

# CARL VON OSSIETZKY ORATORIUM

(1)

1.

1

Carl von Ossietzky: Vorspiel

Allegro  $\text{♩} = 120$

Handwritten musical score for Carl von Ossietzky's Oratorium, Op. 100, No. 1, "Vorspiel". The score is written for a full orchestra and includes the following parts:

- Ftn.
- Obn.
- Kln.
- Fgtn.
- Trpn. (in C, a 4)
- Hrn. - F
- Posn. (a 4)
- E. Git.
- E. Git.
- E. Baß
- Mrcs. (abg. 3)
- Cuica
- Gitaro
- Mel. G.
- M. Oboen
- Bedeln
- Eng.
- W. Bl.
- T. Bl.
- Hb. Tr.
- Doos.
- Doos
- 3. Tomm
- r. Trm.
- Vib.
- Xil.
- Paukn.
- Klavier (4 + 1)
- 3. Synthi
- Klav. + Org. + Sequ. + Coder
- Saxos (1-4)
- S.
- A.
- T.
- B.
- S.
- A.
- chor
- T.
- B.
- 1. ni.
- 2.
- Me.
- celli
- assi

The score features various musical notations including dynamics (f, p, sfz), accents (>), and slurs. The key signature is one flat (B-flat major or F minor), and the time signature is 4/4. The piece is marked "Allegro" with a tempo of 120 beats per minute. The first measure of the Trombone part includes the instruction "in C a 4". The Percussion part includes the instruction "Paukblech". The strings are marked with "a 4". The woodwinds and brass parts are mostly silent in this section, with some notes appearing in the Horn and Trombone parts. The piano and organ parts have a melodic line with slurs and accents. The vocal parts (Soprano, Alto, Tenor, Bass) and the choir are also present but have no notes in this section. The strings (Violins, Violas, Cellos, Double Basses) have a simple accompaniment pattern.

2

(2)

3

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and dynamic markings such as *mp*, *p*, and *Pizz*. There are also performance instructions like *1. 3.* and *1.* written above the notes. The score is divided into measures by vertical bar lines. Some staves have additional markings like *a2* and *in B*.

Instrument list on the left side of the page:

- Fl. (Flute)
- Obn. (Oboe)
- Kln. (Clarinet)
- Fgtn. (Bassoon)
- Trptn. (Trumpet)
- Horn. (Horn)
- Posn. (Poson)
- E. G. (English Horn)
- G. (Guitar)
- F. B. (F. B. C. Bass)
- PCS. (Percussion)
- Org. (Organ)
- Guero (Guitar)
- M. (Mandolin)
- N. (Nylon String Guitar)
- Ed. (Electric Double Bass)
- Con. (Contra Bass)
- Ob. (Oboe)
- Bis. (Bassoon)
- Hb. Tr. (Horn Trumpet)
- Boos. (Bassoon)
- as (Alto Saxophone)
- Trin. (Trumpet)
- Vib. (Vibraphone)
- Xil. (Xylophone)
- Paukn. (Paukner)
- Vr. + (Violin)
- 3. Synthi (Synthesizer)
- Vr. + (Violin)
- Vorg. + (Viola)
- Se. + (Saxophone)
- oder (Oboe)
- Kros. (Korner)
- 1-4 (1st-4th Violins)
- S. (Saxophone)
- A. (Alto Saxophone)
- T. (Tenor Saxophone)
- B. (Bass Saxophone)
- S. (Saxophone)
- A. (Alto Saxophone)
- T. (Tenor Saxophone)
- B. (Bass Saxophone)
- 1. (1st Violin)
- 2. (2nd Violin)
- Vi. (Viola)
- Viol. (Violin)
- Si. (Soprano)

4

3

3

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, with some staves containing musical notation and others being blank. The notation includes notes, rests, and dynamic markings such as *p* and *f*. There are also some handwritten annotations and markings, including a circled '3' at the top center and a boxed '4' and '5' at the top left and right respectively.

The instruments listed on the left side of the page are:

- Ftn.
- Obn.
- Kltn.
- Fgtn.
- Trpin.
- Hmr.
- Posn.
- E. Git.
- E. Git.
- E. Bsp.
- Mrcs.
- Cabg. 32
- Cuica
- Gairo
- Mel. Bd.
- Clarin.
- Basson
- Eng.
- W. Bb.
- T. Bls.
- Hb. Tr.
- Org.
- 3. Synthi
- Klvr. +
- 4. +
- 3. Synthi
- Klvr. +
- Korg +
- Seq. +
- Woodw.
- Saxos
- 1-4
- S.
- A.
- T.
- B.
- S.
- A.
- Str.
- T.
- B.
- 1.
- 2.
- Me.
- celli
- assi

6

Ftu.  
 Obn.  
 Kltu.  
 Fgthn.  
 Trptn.  
 Hmr.  
 Posn.

E.Git.  
 E.Git.  
 E. Bsp.  
 Hrcs.  
 Cabg. 3R.  
 Cui.ca  
 Guiro  
 Mel. Gel.  
 H. Ocan.  
 Bedden.  
 m. Cong.  
 W. Bls.  
 r. Bls.  
 Hk. Tr.  
 Bg os.  
 Gas.  
 R. Toma.  
 v. Trm.

Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 q. +  
 3. Synthi.  
 (IVR. +  
 Korg +  
 Seq. +  
 Vocoder

Saxos  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.

1.  
 2.  
 Me.  
 elli  
 'aessi

pizz.

Ftn. *1. 7*  
 Obu. *a2. 2. p*  
 Kltm.  
 Fgthn.

1. Solo  
 Trptn. *mf*  
 Hmr.  
 Posn. *3. fp*

F.g.t.  
 E.g.t.  
 E. Bsp.

Hrcs.  
 Cabg. 3/8  
 Cuica  
 Guiro  
 Mol. Ghl.  
 H. Okan.  
 Bedien.  
 m. Gag.  
 W. Bb.  
 T. Bls.  
 Hb. Tr.  
 Bg. Os.  
 Cas.  
 A. Tomms.  
 r. Tim.

Vib.  
 Xil.  
 Paukn.

Klvr. +  
 4. +  
 3. Synthi.

Klvr. +  
 Korg +  
 Seq. +  
 Cooder.

Saxos  
 1-4

S.  
 A.

T.  
 B.

S.  
 A.

enor  
 T.  
 B.

1  
 2  
 Vi. *arco.*  
 celli *p*  
 Cassi

(6)

8

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and dynamic markings such as *p*, *sf*, *arco.*, and *pizz.*. There are also handwritten annotations like "a2." and "1 2 3 4" above certain notes. The score is organized into measures, with some measures containing multiple notes or rests. The instruments listed on the left include Flute (Flu.), Oboe (Obn.), Clarinet (Kltn.), Bassoon (Fgtn.), Trumpet (Trpin.), Horn (Hmr.), Trombone (Posn.), Euphonium (E.g.t.), Tuba (E.g.t.), Double Bass (E.Baß), Percussion (Mrcs., Cabg., Sg., Cuica, Güiro, Mel. Gdl., M. Glock., Becken, Tr. Gg., W. Bls., T. Bls., Hb. Tr., Dggs., Cas., R. Toms., Tr. Tln.), Vibraphone (Vib.), Xylophone (Xil.), Snare Drum (Paukn.), Kuvr. + 3. Synths, Kuvr. + Korg + Seq. + Recorder, Saxophones (Saxos 1-4), Strings (S., A., T., B.), Horns (hor S., A., T., B.), Violins (vi. 1, 2), Viola (Vle.), Cello (celli), and Bass (bassi). The score is written in a standard musical notation style with a key signature of one flat and a time signature of 4/4.

Handwritten musical score for a symphony orchestra and vocal soloists. The score is written on multiple staves, each labeled with an instrument or voice part. The notation includes notes, rests, and dynamic markings such as *ff* and *p*.

**Instrument and Voice Parts:**

- Ftu.
- Obn.
- Kltn.
- Fgtn.
- Trptn.
- Hrnr. 1, 2
- Posn.
- E.g.t.
- E.g.t.
- E.Bap.
- Mrcs.
- Cabg. SR
- Lutca
- Gairo
- Mel. Gkl.
- M. Gkan
- Bedien
- Or. Gng.
- W. Bl.
- T. Bl.
- Hb. Tr.
- Bg os.
- Bas
- R. Toms
- r. Tln.
- Vib.
- Xil.
- Paukn.
- Klvr. + 4. + 3. Synthi
- Klvr. + Org. + Seq. + Vocoder
- Saxos 1-4
- S.
- A.
- T.
- B.
- S.
- A.
- T.
- B.
- Vni. 1, 2
- Vle.
- celli
- bassi

**Handwritten Annotations:**

- Dynamic markings: *ff*, *p*, *sf*.
- Performance instructions: "1.", "2.", "3.", "4.", "5.", "6.", "7.", "8.", "9.", "10.", "11.", "12.", "13.", "14.", "15.", "16.", "17.", "18.", "19.", "20.", "21.", "22.", "23.", "24.", "25.", "26.", "27.", "28.", "29.", "30.", "31.", "32.", "33.", "34.", "35.", "36.", "37.", "38.", "39.", "40.", "41.", "42.", "43.", "44.", "45.", "46.", "47.", "48.", "49.", "50.", "51.", "52.", "53.", "54.", "55.", "56.", "57.", "58.", "59.", "60.", "61.", "62.", "63.", "64.", "65.", "66.", "67.", "68.", "69.", "70.", "71.", "72.", "73.", "74.", "75.", "76.", "77.", "78.", "79.", "80.", "81.", "82.", "83.", "84.", "85.", "86.", "87.", "88.", "89.", "90.", "91.", "92.", "93.", "94.", "95.", "96.", "97.", "98.", "99.", "100.", "101.", "102.", "103.", "104.", "105.", "106.", "107.", "108.", "109.", "110.", "111.", "112.", "113.", "114.", "115.", "116.", "117.", "118.", "119.", "120.", "121.", "122.", "123.", "124.", "125.", "126.", "127.", "128.", "129.", "130.", "131.", "132.", "133.", "134.", "135.", "136.", "137.", "138.", "139.", "140.", "141.", "142.", "143.", "144.", "145.", "146.", "147.", "148.", "149.", "150.", "151.", "152.", "153.", "154.", "155.", "156.", "157.", "158.", "159.", "160.", "161.", "162.", "163.", "164.", "165.", "166.", "167.", "168.", "169.", "170.", "171.", "172.", "173.", "174.", "175.", "176.", "177.", "178.", "179.", "180.", "181.", "182.", "183.", "184.", "185.", "186.", "187.", "188.", "189.", "190.", "191.", "192.", "193.", "194.", "195.", "196.", "197.", "198.", "199.", "200.", "201.", "202.", "203.", "204.", "205.", "206.", "207.", "208.", "209.", "210.", "211.", "212.", "213.", "214.", "215.", "216.", "217.", "218.", "219.", "220.", "221.", "222.", "223.", "224.", "225.", "226.", "227.", "228.", "229.", "230.", "231.", "232.", "233.", "234.", "235.", "236.", "237.", "238.", "239.", "240.", "241.", "242.", "243.", "244.", "245.", "246.", "247.", "248.", "249.", "250.", "251.", "252.", "253.", "254.", "255.", "256.", "257.", "258.", "259.", "260.", 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"511.", "512.", "513.", "514.", "515.", "516.", "517.", "518.", "519.", "520.", "521.", "522.", "523.", "524.", "525.", "526.", "527.", "528.", "529.", "530.", "531.", "532.", "533.", "534.", "535.", "536.", "537.", "538.", "539.", "540.", "541.", "542.", "543.", "544.", "545.", "546.", "547.", "548.", "549.", "550.", "551.", "552.", "553.", "554.", "555.", "556.", "557.", "558.", "559.", "560.", "561.", "562.", "563.", "564.", "565.", "566.", "567.", "568.", "569.", "570.", "571.", "572.", "573.", "574.", "575.", "576.", "577.", "578.", "579.", "580.", "581.", "582.", "583.", "584.", "585.", "586.", "587.", "588.", "589.", "590.", "591.", "592.", "593.", "594.", "595.", "596.", "597.", "598.", "599.", "600.", "601.", "602.", "603.", "604.", "605.", "606.", "607.", "608.", "609.", "610.", "611.", "612.", "613.", "614.", "615.", "616.", "617.", "618.", "619.", "620.", "621.", "622.", "623.", "624.", "625.", "626.", "627.", "628.", "629.", "630.", "631.", "632.", "633.", "634.", "635.", "636.", "637.", "638.", "639.", "640.", "641.", "642.", "643.", "644.", "645.", "646.", "647.", "648.", "649.", "650.", "651.", "652.", "653.", "654.", "655.", "656.", "657.", "658.", "659.", "660.", "661.", "662.", "663.", "664.", "665.", "666.", "667.", "668.", "669.", "670.", "671.", "672.", "673.", "674.", "675.", "676.", "677.", "678.", "679.", "680.", "681.", "682.", "683.", "684.", "685.", "686.", "687.", "688.", "689.", "690.", "691.", "692.", "693.", "694.", "695.", "696.", "697.", "698.", "699.", "700.", "701.", "702.", "703.", "704.", "705.", "706.", "707.", "708.", "709.", "710.", "711.", "712.", "713.", "714.", "715.", "716.", "717.", "718.", "719.", "720.", "721.", "722.", "723.", "724.", "725.", "726.", "727.", "728.", "729.", "730.", "731.", "732.", "733.", "734.", "735.", "736.", "737.", "738.", "739.", "740.", "741.", "742.", "743.", "744.", "745.", "746.", "747.", "748.", "749.", "750.", "751.", "752.", "753.", "754.", "755.", "756.", "757.", "758.", "759.", "760.", "761.", "762.", "763.", "764.", "765.", "766.", "767.", "768.", "769.", "770.", "771.", "772.", "773.", "774.", "775.", "776.", "777.", "778.", "779.", "780.", "781.", "782.", "783.", "784.", "785.", "786.", "787.", "788.", "789.", "790.", "791.", "792.", "793.", "794.", "795.", "796.", "797.", "798.", "799.", "800.", "801.", "802.", "803.", "804.", "805.", "806.", "807.", "808.", "809.", "810.", "811.", "812.", "813.", "814.", "815.", "816.", "817.", "818.", "819.", "820.", "821.", "822.", "823.", "824.", "825.", "826.", "827.", "828.", "829.", "830.", "831.", "832.", "833.", "834.", "835.", "836.", "837.", "838.", "839.", "840.", "841.", "842.", "843.", "844.", "845.", "846.", "847.", "848.", "849.", "850.", "851.", "852.", "853.", "854.", "855.", "856.", "857.", "858.", "859.", "860.", "861.", "862.", "863.", "864.", "865.", "866.", "867.", "868.", "869.", "870.", "871.", "872.", "873.", "874.", "875.", "876.", "877.", "878.", "879.", "880.", "881.", "882.", "883.", "884.", "885.", "886.", "887.", "888.", "889.", "890.", "891.", "892.", "893.", "894.", "895.", "896.", "897.", "898.", "899.", "900.", "901.", "902.", "903.", "904.", "905.", "906.", "907.", "908.", "909.", "910.", "911.", "912.", "913.", "914.", "915.", "916.", "917.", "918.", "919.", "920.", "921.", "922.", "923.", "924.", "925.", "926.", "927.", "928.", "929.", "930.", "931.", "932.", "933.", "934.", "935.", "936.", "937.", "938.", "939.", "940.", "941.", "942.", "943.", "944.", "945.", "946.", "947.", "948.", "949.", "950.", "951.", "952.", "953.", "954.", "955.", "956.", "957.", "958.", "959.", "960.", "961.", "962.", "963.", "964.", "965.", "966.", "967.", "968.", "969.", "970.", "971.", "972.", "973.", "974.", "975.", "976.", "977.", "978.", "979.", "980.", "981.", "982.", "983.", "984.", "985.", "986.", "987.", "988.", "989.", "990.", "991.", "992.", "993.", "994.", "995.", "996.", "997.", "998.", "999.", "1000."

Ftn.  
 Obn.  
 Kln.  
 Fgtn.  
 Trpin.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E.Baß  
 M.c.s.  
 Cong. 38  
 Cuica  
 Guira  
 Mel. Bd.  
 Becken  
 Cong.  
 W.Bb.  
 T. Bl.  
 Hb. Tr.  
 Bgoc.  
 P. Cas.  
 T. Tom.  
 V. Tr.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 3. Synthi.  
 Klvr. +  
 Korg +  
 Seq. +  
 P. coder.  
 Saxos  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 Chor  
 T.  
 B.  
 1.  
 2.  
 Me.  
 Celli.  
 Bassi.

Ftn.  
 Obn.  
 Kltm.  
 Fgthn.  
 Trptn.  
 Hmr.  
 Posn.  
 E.G.t.  
 E.G.t.  
 E. Bap.  
 Hrcs.  
 Tabg. 3/4  
 Luica  
 Guira  
 M. B. B.  
 M. B. B.  
 B. B. B.  
 C. C. C.  
 W. B. B.  
 H. B. B.  
 H. B. B.  
 B. B. B.  
 B. B. B.  
 B. B. B.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 3 Synthi  
 Klvr. +  
 Org. +  
 Seq. +  
 Vocoder  
 Saxos  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vi.  
 Celi.  
 Basi.

3/4 (10) C

Handwritten musical score for a symphony orchestra. The score is written in 3/4 time and includes parts for various instruments. The notation includes notes, rests, and dynamic markings such as *sfz* and *sfz p*. The score is organized into systems, with some instruments having multiple staves.

**Instrument List (Left Margin):**

- Ftn.
- Obn.
- Kltn.
- Fgtn.
- Trpin.
- Hmr.
- Posn.
- E.G.t.
- E.G.i.
- E.Baß
- M.rcs.
- Coag. 3P
- Cura
- Guitro
- Mel. Gln.
- H. Orlan
- Bedien
- M. Org.
- W. Bln.
- T. Bls.
- Hb. Tr.
- Bgcs.
- Coas
- R. Toms
- T. Tr.
- Vib.
- Xil.
- Paukn.
- Klvr. +
- 3. Synthi
- Klvr. +
- Korg +
- Seq. +
- ccoder
- Saxos
- 1-4
- S.
- A.
- T.
- B.
- S.
- A.
- nor
- T.
- B.
- 1
- 2
- Vle.
- celli
- massi

**Key Musical Elements:**

- Time Signature:** 3/4
- Tempo/Marking:** (10) C
- Dynamic Markings:** *sfz*, *sfz p*, *sfz*
- Performance Indications:** *pizz.*, *sfz*
- Rehearsal Markers:** 1. 2., 3. 4., 1. 2., 2. 5.

Handwritten musical score for a large orchestra. The score is arranged in systems, with each system containing staves for different instruments. The instruments listed on the left side include:

- Ftn.
- Obn.
- Kltn.
- Fgtn.
- Trpfn.
- Hmr.
- Posn.
- E.G.t.
- E.G.i.
- E. Baß
- Mrcs.
- Sabg. S.
- Cuica
- Güiro
- Kat. bl.
- B. Org.
- Becken
- Panblech.
- Vib.
- Xil.
- Paukn.
- Klvr. + 4.1 + 3. Synthi
- Klvr. + 4. + 3. Synthi
- Korg + Sequ. + Recorder
- Saxos 1-4
- S.
- A.
- T.
- B.
- S.
- A.
- chor
- T.
- B.
- 1. ni.
- 2. ni.
- Me.
- celli
- assi

The score contains various musical notations, including notes, rests, and dynamic markings such as *sfz*, *f*, *fp.*, *sfz p*, and *arco*. There are also performance instructions like "1. Solo" and "4. Solo". The score is written in a standard musical notation style with a treble clef and a key signature of one sharp (F#).

Handwritten musical score for a large ensemble. The score is organized into systems for various instruments and voices. The top system includes Flute (Ftn.), Oboe (Obn.), Clarinet (Kltn.), Bassoon (Fgtn.), Trumpet (Tptn.), Horn (Hmr.), and Trombone (Posn.). The middle section contains staves for Electric Guitar (E. Git.), Electric Bass (E. Bap.), Percussion (Mrcs., Cabg., Cong., Bong., W. Bb., T. Bb., Hz. Tr., Sq. os., CAS, Toms, Tln.), Vibraphone (Vib.), Xylophone (Xil.), and Drums (Paukn.). The bottom section includes Keyboard (Klvr. + Org. + 3. Synthi), Recorder (RVR. + Korg + Seq. + Codes), Saxophones (Saxos 1-4), Strings (S., A., T., B., S., A., T., B.), and Voices (Voc. 1, 2). The score features various musical notations such as notes, rests, dynamics (e.g., sfz, sf, f, p, a2, a2 P), and articulation marks. A specific instruction 'saltando be flautato sp' is written above the first vocal line. The piece concludes with a final chord marked 'sfz p'.

ritardando.....

Handwritten musical score for a symphony orchestra, page 13. The score is written in a single system with multiple staves. The instruments listed on the left include:

- Fltn. (Flutes)
- Obn. (Oboes)
- Kltn. (Clarinets)
- Fgtn. (Fagots)
- Trpin. (Trumpets)
- Hmr. (Horns)
- Posn. (Posons)
- E. G. i. (English Horns)
- E. Baß (Euphonium)
- Mrcs. (Maces)
- Cabq. SR (Cymbals)
- Cuica (Cuica)
- Güiro (Güiro)
- Mil. Gd. (Military Drums)
- Böcken (Böcken)
- Or. Org. (Orchestral Organ)
- W. Bl. (Wood Block)
- T. Bl. (Tambourine)
- Hä. Tr. (Hi-Hat)
- 3 q. os. (3 quarter notes)
- 3. Synthi (3 Synthesizers)
- Klvr. + Org. + Sequ. + Perc. (Keyboard, Organ, Sequencer, Percussion)
- Saxos 1-4 (Saxophones 1-4)
- S. (Soprano)
- A. (Alto)
- T. (Tenor)
- B. (Bass)
- S. (Soprano)
- A. (Alto)
- hor (Chorus)
- T. (Tenor)
- B. (Bass)
- 1. Vi. (Violin 1)
- 2. Vi. (Violin 2)
- Ve. (Viola)
- Celli (Cello)
- Bassi (Bass)

The score features various musical notations, including dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano), and performance instructions like *ritardando*. There are also handwritten annotations such as "Ped. L" and "Pau. L" with arrows pointing to specific notes. The bottom of the page shows the string section (Violins, Viola, Cello, Bass) with detailed notation including fingerings and slurs.

Mano Mosso  $\text{♩} = 60$

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and dynamic markings.

- Fltn.** (Flutes)
- Obn.** (Oboes)
- Kltn.** (Clarinets)
- Fgth.** (Fagots)
- Trpin.** (Trumpets)
- Hmr.** (Horns)
- Posn.** (Posons)
- E. Git.** (Electric Guitars)
- E. Git.** (Electric Guitars)
- E. Bsp.** (Electric Basses)
- Mrcs. Cabg. Sg.** (Maracas, Cabas, Sg.)
- Luica**
- Guero**
- M. Bl. Bl.**
- M. Becken**
- M. Gong**
- M. Blech.**
- M. Bl.**
- Hb. Tr.**
- B. Gos.**
- M. Pas.**
- M. Tom.**
- M. Pln.**
- Vib.** (Vibraphone)
- Xil.** (Xylophone)
- Paukn.** (Pauken)
- Klvr. + 4. + 3. Synthi** (Klverns + 4. + 3. Synthi)
- Klvr. + Org. + Sq. + Vocoden** (Klverns + Org. + Sq. + Vocoden)
- Saros 1-4** (Sarons 1-4)
- S.** (Saxophones)
- A.** (Alts)
- T.** (Tenors)
- B.** (Basen)
- S.** (Saxophones)
- A.** (Alts)
- T.** (Tenors)
- B.** (Basen)
- 1.**
- 2.**
- Vcl.** (Violins)
- Vclli** (Violins)
- Bassi** (Basses)

Key markings and annotations include:

- 1. Solo** (written above the Oboe staff)
- mf** (mezzo-forte)
- espressivo** (written below the Oboe staff)
- (Ped.)** (pedal) markings with arrows pointing to the right, appearing in the Vibraphone, Xylophone, and Percussion sections.
- mp.** (mezzo-piano)
- div.** (divisi)
- mp** (mezzo-piano)
- p** (piano)

Ftn.  
 Obn.  
 Kltu.  
 Fgth.  
 Trptn.  
 Hmr.  
 Posn.  
 E.g.t.  
 E.g.t.  
 E. Bsp.  
 Hrcs.  
 Cabg. S.  
 Cui ca  
 Gtro.  
 M. Gid.  
 M. Gid.  
 Beden.  
 M. Gid.  
 W. Bb.  
 T. Bb.  
 Hb. Tr.  
 Bg os.  
 2. Gas.  
 2. Toms.  
 2. Trm.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 4. r +  
 3. Synthi.  
 Klvr. +  
 Korg +  
 Seq. +  
 Vocoder.  
 Saxos  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Me.  
 elli.  
 Bassi.

3. solo  
 mf  
 mf  
 mist.  
 mp.

Handwritten musical score for a large ensemble. The score is organized into systems of staves. The instruments listed on the left side include:

- Fltn. (Flute)
- Obn. (Oboe)
- Kltn. (Clarinet)
- Fgtn. (Fagot)
- Trpin. (Trumpet)
- Horn. (Horn)
- Posn. (Posaune)
- E.g.t. (Euphonium)
- T.g.t. (Trombone)
- E. Bsp. (Euphonium/Bass)
- Mrcs. (Marsch)
- Cabg. 38 (Cymbal)
- Cuica (Cuica)
- Güiro (Güiro)
- Maf. 6kl. (Maf. 6kl.)
- M. 6kl. (M. 6kl.)
- Bedsch. (Bedsch.)
- M. Gng. (M. Gng.)
- W. Bb. (W. Bb.)
- T. Bb. (T. Bb.)
- Hb. Tr. (Hb. Tr.)
- Bass. (Bass)
- Viola (Viola)
- Vib. (Vibraphon)
- Xil. (Xylophon)
- Pauke (Pauke)
- Klvr. + (Klvr. +)
- iq. + (iq. +)
- 3 Synths (3 Synths)
- Klvr. + (Klvr. +)
- Korg + (Korg +)
- Seq. + (Seq. +)
- Wooden (Wooden)
- Saxos (Saxophones)
- 1-4 (1-4)
- S. (Soprano)
- A. (Alto)
- T. (Tenor)
- B. (Bass)
- S. (Soprano)
- A. (Alto)
- T. (Tenor)
- B. (Bass)
- 1. Me. (1. Me.)
- 2. Me. (2. Me.)
- Me. (Me.)
- Celli (Celli)
- Bassi (Bassi)

The score contains various musical notations, including notes, rests, and dynamic markings such as *f*, *mp*, and *mf*. There are also handwritten annotations like "a2" and "3" above notes, and "1. 2." below notes. The bottom of the page features a small printer's mark: "Göteborg Nr. 217-24 millimeter".

dim. e rit. ....

(17)

..... *Andante meno mosso*  
♩ = 44

Handwritten musical score for a symphony orchestra. The score is arranged in systems, with various instruments listed on the left side. The notation includes notes, rests, and dynamic markings.

**Instrument List (Left Side):**

- Ftn.
- Obu.
- Kln.
- Fgtn.
- Trptn.
- Hmr.
- Posn.
- E. Git.
- E. Git.
- E. Bsp.
- H. Cs.
- Cl. Sg.
- Cu. Cd.
- G. Siro.
- M. B. Id.
- M. B. Id.
- Bed. Sn.
- Dr. Gng.
- W. Bl.
- T. Bl.
- H. Tr.
- S. G. S.
- Fl. S.
- Vib.
- Xil.
- Paukn.
- Klvr. + 4. + 1.
- 3. Synthi.
- 1. Vr. +
- Korg. +
- Seq. +
- W. Coder.
- Saxos.
- 1-4.
- S.
- A.
- T.
- B.
- S.
- A.
- hor.
- T.
- B.
- 1.
- 2.
- Me.
- celli.
- assi.

**Key Musical Elements:**

- Tempo/Character:** *Andante meno mosso*,  $\text{♩} = 44$ .
- Dynamic Markings:** *dim. e rit.*, *Andante meno mosso*, *longamente Vibrato*, *legato*, *p*, *mp*, *f*.
- Performance Instructions:** *longamente Vibrato* is written above the Vib. staff.
- Notation:** The score features complex rhythmic patterns, including triplets and sixteenth notes, particularly in the strings and woodwinds.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and dynamic markings. The score is divided into measures, with some measures containing multiple notes and rests. The instruments listed on the left side of the page are:

- Ftu.
- Obn.
- Kltn.
- Fgthn.
- Trpfn.
- Hrn.
- Posn.
- E.g.t.
- E.g.t.
- E.Bap.
- Mrcs.
- Cabg. 38
- Guita
- Guitro
- Mel. Guit.
- M. Okan
- Becken
- M. Gng.
- M. Bls.
- M. Tr.
- Bg os.
- C. G. as
- M. Tomm
- M. Tr. m.
- Vib.
- Xil.
- Paukn.
- Klvr. + 4. +
- Synthi
- Klvr. +
- Org. +
- Seq. +
- Vocoder
- Saxos
- 1-4
- S.
- A.
- T.
- B.
- S.
- A.
- T.
- B.
- Vni. 1
- Vni. 2
- Vle.
- elli
- 'bassi

The score includes various musical notations such as notes, rests, and dynamic markings like *bd.*, *pp.*, and *ppp.*. There are also some handwritten annotations and markings throughout the score.

21

22

Fltu.   
 Obu.   
 Kltu.   
 Fgth.   
 Trpin.   
 Hmr.   
 Posn.

E.git.   
 E.git.   
 E.Bap.

Perc.   
 Cabg. 3P   
 Cuica   
 Guiro   
 Mar. 6/8   
 M. 6/8   
 Becken   
 Cong.   
 W. Bl.   
 T. Bl.   
 Hb. Tr.   
 Bg os.   
 Cong.   
 Tomms   
 Tr. 1/4

Vib.   
 Xil.   
 Paukn.

Klvr. +   
 Org. +   
 3. Synths   
 Klvr. +   
 Org. +   
 Seq. +   
 Vocoder

Saxos   
 1-4

S.   
 A.   
 T.   
 B.   
 S.   
 A.   
 T.   
 B.

1.   
 2.   
 Vle.   
 Celli   
 Bassi

Handwritten musical score for a symphony orchestra. The score is arranged in staves from top to bottom:

- Fltn.** (Flutes)
- Obn.** (Oboes)
- Kltn.** (Clarinets)
- Fgtn.** (Fagots)
- Trpin.** (Trumpets)
- Hmr.** (Horns)
- Posn.** (Posons)
- E. G. t.** (Euphonium)
- E. G. t.** (Euphonium)
- E. Bap.** (E. Bass)
- Mrcs.** (Maracas)
- Cabq. SB** (Cajon)
- Guira** (Guira)
- Guira** (Guira)
- Mof. Gln.** (Mof. Gln.)
- M. Gln.** (M. Gln.)
- Bedien.** (Bedien.)
- M. Gng.** (M. Gng.)
- W. Ble.** (W. Ble.)
- Panblech.** (Panblech.)
- T. Bls.** (T. Bls.)
- Hlz. Tr.** (Hlz. Tr.)
- Bqos.** (Bqos.)
- Org.** (Org.)
- M. Tm.** (M. Tm.)
- Vib.** (Vib.)
- Xil.** (Xil.)
- Paukn.** (Paukn.)
- Klvr. +** (Klvr. +)
- 4. +** (4. +)
- 3. Synthi** (3. Synthi)
- Klvr. +** (Klvr. +)
- Prof. +** (Prof. +)
- Seq. +** (Seq. +)
- Wooder** (Wooder)
- Saxos** (Saxos)
- 1-4** (1-4)
- S.** (S.)
- A.** (A.)
- T.** (T.)
- B.** (B.)
- S.** (S.)
- A.** (A.)
- T.** (T.)
- B.** (B.)
- 1.** (1.)
- 2.** (2.)
- Vi.** (Vi.)
- elli** (elli)
- stassi** (stassi)

The score includes various musical notations such as notes, rests, and dynamic markings like *sfz*, *f*, and *ff*. There are also some handwritten annotations and a circled number '20' at the top center.

a2

ff

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and dynamic markings such as *ff* (fortissimo) and *p* (piano). There are also some handwritten annotations and performance instructions.

**Instrument Labels (from top to bottom):**

- Ftn.
- Obn.
- Kltn.
- Fgthn.
- Trpin.
- Hmr.
- Posn.
- E. Git.
- E. Git.
- E. Bap.
- Mrcs.
- Cabg. 3/4
- Cuicd.
- Gairo.
- Mel. Gdn.
- H. Gdn.
- Bedden.
- Tr. Org.
- W. Bb.
- T. Bb.
- Hk. Tr.
- Bgoc.
- Org.
- A. Tom.
- V. Tr.
- Vib.
- Xil.
- Paukn.
- Klvr. + 4. +
- 3. Synthi.
- Klvr. +
- Korg. +
- Seq. +
- Wooden.
- Saxos.
- 1-4
- S.
- A.
- T.
- B.
- S.
- A.
- T.
- B.
- 1.
- 2.
- Vi.
- Celli.
- Bassi.

**Handwritten Annotations:**

- ff* (multiple instances)
- p* (multiple instances)
- a 4.*
- 1.2.*
- 3.4.*
- ff* (circled)
- ed. P. ...*
- ff* (circled)

Handwritten musical score for a large ensemble. The score is organized into systems of staves, each labeled with an instrument or section. The notation includes notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The instruments listed on the left side of the page are:

- Ftn.
- Obn.
- Kltn.
- Fgthn.
- Trptn.
- Hmr.
- Posn.
- E.g.i.
- E.g.i.
- E. Bsp.
- Mrcs.
- Cabg. Str.
- Cuica
- Güiro
- Mel. Gtl.
- H. Gitan
- Beden.
- Tr. Gng.
- W. Bl.
- T. Bl.
- Hb. Tr.
- Bg. Os.
- Clas.
- R. Tom.
- V. Trm.
- Vib.
- Xil.
- Paukn.
- Klvr. + 14. +
- 3. Synthi.
- Klvr. +
- Korg. +
- Seq. +
- Recorder
- Saxos
- 1-4
- S.
- A.
- T.
- B.
- S.
- A.
- T.
- B.
- 1
- 2
- Vle.
- Celli
- Bassi

The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various note values, rests, and dynamic markings. The page number (22) is circled at the top center, and the page number (2.) is in the top right corner.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and dynamic markings such as *ff* (fortissimo) and *p* (piano). There are also performance instructions like *arco* and *pp*.

Instrument labels on the left side of the page include:

- Ftn.
- Obn.
- Kltn.
- Fgthn.
- Trptn.
- Hmr.
- Posn.
- E.Git.
- E.Git.
- E.Bap.
- Mrc.S.
- Cobg.S.
- Cui.ca
- Güiro
- Mel.Git.
- M.Ökch.
- Bedien.
- m.Eng.
- W.Bis.
- T.als.
- Hb.Tr.
- Bgos.
- Org.
- Clarin.
- Vib.
- Xil.
- Paukn.
- Klvr. + 4. + 5. Synthi.
- Klvr. + Org. + Sequ. + Vocoden.
- Saxos 1-4
- S.
- A.
- T.
- B.
- S.
- A.
- T.
- B.
- Vni. 1
- Vni. 2
- Vcl.
- Celli
- Bassi

The score is divided into measures, with some measures containing multiple notes and rests. The notation is dense, particularly in the woodwind and string sections. There are also some handwritten annotations and corrections throughout the score.

Handwritten musical notation for woodwinds and brass:

- Ftn. (Flute)
- Obn. (Oboe)
- Kltn. (Clarinet)
- Fgth. (Fagott)
- Trptn. (Trumpet)
- Hmr. (Horn)
- Posn. (Posaune)

Handwritten musical notation for strings and percussion:

- E.git. (Electric guitar)
- E.git. (Electric guitar)
- E. Bsp. (Electric bass)
- Mrcs. (Maracas)
- Cabg. SR (Cajon)
- Luica (Lute)
- Guitro (Guitar)
- Maf. Gkl. (Mafeking)
- M. Oka (M. Oka)
- Bedien. (Bedien)
- Or. Gng. (Orchestra Gong)
- W. Bls. (Woodblock)
- T. Bls. (T. Bls)
- Hb. Tr. (Hb. Tr)
- B. Gos. (B. Gos)
- Seq. + (Seq. +)
- R. Tomms (R. Tomms)
- o. Thin. (o. Thin)
- Vib. (Vib)
- Xil. (Xil)
- Tb. (Tb)
- Paukn. (Paukn)

*A Menschenmenge*

Handwritten musical notation for keyboards and electronic instruments:

- Klvr. + (Klvr. +)
- eq. + (eq. +)
- Synthi. (Synthi)
- Klvr. + (Klvr. +)
- org + (org +)
- Seq. + (Seq. +)
- Vocoder (Vocoder)
- Saxos (Saxos)
- 1-4 (1-4)

Handwritten musical notation for vocal parts:

- S. (Soprano)
- A. (Alto)
- T. (Tenor)
- B. (Bass)
- S. (Soprano)
- A. (Alto)
- T. (Tenor)
- B. (Bass)

Handwritten musical notation for strings:

- Vni. 1 (Violin 1)
- Vni. 2 (Violin 2)
- Vle. (Viola)
- elli (Cello)
- 'bassi (Double Bass)

1. Rezitativ.  $\text{♩} = 120$

1 (1)

138

Flu. 1, 2  
Obn. 1, 2  
Kltn. 1, 2  
Fgth. 1, 2  
Trpin. 1, 2  
Hmr. 1, 2, 3, 4  
Posn. 1, 2, 3, 4  
E.g.t. 1, 2  
E.Baß  
Hr.Cs.  
Cabg. 3P  
Cuirid.  
Guire.  
Hr. Bl. 1, 2, 3, 4  
Hr. Bl. 1, 2, 3, 4  
Bassoon.  
W. Bl. 1, 2, 3, 4  
T. Bl. 1, 2, 3, 4  
Hr. Tr. 1, 2, 3, 4  
Sg. Os.  
Sg. Os.  
Sg. Os.  
Vib.  
Xil.  
Paukn.  
Klvr. 1, 2, 3, 4  
3. Synthi.  
Klvr. 1, 2, 3, 4  
Korg. +  
Seq. +  
Wooden.  
Saxos 1-4  
3.4 Tenor, in B

Junge Frau: (zu dem Studenten)

S. f Was ist los,  $\text{mf}$  könnten sie mir sagen  $\text{mp}$  wo-her es geht  $\text{pp}$

A. Student: (reagiert)  $\text{mp}$  Ger-ner

S.  
A.  
T.  
B.  
S.  
A.  
Snor  
T.  
B.  
1.  
2.  
Me.  
celli  
bassi

Ftn.  
 Obn.  
 Kltn. 1. 2. 3. 4. P  
 Fgthn.  
 Trpin.  
 Hmr.  
 Posn.  
 E. Git.  
 T. Git.  
 E. Bsp.  
 M.C.S.  
 Cabg. 3R  
 Cuica  
 Güiro  
 Mel. Bln.  
 M. Ocan  
 Bedien.  
 Cong.  
 W. Bls.  
 T. Bls.  
 Hb. Tr.  
 Bg os.  
 Toms  
 Trln.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 3. Synthi.  
 Klvr. +  
 Kofg. +  
 Sq. +  
 Wooder.  
 Saxos.  
 1-4  
 3.  
 S.  
 A.  
 T. Stud.  
 wie fordern daß diese Universität den Namen Carl von Ossietzky trägt.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vle.  
 Celli.  
 Bassi.

Ftn.

Obn.

Kltn.

Fgtn.

Trptn.

Hmr.

Posn.

E.g.t.

E.g.t.

E. Bsp.

M.p.s.

Cabg. SR

Cuica

Güiro

Mil. Hid.

M. Olan

Bedien.

...

W. Bls.

T. Bls.

Hb. Tr.

Bqos.

pas

R. Toms

...

Vib.

Xil.

Paukn.

Klvr. +

3. Synthi

Klvr. +

Korg +

Seq. +

wooder

Saxos

1-4

S.

A.

T.

B.

S.

A.

T.

B.

1.

2.

Me.

celli

bassi

Ftu.  
 Obu.  
 Kltu.  
 Fgtu.  
 Trpin.  
 Hmr.  
 Posn.  
 E.g.t.  
 E.g.it.  
 E.Bap.  
 Hr.c.s.  
 Cabg. SR.  
 Cuica  
 Gaira  
 Mel. Gck.  
 M. Ocha.  
 Bedien.  
 m. Gng.  
 W. Bl.  
 T. Bl.  
 Hb. Tr.  
 Bg os.  
 Cas.  
 2. Troms.  
 r. Trm.  
 Vib.  
 Xil.  
 Pauk.  
 Klvr. +  
 4. +  
 3. Synthi.  
 Klvr. +  
 Korg. +  
 Seq. +  
 Vocoder.  
 Saxos  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vi.  
 Celli.  
 Bassi.

1. *Stud.*  
 haben den Schriftzug *Carl von Ossietzky Uni-versi-tät Bibliotheksturm* befestigt. Angeblich müssen wir zuerst

1. (4)

Ftn.  
Obn.  
Kltn.  
Fgtn.

Trpin.  
Hmr.  
Posn.

E.git.  
E.git.  
E.Bap.

Mrcs.  
Cobg. SR  
Cui ca  
Gitaro  
Maf Gdd  
H. Gkhan  
Beden  
in. Gng.  
W.Ble.  
T. Bls.  
Hb. Tr.

Drumblech.

Vib.  
Xil.  
Paukn.

Klvr.+  
3. Synthi  
Klvr.+  
Korg +  
Seq. +  
pccoder

Saxos  
1-4

S.  
A.  
T.  
B.

Chord:  
eine Genehmigung dafür haben  
Es soll jetzt mit Polizei gewalt

S.  
A.  
Snor  
T.  
B.

1.  
2.  
Vcl.  
celli  
Bassi

Ftn.  
 Obn.  
 Kltu.  
 Fgth.  
 Trpin.  
 Hrnr.  
 Posn.  
 E.g.it.  
 E.g.it.  
 E.Bap.  
 M.rc.s.  
 Cabg. 38.  
 Cui.ca  
 Guiro  
 Mel. bid.  
 W. Bk.  
 T. Bl.  
 Hb. Tr.  
 Bg os.  
 C. Cas.  
 R. Tom.  
 W. Tr. Lu.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 eq. +  
 3. Synthi.  
 Klvr. +  
 Kofg +  
 Seq. +  
 pooder

Saxos  
 B 1-4  
 Junge Frau:  
 S. mf Wie so,  
 A. stud:  
 T. entfernt werden  
 S.  
 A.  
 Chor  
 T.  
 B.  
 1. mi.  
 2. Me.  
 celli  
 bassi

1. mp.  
 2. mp  
 3. mp  
 4. mp

kann eine Universität nicht selber ent-scheiden wie sie heißen soll?  
 entfernt werden  
 non div.  
 Pizz.  
 Pizz. mp  
 Pizz. mp  
 Pizz.  
 Pizz.  
 Pizz.

Ftn.  
 Obn.  
 Kltm.  
 Fgth.  
 Trpn.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E.Baß  
 Mrcs.  
 Cabg. 32  
 Cuica  
 Guiro  
 Mel. Gul.  
 M. Ocan  
 Bedien.  
 Cong.  
 W. Bb.  
 T. Bls.  
 Hb. Tr.  
 Org. os.  
 Cas.  
 Toms  
 Tln.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 Org. 1 +  
 3. Synthi  
 Klvr. +  
 Korg +  
 Org. 1 +  
 Woder  
 Saxos  
 R 1-4  
 Fr.  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 Chor  
 T.  
 B.  
 1.  
 ni.  
 2.  
 Me.  
 icelli  
 assi

1. p  
 3. p p  
 1. p  
 3. p p  
 1. p  
 3. p p  
 Oder ist das nur eine Sache von euch Studenten. Sie sind Student, nicht was?

1. (7)

Ftn.  
 Obn.  
 Kltm.  
 Fgthn.  
 Trptn.  
 Hmr.  
 Posn.  
 E. G. I.  
 E. G. I.  
 E. Bap.  
 M. rcs.  
 Cabg. S.  
 Cuich.  
 Guiro.  
 M. G. G.  
 M. G. G.  
 B. G. G.  
 W. G. G.  
 T. G. G.  
 H. G. G.  
 B. G. G.  
 G. G. G.  
 R. G. G.  
 V. G. G.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 eq. +  
 3. Synthi.  
 Klvr. +  
 Kofg. +  
 Seg. +  
 ooder.  
 Saxos.  
 1-4.  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 Chor.  
 T.  
 B.  
 1.  
 Vni.  
 2.  
 Vlc.  
 Celli.  
 Bassi.

Stud.  
 Ja das bin ich. Der Na- me wur-de vom höchsten Ge-mi-nen der U-ni-versi-tät be-schlo-ssen

3. P  
 4. P

(P)  
 (P)

Ftn.  
 Obn.  
 Kltm.  
 Fgth.  
 3. Trpfn.  
 4. Trpfn.  
 Hmr.  
 1. Posn.  
 E.git.  
 E.git.  
 E.Baj.  
 Hrcs.  
 Cabq. Sr.  
 Cuica  
 Cuira  
 M. Gl.  
 M. Okan.  
 4. Becken  
 Tr. Gong.  
 W. Bte.  
 T. Bls.  
 Hk. Tr.  
 Bq. Os.  
 C. pas.  
 K. Tomms.  
 v. T. Lu.  
 Vib.  
 Xil.  
 Paukn.  
 1. Klvr. +  
 2. Klvr. +  
 3. Synthi.  
 1. Klvr. +  
 2. Klvr. +  
 3. Synthi.  
 Saxos.  
 1-4.  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1. Vi.  
 2. Vi.  
 Celli.  
 Bassi.

Junge Frau:

Ist denn das so wichtig?

Ftn.  
 Obn.  
 Kltm.  
 Fgthn.  
 Trpin.  
 Hmr.  
 Posn.  
 E.G.t.  
 E.G.t.  
 E.Bap.  
 M.C.S.  
 Cabg. SR  
 Cuich  
 Gtiro  
 Mol. Gtl.  
 u. Oikan  
 Bedien  
 v. Ong.  
 W.Bb.  
 T. Als.  
 Hb. Tr.  
 Bg os.  
 P. Gas.  
 K. Toms.  
 v. Tln.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 4. r +  
 3. Synthi  
 Klvr. +  
 Org +  
 Seq. +  
 Vocodes  
 Saxos  
 1-4

S. Junge Frau:  
 Ich verstehe das nicht. Wer war dieser Carl von...  
 A.  
 T. Stud.:  
 Für uns, ja!  
 B.

S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vi.  
 Vle.  
 Celli  
 Bassi

arco  
 non div.  
 p  
 p  
 p  
 p  
 p

Ftu.  
 Obn.  
 Kltu.  
 Fgth.  
 Trpin.  
 Hmr.  
 Posn.  
 E.git.  
 E.git.  
 E.Bap.  
 Mrs.  
 Cabg. SB  
 Cluich  
 Guiro  
 Maf. Bl.  
 M. Oica  
 Becken  
 Gm. Cong.  
 W. Bl.  
 Tr. Bl.  
 Hk. Tr.  
 Bqos.  
 Cpas.  
 R. Toms  
 M. Thin.  
 Vib.  
 Xil.  
 Paukn.

Klvr. +  
 Seq. +  
 Synthi.  
 Klvr. +  
 Org. +  
 Seq. +  
 Vocoder

Solo: *ms*

*B f Mendler meuse 2*

Saxos  
 1-4  
 J. Fran:  
 S.  
 A.  
 M.  
 S.  
 A.  
 T.  
 B.

Ach, ja!

ssieta-ky

Vni.  
 1  
 2  
 Vc.  
 celli  
 bassi

↓ Überlappend mit (2.) 2.1 "Ossietsky-Lied"

Flü.   
 Obu.   
 Kllu.   
 Fgth.   
 Trpin.   
 Hmr.   
 Posn.   
 E.Git.   
 E.Git.   
 E.Baß   
 M.Cs.   
 Cabq.   
 Cuica   
 Güiro   
 Mel. Gl.   
 M. Becken   
 Becken   
 Gr. Cong.   
 W.Bb.   
 T. Bl.   
 Hz. Tr.   
 Bg os.   
 C. Bl.   
 R. Tromm.   
 Gr. Trm.   
 Vib.   
 Xil.   
 Paukn.   
 Klvr. +   
 Org. +   
 Synthi.   
 Klvr. +   
 Org. +   
 Seq. +   
 Vocoder   
 Saxos   
 1-4   
 S.   
 A.   
 T.   
 B.   
 S.   
 A.   
 nor   
 T.   
 B.   
 Vni.   
 2   
 Vle.   
 celli   
 'bassi

Xil.:   
 52   
 5   
 überlappend

2.1

# OSSIETZKY-LIED

"Auf den Tod eines Kämpfers für den Frieden"

Text: Beathold Baecht

Musik: Gustavo Becerra - Schmidt

1975.

an die Songgruppe

"Carl von Ossietzky"

## INSTRUMENTARIUM

Akustische Gitarre Git I II

Elektrische Gitarre Git II II

El. Bassgitarre Git III II

Kl. Trommel x Bongos x Toms x

GA. TR.

Schellen x Tamburino x Kubofäden x

W. Blöses

Charleston x Tam. I x II x III x

Hängende Becken

Contraaltop A I II

Contraaltop A II II

Contraaltop A III II

Baritone II B I II

Baritone II B II II

System für EL. Gitarre





GI  
GII  
GIII  
KI. TR.  
GITA.

AI  
AII  
AIII  
BI  
BII  
EBA

Tutti unisono  
Der scheinlichste Angeber hat  
sich ausblagen lassen. Das verblühen

GI  
GII  
GIII  
KI. TR.  
Bgs.  
GITA.

AI  
AII  
AIII  
BI  
BII  
EBA

Die Hand des Mannes ist mit Erde zu ges-  
tärkt hat sich nicht ergeben

Handwritten musical score for page 47, measures 31-35. It includes staves for strings (GI, GII, GIII) and guitar (Gn.Tr.).

GI: *A47*

GII: *A47*

GIII: *A47*

Gn.Tr.: *1. 2. Toms.*

Handwritten musical score for page 47, measures 36-40. It includes staves for voice (A I, A II, A III) and guitar (BI, BII, EDA).

A I: *- tapft Das blühige A ben tener be zimmt*

A II: *- ginnst*

A III: *- be*

BI: *1. 2. Toms.*

BII: *1. 2. Toms.*

EDA: *1. 2. Toms.*

Handwritten musical score for page 48, measures 36-40. It includes staves for strings (GI, GII, GIII) and guitar (Gn.Tr.).

GI: *D4*

GII: *D4*

GIII: *D4*

Gn.Tr.: *Bedon*

Handwritten musical score for page 48, measures 36-40. It includes staves for voice (A I, A II, A III) and guitar (BI, BII, EDA).

A I: *(solo.)*

A II: *Den sich nicht ergehen hat*

A III: *blorakliten worden*

BI: *Paraschinder*

BII: *Paraschinder*

EDA: *Paraschinder*

2. A (43)

49

GI IB III B

AI AII AIII

laude hat sich nicht ergeben Der Mund des Warnens ist mit Erde zu ges-

BI BII

ELIA

41

42

43

44

45

2. A (44)

50

GI IB III B

AI AII AIII

- stopft das blutige Auen-tenen be-gimmt

BI BII

ELIA

46

47

48

49

50

Handwritten musical score for measures 55-60. The score is written on seven staves labeled I B, II B, III B, IV, V, VI, and VII. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mp*, *sp*, and *8. Sekun.*. Measure numbers 55, 56, 57, 58, 59, and 60 are indicated at the bottom of the staves.

Handwritten musical score for measures 61-66. The score is written on seven staves labeled I B, II B, III B, IV, V, VI, and VII. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *fp*. The word "be-gimmt" is written across measures 64 and 65. Measure numbers 61, 62, 63, 64, 65, and 66 are indicated at the bottom of the staves.

2. V. 1

Handwritten musical notation for staves I, II, and III. Staff I is a treble clef with a key signature of two flats. Staff II is a bass clef. Staff III is a bass clef. The notation consists of rhythmic patterns and melodic lines.

Handwritten musical notation for staves IV, V, and VI. All three staves contain a single diagonal slash, indicating that the music for these parts is not present or is to be supplied.

Handwritten musical notation for staves A I, A II, and A III. Staff A I includes the lyrics: "Wenn das Jagd des Färdens Speunds Stampfen die Brust in Lommen". Staff A II and A III contain musical notation corresponding to the lyrics.

Handwritten musical notation for staves B I and B II. Both staves contain a single diagonal slash, indicating that the music for these parts is not present or is to be supplied.

Handwritten musical notation for staff E III. The staff contains a single diagonal slash, indicating that the music for this part is not present or is to be supplied.

61 62 63 64 65

53

2. V. 1

Handwritten musical notation for staves I, II, and III. Staff I is a treble clef with a key signature of two flats. Staff II is a bass clef. Staff III is a bass clef. The notation consists of rhythmic patterns and melodic lines.

Handwritten musical notation for staves IV, V, and VI. All three staves contain a single diagonal slash, indicating that the music for these parts is not present or is to be supplied.

Handwritten musical notation for staves A I, A II, and A III. Staff A I includes the lyrics: "Kampf also", "ver-ge-", and "bens". Staff A II and A III contain musical notation corresponding to the lyrics.

Handwritten musical notation for staves B I and B II. Both staves contain a single diagonal slash, indicating that the music for these parts is not present or is to be supplied.

Handwritten musical notation for staff E III. The staff contains a single diagonal slash, indicating that the music for this part is not present or is to be supplied.

66 67 68 69 70

2. A (19)

Handwritten musical notation for measures 71-73, including staves I, II, and III.

Handwritten musical notation for measures 74-75, including staves I, II, and III.

Handwritten musical notation for measures 76-78, including staves I, II, and III.

Handwritten musical notation for measures 79-80, including staves BI and BII.

Handwritten musical notation for measures 81-82, including staff I.

2. A

(20)

Handwritten musical notation for measures 73-75, including staves I, II, and III.

Handwritten musical notation for measures 76-78, including staves I, II, and III.

Handwritten musical notation for measures 79-81, including staves I, II, and III. Includes the word "Tutti" and lyrics: "Wenn den Licht allmorgenschein hat an-schlagen ist hat dem Feind noch ge nicht".

Handwritten musical notation for measures 82-83, including staves BI and BII.

Handwritten musical notation for measures 84-85, including staff I.

2.1 (21) 37

Handwritten musical score on ten staves. The staves are labeled on the left as follows:

- qI
- qII
- qIII
- (Empty staff)
- AI
- AII
- AIII
- BI
- BII
- ELSA

The notation includes various clefs (soprano, alto, tenor, bass), key signatures (one flat), and dynamic markings such as *sf* and *leg*. A large diagonal slash is drawn across the first three staves. The text "D. C. al S." is written across the fourth staff, with "(2 vor Einzug 2)" written below it. The text "Seite 21, Takt 21" is written on the sixth staff. The number "4104" is written vertically between the third and fourth staves.

3. Recit.  $\text{♩} = 60$

3. (1)

Flu.  
Obn.  
Kln.  
Fgth.  
Trptn.  
Hmr.  
Posn.

E.Git.  
T.Git.  
E.Baß

Mrcs.  
Cobq. 3/8  
Cura  
Gitaro  
Mol. Glt.  
K. Akk.  
Beden  
G. Org.  
W. Ble.  
T. Bl.  
Hb. Tr.  
Bgos.  
C. Org.  
T. Tr.

Vib.  
Xil.  
Paukn.

Klvr. +  
G. +  
3. Synthi

Klvr. +  
Korg +  
Seq. +  
Woodw.

Saxos  
1-4

S.  
A.  
T.  
B.

1. Solo  
1. Solo P  
2. Solo P  
Ule.  
celli  
bassi

Nr. 3 Zufällig

Paul Tosti

Vib.:  $\text{p}$   $\text{mf}$   $\text{f}$   
ped  $\rightarrow$

Student:

Carl von Ossietzky wurde am dritten Oktober achtzehnhundertneunundachtzig in Hamburg ge-

Ftn.  
 Obn.  
 Kltm.  
 Fgthn.  
 Trptn.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E.Baß  
 Mrcs.  
 Cabg. SR  
 Cuica  
 Guiro  
 M. Gong  
 B. Gong  
 Cong.  
 W. Bls.  
 T. Bls.  
 Hb. Tr.  
 Bgcs.  
 C. Bass  
 A. Toms  
 M. Trm.

Vib.  
 (Vcl Lo)

Xil.

Paukn.

Klvr. +  
 Sq. +  
 3. Synthi

Klvr. +  
 Korg +  
 Sq. +  
 Oboes

Saxos  
 1-4

S.  
 A.  
 T.  
 B.

S.  
 A.  
 T.  
 B.

1.  
 2.  
 Vl.  
 Celli  
 Bassi

Stud.  
 boren.  
 Seinem Vater verlor er bereits mit zwei Jahren und lebte da- nach bei ei- ner

p # 0 1  
 Ped 7+

# 6  
 Ped 7+

f 3 - 7  
 f 3 - 7  
 f 3 7 f 3 - 7

f p  
 f p  
 f p  
 f p  
 f p

3. (3)

1. p 2. p 3. p 4. p

Obn. 4. p 2. p (p)

Kltn. 4. 3 3 3 3

Hrn. 1. p 2. p 3. p

Posn. 1. sord. p (p)

Vib. p Ped. 7

Xil.

Klvr. 1 + 2. Synthi

Klvr. 3 + Org. + Sg. + Cooder

Saxos 1-4

S.

A.

T. 3 7 3 7

B. Tante

S.

A.

T.

B.

Tutti

1. Tutti p

2. Tutti p

Vc. Tutti

Celli Tutti

Bassi Tutti

Wach der zweiten Heirat mit dem künftigen Gustav Wolfer  
 nahm seine Mutter den Zahnärztgen wieder

$\text{♩} = 144$

3. (4)

6

Handwritten musical score for a symphony orchestra. The score includes staves for various instruments: Flute (Flt.), Oboe (Obn.), Clarinet (Kltn.), Bassoon (Fgth.), Trumpet (Trptn.), Horn (Hmr.), Trombone (Posn.), Violin (Vib.), Cello (Xil.), Double Bass (Paukn.), Percussion (Klvr. + eq. + 3. Synthi), Saxophone (Saxos 1-4), and strings (Violin 1 & 2, Viola, Cello, Double Bass). The score features complex rhythmic patterns, dynamic markings (p, a2), and articulation (accents). A section of the score is marked "attacca 4." and includes a "Vib." marking.

3 (4)

4.  $\text{♩} = 90$

4. (1)

Ftn.  
 Obn.  
 Kltn.  
 Fgtn.  
 Trpn.  
 Hmr.  
 Posn.  
 E.G.t.  
 E.G.t.  
 E.Baß  
 Mrcs.  
 Cabg. 38  
 Cuica  
 Gütra  
 Mar. 6/8  
 y. Ocha  
 Beden  
 Fr. Cong.  
 W. Bls.  
 T. Bls.  
 Hb. Tr.  
 Bgcs.  
 C. pas.  
 M. Tom.  
 v. Trm.

Vib.  $p$   $p$   $p$   $p$   $p$   $p$   
 Xil. *sonata in Glockenspiet.*  $p$   $p$   $p$   $p$   $p$   $p$   
 Paukn.  
 Klvr. +  
 q. +  
 3. Synthi  
 Klvr. +  
 Kofg. +  
 Sq. +  
 booder  
 Saxos  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Me.  
 Celli  
 Bassi

4.  $p$   
 1.  
 2.  $p$

*sonata in Glockenspiet.*  $p$

*Kinderstimme:*  
 Als ich war ein Büschlein

Pizz.  $p$   $T$   $E$   $T$   $E$

Ftn.  
 Obn.  
 Kln.  
 Fgtn.  
 Trpin.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E.Baß  
 M.pcs.  
 Cabg. 3R  
 Cuica  
 Güiro  
 Mel. Gü.  
 M. Gü.  
 Beden  
 Cong.  
 W. Bb.  
 T. Bb.  
 Hb. Tr.  
 Bgcs.  
 Bgcs.  
 Toms.  
 V. Tr.  
 Vib.  
 Glsp.:  
 Paukn.  
 Klvr. +  
 3. Synthi.  
 Klvr. +  
 Kofg. +  
 Seq. +  
 Wooder.  
 Saxos.  
 B1-4  
 St.:  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 Chor.  
 T.  
 B.  
 1.  
 ni.  
 2.  
 Me.  
 zelli.  
 Bassi.

1. con sord. p  
 3. con sord. p

Mit Bogen  
 p

Juchhaissa! bei Wind und bei Re-gen!  
 Da muusst ich ein Härrich sein;  
 Ach, alle Tage gibt's Re-gen!

Pizz  
 sul tasto  
 pp

Handwritten musical score for a symphony orchestra and vocal soloist. The score is divided into several systems of staves. The instruments listed on the left include:

- Flu. (Flute)
- Obn. (Oboe)
- Kltn. (Clarinet)
- Fgtn. (Bassoon)
- Trpin. (Trumpet)
- Hmr. (Horn)
- Posn. (Trumpet)
- E.Git. (Electric Guitar)
- E.Git. (Electric Guitar)
- E. Baß (Electric Bass)
- Mrcs. (Maracas)
- Cabg. 32 (Cajon)
- Cuica (Cuica)
- Güiro (Güiro)
- Mel. Güi. (Mel. Güi.)
- M. Güi. (M. Güi.)
- Bedon. (Bedonko)
- Fr. Gng. (Fr. Gong)
- W. Bls. (W. Bls.)
- T. Bls. (T. Bls.)
- Hk. Tr. (Hk. Tr.)
- Bg os. (Bg os.)
- Cg os. (Cg os.)
- M. Tom. (M. Tom.)
- Vib. (Vib.)
- Harp. (Harp.)
- Paukn. (Paukn.)
- Klvr. + (Klvr. +)
- 2g. + (2g. +)
- 3. Synthi. (3. Synthi.)
- Klvr. + (Klvr. +)
- Köfg. + (Köfg. +)
- Seq. + (Seq. +)
- ocoden. (ocoden.)
- Saxos. (Saxos.)
- 1-4 (1-4)
- S. (S.)
- A. (A.)
- T. (T.)
- B. (B.)
- S. (S.)
- A. (A.)
- hor. (hor.)
- T. (T.)
- B. (B.)
- arco (arco)
- 1. (1.)
- 2. (2.)
- Me. (Me.)
- celli (celli)
- baasi (baasi)

The vocal soloist part (S.) includes the following lyrics:

Doch als ich zum <sup>empor,</sup> Juchheissa! bei Wind und bei Regen!  
 wuchs Mann

Handwritten musical notation includes notes, rests, and dynamic markings such as *1. P*, *2. P*, *ap*, *bp*, *1. con wa-wa con*, *w →*, and *A*.

Fltn. *p* *p* *p* *p*

Obn. *pp* *p* *p* *p*

Kltn. *pp* *pp* *pp* *pp*

Fgth.

Trpfn. 1. *Via sord. Wa-Wa* 3. *con sord. p*

Hmr. 4. *con sord. p*

Posn.

E.Git.

E.Git.

E.Baß

M.rcs.  
Cabg. 3R  
Cuica  
Güiro  
Mol. Güi.  
M. Güi.  
Bachan.  
Fr. Eng.  
W. Bl.  
T. Bl.  
Hk. Tr.  
Bass.  
Cras.  
R. Toms.  
M. Tr. In.

Drumblock.

Vib. *p* *p* *p* *p*

Klapp.

Paukn.

Klvr. +  
eq. +  
3. Synthi

Klvr. +  
Kofg. +  
Seq. +  
ocoder

Saxos 1-4

1. *pp* sub tone *pp* 2. sub tone *pp* 3. sub tone

St. S. *Vor Schelm'n k. Diebenschleest das Tor; Ach, alle Ta-ge gibts Re-gen!*

A. *Sind: gesprochen.*

T. *mf* Carl von Ossietzky wurde von seinem Stiefbrater, einem überzeugten Sozialdemokraten,

S.

A.

hor

T.

B.

1. *pp* *pp* *pp* *pp*

2. *pp* *pp* *pp* *pp*

Me. *pp* *pp* *pp* *pp*

celli

Bassi *p* *p* *p* *p*

Handwritten musical score for a symphony orchestra and vocal soloist. The score is arranged in staves from top to bottom:

- Ftn.** (Flute)
- Obn.** (Oboe)
- Kltn.** (Clarinet) - Contains handwritten notes: *4. p*, *p*, *2.*, *p*
- Fgtn.** (Fagott)
- Trpin.** (Trumpet) - Contains handwritten note: *+ 1. solo*
- Hmr.** (Horn)
- Posn.** (Posaune)
- E. Git.** (Electric Guitar)
- E. Git.** (Electric Guitar)
- E. Baß** (Electric Bass)
- M.rcs.** (Marsch)
- Coag. 38** (Cymbal)
- Cuica** (Cymbe)
- Gairo** (Gong)
- nat. Ghl.** (Natural Horn)
- M. Bickn.** (Mellophone)
- Bedien.** (Bass Drum)
- Gr. Gng.** (Gong)
- W. Bls.** (Wood Block)
- T. Bls.** (Tom)
- Hb. Tr.** (Hi-hat)
- Bg os.** (Bass Drum)
- Coas** (Cymbal)
- R. Tom** (Tom)
- Dr. Tr.** (Drum)
- Vib.** (Vibraphone)
- Piksp.** (Percussion)
- Paukn.** (Pauken)
- Klv. + eq. 1 + 3. Synthi** (Keyboard and Synthesizer)
- Klv. + Koig + Seq. + Jocoder** (Keyboard, Organ, Sequencer, and Jocoder)
- Saxos 1-4** (Saxophones)
- S.** (Soloist) - Includes lyrics: *Doch als ich o Schreckens* (with *en zu* above), *mitnahm suchte ich bei Wind*, *und bei Re-gen!*
- A.** (Alto)
- Stnd. T.** (Soprano) - Includes lyrics: *häufig mit zu S. P. D. Ver-sammlungen genommen*
- B.** (Bass)
- S.** (Soloist)
- A.** (Alto)
- enor** (Ensemble)
- T.** (Tenor)
- B.** (Bass)
- 1** (Violin I)
- 2** (Violin II)
- Vle.** (Viola)
- celli** (Cello)
- paasi** (Double Bass)

Dynamic markings include *pp sub tone*, *mp*, *mf sub.*, and *p sub.*

Ftn.  
 Obn.  
 Kltn.  
 Fgtn.  
 Trpin. *7. Tacet 3.*  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E. Baß  
 Mrcs.  
 Cabg. SR  
 Cnca  
 Guitro  
 Mel. Gkl.  
 G. Gkl.  
 G. Gkl.  
 G. Gkl.  
 G. Gkl.  
 W. Bb.  
 T. Bb.  
 Hb. Tr.  
 Bg os.  
 C. pas.  
 R. Toms.  
 M. Trm.

*7. Tacet 3.*  
*4.*  
*mp*  
*mf*  
*f*  
*poco cresc. ...*  
*poco cresc. ...*  
*poco cresc. ...*

*mp* Das ewige Schalten <sup>immer</sup> *mp* bekam. Ach alle Tage gibts Re-gen!  
*f* Debel, der als konse quanten Arbeiterführer einen besonderen Eindruck <sup>aus</sup> den *f* Heranwachsenden

1  
 2  
 1-4  
 S.  
 A.  
 St.: T.  
 B.  
 S.  
 A.  
 Chor  
 T.  
 B.  
 1  
 2  
 Vle.  
 celli  
 Bassi

Ftn.  
 Obn.  
 Kltn.  
 Fgtn.  
 Trptn.  
 Hmr.  
 Posn.  
 E.g.t.  
 E.g.i.  
 E. Baß  
 Mrcs.  
 Cabg. 38  
 Cuica  
 Güiro  
 Mel. Gl.  
 H. Oboe  
 Becken  
 Cong.  
 W. Obo.  
 T. Obo.  
 Hb. Tr.  
 Boos.  
 Cong.  
 T. Tr.  
 Vib.  
 Ksp.  
 Paukn.  
 Klvr. +  
 Org. +  
 3. Synthi.  
 Klvr. +  
 Korg. +  
 Org. +  
 Hoode.  
 mp  
 5. Saros.  
 B 1-4  
 Inst.:  
 S.  
 A.  
 Std.: T.  
 B.  
 S.  
 A.  
 Chor  
 T.  
 B.  
 1.  
 2.  
 Me.  
 Celli.  
 Bassi.

Doch wenn ich dann in's Bette wankt' Juchheissa! bei Wind und bei Re-gen!  
 Von manchem Krieg' dar' Kopf mit schwankt; Ach, al-le'

a2.

Handwritten musical score for various instruments and voices. The score includes parts for Flute (Ftn.), Oboe (Obn.), Clarinet (Kltn.), Bassoon (Fgthn.), Trumpet (Trptn.), Horn (Hmr.), Trombone (Posn.), Electric Guitar (E.Git.), Electric Bass (E.Baß), Percussion (Mrcs., Cong., Guitro, Mar. 6/8, M. 6/8, Bedeln, Cong., W. Blö., T. Blö., Hb. Tr.), Vibraphone (Vib.), Xylophone (Xil.), Drums (Paukn.), Keyboard (Klvert., Org., Synthi.), Saxophone (Saxos.), Woodwinds (Klvert., Korg., Sog., Accorder), and Chorus (S., A., T., B.).

The score features complex rhythmic patterns, including triplets and syncopation. It includes dynamic markings such as *p*, *mp*, *f*, and *pp*, and articulation marks like accents and slurs. The piece concludes with a *pizz.* (pizzicato) instruction for the strings.

**Vibraf. non vib.:**

**Chorus lyrics:**

S. *Tapa gito Re-gen!*      *Schon lange ehe die aufstund juchhissal bei Wind und bei Re-gen!*

A. *Mit sieben Jahren Lantorn nahen Ossietzky auf den Banken Rumbaumechen schamten der Stude Platz*      *Die Teilnahme am Unterricht wurde für*

4. (8) *p*

Ftn.  
 Obn.  
 Kln.  
 Fgth.  
 Trpn.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E.Baß  
 Mrcs.  
 Cabg. S.  
 Cuica  
 Caixa  
 Mel. G.  
 M. B.  
 Becken  
 Gr. Cong.  
 W. Bl.  
 T. Bl.  
 Hb. Tr.  
 Bg. Os.  
 C. Os.  
 R. Tom.  
 M. Tr.  
 Vib.  
 Xil.  
 Pauk.  
 Klav.  
 eq. 1 +  
 3. Synthi.  
 Klav.  
 Org. +  
 Seq. +  
 Vocoder.  
 Saxos.  
 1-4  
 S.  
 A.  
 li.  
 Stdt. T.  
 H. B.  
 S.  
 A.  
 or.  
 T.  
 B.  
 1.  
 2.  
 Vi.  
 eli.  
 bassi.

pp 1.  
 p 2.  
 arco.  
 div. en 3  
 arco.  
 Ped. 2.  
 (7)

Doch alle ist unserer Spielchen und gebt ihr nun dazu den Se- gen!  
 In ihm laufe Jahre oft zur Qual.

Ftn.  
 Obn.  
 Kltm.  
 Fgthn.  
 Trpin.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E. Bap.  
 Hrps.  
 Cabg. 38.  
 Cuica.  
 Guiro.  
 M. B. Bl.  
 M. B. Bl.  
 B. Bl.  
 Cong.  
 W. Bl.  
 T. Bl.  
 H. Tr.  
 Bg. os.  
 C. pas.  
 R. Tom.  
 T. Tom.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 Sq. r. +  
 3 Synths.  
 Klvr. +  
 Kofg. +  
 Sq. r. +  
 booder.  
 Saxos.  
 1-4.  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 Chor.  
 T.  
 B.  
 1.  
 2.  
 Vl.  
 Celli.  
 Bassi.

Bürokratische Maschine. 4.1. 1

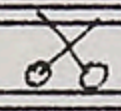
(1)

$\text{♩} = 120$

Ftn.  
 Obn.  
 Kln.  
 Fgtn.  
 Trpin.  
 Hrn.  
 Posn.  
 E.Git.  
 E.Git.  
 E. Baß  
 M.C.S.  
 Coby. S.  
 Cui. ca.  
 Guira  
 Mel. G.  
 H. G.  
 Bedien.  
 Gr. Eng.  
 W. Bl.  
 T. Bl.  
 Hb. Tr.  
 Bg. os.  
 C. os.  
 R. Tom.  
 Dr. Trm.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 eq. +  
 3. Synthi.  
 Klvr. +  
 eq. +  
 Seq. +  
 Vocoder  
 Saxos  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vl.  
 Celli  
 Bassi

②

pp. staccatissimo, sehr hoch, sägezahn, sehr schnell.



P 4.

2.

(P) 4. P 4.

Student-

ms Er hatte große Mühe, sich auf ab

Ftn.  
 Obn.  
 Kltn.  
 Fgth.  
 Trpn.  
 Hmr.  
 Posa.  
 E.Git.  
 E.Git.  
 E.Baß  
 Mrcs.  
 Cabg. SR  
 Cuica  
 Güiro  
 Mar. Bcl.  
 y. Bcl.  
 Becken  
 Fr. Cong.  
 W. Bcl.  
 T. Bl.  
 Hb. Tr.  
 Bgcs.  
 C. Bcl.  
 R. Tom.  
 m. Tr.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 3. Synthi  
 Klvr. +  
 Korg +  
 Seq. +  
 Wooder  
 Savos  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vle.  
 zelli  
 Bassi

Vibraslap

Vibraslap

mf

panblech.

Sequ

trakte mathemati - sche Formeln zu Konzentrierten. Ging es jedoch um Geschichte oder Völkerkunde

Ftn.  
 Obu.  
 Kltu.  
 Fgthn.  
 Trpin.  
 Hmr.  
 Posn.  
 E.git.  
 E.git.  
 E.Bap.  
 Mpes.  
 Sabg. SR.  
 Cuica  
 Guiro  
 Mar. Gbl.  
 M. Olan.  
 Becken  
 Cong.  
 W.Bb.  
 T. Bl.  
 Hk. Tr.  
 Bqos.  
 Toms.  
 Tr. Trn.

Vib. *con arco* *p* *mp* *...mp...*  
 Xil.  
 Paukn.  
 Klvr. +  
 3. Synthi *Sequen* *(pp)* *cresc...* *poco a poco...*  
 Klvr. +  
 Korg +  
 Seq. +  
 Woodeen  
 Saxos  
 1-4  
 S.  
 A.  
 T. *horchte er auf. Diesen Unterrichtsstoff hatte mit Menschen zu tun, und für sie*  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vcl.  
 Celli  
 Bassi

Ftn.  
 Obn.  
 Kln.  
 Fgth.  
 Trptn.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E.Baß  
 Hrcs.  
 Cabg. 38  
 Cuica  
 Güiro  
 Mar. 40  
 H. Olan  
 Bateria  
 Cong.  
 W. Bl.  
 T. Bl.  
 Hb. Tr.  
 Bq os.  
 C. Cas.  
 K. Toma  
 W. Tln.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 eq. 1 +  
 3. Synthi  
 KlvR. +  
 Kofg +  
 Sq. +  
 Percoder  
 Saxos  
 1-4  
 S.  
 A.  
 Stdt. T.  
 B.  
 S.  
 A.  
 Snor  
 T.  
 B.  
 1.  
 Vni.  
 2.  
 Vle.  
 Celli  
 Bassi

Overblech.  
 Vibraslap  
 mf  
 dim. ....  
 p  
 Sequ ..... mp dim. poco a poco...

in-te-ressierte er sich kurze Zeit vergaß er die Mühe des Schülerdaseins, stellte Fragen und steuerte eigene

Ftu.  
 Obn.  
 Kltu.  
 Fgltu.  
 Trptn.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E.Baß  
 Mrcs.  
 Cabg. 38  
 Cuica  
 Güiro  
 Mel. Gü.  
 M. Gü.  
 Bedon.  
 Cong.  
 W. Bl.  
 T. Bl.  
 Hb. T.  
 T. Gos.  
 T. Gos.  
 T. Gos.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 3. Synthi  
 Klvr. +  
 Korg +  
 Seq. +  
 Coder  
 Saxos  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vi.  
 Celli  
 Bassi

Maracas 1. 2.  
 PP  
 Saurblech.  
 pp subito  
 P  
 P sequ PP subito  
 flüstem.  
 Ansichten bei  
 Bis zum fünfzehnten Lebensjahr blieb Carl von Ossietzky an der Rumbausche

Ftu.  
 Obn.  
 Kltu.  
 Fgtn.  
 Trptn.  
 Hmr.  
 Posn.  
 E.g.t.  
 E.g.t.  
 E. Bsp.  
 Mrcs.  
 Cabg. 38  
 Luica  
 Guira  
 Mel. 64  
 M. Okan  
 Beden  
 r. Eng.  
 W. Bls.  
 T. Bls.  
 Hb. Tr.  
 O gos.  
 Pas.  
 Toms.  
 Trln.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 4.17  
 3. Synthi  
 Klvr. +  
 nofg +  
 Seg. +  
 Vocoder  
 Saxos  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vle.  
 lli  
 Bassi



Fltn.  
Obn.  
Kln.  
Fgtn.  
Trptn.  
Hmr.  
Posn.

E.g.t.  
E.g.t.  
E. Bap.

Mrcs.  
Cobq. 38  
Cuica  
Güiro  
M. B. B.  
M. B. B.  
Bach.  
Cong.  
W. B. B.  
T. B. B.  
H. B. B.  
B. B. B.  
B. B. B.  
B. B. B.

Vib.  
Xil.  
Paukn.

Klvr. +  
g. +  
3. Synthi  
Klvr. +  
Korg +  
Seq. +  
Corder

Saxos  
1-4

S.  
A.  
T.  
B.

S.  
A.  
T.  
B.

1.  
2.  
3.  
4.  
5.  
6.  
7.  
8.  
9.  
10.

Handwritten musical notation with notes and rests. Includes markings: *f37*, *f31 f37*, *f37*, *vibraslap mf*, *panblech.*, *gato*.

Handwritten musical notation with a red line indicating dynamics. Includes markings: *cresc...*, *Segue*, *p...*, *mp...*.

Handwritten musical notation with notes and rests. Includes markings: *"gut"*, *"genügend"*, *flüster*, *Englisch und Französisch*, *Deutsch, Phinix, Chemie*, *Redman*, *Game*.

mf 4.1.1 (9)

Ftn.  
 Obn.  
 Kln.  
 Fgtn.  
 Trptn.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E. Bap.  
 Mrcs.  
 Sabg. S.  
 Cuica  
 Guiro  
 Mar. G.  
 M. B.  
 Beden.  
 Cong.  
 W. B.  
 T. Bl.  
 Hb. Tr.  
 Bqos.  
 Cas.  
 T. In.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 4. +  
 3. Synthi.  
 Klvr. +  
 Org. +  
 Seg. +  
 Wocder.  
 Saxos  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vc.  
 Celli.  
 Bassi.

*snare block.*  
*Vibraf. 3 3 3 3 3 3 3 3*  
*Ped. 7 → P*  
*mf*  
*finisce Seg.*  
*Klvr. P*  
*Ted. 7 →*  
*sliss.*  
*"mangelhaft"*  
*rie und Algebra "mangelhaft"*  
*"mangelhaft"*  
*"mangelhaft"*

Ftn.  
 Obu.  
 Kln.  
 Fgtn.  
 Trpin.  
 Hmr.  
 Posn.  
 E.git.  
 E.git.  
 E. Baß  
 Hrcs.  
 Cabq. 38  
 Cuica  
 Güiro  
 Maf. 6/8  
 H. Okka  
 Becken  
 Sn. Gng.  
 W. Blö.  
 T. Blö.  
 Hb. Tr.  
 Bg. Os.  
 C. Cas.  
 R. Toms  
 P. Trin.

Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 3. Synthi  
 Klvr. +  
 Korg +  
 Seq. +  
 Woden  
 Saxos  
 1-4  
 S.  
 A.  
 Stdt. T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vle.  
 Celli  
 Bassi

"Was soll aus dir noch werden, wenn du nicht  
 Ah!  
 Von seinem Mathematik-Lehrer wird der Senzen be-richtet  
 gliss. (gliss.)

Ftn.  
 Obn.  
 Kltu.  
 Fgtn.  
 Trpin.  
 Hmr.  
 Posn.  
 E. Git.  
 E. Git.  
 E. Bap.  
 Hrcs.  
 Cabg. 38  
 Cui ca  
 Güiro  
 Maf. 64  
 M. Oka  
 Beden  
 Cong.  
 W. Bl.  
 T. Bl.  
 Hb. Tr.  
 B. Gos.  
 C. Gos.  
 T. Gos.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 4. +  
 3. Synthi.  
 Klvr. +  
 Korg. +  
 Seq. +  
 Coder.  
 Saxos  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Me.  
 Balli.  
 Bassi.

3 7 3 7 3 7 3 7 3 7 3 7 3 7 3 7 3 7 3 7

einmal den pythagone- i - schen lehrsatz begrei- fen kannst

Ftu.  
 Obn.  
 Kltu.  
 Fgth.  
 Trpin.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E.Baß  
 Mrcs.  
 Cabq. S.  
 Luica  
 Guiro  
 Mar. G.  
 H. O.  
 Becken  
 Cong.  
 W. Blö.  
 T. Blö.  
 Hb. Tr.  
 Bqos.  
 C. B.  
 K. Toms.  
 T. In.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 2. 1.  
 S. Synthi.  
 Klvr. +  
 2. 1.  
 Seq. +  
 Vocoder  
 m 5  
 Saxos  
 1-4  
 S.  
 A.  
 Stdt. T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 Vni.  
 2.  
 Vle.  
 Pelli.  
 Bassi.

Er wird zum Gerichtsschreiber  
 Neunzehnhundert sieben  
 M →

Ftn.  
 Obn.  
 Kltm.  
 Fgthn.  
 Trpin.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E.Baß  
 Mrcs.  
 Cabig. SR  
 Cuica  
 Güiro  
 Mar. Glt.  
 H. Akca  
 Bedlam  
 m. Gag.  
 W. Bb.  
 F. Bb.  
 Hb. Tr.  
 Boos.  
 R. Toms  
 m. Tim.  
 Vib.  
 Xil.  
 Paukn.  
 Khr.  
 14.1 +  
 S. Synthi.  
 KVR. +  
 Org. +  
 Seq. +  
 Vocoder  
 Saxos  
 1-4  
 S.  
 scheiterte Ossietzkys Versuch Obersekundarschule zu erlan- gen  
 A.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vi.  
 Pelli  
 Bassi

Ftn.  
 Obn.  
 Kltn.  
 Fgtn.  
 Trptn.  
 Hmr.  
 Posn.  
 E.g.t.  
 E.g.t.  
 E. Baß  
 Hrcs.  
 Cabg. Sg.  
 Cuica  
 Güiro  
 M. Btl.  
 M. Bcl.  
 Becken  
 Cong.  
 W. Bls.  
 T. Bls.  
 Hb. Tr.  
 Bg. Os.  
 Cas.  
 Toms.  
 Trm.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 4. +  
 3. Synthi  
 Klvr. +  
 Korg +  
 Seq. +  
 Coder  
 Saxos  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 Sop.  
 T.  
 B.  
 1.  
 ni.  
 2.  
 Me.  
 Celli  
 Bassi

Ende Klvr. *p* Sequencer: (mit der letzten Einstellung) Schluss.

wurde Hildebrand in der Hamburga Justiz-verwal-tung die ihm in den jährlichen Führungsausweisen

Ftu.  
 Obn.  
 Kltu.  
 Fgtn.  
 Trpin.  
 Hmr.  
 Posn.  
 E.g.t.  
 E.g.t.  
 E. Bap.  
 Hrcs.  
 Cabq. SR.  
 Cui. ca.  
 Güiro.  
 Mel. Gtl.  
 M. Ocha.  
 Bedien.  
 Cong.  
 W. Bb.  
 T. Bls.  
 Hb. Tr.  
 Bg os.  
 Cas.  
 R. Toms.  
 r. Tln.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 3. Synthi.  
 Klvr. +  
 Korg +  
 Seq. +  
 Coder.  
 Saxos  
 1-4  
 S.  
 A.  
 Stl. T.  
 B.  
 S.  
 A.  
 Chor  
 T.  
 B.  
 1.  
 2.  
 Me.  
 Celli.  
 Bassi.

*dim.* *mp* *p*  
*Fließ und Eifer* *und Verantwortung* *bescheidigte.*  
 Carl von Ossietzky liebte die einö-ri-ge

Ftu.  
 Obn.  
 Kltu.  
 Fgtn.  
 Trpin.  
 Hrnr.  
 Posn.  
 E.Git.  
 E.Git.  
 E.Bap.  
 Hrcs.  
 Cabg. SR  
 Zuz.  
 Güiro  
 Mel. Gkl.  
 W. Oclan  
 Bedek.  
 Cong.  
 W. Bl.  
 T. Bl.  
 Hb. Tr.  
 Bg os.  
 Pas.  
 R. Toma.  
 T. Trin.  
 Vib.  
 Xil.  
 Pauk.  
 Klvr. +  
 4. +  
 3. Synthi  
 Klvr. +  
 Korg +  
 Seq. +  
 Vocoder  
 Saxos  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vle.  
 Pelli  
 Bassi

... pp Cres. ... P ...  
 m p ... Pad. L →  
 geistlose Behördentätigkeit e-benso-we-nig wie die mühsame "Faukerei" während seiner Schulzeit  
 Er be-gann deshalb

Ftn.  
 Obn.  
 Kltu.  
 Fgth.  
 Trpfn.  
 Horn.  
 Posn.  
 E.Git.  
 E.Git.  
 E.Baß  
 Mrcs.  
 Cabg. 38  
 Luica  
 Güiro  
 Mel. 64  
 M. 64  
 Becken  
 Cong.  
 W. Bl.  
 Tr. Bl.  
 Hb. Tr.  
 Bg os.  
 Cas  
 Toms  
 Tr. In.  
 Vib.  
 Xil.  
 Pauk.  
 Klvr. +  
 Org. +  
 Synthi  
 Klvr. +  
 Org. +  
 Seq. +  
 Vocoder  
 Saxos  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 Vni.  
 1  
 2  
 Vle.  
 ebbli  
 'bassi

Handwritten musical notation and lyrics:  
 In seiner freien zeit schrieb er Ge-  
 ein Doppel-le-ben ein Doppel-le-ben.

Dynamics: *mp*, *dim.*, *p*, *pp*  
 Performance markings: *snareblech.*, *7 7 7*, *3*

Ftn.  
 Obn.  
 Kltn.  
 Fgthn.  
 Trpin.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E. Baß  
 M.p.s.  
 Cabg. SA  
 Guitch  
 Gitarro  
 Mel. Gd.  
 u. Oboen  
 Becken  
 Tr. Cong.  
 W. Bb.  
 Tr. Bb.  
 Hb. Tr.  
 Bg os.  
 Tr. Bb.  
 Tr. Bb.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 Synthi.  
 Klvr. +  
 HoFg +  
 Seg. +  
 Vocoder  
 Saxos  
 1-4

S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 Vni.  
 2.  
 Vle.  
 Celli  
 Bassi

dichte im konventionellen Stil der damaligen Zeit  
 die aber frei waren vom preussisch-militärischen Geist und Nationalismus. Sie

Ftu.  
 Obn.  
 Kltu.  
 Fgth.  
 Trpn.  
 Horn.  
 Posn.  
 E.Git.  
 E.Git.  
 E.Baß  
 Mrcs. Cabg. SR  
 Cuzca  
 Guitro  
 Mof. Gid.  
 y. Olan  
 Beden  
 G. Eng.  
 W. Ble.  
 T. Sto.  
 Hb. Tr.  
 Bgcs.  
 C. Cas.  
 F. Tom.  
 G. Trm.  
 Vib.  
 Xil.  
 Pauk.  
 Klvr. +  
 eq. +  
 Synthi.  
 Klvr. +  
 ofg. +  
 Seq. +  
 Vocoder.  
 Saxos.  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 Vni.  
 2.  
 Vle.  
 elli.  
 'baasi.

*Vibraslap.*  
*mf*  
*Sanbleck.*  
*cresc. ...*  
*... mf dim. ...*  
*... mp cresc. ...*

*Handeln von der Liebe*  
*handeln von der Liebe*  
*von der zu den Menschen und zur Natur von Erotik und von der Sehnsucht Nach*

Ftn.  
 Obn.  
 Kltm.  
 Fgth.  
 Trptn.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E.Baß  
 HrCs.  
 Cabg. 38  
 Cuica  
 Güiro  
 Mel. Bl.  
 B. Bl.  
 B. Bl.  
 W. Bl.  
 T. Bl.  
 H. Tr.  
 Bg os.  
 Cas.  
 R. Toms.  
 T. Tr.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 2q. 1 +  
 3. Synthi  
 Klvr. +  
 Korg +  
 Seq. +  
 ocoder  
 Saxos  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vl.  
 icelli  
 iassi

...mp...  
 ...p  
 ...pp

einer menschlichen, friedlichen Welt, nach ei-ner menschlichen, friedlichen, nach ei-ner

Ftn.  
 Obn.  
 Kltm.  
 Fgth.  
 Trpin.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E.Baß  
 Mrcs.  
 Cabg. 38  
 Curca  
 Güiro  
 Met. Gbl.  
 M. Gbl.  
 Becken  
 Cong.  
 W. Dr.  
 T. Dr.  
 Hb. Tr.  
 Bg os.  
 Cong.  
 R. Tama  
 T. Min.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 Org. +  
 3. Synthi  
 Klvr. +  
 Org. +  
 Seq. +  
 Perc.  
 Saxos  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Me.  
 Celli  
 Bassi

Vibraslap.  
*mf*  
 Paukblech.

menschlichen, friedli-chen Welt, nach ei-ner menschlichen, friedli-chen Welt, nach

Ftn.  
 Obn.  
 Kltn.  
 Fgthn.  
 Trpin.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E. Baß  
 Mrcs.  
 Cabg. SB  
 Cuica  
 Güiro  
 mar. Gtl.  
 n. Ocha  
 Becken  
 m. Gong.  
 W. Bb.  
 T. Bl.  
 Hk. Tr.  
 Bg os.  
 K. Toms.  
 P. Tm.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 4. r +  
 3. Synthi  
 Klvr. +  
 Flöte +  
 Seq. +  
 Vocoder  
 Saxos  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1  
 2  
 Vi.  
 zelli  
 'baasi

Paukblech.  
 2  
 ei - ner menschi - chen, friedlichen Welt

Aria: (Slow Fox)  $\text{♩} = 90$   
Big-Band.

7. (1)

Handwritten musical score for a Big Band. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left side of the page are: Fltn., Obn., Kltn., Fgtn., Trptn., Hmr., Posn., E.Git., E.Git., E.Bap., Mrcs., Cabg. 3R, Cuica, Güiro, Mar. bta., Mar. bca., Becken, Cong., W.Dbl., T. Bl., Hb. Tr., Bqos., Cong., R. Toms, T. Tln., Vib., Xil., Paukn., Klvr. + Org. + 3. Synthi., Klvr. + Fföfg + Org. + 3. Synthi., Saxos 1-4, S., A., T., Solo B., S., A., T., B., 1. ni., 2. ni., We., Celli, and Bassi.

The score includes handwritten musical notation, including notes, rests, and dynamic markings such as *mf*, *p*, *dim.*, and *pp*. There are also some performance instructions like "1. Solo ♀" and "2. mf".

At the bottom right of the page, there is a handwritten note: *mf Die Liebe ist ein Meer voll Tücke, 0*

1.-4. con sordino "cup"

1. p

2. p

1.-4. con sordino "cup"

1. - p

2. p

ms

1-4

p #p

S.

A.

T.

Lo B.

Sanft tut;

kehst Du auch einmal heil zurücke, ein andermal geht es nicht gut

1.

2.

Vlc.

celli

bassi

Fltn.  
 Obn.  
 Kltn.  
 Fgtn.  
 Trpin.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E.Baß  
 Mrcs.  
 Cabg. 38  
 Cuica  
 Güiro  
 Mar. Gü.  
 M. Gü.  
 Beden.  
 M. Eng.  
 W. Gü.  
 T. Bls.  
 Tib. Tr.  
 Bggs.  
 Cong.  
 M. Toms.  
 M. Trln.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 eq. +  
 3. Synthi.  
 Klvr. +  
 Korg +  
 Seq. +  
 Woder.  
 Saxos  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vle.  
 Celli.  
 Bassi.

Das Licht erlosch das Vorhang fiel schwitzend auf feurich Publi- kus. und minder steht ma.

Ftn.  
 Obn.  
 Kltn.  
 Fgtn.  
 Trpin. *2.-4. via sondino* 1. *mp*  
 Hmr. *1.* *mp* *1.-4. via sond.*  
 Posn. *mp*  
 E.Git. *mp*  
 E.Git.  
 E. Baß *mp*  
 Mrcs.  
 Cabg. 38  
 Cuica  
 Güiro  
 Mel. Güi.  
 u. Oka.  
 Becken  
 Cong. *Sanblech.*  
 W. Bb.  
 T. Bb.  
 Hb. Tr.  
 Bg os.  
 C. Gas.  
 R. Toms.  
 W. Tr. In.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 eq. 1 +  
 3. Synthi.  
 Klvr. +  
 Korg +  
 Seq. +  
 Wooder.  
 Saxos.  
 1-4  
 S.  
 A.  
 T.  
 B. *Glück am schluß* *mp* *Ein Abglanz bleibt mir noch ich*  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vle.  
 Velli.  
 Bassi.

Ftn.  
 Obn.  
 Kltn.  
 Fgtn.  
 Trpfn.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E.Bap.  
 Harcs.  
 Cabg. SR.  
 Cuica.  
 Güiro.  
 Mol. Old.  
 H. Okan.  
 Bedach.  
 Gr. Cong.  
 W. Bb.  
 T. Bb.  
 Hb. Tr.  
 B. Gos.  
 C. Gos.  
 R. Toms.  
 M. Tbln.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 eq. +  
 3. Synthi.  
 Klvr. +  
 Org. +  
 Seq. +  
 Vocoder.  
 Saxos.  
 1-4.  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vi.  
 Celli.  
 Bassi.

*1. Via sordino*  
*(Pauza sord.)*  
*3. 4.*  
*mp.*  
*mf.*  
*P*  
*mp4.*  
*mf*  
*mf*  
*mp.*  
*allegro*  
*mf*  
*mp. allegro*  
*mf*  
*kl. Trommel: mp*  
*Gr. Tr.: cresc. ...*  
*mp.*  
*allegro*  
*mf*

*wäh-*  
*ne dich noch zu sehen*  
*Ce-li-me-*  
*ne*

Ftn.  
 Obn.  
 Kltu.  
 Fgtn.  
 Trptn.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E. Bap.  
 HrCS.  
 Cabg. Sg.  
 Cuica.  
 Guiro.  
 M. J. G.  
 M. O.  
 B.  
 Cong.  
 W. B.  
 T. B.  
 H. Tr.  
 B. Tr.  
 B. Tr.  
 B. Tr.  
 B. Tr.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 3. Synthi.  
 Klvr. +  
 Kofg. +  
 Sq. +  
 W. C.  
 Savos.  
 1-4.  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 Mi.  
 2.  
 Ve.  
 Celli.  
 Bassi.

Wo liegt das Land,  
 o sag es bald,  
 die Jugend,

Ftu.  
 Obn.  
 Kltu.  
 Fgtn.  
 Trpin.  
 Hmr.  
 Posn.  
 E.g.t.  
 E.g.t.  
 E. Bap.  
 Mrcs.  
 Cabg. S.  
 Cuica  
 Guiro  
 Mar. G.  
 W. G.  
 Becken  
 Gong.  
 W. Bb.  
 T. Bb.  
 Hb. Tr.  
 Bg. S.  
 Toms.  
 Tr. Tr.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 3. Synthi.  
 Klvr. +  
 Korg. +  
 Seq. +  
 Woden.  
 Saxos  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vi.  
 Celli.  
 Bassi.

ach,  
 ver-fliegt so schnell;  
 ms bald wird es Winter  
 frostig kalt

Ftn.  
 Obn.  
 Kltm.  
 Fgthn.  
 Trpfn.  
 Hmr.  
 Posn.  
 E.G.:1.  
 E.G.:2.  
 E. Baß  
 Mrcs.  
 Cabq. 38  
 Cuica  
 Güiro  
 Mar. 6/8  
 M. Ocha  
 Becken  
 Cong.  
 W. Blö.  
 T. Blö.  
 Hb. Tr.  
 Bg os.  
 C. Bas.  
 R. Tom.  
 T. Trm.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 eq. 1 +  
 3 Synthi.  
 Klvr. +  
 Korg +  
 Seq. +  
 ocoder  
 Saxos  
 1-4  
 S.  
 A.  
 T.  
 Ho B.  
 S.  
 A.  
 Chor  
 T.  
 B.  
 1.  
 2.  
 Vi.  
 Celli  
 Bassi

im Eis des Lebens  
 frischer Quell.  
 Lass wandeln

Saxo. Bar. Es.  
 1. p  
 2. p  
 3. p  
 4. p

Ftn.  
 Obn.  
 Kltm.  
 Fgtn.  
 Trptn.  
 1. 3.  
 Hrn.  
 2. 4.  
 Posn.  
 E. G. t.  
 E. G. i.  
 E. Baß  
 M. Cs.  
 Cabq. 38  
 Cuica  
 Güiro  
 Hai. Güi.  
 H. Ocha  
 Becken  
 Cong.  
 W. Oba.  
 T. Bls.  
 Hb. Tr.  
 Baos.  
 Cas.  
 R. Toms.  
 W. Trln.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 eq. +  
 3. Synthi.  
 Klvr. +  
 Korg. +  
 Seq. +  
 boorder.  
 Saxos.  
 1-4  
 ar. Sax.  
 S.  
 A.  
 T.  
 B.  
 uns  
 auf Sonnen-  
 faden  
 als  
 Fürs-ten  
 von des Glückes  
 S.  
 A.  
 Chor  
 T.  
 B.  
 1.  
 2.  
 Vcl.  
 Celli  
 Bassi

Slow Fox: 7 (10)

Come prima

Ftu.  
 Obu.  
 Kltu.  
 Fgth.  
 Trpin.  
 Hmr.  
 Posn.  
 E.g.t.  
 E.g.t.  
 E.Bap.  
 Mpes.  
 Cabg. SB  
 Guica  
 Guira  
 Mar. Gib.  
 W. Okan  
 Becken  
 Cong.  
 W. Bl.  
 T. Bl.  
 Hk. Tr.  
 Bg os.  
 C. Os.  
 R. Tom.  
 T. In.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 eq. +  
 3. Synthi.  
 Klvr. +  
 Korg +  
 Seq. +  
 Wooder.  
 Saxos  
 1-4  
 Contr. Sax.  
 A.  
 T.  
 Eb B.  
 S.  
 A.  
 Clar.  
 T.  
 B.  
 1.  
 Vni.  
 2.  
 Vla.  
 Celli.  
 Bassi.

Musical score for 'Slow Fox' featuring various instruments. The score includes dynamic markings such as *f*, *mf*, *dim.*, *p*, and *mf. 3.*. It also contains performance instructions like *Amisce legato* and *mf dim.*. The saxophone part includes a sequence of notes with dynamic changes: *1. f*, *mf. 3.*, *dim.*, *mf*, *mf. 3.*, *dim.*, *mf*, *mf. 3.*, *dim.*, *mf*, *mf. 3.*, *dim.*, *mf*, *mf. 3.*, *dim.*, *mf*, *mf. 3.*, *dim.*, *mf*. The bassoon part has a *Gna- den!* marking. The score is written on multiple staves for different instruments.

1

1.-4. con sord.

1. P 4.

2. P 4.

1.-4. con sord.

1. d

2. P #P

1-4

1. P #P

2. P #P

Das alte lied der bei-don-schaft-ob es wohl jemals wird ver-sam-man? dochodwindet dir die kraft zu lieben, dann

Ftn.  
 Obn.  
 Kltm.  
 Fgthn.  
 Trptn.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E.Bap.  
 M.pcs.  
 Cabg. 38  
 Cuica  
 Güiro  
 Mar. bta.  
 M. Ocha.  
 Bedek.  
 R. Gng.  
 W. Bta.  
 T. 3ls.  
 Hb. Tr.  
 Bq. os.  
 G. pas.  
 R. Toms.  
 m. Tln.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 eq. 1 +  
 3. Synthi.  
 Klvr. +  
 Korg +  
 Seq. +  
 pccoder.  
 Saxes.  
 1-4.  
 Sax. Sax.  
 A.  
 T.  
 Ho. B.  
 S.  
 A.  
 Sop.  
 T.  
 B.  
 1.  
 2.  
 Vi.  
 Celli.  
 Bassi.

Ftn.  
Obn.  
Kltn.  
Fgtn.

Trpfn.  
Hmr.  
Posn.

2.-4. via sord.

E.Git.  
E.Git.  
E.Baß

HrCS.  
Cabq. SR.  
Luita  
Quiro  
M. J. G.  
M. G.  
Becken  
Gr. Gong  
W. Ble.  
T. Ble.  
H. Tr.

Drumblack.

Vib.  
Xil.  
Paukn.

1. Klvr. +  
2. Klvr. +  
Synthi

Klvr. +  
Org. +  
Jug. +  
Vocoder

Saxos  
1-4

S.  
A.  
T.

Solo B.  
S.  
A.  
T.

denn nur gegensei- ti-ge Mei- -dung mf starkteil marsche

B.

1.  
Vni.  
2.

Vle.  
elli

'bassi

Ftn.  
 Obn.  
 Kltm.  
 Fgthn.  
 Trpfn. *1.* *mp* *1. via sord.* *senza sord.*  $\frac{2}{4}$   $\frac{3}{4}$  *mp.* *1.*  
 Hmr.  
 Posn. *1. P.* *1.*  
 E.git. *mp*  
 E.git.  
 E. Bap.  
 Hrns. *mp*  
 Cabg. SR  
 Euph. 2  
 Gtr. 2  
 Mel. blk.  
 H. blk.  
 Becken  
 Cong.  
 W. Bls.  
 T. Bls.  
 Hb. Tr.  
 Bqos.  
 Gags.  
 R. Toms.  
 T. Tln.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 eq. +  
 Synthi.  
 Klvr. +  
 org. +  
 Seq. +  
 Vocoder.  
 Saxos.  
 1-4  
 S.  
 A.  
 T.  
 Solo B. *E - he - band Mitglied schwächer o - der stärker ist das einzige si - chere Pfand.*  
 S.  
 A.  
 or  
 T.  
 B.  
 1.  
 Vni.  
 2.  
 Vle.  
 elli  
 'baesi

Tango:

mp. Dim. .... P...

7. (15)

pp

Ftn.  
 Obn.  
 Kln.  
 Fgtn.  
 Trp. mp  
 Hmr.  
 Posn. mp  
 E.Git. mp  
 E.Git. mp secco  
 E.Baß mp. secco  
 Hrcs.  
 Cabg. SR  
 Cuica  
 Güiro  
 Mal. bül.  
 M. Bikan.  
 Bédien.  
 Gr. Gng.  
 W. Bls.  
 T. Bls.  
 Hb. Tr.  
 Bg os.  
 C. pas.  
 R. Toms.  
 Gr. Trm.

Vib. : pp  
 so schnell wie möglich:  
 Xilon :  
 so schnell wie möglich:

Klv. +  
 Seq. +  
 Synthi.  
 Klv. +  
 Fofg +  
 Seq. +  
 Vocoder

Saxos  
 1-4  
 S.  
 A.  
 T.  
 Solo B.  
 S.  
 A.  
 or  
 T.  
 B.  
 1  
 Vni.  
 2  
 Vle.  
 elli  
 'bassi

sprechen:  
 mp.  
 non dim.

fünfmal hunderttausend Märtler  
 sind kein edges Liebesband

7.1 Babarie. d. = 63; l = 189  
"Minnelied"

7.1 (1)

Ftn.  
 Obn.  
 Kln.  
 Fgtn.  
 Trpin.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E.Baß  
 M.rcs.  
 Cabg. SR  
 Cas. cd  
 Gitar.  
 Kl. Bd.  
 M. Becken  
 Becken  
 M. Cong.  
 W. Bb.  
 T. Bb.  
 Hb. Tr.  
 Bg os.  
 C. Gas.  
 R. Tomms  
 M. Tr. In.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 eq. +  
 Synthi.  
 Klvr. +  
 org. +  
 Seq. +  
 Vocoder.  
 Saxos.  
 1-4  
 S.  
 A.  
 T.  
 Solo B.  
 S.  
 A.  
 or  
 T.  
 B.  
 1  
 Vni.  
 2  
 Vlc.  
 elli.  
 'bassi

Musical score for 'Babarie. Minnelied'. The score includes staves for various instruments and voices. The vocal parts (Solo B., S., A., T., B.) have lyrics: "Ein weib, das gli-hand ver-". The bass part (B.) has the instruction: "Bassi: Prima volta, tacet:". The score is marked with a dynamic of *mf*.

7.1 (1)

Ftn.  
 Obn.  
 Kln.  
 Fgtn.  
 Trpin.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E.Baß  
 Mrcs.  
 Cabg. SR  
 Cuica  
 Güiro  
 Mel. Blo.  
 H. Oka.  
 Becken  
 Cong.  
 W. Oka.  
 T. Als.  
 Hb. Tr.  
 Bg. Os.  
 C. Os.  
 R. Tom.  
 T. Tr.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 eq. 1 +  
 Synthi.  
 Klvr. +  
 eq. 1 +  
 Seg. +  
 Vocoder  
 Saxos  
 1-4  
 S.  
 A.  
 T.  
 Solo B.  
 S.  
 A.  
 or  
 T.  
 B.  
 1  
 Vni.  
 2  
 Vle.  
 elli  
 'bassi

Ftn.  
 Obn.  
 Kltu.  
 Fgthn.  
 Trpin.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E.Bap.  
 Mrcs.  
 Cabg. SB.  
 Cuica  
 Guiro  
 Mar. Gth.  
 M. Okan.  
 Becken  
 Tr. Cong.  
 W. Bls.  
 T. Bls.  
 Hb. Tr.  
 Bg. Os.  
 C. Gds.  
 R. Toms.  
 Dr. T. In.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 eq. r. f.  
 Synthi.  
 Klvr. +  
 org. +  
 Seq. +  
 Vocoder.  
 Saxos  
 1-4  
 S.  
 A.  
 T.  
 Solo B.  
 -chen  
 S.  
 A.  
 or  
 T.  
 B.  
 -chan  
 1  
 Vni.  
 2  
 Vle.  
 elli  
 'basi

kann ein weib, das kü- sse em- pfan-  
 kann ein weib, das kü- sse em- pfan-

Ftu.  
 Obu.  
 Kltu.  
 Fgth.  
 Trpn.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E.Bap.  
 Mrcs.  
 Cabg. SR  
 Cuica  
 Güiro  
 Mar. Bl.  
 M. Olean  
 Becken  
 Cong.  
 W. Bl.  
 T. Bl.  
 Hb. Tr.  
 Bqos.  
 Cqos.  
 R. Tomms  
 Tr. Trm.

1. Klvr. +  
 3. Synthi.  
 2. Klvr. +  
 Org. +  
 Seq. +  
 Vocoder

S. Savos  
 1-4  
 S.  
 A.  
 T.

Do B.  
 S.  
 A.  
 T.  
 B.

-gen und sie auch wiederge- ben kann.

-gen und sie auch wiederge- ben kann

1.  
 2.  
 Vle.  
 Celli  
 Bassi

Ftu.  
 Obn.  
 Kltu.  
 Fgthn.  
 Trpin.  
 Hmr.  
 Posn.  
 E.g.t.  
 E.g.it.  
 E.Bap.  
 Mrcs.  
 Cabg. 38  
 Guira  
 Guiro  
 Maf. G.  
 W. Okan  
 Becken  
 Cong.  
 W.Bk.  
 T. Bl.  
 Hb. Tr.  
 Bg os.  
 S. 23  
 M. Toms  
 T. Tr.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 2. 1.  
 3. Synthi.  
 Klvr. +  
 Korg +  
 Seq. +  
 Coder.  
 Saxos  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 S.  
 B.  
 1.  
 2.  
 Vle.  
 Celli.  
 Bassi.

p      f      bp      f      f      bfp      f      bp      f      bp  
 Füh - re mich, o Schön - ste hi - nein in dein

S.  
 A. 2<sup>a</sup> Volta tacet:  
 p      f      bp      f      f      bp      f      bp      f      bp  
 Füh - re mich, o Schön - ste hi - nein in dein

Ftn.  
 Obn.  
 Kltn.  
 Fgthn.  
 Trptn.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E. Bap.  
 HrCs.  
 Cabq. Sr.  
 Cuica  
 Guiro  
 Mel. Sid.  
 M. Osh.  
 Becken  
 Cong.  
 W. Obo.  
 T. 3ls.  
 Hk. Tr.  
 Bq. os.  
 Cgas.  
 R. Toms.  
 T. Tln.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr.  
 3. Synthi.  
 Klvr.  
 Org.  
 Seq.  
 Vocoder.  
 Saxos  
 1-4  
 S.  
 A.  
 T.  
 Solo B.  
 Reich!  
 S.  
 A.  
 Solo T.  
 Reich!  
 B.  
 1  
 Vni.  
 2  
 Vc.  
 elli  
 Bassi

Ftn.  
 Obn.  
 Kln.  
 Fgln.  
 Trpfn.  
 Hmr.  
 Posn.  
 E.g.t.  
 E.g.t.  
 E. Bap.  
 Hr.c.s.  
 Cabg. S.  
 Cui.ca  
 Guiro  
 Mel. Obo.  
 H. Obo.  
 Bedchen  
 R. Gng.  
 W. Obo.  
 T. Obo.  
 Hb. Tr.  
 Bg. os.  
 R. Toms.  
 T. Tln.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 4. +  
 3. Synthi  
 Klvr. +  
 Org. +  
 Seg. +  
 Vocoder  
 Saxos  
 1-4  
 S.  
 A.  
 T.  
 Le B.  
 S.  
 A.  
 Soli: T.  
 B.  
 1.  
 Vni.  
 2.  
 Vle.  
 Celli  
 Bassi

Ftn.  
 Obn.  
 Kltu.  
 Fgth.  
 Trpin.  
 Hmr.  
 Posn.  
 E.g.t.  
 E.g.t.  
 E. Baß  
 Mrcs.  
 Cobq. SR  
 Guica  
 Guira  
 Mel. Glt.  
 H. Akca  
 Bedien  
 M. Gng.  
 W. Ob.  
 T. Bl.  
 Hk. Tr.  
 Baos.  
 G. G.  
 R. Toms  
 M. Tln.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 24.17  
 3. Synthi  
 Klvr. +  
 Org. +  
 Seq. +  
 Vocoder  
 Saxos  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1  
 2  
 Vi.  
 Velli  
 'bassi

Ftn.  
 Obn.  
 Kltm.  
 Fgthn.  
 Trptn.  
 Hmr.  
 Posn.  
 E.G.:  
 E.G.:  
 E. B. 3.  
 Mrcs.  
 Cabg. 3.  
 Cuica  
 Cuira  
 M. 3.  
 M. 3.  
 Becken  
 M. 3.  
 W. B.  
 T. 3.  
 H. Tr.  
 B. 3.  
 C. 3.  
 R. 3.  
 V. 3.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 3 Synthi  
 Klvr. +  
 Org. +  
 Seq. +  
 Vocoder  
 Saxos  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1  
 2  
 Vle.  
 Celli  
 Bassi

7.2. Rezit.: Mand.

7.2 (1)

1.  $\text{♩} = 120$

2.

Fltn.

Obn.

Kln.

Fgtn.

Trptn.

Hmr.

Posn.

E.Git.

E.Git.

E.Baß

Hr. Cs.

Cabg. 3/4

Curca

Gitaro

Mel. Gdn.

V. Bickn

Bedien

Gr. Org.

W. Bk.

T. Bls.

Hb. Tr.

Baßes.

Coßes.

R. Tomms

Gr. Trln.

Vib.

Xil.

Paukn.

Klvr. +  
Seq. +

3. Synthi

2 Klvr. +  
Korg +  
Seq. +  
ocoder

Saxos

1-4

Mand:

Eines Tages hat mir ein häufiger Gast... um ein Rende

Solo S.

A.

Soli T.

B.

S.

A.

Chor T.

B.

1.

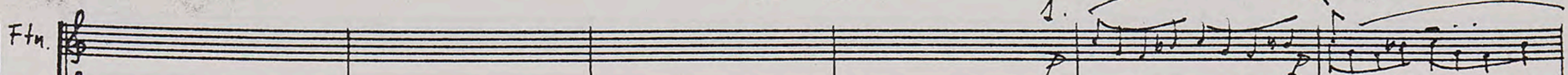


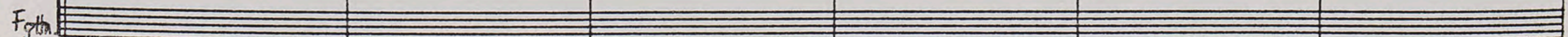
2.

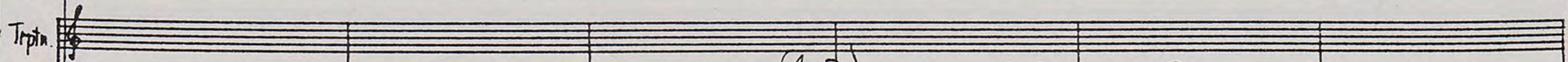
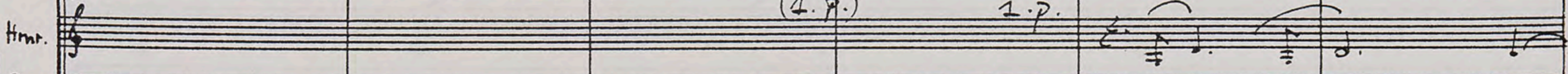
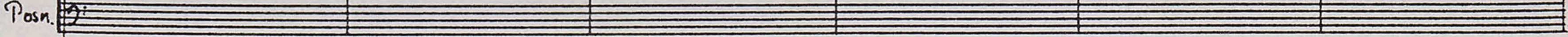
Vle.



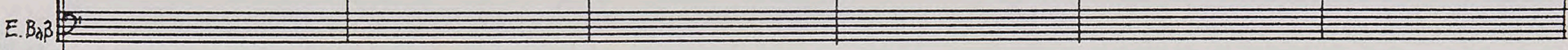
celli


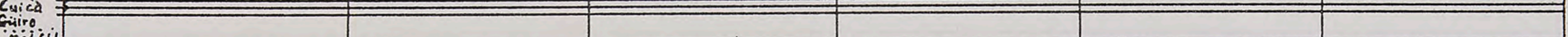
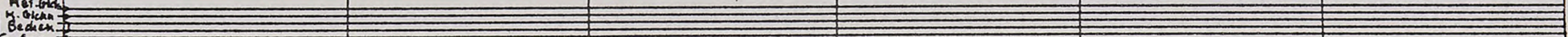

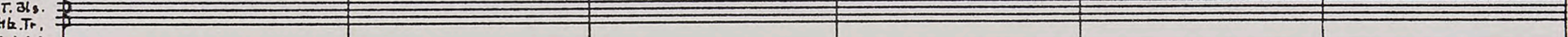

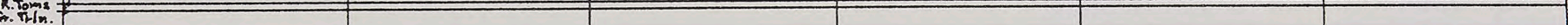
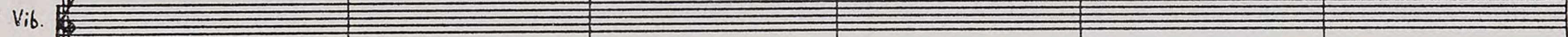

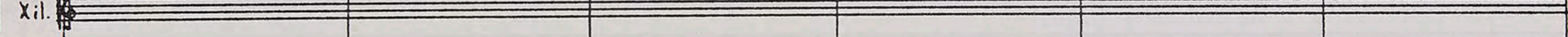
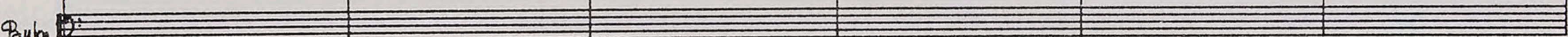
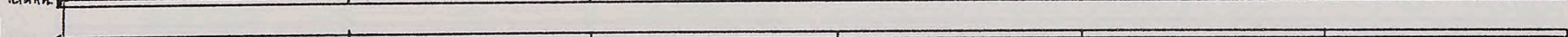
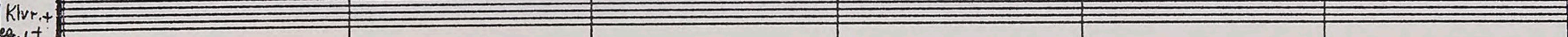
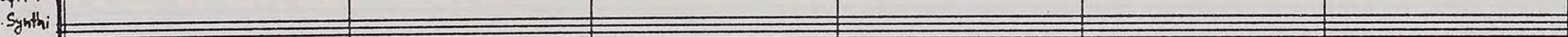
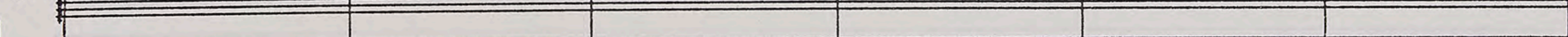
passi


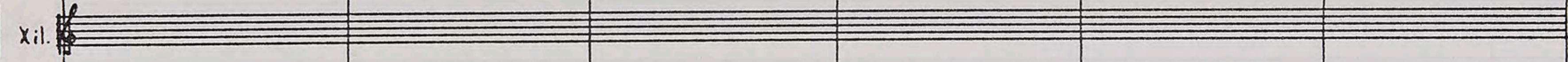
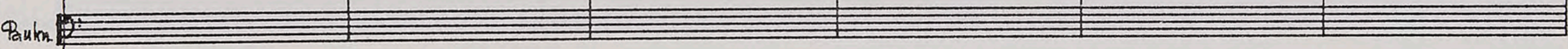
*non div.*

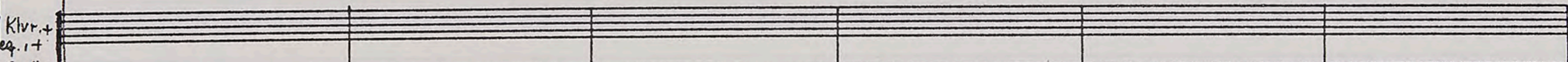
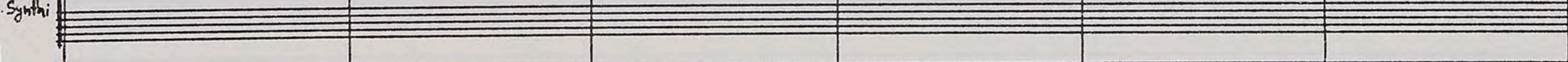
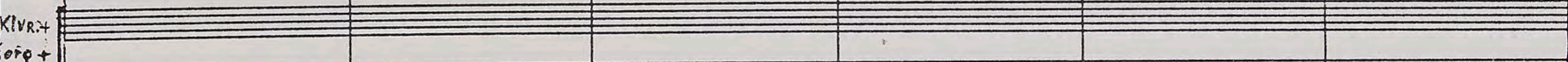
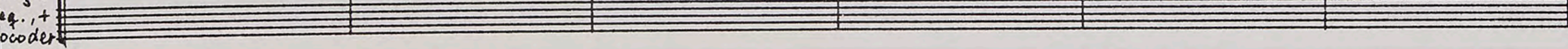
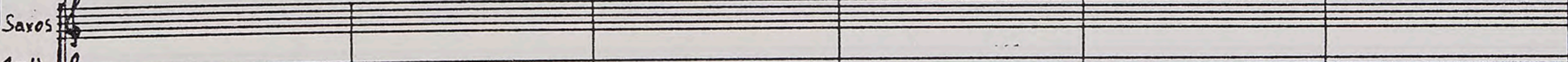
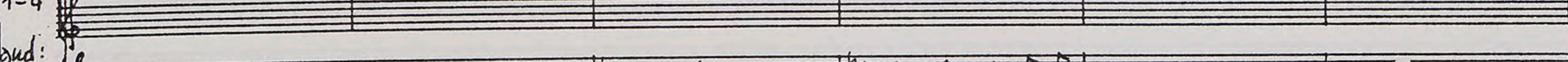
Ftn.    
 Obn.    
 Kltm.    
 Fgtn. 

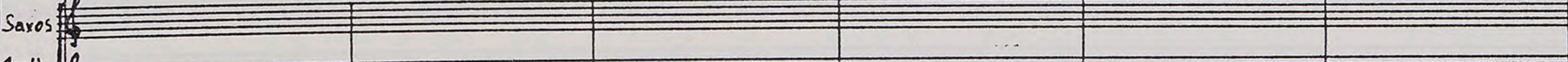
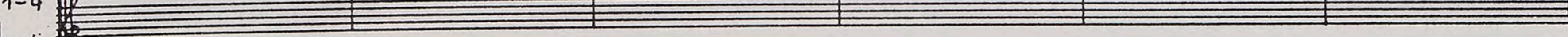
Trpin.    
 Hmr.    
 Posn. 

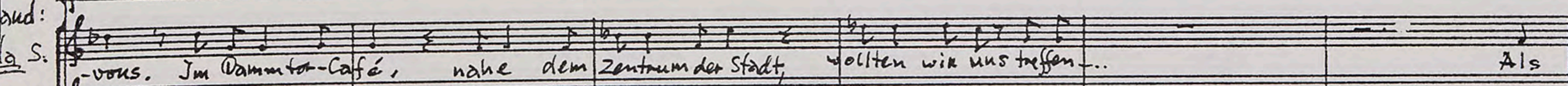
E.Git.    
 E.Git.    
 E.Baß 

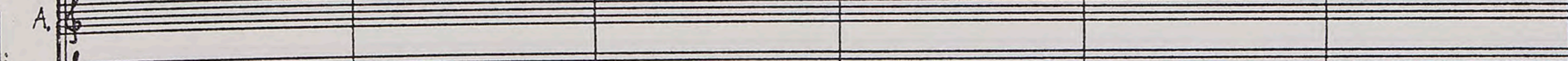
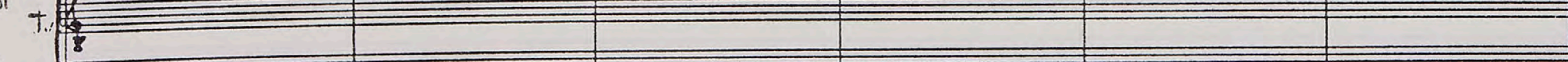
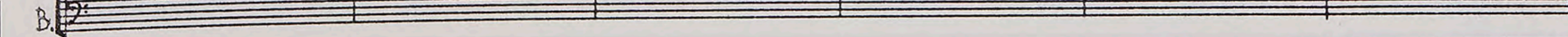
Mrcs.    
 Cabq. 3B    
 Cuica    
 Güiro    
 Mst. blk.    
 M. Olean    
 Bedien.    
 M. Eng.    
 W. Ob.    
 T. als.    
 Hb. Tr.    
 Boos.    
 C. als.    
 R. Toms    
 M. T. In. 

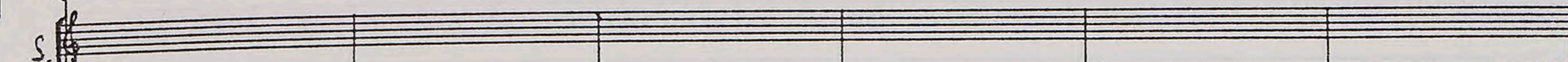
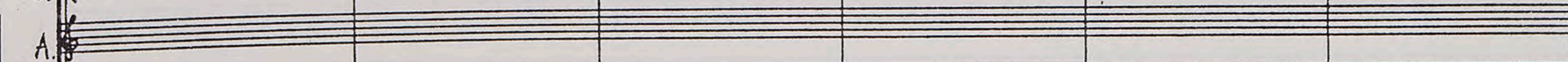
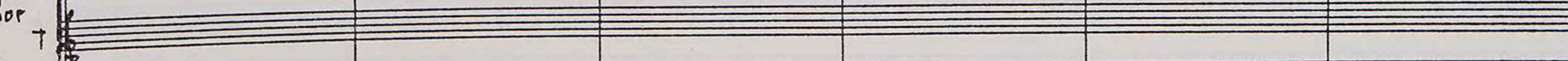
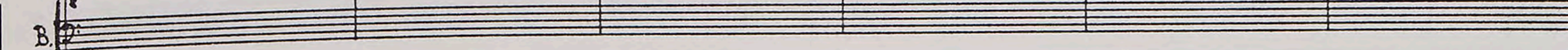
Vib.    
 Xil.    
 Paukn. 

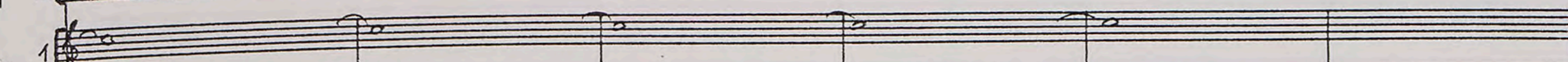
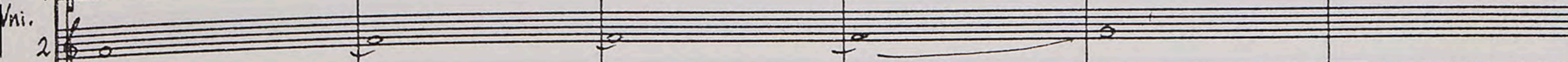
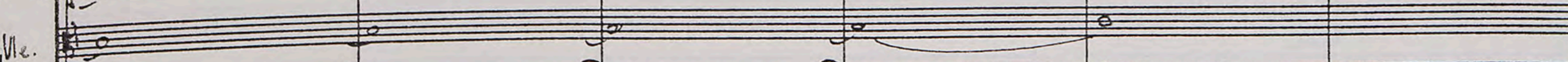
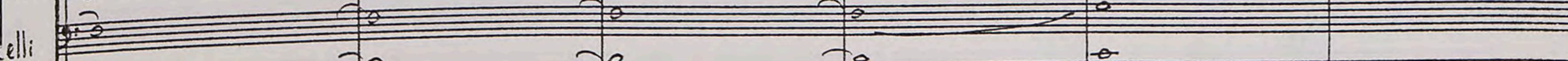
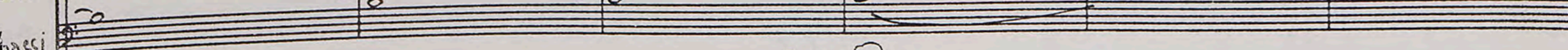
Klvr. +    
 Seq. +    
 3. Synthi    
 Klvr. +    
 Korg +    
 Seq. +    
 Vocoder 

Saxos    
 1-4 

Solo S.    
 -vous. Im Dammert-Café, nahe dem Zentrum der Stadt, wollten wir uns treffen... Als

A.    
 T.    
 B. 

S.    
 A.    
 Chor    
 T.    
 B. 

1.    
 Vni.    
 2.    
 Vle.    
 celli    
 bassi 

Ftn.  
 Obn.  
 Kltm.  
 Fgtn.  
 Trpin.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E. Baß  
 Mrcs.  
 Cabq. S.  
 Cuica  
 Guiro  
 Mar. G.  
 M. Ocha  
 Becken  
 Cong.  
 W. Bl.  
 T. Bl.  
 Hb. Tr.  
 Bg os.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 24. +  
 S. Synthi  
 Klvr. +  
 Org. +  
 Seg. +  
 Vocoder  
 Saxos  
 1-4  
 Hud:  
 S. ich nach einm hal-ben Stunde noch immer al-lein saß, ... .. da  
 A.  
 T.  
 B.  
 S.  
 A.  
 or  
 T.  
 B.  
 1  
 Vni.  
 2  
 Vle.  
 elli  
 'bassi

1. P.

Paarblech.

p o sf bo  
 p. bo sf. bo  
 p bo sf. bo

Ftn.  
 Obn.  
 Kltm.  
 Fgtn.  
 Trptn.  
 Hmr.  
 Posn.  
 E.G.t.  
 E.G.t.  
 E.Baß  
 Mrcs.  
 Cabg. SR  
 Cuica  
 Güiro  
 Mar. bld.  
 K. Oka  
 Becken  
 Cr. Eng.  
 W. Bk.  
 T. Bl.  
 Hb. Tr.  
 Bgcs.  
 Cgas.  
 R. Tomms  
 Cr. Tlm.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 eq. +  
 S. Synthi  
 Klvr. +  
 Hfsg +  
 Seq. +  
 Vocoder  
 Saxos  
 1-4

Vib.: Senza vibrato X  
 X  
 senza Ped. p

Land:  
 do S. stand vor mir ein blasser schüchtern - der Jüngling. Er sollte sich höflich aber ein

A.  
 T.  
 B.  
 S.  
 A.  
 or  
 T.  
 B.  
 Vni. 1 div. Piu.  
 Vni. 2 Piu.  
 Vle.  
 elli  
 bassi

Ftu.  
 Obu.  
 Kltu.  
 Fgtu.  
 Trpin.  
 Hmr.  
 Posn.  
 E.g.t.  
 E.g.t.  
 E.Baß  
 Mrcs.  
 Cabg. SR  
 Cuica  
 Güiro  
 Mel. Glt.  
 M. Olan  
 Becken  
 Cong.  
 W.Bb.  
 T. Als.  
 Hk. Tr.  
 Bg os.  
 C. Os.  
 R. Toma  
 Dr. Tln.

Vib. *f*  
 Xil. *f*  
 Paukn.  
 Klvr. +  
 eq. +  
 Synthi.  
 Klvr. +  
 Org. +  
 Seq. +  
 Vocoder  
 Saxos  
 1-4  
 aud: *f*  
 S. *f*  
 A.  
 T.  
 B.  
 S.  
 A.  
 or  
 T.  
 B.  
 Vni.  
 1  
 2  
 Vc.  
 Vclli  
 'bassi

wenig un-be-holfen vor und ent-schuldigte seinen Bekannten einen Arzt

7.2 (5)

Ftn.  
 Obn.  
 Kln.  
 Fgln.  
 Trptn.  
 Hrn.  
 Posn.  
 E.G.1.  
 E.G.2.  
 E. Bsp.  
 Hrcs.  
 Cabg. Sg.  
 Cuica  
 Güiro  
 Mel. Bcl.  
 W. Bcl.  
 Becken  
 Cong.  
 W. Bcl.  
 T. Bcl.  
 Hb. Tr.  
 Bg. Os.  
 C. Pas.  
 R. Toms.  
 M. Tln.  
 Vib.  
 Xil.  
 Pauk.  
 Klvr. +  
 eq. 1 +  
 3. Synthi.  
 Klvr. +  
 Korg +  
 Seq. 1 +  
 Vocoder.  
 Saxos  
 1-4  
 Mand.  
 Solo S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 Vni.  
 2.  
 Vle.  
 Celli.  
 Bassi.

Sehr bald entpuppte er sich als gewandter und klüger Gesprächspartner. Er schien sich <sup>zu</sup> verändern, wenn <sup>er</sup>

7.2 (6)

Ftn.  
Obn.  
Kltm.  
Fgthn.

Trpin.  
Hmr.  
Posn.

E.g.t.  
E.g.t.  
E. Bsp.

Mrcs.  
Cobg. 98  
Cui ca  
Gairo  
Mel. Gtr.  
H. Organ  
Beden.  
Gng.  
W. Bk.  
T. Bk.  
Hb. Tr.

panblech.

Vib.  
Xil.  
Paukn.

Klvr. +  
3. Synthi  
Klvr. +  
Korg +  
Seq. +  
pocoder

Saxos  
1-4

Soln. S.  
A.  
T.  
B.  
S.  
A.  
enor  
T.  
B.

sprach, die Worte strömten dann-gend hervor und hellten das Gesicht er-staunlich auf. Später sagte er mit haßer wegen seiner

1.  
2.  
Vcl.  
celli  
Bassi

Ftn.  
 Obn.  
 Kln.  
 Fgtn.  
 Trptn.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E. Baß  
 Mrcs.  
 Cabg. 3P  
 Guica  
 Guiro  
 Mel. Gcl.  
 M. Okan  
 Bodien  
 m. Gng.  
 W. Bb.  
 r. als.  
 Hz. Tr.  
 Baos.  
 r. als.  
 r. Trln.  
 Vib.  
 Xil.  
 Pauk.  
 Klvr. +  
 q. +  
 s. Synthi  
 Klvr. +  
 Org. +  
 Seg. +  
 Vooder  
 Saxos  
 1-4  
 rhd.  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 Vni.  
 2.  
 Vle.  
 Velli  
 'bassi

Schüchternheit bis her noch nie einen Gespräch mit einer jun- gen Dame geführt habe

Piccolo:

Ftn.

Obn.

Kltn.

Fgtn.

Trptn.

Hmr.

Posn.

E.Git.

E.Git.

E.Baß

Mrcs.

Cabg. SR

Cajon

Bairo

Mel. Gdl.

M. Oboen

Bedien.

Er. Org.

W.Bb.

T. Bls.

Hb. Tr.

Bgoc.

C. Gas.

R. Toms

Tr. Tr.

Vib.

Xil.

Paun.

Klvr. +

q. +

Synthi

Klvr. +

org. +

Seq. +

Vocoder

Saxos

1-4

S.

A.

T.

C. B.

S.

A.

T.

B.

1. Vni.

2. Vni.

Vle.

elli

'bassi

Ftu.  
 Obn.  
 Kltm.  
 Fgthn.  
 Trpin.  
 Hmr.  
 Posn.  
 E.g.t.  
 E.g.t.  
 E.Bap.  
 Mrcs.  
 Cabg. 38.  
 Guica.  
 Gairo.  
 Mel. Gdn.  
 M. Gdn.  
 Becken.  
 Gng.  
 W. Bls.  
 T. Bls.  
 Hk. Tr.  
 Bg os.  
 C. Gas.  
 R. Toms.  
 Dr. T. In.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 eq. +  
 Synthi.  
 Klvr. +  
 Org. +  
 Seq. +  
 Vocodes.  
 Saxos.  
 1-4  
 Mand.  
 Solo. S.  
 A.  
 T.  
 Vcl. B.  
 S.  
 A.  
 or  
 T.  
 B.  
 1.  
 Vni.  
 2.  
 Vle.  
 elli.  
 Bassi.

an den Hamburger-Alster knidte er  
 von einem Blumenbeet eine weiße  
 Rose ab und gab sie an

Pizz. p  
 Pizz. p  
 Pizz. p  
 P  
 P

Chorus Nr. 917, 96 and 110

Ftn.  
 Obn.  
 Kln.  
 Fgdn.  
 Trpin.  
 Hrn.  
 Posn.  
 E.g.t.  
 E.g.t.  
 E.Bap.  
 Hrcs.  
 Cabg. SR  
 Guit.  
 Guitro  
 Mel. Gtd.  
 u. Oktan  
 Becken  
 or. Cong.  
 W. Bb.  
 T. Bb.  
 Hb. Tr.  
 Bg os.  
 C. Gas.  
 R. Toms.  
 or. T. In.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 eq. +  
 o. Synthi.  
 Klvr. +  
 Piorg. +  
 Seq. +  
 Vocoder.  
 Saxos  
 1-4  
 Tond.  
 S.  
 A.  
 T.  
 B.  
 Vni.  
 Vle.  
 elli  
 bassi

1. *mf*  
 2. *mf*  
 1. *mf*  
*non vibrato!*  
*arco*  
*arco*  
*arco*  
*arco*  
*arco*

sei -  
 -ner  
 Freundin

ARIOSO 7.2 (12)

Ftn. *fp* *p* *p* *p*

Obu. 1. *fp* *fp* *p* *p*

Kltn. 2. *fp* *fp* *p* *p*

Fgthn. 2. *fp* *p* *p* *p*

Trpin.

Hmr.

Posn.

E.Git.

E.Git.

E.Baß

Hrcs.

Cabg. Str.

Clara

Claro

Viol. I

Viol. II

Viola

Cello

Cont.

W.Bk.

T. Bl.

Hb. Tr.

Bg os.

Org.

K. Tom.

Dr. Tim.

Vib. *Vib.:* *non vibr.* *P.* *ped.*

Xil.

Paukn.

Klvr. +  
seq. +  
Synthi

Klvr. +  
Org. +  
Seq. +  
Vocoder

Saxos 1-4

Mund: *Mund:*  
 du ne großes Pa- thos, du ne Ausserlichkeit-

A.

T.

Ido B.

S.

A.

oor

T.

B.

1. *mandiv!* *P. p.* *p.* *p.*

2. *p.* *p.* *p.* *p.*

Vle. *p.* *p.* *p.* *p.*

eelli *p.* *p.* *p.* *p.*

'baesi *p.* *p.* *p.* *p.*

*o Flag.!*

*mp*

Fltn.

Obn.

Kltn.

Fgtn.

Trpin.

Hmr.

Posn.

E.Git.

E.Git.

E.Baß

M.rcs.

Cabg.

Luica

Guira

Mel.

M.

Bedien.

Eng.

W.Ble.

T.Ble.

Hb.Tr.

Bqos.

Gpas.

R.

Thm.

Vib.

Xil.

Paukn.

Klvr. + eq. + Synthi

Klvr. + org. + Seq. + Vocoder

Saxos

1-4

Hand:

da S.

A.

T.

Lo B.

S.

A.

or T.

B.

1 Vni.

2 Vni.

Vlc.

elli

'bassi

Ftn.   
 Obn.   
 Kltn.   
 Fgthn.

Trpfa.   
 Hmr.   
 Posn.

E.Git.   
 E.Git.   
 E.Baß

M.p.s.   
 Cabq. Sg.   
 Luica   
 Gaita   
 M. G.   
 W. B.   
 T. Bl.   
 H. Tr.   
 B. Gos.   
 C. Gos.   
 R. Tom.   
 T. In.

Vib.   
 Xil.   
 Paukn.

Klvr. +   
 eq. +   
 Synthi   
 Klvr. +   
 org. +   
 Seq. +   
 Vocoder

Saxos   
 1-4

S.   
 A.   
 T.   
 B.

S.   
 A.   
 T.   
 B.

Vni. 1   
 Vni. 2   
 Vle.   
 Vclli   
 Bassi

1   
 2   
 Vle.   
 Vclli   
 Bassi

Not. Flag.

Agitato →

7.2 (15)

Ftu. *P*

Obn.

Kltu.

Fgth. *1. Solo P*

Trpin. *1.-4. sord. 4. 2. d. fp.*

Hmr.

Posn.

E.git.

E.git.

E. Baß

Mrcs. Cabq. 38

Guira

Guira

Mel. Obo.

M. Obo.

Böden.

M. Cong.

M. Obo.

T. Bl.

Hä. Tr.

Orgos.

Orgos.

Orgos.

Orgos.

Vib.

Xil.

Paukn.

Klvr. + 4. + 3. Synthi

Klvr. + Korg + Seq. + Woder

Saxos 1-4

aud:

Solo S. *f* Doch plötzlich stand wie aus der Erde gewachsen, ein Polizist, mit Notizbuch und gezucktem Bleistift

A.

T.

B.

S.

A.

chor

T.

B.

1.

ni. 2.

Me.

celli

assi

Ftn.  
 Obn.  
 Kltn.  
 Fgtn.  
 Trptn.  
 Hmr.  
 Posn.  
 E.G.t.  
 E.G.i.  
 E.Baß  
 Mrcs.  
 Cabq. 3P.  
 Guica.  
 Guiro.  
 Mar. 6H.  
 M. 6H.  
 Becken.  
 Cong.  
 W. Bb.  
 T. 3ls.  
 Hb. Tr.  
 Bg os.  
 R. 2ms.  
 v. 1ln.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 Org. +  
 Synthi.  
 Klvr. +  
 Org. +  
 Seq. +  
 Vocoder.  
 Saxos  
 1-4  
 und.  
 SAs.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vle.  
 celli.  
 Bassi.

4. sord.  
 (P)  
 5. sp.  
 1. mf  
 2. mf  
 4. mp.  
 Xil.:  
 mf  
 neben uns, um Carl wegen seines Frevels aufzuschreiben und eine Strafe einzukassieren. Wir

8c →  
 mf  
 sp  
 mf  
 sp  
 mf  
 sp

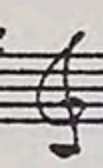
Ftn.  
 Obn.  
 Kltn.  
 Fgtn.  
 Trpin.  
 Hmr.  
 Posn.  
 E.g.i.  
 E.g.ii  
 E.Baß  
 Mrcs.  
 Cong. 3R  
 Cuica  
 Guiro  
 Mol. 6/8  
 M. 8/8  
 Becken  
 Cong.  
 W.Ob.  
 T. 3/4  
 Hz. Tr.  
 Sq. os.  
 C. pas.  
 A. Toms.  
 T. 1/4  
 Vib.  
 Xil.: *p*  $\text{b}_1 \text{ } \epsilon \text{ } \text{f}_1 \text{ } \epsilon \text{ } \text{F} \text{ } \text{r} \text{ } - \text{ } \text{\#F} \text{ } \epsilon \text{ } \text{f} \text{ } \epsilon \text{ } \text{\#f} \text{ } \epsilon$   
 Paukn.  
 Klvr. +  
 2. r. +  
 3. Synthi  
 Klvr. +  
 Korg +  
 Seq. +  
 ocoder  
 Saxos  
 1-4  
 Aud:  
 Sobr. S.  $\text{r} \text{ } 3 \text{ } \text{r} \text{ } 3 \text{ } \text{r} \text{ } 3 \text{ } \text{r}$   
 brachten vor Schwach kein Wort hervor Carl faßte sich zuerst und gestand dann allzu eifrigen Hüter des Gesetzes,  
 A.  
 T.  
 B.  
 S.  
 A.  
 Chor  
 T.  
 B.  
 1 *Pizz.*  $\text{b}_1 \text{ } \epsilon \text{ } \text{f}_1 \text{ } \epsilon \text{ } \text{F} \text{ } \text{r} \text{ } - \text{ } \text{\#F} \text{ } \epsilon \text{ } \text{f} \text{ } \epsilon \text{ } \text{\#f} \text{ } \epsilon$   
 2 *Pizz.*  $\text{b}_1 \text{ } \epsilon \text{ } \text{f}_1 \text{ } \epsilon \text{ } \text{F} \text{ } \text{r} \text{ } - \text{ } \text{\#F} \text{ } \epsilon \text{ } \text{f} \text{ } \epsilon \text{ } \text{\#f} \text{ } \epsilon$   
 Me. *PP div.*  $\text{\#F} \text{ } \text{r} \text{ } \text{\#F} \text{ } \text{r} \text{ } \text{\#F} \text{ } \text{r} \text{ } \text{\#F} \text{ } \text{r}$   
 celli *PP*  $\text{b}_1 \text{ } \epsilon \text{ } \text{f}_1 \text{ } \epsilon \text{ } \text{F} \text{ } \text{r} \text{ } - \text{ } \text{\#F} \text{ } \epsilon \text{ } \text{f} \text{ } \epsilon \text{ } \text{\#f} \text{ } \epsilon$   
 bassi *PP*  $\text{b}_1 \text{ } \epsilon \text{ } \text{f}_1 \text{ } \epsilon \text{ } \text{F} \text{ } \text{r} \text{ } - \text{ } \text{\#F} \text{ } \epsilon \text{ } \text{f} \text{ } \epsilon \text{ } \text{\#f} \text{ } \epsilon$

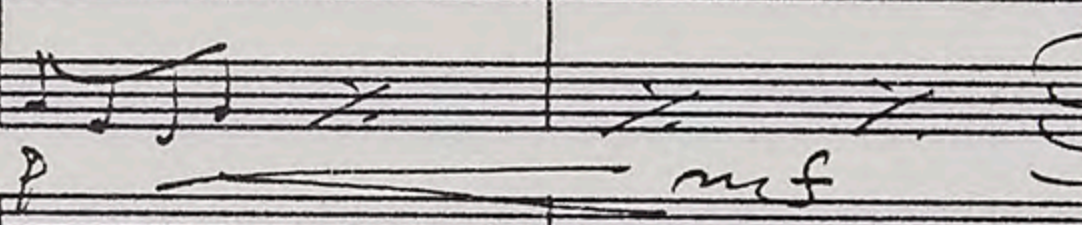
Ftn.  
 Obn.  
 Kltn.  
 Fgtn.  
 Trpin.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E. Baß  
 Mrcs.  
 Cabg. SR  
 Cuica  
 Güiro  
 Mel. Gb.  
 M. Olan  
 Bedien.  
 M. Cong.  
 W. OB.  
 T. Bls.  
 Hb. Tr.  
 Bg os.  
 C. B.  
 M. Toms.  
 M. Vln.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 eq. +  
 Synthi.  
 Klvr. +  
 Org. +  
 Seq. +  
 Vocoder.  
 Saxos  
 1-4  
 Soud:  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 Vni.  
 1  
 2  
 Vc.  
 Kelli  
 Bassi

Ftn.  
 Obn.  
 Kltu.  
 Fgth.  
 Trpin.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E.Bap.  
 Mrcs.  
 Cabg. 3P.  
 Cuica  
 Güiro  
 Mar. 6/8  
 u. Okan.  
 Becken  
 m. Cong.  
 W. Dr.  
 T. Bls.  
 Hb. Tr.  
 Bg os.  
 2. Gas.  
 3. Toms.  
 4. Trm.  
 Vib.  
 Xil.  
 Pauk.  
 Klvr. +  
 Sq. +  
 S. Synthi.  
 Klvr. +  
 Org. +  
 Seq. +  
 Vocoder.  
 Saxos  
 1-4  
 Laud.  
 Solo S.  
 A.  
 Stud.  
 B.  
 S.  
 A.  
 B.  
 1.  
 2.  
 Vi.  
 Celli.  
 Bassi.

still- schweigend.  
 Student.:  
 Maud Hester Lichfield Woods und  
 arco  
 arco mfp.  
 mfp.  
 mfp.  
 mfp.  
 mfp

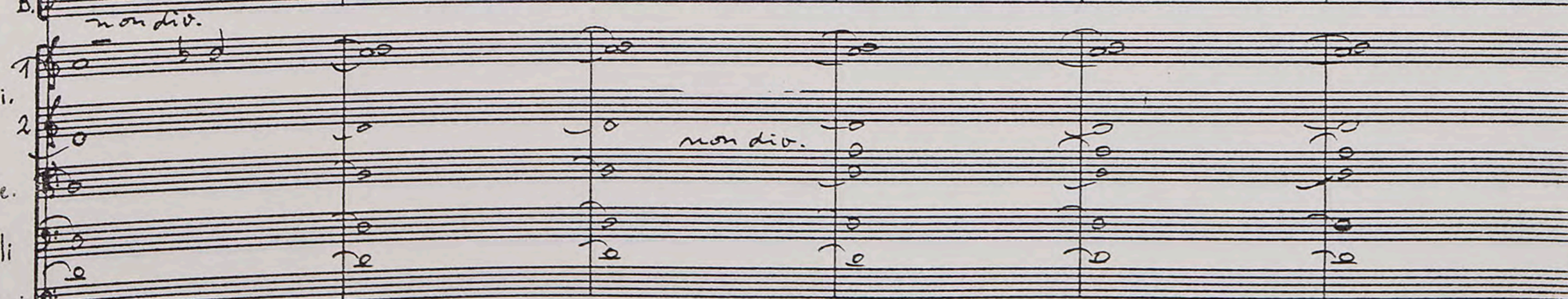
Ftn.  
 Obn.  
 Kln.  
 Fgth.  
 Trpn.  
 Hmr.  
 Posn.  
 E.g.t.  
 E.g.t.  
 E.Bap.  
 Hrcs.  
 Corg. 3B.  
 Curo.  
 Guro.  
 Mf. Gk.  
 M. Oka.  
 Becken.  
 Cr. Gng.  
 W. Bls.  
 T. Bls.  
 Hb. Tr.  
 Bg os.  
 Cas.  
 R. Toms.  
 Tr. Tln.  
 Vib.  
 Xil.  
 Paukn.  
 Klv. +  
 3. Synthi.  
 Klv. +  
 Korg +  
 Seq. +  
 Vocoder.  
 Saxos.  
 1-4.  
 Dud.  
 Sora S.  
 A.  
 S. Hd. T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vle.  
 Belli.  
 Cassi.

Glocken: 



Carl von Ossietzky wurden am ~~ersten~~ <sup>ersten</sup> August Neunzehnhundertvierzehn in England getraut.  
 (1914)

non div.



7. 21 Schlagzeug in Tonband ("sic") 7.2.1 (1)  
 ♩ = 60 (unabhängig vom T.B.)

*cut face*

*no text*

*Tutti con arco! 1 Beck. pp* *P* *2 Beck.* *3 Beck.*

Ftn.  
 Obn.  
 Kln.  
 Fgtn.  
 Trptn.  
 Hmr.  
 Posn.  
 E.git.  
 E.git.  
 E.Baß  
 Mrcs.  
 Cabg. SR  
 Cuica  
 Güiro  
 mar. (cl.)  
 mar. (pl.)  
 Becken  
 Cong.  
 W.Bk.  
 T. Bls.  
 Hb. Tr.  
 Bg Os.  
 C. Gas.  
 R. Toms.  
 Tr. Tln.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 eq. r +  
 3 Synthi  
 Klvr. +  
 Korg +  
 Seq. r +  
 Wooder  
 Saxos  
 1-4  
 B. i) *ppp cresc. ...* *... pp*  
 S.  
 A.  
 S. Horn T.  
 B.  
 S.  
 A.  
 Clar.  
 T.  
 B.  
 1.  
 2.  
 Vi.  
 Vle.  
 Celli  
 Bassi

1) "T.B." = Tonband.

Ftn.  
 Obn.  
 Kln.  
 Fgtn.  
 Trpn.  
 Horn.  
 Posn.  
 E. Git.  
 E. Git.  
 E. Baß  
 M. Cs.  
 Cabq. S.  
 Cuica  
 Güiro  
 Mel. Gü.  
 B. Gü.  
 Becken  
 Cong.  
 W. Dr.  
 Tamborch.  
 Ton. Gong  
 T. Dr.  
 Hb. Tr.  
 B. Cs.  
 E. Cs.  
 R. Toms  
 W. Trln.  
 Vib.  
 Xil.  
 Pauk.  
 Klvr. +  
 2. +  
 3. Synthi  
 Klvr. +  
 Korg +  
 Seq. +  
 Woder  
 Saxos  
 1-4  
 B. (PP)  
 S.  
 A.  
 Sprechst.  
 S.  
 A.  
 Chor  
 T.  
 B.  
 1.  
 2.  
 Vle.  
 Celli  
 Bassi

Sprechst.  
 f 3 7 f 3 7 f 3 7 f 3 7 f 3 7  
 In späteren Jahren gründete Carlos Basilezky einen literarischen Zirkel und unternahm selbst erste erzählensche, drama-

Ftn.  
 Obn.  
 Kltu.  
 Fgtn.  
 Trpin.  
 Hmr.  
 Posn.  
 E.g.i.  
 E.g.ii.  
 E. Baß  
 Mrcs.  
 Cabg. Sg.  
 Cuica  
 Guiro  
 Mel. G.  
 W. Bl.  
 T. Bl.  
 Hb. Tr.  
 Bg os.  
 Vib.  
 Xil.  
 Pauk.  
 Klvr. +  
 3. Synthi.  
 Klvr. +  
 Org. +  
 Seg. +  
 Voodoo.  
 Saxos  
 1-4  
 T. B. (PP)  
 S.  
 A.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vle.  
 B.  
 Bassi

Handwritten markings on the woodwind and brass staves include 'X' and 'Z' symbols. The vocal line (Soprano) contains the following lyrics:

fungische und künstlerische Versuche. In einem Brief an seiner Frau hat er zitiert er sich später sehr deutlich von dieser ersten literarischen

**Instrument List (left margin):**

- Flu.
- Obu.
- Kllu.
- Fgth.
- Trpn.
- Hrn.
- Posn.
- E.Git.
- E.Git.
- E.Baß
- M.rcs.
- Cabg. 3R
- Luzia
- Gitaro
- Mel. Glt.
- M. Glock.
- Bedien
- Gr. Gng.
- W. Bl.
- T. Bl.
- Hiz. Tr.
- Bg. Os.
- Cg. Os.
- R. Toms.
- Tr. Tm.
- Vib.
- Xil.
- Paukn.
- Klvr. + eq. 1+
- S. Synthi.
- Klvr. +
- prog +
- Seq. 1+
- Vocoder
- Saxos
- 1-4
- B.
- S.
- A.
- S. Soloist
- S.
- A.
- Dr.
- T.
- B.
- 1.
- 2.
- Vi.
- elli
- baesi

**Handwritten Annotations and Lyrics:**

- ausklingen lassen!*
- Handchen oder*
- Gr. Tr.*
- vor vibr.:* *von arco.*
- von arco.* *sp.*
- sp.*
- schlafperiode: sprechen!*
- Händchen oder*
- Häin kind, ich hatte den Ernst*
- und mehr noch das Gefühl für*
- neutoren*
- erstarrte Dinge überhaupt. Ich wagte nicht mehr zu*

**Musical Notation:** The score features various musical notations including notes, rests, dynamics (p, sp), articulation marks (accents, slurs), and performance directions. The vocal part is written in a staff with lyrics in German.

Ftn.  
 Obn.  
 Kltm.  
 Fgthn.  
 Trpin.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E.Baß  
 Mrcs.  
 Cabg. 38  
 Cuica  
 Güiro  
 Mel. 6th  
 M. 6th  
 Beden  
 Cong.  
 W. Bls.  
 T. Bls.  
 Hb. Tr.  
 Bggs.  
 Toms  
 Trm.

Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 Sq. +  
 3. Synthi.  
 Klvr. +  
 Kopf +  
 Sq. +  
 oocodes.  
 Saxos  
 1-4  
 S.  
 A.  
 Stad. T.  
 B.  
 S.  
 A.  
 nor  
 T.  
 B.  
 1.  
 ni.  
 2.  
 Me.  
 celli  
 bassi

Pianoblech.  
 Trp. Bl. r 6.4 r 5.4  
 Hb. Tr.  
 P  
 b  
 re  
 fp.  
 p  
 b  
 P  
 r  
 e  
 r  
 e  
 r  
 r  
 P  
 tag. siehe unten.  
 mp  
 mf  
 mf  
 Flag durch Berührung der Saiten genau hinter dem Dämpfer gefolgt vom Tastenanschlag u. sofortiger Erfassung des berührenden Fingers von den Saiten.  
 mp  
 mf  
 r 3  
 r 8  
 denken, alles war für mich zur Spielerei geworden. Ich hatte einmal eine heiße Sehnsucht <sup>zum Kunst</sup> gehabt, diese Sehnsucht

Ftn.  
 Obn.  
 Kln.  
 Fgtn.  
 Trptn.  
 Hmr.  
 Posn.  
 E.g.t.  
 E.g.il.  
 E.Baß  
 M.p.c.s.  
 Cong. 32  
 Guira  
 Guira  
 M. G. G.  
 M. G. G.  
 B. G. G.  
 M. G. G.  
 W. B. B.  
 T. B. B.  
 H. B. B.  
 S. G. G.  
 S. G. G.  
 S. G. G.  
 S. G. G.  
 Vib.  
 Xil.  
 Paukn.  
 Klav. +  
 Sq. +  
 3. Synthi.  
 Klav. +  
 Korg +  
 Seq. +  
 Woode.  
 Saxos  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vle.  
 Celli  
 Bassi

Ftn.  
 Obn.  
 Kltu.  
 Fgth.  
 Trpin.  
 Hmr.  
 Posn.  
 E.g.t.  
 E.g.t.  
 E.Baß  
 M.rcs.  
 Cabg. SR  
 Guica  
 Guiro  
 Mel. Gkk.  
 M. Quiza  
 Bedien.  
 Tr. Gng.  
 W.Bk.  
 T. 3ls.  
 Hb. Tr.  
 Bg os.  
 Cas.  
 R. Toms.  
 T. Trn.  
 Vib.  
 Xil.  
 Pauk.  
 Klv. +  
 4. +  
 Synthi.  
 Klv. +  
 Org. +  
 Seq. +  
 Vocoder.  
 Saxos  
 1-4  
 S.  
 A.  
 T.  
 Oss.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 Vni.  
 2.  
 Vc.  
 Celli.  
 Bassi.

Register für Percussion auf Saiten mit flachen Händen

Hoch  
 Mittel  
 Tief  
 Hoch  
 Mittel  
 Tief

Ich hatte eben das letzte Gefühl <sup>erst Dinge</sup> <sub>finden</sub> verloren. Ich war eitel geworden, eitel auf <sup>meinen</sup> Intellekt. Aber wer schaffen will,

Ftn.  
 Obn.  
 Kln.  
 Fgtn.  
 Trpin.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E. Baß  
 Mrcs.  
 Cabg. 38  
 Cui ca  
 Guiro  
 Mel. Bl.  
 u. Okar.  
 Beden.  
 Fr. Gng.  
 W. Bl.  
 T. Bl.  
 Hb. Tr.  
 Bg os.  
 C. G.  
 A. Tom.  
 M. Tr.  
 Vib.  
 Xil.  
 Pauk.  
 Klvr. +  
 eq. +  
 3. Synthi.  
 Klvr. +  
 Rorg. +  
 Seq. +  
 Vocoder.  
 Saxos  
 1-4  
 S.  
 A.  
 T.  
 Bass.  
 S.  
 A.  
 T.  
 B.  
 1.  
 Vni.  
 2.  
 Vc.  
 elli.  
 Bassi.

Ftu.  
 Obu.  
 Kltu.  
 Fgth.  
 Trptn.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E. Bap.  
 Hrcs.  
 Cabg. 3R.  
 Cuica.  
 Guiro.  
 Mel. Gdl.  
 H. Onda.  
 Bedien.  
 Cong.  
 W. Bl.  
 T. Bl.  
 Hb. Tr.  
 Bg. os.  
 C. as.  
 R. Tom.  
 Tr. Trn.

Vib. *mf* *mf*  
 Xil. *mf*  
 Paukn. *p*  
 Klvr. +  
 eq. +  
 3. Synthi. *4. zu 2.*  
 Klvr. +  
 Korg. +  
 Seq. +  
 vocoder.

Saxos.  
 1-4.  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vi.  
 Celli.  
 Bassi.

*aus dieser Periode, aus dieser unvollständigen Periode.*

7.2.2  
♩ = 52

7.22. (1)

Handwritten musical score for a symphony orchestra and vocal soloist. The score is mostly blank, with some handwritten notes and a large 'Ausfall' (cancellation) written across the upper staves. The vocal line (S.) contains the following text: 'In seinem ersten öffentlichen Beitrag, einem Leserbrief in der republikanischen Wochenschrift "Das freie...'.

**Instrument List (Left Margin):**

- Ftn.
- Obn.
- Kln.
- Fgtn.
- Trpin.
- Hrn.
- Posn.
- E.Git.
- E.Git.
- E.Baß
- Mpc.S.
- Cabg. 3R
- Cui.ca
- Guero
- Mal.Gck
- u. Gkan
- Bedenk
- Gr. Gag.
- W.Bk.
- T. Bls.
- Hb. Tr.
- Bg os.
- C. B.
- R. Tomms
- Dr. Trln.
- Vib.
- Xil.
- Paukn.
- Klvr. + eq. + 3. Synthi
- Klvr. + Org + Seq. + Vocoder
- Saxos 1-4
- S.
- A.
- S. (Soloist)
- B.
- S.
- A.
- T.
- B.
- 1.
- 2.
- Vle.
- elli
- 'bassi

Ausfall

nur Text

In seinem ersten öffentlichen Beitrag, einem Leserbrief in der republikanischen Wochenschrift "Das freie...

7.2.2 (1)

Ftn.  
Obn.  
Kltn.  
Fgth.  
Trpin.  
Hmr.  
Posn.

E.Git.  
E.Git.  
E.Baß  
Mrcs.  
Cobg. 5/8  
Guita  
Güiro  
M. G. G.  
M. G. G.  
M. G. G.  
M. G. G.  
W. B. B.  
T. B. B.  
H. B. T.  
B. G. S.  
C. G. S.  
R. T. S.  
M. T. S.

Vib.  
Xil.  
Paukn.  
Klvr. +  
Sq. 1 +  
3. Synthi

Klvr. +  
Kofg +  
Seq. 1 +  
pooder

Saxos  
1-4

S.  
A.

Sing. T.  
B.  
S.  
A.  
T.  
B.

1.  
2.  
Hi.  
Me.  
Celli  
Bassi

1.  
2.  
Hi.  
Me.  
Celli  
Bassi

8 Volk", beklagt sich Ossietzky über das Unverständnis des bürgerlichen Publikums für die Komödie "Alles um Liebe"

Manuskript Nr. 217-26 Berlin

Ftn.  
 Obn.  
 Kln.  
 Fgtn.  
 Trptn.  
 Hmr.  
 Posn.  
 E.G.t.  
 E.G.i.  
 E. Baß  
 Hrcs.  
 Cabg. SR  
 Cuica  
 Güiro  
 Mar. Gbl.  
 K. arkan  
 Becken  
 Cong.  
 W. Gbl.  
 T. als.  
 Hb. Tr.  
 Bgcs.  
 Gags.  
 R. Toms  
 m. Tbln.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 Sq. +  
 3. Synthi  
 Klvr. +  
 Org. +  
 Seq. +  
 Vocoder  
 Saxos  
 1-4  
 S.  
 A.  
 S.  
 A.  
 Sop.  
 T.  
 B.  
 1.  
 2.  
 Vi.  
 Vclli.  
 Bassi.

von Herbert Eulenberg  
 Das Arbeiterpublikum in Wien habe weit mehr Sinn für

Ftn.  
 Obn.  
 Kln.  
 Fgth.  
 Trpin.  
 Hmr.  
 Posn.  
 E.G.t.  
 E.G.t.  
 E.Bap.  
 HrCs.  
 Cabg. SR  
 Cuica  
 Caixa  
 Maf. Gbl.  
 M. Bican  
 B. Bican  
 M. Cong.  
 W. Bk.  
 T. Bk.  
 Hk. Tr.  
 Sq. Os.  
 S. Cas.  
 R. Toms.  
 Tr. Tln.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 Org. +  
 Synthi.  
 Klvr. +  
 Org. +  
 Seq. +  
 Vocoder.  
 Saxos  
 1-4  
 S.  
 A.  
 S.  
 A.  
 T.  
 B.  
 1  
 Vni.  
 2  
 Vle.  
 Celli  
 Bassi

3 7      3 7  
 Schönheit der Sprache, für die Komik der Tragik " dieses Theaterstückes bewiesen.

Ftn.  
 Obn.  
 Kln.  
 Fgth.  
 Trpin.  
 Hmr.  
 Posn.  
 E. Git.  
 E. Git.  
 E. Baß  
 Mrcs.  
 Cabg. 3.2.  
 Cuica  
 Guiro  
 Mol. Gkl.  
 K. Olan.  
 Becken  
 Cong.  
 W. Bls.  
 T. Bls.  
 Hib. Tr.  
 Bg os.  
 Cas.  
 Toms.  
 Trln.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 Org. +  
 3. Synthi.  
 Klvr. +  
 Org. +  
 Seq. +  
 Wooder.  
 Saxos  
 1-4  
 S.  
 A.  
 S.  
 A.  
 Snor  
 T.  
 B.  
 1.  
 ni.  
 2.  
 Me.  
 celli.  
 Bassi.

Ftn.  
 Obn.  
 Kltu.  
 Fgth.  
 Trptn.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E.Baß  
 Mrcs.  
 Cabg. SR  
 Cuica  
 Guiro  
 Mar. Bl.  
 M. Bl.  
 Becken  
 Tr. Gong  
 W. Bl.  
 Tr. Bl.  
 Hb. Tr.  
 Bg os.  
 Cas.  
 K. Toms  
 Tr. Tm.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 q. r. t  
 Synthi.  
 Klvr. +  
 Org. +  
 Seq. +  
 Vocoder  
 Saxos  
 1-4  
 S.  
 A.  
 S.  
 A.  
 T.  
 B.  
 1  
 Vni.  
 2  
 Vle.  
 elli  
 'bassi

und sich selbst zum Friedensstum bekennt und sich

Ftn.  
 Obn.  
 Kltu.  
 Fgth.  
 Trpin.  
 Hmr.  
 Pasn.  
 E.git.  
 E.git.  
 E. Baß  
 Mrcs.  
 Cabg. SR  
 Curca  
 Guira  
 Mel. Gbl.  
 H. Oboe  
 Oboen.  
 Fr. Org.  
 W. Bla.  
 T. Bla.  
 Hk. Tr.  
 Bg os.  
 C. Os.  
 R. Tom.  
 M. Trm.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr. +  
 eq. 1 +  
 3. Synthi  
 Klvr. +  
 Hoig +  
 Seq. +  
 Vocoder  
 Saxos  
 1-4  
 S.  
 A.  
 St.: T.  
 B.  
 S.  
 A.  
 or  
 T.  
 B.  
 1  
 2  
 Vle.  
 elli  
 'bassi

Fl. 1  
 Ob. 1  
 Kl. 1  
 Fg. 1  
 Trp. 1  
 Horn 1  
 Pos. 1  
 E. G. 1  
 E. G. 2  
 E. Baß  
 M.C.S.  
 Cabg. 3  
 Cuica  
 Güiro  
 Mol. G. 1  
 Mol. G. 2  
 Becken  
 Cong.  
 W. Bb.  
 T. Bb.  
 Hb. Tr.  
 Bg. 1  
 Bg. 2  
 A. Tom  
 S. Tom  
 Vib.  
 Xil.  
 Pauk.  
 Klav. 1 + 2  
 3. Synthi.  
 Klav. 3  
 Korg. +  
 Seq. +  
 Oco. det.  
 Saxos 1-4  
 S.  
 A.  
 S. 1  
 S. 2  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vle.  
 Celli  
 Bassi

auf den Seiten!  
 Rad. 76 PP (Tief)

Im selben Jahr griff er erstmals ein Thema auf, mit dem er sich später als poli-tischer Journa-

Ftn.  
 Obu.  
 Kltn.  
 Fgthn.  
 Trpin.  
 Hmr.  
 Posn.  
 E.git.  
 E.git.  
 E.Baß  
 M.C.S.  
 Cabg. S.  
 Guica  
 Guira  
 Mel. G.  
 M. G.  
 Becken  
 Cong.  
 W.Bb.  
 T. Bls.  
 Hb. Tr.  
 Bgoc.  
 Gtas.  
 R. Toms.  
 M. Trm.  
 Vib.  
 Xil.  
 Paukn.  
 Klvr.  
 eq. +  
 Synthi.  
 Klvr.  
 org +  
 Seq. +  
 Vocoder.  
 Saxos.  
 1-4  
 S.  
 A.  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 Vni.  
 1.  
 2.  
 Vle.  
 elli.  
 'bassi

*mf Red*

SPRECHEN:

-st immer wieder auseinander <sup>2042fe</sup>  
 Der Militarismus und die Macht des Militärs.

8 Rezitativ: Alto.

J = 120

8 (1)

Fl. I  
 Fl. II  
 Oboe  
 Clarinet  
 Bassoon  
 Trumpet  
 Horn  
 Trombone  
 Euphonium  
 Tuba  
 Percussion  
 Maracas  
 Cabasa  
 Conga  
 Guiro  
 Steel Drums  
 M. Gong  
 B. Gong  
 W. Gong  
 T. Bells  
 H. Tr.  
 B. Gong  
 C. Gong  
 R. Gong  
 M. Gong  
 Vib.  
 Xyl.  
 Tam-tam  
 Klav. + Org. + Synthi.  
 Klav. + Org. + Synthi. + Vocoder  
 Saxos 1-4  
 S.  
 Soprano  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 Vni. 1  
 Vni. 2  
 Vle.  
 Cello  
 Bassi

In seinem Artikel das Urteil  
 prangte er die überhartten Strafen einestrichs tündendsten gegen  
 diese...

fp

Ftn.  
Obn.  
Kltn.  
Fgthn.

Trpin.  
Hrnr.  
Posn.

E.git.  
E.git.  
E.Bap

Mrcs.  
Cobg. SB  
Cuica  
Güiro  
Mol. Gth.  
H. Ocan.  
Bachn.  
Gr. Gng.  
W. Bb.  
T. Blo.  
Hb. Tr.  
Bqos.  
C. Gas.  
R. Toms.  
Gr. Tbln.

Vib.  
Xil. *Xilophon!*  $(\frac{8}{8})$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{7}{4}$   $\frac{5}{4}$   $\frac{7}{4}$   $\frac{5}{4}$   $\frac{7}{4}$   $\frac{5}{4}$

1 Klvr. +  
Seq. +  
S. Synthi  
Klvr. +  
Seq. +  
Vocoder

Saxos  
1-4

S.  
Cola A. *undisciplinierte ... Sol-daten an.*  
T.  
B.

S.  
A.  
T.  
B.

Vni. 1  
Vni. 2  
Vcl.  
Celli  
Bassi

Ftn.  
 Obn.  
 Kln.  
 Fgdn.  
 Trpin.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E.Baß  
 Mrcs.  
 Cabg. 38  
 Cuica  
 Güiro  
 Mel. Gü.  
 M. Gü.  
 Bedien.  
 G. Eng.  
 W. Ble.  
 T. Bl.  
 Hb. Tr.  
 Bg. os.  
 G. os.  
 R. Tom.  
 Tr. In.  
 Vib.  
 Xil.  
 Paukn.  
 Kivr. +  
 eq. +  
 3. Synthi  
 Kivr. +  
 Korg +  
 Seq. +  
 ocoder  
 Saxos  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vle.  
 celli  
 bassi

Xilophon:  
 f

kraatischen, milita - ristischen Rechtsprechung:  
 Also muß daran erinnert werden, daß es na

mandiv.  
 fp. mandiv. fp  
 mandiv. fp fp.  
 fp fp  
 fp. fp  
 fp fp.  
 fp fp.

Ftn.  
 Obn.  
 Kln.  
 Fgtn.  
 Trpin.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E.Baß  
 Mrs.  
 Cabg. SR  
 Cuzca  
 Güiro  
 Mel. Gd.  
 M. Ocan  
 Becken  
 Cong.  
 W. Bk.  
 T. Bl.  
 Hk. Tr.  
 Bgoc.  
 Cgas.  
 M. Toms.  
 M. Tln.  
 Vib.  
 Xilophon  
 Xil.  
 Paukn.  
 Klvr. +  
 eq. +  
 3. Synthi  
 Klvr. +  
 Kofg. +  
 Seq. +  
 Vocoder  
 Saxos  
 1-4  
 S.  
 Sola A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vle.  
 Velli  
 'baasi

Vibraphon:  
 mp

Wasser gibt.  
 f. Das ist die Aufgabe der Kriegsgenichte. Der Vorgesetzte wird gestreichelt,

b.p.  
 sp.  
 f.p.  
 f.p.  
 f.p.  
 f.p.  
 sp.  
 sul. pont. pp  
 sul. pont. pp

Ftn.  
 Obn.  
 Kltn.  
 Fgtn.  
 Trpin.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E. Baß  
 M.C.S.  
 Cabg. SR  
 Cuica  
 Güiro  
 Mel. Gl.  
 y. Ocho  
 Beden  
 Cong.  
 W. Bls.  
 T. Bls.  
 Hb. Tr.  
 Bgos.  
 C. Bass  
 A. Tom.  
 Y. Tin.  
 Vib.

Xil. *xilophon:*

Paukn.  
 Klvr. +  
 24. +  
 3. Synthi.  
 Klvr. +  
 Korg +  
 Seq. +  
 Woder

Saxos 1-4

S.  
 S. la A.  
 T.  
 B.  
 S.  
 A.  
 Chor  
 T.  
 B.

*f* Darunter gebene *sfz* ge peitscht!  
*p* Das unverfälschte Prinzip der Reaktion,

1.  
 2.  
 Vi.  
 Me.  
 elli  
 1. Bassi

*mf*  
*mf*  
*sfz*  
*sfz*  
*sfz*  
*sfz*  
*p*  
*p*  
*Pizz.*

© 1977 - 36 rolls



Ftn.  
 Obn.  
 Kltm.  
 Fgtn.  
 Trptn.  
 Hmr.  
 Posn.  
 E.G.t.  
 E.G.t.  
 E. Bsp.  
 M.p.s.  
 Cabg. 32  
 Cuica  
 Guiro  
 Mel. Grl.  
 H. Grl.  
 Becken  
 Cong.  
 W. Bls.  
 T. Bls.  
 Hb. Tr.  
 Bg. os.  
 Cas.  
 R. Toms.  
 T. Trm.

Vib.  
 Xil.  
 Paukn.

Klvr. +  
 Sq. +  
 3. Synthi

Klvr. +  
 Korg +  
 Sq. +  
 pccoder

Saxos  
 1-4

S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.

1.  
 2.  
 Vc.  
 celli  
 bassi

Xilorimbos: (♩)  
 Vibraphon: *non vib.* *p.*

zu zweihundert Deutsche Mark Geldstrafe  
 verurteilt.

3

Ftn.  
 Obn.  
 Kltm.  
 Fgthn.  
 Trptn.  
 Hmr.  
 Posn.  
 E.Git.  
 E.Git.  
 E.Baß  
 Mrcs.  
 Cabg. 38  
 Curca  
 Gitaro  
 M. G. G.  
 M. G. G.  
 B. G. G.  
 G. G. G.  
 W. B. B.  
 T. B. B.  
 H. B. B.  
 B. G. G.  
 G. G. G.  
 A. G. G.  
 W. G. G.

Vib.  
 Xil.  
 Paukn.  
 Kivr. +  
 eq. 1 +  
 3. Synthi  
 Kivr. +  
 Korg +  
 Seq. +  
 ocoder

Saxos  
 1-4

S.  
 A.  
 T.  
 B.

S.  
 A.  
 T.  
 B.

1.  
 2.  
 Vcl.  
 Celli  
 Bassi

An-  
 lage und Pro-  
 zessverlauf  
 Kommandant  
 vierund-  
 zwanzig-  
 jährigen  
 in seiner  
 antimilitaristischen  
 Haltung nur be-

pp *pass. cresc.*

Ftn.  
 Obn.  
 Kln.  
 Fgtn.  
 Trpin.  
 Hmr.  
 Posn.  
 E.g.t.  
 E.g.t.  
 E. Bap.  
 Hrns.  
 Cabg. SR  
 Cuira  
 Cuira  
 Mf. Bl.  
 M. Oken  
 Becken  
 M. Crng.  
 W. Bls.  
 T. Bls.  
 Hk. Tr.  
 Bg os.  
 C. Os.  
 R. Toms  
 Tr. Tr.

Vib.  
 Xil.  
 Paukn.

Klvr. +  
 Org. +  
 Synthi.  
 Klvr. +  
 Org. +  
 Seq. +  
 Vocoder

Saxos  
 1-4

S.

A. - stäti - gen  
 Sein Selbstvertrauen wuchs und er beschloß die ungeliebte Behörden-tätigkeit aufzugeben, um als

T.

B.

S.

A.

T.

B.

1. *legato*

2. *legato cresc...*

Vie. *cresc...*

elli *cresc...*

baesi *cresc...*

Flu.  
Obn.  
Kln.  
Fgtn.  
Trptn.  
Hmr.  
Posn.  
E.Git.  
G.it.  
E.Baß

Trcs.  
abg. 98  
Luzh  
Luzro  
Mel. G.  
y. Olan  
Becken  
Gng  
V. Bls.  
Bl.  
Ta. Tr.  
Bgos.  
Gpas  
Toms  
Trhn.  
Vib.  
Xil.  
Bukn.

Klvr. +  
Synthi.  
VLR. +  
Org. +  
Seq. +  
Vocoder

Molto dim. . . . .

Saxos  
1-4

S.  
Sobal.  
T.  
B.  
S.  
A.  
T.  
B.

Steier Journalist zu le- ben

Vni.  
Vle.  
elli.  
'bassi

Fl. I  
 Fl. II  
 Kl. I  
 Kl. II  
 Fg. I  
 Fg. II  
 Trp. I  
 Trp. II  
 Pos.  
 E. Baß  
 Hcs.  
 Abg. S.  
 Harca  
 Harp.  
 Mai. G.  
 u. Obo.  
 Becken  
 Gong  
 Trommel  
 Vib.  
 Xil.  
 Zehn.  
 Klav.  
 Synth.  
 VR.  
 Org.  
 Org.  
 Vocoder  
 Saxos  
 S.  
 Solo A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 Vni.  
 Vle.  
 Celli  
 Bassi

pp  
 3 7  
 P Als der Krieg ausbrach, versiegten jedoch alle Einnahme

Ftn  
 Dbn  
 Kln  
 Fgtn  
 Trp  
 Hmr.  
 Posn.  
 Egt.  
 Gil.  
 E. Bap.  
 Perc.  
 abg. SR.  
 Mica.  
 Miro.  
 Miel. Gkl.  
 M. Olan.  
 Becken.  
 Cong.  
 D. Bb.  
 Bls.  
 Tr.  
 Bg. os.  
 C. Gas.  
 Toms.  
 Trm.  
 Vib.  
 Xil.  
 Tmkn.  
 Klvr. +  
 r. +  
 Synthi.  
 Klvr. +  
 r. +  
 Seq. +  
 Vocoder.  
 Saxos.  
 1-4.  
 S.  
 Solo A.  
 Quellen  
 für  
 ihn: "Das freie  
 Volk", für das er regelmäßig geschrieben hatte  
 stellte sein Erscheinen ein.

Vni.  
 Vle.  
 Celli.  
 Bassi

Ftn.  
 Dbn.  
 Kltn.  
 Fgthn.  
 Trpfn.  
 Horn.  
 Posn.  
 E. Git.  
 G. Git.  
 E. Bsp.  
 Hrcs.  
 abg. Str.  
 Viola  
 Viol.  
 Kontrab.  
 G. Org.  
 Clav.  
 3ls.  
 2. Tr.  
 B. Org.  
 C. Org.  
 R. Org.  
 T. Org.  
 Vib.  
 Xil.  
 Zuckn.  
 1. Klvr.  
 2. Klvr.  
 Synthi.  
 1. VR.  
 Org.  
 2. VR.  
 Vocodes.  
 Saxos.  
 -4.  
 S.  
 Solo A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1. Vni.  
 2. Vni.  
 Vle.  
 Celli.  
 Bassi.

*dim. ...*  
*... ppp*

*dim. ...*  
*ppp*

3 3 3 3  
 3 3 3 3  
 3 3 3 3  
 3 3 3 3

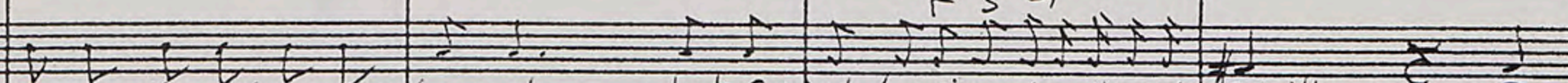
Andere Zeitungen erschienen nur noch unregelmäßig — Big

9. REZITATIV  
♩ = 48

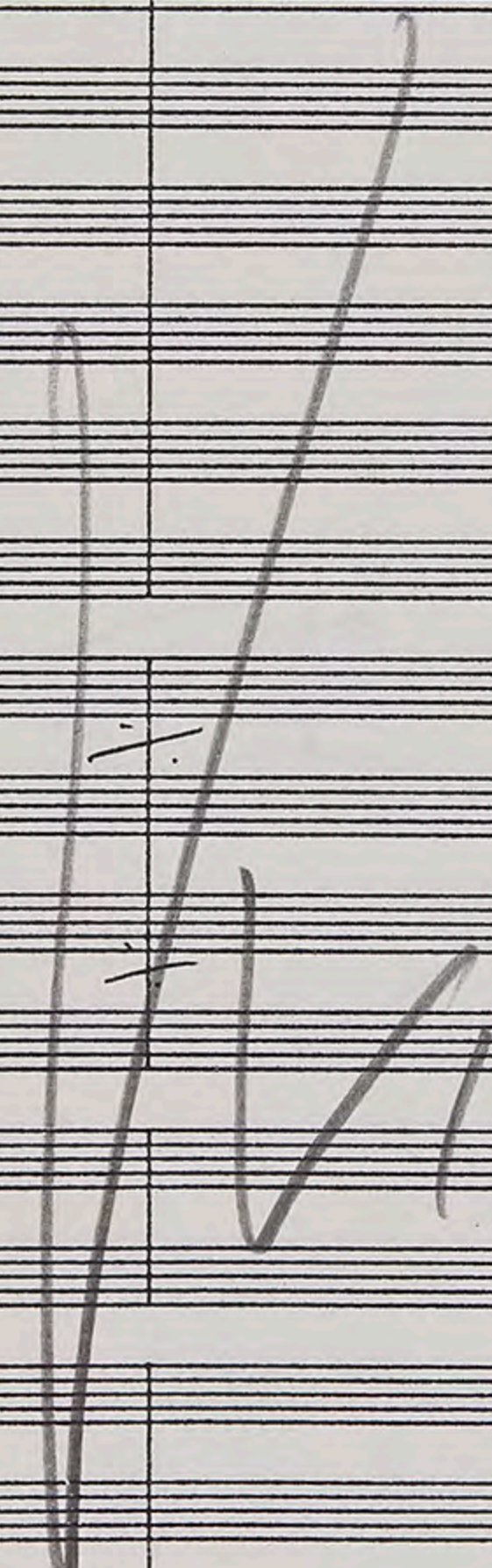
Flu.  
Obu.  
Kln.  
Fgtn.  
Trpn.  
Hmr.  
Posn.  
E. Git.  
G. Git.  
E. Bap.  
Trcs.  
Abg. S.  
Mica.  
Cairo.  
M. Gtl.  
M. Kan.  
M. d. K.  
Gng.  
O. Bb.  
3ls.  
Hb. Tr.  
B. Gos.  
Toms.  
Tln.  
Vib.  
Xil.  
Paukn.  
Klvr.  
S. Synthi.  
MVR.  
Frig.  
Seq. r. t.  
Vocoder.  
Maros.  
1-4.  
S.  
A.  
Sopr. T.  
B.  
S.  
A.  
T.  
B.  
1.  
2.  
Vle.  
Lili.  
Bassi.

entfällt

Mer Text


  
 Ende neunzehnhundertvierzehn tat Oseizley einandermütigenden Schritt. Er

Fln.  
 Obn.  
 Kln.  
 Fgtn.  
 Trpin.  
 Hmr.  
 Posn.  
 E.Git.  
 F.Git.  
 E.Baß.  
 Trcs.  
 Abg. SR.  
 Clca.  
 Clro.  
 Mf. Gk.  
 M. Olan.  
 S. Olan.  
 Cong.  
 B. Bb.  
 Bb.  
 Hb. Tr.  
 Bg os.  
 C. as.  
 Toms.  
 Trm.  
 Vib.  
 Xil.  
 Paukn.  
 Vrn.  
 Synthi.  
 Vrn.  
 Org +  
 Seq. +  
 Vocoder.  
 Saxos.  
 1-4.  
 S.  
 A.  
 Sordt.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vi.  
 Vi.  
 Bassi.



bat die Justizbe-hörde, ihn wieder einzustellen... Der Bittgang erfolgte schriftlich.

Fltn.  
 Obn.  
 Kltn.  
 Fgthn.  
 Trptn.  
 Hmr.  
 Posn.  
 E. G. I.  
 E. G. II.  
 E. B. B.  
 Hr. Cs.  
 Abg. S.  
 uica  
 Guiro  
 Mel. G.  
 M. G.  
 Beden.  
 - Cong.  
 B. B.  
 3ls.  
 Hb. Tr.  
 Bg. Os.  
 Os.  
 Toms.  
 Trln.  
 Vib.  
 Xil.  
 Pauk.  
 Klvr. +  
 Synthi.  
 IVR. +  
 Org. +  
 Seq. +  
 Vocoder.  
 Saxos.  
 1-4.  
 S.  
 A.  
 T.  
 S. S. B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vle.  
 elli.  
 'bassi.

Ftn.  
 Obn.  
 Kln.  
 Fgth.  
 Trptn.  
 Hmr.  
 Posn.  
 E.g. I  
 E.g. II  
 E. Bsp.  
 Hrcs.  
 abg. 3 R.  
 uica  
 guiro  
 mei. Gld.  
 M. Olan.  
 Bedien.  
 Cong.  
 D. Bb.  
 3ls.  
 Hb. Tr.  
 Bg os.  
 Cas.  
 Toms.  
 Mln.  
 Vib.  
 Xil.  
 Paukn.

Klvr. + Synthi.  
 Ivr. + Org. + Seq. + Vocoder

Saxos 1-4  
 S.  
 A.  
 T.

S.S. B. *Verhältnisse* *angekämpft, aber* *in meinem Beruf* *ist eine Besserung nicht zu erwarten,* *eher ver*

S.  
 A.  
 T.  
 B.  
 1.  
 Vni.  
 2.  
 Vle.  
 elli.  
 'bassi

Fltn  
 Obn  
 Klnn  
 Fgthn  
 Trpfn  
 Hmr.  
 Posn  
 E. G. I.  
 G. II.  
 E. B. B.  
 M. C. S.  
 M. B. G. S. R.  
 M. C. H.  
 M. C. I.  
 M. C. O.  
 M. C. B.  
 M. C. G.  
 M. C. B.  
 M. C. B.  
 M. C. T.  
 M. C. T.  
 M. C. S.  
 M. C. S.  
 M. C. S.  
 M. C. S.  
 Vib.  
 Xil.  
 Paukn

Sngl.  
 Synthi.  
 Vcr.  
 Sngl.  
 Vocoder

Saxos  
 1-4

S.  
 A.  
 T.

schlechtern sich die Dinge von Woche zu Woche. Ausserdem bin ich verheiratet, und so klein mein Haushaltsbudget ist, so könnte ich

S.  
 A.  
 T.  
 B.

Vni.  
 2  
 Vle.  
 Celli  
 Baassi

Fltn.  
 Obn.  
 Kltn.  
 Fgthn.  
 Harp.  
 Hrn.  
 Posn.  
 E. Git.  
 G. Git.  
 E. Bsp.  
 Trcs.  
 Abg. SR.  
 Mica.  
 Gtr.  
 Mel. Gtr.  
 H. Gtr.  
 S. Gtr.  
 G. Gtr.  
 B. Gtr.  
 Bls.  
 Hb. Tr.  
 Bg. Os.  
 Toms.  
 Trm.  
 Vib.  
 Xil.  
 Pauk.  
 Clvr.  
 Synthi.  
 VR.  
 Org.  
 Seq.  
 Vocoder.  
 Saxos.  
 1-4.  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vle.  
 Li.  
 Bassi.

Ich doch mit meinem jetzigen Einkommen kaum aufrechterhalten... Ich möchte dringend bitten, mich von neuem einzustellen.

Fltn.  
 Obn.  
 Kln.  
 Fgtn.  
 Trptn.  
 Hmr.  
 Posn.  
 E.Git.  
 Gt.  
 E.Baß.  
 Pcs.  
 abg. SR.  
 rick.  
 Luthr.  
 Mel. Gtl.  
 Violon.  
 Becken.  
 Cong.  
 Dr.  
 Bb.  
 Cls.  
 Hb. Tr.  
 Bogos.  
 Sog.  
 Toms.  
 Trm.  
 Vib.  
 Xil.  
 Paukn.

Vtr. +  
 Synthi.  
 VR. +  
 Sig. +  
 Sog. +  
 Vocoder.  
 Saxos.  
 1-4.  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vcl.  
 Illi.  
 Bassi.

9.2 = 112

(9.2-9.5) 9.2 (1)

Flu  
Oun  
n  
tgitn  
Hn  
Hmr.  
sn  
Fg.t  
Bil  
E Baß  
Gitar  
Hb Tr.  
Bgos  
ma  
vib.  
Paukn  
3. synthi  
Vocodes  
os  
1-4  
S.  
A.  
T.  
B.  
S.  
A.  
T.  
B.  
1  
2  
Vle  
bassi

ohne Bläser

Sprechen:

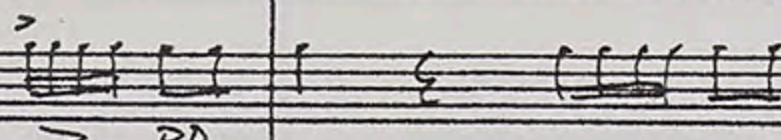
								PPPP
p	Ein	ein	-	halb	Jahre	üb-	te	er
								reine alte

(9.2-9.5) 9.2 (1)

Flu.  
Kl.  
Gith.  
Trom.  
Sn.  
Egt.  
Git.  
E. Bap.

Mei. Gkl.  
h. Olan.  
Berken.  
G. Gng.  
Bourblech.  
Bq. os.  
C. pas.  
R. Jams.  
Vil.  
Tromk.

kl. Trommel:

mp.   
> PP

1. Vi.  
2. Vi.  
Vcl.  
Cello.  
A.  
T.  
B.

Flüster:

S.  
A.  
T.  
B.

*p* Eineinhalb Jahre übte er seine alte Tätigkeit aus, dann kam im Juni Neunzehnhundertachtzehn der Stellungsbe- fehl. Sein häufig angeschlagener Gesundheits-

1. Vni.  
2. Vni.  
Vcl.  
bassi

Fl. n.  
 Cor.  
 Tr.  
 Fgth.  
 Pk.  
 Hrn.  
 Tsn.  
 E. G. 1.  
 E. G. 2.  
 E. B. 2.  
 Cs.  
 G. 5.  
 G. 4.  
 G. 3.  
 G. 2.  
 G. 1.  
 G. 0.  
 G. -1.  
 G. -2.  
 G. -3.  
 G. -4.  
 G. -5.  
 G. -6.  
 G. -7.  
 G. -8.  
 G. -9.  
 G. -10.  
 G. -11.  
 G. -12.  
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 G. -95.  
 G. -96.  
 G. -97.  
 G. -98.  
 G. -99.  
 G. -100.

S. aus, dann kam im Juni hundertsechszehn der Stellungse. Sein häufig angeschwommen Gesundheitszustand, der ihn zunächst  
 A. zustand, der ihn zunächst vor dem Waffendienst bewahrt hatte, beeindruckte die Militärfürzte nicht mehr. Der  
 T. Flusstern: P. Ein-halb Jahre übte er seine alte Tätig-keit aus, dann kam im  
 B. Flusstern:

Manuskript Nr. 917-36 zolln





Flü.  
Obn.  
n.  
fgth.  
Fln.  
Hmr.  
sn.  
Egt.  
Pfl.  
E. Bap.  
F.s.  
Gitar.  
Mf. Gth.  
H. Oran.  
Becken.  
S.  
Hr. Tr.  
Bgos.  
G. As.  
In.  
Vio.  
Vil.  
Paukn.  
+  
3. gth.  
+  
M. g. +  
Seq. +  
Vocoder.  
os.  
1-4.  
S.  
A.  
T.  
B.

Blankblech.  
k. Tr.

S. Menschen. Das Nordan aus der Front wirkte sich aus  
A. sechszehn wurden zu tausenden jene geholt, die bisher verschont geblieben waren. Am vierzehnten Juni  
T. bewahrt hatte beeindruckte die Militärsitzte nicht mehr. Der Krieg brachte Menschen. Das  
B. sechszehn der Stellung, ke fehl. Sein ndufig angeschlagene Gesamtz - zustand, der ihn zunächst vor dem Waffendienst bewahrt hatte be-

Handwritten musical notation for various instruments including Fl. 1, Oboe, Clarinet, Bassoon, Saxophone, Trumpet, Trombone, Euphonium, Tuba, Snare Drum, Congas, and Bass Drum. The notation includes rhythmic patterns and some melodic lines.

Handwritten text: *ALSC. POCO*

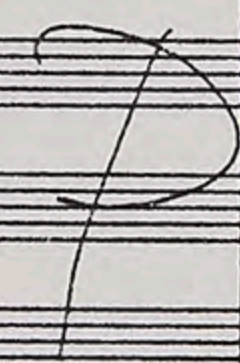
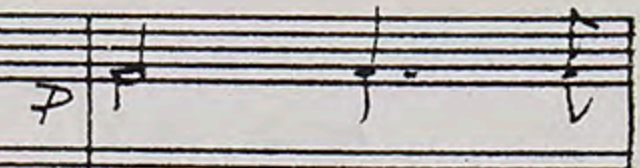
Vocal line with German lyrics and musical notation. The lyrics describe military service and historical events.

Lyrics: sechs zehn rückte auch der sechsundzwanzigjährige Oss- jetzt ley zum Heerdienst ein. Als Armierungssol- Als Armierungssol- dat wurde er der Westfront stellungs- und Straßenbau eingesetzt. Im Landser- jargon war er ein holt, die bisher verschont geblieben waren. Am Vierzehnten Juni Neunzehnhundert- sechs zehn rückte Front wählte sich aus. Mitte Neunzehnhundertsechszehn wurden zu Tausenden jene geholt, die bisher ver-

Ftn  
 Eb  
 Fltn  
 Fgtn  
 Pfln  
 Hmr.  
 Posn.  
 E.g. I  
 E.g. II  
 E. Bsp  
 Cs.  
 Tg. 3R  
 ca.  
 Ba.  
 m. 6k  
 1. 6k  
 2. 6k  
 Bedien.  
 3.  
 4.  
 5.  
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 99.  
 100.

1. con sord. :

2. con sord. :



S. hat wurde er an Westfront zum Stellungs- und Straßenbau eingesetzt. Im Landesjargon war er ein "Grabenschwein".  
 A. "Grabenschwein"  
 T. auch der Sechszwanzigjährige Ossietzky zum Heerdienst ein. Als Armierungssoldat wurde er der  
 B. schont geblieben waren. Am vierzehnten Juni Neunzehnhundert sechszehn rückte auch der Sechszwanzig-

Handwritten musical score for various instruments including Flute, Clarinet, Saxophone, Trumpet, Trombone, Piano, and strings. The score includes a vocal line with lyrics in German and Russian. The lyrics describe a soldier's experience during the war, mentioning the Western Front and the Eastern Front.

**Lyrics:**  
 Auch als Soldat mit der Schaufel  
 auf auch als Soldat mit der Schaufel blieb Ossietzky Pazifist  
 an der Westfront zum Stellungs- und Straßenbau eingesetzt. Im Landesjargon war er ein "Grabenschwein".  
 Als Armierungssoldat wurde er an der Westfront zum Stellungs- und

*Handwritten signature or scribble in the middle of the page.*



Ftn  
 Bbn  
 Htn  
 Gthn  
 Ptn  
 Hmr.  
 Cosn.  
 3.  
 4. f

via nord.  
 f  
 via nord.

1. f  
 2. f

Eq. I  
 Eq. II  
 E. Bap

Cs.  
 G. S.  
 Ed.  
 0  
 10  
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 930  
 940  
 950  
 960  
 970  
 980  
 990  
 1000

Pannblech.  
 2. Tr.  
 f  
 f 37  
 f 37

R. +  
 S. +  
 R. +  
 M. +  
 Seq. +  
 Vocoder

Cos.  
 1-4  
 S.  
 A.  
 T.  
 B.

S.  
 A.  
 T.  
 B.

ken - nen und Mas - sen.  
 ken - nen und  
 Er betrachtete ihn als dirigierten und organisier - ten Massen -

f  
 f  
 f  
 f

1.  
 Vni.  
 2.  
 Vlc.  
 Bassi

Flu.  
Obu.  
Hrn.  
Fgthn.

pin.  
Hrn.  
osn.

Egit.  
Gitar.  
E. Bap.

Tr. +  
3. Synthi.  
Tr. +  
Seq. +  
Vocoder.

Vos.  
1-4

S.  
A.  
T.  
B.

S.  
A.  
T.  
B.

mord Das geistige Fundament des Krie-ges wa-

1.  
2.  
Vle.  
bassi.

Flu.  
Mbn.  
Hrn.  
Fgthn.

klpn.  
Hmr.  
Bsn.

Eg. I  
Bg. I  
E. Bsp.

F. Cs.  
F. G. Sr.  
Ch.  
Cello  
Kontr.  
Hr. Tr.  
B. Tr.  
Tuba

Viola  
Violoncello

Violin I  
Violin II  
Viola  
Violoncello

Violoncello

Soprano  
Alto  
Tenor  
Bass

Soprano  
Alto  
Tenor  
Bass

So mande frei willige Gulasch kome,

Violin I  
Violin II  
Viola  
Violoncello

Bass

*dim*





Handwritten musical score for a large ensemble. The score is written on multiple staves, with some staves containing musical notation and others being empty. The notation includes notes, rests, and dynamic markings such as *mf*, *f*, and *pp*. There are also some handwritten annotations like "L. Tr." and "Pauoblech.".

Instrument list on the left side of the page:

- Obn.
- Tr.
- Fgthn.
- Fltn.
- Hmr.
- Essn.
- Eq. f.
- Git.
- F. Bsp.
- Es.
- Güiro.
- M. Bl.
- H. Tr.
- Boos.
- Vib.
- Kil.
- Paukn.
- 3. Synthi.
- Rit.
- Korg.
- Seq.
- V. r. d. e. t.
- Vox.
- 1-4.
- S.
- A.
- T.
- B.
- S.
- A.
- T.
- B.
- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.
- 11.
- 12.
- 13.
- 14.
- 15.

Lyrics at the bottom of the page:

... seltschaft der Na-tio - nan. Der Geist von ... Vanzehnhundert vierzehn hat sich in sein Gegenteil verkehrt

9.2 (16)

8 1. f

Fl. 1. f

Ob. 2. -

Cl. 1. f

Fgth. f 2.

Tr. 1. f

Hrnr. 2. - f

Bsn. 1. f

E. Git.

Git.

E. Bsp.

CS.

G. S.

ca.

Güro.

M. G. G.

H. O. G.

B. G. G.

ng.

Ble.

Bl.

H. Tr.

B. G. G.

ms.

lm.

Vib.

Kil.

*Cresc.*

3 Synthi

R. +

M. +

Seq. +

Vocoder

Vos.

1-4

S.

A.

T.

B.

S.

A.

T.

B.

1.

2.

Vie.

li.

Bassi

Mit rohem Ge-brüll. Al-le Pfor-ten ein-stamp-fend, so brach der Krieg in das alte Er-dan-haus

9.2 (16)

9.2 (17)

Handwritten musical score for various instruments and voices. The score is organized into systems with the following instrument labels on the left:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Fgth. (Fagott)
- Tr. (Trompete)
- Hrn. (Horn)
- Pos. (Posaune)
- E. Bsp. (Euphonium)
- CS. (Cello)
- g. Str. (Violoncello)
- Vi. (Viola)
- Viol. (Violin)
- Dr. (Trommel)
- Pa. (Pauke)
- Tr. (Trompete)
- Synthi. (Synthesizer)
- Tr. (Trompete)
- Org. (Orgel)
- Vocoder
- Vos. (Vocals)
- 1-4 (Four vocal parts)
- S. (Soprano)
- A. (Alto)
- T. (Tenor)
- B. (Bass)
- 1 (Vocal part 1)
- 2 (Vocal part 2)
- Vle. (Viola)
- li (Violin)
- bassi (Bass)

The score includes musical notation with notes, rests, and dynamic markings. There are two main systems of music, one at the top and one at the bottom. The top system includes first and second endings for several instruments. The bottom system includes vocal lines with lyrics: "ein.", "...ein.", "ein", "ein", "ein", "ein".

A large handwritten 'S' is written across the middle of the page, overlapping several staves.

GENERAL FANSE

Fl. 1.  
 Fl. 2.  
 Fl. 3.  
 Fl. 4.  
 Fl. 5.  
 Fl. 6.  
 Fl. 7.  
 Fl. 8.  
 Fl. 9.  
 Fl. 10.  
 Fl. 11.  
 Fl. 12.  
 Fl. 13.  
 Fl. 14.  
 Fl. 15.  
 Fl. 16.  
 Fl. 17.  
 Fl. 18.  
 Fl. 19.  
 Fl. 20.  
 Fl. 21.  
 Fl. 22.  
 Fl. 23.  
 Fl. 24.  
 Fl. 25.  
 Fl. 26.  
 Fl. 27.  
 Fl. 28.  
 Fl. 29.  
 Fl. 30.  
 Fl. 31.  
 Fl. 32.  
 Fl. 33.  
 Fl. 34.  
 Fl. 35.  
 Fl. 36.  
 Fl. 37.  
 Fl. 38.  
 Fl. 39.  
 Fl. 40.  
 Fl. 41.  
 Fl. 42.  
 Fl. 43.  
 Fl. 44.  
 Fl. 45.  
 Fl. 46.  
 Fl. 47.  
 Fl. 48.  
 Fl. 49.  
 Fl. 50.

*Handwritten signature*

*a capella!*

Schlichte und durch die Hintertür tritt die Menschlichkeit wieder ein  
 - - - - -  
 - - - - -  
 - - - - -  
 - - - - -

Handwritten musical score for various instruments including Flute (Fl.), Clarinet (Klar.), Guitar (Gitar.), Trumpet (Tromp.), Horn (Horn), Percussion (Perc.), Electric Guitar (E.Git.), Bass (B.), and Voice (S.).

Handwritten notes and markings include:

- A circled '4' in the lower left section.
- A red arrow pointing down to the text "Braun C3" in the middle section.
- Notes: "Synthi 2: pp", "Synthi 3: tiefer, komplexer Ton + Freq. Mod.; + Filter Mod.", "Synthi 1: pp hoher Ton, wie unten".
- Notes: "Tonband mit Oeffnungsaussparung einer dickeren Kammer als 'impact' des Vocoders".
- Notes: "Vocoder".
- Notes: "Sprechen: p im".

1) Siehe Karte im Anhang

Fl.  
 Oboe  
 Clar.  
 Fgth  
 Horn  
 Trp.  
 Euph.  
 Tuba  
 Cs.  
 G. Str.  
 Viola  
 Cello  
 Mello.  
 B. Clar.  
 Bassoon  
 Contrab.  
 Perc.  
 Vib.  
 Dr.  
 3 Synth.  
 R. +  
 Key +  
 Seq. +  
 Vocoder  
 1-4  
 S.  
 A.  
 Strad. T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vla.  
 Li.  
 Bassi

Vocoder:  $\frac{Voc.}{Quality} = \frac{50\%}{50\%}$

Keyboard

P  $\Rightarrow$  PP poco cresc...

Maud:

P Als er in Fieber lag und musste zu

Frühjahr erkrankte Carl von Ossietzky zu der Front



n.  
 Obn.  
 In.  
 Fgthn.  
 Sn.  
 Hmr.  
 Psn.  
 F. O. T.  
 G. I.  
 F. B. B.  
 Cs.  
 Cs.  
 Curca  
 Guiro  
 M. G. G.  
 M. G. G.  
 M. G. G.  
 M. G. G.  
 M. G. G.  
 M. G. G.  
 M. G. G.  
 M. G. G.  
 M. G. G.  
 Vib.  
 Cl.  
 Paukn.  
 3 Synth.  
 R. +  
 Korg +  
 Seq. +  
 V. der.  
 ros.  
 1-4  
 Hand.  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 Chor  
 T.  
 B.  
 1.  
 2.  
 III.  
 IV.  
 V.

(Handwritten notes on a staff, possibly vocal or piano accompaniment, with a red line drawn above it. The notes are partially obscured and difficult to read, but appear to be rhythmic markings or short phrases. A dynamic marking 'p' is visible at the end of the line.)

Hand.  
 rück bleiben und seine Kompa- nie nach zwei Tagen nachgehen, (hatte er ein poco exorc...)



Fl. 1  
 Fl. 2  
 Fl. 3  
 Fl. 4  
 Fl. 5  
 Hr.  
 Tr.  
 E. Bsp.  
 G. Bsp.  
 Cs.  
 Kb.  
 Kl.  
 Vib.  
 P.  
 Syn.  
 R.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vic.  
 Bassi

Hand:  
 kriegskarte fuhren zwei wege nach dem ort wo die kompa nie zu treffen war

Fl. in C  
Oboe  
Clarinet in Bb  
Fgth  
Trp. in C  
Horn in F  
Euphonium  
Tuba  
E. Sax. (Soprano)  
A. Sax. (Alto)  
B. Sax. (Baritone)  
S. Sax. (Soprano)  
A. Sax. (Alto)  
T. Sax. (Tenor)  
B. Sax. (Baritone)  
Vib.  
Cl.  
Paukn.  
3. Synth.  
Rit.  
Korg + Seq. + Vocoder  
Xros.  
1-4  
S.  
A.  
T.  
B.  
1.  
2.  
Vcl.  
Bassi

*poco cresc.* ... *mp*

**Maud:**  
 Pappi war besser und machte sich auf dem Weg - er ging ein-  
 zig-zei-gig Kilo-meter und dar-  
*poco cresc.*

Handwritten musical score for various instruments including Fl., Oboe, Clarinet, Bassoon, Trumpet, Trombone, Saxophone, Violin, Viola, and Cello. The score includes a vocal line with lyrics: "Weg kam ihm immer bekannter und bekannter vor, obgleich er nieda gewe- ren".

Handwritten notes in red ink: "Battle DRAG" with a downward arrow.

Handwritten notes in black ink: "Attack. button." above a staff.

Handwritten notes in black ink: "TB. 2 oder Synthi 4 + Battleprostepitch" and "pp poco cresc. ...".

Handwritten notes in black ink: "Haud." above a staff.



Ftn  
 Horn  
 Vln  
 Vcln  
 Hrn.  
 Tuba  
 Euph.  
 Trp.  
 Trombone  
 Bassoon  
 Clarinet  
 Flute  
 Piccolo  
 Percussion  
 Snare  
 Cymbal  
 Tom-tom  
 Triangle  
 Gong  
 Chimes  
 Steel Drums  
 Maracas  
 Tambourine  
 Castanets  
 Claves  
 Congas  
 Bongo  
 Cajon  
 Hand Drums  
 Xylophone  
 Zither  
 Banjo  
 Ukulele  
 Guitar  
 Bass  
 Double Bass  
 Electric Bass  
 Piano  
 Grand Piano  
 Upright Piano  
 Electric Piano  
 Organ  
 Hammond Organ  
 Pipe Organ  
 Synthesizer  
 Sampler  
 Drum Machine  
 Sequencer  
 Computer  
 MIDI Controller  
 Music Software  
 DAW  
 Pro Tools  
 Ableton Live  
 Logic Pro  
 Cubase  
 Reason  
 FL Studio  
 GarageBand  
 MuseScore  
 Sibelius  
 Finale  
 Dorico  
 MuseScore  
 Sibelius  
 Finale  
 Dorico

...mp...  
 (b)  
 p.

Mand.  
 4:3  
 dessen oberen Aste abgeschossen waren - diesen hatte er irgendwo gesehen  
 mainte er, p subito



Ftn  
 bn  
 mfn  
 gth  
 sph  
 Hmr.  
 psn  
 E G. I  
 G. I  
 E B. B  
 cs.  
 29. 30.  
 ch  
 31.  
 32.  
 33.  
 34.  
 35.  
 36.  
 37.  
 38.  
 39.  
 40.  
 41.  
 42.  
 43.  
 44.  
 45.  
 46.  
 47.  
 48.  
 49.  
 50.  
 51.  
 52.  
 53.  
 54.  
 55.  
 56.  
 57.  
 58.  
 59.  
 60.  
 61.  
 62.  
 63.  
 64.  
 65.  
 66.  
 67.  
 68.  
 69.  
 70.  
 71.  
 72.  
 73.  
 74.  
 75.  
 76.  
 77.  
 78.  
 79.  
 80.  
 81.  
 82.  
 83.  
 84.  
 85.  
 86.  
 87.  
 88.  
 89.  
 90.  
 91.  
 92.  
 93.  
 94.  
 95.  
 96.  
 97.  
 98.  
 99.  
 100.

S. 4.  
 ... p  
 p. cresc...

Hand:  
 4:3  
 hin musste - aber für den einen brauchte er mehrere Stunden für den anderen nur kurze Zeit -  
 mp cresc...

Ftn  
 On.  
 Vln.  
 Vgth  
 Fl.  
 Hmr.  
 Csm.  
 E. Bsp.  
 G. Bsp.  
 Cs.  
 Trp.  
 Tromp.  
 Tuba.  
 Bg. os.  
 C. os.  
 Cl. in.  
 B.  
 T. in.  
 Pk.  
 T.  
 S.  
 R.  
 B.  
 Vocoder.  
 C.  
 1-4

S4.  
 ... mf ...  
 ... mf ... p ... mp ... mf ... f

S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vle.  
 C.  
 Bassi

Maud:  
 da er nicht gern Sol-dat-war, wählte er den längeren Weg - in der Ferne hätte er Artillerie-fernen

r 4: 3 7

Fl. I  
 Cor.  
 Fl. II  
 Tpt. I  
 Tpt. II  
 Hrn.  
 Bsn.  
 E. Clar.  
 B. Clar.  
 E. Sax.  
 C. Sax.  
 Tromp.  
 Trp.  
 Tromb.  
 Vib.  
 Kl.  
 Pauk.  
 Dr.  
 S. Synth.  
 R. +  
 S. +  
 Vocoder  
 Vos  
 1-4  
 Mand.  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Ue.  
 li.  
 Bassi

... f dim. molto. .... mp ...  
 mf p mf dim. .... mp...

f also ging er weiter, als er endlich seine arbeits wurdas alles zer-  
 mf f dim. ... wurdas alles zer-



I/n.  
 Oboe  
 Clarinet  
 Bassoon  
 Flute  
 Horn  
 Trombone  
 Trumpet  
 E. B. Sax  
 C. Sax  
 G. Sax  
 Percussion  
 Tambourine  
 Maracas  
 Conga  
 Bongo  
 Vibraphone  
 Piano  
 Organ  
 Synthesizer  
 S4  
 R. +  
 Vocoder  
 Voice  
 1-4  
 Maud  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vle.  
 li.  
 Bassi

1-p. *mp.* *pp.* *pp.* *pp.* *pp.* *pp.* *pp.* *pp.* *pp.* *pp.*

Maud  
 ob unser Pappi heute noch lebte. Das hatte er alles geträumt und den Traum ist ihm viel später  
 poco dim. ...

Fltn.  
 Clon.  
 Fltn.  
 Fgthn.  
 Pfn.  
 Hmr.  
 Bsn.  
 Egt.  
 Gt.  
 E Bap.  
 Cs.  
 G.  
 Cd.  
 Curro.  
 M.  
 M.  
 M.  
 Becken.  
 Bg.  
 Bb.  
 Tr.  
 Tr.  
 Bg.  
 G.  
 G.  
 M.  
 M.  
 Vib.  
 Cil.  
 Paukn.  
 3 Synthi.  
 R.  
 Sg.  
 Vocoder.  
 Ros.  
 1-4.  
 Maud:  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vlc.  
 Vln.  
 Basi.

a. d. Jani pr 20: 68: 8: PPD

ein-gefallen katum konnte er die zwei Wege und den verdorrten Baum.



Fl. n.  
 Oboe  
 Clarinet  
 Fgth  
 Horn  
 Tromp.  
 E. Bar.  
 Bassoon  
 Perc.  
 Drums  
 Tuba  
 Tr. +  
 S. Synthi  
 R. +  
 S. +  
 Seq. +  
 Vocoder  
 Fl. ros  
 1-4  
 S.  
 A.  
 T.  
 C. B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vc.  
 i.  
 Bassi

Re - vo - lu - tion hat bisher Bruch mit der Vergangenheit be - deutet .  
 schraf - fen, der u - leer kei - ne Tra - di -

Fl. n.  
 Un.  
 Vi. n.  
 Tgth.  
 Tr.  
 Horn.  
 Tr.  
 E. B. n.  
 E. B. p.  
 S.  
 T.  
 Horn.  
 Bg. n.  
 Bg. p.  
 C. n.  
 C. p.  
 Cl. n.  
 Cl. p.  
 F. n.  
 F. p.  
 T. n.  
 T. p.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vc.  
 C.  
 Bass.

Die deut-sche hat den bedanklichen Vorzug, diese Vor-stellung gründlich re-vi-diert zu ha-ben  
 tion mehr stol-pert. wir

Fl. n.  
 Ob.  
 Kl. n.  
 Fgth.  
 pfn.  
 Hmr.  
 osn.  
 E. G. t.  
 G. i.  
 E. B. a. p.  
 cs.  
 g. 3.  
 ca.  
 H. o. l. l. e.  
 H. o. l. l. e.  
 B. e. d. e. n.  
 i. n. g.  
 S. i. e.  
 H. a. T. e.  
 B. o. s.  
 G. o. s.  
 S. o. n. n. e.  
 S. i. n.  
 r. i. b.  
 K. i. l.  
 P. a. u. k. n.  
 v. r. +  
 v. r. +  
 S. i. n. g. l. i.  
 v. r. +  
 S. +  
 S. e. q. +  
 V. o. c. o. d. e. r.  
 v. o. s.  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vle.  
 li.  
 b. a. s. s. i.

O nein, unsere Revolu-tion ist keine Ko-pie der fran-zösischen. Sie ist  
 mis-sen dan Men-schen schäffen,

Ftn  
 Dbn  
 Kltn  
 Fgtn  
 Pfn  
 Hmr.  
 Posn.  
 E.G.f.  
 Git.  
 E.Baß  
 vcs.  
 bg. str.  
 ch.  
 cl.  
 Fl.  
 Oboe  
 Klar.  
 Fag.  
 Bls.  
 Tr.  
 Bg. os.  
 G. os.  
 Toms.  
 P. In.  
 Tib.  
 Xil.  
 Paukn.  
 vr. +  
 it  
 Synthi.  
 VR. +  
 g +  
 Seq. +  
 Vocoder  
 xos  
 1-4  
 S.  
 A.  
 T.  
 C. B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Ve.  
 li  
 'bassi

dank, bis auf die schwachen Knochen. Wir haben zwar gleiche Berg und Ebene aber sie sind bei  
 dem kein Staat, kei- ne

Fl. I  
 Fl. II  
 Fl. III  
 Fl. IV  
 Oboe  
 Clarinet  
 Bassoon  
 E. Sax  
 B. Sax  
 Trombone  
 Trumpet  
 Horn  
 Percussion  
 Vibraphone  
 Maracas  
 Congas  
 Synthi  
 R. + M. + S. + V. + Vocoder  
 Xos 1-4

Flüstern!

*mf* November neunzehn achtzehn hundert Kaiser Wilhelm der Zweite flieht nach Holland.

# flüsternd

*mf* Deuster

November:

S. uns gleich flach.  
 A. par - tei  
 T. mehr be - seh - ten darf:  
 B.









Tfn  
 Obn  
 Kln  
 Fgln  
 Trpin  
 Hmr.  
 Posn.  
 Fg I  
 G I  
 F Bb B  
 rcs.  
 bgs  
 ch  
 Guiro  
 mel. Gd.  
 y. Gd.  
 Gd.  
 Gg.  
 Bb.  
 Bls.  
 Hb. Tr.  
 Bg os.  
 as.  
 loms.  
 Trln.  
 Vib.  
 Xil.  
 Paukn.  
 vr. +  
 i +  
 3. Synthi.  
 vr. +  
 Korg +  
 Seq. +  
 Vocoder.  
 xros.  
 1-4

S. *de Pazifisten, den Linken überhaupt, die Schmach verlorenen Krieges, die Hände der Niederlage zuschieben konnten.*  
 A.  
 T.  
 B.

S. *Hun- gets kennt. Wir müs- sen*  
 A.  
 T.  
 B.

1.  
 2.  
 Me.  
 C. li.  
 C. si.

Flm.  
 Obn.  
 Kln.  
 Fgth.  
 Pn.  
 Hmr.  
 osn.  
 Egt.  
 Gil.  
 E. Bär.  
 cs.  
 4. SR.  
 ca.  
 Guitro.  
 M. B. G.  
 M. B. G.  
 Becken.  
 Ring.  
 3b.  
 ls.  
 Hz. Tr.  
 Bg. os.  
 G. os.  
 J. ma.  
 T. m.  
 Tr. b.  
 Kl.  
 Paukn.  
 Tr. +  
 Tr. +  
 Org. th.  
 R. +  
 3 +  
 Seq. +  
 Vocodes.  
 vos.  
 1-4.  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Ve.  
 i.  
 'bassi.

Zini-listen wahren ihr in den Reichen gefallen. Die Dolchritze - legende war ge-  
 Nicht die Armeel hatte den Krieg verloren, sondern

S.	b <sup>b</sup>	o	o	b <sup>b</sup>	d	no	o
A.	b <sup>b</sup>	o	o	b <sup>b</sup>	d	o	o
T.	#d	o	o	#d	d	o	o
B.	#d	o	o	#p	p	o	o



Ftn.  
 Obn.  
 Htn.  
 Tgthn.  
 Pfn.  
 Hmr.  
 osn.  
 Egt.  
 Git.  
 E B $\flat$  B.  
 Cs.  
 Dg. S.  
 ca.  
 M. G.  
 M. O.  
 Becken.  
 Cong.  
 Bb.  
 Bl.  
 Ha. Tr.  
 Bgoc.  
 Coas.  
 Tln.  
 Tib.  
 Xil.  
 Paukn.  
 Vr. +  
 Vr. +  
 -onhi.  
 R. +  
 g +  
 Seq. +  
 Vocoder.  
 vos.  
 1-4.  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vle.  
 Li.  
 'bassi.

Singen!  
 Singen!  
 Singen!  
 Singen! (verstärkt!)

Wir müssen den Menschen schaffen  
 der über keine Tradi-

hei-  
 ner  
 Ins-  
 tanz  
 be-  
 ein-  
 trächtig.

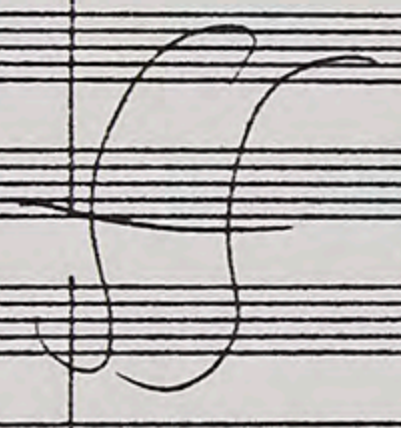
Ftr.  
 Ubn.  
 Pfltn.  
 Tgthn.  
 Pfn.  
 Hmr.  
 Jasn.  
 E. B. 1.  
 G. 1.  
 E. B. 2.  
 L.C.S.  
 Hg. S.R.  
 Ch.  
 Luro.  
 Mel. Gkl.  
 M. Olan.  
 Bedien.  
 Org.  
 Ob.  
 Sls.  
 Hb. Tr.  
 Bg. os.  
 G. as.  
 G. om.  
 Tln.  
 Vib.  
 Xil.  
 Paukn.  
 Vr. +  
 it  
 Synthi.  
 VR. +  
 g +  
 Seq. +  
 Vocoder.  
 Vcos.  
 1-4

S. *tion nicht stolpert* Wir müssen den Menschen schaffen dem kein Staat keine Partei mehr befehlen darf:  
 A. *tion nicht stolpert*  
 T. *tion nicht stolpert*  
 B. *tion nicht stolpert*  
 S. *Wir müssen den au-to-*  
 A. *Wir müssen den au-to-*  
 T. *Wir müssen den au-to-*  
 B. *Wir müssen den au-to-*  
 1.  
 2.  
 Ve.  
 Li.  
 Bassi

Fl. 1  
 Fl. 2  
 Clarinet  
 Saxophone  
 Trumpet  
 Trombone  
 Euphonium  
 Tuba  
 Percussion  
 Drums  
 Bass  
 Double Bass  
 Piano  
 Organ  
 Harpsichord  
 Celeste  
 Glockenspiel  
 Chimes  
 Gong  
 Tam-tam  
 Cymbals  
 Snare  
 Hi-hat  
 Congas  
 Bongos  
 Maracas  
 Shaker  
 Castanets  
 Triangles  
 Tambourine  
 Steel Drums  
 Banjo  
 Mandolin  
 Guitar  
 Bass Guitar  
 Electric Bass  
 Synthesizer  
 Sampler  
 Sequencer  
 Vocoder  
 Chorus  
 1-4

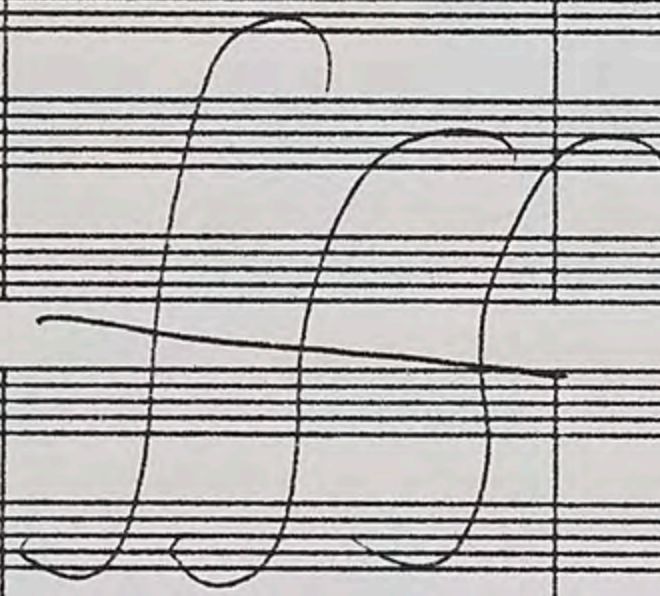
S. Du sollst töten oder Du sollst dich töten lassen wir müssen dem Menschen schaffen der nicht mehr die Geißel das  
 A. man man- schon schaffen durch nichts  
 T. #0 #0 #0 #0 #0 #0 #0 #0  
 B. #0 #0 #0 #0 #0 #0 #0 #0

Handwritten musical score for various instruments including Flute (Fl.), Oboe (Obn.), Clarinet (Kl.), Bassoon (Fagott), Trumpet (Tptn), Horn (Horn), Trombone (Tbn), Violin (Vln.), Viola (Vla.), Cello (Vcl.), Double Bass (D.B.), Percussion (Paukn.), and Synthesizer (Synthi.). The score consists of multiple staves with musical notation, including notes, rests, and dynamic markings.



Vocal score with lyrics in German. The lyrics are: "Hun-sen kommt. Wir müssen den Marschanschriften frei in seinem Gewissen von keiner Instanz beeinträchtigt ge-bun-den als durch das Be-wußt-sein,". The score includes vocal lines (Soprano, Alto, Tenor, Bass) and piano accompaniment.

Fl.  
 Obn.  
 Hrn.  
 Fgthn.  
 Pfln.  
 Hmr.  
 osn.  
 Fg. I.  
 Gil.  
 Bap.  
 cs.  
 g. SR.  
 ca.  
 Guira.  
 Mel. Glt.  
 W. Olan.  
 d. ch.  
 r. g.  
 Ob.  
 H. Tr.  
 Boos.  
 ss.  
 oms.  
 Min.  
 Vib.  
 Ril.  
 Paukn.  
 Tr. +  
 B. Synthi.  
 R. +  
 Org. +  
 Seq. +  
 det.



*fatta forza*

S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vi.  
 Si.

Wir müssen den autonomen Menschen schaffen durch nichts gebunden als durch das Bewusstsein der Millionen sein Schicksal teilen.  
 daß Mil-lion-nen sein Schick-sal teil-ten.

11 Rezitativ:  
♩ = 60

11. (1)

Handwritten musical notation for various instruments including Flute, Clarinet, Violin, Viola, Cello, Bass, Horn, Trombone, Trumpet, and Percussion. The notation includes notes, rests, and dynamic markings such as *f*, *mf*, *mp*, and *pp*.

Annotations in German:

- Violin: "Touren oder Live"
- Horn: "Wagner Zitat aus der Fötterkammering. dim..."
- Clarinet: "ohne Blase"
- Trumpet: "bis S. 233 ohne Rhythmus erst ab Rechen"
- Handwritten in red: "Beide gemeinsam Horn + EMS (5)"

Synthesizer 1. (siehe Karte im Anhang).  
 Weisses rauschen wird allmählich gefiltert bis es am Ende des Nr. 11, zum Sinnston wird. [Filter-Oscillator]  
 (Patient hier) → 400 Hz weiß  
 p cresc. ... mf, > mp.

Handwritten musical notation for voices and other instruments. The notation includes notes, rests, and dynamic markings.

Annotations in German:

- Handwritten in large letters: "Nur Text mit Synthesizer"
- Soprano: "Solo:"
- Alto: "Noch niemals ist eine Bande von Usurpa..."
- Tenor: "Tacet:"
- Bass: "Noch niemals ist eine Bande von Usurpa..."

Ftn  
 Ebn  
 Klln  
 Fgth  
 Pfn  
 Hmr.  
 Sosn  
 Egt  
 Git  
 E. Bap  
 Cs  
 Gg. Sg.  
 ca  
 Cuatro  
 M. G. G.  
 M. O. G.  
 Becken  
 Cong.  
 Ob.  
 Kl.  
 Tr.  
 Bg. S.  
 G. S.  
 G. S.  
 T. S.  
 T. S.  
 Vib.  
 Xil.  
 T. S.  
 Vr. +  
 Th.  
 Sg. +  
 P. +  
 Sg. +  
 Sg. +  
 Vocoder  
 V. S.  
 1-4  
 S.  
 A.  
 T.  
 C. B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Ve.  
 Li.  
 Bassi

immer weniger Klänge

80% mehr  
poco cresc...

immer mehr EMS

...toren so schnell fortge fegt worden wie die Kapp und Genossen. Noch niemals hat eine Volkspartei eine so schnelle u. gewaltige

Fl. (Flute)  
 Ubn. (Oboe)  
 Hrn. (Horn)  
 Fgtn. (Clarinet)  
 Pfn. (Piano)  
 Hmr. (Harmonium)  
 Fasn. (Fagott)  
 Eqt. (Euphonium)  
 Git. (Gitarre)  
 F. Bsp. (F. Bass)  
 Cs. (Cello)  
 G. (Gitarre)  
 S. (Saxophon)  
 M. (Mandoline)  
 H. (Harp)  
 Tr. (Trompete)  
 B. (Bass)  
 Vib. (Viola)  
 Xil. (Xylophon)  
 Pauk. (Pauke)  
 Vr. + (Violoncello)  
 3 Synthi. (3 Synthesizer)  
 Sz. 1 (Saxophon)  
 Vr. + (Violoncello)  
 Korg + (Korg Synthesizer)  
 Seq. + (Sequencer)  
 Winder (Windinstrument)  
 Vios (Viola)  
 1-4 (Violinen)  
 S. (Saxophon)  
 A. (Alte)  
 T. (Trompete)  
 2 P. (2 Pianos)  
 S. (Saxophon)  
 A. (Alte)  
 T. (Trompete)  
 B. (Bass)  
 1. (Violin)  
 2. (Violin)  
 Me. (Mezzosopran)  
 Li. (Lied)  
 Ssi (Sopran)

~~60 Hz~~ ~~werb~~  
 (cresc...)

... mf...

Wirkung ge habt wie die Aufforderung zum Streik. Sie war die eigentliche demo-kra-tische Parole, die die Grenzen z wische



Tfn  
 Ubrn  
 Hrn.  
 Fgthn  
 Trpn  
 Hmr.  
 Posn.  
 Fg. I  
 G. I  
 F Bb B  
 Cs.  
 G. 3  
 Cd  
 Gitarro  
 Mel. Gd.  
 u. Oboen  
 u. Klar.  
 u. Fag.  
 Bb.  
 Hb. Tr.  
 Baos  
 as  
 ome  
 tln  
 Vib.  
 Xil.  
 Paukn.  
 Vr. +  
 it  
 3. Synthi.  
 Sy. 1.  
 Vr. +  
 Korg +  
 Seq. +  
 Wavender  
 Cors.  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vla.  
 C.  
 Bassi

20 Ho weiß - v  
 (C... ..)

f

Die Gefahr nicht geringer geworden,  
 Kapp ist abgerüst,  
 seine anonyme Pala-dine sind ge

Fl.  
 Obn.  
 Hhn.  
 Fgthn.  
 Ppfn.  
 Hmr.  
 Cl. osn.  
 Fg. I.  
 Gg. I.  
 Bsp.  
 C. Cs.  
 G. Cs.  
 Cuica  
 Guiro  
 Mar. I.  
 Mar. II.  
 Mar. III.  
 Mar. IV.  
 T. B.  
 Hb. Tr.  
 S. S.  
 S. S.  
 S. S.  
 Vib.  
 Kcl.  
 Pauk.  
 Tr. +  
 Tr. +  
 3. Synthi.  
 St. I.  
 R. R. +  
 Korg +  
 Seq. +  
 der  
 Sc. ros.  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 Chor  
 T.  
 F. B.  
 1.  
 2.  
 III.  
 Cini  
 U. si

Berlin 1

2

3

4

panblech.

f

mf

mp

p

Hand

EMS  
Sirens

Off = Sirens

ppp

bleibt

lieben

ff Der Feind steht rechts.





Flu.  
Obn.  
Hrn.  
Fgthn. *2. Satz Wagner, 20.*  
Pfn.  
Hmr.  
Kosn.  
Egt.  
Gtl.  
F Bap.  
cs.  
Pg. SR.  
Gitar.  
Gitar.  
Mittl.  
H. O. Kan.  
dich.  
ong.  
Bb.  
Hb. Tr.  
Baos.  
Vib.  
Kil.  
Paukn.  
vr. +  
it  
3 Synthi.  
R. +  
Korg +  
Seq. +  
Vander.  
xos  
1-4  
S.  
A.  
T.  
B.

Gr. Gong:

klingen lassen!

mit einer Metallkette in Kreisen reibend

w. Blocks. P. 1.

2. T. Blocks p

w. Bl.

S. *mans), so zieht man aus zur Hermannschlacht* *daß auch 50 Jahre eine Regierung gibt.*  
A. *der erschunden nationalen Energie,*  
T. *Man vergißt über diesen Regungen*  
B. *mans),*

Fl.  
 Obn.  
 Hn.  
 Fgthn.  
 ptn.  
 Hmr.  
 osn.  
 Fg.t.  
 Git.  
 E. Baß.  
 cs.  
 g. s.  
 ch.  
 Guiro.  
 Mb. Gd.  
 y. Gd.  
 y. Gd.  
 y. Gd.  
 y. Gd.  
 y. Gd.  
 y. Gd.  
 y. Gd.  
 Hb. Tr.  
 Bgoc.  
 s.  
 ma.  
 rin.  
 vib.  
 cil.  
 Paukn.  
 r.  
 t.  
 3. Synthi.  
 R. t.  
 Merg. +  
 Seq. +  
 Vocoder.  
 vos.  
 1-4.  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vlc.  
 i.  
 Bassi.

(500)  $\downarrow$   
 3 7 5 3 7  
 3 7 5 3 7

dim.....

ppp

Guiro: p  $\leftarrow$  mf p  $\leftarrow$  mf  
 null null

Anfang Neunzehn  
 hundert

lieber Gott, die sitzt auf hoher Warte und hält Auszug  
 wachen Gefahren von links



Fl. I  
 Fl. II  
 Obn.  
 Kln.  
 Fgtn.  
 Pfn.  
 Horn.  
 Trp.  
 Euph.  
 Tromb.  
 Tuba  
 Cs.  
 Kb. I  
 Kb. II  
 Gtr.  
 Bass  
 Violen  
 Violoncelli  
 Kontrabaß  
 Harfe  
 Klavier  
 Pauken  
 3. Synthesizer  
 Orgel  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 III.  
 IV.  
 V.

Den Höhepunkt bildete das Attentat auf einen der  
 Zentrumspolitiker Mathias Herzberger einen feigen Anschlag  
 einen feigen Anschlag der Mordhetze das Attentat

Fl.  
 Obn.  
 Kln.  
 Fgthn.  
 pfn.  
 Hmr.  
 Bsn.  
 E. Q. 1.  
 G. 1.  
 E. B. 2.  
 Cs.  
 G. 5.  
 Curca  
 Guero  
 Mai Gl.  
 Dica  
 Dica  
 ng  
 B.  
 F. Bls.  
 Hb. Tr.  
 Bops.  
 s  
 -In.  
 Vib.  
 il.  
 Paukn.  
 r. +  
 +  
 3. Synthi.  
 r. 4  
 Korg +  
 Seq. +  
 V. der  
 ros  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 hor  
 T.  
 B.  
 1.  
 2.  
 U.  
 Cello  
 Bassi

früheren Männer der Republik. Sprecher: "Ø"  
 prüf die Dur- zel Res  
 f Am elften Januar Vanzelin -  
 Am vier u. zwanzigsten Juni Vanzelin zweisü. zwanzig wird Walter Rathenau ermordet  
 ermordet  
 ermordet

Fl. I  
 Fl. II  
 Ob. I  
 Ob. II  
 Klar. I  
 Klar. II  
 Fag. I  
 Fag. II  
 Horn I  
 Horn II  
 Tromp. I  
 Tromp. II  
 Euph. I  
 Euph. II  
 Tuba I  
 Tuba II  
 Cs. I  
 Cs. II  
 G. I  
 G. II  
 E. Bap.  
 Cs.  
 G. S.  
 Ch.  
 Guiro  
 Mar. I  
 Mar. II  
 Y. I  
 Y. II  
 Cong.  
 Tab.  
 Hb. Tr.  
 Bg. I  
 Bg. II  
 Vib.  
 Cl. I  
 Cl. II  
 Perk.  
 Tr. I  
 Tr. II  
 Synth.  
 R. I  
 R. II  
 Org.  
 Seq.  
 Vocoder  
 Voc.  
 1-4  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 1.  
 2.  
 Vle.  
 Bassi

Pauke: *[Handwritten rhythmic notation]*

A. Kriegs- wil- lens und der Kriegs- stim- mung werden wir  
 T. hundert drei und zwanzig findet die Besetzung des Ruhegebiets durch die Fran-

Fl. u.  
 Ob.  
 Kl. u.  
 Fgln.  
 Trp.  
 Horn.  
 Tromm.  
 E. Bsp.  
 Git.  
 Cs. / G. Str. / Ba. / Cello / Kontrab. / Har. / Basso / Vib. / Perk. / F. + / S. + / Vocoder / Chor. / S. / A. / T. / B. / Vcl. / Bassi

Snowblech.  
 1-4  
 S.  
 A. *erst treffen wenn wir die ganze geistige Atmosphäre unserer Kultur ändern.*  
 T. *zosen statt.*  
 S. *Anden Tagen Achter-November findet der Putz der Hitler in München statt.*



M.A. Rezitativ.  
♩ = 60

M.A. (1)

Trn.  
Ubn.  
Hrn.  
Fgthn.  
Kpfn.  
Hmr.  
Posn.  
Eg. I.  
G. I.  
F. B. B.  
cs.  
p. g. s. r.  
ca.  
Guero.  
M. i. d. d.  
M. o. d. a.  
M. d. e. n.  
C. r. g.  
B. l. e.  
H. b. Tr.  
B. o. o. s.  
a. s.  
o. m. a.  
t. i. n.  
Vib.  
Xil.  
Paukn.

3 Synthi.  
Korg +  
Seq. +  
Vander.

1-4

S.  
A.  
T.  
B.

Wir brauchen keinen am Geiste nicht am Worte. Wir brauchen Menschen die

S.  
A.  
T.  
B.

1.  
2.  
Me.  
i.  
Classi.

M.A. (1)

tn.  
Obn.  
ltn.  
Fgtn.  
pfn.  
Hmr.  
asn.  
Fg.t.  
G.t.  
B♭.  
cs.  
Pg. 98  
Cuirch  
Guero  
mai Gid.  
Cuirch  
dean  
ing.  
Ob.  
T. ds.  
Hb. Tr.  
Boos.  
ss  
oma  
lin.  
Vib.  
Kil.  
Paukn.

3. Synthi.  
Rit.  
Korg +  
Seq. +  
Vander

ros.  
1-4

S.  
A.  
T.  
B.

sich au- to- nom fühlen und sich doch bewußt sind, Glieder einer großen

S.  
A.  
T.  
B.

1.  
2.  
Celi.  
Basi.



Fl. I  
 Fl. II  
 Fl. III  
 Fl. IV  
 Picc.  
 Clarinet  
 Bassoon  
 E. Sax.  
 G. Sax.  
 E. Bar.  
 C. Sax.  
 Trombone  
 Trumpet  
 Percussion  
 Vib.  
 Kil.  
 Pauk.

3. Synthi.  
 R. +  
 Org. +  
 Sequ. +  
 Vocoder

1-4

S. seiner Po-panz.  
 A.  
 T.  
 B.

S. wir brauchen *Q*iemer am Geiste nicht am Worte  
 A.  
 T.  
 B.

1  
 2  
 Vl.  
 Bassi

Fl. I  
 Obn.  
 Fl. II  
 Fgth.  
 Trptn.  
 Hmr.  
 Posn.  
 Fg. I  
 G. I  
 E. B. B.  
 r. cs.  
 b. g. 3.  
 ch.  
 Guiro.  
 Mel. G.  
 y. O. O.  
 H. O. O.  
 G. g.  
 Dis.  
 Bls.  
 H. Tr.  
 B. g. o.  
 S. a. s.  
 T. m.  
 Vib.  
 Xil.  
 Paukn.

VR. I  
 Synthi.  
 VR. II  
 Seq. I  
 Vocoder

Saxos  
 1-4

S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.

eine alte indische Gelehrtheit spottende Wissenschaft. Wir müssen die Wissenschaft wieder menschliche  
 wir brauchen Menschen die sich auto-nom fühlen und sich doch bezweckt

braun ↗  
(blau ↘)

1.  
 2.  
 Vcl.  
 Cb.  
 Bassi



in  
Ubn.  
Hrn.  
Fgthn.  
ptn.  
Hmr.  
osn.  
Eq.t.  
g:l.  
F Bap.  
cs.  
g: SR.  
Gitar.  
Gitar.  
mit Gth.  
H. Oskar.  
den.  
ing.  
Ble.  
Bis.  
Hk Tr.  
Baos.  
as.  
oma.  
In.  
Vib.  
Kil.  
Paukn.

3 Synthi.  
Rit.  
Korg +  
Seq. +  
Voc. der.  
xos.  
1-4

S. *Sprechen!*  
A. *mif* *Wack zange* *des grässlichen Hordens.*  
T. *nicht in erster Linie da* *zu helfen Sie schaffen <sup>Wack</sup> zunge der Vermittlung*  
B. *müssen dabei helfen.* *Auch wir haben in manchen gesündigt;* *haben allzusehr das kalte Fachwissen des Na-*  
S. *-när* *ringt mit seinen Po-panz.* } *so*  
A. } *so*  
T. } *so*  
B. } *so*

1.  
2.  
Me.  
Lasi





Handwritten musical score for a symphony orchestra and vocal soloists. The score includes staves for various instruments and voices, with lyrics in German. The lyrics are: "Wir könnten sehr viel Wärme in die Welt bringen, in die Welt bringen. Haus baut in dem die nächs-ten Ge-ne-ra-tionen wohnen sollen." The score is written in a major key and 4/4 time. The vocal parts are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The instrumental parts include Flute (Fl.), Oboe (Obn.), Clarinet (Kl.), Bassoon (Fagott), Trumpet (Tpt.), Horn (Horn), Trombone (Tbn.), Tuba (Tuba), Percussion (Perc.), and strings (Str.). The score is marked with dynamics such as *p* (piano) and *f* (forte). The score is written in a major key and 4/4 time. The vocal parts are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The instrumental parts include Flute (Fl.), Oboe (Obn.), Clarinet (Kl.), Bassoon (Fagott), Trumpet (Tpt.), Horn (Horn), Trombone (Tbn.), Tuba (Tuba), Percussion (Perc.), and strings (Str.). The score is marked with dynamics such as *p* (piano) and *f* (forte). The score is written in a major key and 4/4 time.



