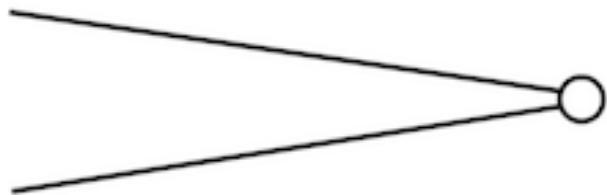


Florian Bergmann



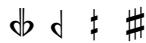
[al niente]

für vier Altsaxophone, Harfe, Violine, Viola und Violoncello

2019

Erläuterungen

Allgemein



Dreiviertteltonerniedrigung, Vierteltonerniedrigung, Vierteltonerhöhung, Dreivierteltonerhöhung.

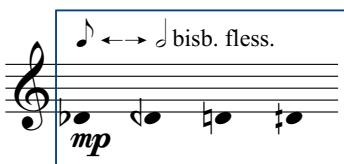


Im blauen Kasten werden Aktionen notiert, die vom Spieler nach eigenem Ermessen quasi improvisatorisch ausgestaltet werden sollen.

Im Abschnitt A werden die Aktionen für die Länge des Kastens (meistens ein Takt) fortgesetzt und können darüber hinaus durch einen blauen Querbalken verlängert werden. Wird der Balken durch eine andersartig notierte Aktion unterbrochen und danach wieder fortgesetzt, so setzt auch der Spieler seine Improvisation gemäß der letzten Anweisungen fort.

Im Abschnitt D erklingt jede Aktion genau einmal innerhalb der angegebenen Zeitspanne. Der Einsatzpunkt ist der Entscheidung des Spielers überlassen, jedoch sollte jeder Klang möglichst für sich stehen und sich nicht mit den Klängen anderer Spieler überschneiden.

Saxophone



Im Abschnitt A werden dem Spieler im blauen Kasten eine Auswahl an Tonhöhen, ein Dauernbereich für die einzelnen Töne, eine Spielart und eine Dynamik vorgegeben. Der Spieler soll für die Länge des blauen Kasten + ggf. blauen Balkens kontinuierlich und ohne längere Pausen entsprechend dieser Vorgaben eine stete, rhythmisch flexible Folge von Einzeltönen improvisieren. Es geht dabei nicht um einen melodischen Gestus, sondern um eine sich stetig verändernde Klangtextur im Zusammenspiel mit den anderen Spielern.

bisb. fless.

bisbigliando flessibile: Der Ton ist mit einem Farbtriller auszuführen, der in seinem Tempo sowohl innerhalb seiner selbst als auch im Verhältnis zum vorhergehenden bzw. nachfolgenden Farbtriller flexibel ist. Der Farbtriller soll tatsächlich nur die Klangfarbe betreffen und möglichst wenig die Tonhöhe beeinflussen.



Luftgeräusch, das mit der Zungenstellung "hu" erreicht wird. Oberhalb von cis" werden die Töne offen, d.h. mit den Seitenklappen, gegriffen.



Tongue ram.



Das Mundstück abnehmen und das Luftgeräusch bzw. den tongue ram direkt am S-Bogen ausführen.



Klappengeräusch. Zunächst wird der in Klammern angegebene Ton geräuschlos gegriffen und dann die entsprechende Klappe perkussiv geschlossen.

Harfe

Musical notation for harp. It shows a treble clef, a blue box indicating a performance area, and a dynamic marking 'mf'. A note is shown with a tremolo line and the instruction 'trem. fless.'

trem. fless.

Im Abschnitt A werden dem Spieler im blauen Kasten eine Auswahl an Tonhöhen, ein Dauernbereich, eine Spielart und eine Dynamik vorgegeben. Der Spieler soll für die Länge des blauen Kasten + ggf. blauen Balkens kontinuierlich und ohne Pausen aus dem gegebenen Tonmaterial Tremoli improvisieren, die sich im Rhythmus des angegebenen Dauernbereichs verändern können. Enharmonische Tremoli (Bisbigliandi) sind dabei ausdrücklich erwünscht.

tremolo flessibile: Das Tremolo ist so auszuführen, dass sein Tempo sowohl innerhalb seiner selbst als auch im Verhältnis zum vorhergehenden bzw. nachfolgenden Tremolo flexibel ist.

Musical notation for harp. It shows a treble clef and a bowing line labeled 'arco'. Below the staff, three square markers are labeled 'oben' (top), 'Mitte' (middle), and 'unten' (bottom).

Mit einem Geigenbogen an der angegebenen Stelle des Resonanzkörperrandes streichen.

Musical notation for xylophone. It shows a treble clef and a note with a stem.

Sons xylophoniques.

Musical notation for harp. It shows a treble clef and a note with a small circle above it.

Flageolett. Das Resultat klingt eine Oktave höher.

Musical notation for harp. It shows a bass clef and a note with a wavy line underneath, labeled 'p.d.ch.'

Mit der Fingerkuppe über die Saite streichen, sodass ein luftiger, obertonreicher Klang entsteht.

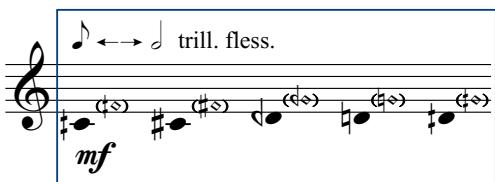
Musical notation for harp. It shows a bass clef, a note with a wavy line underneath, and a '8va' dynamic marking.

Près des chevilles: Die angegebene Saite kurz vor dem Stimmwirbel mit dem Fingernagel anzupfen.

Musical notation for harp. It shows a bass clef, a note with a wavy line underneath, and a '8vb' dynamic marking.

Mit einem Geigenbogen die tiefste Saite des Instruments streichen.

Streichinstrumente



Im Abschnitt A werden dem Spieler im blauen Kasten eine Auswahl an Tonhöhen, ein Dauernbereich für die einzelnen Töne, eine Spielart und eine Dynamik vorgegeben. Der Spieler soll für die Länge des blauen Kasten + ggf. blauen Balkens kontinuierlich und ohne länger Pausen entsprechend dieser Vorgaben eine stete, rhythmisch flexible Folge von einzelnen Flageolett-Trillern improvisieren. Es geht dabei nicht um einen melodischen Gestus, sondern um eine sich stetig verändernde Klangtextur im Zusammenspiel mit den anderen Spielern.

trill. fless.

trillo flessibile: Der Flageolett-Triller ist so auszuführen, dass sein Tempo sowohl innerhalb seiner selbst als auch im Verhältnis zum vorhergehenden bzw. nachfolgenden Triller flexibel ist.



An der angegebenen Stelle (tonlos) streichen.

Pizz. auf der oberen Linie meint ein Pizzikato im Wirbelkasten, auf der unteren Linie ein Pizzikato hinterm Steg. Die zu zupfende Saite ist jeweils angegeben.



Tonloses (ersticktes) Pizzikato.



Dämpfzeichen: Alle vier Saiten werden durch lockeres Auflegen der linken Hand auf das Griffbrett am Schwingen gehindert.

[al niente]

A ♩ = 56

Florian Bergmann

The musical score consists of four systems of staves. The first system features four alto saxophones (Altsaxophon 1, 2, 3, 4) in treble clef, each with a dynamic of *mp*. The second system features a harp (Harfe) in treble and bass clef, with a dynamic of *mf*. The third system features a violin (Violine), viola (Viola), and cello (Violoncello) in treble and bass clef, each with a dynamic of *mf*. The fourth system features a harp (Harfe) in treble and bass clef, with a dynamic of *f*. The score is divided into measures 2 and 3 by vertical bar lines. Measure 2 contains specific performance instructions: 'bisb. fless.' (biss. flesch) for the alto saxophones and 'trill. fless.' (trill. flesch) for the violin, viola, and cello. Measure 3 is a sustained note across all staves.

Altsaxophon 1

Altsaxophon 2

Altsaxophon 3

Altsaxophon 4

Harfe

Violine

Viola

Violoncello

2

3

bisb. fless.

trill. fless.

trill. fless.

mp

mf

mf

f

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[al niente]

2

Musical score page 2, measures 4 through 7. The score includes parts for Asax. 1, Asax. 2, Asax. 3, Asax. 4, Hfe. (with a bass clef), Vi., Vla., and Vc.

Measure 4: All parts are silent (al niente).

Measure 5: All parts are silent.

Measure 6: All parts are silent.

Measure 7:

- Asax. 1:** Silent.
- Asax. 2:** Silent.
- Asax. 3:** Notes $\text{G} \leftrightarrow \text{A}$ followed by $\text{B} \leftrightarrow \text{C}$. Dynamics: ***mp***.
- Asax. 4:** Notes $\text{G} \leftrightarrow \text{A}$ followed by $\text{B} \leftrightarrow \text{C}$. Dynamics: ***mp***.
- Hfe. (bass clef):** Notes $\text{F#} \leftrightarrow \text{G#}$, $\text{A} \leftrightarrow \text{B}$, $\text{D} \leftrightarrow \text{E}$, $\text{G} \leftrightarrow \text{A}$. Dynamics: ***mf***.
- Vi. (treble clef):** Silent.
- Vla. (treble clef):** Silent.
- Vc. (bass clef):** Notes $\text{F#} \leftrightarrow \text{G#}$, $\text{A} \leftrightarrow \text{B}$, $\text{D} \leftrightarrow \text{E}$, $\text{G} \leftrightarrow \text{A}$. Dynamics: ***mf***.

Measure 7 concludes with a repeat sign and a double bar line.

[al niente]

3

8 9 10 11 12

Asax. 1

Asax. 2

Asax. 3

Asax. 4

Hfe.

pp

pp

< pp >

Vl.

Vla.

Vc.

#

[al niente]

4

13 14 15

Asax. 1

Asax. 2

Asax. 3

Asax. 4

Hfe.

Vl.

Vla.

Vc.

bisb. fless.

mp

trem. fless.

mf

f

(.)

f

trill. fless.

mf

[al niente]

5

Musical score page 5 featuring eight staves:

- Asax. 1:** Treble clef. Measure 16: A grace note followed by a dotted half note, dynamic *mp*. Measure 17: Rest. Measure 18: Rest.
- Asax. 2:** Treble clef. Measure 17: Rest. Measure 18: Rest.
- Asax. 3:** Treble clef. Measure 17: Rest. Measure 18: Rest.
- Asax. 4:** Treble clef. Measure 17: Rest. Measure 18: Rest.
- Hfe. (Horn in F):** Treble and bass clefs. Measure 16: Grace notes, dynamic *mf*. Measure 17: Rest. Measure 18: Grace notes.
- Vi. (Violin):** Treble clef. Measure 17: Rest. Measure 18: Dynamic *f*.
- Vla. (Cello):** Treble clef. Measure 17: Dynamic *f*, grace notes. Measure 18: Rest.
- Vc. (Double Bass):** Bass clef. Measure 16: Grace notes, dynamic *mf*. Measure 17: Rest. Measure 18: Grace notes.

Measure numbers 16, 17, and 18 are indicated above the staves. Measure 16 includes performance instructions: *bisb. fless.* for Asax. 1, *trem. fless.* for Hfe., and *trill. fless.* for Vc.

19 20 21 22

Asax. 1

Asax. 2

Asax. 3

Asax. 4

Hfe.

Vl.

Vla.

Vc.

[al niente]

7

23 24 25 26

Asax. 1

Asax. 2

Asax. 3

Asax. 4

Hfe.

Vl.

Vla.

Vc.

[al niente]

bisb. fless.

mp

trem. fless.

mf

trill. fless.

mf

f

f

f

f

The musical score consists of eight staves, each representing a different instrument or section. The instruments are: Asax. 1, Asax. 2, Asax. 3, Asax. 4, Hfe. (Horn in F), Vl. (Violin), Vla. (Viola), and Vc. (Cello). The score is divided into four measures, numbered 23, 24, 25, and 26. In measure 25, both Asax. 2 and Hfe. play eighth-note patterns. Asax. 2 is marked with a dynamic of *mp*. In measure 26, the patterns continue for Asax. 2 and Hfe. Additionally, Vl. and Vla. play eighth-note patterns, both marked with a dynamic of *mf*. Vc. also plays eighth-note patterns in measure 26, marked with a dynamic of *f*. Measures 23 through 26 are grouped together by a large blue bracket at the bottom of the page.

[al niente]

8

Asax. 1

Asax. 2

Asax. 3

Asax. 4

27

28 bisb. fless.

mp

29

30

Hfe.

28 trem. fless.

mf

Vl.

Vla.

Vc.

27

28 trill. fless.

mf

tr.....

f

< *f* >

= = =

mf *f* >

[al niente]

9

31 32 33

Asax. 1

Asax. 2

Asax. 3

Asax. 4

Hfe.

Vl.

Vla.

Vc.

The musical score consists of six staves. Staves 1 through 4 are grouped under the heading 'Asax.' and staff 5 is under 'Hfe.'. The score is divided into three measures: 31, 32, and 33. Measure 31 contains no music. Measure 32 begins with 'Asax. 1' and 'Asax. 2' on blank staves, followed by 'Asax. 3' and 'Asax. 4' which play a melodic line. A blue box highlights the first four notes of Asax. 4, labeled 'bisb. fless.' with dynamics 'mp'. Measure 33 continues the melodic line from Asax. 4, with a blue box highlighting the first four notes of Hfe., labeled 'trem. fless.' with dynamics 'mf'. The Hfe. staff ends with a fermata over the fourth note. Measures 32 and 33 also feature parts for 'Vl.', 'Vla.', and 'Vc.' with various dynamics like 'f' and 'ff' and performance instructions like 'trill. fless.' and '3' over specific notes.

[al niente]

10

34

35

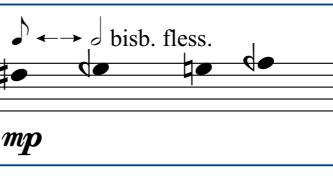
36

Asax. 1

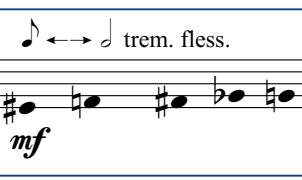
Asax. 2

Asax. 3

Asax. 4

 bisb. fless.

mp

 trem. fless.

mf

Hfe.

Vl.

f

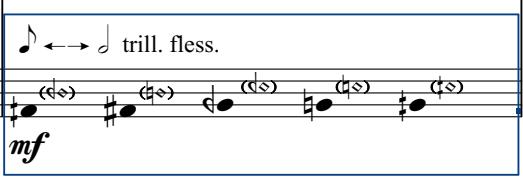
f

Vla.

f

Vc.

f

 trill. fless.

mf

[al niente]

11

37

Asax. 1

Asax. 2

Asax. 3

Asax. 4

Hfe.

Vl.

Vla.

Vc.

38

39

mf

mp

d. bisb. fless.

d. trem. fless.

trill. fless.

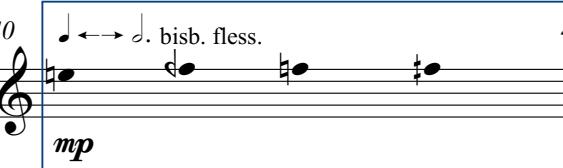
f

[al niente]

[al niente]

12

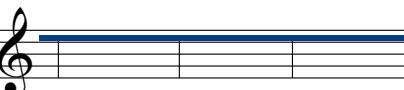
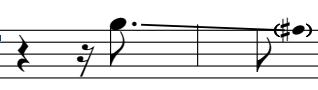
Asax. 1

40 
mp

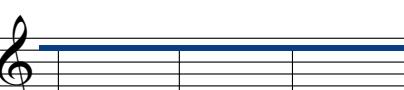
Asax. 2

= *mf* 

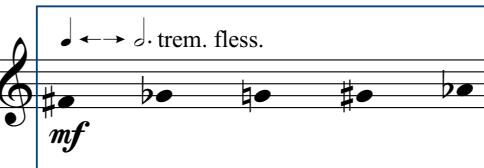
Asax. 3

 *mf* 

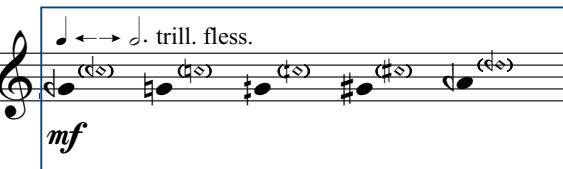
Asax. 4

 *mf*

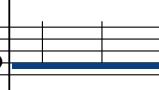
Hfe.


mf

Vl.


mf

Vla.

 *f* 

Vc.

 *f* 

[al niente]

13

Musical score page 13, featuring eight staves of music for various instruments. The score is divided into measures 43, 44, and 45 by vertical bar lines.

Asax. 1: Staff 1, Treble clef. Measure 43: Rest. Measure 44: Rest. Measure 45: Dynamics *mf*, slurs, and a grace note.

Asax. 2: Staff 2, Treble clef. Measure 43: Rest. Measure 44: Rest. Measure 45: Dynamics *mf* and slurs.

Asax. 3: Staff 3, Treble clef. Measure 43: Rest. Measure 44: Rest. Measure 45: Rest.

Asax. 4: Staff 4, Treble clef. Measure 43: Rest. Measure 44: Dynamics *mp* and grace notes. Measure 45: Slurs and dynamics *mf*.

Hfe. (Horn in F): Staff 5, Treble clef. Measure 43: Dynamics *mf* and grace notes. Measure 44: Rest. Measure 45: Dynamics *mf* and grace notes.

Vi. (Violin): Staff 6, Treble clef. Measure 43: Rest. Measure 44: Rest. Measure 45: Rest.

Vla. (Cello): Staff 7, Treble clef. Measure 43: Rest. Measure 44: Rest. Measure 45: Rest.

Vc. (Double Bass): Staff 8, Treble clef. Measure 43: Rest. Measure 44: Dynamics *mf* and grace notes. Measure 45: Rest.

Measure 44 contains rests for all instruments except Asax. 4, Hfe., Vi., and Vla. Measure 45 contains rests for all instruments except Asax. 1, Asax. 2, Asax. 3, and Vc.

[al niente]

14

46

Asax. 1

Asax. 2

Asax. 3

Asax. 4

Hfe.

Vl.

Vla.

Vc.

47

48

[al niente]

3

mf

mp

d. trem. fless.

mf

3

d. trill. fless.

mf

[al niente]

[al niente]

15

Musical score page 15, measures 49 to 51. The score includes parts for Asax. 1, Asax. 2, Asax. 3, Asax. 4, Hfe. (with a bracket), Vi., Vla., and Vc.

Measure 49: All parts are silent.

Measure 50:

- Asax. 1:** Rest.
- Asax. 2:** *mp*. Boxed instruction: $\downarrow \longleftrightarrow \downarrow$, bisb. fless.
- Asax. 3:** Rest.
- Asax. 4:** *mf*.
- Hfe. (bracketed):** *mf*. Boxed instruction: $\downarrow \longleftrightarrow \downarrow$, trem. fless.
- Vi.:** *mf*. Boxed instruction: $\downarrow \longleftrightarrow \downarrow$, trill. fless.
- Vla.:** Rest.
- Vc.:** Rest.

Measure 51:

- Asax. 1:** Rest.
- Asax. 2:** *mf*.
- Asax. 3:** *mf*.
- Asax. 4:** *mf*.
- Hfe. (bracketed):** Rest.
- Vi.:** Rest.
- Vla.:** Rest.
- Vc.:** Rest.

[al niente]

16

Musical score page 16, system 16.

The score consists of eight staves:

- Asax. 1:** Treble clef, key signature of one sharp. Measure 52: Dynamics *mp*, performance instruction *d. bisb. fless.*. Measure 53: Rest. Measure 54: Dynamics *mf*, slurs.
- Asax. 2:** Treble clef, key signature of one sharp. Measure 52: Dynamics *mf*. Measure 53: Slur. Measure 54: Rest.
- Asax. 3:** Treble clef, key signature of one sharp. Measure 52: Slur. Measure 53: Dynamics *mf*, slurs. Measure 54: Rest.
- Asax. 4:** Treble clef, key signature of one sharp. Measure 52: Slurs. Measure 53: Rest. Measure 54: Rest.
- Hfe. (Hornes):** Treble clef, key signature of one sharp. Measure 52: Dynamics *mf*, performance instruction *d. trem. fless.*. Measure 53: Rest. Measure 54: Rest.
- Vi. (Violin):** Treble clef, key signature of one sharp. Measure 52: Rest. Measure 53: Rest. Measure 54: Rest.
- Vla. (Cello):** Treble clef, key signature of one sharp. Measure 52: Rest. Measure 53: Rest. Measure 54: Rest.
- Vc. (Double Bass):** Bass clef, key signature of one sharp. Measure 52: Rest. Measure 53: Rest. Measure 54: Dynamics *mf*, performance instruction *d. trill. fless.*

Measure numbers 52, 53, and 54 are indicated above the staves. Performance instructions include *d. bisb. fless.*, *d. trem. fless.*, *d. trill. fless.*, and dynamics *mp*, *mf*.

[al niente]

17

55

Asax. 1

Asax. 2

Asax. 3

Asax. 4

Hfe.

Vl.

Vla.

Vc.

56

57

d. bisb. fless.

mf

d. trem. fless.

mf

trill. fless.

mf

[al niente]

18

58

Asax. 1

Asax. 2

Asax. 3

Asax. 4

59 | B

60

2

♩ ←→ ♩. trem. fless.

mf

—3—

mp

8

↔: trill, fless.

mf

Bogenwechsel ad lib., chorisch

1

Bogenwechsel ad lib., chorisch

p

Bogenwechsel ad lib., chorisch

2

[al niente]

19

61 62 63 64

Asax. 1

Asax. 2

Asax. 3

Asax. 4

Hfe.

Vl.

Vla.

Vc.

[al niente]

20

Asax. 1

65 - *mf* 3 66 *p* 67 *mp*

Asax. 2 - *mf* *p* *mp*

Asax. 3 - *mf* *p* *mp*

Asax. 4 - *mf* *p* *mp*

Hfe. { l.v. *mf* 3 *mp* 3 *mf*

Vl.

Vla.

Vc.

This musical score page contains eight staves. The top four staves are for woodwind instruments: Asax. 1, Asax. 2, Asax. 3, and Asax. 4. The fifth staff is for Horn (Hfe.) and includes a dynamic marking 'l.v.' (leggendo) below it. The bottom three staves are for strings: Viola (Vl.), Cello (Vla.), and Double Bass (Vc.). Measure 65 starts with a dynamic 'mf' for Asax. 1, followed by a sixteenth-note pattern with a '3' above it. Measure 66 begins with a dynamic 'p' for all woodwinds. Measure 67 follows with a dynamic 'mp'. The 'Hfe.' staff has a dynamic 'mf' with a '3' above it. The string section (Vl., Vla., Vc.) remains silent throughout the measures shown.

[al niente]

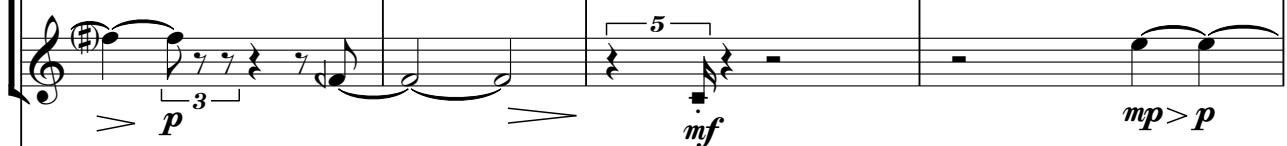
21

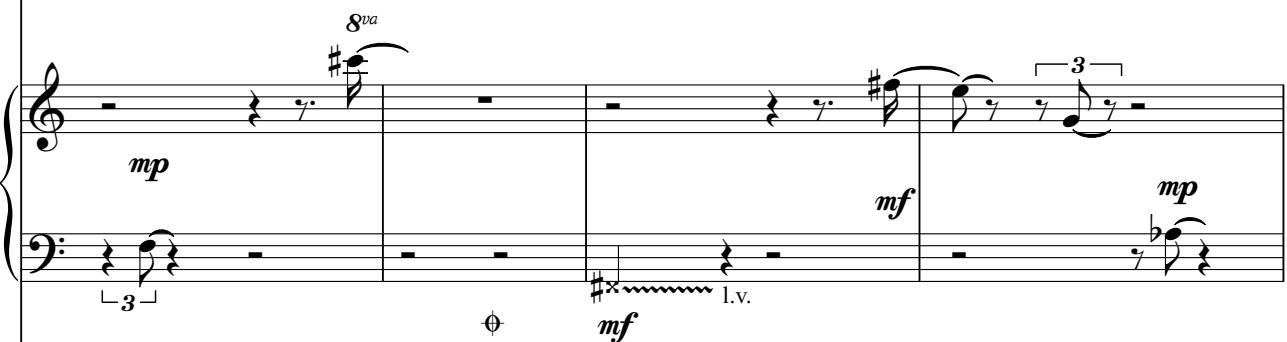
68 69 70 71

Asax. 1 

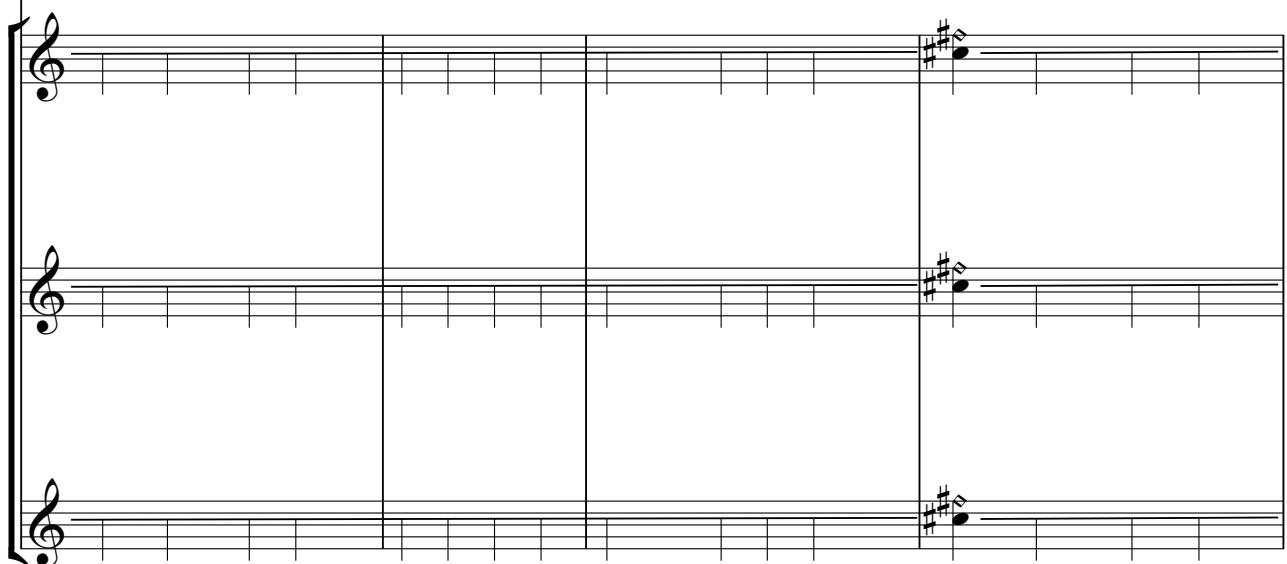
Asax. 2 

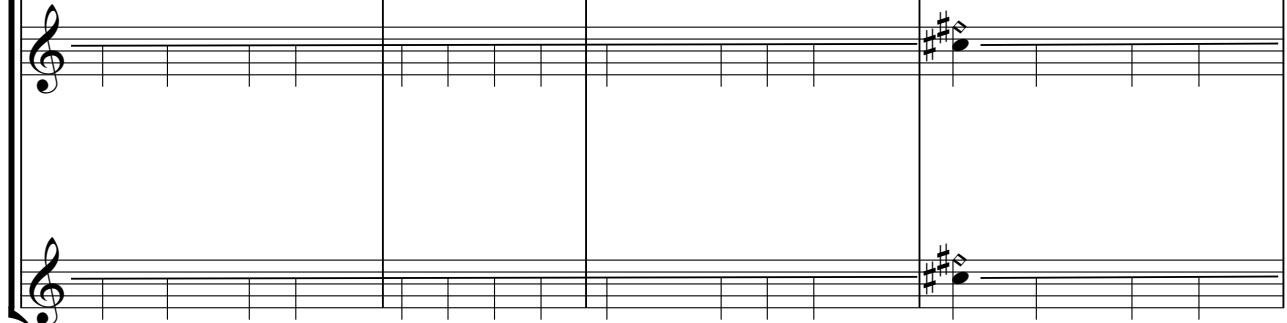
Asax. 3 

Asax. 4 

Hfe. { 

l.v.

Vl. 

Vla. 

Vc. 

[al niente]

22

Musical score page 22, measures 72 to 75. The score includes parts for Asax. 1, Asax. 2, Asax. 3, Asax. 4, Hfe. (Harmonica), Vi. (Violin), Vla. (Viola), and Vc. (Cello).

Measure 72: All parts play eighth-note patterns. Asax. 1 starts with a grace note.

Measure 73: Measures begin. Asax. 1 has a sustained note. Asax. 2 has a sustained note. Asax. 3 has a sustained note. Asax. 4 has a sustained note.

Measure 74: Measures continue. Dynamics: *mf* for Asax. 1, Asax. 2, Asax. 3; *5* for Asax. 4. Measure 75 concludes.

Measure 76 (Hfe. part): Dynamics: *mf* (measures 72-74), *mp* (measure 75), *3* (measure 76). Measure 76 ends with a fermata over the first three notes.

Measure 77 (Vl., Vla., Vc. parts): Measures begin. Dynamics: *mf* (measures 72-74), *mf* (measure 75), *ff* (measure 77).

[al niente]

23

76 77 78 79

Asax. 1

Asax. 2

Asax. 3

Asax. 4

Hfe.

Vl.

Vla.

Vc.

The musical score page 23 features eight staves. The top four staves are for woodwind instruments: Asax. 1 (Treble clef), Asax. 2 (Treble clef), Asax. 3 (Treble clef), and Asax. 4 (Bass clef). The fifth staff is for Horn (Hfe.) in Bass clef. The bottom three staves are for strings: Violin (Vl.), Viola (Vla.), and Cello/Bass (Vc.). The score is divided into measures 76, 77, 78, and 79 by vertical bar lines. Measure 76 begins with Asax. 1 and Asax. 2. Measure 77 begins with Asax. 3. Measure 78 begins with Asax. 4. Measure 79 begins with Hfe. Various dynamics are indicated: *p*, *mp*, *mf*, and crescendos/decrescendos shown with brackets. The strings (Vl., Vla., Vc.) have mostly empty staves, suggesting they are either silent or have very low notes that are not explicitly written out.

[al niente]

24

80 81 82 83 84

Asax. 1 - - $\gamma \downarrow \gamma \downarrow$ $\gamma \downarrow \gamma \downarrow$ -

Asax. 2 - $\gamma \flat \bullet \cdot$ $\bullet \gamma \downarrow \gamma \downarrow$ - $\gamma \downarrow \gamma \downarrow$ - $\gamma \sharp \bullet \gamma \downarrow \gamma \downarrow$

Asax. 3 - - $\gamma \downarrow \gamma \downarrow$ $\gamma \downarrow \gamma \downarrow$ - $\gamma \downarrow \gamma \downarrow$ $\gamma \downarrow \gamma \downarrow$

Asax. 4 - $\gamma \downarrow \gamma \downarrow$ $\gamma \downarrow \gamma \downarrow$ $\gamma \downarrow \gamma \downarrow$ - $\gamma \downarrow \gamma \downarrow$ $\gamma \downarrow \gamma \downarrow$

p \square_3 **mf** **p** \square_3 **mf** **p** \square_3 **p** **p**

Hfe. { $\gamma \downarrow \gamma \downarrow$ $\gamma \downarrow \gamma \downarrow$ $\gamma \downarrow \gamma \downarrow$ $\gamma \downarrow \gamma \downarrow$ $\gamma \downarrow \gamma \downarrow$

mp \square_3 **mf** l.v. **mp** $\gamma \downarrow \gamma \downarrow$

Vl. - - - - -

Vla. - - - - -

Vc. - - - - -

[al niente]

25

85 86 87 88 89

Asax. 1

Asax. 2

Asax. 3

Asax. 4

Hfe.

mf

A musical score page featuring four staves for alto saxophones (Asax. 1, Asax. 2, Asax. 3, Asax. 4) and one staff for bassoon (Hfe.). The score is divided into measures 85 through 89. Measures 85, 86, and 87 consist entirely of rests. In measure 88, each instrument plays a single grace note: Asax. 1 (pitch C), Asax. 2 (pitch F#), Asax. 3 (pitch D), and Asax. 4 (pitch G). The bassoon also plays a grace note in this measure. The dynamic for all instruments in measure 88 is **p**. In measure 89, the instruments play again: Asax. 2 (pitch F#), Asax. 3 (pitch D), and Asax. 4 (pitch G). The bassoon continues its grace notes. The dynamic for Asax. 2 and Asax. 3 in measure 89 is **mf**. The bassoon's dynamic in measure 89 is also **mf**. The instruction "[al niente]" is written above the first three measures.

l.v.

mf

The continuation of the musical score from the previous page. The bassoon (Hfe.) staff is shown with grace notes in measures 85-87, dynamic **p** in measure 88, and dynamic **mf** in measure 89. The bassoon's dynamic in measure 89 is explicitly labeled "mf". The instruction "[al niente]" is written above the first three measures.

Vl.

Vla.

Vc.

The continuation of the musical score from the previous page. The string section (Vl., Vla., Vc.) plays sustained notes with a fermata in measures 85-87. The dynamic for the strings in measure 88 is **p**, and in measure 89 it is **mf**. The bassoon's dynamic in measure 89 is also **mf**. The instruction "[al niente]" is written above the first three measures.

90

Asax. 1

91

Asax. 2

92

Asax. 3

93

Asax. 4

94

Musical score for strings:

- Violin (Vln.): Treble clef, one sharp (F#) key signature.
- Viola (Vla.): Treble clef, one sharp (F#) key signature.
- Cello (Vcl.): Treble clef, one sharp (F#) key signature.

The score consists of three staves. The first measure contains a single note on each staff. The second measure begins with a repeat sign, followed by a measure of rests.

[al niente]

27

Asax. 1

Asax. 2

Asax. 3

Asax. 4

95

96

97 C

98

27

Musical score for Hfe. (measures 1-2). The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 1 starts with a rest followed by a grace note (eighth note) and a sixteenth note. A fermata is placed over the sixteenth note. The dynamic is *mp*. Measure 2 begins with a fermata over a sixteenth note, followed by a three-measure repeat sign. The dynamic changes to *p*. The bass staff features sustained notes with arco markings and slurs.

Violin (Vl.), Viola (Vla.), Cello (Vc.)

[al niente]

28

99 100 101 102 103

Asax. 1

Asax. 2

Asax. 3

Asax. 4

xylo

This section of the musical score shows four staves for alto saxophones (Asax. 1, Asax. 2, Asax. 3, Asax. 4) and one staff for xylophone. The time signature is common time. Measure 99 starts with a dynamic of **p**. Measures 100-103 show various rhythmic patterns with dynamics **pp**, **p**, and **p**. The xylophone staff begins in measure 100 with a dynamic of **mp**.

sul tasto

Vl.

This section of the musical score shows a single staff for violin (Vl.). The time signature changes to 12/8 in the fourth measure. The violin plays eighth-note patterns with dynamics **p**, **mp**, and **p**. The dynamic **p** is also indicated at the beginning of the first measure.

104 Asax. 1

105 Asax. 2

106 Asax. 3

107 Asax. 4

Vla.

Vc.

This musical score page contains six staves. The top four staves are for woodwind instruments: Asax. 1 (Treble clef), Asax. 2 (Treble clef), Asax. 3 (Treble clef), and Asax. 4 (Treble clef). The bottom two staves are for strings: Vla. (Bass clef) and Vc. (Bass clef). Measure 104 shows Asax. 1 and Asax. 2 playing eighth-note patterns. Measure 105 shows Asax. 2 and Asax. 3 playing eighth-note patterns. Measure 106 shows Asax. 3 and Asax. 4 playing eighth-note patterns. Measure 107 shows Asax. 4 and Vla. playing eighth-note patterns. The Vla. staff also includes markings for pizzicato and arco. The Vc. staff also includes markings for pizzicato and arco. Dynamics such as **p** (piano) and **pp** (pianissimo) are indicated throughout the score.

[al niente]

30

108 109 110 111

Asax. 1

Asax. 2

Asax. 3

Asax. 4

bisb.

xylo

mp

p

108 109 110 111

Vc.

tr

p

mp

112 Asax. 1

113 Asax. 2

114 Asax. 3

115 Asax. 4

116

pizz.

arco

$\leq p$

$\geq p$

$\leq p$

$\geq p$

$\leq p$

$\geq p$

[al niente]

[al niente]

33

122

Asax. 1

Asax. 2

Asax. 3

Asax. 4

bisb.

bisb.

bisb.

bisb.

bisb.

bisb.

mp

mp

mp

mp

123

[al niente]

{

#8

mf

#8

(tr)

Vl.

mf

3

tr

(tr)

Vla.

tr

(tr)

Vc.

mf

3

tr

(tr)

f

[al niente]

34

Musical score page 34, measures 124-126. The score includes staves for Asax. 1, Asax. 2, Asax. 3, Asax. 4, Vcl, Vla, and Vc.

Asax. 1: Treble clef. Measure 124: Rest, eighth note with a sharp, dynamic ***p*p**, eighth note with a sharp. Measure 125: Rest, eighth note with a sharp, eighth note with a sharp. Measure 126: Rest.

Asax. 2: Treble clef. Measures 124-126: Rest.

Asax. 3: Treble clef. Measure 124: Rest. Measure 125: Rest. Measure 126: Eighth note with a sharp, dynamic ***p*p**, eighth note with a sharp, eighth note with a sharp, eighth note with a sharp.

Asax. 4: Treble clef. Measure 124: Rest. Measure 125: Tie, eighth note with a sharp, eighth note with a sharp. Measure 126: Rest, dynamic ***p*p**.

Vcl/Vla/Vc: Bass clef. Measure 124: Rest. Measure 125: Rest. Measure 126: Eighth note with a sharp, dynamic ***mp***, eighth note with a sharp.

Measure 126 includes a dynamic marking ***mp*** followed by a circle with a dot.

[al niente]

D

Diese zwei Klänge frei in den Takten 127 bis 150 platzieren.

35



ppp

Klappe

pp



ppp

Klappe

pp



ohne Mundstück

ppp

ohne Mundstück

pp



ohne Mundstück

ppp

ohne Mundstück

pp



pp arco

8vb 1.v.

p.d.ch.

pp



pp

pizz. sul E

p



pp

pizz. sul A

p



pp

pizz. sul E

p