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DA CAPO

cimbalomra vagy marimbára
és kamaraegyüttesre

for cimbalom or marimba and ensemble

PARTITÚRA / SCORE



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EÖTVÖS PÉTER

DA CAPO

mit Fragmenten aus
W. A. Mozarts Fragmenten

(2014)

cimbalomra vagy marimbára és kamaraegyüttesre
for cimbalom or marimba and ensemble

PARTITÚRA – SCORE



EDITIO MUSICA BUDAPEST

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Casa da Musica, Porto;

Stiftung Mozarteum, Salzburg (the commission was supported by Ernst von Siemens Musikstiftung);

New World Symphony, America's Orchestral Academy, Miami.

First performance: 6 May, 2014, Porto (Portugal)

Miklós Lukács – cimbalom, Remix Ensemble, conducted by Péter Eötvös

First performance in Austria: 3 December, 2014, Salzburg – Dialogue 2014

Miklós Lukács – cimbalom, MusikFabrik Köln, conducted by Maxime Pascal

First performance in the United States: 4 April, 2015, Miami, Florida

Chester Englander – cimbalom, New World Symphony Orchestra, conducted by Péter Eötvös

Instruments

1 Flute (also Piccolo and Altflute)

1 Oboe (also English Horn)

1 Clarinet in A

1 Bass Clarinet (also in Eb)

1 Bassoon (also Contrabassoon)

1 Horn in F

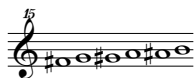
1 Trumpet in B \flat

1 Trombone with Quartventil

1 Tuba

Percussion (1 player)

Crotales



Glockenspiel



Vibraphon

2 Bongos (high, very high)

2 Cymbals susp.

Bell-tree

Woodblock

Triangle (very high)

Cencerros

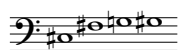


Vibra-slap

Splash Cymbal

Cymbales à 2

Gong



Thundersheet (Donnerblech)

Cimbalom or Marimba Solo

2 Violins

1 Viola

1 Violoncello

1 Contrabass

Duration: 17'

4/8 ♯ = 120

11 12 13 14

Fl. *pp* *f* *p*

Ob. *pp* *f* *p*

Cl. *pp* *f* *mf* *p*

B. Cl. *pp* *p*

Bsn. *pp* *mf* *p*

Hn. *sord.* *p* *f*

Tpt. *cup* *p* *f*

Tbn. *cup* *p* *f*

Tba. *sord.* *p* *f*

Perc. *WBL.* *<mf* *VIBR. (med.)* *p* *Ped.* *p*

Cimb. (Mar.) *p* *mf* *f* *mf* *f* *mf*

Vln. 1 *p* *mf* *f* *p* *stacc.* *sf* *p*

Vln. 2 *f* *mf* *pp* *pizz.* *0* *0* *p*

Vla. *f* *pp* *f* *mf*

Vc. *gliss.* *sub.f* *p* *pizz.* *0* *p*

Cb. *pp* *p* *mf*

15 16 17 18

Fl. *f* 3 *p* *p*

Ob. *f* *p* *p*

Cl. *f* *mf* *p*

B. Cl. *p*

Bsn. *mf* *p*

Hn. *open* *pp*

Tpt. *open* *pp*

Tbn. *open* *pp*

Tba. *open* *p*

Perc. (Vibr.) *p* *WBL.* *p*

Cimb. (Mar.) *f > mf* *f > mf*

Vln. 1 (loco) *f* *p* *sf* *p* *stacc.*

Vln. 2 arco *pp* *f* *f* *mf* *pp* *pizz.* *p*

Vla. arco *pp* *pp* *pizz.* *p*

Vc. (pizz.) *p* arco *p* *pizz.* *p*

Cb. (pizz.) *p* *mf*

19 20 21 22

Fl. *ff* *p* *p*

Ob. *p*

Cl. *ff* *mf* *p*

B. Cl. *p*

Bsn. *mf* *p*

Hn. *p* *ff*

Tpt. *p* *ff*

Tbn. *p* *ff*

Tba. *mf* *f*

Perc. (Vibr.) *p* *WBL.* *p*

Cimb. (Mar.) *f > mf* *f > mf*

Vln. 1 *f* *p* *sf* *p* *stacc.*

Vln. 2 *arco* *pp* *f* *f* *mf* *pp*

Vla. *arco* *pp* *pp* *pizz.* *p*

Vc. *(pizz.)* *p* *arco* *p*

Cb. *(pizz.)* *p* *mf*

23 24 25 26

Fl. *p*

Ob. *f*

Cl. *p³* *f*

B. Cl. *p*

Bsn. *mf* *p*

Hn. *mf* *ff*

Tpt. *mf* *ff*

Tbn. *mf* *ff*

Tba. *mf* *f*

Perc. (Vibr.) *p* **WBL.** *p*

Cimb. (Mar.) *f > mf* *f >*

Vln. 1 *f* *p* *sf* *p* *stacc.*

Vln. 2 *pizz.* *p* *arco* *pp* *f* *f* *mf* *pp*

Vla. *arco* *pp* *pp* *pizz.* *p*

Vc. *pizz.* *0* *p* *(pizz.)* *p* *arco* *p*

Cb. *(pizz.)* *0* *p* *mf*

32 33 34 **2** 35 **3** 36 37 **2** 38 **5** 39 **16**

Picc. *f* *f*

Ob. *p* *f* *p* *f* *< f*

Cl. *f* *p* *f*

B. Cl. *p*

Bsn. *p < f* *p* *f*

Hn. *f* *mf* *p*

Tpt. straight *mf*

Tbn. straight *f* *p < f* *p* *gliss.*

Tba. *f*

Perc. (Cenc.) *p* **SPLASH CYMB.** *f* **CENC.** *p*

Cimb. (Mar.) *ff* *ff > f* *< ff*

Vln. 1 pizz. ord. **2** **3** **2** **5**
f

Vln. 2 pizz. ord. *f*

Vla. pizz. ord. *f*

Vc. pizz. ord. *f*

Cb. (arco) *f* *f*

40 41 $\frac{3}{8}$ 42 $\frac{7}{16}$ 43 $\frac{2}{8}$ 44 45 46 $\frac{4}{8}$ $\frac{3}{16}$

Picc. *f*

Ob. *< f* *f*

Cl. *f*

B. Cl. *mf* *f*

Bsn. *f*

Hn. *mf* *f*

Tpt. straight *ff*

Tbn. straight

Tba.

Perc. (Cenc.) *p*

Cimb. (Mar.) *ff* *mf* *ff*

Vln. 1 $\frac{3}{8}$ $\frac{7}{16}$ $\frac{2}{8}$ $\frac{4}{8}$ $\frac{3}{16}$

Vln. 2

Vla.

Vc.

Cb.

47 **3/16** 48 **2/8** 49 **5/16** 50 51 52 **2/8** 53 **3/16**

Picc. *p* *f* *f*

Ob. *p* *f* *p* *f*

Cl. *p* *p* *f*

B. Cl. *p* *p* *f*

Bsn. *p* *p < f*

Hn. *f* *mf*

Tpt. straight *f* *f* *mf*

Tbn. straight *p* *f* *p < f* *p < f* *p* *gliss.*

Tba. *p* *f*

Perc. CENC. *p* SPLASH CYMB. *p* *sf*

Cimb. (Mar.) *f* *ff* *ff*

Vln. 1 **3/16** arco *f* pizz. *f* pizz. ord. *f* **2/8** **5/16** **2/8** **3/16**

Vln. 2 arco *f* pizz. *f* pizz. ord. *f*

Vla. arco *f* pizz. *f* pizz. ord. *f*

Vc. arco *f* pizz. *f* pizz. ord. *f*

Cb. *f* (arco) *f* *f*

54 55 $\frac{2}{8}$ 56 $\frac{5}{16}$ 57 58 $\frac{2}{8}$ 59 60 61 $\frac{4}{8}$

Picc. *f* change to A. Fl.

Ob. *p* *f* *<f* change to C.A.

Cl. *p* *f*

B. Cl. *p* *mf* *f*

Bsn. *f*

Hn. *p*

Tpt. straight

Tbn. straight open

Tba.

Perc. CENC. *p*

Cimb. (Mar.) *f* *ff* *mf* *f*

Vln. 1 $\frac{2}{8}$ $\frac{5}{16}$ $\frac{2}{8}$ $\frac{4}{8}$

Vln. 2

Vla.

Vc.

Cb.

62 **Alto fl.** 63 64 **3/8** 65 **4/8** 66 67 **2/8**

A. Fl. *f*

Cor Anglais *f*

Cl. *f* *mf*

B. Cl. *f* *mf*

Bsn. *f* *mf*

Hn. *f*

Tpt. *open* *f*

Tbn. *gliss.* *f* *f* *ff*

Tba. *f* *f*

Perc. **GONG** *f* **CENC.** *p* *p*

Cimb. (Mar.) *f*

3/8 **4/8** **2/8**

Vln. 1 *arco* *f* *ff*

Vln. 2 *arco* *f* *ff*

Vla. *arco* *f*

Vc. *pizz.* *ff* *arco* *f* *ff*

Cb. *pizz.* *ff* *arco* *f* *ff*

72

73

74

75

9
16

6
16

Picc. *p* *mf*

Ob.

Cl.

E♭ Cl.

Bsn. *pp*

Hn. *sord.*

Tpt. *wawa*

Tbn. *wawa*

Tba. *sord.* *mf*

Perc. (GLSP)

Cimb. (Mar.) *mf*

Vln. 1 *mf* *ord.* **9** **16**

Vln. 2

Vla.

Vc. *p* *pp* *pp*

Cb. *p* *pp*

6/16 76 77 78 79 12/16 6/16

Picc. *p*

Ob. *p*

Cl. *pp*

E♭ Cl. *p*

Bsn. *pp*

Hn. *sord.* *p*

Tpt. *wawa* *p*

Tbn. *wawa* *p*

Tba. *sord.* *mf*

Perc. (GLSP) *p* *Red.* *L.v.*

Cimb. (Mar.) *p*

Vln. 1 *flaut.* *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *p* *pp*

Cb. *p* *pp*

80 **6/16** 81 82 83 **15/16** **6/16**

Picc. *p*

Ob. *p*

Cl. *p*

E♭ Cl. *p*

Bsn.

Hn. *sord.* *p*

Tpt. *wawa* *p*

Tbn. *wawa* *p*

Tba. *sord.*

Perc. (GLSP) *p* *mf* *Red.*

Cimb. (Mar.)

Vln. 1 *pp* *p* *pp*

Vln. 2 *pp* *p* *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

6
16

84 85 86 87 88 89

Picc. *mf* *p*

Ob. *mf*

Cl.

E♭ Cl. *p* *pp*

Bsn. *pp*

Hn. *sord.*

Tpt. *wawa*

Tbn. *wawa*

Tba. *sord.* *p*

Perc. (GLSP) *p* *mf*

Cimb. (Mar.) *p* *p*

6
16

Vln. 1 *p* *pp* *pp* *p* *pp*

Vln. 2 *p* *pp* *pp* *p* *pp*

Vla. *p* *pp* *pp* *p* *pp*

Vc. *p* *pp* *pp* *p* *pp*

Cb. *p* *pp* *pp* *p* *pp*

3+3+3
16 16 32

6
16

12
16 $\text{♩} = 120$

90 91 92 93 94

Picc. *p* *mf* *f* *ff* change to Fl.

Ob.

Cl. *p* *mf* *f*

E♭ Cl. *p* *mf* change to B.Cl.

Bsn. *p* *mf* *f* *ff*

Hn. *sord.* *p*

Tpt. *wawa* *p*

Tbn. *wawa* *p*

Tba. *sord.* *mf* *f*

Perc. (GLSP) *f*

Cimb. (Mar.) *mf* *f*

3+3+3
16 16 32

6
16

12
16 $\text{♩} = 120$

ord. *pp* *p* *mf* *f* *f* (pizz.)

ord. *pp* *p* *mf* *f* *f* (pizz.)

ord. *pp* *p* *mf* *f* *f*

ord. *pp* *p* *mf* *f* *f*

Cb. *p* *mf* *f* *ff*

Flute (Fl.) *f* Flzg.

Oboe (Ob.) *ff* *f*

Clarinet (Cl.) *ff* *f*

Bass Clarinet (B. Cl.) *ff* *ff* *f*

Bassoon (Bsn.) *ff* *f* *ff* *f*

Horn (Hn.) *open* *f*

Trumpet (Tpt.) *open* *f*

Trombone (Tbn.) *open* *f*

Tuba (Tba. *sord.*) *f*

Percussion (Perc.) *GONG* *f*

Cymbals (Cimb. (Mar.)) *ff*

Violin 1 (Vln. 1) *arco* *f* *ff* *f*

Violin 2 (Vln. 2) *arco* *f* *ff* *f*

Viola (Vla.) *ff* *ff* *f* *f*

Violoncello (Vc.) *ff* *f* *f*

Double Bass (Cb.) *arco* *ff* *f*

100 101 102 103

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

B. Cl. *mf* *f* *f*

Bsn. *mf* *f* *f*

Hn. *f*

Tpt. *f* solo *f*

Tbn. *mf* *f* solo *mf*

Tba. *sord.*

Perc. (Gong) *p* *f* *p* **WBL.** **2 BONGOS**

Cimb. (Mar.) *f* *ff* *ff* *mf*

Vln. 1 *sul D gliss.* *f* *pp* *p*

Vln. 2 *sul D gliss.* *f* *f* *pp* *p*

Vla. *f* *f* *pp* *p*

Vc. *f* *pizz.* *sf* *f* *pizz.* *arco* *p*

Cb. *ff* *f*

108 109 110 111

Fl. *ff*

Ob. *f*

Cl.

B. Cl. *solo* *ff* *f* *ff*

Bsn. *ff* *ff*

Hn. *ff*

Tpt.

Tbn. *f* *ff* *f*

Tba. *sord.*

Perc. (Bongos) *mf* WBL. *p* *f* BONGOS *p*

Cimb. (Mar.) *ff* *f* *ff* *f* *p*

Vln. 1 *pp* *f* *pp*

Vln. 2 *p* *mf* *p* *f* *pp*

Vla. *p* *pizz.* *arco* *f* *pp*

Vc. *p* *f* *f* *sf* *f*

Cb. *f* *f* *mf*

change to A.Fl.

Fl. *ff*

Ob.

Cl. *f* *ff* *solo*

B. Cl.

Bsn. *f*

Hn.

Tpt.

Tbn.

Tba. *open*

Perc. *BONGOS* *p* *mf* *WBL.* *p* *f*

Cimb. (Mar.) *f* *ff* *f*

Vln. 1 *pp* *p* *pp*

Vln. 2 *f* *pp* *p* *mf* *p* *pizz.*

Vla. *f* *pp* *p* *pizz.*

Vc. *pizz.* *f* *p* *pizz.* *arco*

Cb. *f* *f* *arco*

(♩ = 104)
122

118 119 120 121

Fl.

Ob.

Cl. *f < ff* *dim.* *f dim.* *mf dim.*

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba. *mf* *p* *dim.*

Perc.

Cimb. (Mar.) *f* *mf* *p* *f*

Vln. 1 *p* *pp* *MIX presto, legato* *sim.*

Vln. 2 *p* *pp* *MIX presto, legato* *sim.*

Vla. *mf > p* *pp* *MIX presto, legato* *sim.*

Vc. *mf > p* *pp* *MIX presto, legato* *sim.*

Cb. *mf* *p*

MIX presto, legato

(♩ = 88) (♩ = 72) **calmo** ♩ = 69

123 124 125 126 127 128 **A. Fl.** 129

Fl. *f*

Ob.

Cl. *p dim.* *pp* *f*

B. Cl. *mf* *pp*

Bsn. *f* *pp*

Hn. (open) *mf*

Tpt.

Tbn.

Tba. *pp*

Perc.

Cimb. (Mar.) *mf* *p* *pp sempre* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

(♩ = 88) (♩ = 72) **calmo** ♩ = 69

Vln. 1 *pp* *ppp*

Vln. 2 *pp* *ppp*

Vla. *pp* *ppp*

Vc. *pp* *ppp*

Cb. *ppp* *pp* *p*

sul D

130 131 132 133 134 135 change to Fl.

A. Fl. *pp*

Ob. *p* *pp*

Cl. *p* *pp*

B. Cl.

Bsn. *solo NB*
mf < f dolce *mf* *f* *mf*

Hn. *p*

Tpt. *cup*
mf *p*

Tbn.

Tba. (8)

Perc. **CROT.**
pp *p* *l.v.*

Cimb. (Mar.) *pp* *p*

Vln. 1

Vln. 2

Vla.

Vc.

Cb. (8)

NB: Mozart: Del gran regno delle amazzoni (KV 434)

143

144

145

146

147

Flute

Fl. *f* 3

Ob.

Cl. *pp* 3

B. Cl. *pp* 3 *p* 3 *f* 3

Bsn. *f* 3 *p* 3 *ff* 3

Hn.

Tpt. straight

Tbn.

Tba.

Perc.

Cimb. (Mar.) *ff* 6 *f* 6

Vln. 1 *ff* pizz.

Vln. 2 *ff* pizz.

Vla. *ff*

Vc.

Cb.

4/4

148 **4/4** 149 150 **3/4** 151 **4/4** **3/4**

Fl. *pp* < *mf* > *pp* *pp* < *f* > *pp* *pp* < *p* > *pp*

Ob. *pp* < *p* > *pp* < *p* > *pp*

Cl. *pp* < *mf* > *pp* *pp* < *f* > *pp* *pp* < *p* > *pp*

B. Cl.

Bsn. *pp*

Hn. *pp* < *mf* > *pp* *pp* < *f* > *pp* < *p* > *p* < *pp* >

Tpt. straight

Tbn.

Tba.

Perc. **VIBR.** (soft) *pp* *p*

Cimb. (Mar.) *f* *p* *p* *f* *mf* *f* *mf* *p*

Vln. 1 arco sul D *pp* *p* *pp* *f*

Vln. 2 arco sul D *pp* *p* *pp* *f*

Vla. *pp* *p* *pp* *f* *pp* *p*

Vc. arco *pp* *p* *pp* *f* *pp* *p*

Cb. arco *pp* *pp* < *p* >

3
4

152

153

154

155

156

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt. straight

Tbn.

Tba.

Perc.

Cimb. (Mar.)

3
4

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Naturflag.

pp

mf

f

p

157 158 159 **159** change to Picc. 160 **160** 161 **161** **161** **161**

Fl. *pp* *p* *pp*

Ob. *pp* *p* *pp*

Cl. *pp* *p* *pp* *pp*

B. Cl. *pp* *mf* *pp*

Bsn. *pp* *mf* *pp*

Hn. *sord.* *pp* *mf* *pp*

Tpt. *straight* *pp* *mf* *pp*

Tbn. *straight* *pp* *mf* *pp*

Tba. *sord.* *p*

Perc. *(Vibr.)* *f* *pp* *p* *f* *mf* *p* *pp* *2ed.*

Cimb. (Mar.) *f* *ff* *f*

Vln. 1 *pp* *f* *pp* *pp*

Vln. 2 *pp* *f* *pp* *pp*

Vla. *pp* *f* *pp* *pp*

Vc. *p* *f* *pp*

Cb. *pp*

167 **4/8** 168 **2/4** Picc. 169 170 171 **3/8** 172

Picc. *p espr.* *mf*

Ob.

Cl. *p < f > p*

B. Cl. *p < f > p*

Bsn. *p < f > p*

Hn. sord.

Tpt. straight *pp* *p* *pp*

Tbn. straight

Tba. sord.

Perc. (Vibr.) *p* *mf*

Cimb. (Mar.)

Vln. 1 **4/8** **2/4** **3/8**

Vln. 2

Vla.

Vc.

Cb.

2. FRAGMENT ^{NB}

in 1 $\text{♩} = 69 - 76$

173 174 175 176 change to A. Fl. 177 178 179 180

Picc. *f* *pp* *Solo* *f* *ff* *p*

Ob. *f* *ff* *p*

Cl. *pp*

B. Cl. *pp*

Bsn.

Hn. *sord.* *pp* *open*

Tpt. *straight* *mf* *pp* *open*

Tbn. *straight* *pp* *p* *open*

Tba. *sord.* *pp* *open*

Perc. (Vibr.) *p* *f* *CROT.* *pp* *p* *l.v.*

Cimb. (Mar.) *ff* *ff* *pp*

Vln. 1 *f* *p* *f > p* *pp* ** leicht abheben*

Vln. 2 *p* *f* *p* *fp* *pp*

Vla. *f* *p* *f > p* *pp*

Vc. *p* *fp* *pp*

Cb. *p* *fp* *pp*

in 1 $\text{♩} = 69 - 76$

NB: Mozart: Kyrie in C, Fragment, KV Anh. 13 (258a)

181 182 183 184 185 186 187 change to Fl. 188

A. Fl. *pp*

Ob.

Cl. *ppp*

B. Cl.

Bsn. *ppp*

Hn.

Tpt.

Tbn.

Tba. *p*

Perc.

Cimb. (Mar.) *pp* (Cimb. con Ped.) *secco* (Cimb. con Ped.)

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *pizz.* *p* *mf* *f* Solo

5/8 4/8 3/8 2/8 4/8

188 **4/8** ♩ = 92

189 190 191 192

A. Fl.

Ob. Solo *f* 3

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba. *f*

Perc. **GLSP.** **WBL.** *< p* *< mf* **2 CYMB. SUSP. (med.)** *mf* **WBL.** *< f*

Cimb. (Mar.) *pp* *p* *pp* *pp < f*

4/8 ♩ = 92

Vln. 1 con sord. *pp* *< f*

Vln. 2 con sord. *pp* *< f*

Vla. con sord. *pp* *< f*

Vc. con sord. *pp* *< f*

Cb. (pizz.) 3

193 194 195 196

A. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Cimb. (Mar.)

Vln. 1 *sord.*

Vln. 2 *sord.*

Vla. *sord.*

Vc. *sord.*

Cb.

197 198 199 200 201

Flute *ff*

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. (Gls. *f*, Wbl. *f*)

Cimb. (Mar.) *f*, *ff*

Vln. 1 sord. *pp*, *f*, *ff*, *ff*

Vln. 2 sord. *pp*, *f*, *ff*, *ff*

Vla. sord. *pp*, *f*, *ff*, *ff*

Vc. sord. *pp*, *f*, *ff*, *ff*

Cb. *f*, *ff*

(pizz.)

202 203 204

t k t k t k t k t k

sim.

Fl. *p*

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f* *p*

Hn. *f* *p* *ff*

Tpt. *straight* *f* *sim.* *p*

Tbn. *f* *solo* *gliss.* *f* 3 3

Tba. *f*

Perc. 2 CYMB. SUSP. *f* WBL *f* *<f*

Cimb. (Mar.)

Vln. 1 *sord.*

Vln. 2 *sord.*

Vla. *sord.*

Vc. *sord.*

Cb. (pizz.) *ff* *f* *ff*

Detailed description of the musical score: The score is for measures 202, 203, and 204. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt. straight), Trombone (Tbn.), Tuba (Tba.), Percussion (Perc.), Cymbals/Maracas (Cimb. (Mar.)), Violin 1 (Vln. 1 sord.), Violin 2 (Vln. 2 sord.), Viola (Vla. sord.), Violoncello (Vc. sord.), and Contrabass (Cb.). Measure 202 features a flute part with a 't k t k' pattern and a dynamic of *p*. Measures 203 and 204 feature various woodwind and brass parts with dynamics ranging from *f* to *ff*. The percussion part includes '2 CYMB. SUSP.' and 'WBL' with dynamics *f* and *<f*. The contrabass part has a 'pizz.' marking and dynamics *ff*, *f*, and *ff*. The string parts (Vln. 1, Vln. 2, Vla., Vc.) are marked 'sord.' and are mostly silent.

6/8 $\text{♩} = 168$

205 206 207 208

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt. straight

Tbn.

Tba.

Perc.

Cimb. (Mar.)

(Wbl.)

CROT. l.v.

p *mf* *f*

p secco

6/8 $\text{♩} = 168$

Vln. 1 sord.

Vln. 2 sord.

Vla. sord.

Vc. sord.

Cb.

p *mf* *f*

mf *ff*

NB: Mozart: Fragment einer Fuge in F, KV 375

213 214 215 216

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

BELL-TREE

Perc.

BONGOS

mf *dim.*

Cimb. (Mar.)

Vln. 1 *sord.*

Vln. 2 *sord.*

Vla. *sord.*

Vc. *sord.*

Cb.

217 218 219 220

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn. straight

Tba.

Perc.

Cimb. (Mar.)

Vln. 1 sord.

Vln. 2 sord.

Vla. sord.

Vc. sord.

Cb.

marcato

f

open

marcato

f

straight

f

gliss.

BELL-TREE

*pp*³

*p*³

*pp*³

*p*³

*pp*³

*p*³

*pp*³

*p*³

pp

p

221 222 223 224

Fl. *f*

Ob. *p*

Cl. *f*

B. Cl.

Bsn.

Hn.

Tpt. straight. *p*

Tbn.

Tba.

TRIANG.

Perc. *f* *p* *mf*

Cimb. (Mar.)

Vln. 1 *sord.* *dim.* *pp* senza sord.

Vln. 2 *sord.* *dim.* *pp* senza sord.

Vla. *sord.* *dim.* *pp* senza sord.

Vc. *sord.* *dim.* *pp* senza sord.

Cb. *dim.* *pp*

3/4

225 $\frac{3}{4}$ ♩ = 69

226 227 $\frac{2}{4}$ **Alto Flute** 228 229 230 231 232

Fl. *pp*

Ob. *pp* change to C.A.

Cl. *pp* *pp*

B. Cl. *pp*

Bsn. *pp*

Hn. *pp*

Tpt. straight *pp*

Tbn. cup *pp* *cup*

Tba. *pp* (senza sord.)

Perc. **TRIANG.** *p* **VIBR. (soft)** *pp*

Cimb. (Mar.)

Vln. 1 $\frac{3}{4}$ ♩ = 69 *pp* flautando *gliss.*

Vln. 2 *pp* flautando *gliss.*

Vla. *pp* flautando *gliss.* ord. *p*

Vc. *pp* flautando *gliss.* ord. *p*

Cb. *pp* flautando *gliss.* ord. *p*

245 246 247 248 249 250 251 252 253

A. Fl. *p*

C. A. *pp*

Cl. *pp*

B. Cl. *pp*

Bsn. *pp*

Hn. *p* *mf* *p*

Tpt. *pp*

Tbn. *pp*

Tba. *p* *mf*

Perc. *GLSP* *pp*

Cimb. (Mar.) *p* *pp* *p* *mf*

Vln. 1 *mf* *f* *pp*

Vln. 2 *pizz.* *p* *arco* *pp* *pizz.* *p*

Vla. *pizz.* *pp* *pizz.* *p*

Vc. *f* *arco* *pp* *pizz.* *p*

Cb. *f* *arco* *pp* *pizz.* *mf*

254 255 256 257 258 259 260 261

A. Fl. *p*

C. A. *p* change to Ob.

Cl. *p* *pp*

B. Cl. *p* *pp*

Bsn. *p* *pp*

Hn. *p* *pp* *p*

Tpt. *p* *pp*

Tbn. *p* *gliss.*

Tba. *p*

Perc. (Glsp.) *pp* *l.v.*

Cimb. (Mar.) *p* *mf* *f*

Vln. 1 *sul D flaut. port.* *p < mf >* *p < mf >* *ord.* *pp* *mf* *f* *sul D flaut. port.* *p < mf >* *p*

Vln. 2 *arco* *pp* *sul D flaut. port.* *p < mf >*

Vla. *arco* *pp* *pizz.* *p*

Vc. *arco* *pp* *pizz.* *p*

Cb. *arco* *pp* *pizz.* *p*

262 263 264 265 266 267

A. Fl. *p*

C. A.

Cl. *p*

B. Cl. *mf*

Bsn. *p*

Hn.

Tpt.

Tbn.

Tba. *mf*

Perc. (Glsp.) *f*

Cimb. (Mar.) *sf sf sf sf sf mf*

Vln. 1 *ord. pp p f p³ f p³ f p³ f p³ f p³ f*

Vln. 2 *ord. p pp p pizz. arco f p f p f p f*

Vla. *arco pp p pizz. f*

Vc. *arco pp p pizz. f*

Cb. *pizz. f*

268 269 270 271 272

A. Fl.

C. A.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Cimb. (Mar.)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

4. FRAGMENT **NB**

273 274 275 276 277 278 279

4/8 ♩ = 76

A. Fl. *p*

C. A.

Cl. *p*

B. Cl.

Bsn. *pp*

Hn. *pp*

Tpt. *p* straight

Tbn. *p* straight

Tba.

Perc. **VIBR.**
Anfang und Ende mit Schlägel, Gliss. mit Plastik Karte
The beginning and the end with mallet, the gliss. with plastic card.

Cimb. (Mar.) *mf* *dim.* *poco rall.*

4/8 ♩ = 76

Vln. 1 *p f p f p³ f p*

Vln. 2 *p f p f p³ f p*

Vla. *p* (pizz.) *p*

Vc. *p* arco *p <>* *<>* *mf > pp*

Cb. (pizz.) *p* *pp*

NB: Mozart: Kyrie Es-Dur, KV 296a (KV 322)

280 281 282 283 284 285

A. Fl. *p* *pp*

Ob. *mp* *f* (non legato) *p*

Cl. *pp*

B. Cl.

Bsn.

Hn. *p* *mf > pp* *pp*

Tpt. straight *pp*

Tbn. straight *pp*

Tba. (open) *p*

Perc. (Vibr.)

Cimb. (Mar.) (hard mallets) *f*

Vln. 1

Vln. 2 *p* *pp*

Vla.

Vc. *mf > p* *mf > pp* *pp*

Cb.

5. FRAGMENT

$\text{♩} = 138$

286 287 288 289 290 291

A. Fl. change to Fl.

Ob. *f* *tr* *tr* *ff* 3 3 3 3

Cl. *f* *f*

B. Cl. *f*

Bsn. *f*

Hn. *sord.* *f* 3 3 3 3

Tpt. straight

Tbn. straight *gliss.* *mf* 3

Tba.

Perc. (Vibr.) *WBL.* *VIBRA-SLAP* *p* *f* *f*

Cimb. (Mar.) *tr* *tr* *tr* *ff* 3 3 3 3 3 3 3 3

Vln. 1 *f* $\text{♩} = 138$

Vln. 2

Vla. *arco sul pont.* *ppp* 3 3 3

Vc. *sul pont.* *ppp* 3 3 3

Cb. *arco sul pont.* *ppp* 3 3 3

292 293 294 295 296 297 298 299 300

A. Fl. [rests]

Ob. *f*

Cl. *f* *pp* *f* *ff*

B. Cl. [rests]

Bsn. *f*

Hn. *sord.* *3*

Tpt. *open* *f*

Tbn. *open* *mf* *pp* *mf* *pp* *p* *gliss.*

Tba. [rests]

Perc. **CROT.** *pp* *p* *L.v.*

Cimb. (Mar.) *p* *secco* *f* *3* *3* *3* *3* *3* *f* *3*

Vln. 1 *pizz.* *sf* *arco* *pp* *f* *ff* *p*

Vln. 2 *pizz.* *sf* *arco* *pp* *f* *ff* *p*

Vla. *sul pont.* *p* *ord.* *mf* *pp* *f* *ff* *p*

Vc. *ord.* *pp* *f* *ff*

Cb. [rests]

NB: Mozart: Kyrie C-dur, KV 323 (Anh. 15)

301 302 303 304 305 306 307 308

Flute

A. Fl. *f* *sf* *f* *sf*

Ob. *f* *ff* *ff*

Cl. *f* *ff*

B. Cl. *p* *f* *ff* *ff*

Bsn. *p* *f* *ff*

Hn. *open* *ff*

Tpt. *f* *ffp* *ff* *ffp*

Tbn. *gliss.* *ffp*

Tba. *f* *mf*

Perc. *GLSP.* *mf* *f*

Cimb. (Mar.) *ff*

Vln. 1 *mf* *f* *ff*

Vln. 2 *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vc. *p* *mf* *f* *ff*

Cb. ord. *p* *f* *ff*

Musical score for measures 309-316. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Percussion (Perc.), Cymbals/Maracas (Cimb. (Mar.)), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 309-316 are marked with measure numbers above the staff. Dynamics include *f*, *ff*, and *sf*. Performance instructions include *pizz.* (pizzicato) and *CENC.* (Cymbal). The Percussion part includes a Glissando (Glsp.) and a Cymbal (CENC.) in measure 316. The Cymbals/Maracas part features triplets in measures 309-313. The string parts (Vln. 1, Vln. 2, Vla., Vc., Cb.) feature pizzicato notes in measures 314-316.

6. FRAGMENT

♩ = 48 "sotto voce"

317 318 319 320 321 322 323 324 325

Fl. *tr* *tr* *tr* *lunga* *ppp* *pp* *pp* change to Picc.

Ob. *tr* *tr* *tr* *ff* *pp*

Cl. *tr* *tr* *tr* *ff* *ppp* *pp* *pp*

B. Cl. *ff* *pp*

Bsn. *ff* *pp*

Hn. *tr* *tr* *tr* *tr* *pp* *straight* *NB*

Tpt. *f* *ff* *pp* *straight* *p* *NB*

Tbn. *ff* *pp* *straight* *p* *NB*

Tba. *ff* *pp*

Perc. *VIBR. (soft)* *tr* *tr* *tr* *pp* *CROT.* *3* *3* *L.v.* *VIBR. (medium)* *pp* *p* *pp*

Cimb. (Mar.) (normal mallets) *p* *pp* *pp*

Vln. 1 *ff* *ff* *lunga* *sord.* *arco* *0* *0* *ppp* *pp* *p* *pp*

Vln. 2 *ff* *ff* *sord.* *arco* *0* *0* *ppp* *pp* *p* *pp*

Vla. *sord.* *arco* *0* *ppp* *pp* *p* *pp*

Vc. *ff* *sord.* *arco* *f* *sul p.* *f* *p* *pp* *ord.*

Cb. *ff* *sord.* *arco* *p* *gliss.* *mf* *sul p.* *pp* *ord.*

NB: Mozart: Menuett in D, KV Anh. 34

326 327 328 329 330 331 332 333

Picc. *pp* *fp fp* *fp fp* *fp > pp*

Ob. *p* *pp* *mf* *f* change to C.A.

Cl. *f* *pp* *f* *mf* *f*

B. Cl. *p* *p* *mf*

Bsn. *p* *f* *p* *mf* change to C. Bsn.

Hn. *p* *f* *open* *NB* *p* *p* *p*

Tpt. straight *p* *mf* *open* *p* *p* *p*

Tbn. straight *p* *mf* *open* *p* *p* *p*

Tba. *p* *mf* *p* *mf*

Perc. (Vibr.) *pp*

Cimb. (Mar.) *p* *mf* *gliss. (p)* *f* *f* *mf > p* *mf*

Vln. 1 sord. *f* *p* *mf* *pp* *mf* *pp* *mf*

Vln. 2 sord. *f* *p* *mf > p* *mf > p* *mf > p* *p*

Vla. sord. *f* *pp* *p*

Vc. sord. *f* *pp* *p*

Cb. *p* *mf* *p* *mf* *pp* *pizz.* *p*

5/8 4/8 3/4

NB: Mozart: Fragment eines ersten Satzes zu einem Quartett in g-moll, KV Anh. 74

334 **3/4** 335 **4/8** 336 337 338 339 **3/4**

Picc. *fp fp f p* ³ ³ ⁵ ⁵ *pp* ⁵ *p* ⁵

Ob.

Cl.

B. Cl.

Bsn.

Hn. *sfp* *sfp* *f* *mf*

Tpt. *sfp* *sfp* *f* *mf*

Tbn. *sfp* *sfp* *f* *mf*

Tba. *sfp* *sfp* *sfp*

Perc. (Vibr.) *pp*

Cimb. (Mar.)

Vln. 1 **3/4** **4/8** *p* ³ *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *mf* *pp*

Vln. 2 *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *pp*

Vla. *sord.* *pp* *f* ³ *p* *pp*

Vc. *sord.* *pp* *f* ³ *pp*

Cb. *arco* *pp* *f* *p*

7. FRAGMENT ^{NB}

340 $\text{♩} = 116$

Picc. *f* 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

C. A. *p* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Cl. *f* 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 *ff* 5 5 5 5 5 5 5 5

B. Cl. *f* 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 *ff* 5 5 5 5 5 5 5 5

Cbsn. *f* 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 *ff* 5 5 5 5 5 5 5 5

Hn. *p* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Tpt. *p* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 *f*

Tbn. *ff* *f* *gliss.* *ff* *mf* *gliss.* *f* *gliss.* *ff* *gliss.*

Tba. *f* 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

CYMB. a 2 halten 1 BECKEN ablegen

Perc. *ff*

Cimb. (Mar.) *ff* 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 *secco* 5 5 5 5 5 5 5 5

343 $\text{♩} = 116$

Vln. 1 *ff* senza sord.

Vln. 2 *ff* senza sord.

Vla. *ff* senza sord.

Vc. *ff* senza sord.

Cb. *ff* 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

NB: Mozart: Gibraltar, KV Anh. 25 (386d) Opern-Fragment

344 345 346 347

poco rall.

Picc.

C. A.

Cl.

B. Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Tba.

**1 BECKEN gegen das
DONNERBLECH schlagen**

PERCUSSION

DONNERBLECH schütteln

sim.

ff *f* *sff* *f*

Cimb. (Mar.)

poco rall.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8. FRAGMENT NB

348 $\frac{3}{4}$ $\text{♩} = 104$

349

350

351

352

353

Picc. *solo* *f* *mf* *mf* *p* *ff*

C. A. *solo* *f* *f* *f* *p* *ff*

Cl. *p* *mf* *p* *p* *ff*

B. Cl. *p* *mf* *p* *p* *ff*

Cbsn. *p* *mf* *p* *p* *ff*

Hn. *solo* *f* *f* *f* *f*

Tpt. *solo* *f* *f* *f* *f*

Tbn. *p* *mf* *f* *ff*

Tba. NB *mf* *sf* *mf* *sf* *mf* *ff* *sempre stacc.*

Perc. (Dnrbl.) *sf* *mf* *sf* *mf* *sf* *mf*

Cimb. (Mar.) *f* *ff* *f* *ff* *mf* *ff*

Vln. 1 *p* *mf* *ff* *p* *ff*

Vln. 2 *p* *mf* *ff* *p* *ff*

Vla. *p* *mf* *ff* *p* *ff*

Vc. *f* *sf* *mf* *sf* *f* *ff*

Cb. NB *f* *sf* *f*

$\frac{3}{4}$ $\text{♩} = 104$

NB: Mozart: Kyrie G-dur, KV 196a (Anh. 16)

354 355 356 **4/4** 357 **3/4** 358 **4/4**

Picc. *mf*

C. A. *p* *mf*

Cl. *ff* *p* *mf*

B. Cl. *f* *ff* *sf mf*

Cbsn. *f* *ff* *sf mf*

Hn. *ff* *f* *p* *mf*

Tpt. *ff* *solo* *f* *ff* *f* *mf*

Tbn. *f* *f* *sf mf* *f*

Tba. *sf mf* *f*

Perc. (Dnrbl.) *sf*

Cimb. (Mar.) *mf* *f* *ff* *ff*

Vln. 1 *p* *fp* *fp* *fp* *fp* *ff*

Vln. 2 *p* *fp* *fp* *fp* *fp* *ff*

Vla. *p* *fp* *fp* *fp* *fp* *ff*

Vc. *ff* *f* *sf* *f*

Cb. *ff* *f* *sf* *f*

359 **4/4**

360 **3/4**

361

362

Picc.

C. A.

Cl.

B. Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Cimb.
(Mar.)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

change to Bsn.

GLSP.

4/4

3/4

363 change to Fl. 364 365 366 367

Picc. change to Ob.

C. A.

Cl.

B. Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Tba. *p* *sf* *f* *pp*

Perc. (Glsp.) *pp* solo *mf*

Cimb. (Mar.) *secco* *p* *f* *pp*

Vln. 1 *f* *p* *f* *p* *p* on the string

Vln. 2 *f* *p* *f* *p* *p* on the string

Vla. *f* *p* *f* *p* *p*

Vc. *pizz.* *p* *mf* *f* *0*

Cb. *p* *f* *pp*

368 369 370 371 372

Picc. C. A. Cl. B. Cl. Cbsn. Hn. Tpt. Tbn. Tba. Perc. (Glsp.) Cimb. (Mar.) Vln. 1 Vln. 2 Vla. Vc. Cb.

The musical score is arranged in systems. The woodwind section (Piccolo, Clarinet in A, Clarinet, Bass Clarinet, Contrabassoon) and brass section (Horn, Trumpet, Trombone, Tuba) are mostly silent, indicated by rests. The Tuba part (Tba.) has a melodic line starting in measure 368, marked *p*, and ending in measure 372, marked *f*. The Percussion part (Perc.) features a snare drum pattern with dynamics *mf* and *f*. The Cymbal/Maracas part (Cimb. (Mar.)) has a complex rhythmic pattern with dynamics *pp*, *p*, and *f*, including markings for *secco* and *ord.* The string section (Violins 1 & 2, Viola, Violoncello, and Contrabass) provides harmonic support with various textures and dynamics, including *pp*, *f*, and *arco* markings.

373 374 375 376 Flute 377

Picc. *f*

C. A. *f*

Cl. *ff* *ff*

B. Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *straight* *solo* *f*

Tbn. *f*

Tba. *sf*

Perc. *VIBRA-SLAP* *p* *WBL.* *pp* *mf*

Cimb. (Mar.) *ff* *f* *ff* *mf*

Vln. 1 *pizz.* *arco* *sf* *ff* *f* *ff*

Vln. 2 *pizz.* *arco* *sf* *ff* *f* *ff* *p*

Vla. *f* *ff* *ff* *pizz.* *f* *arco* *p*

Vc. *f* *ff* *ff* *pizz.* *f* *arco* *pizz.* *sf*

Cb. *sf* *sf*

378 379 380 381

Fl. *f* *f*

Ob. *f* *f*

Cl. *mf* *f* *f*

B. Cl. *f* *ff*

Bsn. *f* *ff*

Hn.

Tpt. *straight*

Tbn. *straight* *fp* *ff*

Tba. *f*

Perc. **BONGOS** *p* *f* *p* *f*

Cimb. (Mar.) *f* *ff* *mf*

Vln. 1 *p* *ff* *p* *f*

Vln. 2 *ff* *f* *ff* *p*

Vla. *mf* *ff* *f* *f* *p*

Vc. *f* *ff* *f* *f*

Cb. *f*

Musical score for measures 382-386. The score is divided into five measures. Measure 382 starts with a Flute (Fl.) and Oboe (Ob.) rest, while Clarinet (Cl.) and Bass Clarinet (B. Cl.) play a rhythmic pattern. Measure 383 continues with similar patterns. Measure 384 features a Horn (Hn.) entry with an *(open)* instruction and a *f* dynamic. Measure 385 shows the Horn playing a triplet and the Trombone (Tbn.) playing a glissando. Measure 386 includes a *change to Picc.* instruction for the Flute and Oboe. Dynamics range from *p* to *ff*. Performance instructions include *pizz.*, *arco*, *gliss.*, and *(pizz. ord.)*.

poco rall. **poco meno mosso**
(♩ = 92-96)

Fl. *Picc.* *f* *ff* *f* *ff* *f*

Ob. *ff* *f* *ff* *f* *ff* *f*

Cl. *ff* *f* *ff* *f* *ff* *f*

B. Cl. *f* *ff* *f* *ff* *f* *ff*

Bsn. *ff* *f* *ff* *f* *ff* *f* *solo*

Hn. *f* *ff* *f* *ff* *f* *ff*

Tpt. *open* *f* *ff* *f* *ff* *f*

Tbn. *open* *ff* *f* *ff* *f* *ff*

Tba. *ff* *f* *ff* *f* *ff* *f*

Perc. **GONG** *ff* **GLSP.** *f* *pp* *L.v.*

Cimb. (Mar.) *f* *ff* *f* *ff* *f* *ff* *simile*

Vln. 1 *f* *ff* *f* *ff* *f* *ff* *pp*

Vln. 2 *f* *ff* *f* *ff* *f* *ff* *pp*

Vla. *f* *ff* *f* *ff* *f* *ff* *pp*

Vc. *ff* *ppizz.* *ff* *ppizz.* *f* *ppizz.* *arco* *pp*

Cb. *ff* *ppizz.* *ff* *ppizz.* *f* *ppizz.* *f*

colla parte

colla parte

Musical score for measures 394-398. The score includes parts for Piccolo, Oboe, Clarinet, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Percussion (Glockenspiel), Cymbals (Maracas), Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is marked with dynamics such as *mf*, *f*, *p*, and *pp*. The section is labeled "colla parte" at measures 397 and 398. The page number 73 is in the top right corner.

399 400 401 402 403

poco a poco rall. **4/4**

Picc. *mf* *f*

Ob. 5 5 5 5 3

Cl. *pp*

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

(Glsp.)
L.v.
p

Cimb.
(Mar.)

poco a poco rall. **4/4**

Vln. 1 *ppp* con sord.

Vln. 2 con sord.

Vla. con sord.

Vc. con sord.

Cb. con sord.

9. FRAGMENT

♩ = 132

404 **4/4** 405 **6/8** 406 407 408 409 410 411

Picc. *dim. al pp*

Ob.

Cl.

Perc. **2 BONGOS** with very thin sticks *pp sempre*

Cimb. (Mar.)

4/4 **6/8** ♩ = 132

Vln. 1 *sord.*

Vln. 2 *sord.*

Vla. *sord.*

Vc. *sord.* *pp*

Cb. *sord.* *pp*

NB

NB: Mozart: Chasse in A, KV Anh. 103.

412 (Bong.) 413 414 415 416 417 418 419 420

Perc.

Cimb. (Mar.)

Vln. 1 *sord.*

Vln. 2 *sord.*

Vla. *sord.* *pp*

Vc. *sord.* *pp*

Cb. *sord.* *pp*

421 (Bong.) *tr* 422 423 424 *rim* 425 *tr* 426 427 428 *rim*

Perc. *f* *rim = wie ein Schuß* *f*

Cimb. (Mar.)

Vln. 1 *sord.*

Vln. 2 *sord.* *pp*

Vla. *sord.* *pp*

Vc. *sord.* *pp*

Cb. *sord.* *pp*



429 (Bong.) 430 431 432 *tr* 433 *tr* 434 *tr* 435 *tr* 436

Perc.

Cimb. (Mar.)

Vln. 1 *sord.* *p*

Vln. 2 *sord.* *p*

Vla. *sord.* *pp*

Vc. *sord.* *pp*

Cb. *sord.* *pp*

437 (Bong.) 438 439 440 441 rim 442 443 444

Perc. *sf pp sempre*

Cimb. (Mar.) *p mf f*

Vln. 1 sord. *f mf*

Vln. 2 sord. *f mf*

Vla. sord. *p*

Vc. sord. *p*

Cb. sord. *p*

445 (Bong.) 446 447 448 449 450 451 452

Perc. *sf p*

Cimb. (Mar.) *p*

Vln. 1 sord. *f mf*

Vln. 2 sord. *f mf*

Vla. sord. *mf*

Vc. sord. *p*

Cb. sord. *p*

453 (Bong.) 454 455 456 457 458 459 460

Perc. *sf*

Cimb. (Mar.) *p* *f* *p* *mf* *f* *ff*

Vln. 1 *sord.* *mf*

Vln. 2 *sord.* *mf*

Vla. *sord.* *mf*

Vc. *sord.* *p*

Cb. *sord.* *p*



461 462 463 464 465 466 467 468

Perc. *sf*

Cimb. (Mar.) *p* *mf* *ff*

Vln. 1 *sord.* *p*

Vln. 2 *sord.* *loco* *p*

Vla. *sord.* *p*

Vc. *sord.* *p*

Cb. *sord.* *p*

469 (Bong.) 470 471 472 473 474 475

Perc. (Bong.)

Cimb. (Mar.)

Vln. 1 sord. *p* *pp*

Vln. 2 sord. *p* *pp*

Vla. sord. *p* *pp*

Vc. sord. *p* *pp*

Cb. sord.

476 (Bong.) 477 478 479 480 481 482

Perc. (Bong.) *p* *mf* *sf*

Cimb. (Mar.) *p* *f* *f secco* *ff*

Vln. 1 sord. *f* *ff*

Vln. 2 sord. *f* *ff*

Vla. sord. *f* *ff*

Vc. sord. *f* *ff* pizz. 0

Cb. sord. *f* *ff* pizz.

Kottagrafika / Score: Dániel Csengery
Felelős szerkesztő / Editor: Tünde Szitha
Műszaki szerkesztő / Layout editor: Lilla Fantó