

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

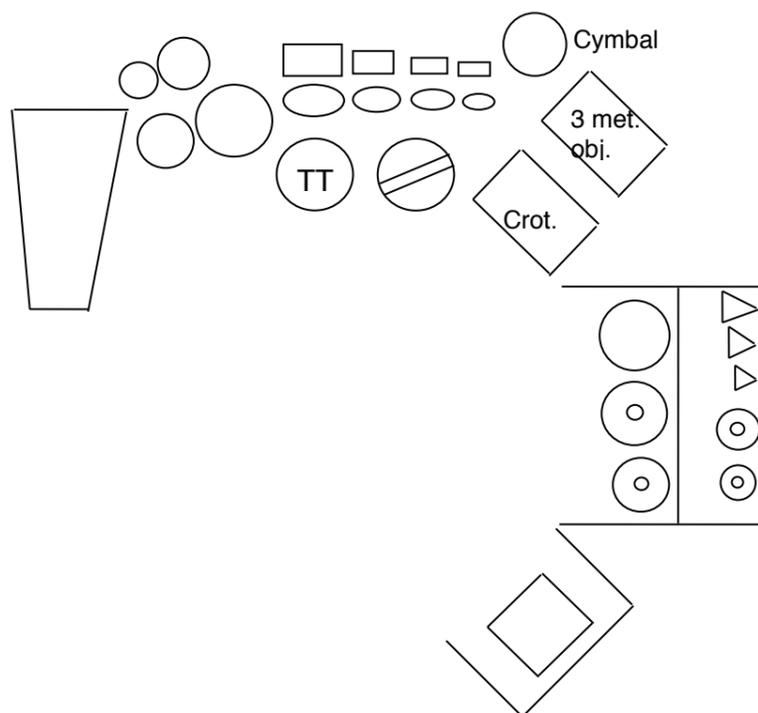
## Instruments

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

2001

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.

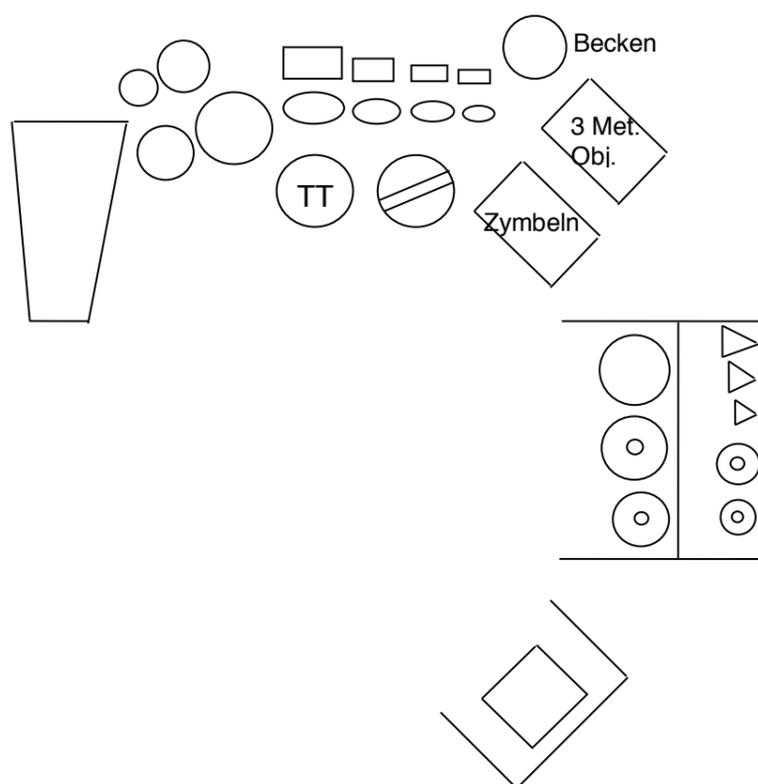
## Besetzung

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, f<sup>1</sup>)  
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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**Musik nach Adolf Wölfli**  
für 15 Instrumenten  
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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

# Stadtplan von New York

Musik nach Adolf Wölfli  
2001

Germán Toro-Pérez  
\*1964

Kompositionsauftrag der Erste Bank  
Simeon Pironkoff gewidmet

♩ = 138 - 144

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

Flöte  
Oboe  
Klarinette in B  
Alt-Sax.  
Trompete  
Posaune  
Akkordeon  
Klavier  
Percussion  
Violine I  
Violine II  
Viola  
Violoncello 1  
Violoncello 2  
Kontrabass

frull. ohne Ton  
"f" gut hörbar  
frull. (nur Luft)  
p  
frull. (nur Luft)  
p  
1)  $g^{nat}$   
2)  $g^{nat}$   
3)  $g^{nat}$   
mf  
mf  
mf  
mf  
Sandblocks od. Styroporplatten  
Reiben  
p  
pizz. h.d.s.  
I  
II  
III  
I  
II  
I  
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



14

Fl.

Ob.

Kl.

A. Sx.

Tpt.

Pos.

Akkord.

Klav.

Perc

Vln. I

Vln. II

Vla.

Vcl.

Cb.

8

1

3/4

3

fff

slap

sfz

fp

fpp

mf

8va

(32 tel)

8va

kl. Trommel (mit Schnarrs.)

mp

pp

f

sfz sub

1

14

II (gett.)

arco ord.

f

fp

fpp

mf

II (gett.)

arco ord.

f

fp

fpp

mf

arco ord.

f

fp

fpp

mf

col legno gett.

(gliss.)

pizz. h.d.s.

f

f

col legno gett.

(gliss.)

pizz. ord.

f

p

col legno gett.

(gliss.)

arco ord.

f

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 < >* *f*

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

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

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

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*

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*  $<$  *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. The first system covers measures 39 to 42, and the second system covers measures 43 to 46. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), 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.).

**System 1 (Measures 39-42):**

- Fl.:** Measures 39-40:  $f$  to  $mp$ ; Measure 41:  $sfz$ ; Measure 42:  $f$ .
- Ob.:** Measure 39:  $mp$  to  $p$ ; Measure 40:  $pp$ ; Measure 41:  $pp$ ; Measure 42:  $sfzp$ .
- Kl.:** Measures 39-40:  $mp$ ; Measure 40:  $mp$ ; Measure 41:  $pp$ .
- A. Sx.:** Measure 40:  $pp$ ; Measure 42:  $sfzp$ .
- Tpt.:** Measure 40: *senza sord.*,  $f$ ; Measure 41: *sord. (harm)*,  $f$ ; Measure 42:  $f$ .
- Pos.:** Measure 40:  $pp$ ; Measure 42:  $sfzp$ .
- Akkord.:** Measure 39:  $pp$  to  $mp$ ; Measure 40:  $pp$ ; Measure 42:  $pp$ .
- Klav.:** Measure 41:  $f$ ; Measure 42:  $mp$ .
- Perc.:** Measure 40:  $mp$  to  $pp$ ; Measure 41:  $pp$  to  $mp$ .

**System 2 (Measures 43-46):**

- Vln. I:** Measure 43:  $pp$  to  $f$ ; Measure 44:  $pp$ ; Measure 45:  $sfzp$ .
- Vln. II:** Measure 43:  $pp$  to  $f$ ; Measure 44:  $pp$ ; Measure 45:  $sfzp$ .
- Vla.:** Measure 43:  $mp$  to  $pp$  to  $f$ ; Measure 44:  $pp$ ; Measure 45:  $sfzp$ .
- Vlc.:** Measure 43:  $pp$  to  $mp$ ; Measure 44:  $pp$ ; Measure 45:  $sfzp$ .
- Cb.:** Measure 43: *gett.*,  $mf$ ; Measure 44: *molto s.p.*,  $mp$ ; Measure 45:  $pp$ ; Measure 46:  $sfzp$ .

3

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

Fl. *sfz fp* *f*

Ob. *sfz fp* *f*

Kl. *sfz fp* *f*

A. Sx. *p* *mp* *mp* *senza sord.* *f*

Tpt. *f*

Pos. *p* *f*

Akkord. *pp* *pp < mp* *pp < mp*

43 Klav. *f* *f*

Perc. *pp* *3*

43 Vln. I *sord.* *pp* *pp < mp* *pp < mp*

Vln. II *sord.* *pp* *pp < mp* *pp < mp*

Vla. *sord.* *pp* *pp < mp* *pp < mp*

Vcl. *sord.* *pp* *pp < mp* *pp < mp*

Cb. *fp* *pp* *pp < mp* *pp < mp*

This musical score page, numbered 10, is for the piece 'Stadtplan von New York'. It features a variety of instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sx.), Trumpet (Tpt.), Trombone (Pos.), Piano (Klav.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score is divided into two systems, each starting at measure 48. The first system includes parts for Fl., Ob., Kl., A. Sx., Tpt., Pos., Akkord., and Klav. The second system includes parts for Klav., Perc., Vln. I, Vln. II, Vla., Vlc., and Cb. The music is primarily in 4/8 time, with some sections in 3/8. Dynamic markings such as *f*, *mp*, *pp*, and *fpp* are used throughout. Performance instructions include 'kl. Trommel (ohne Schnarrs.)' for the percussion and specific articulation marks like accents and slurs. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

54 **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. *fff* *mf* 4x W.B.

54 **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.  $fp$   $fp$   $fp$

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*  $\triangleleft$  *f*

Ob. *mp*  $\triangleleft$  *f* *mp*  $\triangleleft$  *f* *f* *mp*  $\triangleleft$  *f*

Kl. *mp*  $\triangleleft$  *f* *mp*  $\triangleleft$  *f* *f* *mp*  $\triangleleft$  *f*

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

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*  $\triangleleft$

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

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

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

Cb.

5 6

69 4/4 9 4/4 6

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*

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

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

5 6

69 4/4 9 4/4 6

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

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

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

Vcl. *mp* *f* *mp* *f* *mp* *f* *pppp*

*mp* *f* *mp* *f* *mp* *f* *pppp*

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

*muta in Picc.*

73

Fl.

Ob.

Kl.

A. Sx.

Tpt.

Pos.

Akkord.

73

*sim.*

Klav.

Vibraphon  
(Motor off)

Perc

*ppp*

*Xeo*

(Becken)

*ppp*

*l.v.*

73

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*sord. IV*

*pppp*

*sord.*

*pppp*

*sord.*

*pppp*

4  
8

7

76 *Piccolo* *p* *mp* *pp* *mf*

Fl.

Ob.

Kl.

A. Sx.

Tpt.

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

Akkord.

76 *pp*

Klav.

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

76 *senza sord.* *mp* *mp* *mp* *mp*

Vln. I

Vln. II *senza sord.*

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

Vlc. *mp* *mp* *mp* *mp*

Cb. *flag.* *mp* *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* *mf* *mp* *sfz* *p* *f*

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

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

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

ord. flag.

8

**83** *muta in fl. in do*

**7/16** **8** **7/16** **9/16**

Picc. *mp*

Ob. *mp*

Kl. *pp* *mp* *mp*

Tpt. *fp*

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

Akkord. *pp* *mp* *mp*

**83**

Klav.

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

**83** **7/16** **8** **7/16** **9/16**

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

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

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

Vlc. *gett.* *mp* *mp* *mp*

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

fl. in do

87  $\frac{9}{16}$   $\frac{3}{8}$   $\frac{7}{16}$   $\frac{4}{8}$  88

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

Ob. *mp* *mp* *mp*

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

A. Sx. *fp* *f*

Tpt.

Pos. *mp* *mp* *mp*

Akkord. *mp* *f* *mp* *pp sub* *mp* *f*

Klav. *f*

Perc. *Vibraphon (off)* *f*

87  $\frac{9}{16}$   $\frac{3}{8}$   $\frac{7}{16}$   $\frac{4}{8}$  88

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

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

Vla. *mp* *f* *ord.* *molto s.p.*  $\frac{1}{2}$  *mp* *mp*

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

Cb. *pp* *ord.* *flag.* *mp* *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.

Klav. *f*

Perc. *Claves* *f*

9

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*

Vlc. *mp* *mp* *mfp* *mf* *sord.* *p*

Cb. *arco* *mp* *mp*

101  $\frac{5}{16}$   $\frac{7}{16}$   $\frac{9}{16}$   $\frac{4}{8}$   $\frac{2}{2}$

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* *mp* *mp* *mp*

101 Klav. *mp* *f* *f*

Perc.

101  $\frac{5}{16}$   $\frac{7}{16}$   $\frac{9}{16}$   $\frac{4}{8}$   $\frac{2}{2}$

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

Vln. II *mf* *p* *mf* *p* *mf*

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

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

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

11

Musical score for measures 105-110 of 'Stadtplan von New York'. The score is in 3/4 time and features a variety of instruments and dynamic markings.

**Measures 105-110:**

- Flute (Fl.):** Measures 105-110. Dynamics: *mp*, *fpp*, *mp*, *f*.
- Oboe (Ob.):** Measures 105-110. Dynamics: *pp*, *mp*, *mp*, *mp*.
- Clarinet (Kl.):** Measures 105-110. Dynamics: *<f*, *p*, *f*, *f*.
- Alto Saxophone (A. Sx.):** Measures 105-110. Dynamics: *mp*, *mp*, *fpp*, *mp*, *f*.
- Trumpet (Tpt.):** Measures 105-110. Dynamics: *f*, *sord. (Spitz)*, *fpp*.
- Poson (Pos.):** Measures 105-110. Dynamics: *sord. (Spitz)*, *fpp*.
- Accordions (Akkord.):** Measures 105-110. Dynamics: *mp*, *mp*, *mp*.
- Piano (Klav.):** Measures 105-110. Dynamics: *mp*, *f*.
- Percussion (Perc.):** Measures 105-110. Includes Congas. Dynamics: *mp*.
- Violin I (Vln. I):** Measures 105-110. Dynamics: *mp*, *mp*, *mp*, *mp*, *mp*.
- Violin II (Vln. II):** Measures 105-110. Dynamics: *mp*, *mp*, *mp*, *mp*, *mp*. Marking: *senza sord.*
- Viola (Vla.):** Measures 105-110. Dynamics: *mp*, *mp*, *mp*, *mp*, *mp*. Marking: *senza sord.*
- Violoncello (Vlc.):** Measures 105-110. Dynamics: *mp*, *mp*, *mp*, *mp*, *mp*.
- Contrabass (Cb.):** Measures 105-110. Dynamics: *mp*, *mp*, *mp*, *mp*, *mp*.

**Tempo and Rhythm:** The score is in 3/4 time. The tempo is marked with a box containing the number 11. The rhythm is indicated by the time signature and the notes themselves.

**Dynamic Markings:** The score includes various dynamic markings such as *pp*, *mp*, *fpp*, *f*, *p*, *f*, *senza sord.*, and *sord. (Spitz)*.

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. (Spitz) *pp*

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

*pp* *mf*

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

Fl. *mf*

Ob.

Kl.

A. Sx. *mf* *p* *tr* *(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* *f* *mf* *pp*

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

Vla. *tr*  $\frac{1}{2}$  *mf* *(#)*

Vlc. *mf* *f* *sfzp*

Cb. *mf* *f* *sfzp*

13

117

Fl.

Ob.

Kl. *cl. basso*

A. Sx.

Tpt. *sord → cup*

Pos.

Akkord.

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

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

117

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

Vln. II *f* *pp*

Vla. *f* *pp*

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

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

13

*pizz. secco* *arco* *pizz.* *arco*

\* 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

*pizz.*

*sfz*

*sfz*

*sfz*

*f*

*sfz*

*f*

*sfz*

*f*

*arco*

*pp*

*sfz*

*pizz. h.d.s. I*

*f*

*arco molto s.p.*

*fp*

*pizz. h.d.s. II*

*f*

*fp*

*pizz. h.d.s.*

*f*

*fp*

*f*

*f*

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*

Klav. *f* *f* *mf*

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

128  $\frac{3}{4}$  *arco*  $\frac{4}{8}$   $\frac{3}{8}$  **14**  $\frac{3}{4}$   $\frac{4}{8}$   $\frac{3}{8}$

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

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

Vla. *arco molto s.p.* *pp* *mf* *s.p.*  $\frac{1}{2}$

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

Cb. *arco molto s.p.* *fp* *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* *f* *f*

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

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

\*) 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* *pizz.* *f* *p*

*am Holz mit Finger schlagen*

*\*) mit Fingernagel*

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

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 fp*

Vln. I *pizz. LH. arco fp sfz mp < fp sfz*

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

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

Vlc. *gett. fp f fp f*

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

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



162

Fl. *pp* *f* *pp* *f* *mf < pp*

Ob. *pp* *pp* *mf < pp*

Basskl. *f* *f* *mf <*

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

Tpt. *mp >* *mp > sfz* *mp > sfz* *mf*

Pos. *mp >* *mp > sfz* *mp > sfz* *mf*

Akkord.

Klav. *p* *mf* *p* *mf* *p* *mf*  
*pp* *pp* *pp*

Perc. *B. + 3 M.O.* *mf*

Vln. I *pp < mf* *pp < mf* *pizz. arco* *f* *pp < mf* *f* *mf*

Vln. II *pp < mf* *pp < mf* *fp* *s.p.* *pp < mf* *fp* *s.p.* *ord.* *b* *mf*

Vla. *fp* *s.p.* *fp* *fp* *fp* *sfz* *pizz.*

Vlc. *fp* *arco ord.* *f* *f*

Cb. *f* *f*

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

Fl.  $f$   $mf$   $mp$   $pp$

Ob.  $mf$   $mp$   $f$   $f$   $pp$

Basskl.  $f$   $mf$   $f$   $pp$

A. Sx.  $f$   $mf$   $f$   $pp$

Tpt.  $mp$   $mf$   $f$   $pp$

Pos.  $mp$   $mf$   $f$   $pp$

Akkord.  $mf$   $pp$

168  $p$   $mp$   $f$   $f$   $f$   $mf$   $pp$

3 M.O.  $p$   $mp$

W.B.  $p$

Perc.  $p$

T.B.  $p$

TT. Tomtom

168  $pp$   $f$   $mf$   $mp$   $f$   $pp$

Vln. I  $pp$   $f$   $mf$   $mp$   $f$   $pp$

Vln. II  $pp$   $fp$   $mf$   $mp$   $f$   $pp$

Vla.  $fp$   $sfz$   $mp$   $f$   $pp$

Vlc.  $fp$   $mp$   $f$   $fp$   $fp$   $pp$

Cb.  $f$   $mp$   $f$   $fp$   $fp$   $pp$

\* ) Zahnton (Oboe)

17

The musical score is divided into two systems, each starting at measure 172. The first system includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Basskl.), Alto Saxophone (A. Sx.), Trumpet (Tpt.), Trombone (Pos.), and Accordion (Akkord.). The second system includes parts for Piano (Klav.), 3 M.O., Wood Bass (W.B.), Percussion (Perc.), Tenor Bass (T.B.), and Trombone (TT.).

**System 1 (Measures 172-177):**

- Fl.:** Rests in measures 172-175; enters in measure 176 with a five-note ascending scale (F#4-G4-A4-B4-C5) marked *f* and a fingering of 5.
- Ob.:** Rests in measures 172-175; enters in measure 176 with a quarter note G4 marked *fp*.
- Basskl.:** Rests in measures 172-175; enters in measure 176 with a triplet of eighth notes (F#4-G4-A4) marked *mf sfz*, followed by a quarter note G4 marked *fp*.
- A. Sx.:** Rests in measures 172-175; enters in measure 176 with a quarter note G4 marked *fp*.
- Pos.:** Rests in measures 172-175; enters in measure 176 with a triplet of eighth notes (F#4-G4-A4) marked *p*, followed by a quarter note G4 marked *f*.
- Akkord.:** Rests in measures 172-175; enters in measure 176 with a triplet of eighth notes (F#4-G4-A4) marked *p*, followed by a quarter note G4 marked *f*.

**System 2 (Measures 172-177):**

- Klav.:** Rests in measures 172-175; enters in measure 176 with a quarter note G4 marked *f*.
- 3 M.O.:** Rests in measures 172-175; enters in measure 176 with a quarter note G4 marked *f*.
- W.B.:** Rests in measures 172-175; enters in measure 176 with a quarter note G4 marked *f*.
- Perc.:** Rests in measures 172-175; enters in measure 176 with a triplet of eighth notes marked *p* and *f*.
- T.B.:** Rests in measures 172-175; enters in measure 176 with a quarter note G4 marked *f*.
- TT.:** Rests in measures 172-175; enters in measure 176 with a quarter note G4 marked *f*.

**System 3 (Measures 172-177):**

- Vln. I:** Rests in measures 172-175; enters in measure 176 with a triplet of eighth notes marked *pp* and *f*. Performance instructions include *pizz.*, *arco s.t.*, and *arco s.t.*.
- Vln. II:** Rests in measures 172-175; enters in measure 176 with a triplet of eighth notes marked *pp* and *f*. Performance instructions include *pizz. h.d.s.*, *arco s.t.*, and *arco s.t.*.
- Vla.:** Rests in measures 172-175; enters in measure 176 with a quarter note G4 marked *pp*.
- Vlc.:** Rests in measures 172-175; enters in measure 176 with a quarter note G4 marked *pp*.
- Cb.:** Rests in measures 172-175; enters in measure 176 with a quarter note G4 marked *pp*.

This musical score is for the piece "Stadtplan von New York" and spans measures 178 to 181. The score is arranged for a full orchestra and includes the following parts:

- Fl.** (Flute): Features a melodic line with triplets and dynamic markings of *fp* and *pp*.
- Ob.** (Oboe): Mirrors the flute's melodic line with dynamic markings of *fp* and *pp*.
- Basskl.** (Bassoon): Provides harmonic support with dynamic markings of *fp*, *mf sfz*, and *fp*.
- A. Sx.** (Alto Saxophone): Mirrors the flute's melodic line with dynamic markings of *fp* and *mp*.
- Tpt.** (Trumpet): Features a melodic line with dynamic markings of *mp* and *fp*.
- Pos.** (Positone): Provides harmonic support with dynamic markings of *fp*, *f*, *p*, *fp*, and *f*.
- Akkord.** (Accordions): Provides harmonic support with dynamic markings of *mp*, *p*, *f*, and *mp*.
- Klav.** (Piano): Features a complex accompaniment with dynamic markings of *f* and *mp*.
- Perc.** (Percussion): Provides rhythmic accompaniment with dynamic markings of *mp*, *p*, *f*, *p f sub.*, and *sfz*.
- Vln. I & II** (Violins): Feature melodic lines with dynamic markings of *pp*, *f*, and *fp*.
- Vla.** (Viola): Provides harmonic support with dynamic markings of *pp*, *f*, and *fp*.
- Vlc.** (Violoncello): Provides harmonic support with dynamic markings of *pp*, *fp*, and *f*.
- Cb.** (Cello): Provides harmonic support with dynamic markings of *pp*, *sfz*, and *f*.

The score includes various musical notations such as triplets, slurs, and dynamic markings. The time signature changes from 3/8 to 4/8 and back to 3/4. The piece concludes with a *sfz* marking.

This musical score is for the piece "Stadtplan von New York" and covers measures 183 to 186. The score is arranged in a standard orchestral format with the following parts:

- Flute (Fl.):** Measures 183-184 feature triplet eighth notes. Measure 185 is a whole rest. Measure 186 features a dynamic change from *pp* to *f* with the instruction "muta in Picc."
- Oboe (Ob.):** Measures 183-184 feature triplet eighth notes. Measure 185 is a whole rest. Measure 186 features a dynamic change from *pp* to *f*.
- Bassoon (Basskl.):** Measure 183 is a whole rest. Measure 184 features a dynamic change from *pp* to *f*.
- Alto Saxophone (A. Sx.):** Measures 183-184 feature triplet eighth notes. Measure 185 is a whole rest. Measure 186 features a dynamic change from *pp* to *f*.
- Trumpet (Tpt.):** Measure 183 is a whole rest. Measure 184 features a dynamic change from *f* to *p*. Measure 186 features a dynamic change from *pp* to *f*.
- Poson (Pos.):** Measure 183 is a whole rest. Measure 184 features a dynamic change from *f* to *p*. Measure 186 features a dynamic change from *pp* to *f*.
- Accordions (Akkord.):** Measure 183 is a whole rest. Measure 184 is a whole rest. Measure 185 features a dynamic change from *p* to *pp*. Measure 186 features a dynamic change from *pp* to *f*.
- Piano (Klav.):** Measures 183-184 feature triplet eighth notes. Measure 185 features a 9-measure phrase. Measure 186 features a dynamic change from *mp* to *pp*.
- Percussion (Perc.):** Measures 183-184 feature triplet eighth notes. Measure 185 features a dynamic change from *p* to *f*. Measure 186 features a dynamic change from *sfz* to *f*. The part includes instructions for "3 Triangel", "Gongs", and "Tamtam".
- Violin I (Vln. I):** Measures 183-184 feature triplet eighth notes. Measure 185 features a dynamic change from *f* to *mf* and the instruction "pizz.". Measure 186 features a dynamic change from *p* to *pp* and the instruction "arco".
- Violin II (Vln. II):** Measures 183-184 feature triplet eighth notes. Measure 185 features a dynamic change from *f* to *mf* and the instruction "pizz.". Measure 186 features a dynamic change from *p* to *pp* and the instruction "arco".
- Viola (Vla.):** Measures 183-184 feature triplet eighth notes. Measure 185 features a dynamic change from *f* to *mf* and the instruction "pizz.". Measure 186 features a dynamic change from *p* to *pp* and the instruction "arco".
- Violoncello (Vlc.):** Measures 183-184 feature triplet eighth notes. Measure 185 features a dynamic change from *fp* to *f*. Measure 186 features a dynamic change from *mf* to *pp*.
- Double Bass (Cb.):** Measures 183-184 feature triplet eighth notes. Measure 185 features a dynamic change from *fp* to *f* and the instruction "pizz.". Measure 186 features a dynamic change from *mf* to *pp* and the instruction "arco".

The score includes various musical notations such as triplets, dynamics (*pp*, *f*, *mp*, *sfz*), articulation (*pizz.*, *arco*), and performance instructions like "muta in Picc." and "3 Triangel".

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*, *pp*, *p*, and *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*, *p*, and *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 rhythmic patterns and rests.
- 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 and Clarinet staves.

197  $\frac{4}{4}$   $\frac{3}{4}$

Picc.  $f$   $sfz$   $mp$   $f$

Ob.  $sfz$   $f$   $sfz$   $mp$   $f$  *muta in cl. in sib*

Basskl.  $sfz$   $f$   $sfz$   $p$   $f$  *muta in alt. Sax.*

A. Sx.  $sfz$   $f$   $sfz$   $p$   $f$

Tpt.  $sfz$   $f$   $f$   $p$   $f$

Pos.  $sfz$   $f$   $f$   $p$   $f$

Akkord.  $sfz$   $mp$   $f$   $mp$   $f$

197  $\frac{4}{4}$   $\frac{3}{4}$

Klav.  $sfz$   $8va$   $mp$   $f$   $ff$

Perc.

197  $\frac{4}{4}$   $\frac{3}{4}$

Vln. I  $sfz$   $sfz$   $sfz$  *s.t.*  $mp$   $pp$

Vln. II  $sfz$   $sfz$   $sfz$  *s.t.*  $mp$   $pp$

Vla.  $sfz$   $sfz$   $sfz$  *s.t.*  $mp$   $pp$

Vlc.  $sfz$   $sfz$   $sfz$  *s.t.*  $mp$   $pp$

Cb.  $sfz$   $mp$   $f$

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

Klav.

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

Klav.

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

Klav.

*a tempo*

Klav.

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

Klav.

rit. ----- breit

etwas ruhiger

♩ = 56 ca.

23

(♩ = ♩) ♩ = 80

214

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<sup>ma</sup>* *8<sup>va</sup>* (6) (7) (8) (9)

Vln. II *pp* (6)\* (5) *8<sup>va</sup>* (9) (8) (6)

Vla. *pp* (7)\* *8<sup>va</sup>* (6) (9)

Vlc. *pppp* *unhörbar einsetzen* *pp* (11) *8<sup>va</sup>* (11) (9) (10)

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

*piccolo*

\*) (8) = 8<sup>va</sup> Harmonischer, 3 Oktaven über den Grundton (leere Saite) Naturflagelets immer.

218

Picc. *p*

Ob.

Kl. *p*

A. Sx. *p*

Tpt. *p*

Pos. *p*

Akkord. *8va*

Klav. *pp* *mf* *4:3*

Perc. *mf*

218

Vln. I *15ma*

Vln. II *15ma*

Vla. *8va*

Vlc. *loco* *8va*

Cb. *8va*

24

Musical score for 'Stadtplan von New York' page 45. The score is divided into four measures, with time signatures 6/8, 9/8, 6/8, and 10/8. The instruments and parts are:

- Picc.**: Piccolo
- Ob.**: Oboe
- Kl.**: Clarinet
- A. Sx.**: Alto Saxophone
- Tpt.**: Trumpet
- Pos.**: Trombone
- Akkord.**: Accordion
- Klav.**: Piano
- Perc.**: Percussion
- Vln. I**: Violin I
- Vln. II**: Violin II
- Vla.**: Viola
- Vlc.**: Violoncello
- Cb.**: Contrabasso

Measure numbers 223 and 224 are indicated. The score includes various musical notations such as dynamics (*mf*, *pp*), articulation (*acc.*), and performance instructions like *pp* and *mf*. Fingerings are provided for string parts, and specific techniques like *15<sup>ma</sup>* are noted. The string parts are divided into sections I and II.



26

This page of the musical score, titled "Stadtplan von New York", covers measures 231 to 26. The score is arranged for a full orchestra and includes the following parts:

- Picc.** (Piccolo): Treble clef, 8/8 time signature.
- Ob.** (Oboe): Treble clef, 8/8 time signature.
- Kl.** (Clarinet): Treble clef, 8/8 time signature.
- A. Sx.** (Alto Saxophone): Treble clef, 8/8 time signature.
- Tpt.** (Trumpet): Treble clef, 8/8 time signature.
- Akkord.** (Accordions): Treble clef, 8/8 time signature.
- Klav.** (Piano): Grand staff (treble and bass clefs), 8/8 time signature. Includes dynamics *pp* and *mf*, and 4:3 ratios.
- Perc.** (Percussion): Treble clef, 8/8 time signature.
- Vln. I** (Violin I): Treble clef, 8/8 time signature. Includes fingerings (8), (6), (10), (8), (9), (7), (6), (7), (10), (9), (10), (9).
- Vln. II** (Violin II): Treble clef, 8/8 time signature. Includes fingerings (7), (8), (6), (8), (6), (7), (9), (8), (6), (7), (8).
- Vla.** (Viola): Treble clef, 8/8 time signature. Includes fingerings (9), (6), (8), (6), (9), (7), (6), (10), (9), (7), (6), (7), (10).
- Vlc.** (Violoncello): Treble clef, 8/8 time signature. Includes fingerings (12), (13), (12), (15), (12), (14), (13), (14), (9), (13), (9), (13), (15), (10), (11), (12).
- Cb.** (Cello): Treble clef, 8/8 time signature. Includes fingerings (9), (7), (8), (10), (9), (8), (10), (8), (10), (11), (9), (7).

The score features a complex rhythmic structure with 8/8 time signatures and various articulations. The piano part includes 4:3 ratios and dynamics of *pp* and *mf*. The string parts include detailed fingerings and a *15<sup>ma</sup>* (15th measure) marking. The page number "26" is repeated in a box at the top right and middle right.

**235** *muta in fl. in do*

Picc.

Ob.

Kl.

A. Sx.

Tpt. *sord → harm.*

Pos.

Akkord.

**235** *mf*

Klav.

Perc.

**235** *15<sup>ma</sup>*

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Detailed description: This page of a musical score for 'Stadtplan von New York' contains staves for various instruments. The Piccolo part starts at measure 235 with a key signature change to one sharp (F#) and a dynamic marking of *muta in fl. in do*. The Oboe, Clarinet, and Alto Saxophone parts are mostly rests. The Trumpet part has a dynamic marking of *sord → harm.* and a key signature change to one flat (Bb). The Trombone part has a key signature change to one flat (Bb). The Accordion part has a dynamic marking of *mf*. The Piano part features a complex rhythmic pattern with a 4:3 time signature and a dynamic marking of *mf*. The Percussion part has a dynamic marking of *mf*. The Violin I and II parts have a dynamic marking of *15<sup>ma</sup>* and include fingering numbers. The Viola part has a dynamic marking of *8<sup>va</sup>*. The Violoncello part has a dynamic marking of *8<sup>va</sup>*. The Contrabass part has a dynamic marking of *8<sup>va</sup>*. The score is divided into four measures, with a double bar line at the end of the second measure.

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

Klav. *ausklingen lassen*

Perc 15 *Plattenglocke* *pp*

27 sehr schnell ♩ = 168

Vln. I (15<sup>ma</sup>)

Vln. II (8<sup>va</sup>)

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

Vlc. (8<sup>va</sup>) *s.t. p.v.* *ppp*

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

Musical score for measures 245-248 of 'Stadtplan von New York'. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (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.).

Measure 245: Flute has a melodic line with triplets and dynamics *ff* and *sfz*. Clarinet starts with *ppp*. Trumpet and Trombone have triplets. Percussion has a rhythmic pattern. Violin I and II have *sord.* and *p.v.* markings. Viola and Cello have *ppp* markings.

Measure 246: Flute continues with triplets. Clarinet has *ppp*. Trumpet and Trombone have triplets. Percussion has a rhythmic pattern. Violin I and II have *sord.* and *p.v.* markings. Viola and Cello have *ppp* markings.

Measure 247: Flute continues with triplets. Clarinet has *ppp*. Trumpet and Trombone have triplets. Percussion has a rhythmic pattern. Violin I and II have *sord.* and *p.v.* markings. Viola and Cello have *ppp* markings.

Measure 248: Flute continues with triplets. Clarinet has *ppp*. Trumpet and Trombone have triplets. Percussion has a rhythmic pattern. Violin I and II have *sord.* and *p.v.* markings. Viola and Cello have *ppp* markings.

Rehearsal marks are present at the end of measures 247 and 248.

249

Fl.

Ob.

Basskl.

A. Sx.

Tpt.

Pos.

Akkord.

249

Klav.

Perc.

249

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*sord.*

*s.t.*

*p.v.*

*ppp*

Detailed description: This page of a musical score contains measures 249 through 252. The score is for a symphony orchestra and includes parts for 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 music is in 6/8 time. The Flute part features a complex melodic line with triplets and dynamic markings such as *sfz*, *f*, *sf*, and *p*. The Piano part is mostly silent, with some chords in the right hand. The Percussion part has a rhythmic pattern. The Violin I and II parts play sustained notes. The Viola part has a dynamic marking of *ppp*. The Violoncello part has a dynamic marking of *ppp*. The Contrabass part is mostly silent.

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*

\*