

THE THEORY AND PRACTICE OF "KLANGREIHENKOMPOSITION"

by

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Dissertation submitted for the degree of
Doctor of Philosophy *

Department of Music,
Rhodes University,
Grahamstown, C.P.,
South Africa,
November 1968

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I N H A L T

| | |
|--|----|
| J.M. Hauer, Hölderlin-Lieder IV, op. 40, für Bariton und Klavier, No. 5 "An die Ruhe" | 1 |
| - Wandlungen, op. 53, Kammeroratorium für Bühne oder Konzert nach Worten von Hölderlin | 5 |
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5. AN DIE RUHE

1 2 3

Vom Gruß des Hahns, vom Si-chel-ge-tön' erweckt, ge - lobt' ich dir, Be-glük-ke-rin!

4 5 6 7 8

Lob-ge-sang, und sie - he da, am hei-tern Mit-tag schlä- get sie mir der Be-geist-rung Stunde. Er-

9 10 11 12

quick-lich, wie die hei-mi-sche Ru - he-bank im fer-nen Schlacht-ge - tün-mel dem Krie-ger deucht,

13 14 15 16

wenn die zer-fleisch-ten Ar - me sin - ken, und der geschmet-ter-te Stahl im Blut liegt; so

17 18 19 20

bist du, Ru - he! freundli-che Trö - ste - rin! du schen-kest Rie - senkraftdemVer-ach-te - ten; er höh-net

21 22 23 24

Do - mi - niks - ge - sich - tern, höh - net der zi - schen - den Nat - ter - zun - ge. Im Veil - chen - tal, - vom däm - mern - den

25 26 27 28

Hain um - braust, ent - schlum - mert er, von sü - ßen Be - geist - run - gen der Zu - kunft trun - ken, von der

29 30 31

Un - schuld Spie - len im flat - tern - den Flü - gel - klei - de. Da weiht der Ru - he Zau - ber den

2 3 4

Schlum-mern-den, mit Mut zu schwin-gen im La-by-rinth sein Licht, die Fah-ne rasch vor-

5 6 7 8 9

an-zu-tra-gen, wo sich der Dün-ke-l ent-ge-gen-stem-met. Auf spring-ter, wan-delt ern-ster den

10 11 12 13 14

Bach hin-ab nach sei-ner Hüt-te. Sie-he! das Göt-ter-werk, es kei-met in der gro-ßen

15 16 17 18

See-le. Wie-der ein Lenz, und es ist voll-en-det. An je-ner Stät-te

50 51 52

bau-et der Herr-li-che dir, gott-ge-sand-te Ru-he! den Dank-al-tar. Dort- harrt er,

53 54 55 56

won-ne-lä-chelnd, wie die schei-den-de Son-ne, des län-ger Schlum-mers. Denn sieh, es wallt der

57 58 59 60

En-kel zu sei-nem Grab, voll ho-hen Schau-ers, wie zu des Wei-sen Grab, des

61 62 63

Herr-li-chen, der, von der Pap-pel Säu-seln um-weht, auf der In-sel schlum-mert.

September 1925

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WANDLUNGEN

Kammeroratorium für Bühne oder Konzert
nach Worten von Hölderlin

Josef Matthias Hauer, op. 53

Largo (♩ = 40)

gr. Flöte

Klarinette in B

Fagott

Horn in F

Trompete in C

Baßposaune

Chor

Sopran

Alt

Tenor

Baß

Solo

Sopran

Mezzo

Alt

Tenor

Bariton

Baß

Schlagwerk

Triangel

Becken

Tamtam

2 Pauken

Tamburin

Holztrummel

kleine Trommel

Violine

Bratsche

Cello

Kontrabaß

Klavier

4

Fl. *p*

Klar. *p*

Fag. *p*

Hr. *p*

Trp.

Pos.

Sopr. *pespr.*

Chor. 2. *pespr.*

Ten. 1. *pespr.*

Ten. 2. *pespr.*

Es kann nichts wach-sen und nichts so tief ver-ge-hen, wie der Mensch. Mit der

Trgl. *Tam-tam*

Schlgwk. *pp*

Vi. *pp*

Br. *pp*

Cello *pp*

Kb. *pp*

Klav. *p*

9 10 11 12 13 14 15 16 17

Fl.
Klar.
Fag.

Musical notation for Flute, Clarinet, and Bassoon. The Flute part features a melodic line with slurs and accents. The Clarinet and Bassoon parts provide harmonic support with sustained notes and some melodic movement.

Hr.
Trp.
Pos.

Musical notation for Horn, Trumpet, and Trombone. The Horn part has a melodic line with slurs. The Trumpet and Trombone parts are mostly sustained notes, providing a harmonic background.

Sopr.
Ten.

Nacht des Ab-grunds ver-gleicht er oft sein Lei-den und mit dem Ä-ther sei-ne

Vocal staves for Soprano and Tenor. The lyrics are: "Nacht des Ab-grunds ver-gleicht er oft sein Lei-den und mit dem Ä-ther sei-ne". The music is in a 2/4 time signature with various dynamics and phrasing.

Tam-tam
Becken
Trgl.

Percussion staves for Tam-tam, Cymbal, and Triangle. The notation shows rhythmic patterns and accents for each instrument.

Vi.
Br.
Tello
Cb.

String staves for Violin, Viola, Cello, and Double Bass. The Violin part has a melodic line with slurs. The other string parts provide harmonic support with sustained notes and some movement.

18 19 20 21 22 23 24 25

Piano accompaniment staves. The notation shows a complex harmonic structure with slurs and accents. Measure numbers 18 through 25 are indicated above the staves.

Fl.
Klar.
Fag.

Musical notation for Flute (Fl.), Clarinet (Klar.), and Bassoon (Fag.) staves. The Flute part features a melodic line with slurs and accents. The Clarinet and Bassoon parts provide harmonic support with similar rhythmic patterns.

Hr.
Trp.
Pos.

Musical notation for Horn (Hr.), Trumpet (Trp.), and Trombone (Pos.) staves. The Horn part has a melodic line, while the Trumpet and Trombone parts are mostly rests, indicating they are not playing in this section.

Sopr.
Chor
Ten.

1. Se - lig - keit. A - ber schö - ner ist nichts, als wenn es so nach lan - gem To - de
2. Se - lig - keit. A - ber schö - ner ist nichts, als wenn es so nach lan - gem To - de

Musical notation for Soprano (Sopr.) and Tenor (Ten.) staves. The lyrics are: "Se - lig - keit. A - ber schö - ner ist nichts, als wenn es so nach lan - gem To - de". The Soprano part is marked with a '1.' and the Tenor part with a '2.'.

Trgl.
Schlgwk.

Musical notation for Trigonometric (Trgl.) and Percussion (Schlgwk.) staves. The Trgl. part has a melodic line, and the Schlgwk. part has a rhythmic pattern. The word "Tamtam" is written above the percussion staff.

Vi.
Br.
Cello
Kb.

Musical notation for Violin (Vi.), Viola (Br.), Cello, and Double Bass (Kb.) staves. The Violin and Viola parts have melodic lines, while the Cello and Double Bass parts provide harmonic support.

Klav.

26 27 28 29 30 31 32 33 34

Musical notation for Piano (Klav.) staves. The measure numbers 26, 27, 28, 29, 30, 31, 32, 33, and 34 are indicated above the staves.

Fl.
Klar.
Fag.
Hr.
Trp.
Pos.

Musical score for woodwinds. The Flute, Clarinet, and Bassoon parts have active melodic lines with various ornaments and dynamics. The Horn, Trumpet, and Trombone parts are mostly rests, indicating they are not playing in this section.

7. Sopr.
2. Chor
7. Ten.
2.

wie - der in ihm däm - mert, und der Schmerz, wie ein Bru - der, der fern - her dämmernden

wie - der in ihm däm - mert und der Schmerz, wie ein Bru - der, der fern - her dämmernden

Vocal score for Soprano and Tenor. The Soprano part is marked with a '7.' and the Tenor part with a '7.'. The lyrics are: "wie - der in ihm däm - mert, und der Schmerz, wie ein Bru - der, der fern - her dämmernden".

Becken >
Kl.Tr. leiser Wirbel
ppp

Percussion and Keyboard parts. The Becken (Cymbal) part has a single note with an accent (>). The Klavier (Keyboard) part is marked "Kl.Tr. leiser Wirbel" and "ppp".

Vi.
Br.
Cello
Kb.

Musical score for strings. The Violin, Viola, Cello, and Double Bass parts have active melodic lines with various ornaments and dynamics.

35 36 37 38 39 40 41 42

Klav.

Piano accompaniment score. The score is numbered 35 through 42. It features a complex melodic line with many ornaments and dynamics.

Tempo rubato

Fl. Klar. Fag. Hr. Trp. Pos.

Woodwind section score including Flute (Fl.), Clarinet (Klar.), Bassoon (Fag.), Horn (Hr.), Trumpet (Trp.), and Trombone (Pos.). The score features dynamic markings such as *ff* and *pp*, and includes the instruction *consord.* for the Trombone part.

Sopr. Chor Ten.

Freu - de ent - ge - gen - geht.

Vocal and Chorus parts for Soprano (Sopr.) and Tenor (Ten.). The lyrics are "Freu - de ent - ge - gen - geht." The score includes first and second endings for both parts.

Bariton Solo

Mit starkem Ausdruck

Weh! Weh! Weh! Weh! Ach! ich

Baritone Solo part with the instruction "Mit starkem Ausdruck" and the lyrics "Weh! Weh! Weh! Weh! Ach! ich".

Trgl. Schlgwk.

Becken m. Pkschgl.

Tympani (Trgl.) and Percussion (Schlgwk.) parts. The instruction "Becken m. Pkschgl." is present.

Tempo rubato

Vi. Br. Cello Kb.

tremolo

pizz. *ff* *p*

String section score including Violin (Vi.), Viola (Br.), Cello (Cello), and Double Bass (Kb.). The score includes dynamic markings like *ff* and *p*, and the instruction *tremolo* for the Violin part.

Klav.

43 44 45 46 47 48

ff *pp*

Piano accompaniment (Klav.) part with measure numbers 43 through 48. The score includes dynamic markings *ff* and *pp*.

Fl.
Klar.
Fag.
Hr.
Trp.
Pos.
Bariton Solo
Schlgwk.
Vi.
Br.
Cello
Kb.
Klav.

Un - glück - li - cher! Wo - hin auf Er - den werd' ich ge -

Tamtam

49 50 51 52

sed. sed. sed. sed. sed. sed. sed. sed. sed. sed. sed.

Fl.
Klar.
Fag.
Hr.
Trp.
Pos.

Musical score for woodwinds. The Flute (Fl.) and Clarinet (Klar.) parts are in the treble clef, while the Bassoon (Fag.), Horn (Hr.), Trumpet (Trp.), and Trombone (Pos.) parts are in the bass clef. The music features melodic lines with various articulations and dynamics.

Bariton Solo

tra - gen, ich Lei - den - der? Wo brei - tet sich um und

Vocal line for Baritone Solo. The lyrics are: "tra - gen, ich Lei - den - der? Wo brei - tet sich um und". The music is written in a bass clef.

Tamtam

Schlgwk.

Paukenwirbel

pp mf

Musical score for Percussion. It includes a Tamtam part and a Snare Drum (Schlgwk.) part. The Snare Drum part features a "Paukenwirbel" (snare roll) marked with "pp" (pianissimo) and "mf" (mezzo-forte).

Vi.
Br.
Cello
Kb.

Musical score for strings and brass. It includes Violin (Vi.), Brass (Br.), Cello (Cello), and Double Bass (Kb.) parts. The music consists of harmonic accompaniment with various textures.

Klav.

53 54 55 56

ped. ped. ped. ped. ped. ped. ped. ped. ped. ped.

Musical score for Piano (Klav.). The score is divided into measures 53, 54, 55, and 56. It features a complex rhythmic pattern with frequent pedaling, indicated by "ped." markings below the notes.

Fl.
Klar.
Fag.
Hr.
Trp.
Pos.

Bariton Solo

bringt mich die Stim - me? I - o! Dä - mon! wo rei - Best du

Schlgwk.

Becken > Tamtam

Tamb. f

Vi.
Br.
Cello
Kb.

Klav.

57 58 59 60 61

Sed. Sed. Sed. Sed. Sed. Sed. Sed. Sed. Sed. Sed. Sed.

Largo (♩ = 40)

Fl. *pp*

Klar. *pp*

Fag. *pp*

Hr. *pp*

Trp. *pp*

Pas. *pp*

7. Alt *p* In Ge - wal - ti - ges, un - er - hör -t, un - sicht - bar.

2. Chor *p*

7. Bass. *p* In Ge - wal - ti - ges, un - er - hör -t, un - sicht - bar.

2.

Ten. Solo *mf* *espressivo* Wer sehnt sich nicht nach Freu - den der

Bar *hin?*

Schlgwk. *Tamlam*

Tamb. *pp*

VI. *Largo (♩ = 40)* *pp*

Br. *pp*

Cello *pp*

Kb. *pp*

Klav. 62 63 64 65 66 67 *mf* *p*

Fl.
Klar.
Fag.

Hr.
Trp.
Pos.

Tenor-Solo

Lie - be und gro - ßen Ta - ten, wenn im Au - ge des Him - mels und im Bu - sen der Er - de der

Schlgwk.

pp

kl. Tr.

pp

Trgl.

Tamtam

Vi.
Br.
Cello
Kb.

Klav.

68 69 70 71

Sed. Sed. Sed. Sed. Sed. Sed. Sed. Sed.

14

Fl.
Klar.
Fag.

Hr.
Trp.
Pos.

Tenor-Solo

Früh - ling wie - der - kehrt? — Ja! — ei - ne Son - ne ist der Mensch,

Schlgwk.

ppp *mf* *ppp*

VI.
Br.
Cello
Kb.

Klav.

72 73 74

Fl.
Klar.
Fag.
Hr.
Trp.
Pos.
Tenor-Solo
Schlgwk.
Vi.
Br.
Cello
Kb.
Klav.

all - se - hend, all - ver - klä - rend, wenn er liebt, und

Trgl.

ppp

75 76 77

sed. sed. sed. sed. sed. sed.

Detailed description: This page of a musical score contains staves for Flute, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tenor Solo, Percussion, Violin, Viola, Cello, Double Bass, and Piano. The Tenor Solo part includes the lyrics 'all - se - hend, all - ver - klä - rend, wenn er liebt, und'. The Percussion part has a 'Trgl.' (triangle) instruction. The Piano part features a complex texture with triplets and is marked 'sed.' (sordid) under the bass line. The score is divided into three measures, with the piano part starting at measure 75 and ending at 77.

Fl.
Klar.
Fag.

Hr.
Trp.
Pos.

Tenor-Solo

liebt er nicht, so ist er ei-ne dunkle Wohnung, wo ein rau-chend Lämp-dien brennt.

Schlgwk.

Vi.
Br.
Cello
Kb.

Klav.

Fl. *senza espr.*

Klar. *p*

Fag.

Hr.

Trp.

Pos.

Alt-Solo

mysteriös

Sterb-lich-keit ist Schein, ist wie die Far-ben, die vor uns-rem Au-ge zit-tern, wenn es

Becken m. Holzschgl. *ppp*

Tamtam m. Baumwollschgl. *ppp*

Trgl. m. Stahlschgl.

Schlgwk.

Vi. *Senza espr.* *ppp*

Br. *senza espr.* *ppp*

Cello *senza espr.* *ppp*

Kb. *senza espr.* *ppp*

Klav. *ppp*

82 83 84 85

ped.

18

Largo (♩ = 40)

Fl. *p espr.*

Klar. *p espr.*

Fag. *p espr.*

Hr.

Trp. *p espr.*

Pos.

Sopr. *f animato*

Solo Alt

Ab - trün - nig bin ich ge - wor - den von Mai und Som - mer und
lan - ge in die Son - ne sieht!

Schlgwk. *Stahlschlgl. | Holzschlgl.*

Vi. *p espr.*

Br. *p espr.*

Cello *p espr.*

Kb. *p espr.*

Largo (♩ = 40)

Klav. *mf*

86 87 88 89 90

Fl.
Klar.
Fag.

Musical notation for Flute (Fl.), Clarinet (Klar.), and Bassoon (Fag.) staves. The Flute part features melodic lines with slurs and accents. The Clarinet and Bassoon parts provide harmonic support with similar rhythmic patterns.

Hr.
Trp.
Pos.

Musical notation for Horn (Hr.), Trumpet (Trp.), and Trombone (Pos.) staves. The Horn part is mostly rests. The Trumpet and Trombone parts play rhythmic patterns with slurs and accents.

Sopr. Solo

Herbst, und ach- te des Ta- ges und der Nacht nicht, wie sonst, ge- hö- re dem Him- mel und der

Musical notation for Soprano Solo with lyrics: "Herbst, und ach- te des Ta- ges und der Nacht nicht, wie sonst, ge- hö- re dem Him- mel und der". The melody is written in a single staff with lyrics underneath.

Tamf. m. Lederschlg.

Schlgwk.

kl. Tr. p

Hltr.

Tamb.

Musical notation for Percussion (Schlgwk.) and Keyboard (Klav.) staves. The Percussion part includes Tambores m. Lederschlag (Tamf. m. Lederschlg.) and Kl. Tr. (kl. Tr. p). The Keyboard part features rhythmic patterns with slurs and accents.

Vi.
Br.
Cello
Kb.

Musical notation for Violin (Vi.), Viola (Br.), Cello, and Double Bass (Kb.) staves. The Violin and Viola parts play melodic lines with slurs and accents. The Cello and Double Bass parts provide harmonic support with similar rhythmic patterns.

Klav.

91 92 93 94 95

Musical notation for Piano (Klav.) staves, numbered 91, 92, 93, 94, and 95. The piano part features complex rhythmic patterns with slurs and accents.

20

Fl.
Klar.
Fag.

Musical notation for Flute (Fl.), Clarinet (Klar.), and Bassoon (Fag.) staves. The Flute part features a melodic line with slurs and triplets. The Clarinet and Bassoon parts provide harmonic support with similar melodic motifs.

Hr.
Trp.
Pos.

Musical notation for Horn (Hr.), Trumpet (Trp.), and Trombone (Pos.) staves. The Horn part is mostly sustained notes. The Trumpet and Trombone parts play rhythmic patterns with triplets.

Sopr. Solo

Er-de nicht mehr, ge-hö-re nur Ei-nem, Ei-nem, a-ber die Blü-te des Mais und die Klar-heit des Tags und der

Musical notation for Soprano Solo with German lyrics. The melody is characterized by slurs and triplets.

Schlgwk.

Tamb.
Hlztr.
Kl. Tr.

Musical notation for Percussion (Schlgwk.) and Keyboard (Klav.) staves. The Percussion part includes Tambourine (Tamb.) and Harp (Hlztr.). The Keyboard part features rhythmic patterns with triplets.

Vi.
Br.
Cello
Kb.

Musical notation for Violin (Vi.), Viola (Br.), Cello, and Double Bass (Kb.) staves. The Violin and Viola parts play melodic lines with slurs. The Cello and Double Bass parts provide harmonic support.

Klav.

96 97 98 99 100

Musical notation for Piano (Klav.) staves, numbered 96 to 100. The piano part features complex rhythmic patterns with triplets.

Fl.
Klar.
Fag.

Musical notation for Flute (Fl.), Clarinet (Klar.), and Bassoon (Fag.) staves. The Flute part features melodic lines with slurs and accents. The Clarinet and Bassoon parts provide harmonic support with triplet patterns.

Hr.
Trp.
Pos.

Musical notation for Horn (Hr.), Trumpet (Trp.), and Trombone (Pos.) staves. The Horn and Trumpet parts play triplet figures, while the Trombone part is mostly silent.

Sopr. Solo

Soprano Solo line with lyrics: Ernst der Nacht, und Erd' und Him-mel ist mir in die-sem Ei-nen ver-eint! so lieb' ich!

Schlgwk.

Musical notation for Percussion (Schlgwk.) with a drum set consisting of snare, tom, and bass drum. The notation includes rhythmic patterns and dynamic markings.

Vi.
Br.
Cello
Kb.

Musical notation for Violin (Vi.), Viola (Br.), Cello, and Double Bass (Kb.) staves. The Violin and Viola parts play melodic lines, while the Cello and Double Bass parts provide harmonic support with triplet patterns.

Klav.

Musical notation for Piano (Klav.) with measures numbered 101, 102, 103, 104, and 105. The piano part features complex rhythmic patterns and triplet figures.

22

Fl. *f*

Klar. *f*

Fag. *f*

Hr.

Trp. *f*

Pos.

Sopr.

Alt

Chor

Tenor

Baß

pp
Sterb - lich -

Schlgwk. *f*

Vi. *f*

Br. *f*

Cello *f*

Kb. *f*

Klav. *f*

106 107 108 109 110

ped. *ped.*

Larghissimo (♩ = 36)

Fl. Klar. Fag.

Hr. Trp. Pos.

Sopr. Alt Chor Tenor Baß

keit ist Schein. Ei - - -

Baß Solo

Ei - nes zu sein mit

Schlgwk.

Pauken in F und H

kl. Tr.

Larghissimo (♩ = 36)

Vi. Br. Cello Kb.

Klav.

111 112 113 114

Fl.

Klar.

Fag.

Hr.

Trp.

Pos.

Sopr.

Alt

Chor

Tenor

Baß

Baß Solo

Schlgwk.

Vi.

Br.

Cello

Kb.

Klav.

mes zu sein mit al - - lem.

mes zu sein mit al - - lem.

al - lem, das ist Le - ben der Gott - heit, das ist der Him - mel des Men - schen.

p

f

pp

p

p

p

115 116 117

Sed.

Sed.

Fl. *p* *espr.* 8

Klar. *p* *pp*

Fag. *pp* 3

Hr. *p espr.* 3

Trp. *pp* 3 8

Pos.

Sopr. Ei - nes zu sein.

Alt

Chor

Tenor Ei - nes zu sein.

Baß

Baß Solo
Ei - nes zu sein mit al - lem, was lebt, in se - li - ger Selbst-ver - ges - sen - heit

Trgl. *f* Tamtam *p* Becken

Schlgwk.

Vi. *espr.* 3 *pp*

Br. *pp*

Cello *espr.* 3 *pp*

Kb. *espr.* 3 *pp*

Klav. 118 Schnelles Tremolo 119 120 *p* Sed. Sed. Sed. Sed. Sed. Sed. Sed.

Fl. *pp* *espr.*

Klar. *pp* *pp*

Fag. *pp*

Hr. *pp*

Trp. *pp*

Pos. *pp*

Sopr. *pp*

Alt

Chor *pp*

Tenor *pp*

Baß *pp*

Baß-Solo

Schlgwk.

Vi. *espr.*

Br. *espr.*

Cello *espr.*

Kb. *espr.*

Klav. 121 122 123 124

sed. *sed.* *sed.* *sed.* *sed.* *sed.* *sed.* *sed.* *sed.*

All der Na - tur, das ist der
wie - der - zu - keh - ren ins All der Na tur, das ist der Gip - fel der Ge - dan - ken und Freu - den,

Fl.
Klar.
Fag.

Hr.
Trp.
Pos.

Sopr.
Alt
Chor
Tenor
Baß

Gip - fel der Ge - dan - ken.

Gip - fel der Ge - dan - ken.

Baß-Solo

das ist die hei - li - ge Ber - ges - hö - he, der Ort der e - wi - gen Ru - he, wo der Mit - tag sei - ne

Schlgwk.

Vi.
Br.
Cello
Kb.

Schnelles Tremolo

ppp

f espr.

Klav.

125 126 127 128 129

Mit Dämpfer (zweites Pedal)

Sw. Sw. Sw. Sw. Sw. Sw. Sw. Sw. Sw. Sw.

Fl.

Klar.

Fag.

Hr.

Trp.

Pos.

Sopr.

Alt

Chor

Tenor

Baß

Baß-Solo

Schwüle und der Don-ner sei-ne Stim-me ver-liert und das ko-chen-de Meer der Wo-ge des

Schlgwk.

VI.

Br.

Cello

Kb.

Klav.

730 731 732 733

Sw. Sw. Sw. Sw. Sw. Sw. Sw. Sw. Sw.

Etwas schneller (♩ = 40)

Fl. *mf*

Klar. *mf*

Fag. *mf*

Hr. *mf*

Trp. *mf*

Pos. *mf*

Sopr. *p*

Alt *p*

Char *p*

Tenor *p*

Baß *p*

Ei - nes zu sein

Baß-Solo

Korn-felds gleicht. Ei - nes zu sein mit al - lem, was lebt! Mit die - sem Wor - te legt die

Schlgwk. *f*

Kl. Tr. *p*

Etwas schneller (♩ = 40)

Vi. *mf*

Br. *mf*

Cello *ff*

Kb. *ff*

Klav. *mf*

Opf. weg!

134 135 136 137

Sed. Sed. Sed. Sed. Sed. Sed. Sed. Sed.

Fl.
Klar.
Fag.

Hr.
Trp.
Pos.

Sopr.
Alt
Chor
Tenor
Baß

mit al - lem, was lebt!

Baß-Solo

Tu-genddenKarnisch, der Geist des Menschenden Zep - ter weg, und das e - her - ne Schick-salent-sagt der

Schlgwk.

p *f*

Vi.
Br.
Cello
Kb.

Klav.

138 139 140 141

Fl.
Klar.
Fag.

Hr.
Trp.
Pos.

Sopr.
Alt
Chor
Tenor
Baß

Baß-Solo

Herrschaft; und aus dem Bun-de der We - sen schwindet der Tod, und Un - zer - trem - lich - keit und

Schlgwk.

Vi.
Br.
Cello
Kb.

Klav.

Fag. *cresc.* *f*

Klar. *cresc.* *f*

Fag. *cresc.* *f*

Hr. *cresc.* *f*

Trp. *cresc.* *f*

Pos. *cresc.* *f*

Baß-Solo

e - wi - ge Ju - gend be - se - li - get, ver - schönert die Welt. O, ein Gott ist der Mensch wenn er träumt, ein

Trgl. *cresc.* *f*

Schlgwk.

Vi. *cresc.* *f*

Br. *cresc.* *f*

Cello *cresc.* *f*

Kb. *cresc.* *f*

Klav. *cresc.* *f*

146 147 148 149

Fl. *p* *pp*

Klar. *p* *pp*

Fag. *p* *pp*

Hr. *p* *pp*

Trp. *p* *pp*

Pos. *p* *pp*

Baß-Solo

Belt-ler, wenn er nachdenkt, und wenn die Be-geisterung hin ist, steht er da wie ein miß-ra-te-ner

Tamtam

Schlgwk.

kl. Tr. > *f* *ppp*

Vi. *p* *pp*

Br. *p* *pp*

Cello *p* *pp*

Kb. *p* *mf*

150 151 152 153

Klav. *p*

Ed.

Fl.
Klar.
Fag.

Hr.
Trp.
Pos.

Baß-Solo

Sohn, den der Va - ter aus dem Hau - se stieß, und be - trach - tet die ärm - li - chen Pfen - ni - ge, die ihm das

Schlgwk.

Vi.
Br.
Cello
Kb.

Klav.

Largo (♩ = 40)

Fl. *dim.*
Klar.
Fag.
Hr.
Trp. *dim.*
Pos.

Baß-Solo *dim.*
Mit-leid auf den Weg gab.

Schlgwk. *pp* *Tamtam* *p* *pp mf pp*

Largo (♩ = 40)
Leise, aber mit großem Ausdruck!

Vi. *dim.*
Br. *dim.*
Cello
Kb. *dim.*

Klav. 158 159 160 161 162
p espr. *pp*
♩. *♩.* *♩.* *♩.* *♩.* *♩.*

Tamtam Beck.

Schlgwk. *p*

Tamb. *pp*

Vi.

Br.

Cello

Kb.

Klav. 163 164 165 166 167

Sed. Sed. Sed. Sed. Sed. Sed. Sed. Sed. Sed. Sed.

Mezzosopr. Solo *Ruhig und halbleise, aber mit verinnerlichtem Ausdruck, klagend.*

Un - be - wei - net und oh - ne freund' und

Tamtam m. weichem Schgl. *p*

Schlgwk.

Vi. *pp senza espr.*

Br. *pp senza espr.*

Cello *pp senza espr.*

Kb. *pp senza espr.*

Klav. 168 *Sehr ruhig und gleichmäßig* 169 170 171

p Sed. Sed. Sed. Sed. Sed. Sed. Sed. Sed.

Mezzosopr. Solo
eh - los werd' ich Trüb - sin - ni - ge ge -

Tamtam

Schlgwk.

Vi.
Br.
Cello
Kb.

Klav. 172 173 174
Led. Led. Led. Led. Led. Led. Led. Led. Led.

Mezzosopr. Solo
füh - ret die - sen be - rei - te - ten Weg. Mir

Schlgwk.

Vi.
Br.
Cello
Kb.

Klav. 175 176 177 178
Led. Led. Led. Led. Led. Led. Led. Led. Led.

Mezzosopr. Solo
ist's nicht Ge - brauch mehr, die - ser Leuch - te

Trgl. m. Stahlschagl. Beck. m. Hlzschlgl. Tamt. m. Lederschagl.

Schlgwk.

Vi.
Br.
Cello
Kb.

Klav. 179 180 181 182
Led. Led. Led. Led. Led. Led. Led. Led.

Mezzosopr.
hei - li - ges Au - ge zu sehn, mir

Trgl. Tamtam Beck.

Schlgwk. pp

Vi.
Br.
Cello
Kb.

Klav. 183 184 185
Led. Led. Led. Led. Led. Led. Led. Led.

Mezzosopr. Solo
Ar - men. Und dies mein Ge - schick, das trä - nen -

Schlgwk.
Trgl.
kl. Tr. p
Hlz. Tr.
Tamb.

Vi.
Br.
Cello
Kb.

Klav. 186 187 188 189
Sed. Sed. Sed. Sed. Sed. Sed. Sed. Sed.

Mezzosopr. Solo
lo - se, be - trau - ert, lie - bet nie - mand.

Schlgwk.
Tamtam
kl. Tr.

Vi.
Br.
Cello
Kb.

Klav. 190 191 192 193 194
Sed. Sed. Sed. Sed. Sed. Sed. Sed. Sed. espr.

40 Larghissimo (♩ = 36)

Fl. *pp*

Klar. *pp*

Fag. *pp*

Hr. *pp*

Trp. *pp*

Pos. *pp*

Sopr. *p*

Alt

Chor *p*

Tenor *p*

Baß *p*

Es kann nichts wach - sen und nichts so

Sopr. *p*

Mezzosopr. *p*

Alt Solo *p*

Ten. *p*

Bar. *p*

Baß *p*

... a - ber die Blü - te des Mais ...

... ist wie die Far - ben ...

... wo rei - Best du

Trgl. m. Stahlschlgl. *p*

Beck. m. Holzschlgl. *p*

Schlgwk. *p*

Larghissimo (♩ = 36)

Vi. *p*

Br. *p*

Cello *p*

Kb. *p*

Klav. *p*

195 196 197 198

42

Fl.
Klar.
Fag.
Hr.
Trp.
Pos.

Sopr.
Alt
Chor
Tenor
Baß

Mensch. Mit der Nacht des Ab-grunds ver- gleicht er

Sopr.
Mezzosopr.
Alt
Solo
Tenor
Bar.
Baß

Ernst der Nacht.....
Weg..... oh - ne Freund?.....
..... ist wie die Far - ben,..... die vor uns - rem
..... liebt er nicht, so ist er ei - ne dunk-le Wah - nung,.....

Schlgwk.

Tamtam
Stahl Holz Lederschlgl.

p — *f* — *pp*

Vi.
Br.
Cello
Kb.

Klav.

202 203 204 205 206

Fl.
Klar.
Fag.
Hr.
Trp.
Pos.

Sopr.
Alt
Chor
Tenor
Baß

Sopr.
Mezzosopr.
Alt
Solo
Tenor
Bar.
Baß

Schlgwk.

Vi.
Br.
Cello
Kb.

Klav.

oft sein Lei - den und mit dem Ä - ther
oft sein Lei - den und mit dem Ä - ther
Klar - heit des Tags
mir ist's nicht Ge - brauch mehr,
Au - ge zit - tern, dies mein Ge - schick,
wer sehnt sich nicht nach Freuden der
wenn er träumt,

207 208 209 210
Led. Led. Led. Led. Led. Led. Led. Led. Led.

U. E. 9705

44

Fl.
Klar.
Fag.
Hr.
Trp.
Pos.

Sopr.
Alt
Chor
Tenor
Baß

sei - ne Se - lig - keit. A - ber
sei - ne Se - lig - keit. A - ber

Sopr.
Mezzosopr.
Alt
Solo
Tenor
Bar.
Baß

Som - mer und Herbst Erd und Him - mel
dies mein Ge - schick
Lie - be
brei - tet sich um
schwin - det der Tod, All der Na - tur

Schlgwk.

mf ————— *pp*

Vi.
Br.
Cello
Kb.

Klav.

211 3 212 3 213 3 214 3

Fl.
Klar.
Fag.
Hr.
Trp.
Pos.

Sopr.
Alt
Chor
Tenor
Baß

Sopr.
Mezzosopr.
Alt
Sola
Tenor
Bar.
Baß

Schlgwk.
Tamb.
Hlz-tr.

Vi.
Br.
Cello
Kb.

Klav.

schö - ner ist nichts, als wenn es so nach
schö - ner ist nichts, als wenn es so nach
hei - li - ges Au - ge zu seh'n, ...
keit ... wenn es lan - ge in die Son - ne sieht ...
un - er - hört, ... wer ...
ei - nes zu sein ...

215 3 3 3 216 3 3 217 3 3 218 3 3

U. E. 9705

46

Fl.

Klar.

Fag.

Hr.

Trp.

Pos.

Sopr.

Alt

Chor

Tenor

Baß

Sopr.

Mezzosopr.

Alt

Solo

Tenor:

Bar.

Baß

Schlgwk.

kl. Tr.

pp

mf

pp

mf

pp

VI.

Br.

Cello

Kb.

Klay.

219 3 3 3 220 3 3 221 3 3 3

3 Sed. 3 Sed. 3 Sed. 3 Sed. 3 Sed. 3 Sed. 3 Sed.

Fl.
Klar.
Fag.
Hr.
Trp.
Pos.

Sopr.
Alt
Chor
Tenor
Baß

ihm däm - mert, und der Schmerz, wie ein

Sopr.
Mezzosopr.
Alt
Solo
Tenor
Bar.
Baß

lieb_ ich!
..... die - ser Leuch - te hei - li - ges Au - ge sehn.....
..... in die
Weh! wo brei - tet sich um?.....

Schlagwk.

Tamtam

p > f >

Vi.
Br.
Cello
Kb.

Klav.

222 3 3 223 3 3 224 3 3 225 3 3 3

ped. ped. ped. ped. ped. ped. ped. ped. ped.

Fl.
Klar.
Fag.
Hr.
Trp.
Pos.

Sopr.
Alt
Tenor
Baß

Bru - der, der fern - her läm - mern - den

Bru - der, der fern - her läm - mern - den

Sopr.
Mezopr.
Alt
Tenor
Bar.
Baß

Son - ne sieht...
... Freu - den der Lie - be... ja! ei - ne Son - ne ist der Mensch,

Chgwk.

Vi.
Br.
Cello
Kb.

Klav.

226 3 3 3 227 3 3 228 3 3

Fl.
Klar.
Fag.
Hr.
Trp.
Pos.

Sopr.
Alt
Chor
Tenor
Baß

Freu - de ent - ge - gen - geht.

Freu - de ent - ge - gen - geht.

Sopr.
Mezzosopr.
Alt
Solo
Tenor
Bar.
Baß

all - ver - klä - rend, wenn er liebt.

Schlgwk.

kl. Tr. Hlz. Tr. Tamb.

pp mf pp p pp

Vi.
Br.
Cello
Kb.

Klav.

229 230 231

3 Sed. 3 Sed. 3 Sed. 3 Sed. 3 Sed. 3 Sed.



Fl. *p*

Klar. *p*

Fag. *p*

Hr. *p*

Trp. *p*

Pos. *pp*

Sopr.

Alt

Chor

Tenor

Baß

Trgl. m. Stahlschgl. Beck. m. Hitzschgl. Tamb. m. Pkschgl.

Schlgwk. *ppp*

Vi. *p*

Br. *p*

Cello *p*

Kb. *p*

Klav. *mf*

Sed. *

WEAG.

Wien, den 5. Dezember 1927

Wolfgang Marohy

53

Zwölftonspiel

(11. Juni 1955)

für Cembalo (Klavier)
Victor Sokolowski gewidmet

JOSEF MATTHIAS HAUER

(19. 3. 1883 — 22. 9. 1959)

mf $\text{♩} = 80$

1 2 3 4 5

6 7 8 9

10 11 12

13 14 15

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FV.718

16 17 18

19 20 21

22 23 24

25 26 27

28 29 30

31 32 33

Zwölftonspiel

2. Juni 1955

JOSEF MATTHIAS HAUER
(19.3.1883 - 22.9.1959)

$\text{♩} = 80$
mf

Pa. Pa. Pa. Pa.

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EV. 712

Handwritten musical notation for measures 7-12. The system consists of a treble and bass clef. Measure 7 starts with a circled measure number (7) and a finger number 7. Measures 8, 9, 10, 11, and 12 are numbered above the staff. Measure 10 has a circled measure number (10) and a flat sign. Measure 11 has a circled measure number (11). Measure 12 has a circled measure number (12) and a flat sign. The notation includes various note values, accidentals, and slurs.

Handwritten musical notation for measures 13-18. The system consists of a treble and bass clef. Measure 13 starts with a circled measure number (13) and a finger number 4. Measures 14, 15, 16, 17, and 18 are numbered above the staff. Measure 16 has a circled measure number (16) and a flat sign. Measure 17 has a circled measure number (17) and a flat sign. Measure 18 has a circled measure number (18) and a flat sign. The notation includes various note values, accidentals, and slurs.

Handwritten musical notation for measures 19-24. The system consists of a treble and bass clef. Measure 19 starts with a circled measure number (19) and a finger number 1. Measures 20, 21, 22, 23, and 24 are numbered above the staff. Measure 22 has a circled measure number (22) and a flat sign. Measure 23 has a circled measure number (23) and a flat sign. Measure 24 has a circled measure number (24) and a flat sign. The notation includes various note values, accidentals, and slurs.

Handwritten musical notation for measures 25-30. The system consists of a treble and bass clef. Measure 25 starts with a circled measure number (25) and a finger number 1. Measures 26, 27, 28, 29, and 30 are numbered above the staff. Measure 26 has a circled measure number (26) and a flat sign. Measure 27 has a circled measure number (27) and a flat sign. Measure 28 has a circled measure number (28) and a flat sign. Measure 29 has a circled measure number (29) and a flat sign. Measure 30 has a circled measure number (30) and a flat sign. The notation includes various note values, accidentals, and slurs.

Handwritten musical notation for measures 31-36. The system consists of a treble and bass clef. Measure 31 starts with a circled measure number (31) and a finger number 7. Measures 32, 33, 34, 35, and 36 are numbered above the staff. Measure 32 has a circled measure number (32) and a flat sign. Measure 33 has a circled measure number (33) and a flat sign. Measure 34 has a circled measure number (34) and a flat sign. Measure 35 has a circled measure number (35) and a flat sign. Measure 36 has a circled measure number (36) and a flat sign. The notation includes various note values, accidentals, and slurs.

Handwritten musical notation for measures 37-42. The system consists of a treble and bass clef. Measure 37 starts with a circled measure number (37) and a finger number 4. Measures 38, 39, 40, 41, and 42 are numbered above the staff. Measure 38 has a circled measure number (38) and a flat sign. Measure 39 has a circled measure number (39) and a flat sign. Measure 40 has a circled measure number (40) and a flat sign. Measure 41 has a circled measure number (41) and a flat sign. Measure 42 has a circled measure number (42) and a flat sign. The notation includes various note values, accidentals, and slurs.

Norbert Mollathy

Zwölftonspiel

(MÄRZ 1958)

57

JOSEF MATTHIAS HAUER

$\text{♩} = 80$

Zwei Flöten

Zwei Klarinetten
in C geschrieben

Zwei Fagotte

Eine Trompete
in C geschrieben

Ein Horn in F

Zwei 1. Violinen

Zwei 2. Violinen

Zwei Bratschen

Zwei Celli

Zwei
Kontrabässe

1

2

3

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E.V. 595

Fl.

Kl.

Fg.

Trp.

Hrn.

1.Vln.

2.Vln.

Br.

Cl.

Ktb.

4 5 6 7

mf

mf

Musical score for a woodwind and string ensemble. The score is written for the following instruments: Flute (Fl.), Clarinet (Kl.), Bassoon (Fg.), Trumpet (Trp.), Horn (Hrn.), Violin I (1.Vln.), Violin II (2.Vln.), Brass (Br.), Clarinet (Cl.), and Cello/Double Bass (Ktb.). The score consists of four measures, numbered 8, 9, 10, and 11 at the bottom. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

8

9

10

11

Musical score for various instruments including Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Trp.), Horn (Hrn.), Violin (1. Vln., 2. Vln.), Viola (Vi.), Trombone (Br.), and Trombone (Ktb.). The score is arranged in a grand staff format with multiple staves for each instrument. The music is written in a key signature with one sharp (F#) and a common time signature (C). The score spans measures 12 to 15.

60 F
 K
 F
 T
 H
 1.
 2.
 F
)
 I

12 13 14 15

61

Musical score for measures 16-19. The score includes parts for Flute (Fl.), Clarinet (Kl.), Bassoon (Fg.), Trumpet (Trp.), Horn (Hrn.), Violin I (1.Vln.), Violin II (2.Vln.), Brass (Br.), Clarinet (Cl.), and Cello/Double Bass (Ktb.). The notation is in standard musical notation with various clefs and key signatures.

16

17

18

19

Fl.
Cl.
Fg.
Trp.
Hrn.
1.Vln.
2.Vln.
Br.
Cl.
Ktb.

62 Fl
Kl
Fg
Tr
H
1.V
2.V
Br
C
K

20 21 22 23

63

Musical score for a symphony orchestra, measures 24-28. The score includes parts for Flute (Fl.), Clarinet (Kl.), Bassoon (Fg.), Trumpet (Trp.), Horn (Hrn.), Violin I (1.Vl.), Violin II (2.Vl.), Brass (Br.), Clarinet (Cl.), and Cello/Double Bass (Ktb.).

The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The measures are numbered 24, 25, 26, 27, and 28 at the bottom of the page.

24

25

26

27

28

Fl.

Kl.

Fg.

Trp.

Hrn.

1.Vl.

2.Vl.

Br.

Cl.

Ktb.

Detailed description: This is a page of a musical score for a symphony or concert band. It features ten staves of music. The instruments are: Flute (Fl.), Clarinet (Kl.), Bassoon (Fg.), Trumpet (Trp.), Horn (Hrn.), Violin I (1.Vl.), Violin II (2.Vl.), Brass (Br.), Clarinet (Cl.), and Trombone (Ktb.). The score is divided into measures 29, 30, 31, 32, and 33. The notation includes various rhythmic values, accidentals, and dynamic markings. There are some handwritten annotations, such as a circled note in the Clarinet part at measure 32 and a double slash in the Trombone part at measure 32.

29

30

31

32

33

64

F

F

T

F

1.

2

F

65

Musical score for various instruments including Fl., Kl., Fg., Trp., Hrn., 1.VI., 2.VI., Br., Cl., and Ktb. across measures 34-37.

34

35

36

37

66

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. (Flute):** Two staves, one in treble clef and one in bass clef.
- Kl. (Clarinet):** Two staves, both in treble clef.
- Fl. (Bass Flute):** One staff in bass clef.
- Trp. (Trumpet):** One staff in treble clef.
- Hru. (Horn):** One staff in treble clef.
- 1.Vl. (Violin I):** One staff in treble clef.
- 2.Vl. (Violin II):** Two staves in treble clef.
- Br. (Trombone):** Two staves in bass clef.
- Cl. (Clarinet):** One staff in bass clef.
- Ktb. (Bassoon):** One staff in bass clef.

The score spans measures 38 to 41. The notation includes various note values, rests, and dynamic markings such as *p* and *pp*. The key signature is one sharp (F#).

38

39

40

41

67

Musical score for various instruments including Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Trp.), Horn (Hrn.), Violin (1.Vln., 2.Vln.), Brass (Br.), and Double Bass (Ktb.). The score is arranged in a system with multiple staves. The instruments are listed on the left side of the page. The music is written in a key signature with one flat (B-flat) and a common time signature (C). The score is divided into measures, with measure numbers 42, 43, 44, and 45 indicated at the bottom of the page.

42

43

44

45

68

Musical score for various instruments including Flute (Fl.), Clarinet (Kl.), Bassoon (Fg.), Trumpet (Trp.), Horn (Hrn.), Violin (1.Vl.), Viola (2.Vl.), Brass (Br.), Clarinet (Cl.), and Bassoon (Ktb.). The score is written in a multi-measure rest format across four measures (46-49).

46

47

48

49

69

Fl.

Kl.

Fg.

Trp.

Hrn.

I.Vln.

2.Vln.

Br.

Cl.

Ktb.

Detailed description: This is a page of a musical score for a symphony orchestra. It contains ten staves, each labeled with an instrument: Flute (Fl.), Clarinet (Kl.), Bassoon (Fg.), Trumpet (Trp.), Horn (Hrn.), Violin I (I.Vln.), Violin II (2.Vln.), Brass (Br.), Clarinet (Cl.), and Bassoon (Ktb.). The score is written in a common time signature and features various musical notations including notes, rests, and dynamic markings. The measures are numbered 50, 51, 52, and 53 at the bottom of the page.

50

51

52

53

70

The musical score is arranged in a system of ten staves. From top to bottom, the instruments are: Flute (Fl.), Clarinet (Kl.), Bassoon (Fg.), Trumpet (Trp.), Horn (Hrn.), Violin I (1.Vln.), Violin II (2.Vln.), Brass (Br.), Clarinet (Cl.), and Contrabass (Ktb.). The score covers measures 54, 55, 56, and 57. The Flute part is mostly rests. The Clarinet and Bassoon parts have active melodic lines. The Trumpet and Horn parts have rhythmic patterns. The Violin I part has a complex melodic line with many accidentals. The Violin II part has a simpler harmonic accompaniment. The Brass section consists of Trumpet and Horn parts with block chords and some movement. The Clarinet and Contrabass parts have active lines with many accidentals.

54

55

56

57

71

Musical score for various instruments including Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Trp.), Horn (Hrn.), Violin (1.Vln., 2.Vln.), Brass (Br.), and Cello/Double Bass (Ktb.). The score is written in a multi-measure rest format across four measures, with measures numbered 58, 59, 60, and 61 at the bottom.

58

59

60

61

Musical score for measures 62-65. The score includes parts for Flute (Fl.), Clarinet (Kl.), Bassoon (Fg.), Trumpet (Trp.), Horn (Hrn.), Violin I (1.Vln.), Violin II (2.Vln.), Brass (Br.), Clarinet (Cl.), and Cello/Double Bass (Ktb.). The notation is in standard musical notation with various clefs and time signatures. The key signature has one sharp (F#). The score is divided into four measures, with measure numbers 62, 63, 64, and 65 indicated at the bottom.

Fl. 72

Kl.

Fg.

Trp.

Hrn.

1.Vl.

2.Vl.

Br.

Cl.

Kt.

62

63

64

65

73

The musical score consists of ten staves for various instruments. The Flute (Fl.) staff is mostly empty. The Clarinet (Kl.) and Bassoon (Fg.) staves have complex melodic lines. The Trumpet (Trp.) and Horn (Hrn.) staves have sparse notes. The Violin I (1.Vln.) and Violin II (2.Vln.) staves have rhythmic patterns. The Brass (Br.) staff shows chordal accompaniment. The Clarinet (Cl.) and Cello/Double Bass (Ktb.) staves have melodic lines. The measures are numbered 66, 67, 68, and 69 at the bottom of the score.

66

67

68

69

F.V. 595

1) Ligatur e 2) Durchgehender : nicht ab heben (steht im Dukt vorher)

Fl. 74^{Fl.}
 Kl.
 Fg.
 Trp.
 Hrn.
 1.Vln.
 2.Vln.
 Br.
 Cl.
 Ktb.

70 71 72 73

75

Musical score for a symphony orchestra, measures 74-77. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Trp.), Horn (Hrn.), Violin I (1.Vln.), Violin II (2.Vln.), Brass (Br.), Clarinet (Cl.), and Cello/Double Bass (Ktb.). The music is written in a key with one sharp (F#) and a time signature of 3/4. The Flute part is mostly rests. The Clarinet and Bassoon parts feature intricate melodic lines with many slurs and ornaments. The Trumpet and Horn parts have simpler, rhythmic patterns. The Violin I and II parts play sustained chords and moving lines. The Brass section provides harmonic support with chords and single notes. The Cello/Double Bass part has a simple bass line.

74

75

76

77

Fl. 76 Fl.

Kl. Kl

Fg. Fg

Trp. Tr

Hrn. Hr

1.Vln. 1.Vl

2.Vln. 2.Vl

Br. B

Cl. C

Ktb. K

The musical score consists of ten staves, each representing a different instrument. The instruments are: Flute (Fl.), Clarinet (Kl.), Bassoon (Fg.), Trumpet (Trp.), Horn (Hrn.), Violin I (1.Vln.), Violin II (2.Vln.), Brass (Br.), Clarinet (Cl.), and Cymbal (Ktb.). The score is divided into four measures, numbered 78, 79, 80, and 81 at the bottom. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

78

79

80

81

77

Musical score for a woodwind and string ensemble. The score is arranged in a system with ten staves. The instruments are: Fl. (Flute), Kl. (Clarinet), Fg. (Bassoon), Trp. (Trumpet), Hrn. (Horn), 1.Vln. (Violin I), 2.Vln. (Violin II), Br. (Brass), Cl. (Clarinet), and Ktb. (Bassoon). The score spans measures 82 to 85. The Flute part is mostly rests. The Clarinet and Bassoon parts have melodic lines. The Trumpet and Horn parts have rhythmic patterns. The Violin I and II parts have sustained notes. The Brass part has chords. The Clarinet and Bassoon parts have melodic lines.

82

83

84

85

78

Fl.

Kl.

Fg.

Trp.

Hrn.

1.Vln.

2.Vln.

Br.

Cl.

Ktb.

Detailed description: This is a page of a musical score for a symphony or concert band. It features ten staves of music. The instruments are: Flute (Fl.), Clarinet (Kl.), Bassoon (Fg.), Trumpet (Trp.), Horn (Hrn.), Violin I (1.Vln.), Violin II (2.Vln.), Brass (Br.), Clarinet (Cl.), and Trombone (Ktb.). The score is divided into four measures, numbered 86, 87, 88, and 89 at the bottom. The music includes various notes, rests, and articulations. A handwritten number '78' is in the top right corner, and a printed number '2' is on the right margin.

86

87

88

89

79

Fl.

Kl.

Fg.

Trp.

Hrn.

1.Vln.

2.Vln.

Br.

Cl.

Ktb.

90 91 92 93

3) Drückflöte: wird c³ heißen wie in Flöte

F.V. 595

Musical score for a woodwind and string ensemble. The score is divided into measures 94, 95, 96, and 97. The instruments are: Fl. (Flute), Kl. (Clarinet), Fg. (Bassoon), Trp. (Trumpet), Hrn. (Horn), 1.Vln. (Violin I), 2.Vln. (Violin II), Br. (Brass), Cl. (Oboe), and Ktb. (Bassoon). The notation includes various musical symbols such as notes, rests, and accidentals.

80 F

K

F

T

H

1.

2.

94

95

96

97

Fl.

Kl.

Fg.

Trp.

Hrn.

1.Vln.

2.Vln.

Br.

Cl.

Ktb.

Detailed description: This is a page of a musical score for a symphony or concert band. It features 13 staves for different instruments. The Flute (Fl.) staff has a treble clef and contains a melodic line with some rests. The Clarinet (Kl.) and Bassoon (Fg.) staves are grouped together and have treble clefs. The Trumpet (Trp.) staff has a treble clef and is mostly empty. The Horn (Hrn.) staff has a treble clef and contains a rhythmic pattern. The Violin (1.Vln.) and Viola (2.Vln.) staves have treble clefs and contain melodic lines. The Brass (Br.) section consists of two staves with treble clefs, showing chordal accompaniment. The Clarinet (Cl.) and Bassoon (Ktb.) staves have bass clefs and contain melodic lines. The score is divided into four measures, numbered 98, 99, 100, and 101 at the bottom.

98

99

100

101

Fl. 82 FL.

Kl. Kl.

Fg. Fg.

Trp. Trp.

Hrn. Hr.

1.Vln. 1.V.

2.Vln. 2.V.

Br. Br.

Cl. C.

Ktb. K.

102

103

104

105

83

Musical score for woodwinds and strings, measures 106-109. The score includes parts for Flute (Fl.), Clarinet (Kl.), Bassoon (Fg.), Trumpet (Trp.), Horn (Hrn.), Violin I (1.Vln.), Violin II (2.Vln.), Brass (Br.), Clarinet (Cl.), and Contrabass (Kth.).

Measures 106-109 are shown. The Flute part has a melodic line with a trill in measure 109. The Clarinet and Bassoon parts have similar melodic lines. The Violin I and II parts have a rhythmic accompaniment. The Brass part has a harmonic accompaniment. The Clarinet and Contrabass parts have a rhythmic accompaniment.

106

107

108

109

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl.** (Flute): Melodic line with various ornaments and slurs.
- Kl.** (Clarinet): Melodic line with slurs and ties.
- Fg.** (Bassoon): Melodic line with slurs and ties.
- Trp.** (Trumpet): Rested part.
- Hrn.** (Horn): Melodic line with slurs and ties.
- 1.Vln.** (Violin I): Melodic line with slurs and ties.
- 2.Vln.** (Violin II): Harmonic accompaniment with slurs and ties.
- Br.** (Brass): Harmonic accompaniment with slurs and ties.
- Cl.** (Cello): Melodic line with slurs and ties.
- Ktb.** (Double Bass): Melodic line with slurs and ties.

84 F

K

F

T

H

1.

2.

110

111

112

113

85

Fl.

Kl.

Fg.

Trp.

Hrn.

1.Vln.

2.Vln.

Br.

Cl.

Ktb.

Detailed description: This is a page of a musical score for a symphony or concert band. It features ten staves of music. The instruments are: Flute (Fl.), Clarinet (Kl.), Bassoon (Fg.), Trumpet (Trp.), Horn (Hrn.), Violin I (1.Vln.), Violin II (2.Vln.), Brass (Br.), Clarinet (Cl.), and Bassoon (Ktb.). The score is divided into four measures, numbered 114, 115, 116, and 117 at the bottom. The music is written in a key with one sharp (F#) and a common time signature. The notation includes various rhythmic values, accidentals, and phrasing slurs. The Flute part has a melodic line with some grace notes. The Clarinet and Bassoon parts have more complex, rhythmic patterns. The Brass section consists of several parts with block chords and some melodic fragments. The strings (Violins) have a steady accompaniment.

114

115

116

117

Musical score for various instruments including Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Trp.), Horn (Hrn.), Violin (1.Vln., 2.Vln.), Brass (Br.), and Cello/Double Bass (Ktb.). The score is written in a system with multiple staves. The key signature is one sharp (F#) and the time signature is 3/4. The music features various melodic lines and harmonic support across the instruments.

118

119

120

121

87

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute): Rests throughout the section.
- Kl. (Clarinet): Active melodic line with various ornaments and slurs.
- Fg. (Bassoon): Active melodic line with slurs and ornaments.
- Trp. (Trumpet): Active melodic line with slurs.
- Hrn. (Horn): Active melodic line with slurs.
- 1.Vln. (Violin I): Active melodic line with slurs and ornaments.
- 2.Vln. (Violin II): Harmonic accompaniment with sustained notes.
- Br. (Brass): Harmonic accompaniment with sustained notes.
- Cl. (Clarinet): Active melodic line with slurs.
- Ktb. (Trombone): Rests throughout the section.

122

123

124

125

Musical score for various instruments including Flute (Fl.), Clarinet (Kl.), Bassoon (Fg.), Trumpet (Trp.), Horn (Hrn.), Violin (1.Vln., 2.Vln.), Brass (Br.), Clarinet (Cl.), and Cello/Double Bass (Ktb.). The score is divided into four measures corresponding to page numbers 126, 127, 128, and 129. The notation includes various notes, rests, and dynamic markings such as *p* and *pp*.

126

127

128

129