

Germán Toro-Pérez

Untitled, 2001
(Rothko III)
für Orchester

2000/2001

Auftragswerk der *Jungen Philharmonie Wien*

Besetzung

4 Flöten (3. u. 4. auch Piccolo)
3 Oboen (3. auch Englisch Horn)
3 Klarinetten in B (3. auch Bassklarinette in B)
3 Fagotte (3. auch Kontrafagott)
4 Hörner
3 Trompeten in B (3. auch Triangel)
Schlagzeug (3 Spieler)
Harfe
Streicher

Alle Instrumente sind in C notiert.

Schlagzeug

I.

Glockenspiel (klingt 2 Oktaven höher als notiert)
4 Gongs (e¹, f¹, fis¹, c²)
3 Pauken
2 Bongos
1 Conga (tief)
2 Triangel (klein, mittel)
Claves
3 Tempelblocks







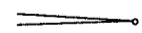


II.

Vibraphon
1 Conga (hoch)
2 Tomtoms
Tamtam (groß)
2 Triangel (mittel, groß)
1 Maraca
Bak (Plattenbündelklapper)
Fouet

III.

Xylophon (klingt 1 Oktave höher als notiert)
Kl. Trommel
Gr. Trommel
3 Becken (klein, mittel, groß)
2 Triangel (groß, sehr groß)
Vibraslap
1 Maraca
1 Holzblock

Zeichenerklärung

s.t.	sul tasto
s.p.	sul ponticello
s.r.	suono reale
h.d.S.	hinter dem Steg
tr z.B.	Halbtontriller (oben)
d	1/4-Ton tiefer
†	1/4-Ton höher
#	3/4-Ton höher
----- s.p. z.B.	poco a poco s.p.
	Gliss. ohne Zielnote (proportional)
	Saiten mit linker Hand dämpfen
	harte Schlägel
	weiche Schlägel
	Metallbesen
	Triangelstab
	al niente
	dal niente
	akzentlos

Orchestra

4 flutes (3. and 4. also piccolo)
3 oboes (3. also english horn)
3 clarinets in B (3. also bass clarinet in B)
3 bassoons (3. also double bassoon)
4 horns
3 trumpets in B (3. also triangle)
Percussion (3 player)
Harp
Strings

All instruments are written in C

Percussion

I.

Glockenspiel (sounds 2 octaves higher)
4 gongs (e¹, f¹, fis¹, c²)
3 timpani
2 bongos
1 conga (low)
2 triangles (small, middle)
Claves
3 temple-blocks









II.

Vibraphone
1 conga (high)
2 tomtoms
Tam-tam (large)
2 triangles (middle, large)
1 maraca
Bak
Fouet

III.

Xilophone (sounds 1 octave higher)
Snare drum
Bass drum
3 suspended cymbals (small, middle, large)
2 triangles (large, very large)
Vibraslap
1 maraca
1 wood-block

Symbols

s.t.	sul tasto
s.p.	sul ponticello
s.r.	suono reale
h.d.S.	beyond the bridge (hinter dem Steg)
d	1/4-tone lower
†	1/4-tone higher
#	3/4-ton higher
----- s.p.	poco a poco s.p.
	Glissando without destination note (proportional)
	mute strings with left hand
	hard sticks
	soft sticks
	brusch
	metal stick
	al niente
	dal niente
u	without accent

Untitled, 2001 (Rothko III)

Auftragswerk der Junge Philharmonie Wien

Germán Toro-Pérez
2000 / 2001

$\frac{4}{2}$ $\text{♩} = 48$

$\frac{3}{2}$

$\frac{3}{4}$

$\frac{7}{4}$

$\frac{4}{4}$

$\frac{7}{4}$

1. Fl.
2. Fl.
3. Fl.
4. Fl.

1. Ob.
2. Ob.
3. Ob.

1. Kl.
2. Kl.
3. Kl.

1. Fg.
2. Fg.
3. Fg.

1. Hrn.
2. Hrn.
3. Hrn.
4. Hrn.

1. Trp.
2. Trp.
3. Trp.

Trp 1-3 Sord (Harm.)

$\frac{4}{2}$ $\text{♩} = 48$

$\frac{3}{2}$

$\frac{3}{4}$

$\frac{7}{4}$

$\frac{4}{4}$

$\frac{7}{4}$

1. Perc.
2. Perc.
3. Perc.

Hfe.

1. Vl.
2. Vl.

Br.

Vlc.

Kb.

Hefe gut hörbar, im Vordergrund

* Vorschlag beginnt auf Hauptzeit

6 7 8 9

7/4 3/2 3/4 4/4 2/4

1. 2. 3. 4.

Fl.

1. 2. 3.

Ob.

1. 2. 3.

Kl.

1. 2. 3.

Fg.

1. 2. 3. 4.

Hrn.

1. 2. 3.

Trp.

1. 2. 3.

7/4 3/2 3/4 4/4 2/4

1. 2. 3.

Perc.

Hfe.

1. 2.

Vl. 1. 2.

Br.

Vle.

Kb.

pp, mp, f, pppp, gliss., unis., flag., ord., #10, #12

2/4 1

3/2

6/4

5/8

7/4

Fl. 1. 2. 3. 4.

Ob. 1. 2. 3.

Kl. 1. 2. 3.

Fg. 1. 2. 3.

Hrn. 1. 2. 3. 4.

Trp. 1. 2. 3.

2/4

3/2

6/4

5/8

7/4

Perc. 1. 2. 3.

Hr.c.

Vl. 1. 2.

Br.

Vlc.

Kb.

Triangel Δ

2

7/4

3/2

4/4

3/4

6/4

FL. 1. 2. 3. 4.

frull. mf

Ob. 1. 2. 3.

pp mp

Kl. 1. 2. 3.

pp mp

Fg. 1. 2. 3.

pp mp

Hrn. 1. 2. 3. 4.

pp mp

Trp. 1. 2. 3.

pp mp

7/4

3/2

4/4

3/4

6/4

Perc. 1. 2. 3.

Hfc.

f

Vl. 1. 2.

pppp mp pppp

1. Gliss.

Br.

pppp mp pppp

gliss.

Vlc.

Kb.

pppp mp

6/4

4/2

4/4

6/4

FL. 1. 2. 3. 4.

Handwritten musical notation for four flute parts. Part 1 starts with a dynamic marking of *f*. Parts 2, 3, and 4 also have *f* markings. The notation includes rests and notes with stems.

Ob. 1. 2. 3.

Handwritten musical notation for three oboe parts. Part 1 starts with *pp* and *ff* markings. Part 2 starts with *pp* and *ff*. Part 3 starts with *pp* and *ff*. The notation includes rests and notes with stems.

Kl. 1. 2. 3.

Handwritten musical notation for three clarinet parts. Part 1 starts with *ppp* and *f* markings. Part 2 starts with *ppp* and *f*. Part 3 starts with *ppp* and *f*. The notation includes rests and notes with stems.

Fg. 1. 2. 3.

Handwritten musical notation for three bassoon parts. Part 1 starts with *pp* and *ff* markings. Part 2 starts with *ff*. Part 3 is mostly empty. The notation includes rests and notes with stems.

Hrn. 1. 2. 3. 4.

Handwritten musical notation for four horn parts. Part 1 starts with *pp* and *f* markings. Part 2 starts with *pp+* and *f*. Part 3 starts with *pp+* and *f*. Part 4 starts with *pp+* and *f*. The notation includes rests and notes with stems.

Trp. 1. 2. 3.

Handwritten musical notation for three trumpet parts. Part 1 starts with *pp* and *f* markings. Part 2 starts with *pp* and *f*. Part 3 starts with *pp* and *f*. The notation includes rests and notes with stems.

6/4

4/2

4/4

6/4

Perc. 1. 2. 3.

Handwritten musical notation for three percussion parts. Part 1 has a triangle symbol and *mf* marking. Part 2 and 3 are mostly empty. The notation includes rests and notes with stems.

Hr. 1. 2.

Handwritten musical notation for two harp parts. Part 1 starts with *f* and *sfz* markings. Part 2 starts with *f* and *sfz*. The notation includes rests and notes with stems.

Vn. 1. 2.

Handwritten musical notation for two violin parts. Part 1 starts with *unis.* and *ppp* markings. Part 2 starts with *ppp* and *fsub* markings. The notation includes rests and notes with stems.

Br. 1. 2.

Handwritten musical notation for two brass parts. Part 1 starts with *fsub* and *pp* markings. Part 2 starts with *ppp* and *gliss.* markings. The notation includes rests and notes with stems.

Vlc. 1. 2.

Handwritten musical notation for two viola parts. Part 1 starts with *unis.* and *ppp* markings. Part 2 starts with *ppp* and *ord.* markings. The notation includes rests and notes with stems.

Kb. 1. 2.

Handwritten musical notation for two cello parts. Part 1 starts with *unis.* and *ppp* markings. Part 2 starts with *ppp* and *ord.* markings. The notation includes rests and notes with stems.

6/4

5/4

4/4

2/4

3/2

FL. 1. 2. 3. 4.

Ob. 1. 2. 3.

KL. 1. 2. 3.

Fg. 1. 2. 3.

Hrn. 1. 2. 3. 4.

Trp. 1. 2. 3.

6/4

5/4

4/4

2/4

3/2

Perc. 1. 2. 3. Becken

Hfe.

Vl. 1. 2.

Br. Vlc. Kb.

$\frac{3}{2}$ II $\text{♩} = 76$

$\frac{4}{2}$

$\frac{3}{2}$

$\frac{4}{2}$

Fl. 1. *ppp*

Fl. 2. *ppp*

Fl. 3. *ppp*

Fl. 4. *ppp*

muta in picc.

muta in picc.

Ob 1. *p*

Ob 2. *p*

E. Horn *p*

Kl. 1. *p*

Kl. 2. *p*

Kl. 3. *p*

Fg. 1. *p*

Fg. 2. *p*

Kfg. *p*

Hrn. 1. *pp* *f*

Hrn. 2. *pp* *f*

Hrn. 3. *pp* *f*

Hrn. 4. *pp* *f*

Trp. 1.

Trp. 2.

Trp. 3.

$\frac{3}{2}$

$\frac{4}{2}$

$\frac{3}{2}$

$\frac{4}{2}$

Perc. 1.

Perc. 2.

Perc. 3.

Hfe.

Vl. *Senza sord. unis.*

Vl. *Senza sord. pp unis. gliss.*

Br. *Senza sord. pp unis.*

Vlc. *Senza sord. div. pp unis.*

Kb. *Senza sord. f*

4

4/2

3/2

7/4

V

V

Δ

3/2

FL. 1. 2.

Picc. 1. 2.

Ob. 1. 2.

E. H.

Kl. 1. 2. 3.

Fg. 1. 2.

KFg.

Hrn. 1. 2. 3. 4.

Trp. 1. 2. 3.

4/2

3/2

7/4

V

V

Δ

3/2

Perc.

Hfc.

VL.

Br.

Vlc.

k.B.

7/4

4/4

5/4

7/4

Fl. 1. 2.
 Picc. 1. 2.
 Ob. 1. 2.
 E. H.
 Kl. 1. 2. 3.
 Fg. 1. 2.
 Kfg.

Detailed description: This section of the score covers measures 34-37. It includes parts for Flute (1 and 2), Piccolo (1 and 2), Oboe (1 and 2), English Horn, Clarinet (1, 2, and 3), Bassoon (1 and 2), and Contrabassoon. The music features various dynamics such as *ppp*, *p*, *f*, and *pp*. There are also some performance markings like *pp* and *f* with hairpins. The time signatures are 7/4, 4/4, 5/4, and 7/4.

Hrn. 1. 2. 3. 4.
 Trp. 1. 2. 3.

Detailed description: This section of the score covers measures 34-37. It includes parts for Horns (1, 2, 3, and 4) and Trumpets (1, 2, and 3). The Horns part has a *(spitz)* marking above the first staff. Dynamics include *p* and *f*. The time signatures are 7/4, 4/4, 5/4, and 7/4.

Perc. 1. 2. 3.
 Hfc.
 Vl.
 Br.
 Vlc.
 Kb.

Detailed description: This section of the score covers measures 34-37. It includes parts for Percussion (1, 2, and 3), Harp, Violins (1 and 2), Viola, and Cello. Dynamics include *f*, *pp*, and *p*. There are also some performance markings like *f* and *pp* with hairpins. The time signatures are 7/4, 4/4, 5/4, and 7/4.

Musical score for orchestra, measures 38-41. The score includes parts for Flute (FL), Piccolo (Picc.), Oboe (Ob.), English Horn (E.H.), Clarinet (Cl.), Bassoon (Fg.), Contrabassoon (Kfg.), Horn (Hrn.), Trumpet (Trp.), Percussion (Perc.), Kettle Drum (Kfe), Violin (Vl.), Viola (Vlc.), and Cello/Double Bass (Cb.).

Measures 38-41:

- Measures 38-39:** Flute 1 and Piccolo 1 play a melodic line starting on G4. Piccolo 2 plays a lower register. Clarinet 1, 2, and 3 play sustained notes. Bassoon 1 and 2 play a similar melodic line. Horns 1-4 play sustained notes. Trumpets 1-3 play a rhythmic pattern marked *(spitz)*. Percussion and Kettle Drum play a rhythmic pattern. Violins and Violas play a rhythmic pattern. Cellos and Double Basses play a bass line.
- Measure 40:** Flute 1 and Piccolo 1 play a melodic line starting on A4. Piccolo 2 plays a lower register. Clarinet 1, 2, and 3 play sustained notes. Bassoon 1 and 2 play a similar melodic line. Horns 1-4 play sustained notes. Trumpets 1-3 play a rhythmic pattern. Percussion and Kettle Drum play a rhythmic pattern. Violins and Violas play a rhythmic pattern. Cellos and Double Basses play a bass line.
- Measure 41:** Flute 1 and Piccolo 1 play a melodic line starting on G4. Piccolo 2 plays a lower register. Clarinet 1, 2, and 3 play sustained notes. Bassoon 1 and 2 play a similar melodic line. Horns 1-4 play sustained notes. Trumpets 1-3 play a rhythmic pattern. Percussion and Kettle Drum play a rhythmic pattern. Violins and Violas play a rhythmic pattern. Cellos and Double Basses play a bass line.

Tempo and Meter Changes:

- Measure 38: $\frac{7}{4}$
- Measure 39: $\frac{4}{2}$
- Measure 40: $\frac{3}{2}$
- Measure 41: $\frac{7}{4}$
- Measure 42: $\frac{3}{2}$

Dynamic Markings: *ppp*, *p*, *f*, *mf*, *pp*, *mf*, *p*, *pp*, *mf*, *p*, *pp*.

3/2

7/4

3/2

FL. 1. 2.

Picc. 1. 2.

Ob. 1. 2.

E.H.

Kl. 1. 2. 3.

Fg. 1. 2.

Kfg.

Hrn. 1. 2. 3. 4.

Trp. 1. 2. 3.

3/2

7/4

3/2

Perc. 1. 2. 3.

Hfe.

Vi. 1. 2.

Br.

Vlc.

Kb.

46

47

48

49

50

6

$\frac{3}{2}$

$\frac{6}{4}$

$\frac{8}{4}$

$\frac{3}{2}$

$\frac{9}{4}$

$\frac{5}{4}$

Fl. 1. 2. Picc. 1. 2. Ob. 1. 2. Eh. Kl. 1. 2. 3. Fg. 1. 2. Kfg. Pln. 1. 2. 3. 4. Trp. 1. 2. 3. Perc. 1. 2. 3. Xl. Hfe. Vl. Br. Vlc. Kb.

Handwritten musical score for a symphony, measures 46-50. The score includes staves for woodwinds (Flute, Piccolo, Oboe, English Horn, Clarinet, Bassoon, Contrabassoon), brass (Trumpet, Trombone, Horn, Percussion, Xylophone, Harp), and strings (Violin, Viola, Violoncello, Contrabass). The score features various time signatures (3/2, 6/4, 8/4, 3/2, 9/4, 5/4) and dynamic markings (ppp, p, f, ff). Performance instructions such as "Sord. (harm.)", "Sord. (spitz)", "div.", "unis. molto sp.", "ghss.", "pizz.", and "arco" are present.

5/4

3/2

5/4

Etwas schneller $\text{♩} = 88$

4/4

3/4

Fl. 1, 2

Picc. 1, 2

Ob. 1, 2

Eh.

Kl. 1, 2, 3

Fg. 1, 2

Kfg.

Hrn. 1, 2, 3, 4

Trp. 1, 2, 3

5/4

3/2

5/4

Etwas schneller $\text{♩} = 88$

4/4

3/4

Glcksp.

Vibr.

Xil.

3/4 III != 96-104

4/2

5/4

4/4

5/4

FL 1. 2. Picc. 1. 2.

Ob. 1. 2. 3.

Kl. 1. 2. 3.

Fg. 1. 2. Kfg.

Hrn. 1. 2. 3. 4.

Trp. 1. 2. 3.

2 Bongos + Conga (h) Conga (t) + 2 Tomtom XI

3/4 Akzente deutlich 4/2 hervorheben.

Hfc.

Vl. 1. 2.

Br. Vcl. Kb.

8

5/4

4/4

6/4

5/4

1. Fl. 2. Fl.

1. Picc. 2. Picc.

1. Ob. 2. Ob. 3. Ob.

1. Kl. 2. Kl. 3. Kl.

1. Fg. 2. Fg.

Kfg.

1. Hrn. 2. Hrn. 3. Hrn. 4. Hrn.

1. Trp. 2. Trp. 3. Trp.

2 Bongas
1 Conga
1 Conga
2 Tomtom

3 Becken

Hfe.

VL. (div. s.t., s.t. pp, div. pp)

Br. (s.t. pp)

Vlc. (div. s.t., pp)

Kb. (pp)

pp, f, mp, fpp, unis. pizz., s.p., mp

5/4, 4/4, 6/4, 5/4

5/4

6/4

5/4

3/2

5/4

FL. 1. 2.

Picc. 1. 2.

Ob. 1. 2. 3.

Kl. 1. 2. 3.

Fg. 1. 2.

Kfg.

Hrn. 1. 2. 3. 4.

Trp. 1. 2. 3.

2 Bongos
1 Conga

1 Conga
2 Tomtom

3 Becken

Hfe

VL. (pizz.)

Br. ord.

Vlc. ord. unis.

Kb.

5/4

4/2

5/4

10

4/4

5/4

1. FL. 2. FL. 1. Picc. 2. Picc. 1. Ob. 2. Ob. 3. Ob. 1. Kl. 2. Kl. 3. Kl. 1. Fg. 2. Fg. Kfg. 1. Hrn. 2. Hrn. 3. Hrn. 4. Hrn. 1. Trp. 2. Trp. 3. Trp. 2 Bongos 1 Conga 1 Conga 2 Tomtom Xilophon Hfe. VI. Br. Vlc. Kb.

11

5/4

3/4

7/4

5/4

2/4

3/4

FL. 1-2

Picc. 1-2

Ob. 1-3

Kl. 1-3

Fg. 1-2

Kfg.

Hrn. 1-4

Trp. 1-3

2 Bongos
Conga

2 Tomtom

3 Becken

Hfc.

Vl. pizz. unis.

Br. ord.

Vlc. unis.

Kb. unis.

pp, mp, f, ff, ppp, p, mf, f, arco, div., p, ppp, ord., unis., ppp, ppp

3/4 4/4 4/2 5/4 12 4/4 2/4

Fl. 1. 2. f p f fp ord. pp

Picc 1. 2. f

Ob. 2-3 pp f pp

Kl. 1. 2. 3. pp f pp

Fg. 1. 2. ppp

Kfg. 8 ppp

Hrn. 1. 2. 3. 4. pp f pp

Trp. 1. 2. 3. fp f ff

2 Bongos
1 Conga
1 Conga
2 Tomtom
Xil. 3 Becken

Hk. sfz

VL vnis. f ppp p

Br. ppp p

Vlc. div. ppp

Kb. ppp

2/4 3/4 3/2 5/4 ord 3/2 4/2 3/2

FL. 1. 2. *froll.* *froll.* *f* *f* *ord.* *pp* *f* *f*

Picc. 1. 2. *f* *f* *f* *f* *pp* *f* *f* *f*

Ob. 1. 2. 3. *f* *f* *f* *f* *f* *f* *f* *f*

Kl. 1. 2. 3. *pp* *f* *f* *f* *pp* *f* *f* *f*

Fg. 1. 2. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Kfg. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *ppp*

Hrn. 1. 2. 3. 4. *f* *pp* *pp* *pp* *f* *pp* *f* *f*

Trp. 1. 2. 3. *f* *f* *f* *f* *f* *f* *f* *pp*

2 Bongos
Gonga
2 Tonton
3 Becken *Xil.* *str.* *f* *f* *f* *f* *f* *f* *f*

Hfc.

Vl. *pizz. vms.* *flag.* *st.* *s.p.* *st.* *arco div.* *ord. dv.* *ppp* *mp*

Br. *flag. f* *ord. pp* *pp* *pp* *ppp* *pp* *pp* *pp*

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

Cb. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pppp*

20

3/2 13

4/4

2/4

6/4

5/4

2/4

1. Fl.

2. Fl.

Picc.

1. Ob.

2. Ob.

3. Ob.

1. Kl.

2. Kl.

3. Kl.

1. Fg.

2. Fg.

Ktg.

1. Horn.

2. Horn.

3. Horn.

4. Horn.

1. Trp.

2. Trp.

3. Trp.

2 Bongor

Conga

Conga

2 Tomtom

Becken

Hr.

Vl.

Br.

Vlc.

Kb.

pp

f

ff

mf

ppp

sfz

molto s.p.

ghss

Wachset zu Fl. in C.

Wachset zu Fl. in C.

Xil.

unis. pizz.

arco

mf

f

pp

2/4

4/2

6/4

2/4

3/4

FL. 1-4

Handwritten musical notation for Flute parts 1 through 4. Part 1 includes dynamics *pp* and a triplet. Part 2 includes dynamics *pp* and a triplet. Parts 3 and 4 are mostly rests.

Ob. 1-3

Handwritten musical notation for Oboe parts 1 through 3. All parts feature a sustained note with a dynamic marking of *f*.

Kl. 1-3

Handwritten musical notation for Clarinet parts 1 through 3. Part 1 includes dynamics *pp* and a triplet. Part 2 includes dynamics *pp* and a triplet. Part 3 includes the instruction *muta in cl. basso*.

Fg. 1-2

Handwritten musical notation for Bassoon parts 1 and 2. Part 1 includes dynamics *pp* and a triplet. Part 2 includes dynamics *f* and the instruction *muta in fg.*

Hrn. 1-4

Handwritten musical notation for Horn parts 1 through 4. All parts feature complex rhythmic patterns with dynamics *f* and triplet markings.

Trp 1-3

Handwritten musical notation for Trumpet parts 1 through 3. Part 1 includes dynamics *f* and a triplet. Part 2 includes dynamics *f* and a triplet. Part 3 includes dynamics *f* and a triplet. The instruction *Sord. (Spitz)* is written above the parts.

2/4

4/2

6/4

2/4

3/4

2 Bongos
Conga
2 Tomtom
Xll.

Handwritten musical notation for percussion parts including Bongos, Conga, 2 Tomtom, and Xll. Dynamics include *pp*, *fp*, and *f*. The instruction *Vibraph.* is present.

Hr.

Handwritten musical notation for Harp. Dynamics include *p* and *(p)*.

Vl.

Handwritten musical notation for Violin. Dynamics include *pp* and *mf*.

Br.

Handwritten musical notation for Brass. Dynamics include *pp* and *mf*. The instruction *Sord.* is present.

Vcl.

Handwritten musical notation for Violoncello. Dynamics include *mf* and *mf*.

Kb.

Handwritten musical notation for Kontrabaß. Dynamics include *mf* and *mf*.

3/4 14 IV $\text{♩} = 52$ 2/4 5/4 4/4 5/4 3/4 4/4

FL. 1. 2. 3. 4. *f* *ff*

Ob. 1.2. a2. 3. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Kl. 1. 2. Basskl. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Fg. 1.2. a2. 3. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Hrn. 1. 2. 3. 4. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Trp. 1. 2. 3. (senza sord.)

Pke. *fp*

VL. 1. 2. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Bc. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Vlc. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

K.-B. *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

* 1.2.3 / 4.5.6 / 7.8.9 / 10.11.12

** Siehe: Peter Vaale / Claus-Steffen Mahnkopf: "Die Spieltechnik der Oboe" (s. auch "Erklärungen")
*** Siehe: Heinz Riedlbauch: "Systematik moderner Fagott- und Bassotechnik" (s. auch "Erklärungen")

Handwritten musical score for a symphony orchestra, measures 105-110. The score includes parts for Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Basskl.), Fagot (Fg.), Horns (Hrn.), Trumpets (Trp.), Percussion (Perc.), Violins (VL.), Viola (Vlc.), and Cello/Double Bass (Cb.).

Measures 105-106 are in 4/4 time. Measure 107 is in 2/4 time. Measures 108-109 are in 4/4 time. Measure 110 is in 5/4 time. The tempo is marked **Allegro**.

Key features of the score include:

- Flutes (Fl. 1-4):** Active melodic lines with dynamics ranging from *ff* to *mp*.
- Oboes (Ob. 1-3):** Supportive harmonic textures, with measures 105 and 108 marked with circled numbers 15, 251, and 64.
- Clarinets (Cl. 1-2) and Bassoons (Basskl.):** Harmonic accompaniment.
- Fagot (Fg. 1-3):** Active lines with dynamics *f* and *mf*. Measure 108 is marked with circled number 235.
- Horns (Hrn. 1-4):** Sustained harmonic support.
- Trumpets (Trp. 1-3):** Sustained harmonic support.
- Percussion (Perc.):** Rhythmic accompaniment with dynamics *f* and *fp*.
- Violins (VL. 1-2):** Active melodic lines with dynamics *pp* and *f*.
- Viola (Vlc.):** Active melodic line with dynamics *mp* and *f*.
- Cello/Double Bass (Cb.):** Active bass line with dynamics *f* and *mp*.

3/2

5/4

3/2

4/4

3/2

5/4

3/2

4/4

1. Fl. 2. Fl. 3. Fl. 4. Fl. muta in Picc. muta in Picc.

Ob. 1-2. Ob. 3.

1. Kl. 2. Kl. Basskl.

Fg. 1-2. Fg. 3.

1. Hrn. 2. Hrn. 3. Hrn. 4. Hrn.

1. Trip. 2. Trip. 3. Trip.

1. PKe Perc.

VL. Br. Vlc. Kb.

16

Handwritten musical score for a symphony orchestra, measures 116-120. The score includes parts for Flute (FL), Piccolo (Picc.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Basskl.), Fagot (Fg.), Horn (Hm.), Trumpet (Trp.), Percussion (Pke., Vibraphon (Vibraph), Triangel (Trgl.)), Harp (Hfe.), Violin (Vi.), Viola (Br.), Violoncello (Vlc.), and Kontrabaß (Kb.).

Measures 116-117 are in 4/4 and 5/4 time signatures. Measure 118 is in 3/4 time signature. Measure 119 is in 3/2 time signature. Measure 120 is in 4/4 time signature. Measure 121 is in 7/4 time signature.

Key markings include dynamics (f, ff, mf, mp, pp, p, fpp), articulation (acc., p, sub), and performance instructions (Picc., Glksp., div., ord., uns.). Circled measure numbers 125, 255, and 257 are present.

7/4

3/4

7/4

3/4

4/2

Fl. 1. 2.

Picc. 1. 2.

Ob. 1-2

Ob. 3

Kl. 1. 2.

Basskl.

Fg. 1-2

Fg. 3.

Hrn. 1. 2. 3. 4.

Trp. 1. 2. 3.

7/4 3/4 7/4 3/4 4/2

Glocksp.

Vibr.

Hfc

VL.

Br.

Vlc.

Kb.

unis. >

div.

pp f fp mp pp

mf pp

p pp

mf pp

p pp

Handwritten musical score for a symphony orchestra, pages 125-128. The score is divided into four systems, each corresponding to a page number (125, 126, 127, 128). The time signatures are 4/2, 4/4, 2/4, and 5/4.

Instrumentation:

- Flutes (Fl.):** 1. and 2.
- Piccobello (Picc.):** 1. and 2.
- Oboes (Ob.):** 1., 2., and 3.
- Klarinetten (Kl.):** 1. and 2.
- Bassklarinette (Basskl.):**
- Fagotti (Fg.):** 1., 2., and 3.
- Hörn (Hrn.):** 1., 2., 3., and 4.
- Trumpeten (Trp.):** 1., 2., and 3.
- Tamtam**
- Vibras**
- 3 Becken**
- Hefe**
- Violen (Vl.):** 1. and 2.
- Brass (Br.):**
- Viola (Vlc.):**
- Kontrabaß (Kb.):**

Key Features and Annotations:

- Handwritten circled numbers: (94) and (11).
- Dynamic markings: *mp*, *mf*, *pp*, *f*, *ff*, *f poss*, *pizz.*, *s.p.*, *trull.*
- Performance instructions: *muta in fl. in C*, *Muta in Cl. in Sib*, *1. sord → harm.*, *pres de la table*.
- Articulation: *>*, *acc.*, *stacc.*, *trill.*
- Rehearsal marks: \square

Fl. 1. 2. froll. f mf

Picc. 1. 2. f mf

Ob. 1. 2. 3. pp mf

Kl. 1. 2. 3. muta in Basskl. mf

Fg. 1. 2. 3. pp 1.2. az pp

Cor. 1. 2. 3. 4. p pp

Trp. 1. 2. 3. Sord (Spitz) Sord → harm. p fp

5/4 (♩=52) 4/4 5/4 3/4 4/4

1. Tamtam mp

2. 3. 3 Becken mit Bogen p

Hfc. sfz

Vl. 1. arco molto s.p. ord. ppp ff ppp p f p sfz sfz pizz. #f

Vl. 2. pizz. h.d.s. ord. p.v. mf pp p f sfz sfz pizz. h.d.s.

Br. p p.v. mf pp f sfz sfz pizz. h.d.s. arco ord. #f

Vlc. ord. ppp mf p.v. molto s.p. tr^{1/2} sfz s.p. ord. mp-f sfz

Kb. p mf f mp-f pp div. pp

4

Fl 1.2
 Picc. 1.2
 Ob. 1.2
 e.H.
 Kl. 1.2
 Basskl.
 Fg. 1.2.3
 Hrn. 1.2.3.4
 Trp 1.2.3.

4

Tamtam
 Vibra.
 Becken
 Hfe
 Vl. 1
 Vl. 2
 Br.
 Vcl.
 Kb.

This page contains musical notation for the following instruments:

- Flute (Fl.):** Flute 1 and 2.
- Piccolo (Picc.):** Piccolo 1 and 2.
- Oboe (Ob. e.H.):** Oboe 1 and 2.
- Clarinet (Kl.):** Clarinet 1 and 2.
- Bassoon (Basskl.):** Bassoon.
- Fagott (Fg.):** Bassoon 1 and 2.
- Kontrabaß (Kfg.):** Contrabass.
- Horn (Hrn.):** Horn 1, 2, 3, and 4.
- Trumpet (Tp.):** Trumpet 1, 2, and 3.
- Claves:** Claves.
- Vibraphone (Vibraph.):** Vibraphone.
- Vibraslaß (Vibraslaß):** Vibraslap.
- Harfe (Hfe.):** Harp.
- Violin (Vl.):** Violin 1 and 2.
- Viola (Vla.):** Viola.
- Violoncello (Vcl.):** Violoncello.
- Kontrabaß (Kb.):** Kontrabaß.

Key performance markings and instructions include:

- senza sord.* (without mutes)
- arco* (bowed)
- pizz. h.d.s.* (pizzicato hands)
- sord.* (mutes)
- f*, *mf*, *pp*, *sfz* (dynamics)
- Spitz* (point)

19

5/4

3/4

4/4

Fl. 1. 2. Picc. 1. 2. Ob. 1. 2. Kl. 1. 2. Basskl. Fg. 1. 2. Kfg.

Handwritten musical score for woodwinds and strings. The score is divided into three measures corresponding to measures 142, 143, and 144. The woodwind parts include Flute 1 and 2, Piccolo 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon, and Bass Clarinet. The string parts include Flute/Guitar and Bassoon. The score features various dynamics such as *sfz*, *mp*, *f*, and *ff*, and includes articulation marks like accents and slurs. The time signature changes from 5/4 to 3/4 and then to 4/4.

Hrn. 1. 2. 3. 4. Trp. 1. 2. 3.

Handwritten musical score for brass instruments. The score is divided into three measures corresponding to measures 142, 143, and 144. The brass parts include Horn 1, 2, 3, and 4, and Trumpet 1, 2, and 3. The score features dynamics such as *sfz* and *ff*, and includes articulation marks like accents and slurs. The time signature changes from 5/4 to 3/4 and then to 4/4.

Foncl. Kl. Tr. Hfe. Vl. 1. 2. Br. Vlc. Kb.

Handwritten musical score for percussion and strings. The score is divided into three measures corresponding to measures 142, 143, and 144. The percussion parts include Glockenspiel, Triangle, Zizzle, and Maraca. The string parts include Harp, Violin 1 and 2, Viola, Cello, and Double Bass. The score features dynamics such as *fp*, *ff*, *pp*, and *pp poss*, and includes articulation marks like accents and slurs. The time signature changes from 5/4 to 3/4 and then to 4/4.

Handwritten musical score for orchestra and woodwinds. The score is divided into four measures, labeled 145, 146, 147, and 148. Each measure has a specific time signature: 4/4, 2/4, 3/4, and 4/4 respectively.

The instruments and parts include:

- Flute (Fl.) 1 and 2
- Piccobass (Picc.) 1 and 2
- Oboe (Ob.) 1
- Euphonium (e.H.)
- Klarinetten (Kl.) 1 and 2, with a handwritten instruction: "1. Muta in kl. Klar in Es" (Change to clarinet in E-flat)
- Bassklarinete (Basskl.)
- Fagott (Fg.) 1 and 2
- Kontrabaß (Kfg.)
- Cor (Cornets) 1, 2, 3, 4
- Trumpet (Trp.) 1, 2, 3
- Glockenspieler (Glocksp.)
- Trügel (Trgl.) with instruction: "(Nimmt Metalstab für Trgl.)" (Takes metal stick for Trgl.)
- Zitzle, Maraca, Triangel
- Hörnchen (Hfe.)
- Violen (VL.) 1 and 2
- Brass (Br.)
- Violen (Vlc.)
- Kontrabaß (Kb.)

The score contains various musical notations, including dynamics (sfz, mp, mf, p, pp, ppp), articulation (accents, slurs), and performance instructions like "pizz. h.d.s." and "arco molto s.p.". There are also handwritten annotations and corrections throughout the manuscript.

4
4

Handwritten musical score for a symphony orchestra, spanning measures 149 to 152. The score includes parts for Flutes (Fl.), Piccolos (Picc.), Oboes (Ob.), Clarinet (Kl.), Bassoon (Basoon), Bassoon/Contrabassoon (Kfg.), Horns (Horn), Trumpets (Trp.), Percussion (Perc.) with Claves, Harp (Hf.), Violins (Vl.), Violas (Vlc.), Brass (Br.), and Piano/Double Bass (Kb.).

Measure 149: Flutes and Piccolos play a melodic line with dynamic markings *fp* and *sm*. Oboe 1 and 2 play a sustained note with *pp*. Clarinet 1 and 2 play a note with *pp*. Bassoon and Bassoon/Contrabassoon play notes with *pp*. Horns are silent. Trumpets 1 and 2 play notes with *pp*. Claves are silent. Harp is silent. Violins and Violas play notes with *pp*. Piano and Double Bass play notes with *pp*.

Measure 150: Flutes and Piccolos continue with complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings *fp* and *sm*. Oboe 1 and 2 play a sustained note with *pp*. Clarinet 1 and 2 play notes with *p*. Bassoon and Bassoon/Contrabassoon play notes with *pp*. Horns are silent. Trumpets 1 and 2 play notes with *pp*. Claves play a rhythmic pattern with *mf*. Harp is silent. Violins and Violas play notes with *pp*. Piano and Double Bass play notes with *pp*.

Measure 151: Flutes and Piccolos play complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings *fp* and *sm*. Oboe 1 and 2 play a sustained note with *pp*. Clarinet 1 and 2 play notes with *p*. Bassoon and Bassoon/Contrabassoon play notes with *pp*. Horns are silent. Trumpets 1 and 2 play notes with *pp*. Claves play a rhythmic pattern with *mf*. Harp is silent. Violins and Violas play notes with *pp*. Piano and Double Bass play notes with *pp*.

Measure 152: Flutes and Piccolos play complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings *fp* and *sm*. Oboe 1 and 2 play a sustained note with *pp*. Clarinet 1 and 2 play notes with *p*. Bassoon and Bassoon/Contrabassoon play notes with *pp*. Horns are silent. Trumpets 1 and 2 play notes with *pp*. Claves play a rhythmic pattern with *mf*. Harp is silent. Violins and Violas play notes with *pp*. Piano and Double Bass play notes with *pp*.

3/4

4/4

Fl. 1. 2.

Picc. 1. 2.

Ob. 1. 2.

e.H.

Klar. 1. 2.

Basskl.

Fg. 1. 2.

Kfg.

Hrn. 1. 2. 3. 4.

Trp. 1. 2. 3.

Claves. 1. 2. 3.

Hfe.

VL 1.

VL 2.

Br. 1. 2.

Vlc. 1. 2.

Kb.

3/4

4/4

3 Becken

VL 1, 2: arco am Saitenhalter

Senza sord.

Sord. III

molto s.p.

35

6/4

4/4

7/8

Fl. 1. 2.
 Picc. 1. 2. *picc 1, picc 2 muta in fl. 3, fl. 4*

Ob. 1. 2.
 e.H. *muta in Oboe*

Kl. 1. 2.
 Basskl. *muta in Cl. in Sib*

Fg. 1.
 Kfg. *muta in Fg.*

Hrn. 1. 2. 3. 4.

Trp. 1. 2. 3. *3. nimmt Triangel mit Triangelstab*
 Sord. (Harm.) 1. 2.

Pke.
 Vibraph. *Tamtam.*

3 Beck.

Hfc. *flag.*

Vi. 1.
 Vi. 2.

Br. *mp* *pp* *mp*

Vlc.

K.-B. *pp*

6/4 4/4 7/8

163 164 165 166 167 168

$\frac{7}{8}$ VI $\text{♩} = 116$ $\frac{9}{8}$ $\frac{3}{4}$ $\frac{11}{8}$ $\frac{7}{8}$ $\frac{9}{8}$ $\frac{7}{8}$

Fl. 1. 2. f f f f f f Fl. 4 muta in piccolo.

Ob. 1. 2. f f f f f f

Kl. 1. 2. f f f f f f

Fg. 1. 2. f f f f f f

Hrn. 1. 2. f f f f f f

Trp. 1. 2. 3. f f f f f f Trp. 1-3 Senza sord.

2 Trgl. 1. f f f f f f

Gongs f f f f f f

2 Trgl. 2. f f f f f f

Tamtam* f f f f f f

2 Trgl. 3. f f f f f f

3 Becken f f f f f f

VL. 1. mf mf mf mf mf mf

2. mf mf mf mf mf mf

Br. mf mf mf mf mf mf

Vcl. mf mf mf mf mf mf

k-B. f f f f f f

* Tamtam: obere Linie, mit Triangelstab (A)
 untere Linie, mit Tamtamschlägel (B)

169 170 171 172 173 174

7/8 9/8 5/4 11/8 8/8 5/4 4/4

Fl. 1. 2. 3. Fl. 1, 2, 3. f

Picc. f

Ob. 1. 2. 3. f

KL 1. 2. 3.

Fg. 1. 2. 3.

Hrn. 1. 2. 3. 4. a2 f

Trp. 1. 2. 3.

7/8 9/8 5/4 11/8 8/8 5/4 4/4

Trgl. Gangs. f

Trgl. Tambour

Trgl. Becken

VL. (pizz) mf

Br. (pizz) mf

Vlc

Kb.

Detailed description of the musical score: The score is for measures 169 through 174. Above the staves, the time signatures are 7/8, 9/8, 5/4, 11/8, 8/8, 5/4, and 4/4. The instruments are: Flute (1, 2, 3), Piccolo, Oboe (1, 2, 3), Clarinet (1, 2, 3), Bassoon (1, 2, 3), Horn (1, 2, 3, 4), Trumpet (1, 2, 3), Triangle, Gong, Tambourine, Triangle, Cymbal, Violin (1, 2), Trombone, Viola, and Cello. Dynamics include *f*, *mf*, and *pizz*. The flute part has a first ending marked 'Fl. 1, 2, 3.' and a second ending marked '2.'. The horn part has a second ending marked 'a2'. The percussion parts include Triangle, Gong, Tambourine, and Cymbal. The string parts include Violin (1, 2), Trombone, Viola, and Cello. The bassoon part has a first ending marked '1.' and a second ending marked '2.'. The flute part has a first ending marked '1.' and a second ending marked '2.'. The oboe part has a first ending marked '1.' and a second ending marked '2.'. The clarinet part has a first ending marked '1.' and a second ending marked '2.'. The bassoon part has a first ending marked '1.' and a second ending marked '2.'. The horn part has a first ending marked '1.' and a second ending marked '2.'. The trumpet part has a first ending marked '1.' and a second ending marked '2.'. The triangle part has a first ending marked '1.' and a second ending marked '2.'. The gong part has a first ending marked '1.' and a second ending marked '2.'. The tambourine part has a first ending marked '1.' and a second ending marked '2.'. The cymbal part has a first ending marked '1.' and a second ending marked '2.'. The violin part has a first ending marked '1.' and a second ending marked '2.'. The trombone part has a first ending marked '1.' and a second ending marked '2.'. The viola part has a first ending marked '1.' and a second ending marked '2.'. The cello part has a first ending marked '1.' and a second ending marked '2.'.

175 176 177 178 179 180 181

4/4 5/4 9/8 6/4 7/8 21 5/8 3/4 7/8

Fl. 1. 2. 3.

Picc. 4. muta in Fl. in do

Ob. 1. 2. 3.

Kl. 1. 2. 3.

Fg. 1. 2. 3.

Hrn. 1. 2. 3. 4.

Trp. 1. 2. 3.

4/4 5/4 9/8 6/4 7/8 ^{frut} 5/8 3/4 7/8

Trgl. Gongs. Trgl. Tambur. Trgl. Becken.

Vl. \oplus saltato mp (pizz) mf

Br. (pizz) mf

Vlc. (pizz) mf

Kb.

182 183 184 185 186 187

7/8 6/4 10/8 9/8 13/8 9/8 10/8

Fl. 1. 2. 3. 4. *p* *f* *f* *f*

Ob. 1. 2. 3. *p* *f* *f*

Kl. 1. 2. 3. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *f*

Fg. 1. 2. 3. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *f*

Hrn. 1. 2. 3. 4. *f* *f* *f* *f*

Trp. 1. 2. 3. *f* *f* *f* *Sord weg.*

Togl. *pp*

Gongs. *f*

Trgl. *f*

Tamtam. *mf*

Becken. *f*

Vi. *f*

Br. *arco* *⊕ Salt.*

Vlc. *arco* *⊕ Salt.*

Kb. *col legno battuto* *mf* *arco, ord.* *f*

* Saiten mit linker Hand dämpfen

188

189

190

191

192

10/8

9/8

11/8

7/4

Ruhiger $\text{♩} = 108$

9/4

Fl. 1. 2. 3. 4.

1. *ppp* *1. tr.*
4. *4. muta in Picc.*

Ob. 1. 2. 3.

Kl. 1. 2. 3.

pp

Fg. 1. 2. 3.

ppp *1. tr.*

Hrn. 1. 2. 3. 4.

Trp. 1. 2. 3.

(Senza sord.)

10/8

9/8

11/8

7/4

Ruhiger $\text{♩} = 108$

9/4

2 A Gongs

pp

2 A Tantan

pp

3 Beck.

pp *mit Bogen*
p

VL. 1. 2.

Br.

f

Vc.

f

Kb.

f

4
2

7
8 a tempo
♩ = 116

8
8

3
4

11
8

Fl. 1. 2. 3. 4. FL. 1, 2, 3

Ob. 1. 2. 3. fp

Kl. 1. 2. 3.

Fg. 1. 2. 3. fp f

Hrn. 1. 2. 3. 4. f

Trp. 1. 2. 3.

4
2

7
8 a tempo
♩ = 116

8
8

3
4

11
8

2 A Gongs f

2 A Tamtam f

2 A 3 Beck f

Vl. 1. 2. pizz. f

Br.

Vlc.

Kb.

198

199

200

201

202

11
8

9
8

11
8

13
8

11
8

4
4

Fl. 1. 2. 3. p f p f p f p f

Picc. p f p f p f p f

Ob. 1. 2. 3. fp f fp f

Kl. 1. 2. 3. 1. 2. 3. p f p f p f p f

Fg. 1. 2. 3. fp f f f f f f

Hrn. 1. 2. 3. 4. 1. 2. 3. 4. ges. 2. 4. a2 2. ges. 2. 4. a2 gew. 2. ges. 2. 4. a2 gew. 2. ges. 1. 2. 3. 4.

Trp. 1. 2. 3. fp f fp f fp f fp f → Spitz

11
8

9
8

11
8

13
8

11
8

4
4

2A f f

2A p f p f p f p f

3 Beck. f p p f f p p f f p p f f p p f

Vl. 1. 2. arco

Br. arco

Vc. arco ord. f f f f

Kb. f f f f

203

204

205

206

207

208

4/4

5/4

3/4

5/4

23

10/8

9/8

FL.

picc muta in fl. Sopr.

1. 2.

3. 4.

Ob.

muta in E. Horn.

E. Horn.

Kl.

1. 2.

3.

1. 2.

3. muta in Cl. Basso

Fg.

1.

2.

1. 2. 3.

1.

2. 3.

Hrn.

1. 2. 3.

4.

1. 2.

3. 4.

Trp.

sfz

sfz

sfz

sfz

10/8

9/8

2 A

Gong

2 B

Tambour

2 A

3 Beckl

1

2

Br.

Vlc.

Kb.

flag.

flag.

flag.

flag.

f

f

f

f

f

f

f

f

f

* al niente
** dal niente

209

210

211

212

213

214

9/8

11/8

5/4

3/2

7/4

7/8

Fl. 1. 2. *f* *f*

Ob. 1. 2. *f* *f*

e.H. *p* *f* *p* *f*

Kl. 1. 2. *p* *f* *p* *f*

Basskl. *p* *f* *pp* *pp* *pizz.* *pizz.*

Fg. (1.) *p* *f* *p* *f* *pp* *pp*

(2.3.) *p* *f* *p* *f* *pp* *pp*

Hrn. 1. 2. 3. 4. *f* *f* *sforz.* *sforz.*

Trp. 1. 2. 3. *p* *f* *pp* *pp* *f* *f* *pp* *pp* *(pp)*

harm

2 A *p* *f* *p* *f* *f* *pp* *pp* *f* *f* *pp* *pp* *(pp)*

Gong. *mp* *mp*

2 A *f* *f* *f* *pp* *pp* *f* *f* *pp* *pp* *(pp)*

Tambur. *f* *f*

3 Beck. *p* *f* *p* *f* *pp* *f* *pp* *(pp)*

Vl. 1. 2.

Br.

Vcl. *f* *f*

Kb. *pizz.* *mf*

Handwritten musical score for measures 215 to 220. The score includes parts for Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet (KL.), Bass Clarinet (Basskl.), Fagott (Fg.), Horn (Hrn.), Trumpet (Trp.), Trombone (Trgl.), Gong (Gongs), Tamtam, Becken, Violin (VL), Viola (Vlc), and Cello/Double Bass (Cb.).

Measures 215-219 are in 7/8 time, and measure 220 is in 5/4 time. The score features various dynamics (f, mp, p) and performance instructions such as *1.3.*, *2.4. frull.*, *4 muta in picc.*, *tr.*, *flag.*, *arco*, and *salt.*. The Flute part includes a first ending (*1.3.*) and a second ending (*2.4. frull.*). The Oboe part includes a first ending (*1.2.*). The Bass Clarinet part includes a first ending (*1.2.*). The Fagott part includes a first ending (*1.2.*). The Horn part includes a first ending (*1.2.*). The Trumpet part includes a first ending (*1.2.*). The Trombone part includes a first ending (*1.2.*). The Gong part includes a first ending (*1.2.*). The Tamtam part includes a first ending (*1.2.*). The Becken part includes a first ending (*1.2.*). The Violin part includes a first ending (*1.2.*). The Viola part includes a first ending (*1.2.*). The Cello/Double Bass part includes a first ending (*1.2.*).

Measure numbers: 215, 216, 217, 218, 219, 220.

Time signatures: 7/8, 5/4.

Tempo markings: *mp*, *f*.

Performance instructions: *1.3.*, *2.4. frull.*, *4 muta in picc.*, *tr.*, *flag.*, *arco*, *salt.*.

9/8

7/8

4/4

3/4

5/8

Fl. 1. 2. *p* — *f* *f* *Picc.* *f* *f* *p* — *f* *f*

Fl. 4. *f* *f* *f* *p* — *f*

Ob. 1. 2. *f* *p* *fp* — *f*

Ob. 3. *f* *p* *fp* — *f* *f*

Kl. 1. 2. *p* — *f* *f* *f*

Basskl. *f* *p* *fp* — *f* *f*

Fg. 1. 2. *p* — *f* *f*

Fg. 3. *p* — *f* *f* 1. *f* 2. 3. *f*

Hrn. 1. 2. *f* *f* *f*

Hrn. 3. 4. *f* *f* *f*

Trp. 1. 2. 3. *f* *f* *f* *f* *fp* — *f* *f* *f*

Trp. 1-3 *Senza sord.*

9/8

7/8

4/4

3/4

5/8

Trgl. *f* *p* *f* *f*

Gongs. *f* *f* *f*

Trgl. *p* *f* *f* *f* *p* *f*

Tamtam *f* *f* *f*

Trgl. *p* *f* *f* *f* *p* *f*

Becken *mp* *p* *f*

Vl. *f* *f* *f* *f* *f*

Br. *f* *f* *f* *f* *f*

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

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

228 229 230 231 232 233 234 235 236 237

5/8 4/4 6/8 2/4 25 4/4 $\downarrow=132$ 5/4 3/4 4/4 2/4 4/4

Fl. (1.2. a2) 4. muta in sopr. fl. 3.4. a2 pp $\#0(*)$ $\#0(*)$ $\#0(*)$

Ob. 1/2

E.H.

Klar.

Basskl.

Fg. (2.3 a2)

Hrn (4.)

Trp.

2 A 5/8 4/4 6/8 2/4 4/4 $\downarrow=132$ 5/4 3/4 4/4 2/4 4/4

Gongs mp

2 A

3 Beck mit Bogen v p $\#0(*)$ (9)

Hfe p $\#0(*)$ ff

Vl. → sord. arco ord. ppp

Br. → sord. arco ord. ppp

Vlc. → sord. arco ord. ppp

Kb. arco ord. ppp

238

239

240

9
8

$\frac{4}{4}$ VIII *ämperst langsam*
d = 27 - 29

$\frac{5}{4}$

$\frac{4}{4}$

Fl.
Ob.
E-H.
Kl.
Basst.

Hrn.
Trp.

1.3. a2
2.4. a2
sffz
1.2. a2
sffz
sim

$\frac{4}{4}$ *ämperst langsam*
d = 27 - 29

$\frac{5}{4}$

$\frac{4}{4}$

9
8

Vibraph. (on)
pp sempre

Hfe.
p.m. de la table
(p.d.l.t.)
f
sim.

Vl.
Br.
Vlc.
Kb.

pizz. arco s.t.
f pp PPP
pizz. arco s.t.
f pp PPP
IV sul tasto
pp PPP
s.t.
pp PPP
pizz. flag.
f f

241

242

243

9
8

4
4

7
8

Fl.

Ob.

E-H.

Klar.

Basskl.

Fg.

Hrn.

Trp.

(1.3.)

sffz

(2.4.)

sim.

(spitz)

9
8

4
4

7
8

Vibra.

Hfe.

vl.

Br.

Vlc.

Kb.

r.H. ord
l.H. flag.

prà de la t.

pp - ppp

sim

sim.

sim.

pizz. (II)

arco

pp - ppp

sim

FL

Ob.

E.H.

KL.

Basskl.

Fg.

Hrn.

Trp.

Vibraph.

Hfe.

Vl.

Br.

Vlc.

Kb.

247

248

249

9
8

7
8

2
4

Fl.

Ob.

Kl.

Fg.

Hrn.
1.
3.

2.
4.

Trp.

9
8

7
8

2
4

Vbraph.
(on)

Hfc.

Vl.

Br.

Vlc.

Kb.

r.H. p.d.l.t
flag.

p.d.l.t

ord. f pp p.d.l.t ord. f pp p.d.l.t f

ord. sftz pp

pizz.

pp = ppp

pizz. arco s.t.

f pp = ppp

div.

pizz. ord.

pp = ppp

pp = ppp

250

251

252

253

254

2/4

4/8 ♩ = ♩ = 54-58

2/8

3/8

5/4

Fl.

4. muta in picc

1. 8 stacc.

frull.

Ob.

E-H.

Kl.

Basskl.

Fg.

Hrn.

Trp.

1. Spitz
2. Ord.

1. f

(1.)

ppp

2/4

4/8 ♩ = ♩ = 54-58

2/8

3/8

5/4

Vibraph.

Hfe.

(p.d.l.t.)

flag.

sfz

sfz

Vl.

arco s.t.

pp

ppp

pp

ppp

Br.

Vlc.

Kb.

5/4 $\text{♩} = 56 \text{ ca.}$

3/2

7/4

5/4

3/4

4/4

1. FL. 2. 3. Picc.

Dynamic markings: *mf*, *ppp*, *f*, *pp*, *pp pass.*

1. 2. Ob. E. Horn.

Dynamic markings: *pp*, *f*, *pp*, *pp*, *pp*, *ff*

1. 2. Klar. Basskl.

Dynamic markings: *mf*, *ppp*, *mf*, *ppp*, *f*, *ppp sub = f*, *pp*, *pp*, *pp*

1. 2. 3. Fg.

Dynamic markings: *pp*, *f*, *pp*, *mf*

1. 2. 3. 4. Hrn.

Dynamic markings: *mf*, *f*, *pp*, *fpp*, *fpp*

1. 2. 3. Trp.

Dynamic markings: *pp*, *mf*, *pp*, *pp*, *Spitz*, *pp*

5/4 $\text{♩} = 56 \text{ ca.}$

3/2

7/4

5/4

3/4

4/4

Vibr. XI.

Dynamic markings: *f*, *f*, *pp*, *ff*, *ff*

Hfe.

Dynamic markings: *mf*, *f*, *f*, *p*, *f*, *ff*, *ff*

Vl. Br.

Dynamic markings: *ppp*, *pp pass.*, *Senza sordino*

Vc. Kb.

Dynamic markings: *pp*

260

261

262

263

Handwritten musical score for a symphony orchestra and percussion ensemble. The score is divided into measures 260, 261, 262, and 263. The time signatures are 4/4, 3/2, 3/4, 4/4, and 4/2.

Flute (Fl.): 1. *frull.* *sfz* → *pp*; 2. *pp*; 3. *fpp*

Piccobello (Picc.): *fpp*; *pp*

Oboe (Ob.): 1. *fpp*; 2. *fp* → *pp*

E-flat Clarinet (e.Hl.): *fp* → *pp*; *mp* → *pp*; *PPP* → *f*

Clarinet (Klar.): 1. *fp* → *PPP*; 2. *mp* → *pp*

Bass Clarinet (Basskl.): *mp* → *pp*

Bassoon (Fg.): 1. *pp*; 2. *pp*; 3. *pp* → *f*

Horn (Hrn. 1-4): 1.3. *q2*; 2.4. *a2*; *p* → *pp*

Trumpet (Trp. 1-3): 1. *e*; 2. *sfz* → *pp*; 3. *pp* → *pp*; *1.2.3. Spitz*

2 Bongos / 1 Conga: *mf* → *f* → *p*; *3 T.B.*; *pp* *1 Conga* *2 Tomtom*; *pp* → *f*

Vibraphone (Vibra.): *f*; *mf* → *p* → *pp*

Xylophone (Xil.): *3 Becken*; *G.C.*; *mp* → *p* → *pp*

Hammered Drum (Hfe.): *f*; *ff*; *mf*

Violin (Vl.): *Sord.*; *ff*; *pizz.*; *f*

Brass (Br.): *molto sp.*; *sfz* → *ppp* (*Sord.*); *ppp* → *f*

Viola (Vcl.): *molto sp.*; *sfz* → *ppp* (*Sord.*); *ppp* → *f*

Double Bass (Cb.): *sfz* → *ppp* → *f*

4/2 26

4/4

6/4

4/4

frull.

1. Fl. *p*

2. Fl. *p*

3. Fl. *p*

Picc. *p*

1. Ob. *f*

2. Ob. *f*

E.H. *f*

1. Klar. *pp* *f*

2. Klar. *sfz* *pp*

Basskl. *pp* *f*

1. Fg. *f* *mp* *f*

2.3. Fg. *f*

1.2. Hrn. *f*

3.4. Hrn. *f*

1. Trp. *f*

2.3. Trp. *f*

3 T.B. *mf*

1 Conga *mf*

2 Tomtom *mf*

Xil. *f*

Hfe. *f*

V. *pp* *mf* *ppp*

Br. *pp* *mf* *ppp*

Vlc. *pp* *mf* *ppp*

Kb. *pp* *mf* *ppp*

3. muta in kfg.

Sord weg

2 Bongos
1 conga

mit Finger

Vibraph.

PKe

Tamtam

W.B.

senza sord.

senza sord.

senza sord.

molto s.p.

gliss.

div.

flag.

3
8

6
8

9
8

28

3
8

6
8

1. Fl. 2. Fl. 3. Picc. 1. Ob. 2. Ob. 3. e.H. 1. Kl. 2. Kl. 3. Fg. 1. 2. Kfg. Horn 1-4 Trp. 1-3 Bongos Conga Vib. Xil. Hfe. VI. Br. Vcl. Kb.

Handwritten musical score for a symphony orchestra and percussion ensemble. The score is divided into measures 281 through 288. Above the staves, time signatures are indicated: 3/8, 6/8, 9/8, 3/8, and 6/8. A circled number '28' is present above measure 286. The score includes various dynamics such as *pp*, *p*, *mf*, *f*, and *fpp*. Performance instructions include *ord.*, *s.t.*, *Spitze*, *unis.*, *près de la table*, and *Conga/2 Tonton*. The percussion section includes Bongos, Conga, Vibraphone, and Xylophone. The string section includes Violins (VI.), Viola (Br.), Violoncello (Vcl.), and Double Bass (Kb.).

12
8 29

3
8

1. FL. 2. FL. 3. Picc. 1. Ob. 2. e.H. 1. Kl. 2. Kl. 3. Fg. 1. 2. Kfg. Hrn. 1-4 Trp. 1-3 PKe Conga 2 Tomtom Xl. Hfe. 1. Vl. 2. Br. Vlc. Kb.

Handwritten musical score for a symphony orchestra, covering measures 296 to 302. The score includes parts for Flutes (FL.), Piccolo (Picc.), Oboes (Ob.), English Horn (e.H.), Clarinets (Kl.), Bassoons (Fg., Kfg.), Horns (Hrn.), Trumpets (Trp.), Percussion (PKe, Conga, 2 Tomtom, Xl.), Harp (Hfe.), Violins (Vl.), Brass (Br.), Viola (Vlc.), and Cello/Double Bass (Kb.). The score is written in a complex, multi-measure format with various dynamics (p, mf, f, pp, sfz) and articulations (accents, slurs, breath marks). There are tempo markings of 12/8 and 3/8. A box containing the number '29' is located at the top right. The page number '61' is at the bottom right.

3 8 6 8 9 8

1. Fl. 2. 3. Picc. 1. 2. E.H. 1. 2. 3. Fg. 1. 2. Kfg. 1. 2. Hrn. 3. 4. Trp. 1-3. Pke. Conga Tomtoms Xil. Hfe. Vl. Br. Vla. Kb.

pp, p, f, sfz, mp, az, ord, div., unis., 4:3, Pré de la table, step

Musical score for orchestral instruments including Fl., Picc., Ob., E.H., Kl., Fg., Kfg., Hrn., Trp., Pke., Xil., Hfe., Vl., Br., Vlc., and Kb. The score is divided into three measures (311, 312, 313) with time signatures 9/8, 12/8, and 5/4. It contains detailed notation, dynamics (f, sfz), and performance instructions like 'senza sord' and 'harm.'.

5/4 30

4/4

5/4

3/2

1. Fl. 1. *stacc* *f sfacc.* *mf*

2. Fl. 2. *f sfacc.* *mf*

3. Picc. *f sfacc.* *mf*

1. Ob. *pp sub*

2. E.H. *pp*

1. Kl. *pp* *f*

2. Kl. *pp* *f*

3. Kl. *pp*

1.2. Fg. *pp* *f* *f* *pp*

Kfg. *pp* *f* *pp*

1.2. Hrn. *pp* *pp* *pp*

3.4. Hrn. *pp sub* *pp* *mf*

1. Trp. *f* *mf* *mf* *pp*

2. Trp. *f* *mf* *mf* *pp* *Senza sord.*

3. Trp. *f* *mf* *mf* *pp*

5/4

4/4

5/4

3/2

2. 2 Trgl. *ppp*

3. 3 Beck. *ppp*

Hfe. *f* *p*

1. Vl. *sord. p* *pp* *f*

2. Vl. *ppp*

Br. *div.* *pp* *f*

Vlc. *Sub ppp poss* *ppp poss*

Kb. *Sub ppp poss* *ppp poss*

5/4

4/4

3/2

(stacc)

1. Fl. 2. 3. Picc. 1. 2. E.H. 1. 2. 3. Kl. 1. 2. Fg. 1. 2. Kfg. 1. 2. 3. 4. Hrn. 1. 2. 3. Trp. 1. 2. 3. Vibr. Becken Hfe. Vl. Br. Vlc. Kb.

Hofstätt, 2.5.01