

OKTETT

für tenorsaxofon, altsaxofon,
posaune, trompete,
e-bass, e-gitarre,
klavier und schlagzeug

minimal edition
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OKTETT
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Instrumentation

SCHLAGZEUG (SCH) BASS DRUM (1), HI-HAT getreten (2), geschlagen (3),
TOM-TOM tief (4), mittel (5), hoch (6),
SNARE (7),
CRASH groß (8), klein (9)



Für (3) HI-HAT geschlagen: + : HI-HAT geschlossen
+ : HI-HAT geöffnet

TROMPETE in C (TRO)
ALT-SAXOPHON (ALT)
TENOR-SAXOPHON (TEN)
POSAUNE (POS)

E-GITARRE (GIT)
E-BASS (BAS)

KLAVIER (KLA)

(Partitur in C)

Dauer ca. | 7:00

OKTETT

I A

II A

B

III A

II B

C

IV A

SCHLAGZEUG

TROMPETE

ALT-SAXOPHON

TENOR-SAXOPHON

POSAUNE

E-GITARRE

E-BASS

KLAVIER

Tempo and Key Signatures:

- I A:** $\text{d} = 60$, no key signature.
- II A:** $\text{d} = 60$, no key signature.
- B:** $\text{d} = 90 (4:3)$, one sharp.
- III A:** $\text{d} = 90 (4:3)$, one sharp.
- II B:** $\text{d} = 60 (3:4)$, one sharp.
- C:** $\text{d} = 60 (3:4)$, one sharp.
- IV A:** $\text{d} = 60 (2:1)$, one sharp.

Dynamic and Performance Instructions:

- SCHLAGZEUG:** $pp \rightarrow fff$, $sffz$, p .
- TROMPETE:** $pp \rightarrow fff$, mf , pp , $mf \rightarrow f$, $sfz f \leftarrow ff$.
- ALT-SAXOPHON:** $pp \rightarrow fff$, f , pp , $mf \rightarrow f$, $sfz f$, $sfz f \leftarrow ff$.
- TENOR-SAXOPHON:** $pp \rightarrow fff$, p , pp , $mf \rightarrow f$, $sfz f$, $sfz f \leftarrow ff$.
- POSAUNE:** $pp \rightarrow fff$, ff , pp , $mf \rightarrow f$, $sfz f \leftarrow ff$.
- E-GITARRE:** $sffz$, p , pp , $mf \rightarrow f$, $sfz f$, $sfz f$, $sffz$.
- E-BASS:** $sffz$, p , pp , $mf \rightarrow f$, $sfz f$, $sfz f$, $sffz$.
- KLAVIER:** $sffz$, p , pp , $mf \rightarrow f$, f , fff , pp , pp .

12

IIc

d=60 (1:2)

III B

d=90 (4:3)

ID

SCH.

TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

VA

 $\bullet = 75$

21

SCH. *f* *pp* *<mf f*

TR. *f*

ALT. *sfz* *<mf pp p*

TEN. *p* *pp* *sfz* *<mf pp p*

POS.

GIT. *p f p f pp sfz mf f*

BAS. *f p f p pp sfz f*

KLA. *mf pp sfz f p f*

26

SCH.

pp *sffz* *mf* *pp* *f* *pp* *ff* *pp*

TRO.

ALT.

pp *sffz* *mf* *pp* *f* *pp* *ff* *pp*

TEN.

f *p* *pp* *sffz* *mf* *pp* *f* *pp* *ff* *pp*

POS.

GIT.

mf *pp* *sffz* *mf* *pp* *f* *ff* *pp*

BAS.

pp *sffz* *mf* *pp* *f* *ff* *pp*

KLA.

p *f* *pp* *sffz* *mf* *pp* *p* *ff* *pp*

(*p*)

IIIc

$\text{♩} = 90 \text{ (5:6)}$

31

II D

$\sigma = 60$ (3:4)

IVB

$\text{♩} = 60 \ (2:1)$

SCH. *mf*

TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

|E

VI A

 $\bullet = 90$

39

SCH.

TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

45

SCH.

TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

This musical score page contains eight staves of music for an orchestra and strings. The instruments listed on the left are SCH., TRO., ALT., TEN., POS., GIT., BAS., and KLA. The KLA. section is further divided into two staves. The music begins with dynamic markings such as *f*, *ff*, *mf*, *p*, and *ff*. The score features a variety of rhythmic patterns, including eighth-note and sixteenth-note figures. The KLA. section shows prominent bassoon entries. The page number 45 is located at the top left. The bottom right corner contains the word "Red." followed by several short horizontal lines.

50

SCH.

TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

55

SCH.

TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

II E

 $\text{♩} = 60$ (3 : 4)

60

Musical score for orchestra and ensemble, page 10, measures 60-61.

Instruments: SCH., TRO., ALT., TEN., POS., GIT., BAS., KLA.

Measure 60:

- SCH.:** eighth-note patterns, dynamics: p , ff , pp , p .
- TRO.:** dynamic ff , pp , mf , ff , p , pp , p , f .
- ALT.:** eighth-note patterns, dynamics: p , ff , ff , p , ff .
- TEN.:** eighth-note patterns, dynamics: p , ff , p , ff .
- POS.:** eighth-note patterns, dynamics: ff , mf , ff , p , pp , p , f .
- GIT.:** eighth-note patterns, dynamics: p , ff .
- BAS.:** eighth-note patterns, dynamics: p , ff , f .
- KLA.:** eighth-note patterns, dynamics: f , p , pp , f , p .

Measure 61:

- SCH.:** eighth-note patterns, dynamics: p .
- TRO.:** eighth-note patterns, dynamics: p .
- ALT.:** eighth-note patterns, dynamics: p .
- TEN.:** eighth-note patterns, dynamics: p .
- POS.:** eighth-note patterns, dynamics: p .
- GIT.:** eighth-note patterns, dynamics: p .
- BAS.:** eighth-note patterns, dynamics: p .
- KLA.:** eighth-note patterns, dynamics: p .

IVc

♩ = 60 (2:1)

67

SCH.

**III D**

♩ = 90 (2:3)



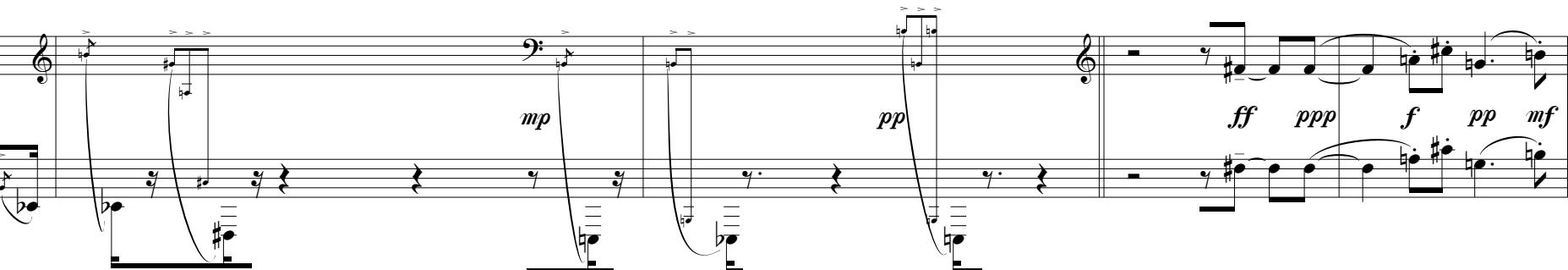
GIT.



BAS.



KLA.



VB

 $\bullet = 75$ (6:5)

73

SCH.

TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

SCH.

I F

VII A

 $\bullet = 105$

84

SCH.



TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.



89

SCH. *p ff*

TRO. *p f f mf mf mp p f mp*

ALT. *p mp mf f p mf mp mp f mp*

TEN. *p mp p p mp mf f mp mp*

POS. *p mp f mf mp p mf f mp*

con sordino

GIT.

BAS. *ff ff*

KLA. *ff ff*

94

SCH.

TRÖ.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

The musical score consists of eight staves, each representing a different instrument or group of instruments. The instruments are: SCHlagzeug (Sch), TRÖmpt (Trö), ALT (Alt), TEN (Ten), POS (Pos), GITarre (Git), BAS (Bass), and KLAvier (Kla). The score is divided into measures by vertical bar lines. Measure 1 starts with a dynamic of <ff> for SCH, followed by pp for TRÖ, ff for ALT, ff for TEN, ff for POS, ff for GIT, ff for BAS, and ff for KLA. Measures 2 and 3 continue with similar patterns of ff and pp dynamics. Measure 4 begins with a dynamic of >v< for SCH. Measures 5 and 6 show more complex patterns with various dynamics and performance instructions like <ff> and >v<. Measure 7 is a continuation of the pattern from measure 6, starting with ff for SCH.

99

SCH. 

ff

f

meno f

ff

f

fp f

ff

f

ff

f

fp f

ff

f

fp f

ff

f

p f p

ff

f

p f p

ff

f

p f

KLA.

SCH.

TRÖ.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

This musical score page contains eight staves, each representing a different instrument or section. The instruments listed from top to bottom are: SCH. (Snare Drum), TRÖ. (Triangle), ALT. (Alto Saxophone), TEN. (Tenor Saxophone), POS. (Bassoon), GIT. (Guitar), BAS. (Double Bass), and KLA. (Cello). The score is numbered 104 at the top left. The music consists of two measures. In the first measure, SCH. plays eighth-note patterns, TRÖ. and ALT. play eighth-note patterns with dynamic changes, and GIT. and BAS. play eighth-note patterns. In the second measure, all instruments play eighth-note patterns with dynamic changes. Various performance techniques are indicated by symbols placed above the notes, such as slurs, grace notes, and dynamic markings like *f*, *ff*, *pp*, and *p*.

SCH.

f p f p ff f p f mp

TRO.

f p ff p f fff f p fp f p

con sordino

ALT.

f p ff p f fff f p fp f p

TEN.

f p ff p f fff f p fp f p

POS.

f p ff p f fff f p fp f p

GIT.

f p ff p f fff f p fp f p

BAS.

f p ff p f fff f p fp f p

KLA.

SCH. *mp* *p* *f* *mf*

TRO. *f* *ff* *pp* *mf* *p* *mf* *f* *mf* *mf* *f* *mf*

ALT. *f* *ff* *pp* *p* *mp* *mf* *f* *p*

TEN. *f* *ff* *pp* *mf* *p* *mp* *p* *mf* *f*

POS. *f* *ff* *pp* *f* *mp* *p* *mf* *f* *p* *mp* *f* *mf* *f* *mf*

GIT. *f* *p* *mp* *mf* *f* *p* *mf* *mf* *mp* *mp*

BAS. *f* *f* *mp* *mf* *p* *mf* *f* *p* *mf* *f* *f* *mf* *f* *mf*

KLA. *ff*

124

SCH.

TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

con sordino

ff

f

ff

f

ff

T

129

SCH. *ff*

TR. *ff*

ALT.

TEN.

POS. *ff*

GIT. *ff*

BAS. *ff*

KLA.

134

Musical score for orchestra and strings, page 134. The score consists of six staves:

- SCH.** (Snare Drum) plays eighth-note patterns with dynamic markings: $p \searrow f$, $p \searrow f$, $p \searrow f$, $p \searrow f$, $p \searrow fp \searrow f$.
- TRÖ.** (Triangle) plays eighth-note patterns with dynamics: mf , mf , mf , f .
- ALT.** (Alto Saxophone) is silent.
- TEN.** (Tenor Saxophone) is silent.
- POS.** (Bassoon) plays eighth-note patterns with dynamics: mf , mf , mf , f .
- GIT.** (Guitar) plays eighth-note patterns with dynamics: f , f .
- BAS.** (Double Bass) plays eighth-note patterns with dynamics: f , f .
- KLA.** (Cello) is silent.

The score features vertical bar lines and measure numbers. Measures 1 through 6 are shown, followed by a repeat sign and measures 7 through 12. Measure 12 concludes with a fermata over the bassoon staff and a "gliss." instruction above it.

III E
♩ = 90 (7:6)

SCH.

TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

IVD

 $\bullet = 60$ (3:2)

143

SCH.

ff p < ff f mf < f mf mp < mf mp < mp p < mp p

TRO.

senza sordino ff pp ffff f mf f mf ff pp

ALT.

ff pp ffff f mf f mf ff pp

TEN.

f mf f mf mp mf mp mp p mp p senza sordino ff pp

POS.

GIT.

BAS.

KLA.

Vc

$\text{♩} = 75 \ (4:5)$

148

SCH.

TRO.

ALT.

TEN.

POS.

GIT

BAS.

KI

SCH.

TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

SCH.

TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

*con sordino**ff**pp**con sordino**ff**pp**ff**pp**ff**pp*

II F

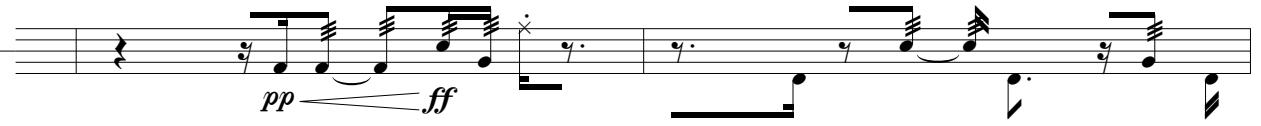
VIB

 $\bullet = 120$ (5:8)

158

 $\bullet = 90$ (4:3)

SCH.



TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

164

SCH.

TRO. *senza sordino*

ALT.

TEN.

POS. *con sordino*

GIT.

BAS.

KLA.

Rédo.

Rédo.

169

SCH. *p* *f* *p* *ppp* *sffz*

TRO. *f* *f* *f* *'f mf < f* *f > mf fp* *ff* *f < ff* *f - p' ff*

ALT.

TEN.

POS. *mf* *mf* *f > mf < f* *ff* *mf* *f < ff* *p < f ff*

GIT.

BAS.

KLA.

174

SCH. *mf*

TRO. *f* *f* *f* *f* *f* *ff* *con sordino*

ALT.

TEN.

POS. *sfp < f* *f < f* *ff*

GIT.

BAS. *ff*

KLA.

I G

179

SCH.

TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

VIII

$\text{♩} = 120$

185

SCH.

v  —  f.

TRO.

con sordino

TRO.

senza sordina

ALT.

TEN.

con sordino

POS.

11

9

BAS.

1

KIA

S_j

sf

5

sfz

sfz

SCH.

TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

This musical score page contains eight staves, each representing a different instrument or section. The instruments listed from top to bottom are: SCH., TRO., ALT., TEN., POS., GIT., BAS., and KLA. The score is divided into measures by vertical bar lines. Several dynamic markings are present, including 'fff' (fortississimo) at the beginning of the first measure, 'ff' (fortissimo) in the second measure, 'mf' (mezzo-forte) in the third measure, and 'più ff' (more fortissimo) in the final measure. The TRO. and ALT. staves feature sixteenth-note patterns with grace notes. The TEN. and POS. staves show eighth-note patterns. The KLA. staff at the bottom right features a bass clef and includes a circled measure near the end.

195

SCH.

TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

con sordino

ff

ff *mf*

ff *mf*

ff

mf

P12 OKTETT 070918:© minimal edition 2007

SCH.

ff sffz sffz sffz

TRO.

ff pp ffpp ff pp ffpp ffpp ff pp f mf

ALT.

ff pp ffpp ff pp ffpp ff pp p f

TEN.

mf ff pp ffpp ff pp ff pp ff pp f f

POS.

ff pp ffpp ff pp ff pp ff pp p mf

GIT.

ff ff f mf mp ff pp ff p

BAS.

ff f f mf mp p pp ff p

KLA.

mf ff pp p mp mf f ff

Red.

SCH.

TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

SCH.

TRÖ.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

215

SCH.

senza sordino

TRO.

ALT.

TEN.

senza sordino

POS.

GIT.

BAS.

KLA.

p *ff*

fp *ff*

p *ff*

fp *ff*

p *ff*

fp *ff*

f *sffz* *sffz* *ff*

p *sffz* *sffz* *ff*

pp

p *Ad.* *Ad.* *Ad.* *Ad.* *Ad.* *Ad.*

220

SCH. *mp*

ff

TRO.

ALT. *mp ff*

TEN. *mp ff*

POS. *con sordino ff mf*

GIT.

BAS. *ff mp*

KLA. *pp ff mf mp*

This musical score page contains eight staves, each representing a different instrument or section. The instruments listed from top to bottom are: SCH. (String Bass), TRO. (Trombone), ALT. (Alto Saxophone), TEN. (Tenor Saxophone), POS. (Percussion), GIT. (Guitar), BAS. (Bassoon), and KLA. (Klarinetten). The score is divided into measures by vertical bar lines. Dynamics such as *mp* (mezzo-piano), *ff* (fortissimo), and *con sordino* (with mute) are used to control the volume and tone. Measure 220 begins with SCH. playing eighth-note patterns at *mp*, followed by a dynamic change to *ff*. The TRO. staff shows a continuous eighth-note pattern. The ALT. and TEN. staves play sixteenth-note patterns at *mp*, followed by *ff*. The POS. staff features eighth-note patterns with dynamic changes to *ff* and *mf* (mezzo-forte). The GIT. and BAS. staves show eighth-note patterns. The KLA. section starts with *pp* (pianissimo) and *ff*, followed by *mf* and *mp*.

SCH. (percussion) plays eighth-note patterns. TRO. (trumpet) and ALT. (alto flute) play eighth-note patterns. TEN. (tenor saxophone) and POS. (bassoon) play eighth-note patterns. GIT. (guitar) and BAS. (bass guitar) play eighth-note patterns with dynamics: *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *p*, *ff*. KLA. (cello/bass) plays eighth-note patterns with dynamics: *mf*, *sfz*, *ff*.

SCH.

ff

f ff pp f

ALT.

ff

p f ff >pp f

TEN.

ff

p f ff >pp f

POS.

ff

f ff

GIT.

ff

f ff

BAS.

ff p

f ff

KLA.

ff

f ff

235

SCH.

TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

This musical score page contains eight staves of music. The top four staves are labeled SCH., TRO., ALT., and TEN. from top to bottom. The bottom four staves are labeled POS., GIT., BAS., and KLA. from top to bottom. The KLA. staff is grouped by a brace. The music consists of measures separated by vertical bar lines. Various dynamics are indicated: 'p' (piano), 'ff' (fortissimo), and 'ff senza sordino' (fortissimo without sordino). The KLA. staff features a complex harmonic progression with many sharps and flats, and includes dynamic markings such as 'f', 'mp', 'mf', 'p', 'mp', and 'ff'.

SCH.

SCH.

TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

This musical score page contains eight staves, each labeled with an instrument name: SCH., TRO., ALT., TEN., POS., GIT., BAS., and KLA. The KLA. staff is the most active, featuring bassoon parts with dynamic markings ff, f, mf, and f. The other instruments have sparse or no notes in this specific section. The page number 245 is located at the top left, and the page number 46 is at the bottom right.

250

SCH. *p* *f* *ff* *pp*

TR. *p* *f* *ff* *pp* *con sordino*

ALT. *p* *f* *ff* *pp*

TEN. *p* *f* *ff* *pp* *con sordino*

POS. *p* *f* *ff* *pp*

GIT.

BAS.

KLA.

260

SCH. *p* *mp* < *ff* *p* *p* *ff*

TRO. *f* *f* *p* *p* *f* *f* *p*

ALT. *f* *f* *p* *p* *f* *f* *p*

TEN. *f* *f* *p* *p* *f* *f* *p*

POS. *f* *f* *p* *p* *f* *f* *p*

GIT. *V* *ffff* *p*

BAS. *V* *ffff* *p*

KLA. *f* *p* *f* *f* *p* *p* *ffff* *p*

265

SCH.

TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

This musical score page contains eight staves, each representing a different instrument or section. The instruments listed on the left are SCH., TRO., ALT., TEN., POS., GIT., BAS., and KLA. The score is numbered 265 at the top left. The music consists of two systems of measures. The first system starts with SCH. playing eighth-note pairs with dynamics *sfp*, followed by *sffz*. The second system starts with GIT. playing eighth-note pairs with dynamics *f*, followed by *fff*. The score features various rhythmic patterns, including eighth-note pairs and sixteenth-note figures, with dynamic markings such as *sfp*, *sffz*, *f*, *fff*, *ff*, and *p*.

Musical score page 270. The score includes parts for SCH., TRO., ALT., TEN., POS., GIT., BAS., and KLA. The GIT. and BAS. parts are prominent, with the GIT. part featuring eighth-note patterns and dynamic markings like *f*, *p*, and *sfp*. The BAS. part provides harmonic support with sustained notes and bass lines. The KLA. part is shown in a bracketed section at the bottom. The score is set in common time with various key signatures.

275

SCH. *sffz*

TRO. *senza sordino* *V*

ALT.

TEN.

POS.

GIT. *sffz* *sffz* *ff* *p* *f* *p* *f* *p* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

BAS. *sffz* *sffz* *f* *p* *f* *p* *f* *p* *f* *ff* *pp* *ff* *pp* *ff* *pp* *sffz*

KLA. *f* *p* *f* *p* *f* *ff* *pp* *ff* *pp* *sffz* *sffz*

SCH.

TRO. (ff) ff pp < sffz sffz sffz fff

ALT. (ff) ff pp < sffz sffz sffz fff

TEN. (ff) ff pp < sffz sffz sffz fff

POS. (ff) ff pp < sffz sffz sffz fff

GIT. sffz fff ff mf f f ff

BAS. sffz fff ff f mf f f ff

KLA. sffz fff ff f f ff

The musical score consists of eight staves, each representing a different instrument or section. The instruments are: SCH. (percussion), TRO. (trumpet), ALT. (alto), TEN. (tenor), POS. (bassoon), GIT. (guitar), BAS. (bass), and KLA. (clarinet). The score is divided into two main sections by a vertical bar. In the first section, each staff begins with a dynamic marking such as ff, followed by a series of eighth-note patterns. The second section begins with a dynamic f, followed by similar eighth-note patterns. The score includes various performance techniques indicated by slurs, grace notes, and dynamic markings like ff, f, ffz, and mf.

SCH.

con sordino

TRO. *pp*

ALT. *pp*

TEN. *pp*

POS. *pp*

GIT.

BAS.

KLA. *pp sfz*

sfz pp ff

sfz pp ff

This musical score page contains eight staves. The top four staves are for woodwind instruments: SCH. (percussion), TRO. (trumpet), ALT. (alto), and TEN. (tenor). The bottom four staves are for brass instruments: POS. (trombone), GIT. (guitar), BAS. (bass), and KLA. (cello). The KLA. staff is grouped by a brace. The music consists of two measures followed by a repeat sign and two more measures. Various dynamics are indicated, such as *pp*, *sfz*, and *ff*. Performance instructions like "con sordino" are also present. The instrumentation is typical for a chamber ensemble or small orchestra.

SCH.

TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

SCH.

mf mp p pp

TRO.

mf mp p pp

ALT.

TEN.

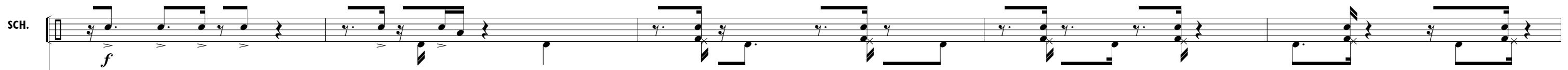
POS.

GIT.

BAS.

KLA.

300



TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.



305

SCH.

TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

This musical score page contains eight staves, each representing a different instrument or section. The instruments listed from top to bottom are: SCH. (String Bass), TRO. (Trumpet), ALT. (Alto Saxophone), TEN. (Tenor Saxophone), POS. (Posaune/Bassoon), GIT. (Guitar), BAS. (Bassoon), and KLA. (Klarinette/Soprano Saxophone). The score is divided into two systems by vertical bar lines. The first system consists of measures 1 through 8. The second system begins at measure 9 and ends at measure 16. In the first system, the SCH. and TRO. parts have short, eighth-note patterns. The ALT., TEN., and POS. parts play sustained notes with grace notes. The GIT. and BAS. parts play eighth-note patterns with dynamic changes between forte (f) and piano (p). The KLA. part has sustained notes with grace notes. Measure 9 starts with a dynamic of f. The TRO. part enters with a melodic line labeled 'con sordino'. Measures 10 through 12 show sustained notes with grace notes for all parts. Measures 13 through 16 continue the sustained note patterns with grace notes, returning to the dynamic f. Measure 17 concludes with a dynamic of p.

VII B

 $\bullet = 105 \ (8:7)$

310

SCH.

TRO. *togliere il sordino* *senza sordino* *con sordino*

ALT.

TEN.

POS. *togliere il sordino* *senza sordino* *con sordino*

GIT.

BAS.

KLA. *secchissimo* *sffz* *pp* *p*

This musical score page contains eight staves, each representing a different instrument or group of instruments. The instruments listed from top to bottom are: SCH. (String Bass), TRO. (Trombone), ALT. (Alto Horn), TEN. (Tenor Horn), POS. (Posaune/Bass Trombone), GIT. (Guitar), BAS. (Double Bass), and KLA. (Klarinette/Soprano Saxophone). The score is set in 8:7 time, with a tempo of 105 beats per minute. The TRO. and POS. staves feature dynamic markings such as f, p, ff, sffz, and pp, along with performance instructions like 'togliere il sordino' (remove mute), 'senza sordino' (without mute), and 'con sordino' (with mute). The KLA. staff includes a dynamic marking 'secchissimo' and a performance technique 'sffz' (staccato forte ff).

SCH.

ff

TRO.

senza sordino

con sordino

ALT.

TEN.

ff

con sordino

ff

ff

POS.

GIT.

BAS.

ff

p

KLA.

mf

ff

ff

SCH. {

ff fff

TRO.

ALT. *senza sordino*
fff

TEN. fff

POS. senza sordino
fff

GIT. f ff fff p fff

BAS. f ff fff p fff

KLA. f ff fff p fff

SCH.

fff *f > p* *f > p* *p — f > p* *p < f* *f > p* *p < f* *p < f*

TRO.

fff *p* *f*

ALT.

fff *p* *f*

TEN.

fff *p* *f*

POS.

fff *p* *f*

GIT.

fff

BAS.

fff

p

KLA.

fff *f*

SCH.

TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

Musical score page 337 featuring eight staves for different instruments. The instruments are labeled on the left: SCH., TRO., ALT., TEN., POS., GIT., BAS., and KLA. The score consists of two systems of music. The first system starts with a dynamic of *p*, followed by *f p*, *ff*, and ends with *pp ff*. The second system begins with *p*, followed by *f p*, *ff*, and ends with *pp ff*. The notation includes various note heads, stems, and rests, with some notes having grace marks. Measure numbers 1 through 8 are present above the staff lines.

SCH.

TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.



SCH.

TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

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SCH.

TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

SCH.

TRO. *p* *mp* *mf* *f* *fff* *mf* *con sordino*

ALT. *mp* *mf* *f* *fff* *mf*

TEN. *mp* *mf* *f* *fff* *mf* *con sordino*

POS. *p* *mp* *mf* *f* *fff* *mf*

GIT. *fff* *mf* *f*

BAS. *fff* *mf* *f*

KLA. *fff* *mf* *f*

SCH.

TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

Vlc

366

SCH.

TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

togliere il sordino ----- senza sordino

togliere il sordino ----- senza sordino

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SCH.

ff

con sordino

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

This musical score page contains eight staves, each representing a different instrument or section. The instruments listed from top to bottom are: SCH., TRO., ALT., TEN., POS., GIT., BAS., and KLA. The score is divided into measures by vertical bar lines. Several dynamic markings are present, including 'ff' (fortissimo), 'mf' (mezzo-forte), 'f' (forte), 'pp' (pianissimo), and 'con sordino' (with mute). The 'ALT.', 'TEN.', and 'POS.' staves feature sixteenth-note patterns. The 'KLA.' staff at the bottom includes a bass clef and a 'V' symbol at the end of the staff.

SCH.

TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

con sordino

ff *f* *mf* *pp* *ppp* *mp* *f*

ff *pp* *ppp* *pp* *mp* *f*

ff *pp* *ppp* *pp* *mp* *f*

ff *pp* *f*

ff *p* *ff*

SCH.

ff p

TRO.

senza sordino

ALT.

ff sffz

TEN.

ff sffz

PO.

senza sordino

con sordino

ff f

GIT.

f sfz sfz ff

BAS.

f ff f

KLA.

p ff sfz sfz

386

SCH. ff < f mf < f p < f

TRO. con sordino sfz sfz sfz sfz sfz sfz ff mf ff

ALT.

TEN.

POS. senza sordino sfz sfz p

GIT. p sfz

BAS. p sfz

KLA. sfz sfz p ff ff mf Red. Red. Red. Red.

V_D

$\bullet = 75 \text{ (6:5)}$

39 |

SCH.

TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

IV_E

$\text{♩} = 60 \text{ (5:4)}$

401

SCH.

TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

III F

 $\bullet = 90$ (2:3)

406

SCH.

TRO.

ALT.

TEN.

POS.

GIT.

BAS.

KLA.

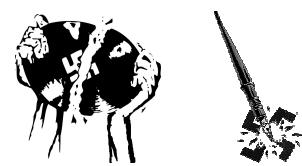
III G

$\bullet = 120$ (3:4)

I H

The score consists of eight staves. The first four staves (SCH., TRO., ALT., TEN.) are grouped under section III F. The fifth staff (POS.) begins in section III F and continues into section III G. The sixth staff (GIT.) and seventh staff (BAS.) begin in section III G. The eighth staff (KLA.) begins in section III G and continues into section I H. The score concludes with a final section labeled I H at tempo 120 (3:4). Various dynamics such as piano (p), forte (f), and triple forte (ff) are used throughout the piece.

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