

Mellanspel

aus der Kantate "Sängen" op.44

Carl Wilhelm Eugen Stenhammar (1871-1927)
Bearbeitung: Reiner Hobe

The musical score is arranged in a standard orchestral format with the following instruments and parts:

- Flöte**: Starts with a *dolce* melody in the final measure.
- Oboe 1/2**: Mirrors the flute's entry with *dolce* and *pp* dynamics.
- Fagott 1**: Features a *dolce* line with *p*, *dim.*, *pp*, *cresc.*, *f*, *dim.*, and *pp* markings.
- Fagott 2**: Provides harmonic support with *dolce* and *p* dynamics.
- Solo - Klarinette in B**: Plays a *dolce* line with *p*, *dim.*, *pp*, *cresc.*, and *f dim.* markings.
- 1. Klarinette in B**: Mirrors the solo clarinet with *dolce*, *p*, *dim.*, *pp*, *cresc.*, and *f dim. pp* markings.
- 2. Klarinette in B**: Features a *dolce* line with *p*, *mp*, *cresc.*, and *f dim. pp* markings.
- 3. Klarinette in B**: Provides a *dolce* line with *p*, *mp*, *cresc.*, and *mf dim. pp* markings.
- Bassklarinetten in B**: Includes parts for Bassklarinetten in B with *dolce*, *p*, and *f dim.* markings.
- Altsaxophon**: Features a *dolce* line with *p*, *cresc.*, and *mf dim.* markings.
- Tenorsaxophon**: Features a *dolce* line with *pp*, *cresc.*, and *mf dim.* markings.
- Baritonsaxophon**: Features a *dolce* line with *pp*, *cresc.*, and *f dim.* markings.
- Trompeten in B 1, 2, 3**: Remain silent throughout the piece.
- Horn in F 1/2**: Features a *dolce* line with *pp*, *p*, *pp*, *cresc.*, and *f* markings.
- Horn in F 3/4**: Features a *dolce* line with *p*, *cresc.*, and *f* markings.
- Posaunen 1, 2, Bassposaune**: Remain silent throughout the piece.
- Bariton in C**: Features a *dolce* line with *p*, *dim.*, and *pp* markings.
- Tuba**: Features a *dolce* line with *p* dynamics.
- Contrabass**: Remains silent throughout the piece.
- Pauken**: Remains silent throughout the piece.

9

A **B**

Fl. 1

Ob. 1

Fg. 1

Fg. 2

Solo-Kl.

1. Kl.

2. Kl.

3. Kl.

Bkl. (B)

A. Sax.

T. Sax.

B. Sax.

A **B**

Trp. (B) 1

Trp. (B) 2

Trp. (B) 3

Hn. 1

Hn. 2

Pos. 1

Pos. 2

Bpos.

Bar.

Tba.

Cb.

Pk.

mf > *pp*

p < *mf* > *p*

mf > *p*

pp

cresc.

f > *p*

pp

cresc.

f > *p*

dolce

rinfz.

p

pp

cresc.

f dim.

p

pp

pp

mf > *p*

pp

cresc.

f > *p*

pp

pp

mf > *p*

pp

pp

cresc.

f > *pp*

pp

pp

p

pp

f dim.

p

pp

p

pp

cresc.

cresc.

f dim.

p

pp

dolce

p

pp

cresc.

f dim.

p

pp

A *B*

mf

mf

f

pp

mf > *p*

p

rinfz.

p

p

pp

cresc.

f

f

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

2. Fagott

mf > *p*

pp

p

cresc.

mf > *p*

mf

Ende

mf

C

19

Fl. 1

Ob. 1

Fg. 1

Fg. 2

Solo-Kl.

1. Kl.

2. Kl.

3. Kl.

Bkl. (B)

A. Sax.

T. Sax.

B. Sax.

Trp. (B) 1

Trp. (B) 2

Trp. (B) 3

Hn. 1

Hn. 2

Pos. 1

Pos. 2

Bpos.

Bar.

Tba.

Cb.

Pk.

p

mf

f

ff

pp

cresc.

meno f

rinfz.

Kontrabass

29

Fl. 1: *p*, *f*, *ff*

Ob. 1: *p*, *f*, *ff*

Fg. 1: *pp cresc.*, *cresc.*, *f*, *ff*, *dim.*, *p*

Fg. 2: *pp cresc.*, *cresc.*, *f*, *ff*, *dim.*, *p*

Solo-Kl.: *pp*, *cresc.*, *cresc.*, *f*, *ff*, *dim.*

1. Kl.: *pp cresc.*, *cresc.*, *f*, *ff*, *dim.*, *mp* ³

2. Kl.: *pp*, *f*, *ff*, *dim.*, *mp* ³

3. Kl.: *pp*

Bkl. (B): *pp*, *cresc.*, *f*, *ff*, *dim.*, *p*

A. Sax.: *pp*, *cresc.*, *f*, *ff*, *dim.*, *p*

T. Sax.: *pp*, *cresc.*, *f*, *ff*, *dim.*, *p*

B. Sax.: *pp*, *cresc.*, *mf*, *f*, *dim.*

Trp. (B) 1: *p*, *f*, *p*

Trp. (B) 2: *mp*, *f*, *p*

Trp. (B) 3: *p*, *cresc.*, *f*, *p*

Hn. 1: *pp*, *cresc.*, *mf*, *ff*, *dim.*, *p*

Hn. 2: *pp*, *cresc.*, *mf*, *ff*, *dim.*, *p*

Pos. 1: *p*, *f*, *p*

Pos. 2: *p*, *f*, *p*

Bpos.: *p*, *f*, *p*

Bar.: *pp cresc.*, *p cresc.*, *f*, *ff*

Tba.: *pp*, *cresc.*, *f*, *mf*, *f*, *Ende*

Cb.: *pp*, *cresc.*, *f*, *ff*, *dim.*

Pk.

35 **D**

Fl. 1

Ob. 1

Fg. 1

Fg. 2

Solo-Kl.

1. Kl.

2. Kl.

3. Kl.

Bkl. (B)

A. Sax.

T. Sax.

B. Sax.

D

Trp. (B) 1

Trp. (B) 2

Trp. (B) 3

Hn. 1

Hn. 2

Pos. 1

Pos. 2

Bpos.

Bar.

Tba.

Cb.

Pk.

2. Fagott

Kontrabass