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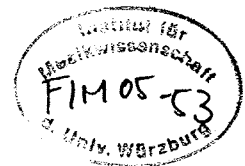
Phoptosis

Prélude für großes Orchester (1968)

Studien-Partitur

ED 6311

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Beschafft aus Mitteln des
Gottfried Wilhelm Leibniz-Programms

Beschafft aus Mitteln des
Gottfried Wilhelm Leibniz-Programms
der Deutschen Forschungsgemeinschaft
Prof. Dr. Ulrich Konrad

Orchester-Besetzung

4 Flöten
(3. und 4. auch kleine Flöte)
3 Oboen
(1. und 2. auch Oboe d'amore,
3. auch Englisch Horn)
4 Klarinetten in B
(2. und 3. auch Bassethorn in Es
4. auch Baß-Klarinette)
3 Fagotte
(3. auch Kontrafagott)
5 Hörner
(5. auch Tube in B)
4 Trompeten in B
(2. auch Baß-Trompete in D)
4 Posaunen
(4. auch Kontrabaß-Posaune)
Kontrabaß-Tuba
Orgel (möglichst großes Werk)
Harfe
Klavier
(auch Celesta)
Pauken
Schlagzeug (2 Spieler):
Crotales in as⁴
Glockenspiel
3 Triangeln verschiedener Größe
Becken (♩ und ♩)
2 Gongs
großes Tamtam
kleine Trommel
Rührtrommel
große Trommel
3 Tomtoms
Maracas
I. Violine (möglichst 12)
II. Violine (möglichst 10)
Viola (möglichst 7)
Violoncello (möglichst 6)
Kontrabaß (möglichst 5)
Oboe d'amore kann notfalls durch Oboe
ersetzt werden. Bassethorn kann notfalls
durch Klarinette oder Fagott ersetzt werden.
Baß-Trompete kann notfalls durch Posaune
ersetzt werden. Kontrabaß-Posaune
kann notfalls durch Kontrabaß-Tuba oder
Orgel ersetzt werden.

Die Partitur ist in C notiert.

Spieldauer: ca. 12 Minuten

♯♯ Vierteltonerhöhung eines bereits erhöhten Tons
♯ Vierteltonerhöhung
♭ Vierteltonerniedrigung
♭♭ Vierteltonerniedrigung eines bereits erniedrigten Tons

Orchestra

4 Flutes
3. and 4. also piccolo
3 Oboes
1. and 2. also oboe d'amore
3. also cor anglais
4 Clarinets in B flat
2. and 3. also basset horn
4. also bass clarinet
3 Bassoons
3. also contrabassoon
5 Horns
5. also tuba in B flat
4 Trumpets
2. also bass trumpet in D
4 Trombones
4. also contrabass trombone
Bass tuba
Organ (full organ if possible)
Harp
Piano
(also Celesta)
Timpani
Percussion (2 players):
Antique cymbals in a"" flat
Glockenspiel
3 triangles of different sizes
Cymbals (♩ and ♩)
2 gongs
Large tamtam
Side drum
Tenor drum
Bass drum
3 tomtoms
Maracas
I. Violin (12 if possible)
II. Violin (10 if possible)
Viola (7 if possible)
Violoncello (6 if possible)
Double Bass (5 if possible)
If necessary, the oboe d'amore can be replaced
by an oboe, the basset horn can be replaced
by a clarinet or bassoon, the bass trumpet can
be replaced by a trombone, and the bass trombone
can be replaced by a bass tuba or the organ.

The score is noted in C

Duration: c. 12 minutes

♯♯ Microtone higher (1/4)
♯ Microtone higher (1/4) of an already highered note
♭ Microtone lower (1/4)
♭♭ Microtone lower (1/4) of an already lowered note

1
4 $\text{♩} = 60$

1. Flöte: *trippelig*, *pp*, *f*
2. Flöte: *flüchtig*, *pp*, *f*
3. Flöte: *flüchtig*, *pp*, *f*
4. Flöte: *flüchtig*, *pp*, *f*

(1) Oboe d'amore: *pp*, *cresc.*, *mp*, *poco morendo*
(2) Oboe d'amore: *pp*, *cresc.*, *mp*, *poco morendo*

Klarinette 1: *mp*

Fagott 2: *pp*, *cresc.*, *mp*, *poco morendo*

Kontrafagott: *pp*, *cresc.*, *mp*, *poco morendo*

Horn 1: *pp*
Horn 2: *pp*
Horn 3: *pp*
Horn 4: *pp*

Pauke: *pp non cresc.*

2 Gongs: *mp*, *l.v.*

Harfe: *mp*, *l.v.*

1. Violine: *pp ~ pp non cresc.*, *sul pont.*, *ständiger, kontinuierlicher Bogenwechsel*
2. Violine: *pp ~ pp non cresc.*, *sul pont.*, *ständiger, kontinuierlicher Bogenwechsel*

Viola: *mp ~ mf*, *sul tasto*

Violoncello: *mp ~ mf*, *sul pont.*, *ständiger, kontinuierlicher Bogenwechsel*

Kontrabaß: *mp ~ mf*, *sul pont.*, *ständiger, kontinuierlicher Bogenwechsel*

*) ♩ = Klappe ohne Luft, nur mit den Fingern niedergedrückt.

Ob. d'amore (1) (2) **1**

Viol. 1 2

Vle.

Vcl.

Kb.

2

Fl. 1 2 3 4

Pos. 4

Kbba.

Pk.

2 Gongs

gr. Tamtam

Gr. Tr. (waagrecht)

Hfe.

2

Viol. 1 2

Vle.

Vcl.

Kb.

près de la table

ord. quasi gliss.

flüchtig

ord. flüchtig

quasi tollone

pizz. poco sf

ord. sf

3

Pos. 1 4

Kbba.

Hfe.

3

Viol. 2

Vcl.

Kb.

sul pont. div.

pp ~ ppp

non cresc.

sul pont. div.

mp ~ mf espr.

4

Fl. 1 2 3 4

Basset horn

Hr. 1

Pk.

2 Gongs

Hfe.

4

Viol. 2

Vle.

Vcl.

Kb.

Flzg.

sim.

Tripletz.

sim.

Doppelz.

sim.

nimmt Picc.

nimmt Picc.

con sord.

pp non cresc.

pp non cresc.

près de la table

(div.)

sul tasto

mp ~ mf

(div.)

**) Pedalton*

(3) Picc.
 (4) Fl. 1
 Bassett. (2)
 Fag. 2
 Kfg.
 1 Pos.
 4
 gr. Tamtam
 Gr. Tr.
 Hfe.
 1 Viol.
 2 Viol.
 Vle.
 Vcl.
 Kb.

(5)
 nimmt gr. Fl.
 Fl. 1
 PP
 cresc.
 mf
 (poco, mbr.)
 PP
 cresc.
 PP
 cresc.
 PP
 cresc.
 PP non cresc.
 quasi gliss.
 ord.
 PP
 mf
 flüchtig
 PP
 flüchtig
 mf
 uniti
 PP
 mf
 sul pont.
 PP ~ PPP non cresc.
 sul pont.
 PP ~ PPP non cresc.
 sul pont.
 PP
 mf
 sul pont.
 PP
 mf
 div.
 mf ~ mf

This page of the musical score contains the following parts and markings:

- Picc. (3)**: Piccolo, measures 1-4, dynamics *pp* and *mp*.
- 1**: Flute 1, measures 1-4, dynamic *pp*, marking *Doppelsz.* (double measure).
- Fl. 2**: Flute 2, measures 1-4, dynamic *pp*, marking *sim.* (sustained).
- 4**: Clarinet 4, measures 1-4, dynamic *pp*, marking *sim.* (sustained).
- Bkl.**: Bassoon, measures 1-4, dynamics *pp* and *cresc.*.
- Hr. 4**: Horn 4, measures 1-4, dynamic *mp*.
- Pos. 4**: Bassoon 4, measures 1-4, dynamic *mp*, marking *poco morendo*.
- PK.**: Percussion, measures 1-4, dynamic *pp*, marking *non cresc.*.
- 2 Gongs**: Gongs, measures 1-4, dynamic *pp*, marking *I.v.* (in vivo).
- Hfe.**: Harp, measures 1-4, dynamic *pp*, marking *I.v.* (in vivo) and *près de la table* (near the table).
- Viol. 1**: Violin 1, measures 1-4, dynamic *pp*.
- Viol. 2**: Violin 2, measures 1-4, dynamic *pp*.
- Vie.**: Viola, measures 1-4, dynamic *pp*.
- Vcl.**: Cello, measures 1-4, dynamic *pp*.
- Kb.**: Double Bass, measures 1-4, dynamic *pp*, marking *(div.)* (divisi) and *poco ff* (poco fortissimo).

The score is marked with a circled '6' at the top right and bottom right, indicating the measure number.

17

Picc. (3)

1

Fl. 2

4

Ob. 1

2

Klar. 1

Bassetth. (2)

Kfg.

Pos. 1

Kbtr.

Pk.

2 Gongs

gr. Tamtam

Gr. Tr.

Cel.

Hfe.

Viol. 1

2

Vle.

Vcl.

Kb.

Doppeltg. sim.

Tripletg. sim.

mp

nimmt Picc.

pp

cresc.

poco morendo

pp non cresc.

l.v.

ord. quasi gliss.

flüchtig

ord.

pp

mf

sul pont. div.

pp ~ ppp non cresc.

ord.

poco of espr.

div.

mp ~ mf

*) Halbtontroller

8

Basseth. (2)

Kfg.

Kbtba.

Viol. 1

Vle.

Kb.

poco morendo

(poco mor.)

(div.)

This page of a musical score, numbered 9, contains the following instruments and parts:

- Fl.** (Flute): Part 1 includes a *Fig.* (figure) section with *sim.* (sustained) and *pp* (pianissimo) markings. Part 2 includes a *Doppeltz.* (double trill) section with *sim.* (sustained) and *pp* (pianissimo) markings.
- Klar. 1** (Clarinet 1): Part with *sim.* (sustained) and *pp* (pianissimo) markings.
- Bkl.** (Bassoon): Part with *pp* (pianissimo) markings.
- Pos. 4** (Trumpet 4): Part with *pp* (pianissimo) markings.
- PK.** (Percussion): Part with *pp* (pianissimo) and *non cresc.* (non crescendo) markings.
- 2 Gongs**: Part with *pp* (pianissimo) and *lv.* (lento) markings.
- Gr. Tr.** (Grand Timpani): Part with *pp* (pianissimo) and *non cresc.* (non crescendo) markings.
- Cel.** (Cello): Part with *pp* (pianissimo) and *lv.* (lento) markings.
- Hfe.** (Horn): Part with *quasi gliss.* (quasi glissando) and *pp* (pianissimo) markings.
- Viol.** (Violin): Part 1 includes a *(div.)* (divisi) section with *cresc.* (crescendo) and *mf* (mezzo-forte) markings. Part 2 includes a *(div.)* (divisi) section with *cresc.* (crescendo) and *mf* (mezzo-forte) markings.
- Vie.** (Viola): Part with *pp* (pianissimo) and *mf* (mezzo-forte) markings.
- Vcl.** (Violoncello): Part with *pp* (pianissimo) and *mf* (mezzo-forte) markings.
- Kb.** (Kontrabaß): Part with *(div.)* (divisi) and *poco sf. espr.* (poco sforzando, espressivo) markings.

[illegible]

This page contains the musical score for measures 11 and 12 of 'The Marriage of Figaro'. The score is written for a large orchestra and includes the following parts:

- Fl. (Flute):** Measures 11 and 12. Dynamics: *sim.* (sforzando), *tripeltg.* (triplé).
- Ob. 1 (Oboe 1):** Measures 11 and 12. Dynamics: *pp* (pianissimo), *cresc.* (crescendo), *mf* (mezzo-forte), *poco morendo* (diminuendo poco).
- E. H. (English Horn):** Measures 11 and 12. Dynamics: *pp* (pianissimo), *cresc.* (crescendo), *mf* (mezzo-forte), *poco morendo* (diminuendo poco).
- Klar. 1 (Clarinet 1):** Measures 11 and 12. Dynamics: *sim.* (sforzando).
- Hr. 1 (Horn 1):** Measures 11 and 12. Dynamics: *mp* (mezzo-piano).
- Pk. (Percussion):** Measures 11 and 12. Dynamics: *pp non cresc.* (pianissimo non crescendo).
- 2 Gongs:** Measures 11 and 12. Dynamics: *mp* (mezzo-piano), *l.v.* (lento).
- Cel. (Cello):** Measures 11 and 12. Dynamics: *pp* (pianissimo), *l.v.* (lento).
- Viol. 1 (Violin 1):** Measures 11 and 12. Dynamics: *cresc.* (crescendo).
- Viol. 2 (Violin 2):** Measures 11 and 12. Dynamics: *cresc.* (crescendo).
- Vie. (Viola):** Measures 11 and 12. Dynamics: *ord.* (ordinario), *mf ~ f espr.* (mezzo-forte ~ forte espressivo).
- Kb. div. (Double Bass):** Measures 11 and 12. Dynamics: *mf ~ f espr.* (mezzo-forte ~ forte espressivo).

The score is written in 4/4 time and features a variety of musical notations, including slurs, ties, and dynamic markings. The page is numbered 11 in the top right corner.

13

(13)

Picc.

Fl. 1

Ob. 1

Ob. 2

E. H.

Pos. 1

Pos. 2

gr. Trombon

Rührtr.

Gr. Tr.

Pedal

Org.

Cel.

Hfe.

Viol. 1

Viol. 2

Vle.

Vcl.

Kb. div.

13

13

Fl. 1 *Tripelzsg.*

Fl. 2 *Doppelzsg.*

Klar. 1

Kfg.

Hr. 1 3

Hr. 2 4

Pos. 1

Pos. 2

Pos. 3 4

Pk.

2 Gongs

Rührtr.

Gr. Tr.

Pedal

Org.

Cel.

13

Viol. 1

Viol. 2

Vle.

Vcl.

Kb.

(3) Picc. *Doppelzg.*
 (4) *Tripelzg.*
 Fl. 1 *Doppelzg.*
 Fl. 2 *Tripelzg.*
 Ob. 1 *mf*
 Ob. 2 *mf*
 Klar. 2 *mf*
 Klar. 3 *mf*
 Fag. 1 *Doppelzg.*
 Fag. 2 *Tripelzg.*
 Tr. 1 *pp*
 Pk. *2 non cresc.*
 2 Gongs *mf*
 Cel. *mf*
 Viol. 1 *mf*
 Viol. 2 *mf*
 Vle. *poco sf espr. molto*
 Vcl. *mf*
 Kb. *mf*

Picc. (3) *Flzg.*
 Fl. 1 *mf*
 Fl. 2 *mf*
 Ob. 1 *cresc.*
 Ob. 2 *ppp*
 Fag. 1 *cresc.*
 Tr. 1 *dim.*
 8P. Tamtom *mf*
 Gr. Tr. *2 non cresc.*
 Cel. *mf*
 Hfe. *mf*
 Viol. 1 *mf*
 Viol. 2 *mf*
 Vle. *mf*
 Vcl. *sul pont. ba.*
 Kb. *mf*

18

Picc. (3) Doppelg.

(4) Tripletg.

Fl. 1 Doppelg.

2 Tripletg.

Ob. 1 mf

2 mf

E. H. mf

Klar. 2 mf

3 mf

Fag. 1 Doppelg.

2 mf

Pk. p non cresc.

2 Gongs mf l.v.

Cel. mf l.v. wechselt mit Klavier

Viol. 1 sf p

2 sf p

Vie. sf p

Vcl. sf p

Kb. sf p

19

Picc. (3) ff

(4) ff

Fl. 1 dim. pp

2 ff

Ob. 1 ff

2 ff

E. H. cresc. molto - f dim. - pp

Kfg. ff

Hr. 1 a2

3 pp cresc. molto - ff

Tr. 1 a2

2 mf

3 a2

4 mf

Ten. Tba. pp cresc. molto - f

3 Tomtoms (1 Spieler) secco

Kl. Tr. secco mf cresc.

Rührtr. mf cresc.

Viol. 1 poco cresc. - ff

2 poco cresc. - ff

Vle. poco cresc. - ff

Vcl. poco cresc. - ff

Kb. poco cresc. - ff

(21)

21

22

Picc. (4) *mf espr. cresc. - - - f* *mf non cresc.*

Fl. 1 *mf espr. cresc. - - - f* *mf non cresc.*

Fl. 2 *mf espr. cresc. - - - f* *mf non cresc.*

Fl. 3 *mf espr. cresc. - - - f* *mf non cresc.*

Ob. 1 *mf espr. cresc. - - - f* *mf non cresc.*

Ob. 2 *mf espr. cresc. - - - f* *mf non cresc.*

E. H. *mf espr. cresc. - - - f* *mf non cresc.*

Klar. 1 *mf espr. cresc. - - - f* *mf non cresc.*

Klar. 2 *mf espr. cresc. - - - f* *mf non cresc.*

Klar. 3 *mf espr. cresc. - - - f* *mf non cresc.*

Bassett. 2 *mf espr. cresc. - - - f* *mf non cresc.*

Bassett. 3 *mf espr. cresc. - - - f* *mf non cresc.*

Bkl. *mf espr. cresc. - - - f* *mf non cresc.*

Fag. 1 *mf espr. cresc. - - - f* *mf non cresc.*

Fag. 2 *mf espr. cresc. - - - f* *mf non cresc.*

Kfg. *mf espr. cresc. - - - f* *mf non cresc.*

Hr. 1 *pp cresc. - - - mp* *pp non cresc.*

Hr. 2 *pp cresc. - - - mp* *pp non cresc.*

Hr. 3 *pp cresc. - - - mp* *pp non cresc.*

Hr. 4 *pp cresc. - - - mp* *pp non cresc.*

Pos. 4 *pp cresc. - - - mp* *pp non cresc.*

Kbtba. *pp cresc. - - - mp* *pp non cresc.*

Maracas *mp* *sim.*

Kl. Tr. *mp* *sim.*

Hgd. Bck. *mp* *sim.*

Gong *mp* *sim.*

Cel. *mp* *sim.*

Hfe. *mp* *sim.*

Viol. 1 (div. in 6) *mp pp* *sim.*

Viol. 2 (div. in 6) *mp pp* *sim.*

Vla. 6 Solo *mp pp* *sim.*

2 Soli *mp pp* *sim.*

Vcl. *mp pp* *sim.*

5 Soli *mp pp* *sim.*

Kb. 2 Soli *mp pp* *sim.*

22

23

Picc. (4)

1

Fl. 2

3

Ob. 1

2

E. H.

Klar. 1

(2)

Bassettb.

(3)

Bkl.

Fag. 1

2

Kfg.

(1)

3

Hr.

2

4

Pos. 4

Kbtba.

Maracas

Kl. Tr.

hgd. Bck.

Gong

Cel.

Hffe.

23

Viol. 1

2

Vle. 6 Solo

2 Soli

Vcl.

5 Soli

Kb. 2 Soli

24

Picc. (3)

Picc. (4)

1

Fl. 2

3

nimmt Picc.

Ob. 1

2

E. H.

Klar. 1

(2)

Bassetth.

(3)

Bkl.

Fag. 1

2

Kfg.

Pos. 4

Maracas

Kl. Tr.

hgd. Bck.

Gong

Cel.

Hfe.

Viol. 1

(div. in 6)

2

(div. in 6)

Vle. 6 Sole

senza sord.

2 Soli

Vcl.

5 Soli

Kb. 2 Soli

25

Picc. (3)

Picc. (4)

1

Fl. 2

2

Ob. 1

2

E. H.

Klar. 1

(2)

Bassetth.

(3)

Bkl.

Fag. 1

2

Kfg.

Maracas

Kl. Tr.

hgd. Bck.

Gong

Cel.

Hfe.

Viol. 1

(div. in 6)

2

(div. in 6)

Vle. 6 Sole

senza sord.

2 Soli

Vcl.

5 Soli

Kb. 2 Soli

[illegible]

* Kb.-Tuba nur dann, wenn Kb.-Posaune nicht besetzt werden kann.

26

Picc.

Fl.

Ob.

E. H.

Klar. 1

Bassett.

Bkl.

Fag.

Kfg.

Hr.

Pos.

Ten. Tba.

Kbtba.

Pk.

Glocksp.

2 Gongs

Rührtr.

Org.

Klav.

Viol.

Wie.

Vcl.

Kb.

nimmt Klar.

come prima

con tutta la forza

l.v.

ord.

nvn

32

29

Picc. (3)
(4)

Fl. 1
2

Ob. 1
2

E.H.

Klar. 1
2
3

Bkl.

Fag. 1
2

Kfag.

Hr. 1
3
2
4

Tr. 1
2
3
4

Pos. 1
2

Pk.

Crotales *l.v.*

Triang.

2 Gongs

gr. Tamtam

Rührtr.

Org.

Klav.

29

Viol. 1
2

Vie. *nvn*

Vcl. *nvn*

Kb. *sul pont.* *ord.*

(30)

Picc.

(4)

Fl.

1

2

Ob.

1

2

E.H.

Klar. 2

3

Bkl.

Fag.

1

2

Kfg.

Hr.

a 4

Tr.

a 2

Pos. 3

Kbpos.

Kbtba.

con tutta la forza

Pk.

Glocksp.

16

f.v.

2 Gongs

Rührtr.

Org.

Klav.

I.V.

(30)

Viol.

1

nvn

2

nvn

Vle.

nvn

Vcl.

nvn

Kb.

sul pont.

* Kbtba. nur dann, wenn Kbps. nicht besetzt werden kann.

31

Picc. (3)

Fl. (4)

Ob. 1

Ob. 2

E.H.

Klar. 2

Bkl.

Fag. 1

Fag. 2

Kfg.

Hr. 2

Tr. 1

Tr. 2

Pos. 2

Ten. Tba.

Kbba.

Pk.

Crotales

Trgl.

2 Gongs

Rührtr.

Org.

Klav.

Viol. 1

Viol. 2

Vie.

Vcl.

Kb.

con tutta la forza

sempre con tutta la forza

mp

ord.

sul pont.

32

Picc. (3)

Fl. (4)

Ob. 1

Ob. 2

E.H.

Klar. 2

Bkl.

Fag. 1

Fag. 2

Kfg.

Tr. (a 2)

Pos. 2

Pk.

Glcksp.

Org.

Klav.

Viol. 1

Viol. 2

Vie.

Vcl.

Kb.

sempre con tutta la forza

ord.

33

Picc. (3) *stacc.*

(4) *stacc.*

Fl. 1 *stacc.*

2 *stacc.*

Ob. 1 *stacc.*

2 *stacc.*

E.H. *stacc.*

Klar. 2 *stacc.*

3 *stacc.*

Bkl. *stacc.*

Fag. 1

2

Kfg. *stacc.*

Hr. 1 *a 4*

2 *con tutta la forza*

Tr. 1 *a 2*

2 *con tutta la forza*

Pos. 1 *a 2*

2 *con tutta la forza*

Ten. Tba. *con tutta la forza*

Krtba. *con tutta la forza*

Pk. *l.v.*

Crotales

Glocksp. *l.v.*

2 Gong. *l.v.*

Rührtr. *l.v.*

Org. *l.v.*

Klav. *l.v.*

Viol. 1 *nvn*

2 *nvn*

Vie. *nvn*

Vcl. *nvn*

Kb. *sul pont.* *ord.*

34

Picc. (3) *Doppeltg.*

(4) *Doppeltg.*

Fl. 1 *Doppeltg.*

2 *Doppeltg.*

Ob. 1 *stacc.*

2 *stacc.*

E.H. *stacc.*

Klar. 2 *stacc.*

3 *stacc.*

Bkl. *stacc.*

Fag. 1

2

Kfg. *con tutta la forza*

Hr. 1 *a 2*

2 *con tutta la forza*

Tr. 1 *a 2*

2 *con tutta la forza*

Pos. 1 *a 2*

2 *con tutta la forza*

Ten. Tba. *con tutta la forza*

Krtba. *con tutta la forza*

Pk. *l.v.*

Trgl. *l.v.*

Tamtam

Rührtr. *l.v.*

Org. *tutti allmählich registrieren*

Klav. *l.v.*

Viol. 1 *nvn*

2 *nvn*

Vie. *nvn*

Vcl. *nvn*

Kb. *sul pont.*

38

Picc. (3)

Fl. (4)

Ob. 1

Ob. 2

E.H. 1

Klar. 2

Bkl. 3

Fag. 1

Fag. 2

Kfg. (a2)

Hr. 1

Hr. 2

Tr. 1

Tr. 2

Pos. 1

Pos. 2

Ten. Tba. 1

Ten. Tba. 2

Pk. 1

Crotales

Trgl.

2 Gongs

Rührtr.

Org.

Klav.

Viol. 1

Viol. 2

Vie.

Vcl.

Kb.

35

Doppelsg.

stacc.

con tutta la forza

ord.

sul pont.

39

Picc. (3)

Fl. (4)

Ob. 1

Ob. 2

E.H. 1

Klar. 2

Bkl. 3

Fag. 1

Fag. 2

Kfg. (a2)

Hr. 1

Hr. 2

Tr. 1

Tr. 2

Pos. 1

Pos. 2

Ten. Tba. 1

Ten. Tba. 2

Pk. 1

Glocksp.

gr. Tamtam

Rührtr.

Org.

Klav.

Viol. 1

Viol. 2

Vie.

Vcl.

Kb.

36

Beethoven IX.

ord.

3
4 Lo stesso tempo ($\text{♩} = 60$)
Beethoven IX.

Fl.
Ob.
Klar.
Fag.
Kfg.
Hr.
Tr.
Pos. 2
Pk.
Org. Man.
Viol. 1 1. Hälfte
Viol. 2
Vle.
Vcl. 1. Hälfte

Scriabin „Le poème de l'Extase“
(Im Hintergrund bleiben)

Veni creator spiritus*
stets gut nervortraten

Xungen 16' 4' 2½'
(Basis)

Flöten 16' 4' 13'
(Basis)

ständiger Registerwechsel innerhalb der Flötenstimmen

pp ~ f ständiger Registerwechsel innerhalb der Zungenstimmen

Alle Streicher bleiben im Hintergrund
sul tasto sempre

ord. div.
pp
ord. div.
pp
sul pont. sempre
pp ~ f

37

*1) Registerwechsel durch Registranten

Fl. 1 *p dolce*

Ob. 1 *(dim.) - pp*

Klar. 1 2 *(dim.) - pp*

Hr. 1 *(dim.) - pp*

Org.

Hfe. *pp dolce*

Klav. *pp dolce (hervortreten)*

1. Hälfte Viol. 1 *div. pp*

2. Hälfte Viol. 2 *(div.)*

Vle. *(div.)*

Vcl. 1. Hälfte

Ob. 1 *pp*

Klar. 1 2 *pp*

Hr. 1 *pp*

Org. *come prima*

Hfe. *pp*

Klav. *lv. - (Ped.) -*

Solo *p*

Viol. 1 1. Hälfte *div. unti*

2. Hälfte *div. pp*

Viol. 2 *pp*

Vle. *div. pp*

Vcl. 1. Hälfte *pp*

Skriabin „Le poème de l'Extase“ (im Hintergrund bleiben)

*) Klingt 8^{te} höher

Skriabin's Poème de l'Extase

40

Fl. 1

Fl. 2

Ob. 1

Klar. 2

Klar. 3

Tr. 1

Org.

Hfe.

1. Hälfte Viol. 1

2. Hälfte Viol. 1

Viol. 2

Vle.

1. Hälfte Vcl.

2. Hälfte Vcl.

Pos. 1

Org.

Klav.

Viol. 1

Vle.

Vcl. div.

Beethoven IX. 3/4 d. = 120

1/4 d. = 60

pp

pp cresc.

mf

f

nimm Bassethorn

Come prima

div. in 4

div. in 3

unifi

unifi

pizz.

sul pont. sempre arco

pp ~ f

espr. (sanft hervortreten)

(Pedalton)

mp religioso

quasi campane

pp ~ mp

Ped.

Wagner's Parafal

pp

41

„Veni creator“

Picc. (3)

Fl. (4)

Ob. 1

Bassetto (2)

Klarb. (3)

PK.

Org.

Klav.

Tr. 1

Pos. 1

espr. (sanft hervortreten)

mp religioso

pp ~ mp (cresc. und dim. ad lib. zwischen pp und mp, keineswegs jedoch mehr als mp)

pp ~ f come prima

L.v.

wechselt mit Celesta

(Ped.)

41

1. Hälfte

Viol. 1

2. Hälfte

Viol. 2

Vle.

Vcl. div.

Wagner „Parsifal“

mp

42

Picc. (3)

Fl. 1 (4)

Fl. 2

Ob. 1

Bassetto (2)

Bkl. (3)

Tr. 1

Tr. 3

Pos. 1

Pos. 3

Pk.

Org.

1. Hälfte

Viol. 1

Viol. 2

Vle. 1. Hälfte

Vle. 2. Hälfte

Vcl. div.

cresc.

sf dim.

con sord.

mp religioso

espr. (sanft hervortreten)

mp religioso

(senza sord.)

42

Bach, Brandenburg, Konzert Nr. 1

43

Ob. 1

Ob. 2

E.H.

Fag. 1

Tr. 1

Tr. 3

Pos. 2

Pos. 3

Kbtba.

Pk.

Org.

Cel.

Hfe.

1. Hälfte

Viol. 1

Viol. 2

Vle. 1. Hälfte

Vle. 2. Hälfte

Vcl. div.

Kb.

p sempre

p sempre

p sempre

p sempre

cresc.

pp

espr. (sanft hervortreten)

mp religioso

come prima

Lontano (Tschaiakowsky "Tanz der Zuckerfee")

pp sempre

Lontano

quasi pizz.

pp

Bach, Brandenburg, Konzert Nr. 1

p espr.

p espr.

p espr.

cresc.

pp

pp ~ f

pp

pp

cresc.

pp

43

44

espr. (sanft hervortreten)

mp religioso cresc. f

f religioso molto poco dim.

1. Hälfte

Viol. 1

2. Hälfte div.

Viol. 2 div.

Vcl. div.

45

espr. (sanft hervortreten)

mp religioso cresc. f dim. pp

(a 2) f religioso poco dim. mp

1. Hälfte

Viol. 1

2. Hälfte div.

Viol. 2 div.

Vcl. div.

a) Ist Kbpos. nicht besetzt, dann diese Stelle ins entsprechend registrierte Orgelpedal legen.

46

Doppeltg.

Picc.

Fl.

Baß-Tr.

Pos. 2

Pk.

gr. Tamtam

Org.

Viol. 1 1. Hälfte

Viol. 2 div.

Vcl. div.

mp religioso

f religioso

nur spielen, wenn Baß-Tr. nicht vorhanden

come prima

come prima

46

46

espr. (sanft hervortreten)

mp religioso poco cresc.

poco dim. pp

poco dim. pp

1. Hälfte

Viol. 1

2. Hälfte div.

Vcl. div.

[illegible]

48

Picc. (3)

Fl. (4)

Ob. 1

Ob. 2

E.H.

Klar. 1

Tr. 1

Tr. 2

Baß-Tr. 3

Pos. 2

Pos. 3

Pk.

Org.

Hfe.

Viol. 1

Viol. 2

Vcl. div.

Kb.

mf religioso

dim.

pp

mf religioso

dim.

pp

mf religioso

mf religioso

ppp cresc.

mf

dim.

come prima

come prima

mf

(pizz.)

mf

mf

48

49

Picc. (3) (4)

Fl. 1 2

Baß-Tr. 2

Pos. 3

Pk.

Org.

Hfe.

Klav.

Viol. 1 1. Hälfte

Viol. 2 div.

Vle.

Vcl. div.

Kb.

dim. - - - pp

mp

Doppelzg.

pp dolcissimo sempre (sanft hervor-treten)

49

50

Picc. (3) (4)

Fl. 1 2

Pk.

gr. Tamtam

Org.

Hfe.

Klav.

1. Hälfte Viol. 1

2. Hälfte Viol. 2 div.

Vle.

Vcl. div.

Kb.

mf ~ ff

p

pp

p espr. molto

pizz. sempre

p

nimmt gr. Fl.

nimmt gr. Fl.

50

dolcissimo sempre

51

1. Fl. *pp ~ mf* $\text{u})$

2. Fl. *pp ~ mf* $\text{u})$

3. Fl. *pp ~ mf* $\text{u})$

4. Fl. *pp ~ mf* $\text{u})$

1. Ob. *pp ~ mf* $\text{u})$

2. Ob. *pp ~ mf* $\text{u})$

3. Ob. *pp ~ mf* $\text{u})$

1. Klar. *pp ~ mf* $\text{u})$

2. Klar. *pp ~ mf* $\text{u})$

3. Klar. *pp ~ mf* $\text{u})$

Bkl. *pp ~ mf* $\text{u})$

Fag. *pp ~ mf* $\text{u})$

Pk. *p ~ mf* (*cresc. und dim. ad lib. keinesfalls über mf*)

Org. *mf ~ ff*

Viol. *div. in 12 $\text{u})$ *pp ~ mf**

2. Viol. *div. in 10 $\text{u})$ *pp ~ mf**

Vle. *div. in 8 $\text{u})$ *pp ~ mf**

Vcl. *div. in 6 $\text{u})$ *pp ~ mf**

*) Holzbläser: beliebige cresc. und dim.

** Streicher: Triller in beliebiger Schnelligkeit und Dynamik: zwischen *pp* und *mf*

52

1. Fl.

2. Ob.

3. Klar.

4. Fag.

5. Pk.

6. Org.

(div.)

7. Viol.

8. Vle.

9. Vcl.

poco cresc.

52

53

*) beliebige cresc. und dim. zwischen p und f
 **) beliebige cresc. und dim. zwischen mf und ff

54

Fl. 1, 2, 3, 4: poco cresc.

Ob. 1, 2, 3: poco cresc.

Klar. 1, 2, 3: poco cresc.

Bkl. 1, 2: poco cresc.

Fag. 1, 2: poco cresc.

Hr. 1, 2, 3, 4

Pk.

Org.

Viol. 1, 2: (div.) poco cresc.

Vle. (div.) poco cresc.

Vcl. (div.) poco cresc.

54

55

Fl. 1, 2, 3, 4: (poco cresc.) ff sempre

Ob. 1, 2, 3: (poco cresc.) ff sempre

Klar. 1, 2, 3: (poco cresc.) ff sempre

Bkl. 1, 2: (poco cresc.) ff sempre

Fag. 1, 2: (poco cresc.) ff sempre

Hr. 1, 2, 3, 4: f ~ ff

Tr. 1, 2, 3, 4: f ~ ff, sim.

Pos. 1, 2, 3, 4: f ~ ff, sim.

Kbtba. f ~ ff, sim.

Pk. f ~ ff, sim.

gr. Tamtam f ~ ff, sim.

Org. f ~ ff, sim.

Viol. 1, 2: (div.) poco cresc. ff sempre

Vle. (div.) poco cresc. ff sempre

Vcl. (div.) poco cresc. ff sempre

Kb. (div.) poco cresc. ff sempre

55

*) Beliebige, unregelmäßige Auf- und Abstriche: quasi unregelmäßige

1. Fl.

2. Fl.

3. Fl.

4. Fl.

1. Ob.

2. Ob.

3. Ob.

1. Klar.

2. Klar.

3. Klar.

Bkl.

1. Fag.

2. Fag.

1. Hr.

3. Hr.

2. Hr.

4. Hr.

1. Tr.

2. Tr.

3. Tr.

4. Tr.

1. Pos.

2. Pos.

3. Pos.

4. Pos.

Kbtba.

Pk.

Org.

Viol.

Vie.

Vcl.

Kb.

f sempre, non cresc.

56

Fl.

Ob.

Klar.

Fag.

Hr.

Tr.

Pos.

Kbtrbo.

Pk.

gr. Tamlam

Org.

Hfe.

Viol.

Vie.

Vcl.

Kb.

57

57

Fl. 1, 2, 3, 4

Ob. 1, 2, 3

Klar. 1, 2, 3

Bkl. 1, 2, 3

Fag. 1, 2, 3

Hr. 1, 2, 3, 4

Tr. 1, 2, 3, 4

Pos. 1, 2

tba. 1, 2

PK. 1, 2, 3, 4

Gr. Gong 1, 2, 3, 4

Kl. Tr. 1, 2, 3, 4

Gr. Tr. 1, 2, 3, 4

Org. 1, 2, 3, 4

Hfe. 1, 2, 3, 4

Viol. 1, 2

Vie. 1, 2

Vcl. 1, 2

Kb. 1, 2

1. Fl. 1
 2. Fl. 2
 3. Fl. 3
 4. Fl. 4
 1. Ob.
 2. Ob.
 3. Ob.
 1. Klar.
 2. Klar.
 3. Klar.
 Bkl.
 1. Fag.
 2. Fag.
 1. Hr.
 3. Hr.
 2. Hr.
 4. Hr.
 1. Tr.
 2. Tr.
 3. Tr.
 4. Tr.
 1. Pos.
 2. Pos.
 Kbba.
 Pk.
 Glcksp.
 Org.
 Viol. 1, 2, Vle., Vcl., Kb.:
 beliebige Tonfolgen aus den vorgegebenen Tönen
 con tutta la forza
 con tutta la forza
 con tutta la forza
 con tutta la forza
 con tutta la forza
 con tutta la forza

58

Fl.

Ob.

Klar.

Bkl.

Fag.

Glocksp.

Viol.

Vle.

Vcl.

Kb.

come prima

59

Fl.

Ob.

Klar.

Bkl.

Fag.

Glocksp.

Viol.

Vle.

Vcl.

Kb.

come prima

Fl. 1, 2, 3, 4

Ob. 1, 2, 3

Klar. 1, 2, 3

Bkl. 1, 2

Fag. 1, 2

Hr. 1, 2, 3

Tr. 1, 2, 3, 4

Pos. 1, 2

Pk. *ff sempre*

Rührtr.

Viol. 1, 2 *come prima*

Vie. *come prima*

Vcl. *come prima*

Kb. *come prima*

60

Fl. 1, 2, 3, 4

Ob. 1, 2, 3

Klar. 1, 2, 3

Bkl. 1, 2

Fag. 1, 2

Kfg.

Hr. 1, 2, 3, 4

Tr. 1, 2, 3, 4

Pos. 1, 2

Kbtba.

Pk.

Bck. *lv*

Rührtr.

Gr. Tr.

Org. *Tutti*

Viol. 1, 2 *come prima*

Vie. *come prima*

Vcl. *come prima*

Kb. *come prima*

61

1. Fl. 2. Fl. 3. Fl. 4. Fl. 1. Ob. 2. Ob. 3. Ob. 1. Klar. 2. Klar. 3. Klar. 1. Fag. 2. Fag. 1. Kfg. 2. Kfg. 1. Glocksp. 2. Glocksp. 1. Triang. 2. Triang. 1. Viol. 2. Viol. 1. Vie. 2. Vie. 1. Vcl. 2. Vcl. 1. Kb. 2. Kb.

come prima

62

Fl.

Ob.

Klar.

Bkl.

Fag.

Kfg.

Hr.

Tr.

Pos.

Pk.

Viol.

Vle.

Vcl.

Kb.

come prima

[illegible]

(3)
 Picc.
 (4)
 Fl.
 1
 2
 1
 2
 3
 4
 Ob.
 1
 2
 3
 4
 Fag.
 1
 2
 Kfg.
 Hr.
 2
 4
 Pos.
 1
 2
 3
 4
 Ten. Tba.
 Kbtba.
 Org.
 Hfe.
 Klav.
 Viol.
 1
 2
 Vle.
 Vcl.
 Kb.

(a 2)
 con tutta la forza
 come prima
 a 2
 con tutta la forza
 a 2
 come prima
 con tutta la forza

(3)
 Picc.
 (4)
 Fl.
 1
 2
 1
 2
 3
 4
 Ob.
 1
 2
 3
 4
 Klar.
 1
 2
 3
 4
 Fag.
 1
 2
 Kfg.
 Hr.
 2
 4
 Ten. Tba.
 1
 2
 3
 4
 Pos.
 1
 2
 3
 4
 Kbtba.
 Pk.
 Rührtr.
 Viol.
 1
 2
 Vle.
 Vcl.
 Kb.

a 2
 come prima
 a 2
 come prima

64

Picc. (3) (4)

Fl. 1 2

Ob. 1 2 3

Klar. 1 2 3 4

Fag. 1 2

Kfg.

Hr. (a2)

Tr. 1 2 3 4

Pos. 1 2 3 4

Ktba.

Pk.

Rührtr. 8^{te} Takt

Org.

Hfe.

Klav.

64

Viol. 1 2

Vie.

Vcl.

Kb.

Picc. (3) (4)

Fl. 1 2

Ob. 1 2 3

Klar. 1 2 3 4

Fag. 1 2

Kfg.

Org.

Hfe.

Klav.

65

Picc. (3)

Fl. 1

Ob. 1

Klar. 1

Fag. 1

Kfg. 1

Hr. 1

Pos. 1

Ten. Tba. 1

Glicksp. 3

Triang. (Versch. Größe) 3

Org. 1

Hfe. 1

Klav. 1

Viol. 1

Vie. 1

Vcl. 1

Kb. 1

tumultuoso

con tutta la forza

65

66

Picc. (3)

Fl. 1

Ob. 1

Klar. 1

Fag. 1

Kfg. 1

Hr. 1

Pos. 1

Kboba. 1

Glicksp. 3

Triang. 3

Viol. 1

Vie. 1

Vcl. 1

Kb. 1

66

Picc. (3)
 Fl. (4)
 Ob. 1
 Ob. 2
 Klar. 1
 Klar. 2
 Klar. 3
 Klar. 4
 Fag. 1
 Fag. 2
 Kfg.
 Tr. 1
 Tr. 2
 Tr. 3
 Tr. 4
 Glocksp.
 Triang.
 Viol. 1
 Viol. 2
 Vle.
 Vcl.
 Kb.

Picc. (3)
 Fl. (4)
 Ob. 1
 Ob. 2
 Klar. 1
 Klar. 2
 Klar. 3
 Klar. 4
 Fag. 1
 Fag. 2
 Kfg.
 Hr. 1
 Hr. 2
 Hr. 3
 Hr. 4
 Tr. 1
 Tr. 2
 Tr. 3
 Tr. 4
 Pos. 1
 Pos. 2
 Pos. 3
 Pos. 4
 Pk.
 Org.
 Hfe.
 Klav.

67
 sempre arpegg. leggero

Picc. (3)
 Fl. (4)
 Ob. 1
 Ob. 2
 Klar. 1
 Klar. 2
 Klar. 3
 Klar. 4
 Fag. 1
 Fag. 2
 Kfg.
 Hr. 1
 Hr. 2
 Hr. 3
 Hr. 4
 Pos. 1
 Pos. 2
 Pos. 3
 Pos. 4
 Pk.
 Glcksp.
 3 Triang.
 Org.
 Hfe.
 Klav.
 Viol. 1
 Viol. 2
 Vie.
 Vol.
 Kb.

Picc. (3)
 Fl. (4)
 Ob. 1
 Ob. 2
 Klar. 1
 Klar. 2
 Klar. 3
 Klar. 4
 Fag. 1
 Fag. 2
 Kfg.
 Hr. 1
 Hr. 2
 Hr. 3
 Hr. 4
 Pos. 1
 Pos. 2
 Pos. 3
 Pos. 4
 Pk.
 Glcksp.
 3 Triang.
 Org.
 Hfe.
 Klav.
 Viol. 1
 Viol. 2
 Vie.
 Vcl.
 Kb.

(3) Picc.

(4)

1 Fl.

2

1 Ob.

2

3

1 Klar.

2

3

4

1 Fag.

2

Kfg.

1 Hr.

3

2

5

1 Pos.

2

3

4

Pk.

Glocksp.

3 Triang.

Org.

Hfe.

Klav.

1 Viol.

2

Vle.

Vcl.

Kb.

69

The image shows a page from a musical score, likely for a symphony orchestra. The score is written in a complex, multi-measure format. The instruments and their parts are listed on the left side of the page:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- Klar. (Clarinet)
- Fag. (Bassoon)
- Kfg. (Contrabassoon)
- Hr. (Horn)
- Tr. (Trumpet)
- Pos. (Trombone)
- Pk. (Percussion)
- Bck. ff (Bass Drum)
- Gr. Tamtam (Gong)
- 3 Tom-toms (3 Tom-toms)
- Org. (Organ)

The score is written in a complex, multi-measure format. The notation includes various musical symbols, such as notes, rests, and dynamic markings. The page is numbered 10 in the bottom right corner.

*) $\dot{\circ}$ = harter Schlägel, $\circ$ = weicher Schlägel

1. Tr.

3.

2.

4.

5.

1.

2.

Tr.

3.

4.

1.

2.

Pos.

3.

4.

Pk.

sim.

3 Toms

Rührtr.

Gr. Tr.

Org.

70

Viol.

1.

2.

Vie.

Vcl.

Kb.

 CODA

This is a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including:

- Flutes (Fl.):** Four staves, each with the instruction "con tutta la forza sempre".
- Oboes (Ob.):** Three staves, each with the instruction "con tutta la forza sempre".
- Clarinets (Klar.):** Four staves, each with the instruction "con tutta la forza sempre".
- Bassoons (Fag.):** Two staves, each with the instruction "con tutta la forza sempre".
- Contrabassoon (Kfg.):** One staff with the instruction "con tutta la forza sempre".
- Horns (Hr.):** Five staves, each with the instruction "con tutta la forza". Some staves include "Gliss. w.w." markings.
- Trombones (Pos.):** Four staves, each with the instruction "con tutta la forza".
- Percussion (Pk.):** One staff with the instruction "con tutta la forza".
- 2 Gongs:** One staff with the instruction "con tutta la forza".
- Violins (Viol.):** Two staves, each with the instruction "con tutta la forza sempre".
- Violas (Vle.):** One staff with the instruction "con tutta la forza sempre".
- Cellos (Vcl.):** One staff with the instruction "con tutta la forza sempre".
- Double Basses (Kb.):** One staff with the instruction "con tutta la forza sempre".

The score includes various musical notations, including notes, rests, and dynamic markings. The instruction "con tutta la forza sempre" is repeated throughout the score, indicating a sustained, powerful performance. The "Gliss. w.w." marking appears on the Horn staves, suggesting a glissando effect. The "L.v." marking appears on the Percussion staff, likely indicating a specific performance technique or instrument.

* Statt der Coda kann sofort der Kopf gewählt werden.

**) gliss. über die Obertonreihen der Ventil-Stellungen oder Lagen.

71

Fl. 1, 2, 3, 4

Ob. 1, 2, 3

Klar. 1, 2, 3, 4

Fag. 1, 2

Kfg. 1, 2

Hr. 1, 2, 3, 4, 5

Pos. 1, 2, 3, 4

Pk. 1, 2

Tamtam

Viol. 1, 2

Vie. 1, 2

Vcl. 1, 2

Kb. 1, 2

(non div.)

con tutta la forza

l.v.

*) = Pedalton

71

Fl. 1, 2, 3, 4

Ob. 1, 2, 3

Klar. 1, 2, 3, 4

Fag. 1, 2

Kfg. 1, 2

Hr. 1, 2, 3, 4, 5

Tr. 1, 2, 3, 4

Pos. 1, 2, 3, 4

Kboba. 1, 2

Pk. 1, 2

2 Gongs

Tamtam

Viol. 1, 2

Vie. 1, 2

Vcl. 1, 2

Kb. 1, 2

(non div.)

con tutta la forza

l.v.

*) beliebige Leiterbildungen

72

157