

Germán Toro Pérez

Stadtplan von New York
Musik nach Adolf Wölfli
für 15 Instrumenten

2001

Kompositionsauftrag der Erste Bank

Dedicated to Simeon Pironkoff
Simeon Pironkoff gewidmet

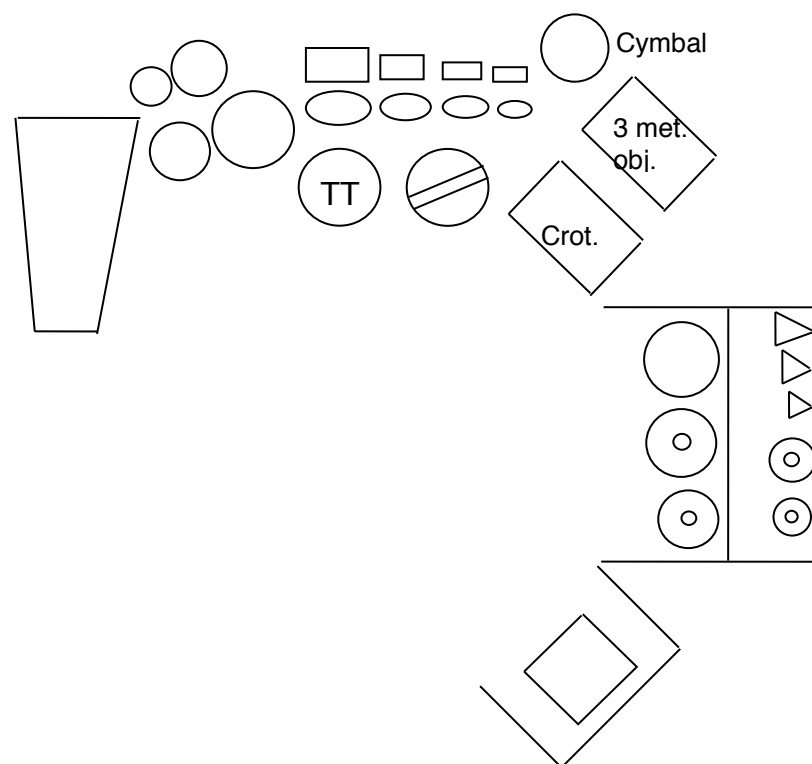
Instruments

Flute (also piccolo)
Oboe
Clarinet in b (also bass clarinet in b)
Alt saxophone (also tenor saxophone)
Trumpet in b
Trombone
Accordion
Piano
Percussion (see below)
2 violins
Viola
2 violoncelli
Double bass

Percussion














Vibraphone
1 suspended cymbal (large)
Gongs (A#, f, b, f')
Plate bell (A)
3 triangles
Crotales (2 octaves)
3 objects of metal with short resonance: high, medium, low
2 small styrofoam plates or sand blocks
Vibraslap
4 wood blocks
4 temple blocks
Claves (2 sets, 1 for piano)
Snare drum
2 Bongos
2 Congas
1 Tomtom

Disposition



Symbols





Strings

s.t.	sul tasto
s.p.	sul ponticello
h.d.S.	beyond the bridge (hinter dem Steg)
	1/4-tone lower
	1/4-tone higher
	3/4-ton higher
	1/8-tone lower
	1/8-tone higher
	3/8-ton lower
----- s.p.	poco a poco s.p.
	Gliss. to highest note
Gett.	Gettato
	mute strings with left hand
I, II, II, IV	String
(7) f.i.	Natural harmonic Nr. 7
	Bartok pizz.
	pizz. with fingernail
	pizz. beyond the bridge
	pizz. with left hand
	hit wood with finger (double bass)

Wind instruments

	air only
sl.	slap
	air pressure:  very weak  normal  strong (oboe)
	reed position:  very little  normal  much more (oboe)

Piano

	Muted string with rubber wedge (preparation)
	Hit string frame with claves
	Glissando with plectrum
	Cluster

Stadtplan von New York

Music after Adolf Wölfli

for 15 instruments

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Stadtplan von New York 1910 is the title of a drawing from Adolf Wölfli which belongs to the work group called *Von der Wiege bis zum Graab*. Other similar drawings like *London Nord* or *Die Riiesen-Stadt, Skt. Adolf-Hall* from his *Geographische und algebräische Hefte*, Wölfli's iconography of his own Creation, are also in the scope of this piece and could have been appropriate titles as well. Nevertheless, the title *Stadtplan von New York* includes two names with a variety of symbols and meanings: «Stadtplan», like plan, plot and score, as a reduced projection of an endless larger and much more complex reality and experience and New York as a symbol of the idea of contemporary city, as metaphor of human order, world, tension between reason and nature, between order and chaos.

In my opinion, one of most astonishing characteristics of Wölfli's art is the presence of basic symbols. This is not only visible through the content of the motives itself, of the single elements and icons, but also, and I would say, especially through their connections, through the syntactic relationships between them. Some of those are: progression, enumeration, series and sequence. Examples of it are spiral, ladder, bridge bows, train wagons, superposition of equal proportioned layers, arrangements of ornamental figures and patterns.

The structure of the piece is based on those four syntactic relations, especially on progression, as a dynamic, almost automatic growth, proliferation, rise without arrival, fall and new start from the beginning, like Sisyphus, up and down, again and again. I see in this gesture an image which characterizes Wölfli's lifework: an obsessed, repetitious, untiring, unwavering Search; a daily overcoming upon emptiness in each new sheet, year after year; a euphoric, unstoppable, centrifugal acceleration but also a hermetic, ritual, periodic, circular movement around his own axis. No idyll, no silence.

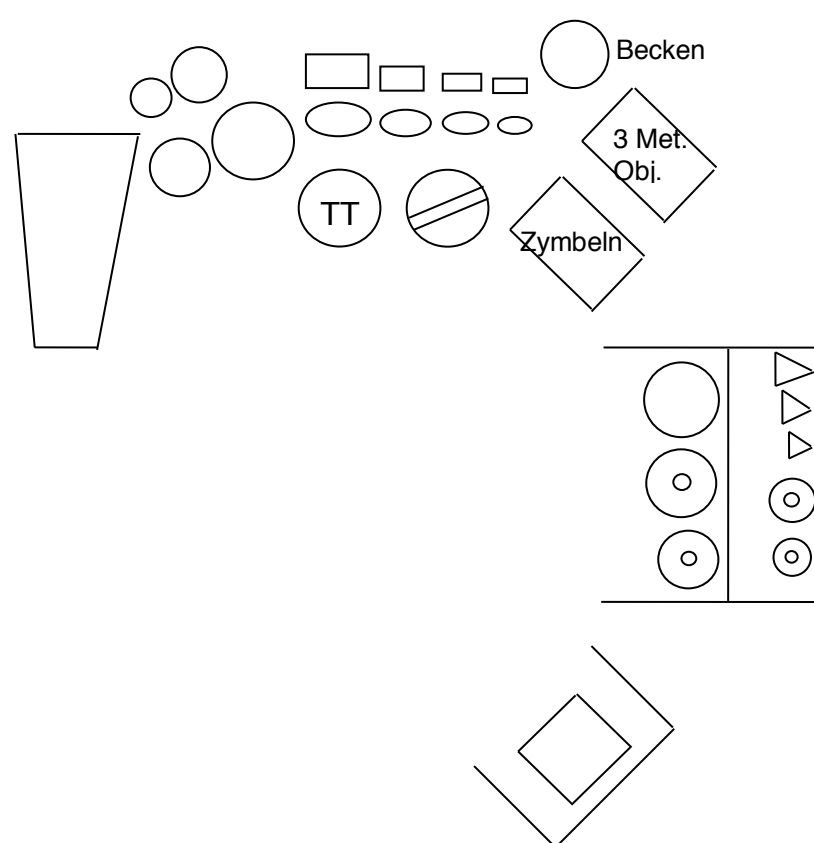
Besetzung

Flöte (auch Piccolo)
Oboe
Klarinette in B (auch Bassklarinette in B)
Alt-Saxophon (auch Tenor-Saxophon)
Trompete in B
Posaune
Akkordeon
Klavier
Schlagzeug
2 Violinen
Viola
2 Violoncelli
Kontrabass

Schlagzeug













Vibraphon
1 hängendes Becken (groß)
Gongs (Ais, f, h, f¹)
Plattenglocke (A)
3 Triangel
Zymbeln (2 Oktaven)
3 Objekte aus Metall mit kurzem Nachklang (hoch, mittel, tief)
2 kleine Styroporplatten oder Sandblocks
Vibraslap
4 Holzblöcke
4 Tempelblöcke
Claves (2 Paare, 1 davon für Klavier)
Kl. Trommel
2 Bongos
2 Congas
1 Tom-tom

Aufstellung












Zeichenerklärung





Streicher

s.t.	sul tasto
s.p.	sul ponticello
h.d.S.	hinter dem Steg
	1/4-Ton tiefer
	1/4-Ton höher
	3/4-Ton höher
	1/8-Ton tiefer
	1/8-Ton höher
	3/8-Ton tiefer
----- s.p. z.B.	poco a poco s.p.
	Gliss. zum höchsten Ton
Gett.	Gettato (geworfen)
<i>mf</i>	Saiten mit linker Hand dämpfen
I, II, III, IV	Saite
(7) z.B.	Bei Naturflageolets: Harmonischer Nr. 7
	Bartok Pizz.
	Pizz mit Fingernagel
	Pizz. hinter dem Steg
	Pizz. mit linker Hand
	Am Holz mit Finger schlagen (Kontrabass)

Blasinstrumente

	Nur Luft
sl.	Slap
	Blasdruck:  sehr wenig  normal  sehr viel (Oboe)
	Rohr:  sehr wenig  normal  sehr viel (Oboe)

Klavier

	Mit Gummikeilen abgedämpfte Saiten (Präparierungen)
	Mit Clave am Saitenrahmen schlagen
	Glissando mit Plektron
	Cluster stummschalten

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Stadtplan von New York 1910 ist der Titel einer Zeichnung von Wölfli aus der Werkgruppe *Von der Wiege bis zum Graab*. Verwandte Bilder wie *London Nord* oder *Die Riiesen-Stadt, Skt. Adolf-Hall* aus der Werkgruppe *Geographische und algebräische Hefte*, Wölfli's Ikonographie seiner eigenen Schöpfung, stehen genauso im Augenfeld dieser Komposition und hätten auch einen passenden Titel hergegeben. Der Titel *Stadtplan von New York* enthält aber zwei Namen, die jeweils eine Fülle von Bedeutungen transportieren: *Stadtplan*, ähnlich wie Bauplan und Notenschrift, als reduzierte und damit durch menschliche Wahrnehmung veränderte Projektion einer unendlich komplexeren Erfahrung, einer unendlich komplexen Ordnung und *New York* als gegenwärtiges Symbol der Idee *Stadt*, und diese wiederum als Metapher menschlicher Ordnung, Welt, Spannungsverhältnis zwischen Vernunft und Natur, zwischen Ordnung und Chaos.

Einer der erstaunlichsten Eigenschaften von Wölfli's Kunst, ist in meinen Augen seine Fähigkeit, grundlegende, überpersönliche Symbole zu thematisieren. Dies zeigt sich nicht nur durch den Inhalt der einzelnen Motive, der Grundbausteine, sondern, und ich würde sagen vor allem, durch ihre Verknüpfung, durch die syntaktischen Beziehungen, die diese Motive eingehen. Einige solcher Verknüpfungen sind Progression, Aufzählung, Reihung und Sequenz (varierte Wiederholung eines Modells). Beispiele davon sind bei Wölfli u.a. Spirale, Leiter, Brückenbögen, Eisenbahnwaggons, Überlagerung gleichproportionierter Schichten aber auch ornamentale Figuren und Muster.

Der Aufbau des Stückes basiert auf diesen vier Verknüpfungsformen, allen voran die Progression als dynamische, quasi automatische Wucherung, Wachstum, Aufbau, Steigung ohne Ankunft, Absturz und erneuter Versuch, wie Sisyphos, Auf und Ab. Darin finde ich ein Bild, das Wölfli's Lebensarbeit für mich gekennzeichnet, seine besessene, repetitive, unermüdliche, unbeirrte Suche, eine über die Jahre hinaus tägliche Überwindung der Leere in jedem neuen Blatt. Euphorische, unaufhaltsame, zentrifugale Beschleunigung aber auch hermetische, rituelle, periodische, in sich kreisende Bewegung. Kein Idyll, keine Stille.

Hofstatt, August 2001

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2001

Germán Toro-Pérez
*1964

Kompositionsauftrag der Erste Bank
Simeon Pironkoff gewidmet

$\text{♩} = 138 - 144$

3/4 **4/8** **5/8** **4/8** **3/8**

frull. ohne Ton
"f" gut hörbar

frull. (nur Luft)
p

frull. (nur Luft)
p

mf *mf* *mf*

Sandblocks od. Styroporplatten *Reiben*
p

$\text{♩} = 138 - 144$

pizz. h.d.s. *sfz* *mf* *mf* *mf*

pizz. h.d.s. *sfz* *mf* *mf* *mf*

Saiten mit l.H. dämpfen *Bogen am Steg Geräuschhaft*
mp

1) h^4 und c^5 mit Gummikeilen Dämpfen 2) Linke Hand mit Clave (ev. aus Kunststoff) am Saitenrahmen schlagen 3) Gliss. mit Plektron, zw. Steg und Seitenhalter

This musical score is for the piece "Stadtplan von New York" and consists of 12 measures. The score is divided into two systems of six measures each. The time signature alternates between 3/8 and 4/8. The instruments and parts included are:

- Fl. (Flute):** Measures 3 and 9 contain a triplet of eighth notes marked with a forte (**f**) dynamic.
- Ob. (Oboe):** Measures 3 and 9 contain a whole note marked with a piano (**p**) dynamic.
- Kl. (Clarinet):** Measures 3 and 9 contain a whole note marked with a piano (**p**) dynamic.
- A. Sx. (Alto Saxophone):** Measures 3 and 9 contain a whole note marked with a piano (**p**) dynamic.
- Tpt. (Trumpet):** Measures 3 and 9 contain a whole note marked with a piano (**p**) dynamic.
- Pos. (Positone):** Measures 3 and 9 contain a whole note marked with a piano (**p**) dynamic.
- Akkord. (Accordian):** This part is mostly silent, with some notes in measures 3 and 9.
- Klav. (Piano):** The right hand features a triplet of eighth notes in measures 3 and 9, with dynamics ranging from **sfz** to **mf**. The left hand has a steady accompaniment.
- Perc. (Percussion):** Includes Bongsos and Congas (played with fingers). Dynamics range from **pp** to **f**.
- Vln. I & II (Violins):** Features a triplet of eighth notes in measures 3 and 9, with dynamics ranging from **f** to **sfz**. Includes performance instructions: "Saiten mit l.H. dämpfen" (dampen strings with left hand) and "gett." (glissando).
- Vla. (Viola):** Features a triplet of eighth notes in measures 3 and 9, with dynamics ranging from **mp** to **f**. Includes performance instructions: "col legno gett." and "pizz. h.d.s." (pizzicato harmonics).
- Vlc. (Violoncello):** Features a triplet of eighth notes in measures 3 and 9, with dynamics ranging from **sfz** to **mf**. Includes performance instructions: "col legno gett." and "pizz. h.d.s.".
- Cb. (Cello):** Features a triplet of eighth notes in measures 3 and 9, with dynamics ranging from **f** to **sfz**. Includes performance instructions: "col legno gett." and "pizz. h.d.s.".

14

Fl.

Ob.

Kl.

A. Sx.

Tpt.

Pos.

Akkord.

Klav.

Perc

Vln. I

Vln. II

Vla.

Vcl.

Cb.

8

1

3

8

3

4

8

1

3

4

fff

slap

sfz

fp

fpp

mf

8va

(32 tel)

f

mf

kl. Trommel (mit Schnarrs.)

mp

pp

pp <

pp >

II (gett.)

3

f

arco ord.

fp

fpp

mf

col legno gett.

(gliss.)

f

pizz. h.d.s.

f

col legno gett.

(gliss.)

f

pizz. ord.

p

col legno gett.

(gliss.)

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* \longrightarrow *mf* *pp* \longrightarrow *mf*

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

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

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

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

Akkord. *pp* \longrightarrow *f* *pp* \longrightarrow *f*

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

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

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

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

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

Vcl. *(s.p.)* *pp* \longrightarrow *mf* *(s.p.)* *pp* \longrightarrow *mf* *pp <* *pp <*

Cb. *arco* *pizz.* *arco* *pp < f* *f* *pp < 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*

4/8 3/8 4/8 4/8

34 $\frac{3}{4}$ $\frac{4}{8}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{8}$

Fl. *f* \rightrightarrows *mp* *f* \rightrightarrows *mp* *sfz*

Ob. *mp* \rightrightarrows *p* *pp* *mp* \rightrightarrows *p* *pp*

Kl. *mp* *mp* *pp* *mp* *mp* *pp*

A. Sx. *pp* *pp*

Tpt. *f* *f* *f* *sord. (harm)*

Pos. *senza sord.* *pp* *pp*

Akkord. *pp* \rightrightarrows *mp* *pp* \rightrightarrows *mp* *pp* \rightrightarrows

34 Klav. *f*

Perc. *mp* \rightrightarrows *pp* *mp* $>$ *pp* \rightrightarrows *mp*

34 $\frac{3}{4}$ $\frac{4}{8}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{8}$

Vln. I *ord.* *pp* \rightrightarrows *f*

Vln. II *ord.* *pp* \rightrightarrows *f*

Vla. *ord.* *mp* \rightrightarrows *pp* *mp* \rightrightarrows *pp* \rightrightarrows *f*

Vlc. *pp* \rightrightarrows *mp* *pp* \rightrightarrows *mp*

Cb. *mp* *molto s.p.* *gett.* *mp* *molto s.p.* *mp* \rightrightarrows *mf sub.*

This musical score is for the piece "Stadtplan von New York" and is divided into two systems, each containing measures 39 through 42. The score is written for a full orchestra and includes the following parts:

- Flute (Fl.):** Measures 39-42. Dynamics: *f*, *mp*, *sfz*, *f*.
- Oboe (Ob.):** Measures 39-42. Dynamics: *mp*, *p*, *pp*, *pp*, *sfzp*.
- Clarinet (Kl.):** Measures 39-42. Dynamics: *mp*, *mp*, *pp*.
- Alto Saxophone (A. Sx.):** Measures 39-42. Dynamics: *pp*, *sfzp*.
- Trumpet (Tpt.):** Measures 39-42. Dynamics: *f*, *f*, *f*. Includes markings: *senza sord.*, *sord. (harm)*.
- Poson (Pos.):** Measures 39-42. Dynamics: *pp*, *sfzp*.
- Accordions (Akkord.):** Measures 39-42. Dynamics: *pp*, *mp*, *pp*, *pp*.
- Piano (Klav.):** Measures 39-42. Dynamics: *f*, *mp*.
- Drum (Perc.):** Measures 39-42. Dynamics: *mp*, *pp*, *mp*.
- Violin I (Vln. I):** Measures 39-42. Dynamics: *pp*, *f*, *pp*, *sfzp*.
- Violin II (Vln. II):** Measures 39-42. Dynamics: *pp*, *f*, *pp*, *sfzp*.
- Viola (Vla.):** Measures 39-42. Dynamics: *mp*, *pp*, *f*, *pp*, *sfzp*.
- Violoncello (Vlc.):** Measures 39-42. Dynamics: *pp*, *mp*, *pp*, *sfzp*.
- Double Bass (Cb.):** Measures 39-42. Dynamics: *mf*, *mp*. Includes markings: *gett.*, *molto s.p.*

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. It also includes various dynamic markings such as *pp* (pianissimo), *mp* (mezzo-piano), *f* (forte), *sfz* (sforzando), and *sfzp* (sforzando piano). The piece is marked with *molto s.p.* (molto sostenuto) in the double bass part.

This musical score page, numbered 10, is for the piece 'Stadtplan von New York'. It features a variety of instruments and includes dynamic markings and performance instructions. The score is divided into two systems, each containing six measures. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sx.), Trumpet (Tpt.), and Trombone (Pos.), along with a chordal part (Akkord.) and a piano part (Klav.). The second system includes Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

System 1 (Measures 48-53):

- Fl.:** Measures 48 and 53 have a dynamic marking of *f*. Measures 49, 50, 51, and 52 are rests.
- Ob.:** Measures 48 and 53 have a dynamic marking of *f*. Measures 49, 50, 51, and 52 are rests.
- Kl.:** Measures 48 and 53 have a dynamic marking of *f*. Measures 49, 50, 51, and 52 are rests.
- A. Sx.:** Measures 48 and 53 have a dynamic marking of *f*. Measures 49, 50, 51, and 52 are rests.
- Tpt.:** Measures 48 and 53 have a dynamic marking of *f*. Measures 49, 50, 51, and 52 are rests.
- Pos.:** Measures 48 and 53 have a dynamic marking of *f*. Measures 49, 50, 51, and 52 are rests.
- Akkord.:** Measures 48 and 53 are rests. Measures 49 and 50 have a dynamic marking of *pp*, which transitions to *mp* by measure 51.
- Klav.:** Measures 48 and 53 have a dynamic marking of *f*. Measures 49, 50, 51, and 52 are rests.
- Perc.:** Measures 48 and 53 have a dynamic marking of *fpp*. Measures 49, 50, 51, and 52 are rests.

System 2 (Measures 54-59):

- Vln. I:** Measures 54 and 59 have a dynamic marking of *mp*, which transitions to *f* by measure 55. Measures 55, 56, 57, and 58 are rests.
- Vln. II:** Measures 54 and 59 have a dynamic marking of *fp*. Measures 55, 56, 57, and 58 are rests.
- Vla.:** Measures 54 and 59 have a dynamic marking of *pp*. Measures 55, 56, 57, and 58 are rests.
- Vlc.:** Measures 54 and 59 have a dynamic marking of *pp*. Measures 55, 56, 57, and 58 are rests.
- Cb.:** Measures 54 and 59 have a dynamic marking of *pp*. Measures 55, 56, 57, and 58 are rests.

Performance Instructions:

- kl. Trommel (ohne Schnarrs.):** This instruction is placed above the Percussion staff.
- Dynamic Markings:** *f* (forte), *mp* (mezzo-piano), *pp* (pianissimo), and *fpp* (fortissimo-pianissimo).
- Articulation:** Accents (>) are used on notes in measures 48, 53, 54, and 59.
- Phrasing:** Slurs and breath marks (v) are used to indicate phrasing in the woodwind parts.
- Figuration:** A triplet (3) and a quintuplet (5) are indicated in the piano part in measures 53 and 59, respectively.

54 $\frac{4}{8}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ **4**

Fl. *f* *mf* *p* *f* *p sub* *f*

Ob. *f* *mf* *p* *f* *p sub* *f*

Kl. *f* *mf* *p* *f* *p sub* *f*

A. Sx. *f* *mf* *p* *f* *p sub* *f*

Tpt. *f* *mf* *p* *f* *p sub* *f*

Pos. *f* *mf* *p* *f* *p sub* *f*

Akkord.

Klav. *f* *f* (Stacc.)

Perc. *fpf* *mf* 4x W.B.

54 $\frac{4}{8}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ **4**

Vln. I *mp* *f* *sfz* *f* *pp* *f*

Vln. II *fp* *sfz* *f* *pp* *f*

Vla. *pp* *sfz* *f* *pp* *f*

Vlc. *pp* *sfz* *f* *pp* *f*

Cb. *fp* *sfz* *f* *pp* *f*

sfz *f* *pp* *f*

59 $\frac{3}{4}$ $\frac{12}{8}$ $\frac{4}{8}$ $\frac{7}{8}$

Fl. p f p f

Ob.

Kl. pp pp

A. Sx.

Tpt. *sord. (Spitz)* p f p f

Pos. *sord. (Spitz)* p f p f

Akkord. fp fp fp

59 $\frac{3}{4}$ $\frac{12}{8}$ $\frac{4}{8}$ $\frac{7}{8}$

Klav. f f f f

Perc. *4x W.B.* f f f

59 $\frac{3}{4}$ $\frac{12}{8}$ $\frac{4}{8}$ $\frac{7}{8}$

Vln. I

Vln. II

Vla. *senza sord.* *gett.* f f

Vlc. *senza sord.* fp f fp f

Cb. pp pp

64 $\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{4}{4}$

Fl. *mp* \triangleleft *f* *f* *mp* \triangleleft *f* *f* *mp* \triangleleft \triangleright

Ob. *mp* \triangleleft *f* *mp* \triangleleft *f* *f* *mp* \triangleleft \triangleright

Kl. *mp* \triangleleft *f* *mp* \triangleleft *f* *f* *mp* \triangleleft \triangleright

A. Sx. *mp* \triangleleft *f* *mp* \triangleleft *f* *f* *mp* \triangleleft \triangleright

Tpt. *p* \triangleleft *f*

Pos. *p* \triangleleft *f*

Akkord. *ppp poss.* *sfzp*

64 Klav. *p* *f* *p* *f*

Perc. *f*

64 $\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{4}{4}$

Vln. I *senza sord.* *fp* \triangleleft *sfzp* \triangleleft \triangleright

Vln. II *senza sord.* *fp* \triangleleft *sfzp* \triangleleft \triangleright

Vla. *(gett.)* *f* *ord.* *fp* \triangleleft *sfzp* \triangleleft \triangleright

Vlc. *fp* \triangleleft *f* *fp* \triangleleft *sfzp* \triangleleft \triangleright

Cb.

5 6

69 69

Fl. *mp* *f* *mp* *f* *mp* *f* *ppp*

Ob. *mp* *f* *mp* *f* *mp* *f*

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

A. Sx. *mp* *f* *mp* *f* *mp* *f*

senza sord.

Tpt. *mp* *f* *mp* *f* *mp* *f*

senza sord.

Pos. *mp* *f* *mp* *f* *mp* *f*

Akkord. *fp* *f* *fp* *f* *fp* *f*

Klav. *mp* *mp* *mp* *8va - ff*

Perc. *kl. Trommel (mit Schnarrs.)* *fp* *f* *fp* *f* *fp* *f*

5 6

69 69

Vln. I *fp* *f* *fp* *f* *fp* *f*

Vln. II *fp* *f* *fp* *f* *fp* *f*

Vla. *fp* *f* *fp* *f* *fp* *f* *pppp*

Vlc. *mp* *f* *mp* *f* *mp* *f* *pppp*

pppp

Cb. *mp* *f* *mp* *f* *mp* *f*

7

Fl. *Piccolo* *p* *mp*

Ob.

Kl. *mp* *pp* *mf*

A. Sx. *mp* *pp* *mf*

Tpt.

Pos. *ppp* *f* *sord. (Spitz)* *mp* *pp* *mf*

Akkord. *pp*

Klav.

Perc. *Zymbeln* *Vibraphon (Motor off)* *f* *mp*

Vln. I *senza sord.* *mp* *mp*

Vln. II *senza sord.* *mp* *mp*

Vla. *senza sord.* *pizz.* *f* *mp* *mp*

Vlc. *mp* *mp* *mp*

Cb. *flag.* *mp* *mp*

7 16 9 16 80 15

Picc. *mp* *mf* *mp* *sfz* *p* *f*

Ob. *pp* *mf*

Kl. *pp* *mf* *pp* *mf* *pp* *f*

A. Sx. *pp* *mf* *pp* *mf* *pp* *f*

Tpt.

Pos. *mp* *pp*

Akkord.

Klav. *mf* *f*

Perc. *mp* *mp* *mf* *mp* *f* *Zymbeln*

Vln. I *mp* *mp* *mf* *mp* *f*

Vln. II *mp* *mp* *mp* *sfz* *p* *f*

Vla. *mp* *mf* *mp* *f* *mp* *f*

Vlc. *mp* *mf* *mp* *f* *mp* *f*

Cb. *mp* *mp* *pp* *mf* *mp* *pp* *mf* *mp*

ord. flag.

8

Picc. *muta in fl. in do*

Ob. *mp*

Kl. *pp* *mp* *mp*

Tpt. *fp*

Pos. *sord. (cup)* *mp* *mp* *mp*

Akkord. *pp* *mp* *mp*

Klav.

Perc. *15 Zymbeln* *f* *Vibraslap*

Vln. I *mp* *mp* *mp*

Vln. II *mp* *mp* *mp*

Vla. *molto s.p.* *mp* *mp* *mp*

Vlc. *gett.* *mp*

Cb. *flag.* *mp* *mp* *mp*

87 $\frac{9}{16}$ $\frac{7}{16}$ $\frac{4}{8}$ $\frac{9}{16}$

Fl. *fl. in do*
Ob.
Kl.
A. Sx.
Tpt.
Pos.
Akkord.
Klav.
Perc. *Vibraphon (off)*
Vln. I
Vln. II
Vla.
Vlc.
Cb.

mp *f* *pp* *f* *mp* *f* *mp* *pp sub* *mp* *f*

mp *f* *pp* *mp* *mp* *f* *ord.* *molto s.p.* *1/2* *gett.* *ord.* *pp* *mp* *ord.* *pp* *mp* *ord.* *flag.* *mp*

9

91

Fl. *ff* *p*

Ob. *mp* *mp* *mp*

Kl. *fp* *f* *mp* *mp* *mp*

A. Sx. *mp* *f* *mp* *mp* *mp*

Tpt. *mf* *f*

Pos. *f*

Akkord.

91

Klav. *f*

Perc. *Claves* *f*

91

Vln. I *sfz* *pp* *molto s.p.* *mp* *mp* *mp*

Vln. II *f* *molto s.p.* *mp* *mp* *mp*

Vla. *ord.* *sfz* *pp* *mp* *mp* *mp*

Vcl. *ord.* *sfz* *pp* *mp* *mp* *mp*

Cb. *pizz.* *sfz* *mp* *mp* *mp*

f

7/16 5/16

96 $\frac{3}{8}$ $\frac{5}{16}$ $\frac{9}{16}$ $\frac{4}{8}$ $\frac{7}{16}$ $\frac{5}{16}$ 10

Fl. *mf* *sfz*

Ob. *mp* *tr*

Kl. *tr* *p*

A. Sx. *mp* *tr*

Tpt. *senza sord.* *p* *sord. (harm)* *mp*

Pos. *senza sord.* *p* *sord. (harm)* *mp*

Akkord. *mfp* *mf* *pp* *f* *mp sub* *mp*

Klav. *mf*

Perc. *gr. Becken* *mp*

96 $\frac{3}{8}$ $\frac{5}{16}$ $\frac{9}{16}$ $\frac{4}{8}$ $\frac{7}{16}$ $\frac{5}{16}$ 10

Vln. I *mp* *mp* *mfp* *mf* *pp* *mp*

Vln. II *mp* *mp* *mp* *mf* *sord.* *p*

Vla. *mp* *mp* *mp* *mf* *sord.* *p*

Vcl. *mp* *mp* *mfp* *mf* *sord.* *p*

Cb. *arco* *mp* *mp*

101 $\frac{5}{16}$ $\frac{7}{16}$ $\frac{9}{16}$ $\frac{4}{8}$ $\frac{3}{8}$

Fl. *mf* *f p f*

Ob.

Kl. *pp < mp*
mf sub pp sub p mf

A. Sx. *mf*

Tpt. *pp < mp*

Pos. *mp*

Akkord. *mp*

Klav. *mp < f* *f*

Perc.

101 $\frac{5}{16}$ $\frac{7}{16}$ $\frac{9}{16}$ $\frac{4}{8}$ $\frac{3}{8}$

Vln. I *mp*

Vln. II *mf p mf p mf*

Vla. *mf p mf p mf*

Vlc. *mf p mf p mf*

Cb. *mp*

12

110 $\frac{9}{16}$ $\frac{4}{8}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{7}{16}$

Fl. *mp* *pp*

Ob. *mp* *fp*

Kl. *fp* *muta in cl. basso*

A. Sx. *mp* *fp* *p*

Tpt. *pp* *(Spitz)*

Pos. *sord. (cup)* *p*

Akkord. *mp* *pp*

110 Klav. *f* *mf* *p*

Perc.

110 $\frac{9}{16}$ $\frac{4}{8}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{7}{16}$

Vln. I *mf* *f* *mf* *mf*

Vln. II *mf* *f* *mf* *mf*

Vla. *mf* *f* *molto s.p.* *mf* *1/2* *1/2* *mf*

Vlc. *senza sord.* *molto s.p.* *mf* *mf*

Cb. *pp* *mf*

114 $\frac{7}{16}$ *frull.* $\frac{9}{16}$ $\frac{3}{8}$ $\frac{3}{4}$

Fl. *mf*

Ob.

Kl.

A. Sx. *tr* *mf* *p* *(Spitz)*

Tpt.

Pos. *p*

Akkord. *f*

114 *Vibraphon* *mf* *gr. Becken* *p*

114 $\frac{7}{16}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{3}{4}$

Vln. I *mf* *mf* *f* *mf* *pp*

Vln. II *mf* *mf* *f* *mf* *pp*

Vla. *tr* $\frac{1}{2}$ *mf* *mf* *f* *mf* *pp*

Vlc. *mf* *mf* *f* *mf* *sfzp*

Cb. *mf* *mf* *f* *mf* *sfzp* *f* *sfzp*

13

117 $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{8}$

Fl. *pp*

Ob. *pp*

Kl. *cl. basso* *pp*

A. Sx. *fp*

Tpt. *fp* *sord* → *cup* *(cup)*

Pos. *fp* *pp*

Akkord. *pp*

Klav. *f* *flag.* *mf* *pizz. h.d.s.** *sfz*

Perc. *Bongos* *Congas* *sfz* *sfz f* *sfz f* *3 p*

117 $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{8}$

Vln. I *f* *pp* *sfz* *arco* *pp* *sfz* *arco* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vlc. *p* *molto s.p.* *fp* *molto s.p.* *fp* *fp* *fp*

Cb. *p* *s.r.* *fp* *fp* *fp* *fp*

* zw. "Steg" u. "Seitenhalter"

123

Fl.

Ob.

Basskl.

A. Sx.

Tpt.

Pos.

Akkord.

123

Klav.

Perc

123

Vln. I

Vln. II

Vla.

Vlc.

Cb.

3/8

4/8

3/8

3/8

4/8

3/4

3/8

4/8

3/8

3/8

4/8

3/4

sfz

f

sfz

f

sfz

f

sfz

f

pizz.

sfz

pp

sfz

pizz. h.d.s. I

f

arco molto s.p.

fp

pizz. h.d.s.

f

pizz. h.d.s. II

f

arco molto s.p.

fp

pizz. h.d.s.

f

fp

14

128 $\frac{3}{4}$ (Stacc.) $\frac{4}{8}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{4}{8}$ $\frac{3}{8}$

Fl. *f* *pp* *mf*

Ob. *pp* *pp*

Basskl. *pp*

A. Sx. *mp* *f* *mp*

Tpt. *sord. (cup)* *fp* *f* *sord. (harm)* *mp*

Pos. *fp* *f* *pp* *senza sord.* *p* *mf*

Akkord. *pp* *pp*

128 Klav. *f* *f* *mf*

Perc *B/C* *10* *sfz* *3* *4x W.B.* *mp* *mf* *<mf* *>p*

128 $\frac{3}{4}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{4}{8}$ $\frac{3}{8}$

Vln. I *mf* *pp* *mf* *pizz. h.d.s.*

Vln. II *mf* *pp* *mf* *f*

Vla. *arco* *pp* *mf*

Vlc. *arco molto s.p.* *fp* *s.p.* $\frac{1}{2}$ *p* *f*

Cb. *arco molto s.p.* *fp* *s.p.* $\frac{1}{2}$ *p* *f*

134

Fl.

Ob.

Basskl.

A. Sx.

Tpt.

Pos.

Akkord.

Klav.

Perc

Vln. I

Vln. II

Vla.

Vlc.

Cb.

mp *f* *mf* *mp* *f*

(farbwechsel) *mp* *f* *mp* *f*

mp *f* *mp* *f*

mp *f* *mp* *f*

f *mp* *f* *mp* *f*

p *mf* *p* *mf*

f *f* *ff*

f *mf* *f* *mf* *f*

mp *f* *mp* *f* *mp* *f*

f *f* *p* *f* *p* *f*

pizz. *f* *arco* *f* *pizz.* *f* *arco*

*) gliss. zum höchsten Ton

140

Fl. *f* *mp* *f* *p*

Ob. *f* *p*

Basskl. *f* *mp*

A. Sx. *p*

Tpt. *senza sord.* *mp* *f* *pp*

Pos. *(senza sord.)* *mp* *f* *pp*

Akkord. *pp*

Klav. *mf*

Perc. *WB* *B/C* *sfz* *sfz* *f* *mp* *mp* *4 Tempelblock*

Vln. I *arco* *molto s.p.* *sfz* *sfz* *p*

Vln. II *f*

Vla. *arco* *molto s.p.* *f* *ord.* *p* *pp*

Vlc. *pizz.* *mf* *pizz. h.d.s.*

Cb. *sfz* *sfzp* *sfzp*

140

15

4/8

145

Fl. *mf mp* *mf mp* *f fp* *f* *mf mp*

Ob.

Basskl. *muta in sax. ten.*

A. Sx.

Tpt.

Pos.

Akkord.

145

Klav. *p*

Perc. *mf f* *mf f* *mp* *mf f*

145

Vln. I *mp* *mp* *fp sfz* *mp*

Vln. II *ord.* *mp* *mp* *fp f* *mp*

Vla. *arco* *mp* *mp* *fp f* *mp*

Vlc. *arco* *mp* *mp* *fp f* *mp*

Cb. *pizz.* *f* *pizz. h.d.s.* *pizz.* *f* *pizz. h.d.s.* *f* *am Holz mit Finger schlagen* *f* *pizz.* *f* *p*

**) mit Fingernagel*

151

3/4 4/8

Fl. *f fp > f sfz f < sfz mf mp < f fp > f sfz f < sfz*

Ob. *f sfz f sfz*

Basskl. *f*

A. Sx. *sax tenore f sl. f*

Tpt.

Pos. *f*

Akkord.

Klav. *8va*

Perc. *WB TB mp mf f mf > f > mp mf f p*

151

3/4 4/8

Vln. I *pizz. l.H. fp sfz arco mp < fp sfz pizz. l.H.*

Vln. II *gett. fp sfz arco ord. mp < fp sfz*

Vla. *gett. fp sfz arco ord. mp < fp sfz*

Vlc. *gett. fp sfz pizz. f fp sfz pizz. l.H. f*

Cb. *pizz. h.d.s. f arco 3 mf < f p pizz. IV f pizz. h.d.s. arco 3 mp < f ff*

This page of the musical score for 'Stadtplan von New York' covers measures 162 to 166. The score is written for a full orchestra and includes the following parts:

- Fl.** (Flute): Measures 162-166, dynamics range from *pp* to *mf*.
- Ob.** (Oboe): Measures 162-166, dynamics range from *pp* to *mf*.
- Basskl.** (Bassoon): Measures 162-166, dynamics range from *pp* to *mf*.
- A. Sx.** (Alto Saxophone): Measures 162-166, dynamics range from *pp* to *sfz*.
- Tpt.** (Trumpet): Measures 162-166, dynamics range from *mp* to *mf*.
- Pos.** (Positone): Measures 162-166, dynamics range from *mp* to *mf*.
- Akkord.** (Accordions): Measures 162-166, dynamics range from *pp* to *mf*.
- Klav.** (Piano): Measures 162-166, dynamics range from *p* to *mf*.
- Perc.** (Percussion): Measures 162-166, includes *TB* (Tom Tom) and *B. + 3 M.O.* (Bass Drum + 3 Medium Orchestral Drums), dynamics range from *mf*.
- Vln. I** (Violin I): Measures 162-166, dynamics range from *pp* to *mf*, includes *pizz. arco* and *f*.
- Vln. II** (Violin II): Measures 162-166, dynamics range from *pp* to *mf*, includes *s.p.* (sul ponticello), *ord.* (ordine), and *f*.
- Vla.** (Viola): Measures 162-166, dynamics range from *fp* to *sfz*, includes *s.p.* and *pizz.*.
- Vlc.** (Violoncello): Measures 162-166, dynamics range from *fp* to *f*, includes *arco ord.*.
- Cb.** (Cello): Measures 162-166, dynamics range from *f*.

The score features various time signatures: 4/8, 3/4, 3/8, 3/4, 3/8, and 3/4. It includes dynamic markings such as *pp*, *p*, *mf*, *f*, *sfz*, and *fp*. Performance instructions include *pizz. arco*, *s.p.*, *ord.*, *arco ord.*, and *pizz.*. The score is marked with measure numbers 162, 163, 164, 165, and 166.

168 $\frac{3}{4}$ $\frac{4}{8}$ $\frac{7}{8}$ $\frac{8}{8}$

Fl. *f* *mf* *mp* *pp* ord.

Ob. *mf* *mp* *f* *f* *pp*

Basskl. *f* *mf* *f* *sfz* *sfz* *pp*

A. Sx. *f* *sfz* *f* *pp*

Tpt. *mp* *sfz* *mf* *f* *pp*

Pos. *mp* *sfz* *mf* *f* *mp* *pp*

Akkord. *mf* *pp*

Klav. *p* *mp* *f* *f* *f* *mf* *pp*

3 M.O. *p* (Becken)

W.B. *p*

Perc. *p*

T.B. *pp*

TT. *pp* Tomtom

Vln. I *pp* *pizz. arco* *f* *mf* *mp* *f* *pp* *pizz. h.d.s.* *arco*

Vln. II *pp* *s.p.* *fp* *mf* *mp* *f* *pp* *pizz. h.d.s.* *arco*

Vla. *arco s.p.* *fp* *sfz* *ord.* *mp* *f* *pp* *pizz. h.d.s.* *arco*

Vlc. *fp* *(s.p.)* *mp* *f* *fp* *fp* *pp*

Cb. *f* *mp* *f* *fp* *fp* *pp* *arco*

*) Zahnton (Oboe)

17

172

Fl.

Ob.

Basskl.

A. Sx.

Tpt.

Pos.

Akkord.

Klav.

3 M.O.

W.B.

Perc.

T.B.

TT.

17

Vln. I

Vln. II

Vla.

Vlc.

Cb.

4/8 3/8 4/8 3/4 4/8

mf sfz *mf sfz* *fp* *mf sfz*

sl. *sl.* *fp* *sl.*

senza sord. *p* *f* *p* *fp* *f* *p*

p *f* *p* *f* *p* *f*

f *f*

pizz. *arco s.t.* *pizz.* *arco s.t.* *pizz.*

s.t. *pp* *f* *pp* *pp* *f*

pizz. h.d.s. *arco s.t.* *pizz. h.d.s.* *arco s.t.* *pizz. h.d.s.*

pp *f* *pp* *f* *pp* *f*

pp *pp* *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp* *pp*

This musical score is for the piece "Stadtplan von New York" and is page 37. It features a variety of instruments and complex rhythmic patterns. The score is divided into two systems, with the first system starting at measure 178. The instruments included are Flute (Fl.), Oboe (Ob.), Bassoon (Basskl.), Alto Saxophone (A. Sx.), Trumpet (Tpt.), Trombone (Pos.), Accordion (Akkord.), Piano (Klav.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score includes dynamic markings such as *fp*, *pp*, *f*, *mf*, *sfz*, *p*, *mp*, and *fz*. It also features performance instructions like *senza sord.*, *arco s.t.*, *pizz.*, and *pizz. h.d.s.*. Rhythmic values are indicated by time signatures: 3/8, 4/8, and 3/4. The score contains numerous triplets and slurs, and includes a measure rest in measure 179. The percussion part features a complex rhythmic pattern with dynamic markings *mp*, *p*, *f*, *pf sub.*, and *sfz*.

This musical score is for the piece "Stadtplan von New York". It is written for a full orchestra and includes the following parts:

- Flute (Fl.):** Part 1 (183) with triplets and dynamics *pp* and *f*. Part 2 (183) with dynamics *pp* and *f*. Part 3 (183) with dynamics *pp* and *f*. Includes the instruction *muto in Picc.*
- Oboe (Ob.):** Part 1 (183) with triplets and dynamics *pp* and *f*. Part 2 (183) with dynamics *pp* and *f*. Part 3 (183) with dynamics *pp* and *f*.
- Bassoon (Basskl.):** Part 1 (183) with dynamics *pp* and *f*. Part 2 (183) with dynamics *pp* and *f*. Part 3 (183) with dynamics *pp* and *f*.
- Alto Saxophone (A. Sx.):** Part 1 (183) with dynamics *fp* and *pp*. Part 2 (183) with dynamics *pp* and *f*. Part 3 (183) with dynamics *pp* and *f*.
- Trumpet (Tpt.):** Part 1 (183) with dynamics *f* and *p*. Part 2 (183) with dynamics *pp* and *f*. Part 3 (183) with dynamics *pp* and *f*.
- Poson (Pos.):** Part 1 (183) with dynamics *f* and *p*. Part 2 (183) with dynamics *pp* and *f*. Part 3 (183) with dynamics *pp* and *f*.
- Accordions (Akkord.):** Part 1 (183) with dynamics *p*, *pp*, and *f*. Part 2 (183) with dynamics *mp* and *pp*. Part 3 (183) with dynamics *mp* and *pp*.
- Piano (Klav.):** Part 1 (183) with dynamics *mp* and *pp*. Part 2 (183) with dynamics *mp* and *pp*. Part 3 (183) with dynamics *mp* and *pp*.
- Percussion (Perc.):** Part 1 (183) with dynamics *p*, *f*, and *sfz*. Part 2 (183) with dynamics *mp* and *f*. Part 3 (183) with dynamics *mp* and *f*. Includes instructions for *3 Triangel*, *Gongs*, and *Tamtam*.
- Violin I (Vln. I):** Part 1 (183) with dynamics *f*, *mf*, *p*, and *pp*. Part 2 (183) with dynamics *f*, *mf*, *p*, and *pp*. Part 3 (183) with dynamics *f*, *mf*, *p*, and *pp*. Includes instructions *pizz.* and *arco*.
- Violin II (Vln. II):** Part 1 (183) with dynamics *f*, *mf*, *p*, and *pp*. Part 2 (183) with dynamics *f*, *mf*, *p*, and *pp*. Part 3 (183) with dynamics *f*, *mf*, *p*, and *pp*. Includes instructions *pizz.* and *arco*.
- Viola (Vla.):** Part 1 (183) with dynamics *f*, *mf*, *p*, and *pp*. Part 2 (183) with dynamics *f*, *mf*, *p*, and *pp*. Part 3 (183) with dynamics *f*, *mf*, *p*, and *pp*. Includes instructions *pizz.* and *arco*.
- Violoncello (Vlc.):** Part 1 (183) with dynamics *fp*, *f*, *mf*, *pp*, *p*, and *pp*. Part 2 (183) with dynamics *fp*, *f*, *mf*, *pp*, *p*, and *pp*. Part 3 (183) with dynamics *fp*, *f*, *mf*, *pp*, *p*, and *pp*. Includes instructions *pizz.* and *arco*.
- Double Bass (Cb.):** Part 1 (183) with dynamics *sfz*, *f*, *pp*, and *pp*. Part 2 (183) with dynamics *sfz*, *f*, *pp*, and *pp*. Part 3 (183) with dynamics *sfz*, *f*, *pp*, and *pp*. Includes instructions *pizz.* and *arco*.

The score is in 4/8 time and features various dynamics such as *pp*, *f*, *mp*, *mf*, *p*, *sfz*, and *fp*. It also includes performance instructions like *pizz.* (pizzicato) and *arco* (arco). The piece is marked with a *muto in Picc.* instruction for the flute.

18

Musical score for measures 187-191. The score includes parts for Piccolo, Oboe, Bassoon, Alto Saxophone, Trumpet, Trombone, Accordion, Piano, and Percussion. The time signature is 4/8. The key signature has one flat (B-flat). The score features various dynamics such as *mf*, *f*, *ffz*, *p*, *f*, *pp*, and *mf < f*. The Percussion part includes Triangel (*ff sempre*), Gongs, and Tamtam. The Piano part includes a section with a complex chord structure marked with a circled 'X' and a circled '8'.

18

Musical score for measures 187-191, featuring Violin I, Violin II, Viola, Violoncello, and Contrabass. The time signature is 4/8. The key signature has one flat (B-flat). The score features various dynamics such as *ffz*, *f*, and *p < f*. The Violin I and II parts are marked with *ffz*. The Viola part is marked with *ffz*. The Violoncello part is marked with *ffz*. The Contrabass part is marked with *f* and *p < f*.

This musical score page, numbered 40, is titled "Stadtplan von New York". It features a full orchestral arrangement with the following instruments and parts:

- Picc.** (Piccolo): Treble clef, dynamic markings include *f*, *mp*, *fffz*, *mp*, *f*, and *mf*.
- Ob.** (Oboe): Treble clef, dynamic markings include *f*, *mp*, *f*, *fffz*, *f*, *f*, and *sfz*.
- Basskl.** (Bassoon): Bass clef, dynamic markings include *f*, *mp*, *fffz*, *mp*, *f*, and *sfz*.
- A. Sx.** (Alto Saxophone): Treble clef, dynamic markings include *f*, *mp*, *f*, *fffz*, *f*, *f*, and *sfz*.
- Tpt.** (Trumpet): Treble clef, dynamic markings include *f*, *mp*, *f*, *f*, *f*, and *sfz*.
- Pos.** (Trombone): Bass clef, dynamic markings include *f*, *mp*, *f*, *f*, *f*, and *sfz*.
- Akkord.** (Accordion): Treble clef, dynamic markings include *f*, *mp*, *f*, *mp*, *f*, and *mp*.
- Klav.** (Clarinete): Treble clef, dynamic markings include *ff*, *fffz*, *fffz*, *f*, *fffz*, and *fffz*.
- Perc.** (Percussion): Bass clef, includes a snare drum part.
- Vln. I** (Violin I): Treble clef, dynamic markings include *fffz*, *f*, *fffz*, *fffz*, and *fffz*.
- Vln. II** (Violin II): Treble clef, dynamic markings include *fffz*, *f*, *fffz*, *fffz*, and *fffz*.
- Vla.** (Viola): Bass clef, dynamic markings include *fffz*, *f*, *fffz*, *fffz*, and *fffz*.
- Vlc.** (Violoncello): Bass clef, dynamic markings include *fffz*, *f*, *fffz*, *fffz*, and *fffz*.
- Cb.** (Contrabass): Bass clef, dynamic markings include *f*, *f*, *mp*, *f*, and *sfz*.

The score includes various musical notations such as slurs, accents, and dynamic hairpins. A rehearsal mark "192" is present at the beginning of the Piccolo, Oboe, Bassoon, Saxophone, and Clarinet staves. The key signature is one flat (B-flat major or D minor).

19 *breit* *a tempo* *sehr breit* *a tempo*

200 Klav. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

breit *a tempo* *breit* 20 *leggero, a tempo*

202 Klav. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

breit *a tempo* ----- *breit* 21 *ruhiger* ♩ = 52

205 Klav. $\frac{5}{4}$ $\frac{4}{4}$

a tempo

208 Klav. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{7}{8}$

22 *etwas ruhiger* ♩ = 56 ca. ----- *a tempo* *breit* *a tempo*

211 Klav. $\frac{3}{4}$

rit. ----- breit

etwas ruhiger

♩ = 56 ca.

23

(♩ = ♩) ♩ = 80

214 **3/4** **6/4** **7/8** **9/8** **6/8**

Picc. *pp*

Ob. *pp*

Kl. *pp*

A. Sx. *pp*

Tpt. *sord. (cup) p*

Pos. *sord. (cup) p*

Akkord. *pp*

Klav. *mf pp* *mf* *poco a poco Red. weg* *mf* *pp* *bis Ende*
+ Fingerpedal

Perc. *Zymbeln mit Bogen*

Vln. I *pp* (7)* *15^{ma}* *8^{va}* (6) (7) (8) (9)

Vln. II *pp* (6)* (5) *8^{va}* (9) (8) (6)

Vla. *pp* (7)* *8^{va}* (6) (9)

Vlc. *pp* (11) *8^{va}* (11) (9) (10)

Cb. *pp* (11)* (7) (suono reale) (9) (8) (9) *pp* (12)* (16) (15) (16)

unhörbar einsetzen *pppp* *unhörbar einsetzen* *pppp*

*) (8) = 8^{va} Harmonischer, 3 Oktaven über den Grundton (leere Saite) Naturflagelets immer.

235 *muta in fl. in do*

Picc. *8va*

Ob.

Kl.

A. Sx.

Tpt. *sord → harm.*

Pos.

Akkord. *8va*

235 *8va* *4:3*

Klav. *mf* *4:3*

Perc. *15*

235 *15ma*

Vln. I (8) (10) (8) (10) (8) (9) (6) (8) (10) (8) (9) (8) (10) (6) (9) (10) (9) (8) (10) (9)

Vln. II (6) (7) (8) (7) (6) (7) (9) (8) (9) (6) (7) (9) (8) (7) (5) (6) (7) (6) (7) (5)

Vla. (7) (10) (8) (6) (7) (8) (10) (9) (7) (8) (10) (6) (7) (9) (8) (9) (10) (7) (9) (6) (7)

Vlc. (15) (10) (12) (14) (13) (10) (13) (11) (12) (15) (14) (15) (9) (15) (9) (15) (14) (10) (13) (11) (12)

Cb. (11) (7) (10) (8) (10) (11) (8) (9) (8) (9) (7) (11) (8) (7) (9) (10) (7) (11) (10)

(12) (17) (15) (16) (11) (16) (17) (16) (15) (14) (17) (11) (14) (12) (16) (15) (11) (16) (15) (11) (14) (16)

27 sehr schnell ♩ = 168

240 *fl. in do*

Picc. *f*

Ob. *mp*

Kl. *mp*

A. Sx. *mp*

Tpt. *mp*

Pos. *sord. (Spitz)* *p*

Akkord. *pppp*

240 *ausklingen lassen*

Klav. *ausklingen lassen*

Perc. 15 *Plattenglocke* *pp*

27 sehr schnell ♩ = 168

Vln. I (15^{ma})

Vln. II (8^{va})

Vla. *s.t. p.v.* *ppp*

Vlc. (8^{va}) *s.t. p.v.* *ppp*

Cb. *s.t. p.v.* *ppp*

245

Fl. *ff* 3 3 3 3 *sfz* *f*

Ob.

Kl. *ppp* *muta in Cl. basso*

A. Sx.

Tpt. 3

Pos. 3

Akkord.

245

Klav.

Perc.

245

Vln. I *sord.* *s.t.* *p.v.* *ppp*

Vln. II *sord.* *s.t.* *p.v.* *ppp*

Vla. *sord.*

Vlc. *ppp*

Cb.

ppp

Detailed description: This page of a musical score for 'Stadtplan von New York' contains measures 245 through 248. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), and Bassoon (A. Sx.). The brass section includes Trumpet (Tpt.) and Trombone (Pos.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The keyboard section includes Piano (Klav.) and Percussion (Perc.). The Flute part features a complex melodic line with triplets and dynamic markings from *ff* to *sfz* to *f*. The Clarinet part starts with a *ppp* dynamic and includes the instruction 'muta in Cl. basso'. The string parts are characterized by sustained chords and some melodic fragments, with dynamic markings like *ppp* and *sord.* (sordina). The Percussion part provides a steady rhythmic accompaniment. The score is divided into four measures, with measure numbers 245, 245, 245, and 245 marked at the beginning of each measure. The key signature has one sharp (F#) and the time signature is 3/4. The page ends with a double bar line and repeat signs.

249

Fl. *sfz* *f* *sf* *p*

Ob.

Basskl.

A. Sx.

Tpt.

Pos.

Akkord.

Detailed description: This system contains six staves. The Flute staff (Fl.) has a treble clef and a 6/8 time signature. It features a melodic line with triplets and dynamic markings: *sfz*, *f*, *sf*, and *p*. The Oboe (Ob.), Bassoon (Basskl.), and Alto Saxophone (A. Sx.) staves are mostly empty, with some notes in the Alto Saxophone staff. The Trumpet (Tpt.) and Trombone (Pos.) staves have treble clefs and contain some notes. The Accordion (Akkord.) staff has a bass clef and contains sustained chords.

249

Klav.

Perc.

Detailed description: This system contains two staves. The Piano (Klav.) staff has a grand staff (treble and bass clefs) and is mostly empty. The Percussion (Perc.) staff has a bass clef and contains rhythmic patterns with a fermata over the first two measures.

249

Vln. I

Vln. II

Vla. *sord.* *s.t.* *p.v.* *ppp*

Vlc.

Cb.

Detailed description: This system contains five staves. The Violin I (Vln. I) and Violin II (Vln. II) staves have treble clefs and contain simple melodic lines. The Viola (Vla.) staff has an alto clef and contains notes with dynamic markings: *sord.*, *s.t.*, *p.v.*, and *ppp*. The Violoncello (Vlc.) staff has a bass clef and contains notes with a fermata. The Contrabass (Cb.) staff has a bass clef and is mostly empty.

253

Fl.

Ob.

Basskl.

A. Sx.

Tpt.

Pos.

Akkord.

Klav.

Perc.

253

253

Vln. I

Vln. II

Vla.

Vlc.

Cb.

ruhiger $\text{♩} = \text{♩}$

sfz

p

f

pp

p

pppp

pppp

pppp

pppp

*