

Michael Pelzel *1978

„...Danses oniriques..”

(für Ensemble)

„...Dances oniriques..”

(für Ensemble 2005, Spieldauer 22’)

Besetzung:

- Flöte, auch Piccolo und Bassflöte
- Klarinette in B, auch Bassklarinette in B
- Klavier I (33,3 cent tiefer gestimmt)
- Klavier II
- Violine
- Viola
- Violoncello
- Perkussion (1 Spieler)

Auftragswerk der Stiftung Christoph Delz, Basel

Präparationen und Instrumentarium

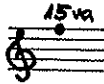
Klaviere:

- Kl I 33.3 cent (ein Sechstelton) tiefer gestimmt
- Präparierte Töne:

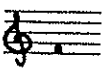
Die Präparation der 3-saitig bespannten Töne (f, f1, f3, f4) erfolgt mit einem harten, zerschnittenen Radiergummi, welcher zwischen die Saiten geklemmt wird (zwischen Saiten I/ II und II/III), es kann zusätzlich Watte unter dem Hammer befestigt werden. (mit Klebeband)
Die gewickelten Basssaiten (1F,F) mit Watte umbinden und mit Klebeband abkleben, sodass die Saiten nicht beschädigt werden.

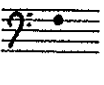
Die Präparationen müssen sehr solide erfolgen, sodass sie keinesfalls während dem Spielen herausfallen. Individuelle Präparationstechniken der Töne mit ähnlichem Klangresultat sind auch möglich.

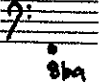
Kl I

 heller Klang, ähnlich einem winzigen Bongo, perkussiv, ohne Tonhöhenanteil

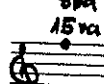
 dumpfer Klang, möglichst unauffällig, „filzig“, ohne Tonhöhenanteil

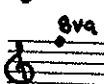
 dumpfer Klang, möglichst unauffällig, „filzig“, ohne Tonhöhenanteil

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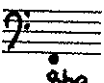
 heller Klang, etwas ähnlich einer Steeldrum, flageolettartig, mit etwas Tonhöhenanteil eines Falgeoletts ad libitum, leise

Kl II

 heller Klang, ähnlich einem winzigen Bongo, perkussiv, ohne Tonhöhenanteil

 dumpfer Klang, möglichst unauffällig, „filzig“, ohne Tonhöhenanteil

 dumpfer Klang, möglichst unauffällig, „filzig“, möglichst ohne Tonhöhenanteil

 heller Klang, etwas ähnlich einer Steeldrum, flageolettartig, mit etwas Tonhöhenanteil eines Falgeoletts ad libitum, leise

-zusätzliche Utensilien:

Kl I:

- 1 Filzschlägel (Xylophonschlägel)
- 1 kleines Kunststofflineal (ca 20 cm lang, 4-5 cm breit, dünn)
- 1 Buch mit mittelharter Kante (es kann auch eine dünne Holzleiste mit Filz bezogen werden) zum Greifen von parallelen Flageolettgriffen im Klavier (25-26 cm lang). Es sollte kein zu harten Gegenstand verwendet werden, damit es beim Anschlagen der Flageoletts nicht scheppert.
- 1 mittelgroßes Trinkglas hoch, ca 3dl
- 1 E-bow, (E-Gitarren Elektrobogen) für Klaviere präpariert (Rillen leicht abgeschliffen, sodass er auf der Saite steht und nicht rutscht)

Kl II:

siehe Klavier I

Streicher: -Dämpfer

Schlagzeug:

- Marimbaphon
- Vibraphon (bis c.)
- Glockenspiel
- Crotales (cis''' --- g''' / h''' / c''' / cis''' / d''' / e''' / f''' / ais''' / h''' / c''''')
- Röhrenglocken (gis / h / d' / f' / fis' / a')
- Cow bells (gis / dis' / e' / ais')
- Steeldrums(d --- e''[ohne cis und dis])
- Gongs (C / D / Fis / d / fis / gis / ais / d') [ev. g]
- Flexaton (c''-e''')
- Triangel
- türkische Becken (crash/ splash/ hoch/ mittel/ tief)
- chinesische Becken (hoch/ mittel/ tief)
- Tamtam (mittel / tief-sehr tief)
- grosse Trommel (tief)

Blechdose für Beckenvibrato, Bürste, Reibstock, Metallstab,
diverse Schlägel

Notation:

Becken:
(türkisch)

crash splash hoch mittel tief

Becken:
(türkisch)

hoch mittel tief

Tamtam:

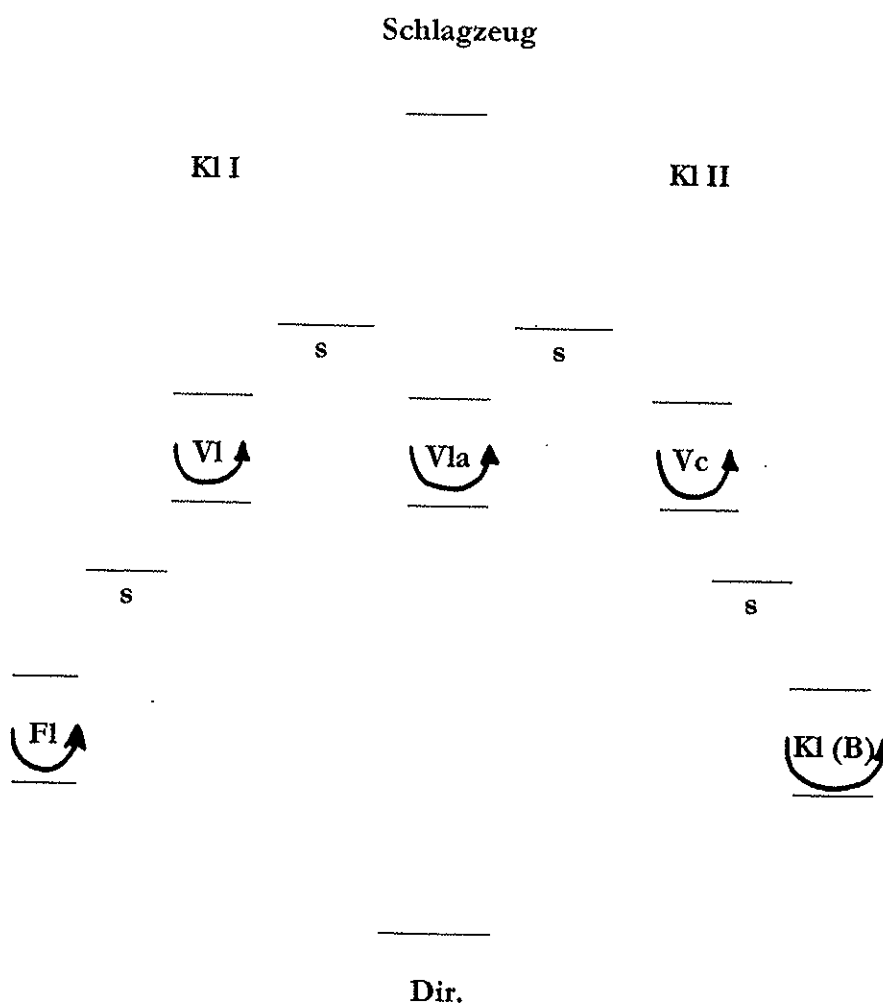
mittel tief

grosse Trommel:
(tief)

Tamtam:
(tief)

Triangel:

Aufstellung für das Stück „...Dances oniriques...“



_____ Notenpulte

s Notenpulte mit Spiegeln darauf (ca 20 x 30 cm gross)

Bemerkungen

-An der angegebenen Stelle im Notentext sollen sich die Spieler der Melodieinstrumente (Fl, Kl, Vl, Vla, Vc) um 180 Grad drehen und die Dirigierbewegungen des Dirigenten über die aufgestellten Spiegel weiterverfolgen. (→ indirekte Klangabstrahlung). Deshalb müssen für die obgenannten Instrumente Stühle ohne Sitzlehnen verwendet werden.

Spielanweisungen zum Stück „...Dances oniriques...“

Allgemein: -Alle Stimmen sind transponiert geschrieben (Kl und Bkl in B), Bfl und Picc. sowie Perkussionsinstr. klingen mit den üblichen Oktavversetzungen (♭, ♮, 2♯ entspricht den Zeichen $\overline{8va}$, $\overline{15va}$ etc.)
 -Vorzeichen gelten nur für die folgende Note, ausser bei Tonhöhenrepetitionen, auch wenn diese durch Pausen oder Taktstriche unterbrochen werden. (♯) (♭) (♮) sind zusätzliche Sicherheitszeichen.

-Mikrointervalle:

♯, ♯ Vierteltonerhöhung/-erniedrigung

♯, ♯ Dritteltonerhöhung/-erniedrigung

♯, ♯ Sechsteltonerhöhung/-erniedrigung

-Vorschläge und Triller immer so schnell wie möglich, wenn nicht im Notentext anders vermerkt. Triller immer mit dem nächst höheren Halbton, wenn nicht anders im Notentext vermerkt

-Vorschläge (♯) immer auf Zeit, falls nicht anders vermerkt.

① Vorschlag vor der Zeit

② Vorschlag vor und auf Zeit gemischt

- (♯) Töne bis auf den nächsten Schlag halten.

- (♯) = möglichst tiefer Ton, (♯) = möglichst hoher Ton

- 
 non vibrato molto vibrato non vibrato

-  : Dämpfzeichen

- 
 dal niente al niente

Klaviere: -  : präparierte Töne

- Der E-bow verfügt über zwei dynamische Stufen (Vibrationstempi). Sie sind jeweils mit  (leise) oder  (laut) bezeichnet

Streicher: - Flageoletgriffe können auch durch andere Griffe mit gleichem Klangresultat ersetzt werden

Bläser: -  : Luftstrom (je nach spezifischen Angaben mit mehr oder weniger Tonhöhen-, respektive Luftanteil)

-Die Notation bei "sing and play" sind gleich der instrumentenüblichen Transpositionen notiert (z.B. Bfl 8ba, Bkl 9ba, etc.)

-Die Dritteltonalterationen bei schnellen Notenwerten können über Vierteltonhilfsgriffe und zusätzliche minime Alteration erfolgen

(Mehrklänge: Die meisten Mehrklänge der Flöte sind dem Buch „The Techniques of Flute Playing“, die der Klarinette sind dem Buch „New Directions for Clarinet“ von Philip Rehfeldt entnommen)

Perkussion: -Wenn nicht anders vermerkt, sind türkische Becken zu spielen

Alle spezifischen Angaben siehe Notentext

Lento e misterioso $\text{♩} = 42-46$

Handwritten musical score for "Sonata in G major, Op. 10, No. 3" by Frédéric Chopin. The score is for a piano and includes parts for B♭, Kl. (B), Perk., Kl. I & II, VI, Vla, and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The score is written on ten staves. The piano part (Kl. I & II) is the most detailed, featuring many ornaments, slurs, and dynamic markings. The other instruments have simpler parts, mostly consisting of sustained notes or simple melodic lines. The score is handwritten and appears to be a working draft or a personal edition.

* PFF bezeichnete Töne mit rel. raschem Anschlagtempo, glockenartig, mit bezeichnete Töne mit rel. langsamem Anschlagtempo, glockenartig, welcher, papps weiche Töne so leicht wie möglich, ander Margen, 1-2 Akkord, der liegt, mit stürmischen Tönen druck ins "meine" sort. Pedal nehmen oder (Alternative) gar nicht fassen (je nach Instrumententyp und Lautstärke müssen die unteren zwei Systeme etwas kräftiger gespielt werden. Die kurzen Noten sollen niemals dominieren.

Handwritten musical score for Klavier (Kl. I & II) and Pedal. The score is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. It includes performance instructions such as "sub più mosso", "rit.", "a tempo", "f marcato", and "Ped. sost.". The score is written on multiple staves, with Kl. I and Kl. II parts clearly marked.

Handwritten musical score for Klavier II, measures 24-28. The score is written on a grand staff with two staves. The key signature is one sharp (F#). The time signature is 4/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics include piano (p), mezzo-forte (mf), and fortissimo (ff). The score ends with a double bar line and a repeat sign.

Handwritten musical score for a string quartet, featuring staves for Violin I (VI), Violin II (VII), Viola (Vla), and Violoncello (Vc). The score includes various musical notations such as notes, rests, and dynamic markings (ppp, mf, f, etc.). The tempo is marked as "a tempo" with a metronome marking of 46-48. The score is divided into measures, with some measures containing multiple notes and rests. The notation is in German, with some words like "Vibr. arco" and "Vibr. arco" written above the staves. The score is a page from a manuscript, with the page number "4" visible at the bottom.

Bf

Kl(B)

Perk.

Kl. I &

Kl. II

Vl

Vla

Vc

Bf

Kl(B)

Perk.

Kl. I &

Kl. II

Vl

Vla

Vc

più vivo 63-66

Fl

Kl(B)

Perk.

Kl. I

Kl. II

Vi

Vla

Vc

Fl

Kl(B)

Perk.

Kl. I

Kl. II

Vi

Vla

Vc

Handwritten musical score for a symphony orchestra. The score is written for the following instruments: Flute (Fl), Clarinet in B-flat (Kl(B)), Percussion (Perk.), Clarinet in C (Kl. I), Clarinet in C (Kl. II), Violin (Vi), Viola (Vla), Violoncello (Vc), and Flute (Fl). The score is divided into two systems, 51 and 55. The tempo is marked "più vivo 63-66". The key signature is one sharp (F#). The time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (ppp, ff, mf, mp, p, f). There are also performance instructions in German, such as "feroce e marcato", "sul tasto", "gliss", "submt", "rall", "Vibr. con Ped.", "in rilievo", "poco in rilievo", "Pad. trai desinare", "sul pont.", "Allegretto", "poco rubato", and "Diese Spielfiguren sollen so schnell wie möglich, poco rubato ausgeführt werden." The score is numbered 6 at the bottom.

* Diese Spielfiguren sollen so schnell wie möglich, poco rubato ausgeführt werden.

57 $\text{♩} = 46-48$ * zusätzlich zum sonst. Ped. Ped.-ord. verwenden (Kollid.)

Fl

Kl(B)

Perk.

Kl. I

mp *mp secco una corda sempre* *mp secco*

Kl. II

glockenartig, starr *f-(ff)* *ff* *f-(ff)*

Vi

sim. *gliss.* *sul pont. p* *mechanisch, starr*

Vla

sim. *gliss.* *sul pont. p* *mechanisch, starr*

Vc

sim. *gliss.* *sul pont. p* *mechanisch, starr*

60

Fl

Kl(B)

Perk.

Kl. I

mf secco *ad lib.* *sim.* *Steel drum*

Kl. II

fff *gliss. (dib)* *f* *ff* *L Ped.*

Vi

sim. *f* *ff*

Vla

sim. *f* *ff* *ord. mf*

Vc

sim. *f* *ff* *ord. mf*

7

63 più vivo $\text{♩} = 76-80$

FI

KI(B)

Perk.

KI. I & II

KI. II

VI

Vla

Vc

65

FI

KI(B)

Perk.

KI. I & II

KI. II

VI

Vla

Vc

8

Allegro danzante $\text{♩} = 69-72$

Fl. *mp molto articolando*

Kl(B) *legatissimo pp*

Perk. *pp (harta Schlägel)*

Kl. I & II

Vi *sul tasto flautato*

Vla *mp pizz*

Vc *gliss*

Fl. *pp stz stz*

Kl(B) *geräuschhaft trem.*

Perk. *arco ppp*

Kl. I & II *pizz mf*

Vi *al pont.*

Vla *al pont.*

Vc *sul pont.*

Fl
Kl(B)
Perk.
Kl. I
Kl. II
Vi
Vla
Vc
Fl
Kl(B)
Perk.
Kl. I
Kl. II
Vi
Vla
Vc

[illegible]

FI

KI(B)

Perk.

KI. I

KI. II

VI

Vla

Vc

FI

KI(B)

Perk.

KI. I

KI. II

VI

Vla

Vc

103 Presto volubile ♩ = 96-100

FI pp rigido

KI(B) pp rigido

Vib. schlagel wählen, sodass ein möglichst klavierähnlicher Klang entsteht

Perk. pp *secco* *mp dolce* *p* *crotales* *arco*

KI. I *mf* *secco* *una corda*

KI. II *p secco* *f starr, glockenartig* *mp secco una corda*

VI *mf pizz. secco*

Vla *mf pizz. secco*

Vc *mf pizz. secco* *sul tasto*

FI *mp* *muta in piccolo*

KI(B)

Perk. *Gl. spiel (Klang)* *secco pp* *f secco* *pp* *secco sempre leggero (Fingerstaccato)*

KI. I *mp* *f secco* *pp* *ppp* *sim.*

KI. II *mp* *f secco* *f* *pp* *ppp* *ppp (KI II pp) sempre leggero (Fingerstaccato)*

VI *p* *mp (non trem.)* *sul pont.* *mf subpp* *mf* *f*

Vla *p* *mp (non trem.)* *sul pont.* *mf subpp* *mf* *f*

Vc *p* *mp (non trem.)* *sul pont.* *mf subpp* *mf* *f*

108

Picc. $\text{D}\sharp$ mp f mp $\rightarrow$ muta in gr. Flöte

Kl(B)

Perk. 3

Kl. I $\downarrow$ 15 15 mp pp L. Ped.

Kl. II $\downarrow$ 15 15 pp mp pp ff pp Ped.

VI sul tasto p sul. pont. f pp

Vla sul tasto p sul. pont. f pp

Vc sul. pont. f pp

110

FI starr p mf subpp

Kl(B) starr p mf subpp

Perk. Marimba (schlägt wählbar, möglichst klar, ähnlicher Klang) sub ff Vibr. (mit Motor) mf L. Ped.

Kl. I $\downarrow$ 15 15 mp pp loco sub pp sub pp ff loco sub pp

Kl. II 15 15 mp pp sub pp sub pp mart. f sub pp

VI mf

Vla mf

Vc mf

sul tasto flautato pp

sul tasto flautato pp

sul g sul tasto flautato pp

Fl.
 Kl.(B)
 Perk.
 Kl. I & II
 VI
 Vla
 Vc
 Picc.
 Kl.(B)
 Perk.
 Kl. I & II
 VI
 Vla
 Vc

* Vibrato jeweils in der Frequenz dem Vibraphon angleichen.

Handwritten musical score for a symphony, measures 117 to 126. The score includes staves for Flute I (Fl), Clarinet in B-flat (Cl(B)), Percussion (Perk.), KII (KII), KI (KI), VI (VI), Vla (Vla), and Vc (Vc). The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from ppp to f. Performance instructions include 'Mar.' (Mars), 'secco', 'pp', 'pp secco', 'pp sub', 'mf sub', 'mf sub p', 'f', 'mf', 'ppp', 'sul ponti', 'sul tasto flautato', and 'sul ponti'.

120 sub

Fl

Kl(B)

Perk.

Kl.I

Kl.II

Vl

Vla

Vc

120

sub

3

mf

9

f sub

pp

pp

sim.

mf

(Akzente cresc. mit-
machen)

3

3

Steel drum #2
(mit Welldecke)
gedämpft
dämpfer Klavi-
wenig Tonhöhe

pp (leiser als die Klaviere)

p

mf

(Akzente
cresc.
mit-
machen)

*² falls die Decke die Sicht auf die Töne verunmöglicht, sollen zwei verschiedene geräuschhafte Anschläge einer unterschiedlicher „Höhe“ gewählt werden.

*¹ sanfter, perkussiver Pedalstoss (wie ein „Mini“-Tamt)

Handwritten musical score for a symphony orchestra, featuring staves for Flute I (FI), Bassoon I (Bkl(B)), Percussion (Perk.), Kettler I (KI I), Kettler II (KI II), Viola (VI), Violoncello (Vc), and Violoncello II (Vcl II). The score is written in 4/4 time, marked "Tempo I" with a tempo range of 90-92. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, dynamics (pp, mp, mf, f, p, pp, p, f, sub pp, loco, molto acc.), articulation (secco, marcato), and performance instructions (sul tasto flautato, sul pont., // singende Säge). The score is divided into two systems, with the first system ending at measure 134 and the second system starting at measure 134. The score is handwritten and includes a page number "20" at the bottom center.

Handwritten musical score for a symphony, featuring multiple staves for various instruments and vocal parts. The score includes dynamic markings (e.g., *f*, *mp*, *ff*, *sub mp*, *sub pp*), articulation (e.g., *cantando*, *spiccato*, *arco*), and performance instructions (e.g., *Mar.*, *secco*, *loc.*, *Ped. sost.*, *L. Ped.*). The score is divided into measures, with some measures containing multiple notes and rests. The instruments listed on the left include BFI, BKI(B), Perk., KII, KII, VI, Vla, Vc, BFI, BKI(B), Perk., KII, KII, VI, Vla, and Vc. The score is written in a complex, handwritten style, with many notes and markings. The page number 21 is visible at the bottom.

Handwritten musical score for a string quartet, measures 157-160. The score includes parts for Violin I (VI), Violin II (VII), Viola (Vla), and Violoncello (Vc). The key signature is one sharp (F#) and the time signature is 4/4. The music features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as mp, pp, p, f, and sf. Performance instructions like 'secco' and 'tre corde' are present. The score is written on ten staves, with the first three staves for Violin I, Violin II, and Viola, and the last two for Violoncello. The bottom two staves are empty.

Handwritten musical score for a symphony, featuring staves for various instruments and vocal parts. The score is written in a handwritten style, likely by the composer or a close collaborator. The instruments listed on the left include:

- BfI (Bassoon I)
- Bkl(B) (Bassoon II)
- Perk. (Percussion)
- KII (Kornet II)
- KI (Kornet I)
- VI (Viola)
- Vla (Violoncello)
- Vc (Violoncello)

The score includes various musical notations, including notes, rests, and dynamic markings. The tempo is marked "sempre rit" (sempre ritardando). The score is divided into measures, with some measures containing complex rhythmic patterns and others containing rests. The notation is in a handwritten style, with some corrections and annotations visible. The score is written on a single page, with the page number "160" in the top left corner. The score is written in a single system, with all instruments and vocal parts on the same page. The score is written in a single system, with all instruments and vocal parts on the same page. The score is written in a single system, with all instruments and vocal parts on the same page.

163 $\text{♩} = 28$
Largo misterioso

Handwritten musical score for measures 163-165. The score includes staves for BFl, Bkl(B), Perk, Kl. I, Kl. II, VI, Vla, and Vc. The music is in 4/4 time with a tempo of $\text{♩} = 28$. The key signature has one sharp (F#). The score features various dynamics (mf, p, mp, f, pp, ppp) and articulations (mf, p, mp, f, pp, ppp). There are also performance instructions like "sub pp", "legatissimo una corda", "Ped. sempre", "sim.", "secco", and "poco rubato". A handwritten note in the BFl staff says: "* Vorschlagsnoten (P) hier etwas länger".

Handwritten musical score for measures 165-167. The score includes staves for BFl, Bkl(B), Perk, Kl. I, Kl. II, VI, Vla, and Vc. The music is in 4/4 time. The key signature has one sharp (F#). The score features various dynamics (mf, p, mp, f, pp, ppp) and articulations (mf, p, mp, f, pp, ppp). There are also performance instructions like "Ped.", "sub", "f", "stacc", "col legno e poco crisi", and "L. Ped.". A handwritten note in the Vla staff says: "col legno e poco crisi".

Handwritten musical score for a 13-instrument orchestra. The score is in 4/4 time, marked "Allegro danzante" with a tempo of 69-72. The instruments listed are Bfl, Bkl(B), Perk, KI I & II, VI, Vla, Vc, and strings. The score includes various musical notations such as notes, rests, dynamics (pp, mp, f), articulations (pizz, stacc), and performance instructions (poco cantando, secco sempre). The score is divided into measures, with some measures containing multiple staves for different instruments.

Bfl
 Bkl(B)
 Perk.
 Kl I
 Kl II
 VI
 Vla
 Vc

199
 mpf sempre cantando e legato
 mp sempre cantando e legato
 Klang
 Tannhauser mit Besen
 Gang mp (weicher Schlägel)
 8 pp secco
 mf
 p
 Ped.
 Kratzen mit Fingernagel auf den Saiten
 rigido (mechanisch)
 8 pp secco
 mf
 p
 Ped.
 Kratzen mit Fingernagel auf den Saiten
 rigido (mechanisch)

202
 pp poco marcato poco a poco non legato
 mp poco marcato poco a poco non legato
 cristales arco
 Gongos mp
 sempre
 glockenartig
 glockenartig
 gliss.
 sul tacto, molto flautato (non vib.)
 sul pont.
 sul pont.

30

* Vorschläge hier nicht zu kurz

Handwritten musical score for a string quartet, measures 242-245. The score includes parts for BfI, Bkl(B), Perk., KI I, KI II, VI, Vla, and Vc. The music is in G major and 3/4 time. It features various dynamics (mf, mp, p, pp, f, ff), articulations (gliss, trill, trem.), and performance instructions (sub ppp, sul pont., muta in Picc.). The score is written in a cursive, handwritten style with many corrections and annotations.

Handwritten musical score for a symphony orchestra, featuring staves for Piccolo (Picc.), Bassoon (Bkl(B)), Percussion (Perc.), KII (Klarinetten II), KII (Klarinetten II), VI (Viola), Vla (Violoncello), Vc (Violoncello), and Piccolo (Picc.). The score includes various musical notations, dynamics (mf, mp, p, pp, f, ff), and performance instructions such as "Flag-Griff lösen", "glockenartig, stark", "poco rubato", and "Tamtamt tief mit Metallstab entlang reiben". The score is divided into measures, with some measures marked with "15" and "34".

230

Picc.

Bkl(B)

Perk

KII

KII

VI

Vla

Vc

233

Picc.

Bkl(B)

Perk

KII

KII

VI

Vla

Vc

Handwritten musical score for a symphony, measures 248 to 250. The score is written for a full orchestra, including Flute I (Fl), Flute II (Fl(B)), Percussion (Perk.), KII (KII), KII (KII), VI (VI), Vla (Vla), Vc (Vc), and Cello (Cello). The score is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The dynamics range from pp (pianissimo) to fff (fortississimo). The score includes various performance instructions such as 'crotale arco', 'mf secco', 'ff', 'cantabile portamento', 'poco + secco e marc.', 'poco + secco marc.', 'Vibr. mp', 'L. Ped.', 'sempraten.', 'gh. Tr.', 'senza Ped.', 'loco', 'legato cantabile', 'sul tasto', and 'f secco'. The score is written in a single system with multiple staves for each instrument.

252

Fl

Kl(B)

Perk.

Kl I

Kl II

VI

Vla

Vc

254

Fl

Kl(B)

Perk.

Kl I

Kl II

VI

Vla

Vc

39

* gleicher Doppelschlag (u. flag.) w.

Handwritten musical score for a symphony orchestra, measures 252-254. The score includes parts for Flute (Fl), Clarinet in B-flat (Kl(B)), Percussion (Perk.), Keyboard I (Kl I), Keyboard II (Kl II), Violin I (VI), Viola (Vla), and Violoncello (Vc). The music is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from piano (p) to fortissimo (ff). Performance instructions include 'secco', 'marcato', 'legato', 'gliss.', and 'sul pont.'. The page number 39 is at the bottom, and a note at the bottom right indicates a double stroke with a flag.

[illegible]

260

Picc. *ff* *stz*

Bkl(B)

Perk. *ff* *crotale arco* *l.v.* *ff* *gr. Trommel (Marimbarechdägel)*

KII *ff* *subito (> ff)* *leggero* *ff* *sub* *mf* *ff* *maracas poss.*

KII *ppp (> ff)* *leggero* *ff* *sub* *mf* *ff* *maracas poss.*

VI *sim. (gleicher Flug-Doppelgriff)* *ff* *legato poss.* *ff* *sub* *mf* *ff* *maracas poss.*

Vla *sim. (gleicher Flug-Doppelgriff)* *ff* *legato poss.* *ff* *sub* *mf* *ff* *maracas poss.*

Vc *ff* *sub* *mf* *ff* *maracas poss.*

262

Picc. *ff* *legatissimo poss.* *sim. Bba* *sim. 45ba* *mf* *muta in grosse Flöte*

Bkl(B) *ff* *legatissimo poss.* *sim. Bba* *sim. 45ba* *mf* *muta in I*

Perk. *ff* *legatissimo poss.* *sim. Bba* *sim. 45ba* *mf* *muta in I*

KII *ff* *legatissimo poss.* *sim. Bba* *sim. 45ba* *mf* *muta in I*

KII *ff* *legatissimo poss.* *sim. Bba* *sim. 45ba* *mf* *muta in I*

VI *ff* *legatissimo poss.* *sim. Bba* *sim. 45ba* *mf* *muta in I*

Vla *ff* *legatissimo poss.* *sim. Bba* *sim. 45ba* *mf* *muta in I*

Vc *ff* *legatissimo poss.* *sim. Bba* *sim. 45ba* *mf* *muta in I*

** Akzente immer ff unabhängig von der angegeb. Dynamik*

FI

KI(B)

Perk

KI I

KI II

VI

Vla

Vc

FI

KI(B)

Perk

KI I

KI II

VI

Vla

Vc

42

* möglichst unmerkliche Bogenwechsel

Handwritten musical score for a symphony orchestra, featuring staves for Flute (Fl), Clarinet in B-flat (Kl(B)), Percussion (Perk.), Cymbals (Kl II), Piano (Kl II), Violin (VI), Viola (Vla), and Violoncello (Vc). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *fff*, *sub mp*, *pp*, *pppp*). Performance instructions like *poco più mosso* and *loco* are present. The score is divided into two systems, with the first system ending at measure 270 and the second system starting at measure 274. The manuscript is written on aged, slightly stained paper.

278 *rit* $\text{♩} = 24-28$

Fl *f rigido*

Kl(B) *f rigido*

Perk. *Gong mf*
Tamtam tied pop

KII *mf rigido*

KIII *mf* *mit Filzschlägel auf Saite schlagen* *mf sim.* *mf rigido*

Vi *mf* *f rigido*

Vla *mf* *f rigido*

Vc *mf* *f rigido*

282

Fl *gliss.*

Kl(B) *gliss.*

Perk. *Gong mf*
Tamtam tied pop *Gong* *mf* *Tamtam tied*

KII *pp*

KIII *mf* *(mit Filzschlägel)* *pp* *pppp*

Vi *sim.*

Vla *gliss.* *sim.*

Vc *sim.*

Handwritten musical score for a symphony, featuring multiple staves for various instruments and vocal parts. The score includes dynamic markings (e.g., *f*, *pp*, *mf*, *ppp*), tempo markings (e.g., *piu mosso*, *piu vivo*), and performance instructions (e.g., *Gong*, *Tam-tam*, *Saiten kratzen*). The score is divided into measures, with some measures containing multiple notes and rests. The notation is in German, with some words in Italian (e.g., *sempre tenuto*).

321

Picc. *quasi gliss. d. # pp flautato mf ppp* → muta in Bfl

KI(B) *f (3) vibr. quasi gliss. d. # pp flautato mf ppp*

Perk. *Vibr. (harte Schl.) # RGL 3 mf ppp*

KII *ppp Ped. (Vibr) 0 p i.v. Vibr. arco Ped. mf*

KII *ppp Ped. E-bow einsetzen (P)*

KII *ppp Ped. E-bow einsetzen (P)*

VI *f sul tasto (rigido) 3 mf p pp mp ppp*

Vla *f sul tasto 3 mf p mp ppp*

Vc *f sul tasto 3 mf p mp ppp*

Bfl *324 poco rit. d=72 5 mp pp Allegro danzante 69-72*

KI(B) *gliss. sempre pp*

Perk. *5*

KII *5 Ped. sempre tenuto*

KII *5 Ped. sempre tenuto*

VI *5*

Vla *5 con sord. sul tasto non vib. ppp poco vib.*

Vc *5 con sord. sul tasto non vib. ppp poco vib.*

* möglichst dem Klavierklang annähern

350

Fl

Bkl(B)

Perk.

KII

KII

VI

Vla

Vc

Fl

Bkl(B)

Perk.

KII

KII

VI

Vla

Vc

sempre legato poco cantando p mf

sempre legato poco cantando p mf

weiche Schlägel Vibr Ped. pp

Ped.

Klang

mf f

ppp sim. mf

pp mf p ppp mf

353

pp mf pp

pp mf

Glockenspiel arco 3 (Cassa: crotales) pp

Flexaton 3# 3 legato pos. ppp

E-bow einsetzen

Flag-Griff weg

mf mp pp

mf pp

357

Triller mit Griffverbindung
(langsamer tr.)

FI

KL(B)

Perk.

KL.I

KL.II

VI

Vla

Vc

FI

KL(B)

Perk.

KL.I

KL.II

VI

Vla

Vc

361

Becken chim. (hoher Oberton)

vib. mit Blachdose

54

Handwritten musical score for a chamber ensemble, featuring staves for Flute I (FI), Flute II (FII), Clarinet in B-flat (KI(B)), Percussion (Perk.), Violin I (VI), Violin II (Vla), Viola (Vc), and Violoncello (Vc). The score includes various musical notations, dynamics (pp, mp, mf, f, p), and performance instructions in German, such as "mit Filzschlägel", "Vibr. arco", and "Becken chw. riel". The tempo is marked "Allegro dancante" with a tempo range of 68-72. The score is divided into measures, with some measures containing multiple rests or specific articulation marks.

