

MUSIK F. BRATSCH
UND
KAMMERORCHESTER
1962

Notenheft

A. Scherbaum.



Nach einführenden Worten:

- ① vorstellen der einzelnen Instrumente,
(die Reihenfolge: ad libitum)
(jeder Musiker sein Solo.)
(mit passenden Worten dazu.)
(Erklärungen über die einzelnen Instrumente.)

- ② Rätselraten:
(Wer als erster errät, von wo er diese Melodie kommt, soll sich laut melden!)

I. Beginn mit Fagott allein —
(wenn es niemand kennt)

II. Klarinette allein (wenn es niemand ^{kennt} noch,

III. Horn allein (wenn es niemand ^{kennt} noch)

(mit passenden Worten!)
folgt (Fagott und Klarinette allein)

IV. (folgt Fagott + Klarinette + Horn)
(wenn es noch niemand kennt,

V. OBOE allein (wenn noch nicht)
alle zusammen.
(mit Flöte.)

Eurovisious (Thema) Fernsehen (Musik von Charpentier)

- ③ (3ter Satz aus Bläserquintett 1870
Adolf Scherbaum)

④ Haydn, v. s. w. —

Musik in fünf
Sätzen (Teilen)
für
Solo Bratsche
und Kammerorchester
1962
Adolf Scherbaum

Besetzung:

1 Viol.
2 Viol.
Bratsch.
Cello
Basse

1 Flöte
1 Oboe
1 Klarinette in C
1 Horn in F
1 Fagott
Vibraphon
Xylophon

1. Teil.

sehr langsam

1. V *pp*

2. V *pp*

B_u *pp*

ChB *pp* *mer Celli*

VIRR *pp*

Solo *pp* *unp Pedal*

4/4

Handwritten musical notation for the first system, featuring staves for Violin 1, Violin 2, Viola, Cello/Bass, Violoncello, and Solo. The notation includes various notes, rests, and dynamic markings.

1.

Solo

1. V *pp*

2. V *pp*

B_u *pp*

ChB *pp*

VIRR *pp*

Solo *pp*

Handwritten musical notation for the second system, continuing the piece with similar instrumentation and dynamic markings.

güttdin

Solo

V

ZV

Bn

CHB

1

2

p

f

pp

2.

Solo

V

ZV

Bn

CHB

VIB

1

2

pp

f

pp

ppp

ppp

ppp

ppp

pp ned. bis

Handwritten musical score for the first system, measures 1-4. The staves are labeled: Flöte, Ob., Kl., H., Fg., and Solo. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. Dynamics include *pp*, *f*, and *p*. The Solo part features a melodic line with a crescendo and decrescendo.

Handwritten musical score for the second system, measures 5-8. The staves are labeled: Solo, ViB, Solo-Violine, Solo-Cello, and Bass. The key signature changes to two sharps (F#, C#). The time signature is 4/4. Dynamics include *pp*, *f*, and *p*. The Solo part continues with a melodic line. The Solo-Violine part is marked "Consord.". The Bass part has a melodic line. A large "4" is written in the right margin, and "Fin" is written vertically.

Teil 2.

Handwritten musical score for Part 2, measures 1-5. The score is written for five staves: Solo, 2V, Bn, Ctr, and Vib.

- Solo:** Treble clef, 4/8 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Dynamics: ppp, f, p, pp. Phrasing slurs are present over the first four measures.
- 2V:** Treble clef, 4/8 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Dynamics: ppp, f, p, pp.
- Bn:** Bass clef, 4/8 time signature. Notes: G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half). Dynamics: ppp, f, p, pp.
- Ctr:** Bass clef, 4/8 time signature. Notes: G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half). Dynamics: ppp, f, p, pp.
- Vib:** Bass clef, 4/8 time signature. Notes: G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half). Dynamics: ppp, f, p, pp.

Handwritten annotation: "sch. ruhige 4/8 wie Teil 1" (slow, calm 4/8 like Part 1).

Handwritten musical score for Part 2, measures 6-10. The score is written for five staves: Solo, 2V, Bn, Ctr, and Vib.

- Solo:** Treble clef, 4/8 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Dynamics: ppp, f, p, pp. Phrasing slurs are present over the first four measures.
- 2V:** Treble clef, 4/8 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Dynamics: ppp, f, p, pp.
- Bn:** Bass clef, 4/8 time signature. Notes: G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half). Dynamics: ppp, f, p, pp.
- Ctr:** Bass clef, 4/8 time signature. Notes: G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half). Dynamics: ppp, f, p, pp.
- Vib:** Bass clef, 4/8 time signature. Notes: G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half). Dynamics: ppp, f, p, pp.

Handwritten annotation: "Prä" (Praeludium) above the first measure.

solos (frei) erzeugt

accel..

breit

gr. mit dir

7

XYLOPHON #

solo *man*

solo

IV
2V
B
GB

Handwritten musical score for the first system, featuring five staves:

- Solo:** Treble clef, key signature of one sharp (F#). The melody is highly chromatic, featuring many accidentals and slurs.
- 1r:** Treble clef, key signature of one sharp. The part consists of chords and rests.
- 2r:** Treble clef, key signature of one sharp. The part consists of chords and rests.
- Bn:** Bass clef, key signature of one sharp. The part consists of chords and rests.
- CHB:** Bass clef, key signature of one sharp. The part consists of chords and rests.

Handwritten musical score for the second system, featuring five staves:

- Staff 1:** Treble clef, key signature of one sharp. The melody is highly chromatic, featuring many accidentals and slurs.
- Staff 2:** Treble clef, key signature of one sharp. The part consists of chords and rests.
- Staff 3:** Treble clef, key signature of one sharp. The part consists of chords and rests.
- Staff 4:** Bass clef, key signature of one sharp. The part consists of chords and rests.
- Staff 5:** Bass clef, key signature of one sharp. The part consists of chords and rests.

Additional markings include "Bea" above the fourth staff and "arco" written below the fourth and fifth staves.

Handwritten musical score for page 10, featuring staves for various instruments. The notation includes notes, rests, and dynamic markings. The instruments listed on the left are:

- 1. Violin (V1)
- 2. Violin (V2)
- Bass (B)
- Clarinet (CL)
- Flute (FL)
- Oboe (OB)
- Klarinette (KL)
- Horn (H)
- Trompete (Tg)
- Percussion (P)

The score is written in a system with multiple staves. The notation includes notes, rests, and dynamic markings. The instruments listed on the left are:

- 1. Violin (V1)
- 2. Violin (V2)
- Bass (B)
- Clarinet (CL)
- Flute (FL)
- Oboe (OB)
- Klarinette (KL)
- Horn (H)
- Trompete (Tg)
- Percussion (P)

Handwritten musical score for the first system, featuring three staves:

- Flöte (Flute):** Treble clef, key signature of one sharp (F#). The notation includes various notes, rests, and dynamic markings such as $\#$, $\flat$, and $\#$.
- BR (Bratsche - Violin):** Treble clef, key signature of one sharp. The notation includes notes, rests, and dynamic markings like $\#$ and $\flat$.
- CTB (Cello/Double Bass):** Bass clef, key signature of one sharp. The notation includes notes, rests, and dynamic markings like $\#$ and $\flat$.

D.C.

Handwritten musical score for the second system, featuring five staves:

- Flöte (Flute):** Treble clef, key signature of one sharp. The notation includes notes, rests, and dynamic markings like $\#$ and $\flat$.
- 1. Vn (Violin I):** Treble clef, key signature of one sharp. The notation includes notes, rests, and dynamic markings like $\#$ and $\flat$.
- 2. Vn (Violin II):** Treble clef, key signature of one sharp. The notation includes notes, rests, and dynamic markings like $\#$ and $\flat$.
- Bu (Bratsche - Violin):** Treble clef, key signature of one sharp. The notation includes notes, rests, and dynamic markings like $\#$ and $\flat$.
- CTB (Cello/Double Bass):** Bass clef, key signature of one sharp. The notation includes notes, rests, and dynamic markings like $\#$ and $\flat$.

12

Handwritten musical score for a string quartet, measures 11-14. The staves are labeled on the left: 1V, 2V, B, CTR, KL, OB, KL, H, FG, and a circled 'x' with 'KL' below it. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'owus' and 'faint'. The score is written in a system of staves, with a large red '12' in the top right corner. There are also red markings at the top left and bottom left of the page.

Handwritten musical score for the first system, measures 1-4. The instruments and their parts are:

- Violoncello (Vcllo):** Treble clef, starting with a pp dynamic. Notes are $\sharp C$, $\sharp D$, $\sharp E$, $\sharp F$, $\sharp G$, $\sharp A$, $\sharp B$, $\sharp C$. There are slurs and a crescendo hairpin.
- Klarinette (Kla):** Treble clef, starting with a pp dynamic. Notes are $\flat B$, $\flat A$, $\flat G$, $\flat F$, $\flat E$, $\flat D$, $\flat C$, $\flat B$. There are slurs and a crescendo hairpin.
- Horn (H):** Treble clef, starting with a pp dynamic. Notes are $\flat B$, $\flat A$, $\flat G$, $\flat F$, $\flat E$, $\flat D$, $\flat C$, $\flat B$. There are slurs and a crescendo hairpin.
- Fagott (Fg):** Bass clef, starting with a pp dynamic. Notes are $\sharp D$, $\sharp E$, $\sharp F$, $\sharp G$, $\sharp A$, $\sharp B$, $\sharp C$, $\sharp D$. There are slurs and a crescendo hairpin.
- Flöte (Flöte) / Oboe (OBOE):** Treble clef, mostly rests. There are some notes in the final measure.

Measure 4 contains several circled notes and a large crescendo hairpin.

Handwritten musical score for the second system, measures 5-7. The instruments and their parts are:

- Klarinette (Kl.):** Treble clef, notes are $\flat B$, $\flat A$, $\flat G$, $\flat F$, $\flat E$, $\flat D$, $\flat C$, $\flat B$. There are slurs and a crescendo hairpin.
- Oboe (OB.):** Treble clef, notes are $\flat B$, $\flat A$, $\flat G$, $\flat F$, $\flat E$, $\flat D$, $\flat C$, $\flat B$. There are slurs and a crescendo hairpin.
- Horn (H):** Treble clef, notes are $\flat B$, $\flat A$, $\flat G$, $\flat F$, $\flat E$, $\flat D$, $\flat C$, $\flat B$. There are slurs and a crescendo hairpin.
- Fagott (Fg):** Bass clef, notes are $\flat B$, $\flat A$, $\flat G$, $\flat F$, $\flat E$, $\flat D$, $\flat C$, $\flat B$. There are slurs and a crescendo hairpin.

Measure 7 contains several circled notes and a large crescendo hairpin. A red number "13" is written in the top right corner.

Handwritten musical score for a string quartet and woodwinds. The score is written on ten staves. The top staff is for Violin I (V1), Violin II (V2), and Viola (V). The next three staves are for Violoncello (Vc), Double Bass (Cb), and Horn (H). The bottom three staves are for Flute (Fl), Clarinet (Cl), and Bassoon (Fg). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The key signature is one sharp (F#). The time signature is 4/4. The score is marked with a large '14' in the top right corner.

Solo *Tempo cresc...*

Handwritten musical score for a solo instrument, likely a brass instrument, in B-flat major. The score consists of six staves. The first staff begins with a "Solo" marking and a "Tempo cresc..." instruction. The music is written in B-flat major (one flat) and features various dynamics including *pp*, *mf*, and *f*. The notation includes eighth and sixteenth notes, rests, and slurs. The second staff has a "mf" marking. The third staff has a "f" marking and a circled "4". The fourth staff has a circled "4". The fifth staff has a circled "4". The sixth staff has a circled "4" and a large "15" written to the right. The score ends with a double bar line and a repeat sign.

Handwritten musical score for Bratsche und Kammerorchester (5 Teile), SWV 116 (1962). The score is written on ten staves. The first staff is for Violin I (V1), the second for Violin II (V2), the third for Viola (V3), the fourth for Violoncello (V4), the fifth for Double Bass (V5), the sixth for Flute (F), the seventh for Oboe (OB), the eighth for Clarinet (KL), the ninth for Horn (H), and the tenth for Trombone (T). The score includes various musical notations such as notes, rests, and dynamic markings. A red box highlights the text "bitakte nachwuchs" with an arrow pointing to the end of the score.

Handwritten musical score for Bratsche and Kammerorchester (5 Teile), SWV 116 (1962). The score is written on ten staves. The first five staves are for the Bratsche (Violin) and the last five are for the Kammerorchester (5 Teile). The music is in G major (one sharp) and 4/4 time. The Bratsche part features a melodic line with many accidentals (sharps and flats) and a final sharp sign. The Kammerorchester part consists of sustained notes with various accidentals. The score is marked with a large 'A' on the left margin and a 'C' on the right margin.

Handwritten musical score for Bratsche and Kammerorchester (5 Teile), SWV 116 (1962). The score is written on ten staves. The first staff has a large red '7' in the top right corner. The second staff has a large red '7' in the top right corner. The third staff has a large red '7' in the top right corner. The fourth staff has a large red '7' in the top right corner. The fifth staff has a large red '7' in the top right corner. The sixth staff has a large red '7' in the top right corner. The seventh staff has a large red '7' in the top right corner. The eighth staff has a large red '7' in the top right corner. The ninth staff has a large red '7' in the top right corner. The tenth staff has a large red '7' in the top right corner.

18

so rasch als möglich.

affacca →

Handwritten musical score for a chamber orchestra, featuring parts for Solo, 1st Violin, 2nd Violin, Bassoon, Clarinet, Flute, Oboe, Violoncello, Horn, and Trombone. The score is written in G major and 2/4 time, with various musical notations including slurs, ties, and dynamic markings.

Parts and markings:

- Solo:** First staff, marked with a double bar line and a key signature change.
- 1r:** First Violin, marked with a double bar line and a key signature change.
- 2:** Second Violin, marked with a double bar line and a key signature change.
- Bn:** Bassoon, marked with a double bar line and a key signature change.
- ClB:** Clarinet, marked with a double bar line and a key signature change.
- Fl:** Flute, marked with a double bar line and a key signature change.
- Ob:** Oboe, marked with a double bar line and a key signature change.
- Vcl:** Violoncello, marked with a double bar line and a key signature change.
- H:** Horn, marked with a double bar line and a key signature change.
- Tg:** Trombone, marked with a double bar line and a key signature change.

Additional markings include "wie Basse" (like Basse) and "wie Basse" (like Basse) in the Trombone part.

4.

20

frei

(wie ein Rezitativ)

Adolf Scherbaum, Musik für Bratsche und Kammerorchester (5 Teile), SWV 116 (1962)
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Solo (breit langsam (frei))

lange halten

Solo Violine

6/4

sul G

rit + dünn

fast affacer

21

so ruhig wie möglich!!

5. Teil.

22

8

8

Handwritten musical score for 5 parts. The score is written on 11 staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one flat (Bb). The third staff has a treble clef and a key signature of one flat (Bb). The fourth staff has a bass clef and a key signature of one flat (Bb). The fifth staff has a treble clef and a key signature of one flat (Bb). The sixth staff has a bass clef and a key signature of one flat (Bb). The seventh staff has a treble clef and a key signature of one flat (Bb). The eighth staff has a bass clef and a key signature of one flat (Bb). The ninth staff has a treble clef and a key signature of one flat (Bb). The tenth staff has a bass clef and a key signature of one flat (Bb). The eleventh staff has a treble clef and a key signature of one flat (Bb). The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo) and *ppp* (pianissimissimo). There are also some handwritten annotations in red ink, including the number 8 and the word *Vibr.* (Vibrato).

Handwritten musical score for Bratsche and Kammerorchester (5 Teile), SWV 116 (1962) by Adolf Scherbaum. The score is written on ten staves, with a large red vertical line indicating a section change. The tempo marking "poco rit..." is circled in the first staff, and "Tempo" is written in large red letters at the bottom right. The score includes various musical notations, including notes, rests, and dynamic markings such as *pp*, *ppp*, and *ppp*.

Key markings and annotations include:

- pp* (pianissimo) and *ppp* (pianississimo) dynamic markings throughout the score.
- A circled *poco rit...* marking in the first staff.
- A circled *52* marking in the fifth staff.
- A circled *ppp* marking in the fifth staff.
- A circled *ppp* marking in the eighth staff.
- A circled *ppp* marking in the ninth staff.
- A circled *ppp* marking in the tenth staff.
- A circled *ppp* marking in the eleventh staff.
- A circled *ppp* marking in the twelfth staff.
- A circled *ppp* marking in the thirteenth staff.
- A circled *ppp* marking in the fourteenth staff.
- A circled *ppp* marking in the fifteenth staff.
- A circled *ppp* marking in the sixteenth staff.
- A circled *ppp* marking in the seventeenth staff.
- A circled *ppp* marking in the eighteenth staff.
- A circled *ppp* marking in the nineteenth staff.
- A circled *ppp* marking in the twentieth staff.
- A circled *ppp* marking in the twenty-first staff.
- A circled *ppp* marking in the twenty-second staff.
- A circled *ppp* marking in the twenty-third staff.
- A circled *ppp* marking in the twenty-fourth staff.
- A circled *ppp* marking in the twenty-fifth staff.
- A circled *ppp* marking in the twenty-sixth staff.
- A circled *ppp* marking in the twenty-seventh staff.
- A circled *ppp* marking in the twenty-eighth staff.
- A circled *ppp* marking in the twenty-ninth staff.
- A circled *ppp* marking in the thirtieth staff.
- A circled *ppp* marking in the thirty-first staff.
- A circled *ppp* marking in the thirty-second staff.
- A circled *ppp* marking in the thirty-third staff.
- A circled *ppp* marking in the thirty-fourth staff.
- A circled *ppp* marking in the thirty-fifth staff.
- A circled *ppp* marking in the thirty-sixth staff.
- A circled *ppp* marking in the thirty-seventh staff.
- A circled *ppp* marking in the thirty-eighth staff.
- A circled *ppp* marking in the thirty-ninth staff.
- A circled *ppp* marking in the fortieth staff.
- A circled *ppp* marking in the forty-first staff.
- A circled *ppp* marking in the forty-second staff.
- A circled *ppp* marking in the forty-third staff.
- A circled *ppp* marking in the forty-fourth staff.
- A circled *ppp* marking in the forty-fifth staff.
- A circled *ppp* marking in the forty-sixth staff.
- A circled *ppp* marking in the forty-seventh staff.
- A circled *ppp* marking in the forty-eighth staff.
- A circled *ppp* marking in the forty-ninth staff.
- A circled *ppp* marking in the fiftieth staff.
- A circled *ppp* marking in the fifty-first staff.
- A circled *ppp* marking in the fifty-second staff.
- A circled *ppp* marking in the fifty-third staff.
- A circled *ppp* marking in the fifty-fourth staff.
- A circled *ppp* marking in the fifty-fifth staff.
- A circled *ppp* marking in the fifty-sixth staff.
- A circled *ppp* marking in the fifty-seventh staff.
- A circled *ppp* marking in the fifty-eighth staff.
- A circled *ppp* marking in the fifty-ninth staff.
- A circled *ppp* marking in the sixtieth staff.
- A circled *ppp* marking in the sixty-first staff.
- A circled *ppp* marking in the sixty-second staff.
- A circled *ppp* marking in the sixty-third staff.
- A circled *ppp* marking in the sixty-fourth staff.
- A circled *ppp* marking in the sixty-fifth staff.
- A circled *ppp* marking in the sixty-sixth staff.
- A circled *ppp* marking in the sixty-seventh staff.
- A circled *ppp* marking in the sixty-eighth staff.
- A circled *ppp* marking in the sixty-ninth staff.
- A circled *ppp* marking in the seventieth staff.
- A circled *ppp* marking in the seventy-first staff.
- A circled *ppp* marking in the seventy-second staff.
- A circled *ppp* marking in the seventy-third staff.
- A circled *ppp* marking in the seventy-fourth staff.
- A circled *ppp* marking in the seventy-fifth staff.
- A circled *ppp* marking in the seventy-sixth staff.
- A circled *ppp* marking in the seventy-seventh staff.
- A circled *ppp* marking in the seventy-eighth staff.
- A circled *ppp* marking in the seventy-ninth staff.
- A circled *ppp* marking in the eightieth staff.
- A circled *ppp* marking in the eighty-first staff.
- A circled *ppp* marking in the eighty-second staff.
- A circled *ppp* marking in the eighty-third staff.
- A circled *ppp* marking in the eighty-fourth staff.
- A circled *ppp* marking in the eighty-fifth staff.
- A circled *ppp* marking in the eighty-sixth staff.
- A circled *ppp* marking in the eighty-seventh staff.
- A circled *ppp* marking in the eighty-eighth staff.
- A circled *ppp* marking in the eighty-ninth staff.
- A circled *ppp* marking in the ninetieth staff.
- A circled *ppp* marking in the ninety-first staff.
- A circled *ppp* marking in the ninety-second staff.
- A circled *ppp* marking in the ninety-third staff.
- A circled *ppp* marking in the ninety-fourth staff.
- A circled *ppp* marking in the ninety-fifth staff.
- A circled *ppp* marking in the ninety-sixth staff.
- A circled *ppp* marking in the ninety-seventh staff.
- A circled *ppp* marking in the ninety-eighth staff.
- A circled *ppp* marking in the ninety-ninth staff.
- A circled *ppp* marking in the one hundredth staff.

poco rit... Tempo

frei

25

gänzlich ausklingen lassen bis ins Nichts.

lange halten
pppp

The musical score is written on four staves. The first staff has a treble clef and contains notes with accidentals (flats and sharps). The second staff has an alto clef, the third a tenor clef, and the fourth a bass clef. All staves show long horizontal lines, indicating sustained notes. A large bracket on the right side of the staves, spanning from the second staff to the fourth, is labeled 'lange halten' and 'pppp'. There are also various handwritten markings and symbols throughout the score, including 'ppp', 'pp', 'pppp', and 'ppppp'.

1962 Adolf Scherbaum