

*Manfred Stahnke*  
**Such(t)maschine**  
*Version 2014*

*Kammerensemble*

Ein Auftragswerk des Ensemble Modern  
mit freundlicher Unterstützung durch den Kulturfond Frankfurt RheinMain

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**Besetzung:**

Fl., Ob., 2 B-Klar. (beide auch Bassklar.), 2 Hr., 2 Trp. in C, 2 Pos., 2 Perc., 2 Vl., Va., 2 Vc., Kb 5-Saiter

**Perc. I:**

ca. 2m EISENSTAB, quer gelagert, so dass er gleichzeitig von allen TOMS (siehe dazu unten) gespielt werden kann.

Am besten hängt der Eisenstab wie ein Joch etwas hinter/über den Toms.

Ein großer KAMM zum Anratschen des Eisenstabs.

DREI BECKEN unterschiedlicher Größe. Eines soll reich klingen, wenn die Kuppe angeschlagen wird (KLEINER GONG möglich).

FELLINSTRUMENTE: 1 PAUKE in groß-G; TOMS: c e g a s a b h c1 d1 es1 e1 f g a c2 d2

**Perc. II:**

ca. 2m HOLZSTAB, quer gelagert, so dass er gleichzeitig von allen MARIMBA-Spielpositionen (groß-F bis e2) aus gespielt werden kann.

Am besten hängt der Holzstab wie ein Joch etwas hinter/über der Marimba.

Die Marimba ist stark gedämpft, so dass der Holzklang "dunkel" wird und sich an die Lautstärke des "Tom"-Klangs (Perc. I) anpasst.

Hinter der Marimba sind noch DREI HOLZTROMMELN, freie Tonhöhen (SLITDRUM möglich).

GROSSE TROMMEL mit Blechplatte(n) auf dem Fell (ähnlich Djèmbé: Fell und Metall klingen zugleich).

***Pfeilakzidenzien*** ♭ ♯ ca. 33 Cent Abweichungen, etwa für "Natursepten" 7/4.

***Pfeile*** † über/unter den Noten ca. 14 Cent, etwa für "Naturterzen" 5/4.

***Auch Kombinationen möglich, dann fast Vierteltöne.***

***Vorzeichen gelten "klassisch" pro Takt!***

♩ = 120

Eisenstab, längs vor den Toms montiert, mit großem Kamm "ratschen"

Perc. I  $\frac{4}{4}$   
***pppp***

*sempre legato possibile ("Färbung" eines Klanges)*  
**Grundton D\***  
*Grundton hoch D etc.* *sempre legato possibile*

♩ = 120

2

F1. *(wie Naturterzen)*  
*pppp*  
 reine Quinten zu Fl.

Kl. 1 *pppp*

Perc. I

Vl. 1 *(wie 11. Naturton)*  
*ord.*  
*pppp*

Vl. 2 *pppp*

Va. *(wie Natursepten)*  
*ord.*  
*pppp*

Vc. 1 *(wie Naturterzen)*  
*pppp* *(Natursepten)*

Vc. 2 *pppp* *rein zu Kb.*

Kb. *arco*  
*pp*

\* Grundtöne sind dort angegeben,  
 wo einfachere Obertonstrukturen vorliegen.

*sempre legato possibile*

7 ♩ = 130

♩ = 110

F1. *p*

Ob. *p*  
(Naturterzen)

Kl. I *p*

Bkl. 2 *mf*

Perc. I Stab *ppp*

Perc. II Gr. Tr. *mf*

VI. I *p*  
(wie 13. Naturton)  
↓ (fast Viertelton)

VI. 2 *p*  
(wie 11. Naturton)

Va. *p*

Vc. I *p*

Vc. 2 *p*

Kb. *mf*  
*p*  
denke Viertelton

nimmt Klarinette

♩ = 120

15

Fl. 1

Ob.

Kl. 1

Kl. 2

Perc. I

Perc. II

Vi. 1

Vi. 2

Va.

Vc. 1

Vc. 2

Kb.

Stab (obere Linie) und diverse Becken, alle gedämpft

Mar.

Gr. Tr.

*p*

*ppp*

*pppp*

**F**  
**große Ruhe**

**B**

♩ = 40

♩ = 120

♩ = 40

21

slap (höher als Vc. vorher: nicht "Naturterz")

Kl.1 *fpp* *mf* *p*

Kl.2 *mf*

Hr.1 *p* Nat.terz

Hr.2 *p*

Perc.I Stab (obere Linie) und diverse Becken, alle gedämpft *p*

Perc.II Mar. *p*

VI.1 *pppp* Streicher wie ein Schatten, kaum hörbar

VI.2 *pppp* Streicher wie ein Schatten, kaum hörbar

Va. *pppp* Streicher wie ein Schatten, kaum hörbar

Vc.1 *pppp* Streicher wie ein Schatten, kaum hörbar (Naturterz)

Vc.2 *pppp* Streicher wie ein Schatten, kaum hörbar (Natursept)

Kb. *pppp* Streicher wie ein Schatten, kaum hörbar

27  $\text{♩} = 120$   $\text{♩} = 40$

Fl. *p*

Ob. *p*

Pos. 1 *p*

Pos. 2 *p*

Perc. I

Perc. II

Vl. 1 *pppp*

Vl. 2

Va. *pppp*

Vc. 1 *pppp*

Vc. 2 *pppp*

Kb. *pppp*

**F G**

31  $\text{♩} = 120$

Fl. *f*

Ob. *f*

Kl.1 *f* *fff* *f*

Kl.2 *f*

Hr.1 *p*

Hr.2 *p*

Pos.1 (rein zu Pos.2) *f* denke Vierteltöne *p* wie Nat.sept

Pos.2 (rein zu Pos.1) *p*

Vl.1 *fff* *f* *fff* *f* *fff* *f*

Vl.2 *pppp* *f*

Va. *f* *pppp*

Vc.1 *f* *pppp*

Vc.2 *f* *pppp*

Kb. (rein zu Posaunen) *f* hell mit Bogen! ord. verso sul pont.: Obertöne mit Bogen!

**B**

37  $\text{♩} = 80$   $\text{♩} = 120$   $\text{♩} = 160$

Fl. *mp* *norm.*

Ob. *mp*

Kl. 1. *pp* *mp* *norm.*

Kl. 2. *pp*

Hr. 1. *p* Nat.terz

Hr. 2. *p*

Vi. 1. *pppp* *mp*

Vi. 2. *pppp* *mp*

Va. *mp*

Vc. 1. *mp*

Vc. 2. *mp*

Kb. *p* *mp* denke Vierteltöne



***legatissimo*** ***F***

45 ♩ = 120      ♩ = 160

Fl. *mf*

Ob. *mf*

Kl. 1. *mf*

Vi. 1. *ff* molto sul pont -Effekt p ord. hervor

Vi. 2. *ff* molto sul pont -Effekt p ord.

Va. *ff* molto sul pont -Effekt p ord.

Vc. 1. *ff* molto sul pont -Effekt p ord.

Vc. 2. *mf*

Kb. *mf*

51 ♩ = 120

Vi. 1. *pppp* col legno sul tasto - kompletter Schatten fast nicht hörbar ord. *p*

Vi. 2. *pppp* col legno sul tasto - kompletter Schatten fast nicht hörbar ord. *p*

Va. *pppp* col legno sul tasto - kompletter Schatten fast nicht hörbar ord. *p*

Vc. 1. *pppp* col legno sul tasto - kompletter Schatten fast nicht hörbar ord. *p*

55 col legno sul tasto - schon etwas "näher"  
Akzente nur "relativ" im ppp ord.

VI. 1 *ppp*

VI. 2 *ppp*

Va. *ppp*

Vc. 1 *ppp*

Vc. 2 *ppp*

Kb. *ppp*  
col legno sul tasto - schon etwas "näher"  
Akzente nur "relativ" im ppp  
soviel FLAGEOLET wie möglich ord.

61 col legno poco sul tasto ord. sul tasto ord. sul tasto ord.

VI. 1

VI. 2 col legno poco sul tasto ord. sul tasto ord. sul tasto ord.

Va. col legno poco sul tasto ord. sul tasto ord. sul tasto ord.

Vc. 1 col legno poco sul tasto ord. sul tasto ord. sul tasto ord.

Vc. 2 col legno poco sul tasto ord. sul tasto ord. sul tasto ord.

Kb. col legno poco sul tasto ord. sul tasto ord. sul tasto ord.

**D**

67 *sul tasto* *ord.* *poco sul tasto* *ord.* *poco sul tasto* *ord.*

VI. 1 *sul tasto* *ord.* *poco sul tasto* *ord.* *poco sul tasto* *ord.*

VI. 2 *sul tasto* *ord.* *poco sul tasto* *ord.* *poco sul tasto* *ord.*

Va. *sul tasto* *ord.* *poco sul tasto* *ord.* *poco sul tasto* *ord.*

Vc. 1 *sul tasto* *ord.* *poco sul tasto* *ord.* *poco sul tasto* *ord.*

Vc. 2 *sul tasto* *ord.* *poco sul tasto* *ord.* *poco sul tasto* *ord.*

Kb. *sul tasto* *ord.* *poco sul tasto* *ord.* *poco sul tasto* *ord.*

72 *poco sul tasto* *ord. sempre* (überkleine Terz) *poco sul tasto* *ord. sempre* (übergr. Terz)

VI. 1 *poco sul tasto* *ord. sempre* (überkleine Terz) *pp* *p*

VI. 2 *poco sul tasto* *ord. sempre* (übergr. Terz) *pp* *p*

Va. *poco sul tasto* *ord. sempre* (übergr. Terz) *pp* *p*

Vc. 1 *poco sul tasto* *ord. sempre* (fast neutrale Terz) *pp* *p*

Vc. 2 *poco sul tasto* *ord. sempre* *pp* *p*

Kb. *poco sul tasto* *ord. sempre* *pp* *p*

78

VI. 1

VI. 2

Va.

Vc. 1

Vc. 2

Kb.

(Ton 8, 9, später 10 = Nat.terz)  
(sempre flag. sul D)



83

VI. 1

VI. 2

Va.

Vc. 1

Vc. 2

Kb.

*mp*

*mp*

*mp*

*mp*

*mp*

(kein Flag.)

88

VI. 1

VI. 2

Va.

Vc. 1

Vc. 2

Kb.

(kein Flag.)

Flag.: (Nat.sept)



92

VI. 1

VI. 2

Va.

Vc. 1

Vc. 2

Kb.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

96

VI. 1

VI. 2

Va.

Vc. 1

Vc. 2

Kb.

rein

f

(kein Flag.)

f

Detailed description: This block contains the musical score for measures 96 to 98. It features six staves: Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Va.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Kontrabaß (Kb.). The music is in 4/4 time and D major. Measures 96 and 97 are marked with a forte (f) dynamic and include accents. Measure 98 is marked with a forte (f) dynamic and includes the instruction '(kein Flag.)'. The word 'rein' is written above the first violin staff in measure 97. A double bar line is present at the end of measure 98.

*im Wechsel mit D Grundton*

100

VI. 1

VI. 2

Va.

Vc. 1

Vc. 2

Kb.

(wie 11. Ton)

(wieder wie Nat.terz)

Detailed description: This block contains the musical score for measures 100 to 102. It features six staves: Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Va.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Kontrabaß (Kb.). The music is in 3/4 time and D major. Measure 100 is marked with a forte (f) dynamic. Measures 101 and 102 are marked with a forte (f) dynamic. The word '(wie 11. Ton)' is written above the viola staff in measure 101, and '(wieder wie Nat.terz)' is written above the viola staff in measure 102. A double bar line is present at the end of measure 102.

104

VI. 1

VI. 2

Va.

Vc. 1

Vc. 2

Kb.

108

*(reine Quinten)*

e höher als Vc-e

VI. 1

VI. 2

Va.

Vc. 1

Vc. 2

Kb.

(wie 7. Ton)

C

D

*(Perkussion aus dem Nichts kommend)*

113

Perc. I *pppp* Toms secco Stab

Perc. II Mar. *pppp* Stab

Vi. 1

Vi. 2

Va. (wie 11. Ton)

Vc. 1 *sim.*

Vc. 2

Kb. (tiefer als V.1)

119

Perc. I *ppp*

Perc. II *ppp*

Vi. 1

Vi. 2 *sim.*

Va.

Vc. 1

Vc. 2



Perc. I *pp*

Perc. II *pp*

Vi. 1 *sim.*

Vi. 2

Va.

Vc. 1

Vc. 2



Perc. I *p*

Perc. II *p*

Vi. 1

Vi. 2

Va.

Vc. 1 *sempre sim. e tief als Naturterz*

Vc. 2

Kb.

132 **B**

Perc. I *mp*

Perc. II *mp*

Vi. 1

Vi. 2

Va.

Vc. 1

Vc. 2

Kb.



137 **E**

Perc. I *mf*

Perc. II *mf*

Vi. 1 *sim.*

Vi. 2

Va.

Vc. 1

Vc. 2

142

Perc. I

Perc. II

VI. 1

VI. 2

Va.

Vc. 1

Vc. 2

Kb.

pizz. sempre

*p*



147

*As*

Perc. I

Perc. II

VI. 1

VI. 2

Va.

Vc. 1

Vc. 2

Kb.

*mf*

*c immer Nat. terz*

151

Musical score for measures 151-154. The score is arranged in a system with seven staves: Perc. I, Perc. II, VI. 1, VI. 2, Va., Vc. 1, and Kb. The time signature changes from 3/8 to 9/16, then to 3/8, and finally to 9/16. The key signature is B-flat major. The Percussion parts feature rhythmic patterns with accents. The string parts (VI. 1, VI. 2, Va., Vc. 1, Kb.) play sustained chords and moving lines, with accents on many notes.



155

Musical score for measures 155-160. The score is arranged in a system with seven staves: Perc. I, Perc. II, VI. 1, VI. 2, Va., Vc. 1, and Kb. The time signature is 4/4. The key signature is B-flat major. The Percussion parts (Perc. I and Perc. II) play rhythmic patterns with accents and a forte (*f*) dynamic. The string parts (VI. 1, VI. 2, Va., Vc. 1, Kb.) play sustained chords and moving lines, with accents on many notes.

**D**

157

Fl. *pp*

Ob. *pp*

Kl. 1 *pp*

Bkl. 2 *pp*

Perc. I

Perc. II *p*

Vi. 1 *pp* *f*

Vi. 2 *pp* *f*

Va. *pp* *f*

Vc. 1 *pp* *f*

Vc. 2 *pp* *f*

Kb. arco *pp* *f* pizz.

*C im Wechsel mit D*

161

Fl. *pp*

Ob. *pp*

Kl. 1. *pp*

Bkl. 2. *pp*

Perc. I *p*

Perc. II *p*

VI. 1. *pp* *f* *pp*

VI. 2. *pp* *f* *pp*

Va. *pp* *f* *pp*

Vc. 1. *pp* *f* *pp*

Vc. 2. *pp* *f* *pp*

Kb. arco *pp*

Musical score for measures 166-170. The score includes parts for Percussion I and II, Violin I and II, Viola, Violoncello I and II, and Keyboard. The key signature is one flat (B-flat major/D minor). The time signature changes from 9/16 to 3/8 and back to 9/16. The dynamic marking *f* (forte) is present in the string parts.



Musical score for measures 170-174. The score includes parts for Percussion I and II, Violin I and II, Viola, Violoncello I and II, and Keyboard. The key signature is one flat (B-flat major/D minor). The time signature changes from 9/16 to 3/4 and back to 9/16. The dynamic marking *f* (forte) is present in the string parts.

*(Percussion schon präsent)*

173

Fl. *pp*

Ob. *pp*

Kl. 1 *pp*

Bkl. 2 *pp*

Perc. I

Perc. II *f*

Vl. 1 *f*

Vl. 2 *f*

Va. *f*

Vc. 1 *f*

Vc. 2 *f*

Kb. *f*



177

Fl. *pp*

Ob. *pp*

Kl. 1 *pp*

Bkl. 2 *pp*

Perc. I *p*

Perc. II *p*

VI. 1

VI. 2

Va.

Vc. 1

Vc. 2

Kb.

Detailed description: This page of a musical score covers measures 177 through 180. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (Flute, Oboe, Clarinet 1, Bassoon 2) plays a melodic line starting in measure 178, marked *pp* (pianissimo). The percussion section (Percussion I and II) provides rhythmic accompaniment, with Percussion I marked *p* (piano). The string section (Violins 1 and 2, Viola, Violoncello 1 and 2, and Contrabass) plays a steady accompaniment throughout the measures. The time signature changes from 9/16 to 2/4 in measure 178, then to 3/8 in measure 179, and finally to 3/4 in measure 180. The key signature is one flat (B-flat major or D minor).

C

181

Fl.

Ob.

Kl. 1.

Bkl. 2.

Perc. I.

Perc. II.

Vl. 1.

Vl. 2.

Va.

Vc. 1.

Vc. 2.

Kb.

*f*

fis sul G

*f*

tiefer als V.1

Detailed description: This page of a musical score covers measures 181 to 186. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet 1, Bassoon 2) has rests in all measures. Percussion I and II have rhythmic patterns. The string section (Violins 1 & 2, Viola, Violoncello 1 & 2, and Kontrabaß) has active parts. The key signature has one flat (B-flat), and the time signature is 3/4. Measure 181 starts with a fermata on the first measure rest. Measure 186 includes performance instructions: *f* (forte), 'fis sul G' (finger on G), and 'tiefer als V.1' (deeper than V.1).

**G**

186

The musical score for measures 186-188 is arranged in a system with the following parts:

- Fl.** (Flute): Treble clef, 9/16 time signature. Measures 186-187 are rests. Measure 188 has a whole note G4, marked *pp*.
- Ob.** (Oboe): Treble clef, 9/16 time signature. Measures 186-187 are rests. Measure 188 has a whole note G4, marked *pp*.
- Kl. 1.** (Clarinet 1): Treble clef, 9/16 time signature. Measures 186-187 are rests. Measure 188 has a whole note G3, marked *pp*.
- Bkl. 2.** (Bassoon 2): Bass clef, 9/16 time signature. Measures 186-187 are rests. Measure 188 has a whole note G2, marked *pp*.
- Perc. I.** (Percussion I): Treble clef, 9/16 time signature. Measures 186-187 are rests. Measure 188 has a quarter note G4, marked *pp*.
- Perc. II.** (Percussion II): Treble clef, 9/16 time signature. Measures 186-187 are rests. Measure 188 has a quarter note G4, marked *pp*.
- VI. 1.** (Violin 1): Treble clef, 9/16 time signature. Measures 186-187 have a quarter note G4. Measure 188 is a rest.
- VI. 2.** (Violin 2): Treble clef, 9/16 time signature. Measures 186-187 are rests. Measure 188 is a rest.
- Va.** (Viola): Bass clef, 9/16 time signature. Measures 186-187 are rests. Measure 188 is a rest.
- Vc. 1.** (Violoncello 1): Bass clef, 9/16 time signature. Measures 186-187 are rests. Measure 188 is a rest.
- Vc. 2.** (Violoncello 2): Bass clef, 9/16 time signature. Measures 186-187 are rests. Measure 188 is a rest.

Measures 186 and 187 are marked with a 9/16 time signature. Measure 188 is marked with a 4/4 time signature. The score includes dynamic markings of *pp* (pianissimo) for the woodwinds and percussion. A large slur covers measures 186-188 across all parts.



*F*

193

Fl.

Ob.

Kl. 1.

Bkl. 2.

Hr. 1.

Hr. 2.

Perc. I.

Perc. II.

Vl. 1.

Vl. 2.

Va.

Vc. 1.

Vc. 2.

Kb.

*pp*

*mp*

*A* *B*

198

Fl.

Ob.

Kl.1

Bkl. 2

Hr.1

Hr.2

Perc. I

Perc. II

Vl. 1

Vl. 2

Va.

Vc. 1

Vc. 2

Kb.

201

*F* *E* *F*

Fl.

Ob.

Kl. 1

Bkl. 2

Hr. 1

Hr. 2

Perc. I

Perc. II

Vi. 1

Vi. 2

Va. *Natursept*

Vc. 1

Vc. 2

Kb.

*A* *B*

204

Fl.

Ob.

Kl. 1

Bkl. 2

Hr. 1

Hr. 2

Perc. I

Perc. II

Vl. 1

Vl. 2

Va. (enge Oktave)

Vc. 1

Vc. 2

Kb.



207

*D* *F* *Es*

Fl.

Ob.

Kl. 1

Bkl. 2

Hr. 1

Hr. 2

Perc. I

Perc. II

Vl. 1

Vl. 2

Va.

Vc. 1

Vc. 2

Kb.

*A* *B*

210

Fl.

Ob.

Kl.1

Bkl. 2

Hr.1

Hr.2

Perc.I

Perc.II

Vl. 1

Vl. 2

Va.

Vc. 1

Vc. 2

Kb.

**D B A**

**F**

213

Fl.

Ob.

Kl.1

Bkl. 2

Hr.1

Hr.2

Perc.I

Perc.II

Vi. 1

Vi. 2

Va.

Vc. 1

Vc. 2

Kb.

*f*

*f*

216

Fl.

Ob.

Kl. 1

Bkl. 2

Perc. I

Perc. II

Vi. 1

Vi. 2

Va.

Vc. 1

Vc. 2

Kb.

Detailed description: This page of a musical score, numbered 36, contains measures 216 through 218. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet 1 (Kl. 1), and Bassoon 2 (Bkl. 2). The percussion section consists of Percussion I (Perc. I) and Percussion II (Perc. II). The string section includes Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Va.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Keyboard (Kb.). The music is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play sustained, melodic lines with various phrasing slurs. Percussion I has a rhythmic pattern of eighth and sixteenth notes, while Percussion II has a more sparse, rhythmic accompaniment. The keyboard part is mostly silent, with a few notes in the first measure.

*A F A*

219

Fl.

Ob.

Kl. 1

Bkl. 2

Hr. 1

Hr. 2

Perc. I

Perc. II

VI. 1

VI. 2

Va.

Vc. 2

Detailed description: This page of a musical score covers measures 219, 220, and 221. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet 1 (Kl. 1), Bass Clarinet 2 (Bkl. 2), Horn 1 (Hr. 1), and Horn 2 (Hr. 2). The percussion section has two parts, Perc. I and Perc. II. The string section includes Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Va.), and Violoncello 2 (Vc. 2). The key signature has one sharp (F#) and the time signature is 3/4. The dynamics are marked as *A* (Allegretto), *F* (Forte), and *A* (Allegretto). The score shows various musical notations including notes, rests, slurs, and articulation marks.

*E Untertöne A Grundton*

222

Fl.

Ob.

Kl. 1

Bkl. 2

Hr. 1

Hr. 2

Perc. II

VI. 1

VI. 2

Va.

Vc. 1

Vc. 2

Kb.

C

$\text{♩} = 160$        $\text{♩} = 120$

225

Fl.

Ob.

Kl. 1

Bkl. 2

nimmt Kl.

Hr. 1

Hr. 2

7.

con sord. harmon  
(über A, keine C-Naturterz!)

*p-ppp*

con sord. harmon

sord. Nat.terz    senza sord.

*f p f p*

Perc. I

Stab (obere Linie) und diverse Becken, alle gedämpft

*p*

Perc. II

Mar.

*p*

Gr. Tr.    dämpfen

*f*

Vl. 1

*mp pp*

Vl. 2

*mp pp*

Va.

*mp pp*

Vc. 1

*pp*

Vc. 2

Kb.

*pp*

D

229

Fl. 1

Ob.

Kl. 1

mf

♩ = 80

Trp. 2

sord. *f* senza sord. *p* gliss.

Perc. I

Perc. II

col legno fast unhörbar

VI. 1 *ppp* ord.

VI. 2 *ppp* ord.

Va. *ppp* ord.

Vc. 1 *ppp*

Vc. 2

Kb. *ppp*



**E**

233  $\text{♩} = 120$

Fl.

Ob.

Kl.1

Trp.1  
sord. *f* senza sord. *p*

Trp.2

Perc.I

Perc.II  
Mar.

Vi. 1  
*fff-p* *p*

Vi. 2  
*fff-p* *p*

Va.  
*p*

Vc. 1  
*p*

Vc. 2  
*fff-p* *p*

Kb.  
*fff-p*

**A**

♩ = 80

♩ = 90

♩ = 110

235

Score for page 42, section A, starting at measure 235. The score includes parts for Hr.1, Hr.2, Tp.1, Tp.2, Perc. I, Perc. II, Vl. 1, Vl. 2, Va., Vc. 1, Vc. 2, and Kb. The tempo markings are 80, 90, and 110. The music features dynamic markings (*f*, *p*) and sordando (*sord.*)/senza sordando (*senza sord.*) instructions.

**C F C B F hoch G**

239 ♩=60

♩=110

♩=80

♩=60

♩=80

7. Ton

5. Ton

senza sord.  
microgliss.

wie Nat.sept

wie Nat.sept

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

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

**Hr.1**  
*f* *p*

**Hr.2**  
*f* *p*

**Trp.1**  
*p*

**Pos.1**  
*mf* *p*

**Pos.2**  
*mf* *p*

**VI.1**  
*pp* *pp* *f*

**VI.2**  
*pp* *pp* *f*

**Va.**  
*pp*

**Vc.1**  
*pp* *p* *ppp*

**Vc.2**  
*pp* *f*

**Kb.**  
*pp*

♩ = 120

245

Fl. *f*

Ob. *f*

Kl.1 *f*

Kl.2 *f*

Pos.1

Pos.2

Perc. I  
Stab (obere Linie) und diverse Becken, alle gedämpft  
*p*

Perc. II  
*p* *f* sub.

Vi. 1 *p* col legno ord.

Vi. 2 *p* col legno ord.

Va. *p* col legno ord.

Vc. 1 *p*

Vc. 2 *pppp* höher als Klar. *p*

Kb. *p*

**B C D C D**

♩ = 80      ♩ = 60      ♩ = 120

248

Fl. *f* *ff*

Ob.

Kl.1 *f*

Hr.1 *p* *mf*

Hr.2 *p* *mf*

Tp.1 *mf-ppp* *mf*  
(über A, keine C-Naturterz!)

Tp.2 *mf p* *mf p*  
(senza sord.) (e: über A, keine C-Naturterz!)

Pos.1 *p* *mf*  
microgliss. (falsche Oktave zu Tp.)

Pos.2 *p* *mf*

Perc.1 *p*

Vl.1 *pppp* *p*

Vl.2 *pppp* *p*

Va. *pppp* *p*

Vc.1 *p* *p*

Vc.2 *p*

Kb. *pppp* *p*

253 (Trp. übermütig ironisch)

Musical score for measures 253-255. The score includes parts for Trp. 1, Trp. 2, Vl. 1, Vl. 2, Va., Vc. 1, Vc. 2, and Kb. The music is in 2/4 time and features a variety of dynamics including *mf*, *p*, and *f*. The woodwinds play melodic lines, while the strings provide harmonic support.



*sehr präsent*  
♩ = 84

256

Musical score for measures 256-258. The score includes parts for Trp. 1, Trp. 2, Vl. 1, Vl. 2, Va., Vc. 1, Vc. 2, and Kb. The music is in 2/4 time and features dynamics such as *ff* and *f*. The woodwinds play melodic lines, while the strings provide harmonic support.

259 ♩ = 96

The score is for measures 259, 260, and 261. The tempo is marked as ♩ = 96. The woodwind section (Flute 1, Oboe, Clarinet 1, Clarinet 2) plays a melodic line starting in measure 260, with dynamics ranging from *ppp* to *mf*. The string section (Violin 1, Violin 2, Viola, Violoncello 1, Violoncello 2, and Kontrabaß) provides harmonic support, with dynamics including *p* and *pp*. The Viola part has a dynamic of *p*. The Violoncello 2 part has a dynamic of *pp* and includes a performance instruction: † (Nat. Terz zu G). The Kontrabaß part has a dynamic of *pp*. The woodwinds have accents (†) and slurs. The Clarinet 2 part has a triplet in measure 261.

Fl. 1 *ppp* *mf*

Ob. *ppp* *mf*

Kl. 1 *ppp* *mf*

Kl. 2 *mf*

VI. 1 *p*

VI. 2 *p*

Va. *p*

Vc. 1 *pp*

Vc. 2 *pp* † (Nat. Terz zu G)

Kb. *pp*

**G mit Klarinettenfälschung**

$\text{♩} = 50$        $\text{♩} = 80$        $\text{♩} = 120$        $\text{♩} = 80$        $\text{♩} = 100$

263

Fl.

Ob.

Kl. 1.

Kl. 2.

Hr. 1.

Hr. 2.

Pos. 1.

Pos. 2.

Vl. 1.

Vl. 2.

Va.

Vc. 1.

Vc. 2.

Kb.

*f*

*f*

*f*

*fff*

*fff*

*mf*

*p*

*p*

rein zu Hr. 1

7.

norm.

Natursept gegen Klarinette:  
Schwebung

*p*

*p*

*p*

*p*

enge "Oktave" zu Hr. 1

enge Okt.  
zu V. 2

*p*

*f*

*ppp*

hervor

*mfp*

*p*

*mf*

*f*

*f*

(Nat.terz)

*p*

*p*

norm.

*p*

*f*

*p*

*f*



*E* *A* *C* *D*

$\text{♩} = 120$   $\text{♩} = 150$   $\text{♩} = 180$  *viel Zeit*  $\text{♩} = 50$   $\text{♩} = 120$

schwebt gegen Ob.  
schwebt gegen Fl.  
nimmt Basskl.

rein zu Hr. 2  
7. Ton  
Nat. terz  
Schatten zu Hörnern  
Schatten zu Hörnern

microgliss.  
*fff*  
*f*  
*ff*  
*f*  
*f-ppp*  
*f-p*  
*p*  
*p*  
*f*  
*p*  
*f*  
*f*  
*fff*

270

**F A Fis G E hoch A C** **B** ♩ = 90

279

Fl. *sempre ff*

Ob. *Nat.terz sempre* *sempre ff*

Hr.1 *(höher als Hr.2)* *sempre forte* *Nat.terz* 7.

Hr.2 *Nat.terz sempre* *sempre forte* 7.

Tp.1 *senza sord.* *p* *fp*

Pos.1 *(minimal tiefer als vorher)* *f* *p* *p*

Pos.2 *wie Nat.sept* *f* *p* *p*

Vl.1 *ffp* *p*

Vl.2 *ffp* *p*

Va. *p* *ffp* *p*

Vc.1 *p* *ffp* *p*

Vc.2 *p* *ffp* *p*

Kb. *gegen höhere Streicher hervor* *p* *ff*

**C B** (Trp. übermütig ironisch)

286 ♩ = 60 ♩ = 40 ♩ = 120

Fl.

Ob.

Kl.1

Hr.2

Trp.1

Trp.2

Pos.1

Pos.2

Perc.1

Perc.2

VI.1

VI.2

Va.

Vc.1

Vc.2

Kb.

con sord.

senza sord.

f

p

mf

wie 13. Ton

wie 11. Ton

mp

pp

Stab (obere Linie) und diverse Becken, alle gedämpft

Mar.

pp

ff

mp

f

pp

ff

mp

f

pp

ff

mp

f

pp

Natursept

mp

f

mp

292

Musical score for measures 292-294. The score is for a full orchestra and includes parts for Trumpets 1 and 2, Violins 1 and 2, Viola, Violoncello 1 and 2, and Contrabass. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests. Dynamics include *f* (forte) and *ff* (fortissimo). There are some accents and slurs over the notes.



295

Musical score for measures 295-297. The score continues with the same instruments as the previous system. The key signature remains one flat and the time signature is 4/4. The music is more rhythmic, featuring many sixteenth notes and eighth notes. Dynamics are primarily *ff* (fortissimo). There are many accents and slurs throughout the passage.

♩ = 80

298

Fl. *f*

Ob. *f*

Kl. 1. *f*

Bkl. 2. *f*

Tp. 1.

Tp. 2.

Vi. 1.

Vi. 2.

Va.

Vc. 1.

Vc. 2.

Kb. *ff*

denke Vierteltöne

Detailed description: This page of a musical score covers measures 298 to 301. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet 1, Bassoon 2) and brass section (Trumpet 1, Trumpet 2) are marked with a forte (*f*) dynamic. The string section (Violins 1 & 2, Viola, Violoncello 1 & 2, and Double Bass) is marked with fortissimo (*ff*). The music is in 3/4 time and features a key signature change from one flat to two flats between measures 299 and 300. The woodwinds and brass play sustained notes, while the strings play a rhythmic pattern of eighth notes. A double bass part is also present, playing a rhythmic pattern of eighth notes. The text 'denke Vierteltöne' is written above the double bass staff in measure 300.

303

Fl. *p* *mf*

Ob. *p* *mf*

Kl. I *p* *mf*

Bkl. 2 *p*

Perc. I Stab *p* *ppp*

VI. 1 *p* *mf* pizz. *ff*

VI. 2 *p* *mf* pizz. *ff*

Va. *p* *mf* pizz. *ff*

Vc. 1 *p* *mf*

Vc. 2 *p* *f* etwas hervor pizz. *ff*

Kb. *p* *mf*

Detailed description: This page of a musical score contains measures 303 through 306. The score is for a symphony orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet I (Kl. I), and Bass Clarinet 2 (Bkl. 2). The string section includes Violin I (VI. 1), Violin II (VI. 2), Viola (Va.), Violoncello I (Vc. 1), Violoncello II (Vc. 2), and Double Bass (Kb.). The Percussion I (Perc. I) part features a snare drum (Stab). The score is in 2/2 time and consists of four measures. Measure 303 starts with a key signature change to one flat (B-flat major/D minor). Dynamics range from piano (*p*) to fortissimo (*ff*). The Perc. I part has a dynamic of *ppp* in measure 306. The Vc. 2 part has a performance instruction 'etwas hervor' in measure 306. The string parts (VI. 1, VI. 2, Va., Vc. 1, Vc. 2, Kb.) have a 'pizz.' instruction in measure 306.

309  $\text{♩} = 80$   $\text{♩} = 50$  **D**

Fl.  $\text{♩} = 80$   $\text{♩} = 50$  gliss.

Ob.  $\text{♩} = 80$   $\text{♩} = 50$  gliss.

Kl. I  $\text{♩} = 80$   $\text{♩} = 50$  gliss.

VI. 1 arco  $\text{♩} = 80$   $\text{♩} = 50$  pizz. arco gliss.

VI. 2 arco  $\text{♩} = 80$   $\text{♩} = 50$  pizz. arco gliss.

Va. arco  $\text{♩} = 80$   $\text{♩} = 50$  pizz. arco  $\text{♩} = 50$  gliss.

Vc. 1 arco  $\text{♩} = 80$   $\text{♩} = 50$  arco  $\text{♩} = 50$  gliss.

Vc. 2 arco  $\text{♩} = 80$   $\text{♩} = 50$  pizz. arco etwas hervor  $\text{♩} = 50$  gliss.

Kb.  $\text{♩} = 80$   $\text{♩} = 50$  gliss.

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

315  $\text{♩} = 80$

Fl. 1

Ob.

Kl. 1

Bkl. 2

Perc. 1

Vi. 1

Vi. 2

Va.

Vc. 1

Vc. 2

Kb.

*mf*

*ppp*

*f*



*hoch-C*

*legato possibile*

$\text{♩} = 60$

321

The musical score consists of seven staves for the following instruments: Fl. (Flute), Ob. (Oboe), Kl. 1 (Clarinet in B-flat), Vl. 1 (Violin I), Vl. 2 (Violin II), Va. (Viola), Vc. 1 (Violoncello), Vc. 2 (Violoncello), and Kb. (Kontrabaß). The score is in 2/2 time and begins at measure 321. The key signature has one flat (B-flat). The tempo is marked as  $\text{♩} = 60$ . The dynamic is *p* (piano). The performance instruction is *legato possibile*. The score includes various musical notations such as slurs, ties, and accents. Specific performance instructions are provided for the strings: 'wie reine None' for Violin I, 'wie Nat. sept' for Viola, 'wie Nat. terz' for Violoncello 1, and 'norm.' for Violoncello 2. The piece concludes at measure 325.

327  $\text{♩} = 80$   $\text{♩} = 110$  nimmt Piccolo

Fl. *f* *ff*

Ob. *f*

Kl. 1 *f*

Vl. 1 *mp* *ff* *ppp*

Vl. 2 *f* *ppp*

Va. *f* *ppp*

Vc. 1 *f* *ppp*

Vc. 2 *f*

Kb. *f*

(+14c) (+33c) (+47c)

*etwas hervor*

*norm.*

$\text{♩} = 110$

334

Piccolo

hält durch bis Gr. Trommel!

Fl.

Ob.

Kl. 1

Bkl. 2

Vi. 1

Vi. 2

Va.

Vc. 1

Vc. 2

Kb.

*p*

*ppp*

Klang el

$\text{♩} = 130$  *As*

339

Fl. nimmt Gr. Fl.

Bkl. 2 nimmt Klarinette

Hr. 1 Nat.terz *mfp*

Hr. 2 Nat.terz *mf*

Tp. 1 Nat.terz *mf* *pp*

Tp. 2 *mf*

Pos. 1 *mf*

Pos. 2 *mf*

Perc. II Gr. Tr. *fff*

Vl. 1 *ppp*

Vl. 2 rein zu V.1 *ppp*

Va. *ppp*

Vc. 1 *ppp*

Vc. 2 *ppp*

Kb. klingt a1 *ppp*

A

343

Hr. 1 *mf*

Hr. 2 *mf* Nat.terz

Tp. 1 *mf* norm. auf C

Pos. 1 *mf*

Perc. I Stab *p*

Perc. II *mf*

VI. 1 *f* wird molto sul pont. ord. *ppp*

VI. 2 *f* wird molto sul pont. ord. *ppp*

Va. *f* wird molto sul pont. ord. *ppp*

Vc. 1 *f* wird molto sul pont. ord. *ppp*

Vc. 2 *f* wird molto sul pont. ord. *ppp*

Kb. *f* wird molto sul pont. ord. *ppp*

(extrem lang!)

♩ = 20

♩ = 50

347

The musical score for measures 347-351 is arranged in two systems. The first system includes parts for Horns 1 and 2 (Hr. 1, Hr. 2), Trumpets 1 and 2 (Tp. 1, Tp. 2), and Positively 1 and 2 (Pos. 1, Pos. 2). The second system includes parts for Violins 1 and 2 (Vl. 1, Vl. 2), Viola (Va.), Violoncello 1 and 2 (Vc. 1, Vc. 2), and Kontrabaß (Kb.).

Measure 347: Hr. 1 and Hr. 2 are silent. Tp. 1 plays a triplet of eighth notes (Bb, A, G) with a *ff* dynamic. Tp. 2 plays a half note (Bb) with a *mf* dynamic. Pos. 1 plays a half note (Bb) with a *p* dynamic. Pos. 2 plays a half note (Bb) with a *mf* dynamic.

Measure 348: Hr. 1 and Hr. 2 are silent. Tp. 1 is silent. Tp. 2 plays a half note (Bb) with a *mf* dynamic. Pos. 1 plays a half note (Bb) with a *p* dynamic. Pos. 2 plays a half note (Bb) with a *mf* dynamic.

Measure 349: Hr. 1 and Hr. 2 are silent. Tp. 1 is silent. Tp. 2 plays a half note (Bb) with a *mf* dynamic. Pos. 1 plays a half note (Bb) with a *p* dynamic. Pos. 2 plays a half note (Bb) with a *mf* dynamic.

Measure 350: Hr. 1 and Hr. 2 are silent. Tp. 1 is silent. Tp. 2 plays a half note (Bb) with a *mf* dynamic. Pos. 1 plays a half note (Bb) with a *p* dynamic. Pos. 2 plays a half note (Bb) with a *mf* dynamic.

Measure 351: Hr. 1 and Hr. 2 are silent. Tp. 1 is silent. Tp. 2 plays a half note (Bb) with a *mf* dynamic. Pos. 1 plays a half note (Bb) with a *p* dynamic. Pos. 2 plays a half note (Bb) with a *mf* dynamic.

The string section (Vl. 1, Vl. 2, Va., Vc. 1, Vc. 2, Kb.) plays a sustained chord of Bb in the first system, which changes to B in the second system. Dynamics range from *f* to *p*.

**B**

♩ = 110

352 7. 7.

The musical score consists of ten staves. The first five staves are for Horns (Hr. 1, Hr. 2), Trumpets (Tp. 1, Tp. 2), and Positone (Pos. 1). The last five staves are for Violins (Vl. 1, Vl. 2), Viola (Va.), Violoncello (Vc. 1, Vc. 2), and Kontrabaß (Kb.). The score is in 3/4 time and features a key signature of one flat. Measure 352 starts with a *mf* dynamic. Horn 1 and Positone have accents over the 7th notes. Horn 2 and Trumpet 1 have accents over the 3rd notes. The score includes a repeat sign at the end of measure 354.

**H** **C**

354

Hr.1 7. 16. 15. 14.

Hr.2

Tp.1

Tp.2 Nat.terz

Pos.1 sim. sempre (wie 13. Ton)

Pos.2 (immer fast Viertelton: wie 11. Nat.ton)

Perc.1

Vl. 1 *fff* *fff* *pp*

Vl. 2 *fff* *fff* *pp*

Va. *fff* *fff* *pp*

Vc. 1 *fff* *fff* *pp*

Vc. 2 *fff* *fff* *pp*

Kb. *fff* stark anreißen sul C *fff* poss.



357

*Des* 5. Ton *D* 5. 6. 7. *Es*

Hr.1  
Hr.2  
Tp.1 Nat.terz  
Tp.2 *mf*  
Pos.1  
Pos.2  
VI.1 *mf*  
VI.2 *mf*  
Va. (gliss.) *mf*  
Vc.1 (gliss.) *mf*  
Vc.2 (gliss.) *mf*  
Kb. (gliss.) *mf*

*ff*

*E F Ges G As B H*  
Gr. Flöte hervor

361

The score is divided into three systems. The first system includes Flute 1 (Fl.), Oboe (Ob.), Clarinet 1 (Kl.1), and Clarinet 2 (Kl.2). The second system includes Horn 1 (Hr.1), Horn 2 (Hr.2), Trumpet 1 (Tp.1), Trumpet 2 (Tp.2), Pos. 1, and Pos. 2. The third system includes Violin 1 (Vl.1), Violin 2 (Vl.2), Viola (Va.), Violoncello 1 (Vc.1), Violoncello 2 (Vc.2), and Kontrabaß (Kb.).

Measures 361-364 are marked with dynamics *fff* and *ff*. The woodwinds (Fl., Ob., Kl.1, Kl.2) play melodic lines, while the brass (Hr., Tp., Pos.) and strings (Vl., Va., Vc., Kb.) provide harmonic support. The strings are marked *mf* and play a rhythmic pattern. The woodwinds have various articulations and slurs. The brass parts have slurs and dynamic markings. The strings have slurs and dynamic markings. The score is in 2/2 time and has a key signature of one flat.

**C**  $\text{♩} = 100$       **D+C**  $\text{♩} = 80$       **A**  $\text{♩} = 120$

366

Fl. *ff* *ppp* ord.

Ob. *ppp*

Kl.1 *ppp*

Kl.2 höher als V.2

Hr.1 *f*

Hr.2

Tp.1 *p*

Tp.2 *p*

Pos.1 *pp*

Pos.2 *pp*

Perc.1 *p* *ppp*

Vl.1 *ppp* tiefer als Kl.2 *ff* *ppp* ord. *ins extreme sul pont.*

Vl.2 *ppp* *ff* *ppp* ord. *ins extreme sul pont.*

Va. *ppp* *ff* *ppp* ord. *ins extreme sul pont.*

Vc.1 *ppp* *ff* *ppp* ord. *ins extreme sul pont.*

Vc.2 *ppp* *ff* *ppp* ord. *ins extreme sul pont.*

Kb. *ppp* *ff* *p* ord.

allmählich Ton weg  
Luftgeräusch bleibt

♩ = 80      ♩ = 60      ♩ = 80      ♩ = 100

378

Fl.

Ob.

Kl.1

Kl.2

Perc.1

Vi. 1

Vi. 2

Va.

Vc. 1

Vc. 2

Kb.

*ppp*

*ppp*

♩ = 50

386

Fl. *mf* übergroße Terz zu Ob.  
übergroße Quart zu Vc.

Ob. *mf*

Kl. 1. *p*

Kl. 2. *p*

Perc. 1 Bk. auf der Kuppe, sehr schnell *ppp*

Vl. 1. *ppp*

Vl. 2. *ppp*

Va. *ppp*

Vc. 1. *ppp*

Vc. 2. *ppp*

Kb. *ppp* übergr. Okt. zu Ob.

(libre con delicatezza)

♩ = 60 ca.

388 übergr. Okt. zu Kb.

Fl. 1 *ff* *p* *mp* (senza flatt.)

Ob. *ppp* (senza flatt.) (senza cresc.)

Kl. 1 *ppp* *p* *mp* microgliss

Kl. 2 *ppp* *p*

Perc. I auf der Kuppe *pppp*

Perc. II Gr. Tr. sehr sanft auf Fell plus Metall tremolieren *pppp*

Vi. 1 (gliss.) *p* (senza gliss.) *pp* Un-Oktave zu V.2 *fff* molto tremolo *fff* senza dim.

Vi. 2 *p* *fff* *fff* senza dim.

Va. (übergroße Oktave) *p*

Vc. 1 *mf* *pp*

Vc. 2 *mf* (gliss.) *p* senza dim.

Kb. *f* (gliss.) *p* senza dim.