



Konzert f. FAGOTT
& Orchester

Adolf Scherbaum

KONZERT in 4 Teilen

für Fagott und Orchester

Adolf Scherbaum

Meinem hochgeschätzten
Kollegen - Herrn Magome -
höchst gewidmet

Wolf Scherbaum

(im 1993)

F 153 Scherbaum 1475

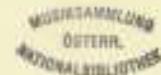


Nº 5
18 linig

Uraufführung 1994 im Wiener Brucknerhaus
Aufführung 1996 Tokio (Rundfunk + öffl. Kugel)

Adolf Scherbaum, Konzert in 4 Teilen für Fagott und Orchester, SWV 1475 (1992)

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Bento (J) sehr langsam

1.

Solo

STROMP. in C

Hörn. in C

3Pos.

Tuba S

2Pauken

PINO

gr.Tro. \equiv nicht Trem.

gr.Fagot

2.Bongo

Harfe

Vibraphon

2.Bässe

Dur

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2

appassionato (für Fagott)

Fl. solo ff

STR. #ooooo PPP

4Hö. b oo PPP

3Pos. b oo PPP

Tp. o PPP

Pauken PPP

gr.TR. ≈ dicht PPP

gr. g. o PP

2Bongos - 3Y *Hands* PL

Harfe o - - -

Vibraphon o - - -

2Bässe o - - -

Fl. solo subito (erregt) ($\frac{1}{4}$ Töne braucht)

pp < legg. = f. Block II

Fl. solo b q. b m. b q. b m. b q. b m. pp

AD.

(gr. mit....)

11

12

Solo

2 Flöten

gr. TR.

gr. Sang

2 Trom.

Hörfe

Vibraphon

gaus frei (Lento) breit (13)

frei (errest) (mit + dien) Lento

Solo

3 Tromp.

4 Hörn

3 Pos.

Tuba

Sang

gr. TR.

Hörfe

frei (freudig)

14

solo
gr. fag.
Vibraphon
Legato
frei

2

Grunte

15
2 Pauken
gr. Tr.
2 Basso

16
Hands
ppp =

17

18
19
20

21

22

Solo
Pauk.
gr. Tr.
2 Bo.

This image shows a handwritten musical score on five-line staves. Measure 25 begins with a dynamic p , followed by a melodic line with various note heads and stems. Measure 26 starts with a dynamic p , continuing the melodic line. The score includes several rehearsal marks (25, 26), dynamics (e.g., p , f , pp), and performance instructions like slurs and grace notes.

A handwritten musical score page featuring four staves of music. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the bottom staff a tenor C-clef. Measure 24 begins with a dynamic of pp and a melodic line consisting of eighth-note pairs. Measures 25 and 26 continue this pattern. Measure 27 starts with a dynamic of p. Measure 28 begins with a dynamic of f. Measure 29 concludes the page. Measure numbers 24 through 29 are circled in the margin above the staves.



Nº 5

solo

3TRo.

4Hörn.

3Pos+
Tuba

2Pauk.

gr.TR.

2Bongo

Hörfe

Vibraph.

(29)

(30)

(31)

letzten 5 Takte
noch mal 5

2Pauk.

gr.TR.

gr.Gong

2Bongo

Hörfe

Vibra.

dim (32) (33) (34)

Pedal

> dim

(35)

Solo: $\text{pp} =$

Harp: $\text{P} =$

Vibr.:

Bongo: $\text{pp} =$

(36)

(37)

Violin:

Cello:

Double Bass:

(38)

Violin:

Cello:

Double Bass:

(39)

Handwritten musical score for woodwind quartet and orchestra, featuring three systems of music with dynamics, articulations, and performance instructions.

System 1 (Measures 40-41):

- Solo:** Rests throughout.
- Harfe:** Sixteenth-note patterns with dynamic $\text{f} \#$.
- Vibr.**: Sixteenth-note patterns with dynamic $\text{f} \#$.
- Schlagz.:** Sixteenth-note patterns with dynamic $\text{f} \#$.

System 2 (Measure 42):

- Solo:** Sixteenth-note patterns with dynamic $\text{f} \#$.
- 2 Bass:** Sixteenth-note patterns with dynamic $\text{f} \#$.
- Harfe:** Rests throughout.
- Vibr.:** Sixteenth-note patterns with dynamic $\text{f} \#$.
- Schlagz.:** Sixteenth-note patterns with dynamic $\text{f} \#$.

System 3 (Measures 43-44):

- D:** Sixteenth-note patterns with dynamic $\text{f} \#$.
- C:** Sixteenth-note patterns with dynamic $\text{f} \#$.
- Bass:** Sixteenth-note patterns with dynamic $\text{f} \#$.
- Harfe:** Sixteenth-note patterns with dynamic $\text{f} \#$.
- Vibr.:** Sixteenth-note patterns with dynamic $\text{f} \#$.
- Schlagz.:** Sixteenth-note patterns with dynamic $\text{f} \#$.

Performance Instructions:

- Measure 41: $\text{f} \#$
- Measure 42: $\text{f} \#$
- Measure 43: $\text{f} \#$
- Measure 44: $\text{f} \#$, *Flattery.*

96

Solo: $\text{D} \cdot$

3TR.: $\text{d} \cdot \text{b} \cdot \text{d} \cdot \text{b} \cdot \text{d} \cdot \text{b} \cdot$
 $\text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot$
 $\text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot$

4Hörn.: $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$
 $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$

3Pos.: $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$
 $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$

Tuba: $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$
 $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$

2Pauken: $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$
 $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$

gr.TR.: $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$
 $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$

KL.TR.: $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$
 $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$

Harfe: $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$
 $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$

Vibr.: $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$
 $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$

letzten
5 Takte
nochmals

97

Solo: $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$
 $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$

Vibraph.: $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$
 $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$

Bass: $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$
 $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$

98

Solo: $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$
 $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$

Vibraph.: $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$
 $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$

Bass: $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$
 $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$

99

Bass: $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$
 $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$

Piano: $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$
 $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$

100

Bass: $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$
 $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$

Piano: $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$
 $\text{d} \cdot \text{d} \cdot \text{d} \cdot \text{d}$

freier Solo (1)

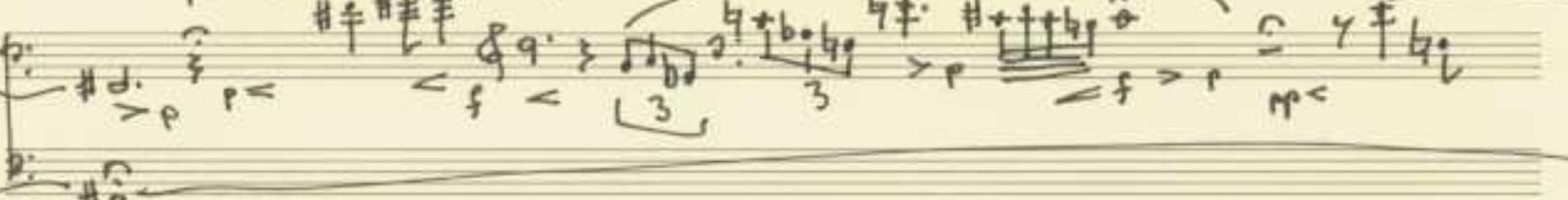
Solo: 

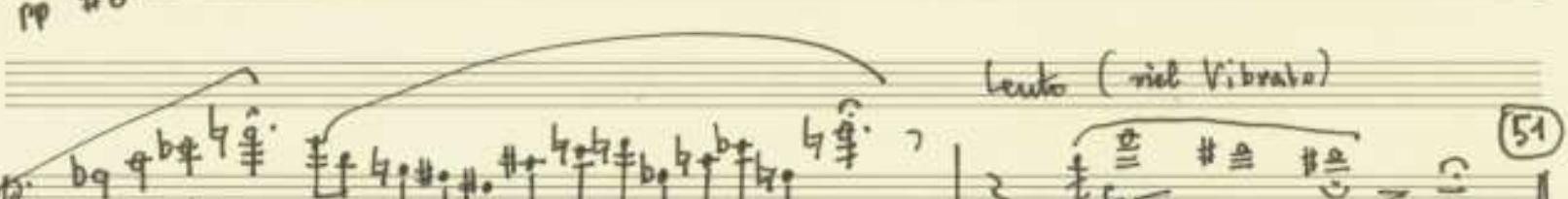
2 Basso: 

STR.: 

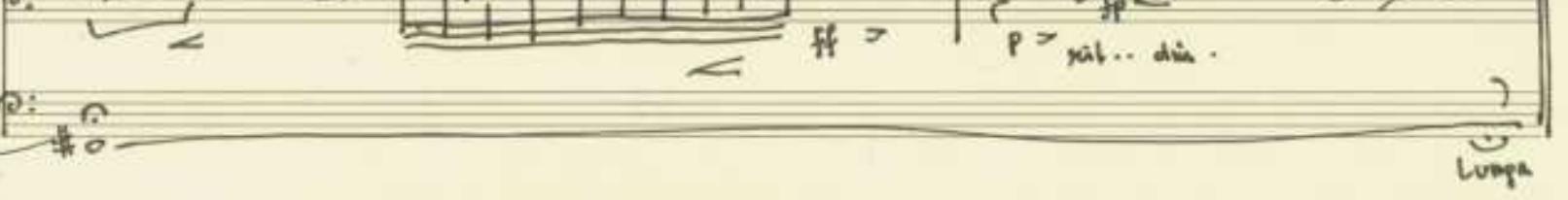
Ukule: 

Bass Tuba: 

TR.: 

2 Trombones: 

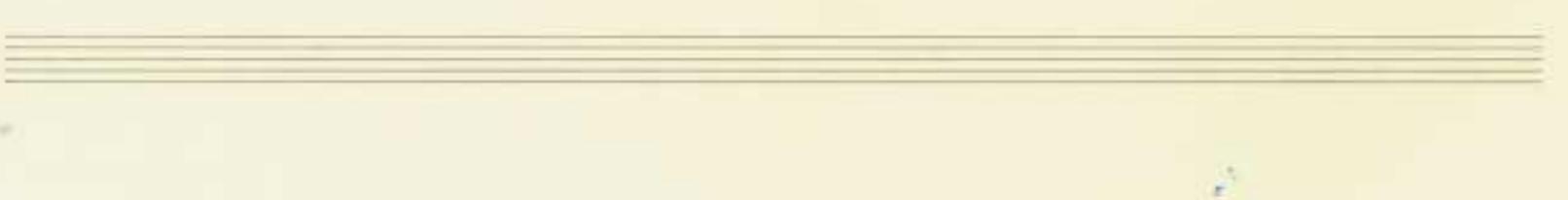
(xxi) (1)

Solo: 

Bass: 

Lento (niet Vibrato)

51



Lung: 

attacca →

(P)

sehr breit

52

53

G.P.

Handwritten musical score for woodwind quartet and orchestra, page 11. The score includes parts for Solo, 3TR., Hörn., 3Pos., Tuba, 2.Pauken, gr.TR., gr.Gong, 2.Bong, Harfe, and Vibraphon. The score shows various musical markings like dynamics, articulations, and performance instructions. Large black circles highlight specific notes and measures, particularly around measure 52 where a vibraphone part is shown.

3

frei) ruhig schreitend

Adolf Schenbaum: Konzert in 4 Teilen für Fagott und Orchester, SWV 1475 (1992)

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14

Measures 58-59:

- Poco.**: -
- Vibr.**: ff Ped. ppp
- Bass.**: $\text{p} <$
- Schlag. S.**: $\text{p} =$
- TROMP.**: p
- Pos.**: p ; CONSORD. $\text{pp} <$

Measures 60-61:

- Poco.**: $\text{#q. } \gamma \hat{\gamma} \hat{\gamma} \hat{\gamma} \hat{\gamma}$
- Vibr.**: ff Pedal
- Bass.**: $\text{f} > \text{f} >$
- Schlag. S.**: $\text{f} > \text{f} >$ dim
- TROMP.**: $\text{f} > \text{f} >$
- Pos.**: $\text{f} > \text{f} >$ dim

Measure 62:

- Poco.**: $\text{b} \text{ff}$ $\text{p} > \text{pp}$
- Vibr.**: $\text{b} \text{ff}$ Ped. pp
- Bass.**: $\text{p} <$
- Schlag. S.**: $\text{pp} <$
- TROMP.**: $\text{pp} <$
- Pos.**: $\text{pp} <$

A handwritten musical score for orchestra, page 63, measures 1-5. The score includes parts for Flute, Clarinet, Bassoon, Trombone, Percussion, and Sordino. Measure 1: Flute (F#) o., Clarinet (G) <, Bassoon (B) =, Trombone (D) >, Percussion (P.M.) (F#) o., Sordino (C) -; measure 2: Flute (F#) ^, Clarinet (G) >, Bassoon (B) =, Trombone (D) >, Percussion (P.M.) (F#) o., Sordino (C) -; measure 3: Flute (F#) ^, Clarinet (G) >, Bassoon (B) =, Trombone (D) >, Percussion (P.M.) (F#) o., Sordino (C) -; measure 4: Flute (F#) ^, Clarinet (G) >, Bassoon (B) =, Trombone (D) >, Percussion (P.M.) (F#) o., Sordino (C) -; measure 5: Flute (F#) ^, Clarinet (G) >, Bassoon (B) =, Trombone (D) >, Percussion (P.M.) (F#) o., Sordino (C) -.

(sowohl frei gestalten) ...

(sous freie gestalten) ..

64

Solo: $\frac{2}{4}$

Vibra.: $\frac{2}{4}$

Pedal: L

(ind. Vibrato)

Lento
ff

pp

A handwritten musical score for piano. The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The key signature is one sharp (F#). The time signature is common time. The melody starts with a half note followed by an eighth note, then a quarter note, and a half note. The harmonic progression includes a G major chord, a C major chord, and a D major chord. The score ends with a dynamic instruction 'pp' and a forte dynamic 'f'. The tempo is indicated as 'largo'.

Lento (s)

4

Sehr wichtig

(67) white

(accel. \rightarrow

68

Handwritten musical score for orchestra and percussion, page 10. The score includes parts for Solo, STR., Hfl., 3Pos., Tuba, L.Pauken, Gr.TR., 2.Bongo (Klar.), gr.Gong, Harfe, Vibraphone, and Ped. The score features complex rhythmic patterns, dynamic markings like *dicht*, *pp*, and *ppp*, and various performance techniques indicated by symbols.

PRESTO (Prestissimo)

69

Baß Solo: 7.

Vibraphon: $\text{F} \# \text{ C} \# \text{ G}$ (ppc) solo $\text{F} \# \text{ C} \# \text{ G}$ (ppc) $\text{F} \# \text{ C} \# \text{ G}$ (ppc) $\text{F} \# \text{ C} \# \text{ G}$ (ppc)

Schlagzeug: $\text{F} \# \text{ C} \# \text{ G}$ (ppc) $\text{F} \# \text{ C} \# \text{ G}$ (ppc) $\text{F} \# \text{ C} \# \text{ G}$ (ppc) $\text{F} \# \text{ C} \# \text{ G}$ (ppc)

70

Solo
 Vib.
 1. B. B.
 Salo
 Schlagw.

75 76

77 78

79 80

Block B

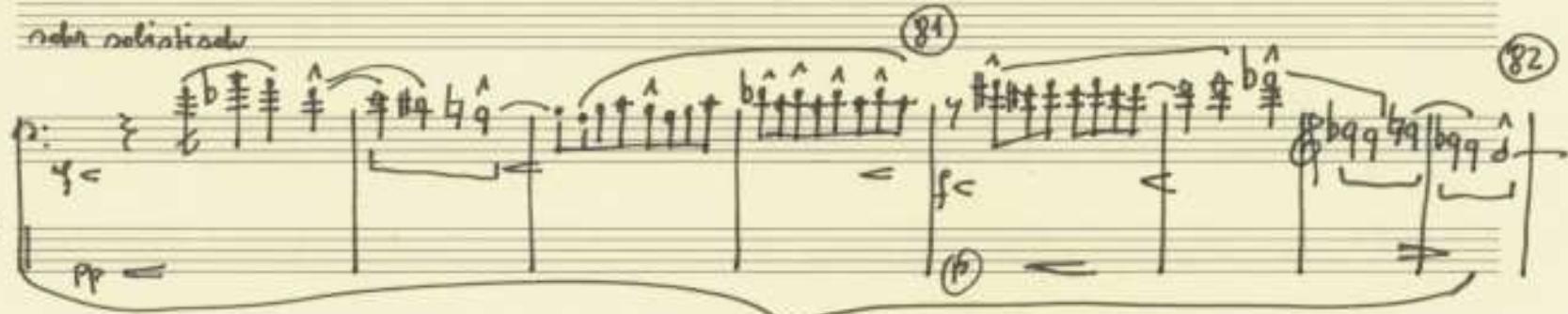


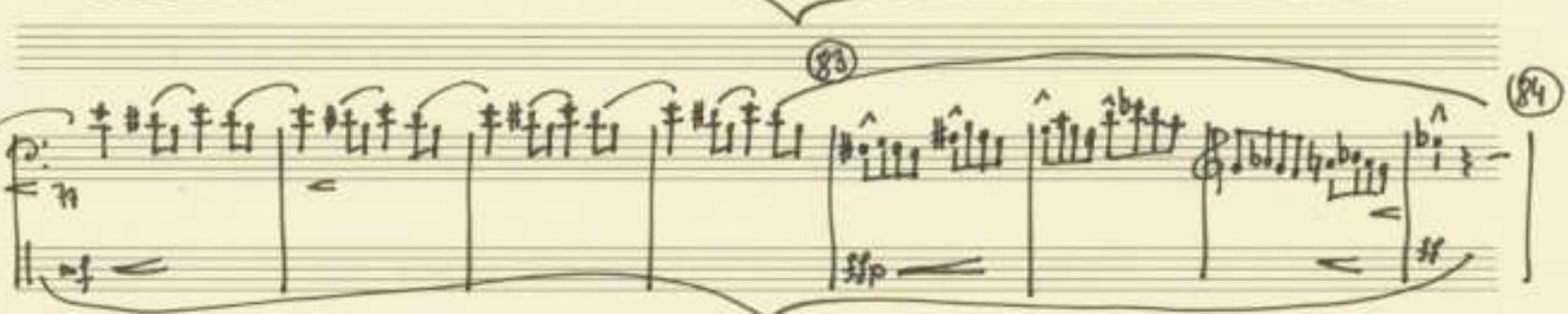
sehr relativistisch

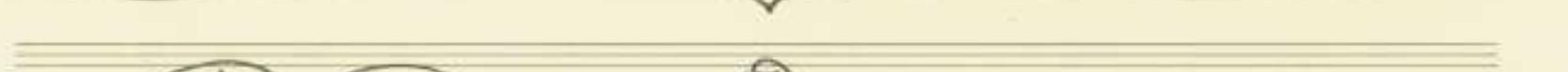
Solo
Block B

BL. B

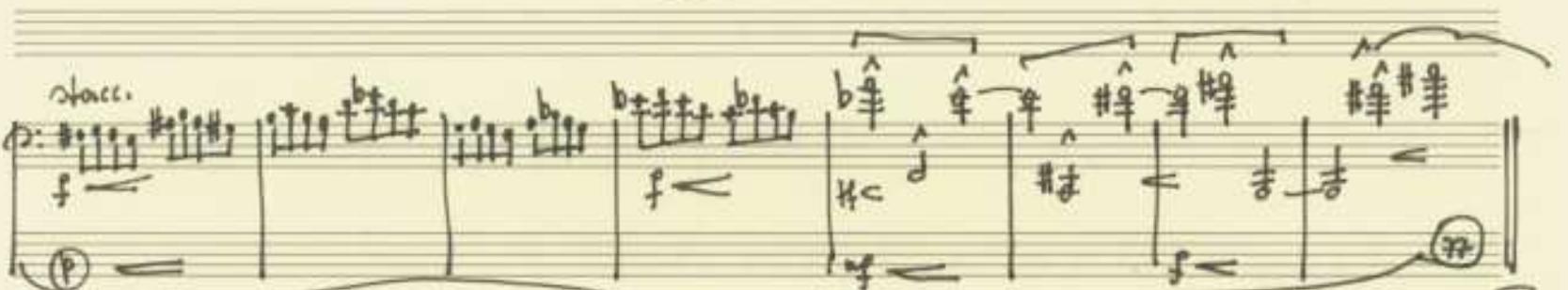
12:

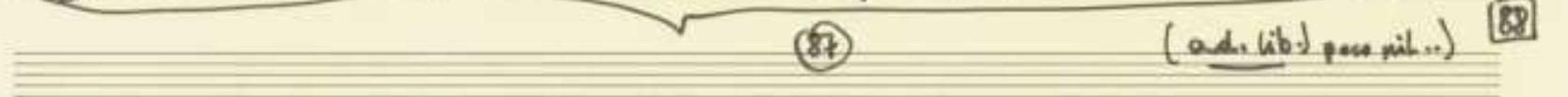
(81) 

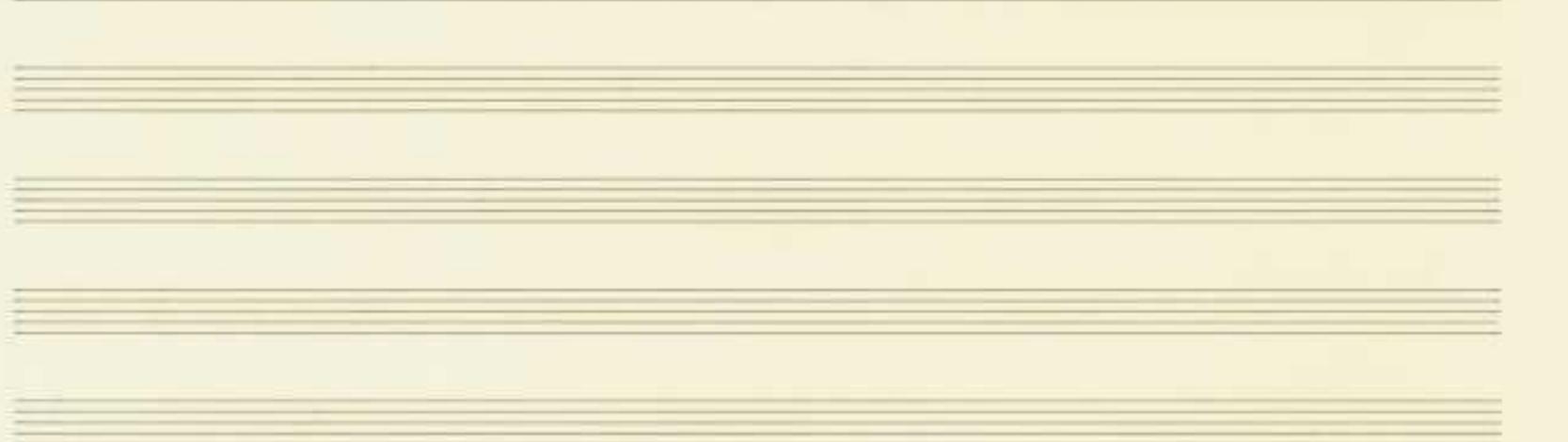
(82) 

(83) 

(84) 

(85) 

stacc.
(p) 

(87) 

(ad. lib.) pass. nih...

(88)

Tempo

19

Tempo

89

90

Solo

3TR.

4Hö.

3Pos.

Tuba

Pauken

gr. TR.

gr. Gong

Schlagw.

Hörfe

Vibr.

2. Bass

91

Solo
3TR.
4Hö.
3Pos.
Tuba
Pauk.
gr.TR.
gr.Gong
Schlagw.
Harfe
Vibr.
Bässe

92

14.2. (26x gr. rit + schluß....)

2 Pauk. solo
gr.TR.

93

94

95

G.P.

96

Grundzüge

Prestissimo (Tempo)

23

Solo

103

3TR

4Ho

3Pos

Tuba

2. Fagott.

3TR.

Schlagw.

Ss.-Ssng.

Harfe

Vibraph.

2. Tromm.

2. Basso

Pianist (pianist)

This image shows a handwritten musical score for orchestra, spanning two pages (104 and 105). The score includes parts for Solo, 3STR., 4Hö., 3Pos., Tromba, Pauk., Schlagz., gong, Harfe, Vib., Bass, and Picc. The notation is in common time, with various dynamics and performance instructions like "Lunga". The score uses a mix of standard musical notation and expressive markings.

Holly Schubert

Werkbeschreibung.

Das Konzert in 4 Teilen - das ich für den Solofagottisten des Luzerner Brucknerorchesters geschrieben habe, fällt auf durch die Besetzung, da bis auf 2 Bassgeigen nur Blechbläser - Schlagwerk Harfe und Vibraphon besetzt ist. Die 3 zwölftonreihen - die das Grundmaterial bilden - sind vorzuhaben in allen 4 Teilen - einzeln - übereinander und werden ständig ~~und~~ durch Varianten verändert. Der Solopart wurde von mir sehr schwierig in Technik und Tonhöhe komponiert. —

Obwohl alle 4 Teile zusammen eine Einheit ergeben - soll jeder Teil verschiedene Stimmungen widerspiegeln. Dieses Konzert wird auch in Japan aufgeführt.

Felicitations voll
Adolf Scherbaum



Herrn Mapomi