

„Während ich, bevor Karrer verrückt geworden ist, nur am Mittwoch mit Oehler gegangen bin, gehe ich jetzt, nachdem Karrer verrückt geworden ist, auch am Montag mit Oehler. Weil Karrer am Montag mit mir gegangen ist, gehen Sie, nachdem Karrer am Montag nicht mehr mit mir geht, auch am Montag mit mir, sagt Oehler, nachdem Karrer verrückt und sofort nach Steinhof hinaufgekommen ist.“

from: Thomas Bernhard:  
*Gehen*

# Steinhof

## for orchestra in four sections

Tom Rojo Poller (2010)

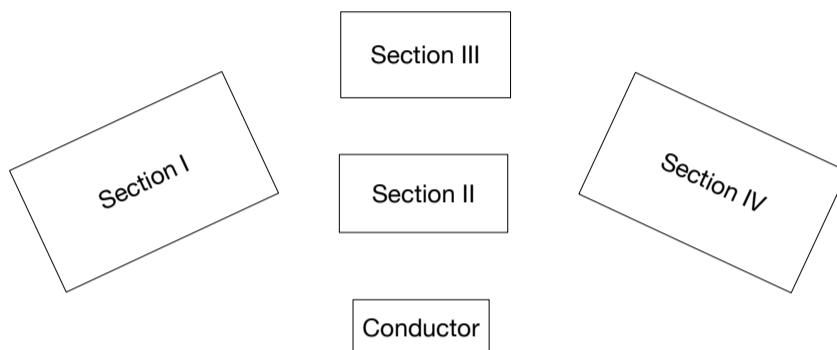
Duration: ca. 15'

## Instrumentation

The orchestra is divided into four sections:

Section I:	Section II:	Section III:	Section IV:
Flute (also Alto Flute in G)	4 Solo-Violins in scordatura	Bass Clarinet in Bb	Flute (also Alto Flute in G)
Oboe	2 Solo-Violas in scordatura	Bassoon	Oboe
Clarinet in Bb	2 Solo-Cellos in scordatura	Trombone	Clarinet in Bb
Bassoon	2 Solo-Double Basses in scordatura	Tuba	Bassoon
Horn in F		2 Double Basses (5 strings)	Horn in F
Trumpet in C		Percussion 2 (Steel Drum, Vibraphone, Glockenspiel [1 instrument], Cane)	Trumpet in C
Trombone		Percussion 3 (Marimba, Glockenspiel [1 instrument], 3 Cowbells, Templeblock)	Trombone
Percussion 1 (Maracas, Cabaza, Conga, Bongo, Tom-tom)		Piano	Percussion 1 (Maracas, Cabaza, Conga, Bongo, Tom-tom)
Violin I (5 players)		Harp 1 (in scordatura)	Violin I (5 players)
Violin II (4 players)		Harp 2 (in scordatura)	Violin II (4 players)
Viola (3 players)			Viola (3 players)
Cello (2 players)			Cello (2 players)

The placement of the four sections on the stage should be like this:



Section I and Section II should be placed exactly symmetrically and the distance between them should be as far as possible.

## Sign explanation

Three different types of signs for microtonal alterations are used in the score.

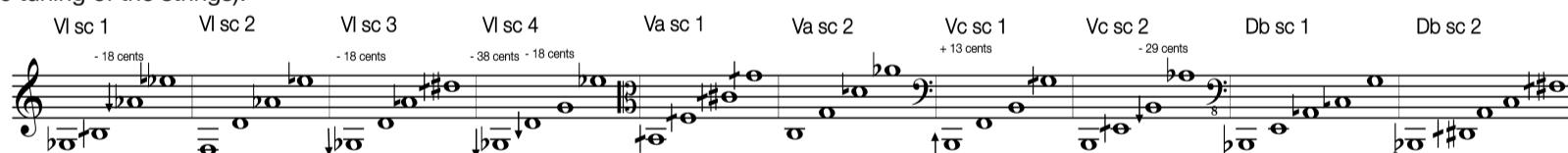
- ♯ ♭ ↓ mean a downwards alteration by a quarter ton (50 cents), based on the well-tempered chromatic pitch.
- ↓ means an (additional) downwards alteration by a Septimal Comma (31 cents).
- ↑ means an (additional) upwards alteration by an Undecimal Comma (51 cents).

The last two signs (stemming from "the Extend Helmholtz-Ellis JI Pitch Notation" by M. Sabat and W. V. Schweinitz) are exclusively used to indicate exactly intonated harmonics of the horn and the resulting pitches of the scordatura-strings.

In the scordatura chart below also ↓ or ↑ is used to indicate an alteration other than the aforementioned (specified in cents above the note).

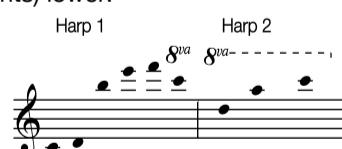
## Scordature

All solo strings of section II have to be tuned according to the following individual scordatura tunings (all alterations and cent indications relate to a well-tempered chromatic tuning of the strings):

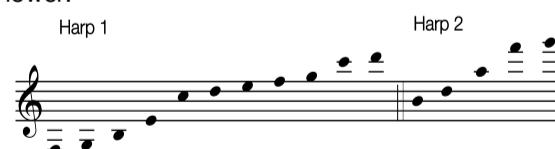


The scordatura-strings play exclusively natural harmonics (ranging from the 2<sup>nd</sup> to the 6<sup>th</sup> harmonic). In the score only the resulting sound is indicated, the fingering can be found in the parts.

The two harps have to tune the following strings by a Septimal comma (31 cents) lower:



by a quarter tone (50 cents) lower:



In the score the resulting sound is written, in the parts only the strings without the alterations.

## Further Instructions

The strings and woodwinds should play in general *non vibrato*.

At some points the horns need to play uncorrected harmonics, based on the indicated fundamental (*Cor[no] nat[urale] in ...*).

At the end of the piece the two percussionists of sections I and II should produce the sound of footsteps through walking on the spot. The sound should be damp and profound, so – dependent on the material of the floor – the players should probably wear dampened or even no shoes at all.

In the middle of the piece percussionist 2 has to hit with a cane on a table or piece of wood.

The score sounds as written.

# Steinhof

for orchestra in four sections

Tom Rojo Poller

**I**

Fl 1      f > p      f > p      f > p      f > p      f > p      f > p

Ob 1

Ci 1      mp      Cor. nat. In D      mp      Cor. nat. In G#      mp      mp      mp

Bn 1      mp      Cor. nat. In D      mp      Cor. nat. In D      mp      mp      mp

Hr 1      f      Cor. nat. In D      f      Cor. nat. In D      f      Cor. nat. In D      f

Hr 2      f      Cor. nat. In D      f      Cor. nat. In D      f      Cor. nat. In D      f

Trp 1

Tbn 1      mp

Prc 1      Mute      mf

VI I (1-5)      f > p      f > p      f > p      f > p      f > p

VI II (1-4)      f > p      f pp      f > p      f > p      f > p

Va (1-4)      mf p      mf pp      mf p      mf p      mf p

Vc (1,2)      f

**II**

VI sc 1      p      Sust.      p      p      p      p      p

VI sc 2      p      Sust.      p      p      p      p      p

VI sc 3      p      Sust.      p      p      p      p      p

VI sc 4      p      Sust.      p      p      p      p      p

Va sc 1      p      p      p      p      p      p      p

Va sc 2      p      p      p      p      p      p      p

Vc sc 1      pizz.      mf      pizz.      mf      pizz.      mf      pizz.      mf

Vc sc 2      pizz.      mf      pizz.      mf      pizz.      mf      pizz.      mf

Db sc 1      mf      pizz.      mf      mf      mf      mf      mf

Db sc 2      mf      pizz.      mf      mf      mf      mf      mf

**III**

B. Cl      f > z      f > z      f > z      f > z      f > z      f > z      f > z

Bn 2      f > z      f > z      f > z      f > z      f > z      f > z      f > z

Tbn 2      f > z      f > z      f > z      f > z      f > z      f > z      f > z

Tb      f > z      f > z      f > z      f > z      f > z      f > z      f > z

Db 3,4      pizz. >      f > z      pizz. >      f > z      pizz. >      f > z      pizz. >      f > z

Prc 2: Steel Drum      f

Prc 3: Marimba      f & friction stick

Pno      mp      ff      f mp      ff f mp      ff mp      f mp      ff f mp

Hp 1      mp      p      mp      mp      mp      mp      mp

Hp 2      mp      mp      p      mp      mp      mp      mp

**IV**

Fl 2      f > p      f > p      f > p

Ob 2

Ci 2

Bn 3      Cor. nat. In B      Cor. nat. In F      Cor. nat. In B      Cor. nat. In B

Hr 3      Cor. nat. In B      Cor. nat. In F      Cor. nat. In B      Cor. nat. In B

Hr 4      Cor. nat. In B      Cor. nat. In F      Cor. nat. In B      Cor. nat. In B

Trp 2

Tbn 3      always with brush      mp

Prc 4      Mute      mf

VI I (6-10)      f > p

VI II (5-6)      f pp

Va (4-6)      pizz. mf pp

Vc (3,4)      f

Musical score for orchestra and choir, page 13, section A. The score includes parts for Violin section 1 (VI sc 1), Violin section 2 (VI sc 2), Violin section 3 (VI sc 3), Violin section 4 (VI sc 4), Bassoon section 1 (Va sc 1), Bassoon section 2 (Va sc 2), Cello section 1 (Vc sc 1), Cello section 2 (Vc sc 2), Double bass section 1 (Db sc 1), and Double bass section 2 (Db sc 2). The tempo is 132 BPM. The score features various dynamics (p, pp, mf) and articulations (circles with dots, dashes, etc.) across ten staves.

*mf*

**A**

$\text{♩} = 132$

B. Cl  
Bn 2  
Tbn 2  
Tb  
Db 3,4  
Prc 2:  
Steel Drum  
Prc 3:  
Marimba  
Pno  
Hpf  
T. Sx.  
Hpf

13

**A**

$\text{♩} = 132$

Fl 2  
Ob 2  
Cl 2  
Bn 3  
Hr 3  
Hr 4  
Trp 2  
Tbn 3  
Prc 4  
Mst  
Cst  
Rpt  
Tsn  
VI I  
(6-10)  
VI II  
(5-8)  
Va  
(4-6)  
Vc  
(3,4)

*always with brush*

Cox. nat. in B

**B**

Fl 1

Ob 1

Ci 1

Bn 1

Hr 1

Hr 2

Trp 1

Tbn 1

Prc 1

VI I  
(1-5)

VI II  
(1-4)

Va  
(1-4)

Vc  
(1,2)

take Alto Flute

Cor. nat. in Eb

Cor. nat. in G#

f

always with brush

mf

f > p

mp

mf

mp

mf

p

mp

f

B

A detailed musical score page showing eight staves of music for an orchestra. The staves are labeled from top to bottom: Vi sc 1, Vi sc 2, Vi sc 3, Vi sc 4, Va sc 1, Va sc 2, Vc sc 1, Vc sc 2, Db sc 1, and Db sc 2. The score consists of five systems of music, each containing two measures. Measure 28 starts with a dynamic of  $\text{pp}$  and continues through measure 35. Various instruments play eighth-note patterns, sixteenth-note figures, and sustained notes. Dynamic markings include  $\text{pp}$ ,  $p$ ,  $mp$ ,  $f$ , and  $\text{f}^\circ$ . Performance techniques like slurs, grace notes, and pizzicato (indicated by 'pizz.') are also present. Measure 35 concludes with a dynamic of  $\text{mf}$ .

B

B

C

C

A detailed musical score for orchestra and piano. The score includes parts for Violin section 1 (Vi sc 1), Violin section 2 (Vi sc 2), Violin section 3 (Vi sc 3), Violin section 4 (Vi sc 4), Violoncello section 1 (Vc sc 1), Violoncello section 2 (Vc sc 2), Double Bass section 1 (Db sc 1), Double Bass section 2 (Db sc 2), and Piano. The score shows complex rhythmic patterns and dynamic markings such as *mf*, *f*, *pizz.*, and *arco*. Measure 11 begins with a forte dynamic in the strings, followed by a piano dynamic in the piano. Measure 12 continues with sustained notes and rhythmic patterns across all parts.

C

C

A detailed musical score page showing parts for Flute 2, Oboe 2, Clarinet 2, Bassoon 3, Horn 3, Horn 4, Trombone 2, Trombone 3, Percussion 4 (Maracas, Guiro, Claves), Violin I (6-10), Violin II (5-8), Viola (4-6), and Cello (3-4). The score includes dynamic markings such as *p*, *mf*, *mp*, and *p*. Performance instructions like "Cor. nat. In F", "Cor. nat. In B", and "always with brush" are also present.

Musical score for orchestra and choir, page 53, measures 53-54. The score includes parts for A. Fl 1, Ob 1, Cl 1, Bn 1, Hr 1, Hr 2, Trp 1, Tbn 1, Prc 1, Vl I (1-5), Vl II (1-4), Va (1-4), and Vc (1,2). The music features various dynamics (p, mp, mf) and rhythmic patterns, including eighth-note chords and sustained notes. Measure 53 ends with a forte dynamic in the brass section. Measure 54 begins with a sustained note from the bassoon and continues with a mix of sustained notes and rhythmic patterns across the ensemble.

3  
4 D 5 4

Musical score for orchestra and choir, page 13, measures 53-54. The score includes parts for Flute 2, Oboe 2, Clarinet 2, Bassoon 3, Horn 3, Horn 4, Trombone 2, Trombone 3, Percussion 4 (Maracas), Violin I (6-10), Violin II (5-8), Viola (4-6), and Cello (3-4). The key signature changes from D major to G major at measure 54. Dynamics include  $p$ ,  $mp$ ,  $f$ , and  $mf$ . Measure 53 ends with a forte dynamic. Measure 54 begins with a piano dynamic and includes a rehearsal mark "n".

E

5 4

Fl 1  
Ob 1  
Cl 1  
Bn 1  
Hr 1  
Hr 2  
Trp 1  
Tbn 1  
Prc 1  
VI I (1-5)  
VI II (1-4)  
Va (1-4)  
Vc (1,2)

*Corno in B*  
*Corno in Eb*

*always with brush*

E

5 4

VI sc 1  
VI sc 2  
VI sc 3  
VI sc 4  
Va sc 1  
Va sc 2  
Vc sc 1  
Vc sc 2  
Db sc 1  
Db sc 2

*pizz.*  
*mf*  
*mp*

E

5 4

B. Cl  
Bn 2  
Tbn 2  
Tb  
Db 3,4  
Prc 2  
Marimba  
Pno  
Hp 1  
Hp 2

E

5 4

A. Fl 2  
Ob 2  
Cl 2  
Bn 3  
Hr 3  
Hr 4  
Trp 2  
Tbn 3  
Prc 2  
VI I (6-10)  
VI II (5-8)  
Va (4-6)  
Vc (3,4)

*mp*

## F

86

A. Fl 1      *p*

Ob 1      *p*

Cl 1      *p*

Bn 1      *p*

Hr 1      *p*

Hr 2      *p*

Trp 1      *p*

Tbn 1      *p*

Prc 1      *mp*

Vl I (1-5)      *mp*

Vl II (1-4)      *p*

Va (1-4)      *p*

Vc (1-2)      *p*

## F

86

Vl sc 1

Vl sc 2

Vl sc 3

Vl sc 4

Va sc 1

Va sc 2

Vc sc 1

Vc sc 2

Db sc 1

Db sc 2

## F

86

B. Cl

Bn 2

Tbn 2

Tb

Db 3,4

Prc 2

Prc 3: Marimba

Pno

Hp 1

Hp 2

## F

86

A. Fl 2      *p*

Ob 2      *p*

Cl 2      *p*

Bn 3      *p*

Hr 3      *p*

Hr 4      *p*

Trp 2      *p*

Tbn 3      *p*

Prc 4      *mp*

Vl I (6-10)      *mp*

Vl II (5-8)      *p*

Va (4-6)      *p*

Vc (3,4)      *p*

G

100

A. Fl 1  
Ob 1  
Cl 1  
Bn 1  
Hr 1  
Hr 2  
Trp 1  
Tbn 1  
Prc 1  
Vi I (1-5)  
Vi II (1-4)  
Va (1-4)  
Vc (1,2)

G

100

Vi sc 1  
Vi sc 2  
Vi sc 3  
Vi sc 4  
Va sc 1  
Va sc 2  
Vc sc 1  
Vc sc 2  
Db sc 1  
Db sc 2

G

100

B. Cl  
Bn 2  
Tbn 2  
Tb  
Db 3,4  
Prc 2  
Marimba  
Pno  
Hp 1  
Hp 2

G

100

A. Fl 2  
Ob 2  
Cl 2  
Bn 3  
Hr 3  
Hr 4  
Trp 2  
Tbn 3  
Prc 3  
Vi I (6-10)  
Vi II (5-8)  
Va (4-6)  
Vc (3,4)

2 4 3 4 H 2 4

A. Fl 1 *mf*  
Ob 1 *mf*  
Cl 1 *mf*  
Bn 1 *mf*  
Hr 1 *p*  
Hr 2  
Trp 1  
Tbn 1  
Prc 1 *mf*  
Vl I (1-5) *mf*  
Vl II (1-4) *mf*  
Va (1-4) *mf*  
Vc (1-2) *mf*

*Cor. nat. In B*  
*Cor. nat. In B*

2 4 3 4 H 2 4

II

Vl sc 1  
Vl sc 2  
Vl sc 3  
Vl sc 4  
Va sc 1  
Va sc 2  
Vc sc 1  
Vc sc 2  
Db sc 1 *pizz.*  
Db sc 2

*f*  
*f*  
*p*  
*f*  
*p*  
*pizz.*  
*pizz.*  
*mf*  
*mf*

2 4 3 4 H 2 4

III

B. Cl  
Bn 2  
Tbn 2  
Tb  
Db 3,4  
Prc 2  
Prc 3: Marimba  
Pno  
Hp 1  
Hp 2

*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*mp*  
*mp*  
*mp*

2 4 3 4 H 2 4

IV

A. Fl 2 *mf*  
Ob 2 *mf*  
Cl 2 *mf*  
Bn 3 *mf*  
Hr 3 *p*  
Hr 4  
Trp 2  
Tbn 3  
Prc 4 *mf*  
Vl I (6-10) *mf*  
Vl II (5-8) *mf*  
Va (4-6) *mf*  
Vc (3,4) *mf*

*Cor. nat. In D*  
*mf*  
*mf*

*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*

A. Fl 1

Ob 1

Ci 1

Bn 1

Hr 1

Hr 2

Trp 1

con sord. (straight)

Tbn 1

Prc 1

Ocr. rest. In B

VI I (1-5)

VI II (1-4)

Va (1-4)

Vc (1,2)

Solo arco

ppp

4-6''  H

Musical score for orchestra and choir, page 128, measures 1-10. The score includes parts for Violin section 1 (Vi sc 1), Violin section 2 (Vi sc 2), Violin section 3 (Vi sc 3), Violin section 4 (Vi sc 4), Violoncello section 1 (Va sc 1), Violoncello section 2 (Va sc 2), Double Bass section 1 (Vc sc 1), Double Bass section 2 (Vc sc 2), and Double Bassoon section 1 (Db sc 1). The score features dynamic markings such as *f*, *ff*, *fff*, and *ppp*. Measure 1: Vi sc 1, Vi sc 2, Vi sc 3, Vi sc 4, Va sc 1, Va sc 2, Vc sc 1, Vc sc 2, Db sc 1. Measure 2: Vi sc 1, Vi sc 2, Vi sc 3, Vi sc 4, Va sc 1, Va sc 2, Vc sc 1, Vc sc 2, Db sc 1. Measure 3: Vi sc 1, Vi sc 2, Vi sc 3, Vi sc 4, Va sc 1, Va sc 2, Vc sc 1, Vc sc 2, Db sc 1. Measure 4: Vi sc 1, Vi sc 2, Vi sc 3, Vi sc 4, Va sc 1, Va sc 2, Vc sc 1, Vc sc 2, Db sc 1. Measure 5: Vi sc 1, Vi sc 2, Vi sc 3, Vi sc 4, Va sc 1, Va sc 2, Vc sc 1, Vc sc 2, Db sc 1. Measure 6: Vi sc 1, Vi sc 2, Vi sc 3, Vi sc 4, Va sc 1, Va sc 2, Vc sc 1, Vc sc 2, Db sc 1. Measure 7: Vi sc 1, Vi sc 2, Vi sc 3, Vi sc 4, Va sc 1, Va sc 2, Vc sc 1, Vc sc 2, Db sc 1. Measure 8: Vi sc 1, Vi sc 2, Vi sc 3, Vi sc 4, Va sc 1, Va sc 2, Vc sc 1, Vc sc 2, Db sc 1. Measure 9: Vi sc 1, Vi sc 2, Vi sc 3, Vi sc 4, Va sc 1, Va sc 2, Vc sc 1, Vc sc 2, Db sc 1. Measure 10: Vi sc 1, Vi sc 2, Vi sc 3, Vi sc 4, Va sc 1, Va sc 2, Vc sc 1, Vc sc 2, Db sc 1.

4-6'' H

A detailed musical score page for orchestra and piano, numbered 128. The score includes parts for Bassoon 1 (B. Cl), Bassoon 2 (Bn 2), Trombone 2 (Tbn 2), Trombone (Tb), Double Bass 3,4 (Db 3,4), Percussion 2 (Prc 2), Marimba (Marimba), Piano (Pno), and Double Bass (Hpf). The music consists of ten staves of musical notation with various dynamics like ff, f, mf, and p, and performance instructions such as arco and pizz. The piano part features prominent bass notes and eighth-note patterns.

4-6'' H

Musical score for orchestra and piano, page 128, measures 1-10. The score includes parts for Flute 2, Oboe 2, Clarinet 2, Bassoon 3, Horn 3, Horn 4, Trombone 2, Trombone 3, Percussion 4, Violin I (10), Violin II (8-5), Viola (4-6), and Cello (3-4). The score features various dynamic markings such as *mf*, *f*, *pp*, *p*, *ppp*, and *acc.* The vocal parts sing "I am the wind" and "I am the rain". The piano part includes a section for "Cox. nat. in B". Measure 10 ends with a forte dynamic *f*.

K

Musical score for orchestra and choir, page 142, measures 1-10. The score includes parts for Flute 1, Oboe 1, Clarinet 1, Bassoon 1, Horn 1, Horn 2, Trombone 1, Trombone 1 (Mellophone), Trombone 2, Trombone 2 (Tuba), Violin I (1-5), Violin II (1-4), Viola (1-4), and Cello (1,2). The vocal parts include Cor. nat. in Eb, Cor. nat. in D, and Cor. nat. in D. The score features various dynamic markings such as *mf*, *mp*, *p*, *f*, *pizz.*, *arco*, and *mf >*. Measure 10 concludes with a forte dynamic *f*.

K

K

A detailed musical score page for orchestra and piano. The page includes ten staves for woodwind instruments (Bassoon 1, Bassoon 2, Trombone 2, Trombone, Double Bass 3,4), two staves for percussion (Percussion 2, Percussion 3: Marimba), and two staves for brass/horn (Horn 1, Horn 2). The piano part is on the far right. Measure 1 starts with a dynamic of  $\text{mf}$ . Measures 2-3 show woodwind entries with dynamics  $\text{f}$  and  $\text{mf}$ . Measures 4-5 feature woodwind patterns with dynamics  $\text{mf}$  and  $\text{f}$ . Measures 6-7 show woodwind entries with dynamics  $\text{mf}$  and  $\text{f}$ . Measures 8-9 show woodwind patterns with dynamics  $\text{mf}$  and  $\text{f}$ . Measure 10 concludes with a dynamic of  $\text{mf}$ .

K

A. Fl 2

Ob 2

Cl 2

Bn 3

Hr 3 Cor. nat. in C#

Hr 4

Trp 2

Tbn 3

Prc 4

VI I (6-10)

VI II (5-8)

Va (4-5)

Vc (3-4)

L

Musical score for orchestra, page 159, measures 1-10. The score includes parts for A. Fl 1, Ob 1, Cl 1, Bn 1, Hr 1, Hr 2, Trp 1, Tbn 1, Prc 1, VI I (1-5), VI II (1-4), Va (1-4), and Vc (1,2). The score features various dynamic markings such as *p*, *pp*, *mf*, and *arco*. Measure 1: A. Fl 1, Ob 1, Cl 1, Bn 1, Hr 1, Hr 2, Trp 1, Tbn 1, Prc 1, VI I (1-5), VI II (1-4), Va (1-4), Vc (1,2) rest. Measure 2: A. Fl 1, Ob 1, Cl 1, Bn 1, Hr 1, Hr 2, Trp 1, Tbn 1, Prc 1, VI I (1-5), VI II (1-4), Va (1-4), Vc (1,2) rest. Measure 3: A. Fl 1, Ob 1, Cl 1, Bn 1, Hr 1, Hr 2, Trp 1, Tbn 1, Prc 1, VI I (1-5), VI II (1-4), Va (1-4), Vc (1,2) rest. Measure 4: A. Fl 1, Ob 1, Cl 1, Bn 1, Hr 1, Hr 2, Trp 1, Tbn 1, Prc 1, VI I (1-5), VI II (1-4), Va (1-4), Vc (1,2) rest. Measure 5: A. Fl 1, Ob 1, Cl 1, Bn 1, Hr 1, Hr 2, Trp 1, Tbn 1, Prc 1, VI I (1-5), VI II (1-4), Va (1-4), Vc (1,2) rest. Measure 6: A. Fl 1, Ob 1, Cl 1, Bn 1, Hr 1, Hr 2, Trp 1, Tbn 1, Prc 1, VI I (1-5), VI II (1-4), Va (1-4), Vc (1,2) rest. Measure 7: A. Fl 1, Ob 1, Cl 1, Bn 1, Hr 1, Hr 2, Trp 1, Tbn 1, Prc 1, VI I (1-5), VI II (1-4), Va (1-4), Vc (1,2) rest. Measure 8: A. Fl 1, Ob 1, Cl 1, Bn 1, Hr 1, Hr 2, Trp 1, Tbn 1, Prc 1, VI I (1-5), VI II (1-4), Va (1-4), Vc (1,2) rest. Measure 9: A. Fl 1, Ob 1, Cl 1, Bn 1, Hr 1, Hr 2, Trp 1, Tbn 1, Prc 1, VI I (1-5), VI II (1-4), Va (1-4), Vc (1,2) rest. Measure 10: A. Fl 1, Ob 1, Cl 1, Bn 1, Hr 1, Hr 2, Trp 1, Tbn 1, Prc 1, VI I (1-5), VI II (1-4), Va (1-4), Vc (1,2) rest.

1

A detailed musical score for orchestra and choir, spanning eight measures. The score includes parts for Violin section 1 (Vi sc 1), Violin section 2 (Vi sc 2), Violin section 3 (Vi sc 3), Violin section 4 (Vi sc 4), Violoncello section 1 (Vc sc 1), Violoncello section 2 (Vc sc 2), Double Bass section 1 (Db sc 1), Double Bass section 2 (Db sc 2), and two vocal parts (Soprano and Alto). The instrumentation is primarily strings, with woodwind entries in measures 5 and 7. The vocal parts enter in measure 1. The score uses a mix of standard notation and rhythmic patterns. Measure 1 starts with violins and cellos. Measures 2-3 feature woodwind entries. Measures 4-5 show a transition with woodwinds and vocal entries. Measures 6-8 conclude the section with woodwinds and vocal entries.

1

A detailed musical score page for orchestra and percussion, numbered 159. The score includes parts for Bassoon 1 (B. Cl), Bassoon 2 (Bn 2), Trombone 2 (Tbn 2), Trombone (Tb), Double Bass 3.4 (Db 3.4), Percussion 2 (Prc 2), Percussion 3 (Gsp), Piano (Pno), and Double Bass (Hpf). The music features various dynamic markings like ff, f, mf, p, and pp, as well as performance instructions such as 'Vibrato' and 'pizz.' (pizzicato). The score is written in multiple staves, with some parts using standard notation and others using rhythmic patterns or specific symbols.

1

A. Fl 2  
Ob 2  
Cl 2  
Bn 3  
Hr 3  
Hr 4  
Trp 2  
Tbn 3  
Prc 4  
Vl I (6-10)  
Vl II (5-8)  
Va (4-6)  
Vc (3,4)

M

A. Fl 1  
Ob 1  
Cl 1  
Bn 1  
Hr 1  
Hr 2  
Trp 1  
Tbn 1  
Prc 1  
Vl I (1-5)  
Vl II (1-4)  
Va (1-4)  
Vc (1,2)

This page shows the musical score for orchestra and piano, page 11, measures 173-174. The score includes parts for A. Flute 1, Oboe 1, Clarinet 1, Bassoon 1, Horn 1, Horn 2, Trombone 1, Double Bassoon 1, Percussion 1, Violin I (1-5), Violin II (1-4), Cello (1-4), and Double Bass (1,2). The music features various rhythmic patterns and dynamics, including *p*, *mp*, *mf*, *pp*, *sf*, *pizz.*, and *arco*. Measure 173 starts with a dynamic *p* for A. Fl 1. Measure 174 begins with a dynamic *mp* for Ob 1. The score is written on multiple staves, each with a different instrument's name above it. The instrumentation is varied, with woodwind, brass, and percussion instruments contributing to the texture. The music is set in common time, with measures divided by vertical bar lines. The vocal parts (A. Fl 1, Ob 1, Cl 1) are primarily in soprano range, while the bassoon and double bass provide harmonic support at lower frequencies. The brass instruments (Bn 1, Hr 1, Hr 2, Trp 1, Tbn 1) add depth and resonance to the ensemble. The percussion part (Prc 1) provides rhythmic drive and timbral variety. The strings (Vl I, Vl II, Va, Vc) form the backbone of the sound, with their sustained notes and rhythmic patterns driving the harmonic progression. The overall effect is one of a rich, layered orchestration typical of early 20th-century classical music.

Musical score for orchestra and piano, page 173, section M. The score includes parts for B.Clarinet, Bassoon 2, Trombone 2, Trombone 1, Double Bass 3,4, Piccolo 2, Vibraphone, Piccolo 3, Glissando, Piano, and Bassoon 1,2. The piano part features complex rhythmic patterns and sustained notes. The orchestra parts include dynamic markings such as *mf*, *f*, *p*, *mp*, *sf*, *mfz*, *mfz pizz.*, and *eroo*. The score is set against a background of vertical dashed lines representing sustained notes.

M

A. Fl 2

Ob 2

Cl 2

Bn 3

Hr 3

Hr 4

Trp 2

Tbn 3

Prc 4

Vi I  
(6-10)

Vi II  
(5-8)

Va  
(4-6)

Vc  
(3,4)

185

**5**

**16**  $\text{p} \text{--}$  **4**  $\text{d} = 113$

**N**

7x

Vi sc 1

Vi sc 2

Vi sc 3

Vi sc 4

Va sc 1

Va sc 2

Vc sc 1

Vc sc 2

Db sc 1

Db sc 2

185

**5**

**16**

**7x**

**N**

B. Cl.

Bn 2

Tbn 2

Tb

Db 3.4

Prc 2: Vib

Prc 3: Gisp

Cello (hit on a table or piece of wood)

Pno

Hp 1

Hp 2

16

*mezzo-forte*

*p*

*mf*

*N*

A. Fl 2 *mf*

Ob 2

Cl 2

Bn 3 *mf*

Hr 3 *mf*

Hr 4

Trp 2

Tbn 3

Prc 4 *mf*

VI I (6-10) *mf*

VI II (5-8) *mf*

Va (4-6)

Vc (3,4) *mf*

*pizz.*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

*sul pont.*

*p*

*mf*

O

2

Fl 1      *p* — *mf*

Ob 1

Ci 1

Bn 1

Hr 1      *Cor. nat.* *E F B D D*

Hr 2      *mf*

Trp 1

Tbn 1

Prc

VI I (1-5)

VI II (1-4)

Va (1-4)

Vc (1,2)

O

4

II

VI sc 1

VI sc 2

VI sc 3

VI sc 4

Va sc 1

Va sc 2

Vc sc 1

Vc sc 2

Db sc 1

Db sc 2

O

2

III

B. Cl

Bn 2

Tbn 2

Tb

Db 3,4

Prc 2: Cane

Prc 3: Marimba

Pno

Hp 1

Hp 2

O

2

IV

Fl 2      *p* — *mf*

Ob 2

Ci 2

Bn 3

Hr 3      *Cor. nat.* *E F B D D*

Hr 4

Trp 2

Tbn 3

Prc 4

VI I (6-10)

VI II (5-8)

Va (4-6)

Vc (3,4)

213

**I**

Fl 1  
Ob 1  
Cl 1  
Bn 1  
Hr 1  
Hr 2  
Trp 1  
Tbn 1  
Prc 1  
Vl I (1-5)  
Vl II (1-4)  
Va (1-4)  
Vc (1,2)

**3** **4** **5** **4** **5** **4** **5** **4**

213

**II**

Vl sc 1  
Vl sc 2  
Vl sc 3  
Vl sc 4  
Va sc 1  
Va sc 2  
Vc sc 1  
Vc sc 2  
Db sc 1  
Db sc 2

**3** **4** **5** **4** **5** **4** **5** **4**

213

**III**

B. Cl  
Bn 2  
Tbn 2  
Tb  
Db 3,4  
Prc 2: Cane  
Prc 3: Marimba  
Pno  
Hp 1  
Hp 2

**3** **4** **5** **4** **5** **4** **5** **4**

213

**IV**

Fl 2  
Ob 2  
Cl 2  
Bn 3  
Hr 3  
Hr 4  
Trp 2  
Tbn 3  
Prc 4  
Vl I (6-10)  
Vl II (5-8)  
Va (4-6)  
Vc (3,4)

**3** **4** **5** **4** **5** **4** **5** **4**

**P****Q**

Fl 1  
Ob 1  
Cl 1  
Bn 1  
Hr 1  
Hr 2  
Trp 1  
Tbn 1  
Prc 1  
VI I (1-5)  
VI II (1-4)  
Va (1-4)  
Vc (1.2)

225

p < mf      p < mf

senza cord.      senza cord.

ord.      ad pont.      ord. ad pont.

f p < mf      f p < mf

**P****Q**

II

VI sc 1  
VI sc 2  
VI sc 3  
VI sc 4  
Va sc 1  
Va sc 2  
Vc sc 1  
Vc sc 2  
Db sc 1  
Db sc 2

226

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****Q**

III

B. Cl  
Bn 2  
Tbn 2  
Tb  
Db 3,4  
Prc 2: Cane  
Prc 3: Marimba  
Pno  
Hp 1  
Hp 2

226

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

p      p      p

p      p      p

p      p      p

**P****Q**

IV

Fl 2  
Ob 2  
Cl 2  
Bn 3  
Hr 3  
Hr 4  
Trp 2  
Tbn 3  
Prc 4  
VI I (6-10)  
VI II (5-8)  
Va (4-6)  
Vc (3-4)

226

p < mf      ff

senza cord.      senza cord.

arco

pp

ord.      ad pont.

f p < mf      f p < mf

242

F1  
Ob1  
Cl1  
Bn1  
Hr1  
Hr2  
Trp1  
Tbn1  
Prc 1  
Vl I (1-5)  
Vl II (1-4)  
Va (1-4)  
Vc (1,2)

II

Vl sc 1  
Vl sc 2  
Vl sc 3  
Vl sc 4  
Va sc 1  
Va sc 2  
Vc sc 1  
Vc sc 2  
Db sc 1  
Db sc 2

III

B. Cl  
Bn 2  
Tbn 2  
Tb  
Db 3,4  
Prc 2: Cane  
Marimba  
Pno  
Hp 1  
Hp 2

IV

Fl 2  
Ob 2  
Cl 2  
Bn 3  
Hr 3  
Hr 4  
Trp 2  
Tbn 3  
Prc 4  
Vl I (6-10)  
Vl II (5-8)  
Va (4-6)  
Vc (3,4)

**R**

Fl 1  
Ob 1  
Cl 1  
Bn 1  
Hr 1  
Hr 2  
Trp 1  
Tbn 1  
Prc  
VI I  
(1-5)  
VI II  
(1-4)  
Va  
(1-4)  
Vc  
(1,2)

255

**R**

VI sc 1  
VI sc 2  
VI sc 3  
VI sc 4  
Va sc 1  
Va sc 2  
Vc sc 1  
Vc sc 2  
Db sc 1  
Db sc 2

255

**R**

B. Cl  
Bn 2  
Tbn 2  
Tb  
Db 3,4  
Prc 2:  
Cane  
Prc 3:  
Marimba  
Pno  
Hp 1  
Hp 2

255

**R**

Fl 2  
Ob 2  
Cl 2  
Bn 3  
Hr 3  
Hr 4  
Trp 2  
Tbn 3  
Prc 4  
VI I  
(6-10)  
VI II  
(5-8)  
Va  
(4-6)  
Vc  
(3,4)

255

Fl 1  
Ob 1  
Cl 1  
Bn 1  
Hr 1  
Hr 2  
Trp 1  
Tbn 1  
Prc 1  
Vi I (1-5)  
Vi II (1-4)  
Va (1-4)  
Vc (1,2)

II

Vi sc 1  
Vi sc 2  
Vi sc 3  
Vi sc 4  
Va sc 1  
Va sc 2  
Vc sc 1  
Vc sc 2  
Db sc 1  
Db sc 2

III

B. Cl  
Bn 2  
Tbn 2  
Tb  
Db 3,4  
Prc 2: Cane  
Marimba  
Pno  
Hp 1  
Hp 2

IV

Fl 2  
Ob 2  
Cl 2  
Bn 3  
Hr 3  
Hr 4  
Trp 2  
Tbn 3  
Prc 4  
Vi I (6-10)  
Vi II (5-8)  
Va (4-6)  
Vc (3,4)



**I**

Fl 1      Ob 1      Cl 1      Bn 1      Hr 1      Hr 2      Trp 1      Tbn 1      Prc 1      Vl I (1-5)      Vl II (1-4)      Va (1-4)      Vc (1,2)

Fl 2      Ob 2      Cl 2      Bn 3      Hr 3      Hr 4      Trp 2      Tbn 3      Prc 4 (1-4)      Vl I (6-10)      Vl II (5-8)      Va (4-6)      Vc (3,4)

206      213      220      227

**II**

Vi sc 1      Vi sc 2      Vi sc 3      Vi sc 4      Va sc 1      Va sc 2      Vc sc 1      Vc sc 2      Db sc 1      Db sc 2

**III**

B. Cl      Bn 2      Tbn 2      Tb      Db 3,4      Prc 3: Gislp      Prc 3: Marimba      Pno      Hp 1      Hp 2

**IV**

U

U

11

11

Musical score for orchestra and piano, page 295. The score includes parts for Flute 2, Oboe 2, Clarinet 2, Bassoon 3, Horn 3, Horn 4, Trombone 2, Trombone 3, Trombone 4, Violin I (6-10), Violin II (5-8), Viola (4-6), and Cello (3-4). The score shows various dynamics like *p*, *mp*, and *mf*, and performance instructions like "Cor. nat. In F".

V

Fl 1      *p*

Ob 1

Ci 1      *p*

Bn 1      *p*      *Ox. nat. in E*

Hr 1      *p*      *Cor. nat. in E*

Hr 2

Trp 1

Tbn 1

Prc 1      *mf*

Vl I (1-5)      *p*

Vl II (1-4)

Va (1-4)

Vc (1-2)      *p*

Fl 2

Ob 2

Ci 2      *p*

Bn 3      *p*

Hr 3      *p*

Hr 4

Trp 2

Tbn 3

Prc 4      *mf*

Vl I (6-10)

Vl II (5-8)

Va (4-6)

Vc (3-4)

V

Vl sc 1

Vl sc 2      *p*

Vl sc 3

Vl sc 4      *p*

Va sc 1

Va sc 2      *p*

Vc sc 1      *p*

Vc sc 2

Db sc 1

Db sc 2

V

B. Cl

Bn 2      *mf*

Tbn 2      *f*

Tb

Db 3.4      *mf*

Prc 2

Prc 3: Marimba

Pno

Hp 1      *p*

Hp 2

V

Fl 2      *p*

Ob 2

Ci 2      *p*

Bn 3      *p*

Hr 3      *p*

Hr 4

Trp 2

Tbn 3

Prc 4      *mf*

Vl I (6-10)

Vl II (5-8)

Va (4-6)

Vc (3-4)

W

A detailed musical score page from a symphony or similar work. The page is numbered 225 at the top left. It features ten staves of musical notation for various instruments. The instruments are grouped into sections: Violin section 1 (Vi sc 1), Violin section 2 (Vi sc 2), Violin section 3 (Vi sc 3), Violin section 4 (Vi sc 4), Violoncello section 1 (Vc sc 1), Violoncello section 2 (Vc sc 2), Double Bass section 1 (Db sc 1), and Double Bass section 2 (Db sc 2). The music is written in common time. Dynamics such as 'p' (piano), 'mp' (mezzo-piano), 'mf' (mezzo-forte), and 'plzz' (pizzicato) are indicated throughout the score. The notation includes various note heads, stems, and beams, with some notes having small circles or dots above them.

W

W

Fl 2  
Ob 2  
Cl 2  
Bn 3  
Cor. nat. In F  
Cor. nat. In E  
Cor. nat. In D  
Hr 3  
Cor. nat. In F  
Cor. nat. In E  
Hr 4  
Trp 2  
Tbn 3  
Prc 4  
Mts  
Vi I (6-10)  
VII II (5-8)  
Va (4-6)  
Vc (3,4)

334

Fl 1  
Ob 1  
Cl 1  
Bn 1  
Hr 1  
Hr 2  
Trp 1  
Tbn 1  
Prc 1  
Vl I (1-5)  
Vl II (1-4)  
Va (1-4)  
Vc (1,2)

*Cor. att.  
K.G.*

*always with brush*

334

Vi sc 1  
Vi sc 2  
Vi sc 3  
Vi sc 4  
Va sc 1  
Va sc 2  
Vc sc 1  
Vc sc 2  
Db sc 1  
Db sc 2

A detailed musical score page from a symphony or concert overture. The page is filled with ten staves, each representing a different instrument or section of the orchestra. The instruments listed from top to bottom are: Bassoon 1 (B.Ci), Bassoon 2 (Bn 2), Trombone 2 (Tbn 2), Trombone (Tb), Double Bass 3,4 (Db 3,4), Percussion 2: Vibraphone (Prc 2: Vib), Percussion 3: Marimba (Prc 3: Marimba), Piano (Pno), Horn 1 (Hpr 1), and Horn 2 (Hpr 2). The music consists of ten measures of music. In the first measure, all instruments play eighth-note patterns except for the piano, which has a sustained note. Dynamic markings include 'f' (fortissimo) for the brass and woodwind sections. In the second measure, the brass and woodwind sections play eighth-note patterns again, with 'f' dynamics. The piano has a sustained note. In the third measure, the brass and woodwind sections play eighth-note patterns, with 'f' dynamics. The piano has a sustained note. In the fourth measure, the brass and woodwind sections play eighth-note patterns, with 'f' dynamics. The piano has a sustained note. In the fifth measure, the brass and woodwind sections play eighth-note patterns, with 'f' dynamics. The piano has a sustained note. In the sixth measure, the brass and woodwind sections play eighth-note patterns, with 'f' dynamics. The piano has a sustained note. In the seventh measure, the brass and woodwind sections play eighth-note patterns, with 'f' dynamics. The piano has a sustained note. In the eighth measure, the brass and woodwind sections play eighth-note patterns, with 'f' dynamics. The piano has a sustained note. In the ninth measure, the brass and woodwind sections play eighth-note patterns, with 'f' dynamics. The piano has a sustained note. In the tenth measure, the brass and woodwind sections play eighth-note patterns, with 'f' dynamics. The piano has a sustained note.

A detailed musical score for orchestra and brass band, spanning ten measures. The score includes parts for Flute 2, Oboe 2, Clarinet 2, Bassoon 3, Horn 3, Horn 4, Trombone 2, Trombone 3, Percussion 4 (Maracas, Tambourine, Timpani), Violin I (6-10), Violin II (5-8), Viola (4-6), and Cello (3-4). The instrumentation is primarily woodwind and brass, with occasional contributions from strings and percussion. Measure 1 starts with Flute 2 and Oboe 2 playing eighth-note patterns. Measures 2-3 feature Clarinet 2 and Bassoon 3 with sixteenth-note patterns. Measures 4-5 show Horn 3 and Horn 4. Measures 6-7 focus on Trombone 2 and Trombone 3. Measures 8-9 involve Percussion 4. Measure 10 concludes with Violin I and Violin II. Dynamics include *p*, *mp*, *mf*, *f*, and *pizz.*

X

Fl 1      *mf*

Ob 1      *mf*

Cl 1      *mf*

Bn 1      *mf*

Hr 1      *mf*

Hr 2      *mf*

Trp 1      *mf*

Tbn 1      *mf*

Prc 1      *mf*

VI I (1-5)      *pizz.*

VI II (1-4)      *pizz.*

Va (1-4)      *mf*

Vc (1,2)      *mf*

X

VI sc 1

VI sc 2

VI sc 3

VI sc 4

Va sc 1

Va sc 2

Vc sc 1

Vc sc 2

Db sc 1

Db sc 2

X

B. Cl

Bn 2

Tbn 2

Tb

Db 3,4

Prc 2: Vib

3 Cowbells

Prc 3: Marimba

Pno

Hp 1

Hp 2

X

Fl 2      *mf*

Ob 2      *mf*

Cl 2      *mf*

Bn 3      *mf*

Hr 3      *mf*

Hr 4      *mf*

Trp 2      *mf*

Tbn 3      *mf*

Prc 4      *mf*

VI I (6-10)      *pizz.*

VI II (5-8)      *pizz.*

Va (4-6)      *mf*

Vc (3,4)      *mf*

3  
4

Fl 1  
Ob 1  
Cl 1  
Bn 1  
Hr 1  
Hr 2  
Trp 1  
Tbn 1  
Prc 1  
Vi I (1-5)  
Vi II (1-4)  
Va (1-4)  
Vc (1,2)

3  
4

VI sc 1  
VI sc 2  
VI sc 3  
VI sc 4  
Va sc 1  
Va sc 2  
Vc sc 1  
Vc sc 2  
Db sc 1  
Db sc 2

3  
4

B. Cl  
Bn 2  
Tbn 2  
Tb  
Db 3,4  
Prc 2: Vib  
Prc 3: 3 Cwbl  
Pno  
Hp 1  
Hp 2

3  
4

Fl 2  
Ob 2  
Cl 2  
Bn 3  
Hr 3  
Hr 4  
Trp 2  
Tbn 3  
Prc 4  
Vi I (6-10)  
Vi II (5-8)  
Va (4-6)  
Vc (3,4)



Z

273

Fl 1  
Ob 1  
Cl 1  
Bn 1  
Hr 1  
Hr 2  
Trp 1  
Tbn 1  
Prc 1  
Footsteps  
Vi I  
(1-5)  
Vi II  
(1-4)  
Va  
(1-4)  
Vc  
(1,2)

Z

273

Vi sc 1  
Vi sc 2  
Vi sc 3  
Vi sc 4  
Va sc 1  
Va sc 2  
Vc sc 1  
Vc sc 2  
Db sc 1  
Db sc 2

Z

273

B. Cl  
Bn 2  
Tbn 2  
Tb  
Db 3,4  
Prc 2:  
Steel Drum  
Prc 2:  
Tpbl  
Pno  
Hp 1  
Hp 2

Z

273

Fl 2  
Ob 2  
Cl 2  
Bn 3  
Hr 3  
Hr 4  
Trp 2  
Tbn 3  
Prc 4  
Footsteps  
Vi I  
(6-10)  
Vi II  
(5-8)  
Va  
(4-6)  
Vc  
(3,4)

III

Fl 1  
Ob 1  
Cl 1  
Bn 1  
Hr 1  
Hr 2  
Trp 1  
Tbn 1  
Prc 1  
Footsteps  
Vl I  
(1-5)  
Vl II  
(1-4)  
Va  
(1-4)  
Vc  
(1,2)

385

Vl sc 1  
Vl sc 2  
Vl sc 3  
Vl sc 4  
Va sc 1  
Va sc 2  
Vc sc 1  
Vc sc 2  
Db sc 1  
Db sc 2

385

B. Cl  
Bn 2  
Tbn 2  
Tb  
Db 3,4  
Prc 2:  
Steel Drum  
Prc 2:  
Tptbl  
(8<sup>th</sup>)  
Pno  
Hp 1  
Hp 2

385

Fl 2  
Ob 2  
Cl 2  
Bn 3  
Hr 3  
Hr 4  
Trp 2  
Tbn 3  
Prc 4  
Footsteps  
Vl I  
(6-10)  
Vl II  
(8-8)  
Va  
(1-6)  
Vc  
(3,4)