

Stadtplan von New York

Musik nach Adolf Wölfli
2001

Germán Toro-Pérez
*1964

Kompositionsauftrag der Erste Bank
Simeon Pironkoff gewidmet

♩ = 138 - 144

The musical score is arranged in a standard orchestral layout. At the top, the title 'Stadtplan von New York' is centered, followed by 'Musik nach Adolf Wölfli 2001' and the composer's name 'Germán Toro-Pérez *1964'. Below this, it states 'Kompositionsauftrag der Erste Bank Simeon Pironkoff gewidmet'. The score begins with a tempo marking '♩ = 138 - 144' and a 3/4 time signature. The instruments listed on the left are Flöte, Oboe, Klarinette in B, Alt-Sax., Trompete, Posaune, Akkordeon, Klavier, Percussion, Violine I, Violine II, Viola, Violoncello 1, Violoncello 2, and Kontrabass. The score is divided into six measures. Above the first measure, there are time signature changes: 3/4, 4/8, 3/8, 4/8, 4/8, and 3/8. Performance instructions include 'frull. ohne Ton' for the flute, 'f" gut hörbar' for the oboe, 'frull. (nur Luft)' for the trumpets and trombones, and 'Sandblocks od. Styroporplatten' and 'Reiben' for the percussion. The piano part features dynamic markings like *sfz* and *mf*, and includes three numbered techniques: 1) *sfz* on *g^{nat}*, 2) *mf* on *c⁵*, and 3) *mf* on *g^{nat}*. The string parts include 'pizz. h.d.s.' and dynamic markings like *sfz* and *mf*. The viola part has instructions 'Saiten mit l.H. dämpfen' and 'Bogen am Steg Geräuschhaft' with a *mp* marking.

1) *h⁴* und *c⁵* mit Gummikeilen Dämpfen 2) Linke Hand mit Clave (ev. aus Kunststoff) am Saitenrahmen schlagen 3) Gliss. mit Plektron, zw. Steg und Seitenhalter

The score is divided into two systems, each containing measures 7 through 12. The top system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sx.), Trumpet (Tpt.), and Trombone (Pos.). The middle system includes Accordion (Akkord.), Piano (Klav.), and Percussion (Perc.). The bottom system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

Key performance instructions include:

- Flute:** *f* (forte), *sfz* (sforzando), and a triplet of eighth notes.
- Clarinet:** *sfz* (sforzando) and *slap* (slap).
- Piano:** *mf* (mezzo-forte) and *sfz* (sforzando) dynamics.
- Percussion:** *p* (piano), *pp* (pianissimo), and *f* (forte) dynamics. Includes the instruction "Bongos + Congas (mit Fingern)".
- Violins:** *f* (forte), *sfz* (sforzando), and *mp* (mezzo-piano) dynamics. Includes the instruction "Saiten mit l.H. dämpfen" (dampen strings with left hand).
- Viola:** *mp* (mezzo-piano) and *col legno gett.* (col legno getto).
- Violoncello:** *sfz* (sforzando), *mf* (mezzo-forte), *f* (forte), and *col legno gett.* (col legno getto).
- Contrabass:** *f* (forte) and *col legno gett.* (col legno getto).

14

Fl.

Ob.

Kl.

A. Sx.

Tpt.

Pos.

Akkord.

Klav.

Perc

Vln. I

Vln. II

Vla.

Vcl.

Cb.

1

8

8

3/4

3/4

3

fff

fpp

mf

slap

sfz

fp

fpp

mf

8va

fpp

mf

8va

(32 tel)

f

mf

kl. Trommel (mit Schnarrs.)

mp

mp

pp

f

sfz sub

1

II (gett.)

arco ord.

f

fp

fpp

mf

II (gett.)

arco ord.

f

fp

fpp

mf

arco ord.

f

fpp

mf

col legno gett.

(gliss.)

f

pizz. h.d.s.

f

col legno gett.

(gliss.)

f

pizz. ord.

col legno gett.

f

arco ord.

p

19 $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Fl. *sfzp* *sfzp* *sfzp*

Ob. *pp* *mf*

Kl. *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

A. Sx. *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

Tpt. *Sord. (hut)* *mfpp* *mf*

Pos. *Sord. (hut)* *mfpp* *mf*

Akkord.

Klav.

Perc *mp pp <>* *mp pp <>* *mp pp <>* *mp pp <>*

19 $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vlc. *arco molto s.p.* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Cb. *flag. (s.r.) pizz.* *f* *f* *f*

24 $\frac{3}{4}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{4}{8}$ $\frac{7}{8}$

Fl. *sfzp*

Ob. *pp* \rightarrow *mf* *pp* \rightarrow *mf*

Kl. *ppp* \rightarrow *mp* *p < f* *pp <*

A. Sx. *ppp* \rightarrow *mp* *p < f* *pp <*

Tpt. *mfpp* \rightarrow *mf* *mfpp* \rightarrow *mf* *p < f* *pp <*

Pos. *mfpp* \rightarrow *mf* *mfpp* \rightarrow *mf* *p < f* *pp <*

Akkord. *pp* \rightarrow *f* *pp* \rightarrow *f*

Klav. *mp* *mp* *sfz* *sfz*

Perc. *pp* \rightarrow *f* *mp* *pp < >* \rightarrow *f*

Vln. I *molto s.p.* *p* \rightarrow *f* *fp* *arco ord.* *p* \rightarrow *f* *fp < f* *pp* *molto s.p.*

Vln. II *molto s.p.* *p* \rightarrow *f* *fp* *arco ord.* *p* \rightarrow *f* *fp < f* *pp* *molto s.p.*

Vla. *pizz.* *p* \rightarrow *f* *f* *arco* *p* \rightarrow *f* *f* *pizz.*

Vcl. *pp* \rightarrow *mf* *pp* \rightarrow *mf* *pp* \rightarrow *mf* *pp* \rightarrow *mf*

Cb. *arco* *pp* \rightarrow *f* *pizz.* *f* *arco* *pp* \rightarrow *f*

2

29

Fl. *pp* *f* *f* *mp* *f* *mp*

Ob. *mp* *mp* *p* *mp* *p* *pp*

Kl. *mp* *mp* *mp*

A. Sx.

Tpt. *senza sord.* *f*

Pos.

Akkord. *f* *pp* *mp*

29

Klav. *f* *sfz* *Präparierung bei h entfernen

Perc *p*

29

Vln. I *1/2*

Vln. II

Vla. *arco s.p.* *mf*

Vlc. *ord.* *pp* *pp* *mp*

Cb. *arco gett.* *mf* *pp* *pp* *mp*