

Shunsuke AZUMA  
(2014)

# Mittelpunkten

für Ensemble

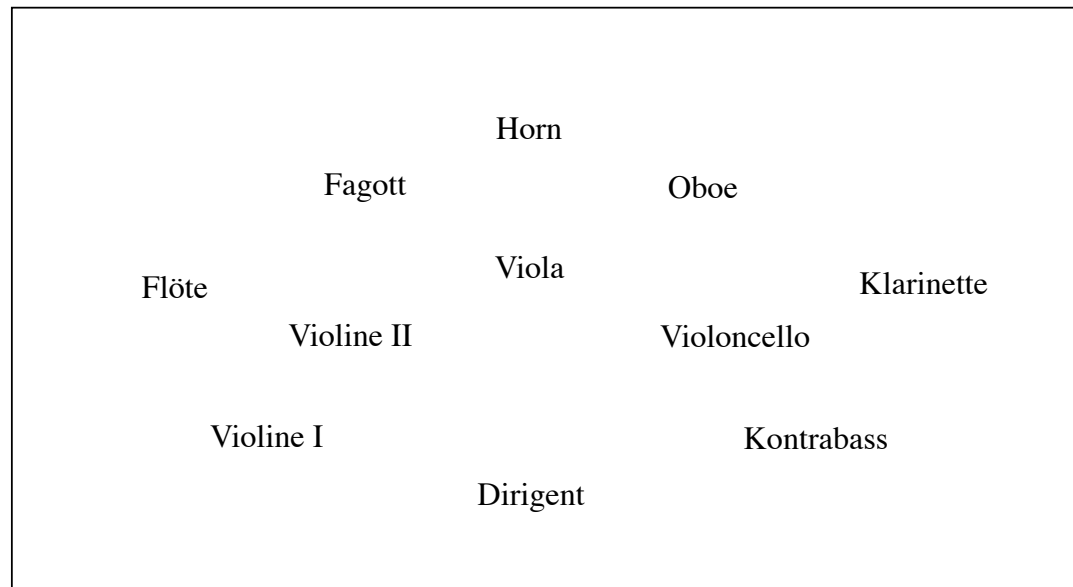
## Besetzung

Flöte  
Oboe  
Klarinette in B  
Fagott

Horn in F

Violine I  
Violine II  
Viola  
Violoncello  
Kontrabass

## Aufstellung



**Die Partitur ist in C notiert.**

Kontrabass klingt 1 Oktave tiefer als notiert.

Dauer: ca. 11 min.

## Zeichenerklärung


### Allgemein:

→ übergehen zu

bis.  Bisbigliando


### Flöte

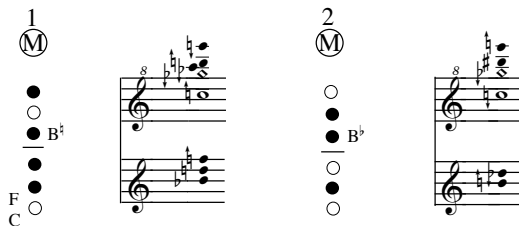
 Lippenpizzicato

 Luftgeräusch mit Tonhöhe

### Oboe


 Slap-tongue


 Multiphonic



Schreibweise und Literatur nach Peter Veale and Claus-Steffen Mahnkopf,  
"Die Spieltechnik der Oboe" (Bärenreiter)


### Klarinette in B

 Zahnton

 Schmatzklang „küssen“

 Slap-tongue

### Fagott


 Flap: Schlagen der Zunge an das Rohr mit etwas Tonhöhe


 Brassy effect: sehr hartes und energisches Schnalzen der Rohrspitze auf den Lippen, schmetternden Klang wie bei Posaune

### Streicher


s.p. / s.t. sul ponticello/ sul tasto

p.o. position ordinaly

 hinter dem Steg

 hoher Bogendruck - sehr hoher Bogendruck „kratzen“

 saltando

 Einzelimpulse vom hohen Bogendruck (Alle Saiten mit der linken Hand abdämpfen)

Weitere Zeichen und Notationweisen werden bei ihrem ersten Auftreten  
in der Partitur erläutert.

# Mittelpunkten

für Ensemble

(2014)

Shunsuke AZUMA

♩ = 44

**4** **3** **4**

Flöte

Oboe

Klarinette in B

Fagott

Horn in F

♩ = 44

**4** **3** **4**

Violine I

Violine II

Viola

Violoncello

Kontrabass

1) Einzelimpulse vom höhen Bogendruck (Alle Saiten mit der linken Hand abdämpfen)

6

3

4

Fl.

Ob.

Kl.

Fg.

Hrn.

Vn. I

Vn. II

Vla.

Vc.

Kb.

simile

mf

pizz. +

arco

pizz.

p

11

Fl. *pizz.* *mf*

Ob. *Slap* *p*

Kl. „Küssen“ *p*

Fg.

Hrn. Luftgeräusch „T“ *mp*

Vn. I *3* *4* *pp* *hinter dem Steg*

Vn. II *s.p.* *ppp* *pp* *p.o.* *3* *pizz.* *mf*

Vla. *3* *pp* *hinter dem Steg* *II*

Vc. *arco* *3* *s.t.* *s.p.*

Kb. *pizz.* *ppp* *c. l.* *hinter dem Steg* *I* *p*

3. Luftgeräusch mit Tonhöhe *5* *p* *sfz*

4. *mf* *3* *mf* *3* *mf* *3* *mf*

16

Fl. *p* **3.** *pp < p >* **4.** *pp*

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

Kl. *ffp* *sfz* Flap *mp*

Fg. *p* *mf*

Hrn. „SCH“ *pp*

Vn. I *pp* *ppp < mf*

Vn. II *pp* *pizz.* *arco*

Vla. *p* *pizz.* *arco*

Vc. *sfz* *arco*

Kb. *mf* *ppp < p >*

hinter dem Steg  
pizz.  
s.p. → s.t.  
c.l.

4 **Tongue Ram** **mf** **3** **mf** **3** **mf** **5** **so schnell wie möglich** **mf** **5**

Fl. **p** **mf** **mf** **mf** **mf** **poco f** **poco f** **p**

Ob. **p** **p** **p** **poco f**

Kl. **mf** **poco f**

Fg. **mf** **p**

Hrn. **mp** **mf** **„F“**

4 **3**

Vn. I **pizz.** **sfz** **p** **arco** **salt.** **pp**

Vn. II **mf** **arco** **3** **s.p. II** **ppp** **pp** **pizz.** **sfz** **5**

Vla. **pizz.** **sfz** **sfz** **arco** **3**

Vc. **pizz.** **p** **sfz** **arco** **3**

Kb.

Detailed description of the musical score: The score is for measures 20-23. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon), a brass section (Horn), and a string section (Violin I, Violin II, Viola, Violoncello, Kontrabaß). The woodwinds have melodic lines with triplets and quintuplets. The strings provide harmonic support with various articulations like pizzicato and arco. Dynamics range from piano (p) to fortissimo (f). The tempo marking 'so schnell wie möglich' is present for the flute's final phrase. The key signature has one flat (B-flat major or D minor).



3. 4.

Fl. *p* *mf* *sfz in p* *mf* *f* bis. *p*

Ob. *pp* *p* *p*

Kl. *pp* *mf* *pp* *f* *mf* *tr* *mf* *mf*

Fg. *p* *p* *mf* *pp* *f* *p*

Hrn. *fp* *sfz*

3. 4.

Vn. I *p* *pizz.* *p* *arco* *pp* *sfz* *mf* *ppp* *sfz*

Vn. II *arco* *s.p.* *sfz* *(p.o.)* *sfz* *p* *ppp* *sfz*

Vla. *s.p.* *sfz* *(p.o.)* *s.p.* *sfz* *p* *(p.o.)*

Vc. *pizz.* *sfz* *arco* *pizz.* *s.p.* *sfz* *p* *s.p.*

Kb. *pizz.* *p* *sfz in p* *arco* *mp* *poco*

3. 4.

Fl. *mf* *f!* *pp* *f* *p*

Ob. *pp* *p* *pp* *sfz* *mp* *f* *p*

Kl. *f* *sfz* *sfz* *p* *pp*

Fg. *p poss.* *mf* *mf* *p*

Hrn. „SCH” *mf* *p* *f* „T” *mf*

Vn. I *sfz* *f!* *sfz* *arco s.p.*

Vn. II *3* *3* *arco pp*

Vla. *mf* *pp* *s.p.* *pizz.* *f*

Vc. *3* *pp* *mf* *s.t.* *p*

Kb. *pizz.* *f!*

31

Fl. *sfz* *p* *mf* *pp* *bis.*

Ob. *" f "* *p* *mp*

Kl. *tr* *pp* *sfz* *p* *molto* *p* *mf* *pp* *pp*

Fg. *mf* *pp*

Hrn. *fp*

Vn. I *pp* *ppp* *mf* *pizz.* *p* *3.* *arco* *gva* *ppp*

Vn. II *pp* *mf* *pizz.* *p* *arco* *p* *mf* *pp* *ppp*

Vla. *arco* *pp* *p* *mf* *pp* *ppp*

Vc. *pp* *mf* *IV* *fp* *f* *pp* *poco*

Kb. *mp* *s.t. → s.p.* *I* *II* *mp* *arco* *s.t.* *p* *mf* *p*

34

Fl. *f* *pp* *p* *p* *f* *tr* *accel.*

Ob. *sfz* *pp* *f* *p* *bis.* *bis.* *Luftgeräusch „SCH“*

Kl. *sfz* *sfz* *pp* *f* *p* *mf* *p*

Fg. *mf* *sfz* *p* *pp* *mf* *p*

Hrn. *sfz* *ff* *p* *mf* *mp*

Vn. I *p* *f* *pizz.* *arco* *pp* *pp* *mp* *tr* *tr* *sva*

Vn. II *pizz.* *arco s.p.* *sfz* *sfz* *pp* *p.o.* *p* *f*

Vla. *pizz.* *arco s.p.* *sfz* *sfz* *pp* *p.o.* *p* *f*

Vc. *pizz.* *arco s.p.* *sfz* *pp* *pizz.* *p.o.* *mf* *arco s.p.*

Kb. *p* *f* *ppp* *f* *mf* *s.p.* *mf*

3/4 ♩ = 60

4/4 *accel.*

Fl. *mf*  $\rightarrow$  *p* *p*  $\leftarrow$  *mf* *p*  $\leftarrow$  *mf* *mf*  $\leftarrow$  *f*

Ob. *p*  $\leftarrow$  *mf* *p*  $\leftarrow$  *mf* *mf*  $\leftarrow$  *f*

Kl. *mf*  $\rightarrow$  *p* *p*  $\leftarrow$  *mf* *p*  $\leftarrow$  *mf* *mf*  $\leftarrow$  *f*

Fg. *p*  $\leftarrow$  *mf* *p*  $\leftarrow$  *mf* *p*  $\leftarrow$  *mf* *mf*  $\leftarrow$  *f*

Hrn. *mf*  $\rightarrow$  *p* *p*  $\leftarrow$  *mf* *poco f*  $\rightarrow$  *p*

Vn. I *mf*  $\rightarrow$  *p* *p*  $\leftarrow$  *mf* *p*  $\leftarrow$  *mf* *mp*  $\leftarrow$  *f*

Vn. II *p* *s.p.* *mf*  $\rightarrow$  *p.o.* *sfz* *f*

Vla. *mf*  $\rightarrow$  *p* *p*  $\leftarrow$  *mf* *p*  $\leftarrow$  *mf* *mp*  $\leftarrow$  *f*

Vc. *p* *s.p.* *pp*  $\rightarrow$  *mp*  $\leftarrow$  *mf* *f*

Kb. *mf*  $\rightarrow$  *p* *p*  $\leftarrow$  *mf* *p*  $\leftarrow$  *mf* *mp*  $\leftarrow$  *f*

Additional markings: *arco p.o.*, *IV III*, *s.p.*, *p.o.*, *sfz*, *mp*, *f*, *poco f*, *accel.*

47

(accel.)

♩ = 84

Fl. *p*  $\curvearrowright$  *mf* *p* *f* *p sub.* *pp*  $\curvearrowright$  *f* *mf*  $\curvearrowright$  *p*

Ob. *p*  $\curvearrowright$  *mf* *f* *p sub.* *pp*  $\curvearrowright$  *f* *mf*  $\curvearrowright$  *p*

Kl. *p*  $\curvearrowright$  *mf* *p* *f* *p sub.* *pp*  $\curvearrowright$  *f* *mf*  $\curvearrowright$  *p*

Fg. *p*  $\curvearrowright$  *mf* *f* *p sub.* *pp*  $\curvearrowright$  *f* *mf*  $\curvearrowright$  *p*

Hrn. *f*  $\curvearrowright$  *p* *f* *p sub.* *p*  $\curvearrowright$  *f* *mf*  $\curvearrowright$  *p*

(accel.)

♩ = 84

Vn. I *p*  $\curvearrowright$  *mf* *f* *p sub.* *pp*  $\curvearrowright$  *f* *mf*  $\curvearrowright$  *p*

Vn. II *mf*  $\curvearrowright$  *p* *f* *p* *s.p.* *6* *s.t.* *f*

Vla. *p*  $\curvearrowright$  *mf* *f* *p sub.* *pp*  $\curvearrowright$  *f* *mf*  $\curvearrowright$  *p*

Vc. *ord.* *f*  $\curvearrowright$  *p* *f* *p* *s.p.* *5* *5* *ord.* *pp*  $\curvearrowright$  *poco*  $\curvearrowright$  *mf*

Kb. *p*  $\curvearrowright$  *mf* *f* *p sub.* *pp*  $\curvearrowright$  *f* *mf*  $\curvearrowright$  *p*

44

This musical score page contains measures 44 through 47. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 44-45 feature a triplet of eighth notes starting on G4, moving up to A4, B4, and C5. Dynamics range from *pp* to *ff*. Measures 46-47 continue with a descending triplet of eighth notes starting on C5, moving down to B4, A4, and G4. Dynamics range from *p* to *mf*.
- Oboe (Ob.):** Measures 44-45 feature a triplet of eighth notes starting on G4, moving up to A4, B4, and C5. Dynamics range from *pp* to *ff*. Measures 46-47 continue with a descending triplet of eighth notes starting on C5, moving down to B4, A4, and G4. Dynamics range from *f* to *p sub.* and *mf*.
- Clarinet (Kl.):** Measures 44-45 feature a triplet of eighth notes starting on G4, moving up to A4, B4, and C5. Dynamics range from *pp* to *mf*. Measures 46-47 continue with a descending triplet of eighth notes starting on C5, moving down to B4, A4, and G4. Dynamics range from *f* to *p sub.* and *mf*.
- Bassoon (Fg.):** Measures 44-45 feature a triplet of eighth notes starting on G4, moving up to A4, B4, and C5. Dynamics range from *mf* to *f*. Measures 46-47 continue with a descending triplet of eighth notes starting on C5, moving down to B4, A4, and G4. Dynamics range from *p* to *mf* and *sfz*.
- Horn (Hrn.):** Measures 44-45 feature a triplet of eighth notes starting on G4, moving up to A4, B4, and C5. Dynamics range from *mf* to *f*. Measures 46-47 continue with a descending triplet of eighth notes starting on C5, moving down to B4, A4, and G4. Dynamics range from *f* to *p*.
- Violin I (Vn. I):** Measures 44-45 feature a triplet of eighth notes starting on G4, moving up to A4, B4, and C5. Dynamics range from *mf* to *f*. Measures 46-47 continue with a descending triplet of eighth notes starting on C5, moving down to B4, A4, and G4. Dynamics range from *p* to *ppp*. Measure 48 features a triplet of eighth notes starting on G4, moving up to A4, B4, and C5. Dynamics range from *mf*.
- Violin II (Vn. II):** Measures 44-45 feature a triplet of eighth notes starting on G4, moving up to A4, B4, and C5. Dynamics range from *f*. Measures 46-47 continue with a descending triplet of eighth notes starting on C5, moving down to B4, A4, and G4. Dynamics range from *mp < f* to *p* and *sfz*. Measure 48 features a triplet of eighth notes starting on G4, moving up to A4, B4, and C5. Dynamics range from *f*.
- Viola (Vla.):** Measures 44-45 feature a triplet of eighth notes starting on G4, moving up to A4, B4, and C5. Dynamics range from *mf* to *f*. Measures 46-47 continue with a descending triplet of eighth notes starting on C5, moving down to B4, A4, and G4. Dynamics range from *f* to *p*. Measure 48 features a triplet of eighth notes starting on G4, moving up to A4, B4, and C5. Dynamics range from *mf* to *mf*.
- Violoncello (Vc.):** Measures 44-45 feature a triplet of eighth notes starting on G4, moving up to A4, B4, and C5. Dynamics range from *f*. Measures 46-47 continue with a descending triplet of eighth notes starting on C5, moving down to B4, A4, and G4. Dynamics range from *mp < f* to *p* and *sfz*. Measure 48 features a triplet of eighth notes starting on G4, moving up to A4, B4, and C5. Dynamics range from *mf* to *f*.
- Double Bass (Kb.):** Measures 44-45 feature a triplet of eighth notes starting on G4, moving up to A4, B4, and C5. Dynamics range from *mf* to *f*. Measures 46-47 continue with a descending triplet of eighth notes starting on C5, moving down to B4, A4, and G4. Dynamics range from *p* to *pp*. Measure 48 features a triplet of eighth notes starting on G4, moving up to A4, B4, and C5. Dynamics range from *mf* to *mf*.

The score includes various performance markings such as *pp*, *ff*, *f*, *p*, *mf*, *sfz*, *ppp*, *mp < f*, *p sub.*, *s.t.*, *s.p.*, and *p.o.*. It also features numerous triplet markings and dynamic hairpins.

48

This musical score page, numbered 48, features ten staves for various instruments. The Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), and Bassoon (Fg.) parts are in treble clef, while the Horn (Hrn.), Cello (Vc.), and Double Bass (Kb.) parts are in bass clef. The Violin I (Vn. I) and Violin II (Vn. II) parts are in treble clef. The Viola (Vla.) part is in alto clef. The score includes dynamic markings such as *p*, *mf*, *f*, *mp*, *ffz*, *sfz*, *ppp*, and *fp*. It also features articulation marks like accents, slurs, and breath marks, as well as performance instructions like *p.o.* (pizzicato) and *s.p.* (sordina). Rhythmic patterns are indicated by triplet and sextuplet markings. The Horn part includes a section with a *bis.* (bis) marking and a wavy line indicating a tremolo effect. The overall texture is complex, with multiple instruments playing melodic and harmonic lines.



51

Fl. *p* *sfz in p* *f p* *p < sfz* *p* *sfz* *mf*

Ob. *p* *sfz in p* *f p* *p < sfz* *p* *sfz* *f* *mf*

Kl. *p* *f p* *p < sfz* *p* *sfz* *f* *mf*

Fg. *f p* *p < sfz* *sfz* *p* *sfz* *mf*

Hrn. (bis.) *f >* *p < poco* *sfz* *p* *sfz* *mf*

Vn. I *p* *f >* *sfz* *s.p.* *mf*

Vn. II *p.o.* *p* *sfz in p* *p < poco* *p* *sfz* *p.o.* *f*

Vla. *p* *f >* *sfz* *s.p.* *mf*

Vc. *p.o.* *p* *sfz in p* *p < poco* *p* *s.p.* *f*

Kb. *f >* *sfz* *p.o.* *f*

54

Fl. *p* *sfz* *p* *mf* *sfz* *sfz* *pp* *sfz* *mp* *sfz* *mf*

Ob. *sfz* *p* *mf* *sfz* *sfz* *pp* *sfz* *sfz* *mp* *sfz* *mf*

Kl. *p* *sfz* *p* *mf* *sfz* *sfz* *pp* *sfz* *sfz* *mp* *sfz* *mf*

Fg. *p* *sfz* *p* *mf* *sfz* *sfz* *pp* *sfz* *mp* *sfz*

Hrn. *ff* *mp* *sfz*

Vn. I *sfz* *mf* *sfz* *ff* *f* *sfz* *mf*

Vn. II *p* *p* *sfz* *ff* *pp* *mf*

Vla. *sfz* *mf* *ff* *pp* *f* *sfz* *ff!*

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

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

57

Fl. *p* *poco* *p* *poco* *sfz* *p* *mf* *pp* *p*

Ob. *p* *poco* *p* *poco* *sfz* *p* *mf* *pp* *p*

Kl. *p* *poco* *p* *poco* *sfz* *f* *p* *mf* *pp* *p*

Fg. *p* *poco* *p* *poco* *sfz* *ff* *mf* *pp* *p*

Hrn. *sfz in p* *mf* *p* *ff* *p* *pp* *p*

Vn. I *sfz in p* *mf* *p* *ff* *p* *mf* *pp* *p*

Vn. II *sfz in p* *mf* *p* *ff* *p* *mf* *pp*

Vla. *ord.* *sfz in p* *mf* *p* *ff* *ff* *pp* *ord.* *mf*

Vc. *sfz in p* *mf* *p* *ff* *pp* *mp*

Kb. *sfz* *p* *mf*

60

This page of a musical score, numbered 60, features ten staves for various instruments. The Flute (Fl.) staff begins with a dynamic of *ff* and includes a sixteenth-note triplet. The Oboe (Ob.) staff starts with *f* and features a sixteenth-note triplet. The Clarinet (Kl.) staff begins with *ff* and includes a sixteenth-note triplet. The Bassoon (Fg.) staff starts with *mf* and includes a sixteenth-note triplet. The Horn (Hrn.) staff begins with *ff* and includes a sixteenth-note triplet. The Violin I (Vn. I) staff starts with *f* and includes a sixteenth-note triplet. The Violin II (Vn. II) staff begins with *mf* and includes a sixteenth-note triplet. The Viola (Vla.) staff starts with *ffz* and includes a sixteenth-note triplet. The Violoncello (Vc.) staff begins with *mf* and includes a sixteenth-note triplet. The Double Bass (Kb.) staff starts with *mf* and includes a sixteenth-note triplet. The score is filled with complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *ff*, *f*, *mf*, *p*, *mp*, *sfz*, and *ffz*. The instruments are arranged in a standard orchestral layout, with woodwinds in the upper staves and strings in the lower staves.

63

Fl. *sfz* *p* *f* *mp* *sfz* *p* *f* *mf* *f*

Ob. *sfz* *p* *mf* *p* *f* *p* *mp* *sfz* *p* *mf* *p* *mf*

Kl. *f* *p* *mf* *pp* *mp* *sfz* *p* *mf* *p* *mf*

Fg. *sfz* *p* *f* *sfz* *p* *f* *p* *sfz*

Hrn. *sfz* *p* *sfz* *sfz* *mf*

Vn. I *sfz* *p* *mf* *p* *f* *p* *f* *mf* *f* *s.p.*

Vn. II *sfz* *mf* *ff* *p*

Vla. *sfz* *p* *f* *f*

Vc. *sfz* *p* *mf* *ff* *sfz* *f*

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

Detailed description: This page of a musical score covers measures 63, 64, and 65. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon), a brass section (Horn), and a string section (Violin I, Violin II, Viola, Violoncello, and Double Bass). The woodwinds play melodic lines with various articulations and dynamics, including triplets and sixteenth-note runs. The brass section provides harmonic support with sustained notes and accents. The strings play a rhythmic accompaniment with dynamic swells and accents. The score includes a variety of dynamic markings such as *sfz*, *p*, *f*, *mp*, *pp*, *mf*, and *ff*, as well as performance instructions like *s.p.* (sordando) for the Violin I. Measure numbers 63, 64, and 65 are indicated at the top of the page.

66

This musical score page contains measures 66, 67, and 68 for a symphony orchestra. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 66-68. Dynamics include *p*, *mf mp*, *sfz*, *mf*, and *f*. Includes triplets and slurs.
- Oboe (Ob.):** Measures 66-68. Dynamics include *p*, *f*, *mf*, *p*, and *sfz*. Includes a *bis.* marking in measure 67.
- Clarinet (Kl.):** Measures 66-68. Dynamics include *f*, *p*, *f*, *p*, and *sfz*. Includes triplets and slurs.
- Bassoon (Fg.):** Measures 66-68. Dynamics include *sfz*, *f*, *p*, *mf mp*, and *sfz*. Includes triplets and slurs.
- Horn (Hrn.):** Measures 66-68. Dynamics include *f*, *p*, and *f*. Includes triplets and slurs.
- Violin I (Vn. I):** Measures 66-68. Dynamics include *mf*, *pp*, *mf*, *pp*, *mf mp*, *p*, *mf*, and *pp poco*. Includes *s.t.* and *p.o.* markings.
- Violin II (Vn. II):** Measures 66-68. Dynamics include *mf*, *pp*, *mf mp*, *p*, *mf*, *p*, *mf*, and *f*. Includes *s.t.* and *p.o.* markings.
- Viola (Vla.):** Measures 66-68. Dynamics include *mf*, *pp*, *mf*, *pp*, *mf mp*, *p*, *p*, *mf*, and *f*. Includes *s.t.* and *p.o.* markings.
- Violoncello (Vc.):** Measures 66-68. Dynamics include *mf*, *pp*, *mf*, *pp*, *p*, *p*, *mf*, and *f*. Includes *s.t.* and *p.o.* markings.
- Double Bass (Kb.):** Measures 66-68. Dynamics include *p* and *mf*. Includes triplets and slurs.

69

Musical score for measures 69-72, featuring woodwinds, strings, and brass. The score is written for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hrn.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.).

The score is divided into four measures. The dynamics and articulations are as follows:

- Fl.:** *mf*, *sfz*, *p*, *p*, *p*, *p*
- Ob.:** *f*, *p*, *p*, *p*, *p*, *p*
- Kl.:** *mf*, *f*, *p*, *sfz*, *p*, *p*, *p*, *f*, *p*
- Fg.:** *sfz*, *p*, *p*, *p*, *sfz*, *f*, *p*
- Hrn.:** *p*, *p*, *sfz*, *p*, *f*
- Vn. I:** *p* < *mf*, *p* < *mp*, *sfz*, *p*, *p*, *pp* < *p*, *p*
- Vn. II:** *p* < *mf*, *p* < *mp*, *sfz*, *p*, *p*, *pp*, *mf*, *p*
- Vla.:** *p* < *mf*, *p*, *sfz*, *p*, *p*, *mf*, *f*
- Vc.:** *mf*, *p*, *p*, *p*, *mf*, *f*
- Kb.:** *mf*, *p*, *p*

72

Fl. *sfz* *p < f* *f p* *f* *pp* *sfz* *p*

Ob. *sfz* *p* *f p* *sfz* *f* *pp* *mf* *sfz* *p* *p*

Kl. *sfz* *p < f* *f p* *f* *pp* *sfz* *p*

Fg. *sfz* *p* *f p* *sfz* *f* *pp* *sfz* *p*

Hrn. *sfz* *sfz* *sfz* *f* *p* *sfz*

Vn. I *f p* *f* *pp* *poco f*

Vn. II *sfz* *f p* *f* *pp* *sfz* *f* *s.p.* *p.o.*

Vla. *p < f* *f p* *f* *pp* *sfz* *f* *s.p.* *p.o.*

Vc. *p < f* *p < f* *f p* *f* *pp*

Kb. *p < f* *f p* *f* *pp*

Detailed description of the musical score: This page contains measures 72, 73, and 74 of a symphony. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Kontrabaß) are active throughout. The brass section (Horn) has a more limited role. Dynamics range from *sfz* (fortissimo) to *pp* (pianissimo). Articulations include accents, slurs, and triplets. The woodwinds play melodic lines with complex rhythms, while the strings provide harmonic support with rhythmic patterns. The brass plays sustained notes and short phrases. The score is written in a common time signature and features a key signature of one sharp (F#).



75

Fl. *p* *p* *p* *p*

Ob. *ff* *sfz* *p* *p* *p*

Kl. *ff* *bis.* *fp* *p* *f p* *mp sfz* *p*

Fg. *ff* *bis.* *p* *sfz* *f p*

Hrn. *sfz* *sfz* *sfz* *f > p*

Vn. I *sfz* *pp* *mp* *ppp sempre* *mp < f*

Vn. II *sfz* *pp* *mp* *f > p* *mp < f*

Vla. *sfz* *pp* *mp* *f > p* *f >* *mp < f*

Vc. *sfz* *f > p* *f >* *mp < f* *poco*

Kb. *f > p* *f >* *mp < f*

79

Fl. *mf* *pp*

Ob. *f* *bis.*

Kl. *mf* *pp*

Fg. *mf* *pp*

Hrn. *mf* *p* *pp*

**3.** *accel.* *molto*

*fp* *p* *ff!*

*bis.*

*bis.*

Vn. I *mf* *pp* *mp* *sfz*

Vn. II *f* *mf* *pp* *sfz* *s.p.*

Vla. *mf* *pp* *sfz* *s.p.*

Vc. *f* *mf* *pp* *sfz* *s.p.*

Kb. *mf* *pp*

**3.** *accel.* *molto*

*fp* *sfz* *sfz*

83  $1\dot{+}1\dot{}$   $\text{♩} = 60$

Fl.  $2\dot{+}1\dot{}$   $1\dot{}$   $3\dot{}$   $4\dot{+}1\dot{}$

Ob. \*1

Kl. \*2

Fg. \*3

Hrn.  $ff!$   $ff!$   $> p <$   $ff!$   $ff!$   $> p <$   $ff!$   $> p$   $ff$

Vn. I  $1\dot{+}1\dot{}$   $2\dot{+}1\dot{}$   $1\dot{}$   $3\dot{}$   $4\dot{+}1\dot{}$

Vn. II p.o.

Vla. p.o.

Vc. p.o.

Kb.  $ff!$   $ff!$   $> p <$   $ff!$   $ff!$   $> p <$   $ff!$   $> p$   $ff$

\*1 Multiphonic \*2 Zahnton-Glissandi zwischen verschiedenen Tonhöhe \*3 Brassy tone / schmetternder Klang

88

3. 4. ca. 6" ~ 7" 4. + 1.

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

Ob. *ff!* *ff!* *ff!*

Kl. *f* *f* *f*

Fg. *ff!* *ff!* *ff!*

Hrn. *ff!* *p sub.* *p < ff!* *f* *ff!* *p* *ff!*

3. 4. ca. 6" ~ 7" 4. + 1.

Vn. I *ff!* *p* *f* *p < ff!* *p* *ff!* *p* *ff!*

Vn. II *ff!* *p* *f* *p < ff!* *p* *ff!* *p* *ff!*

Vla. *ff!* *p sub.* *f* *p < ff!* *p sub.* *ff!* *p* *ff!*

Vc. *ff!* *p sub.* *f* *p < ff!* *p sub.* *ff!* *p* *ff!*

Kb. *ff!* *p sub.* *f* *p < ff!* *f* *ff!* *p* *ff!*

92 **5.** **2.** ca. 4" ~ 5"

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

Ob. *ff!* *ff!* *ff!* *ff!*

Kl. *f* *f* *f* *f*

Fg. *f* *ff!* *f* *ff!*

Hrn. *p < f* *ff!* *p sub. < ff!* *ff!* *ff!*

**5.** **2.** ca. 4" ~ 5"

Vn. I *p* *ff* *p sub.* *f* *ff* *p* *ff!* *ff!*

Vn. II *p* *ff* *p sub.* *f* *ff* *p* *ff!* *ff!*

Vla. *p < f* *ff* *p sub.* *ff!* *p sub.* *ff!* *ff!*

Vc. *p < f* *ff* *p sub.* *ff!* *p sub.* *ff!* *ff!*

Kb. *p < f* *ff!* *p sub.* *ff!* *ff!* *ff!* *ff!*

ord. *ord.* *ord.* *ord.* *ord.* *ord.* *ord.* *ord.*

3 3 3 3 3 3 3

5 5

ca. 4" ~ 5"

97

3. 2. 4. 5.

Fl. *ff* *f* *f* *ff* *pp* *poco* *ff* *f* *f* *ff* *pp* *poco*

Ob. *ff!* *ff!* *ff!* *ff!*

Kl. *f* *f* *f* *f*

Fg. *f* *ff!* *p* *f* *ff!*

Hrn. *pp* *f* *ff* *p*

Vn. I *f* *ff!* *ff!*

Vn. II *ff!* *ff!* *ff!* *p*

Vla. *f* *ff!* *ff!* *p*

Vc. *ff!* *ff!* *ff!* *pizz.* *sfz*

Kb. *ppp* *sempre* *ppp* *sempre*

101

3. 4. 5. ca. 4" ~ 5"

Fl. *ff* *f* *f* *fff* *f* *f* *f* *f* *f*

Ob. *p poss.* *f* *ff!* *f* *ff* *f* *ff*

Kl. *f* *f* *f* *f*

Fg. *p* *f* *ff* *f* *ff*

Hrn. *sfz* *ff* *p* *fffz* *p* *mf* *f* *f*

Vn. I *ff!* *mf* *pp* *mf* *f*

Vn. II *sfz* *ff!* *p* *fffz* *pp* *mf* *f*

Vla. *sfz* *ff!* *p* *fffz* *pp* *mf* *f*

Vc. *arco* *poco f* *pizz.* *fffz* *arco* *s.p.* *mf* *p.o.* *f*

Kb. *poco f* *fffz* *ppp sempre* *f*

Detailed description of the musical score: The score is divided into three systems, each with measures 3, 4, and 5. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), and Horn (Hrn.). The second system includes Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). Dynamics range from *ppp* to *fffz*. Articulations include accents, slurs, and breath marks. Performance instructions include *arco*, *pizz.*, *s.p.*, and *p.o.*. Fingerings and bowings are indicated throughout.

104 **3** **4** **3 + 2/3**

Fl. *p* *p* *f* *p* *mf*

Ob. *p* *p* *p* *sfz* *p* *mf*

Kl. *p* *f* *f*

Fg. *f* *ff!* *fp* *sfz*

Hrn. *f* *f* *p* *f* *sfz* *f*

**3** **4** **3 + 2/3**

Vn. I *mf* *pp* *f* *ff* *p*

Vn. II *pp* *f* *ff* *p* *f*

Vla. *f* *pp* *f* *ff* *p* *f*

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

Kb. *mf*



108 **2.** **1.** **3.** **1.** **5.** whistle tone ---

Fl. *pp* *mp* *p* *bis. f* *pp*

Ob. *p < f* *pp* *mp* *pp* *mp* *p*

Kl. *p < f* *pp* *mp* *f* *p* *f*

Fg. *f* *f*

Hrn. *ff* *pp* *f*

**2.** **1.** **3.** **1.** **5.**

Vn. I *ffz* *f* *fp* *fp* *ff* *ord.*

Vn. II *f* *mf* *fp* *fp* *ppp* *p* *s.t.* *p* *mf*

Vla. *f* *mf* *fp* *fp* *ord.* *poco f* *s.t.* *p* *mf*

Vc. *f* *f* *pp* *mf* *ff* *f*

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

Detailed description of the musical score: The score is for measures 108-112. It features woodwinds (Flute, Oboe, Clarinet, Bassoon), Horns, Violins I and II, Viola, Violoncello, and Kontrabaß. The woodwinds play melodic lines with various dynamics (pp, mp, p, f, ff) and articulations (trills, slurs, accents). The strings provide harmonic support with sustained chords and moving lines. The score includes first and second endings, a whistle tone, and a 'poco f' marking. The key signature has one flat (B-flat), and the time signature is 4/4.



(119)

**3/4+1/4**

**3/4** ♩ = 120

**1.**

**2.** ♩ = 60

**3/4+2/3**

Fl. *f* *p* *pp* *pp*

Ob. *pp* *pp* *f*

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

Fg.

Hrn. (bis.) *sfz* *sf*

**3/4+1/4**

**3/4** ♩ = 120

**1.**

**2.** ♩ = 60

**3/4+2/3**

Vn. I *sfz* *sf* *p* *pp* *sfz* *f*

Vn. II *sfz* *sf* *pp* *f*

Vla. *sfz* *ord.* *p sub.* *f*

Vc. *sfz* *ord.* *p sub.* *pp* *mp*

Kb. *sfz* *sf* *ord.* *pp* *mp*

124

2

3+1

3

flutter

Fl. 

Ob. 

Kl. 

Fg. 

Hrn. 

2

3+1

3

arco

Vn. I 

Vn. II 

Vla. 

Vc. 

Kb. 

129

2

4  $\text{♩} = 60$

x 3

Fl. *p* *mp* *sfz*

Ob. *sfz*

Kl. *p* *pp*

Fg. *mp* *sfz*

Hrn. *fp* flutter

2

4  $\text{♩} = 60$

x 3

Vn. I *sfz* *s.p.*

Vn. II *arco* *mf* *pp* *f* *sfz* *s.p.*

Vla. *mf* *pp* *f* *sfz* *s.p.*

Vc. *pp* *f* *sfz* *s.p.*

Kb. *sfz* *pizz.*

135

Fl. *sfz* *p*

Ob. *sfz* *p*

Kl. *pp* *pp*

Fg. *sfz* *p*

Hrn.

Vn. I *sfz* *p* *ppp* *pp* *p.o.*

Vn. II *sfz* *p* *(s.p.)* *pp*

Vla. *sfz* *(s.p.)* *ppp* *pp* *pp*

Vc. *sfz* *p* *(s.p.)* *ppp*

Kb. *sfz* *p*

143

kurz

2. so schnell wie möglich

This musical score page contains measures 143 through 148. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 143-144 are silent. In measure 145, it plays a quarter note chord (Bb, D, F) marked *p*. In measure 146, it plays a quarter note chord (Bb, D, F) marked *p*. In measure 147, it plays a quarter note chord (Bb, D, F) marked *p*. In measure 148, it plays a quarter note chord (Bb, D, F) marked *p*.
- Oboe (Ob.):** Measures 143-144 are silent. In measure 145, it plays a quarter note chord (Bb, D, F) marked *p*. In measure 146, it plays a quarter note chord (Bb, D, F) marked *p*. In measure 147, it plays a quarter note chord (Bb, D, F) marked *p*. In measure 148, it plays a quarter note chord (Bb, D, F) marked *p*. "bis." markings are present above the notes in measures 145 and 148.
- Clarinet (Kl.):** Measures 143-144 are silent. In measure 145, it plays a quarter note chord (Bb, D, F) marked *p*. In measure 146, it plays a quarter note chord (Bb, D, F) marked *p*. In measure 147, it plays a quarter note chord (Bb, D, F) marked *p*. In measure 148, it plays a quarter note chord (Bb, D, F) marked *p*. "bis." markings are present above the notes in measures 146 and 148.
- Bassoon (Fg.):** Measures 143-144 are silent. In measure 145, it plays a quarter note chord (Bb, D, F) marked *p*. In measure 146, it plays a quarter note chord (Bb, D, F) marked *p*. In measure 147, it plays a quarter note chord (Bb, D, F) marked *p*. In measure 148, it plays a quarter note chord (Bb, D, F) marked *p*. "bis." markings are present above the notes in measures 146 and 148.
- Horn (Hrn.):** Measures 143-144 are silent. In measure 145, it plays a quarter note chord (Bb, D, F) marked *sfz*. In measure 146, it plays a quarter note chord (Bb, D, F) marked *sfz*. In measure 147, it plays a quarter note chord (Bb, D, F) marked *p*. In measure 148, it plays a quarter note chord (Bb, D, F) marked *p*. "bis." markings are present above the notes in measures 147 and 148.
- Violin I (Vn. I):** Measures 143-144 are silent. In measure 145, it plays a quarter note chord (Bb, D, F) marked *pp*. In measure 146, it plays a quarter note chord (Bb, D, F) marked *p*. In measure 147, it plays a quarter note chord (Bb, D, F) marked *p*. In measure 148, it plays a quarter note chord (Bb, D, F) marked *p*. "kurz" is written above the first measure of this part.
- Violin II (Vn. II):** Measures 143-144 are silent. In measure 145, it plays a quarter note chord (Bb, D, F) marked *pp*. In measure 146, it plays a quarter note chord (Bb, D, F) marked *p*. In measure 147, it plays a quarter note chord (Bb, D, F) marked *p.o.*. In measure 148, it plays a quarter note chord (Bb, D, F) marked *p*.
- Viola (Vla.):** Measures 143-144 are silent. In measure 145, it plays a quarter note chord (Bb, D, F) marked *pp*. In measure 146, it plays a quarter note chord (Bb, D, F) marked *sfz*. In measure 147, it plays a quarter note chord (Bb, D, F) marked *p*. In measure 148, it plays a quarter note chord (Bb, D, F) marked *p*. "p.o." is written above the notes in measure 147.
- Violoncello (Vc.):** Measures 143-144 are silent. In measure 145, it plays a quarter note chord (Bb, D, F) marked *pp*. In measure 146, it plays a quarter note chord (Bb, D, F) marked *p*. In measure 147, it plays a quarter note chord (Bb, D, F) marked *p*. In measure 148, it plays a quarter note chord (Bb, D, F) marked *p*. "p.o." is written above the notes in measure 147.
- Contra Bass (Kb.):** Measures 143-144 are silent. In measure 145, it plays a quarter note chord (Bb, D, F) marked *p*. In measure 146, it plays a quarter note chord (Bb, D, F) marked *p*. In measure 147, it plays a quarter note chord (Bb, D, F) marked *p*. In measure 148, it plays a quarter note chord (Bb, D, F) marked *p*. "arco" is written above the notes in measure 145.

150

Musical score for measures 150-155, featuring Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hrn.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.).

Measures 150-155 contain the following musical elements:

- Flute (Fl.):** Measures 150-151: *pp* (pianissimo). Measures 152-153: *pp*. Measure 154: *pp*. Measure 155: *pp*.
- Oboe (Ob.):** Measures 150-151: Rest. Measure 152: *pp*. Measure 153: *pp*. Measure 154: *pp*. Measure 155: *pp*.
- Clarinet (Kl.):** Measures 150-151: *p* to *pp*. Measure 152: *pp*. Measure 153: *pp*. Measure 154: *pp*. Measure 155: *pp*.
- Bassoon (Fg.):** Measures 150-151: Rest. Measure 152: *pp*. Measure 153: Rest. Measure 154: *pp*. Measure 155: *pp*.
- Horn (Hrn.):** Measures 150-151: *pp*. Measure 152: *pp*. Measure 153: *pp*. Measure 154: *pp*. Measure 155: *pp*.
- Violin I (Vn. I):** Measures 150-151: *pp*. Measure 152: Rest. Measure 153: Rest. Measure 154: *pp*. Measure 155: *pp*.
- Violin II (Vn. II):** Measures 150-151: Rest. Measure 152: *pp*. Measure 153: *pp*. Measure 154: *pp*. Measure 155: Rest.
- Viola (Vla.):** Measures 150-151: Rest. Measure 152: *pp*. Measure 153: Rest. Measure 154: Rest. Measure 155: *pp*.
- Violoncello (Vc.):** Measures 150-151: *pp*. Measure 152: Rest. Measure 153: Rest. Measure 154: *pp*. Measure 155: Rest.
- Kontrabaß (Kb.):** Measures 150-151: Rest. Measure 152: *pp*. Measure 153: Rest. Measure 154: Rest. Measure 155: *pp*.

Dynamic markings include *pp* (pianissimo), *p* (piano), and *s.p.* (sotto piano). Performance instructions include *bis.* (bis) and *pizz.* (pizzicato).