

# **Stefan Thomas**

## **Engführung**

### **für Baßsaxophon und Ensemble**

1. Eingrenzungen
2. Nachklang
3. Über kurz oder lang

Die Komposition ist Andreas van Zoelen gewidmet

## Besetzung:


1 Flöte  
1 Klarinette in B (auch Baßklarinette in B)  
Oboe (auch Englischhorn)  
Fagott  
1 Horn in F  
1 Trompete in C  
1 Tenorbaß-Posaune  
Schlagzeug , ein Spieler: Xylophon, Marimbaphon, Pauken, kleine Trommel ohne Schnarrsaite, 1 tiefer Gong (Cis), 1 tiefes Tamtam, 4 Tempelblocks, kleine Trommel ohne Schnarrsaite  
1 Klavier  
Baßsaxophon solo in B  
Violine 1  
Violine 2  
Viola  
Violoncello  
Kontrabaß


Die Streichinstrumente sind einfach zu besetzen.  
Die Partitur ist klingend, in C, notiert.

## Anmerkungen zur Notation:

Folgende nicht allgemein übliche Zeichen werden verwendet:


### Vorzeichen:

 bedeutet Erniedrigung um einen Viertelton


 bedeutet Erhöhung um einen Viertelton

Auf- und Abwärtspeile an den Vorzeichen zeigen eine Abweichung von der temperierten Intonation von etwa einem Sechstelton an, wie sie dem siebten Oberton entspricht

### Zur Notation des ersten Satzes:

Das Zeichen  bedeutet: Abschlag des Dirigenten. Alle Spieler spielen nach frei, nach ihrer eigenen

Temporvorstellung bis zum nächsten Einsatz des Dirigenten.

Das Zeichen  gilt als Einsatzzeichen, um bestimmte Instrumente innerhalb einer rhythmisch freien Passage miteinander zu koordinieren.

Die sogenannten Crescendobalken meinen Accelerando bzw. Ritardando.

# Spieltechniken

## Holzbläser:

Das Zeichen „+“ über der Note bedeutet:

für Flöte und Baßsaxophon **Slap-Tongue**. Beim Baßsaxophon sind stets sogenannte „**closed-slaps**“ mit deutlich erkennbarer Tonhöhe gemeint.

Dreieckige Notenköpfe bedeuten:

für das Baßsaxophon: **open-slap**

für die Flöte: **Tongue-Ram** (erklingt eine große Septe tiefer als notiert, der zu greifende Ton wird in Stichnotengröße darüber notiert)

Die Angabe c.v. bedeutet: „con voce“, den gespielten Ton mitsingen, bewußt leicht unsauber. Diese Angabe gilt, falls nicht anders angezeigt, nur für die Note, über der sie steht.

## Blechbläser:

Für die Trompetenstimme ist neben dem normal üblichen Orchesterdämpfer („straight mute“)

noch der **harmon-mute** zu verwenden. Für die Posaunenstimme ist noch der sog. **Cup-mute** erforderlich.

Viereckige Notenköpfe bedeuten: dieser Ton soll nur gesungen, nicht gespielt werden (siehe Posaune, Takt 98, dritter Satz)

## Klavier:

Dreieckige Notenköpfe bedeuten: Abdämpfen der Saite mit der rechten oder linken Hand. Dabei soll kurz vor den Dämpfern abgedämpft werden, so dass ein Klang mit klar erkennbarer Tonhöhe entsteht, in etwa vergleichbar mit dem „*sont xylophonique*“ der Harfe.



# I Eingrenzungen

♩ = 92

Stefan Thomas

(die entsprechende Saite mit der Hand abdämpfen)

Klavier

Baßsaxophon

Kontrabass

*f*

*fp*

*p* *mp*

*p* *mf*

sul pont.

5

6

B. Sax.

5

6

6

10

6

*p* *mf*

*p* *f*

*p* *mf* *p* *f*

8

Klv.

B. Sax.

Vln. 2

Vla.

1

*f*

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

sul pont.

*fp* sul pont.

*fp*

10

Klv.

B. Sax.

Vln. 1

Vln. 2

Vla.

2

*f*

*p* *mf* *p* *mf* *p* *f* *p*

sul pont.

*fp*

sul pont.

*fp*

sul pont.

*fp*

12

Klv. *f*

B. Sax. *f* *p* *f* *p* *f*

Vlne. 1 *fp* sul pont.

Vlne. 2 *fp* sul pont.

Vla. *fp* sul pont.

Vc. *fp* sul pont.

14

B. Sax. *p cresc.* *f*

Vlne. 1 *fp* sul pont. *mp* *p*

Vlne. 2 *ord.* *p* *mp* *p*

Vla. *ord.* *p* *mp* *p*

Vc. *ord.* *p* *mp* *p*

Kb. *ord.* *p* *mp* *p*

18

4

Vln. 1

Vln. 2

Vla

Vc.

Kb.

*mp* *p* *p* *mp* *p* *p* *mp* *p*

This musical score block contains five staves for Violin 1, Violin 2, Viola, Violoncello, and Kontrabaß. It covers measures 18, 19, and 20 of a section. A box with the number '4' is placed above the first measure of measure 19. Dynamic markings include *mp* and *p* with hairpins indicating crescendos and decrescendos. There are also two downward-pointing triangles above the first and second measures.

Vln. 1

Vln. 2

Vla

Vc.

Kb.

*p* *mp* *p* *p* *mp* *p* *p* *mp* *p* *p* *mp* *p* *p* *mp* *p* *p* *mp* *p*

This musical score block contains five staves for Violin 1, Violin 2, Viola, Violoncello, and Kontrabaß. It covers measures 21, 22, and 23. Dynamic markings include *p* and *mp* with hairpins indicating crescendos and decrescendos.

Alle Spieler wiederholen die eingrahmte Figur. Beim nächsten Abschlag des Dirigenten die Figur gegebenenfalls zu Ende spielen, dann weiter.

Score for Vln. 1, Vln. 2, Vla, Vc., and Kb. The score includes dynamic markings (*p*, *mp*) and 'inquieto' markings. The Vln. 1 part has a boxed 'inquieto' section. The Vln. 2 part has a boxed 'inquieto' section. The Vla part has a boxed 'inquieto' section. The Vc. part has a boxed 'inquieto' section. The Kb. part has a boxed 'inquieto' section.



Score for Fig., Klv., B. Sax., Vln. 1, Vln. 2, Vla, Vc., and Kb. The score includes dynamic markings (*fp*, *p*, *mf*, *mf* *decresc.*, *p*) and a 'rit.' marking. The Fig. part has a boxed '5' and a tempo marking  $\text{♩} = 92$ . The B. Sax. part has sixteenth-note patterns with '6' markings. The strings (Vln. 1, Vln. 2, Vla, Vc., Kb.) have dashed lines indicating they are silent.



25

B. Sax. *p* *f* *p* *p* *f* *p*

28

B. Sax. *p* *f* *p* *mf* *p* *p* *mf* *p*

31

Klv. *f* *p*

B. Sax. *p* *mf* *p* *mf* *p* *mf* *p cresc.* *f* *p*

Vla. *f* sul pont.

Vc. *fp* sul pont.

34

Klv. *f* *p* *f* *p*

B. Sax. *f* *p* *f* *p*

Vla. *f* *p* pizz. 3 3

Vc. *f* *p* pizz.

7  
36

Fg. *f* *p* *p* *f* *p* *p* *f* *p*  
 Klv. *f* *p* *f* *p* *p* *f* *p*  
 B. Sax. *f* *p* *p* *f* *p* *p* *f* *p*  
 Vla. *f* *p* *arco* *p* *pizz.* *f* *p* *arco* *p* *pizz.* *f* *p*  
 Vc. *f* *p* *arco* *p* *pizz.* *f* *p* *arco* *p* *pizz.* *f* *p*



Alle Spieler wiederholen die eingerahmte Figur. Beim nächsten Abschlag des Dirigenten die Figur gegebenenfalls zu Ende spielen, dann weiter.

Fg. *p* *f* *p* *p* *f* *p*  
 Klv. *p* *f* *p* *p* *f* *p*  
 B. Sax. *p* *f* *mp* *f* *mp* *f* *p*  
 Vla. *arco* *p* *pizz.* *f* *p*  
 Vc. *arco* *p* *pizz.* *f* *p* *f* *p*

8

37

Kl. *p* *f* *p*

Fg. *p* *f* *p*

Hm. *p* *con sord.*

Pos. *f* *con sord. (straight mute)* *p*

Klv. *p* *f* *p*

Schlgz. *f* *p* *Mar*

B. Sax. *p* *ff* *p*

Vla. *p* *arco* *f* *pizz.* *arco*

Vc. *p* *arco* *f* *pizz.* *p* *arco*

9

Kl.

Fg. *f* *p* *p* *f*

Hm.

Pos. *f* *p*

Schlgz. *f* *p*

B. Sax. *ff* *p* *f* *p*

Vla. *f* *pizz.* *arco* *p* *pizz.* *f*

Vc. *f* *p* *arco* *p* *f* *p*

\* Dieser Einsatz gilt nur für die Instrumente Klarinette, Horn, Posaune, Schlagzeug und Baßsaxophon

Halte die Note bis zum nächsten Abschlag

Kl. Musical notation for Clarinet (Kl.) in treble clef, featuring eighth-note patterns with dynamic markings *p* and *f*.

Fg. Musical notation for Bassoon (Fg.) in bass clef, featuring eighth-note patterns with dynamic markings *p* and *f*. A box highlights a section with *p* and *f* markings.

Hrn. Musical notation for Horn (Hrn.) in treble clef, featuring eighth-note patterns with dynamic markings *p* and *f*. A box highlights a section with *p* and *f* markings.

B. Sax. Musical notation for Baritone Saxophone (B. Sax.) in bass clef, featuring eighth-note patterns with dynamic markings *p* and *f*.

Vla. Musical notation for Viola (Vla.) in alto clef, featuring triplet patterns with dynamic markings *p* and *f*. A box highlights a section with *arco*, *pizz.*, and dynamic markings *p*, *f*, *p*.

Vc. Musical notation for Violoncello (Vc.) in bass clef, featuring eighth-note patterns with dynamic markings *p* and *f*. A box highlights a section with *arco*, *pizz.*, and dynamic markings *p*, *f*, *p*.

10

E.H. Musical notation for English Horn (E.H.) in treble clef, featuring eighth-note patterns with dynamic markings *p* and *f*.

Kl. Musical notation for Clarinet (Kl.) in treble clef, featuring eighth-note patterns with dynamic markings *p* and *f*.

Fg. Musical notation for Bassoon (Fg.) in bass clef, featuring eighth-note patterns with dynamic markings *p* and *f*. A box highlights a section with *p*, *f*, and *p* markings.

Hrn. Musical notation for Horn (Hrn.) in treble clef, featuring eighth-note patterns with dynamic markings *p* and *f*.

Pos. Musical notation for Trombone (Pos.) in bass clef, featuring triplet patterns with dynamic markings *f* and *p*.

Schlgz. Musical notation for Snare Drum (Schlgz.) in bass clef, featuring eighth-note patterns with dynamic markings *f* and *p*. A box highlights a section with *f* and *p* markings.

B. Sax. Musical notation for Baritone Saxophone (B. Sax.) in bass clef, featuring eighth-note patterns with dynamic markings *ff*, *p*, *f*, and *p*.

Vla. Musical notation for Viola (Vla.) in alto clef, featuring triplet patterns with dynamic markings *p* and *f*. A box highlights a section with *arco*, *pizz.*, and dynamic markings *p*, *f*, *p*.

Vc. Musical notation for Violoncello (Vc.) in bass clef, featuring eighth-note patterns with dynamic markings *p* and *f*. A box highlights a section with *arco*, *pizz.*, and dynamic markings *f* and *p*.

muta in timpani

11

Musical score for measures 39-41. The score includes parts for E.H., Kl., Fg., Hrn., Pos., Schlgz., B. Sax., Vln. 1, Vln. 2, Vla., Vc., and Kb. Measure 39 starts with a dynamic of *f* and a *decresc.* marking. Measure 40 features a *rit.* marking and a *muta in timpani* instruction. Measure 41 continues the musical progression. Dynamics range from *pp* to *ff*.

12

Musical score for measures 42-44. The score includes parts for Fg., Hrn., Vln. 1, Vln. 2, Vla., Vc., and Kb. Measure 42 starts with a dynamic of *f*. The score continues through measures 43 and 44 with various musical notations and dynamics.

Die eingerahmte Figur wiederholen.  
Wenn der Dirigent das Zeichen gibt,  
eventuell die Figur zu Ende spielen.  
Den letzten Ton halten



13

48

Fl. *mf* *p*

Ob. *mf* *p*

Kl. *p*

Fg. *p*

Hrn. *p*

Tpt. *f* *p* harmon mute

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

Vla. *mp* *p* *mp*

52

Fl. *mp*

Ob. *mp*

Kl. *p*

Fg. *p*

Hrn. *p*

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

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

Vla. *p* *mp* *p* *p* *mp*

Musical score for measures 55-57. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Trumpet (Tpt.), Violin I (Vlne. I), and Viola (Vla.).

- Fl.:** Starts with a *mf* dynamic, then changes to *f*. Features slurs and accents.
- Ob.:** Features triplet patterns with *mf* and *f* dynamics.
- Kl.:** Features a *p* dynamic with a slur.
- Fg.:** Features a *p* dynamic with a slur.
- Tpt.:** Features a *mf* dynamic, then *f*, with a slur and a 5-measure rest.
- Vlne. I:** Features a *mp* dynamic with triplet patterns and a 6-measure rest.
- Vla.:** Features a *mp* dynamic with triplet patterns and a 6-measure rest.



Musical score for measures 58-60. The score includes parts for Flute (Fl.), Oboe (Ob.), Trumpet (Tpt.), Violin I (Vlne. I), and Viola (Vla.).

- Fl.:** Continues with slurs and accents.
- Ob.:** Continues with triplet patterns.
- Tpt.:** Features a 5-measure rest and a slur.
- Vlne. I:** Features triplet patterns and a 6-measure rest.
- Vla.:** Features triplet patterns and a 6-measure rest.



17 ca. 5 sec. 17

60

Fl. 2/4

Ob. 2/4

Kl. 2/4

Fg. 2/4

Tpt. 2/4

Vln. I 2/4

Vla. 2/4

(im Quintolentempo weiterspielen)

(die Achtel in der eingerahmten Figur im Triolentempo spielen)

(die Achtel in der eingerahmten Figur im Triolentempo spielen)

18

Fl. 2/4

Ob. 2/4

Kl. 2/4

Fg. 2/4

Tpt. 2/4

Klv. 2/4

Schlgz. 2/4

B. Sax. 2/4

Vln. I 2/4

Vla. 2/4

Vc. 2/4

Kb. 2/4

via sord.

*mp* *pp*

*p* *gliss.* *pp*

*f*

sul pont. *fp* *pp*

sul pont. *fp* *pp*

sul pont. *fp* *pp*

65

Fig. *mp* *pp* *mp* *pp* *mp* *decesc.*

Klv.

Schlgz. *p* *pp* *p* *pp* *gliss.*

Vc. *fp* *pp* *fp* *pp* *fp* *decesc.*

Kb. *fp* *pp* *fp* *pp* *fp* *decesc.*

*sul pont.*

*3* *6* *3* *6* *7* *6*

19

Fig. *pp* *mp* *decesc.* *mp* *decesc.* *pp*

Schlgz. *gliss.* *p* *pp*

Vc. *pp* *fp* *pp* *mp* *decesc.* *pp*

Kb. *pp* *mp* *decesc.* *pp* *mp* *decesc.* *pp*

*7* *5* *6* *3*

Fig. *mp* *pp* *mp* *pp*

Pos. *mp*

Klv. *mp* *p*

Vc. *mp* *decesc.* *pp* *mp* *pp* *mp* *pp*

Kb. *mp* *decesc.* *pp* *mp* *pp*

musical score for measures 19-20, featuring:

- Fg.** (Flute): *mp*, *pp*, *mp*, *pp*, *mp*, *pp*. *molto rit. e dim.*
- Pos.** (Posaune): *p*, *mp*. Triplet markings.
- Klv.** (Klavier): *mp*, *p*.
- Schlgz.** (Schlagzeug): *p*. *muta in xilofono*
- Vc.** (Viola): *mp*, *pp*, *mp*, *pp*. *molto rit. e dim.*
- Kb.** (Kontrabaß): *mp*, *pp*, *mp*, *pp*. *molto rit. e dim.*



musical score for measures 70-71, featuring:

- B. Cl.** (Bass Clarinet): *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*. *♩ = 100*
- Fg.** (Flute): *ff*, *p*, *ff*, *p*
- Pos.** (Posaune): *f*, *p*. Triplet markings.
- Klv.** (Klavier): *f*
- Vla.** (Viola): *ff*, *p*, *sul pont.*, *ff*
- Vc.** (Viola): *ff*, *p*, *ff*, *p*, *sul pont.*
- Kb.** (Kontrabaß): *ff*, *p*, *sul pont.*

72

Musical score for measures 72-73. The score is for a full orchestra and includes parts for B. Cl., Fg., Pos., Klv., Vla., and Vc. The music features complex rhythmic patterns with triplets and dynamic markings such as *p*, *ff*, and *f*. Pedal markings are present in the Klv. part.

B. Cl. *p* *ff* *p* *ff*

Fg. *ff* *p* *ff* *p*

Pos. *f* *p* *f*

Klv. *f* (Pedaltremolo) *f*

Vla. *p* *ff* *p* *ff*

Vc. *ff* *p* *ff* *p*



73

Musical score for measures 73-74. The score continues from the previous page and includes parts for B. Cl., Fg., Pos., Klv., Vla., and Vc. It features complex rhythmic patterns with 7th, 3rd, and 5th notes, and dynamic markings such as *p*, *ff*, and *dim.*. Pedal markings are present in the Klv. part.

B. Cl. *p* *ff*

Fg. *ff* *p* *ff* *p*

Pos. *dim.*

Klv. *f*

Vla. *p* *ff* *p* *ff dim.*

Vc. *ff* *p* *ff dim.*

74

B. Cl. *mf dim.* *p dim.* *pp*

Fg. *mf dim.* *p dim.* *pp*

Hrn. *p dim.* *pp*

Pos. *p*

Klv. *pp dim. al niente*

B. Sax. *f*

Vln. 1 *fp*

Vla. *pp*

Vc. *p dim.* *pp*

77

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

22

81 *♩. = 50*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

85

Vlne. 1

Vlne. 2

Vla

Vc.

*dim.*

*dim.*

*dim.*

*dim.*

89

$\text{♩} = 50$

23

Vlne. 1

Vlne. 2

Vla

Vc.

Kb.

*pp*

*pp*

*pp*

*ppz.*

*p*

*mp*

*mp*

94

24

Kl.

Fg.

Hrn.

B. Sax.

Vlne. 1

Vlne. 2

Vla

Vc.

Kb.

*mp*

*p*

*mp*

*f* con sord.

*p*

*f*

*f*

*mf*

98

Kl.

Fg.

Hrn.

B. Sax.

Vlne. 1

Vlne. 2

Vla.

Vc.

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

*mp*

*mp*

*pizz.* *mp*

*pizz.* *mf* *p* *mf* *p*

25

101

Fl.

Ob.

Kl.

Fg.

Hrn.

B. Sax.

Vlne. 1

Vlne. 2

Vla.

Vc.

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

*ff* *p*

*mf* *p*

*p* *mp dim.* *p*

*mf dim.* *p* *p* *mf dim.*

104

Fl. *f* *p* *f*

Ob. *f* *p* *f* *p*

Kl.

Fg. *p* *f dim.*

Hrn.

B. Sax. *f*

Vlne. 1 *ff* *p* *ff* *p cresc.*

Vlne. 2 *mf* *p* *mf* *p*

Vla. *mp dim.* *p* *mp dim.*

Vc. *p* *mf dim.*



106

Fl. *p* *mp* *mp* *mf*

Ob. *mf* *p* *mp*

Kl. *f*

Fg. *p*

Hrn. *cresc.*

B. Sax. *f*

Vlne. 1 *f* *p*

Vlne. 2 *mp* *p* *mp* *mf* *p*

Vla. *p* *mp* *mf*

Vc. *p*

Detailed description: This page of a musical score, numbered 106, features ten staves for various instruments. The Flute (Fl.) part begins with a piano (*p*) dynamic, followed by mezzo-piano (*mp*) and mezzo-forte (*mf*) sections, with several triplet markings. The Oboe (Ob.) part starts with mezzo-forte (*mf*) and piano (*p*) dynamics, ending with mezzo-piano (*mp*). The Clarinet (Kl.) part features a forte (*f*) dynamic with a sextuplet and triplet. The Bassoon (Fg.) part has a piano (*p*) dynamic with triplet markings. The Horn (Hrn.) part is marked with a crescendo (*cresc.*) and includes a triplet. The Bass Saxophone (B. Sax.) part has a forte (*f*) dynamic with quintuplet markings. Violin 1 (Vlne. 1) starts with forte (*f*) and piano (*p*) dynamics. Violin 2 (Vlne. 2) has dynamics of mezzo-piano (*mp*), piano (*p*), mezzo-piano (*mp*), mezzo-forte (*mf*), and piano (*p*). The Viola (Vla.) part has dynamics of piano (*p*), mezzo-piano (*mp*), and mezzo-forte (*mf*). The Violoncello (Vc.) part has a piano (*p*) dynamic.

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

Ob. *mp* *mp* *mf*

Kl. *f* *p* *f*

Fg. *f* *p*

Hrn. *f dim.* *p* via sord.

B. Sax. *f* *f*

Vln. 2 *mf* *p* *mf*

Vla. *p* *mf* *mf*

Vc. *p* *mf dim.* *mf dim.*



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

Ob. *p* *p* *f*

Kl. *f* *ff*

Fg. *f* *p* *f* *p*

B. Sax. *più f*

Vln. 2 *p* *mf dim.*

Vla. *p* *mf dim.*

Vc. *p* *mf dim.*

112

Fl. *ff* 5 5 *ff* 5

Ob. *f* 5 5

Kl. 7 *ff*

Hrn. *mf* senza sord. 3

Klv. *ff* 3 3 3

Schlgz. *ff* *ff*

B. Sax. *ff* 5 *f espress.*

Vln. 2

Vla.

Vc. *p*

Kb. arco sul pont. *ff*

114

Fl.

Kl.

Hrn.

Klv.

Schlgz.

B. Sax.

Vln. 1

Vln. 2

Vla.

Vc.

Kb.

*ff*

*mf*

*f espres.*

*f espres.*

*f espres.*

*f espres.*

*f espres.*

*arco*

*ff*

117

Fl.

Kl.

Fg.

Hrn.

Klv.

Schlgz.

B. Sax.

Vln. 1

Vln. 2

Vla

Vc.

Kb.

Detailed description: This page of a musical score covers measures 117 and 118. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet (Kl.), Bassoon (Fg.), Horns (Hrn.), Piano (Klv.), Trumpet (Schlgz.), Trombone (B. Sax.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla), Cello (Vc.), and Double Bass (Kb.). Measure 117 begins with a rest for the Flute and Clarinet. The Bassoon plays a five-note eighth-note pattern. The Horns play a triplet of eighth notes. The Piano has a six-note eighth-note pattern in the right hand and a triplet in the left hand. The Trumpet plays a quarter note. The Trombone plays a triplet of eighth notes. Violin 1 plays a quarter note. Violin 2 plays a sixteenth-note pattern. Viola plays a sixteenth-note pattern. Cello and Double Bass play quarter notes. Measure 118 continues with various instrumental entries and patterns, including a five-note eighth-note pattern for the Flute and Bassoon, and a sixteenth-note pattern for the Clarinet. The Piano continues with its eighth-note patterns. The Trombone plays a quarter note. Violin 1 plays a quarter note. Violin 2 plays a sixteenth-note pattern. Viola plays a sixteenth-note pattern. Cello and Double Bass play quarter notes.

119

Fl.

Ob.

Kl.

Fg.

Hm.

Klv.

Schlgz.

B. Sax.

Vln. 1

Vln. 2

Vla.

Vc.

Kb.

*f*

121

Fl.

Ob.

Kl.

Fg.

Hrn.

Klv.

Schlgz.

B. Sax.

Vlne. 1

Vlne. 2

Vla

Vc.

Kb.

Musical score for page 32, measures 123-126. The score is written for a full orchestra and includes the following instruments:

- Fl. (Flute):** Measures 123-126, featuring sixteenth-note patterns with slurs and accents.
- Ob. (Oboe):** Measures 123-126, featuring eighth-note patterns with slurs.
- Kl. (Clarinet):** Measures 123-126, featuring eighth-note patterns with slurs and accents.
- Fg. (Bassoon):** Measures 123-126, featuring eighth-note patterns with slurs and accents.
- Hrn. (Horn):** Measures 123-126, featuring eighth-note patterns with slurs and accents.
- Klv. (Piano):** Measures 123-126, featuring chords and triplets in both staves.
- B. Sax. (Baritone Saxophone):** Measures 123-126, featuring a long note with a slur.
- Vlne. 1 (Violin I):** Measures 123-126, featuring eighth-note patterns with slurs and accents.
- Vlne. 2 (Violin II):** Measures 123-126, featuring eighth-note patterns with slurs and accents.
- Vla. (Viola):** Measures 123-126, featuring eighth-note patterns with slurs and accents.
- Vc. (Violoncello):** Measures 123-126, featuring eighth-note patterns with slurs and accents.
- Kb. (Double Bass):** Measures 123-126, featuring eighth-note patterns with slurs and accents.

The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.



124

Fl. 6 7 3 7

Ob.

Kl. 3 3 3

Fg. 5 5 5

Hrn. 3 3

Tpt. senza sord. *ff* 3 3

Pos. *ff* 3

Klv.

B. Sax.

Vln. 1 3 3

Vln. 2

Vla.

Vc. 3 3

Kb.

Detailed description: This page of a musical score contains measures 124 through 127. The score is for a full orchestra. The Flute part (Fl.) has a melodic line with sixteenth-note patterns, marked with fingerings 6, 7, 3, and 7. The Oboe (Ob.) and Bassoon (Fg.) parts have similar rhythmic patterns. The Clarinet (Kl.) and Horn (Hrn.) parts play sustained notes with triplets. The Trumpet (Tpt.) and Trombone (Pos.) parts enter in measure 125 with a forte (*ff*) dynamic and a triplet of notes. The Piano (Klv.) part provides harmonic support with chords and triplets. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts have melodic lines with triplets. The Viola (Vla.), Cello (Vc.), and Double Bass (Kb.) parts provide a steady bass line with triplets.

125

Fl.

Ob.

Kl.

Fg.

Hrn.

Tpt.

Pos.

Klv.

B. Sax.

Vln. 1

Vln. 2

Vla.

Vc.

Kb.

126

Fl.   
Ob.   
Kl.   
Fg.   
Hrn.   
Tpt.   
Pos.   
Klv.   
B. Sax.   
Vln. 1   
Vln. 2   
Vla.   
Vc.   
Kb.

127

Fl.

Ob.

Kl.

Fg.

Hrn.

Tpt.

Pos.

Klv.

B. Sax.

Vlne. 1

Vlne. 2

Vla.

Vc.

Kb.

129

Fl. *tr*

Ob.

Kl.

Fg.

Hrn.

Tpt. *(so schnell wie möglich)* *f* *ff*

Pos. *sempre ff*

Klv. *f* *ff* *f* *ff* *die eingerahmte Figur zweimal wiederholen*

B. Sax. *3*

Vln. 1 *f* *ff* *f* *ff*

Vln. 2 *f* *ff* *f* *ff*

Vla. *ff* *f* *ff*

Vc. *ff*

Kb. *tr* *ff*

Hrn. *f* *ff* *pp*

Tpt. *f* *ff* *pp*

Pos. *f* *ff* *pp*

Klv. *f* *ff*

B. Sax. *f* *ff* *pp*

Vlne. 1 die eingerahmte Figur dreimal wiederholen, dann weiter

Vlne. 2 die eingerahmte Figur viermal wiederholen, dann weiter

Vla. die eingerahmte Figur dreimal wiederholen, ann weiter



Hrn. *decesc.* *p*

Tpt. *die eingerahmte Figur viermal wiederholen.* *molto rit. e dim al pp*

Klv. *dim.* *p*

B. Sax. *dim. poco a poco* *molto rit.* *pizz.* *p*

Vlne. 1 *dim. poco a poco* *pizz.* *p*

Vlne. 2 *dim. poco a poco* *pizz.* *molto rit.* *pizz.*

Vla. *dim. poco a poco* *molto rit.* *pizz.* *dim. poco a poco*

130

Kl. *p*

Hrn. *dim. al niente*

B. Sax. *p* *sempre decresc.*

Vlne. 1 *con sord. arco* *p*

Vlne. 2 *pp*

Vla. *con sord. arco* *p*

Vc. *pizz.* *pp*

beim Abschlag die eingerahmte Figuregebenenfalls zu Ende spielen, dann stop.

133

Kl. *decesc.*

B. Sax. *decesc.*

Vlne. 1 *p* *decesc.*

Vlne. 2

Vla. *decesc.*

Vc.



135

KL.  
B. Sax.  
Vln. 1  
Vln. 2  
Vla.  
Vc.

7 7 7 7

5 5 5 5 5 5

3 3 3 3 3

3 3 3 3 3

3 3 3 3 3

137

KL.  
B. Sax.  
Vln. 1  
Vln. 2  
Vla.  
Vc.

7 7 7

5 3 3 3

3 3 3 3

3 3 3 3

3 3 3

139

Fl.  
KL.  
B. Sax.  
Vln. 1  
Vln. 2  
Vla.  
Vc.

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

7 7

3 3 3 3

3 3 3 3

*p* (mit viel Luft im Ton)



# II Nachklang

♩ = 56

Baßklarinette

Fagott

Horn in F

Posaune

Schlagzeug

Baßsaxophon

Viola

Violoncello

Kontrabass

Gong

con sord. (cup mute)

muta in timpani

ppp

pp

p

mf

mp

p

pp

pp

6 Wenn nötig, atme. Aber möglichst unabhängig von den anderen.

B. Cl.

Fg.

Hrn.

Pos.

B. Sax.

Vla.

Vc.

Kb.

Wenn nötig, atme. Aber möglichst unabhängig von den anderen.

Wenn nötig, atme. Aber möglichst unabhängig von den anderen.

gliss.

3

3

3

3

10

B. Cl. *f* *p*

Fg. *f* *p* *f* *p*

Hrn. *gliss* +

Klv. *f* *f* *f* *p* *f* *p*

Schlgz. *f* *f* *f* *p* *f* *p*

B. Sax. *f* *p*

Vla.

Vc. *3* *3*

Kb.



B. Cl. *f* *p* *f* *p* *f* *p* *mp* *p* *p*

Fg. *f* *p* *f* *p* *f* *p* *mp* *p* *p*

Klv. *f* *p* *f* *p* *f* *p* *mp* *p* *p*

Schlgz. *f* *p*

Kb. *pizz.* *p*

14

17

B. Cl. *pp* *p* *pp* *p* *pp*

Fg. *pp*

Hrn.

Pos. *pp*

Klv. *pp*

B. Sax. *p*

Vla. *p* *pp*

Vc. *pp* *pp*

Kb. *pp* arco

21

B. Cl. *p* *mp* *pp* *p* *p* *mp* *pp*

Fg.

Hrn.

Pos.

B. Sax. *mf*

Vln. 2 *f* *mp*

Vla. *mf*

Vc.

Kb.

B. Cl. *p* *pp*

Fg.

Hrn.

Pos. *p* *pp*

B. Sax. *p* *mp*

Vlne. 2 *mf* *p* *pp*

Vla. *p* *mp* *pp*

Vc. *p* *pp*

Kb. *p* *pp*



B. Cl. *p* *pp*

Fg. *p* *pp*

Hrn.

Pos. *p* *pp* *gliss.*

B. Sax. *p* *pp*

Vlne. 2 *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Kb. *p* *pp*

30

B. Cl. **f**

Fg. **f**

Hrn. *gliss.* **f**

Pos. *gliss.* *gliss.* *gliss.* via sord. senza sord. **f** **f**

Klv. **f** **p** **f** **p**

B. Sax. **pp**

Vln. 2

Vla. **f**

Vc. **f**

Kb. **f**

33

Fl. *f* *mf*

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

Fg. *p* *f* *p* *f* *p* *f* *p* *mf* *p* *mf* *p*

Hm. *f* *p* *mf* *p* *mp* *p*

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

Pos. *f* *f*

Klv. *f* *p* *f* *p* *f* *mf* *mf*

Vlne. 1 *f* *p* *f* *p* *mf*

Vlne. 2 *f* *mf*

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

con sord. (harmon mute)

pizz.

36

Fl. *p* *pp*

Ob. *mp* *p*

B. Cl. *mp* *p* *pp*

Fg. *mf* *p* *mp* *p* *pp* *pp*

Hrn. *p* *pp*

Klv. *p* *mp* *p* *decresc.* *pp*

Schlgz. *p* *p* *muta in marimba*

B. Sax. *p* *pp*

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

Vla. *mf* *p* *arco* *p* *pp*

Vc. *pp*

40

B. Cl. *pp*

Fg. *p* *pp*

Hrn. *p* *pp*

Pos. *p* *pp*

B. Sax. *p* *pp*

Vla. *p* *pp*

Vc. *pp*

Kb. *pp* *p*

45

B. Cl. *p* *pp* *p* *pp* *mp* *pp*

Fg. *mp* *pp*

Hrn. *p* *pp*

Pos. *mp* *pp*

B. Sax. *mp*

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

Vc. *mp*

Kb. *pp* *p* *pp*

48

B. Cl. *mp* *pp* *mf* *p* *mf*

Fg. *mp* *pp* *mf*

Hrn. *mf* *p cresc.* *mf*

Pos. *mp* *pp* *mf*

B. Sax. *mp* *p* *mf* *p cresc.* *f* *mf* *f cresc.*

Vln. 2 arco *mf* *p* *mf*

Vla. *mp* *pp* *mf* *pp* *mf cresc.*

Vc. *pp* *mp* *pp* *cresc.*

Kb. *mf* *p* *mf*



50

B. Cl. *p mf f p f decres.*

Fg. *f p f decres.*

Hrn. *f p f decres.*

Tpt. *senza sord. f decres. pp*

Pos. *f p 3f decres.*

B. Sax. *ff decres. poco a poco*

Vlne. 2 *f p f decres. poco a poco*

Vla. *f p f decres. poco a poco*

Vc. *f p f decres. poco a poco*

Kb. *f p f decres. poco a poco*

53

B. Cl. *pp* 3 3 3 3 3 5 5

Fg. *pp* 3 3 3 3 3 3

Hrn. *pp* 3 *gliss.* +

Pos. *pp* *gliss.*

B. Sax. *p* 3 *pp* 3 3

Vln. 2 *pp*

Vla. *pp*

Vc. *pp* 3

Kb. *pp* *gliss.*



57

B. Cl. *mp* *pp* 5 5 5 5 5

Fg. *p* *pp* 3 3 3 5

Schlgz. *mp* *pp* Mar

B. Sax. *p* *pp* 3

Vc. *pp*

60

B. Cl. *pp* 5 5 5

Fg. *mf* *pp* *mf*

Klv. *mp* *pp* *mf* *decresc.*

Schlgz. *mp* *pp* *mf*

B. Sax. *mf* *pp* *pp* *mf* *pp*

Vla. *pp* 3 3

Vc. *mf* *pp* *mf* *pp*



62

Ob. *mf* *p*

B. Cl. *p* *pp* *f* *mf* *p* *mf*

Fg. *pp* *f* *p* *mf* *p* *mf*

Klv. *mf* *decresc.* *p* *f* *decresc.* *mf* *p* *f* *decresc.*

Schlgz. *pp* *f* *pp* *f*

B. Sax. *f* *pp* *f* *pp*

Vla. 3 3 3 3

Vc. *mf* *p* *mf*

8<sup>va</sup> -----

64

Fl. *mf* *p*

Ob. *mf* *p*

B. Cl. *pp* *mp* *mp*

Fg. *p* *mp* *mp* *mp*

Klv. *f* *decesc.* *p*

Schlgz. *pp* *p*

B. Sax. *mf* *p* *mp*

Vln. I *p* *p*

Vla. *3*

Vc. *p* *mp*

Kb. *pizz.* *mf* *p* *arco* *mp* *mp*

66

Fl.

Ob.

B. Cl.

Fg.

Klv.

Schlgz.

B. Sax.

Vln. 1

Vln. 2

Vla

Vc.

Kb.

*mp*

*p*

*pizz.*

*arco*

68

Fl.

Ob.

B. Cl.

Fg.

Klv.

Schlgz.

B. Sax.

Vln. 1

Vln. 2

Vla.

Vc.

Kb.

*mf* *p* *mf*

*mf* *p* *p*

*mf* *p* *p*

*mf*

*mf* *p*

70

Fl. *p* *mf* *mf* *p* *mf* *p*

Ob. *p* *mf* *mf* *p* *mf* *p*

B. Cl. *mf* *p* *mf*

Fg. *mf* *p*

Klv. *mf* *p* *mf* *mf* *p* *mf*

Schlgz. *mf* *p* *mf*

B. Sax. *mf* *p* *mf*

Vlne. 1 *p*

Vlne. 2 *mf* *mf* *p* *mf*

Vla.

Vc.

Kb.

72

Fl.  
Ob.  
B. Cl.  
Fg.  
Klv.  
Schlgz.  
B. Sax.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Kb.

*p*  
*mf*  
*p*  
*mf*  
*p*  
*mf*  
*p*  
*mf*  
*p*  
*mf*  
*p*

(h)





76

Fl.

Ob.

B. Cl.

Fg.

Hrn.

Tpt.

Pos.

Klv.

Schlgz.

B. Sax.

Vlne. 1

Vlne. 2

Vla.

Vc.

Kb.

78

Fl.

Ob.

B. Cl.

Fg.

Hrn.

Tpt.

Pos.

Klv.

Schlgz.

B. Sax.

Vlne. 1

Vlne. 2

Vla

Vc.

Kb.

Detailed description of the musical score for page 78, measures 1-2. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Fg.), Horn (Hrn.), Trumpet (Tpt.), Trombone (Pos.), Piano (Klv.), Clarinet (Schlgz.), Bass Saxophone (B. Sax.), Violin 1 (Vlne. 1), Violin 2 (Vlne. 2), Viola (Vla), Violoncello (Vc.), and Kontrabaß (Kb.). The music is in a key with one sharp (F#) and a 3/4 time signature. The score features various rhythmic patterns, including eighth and sixteenth notes, and several triplet markings. The piano part (Klv.) includes a bass clef and a double bar line. The bass saxophone part (B. Sax.) features a prominent triplet pattern. The strings (Vlne. 1, Vlne. 2, Vla, Vc., Kb.) play a steady eighth-note accompaniment.



81

Fl. *dim.*

B. Cl. *fp* 5

Fg. *dim.*

Hrn. +

Tpt. *dim.*

Klv. *dim.* 6

B. Sax. *dim.* +

Vlne. I *arco* *dim.* 6

Vla. *fp*

Detailed description: This page of a musical score, numbered 81, contains eight staves for different instruments. The Flute (Fl.) staff has a treble clef and contains a melodic line with three triplet markings and a *dim.* dynamic marking. The Bass Clarinet (B. Cl.) staff has a bass clef and features two *fp* (fortissimo piano) markings with a five-measure slur. The Bassoon (Fg.) staff has a bass clef and a *dim.* marking. The Horn (Hrn.) staff has a treble clef and two '+' markings. The Trumpet (Tpt.) staff has a treble clef and a *dim.* marking. The Clarinet (Klv.) staff has a treble clef and a *dim.* marking with six-measure slurs. The Bass Saxophone (B. Sax.) staff has a bass clef and a *dim.* marking with '+' markings. The Violin I (Vlne. I) staff has a treble clef, an *arco* marking, and a *dim.* marking with six-measure slurs and a triplet. The Viola (Vla.) staff has a bass clef and two *fp* markings with five-measure slurs.

82

Fl. *pp*

B. Cl. *fp* *fp* *fp*

Fg. *pp*

Tpt. *pp*

Klv. *pp*

B. Sax. *pp* *p*

Vlne. 1 *pp*

Vlne. 2 arco con sord. *pp*

Vla. *fp* *p dim.* *pp*

Vc. *pp*

Kb. arco *pp*



B. Cl. *mp pp mp pp*

Fg. *mp pp mp pp*

Hrn. *mp pp mp pp*

Tpt. harmon mute *f p f p f p* wah wah wah wah

Pos. cup mute *pp mp pp mp pp*

Klv. *f p f p f pp*

Schlz. *mp pp* Mar

B. Sax.

Vln. 1 *mp pp pp mp*

Vln. 2 *mp pp mp pp mp*

Vla. *mp pp mp pp mp*

Vc. *mp pp mp pp mp*



96

Ob. *f* *pp*

B. Cl. *mp* *pp* *mp* *pp*

Fg. *mp* *pp* *mp* *pp*

Hrn. *mp* *pp* *mp* *pp*

Tpt. *f* *p* *f* *p*

Pos. *mp* *pp*

Klv. *f* *pp* *f* *p*

Schlgz. *mp* *pp* *mp* *pp*

B. Sax. *pp* *mp* *pp*

Vln. 1 *pp* *mp* *pp*

Vln. 2 *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

100

Fl. *f* *pp* *p* *pp*

Ob. *f* *pp* *p* *pp*

B. Cl. *mp* *pp*

Fg. *mp* *pp*

Hrn. *mp*

Tpt. wah wah wah wah *f* *p* *p* *wah* *wah*

Pos. *mp* *pp*

Klv. *f* *p* *p* *pp*

Schlgz. *mp* *pp* *p* *pp*

B. Sax. *mp* *pp* *mp*

Vln. 1 *mp* *pp* *mp*

Vln. 2 *mp* *pp* *mp*

Vla. *mp* *pp* *mp*

Vc. *mp* *pp* *mp*

103

This musical score page contains measures 103, 104, and 105. The instruments and their parts are as follows:

- Flute (Fl.):** Features a melodic line with a five-measure rest in measure 104. Dynamics range from *p* to *pp*.
- Oboe (Ob.):** Mirrors the flute's melodic line with a five-measure rest in measure 104. Dynamics range from *p* to *pp*.
- Bass Clarinet (B. Cl.):** Sustained notes across all three measures.
- Fagott (Fg.):** Sustained notes across all three measures.
- Horn (Hrn.):** Sustained notes across all three measures.
- Trumpet (Tpt.):** Features a melodic line with triplets and a "wah" effect. Dynamics range from *p* to *pp*.
- Posaune (Pos.):** Sustained notes across all three measures.
- Klavier (Klv.):** Features a melodic line with triplets and a "wah" effect. Dynamics range from *p* to *pp*.
- Schlagzeug (Schlgz.):** Features a rhythmic pattern with dynamics ranging from *p* to *pp* and *fp*.
- Bass Saxophone (B. Sax.):** Sustained notes across all three measures.
- Violin 1 (Vln. 1):** Sustained notes across all three measures.
- Violin 2 (Vln. 2):** Sustained notes across all three measures.
- Viola (Vla.):** Sustained notes across all three measures.
- Violoncello (Vc.):** Sustained notes across all three measures, with a *pizz.* instruction in measure 105.
- Kontrabaß (Kb.):** Sustained notes across all three measures.

*fp*

106

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

Ob.

B. Cl.

Fg.

Hm.

Tpt

Pos. *fp* *fp*

Klv. *fp* *fp* *fp*

Schlgz. *pp* *p* *pp* *p*

B. Sax.

Vln. 1

Vln. 2

Vla. *fp*

Vc. *fp* *fp* *fp*

Kb. *fp*

Detailed description: This page of a musical score covers measures 106 and 107. The Flute part (Fl.) features a melodic line with five-measure slurs and dynamic markings of *mp* and *p*. The Oboe (Ob.) and Bass Clarinet (B. Cl.) parts have more rhythmic, eighth-note patterns. The Bassoon (Fg.) and Horn (Hm.) parts provide harmonic support with sustained notes. The Trumpet (Tpt) part includes triplet markings. The Trombone (Pos.) part has a few notes with *fp* dynamics. The Clarinet (Klv.) part has a rhythmic pattern with *fp* dynamics. The Bassoon (Schlgz.) part has a melodic line with *pp* and *p* dynamics. The Bass Saxophone (B. Sax.) part has a melodic line with a triplet. The Violin 1 (Vln. 1) part has a sustained note. The Violin 2 (Vln. 2) part has a sustained note. The Viola (Vla.) part has a melodic line with *fp* dynamics. The Violoncello (Vc.) part has a rhythmic pattern with *fp* dynamics. The Kontrabaß (Kb.) part has a few notes with *fp* dynamics.

108

Fl. *p cresc.* *f* *decresc.*

Ob. *p cresc.* *f* *decresc.*

B. Cl.

Fg. *3*

Hrn. *3* *3* *3*

Tpt. *3* *3* *3* *3* *3*

Pos.

Klv. *p*  
(Akkord mit drittem Pedal halten)  
*fp*

Schlgz. *pp* *p* *pp* *p* *3* *3* *3*

B. Sax. *3* *3* *3* *3*

Vln. 1 *fp* *fp* *fp*

Vln. 2 *fp* *fp* *fp* *fp* *fp*

Vla. *fp* *fp* *fp* *fp* *fp*

Vc. *fp* *fp* *fp*

Kb. *fp*

110

Fl. *p decres.*

Ob. *p decres.*

B. Cl. *p decres.*

Fg. *p decres.*

Hrn. *gliss.*

Tpt. *p decres.*

Pos. *fp* (diese Töne vom Grundton A aus überblasen) *fp*

Klv. *fp*

Schlz. *fp*

B. Sax. *fp*

Vln. 1 *fp* *decres. al niente* *gliss.*

Vln. 2 *fp* *decres. al niente*

Vla. *fp* *fp* *decres. al niente*

Vc. *fp* *fp* *arco*

Kb. *pizz.* *fp* *arco* *pp*

112

Fl. *pp* 5 5

Ob. *pp* 7

B. Cl. 5

Fg. *pp* 5 3 3 3 3 7

Schlgz. *muta in tam-tam*

B. Sax. 3 3 5 7

Kb.

114

B. Cl. 5 3 3

Fg. 7 7 5

Schlgz. *ppp*

B. Sax. *fp* 5

Vc. *ppp*

Kb.



### III Über kurz oder lang

Stefan Thomas

$\text{♩} = 132$

Flöte  
*f* *p* *f* *p* *f* *p*

Oboe  
*f* *p* *f* *p* *f* *p*

Klarinette in B  
*f* *p* *f* *p* *f* *p*

Fagott  
*f* *p* *f* *p* *f* *p*

Horn in F  
*f* *p* *f* *p* *f* *p*

Trompete in C  
*f* *f* *f*

Posaune  
*f* *f* *f*

Klavier  
*f* *f* *f*

Schlagzeug  
*f* *f* *f*

Violine 1  
*f* *p* *f* *p* *f* *p*

Violine 2  
*f* *p* *f* *p* *f* *p*

Viola  
*f* *p* *f* *p* *f* *p*

Violoncello  
*f* *p* *f* *p* *f* *p*

Kontrabass  
*f* *p* *f* *p* *f* *p*



5

Fl. *f p f p f p f*

Ob. *f p f p f p f*

Kl. *f p f p f p f*

Fg. *f p f p f p f*

Hrn. *f p f p f p f*

Tpt. *f f f f*

Pos. *f f f f*

Klv. *f f f f*

Schlgz. *f f f f*

Vln. 1 *f p p f p f p f*

Vln. 2 *f p p f p f p f*

Vla. *f p p f p f p f*

Vc. *f p f p f p f*

Kb. *f p f p f p f*

8

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

Ob. *p* *f p* *f* *p* *f p*

Kl. *p* *f p* *f* *p* *f p*

Fg. *p* *f p* *f* *p* *f p*

Hrn. *p* *f p* *f* *p* *f p*

Tpt. *f* *f* *f*

Pos. *f* *f* *f*

Klv. *f* *f* *f*

Schlgz. *f* *f* *f*

Vln. 1 *p* *f p* *f* *p* *f p*

Vln. 2 *p* *f p* *f* *p* *f p*

Vla. *p* *f p* *f* *p* *f p*

Vc. *p* *f p* *f* *p* *f p*

Kb. *p* *f p* *f* *p* *f p*

11

Fl. *f f ff f p*

Ob. *f f ff f p*

Kl. *f f ff f p*

Fg. *f f ff f p*

Hrn. *f f ff f p*

Tpt. *f ff f*

Pos. *f ff f*

Klv. *f ff f*

Schlgz. *f ff f*

B. Sax. *ff pp cresc. f*

Vlne. 1 *f f ff f p*

Vlne. 2 *f f ff f p*

Vla. *f f ff f p*

Vc. *f f ff f p*

Kb. *f f ff f p*

*8va*

*(4)*

16

Fl. *f p f p f p*

Ob. *f p f p f p*

Kl. *f p f p f p*

Fg. *f p f p f p*

Hrn. *f p f p f p*

Tpt. *f f f*

Pos. *f f f*

Klv. *f f f*

Schlgz. *f f f*

Vln. 1 *f p f p f p*

Vln. 2 *f p f p f p*

Vla. *f p f p f p*

Vc. *f p f p f p*

Kb. *f p f p f p*

20

Fl. *f p f ff*

Ob. *f p f ff*

Kl. *f p f ff*

Fg. *f p ff*

Hrn. *f p f*

Tpt. *f f ff*

Pos. *f f ff*

Klv. *f f ff*

Schlgz. *f f ff*

B. Sax. *ff pp*

Vlne. 1 *f p f ff*

Vlne. 2 *f p f ff*

Vla. *f p f ff*

Vc. *f p f ff*

Kb. *f p f ff*

Detailed description: This is a page of a musical score for a symphony orchestra, page 77. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, strings, and percussion. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hrn.), Trumpet (Tpt.), Trombone (Pos.), Piano (Klv.), Snare Drum (Schlgz.), Bass Saxophone (B. Sax.), Violin 1 (Vlne. 1), Violin 2 (Vlne. 2), Viola (Vla.), Cello (Vc.), and Double Bass (Kb.). The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into four measures. Dynamic markings are indicated by letters: *f* (forte), *p* (piano), *ff* (fortissimo), and *pp* (pianissimo). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more melodic line. The piano part features complex chordal textures. The snare drum and bass saxophone provide a steady accompaniment.

24

Fl. *f p f p f*

Ob. *f p f p f*

Kl. *f p f p f*

Fg. *f p f p f*

Hrn. *f p f p f*

Tpt. *f f f*

Pos. *f f f*

Klv. *f f f*

Schlgz. *f f f*

B. Sax. *cresc. f f pp*

Vlne. 1 *f p f p f*

Vlne. 2 *f p f p f*

Vla. *f p f p f*

Vc. *f p f p f*

Kb. *f p f p f*

29

Fl. *p* *f* *p*

Ob. *p* *f* *p*

Kl. *p* *f* *p*

Fg. *p* *f* *p*

Hrn. *p* *f* *p*

Tpt. *f*

Pos. *f*

Klv. *f* *8<sup>va</sup>*

Schlgz. *f*

B. Sax. *f pp* *f pp* *f*

Vln. 1 *p* *f* *p*

Vln. 2 *p* *f* *p*

Vla. *p* *f* *p*

Vc. *p* *f* *p*

Kb. *p* *f* *p*

32

Fl. *f* *p* *f* *ff* *f*

Ob. *f* *p* *f* *ff* *f*

Kl. *f* *p* *f* *ff* *f*

Fg. *f* *p* *f* *ff* *f*

Hrn. *f* *p* *f* *ff* *f*

Tpt. *f* *f* *ff* *f*

Pos. *f* *f* *ff* *f*

Klv. *f* *f* *ff* *f*

Schlgz. - - - -

B. Sax. *pp* *fpp* *fpp* *fpp* *fpp* *senza vibrato*

Vln. 1 *f* *p* *f* *ff* *f*

Vln. 2 *f* *p* *f* *ff* *f*

Vla. *f* *p* *f* *ff* *f*

Vc. *f* *p* *f* *ff* *f*

Kb. *f* *p* *f* *ff* *f*



36

Fl. *p*

Ob. *p*

Kl. *p*

Fg. *p*

Hrn. *p*

Schlz.

B. Sax.

Vln. 1 *pizz.*

Vln. 2 *pizz.*

Vla. *pizz.*

Vc. *pizz.*

48

40

Fl. *pp*

Kl. *pp* muta in Clarinetto basso

B. Cl. *pp* *cresc.* *mp*

Fg. *pp* *cresc.* *mp* senza vibrato

Hrn. *pp* *cresc.* *mp* con sord. (cup mute)

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

Schlz.

B. Sax. *cresc.* *mp* *pp* *cresc.* senza vibrato

49

B. Cl. *mp* *pp* *pp* *cresc.* *mp* *pp* *pp*

Fg. *pp cresc.*

Hrn. *pp* *pp* *cresc.* *mp*

Pos. *pp* *cresc.*

Schlgz. *pp* *cresc.* *mp* *pp*

B. Sax. *mp* *pp* *pp* *cresc.* *mp* *pp*

Vc. *pp* *cresc.* *mp*

Kb. *pp* *cresc.* *mp*

arco (mit einem Kontrabaßbogen streichen)

Mar

57

49

B. Cl. *cresc.* *mp* *pp cresc.*

Fg. *mp* *pp* *pp cresc.* *mp* *pp* *pp* *cresc.* *mp*

Hrn. *pp cresc.* *mp* *pp* *cresc.* *mp*

Pos. *mp* *pp*

Schlgz. *cresc.* *mp* *pp* *cresc.* *mp*

B. Sax. *pp cresc.* *pp* *cresc.* *mp*

Vln. 2 *arco* *pp cresc.*

Vla. *arco* *pp* *cresc.* *mp*

Vc. *pp* *senza vib.*

Kb. *senza vibrato* *pp cresc.* *mp* *pp* *pp* *cresc.* *mp*

62

B. Cl. *mp* > *pp* *pp cresc.* *mp decresc.* *pp*

Fg. *pp cresc.* *mp decresc.* *pp*

Hrn. *pp cresc.* *mp* *pp*

Pos. *mp* *pp* *cresc.* *mp decresc.*

Schlz. *pp*

B. Sax. *pp cresc.* *mp* *pp* *pp cresc.* *mp* *decresc.* *pp*

Vlne. 1 arco senza vib. *pp*

Vlne. 2 *pp*

Vc. *mp* *cresc.* *mp decresc.* *pp* *pp*

Kb. *pp* *mp* *pp*

66

**B. Cl.**  
*pp* *mp* *pp* *mp*

**Fg.**  
*pp* *mp* *pp* *mp* *pp*

**Hrn.**  
*pp cresc.* *mf descrec.* *pp* *pp cresc.* *mf descrec.* *pp*

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

**Schlz.**  
*cresc.* *mp*

**B. Sax.**  
*pp* *mp* *pp* *pp cresc.* *mf descrec.* *pp* *pp cresc.*

**Vln. 1**  
*cresc.* *mp* *pp* *cresc.* *mp* *pp* *cresc.*

**Vln. 2**  
*cresc.* *mp* *pp* *cresc.* *mp* *pp*

**Vla.**  
*pp* *cresc.* *mp*

**Vc.**  
*cresc.* *mp* *pp* *cresc.*

**Kb.**  
*cresc.* *mp descrec.* *pp* *pp cresc.* *mp* *pp*

*senza vib.*

70

E.H. *pp*

B. Cl. *pp mp pp mp pp mp*

Fg. *mp 3 pp mp pp mp pp mp*

Hrn. *pp cresc. mf 3 decresc. 3 pp*

Pos. *pp cresc. mp pp mp*

Schlz.

B. Sax. *mf decresc. 3 pp pp cresc. mf decresc. 3 3 p mf pp*

Vln. 1 *mp pp cresc. mp pp mp pp*

Vln. 2 *cresc. mp pp cresc. mp pp mp pp*

Vla. *pp cresc. mf decresc. 3 3 pp*

Vc. *mp pp cresc. mf decresc. pp cresc. mp pp*

Kb. *cresc. mp pp mp pp*

73

E.H. *mf* *pp* *pp*

B. Cl. *pp* *cresc.* *mp* *decresc.* *pp* *cresc.*

Fg. *pp* *mp* *pp* *mp* *pp*

Hrn. *pp* *mp*

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

Schlz.

B. Sax. *pp* *con vibrato* *mf* *p* *pp*

Vlne. 1 *mp* *pp* *mp*

Vlne. 2 *mp* *pp* *mp* *pp* *cresc.*

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

Vc. *mp* *p* *mf espr.*

Kb. *mp* *pp* *mp* *pp*

75

**E.H.** *mp* *pp* *mp* *pp* *mp*

**B. Cl.** *mp* *pp* *mp decresc.* *pp* *mp decresc.*

**Fg.** *mp* *pp* *mp* *pp* *mp* *pp* *mp*

**Hrn.** *pp* *mp* *pp* *mp*

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

**Schlz.**

**B. Sax.** *mf* *p* *pp* *mf* *p* *con vibrato*

**Vln. 1** *mp* *pp* *mp* *mp* *pp* *mp*

**Vln. 2** *mp* *mp* *pp* *mp*

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

**Vc.** *pp* *mf espr.* *p* *poco a poco piu vibrato*

**Kb.** *mp* *pp* *mp* *pp*

77

E.H. *pp mp pp mp pp*

B. Cl. *ppmp pp mp pp mp*

Fg. *pp mp pp mp pp*

Hrn. *pp mp pp mp pp*

Pos. *> pp mp pp mp*

Schlz.

B. Sax. *mf pp mf p mf p*

Vln. 1 *mp pp mp pp*

Vln. 2 *pp mp pp*

Vla. *pp mp pp mp pp mp*

Vc. *pp mf p pp* sul G/C

Kb. *mp pp mp p*



79

E.H. *mp* *pp* *mp* *pp*

B. Cl. *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Fg. *mp* *pp* *mp* *pp*

Hrn. *mf* *pp*

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

Schlz.

B. Sax. *mf* *p* *mf* *p* *f* *p* *con vibrato*

Vln. 1 *mp* *pp* *mp* *mp* *pp*

Vln. 2 *mp* *pp* *mp*

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

Vc. *mf* *pp* *mf* *p* *mf*

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

81

E.H. *f p p f p*

B. Cl. *mp pp mp pp mp pp mp*

Fg. *mp pp mp pp mp pp*

Hrn. *f p p f p p*

Pos. *mp p mp mp*

Schlz.

B. Sax. *p f p p mf p*

Vln. 1 *mp mp pp mp pp mp*

Vln. 2 *pp mp mp*

Vla. *mp pp mp pp*

Vc. *> p mf p p f p*

Kb. *pp mp mp pp mp*

83

**E.H.**  
*p* *f* *p* *f* *p*

**B. Cl.**  
*pp* *mp* *pp* *mp* *pp* *mp* *pp*

**Fg.**  
*mp* *pp* *mp* *pp* *mp*

**Hrn.**  
*f* *p* *pp* *mf* *pp* *mf*

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

**Schlz.**

**B. Sax.**  
*f* *p* *p* *mf* *p* *mf* *p* *mf*

**Vln. 1**  
*pp* *mp* *pp* *mp* *pp* *mp* *pp*

**Vln. 2**  
*pp* *mp* *pp* *mp* *pp* *mp*

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

**Vc.**  
*p* *f* *p* *mp* *pp* *mp* *pp*

**Kb.**  
*mp* *pp* *mp* *pp* *mp*

85

E.H. *f p f p cresc.*

B. Cl. *mp pp mp pp mp pp mp*

Fg. *pp mp pp mp pp*

Hrn. *pp mf pp mf*

Pos. *via sord.*

Schlgz.

B. Sax. (mit wechselnden Griffen pro Note) *p mf p mf p*

Vln. 1 *mp pp mp pp mp pp mp pp*

Vln. 2 *pp mp pp mp pp mp pp*

Vla. *pp mp pp mp pp mp pp*

Vc. *mp pp mp pp mp pp*

Kb. *pp mp pp mp pp mp*

87 *tr (b)*

E.H. *f ff mf cresc.*

B. Cl. *pp f ff mf cresc.*

Fg. *mp f ff mf cresc.*

Hrn. *p f ff mf cresc.*

Tpt. *ff mf cresc.*

Pos. *senza sord. p f ff mf cresc.*

Schlgz.

B. Sax. *mf p f ff mf cresc.*

Vln. 1 *f p f ff mf cresc.*

Vln. 2 *f p f ff mf cresc.*

Vla. *f ff mf cresc.*

Vc. *f ff mf cresc.*

Kb. *mp pp f ff mf cresc.*

89

**E.H.** *ff* *decresc.* *mf* *cresc.* *ff* *decresc.* *mf* *cresc.*

**B. Cl.** *ff* *decresc.* *mf* *cresc.* *ff* *decresc.* *mf* *cresc.*

**Fg.** *ff* *decresc.* *mf* *cresc.* *ff* *decresc.* *mf* *cresc.*

**Hrn.** *ff* *decresc.* *mf* *cresc.* *ff* *decresc.* *mf* *cresc.*

**Tpt.** *ff* *decresc.* *mf* *cresc.* *ff* *mf* *cresc.* *ff* *mf* *cresc.*

**Pos.** *ff* *decresc.* *mf* *cresc.* *ff* *mf* *cresc.* *ff* *decresc.*

**Schlz.**

**B. Sax.** *ff* *mf* *cresc.* *ff* *mf* *ff* *mf* *cresc.*

**Vln. 1** *ff* *mf* *cresc.* *ff* *mf* *cresc.* sul G

**Vln. 2** *ff* *mf* *cresc.* *ff* *mf* *cresc.*

**Vla.** *ff* *mf* *cresc.* *ff* *mf* *cresc.*

**Vc.** *ff* *mf* *cresc.* *ff* *mf* *cresc.*

**Kb.** *ff* *mf* *cresc.* *ff* *mf* *cresc.*

91

**E.H.**  
tr (b) 6  
ff

**B. Cl.**  
tr 6  
ff

**Fg.**  
tr 6 6  
ff

**Hrn.**  
tr 5  
ff

**Tpt.**  
tr 5  
ff

**Pos.**

**Schlz.**  
tr  
ff

**B. Sax.**  
c.v. 5 5  
ff

**Vln. 1**  
tr (b) 7  
ff

**Vln. 2**  
tr (b) 7  
ff

**Vla.**  
tr 7  
ff

**Vc.**  
tr (b) 7  
ff

**Kb.**  
tr  
ff

92

E.H. *decresc. molto* *pp* *muta in oboe*

B. Cl. *decresc. molto* *p* *muta in cl. in si b*

Fg. *decresc. molto* *pp*

Hrn. *decresc. molto* *pp*

Tpt. *decresc. molto* *pp* (harmon mute)

Pos. *sempre ff*

Schlgz. *(tr)*

B. Sax. *sempre ff*

Vln. 1 *decresc. molto* *pp*

Vln. 2 *decresc. molto* *pp*

Vla. *decresc. molto* *pp*

Vc. *decresc. molto* *pp*

Kb. *sempre ff*



Pos. *f*

Schlgz. *ff* (open slap) *f* *f*

B. Sax. *f* *f*

Kb. *f* pizz.

(Tongue -ram)

Fl. *f* *f* *f*

Fg. *p* *p*

Hrn. *p*

Tpt. *f* *f* *f* (mute) wah

Klv. *f* *f* *f*

Schlgz.

B. Sax. *f* *f* pizz. *p*

Vla. *p* *p* *f* *p* *p* *f*

Vc. *p* *p* *f* *p* *p* *f*

Kb. *f* *f* *f*

103

Fl. *f* *p* *mf*

Ob. *f* *p* *mf*

Kl. *f* *mf*

Fg. *p*

Hrn. *p*

Tpt. *f* wah +: ° ° ° via sord.

Klv. *f* *p*<sup>3</sup>

Schlgz. (4 Tempelblocks) (harte Schlägel) *f* *p*

B. Sax. *f* *f* *p cresc.*

Vlne. 1 *f* *p* *f* *mp*

Vlne. 2 *f* *p* *pizz.* *p* *mp*

Vla. *f* *p* *pizz.* *p*

Vc. *f* *p* *p*

Kb. *f* *p*

107

Fl. *cresc.* *f* *p*

Ob. *cresc.* *f*

Kl. *cresc.* *f*

Fg. *f*

Hrn. *p*

Tpt. *p*

Pos. *f* *p*

Schlgz. *f*

B. Sax. *f* c.v.

Vln. 1 *mf cresc.* *f* *p* *p*

Vln. 2 *mf cresc.* *f* *p* pizz.

Vla. *f*

(4 Tempelblocks)

Detailed description: This page of a musical score contains measures 107, 108, and 109. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hrn.), Trumpet (Tpt.), Trombone (Pos.), Snare Drum (Schlgz.), Bass Saxophone (B. Sax.), Violin I (Vln. 1), Violin II (Vln. 2), and Viola (Vla.). Measure 107 shows a crescendo in the woodwinds and strings, with dynamics ranging from *mf* to *f*. Measure 108 features a change in dynamics to *f* and *p*. Measure 109 includes a *pizz.* instruction for the Violin II and a *f* dynamic for the Viola. The Snare Drum part has a section labeled "(4 Tempelblocks)" with a *f* dynamic. The Bass Saxophone part has a *c.v.* (crescendo) marking. The score is written in a key signature of one flat and a 4/4 time signature.

110

Fl. *p* *cresc.* *f*

Ob. *p* *cresc.* *f*

Kl. *p cresc.* *f*

Fg. *p* *3*

Hrn. *3*

Tpt. *senza sord.* *3*

Pos. *f decresc.*

Klv. *p* *3*

Schlz.

B. Sax. *f* *p cresc.* *f* *c.v.*

Vlne. 1 *cresc.* *f*

Vlne. 2 *cresc.* *f* *arco*

Vla. *f*

Vc. *pizz.* *p* *f*

Kb. *pizz.* *p* *f* *arco*

113

Fl. *p* *f*

Ob. *p* *f*

Kl. *p* *f*

Fg. *p* *f*

Tpt. *f*

Pos. *p* *f* *decresc.*

Schlgz. *f*

B. Sax. *f* *p cresc.* *f* *c.v.*

Vlne. 1 *p* *f*

Vlne. 2 *p* *f*

Vla. *f*

Vc. *pizz.* *p* *f*

Kb. *f*

116

Fl. *f*

Ob. *f*

Kl. *f*

Fg. *f* *f* *f* *p*

Hrn. *f* *decresc.* *p* *f* *decresc.* *p* *f* *decresc.*

Tpt. *p* *f* *decresc.* *p* *f* *decresc.*

Pos. *p* *f* *decresc.* *p* *f* *decresc.* *p* *f* *decresc.* *p*

Schlgz. *f* *f*

B. Sax. *f* *p cresc.* *f* *p cresc.* *f* *p cresc.*

Vlne. 1 *f*

Vlne. 2 *f*

Vla. *f*

Vc. *f*

Kb. *f*

119

Fl. *f*

Ob. *f*

Kl. *f* *smpr f*

Fg. *f* *p* *smpr f* 5 3 3 5

Hrn. *p* *smpr f* 3 3 3 6

Tpt. *p* *smpr f*

Pos. *smpr f* 3 3 3

Schlgz.

B. Sax. *f* 3 3 3 3 3 3 3 3 c.v.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Kb. *f*

121

Fl. *f*

Ob. *f*

Kl.

Fg.

Hm.

Tpt. (straight mute)

Pos.

Schlgz.

B. Sax. *gliss.*

Vlne. 1 *f*

Vlne. 2

Vla. *f*

Vc. *f*

Kb. *f*



Musical score for page 105, measures 57-60. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hrn.), Trombone (Pos.), Piano (Klv.), Keyboard (Klv.), Percussion (Schlgz.), Bass Saxophone (B. Sax.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.).

Measures 57-60 are shown. Measure 57 begins with a 123 triplet in the Flute part. The Bassoon part features a *gliss.* marking. The Piano part includes a *ff* marking and a triplet. The Percussion part has a *f* marking. The Bass Saxophone part features a triplet. The Violoncello part includes a *f* marking. The score contains various musical notations including notes, rests, slurs, and dynamic markings.

126

Fl.

Ob.

Kl.

Fg.

Hrn.

Pos.

Klv.

Schlgz.

B. Sax.

Vlne. 1

Vlne. 2

Vla.

Vc.

Kb.

129



Fl.

Ob.

Kl.

Fg.

Hrn.

Tpt.

Pos.

Klv.

B. Sax.

Vln. 1

Vln. 2

Vla.

Vc.

Kb.

con sord. (straight mute)

*ff*

*gliss.*

*arco*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

132

**Fl.** **Ob.** **Kl.** *gliss.* *gliss.* **Fg.** **Hrn.** **Tpt.** *gliss.* *gliss.* **Pos.** **Klv.** **B. Sax.** *gliss.* *gliss.* *gliss.* **Vln. 1** **Vln. 2** *gliss.* *gliss.* **Vla.** **Vc.** *gliss.* *gliss.* **Kb.** *gliss.*

133

Fl. *cresc.*

Ob. *cresc.*

Kl. *gliss.* *gliss.* *gliss.*

Fg. *gliss.* *gliss.* *gliss.*

Hrn. *gliss.* *gliss.* *gliss.*

Tpt. *gliss.* *gliss.* *gliss.*

Pos. *gliss.* *gliss.* *gliss.*

Klv.

Schlgz. *f*

B. Sax. *gliss.* *gliss.* *gliss.*

Vln. 1 *gliss.* *gliss.* *gliss.*

Vln. 2 *gliss.* *gliss.* *gliss.*

Vla. *gliss.* *gliss.* *gliss.*

Vc. *gliss.* *gliss.* *gliss.*

Musical score for measures 135-137. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hrn.), Trumpet (Tpt.), Trombone (Pos.), Piano (Klv.), Snare Drum (Schlgz.), Bass Saxophone (B. Sax.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.).

Measure 135 starts with a *cresc.* marking. The Flute part features a sixteenth-note run with a sixteenth rest (6) and a sixteenth note (6) marked *ff*. The Oboe part has a sixteenth-note run marked *ff*. The Clarinet and Bassoon parts have sixteenth-note runs marked *cresc.* and *ff*. The Horn part has a sixteenth-note run marked *cresc.* and *ff*. The Trumpet part has a sixteenth-note run marked *ff*. The Trombone part has a sixteenth-note run marked *cresc.* and *ff*. The Piano part has a sixteenth-note run marked *cresc.* and *ff*. The Snare Drum part has a sixteenth-note run marked *ff*. The Bass Saxophone part has a sixteenth-note run marked *cresc.* and *ff*. The Violin 1 part has a sixteenth-note run marked *cresc.* and *ff*. The Violin 2 part has a sixteenth-note run marked *cresc.* and *ff*. The Viola part has a sixteenth-note run marked *cresc.* and *ff*. The Violoncello part has a sixteenth-note run marked *cresc.* and *ff*. The Double Bass part has a sixteenth-note run marked *cresc.* and *ff*.

Measure 136 features a *gliss.* marking in the Trombone part. The Flute part has a sixteenth-note run with a sixteenth rest (6) and a sixteenth note (6) marked *ff*. The Oboe part has a sixteenth-note run marked *ff*. The Clarinet and Bassoon parts have sixteenth-note runs marked *ff*. The Horn part has a sixteenth-note run marked *ff*. The Trumpet part has a sixteenth-note run marked *ff*. The Trombone part has a sixteenth-note run marked *ff*. The Piano part has a sixteenth-note run marked *ff*. The Snare Drum part has a sixteenth-note run marked *ff*. The Bass Saxophone part has a sixteenth-note run marked *ff*. The Violin 1 part has a sixteenth-note run marked *ff*. The Violin 2 part has a sixteenth-note run marked *ff*. The Viola part has a sixteenth-note run marked *ff*. The Violoncello part has a sixteenth-note run marked *ff*. The Double Bass part has a sixteenth-note run marked *ff*.

Measure 137 features a *gliss.* marking in the Trombone part. The Flute part has a sixteenth-note run with a sixteenth rest (6) and a sixteenth note (6) marked *ff*. The Oboe part has a sixteenth-note run marked *ff*. The Clarinet and Bassoon parts have sixteenth-note runs marked *ff*. The Horn part has a sixteenth-note run marked *ff*. The Trumpet part has a sixteenth-note run marked *ff*. The Trombone part has a sixteenth-note run marked *ff*. The Piano part has a sixteenth-note run marked *ff*. The Snare Drum part has a sixteenth-note run marked *ff*. The Bass Saxophone part has a sixteenth-note run marked *ff*. The Violin 1 part has a sixteenth-note run marked *ff*. The Violin 2 part has a sixteenth-note run marked *ff*. The Viola part has a sixteenth-note run marked *ff*. The Violoncello part has a sixteenth-note run marked *ff*. The Double Bass part has a sixteenth-note run marked *ff*.

138

Fl.

Ob.

Kl.

Fg.

Hrn.

Tpt.

Pos.

Schlgz.

B. Sax.

(open slap) *ff*

*ff*

141

Fg.

Pos.

Klv.

Schlgz.

B. Sax.

Vc.

Kb.

*ff* *f*

*ff*

*p*

*ff*

*ff* *ff*

pizz

arco sul pont.

*ff* *f*

146

Kl.  
Fg.  
Klv.  
Schlzs.  
B. Sax.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Kb.

*f* *p* *f* *pp*  
*pp* *f* *f* *p* *f* *p* *f*  
*f*  
*ff* *f* *p* *f* *p* *f* *p* *f*  
*p*  
*f* *p* *f* *pp* *p*  
*pizz* *pp* *f* *p*  
*ff*

151

Fl.  
Fg.  
Schlzs.  
B. Sax.  
Vln. 1  
Vln. 2  
Vla.

*p* *mf* *p* *mp* *p* *p*  
*f* possibile  
*p* *mf* *p* *mp* *p* *p*  
*mf* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*  
*mf* *p* *mp* *p* *mp* *p* *mp* *p*



155

Fl.

B. Sax.

Vlne. 1

Vlne. 2

Vla

Vc.

*pizz.*

*p*

*decresc.*

*decresc.*

*decresc.*

157

Fl.

Kl.

Schlgz.

B. Sax.

Vlne. 1

Vlne. 2

Vla

Vc.

Kb.

(allmählich übergehen in Luftklang)

(kleine Trommel, ohne Schnarrsaite)

(mit Jazzbesen langsam über das Fell wischen)

*pp*

*pp*

*pp*

*pp*

*pp*

*arco*