

Matthias S. Krüger

# **Choralvorspiel**

for 5 wind instruments and 2 percussions

*(2013)*

### **Besetzung / Formation:**

1 grosse Flöte (auch Altflöte in G, auch Bassflöte in C), zusätzlich Trompetenmundstück /  
*1 flute (doubling alto flute in G, doubling bass flute in C), additionally trumpet mouthpiece*

1 Oboe (auch Englischhorn in F – auch mit Horn-Mundstück) /  
*1 oboe (doubling english horn – also with French horn mouthpiece)*

1 Fagott (auch mit Horn-Mundstück) /  
*1 bassoon (also with French horn mouthpiece)*

1 Horn in F (Dämpfer: Trompeten-Wawa-Dämpfer) /  
*1 French horn in F (Mutes: Trumpet's Wawa-mute)*

1 Trompete in B (Dämpfer: Wawa-Dämpfer, Plunger) /  
*1 trumpet in Bflat (Mutes: Wawa-mute, Plunger)*

2 Schlagzeuge / 2 percussions:

Schlagzeug 1: 1 präpariertes Vibraphon, 3 Rototoms (klein, mittel-klein, mittel – zu Beginn gestimmt auf I:  $ais1 + 1/8$ -Ton, II:  $cis1 - 1/8$ -Ton, III:  $a - 1/8$ -Ton), 2 hängende Becken (klein, groß), 1 Tam-Tam, (groß) (spielt zusätzlich auch Tam-Tam von Schlagzeug 2) /  
*1 prepared vibraphone, 3 rototoms (small, middle-small, middle – in the beginning tuned on I: Asharp4 + 1/8-tone, II: Csharp4 – 1/8-tone, III: a – 1/8-tone), 2 suspended cymbals (small, large), 1 tam-tam (large) (plays additionally the tam-tam of percussion 2 as well)*

Schlagzeug 2: 2 Pauken, 3 Rototoms (klein, mittel-klein, mittel – zu Beginn gestimmt auf I:  $f1 - 1/8$ -Ton, II:  $c1 + 1/4$ -Ton, III:  $e + 1/8$ -Ton), 1 hängendes Becken (mittel-groß), 1 Tam-Tam (mittel-groß), 1 Guiro (groß, stehend) /  
*2 timbals, 3 rototoms (small, middle-small, middle – in the beginning tuned on I: F4 – 1/8-tone, II: C4 + 1/4-tone, III: E3 + 1/8-tone), 1 suspended cymbal (middle-large), 1 guiro (large, standing)*

**Die Partitur ist transponierend notiert / *The score is written transposingly***

### **Spieldauer / Duration:**

ca. 9 min.

## Legende:

### Für alle / For all:

#### Mikrotonale Akzidentien / Microtones:



Vierteltonerhöhung  
*a quarter tone higher*



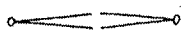
Vierteltonerniedrigung  
*a quarter tone lower*



Achteltonerhöhung  
*an eighth tone higher*



Achteltonerniedrigung  
*an eighth tone lower*



cresc./decresc. al niente



kontinuierliches accelerando auf Ebene der Tondauern  
*continuous accelerando of the tone durations*



Dämpfzeichen  
*mute symbol*



dynamische Intensität der Ausführung vor allem geräuschhafter Aktionen  
*dynamic intensity of the execution of noisy actions*



bei Trillern ist/sind die Nebennote(n) hinter der Hauptnote in Klammern angegeben  
*for all trills, the contiguous note(s) is/are indicated in parentheses*

### Bläser / Wind instruments:

Während langer Haltetöne entweder Zirkuläratmung verwenden oder nötige Atem-Zäsuren soweit als möglich kaschieren.

*During long notes use circular breathing or cover the necessary breathing caesuras as far as possible.*



höchst möglicher Ton  
*highest possible pitch*



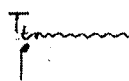
Doppelzunge  
*double tongue*



Tripelzunge  
*tripel tongue*



frullato



Timbretriller, bisbigliando  
*timbre trill, bisbigliando*

## Holzbläser / Woodwinds:

Zu Beginn des Stückes wird die Altflöte ohne Kopfstück mit Trompetenansatz gespielt. Des Weiteren wird am Anfang das Englischhorn mit einem aufgesteckten Horn-Mundstück anstelle des Doppelrohrblatts gespielt und das Fagott ebenfalls mit einem aufgesteckten und zusätzlich mit Kork fixierten Horn-Mundstück anstelle des Doppelrohrblatts gespielt.

Diese Passage ist klingend notiert, da die Griffe, welche die Tonbildung mit Blechbläseransatz auf diesen Instrumenten unterstützen, von den üblichen Griffen für die entsprechenden Töne abweichen können.

Die Abwärtsglissandi in dieser Passage werden entweder mit Griffglissandi oder abwärtsgerichteten chromatischen Grifffolgen unterstützt.

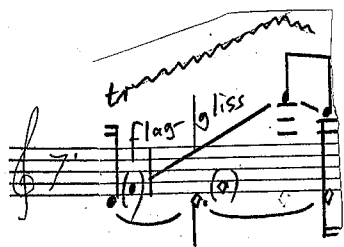
*In the beginning of the piece the alto flute is played without its headpiece with trumpet lip. Furthermore the english horn is played there with a plugged on French horn mouthpiece instead of the double reed and the bassoon is played there with a plugged on French horn mouthpiece fixed with cork as well instead of the double reed.*

*This passage is written as it sounds, because the fingerings, which support the pitch generation, could differ from the ordinary fingerings.*

*The downwards glissandi in this passage are supported either by fingering glissandi either by downwards chromatic fingering sequences.*

Die Mehrklänge sind den Büchern „Die Spieltechnik der Flöte I u. II“ von Carin Levine und Christina Mitropoulos-Bott, „Die Spieltechnik der Oboe“ von Peter Veale und Claus-Steffen Mahnkopf und „Die Spieltechnik des Fagotts“ von Pascal Gallois entnommen. Die Griffe sind aus Platzgründen ausschließlich in den Einzelstimmen verzeichnet.

*The multiphonics are taken out of the book „The techniques of flute playing I u. II“ by Carin Levine and Christina Mitropoulos-Bott, „The techniques of oboe playing“ by Peter Veale and Claus-Steffen Mahnkopf and „The techniques of bassoon playing“ by Pasa Gallois. The fingerings are only noted in the parts for lack of space.*



Überblasen des Grundtons in einen Spektrumsmehrklang. Der Linienverlauf deutet den ungefähren Verlauf der „Überblas-Kurve“ an. Wenn der Grundton selbst nicht hörbar sein soll, ist er in Form einer Raute dargestellt.

*Multiphonic produced through the change of the air-pressure of the fingered tone („wrong embouchure“, overblowing, etc.). The multiphonics progress is indicated approximately by the upper line. In case the fingered pitch is not meant to be audible it is notated with a rhomb.*



voce: gleichzeitig zum instrumental gespielten Ton in das Instrument hineinsingen. Der gesungene Ton ist mit einem dreieckigen Notenkopf dargestellt. Die Stimme ist in der Transposition des jeweiligen Instruments notiert.

*voice: Sing (while playing) into the instrument. The singing note is represented by a triangular note-head. The voice is written in the transposition of the respective instrument.*

## Fagott / Bassoon:



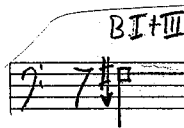
weiche Zungenbewegung (wie bei Doppelzunge) ohne das Rohrblatt zu berühren.

*soft motion of the tongue (as for double-tongue) without touching the reed.*



## Blechbläser / Brass instruments:

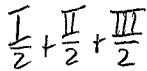
Dämpfer und Stopfen:  $\circ$  offen,  $\bullet$  halboffen,  $+$  geschlossen  
*muted and stopped sounds: open, half open, closed*



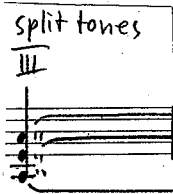
fake tones (lip down):

Der Griff entspricht nicht dem durch den Ansatz erzeugten Ton.

*The fingering does not correspond to the tone produced by the embouchure.*



halb gedrückte Ventile  
*half pressed down valves*



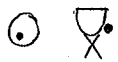
split tones

split tone:

Mehrklang zwischen zwei oder drei Naturtönen: Die Kombination der Töne ergibt einen flatternden, rollenden Spaltklang

*multiphonic between two or three harmonics: The combination of the tones creates a fluttering, split sound.*

## Schlagzeug / Percussion:



Schlagposition auf dem entsprechenden Instrument

Ausnahme: Takt 95 – 103 (siehe Fussnote)

*beating position on the corresponding instrument*

*expection: bar 95 – 103 (see footnote)*

Präparation des Vibraphons:

An zwei Platten des Vibraphons wird die Stirnseite mit Knetmasse ummantelt. Abhängig von der Menge und der Anbringung der Knetmasse verändern sich Resonanzverhalten und Klangfarbe der Klangstäbe, außerdem verändert sich die Tonhöhe der jeweiligen Klangstäbe mikrotonal nach unten.

Die zwei folgenden Töne werden präpariert: as1 -1/8-Ton, e2 -1/4-Ton

*Preparation of the vibraphone:*

*Two of the vibraphone bars are coated with modeling clay on their narrow sides. Depending on the quantity and method of installation of the modeling clay, the resonance and timbre of the bars change as well as the pitch, which becomes microtonally lowered.*

*The two prepared tones are: Aflat4 -1/8 tone, E5 -1/4 tone*

Verwendete Schlägel: Paukenschlägel, Harter Filzkopfschlägel (für Rototoms und Vibraphon), Holzstab (für Guiro), geriffelter Reibestab aus Holz, Superball, Bambus-Stab, Bambus-Rute

*Used sticks: timpani sticks, hard felt sticks (for rototoms and vibraphone), wooden sticks (for guiro), furrowed wooden rub sticks, superballs, bamboo poles, bamboo rods*

# Choralvorspiel

Matthias S. Krüger

$\text{♩} = 100$

without head piece, trumpet lip, written as it sounds:

Alto fl.

Alto fl. staff with notes, glissandos, and dynamics. Includes markings: 7:2, gliss, poco f, 7:2, gliss, 7:2, 5, p.

with French horn mouthpiece, written as it sounds:

English horn

English horn staff with notes, glissandos, and dynamics. Includes markings: 5:2, gliss, poco f, 5:2, 5:2, gliss, 5:2.

with French horn mouthpiece, written as it sounds:

Bassoon

Bassoon staff with notes, glissandos, and dynamics. Includes markings: gliss, f, 3, mf.

"fake tones" (lip down)

French horn (F)

French horn (F) staff with notes, glissandos, and dynamics. Includes markings: BII, gliss, poco f, gliss, F, gliss.

"fake tones" (lip down)

Trumpet (Bb)

Trumpet (Bb) staff with notes, glissandos, and dynamics. Includes markings: I+II, gliss, f, 5, 5, gliss, poco f, 5, gliss, mf, 5.

3 Rototoms (I, II, III)

Percussion 1

Percussion 1 staff with rhythmic patterns and dynamics. Includes markings: II, f, 7, poco f, 15:4, 15:4.

3 Rototoms (I, II, III)

Percussion 2

Percussion 2 staff with rhythmic patterns and dynamics. Includes markings: III, 13:4, 13:2, gliss, 3, 3, 3, 3, 3, mf, f.

Handwritten musical score for a percussion ensemble, featuring parts for Alto Fl., Eng. h., Bsn., Cor., Trpt., Perc I, and Perc II. The score includes various musical notations such as gliss, poco f, mf, and mp, along with dynamic markings and rhythmic patterns.

**Alto Fl.**  
4  
gliss  
f  
5  
poco f  
5  
gliss  
5  
gliss  
5

**Eng. h.**  
3  
gliss  
poco f  
3  
gliss  
mf  
mp  
3

**Bsn.**  
7:2  
gliss  
f  
poco f  
7:2  
gliss  
mf  
7:2  
gliss  
poco f  
7:2  
gliss  
p  
5

**Cor.**  
BI+III  
5:2  
mf  
5:2  
mf  
Bo  
5:2  
mf

**Trpt.**  
II+III  
gliss  
f  
mf

**Perc I**  
Roto-toms (III)  
gliss  
mf  
f  
poco f  
5:2  
5  
5  
5:2  
III  
gliss  
mf  
f  
10:3

**Perc II**  
Roto-toms (III)  
7:2  
7:2  
poco f  
7:2  
I  
poco f  
II  
9:4  
9:4  
poco f

Handwritten musical score for a percussion ensemble, featuring seven staves with various instruments and dynamic markings.

**Alto Fl.** (Alto Flute): Staff 1. Key signature: one sharp (F#). Time signature: 7/4. Dynamics: *mf*. Markings: *gliss*, *gliss*, *gliss*, *gliss*. Fingerings: 5, 7, 7, 5, 7, 7, 7.

**Eng. h.** (English Horn): Staff 2. Key signature: one sharp (F#). Time signature: 7/4. Dynamics: *f*. Markings: *gliss*. Fingerings: 5, 2, 5, 2.

**Bsn.** (Bassoon): Staff 3. Key signature: one sharp (F#). Time signature: 7/4. Dynamics: *f*, *pocof*. Markings: *gliss*, *gliss*, *gliss*. Fingerings: 5, 5, 5, 5.

**Cor** (Cor Anglais): Staff 4. Key signature: one sharp (F#). Time signature: 7/4. Dynamics: *f*, *mf*, *mf*, *f*, *pocof*. Markings: *gliss*, *gliss*, *gliss*. Fingerings: 5, 2, 3.

**Vipt.** (Viola): Staff 5. Key signature: one sharp (F#). Time signature: 7/4. Dynamics: *f*, *pocof*, *p*. Markings: *gliss*. Fingerings: 7, 2, 7, 2, 7, 7, 5.

**Perc. I** (Percussion I): Staff 6. Key signature: one sharp (F#). Time signature: 7/4. Dynamics: *pocof*, *f*, *mf*, *f*. Markings: *gliss*. Fingerings: 11, 3, 7, 2, 7, 7.

**Perc. II** (Percussion II): Staff 7. Key signature: one sharp (F#). Time signature: 7/4. Dynamics: *mf*, *f*, *pocof*, *mp*, *pocof*. Markings: *gliss*, *gliss*. Fingerings: 3, 3, 3, 3, 6, 3, 3, 3, 6.

10

Alto Fl.

Eng.-h.

Fg.

Cor.

Tipf.

Perc. I

Perc. II

gliss

f

poco f

p

f

9:2

3:2

9:2

gliss

poco f

f

f

mf

f

mf

f

poco f

BO

gliss

f

poco f

BO

f

mf

I

2

5

gliss

f

5

5

poco f

5

gliss

(I)

7:3

III

7

7:3

poco f

poco f

gliss

13:4

mf

f

(I)

gliss

9:4

gliss

5:2

mf

f

poco f

mf

f

poco f

13

Alto Fl. *mf* gliss *f* gliss *f*

Eng. h. *mf* gliss *p* *f* gliss *poco f* gliss

Fg. gliss *f* gliss *mf* gliss

Cor. *mp* *f* *mp* *poco f* gliss *BII+III* gliss

Trpt. *mf* gliss *poco f* *poco* *mf* *poco f* *f* *poco f* gliss *I* *II*

Perc. I *mf* *f* *poco f* *mp* gliss *III* gliss

Perc. II *poco f* *mf* *poco f* *mf*

Rototoms *II* gliss *III* gliss

Rototoms (I) *poco f* *mf* *poco f* *mf*

5

Handwritten musical score for a percussion ensemble, featuring parts for Alto Flute, English Horn, Fagot, Cor, Trumpet, and two sets of Roto-toms. The score includes various musical notations such as glissandos, slurs, and dynamic markings like *mf*, *f*, *p*, and *poco f*.

**Alto Fl.** (Alto Flute): Part 16, starting with a glissando, followed by a series of notes and rests, ending with a glissando. Dynamics: *mf*, *f*.

**Eng.-h.** (English Horn): Part 16, starting with a glissando, followed by a series of notes and rests, ending with a glissando. Dynamics: *mf*, *f*, *p*.

**Fg.** (Fagot): Part 16, starting with a glissando, followed by a series of notes and rests, ending with a glissando. Dynamics: *mf*, *p*, *f*.

**Cor.** (Cor): Part 16, starting with a glissando, followed by a series of notes and rests, ending with a glissando. Dynamics: *mf*, *poco f*.

**Trpt.** (Trumpet): Part 16, starting with a glissando, followed by a series of notes and rests, ending with a glissando. Dynamics: *mf*, *poco f*, *mp*.

**Perc. I** (Roto-toms (III)): Part 16, starting with a glissando, followed by a series of notes and rests, ending with a glissando. Dynamics: *poco f*.

**Perc. II** (Roto-toms): Part 16, starting with a glissando, followed by a series of notes and rests, ending with a glissando. Dynamics: *mf*, *poco f*, *mf*, *mf*, *mf*.

Handwritten musical score for percussion instruments, including Alto Fl., Eng. h., Fg., Cor., Trpt., Perc I, and Perc II. The score features various musical notations such as gliss, mf, f, poco f, and dynamic markings. It includes fingerings (5, 7, 3, 6) and articulations (accents, slurs). The Perc I and Perc II parts show complex rhythmic patterns with multiple stems and beams.



22

Alto Fl.

gliss

mf

7:2

poco f

7:2

gliss

mf

7:2

gliss

Eng.-h.

gliss

mp

remove the French horn mouthpiece from the English horn and put on a English horn double reed

muta in Oboe

Fg.

gliss

f

5:2

Cor.

mf

Tript.

gliss

f

gliss

poco f

gliss

mf

Perc. I

(II) gliss

mf

17:5

f

11:5

mf

13:5

mp

13:5

Perc. II

(II)

poco f

3

III

mf

I gliss

mf

3

Alto Fl. 25

7:2 gliss 5 gliss 5 gliss

p f pocof mf

Ob.

Fg.

mf pocof

remove the French horn mouthpiece from the Bassoon and put on a Bassoon double reed.

Cor.

pocof p mf

7:2 7:2 7:2 (sim.)

Trpt.

gliss mp pocof mf

5 7:2 7:2

Perc. I

Roto-toms (III) gliss mf pocof

13:5 11:4 11:4

Perc. II

Roto-toms gliss f pocof

7:3 7:3 7:3

Timpani

Handwritten musical score for a woodwind and percussion ensemble. The score is written on six staves, each with a different instrument label on the left. The time signature is 2 + 4/3 + 4/4.

**Alto Fl.** (Alto Flute): Starts at measure 28 with a glissando (gliss) and a dynamic marking of *mp*. A bracket indicates a 5-measure phrase. A handwritten note says "muta in flute in E". The staff ends with a dynamic marking of *mf* and a "bisb." (bisbigliando) marking.

**Ob.** (Oboe): Features a "bisb." marking and a dynamic marking of *pocof > mp*. The staff contains several measures with a 6-measure bracket.

**Fg.** (Fagotto): The staff is mostly empty, with a 6-measure bracket.

**Cor.** (Corni): Features a "Z (sim.)" marking and a dynamic marking of *mp*. The staff contains several measures with a 7-measure bracket and a "7:2" marking.

**Trpt.** (Trumpet): Features a "plunger" marking and a dynamic marking of *mp*. The staff contains several measures with a 7-measure bracket and a "7:2" marking.

**Perc. I** (Percussion I): Features a "Roto-toms" marking and a dynamic marking of *mp*. The staff contains several measures with a 13:4 marking.

**Perc. II** (Percussion II): Features a "Timpani" marking and a dynamic marking of *mf*. The staff contains several measures with a 17:6 marking.

Other markings include "I tune" and "d. a. → q. a." at the bottom right.

31

Fl.

Ob.

Fg.

Cor.

Trpt.

Perc. I

Perc. II

Rototoms

Timp.

acc. 12:4 4/4

5:2

5:2

5:2

5:2

3

f

mf

f poco f

ff

poco

poco f

f

mf

f

ff

acc. 7:2

17:4

K+K+K...

FI~BI+II+III

9:2

3:2

3:2

9:2

f

mf

f

poco f

ff

<f>

poco f

(plunger) +

11/3

O

II~III+I

mf poco f

<f>

f > mf

f

f

I

10:3

10:3

10:3

10:3

p

poco f

mf

f

17:6

2/3 7

Rototoms: II

tune

#0

♩ = 72

Fl. 34 *bish* *muta in Bass flute (C)*  $\frac{4}{4} + \frac{4}{4}$

Ob. *gliss* *7:2* *Ter* *7:2* *7:2* *7:2* *muta in English horn (F) (with double reed)*  $\frac{4}{4} + \frac{4}{4}$

Tg. *pp* *p*  $\frac{4}{4} + \frac{4}{4}$

Cor. *+K+K* *11:8* *+K+K*  $\frac{4}{4} + \frac{4}{4}$

Trpt. *II~II+III* *4 acc.* *3* *plunger +* *3* *3*  $\frac{4}{4} + \frac{4}{4}$

Perc. I *(I)* *5:8* *Rototoms* *mp* *Rototoms* *hit the respective rototoms on its body.* *7* *9:2* *pp*  $\frac{4}{4} + \frac{4}{4}$

Perc. II *Rototoms* *II* *≈8* *≈10* *≈10* *mp* *ff* *Timpani*  $\frac{4}{4} + \frac{4}{4}$

(transposingly written) bend out

Bass Fl. (C)

Eng. h. (F)

Fg.

Cor.

Trpt.

Rototoms

Perc. I

Timpani

Perc. II

bisb. (sim.) (sim.) (istesso tempo) acc.

pp p

p

mf

(sim) +K+ ~ mp

22:3

gliss

(plunger)

mp

p

pp

p mp

p > pp

bamboo rod hit the respective timpano on its body

[illegible]

42

Bass Fl.

Eng.-h.

Fg.

Cor.

Trpt.

Perc. I

Perc. II

*p*

*acc. poco*

*sim.*

*13:2*

*mp*

*mf*

*p*

*mp*

*pp*

*stopped*

*poco poco*

*3*

*p*

*mf*

*mp*

*p*

*plunger*

*mf*

*pp*

*p*

*mp*

*mf*

*7:2*

*mp*

*p*

*mf*



[illegible]

[illegible]

(1\*) Fingering sequence:  $\text{FII} - \text{FI} + \text{II} + \text{III} - \text{FI} - \text{BI} - \text{FI} + \text{II} - \text{BI} + \text{II} - \text{FIII} - \text{BIII}$

52

Bass Fl. *sim* *mf* *ff* *mf* *ff* *gliss* *bend out* *1/3 7*

Eng. h. *bisb.* *f* *mf* *f* *ff* *poco f* *f* *mf* *1/3 7*

Fg. *mf* *f* *1/3 7*

Cor. (BIII ~ FIII) *f* *ff* *mf* *1/3 7*

Trpt. *ff* *mf* *poco* *poco* *ff* *1/3 7* *K+K+K*

Perc. I *2 Cymbals* *Tam-Tam* *mp* *f* *9:2* *3+4/3* *9:2* *9:2* *9:2*

Perc. II *Guero* *Cymbal* *Tam-Tam* *mp* *14:3* *14:3* *mf* *wooden sticks* *3* *bamboo rod* *1/3 7* *p*

(1\*) Fingering sequence: FII+III - BII+III - BI+III - FO - FI+II+III - BI+II+III - FII - BO - FI - FI+II

(2\*) Fingering sequence: (this and next page): I+II - III - O - II+III - I+III - II - I+II+III - I - I+II - III

Handwritten musical score for a 1970s jazz ensemble. The score is written on seven staves, each labeled with an instrument:

- Bass fl.**: Features a melodic line with triplets and a "bend out" instruction. Dynamics include *mf*, *f*, *pocof*, and *sim ff*.
- Eng. h.**: Features a melodic line with triplets and a "bend out" instruction. Dynamics include *ff*, *mf*, and *f ff*.
- Tg.**: Features a melodic line with triplets and a "bend out" instruction. Dynamics include *ff* and *pocof*.
- Cor.**: Features a melodic line with triplets and a "bend out" instruction. Dynamics include *mp*, *f ff*, and *mp*.
- Trpt.**: Features a melodic line with triplets and a "bend out" instruction. Dynamics include *mf*, *pocof ff*, and *mp*.
- Perc. I**: Features a rhythmic line with triplets and a "bend out" instruction. Dynamics include *p* and *p*.
- Perc. II**: Features a rhythmic line with triplets and a "bend out" instruction. Dynamics include *pocof* and *p*.

The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *f*, *pocof*, and *ff*. There are also handwritten annotations like "bend out" and "wooden stick" with arrows pointing to specific parts of the score.

58

Bass Fl.

Eng. hi

Fg.

Cor.

Tiplt.

Perc. I

Perc. II

bamboo rod

Handwritten musical score for Percussion I and II, including staves for Bass Flute, English Horn, Flute, Cor Anglais, and Trumpet. The score includes various musical notations such as notes, rests, and dynamic markings (mp, f, ff, p, mf, poco f, acc.).

61

Bass Fl.  $\text{mp}$   $\text{ff} \Rightarrow \text{f} \Rightarrow \text{p}$

Eng. h.  $\text{f} > \text{mp}$   $\text{poco f}$   $\text{ff}$

Fg.  $\text{bisb.}$   $\text{3. 7/8}$

Cor.  $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{f}$   $\text{ff}$

Trpt.  $\text{mp}$   $\text{ff}$   $> \text{p}$

Perc. I  $\text{pp}$

Perc. II  $\text{mp}$   $\text{mf}$   $\text{pp}$

**Bass Fl.**

64

8

pp

**Eng-hr.**

p

pp

**Fg.**

(bisb.)

9

q. 2 poco acc. 5

f

pp

**Cor.**

7.5

7

pp

7.2

f

7.2

I+III  
II+III  
I+III

**Trpt.**

(I+III)

mf

**Perc. I**

mf

pp

**Timp.**

timp. sticks

3

poco f

pppp

67

Bass Fl.  $\frac{1}{4} + \frac{6}{8} + \frac{1}{4}$   $\frac{6}{8}$   $\frac{7}{8}$   $\frac{1}{4}$   $\frac{2}{4} + \frac{7}{8} + \frac{1}{4}$   $\frac{7}{8}$   $\frac{1}{4}$   $\frac{2}{4} + \frac{3}{8} + \frac{1}{4}$   $\frac{3}{8}$   $\frac{1}{4}$   $\frac{1}{4} + \frac{4}{8} + \frac{1}{4}$

cresc. — — — — —

Eng. h.  $\frac{1}{4} + \frac{6}{8} + \frac{1}{4}$   $\frac{6}{8}$   $\frac{7}{8}$   $\frac{1}{4}$   $\frac{2}{4} + \frac{7}{8} + \frac{1}{4}$   $\frac{7}{8}$   $\frac{1}{4}$   $\frac{2}{4} + \frac{3}{8} + \frac{1}{4}$   $\frac{3}{8}$   $\frac{1}{4}$   $\frac{1}{4} + \frac{4}{8} + \frac{1}{4}$

cresc. — — — — —

Tg.  $\frac{1}{4} + \frac{6}{8} + \frac{1}{4}$   $\frac{6}{8}$   $\frac{7}{8}$   $\frac{1}{4}$   $\frac{2}{4} + \frac{7}{8} + \frac{1}{4}$   $\frac{7}{8}$   $\frac{1}{4}$   $\frac{2}{4} + \frac{3}{8} + \frac{1}{4}$   $\frac{3}{8}$   $\frac{1}{4}$   $\frac{1}{4} + \frac{4}{8} + \frac{1}{4}$

cresc. — — — — —

Cor.  $\frac{1}{4} + \frac{6}{8} + \frac{1}{4}$   $\frac{6}{8}$   $\frac{7}{8}$   $\frac{1}{4}$   $\frac{2}{4} + \frac{7}{8} + \frac{1}{4}$   $\frac{7}{8}$   $\frac{1}{4}$   $\frac{2}{4} + \frac{3}{8} + \frac{1}{4}$   $\frac{3}{8}$   $\frac{1}{4}$   $\frac{1}{4} + \frac{4}{8} + \frac{1}{4}$

lip-gliss  
mp — mf — mp — p

Trpt.  $\frac{1}{4} + \frac{6}{8} + \frac{1}{4}$   $\frac{6}{8}$   $\frac{7}{8}$   $\frac{1}{4}$   $\frac{2}{4} + \frac{7}{8} + \frac{1}{4}$   $\frac{7}{8}$   $\frac{1}{4}$   $\frac{2}{4} + \frac{3}{8} + \frac{1}{4}$   $\frac{3}{8}$   $\frac{1}{4}$   $\frac{1}{4} + \frac{4}{8} + \frac{1}{4}$

trumpet  
p — mp —

Vibraphon  $\frac{1}{4} + \frac{6}{8} + \frac{1}{4}$   $\frac{6}{8}$   $\frac{7}{8}$   $\frac{1}{4}$   $\frac{2}{4} + \frac{7}{8} + \frac{1}{4}$   $\frac{7}{8}$   $\frac{1}{4}$   $\frac{2}{4} + \frac{3}{8} + \frac{1}{4}$   $\frac{3}{8}$   $\frac{1}{4}$   $\frac{1}{4} + \frac{4}{8} + \frac{1}{4}$

vibraphone sticks  
mp — p — 0

Ped.

Timp.  $\frac{1}{4} + \frac{6}{8} + \frac{1}{4}$   $\frac{6}{8}$   $\frac{7}{8}$   $\frac{1}{4}$   $\frac{2}{4} + \frac{7}{8} + \frac{1}{4}$   $\frac{7}{8}$   $\frac{1}{4}$   $\frac{2}{4} + \frac{3}{8} + \frac{1}{4}$   $\frac{3}{8}$   $\frac{1}{4}$   $\frac{1}{4} + \frac{4}{8} + \frac{1}{4}$

Perc. II  $\frac{1}{4} + \frac{6}{8} + \frac{1}{4}$   $\frac{6}{8}$   $\frac{7}{8}$   $\frac{1}{4}$   $\frac{2}{4} + \frac{7}{8} + \frac{1}{4}$   $\frac{7}{8}$   $\frac{1}{4}$   $\frac{2}{4} + \frac{3}{8} + \frac{1}{4}$   $\frac{3}{8}$   $\frac{1}{4}$   $\frac{1}{4} + \frac{4}{8} + \frac{1}{4}$

mp



70

Bass Fl.

8

tr

harmonics

gliss

4/5

p < mp

mp

Eng.-h.

p cresc.

4/5

mp

p

pp

Fg.

p cresc.

mp

Cor.

cresc.

4/5

mp

Trpt.

lip-gliss

5

p cresc.

mp

mf

mp

mf

poco

mf

Perc. I

(Ped.)

mp

mf

mp

Perc. II

mp

73

Bass Fl.

Eng.-hr.

Fg.

Cor.

Trpt.

Perc. I

Perc. II

mf

poco f

poco f

mf

pp

p

mf

pp

poco f

poco f

mf

pp

poco f

(Ped.)

poco f

\_\_\_\_\_

26

— (acc. — poco — a — poco) — — — — —

79

Bass Fl.  $\text{gliss.}$   $\text{poco f}$   $\text{mf}$   $\text{poco}$   $\text{mf}$   $\text{mp}$   $\text{mf}$

Eng. - h.  $\text{gliss.}$   $\text{poco f}$   $\text{mf}$   $\text{p}$   $\text{mp}$

Fg.  $\text{pp}$   $\text{mf}$   $\text{mp}$   $\text{mf}$   $\text{mp}$

Cor.  $\text{poco f}$   $\text{p}$   $\text{lip-gliss.}$   $\text{p}$   $\text{mp}$   $\text{p}$

Trpt.  $\text{gliss.}$   $\text{II+III}$   $\text{poco f}$   $\text{mp}$   $\text{poco f}$   $\text{mf}$   $\text{mp}$   $\text{p}$

Perc. I  $\text{pp}$   $\text{mf}$

Ped.  $\text{pp}$

Perc. II  $\text{pp}$

— (acc. — poco — a — poco) — — — — —

82 *gliss*

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

Eng. h. *p* *< poco f > mf* *pp*

Tg. *p* *mf* *mp* *mf* *poco* *mf* *poco*

Cor. *pp* *poco f* *mf* *poco* *mf*

Trpt. *pp* *poco f* *mf* *poco* *mf* *poco*

Perc. I *rub sticks* *vibraphone sticks* *poco f* *mf* *(Ped.)* *Ped*

Perc. II

— (acc. - poco - a - poco) — — — — —

Handwritten musical score for a symphony, measures 86-90. The score includes staves for Bass Flute, English Horn, Flute, Cor Anglais, Trumpet, Percussion I, and Percussion II. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mf*, *mp*, *p*, *pp*, *f*, and *poco*. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The score is written in a cursive, handwritten style with various annotations and performance instructions.

— (acc. — poco — a — poco) — — — — — — — — — —

Handwritten musical score for a percussion ensemble, featuring six staves with various instruments and dynamic markings.

**Staff 1: Bass Fl.** (Bass Flute)  
Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *mf*, *mp*, *pp*, *mp*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*. Includes fingerings (e.g., 2/3, 4, 6, 7) and articulation marks.

**Staff 2: Eng. h.** (English Horn)  
Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *mf*, *p*, *mp*, *p*, *mf*, *poco f*, *f*. Includes fingerings (e.g., 2/3, 4, 6, 7) and articulation marks.

**Staff 3: Fg.** (Fagott)  
Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *mp*, *p*, *f*, *mf*, *f*. Includes fingerings (e.g., 5, 7, 6, 5) and articulation marks.

**Staff 4: Cor.** (Cornet)  
Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *poco*, *p*, *mp*, *f*, *mf*, *f*, *mf*, *f*, *mf*. Includes fingerings (e.g., 6, 2/3, 4, 6, 7) and articulation marks. Annotations: "voice: t", "gliss", "FI-BO", "lip gliss".

**Staff 5: Vrp.** (Viola)  
Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *mf*, *mp*, *p*, *f*, *mf*, *poco f*. Includes fingerings (e.g., 2/3, 4, 6, 7) and articulation marks. Annotation: "voice: t".

**Staff 6: Perc. I** (Percussion I)  
Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *mp*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *poco f*. Includes fingerings (e.g., 6, 6, 3, 3) and articulation marks. Annotation: "rub sticks".

**Staff 7: Perc. II** (Percussion II)  
Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *mf*, *mp*, *p*, *f*, *mf*, *poco f*. Includes fingerings (e.g., 2/3, 4, 6, 7) and articulation marks. Annotations: "susp. Cymbal", "rub stick", "Ped".

- ①\* - ↑ rubbed upwards, ↓ rubbed downwards
- ②\* - Put fingers on the Cymbal on the part of the Cymbal symbolized approximately by the point inside the circle.

♩ = 88

**Bass Fl.** *tr* *flag-gliss* *pocof* *ff* *mp* *ff* *pocof* *mf* *ff* *ff*

**Eng-h.**

**Fg.** *tr* *flag-gliss* *pocof* *f* *ff* *mf* *f* *pocof* *ff* *pocof* *ff* *f*

**Cor.** *FI~B0* *tr* *lip-gliss* *FI* *FI~BIII* *tr* *lip-gliss* *BIII~B0* *tr* *BIII* *B0~FI* *tr* *lip-gliss* *ff* *mf* *f* *ff* *pocof* *ff* *pocof* *mf* *f* *pocof*

**Trpt.** *f* *pocof* *ff* *f* *ff* *mf* *ff* *ff*

**Perc. I** *(rub sticks)* *f* *f* *7 Ped* *16 2 susp.* *Cymbals* *mp* *f* *mp* *ff* *f* *mf* *ff*

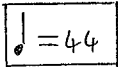
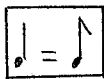
**Perc. II** *f* *mf* *ff* *mp* *f* *mf*

①\* See footnote ①\* page 30.

②\* See footnote ②\* page 30.







Fl. (c)

whistle tones

103

9:2

p

Eng.-h.

p

mute in Oboe

Fg.

Cor.

Wawa-mute

1\*

p

Trpt.

Wawa mute

1\*

p

Perc. I

$\text{ff}$

Perc. II

$\text{ff}$

①\* Gradual opening and closing of the Wawa - mute, so that these overtone sequences in the upper staves over fundamental tone in the lower staves are audible (both transposingly written).

106

whistle tones

Fl.

Ob.

Fg.

Cor.

(Wawa mute)

Tript.

Perc. I

Perc. II

The musical score is written for a woodwind and percussion ensemble. It consists of six staves. The first staff is for Flute (Fl.), the second for Oboe (Ob.), the third for Fagotto (Fg.), the fourth for Cor Anglais (Cor.), the fifth for Trumpet (Tript.), and the sixth for Percussion I (Perc. I) and Percussion II (Perc. II). The score is for measures 106-108. The Flute part is marked 'whistle tones' and features a melodic line with a 9:2 ratio indicated. The Oboe and Fagotto parts are empty. The Cor Anglais part features a melodic line with triplets and a wawa mute effect. The Trumpet part features a melodic line with a wawa mute effect. The Percussion I and Percussion II parts are empty.

whistle tones

109 8

Fl.

9:2

p

Ob.

Fg.

(Wawa mute.)

+ • + → ○ → ● → ○ → ● ○ ○ ○ ○

Cor.

3 3 3 3 3 3 3 3 3 3

p p

Trpt.

→ ○ → + → ○ → ● → ○ → ● ● → ○

p

Perc. I

Perc. II

whistle tones.

112 8

Fl.

9:2

Ob.

Fg.

mf

(Wawa mute):

Cor.

(Wawa mute)

Trpt.

Perc. I

Perc. II

$\text{♩} = 100$

whistle tones  
former tempo  
- 9:2

Handwritten musical score for Percussion and Woodwinds. The score includes parts for Flute I (Fl.), Oboe (Ob.), Trombone (Tg.), Cor Anglais (Cor.), Trumpet (Trpt.), and various Percussion instruments (Perc. I, Perc. II, Timp.).

**Fl.:** Starts with a tempo change to 115. Dynamics range from *pp* to *ff* and *mf*. Includes a section marked "whistle tones former tempo - 9:2".

**Ob.:** Dynamics range from *f* to *ff* and *mf*. Includes a section marked "poco f".

**Tg.:** Dynamics range from *pp* to *ff*. Includes a section marked "fff possibile".

**Cor.:** Dynamics range from *pp* to *ff*. Includes a section marked "senza sord." and "split tones FI+III".

**Trpt.:** Dynamics range from *p* to *ff*. Includes a section marked "senza sord." and "split tones III".

**Perc. I:** Includes parts for 2 Tam-Tams, bamboo pole, and superball. Dynamics range from *p* to *ff*. Includes a section marked "rub".

**Perc. II:** Includes parts for superball and bamboo pole. Dynamics range from *f* to *ff*. Includes a section marked "rub".

**Timp.:** Includes parts for superball and bamboo pole. Dynamics range from *f* to *ff*. Includes a section marked "rub".

① Higher Tam-Tam (the Tam-Tam of Perc II) by Perc I always played on the backside.

Handwritten musical score for Percussion I and II, featuring various rhythmic patterns and dynamic markings.

**Perc. I:**

- Measures 1-4: (superball) 7:2, ff, f, 7:2, ff, 7:2, f, 7:2, ff.
- Measures 5-8: bamboo pole 7:2, ff, 7:2, ff, 7:2, f, 7:2, ff.

**Perc. II:**

- Measures 1-4: (superball) 9:2, f, 9:2, ff, 9:2, f, 9:2, ff.
- Measures 5-8: 9:2, f, 9:2, ff, 9:2, f, 9:2, ff.

Dynamic markings include *ff*, *f*, *mf*, *poco f*, and *fff* (possible).

senza misura

ca. 9"

$d \approx 75$ , rubato

G. P.

play on a trumpet mouthpiece only

121

Fl.

play on the French horn mouthpiece only

Ob.

play on the French horn mouthpiece only

Fg.

G. P.

play on the mouthpiece only  
marcato

Cor.

play on the mouthpiece only  
marcato

Trpt.

G. P.

Perc. I

Perc. II



125

Fl.

Ob.

Fg.

Cor.

Trpt.

Perc. I

Perc. II

Löffel, den 23. IX. 2013

Matthias S. Klinger