

Partitur

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Wolkenbilder

Teil II aus dem Zyklus „Naturbilder“

für Orchester in variabler Besetzung:

Streicher, Holzbläser ad.lib., Blechbläser ad.lib.

Orgel / Klavier / Git. ad.lib.

original: „Lied ohne Worte“ für Klavier s.S. 72f.

Besetzung:

auch Fassg. Vl./Orgel (Kl.) ohne Orch. mögl.

auch solistische Besetzung aller Streicher (ohne Bläser u. ohne Orgel) mögl (dann entfällt Vl. I a)

Solo-Vl. / Vl. I a ad.lib.

/ Fl. I

/ Tr. I

erstl.
auch normale Orch.-stimme

z.T. verdoppelt Vl. I a die Solo-Vl. u. wo das nicht sinnvoll ist, verdoppelt Vl. I a die Vl. II

Vl. II b

/ Fl. II

/ Tr. II

Vl. II a/b (eine Stimme) ad.lib.

/ Klar. I

/ Tenorpos. I

Vl. III a/b

(Viola! - s. z. B. T. 16)

/ Klar. II

/ " II (s. Vl. III a)

Orgel (Kl.)

Git. ad.lib.

Vcll./Zusätzl. Vcll. ad.lib. (ab T. 46) (= Vl. III b)

Baß-Pos. a
Baß-Pos. b (Tuba)

bis T. 47: 5. Vcll.
ab T. 47: 5. Vl. III b

Kb.

Vcll. II = Kb.-verstärk. (Kb.-ersatz)

Holzbläser:
tacet,
wenn
Blech
pausiert

Tr. I, II, Tenor-Pos. I:
Streicherstimmen 1 Okt. ↓
Baß-Pos. a oktaviert Vl. III b nicht immer sondern nur:
in T. 55 Zählzeit 4
bis T. 58 " 1
u. in T. 70 (" 4⁺ : hoch)
+ T. 71 (" 4⁺ : ")
+ T. 73 ab " 2
+ T. 74

Allegro con fuoco (mit Feuer)

Solo-VI.
+VI-Ia

p *cresc* *mp*

Blech

VI. I &
VI. II
VI. III

Orgel: 8' *v. sim.*

Orgel 8' (16')

v. sim. *mf* *f*

VI. Ia VI. Ib VI. Ia VI. Ib VI. Ia VI. Ib

Dm Gm A7 Dm Dm Gm A7 Dm G° Dm G° Dm G°

Kb./Orgelpedal (erh. s. Vc I aber 10kt. ↑)
Vc. II ad. lib. bis T. 6

Solo-VI. + VI. Ia, Tr. I 10kt. ↓

mf *f* *sfz* *f*

s. Streicher

VI. Ib II, III / Tr. II, Tenor-Pos. I, II (Blech 10kt. ↓) vi. I = II

Orgel: 8' 16'

Orgel: 8' 16'

Baß-Pos. a → 8' - VI. II, III

sfz VI. II = III

Baß-Pos. a

mf *sfz* *f*

Dm (A) Dm A7 Dm A7 Dm F C7 F7 C Dm Gm6 Dm A A7

s. Vc. I

VI. Ia: s. VI. Ib
Solo-VI.

con forza (mit Kraft) 3^{ff} 3 (13) 15

sfz sfz f assoli p

con forza

VI. I=II

VI. III=IIb

Baß-Pos. 8-VI. III VI. III VI. III VI. II=III sfz

V V VI. III VI. II VI. II=III Pos. 8' (16')

Dm A7 Dm A7 Dm F C7(F) F C Dm Am Bb Dm Gb Dm Gb Dm A7 A7 Dm A Dm

sim. v

8' (16')

sim. v

5-Vc I

ext. r. Vc I
(1 Okt. 1)

Instrumentierung wie T. 7

17 19 21

usc. mp - mf - f sfz

5. Streicher

5. Streicher

Register: wie T. 7

VI. IIIa# IIb VI. III VI. II=III sfz

E7 A A7 Dm F0 A A Dm A7 Dm A7 A7

(9-)

5. Vc I

22 con forza

Handwritten musical notation for measures 22-26. Measure 22 is marked *con forza*. Measure 26 is marked *f*. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features eighth and sixteenth notes with accents and slurs.

Two empty musical staves with wavy lines indicating the continuation of the piece.

Handwritten musical notation for measures 27-32. Measure 27 is marked *con forza*. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features chords and melodic lines with various fingerings and slurs. Below the staff, the following chord progression is written: $D_m A H^{\circ} H^{\circ} A A D_m A^7(A^{\circ}) D_m D_m^6 C D_m C G^7 G^7 C C^7$. Above the staff, several chord voicings are indicated: $VI.I=II$, $VI.I=III$, $VI.II=III$, $VI.II=III$, $VI.II=III$, and $VI.I=II$. A note in measure 30 is marked *Bar-Pes.a*.

f. Vc. I ~~~~~

Handwritten musical notation for measures 33-37. Measure 33 is marked *sfz*. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features eighth and sixteenth notes with accents and slurs. Measure 37 has a 3^{rd} fingering indicated.

Two empty musical staves with wavy lines indicating the continuation of the piece.

Handwritten musical notation for measures 38-43. Measure 38 is marked *sfz*. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features chords and melodic lines with various fingerings and slurs. Below the staff, the following chord progression is written: $F G_m^6 F C^7 F C D_m A A^7 D_m A D_m A^7 D_m F C^7(F)$. Above the staff, several chord voicings are indicated: $VI.I=II$, $VI.II=III$, $VI.II=III$, $VI.II=III$, $VI.II=III$, and $VI.II=III$.

f. Vc. I ~~~~~

S. 6

Handwritten musical notation for measures 34-38. Measure 34 is circled. Dynamics include *sfz* and *f*. A circled measure number 38 is present. A wavy line indicates the end of the section.

Empty musical staves for the first system.

Handwritten musical notation for measures 39-43. Includes performance instructions: "VI. II: tiefste Stimme", "VI. III: mittlere", and "Baß-Pos. a". Dynamics include *sfz*. A wavy line indicates the end of the section.

S. Vc. I

Handwritten musical notation for measures 44-48. Measure 44 is circled. Dynamics include *p*. A wavy line indicates the end of the section.

Empty musical staves for the second system.

Handwritten musical notation for measures 49-53. Includes performance instructions: "VI. III = ttb" and "Baß-Pos. a". Dynamics include *sim.*. A wavy line indicates the end of the section.

S. Vc. I

kl. Noten ad. lib. (= Vc. I)

Instrumentierung wie T. 7

Musical staff with measures 44, 46, and 48 circled. Dynamics include *wesc*, *mp*, *mf*, *f*, and *sfz*.

l. Streicher

Two staves for the left strings, indicated by wavy lines.

r. Streicher

Two staves for the right strings, indicated by wavy lines.

Orgel wie T. 7

Organ part with detailed fingering and voicing instructions. Includes notes like *VI.IIIa#*, *IIb*, *VI.III*, *VI.II*, *VI.II=III*, *VI.I=II*, *VI.III*, *VI.II=III*, *VI.I=II*, *VI.III*, *VI.II=III*, *VI.I=II*. Chords include *E7*, *A*, *A7*, *Dm*, *F0*, *A*, *Dm*, *A7*, *Dm*, *A7*, *Dm*, *A7*, *Dm*, *A7*, *Dm*, *A7*. Includes a box: *kl. r. H.: kl. Noten 2. T. 1 Okt. ↓*.

l. Vc. I



Musical staff with measures 49, 51, and 53 circled. Dynamics include *wesc*.

Two staves for the left strings, indicated by wavy lines.

Organ part with detailed fingering and voicing instructions. Includes notes like *VI.I=II*, *VI.I=III*, *VI.II=III*, *VI.II=III*, *VI.II=III*, *VI.II=III*, *VI.I=II*, *VI.II=III*, *VI.II=III*, *VI.I=II*. Chords include *Dm*, *Am*, *H°*, *H°*, *A*, *A*, *Dm*, *A7*, *A7*, *Dm*, *Dm*, *C*, *Dm*, *C*, *G7*, *C*, *C7*.

l. Vc. I



S. 8

Handwritten musical notation for measures 55-59. Measure 55 is circled and contains a triplet of eighth notes. Measure 57 is circled. Measure 59 is circled and contains a triplet of eighth notes. Dynamics include *sfz* and *fz*.

Two empty musical staves with wavy lines indicating continuation from the previous system.

Handwritten musical notation for measures 60-64. Measure 60 is circled. Measure 63 is circled. Includes the annotation "Baß-Por. 6" with an arrow pointing to a measure. Dynamics include *sfz*. Fingerings are indicated with numbers 1-3. Chords are written below the staff: F, Gm⁶, F, C⁷, F, C, Dm, A, A⁷, Dm, A, Dm, A⁷, Dm, F, (F⁷).

s. Vc. I

original: 1 (aber vgl. T. 34)

Handwritten musical notation for measures 61-63. Measure 61 is circled. Measure 63 is circled. Dynamics include *sfz*.

Two empty musical staves with wavy lines indicating continuation from the previous system.

Handwritten musical notation for measures 64-70. Includes annotations: "VI. II: tiefste Stimme", "VI. III: mittlere", "VI. II: tiefste Stimme", "VI. III: mittlere". Dynamics include *sfz*. Chords are written below the staff: F, A⁷, Dm, Dm, A⁷, Dm, A⁷, Dm, A⁷, Dm, F⁷, A⁰, D⁷.

s. Vc. I

76 78

dim. f mf

VI.IIa: "g" / VI.IIb: "e"

VI.IIa VI.IIb VI.IIa VI.IIb

A7 Dm D7 Gm A7 Dm G° Dm G° Dm G°

rit. 80 82

mp p

VI.IIa: "g" / VI.IIb: "e"

Dm G° Dm G° Dm G° Dm G°