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Contemporary Music Score Collection

Title

Senja

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Senja

fünf Stücke
für großes Orchester

Michael Essl
2019

Besetzung:

3 große Flöten (3. auch Piccolo)
3 Oboen (3. auch Englisch Horn)
3 Klarinetten in B und A (3. auch Bassklarinette in B)
2 Fagotte

4 Hörner in F
3 Trompeten in B (Dämfer: Straight)
3 Posaunen (Dämpfer: Straight)
Tuba

Schlagzeug 1:
Pauken, 2 Hängebecken (klein und groß),
2 Congas, Röhrenglocken, Xylophon,
(2 Bongos (stehen bei Spieler 2))

Schlagzeug 2:
Kleine Trommel, Hängebecken, Tam-tam,
2 Bongos, 1 Woodblock, Glockenspiel

Schlagzeug 3:
Große Trommel, 2 Tom-toms,
(Hängebecken (steht bei Spieler 1), Tam-tam (steht bei Spieler 2))

Harfe

Streicher

Anweisungen:

Vorzeichen sind klassisch und gelten für den ganzen Takt.

Tremoli sind ungezählt (non mis.) es sei denn es ist anders angegeben (mis.)

Vorschläge kommen vor dem Schlag.

Triller die nicht mit Vorzeichen versehen sind, sollen mit dem darüberliegenden Ton ohne Vorzeichen gespielt werden.

Glissandi fangen direkt am Anfang des notierten Tons an und verlaufen gleichmäßig über die ganze Tondauer.

Metronomangaben sind Richtwerte und müssen nicht exakt getroffen werden.

Senja

für das Universitätsorchester Dresden

Transponierende Partitur

1.

Michael Essl

$\frac{4}{4}$ ♩ = 132, aufgewühlt $\frac{2}{4}$ $\frac{4}{4}$

Flöte 1.2.3

Oboe 1.2.3

Klarinette 1.2.3 in B

Fagott 1.2

Horn in F 1.2 3.4

Trompete in B 1.2 3

Posaune 1.2 3

Tuba

Pauken

Tam-tam
 Tam-tam secco
 fff (evtl. vorwärmen)
 Spieler 3: Tam-tam sofort komplett abdämpfen

Harfe
 Cluster auf den tiefen Saiten, l. v.

Violine I non div.

Violine II non div.

Viola

Violoncello

Kontrabass

8 **A**

Fl. 1.2.3

Ob. 1.2.3

Kl. 1.2.3

Fg. 1.2

Hn. 1.2

3.4

Trp. 1.2

3

Pos. 1.2.3

Tuba

Xyl.

Kl. Tr.

A

VI. I

VI. II

Vla.

Vc.

Kb.

The musical score is arranged in systems for various instruments. The first system includes Flutes (Fl. 1.2.3), Oboes (Ob. 1.2.3), Clarinets (Kl. 1.2.3), and Bassoon (Fg. 1.2). The second system includes Horns (Hn. 1.2, 3.4), Trumpets (Trp. 1.2, 3), Trombones (Pos. 1.2.3), Tuba, Xylophone (Xyl.), and Cymbals (Kl. Tr.). The third system, starting at rehearsal mark 'A', includes Violins (VI. I, VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). Dynamics range from *pp* to *fff*. Performance instructions include *sempre* and *tr* (trills). The score is written in a common time signature.

5/4

4/4

18

Fl. 1.2.3 *tr* *ppp*

Ob. 1.2.3 *mf* *pp* *pp*

Kl. 1.2.3 *ppp* *pp* *pp*

Fg. 1.2 *ppp* *p* *pp*

Hn. 1.2 *p* *pp*

3.4 *p* *pp*

Trp. 1.2.3 *f* *mp* *mp*

Pos. 1.2.3 *mf*

Tuba

Pk. *f* *ff*

Kl. Tr.

Hfe.

5/4

4/4

VI. I *tr* *ppp* *ff* *pp*

VI. II *p* *ppp* *ff* *div.*

Vla. *ff* *div.* *pp*

Vc. *ff* *div.*

Kb.

22

Fl. 1.2.3

Ob. 1.2.3

Kl. 1.2.3

Fg. 1.2

Hn. 1.2

Hn. 3.4

Trp. 1.2.3

Pos. 1.2.3

Tuba

Pk.

Kl. Tr.

VI. I

VI. II

Vla.

Vc.

Kb.

mf *p* *ff*

mf *p* *ff*

p *f*

mf *ff*

mf *ff*

p *pp* *p*

mp *p*

p *f*

pp *f*

mf *ff*

54

5/4 **B** meno accel. mosso 4/4 meno accel. (tempo primo) mosso

26

Fl. 1.2.3

Ob. 1.2.3

Kl. 1.2.3

Fg. 1.2

1. *p* *ff* *mf* *ff*

2. *p* *ff* *mf* *ff*

3. nimmt EH

nimmt Klarinette in A

nimmt Klarinette in A

p *ff* *mf* *ff*

p *ff* *mf* *ff*

1.2

Hn. 3.4

Trp. 1.2.3

Pos. 1.2.3

Tuba

(c.s.) *p* *mf* *p* *ff* *fff*

(c.s.) *p* *mf* *p* *ff* *fff*

con sord. (straight) *p* *ff* *fff*

Pk. Fellmitte secco *fff* sim. *fff*

Gr. Tr. cannon shot (Fellmitte) *fff* (secco) sim. *fff*

5/4 **B** meno accel. mosso 4/4 meno accel. (tempo primo) mosso

VI. I *p* *ff* *mf* *ff*

VI. II *p* *ff* *mf* *ff*

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

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

Kb.

2.

1 $\frac{3}{4}$ ♩ = 66, verschleiert

Flöte 1.2.3 con vib. *pp*

Oboe 1.2.3 con vib. *pp*

Klarinette 1.2.3 in A *ppp*

Fagott 1.2 *ppp*

Becken mit der Besenrückseite von innen nach außen wischen *mf* ord. *pp* wischen *p*

Tam-tam *p* mit Besen, gleichmäßig streichen

Große Trommel Besen *ppp* übers Fell wischen *p* *ppp*

Harfe *pp*

$\frac{3}{4}$ ♩ = 66, verschleiert
ohne tremolo (alle)

Violine I *(ppp)*

Violine II *(ppp)*

Viola *(ppp)*

Violoncello *(ppp)*

Kontrabass *pp* con sord. *pp* con sord. *pp* con sord. *pp*

div. a 3

7

Fl. 1.2.3

Ob. 1.2.3

Kl. 1.2.3

Fg. 1.2

Hn. 1.2

Hn. 3.4

Congas

T.-t.

Gr. Tr.

Hfe.

VI. I

VI. II

Vla.

Vc.

Kb.

1. Solo *mp*

pp

pp *p*

weiche Schlägel
p
(dumpf)

(Besen)
pp *ppp*

*A*₄

tutti *pizz.*
p

sul tasto *ppp*

gliss hin und her zwischen e und g, langsam, uneinheitlich

1. Solo s.sord. *pizz.*
p

p

4
4

13 $\frac{4}{4}$ $\frac{3}{4}$

Fl. 1.2.3

Ob. 1.2.3

Kl. 1.2.3

Fg. 1.2

Hn. 1.2 3.4

Trp. 1.2.3

Pos. 1.2.3

Tuba

Pk. (weiche Schlägel) *ppp*

Becken Besen *pp*

Congas *pp*

T.-t. (mit Besen streichen) *ppp* Tamtam-Schlägel (weich) *ppp*

Gr. Tr. (mit Besen wischen) *mf* weiche Schlägel *ppp*

Hfe. $F\sharp$ $G\sharp$ $F\sharp$ $F\flat$ $C\flat$ $F\sharp$ $B\flat$

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

Vi. I arco *pp*

Vi. II *p*

Vla. sim., zwischen e und gis div. a 3 (ohne gliss) gliss.

Vc. pizz. div. *p* arco *pp*

Kb. 1.+2. (div.) s. sord. *p* tutti, s. sord. arco *pp*

4/4

3/4

24 **C**

Fl. 1.2.3 *pp* *tr*

Ob. 1.2 *pp*

E. H. *p* Solo *mf* *p*

Kl. 1.2.3 *pp* *pp*

Fg. 1.2

Hn. 1.2 *pp* *p* *pp*

Trp. 1.2.3 *pp*

Pos. 1.2.3

Tuba

Gr. Tr. *p* *mf* *pp* mit Besen wischen

Hfe. *pp* *p* F# G# Db *p* F#

4/4

3/4

C

VI. I *pp* div. sul tasto

VI. II *pp* div. sul tasto

Vla. *pp* sul tasto

Vc. *p* pizz. arco

Kb. *p* pizz. 1.+2. (div.)

4/4

3/4

4/4

3/4

29

Picc. *ppp*

Fl. 1.2.3 *ppp*

Ob. 1.2

E. H. *p* *ppp*

Kl. 1.2.3 *pp* *p* *pp*

Fg. 1.2 *pp* *pp*

Hn. 1.2 3.4

Trp. 1.2.3

Pos. 1.2.3

Tuba

Congas (weiche Schlägel) *pp*

T.-t. (Tamtam-Schlägel) *ppp*

Hfc. *p* F_b F₄ F#G₄

4/4 3/4 4/4 3/4

VI. I gliss.

VI. II gliss.

Vla. gliss.

Vc. (div.) arco *pp* pizz. arco *pp* *ppp*

Kb. tutti arco *pp* *ppp*

nimmt piccolo

37 **D**

Fl. 1.2

Ob. 1.2

Kl. 1.2.3

Fg. 1.2

1. Solo
pp, sehr ruhig

3

pp

1.2

Hn.

3.4

Trp. 1.2.3

Pos. 1.2.3

Tuba

T.-t.

mit Besen streichen, ruhig
p

Gr. Tr.

mit Besen streichen, ruhig
p

sim.

D

VI. I

VI. II

Vla.

Vc.

Pult 1

Pult 2

Kb.

VI. I: sul tasto (nur die Hälfte der Spieler), sul pont.

VI. II: sul tasto

Vla.: sul tasto, 1. Solo sul pont., tutti sul tasto

Vc.: sul pont., sul tasto, pizz., sul tasto arco

Pult 1: sul pont., div. sul tasto, sul pont., pizz.

Pult 2: sul pont., pizz., arco, div. sul tasto, pizz., arco, sul pont., pizz.

Kb.: *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*

47 $\frac{3}{8}$ E $\text{♩} = 198$ $\frac{4}{8}$ $\frac{4}{4}$ $\text{♩} = 66$ $\frac{3}{4}$

Picc. *pp* *ff* *pp* *pp* (quasi altes Tempo)

Fl. 1.2 *pp* *ff* *pp* *p*

Ob. 1.2 *mf* *ff* *p* 1. Solo Flzg. *pp* *p* *mp*

E. H. *mf* *ff*

Kl. 1.2.3 *p* *ff* *p* *p*

Fg. 1.2 *p*

Hn. 1.2 3.4

Trp. 1.2.3 con sord. (straight) Flzg. *p* *ff* *p*

Pos. 1.2.3

Becken weiche Schlägel *pp* *f*

$\frac{3}{8}$ E $\text{♩} = 198$ $\frac{4}{8}$ $\frac{4}{4}$ $\text{♩} = 66$ $\frac{3}{4}$

VI. I *pp* *ff* *pp* 1. Solo sul tasto *pp* *pp*

VI. II *pp* *ff* *pp* Tutti sul pont. *pp* *p* *pp* *mp* *pp*

Vla. *pp* *ff* *pp* ord. sul pont. *pp* *mp* *pp*

Vc. *pp* *ff* *pp* ord. sul pont. *pp* *mp* *pp*

Kb. *p* ord. 1. arco *mf* *p* *pizz.* *p*

2. pizz.

3/8 F = 176 2/4

3/4

rit.

54 *nimmt gr. Flöte*

Picc. *fff*

Fl. 1.2 *fff*

Ob. 1.2 *fff*

E. H. *fff*

Kl. 1.2.3 *fff*

Fg. 1.2 *fff*

Hn. 1.2 *fff*

Hn. 3.4 *fff*

Trp. 1.2.3 *fff* s. sord.

Pos. 1.2.3 *fff*

Pk. *secco*

Becken *fff* harte Schlägel
Hängebecken *f* l.v.

Gr. Tr. *secco* ord. *fff*

3/8 F = 176 2/4

3/4

rit.

Solo sul tasto

div. a 4 ord.

VI. I *pp* sul tasto

VI. I *pp* sul tasto

VI. I *pp* sul tasto

VI. I *pp* sul tasto

VI. II ord. *pp* sul tasto

VI. II ord. *pp* sul tasto

Vla. *pp* sul tasto

Vc. *ppp*

Kb. *ppp*

63 $G = 66$ $\frac{3}{8} = 176$ $\frac{2}{4}$

Fl. 1.2.3 *pp* *p* *fff*

Ob. 1.2 *p* *fff*

E. H. *p* *fff*

Kl. 1.2.3 *p* *fff*

Fig. 1.2 *p* *fff*

Hn. 1.2 *p* *fff*

3.4 *f* *fff*

Trp. 1.2.3 *p* *fff*

Pos. 1.2.3 *p* *fff*

Becken Besen (Rückseite) *p* Holzschlägel *fff*

T.-t. Tamtam-Schlägel *pp* *f* *ff* *abdämpfen*

Gr. Tr. Besen übers Fell wischen *p* *f* *ff* *abdämpfen*

Hfe. *p* $F\# A\#$

$G = 66$ $\frac{3}{8} = 176$ $\frac{2}{4}$ $\frac{3}{4}$

VI. I *ord.* *fff*

VI. II *ord.* *fff*

Vla. *div. a 3 ord.* *pp* *p* *ff*

Vc. *arco div.* *p* *ff*

Kb. *tutti (arco)* *p* *ff*

3/4 H nervös, ♩ = 92

4/4

3/4

2/4

3/4

70

Fl. 1.2.3

Ob. 1.2

Kl. 1.2.3

Fg. 1.2

Hn. 1.2 3.4

Trp. 1.2.3

Pos. 1.2.3

Tuba

Hfc.

3/4 H nervös, ♩ = 92

4/4

3/4

2/4

3/4

VI. I

VI. II

Vla.

Vc.

Kb.

93

Fl. 1.2
Ob. 1.2
Kl. 1.2.3
Fg. 1.2

1.2
Hn.
3.4

Trp. 1.2.3
Pos. 1.2.3
Tuba

Becken
T.-t.
Gr. Tr.

pp
cresc.

(Ganzton-Triller)
(Halbton-Triller)

ff
ff
ff
ff
ff

p
p

Kb.

101 $\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{4}$ ♩ = 66

nimmt große Flöte

Picc. $p < fff$ pp pp (1.)

Fl. 1.2 $p < fff$ pp $dim.$ pp

Ob. 1.2 $p < fff$ $dim.$

E. H. $p < fff$ $dim.$

Kl. 1.2.3 $p < fff$ pp pp

Fig. 1.2 $p < fff$ $f dim.$ p pp

Hn. 1.2 $p < fff$ pp pp $mp dim.$ (1.)

Hn. 3.4 $p < fff$ pp $mp dim.$ (3.)

Trp. 1.2.3 $p < fff$ pp pp

Pos. 1.2.3 mf ff pp

Tuba mf ff pp

Gr. Tr. ff pp

101 $\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{4}$ ♩ = 66

VI. I $div. a 4$ $p < fff$ pp pp

VI. II $div. a 4$ $p < fff$ pp pp

Vla. $p < fff$ $dim.$ pp

Vc. $div.$ $p < fff$ pp pp

Kb. $div.$ $p < fff$ pp pp

112

Fl. 1.2.3 *mp* *pp*

Ob. 1.2 *p* *pp* nimmt Oboe

E. H. *p* *pp*

Kl. 1.2.3 *ppp* *pp* 1. Solo *p* 2.+3. *ppp* *pp*

Hn. 1.2 *pp* 3.4 *pp*

Trp. 1.2.3

Pos. 1.2.3

Tuba

Becken Besen (Rückseite) *p*

Gr. Tr. Besen *ppp* übers Fell wischen *p* *ppp*

Hfe. *p*

VI. I Tutti con sord. sul tasto *ppp* Solo con sord. *pp*

VI. II sul tasto con sord. *ppp*

Vla.

Vc.

Kb.

117

Fl. 1.2.3

Ob. 1.2

Kl. 1.2.3

Fg. 1.2

VI. I

VI. II

Vla.

Vc.

Kb.

p

pp

pppp

pp

con sord.

con sord.

nimmt Klarinette in B

nimmt Klarinette in B

tr

4
4

3.

sehr ruhig, ♩ = 44

1 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ sul tasto $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
(langsamer Triller)
tr

Violine I s. sord. *pp* >

Violine II s. sord. sul tasto div. *pp* >

Viola s. sord. sul tasto div. *p* > *pp* >

Violoncello *ff* *ff* *f* > *mf* *ff* > *mf* < *f* sul tasto *p* ord. sul tasto *mf* *p*

Kontrabass s. sord. sul pont. *pp* > sul tasto *p* ord. sul tasto *mf* *p*



12 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ **K** $\frac{2}{4}$

VI. I ord. *pp* //

VI. II div. ord. *pp* //

Vla. div. ord. (langsamer Triller) *pp* unis. *p* //

Vc. ord. *mf* > *p* > *pp* *p* *pp* //

Kb. ord. *pp* *p* ord. *pp* //

poco più mosso, ♩ = 52 poco accel. ♩ = 60

25

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

VI. I

VI. II

Vla.

Vc.

Kb.



molto rit. ♩ = 44

36

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

Hfe.

VI. I

VI. II

Vla.

Vc.

Kb.

langsame Arp.

div.

1. Solo pizz.

arco

molto vib.

ord. (unis.)

pp

C#

p

f

p-espr.

mf

p

4.

1 $\frac{4}{4}$ ♩ = 200

N ♩ = 152, sehr rhythmisch

Flöte 1.2.3

Oboe 1.2.3

Klarinette 1.2.3 in B

Fagott 1.2

Horn in F 1.2 3.4

Trompete in B 1.2 3

Posaune 1.2.3

Tuba

Pauken *ppp* *cresc.* *f* *ff* *secco*

Congas *mf*

Bongos *mf*

$\frac{4}{4}$ ♩ = 200

N ♩ = 152, sehr rhythmisch

Violine I *div.* *pizz.* *ff* (die Hälfte) *f*

Violine II *div.* *pizz.* *ff* (die Hälfte) *f*

Viola *s. sord.* *pizz.* *ff*

Violoncello *pizz.* *ff*

Kontrabass *sul pont.* *pp* *cresc.* *f*

Akkente stark hervorheben sticks

Akkente immer *sfz* arco

This page of a musical score, numbered 15, contains the following parts and markings:

- Fl. 1.2.3:** Flute parts with dynamics *mf* and *f*, and trills.
- Ob. 1.2.3:** Oboe parts with dynamics *f*, *mf*, and *f*, and articulation marks (a3), (a2), and (3).
- Kl. 1.2.3:** Clarinet parts with dynamics *f* and *mf*, and articulation marks (a2) and (3).
- Hn. 1.2:** Horn parts with dynamics *pp*, *mf*, and *p*.
- Trp. 1.2.3:** Trumpet parts with dynamics *pp*, *mf*, and *p*, and the instruction "con sord." (with mutes).
- Congas and Bongos:** Percussion parts with rhythmic notation.
- VI. I and VI. II:** Violin parts with the instruction "Akzente immer sfz" (accents always sfz) and dynamics *p* and *f*, and the instruction "arco" (arco).
- Vla., Vc., and Kb.:** Viola, Violoncello, and Kontrabaß parts, which are mostly silent on this page.

This page of a musical score includes the following parts and markings:

- Fl. 1.2.3:** Flute parts with trills and tremolos.
- Ob. 1.2.3:** Oboe parts with first and second endings, marked *mf*.
- Kl. 1.2.3:** Clarinet parts with first and second endings, marked *mf* and *f*.
- Fg. 1.2:** Bassoon part with first and second endings, marked *f*.
- Hn. 1.2, 3.4:** Horn parts with dynamic markings *p*, *mf*, *pp*, and *f*.
- Trp. 1.2.3:** Trumpet parts with dynamic markings *p*, *mf*, *pp*, and *f*.
- Pos. 1.2.3:** Trombone parts.
- Tuba:** Tuba part.
- Congas, Bongos, Tom-toms:** Percussion parts with dynamic markings *pp* and *mf*. Tom-toms are marked "sticks".
- VI. I, VI. II:** Violin parts.
- Vla.:** Viola part with dynamic markings *p* and *f*, and the instruction "Akzente immer sfz" (accents always sfz).
- Vc.:** Violoncello part.
- Kb.:** Kontrabaß (Double Bass) part.

This page of a musical score contains measures 30 through 37. The score is arranged in a standard orchestral layout with multiple staves for woodwinds, brass, strings, and percussion. The key signature is one flat (B-flat major or D minor), and the time signature changes between 2/4, 4/4, and 7/8. The score includes various musical notations such as dynamics (e.g., *mf*, *f*, *fff*, *p*), articulation (accents, slurs), and performance instructions (e.g., "senza sord.", "harte Schlägel", "arco", "ord."). The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hn.), Trumpet (Trp.), and Trombone (Pos.). The brass section includes Tuba. The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The percussion section includes Kettler (Pk.), Congas, Xylorimba (Xyl.), Bongos, and Tom-toms. The score is marked with a circled 'O' at the beginning of measure 30 and another circled 'O' at the beginning of measure 34. The page number '30' is in the top left, and the rehearsal marks '7' and '8' are in the top right.

38 **7/8** **P** **5/8** **3/4** **2/4** **5/8** **3/4** **7/8** **5/8** **4/4**

Fl. 1.2.3 *ff*

Ob. 1.2.3 *f* *ff* *f* *ff* *mf* *f* *ff* *mf* *ff*

Kl. 1.2.3 *f* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Fig. 1.2 *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Hn. 1.2 *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

3.4 *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Trp. 1.2.3 *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Pos. 1.2.3 *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Tuba *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Pk. *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

W.Bl. *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Bongos *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Tom-toms *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

7/8 **P** **5/8** **3/4** **2/4** **5/8** **3/4** **7/8** **5/8** **4/4**

Vi. I *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Vi. II *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

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

Vc. *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Kb. *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

secco (sempre)

unis.

ff

47 $\frac{4}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

Fl. 1.2.3 *ff* *f* *ff* *f*

Ob. 1.2.3 *f* *ff* *mf < f*

Kl. 1.2.3 *f* *f* *mf* *mf*

Fg. 1.2 *ff* *f* *ff* *ff* *f* *ff*

Hn. 1.2 *p* *f* *f* *ff*

Trp. 1.2.3 *p* *f* *ff* *f*

Pos. 1.2.3 *ff* *ff*

Pk. *mf < f*

Bongos

Tom-toms

VI. I

VI. II

Vla. *viv.*

Vc. *div.* *fff* *f* *fff*

Kb. *fff* *f* *fff*

56 $\frac{2}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{3}{8}$

Fl. 1.2.3 *f* *f* *ff*

Ob. 1.2.3 *f* *f* *ff*

Kl. 1.2.3 *f* *f* *ff*

Fg. 1.2 *ff* *f*

Hn. 1.2 3.4 *mf* *f* *mf* *f*

Trp. 1.2.3 *f* *mf* *f* *mf* *f*

Pos. 1.2.3 *f* *mf* *f* *mf* *f*

Tuba *f*

Pk. *mf* *f*

W.Bl. *f* *f*

Bongos *ff* *f*

Tom-toms *ff* *f*

VI. I *ff* *f*

VI. II *ff* *f*

Vla. *ff* *f*

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

Kb. *f* *ff* *f* *ff* *f* *pizz. arco*

65 $\frac{3}{8}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{4}{4}$

Fl. 1.2.3 *f* *f* *ff* *mf* *ff*

Ob. 1.2.3 *f* *f* *ff* *mf* *ff*

E. H. *f* *mf* *ff*

Kl. 1.2.3 *f* *mf* *ff*

Fig. 1.2 *f* *mf* *ff*

1.2
Hn. *ff* *f* *ff* *f* *ff* *ff*

3.4

Trp. 1.2.3 *f* *ff* *ff*

Pos. 1.2.3 *ff* *f* *ff* *f* *ff* *ff*

Tuba *ff* *f* *ff* *f* *ff* *ff*

Pk. *ff*

Tam-tam *ff*

W.Bl. *ff*

Bongos *ff*

Tom-toms *ff*

Gr. Tr. *mf*

VI. I *ff*

VI. II *ff*

Vla. unis. *ff*

Vc. *f* *non div.* *fff*

Kb. *fff* *f* *fff* *f* *fff*

2/2 $\text{R} \text{♩} = 70$, majestätisch

73

Picc. *f*

Fl. 1.2 *f*

Ob. 1.2.3 *mf* a3 *fff* *Soli*

Kl. 1.2.3 *mf* 1.+2.

Fg. 1.2 *fff* a2, *Soli*

Hn. 1.2 *p* gestopft

Hn. 3.4 *p* gestopft

Trp. 1.2.3

Pos. 1.2.3

Tuba

Röhren- Gl. *ff*

Gr. Tr. *p*

Hfe. *ff* G^b C^b F^b B^b G^b C^b

2/2 $\text{R} \text{♩} = 70$, majestätisch

Vi. I *f*

Vi. II *f* non div.

Vla. *f* non div.

Vc. *f* non div.

Kb. *f* div.

accel.

92 (tr)

Picc.

Fl. 1.2

Ob. 1.2.3

Kl. 1.2.3

Fg. 1.2

1.2

Hn.

3.4

Trp. 1.2.3

Pos. 1.2.3

Tuba

Bongos

Becken

accel.

VI. I

VI. II

Vla.

Vc.

Kb.

96 ♩ = 144

Picc.

Fl. 1.2

Ob. 1.2.3

Kl. 1.2.3

Fg. 1.2

Hn. 1.2, 3.4

Trp. 1.2.3

Pos. 1.2.3

Tuba

Pk.

Bongos

Becken

VI. I

VI. II

Vla.

Vc.

Kb.

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

♩ = 144

Detailed description: This page of a musical score covers measures 96 to 100. The tempo is marked as quarter note = 144. The score is arranged in a standard orchestral layout. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes (1, 2, and 3), Clarinets (1, 2, and 3), Bassoon (1 and 2), Horns (1, 2, 3, and 4), Trumpets (1, 2, and 3), and Trombones (1, 2, and 3). The percussion section includes a Tuba, Snare Drum (labeled 'Pk.'), Bongos, and Cymbals (labeled 'Becken'). The string section includes Violins I and II, Viola, Violoncello (Vc.), and Kontrabaß (Kb.). The woodwinds and strings play complex rhythmic patterns, often with slurs and accents. The percussion provides a steady accompaniment. Dynamics are indicated by *mf* (mezzo-forte), *ff* (fortissimo), *p* (piano), and *f* (forte). The key signature has two flats, and the time signature is 4/4.

Picc.

Fl. 1.2

Ob. 1.2.3

Kl. 1.2.3

Fg. 1.2

Hn. 1.2.3.4

Trp. 1.2.3

Pos. 1.2.3

Tuba

Pk.

Becken

Bongos

Becken

Hfe.

VI. I

VI. II

Vla.

Vc.

Kb.

p *ff* *f* *mf* *pp subito* *gliss.* *sofort abdämpfen* *sffz* *f*

109 $\frac{2}{4}$ $\frac{4}{4}$ = 124, breit **T accel.**

Fl. 1.2

Ob. 1.2.3

Kl. 1.2.3

3. nimmt Bassklarinette

Bassklarinette in B

Fig. 1.2

1.2

Hn. 3.4

Trp. 1.2.3

Pos. 1.2.3

Flzg.

Tuba

Pk.

Gr. Tr.

Hfe.

$\frac{2}{4}$ $\frac{4}{4}$ = 124, breit **T accel.**

VI. I

VI. II

Vla.

Vc.

Kb.

115 $\text{♩} = 160$

Picc. ff 6 fff ff 6 fff

Fl. 1.2 f

Ob. 1.2.3 fff

B. Kl.

Fg. 1.2

1.2 Hn.

3.4 f 1. Solo

Trp. 1.2.3

Pos. 1.2.3

Tuba

Xyl. sfz

Hfe. p ff *gliss.* f ff

$\text{♩} = 160$

VI. I

VI. II

Vla.

Vc.

Kb.

119

Picc. ff 3 6 fff

Fl. 1.2 ff

Trp. 1.2.3 p 2.+3. con sord (straight) fff fff

Hfe. p ff

attacca

5

Picc. Flzg. Flzg.

Fl. 1.2. pp ppp pp ppp

Ob. 1.2.3 pp pp pp

Kl. 1.2. pp pp

B. Kl. pp pp

Fg. 1.2

Hn. 1.2 3.4

Trp. 1.2.3

Pos. 1.2.3

Tuba

Becken weiche Schlägel ppp pp

Hfe. G \sharp A \flat B \sharp E \flat F \sharp D \flat B \sharp

Vi. I 3 3 3 3 3 3 3 3

Vi. II

Vla.

Vc. pp pp pp

Kb. pp pp

9

Picc. Flzg. *pp* *ppp* *pp* *p* *pp*

Fl. 1.2 *pp* *pp* *pp* *p* *pp*

Ob. 1.2.3 *pp* *pp* *p* *p*

Kl. 1.2 *pp* *p* *pp*

B. Kl. *pp* *pp* *p* *pp*

Fg. 1.2 *pp* *p* *pp* *p* *pp*

Hn. 1.2 *pp* *p* *pp*

3.4

Trp. 1.2.3

Pos. 1.2.3

Tuba

Pk. weiche Schlägel *p*

T.-t. *pp*

Gr. Tr. *pp*

Hfe. *mp* *pp* *p* *pp*

3² soli

VI. I *pp* *mp* *pp*

VI. II *ppp* *pp* *p* *pp*

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

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

Kb. *pp* *pp* *p*

(1. arco
2. pizz.)

15

Picc. *pp* Flzg. *pp* Flzg.
 Fl. 1.2 *pp* Flzg. *pp* Flzg.
 Ob. 1.2.3 *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*
 Kl. 1.2 *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*
 B. Kl. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*
 Fg. 1.2 *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*
 Hn. 1.2 *p* *pp* *mp* *pp*
 3.4
 Trp. 1.2.3
 Pos. 1.2.3
 Tuba
 Pk. *p*
 Gr. Tr. *pp*
 Hfe. *8va* *8va*
 Vcllo
 VI. I (2 Soli) *mp* *p* *pp* *pp* *pp* *pp* *pp* *pp*
 VI. II *pp*
 Vla. *p* *pp* *p* *pp* *pp* *pp* *pp* *pp*
 Vc. *p* *pp* *p*
 Kb. *mp* *mp*

22

Picc. Flz. Flz. **23** **22 V**

Fl. 1.2.3

Ob. 1.2.3 *pp* *nimmt EH*

Kl. 1.2.3 *p* *pp*

B. Kl. *p* *pp* *p* *pp*

Fg. 1.2 *pp* *p* *pp*

Hn. 1.2 *p*

Trp. 1.2.3

Pos. 1.2.3

Tuba

Pk.

T.-t. *ppp* *pp*

Hfe. *E^b G^b B^b D[#]* *Ab* *E^b G^b A[#] B^b C[#] D[#]*

VI. I *mp* *ord.* *mf* *pp*

VI. II *2 soli (c.s.)* *sul pont.* *ord.* *div.* *mf*

Vla.

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

Kb. *pp* *p* *pp* *p* *arco (tutti)*

27

Picc. *p*

Fl. 1.2 *p* (Solo) *mf* *p* *p*

Ob. 1.2.3 *p* *mp* *p* *p* *mp* *p*

Kl. 1.2 *pp* *pp* *pp* *pp*

Flzg. *pp* *p* *pp*

B. Kl. *pp* *p*

Fg. 1.2 *p* *pp* *p* *pp*

Hn. 1.2 *pp* *p* *pp*

3.4 *pp* *mp* *pp* *pp* *mp* *pp*

Trp. 1.2.3 *pp* *mp* *pp* *pp* *mp* *pp*

Pos. 1.2.3

Tuba

Pk.

Hfe. *pp* *pp* *pp* *pp* *pp* *pp*

G \flat G \sharp G \flat E \sharp A \flat B \flat D \sharp F \sharp G \sharp C \flat

VI. I *pp*

VI. II *pp*

Vla. *mp*

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

Kb. *mf* *pp* *p* *mf* *pp*

33

Picc. *mp* *p* *mf* *p*
 Fl. 1.2 *p*
 Ob. 1.2 (1.) *p* *mp* *p*
 E. H. *p* *mp* *p*
 Kl. 1.2 *p* *pp* *p* *pp*
 Flzg. 3 *pp* *pp*
 B. Kl. *pp* *p* *pp*
 Fg. 1.2 *pp* *p* *pp* *p*
 Hn. 1.2 *p* *pp* *p*
 3.4 *pp* *mf* *pp* *p*
 Trp. 1.2.3 *pp* *pp* *pp*
 Pos. 1.2.3 *pp* *pp* *pp*
 Tuba *pp* *pp* *pp*
 Pk. *p*
 Glsp. *p*
 Gr. Tr. *ppp* *p* *ppp*
 Hfc. *mf* *mf* *mf* *mf*
 VI. I *p* *pp* *pp* *pp*
 VI. II *p* *pp* *p* *pp*
 Vla. *pp* *pp* *pp* *pp*
 Vc. (sul G) *p* *mf* *pp* *pp*
 Kb. (div.) *mf* *pp* *pp* *mf*

39

Picc. *mf* *p*

Fl. 1.2 *pp* *p* *pp* *mf* *p*

Ob. 1.2 *mf* *p*

E. H. *p* *mf* *p*

Kl. 1.2 *p* *pp*

B. Kl. *pp* *mf*

Fg. 1.2 *p* *p*

Hn. 1.2 (beide offen)

Trp. 1.2.3

Pos. 1.2.3

Tuba

Gls. *p* *mf*

Gr. Tr. *pp* *mp* *pp* *pp* *mp* *pp*

Hfe. *p* *mf* *p* *F[♯] A[♯] D[♭]*

VI. I *p* *pp*

VI. II *p* *mp* *p* *sul pont.* *pp*

Vla. *pp* *pp*

Vc. *pp* *pp*

Kb. *arco* *div.* *mf* *mf*

Saitenwechsel möglichst unauffällig gestalten ord.

43

Picc. *mf* *p* *pp* *mp*

Fl. 1.2 *mf* *p* Flzg. *mf* *p*

Ob. 1.2 *p*

E. H.

Kl. 1.2 *p*

B. Kl. *p* nimmt Klarinette in B

Fg. 1.2 *mf* *p* *f* *p*

Hn. 1.2 3.4

Trp. 1.2.3

Pos. 1.2.3

Tuba *pp*

Pk. *pp*

Gls. *p*

Gr. Tr. *p* *pp*

Hfe. E# F# G# Ab F# Gb Eb Bb C# B#

VI. I

VI. II

Vla.

Vc. *pp* *pp*

Kb. *pp*

47

Picc. *p* *mf* *f* *p*

Fl. 1.2 *p* *mf* *pp* *p*

Ob. 1.2 *p*

E. H. nimmt Oboe

Kl. 1.2 *pp* *p* *pp* < *p* *pp* < *p*

Fig. 1.2 *pp* < *p* *pp* < *p*

Hn. 1.2 3.4

Trp. 1.2.3

Pos. 1.2.3

Tuba *mp* *pp*

Pk.

Hfe. *mf* *p* B \flat F \sharp D \sharp *mf* B \natural G \sharp D \sharp

VI. I *p* *pp* *p* *p*

VI. II *p* *pp* *p*

Vla. *p*

Vc. *pp* *p*

Kb. pizz. "Walking Bass" *f*

X

X

51

Picc. *p* *mf* *p* *mf* *f*

Fl. 1.2 *pp* *mp* *p* *mf*

Ob. 1.2.3

Kl. 1.2 *pp* *p* *p* *mf* *p* *mf*

Flg. 3

Hn. 1.2 *mf* *pp*

Hn. 3.4 *mf* *pp*

Trp. 1.2.3 1. senza sord. *pp*

Pos. 1.2.3 *p* *pp*

Tuba *pp*

Pk. *ppp* *pp*

Becken *pp* *p* *pp*

Hfe. *f*

VI. I *pp* *mf* *f*
gliss: gleichmäßig, ohne auf den Zwischentönen stehen zu bleiben, quasi Sirene

VI. II *p* *f*
ord.

Vla.

Vc. unis.

Kb. *f*

55

Picc. *p*

Fl. 1.2 *mf* *f*

Ob. 1.2.3 *p* *p* *p*

Kl. 1.2.3 *p* *p* *mf* *mp* *mf*

Fg. 1.2 *mf* *f* *ff* *p* *f* *p* *mf*

Hn. 1.2 *p* *mp*

3.4 *p* *mp*

Trp. 1.2.3 *p* *mp*

Pos. 1.2.3 *p* *mp*

Tuba *p* *mp*

Pk. *ppp* *pp* *p* *pp* *mp* *pp* *mf* *pp* *mf* *pp*

Bck. *pp* *p* *pp* *mf* *pp*

8va

VI. I *loco* *p* *mf* Flageolett-gliss. sul A (ca zwischen 4. und 10. Teilton) *sim., jetzt aber schnell und durcheinander div: 1: sul E, 2: sul A*

VI. II *mf* *ff* *mf*

Vla. *p* *ff* *mf*

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

Kb. *mf* *ff* *p* *ff* *p* *ff* *p*

arco

(Saitenwechsel möglichst unauffällig gestalten)

Y aufgewühlt

60

Picc. *f* 3 *ff*

Fl. 1.2 *f* 3 *ff* *pp*

Ob. 1.2.3 *f* 3 *ff*

Ob. *ff* *ff* *pp*

Kl. 1.2.3 *ff* *ff*

Fg. 1.2 *f* 3 *ff* *pp*

Hn. 1.2 *mf* *fff*

3.4 *fff*

Trp. 1.2.3 *mf* *fff*

Pos. 1.2.3 *fff*

Pk. *mp* *f* *pp* *ff* sofort abdämpfen

Xyl. *fff*

Kl. Tr. *ppp* *ff* *mf* *fff* sim. (mis.)

Bck. *f* *pp* *fff*

Hfe. *f* *ff*

Y aufgewühlt

VI. I *ppp* *p*

VI. II *f* *p* *ff* *pp* *mf* *pp* *pp*

Vla. *f* *p* *ff* *pp* *p* *pp* (sul A)

Vc. *p* *ff*

Kb. *mf*

70

Picc. *p* *pp* *tr*

Fl. 1.2 *p* *pp*

Ob. 1.2.3

Kl. 1.2.3 *p* *pp*

Fg. 1.2 *p* *pp*

1.2 Hn. *pp* *ff*

3.4 *pp* *ff*

Trp. 1.2.3 *pp* *ff*

Pos. 1.2.3 *pp* *ff*

Tuba

Pk. *ppp* *f* *secco*

Kl. Tr.

VI. I *tr*

VI. II *p* *pp*

Vla. *p* *f*

Vc. *p* *f*

Kb.

2/4

2/2 = 80

76

Z $\text{♩} = 132$

Picc. *ppp*

Fl. 1.2 *ppp* *f* *ff*

Ob. 1.2.3 *ppp* *f* *ff*

Kl. 1.2.3 *ppp* *f* *ff*

Fg. 1.2 *ppp* *f* *ff*

Hn. 1.2 *mf* *ff*

3.4 *mf* *ff*

Trp. 1.2.3 *mf* *ff*

Pos. 1.2.3 *mf* *f*

Tuba *mf* *f*

Pk. *f* *p* *f*

Kl. Tr. *p*

T.-t. Spieler 3 *fff* Tam-tam sofort komplett abdämpfen

VI. I *pp* sul pont. *f* *ff*

VI. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff* *p*

Kb. *f* *ff*

kl. Tr. ignoriert Tempowechsel und spielt quasi im alten Tempo weiter! (entspricht Quintolen im neuen Tempo)

> secco (evtl. vorwärmen)

$\text{♩} = 132$

ord.

2/4

2/2 = 80

82 **poco rit.** **AA** ♩ = 76

Kl. Tr.

VI. I

VI. II

Vla.

Vc.

Kb.



92 Solo (Spieler 1) sticks

Bongos

Kl. Tr.

VI. I

VI. II

Vla.

Vc.

Kb.

(mis.)



97

Bongos

Kl. Tr.

VI. I

VI. II

Vla.

Vc.

Kb.

kleine Notenköpfe = Ghost notes, deutlich leiser spielen

102

Bongos

Kl. Tr.

VI. I

VI. II

Vla.

Vc.

Kb.

Solo
x = Rim

f

mf

mf

mf

mf

mf

108

Bongos

Kl. Tr.

VI. I

VI. II

Vla.

Vc.

Kb.

(non mis.)

pp

Raute = seitlich gegen die Trommel schlagen

113

Pk.

Kl. Tr.

VI. I

VI. II

Vla.

Vc.

Kb.

(non mis.)

ppp

ff

p *f* *pp* *cresc.* *ff*

sim. (mis.)

scordatura

p *ff*