

PAUL VON KLENAU

SYMFONI NR. 9

SYMPHONY NO. 9

KØBENHAVN 2014



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Fagotto 2

SYMFONI NR. 9

SYMPHONY NO. 9

I

Allegro (♩ = 100)

vc.

ff *ff* *f*

7 *f* *ff* *f* fl., ob., cl.

16 *pp* *ff* *ff*

27 *f* *p* *3 cresc.*

33 *f dim.* *f* *f* *f*

41 *p* *p* *p* *p* *p* *p*

44 *p* *p* *p* *p* *p*

49 *p* *cresc.* *f* *p* *cresc.* *f*

54 *f* *f* *f* *f*

61 *3* *rall.* *L'istesso tempo. Ruhig anfangen* *14*

Fagotto 2

80 *fig. 1*

p

84

cresc.

89

non troppo f

94

f

99

f ff ff f

105

f

112

f

118

124

f

130

mf f mf f

134

f ff

18

fig. 1

Fagotto 2

[illegible]


166

8

f

This musical score is for the bass line of 'The Rose Tree'. It begins at measure 166. The first seven measures contain eighth notes: G2 (marked *f*), F2, E2, D2, C2, B1, and A1. The eighth measure is a whole rest, indicated by a thick black bar and the number 8 above it.

178 *nachlassen* *rit. molto* *a tempo*



ff *ff* *ff* *ff*

[illegible]

195

A musical score for the bass line of 'The Rose Tree'. The piece is in 3/4 time, indicated by a '3' over a '4' in the first measure. The key signature has one flat (B-flat), shown by a flat symbol on the B line of the bass staff. The melody consists of eighth and quarter notes, with some measures containing rests. Dynamics include *f* (forte) and *p* (piano). The score is divided into two systems by a double bar line. The first system contains measures 1 through 6, and the second system contains measures 7 through 10. The melody ends with a double bar line and repeat dots.

204

p *cresc. -* *f* *p* *f* *p* *f* *rall.*

213 *a tempo* *rit.*

The musical score for measures 213-218 is written on a single staff in bass clef. Measure 213 begins with a forte (*ff*) dynamic and a tempo marking of *a tempo*. The melody consists of eighth and quarter notes, with a slur over measures 213 and 214. Measure 214 continues the melodic line. Measure 215 features a half note. Measure 216 has a half note. Measure 217 has a half note. Measure 218 ends with a half note and a *rit.* (ritardando) marking. The score concludes with a double bar line.

II

REQUIEM

Andante (♩ = 64)

ob.

A. solo

Re - qui - em, re - qui - em ae -

8 poco rall. a tempo **3**

ter - nam, Do - na *p*

18 poco rall. a tempo

3

f

p

3

Fagotto 2

31 cl.

40

50

59

67 **Allegro agitato** (♩ = 120)

75

84

90

97

104 rit. meno mosso (♩ = 72)

116

122

Fagotto 2

Allegro (Tempo I)

128 Allegro (Tempo 1)

tr. cor. *f*

[illegible]

148

p *f* rit. 2 2

Andante non troppo lento

157 *Andante non troppo lento*

16

cl. timp.

4/4

4/4

4/4

4/4

Allegro agitato (♩ = 120)

[illegible][illegible]

195

f *mf* *f*

201

[illegible]

Tempo I

poco rall. a tempo

[illegible]

229

pp *p* 4

III

This page of musical notation is for a bass line, likely for a double bass or electric bass. It consists of ten staves of music, each beginning with a measure number. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *f* (forte) are used throughout. Performance instructions include *cor.* (cornet), *vc.* (viola), and *timp.* (timpani). The key signature is one flat (B-flat), and the time signature is 4/4. The notation is written in a standard musical font, with some measures containing complex rhythmic patterns and accidentals.

The staves are numbered 8, 13, 19, 45, 48, 51, 56, 59, 62, and 73. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *f* (forte) are used throughout. Performance instructions include *cor.* (cornet), *vc.* (viola), and *timp.* (timpani). The key signature is one flat (B-flat), and the time signature is 4/4. The notation is written in a standard musical font, with some measures containing complex rhythmic patterns and accidentals.

Fagotto 2

77

f

80

f *f* *f* *f* *f*

85

f *f* *f*

88

f *f* *f* *f*

92

f *f* *f* *f* rit.

TRIO

Allegretto alla breve (♩ meno mosso)

96

f *f* *f* *f* *f* *f* *f* *f*

104

pp *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

116

p *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

130

f *f* *f* *f* *f* *f*

136

pp *p* *p* *p* *p* *p*

Fagotto 2

Allegro molto vivace (♩ = 112)

148 cor. 

155 

160 

166 22 vc. timp. 

192 

195 

198 2 

203 

206 

209 

215 

220 

Fagotto 2

224

f

227

f

232

f *f*

235

f *f*

239

f rit.

CODA
243 Animato

f *accel.* *p*

251 molto vivace

f

IV

Andante 8

f *T. solo* *timp.* *p* *cresc.*

14 Luftpause

f *f*

21


p

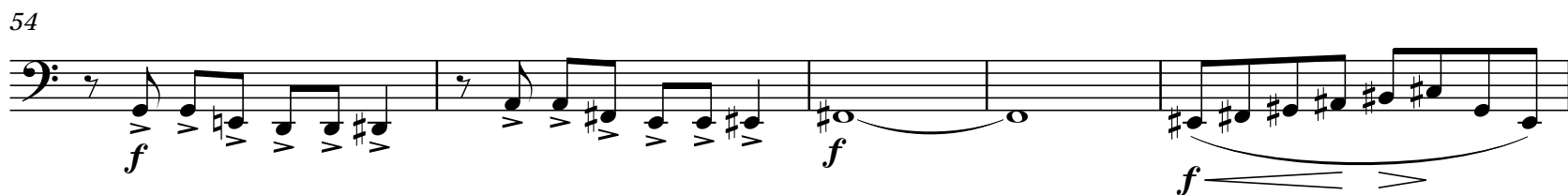
28

mf *pp subito*

Fagotto 2

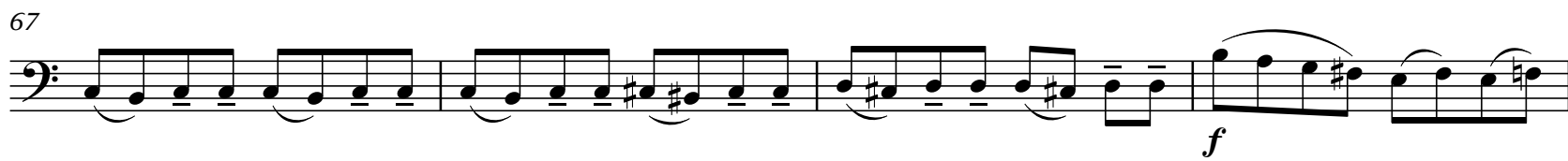
Lebhaftes Viertel (Tempo I) (♩ = 112) = (♩ = 56-64)

37 *va.* 

54 

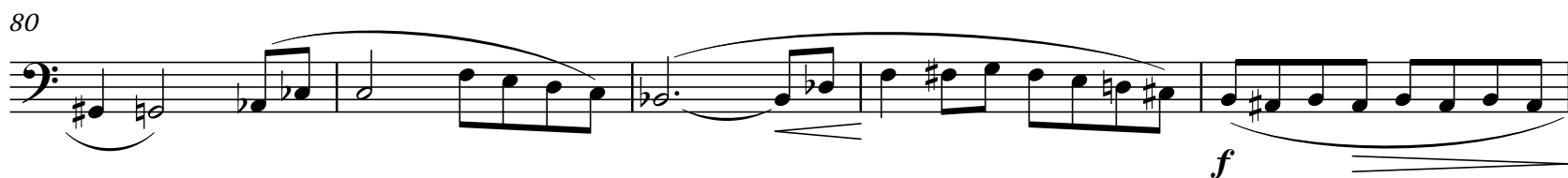
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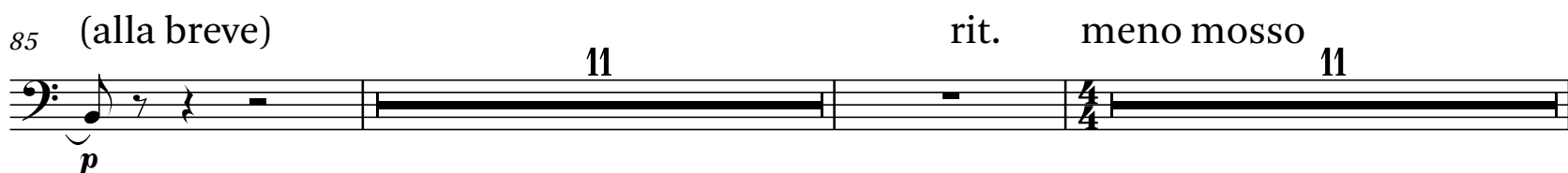
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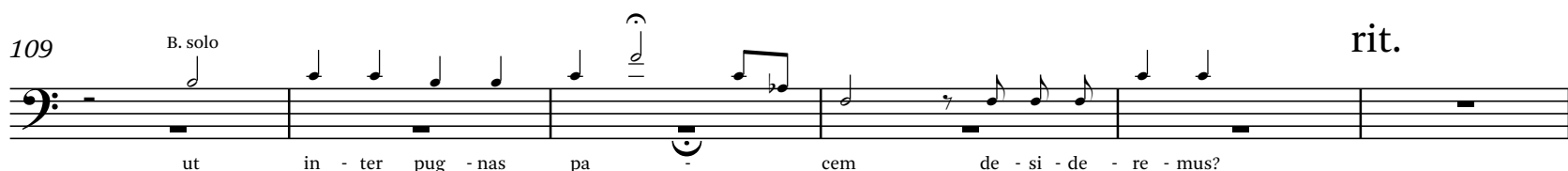
67 

71 

75 

80 

85 (alla breve) 

109 *B. solo* 

ut in - ter pug - nas pa - cem de - si - de - re - mus?

115 Andante espressivo rit. lunga

fg. 1

p

121 Tempo I (♩ = ♩)

fl., vl.

11

vc.

139 poco animato accelerando

p *poco a poco cresc.*

147 vorwärts sehr lebhaft

6

fg. 1

mf *f*

160

166 sehr lebhaft

pp *cresc.* *f* *pp* *f* *p*

176

5

timp.

p *f*

188

f *ff* *f* *f*

198 poco meno mosso

4

timp.

p *pp* *pp*

210 Andante (alla breve) rit. lunga

6

218 Andante tranquillo poco rall. morendo

31

2

Fagotto 2

252 Prestissimo

[illegible]

Sehr lebhaft (alla breve)

cl. 3 8 vc., cb.

322

334

341

346

350

354

358

f *f*

f

cresc. *ff*

362 VI-
f

368

373 -DE
f *f* *f* *f* *f* *p*

379 mit größter Energie und Leidenschaft
f

384

390 G.P.
ff

396
pp *cresc.* *f* *p*

404
p *f*

412 vc. tr. 4
f

424 rit. Adagio (♩ = ♩)
 timp. *f* *p* *f* vc.

436 (♩ = ♩) a tempo kurz
pp *ff*

445
ff

V

The bass line of 'The Rose Tree' is written in 2/4 time on a single staff. It begins with a forte (*f*) dynamic. The melody consists of eighth and quarter notes, with some notes beamed together. There are several rests and a final cadence. The key signature has one sharp (F#).

7

3

16

3

26

35

3

mf

cresc. _

P

11.

I

11.

46

 f

51

$$ff$$

56

 \mathbb{F}

60

 f

J

68

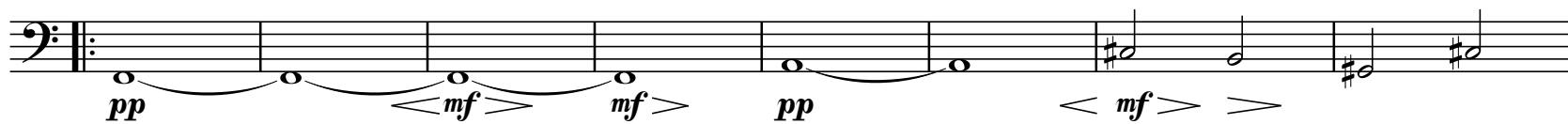
$$f$$
$$f$$

75

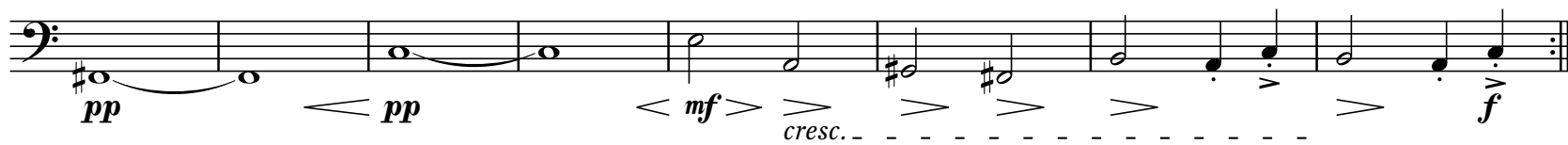
$$f$$
$$f$$

Fagotto 2

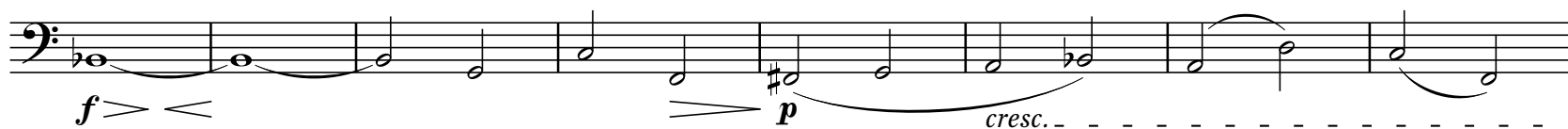
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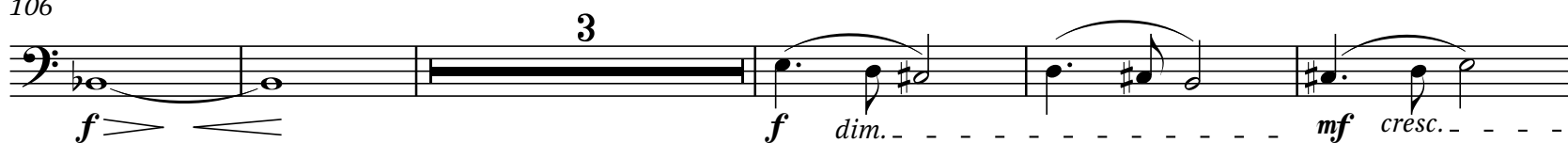
90



98



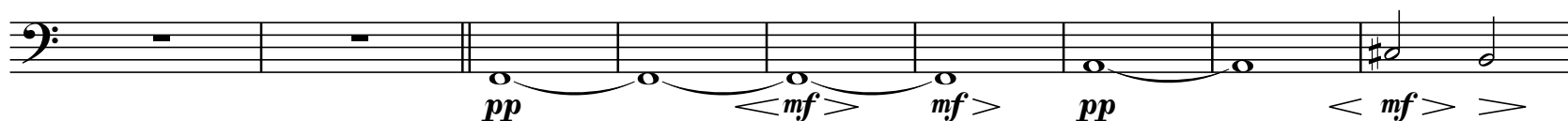
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114



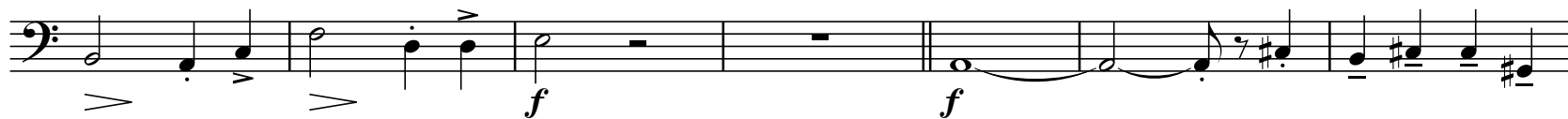
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130



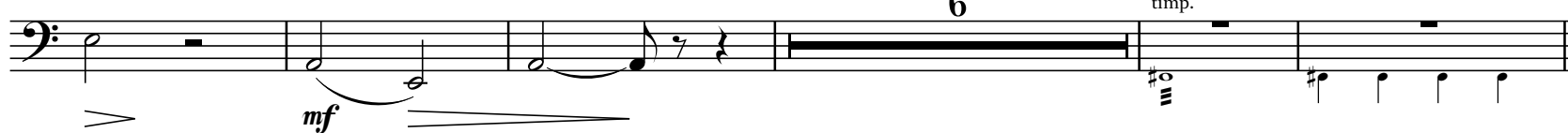
137



144



150

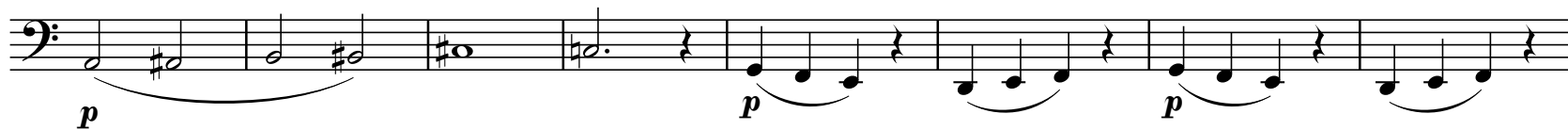


161 poco meno mosso

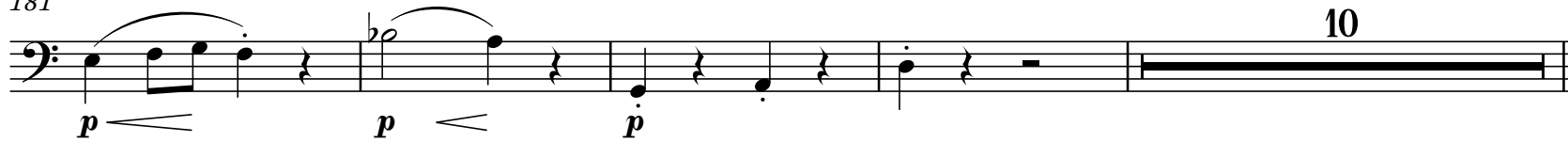


Fagotto 2

173

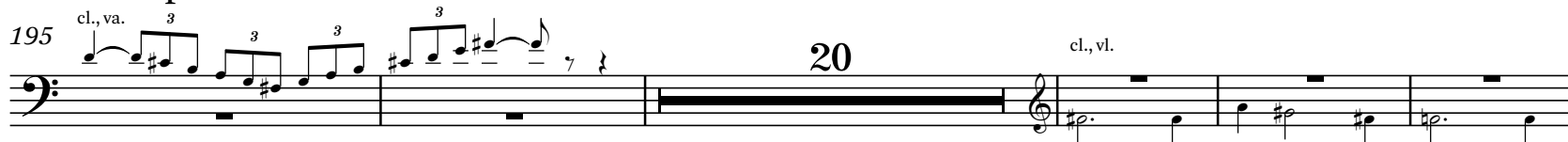


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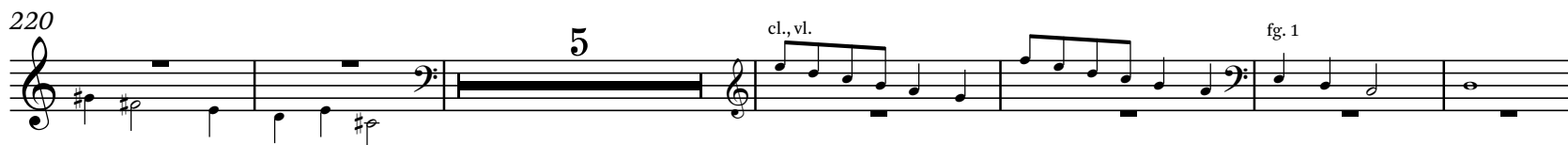


Tempo I

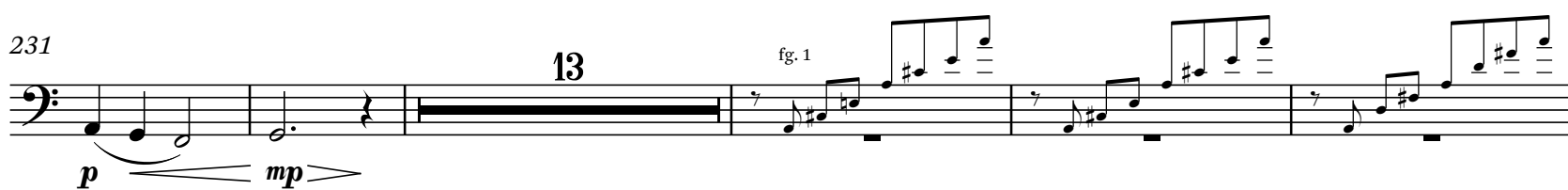
195



220



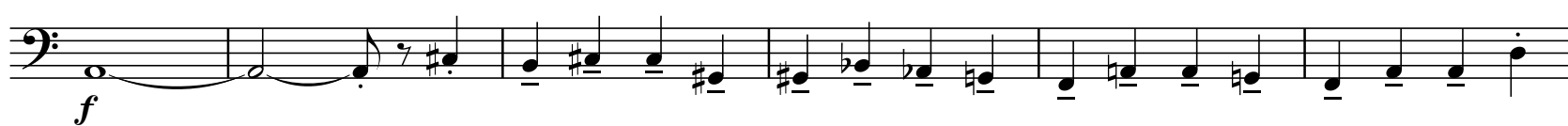
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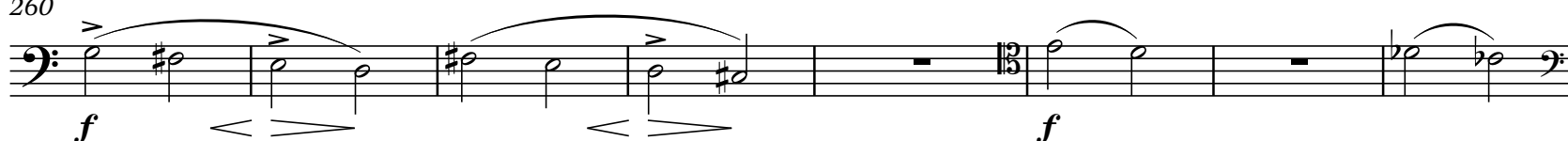
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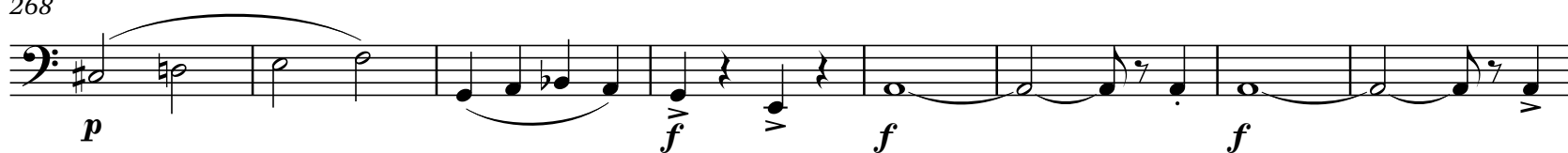
254



260



268



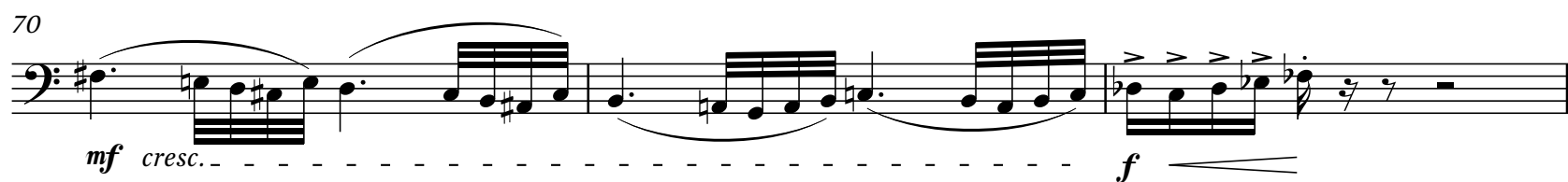
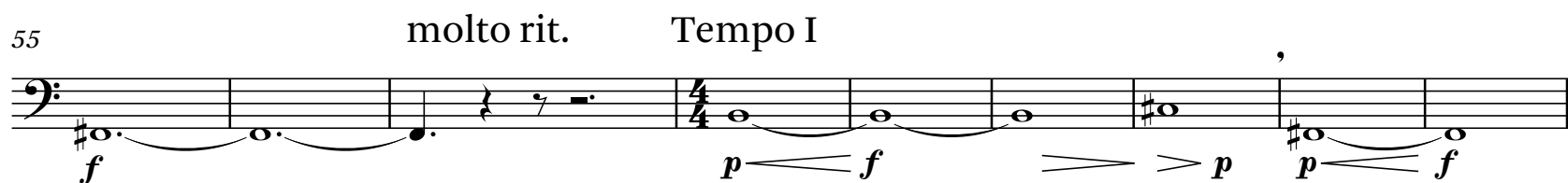
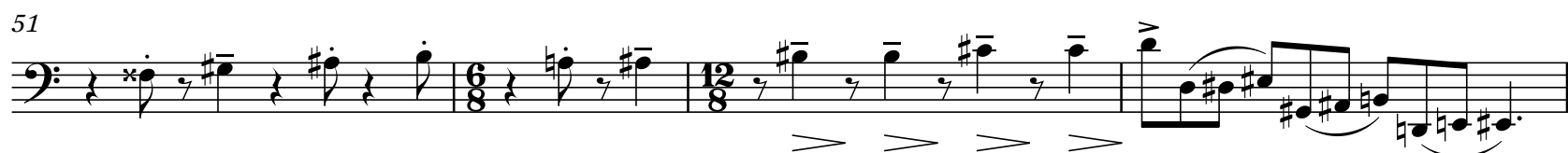
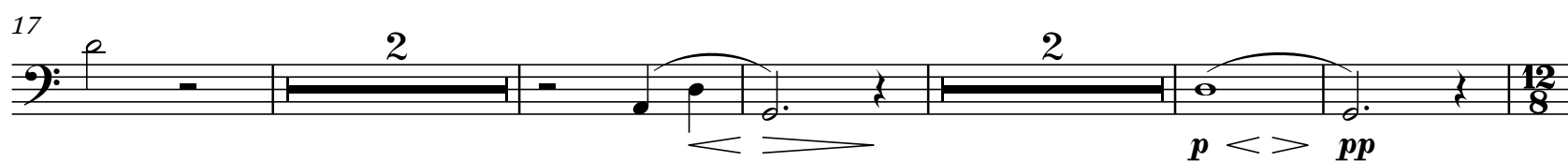
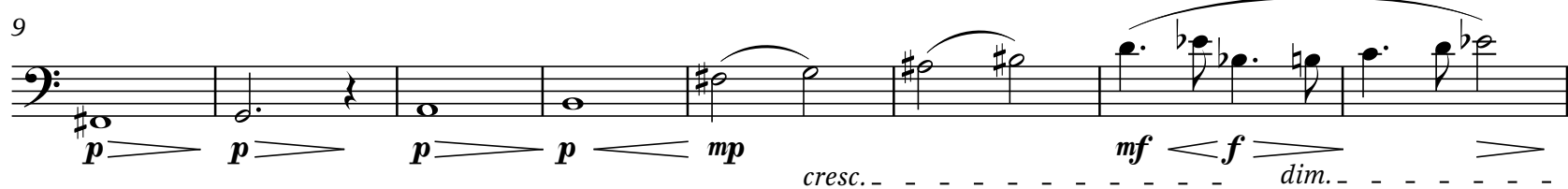
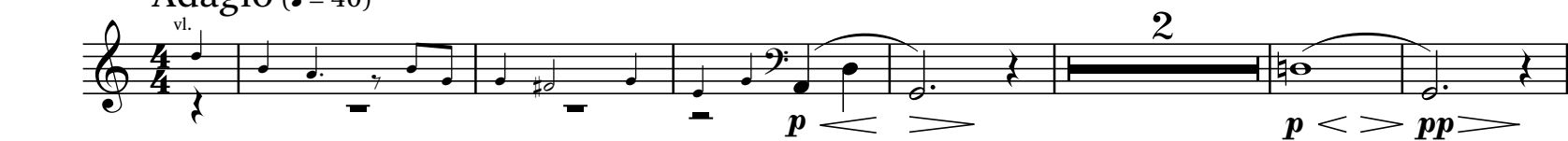
276



Fagotto 2

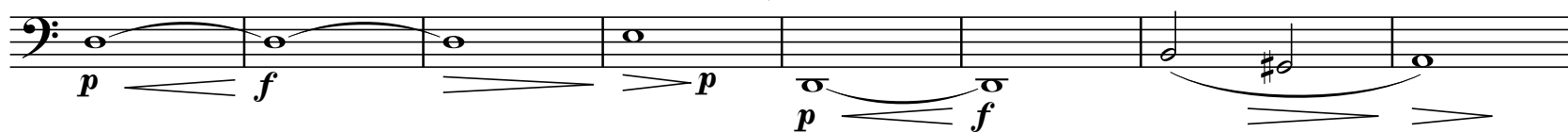
VI

Adagio (♩ = 40)



Fagotto 2

77



85



89



92



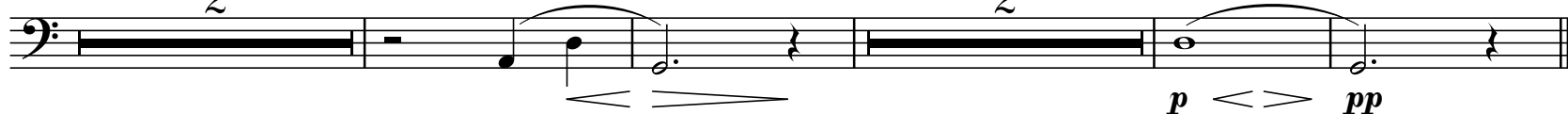
98



105

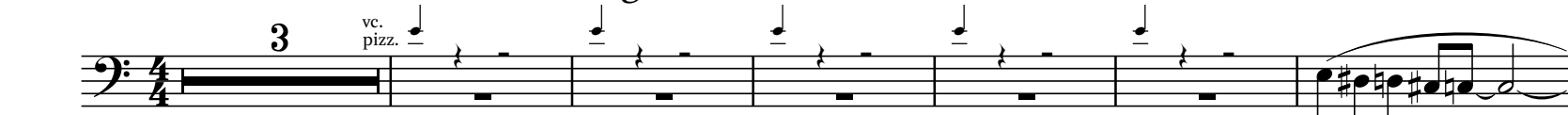


112

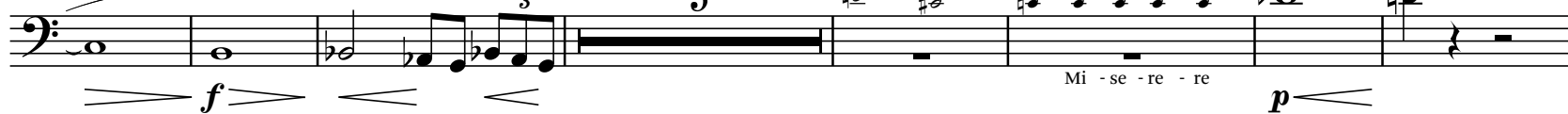


VII

MISERICORDIA
Sehr leidenschaftlich bewegt



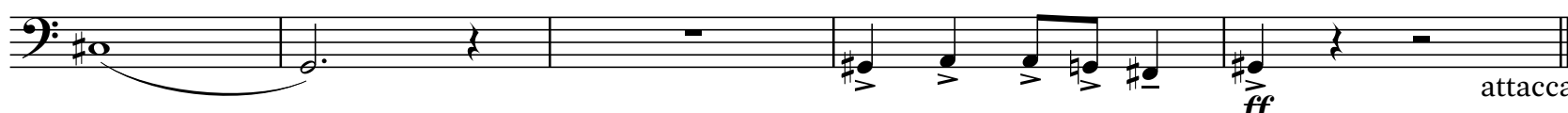
10



22



29



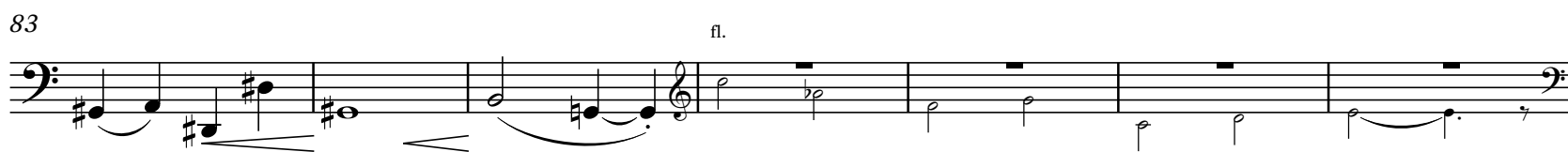
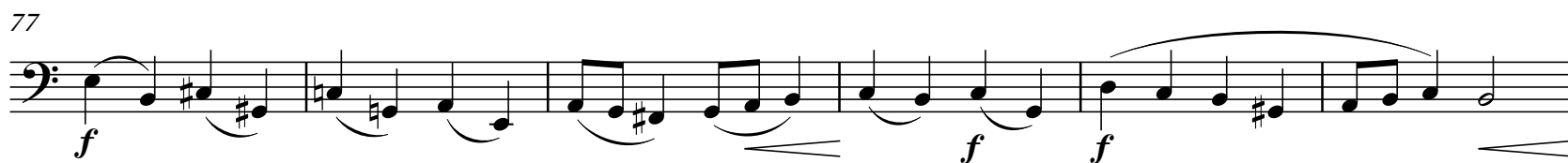
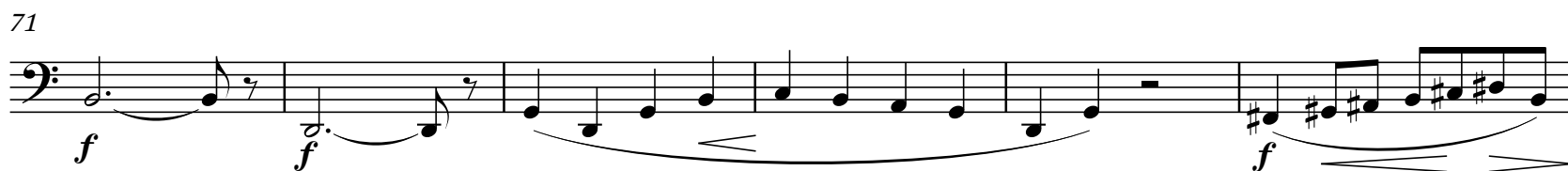
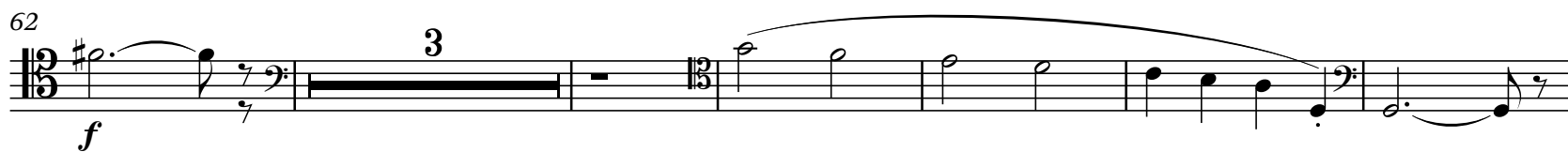
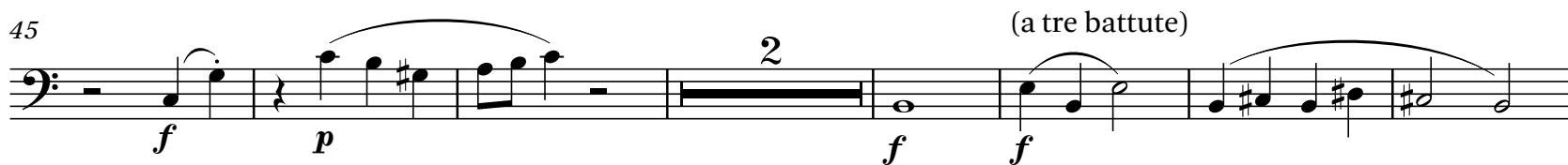
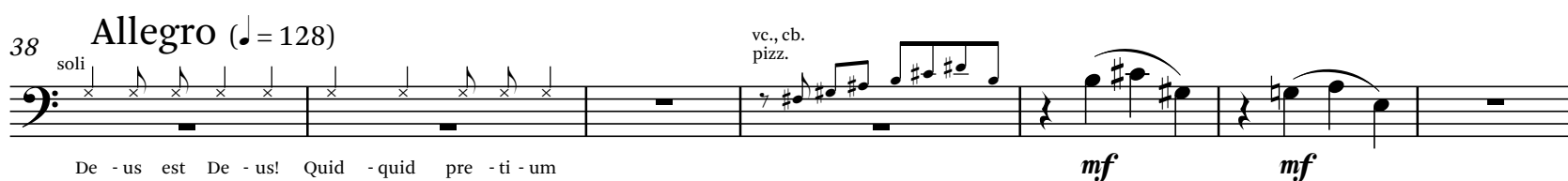
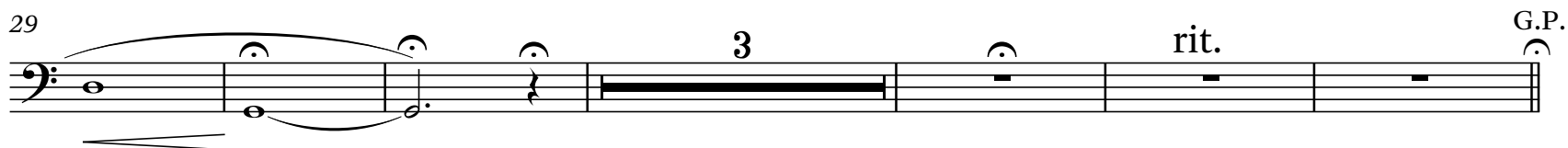
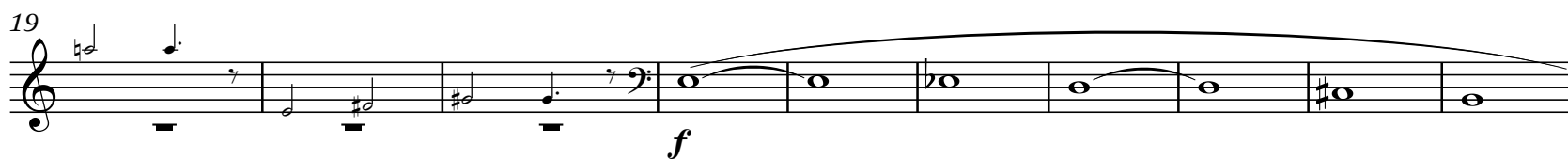
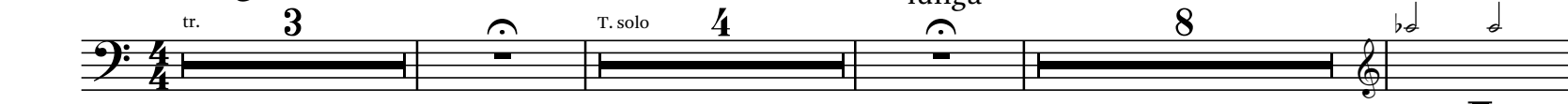
Fagotto 2

VIII

Ruhige Viertel

lunga

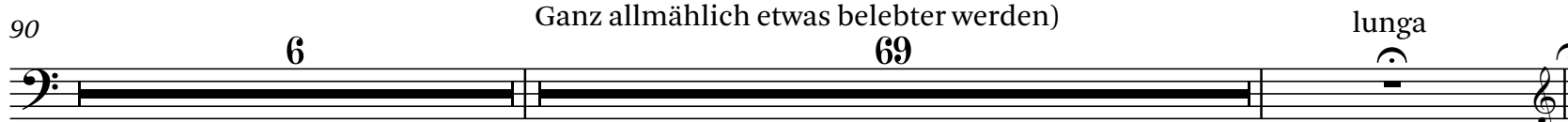
coro



L'istesso tempo ma con espressione tranquillo

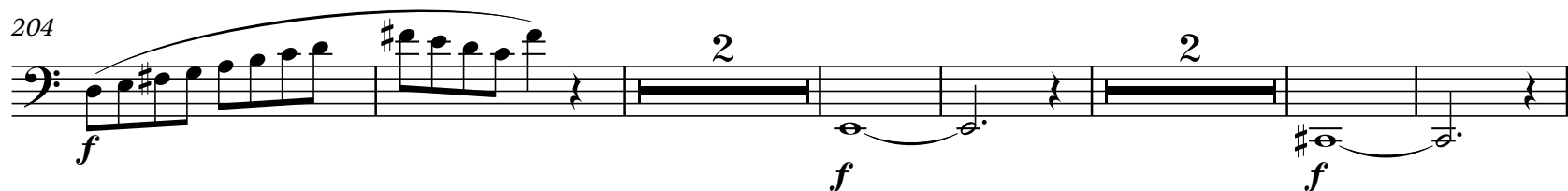
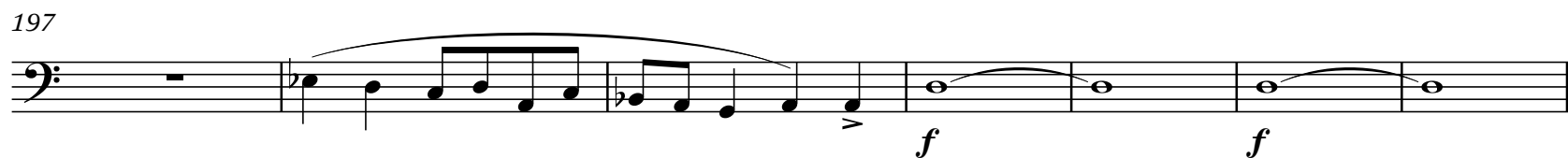
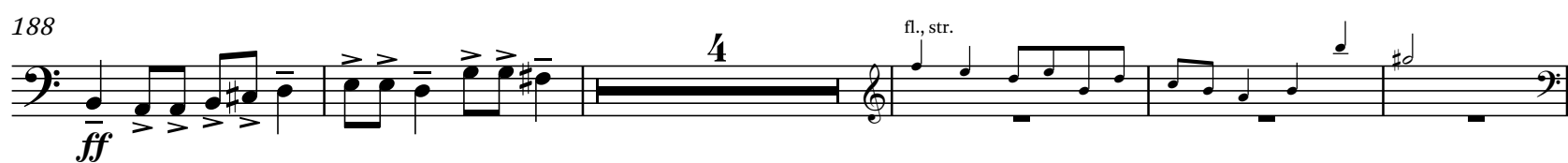
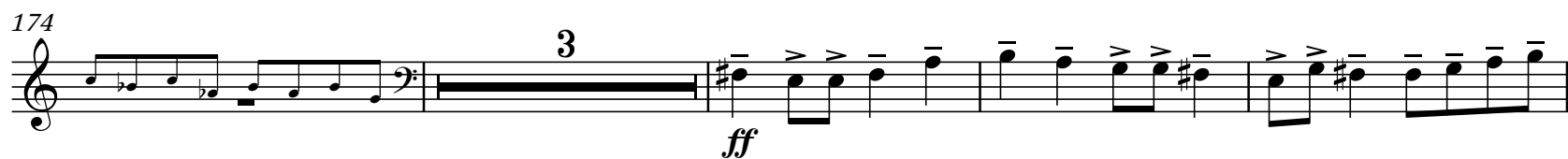
(in halbe Schläge übergehen.

Ganz allmählich etwas belebter werden)

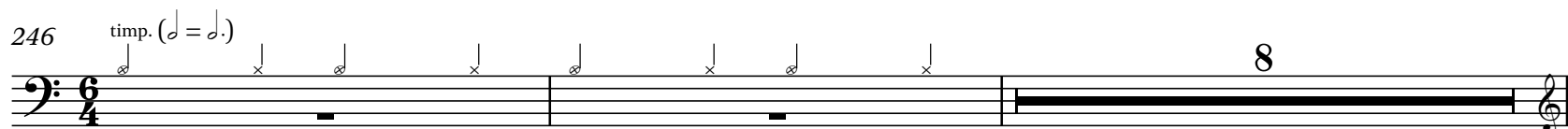
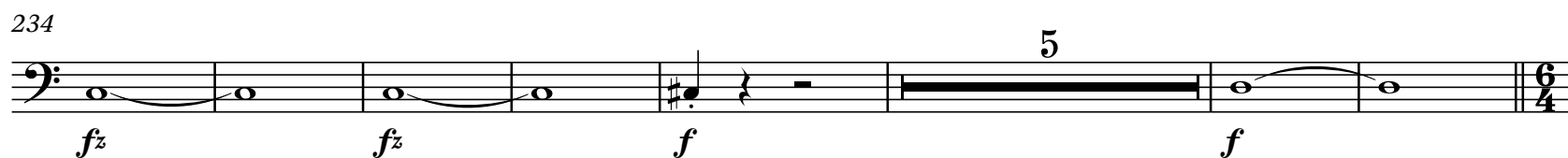


Fagotto 2

166 Molto agitato (alla breve), sempre **f** (♩ = 72)



214 Agitato (♩ = ♩) (♩ = 72)



Fagotto 2

256 ob. 4

262 a tempo

267

274

281 1 2 3 4 5 6 7 8

290 Ruhige Viertel (♩ = ♩)

298

304 Sehr lebhaft (♩ = 136)

311

321

330

Fagotto 2

340

f *f* ob., coro

350

Subito più mosso (Presto). Ganze Takte

f

360

lunga

367 Andante (langsamer) (♩ = 56)

S. solo, vl.

In no - bis lex ae - ter - na,

5 4

379

ww., coro, str.

str. pizz.

f

386

f *f*

391

3

395

f 5

vl. pizz. arco

405

2

pizz. arco vl. pizz. arco pizz. arco

412

L'istesso tempo

5 3 8 G.P.

Fagotto 2

430 Molto agitato (alla breve) ($\text{♩} = 72$)

fl., coro, vl. 6 fl., coro, vl.

441 *f* *f*

448 *f*

455

461 *f* *f* *f*

468 *fg. 1* 2

476 *ww. cor.* 10 *f* *f*

494 Presto *f*

500 *f*

506 *ff* *Prestissimo* 4

518 *tr.* *p* *cresc.*

524 *f* *ff* *ff*