

Georg Friedrich Haas

Konzert
für Klavier und Orchester
(2007)

Studienpartitur

Kompositionsauftrag von basel sinfonietta, Philharmonie Luxembourg und Wien Modern

Unterstützung durch den Fachausschuss BS/BL Musik

FA BS/BL Musik
KULTUR?
kulturelles.bl

Instrumente:

3 Flöten
3 Oboen (3. auch Englischhorn)
3 Klarinetten in B
3 Fagotte (3. auch Kontrafagott)

4 Hörner in F
3 Trompeten in C
3 Posaunen
Tuba

Schlagzeug (3 Spieler):

- ① Marimba
Pauken
Woodblock
Becken (klein, mittelgroß)
kleine Trommel (ohne Schnarrsaiten)

Gongs



für Klavier und Orchester (2007)

(* 1953)

[illegible]

UE 34082

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UE 34082

$\text{♩} = 144$ accel. $\text{♩} = 180$ $\text{♩} = 60$

Fl 1, 2
 Pic
 1 Ob
 2 Ob
 Kl
 1 Kl. Ob
 Kl. Tr. 1, 2
 Tr 1, 2
 Kb
 1 Kb (F)
 2 Kb (F)
 Tr (F) 3, 4
 1 Trp (C)
 2 Trp (C)
 3 Trp (C)
 1 Fg
 2 Fg
 3 Fg
 Tuba
 1 Sphn
 2 Sphn
 3 Sphn
 Kbn
 Kbn

$\text{♩} = 144$ accel. $\text{♩} = 180$ $\text{♩} = 60$

VI I 1, 2
 VI I 3, 4
 VI I 5, 6
 VI II 1, 2
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 VI II 5, 6
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 Vb 999, 1000

This image shows a page from a musical score, likely for a symphony. The score is written in German and features multiple staves with musical notation. The notation includes notes, rests, and dynamic markings such as *pp* (pianissimo) and *ppp* (pianissimissimo). The score is organized into systems, with each system containing multiple staves. The instruments are listed on the left side of the page, including strings (Violin I, Violin II, Viola, Violoncello, Kontrabaß), woodwinds (Flöte, Oboe, Klarinette, Fagott), brass (Horn, Trompete, Trombone, Tuba), and percussion (Schlagzeug). The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 4/4. The page is numbered 107 in the top left corner. The score is written in German, with various musical terms and instrument names visible.

This image shows a page from a musical score, likely for a large orchestra. The page is filled with numerous staves of musical notation. At the top, there are sections labeled 'poco accel.' and 'poco dec.' indicating changes in tempo. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pp' (pianissimo) and 'f' (forte). The score is organized into measures, with bar lines clearly visible. The overall layout is typical of a professional musical manuscript, with a focus on precise notation and clear section divisions.

126

The musical score is written for a large ensemble. The top section, beginning at measure 126, is an orchestral piece. It includes staves for various instruments: Violins I and II, Violas, Cellos, Double Basses, Flutes, Oboes, Clarinets, Bassoons, Horns, and Trumpets. The notation is dense, with many notes and rests, and includes dynamic markings such as *pp*, *f*, and *ppp*. The bottom section, starting at measure 127, is a choral piece. It features staves for different vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are written below the vocal staves. The choral section also includes dynamic markings and musical notation for the voices.

135

1. Fl

2. Fl

3. Fl

1. Ob

2. Ob

3. Ob

1. Kl (tr)

2. Kl (tr)

3. Kl (tr)

1. Fa

2. Fa

3. Fa

1. Sax (tr)

2. Sax (tr)

3. Sax (tr)

4. Sax (tr)

1. Trp (tr)

2. Trp (tr)

3. Trp (tr)

1. Trb

2. Trb

3. Trb

1. Tuba

GONGS

1. Ndr

GONGS

2. Ndr

GONGS

3. Ndr

Kb

Kb solo

1. Fl. 1
2. Fl. 2
3. Fl. 3
1. Ob.
2. Ob.
3. Ob.
1. Bn.
2. Bn.
3. Bn.
1. Fg.
2. Fg.
3. Fg.
1. Ds. (F)
2. Ds. (F)
3. Ds. (F)
4. Ds. (F)
8. Ds. (C)
2. Ds. (C)
3. Ds. (C)
1. Pn.
2. Pn.
3. Pn.
1. Kb.
2. Kb.
3. Kb.
1. Org.
2. Org.
3. Org.
1. Kbn.
2. Kbn.
3. Kbn.

1. Fl. *f* *pp* *f*

2. Fl. *pp* *f* *pp* *f*

3. Fl. *pp* *f* *pp* *f*

1. Ob. *pp* *f* *pp* *f*

2. Ob. *pp* *f* *pp* *f*

3. Ob. *f* *pp* *f* *pp* *f*

1. Kl. (F) *f* *pp* *f* *pp*

2. Kl. (F) *pp* *f* *pp* *f*

3. Kl. (F) *pp* *f* *pp* *f*

1. Fg. *pp* *f* *pp*

2. Fg. *f* *pp* *f*

3. Fg. *pp* *f* *pp*

1. Trn. (F) *pp* *f* *pp*

2. Trn. (F) *f* *pp* *f*

3. Trn. (F) *pp* *f* *pp*

4. Trn. (F)

1. Trp. (C) *f* *pp* *f* *pp*

2. Trp. (C) *pp* *f* *pp* *f*

3. Trp. (C) *pp* *f* *pp* *f*

1. Psa. *pp* *f* *pp*

2. Psa. *f* *pp* *f*

3. Psa. *pp* *f* *pp*

1. Tom. *pp* *f* *pp*

1. SnDr. *pp* *f* *pp*

2. SnDr. *pp* *f* *pp*

3. SnDr. *pp* *f* *pp*

1. Tom. *pp* *f* *pp*

2. Tom. *pp* *f* *pp*

3. Tom. *pp* *f* *pp*

Keyb. *f* *pp* *f* *pp*

This musical score is for a large ensemble, likely a symphony or concert band. It consists of 24 staves, organized into three systems of eight staves each. The first system includes staves for 1. Fl., 2. Fl., 3. Fl., 1. Ob., 2. Ob., 3. Ob., 1. Kl. (Clarinet), and 2. Kl. (Clarinet). The second system includes staves for 3. Kl. (Clarinet), 1. Fg. (Fagott), 2. Fg. (Fagott), 1. Tb. (Trompete), 2. Tb. (Trompete), 3. Tb. (Trompete), 1. Str. (Violoncello), and 2. Str. (Violoncello). The third system includes staves for 3. Str. (Violoncello), 1. Pa. (Pauze), 2. Pa. (Pauze), 3. Pa. (Pauze), 1. Kb. (Kontrabaß), 2. Kb. (Kontrabaß), 3. Kb. (Kontrabaß), and a keyboard part. The score features various musical notations, including notes, rests, and dynamic markings such as *f* (forte), *pp* (pianissimo), and *mf* (mezzo-forte). The keyboard part is written in a grand staff (treble and bass clefs) and includes a complex, fast-moving melody. The percussion part (Pauze) is written in a single staff and includes a complex, fast-moving melody. The woodwind and string parts are written in a single staff and include a complex, fast-moving melody. The score is divided into three measures, with the first measure being the most complex and the second and third measures being simpler.

17

1. Fl.

2. Fl.

3. Fl.

1. Ob.

2. Ob.

3. Ob.

Kl. (H)

2. Kl. (H)

3. Kl. (H)

1. Fg.

2. Fg.

3. Fg.

1. Hrn (F)

2. Hrn (F)

3. Hrn (F)

4. Hrn (F)

1. Trp (H)

2. Trp (H)

3. Trp (H)

1. Pn.

2. Pn.

3. Pn.

Tim.

PAUKE

1. Schl.

PAUKE

2. Schl.

PAUKE

3. Schl.

Kettel

18

UE 34082

153

1. Fl. *pp* *f* *pp* *f*

2. Fl. *pp* *f* *pp* *f*

3. Fl. *pp* *f* *pp* *f*

1. Ob. *pp* *f* *pp* *f*

2. Ob. *pp* *f* *pp* *f*

3. Ob. *pp* *f* *pp* *f*

1. Kl (F) *f* *pp* *f* *pp*

2. Kl (F) *pp* *f* *pp* *f*

3. Kl (F) *pp* *f* *pp* *f*

1. Fg. *pp* *f* *pp* *f*

2. Fg. *f* *pp* *f* *pp*

3. Fg. *pp* *f* *pp* *f*

1. Oba (F) *pp* *f* *pp* *f*

2. Oba (F) *f* *pp* *f* *pp*

3. Oba (F) *pp* *f* *pp* *f*

1. Obo (C) *f* *pp* *f* *pp*

2. Obo (C) *pp* *f* *pp* *f*

3. Obo (C) *pp* *f* *pp* *f*

1. Psa. *pp* *f* *pp* *f*

2. Psa. *f* *pp* *f* *pp*

3. Psa. *pp* *f* *pp* *f*

Tamb. *pp* *f* *pp* *f*

1. Schlag. *pp* *f* *pp* *f*

2. Schlag. *pp* *f* *pp* *f*

3. Schlag. *pp* *f* *pp* *f*

TAMTAM *pp*

154

155

UE 34082

156

1. Fl.

2. Fl.

3. Fl.

1. Ob.

2. Ob.

3. Ob.

1. Kl. (H)

2. Kl. (H)

3. Kl. (H)

1. Fa.

2. Fa.

3. Fa.

1. Hrn. (H)

2. Hrn. (H)

3. Hrn. (H)

4. Hrn. (H)

1. Trp. (H)

2. Trp. (H)

3. Trp. (H)

1. Trbn. (H)

2. Trbn. (H)

3. Trbn. (H)

1. Tuba

1. Becken, mittelgroß

2. Becken, groß

3. Becken, sehr groß

1. Kettler

2. Kettler

3. Kettler

1. Vi. I

2. Vi. I

3. Vi. I

1. Vi. II

2. Vi. II

3. Vi. II

1. Vi. III

2. Vi. III

3. Vi. III

1. Vi. IV

2. Vi. IV

3. Vi. IV

1. Vi. V

2. Vi. V

3. Vi. V

1. Vi. VI

2. Vi. VI

3. Vi. VI

1. Vi. VII

2. Vi. VII

3. Vi. VII

1. Vi. VIII

2. Vi. VIII

3. Vi. VIII

1. Vi. IX

2. Vi. IX

3. Vi. IX

1. Vi. X

2. Vi. X

3. Vi. X

1. Vi. XI

2. Vi. XI

3. Vi. XI

1. Vi. XII

2. Vi. XII

3. Vi. XII

1. Vi. XIII

2. Vi. XIII

3. Vi. XIII

1. Vi. XIV

2. Vi. XIV

3. Vi. XIV

1. Vi. XV

2. Vi. XV

3. Vi. XV

1. Vi. XVI

2. Vi. XVI

3. Vi. XVI

1. Vi. XVII

2. Vi. XVII

3. Vi. XVII

1. Vi. XVIII

2. Vi. XVIII

3. Vi. XVIII

1. Vi. XIX

2. Vi. XIX

3. Vi. XIX

1. Vi. XX

2. Vi. XX

3. Vi. XX

1. Vi. XXI

2. Vi. XXI

3. Vi. XXI

1. Vi. XXII

2. Vi. XXII

3. Vi. XXII

1. Vi. XXIII

2. Vi. XXIII

3. Vi. XXIII

1. Vi. XXIV

2. Vi. XXIV

3. Vi. XXIV

1. Vi. XXV

2. Vi. XXV

3. Vi. XXV

1. Vi. XXVI

2. Vi. XXVI

3. Vi. XXVI

1. Vi. XXVII

2. Vi. XXVII

3. Vi. XXVII

1. Vi. XXVIII

2. Vi. XXVIII

3. Vi. XXVIII

1. Vi. XXIX

2. Vi. XXIX

3. Vi. XXIX

1. Vi. XXX

2. Vi. XXX

3. Vi. XXX

1. Vi. XXXI

2. Vi. XXXI

3. Vi. XXXI

1. Vi. XXXII

2. Vi. XXXII

3. Vi. XXXII

1. Vi. XXXIII

2. Vi. XXXIII

3. Vi. XXXIII

1. Vi. XXXIV

2. Vi. XXXIV

3. Vi. XXXIV

1. Vi. XXXV

2. Vi. XXXV

3. Vi. XXXV

1. Vi. XXXVI

2. Vi. XXXVI

3. Vi. XXXVI

1. Vi. XXXVII

2. Vi. XXXVII

3. Vi. XXXVII

1. Vi. XXXVIII

2. Vi. XXXVIII

3. Vi. XXXVIII

1. Vi. XXXIX

2. Vi. XXXIX

3. Vi. XXXIX

1. Vi. XL

2. Vi. XL

3. Vi. XL

1. Vi. XLI

2. Vi. XLI

3. Vi. XLI

1. Vi. XLII

2. Vi. XLII

3. Vi. XLII

1. Vi. XLIII

2. Vi. XLIII

3. Vi. XLIII

1. Vi. XLIV

2. Vi. XLIV

3. Vi. XLIV

1. Vi. XLV

2. Vi. XLV

3. Vi. XLV

1. Vi. XLVI

2. Vi. XLVI

3. Vi. XLVI

1. Vi. XLVII

2. Vi. XLVII

3. Vi. XLVII

1. Vi. XLVIII

2. Vi. XLVIII

3. Vi. XLVIII

1. Vi. XLIX

2. Vi. XLIX

3. Vi. XLIX

1. Vi. L

2. Vi. L

3. Vi. L

1. Vi. LI

2. Vi. LI

3. Vi. LI

1. Vi. LII

2. Vi. LII

3. Vi. LII

1. Vi. LIII

2. Vi. LIII

3. Vi. LIII

1. Vi. LIV

2. Vi. LIV

3. Vi. LIV

1. Vi. LV

2. Vi. LV

3. Vi. LV

1. Vi. LVI

2. Vi. LVI

3. Vi. LVI

1. Vi. LVII

2. Vi. LVII

3. Vi. LVII

1. Vi. LVIII

2. Vi. LVIII

3. Vi. LVIII

1. Vi. LIX

2. Vi. LIX

3. Vi. LIX

1. Vi. LX

2. Vi. LX

3. Vi. LX

1. Vi. LXI

2. Vi. LXI

3. Vi. LXI

1. Vi. LXII

2. Vi. LXII

3. Vi. LXII

1. Vi. LXIII

2. Vi. LXIII

3. Vi. LXIII

1. Vi. LXIV

2. Vi. LXIV

3. Vi. LXIV

1. Vi. LXV

2. Vi. LXV

3. Vi. LXV

1. Vi. LXVI

2. Vi. LXVI

3. Vi. LXVI

1. Vi. LXVII

2. Vi. LXVII

3. Vi. LXVII

1. Vi. LXVIII

2. Vi. LXVIII

3. Vi. LXVIII

1. Vi. LXIX

2. Vi. LXIX

3. Vi. LXIX

1. Vi. LXX

2. Vi. LXX

3. Vi. LXX

1. Vi. LXXI

2. Vi. LXXI

3. Vi. LXXI

1. Vi. LXXII

2. Vi. LXXII

3. Vi. LXXII

1. Vi. LXXIII

2. Vi. LXXIII

3. Vi. LXXIII

1. Vi. LXXIV

2. Vi. LXXIV

3. Vi. LXXIV

1. Vi. LXXV

2. Vi. LXXV

3. Vi. LXXV

1. Vi. LXXVI

2. Vi. LXXVI

3. Vi. LXXVI

1. Vi. LXXVII

2. Vi. LXXVII

3. Vi. LXXVII

1. Vi. LXXVIII

2. Vi. LXXVIII

3. Vi. LXXVIII

1. Vi. LXXIX

2. Vi. LXXIX

3. Vi. LXXIX

1. Vi. LXXX

2. Vi. LXXX

3. Vi. LXXX

1. Vi. LXXXI

2. Vi. LXXXI

3. Vi. LXXXI

1. Vi. LXXXII

2. Vi. LXXXII

3. Vi. LXXXII

1. Vi. LXXXIII

2. Vi. LXXXIII

3. Vi. LXXXIII

1. Vi. LXXXIV

2. Vi. LXXXIV

3. Vi. LXXXIV

1. Vi. LXXXV

2. Vi. LXXXV

3. Vi. LXXXV

1. Vi. LXXXVI

2. Vi. LXXXVI

3. Vi. LXXXVI

1. Vi. LXXXVII

2. Vi. LXXXVII

3. Vi. LXXXVII

1. Vi. LXXXVIII

2. Vi. LXXXVIII

3. Vi. LXXXVIII

1. Vi. LXXXIX

2. Vi. LXXXIX

3. Vi. LXXXIX

1. Vi. LXXXX

2. Vi. LXXXX

3. Vi. LXXXX

1. Vi. LXXXXI

2. Vi. LXXXXI

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1. Vi. LXXXXII

2. Vi. LXXXXII

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1. Vi. LXXXXIII

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1. Vi. LXXXXIV

2. Vi. LXXXXIV

3. Vi. LXXXXIV

1. Vi. LXXXXV

2. Vi. LXXXXV

3. Vi. LXXXXV

1. Vi. LXXXXVI

2. Vi. LXXXXVI

3. Vi. LXXXXVI

1. Vi. LXXXXVII

2. Vi. LXXXXVII

3. Vi. LXXXXVII

1. Vi. LXXXXVIII

2. Vi. LXXXXVIII

3. Vi. LXXXXVIII

1. Vi. LXXXXIX

2. Vi. LXXXXIX

3. Vi. LXXXXIX

1. Vi. LXXXXX

2. Vi. LXXXXX

3. Vi. LXXXXX

1. Vi. LXXXXXI

2. Vi. LXXXXXI

3. Vi. LXXXXXI

1. Vi. LXXXXXII

2. Vi. LXXXXXII

3. Vi. LXXXXXII

1. Vi. LXXXXXIII

2. Vi. LXXXXXIII

3. Vi. LXXXXXIII

1. Vi. LXXXXXIV

2. Vi. LXXXXXIV

3. Vi. LXXXXXIV

1. Vi. LXXXXXV

2. Vi. LXXXXXV

3. Vi. LXXXXXV

1. Vi. LXXXXXVI

2. Vi. LXXXXXVI

3. Vi. LXXXXXVI

1. Vi. LXXXXXVII

2. Vi. LXXXXXVII

3. Vi. LXXXXXVII

1. Vi. LXXXXXVIII

2. Vi. LXXXXXVIII

3. Vi. LXXXXXVIII

1. Vi. LXXXXXIX

2. Vi. LXXXXXIX

3. Vi. LXXXXXIX

1. Vi. LXXXXXX

2. Vi. LXXXXXX

3. Vi. LXXXXXX

1. Vi. LXXXXXXI

2. Vi. LXXXXXXI

3. Vi. LXXXXXXI

1. Vi. LXXXXXXII

2. Vi. LXXXXXXII

3. Vi. LXXXXXXII

1. Vi. LXXXXXXIII

2. Vi. LXXXXXXIII

3. Vi. LXXXXXXIII

1. Vi. LXXXXXXIV

2. Vi. LXXXXXXIV

3. Vi. LXXXXXXIV

1. Vi. LXXXXXXV

2. Vi. LXXXXXXV

3. Vi. LXXXXXXV

1. Vi. LXXXXXXVI

2. Vi. LXXXXXXVI

3. Vi. LXXXXXXVI

1. Vi. LXXXXXXVII

2. Vi. LXXXXXXVII

3. Vi. LXXXXXXVII

1. Vi. LXXXXXXVIII

2. Vi. LXXXXXXVIII

3. Vi. LXXXXXXVIII

1. Vi. LXXXXXXIX

2. Vi. LXXXXXXIX

3. Vi. LXXXXXXIX

1. Vi. LXXXXXXX

2. Vi. LXXXXXXX

3. Vi. LXXXXXXX

1. Vi. LXXXXXXXI

2. Vi. LXXXXXXXI

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1. Vi. LXXXXXXXVI

2. Vi. LXXXXXXXVI

3. Vi. LXXXXXXXVI

1. Vi. LXXXXXXXVII

2. Vi. LXXXXXXXVII

3. Vi. LXXXXXXXVII

1. Vi. LXXXXXXXVIII

2. Vi. LXXXXXXXVIII

3. Vi. LXXXXXXXVIII

1. Vi. LXXXXXXXIX

2. Vi. LXXXXXXXIX

3. Vi. LXXXXXXXIX

1. Vi. LXXXXXXX

2. Vi. LXXXXXXX

3. Vi. LXXXXXXX

1. Fl. *f* *pp* *f*

2. Fl. *f* *pp* *f*

3. Fl. *pp* *f*

1. Ob. *f*

2. Ob. *pp* *f*

3. Ob. *f*

1. Cl. (F) *f*

2. Cl. (F) *pp* *f*

3. Cl. (F) *pp* *f*

1. Tr. *f*

2. Tr. *f*

3. Tr. *f*

1. Bsn. (F) *f*

2. Bsn. (F) *f*

3. Bsn. (F) *f*

4. Bsn. (F) *f*

1. Tpt. (C) *f*

2. Tpt. (C) *f*

3. Tpt. (C) *f*

1. Pbn. *f*

2. Pbn. *f*

3. Pbn. *f*

Tuba *f*

1. Sltbr. *f*

2. Sltbr. *f*

3. Sltbr. *f*

Kbn. *f*

1. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

2. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

3. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

4. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

5. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

6. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

7. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

8. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

9. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

10. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

11. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

12. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

13. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

14. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

15. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

16. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

17. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

18. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

19. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

20. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

21. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

22. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

23. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

24. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

25. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

26. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

27. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

28. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

29. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

30. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

31. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

32. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

33. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

34. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

35. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

36. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

37. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

38. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

39. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

40. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

41. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

42. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

43. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

44. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

45. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

46. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

47. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

48. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

49. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

50. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

51. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

52. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

53. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

54. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

55. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

56. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

57. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

58. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

59. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

60. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

61. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

62. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

63. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

64. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

65. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

66. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

67. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

68. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

69. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

70. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

71. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

72. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

73. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

74. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

75. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

76. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

77. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

78. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

79. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

80. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

81. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

82. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

83. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

84. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

85. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

86. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

87. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

88. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

89. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

90. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

91. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

92. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

93. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

94. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

95. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

96. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

97. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

98. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

99. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

100. Vl. I *f* *pp* *f* *pp* *f* *pp* *f*

1. Fl.
2. Fl.
3. Fl.
1. Ob.
2. Ob.
3. Ob.
1. Kl. (F)
2. Kl. (F)
3. Kl. (F)
1. Fg.
2. Fg.
3. Fg.
1. Ba. (F)
2. Ba. (F)
3. Ba. (F)
1. Sop. (C)
2. Sop. (C)
3. Sop. (C)
1. Ten.
2. Ten.
3. Ten.
1. Al.
1. Schlag.
2. Schlag.
3. Schlag.
Kor.
Vi. I.
Vi. II.
Va.
Vc.
Cb.

162

GONGS

UE 34082

[illegible]

[illegible]

This musical score is for a large ensemble, likely a symphony or concert band. It consists of 26 staves, numbered 1 through 26. The staves are organized into several sections:

- Woodwinds (Staves 1-12):** These staves are for woodwind instruments, including flutes, oboes, and bassoons. They feature complex melodic lines with many slurs and ties, indicating long phrases. Dynamics like *pp* (pianissimo) and *f* (forte) are marked throughout.
- Strings (Staves 13-20):** These staves are for string instruments (violins, violas, cellos, and double basses). They play a more rhythmic and harmonic role, often with sustained notes and some melodic movement. Dynamics like *pp* and *f* are also present.
- Marimbas (Staves 21-23):** These staves are for three marimba players. They play a rhythmic pattern, often with sustained notes and some melodic movement. Dynamics like *f* and *pp* are marked.
- Percussion (Staves 24-26):** These staves are for percussion instruments, including timpani and snare drum. They play a rhythmic pattern, often with sustained notes and some melodic movement. Dynamics like *f* and *pp* are marked.

The score is written in a standard musical notation style, with notes, rests, slurs, and ties. The key signature is one flat (B-flat), and the time signature is 4/4. The overall style is modern and complex, with many slurs and ties indicating long phrases.

This image shows a page from a musical score, likely for a symphony or a large-scale orchestral work. The score is written for a large ensemble, with multiple staves for various instruments. The notation includes notes, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The score is organized into systems, with each system containing several staves. The instruments are listed on the left side of the page, including strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Tuba, Euphonium, Trombone), and percussion (Timpani, Snare Drum, Cymbals, etc.). The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 4/4. The page is numbered 100 at the bottom left.

[illegible]

UE 34082

229 $\text{♩} = 60$

Violins I, Violins II, Violas, Cellos, Double Basses, Flutes, Oboes, Clarinets, Bassoons, Trumpets, Trombones, Tuba/Euphonium, Timpani, Snare, Cymbals, etc.

230 $\text{♩} = 60$

231 $\text{♩} = 60$

232 $\text{♩} = 60$

VI.1 3/4
VI.2 3/4
VI.3 3/4
VI.4 3/4
VI.5 3/4
VI.6 3/4
VI.7 3/4
VI.8 3/4
VI.9 3/4
VI.10 3/4
VI.11 3/4
VI.12 3/4
VI.13 3/4
VI.14 3/4
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VI.36 3/4
VI.37 3/4
VI.38 3/4
VI.39 3/4
VI.40 3/4
VI.41 3/4
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VI.239 3/4
VI.240 3/4

This page of a musical score, labeled 33, contains a variety of musical staves. At the top, there is a large staff with complex rhythmic patterns and notes. Below this, there are several staves for woodwinds, including flutes (Fl. 1, 2, 3, 4), oboes (Ob. 1, 2, 3, 4), and bassoons (Bsn. 1, 2, 3, 4). The string section is represented by multiple staves for violins (VI. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12), violas (VI. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12), cellos (VI. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12), and double basses (VI. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). There are also staves for percussion, including timpani (Tm.), snare drum (Sn.), and cymbals (Cym.). The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'pp' (pianissimo). The page is numbered 33 in the top right corner.

This image shows a page from a musical score, likely for a symphony. The score is written for multiple instruments, including strings, woodwinds, and brass. The notation is complex, featuring many notes, rests, and performance instructions. Key elements include:

- Dynamic Markings:** The score uses various dynamic markings such as *f* (forte), *pp* (pianissimo), and *fz* (forzando) to indicate the volume and intensity of the music.
- Articulation:** Slurs and accents are used to group notes and emphasize specific sounds.
- Instrumentation:** The score is divided into sections for different instruments, with each section having its own set of staves.
- Complexity:** The notation is highly detailed, with many notes and rests, suggesting a complex and challenging piece of music.

This page of a musical score, labeled 36, contains a variety of musical staves. At the top, there are staves for woodwind instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Clarinet in B-flat (Cl. Bb.), Clarinet in A (Cl. A), and Bassoon (Fg.). Below these are staves for a Keyboard instrument (Kb.) and a Piano (P.). The middle section of the page is dedicated to string instruments, with staves for Violins I and II (VI. I, VI. II), Violas (VI. III), Cellos (VI. IV), and Double Basses (VI. V). The bottom section includes staves for a Trombone (Tb.), Trumpets (Tpt.), and a Percussion instrument (Perc.). The score is written in a standard musical notation with various notes, rests, and dynamic markings such as *f* (forte) and *pp* (pianissimo). The page is numbered 36 in the top left corner.

This page of a musical score, labeled 37, contains a variety of musical staves. At the top, there are staves for woodwinds, including Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Bassoon (Fg.), and Clarinet in B-flat (Cl. Bb.). Below these are staves for strings, labeled VI. I (Violin I) and VI. II (Violin II), with individual parts for first and second violins. The bottom section of the page includes staves for percussion, such as Timpani (Timp.), Snare Drum (Sn.), and Cymbals (Cym.). The score is written in a standard musical notation with various notes, rests, and dynamic markings like *pp* (pianissimo) and *f* (forte). The page is numbered 37 in the top right corner.

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den. Günstig: rechte und linke Hand abwechselnd; 1 compression every sec., bis, so schnell wie möglich

Thapsigargin and heat shocked extract (type O) were used.

277 $\text{♩} = 72$ *accel.*

1. Fl.

2. Fl.

3. Fl.

1. Ob.

2. Ob.

3. Ob.

1. Kl. (H)

2. Kl. (H)

3. Kl. (H)

1. Fg.

2. Fg.

Kb.

1. Bn. (F)

2. Bn. (F)

3. Bn. (F)

4. Bn. (F)

5. Bn. (F)

2. Tpt. (C)

3. Tpt. (C)

1. Psa.

2. Psa.

3. Psa.

Tim.

1. Schl.

2. Schl.

3. Schl.

Kr.

278 $\text{♩} = 72$ *accel.*

Vl. I

Vl. II

Vla.

Vcl.

Kb.

1. Fl.

2. Fl.

3. Fl.

1. Ob.

2. Ob.

3. Ob.

1. Kl. (H)

2. Kl. (H)

3. Kl. (H)

1. Fg.

2. Fg.

Kb.

1. Bn. (F)

2. Bn. (F)

3. Bn. (F)

4. Bn. (F)

5. Bn. (F)

2. Tpt. (C)

3. Tpt. (C)

1. Psa.

2. Psa.

3. Psa.

Tim.

1. Schl.

2. Schl.

3. Schl.

Kr.

UE 34082

UE 34082

The image displays a page from a musical score, specifically page 46, which is part of a larger work. The score is written for a large orchestra, with multiple staves for various instruments. The top section of the page is labeled "1.10" and contains staves for woodwinds and strings. The middle section is labeled "2.10" and contains staves for woodwinds and strings. The bottom section is labeled "3.10" and contains staves for woodwinds and strings. The score includes dynamic markings such as *f*, *pp*, and *mf*, and is divided into sections labeled 1.10, 2.10, 3.10, 4.10, 5.10, 6.10, 7.10, 8.10, 9.10, 10.10, 11.10, 12.10, 13.10, 14.10, 15.10, 16.10, 17.10, 18.10, 19.10, 20.10, 21.10, 22.10, 23.10, 24.10, 25.10, 26.10, 27.10, 28.10, 29.10, 30.10, 31.10, 32.10, 33.10, 34.10, 35.10, 36.10, 37.10, 38.10, 39.10, 40.10, 41.10, 42.10, 43.10, 44.10, 45.10, 46.10, 47.10, 48.10, 49.10, 50.10, 51.10, 52.10, 53.10, 54.10, 55.10, 56.10, 57.10, 58.10, 59.10, 60.10.

This image shows a page from a musical score, likely for a symphony. The page is numbered 117 in the top left corner. It features a variety of musical staves: woodwinds (Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Clarinet in B-flat, Clarinet in A, Bass Clarinet, Contrabassoon), strings (Violin 1, Violin 2, Viola, Violoncello, Double Bass), and a large section of piano. The piano part is particularly dense, with many staves showing complex chordal textures and rapid movement. Dynamic markings such as 'f' (forte) and 'p' (piano) are used throughout the score. The notation includes various musical symbols like notes, rests, and slurs, indicating a complex and expressive piece of music.

This image shows a page from a musical score, likely for a symphony. The page is filled with multiple staves, each representing a different instrument or section of the orchestra. The staves are arranged in a vertical column, with the instrument names listed on the left side. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., 'f' for fortissimo, 'p' for piano). There are also articulation marks like 'acc.' (accent) and 'stacc.' (staccato). The page is numbered '11' in the top right corner. The overall layout is typical of a professional musical score, with clear notation and organized staves.

This image shows a page from a musical score, likely for a large ensemble or orchestra. The score is written on multiple staves, with each staff containing complex musical notation. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings (such as *f*, *mf*, *ff*). The staves are arranged in a vertical column, and the music is written in a standard musical notation style. The page is numbered 100 at the bottom left. The score is for a piece titled "Symphony No. 1" by "Ludwig van Beethoven". The first movement is "Allegro con brio". The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score is written for a full orchestra, including strings, woodwinds, brass, and percussion. The notation is dense and complex, reflecting the high level of difficulty of the piece. The page is a single system, with the music continuing on the next page. The score is written in a standard musical notation style, with notes, rests, and dynamic markings. The staves are arranged in a vertical column, and the music is written in a standard musical notation style. The page is numbered 100 at the bottom left. The score is for a piece titled "Symphony No. 1" by "Ludwig van Beethoven". The first movement is "Allegro con brio". The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score is written for a full orchestra, including strings, woodwinds, brass, and percussion. The notation is dense and complex, reflecting the high level of difficulty of the piece. The page is a single system, with the music continuing on the next page. The score is written in a standard musical notation style, with notes, rests, and dynamic markings. The staves are arranged in a vertical column, and the music is written in a standard musical notation style. The page is numbered 100 at the bottom left. The score is for a piece titled "Symphony No. 1" by "Ludwig van Beethoven". The first movement is "Allegro con brio". The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score is written for a full orchestra, including strings, woodwinds, brass, and percussion. The notation is dense and complex, reflecting the high level of difficulty of the piece. The page is a single system, with the music continuing on the next page.

344

1. Fl

2. Fl

3. Fl

1. Ob

2. Ob

3. Ob

1. Kl (F)

2. Kl (F)

3. Kl (Bb)

1. Fg

2. Fg

Kb

1. Dn (F)

2. Dn (F)

3. Dn (F)

4. Dn (F)

8. Imp (C)

2. Imp (C)

3. Imp (C)

1. Pw

2. Pw

3. Pw

Tim

1. Sblp

2. Sblp

3. Sblp

Kb

Vl I

Vl II

Vln I

Vln II

Vla

Vcl

Kb

UE 34082

UE 34082

357

non rubato

rubato

accet.

$\text{♩} = 60$

$\text{♩} = 72$

$\text{♩} = 60$

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn.
Vln. 1 & 2
Vla.
Vcllo
Cb.
Kor.
Chor.
Sopr.
Alto
Tenor
Bass

UE 34082

The image displays a complex musical score, likely for a symphony, featuring multiple staves with musical notation. The score is organized into two main sections, each beginning with an 'accl.' (accelerando) marking. The right section is marked 'poco rubato' (slightly rubato). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The score is presented in a clear, professional layout, typical of a printed musical score.

The image displays a complex musical score, likely for a symphony, featuring multiple staves with musical notation. The score is organized into two main sections, separated by a double bar line. The first section, starting from the top left, includes a variety of musical symbols such as clefs, time signatures, and dynamic markings (e.g., 'p' for piano, 'f' for forte). The notation is dense, with many notes and rests visible across the staves. The second section, beginning around measure 101, continues the musical development with similar notation. The score is written in a standard musical notation style, with notes and rests clearly visible on the staves. The overall layout is professional and detailed, typical of a high-quality musical score.