

in memoriam Antonin...
symphonische Fragmente op. 4

Anton Zapf

Introduktion

Moderato ♩ = 56

(innen anschlagen)

[illegible]

A

13

più mosso (♩ = ca. ♪)

Moderato

Perc.

Kl.

VI. I 1

VI. I 2

VI. II 1

VI. II 2

Vla. 1

1. Pult

2. Pult

Violoncello

3. Pult

4. Pult

1. Pult

Kb. 2. Pult

3. Pult

l.v.

trem. sul pont.

col legno

ppp

col legno

ppp

col legno

ppp

col legno

ppp

sul pont.

ppp

pizz.

sf

pizz.

sf

pizz.

sf

pizz.

sf

pizz.

sf

pizz.

sf

arco

arco

arco

arco

¹⁾Notation ist transponierend, d. h. die Töne werden normal gegriffen, der Klang ist um eine große Sekunde (+Oktave) tiefer als notiert. Im ersten Takt erklingt also die leere Saite (notiertes "H1") als Subkontra A.

C

più mosso (♩ = 76)

2. Pult
Violoncello

3

[illegible]

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Kl. 1
B♭ Kl. 2
Fg. 1
Fg. 2
F. Hrn. 1
F. Hrn. 2
F. Hrn. 3
F. Hrn. 4
C Trp. 1
C Trp. 2
Pos. 1, 2
Pos. 3
Pk.
Mal.
Perc.
Kl.
VI. 1.1
VI. 1.2
VI. II.1
VI. II.2
Vla. 1
Vla. 2
1. Pult
2. Pult
Violoncello
3. Pult
4. Pult
1. Pult
Kb. 2. Pult
3. Pult

cresc.
f
cresc.
p
p
p
p
cresc.
f
Xyl.
mf
mf

127 (♩ = ♩)

(♩ = ♩)

(♩ = ♩)

sfz

*cresc. e accel.***Allegro**

Fl. 1 *sfz*

Fl. 2 *sfz*

Ob. 1 *sfz*

Ob. 2 *sfz*

B♭ Kl. 1 *sfz*

B♭ Kl. 2 *sfz*

Fg. 1 *sfz*

Fg. 2 *sfz*

F. Hrn. 1 *sfz*

F. Hrn. 2 *sfz*

F. Hrn. 3 *sfz*

F. Hrn. 4 *sfz*

C Trp. 1 *sfz*

C Trp. 2 *sfz*

Pos. 1, 2 *C. S.*

Pos. 3 *C. S.*

Pk. *cresc. e accel.*

Mal. *Xyl.*

Perc. *Trgl.*

Kl. *f*

VI. I 1 *cresc. e accel.*

VI. I 2 *cresc. e accel.*

VI. II 1 *cresc. e accel.*

VI. II 2 *cresc. e accel.*

Vla. 1 *cresc. e accel.*

1. Pult *cresc. e accel.*

2. Pult *cresc. e accel.*

3. Pult *cresc. e accel.*

4. Pult *cresc. e accel.*

1. Pult *cresc. e accel.*

Kb. 2. Pult *cresc. e accel.*

3. Pult *cresc. e accel.*

Beck.

Pk.

Klsch.

espr.

espr.

espr.

J

[illegible]

meno mosso

L

175

più mosso

cresc. e accel.

meno mosso

♩ = ca.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (C. 1, 2), Bassoons (B. 1, 2), Horns (F. Hrn. 1-4), Trumpets (C. Tmp. 1, 2), Percussion (Perc.), Violins (VI. 1, 2), Violas (Vla. 1), Cellos (C. 1, 2), and Double Basses (Kb. 1, 2, 3). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *pp*, *f*, *ff*, *da lontano*, *cresc. e accel.*). There are also performance instructions like *con sord.* (with mutes) and *sul pont.* (on the bridge). The page is numbered 2 in the top right corner.

mit viel Luft

193 **Adagio** **più mosso** *rit.* **Adagio**

Fl. 1 *ppp*

Fl. 2 *ppp*

Ob. 1 *ppp*

Ob. 2 *ppp*

B $\flat$ Kl. 1 *ppp*

B $\flat$ Kl. 2 *ppp*

Fg. 1 *C.-Fg.*

Fg. 2 *pp*

F. Hrn. 1 *rit.* *C. S.* *pp*

F. Hrn. 2 *C. S.* *pp*

F. Hrn. 3

F. Hrn. 4

C Tnp. 1 *C. S.* *ppp*

C Tnp. 2

Pos. 1, 2 *1. C. S.* *pp*

Pos. 3

Pk.

Mal.

Perc. *L.v.* *Trgl.*

Kl. *pp*

E-Geige *mf* *p* *f* *p* *rit.* *pp*

VI. I 1 *innen*

VI. I 2 *außen* *col legno* *ppp*

VI. II 1 *col legno*

VI. II 2 *sim.* *col legno*

Vla. 1

1. Pult

2. Pult

Violoncello

3. Pult

4. Pult

1. Pult *ppp*

Kb. 2. Pult *ppp*

3. Pult *pp*

N

attacca Dvorak,
V. Symphonie

202

mit viel Luft

Fl. 1 *ppp*

Fl. 2 *ppp*

Ob. 1 *ppp*

Ob. 2 *ppp*

B $\flat$ Kl. 1

B $\flat$ Kl. 2

Fg. 1

Fg. 2

F. Hrn. 1 *ppp*

F. Hrn. 2 *ppp*

F. Hrn. 3 *ppp*

F. Hrn. 4 *ppp*

C Trp. 1

C Trp. 2

Pos. 1, 2

Pos. 3

Pk.

Mal.

Perc. *Kisch.*

Kl. *prap.*

E-Geige *gliss.* *geht langsam ab*

VI. I 1

VI. I 2

VI. II 1

VI. II 2

Vla. 1 *sul pont.*

1. Pult

2. Pult

Violoncello

3. Pult

4. Pult

1. Pult

Kb. 2. Pult

3. Pult

ord.