

KONRAD BOEHMER

POSITION

II

1960-62

POSITION : ROBERT SCHUMANN ZU EHREN

ANMERKUNGEN:

A: In der obersten Spalte sind die Strukturen der auf dem Band fixierten Musik approximativ (und meistens in vier Kanäle geteilt) dargestellt. Auf eine genaue Fixierung (Hertz, cm) wurde verzichtet, da sie beim Dirigieren eher irritierend. Zur Orientierung wurde angegeben, in wieviel Sekunden die oben graphisch reproduzierten Strukturen sich ereignen.

B: Die mit $\text{AI}, 2, 3, \text{BI}, 2, 3, \dots$ gekennzeichneten Striche markieren die Schläge des Dirigenten. Die je einem grossen Buchstaben zugeordneten Zahlen gehören zur selben Schlaggruppe, welche dann so ausgeführt wird, wie X 3er, 4er... Takte, nur mit dem UNTERSCHIED, dass hier STAENDIG "Rubato" geschlagen werden muss, weil die Schläge sich nach den Klängen des Bandes richten. Überdies stellen sie keine "Zähleinheiten" dar, sondern markieren Einsätze und Enden.

Der Dirigent unterscheidet zwei Sorten von Schlägen. 1) die, welche synchron (möglichst) zu irgend einem markanten Ereignis in den Lautsprechern gegeben werden müssen und die 2), welche nur innerhalb eines bestimmten Zeitraumes erfolgen müssen.



Obwohl ständiges Rubato gefordert ist, vermeide man absolut grössere Verzögerungen und auf der anderen Seite, allzu grosse An- gleichung der als Abstände dargestellten Schlag-Dauern.

- C:
- $\text{A} \quad 2 \quad 3 \quad 4 \quad V$ = Ton, dessen Dauer durch die Schlagzeichen sich ergibt, die er durchmisst, oder proportional zu der durch zwei Schlagzeichen gegebenen Dauer ist. (Ziemlich frei)
 - $\text{B} \quad 1 \quad 2 \quad 3$ = mehrere Töne, rhythmisch approx. aufgezeichnet und frei zu spielen. A: Zeit zwischen zwei Schlägen ausfüllen. B: Due Zeit ungefähr ausfüllen, die die Tongruppe zwischen zwei Schlägen einnimmt. (etw)
 - Vor (Nach-)schlagnoten, so schnell wie möglich, unter genauer Beachtung der Artikulationszeichen.

Also:

H	= auf den Schlag einsetzen,
$\text{H}-\text{H}$	= direkt hinter dem Schl. einsetzen,
$\text{H}-\text{H}-\text{H}$	= ca. im ersten Viertel der Schlagzeit einsetzen.
$\text{V}-\text{H}$	= ca. im ersten Drittel bis zur Hälfte der Schlagzeit einsetzen.

D: , = ganz kurze Pause, etwa $\frac{1}{2}$ - $\frac{1}{3}$ (!= 60 MM)

1. (H/H) " Dauer, ...)

" = kurze Pause, etwa $\frac{1}{2}$ - $\frac{1}{3}$ "

2. (H/H) " Dauer, ...)

3. V = ca. $\frac{1}{3}$ - $\frac{1}{2}$ der Schlagzeit Pause

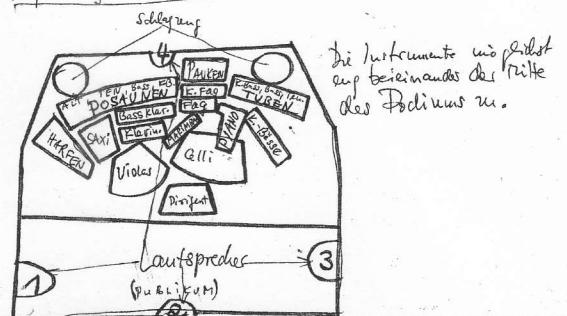
3. (V/H) " " " Dauer)

Töne, die innerhalb der Schläge einsetzen und aufhören, (z.B.: $\text{H}-\text{V}-\text{H}-\text{V}-\text{H}$) sind oft mit Balken versehen ($\text{H}-\text{V}-\text{H}$) damit der Instrumentalist sich die Dauer ungefähr festlegen kann. Bei jenen Tönen innerhalb der Schlagzeiten sind die Pausenzeichen oder vor ~~und~~ nach dem Ton zu beachten, sie sind jedoch in gewissen Grenzen frei.

Der ganze Instrumentalteil muss dynamisch so zurückhaltend gebracht werden, dass er gewissermassen in die Band-Klänge eingebettet ist. Nur nicht grob verdicken, was in der Partitur schon dick aufgetischt ist. Eher sei es umgekehrt.

Absolut genauste Kenntnis des elektronischen Teils ist die mindeste Voraussetzung zum Dirigieren von Position. (Das Band liegt beim Westdeutschen Rundfunk, Köln)

Aufstellung der Instrumente:



Die Instrumente:

- | | |
|--|---|
| 12 Trompeten (B) (Wawa) | 3 Klarinetten (A) |
| 2 Altposaune | 2 Bassklarinetten (B) |
| I Tenorposaune | 2 Fagotte |
| I Bassposaune | I Kontrafagott |
| I Kontrabassposaune | I Klavier (Deckel ab) |
| I Tenortuba (B) | 12 Harfen |
| I Basstuba (F) | II Marimba |
| I Kontrabassstuba (B od. C) (Kaiserbass) | gr. Pauken |
| 13 Hörner | 3 Trommeln (Wirbeltr. ohne Saiten Rührtr. gr. Tr.) |
| I Alt-Saxophon (Es) | 2 Gongs (Hoch-tief) |
| I Tenor-Saxophon (B) | 2 Tamtams (hoch-tief) |
| I Bariton-Saxophon (B) | 4 Becken (s.hoch, m.hoch, m.tief, tief) Röhrenglocken |
| | 6 Violas |
| | 5 Violoncelli |
| | 3 Kontrabässe |

ca 14"

BAND START →

ca 8"

ca 6"

α

A1

2

3

4

5

6

B1

2

3

4

5

(c)

PPF →

Passpos.

PPP

mp K-Basspos.

Altpos.

1 B

2 B

---→ ab

ppc f

pp f

p

mf

K-Basspos.

2 B

Hörner

1 B

2 B

Sfpp

f

Bassklar.

1 B

zart leise

Piano

pp

ff

pp

mf

f

ped

Harfe

f

g#

sf

Röhrengl. 3 METALL KLINGEN LASSEN V

pp

alle 3 nov vib.

sfpp

non tenuto non molto vibrato

f

ff

f

ff

f

f

f

f

mf

Gallo

K-Basse

J, tief

gliss

R, tief

IV

ca 8"

C1

2

3

D1

2

3

E1

(2)

mf

pp

Tempo:
Bassposaune 2:

mp

Hörner

pp

1. 2.

2. 2.

mf

p

mf

p

mf

mp

Ten.Tuba

Basstuba

(so leise wie möglich)
MPP mit acc (rhythmic)

Bassklar. 2. 2.

Fag. 1. 2.

PPP
(so leise wie möglich)

unregelmäßig

Harfe

2.

mp

sf

mp

p

pp

Celli

1. 7.

num

→ STEG

2. 7.

Sub =

3. 7.

4. 7.

5. 7.

6. 7.

7. 7.

8. 7.

9. 7.

2

K.-Bässe

pp

mf

pp

< stacc

113

ppp (legato)

mp

< ff

ff

ff

ff

3. 7.

= vibrato

pp

mf

p

II Position(3)

ca 18"

gliss

ca 4,5"

ca 10"

ca 3,5"

2 3 4 E 2 3 4 G 1 2 3 4 H 2 3 4 5

Basstuba

K. Basstuba

Bassklar.

Pag.

Piano

Pauken

Celli

K. Bässe

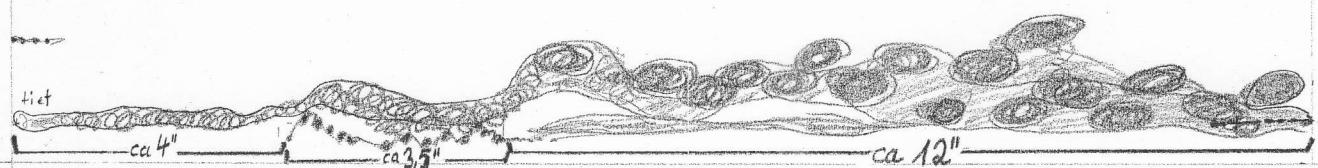
Tenorposaune

Hörner

Harfen

Tromm.

Tamtam



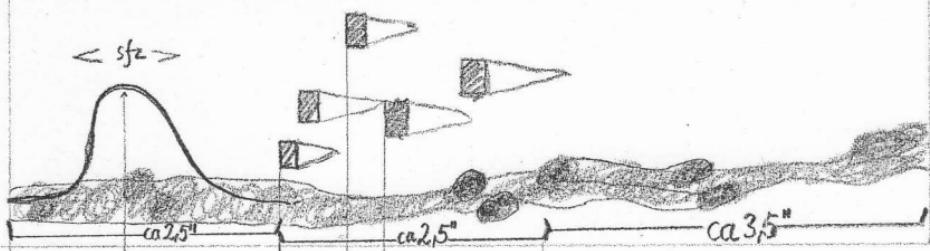
B

A1	2	3	4	B1	2	3	4	C1	2	3
Rbasspos. γ	dff	ab		Tempo.	mf			Altpos. 1 γ	dff	nb
Bar. sax. γ	spp			Fag. 1 γ	p	pp	mp	Basspos. γ	p	ppp
t. Trom. γ	mp			Gong	mp			Bassstuba. γ	ppp	mp
Tamtam	klingen lassen			Rhg. 2 γ	p	ab		K. Pag. γ	mp	
K. Bässe	1 γ	2 γ		Vlas. 1 γ	mf	mp	pp			
	pp	pp		2 γ	mf	mp	pp			
					mf	pp	mf p pp			
					pp	pp	pp			
					steg					
					pp	mp	pp			

4

ca 8,5"

<sfz>



4

D 1 2 3

4

5

Tenorpos. ♫ ff p

Basspos. ♫ p mp

Ebasspos. ♫ p p DPF

Basstuba? ♫ ff Ten. Tuba ♫ p p mp p

K. Basstuba ♫ pp

Tensax. ♫ mp p f mp mf p

Piano ♫ f ped mf

Harfen ♫ ped f mp

Fkl. ♫ f p

Tamtam ♫ p < > STEG rit

Violas 1 ♫ p mp pp
2 ♫ p mp pp

Celli 1 ♫ p pp
2 ♫ mp pp
3 ♫ mp ppp STEG hog

K. Bässe 1 ♫ mp pp
2 ♫ p f DPF

5

II Position(6)

ca 15,5"

helle, klare Impulse

s.hoch

ca 4" ca 3,6" ca 7,9"

A 1 2 3 4 5 **B1** 2 3

Kb.Pos. *r* DPF mf → ff ab
Ten.Pos. 7' V DPF mf → ff ab
Basspos. 7'
mp → pp → ff ab

Hörner 1 *r* 2 *r* V
mf → pp → ff ab

Klar. 1 *6* ff
f → pp → ff ab

K. Fag. *r* b mf → pp

Hfe. *r* V
mf

Pke. *r* V
mf

Celli 1 *r* mf → ff ab
2 *r* " "

K.Bässe 1 *r* mp → pp
2 *r* " "

Trp. 1 *6* sf pp ab
2 *6* mp → ff ab

Basskl. 1 *r* f → ff ab
2 *r* p → pp → ff ab

Tamtam *r* f → ff ab
mp Klingeln →

ca 15,5"

ca 13"

Handwritten musical score page showing measures 4 through 6 (E1) of a piece. The score includes parts for various instruments and sections.

Measure 4:

- Bass:** Dynamics pp, ff.
- Piano:** Dynamics ff, ff.
- Hf.:** Dynamics ff, ff.
- Marimba:** Dynamics mf-f-p.
- K. Bass 1:** Dynamics mf-pp.

Measure 5:

- C1:** Dynamics mf.
- Tenorpos.:** Dynamics p, mf.
- Tuba:** Dynamics mf.
- Hörner:** Dynamics p, ff.
- Bar. Sax.:** Dynamics p.

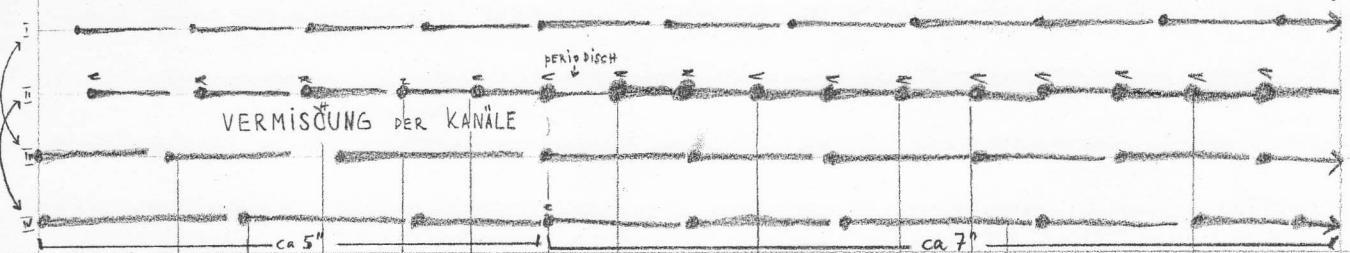
Measure 6 (E1):

- D1:** Dynamics mf-p, ff.
- Trp.:** Dynamics 1. ff, 2. ff.
- Klar.:** Dynamics ff, ff.
- Celli:** Dynamics ff, ff.
- Violin:** Dynamics ff, ff.

Section Headers:

- Measure 4: **4**
- Measure 5: **5**
- Measure 6 (E1): **C1 2 3 4 5 D1 2 3 4 5 6 (E1)**

ca 12"



E₁ 2 3 4 5 6 **E₂** 3 4 **G₁** 2 3 4 5

Hörner 1 7' *Hörner 2 7'*

Tenorpos. 7' *Altpos.* 24' *Tuba* 7' *Kb. Tuba* 7' *Ten. Sax.* 7' *Klar.* 1 7' 2 7'

Piano 7' *Bf.* 1 7' *Tro.* 7' *Hitz* 7' *Vlas. 1 2* *Sieg.* *Dpf.* = *Leide* *Sf.* = *p* *ff* *p* *pp*

Celli 1 7' 2 7' *Sieg.* *Dpf.* = *Leide* *Sf.* = *p* *ff* *p* *pp*

E₁

E₂

G₁

2

3

4

5

6

7

8

II Position(9)

ca 11,5"

Top Section:

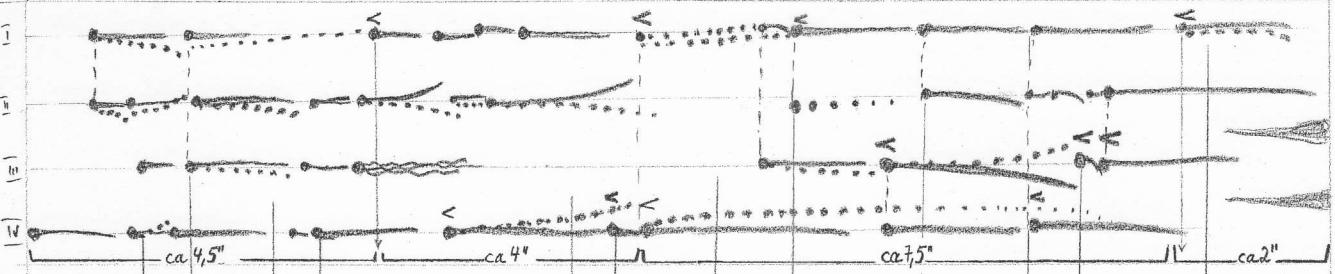
- Staves 1-4: "alles verschwommen" (indicated by arrows pointing right) and "TIEF" (indicated by arrows pointing left).
- Staves 1-4: "ca 2°" (angle), "ca 6,5°" (angle), and "ca 3°" (angle).

Middle Section:

- Trp. 1: Dynamics: pp, f, ff.
- Ten. Pos.: Dynamics: mf, pp, f.
- Hörner: Dynamics: mp, f.
- Ten. Sax.: Dynamics: mf, pp, f.
- Basskl.: Dynamics: mp, f.
- Hf e: Dynamics: f, p, ff.
- K. Fag.: Dynamics: f, pp.
- Piano: Dynamics: f, ff, p, ff.
- Marimba: Dynamics: f, ff, p, ff.
- Tro.: Dynamics: ff, f, p, ff.
- Beck.: Dynamics: sf, f, ff.
- Rh. Gl.: Dynamics: f, ff.
- Vlas: Dynamics: 142/B, 3/B, 0/B.
- Tamtam: Dynamics: f, ff, p, ff. Instruction: klingen lassen.

Bottom Section:

- Rhythms: Dieser Stelle: 1=60 MM. Rhythmic pattern: ↓↑, ↓↑, ↓↑, ↓↑, ↓↑, ↓↑, ↓↑, ↓↑.
- (In die Stimmen für jedes Zeitr. einzurichten) (In the voices for each time period.)
- Page Number: 9



M 2 3 4

0 1 2 3 4

P 1 2 3 4

Ten. Pos. f

B. Pos. f

Trp. 1 6

Tuba f

Kb. Tuba f

Horn f

p mf p

f p

Klar. f

sf/mf pp

f p

f p

Piano mp

sf wf p

p

f p

Hff f

sf wf p

p

f p

Gong

mf klingen lassen

p-sfp sf mp

1/8 2/8

V'las 1/8 2/8

sf p p sf sf

Pag. 12: mf

Cresc.



A1

(frei) ca 2"

ca 3,5"

2

ca 2,5"

3

ca 2"

4

ca 2"

5

ca 1"

4 Altpos.

7

mp - f - mp

✓

f

Tenpos.

7

Kb. Pos.

7

f

Basstuba

7

f

Kb. Tuba

7

f

Horn

7

ff

Klar.

1

f

2

f

3

f

pp

ff

K. Pag.

7

ff

ff

ff

sf > p

holz

sf

Trio.

Violas

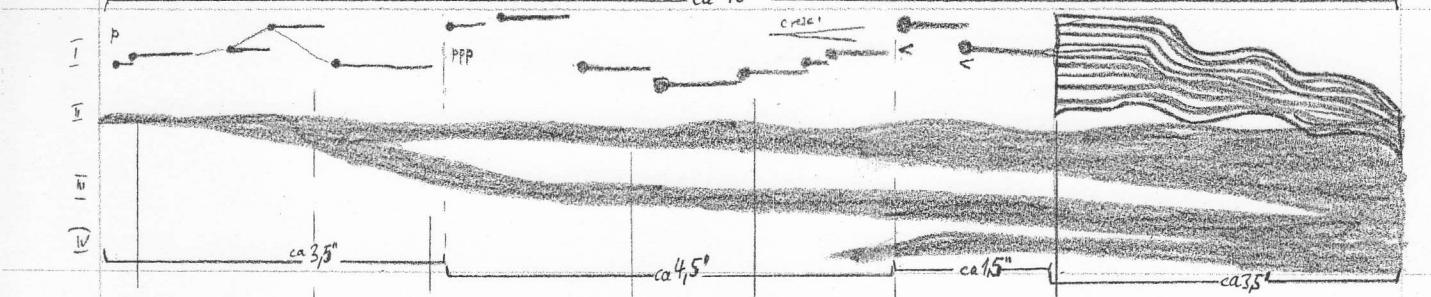
ff

ff

ff

III Position(1)

ca 13"



B1

2

3

4

C1

2

3

4

5

Tenpos. f (pp) sf

Kb. Pos. f mf ff mp

Bassstut. f mf ff mp

Kt. Tuba f mf ff mp

Hörner f mf ff p

Klar. f mf ff mp

K. Fag. f mf ff mp

Hfn f mf ff mf

Piano f mf ff mf

Violas 3 | B f mf ff mf

6 | B f mf ff mf

Celli 4 | D f mf ff mf

5 | E f mf ff mf

K. Bass f mf ff mf

II Position^(b)

ca 14"

CHORI I Kocklickö: Koe t é i e Kó Krö skar g Kar in ju q-s' nju n jun g n ms m(j)

4,5 ca

ca 4"

ca 6,5"

Tenor. I
Tenor. II
Tenor. III
Bassoon 1
Bassoon 2
Piano
K. Bass

D1 2

3

4

5

6

(A1)

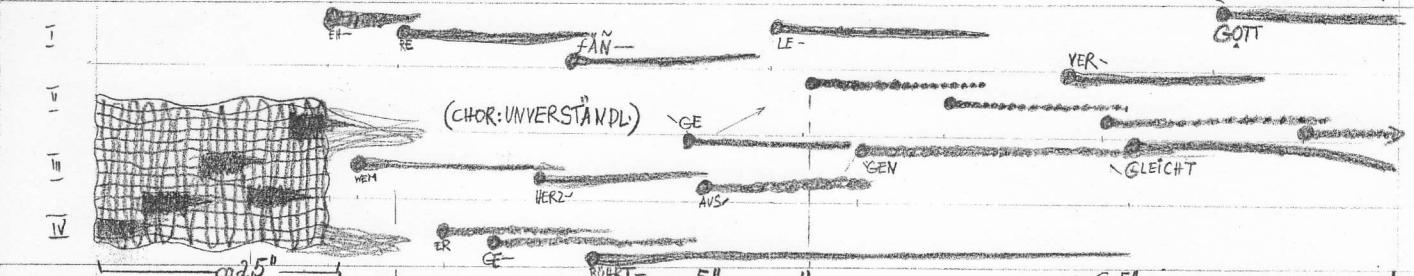
Tenor. I
Tenor. II
Tenor. III
Bassoon 1
Bassoon 2
Piano
K. Bass

Bassoon 1
Horn 2
K. Bass

Violins
Cellos
K. Bass

13 1/2

Detailed description: This is a page from a musical score for orchestra and choir. The page is divided into six vertical columns labeled D1, 2, 3, 4, 5, and 6. The top section contains vocal parts for Chorus I and III, Trombones, Bassoon, Piano, and K. Bass. The middle section contains parts for Bassoon 1, Horn 2, and K. Bass. The bottom section contains parts for Violins, Cellos, and K. Bass. Various dynamics and performance instructions are written throughout the score.



E A 2 3 4 5 **B** 1 2 3 4 5 **G** 2 3 4

Tenpos.

Horn 1. ♫

Fag. 1. ♫

K. Fag. ♫

Piano ♫

Pkn. ♫

Beck. ♫

K. Bass ♫

Violas

ca 2,5" **ca 5"** **ca 6,5"**

f **ff** **mf** **f** **p** **pp** **p**

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

mf **p** **ff** **p** **v** **mf** **pp**

ff **v** **ff** **v** **v** **v** **ff**

mf **v** **ff** **mf** **mf** **mf** **mf**

ff > mp **ff** **ff (poco)** **p** **v** **mf** **mf**

ff > **ff** **ff** **ff** **v** **ff** **ff**

p **p** **p** **p** **p** **p** **p**

sfp — f — p

3/8

4/8

5/8

6/8

mp — ff — p

pp — mp — pp

L-E-H-S-N

K-S-N

G-J-O

L-E-I

C-H-S-S-C-H-T-M-V-A-L

H-E-I

AND

ca 4"

ca 2,5"

ca 5"

ca 2,5

5 D 1 2 3 4 5 E 1 2 3 4 5

Tenor. ♀ v pp

Kb. Tuba ♀ mf f p

Horn ♀ mf f p v

Altsax. ♀ p mf p mf f

Bar. Sax. ♀ v f

Klar. ♀ $\frac{4}{4}$ f v mp

Baschl. ♀ mp v

Fag. 4 ♀ ff v

K. Fag. ♀ ff v

Hn. 1. ♀ ff v

Pk. 2. ♀ sf p v

Gong v mp

Beck. v ff v

Celli 1. ♀ ff v

Celli 2. ♀ ff v

Celli 3. ♀ v v

Celli 4. ♀ v v

E. Bass 1. ♀ mp v

Trp. 1. ♀ p mp p

Altpos. 1. B♭ f p

II Position(16)

ca 15"

W-H-S-

E-i-C-H-T

-SER SW E

ca 3" ca 5" ca 4" ca 3"

E 2 3 4 5 **G1** 2 3 4

Altpos. 2. **B** **SF**

Altsax. **p** **SF** **p**

Bar. Sax. **p** **mf** **ff** **mp** **sf** **v**

Basekl. 1. **p** **mf** **ff** **mp** **f** **SF**

2. **p** **sf** **p** **v**

Pag. 1. **p** **mf** **v** **sf** **v**

2. **p** **mf** **ff** **mp** **sf** **v**

Klar. 1. **p** **f** **p** **f** **SF**

2. **p** **v** **p** **v**

Hfn. 2. **p** **f** **C** **f**

Mar. **p** **f** **p** **p** **sf** **f**

Ind. **p** **f** **p**

ca 16"

16

TIEF



Chor:

Cj

(f) KÄT

ca 5"

↑ ca 2"

ca 8"



A1

2

3

4

B1 234

KÄT

C12

3

4

5

Altpos.

mf

p

Basspos.

Bassstuba

Harner

Klar.

Fag.

K. Fag.

Mar.

Tro.

Gong

RbGL

Viola 1.

K. Bass 1.

f

b

f

b

f

b

f

b

f

b

f

b

f

b

f

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b

f

b

f

vibrato

f

p

ca 17"

II

Tief

I ca 8" ca 9"

D1 2 **3** **4** **5** **E1** **2** **3** **4** **5** **(F)**

Basspos. : ff > p

Ten.Tuba : f > p

Hörner : ff >

Bar.Sax. : ff >

Klar. : 1. ff, 2. ff, 3. ff

Basskl. 1. : ff > mp

Fag. : 1. ff, 2. ff

Bin. 1. : ff > v

Mar. : ff > v

Beck. : ff > sf

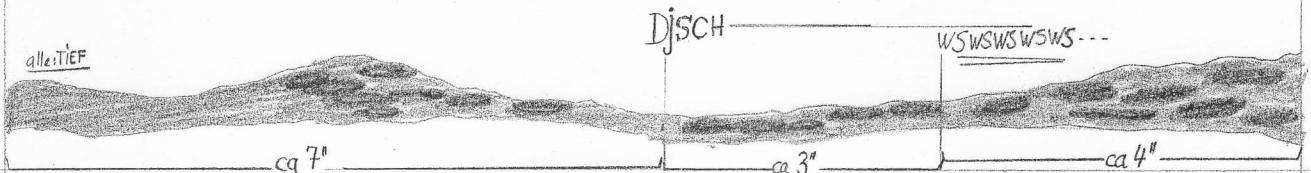
Celli : alle: ff > sff

K.Bass : ff > p

Altpos. → *ca schnell wie möglich*

Altsax. : ff > sff

ca 14"



E 1 2 3 4 5 **G** 2 3

Altsax. *mf* *pp*

Bar. Sax. *f* *sfpp* *mf*

Hfln. 1. *f* *mf* *sf*

Tamtam *f* *f*

Violas *mf* *f* *mp*

2. Kb. *bb* *bb*

Cello 1. *sfpp* *mf*

Kb. Tuba *mf* *p*

Klar. *1. f* *2. f*

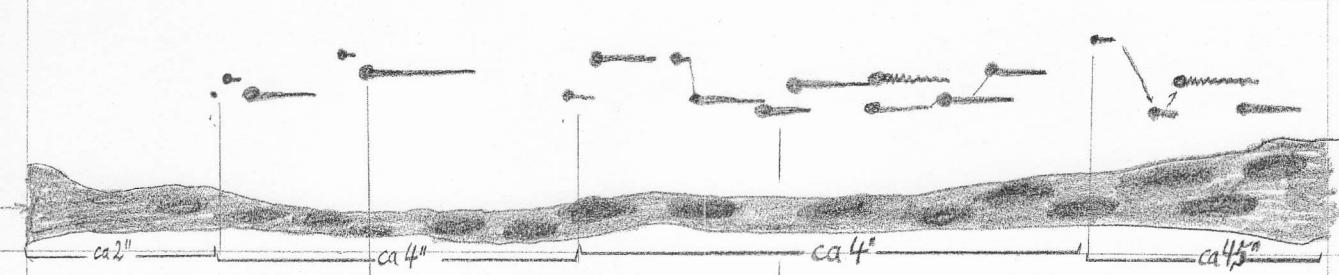
Mar. *holz* *f*

3. Kb. *sf* *sf*

K. Bass *ff* *sf*

Detailed description: This is a page from a handwritten musical score. It features a landscape illustration at the top with the instruction 'alle TIEF'. Below the landscape, there are three measures indicated by 'ca 7"', 'ca 3"', and 'ca 4"'. The word 'DISCH' is written above the 'ca 3"' measure. The score is divided into sections labeled E (measures 1-3) and G (measures 4-5). Within each section, various instruments are listed with their dynamics. For example, in section E, Altsax and Bar. Sax play 'mf' and 'pp' respectively. In section G, Kb. Tuba plays 'mf' and 'p'. The score also includes instructions for Tambourine ('Tamtam') and Cello ('Cello 1.'), and a bassoon section ('K. Bass'). The instrumentation is primarily woodwind and brass, with some string and percussion parts.

ca 145"



4 5 II 1 2 3 4 II 2 3 4

Altpos. 4 13

Altsax. 8

Tensax.

Klar. 4 14

Piano

Hfn

Violas 1 13
2 13

Cello 4 17

Horn 4 7: f pp

Tamtam mp

Dynamic markings: *p*, *f*, *pp*, *mf*, *mp*, *ff*, *sff*, *ppp*.

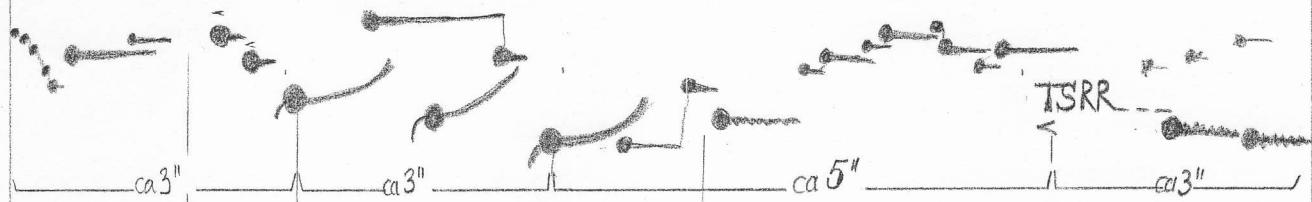
Measure numbers: 4, 5, II 1, 2, 3, 4 II 2, 3, 4.

Section markers: Altpos., Altsax., Tensax., Klar., Piano, Hfn, Violas, Cello, Horn, Tamtam.

Tempo: ca 145"

ca 14"

(ii)



2

7

A1

2

3

4

5

ab

Basspos.

7:

v

ff

Altsax.

Ten.sax.

Bar.Sax.

Klar.

1.

2.

Piano

Hfn.

2.

on Tsch.

sf

mp

p

v

p

p

p

sf

p

sf

p

sf

p

f

p

sf

p

sf

p

sf

p

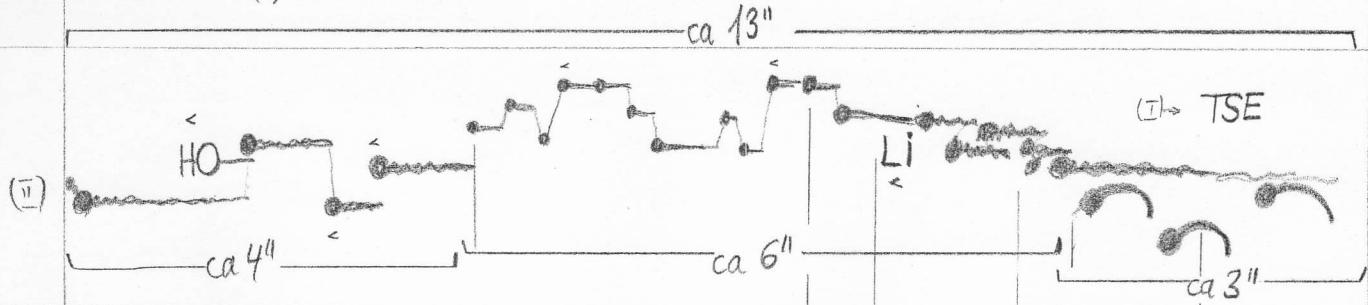
Mar.

p

ff

II Position (2d)

ca 13"



B1 2 3 4

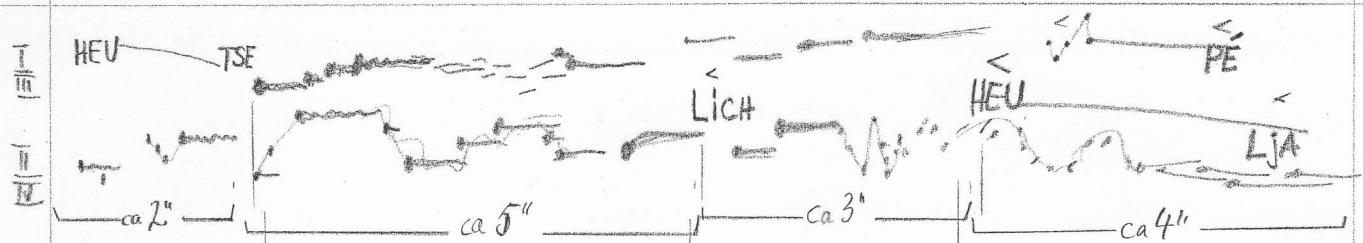


Cello 1.

p

sf

ca 1/4"

C1_{het!()}

2

3

4

Handwritten musical score for measures 2 through 4.

Measure 2:

- Basspos.: ff → f
- Ht. Pos.: ff
- Ten. Tuba: ff
- Horn: ff = ff = f
- Klar. 4: ff
- K. Pag.: ff
- Mar.: ff
- K. Bass 1: ff

Measure 3:

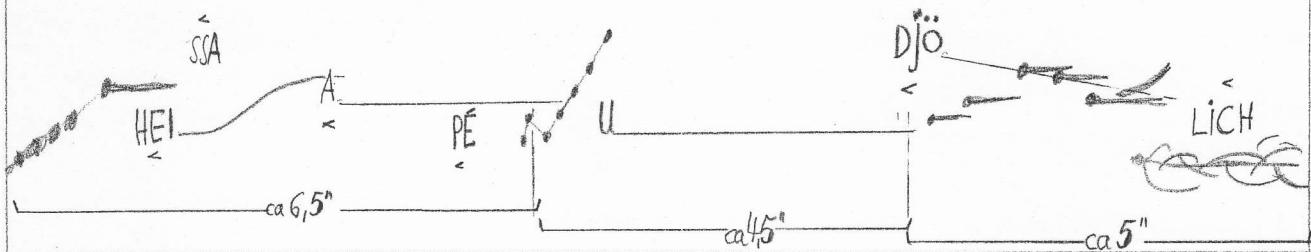
- Basspos., Ht. Pos., Ten. Tuba, Horn, Klar. 4, K. Pag., Mar.: p

Measure 4:

- Basspos., Ht. Pos., Ten. Tuba, Horn, Klar. 4, K. Pag., Mar.: v
- K. Bass 1: ff

II Position

ca 16"



D₁

2

3

Piano



mp
ff PEQ

HET

KOLZ

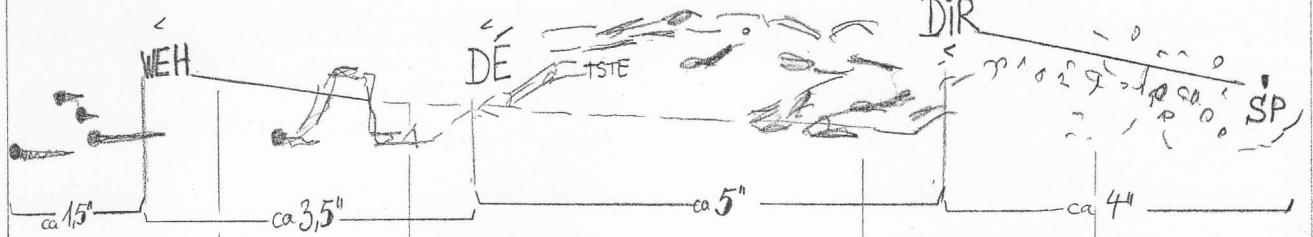
RhG1

ff

mp

hingen lassen

ca 14"



E1

2

3

4

werm.DPF
Trp. 1.

PP

ab

wp

hinter kurz
Hfn
1.
2.
sf

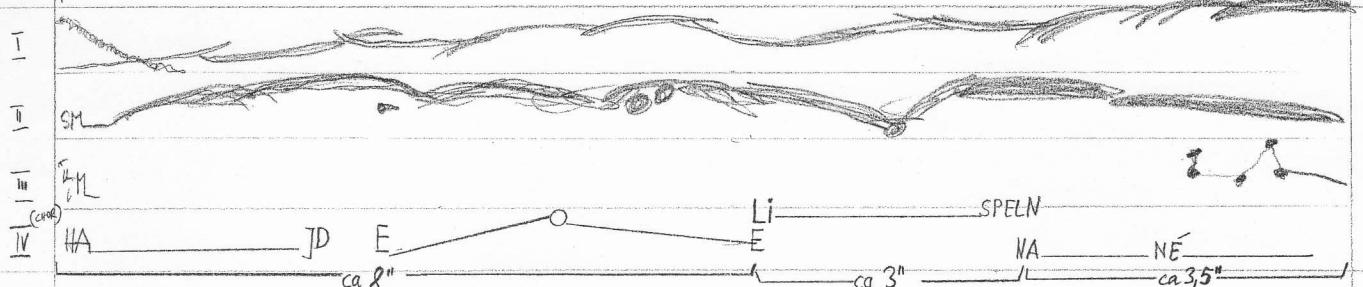
h2
Trio.
sf

allel:
sf
1. ♀
2. ♀
3. ♀
4. ♀
5. ♀

Celli

II Position(26)

ca 14,5"



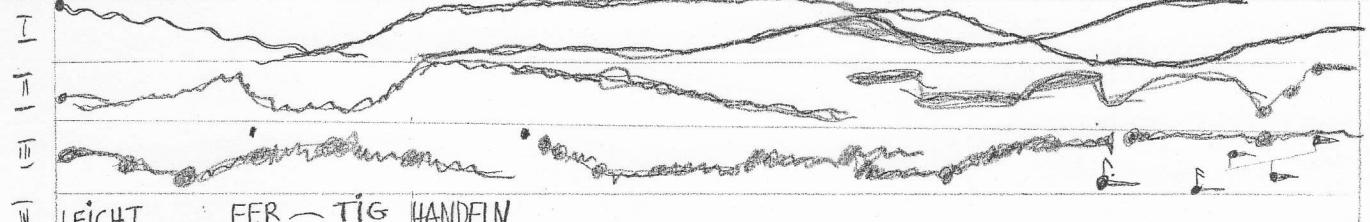
sehr zurückhaltend!

K. Bässe



II Position(27)

ca 20"



Bi

2

3

4

Gi

2

3

(D1)

Kb. Pos. ?

fff

Altsax.

Tensax.

Bar. Sax.

Klar.

1. fl.

2. fl.

3. fl.

klar + sax

Basskl.

1. g.

2. g.

Fag.

1.

2.

K. Fag.

fff

ALLE
STREICHER:

D

mp

f

ff

fff

wenn nicht
bezeichnet legato + arco
spielen

Violin

1. B

2. B

3. B

4. B

5. B

V

6. B

Cello

1. C

2. C

3. C

V

3. V

4. V

5. V

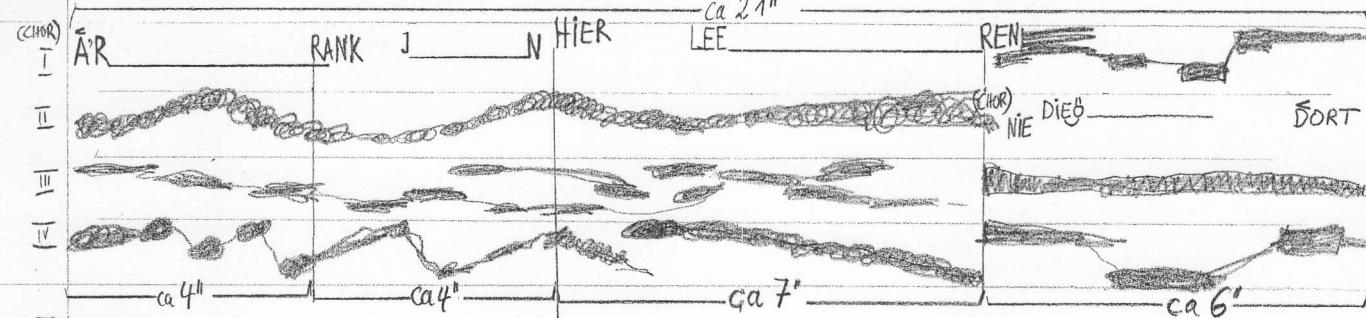
E. Bass

1.

2. E.

3. E.

II Position(28)



D 1 2 3 4 **E**

Kb. Tuba: *f* *v* *f* *mf* *p*

+ Klar. *f*

Altsax. *f* *v* *f* *sf*

Tensax. *f* *v*

Bar. Sax. *f* *ff*

Klar. 1. *f* *b* *b* *b* *b* *v* *v* *f*

2. *b* *b* *b* *b* *b* *v* *f*

3. *b* *b* *b* *b* *b* *v* *f*

Basskl. 1. *f* *ff*

1. *f*

2. *p*

K. Fag. *f* *sf* *mp*

STREICHER *ff* *mf* *mp*

Tamtam *pizz* *ff* (klingenlassen) *pizz*

Violas { 1. *b* *b* *b* *b* *b* *b* *v* *pizz* 2. *b* *b* *b* *b* *b* *b* *v* 3. *b* *b* *b* *b* *b* *b* *v* 4. *b* *b* *b* *b* *b* *b* *v* 5. *b* *b* *b* *b* *b* *b* *v* 6. *b* *b* *b* *b* *b* *b* *v*

Cello { 1. *b* *b* *b* *b* *b* *b* *v* 2. *b* *b* *b* *b* *b* *b* *v* 3. *b* *b* *b* *b* *b* *b* *v* 4. *b* *b* *b* *b* *b* *b* *v* 5. *b* *b* *b* *b* *b* *b* *v*

2. Fag. { 1. *b* *b* *b* *b* *b* *b* *v* 2. *b* *b* *b* *b* *b* *b* *v*

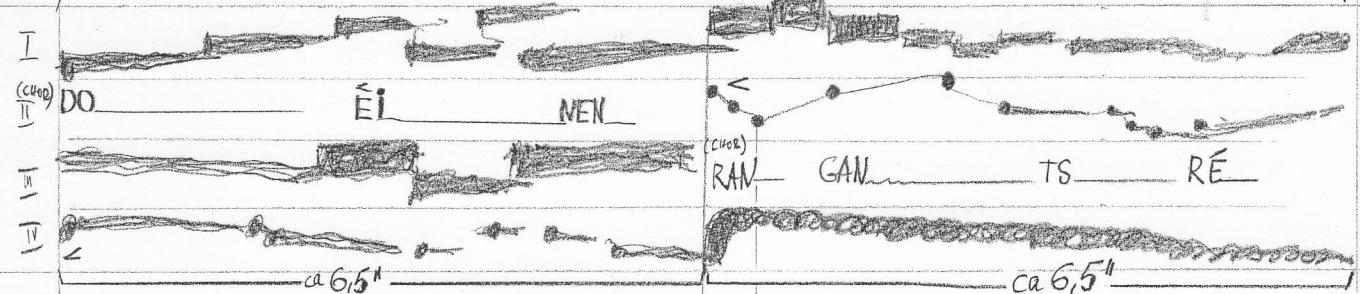
ca 4'''

ca 7"

ca 6"

II Position(29)

ca 13"



2

3

4

5

Tempo.

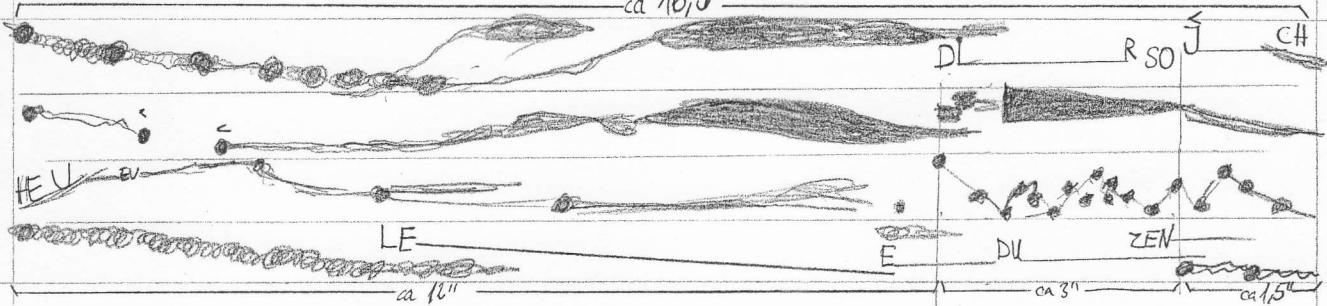
2:

M/P

F/P

II Position(30)

ca 16,5"



E

Piano

Hfn 1.

2 3

4

(5)

II Position(31)

ca 14"

30

NUNC

CAR

MIS

SCHIER

TOLL

NJU

GÄPPEN

5

G1

DFF
Trp. 1.

mf

2

3

4

Basspos.

Ten. Tuba

Basstuba

Horn 12.

mf

pp

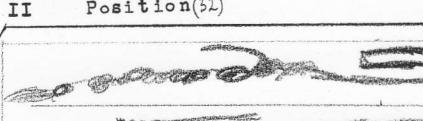
f

p

31

II Position(32)

ca 17"



MAL LABE

N, NUN

NEU

ME

ORKUS

ME

JA SO NIE

ca 8"

ca 3"

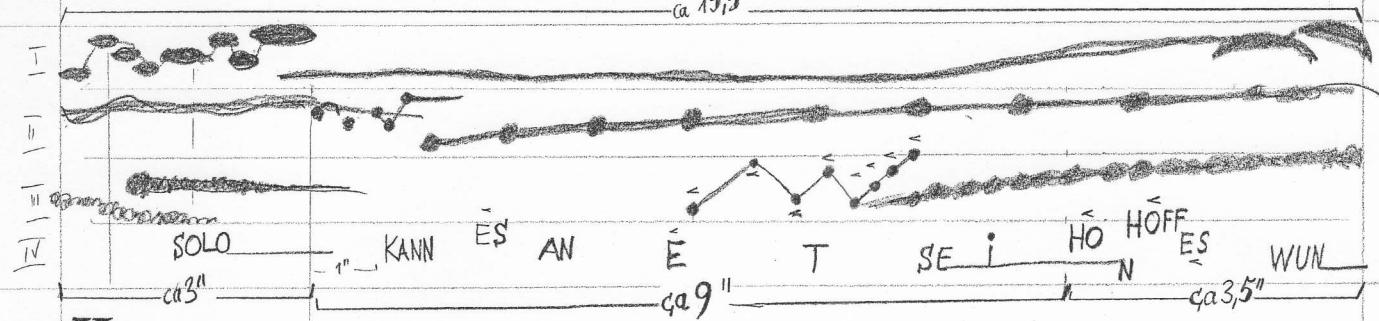
ca 3"

ca 3"

32

II Position(33)

ca 15,5"



H

2

3

4

5

6

Violins

f
ff
ff

Cello

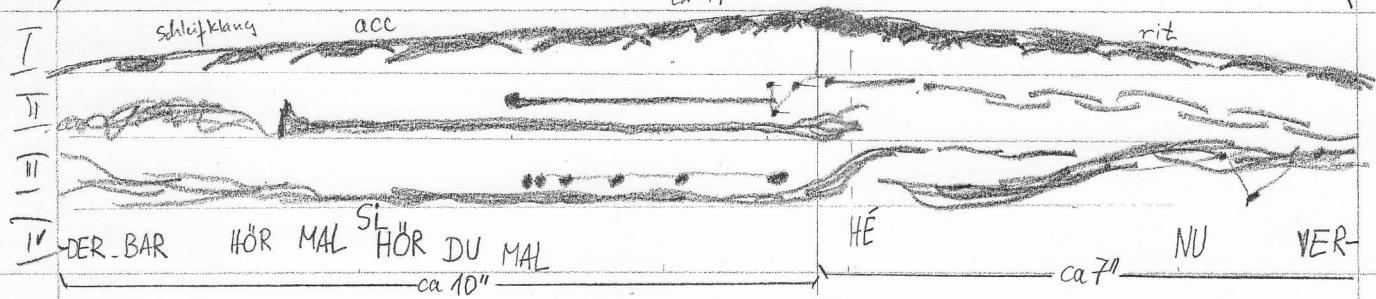
1. ff
2. ff
3. ff

mf

E. Bässe

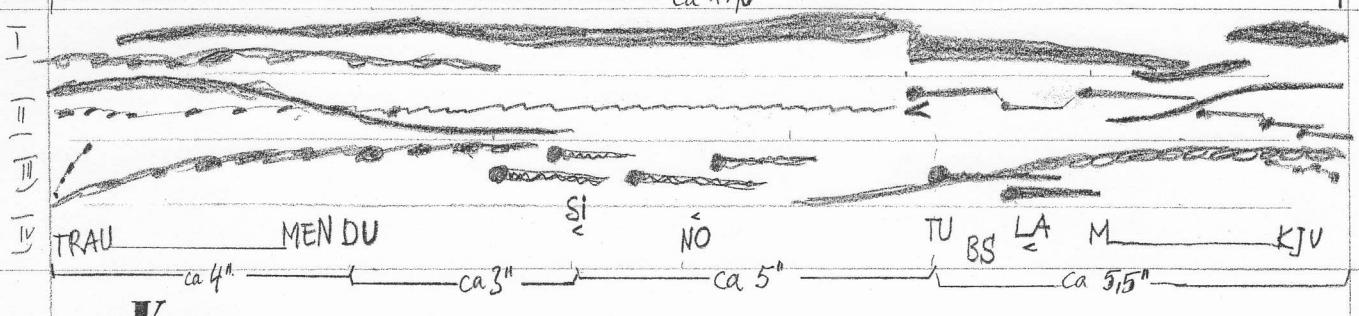
ff
ff
ff
ff

ca 17"



	1	2	3	4	5
<i>Altpos.</i>	ff — mf				
<i>Basspos.</i>	ff	v		mp v	
<i>Kb.Pos.</i>	ff				
<i>Ten.Tuba</i>	ff — f	f	f	v	mf
<i>Basstuba</i>	ff	mf	mp ff	mf	
			Hörner 1. 2.	2.	3.
<i>Basskl.</i>	ff		f		
<i>Pag.</i>	{ 1. 2.		1. 2.		
<i>K.Fag.</i>	ff	mf fff f mf f f mf			
<i>Hfn</i>	{ 1. 2.				
<i>Violas</i>	{ 1. 2. 3. 4.				
<i>Celli</i>	{ 1. 2. 3. 4. 5.				
<i>K.Bässe</i>	{ 1. 2.				

ca 17,5



K1

2

3

4

5

Hfn. 1. f
2. f
Mar. m
Pln. f
Tro. f
Gong mf

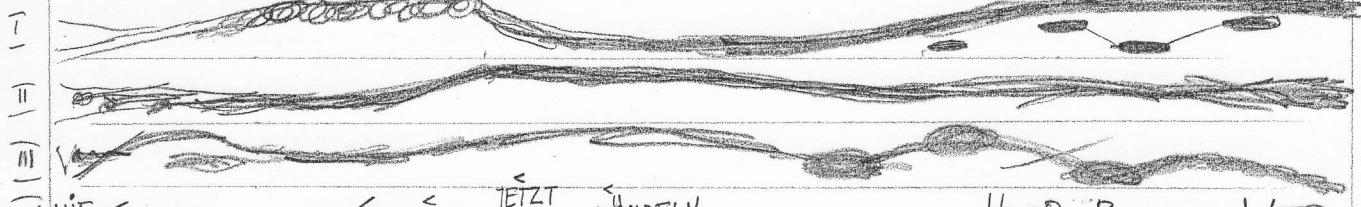
K.Basse 1. f
2. f
3. f STEG f

Hörner 1. ff
2. f

Klar. 1. f
2. f
3. f vib.

Rholz f
Met. f
Rhgl. f
kl. lesson mp

ca 145"



L I 2 3 4 M 1 2 3

Basspos. Bassstuba Kb. Tuba

Altsax Tensax. Bar. Sax.

Klar. 1. 2. 3. Gong Tr. Beck. Kl. lesson

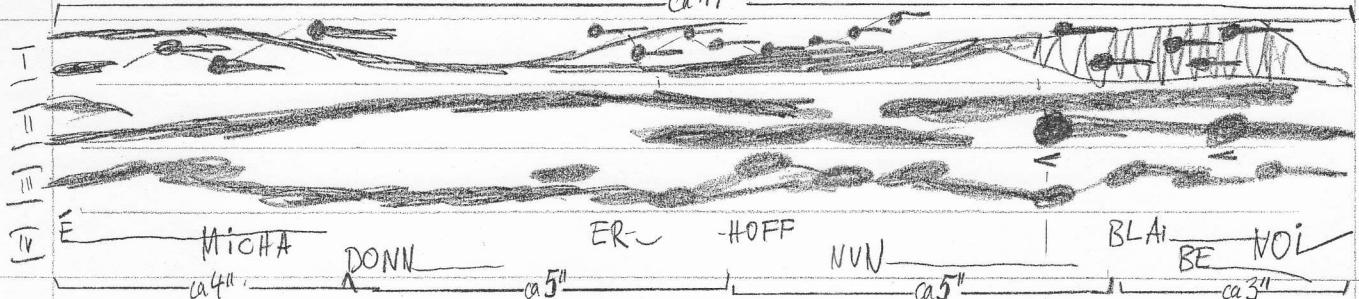
Gong Kl. lesson

36

Handwritten musical score for orchestra and percussion. The score is divided into five systems, each containing two staves. The instruments listed are Basspos., Bassstuba, Kb. Tuba, Altsax, Tensax., Bar. Sax., Klar. (3 staves), Gong, Tr. (triangle), Beck. (Becken), and Kl. lesson (klarinette). Dynamics such as f, p, and mf are indicated throughout the score. The score includes various performance instructions like 'vibr.', 'ff', and 'ff'. The first system starts with Basspos. and Bassstuba playing eighth-note patterns. The second system features Kb. Tuba and Kb. lesson. The third system has Altsax, Tensax., and Bar. Sax. The fourth system has Klar. (3 staves) and Gong. The fifth system concludes with Tr. and Beck. The score ends with 'Gong' and 'Kl. lesson'.

II Position(37)

ca 17"



2 3 4 5

1

Trp.

Alt pos.

Tenpos.

Basspos.

Hörner < f

Fag.

K.Fag.

Hfn

1. g f nf f

2. g f nf f

Mar.

Tamtam

1. fil

kl. lassen

ca 18,5"

I
II
III
IV

NE — ME JETZT PAS-SE NIE — NEU BE — GIN-NEN
HIN.

NE — ME SO LO ca 3' ca 4' ca 6" ca 5,5"

1 A 1 2 3 4 5

Trp. 1 ff f mp

Bassstuba ff f p Kb. Tuba (wisch) mf

Hörner 1. 2. ff mp

Klar. 1. 2. ff mp

Piano ff klingen lassen

Hfn 1. 2. ff klingen lassen

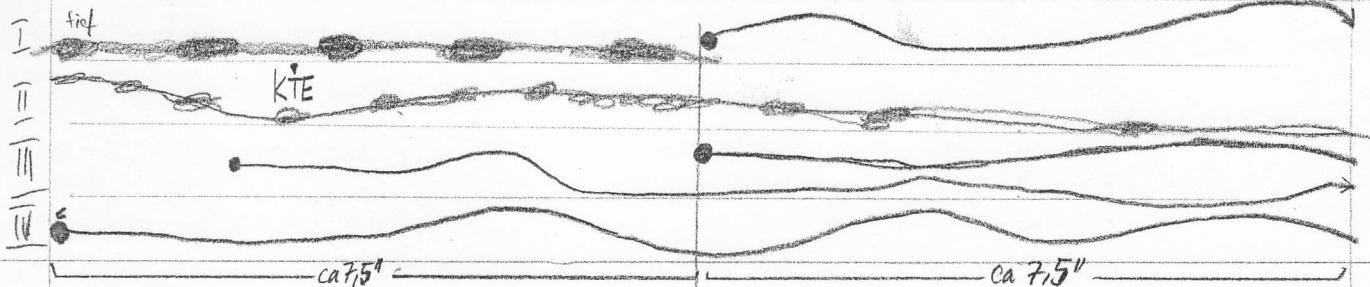
Gong ff kl. lassen

Beck. Becken ff kl. lassen

RhGt ff kl. lassen

Pkn mf

ca 15"

**B₁**

2 3

4

5

Trp. $\frac{6}{8}$ ff v
sf —Altpos.
1. B
2. B

Basspos.

Bassstuba $\frac{7}{8}$
pp ff p

ab

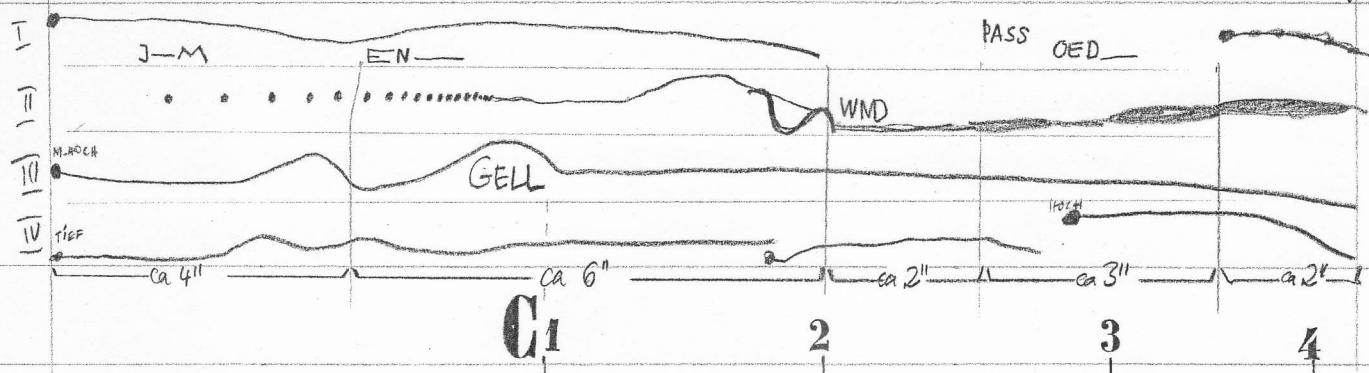
ab

Kb.Tuba

(mf)

Basskl. 1. $\frac{9}{8}$
ffHfn 1 $\frac{4}{4}$
ff

ca 171



G1

2

3

4

Kb. Pos. 1'

pocess, venu
miglior

f

mf

fp

Kb. Tuba

f

p

Klar. 1.

f

ff

p

Piano

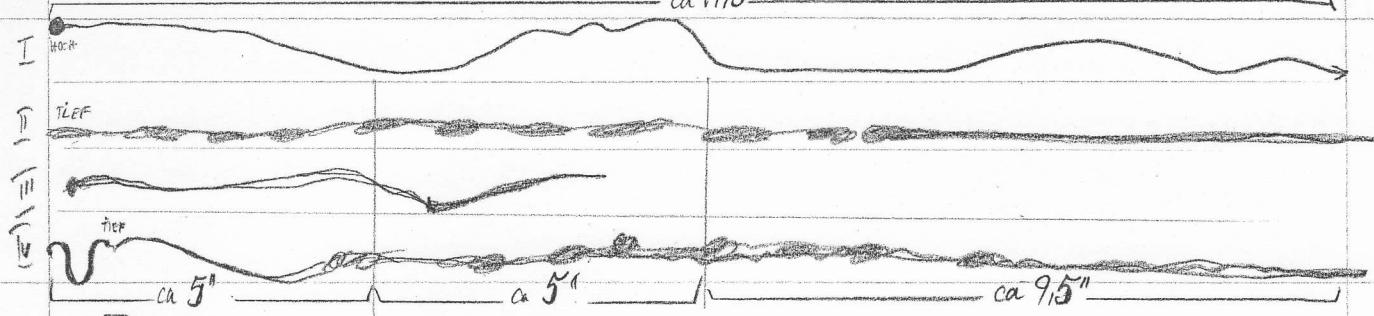
f

ff

mf

p

ped



D1

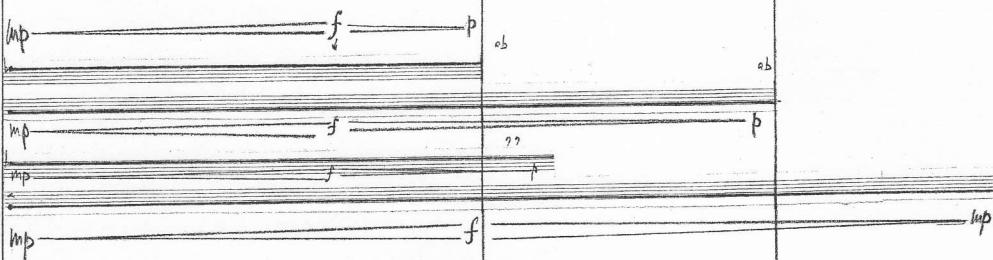
2

3

4

5

Tenoros.
Basspos.
Ten. Tuba
Basstuba



f

f

I NU

II KRA N OU

III ca 5" Ca 4" Ca 5"

A 1

Basspos. ♀ DPF mf p ab

Kb. Pos. ♀ DPF mp

Kb. Tuba ♀ DPF Basstuba ♀

Horn ♀ p mf

Beck. mfp

RhG1 ♀ ff

B 1

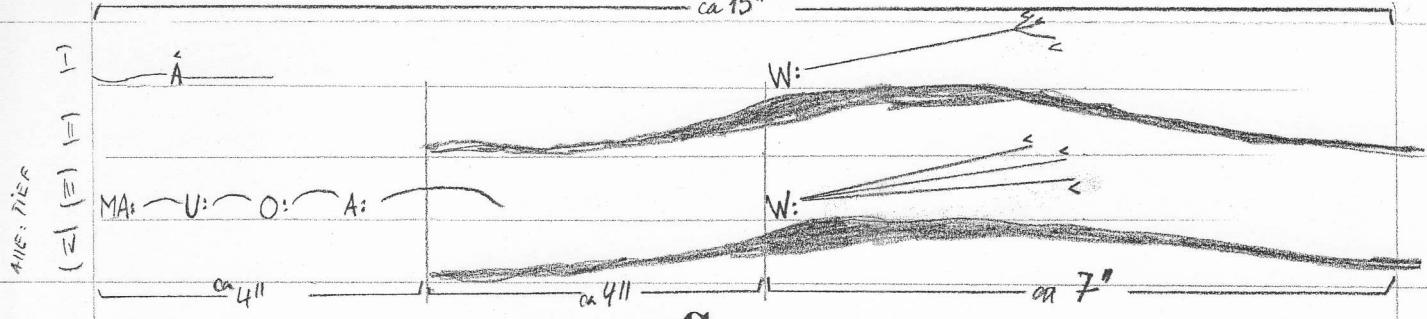
Altpos. ♀ DPF mp

Basskl. 1. ♀ DPF mp

K. Pag. ♀ p

Fz. Tro. ff

ca 15"

**3****4****C1****2****3**

(D)

Tempo.

mf

f

p

Basspos.

ob

f>p

ff

Horn 1.

Klar. 1.

mf

Basskl. 4.

Fag. 1.

K. Fag.

Altpos. 1. B

mp

pp

v

p

f

v

ff

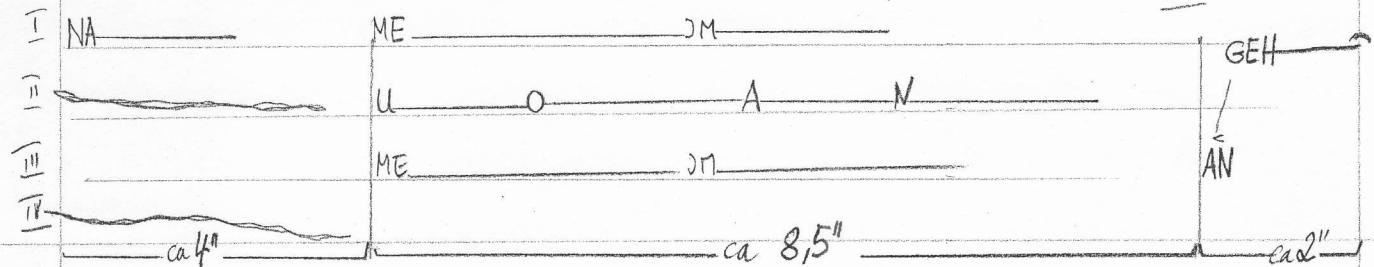
ff

pno

v

ca 14,5"

S. Tech:



D

2	3	4		2	3	4	F1
DFF Trp. 1 mf>p		V f>					
Ten. Tuba mf	DFF mp			Mf			mf
(P)			Hörner 1. f	mf			
Basskl. ff			Tensax. stark vibrato	mf			
Pag. 1. p			stark vibrato	mf			
	K. Fag. sfmp		f p	p			
RT (4-9)							
Phn mf							

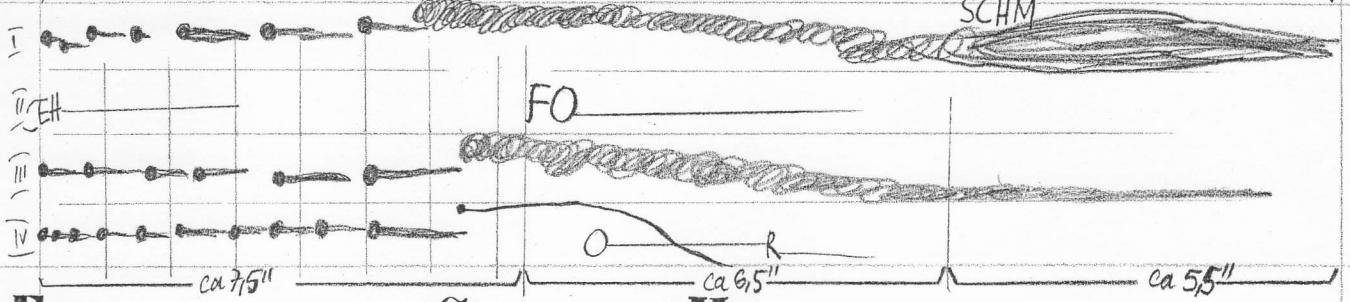
E

2	3	4		2	3	4	F1
			Hörner 2. f	mp			
			Tensax. stark vibrato	mf			
			Klar. 1. f	p			
			f				

Celli
1. f
mf
mf
mf
mf
mf (ohne vib.)

K. Bässe
2. f
mf
mf
mf
mf
langsam
mf

STEG



F1 2 3 4 G1 2 3 H1 2 3 4 (A)

Tenpos.

Altpos. 1

Trp. 1

stark vib.

Altsax.

Klar.

Basskl. 1.7:

Mar. 7:

2.7:

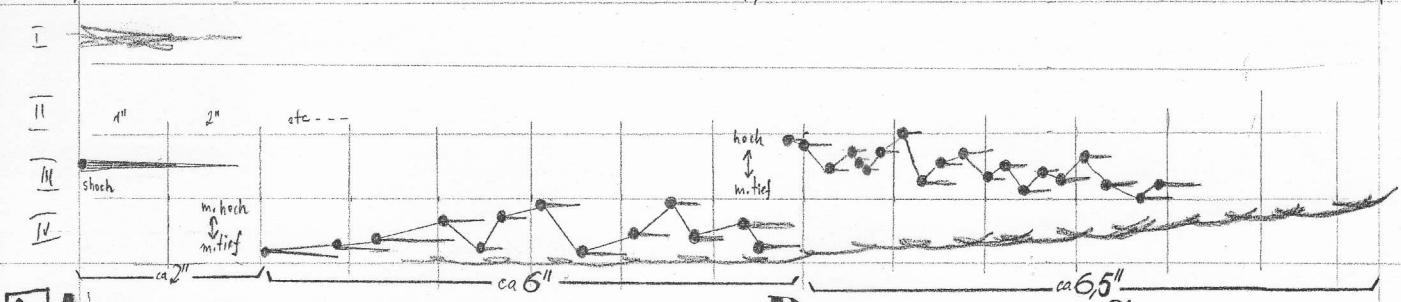
3.7:

Cello

K. Pässe

II Position(46)

ca 14,5"



A1

Trp. 2 (f) V sfp

WAWA-DPF → V

Altpos. 1. B $\frac{B}{3}$ mp

Bi

1. (f) DPF mp f ab

V mp mf

Hörner 1. B f b

Altsax $\frac{B}{3}$ sfp mp f ff P

Klar. 1. B f V ff mp f ff P

C

2 (f) ab

3 (mp)

Violins

R1 $\frac{B}{3}$ mp pp fdt.

Beck. DPF 1. B $\frac{B}{3}$ mp p mf ab

2. B $\frac{B}{3}$ langsam \Rightarrow mp ab

3. B STEG p mp 4. B $\frac{B}{3}$ mp col legno

5. B $\frac{B}{3}$ mp mf ff V

Cello

DPF 1. $\frac{B}{3}$ p langsam \Rightarrow mp ff ff V

2. $\frac{B}{3}$ p mp p ff ff V

3. $\frac{B}{3}$ langsam \Rightarrow mp ff ff V

4. $\frac{B}{3}$ mp STEG ff ff V

5. $\frac{B}{3}$ mp ff ff V

Bassoon

1. $\frac{B}{3}$ pp col legno f ff V

2. $\frac{B}{3}$ pp mp ff ff V

3. $\frac{B}{3}$ mp DPF 3. $\frac{B}{3}$ mp ff ff V

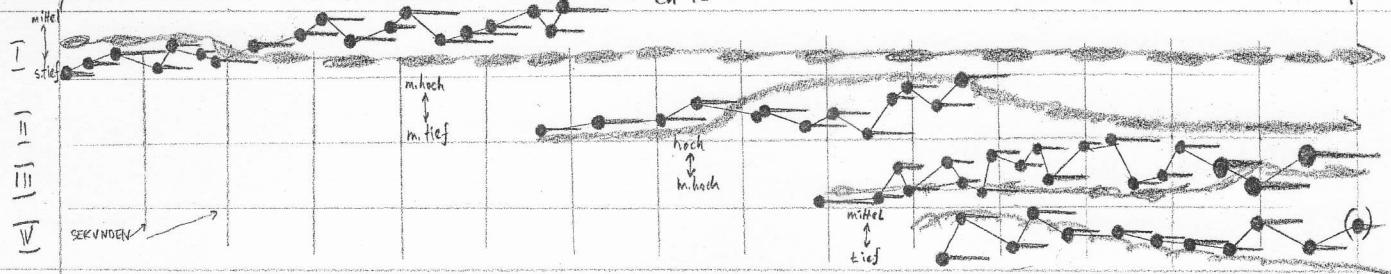
4. $\frac{B}{3}$ pp col legno ff ff V

5. $\frac{B}{3}$ pp ff ff V

6. $\frac{B}{3}$ pp ff ff V

III Position (47)

ca 15"



D 1 2 3 4 E 1 2 3 F 1 2 3 (G 1)

Trp. 1. ♪ V b

mf/p

Horn 1. ♫ tr. f=p

Alteax tr.

Klar. 1. ♪ p=f=p

Basskl. 1. ♫ mp

Fag. 1. ♫ mp

Piano PED sf

Rh Beck. 1. ♫ mp

Violas DPP 2. 18

mf langsam → = vq. pp ab

Celli 1. ♫ p col legno 4. 18 DPP mf

2. ♫ p col legno ab

3. ♫ p col legno ab

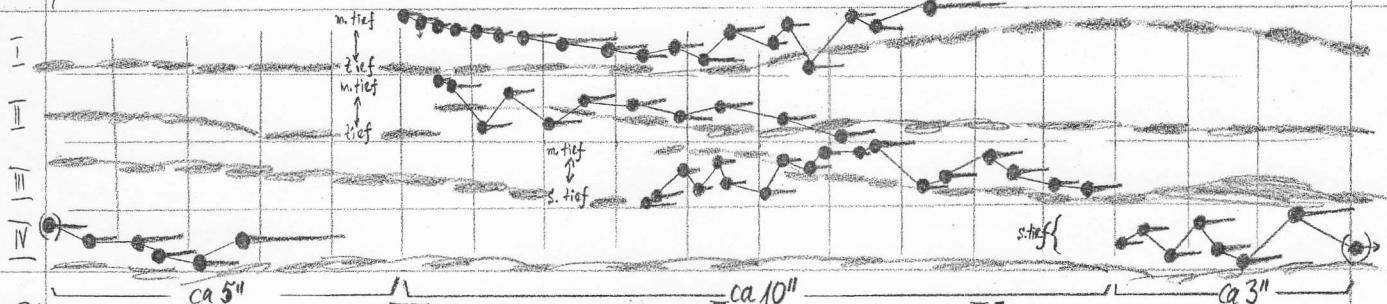
4. ♫ p senza vibr. molto vibr.

5. ♫ p senza vibr. molto vibr.

K. Bässe 1. ♫ p STEG m. tief vibr. 2. 17 senza vibr. zwm. STEG

II Position(48)

ca 18"



G1 2 3 4 H1 2 3 4 I 2 3 K1 2 3 (L1)

Altpos. 1. 13 v alto
mp f

Tensax. 7:
pp mf p pp

Basskl. 1. 2:
f p mf p

Tag. 1. 7:
mf mf p

Klar. 1. 8:
f v

Mar. 6:
W. Holz trem

Violas 1. 13
2. 13
f p

Gong
mf col legato = (mf) p

Hfn 1. 13
sf pp

K. Pag. 7:
f mp

Celli
mf DPF STEG
f p pp

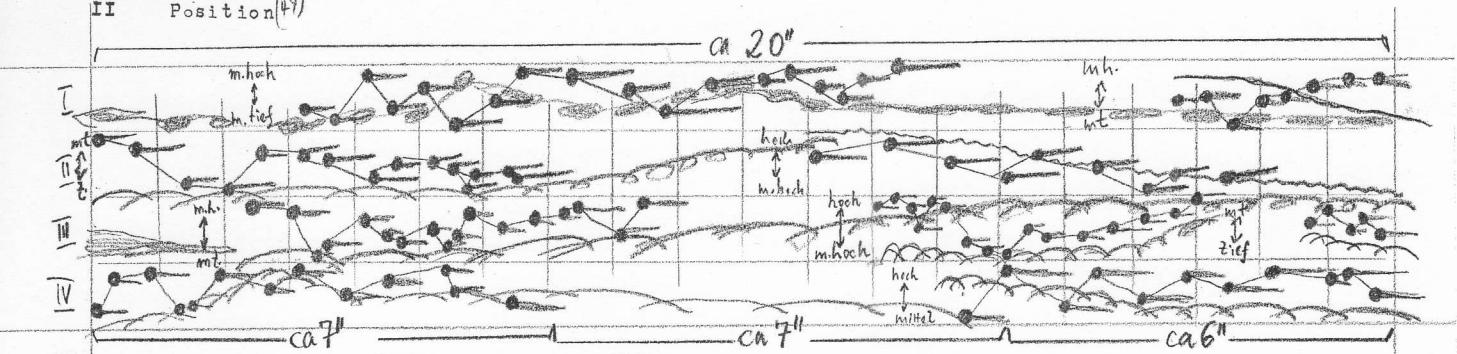
Z. Bäse 2. 7:
mf

3. 7:
mf

Normal
longissimo
p

3. 7:
p senza vib.

4. 7:
mf



L 1 2 3 M 1 2 3 N 1 2 3 4 (c)

Tenor. $\frac{2}{4}$: $\text{mf} = \text{p}$
Basspos. $\frac{2}{4}$: $\text{ppp} = \text{f}$
Bassstuba $\frac{2}{4}$: $\text{f} = \text{p}$

Basskl. $\frac{2}{4}$: $\text{mf} = \text{p}$
 $\frac{2}{4}$: $\text{mp} = \text{v}$

K. Fag. $\frac{2}{4}$: pp

Hfn 1. $\frac{2}{4}$: $\text{f} = \text{p}$

RhG1 $\frac{2}{4}$: $\text{mp} = \text{f}$
Viola 1. $\frac{2}{4}$: $\text{sf} = \text{p}$

Celli 1. $\frac{2}{4}$: $\text{p} = \text{ff}$
K. Basse $\frac{2}{4}$: $\text{mf} = \text{p}$
 $\frac{3}{4}$: $\text{pp} = \text{v}$
 $\frac{2}{4}$: $\text{pp} = \text{v}$

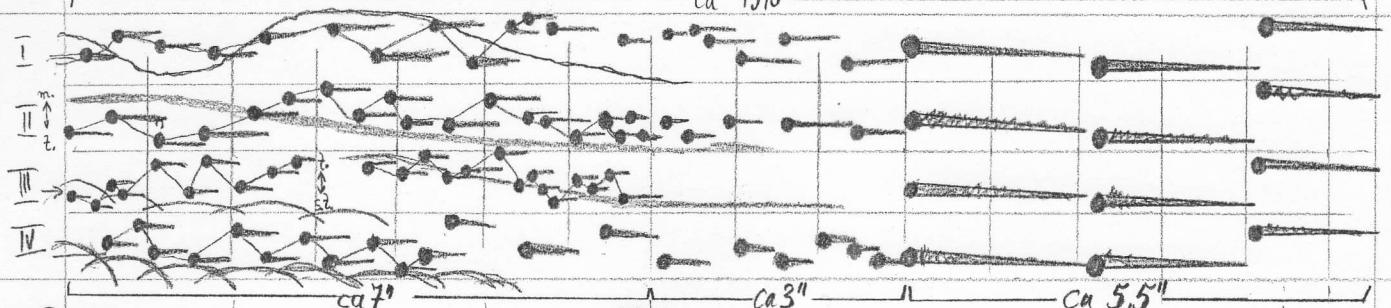
Tensax. $\frac{2}{4}$: $\text{p} = \text{f}$
Klar. $\frac{2}{4}$: $\text{f} = \text{p}$

Piano $\frac{2}{4}$: $\text{mf} = \text{p}$

Fag. 1. $\frac{2}{4}$: $\text{f} = \text{p}$

Celli 1. $\frac{2}{4}$: $\text{p} = \text{ff}$
K. Basse $\frac{2}{4}$: $\text{p} = \text{v}$

ca 15,5"



0 1 2 3 4 P 1 2 3 4 (A)

Kb. Pos. 7¹ g² (end) p

Kb. Tuba 7¹ mp f

Klar. 1. 7¹ ff mf

K. Pag. 7²

Hfn 1. 7¹ ff

Kl. Holz 7² pp

sf p
senza vibr.

langsam. f v

2. 7² f p

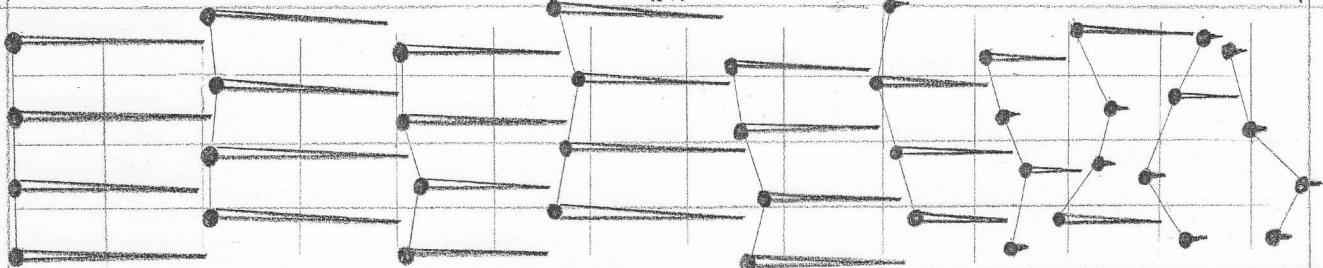
Violas
1. 7² ff
2. 7² ff
3. 7² ff
4. 7² ff

Celli

(b)

II Position(51)

ca 13,5"

I-
II-
III-
IV-

ca 7,5"

ca 6"

A 1 2 3 4 **B** 1 2 3 **C** 1 2 3 (4)

Ten. Tuba

mf

Klar.

1. ♫
2. ♫
3. ♫

121 → pp

1. ♫
2. ♫

122 → sf

Hfn

Bar. Sax.

mp

Basskl.

1.2.
(c)
2.3.
(c)

Fag. 1. 2:

mf

Flz

f

Violas

Celli

51

mf

alle rit.
1. 1/8
2. 1/8
3. 1/8
4. 1/8

mf

1. 7.
2. 7.
3. 7.
4. 7.
5. 7.

mf

1. 7.
2. 7.
3. 7.

mf

1. 7.
2. 7.
3. 7.

mf

langsam

alle: arco

steig

coll. 6. 1/8

arco

arco

arco

arco

arco

arco

arco

arco

ppf

mp

steig

32 mp

steig

arco

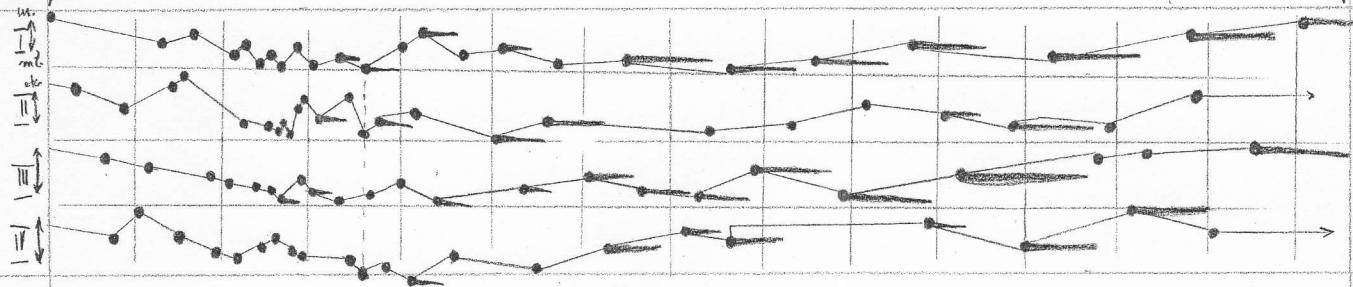
arco

arco

wieg

arco

arco



4 D1 2 3 E1 2 3 E1 2 3 (G1)

Trp. 1. f 2. f PPP

Altpos. 1. ff 2. ff mf

Hörner 1. f 2. f f

Fag. 1. f 2. f f

K. Fag.

fag. 1. f 2. f mf

Var. f

Altsax. mf > hnnn
Tensax. f
Bar. Sax. f
Klar. 1. f mf f f p

Tro. fp PPP Gong Rn b. lesson

MET RhGl ? PPP

Vclas. 1. f stark vibrato

2. f mf ab

3. f ff ab

4. f ff ab

5. f ff ab

1. f ff ab

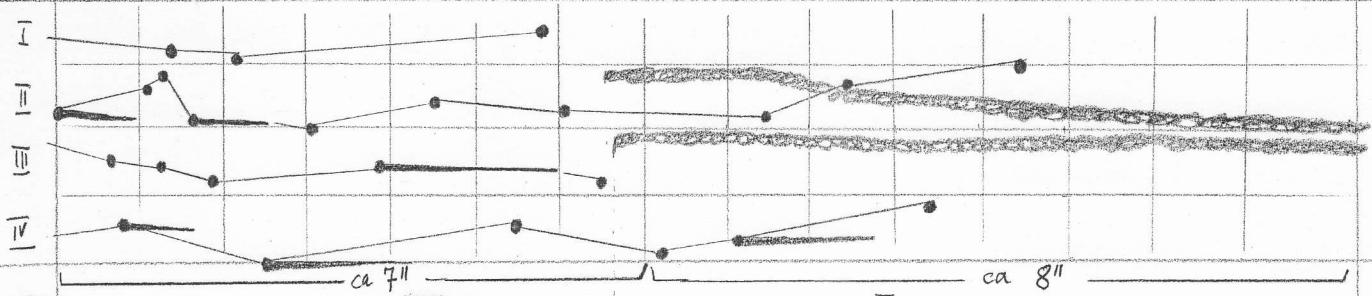
2. f ff ab

VEG

(MEO)
3. f
4. f
5. f
Celli
show vibrato
mp

2. f mp

ca 15"



G 1 2 3 H 1 2 3 I 2 3 (A)

Altpos. 1. 18

Tempo. 7

Basspos. DPF

Klar. 4

Basskl. 1.7

Pag. 1.7

2.7

mp

Gong

Beck.

mf

Violas

4. 18

5. 18

6. 18

mf

1.9

DPF 2.7

3.7

DPF 4.9

5.7

(f)

ff

K. Bässe

p

mf

v

gliss

ab

dpf

dpf

dpf

f

p

mp

f

v

f

p

pp

piano

f

ff

it

f

2.18

3.18

mp

f

sust

cluck vibrato

slide vibrato

gliss

ab

p

sf

sf

ab

v

ab

5.7

1.7

2.7

3.7

4.7

5.7

6.7

7.7

8.7

9.7

10.7

11.7

12.7

13.7

14.7

15.7

16.7

17.7

18.7

19.7

20.7

21.7

22.7

23.7

24.7

25.7

26.7

27.7

28.7

29.7

30.7

31.7

32.7

33.7

34.7

35.7

36.7

37.7

38.7

39.7

40.7

41.7

42.7

43.7

44.7

45.7

46.7

47.7

48.7

49.7

50.7

51.7

52.7

53.7

54.7

55.7

56.7

57.7

58.7

59.7

60.7

61.7

62.7

63.7

64.7

65.7

66.7

67.7

68.7

69.7

70.7

71.7

72.7

73.7

74.7

75.7

76.7

77.7

78.7

79.7

80.7

81.7

82.7

83.7

84.7

85.7

86.7

87.7

88.7

89.7

90.7

91.7

92.7

93.7

94.7

95.7

96.7

97.7

98.7

99.7

100.7

ca 8"

A 2 3 4 **B** 1 2 3 4 **C** 1 2 3 **D** 1 2 3 (E)

Altopos.
Tenpos.
Ten.Tuba

Basspos.
Bassstuba
Tensax.

Klar.
Basskl.

K.Pag.
Hfn.

Violas
Celli
K.Bass

V V

Altsax. Bar.Sax.

Mart.

WEG

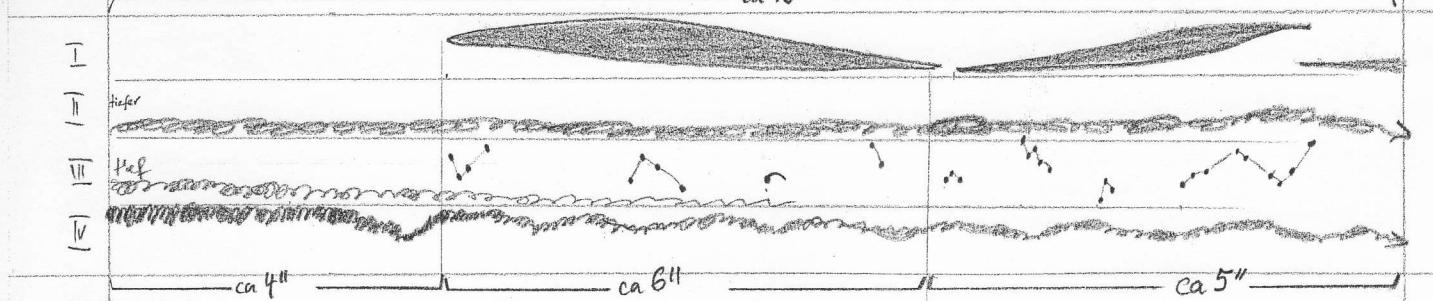
ca 8"

ca 15"

ca 7"

II Position(55)

ca 15"



E 1 **F 1** **G 1**

2	3	4	5	6	7	8	9						
Kb.Tuba	Ten.Tuba	Basspos.	Trp.	Altpos.	Hörner	Bar.Sax.	Beck.	Klar.	Piano	Violas	Celli	K.Basse	
mp	mp	pp	dpf	mf	mf	sf mp	p	f	p	f	pp	p	pp
p	mp	p	pp	ab	mp	p	tr	mf	mf	mf	pp	pp	pp
mf	f	f	pp	mf	mf	mf	tr	mf	mf	mf	pp	pp	pp
1. 1B	2. 1B	3. 1B	4. 1B	5. 1B	6. 1B	7. 1B	8. 1B	9. 1B	10. 1B	11. 1B	12. 1B	13. 1B	
1. 2B	2. 2B	3. 2B	4. 2B	5. 2B	6. 2B	7. 2B	8. 2B	9. 2B	10. 2B	11. 2B	12. 2B	13. 2B	
1. 3B	2. 3B	3. 3B	4. 3B	5. 3B	6. 3B	7. 3B	8. 3B	9. 3B	10. 3B	11. 3B	12. 3B	13. 3B	
1. 4B	2. 4B	3. 4B	4. 4B	5. 4B	6. 4B	7. 4B	8. 4B	9. 4B	10. 4B	11. 4B	12. 4B	13. 4B	
1. 5B	2. 5B	3. 5B	4. 5B	5. 5B	6. 5B	7. 5B	8. 5B	9. 5B	10. 5B	11. 5B	12. 5B	13. 5B	
1. 6B	2. 6B	3. 6B	4. 6B	5. 6B	6. 6B	7. 6B	8. 6B	9. 6B	10. 6B	11. 6B	12. 6B	13. 6B	
1. 7B	2. 7B	3. 7B	4. 7B	5. 7B	6. 7B	7. 7B	8. 7B	9. 7B	10. 7B	11. 7B	12. 7B	13. 7B	
1. 8B	2. 8B	3. 8B	4. 8B	5. 8B	6. 8B	7. 8B	8. 8B	9. 8B	10. 8B	11. 8B	12. 8B	13. 8B	
1. 9B	2. 9B	3. 9B	4. 9B	5. 9B	6. 9B	7. 9B	8. 9B	9. 9B	10. 9B	11. 9B	12. 9B	13. 9B	

1. 1B 2. 1B 3. 1B 4. 1B 5. 1B 6. 1B 7. 1B 8. 1B 9. 1B 10. 1B 11. 1B 12. 1B 13. 1B

1. 2B 2. 2B 3. 2B 4. 2B 5. 2B 6. 2B 7. 2B 8. 2B 9. 2B 10. 2B 11. 2B 12. 2B 13. 2B

1. 3B 2. 3B 3. 3B 4. 3B 5. 3B 6. 3B 7. 3B 8. 3B 9. 3B 10. 3B 11. 3B 12. 3B 13. 3B

1. 4B 2. 4B 3. 4B 4. 4B 5. 4B 6. 4B 7. 4B 8. 4B 9. 4B 10. 4B 11. 4B 12. 4B 13. 4B

1. 5B 2. 5B 3. 5B 4. 5B 5. 5B 6. 5B 7. 5B 8. 5B 9. 5B 10. 5B 11. 5B 12. 5B 13. 5B

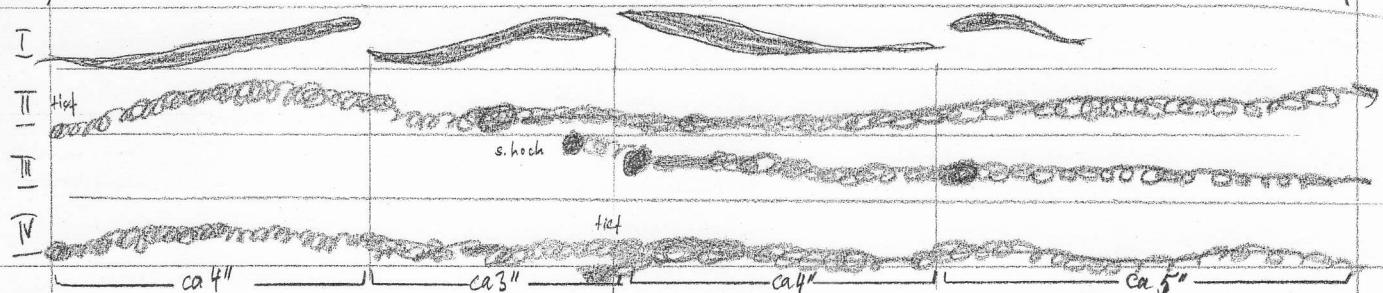
1. 6B 2. 6B 3. 6B 4. 6B 5. 6B 6. 6B 7. 6B 8. 6B 9. 6B 10. 6B 11. 6B 12. 6B 13. 6B

1. 7B 2. 7B 3. 7B 4. 7B 5. 7B 6. 7B 7. 7B 8. 7B 9. 7B 10. 7B 11. 7B 12. 7B 13. 7B

1. 8B 2. 8B 3. 8B 4. 8B 5. 8B 6. 8B 7. 8B 8. 8B 9. 8B 10. 8B 11. 8B 12. 8B 13. 8B

1. 9B 2. 9B 3. 9B 4. 9B 5. 9B 6. 9B 7. 9B 8. 9B 9. 9B 10. 9B 11. 9B 12. 9B 13. 9B

ca 16"



H 2 3 I 1 2 3 4 K 1 2 3 4 L 1 2 3 →(M)

Tempo: ♩

1.7: Pag.

Altpos. 1. ♩ 2. ♩ f

Kb. Pos. ♩ v

Bassstuba ♩ f >

Hörner 1. ♩ 2. ♩ 3. ♩ mf f

Basskl. 1. ♩ 2. ♩ mp sf

Yar. ♩ f > Welch

All Gong ♩

Cello 1. ♩ 2. ♩ 3. ♩ mf ff

K. Bass 1. ♩ 2. ♩ hf p

Eb. Tuba ♩ f

Altsax 1. ♩ 2. ♩ p f p

Klar. 1. ♩ 2. ♩ 3. ♩ sf f

Hfl. ♩ et.

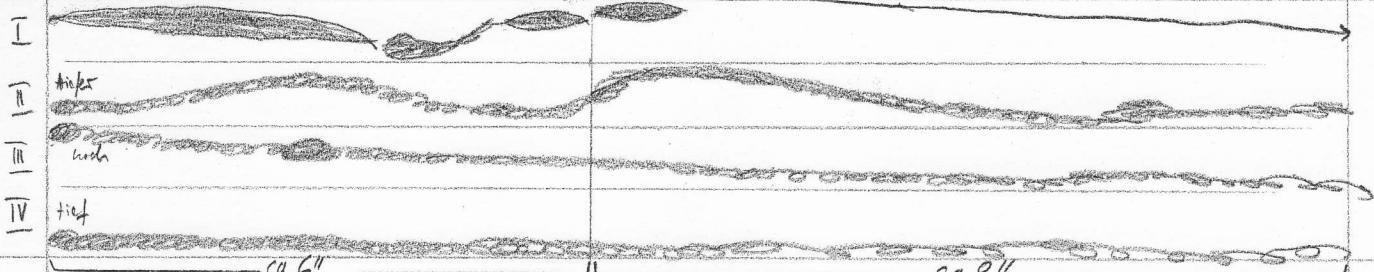
RhG1 ♩ et.

Bar. Sax. ♩ mf

Piano ♩ sf

Detailed description: This is a complex musical score page with multiple staves and dynamic markings. The staves are grouped by section: Horn (H), Trombone (Kb.), Bassoon (Bassstuba), Horn (Hörner), Bassoon (Basskl.), Yarn (Yar.), Alto Saxophone (Altsax), Clarinet (Klar.), Bassoon (Cello), Double Bass (K. Bass), Trombone (Eb. Tuba), Alto Saxophone (Altsax), Clarinet (Klar.), Bassoon (Hfl.), Rhinoceros Horn (RhG1), Baritone Saxophone (Bar. Sax.), and Piano. Dynamics include f, ff, s.f., p, mf, and various crescendos and decrescendos indicated by arrows. Articulation marks like 'et.' and 'sf' are also present. Measure numbers 1.7 and 2.7 are indicated on the left side of the page.

ca 14"



ca 6"

ca 8"

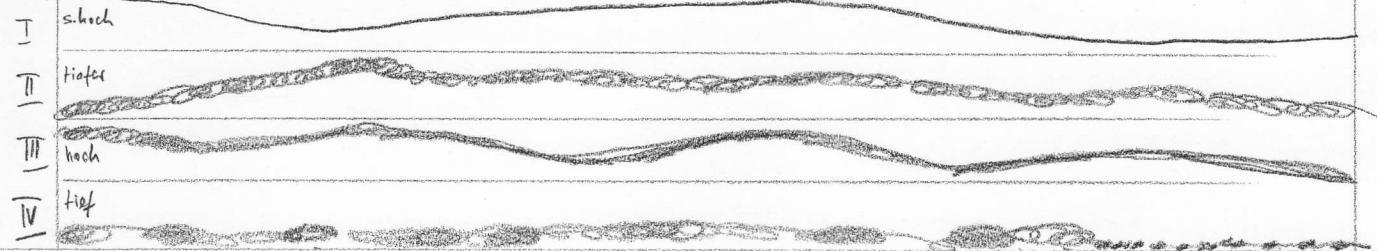
M 1 2 3 **N** 1 2 3 **O** 1 2 3 (4)

Trp. 2.4 DPF 2.4
Altpos. DPF 1.13
Altpos. DPF 2.13
f> Basspos. 2:
Ten. Tuba DPF Basstuba 2:
Kb. Tuba V P
Bar. Sax. 1:
Klar. 1.9: P
Rag. 1.9:
K. Pag. 2:
P mf P
Fla 2:
Tkn 2:
Beck. H-L2 V
Cello 2:
1.7:
3.2:
4.2:
5.2:

Tenor. 2:
Basskl. 2:
Tensax. 2:
Hörner 1.9:
2.9:
mp
mp
mf
2.9:
Piano 1:
fp
f
Tro. 2:
fp
mp
3.1.13
4.1.13
5.1.13
6.1.13
Violas 1:
pp
1.7:
2.7:
K. Bässe 1:
2.7:
b

II Position(58)

ca 135"



4 R 2 3 4 Q 1 2 3 R 1 2 3 4 (S)

Measure 1:

- Bass tuba:** DPF, mf
- Tenor Tuba:** Tenpos. ♩, Basspos. ♩, ♪, ♫, ♬, ♭, ♮
- Bar. Sax.:** stark vibr., mp, p
- K. Tuba:** ♩, ♪, ♫, ♭, ♮, mp, p
- Basskl. 2. ♩:** pp, mf, p, b
- K. Fag. 2. ♩:** pp, 1. ♩, pp, mf, p, b
- Hfn 1. ♫:** mf, f mf
- Mar. 2. ♩:** mp, mf
- Tro. 4. ♩:** mf
- Piano 2. ♩:** pp, mf
- RhGL 2. ♩:** met., p, Kl. lassen
- Cello 3. ♩:** p, pp
- Cello 4. ♩:** =
- Cello 5. ♩:** =
- Cello 6. ♩:** =
- Cello 1. ♩:** mp, mf, p
- Cello 2. ♩:** =
- Cello 3. ♩:** =
- Cello 4. ♩:** =
- Cello 5. ♩:** =
- Cello 6. ♩:** =
- K. Bass 1. ♩:** col legno, mf
- K. Bass 2. ♩:** p

Measure 2:

- Altpos. 1. ♩:** b, mf

ca 20-21"

Loch

I

II

III

IV

S1

2

3

T1

2

3

U1

2

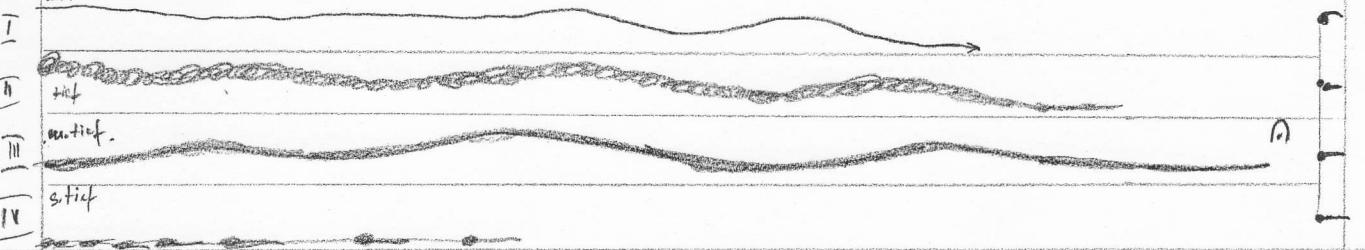
3

V1

2

3

(W)



Trp. 1. $\frac{4}{4}$
mp >

Tempo. $\frac{7}{4}$

Basspos. $\frac{7}{4}$
pp
Kb. Pos. $\frac{7}{4}$
pp
Basstuba $\frac{7}{4}$
pp
Kb. Tuba $\frac{7}{4}$
pp

Tonsax. $\frac{7}{4}$
p
pp

Klar. 1. $\frac{4}{4}$
p
pp

Basskl. $\frac{7}{4}$
p
v
pp

Fag. 1. $\frac{7}{4}$
p
v
pp

Piano $\frac{7}{4}$
p
f
pp
Hfn 1. $\frac{4}{4}$
mp >
f

Foto

Gong
mp
mp
f
pp

Violas
5. $\frac{1}{8}$ col legno
6. $\frac{1}{8}$ stacc
7. $\frac{1}{8}$ stacc
8. $\frac{1}{8}$ stacc
9. $\frac{1}{8}$ col legno
10. $\frac{1}{8}$ stacc
11. $\frac{1}{8}$ stacc

Bar. Sax. $\frac{7}{4}$
p
pp

K. Fag. $\frac{7}{4}$
pp

Hfn $\frac{7}{4}$
kl. lasun
mp p

K. Bässe
pp
dpf
3. $\frac{7}{4}$

Page 59

(BAND WEG)

VERKLINGEN LASSEN BIS → ENDE

W 0 2 0 3 0 4 **X** 2 3 4 5 6

Bass tuba: ok x DPF

Bar. Sax.:

Basskl.:

T. P.:

K. Fag.:

HFN: R.H. Finger tips, L.H. Handfläche, mit beiden Handflächen schlagen, STEG (zumta vlon)

Violas: DPF, STEG

Cello: DPF < 4.0, 5.0

Ende: VERKLINGEN LASSEN BIS → ENDE

spatzen hier

kl. lasien