

SEPTETT

für baritonsaxofon, altosaxofon,
posaune, trompete,
e-bass, e-gitarre
und klavier

minimal edition

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SEPTETT

2001

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Instrumentation

ALT-SAXOPHON (ALT)
BARITON-SAXOPHON (BAR)

TROMPETE in C (TRO)
POSAUNE (POS)

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

KLAVIER (KLA)

(Partitur in C)

Zeichenerklärung

- × - Bläser: nur Luftgeräusch
- Gitarren: Saiten nicht ganz niederdrücken
- + - Gitarren: gedämpft/ muted
- Trompete, Posaune: mit Dämpfer
- - Klavier: rechtes Pedal
- — — - Klavier: linkes Pedal
- ◇ - Klavier: Taste stumm gedrückt halten

Inhalt

- I No. 1 AUFbau
- 13 No. 2 ABgesang
- 21 No. 3 scherzo, lento
- 25 No. 4 relief, quasi RONDO (sommerabend an einer umgehungsstraße)
- 40 No. 5 spaltung (lamento)
- 44 No. 6 kette bilden!
- 60 No. 7 verschleierung (oder: das schweigen des sängers)

Dauer ca. 21:30

No. I AUFbau

M.A.WESSELMANN
2001

3+2+2

 = 60

ALT-
SAXOPHON

BARITON-
SAXOPHON

TROMPETE

POSAUNE

E-GITARRE

E-BASS

KLAVIER

Baritone Saxophone staff with musical notation and dynamics: *ff*, *fp*, *f*, *ff*, *ff*, *fp*, *ff*, *fp*, *ff*, *fp*, *fp*, *p*, *ff*.

Trumpet staff with musical notation and dynamics: *sfz > p*, *sfz > p*, *sfz > p*, *ff*, *ff*, *fp*, *ff*, *sfz > p*, *fp*, *ff*, *fp*.

E-Bass staff with musical notation and dynamics: *ff*, *ff*.

ALT.

BAR.

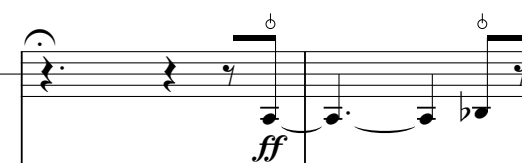
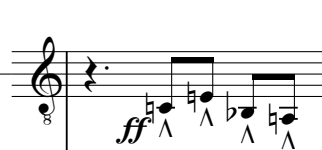
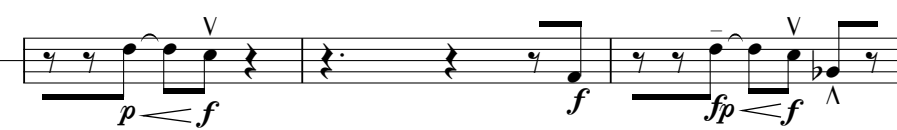
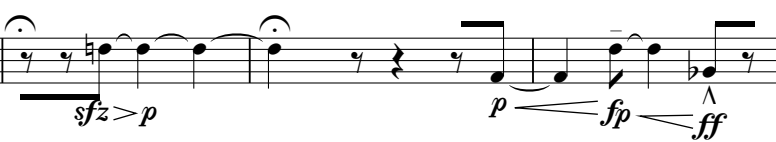
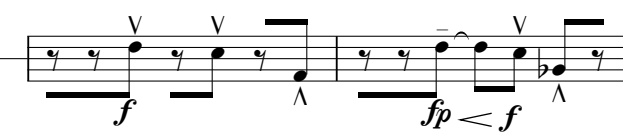
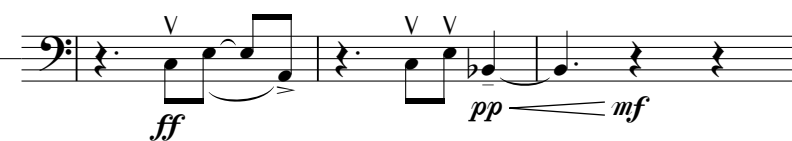
TRO.

POS.

GIT.

BAS.

KLA.



ALT.

BAR.

TRO.

POS.

GIT.

BAS.

KLA.

The musical score is for a septet, page 23. It features seven staves: ALT. (Alto), BAR. (Baritone), TRO. (Trombone), POS. (Positone), GIT. (Guitar), BAS. (Bass), and KLA. (Keyboard/Laptop). The music is written in bass clef for most instruments and treble clef for the guitar. The key signature has one flat (B-flat). The score includes various dynamics such as *f*, *p*, *mf*, *mp*, *ff*, and *sfz*, along with articulation marks like accents and slurs. The guitar part has a capo on the 8th fret. The keyboard/laptop part is indicated by a bracket on the left.

ALT.

BAR.

TRO.

POS.

GIT.

BAS.

KLA.

The musical score for page 34 consists of five staves. The ALT. staff (Alto) is in treble clef with a key signature of one flat. It features a series of notes with dynamics ranging from *fp* to *ff*. The BAR. staff (Baritone) is in bass clef with a key signature of one flat, showing notes with dynamics like *f*, *p*, and *ff*. The TRO. staff (Trumpet) is empty. The POS. staff (Positone) is in bass clef with a key signature of one flat, containing notes with dynamics such as *f*, *ff*, and *p*. The GIT. staff (Guitar) is in treble clef with a key signature of one flat, featuring notes with dynamics like *ff*, *f*, *mf*, *mp*, and *ff*. The BAS. staff (Bass) is in bass clef with a key signature of one flat, showing notes with dynamics like *mf*, *p*, *f*, and *ff*. The KLA. section (Klarinetten) is indicated by a brace on the left.

ALT.

Musical staff for Alto (ALT.) in treble clef. It contains 10 measures of music. The first measure has a forte (ff) dynamic. The second measure has a forte (f) dynamic. The third measure has a forte (f) dynamic. The fourth measure has a forte (f) dynamic. The fifth measure has a forte (f) dynamic. The sixth measure has a forte (f) dynamic. The seventh measure has a forte (f) dynamic. The eighth measure has a forte (f) dynamic. The ninth measure has a forte (f) dynamic. The tenth measure has a forte (f) dynamic.

BAR.

Musical staff for Baritone (BAR.) in bass clef. It contains 10 measures of music. The first measure has a forte (ff) dynamic. The second measure has a forte (ff) dynamic. The third measure has a forte (ff) dynamic. The fourth measure has a forte (ff) dynamic. The fifth measure has a forte (ff) dynamic. The sixth measure has a forte (ff) dynamic. The seventh measure has a forte (ff) dynamic. The eighth measure has a forte (ff) dynamic. The ninth measure has a forte (ff) dynamic. The tenth measure has a forte (ff) dynamic.

TRO.

Musical staff for Trombone (TRO.) in bass clef. It contains 10 measures of music. The first measure has a forte (ff) dynamic. The second measure has a forte (ff) dynamic. The third measure has a forte (ff) dynamic. The fourth measure has a forte (ff) dynamic. The fifth measure has a forte (ff) dynamic. The sixth measure has a forte (ff) dynamic. The seventh measure has a forte (ff) dynamic. The eighth measure has a forte (ff) dynamic. The ninth measure has a forte (ff) dynamic. The tenth measure has a forte (ff) dynamic.

POS.

Musical staff for Position (POS.) in bass clef. It contains 10 measures of music. The first measure has a forte (ff) dynamic. The second measure has a forte (ff) dynamic. The third measure has a forte (ff) dynamic. The fourth measure has a forte (ff) dynamic. The fifth measure has a forte (ff) dynamic. The sixth measure has a forte (ff) dynamic. The seventh measure has a forte (ff) dynamic. The eighth measure has a forte (ff) dynamic. The ninth measure has a forte (ff) dynamic. The tenth measure has a forte (ff) dynamic.

GIT.

Musical staff for Guitar (GIT.) in treble clef. It contains 10 measures of music. The first measure has a piano (p) dynamic. The second measure has a piano (p) dynamic. The third measure has a piano (p) dynamic. The fourth measure has a piano (p) dynamic. The fifth measure has a piano (p) dynamic. The sixth measure has a piano (p) dynamic. The seventh measure has a piano (p) dynamic. The eighth measure has a piano (p) dynamic. The ninth measure has a piano (p) dynamic. The tenth measure has a piano (p) dynamic.

BAS.

Musical staff for Bass (BAS.) in bass clef. It contains 10 measures of music. The first measure has a forte (ff) dynamic. The second measure has a forte (ff) dynamic. The third measure has a forte (ff) dynamic. The fourth measure has a forte (ff) dynamic. The fifth measure has a forte (ff) dynamic. The sixth measure has a forte (ff) dynamic. The seventh measure has a forte (ff) dynamic. The eighth measure has a forte (ff) dynamic. The ninth measure has a forte (ff) dynamic. The tenth measure has a forte (ff) dynamic.

KLA.

Musical staff for Keyboard (KLA.) in bass clef. It contains 10 measures of music. The first measure has a forte (ff) dynamic. The second measure has a forte (ff) dynamic. The third measure has a forte (ff) dynamic. The fourth measure has a forte (ff) dynamic. The fifth measure has a forte (ff) dynamic. The sixth measure has a forte (ff) dynamic. The seventh measure has a forte (ff) dynamic. The eighth measure has a forte (ff) dynamic. The ninth measure has a forte (ff) dynamic. The tenth measure has a forte (ff) dynamic.

accelerando ----- $\text{♩} = 70$

56

ALT. *f*

BAR. *f p f p f*

TRO. *f*

POS. *f p ff sfz > p < f f fp f*

GIT. *f*

BAS. *p f*

KLA. *pppp ppp*

ALT.

BAR.

TRO.

POS.

GIT.

BAS.

KLA.

ALT. *ff*

BAR. *ff*

TRO.

POS. *ff*

GIT. *ff*

BAS. *ff*

KLA. *p* *mp*

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a seven-piece ensemble. The staves are labeled as follows:

- ALT. (Alto):** Treble clef, 4/4 time. Features a melodic line with a *ff* (fortissimo) dynamic.
- BAR. (Baritone):** Bass clef, 4/4 time. Features a melodic line with a *ff* (fortissimo) dynamic.
- TRO. (Trombone):** Treble clef, 4/4 time. Features a melodic line with a *ff* (fortissimo) dynamic.
- POS. (Positone):** Bass clef, 4/4 time. Features a melodic line with a *ff* (fortissimo) dynamic.
- GIT. (Guitar):** Treble clef, 4/4 time. Features a melodic line with a *ff* (fortissimo) dynamic.
- BAS. (Bass):** Bass clef, 4/4 time. Features a melodic line with a *ff* (fortissimo) dynamic.
- KLA. (Keyboard):** Treble and Bass clefs, 4/4 time. Features a harmonic accompaniment with a *mp* (mezzo-piano) dynamic.

The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamics. The keyboard part provides a steady harmonic foundation, while the other instruments play melodic lines.

ALT. *ff*

BAR. *ff*

TRO. *ff*

POS. *ff*

GIT. *ff*

BAS. *ff*

KLA. *mf*

ALT. *ff*

BAR. *ff*

TRO. *ff*

POS. *ff*

GIT. *ff*

BAS. *ff*

KLA. *mf*

$\text{♩} = 60$

Diesen Takt nur
spielen, wenn
No.1 separat
aufgeführt wird.

125

ALT. *ff* *ff pp* *ff* *ff p* *ff p* *ff p* *ff p* *ff p* *ff p* *ff p* *ff p* *fff*

BAR. *ff* *ff pp* *ff* *ff p* *ff p* *ff p* *ff p* *ff p* *ff p* *ff p* *ff p* *fff*

TRO. *ff* *ff pp* *ff* *ff p* *ff p* *ff p* *ff p* *ff p* *ff p* *ff p* *ff p* *fff*

POS. *ff* *ff pp* *ff* *ff p* *ff p* *ff p* *ff p* *ff p* *ff p* *ff p* *ff p* *fff*

GIT. *ff* *fff* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *fff*

BAS. *ff* *fff* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *fff*

KLA. *mf* *f* *fff* *fff*

attacca No.2

No.2 ABgesang

[illegible]

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

BAR. *ff* *f* *mf* *f* *mf* *mp* *f* *mf* *mp* *mf* *mp* *p*

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

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

GIT. *s.t.* *ord.* *ff* *f* *mf* *f* *mf* *mp* *f* *mf* *mp* *mf* *mp* *p*

BAS. *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.t.* *ff* *f* *mf* *f* *mf* *mp* *f* *mf* *mp* *mf* *mp* *p*

KLA. *ff* *f* *mf* *f* *mf* *mp* *f* *mf* *mp* *mf* *mp* *p*

This musical score is for the first movement of Gustav Mahler's Symphony No. 2, "The Wind." It is a full orchestral score, including woodwinds, strings, and piano. The score is written in 3/4 time and is in the key of B-flat major. The tempo is marked "Allegretto" and the dynamics range from *ff* (fortissimo) to *p* (piano). The score is divided into measures, with dynamics and articulation markings (such as *ff*, *f*, *mf*, *f*, *mp*, *mp*, *mf*, *mp*, *p*) indicating the volume and style of playing. The woodwind section includes parts for Alto Saxophone (ALT.), Baritone Saxophone (BAR.), Trombone (TRO.), and Bass Saxophone (BAS.). The string section includes parts for Violin (V.), Viola (V.), Cello (C.), and Double Bass (KLA.). The piano part is also included. The score is written in a standard musical notation with a key signature of two flats and a 3/4 time signature. The dynamics are marked throughout the score, and there are various articulation markings such as accents and slurs. The woodwind parts are particularly prominent, with the Alto Saxophone and Baritone Saxophone playing a melodic line that is repeated throughout the movement. The strings provide a harmonic foundation, and the piano adds a rhythmic and harmonic texture. The overall mood is one of a gentle, steady breeze, as suggested by the title "The Wind."

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

BAR. *f* *mf* *mp* *mf* *mp* *p* *mf* *mp* *p* *mp* *p* *pp*

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

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

GIT. *ord.* *f* *mf* *mp* *mf* *mp* *p* *mf* *mp* *p* *mp* *p* *pp*

BAS. *ord.* *f* *s.p.* *mp* *mf* *mp* *p* *s.t.* *mf* *mp* *p* *s.p.* *mp* *s.t.* *p* *pp*

KLA. *f* *mf* *mp* *mf* *mp* *p* *mf* *mp* *p* *mp* *p* *pp*

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

BAR. *ff f mf f mf mp f mf mp mf mp p*

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

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

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

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

KLA. *ff f mf f mf mp f mf mp mf mp p*

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

BAR. *f* *mf* *mp* *mf* *mp* *p* *mf* *mp* *p* *mp* *p* *pp*

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

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

GIT. *ord.* *f* *mf* *mp* *mf* *mp* *p* *mf* *mp* *p* *mp* *p* *pp*

BAS. *ord.* *f* *s.p.* *mp* *mf* *mp* *s.t.* *p* *mf* *mp* *s.t.* *p* *pp*

KLA. *f* *mf* *mp* *mf* *mp* *p* *mf* *mp* *p* *mp* *p* *pp*

ALT.

Musical staff for Alto (ALT.) in treble clef. It contains 7 measures of music with dynamic markings: *f*, *mf*, *mp*, *mf*, *mp*, *p*, *mf*, *mp*, *p*, *mp*, *p*, *pp*.

BAR.

Musical staff for Baritone (BAR.) in bass clef. It contains 7 measures of music with dynamic markings: *f*, *mf*, *mp*, *mf*, *mp*, *p*, *mf*, *mp*, *p*, *mp*, *p*, *pp*.

TRO.

Musical staff for Trombone (TRO.) in treble clef. It contains 7 measures of music with dynamic markings: *f*, *mf*, *mp*, *mf*, *mp*, *p*, *mf*, *mp*, *p*, *mp*, *p*, *pp*. There are '+' signs above some notes.

POS.

Musical staff for Positone (POS.) in bass clef. It contains 7 measures of music with dynamic markings: *f*, *mf*, *mp*, *mf*, *mp*, *p*, *mf*, *mp*, *p*, *mp*, *p*, *pp*. There are '+' signs above some notes.

GIT.

Musical staff for Guitar (GIT.) in treble clef. It contains 7 measures of music with dynamic markings: *f*, *mf*, *mp*, *mf*, *mp*, *p*, *mf*, *mp*, *p*, *mp*, *p*, *pp*. It includes performance instructions: *ord.*, *s.p.*, *ord.*, *s.p.*, *ord.*, *s.p.*.

BAS.

Musical staff for Bass (BAS.) in bass clef. It contains 7 measures of music with dynamic markings: *f*, *mf*, *mp*, *mf*, *mp*, *p*, *mf*, *mp*, *p*, *mp*, *p*, *pp*. It includes performance instructions: *ord.*, *s.p.*, *s.t.*, *ord.*, *s.t.*, *s.p.*, *s.t.*.

KLA.

Musical staff for Keyboard (KLA.) in bass clef. It contains 7 measures of music with dynamic markings: *f*, *mf*, *mp*, *mf*, *mp*, *p*, *mf*, *mp*, *p*, *mp*, *p*, *pp*.

ALT. *mf mp p mp pp mp p pp ppp*

BAR. *mf mp p mp p pp mp p pp p pp ppp*

TRO. *mf mp p mp pp mp p pp p pp ppp*

POS. *mf mp p mp p pp mp p pp p pp ppp*

GIT. *ord. s.p. mf mp p mp p pp mp p pp p pp ppp*

BAS. *s.p. s.t. s.p. s.t. s.p. s.t. mf mp p mp p pp mp p pp p pp ppp*

KLA. *mf mp p mp p pp mp p pp p pp ppp*

No.3 scherzo, lento

4

I ♩ = 55

ALT.

pppp

pppp < ppp

ppp *pp*

BAR.

pppp *pppp* *ppp* *pp* *pppp* *ppp* *pp* *pppp* *ppp* *pp* *p* *ppp* *pp*

TRO.

mit Dämpfer

pppp

pppp < ppp

POS.

mit Dämpfer

pppp *pppp* *ppp* *p* *ppp* *ppp* *ppp* *pp*

GIT.

s.t.

pppp *ppp* *pp* *ppp* *pp* *pp* *p*

BAS.

s.t.

pppp *ppp*

KLA.

pppp *ppp*

Auf dynamische Balance achten: Alle Instrumente mit gleicher Dynamik sollen gleich laut/leise klingen.

ALT. *mf* *pp* *pp* *p* *mp* *growl*

BAR. *p* *pp* *p* *mp* *pp* *p* *mp* *p* *mp* *mf* *p* *mp*

TRO. *ppp* *pp* *pp* *p* *mp* *Dämpfer entfernen - - - - - ohne Dämpfer*

POS. *mp* *pp* *pp* *p* *mf* *p* *ohne Dämpfer* *p* *mp*

GIT. *s.t.* *pp* *ord.* *p* *mp* *mf*

BAS. *pp* *p*

KLA. *pp* *p*

ALT. *growl*

BAR.

TRO. *Dämpfer nähern – – – mit Dämpfer*

POS. *mit Dämpfer* *Dämpfer entfernen – – ohne Dämpfer* *Dämpfer nähern – – mit Dämpfer*

GIT.

BAS.

KLA.

ff mp mp > p p mp mp mf p mp p mp

fff mp mp > p mp p p mp

ff mp mp mf ff p p mp

mp p

mp p

mp p

mp p

sommerabend an einer umgehungsstraße

KLA.

6

ALT.

BAR.

TRO.

POS.

GIT.

BAS.

KLA.

44

♩ = 75

10

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

ALT.

BAR.

TRO.

POS.

GIT.

BAS.

KLA.

p *p* *f* *f* *p* *p* *f* *f* *p* *p* *p* *p* *f* *f* *p* *p* *f* *f* *f* *p* *p* *f*

p *f* *p* *f* *p* *p* *f* *p* *f* *f* *p* *f* *f* *f* *f* *p* *p* *p* *p* *f* *f* *p*

p *p* *f* *p* *f* *p* *f* *p* *f* *f* *p* *f* *f* *p* *p* *f* *p* *p* *p* *p* *f* *f*

p *p* *p* *f* *p* *p* *f* *p* *p* *f* *f* *f* *p* *p* *p* *p* *f* *p* *p* *f* *p* *p*

p *p* *p* *p* *f* *p* *p* *p* *f* *p* *p* *p* *f* *p* *f* *p* *f* *f* *f* *f* *p* *f*

p *p* *p* *p* *p* *f* *f* *p* *p* *f* *p* *p* *p* *f* *f* *p* *p* *f* *p* *p* *f* *f*

p *p* *p* *p* *p* *p* *p* *f* *f* *f* *p* *p* *p* *p* *p* *f* *f* *f* *p* *p* *p* *p*

10

23242526272829303132333435363738394041424344

ALT.

f

p

p

f

f

p

p

f

f

p

f

f

p

p

p

p

f

f

f

p

f

f

BAR.

f

p

p

p

p

p

f

p

p

p

f

p

f

f

f

p

p

p

f

p

f

f

TRO.

f

f

f

f

p

p

p

f

f

f

p

f

p

p

f

p

f

f

p

p

p

f

POS.

p

f

p

f

f

f

f

f

p

f

f

f

p

f

f

p

p

f

p

f

f

f

GIT.

p

f

f

f

p

f

p

f

f

p

f

p

p

f

f

f

p

f

f

p

p

f

BAS.

p

p

f

p

f

f

p

p

f

f

f

p

f

f

f

p

f

f

p

f

f

f

KLA.

f

f

f

p

p

p

f

f

f

p

p

f

f

f

p

f

f

f

f

f

f

f

7

II

♩ = 50

ALT.

BAR.

TRO.

POS.

GIT.

BAS.

KLA.

sempre p

♩ = 60

20

ALT. *pp* *ff* *pp* *ff* *pp* *ff*

BAR. *pp* *ff* *pp* *ff* *pp* *ff*

TRO. *pp* *ff* *pp* *ff* *pp* *ff*

POS. *pp* *ff* *pp* *ff* *pp*

GIT. *pp* *s.p.* *s.p.* *s.p.* *s.p.* *s.p.*

BAS. *pp* *s.p.* *s.p.* *s.p.* *s.p.* *s.p.*

KLA. *pp* *ff*

growl

P19 SEPTETT 4 relief 070919:© minimal edition 2007

ALT. *growl* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

BAR. *growl* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

TRO. *ff* *pp* *ff* *pp* *ff* *pp* *ff*

POS. *ff* *pp* *ff*

GIT. *s.p.* *6* *s.t.* *pp* *ff* *pp* *s.p.* *6* *s.t.* *ff* *pp* *ff* *pp* *ff*

BAS. *s.t.* *7* *s.p.* *pp* *ff* *pp* *s.p.* *7* *s.t.* *5* *5* *s.t.* *7* *s.p.* *7* *s.t.* *7* *7* *7* *7*

KLA. *ff* *pp* *7* *7*

[illegible]

ALT. *growl* *pp* *ff* *pp* *ff* *pp* *ff*

BAR. *growl* *ff* *pp* *ff* *pp* *ff* *ff*

TRO. *ff*

POS. *ff* *pp* *ff* *pp* *ff* *pp* *ff*

GIT. *s.p.* *ff* *s.t.* *pp* *ff* *s.p.* *pp* *ff* *s.t.* *pp* *ff* *s.p.* *ff*

BAS. *s.t.* *ff* *s.p.* *pp* *ff* *s.t.* *pp* *ff* *s.p.* *pp* *ff* *s.t.* *ff*

KLA. *ff*

♩ = 80

36

ALT. *fff* *sempre*

BAR. *growl*
fff *sempre*

TRO. *mit Dämpfer*
fff *sempre*

POS. *fff* *sempre*

GIT. *fff* *sempre*

BAS. *fff* *sempre*

KLA. *fff* *sempre*

44

45 $\bullet = 75$

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

ALT.

BAR.

TRO. *ohne Dämpfer*

POS.

GIT.

BAS.

KLA.

[illegible]

7   = 60

46

ALT.

BAR.

TRO.

POS.

GIT.

BAS.

KLA.

p *> ∅ < p* *> ∅* *∅ < p* *> ∅ < p* *> ∅ < p* *> ∅ < p* *> ∅* *∅ < p*

p *> ∅ < p* *> ∅* *∅ < p* *> ∅ < p* *> ∅ < p* *> ∅ < p* *> ∅* *∅ < p*

> ∅ < p *> ∅* *∅ < p* *> ∅* *∅ < p* *> ∅ < p* *> ∅ < p* *> ∅* *∅ < p* *> ∅*

> ∅ < p *> ∅* *∅ < p* *> ∅ < p* *> ∅ < p* *> ∅ < p* *> ∅* *∅ < p* *> ∅*

p *mf* *mp*

p *mf* *mp*

p *mp* *p*

Dem Verklängen der Gitarren anpassen

No.5 spaltung (lamento)

♩ = 110

I

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

BAR. *f* *f p* *p f* *f p* *p f* *f p* *p f* *f p* *p f* *f p f*

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

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

GIT. *f*

BAS. *f*

KLA. *f* 7 6 5 4 3 2 1

This musical score is for a septet, featuring parts for Alto (ALT.), Baritone (BAR.), Trombone (TRO.), Positone (POS.), Guitar (GIT.), Bass (BAS.), and Klappe (KLA.). The tempo is marked as 110 beats per minute. The score is divided into two systems. The first system contains measures 1 through 10. The second system contains measures 11 through 17. The Klappe part is marked with a 7/8 time signature and a sequence of numbers 7, 6, 5, 4, 3, 2, 1, which likely indicate fingerings or breath marks. The dynamics are marked with *f* (forte) and *p* (piano).

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

BAR. *f p* *p f* *f p* *p f* *f p* *p f* *f p* *f* *f p* *f* *f p* *f* *f p* *p f* *f p* *p f* *f p* *p f* *f p* *f* *f p* *f*

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

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

GIT. *f* *p* *f*

BAS. *f* *p* *f*

KLA. *f* *p* *f*

5 4 3 2 1 1 2 3 4 3 2 1 1 2 1

This musical score is for a performance of 'The Rose Tree'. It is arranged for vocal soloists and a keyboard accompaniment. The score is divided into two systems, each containing four staves.

First System:

- ALT. (Alto):** Treble clef, 8/8 time signature. The melody features a mix of eighth and sixteenth notes with dynamic markings of *f* (forte) and *p* (piano).
- BAR. (Baritone):** Bass clef. The part consists of a steady eighth-note accompaniment with dynamic markings of *f* and *p*.
- TRO. (Tenor):** Treble clef. The melody is similar to the Alto part, using eighth and sixteenth notes with *f* and *p* dynamics.
- POS. (Piano):** Bass clef. The part features a steady eighth-note accompaniment with dynamic markings of *f* and *p*.

Second System:

- GIT. (Guitar):** Treble clef, 8/8 time signature. The part consists of a steady eighth-note accompaniment with dynamic markings of *f* and *p*.
- BAS. (Bass):** Bass clef. The part consists of a steady eighth-note accompaniment with dynamic markings of *f* and *p*.
- KLA. (Keyboard):** Grand staff (treble and bass clefs). The right hand plays a sequence of numbers (4, 3, 2, 1, 1, 2, 3, 2, 1, 1, 1, 1, 2, 3, 2, 1, 1, 2, 1, 1) which likely represent fingerings or a simplified harmonic line. The left hand plays a steady eighth-note accompaniment. Dynamic markings of *f* and *p* are present.

The score is written in 8/8 time and includes various musical notations such as notes, rests, and dynamic markings to guide the performers.

[illegible]**attacca No.6**

No.6 kette bilden!

[illegible]

ALT. *f* *f* *f* *mf* *mf* *mf* *mf* *mf* *mf*

BAR. *fp* *f* *fp* *f* *fp* *f* *fp* *f* *ff* *ff* *ff*

TRO. *ff* *ff* *ff* *ff* *ff* *mp* *mp* *mp* *mp*

POS. *ff* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *f*

GIT. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

BAS. *f* *f* *f* *f* *f* *f* *f* *f* *f*

KLA. *f* *f* *f* *f* *f* *f* *f* *f* *f*

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

BAR. *ff* *ff* *ff* *ff* *mp* *mp* *mp* *mp* *mp*

TRO. *mp* *mp* *mp* *mf* *mf* *mf* *mf* *mf* *mf*

POS. *f* *f* *f* *f* *f* *f* *mf* *mf* *mf*

GIT. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

BAS. *f* *f* *f* *f* *f* *f* *f* *f* *f*

KLA. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

ALT. *mp* *mp* *mp* *mp* *mp* *mp* *fp* *f* *fp* *f* *fp* *f*

BAR. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

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

POS. *mf* *mf* *mf* *mf* *ff* *ff* *ff* *ff* *ff*

GIT. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

BAS. *f* *f* *f* *p* *p* *p* *p* *p* *p*

KLA. *mf* *mf* *mf* *mf* *mf* *f* *f* *f* *f*

ALT. *fp* *f* *fp* *f* *fp* *f* *fp* *f* *mf* *mf* *mf* *mf* *mf*

BAR. *mp* *mf* *p* *mf* *mp* *mf* *p* *mf* *mp* *mf* *p* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mf* *mf*

TRO. *f* *f* *f* *f* *f* *f* *mp* *mp* *mp*

POS. *ff* *ff* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

GIT. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

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

KLA. *f* *f* *f* *f* *f* *f* *f* *f* *f*

ALT. *mf* *mf* *f* *f* *f* *f* *f* *f* *f* *f*

BAR. *mf* *mf* *mf* *mf* *mf* *mp* *mp* *mp* *mp* *mp*

TRO. *mp* *mp* *mp* *mp* *mf* *mf* *mf* *mf* *mf* *mf*

POS. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

GIT. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

BAS. *mp* *mp* *mp* *mp* *mp* *mp* *mf* *mf* *mf* *mf*

KLA. *f* *p* *p* *p* *p* *p* *p* *p* *p* *mp*

ALT. *p*

BAR. *mp*

TRO. *mf*

POS. *mp*

GIT. *mf*

BAS. *mf*

KLA. *mp*

50

This musical score is for a performance of "The Rose Tree" by William Walton. It is arranged for vocal soloists and a piano ensemble. The vocal parts include Alto (ALT.), Baritone (BAR.), Tenor (TRO.), and Soprano (POS.). The piano ensemble consists of Guitar (GIT.), Bass (BAS.), and Klavier (KLA.).

The score is written in 2/4 time and features a key signature of one flat (B-flat). The tempo is marked "Allegretto". The music is divided into two systems, each containing four measures. The first system is marked with a "p" (piano) dynamic, and the second system is marked with an "mf" (mezzo-forte) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

The vocal parts are written in treble and bass clefs. The guitar part is in treble clef, and the bass and klavier parts are in bass clef. The klavier part is written for both hands. The score includes various musical notations such as notes, rests, and dynamic markings.

ALT. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

BAR. *f* *f* *f* *f* *f* *f* *p* *p* *p*

TRO. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

POS. *mf* *mf* *p* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

GIT. *mf* *mf* *mf* *mf* *mp* *mp* *mp* *mp* *mp*

BAS. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *f* *f*

KLA. *f* *f* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

ALT. *mf* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

BAR. *p* *p* *p* *p* *mp* *mp* *mp* *mp* *mp* *mp*

TRO. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

POS. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

GIT. *mp* *mp* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

BAS. *f* *f* *f* *f* *f* *p* *p* *p* *p* *p*

KLA. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mp* *mp*

ALT. *mp* *mp* *mp* *mp* *mp* *mp* *mf* *mf* *mf*

BAR. *mp* *mp* *p* *p* *p* *p* *p* *p* *p*

TRO. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

POS. *mf* *mf* *mf* *mf* *pp* *pp* *pp* *pp* *pp*

GIT. *p* *p* *p* *p* *p* *p* *p* *mf* *mf*

BAS. *p* *p* *p* *p* *p* *p* *p* *p* *p*

KLA. *mp* *mp* *mp* *mp* *mp* *f* *f* *f* *f*

ALT. *mf*

BAR. *mf*

TRO. *mp*

POS. *pp*

GIT. *mf*

BAS. *p*

KLA. *f*

The musical score is written for a septet. The Alto (ALT.) part is in treble clef, Baritone (BAR.) in bass clef, Trombone (TRO.) in treble clef, Positone (POS.) in bass clef, Guitar (GIT.) in treble clef with a 8va marking, Bass (BAS.) in bass clef with a 5va marking, and Keyboard/Low Brass (KLA.) in grand staff. The score consists of 8 measures. Measures 100-104 are marked with a repeat sign. Measure 105 has a key signature change to one flat. Measure 106 has a dynamic change to piano (p). Measure 107 ends with a double bar line.

ALT. *mf* *mf* *mf* *pp* *pp* *pp* *pp* *pp*

BAR. *p* *p* *p* *p* *p* *p* *mp* *mp*

TRO. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

POS. *mp* *p* *p* *p* *p* *p* *p* *p*

GIT. *mp* *mp* *mp* *mp* *mf* *mf* *mf* *mf*

BAS. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *p*

KLA. *p* *p* *p* *p* *p* *p* *p* *p*

ALT.

BAR.

TRO.

POS.

GIT.

BAS.

KLA.

The musical score is arranged in seven systems, each corresponding to a different instrument. The Alto (ALT.) part is in treble clef, starting with a *pp* dynamic and featuring a series of eighth-note patterns. The Baritone (BAR.) part is in bass clef, also starting with *mp* and featuring a similar eighth-note pattern. The Trombone (TRO.) part is in treble clef, starting with *mp* and featuring a series of eighth-note patterns. The Positone (POS.) part is in bass clef, starting with *mp* and featuring a series of eighth-note patterns. The Guitar (GIT.) part is in treble clef, starting with *mf* and featuring a series of eighth-note patterns. The Bass (BAS.) part is in bass clef, starting with *p* and featuring a series of eighth-note patterns. The Keyboard (KLA.) part is in grand staff, starting with *p* and featuring a series of eighth-note patterns. The score includes various dynamics such as *pp*, *p*, *mp*, *mf*, and *pp*, and includes articulation marks like accents and slurs.

ALT. *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

BAR. *p* *p* *p* *p* *ppp* *ppp* *ppp* *ppp*

TRO. *mp* *mp* *mp* *ppp* *ppp* *ppp* *ppp* *ppp*

POS. *pp* *pp* *pp* *pp* *pp* *pp* *ppp* *ppp*

GIT. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

BAS. *p* *p* *p* *p* *p* *ppp* *ppp* *ppp*

KLA. *p* *p* *p* *p* *p* *p* *p* *ppp*

ALT. *ppp*

BAR. *ppp*

TRO. *ppp*

POS. *ppp*

GIT. *pp*

BAS. *ppp*

KLA. *ppp*

attacca No.7

(oder: das schweigen des sängers)

(oder: das schweigen des sängers)

No.7 verschleierung
(oder: das schweigen des sängers)

♩ = 90

I

ALT.

BAR.

TRO.

POS.

GIT.

BAS.

KLA.

The musical score is written for six instruments: Alto Saxophone (ALT.), Baritone Saxophone (BAR.), Trombone (TRO.), Positone (POS.), Guitar (GIT.), and Bass (BAS.). The piano part (KLA.) is shown at the bottom. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is indicated as ♩ = 90. The score consists of two systems. The first system contains measures 1 through 8. The second system contains measures 9 through 16. Dynamics include fortissimo (ff), forte (f), and piano (p). Performance markings such as accents (^), breath marks (v), trills (tr), and slurs are present throughout the score.

ALT.

BAR.

TRO.

POS.

GIT.

BAS.

KLA.

f *fp* *ff* *fp* *ff* *mp* *ff* *ff* *tr* *tr* *tr*

f *fp* *ff* *fp* *ff* *mp* *ff* *ff* *tr* *tr* *tr*

f *fp* *ff* *fp* *ff* *ff* *ff* *ff* *tr* *tr* *tr*

f *fp* *ff* *fp* *ff* *ff* *ff* *ff* *tr* *tr* *tr*

mp *f* *f* *f*

ff *f* *f* *f*

f *mp* *f*

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

BAR. *ff* *f* *p* *f* *p* *f* *p*

TRO. *ff* *p*

POS. *ff* *p*

GIT. *p*

BAS. *p*

KLA. *pp*

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a band and includes staves for the following instruments: ALT. (Alto), BAR. (Baritone), TRO. (Trombone), POS. (Positone), GIT. (Guitar), BAS. (Bass), and KLA. (Keyboard). The score is written in 4/4 time and features a key signature of one sharp (F#). The music is divided into two main sections, with the first section spanning measures 1 through 8 and the second section spanning measures 9 through 16. The score includes various musical notations such as notes, rests, and dynamic markings (p, mf, f, ff). The ALT. and BAR. parts are written in treble and bass clefs, respectively. The TRO. and POS. parts are written in treble and bass clefs, respectively. The GIT. part is written in treble clef. The BAS. part is written in bass clef. The KLA. part is written in bass clef. The score is a full orchestration of the original song, capturing the essence of the acoustic and electric sounds of the original recording.

17

ALT. *mp* *mp* *mf*

BAR. *mp* *mp* *mf*

TRO. *mf*

POS. *mf*

GIT. *mf* *mp* *p*

BAS. *mf* *ff*

KLA. *mp* *p*

ALT.

BAR.

TRO.

POS.

GIT.

BAS.

KLA.

mf

mf

mf

ff

ff

ff

p

f

p

f

f

ALT. *ff* *p* *ff*

BAR. *ff* *p* *ff*

TRO. *ff* *ff* *ff* *ff*

POS. *ff* *ff* *ff* *ff*

GIT. *f* *ff* *f* *p* *ff*

BAS. *f* *ff* *f* *p* *ff*

KLA. *f* *ff*

This musical score is for the piece "The Fire of Love" by John Williams, from the soundtrack of the 1991 film "The Untouchables". The score is arranged for a full orchestra and includes parts for woodwinds, strings, and percussion.

The score is divided into two systems. The first system includes parts for Alto Saxophone (ALT.), Baritone Saxophone (BAR.), Trombone (TRO.), Bass Trombone (POS.), Guitar (GIT.), and Bass (BAS.). The second system includes parts for KLA. (Klarinet).

The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Allegro".

The score features a variety of musical notations, including eighth notes, quarter notes, half notes, and full notes. There are also dynamic markings such as *ff* (fortissimo) and *f* (forte). The woodwinds and strings play a rhythmic pattern of eighth notes, while the percussion provides a steady beat.

ALT. *f*

BAR. *f*

TRO.

POS.

GIT. *p*

BAS. *p* *pp* *p* *pp*

KLA.

ALT. *p* *mp* *ff*

BAR. *p* *mp* *ff*

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

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

GIT. *p* *p* *f* *p*

BAS. *p* *ff* *f* *p*

KLA. *p* *f* *p*

ALT.

BAR.

TRO.

POS.

GIT.

BAS.

KLA.

Musical score for page 41, measures 1-4. The score is written for five instruments: Alto Saxophone (ALT.), Baritone Saxophone (BAR.), Trombone (TRO.), Bassoon (POS.), and Piano (KLA.). The key signature is one sharp (F#) and the time signature is 4/4. The Trombone and Bassoon parts include dynamic markings: *mf* (mezzo-forte) in measures 3 and 4. The Guitar (GIT.) and Bass (BAS.) parts include dynamic markings: *p* (piano) in measures 3 and 4. The Piano (KLA.) part is written in a grand staff (treble and bass clef) and includes a dashed line below the staff in measure 4.

45

ALT.

Musical notation for the Alto part, measures 45-48. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). The music features eighth and sixteenth notes, rests, and dynamic markings: *p*, *f*, *p*, *f*, *p*, *f*, *p*, and *ff*. Trills are indicated above notes in measures 46 and 47.

BAR.

Musical notation for the Baritone part, measures 45-48. The staff is in bass clef with a key signature of three sharps (F#, C#, G#). The music features eighth and sixteenth notes, rests, and dynamic markings: *p*, *f*, *p*, *f*, *p*, *f*, *p*, and *ff*. Trills are indicated above notes in measures 46 and 47.

TRO.

Musical notation for the Trombone part, measures 45-48. The staff is in treble clef. Measures 45 and 46 contain eighth notes and rests. Measures 47 and 48 contain a whole note chord marked *ff*.

POS.

Musical notation for the Positone part, measures 45-48. The staff is in bass clef. Measures 45 and 46 contain eighth notes and rests. Measures 47 and 48 contain a whole note chord marked *ff*.

GIT.

Musical notation for the Guitar part, measures 45-48. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). Measures 45 and 46 are empty. Measures 47 and 48 contain a whole note chord marked *f*.

BAS.

Musical notation for the Bass part, measures 45-48. The staff is in bass clef with a key signature of three sharps (F#, C#, G#). Measures 45 and 46 are empty. Measures 47 and 48 contain a whole note chord marked *f*.

KLA.

Musical notation for the Keyboard part, measures 45-48. The system consists of two staves in bass clef with a key signature of one flat (Bb). The music features eighth and sixteenth notes, rests, and dynamic markings: *pp* and *f*.

ALT. *p* *mp* *f* *p* *f* *fp* *fp* *f* *fp*

BAR. *p* *mp* *f* *p* *f* *fp* *fp* *f* *fp*

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

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

GIT. *p*

BAS. *ff*

KLA. *f* *p* *f*

ALT. *f* *ff* *fff*

BAR. *f* *ff* *fff*

TRO. *f* *ff* *fff*

POS. *f* *ff* *fff*

GIT. *ff* *f* *pp* *ff* *fff*

BAS. *ff* *f* *pp* *ff* *fff*

KLA. *f* *fff*

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