



Peter Machajdik

Compositeur, Professeur

Slovaquie

A propos de l'artiste

Peter Machajdik est un compositeur et artiste sonore slovaque né en 1961 à Bratislava (l'ancienne Tchécoslovaquie). Le catalogue de ses œuvres comprend de la musique de chambre, de la musique chorale, des compositions pour petits ensembles ou orchestre symphonique, des partitions graphiques et de nombreux opéras radiophoniques. Il écrit également des musiques pour des documentaires, et réalise des décors sonores et arrangements pour le théâtre. Machajdik apporte une vision fantasmée, hypnotique et onirique du réel en élaborant des ambiances sonores où se mêlent sons naturelles, instrumentaux, vocaux, retravaillés. Chaque œuvre de Peter Machajdik est une immersion dans un nouveau paysage sonore de conte de fées. Il est un pionnier de la 'musique flexueuse' (musique floue).

1992: Résidence du DAAD «Berliner-Kün... (la suite en ligne)

Sociétaire : GEMA - Code IPI artiste : 910577

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A propos de la pièce



GEGEN.STAND

Konzert für Akkordeon und Orchester
Concerto for accordion and orchestra
Concerto pour accordéon et orchestre
手風琴和鋼琴協奏曲

Titre : GEGEN.STAND (Concerto pour accordéon et orchestre)

Compositeur : Machajdik, Peter

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Editeur : Machajdik, Peter

Instrumentation : Orchestre symphonique, accordéon, flageolet

Style : Contemporain

Peter Machajdik sur [free-scores.com](https://www.free-scores.com)

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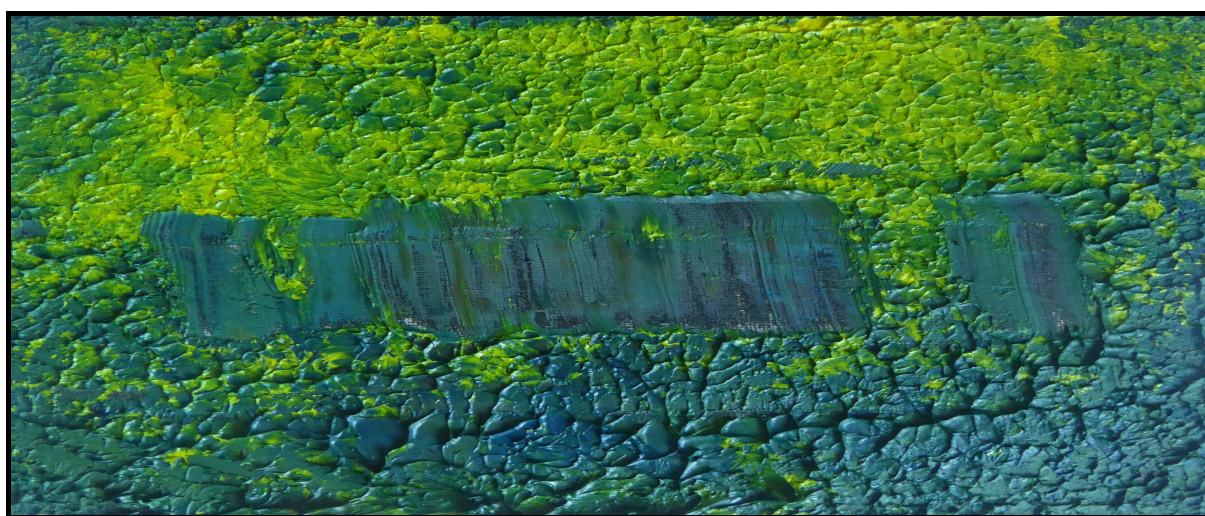
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Concerto for accordion and orchestra

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手風琴和管弦樂隊協奏曲

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GEGEN.STAND

Akkordeon und Orchester
Accordion and orchestra

(2019)

Premiere: 23 October 2019, Konzerthaus Detmold, Nemecko
Alena Budziňáková-Palus, accordion
Nordwestdeutsche Philharmonie, cond. Florian Ludwig

flauto I (anche flauto piccolo)

flauto II

2 oboi

2 clarinetti in Bb (Si b)

2 fagotti

4 corni in F (Fa)

2 trombe in C (Do)

3 tromboni (o 2 tromboni e 1 trombone basso)

tuba

timpani

percussione (2 esecutori)

marimbafono

vibrafono

xilofono

crotali

campane tubolari

triangolo

tam-tam

arpa

celesta

fisarmonica sola

violino I

violino II

viola

violoncello

contrabbasso

GEGEN.STAND

Concerto for accordion and orchestra

Peter Machajdik

FOR INDIVIDUAL PARTS VISIT

<https://www.machajdik.com/gegenstand.html>

♩ = 76

Flauto 1

Flauto 2

Oboe 1

Oboe 2

Clarinetto in B \flat 1

Clarinetto in B \flat 2

Fagotti 1,2

Corni in F 1,2

Corni in F 3,4

Trombe in C 1,2

Trombone 1

Trombone 2

Trombone (Trombone basso) 3

Tuba

Timpani

Crotali
Vibrafono
Xilofono

Marimbafono
Triangolo
Tam-tam

Campane tubolari

Arpa

Celesta

FISARMONICA

Violino I

Violino II

Viola

Violoncello

Contrabbasso

The musical score is divided into two systems. The first system includes Flutes 1 & 2, Oboes 1 & 2, Clarinets in Bb 1 & 2, Bassoon 1 & 2, Trumpets 1, 2, & 3, Trombones 1 & 2, Tuba, Timpani, Crotales, Vibraphone, Xylophone, Maracas, Triangle, Tambourine, Cymbals, Arpa, and Celesta. The second system includes Fagotto, Violins I & II, Viola, Violoncello, and Contrabasso.

Key performance instructions and dynamics include:

- Flutes 1 & 2:** *pp*, *al niente*, *ppp*, *pp*, *sf*
- Trumpets 1, 2, & 3:** *ppp*, *sf*, *gradually open*
- Timpani:** *ppp*, *sf*
- Crotales:** *ppp*, *sf*
- Arpa:** *pp*, *mf*
- Fagotto:** *p*, *mp*, *p*, *pp*, *sf*
- Violins I & II:** *non vib.*, *div.*, *sf*, *unite*
- Viola:** *poco*, *pp*, *div.*, *sf*
- Violoncello:** *poco*, *pp*, *div.*, *sf*
- Contrabasso:** *pp*, *sf*

1

Fl. 1 *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *mp* *ppp*

Fl. 2 *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *mp* *p* *mf* *mp* *p* *ppp*

Ob. 1 *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *mp* *p* *ppp*

Ob. 2 *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *ppp*

B♭ Cl. 1 *ppp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *mp* *p* *ppp*

B♭ Cl. 2 *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *mp* *p* *ppp*

Fgt. 1,2 *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *mp* *ppp*

Cr. 1,2 *ppp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *mp* *p* *ppp*

Cr. 3,4 *ppp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *mp* *p* *ppp*

Tr. 1,2 *pp* *mp* *pp*

Trbn. 1 *pp* *mp* *pp*

Trbn. 2 *pp* *p* *pp*

Trbn. b. 3 *ppp* *p* *pp* *mp* *pp* *p* *ppp*

Tuba *ppp* *p* *pp* *mp* *pp* *p* *ppp*

Timp. *pp* *f*

Crot. Vib. Xil. *p* *pp* *mf*

Mrb. Trgl. T-tam *pp* *f*

Camp. *pp* *f*

Ar. *pp* *f*

Cel. *p* *f*

Fis. *ff*

Vln. I *p* *f* *ppp*

Vln. II *ppp* *p* *ppp* *pp* *ppp* *pp* *f* *ppp*

Vla. *p* *ppp*

Vc. *mp* *f* *ppp*

Cb. *mp* *solo pizz.*

Fl. 1 *pp p pp p p pp mp mp*

Fl. 2 *pp p p p p mp mp*

Ob. 1 *pp p pp p pp p mp*

Ob. 2 *pp p pp pp p mp*

B♭ Cl. 1 *pp p pp p p p*

B♭ Cl. 2 *pp p pp p pp p mp*

Egt. 1,2 *pp p pp p pp*

Cr. 1,2 *1 solo pp p pp p pp p*

Cr. 3,4 *pp p pp p pp p*

Tr. 1,2 *pp p*

Trbn. 1 *pp p pp*

Trbn. 2 *pp p pp*

Trbn. b. 3 *pp p pp p pp*

Tuba *pp p pp p pp*

Timp. *pp*

Crot. Vib. Xil. *muta in VIBRAFONO*

Mrb. Trgl. T-tam *muta in MARIMBAFONO*

Camp.

Ar. *pp p*

Cel. *p mp f*

Fis. *mf ff*

Vln. I *non vib. p f p*

Vln. II *p mf*

Vla. *unite non vib. p mf p*

Vc. *non vib. f*

Cb. *arco gliss. mf f*

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 Fgt. 1,2
 Cr. 1,2
 Cr. 3,4
 Tr. 1,2
 Trbn. 1
 Trbn. 2
 Trbn. b. 3
 Tuba
 Timp.
 Vib. Xil.
 Mrb. Trgl. T-tam
 Camp.
 Ar.
 Cel.
 Fis.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for "GEGEN.STAND" page 5, featuring multiple staves for various instruments. The score includes dynamic markings such as *ppp*, *mp*, *p*, *sfz*, and *ff*, along with performance instructions like "senza sord.", "gradually open", and "poco". The music is in 4/4 time and includes complex rhythmic patterns like triplets and sixteenth notes.

Fl. 1 *pp* *p* *pp* *p* *mp* *p* *mf*

Fl. 2 *pp* *p* *pp* *p* *pp* *mp* *p* *mf*

Ob. 1 *pp* *p* *pp* *p* *pp* *mp* *mf*

Ob. 2 *pp* *p* *pp* *p* *pp* *mp* *p* *mf*

B♭ Cl. 1 *pp* *p* *pp* *p* *pp* *mp* *p* *mf*

B♭ Cl. 2 *pp* *p* *pp* *p* *pp* *mp* *p* *mf*

Egt. 1,2 *pp* *p* *pp* *p* *pp* *mp* *p*

Cr. 1,2 *pp* *p* *pp* *p* *pp* *mf*

Cr. 3,4 *ppp* *pp* *ppp* *p* *pp* *pp* *mf* *pp*

Tr. 1,2 *pp* *p* *pp* *mp* *p* *mp*

Trbn. 1 *pp* *p* *pp* *mp* *p* *mp*

Trbn. 2 *pp* *p* *pp* *mp* *pp*

Trbn. b. 3 *p* *pp* *p* *pp* *mp* *pp*

Tuba *p* *pp* *p* *pp* *p* *mp* *pp*

Timp. *pp* *f* *p*

Crot. Vib. Xil. *ff*

Mrb. Trgl. T-tam *pp* *poco a poco cresc.* *ff*

Camp.

Ar. *mf* *f* *Lv.*

Cel. *ff*

Fis. *ff* *fff*

Vln. I *ppp* *pp* *ppp* *p* *ord.* *mf* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *uniti* *p* *f*

Cb. *tutti* *p* *f*

This musical score, titled "GEGEN.STAND", is a page from a larger work, as indicated by the measure number 48 at the top left. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments included are:

- Flutes (Fl. 1, Fl. 2)
- Oboes (Ob. 1, Ob. 2)
- Bass Clarinets (B♭ Cl. 1, B♭ Cl. 2)
- Euphonium (Egt. 1, 2)
- Cor Anglais (Cr. 1, 2)
- Trumpets (Tr. 1, 2, 3)
- Trombones (Trbn. 1, 2, 3)
- Tuba
- Timpani (Timp.)
- Cymbals (Camp.)
- Arabic Harp (Ar.)
- Cello (Cel.)
- Fiddle (Fis.)
- Violins (Vln. I, Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score is written in a common time signature and features a variety of dynamic markings such as *ppp*, *pp*, *p*, *mp*, *f*, and *ff*. It includes complex rhythmic patterns, including triplets and sixteenth-note runs. Performance instructions like *gliss.*, *poco*, and *1 solo Flz.* are present. The page concludes with a *ppp* dynamic marking at the bottom right.

6 **Meno mosso** ♩ = 69

poco a poco accel.

Fl. 1: *pp*, *p*, *mp*
 Fl. 2: *pp*, *pp*
 Ob. 1: *pp serene*, *p*
 Ob. 2: *pp serene*, *poco*, *p*
 B♭ Cl. 1: *pp serene*, *ppp*, *mp*, *p*, *mp*
 B♭ Cl. 2: *pp*, *ppp*, *pp*, *p*, *mp*, *p*, *mp*, *p*, *mp*
 Fgt. 1.2: *pp*, *1 solo*, *p*, *mp*, *p*
 Cr. 1.2: *pp*
 Cr. 3.4: *pp*
 Tr. 1.2: *pp*
 Trbn. 1: *pp*
 Trbn. 2: *pp*
 Trbn. b. 3: *pp*
 Tuba: *pp*
 Timp.: *pp*
 Crot. Vib. Xil.: *p*
 Mrb. Trgl. T-tam: **muta in CAMPANE**
 Camp.: *pp*
 Ar.: *p*, *mp*
 Cel.: *p*
 Fis.: *pp*, *mp*, *f*, *poco*, *f*, *poco*, *f*
 Vln. I: *pp*, *flaut.*, *ord.*, *p*, *pp*, *non vib.*, *p*, *mp*, *p*, *mp*, *express.*
 Vln. II: *p*, *sul tasto (flaut.)*, *pp*, *ord.*, *p*, *mp*, *p*, *mp*
 Vla.: *p*, *sul tasto (flaut.)*, *pp*, *ord.*, *p*, *mp*, *p*, *mp*
 Vc.: *p*, *pp*, *div.*, *p*, *mp*, *p*, *mp*
 Cb.: *p*, *pp*, *p*, *mp*, *p*, *mp*

♩ = 72

The score is for the piece "GEGEN.STAND" on page 9. It is written in 3/8 time with a tempo of ♩ = 72. The instrumentation includes:

- Flutes 1 & 2 (Fl. 1, Fl. 2)
- Oboes 1 & 2 (Ob. 1, Ob. 2)
- Bass Clarinets 1 & 2 (B♭ Cl. 1, B♭ Cl. 2)
- Bassoon 1.2 (Fgt. 1.2)
- Cor Anglais 1.2 & 3.4 (Cr. 1.2, Cr. 3.4)
- Trumpets 1.2 (Tr. 1.2)
- Trombones 1, 2, and 3 (Trbn. 1, Trbn. 2, Trbn. b. 3)
- Tuba
- Timpani (Timp.)
- Cymbals (Camp.)
- Vibraphone (Vib.) and Xylophone (Xil.)
- Maracas (Mrb.) and Triangle (Trgl.)
- Tam-tam (T-tam)
- Campanelli (Camp.)
- Arabic Harp (Ar.)
- Cello (Cel.)
- Double Bass (Cb.)
- Violins I & II (Vln. I, Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)

Key performance markings include dynamics (p, mp, mf, f), articulation (accents), and specific instructions like "3 solo" for the Cor Anglais and "div." for the Violoncello. The score concludes with a flourish for the Flute 2 and a "stopped / con sord." instruction for the strings.

Fl. 1 *mp* *mf* *p* *mf* *p*

Fl. 2 *mp* *mf* *p* *mf* *p*

Ob. 1 *pp* *mf* *pp* *mf* *p* *mf* *p*

Ob. 2 *pp* *mp* *p* *mf* *mp* *f*

B♭ Cl. 1 *pp* *mf* *p* *mf* *p* *mf* *p* *mf* *mf*

B♭ Cl. 2 *p* *mf* *p* *f* *pp* *mf*

Fgt. 1,2 *p* *mf* *p* *f* *p*

Cr. 1,2 *o* (open / senza sord.) *p* *mp* *p* *mf* *p* *pp* *mf* *pp*

Cr. 3,4 *con sord.* *ppp* *p* *ppp* *mp* *pp* *mp* *pp* *mf* *pp*

Tr. 1,2 *1 solo* *pp* *mp* *pp* *p* *pp* *mf* *mp*

Trbn. 1 *senza sord.* *pp* *mf* *pp* *p* *pp* *p* *poco*

Trbn. 2 *senza sord.* *pp* *mp* *pp* *p* *poco*

Trbn. b. 3 *senza sord.* *p* *mf* *pp* *mf* *p* *mf* *pp* *p* *mf* *f* *gliss.*

Tuba *senza sord.* *p* *mf* *pp* *mf* *p* *mf* *p* *mf* *pp* *p* *f*

Timp. *74*

Crot. Vib. Xil. *74*

Mrb. Trgl. T-tam. *74*

Camp. *74*

Ar. *f* *3*

Cel. *f* *mf*

Fis. *ff*

Vln. I *uniti* *mp* *mf*

Vln. II *mp* *mf* *f* *mf*

Vla. *mp* *mf* *f* *mf*

Vc. *mp* *mf* *f* *uniti*

Cb. *mp* *mf*

8 Più calmo ♩ = 76

79

Fl. 1 *mf* *staccato* *f* *p*

Fl. 2 *mf* *staccato* *f* *p*

Ob. 1 *mf* *p* *mf* *staccato* *mf subito* *f*

Ob. 2 *mp* *f* *mf* *staccato* *f*

B♭ Cl. 1 *mf* *staccato* *f*

B♭ Cl. 2 *mf* *staccato* *f*

Fgt. 1,2 *mf* *mf* *f*

Cr. 1,2 *mf* *mf* *mf sub.* *f*

Cr. 3,4 *mf* *staccato* *f*

Tr. 1,2 *p* *mf* *mp* *mf* *f*

Trbn. 1 *ppp* *mf sub.* *f*

Trbn. 2 *poco* *mp* *f*

Trbn. b. 3 *p* *ppp* *mf* *pp* *mf* *mp* *f*

Tuba *p* *ppp* *mf* *f* *p* *mf* *mp* *f*

Timp. *mp* *fff* *p* *fff* *f* *tutta forza* *pp*

Crot. Vib. XII. *fff*

Mrb. Trgl. T-tam *TAM-TAM* *p*

Camp. *fff* *muta in TAM-TAM*

Ar. *ff* *poco a poco cresc.* *gliss.* *(l.v.)* *p* *mp*

Cel. *ff* *p*

Fis. *fff* *fff* *fff*

Vln. I *f* *tutta forza* *pp* *ppp* *pp*

Vln. II *f* *tutta forza* *pp*

Vla. *f* *pp* *flaut.* *unite non vib.*

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

Cb. *ff* *fff* *f*

Fl. 1: *Flz. gliss.*, *pp*, *mp*, *pp*, *mp*

Fl. 2: *p*, *f*, *p*, *mp*

Ob. 1: *pp*, *p*, *mf*, *p*, *mp*

Ob. 2: *mf*, *p*, *mp*, *p*, *mp*, *p*

B♭ Cl. 1: *pp*, *mf*, *p*, *mp*, *p*

B♭ Cl. 2: *Flz. gliss.*, *pp*, *mp*, *mf*, *p*, *mp*, *p*

Fgt. 1,2: *mp*

Cr. 1,2: *mf*, *p*, *mp*, *p*, *mp*

Cr. 3,4: *3 solo*, *ppp*, *p*, *ppp*, *mp*, *p*, *mp*, *p*

Tr. 1,2: -

Trbn. 1: -

Trbn. 2: -

Trbn. b. 3: *Air noise*, *p*, *staccato*, *pp*, *mp*, *pp*, *mp*, *p*

Tuba: *Air noise*, *p*, *staccato*, *pp*, *mp*, *pp*, *mp*, *p*

Timp.: *mp*

Crot. Vib. Xil.: *mf*

Mrb. Trgl. T-tam: *muta in CAMPANE*

Camp.: -

Ar.: *(l.v)*

Cel.: -

Fis.: *f*, *gliss.*

Vln. I: *ord.*, *pp*, *mp*

Vln. II: *mp*, *espress.*

Vla.: *p*, *pp*, *0*, *pp*, *mp*

Vc.: *div.*, *mp*

Cb.: *mp*

This page of the musical score, titled "GEGEN.STAND", covers measures 91 to 100. It is a full orchestral score with parts for woodwinds, brass, percussion, and strings. The score is written in 4/4 time and includes various musical notations such as triplets, slurs, and dynamic markings (p, mp, mf, ff). The woodwind section includes Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (B♭ Cl. 1, 2), Bassoon (Fgt. 1, 2), and Cor Anglais (Cr. 1, 2, 3, 4). The brass section includes Trumpets (Tr. 1, 2), Trombones (Trbn. 1, 2, 3), Tuba, and Timpani (Timp.). The percussion section includes Crotales (Crot. Vib. Xil.), Mridangam (Mrb. Trgl. T-tam), Cymbals (Camp.), and Arpa (Ar.). The string section includes Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The score features a variety of dynamic markings and articulations, including triplets and slurs. A section titled "GEGEN.STAND" is indicated at the top of the page.

Fl. 1 *mp*

Fl. 2 *p mp*

Ob. 1 *mp p mp*

Ob. 2 *p pp mp*

B♭ Cl. 1 *mp p mp*

B♭ Cl. 2 *mp p mp*

Fgt. 1,2 *p mp*

Cr. 1,2 *p mp*

Cr. 3,4 *p mp*

Tr. 1,2 *p pp mp*

Trbn. 1 *mp p mp pp*

Trbn. 2 *mp pp mp pp mp*

Trbn. b. 3 *mp p pp mp pp mp*

Tuba *mp p pp mp pp mp*

Timp. *p f mf*

Crot. Vib. Xil.

Mrb. Trgl. T-tam

Camp.

Ar.

Cel.

Fis. *

Vln. I

Vln. II *mf*

Vla. *mf* *div.*

Vc.

Cb.

This page of the musical score covers measures 97 through 112, with measure 112 being the final measure on this page. The score is arranged in systems with various instruments and their parts.

- Flutes (Fl. 1, 2):** Fl. 1 plays a melodic line with triplets and a *mf* dynamic. Fl. 2 plays a rhythmic accompaniment with dynamics ranging from *p* to *mf*.
- Oboes (Ob. 1, 2):** Ob. 1 has a melodic line with dynamics from *p* to *f*. Ob. 2 has a rhythmic accompaniment with dynamics from *p* to *mf*.
- Clarinets (B♭ Cl. 1, 2):** B♭ Cl. 1 plays a melodic line with dynamics from *mp* to *f*. B♭ Cl. 2 plays a rhythmic accompaniment with dynamics from *p* to *f*.
- Bassoons (Fgt. 1, 2):** Both play a rhythmic accompaniment with dynamics from *mp* to *f*.
- Cornets (Cr. 1, 2, 3, 4):** Cr. 1 and 2 play chords with dynamics from *p* to *f*. Cr. 3 and 4 play a rhythmic accompaniment with dynamics from *p* to *f*.
- Trumpets (Tr. 1, 2) and Trombones (Trbn. 1, 2, 3):** Tr. 1 and 2 play a rhythmic accompaniment with dynamics from *p* to *f*. Trbn. 1, 2, and 3 play chords with dynamics from *pp* to *mf*. Trbn. 1 and 3 have *p cresc. poco a poco* markings.
- Tuba:** Plays a rhythmic accompaniment with dynamics from *pp* to *f*, also marked *p cresc. poco a poco*.
- Timpani (Timp.):** Plays a rhythmic accompaniment with dynamics from *p* to *ff*.
- Cymbals (Crot. Vib. Xil.):** Plays a rhythmic accompaniment with a *ff* dynamic.
- Arpa (Ar.):** Plays a melodic line with dynamics from *p* to *ff*, including a *gliss.* marking.
- Strings:** Vln. I and II, Vla., Vcl., and Cb. play a melodic line with dynamics from *p* to *f*. Vln. I has a *div.* marking. Vln. I and Vcl. have *uniti* markings.

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Fagott 1.2, Clarinet 1.2, and Clarinet 3.4. The brass section consists of Trumpet 1.2, Trombones 1, 2, and 3, and Tuba. Percussion includes Timpani, Crotchet, Vibraphone, Xylophone, Maracas, Triangle, and Tom-tom. The string section includes Cymbals, Violins I & II, Viola, Violoncello, and Contrabasso. The score is marked with various dynamics and performance instructions, including triplets, quintuplets, and specific articulation marks like 'staccatissimo possibile' and 'cantabile'. A rehearsal mark '13' is located at the top right of the page.

106

Fl. 1 *mp* < *sfz*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

Fgt. 1,2 *mp*

Cr. 1,2 *mp* > *pp* *mp* *p* < *mp* *p* *mp* *p* *mp* *p*

Cr. 3,4 *mp* > *pp* *mp* *p* < *mp* *p* *mp* *p* *mp* *p*

Tr. 1,2 *p*

Trbn. 1 *mp* < *sfz* *p* *mf* *p* *mp* *p* *mp* *p* *mp* *p*

Trbn. 2 *mp* < *sfz* *mp* < *sfz* *sfz* *p* *mp*

Trbn. b. 3 *pp* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Tuba *pp* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Timp.

Crot. Vib. Xil.

Mrb. Trgl. T-tam

Camp.

Ar.

Cel.

Fis.

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

Cb.

mf *decresc.*

Fl. 1 *mp* *cresc.* *mf* *decresc.* *mp* *cresc.* *mf*

Fl. 2 *staccatissimo* *p* *mf* *p*

Ob. 1 *staccatissimo* *p* *mf* *p*

Ob. 2 *staccato* *p* *mf* *p* *mf* *p*

B♭ Cl. 1 *staccatissimo* *pp* *mf* *p* *mf* *p* *mf* *p*

B♭ Cl. 2 *pp*

Fgt. 1,2 *staccatissimo possibile* *mf*

Cr. 1,2 *mp* *p* *mf* *p* *mf* *p* *mf* *p*

Cr. 3,4 *mp* *p* *mf* *p* *mf* *p* *mp*

Tr. 1,2 *staccatissimo* *p* *mp* *p* *mf* *p* *mf*

Trbn. 1 *mp* *p* *mf* *p* *mf* *p* *mf* *pp* *p*

Trbn. 2 *p* *mf* *p* *mf* *p*

Trbn. b. 3 *mp* *p* *mf* *p* *mf* *p* *mf* *p*

Tuba *gliss.* *mp* *mf* *p* *staccatissimo possibile* *mf* *p* *mf* *p* *mf* *p*

Timp. *f* *ff* *p* *f*

Crot. Vib. Xil. *muta in COTALI*

Mrb. Trgl. T-tam

Camp. *f*

Ar. *gliss.* *ff*

Cel. *ff*

Fis. *fff*

Vln. I *mf* *f*

Vln. II *mf* *f* *mp* *f*

Vla. *f* *mp* *f*

Vc. *f*

Cb. *f*

This page of a musical score, titled "GEGEN.STAND", is page 19. It features a variety of instruments and their parts, including:

- Flutes (Fl. 1, 2):** Fl. 1 has a complex rhythmic pattern with many sixteenth notes. Fl. 2 has a melodic line with dynamic markings *mf*, *p*, and *mf*.
- Oboes (Ob. 1, 2):** Both oboes play similar melodic lines with dynamic markings *mf* and *p*.
- Clarinets (B♭ Cl. 1, 2):** Clarinets 1 and 2 play melodic lines with dynamic markings *mf* and *p*.
- Bassoon (Fgt. 1.2):** The bassoon part features triplet patterns with dynamic markings *mf* and *p*.
- Cornets (Cr. 1.2, 3.4):** Cornets 1 and 2 play melodic lines with dynamic markings *p*, *mf*, *mp*, *f*, and *sf*.
- Trumpets (Tr. 1.2):** The trumpet part has a rhythmic pattern with dynamic markings *p* and *mf*.
- Trombones (Trbn. 1, 2, 3):** Trombone 1 has a melodic line with dynamic markings *mf* and *pp*. Trombone 2 and 3 have rhythmic parts with dynamic markings *mf* and *p*.
- Tuba:** The tuba part has a rhythmic pattern with dynamic markings *mf* and *p*.
- Timpani (Timp.):** The timpani part has a few notes with dynamic markings *f* and *ff*.
- Drum Kit (Croch. Vib., Xil., Mrb., Trgl., T-tam):** These instruments are mostly silent on this page.
- Cymbals (Camp.):** The cymbals are also silent on this page.
- Arpeggiator (Ar.):** The arpeggiator part has a melodic line with dynamic markings *f* and *gliss.*
- Cello (Cel.):** The cello part has a few notes with dynamic markings *f* and *gliss.*
- Fis. (Fiddle):** The fiddle part has a melodic line with dynamic markings *f* and *gliss.*
- Violins (Vln. I, II):** Violin I and II have melodic lines with dynamic markings *mp*, *f*, and *ff*.
- Viola (Vla.):** The viola part has a melodic line with dynamic markings *mp*, *f*, and *mp*.
- Violoncello (Vc.):** The cello part has a melodic line with dynamic markings *mp*, *f*, and *mp*.
- Double Bass (Cb.):** The double bass part has a melodic line with dynamic markings *mp*, *f*, and *mp*.

This page contains the musical score for measures 119 through 124 of the piece 'GEGEN.STAND'. The score is arranged in a standard orchestral format with the following parts:

- Flutes:** Fl. 1 and Fl. 2. Fl. 1 has a complex melodic line with many sixteenth notes, while Fl. 2 plays a rhythmic accompaniment.
- Oboes:** Ob. 1 and Ob. 2. Ob. 1 has a melodic line, and Ob. 2 plays a rhythmic accompaniment.
- Clarinets:** B♭ Cl. 1 and B♭ Cl. 2. Cl. 1 has a melodic line, and Cl. 2 plays a rhythmic accompaniment.
- Bassoon:** Fgt. 1,2. Plays a rhythmic accompaniment.
- Cornets:** Cr. 1,2 and Cr. 3,4. Cr. 1,2 play a rhythmic accompaniment, and Cr. 3,4 play a melodic line.
- Trumpets:** Tr. 1,2, Trbn. 1, 2, and Trbn. b. 3. Tr. 1,2 play a rhythmic accompaniment, and Trbn. 1, 2, and Trbn. b. 3 play a rhythmic accompaniment.
- Tuba:** Tuba. Plays a rhythmic accompaniment.
- Timpani:** Timp. Plays a rhythmic accompaniment.
- Cymbals:** Crot. Vib. Xil. and Mrb. Trgl. T-tam. Both are silent.
- Campana:** Camp. Silent.
- Arpeggiator:** Ar. Plays a rhythmic accompaniment.
- Cello:** Cel. Plays a rhythmic accompaniment.
- Fiddle:** Fis. Plays a rhythmic accompaniment.
- Violins:** Vln. I and Vln. II. Vln. I plays a melodic line, and Vln. II plays a rhythmic accompaniment.
- Viola:** Vla. Plays a rhythmic accompaniment.
- Violoncello:** Vc. Plays a rhythmic accompaniment.
- Double Bass:** Cb. Plays a rhythmic accompaniment.

The score includes various dynamics such as *p*, *mf*, *f*, *mp*, *ff*, *sfz*, and *staccato*. It also features performance instructions like *Martellato*, *poco a poco cresc.*, and *staccatissimo*. The score is divided into four systems by vertical dashed lines.

17

18

146

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Fgt. 1,2

Cr. 1,2

Cr. 3,4

Tr. 1,2

Trbn. 1

Trbn. 2

Trbn. b. 3

Tuba

Timp.

Crot. Vib. Xil.

Mrb. Trgl. T-tam

Camp.

Ar.

Cel.

Fis.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Martellato

mf

mp

p

f

muta in CROTALI

158

Fl. 1 *mp*

Fl. 2 *pp* *mp* *pp*

Ob. 1 *p*

Ob. 2 *ppp* *p* *ppp*

B♭ Cl. 1 *p*

B♭ Cl. 2 *ppp* *pp* *ppp*

Fgt. 1,2

Cr. 1,2

Cr. 3,4

Tr. 1,2

Trbn. 1

Trbn. 2

Trbn. b. 3

Tuba

Timp.

Crot. *Crotali* *mp* *mp*

Vib. *mp*

Xil. *mp*

Mrb. *mp*

Trgl.

T-tam

Camp.

Ar.

Cel.

Fis. *cantabile*

Vln. I *arco* *mp* *mp* *mp* *mp*

Vln. II *arco* *mp* *mp* *mp* *mp* *mp* *mp*

Vla. *arco* *mp* *mp*

Vc. *arco* *mp*

Cb.

178

Fl. 1 *mp* *f* *mp* *f* *mp* *f* *mf* *f* *mf* *f* *mf*

Fl. 2 *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mf* *f* *mf* *f* *mf*

Ob. 1 *mp* *mp* *mp* *mf* *mf* *mf*

Ob. 2 *mp* *mp* *mp* *mf* *mf* *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mp* *mf*

Fgt. 1,2 *cresc. poco a poco* *mp* *poco a poco decresc.* *pp* *cresc. poco a poco* *mp* *poco a poco decresc.* *pp* *cresc. poco a poco*

Cr. 1,2

Cr. 3,4

Tr. 1,2 *cresc. poco a poco* *mp* *poco a poco decresc.* *pp* *cresc. poco a poco* *mp* *poco a poco decresc.* *pp* *cresc. poco a poco*

Trbn. 1 *cresc. poco a poco* *mp* *poco a poco decresc.* *pp* *cresc. poco a poco* *mp* *poco a poco decresc.* *pp* *cresc. poco a poco*

Trbn. 2 *pp* *cresc. poco a poco* *mp* *poco a poco decresc.* *pp* *cresc. poco a poco* *mp* *poco a poco decresc.* *pp* *cresc. poco a poco*

Trbn. b. 3 *cresc. poco a poco* *mp* *poco a poco decresc.* *pp* *cresc. poco a poco* *mp* *poco a poco decresc.* *pp* *cresc. poco a poco*

Tuba *cresc. poco a poco* *mp* *poco a poco decresc.* *pp* *cresc. poco a poco* *mp* *poco a poco decresc.* *pp* *cresc. poco a poco*

Timp.

Crot. Vib. XII. *f*

Mrb. Trgl. T-tam

Camp.

Ar. *mf* *L.v.*

Cel. *mf*

Fis. *ff*

Vln. I *mp* *mp* *mf* *mf* *mf* *mf*

Vln. II *mp* *mp* *mf* *mf* *mf* *mf*

Vla. *mp* *mf* *mf*

Vc. *mp* *mf*

Cb. *mf*

185

Fl. 1 *f* *mp* *mf*

Fl. 2 *f* *ff* *f* *ff* *mp* *mf*

Ob. 1 *f* *mp* *mf*

Ob. 2 *f* *f* *ff* *mp* *mf*

B♭ Cl. 1 *f* *ff* *mp* *mf*

B♭ Cl. 2 *mp* *mf*

Fgt. 1,2 *f* *poco a poco decresc.* *mp* *mf*

Cr. 1,2 + (stopped / con sord.) *fff*

Cr. 3,4 + (stopped / con sord.) *fff*

Tr. 1,2 *f* *fff* *1 solo* *mf*

Trbn. 1 *f* *fff*

Trbn. 2 *f* *fff*

Trbn. b. 3 *f* *fff*

Tuba *f* *fff*

Timp. *mp* *f*

Crot. Vib. Xil. *f* *VIBRAFONO*

Mrb. Trgl. T-tam *f* *muta in CAMPANE*

Camp. *f*

Ar. *f* *gliss.* *ff*

Cel. *f*

Fis. *f* *gliss.* *ff*

Vln. I *mf* *sul pont.* *mp* *ord.* *f*

Vln. II *mf* *sul pont.* *mp* *ord.* *f*

Vla. *mf* *sul pont.* *mp* *ord.* *f*

Vc. *mf* *f*

Cb. *f* *mp* *f*

192

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Fgt. 1,2

Cr. 1,2

Cr. 3,4

Tr. 1,2

Trbn. 1

Trbn. 2

Trbn. b. 3

Tuba

Timp.

Crot. Vib. XII.

Mrb. Trgl. T-tam

Camp.

Ar.

Cel.

Fis.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

div.

199

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Fgt. 1,2

Cr. 1,2

Cr. 3,4

Tr. 1,2

Trbn. 1

Trbn. 2

Trbn. b. 3

Tuba

Timp.

Crot. Vib. Xil.

Mrb. Trgl. T-tam

Camp.

Ar.

Cel.

Fis.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

pp

mf

ppp

tutta forza

div.

o (open / senza sord.)

o (open / senza sord.)

l.v.

This page contains the musical score for measures 207 through 210 of the piece "GEGEN.STAND". The score is arranged in a standard orchestral format with the following parts:

- Flutes:** Fl. 1 and Fl. 2. Fl. 1 has a measure rest in 207 and 208, then plays a melodic line in 209 and 210. Fl. 2 plays a melodic line in 207 and 208, then has a measure rest in 209 and 210.
- Oboes:** Ob. 1 and Ob. 2. Ob. 1 has a measure rest in 207 and 208, then plays a melodic line in 209 and 210. Ob. 2 plays a melodic line in 207 and 208, then has a measure rest in 209 and 210.
- Clarinets:** B♭ Cl. 1 and B♭ Cl. 2. B♭ Cl. 1 has a measure rest in 207 and 208, then plays a melodic line in 209 and 210. B♭ Cl. 2 has a measure rest in 207 and 208, then has a measure rest in 209 and 210.
- Woodwinds:** Fgt. 1.2, Cr. 1.2, Cr. 3.4, Tr. 1.2, Trbn. 1, Trbn. 2, Trbn. b. 3, and Tuba. These parts play a rhythmic accompaniment of eighth notes and chords.
- Drum and Percussion:** Timp., Croc. Vib. Xil., Mrb. Trgl. T-tam, and Camp. Timp. plays a rhythmic pattern of eighth notes. Croc. Vib. Xil., Mrb. Trgl. T-tam, and Camp. are mostly silent.
- String Section:** Vln. I, Vln. II, Vla., Vc., and Cb. Vln. I and Vln. II play a melodic line with a "non div." marking. Vla. has "sul C" and "gliss." markings. Vc. and Cb. play a rhythmic accompaniment.

The score includes various musical notations such as slurs, ties, and dynamic markings. Vertical dashed lines indicate the start of measures 207, 208, 209, and 210.

25 poco a poco rit.

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *p*

Ob. 2

B♭ Cl. 1 *mf* *f* *pp*

B♭ Cl. 2 *p* *mp*

Fgt. 1,2 *mp*

Cr. 1,2

Cr. 3,4

Tr. 1,2 *p* *pp*

Trbn. 1 *p* *pp*

Trbn. 2 *p* *pp*

Trbn. b. 3 *p* *pp*

Tuba *p* *pp*

Timp. *fff* *poco*

Crot. Vib. Xil. *mp*

Mrb. Trgl. T-tam

Camp.

Ar. *mp*

Cel. *fff*

Fis. *mf* *ff* *mf* *fff* *mp*

Vln. I *fff* *f*

Vln. II *fff* *f*

Vla. *fff* *f* *gliss.*

Vc. *fff* *f*

Cb. *fff* *pp*

220

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Fgt. 1,2

Cr. 1,2

Cr. 3,4

Tr. 1,2

Trbn. 1

Trbn. 2

Trbn. b. 3

Tuba

Timp.

Crot. Vib. Xil.

Mrb. Trgl. T-tam

Camp.

Ar.

Cel.

Fis.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Air noise, no pitch

Air noise, no pitch

Air noise, no pitch

Air noise, no pitch

muta in CROTALI

fff *p* *espress.*

ppp *pp* *con sord.* *pp* *con sord.* *pp* *con sord.* *pp*

uniti non vib.

233

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Fgt. 1,2

Cr. 1,2

Cr. 3,4

Tr. 1,2

Trbn. 1

Trbn. 2

Trbn. b. 3

Tuba

Timp.

Crot.
Vib.
Xil.

Mrb.
Trgl.
T-tam

Camp.

Ar.

Cel.

Fis.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *sfz*

pp *sfz*

pp *sfz*

ppp *mp* *muta in VIBRAFONO*

p

mp *poco a poco cresc.* *ff* *f*

senza sord. *poco a poco cresc.* *mf*

senza sord. *poco a poco cresc.* *mf*

senza sord. *poco a poco cresc.* *mf*

poco a poco cresc. *mf*

poco a poco cresc. *mf*

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 Fgt. 1,2

Cr. 1,2
 Cr. 3,4
 Tr. 1,2
 Trbn. 1
 Trbn. 2
 Trbn. b. 3
 Tuba

Timp.
 Croc. Vib. Xil.
 Mrb. Trgl. T-tam

Camp.
 Ar.
 Cel.
 Fis.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

244
 244
 244
 244
 244
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 244
 244

pp < *sfz*
pp < *sfz*
pp < *sfz*
pp < *sfz*
pp < *sfz*
pp < *sfz*
pp
dim.
pppp
 I solo con sord.
 VIBRAFONO
pp
 muta in MARIMBAFONO
pp
mf
pp
mf
p
al niente
al niente
pp
pp
 solo out of metre (rhythmically a bit delayed)
pp
pp
 sola Circular bowing
pp

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Fgt. 1,2

Cr. 1,2

Cr. 3,4

Tr. 1,2

Trbn. 1

Trbn. 2

Trbn. b. 3

Tuba

Timp.

Crot.
Vib.
Xil.

Mrb.
Trgl.
T-tam

Camp.

Ar.

Cel.

Fis.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

pp

mf

ffff

p

ffff

mp

pp

solo out of metre (rhythmically a bit delayed)

sul tasto

ord.

tutti

tutti

tutte, unite

p

p

p

264 *staccato*
p *mf* *mp* *f*

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 Fgt. 1,2
p *mp* *mf* *f*

Cr. 1,2
 Cr. 3,4
 Tr. 1,2
 Trbn. 1
 Trbn. 2
 Trbn. b. 3
 Tuba
mp *f* *mf* *f*

Timp.
 Crot.
 Vib.
 Xil.
mf *f* *ff*

Mrb.
 Trgl.
 T-tam
 MARIMBAFONO *ff*

Camp.
 Ar.
 Cel.
 Fis.
mf *f* *ff*

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.
mp *f* *mf* *f*
div.
mp *f*

senza sord. *a2*

staccato

30

31

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Egt. 1,2

Cr. 1,2

Cr. 3,4

Tr. 1,2

Trbn. 1

Trbn. 2

Trbn. b. 3

Tuba

Timp.

Crot.
Vib.
Xil.

Mrb.
Trgl.
T-tam

Camp.

Ar.

Cel.

Fis.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

f

mf

ord.

uniti

273 $\text{♩} = 80$ 4 x 32

Fl. 1

Fl. 2

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1

B♭ Cl. 2

Egt. 1.2

Cr. 1.2 4 x

Cr. 3.4

Tr. 1.2

Trbn. 1

Trbn. 2

Trbn. b. 3

Tuba

Timp. 4 x

Crot. *p*

Vib. *pp* *mp*

Xil.

Mrb. Trgl. T-tam

Camp.

Ar.

Cel. 4 x *mp*

Fis. *ff* *mf* *p* *mf*

Vln. I 4 x *f* *pp* *p* *pp* sul tasto

Vln. II

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

Vc. *f*

Cb. *f*

Musical score for orchestra, measures 284-293. The score is divided into two systems of staves. The first system includes Flutes 1 & 2, Oboes 1 & 2, Bass Clarinets 1 & 2, Bassoon 1 & 2, Cor Anglais 1 & 2, Trumpets 1, 2, & 3, Trombones 1, 2, & 3, Tuba, Timpani, Cymbals, Vibraphone, Xylophone, Maracas, Triangle, Tambourine, Conga, and Arco. The second system includes Cello, Double Bass, and strings (Violins I & II, Viola, Violoncello, and Contrabass). The score features various dynamics such as *pp*, *mp*, *p*, *mf*, and *mf*. The Timpani part includes sixteenth-note patterns with dynamic markings *pp* and *mp*. The strings play a rhythmic pattern of eighth notes with dynamic markings *p*, *pp*, and *mf*. The Cello and Double Bass parts play a steady eighth-note accompaniment. The Violin I part has a melodic line with dynamic markings *p*, *pp*, and *mf*. The Violin II part has a melodic line with dynamic markings *p* and *mp*. The Viola part has a melodic line with dynamic markings *p*, *pp*, and *mf*. The Violoncello and Contrabass parts have a melodic line with dynamic markings *p*, *mf*, and *mp*. The Arco part has a melodic line with dynamic markings *mf*. The Conga part has a melodic line with dynamic markings *p* and *mf*. The Maracas, Triangle, and Tambourine parts have a rhythmic pattern of eighth notes. The Cymbals part has a rhythmic pattern of eighth notes. The Flutes, Oboes, Bass Clarinets, Bassoons, Cor Anglais, Trumpets, and Trombones parts are mostly silent.

293

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Fgt. 1,2

Cr. 1,2

Cr. 3,4

Tr. 1,2

Trbn. 1

Trbn. 2

Trbn. b. 3

Tuba

Timp.

Crot. Vib. Xil.

Mrb. Trgl. T-tam

Camp.

Ar.

Cel.

Fis.

Vln. I ord.

Vln. II

Vla.

Vc.

Cb.

pp *sfz* *pp* *sfz* *pp* *sfz* *pp* *sfz*

pp *mf* *mp* *f* *mf* *mp* *f* *mf* *f* *mp* *f* *mf*

pp *p* *pp* *mp* *p* *mp* *p* *mp* *p* *mf* *p* *mf* *p* *mf* *p*

This page of the musical score, titled "GEGEN.STAND", contains 20 staves of music for various instruments. The page number "35" is located at the top center. The instruments and their parts are as follows:

- Flutes (Fl. 1, Fl. 2):** Flute 1 has a melodic line with dynamics *pp*, *mp*, and *pp*. Flute 2 has a similar melodic line with dynamics *pp*, *p*, and *pp*.
- Oboes (Ob. 1, Ob. 2):** Oboe 1 has a melodic line with dynamics *pp*, *mf*, *pp*, and *mp*. Oboe 2 has a similar melodic line with dynamics *pp* and *mp*.
- Clarinets (B♭ Cl. 1, B♭ Cl. 2):** Clarinet 1 has a melodic line with dynamics *pp* and *sfz*. Clarinet 2 has a similar melodic line with dynamics *pp* and *mp*.
- Bassoon (Fgt. 1.2):** Bassoon part with dynamics *pp* and *mp*.
- Cornets (Cr. 1.2, Cr. 3.4):** Cornet 1.2 and 3.4 have melodic lines with dynamics *pp* and *mp*.
- Trumpets (Tr. 1.2, Trbn. 1, Trbn. 2, Trbn. b. 3):** Trumpet 1.2 and all trombone parts (1, 2, 3) play a rhythmic pattern with dynamics *p* and *ppp*, marked "con sord." (con sordina).
- Tuba:** Tuba part with dynamics *p* and *ppp*.
- Timpani (Timp.):** Timpani part with dynamics *pp* and *mp*.
- Cymbals (Crot. Vib. Xil.):** Cymbal and xylophone part with a rhythmic pattern.
- Mridangam (Mrb. Trgl. T-tam):** Mridangam, triangle, and tam-tam parts.
- Campans (Camp.):** Campana part.
- Arpa (Ar.):** Harp part with dynamics *mf*.
- Cello (Cel.):** Cello part with a rhythmic pattern.
- Fis. (Fis.):** Double bass part with dynamics *mp*, *f*, and *ff*.
- Vl. I (Vln. I):** Violin I part with dynamics *f*, *p*, *mp*, and *f*.
- Vl. II (Vln. II):** Violin II part with dynamics *p*, *f*, *mp*, and *mf*.
- Vla. (Vla.):** Viola part with dynamics *f*, *p*, *mf*, and *f*.
- Vc. (Vc.):** Violoncello part with dynamics *mf* and *p*.
- Cb. (Cb.):** Contrabasso part with dynamics *p*, *mf*, and *p*.

The score includes various musical notations such as dynamics (*pp*, *p*, *mp*, *mf*, *f*, *ff*, *ppp*), articulation (*staccato*), and performance instructions (*non vib.*, *con sord.*, *sul pont.*, *ord.*). The music is written in 6/8 time and features complex rhythmic patterns and melodic lines.

308

Fl. 1 *pp mp pp mp pp pp mp pp mp pp*

Fl. 2 *pp pp p pp pp p pp pp p pp pp*

Ob. 1 *mp pp mp pp mf pp mf*

Ob. 2 *mp pp mp pp mf pp mf*

B \flat Cl. 1 *mp pp mp pp mf pp mf*

B \flat Cl. 2 *mp pp mp pp mf pp mf*

Fgt. 1,2

Cr. 1,2 *mp pp mf pp mf pp mf*

Cr. 3,4 *mp pp mf pp mf pp mf*

Tr. 1,2 *p ppp p ppp p ppp p*

Trbn. 1 *p ppp p ppp p ppp p*

Trbn. 2 *p ppp p ppp p ppp p*

Trbn. b. 3 *p ppp p ppp p ppp p*

Tuba *senza sord. pp mp pp mf pp mf pp mf*

Timp.

Crot. Vib. Xil.

Mrb. Trgl. T-tam

Camp.

Ar.

Cel.

Fis. *mf pp mf pp mf pp mf pp mf pp*
staccato

Vln. I *mp p mp p mf p mf p mp p*

Vln. II *p sul pont. mp p ord. mp p sul pont. ord. mp p sul pont. ord. mp p*

Vla. *mp p mp p mp p mp p mp p mp p*

Vc. *mf p mf p mf p mf p mf p*

Cb. *mf p mp p arco p mp p pizz. p*

This musical score is for the orchestral instrument "GEGEN.STAND". It covers measures 314 to 319. The score is arranged in systems for various instruments, including woodwinds, brass, strings, and keyboard percussion.

Woodwinds:
Flute 1 (Fl. 1) and Flute 2 (Fl. 2) play a melodic line with sixteenth-note runs. Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2) play a sustained note. Bassoon 1 (B♭ Cl. 1) and Bassoon 2 (B♭ Cl. 2) play a similar sustained note. Bassoon 3 (B♭ Cl. 2) is silent.

Brass:
Trumpets 1.2 (Tr. 1.2) and 2 (Trbn. 1, 2) play a rhythmic pattern of eighth notes in triplets. The Tuba (Tuba) plays a rhythmic pattern of eighth notes in triplets.

Strings:
Violin I (Vln. I) and Violin II (Vln. II) play a melodic line with sixteenth-note runs. Viola (Vla.) plays a rhythmic pattern of eighth notes in triplets. Violoncello (Vc.) and Contrabbasso (Cb.) play a rhythmic pattern of eighth notes in triplets.

Keyboard Percussion:
Arpa (Ar.) plays a rhythmic pattern of eighth notes in triplets. Celesta (Cel.) plays a rhythmic pattern of eighth notes in triplets. Fagotto (Fis.) plays a rhythmic pattern of eighth notes in triplets.

Other:
Timp. (Timpani) is silent. Crot. Vib. XII. (Crotonal and Xylophone) play a rhythmic pattern of eighth notes in triplets. Mrb. Trgl. T-tam. (Maracas, Triangle, and Tom-tom) are silent. Camp. (Cymbals) are silent.

Measure 314: Fl. 1 and Fl. 2 start with *pp*. Ob. 1 and Ob. 2 start with *pp*. B♭ Cl. 1 and B♭ Cl. 2 start with *pp*. Tr. 1.2 and Trbn. 1, 2 start with *pppp*. Tuba starts with *pp*. Arpa, Celesta, and Fagotto start with *mf*. Vln. I and Vln. II start with *mf*. Vla., Vc., and Cb. start with *mf*.

Measure 315: Fl. 1 and Fl. 2 continue with *pp*. Ob. 1 and Ob. 2 continue with *pp*. B♭ Cl. 1 and B♭ Cl. 2 continue with *pp*. Tr. 1.2 and Trbn. 1, 2 continue with *p*. Tuba continues with *pp*. Arpa, Celesta, and Fagotto continue with *mf*. Vln. I and Vln. II continue with *mp*. Vla., Vc., and Cb. continue with *mp*.

Measure 316: Fl. 1 and Fl. 2 continue with *pp*. Ob. 1 and Ob. 2 continue with *pp*. B♭ Cl. 1 and B♭ Cl. 2 continue with *pp*. Tr. 1.2 and Trbn. 1, 2 continue with *p*. Tuba continues with *pp*. Arpa, Celesta, and Fagotto continue with *mf*. Vln. I and Vln. II continue with *mf*. Vla., Vc., and Cb. continue with *mf*.

Measure 317: Fl. 1 and Fl. 2 continue with *pp*. Ob. 1 and Ob. 2 continue with *pp*. B♭ Cl. 1 and B♭ Cl. 2 continue with *pp*. Tr. 1.2 and Trbn. 1, 2 continue with *p*. Tuba continues with *pp*. Arpa, Celesta, and Fagotto continue with *mf*. Vln. I and Vln. II continue with *mf*. Vla., Vc., and Cb. continue with *mf*.

Measure 318: Fl. 1 and Fl. 2 continue with *pp*. Ob. 1 and Ob. 2 continue with *pp*. B♭ Cl. 1 and B♭ Cl. 2 continue with *pp*. Tr. 1.2 and Trbn. 1, 2 continue with *p*. Tuba continues with *pp*. Arpa, Celesta, and Fagotto continue with *mf*. Vln. I and Vln. II continue with *mf*. Vla., Vc., and Cb. continue with *mf*.

Measure 319: Fl. 1 and Fl. 2 continue with *pp*. Ob. 1 and Ob. 2 continue with *pp*. B♭ Cl. 1 and B♭ Cl. 2 continue with *pp*. Tr. 1.2 and Trbn. 1, 2 continue with *p*. Tuba continues with *pp*. Arpa, Celesta, and Fagotto continue with *mf*. Vln. I and Vln. II continue with *mf*. Vla., Vc., and Cb. continue with *mf*.

320 *mp* *pp* *pp* *sfz* *pp* *sfz* *mf* *fff* *pp* *3 x* *mp* *36* *Piccolo*

Fl. 1 *mp* *pp* *sfz* *pp* *sfz* *mf* *fff* *pp* *3 x* *mp*

Fl. 2 *pp* *sfz* *mf* *fff* *pp* *p* *mp* *p* *mp* *p* *mp*

Ob. 1 *pp* *sfz* *pp* *fff* *mp*

Ob. 2 *pp* *sfz* *mf* *fff* *mp* *p* *mp* *p* *mp*

B♭ Cl. 1 *pp* *sfz* *pp* *sfz* *mp*

B♭ Cl. 2 *pp* *sfz* *mf* *fff* *pp* *p* *pp* *p*

Fgt. 1,2 *pp* *fff* *p* *mp* *p* *mp* *p*

Cr. 1,2 *pp* *f* *pp* *fff* *3 x* *a2* *p*

Cr. 3,4 *pp* *f* *pp* *fff*

Tr. 1,2 *senza sord.* *p* *3* *ppp* *pp* *fff*

Trbn. 1 *senza sord.* *mf* *3* *p* *pp* *fff*

Trbn. 2 *senza sord.* *mf* *3* *p* *pp* *fff*

Trbn. b. 3 *mp* *pp* *fff*

Tuba *pp* *mf* *pp* *fff*

Timp. *pp* *fff* *3 x*

Crot. Vib. Xil. *p* *mf*

Mrb. Trgl. T-tam. *p* *mf* *3 x*

Camp. *pp* *fff*

Ar. *mf* *f* *p* *mf* *pp* *f* *fff* *L.v.*

Cel. *p* *mp* *3 x*

Fis. *mf* *f* *p* *mf* *pp* *f* *fff* *staccato* *3 x* *mf*

Vln. I *mf* *p* *f* *p* *mp* *f* *fff* *3 x* *mp* *espr., cantabile*

Vln. II *mp* *p* *f* *fff* *div.* *p* *mp* *p* *sul pont.* *mp* *p* *ord.* *mp*

Vla. *mp* *p* *f* *fff* *mp* *p* *mp* *p*

Vc. *mf* *p* *f* *p* *mp* *f* *fff* *mf* *p* *mp* *p* *mp* *p*

Cb. *mp* *p* *f* *fff* *f* *fff* *mp* *p* *p* *mp* *p*

328

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Fgt. 1,2

Cr. 1,2

Cr. 3,4

Tr. 1,2

Trbn. 1

Trbn. 2

Trbn. b. 3

Tuba

Timp.

Crot. Vib. Xil.

Mrb. Trgl. T-tam

Camp.

Ar.

Cel.

Fis.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *f* *pp* *mf* *p* *3 solo* *1 solo* *con sord.* *mf* *ff* *sul pont.* *ord.* *pizz.* *arco*

Fl. 1 *mf*

Fl. 2 *p mp p mp p mp p mp*

Ob. 1 *mf*

Ob. 2 *p mp p mp p mp p mp*

B♭ Cl. 1 *mp mp mf*

B♭ Cl. 2 *mp p pp mp p mp p p pp p pp*

Fgt. 1,2 *p mp p mp p mp p mp p mp p*

Cr. 1,2 *334 1 solo mf*

Cr. 3,4 *p mp*

Tr. 1,2 *p mp*

Trbn. 1 *p mp*

Trbn. 2 *p*

Trbn. b. 3 *mp poco mp poco mp poco*

Tuba *mp poco mp poco mp poco*

Timp. *334*

Crot. Vib. Xil. *334*

Mrb. Trgl. T-tam *334*

Camp. *334*

Ar. *334 f*

Cel. *334*

Fis. *334 f*

Vln. I *334 mf*

Vln. II *mf p mf p mf p mf p*

Vla. *ord. sul pont. p mp p mf p mp p mf p*

Vc. *ord. mf p mf p mf p mf p*

Cb. *mf p mf p mf p*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Fgt. 1, 2

Cr. 1, 2

Tr. 1, 2

Trbn. 1

Trbn. 2

Trbn. b. 3

Tuba

Timp.

Crot. Vib. Xil.

Mrb. Trgl. T-tam

Camp.

Ar.

Cel.

Fis.

Vln. I

Vln. II

Via.

Vc.

Cb.

senza sord.

ord.

sul pont.

div.

p, *mp*, *mf*, *f*, *ff*, *pp*, *ppp*

The musical score is a page from a symphony, titled "GEGEN.STAND" and numbered "49". It features a variety of instruments and their parts, including woodwinds, brass, percussion, and strings. The score is organized into measures and includes dynamic markings such as *mf*, *p*, *f*, *mp*, and *ff*. There are also performance instructions like "div. a3" and "8va".

Instrument List:

- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- B♭ Cl. 1
- B♭ Cl. 2
- Fgt. 1,2
- Cr. 1,2
- Cr. 3,4
- Tr. 1,2
- Trbn. 1
- Trbn. 2
- Trbn. b. 3
- Tuba
- Timp.
- Crot. Vib. Xil.
- Mrb. Trgl. T-tam
- Camp.
- Ar.
- Cel.
- Fis.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Dynamic Markings:

- mf* (mezzo-forte)
- p* (piano)
- f* (forte)
- mp* (mezzo-piano)
- ff* (fortissimo)

Performance Instructions:

- div. a3
- 8va

muta in FLAUTO

This page of a musical score, numbered 50, is titled "GEGEN.STAND" and contains measures 355 to 400. The tempo is marked as 40 ♩ = 76. A performance instruction "muta in FLAUTO" is located at the top right. The score is arranged in a standard orchestral layout with the following parts from top to bottom: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Bassoon 1, 2 (Fgt. 1, 2), Cor Anglais 1, 2 (Cr. 1, 2), Trumpet 1, 2, 3 (Tr. 1, 2, 3), Trombone 1, 2, 3 (Trbn. 1, 2, 3), Tuba, Timpani (Timp.), Crotales, Vibraphone, Xylophone (Crot. Vib. Xil.), Maracas, Triangle, Tambourine (Mrb. Trgl. T-tam), Cymbals (Camp.), Arpa (Ar.), Cello (Cel.), Double Bass (Fis.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features a variety of dynamics including *f*, *mp*, *fz*, *ff*, *mf*, *p*, and *fff*. It includes complex rhythmic patterns such as triplets and sixteenth-note runs, as well as articulation marks like accents and slurs. The Flute 1 part includes a dynamic marking of *ff* and a performance instruction "muta in FLAUTO". The Arpa part includes a dynamic marking of *fff* and a performance instruction "Lv.". The Double Bass part includes a dynamic marking of *fff* and a performance instruction "poss.". The score is divided into measures by vertical dashed lines, with measure numbers 355, 360, 365, 370, 375, 380, 385, 390, 395, and 400 indicated.

361

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Egt. 1, 2

Cr. 1, 2

Cr. 3, 4

Tr. 1, 2

Trbn. 1

Trbn. 2

Trbn. b. 3

Tuba

Timp.

Crot. Vib. Xil.

Mrb. Trgl. T-tam

Camp.

Ar.

Cel.

Fis.

Vln. I

Vln. II

Vla.

Vc.

Cb.

muta in CROTALI

uniti

uniti loco

pp

pp

pp

ppp

gliss.

uniti non vib.

ppp

pp

Detailed description: This is a page of a musical score for orchestra and strings, page 51, rehearsal mark 361. The score is titled 'GEGEN.STAND'. It features 26 staves for various instruments: Flutes (1, 2), Oboes (1, 2), Clarinets (B♭, 1, 2), Bassoons (1, 2), Contrabassoon (b. 3), Trumpets (1, 2), Trombones (1, 2, b. 3), Tuba, Timpani, Crotales/Vibraphone/Xylophone, Maracas/Trigon/Tam-tam, Cymbals, Arco strings (Violins I, Violins II, Violas, Cellos), and Harp. The score is in 3/4 time and contains several measures of music. A box labeled 'muta in CROTALI' is present in the Crot. Vib. Xil. staff. The string parts include dynamic markings such as 'pp', 'ppp', and 'uniti' (united), and performance instructions like 'uniti loco' and 'gliss.'. The harp part features a complex rhythmic pattern of sixteenth notes.

Flauto

Flute part for measure 42, showing a rapid sixteenth-note scale starting on G4.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Egt. 1,2

Cr. 1,2

Cr. 3,4

Tr. 1,2

Trbn. 1

Trbn. 2

Trbn. b. 3

Tuba

Timp.

Crot. Vib. Xil.

Mrb. Trgl. T-tam

Camp.

Ar.

Cel.

Fis.

Vln. I

Vln. II

Vla. div. unite

Vc.

Cb. pizz.

Crotali

pp

p

p

p

dim.

pp

poco

pp

sul pont.

ord

div.

unite

f

ppp

pp

poco

pp

poco

pizz.

pp

ppp

5

This musical score page, titled "GEGEN.STAND", is page 53 of a larger work. It features a variety of instruments and includes the following details:

- Flutes (Fl. 1 & 2):** Fl. 1 begins with a rapid sixteenth-note passage at *pp*. Both flutes have a *ppp dolce* section with a crescendo to *pp* and a *pp* section.
- Oboes (Ob. 1 & 2):** Both oboes play a sustained note with a *ppp dolce* section, a *pp* section, and a "non vib." instruction.
- Clarinet (Cl. 1.2):** Plays a sustained note with a *ppp dolce* section and a *pp* section.
- String Ensemble:** Includes Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The Cb. part starts with a *pp* section and an "arco" instruction. The strings have various dynamics like *pp*, *poco*, and *p*, and include instructions for *div.* (divisi) and *uniti* (united).
- Percussion:** Includes Timpani (Timp.), Crotales/Vibraphone/Xylophone (Crot. Vib. Xil.), and other percussion instruments like Mrb., Trgl., T-tam, and Camp.
- Other Instruments:** Includes Trbn. 1, 2, and b. 3, Tr. 1.2, Tuba, and Ar. (Araucaria).

Musical score for page 54, titled "GEGEN.STAND". The score is divided into two systems, each starting at measure 390. The instruments listed are:

- Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Fgt. 1.2
- Cr. 1.2, Cr. 3.4, Tr. 1.2, Trbn. 1, Trbn. 2, Trbn. b. 3, Tuba
- Timp., Crot., Vib., Xil.
- Mrb., Trgl., T-tam
- Camp.
- Ar.
- Cel.
- Fis.
- Vln. I, Vln. II, Vla., Vc., Cb.

Key musical features include:

- Flutes 1 & 2, Oboes 1 & 2, Bass Clarinets 1 & 2:** Each has a dynamic marking of *pp* (pianissimo) with a crescendo hairpin leading to *sfz* (sforzando) at the end of the system, accompanied by an accent (^).
- Cymbals (Camp.):** Marked with "WATER" at the end of the system.
- Timpani (Timp.):** Marked with "WATER" at the end of the system.
- Drum Kit (Crot., Vib., Xil.):** Features a complex rhythmic pattern of eighth notes throughout the system.
- Mrs. Tambourine (Mrb.), Triangle (Trgl.), Tom-tom (T-tam):** Marked with "WATER" at the end of the system.
- Arpeggiator (Ar.):** Features a melodic line starting with a *p* dynamic and a triplets (*3*) marking, ending with *Lv.* (Larghetto).
- Cello (Cel.):** Features a melodic line with triplets (*3*) and a *p* dynamic.
- Strings (Vln. I, Vln. II, Vla., Vc., Cb.):** Feature a melodic line with a *pp* dynamic and a hairpin indicating a crescendo.

400

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Egt. 1,2

Cr. 1,2

Cr. 3,4

Tr. 1,2

Trbn. 1

Trbn. 2

Trbn. b. 3

Tuba

Timp.

Crot. Vib. Xil.

Mrb. Trgl. T-tam

Camp.

Ar.

Cel.

Fis.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *sfz*

pp *sfz*

pp *sfz*

ppp *dolce* non vib. *dim.*

pp *sfz*

pp *sfz*

pp *sfz*

ppp

ppp

ppp

poco *pp*

sul tasto (flaut.)

pp

ppp

ppp

al niente

al niente

al niente

al niente

al niente

al niente

410

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Egt. 1,2

Cr. 1,2

Cr. 3,4

Tr. 1,2

Trbn. 1

Trbn. 2

Trbn. b. 3

Tuba

Timp.

Crot.
Vib.
Xil.

Mrb.
Trgl.
T-tam

Camp.

Ar.

Cel.

Fis.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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Your information about the concert(s) will be put on Peter Machajdik's official website <https://www.machajdik.com>

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For a recording of **GEGEN.STAND** you are kindly requested to send a sample of a sound file to Peter Machajdik via <https://www.machajdik.com/public.html>
Thanks!

For information about the composer, please visit <https://www.machajdik.com>

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