Partitur

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Volkenbilder

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. 12 f.

Besetzung:

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

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

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

Solo-Vl. ↑ evtl. auch normale Orch.-Stimme

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

Orgel (Kl.) Git. ad.lib.

- Vl. I b / Fl. II / Tr. II
- Vl. II a/b (eine Stimme) ↑ ad.lib. / Klar. I / Tenor-Pos. I
- Vl. III a/b (Viola! – s. z. B. T. 16) / Klar. II / " II (s. Vl. III a)
- Vc I / „Zusätzl. Vc" ad.lib. (ab T. 46) (= Vl. III b) / Baß-Pos. a, Baß-Pos. b (Tuba) — bis T. 47: s. Vc; ab T. 47: s. Vl. III b
- Kb. / Vc II = Kb.-verstärkg. (Kb.-ersatz)

Holzbläser: tacet, wenn Blech pausiert

Tr. I, II, Tenor-Pos. I: Streicherstimmen 1 Oct. ↓

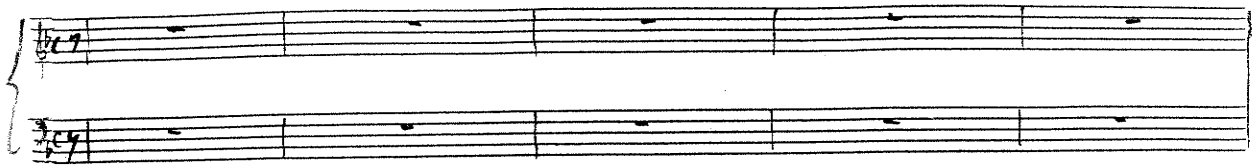
Baß-Pos. a oktaviert Vl. III b nicht immer sondern nur:
- in T. 55 Zählzeit 4
- bis T. 58 " 1

u. in T. 70 (" 4+ : hoch)
+ T. 71 (" 4+ : ")
+ T. 73 ab " 2
+ T. 74

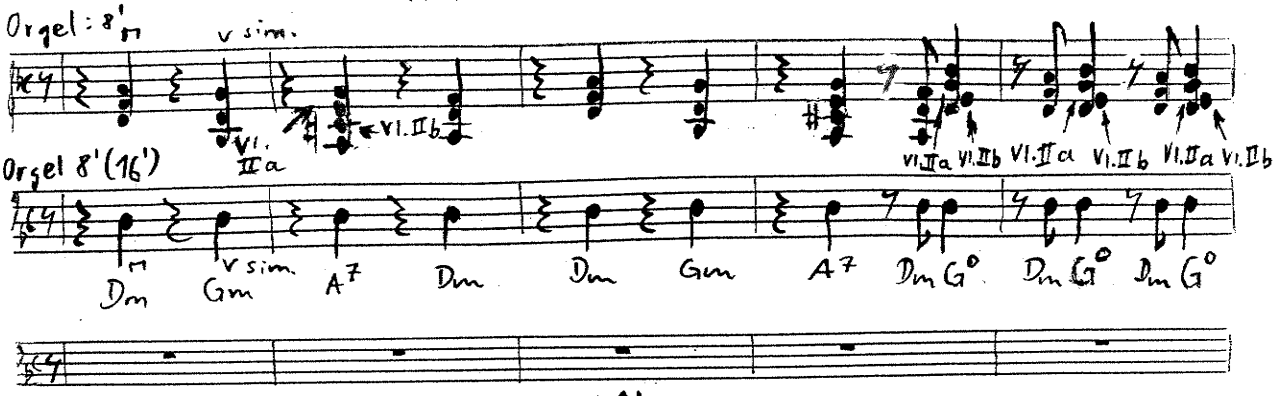
Allegro con fuoco (mit Feuer)

Solo-Vl. + Vl. Ia

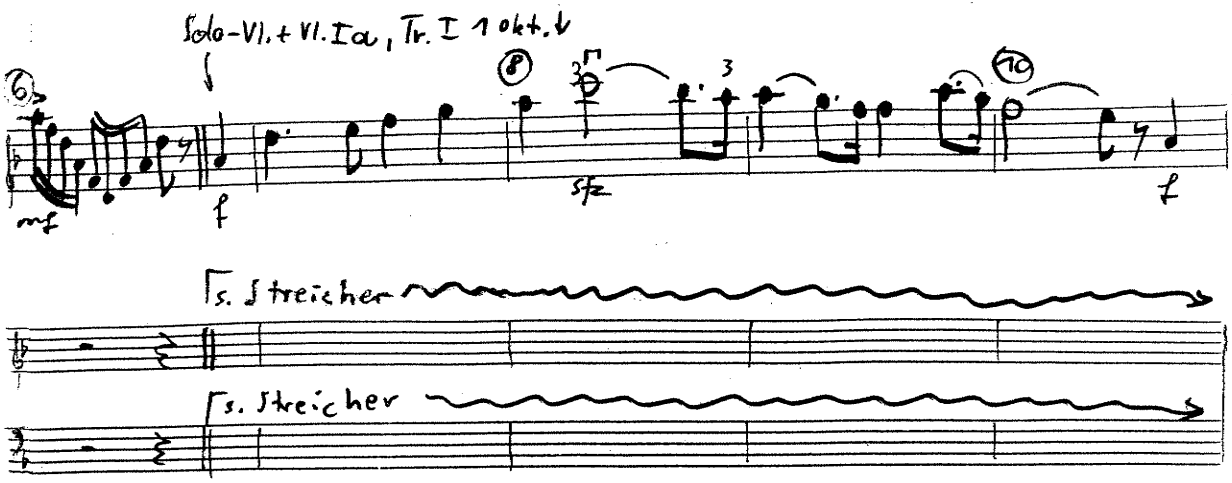
Blech

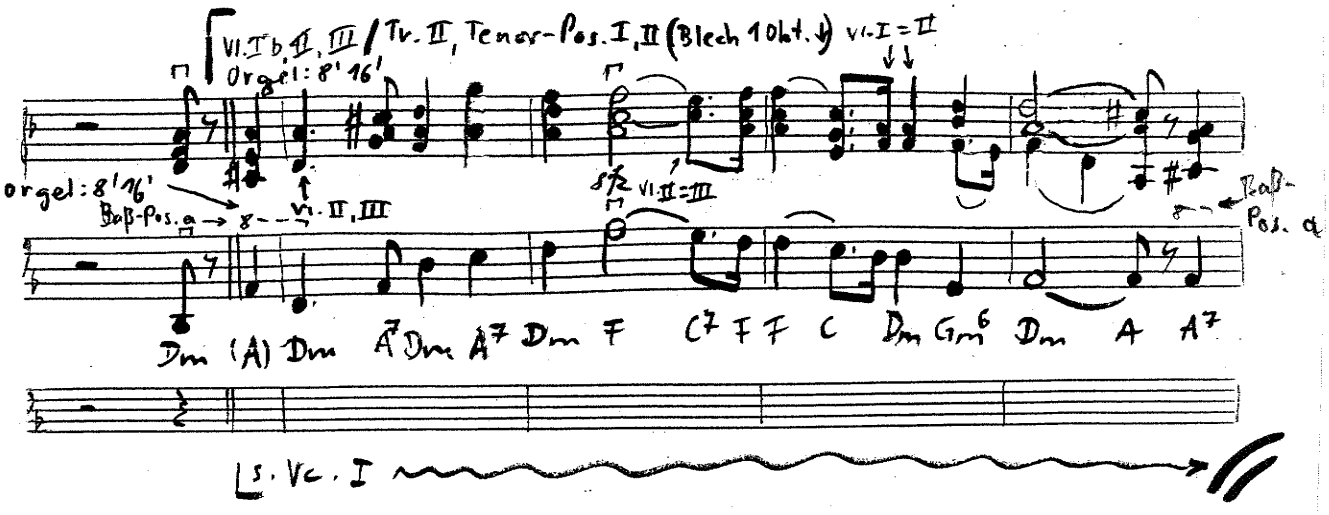


Vl. I b
Vl. II
Vl. III



Kb./Orgelpedal (evtl. s. Vc I aber 1 Okt. ↑)
Vc. II ad. lib. bis T. 6





S. 4

11 con forza (mit Kraft) 13 15

Vl. Ia : s. Vl. Ib

Solo - Vl.

sfz sfz f assai p

con forza

Vl. I = II

Vl. III = IIb

8' sim.

Ba B - Pos. 8 - Vl. III Vl. II Vl. III Vl. II = III sfz

Vl. III Vl. II Vl. II = III Ba B - Pos. a

8' (16')

Dm A7 Dm A7 Dm F C7 (F) F C Dm Am B B0 Dm G6m Dm G6m Dm A7 A7 Dm A Dm

s. Vc I

evtl. s. Vc I (1 Okt. ↑)

Instrumentierg wie T. 7

17 19 21

cresc. mp mf f sfz

s. Streicher

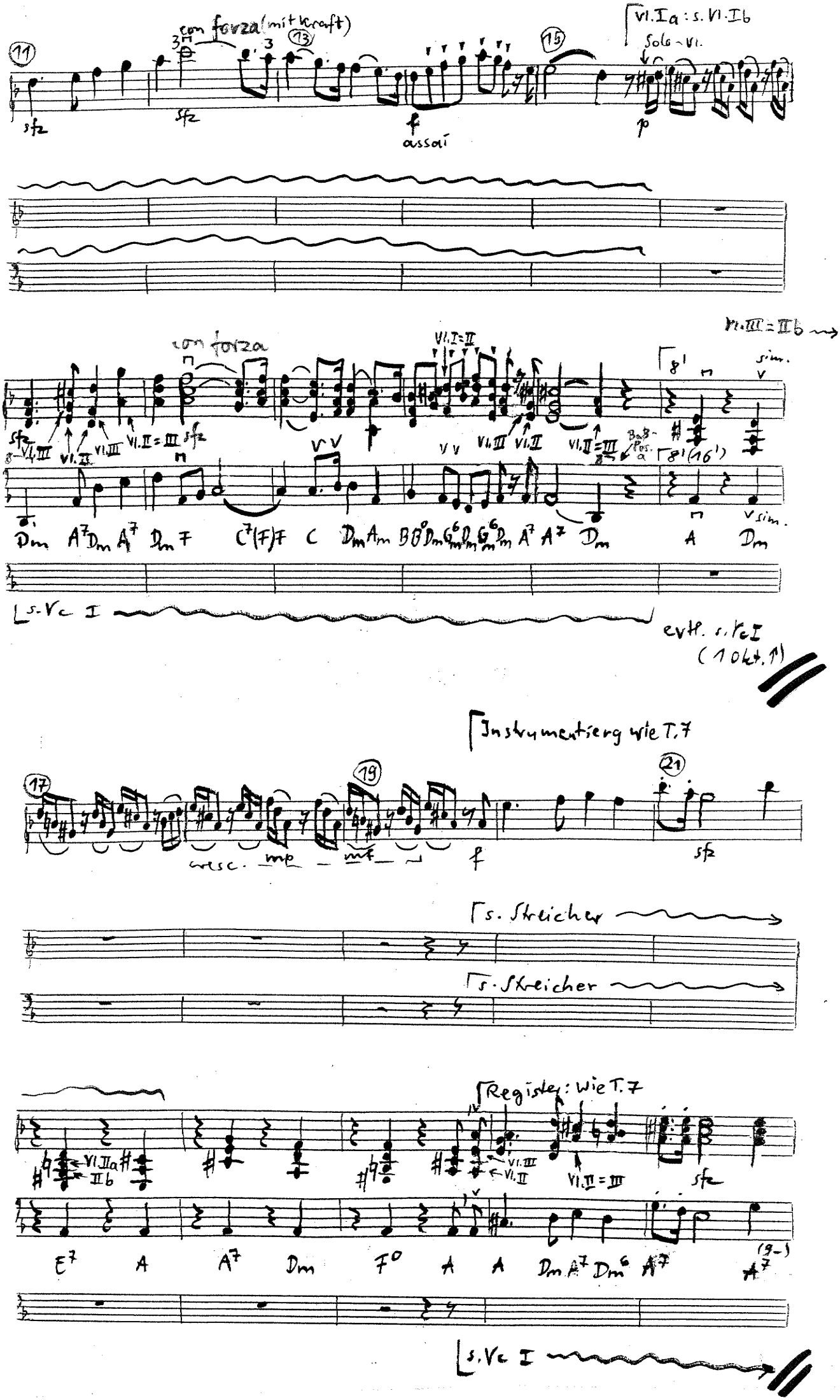
s. Streicher

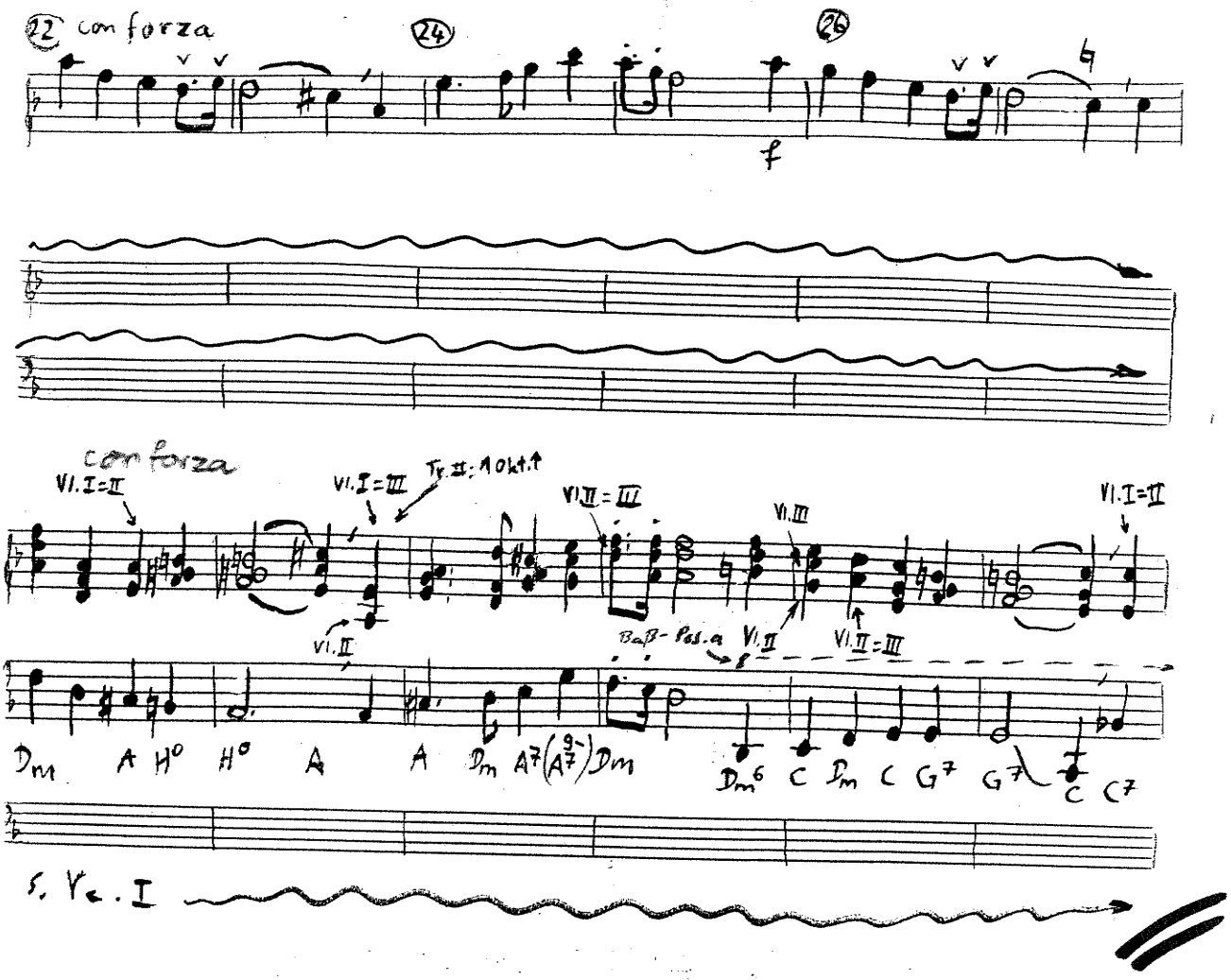
Register: wie T. 7

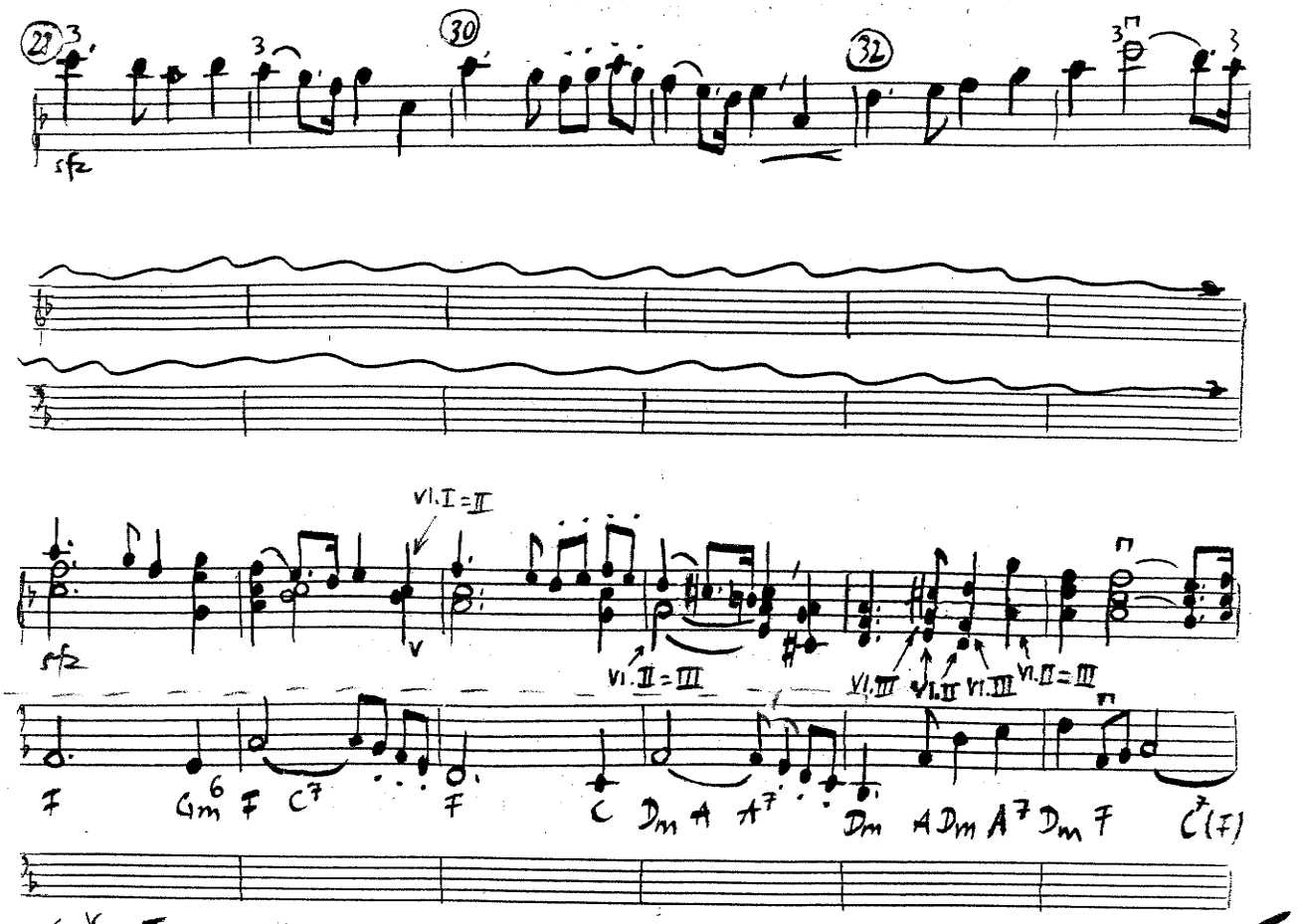
Vl. IIa IIb Vl. III Vl. II Vl. II = III sfz

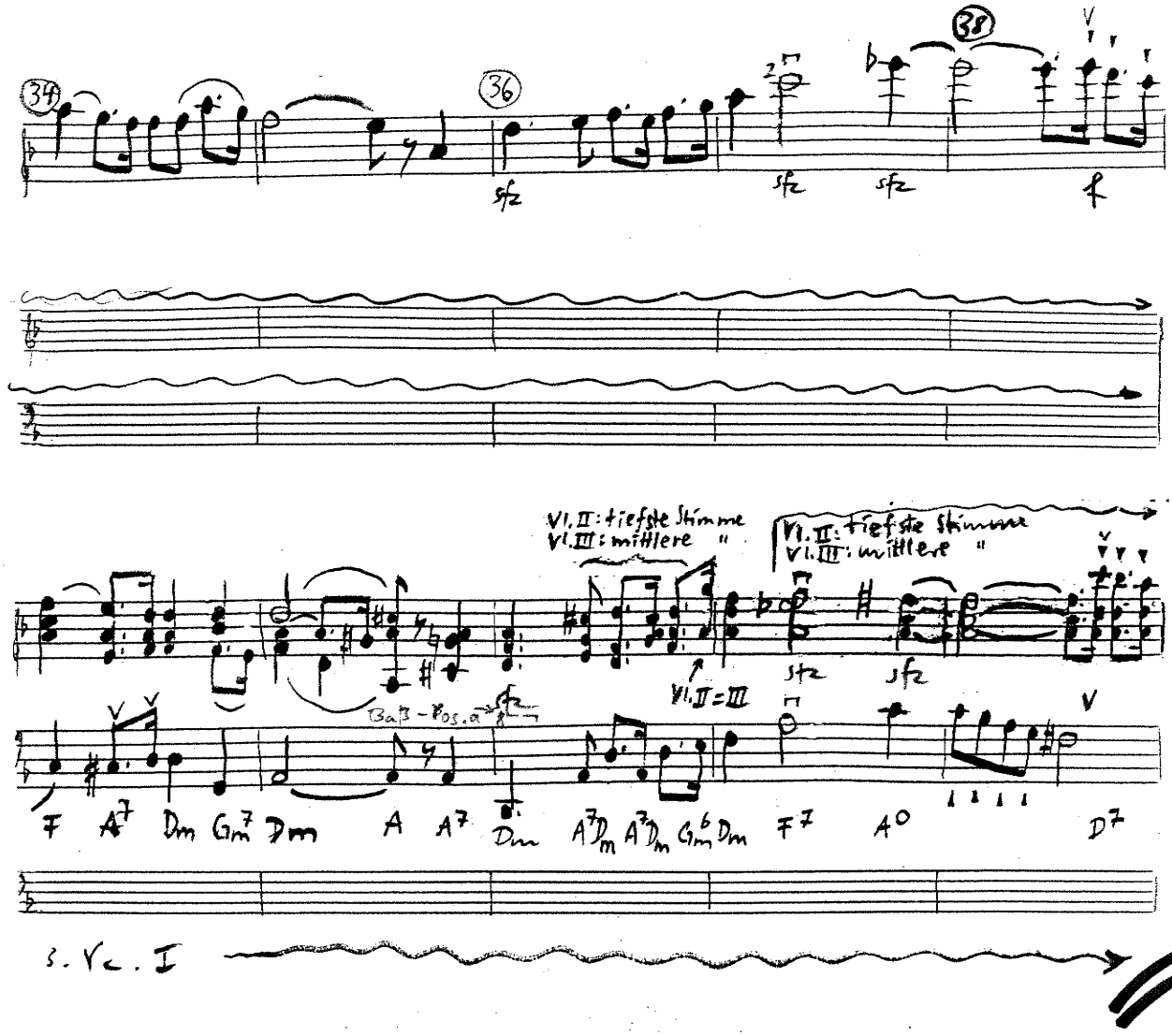
E7 A A7 Dm F0 A A Dm A7 Dm6 A7 A7 (9-)

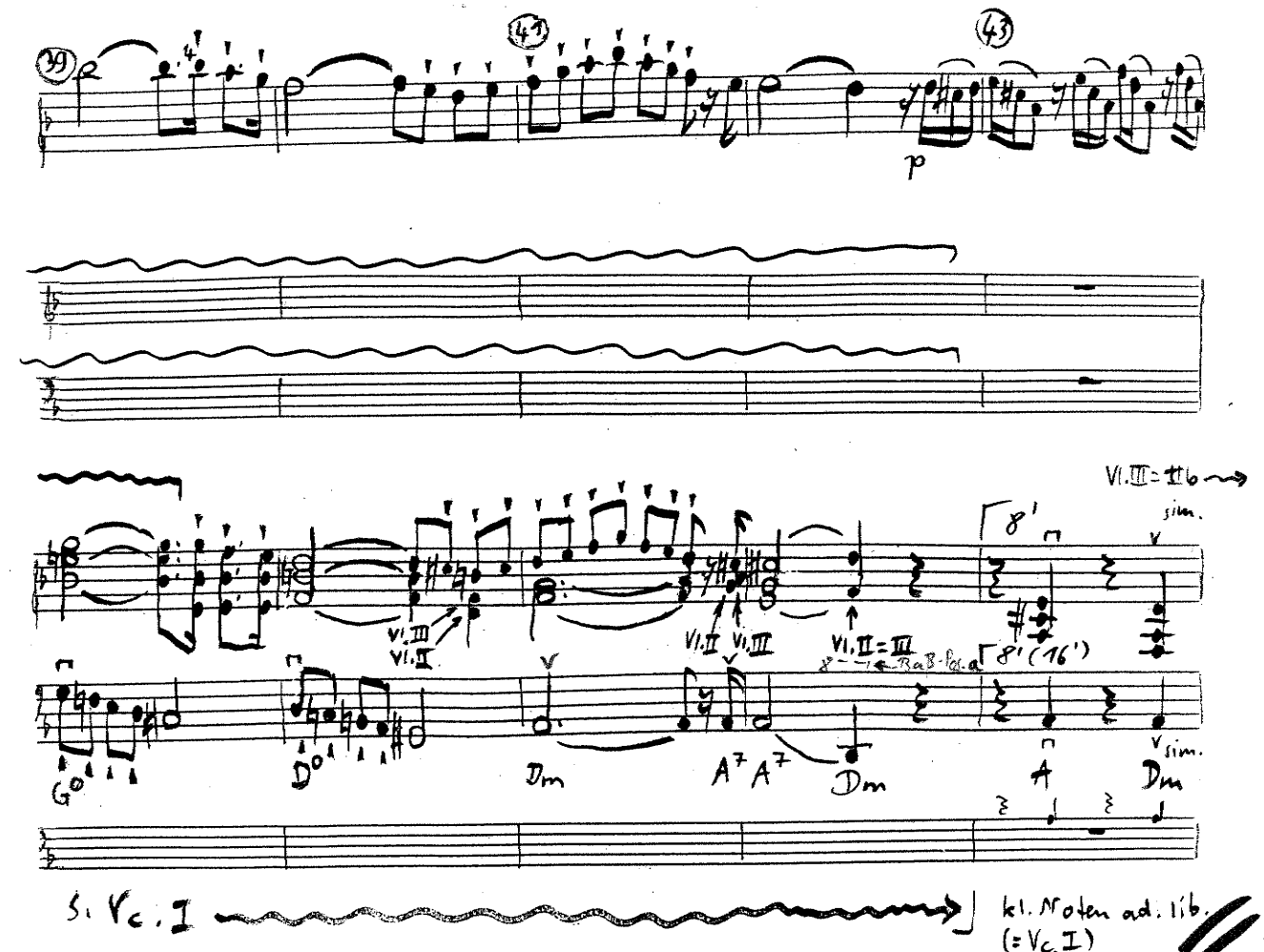
s. Vc I

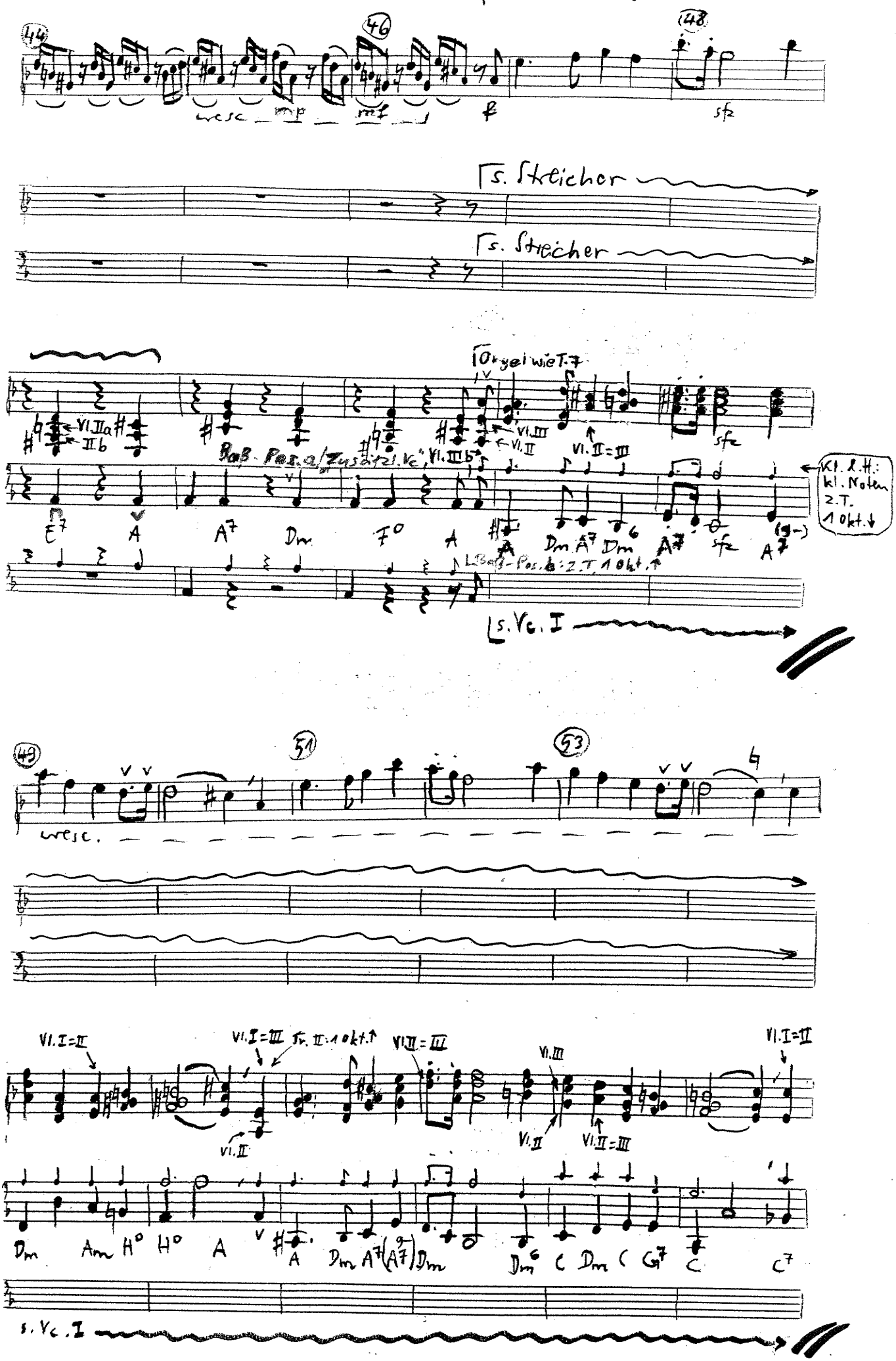


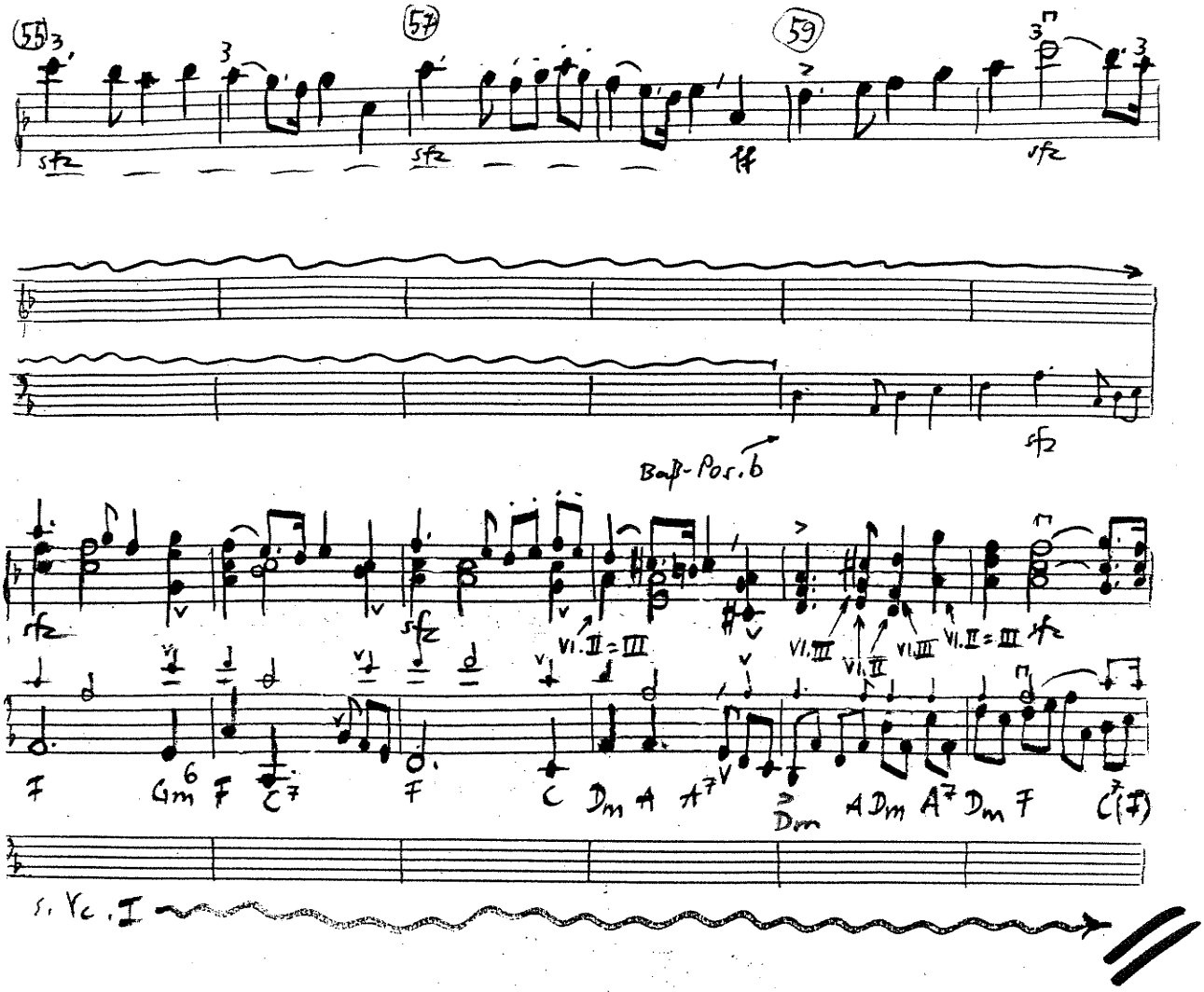

22 con forza
24
26
f
con forza
Vl.I=II
Vl.I=III
Tr.II: 1 Okt.↑
Vl.III=III
Vl.III
Vl.I=II
Vl.II
Bap- Pos.a
Vl.II
Vl.II=III
Dm A H° H° A A Dm A7 (A9/7) Dm
Dm6 C Dm C G7 G7 C C7
s. Vc. I

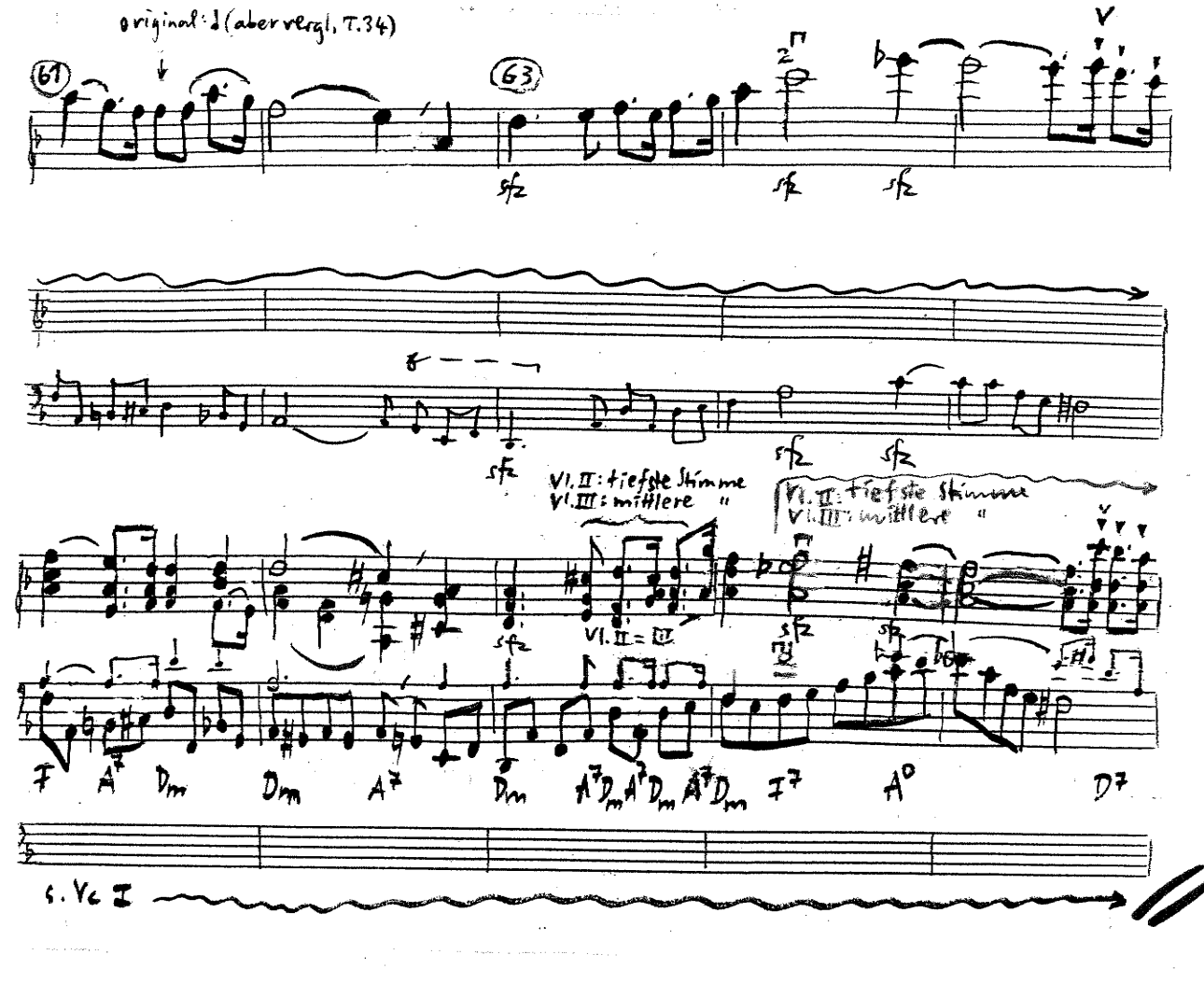

28
3
3
30
32
3
3
sfz
Vl.I=II
sfz
V
Vl.II=III
Vl.III
Vl.II
Vl.III
Vl.II=III
F
Gm6 F C7
F
C Dm A A7
Dm A Dm A7 Dm F
C7 (F)
s. Vc. I

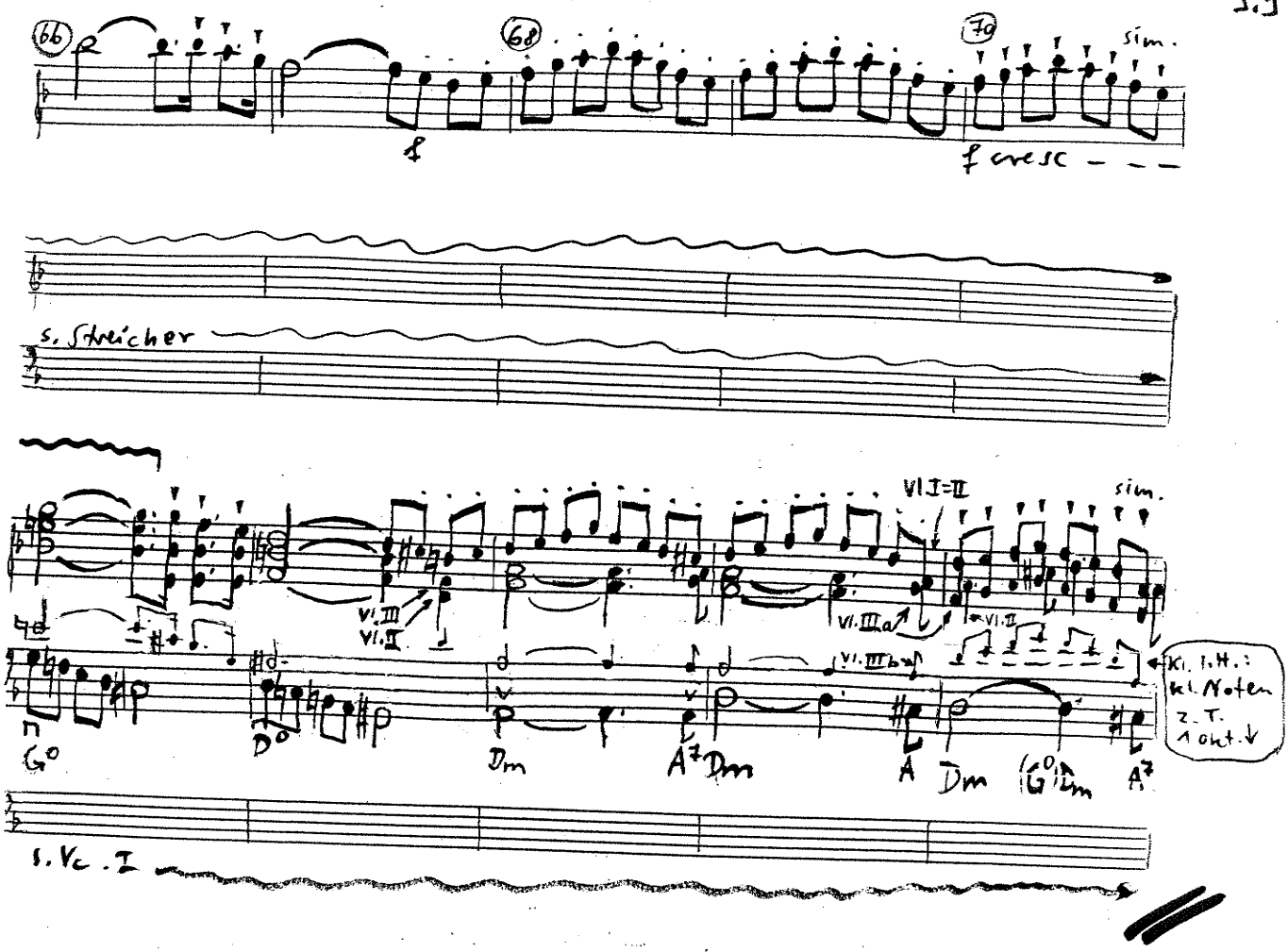

34
36
38
sfz
sfz
sfz
f
Vl.II: tiefste Stimme
Vl.III: mittlere "
Vl.II=III
Bass-Pos.a
F A7 Dm Gm7 Dm A A7 Dm A7Dm A7Dm Gm6 Dm F7 A° D7
s. Vc. I

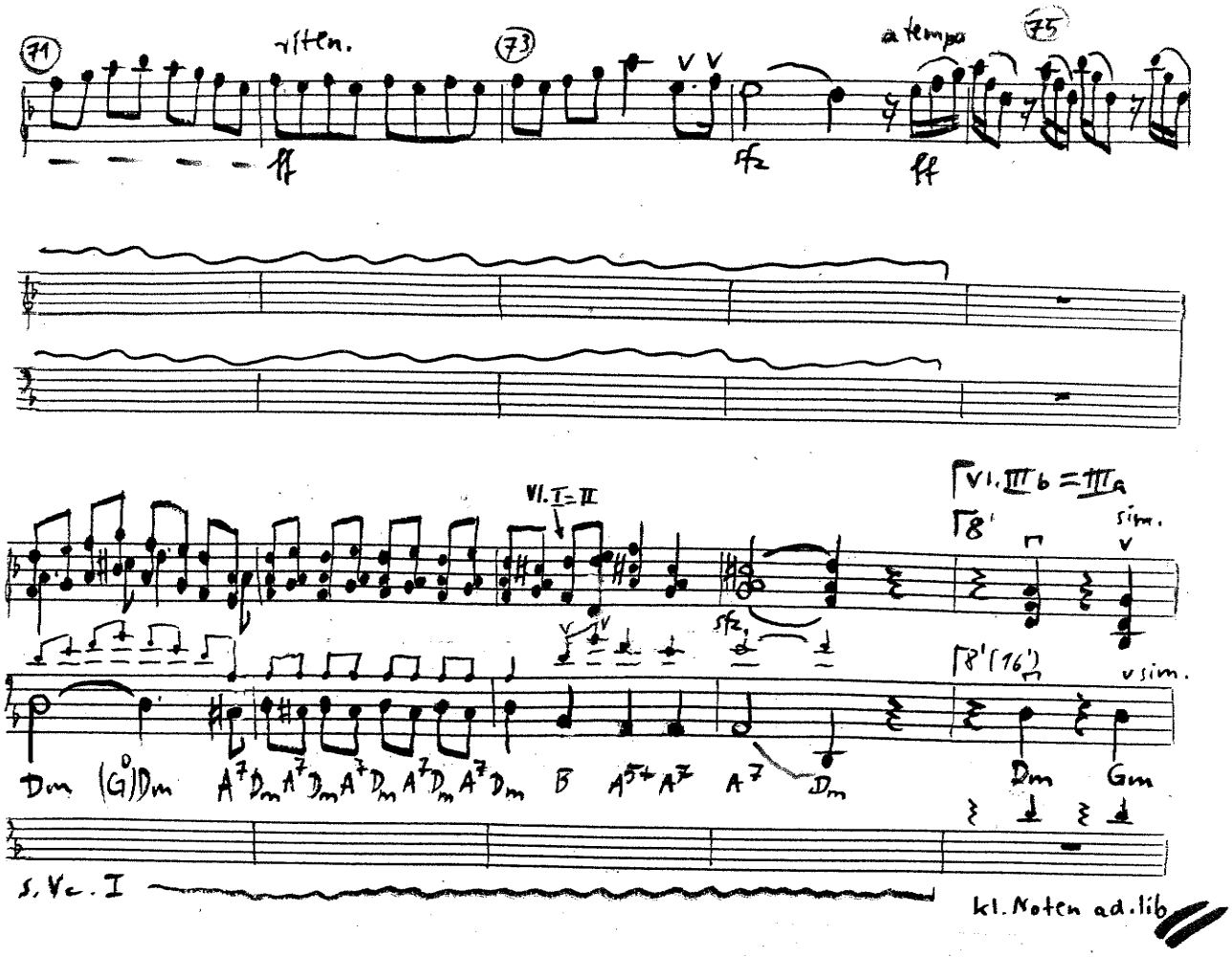

39
41
43
p
Vl.III=II 6
sim.
8'
8'(16')
Vl.III
Vl.II
Vl.II=III
Bass-Pos.a
G° D° Dm A7 A7 Dm A Dm
s. Vc. I
kl. Noten ad. lib.
(= Vc. I)

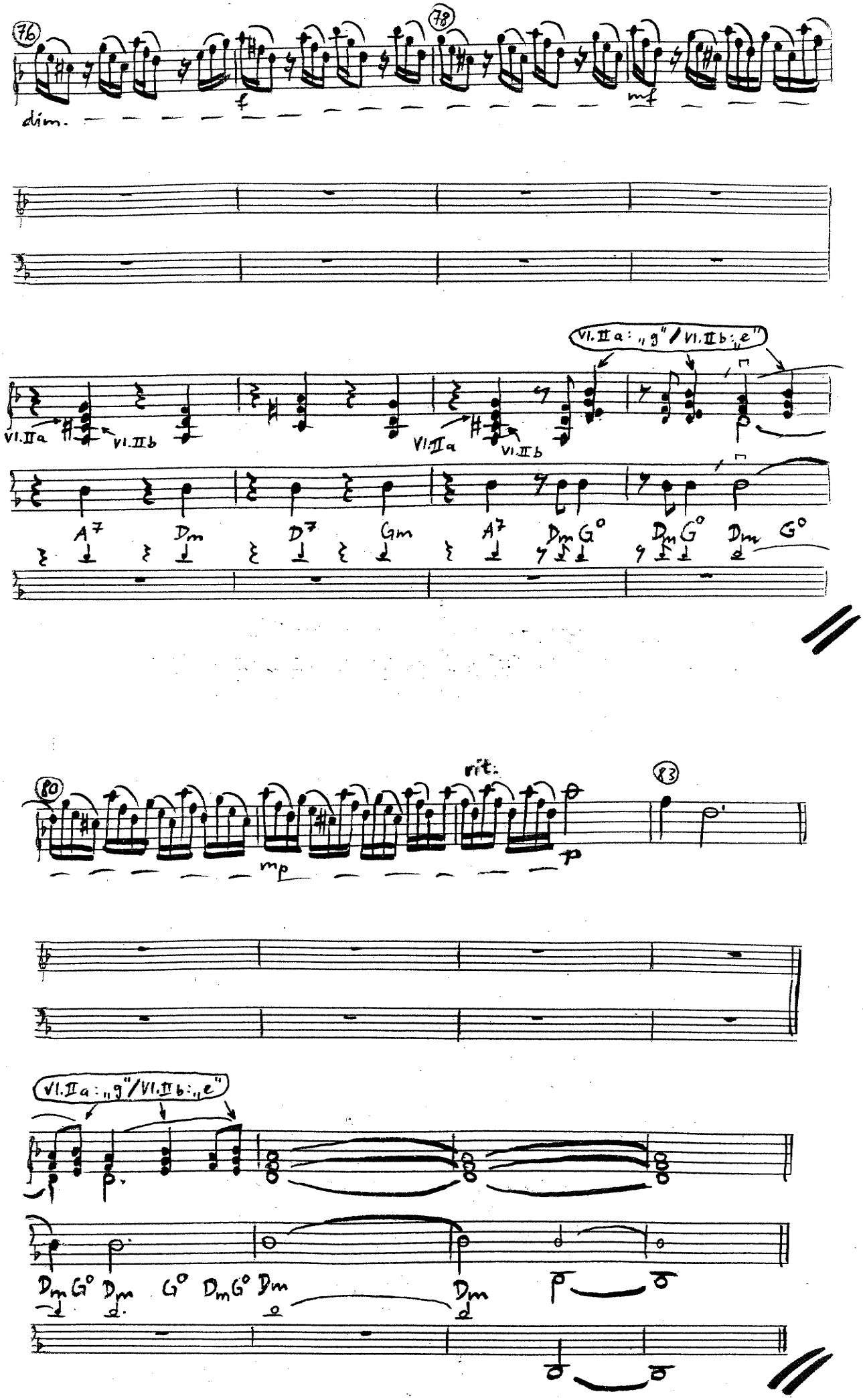

Instrumentierg wie T.7
44
46
48
wesc
mp
mf
f
sfz
s. Streicher
s. Streicher
Orgel wie T.7
Vl. IIa
IIb
Vl. III
Vl. II
Vl. II = III
sfz
Baß-Pos. a/Zusätzl. Vc.
Vl. III b
Kl. l. H.: kl. Noten 2. T. 1 Okt.
E7 A A7 Dm F0 A A Dm A7 Dm6 A7 sfz A7
Baß-Pos. b: 2. T. 1 Okt.
s. Vc. I
49
51
53
wesc.
Vl. I = II
Vl. I = III
Tr. II: 1 Okt.
Vl. II = III
Vl. III
Vl. II
Vl. II = III
Vl. I = II
Dm Am H0 H0 A A Dm A7 (A7) Dm Dm6 C Dm C G7 C C7
s. Vc. I


55
57
59
sfz
ff
Bass-Pos. b
VI. II = III
VI. III
VI. II
F Gm F C7 F C Dm A A7 Dm A Dm A7 Dm F C7(F)
s. Vc. I


original: 𝅗𝅥 (aber vergl. T. 34)
61
63
sfz
VI. II: tiefste Stimme
VI. III: mittlere "
F A7 Dm Dm A7 Dm A7 Dm A7 Dm A7 Dm F7 A° D7
s. Vc. I


66
68
70
sim.
f
f cresc
s. Streicher
Vl. I=II
sim.
Vl. III
Vl. II
Vl. IIIa
Vl. IIIb
Kl. l.H.: kl. Noten z.T. 1 okt.↓
G0
D0
Dm
A7 Dm
A
Dm
(G0) Dm
A7
s. Vc. I


71
riten.
73
a tempo
75
ff
sfz
ff
Vl. I=II
Vl. IIIb = IIIa
8'
sim.
sfz
8' (16')
sim.
Dm
(G0) Dm
A7 Dm A7 Dm A7 Dm A7 Dm A7 Dm
B
A5+ A7
A7
Dm
Dm
Gm
s. Vc. I
kl. Noten ad. lib


76
78
f
mf
dim.
Vl.IIa
Vl.IIb
Vl.IIa
Vl.IIb
Vl.IIa: „g" / Vl.IIb: „e"
A7 Dm D7 Gm A7 Dm G° Dm G° Dm G°
80
rit.
83
mp
p
Vl.IIa: „g" / Vl.IIb: „e"
Dm G° Dm G° Dm G° Dm
Dm