

Stefan Streich

Atropos' Lied

Im Gedenken an Bettina

für Ensemble

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(2024 – 2026)

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Atropos' Lied (*Atropos' Song*)
In memory of Bettina
for ensemble
(2024 – 2026)

Aufführungshinweise

Performance Hints

Besetzung

Flöte – Oboe – Klarinette in Bb –
Sopransaxophon in Bb – Konzertflügel
- Schlagzeug (2 Bongos, Gran Cassa,
Glockenspiel) – 2 Violinen – Viola – 2
Violoncelli

Instrumentation

flute – oboe – clarinet in Bb – soprano
saxophone in Bb – grand piano –
percussion (2 Bongos, Gran Cassa,
Glockenspiel) – 2 violins – viola – 2
cellos

Die Partitur ist transponierend notiert.

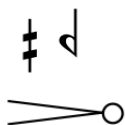
The score is written in transposition.

Allgemein

Immer ohne Vibrato, außer an explizit
bezeichneten Stellen.

General

Always without vibrato, except in
explicitly indicated passages.



1/4-Ton höher, tiefer.

1/4-tone higher, lower,

Decrescendo ins Unhörbare („Null“).
Gemeint ist damit die Geste des
Verschwinden und des vollständigen
Verlöschen (*estinguendosi*), nicht der
Versuch der realen Umsetzung. Der
Klang soll dabei seine Qualität
möglichst lange beibehalten und gut
hörbar bleiben.

Decrescendo to inaudibility ('zero').
This refers to the gesture of
disappearing and completely fading
away (*estinguendosi*), not the attempt
to actually implement this. The sound
should retain its quality for as long as
possible and remain clearly audible.



Schlagzeug und Streicher: Nachklang
des Instruments mit der Hand deutlich
rhythmisiert abdämpfen. Bei den
Streichern werden die Saiten bei
bestimmten Aktionen auch manchmal
vor der Klangerzeugung abgedämpft.

Percussion and strings: Mute the
instrument's resonance with your hand
in a clearly rhythmic manner. With
string instruments, the strings are
sometimes muted *before* sound is
produced in certain situations.



Bläser

(Oboe: ggf. ohne Mundstück.) Reines
Luftgeräusch auf dem angegebenen
Griff. Die notierte Tonhöhe ist im
Rauschen extrem leise und kaum zu
hören.

Winds

(Oboe: without mouthpiece, if
necessary.) Pure air sound on indicated
fingering. The notated pitch is
extremely faint in the noise and barely
audible.



Slap tongue (Zungenschlag)

Slap tongue



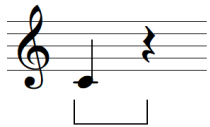
Flöte: Tongue ram. Zunge hart in das mit den Lippen vollständig abgeschlossenes Mundloch stoßen. Der perkussive Klang (Stichnote) liegt ca. eine Septime unter dem Griff (Dreieckskopf). Laute Klänge zusätzlich mit stärkerem Luftstrom unterstützen.

Flute: Tongue ram. Hit the tongue hard into the mouth hole, which is completely sealed with the lips. The percussive sound (stitch note) is about a seventh below the fingering (triangular head). Support loud sounds with a stronger airflow.

w.t.

Flöte: whistle tone exakt auf der notierten Tonhöhe (keine Obertonbewegungen!). Kann ggf. durch eine Piccoloflöte mit sehr dünner Tongebung ersetzt werden.

Flute: whistle tone exactly at the written pitch (no overtone movements). Can be replaced by a piccolo flute with a very thin tone if necessary.

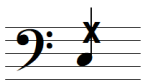


Klavier

Pedal wird durch eine eckige Klammer symbolisiert.

Piano

Pedal is symbolised by a squared bracket.



Saite im Klavier direkt am Steg leicht abdämpfen und mit der Taste anschlagen. Deutliche, aber etwas dumpfe Tonhöhe, glockenartig.

Mute the string inside the piano directly at the bridge slightly. Slightly muffled, but clearly pitched sound, bell-like.



Schlag mit der flachen Hand im Klavier auf die Saiten.

Hit the strings inside the piano with the flat of the hand.



Saite mit einem Gitarren- oder Bassplektrum im Klavier anzupfen („pizz“)

Pluck the string inside the piano with a guitar or bass plectrum ('pizz')



Mit weichen Schlegeln auf den Saiten im Klavier tremolieren.

Tremolo on the strings of the piano with soft mallets.



Schlagzeug

[2 Bongos] (Bo) – Gran Cassa (G.C.)

Percussion

[2 Bongos] (Bo) – Gran Cassa (G.C.)

Glockenspiel (Glsp), immer mit den üblichen Holzkopfschlegeln gespielt.

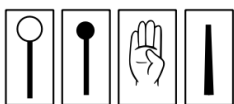
Glockenspiel (Glsp), always played with the usual wooden mallets.

Schlegel für Bo und G.C.:

weich // hart // Mit der Hand, bzw. mit den Fingern // Sehr dünne, leichte Stöcke, z.B. asiatische Essstäbchen.

Mallets for Bo and G.C.:

soft // hard // With your hand or fingers // Very thin, light sticks, e.g. Asian chopsticks.



M / R

Schlagstellen auf dem Fell:

M = Mitte, bzw. normale Schlagstelle / R = am Rand (hell, hart)

Hitting positions on the drumhead:

M = center, or normal hitting position / R = near the rim (light, hard)

estr. pont

pont
ord
tasto
molto tasto



Streicher

Bogenkontaktstellen:

Estremamente al ponticello. Extrem am bzw. fast auf dem Steg. Viele und deutliche Obertonanteile.

Traditionelle Bogenkontaktstellen:
al ponticello / ordinario / alla tasteria.

Molto alla tasteria = extrem am bzw. über dem Griffbrett, möglichst genau in der Mitte zwischen Griff und Steg. Sehr weicher, extrem obertonarmer Klang.

Col legno battuto. Die notierte Tonhöhe bezeichnet *nicht* den Griff der linken Hand, sondern die genaue Position, an der das Bogenholz beim Schlag auf die Saite trifft. Alle Saiten sind dabei mit der linken Hand am Sattel gedämpft.

Hartes Pizzicato mit dem Fingernagel, ohne Fingerkuppe. Evtl. auch mit der Nageloberfläche „schnipsen“.

Feines, dünnes Rattern mit gepressten Bogen. Geräuschhaft mit sehr wenig Ton. Möglichst keine Untertöne und tiefe Resonanzen. Der quadratische Notenkopf bezeichnet die Bogenposition = Klang.

→ *Ausführung Violine und Viola*: Dämpfgriff (Rautenkopf) der linken Hand knapp unter der Bogenposition.

→ *Ausführung Violoncello*: Saite ca. 2 Oktaven über der Leersaite mit Daumen und Zeigefinger festhalten und etwas vom Griffbrett weg, nach oben ziehen.

Atripos' Lied

dauert ca. 22 Min. und entstand im Auftrag des *ensemble mosaik*.

Uraufführung: 18.7.2026 in Berlin durch das *ensemble mosaik*.

Strings

Bow contact points:

Estremamente al ponticello. Extremely close to resp. almost on the bridge. Many and clear overtones.

Traditional bow contact positions:
al ponticello / ordinario / alla tasteria.

Molto alla tasteria. Extremely on or above the fingerboard, as exactly as possible in the centre between the fingerboard and bridge. Very soft sound with extremely little overtones.

Col legno battuto. The noted pitch does *not* refer to the fingering of the left hand, but to the exact position where the bow wood strikes the string. All strings are muted with the left hand at the saddle.

Hard pizzicato with the fingernail, without fingertip. Possibly also "flick" with the nail surface

Fine, thin rattling with pressed bow. Noisy with very little tone. As few undertones and deep resonances as possible. The square note head indicates the bow position = pitch.

→ *Violin and viola technique*: left hand damping finger (diamond head) just below the bow position.

→ *Violoncello technique*: Hold the string approximately two octaves above the open string with your thumb and index finger and pull it slightly upwards, away from the fingerboard.

Atripos' Lied

lasts approx. 22 min. and was commissioned by *ensemble mosaik*.

Word premiere: 18.7.2026 in Berlin by *ensemble mosaik*.

Atropos' Lied

Im Gedenken an Bettina.

für Ensemble

Stefan Streich (2024 – 2026)

♩ = 50 Portato grave

1
VI
2
Va
1
Vc
2

pp *pp* *pp* *pp* *pp*

III ○

pp pp pp pp

Detailed description: This system contains the first five measures of the piece. It features six staves: Violin I (VI), Violin II (2), Viola (Va), Violoncello I (Vc 1), Violoncello II (Vc 2), and Double Bass (2). The time signature is 4/4, which changes to 3/4 at the end of the system. The music is marked *pp* (pianissimo) throughout. The first two staves (VI and 2) play a melodic line of quarter notes. The Viola and Violoncello I parts play a rhythmic accompaniment of quarter notes with rests. The Violoncello II and Double Bass parts play a bass line with some rests and a trill in the second measure.

6

1
VI
2
Va
1
Vc
2

pont ord

pp *pp* *pp* *p > pp* *p > pp* *p* *pp*

pont ord

pp *pp* *pp* *p > pp* *p > pp* *p* *pp*

III ○

pp *pp* *pp* *p* *pp*

pp *pp* *pp* *p* *pp*

Detailed description: This system contains measures 6 through 11. Measure 6 is marked with a box containing the number 6. The time signature changes to 3/4. The system is divided into two sections: 'pont' (measures 6-7) and 'ord' (measures 8-11). The Violin I and II parts have dynamic markings: *pp*, *pp*, *pp*, *p > pp*, *p > pp*, *p*, and *pp*. The Viola and Violoncello I parts have dynamic markings: *pp*, *pp*, *pp*, *p > pp*, *p > pp*, *p*, and *pp*. The Violoncello II and Double Bass parts have dynamic markings: *pp*, *pp*, *pp*, *p*, and *pp*. The Double Bass part includes a trill in measure 7.

19

Musical score for measures 19-23. The score is divided into two systems. The first system includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Saxophone (Sax), Piano (Pno), and Bassoon/Goblet Drum (Bo G.C.). The second system includes Violin I (VI 1), Violin II (VI 2), Viola (Va), Violoncello 1 (Vc 1), and Violoncello 2 (Vc 2). The time signature changes from 4/4 to 2/4 at measure 20. Dynamics include *fff*, *p*, *mp*, and *p*. Performance instructions include *pizz norm. ord* for the cello. Trills and triplets are indicated with brackets and the number 3.

Flute (Fl): *f*, *pp*, *f*

Oboe (Ob):

Clarinet (Cl):

Saxophone (Sax):

Piano (Pno): *p*, *mp*

Bassoon (Bo):

G.C. (G.C.):

Violin I (Vl I): *p*, *mp*, *p*, *mp*

Violin II (Vl II): *p*, *mp*, *p*, *mp*

Viola (Va): *p*, *mp*

Violoncello (Vc): *p*, *mf*, *mf*

Performance instructions include: *arco*, *ord*, *pizz*, *arco*, *tasto*, *pizz*, *arco*, *tasto*, *pizz*, *arco*, *tasto*, *pizz*.

Flute (Fl): *f* > *p* < *f*

Oboe (Ob): *f*

Clarinet (Cl): *p* *pp*

Saxophone (Sax): *p* *pp* < *mp* >

Piano (Pno): *mf* *p* *mf* *f* *mf*

Bassoon (Bo): *f*

Violin 1 (Vl 1): *fp* *mf* *f* > *mf*

Violin 2 (Vl 2): *arco* *mf* *mf* *f*

Viola (Va): *ord* *mf* > *pp* *f*

Violoncello 1 (Vc 1): *fp fp* *mf* *f*

Violoncello 2 (Vc 2): *arco ord.* *fp fp* *mf* *f*

Fl

Ob

Kl

Sax

Pno

Bo
G.C.

1

VI

2

Va

1

Vc

2

Detailed description of the musical score: This page contains a full orchestral score for measures 42-46. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Kl), and Saxophone (Sax). The string section consists of Violins (VI) 1 and 2, Violas (Va), Violas (Vc) 1 and 2, and Cellos/Double Basses (Vc). The piano (Pno) part is also present. The score features various dynamics such as *ff*, *p*, *mf*, and *pp*, along with articulation marks like accents and slurs. The woodwinds and strings play melodic lines, while the piano provides harmonic support with chords and moving lines. The saxophone part includes a triplet of eighth notes. The strings play a rhythmic pattern of eighth notes, with some parts marked 'ord' (order) and 'pizz' (pizzicato). The piano part features a triplet of eighth notes in the right hand and a bass line in the left hand, with a 'loco' marking and an '8va' (octave) marking.

Fl

Ob

Kl

Sax

Pno

Bo
G.C.

1

VI

2

Va

1

Vc

2

pp *ff*

ff *secco* *3*

Senza Ped.

R secco *ff* *3*

ff *3*

ff *3*

ff *3*

ff *3*

ff *3*

mp

mp

mp

3/4

Fl
Ob
Kl
Sax
Pno
Bo
G.C.
1 VI
2 VI
Va
1 Vc
2 Vc

Measures 53-56 are marked with time signatures 4/4, 3/4, 4/4, and 3/8. The score includes dynamics such as *ff*, *pp*, *p*, *f*, *mf*, *fp*, and *norm. norm.*. Performance instructions include *tasto* for strings and *8va* for piano. A woodwind part includes a diagram for a trill: (R) M → R.

Flute (Fl): *p* < *f* *p* *f*

Oboe (Ob): *p* *p* *f*

Clarinet (Kl): *p* *p* *f*

Saxophone (Sax): *p* *p* *f*

Piano (Pno):

Bassoon (Bo): *f* *mp*

Violin (VI): *p* *f* pizz arco

Viola (Va): *pp* *p* *f*

Violoncello (Vc): *p* *f* pizz pizz arco norm. *mp*

rit. ----- a tempo

Fl
Ob
Kl
Sax

f
f
f
f

3
molto vib.
molto vib.
pp < mp
senza vib.
pp < p
senza vib.
pp < p

rit. ----- a tempo

Pno
Bo
G.C.

mp
f

8va
mp

rit. ----- a tempo

1
VI
2
Va
1
Vc
2

pp *ff*
pp
ff
ff
ff
ff
f

pont
3
tasto
molto vib.
senza vib.
pont
ord
pont
p
p
p
senza vib.
pizz
senza vib.
pizz
f

65

poco vib.

Fl *pp* *ff* *ff*

Ob *ff* *ff*

Kl *ff* *p*

Sax *ff* *ff*

Pno *ff*

Bo G.C.

1 *ff* *ff*

VI 2 *ff* *ff*

Va *ff*

1 arco tasto poco vib. senza vib.

Vc 1 *pp* *ff*

2 *p* *ff* *p*

p < ff *p*

70

Fl *pp* *fff*

Ob

Kl *ff* *p*

Sax

Pno *fff* *f* *p*

Bo
G.C. *ff* *p*

1 *pp* *fff* *fff* *poss.* *pont brutal*

VI 2 *pp* *fff*

Va *pp* *fff* *mp*

Vc 1 *p* *ff* *mp* *pp*

2 *ff* *mp* *pp*

81

Fl

Ob

Kl

Sax

Pno

Bo
G.C.

1

VI

2

Va

1

Vc

2

w.t.

p

ff

ff

Glsp

8

pont brutal

sim.

ord. 8va

p

pont brutal

non arp. pont poss.

pont brutal

non arp. pont poss.

poco rit. - - - -

Fl

Ob

Kl

Sax

poco rit. - - - -

Pno

Gls

poco rit. - - - -

1

VI

2

Va

1

Vc

2

100

----- a tempo

Fl

Ob

Kl

Sax

----- a tempo

Pno

Gls

----- a tempo

1

VI

2

Va

1

Vc

2

Fl

Ob

Kl

Sax

Pno

Gls

1

Vl

2

Va

1

Vc

2

(estr. pont) → pont

p *pp* *p*

(estr. pont) → pont

pp

(estr. pont) → pont

pp

tasto

ppp

tasto

ppp

tasto

ppp

ppp

110

Fl
Ob
Kl
Sax
Pno
Glsp
1 VI
2 VI
Va
1 Vc
2 Vc

molto tasto
ppp < p > ppp < mp
ppp < p > ppp < mp
ppp < p *pp*
ppp < p

mf
p

pont

3/4

Fl

Ob

Kl

Sax

Pno

Gdsp

1

VI

2

Va

1

Vc

2

pp

pp < p

pp < p

mp

pp < p

mp

pp < p

pp < p

mp

f

f

p

(molto tasto)

(molto tasto)

pont, poco vib.
grob/rough

sim.

p

Flute (Fl): *p*, *f*, *pp*, *f*

Oboe (Ob): *pp* < *f* > *pp*

Clarinet (Cl): *pp* < *f* > *pp*

Saxophone (Sax): *pp* < *f* > *pp*

Piano (Pno):

Glass Harmonica (Gls):

Violin I (Vl 1): *p*

Violin II (Vl 2): *p*

Viola (Va): *f*, *ppp* <

Violoncello I (Vc 1): *pp*, *mp*, *p*

Violoncello II (Vc 2): *pp*, *mp*

Performance markings: *pont*, *sim.*, *ord.*

Flute I (Fl): *p*, t.r., Griff/stop Klang/sound

Oboe (Ob):

Clarinet I (Kl): Slap *mf*

Saxophone (Sax): Slap *mp*

Piano (Pno): *mp*, *p*, Senza Ped.

Glass Harmonica (Glsp): 8

Violin I (Vl 1): pont *pp* \rightarrow *mf* \rightarrow molto tasto

Viola (Vl 2): pont *pp* \rightarrow *mp* \rightarrow molto tasto

Violoncello I (Vc 1): *mf* \rightarrow *ppp* \rightarrow *p*, ord \rightarrow molto tasto

Violoncello II (Vc 2): *mf* \rightarrow molto tasto

132

Musical score for measures 132-135. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Saxophone (Sax), Piano (Pno), Glass Harmonica (Glsp), and Violins (Vl) and Violas (Vc). The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. Measure 132 features a trill (t.r.) in the Flute. Measures 133 and 134 are mostly rests for the woodwinds. Measure 135 features a dynamic shift from piano (*pp*) to fortissimo (*ff*) in the woodwinds and strings, with a 'norm.' marking in the piano part. The strings play a rhythmic pattern of eighth notes.

Fl
Ob
Kl
Sax
Pno
Glsp
1 VI
2 VI
Va
1 Vc
2 Vc

4/4 3/4 4/4 4/4 4/4 4/4

stumm *ff*

f *pp* *mf*

mp *ppp* *f*

pizz mit Nagel pont

f

Fl *pp* w.t.

Ob *fp*

Kl *fp*

Sax *fp*

Pno *f*

Bo G.C.

1 *p* norm.

VI *f* arco estr. pont *ppp* *pp* *p* norm.

2 *f* *ppp* *pp* *p* norm.

Va *f* c.l.batt. II I-IV *pp* *p* norm.

1 *f* c.l.batt. I *pp* *p* norm.

Vc *pp* *f* c.l.batt. IV III

157

(w.t.)

t.r.

w.t.

t.r.

Fl

Ob

Kl

Sax

Pno

Glsp

1

VI

2

Va

1

Vc

2

ff

pp

ff

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

pp

f

f

f

pp

f

pizz

Slap

Slap

pizz hart mit Plektrum

norm.

Glsp

Bo

secco

secco

secco

pp

f

Fl *t.r.*

Ob *Luft*

Kl *"ff"* *Slap* *fff* *ff*

Sax *Slapz* *fff*

Pno *norm.* *fff* *Sva* *f*

Bo *R* *f*

G.C.

1 *pp* *f* *pizz*

VI *pp* *f* *pizz*

Va *pp* *f* *pizz*

Vc 1 *ff* *pizz norm. tasto*

Vc 2 *ff* *pizz norm. tasto*

Fl

Ob

Kl

Sax

Pno

Bo
G.C.

1

VI

2

Va

1

Vc

2

Luft

Luft

Luft

pp

pp

ppp

R

(8va)

p

(8va)

p

arco tasto

p

arco tasto

p

ord

ord

ord

arco ord

p

Fl *Luft*
pp *f* *pp* *f*

Ob

Kl

Sax *p* *pp* *f* *pp* *mf* *norm.*

Pno *Trem. auf den Tasten*
p

Bo
 G.C.

1 *arco* *pont*
pp *p* *mp* *mf* *p*

VI

2 *arco* *pont*
pp *p* *mp* *mf*

Va *arco* *pont*
pp *mp* *f* *mf* *p*

1 *pont*
pp *f* *mp* *f* *mf*

Vc

2 *pont*
pp *f* *mp* *f* *p*

norm.

mp

mf

pp

mp

pp

mp

norm.

pp

mp

Tremolo auf den Saiten mit weichen Schlegeln

ppp

ppp

mf

(pont)

ord.

pp

mp

p

(pont)

ord.

mp

p

(pont)

ord.

p

mp

(pont)

ord.

p

mp

(pont)

ord.

p

mp

Fl

Ob

Kl

Sax

Pno

Bo
G.C.

1

VI

2

Va

1

Vc

2

f *pp* *ff*

f *pp* *f* *ff*

f *pp* *f* *pp* *p*

f *mf* *ff*

f *mf* *ff*

con vib.

III

pizz arco

pizz arco

Fl

Ob

Kl

Sax

Pno

Bo

G.C.

1

VI

2

Va

1

Vc

2

pp < f

pp < f

pp < f

f > p

fp

f > p

fp

fp

fp

pp

pp < f

f

f > p

f > p

fp

pp

pp < f

f

f > p

f > p

fp

pp

pont

tasto

ord

tasto

tasto

tasto

tasto

tasto

208

Fl

Ob

Kl

Sax

Pno

Glsp

Bo
G.C.

1

VI

2

Va

1

Vc

2

pp < *ff*

pp < *f*

pp < *f*

pp < *f*

mp

pp

Glsp

pp < *ff*

ff

ff > *f* > *p*

mf > *pp*

mf > *pp*

ff > *pp* > *f* > *p* > *mf* > *pp* > *p*

p < *ff* >

ff > *p* < *f* > *p*

mf

3 *mf*

Fl

Ob

Kl

Sax

Pno

Gdsp

Bo

G.C.

1

VI

2

Va

1

Vc

2

mf

ff

8va

ff

G.C.

ff

p

p > pp

fff *poss.*

mp

p

pp

fff *poss.*

p

pp

fff *poss.*

p

pp

fff *poss.*

224

w.t.

Fl

Ob

Kl

Sax

Pno

Bo
G.C.

1

VI

2

Va

1

Vc

2

pp

(2)

(2)

mf

3 *fff* > *pp*

pont estr. pont

3 *fff*

pont

3 *fff*

pont

fff

pont *ppp*

kräftig mit Resonanz

f

pp

228

Fl (w.t.)

Ob

Kl

Sax

Pno

Glsp

1

VI

2

Va

1

Vc

2

t.r.

fff

Slap

pp < p >

pp < p > pp mf

norm.

mp 3 f

8

3 mp

pp

pp

pp

wieder dünn

pp

pizz

3 mf

arco

pp

Glsp Bo

Detailed description of the musical score: The score is for measures 228-231. It features a woodwind section (Flute, Oboe, Clarinet, Saxophone), a piano, a glass harp, and a string section (Violin I, Violin II, Viola, Violin I, Violin II). The woodwinds and strings play melodic lines with various dynamics and articulations. The piano has a triplet figure. The glass harp has a triplet figure. The string section has a 'wieder dünn' (wider thinner) instruction. The percussion includes a glass harp and a bongo drum.

Musical score for measures 232-235. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Kl), Saxophone (Sax), Piano (Pno), Bassoon (Bo), and Gong/Cymbal (G.C.). The woodwinds and strings play a rhythmic pattern of eighth notes, while the piano provides a melodic line. The percussion part includes a Gong/Cymbal.

Measures 232-235 are marked with dynamic levels: *fff*, *mf*, *f*, and *ppp*. The piano part includes a *pizz* (pizzicato) marking. The woodwinds and strings play a rhythmic pattern of eighth notes, while the piano provides a melodic line. The percussion part includes a Gong/Cymbal.

238

Flute (Fl): Treble clef, 4/4 time. Measures 238-241. Dynamics: *p*. Notes: G4, A4, B4, C5, D5, E5.

Oboe (Ob): Treble clef, 4/4 time. Measures 238-241. Dynamics: *p*. Notes: G4, A4, B4, C5, D5, E5.

Clarinet (Cl): Treble clef, 4/4 time. Measures 238-241. Dynamics: *p*. Notes: G4, A4, B4, C5, D5, E5.

Saxophone (Sax): Treble clef, 4/4 time. Measures 238-241. Dynamics: *p*. Notes: G4, A4, B4, C5, D5, E5.

Piano (Pno): Treble clef, 4/4 time. Measures 238-241. Dynamics: *p*. Notes: G4, A4, B4, C5, D5, E5.

Bassoon/Guitar (Bo G.C.): Bass clef, 4/4 time. Measures 238-241. Dynamics: *pp*. Notes: G4, A4, B4, C5, D5, E5. Includes triplets and a 'R' marking.

Violin 1 (1 VI): Treble clef, 4/4 time. Measures 238-241. Dynamics: *ppp < p*. Notes: G4, A4, B4, C5, D5, E5.

Violin 2 (2 VI): Treble clef, 4/4 time. Measures 238-241. Dynamics: *ppp < p*. Notes: G4, A4, B4, C5, D5, E5.

Viola (Va): Treble clef, 4/4 time. Measures 238-241. Dynamics: *ppp < p*. Notes: G4, A4, B4, C5, D5, E5.

Violoncello 1 (1 Vc): Bass clef, 4/4 time. Measures 238-241. Dynamics: *ppp*. Notes: G4, A4, B4, C5, D5, E5.

Violoncello 2 (2 Vc): Bass clef, 4/4 time. Measures 238-241. Dynamics: *ppp*. Notes: G4, A4, B4, C5, D5, E5.

242

norm.



Flute (Fl): *pp*

Oboe (Ob): *ppp*

Clarinet (Kl): *ppp* to *f*

Saxophone (Sax): *ppp* to *f*

Piano (Pno): *mp* to *ff*, includes triplets and fingerings (5, 3)

Woodwind (Bo G.C.): *p* to *mf*, includes fingerings (5)

Violin 1 (1 VI): *ppp* to *f*, includes triplet

Violin 2 (2 VI): *pp* to *f*, includes triplet

Viola (Va): *pp* to *f*, includes triplet

Violoncello 1 (1 Vc): *f*

Violoncello 2 (2 Vc): *f*

Flute (Fl): *f* (measures 244-245), *ppp* < *f* (measures 246-247)

Oboe (Ob): *f* (measures 244-245), *pp* (measure 246), *ff* (measure 247)

Clarinet (Cl): *pp* < *f* (measures 244-245), *p* (measure 246), *pp* (measure 247)

Saxophone (Sax): *pp* < *ff* (measures 246-247)

Piano (Pno): *p* (measures 244-245), *f* (measures 246-247)

Bassoon (Bo) / Contrabassoon (G.C.): *p* (measures 244-245), *f* (measures 246-247)

Violin 1 (Vl 1): *pp* < *ff* (measures 246-247)

Violin 2 (Vl 2): *pp* < *ff* (measures 246-247)

Viola (Va): *pp* < *ff* (measures 246-247)

Violoncello 1 (Vc 1): *pp* < *ff* (measures 246-247)

Violoncello 2 (Vc 2): *pp* < *ff* (measures 246-247)

Fl

Ob

Kl

Sax

Pno

Bo
G.C.

1
VI

2

Va

1
Vc

2

ff

pp

ppp < ff

f

pp

ff

p

ff

p

ff

extrem am Rand
R

()

()

249

Detailed description: This page of a musical score covers measures 249 to 253. The score is for a symphony orchestra and includes parts for Flute (Fl), Oboe (Ob), Clarinet (Kl), Saxophone (Sax), Piano (Pno), Bassoon (Bo/G.C.), Violin I (VI 1), Violin II (VI 2), Viola (Va), Violoncello I (Vc 1), and Violoncello II (Vc 2). The music is in 3/8, 2/4, 3/4, and 4/4 time signatures. The woodwinds and strings feature dynamic markings such as *ff* (fortissimo), *pp* (pianissimo), *ppp* (pianississimo), and *f* (forte). The bassoon part includes a specific performance instruction: 'extrem am Rand' (extremely at the edge) with a 'R' symbol. There are also some circled notes in the Oboe and Saxophone parts. The score is written in a standard musical notation with staves and clefs.

254

Flute (Fl): *ppp* (measures 254-255), *pp* (measures 256-257), *pp* (measures 258-259). Includes a trill in measure 258.

Oboe (Ob): Rest in measures 254-255, then whole notes in measures 256-259.

Clarinet (Cl): *pp* (measures 256-257), then whole notes in measures 258-259.

Saxophone (Sax): Rest in measures 254-255, then whole notes in measures 256-259.

Piano (Pno): Rest in measures 254-255, then whole notes in measures 256-259.

Bassoon (Bo) / Contrabassoon (G.C.): Rest in measures 254-255, then whole notes in measures 256-259.

Violin 1 (Vl 1): Rest in measures 254-255, then whole notes in measures 256-259.

Violin 2 (Vl 2): Rest in measures 254-255, then whole notes in measures 256-259.

Viola (Va): Rest in measures 254-255, then whole notes in measures 256-259.

Violoncello 1 (Vc 1): Rest in measures 254-255, then whole notes in measures 256-259.

Violoncello 2 (Vc 2): Rest in measures 254-255, then whole notes in measures 256-259.

Time signature: 3/4.

Fl

Ob

Kl

Sax

Pno

Bo
G.C.

1

VI

2

Va

1

Vc

2

norm.

ppp < *mf*

pp ————— *mf f* ————— *ppp* < *pp* <

ppp ————— *mf f* ————— *ppp* < *pp* <

ppp ————— *mf f* ————— *ppp* < *pp* <

ppp ————— *mf f* ————— *ppp* < *pp* <

ff > *p* ————— *ppp* ————— *mp* >

ff > *p* ————— *ppp* ————— *mp* >

ff ————— *ppp* ————— *mp* >

ff ————— *ppp* ————— *mp* >

ff ————— *ppp* ————— *mp* >

ff ————— *ppp* ————— *mp* >

ff ————— *ppp* ————— *mp* >

Fl
chorisch atmen ad lib.

Ob
chorisch atmen ad lib.

Kl
chorisch atmen ad lib.

Sax
chorisch atmen ad lib.

Pno

Bo
G.C.

1
Vl
pp < *fff*

2
Vl
pp < *fff*

Va
pp < *fff*

1
Vc
pp < *fff*

2
Vc
pp < *fff*

281

Musical score for measures 281-286. The score is in 6/4 time and features the following instruments:

- Flute (Fl):** Measures 281-282 have a quarter rest, followed by a half note with a fermata. Measures 283-285 are rests, and measure 286 has a half note with a fermata.
- Oboe (Ob):** Similar to the Flute part.
- Clarinet (Cl):** Similar to the Flute part.
- Saxophone (Sax):** Similar to the Flute part.
- Piano (Pno):** Measures 281-282 have a quarter rest, followed by a half note with a fermata. Measures 283-285 are rests. Measure 286 has a half note with a fermata. Dynamics: *p* (piano) in measure 285, *pp* (pianissimo) in measure 286.
- Glass Harmonica (Glsp):** Measure 281 has a quarter rest. Measure 282 has a half note with a fermata, marked *mp* (mezzo-piano). Measure 283 has a half note with a fermata. Measure 284 has a half note with a fermata, marked *p* (piano). Measure 285 has a quarter rest. Measure 286 has a half note with a fermata. A box labeled "Glsp" is above measure 281. A circled number "8" is above measure 282. The time signature 4/4 is written at the beginning of the staff.
- Violin (Vl):** Measure 281 has a quarter rest, followed by a half note with a fermata. Measure 282 has a quarter rest. Measure 283 has a half note with a fermata, marked *pp* (pianissimo). Measures 284-285 are rests. Measure 286 has a half note with a fermata.
- Viola (Va):** Similar to the Violin part.
- Violin (Vc):** Measure 281 has a quarter rest, followed by a half note with a fermata. Measure 282 has a quarter rest. Measure 283 has a half note with a fermata. Measures 284-285 are rests. Measure 286 has a half note with a fermata.
- Viola (Vc):** Similar to the Violin part.

287

w.t.

Fl *pp* *ff* Slap

Ob *ppp* Slap

Kl *ppp* *ff* Slap

Sax *ff* *ppp* Slap

Pno *ff*

Glsp *ff* *f* *ff*

Bo *ff* Stoppschlag

G.C.

1 *pizz* *ff*

VI *pizz* *ff*

2 *pizz* *ff*

Va *pizz* *ff*

1 *pizz* *ff*

Vc *pizz* *ff*

2 *pizz* *ff*

Musical score for measures 296-302. The score is divided into several systems:

- Woodwinds:** Flute (Fl), Oboe (Ob), Clarinet (Cl), and Saxophone (Sax). Each part consists of rests in measures 296-297, followed by a dotted quarter note in measure 298, and then rests in measures 299-302.
- Piano (Pno):** Features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo). Includes a grace note in measure 298 and a triplet in measure 302.
- Glass Harmonica (Gls):** Features a melodic line starting with an octave sign (8) in measure 296. Dynamics include *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). Includes a triplet in measure 302.
- Strings:** Violins (1 and 2) and Violas (1 and 2) are shown with rests in all measures. The Viola part is in a lower register.

303

Fl

Ob

Kl

Sax

Pno

Gsp

1

VI

2

Va

1

Vc

2

pp

mf

p

p

con sord.

arco

pp

pp

Flute (Fl): *pp*, *p*, *ppp*

Oboe (Ob): *pp*

Clarinet (Kl): *pp*

Saxophone (Sax): *pp*

Piano (Pno): *mp*

Glass Harmonica (Glsp): *mf*, *p*

Violin 1 (Vl 1): *p*, *con sord.* arco

Violin 2 (Vl 2): *p*, *con sord.* arco

Viola (Va): *pp < p >*, *p*, *con sord.* arco

Violoncello 1 (Vc 1): *p*

Violoncello 2 (Vc 2): *p*

316

w.t.
|||

norm.

Fl

Ob

Kl

Sax

Pno

Glsp

senza sord.

1

VI

2

Va

1

Vc

2

Flute part: Starts with a whole note in 6/4, then a half note in 3/4, and a quarter note in 2/4. Dynamics: *pp* (measures 316-317), *mf* (measure 321).

Oboe part: Whole notes in 6/4, half notes in 3/4, quarter notes in 2/4.

Clarinet part: Whole notes in 6/4, half notes in 3/4, quarter notes in 2/4.

Saxophone part: Whole notes in 6/4, half notes in 3/4, quarter notes in 2/4.

Piano part: *pp* (measures 316-317), then rests in 3/4 and 2/4.

Glass Harmonica part: Whole notes in 6/4, half notes in 3/4, quarter notes in 2/4. Dynamics: *mp* (measures 318-321).

Violin 1 part: *ppp* (measures 316-317), then rests in 3/4 and 2/4. Includes a tremolo marking in measure 316.

Violin 2 part: Whole notes in 6/4, half notes in 3/4, quarter notes in 2/4.

Viola part: Whole notes in 6/4, half notes in 3/4, quarter notes in 2/4.

Violin 1 (bass clef) part: Whole notes in 6/4, half notes in 3/4, quarter notes in 2/4.

Violoncello part: Whole notes in 6/4, half notes in 3/4, quarter notes in 2/4.

323

w.t.
b.Ω.
|||

Fl

Ob

Kl

Sax

Pno

Glsp

1

VI

2

Va

1

Vc

2

pp

mf *mp* *p*

mf *mp* *p*

(c.s.) *pp* *tasto*

(c.s.) *pp* *tasto*

(c.s.) *pp* *tasto*

Musical score for measures 333-336. The score is divided into four systems. The first system includes Flute (Fl), Oboe (Ob), Clarinet (Kl), and Saxophone (Sax). The second system includes Piano (Pno) and Guitar (Glsp). The third system includes Violin 1 (1 VI) and Violin 2 (2 VI). The fourth system includes Violin 1 (1 Vc) and Violin 2 (2 Vc). The time signature changes from 3/4 to 4/4 in the second measure of each system, then to 5/4 in the third measure, and finally to 6/4 in the fourth measure. The woodwinds and strings play sustained notes, while the piano and guitar play melodic lines. The piano part features a triplet of eighth notes in the second measure and a slur over the third and fourth measures. The guitar part features a single eighth note in the second measure and a slur over the third and fourth measures.