

## General Notes:

All dynamics indicate the amount of force used to play a note not the sounding volume.

Dynamics range from ppp to fff

ppp = minimum force

fff = maximum force

Any tempo change in brackets is optional

All glissandi should last the entirety of both notes the glissando line is attached to.

# Augenmusik III:

The Picture Of ASKO Schoenberg

"An exclamation of horror broke from the painter's lips as he saw in the dim light the hideous face on the canvas grinning at him. There was something in its expression that filled him with disgust and loathing. Good heavens!

it was Dorian Gray's own face that he was looking at!

The horror, whatever it was, had not yet entirely spoiled that marvellous beauty.

→ = a gradual transition from one sound to another for oboe, clarinet in Bb, bassoon, french horn in F, violin, viola, violoncello & double bass

This is a transposed score:

David Pocknee

## Strings:

SP = sul ponticello

ord. = ordinario

ST = sul tasto

XSP = extreme sul ponticello

XST = extreme sul tasto

♯ = tremolo as fast as possible

■ = extreme bow pressure

All harmonics are natural unless "art." is written above the note.

## Horn:

From **B** onwards, fingerings are written underneath some notes.

When these notes are played tuning should not be corrected. Pure harmonics are used to create microtonal lines.

Notation: 0 = all valves open (F side)

½ = valves 1 & 2 pressed down (F side)

(½) = valves 1 & 2 pressed down (B<sup>b</sup> side)

(0) = all valves open (B<sup>b</sup> side)

There was still some gold in the thinning hair and some scarlet on the sensual mouth...

...It was some foul parody, some infamous ignoble satire. He had never done that. Still, it was his own picture. He knew it, and he felt as if his blood had changed in a moment from fire to sluggish ice."

This piece can be performed simultaneously with "Canvas I?"









Ob.  $(\text{♩}=54)$   
 $(\text{♩}=72)$  *as if you never stopped playing*  $(\text{♩}=48)$   
*mf* *f*

Cl.  $(\text{♩}=54)$   
 $(\text{♩}=72)$   $(\text{♩}=48)$

Bsn.  $(\text{♩}=54)$   
 $(\text{♩}=72)$   $(\text{♩}=48)$

Hrn.  $(\text{♩}=54)$   
 $(\text{♩}=72)$   $(\text{♩}=48)$

Vln.  $(\text{♩}=54)$   
 $(\text{♩}=72)$   $(\text{♩}=48)$  *Wild!* *XSP* *SP* *XSP* *SP*  
*ff* *5:3* *4:3* *ms*

Vla.  $(\text{♩}=54)$   
 $(\text{♩}=72)$   $(\text{♩}=48)$

Vcl.  $(\text{♩}=54)$   $(\text{♩}=72)$   $(\text{♩}=48)$  *aggressivo!*  
 $5:4$   $4:3$   $3:2$   $3:2$   $4:3$   $3:2$   $5:3$   $4:3$   
*ff*

Db.  $(\text{♩}=54)$   $(\text{♩}=72)$   $(\text{♩}=48)$   
*sp arco Serene...*  
*mf - match volume w/cello* *f*

Note: the next bars are to be played 2 octaves higher than written, between the fingerboard & bridge.

\*Note for conductor: All tempo changes in brackets can be removed if this section is too difficult.



Ob.  $\text{7}$   $\text{5}$   $\text{8}$   $\text{4}$   $\text{8}$   $\text{10}$   $\text{5}$   $\text{8}$   $\text{4}$   $\text{4}$   
 $(\text{♩} = 36)$   
 $(\text{♩} = \text{♩})$

Cl.  $\text{7}$   $\text{5}$   $\text{8}$   $\text{4}$   $\text{8}$   $\text{10}$   $\text{5}$   $\text{8}$   $\text{4}$   $\text{4}$   
 $(\text{♩} = 36)$   
 $(\text{♩} = \text{♩})$

Bsn.  $\text{7}$   $\text{5}$   $\text{8}$   $\text{4}$   $\text{8}$   $\text{10}$   $\text{5}$   $\text{8}$   $\text{4}$   $\text{4}$   
 $(\text{♩} = 36)$  Lively  
 $(\text{♩} = \text{♩})$   
*pp - match volume w/ cello...*

Hrn.  $\text{7}$   $\text{5}$   $\text{8}$   $\text{4}$   $\text{8}$   $\text{10}$   $\text{5}$   $\text{8}$   $\text{4}$   $\text{4}$   
 $(\text{♩} = 36)$   
 $(\text{♩} = \text{♩})$

Vln.  $\text{7}$   $\text{5}$   $\text{8}$   $\text{4}$   $\text{8}$   $\text{10}$   $\text{5}$   $\text{8}$   $\text{4}$   $\text{4}$   
 $(\text{♩} = 36)$   
 $(\text{♩} = \text{♩})$   
*(5vel...)*  
*3:5*  
*5:4*  
*5:3*  
*3:2*  
*3:2*  
*3:2*  
*loc*  
*p*  
*f*  
*p*  
*f*

Vla.  $\text{7}$   $\text{5}$   $\text{8}$   $\text{4}$   $\text{8}$   $\text{10}$   $\text{5}$   $\text{8}$   $\text{4}$   $\text{4}$   
 $(\text{♩} = 36)$   
 $(\text{♩} = \text{♩})$

Vcl.  $\text{7}$   $\text{5}$   $\text{8}$   $\text{4}$   $\text{8}$   $\text{10}$   $\text{5}$   $\text{8}$   $\text{4}$   $\text{4}$   
 $(\text{♩} = 36)$   
 $(\text{♩} = \text{♩})$   
*new tempo: ♩ = 36*  
*4:5*  
*5:3*  
*3:4*  
*4:3*  
*3:2*  
*3:2*  
*3:2*  
*5:3*  
*5:4*  
*II*  
*III*  
*II*  
*III*  
*IV*  
*III*

Db.  $\text{7}$   $\text{5}$   $\text{8}$   $\text{4}$   $\text{8}$   $\text{10}$   $\text{5}$   $\text{8}$   $\text{4}$   $\text{4}$   
 $(\text{♩} = 36)$   
 $(\text{♩} = \text{♩})$



Ob  $\text{♩} = 60$  Mechanically

Cl.  $\text{♩} = 60$  Mechanically

Bsn.  $\text{♩} = 60$  Mechanically

Hrn.  $\text{♩} = 60$  Mechanically

Vln.  $\text{♩} = 60$  Mechanically

Vla.  $\text{♩} = 60$  Mechanically

Vcl.  $\text{♩} = 60$  Mechanically

Db.  $\text{♩} = 60$  Mechanically



Ob.  $\#0$   $\text{B}$   $\text{J}=120$

Cl.  $\text{B}$   $\text{J}=120$  Tense, fidgety, as if trying to stifle a sneeze. as quiet as possible *ppp*

Bsn.  $\text{B}$   $\text{J}=120$

Hrn.  $\text{B}$   $\text{J}=120$  Open, expansive do not correct tuning!  $\frac{1}{3}$   $\frac{2}{3}$  (1) (0) (1/3) 0 1/3 (2)

Vln.  $\text{B}$   $\text{J}=120$

Vla.  $\text{B}$   $\text{J}=120$  ord.  $\text{XSP}$  *calm* *SP* *pp* *p* *SP*

Vcl.  $\text{B}$   $\text{J}=120$

Db.  $\text{B}$   $\text{J}=120$  relaxed, free ST *ppp* ord. I II



Ob.  $J=60$  Mechanically  $J=90$  ( $\dot{3}=\dot{1}$ ) Freely

Cl.  $J=60$  Mechanically  $J=90$  ( $\dot{3}=\dot{1}$ ) Freely

Bsn. *calm*  $J=60$  Mechanically  $J=90$  ( $\dot{3}=\dot{1}$ ) Freely

Hrn.  $J=60$  Mechanically  $J=90$  ( $\dot{3}=\dot{1}$ ) Freely

Vln.  $J=60$  Mechanically  $J=90$  ( $\dot{3}=\dot{1}$ ) Freely

Vla.  $J=60$  Mechanically  $J=90$  ( $\dot{3}=\dot{1}$ ) Freely *XSP*

Vcl.  $J=60$  Mechanically  $J=90$  ( $\dot{3}=\dot{1}$ ) Freely *pizz.*

Db. *ord.*  $J=60$  Mechanically  $J=90$  ( $\dot{3}=\dot{1}$ ) Freely *SP*



Ob.  $\text{♩} = 60 (\text{♩} = \text{♩})$  Mechanically  $\text{♩} = 90 (\text{♩} = \text{♩})$

Cl.  $\text{♩} = 60 (\text{♩} = \text{♩})$  Mechanically  $\text{♩} = 90 (\text{♩} = \text{♩})$  Freely

Bsn. *bubbling, intense, becoming more excited*  $\text{♩} = 60 (\text{♩} = \text{♩})$  Mechanically  $\text{♩} = 90 (\text{♩} = \text{♩})$  Freely

Hrn.  $\text{♩} = 60 (\text{♩} = \text{♩})$  Mechanically  $\text{♩} = 90 (\text{♩} = \text{♩})$  Freely

Vln.  $\text{♩} = 60 (\text{♩} = \text{♩})$  Mechanically  $\text{♩} = 90 (\text{♩} = \text{♩})$  Freely

Vla. *ST*  $\text{♩} = 60 (\text{♩} = \text{♩})$  Mechanically  $\text{♩} = 90 (\text{♩} = \text{♩})$

Vcl.  $\text{♩} = 60 (\text{♩} = \text{♩})$  Mechanically  $\text{♩} = 90 (\text{♩} = \text{♩})$

Db. *ST*  $\text{♩} = 60 (\text{♩} = \text{♩})$  Mechanically  $\text{♩} = 90 (\text{♩} = \text{♩})$  Freely



Ob.  $\text{♩} = 60$  ( $\text{♩} = \text{♩}$ ) Mechanically  $\text{♩} = 72$

Musical score for Oboe (Ob.). The staff is in 5/8 time. It begins with a rest for 29 measures. At measure 30, it changes to 4/4 time with a  $mf$  dynamic. The melody consists of a half note followed by a quarter note, then a quarter note followed by an eighth note, and finally a quarter note. The dynamics change to  $f$  at measure 32. At measure 33, it changes to 3/8 time. At measure 34, it changes to 4/4 time and ends with a diagonal line.

Cl.  $\text{♩} = 60$  ( $\text{♩} = \text{♩}$ ) Mechanically  $\text{♩} = 72$

Musical score for Clarinet (Cl.). The staff is in 5/8 time. It begins with a rest for 29 measures. At measure 30, it changes to 4/4 time. The melody consists of a quarter note followed by an eighth note, then a quarter note followed by an eighth note, and finally a quarter note. At measure 33, it changes to 3/8 time. At measure 34, it changes to 4/4 time and ends with a diagonal line.

Bsn.  $\text{♩} = 60$  ( $\text{♩} = \text{♩}$ ) Mechanically  $\text{♩} = 72$

Musical score for Bassoon (Bsn.). The staff is in 5/8 time. It begins with a rest for 29 measures. At measure 30, it changes to 4/4 time with a  $mf$  dynamic. The melody consists of a half note followed by a quarter note, then a quarter note followed by an eighth note, and finally a quarter note. The dynamics change to  $f$  at measure 32. At measure 33, it changes to 3/8 time. At measure 34, it changes to 4/4 time and ends with a diagonal line.

Hrn.  $\text{♩} = 60$  ( $\text{♩} = \text{♩}$ ) lyrical & soloistic  $\text{♩} = 72$  Detached

Musical score for Horn (Hrn.). The staff is in 5/8 time. It begins with a rest for 29 measures. At measure 30, it changes to 4/4 time with a  $mf$  dynamic. The melody consists of a half note followed by a quarter note, then a quarter note followed by an eighth note, and finally a quarter note. The dynamics change to  $f$  at measure 32. At measure 33, it changes to 3/8 time. At measure 34, it changes to 4/4 time and ends with a diagonal line.

Vln.  $\text{♩} = 60$  ( $\text{♩} = \text{♩}$ ) Mechanically  $\text{♩} = 72$

Musical score for Violin (Vln.). The staff is in 5/8 time. It begins with a rest for 29 measures. At measure 30, it changes to 4/4 time with a  $mf$  dynamic. The melody consists of a half note followed by a quarter note, then a quarter note followed by an eighth note, and finally a quarter note. The dynamics change to  $f$  at measure 32. At measure 33, it changes to 3/8 time. At measure 34, it changes to 4/4 time and ends with a diagonal line.

Vi2  $\text{♩} = 60$  ( $\text{♩} = \text{♩}$ )  $\text{♩} = 72$

Musical score for Violin II (Vi2). The staff is in 5/8 time. It begins with a rest for 29 measures. At measure 30, it changes to 4/4 time. At measure 33, it changes to 3/8 time. At measure 34, it changes to 4/4 time and ends with a diagonal line.

Vcl.  $\text{♩} = 60$  ( $\text{♩} = \text{♩}$ ) Mechanically  $\text{♩} = 72$

Musical score for Violoncello (Vcl.). The staff is in 5/8 time. It begins with a rest for 29 measures. At measure 30, it changes to 4/4 time with a  $mf$  dynamic. The melody consists of a half note followed by a quarter note, then a quarter note followed by an eighth note, and finally a quarter note. The dynamics change to  $f$  at measure 32. At measure 33, it changes to 3/8 time. At measure 34, it changes to 4/4 time and ends with a diagonal line.

Db.  $\text{♩} = 60$  ( $\text{♩} = \text{♩}$ ) Mechanically  $\text{♩} = 72$  Detached

Musical score for Double Bass (Db.). The staff is in 5/8 time. It begins with a rest for 29 measures. At measure 30, it changes to 4/4 time with a  $mf$  dynamic. The melody consists of a half note followed by a quarter note, then a quarter note followed by an eighth note, and finally a quarter note. The dynamics change to  $f$  at measure 32. At measure 33, it changes to 3/8 time. At measure 34, it changes to 4/4 time and ends with a diagonal line.



Ob.  $J=60$  Mechanical  $(J=45)$   $\square$   $J=60$  Mechanically

Cl.  $J=60$  Mechanical  $(J=45)$   $\square$   $J=60$  Mechanical

Bsn.  $J=60$  Mechanical  $(J=45)$   $\square$   $J=60$  Mechanical

Hrn.  $J=60$  Mechanical  $\rightarrow$  Expressive  $(J=45)$  Explosive  $4:3$   $5:4$   $3:2$   $J=60$  Mechanical

Vln.  $J=60$  Mechanical  $(J=45)$   $\square$   $J=60$  Mechanical

Vla.  $J=60$  Mechanical  $(J=45)$   $\square$   $J=60$  Mechanical

VCl.  $J=60$  Mechanical  $(J=45)$   $\square$   $J=60$  ST

Db.  $J=60$  Mechanical  $(J=45)$  violent  $\square$   $J=60$  Mechanical

*\* no harmonics in this glissando will sound.*



Ob. Musical notation for Oboe (Ob.) part, measures 37-40. Treble clef, key signature of one sharp (F#). Measures 37-39 contain eighth notes and quarter notes. Measure 40 contains a half note. Dynamics include pp.

Cl. Musical notation for Clarinet (Cl.) part, measures 37-40. Treble clef, key signature of one sharp (F#). Measure 37 has a 3:2 triplet. Dynamics include f and fluid, lyrical.

Bsn. Musical notation for Bassoon (Bsn.) part, measures 37-40. Bass clef, key signature of one sharp (F#). Dynamics include fluid, lyrical.

Hrn. Musical notation for Horn (Hrn.) part, measures 37-40. Treble clef, key signature of one sharp (F#). Dynamics include f, mf, and p.

Vln. Musical notation for Violin (Vln.) part, measures 37-40. Treble clef, key signature of one sharp (F#). Dynamics include p and mf.

Vla. Musical notation for Viola (Vla.) part, measures 37-40. Treble clef, key signature of one sharp (F#). Dynamics include mf and p.

Vcl. Musical notation for Violoncello (Vcl.) part, measures 37-40. Treble clef, key signature of one sharp (F#). Dynamics include p and mf.

Db. Musical notation for Double Bass (Db.) part, measures 37-40. Bass clef, key signature of one sharp (F#). Dynamics include mf.







Ob.  $J=36$  *static & Pulsing*  $J=60$  *Mechanically*

Cl.  $J=36$  *static & Pulsing*  $J=60$  *Mechanically*

Bsn.  $J=36$  *static & Pulsing*  $J=60$  *Mechanically*

Hrn.  $J=36$  *static & Pulsing*  $J=60$  *Mechanically*

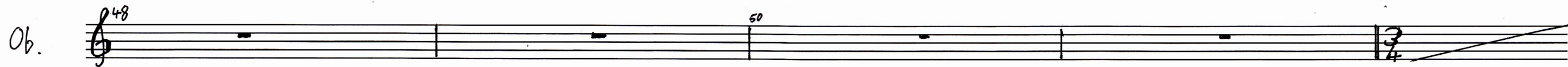
Vln.  $J=36$   $J=60$  *Mechanically & lyrically*

Vla.  $J=36$   $J=60$  *Mechanically, jerkily*

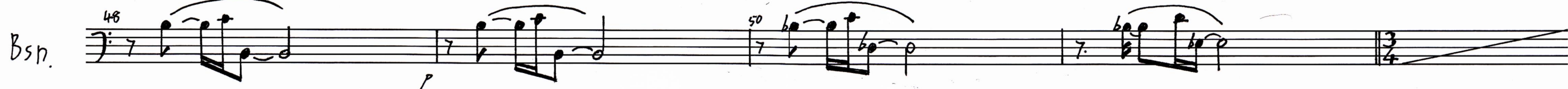
Vcl.  $J=36$   $J=60$  *Mechanically*

Db.  $J=36$   $J=60$  *Mechanically*

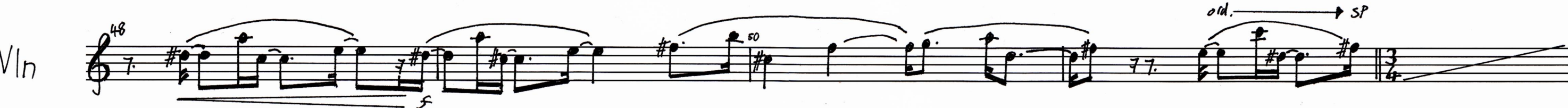


Ob. 

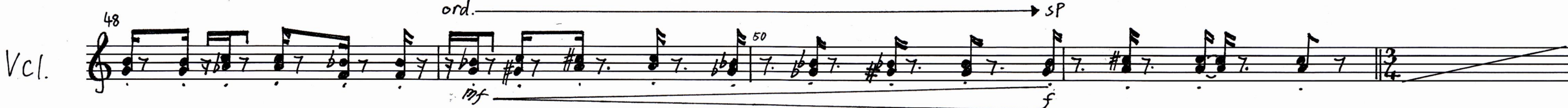
Cl. 

Bsn. 

Hrn. 

Vln 

Vla 

Vcl. 

Db. 







Ob.  $\text{♩} = 48$

Cl.  $\text{♩} = 48$   
Wild!

Bsn.  $\text{♩} = 48$

Hrn.  $\text{♩} = 48$

Vln.  $\text{♩} = 48$

Vla.  $\text{♩} = 48$   
wild!  
ord. → SP → ord → SP → ord → SP  
trm trm trm trm trm trm trm trm

Vcl.  $\text{♩} = 48$

Db.  $\text{♩} = 48$   
SP → ST → ord → XSP → SP



Ob.  $J=60$   $J=80$

Cl.  $J=60$  Mechanical  $J=80$  wild!  $3:4$   $4:3$

Bsn.  $J=60$   $J=80$

Hrn.  $J=60$  Mechanical stopped  $J=80$

Vln.  $J=60$  Mechanical XSP  $J=80$

Vla.  $J=60$  Mechanical  $J=80$  sp wild! ord.  $5:4$   $4:3$   $5:3$   $SP$

Vcl.  $J=60$   $J=80$

Db.  $J=60$   $J=80$



Ob.  $\text{H}$   $\text{J}=60$  Mechanical  $\text{mf}$

Cl.  $\text{H}$   $\text{J}=60$

Bsn.  $\text{H}$   $\text{J}=60$  Mechanical  $\text{mf}$

Hrn.  $\text{H}$   $\text{J}=60$

Vln.  $\text{H}$   $\text{J}=60$

Vla.  $\text{H}$   $\text{J}=60$  Mechanical  $\text{mf}$

Vcl.  $\text{H}$   $\text{J}=60$  Mechanical  $\text{mf}$

Db.  $\text{H}$   $\text{J}=60$  Mechanical  $\text{mf}$



Ob.  $\text{♩} = 90$  Intense, bubbling *ff*

Cl.  $\text{♩} = 90$  Intense, exuberant *ff*

Bsn.  $\text{♩} = 90$  as it coughing, sputtering *p* *mf*

Hrn.  $\text{♩} = 90$

Vln.  $\text{♩} = 90$

Vla. *ord.*  $\text{♩} = 90 \rightarrow \text{SP}$  *ord.* *violent!* *SP* *ST* *XSP*  
*p* *f* *p* *ff* *p* *ff* *p* *ff*

Vcl.  $\text{♩} = 90$

Db.  $\text{♩} = 90$



Ob.  $J=60$  Mechanical  $f$   $J=120$  smoothly  $f$

Musical score for Oboe (Ob.) in 4/4 time. The piece starts at measure 72 with a tempo of  $J=60$  and the instruction "Mechanical". The music is marked  $f$  and features a melodic line with slurs and ties. At measure 100, the tempo changes to  $J=120$  with the instruction "smoothly", and the dynamic remains  $f$ .

Cl.  $J=60$  Mechanical but graceful  $f$   $J=120$   $pp$

Musical score for Clarinet (Cl.) in 4/4 time. The piece starts at measure 72 with a tempo of  $J=60$  and the instruction "Mechanical but graceful". The music is marked  $f$  and features a melodic line with slurs and ties. At measure 100, the tempo changes to  $J=120$ , and the dynamic changes to  $pp$ .

Bsn.  $J=60$  Mechanical & fluid  $f$   $J=120$  coughing  $mf$  3:2

Musical score for Bassoon (Bsn.) in 4/4 time. The piece starts at measure 72 with a tempo of  $J=60$  and the instruction "Mechanical & fluid". The music is marked  $f$  and features a melodic line with slurs and ties. At measure 100, the tempo changes to  $J=120$  with the instruction "coughing", and the dynamic changes to  $mf$ . A 3:2 triplet is indicated at the end of the section.

Hrn.  $J=60$   $J=120$

Musical score for Horn (Hrn.) in 4/4 time. The piece starts at measure 72 with a tempo of  $J=60$ . The staff is mostly empty, with rests. At measure 100, the tempo changes to  $J=120$ .

Vln.  $J=60$  ord Mechanical  $f$   $J=120$   $mf$

Musical score for Violin (Vln.) in 4/4 time. The piece starts at measure 72 with a tempo of  $J=60$  and the instruction "ord Mechanical". The music is marked  $f$  and features a melodic line with slurs and ties. At measure 100, the tempo changes to  $J=120$ , and the dynamic changes to  $mf$ .

Vla.  $J=60$   $J=120$  tr. SP intense  $f$

Musical score for Viola (Vla.) in 4/4 time. The piece starts at measure 72 with a tempo of  $J=60$ . The staff is mostly empty, with rests. At measure 100, the tempo changes to  $J=120$  with the instruction "tr. SP intense", and the dynamic changes to  $f$ .

Vcl.  $J=60$  Mechanical  $f$  ord.  $J=120$  SP  $sf$

Musical score for Violoncello (Vcl.) in 4/4 time. The piece starts at measure 72 with a tempo of  $J=60$  and the instruction "Mechanical". The music is marked  $f$  and features a melodic line with slurs and ties. At measure 100, the tempo changes to  $J=120$  with the instruction "ord.", and the dynamic changes to  $sf$ . The instruction "SP" is written above the staff.

Db.  $J=60$  Mechanical  $f$  ord.  $J=120$  SP  $sf$

Musical score for Double Bass (Db.) in 4/4 time. The piece starts at measure 72 with a tempo of  $J=60$  and the instruction "Mechanical". The music is marked  $f$  and features a melodic line with slurs and ties. At measure 100, the tempo changes to  $J=120$  with the instruction "ord.", and the dynamic changes to  $sf$ . The instruction "SP" is written above the staff.



Ob.  $\text{♩} = 60$  Mechanical  $\text{♩} = 90$

Cl.  $\text{♩} = 60$  Mechanical & smooth  $\text{♩} = 90$

Bsn.  $\text{♩} = 60$  detached  $\text{♩} = 90$  rhythmic, making sense

Hrn.  $\text{♩} = 60$  Mechanical open  $\text{♩} = 90$

Vln.  $\text{♩} = 60$  Mechanical  $\text{♩} = 90$  Wild! rave

Vla.  $\text{♩} = 60$  Mechanical  $\text{♩} = 90$

Vcl.  $\text{♩} = 60$  Mechanical  $\text{♩} = 90$

Db.  $\text{♩} = 60$   $\text{♩} = 90$



Ob.  $\text{J} = 60$  Extremely mechanical  
mf

Cl.  $\text{J} = 60$  Extremely Mechanical  
mf

Bsn.  $\text{J} = 60$  Extremely Mechanical  
mf

Hrn.  $\text{J} = 60$  Extremely Mechanical  
mf

Vln.  $\text{J} = 60$  Extremely Mechanical  
mf

Vla.  $\text{J} = 60$  Extremely Mechanical  
mf

Vcl.  $\text{J} = 60$  Extremely Mechanical  
mf ord.

Db.  $\text{J} = 60$  Extremely Mechanical  
mf



Ob.

Cl.

Bsn.

Hrn.

Vln.

Vla.

Vcl.

Db.



Ob. *ff* Explosive & uncontrolled

Cl. *ff* Explosive & uncontrolled

Bsn *ff* Explosive & uncontrolled

Hrn. *ff* Explosive!

Vln *ff* Explosive & uncontrolled *5:3* \*like bar 6

Vla *ff* Explosive & uncontrolled

Vcl. *mf* *ff* Brutal

Db. *ff* Brutal



Ob.  $\text{♩} = 90$   
93  $4:3$   $4:5$   $4:3$   $3:2$   
PP calm, but itchy PPP

Cl.  $\text{♩} = 90$   
93  $3:2$   $3:5$   $3:5$   
calm PP PPP PPP

Bsn.  $\text{♩} = 90$   
93  $4:5$   $5:3$  (B)  $3:5$

Hrn.  $\text{♩} = 90$   
93  $5:4$   $7$   $7$   $7$   
calm PPP  $\frac{1}{3}$  PP  $\frac{2}{3}$  (1) (0)  $\frac{1}{3}$  PP

Vln.  $\text{♩} = 90$   
93 (15ve) XSP SP XSP SP (15ve)  
 $f$   $4:3$   $4:3$   $mf$   $ff$   $f$

Vla.  $\text{♩} = 90$   
93  $5:3$   $4:5$   $3:2$   $3:2$   
calming down but still hyperactive  
P PPP calm PPP

Vcl.  $\text{♩} = 90$   
93  $5:3$   $4:3$   $3:2$   $5:4$

Db.  $\text{♩} = 90$   
93  $4:5$   $4$   $7$   $7$   
calm PPP P







Handwritten musical score for a woodwind and string ensemble. The score is written for Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Db.).

**Tempo and Style:** *J=60 Mechanical* (repeated for Ob., Cl., Bsn., Hrn., Vln., Vla., Vcl.). *Wild!* (for Db.).

**Key Signature:** One sharp (F#).

**Time Signatures:** 4/4, 3/4, 5/4, 5/2, 4/4, 3/4, 5/4, 4/4, 3/4, 5/4, 4/4, 3/4, 5/4, 4/4.

**Performance Instructions:**

- Ob., Cl., Bsn., Hrn.:** *pp* (pianissimo), *mf* (mezzo-forte), *detached, bored*, *trm* (trill).
- Vln., Vla., Vcl.:** *pp*, *f* (forte), *swelling*, *ord.* (order), *SP* (Sordano), *ST* (Sordano Trill), *pizz.* (pizzicato), *2rco* (seconda), *detached*, *trm*.
- Db.:** *fff* (fortissimo), *XSP* (X-Sordano), *ord.*, *pizz.*.

**Handwritten Annotations:**

- 100 (dynamic marking)
- 5:4, 5:3, 3:2 (rhythmic ratios)
- 5, 4, 3, 2, 1 (fingerings)
- trm (trill)
- (b) (basso)
- (#) (sharp)



104  $\text{♩} = 72$   $\text{♩} = 60$  detached, bored

Ob.

104  $\text{♩} = 72$   $\text{♩} = 60$

Cl.

104  $\text{♩} = 72$   $\text{♩} = 60$

Bsn.

104  $\text{♩} = 72$   $\text{♩} = 60$

Hrn.

104  $\text{♩} = 72$   $\text{♩} = 60$  stopped detached, bored

Vln.

104  $\text{♩} = 72$   $\text{♩} = 60$

*mf* Bratzl but controlled

Vla.

104  $\text{♩} = 72$   $\text{♩} = 60$

Vcl.

104  $\text{♩} = 72$   $\text{♩} = 60$

arco Wild!  $\text{♩} = 72$  ord.  $\text{♩} = 60$  ord. SP ord.

104  $\text{♩} = 72$   $\text{♩} = 60$

Pb.

104  $\text{♩} = 72$   $\text{♩} = 60$  arco bored  $\text{♩} = 60$   $\text{mf}$



Ob. 108 *M* Mechanical but slightly fluid *mf* 3:5J

Cl. 108 *M* detached, bored *mf* 3:5J 5:4J

Bsn. 108 *M* detached, bored *mf* 5:3J 6:4J

Hrn. 108 *M* 3:2J 3:2J 3:2J

Vln. 108 *M* detached, bored *mf* 5:3J 3:5J

Vla. 108 *M* 4:5J 5:3J *mf* - Mechanical *mf* bored, detached 3:5J

Vcl. 108 *M* 5:3J *mf* Mechanical

Db. 108 *M* pizz. *mf*



Ob. 112 *detached, bored* *mf* *aimless*

Cl. 112 *aimless, distracted*

Bsn. 112 *aimless & distracted*

Hrn. 112 *open rambling, aimless* *mf*

Vln. 112 *rambling & distracted*

Vla. 112

Vcl. 112 *bored*

Db. 112 *arco*



Ob. <sup>116</sup> Musical notation for Oboe (Ob.) starting at measure 116. The staff contains two measures of music. The first measure has notes G4, F4, E4, D4. The second measure has notes C4, B3, A3, G3. A double bar line is at the end of the second measure.

Cl. <sup>116</sup> Musical notation for Clarinet (Cl.) starting at measure 116. The staff contains two measures of music. The first measure has notes G4, F4, E4, D4. The second measure has notes C4, B3, A3, G3. A double bar line is at the end of the second measure.

Bsn. <sup>116</sup> Musical notation for Bassoon (Bsn.) starting at measure 116. The staff contains two measures of music. The first measure has notes G4, F4, E4, D4. The second measure has notes C4, B3, A3, G3. A double bar line is at the end of the second measure.

Hrn. <sup>116</sup> Musical notation for Horn (Hrn.) starting at measure 116. The staff contains two measures of music. The first measure has notes G4, F4, E4, D4. The second measure has notes C4, B3, A3, G3. A double bar line is at the end of the second measure.

Vln. <sup>116</sup> Musical notation for Violin (Vln.) starting at measure 116. The staff contains two measures of music. The first measure has notes G4, F4, E4, D4. The second measure has notes C4, B3, A3, G3. A double bar line is at the end of the second measure.

Vla. <sup>116</sup> Musical notation for Viola (Vla.) starting at measure 116. The staff contains two measures of music. The first measure has notes G4, F4, E4, D4. The second measure has notes C4, B3, A3, G3. A double bar line is at the end of the second measure.

Vcl. <sup>116</sup> Musical notation for Violoncello (Vcl.) starting at measure 116. The staff contains two measures of music. The first measure has notes G4, F4, E4, D4. The second measure has notes C4, B3, A3, G3. A double bar line is at the end of the second measure.

D. <sup>116</sup> Musical notation for Double Bass (D.) starting at measure 116. The staff contains two measures of music. The first measure has notes G4, F4, E4, D4. The second measure has notes C4, B3, A3, G3. A double bar line is at the end of the second measure.

dp  
3/3/2012



