

Andreas Grün

on the verge / requiem for holofernes

(1991-92, rev.2003)

Die stete Befindlichkeit *am Rande...*

Die Geschichte des assyrischen Feldherren Holofernes, der im apokryphen Buch Judith von eben dieser enthaupet wird, dürfte allgemein bekannt sein. Das Thema wurde in der Malerei oft variiert, während Musiker es nur selten behandelten. 1990 schrieb der New Yorker Komponist David Lang eine Figurenoper "Judith and Holofernes", in der aber schon eine etwas andere Geschichte erzählt wird: "Was bisher immer eine Heldensage gewesen war, in der die tugendhafte Witwe ihre Reize einsetzt, um den feindlichen General zu verführen und zu töten und dadurch ihre Gemeinschaft zu retten, wurde jetzt zu etwas viel Traurigerem. Es wurde zur Geschichte einer Frau, die sich in einem immer wiederkehrenden Alptraum von Einsamkeit und Gewalt verfängt, der in fast komaartiger Abgeschiedenheit beginnt und endet, zur Geschichte einer Frau, die Sexualität dazu benutzt, einen ihr verfallenen Mann zu töten, was ihr wenig einbringt." (David Lang)

Langs "Judith and Holofernes" diente mir als "Parodievorlage" im (geistigen, nicht technischen) Sinne des Parodieverfahrens der Renaissance, als Anknüpfungspunkt, von wo aus ich eigene, gänzlich andere Wege zu gehen begann. Nur wenige Passagen haben offensichtlichen Zitatcharakter (und selbst diese finden sich nie identisch so bei Lang), aber sein Werk ist dennoch im Hintergrund präsent: unterschiedlichste Elemente aus seiner Figurenoper tauchen auch in meinem Stück auf - manchmal nur eine dynamische Gestalt oder ein bestimmtes Instrument, gelegentlich (selten) eine Tonfolge, ein Rhythmus -, treffen hier aber auf Elemente aus vollkommen fremden Umgebungen, und werden so zu etwas ganz anderem umgeformt.

Ähnlich wie bei Lang und doch im Gegensatz zu ihm ist die formale Konzeption meines Stückes statisch. Lang schreibt: "Wie kann bei einer Geschichte, die schon jeder kennt, ein dramatischer Aufbau gelingen? ... Wenn das Publikum vom Bühnengeschehen nicht mehr überrascht werden kann, dann können es die Figuren vielleicht auch nicht. Vielleicht war es das Schicksal dieser Figuren, ihren freien Willen und ihre Fähigkeit, aus eigenem Antrieb zu handeln, vergessen und in Katatonie verfallen zu müssen. ... So begann ich, Judith und Holofernes nicht als Individuen auf einer Bühne zu sehen, sondern als für immer in der Zeit gefangene Figuren, die die Bewegungen bis zur Unvergesslichkeit wiederholen. ... Wir sehen nur noch die abstumpfende Wiederholung von Ereignissen, deren Ausgang uns bereits bekannt ist."

Dennoch ist sein Stück dramatisch konzipiert und folgt zumindest äußerlich der Handlung, was ja schon durch die Gattung der Figurenoper nahegelegt wird. "on the verge" dagegen ist ein "absolutes" Musikstück, der Bezug zur "Story" ist lediglich, wenn man so will, ein "poetischer", ohne dass die Handlung "programmatisch" nachgezeichnet würde. Die "Dramaturgie" (sofern man diesen Begriff überhaupt passend findet) meiner Komposition folgt eigenen Gesetzen. Über einem streng mathematisch konzipierten formalen Gerüst (oder geradezu: gegen dieses) entfalten sich praktisch entwicklungslose Gesten, reliefartige Klanggebärden, die Ausdruck eines Zustandes, einer Befindlichkeit sind (- vielleicht die konsequentere Katatonie?). Ist Langs Statik die des sich seit 2300 Jahren immerwährend wiederholenden Absturzes, so ist es hier diejenige des Balanceaktes des am Rande des Abgrundes Stehenden.

Die Partitur von "on the verge" ist das Resultat eines vertikalen Wachstumsprozesses, eines wiederholten "Übermalens". Die ersten Pläne galten gemäß eines Auftrages einem Duo für elektrische Gitarre und Schlagzeug, die nächste Etappe waren Skizzen zu einem Quartett für diese beiden Instrumente zusammen mit Flöte und hohem Sopran und schließlich nahm allmählich das endgültige Ensemble Gestalt an - zunächst allerdings mit der Idee einer variablen Besetzung, die vom ursprünglichen Duo bis zum vollständigen Kollektiv im Rahmen bestimmter Regeln alle Möglichkeiten offen ließ. So entstand die Partitur vom "harten Kern" des Duos aus zu immer periphereren, unwichtigeren Instrumenten hin wuchernd, was sich in der ungewöhnlichen Partituranordnung mit dem Kontrabass ganz oben widerspiegelte.

Nach den Uraufführungen sowohl der kompletten als auch einer mittelgroß besetzten Variante verwarf ich die Idee der variablen Besetzung allerdings wieder, überarbeitete die Partitur noch einmal im Hinblick auf eine nunmehr "obligate" vollständige Aufführung, beließ aber die unübliche Anordnung der Instrumente in der Partitur, da sie mir nach wie vor doch mehr über das kammermusikalische Wesen und die reliefartige Struktur des Werkes auszusagen scheint, als es eine normale "orchestrale" Anordnung täte.

Besetzung:

E-Gitarre
Schlagzeug

Flöte (ad.lib. auch Piccolo)
hoher Sopran
Klarinette (auch Bassklarinette)

Violine
Viola
Violoncello

Trompete in C
Harfe
Akkordeon
Kontrabass (Viersaiter, ad.lib. teilweise elektrisch verstärkt)

Dauer: 13 Min.

Uraufführung: Karlsruhe, 5.6.1992, unter der Leitung von Zsolt Nagy

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weitere Informationen im Internet: www.andreas-gruen.de

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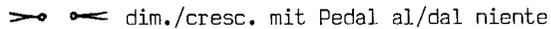
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Stand: Oktober 2003

E-Gitarre

Griffbrett bis d³, mindestens zwei Pick-ups, möglichst solid-body
ein kantiges Steg-Profil ist einem runden vorzuziehen
der Verstärker sollte kräftig sein und einen harten Sound haben
Verzerrung (fuzz, tube drive, boost) und Chorus-Effekt (möglichst regelbar) werden benötigt,
außerdem ein ganz schließendes Volume-Pedal mit einem geräuschfreien und kontinuierlichen Cresc.

 dim./cresc. mit Pedal al/dal niente

 fff-Anschlag bei geschlossenem Pedal, dann Pedal auf

des weiteren: Gleitstahl und eine mittelgroße Stimmgabel

 mit Gleitstahl (Stimmgabel) auf die Saiten schlagen und drauf bleiben

 Gleitstahl (Stimmgabel) wieder wegreißen

 mit Gleitstahl (Stimmgabel) auf die Saiten schlagen und zurückfedern

 dasselbe zweimal (usw.)

 Saite wird durch l.H. gedämpft, es erklingt nur ein Geräusch

 über die Saiten rutschen (schaben), meist mit der r.H. (η = zum Steg, √ = zum Griffbrett)

T.324ff.: Saiten möglichst sofort mit dem linken Unterarm abdämpfen, damit Hand/Finger schon spielbereit für T.378ff.
auf den Saiten liegen.

Die Stimmgabel für die Wischbewegungen  usw. nicht hart aufschlagen, eher flach, so daß vor allem das Wischen über
die Saiten selbst (als Pfeifen) sowie (vor allem) das Überqueren der Pick-ups (als "Bollern") zu hören sind; sehr
schnelle Bewegungen, an deren Ende die Stimmgabel immer durch das Rutschen über den Steg wieder angeschlagen wird.

 usw.: über ein Pick-up

 usw.: über zwei Pick-ups

Das "Bollern" tritt bei manchen Pick-up-Systemen nur schwach in Erscheinung; für T.107ff. kann in diesem Fall wenigstens
durch hartes Aufschlagen der r.H. aufs Korpus eine gewisse perkussive Attacke in den Stimmgabelklang eingebracht werden

Anregungen für mögliche Klangeinstellungen

"bright"-Schaltung (falls vorhanden) für alle entsprechenden Klänge, evt. ständig außer T.200-210

T.12-16 nur "Rhythm"-Pick-up (T.16 ab "2und" wieder beide)

T.64-65 Chorus (wenig, falls regelbar langsam; nicht den Effekt von T.200 vorwegnehmen)

T.164-182 Chorus (nur gerade soviel, daß die Flageoletts nicht zu direkt klingen), ab a² ohne

T.200-210 mehr Chorus als zuvor, aber doch nur so, daß der Klang nicht "eiert"; Fuzz nur so stark, daß der Klang nicht
an Härte (Attacke) verliert (brutal!)

T.266ff. viel Fuzz, ab T.272 plus Chorus; T.284 subito ohne Fuzz, sehr metallischer Klang

T.295ff. evt. etwas Chorus, aber viel weniger als zuvor und nur wenn es möglich ist, ab T.324 subito ohne Chorus weiter-
zuspielen

Schlagzeug

metal pipes (steel sticks)

2 brake-drums

cow-bell (metal block)

thunder-sheet

metal chimes (besser: aufgehängte Nägel)

ein Splash-Becken (klein)

2 sizzle-cymbals (Nietenbecken)

ein altes, zerdelltes Becken (kurzer Nachklang; ersatzweise z.B. ein kleines Splash- auf ein größeres Ride-Becken legen)

ein Crash-Becken (groß)

6 Tamtams (klein bis sehr groß)

Xiao-luo (chines. Theatergong; Gliss. nach oben)

3 Thai-Gongs (Schreigongs)

7 (Buckel-)Gongs

Satz Herdenglocken (mindestens die notierten, dazu möglichst weitere tiefe Töne)

crotales (Zimbeln)

4 Tomtoms (klein, mittel, groß, sehr groß)

große Trommel (sehr groß)

(Rock-) bass-drum (mit Pedal; trockener Klang)

Dondo (talking drum)

Handwritten musical notation for percussion instruments, organized into several systems of staves. The notation uses dots and lines to represent notes and rests, with various accidentals (sharps, naturals, flats) and dynamics (p, f, mf, sfz). The instruments listed are: met. p., br.-dr., cow-b., th.-sh., met.-chimes, splash, sizzle-c., altes Becken, crash, Tamt., Xiao-luo, Thai-G., Gong, Herdengl., crot., Tom, gr.Tr., bass-dr., and Dondo. The notation is written in a style that is both practical and artistic, with some instruments having specific rhythmic patterns or glissandos indicated.

Sopran

notfalls das gis^3 (T.138) weglassen

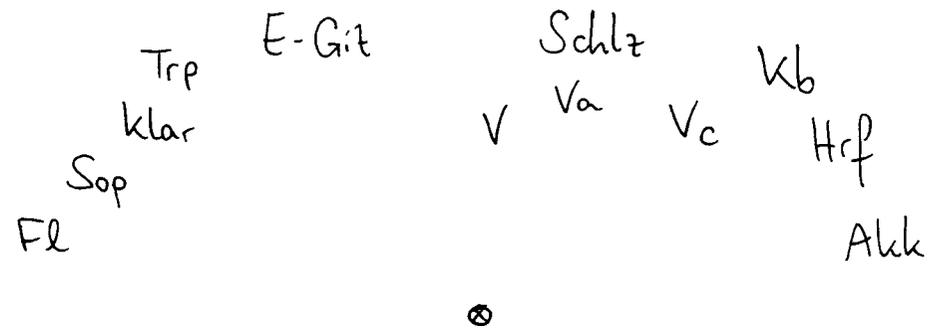
Klarinette

die Aufteilung entspricht der Schlüsselung in der Partitur (außer T.343)

die gemeinsame Flöten/Sopran/Klarinetten-Stimme beschränkt sich auf Es- und Baßklarinette;

im Idealfall sollten aber die "lyrischeren" Passagen (z.B. T.295ff. u.a.) eher auf B- oder sogar A-Klarinette gespielt werden; für T.212ff. wäre evt. eine hohe As-Klarinette zu verwenden

bei der Uraufführung wurde folgende Aufstellung gewählt:



on the verge / requiem for holocaustes

andreas grun / 1992

Handwritten musical score for various instruments and voice parts. The score includes staves for Klb, Akk, Hrf, Trp, V, Va, Vc, Klar, Sopr, Fl, Perc., and E-Git.

Annotations and Performance Instructions:

- Akk:** Luft $mf \times f \times = \times$
- Hrf:** mf , *l.v. sempre*, pp
- Trp:** (an der Spitze), ppp , pp
- Va:** *con sord*, ppp , *via il sord.*
- Vc:** ppp
- Klar:** (Es-klar.), pp , mf
- Sopr:** $\text{♩} = 161,8$, *sempre senza vibr.* (beliebige Vokale wie ein Instrument, nie „solistisch!“), $pppp!$
- Fl:** hörbar aus- und einatmen (stimmlos, nicht stöhnen!, enge Kehle; „Bühnenflüstern“), mp , mf , p
- Perc.:** *met. p.*, *gr. Tr.*, mp , p , 2 *brakedr.*, pp (stehendes Rauschen durch Impression auf schiff. Thnt. u. Gong), pp (etwas unregelmäßig)
- E-Git:** pp

Handwritten musical score for guitar, consisting of multiple staves. The score includes various musical notations such as notes, rests, and dynamic markings (mp, mf, pp, ppp, f, mf, p). It also features performance instructions and technical markings:

- Staff 1:** mp, 8va, pp, mp
- Staff 2:** mf, pp, p
- Staff 3:** (senza sord.), (con sord.), pp, ppp, Plantando 7:5
- Staff 4:** pp, ppp, Plantando 7:5
- Staff 5:** p, ppp, pp, ppp, 7:5
- Staff 6:** p, ppp, pp
- Staff 7:** ppp, (Stimme), f, mf
- Staff 8:** 2 corde c., 15 corot., 2 brachet. F, q. Tr., f, mf, p, ppp
- Staff 9:** mit dem Flösch der Baunies schnell dunkler Klang, Rhythm Pickup, ten. sempre, so früh wie möglich beide Pick-ups (p.H. immer liegen lassen), m. v. H. auf's Griffbrett aufschlagen, p Herdenstocken, l.v.
- Staff 10:** mf, p, mf, p, f

Handwritten musical score for a full orchestra and percussion ensemble. The score includes parts for:

- Kb** (Contra Bass)
- All.** (Alto Saxophone)
- Hr.** (Horn)
- Trp.** (Trumpet)
- V.** (Violin)
- Va.** (Viola)
- Vc.** (Violoncello)
- Klar.** (Clarinet)
- Sop.** (Soprano Saxophone)
- Fl.** (Flute)
- Perc.** (Percussion)
- E-Git.** (Electric Guitar)

Key performance instructions and markings include:

- Pizz** (Pizzicato) for strings and guitar.
- pp** (pianissimo) and **pppp** (pianississimo) dynamics.
- mp** (mezzo-piano) and **mf** (mezzo-forte) dynamics.
- l.v.** (lento vivace) tempo marking.
- 8** (Crescendo hairpins).
- 7:5** (7-measure rest).
- via il cord.** (via the cord) for guitar.
- 2 Tom** (2 Tom-toms).
- g. Tr.** (gong).
- ord.** (order).
- Ther.-b.** (Theremin).
- (improvvisando)** (improvising).
- (Tomtom-Stacc. = Stoppschlag)** (Tomtom staccato = stop stroke).
- (Luft)** (Air).
- (Töne nachklängen lassen)** (let tones reverberate).
- mit bzw. nach dem Verklängen Pedal zu** (with or after the reverberation pedal).

Handwritten musical score for guitar, consisting of multiple staves. The notation includes chords, melodic lines, and dynamic markings. Key annotations include:

- Tha-G.**: Handwritten notes above the staff, possibly indicating a specific technique or chord.
- schnell**: A dynamic marking indicating a fast tempo.
- And.teg (quasi "a tempo")**: A tempo marking indicating a change in speed.
- sfz**: A dynamic marking for *sforzando*.
- f**: A dynamic marking for *forte*.

The score is divided into systems, with the first system containing measures 1-4 and the second system containing measures 5-8. The notation is dense with chords and melodic lines, suggesting a complex piece.

Handwritten musical score for a rock band, featuring the following instruments and parts:

- Kb (Keyboard):** Empty staff.
- Alu (Alto Saxophone):** Features a melodic line starting in the 4th measure with dynamics *mp* and *p*, and a triplet in the 8th measure with dynamic *pp*.
- HrP (Horn/Trumpet):** Features a melodic line starting in the 4th measure with dynamic *pp*, a section marked "via il sord." (via the mute) in the 5th measure, and a triplet in the 8th measure with dynamic *pp*.
- Trp (Trumpet):** Features a melodic line starting in the 4th measure with dynamic *pp*, a section marked "via il sord." in the 5th measure, and a triplet in the 8th measure with dynamic *pp*.
- V (Violin):** Empty staff.
- Va (Viola):** Empty staff.
- Vc (Violoncello):** Empty staff.
- Klar (Clarinet):** Features a melodic line starting in the 4th measure with dynamic *mp* and *pp*.
- Sop (Soprano):** Empty staff.
- Fl (Flute):** Features a melodic line starting in the 4th measure with dynamic *f*, a section marked "sord." in the 5th measure, and a triplet in the 8th measure with dynamic *pp*.
- Perc (Percussion):** Features a melodic line starting in the 4th measure with dynamic *f*, a section marked "sord." in the 5th measure, and a triplet in the 8th measure with dynamic *pp*.
- Y1 (Drum):** Features a melodic line starting in the 4th measure with dynamic *f*, a section marked "sord." in the 5th measure, and a triplet in the 8th measure with dynamic *pp*.
- E-Git (Electric Guitar):** Features a melodic line starting in the 4th measure with dynamic *f*, a section marked "sord." in the 5th measure, and a triplet in the 8th measure with dynamic *pp*. Includes handwritten notes: "aufhaken + haken" (hook + hook) and "Gleitbrett" (slide).

pp

f

mf

mp

pp

molto s. pont.

pp

molto s. pont.

pp

molto s. pont.

pp

→ s. tasto

→ s. tasto

→ s. tasto

51

stake-c.
+ crash

f

Alci-stake

(Anschlagstelle so daβ statt c etwa f klingt)

subito "pliss." → pont

Tamt.

(Fuhr weg)

Handwritten musical score for a symphony orchestra and percussion. The score includes parts for Kb, Alu, Hrf, Trp, V, Va, Vc, Klar, Sop, Fl, Perc, G1, and E-Git.

Instrumental Parts:

- Kb:** Grand piano, mostly silent.
- Alu:** Alto saxophone, playing a melodic line with dynamics *f*, *pp*, and *mp*. Includes markings like *8va* and *8*.
- Hrf:** Horns, playing a melodic line with dynamics *mp*.
- Trp:** Trumpets, playing a melodic line with dynamics *ppp*, *mp sub.*, and *p*. Includes markings like *Sord.* and *senza Sord.*
- V:** Violins, playing a melodic line with dynamics *mf* and *p*. Includes markings like *ord.* and *s. part.*
- Va:** Violas, playing a melodic line with dynamics *mf* and *p*. Includes markings like *ord.* and *s. part.*
- Vc:** Cellos, playing a melodic line with dynamics *mf* and *p*. Includes markings like *ord.* and *s. part.*
- Klar:** Clarinets, mostly silent.
- Sop:** Soprano, mostly silent.
- Fl:** Flutes, mostly silent.
- Perc:** Percussion, playing a rhythmic pattern with dynamics *f*. Includes markings like *Gong*, *Tam-tam*, and *Chorns (langsam, wenig)*.
- G1:** Gong, playing a rhythmic pattern with dynamics *f*. Includes markings like *Gleit.* and *ten. sempre*.
- E-Git:** Electric guitar, playing a melodic line with dynamics *f*. Includes markings like *mf* and *mp*.

Performance Notes:

- ord.* (order)
- s. part.* (second part)
- Sord.* (Sordano)
- senza Sord.* (without Sordano)
- mp sub.* (mezzo-piano, subdued)
- ppp* (pianississimo)
- mf* (mezzo-forte)
- p* (piano)
- f* (forte)
- mp* (mezzo-piano)
- Chorns (langsam, wenig)* (Chorns, slow, little)
- Gleit.* (Gleitend)
- ten. sempre* (tenuto sempre)
- m. d. G1-stahl auf-8* (middle of G1-steel on 8)
- (l.v.)* (left hand)
- schleifen* (slurs)
- (l.k. Teil der @ abdämpfen)* (left part of @ dampen)
- durch 16.8 Hz Bergrufen d. G1-stahls anfang des Ton verläufen dann anschlagen (lanc)* (through 16.8 Hz calling of G1-steel at the beginning of the tone run then strike (lanc))

Handwritten musical notation for the first system. It includes guitar and piano staves. The guitar part features a 3/8 time signature and dynamic markings of *mp*, *mf*, *ppp*, and *p*. The piano part has a 4/8 time signature and dynamic markings of *mp* and *p*. There are also some handwritten notes and symbols like '8' and 'X' above the notes.

Handwritten musical notation for the second system. It features guitar and piano staves. The guitar part has three staves, each with the word 'Zorge' written above it. The piano part has two staves. Dynamic markings include *mp*, *mf*, and *pp*. There are also annotations like 'auf dem Steg' and 'X' marks.

Handwritten musical notation for the third system. It includes guitar and piano staves. The guitar part has two staves. The piano part has two staves. Dynamic markings include *pp* and *bpf*. There are also time signature changes from 3/8 to 4/8.

Handwritten musical notation for the fourth system, starting with measure 71. It includes guitar and piano staves. The guitar part has several staves with detailed performance instructions: 'Pedal zu', 'l.H. dämpft le St in der I. Lage', 'Tant.', 'Gleit-V', 'tasto', 'ponte', 'immer hoch (e. St. gedämpft) mit Stimmgabel', 'l.H. dämpft die Saiten ab', and '(Pedal ganz auf) Stimmgabel mp (Rhythmus durch Näheren und Entfernen v. Pick-up)'. The piano part has two staves with dynamic markings like *f* and *mp*, and time signature changes from 3/8 to 4/8. There are also annotations like '3 abtes Becken', '4', 'crot.', and 'Cong'.

Handwritten musical score for a full orchestra and guitar ensemble. The score includes staves for Klb, Alu, Hrf, Trp, V, Va, Vc, Klar, Sop, Fl, Perc, and E-Git. The music is in 3/4 time and features various dynamics and articulations.

Instrumental Details:

- Klb:** Starts with a piano introduction (PPP) and a five-measure phrase (P). Later features a *mf* section.
- Alu:** Features a five-measure phrase with dynamics *pp < mp > pp* and a *PPP* section.
- Hrf:** Includes a *f* section with a *wah wah* effect and a *mf* section.
- Trp:** Features a *pp < mp > pp* section with a *pont.* (ponticello) marking.
- V:** Features a *p* section.
- Va:** Features a *p* section.
- Vc:** Features a *pp < p > pp* section.
- Klar:** Features a *p* section.
- Sop:** Features a *p* section.
- Fl:** Features a *p* section.
- Perc:** Includes *bass-dr.* and *gr. Tr.* (gong) parts with dynamics *f*, *mf*, and *p*. Includes a *3* (triple) marking.
- E-Git:** Includes *bass-dr.* and *Gong (F)* parts with dynamics *f*, *mf*, and *p*. Includes a *3* (triple) marking.

Handwritten Annotations:

- Git.:** Dämpfung der l.H. kurz ganz leicht anheben, federnd aufschlagen (→ „subbap“)
- bass-dr. + Gong (F):** Gong: *f* *mf* (bass-dr.)
- brake-dr. + Becken:** 15 *crot.* + *Cou-b. b.*

Other Markings: *pp*, *mp*, *mf*, *f*, *p*, *ppp*, *pp*, *ppp*, *wah wah*, *pont.*, *3*, *5*, *7*, *8*, *9*.

Handwritten musical score for guitar, consisting of 11 staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key performance instructions include:

- Staff 1:** *pizz* (pizzicato), *mp* (mezzo-piano), *p* (piano), *p > 0* (piano to natural).
- Staff 2:** *p* (piano), *b.i.* (basso continuo), *p* (piano), *mf* (mezzo-forte).
- Staff 3:** *pp* (pianissimo), *pp* (pianissimo), *pp* (pianissimo).
- Staff 4:** *quasi da lontano* (quasi from a distance), *(un poco s. posto, flautando)* (a little off-center, flute-like), *pp* (pianissimo), *espr., ma non troppo* (expressive, but not too much).
- Staff 5:** *quasi da lontano* (quasi from a distance), *(un poco s. posto, flautando)* (a little off-center, flute-like), *pp* (pianissimo), *espr., ma non troppo* (expressive, but not too much).
- Staff 6:** *quasi da lontano* (quasi from a distance), *pp* (pianissimo).
- Staff 7:** *p* (piano), *pppp* (pianississimo), *p* (piano).
- Staff 8:** *ppp* (pianississimo).
- Staff 9:** *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano).
- Staff 10:** *thru-dr. sl.* (through the strings, slurs), *bas-dr.* (basso continuo), *gr. Tr.* (grand trill), *mf* (mezzo-forte), *p* (piano), *grit: Dämpfung kurz* (guitar: short damping), *laut = anfluten* (loud = blowing), *mp* (mezzo-piano), *thru-dr. sl. + bas-dr.* (through the strings, slurs + basso continuo), *f* (forte), *Tant.* (Tantissimo), *f* (forte), *Tant.* (Tantissimo).
- Staff 11:** *pp* (pianissimo), *f* (forte), *f* (forte).

f (immer gedämpft)

Handwritten musical score for a full orchestra and rock band. The score includes staves for:

- Kb** (Contra Bass)
- Alu** (Alto Saxophone)
- Krf** (French Horn)
- Trp** (Trumpet)
- V** (Violin)
- Va** (Viola)
- Vc** (Violoncello)
- Klar** (Clarinet)
- Sop** (Soprano)
- Fl** (Flute)
- Perc** (Percussion)
- Non** (Nonet)
- E-Git** (Electric Guitar)

Key annotations and performance instructions:

- Steg**: Handwritten note above the first few measures.
- pppp sempre**: Dynamic marking in the Alto Saxophone part.
- Sord.**: Muted trumpet instruction.
- Sim.**: *Simulazione* (imitation) markings in the Violin and Viola parts.
- espr. ma mantroppe**: *espressivo* but *mantroppe* (not too heavy) in the Violoncello part.
- (un poco s. ponti, flambando)**: Performance instruction for the Violoncello.
- pp**: *pianissimo* dynamic markings in Violin, Viola, and Violoncello parts.
- mp**: *mezzo-piano* dynamic marking in the Soprano part.
- ppp**: *pianississimo* dynamic marking in the Clarinet part.
- (hörbar Atmen; s. Flöte)**: Instruction for the Soprano part: (audible breathing; see Flute).
- 2 Thai-G.**: *2 Thai-Gitarren* (2 Thai Guitars) marking in the Percussion and Nonet parts.
- Press roll**: Instruction for the Electric Guitar part.
- von nun an mit der Stimmgabel immer so nahe ans Pick-up, daß dabei ein 5 drüpfes „Ballern“ entsteht x)**: Instruction for the Electric Guitar: from now on with the tuning fork always so close to the pick-up that a 5 note produces a "balling" effect x).
- (Press roll: federnd anschlagen, aber etwas nachdrücken)**: Instruction for the Electric Guitar: (Press roll: springy attack, but press a bit).
- x) wenn dieser Effekt nicht gelingt, ersatzweise beim Anziehen aus Pick-up mit dem Handballen auf's Korpus schlagen**: Instruction for the Electric Guitar: x) if this effect does not work, alternatively when tuning from the pick-up hit the body with the palm of the hand.

Handwritten musical score for guitar, measures 1-10. The score includes a treble clef staff with notes and rests, and a bass clef staff with chords and rests. Dynamics include p, pp, mf, and mp.

Handwritten musical score for guitar, measures 11-20. The score includes a treble clef staff with notes and rests, and a bass clef staff with chords and rests. Dynamics include p, mp, and pp.

Handwritten musical score for guitar, measures 21-30. The score includes a treble clef staff with notes and rests, and a bass clef staff with notes and rests. Dynamics include ff, pp, and mp. Includes handwritten annotations like "(Thai-G.)", "2 Tom", "Tom", "(etwas Wirbeln.)", and "Press roll".

„Press roll“ und anschließendes schnelles
 Glissando zum Steg (dabei am Steg Stimmgabel nicht anlegen)
 (x) über Lk. Pick-up

Handwritten musical score for a symphony orchestra and percussion ensemble. The score includes parts for Klb, Alu, Hrf, Trp, V, Va, Vc, Klar, Sop, Fl, Perc, 121, and E-Git. The music is written in 3/4 time and features various dynamics such as pppp, pp, p, and f. Performance instructions include 'sord.', 'pizz.', 'Steg', 'Wappe', '2 Tom', and 'Herdenflöhen und Becken improvisando'. The E-Git part includes a note about the bridge: '(evtl. hier Stimmgabel neu anbringen)'. The score is marked with rehearsal brackets and includes a dynamic hairpin in the Percussion part.

(evtl. hier Stimmgabel neu anbringen)

Handwritten musical score for the first system. It consists of five staves. The first staff has a treble clef and a 3/8 time signature. The second staff has a treble clef. The third staff has a treble clef. The fourth staff has a treble clef. The fifth staff has a bass clef. Dynamics include *pppp*, *ppp*, *pp*, and *mp*. There are various musical notations such as slurs, accents, and fingerings.

Handwritten musical score for the second system, titled "da lontano (Waltz)". It consists of three staves. The first staff has a treble clef. The second staff has a bass clef. The third staff has a bass clef. Dynamics include *pp*. There are musical notations such as slurs and fingerings.

Handwritten musical score for the third system. It consists of three staves. The first staff has a treble clef. The second staff has a treble clef. The third staff has a treble clef. Dynamics include *pp*. There is a large bracketed section with the instruction "(ad lib.)".

Handwritten musical score for the fourth system. It consists of two staves. The first staff has a treble clef and contains a wavy line. The second staff has a treble clef and contains a rhythmic pattern with slurs. Dynamics include *f* and *secco*. There are performance instructions: "1. Abklopfen mit L.H. - Aufschlag", "2. u. 3. mit der Rechten gehen, dann sofort wieder abdämpfen", and "15 crot. b. e.". There is also a circled "8" at the bottom left.

Kb
 Akh
 Hrf
 Trp
 V
 Va
 Vc
 Klar
 Sop
 Fl
 Perc
 141
 E-Git

Musical score for a jazz ensemble, page 15. The score includes staves for Keyboard (Kb), Alto Saxophone (Akh), Horns (Hrf), Trumpet (Trp), Violin (V), Viola (Va), Violoncello (Vc), Clarinet (Klar), Soprano Saxophone (Sop), Flute (Fl), Percussion (Perc), 141, and Electric Guitar (E-Git). The score features complex rhythmic patterns, including quintuplets and syncopated rhythms. Dynamic markings range from ppp to f. Performance instructions include "molto s. part.", "auf dem Schlag", "unklare, geräuschhafte Vorgänge", "2 Tom bass", "mp sizzle -c.", "low-t.", "tasto", and "f secco". The score is marked with various articulations like accents and slurs.

Handwritten musical score for a rock band, featuring the following instruments and parts:

- Kb (Keyboard):** Features dynamic markings such as *mp*, *p*, *PPP*, and *mf*.
- Altk (Alto Saxophone):** Includes dynamic markings like *pp*, *PP*, *mf*, *PPP*, and *mp*.
- Hqf (Horn):** Includes dynamic markings like *pp* and *mp*.
- Trp (Trumpet):** Includes dynamic markings like *PPP*, *mf*, and *mp*. A circled section is labeled "(sord.)".
- V (Vibraphone):** Includes dynamic markings like *f*, *PPP*, *mf*, and *mp*. Includes the instruction "con sord." and "Zarge streichen".
- Va (Vibraphone):** Includes dynamic markings like *f*, *PPP*, *mf*, and *mp*. Includes the instruction "con sord." and "Zarge streichen".
- Vc (Violoncello):** Includes dynamic markings like *mp*, *mf*, and *p*. Includes the instruction "(Stkg)".
- Klar (Clarinet):** Includes dynamic markings like *PPP*.
- Sop (Soprano):** Includes dynamic markings like *f*.
- Fl (Flute):** Includes dynamic markings like *mp*.
- Perc (Percussion):** Includes dynamic markings like *mf*, *mp*, *p*, *f*, and *pp*. Includes instructions like "Tom", "Herden", "Tom + cow-b.", "splash", "Tom (Stockauf Stock)", "cow-b.", and "thunder".
- 161 (161):** Includes dynamic markings like *mp* and *f*.
- E-Git (Electric Guitar):** Includes dynamic markings like *f* and *mp*. Includes instructions like "langsam" and "wenig Chorus".

Hand entlang Saiten reiben

più vibr.

Handwritten musical notation for the first system. It consists of four staves. The top staff is in treble clef with a 3/4 time signature, featuring notes with accents and dynamic markings like *p* and *pp*. The second staff is in treble clef with a 3/4 time signature, showing chords with 'x' marks and dynamic markings *pp* and *mf*. The third staff is in treble clef with a 3/4 time signature, showing notes with accents and dynamic marking *p*. The fourth staff is in treble clef with a 3/4 time signature, showing chords with 'x' marks.

Winkel streichen

Handwritten musical notation for the second system. It consists of four staves. The top staff is in treble clef with a 3/4 time signature, showing chords with 'x' marks and dynamic markings *f* and *ppp*. The second staff is in treble clef with a 3/4 time signature, showing chords with 'x' marks and dynamic markings *f* and *ppp*. The third staff is in bass clef with a 3/4 time signature, showing notes with 'x' marks and dynamic markings *f* and *pp*. The fourth staff is in bass clef with a 3/4 time signature, showing notes with 'x' marks and dynamic markings *mf* and *p*.

mf > p

Handwritten musical notation for the third system. It consists of four staves. The top staff is in treble clef with a 3/4 time signature, showing notes with 'x' marks and dynamic markings *mf* and *p*. The second staff is in treble clef with a 3/4 time signature, showing notes with 'x' marks and dynamic marking *mp*. The third and fourth staves are empty.

bass-dr. Gong

Handwritten musical notation for the fourth system. It consists of four staves. The top staff is in bass clef with a 3/4 time signature, showing notes with 'x' marks and dynamic markings *pp*, *mp*, and *pp*. The second staff is in bass clef with a 3/4 time signature, showing notes with 'x' marks and dynamic markings *ppp* and *mp*. The third staff is in bass clef with a 3/4 time signature, showing notes with 'x' marks and dynamic markings *pp*, *mp*, and *f*. The fourth staff is in bass clef with a 3/4 time signature, showing notes with 'x' marks and dynamic markings *mp* and *f*.

Handwritten musical score for a full orchestra and vocal soloist. The score includes parts for:

- Kb** (Cello)
- Altk** (Alto Clarinet)
- Hf** (Horn)
- Trp** (Trumpet)
- V** (Violin)
- Va** (Viola)
- Vc** (Violoncello)
- Klar** (Clarinet)
- Sop** (Soprano)
- Fl** (Flute)
- Perc** (Percussion)
- 181** (Cymbals)
- E-Git** (Electric Guitar)

The score features various performance instructions and dynamics:

- Handentlang Saiten reiben** (Hand along strings rub) - Hf
- via il sord.** (via the mutes) - V, Va, Vc
- zage** (saw) - V, Va
- klappe** (clap) - Fl
- 3 Tant.** (3 times) - Perc
- sitzte-c. n. Besen wischen** (sitting-c. n. sweep with broom) - Perc
- gr. Tr. wechsl.** (great Trumpet change) - Perc
- chorus** - E-Git
- © (am besten III. und VII. Bund greifen) oder VII. und XII.** - E-Git

Dynamics include *mp*, *p*, *pp*, *ppp*, *pppp*, and *f*. The score also includes various rhythmic markings and articulation symbols.

arco 7

pp

PPP

PPPP

(bis 7.210 ad lib. mit elektr. Verstärkung)

pizz. m. lockerem Griffinger

pppp

♩ = 100

sizzle-c. w. Besen

Tamt.

m. Griff schlagen

m. Besen wischen

Tamt. stille

pppp

schnelle, fast unhörbare freie Improvisation m. d. Fingern, versch. Instr. "mischer des Klangfeld"

Tamt.

m. Fingerringel

Tamt.

+ etwas CHORUS + Fuzz

(evtl. Klang abdunkeln z.B. mit Unl. Pickup [Rhythmus])

Handwritten musical score for a symphony orchestra and solo instruments. The score is written on ten staves, each labeled with an instrument or voice part on the left. The notation includes notes, rests, dynamics, and performance instructions.

- Kb** (Kontrabaß): Bass line with notes and dynamics like *mf* and *ff*.
- Altk** (Altclarinette): Staff with a whole rest.
- Hrf** (Horn): Staff with notes and dynamics like *mf* and *ff*.
- Trp** (Trompete): Staff with notes and dynamics like *mf* (quasi improvando).
- V** (Violine I): Staff with notes and dynamics like *f*.
- Va** (Violine II): Staff with notes and dynamics like *f*.
- Vc** (Viola): Staff with notes and dynamics like *mf* and *ff*.
- Klar** (Klarinette): Staff with notes and dynamics like *mf* (quasi improvando).
- Sop** (Sopran): Staff with a whole rest.
- Fl** (Flöte): Staff with notes and dynamics like *mf* (quasi improvando, "jazzy" artikulation).
- Perc** (Percussion): Staff with notes and dynamics like *f* and *ff*.
- Zo1** (Zymbal): Staff with notes and dynamics like *f* and *ff*.
- E-Git** (Elektrische Gitarre): Staff with notes and dynamics like *f* and *ff*.

Additional annotations include *sim.* (sforzando), *br. dr.* (brass drum), *flauto*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*.

8^{va} →
ppp

(As-Klar.)
ad lib.: Tr. 212-223
8^{va} sopra (if possible) sfz

211

splosh
gr. tr.
al. st.
15 → (vib.)
① think
ab dampen
br. dt.
thunder st.
2 Tom
(Tom)
15 → burst.
+ thunder / sh.
crot.
met. chimes improvisando

Handwritten musical score for a 12-piece ensemble. The staves are labeled on the left as follows: Klb, Akk, Hrf, Trp, V, Va, Vc, Klar, Sop, Fl, Perc, 221, and E-Git.

The score includes various musical notations and performance instructions:

- Klb:** An 8-measure rest followed by a dynamic marking of ff and an instruction $(8^{va} \rightarrow)$.
- Akk:** A series of chords with slurs, corresponding to the ff dynamic.
- Klar:** A single note with a dynamic marking of sfz .
- Perc:** Includes a crotchet ($crot.$) and a metronome-like improvisation ($metronom. improv.$) with a dynamic of p .
- 221:** Features a dynamic of pp and a section marked "Gang".
- E-Git:** Includes a dynamic of pp and a section marked "Herdungf. improv.".

At the bottom right, there are detailed performance instructions in German:

Subito $gliss.$ \rightarrow *largo*
 $cresc.$ in r.H. $Gl.$ \rightarrow *st. abgekl.* \rightarrow *l. H. d. amst ab*
 nicht in $Gl.$ \rightarrow *st. sempre*
 ff $(sempre quasi cresc.)$

pizz un poco sul pont.

Musical score for measures 24-28. The score consists of several staves. The top staff has a dynamic marking of *mp*. The second staff has a *(Solo)* marking and dynamics *p*, *mf*, and *sf*. The third staff has dynamics *p*, *mp*, and *mf*. The bottom two staves have dynamics *f*, *p*, and *mf*.

(Basklar)

(alle cresc. "spät")

Musical score for measures 29-33, featuring a Basklar part. The dynamics are marked as *pp* and *mf*.

Anklay-Gesänge!

3Heiringsl. (# = abgedünst)

Gong

Tamt

mit dem Schlägel-Einf gegen den Tamtam-Ständer schlagen

Tamt

Ständer

Tamt

Musical score for measures 34-38. The score includes parts for Gong and Tamtam. The Gong part has dynamics *mf* and *mp*. The Tamtam part has dynamics *p* and *f*. Performance instructions include: "e.H. ord. (r.H. V. m. Gl. d.)", "(gedünst)", "im Gleitsf. um Gleitsf. erkling d. Sack wandern", "auf der Stelle bleiben", "mit dem Schlägel-Einf gegen den Tamtam-Ständer schlagen", "mit dem Schlägel-Einf gegen den Tamtam-Ständer schlagen".

Handwritten musical score for a full orchestra and vocal soloist. The score is written on 13 staves, each with a label on the left:

- Kb** (Cello): Starts with a dynamic marking of *mp*.
- Alk** (Alto Saxophone): Includes a cluster of notes marked *mp* and a *viv* marking.
- Hrf** (Horn): Features various rhythmic patterns and dynamics.
- Trp** (Trumpet): Includes a *mp* marking and complex rhythmic figures.
- V** (Violin): Shows a *pp* marking.
- Va** (Viola): Shows a *pp* marking.
- Vc** (Violoncello): Shows a *pp* marking.
- Klar** (Clarinet): Includes dynamics ranging from *pp* to *mf*.
- Sop** (Soprano): Includes a *f* marking and a cluster of notes.
- Fl** (Flute): Includes a *sim.* marking and a wavy line indicating a tremolo effect.
- Perc** (Percussion): Includes a *mf* marking and a *ballo* marking.
- 241** (Tympani): Includes a *mf* marking and a note with a sharp sign.
- E-Kit** (Drum Kit): Includes a *mf* marking and a note with a sharp sign.

Additional annotations include "Cl. st. auf d. Stelle" and "Cl. st. wandert". The score is written in a standard musical notation with various dynamics, articulations, and performance instructions.

(Steg) sempre stacc

pppp

sempre stacc

pppp

sempre stacc

pppp

sempre stacc

pppp

(Steg) sempre stacc

(Steg)

sempre stacc

(Steg)

sempre stacc

pppp

Luft

sempre stacc.

pppp

pp

entlang der abgedämpften Saiten reiben

p

mf

mf

mp

mp

(baker-di.)

sibile

sfz

sfz w

sfz

25

Kb

Altk (Clarinete) *pppp*

Hrf *mp* *mp*

Trp *pp* *sempre sord. (Plunger) im piovando* *sempre Flag* *(Oktaven <>)*

V *sehr gepreßt "ppp"* *pp* *ppp* *pp* *ppp* *pp* *ppp* *sempre sim. (unregelm. Cresc./decrec.)*

Va *sehr gepreßt "ppp"* *pp* *ppp* *pp* *ppp* *pp* *ppp* *sempre sim. (unregelm. Cresc./decrec.)*

Vc *sehr gepreßt* *"ppp"* *pp* *ppp* *pp* *ppp* *pp* *ppp* *sempre sim. (unregelm. cresc./decrec.)*

Klar

Sop *"ppp"*

Fl *falls Git. laut weiterklingt, Ensemble auch lauter, falls die Git. verklingt, Ensemble sehr leise*

Perc *viel Fuß ord.* *"molto espresso" (den Klang in Rückkopplungsbleifen übergehen lassen)*

261

E-Git

sempre sim.

(improvise...)

sempre sim.

sempre sim.

sempre sim.

forte

+ enla. Chorus (ad. orb.)

darf mit rechten Daumen auf E6 leises Hammering in gepacktem Rhythmus

Handwritten musical score for a 10-piece ensemble. The instruments listed on the left are:

- Kb (Contra Bass)
- Altk (Alto Saxophone)
- Hfp (Horn)
- Trp (Trumpet)
- V (Violin)
- Va (Viola)
- Vc (Violoncello)
- Klar (Clarinet)
- Sop (Soprano)
- Fl (Flute)
- Perc (Percussion)
- 301 (301)
- E-Git (Electric Guitar)

The score consists of ten staves. The first staff (Kb) is mostly empty. The second staff (Altk) contains rhythmic patterns with 7th fret markings and accidentals. The third staff (Hfp) is empty. The fourth staff (Trp) contains rhythmic patterns with 5th fret markings. The fifth staff (V) contains rhythmic patterns with 3rd fret markings. The sixth staff (Va) contains rhythmic patterns with 7th fret markings. The seventh staff (Vc) contains rhythmic patterns with 7th fret markings. The eighth staff (Klar) contains a melodic line with dynamics markings: *mp ppp*, *mp pp*, *mp*, *pp*, *mf*, *pp*, *mp pp*, *mp pp*. The ninth staff (Sop) contains a melodic line with triplets and 3rd fret markings. The tenth staff (Fl) contains rhythmic patterns with 6:5 ratios and 3rd fret markings. The eleventh staff (Perc) contains rhythmic patterns with dynamics markings: *pp*, *pp*, and *pp*. The twelfth staff (301) contains rhythmic patterns. The thirteenth staff (E-Git) contains rhythmic patterns with 5th fret markings.

Additional annotations include:

- (8^{va} sempre)* above the first staff.
- met. ritmo costante* above the Perc staff.
- 3 Herdingl.* above the Perc staff.

8
(8^{va} sempre)

Handwritten musical notation for the first system, including treble clef, 7/8 time signature, and various notes and rests. Includes markings like "Sim.", "ppp", and "mp".

Handwritten musical notation for the second system, including bass clef, 7/8 time signature, and notes. Includes markings like "Con sord.", "ppp", and "via il sord.".

Handwritten musical notation for the third system, including bass clef, 7/8 time signature, and notes. Includes markings like "mp" and "p".

Handwritten musical notation for the fourth system, including bass clef, 7/8 time signature, and notes. Includes markings like "mp" and "p".

Handwritten musical notation for the fifth system, including bass clef, 7/8 time signature, and notes. Includes markings like "brake dr.", "bass-dr. 2 Tom", "4 Tom", "perc. roll", "sempr. sfz", and "(die Vorschläge immer auf die Zeit)".

Handwritten musical score for a symphony orchestra and vocal soloist. The score includes staves for Kb, Akk, Hrp, Trp, V, Va, Vc, Klar, Sop, Fl, Perc, and EGit. The Percussion part is further divided into 341 and EGit. The score features various musical notations, including dynamics (pp, mp, f, p, ppp), articulation (accents, slurs), and performance instructions (e.g., "colla parte", "con sord.", "flautando", "col legno", "splash + alk., Becken", "Tamt.", "Thar-G."). The bottom staff (EGit) includes rhythmic markings such as 8:7 and 7:8, and some handwritten annotations like "vwwvww" and "E7".

Handwritten musical notation in the top right corner, showing a sequence of notes with dynamics *pp* and *sim.* (sustained). The notes are grouped with slurs and labeled with "5:6" and "5:6" below them.

(Baßklar.)

colla parte
(mit Git.)

(Tom)

splash
+ alk., Becken

Tamt.

Tamt.

Thar-G.

vwwvww
E7

vwwvww
E7

Handwritten musical score for a symphony orchestra, page 37. The score includes staves for the following instruments:

- Kb** (Klavier)
- All.** (Allo Horn)
- Hrf** (Horn)
- Trp** (Trompete)
- V** (Viola)
- Va** (Viola)
- Vc** (Violoncello)
- Klar** (Klarinette)
- Sop** (Sopran)
- Fl** (Flöte)
- Perc** (Percussion)
- 361** (Cymbal)
- E-Git** (Electric Guitar)

Key musical notations and markings include:

- Tempo/Performance:** *colla parte* (with *coll.*) and *ppp* (pianissimo).
- Articulation:** *sim.* (sforzando) and *ppp* (pianissimo).
- Figures:** Repeated rhythmic figures in the Percussion and E-Git staves, often marked with *8:7* and *7:8*.
- Other markings:** *3* (triplets), *3 Tom*, *Hdrngl.*, *cou. b. Dendo*, and various dynamic markings like *pp* and *ppp*.

Handwritten musical score for guitar, consisting of 11 staves. The score includes various musical notations such as notes, rests, and dynamic markings.

- Staff 1:** Features a treble clef and a 3/4 time signature. It contains a triplet of eighth notes marked *ppp* and a circled *18:7*.
- Staff 2:** Features a treble clef and a 3/4 time signature. It contains a half note marked *p*.
- Staff 3:** Features a treble clef and a 3/4 time signature. It contains a half note marked *p*.
- Staff 4:** Features a treble clef and a 3/4 time signature. It contains a half note marked *p* and the text "auf dem Steg".
- Staff 5:** Features a bass clef and a 3/4 time signature. It contains a half note marked *mp* and the text "auf dem Steg".
- Staff 6:** Features a bass clef and a 3/4 time signature. It contains a half note marked *mp* and the text "auf dem Steg".
- Staff 7:** Features a bass clef and a 3/4 time signature. It contains a half note marked *mp* and the text "auf dem Steg".
- Staff 8:** Features a treble clef and a 3/4 time signature. It contains a half note marked *mp* and the text "auf dem Steg".
- Staff 9:** Features a treble clef and a 3/4 time signature. It contains a half note marked *mp* and the text "auf dem Steg".
- Staff 10:** Features a treble clef and a 3/4 time signature. It contains a half note marked *mp* and the text "auf dem Steg".
- Staff 11:** Features a treble clef and a 3/4 time signature. It contains a half note marked *mp* and the text "auf dem Steg".

Additional annotations include:

- ppp* (pianississimo) in the first staff.
- p* (piano) in the second, third, and fourth staves.
- mp* (mezzo-piano) in the fifth, sixth, seventh, eighth, ninth, and tenth staves.
- mp* and *p* in the eleventh staff.
- mp* and *p* in the twelfth staff.
- mp* and *p* in the thirteenth staff.
- mp* and *p* in the fourteenth staff.
- mp* and *p* in the fifteenth staff.
- mp* and *p* in the sixteenth staff.
- mp* and *p* in the seventeenth staff.
- mp* and *p* in the eighteenth staff.
- mp* and *p* in the nineteenth staff.
- mp* and *p* in the twentieth staff.
- mp* and *p* in the twenty-first staff.
- mp* and *p* in the twenty-second staff.
- mp* and *p* in the twenty-third staff.
- mp* and *p* in the twenty-fourth staff.
- mp* and *p* in the twenty-fifth staff.
- mp* and *p* in the twenty-sixth staff.
- mp* and *p* in the twenty-seventh staff.
- mp* and *p* in the twenty-eighth staff.
- mp* and *p* in the twenty-ninth staff.
- mp* and *p* in the thirtieth staff.
- mp* and *p* in the thirty-first staff.
- mp* and *p* in the thirty-second staff.
- mp* and *p* in the thirty-third staff.
- mp* and *p* in the thirty-fourth staff.
- mp* and *p* in the thirty-fifth staff.
- mp* and *p* in the thirty-sixth staff.
- mp* and *p* in the thirty-seventh staff.
- mp* and *p* in the thirty-eighth staff.
- mp* and *p* in the thirty-ninth staff.
- mp* and *p* in the fortieth staff.
- mp* and *p* in the forty-first staff.
- mp* and *p* in the forty-second staff.
- mp* and *p* in the forty-third staff.
- mp* and *p* in the forty-fourth staff.
- mp* and *p* in the forty-fifth staff.
- mp* and *p* in the forty-sixth staff.
- mp* and *p* in the forty-seventh staff.
- mp* and *p* in the forty-eighth staff.
- mp* and *p* in the forty-ninth staff.
- mp* and *p* in the fiftieth staff.

Handwritten musical score for guitar, consisting of 11 staves. The score includes various musical notations such as notes, rests, and dynamic markings.

- Staff 1:** Features a treble clef and a 3/4 time signature. It contains a half note marked *mp* and the text "Dämpfungslose Weg".
- Staff 2:** Features a treble clef and a 3/4 time signature. It contains a half note marked *mp* and the text "Dämpfungslose Weg".
- Staff 3:** Features a treble clef and a 3/4 time signature. It contains a half note marked *mp* and the text "Dämpfungslose Weg".
- Staff 4:** Features a treble clef and a 3/4 time signature. It contains a half note marked *mp* and the text "Dämpfungslose Weg".
- Staff 5:** Features a treble clef and a 3/4 time signature. It contains a half note marked *mp* and the text "Dämpfungslose Weg".
- Staff 6:** Features a treble clef and a 3/4 time signature. It contains a half note marked *mp* and the text "Dämpfungslose Weg".
- Staff 7:** Features a treble clef and a 3/4 time signature. It contains a half note marked *mp* and the text "Dämpfungslose Weg".
- Staff 8:** Features a treble clef and a 3/4 time signature. It contains a half note marked *mp* and the text "Dämpfungslose Weg".
- Staff 9:** Features a treble clef and a 3/4 time signature. It contains a half note marked *mp* and the text "Dämpfungslose Weg".
- Staff 10:** Features a treble clef and a 3/4 time signature. It contains a half note marked *mp* and the text "Dämpfungslose Weg".
- Staff 11:** Features a treble clef and a 3/4 time signature. It contains a half note marked *mp* and the text "Dämpfungslose Weg".

Additional annotations include:

- mp* (mezzo-piano) in all staves.
- p* (piano) in the first staff.
- p* (piano) in the second staff.
- p* (piano) in the third staff.
- p* (piano) in the fourth staff.
- p* (piano) in the fifth staff.
- p* (piano) in the sixth staff.
- p* (piano) in the seventh staff.
- p* (piano) in the eighth staff.
- p* (piano) in the ninth staff.
- p* (piano) in the tenth staff.
- p* (piano) in the eleventh staff.
- p* (piano) in the twelfth staff.
- p* (piano) in the thirteenth staff.
- p* (piano) in the fourteenth staff.
- p* (piano) in the fifteenth staff.
- p* (piano) in the sixteenth staff.
- p* (piano) in the seventeenth staff.
- p* (piano) in the eighteenth staff.
- p* (piano) in the nineteenth staff.
- p* (piano) in the twentieth staff.
- p* (piano) in the twenty-first staff.
- p* (piano) in the twenty-second staff.
- p* (piano) in the twenty-third staff.
- p* (piano) in the twenty-fourth staff.
- p* (piano) in the twenty-fifth staff.
- p* (piano) in the twenty-sixth staff.
- p* (piano) in the twenty-seventh staff.
- p* (piano) in the twenty-eighth staff.
- p* (piano) in the twenty-ninth staff.
- p* (piano) in the thirtieth staff.
- p* (piano) in the thirty-first staff.
- p* (piano) in the thirty-second staff.
- p* (piano) in the thirty-third staff.
- p* (piano) in the thirty-fourth staff.
- p* (piano) in the thirty-fifth staff.
- p* (piano) in the thirty-sixth staff.
- p* (piano) in the thirty-seventh staff.
- p* (piano) in the thirty-eighth staff.
- p* (piano) in the thirty-ninth staff.
- p* (piano) in the fortieth staff.
- p* (piano) in the forty-first staff.
- p* (piano) in the forty-second staff.
- p* (piano) in the forty-third staff.
- p* (piano) in the forty-fourth staff.
- p* (piano) in the forty-fifth staff.
- p* (piano) in the forty-sixth staff.
- p* (piano) in the forty-seventh staff.
- p* (piano) in the forty-eighth staff.
- p* (piano) in the forty-ninth staff.
- p* (piano) in the fiftieth staff.

Kb

Altk

Hrf

Trp

V

Va

Vc

Klar

Sop

Fl

Perc

381

E-Git

gr. Tr. m. Bürste (immer gerade kräftigen, keine Kurven)

Tant. m. Bürste

altes Becken m. Bürste

Tom m. Bürste

r.H. schlägt auf die Saiten

lk. Ringernagel kratzt an Umspannung von 6. Saiten

Stimmgabel klopft ans Pick-up

39

p dolce

① zwischen den Pick-ups

mp

Cov.-b. m. Bünde (oder brake-dr.)

kl. Finger von D wegnehmen (Saiten bleiben aber gedämpft)

Steg

Steg

7.5.92