

Thomas Hummel

Mikrotexturen

für Gitarre und 17 Streicher
(1986)

Klangpartitur

Vorwort

1. Besetzung

5 Violinen
4 Bratschen
6 Violoncelli
2 Kontrabässe

Gitarre solo (mit elektrischer Verstärkung)

2. Skordaturen

Die Tonhöhenstruktur dieses Werkes basiert nicht auf chromatischer Skala. Zur Realisierung dieser Strukturen werden die Saiten der Streicher wie der Gitarre skordatiert, sodaß die Stimmungen der Instrumente gleichfalls auf keiner chromatischen Skala liegen. Die Streicher spielen fast ausschließlich natürliche Flageolette, deren Intonation bei der gegebenen Skordatierung wesentlich präziser als einfach gegriffene Noten sind. Die Stimmungen zeigt Tabelle 1.

Zum Einstimmen werden am besten handelsübliche chromatische Stimmgabeln mit einer Verstimmungsanzeige in cent (= hundertstel Halbtöne) verwendet. Für die 18 Instrumentalisten sollten mindestens 6, besser jedoch mehr Stimmgabeln zur Verfügung stehen. Vor Gebrauch werden die Stimmgabeln untereinander auf den gleichen Kammerton abgeglichen. Wird das folgende effiziente Stimmverfahren angewandt, ist eine Skordatura eines Streichinstrumentes ohne Eile in 4 min. zu erzielen:

a) grobe Einstimmung

Die Saiten werden nach Gehör in etwa auf die nächstliegenden Halbtöne eingestimmt. Dabei müssen die zuerst verstimmten Saiten meist nachkorrigiert werden, da grobe Verstimmungen einer Saite auch Verstimmungen der anderen Saiten nach sich zieht.

b) feine Einstimmung

Mittels elektronischer Stimmgabel wird die genaue Stimmung erzielt. Dazu wird die Stimmgabel als Messgerät der Tonhöhe verwendet. Falls die Stimmgabel auch Töne einstellbarer Höhe erzeugen kann, empfiehlt sich bei großem umgebendem Lärm das Einstimmen nach vorgegebenem Ton. Nachkorrekturen wie in a) sind meist nicht erforderlich.

Da elektronische Stimmgabeln tiefe Töne schlecht aufnehmen, stimmen Kontrabässe und eventuell auch Celli besser unter Verwendung der Oktavflagelette.

Stimmgenauigkeit:

Bei tiefen Saiten der Celli und bei Kontrabässen werden Fehler von ca. ± 5 cent akzeptiert. Für alle anderen Saiten und Instrumente ist eine Stimmgenauigkeit von ± 1 cent mit Feinstimmern erzielbar, ohne Feinstimmer ± 3 Cent.

Die Gitarre wird in Vierteltönen nach Tabelle 1 gestimmt.

Da in dem Werk keine reinen Intervalle verwendet werden, sind Veränderungen der Stimmungen im Verlauf der Aufführung bis 5 cent tolerierbar. Es sollten jedoch keine frisch aufgezugene Saiten verwendet werden.

3. Notenmaterial

Die komplizierten Skordaturen machen eine Schrift- und eine Klangpartitur notwendig. In der Klangpartitur sind alle Stimmen klingend notiert bis auf die Gitarre, die oktavtransponiert notiert ist (in Vierteltönen). Die Töne der Streicher sind dagegen in der cent-Schreibweise notiert.



bedeutet z.B., daß ein Ton um

43 hundertstel Halbton höher als fis'' erklingt.

In der Griffschriftpartitur sind mit Ausnahme der Gitarre (lediglich oktavtransponiert) für alle Instrumente der Griff notiert, der die entsprechende Note der Klangpartitur erzeugt. Bei gewöhnlichen Noten ist in den Streichern die Saite vermerkt. Bei Flagoeletten ist der Grundton immer die leere Saite, d.h. es erscheinen nur natürliche Flagoelette. Daher entfällt eine Saitenangabe.

4. Legende

allgemein

V	Violinen
B	Bratschen
G	Gitarre
C	Violoncelli
K	Kontrabässe

wie Ziffer 7

wie Ziffer 7
ord.

Anweisung für alle Spieler
Anweisung für einen Spieler
ordinario

>


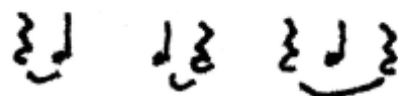
Akzent

^

scharfer Akzent



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staccato
staccato pesante
betonte (schwere) Zeit
unbetonte (leichte) Zeit

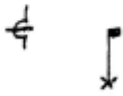

s.t.
p


--->
7

sul tasto
Bartok pizzicato
Tonwiederholung
dim. al niente
cresc. dal niente
"weicher" Einsatz, "weiches" Ende,
"weicher" Einsatz und "weiches" Ende
Übergang in der Spieltechnik
Ziffer

Streicher

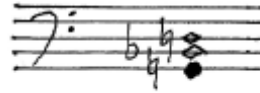


vib.
1, II ...
pizz. Fu.
v v v v v v

Dämpfer aufsetzen (con sordino)
Dämpfer abnehmen (senza sordino)
vibrato (bei Flageoletten leichtes
Bewegen des Fingers)
Saitenangabe
pizzicato mit Fingernagel, poco s.p.
unregelmäßige Bogenwechsel
sul ponticelli. s.p. bei Flageoletten
und leeren Saiten soll einen stark
geräuschhaltigen Ton geben! Evtl.
mit wenig Haar spielen, damit Ton
nicht überschlägt.
c.l. col legno. mit deutlichem Geräusch-
anteil, evtl. poco s.p.

auf der Zarge streichen
Bogen auf bezeichnete Saite drücken
und parallel zur Saite kratzen

Kleinterzflageolette ergeben den 6. Teilton einer Saite. Dieser wird sicherer erhalten, wenn sowohl bei der kleinen Terz als auch bei der Quint abgegriffen wird, z.B.:



Gitarre

d

1/4 Ton tiefer

‡

1/4 Ton höher

pizz.

pizzicato (mit der rechten Hand die Saiten während des Zupfens leicht abdämpfen)

s.p.

sul ponticelli

weich

links mit Fingerkuppen spielen

Saiten- und Bundangaben sind unverbindliche Vorschläge. Die Gitarre kann zur besseren Durchsetzungsfähigkeit (insbesondere bei Flageoletten) elektrisch verstärkt werden. Dies darf jedoch das dynamische Niveau insgesamt nicht heben (siehe Verschiedenes).

5. Verschiedenes

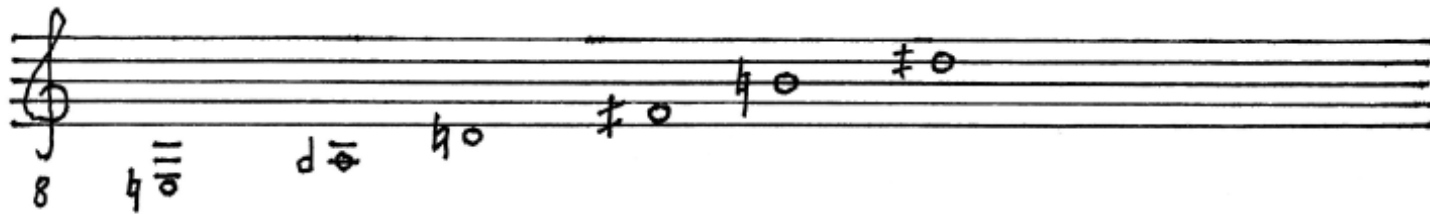
Das Metrum dient nicht zur Festlegung eines Betonungsmusters, sondern zur Synchronisation. Daher sind Betonungen ausschließlich durch die obengenannten Hebungs- und Senkungszeichen zu geben. Vorschläge liegen vor dem nächsten gültigen Schlag.

Mit der notierten Dynamik soll zum Ausdruck gebracht werden, daß das dynamische Niveau im Allgemeinen sehr niedrig liegt. Lediglich ff und sfz bedeuten maximale Lautstärke. Die relative Dynamik der Instrumente wie der verschiedenen Abschnitte wird nach Ohrenmaß im Orchester ausbalanciert.

Dauer ca. 15'30"

Skordatur

Die Gitarre wird wie folgt skordatiert:



Notation

die Stimme ist oktavtransponierend notiert.
Zur besseren Übersicht sind Vierteltonvorzeichen
rot bezeichnet.

d	1/4 Ton tiefer
♯	1/4 Ton höher
pizz.	pizzicato (mit der rechten Hand die Saiten während des Zupfens leicht abdämpfen)
s.p.	sul ponticelli
weich	links mit Fingerkuppen spielen

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Orchester ausbalanciert.

Dauer ca. 15 min.

Tabelle 1

Skordaturen der Instrumente

Skordaturen der Streicher

Saite

	IV	III	II	I
V1	48 b \bar{e}	18 h \bar{o}	28 b \bar{o}	32 b \bar{o}
V2	-23 b \bar{e}	42 # \bar{e}	8 b \bar{o}	-58 b \bar{o}
V3	41 # \bar{e}	-3 # \bar{e}	-25 b \bar{o}	18 h \bar{e}
V4	-4 # \bar{e}	-49 # \bar{e}	-35 b \bar{o}	8 h \bar{e}
V5	-10 # \bar{e}	17 h \bar{e}	20 h \bar{e}	-17 h \bar{e}
B1	38 h \bar{o}	-25 h \bar{o}	7 # \bar{e}	-28 h \bar{o}
B2	7 h \bar{o}	-47 h \bar{o}	-18 # \bar{e}	-45 h \bar{o}
B3	3 h \bar{e}	-15 h \bar{o}	-38 # \bar{e}	-18 h \bar{e}
B4	-42 h \bar{e}	48 b \bar{o}	45 h \bar{e}	28 # \bar{o}

	IV	III	II	I
C1	0 h \bar{e}	-35 h \bar{e}	38 h \bar{e}	42 # \bar{e}
C2	28 * # \bar{e}	28 # \bar{o}	-3 h \bar{e}	48 h \bar{e}
C3	18 h \bar{e}	-43 # \bar{o}	-46 h \bar{e}	-17 h \bar{e}
C4	-9 h \bar{e}	28 h \bar{o}	-58 h \bar{e}	-32 h \bar{e}
C5	38 h \bar{o}	-23 h \bar{o}	38 # \bar{o}	3 b \bar{e}
C6	-44 h \bar{o}	45 h \bar{e}	8 # \bar{o}	45 h \bar{o}
K1	-28 # \bar{e}	-58 h \bar{o}	8 h \bar{e}	8 h \bar{e}
K2	-38 # \bar{o}	28 h \bar{e}	8 b \bar{e}	-58 h \bar{e}

* evtl. eine dünne (Darm)-C-Saite verwenden

Skordatura der Gitarre

Saite

6	5	4	3	2	1
h \bar{e}	d \bar{e}	h \bar{o}	h \bar{e}	h \bar{e}	h \bar{e}

$\text{♩} = 60$

1

1.V
2.V
3.V
4.V
5.V
1.B
2.B
3.B
4.B
Git.
1.C
2.C
3.C
4.C
5.C
6.C
1.K
2.K

pizz.
mf
dolce (vib.)
mp → *p*
pizz. II 20
mf
ausdr. *vekslos*
-17
espr.
-17
pizz. I -28
mf
dolce (vib.)
mf
mp → *p*
mf → *mf*
(vib.) -37
mf → *p*
-37
mf

V

The image shows a musical score for Violin (V) and Bass (B) parts, measures 14-16. The Violin part (V) is written on a single staff with a treble clef. It features a melodic line with several slurs and dynamic markings. The first measure (14) has a slur over a quarter note with a dynamic marking of *mf*. The second measure (15) has a slur over a quarter note with a dynamic marking of *mf*. The third measure (16) has a slur over a quarter note with a dynamic marking of *mf*. The Bass part (B) is written on a single staff with a bass clef. It features a melodic line with several slurs and dynamic markings. The first measure (14) has a slur over a quarter note with a dynamic marking of *mf*. The second measure (15) has a slur over a quarter note with a dynamic marking of *mf*. The third measure (16) has a slur over a quarter note with a dynamic marking of *mf*. The score includes various musical notations such as slurs, dynamic markings (*mf*, *p*), and fingering numbers (43, 3, 17, 37). There are also some handwritten annotations like "pizz." and "espr.".

B

C

bis Takt 32 müssen Noten mit Akzent sowie sforzatisimi deutlich hervortreten.

1

im übrigen jedoch möglichst flächiger Höreindruck und molto legato

18

$\text{♩} = 76$

The musical score is divided into two systems. The first system (measures 18-21) features a Violin (V) part with various fingerings (e.g., 5, 18, 3, 18, 7, 7, 3, 17, 7) and dynamics (p, PPP, f). The Bass (B) part includes a triplet of eighth notes (3) and a dynamic of f. The second system (measures 22-25) continues the Violin part with fingerings (28, 25, 5, 3, 17, 28, 45, 1, 44, 28, 3, 48, 3, 31, 46) and dynamics (p, PPP, PP, f). The Bass part includes a dynamic of p and a triplet of eighth notes (3). The score is marked with 'arco' and includes various articulation marks like accents and slurs.

This musical score page contains three systems of staves, labeled V, B, and C. Each system consists of two staves (treble and bass clef). The music is written in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The score is divided into three measures. Measure 20 features a complex texture with triplets and slurs. Measure 21 includes a *pizz.* marking and a *mf* dynamic. Measure 22 contains a *sfz* marking and a triplet. Measure 23 has a *mf* dynamic and a triplet. Measure 24 includes a *sfz* marking and a triplet. Measure 25 features a *mf* dynamic and a triplet. Measure 26 has a *mf* dynamic and a triplet. Measure 27 includes a *mf* dynamic and a triplet. Measure 28 has a *mf* dynamic and a triplet. Measure 29 features a *mf* dynamic and a triplet. Measure 30 includes a *mf* dynamic and a triplet. Measure 31 has a *mf* dynamic and a triplet. The score is filled with various musical notations, including slurs, triplets, and dynamic markings such as *ppp*, *pp*, *mf*, and *sfz*.

This musical score page, numbered 23, is divided into three systems: Violin (V), Bass (B), and Cello (C). Each system contains multiple staves with complex musical notation, including triplets, slurs, and dynamic markings. The Violin system (V) includes staves with notes, rests, and dynamic markings such as *avco*, *pizz*, *sffz*, *ppp*, *mf*, *pp*, and *p*. The Bass system (B) features similar notation with dynamic markings like *ppp*, *mf*, *pp*, and *p*. The Cello system (C) also includes complex notation with dynamic markings such as *ppp*, *pp*, *mf*, *pp*, and *ff*. Performance instructions like *avco* (arco) and *pizz* (pizzicato) are interspersed throughout the score. The page concludes with a double bar line and a key signature change to one flat.

bis Ziffer 2 sollen Noten im Baßregister nach Anspielen in der Dynamik rasch abfallen, wie tiefe Glocken

27

V

B

C

K

pp, mf, sfz, sffz, ppp, ff, pizz., arco, 3, 4, 5, 7, 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

33

V2

$\text{pizz} \text{ III}$
 42
 mf

B
 G
 C
 K

pizz. sim.
mf
pizz. sim. 28
mf
18
mf
sim. 9
mf
16
mf
PPP
3
28
38
p
44
p
49
p
PPP
mf
sim.
mf

Handwritten musical score for guitar, bass, and keyboard. The score is organized into systems for different instruments: G (Guitar), B (Bass), C (Cello/Double Bass), and K (Keyboard). The music is in a key with one flat (B-flat major or E-flat minor) and a 4/4 time signature.

Instrument Parts:

- Guitar (G):** Features a melodic line with dynamic markings *ppp*, *mf*, *p*, *f*, and *pp*. It includes a 5-measure phrase and a 3-measure phrase. A handwritten note above the staff reads "mit steigender Intensität bis Takt 47".
- Bass (B):** Shows a simple bass line with notes in the lower register.
- Cello/Double Bass (C):** Includes a section marked "sim. 28" with a dynamic of *mf*. Later, it has a section marked "pizz. Fu. 18" and "pizz. Fu. 28".
- Keyboard (K):** Features a section with a 3-measure phrase and dynamic markings *p* and *pp*.

Performance Instructions:

- arco* (arco) and *pizz.* (pizzicato) are used to indicate playing style.
- Dynamic markings include *ppp*, *mf*, *p*, *f*, and *pp*.
- Handwritten notes include "mit steigender Intensität bis Takt 47" and "acc. al - - - - -".

The image shows a musical score for guitar and bass, spanning measures 44 and 45. The score is written for a guitar (G) and a bass (C). The guitar part is in the treble clef, and the bass part is in the bass clef. The key signature has one flat (B-flat). The guitar part features a melodic line with triplets and a 5th fret note, marked with *s.p.* (sul ponticello) and *ord.* (ordine). The bass part provides a harmonic accompaniment with chords and single notes, marked with *pizz.* (pizzicato) and *Fu.* (fornication). The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). The guitar part also includes a *3* (triple) and *5* (fifth) fret marking. The bass part includes a *3* (triple) marking and a *30* (triple) marking. The score is divided into two systems, measures 44 and 45. The guitar part is marked with *pizz.* and *Fu.* in measure 44, and *p* and *f* in measure 45. The bass part is marked with *mf* and *p* in measure 44, and *pizz. Fu.* and *mf* in measure 45. The score ends with a *pp* marking in measure 45.

mit viel Bogen, dynamisch jedoch sehr zurückhaltend,
wie ein Windstoß

46 ----- 2 ----- ♩ = 72

V
Violin part with dynamics: ppp, mp, arco, sfz, mf, ppp.

B
Bass part with dynamics: f, sfz, pp, mf, ppp.

G
Guitar part with dynamics: mf, f, mp, p, ppp, pizz., arco.

C
Cello part with dynamics: ppp, p, ff, unruhig.

K
Kontrabaß part with dynamics: ppp, unruhig.

Performance instructions: *energisches*, *ruhig*, *unruhig*, *pizz.*, *arco*, *deutlich!*

Dynamics: ppp, mp, mf, f, sfz, p, pp, ff.

Articulation: accents, slurs, triplets.

49

pizz. subito $\text{♩} = 60$

V

B

G

C

K

* frei, die normalem Notenwerte jedoch nicht deutlich länger als die Vorschlagswerte

51

pizz 28 *arco* > *espr. vib.*
mf *f*

V

43 *mp*

ovd. > *espr. vib.*
mf

38 > *espr. vib.*
mf

45 *mf*

B

3 *mf*

pizz 28 *mf*

G

5

PPP

PPP

C

-37

52 (m)

V

B

G

C

K

mp

43

p

-2

p

24

arco(m)

p

arco vib

-42

mf

pp

6

3

3

5 ord.

mp

p

f

vib.

-3

mf

pp

vib.

43

mf

pp

31

mp

33

(m)

54

This page of a musical score covers measures 54 and 55. The score is divided into several systems:

- Violins (V):**
 - Violin I (top staff): Starts with *mf*, then *pp*, and ends with *mf*. Includes a dynamic hairpin.
 - Violin II (second staff): Starts with *pp*, then *mf*. Includes a dynamic hairpin.
- Violas (V):** Three staves with sustained notes.
- Celli (C):**
 - Staff 1: Sustained notes.
 - Staff 2: Sustained notes.
 - Staff 3: Sustained notes.
 - Staff 4: Sustained notes.
- Double Basses (K):**
 - Staff 1: Sustained notes.
 - Staff 2: Sustained notes.
- Piano (G):**
 - Measure 54: Marked *weich* and *p*. Includes a fermata over a chord with a '7' above it.
 - Measure 55: Marked *mf* and *p*. Includes arpeggiated figures with fingerings 3, 6, and 3.
- Other Annotations:**
 - Measure 54: *>* with *pp* and *mf* hairpins.
 - Measure 54: *-31* with a fermata.
 - Measure 55: *(vib) >* with *pp* and *mf* hairpins.
 - Measure 55: *-18* with a fermata.
 - Measure 55: *-21* with a fermata.
 - Measure 55: *-23* with a fermata.
 - Measure 55: *24* with a fermata.
 - Measure 55: *25* with a fermata.
 - Measure 55: *-31* with a fermata.
 - Measure 55: *-14* with a fermata.

56

The musical score is arranged in five systems, each with multiple staves. The systems are labeled on the left as V, B, G, C, and K. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics range from *ppp* (pianississimo) to *f* (forte). Performance markings include accents (>), breath marks (v), and hairpins. The guitar part (G) features a section with the instruction "ord. xv entschieden" and includes figured bass notation: $\text{fe } 1 \text{ v } 1 \text{ 3 } \text{de } \text{iv } \text{d} \text{ b } \text{e } \text{b} \text{v}$ and $\text{xii ix } \text{b} \text{d} \text{b}$. The score is divided into measures by vertical bar lines, with some measures containing multiple staves.

Musical score for measures 59-62, featuring guitar (G), bass (B), and keyboard (K) parts. The guitar part includes dynamic markings such as *mp*, *pp*, *mf*, *f*, *ppp*, and *p*, along with performance instructions like *dolce*, *ord.*, and *weich*. Fingering numbers (7, 5, 3, 26, 23, 14) and articulation marks (accents, slurs) are present. The bass and keyboard parts provide harmonic support with sustained notes and chords.



Guitar solo for measure 63, featuring a melodic line with a *ord.* (order) instruction. The notation includes a sequence of notes with slurs and accents, and a '5' indicating a fifth fret position.

3

64

Handwritten musical score for Violin (V), Viola (V), Bass (B), and Guitar (G). The score is divided into three measures. The Violin part features notes with fingerings (e.g., 28, 48) and dynamics (p, pp). The Viola part has notes with fingerings (e.g., 35, 2) and dynamics (f, pp). The Bass part includes notes with fingerings (e.g., 45) and dynamics (p). The Guitar part contains a complex rhythmic and harmonic structure with annotations like 'unscheinbar, nicht betonenend', 'pizz.', and 'ord.'. The score includes various musical notations such as slurs, ties, and dynamic markings.

67

This page of a musical score contains five systems of staves, labeled V, B, G, and C. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Handwritten annotations and fingerings are present throughout the score.

- System V (Violin):** Features a complex melodic line with slurs, dynamics like *p*, *pp*, and *ppp*, and fingerings such as 8, 34, 6, and 28.
- System B (Bassoon):** Contains a melodic line with dynamics like *pp*, *f*, and *p*, and fingerings like 8, 43, 10, and 28.
- System G (Guitar):** Shows a rhythmic accompaniment with dynamics like *sfz*, *pp*, *ppp*, and *p*. It includes techniques like *pizz.* and *art.* and fingerings like 5, 3, and 7.
- System C (Cello):** Features a melodic line with dynamics like *p* and *ppp*, and fingerings like 37, 28, and 17.

71

V

B

G

C

Musical score for Violin (V), Viola (V), Bass (B), Guitar (G), and Cello (C). The score is divided into systems for each instrument. It includes various musical notations such as notes, rests, dynamics (ppp, p, sfz), articulation (accents, slurs), and performance instructions like "pizz ord" and "sfz pp". Measure numbers 34, 48, 28, 14, 17, 42, and 28 are indicated throughout the score.

acc.

♩ = 72 energisch

74

V

B

G

C

Musical score for measures 74-83, left page. The score is arranged in five systems, each with four staves. The systems are labeled V, B, G, and C. The top system (V) includes a treble clef and a 3-measure rest. The second system (B) includes a bass clef and a 3-measure rest. The third system (G) includes a treble clef and a 3-measure rest. The fourth system (C) includes a bass clef and a 3-measure rest. The fifth system (C) includes a bass clef and a 3-measure rest. The score contains various musical notations including notes, rests, and dynamic markings such as pp, sfz, and p.

Musical score for measures 84-93, right page. The score is arranged in five systems, each with four staves. The systems are labeled V, B, G, and C. The top system (V) includes a treble clef and a 3-measure rest. The second system (B) includes a bass clef and a 3-measure rest. The third system (G) includes a treble clef and a 3-measure rest. The fourth system (C) includes a bass clef and a 3-measure rest. The fifth system (C) includes a bass clef and a 3-measure rest. The score contains various musical notations including notes, rests, and dynamic markings such as sfz, energisch, PPP, mp, and f.

77

Handwritten musical score for Violin (V), Viola (B), and Cello (C). The score is divided into two systems. The first system contains measures 77-80, and the second system contains measures 81-84. The notation includes various dynamics (f, mf, PPP, PP, mp), articulation marks (accents, slurs), and fingering/numbering (e.g., 2, 3, 4, 5, 8). The key signature is B-flat major. The score concludes with a double bar line and a fermata.

1

Handwritten musical score for Guitar (G), measures 80-84. The score includes chord diagrams and dynamic markings (f, mp, dim.). Above the staff, Roman numerals indicate chord structures: IV (o v i), VI (v i), IV (v i), and IV (v i). The key signature is B-flat major. The score concludes with a double bar line and a fermata.

rit.

$\text{♩} = 60$

(m)

3

V

B

G

C

K

The musical score is arranged in five systems, each with five staves. The instruments are Violin (V), Bass (B), Guitar (G), Cello (C), and Keyboard (K). The score includes various musical notations such as triplets, slurs, and dynamic markings. The guitar part (G) features complex chordal textures and melodic lines. The cello (C) and keyboard (K) parts provide harmonic support with sustained notes and rhythmic patterns. The violin (V) and bass (B) parts are mostly silent, with some activity in the later measures. The score is marked with a tempo of $\text{♩} = 60$ and a *rit.* (ritardando) instruction. Dynamic markings range from *ppp* (pianississimo) to *ff* (fortissimo). Performance instructions include *pizz. Fu.* (pizzicato forte) and *arco* (arco). The score is numbered 83 in the top left corner.

P ff sffz ff p ff

acc. al ----->

90

The score consists of four systems of staves. The Violin (V) system has two staves. The Bass (B) system has two staves. The Cello (C) system has two staves. The Keyboard (K) system has one staff. The score is marked with various dynamics including *ppp*, *pp*, *mp*, *p*, *mf*, *ff*, *sffz*, and *pp*. Performance markings include *tr*, *sim.*, *avco*, *pizz. Fu.*, and *acc. al*. Fingerings and bowings are indicated with numbers and symbols like *y* and *v*. The score is divided into measures by vertical bar lines.

< ff sffz ppp

komplementärer Quintolenrhythmus muß
deutlich hervortreten

103

rit.

$\text{♩} = 60$

The musical score is arranged in five systems, each with multiple staves. The systems are labeled V, B, G, C, and K on the left side. The score includes various musical notations such as notes, rests, and ornaments. Performance instructions and dynamics are written throughout the score, including *rit.*, $\text{♩} = 60$, *p*, *pp*, *fp*, *ppp*, *sfz*, *mf*, *mp*, *mf*, *s.p.*, *pizz.*, *Fu.*, and *pizz.Fu.*. There are also numerical markings like 3, 5, 7, 8, 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, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

6

107

Bogen Lockern

This musical score is for a string quartet, featuring Violin (V), Viola (V), Cello (C), and Double Bass (K). The piece is titled "Bogen Lockern" (Bow Relaxation). The score is divided into four measures. The first measure includes a dynamic marking of *mp* and a triplet of eighth notes. The second measure is marked *Bogen Lockern* and contains a triplet of eighth notes with a dynamic of *pp*. The third measure also features a triplet of eighth notes with a dynamic of *pp*. The fourth measure is marked *Bogen Lockern* and contains a triplet of eighth notes with a dynamic of *pp*. The score includes various performance instructions such as *arco* (arco) and *ppp* (pianissimo). The notation includes stems, beams, and slurs, with some notes marked with a 'y' for breath or bowing. The key signature has one sharp (F#) and the time signature is 4/4. The score is written for four staves, with the Violin and Viola parts in the upper register and the Cello and Double Bass parts in the lower register.

This musical score page, numbered 112, features five staves: Violin (V), Bass (B), Guitar (G), Cello (C), and Keyboard (K). The Violin part includes notes with fingerings 16, 21, and 21, and dynamics *p*. The Bass part features triplets with fingerings 23, 45, and 3, and dynamics *ppp*. The Guitar part has a complex melodic line with fingerings 3, 5, and 5, and dynamics *mp sfz < p*. The Cello part includes notes with fingerings 11, 11, and 11, and dynamics *pp* and *s.p.*. The Keyboard part has notes with fingerings 14, 47, and 47, and dynamics *pp*. A handwritten instruction "3 Bogen ausziehen" is present near the end of the Keyboard staff. The score is filled with various musical notations such as slurs, accents, and dynamic markings.

Bogen anziehen

V

B

G

C

3
-3
mf

s.p. 3
17
mf 3

s.p. -23
mf

3
mf

3 s.p.
45
mf

frei bis Ziffer 7
(d)

3
-3
mf

3
-46
p mf

3
38
mf

3
47
mf

3
8
mf

schnell

*
sfz mp PPP sfz

* Saite anziehen

117

(schnell) -----

IV
II
I

5

pizz.

ord.

G

sfz PP sfz f PP



119

XI
IX
IX

*

5

3

XVI
XIII
0

G

sfz sfz sfz sfz



121

XI
XIII

G

mf

* Saite um ca. $\frac{1}{4}$ Ton an ziehen

The musical score is divided into three systems: Violin (V), Bass (B), and Guitar (G). Each system contains multiple staves with notes, rests, and performance markings.

Violin (V) System:
- Staves 1-3: Violin parts. Includes markings like *sfz*, *ppp*, *pp*, *f*, and *ord.* with various fingering numbers (e.g., 5, 18, 25, 47, 18, 22, 24).
- Staff 4: Empty.

Bass (B) System:
- Staves 1-2: Bass parts. Includes markings like *ppp*, *f*, *ord.*, and *sffz* with fingering numbers (e.g., 5, 22, 11, 38, 38, 18, 8-7).
- Staff 3: Empty.

Guitar (G) System:
- Staff 1: Guitar part. Includes markings like *sfz*, *pp*, *mf*, *p*, *ord.*, and *pizz.* with fingering numbers (e.g., 28, 16, 1, 28, 34, 58, 24).
- Staff 2: Empty.

Common Basses (C) System:
- Staves 1-4: Common bass parts. Includes markings like *ord.*, *sfz*, *pp*, *f*, and *pp* with fingering numbers (e.g., 24, 5, 24, 5, 24, 5, 24, 5).
- Staff 5: Empty.

This musical score page, numbered 124, features five staves: Violin (V), Viola (V), Bassoon (B), Guitar (G), and Cello (C). The Violin and Viola parts include fingerings (e.g., 42, 33, 17) and dynamics such as *p*, *mf*, and *sfz*. The Bassoon part has a dynamic marking of *mf* and a fingering of 5. The Guitar part is marked *rubato* and contains several triplet figures with dynamics *sfz*, *mp*, *p*, and *mf*. The Cello part includes fingerings (23, 48, 31) and dynamics *sfz* and *mp*. The score is written in treble clef for V and B, and bass clef for G and C.

Dynamik nur vorsichtig ändern

126

$\text{♩} = 80$

This musical score page contains measures 126 through 130. It features a variety of instruments: Violin (V), Viola (V), Violoncello (C), Contrabasso (C), and Gitarre (G). The score is heavily annotated with performance instructions, including dynamics (pp, p, mp, f, sfz), articulation (accents, slurs), and technical markings (trills, triplets, fingerings). The guitar part includes a dynamic shift from *mp* to *sfz* and a *sfz* to *mp* transition. The string parts are characterized by complex rhythmic patterns, often in triplet or sixteenth-note groupings, and frequent use of *c.l.* (crescendo) and *ord.* (order) markings. The overall texture is dense and technically demanding.

130

Musical score for strings V, B, G, C, and K, measures 130-132. The score includes various musical notations such as triplets, slurs, and dynamic markings like p, mp, pp, f, sfz, and PPP. Performance instructions like 'ovd.', 'c.l.', and 'weich' are present.

Violins (V): Measure 130: *p*, triplet of eighth notes, *ovd.*. Measure 131: *mp*, triplet of eighth notes, *ovd.*, *c.l.*. Measure 132: *pp*, triplet of eighth notes, *ovd.*.

Violas (V): Measure 130: *pp*, triplet of eighth notes, *ovd.*. Measure 131: *pp*, triplet of eighth notes, *ovd.*. Measure 132: *pp*, triplet of eighth notes, *ovd.*.

Celli (C): Measure 130: *pp*, triplet of eighth notes, *ovd.*. Measure 131: *pp*, triplet of eighth notes, *ovd.*, *c.l.*. Measure 132: *pp*, triplet of eighth notes, *ovd.*.

Double Basses (B): Measure 130: *pp*, triplet of eighth notes, *ovd.*. Measure 131: *pp*, triplet of eighth notes, *ovd.*. Measure 132: *pp*, triplet of eighth notes, *ovd.*.

Guitar (G): Measure 130: *f*, *pp*, quintuplet of eighth notes. Measure 131: *pp*, quintuplet of eighth notes, *weich*. Measure 132: *sfz*, *pp*, *f*, *pp*, quintuplet of eighth notes, *ovd.*.

Keyboard (K): Measure 130: *pp*, triplet of eighth notes. Measure 131: *pp*, triplet of eighth notes. Measure 132: *pp*, triplet of eighth notes.

The musical score is organized into systems for Violin (V), Bass (B), Guitar (G), and Keyboard (K). Each system contains multiple staves. The Violin part includes dynamic markings such as *ord.*, *mf*, *ff*, and *pp*, along with fingering numbers like 21 and 3. The Bass part features *ord.*, *pp*, and *ff* markings, with fingering numbers 47 and 30. The Guitar part includes *ord.*, *pp*, *ppp*, *f*, and *mf* markings, and a five-fingered scale. The Keyboard part contains *ord.*, *mf*, *ff*, and *pp* markings, with various fingering numbers. Performance instructions include *weich* and *ord. sich erregend*. The score is marked with *ord.* (ordinario) and *c.l.* (crescendo) throughout.

♩ = 60

136

8

V
Violin part with dynamics: *mf*, *pp*, *p*. Includes performance instructions: *pizz. Fu.*, *arco*. Fret numbers: 28, 48, 23, 3.

B
Bass part with dynamics: *mp*. Includes performance instruction: *ord.*. Fret numbers: 38, 3.

G
Guitar part with complex rhythmic notation and fret numbers: 1, 2, 3, 5, 7, 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.

C
Cello part with dynamics: *pp*, *pp*, *pp*. Includes performance instruction: *ord.*. Fret numbers: 28, 38, 21, 45.

K
Keyboard part.

pizz. Fu.

sim.

The musical score is divided into four systems: V (Violin), B (Bass), C (Cello), and K (Keyboard). Each system contains multiple staves with musical notation, including notes, rests, and articulation marks. Performance instructions such as *pizz. Fu.*, *sim.*, *ord.*, *c.l.*, and *s.p.* are placed above the staves. Dynamics like *pp*, *mf*, *ppp*, *mp*, *f*, and *ff* are indicated throughout. Fingerings (e.g., 3, 5, 7, 8) and slurs are also present. A large dynamic change from *f* to *pp* is shown at the bottom of the page.

f \rightarrow pp

147

arco $\overbrace{3}^{18}$ g $\overset{>}{48}$

PPP <ff> PP <ff> sffz

arco $\overbrace{3}^{-21}$ $\overbrace{3}^{-25}$ P mp PP

arco $\overbrace{3}^{-23}$ PP

3 s.t. 17 -17 PP

3 sffz $\overbrace{3}^{-8}$ mp

3 PPP <ff> PP

3 PPP <ff> $\overbrace{3}^{-18}$ PP

3 $\overbrace{3}^{-18}$ ovd. -15 P $\overset{>}{-38}$ P $\overset{>}{45}$ mp

3 $\overbrace{3}^{28}$ PP $\overbrace{3}$ mp

3 $\overbrace{3}^{22}$ ovd. PPP <ff> PP <P> sffz

3 $\overset{>}{-46}$ mf PPP <ff> PP <ff> $\overbrace{3}^{21}$ mp

3 $\overbrace{3}^{-32}$ ovd. -11 PP (poco) PP <ff> P $\overset{>}{22}$ mp $\overbrace{3}^{-37}$ mp

3 $\overbrace{3}^{-21}$ PP $\overbrace{3}^{-7}$ PP <ff> PP $\overbrace{3}^{-8}$ P

3 $\overbrace{3}^{47}$ PPP <ff> PP P $\overbrace{3}^{-31}$ PP mp

3 $\overbrace{3}^{47}$ PPP <ff> PP P $\overbrace{3}^{-31}$ PP mp

3 $\overbrace{3}^{-31}$ PP mp

V

B

B

C

K

pizz.Fu

arco

V

B

C

K

The musical score consists of four systems, each with multiple staves.
 - **System V (Violin):** Includes staves for Violin I and Violin II.
 - **System B (Bass):** Includes staves for Bass I and Bass II.
 - **System C (Cello):** Includes staves for Cello I and Cello II.
 - **System K (Keyboard):** Includes staves for Keyboard I and Keyboard II.
 The score is marked with various dynamics: *ppp*, *pp*, *mp*, *ff*, *sffz*, *ord.*, and *s.p.*. It also features performance directions like *pizz.Fu* and *arco*. Numerous fingerings and bowings are indicated with numbers and symbols above the notes.

Höhepunkt

157

V

B

G

C

K

The musical score is divided into systems for Violins (V), Basses (B), Guitars (G), Cellos (C), and Keyboard (K). Each system contains multiple staves with detailed musical notation, including notes, rests, and dynamic markings. The score is marked with a 'Höhepunkt' (Climax) and includes various performance instructions such as 'stets harter Anschlag. wild.' and 'fff'. The score is numbered 157 at the top left.

stets harter Anschlag.

wild.

fff

< mp >

< mp >

sffz

sffz

161 p sffz sffz pp

162 sffz fff 7

163 fff

164 sffz fff sffz

166 fff ff f art.

167 f mf

10

168

The image shows a handwritten musical score for guitar and bass. It consists of several staves:

- V (Violin):** The top staff, marked with a 'V', contains a single note with a dynamic marking of *ppp*. Above the note are handwritten annotations: a dashed line with '8' above it and '-25' below it, and a flat symbol 'b'.
- B (Bass):** The middle section, marked with a 'B', contains two staves. The upper staff has a note with a dynamic marking of *mf* and a flat symbol 'b'. Above it is a dashed line with '8' above it and '-10' below it. The lower staff has a note with a dynamic marking of *ppp* and a sharp symbol '#'. Above it is a dashed line with '20' above it.
- G (Guitar):** The bottom staff, marked with a 'G', shows a sequence of notes with a dynamic marking of *sfz*. Below the staff are two horizontal lines, likely representing a fretboard diagram.

Additional markings include a treble clef on the right side of the bass section and various handwritten annotations such as '8', '-25', 'b', 'ppp', 'mf', and '20'.

172

V

G

mf

mp

mf

f

u u p

p u u

170

G

ausholend

mp

pp

mf

pp

172

G

mf

pp

mf

mp

pp

zurückhaltend

11
179

The musical score is arranged in systems. The first system includes Violin I (V), Violin II (V), Viola (V), and Violoncello (C). The second system includes Violoncello (C), Double Bass (B), and Guitar (G). The third system includes Violoncello (C), Double Bass (B), and Guitar (G). The fourth system includes Violoncello (C), Double Bass (B), and Guitar (G). The fifth system includes Violoncello (C), Double Bass (B), and Guitar (G). The sixth system includes Violoncello (C), Double Bass (B), and Guitar (G). The seventh system includes Violoncello (C), Double Bass (B), and Guitar (G). The eighth system includes Violoncello (C), Double Bass (B), and Guitar (G). The ninth system includes Violoncello (C), Double Bass (B), and Guitar (G). The tenth system includes Violoncello (C), Double Bass (B), and Guitar (G). The eleventh system includes Violoncello (C), Double Bass (B), and Guitar (G). The twelfth system includes Violoncello (C), Double Bass (B), and Guitar (G). The thirteenth system includes Violoncello (C), Double Bass (B), and Guitar (G). The fourteenth system includes Violoncello (C), Double Bass (B), and Guitar (G). The fifteenth system includes Violoncello (C), Double Bass (B), and Guitar (G). The sixteenth system includes Violoncello (C), Double Bass (B), and Guitar (G). The seventeenth system includes Violoncello (C), Double Bass (B), and Guitar (G). The eighteenth system includes Violoncello (C), Double Bass (B), and Guitar (G). The nineteenth system includes Violoncello (C), Double Bass (B), and Guitar (G). The twentieth system includes Violoncello (C), Double Bass (B), and Guitar (G). The score features various musical notations including dynamics (p, mp, f, mf, P, PPP, P > PPP), articulation (accents, slurs), and performance instructions (dolce, ord. dolce, zurückhaltend). It also includes fingering numbers (1-3), breath marks (trapezoidal shapes), and specific measure numbers (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, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182).

183

Musical score for measures 183-185. The score is written for Violin (V), Viola (W), Guitar (G), and Cello (C).
 - **Violin (V):** Measures 183-185. Includes a triplet of eighth notes (measures 183-184) and a triplet of sixteenth notes (measure 185). Dynamic markings: *pp*, *pp*.
 - **Viola (W):** Measures 183-185. Includes a triplet of eighth notes (measures 183-184) and a triplet of sixteenth notes (measure 185). Dynamic markings: *pp*.
 - **Guitar (G):** Measures 183-185. Includes a triplet of eighth notes (measures 183-184) and a triplet of sixteenth notes (measure 185). Dynamic markings: *p*, *mf*, *pp*, *mf*, *ppp*, *mp*.
 - **Cello (C):** Measures 183-185. Includes a triplet of eighth notes (measures 183-184) and a triplet of sixteenth notes (measure 185). Dynamic markings: *p*, *ppp*, *pp*.



Musical score for measure 186. The score is written for Guitar (G).
 - **Guitar (G):** Measure 186. Includes a triplet of eighth notes and a slur over a sequence of notes. Dynamic markings: *ppp*, *pp*, *mf*, *pp*, *mp*.
 - **Annotations:** *deutlich ord.*, *ord.*, *s.p.*, *sim.*, *ord.*, *s.p.*, *fis abdämpfen*, *(#2)*, *(d)*.

The musical score is arranged in systems for Violins (V), Basses (B), Guitars (G), Cellos (C), and Double Basses (K). The score is divided into two measures. The first measure contains various dynamics such as *ppp*, *pp*, *p*, *mp*, and *pp*. The second measure features dynamics like *mp*, *ppp*, *pp*, *mp*, *ppp*, *pp*, *ppp*, and *mp*. Performance instructions include *dolce*, *zart*, *weich*, and *s.p.*. Fingerings are indicated with numbers 1-5. Specific measures are marked with (m) and measure numbers: 18, 38, 43, 37, 31, and 22. The score concludes with repeat signs (}:

* beide Flagoletts ausklingen lassen (Schwebung)

Streicher plötzlich etwas lauter

191

The musical score is arranged in systems for Violins (V), Violas (B), Cellos (C), and Double Basses (K). Each system contains multiple staves. The score includes various musical notations such as slurs, accents, and dynamic markings. Key performance instructions include:

- Violins (V):** *s.p.* (sordina), *mf* (mezzo-forte), *m* (marcato).
- Violas (B):** *PPP* (pianissimo), *f* (forte), *pp* (pianissimo).
- Cellos (C):** *ord.* (ordinario), *s.p.* (sordina), *pp* (pianissimo), *mf* (mezzo-forte), *p < f* (piano to forte).
- Double Basses (K):** *pp* (pianissimo), *mf* (mezzo-forte).

Additional performance instructions include *etouffé* (muted), *poco a poco dim. al fine* (gradually decrescendo to the end), and *pizz.* (pizzicato). The score also features numerous fingering numbers (e.g., 38, 45, 47, 50, 58) and articulation marks like *ppp* and *pp*.

* Flageolette stets ausklingen lassen

Gitarre dominiert gegen die Streicher

195

13

This musical score page contains measures 195, 196, and 197. The score is written for guitar (G) and a string quartet (V, B, C, K). The guitar part is the most active, featuring various techniques such as pizzicato, triplets, and natural harmonics. The string parts provide a harmonic and rhythmic accompaniment, often playing sustained notes or simple rhythmic patterns. The score includes dynamic markings such as *ppp*, *p*, *mf*, and *pp*, as well as performance instructions like *(pizz.)*, *ord.*, and *ord. (m)*. Fingering and bowing indications are also present throughout the score.

The musical score is organized into five staves, labeled V, B, G, C, and K from top to bottom. It is divided into three systems of measures.

- System 1 (Measures 1-4):**
 - Staff V:** Features triplets and dynamics of *pp*.
 - Staff B:** Includes dynamics of *ppp* and *p*.
 - Staff G:** Starts with *pizz.* and includes the instruction *abdämpfen*.
 - Staff C:** Shows dynamics of *pp* and *ppp*.
 - Staff K:** Includes dynamics of *p* and *pp*.
- System 2 (Measures 5-8):**
 - Staff V:** Dynamics of *pp* and *ppp*.
 - Staff B:** Dynamics of *ppp*, *mf*, and *pp*.
 - Staff G:** Includes *pizz.* and the instruction *klingen lassen*.
 - Staff C:** Dynamics of *pp* and *ppp*.
 - Staff K:** Dynamics of *p* and *pp*.
- System 3 (Measures 9-12):**
 - Staff V:** Dynamics of *pp* and *ppp*.
 - Staff B:** Dynamics of *pp* and *ppp*.
 - Staff G:** Dynamics of *pp* and *ppp*.
 - Staff C:** Dynamics of *pp* and *ppp*.
 - Staff K:** Dynamics of *p* and *pp*.

Additional markings include *s.p.* (sul ponticello), *ord.* (ordine), *c.l.* (crescendo/decrescendo), and various fingerings and bowings.

rit. al. ----->

201

This musical score page, numbered 201, features five staves: Violin (V), Bass (B), Guitar (G), Cello (C), and Keyboard (K). The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings. The Violin part starts with a *ppp* dynamic and includes a *c.l.* (crescendo) marking. The Bass part features a *p* dynamic and a *mp* dynamic. The Guitar part includes a *pizz.* (pizzicato) marking. The Cello part starts with a *p* dynamic and includes a *pp* dynamic. The Keyboard part includes a *pp* dynamic. The score is marked with a *rit. al.* (ritardando) and includes a dashed line with an arrow pointing to the right, indicating a tempo change. The score is divided into four measures, with various musical notations and dynamics throughout.

-----> ♩ = 40

206

The musical score is divided into four systems: V (Violin), B (Bass), G (Guitar), and C (Cello). The V system features a treble clef and a 3-measure triplet starting at measure 28, marked *PPP*. The B system includes a bass clef and a 3-measure triplet starting at measure 45, also marked *PPP*. The G system contains guitar-specific notation, including a *Pizz.* (pizzicato) marking and a circled *PPP* in measure 4. The C system includes a bass clef and a circled *PPP* in measure 4. Performance markings include accents (>), slurs, and dynamic changes such as *mp* and *pp*. A handwritten note "(ohne Akzent)" is present in the C system. Measure numbers 28, 45, and 48 are indicated above notes in the V, B, and G systems respectively.

214

Musical score for measures 214-216. The score is written for a string quartet with parts for Violin I (V1), Violin II (V2), Viola (V), and Cello (C).
- **Measure 214:** V1 has a triplet of eighth notes (G4, A4, B4) marked *pp*. V2 has a triplet of eighth notes (G4, A4, B4) marked *pp*. V has a quarter note (D4) marked *pizz*. C has a quarter note (G2) marked *mp*.
- **Measure 215:** V1 has a triplet of eighth notes (G4, A4, B4) marked *pp*. V2 has a triplet of eighth notes (G4, A4, B4) marked *pp*. V has a quarter note (D4) marked *mp*. C has a triplet of eighth notes (G4, A4, B4) marked *pp*.
- **Measure 216:** V1 has a quarter note (G4) marked *ppp*. V2 has a quarter note (G4) marked *ppp*. V has a quarter note (D4) marked *mp*. C has a quarter note (G4) marked *ppp*.

2

A set of empty musical staves, including a grand staff (treble and bass clefs) and a double bass staff (bass clef). A circled number '2' is written above the top staff.

finis