

L.v. BEETHOVEN



W.A. MOZART



# NOTENHEFT

F. SCHUBERT



J. HAYDN



F. STRAUSS



MADE IN AUSTRIA  
The logo of the Austrian National Tourist Office, featuring a stylized 'A' and the words 'AUSTRIA' and 'NATIONAL TOURIST OFFICE'.

# Sonate 1972 (3 Sätze) (im Stil von Jazz)

für Flöte

Oboe

Klarinette

Horn

Fagott —

Bass (Jazz)

Schlagzeug (Jazz)

Adolf Scherbaum

N.B. (Wiederholungen  
gewen beobachten.)

Haupttonfolge ist eine

12-Tonreihe

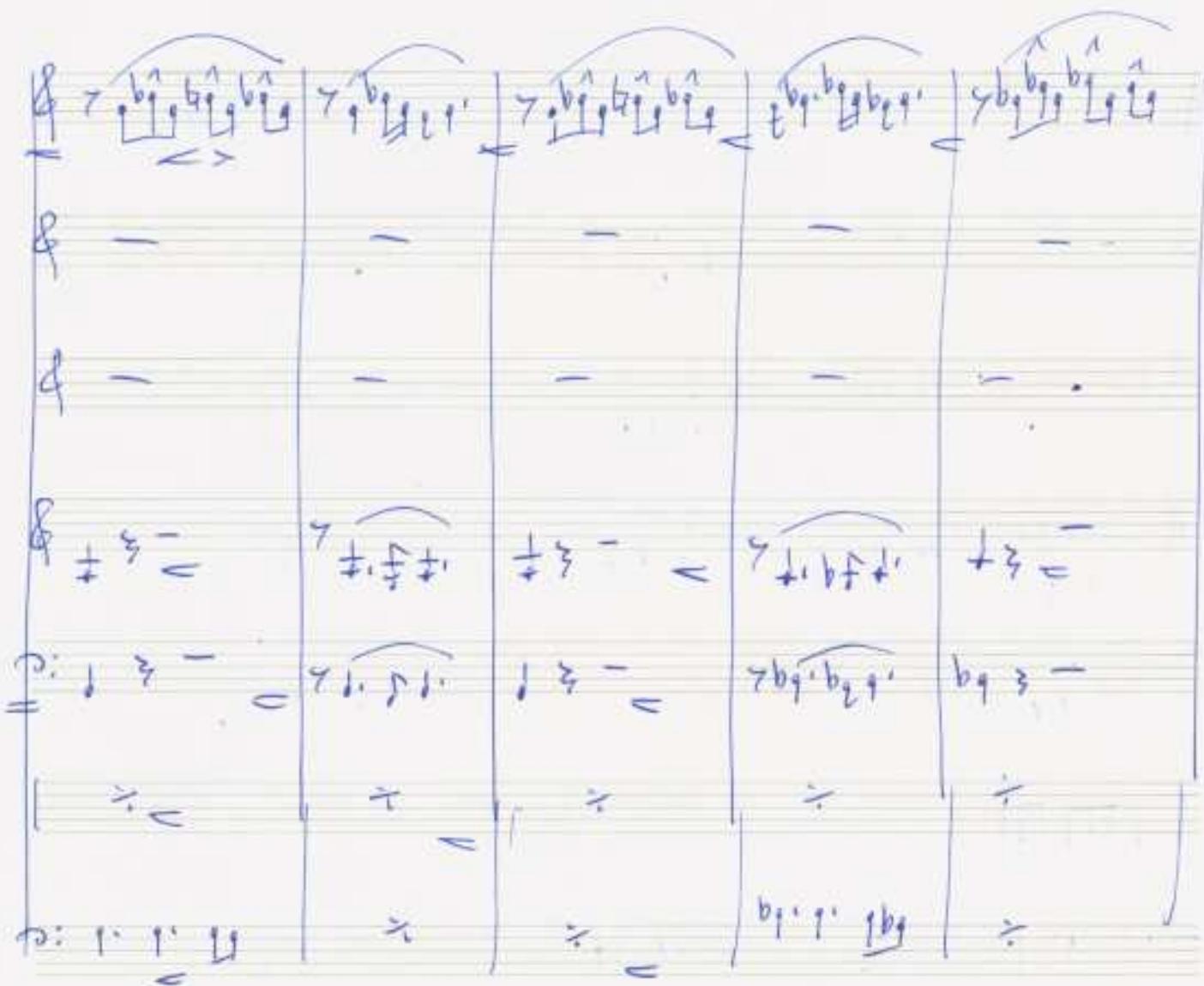
|| & . | b o | ^ o | o | b o | o | # o | o | ^ # o | |

Versuch - auf einer 12-Tonreihe) [ jeder Ton (Hauptton) als Grundton)  
(einen Neunakkord) 9, 11, 13 u.s.w. aufzubauen -  
dazu Jazzrhythmen.

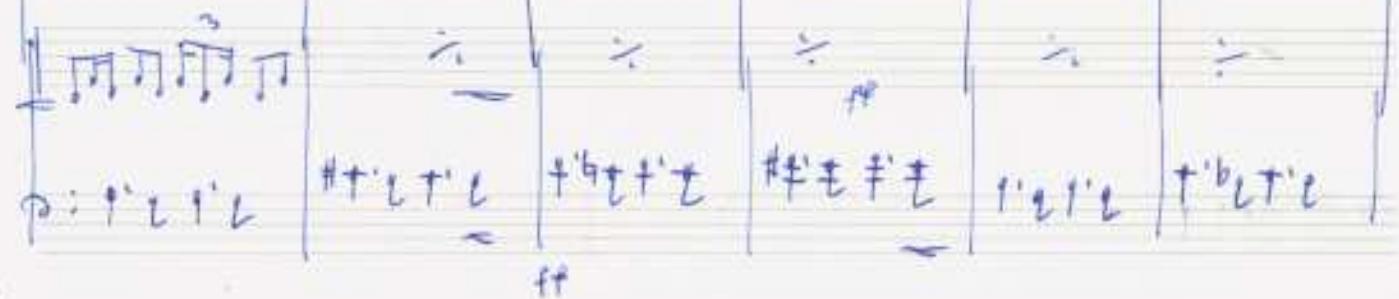
Mond. einsai

①

Fk.	8	-	$\gamma \hat{1} \cdot \hat{9}$	-																		
OB.	8	-	$\textcircled{1}$	$\gamma \hat{1} \cdot \hat{9}$	-																	
Vklar in C	8	-	$\gamma \hat{1} \cdot \hat{9}$	-																		
Horn in F	8	-	$\textcircled{1}$	$\gamma \hat{1} \cdot \hat{9}$	-																	
<del>Gesp</del> tagott	8	-	$\textcircled{1}$	$\gamma \hat{1} \cdot \hat{9}$	-																	
Schlag		=	$\gamma \hat{1} \cdot \hat{9}$	=																		
Brahm	P:	$\gamma \cdot \gamma \cdot \gamma$																				
	(1)	$\gamma \gamma =$																				





8  $\gamma \overset{1}{\gamma} \cdot \overset{1}{\gamma} \cdot$  =  $\gamma \overset{1}{\#} \overset{1}{\gamma} \cdot \overset{1}{\gamma} \cdot$  =  $\gamma \overset{1}{\gamma} \cdot \overset{1}{\gamma} \cdot$   $\gamma \overset{1}{\#} \overset{1}{\gamma} \cdot \overset{1}{\gamma} \cdot$  =  $\overset{\text{fff}}{\gamma \gamma} \div \overset{\text{fff}}{\gamma \gamma} \div$   
 8  $\gamma \overset{1}{\#} \overset{1}{\gamma} \cdot \overset{1}{\gamma} \cdot$  =  $\gamma \overset{1}{\gamma} \cdot \overset{1}{\gamma} \cdot$   $\gamma \overset{1}{b} \overset{1}{\gamma} \cdot \overset{1}{\gamma} \cdot$   $\gamma \overset{1}{\gamma} \cdot \overset{1}{\gamma} \cdot$  =  $\overset{\text{fff}}{\gamma \gamma} \div \overset{\text{fff}}{\gamma \gamma} \div$   
 8  $\gamma \overset{1}{\gamma} \cdot \overset{1}{\gamma} \cdot$  =  $\gamma \overset{1}{\#} \overset{1}{\gamma} \cdot \overset{1}{\gamma} \cdot$   $\gamma \overset{1}{\gamma} \cdot \overset{1}{\gamma} \cdot$   $\gamma \overset{1}{\gamma} \cdot \overset{1}{\gamma} \cdot$  =  $\overset{\text{fff}}{\gamma \gamma} \overset{\text{fff}}{\gamma \gamma} \overset{\text{fff}}{\gamma \gamma} \overset{\text{fff}}{\gamma \gamma}$   
 8  $\gamma \overset{1}{\#} \overset{1}{\gamma} \cdot \overset{1}{\gamma} \cdot$  =  $\gamma \overset{1}{\gamma} \cdot \overset{1}{\gamma} \cdot$   $\gamma \overset{1}{\gamma} \cdot \overset{1}{\gamma} \cdot$   $\gamma \overset{1}{\gamma} \cdot \overset{1}{\gamma} \cdot$  =  $\overset{\text{fff}}{\gamma \gamma} \div \overset{\text{fff}}{\gamma \gamma} \div$   
 8  $\gamma \overset{1}{\gamma} \cdot \overset{1}{\gamma} \cdot$  =  $\div$   $\gamma \overset{1}{b} \overset{1}{\gamma} \cdot \overset{1}{\gamma} \cdot$   $\gamma \overset{1}{\gamma} \cdot \overset{1}{\gamma} \cdot$  =  $\overset{\text{fff}}{\gamma \gamma} \div \overset{\text{fff}}{\gamma \gamma} \div$   


$\gamma \gamma \gamma \gamma \gamma \gamma$   $\div$   $\div$   $\div$   $\div$   $\div$   $\div$   
 $\gamma \gamma \gamma \gamma \gamma \gamma$   $\overset{\text{fff}}{\gamma \gamma} \div \overset{\text{fff}}{\gamma \gamma} \div$   $\overset{\text{fff}}{\gamma \gamma} \div \overset{\text{fff}}{\gamma \gamma} \div$   $\overset{\text{fff}}{\gamma \gamma} \div \overset{\text{fff}}{\gamma \gamma} \div$

(2)

Handwritten musical score for orchestra, page 2.

The score consists of six systems of music, each with two staves. The instruments listed are:

- Flute (F), Clarinet (C), Bassoon (B), Trombone (Tr), Trombone (Tr), Trombone (Tr)
- Flute (F), Clarinet (C), Bassoon (B), Trombone (Tr), Trombone (Tr), Trombone (Tr)
- Flute (F), Clarinet (C), Bassoon (B), Trombone (Tr), Trombone (Tr), Trombone (Tr)
- Flute (F), Clarinet (C), Bassoon (B), Trombone (Tr), Trombone (Tr), Trombone (Tr)
- Flute (F), Clarinet (C), Bassoon (B), Trombone (Tr), Trombone (Tr), Trombone (Tr)
- Flute (F), Clarinet (C), Bassoon (B), Trombone (Tr), Trombone (Tr), Trombone (Tr)

Each system includes dynamics such as  $\times$ ,  $\text{f}$ ,  $\text{ff}$ ,  $\text{fff}$ ,  $\text{p}$ ,  $\text{pp}$ ,  $\text{ppp}$ , and  $\text{diss}$ .

On the right side of the page, there are handwritten markings:

- A vertical red line with circled numbers ①, ②, ③, and ④.
- A horizontal line with circled numbers ①, ②, ③, and ④.
- Musical notation including eighth and sixteenth notes, and rests.
- Dynamics  $\text{f} \# \text{f} \# \text{f} \# \text{f}$ ,  $\text{f} \# \text{f} \# \text{f} \# \text{f}$ .
- Dynamics  $\text{f} \# \text{f} \# \text{f} \# \text{f}$ ,  $\text{f} \# \text{f} \# \text{f} \# \text{f}$ ,  $\text{f} \# \text{f} \# \text{f} \# \text{f}$ ,  $\text{f} \# \text{f} \# \text{f} \# \text{f}$ .
- Dynamics  $\text{f} \# \text{f} \# \text{f} \# \text{f}$ ,  $\text{f} \# \text{f} \# \text{f} \# \text{f}$ ,  $\text{f} \# \text{f} \# \text{f} \# \text{f}$ ,  $\text{f} \# \text{f} \# \text{f} \# \text{f}$ .

(3)

(3)

Handwritten musical score for orchestra, page 3, section 3.

The score consists of six staves, each with a key signature of one flat (B-flat) and a common time signature. The music is divided into measures by vertical bar lines. The score includes dynamic markings such as  $\text{f}$  (fortissimo),  $\text{p}$  (pianissimo), and  $\text{mf}$  (mezzo-forte). Articulation marks like dots and dashes are also present. The music features various instruments, with specific parts highlighted in blue ink. A bracket under the first two staves indicates a performance technique or grouping. The score concludes with a repeat sign and a double bar line.







	(5)	$\gamma \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath}$	$\hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath}$
$\hat{\imath} -$	$\varnothing =$	$\gamma \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath}$	$\gamma \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath}$
$\hat{\imath} -$	$\varnothing = d \cdot$	$d \cdot \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath}$	$d \cdot \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath}$
$\hat{\imath} -$	$\varnothing = d \cdot$	$d \cdot \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath}$	$bq \cdot \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath}$
$\hat{\imath} -$	$\varnothing = q \cdot$	$q \cdot \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath}$	$q \cdot \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath}$
$\circ -$	$\varnothing =$	$q \cdot \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath}$	$bq \cdot \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath}$
$\hat{\div} - \varnothing$	$\varnothing =$	$\gamma \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath}$	$\hat{\div} \hat{\div} \hat{\div} \hat{\div} \hat{\div} \hat{\div}$
$\hat{\div} -$	$\varnothing =$	$\gamma \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath}$	$bq \cdot \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath} \hat{\imath}$







**4**

**6**

8 - - - - - - - -

8  $\gamma \#_1 \#_2 \#_3$  - - - - - - -

8  $\gamma \#_1 \#_2 \#_3$  - - - - - - -

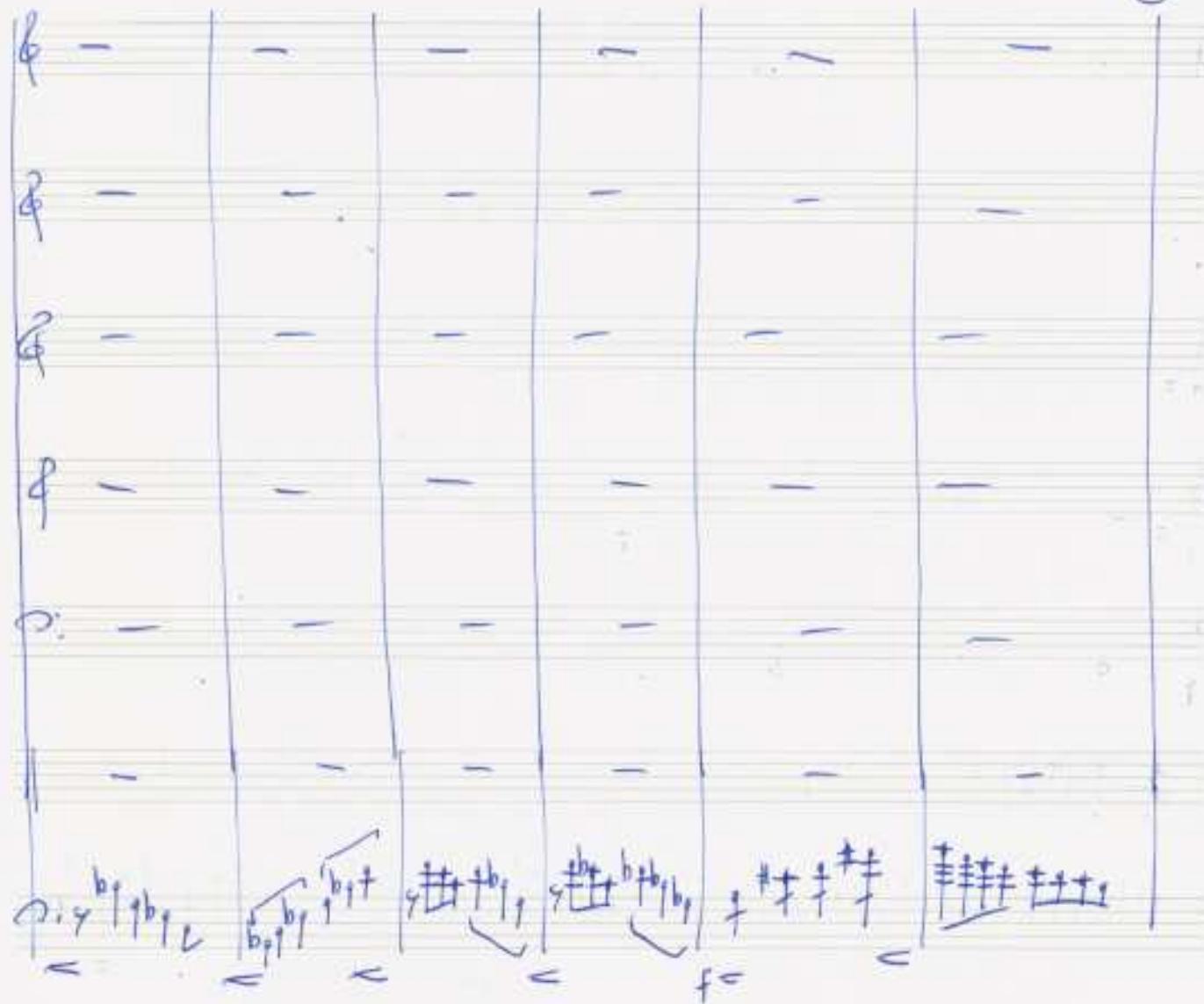
8  $\#_1 \#_2 \#_3$  - - - - - - -

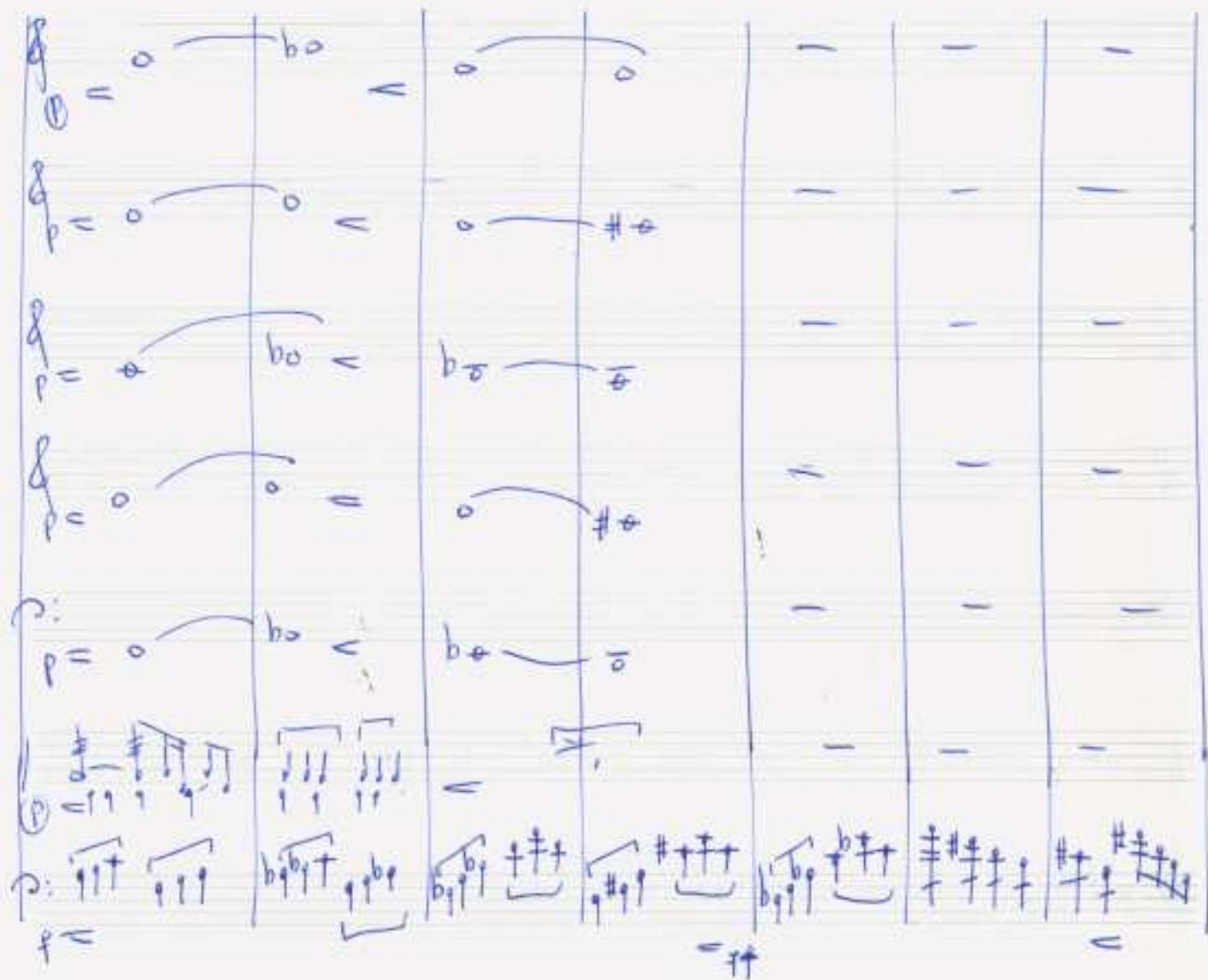
0:  $\#_0 \#_0 \#_0$  - - - - - - -

$\#_1 \#_2 \#_3 \#_4$  - - - - - - -

$\#_1 \#_2 \#_3 \#_4$  - - - - - - -

(7)





(8)

Handwritten musical score for six staves:

- Staves 1-5: Quarter note heads, vertical stems pointing down.
- Staff 6: Starts with quarter note head, vertical stem pointing down; then eighth note heads, vertical stems pointing up (indicated by 'hab').
- Staff 7: Eighth note heads, vertical stems pointing up.
- Staff 8: Eighth note heads, vertical stems pointing up.

The score consists of eight measures. Measures 1-5 are identical. Measures 6-8 show a rhythmic pattern starting with eighth notes, followed by sixteenth notes, then eighth notes again, and finally sixteenth notes.

(9)

1.  
2.

10

1.  
2.

10

dim >

mit - dir

gut - dir

langsam

$\text{F} \parallel : \text{pp} = \gamma \dot{\gamma} \gamma \dot{\gamma}$  |  $\gamma \underline{\text{b}} \underline{\text{g}} \dot{\gamma} \underline{\text{b}} \underline{\text{g}} \dot{\gamma} \underline{\text{d}} \dot{\gamma}$  |  $\gamma \underline{\text{b}} \dot{\gamma} \underline{\text{g}} \dot{\gamma}$  | -

$\text{F} : \text{pp} = \gamma \dot{\gamma} \gamma \dot{\gamma}$  | - |  $\gamma \dot{\gamma} \gamma \dot{\gamma}$  |  $\gamma \underline{\text{b}} \underline{\text{g}} \dot{\gamma} \underline{\text{b}} \underline{\text{g}} \dot{\gamma} \underline{\text{g}} \dot{\gamma}$

$\text{D} : \text{pp} = \gamma \dot{\gamma} \gamma \dot{\gamma}$  | - |  $\gamma \dot{\gamma} \gamma \dot{\gamma}$  | -

$\text{D} : \text{pp} = \gamma \underline{\text{b}} \dot{\gamma} \gamma \dot{\gamma}$  | - |  $\gamma \dot{\gamma} \gamma \dot{\gamma}$  | -

$\text{P} : \text{pp} = \gamma \dot{\gamma} \gamma \dot{\gamma}$  | - |  $\gamma \dot{\gamma} \gamma \dot{\gamma}$  | -

$\text{H} : \text{pp} = \gamma \dot{\gamma} \gamma \dot{\gamma}$  |  $\gamma \dot{\gamma} \gamma \dot{\gamma}$  |  $\gamma \dot{\gamma} \gamma \dot{\gamma}$  |  $\gamma \dot{\gamma} \gamma \dot{\gamma}$  | -

$\text{G} : \text{pp} = \text{t} \# \text{t} \text{ b} \text{t} \# \text{t}$  | - |  $\text{b} \text{t} \text{t} \text{t} \text{t}$  | -

pp

(41)



poco sùlt

Flute 1 (Treble Clef):

Flute 2 (Bass Clef):

Measure 1:  $\text{F} = \frac{3}{4}$

Measure 2:  $\text{G} =$

Measure 3:  $\text{A} =$

Measure 4:  $\text{B} =$

Measure 5:  $\text{C} =$

Measure 6:  $\text{D} =$

Measure 7:  $\text{E} =$

Measure 8:  $\text{F} =$

Measure 9:  $\text{G} =$

Measure 10:  $\text{A} =$

Measure 11:  $\text{B} =$

Measure 12:  $\text{C} =$

Measure 13:  $\text{D} =$

Measure 14:  $\text{E} =$

Measure 15:  $\text{F} =$

Measure 16:  $\text{G} =$

Measure 17:  $\text{A} =$

Measure 18:  $\text{B} =$

Measure 19:  $\text{C} =$

Measure 20:  $\text{D} =$

Measure 21:  $\text{E} =$

Measure 22:  $\text{F} =$

Measure 23:  $\text{G} =$

Measure 24:  $\text{A} =$

Measure 25:  $\text{B} =$

Measure 26:  $\text{C} =$

Measure 27:  $\text{D} =$

Measure 28:  $\text{E} =$

Measure 29:  $\text{F} =$

Measure 30:  $\text{G} =$

Measure 31:  $\text{A} =$

Measure 32:  $\text{B} =$

Measure 33:  $\text{C} =$

Measure 34:  $\text{D} =$

Measure 35:  $\text{E} =$

Measure 36:  $\text{F} =$

Measure 37:  $\text{G} =$

Measure 38:  $\text{A} =$

Measure 39:  $\text{B} =$

Measure 40:  $\text{C} =$

Measure 41:  $\text{D} =$

Measure 42:  $\text{E} =$

Measure 43:  $\text{F} =$

Measure 44:  $\text{G} =$

Measure 45:  $\text{A} =$

Measure 46:  $\text{B} =$

Measure 47:  $\text{C} =$

Measure 48:  $\text{D} =$

Measure 49:  $\text{E} =$

Measure 50:  $\text{F} =$

Measure 51:  $\text{G} =$

Measure 52:  $\text{A} =$

Measure 53:  $\text{B} =$

Measure 54:  $\text{C} =$

Measure 55:  $\text{D} =$

Measure 56:  $\text{E} =$

Measure 57:  $\text{F} =$

Measure 58:  $\text{G} =$

Measure 59:  $\text{A} =$

Measure 60:  $\text{B} =$

Measure 61:  $\text{C} =$

Measure 62:  $\text{D} =$

Measure 63:  $\text{E} =$

Measure 64:  $\text{F} =$

Measure 65:  $\text{G} =$

Measure 66:  $\text{A} =$

Measure 67:  $\text{B} =$

Measure 68:  $\text{C} =$

Measure 69:  $\text{D} =$

Measure 70:  $\text{E} =$

Measure 71:  $\text{F} =$

Measure 72:  $\text{G} =$

Measure 73:  $\text{A} =$

Measure 74:  $\text{B} =$

Measure 75:  $\text{C} =$

Measure 76:  $\text{D} =$

Measure 77:  $\text{E} =$

Measure 78:  $\text{F} =$

Measure 79:  $\text{G} =$

Measure 80:  $\text{A} =$

Measure 81:  $\text{B} =$

Measure 82:  $\text{C} =$

Measure 83:  $\text{D} =$

Measure 84:  $\text{E} =$

Measure 85:  $\text{F} =$

Measure 86:  $\text{G} =$

Measure 87:  $\text{A} =$

Measure 88:  $\text{B} =$

Measure 89:  $\text{C} =$

Measure 90:  $\text{D} =$

Measure 91:  $\text{E} =$

Measure 92:  $\text{F} =$

Measure 93:  $\text{G} =$

Measure 94:  $\text{A} =$

Measure 95:  $\text{B} =$

Measure 96:  $\text{C} =$

Measure 97:  $\text{D} =$

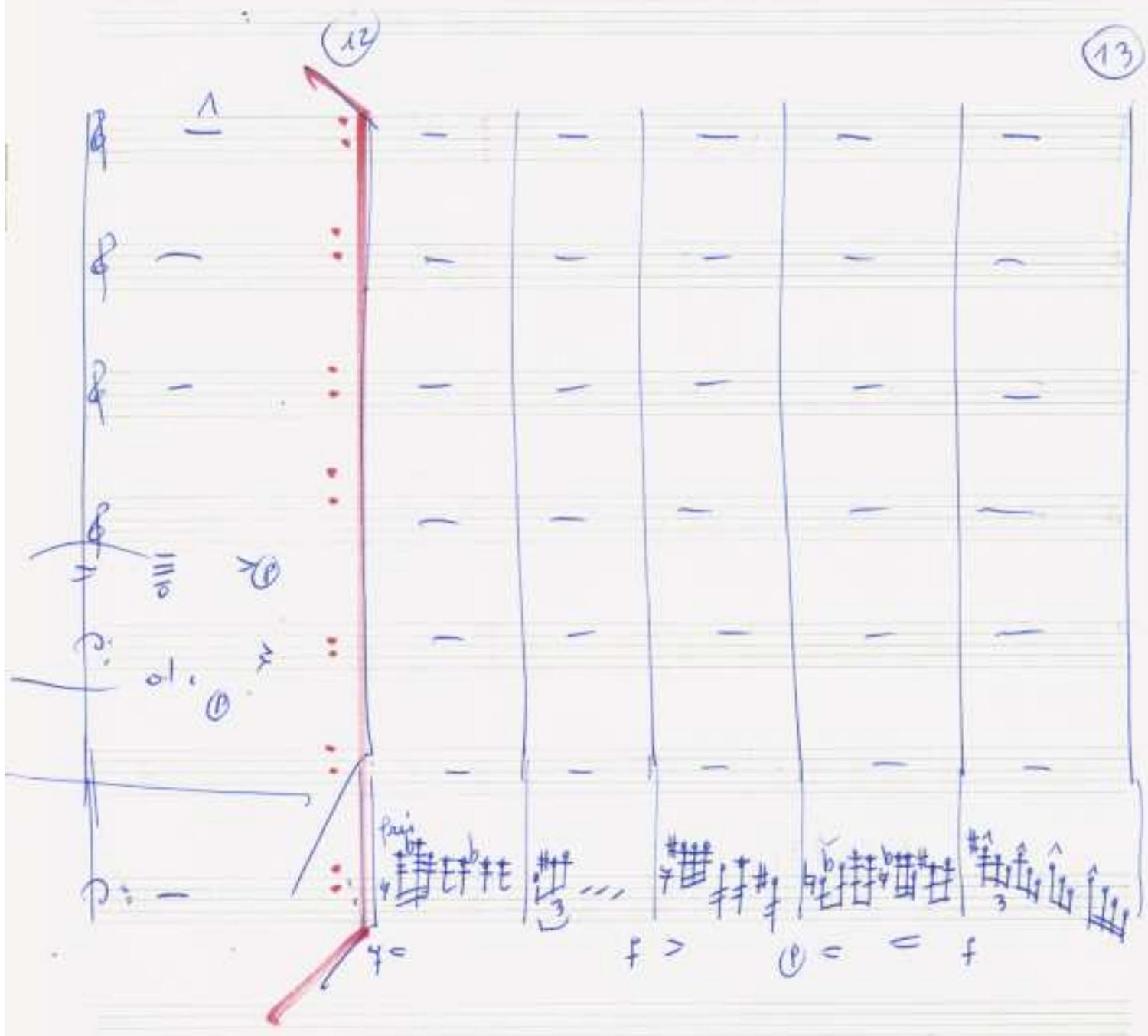
Measure 98:  $\text{E} =$

Measure 99:  $\text{F} =$

Measure 100:  $\text{G} =$

(P)

(C)



poco rit.

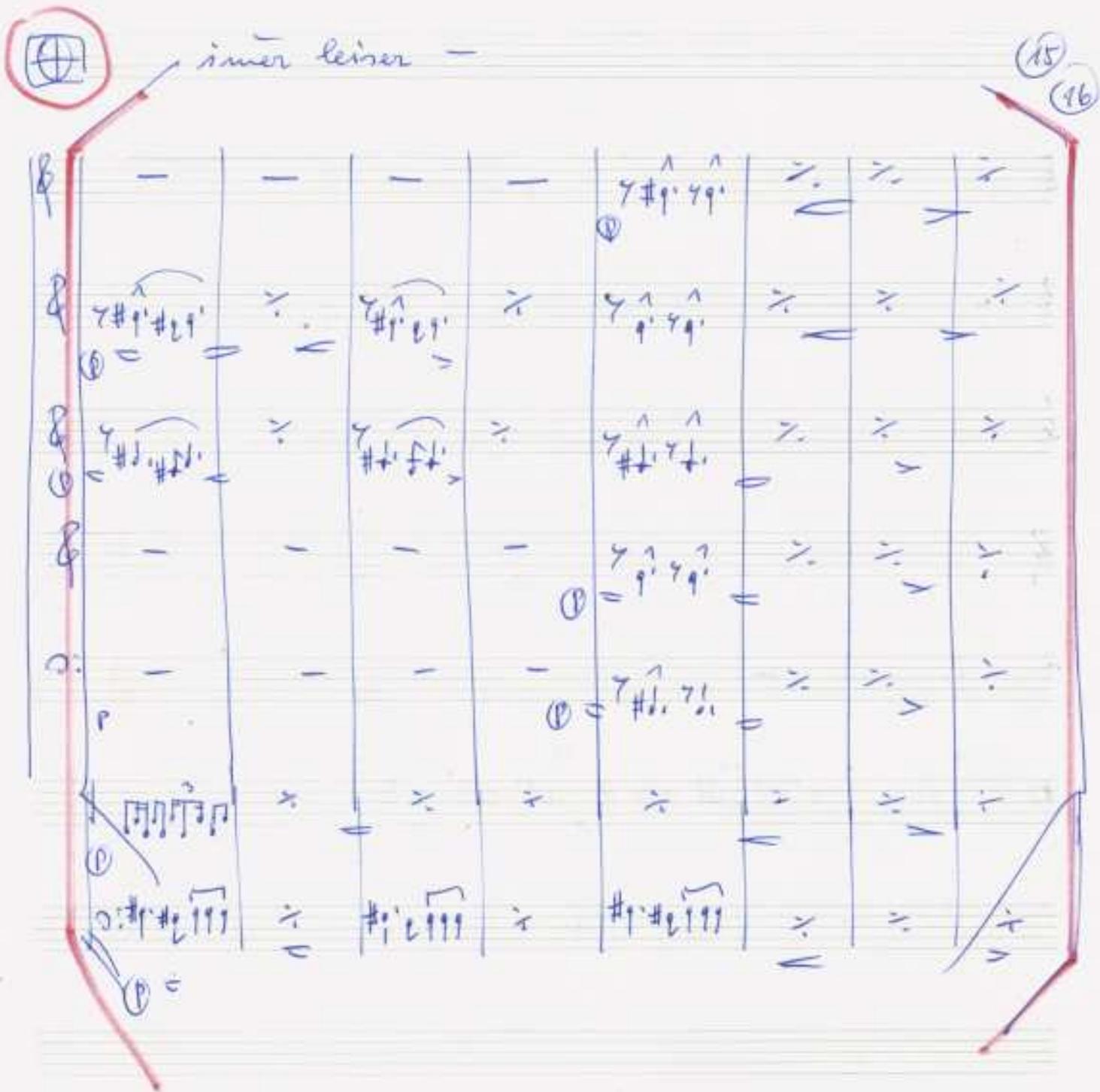
(14)

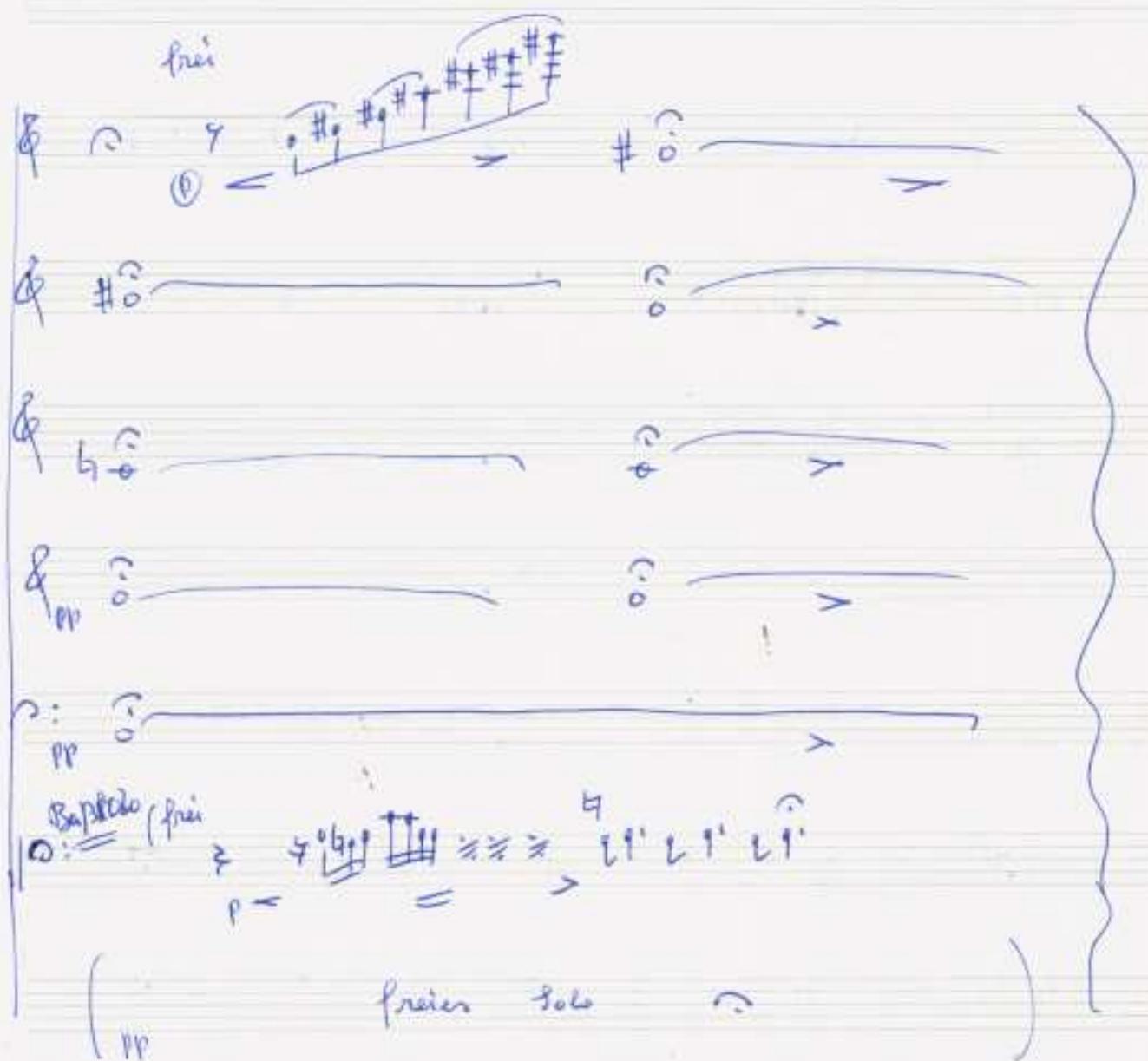
A handwritten musical score for piano. The score consists of two systems of music. The first system (measures 14) has five staves. The first three staves are in common time, while the last two are in 6/8 time. The first staff starts with a forte dynamic (F) and a repeat sign. The second staff begins with a half note followed by a fermata. The third staff starts with a half note. The fourth staff begins with a half note. The fifth staff starts with a half note. The second system (measure 15) begins with a forte dynamic (F) and a repeat sign. It contains six staves. The first four staves are in common time, and the last two are in 6/8 time. The first staff starts with a eighth note followed by a sixteenth note. The second staff starts with a eighth note followed by a sixteenth note. The third staff starts with a eighth note followed by a sixteenth note. The fourth staff starts with a eighth note followed by a sixteenth note. The fifth staff starts with a eighth note followed by a sixteenth note. The sixth staff starts with a eighth note followed by a sixteenth note. The score ends with a repeat sign and a forte dynamic (F).

D.C.

ad







Satz

2

Slow

(18)

8 | pp  $\#^{\wedge} \circ$  =  $\tilde{z}^{\wedge} q.$  |  $\tilde{z}^{\wedge} q.$  > |  $\tilde{z}^{\wedge} \#q.$  |  $\tilde{y}^{\wedge} \#z^{\wedge} 1$   $\#^{\wedge} 1 \#^{\wedge} 1$  |

8 | pp  $\circ$  =  $\tilde{z}^{\wedge} q.$  |  $\tilde{z}^{\wedge} d.$  > |  $\tilde{z}^{\wedge} d.$  |  $\#^{\wedge} q.$  |

8 | pp  $b^{\wedge} \circ$  =  $\tilde{z}^{\wedge} b^{\wedge} q.$  |  $\tilde{z}^{\wedge} d.$  > |  $\tilde{z}^{\wedge} \#d.$  |  $3 \quad \textcircled{1}$   $\#^{\wedge} d.$  |

8 | pp  $\circ$  =  $\tilde{z}^{\wedge} q.$  |  $\tilde{z}^{\wedge} b^{\wedge} d.$  > |  $\tilde{z}^{\wedge} \#q.$  |  $4 \quad \textcircled{1}$   $q.$  |

0: |  $\#^{\wedge} b^{\wedge} \circ$  =  $\tilde{z}^{\wedge} b^{\wedge} q.$  |  $\tilde{z}^{\wedge} d.$  > |  $\tilde{z}^{\wedge} \#d.$  |  $0 \quad \textcircled{1}$  |

Schlagw.: |  |  $\div$  |  $\div$  |  $\div$  |  $\frac{3}{4} \quad \textcircled{1}$   |

Bsp: |  $b^{\wedge} q. \quad L \quad L \quad L$  |  $b^{\wedge} q. \quad L \quad L \quad L$  |  $L \quad L \quad L$  |  $L \quad L \quad L \quad \#^{\wedge} q. \quad L$  |  $\#^{\wedge} L \quad i \quad \#^{\wedge} L$  |

(1) = | | | | | |

Handwritten musical score for a piece by Arnold Schönbaum. The score consists of five systems of music, each with two staves. The top staff of each system uses a treble clef, and the bottom staff uses a bass clef. The key signature varies across the systems: System 1 has a key signature of one sharp (F#), System 2 has a key signature of two sharps (B and E#), System 3 has a key signature of one sharp (F#), System 4 has a key signature of one sharp (F#), and System 5 has a key signature of one sharp (F#). The time signature for all systems is common time (indicated by a 'C'). The music features various note heads, stems, and rests, with some notes having horizontal dashes or vertical stems. Measures are separated by vertical bar lines. The score is written in blue ink on white paper.





dim > (29)

8 9 > L | 9 > bL | - | - | - | -

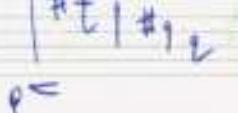
8 bd > P | bd > L |  | - |  | -

8 < L > L | < L > bL | - | - |  | -

8 bd > P | bd > bL | - | - | - | -

7 9 > L | 9 > L | - | - | - | -

1 > > > dim |  | > | > | > | >

7 > L | > dim |  | > | #L > L | >

(21)

8 9 7 2 |  $\#^1 7 \overset{\wedge}{1}$  |  $b^1 9 \overset{\wedge}{7} \overset{\wedge}{1}$  |  $\overset{\wedge}{3} \div \div$  |  $b\overset{\wedge}{1}\overset{\wedge}{1} \div \div$  |  $\overset{\wedge}{1}\overset{\wedge}{1} \div \div$

$f =$   $f =$   $f =$   $f =$   $f =$   $f =$

8 9 7 1 |  $\overset{\wedge}{1} 9 \overset{\wedge}{7} \overset{\wedge}{1}$  |  $\overset{\wedge}{1} 9 \overset{\wedge}{7} \overset{\wedge}{1}$  |  $\overset{\wedge}{3} \div \div$  |  $\overset{\wedge}{1}\overset{\wedge}{1} \div \div$  |  $\overset{\wedge}{1}\overset{\wedge}{1} \div \div$

$f =$   $f =$   $f =$   $f =$   $f =$   $f =$

8  $\overset{\wedge}{1} 9 \overset{\wedge}{7} \overset{\wedge}{1}$  |  $\overset{\wedge}{1} 9 \overset{\wedge}{7} \overset{\wedge}{1}$  |  $b^1 9 \overset{\wedge}{7} \overset{\wedge}{1}$  |  $\overset{\wedge}{3} \div \div$  |  $b\overset{\wedge}{1}\overset{\wedge}{1} \div \div$  |  $\overset{\wedge}{1}\overset{\wedge}{1} \div \div$

$f =$   $f =$   $f =$   $f =$   $f =$   $f =$

8  $b^1 9 \overset{\wedge}{7} \overset{\wedge}{1}$  |  $\overset{\wedge}{1} 9 \overset{\wedge}{7} \overset{\wedge}{1}$  |  $\overset{\wedge}{1} 9 \overset{\wedge}{7} \overset{\wedge}{1}$  |  $\overset{\wedge}{3} \div \div$  |  $\overset{\wedge}{1}\overset{\wedge}{1} \div \div$  |  $\overset{\wedge}{1}\overset{\wedge}{1} \div \div$

$f =$   $f =$   $f =$   $f =$   $f =$   $f =$

p:  $\overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}$  |  $\overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}$  |  $\overset{\wedge}{1} 9 \overset{\wedge}{7} \overset{\wedge}{1}$  |  $\overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}$  |  $b^1 b^1 \overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}$  |  $b^1 b^1 \overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}$

$f =$   $f =$   $f =$   $f =$   $f =$   $f =$

p:  $\overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}$  |  $\overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}$  |  $b^1 b^1 \overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}$  |  $\overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}$  |  $b^1 b^1 \overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}$  |  $\overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}\overset{\wedge}{1}$

$f =$   $f =$   $f =$   $f =$   $f =$   $f =$

22

Handwritten musical score for orchestra, page 22. The score consists of five staves of music with various dynamics, articulations, and performance instructions. A red vertical bar highlights a section of the score starting around measure 30. A circled 'D' is at the top right.



11

poco rit.

(23) (frei)

meno

A handwritten musical score for orchestra and piano. The score consists of six systems of music. The top system is for strings (Violins I & II, Violas, Cellos). The second system is for woodwinds (Flute, Clarinet, Bassoon). The third system is for brass (Trombones). The fourth system is for percussion (Drums, Cymbals). The fifth system is for piano. The sixth system is for piano. The score includes dynamic markings like 'p' (piano), 'f' (forte), and 'ff' (fortissimo). Articulation marks like dots and dashes are also present. A red vertical bar is positioned between the fourth and fifth systems. The piano part features various rhythmic patterns and rests. At the bottom left, there is a bracketed section of eighth-note patterns labeled 'P.' above them. The page number '38' is at the bottom right.

(mit... (24)

A handwritten musical score for piano in 2/4 time. The score is organized into five staves separated by vertical bar lines. The first staff begins with a forte dynamic (f) and a measure ending in a fermata. The second staff begins with a piano dynamic (p). The third staff begins with a forte dynamic (f) and contains a melodic line with various slurs and grace notes. The fourth staff begins with a piano dynamic (p). The fifth staff ends with a piano dynamic (p).

8. -



$\frac{2}{4}$   $\text{b} q.$  =  
f =

ff  $d.$  >

$q.$  >

$d.$  pp

$\frac{2}{4}$   $\text{b} \overset{\wedge}{q} \text{ b} \overset{\wedge}{d} \text{ b} \overset{\wedge}{d}$   
f =

ff b d. >

$b q.$  >

$d.$  > pp

$\frac{2}{4}$   $\text{b} \overset{\wedge}{q} \text{ b} \overset{\wedge}{q} \text{ b} \overset{\wedge}{q}$   
f =

ff  $d.$  >

$q.$  >

$q.$  > pp

$\frac{2}{4}$   $\text{b} \overset{\wedge}{q} \text{ b} \overset{\wedge}{q} \text{ b} \overset{\wedge}{q}$   
f =

ff  $b q.$  >

$b q.$  >

$q.$  > pp

ff  $\begin{array}{c} \text{b} \\ \text{b} \end{array} \begin{array}{c} \text{b} \\ \text{b} \end{array} \begin{array}{c} \text{b} \\ \text{b} \end{array}$

$\begin{array}{c} \text{b} \\ \text{b} \end{array} \begin{array}{c} \text{b} \\ \text{b} \end{array} \begin{array}{c} \text{b} \\ \text{b} \end{array}$

$\begin{array}{c} \text{b} \\ \text{b} \end{array} \begin{array}{c} \text{b} \\ \text{b} \end{array} \begin{array}{c} \text{b} \\ \text{b} \end{array}$

c. -

ff

$\begin{array}{c} \text{b} \\ \text{b} \end{array} \begin{array}{c} \text{b} \\ \text{b} \end{array} \begin{array}{c} \text{b} \\ \text{b} \end{array}$

$\begin{array}{c} \text{b} \\ \text{b} \end{array} \begin{array}{c} \text{b} \\ \text{b} \end{array} \begin{array}{c} \text{b} \\ \text{b} \end{array}$

$\begin{array}{c} \text{b} \\ \text{b} \end{array} \begin{array}{c} \text{b} \\ \text{b} \end{array} \begin{array}{c} \text{b} \\ \text{b} \end{array}$

ff

$\begin{array}{c} \text{b} \\ \text{b} \end{array} \begin{array}{c} \text{b} \\ \text{b} \end{array} \begin{array}{c} \text{b} \\ \text{b} \end{array}$

$\begin{array}{c} \text{b} \\ \text{b} \end{array} \begin{array}{c} \text{b} \\ \text{b} \end{array} \begin{array}{c} \text{b} \\ \text{b} \end{array}$

(25)

git

D.C.

al

(4)



Handwritten musical score for a piece by Adolf Scherbaum. The score consists of five systems of music, each with two staves. The top staff of each system typically contains a soprano-like vocal line, while the bottom staff contains a basso continuo line. The vocal parts are marked with dynamic instructions such as  $q^{\circ}$ ,  $q^{\circ} >$ ,  $bq^{\circ}$ ,  $bq^{\circ} >$ ,  $q^{\circ}$ , and  $bq^{\circ}$ . The continuo parts are marked with  $\text{bassoon}$  and  $\text{double bass}$  symbols. Various performance markings are present, including slurs, grace notes, and a fermata over a note in the third system. Measures are numbered 1 through 12 above the staff lines.

42

Adolf Scherbaum, Sonate (3 Sätze) im Stile von Jazz, SWV 840 (1972)  
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43



3

Zehn nach

Handwritten musical score for a piece titled "Zehn nach". The score consists of ten staves, each with a different clef (G-clef, F-clef, C-clef, bass clef, and soprano clef). The music is divided into measures by vertical bar lines. Various musical markings are present, including dynamic signs (e.g., ff, f, ff =, f =), tempo markings (e.g., 1=111, 2=1111), and performance instructions (e.g., "Schlagw.", "Bsp"). Red markings include circled numbers 1, 2, and 3, and a red bracket grouping measures 1-4. The score is written on lined paper.

4







16  $\gamma b\hat{q} \cdot \hat{q}$  =  $b\hat{q} \hat{q}$  |  $\tilde{\gamma} \hat{q} \cdot$  |  $\tilde{\gamma} \hat{q} \cdot$  |  $\tilde{\gamma} b\hat{q} \cdot$  |  $\tilde{\gamma} \hat{q} \cdot$   
 f= ff

$\tilde{\gamma} b\hat{q} \cdot \hat{q}$  =  $b\hat{q} \hat{q}$  |  $\tilde{\gamma} \hat{q} \cdot$  |  $\tilde{\gamma} \hat{q} \cdot$  |  $\tilde{\gamma} \hat{q} \cdot$  |  $\tilde{\gamma} \hat{q} \cdot$   
 f= ff

$\tilde{\gamma} b\hat{o}$  =  $b\hat{o} \hat{o}$  =  $\tilde{\gamma} \hat{q} \cdot$  |  $\tilde{\gamma} \hat{q} \cdot$  |  $\tilde{\gamma} b\hat{q} \cdot$  |  $\tilde{\gamma} \hat{o} \cdot$   
 f= ff

$\tilde{\gamma} b\hat{q} \cdot \hat{q}$  =  $b\hat{q} \hat{q}$  |  $\tilde{\gamma} \hat{q} \cdot$  |  $\tilde{\gamma} \hat{q} \cdot$  |  $\tilde{\gamma} \hat{q} \cdot$  |  $\tilde{\gamma} \hat{q} \cdot$   
 f= ff

$\tilde{\gamma} b\hat{q} \cdot \hat{q}$  =  $b\hat{q} \hat{q}$  |  $\tilde{\gamma} b\hat{q} \cdot$  |  $\tilde{\gamma} \hat{q} \cdot$  |  $\tilde{\gamma} b\hat{q} \cdot$  |  $\tilde{\gamma} \hat{q} \cdot$   
 f= ff

|  $\asymp$   $\asymp$   $\asymp$   $\asymp$   $\asymp$   $\asymp$   
 f=

c:  $b\hat{q} \hat{q} \hat{q}$  =  $\asymp$   $b\hat{q} \tilde{\gamma} 11$  |  $T \tilde{\gamma} T T$  |  $P_1 \tilde{\gamma} 11$  |  $1 \tilde{\gamma} 11$   
 f=

(31)

A handwritten musical score for six voices (Soprano, Alto, Tenor, Bass, Bassoon, and Trombone) on five staves. The score consists of ten measures. Measures 1-31 are in common time, and measure 32 is in 2/4 time. The vocal parts are written in blue ink, while the bassoon and trombone parts are in black ink. Measure 31 features a prominent red vertical bar. Measure 32 begins with a dynamic ff and includes a crescendo and decrescendo pattern.

(P)

32

A handwritten musical score on six staves. The first three staves are in common time (indicated by a 'C') and the last three are in 2/4 time (indicated by a '2/4'). The music consists of various note heads (triangles, circles, squares) and rests, with dynamic markings such as 'ff' (fortissimo), 'f' (forte), and 'ff' (fortissimo). Measure 1 starts with a triangle, followed by a circle, a square, a rest, another triangle, a circle, a square, and so on. Measures 2 and 3 follow a similar pattern. Measures 4 through 6 are in 2/4 time, starting with a triangle, followed by a circle, a square, a rest, another triangle, a circle, a square, and so on. The score ends with a final measure consisting of a triangle, a circle, a square, a rest, another triangle, a circle, a square.

33

Adolf Scherbaum, Sonate (3 Sätze) im Stile von Jazz, SWV 840 (1972)

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52



8 - - - - - - -

8 - - - - - - -

8 - - - - - - -

8 3 ^  
#d. #d. ^  
#d. #d. ^  
#d. #d. ^

0: 3 ^  
#d. ^ 9 = 3 ^  
#d. = 9

#d. 1 1 1 1 1 1  
#d. 1 1 1 1 1 1

0: 1 1 1 1 1 1  
#d. 1 1 1 1 1 1

(35)



Handwritten musical score for a piece titled "Sonne (3 Stile) im Stil von Jazz". The score consists of six systems of music, each with a dynamic marking (e.g., ff, f, ff, ff, ff, ff) and a tempo marking (e.g., q=100, q=120, q=100, q=120, q=100, q=120). The music is written in common time (indicated by a 'C') and includes various rhythmic patterns, slurs, and grace notes.

The score is handwritten on six staves. The first five staves are in common time (♩). The sixth staff is in 10/8 time (♩). Measures 1-5 are empty. Measure 6 shows the following patterns:  
 1st staff: (empty)  
 2nd staff: (empty)  
 3rd staff: (empty)  
 4th staff: (empty)  
 5th staff: (empty)  
 6th staff: (empty)

(37)

Handwritten musical score for six staves:

- Staff 1:  $b\frac{2}{4} \frac{2}{2} \frac{2}{2}$ , -,-
- Staff 2:  $b\frac{2}{4} f \frac{2}{2} \frac{2}{2}$ , -,-
- Staff 3:  $b\frac{2}{4} 9 9 9$ , -,-
- Staff 4:  $b\frac{2}{4} 9 9 9$ , -,-
- Staff 5:  $b\frac{2}{4} 9 9 9$ , -,-
- Staff 6:  $b\frac{2}{4} b 9 9 9$ , -,-

Measure 6 (last two measures):

- $\frac{2}{4} 1 1 1 1$



38

Handwritten musical score for two voices (Soprano and Bass) and piano. The score consists of five systems of music, each with a key signature and time signature. The vocal parts are written in blue ink, and the piano part is in black ink. Measure numbers 1 through 10 are indicated above the staves. The vocal parts include various note heads with accidentals (sharps, flats, naturals) and rests. The piano part includes dynamic markings like 'p' (piano), 'f' (forte), and 'ff' (double forte). Measure 10 concludes with a final cadence.

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8 9 10

39

Handwritten musical score for piano, page 39.

The score consists of four staves across ten measures. Measures 1-3 are mostly rests. Measures 4-10 contain various notes and rests, primarily in the treble and bass clefs.

Annotations include:

- Measure 1: Treble clef, key signature of F major (one sharp), time signature common time (indicated by a '4').
- Measure 2: Key signature changes to E major (two sharps).
- Measure 3: Key signature changes to C major (no sharps or flats).
- Measure 4: Treble clef, key signature of F major (one sharp).
- Measure 5: Bass clef.
- Measure 6: Treble clef, key signature of F major (one sharp).
- Measure 7: Bass clef.
- Measure 8: Treble clef, key signature of F major (one sharp).
- Measure 9: Bass clef.
- Measure 10: Treble clef, key signature of F major (one sharp).

Performance markings and dynamics:

- Measure 1: 'dim' (diminuendo) under the bass staff.
- Measure 2: 'P' (pianissimo) under the bass staff.
- Measure 3: 'P' (pianissimo) under the bass staff.
- Measure 4: 'P' (pianissimo) under the bass staff.
- Measure 5: 'P' (pianissimo) under the bass staff.
- Measure 6: 'P' (pianissimo) under the bass staff.
- Measure 7: 'P' (pianissimo) under the bass staff.
- Measure 8: 'P' (pianissimo) under the bass staff.
- Measure 9: 'P' (pianissimo) under the bass staff.
- Measure 10: 'P' (pianissimo) under the bass staff.

Solo

P =

Solo

P =

♩ = 80



40

immer leiser  
11:11 32 Takte

80b

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

frei (J.)

(42)



7

m

m

m

m

m

m

m

m

m

m

m

m

m

m

m

m

m

m

m

m

m

m

m

m

m

m

m

m

m

m

m

m

m

m

m

m

m

m

m

m

m

m

and. u. b.

frei (J.)

and. u. b.

freies Solo (Bass)

m

zuerst folgt  
Schlagzeug Solo

Schlagw. Solo

pp

