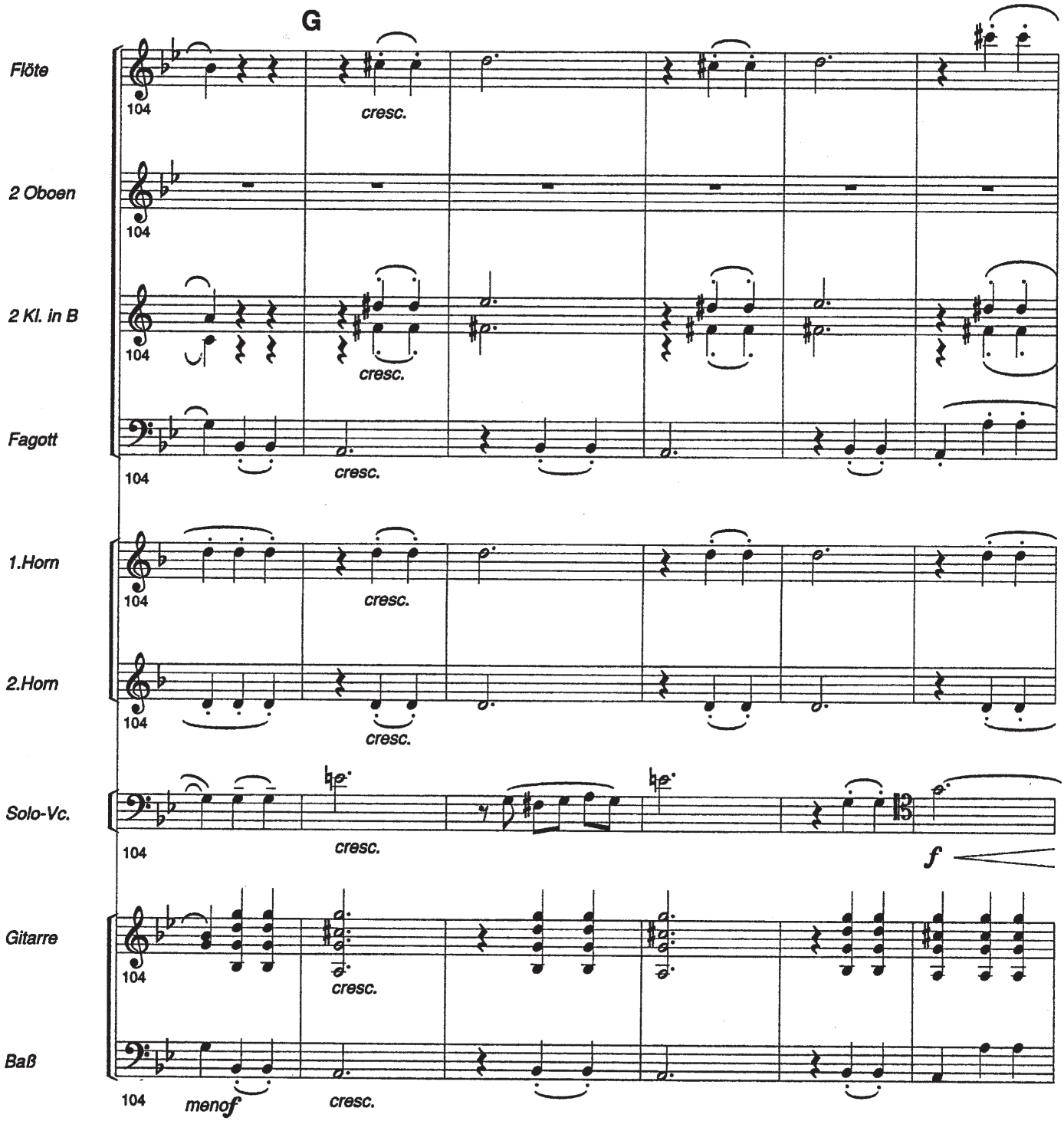

Flöte
2 Oboen
2 Kl. in B
Fagott
1.Horn
2.Horn
Solo-Vc.
Gitarre
Baß
76
2.
poco f

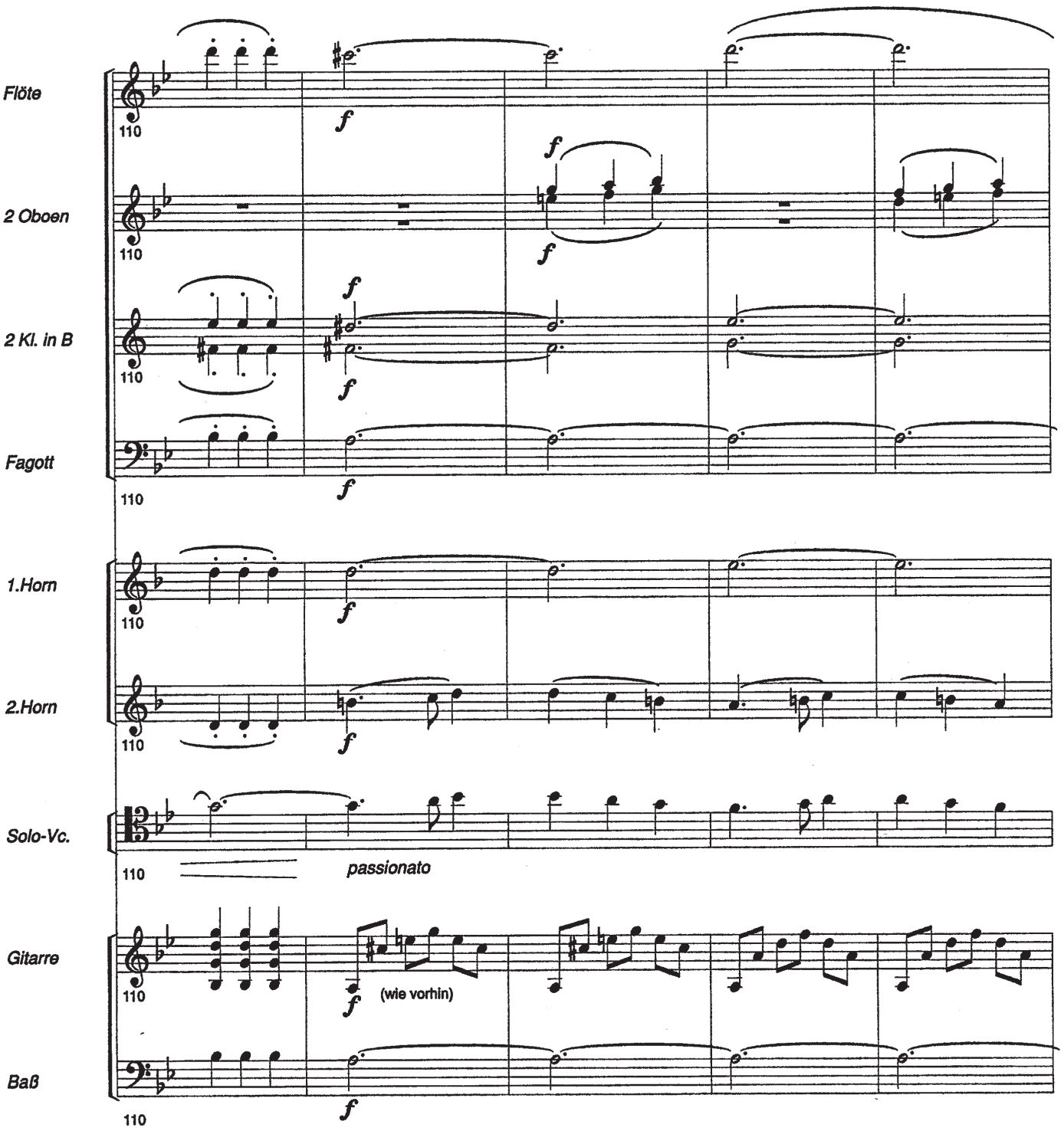

Flöte
2 Oboen
2 Kl. in B
Fagott
1.Horn
2.Horn
Solo-Vc.
Gitarre
Baß
81
poco f
1.
2.
mp espr.
Nägel!
(mit Fingern)
mf

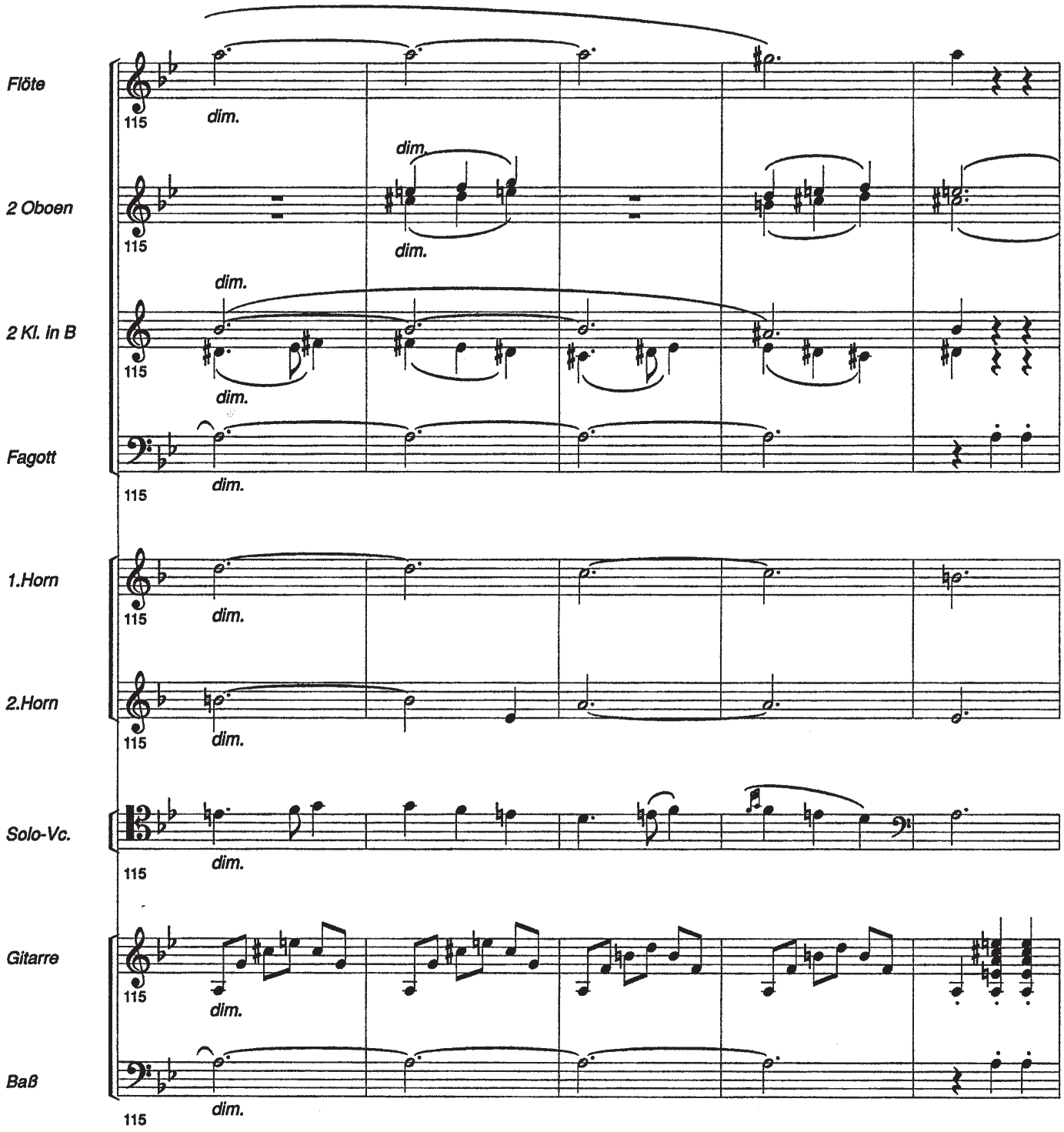

Flöte
2 Oboen
2 Kl. in B
Fagott
1.Horn
2.Horn
Solo-Vc.
Gitarre
Baß
88
(wie vorhin)
menof
mp

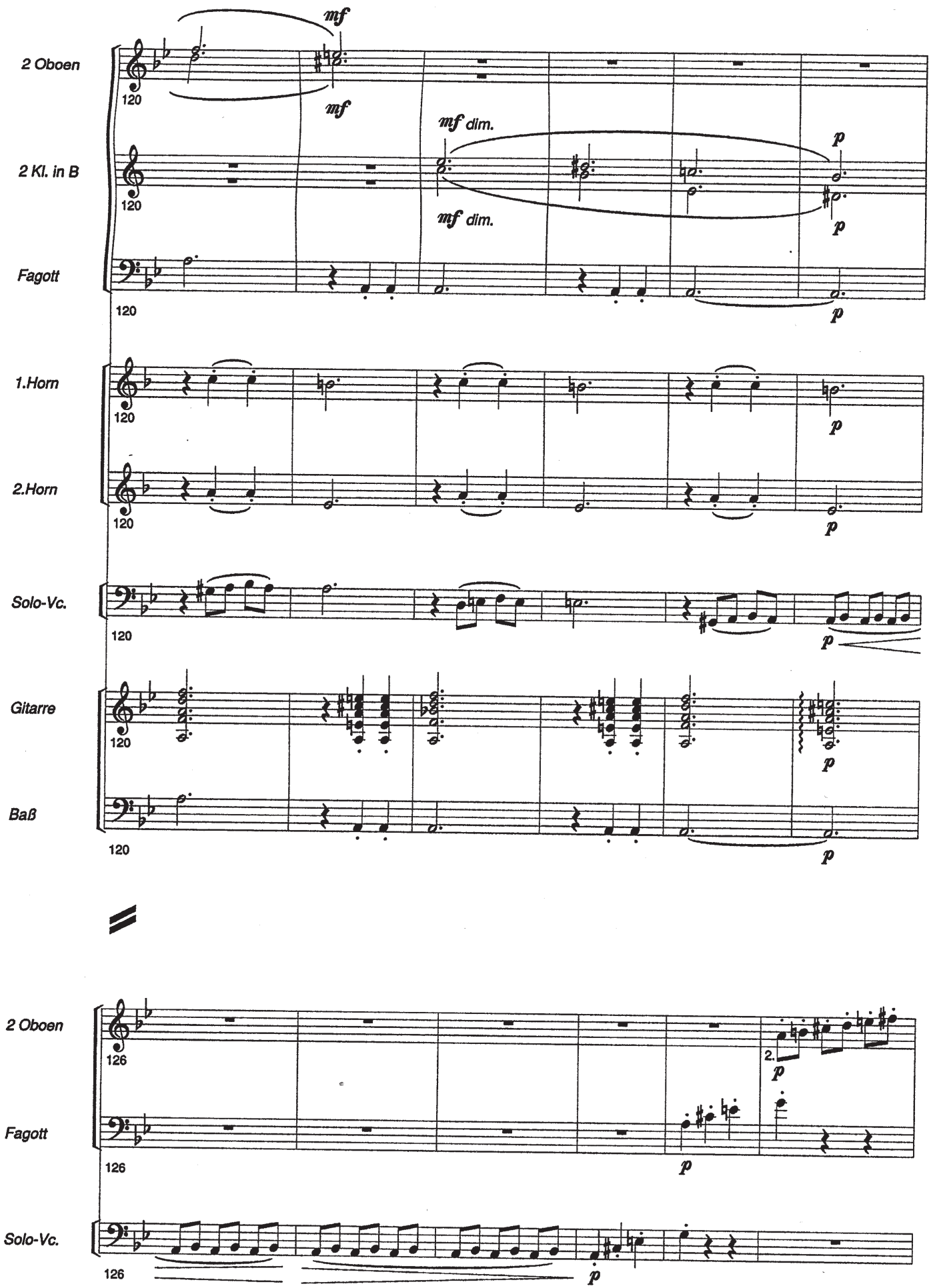

Flöte
2 Oboen
2 Kl. in B
Fagott
1.Horn
2.Horn
Solo-Vc.
Gitarre
Baß
93
poco f
poco f.
poco f
poco f
Nägel!
f
p
poco f

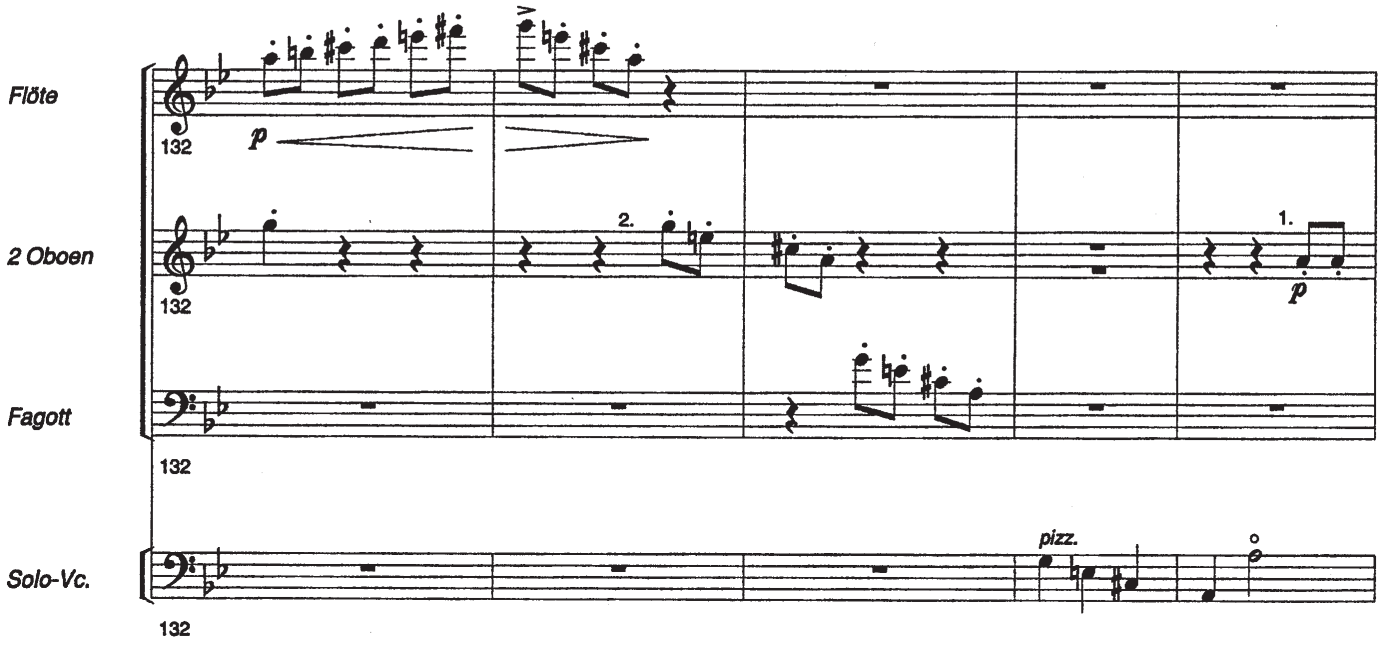

Flöte
2 Oboen
2 Kl. in B
Fagott
1.Horn
2.Horn
Solo-Vc.
Gitarre
Baß
98
mp espr.
mp espr.
Nägel!
Nägel!
f
p
mf

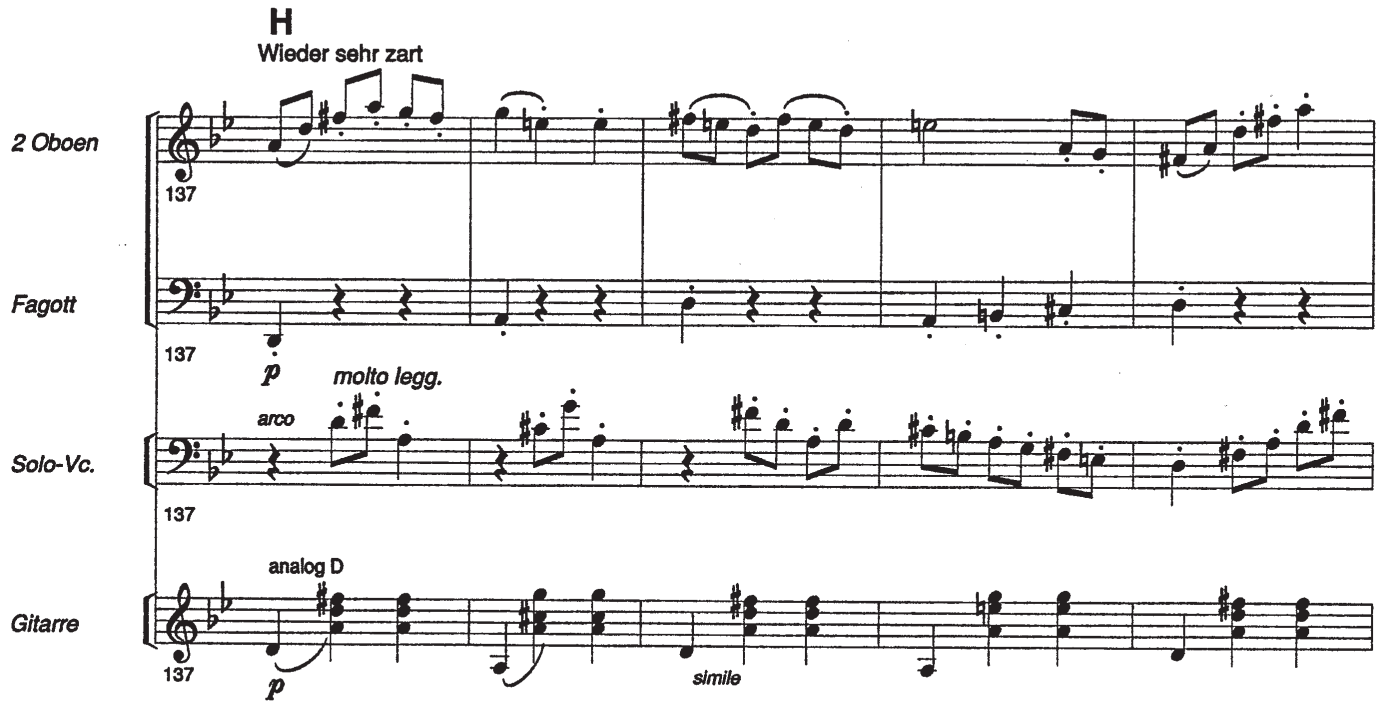

G
Flöte
2 Oboen
2 Kl. in B
Fagott
1.Horn
2.Horn
Solo-Vc.
Gitarre
Baß
104
cresc.
menof
f

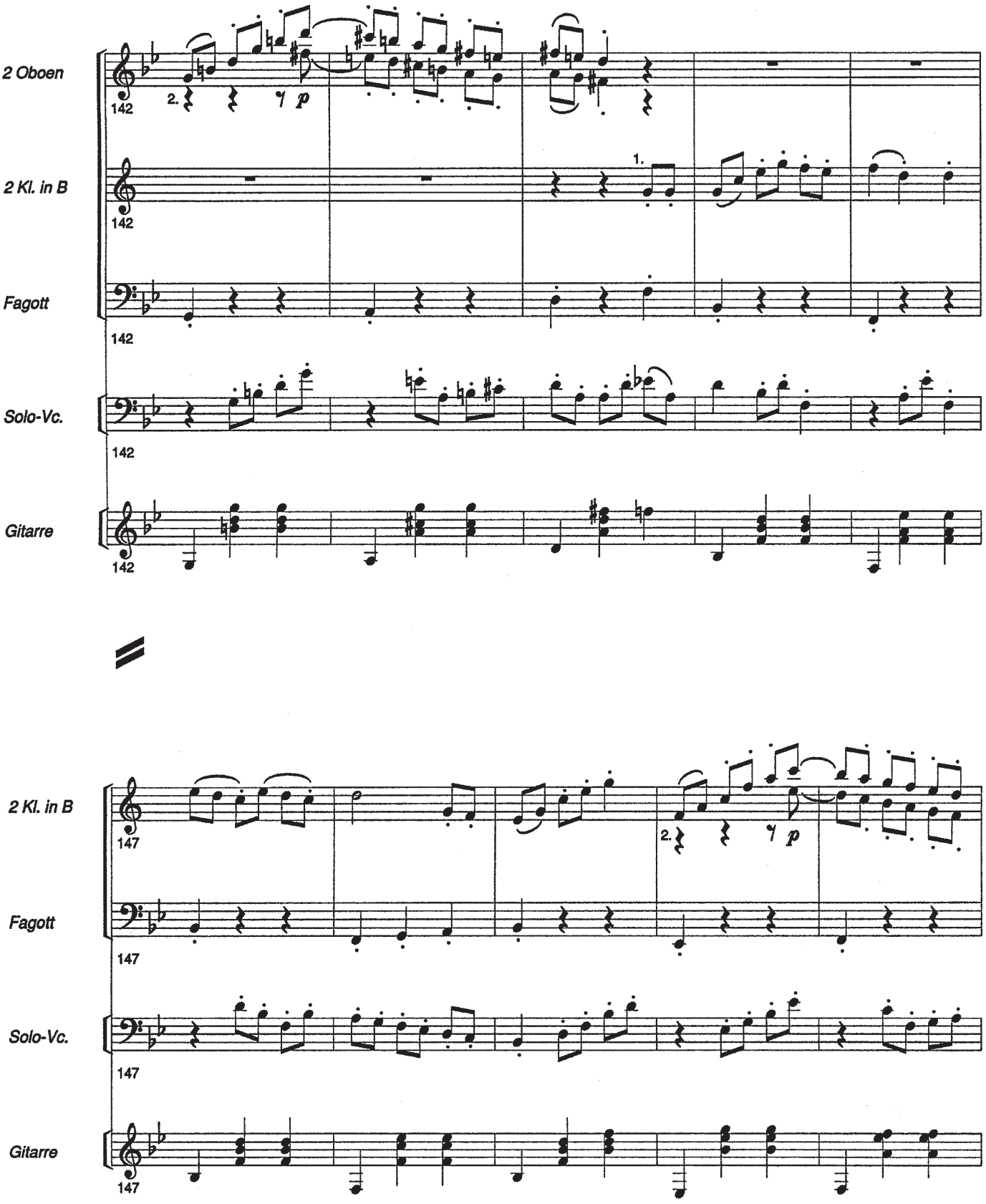

Flöte
2 Oboen
2 Kl. in B
Fagott
1.Horn
2.Horn
Solo-Vc.
Gitarre
Baß
110
f
passionato
(wie vorhin)

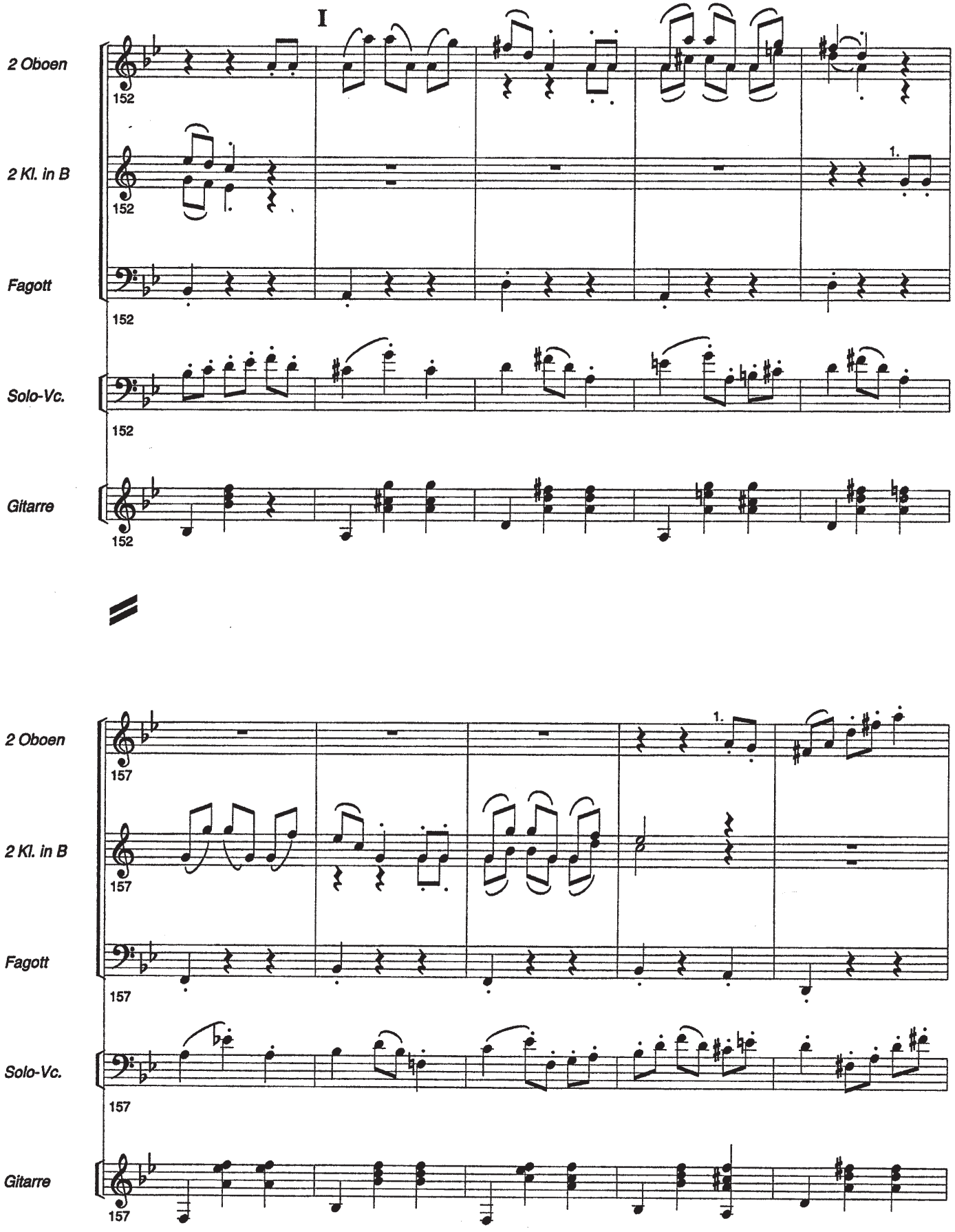

Flöte
2 Oboen
2 Kl. in B
Fagott
1.Horn
2.Horn
Solo-Vc.
Gitarre
Baß
115
dim.

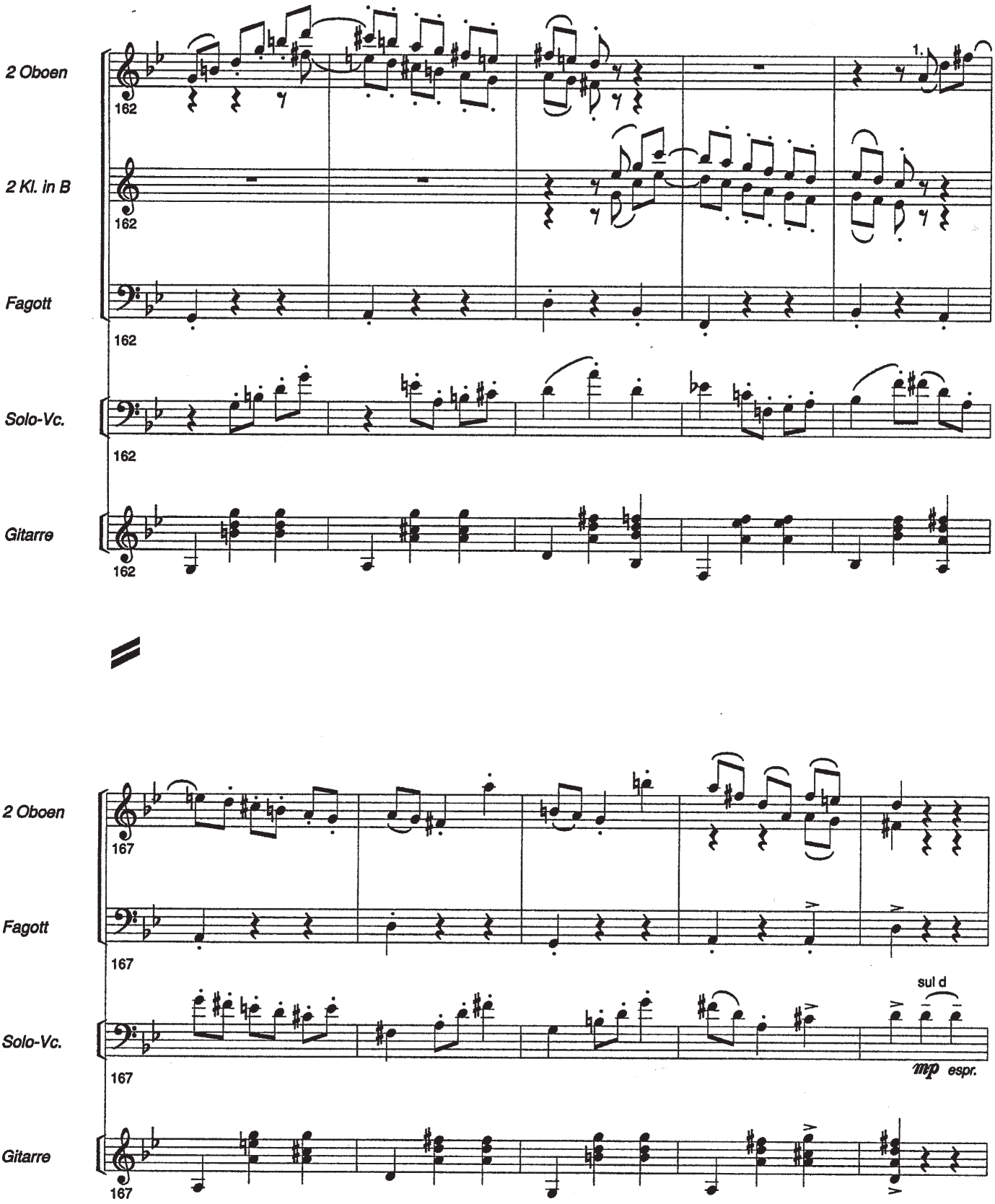

2 Oboen
2 Kl. in B
Fagott
1.Horn
2.Horn
Solo-Vc.
Gitarre
Baß
mf
mf dim.
p
120
126
2.

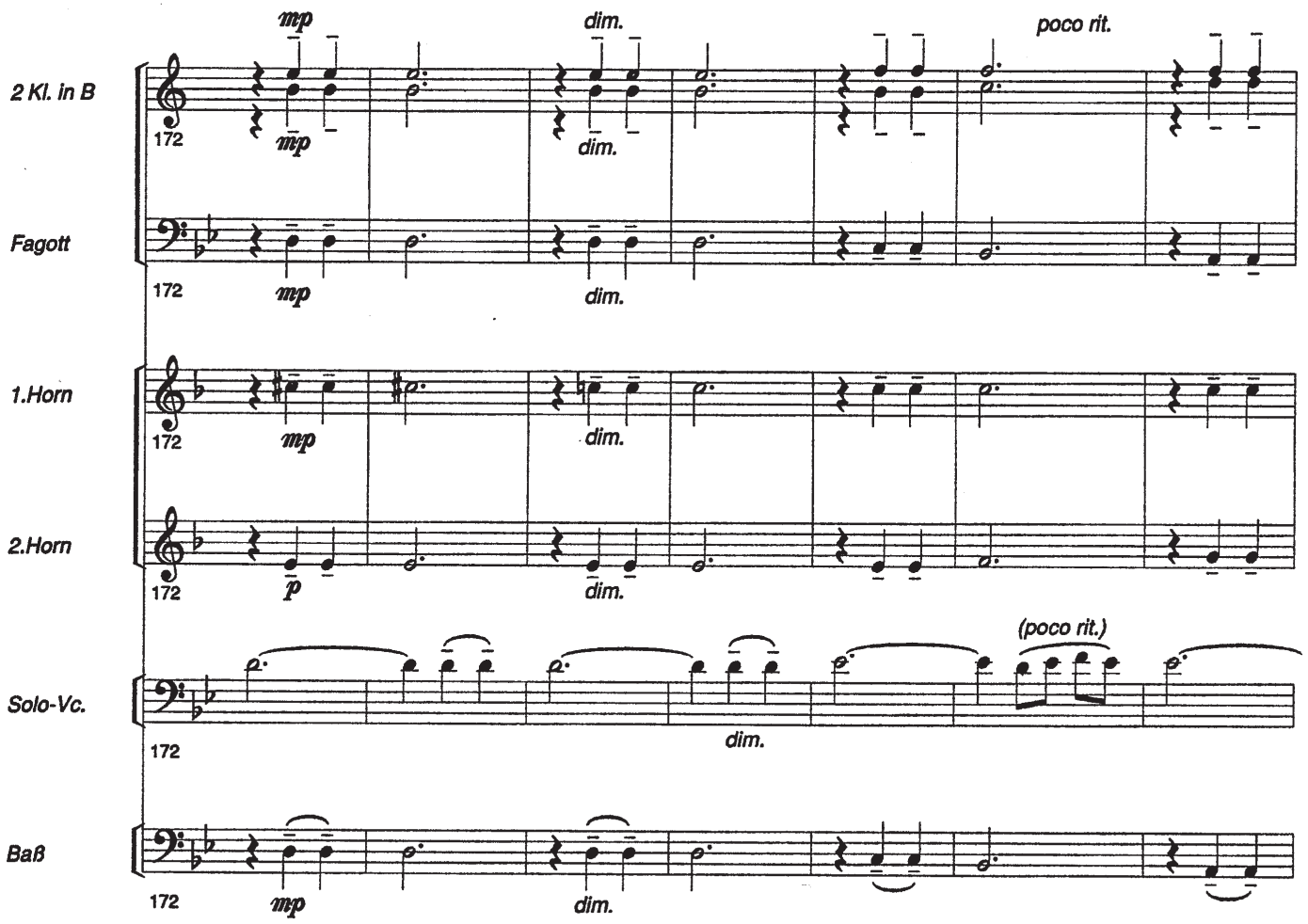

Flöte
2 Oboen
Fagott
Solo-Vc.
132
p
2.
1.
pizz.

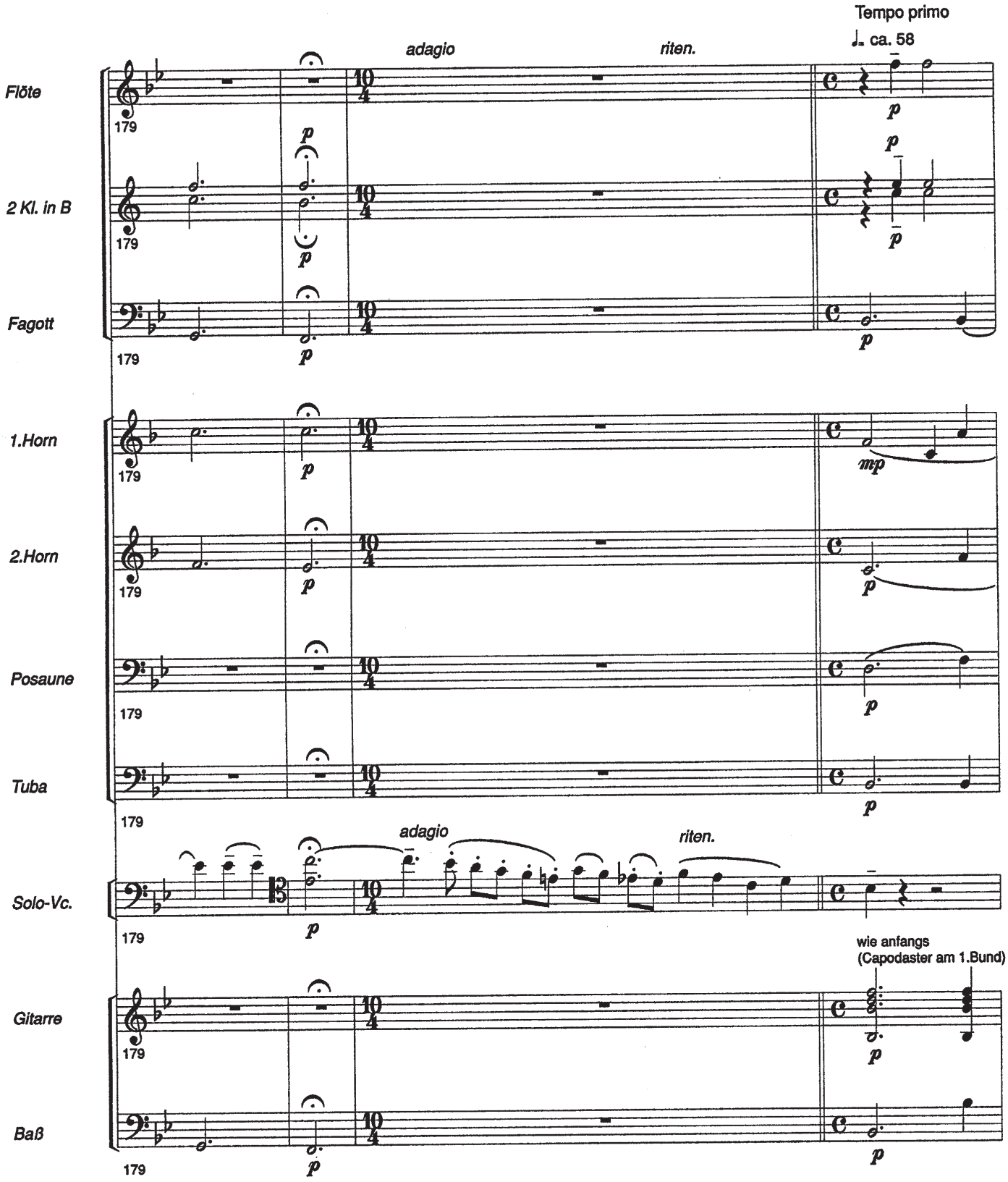

H
Wieder sehr zart
2 Oboen
Fagott
Solo-Vc.
Gitarre
137
p
molto legg.
arco
analog D
simile

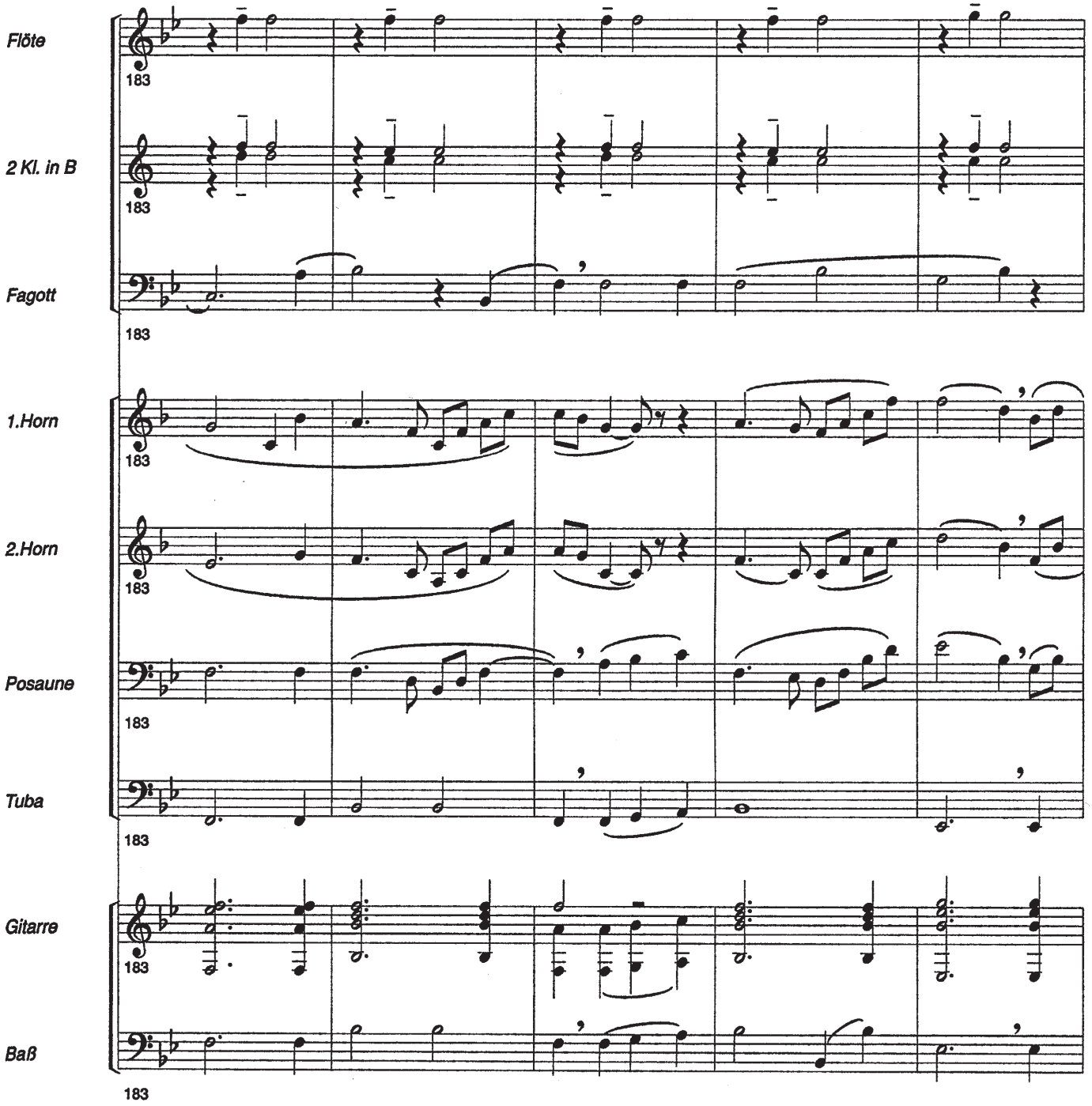

2 Oboen
2 Kl. in B
Fagott
Solo-Vc.
Gitarre
142
2.
1.
147

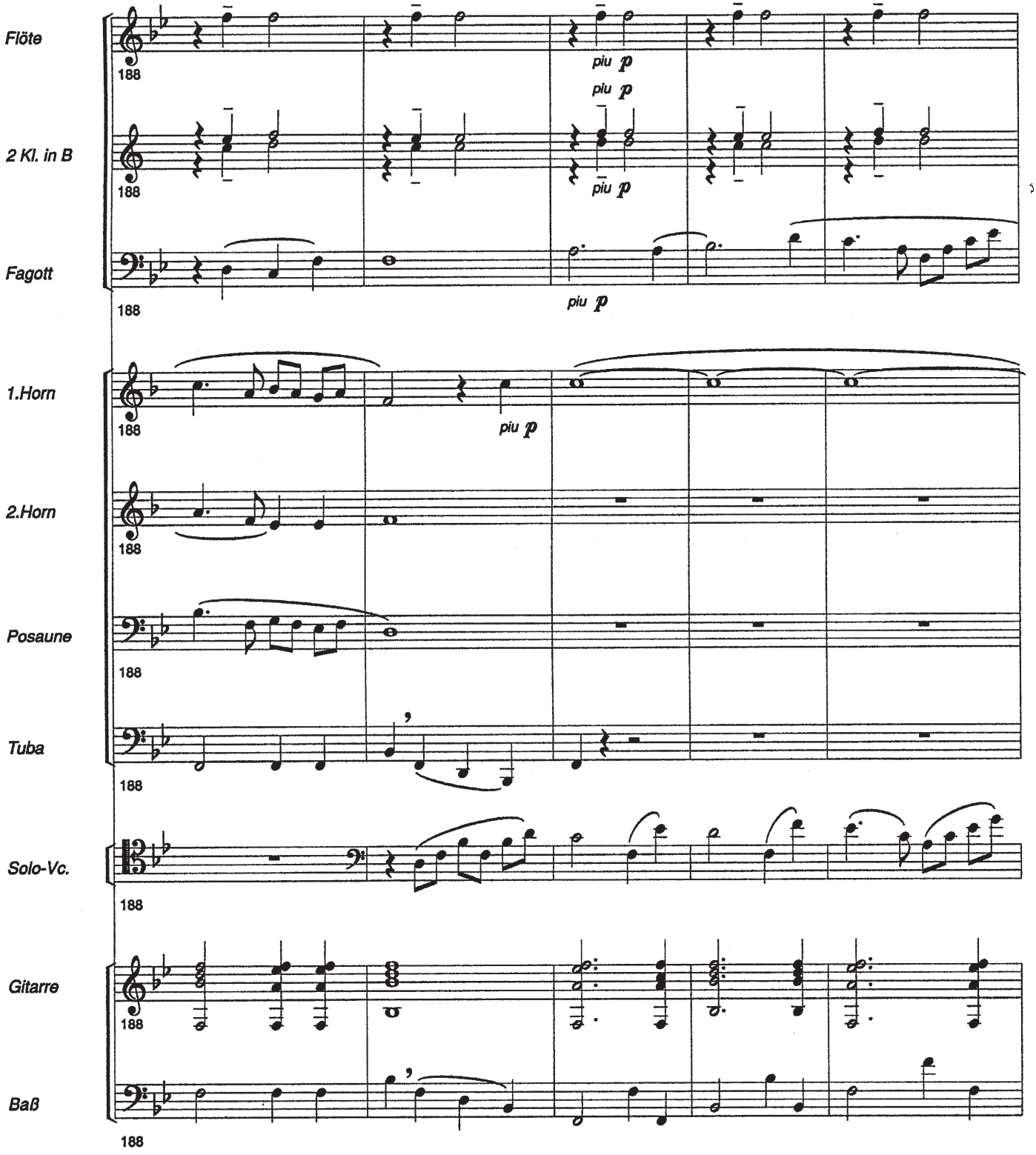

I
2 Oboen
2 Kl. in B
Fagott
Solo-Vc.
Gitarre
152
1.
157

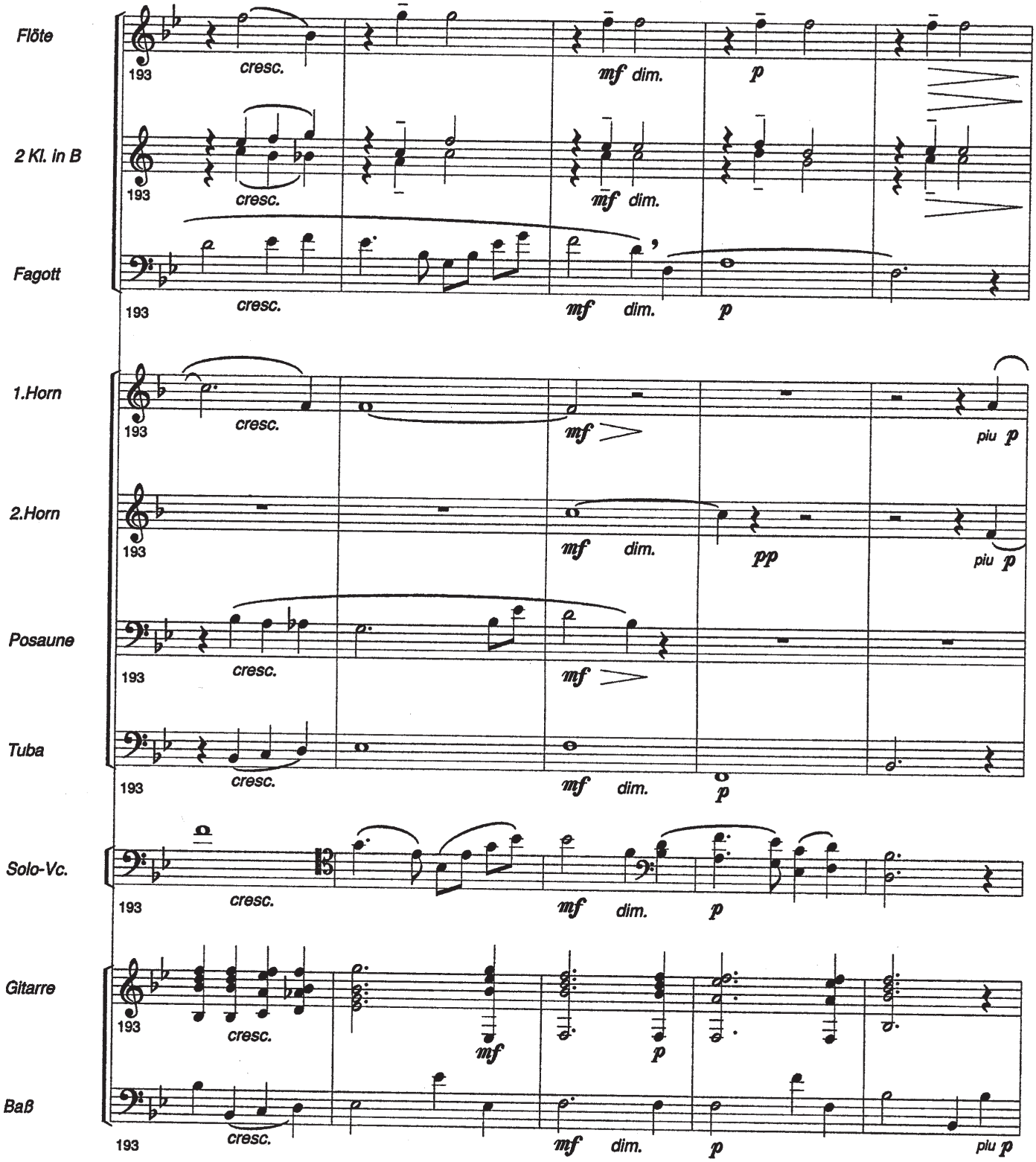

2 Oboen
2 Kl. in B
Fagott
Solo-Vc.
Gitarre
162
1.
167
sul d
mp espr.

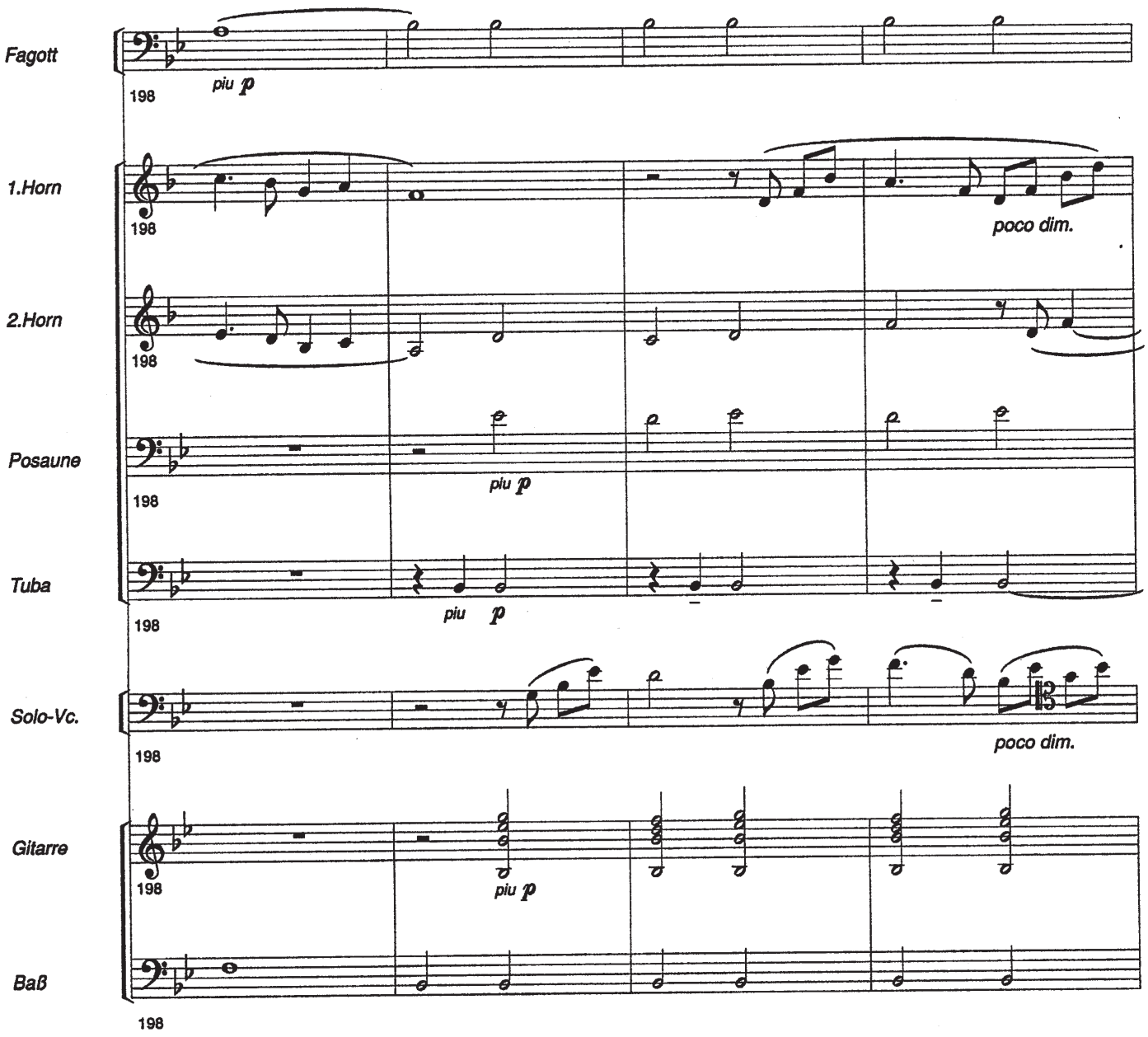

2 Kl. in B
Fagott
1.Horn
2.Horn
Solo-Vc.
Baß
172
mp
dim.
poco rit.
p
(poco rit.)

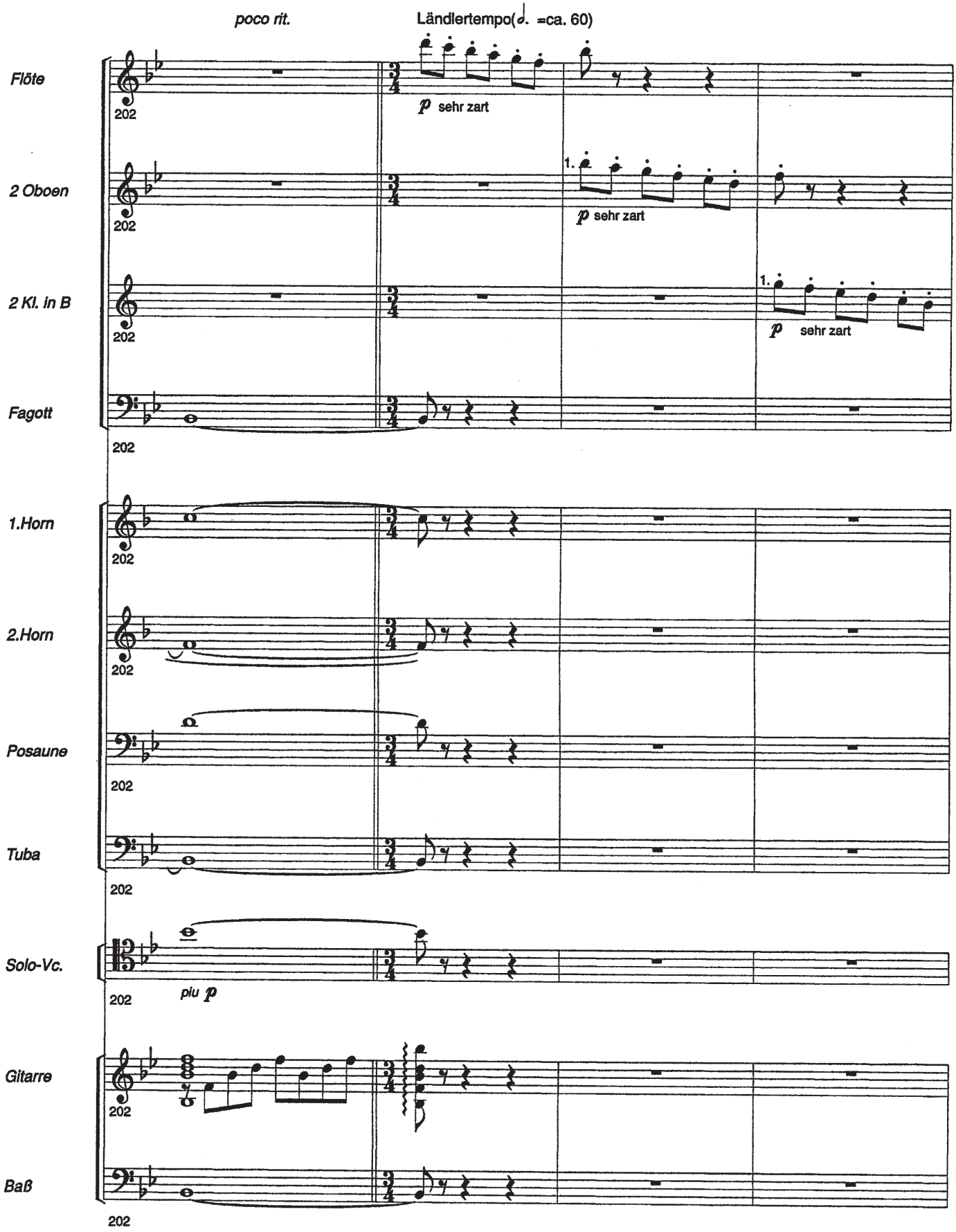

Tempo primo
♩= ca. 58
adagio
riten.
Flöte
2 Kl. in B
Fagott
1.Horn
2.Horn
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
wie anfangs
(Capodaster am 1.Bund)
179
p
mp

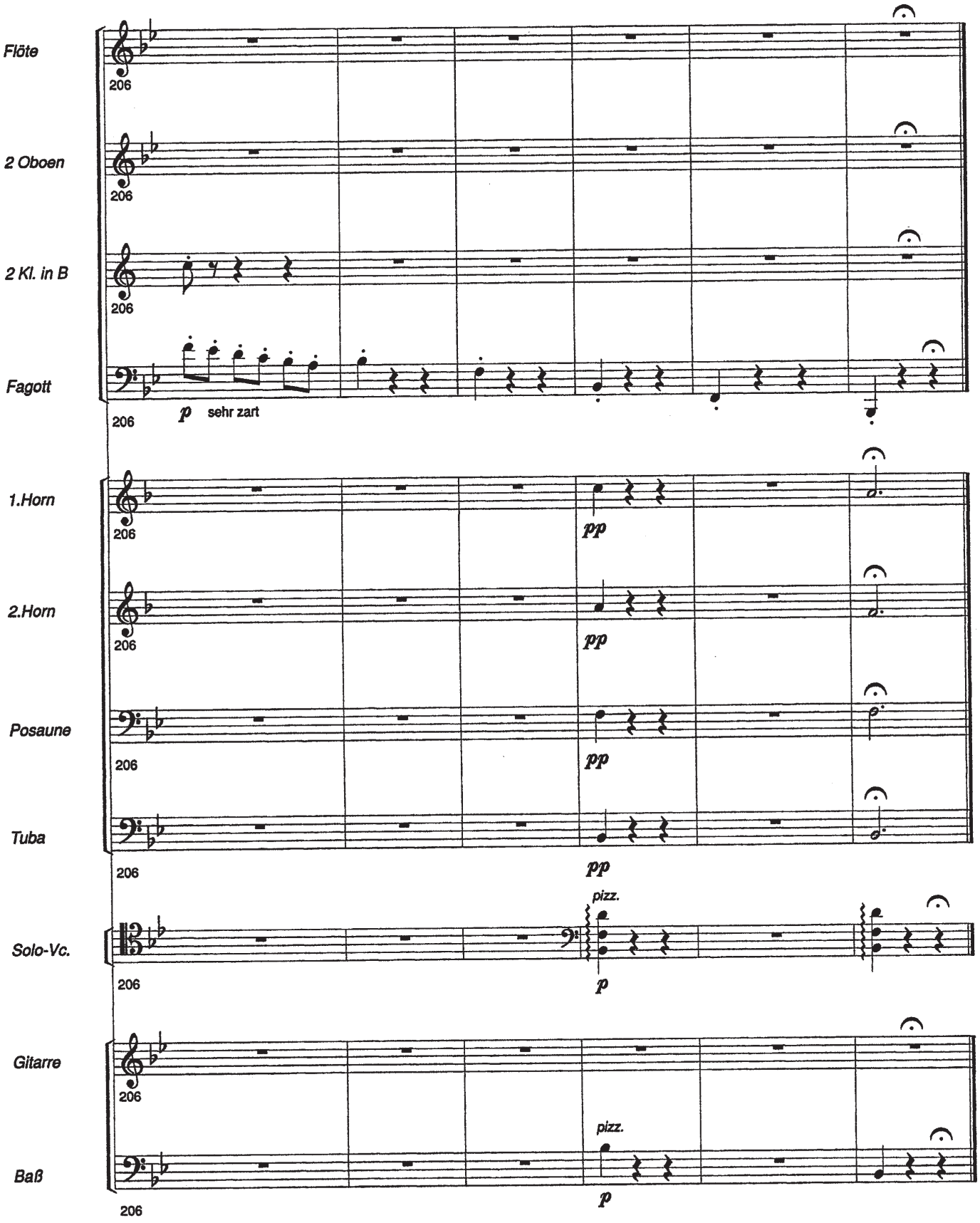

Flöte
183
2 Kl. in B
183
Fagott
183
1.Horn
183
2.Horn
183
Posaune
183
Tuba
183
Gitarre
183
Baß
183


Flöte
2 Kl. in B
Fagott
1.Horn
2.Horn
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
188
piu p

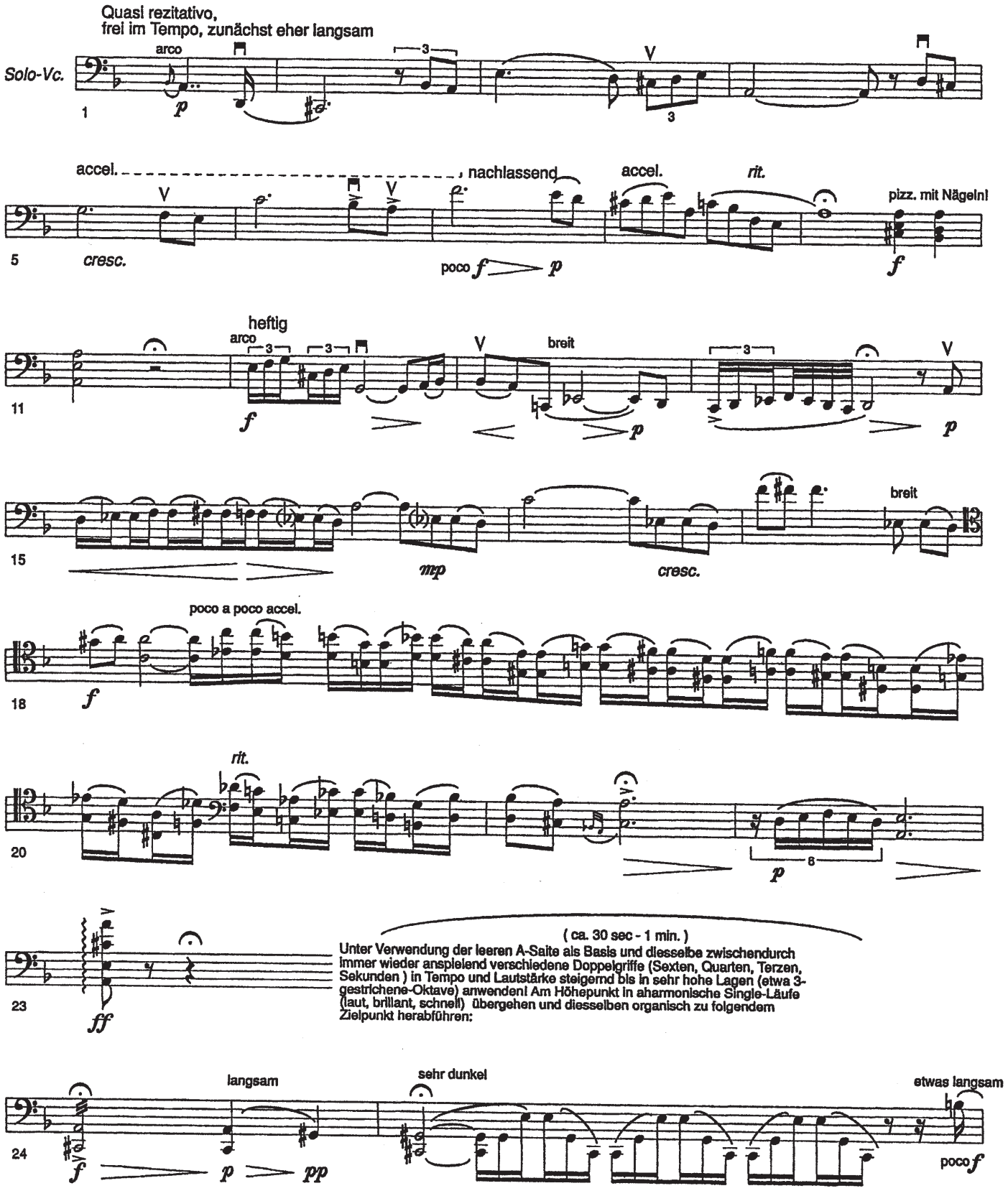

Flöte
2 Kl. in B
Fagott
1.Horn
2.Horn
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
193
cresc.
mf dim.
p
pp
piu p

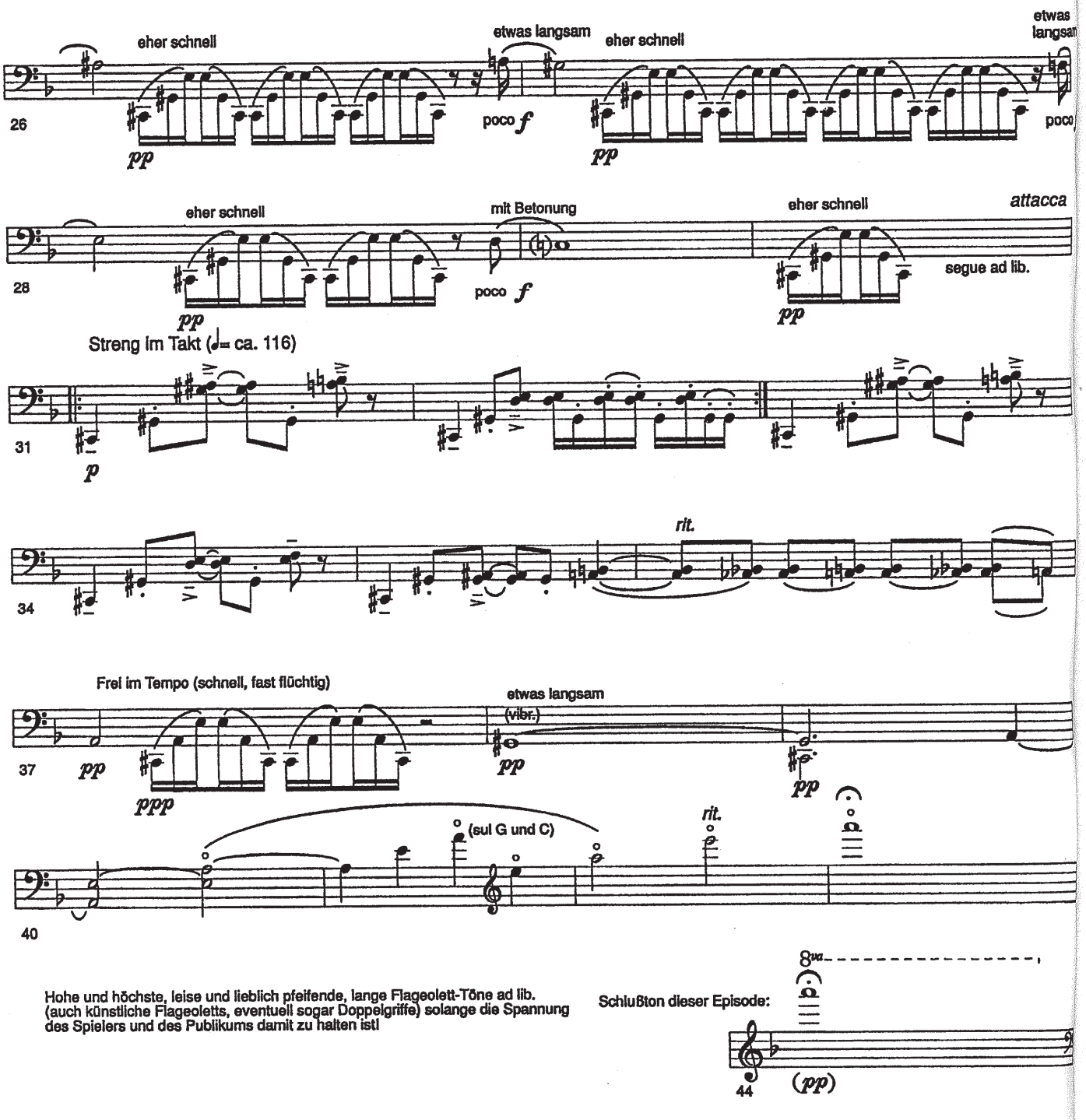

Fagott
198
piu p
1.Horn
198
poco dim.
2.Horn
198
Posaune
198
piu p
Tuba
198
piu p
Solo-Vc.
198
poco dim.
Gitarre
198
piu p
Baß
198


poco rit.
Ländlertempo(𝅗𝅥. =ca. 60)
Flöte
2 Oboen
2 Kl. in B
Fagott
1.Horn
2.Horn
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
202
p sehr zart
1.
piu p


Flöte
206
2 Oboen
206
2 Kl. in B
206
Fagott
206
p sehr zart
1.Horn
206
pp
2.Horn
206
pp
Posaune
206
pp
Tuba
206
pp
Solo-Vc.
206
pizz.
p
Gitarre
206
Baß
206
pizz.
p

CADENZA

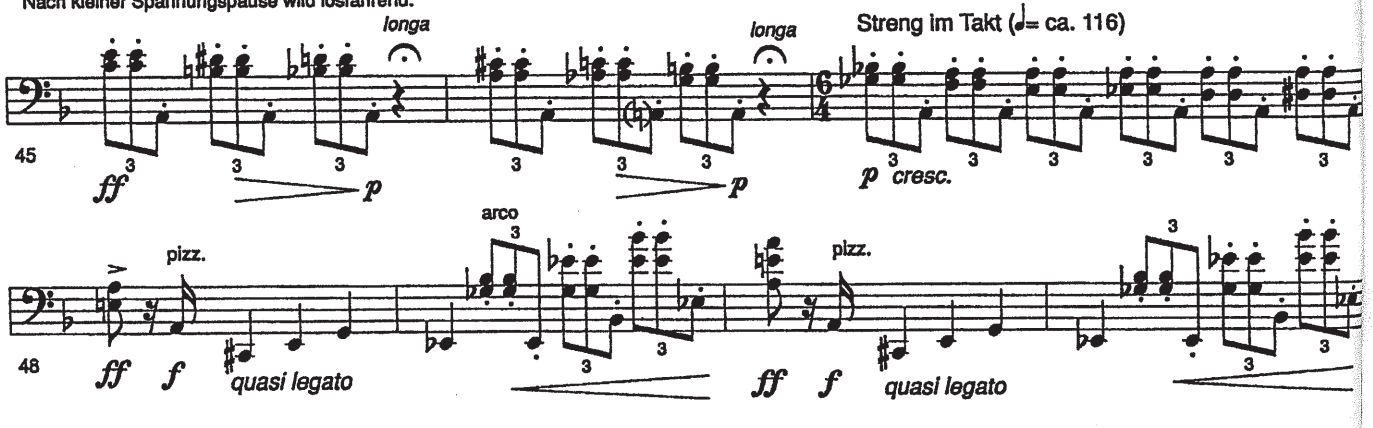

Quasi rezitativo,
frei im Tempo, zunächst eher langsam
Solo-Vc.
arco
p
accel.
nachlassend
accel.
rit.
pizz. mit Nägeln!
cresc.
poco f
p
f
heftig
arco
breit
mp
cresc.
poco a poco accel.
rit.
ff
(ca. 30 sec - 1 min.)
Unter Verwendung der leeren A-Saite als Basis und dieselbe zwischendurch immer wieder anspielend verschiedene Doppelgriffe (Sexten, Quarten, Terzen, Sekunden) in Tempo und Lautstärke steigernd bis in sehr hohe Lagen (etwa 3-gestrichene-Oktave) anwenden! Am Höhepunkt in aharmonische Single-Läufe (laut, brillant, schnell) übergehen und dieselben organisch zu folgendem Zielpunkt herabführen:
langsam
sehr dunkel
etwas langsam
poco f
pp

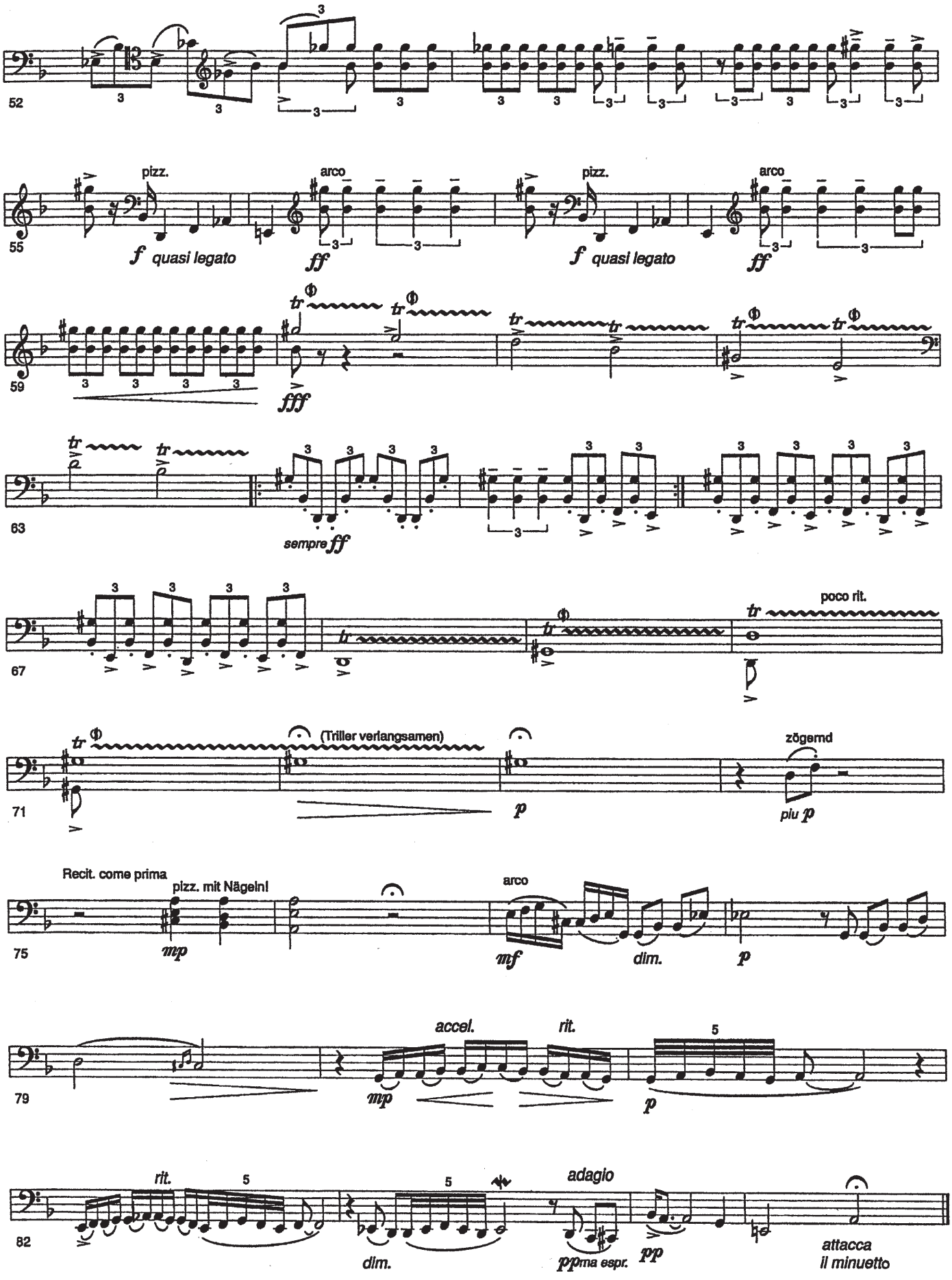


Hohe und höchste, leise und lieblich pfeifende, lange Flageolett-Töne ad lib. (auch künstliche Flageoletts, eventuell sogar Doppelgriffe) solange die Spannung des Spielers und des Publikums damit zu halten ist!

Schlußton dieser Episode:

Nach kleiner Spannungspause wild losfahrend:

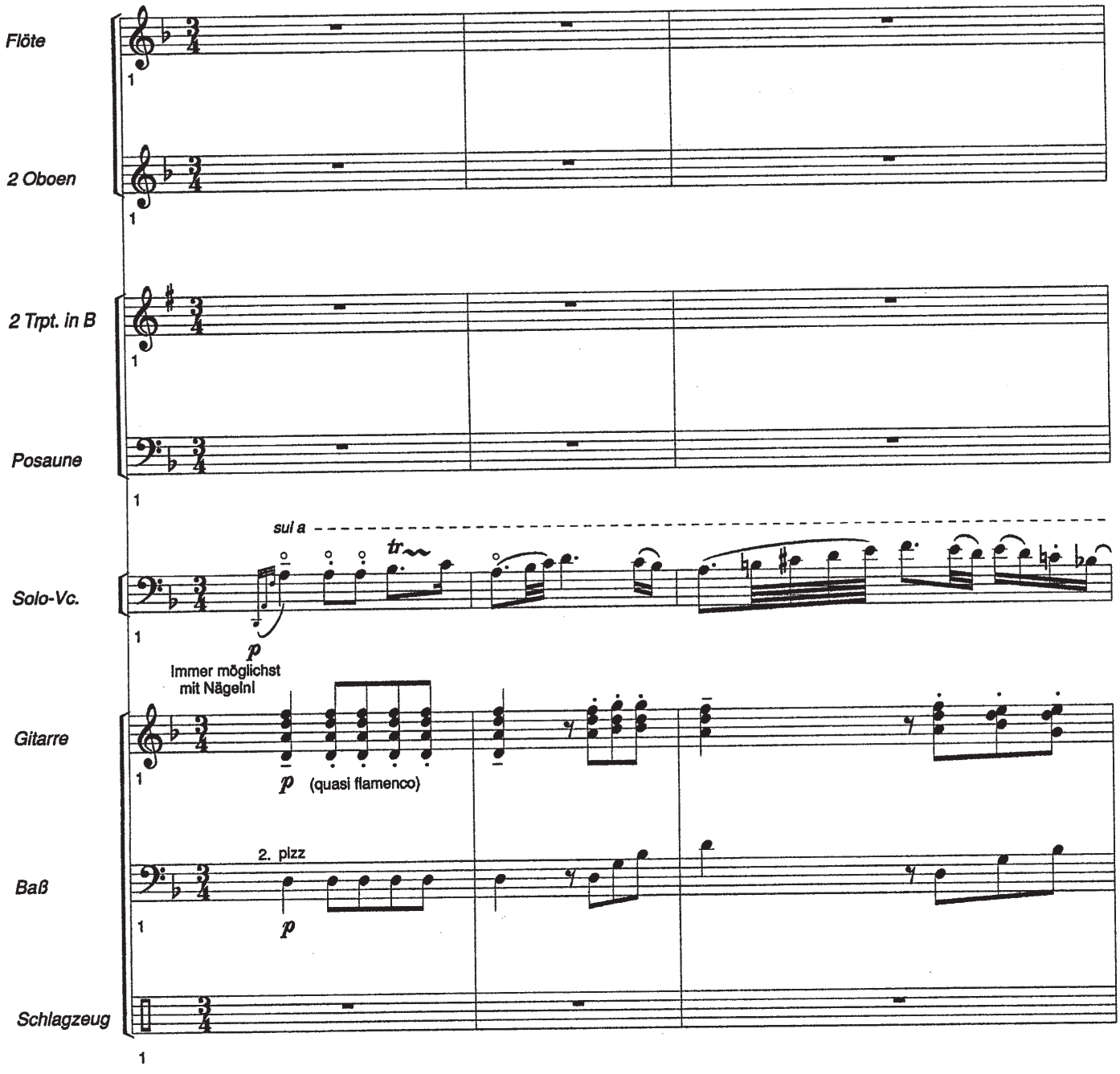



52
55
pizz.
arco
f quasi legato
ff
59
fff
63
sempre ff
67
poco rit.
71
(Triller verlangsamen)
p
zögernd
piu p
75
Recit. come prima
pizz. mit Nägeln!
mp
arco
mf
dim.
p
79
accel.
rit.
mp
p
82
rit.
dim.
adagio
ppma espr.
pp
attacca
il minuetto

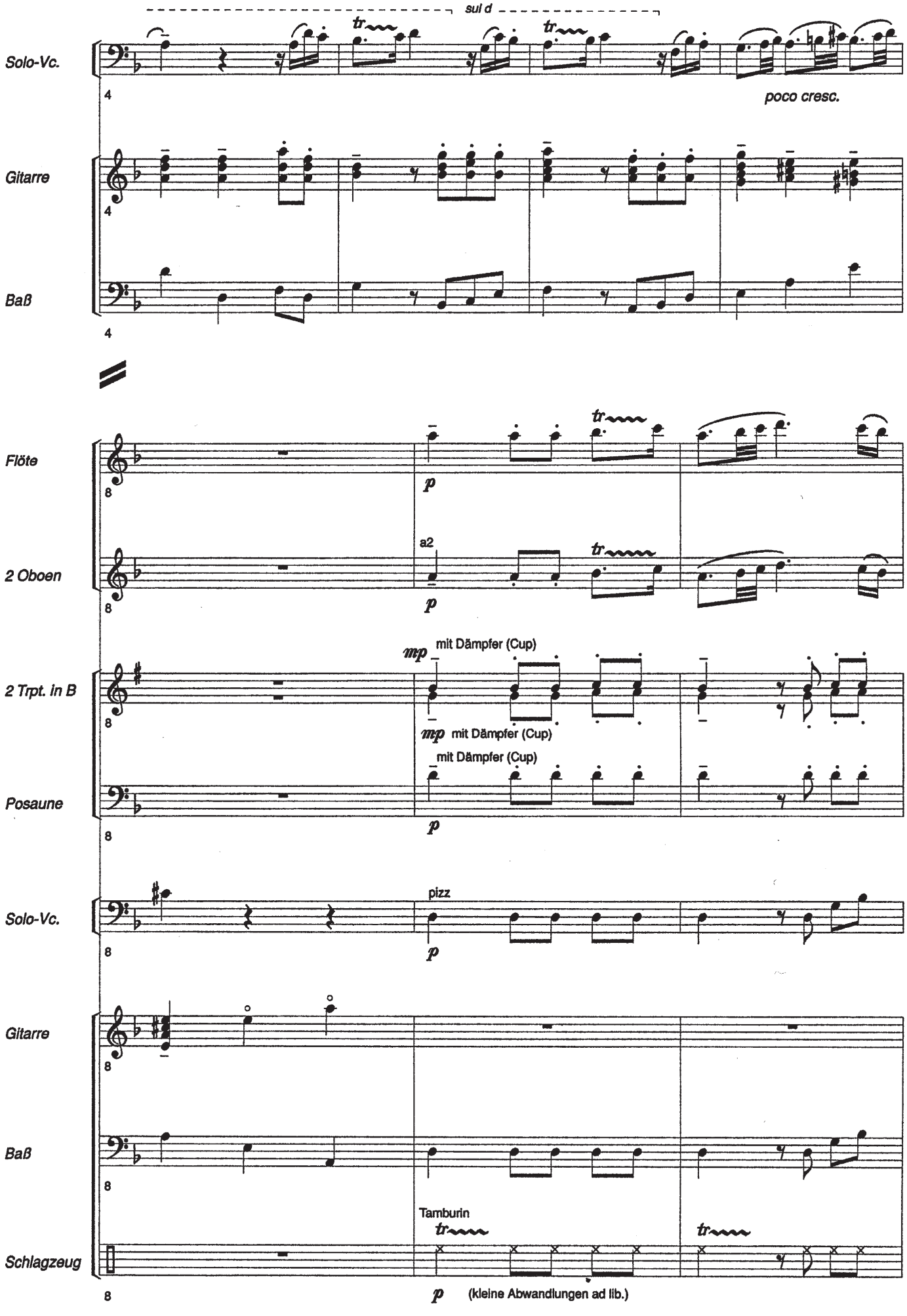
MENUETT*)

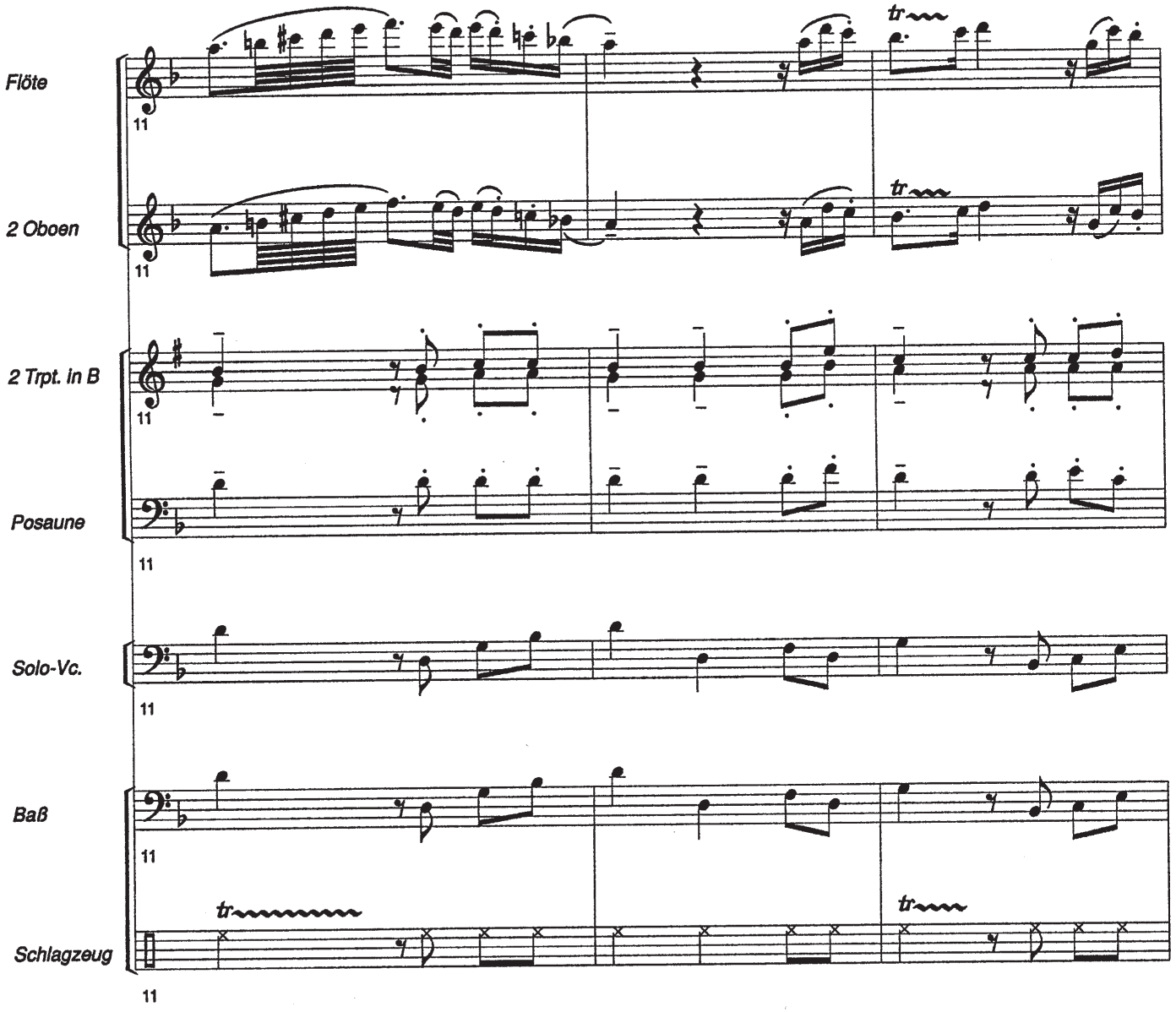
Sempre un poco misterioso

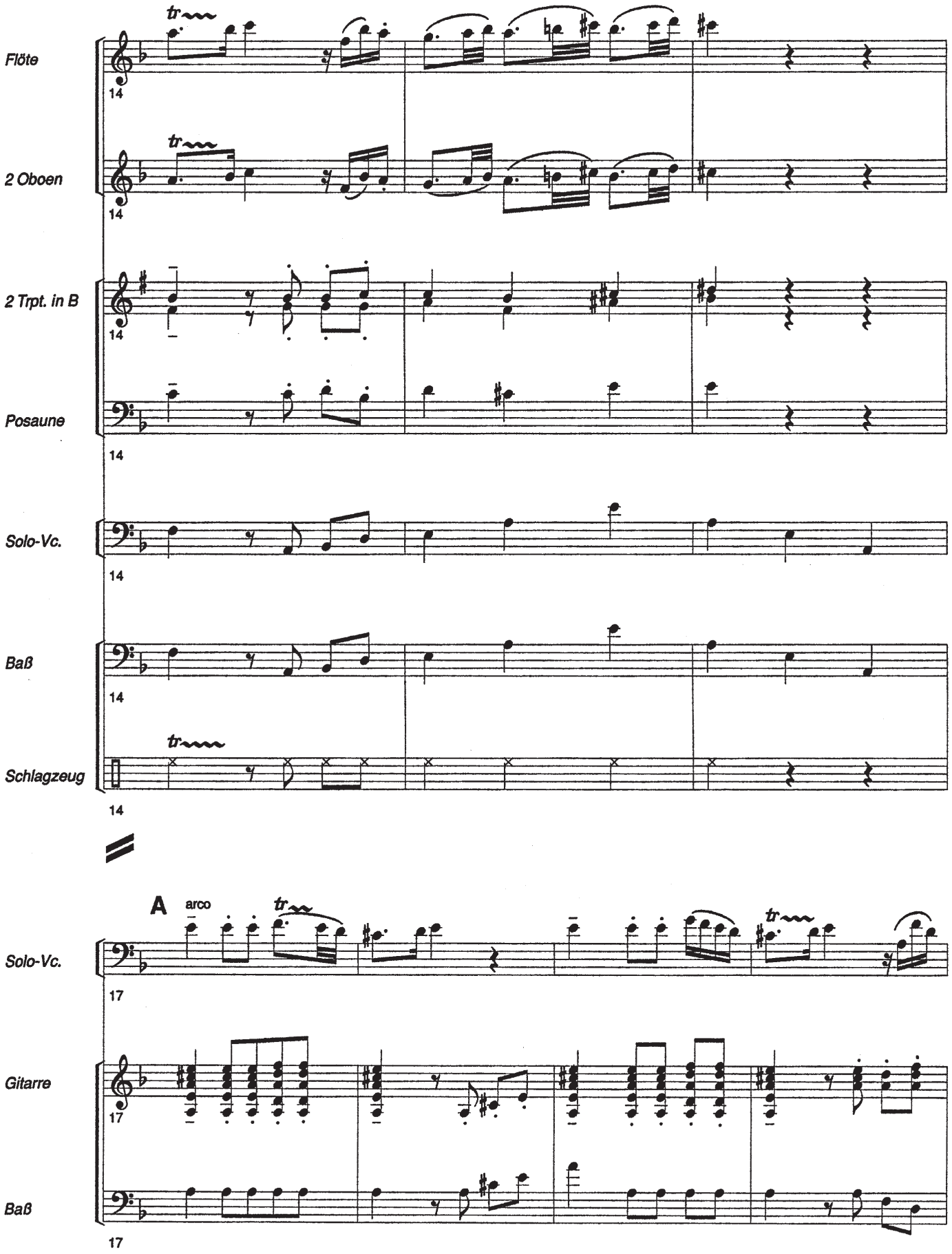
(♩ = ca 76)

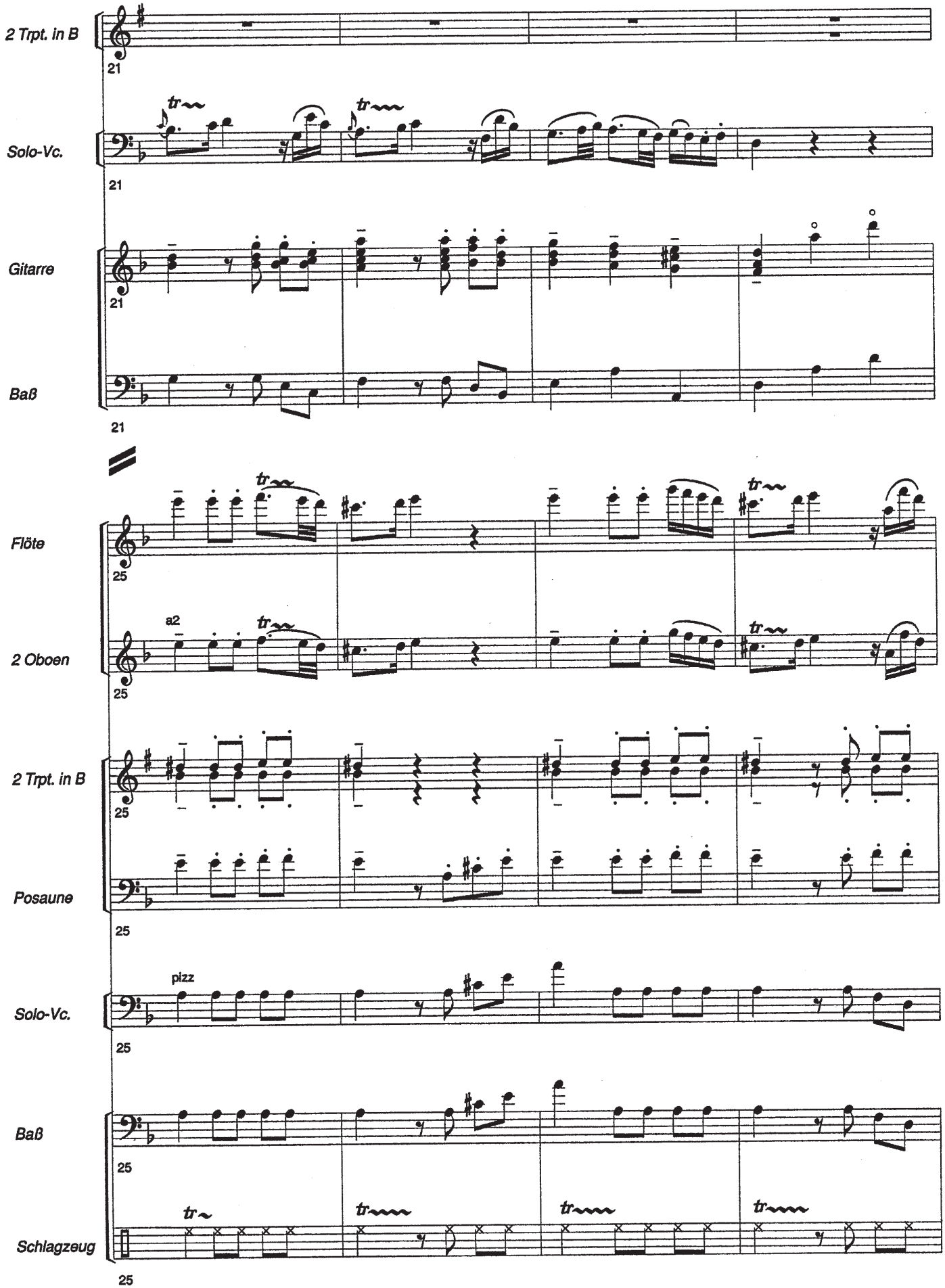


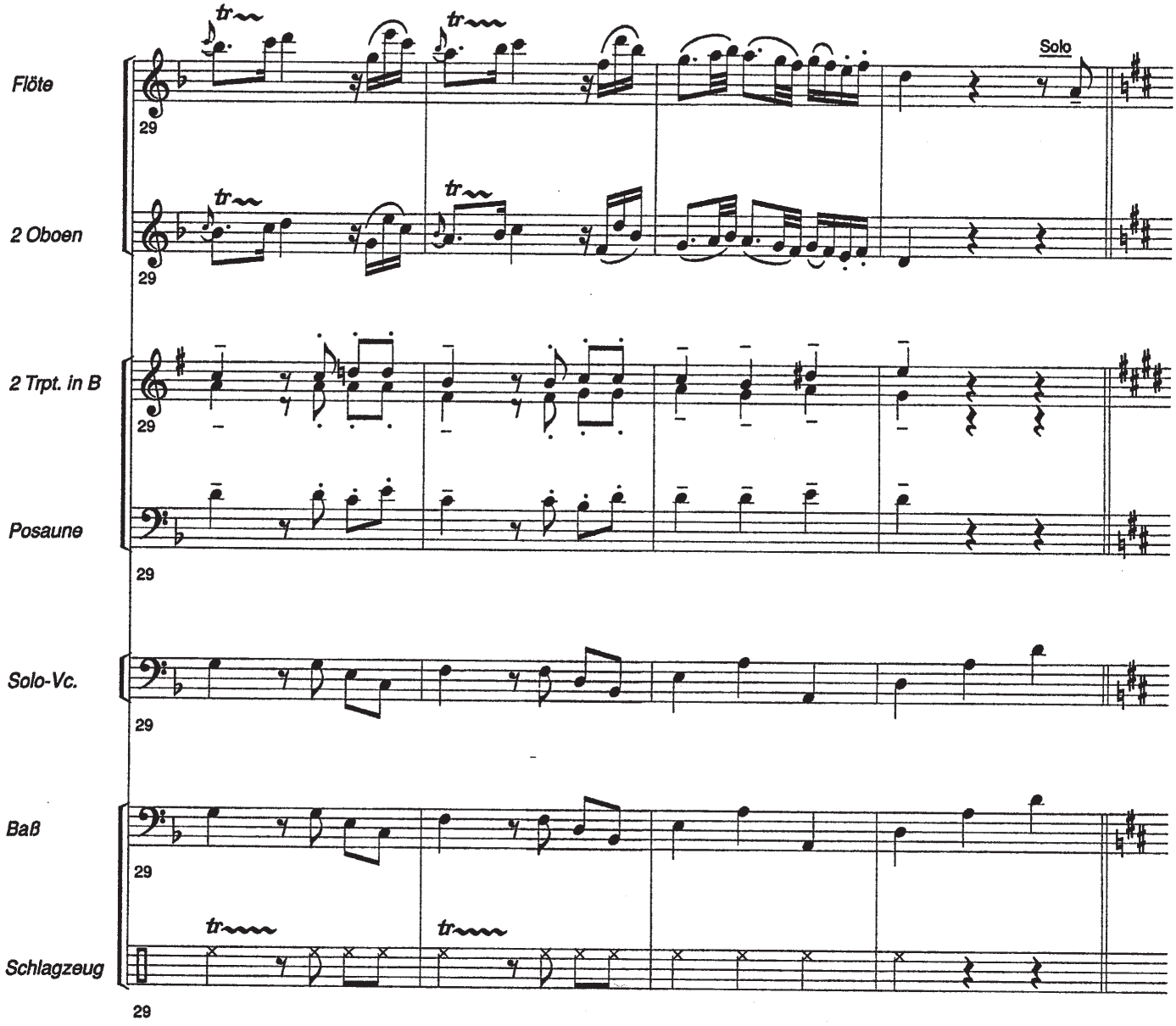
* (Tacent: 2 Klarinetten, Fagott, 2 Hörner, Tuba)


sul d
Solo-Vc.
poco cresc.
Gitarre
Baß
Flöte
2 Oboen
a2
2 Trpt. in B
mit Dämpfer (Cup)
Posaune
Solo-Vc.
pizz
Gitarre
Baß
Tamburin
Schlagzeug
(kleine Abwandlungen ad lib.)

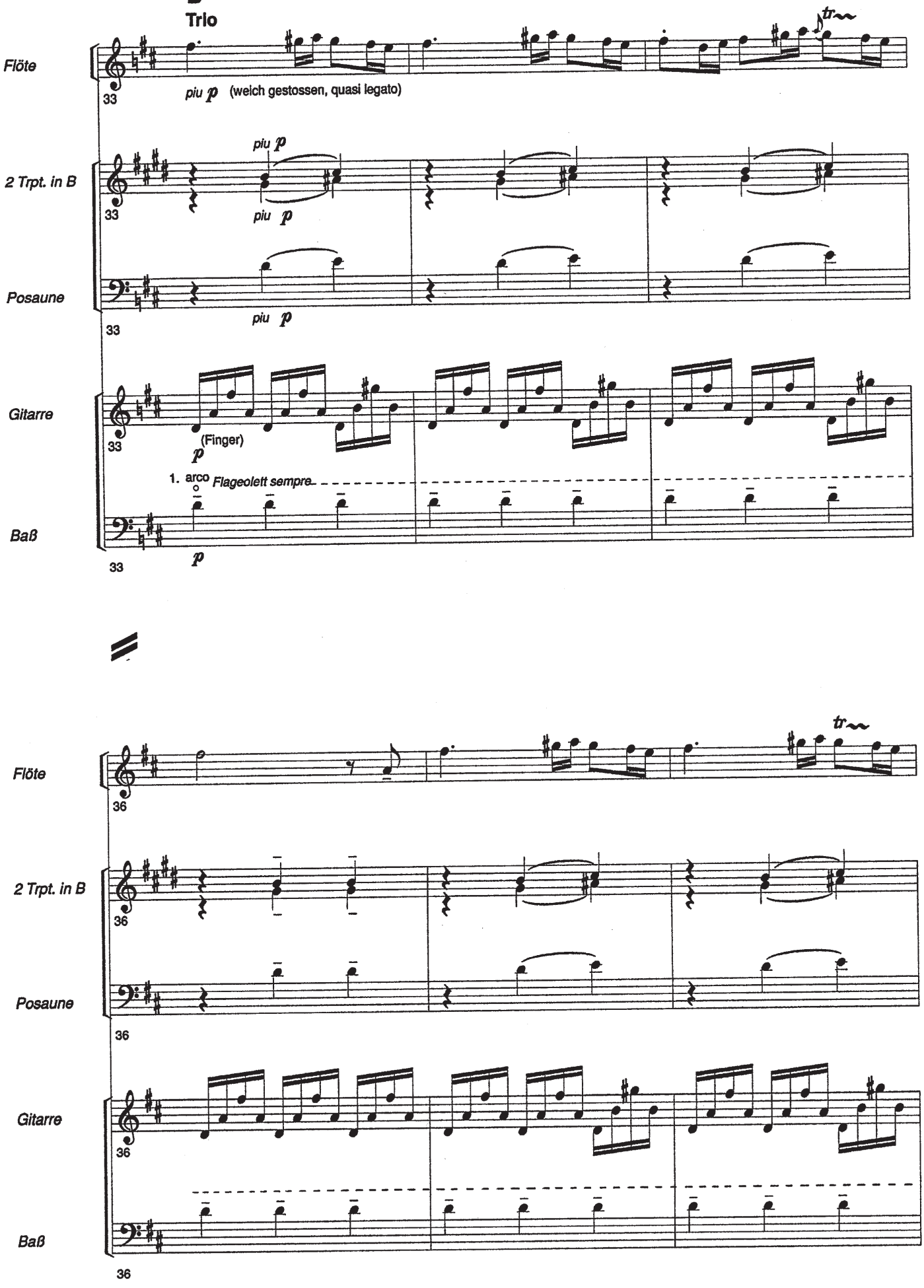

Flöte
2 Oboen
2 Trpt. in B
Posaune
Solo-Vc.
Baß
Schlagzeug
11
tr

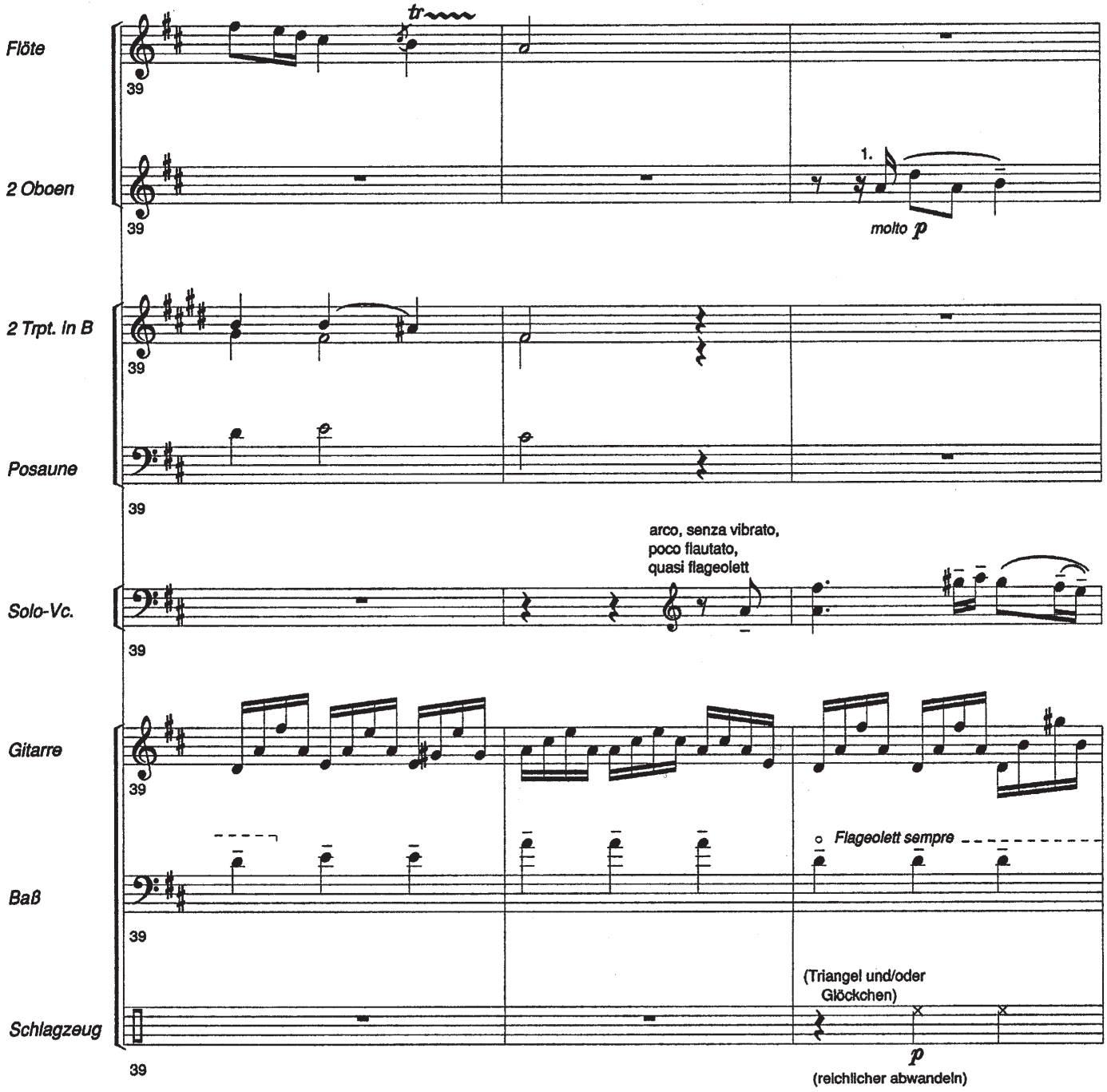

Flöte
2 Oboen
2 Trpt. in B
Posaune
Solo-Vc.
Baß
Schlagzeug
14
tr
A
arco
Solo-Vc.
Gitarre
Baß
17

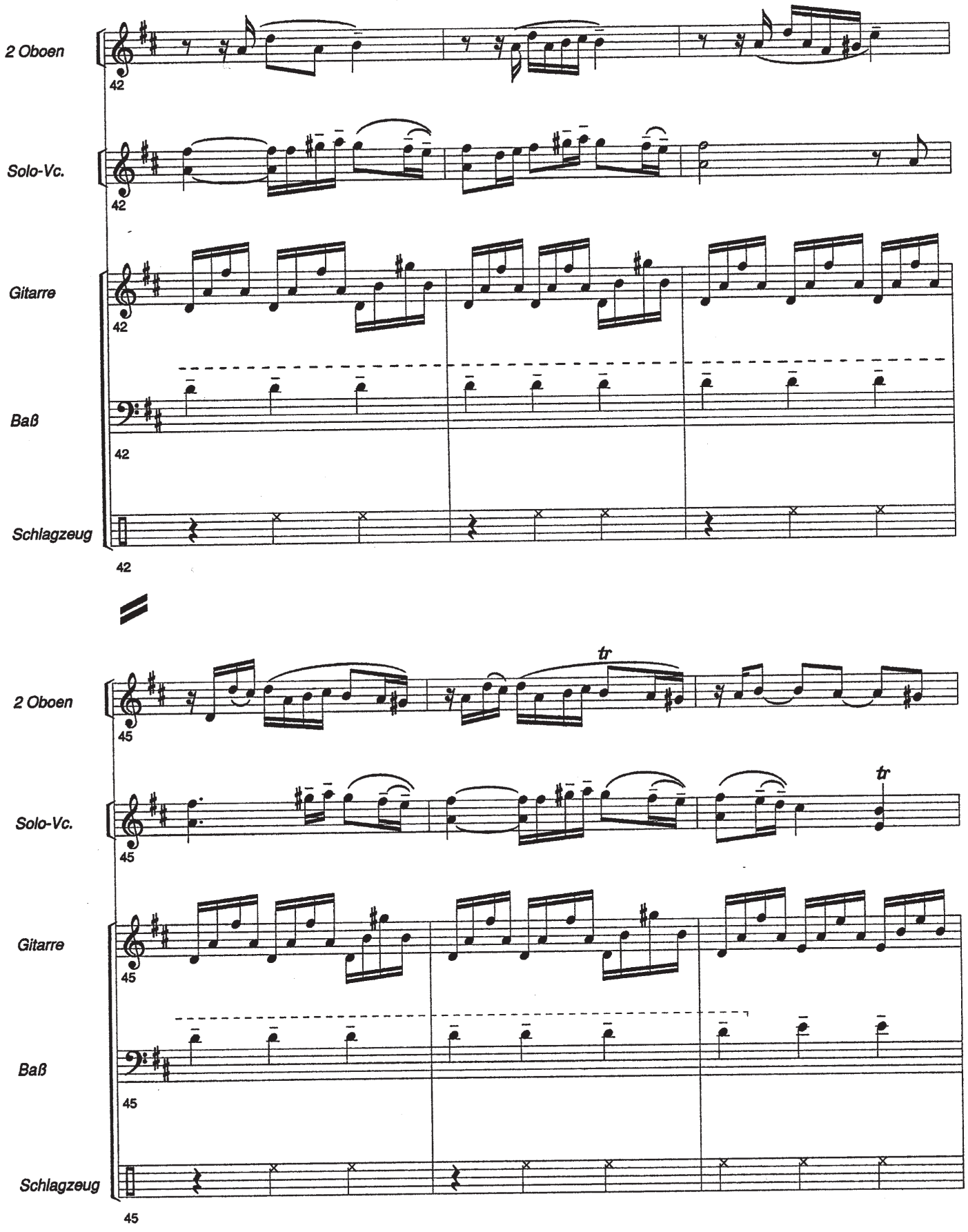

2 Trpt. in B
21
Solo-Vc.
21
Gitarre
21
Baß
21
Flöte
25
2 Oboen
a2
25
2 Trpt. in B
25
Posaune
25
Solo-Vc.
pizz
25
Baß
25
Schlagzeug
25


Flöte
2 Oboen
2 Trpt. in B
Posaune
Solo-Vc.
Baß
Schlagzeug
29
Solo
tr

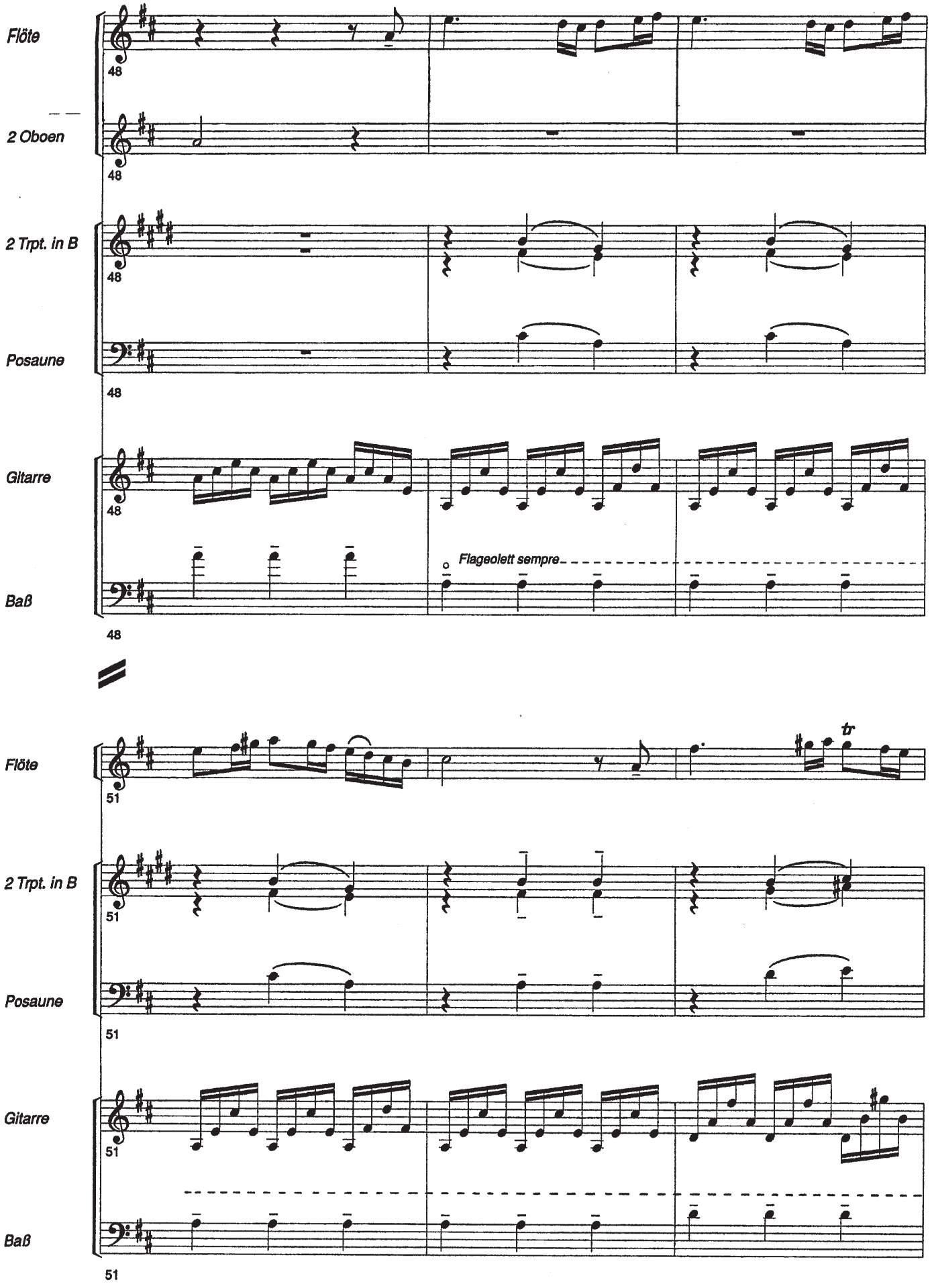
B
Trio

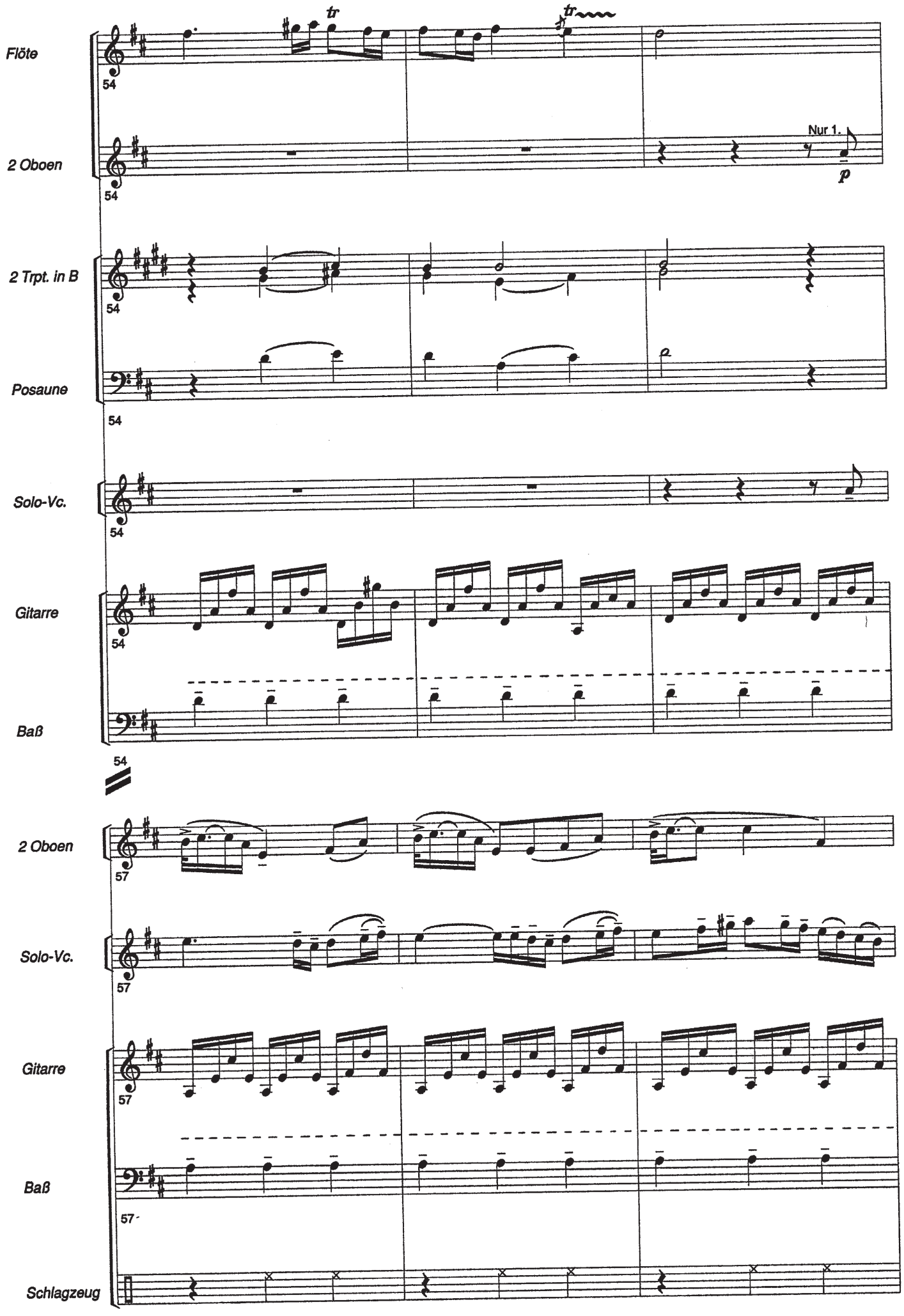

Flöte
33
piu p (weich gestossen, quasi legato)
tr
2 Trpt. in B
33
piu p
piu p
Posaune
33
piu p
Gitarre
33
(Finger)
p
1. arco
Flageolett sempre
Baß
33
p
Flöte
36
tr
2 Trpt. in B
36
Posaune
36
Gitarre
36
Baß
36

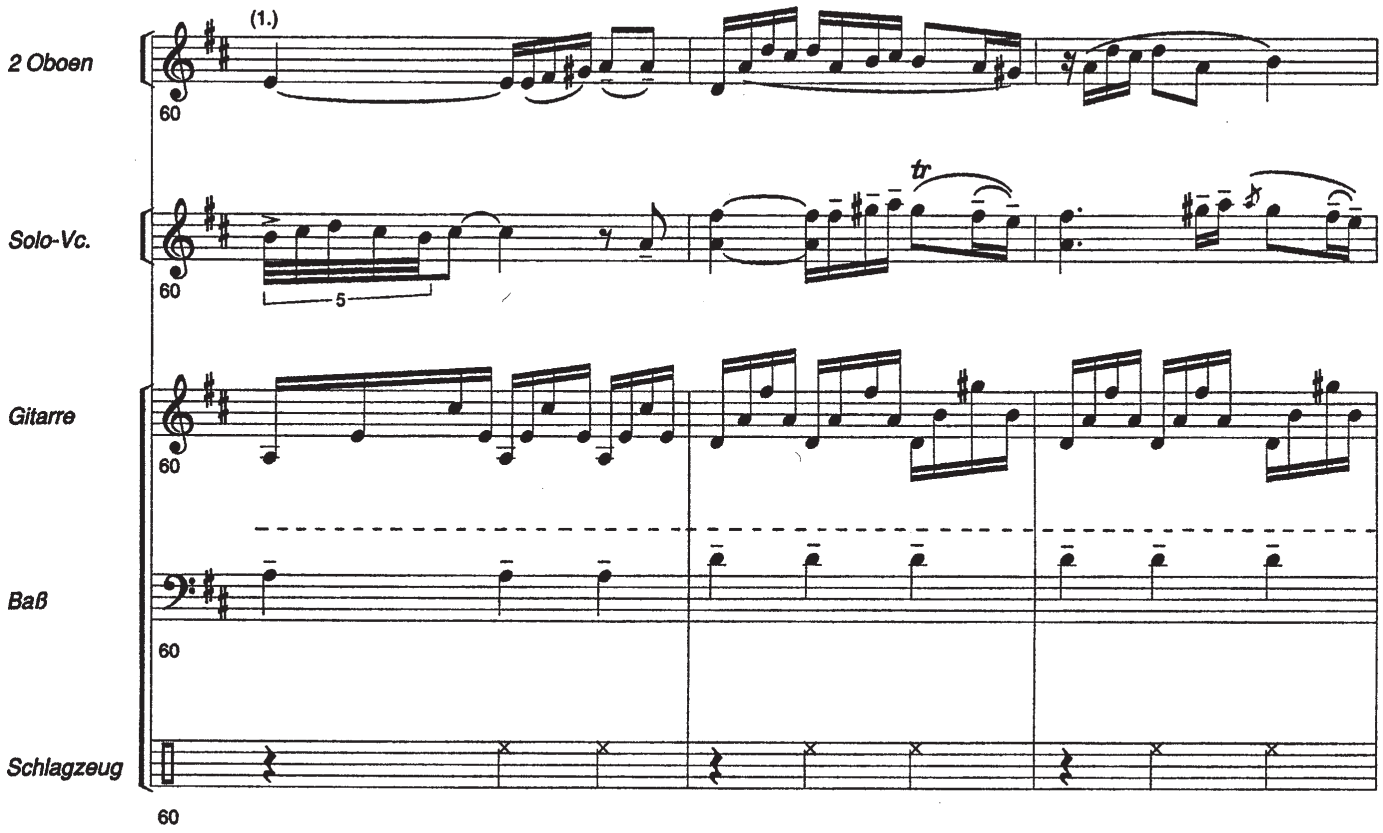

Flöte
2 Oboen
2 Trpt. in B
Posaune
Solo-Vc.
Gitarre
Baß
Schlagzeug
39
tr
1.
molto p
arco, senza vibrato,
poco flautato,
quasi flageolett
Flageolett sempre
(Triangel und/oder
Glöckchen)
p
(reichlicher abwandeln)

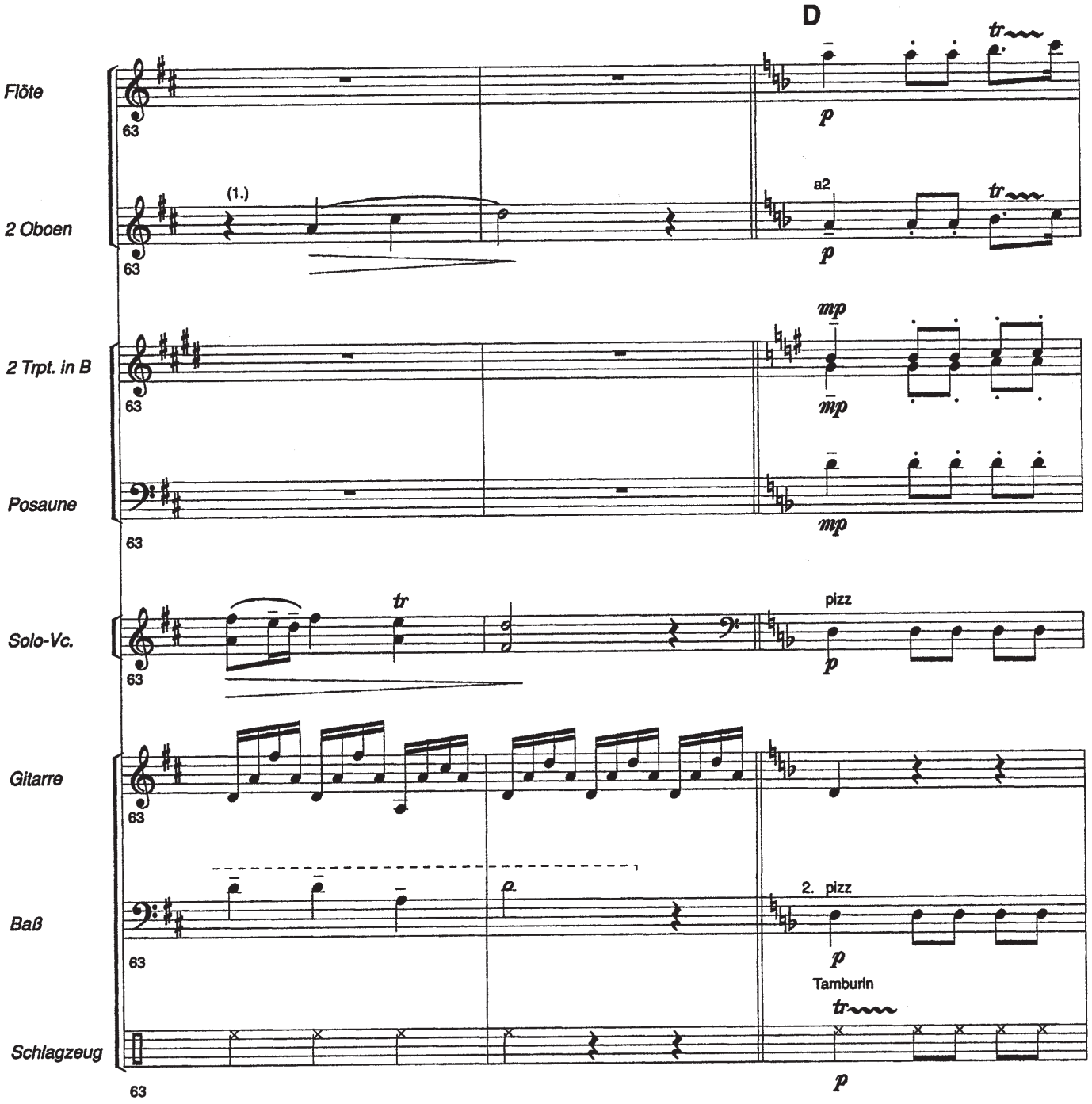

2 Oboen
Solo-Vc.
Gitarre
Baß
Schlagzeug
42
tr
45

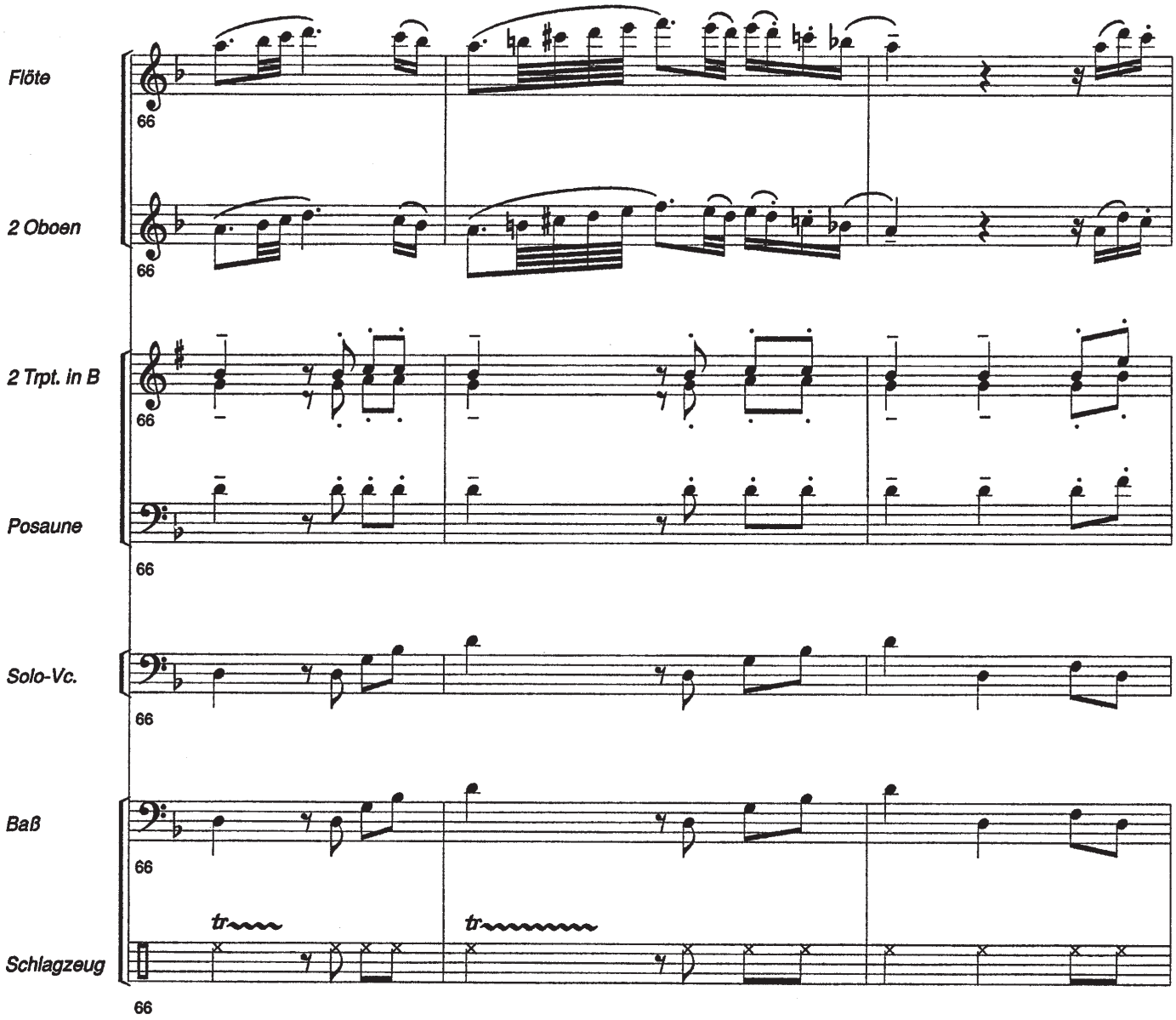
C

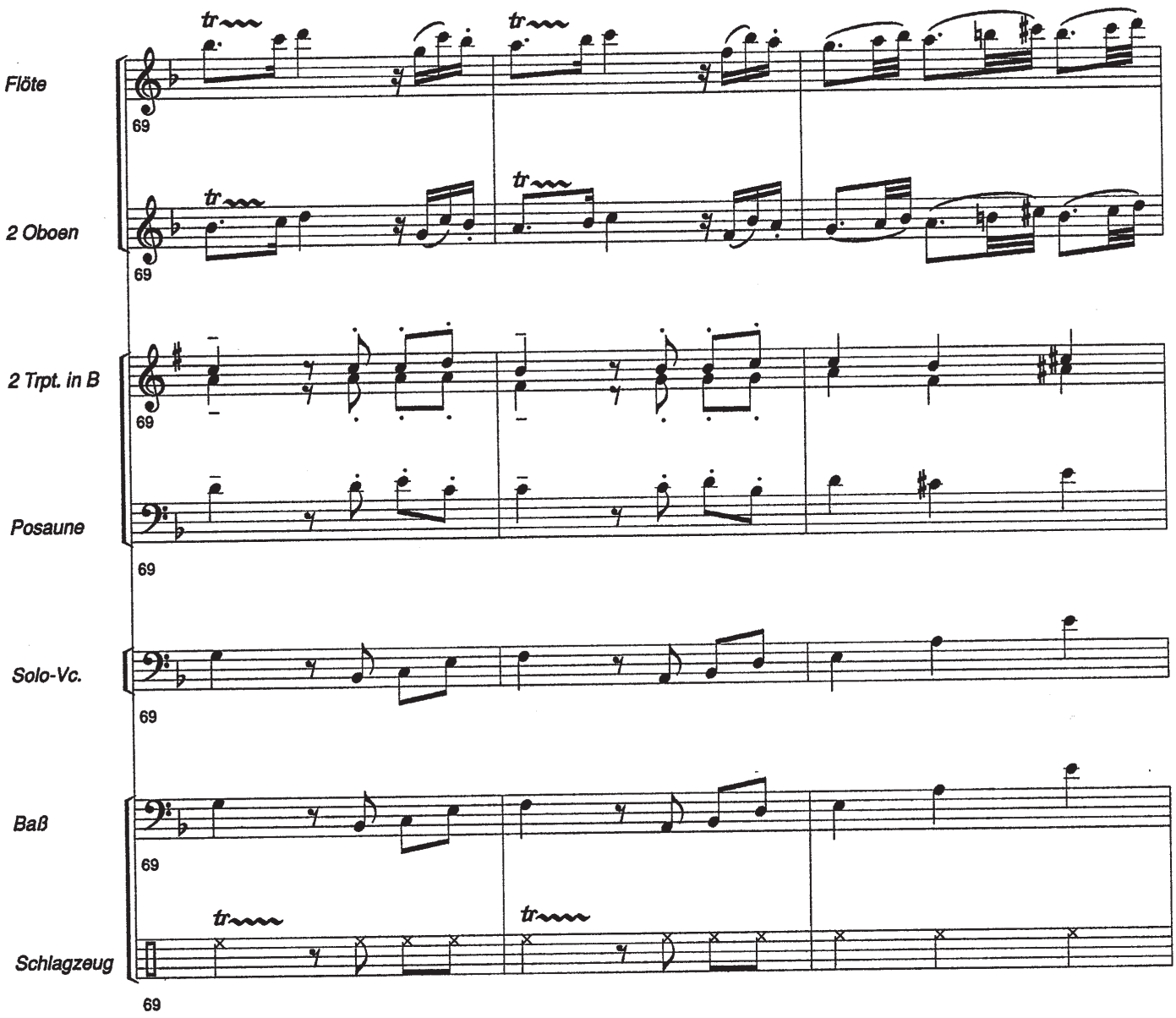

Flöte
2 Oboen
2 Trpt. in B
Posaune
Gitarre
Baß
48
Flageolett sempre
tr
51

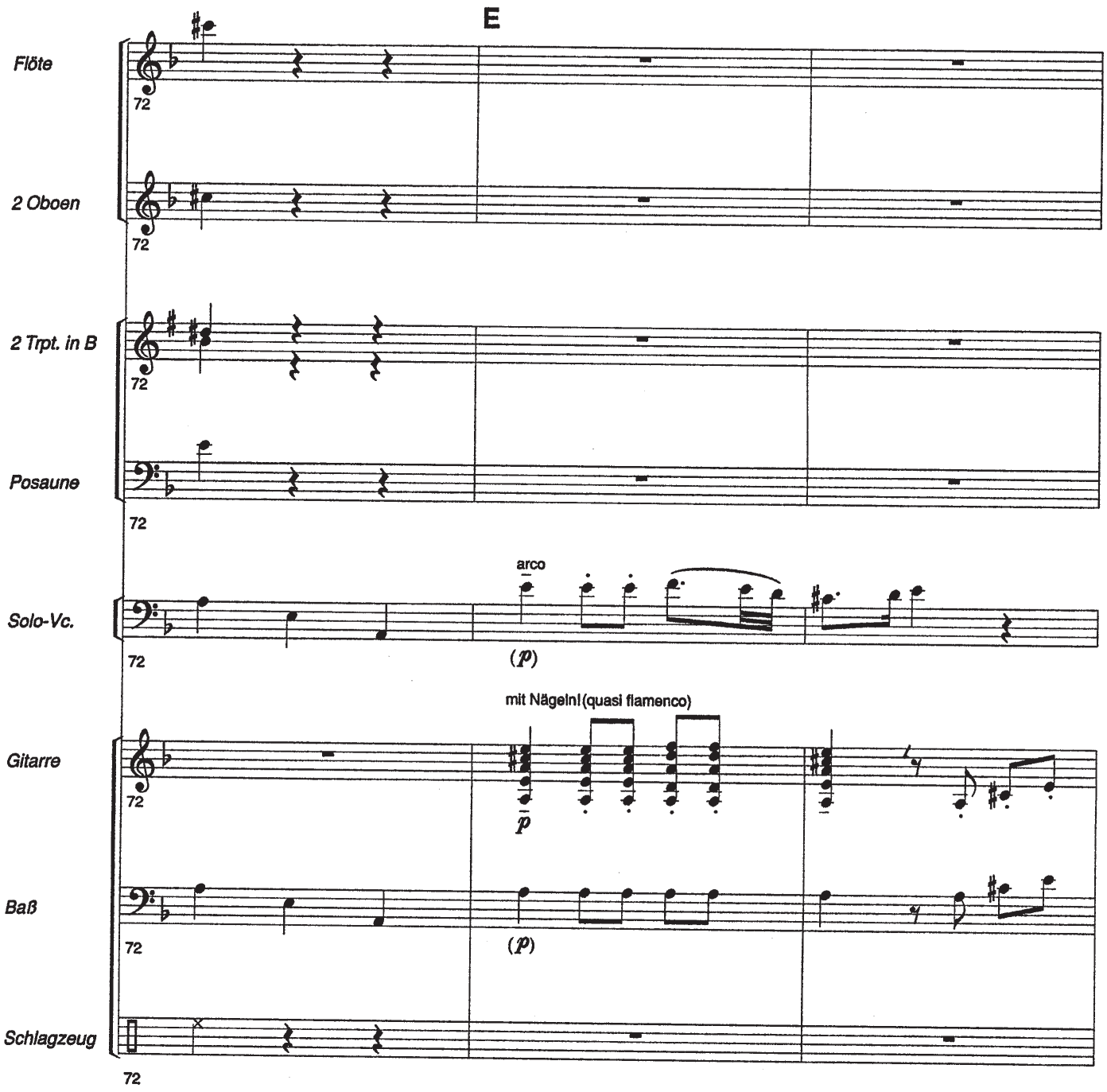

Flöte
2 Oboen
Nur 1.
p
2 Trpt. in B
Posaune
Solo-Vc.
Gitarre
Baß
2 Oboen
Solo-Vc.
Gitarre
Baß
Schlagzeug

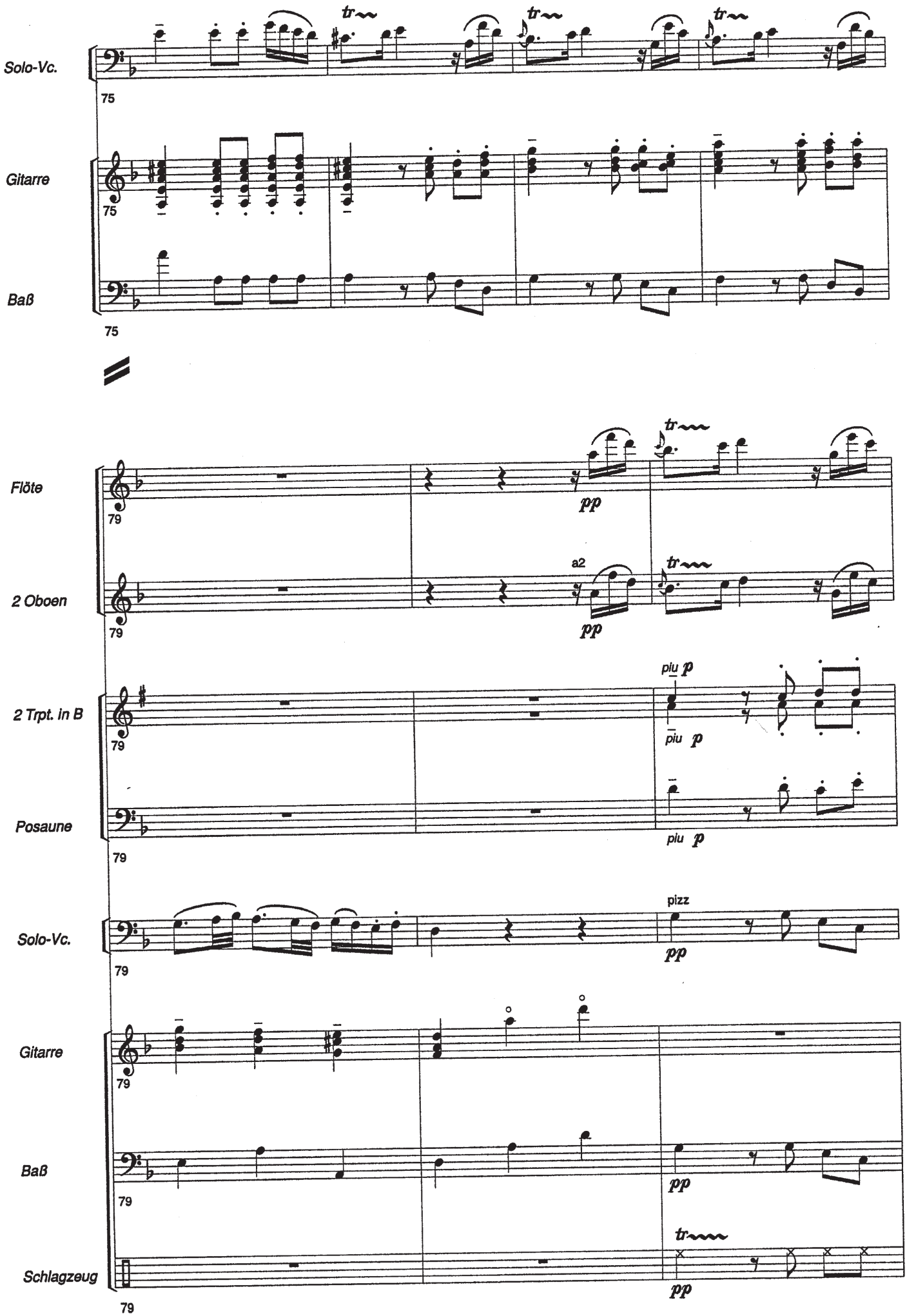

2 Oboen
Solo-Vc.
Gitarre
Baß
Schlagzeug
(1.)
60
5
tr

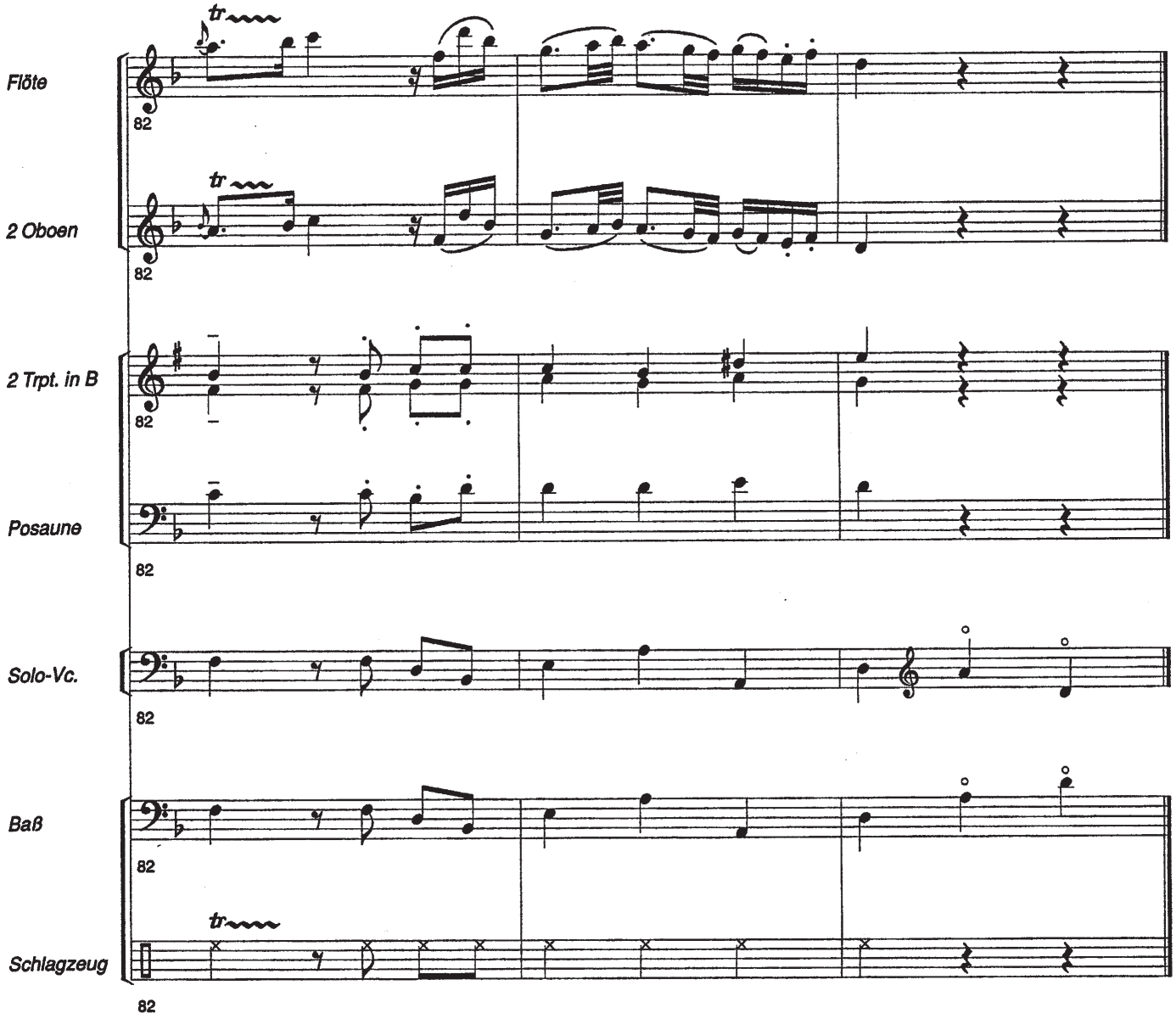

D
Flöte
2 Oboen
2 Trpt. in B
Posaune
Solo-Vc.
Gitarre
Baß
Schlagzeug
63
(1.)
a2
tr
p
mp
pizz
2. pizz
Tamburin


Flöte
66
2 Oboen
66
2 Trpt. in B
66
Posaune
66
Solo-Vc.
66
Baß
66
tr
tr
Schlagzeug
66

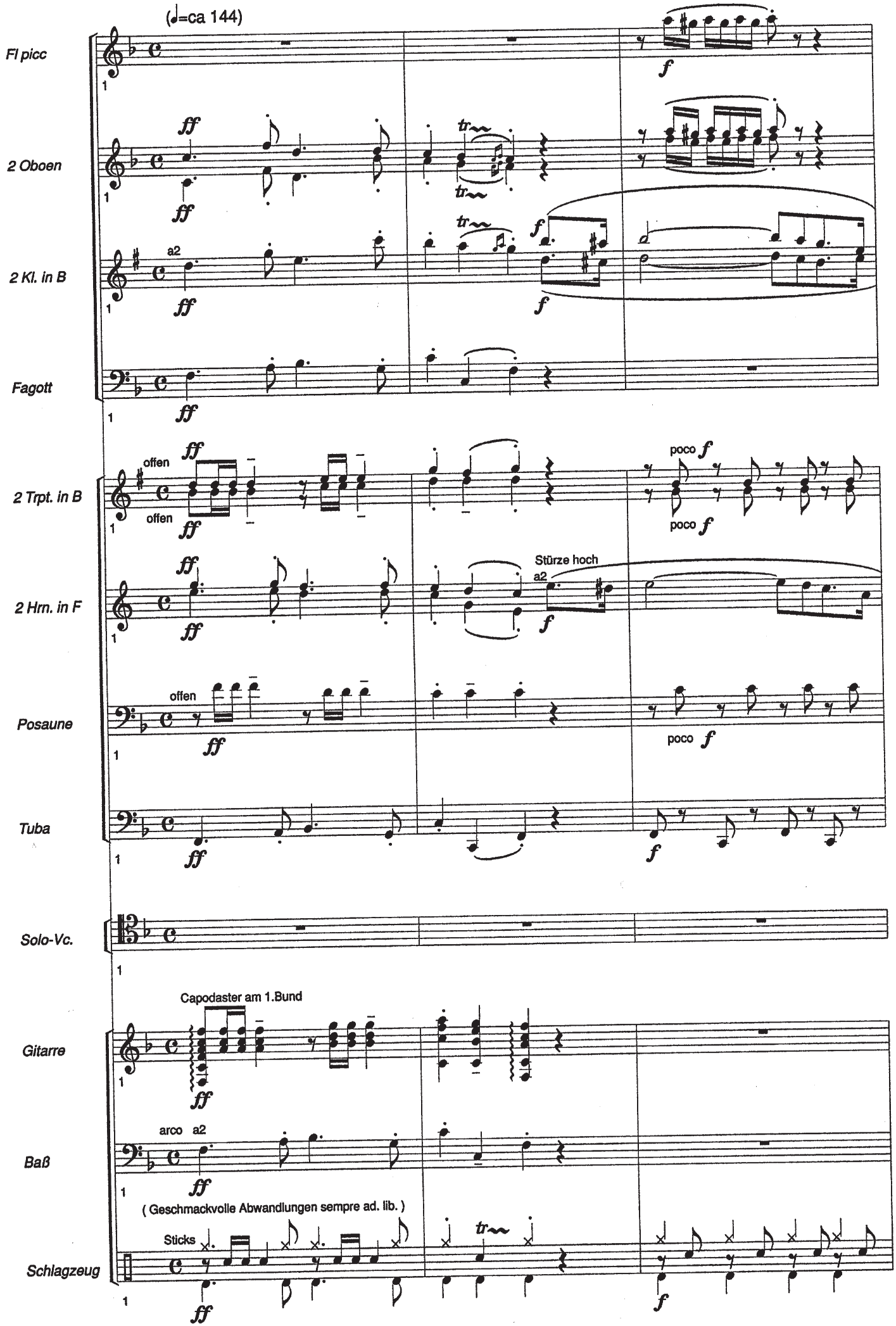

Flöte
2 Oboen
2 Trpt. in B
Posaune
Solo-Vc.
Baß
Schlagzeug
69
tr

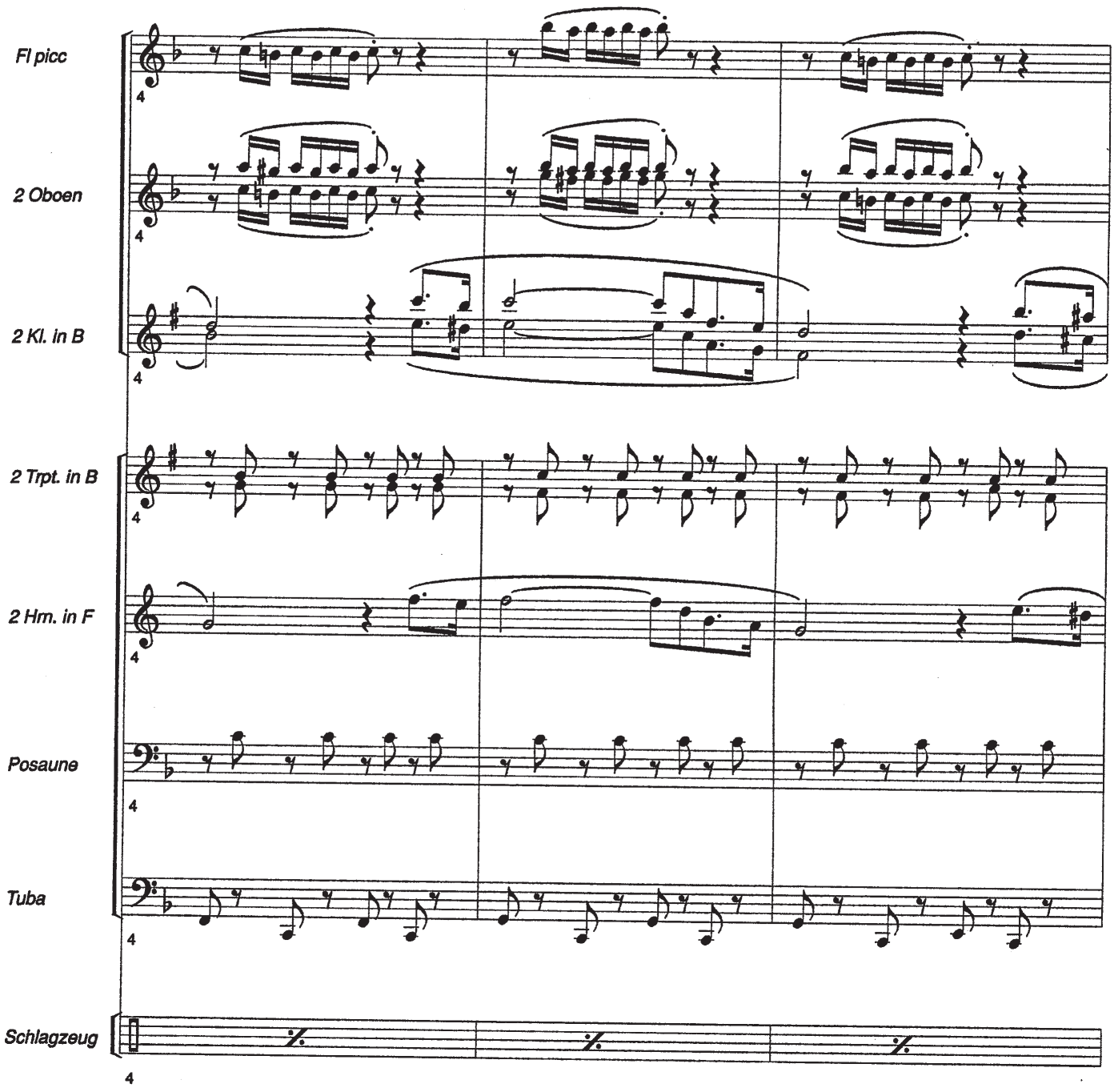

E
Flöte
2 Oboen
2 Trpt. in B
Posaune
Solo-Vc.
Gitarre
Baß
Schlagzeug
72
arco
(p)
mit Nägeln! (quasi flamenco)
p
(p)

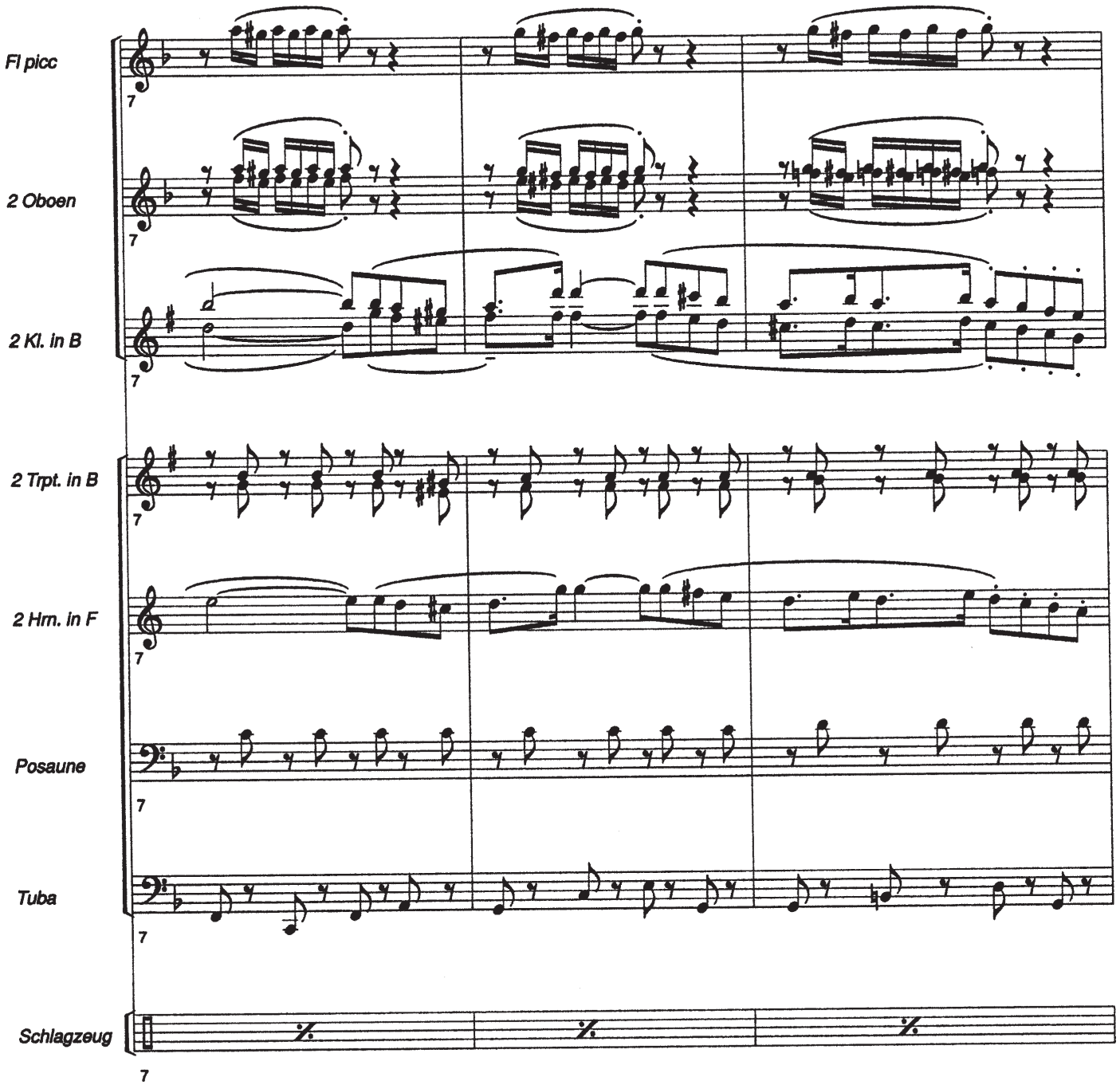

Solo-Vc.
75
Gitarre
75
Baß
75
Flöte
79
pp
2 Oboen
a2
79
pp
2 Trpt. in B
piu p
79
piu p
Posaune
piu p
79
Solo-Vc.
pizz
79
pp
Gitarre
79
Baß
79
pp
Schlagzeug
79
pp

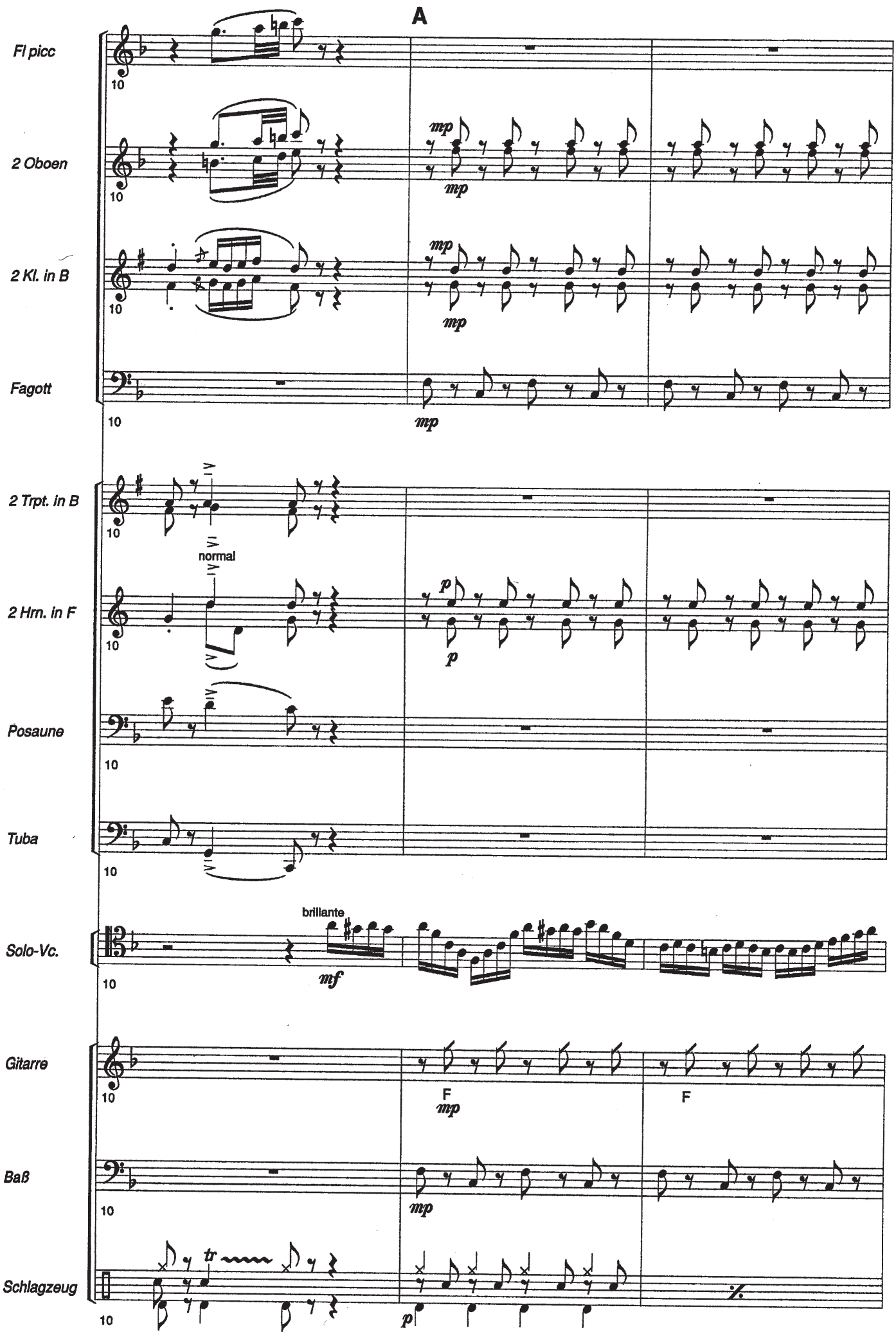

Flöte
2 Oboen
2 Trpt. in B
Posaune
Solo-Vc.
Baß
Schlagzeug
82
tr

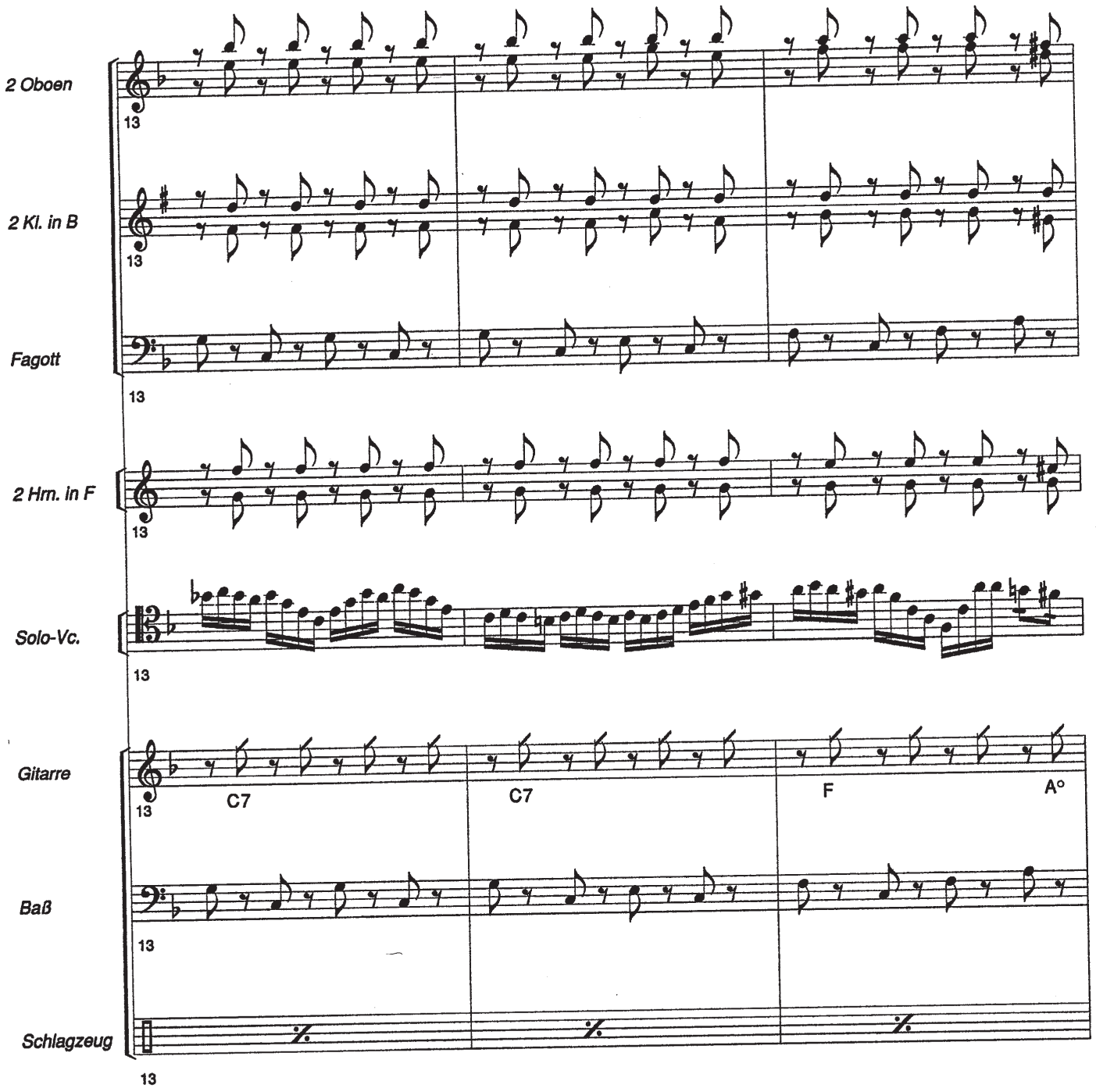
FINALE ALLA MARCIA

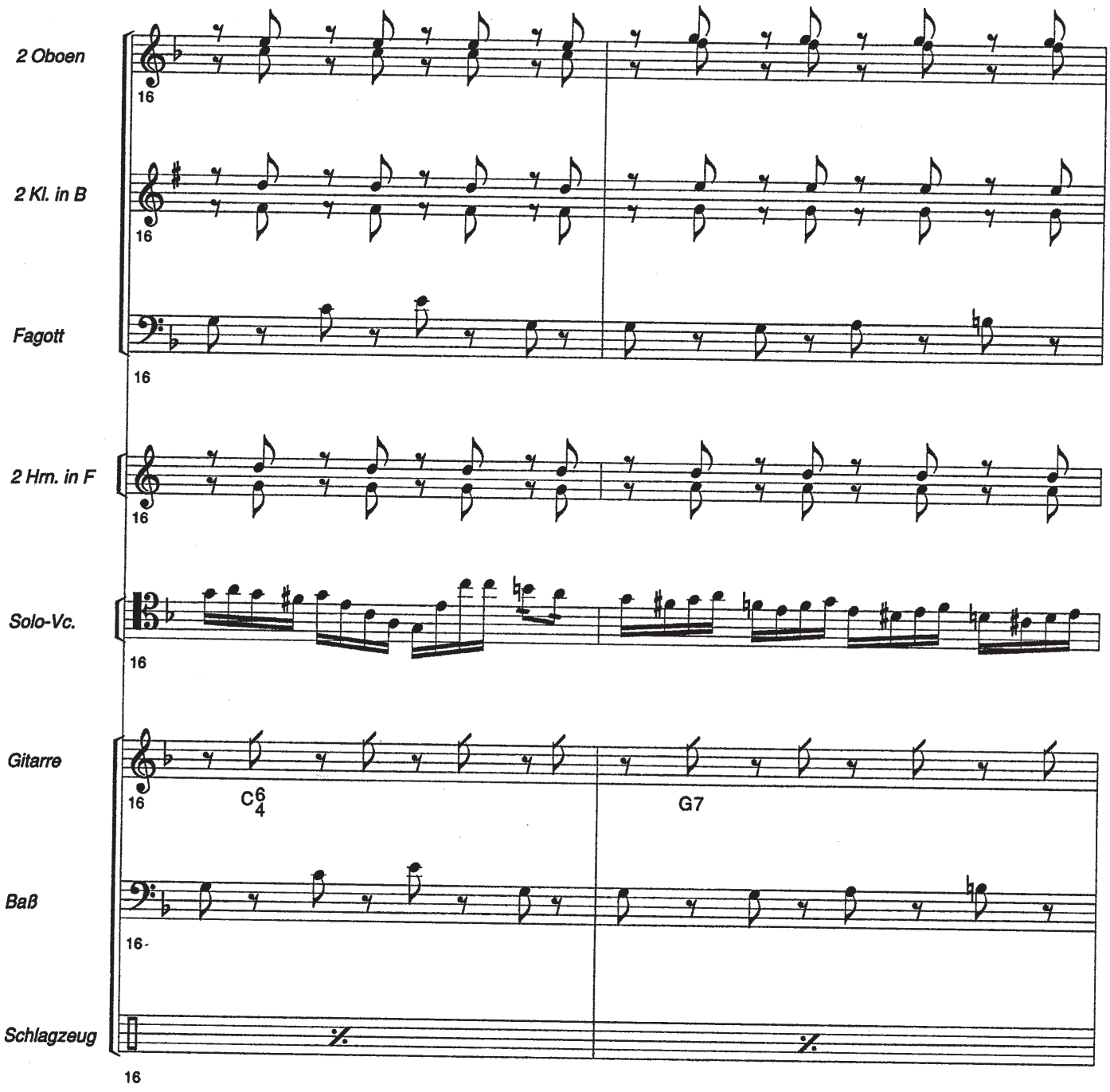


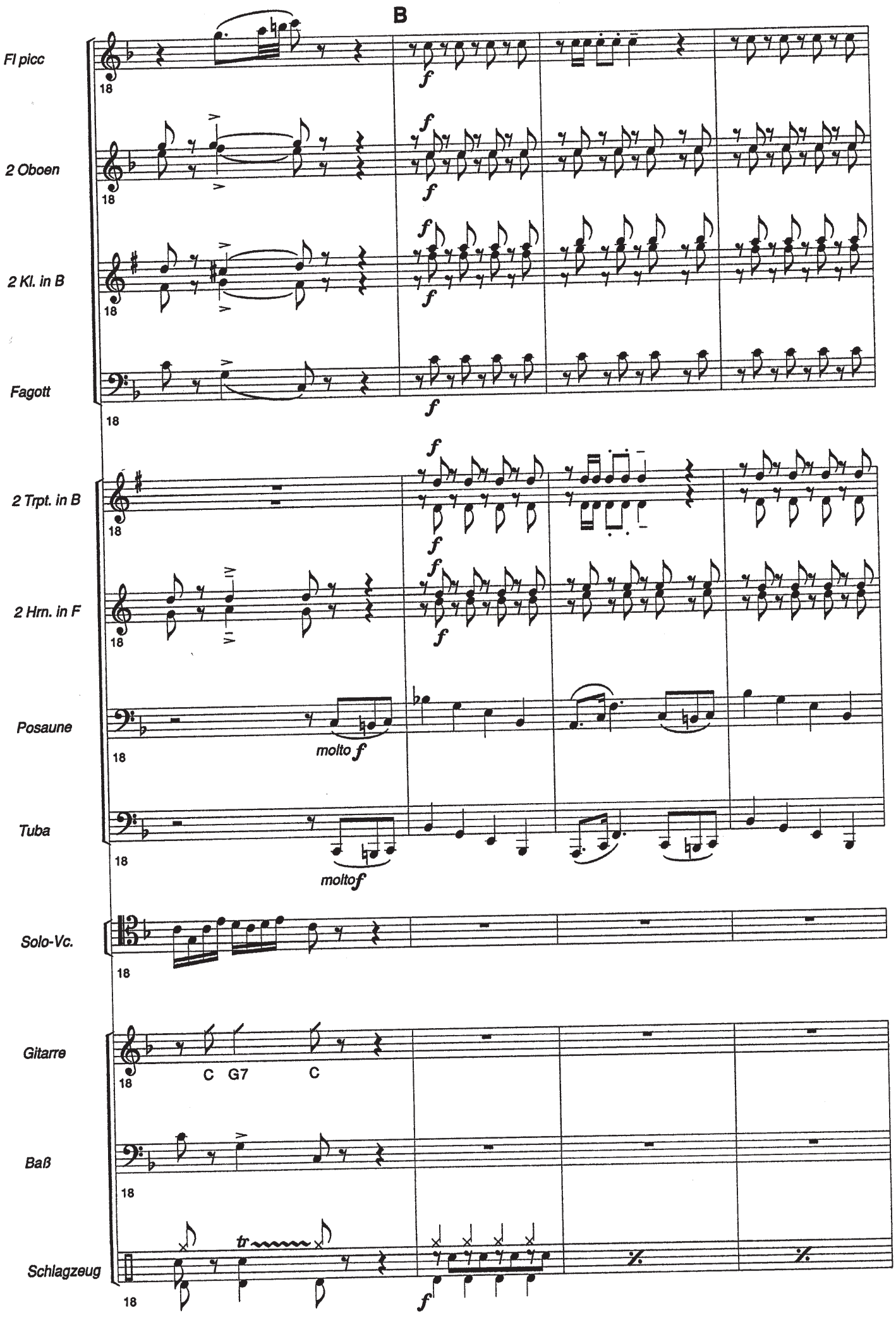

Fl picc
2 Oboen
2 Kl. in B
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Schlagzeug

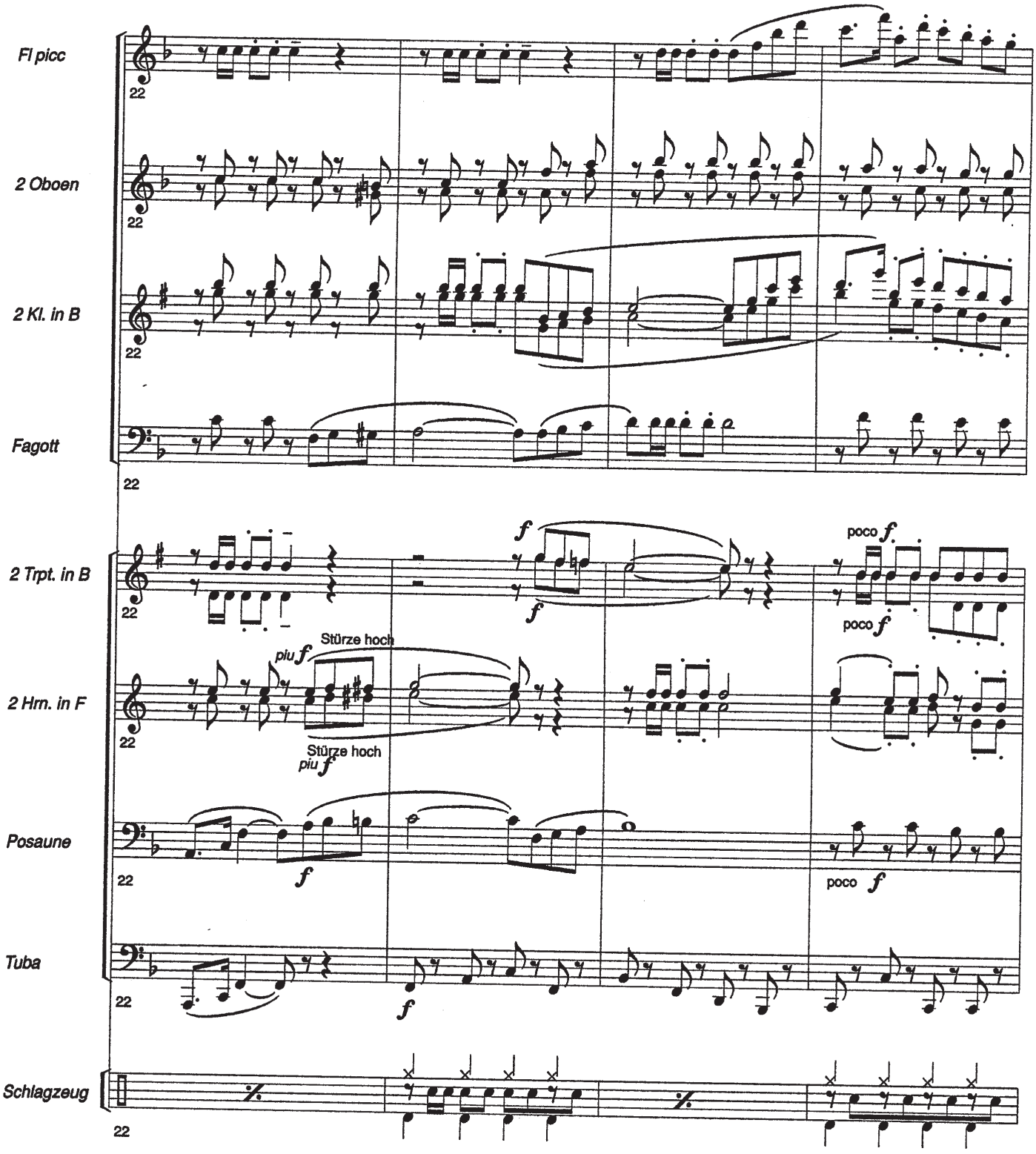

Fl picc
2 Oboen
2 Kl. in B
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Schlagzeug
7


A
Fl picc
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
normal
Posaune
Tuba
brillante
Solo-Vc.
Gitarre
Baß
Schlagzeug
10
mp
mf
p
F
tr

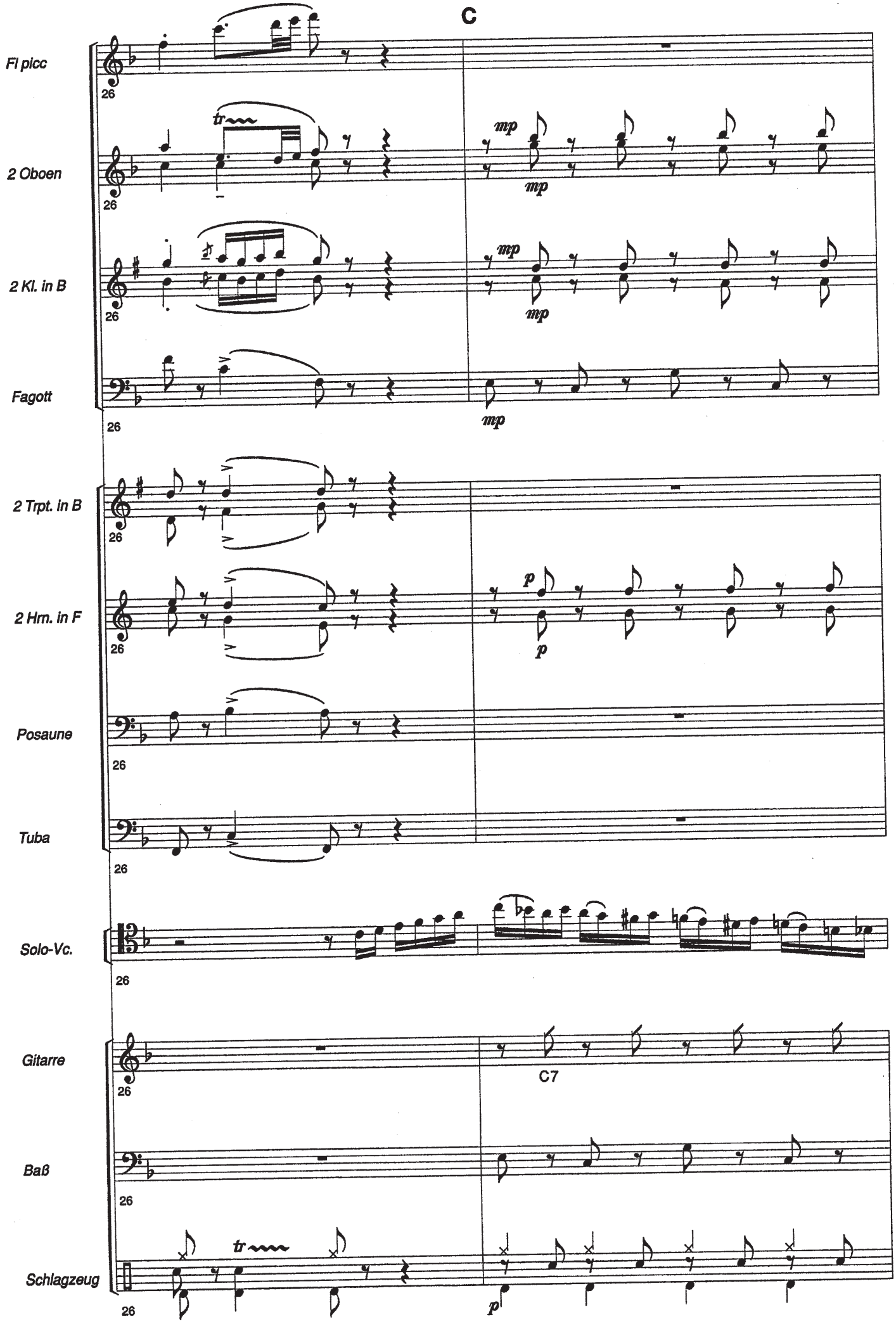

2 Oboen
13
2 Kl. in B
13
Fagott
13
2 Hrn. in F
13
Solo-Vc.
13
Gitarre
13
C7
C7
F
A°
Baß
13
Schlagzeug
13

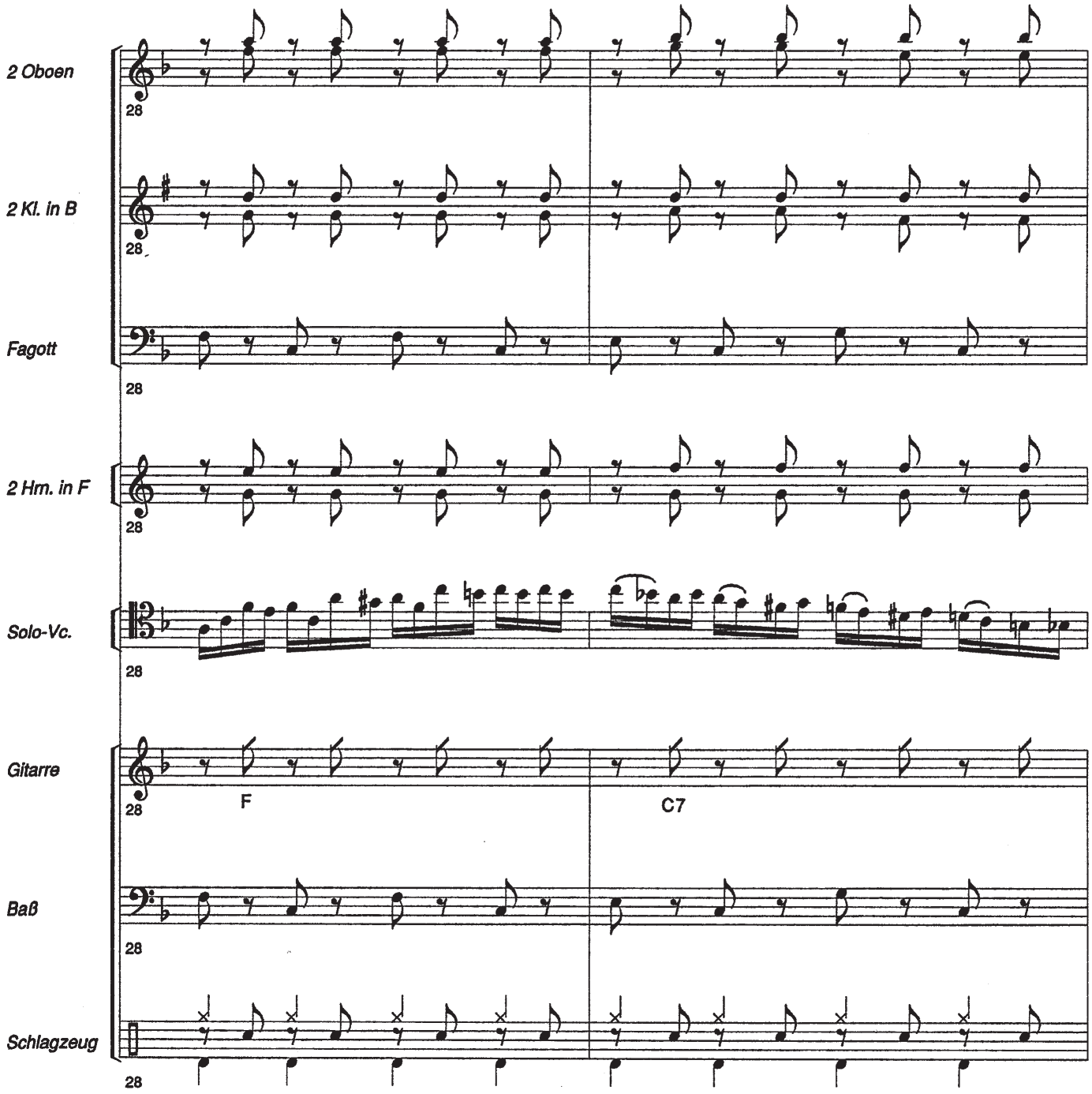

2 Oboen
2 Kl. in B
Fagott
2 Hrn. in F
Solo-Vc.
Gitarre
Baß
Schlagzeug
16
C 6/4
G7

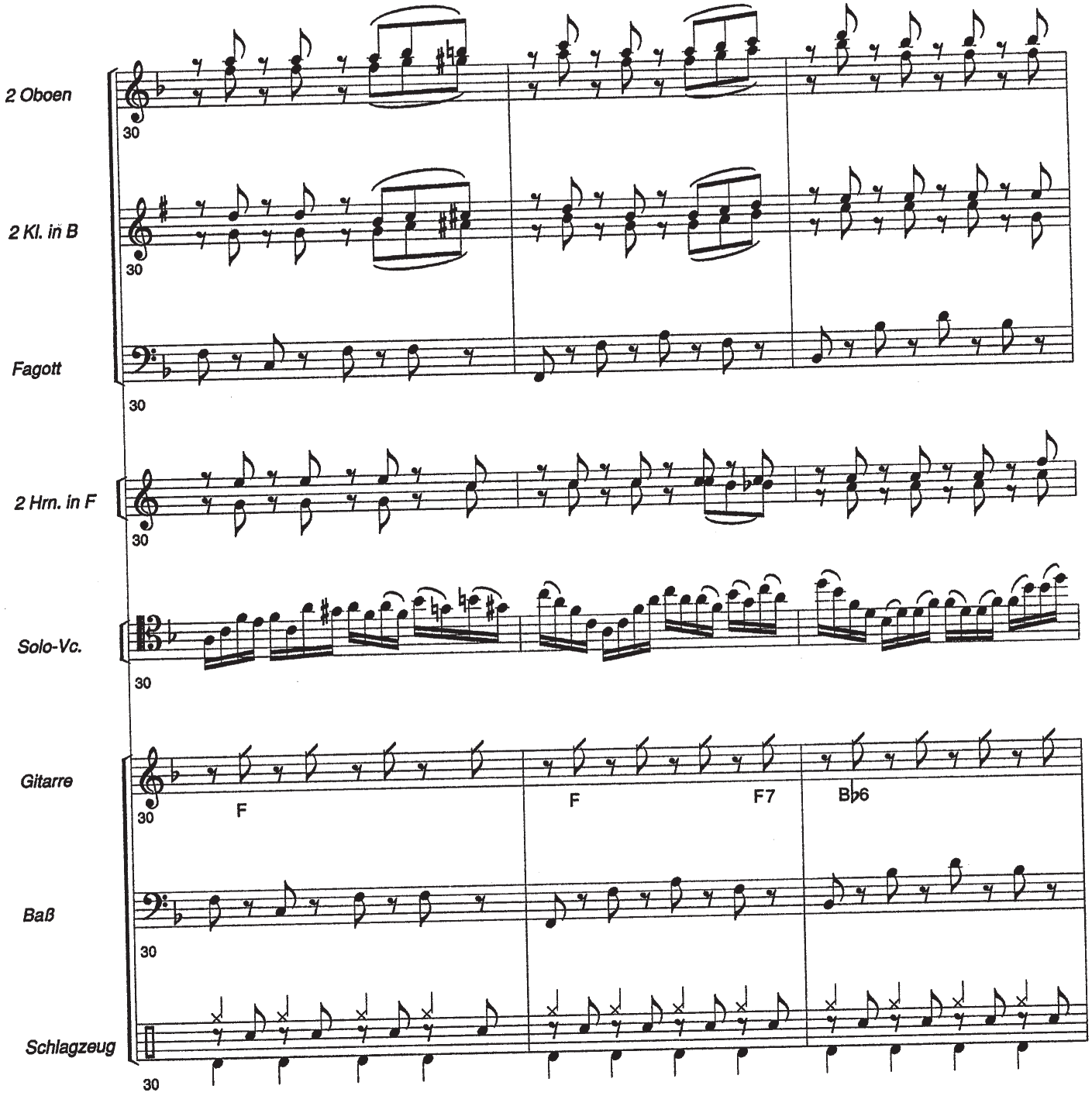

B
Fl picc
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
molto f
Tuba
molto f
Solo-Vc.
Gitarre
C G7 C
Baß
Schlagzeug
tr
18
f

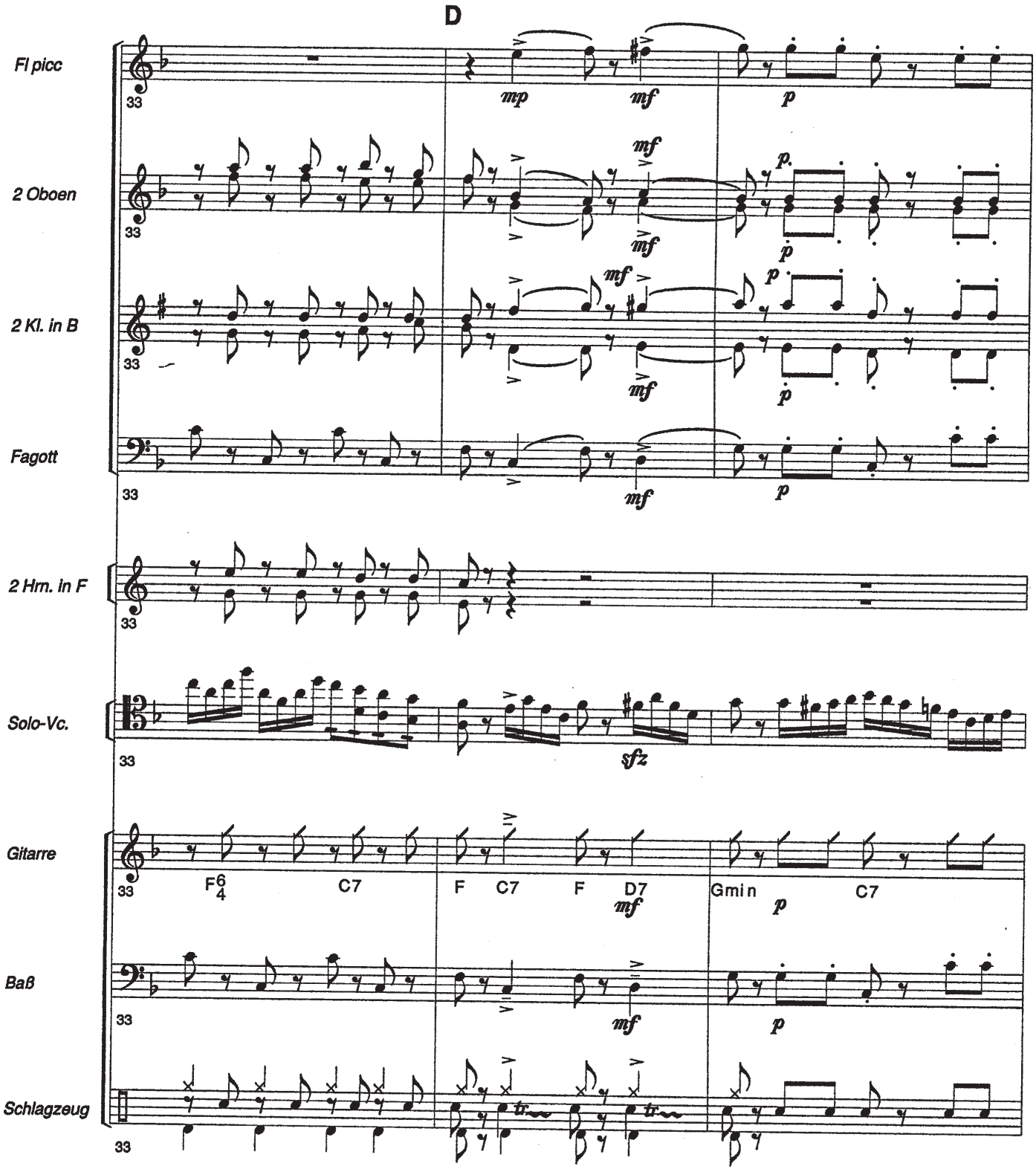

Fl picc
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Schlagzeug
22
f
poco f
piu f
Stürze hoch

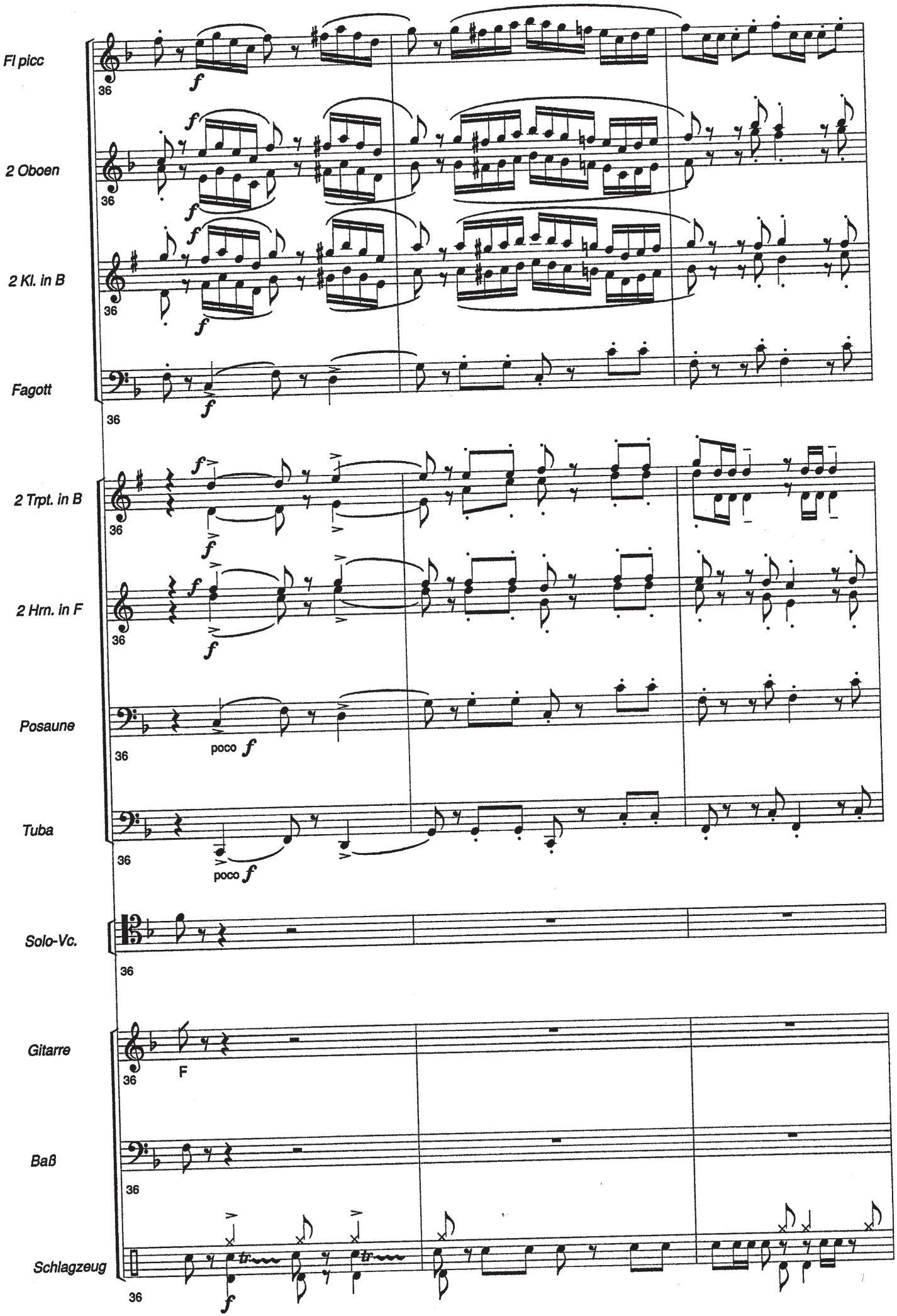
C

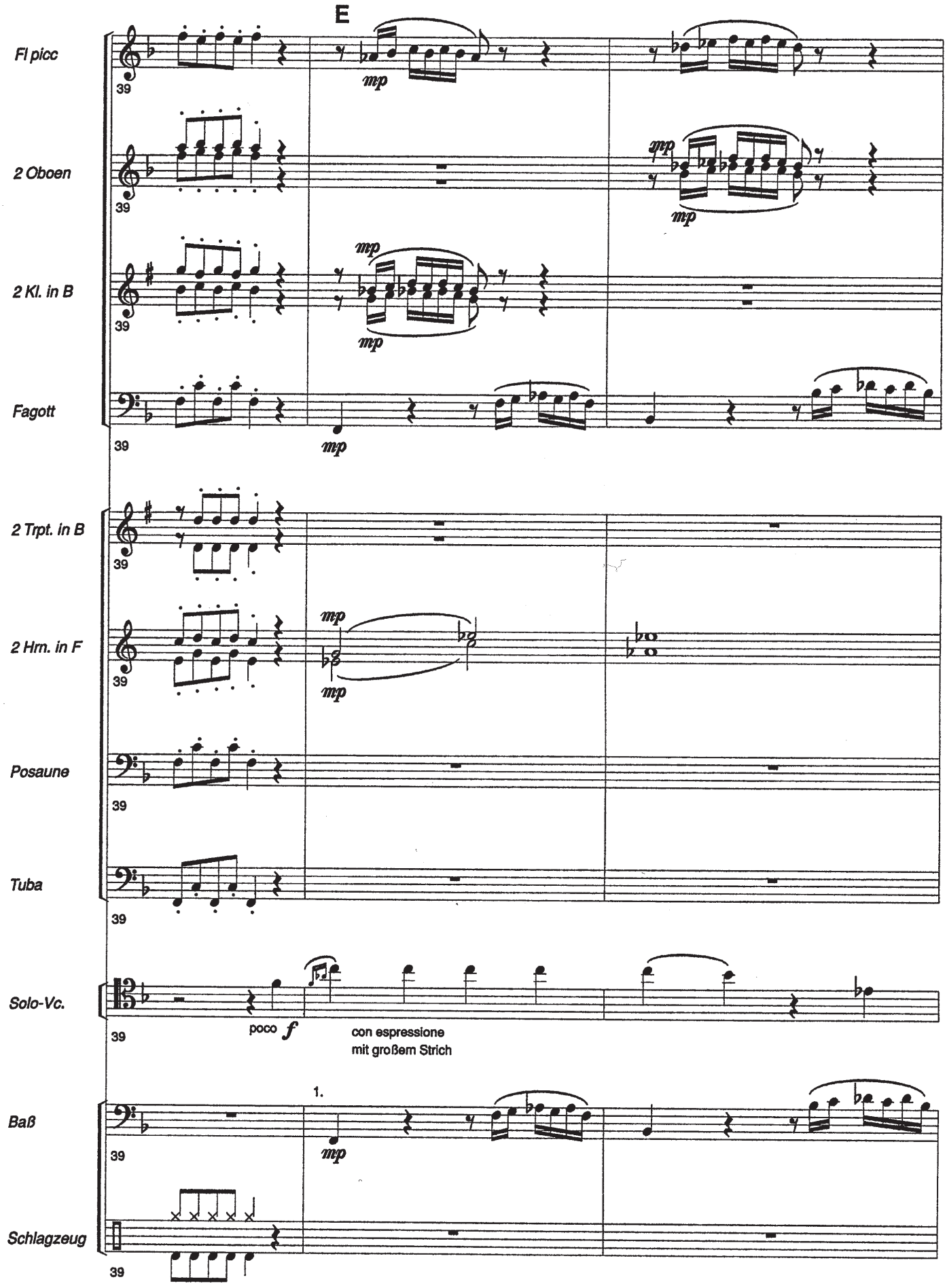

Fl picc
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
Schlagzeug
26
tr
mp
p
C7

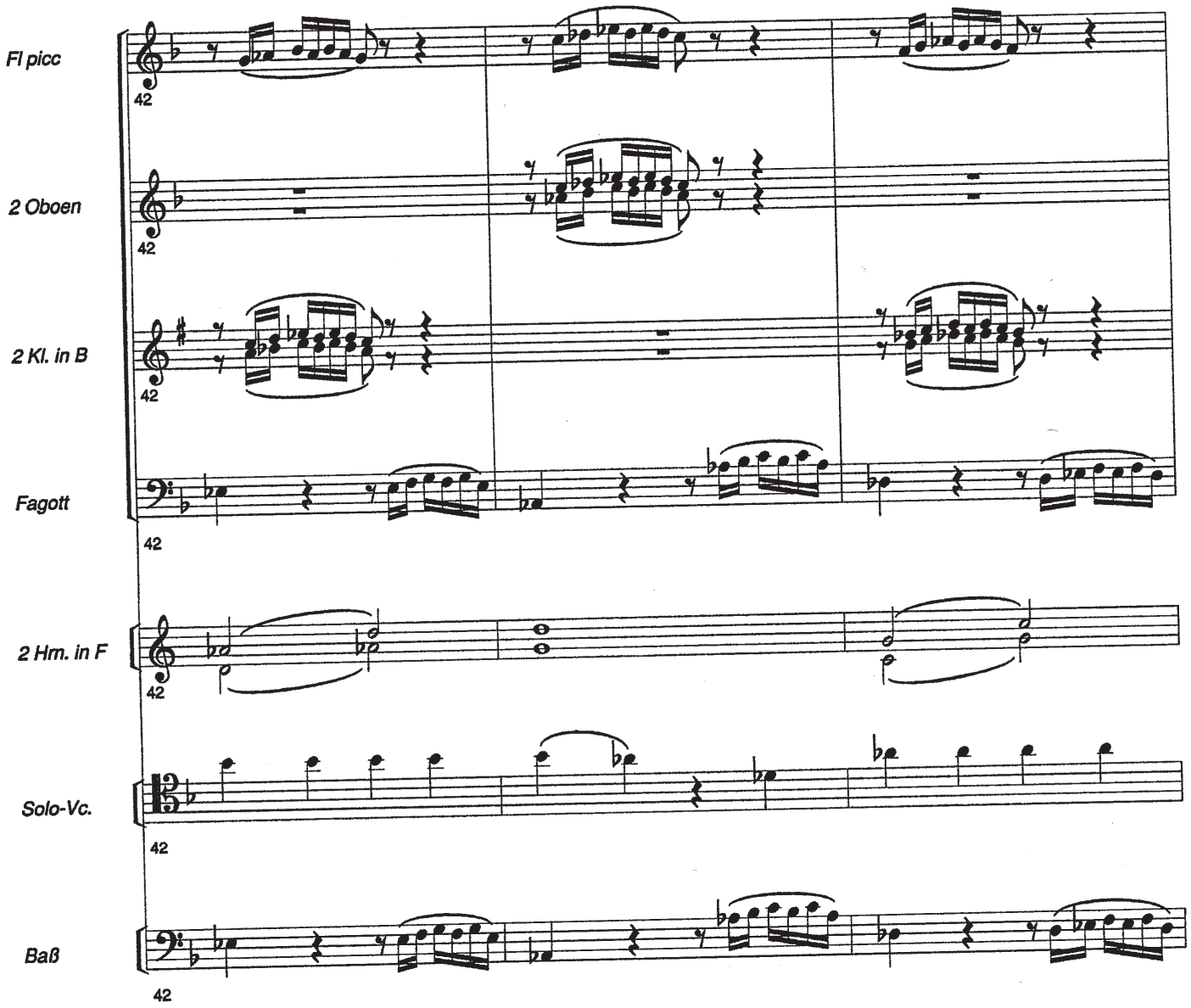

2 Oboen
2 Kl. in B
Fagott
2 Hrn. in F
Solo-Vc.
Gitarre
Baß
Schlagzeug
28
F
C7

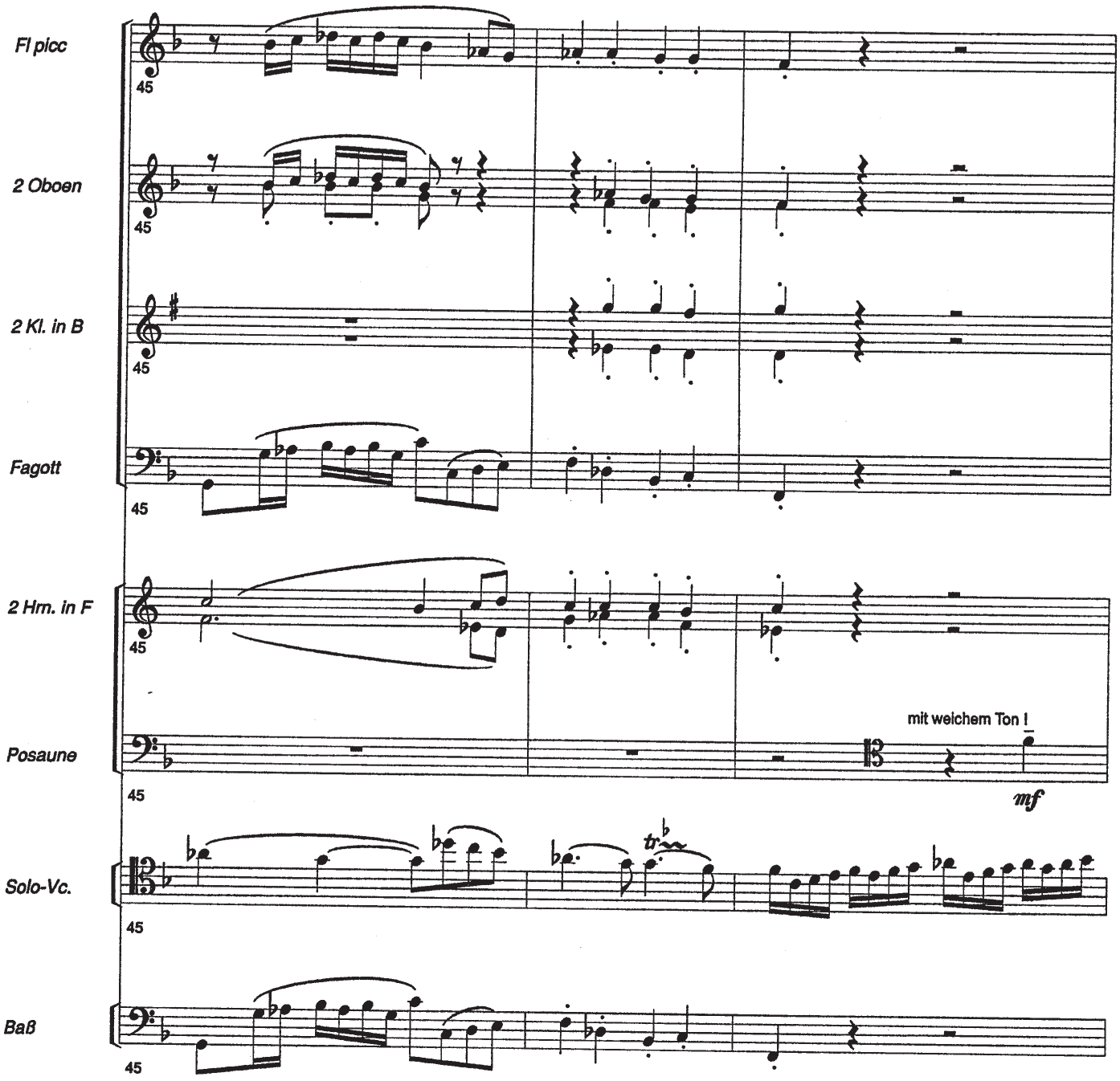

2 Oboen
2 Kl. in B
Fagott
2 Hrn. in F
Solo-Vc.
Gitarre
Baß
Schlagzeug
30
F
F
F7
B♭6

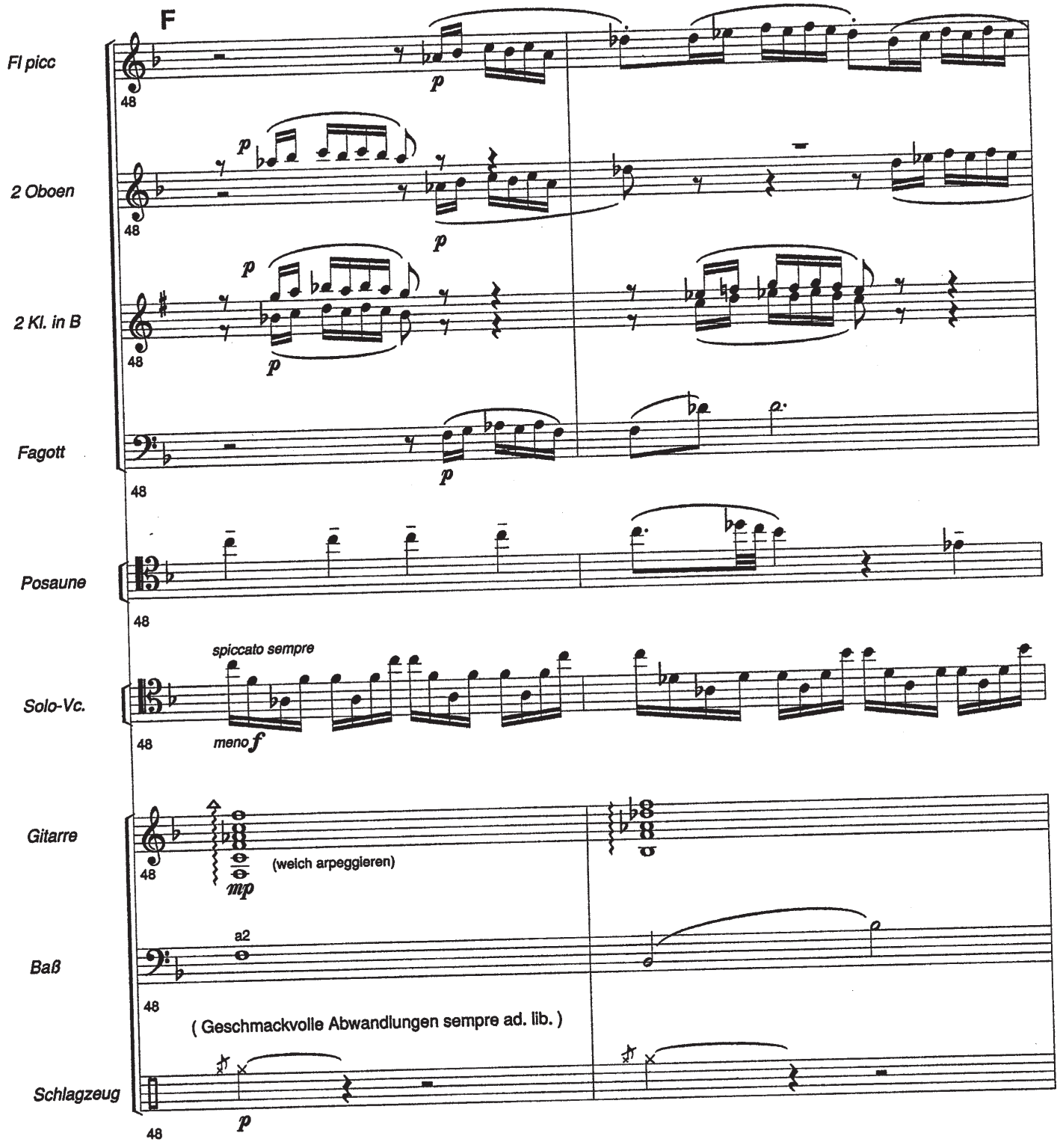

D
Fl picc
2 Oboen
2 Kl. in B
Fagott
2 Hrn. in F
Solo-Vc.
Gitarre
Baß
Schlagzeug
33
mp
mf
p
sfz
F6/4
C7
F
C7
F
D7
Gmin
C7
tr

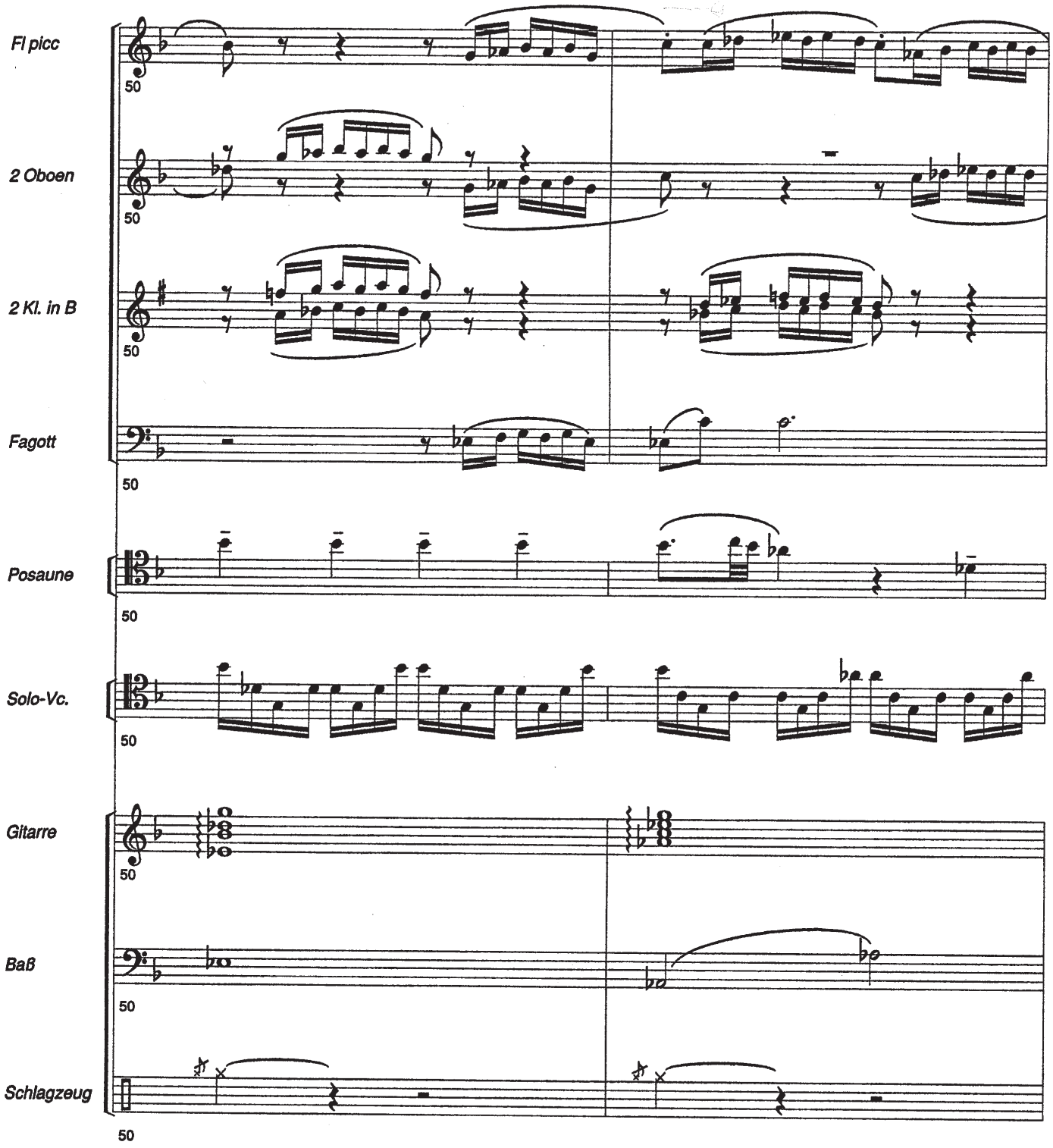

Fl picc
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
Schlagzeug
36
f
poco f
F

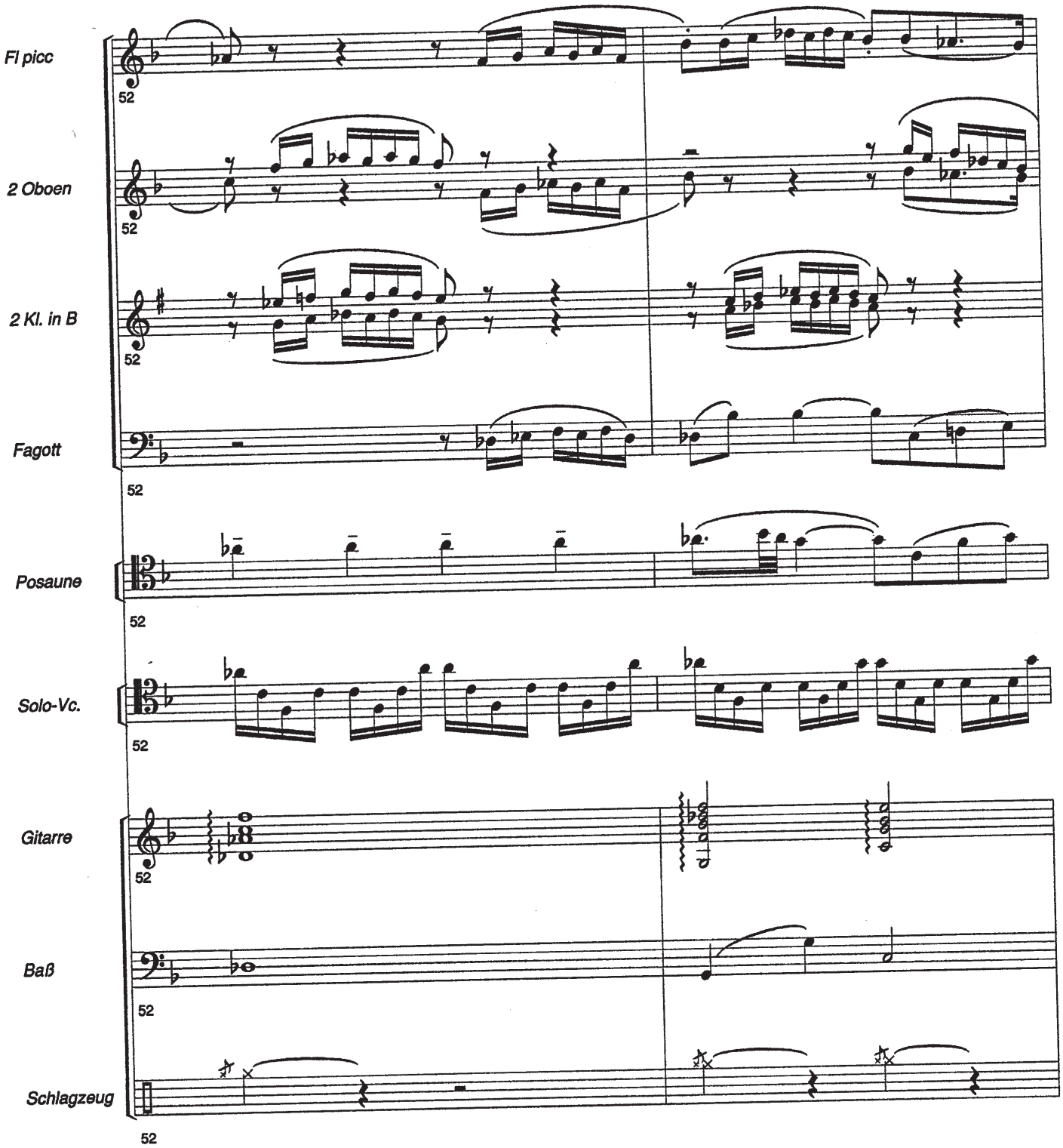

E
Fl picc
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Baß
Schlagzeug
39
mp
poco f
con espressione
mit großem Strich
1.

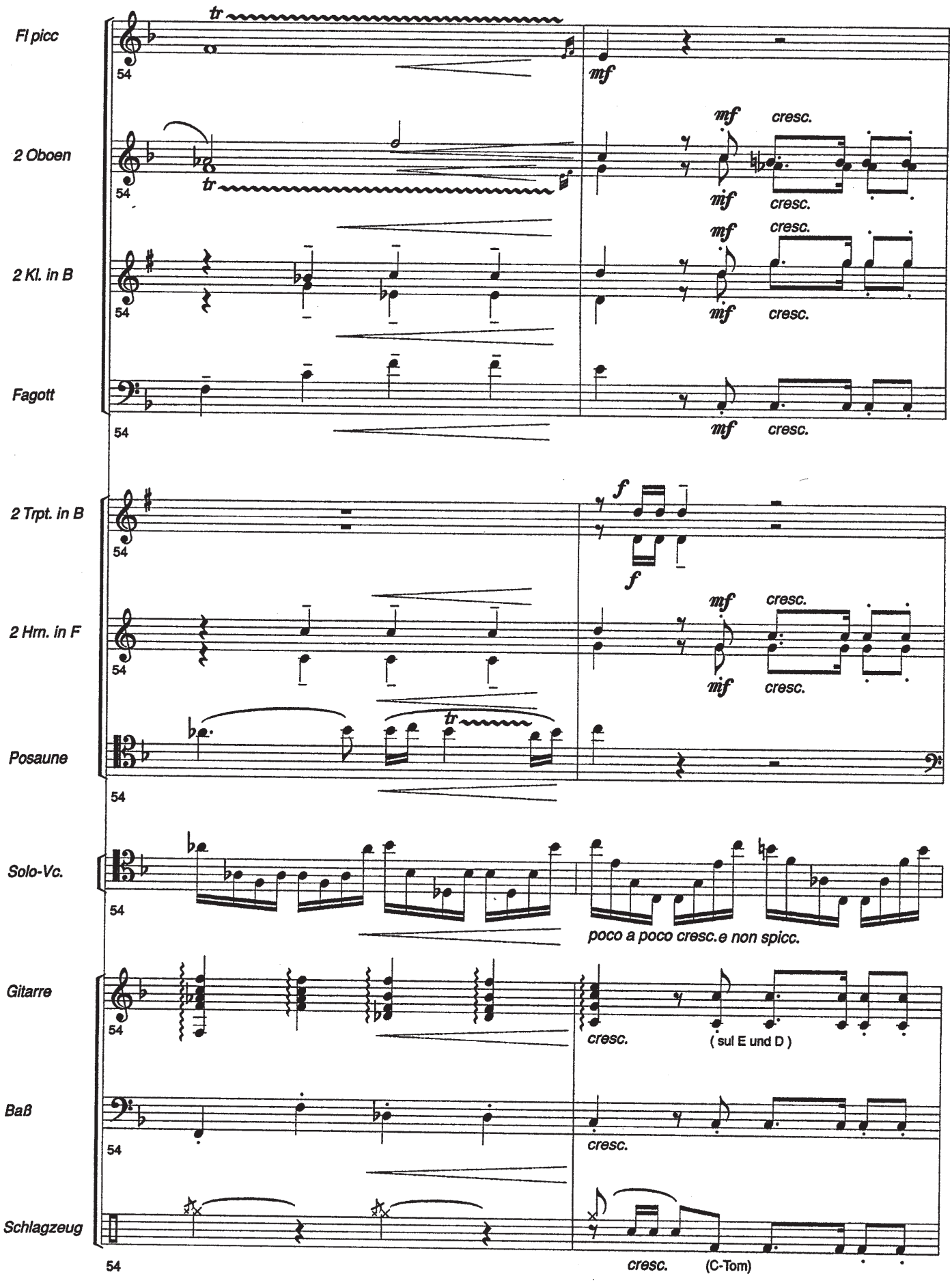

Fl picc
42
2 Oboen
42
2 Kl. in B
42
Fagott
42
2 Hm. in F
42
Solo-Vc.
42
Baß
42

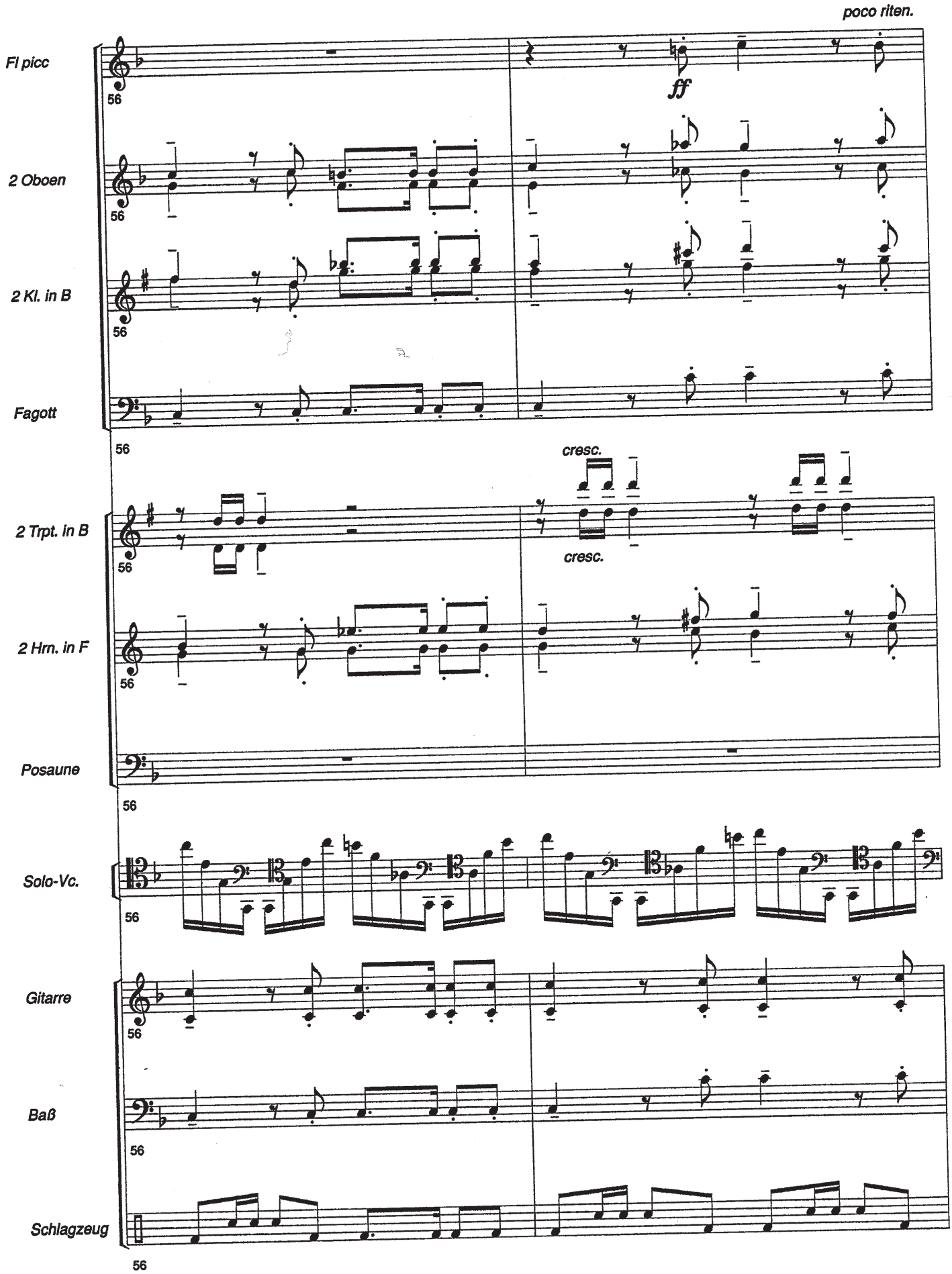

Fl picc
2 Oboen
2 Kl. in B
Fagott
2 Hrn. in F
Posaune
Solo-Vc.
Baß
45
mit weichem Ton !
mf
tr

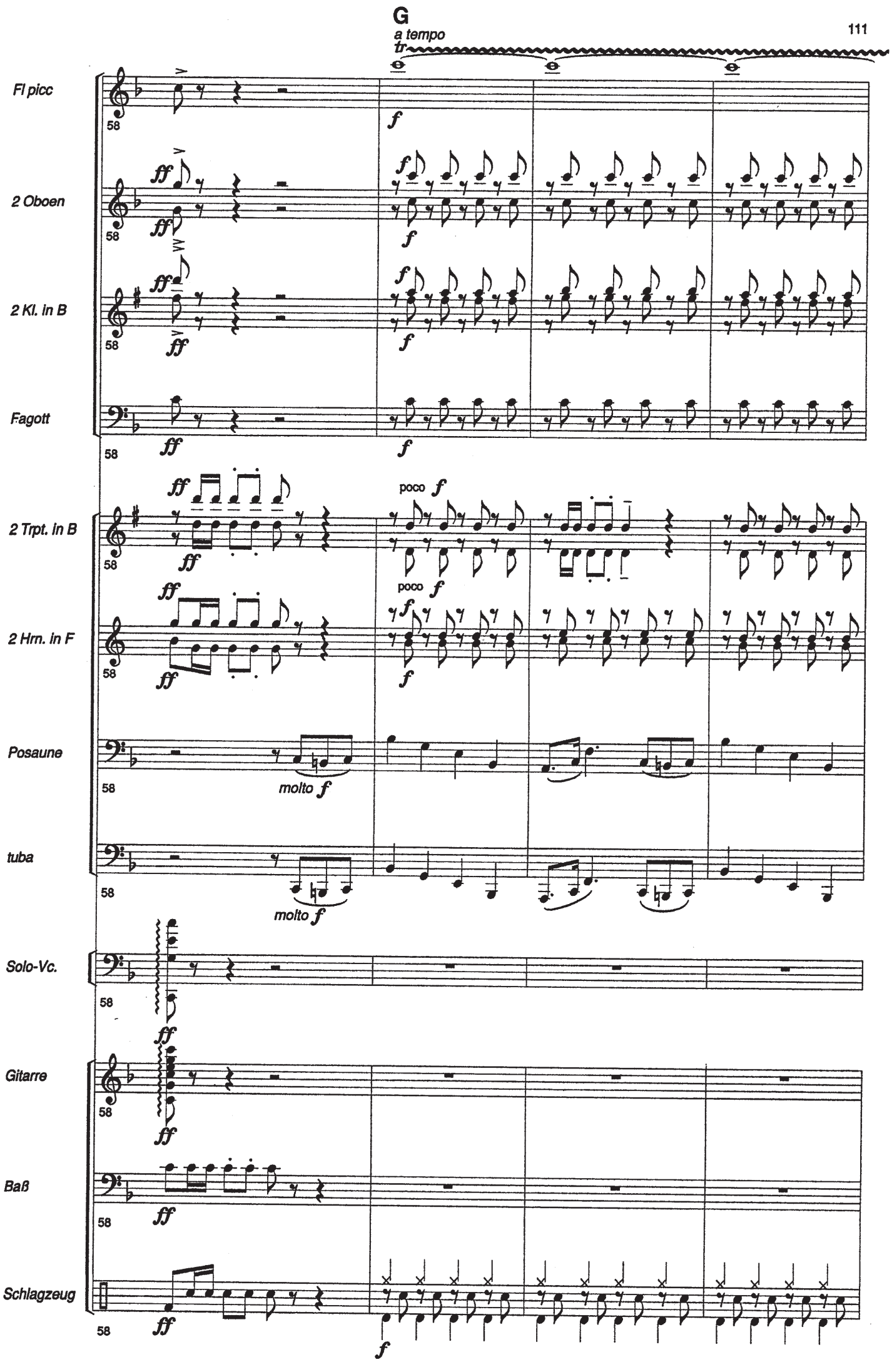

F
Fl picc
2 Oboen
2 Kl. in B
Fagott
Posaune
Solo-Vc.
Gitarre
Baß
Schlagzeug
48
p
spiccato sempre
meno f
mp
(weich arpeggieren)
a2
(Geschmackvolle Abwandlungen sempre ad. lib.)

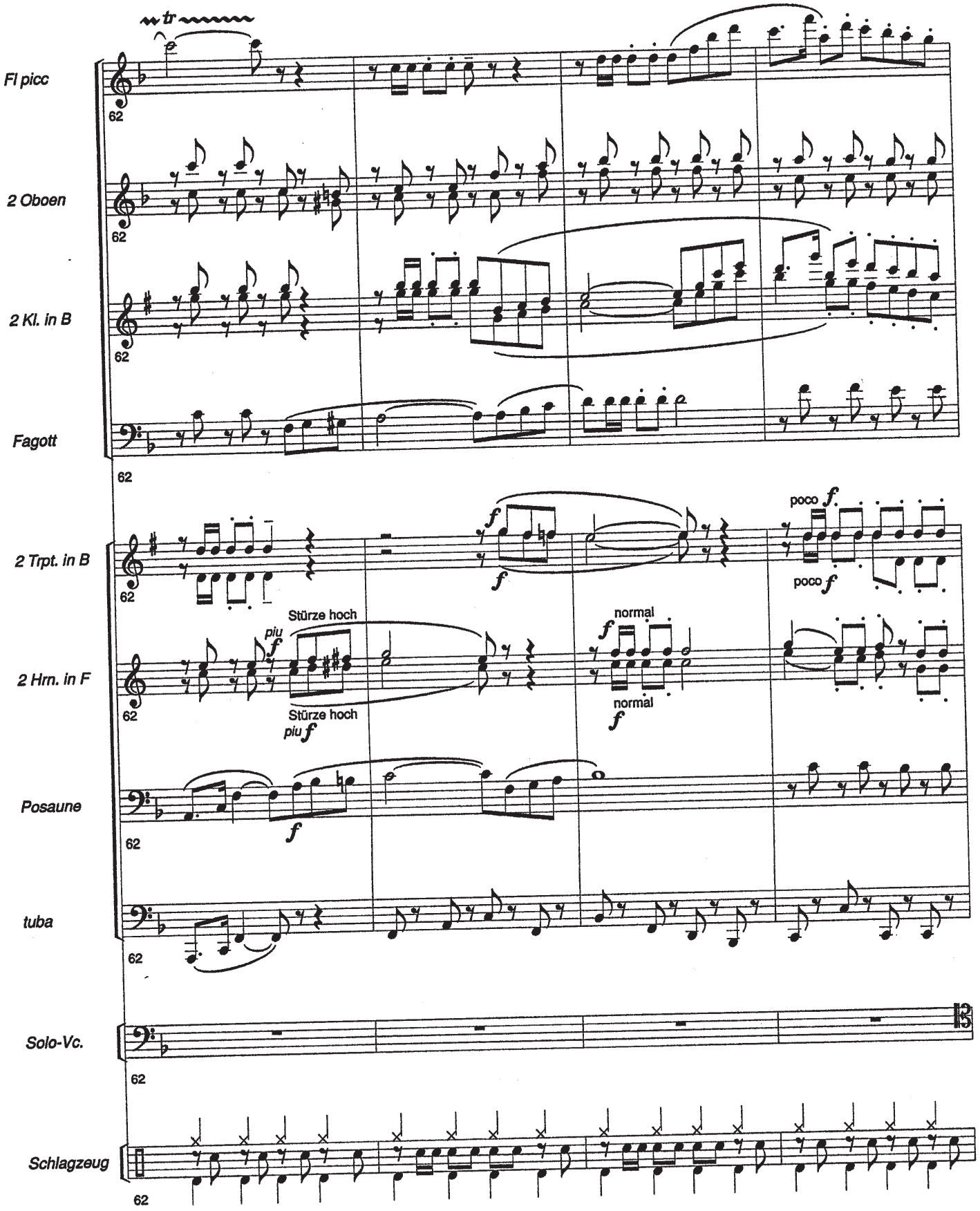

Fl picc
2 Oboen
2 Kl. in B
Fagott
Posaune
Solo-Vc.
Gitarre
Baß
Schlagzeug
50

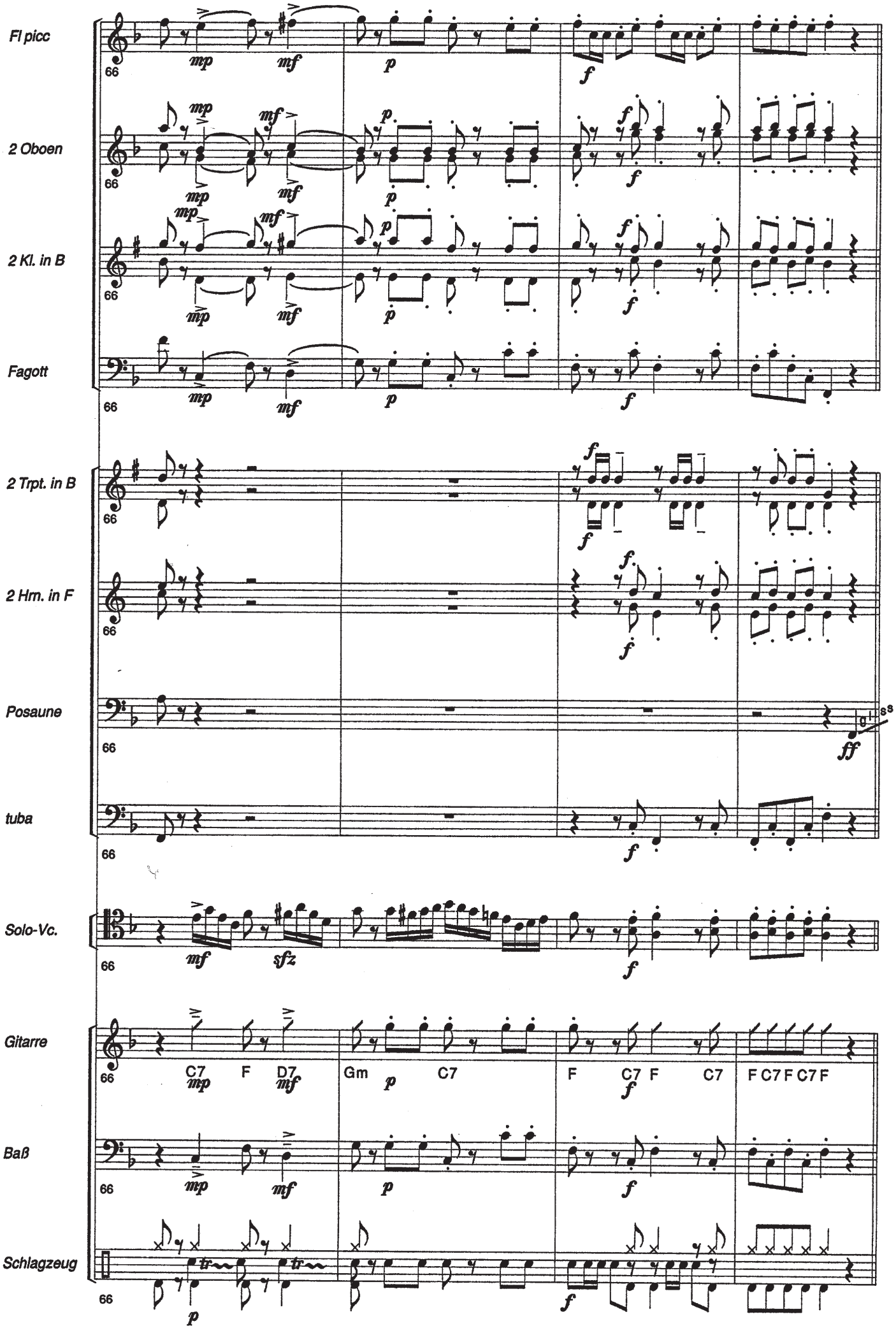

Fl picc
52
2 Oboen
52
2 Kl. in B
52
Fagott
52
Posaune
52
Solo-Vc.
52
Gitarre
52
Baß
52
Schlagzeug
52


Fl picc
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
Solo-Vc.
Gitarre
Baß
Schlagzeug
54
tr
mf
cresc.
mif
f
poco a poco cresc.e non spicc.
(sul E und D)
(C-Tom)

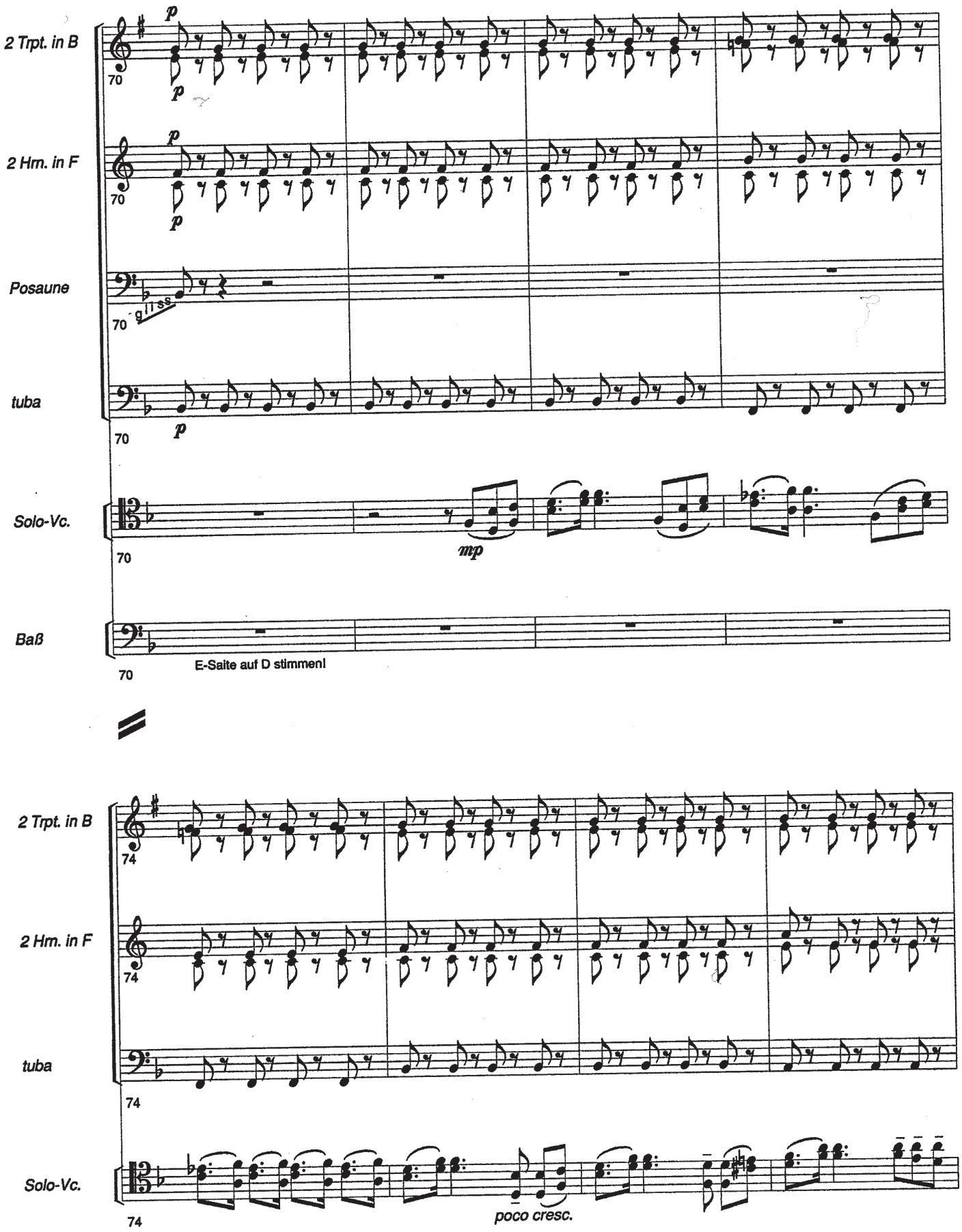

poco riten.
Fl picc
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
Solo-Vc.
Gitarre
Baß
Schlagzeug
56
ff
cresc.
cresc.

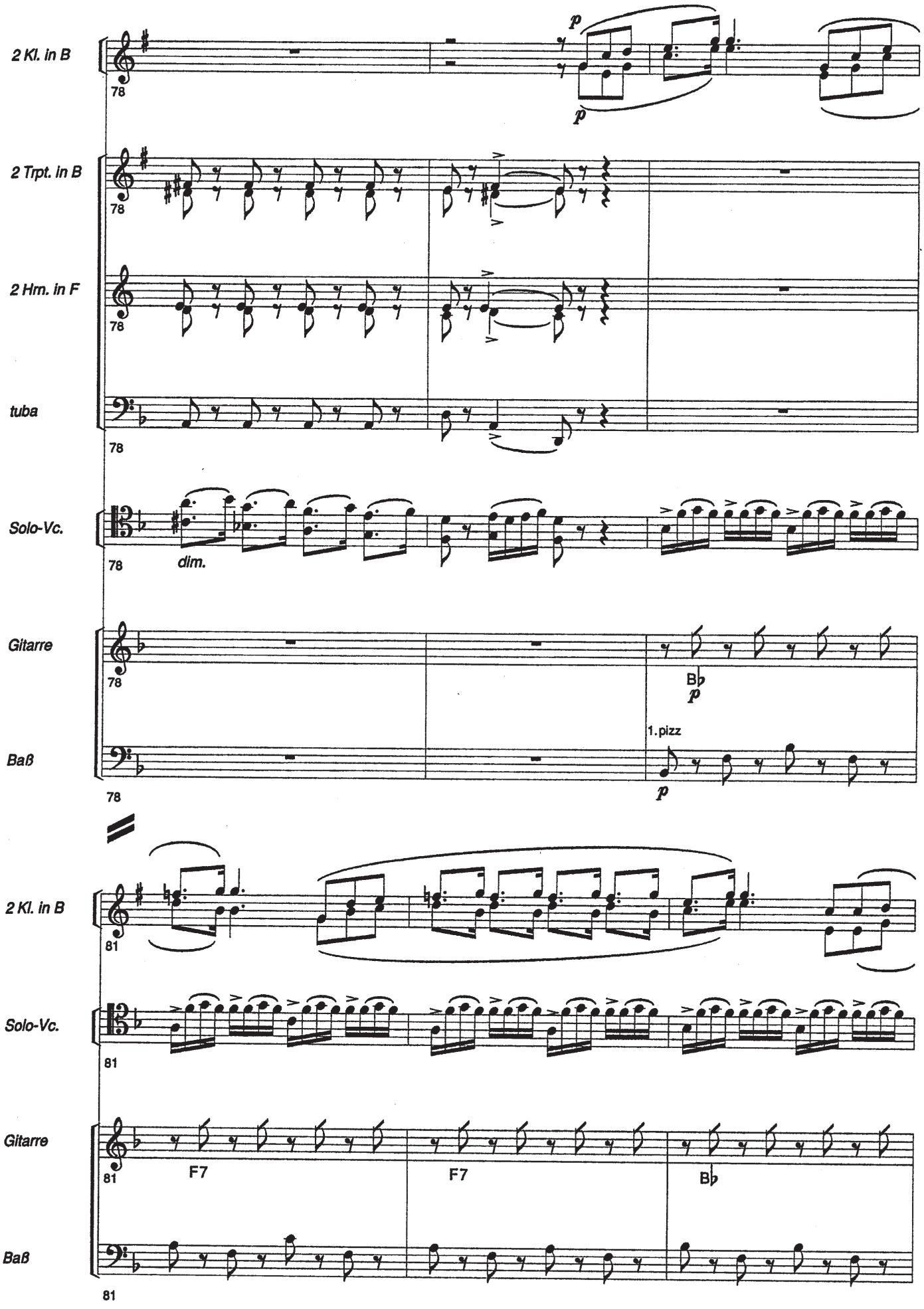

G
a tempo
tr
Fl picc
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
tuba
Solo-Vc.
Gitarre
Baß
Schlagzeug
58
ff
f
poco f
molto f

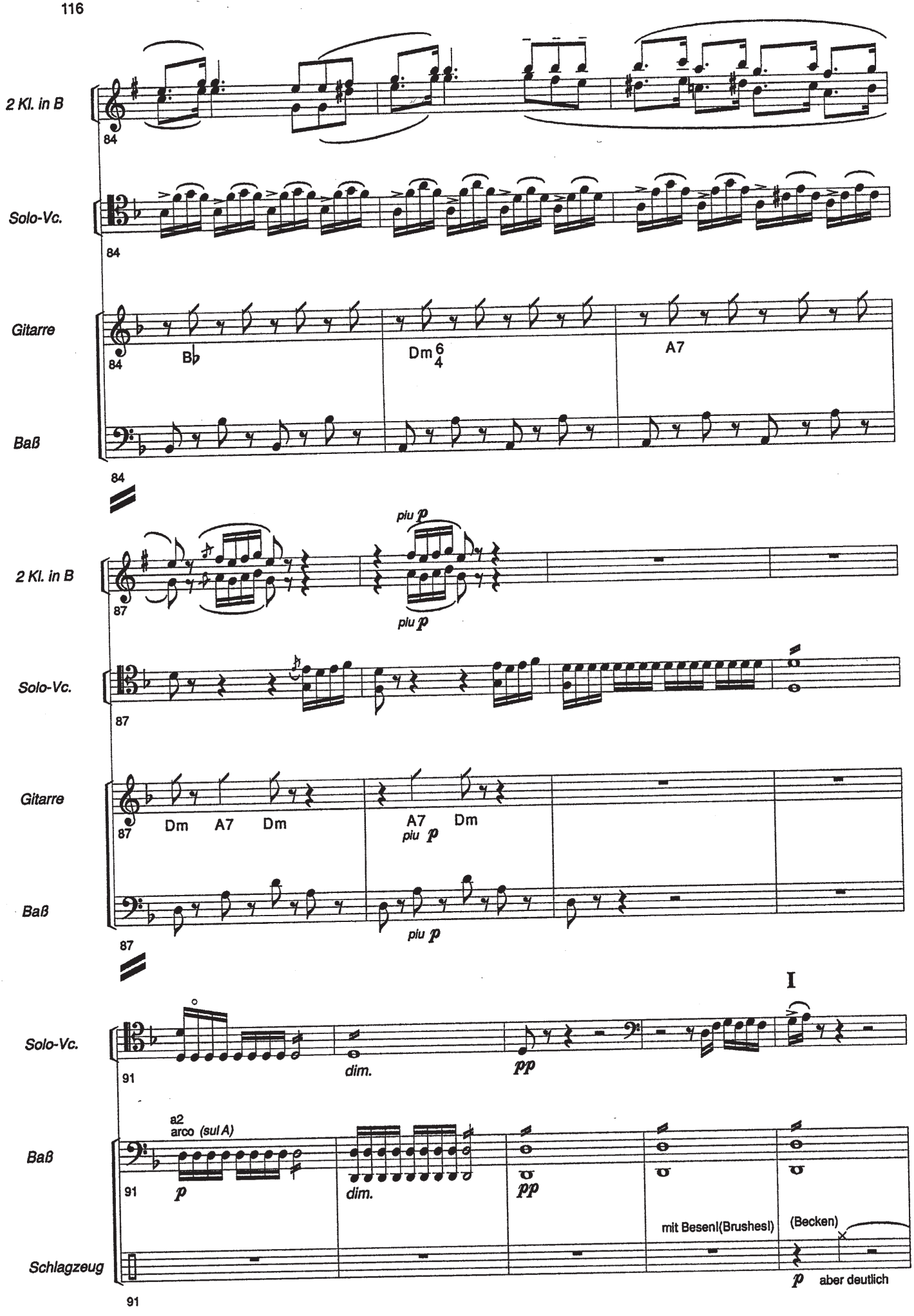

Fl picc
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
tuba
Solo-Vc.
Schlagzeug
tr
62
poco f
Stürze hoch
piu f
normal
13

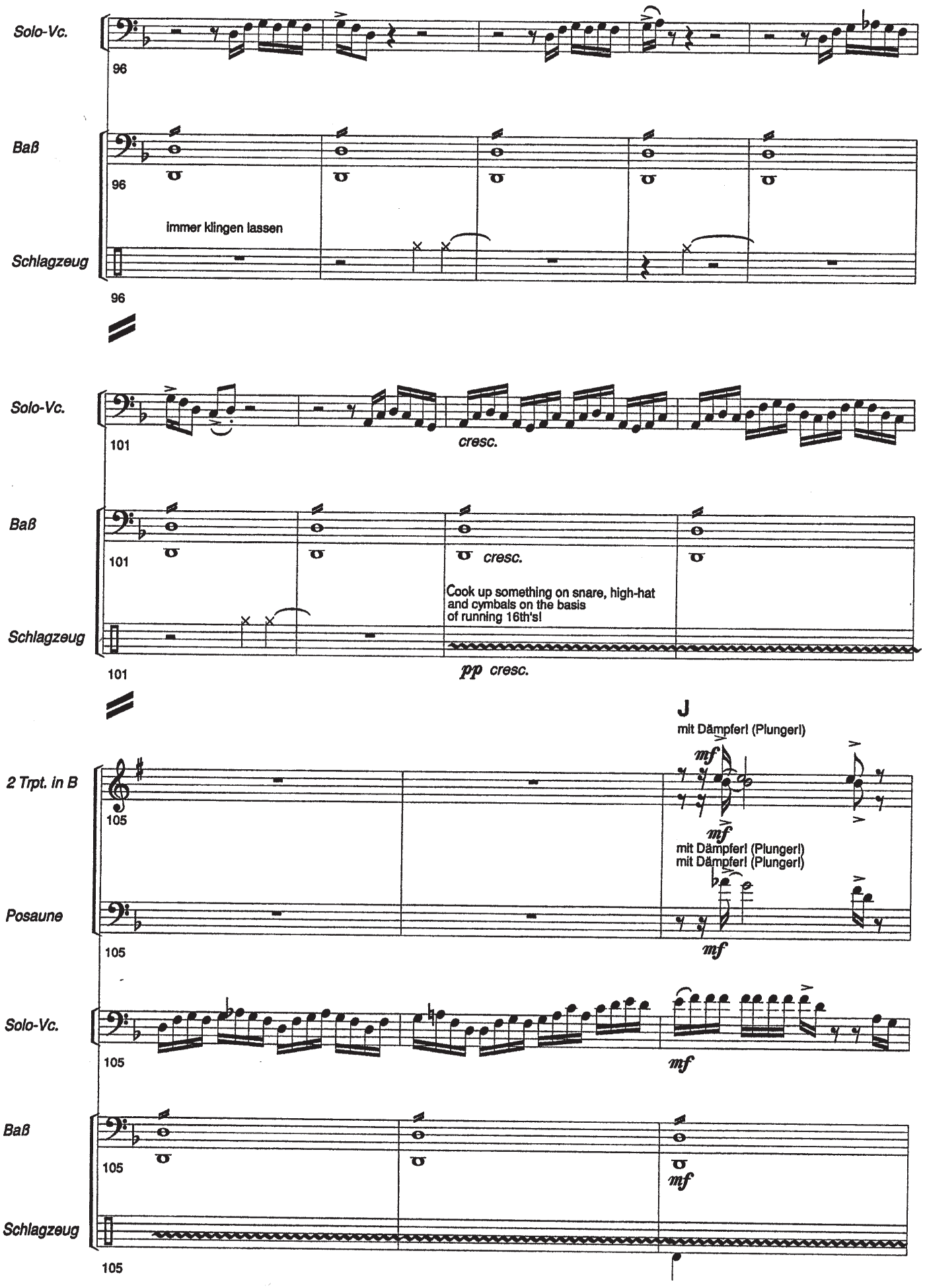

Fl picc
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
tuba
Solo-Vc.
Gitarre
Baß
Schlagzeug
66
mp
mf
p
f
ff
sfz
C7 F D7 Gm C7 F C7 F C7 F C7 F C7 F

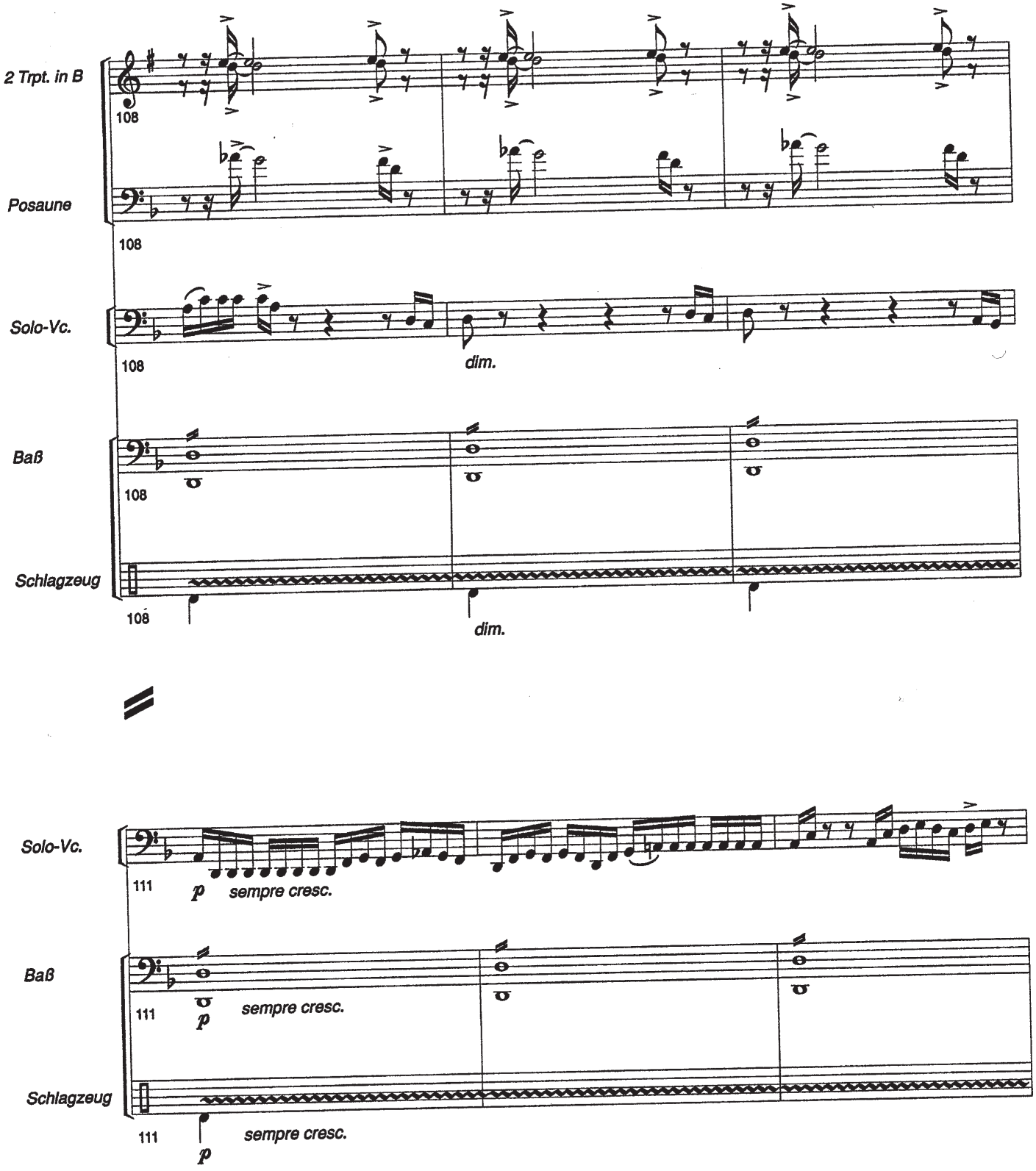
H

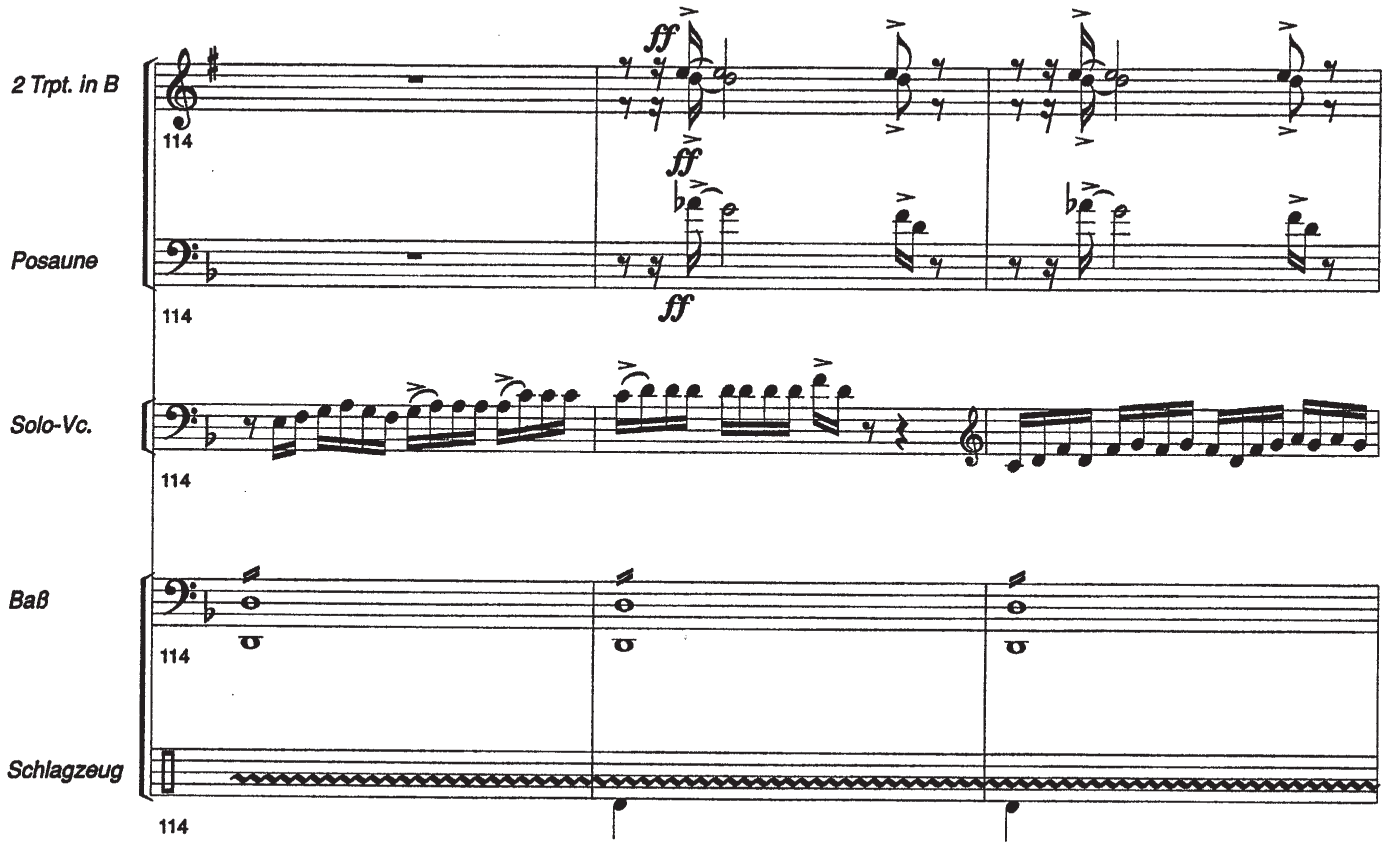

2 Trpt. in B
2 Hm. in F
Posaune
tuba
Solo-Vc.
Baß
70
p
mp
glissando
E-Saite auf D stimmen!
74
poco cresc.

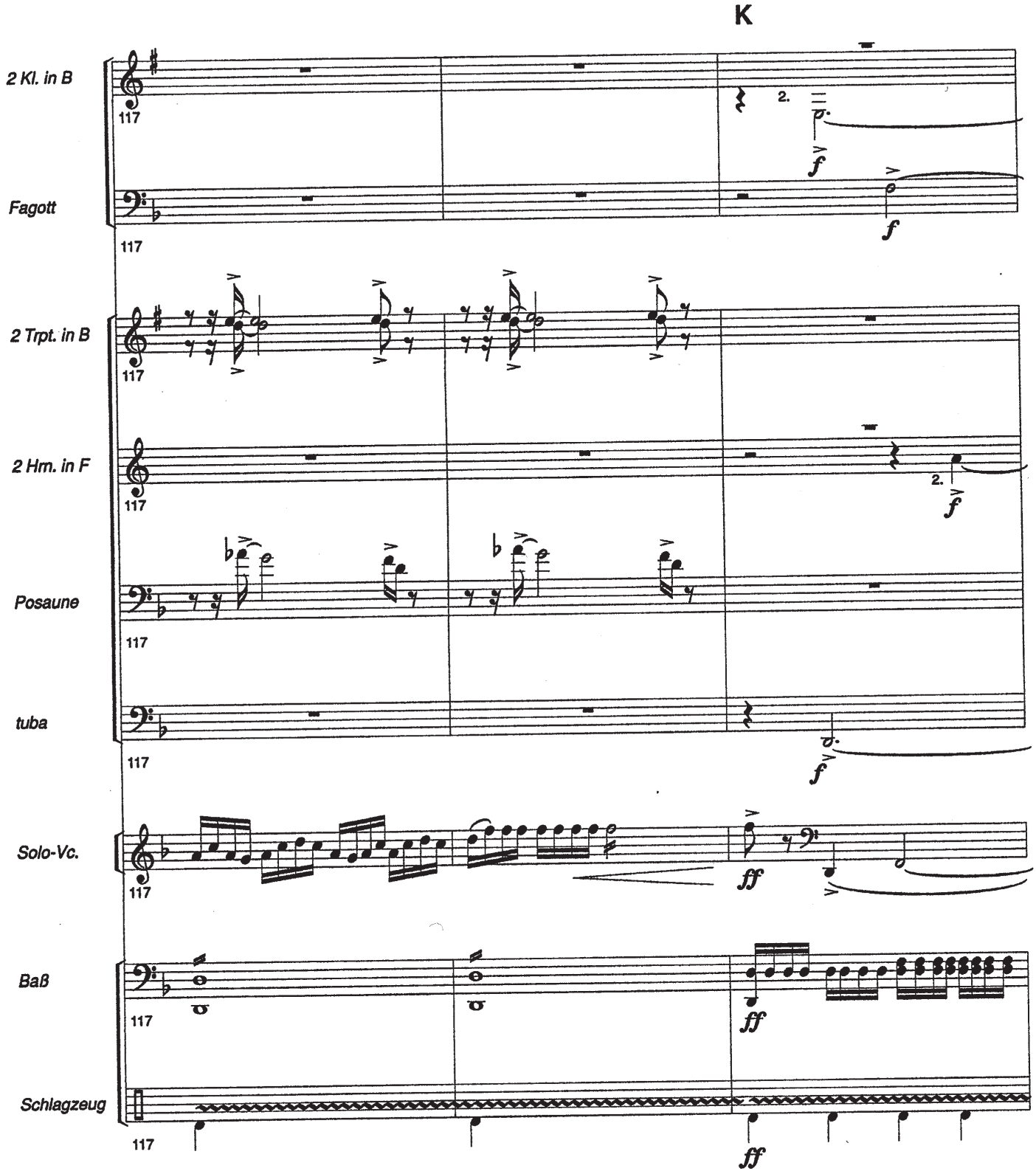

2 Kl. in B
78
p
p
2 Trpt. in B
78
2 Hm. in F
78
tuba
78
Solo-Vc.
78
dim.
Gitarre
78
B♭
p
Baß
78
1. pizz
p
2 Kl. in B
81
Solo-Vc.
81
Gitarre
81
F7
F7
B♭
Baß
81

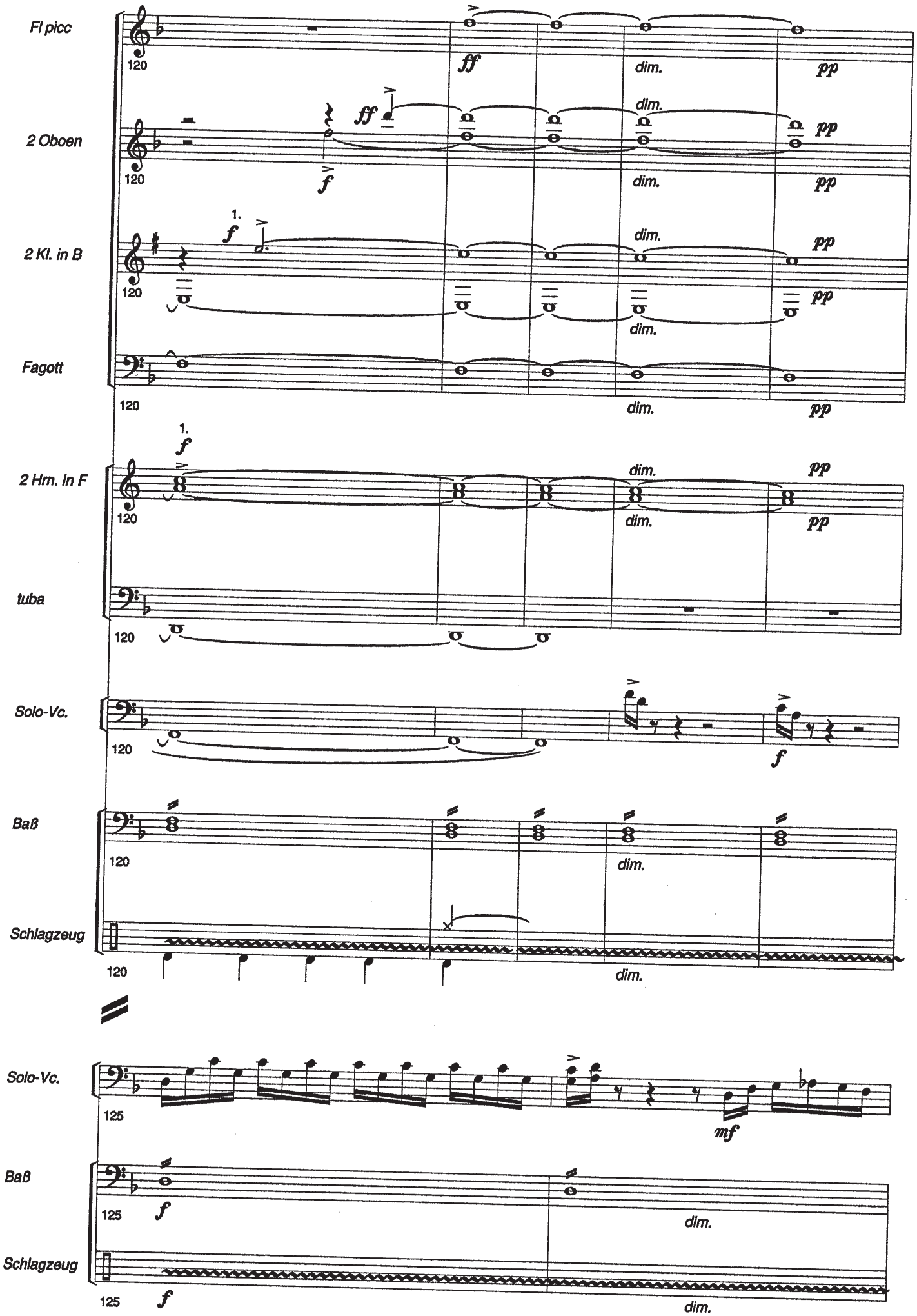

2 Kl. in B
Solo-Vc.
Gitarre
Baß
84
Bb
Dm 6/4
A7
piu p
87
Dm
A7
Dm
A7
Dm
piu p
I
91
dim.
pp
a2
arco (sul A)
p
mit Besen!(Brushes!)
(Becken)
Schlagzeug
aber deutlich

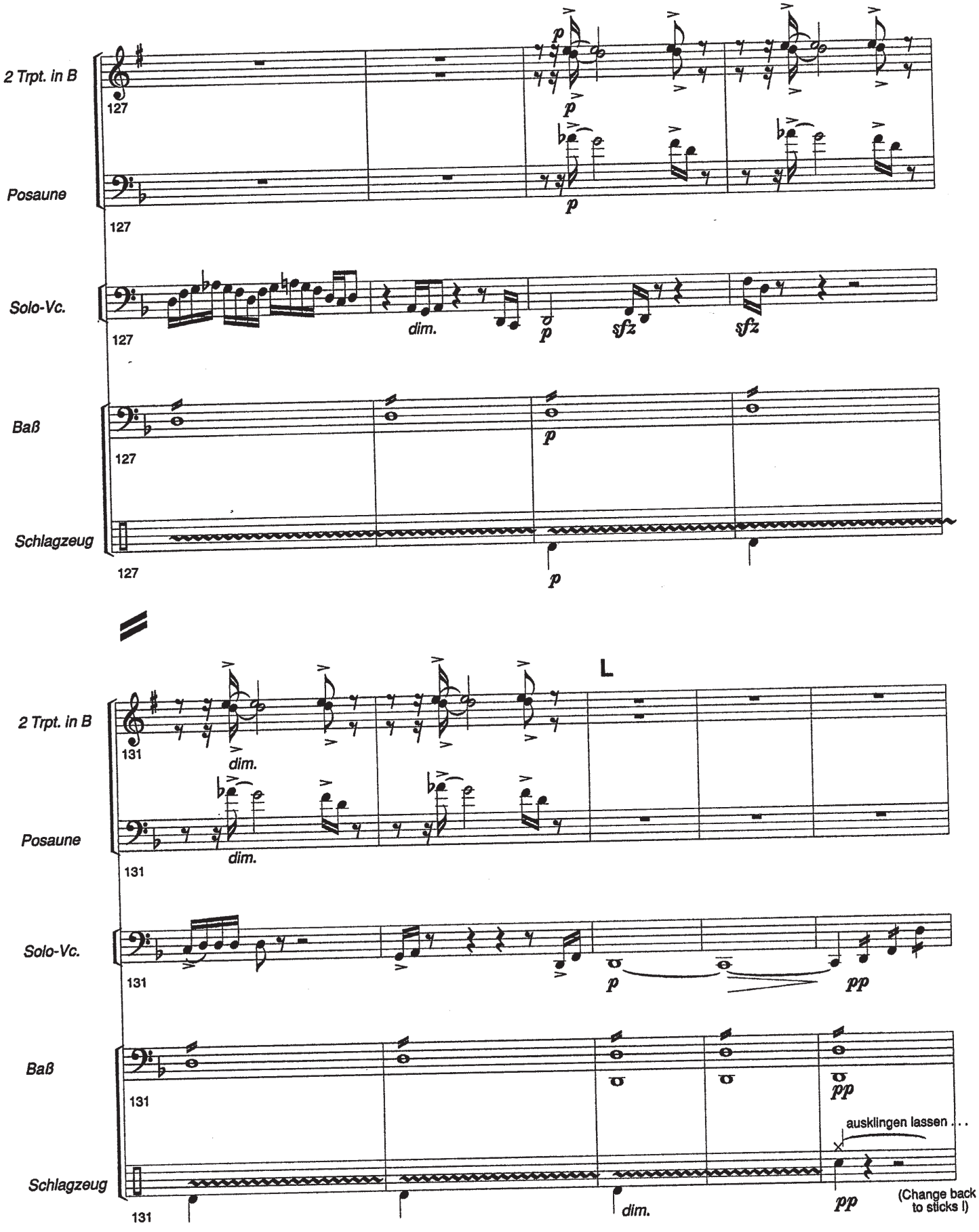

Solo-Vc.
96
Baß
96
immer klingen lassen
Schlagzeug
96
Solo-Vc.
101
cresc.
Baß
101
cresc.
Cook up something on snare, high-hat
and cymbals on the basis
of running 16th's!
Schlagzeug
101
pp cresc.
J
mit Dämpfer! (Plunger!)
2 Trpt. in B
105
mf
mf
mit Dämpfer! (Plunger!)
mit Dämpfer! (Plunger!)
Posaune
105
mf
Solo-Vc.
105
mf
Baß
105
mf
Schlagzeug
105

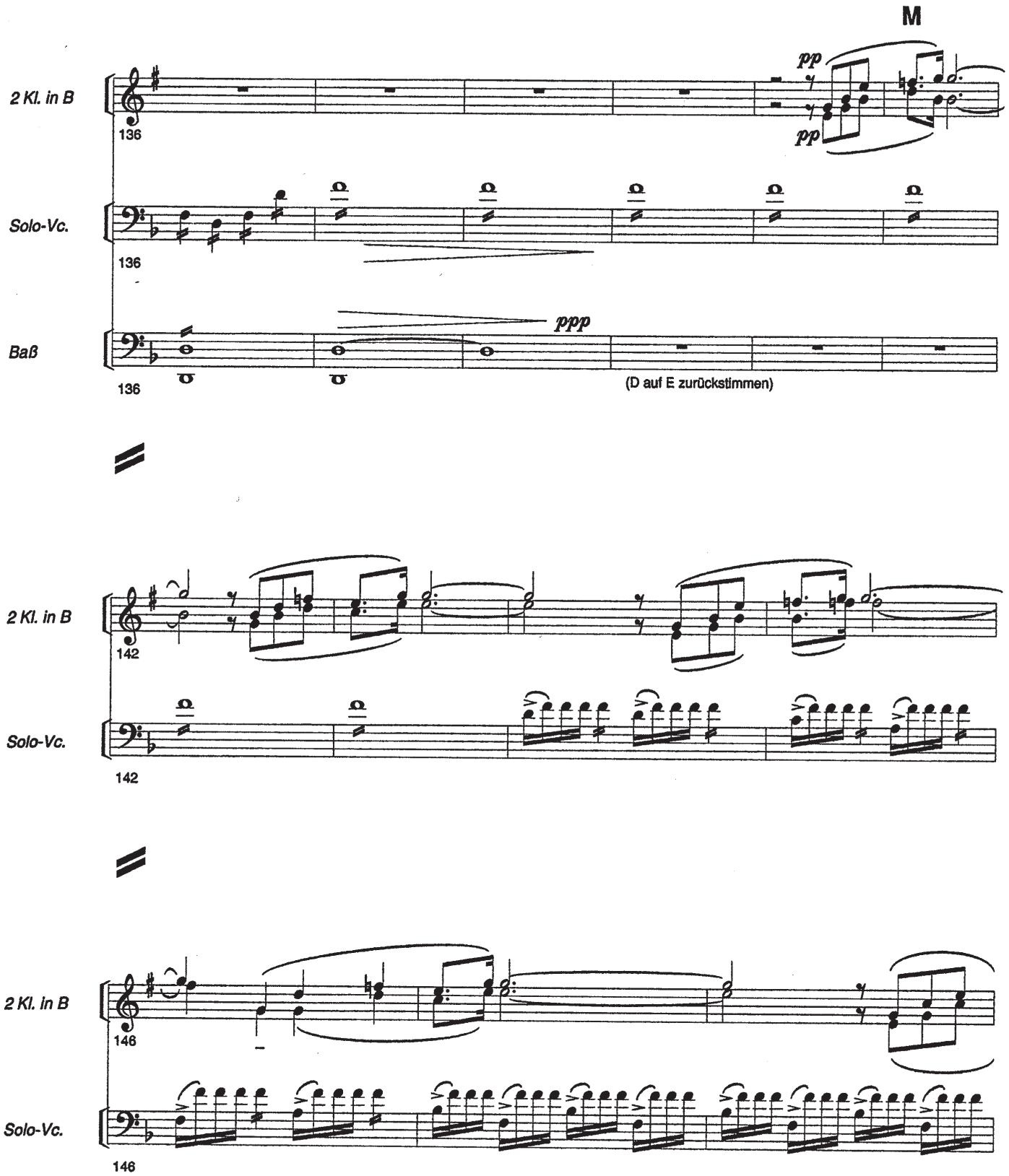

2 Trpt. in B
108
Posaune
108
Solo-Vc.
108
dim.
Baß
108
Schlagzeug
108
dim.
Solo-Vc.
111
p
sempre cresc.
Baß
111
p
sempre cresc.
Schlagzeug
111
sempre cresc.
p

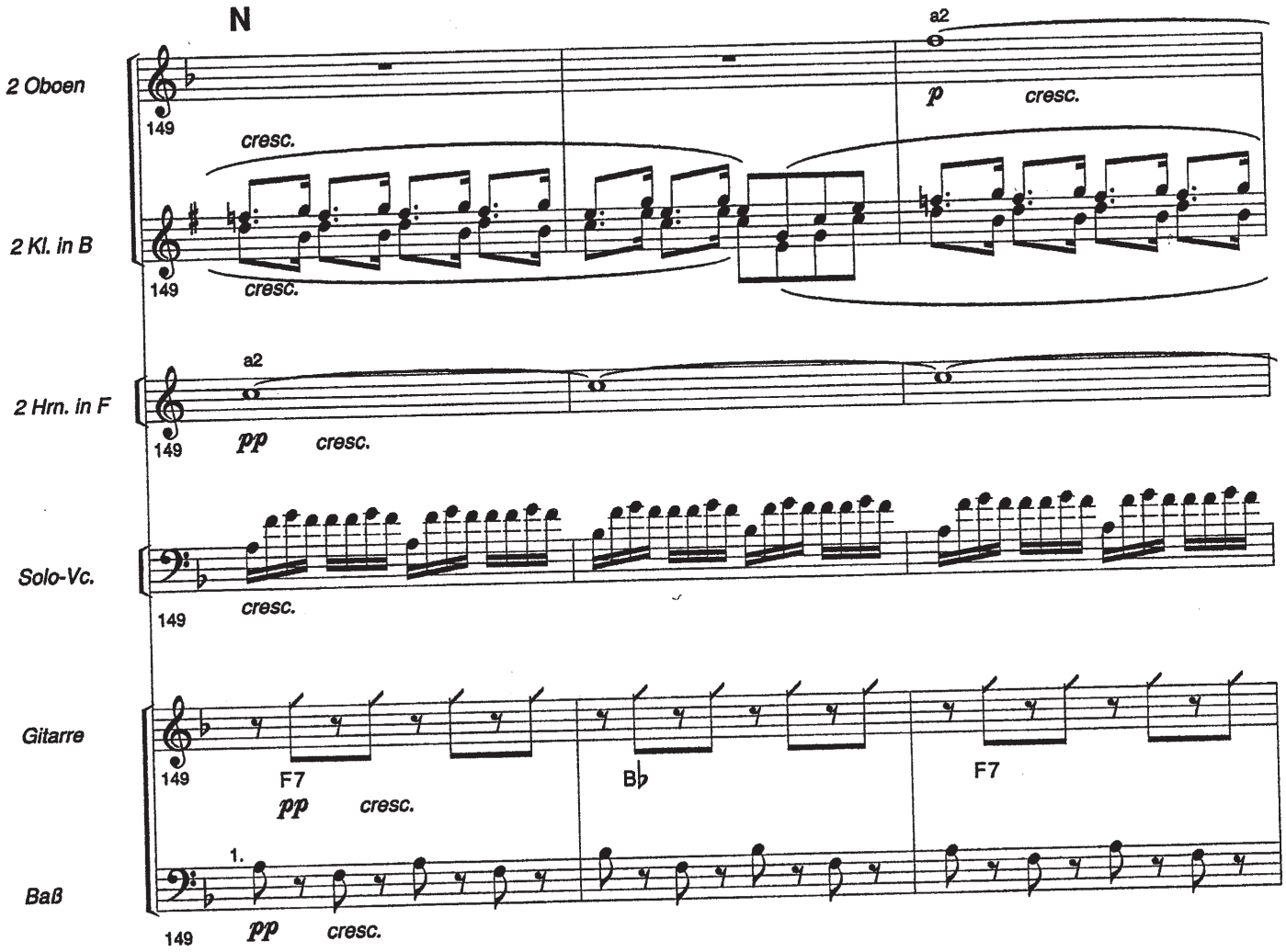

2 Trpt. in B
Posaune
Solo-Vc.
Baß
Schlagzeug
114
ff
ff
ff

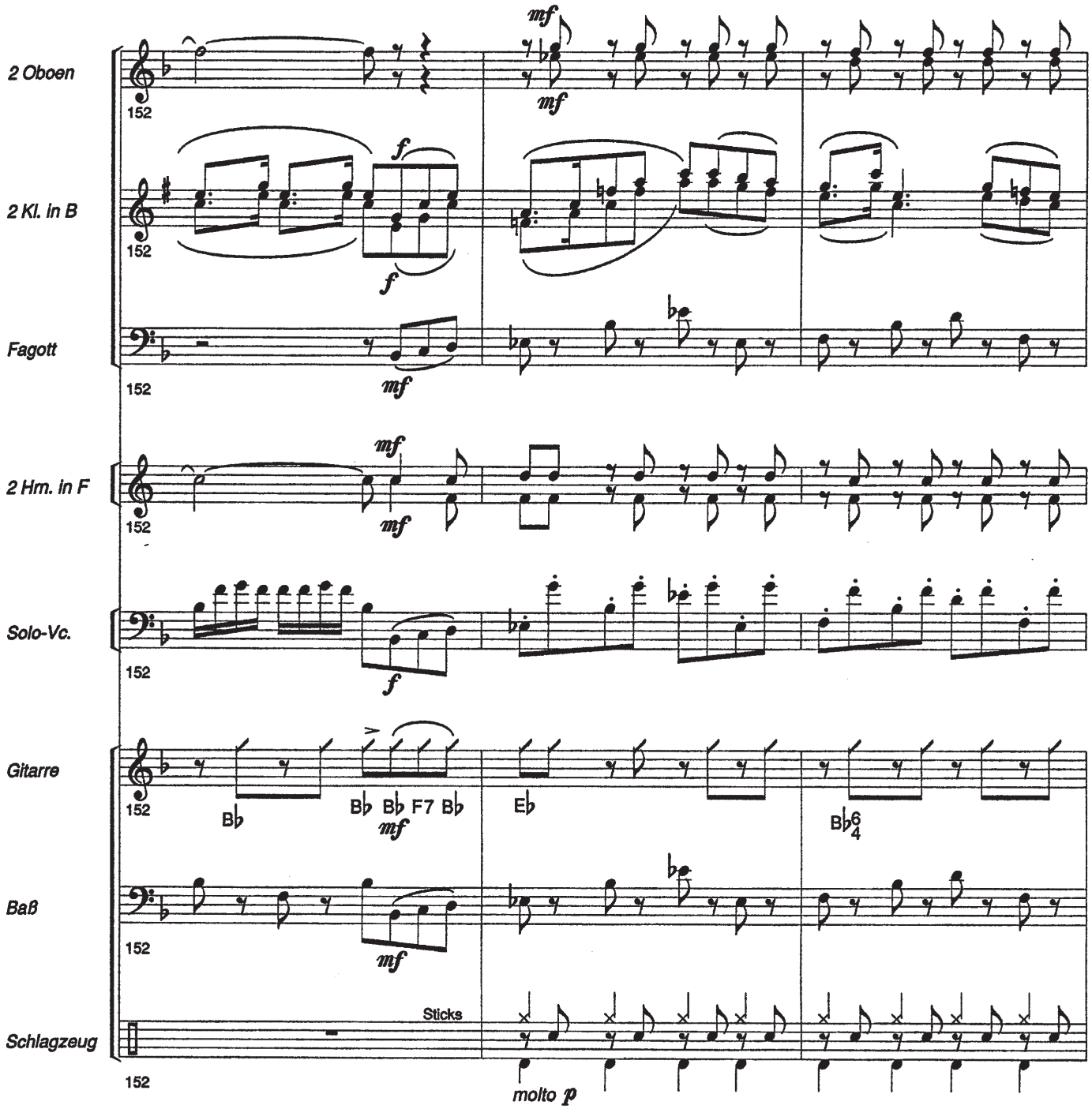

K
2 Kl. in B
Fagott
2 Trpt. in B
2 Hm. in F
Posaune
tuba
Solo-Vc.
Baß
Schlagzeug
117
2.
f
ff

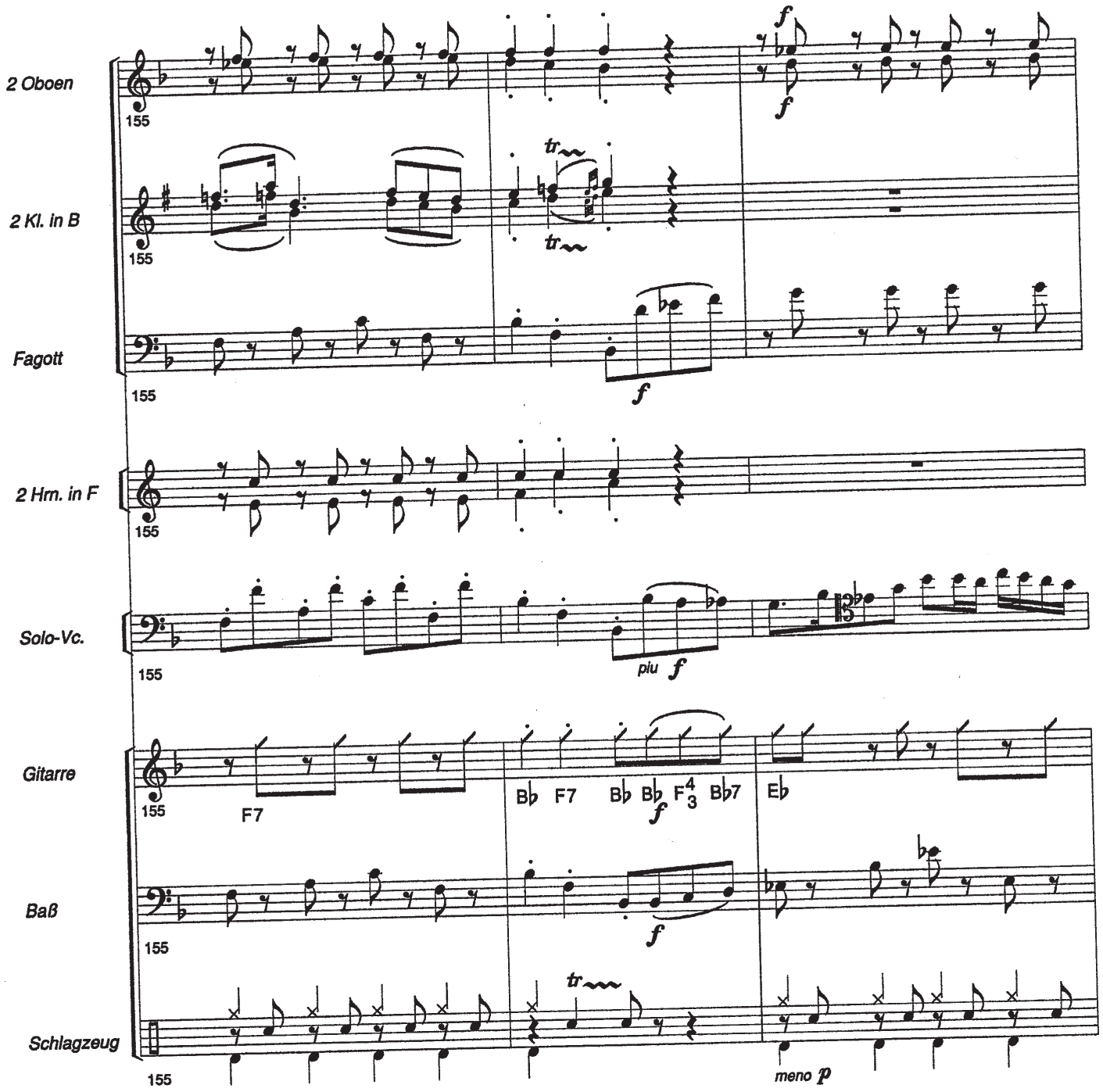

Fl picc
2 Oboen
2 Kl. in B
Fagott
2 Hrn. in F
tuba
Solo-Vc.
Baß
Schlagzeug
Solo-Vc.
Baß
Schlagzeug
120
125
ff
f
pp
dim.
1.
mf

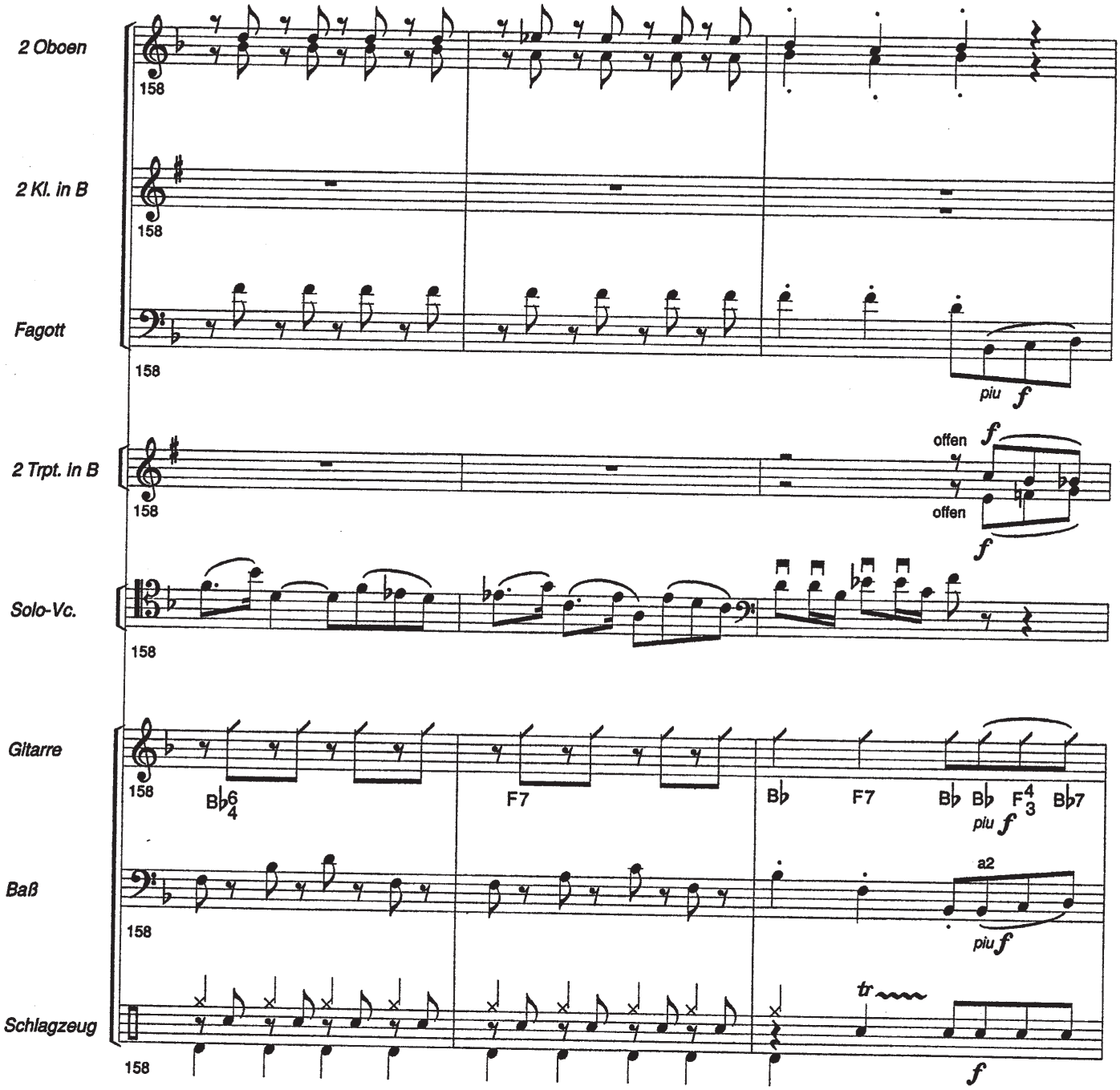

2 Trpt. in B
Posaune
Solo-Vc.
Baß
Schlagzeug
127
dim.
sfz
L
131
ausklingen lassen . . .
(Change back to sticks !)

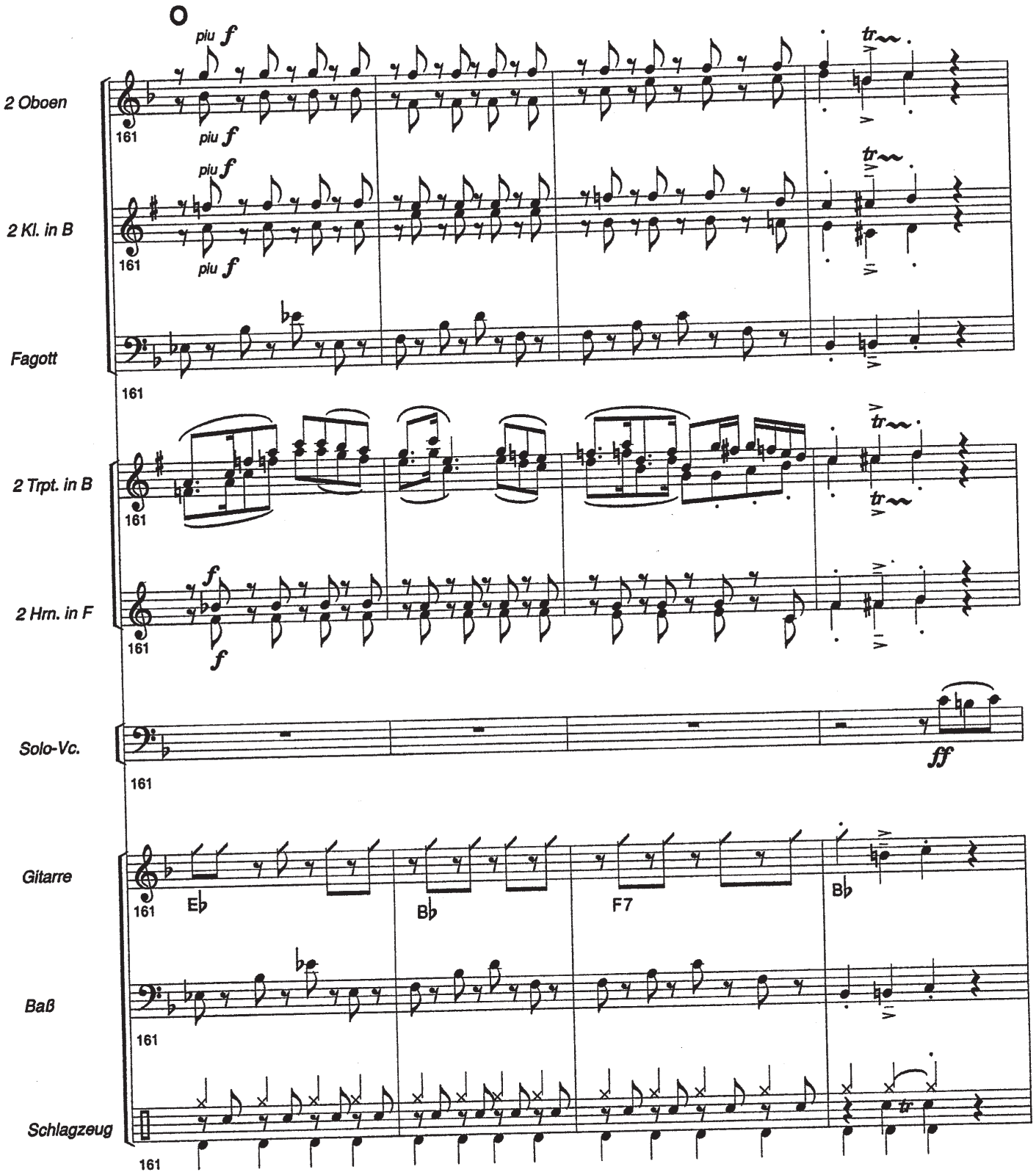

M
2 Kl. in B
Solo-Vc.
Baß
136
pp
pp
ppp
(D auf E zurückstimmen)
142
146

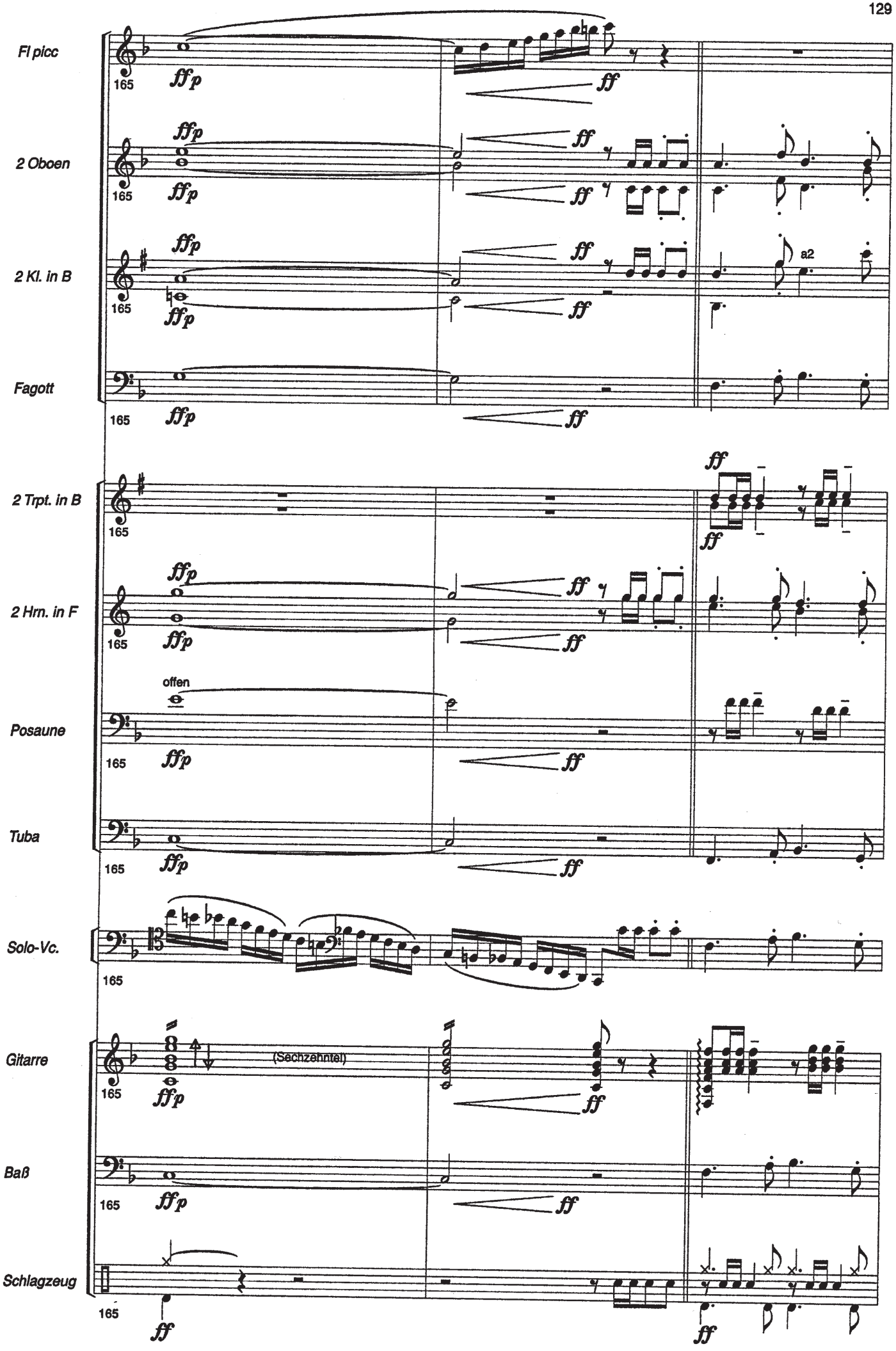

N
2 Oboen
2 Kl. in B
2 Hrn. in F
Solo-Vc.
Gitarre
Baß
149
a2
p
cresc.
pp
F7
B♭
1.

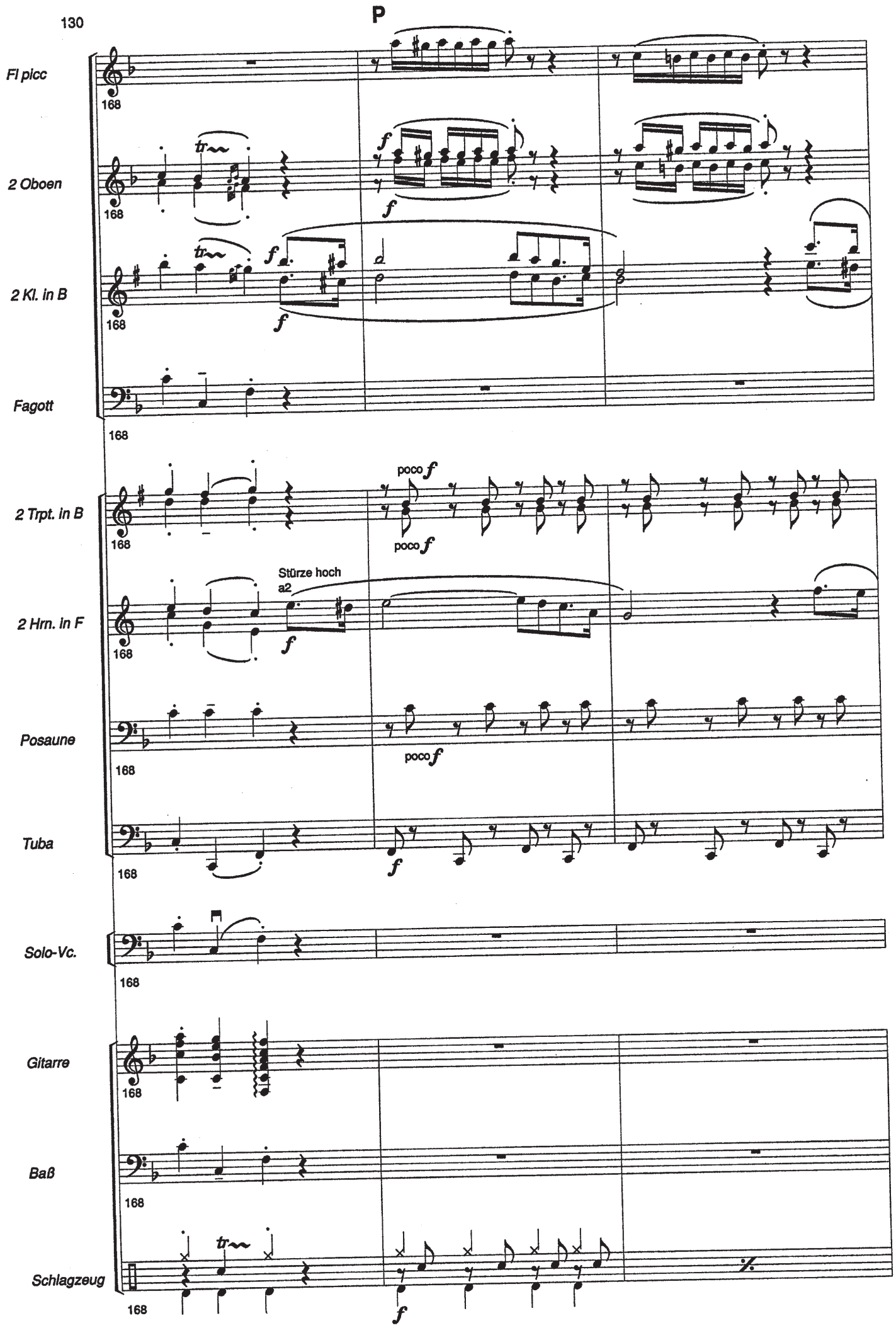

2 Oboen
2 Kl. in B
Fagott
2 Hrn. in F
Solo-Vc.
Gitarre
Baß
Schlagzeug
152
mf
f
Bb
Bb Bb F7 Bb
Eb
Bb6/4
Sticks
molto p

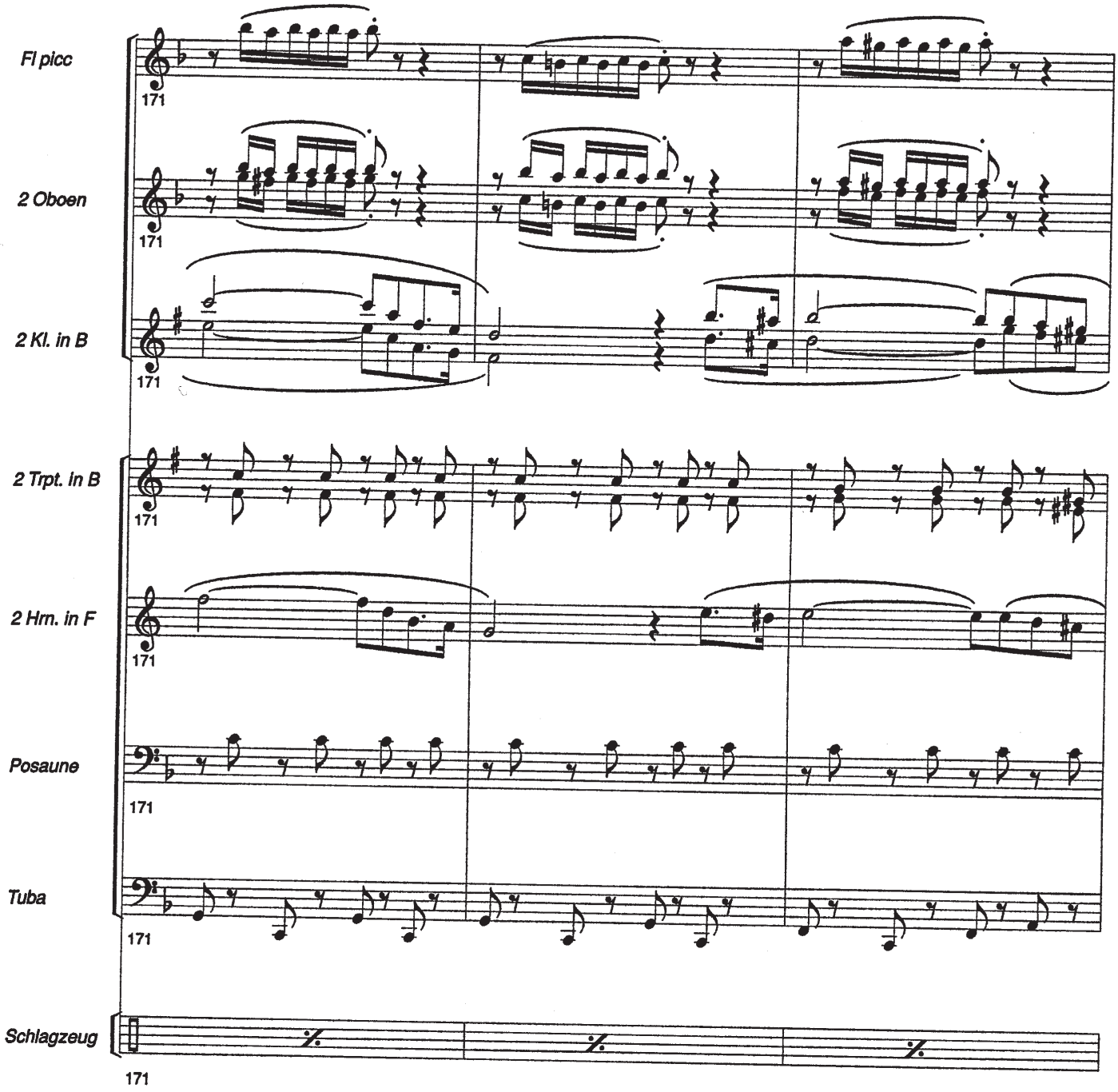

2 Oboen
2 Kl. in B
Fagott
2 Hrn. in F
Solo-Vc.
Gitarre
Baß
Schlagzeug
155
tr
f
piu f
F7
B♭ F7 B♭ B♭ F4 3 B♭7
E♭
meno p

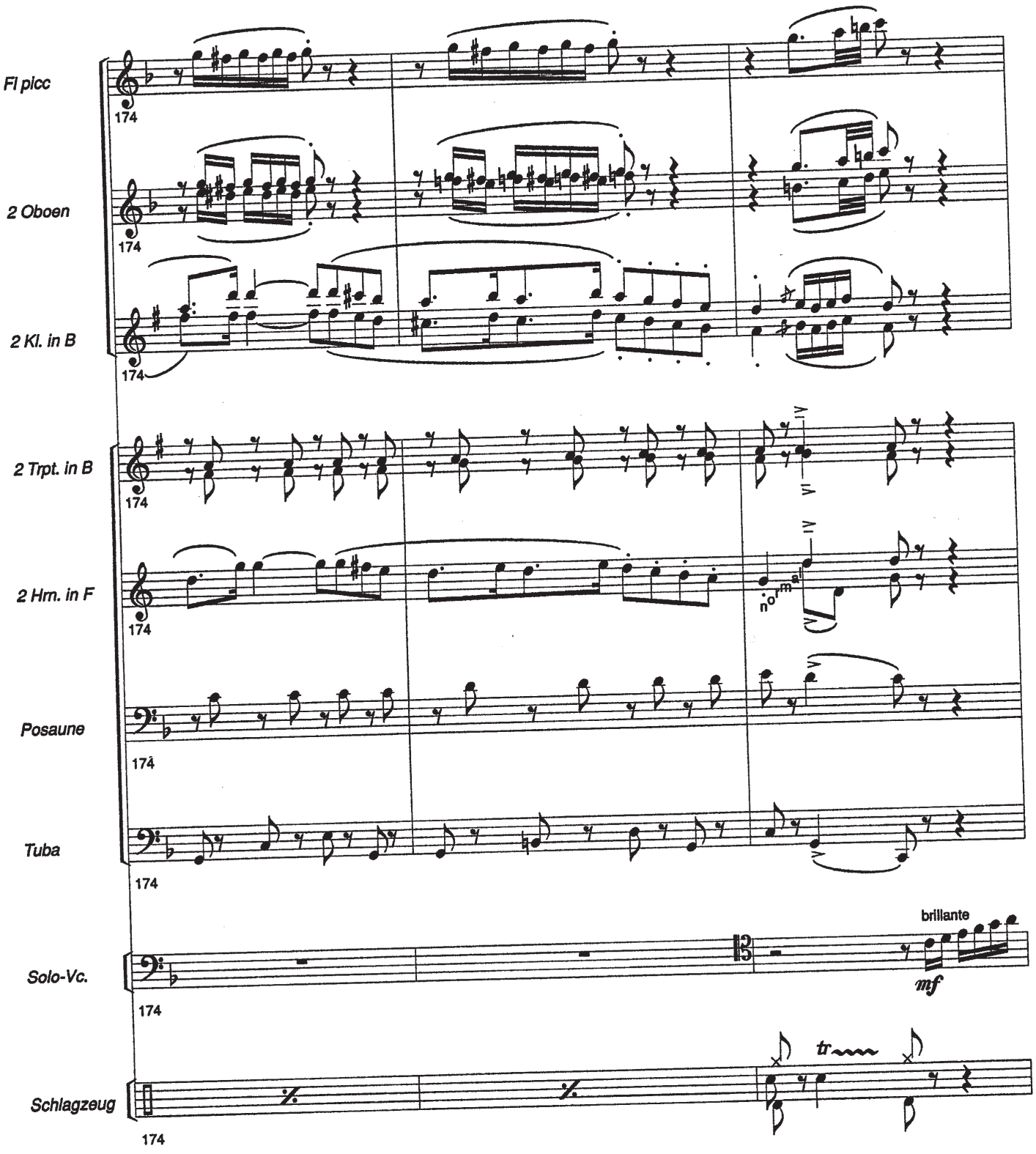

2 Oboen
158
2 Kl. in B
158
Fagott
158
piu f
2 Trpt. in B
158
offen
f
offen
f
Solo-Vc.
158
Gitarre
158
B♭6/4
F7
B♭
F7
B♭
B♭
F4/3
B♭7
piu f
Baß
158
a2
piu f
Schlagzeug
158
tr
f

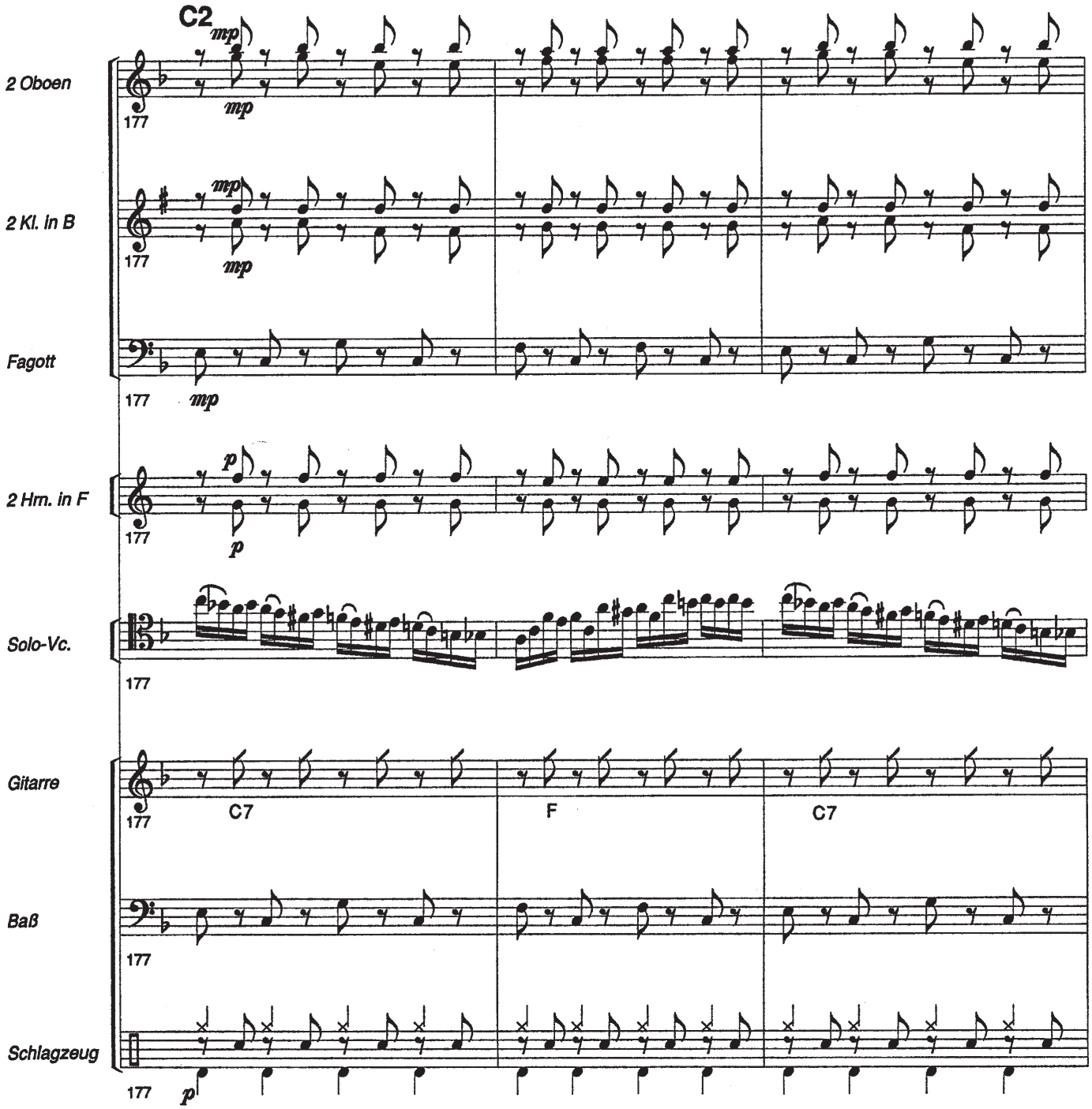

O
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Solo-Vc.
Gitarre
Baß
Schlagzeug
piu f
f
ff
tr
161
Eb
Bb
F7
Bb

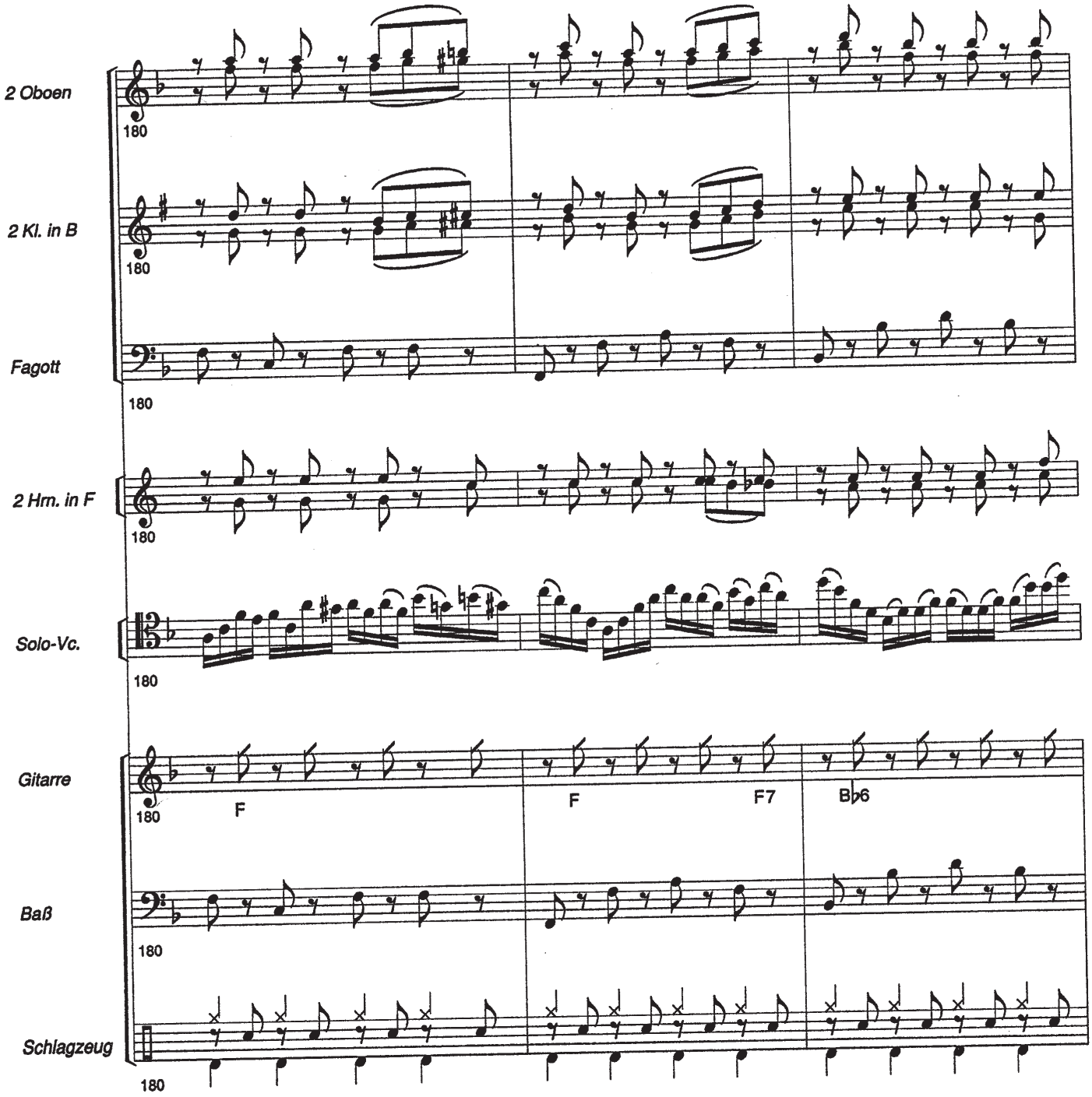

Fl picc
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
Schlagzeug
165
ff p
ff
a2
offen
(Sechzehntel)

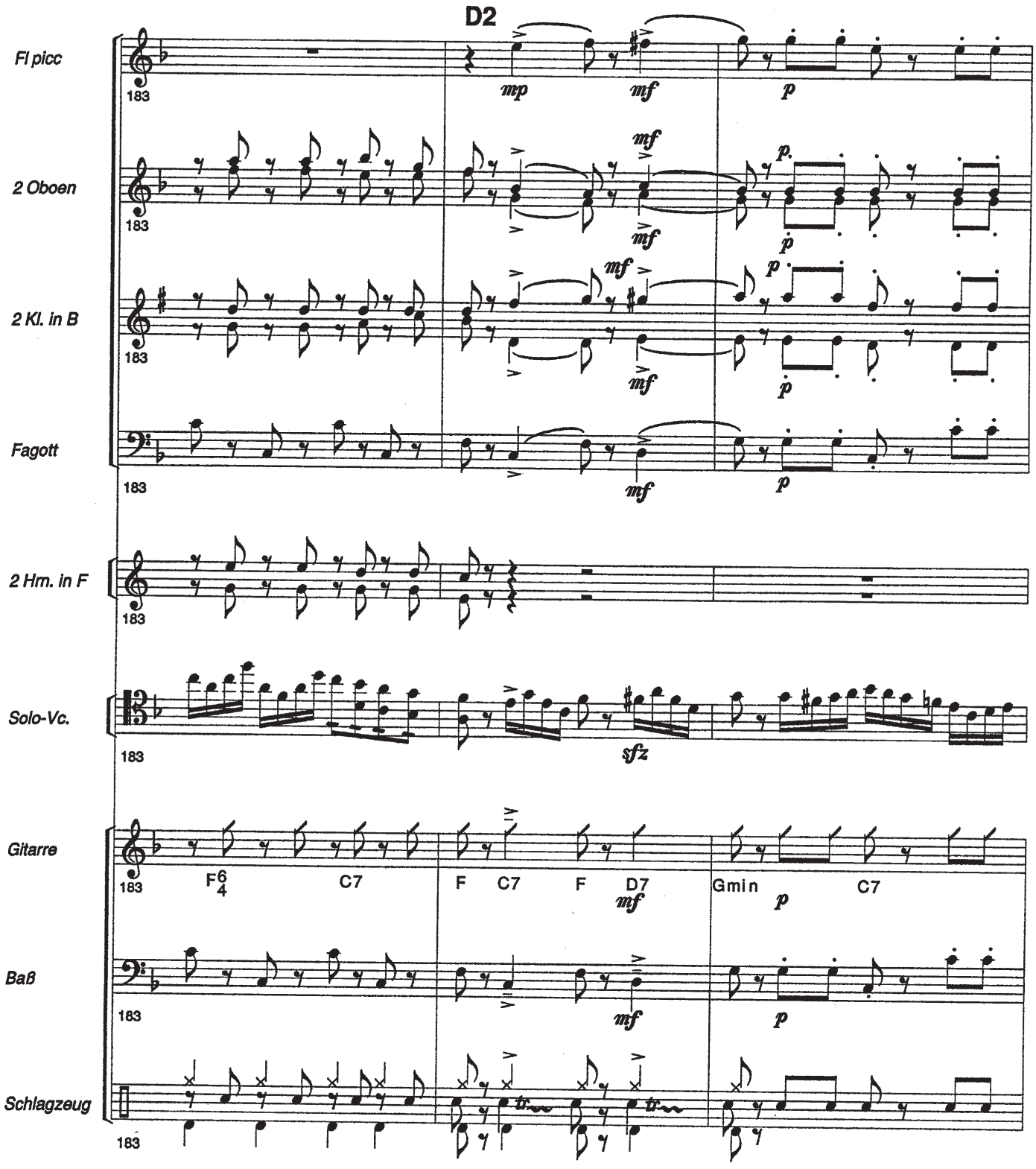

P
Fl picc
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
Schlagzeug
168
tr
f
poco f
Stürze hoch
a2

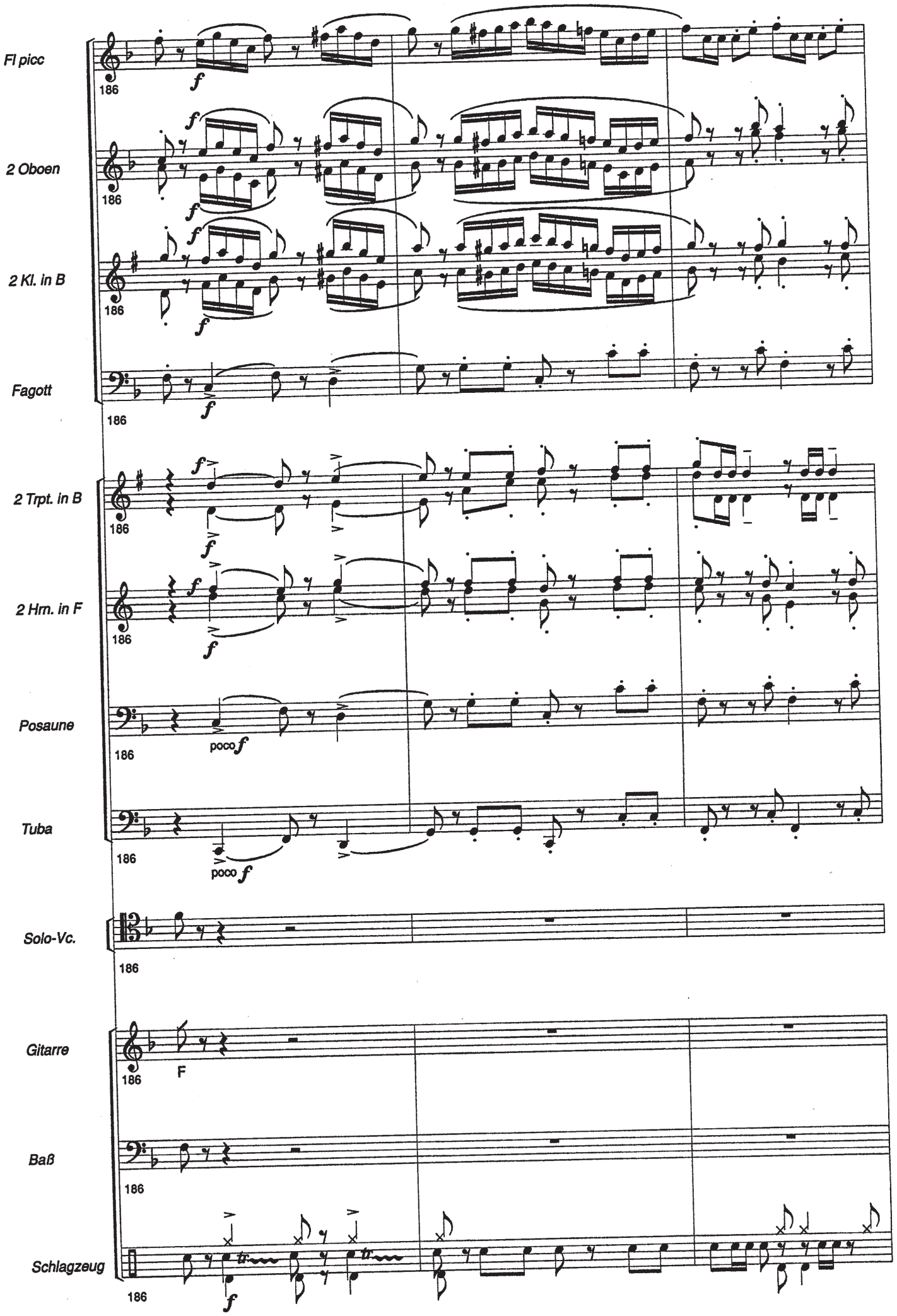

Fl picc
2 Oboen
2 Kl. in B
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Schlagzeug
171

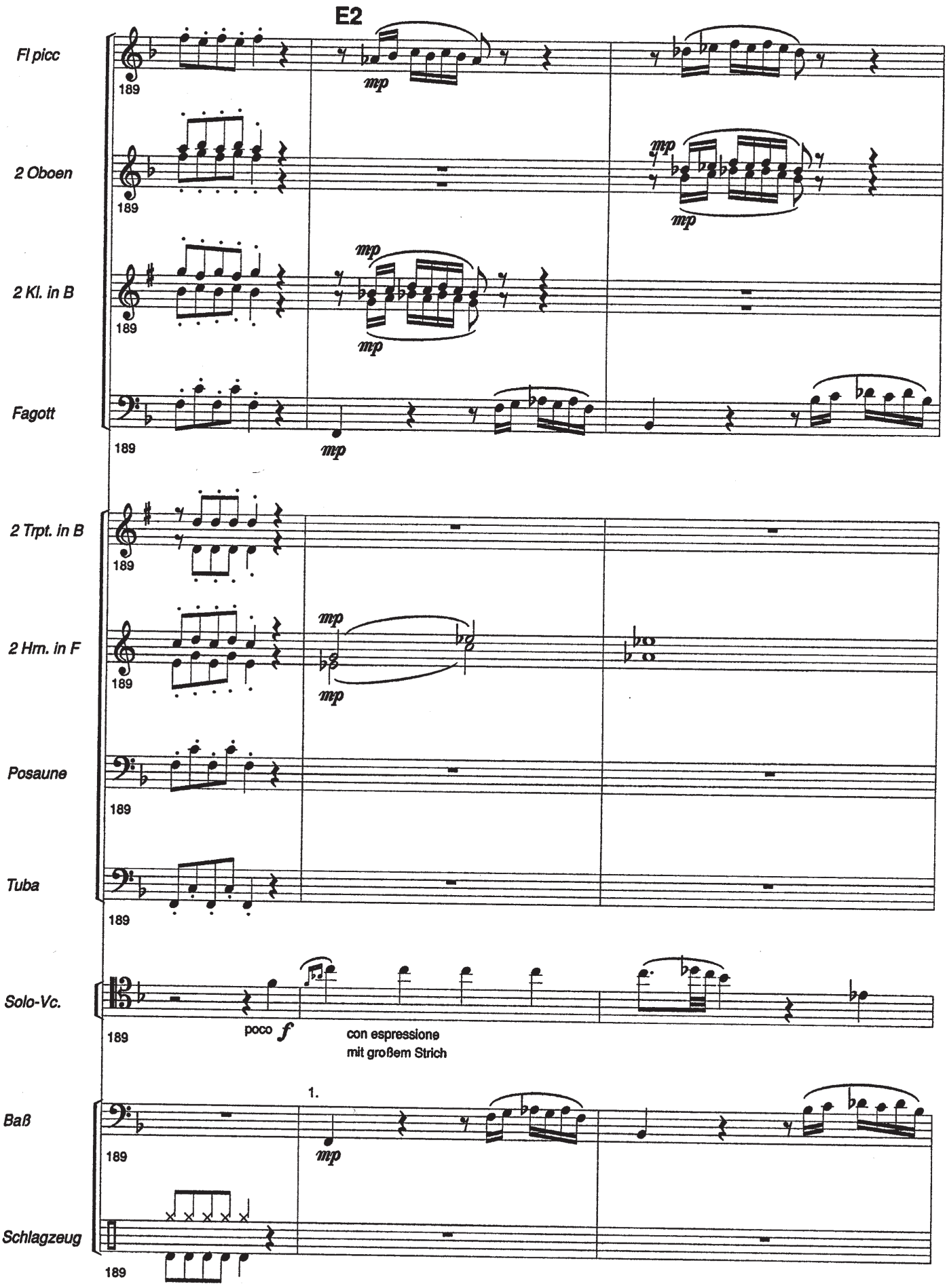

Fl picc
2 Oboen
2 Kl. in B
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Schlagzeug
174
brillante
mf
tr

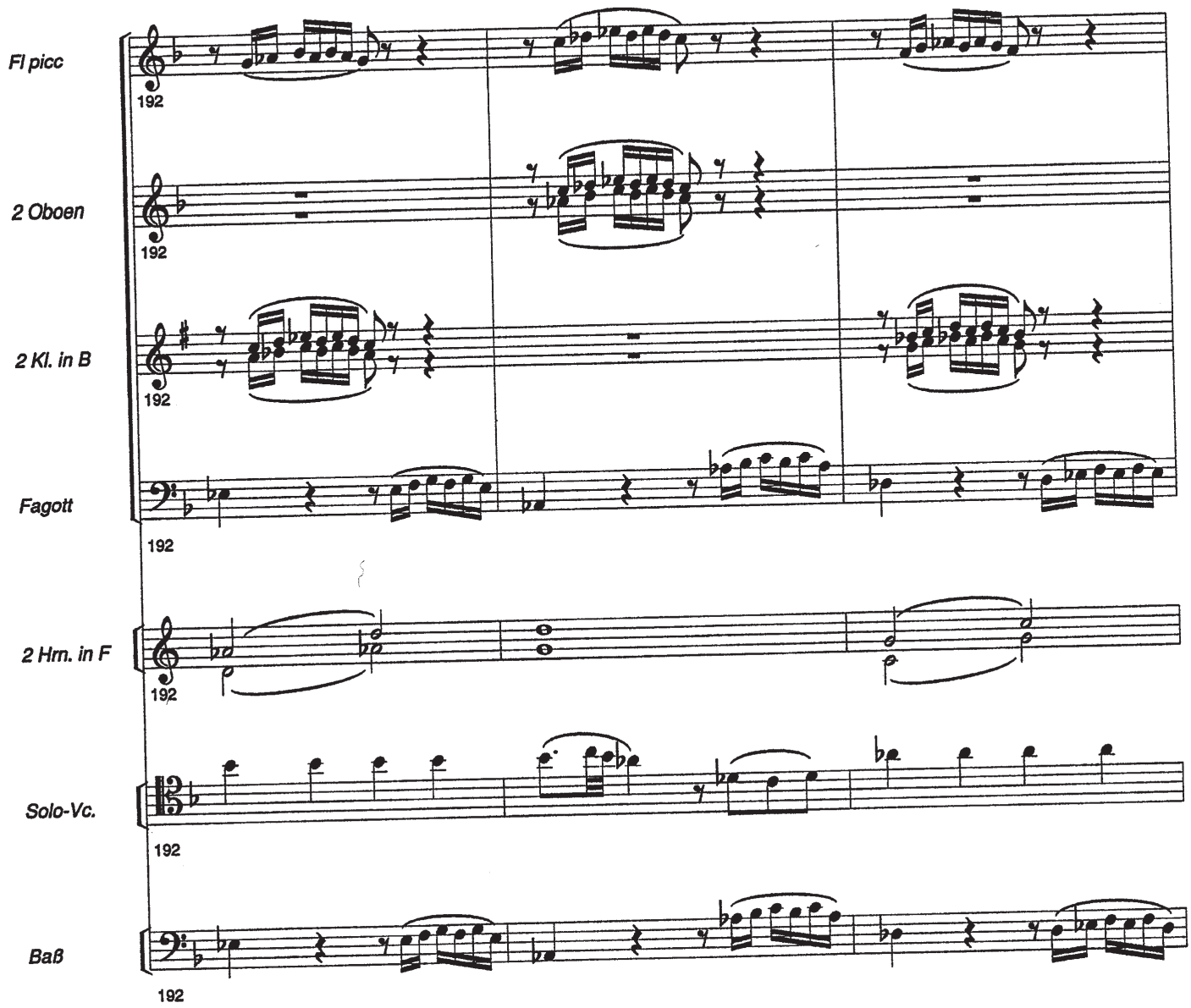

C2
2 Oboen
2 Kl. in B
Fagott
2 Hrn. in F
Solo-Vc.
Gitarre
Baß
Schlagzeug
177
mp
p
C7
F
C7

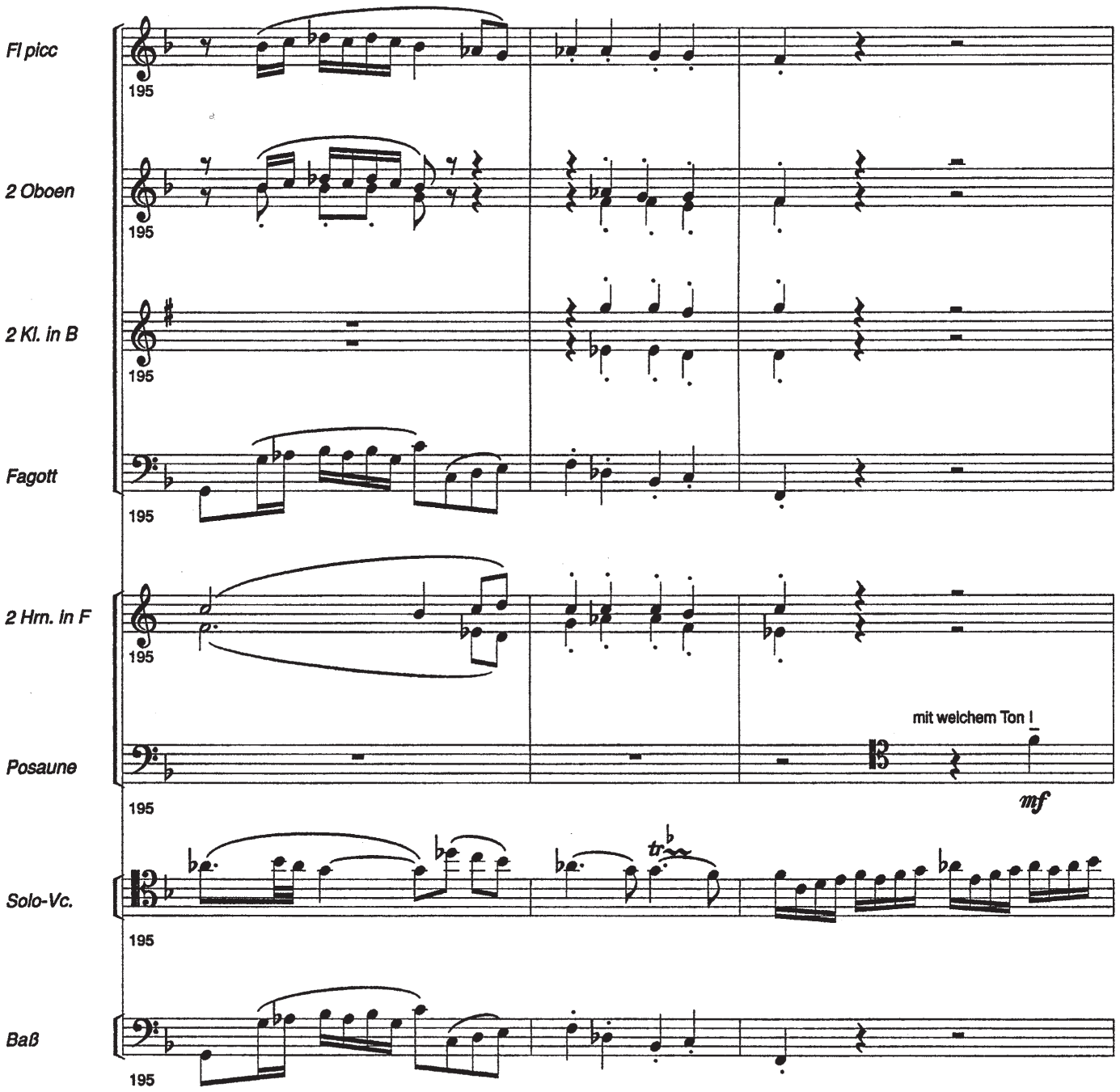

2 Oboen
180
2 Kl. in B
180
Fagott
180
2 Hrn. in F
180
Solo-Vc.
180
Gitarre
180
F
F
F7
B♭6
Baß
180
Schlagzeug
180

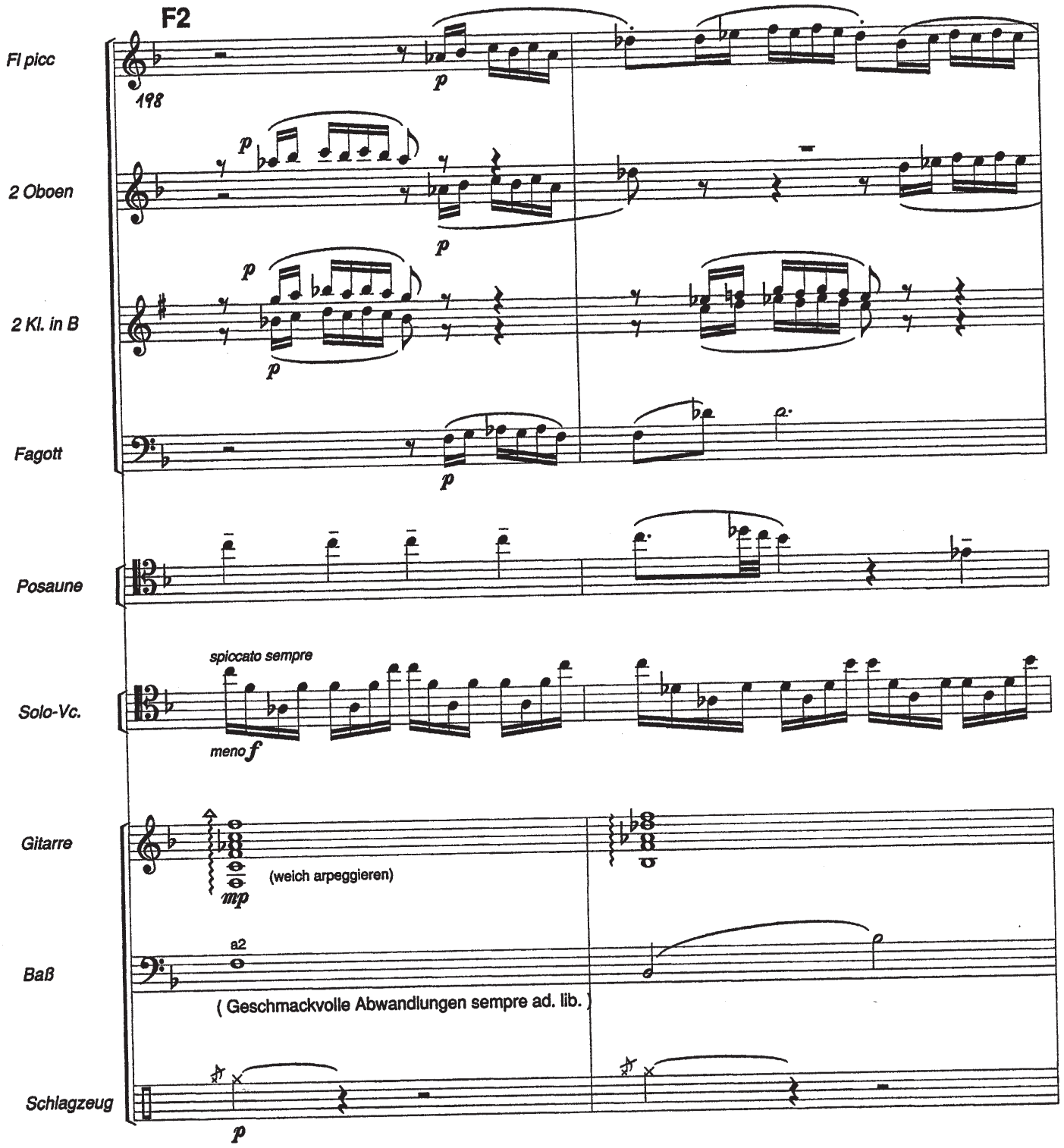

D2
Fl picc
2 Oboen
2 Kl. in B
Fagott
2 Hrn. in F
Solo-Vc.
Gitarre
Baß
Schlagzeug
183
mp
mf
p
sfz
F6/4
C7
F
C7
F
D7
Gmin
C7

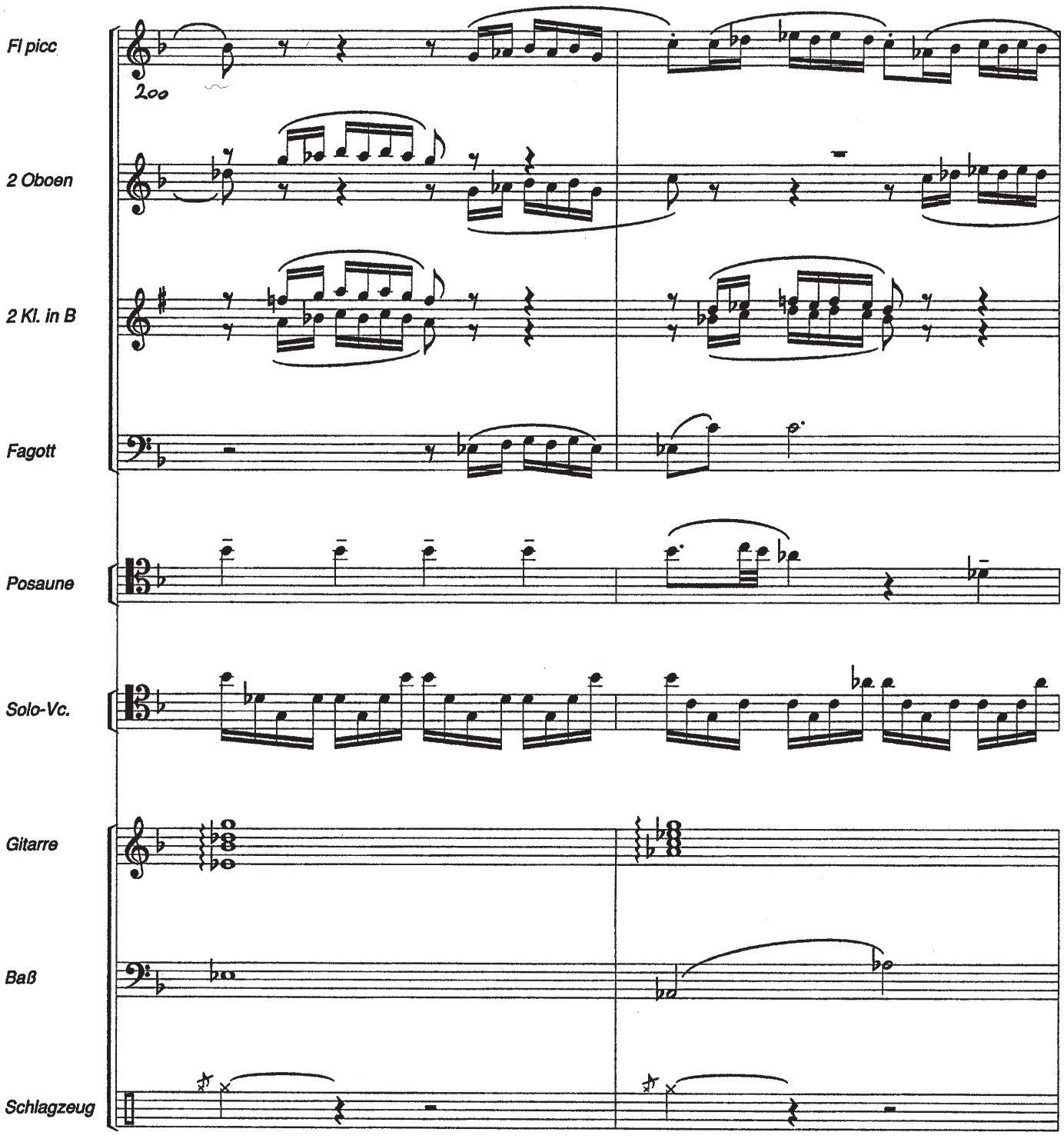

Fl picc
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
Schlagzeug
186
f
poco f
F

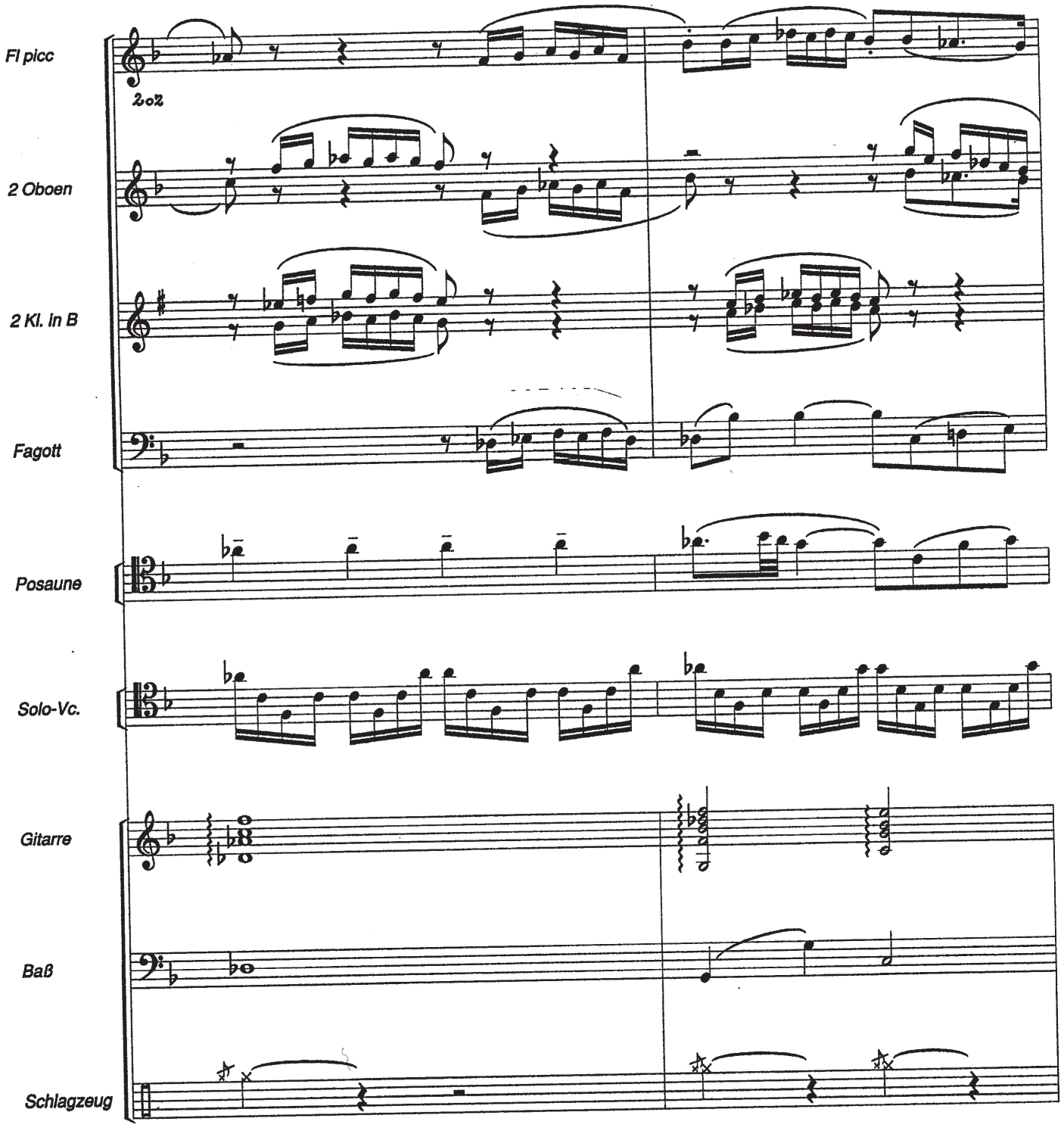

E2
Fl picc
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Baß
Schlagzeug
189
mp
poco f
con espressione
mit großem Strich
1.

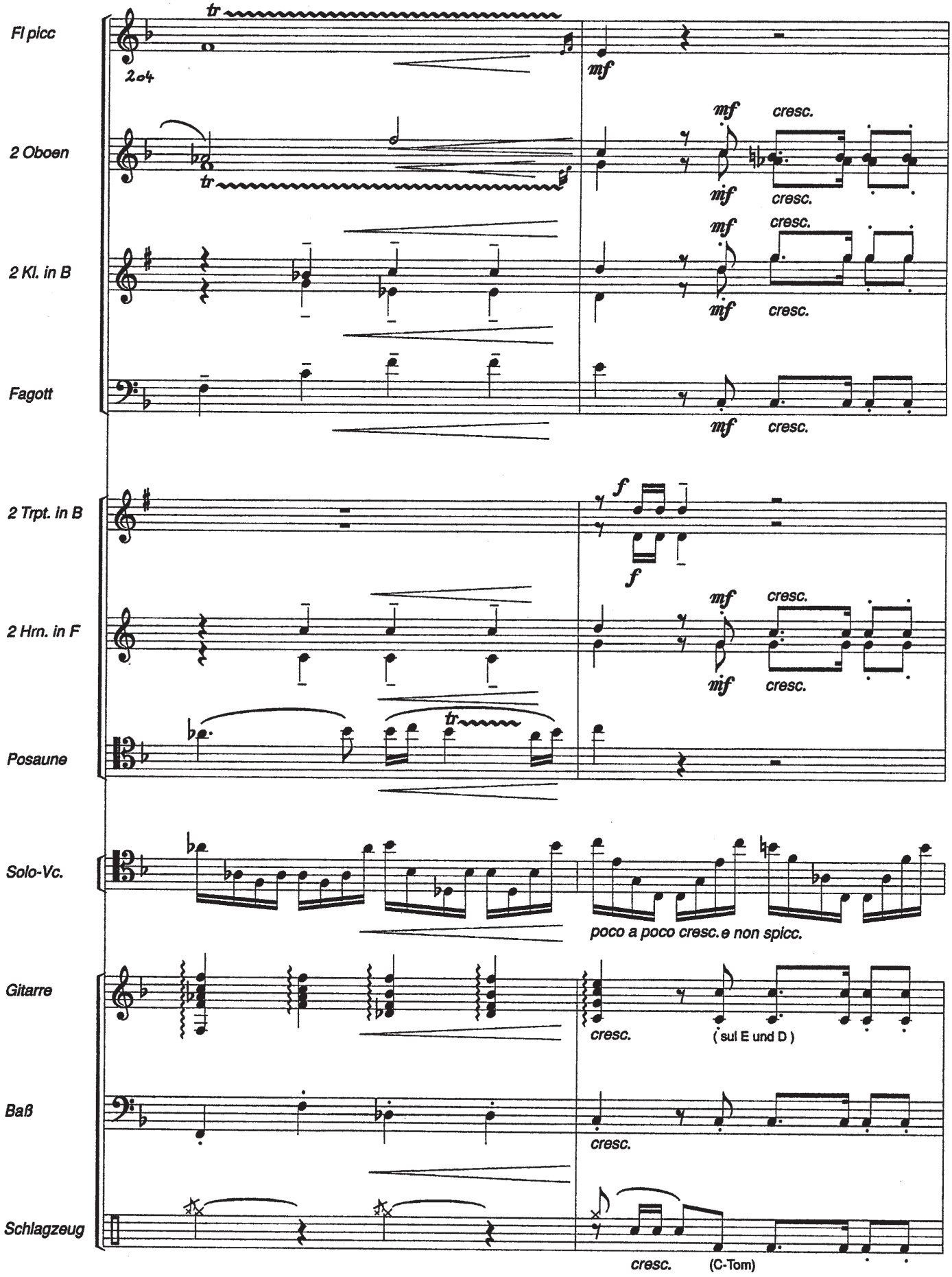

Fl picc
192
2 Oboen
192
2 Kl. in B
192
Fagott
192
2 Hrn. in F
192
Solo-Vc.
192
Baß
192

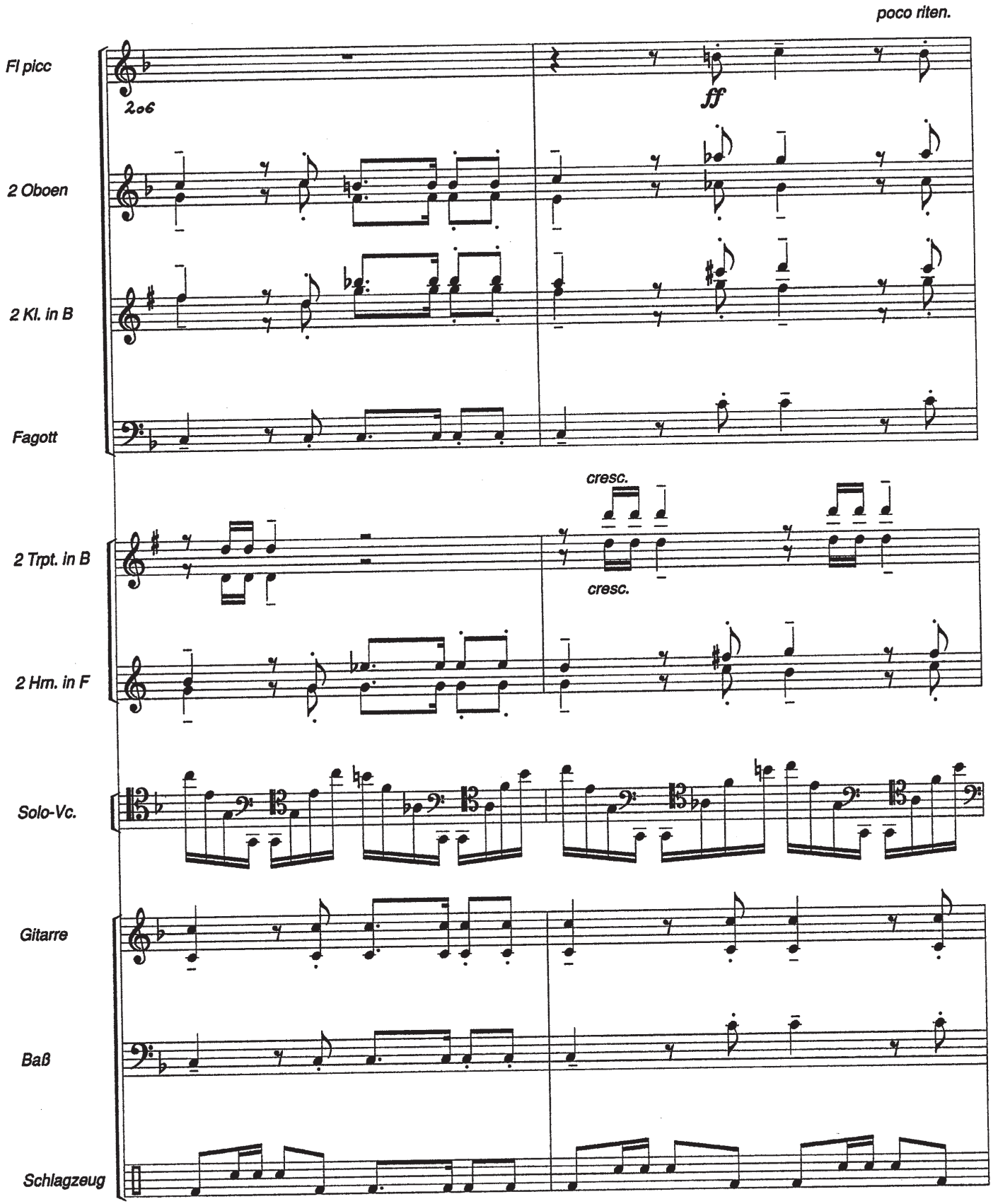

Fl picc
2 Oboen
2 Kl. in B
Fagott
2 Hrn. in F
Posaune
Solo-Vc.
Baß
195
mit welchem Ton I
mf
tr

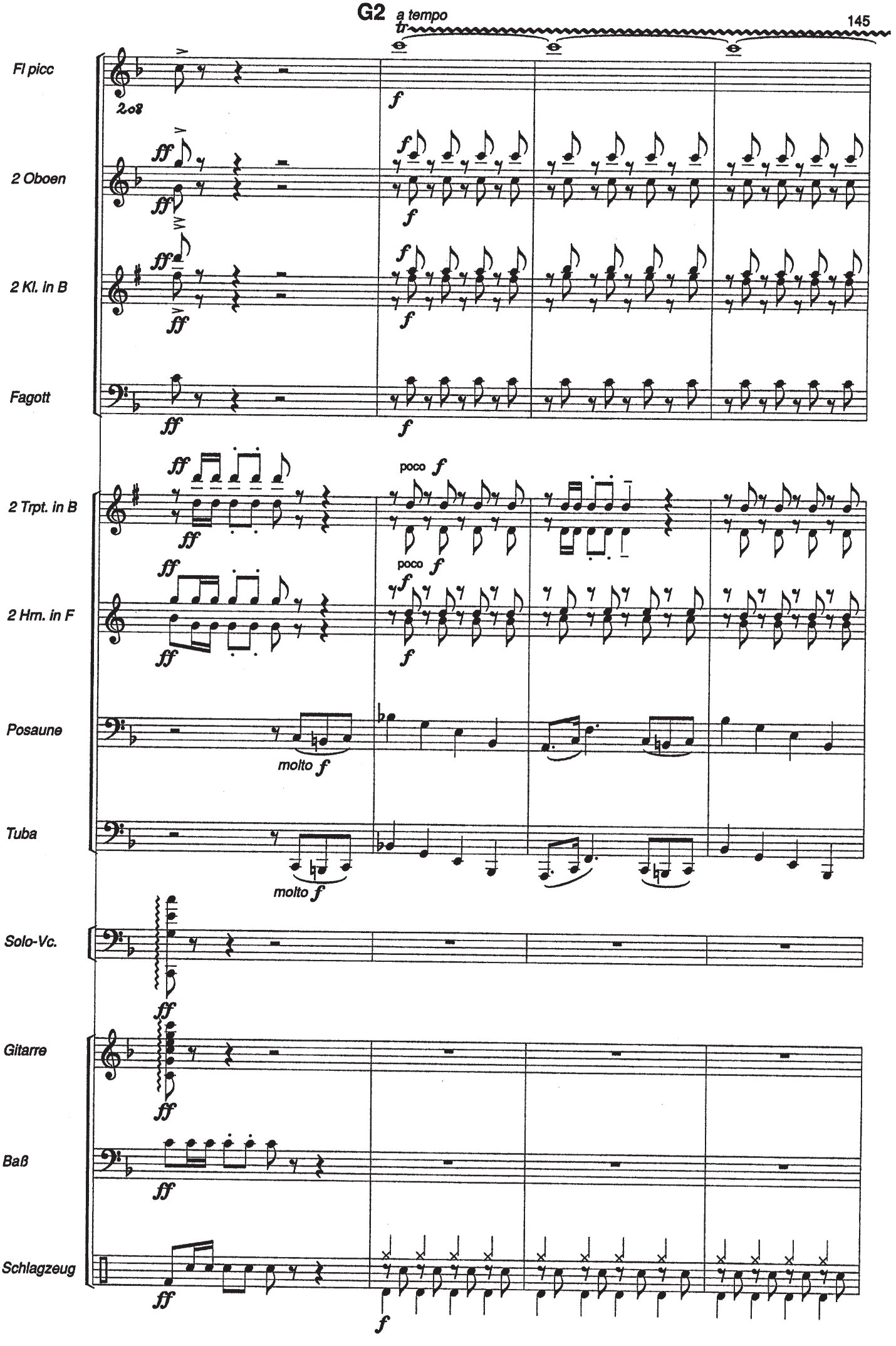

F2
Fl picc
198
p
2 Oboen
p
p
2 Kl. in B
p
p
Fagott
p
Posaune
spiccato sempre
Solo-Vc.
meno f
Gitarre
(weich arpeggieren)
mp
Baß
a2
(Geschmackvolle Abwandlungen sempre ad. lib.)
Schlagzeug
p

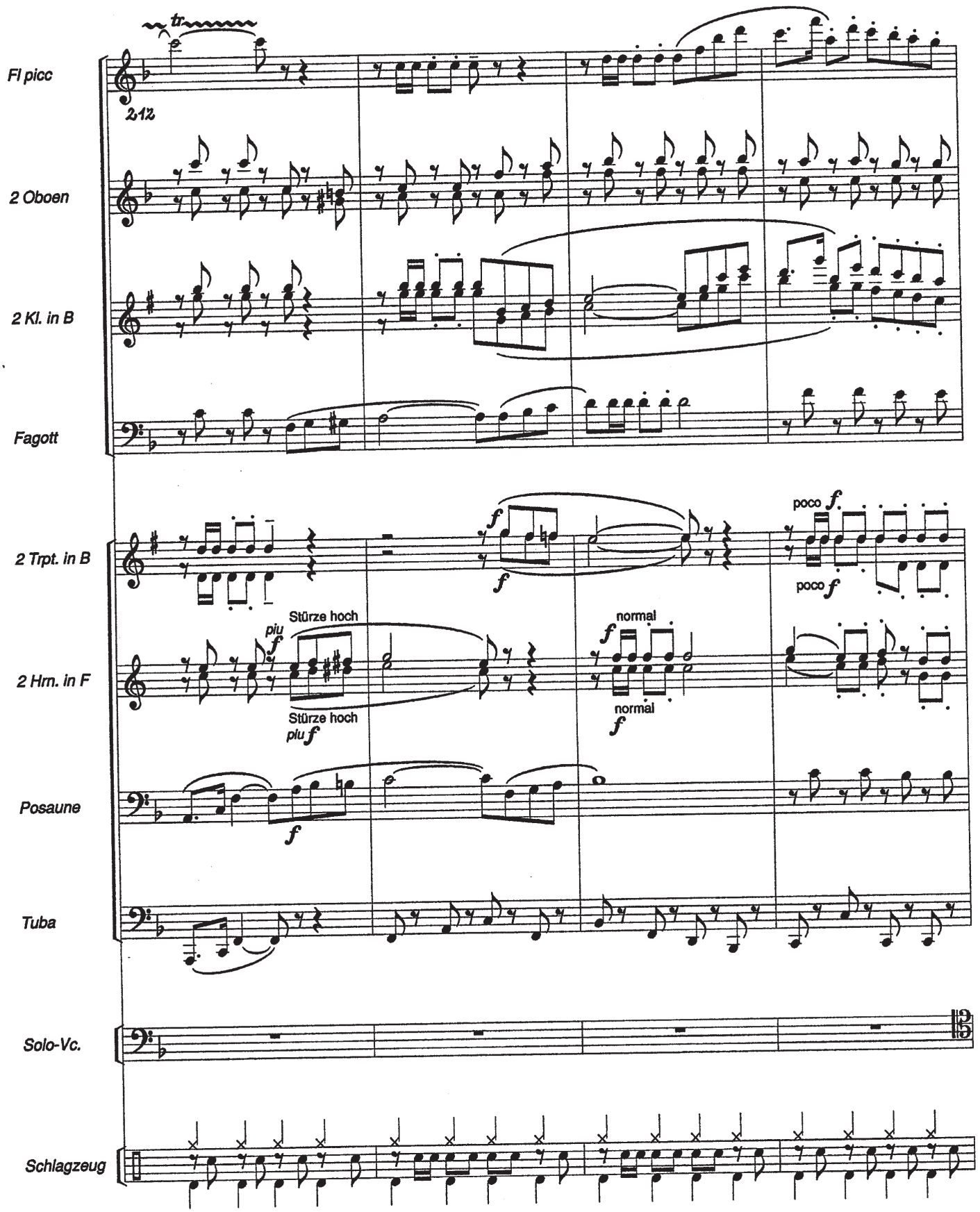

Fl picc
2 Oboen
2 Kl. in B
Fagott
Posaune
Solo-Vc.
Gitarre
Baß
Schlagzeug


Fl picc
2o2
2 Oboen
2 Kl. in B
Fagott
Posaune
Solo-Vc.
Gitarre
Baß
Schlagzeug

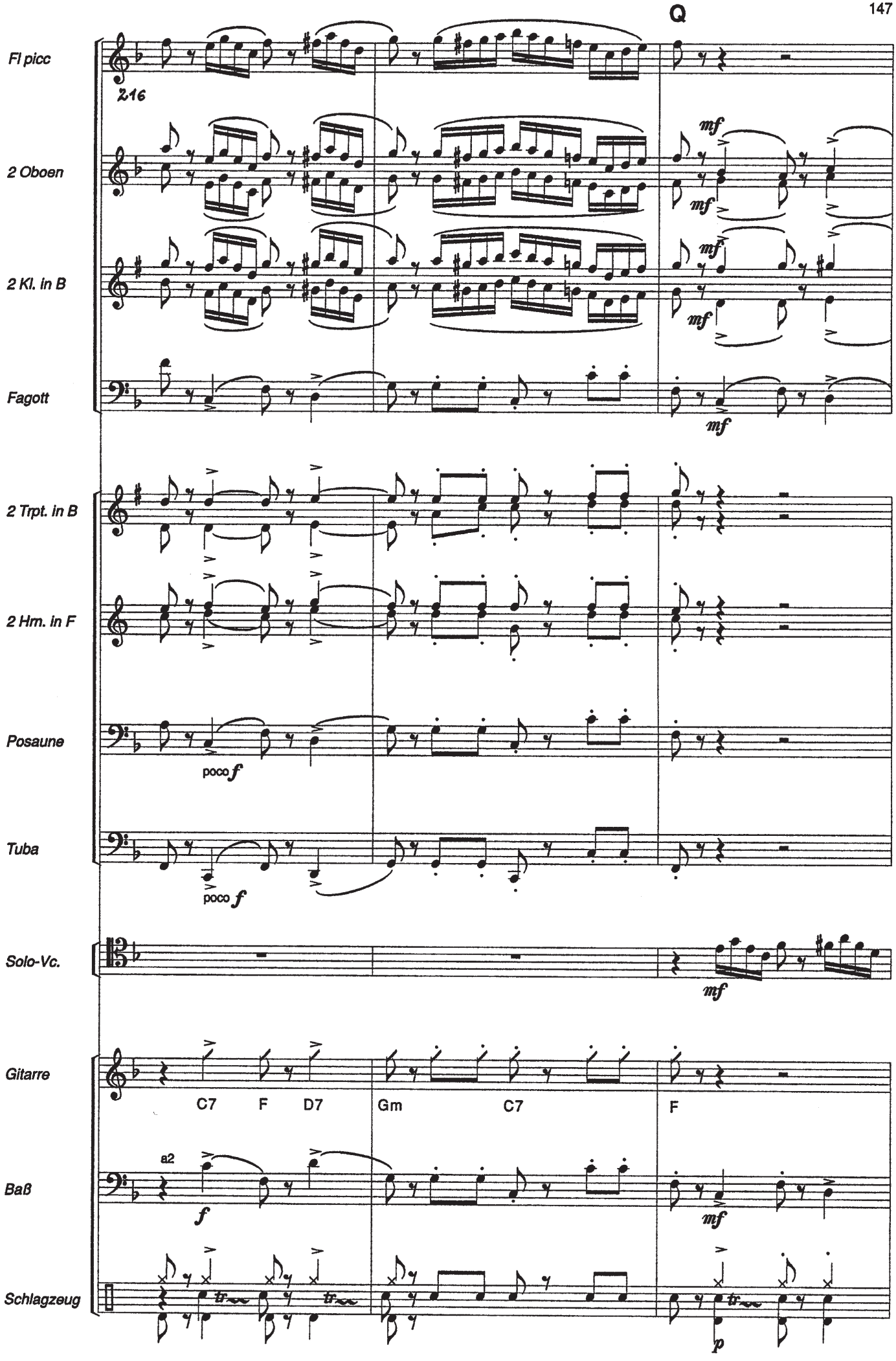

Fl picc
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
Solo-Vc.
Gitarre
Baß
Schlagzeug
tr
2o4
mf
cresc.
mf
cresc.
mf
cresc.
mf
cresc.
f
f
mf
cresc.
mf
cresc.
tr
poco a poco cresc. e non spicc.
cresc.
(sul E und D)
cresc.
cresc.
(C-Tom)

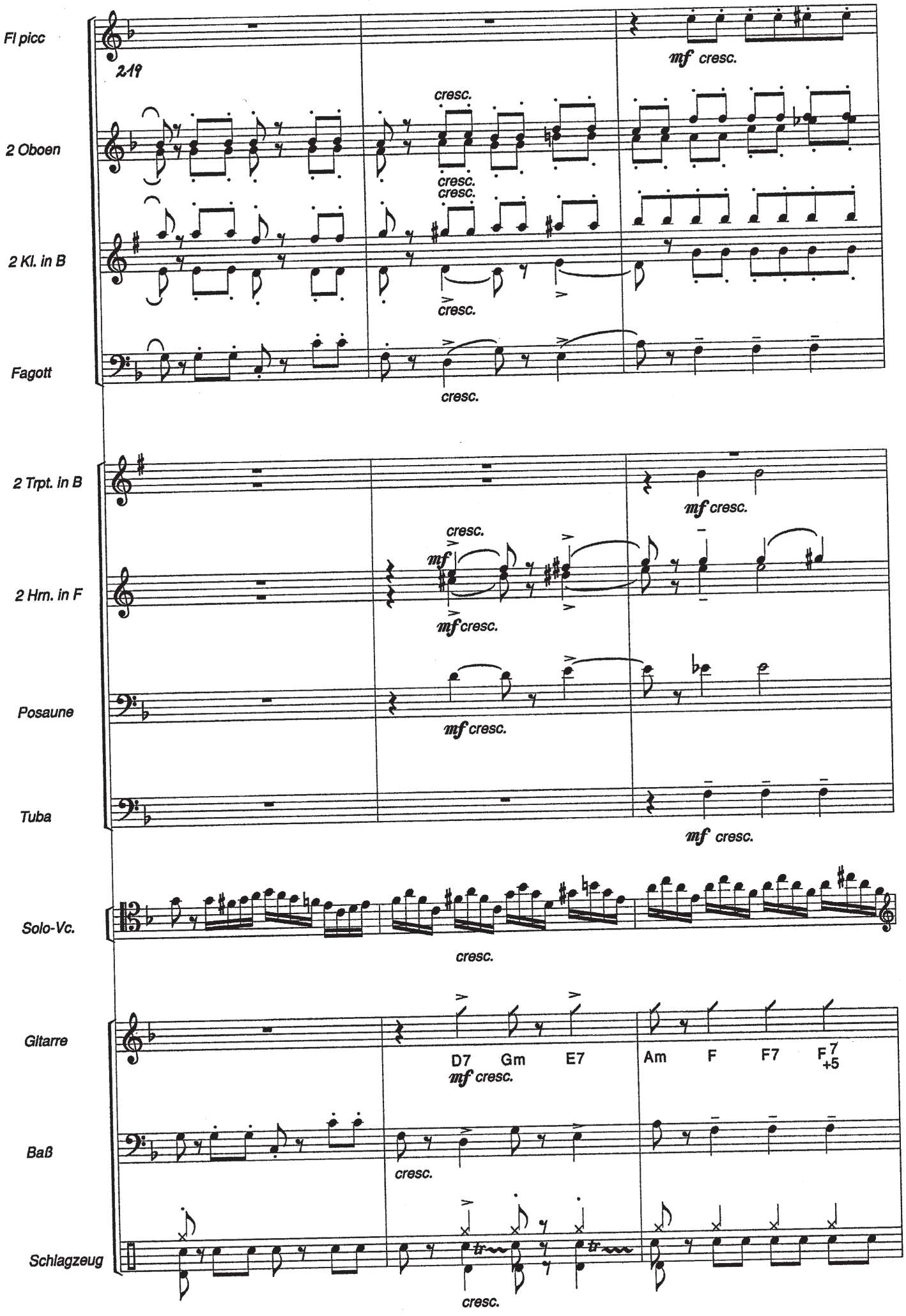

poco riten.
Fl picc
206
ff
2 Oboen
2 Kl. in B
Fagott
cresc.
cresc.
2 Trpt. in B
2 Hrn. in F
Solo-Vc.
Gitarre
Baß
Schlagzeug

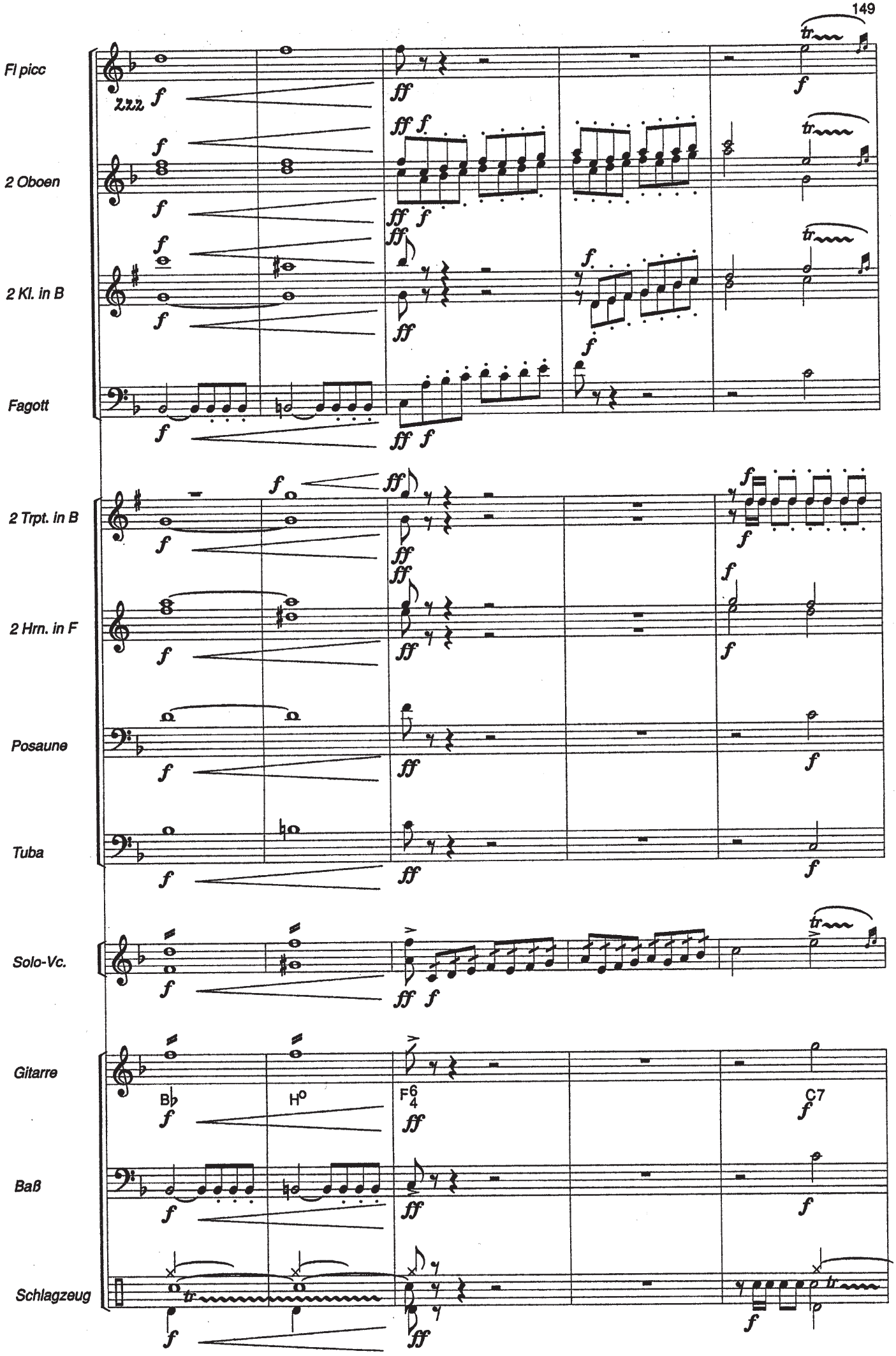

G2
a tempo
tr
Fl picc
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hm. in F
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
Schlagzeug
poco f
molto f

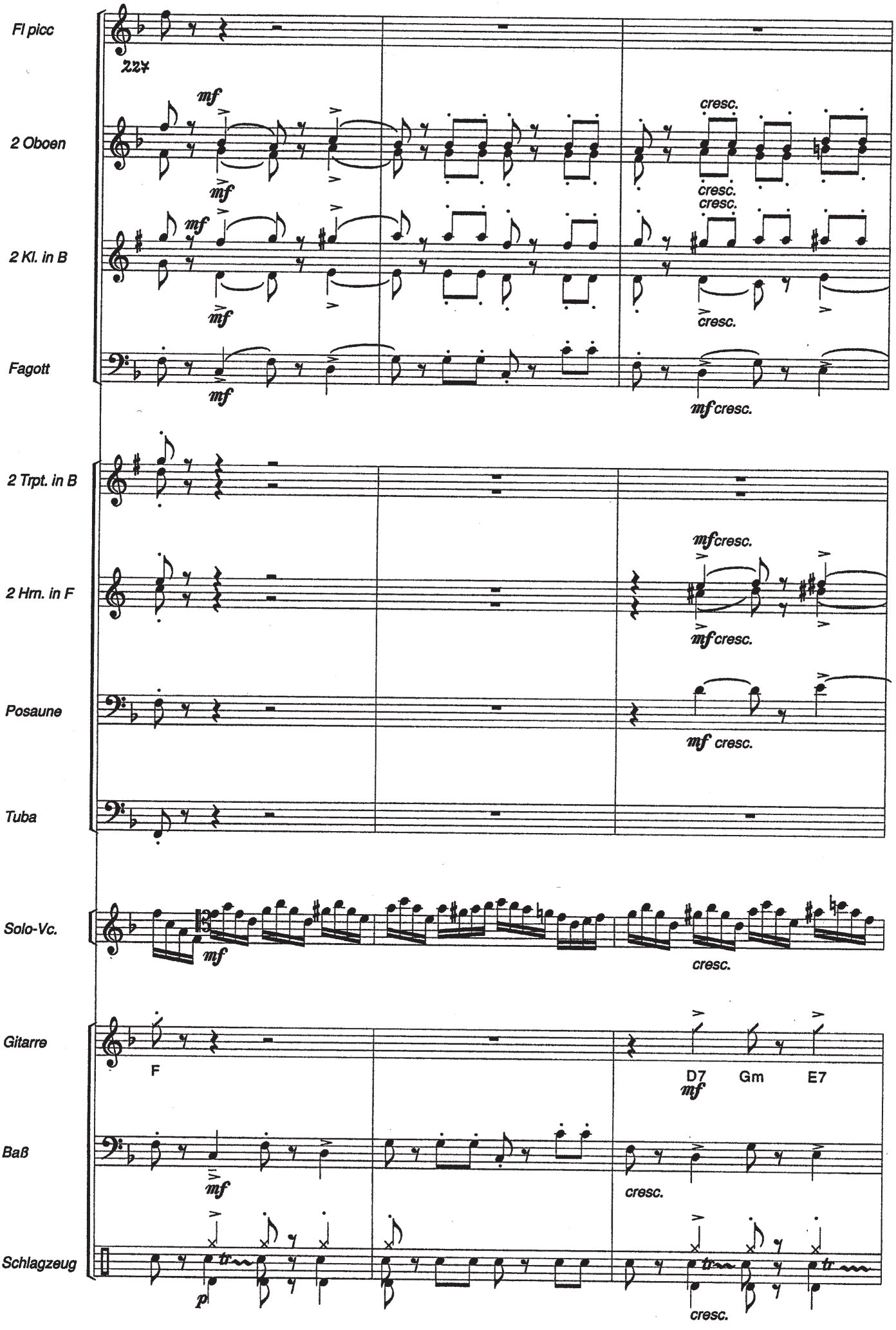

Fl picc
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Schlagzeug
tr
212
poco f
Stürze hoch
piu f
normal
f

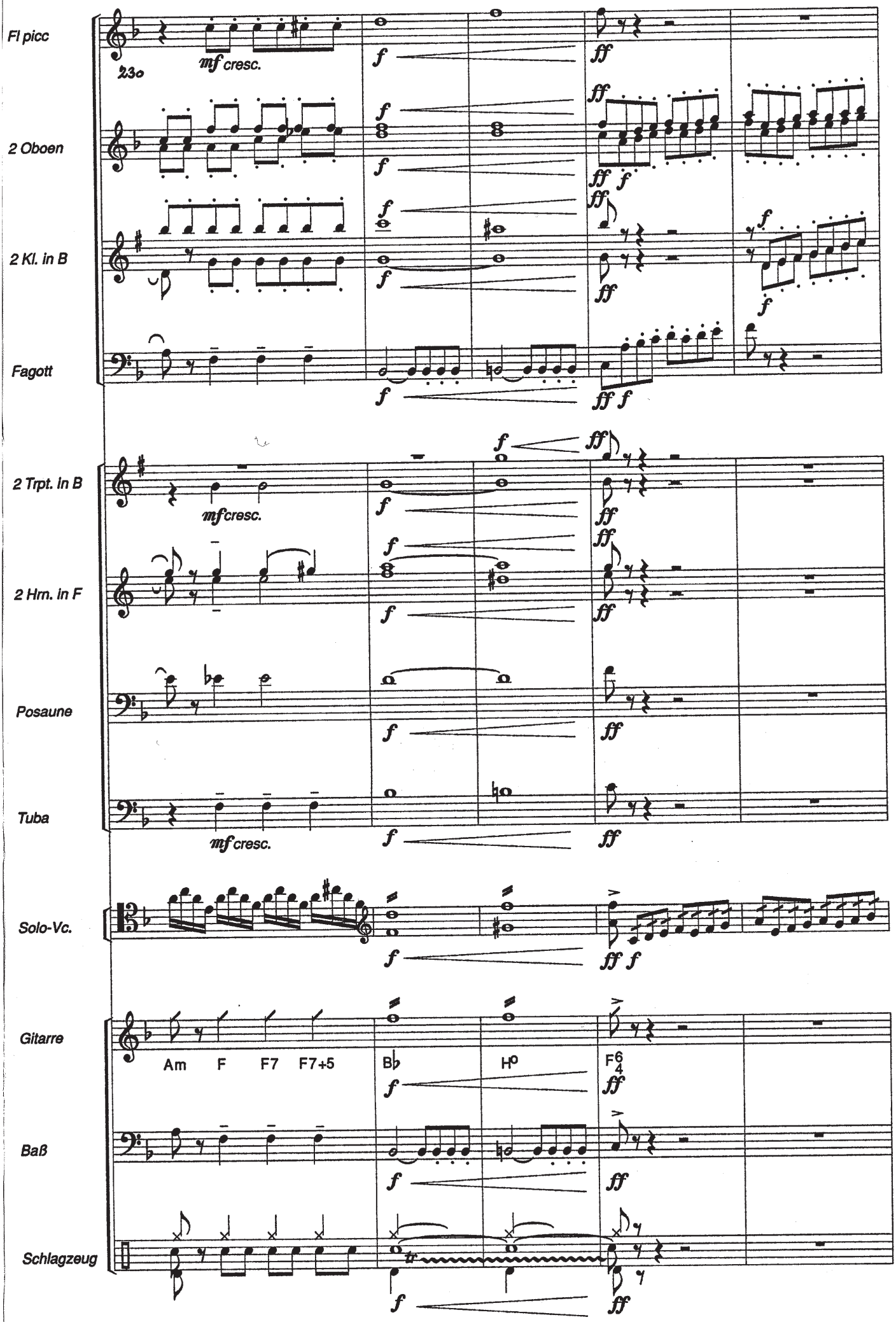
Q

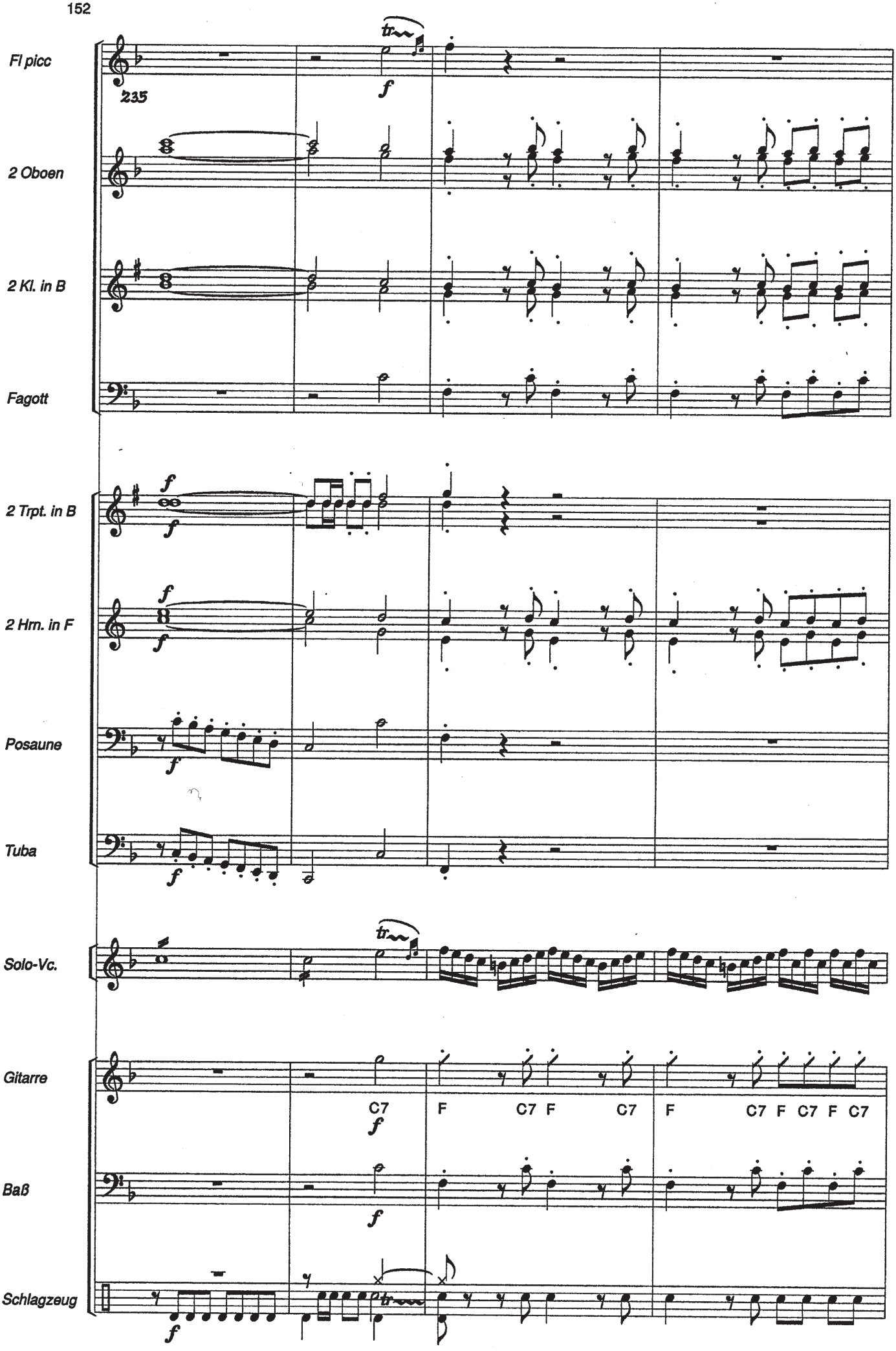

Fl picc
216
2 Oboen
2 Kl. in B
Fagott
mf
2 Trpt. in B
2 Hrn. in F
Posaune
poco f
Tuba
Solo-Vc.
Gitarre
C7 F D7
Gm C7
F
Baß
a2
f
Schlagzeug
tr
p

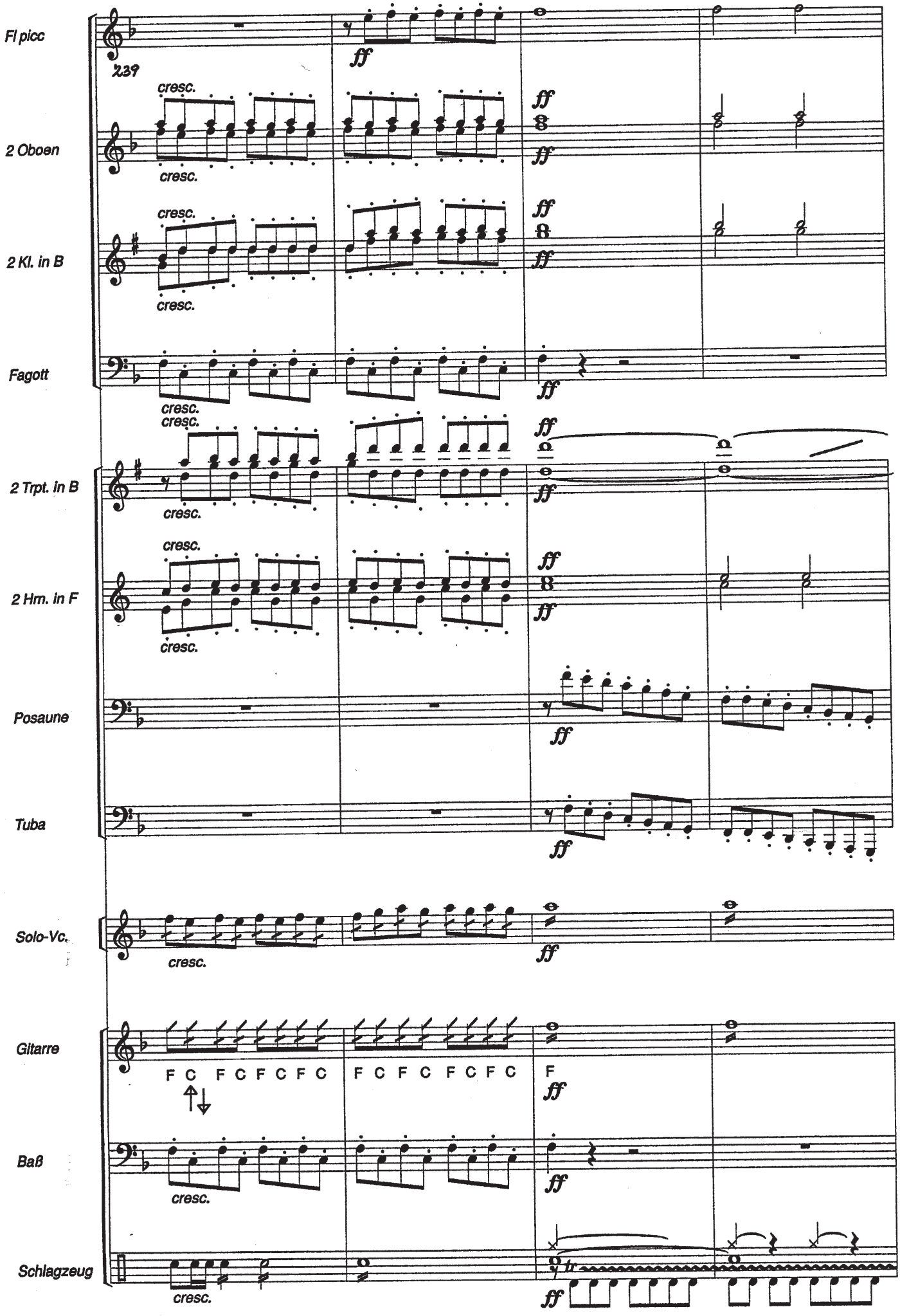

Fl picc
219
mf cresc.
2 Oboen
cresc.
cresc.
cresc.
2 Kl. in B
cresc.
Fagott
cresc.
2 Trpt. in B
mf cresc.
2 Hrn. in F
cresc.
mf
mf cresc.
Posaune
mf cresc.
Tuba
mf cresc.
Solo-Vc.
cresc.
Gitarre
D7 Gm E7
mf cresc.
Am F F7 F7 +5
Baß
cresc.
Schlagzeug
cresc.

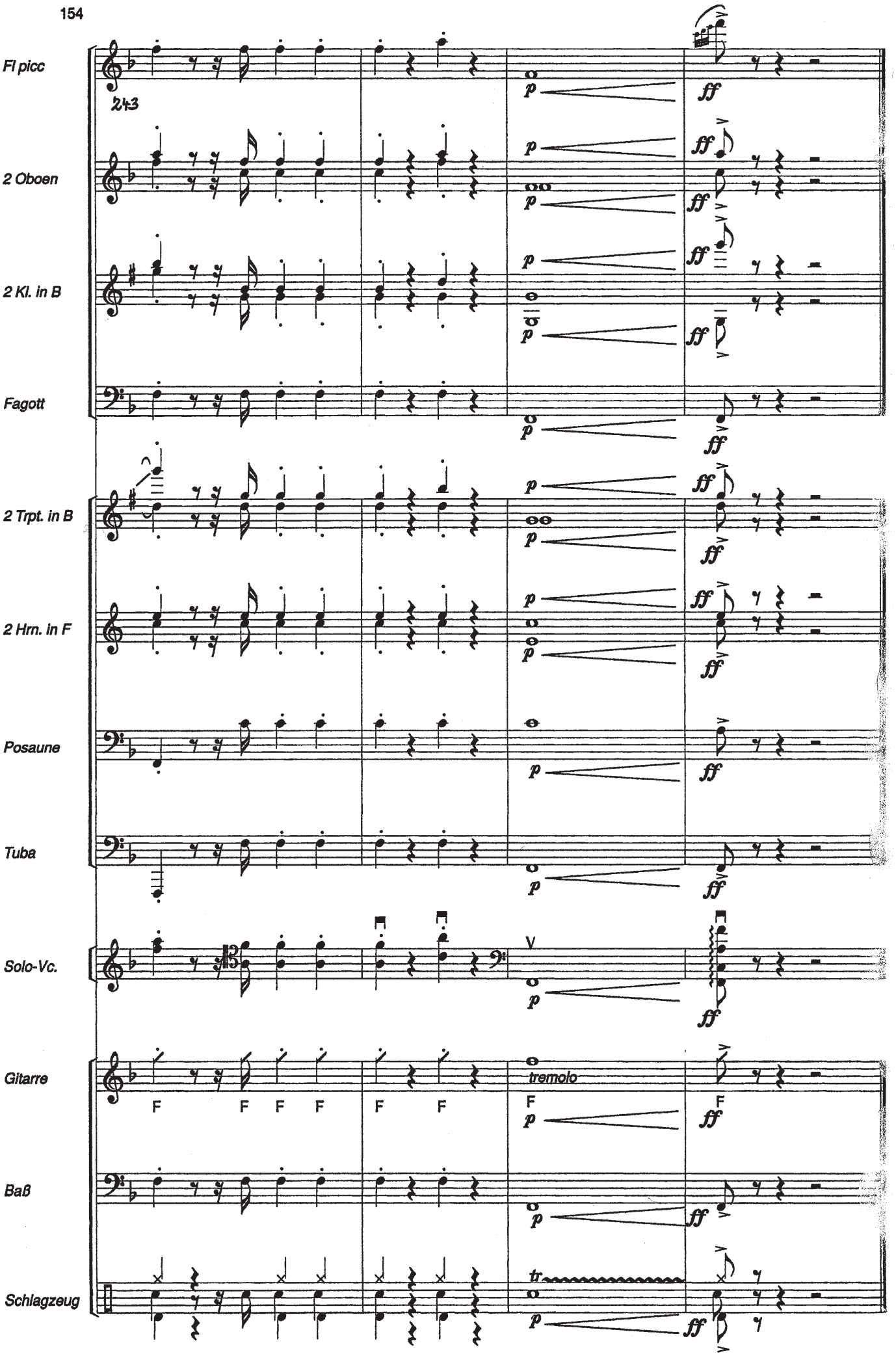

Fl picc
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
Schlagzeug
B♭
H°
F6/4
C7


Fl picc
227
mf
2 Oboen
mf
cresc.
cresc.
cresc.
2 Kl. in B
mf
mf
cresc.
Fagott
mf
mf cresc.
2 Trpt. in B
2 Hrn. in F
mf cresc.
mf cresc.
Posaune
mf cresc.
Tuba
Solo-Vc.
mf
cresc.
Gitarre
F
D7
Gm
E7
mf
Baß
mf
cresc.
Schlagzeug
p
cresc.


Fl picc
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
Schlagzeug
23o
mf cresc.
Am F F7 F7+5
B♭
H°
F6/4


Fl picc
235
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Gitarre
C7 F C7 F C7 F C7 F C7 F C7
Baß
Schlagzeug


Fl picc
2,39
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Gitarre
Baß
Schlagzeug
cresc.
ff
F C F C F C F C
F C F C F C F C
F
tr


Fl picc
243
2 Oboen
2 Kl. in B
Fagott
2 Trpt. in B
2 Hrn. in F
Posaune
Tuba
Solo-Vc.
Gitarre
F F F F F F
tremolo
F
Baß
Schlagzeug
tr
p
ff