

1145  
C 494e

# 406496 ELEGY.

Moderato maestoso. ♩ = 80.

F. Corder.

VIOLINI.

1. 2. *f*

3. 4. *f*

5. 6. *f*

7. 8. *f*

9. 10. *mf*

11. 12. *mf*

13. 14. *f*

15. 16. *f*

17. 18. *f* *mf*

19. 20. *f* *mf*

21. 22.

23. 24.

Moderato maestoso. ♩ = 80.

1. 2. *mf* *ff*

3. 4. *mf* *ff*

5. 6. *mf* *ff*

7. 8. *mf* *ff*

9. 10. *ff*

11. 12. *ff*

13. 14. *ff*

15. 16. *ff*

17. 18. *ff*

19. 20. *ff*

21. 22. *ff*

23. 24. *ff*

Note. This piece cannot be played with more or less than the given number of instruments; parts 21, 22, 23 & 24 might be played on Violas, though this is not desirable.

Avison Ed.

Violins 2/-

**A**

1. 2. *energico*

3. 4. *energico*

5. 6. *energico*

7. 8. *energico*

9. 10. *energico*

11. 12. *energico*

13. 14. *energico*

15. 16. *energico*

17. 18. *energico*

19. 20. *energico*

21. 22. *energico*

23. 24. *energico*

1. 2. *ff*

3. 4. *ff*

5. 6. *ff*

7. 8. *ff*

9. 10. *ff*

11. 12. *ff*

13. 14. *ff*

15. 16. *ff*

17. 18. *ff*

19. 20. *ff*

21. 22. *ff*

23. 24. *ff*

Musical score for the first system, measures 1-24. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and includes dynamic markings such as *sf*, *ff*, *mf*, and *dim.*. The music features complex rhythmic patterns and articulation marks.

Musical score for the second system, measures 1-24. This section is marked **B** and includes the instruction *sempre sul G.*. The dynamics are primarily *p dolce* and *p*. The score continues with intricate string textures and melodic lines.





**C** con molto moto

1. 2.  
3. 4.  
5. 6.  
7. 8.  
9. 10.  
11. 12.  
13. 14.  
15. 16.  
17. 18.  
19. 20.  
21. 22.  
23. 24.

**C** *f* con molto moto

1. 2.  
3. 4.  
5. 6.  
7. 8.  
9. 10.  
11. 12.  
13. 14.  
15. 16.  
17. 18.  
19. 20.  
21. 22.  
23. 24.

rit. al **D** Tempo I° maestoso. rit.

**D** *ff* *pizz.*

Avison Ed. rit. al Tempo I° maestoso. rit.

Solo.

1. 2. *pp subito*  $\frac{12}{8}$  *con sord.* *p*

3. 4. *legato sempre*

5. 6. *pp subito* *legato sempre*

7. 8. *legato sempre*

9. 10. *pp subito* *con sord.* *p*

11. 12. *pp subito* *con sord.* *p*

13. 14. *legato sempre*

15. 16. *pp subito* *legato sempre*

17. 18. *legato sempre*

19. 20. *pp subito* *legato sempre*

21. 22. *legato sempre*

23. 24. *pp subito* *legato sempre*

1. 2. *pp subito* *legato sempre*

3. 4. *legato sempre*

5. 6. *legato sempre*

7. 8. *legato sempre*

9. 10. *legato sempre*

11. 12. *legato sempre*

13. 14. *legato sempre*

15. 16. *legato sempre*

17. 18. *legato sempre*

19. 20. *legato sempre*

21. 22. *legato sempre*

23. 24. *legato sempre*

Tranquillo

Musical score for the first system, measures 1-24. The score is written for a 24-staff ensemble. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Tranquillo'. The score includes various dynamics such as *f*, *pp*, and *p*. There are several first endings marked with circled numbers (6), (8), (14), (16), (17), (18), (19), (21), and (23). The notation includes complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Richard Strauss. Tod u. Verklärung.

Musical score for the second system, measures 1-24. The score is written for a 24-staff ensemble. The key signature has two flats (B-flat and E-flat). The score includes various dynamics such as *mf*, *ff*, *p*, *cresc.*, *non div.*, and *div.*. The notation includes complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The score is marked with first endings (17) and (18). The bottom of the page is marked 'Avison Ed.'

1. *senza sord.* *f cresc.* *ff*

2. *senza sord.* *f cresc.* *ff*

3. *f cresc.* *ff*

4. *f cresc.* *ff*

5. *mf cresc.* *ff*

6. *mf cresc.* *ff*

7. *mf cresc.* *ff*

8. *mf cresc.* *ff*

9. *senza sord.* *mf cresc.* *ff*

10. *senza sord.* *mf cresc.* *ff*

11. *senza sord.* *mf cresc.* *ff*

12. *senza sord.* *mf cresc.* *ff*

13. *pp cresc. poco a poco* *mf* *ff*

14. *pp cresc. poco a poco* *mf* *ff*

15. *pp cresc. poco a poco* *mf* *ff*

16. *pp cresc. poco a poco* *mf* *ff*

17. *p cresc.* *ff*

18. *p cresc.* *ff*

19. *p cresc.* *ff*

20. *pp cresc. poco a poco* *ff*

21. *pp cresc. poco a poco* *ff*

22. *pp cresc. poco a poco* *ff*

23. *pp cresc. poco a poco* *ff*

24. *pp cresc. poco a poco* *ff*

*Avison Ed.*



1. *f energico*

2. *f energico*

3. *f energico*

4. *f energico*

5. *f energico*

6. *f energico*

7. *f energico*

8. *f energico*

9. *f energico*

10. *f energico*

11. *f energico*

12. *f energico*

13. *f energico*

14. *f energico*

15. *f energico*

16. *f energico*

17. *f energico*

18. *f energico*

19. *f energico*

20. *f energico*

21. *f energico*

22. *f energico*

23.

24.

**F**



VIOLINI TUTTI.

*p molto cantabile e legato*

Chorale. *Was Gott thut, das ist wohlgethan.*

ORGAN.

Violini Tutti: *p* *f* *5*

Organ: *p*

Violini Tutti: *p incalz.* *p* *ff* *p subito* *cresc.*

Organ: *incalz.* *poco cresc.* *p*

16 ft

Violini Tutti: *string.* *largamente* *rit.* *fff* *dim.*

Organ: *string.* *f largamente* *dim.* *rit.*

406496

rit.

**H**

1. 2.      con sord. *pp*      *ppp*      *pppp*

3. 4.      con sord. *pp*      *ppp*      *pppp*

5. 6.      con sord. *pp*      *ppp*      *pppp*

7. 8.      con sord. *pp*      *ppp*      *pppp*

9. 10.      con sord. *pp*      *ppp*      *pppp*

11. 12.      Dresden Amen.      con sord. *p* — *mp* — *pp*      *ppp*      *pppp*

13. 14.      con sord. *p* — *mp* — *pp*      *ppp*      *pppp*

15. 16.      con sord. *p* — *mp* — *pp*      *ppp*      *pppp*

17. 18.      con sord. *p* — *mp* — *pp*      *ppp*      *pppp*

19. 20.      con sord. *p* — *mp* — *pp*      *ppp*      *pppp*

21. 22.      con sord. *p* — *pp*      *ppp*      *pppp*

23. 24.      con sord. *p* — *pp*      *ppp*      *pppp*

**ORGAN.**

Full Sw. *f* — *mf* — *p*      *ppp*      *pppp*

**H**      rit.