









Germán Toro Pérez

Akkordeon und Ensemble

2009

Auftragswerk des Festivals *Klangspuren 2009*
für das Ensemble *On-Line Wien*

Zeichenerklärung / Symbols

(3) z.B.	dritter Harmonischer	third harmonic
s.t.	sul tasto	sul tasto
s.p.	sul ponticello	sul ponticello
p.s.p.	poco sul tasto	poco sul tasto
p.s.t.	poco sul ponticello	poco sul ponticello
m.s.p.	molto sul tasto	molto sul tasto
m.s.t.	molto sul ponticello	molto sul ponticello
h.d.S.	hinter dem Steg	behind the bridge
↓ ↑	Korrektur nach unten / nach oben	correction downwards / upwards
	pizz. hinter dem Steg	pizz. behind the bridge
	saltato	saltato
	Saiten mit linker Hand dämpfen	mute strings with left hand
[FN]	mit Fingernagel	with finger nail
BS	Balg schütteln	bellow shake
	4 Fuß, Diskant	4 ft., treble
	8 Fuß, Diskant	8 ft., treble
	16 Fuß, Diskant	16 ft., treble
	2 Fuß, Melodiebass	2 ft. melodie bass
	8 Fuß, Melodiebass	8 ft., melodie bass

Schlagzeug / Percussion

Vibraphon
Zymbeln
5 Metallobjekte mit kurzem Nachklang (5 MO)

Kleines Becken (1)*
Nietenbecken (2)
Nietenbecken (3)
Grosses Becken mit Klirrkopf (4)
Grosses Becken (5)
Tamtam (6)
(*1 → 6: hoch → tief)

Log drum, tief (LD)

Grosse Trommel (GT)
2 kleine Trommel, gross, mittel

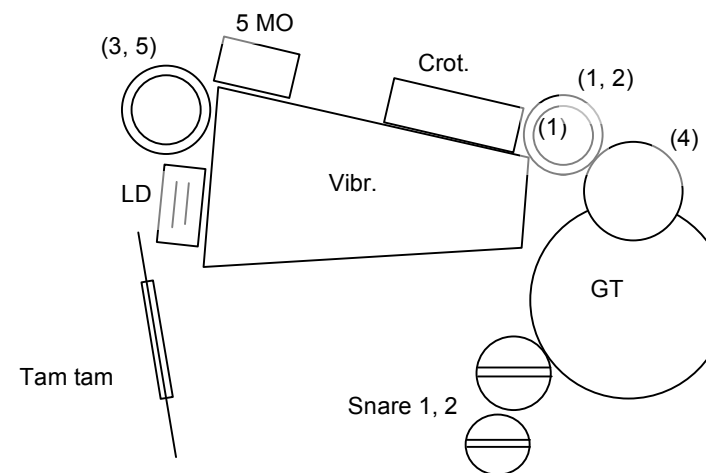
Vibraphone
Crotales
5 metal objects with short resonance (5 MO)

Small cymbal (1)*
Sizzle (2)
Sizzle (3)
Large cymbal with clattering device (4)
Large cymbal (5)
Tam tam (6)
(*1 → 6: high → low)

Log drum (low)

Bass drum (GT)
2 snare drums, large, medium

Aufstellung / Disposition



Alle Instrumente sind in C Notiert

Akkordeon und Ensemble

Auftragswerk des Festivals Klangspuren Schwaz 2009
für das Ensemble On Line Wien

Germán Toro Pérez
2009

1 ♩ = 76

Klarinette
Klar. Sopr. in B
3. ♩, 3+5 ♩, 2. ♩, 3+5+3 ♩, 5. ♩, ord. ♩, 2. ♩

Sax.
Alt. Sax.
Sord. (Harmon in) *p*
mf (Früll. nur Luft)

Posaune
fpp

Schlagzeug
Vibr. (Off)
Sizzle (2)
mp, *mf*

Akkordeon
3+5 ♩, 2. ♩, 3+5+3 ♩, 5. ♩, 2. ♩
ppp, *mp*, *ppp sub.*

Viola
mp

Violoncello
p

Kontrabass
Salt.
mp

6 **2.** **3+5** *Frull. nur Luft* **2.** **+5** **3.** **3+5+3** **3.**

Kl. *mf* *mf* *mf*

Sx. *p* *pp* *mp* *p* *mp* *pp* → Spitz

Pos. *fp* *fp*

Schlagz. *mf* *mf* (Vibr.)

6 **2.** **3+5** **2.** **+5** **3.** **3+5+3** **3.**

Akk. *(ppp)* *mf ppp sub.* *mf ppp* *mf*

6 Vla. *mf*

Vlc. *m.s.p. pp* *p* *pp* *mf* *pp* *mf*

Kb. *mf* *mf*

Kl. 2
 Sx.
 Pos.
 Schlagz.
 Akk.
 Vla.
 Vlc.
 Kb.

ppp *mf* *ppp* *mp* *ppp* *mp* *mp* *mp*
mp *ppp* *mf* *ppp* *mp* *mp* *mp* *mp*
mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*
mf *p* *mf* *p* *p* *p* *p* *p*
ppp sub. *mfpp* *ppp* *mp* *ppp* *mp*
mf *mp* *mp* *mp* *mp* *mp* *mp* *mp*
mf *p* *ppp* *mp* *mp* *mp* *mp* *mp*

III salt. (crine) s.t.
 s.p. s.p. m.s.p.
 ord. I (10) I (5)

Frull. nur Luft

15

5. 3. 3+5 2. 3+5 3. 3+5

Kl. *p* *p*

Sx. *mp* *mp*

Pos. *mfpp* *mfpp* *mfpp*

Schlagz. *mp* *mf* *p* *mp* *p* *mp*

(Vibr.)

15

5. 3. 3+5 2. 3+5 3. 3+5

Akk. *ppp sub.* *mp* *mp ppp*

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

pizz. H.D.S. arco salt. pizz. H.D.S.

Vlc. *s.p.* *ppp* *mp* *s.p.* *mp* *p*

m.s.t. *m.s.t.* *m.s.t.*

Kb. *p* *ppp* *mp* *p* *mp* *p*

(10) (5)

21

3. 5. 3. 2. 3+5. 3. 3.

Kl. *p* *fp* *ppp*

Sx. *mf* *mf* *mf* *mf* *mfppp* *ord.*

Pos. *fpp* *mf* *ppp* *mf* *ppp*

Schlagz. *mp* *mf* *p* *p* *Log drum*

21

3. 5. 3. 2. 3+5. 3. 3.

Akk. *mf* *ppp sub.* *ppp* *mf* *fppp*

Vla. *arco salt.* *pizz. H.D.S.* *mf* *mf* *s.p.*

Vlc. *m.s.t.* *s.p.* *mf* *mp* *mf* *ppp* *mf* *mf* *s.p.*

Kb. *mf* *mp* *mf* *ppp* *mf* *mf*

Detailed description of the musical score: The score is for measures 21-26. It features six staves: Clarinet (Kl.), Saxophone (Sx.), Bassoon (Pos.), Percussion (Schlagz.), Piano (Akk.), and Violins/Violas (Vla./Vlc.), with a separate staff for Cello/Double Bass (Kb.). The top staff (Kl.) has a melodic line with dynamics *p* and *fp*. The Saxophone staff (Sx.) has a rhythmic accompaniment with dynamics *mf* and *mfppp*, including an *ord.* (order) marking. The Bassoon staff (Pos.) has a simple accompaniment with dynamics *fpp*, *mf*, and *ppp*. The Percussion staff (Schlagz.) includes a *Log drum* part with dynamics *mp*, *mf*, and *p*. The Piano staff (Akk.) has a complex accompaniment with dynamics *mf*, *ppp sub.*, *ppp*, *mf*, and *fppp*. The Violin/ Viola staff (Vla./Vlc.) has a melodic line with dynamics *mf*, *mp*, *mf*, *ppp*, *mf*, and *mf*, including markings for *arco salt.*, *pizz. H.D.S.*, *m.s.t.*, and *s.p.*. The Cello/Double Bass staff (Kb.) has a simple accompaniment with dynamics *mf* and *mp*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

3

27

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

Sx. *mp* *mf* *ppp* *mf* *ppp*

Pos. *ppp* *mp* *ppp* *p* *mp*

Schlagz. *mp* *Tamtam* *mp* *pp* *pp*

Akk. *mp* *pp* *ppp* *mf* *ppp* *mp* *mf* *ppp*

Vla. *s.p.* *m.s.p.* *s.t.* *p* *s.t.* *m.s.p.* *p* *s.t.* *pp* *p* *m.s.p.*

Vlc. *mp* *pp* *mp* *pp* *pp* *p* *mp* *pp*

Kb. *s.p.* *m.s.p.* *IV* *s.p.* *(8,9)* *s.p.* *mp* *pp* *mp* *pp*

32 **3.** **3.** **3.** **1.+1.** **2.** **3.+5.**

Kl. *p* *p*

Sx. *mf* *ppp* *f* *ppp* *f*

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

Schlagz. (TAMT.) *mp* *pp* *p* *mp* *f* *mp*

Akk. *mf* *ppp* *ppp* *f*

Vla. *p*

Vlc. *s.t.* *ord.* *s.p.* *m.s.p.* *ppp* *f*

Kb. *mp* *mp* *f*

3. 3. + 5. 2. 2. + 5. 1. 1. + 5. 4. 3.

Kl. Kl.

Sx. Sx.

Pos. Pos.

Schlagz. Kl. Becken Gr. Becken (5) Log drum

Akk. *f* *pp* *f* *f* *pp* *f* *f* *ppp*

Vla. *s.p.* *f* *pp* *f* *f* *pp* *f* *f* *s.t.* *f*

Vlc. *pizz.* *f* *f* *f* *f* *arco m.s.p.* *f*

Kb.

41 **4**

Kl. *pp* *ppp* *ppp* *p* *f*

Sx. *p* *f*

Pos. → *Sord. via* *senza sord.* *pp* *mp* *pp* *mp*

Schlagz. *pp* *p* *mf* *pp* *mf* *pp* *mf* *f*

Akk. *mp* *pp* *mf* *mp* *pp* *mf*

Vla. *pp* *pizz. s.p. [FN]*

Vlc. *mf* *mf*

Kb. II *pp* *mf* II ord. *pp* *mp* II I* *pp* *mp* *f* s.r.

* - A und D-Saite
dämpfen

46 **3.** **1.** **+1.** **+5.** **+5.** **1.** **+5.** **4.** **5.** **3.**

Kl. *ppp* *mf* *ppp* *p* *p* *f* *p* *f* *pp*

Sx. *p* *f* *p* *f* *p*

Pos. *pp* *mp* → Harmon (in)

Schlagz. *mf* *pp* *mp* *ppp* *mf* *f* *mf* *f* *p*

Akk. *mp* *p* *mp* *mf* *pp sub.*

Vla. → Sord. (met.) *pizz.* [FN] *arco* *f* *p* *p*

Vlc. *f* *arco* *p*

Kb. II I *pp* *mp* *f* *mp* *f* *p*

51

Kl. 3. 3. +5 1. +5 4. 5. 2.

Sx.

Pos. Frull. nur Luft pp p f p

Schlagz. p f p

Akk. 3. 3. +5 1. +5 4. 5. 2.

Vla. 51 p pizz. [FN] f arco (sord. met.) p p

Vlc. p f p

Kb. p f p

56 2. 3. 3. 3. 3.

Kl. *mf*

Sx. *mf*

Pos. (Harmon) Frull. *ppp* *mp* *ppp*

Schlagz. Gr. Becken (5) Log drum *pp* *p* *p* *mf* *p* *mf* *p*

Akk. *Legato* *mp* *pp* *mf* *mp* *pp*

Vla. *p* → Sord. via senza sord. *mf*

Vlc.

Kb. *pizz* I (s.r.) *pp* *mf*

61 3. 3. 3. 6. 5. 4. 3. 2. 4. 7.

Kl. *mf* *ppp*

Sx. *sfzp fp mfp ppp mf fp fp fp fp*

Pos. Frull. ord. → Cup

Schlagz. *mf p* → Vibr. Motor on (schnell) Zymb. (Metall) Rechts: *p* Links: Arco

61 3. 3. 3. 6. 5. 4. 3. 2. 4. 7.

Akk. *mp pp mf pp sub. mp*

Vla. *ord. m.s.p. mp* s.t. → Sord. (met.) *mf p*

Vlc. *fpp fpp fpp* s.t. → Sord. (met.) *pp mf p*

Kb. *f*

7

66 Kl. *p* *ppp* *ppp* *fp fp fp fp fp fp* *fp fp* *mf* *mf* *mf*

Sx.

Pos. (Cup) *mf* *mf*

Schlagz. *Zymb.* *Vibr. (Off)* *mf*

66 Akk. *mf* *mf* *pp* *mf* *ppp*

B.S. *ppppp* *p*

66 Vla. *p* *pp* *p* *p* *mp* *mp*

Vlc. *p* *pp* *p* *p* *mp* *mp*

Kb. *arco* *ppppp* *p*

7. 4. 2. 3. 4. 5. 2. 4. 7.

Gliss. *pp* *p* *mp* *mp*

8

71 **7.** **4.** **9.** **3.** **1.** **+5.** **2.**

Kl. *< mf* *sfzp*

Sx. *mf* *< mf* *mf*

Pos. *Gliss.* *mf* *mf* *pp* *sfzp* *pp*

Schlagz. *pp* *mf* *pp* *mf* *pp*

Akk. *B.S.* *ppp* *mp* *fmp* *pp*

Vla. *(sord. met.)* *mp* *mp* *mp* *pp* *mf*

Vlc. *(sord. met.)* *mp* *mp* *mp* *m.s.p.* *mf*

Kb. *II s.p.* *(9)* *(13)* *II s.p.* *s.t.* *pp* *mp* *pppp* *p*

76

2. 1. + 5. 2. + 1. 1. + 5. 1. + 5. 4.

Kl. *sfzp*

Sx.

Pos. *sfzp* *pp* *sfzp* *pp* *sfzp*

Schlagz. *f* *p* *f* *p* *f* *p*

Akk. *fmp* *pp* *fmp* *p* *p* *pp* *sfzp* *pp* *f*

Vla. *pp* *mf* *pp* *mf* *pp* *mf*

Vlc. *mf* *p* *mf* *f*

Kb. *pppp* *p* *pppp* *p* *p*

9

4. 2x5 3. 2x5

81 Kl. *f* *pp* *pp* *f* *f* *pp*

Sx. *f* *pp* *f* *pp*

Pos. (Cup) *fpp* *fp* *f*

Schlagz. *p* *mf* *p* *mf*

81 Akk. *mp* *pp* *f* *p* *f* *mp*

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

Vlc. *ppp* *f* *ppp* *f*

Kb. *pp* *f*

m.s.p. *ord.*

2x5 1. +2x5 4. 1. +2x5 4.

85 Kl. *ppp* *ppp*

Sx. *pp < p >* *< p >* *pp < p >* *< p >*
→ Harmon

Pos. *fpp* *fp* *f* *fp* *f* *Vibr.* *pp*

Schlagz. *p* *mf* *mf* *mf* *mf* *mf* *mf*

85 Akk. *p* *f* *p* *f* *pp* *< mf > pp* *< mf >* *p* *f* *pp* *< mf > pp* *<*

85 Vla. *Sord. (met.)* *(sord.)* *pp < p >* *< p >* *pp < p >* *< p >*

Vlc. *senza sord.* *< mf >* *< mf >* *< mf >* *<*

Kb.

90 4. 3. 4.

Kl. *ppp* *mf* *p*

Sx. *ppp* *mf* *p*

Pos. (Harmon) *ppp* *mf* *p*

Schlagz. *ppp* *pp* *p* *mp* *mf* *ppp* *p* *poco f*

Gr. Becken mit Klirrkopf od. Kette (Sizzle)

Kl. Becken (1)

90 4. 3. 4.

Akk. *mf* *pp* *p* *mp* *ppp* *mf* *ppp*

Vla. *pp* *p* *mp* *mf*

Vlc. *mf* *pp* *p* *mp* *mf*

Kb. *pp* *p* *mp* *mf*

→ Sord. (met.)

m.s.p.

94

4. 3. 2. 2x8 1.

Kl. *mf* *pp* *ppp* *p* *mf* *p* *mf*

Sx. *mf* *pp* *p* *mf*

Pos. *mf* *pp* *pp* *mp* *p* *p*

Schlagz. *pp* *p* *mp* *mf* *p* *p* *mf*

Akk. *ppp* *p* *p* *mp* *mf* *ppp* *poco f* *poco f*

Vla. *pp* *p* *mp* *mf* *mf*

Vlc. *pp* *p* *mp* *mf* *mf*

Kb. *pp* *p* *mp* *mf* *mf*

Kl. B.
Gr. B.

99

1. 5. 4. 3. 2. 4. 1.+

Kl. *p* *pp* *mp* *ppp* *mf*

Sx. *p* *fpp* *f* *pp* *mp* *ppp* *mf*

Pos. *pp* *mp* *f* *pp* *pp* *mp* *ppp* *mf*

Schlagz. *pp* *p* *mp* *mf* *poco f*

99

1. 5. 3. 2. 4. 1.+

Akk. *pp* *p* *mp* *ppp* *mf* *ppp* *f*

Vla. *4. m.s.p.* *pp* *f* *pp* *p* *mp* *mf* *mf*

Vlc. *fpp* *pp* *p* *mp* *mf* *mf*

Kb. *f* *pp* *p* *mp* *mf* *mf*

ord. --- m.s.p.

1. +3. 4. 1. +3. 2x5 2.

104

Kl. *pp* *fp* *fp* *f* SL. *ord.* *p* *f* *p* *fp* *fp* *fp* SL. SL. *f* *f* SL. SL.

Sx. *pp* *f* *f* *fp* *ord.* *p* *f* *p* *f* SL. SL. SL. *ord.* *fp* *fp*

Pos. *pp* *mp* *p* *f* *p* *f*

Schlagz. *mf* *mf*

104

Akk. *pp* *f* *poco f* *ppp* *mf*

104

Vla. *f* *f* *pizz. H.D.S.*

Vlc. *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfz* *sfz*

Kb. *pizz.* *arco m.s.p.* *pizz.* *f* *f*

Detailed description of the musical score: The score is for measures 104-107. It features five staves: Clarinet (Kl.), Saxophone (Sx.), Trombone (Pos.), Percussion (Schlagz.), and Piano (Akk.). Below the piano staff are staves for Violin (Vla.), Viola (Vlc.), and Cello/Double Bass (Kb.). The woodwinds play melodic lines with various articulations like slurs and accents. The strings provide harmonic support with patterns of sixteenth notes and chords. The percussion has a simple rhythmic pattern. Dynamics range from pianissimo (pp) to fortissimo (f). There are also markings for 'ord.' (order) and 'pizz. H.D.S.' (pizzicato harmonics).

108

2. 3. 3. 3. 4.

SL. ord.

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

p *pp* *f* *pp* *mp* *mf*

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

Schlagz. *mf* *p* *f* *fp* *Sizzle* *pp* *p* *mp* *poco f* *Zymb.*

108

2. 3. 3. 3. 4.

fp *fp* *ppp* *p* *mp* *mf* *ppp* *mf* *f*

arco *m.s.p.* *f* *f* *f* *p* *pp* *f* *m.s.p.*

Salt. *sfz* *f* *f* *f* *arco* *pp* *f* *m.s.p.*

s.p. *pp* *p* *mp* *pp* *f*

113

4. 3. 2. 4.

Kl. *ppp* *pp* *p* *mp* *mf*

Sx. *mf* *mf* *pp* *p* *mp* *mf*

Pos. *pp* *p* *mp* *mf*

Schlagz. *mf* *pp* *mp* *poco f* *poco f* Zymb. //

113

4. 3. 2. 4.

Akk. *pp* *mf* *pp* *mf* *p* *mp* *ppp* *mf* *ppp* *p* *f*

Vla. *s.t.* *p* *p* *mf* *p.s.p.* *s.t.* *ord.* *pp* *f* *m.s.p.*

Vlc. *s.t.* *p* *p* *mf* *p.s.p.* *s.t.* *ord.* *pp* *f* *m.s.p.*

Kb. *ord.* *pp* *p* *mp* *pp* *f* *s.p.*

118 *Muta in Cl. Basso* **4.** **7.** **3.** **1.** **+5.** **3.** **2.**

Basskl.

Kl. *pp* *f* *pp*

Sx. *ppp* *mp* *p* *pp* *mp* *p*

Pos. *mf* *mf* *mp* *p* *pp* *mp* *p*

Schlagz. *mf* *p sub.* *mf* *p* *mf*

Akk. *pp* *mf* *pp* *mf* *fp* *pp* *f* *fp* *pp*

Vla. *s.t.* *p* *p* *ppp* *p* *pizz.* *arco s.t.* *pizz.*

Vlc. *s.t.* *p* *p* *ppp* *p* *mf* *arco* *pp* *mf*

Kb. *ord.* *ppp* *f* *ord.* *pp* *f* *ord.* *s.p.* *pp* *f* *f*

→ Sord. via (senza Sord.)

s.p. *m.s.p.*

123

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

Sx. *mp* *p* *mp* *mp* *p* *pp* → Harmon (aus)

Pos. *mp* *p* *mp* *mp* *p* *pp*

Schlagz. (Vibr.) *p* *mf* *mf*

(Gr. Becken)

123

Akk. *fp* *pp* *f* *fp* *pp* *fp* *pp* *fp* *pp* *f*

Vla. (senza Sord.) ord. *mp* *p* *mp* *p* *pp* *mp*

Vlc. *pizz.* *mf* *pizz.*

Kb. arco ord. *pp* *f* *f* arco ord. *pp* *f* *pp* *f* arco ord. *pp* *f*

ord. *s.p.* *pizz.* arco ord. *s.p.* *pizz.* arco ord. *s.p.*

14

15

129

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

Sx. *pp* *pp*

Pos. (Klangfarbtr.) *pp* *pp* *pp* *p* *mp*

Schlagz. *p* *p* *pppp* *p* *pppp* Kl. Becken (1) *pp* *p* *mp*

Akk. *pp < mf >* *< mf >* B.S. *pp < mf >* *< mf >* *pppp* *pp < mf >* *< mf >* *pppp* *pp* *p* *mp*

Vla. *pp < mf >* *< mf >* *pp < mf >* *< mf >* *pp* *p* *mp*

Vlc. *mf* *pp < mf >* *< mf >* *mf* *pp < mf >* *< mf >* *pp* *p* *mp*

Kb. *pp < mf >* *< mf >* *pp < mf >* *< mf >*

pizz. *arco* *s.t.* *Sord. (met.)*

7. *4.* *3.*

(Harmon, aus)

8va

8vb

134

4. 2. 4.

Kl.

Sx.

Pos.

Schlagz.

134 (8^{ma})

Akk.

(Finger Pedal)

Vla.

Vlc.

Kb.

ord.

pp *mf* *p* *ppp* *pp* *p* *mp* *mf* *pp* *p* *pp* *mf*

139

Kl. [24]
10
14
4

3. 2. 4. 3. 3+4

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

Sx. *pp* *f* → Spitz

Pos.

Schlagz. *pp* *poco f* *mf* *pp* *mf* Kl. Becken (1)

139 (8^{ma})

3. B.S. 2. 4. 3. 3+4

Akk. *pp* *f* *pppp* *pppp* mit linker Hand dämpfen

Vla. 139 → Sord. via Salt. *pp* *f* *pp* *mf*

Vlc. → Sord. via *s.t.* *m.s.p.* *s.t.* *m.s.p.* *s.t.* *pppp* *pppp*

Kb. *pp* *f* *pppp* *pppp* *s.t.* *m.s.p.*

16

144 **3+4** **1.** **3+4** **2.** **3+4** **1.** **3+4**

Kl.

Sx.

Pos. *(Spitz)*

Schlagz. *Kl. Becken*

Akk.

Vla. *ord.* *p.s.p.* *m.s.p.*

Vlc. *ord.* *p.s.p.* *m.s.p.*

Kb. *ord.* *p.s.p.* *m.s.p.* *I ord.* *m.s.p.*

154

1. **3+4** **3.** **2.** **3.** **4.**

Kl. s.T. 140

Sx. *pp* *pp*

Pos. *mp* *pp* *f* *pp* → Sord. via

Schlagz. *mf* *f* Sizzle (2) Gr. Becken + Klirrkopf (4) *pp* *mf* *pp* *poco f*

Akk. *mf* *fp* *pppp* *pppp*

Vla. *f* *sfz* Salt. *pp* *mf* *pp* *f*

Vlc. *f* *sfz* s.t. *pppp* *pppp* m.s.p. s.t. m.s.p.

Kb. *f* *pp* ord. m.s.p. *sfz* *pp* ord.

17

Muta in Cl. Sopr. in Sib

161 4. 5. 4x5 4. 7.

Kl. *pp*

Sx. *ppp* *sub.fpp* *pp* *p*

Pos. *pp* *sub.fpp* *pp*

Schlagz. *5x M.O.* *mp/pp* *fpp* *mp/pp* *mfpp*

Akk. *sfz* *ppp* *mp/pp*

Vla. *pizz. [FN]* *pp* *p* *sfz* *pp* *mf*

Vlc. *ord.* *ppp* *mp* *sfz* *mf* *mp* *p* *ord.* *pp* *p*

Kb. *sfz*

165 **7.** **4x5** **18** **4.** **7.** **3.**

Kl. *ppp* *sub. fp* *ppp* *pp < mf >* *pp < poco f >* *pp*

Sx. *ppp* *sub. fp* *pp < mf >* *pp < poco f >* *pp*

Pos. *pp* *sub. fp* *mp* *→ Spitz*

Schlagz. *pp* *sfzp* *ppp* *Vibr.* *mp*

Akk. *ppp* *sfz* *ppp* *pp* *< mf > pp* *< poco f >* *pp*

Vla. *pp* *p* *sfz* *arco* *< mf >* *pp < poco f >* *pp*

Vlc. *ppp* *mp* *sfz* *mf* *mp* *p* *arco* *(5)*

Kb. *f*

169

Kl. *ppp*

Sx. *pp < mf >*

Pos. *pp (Spitz)* *poco f* *ppp* → Sord. via

Schlagz. *mp* *mp* L.D. *mp* 5x M.O.

Akk. *pp < mf > pp* *pp < mf > pp* *poco f* *pp*

Vla. *< mf >* *< mf >* *pp < poco f > ppp*

Vlc. *p.s.p.* *pp* *m.s.p.* *f*

Kb. *f* *f* *ppp* *s.r.*

3. 3. 4. 4x5 3. 7.

3. 3. 4. 4x5 3. 7.

19

7. 6 +5 +4 +3 +2 4. 7. 6+

174 Kl. *f* *pp*

Sx. *f* *pp*

Pos.

Schlagz. *pp* *sfz* *p* *pp* *sub.f* *pp*

174 Akk. *p* *sfzp* *p*

174 Vla. *pp* *ppp* *pp* *pp*

Vlc. *ord.* *pizz.* *arco* *pizz.* *arco* *pizz.*
pp *p* *mp* *sfz* *pp* *p* *sub.f* *pp* *p* *mp*

Kb. *pp* *pp* *pp*

6. +5. +4. +3. +2. 2.

4.

Kl. *Muta in Cl. Basso*

Sx. *Muta in Sax. Ten.*

Pos. (senza Sord.) *Frull. nur Luft*

f *pp* *fp*

Schlagz. *Sizzle (3)* *Gr. Becken (5)*

sfz pp *fpp* *mfpp* *mp pp* *p* *pp*

pp *sfz* *pp* *mf*

6. +5. +4. +3. +2. 2.

4.

15^{ma}

Akk. *Nur Luft*

sfzp *ppp* *sfz* *fp* *p* *f*

Vla. *ppp* *m.s.p.* *p* *mf*

Vlc. *arco* *m.s.p.* *mf* *sfzp*

Kb. *pizz. H.D.S.* *arco salt.* *p* *sfz* *p* *mf*

182 Kl. ———— ———— ————

Sx. ———— ———— ————

Pos. ———— ———— ———— *fp*

Schlagz. *pp* *sfz* *pp* *pp* *sfz* *pp* *mf*

Akk. (15^{ma}) 15^{ma} Nur Luft *p* *f*

Vla. *m.s.p.* *p* *mf* *p* *mp* *mf*

Vlc. *arco m.s.p.* *mf* *sfzp* *p* *mp* *sfzp* *arco salt.*

Kb. *pizz. H.D.S.* *p* *sfz* *p* *mp* *sfz* *pp* *mf*

185 **3.** **2.**

Kl. **3.** **2.**

Sx. *Ten. Sax.*

Pos.

Schlagz. *pp* *f* *Vibr.* *pppp*

Akk. **3.** **2.** *pp* *f*

Vla. **3.** **2.** *p.s.p.* *tr^{1/2}* *m.s.p.* *sfz*

Vlc. *p.s.p.* *m.s.p.* *sfz*

Kb. *pp* *f* *pp* *Sul re sempre* *s.p. poco multifonico*

190

Kl.

Sx.

Pos.

Schlagz.

Akk.

Vla.

Vlc.

Kb.

Basskl.

[45]

8

[68] X 3 2 3 0 7

pp *p* *mp* *mf* *pp* *mp* *mf*

p *pppp* *mp* *pppp*

pp *p* *mp* *mf*

196

Kl.

Sx.

Pos.

Schlagz.

Akk.

196

Vla.

Vlc.

Kb.

pp p mp mf pp p mp

pppp

8^{va}

pp p mp mf pp p mp

p.s.p. - m.s.p.

tr^{1/2} tr^{1/2} tr^{1/2} tr^{1/2} tr^{1/2}

p.s.p. - m.s.p.

sfz pp

tr (#s)

202

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

Sx. *mf* *pp* *p*

Pos. *pp* *mf* *mp* *pp* *mf*

Schlagz. *mp* *pppp* *p* *pppp* *mp* *pppp*

Akk. *mf* *pp* *p*

202

Vla. *p.s.p.* *tr^{1/2}* *m.s.p.*

Vlc. *p.s.p.* *m.s.p.* *sfz* *pp*

Kb.

208

Kl.

Sx.

Pos.

Schlagz.

Akk.

Vla.

Vlc.

Kb.

mp

mf

pppp

pp

f

mp

pp

p

mp

p.s.p.

tr^{1/2}

m.s.p.

→ Sord. (met.)

sfz

pp

214 Kl.

Sx.

Pos.

Schlagz.

214 Akk.

214 Vla.

Vlc.

Kb.

pp *p* *mp* *mf*

Frull.
nur Luft

pp *p* *mp* *mf*

pp *p* *mp* *mf*

p *mf*

pp

pp *p* *mp* *mf*

8va

Nur Luft

pp

p *mf* *p*

Salt.

Salt.

p *mf* *p*

220

4. 5. 4. 5.

Kl. *pp* *p* *mp* *mf* *f*

Sx.

Pos. *p*

Schlagz. *ff* *Zymb.* *f*

220

4. 5. 4. 5.

Akk. *ff* *Legato* *ppp* *f*

Vla. *(sord.) pp*

Vlc. *(sord.) pp*

Kb. *pizz.* *f*

224

Kl. 5. 4. 5. 4. 5.

Sx.

Pos.

Zymb. Schlagz. *f* *f*

p *mp* *mf* *p* *mp* *mf* *f* *pp* *f* *pp*

Detailed description: This system contains five measures of music. Measures 224, 226, and 228 are marked with a '5.' above the staff. Measures 225 and 227 are marked with a '4.' above the staff. The Clarinet (Kl.) part features a melodic line with dynamics *p*, *mp*, and *mf* in measures 225 and 227, and a tremolo effect in measures 224, 226, and 228. The Saxophone (Sx.) and Trombone (Pos.) parts are mostly silent, with rests. The Zymbel (Zymb.) and Schlagzeug (Schlagz.) parts play a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic in measures 224 and 226, and a piano (*pp*) dynamic in measures 225 and 227.

224

Akk. 5. 4. 5. 4. 5.

pp *fp* *pp*

8vb *loco*

Detailed description: This system contains five measures of music for the Akkordeon (Akk.). Measures 224, 226, and 228 are marked with a '5.' above the staff. Measures 225 and 227 are marked with a '4.' above the staff. The music consists of a complex rhythmic pattern of eighth notes in both hands. Dynamics range from *pp* (pianissimo) to *fp* (fortissimo). The notation includes '8vb' (8va) markings and 'loco' markings. A fermata is placed over the final note of the fifth measure.

224

Vla. *pp* *pp*

Vlc. *pp* *pp*

Kb. *pizz.* *f* *pizz.* *f*

Detailed description: This system contains five measures of music for the Viola (Vla.), Violoncello (Vlc.), and Kontrabaß (Kb.). Measures 224, 226, and 228 are marked with a '5.' above the staff. Measures 225 and 227 are marked with a '4.' above the staff. The Viola and Violoncello parts play sustained chords with a piano (*pp*) dynamic. The Kontrabaß part plays a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic and a pizzicato (*pizz.*) articulation in measures 224 and 226, and a piano (*pp*) dynamic in measures 225 and 227.

228 **5.** **4.** **2.** **4.**

Kl. *pppp*

Sx.

Pos. → *Spitz*

Zymb. *f* *f* *Vibr.* *pp*

Schlagz.

228 **5.** **4.** **2.** **4.**

Akk. *f* *sfz* *pppp* *accel.* *mf* *f*

Vla. *pp* *mf* → *Sord. via*

Vlc. *pp* *mf* → *Sord. via* *pizz. [FN]* *p*

Kb. *pizz.* *f* *f*

Detailed description of the musical score: The score is divided into four systems. The first system (measures 228-231) includes parts for Clarinet (Kl.), Saxophone (Sx.), Bassoon (Pos.), and Tympani (Zymb. Schlagz.). The second system (measures 228-231) is for the Piano (Akk.). The third system (measures 228-231) includes parts for Violin (Vla.), Viola (Vlc.), and Cello/Double Bass (Kb.). The score features various dynamics such as *pppp*, *f*, *sfz*, *pp*, *mf*, and *f*. Performance instructions include *Spitz*, *Vibr.*, *accel.*, *Sord. via*, and *pizz. [FN]*. Time signatures of 5/4, 4/4, 2/4, and 4/4 are indicated above the measures.

26 ♩. = 72 ca.
Ruhig; frei

232

Kl. 4. 2. 4. 2. 4. 2.

Sx.

Pos.

Schlagz. Zymb. arco p G.T. ppp

232

Akk. 4. 2. 4. 2. 4. 2. *ppp* *p* *p > ppp* *mp* *f* *pppp*

232

Vla. I *ppp* *pp* *p* *pp* *p*

Vlc. *pizz.* *p* *p* *arco m.s.p.* *mp*

Kb. *arco s.t.* *pppp* *p* *ppp* *p*

27

237 2. 4. 2. 4. 2.

Kl. *p*

Sx.

Pos. (Spitz) *p*

Zymb. *Vibr. (on)*

Schlagz.

237 2. 4. 2. 4. 8va 2.

Akk. *mp > pp < mp > pp mp > pp < mp > pp mp > pp p < mp > pp*

Vla. *Sord. (ord.)*

Vlc. *m.s.p. II III*

Kb. *pizz. I arco ord.*

mp *pp >*

243 **2.** **4.** **2.**

Kl. **f**

Sx. *ppp* *Spitz* → *Sord. via* *(senza Sord.)* **mf**

Pos. *ppp* **mf**

Schlagz. *Snare +* **mp**

243 **2.** **4.** **2.** *poco stacc.*

Akk. *mp* *pp* **f** *ppp* **f** *pp* **mf** *fp* *ppp*

Vla. *(sord. met.)* → *Sord. via* **mf**

Vlc. *arco* *p* III *s.p.* **fp** *ppp*

Kb. *m.s.p.* **sfz** *p*

28 A tempo ♩ = 76

4.

5.

4.

248 Kl.

Sx. *Muta in Alt. Sax.*

Pos. *fp*

Schlagz. *Zymb.* *p* *p*

248 Akk. *mf* *ppp* *ppp* *pp* *ppp* *mp* *ppp* *p*

248 Vla. *s.p. (senza Sord.)* *mf* *ppp* *ppp* *mp*

Vlc.

Kb.

4.

252

Kl.

Sx.

Pos.

Zymb.
Schlagz.

8

p

p

Vibr.

4.

252

Akk.

ppp

pp

ppp

pp

f

mf

mp

p

pp

mf

mp

p

pp

Vla.

Vlc.

Kb.

mf

mp

p

pp

mf

mp

p

pp

m.s.p.

m.s.p.

mf

mp

p

pp

mf

mp

p

pp

29

4.

3.

4.

2.

4.

256

Kl.

Sx.

Pos.

Zymb.

Schlagz.

Vibr.

4.

3.

4.

2.

4.

256

Akk.

256

Vla.

Vlc.

Kb.

f *p* *mp*

p *mp*

(cup) *p* *pp*

pp *mp*

pp *mp*

p *mf* *ppp*

mf *mp*

pizz. *p* *mp*

p *mp*

260 **4.** **2.** **4.** **2.**

Kl.

Sx. *pp*

Pos. *p*

Zymb. Schlagz. *f* *mf* *Vibr.*

Akk. *ppp* *f* *ppp sub.* *f*

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

Vlc. *mf* *ppp*

Kb. *mf* *mf*

2. 4. 2. 4. 3.

264

Kl. *p* *p* *p*

Sx. *pp*

Pos. *pp* *mp* *mp* *mp* *mp*

Schlagz. *f* *mf*

264

Akk. *p* *sfz* *ppp* *mf* *p* *mf*

264

Vla. *ord.* *f* *ord.* *mf* *mf* *mf* *mf*

Vlc. *pp* *arco* *pizz.* *mf*

Kb. *p* *mf*

Detailed description of the musical score: The score is for measures 264-267. It features a woodwind section (Kl., Sx., Pos.), a percussion section (Schlagz.), a piano (Akk.), and a string section (Vla., Vlc., Kb.). The woodwinds and strings play sustained notes with various dynamics. The piano has a complex melodic line with dynamic markings like *sfz* and *ppp*. The percussion section has a rhythmic pattern in the final measure. The string section includes a *trill* in the Violin I part and *arco* and *pizz.* markings in the Violin II and Cello parts.

268

3. 4. 3. 5.

Kl. *p*

Sx. *ppp* *Muta in Ten. Sax.*

Pos.

Schlagz. *f* *mf* *mf* *mf* *G.T.*

268

3. 4. 3. 5.

Akk. *ppp sub.* *mf* *f* *pp* *poco stacc.*

Vla. *mp* *mp* *mp* *mp* *m.s.p.*

Vlc. *ppp* *pizz.* *arco m.s.p.* *ord.* *m.s.p.* *I* *II* *mp* *pp*

Kb. *mf* *pp*

31 Ruhiger $\text{♩} = 72$

5. 4. 2. 4.

272

Kl. *Muta in Cl. Sopr. in Sib*

Sx. $\frac{1}{2}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{C_3}{TF}$ mp pp mf pp

Pos. pp mp \rightarrow Sord. via

Schlagz. pp ppp p ppp *Zymb. arco* p *Vibr. (on)* p

Akk. mf pp mp ppp mp pp mf p

Vla. *ord.* mf

Vlc. *ord.* mf

Kb. mf

32 A tempo ♩ = 76

4.

2 ♩ + 3 ♩ + 4 ♩ + 5 ♩ + 6 ♩ + 6 ♩ 6 ♩ + 5 ♩ + 4 ♩ + 3 ♩ + 2 ♩

277

Kl. [14] 1/2, 3/B♭, 4/C5, 6/T

Sx. mf, pp

Pos. fpp

Schlagz. Vibr. (Off), mf

4.

2 ♩ + 3 ♩ + 4 ♩ + 5 ♩ + 6 ♩ + 6 ♩ 6 ♩ + 5 ♩ + 4 ♩ + 3 ♩ + 2 ♩

277

Akk. mf, pp

Vla. p.s.p., m.s.p., fp

Vlc. p

Kb. ord., s.p., p

2 ♪ + 3 ♪ + 4 ♪ + 5 ♪ + 6 ♪ + 6 ♪ 6 ♪ + 5 ♪ + 4 ♪ + 3 ♪ + 2 ♪ 2 ♪ + 3 ♪ + 4 ♪ + 5 ♪ + 6 ♪ + 6 ♪ 4 ♪

281

Kl. *fpp* *f* *pp*

Sx. *pp* *f*

Pos. *f* *fpp* *fpp* *fpp* *fpp* *fpp* *fpp* *f*

Schlagz. *f* *fp* *fp* *fp* *fp* *fp* *fp* *mfp* *f*

281

Akk. *8va*

Vla. *pizz. H.D.S.* *f* *pizz.* *arco* *p* *f*

Vlc. *ord.* *pp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp*

Kb. II *m.s.p.* *m.s.t.* *f*

4. 3. 4. 2. 4.

284

Kl. *tr* *p*

Sx. *fp* *fp* *fp* *fp* *fp*

Pos. → Harmon

Schlagz. *f* *ppp sub.* *f*

4. 3. 4. 2. 4.

284

Akk. *f* *ppp sub.* *f*

284

Vla. *f*

Vlc. *pizz.* *f* *f* *f* *f* *f* *f* *f* *f* *arco* *pp*

Kb. *arco* II V (#2) *f* *f* *f* *f* *f* *f* *f* *f*

288 **4.** **3.** **4.** **3.**

Kl. *mf* *mf* *mf* *mf* *mf*

Sx. *p* *mf* *mf* *mf* *mf* *mf*

Pos. *fp* *fp* *fp* *fp* *fp* *fp* → Cup

Schlagz. *f* *f* // Snare + G.T.

Akk. *f* *f* *f* *poco stacc.* *pp*

Vla. *pp* *mf* *mf* *mf* *mf* *mf*

Vlc. *pp* *mf* *mf* *mf* *mf* *mf*

Kb. *pizz.* *f* *m.s.p.* *f* *pizz.* *f* *m.s.p.* *ord.* *mf* *pp*

34 Ruhiger $\text{♩} = 72$

3. 4. 2.

292 Kl. [128] 2 C#

Sx. *mf* *pp* *mp* *ppp*

Pos. *mp* *ppp*

Schlagz. *mp* *pp*

G.T.

3. 4. 2.

292 Akk. *mp* *pp* *mf* *pp* *mp* *ppp*

Vla. *m.s.p.* *mp* *pp* → Sord. (met.) (sord.) *ppp*

Vlc. → Sord. (met.) (sord.) *ppp* *pp*

Kb. *s.p.* II (s.r.) I 8va

pp

2.

296

poco dim.

sfzp

Kl.

Sx.

Pos.

poco dim.

sfzp

Schlagz.

KL. Becken (1)

Sizzle (2)

pp

f

pp

piu f

2.

296

Akk.

Vla.

Vlc.

Kb.

pp

p

mp

ppp

p

mp

ppp

pp

2.

302

Kl.

Sx.

Pos.

Schlagz.

[34] B_b

mp *pp* *mp*

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

2.

302

Akk.

Vla.

Vlc.

Kb.

mp *pp* *p* *mp*

p *mp*

308 2.

Kl.

Sx.

Pos.

Schlagz.

Akk.

Vla.

Vlc.

Kb.

poco dim.

fp

p

ppp

pp

p

mp

2.

314

Kl. *poco dim.*
fp

Sx.

Pos. *poco dim.*
fp

Schlagz.
pp *f* *pp* *f* *pp*

2.

314

Akk.

Vla. *ppp* *pp* *p*

Vlc. *ppp* *pp* *p*

Kb.

2.

320

Kl.

Sx.

Pos.

Schlagz.

Akk.

Vla.

Vlc.

Kb.

Muta in Alt. Sax.

(senza Sord.)

Frull. nur Luft

Sizzle (3)
Gr. Becken (5)

Nur Luft

ord.

s.p.

mp *pp* *p* *pp* *p* *pp* *pp* *f*

p *p* *pp* *pp* *p* *pp* *pp* *f*

ppp *pp* *p* *ppp* *pp* *f*

pp *pp* *p* *pp* *f*

36 *Ruhig; frei*

♩. = 52 ca.

4.

2.

4.

326 Kl. _____

326 Sx. _____

Pos. _____

Schlagz. _____

326 Akk. _____

326 Vla. _____

Vlc. _____

Kb. _____

pp _____ *ff*

pp _____ *ff*

pppp _____ *pppp*

f _____ *f*

p

ff Zymb.

mf

mf

Sord.

Sord. via

Sord.

Sord. via

ord. _____ s.p. 1

pizz.

II

332 4

Kl. *ppp* < *p* *pppp*

Sx. *Alt. Sax.* *ppp* < *p*

Pos.

Schlagz. *mp*

332 4 (8^{va}) *mp* > *pppp* *p* *pppp* *p* *pppp*

Vla. *pppp* *pppp* *pp*

Vlc. *c.l. salt.* *s.p.* *ord.* *ord.* *s.p.* *p*

Kb. *c.l. salt.* *m.s.p.* *s.p.* *pp*

335

4 2 4

Kl. *p* *pp > ppp* *pp > ppp*

Sx. *p* *ppp* *p*

Pos. → Harmon (Harmon) *p*

Schlagz. *pppp* *p* *Hohes Becken* *G.T.* *arco* *pp*

335 *mf > pppp* *p* *mp* *pp* *fp* *pppp* *loco*

Vla. *m.s.p.* *pppp* *m.s.p.*

Vlc. *s.t.* → *ord.*

Kb. *s.t.* → *s.p.*

[8] $\frac{1}{2}$ C₁
 $\frac{2}{3}$ B₁
 $\frac{4}{4}$
 $\frac{5}{4}$
 $\frac{6}{4}$

Detailed description of the musical score: The score is for measures 335, 336, and 337. It features six staves: Clarinet (Kl.), Saxophone (Sx.), Bassoon (Pos.), Percussion (Schlagz.), Piano (Akk.), and Violins (Vla.), with separate parts for Viola (Vlc.) and Cello/Double Bass (Kb.). The time signature changes from 4/4 to 2/4 in measure 336 and back to 4/4 in measure 337. The key signature has one sharp (F#). The woodwinds play melodic lines with dynamic markings from *p* to *ppp*. The strings play a rhythmic accompaniment with dynamics from *pppp* to *fp*. The piano part features octaves (8va) and a *loco* section. Percussion includes a *Hohes Becken* (gong) and *G.T.* (tam-tam). The score includes various performance instructions like *s.t.* (staccato) and *ord.* (order).

338

Kl. Klappenger. □ Fingersatz
C5 C5 C5 Geschlagene Klappe
◇ Klang (in C)

Sx. mf pp

Pos. (Harmon)

Schlagz. pppp p mf pppp p L.D. Vibr.

338

Akk. loco mf pppp mp pppp p p pppp poco f

338

Vla. mp pppp p

Vlc. pp m.s.p. s.p. pppp p

Kb. Salt. ord (crine) ord. arco s.t. pppp p

5.

4 3 4 3 4

341 Kl. *pppp* *p* *Muta in Cl. Basso*

Sx. *Nur Luft* *mp* *pp*

Pos. *mp*

Schlagz. *f* *mp* *Motor ON* *Langsam* *p* *p* *p* *G.T.*

L.D. *mp*

4 3 4 3 4

341 Akk. *pppp* *mp* *ppp* *pppp* *pp* *pp* *pppp* *mp* *pp* *pppp*

Vla. *pppp* *mp* *pppp* *pp* *mp* *pp*

Vlc. *pizz. H.D.S. [FN]* *c.l. salt.* *s.p.* *ord.* *Sord. (met.)* *Sord. via* *m.s.p.* *p.s.p.* *arco* *pppp*

Kb. *mp* *p* *pppp* *pp* *pp* *pp* *pppp* *arco s.t.* *pppp*

37 noch Ruhiger ♩ = 50

4. 3.

345

Kl. *pppp* *p* *ppp* *p* *ppp* *p*

Sx.

Pos. *pppp* *pp*

Schlagz. *pppp* *pp* 2x Snare + *p* *p*

G.T.

345

Akk. *< p > pppp* *p* *mp* *mp*

Vla.

Vlc. *m.s.p.* C.L.B. *p.s.p.* *s.t.* *arco ord.* *pp* *ppp* *ppp*

Kb. C.L.B. *s.p.* *ord.* *pizz.* *p*

348 **3** **4** *Frull.
nur Luft*

Kl. *ppp* *p* *pppp* *p*

Sx.

Pos. *pppp* *p*

Schlagz. *mp* *mp*

Akk. **3** **4** *p* *mf* *pppp* *p*

Vla. *m.s.p.* *Salt.* *mp*

Vlc. *ppp* *m.s.p.* *p* *m.s.p.*

Kb. *mf* *arco c.l. Salt.* *m.s.p.*