Christoph Maria Wagner

# Viva il pubblico! (1999)

Musiktheater für Oboe, Klarinette, Baßklarinette,
Altsaxophon und Fagott

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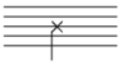
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# Erläuterungen
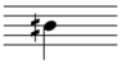
Vorzeichen gelten für jeweils einen Takt und nur in der jeweiligen Oktave

Glissandi sind gleichmäßig und über die ganze Zeit auszuführen
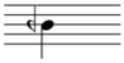
Vorschlagsnoten sind vor der Zeit rasch, deutlich und keinesfalls leiser als die Hauptnoten auszuführen
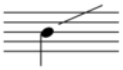


farbiges Rauschen mit notierten Griffen (Helligkeitsgrade so deutlich wie möglich)
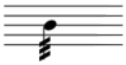


Viertelton höher



Viertelton tiefer



chromatisches Quasi-Glissando (bewußt "schlampig" auszuführen)



Flatterzunge

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Sitzordnung hinten:

Fagott
Altsaxophon Bassklarinette
Oboe Klarinette

Stehordnung vorne:

Oboe Fagott Bassklarinette Klarinette
Altsaxophon .

Es werden also insgesamt neun Notenpulte benötigt (Oboe und Altsaxophon spielen vorne von einem Pult).
Die Spieler beginnen sitzend hinten; für die Soli kommen die jeweiligen Spieler nach vorn - genaue Anweisungen hierzu können der Partitur an entsprechender Stelle entnommmen werden!
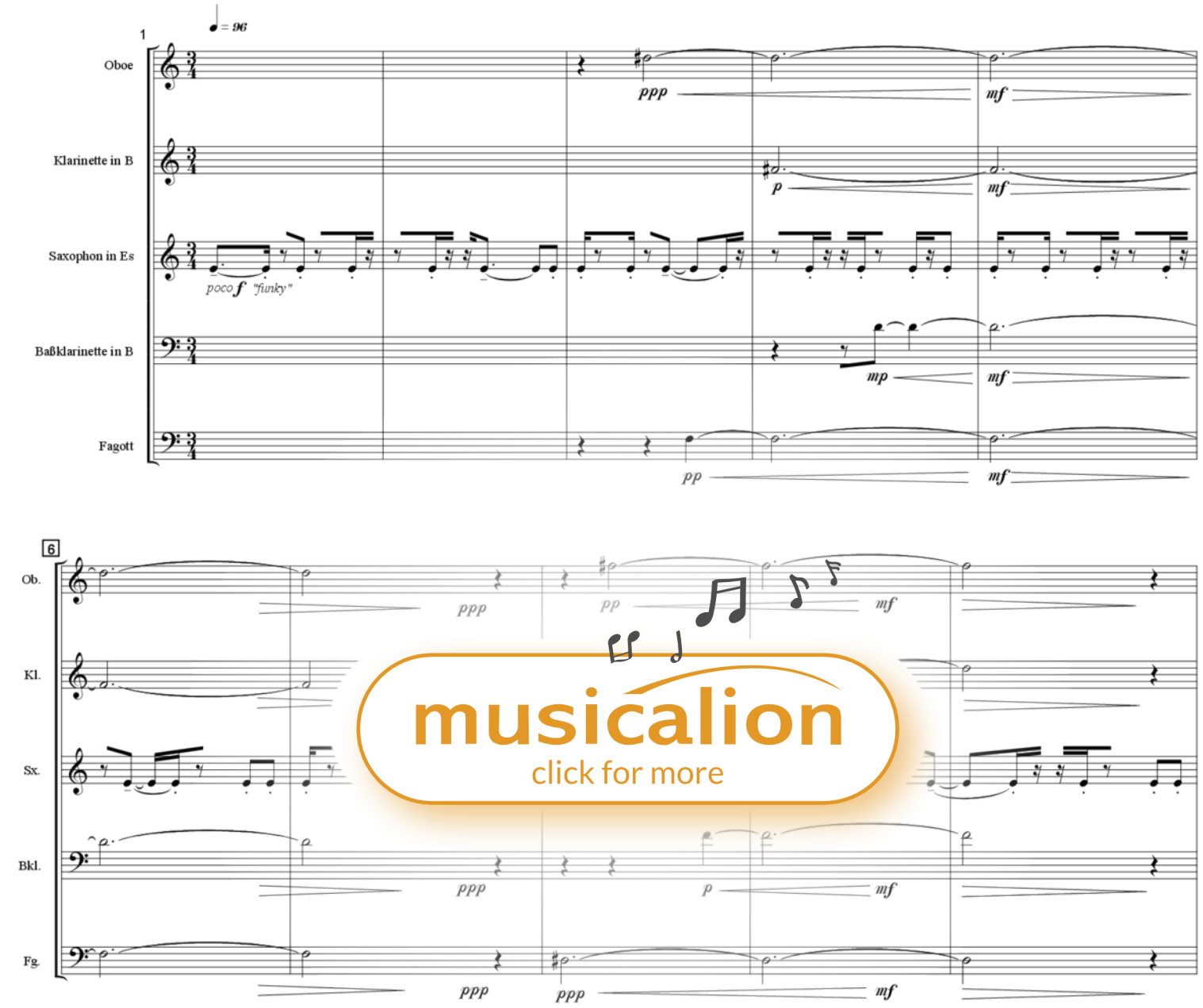
Spieldauer: etwa 25'

# Viva il pubblico!



Partitur in C
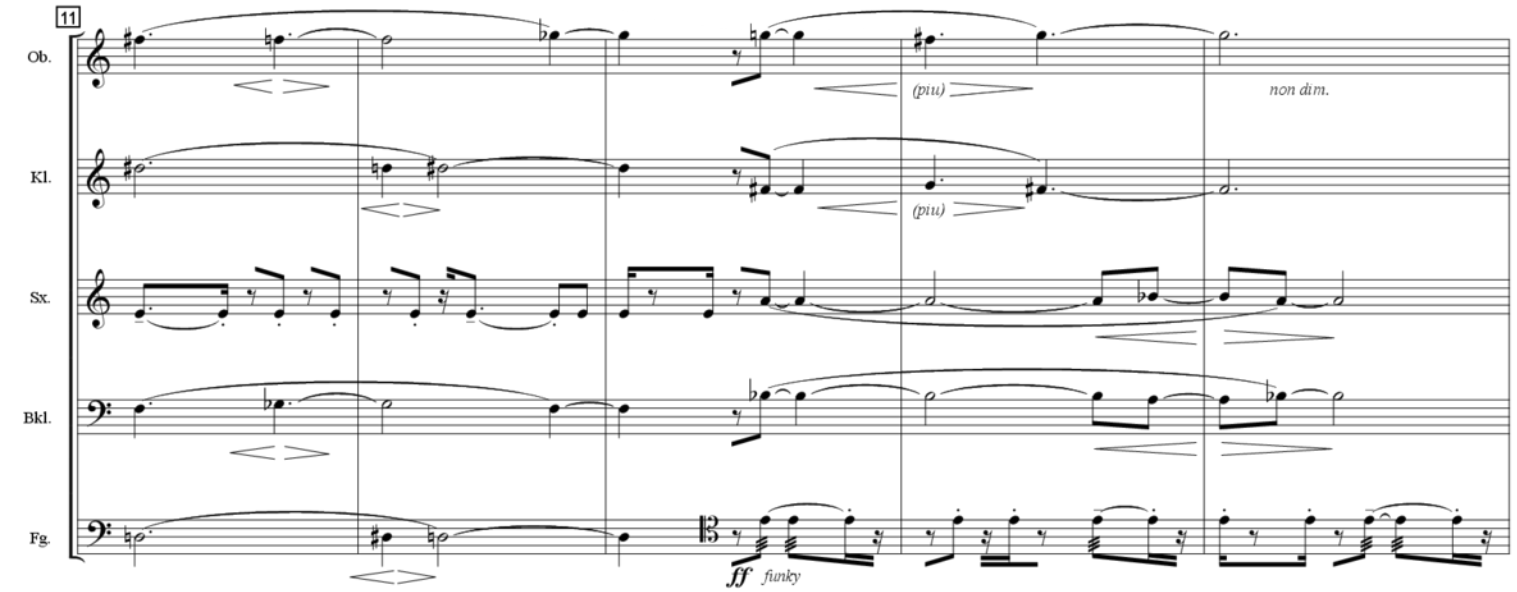
Christoph Maria Wagner
(1999)



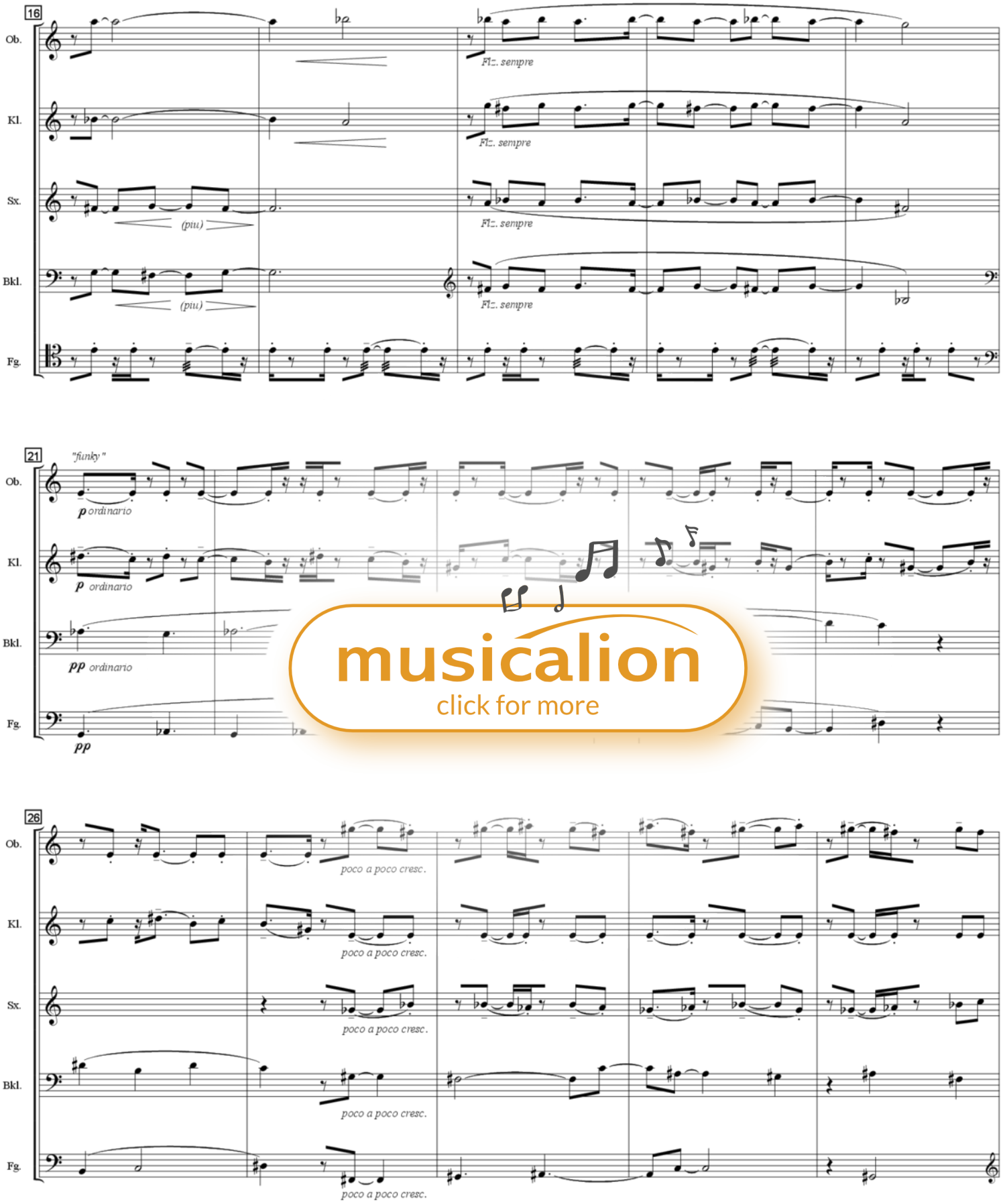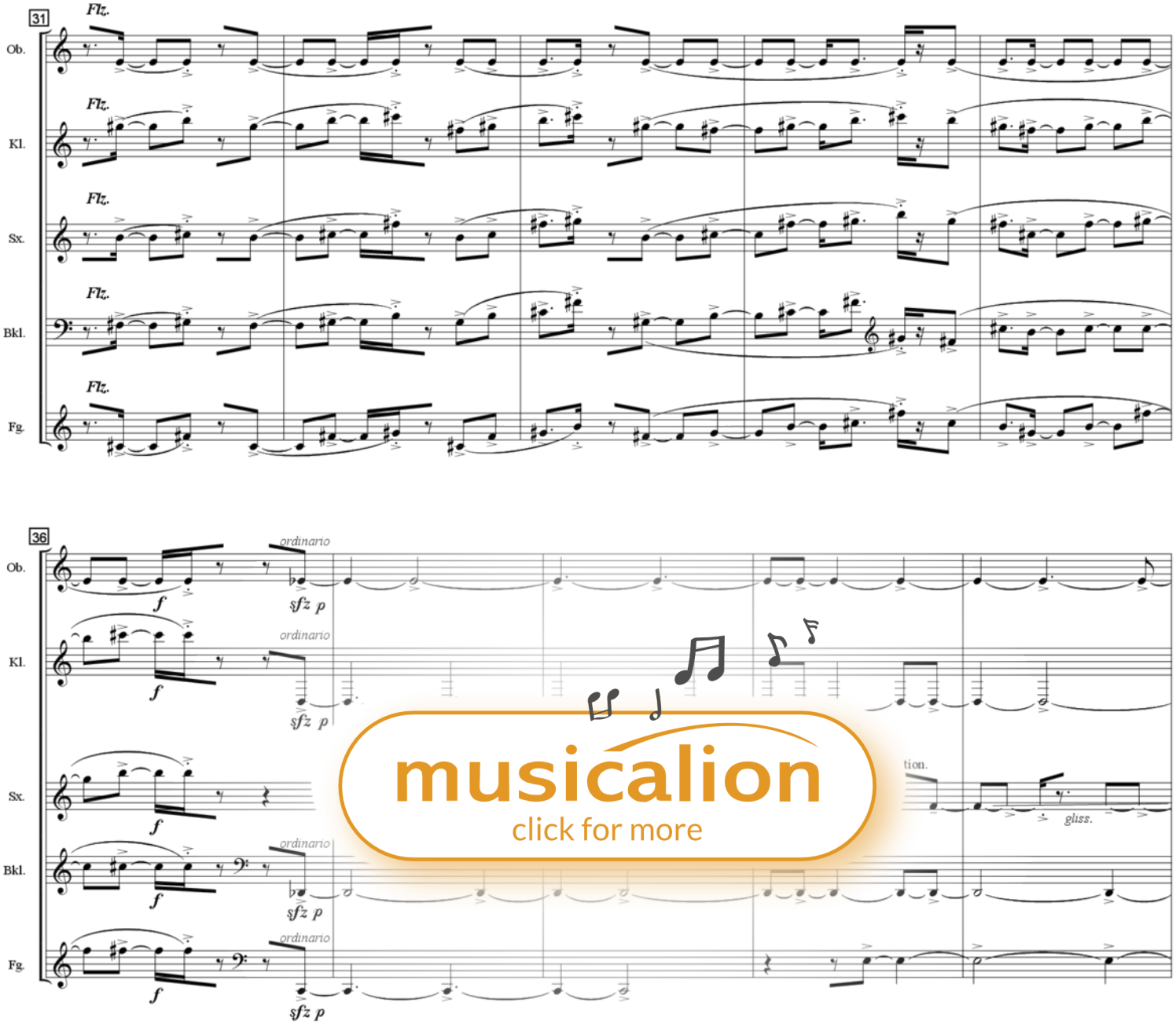




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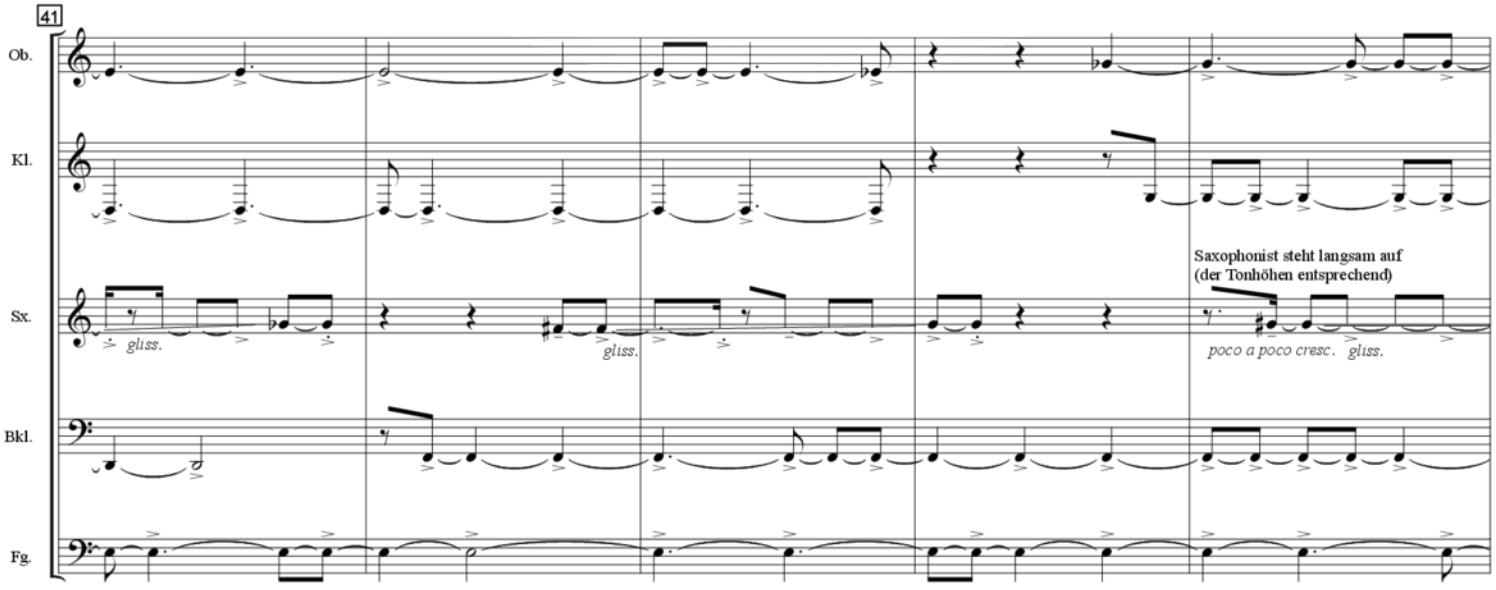



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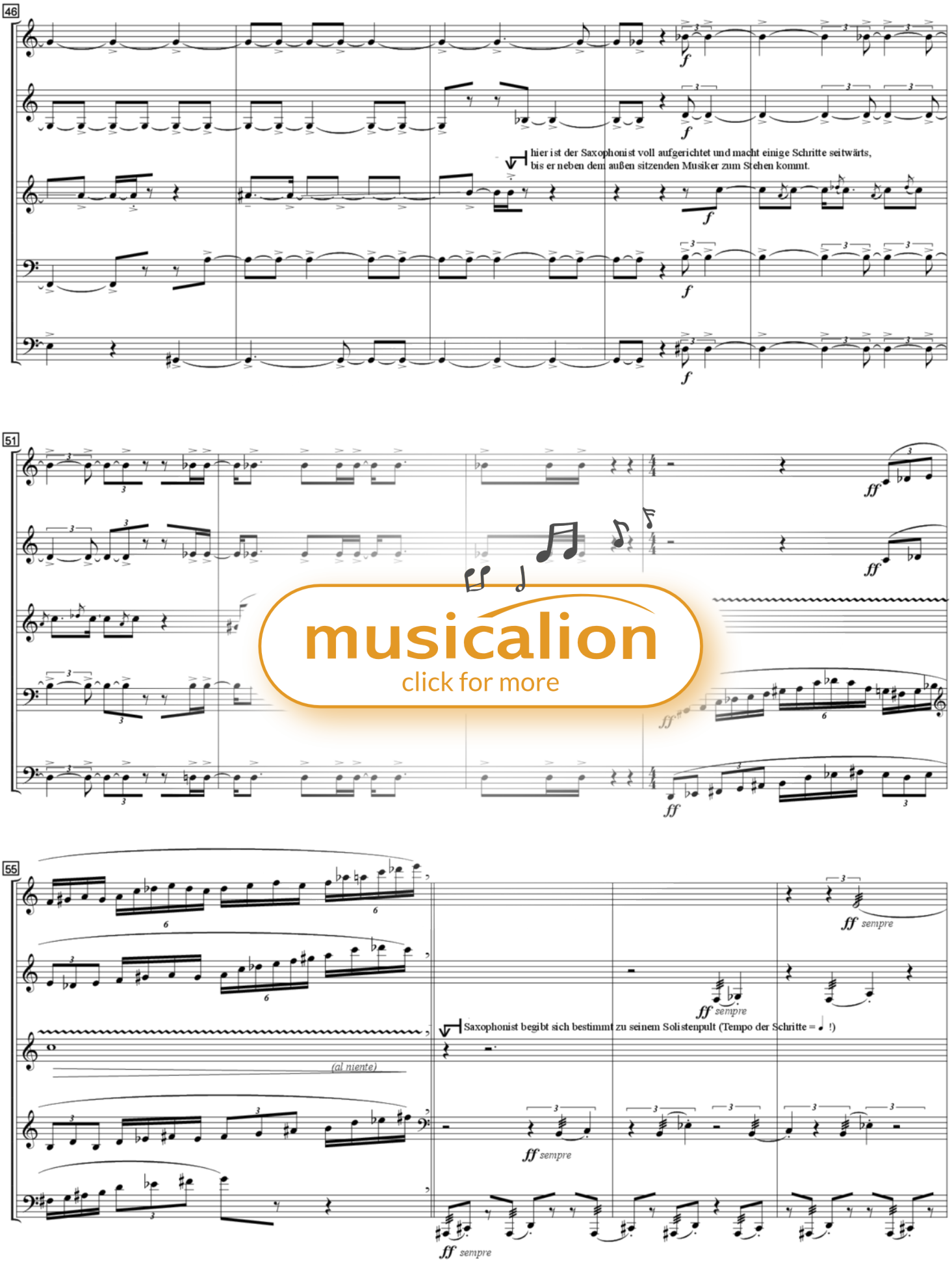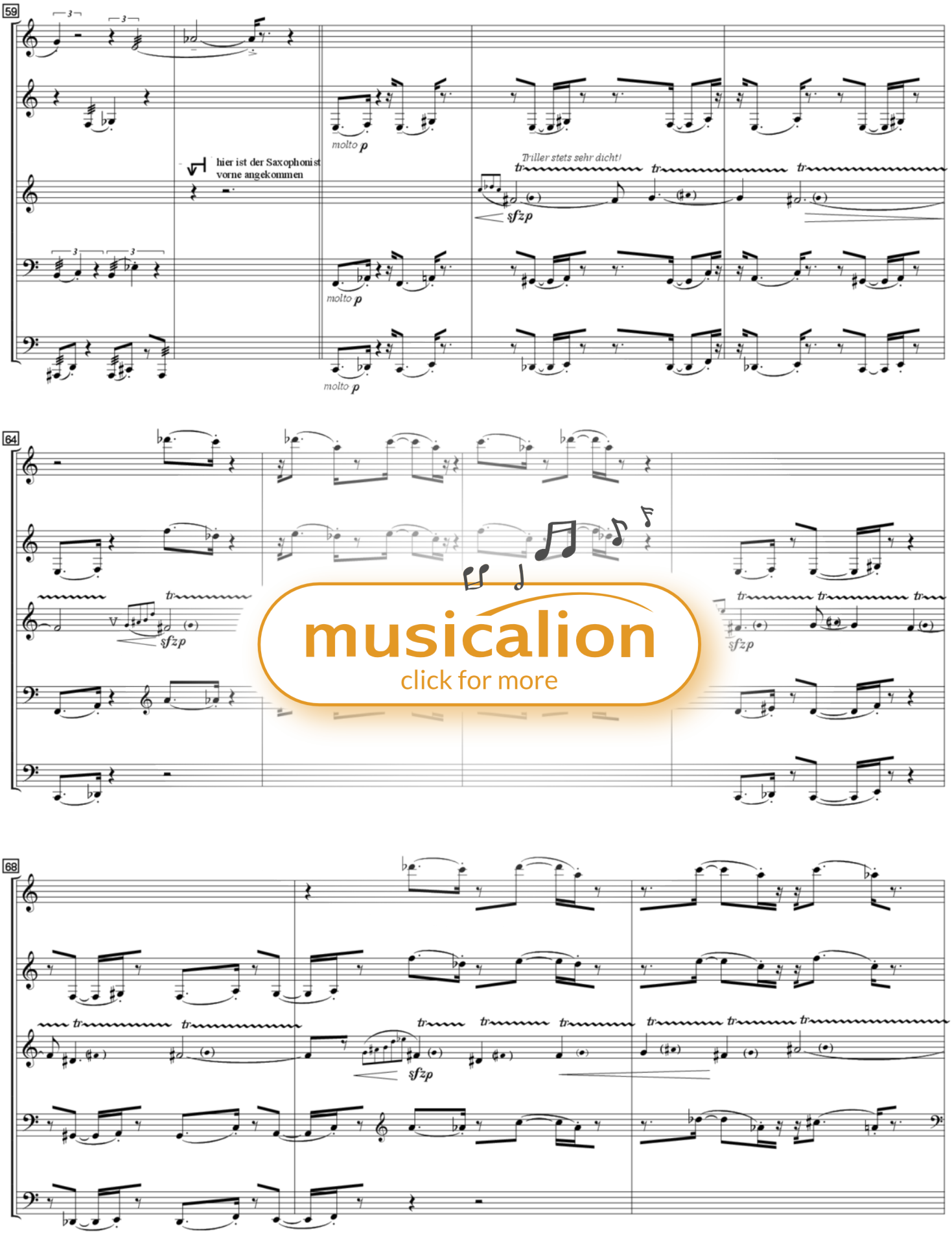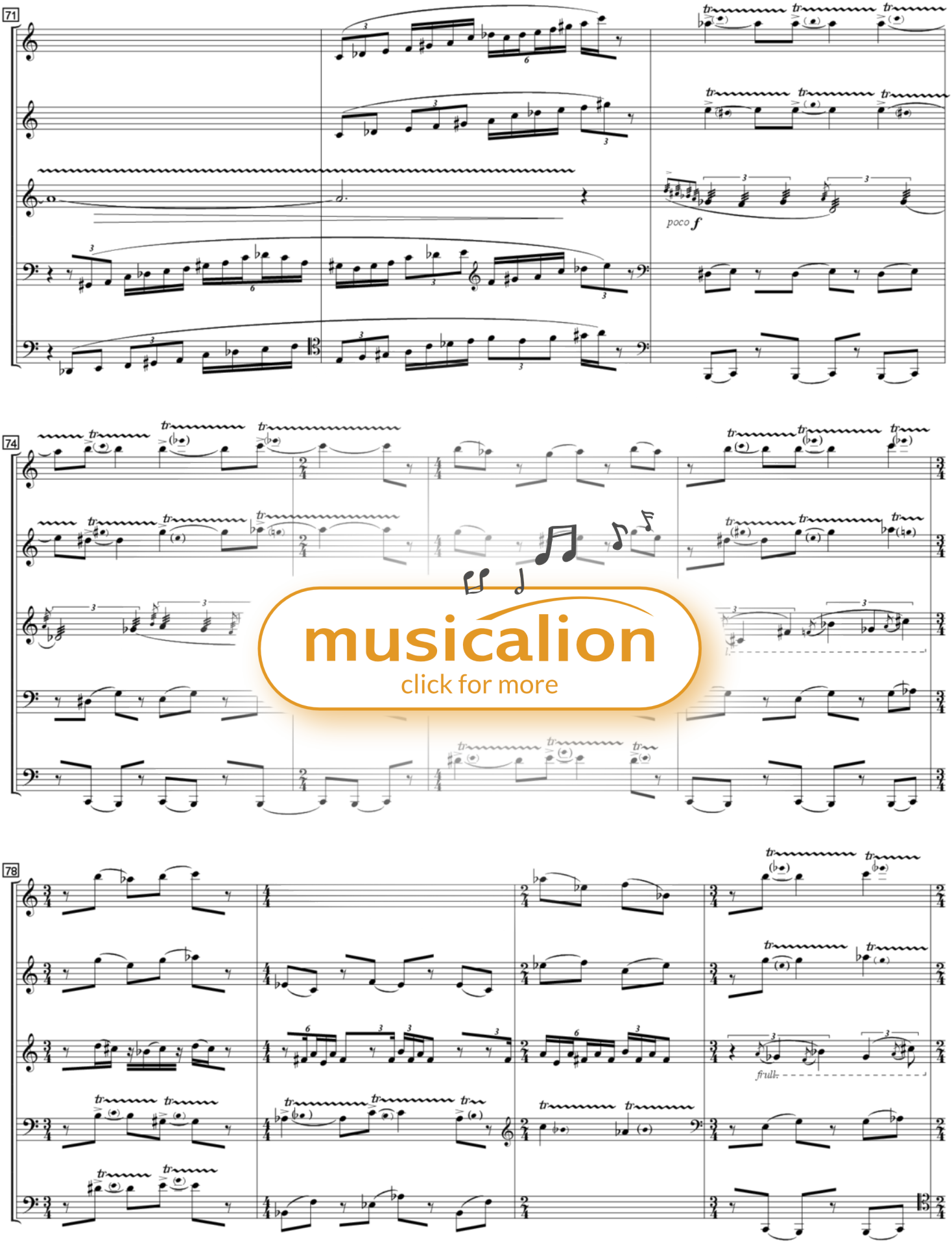









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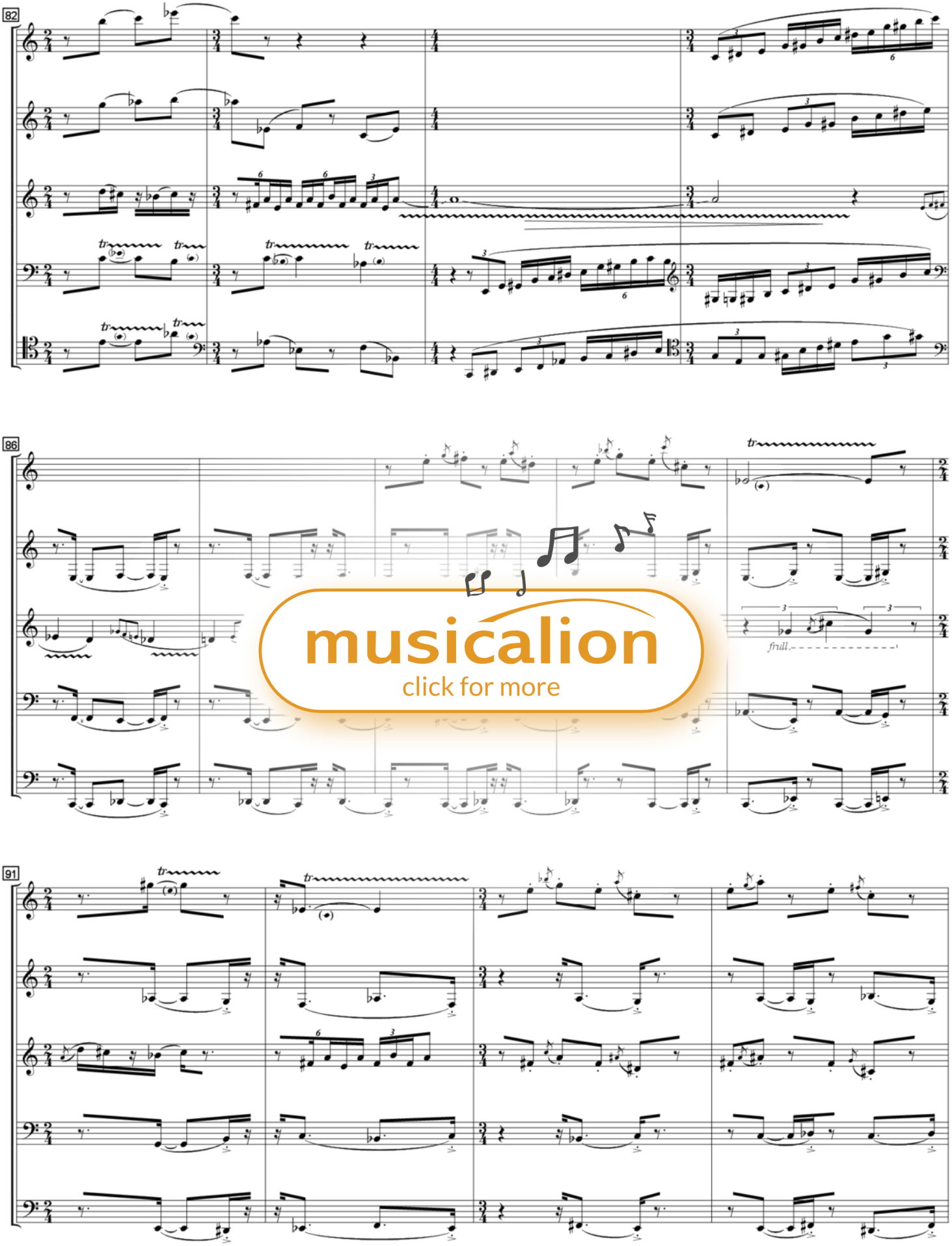



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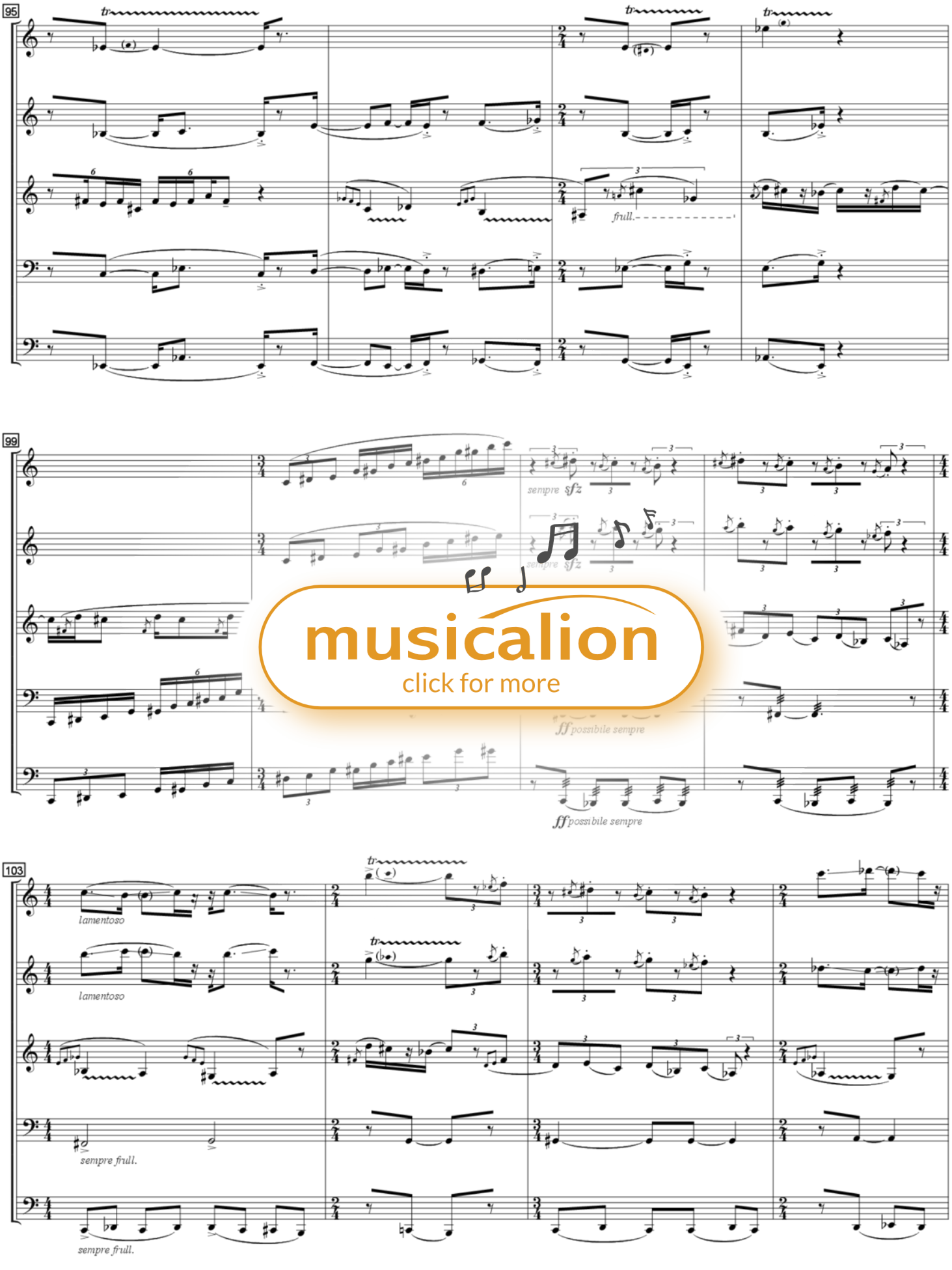



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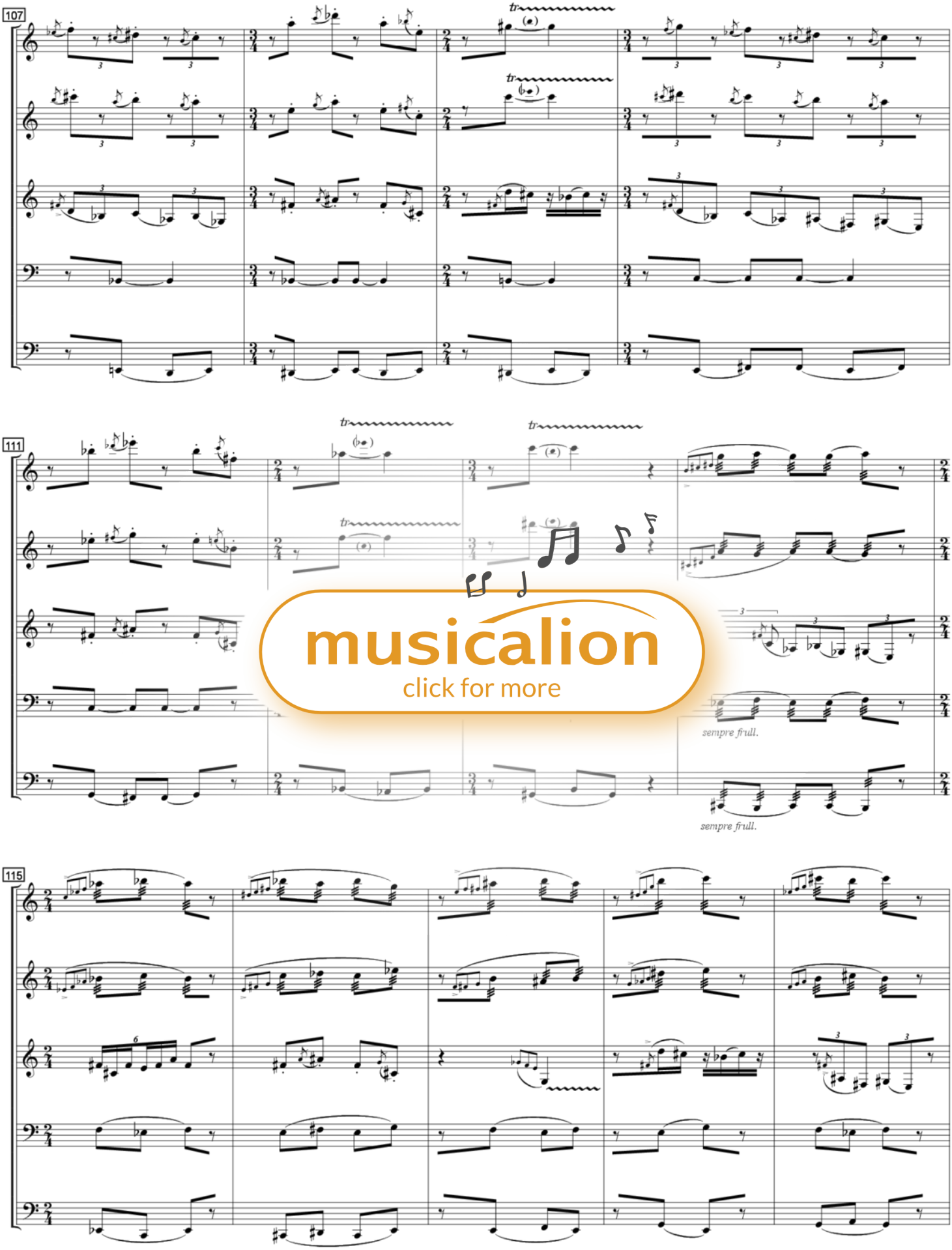

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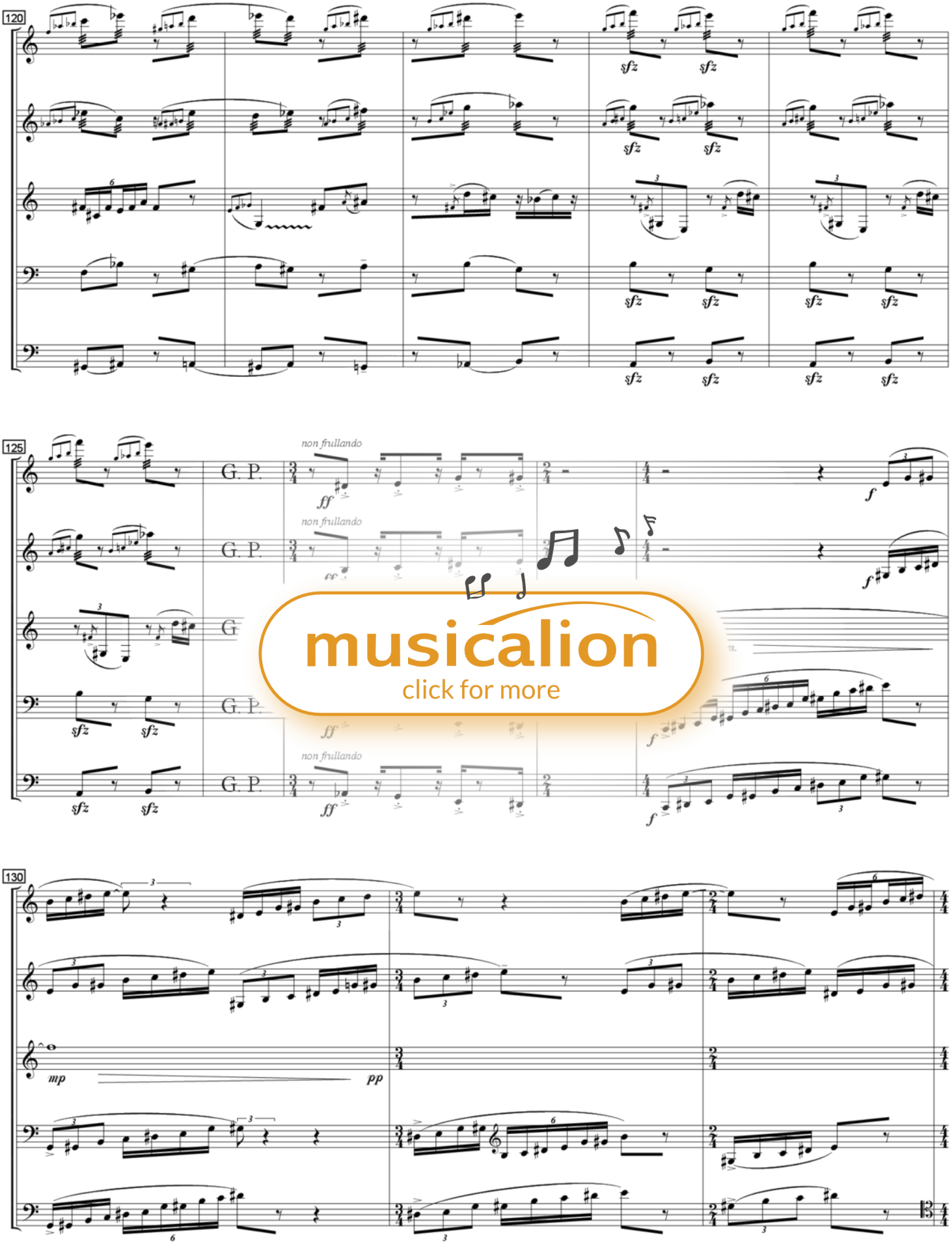

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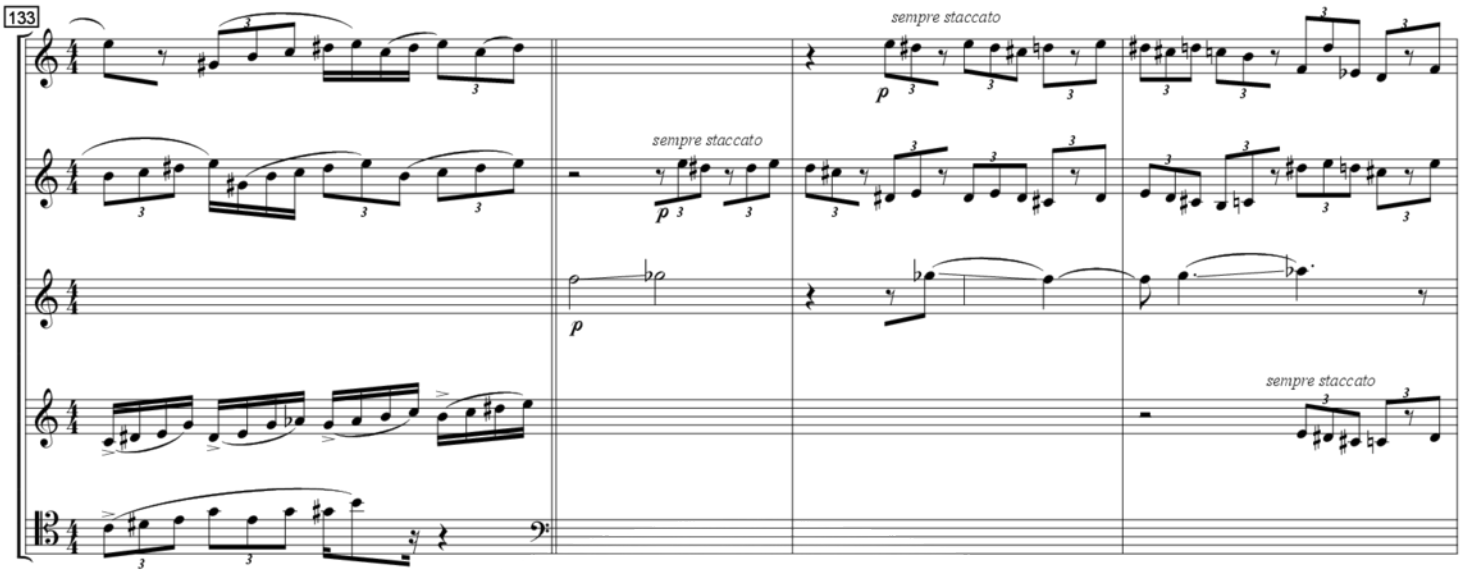



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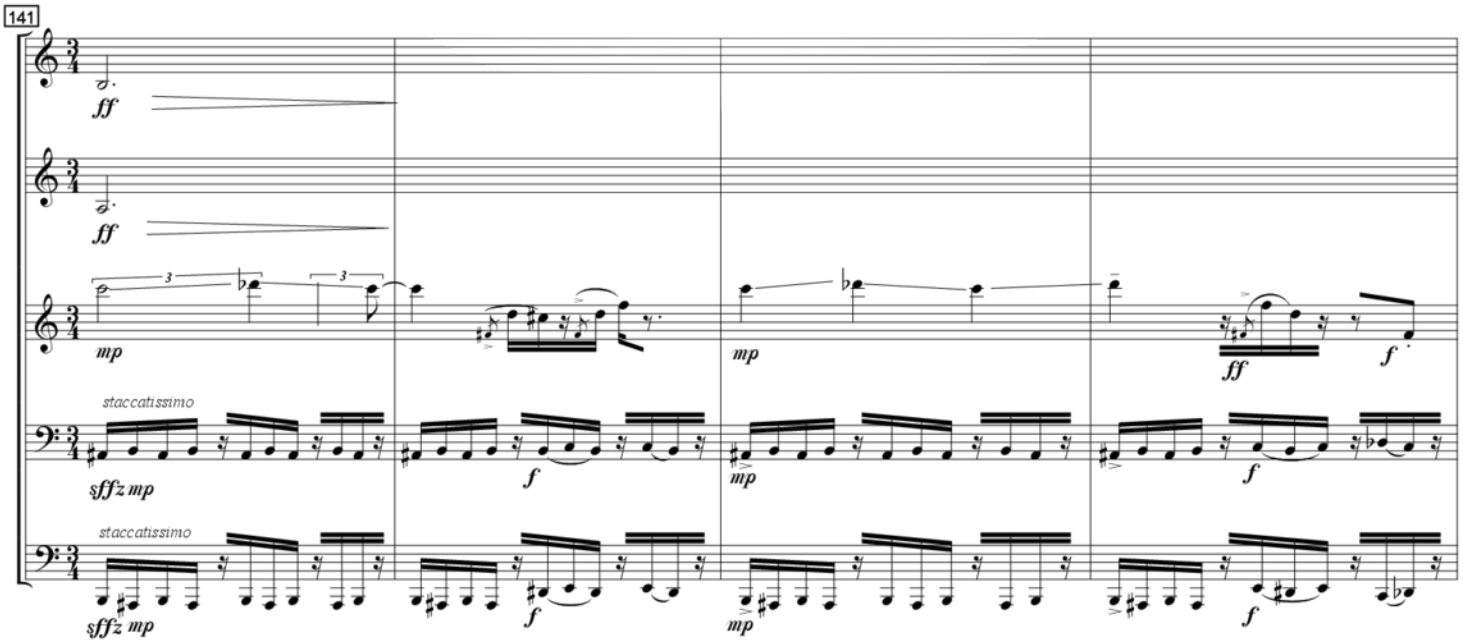



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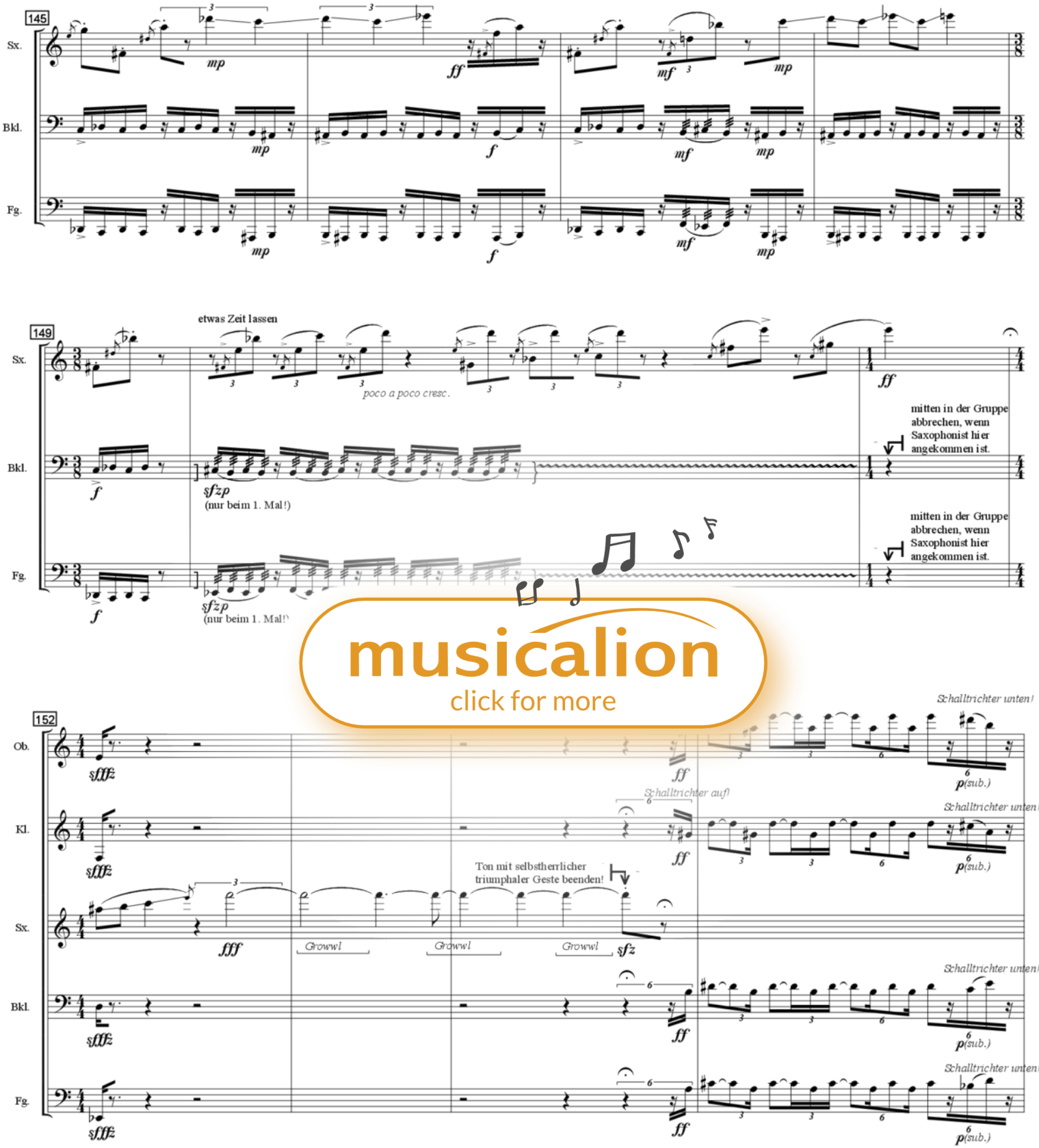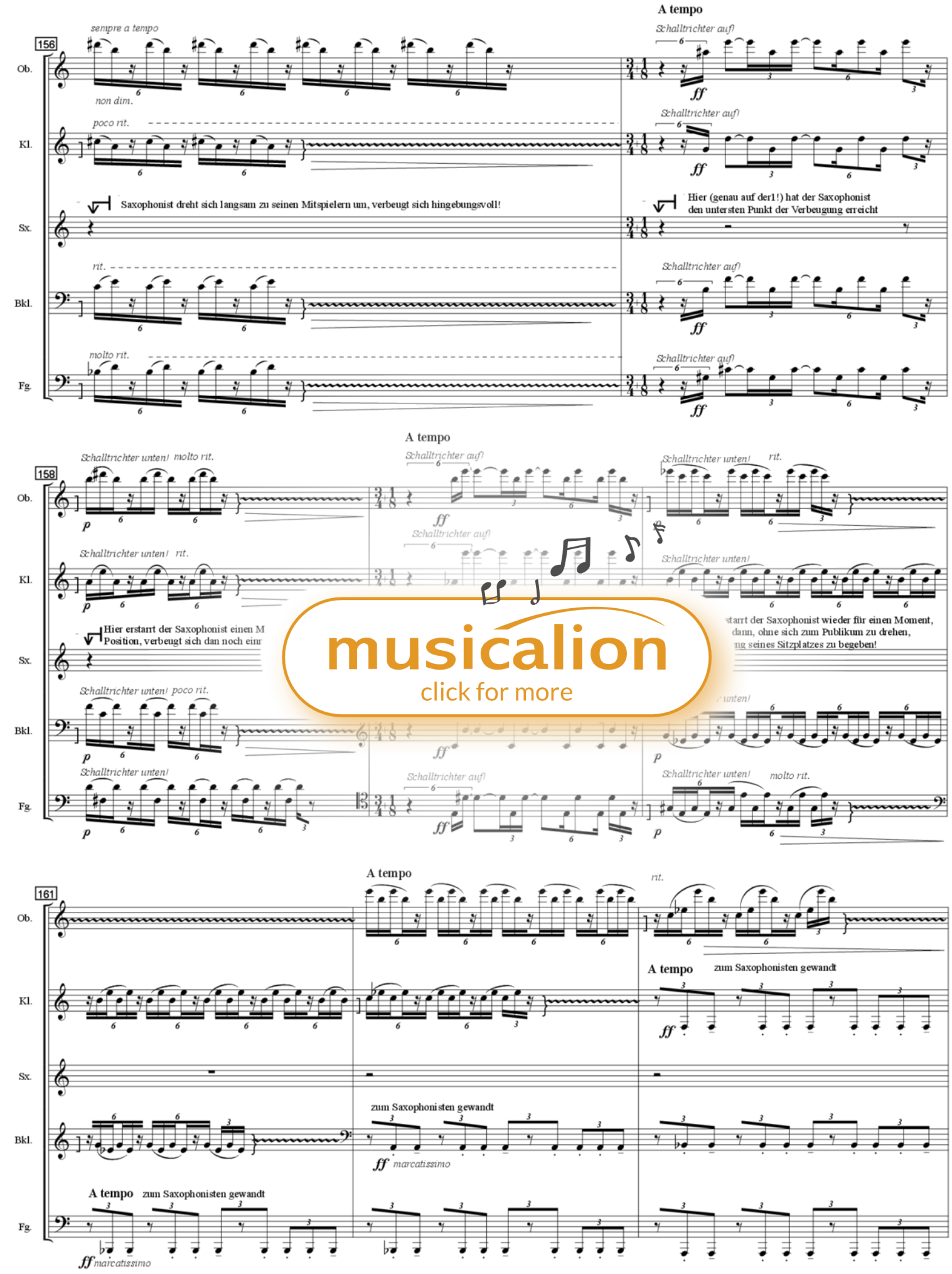






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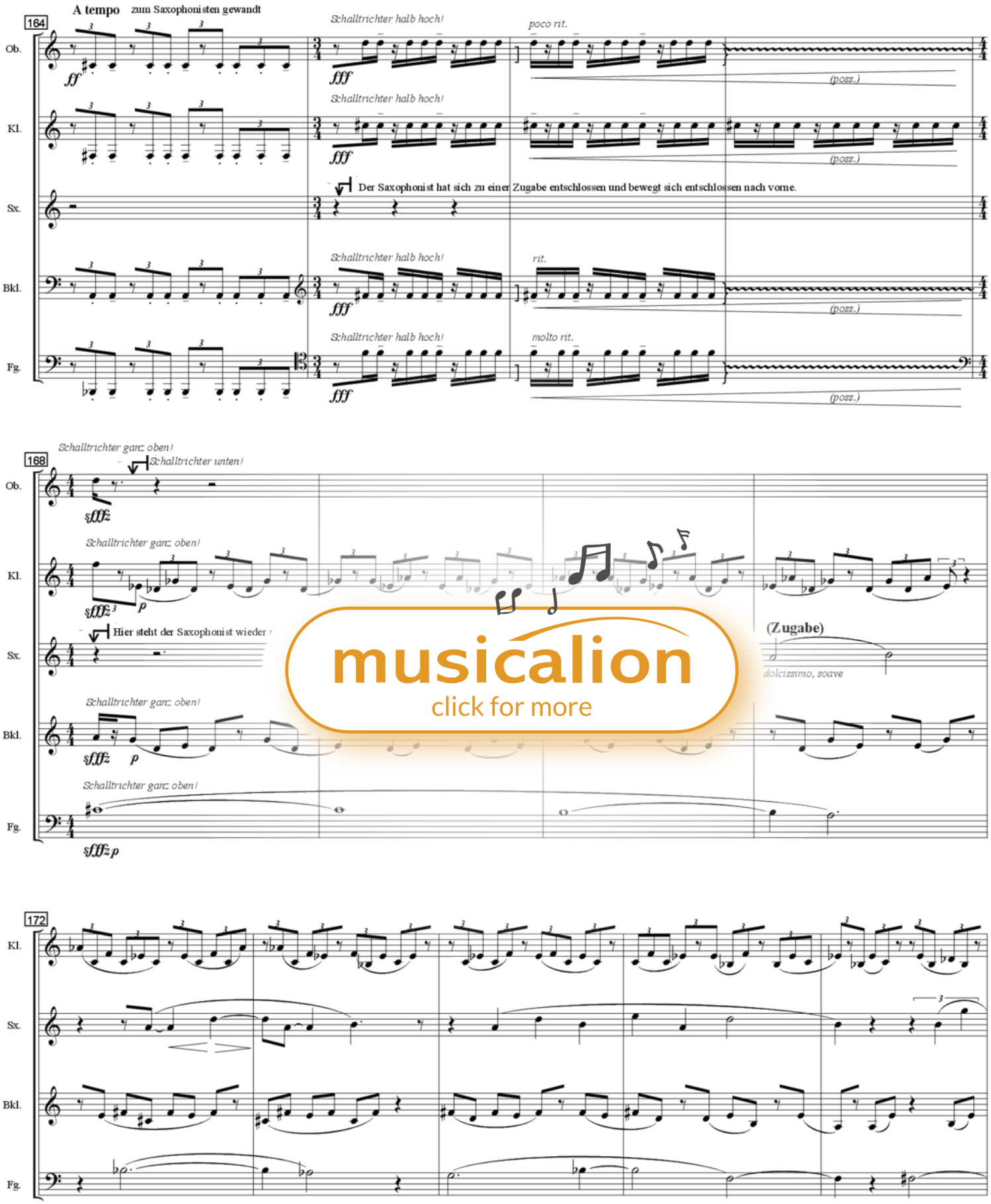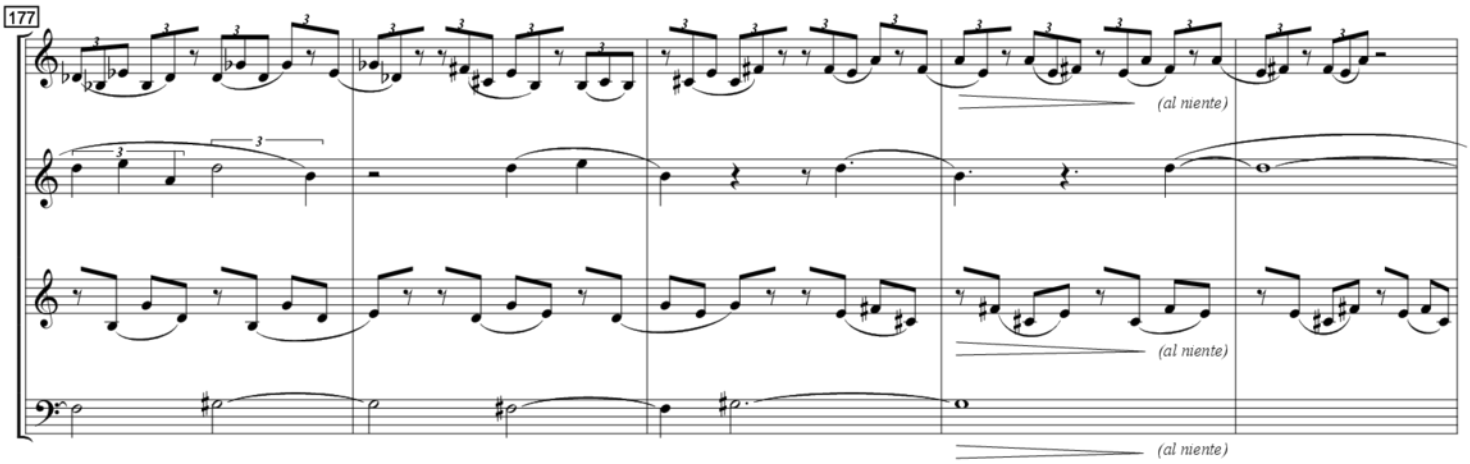





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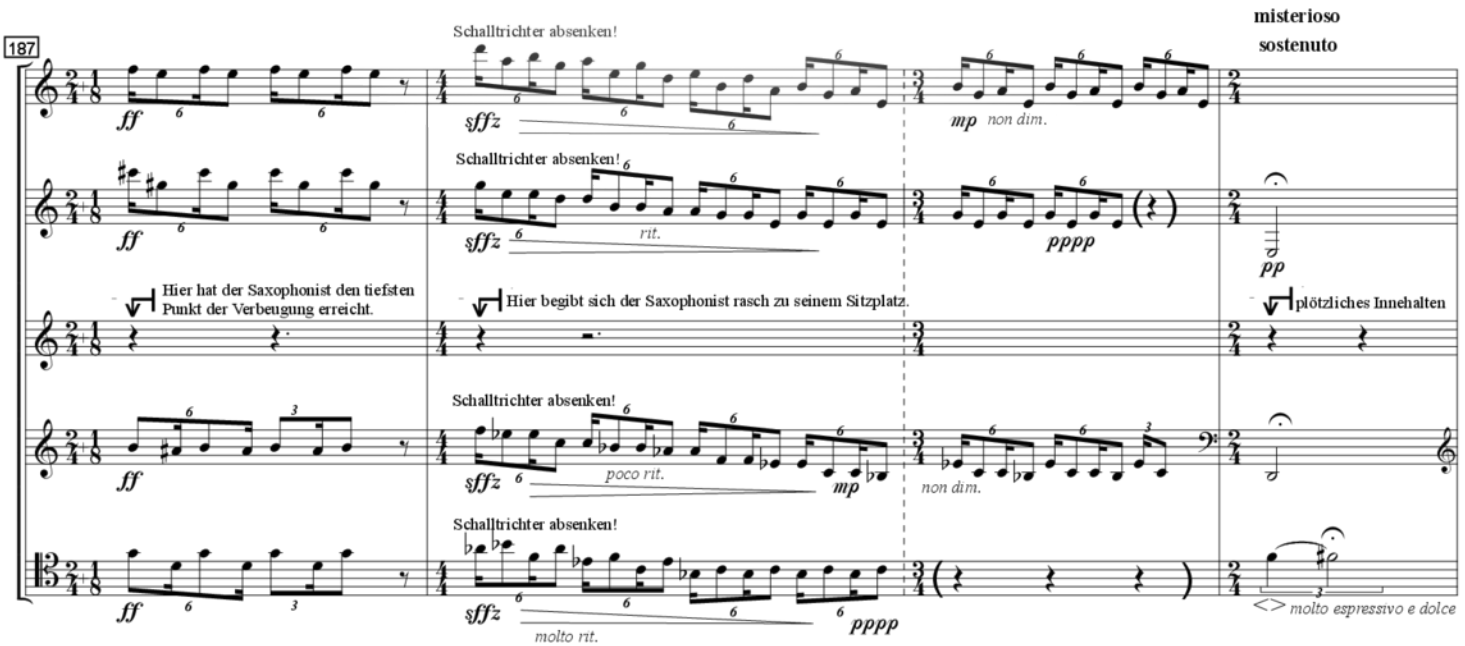

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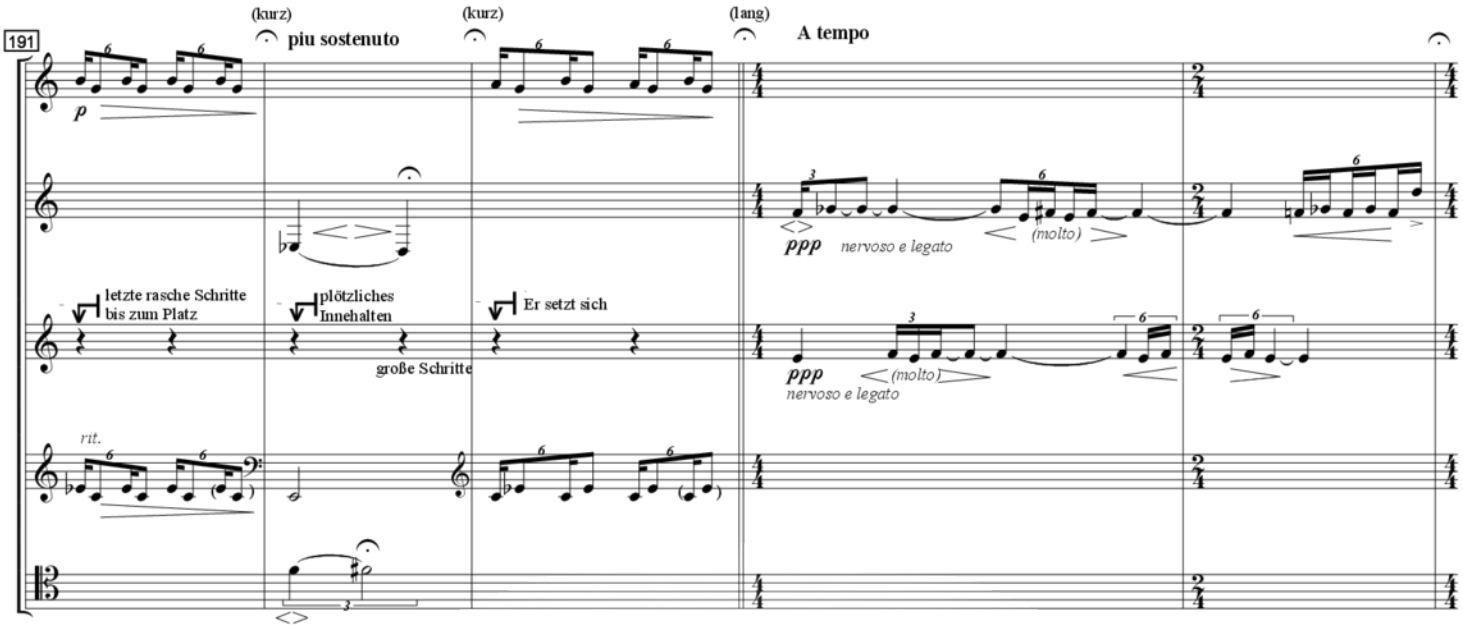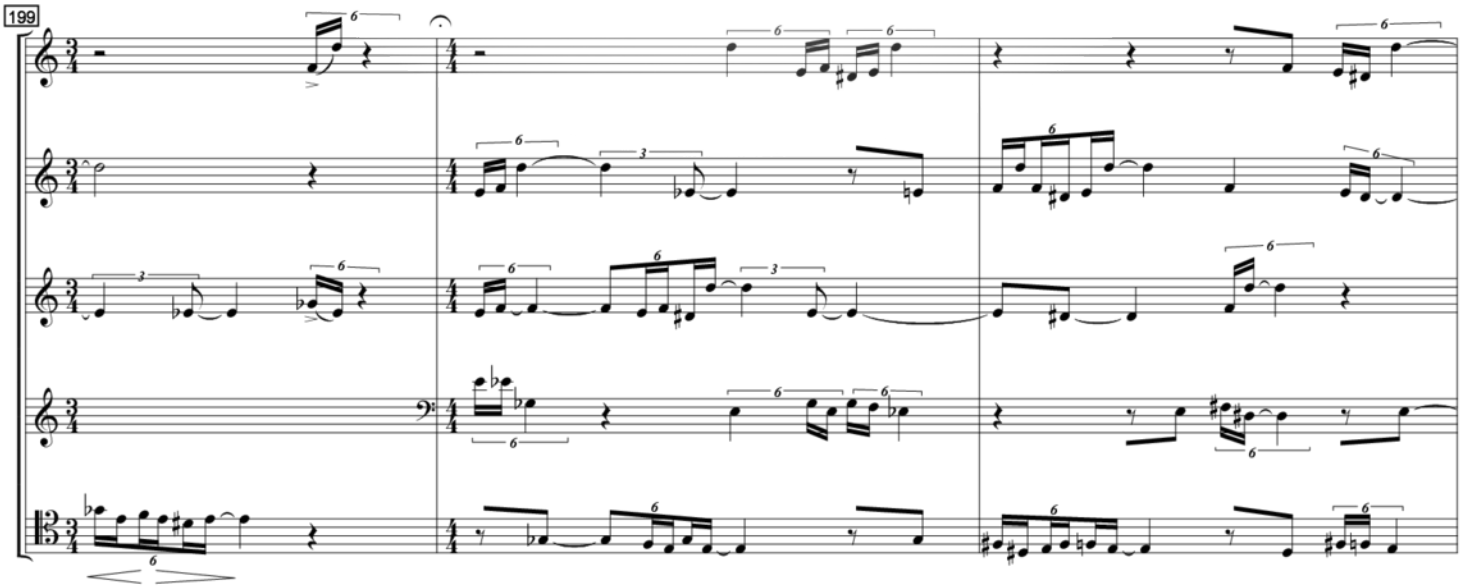






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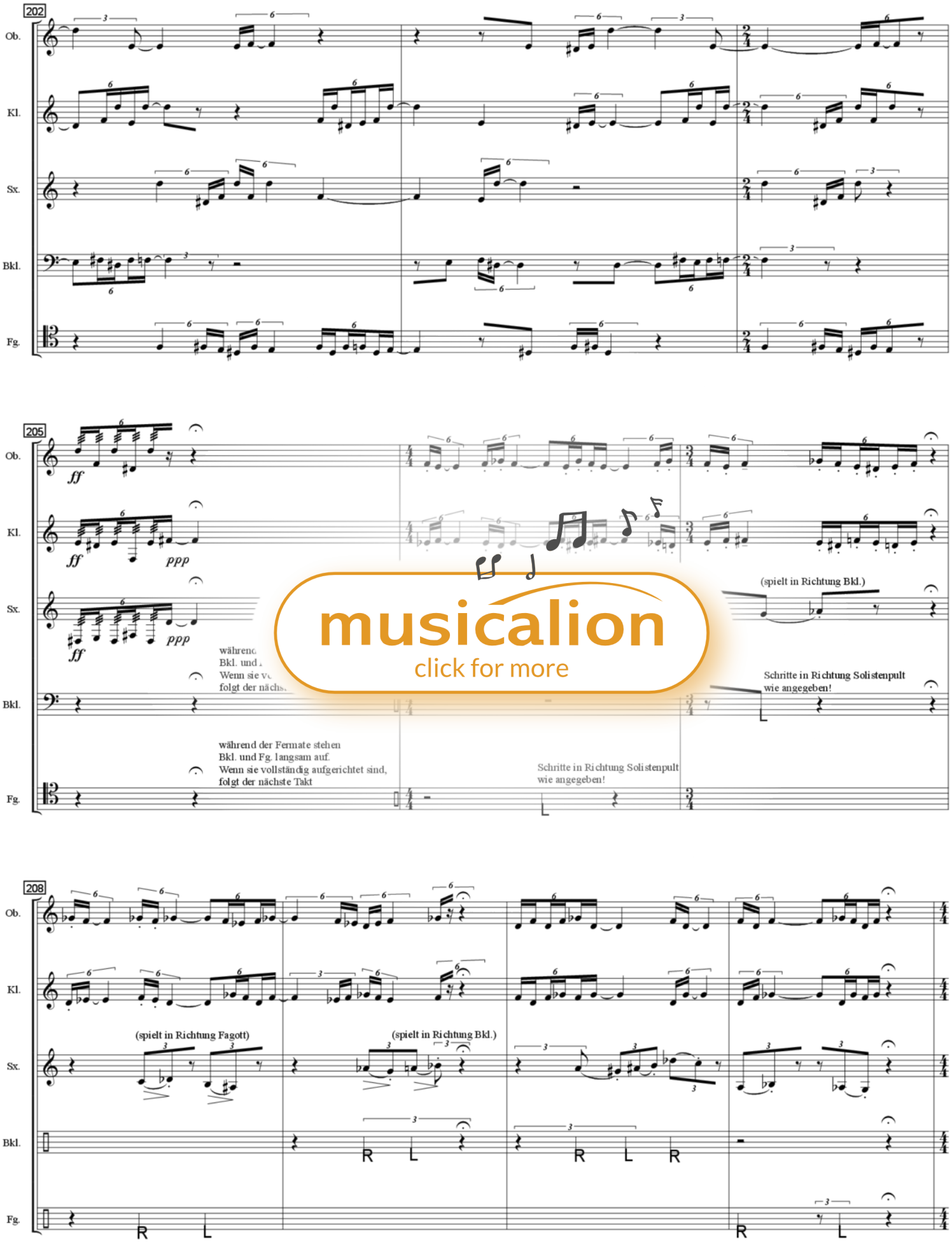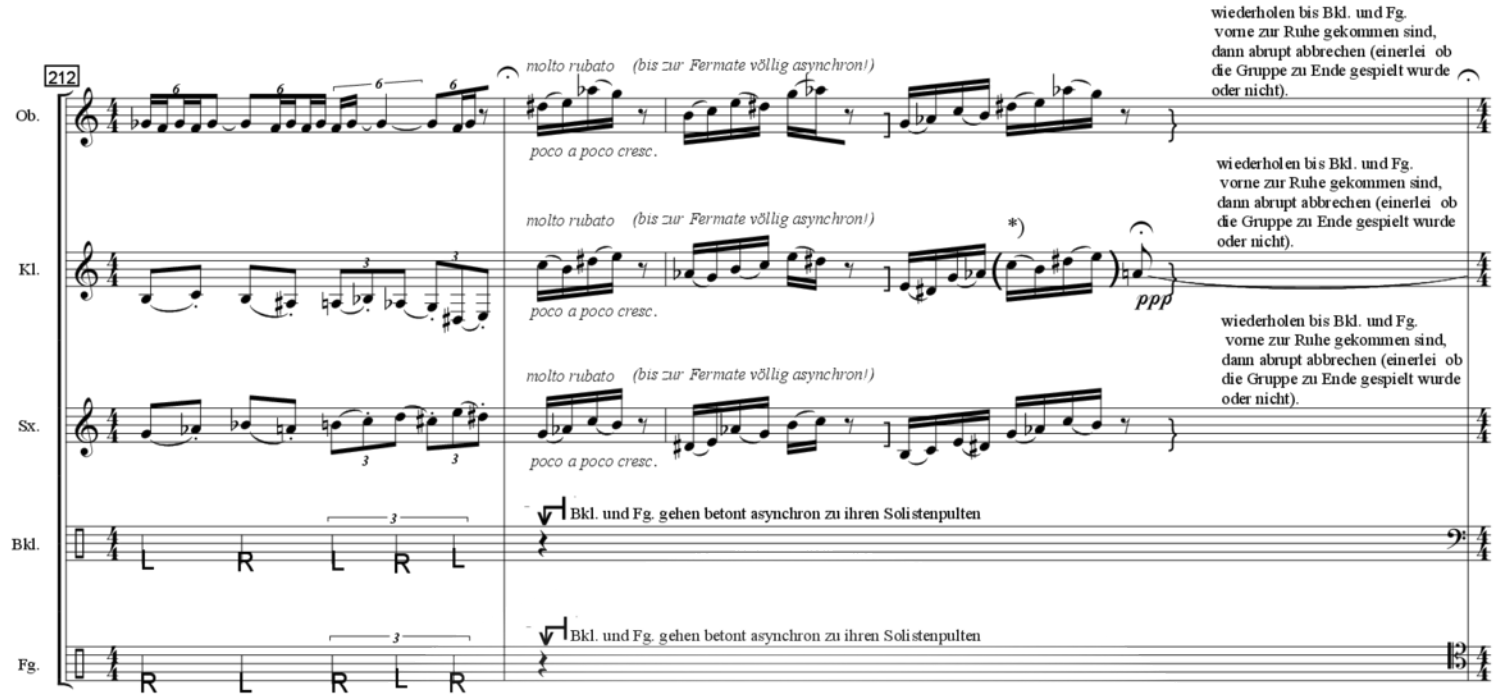











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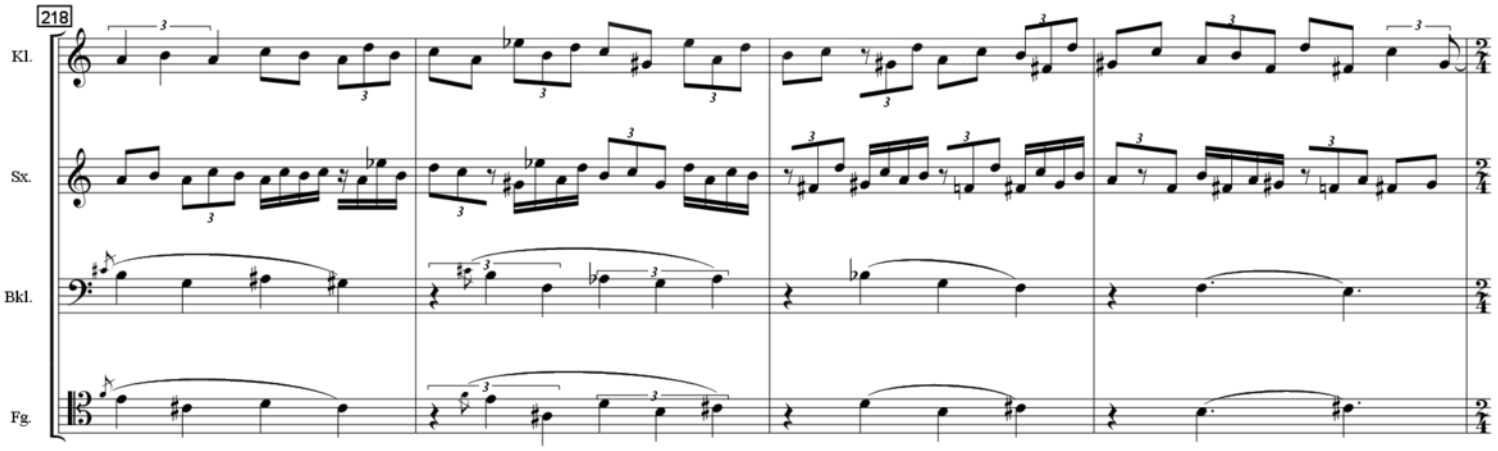



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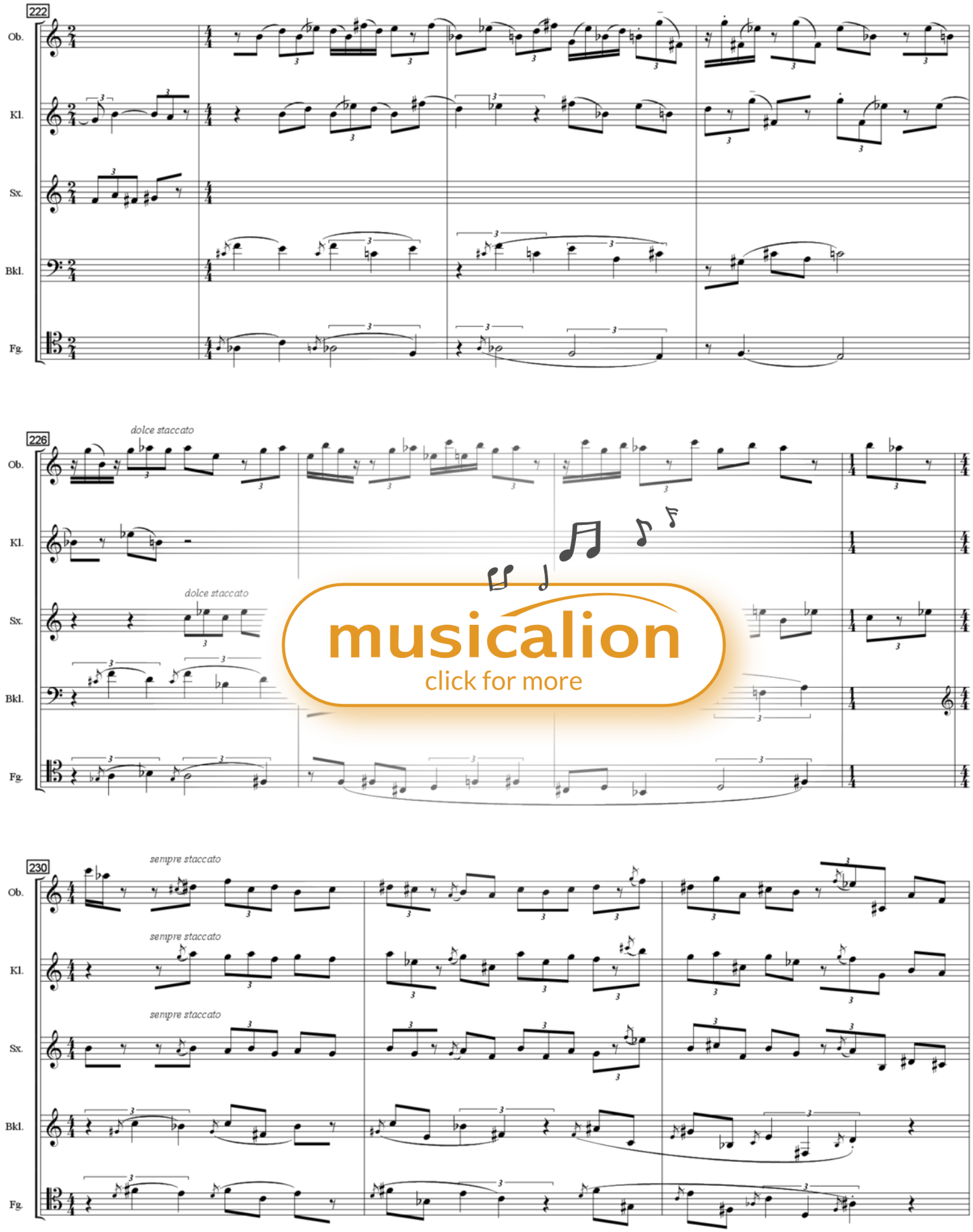


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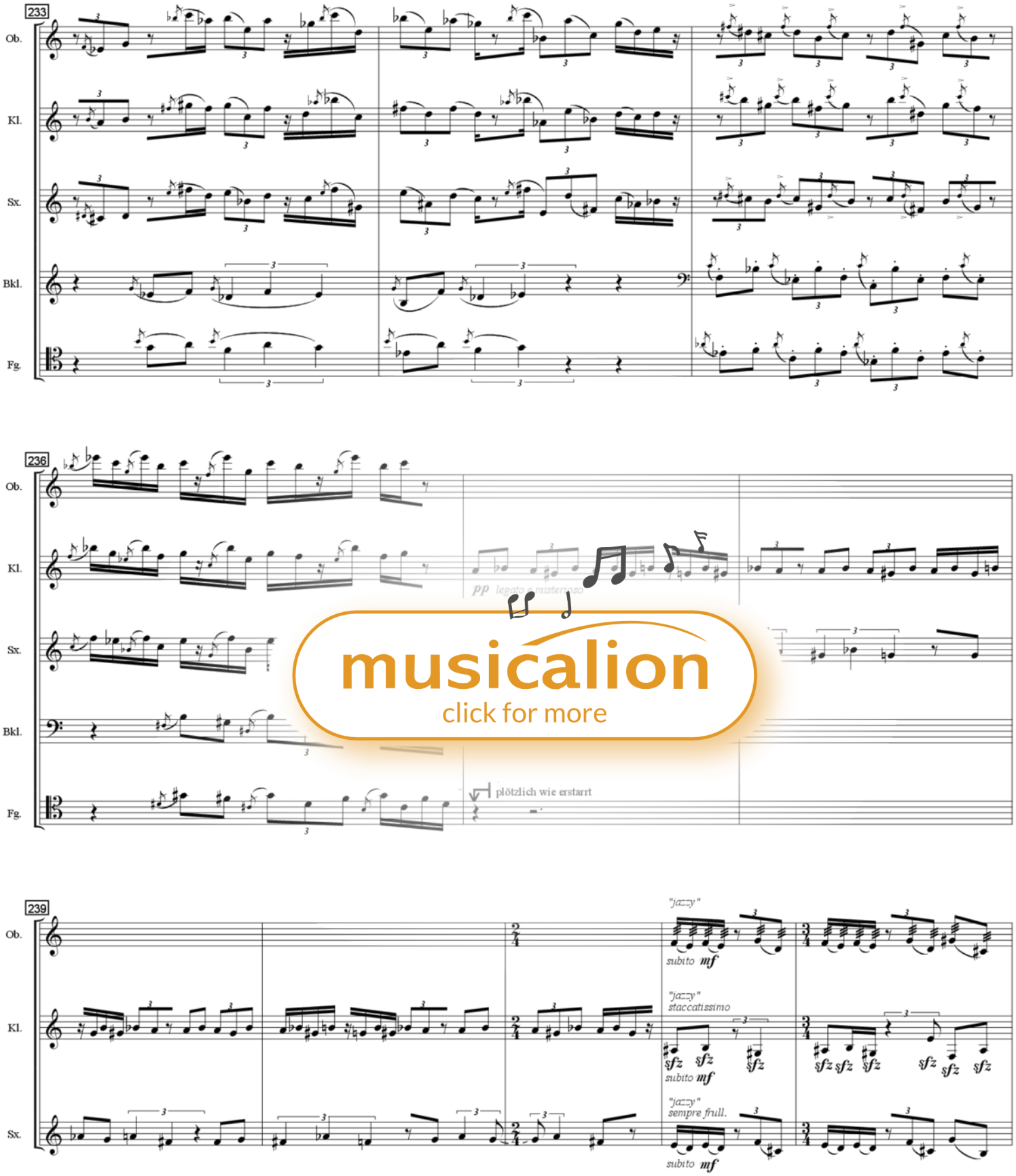



*) Die Klarinette spielt die Gruppe beim letzten Mal nicht zu Ende, sondern geht stattdessen sofort zum ppp -Ton weiter!
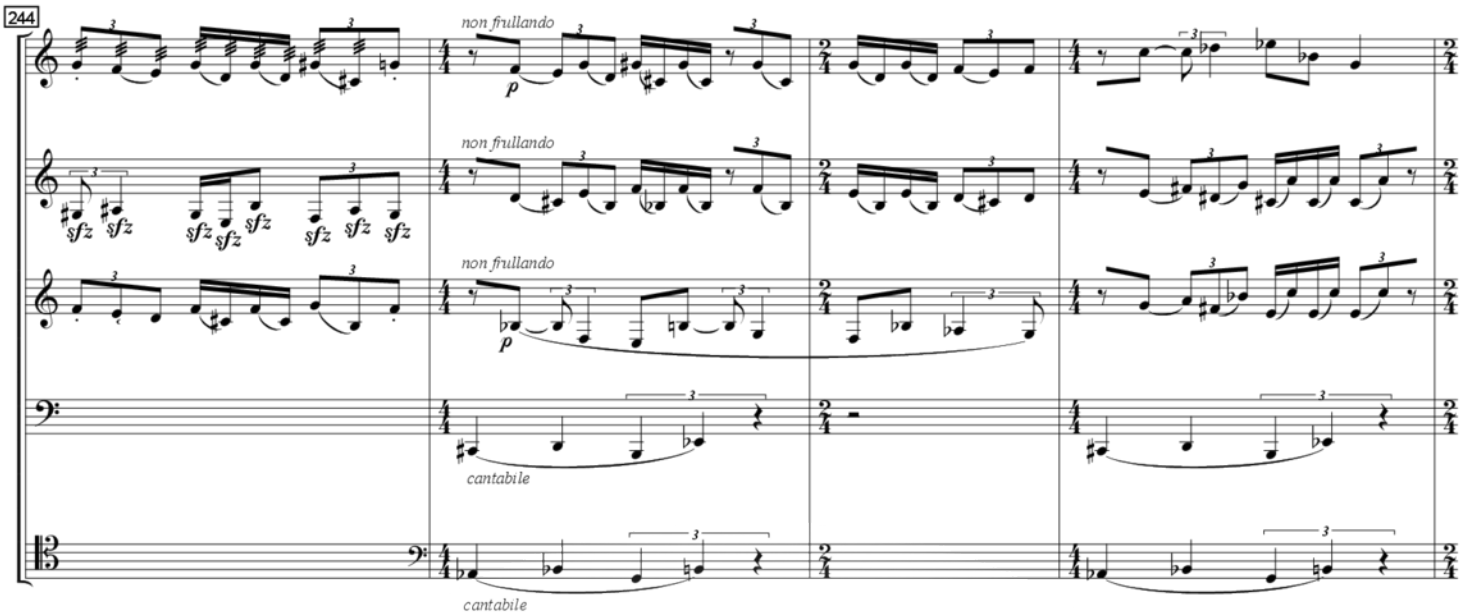
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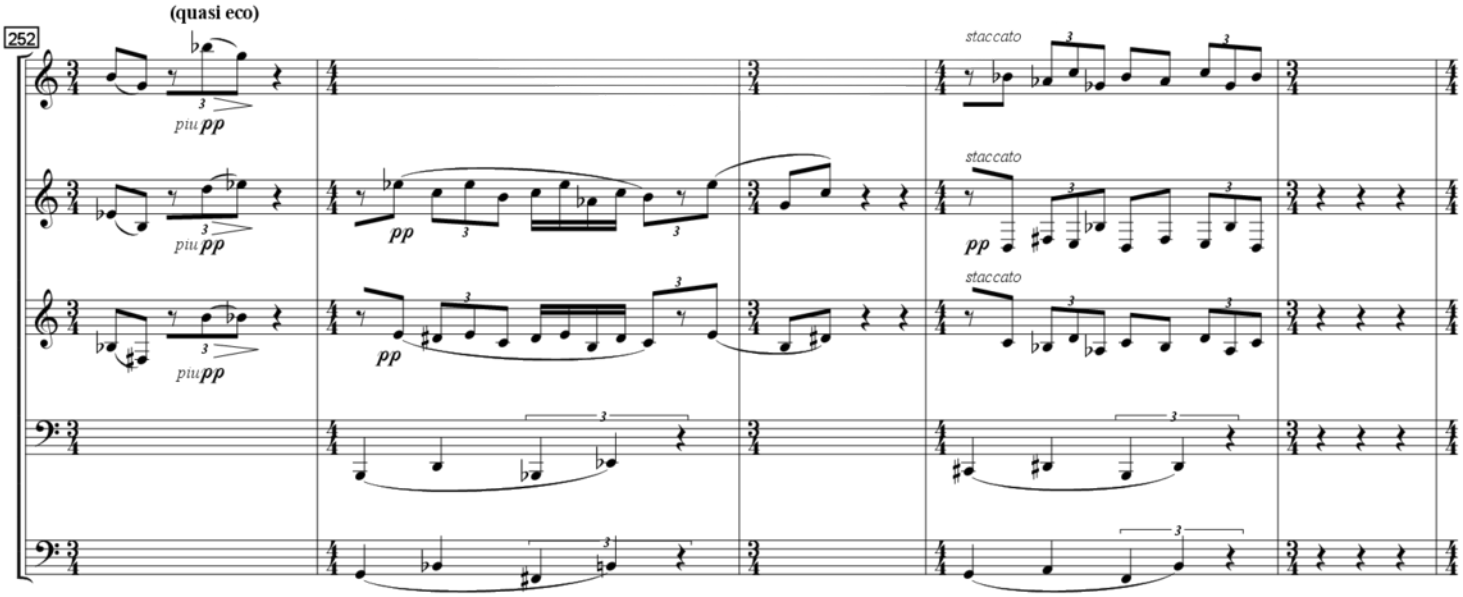



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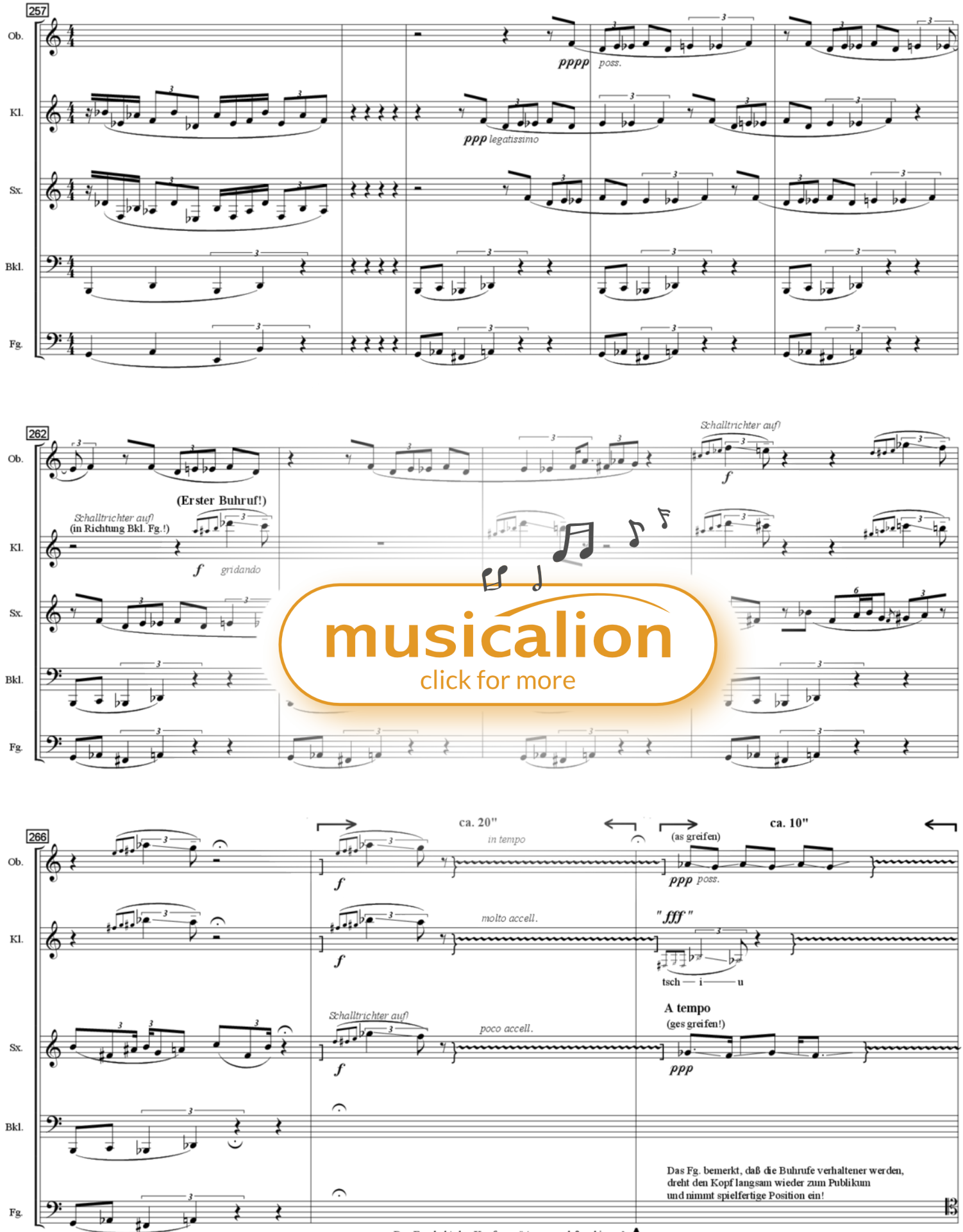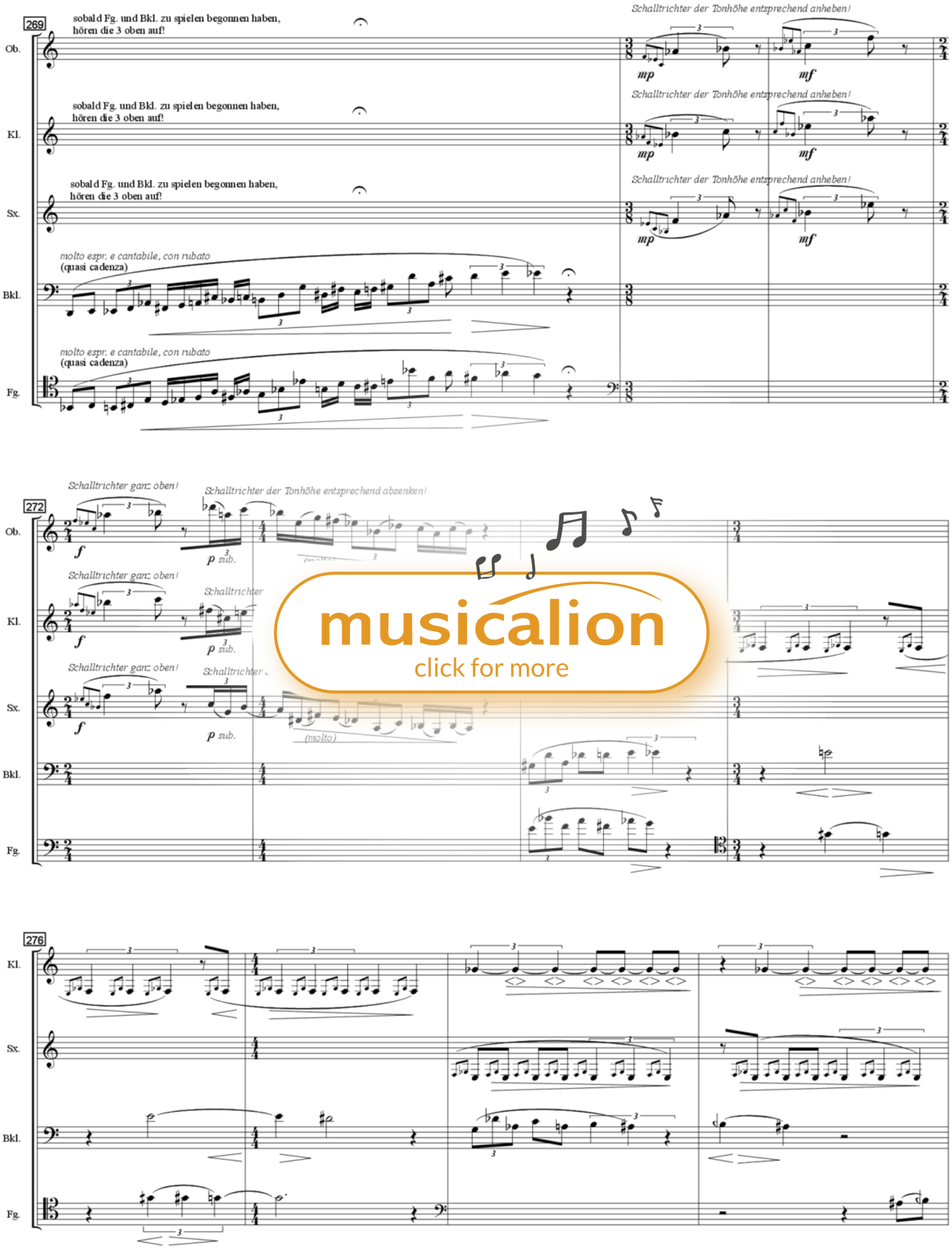






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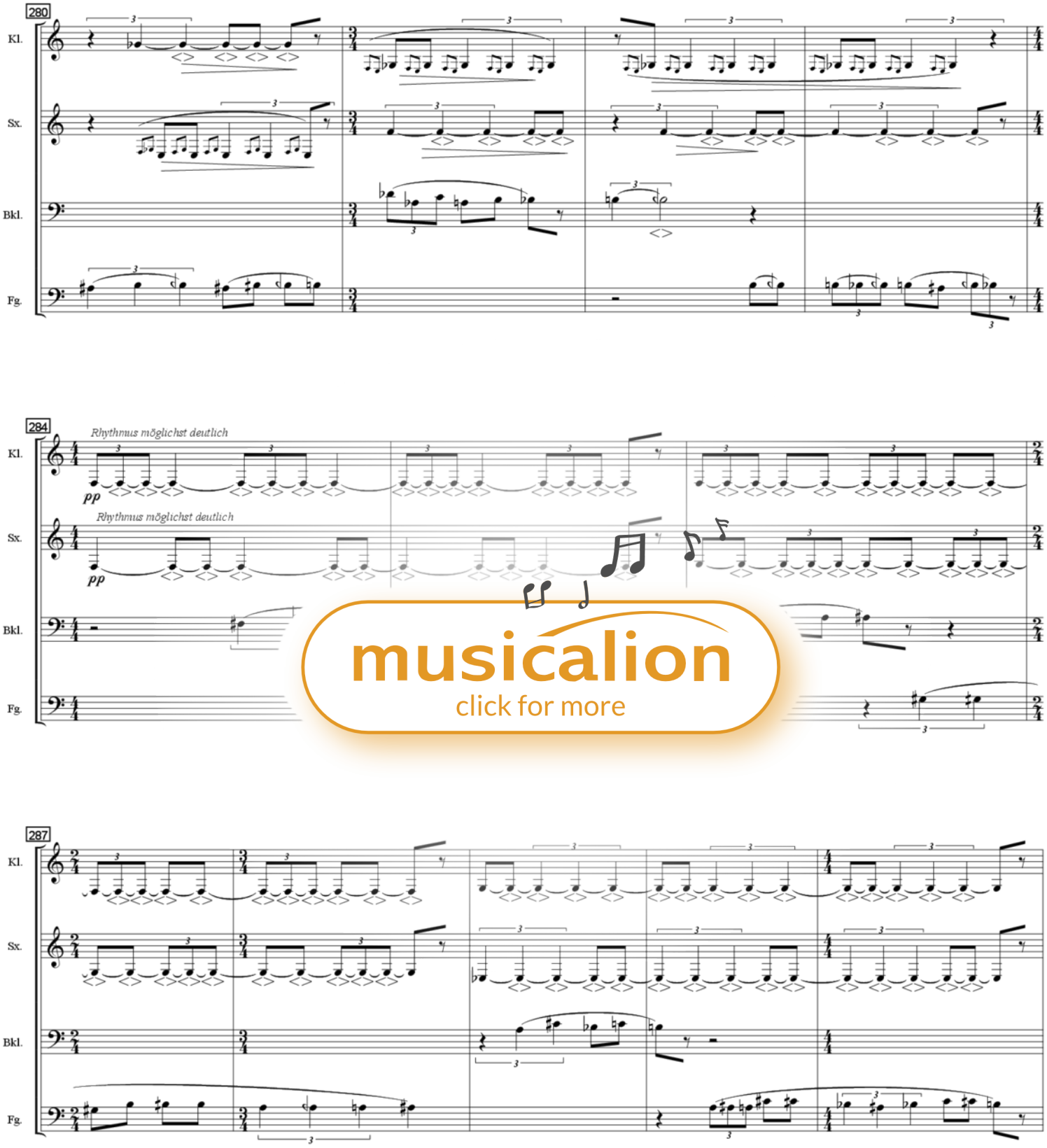





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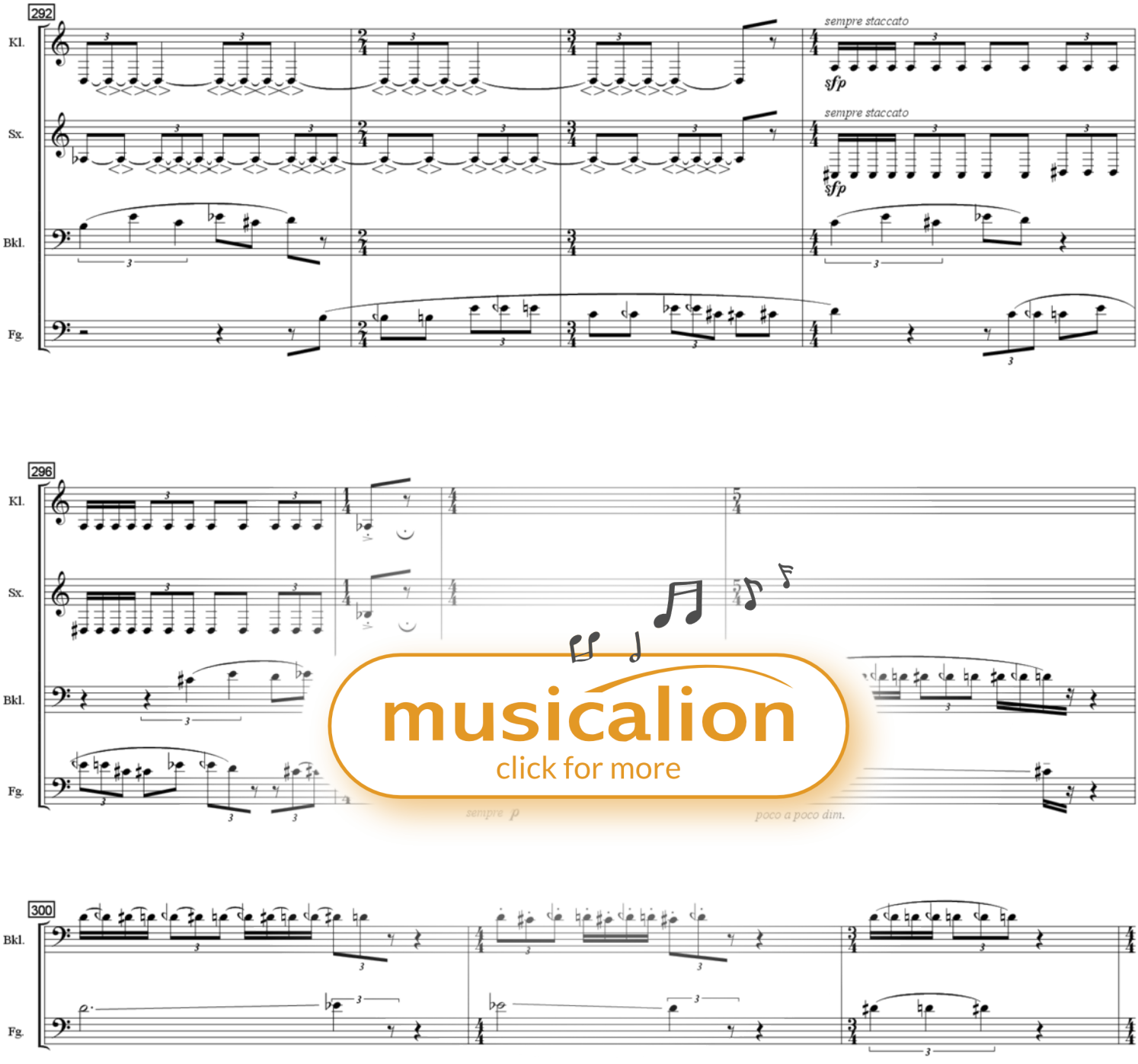
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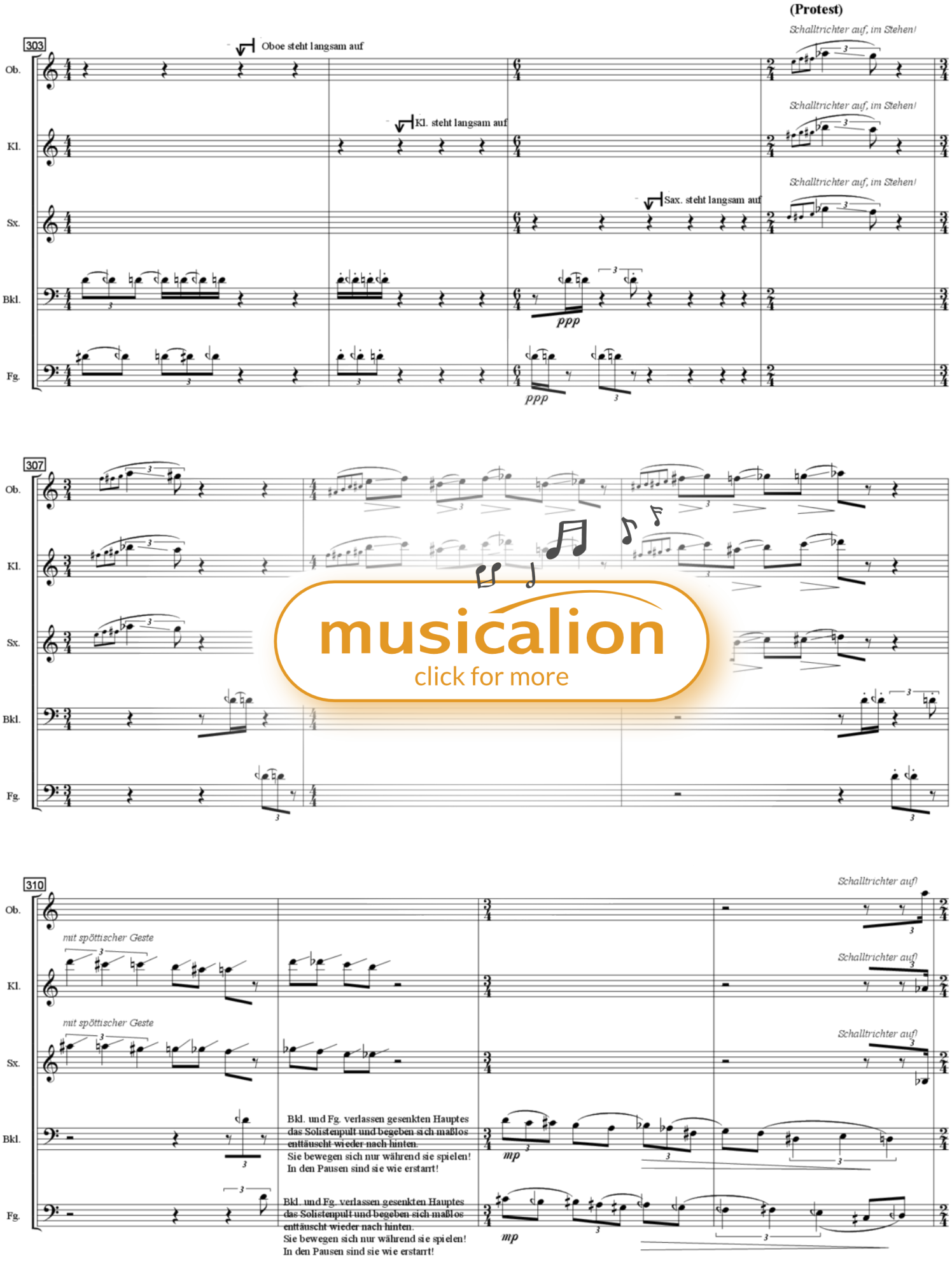

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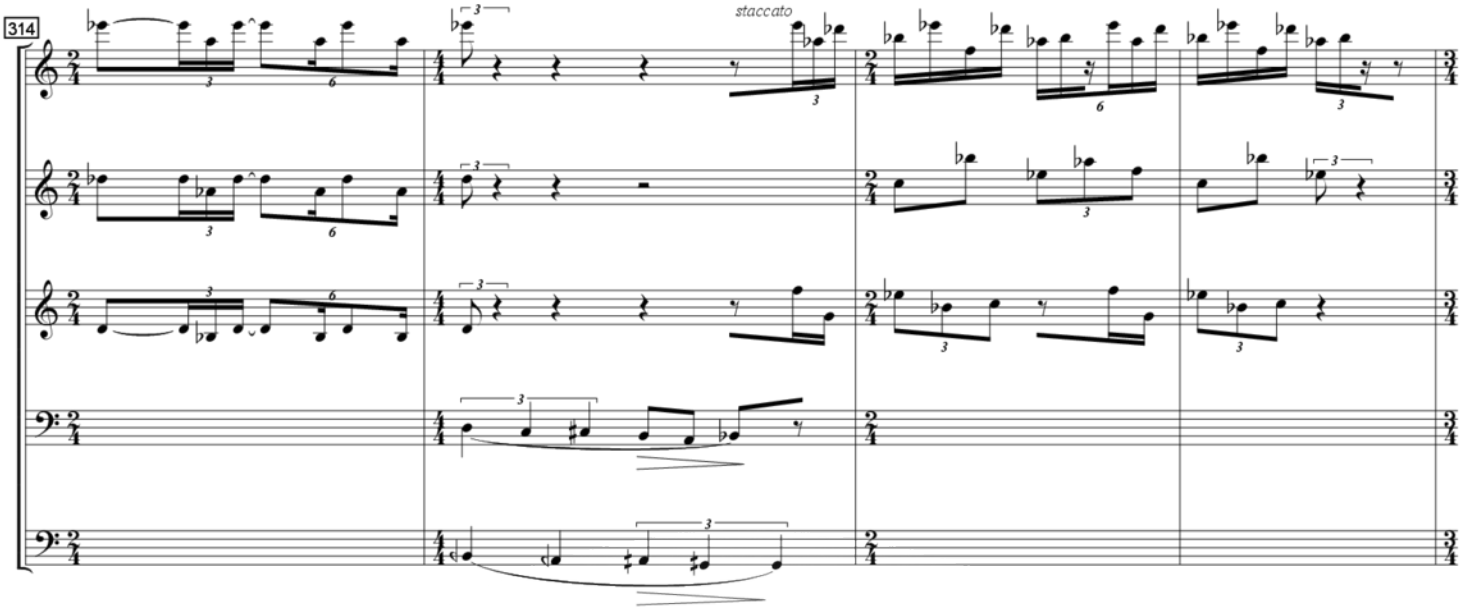



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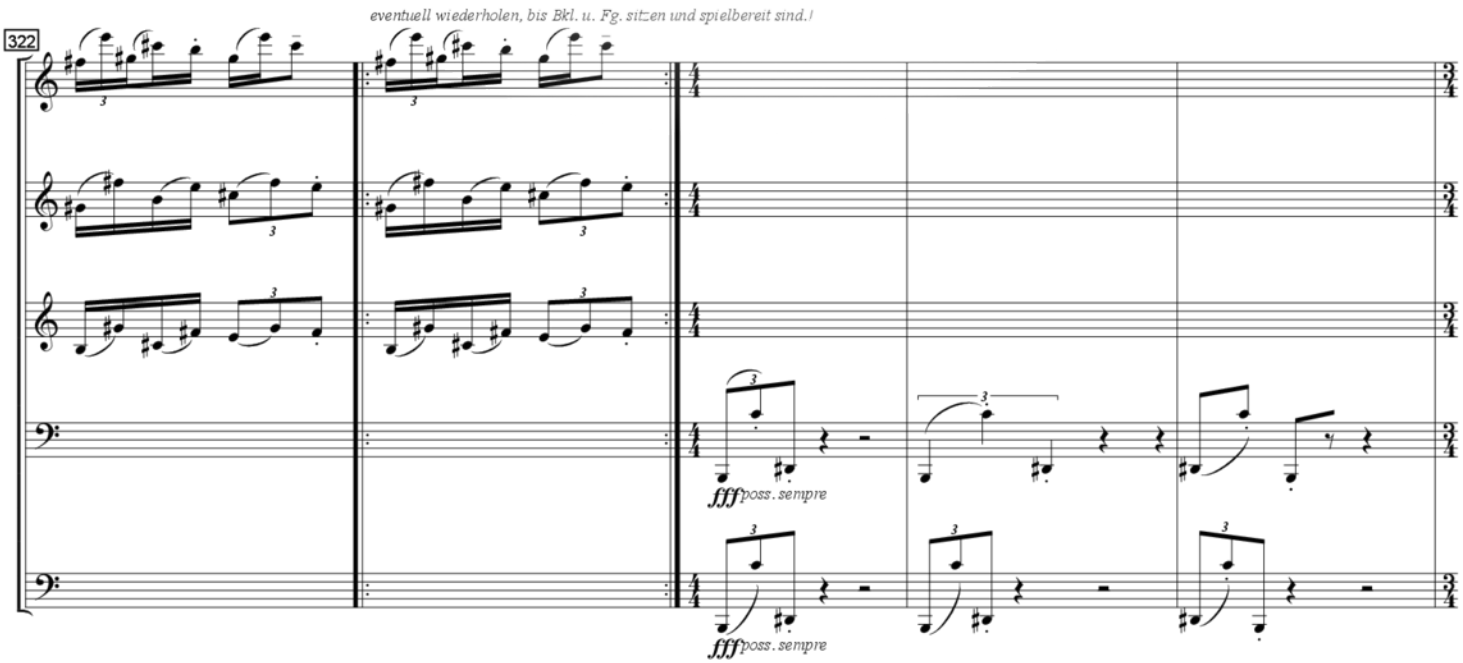



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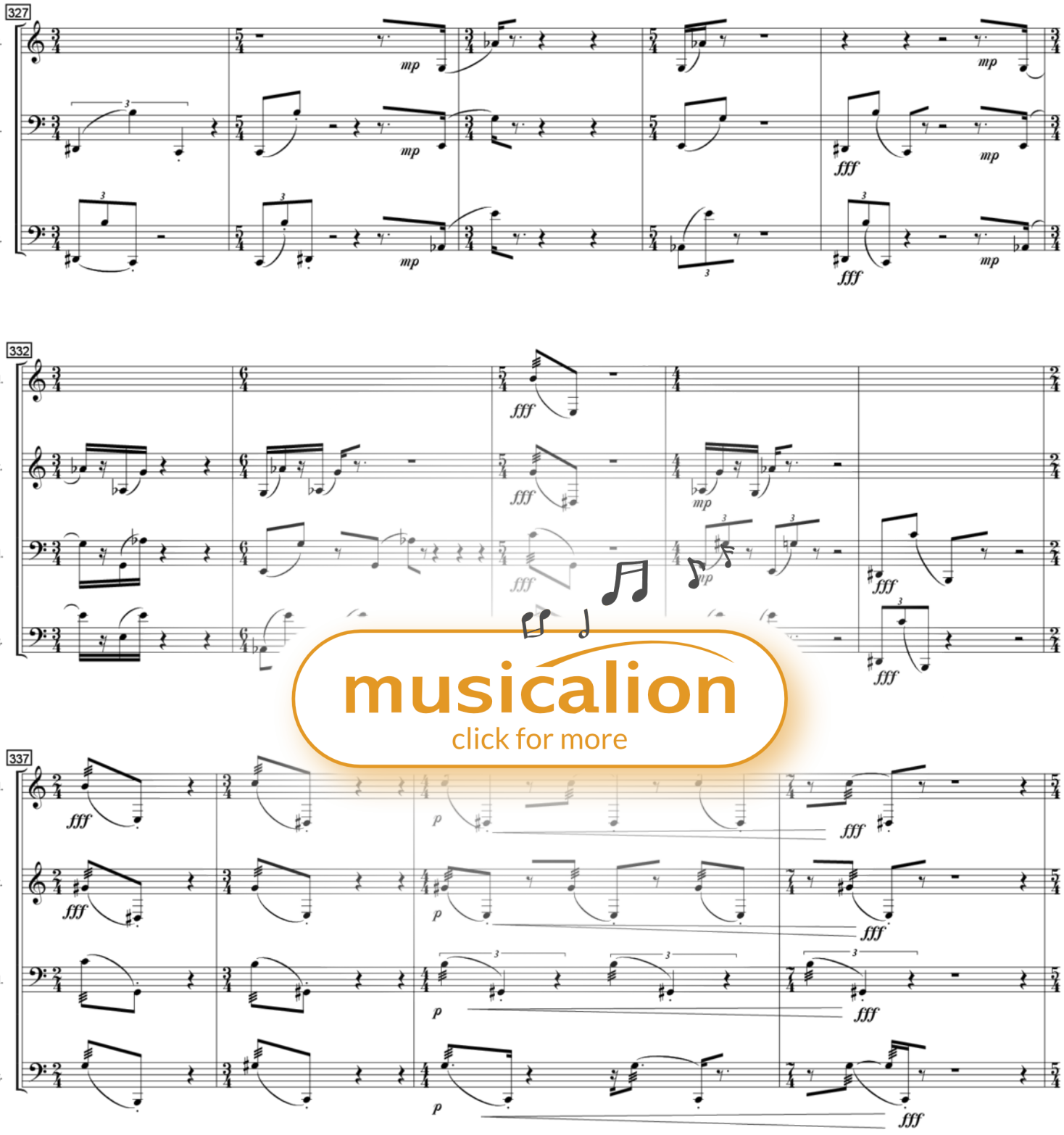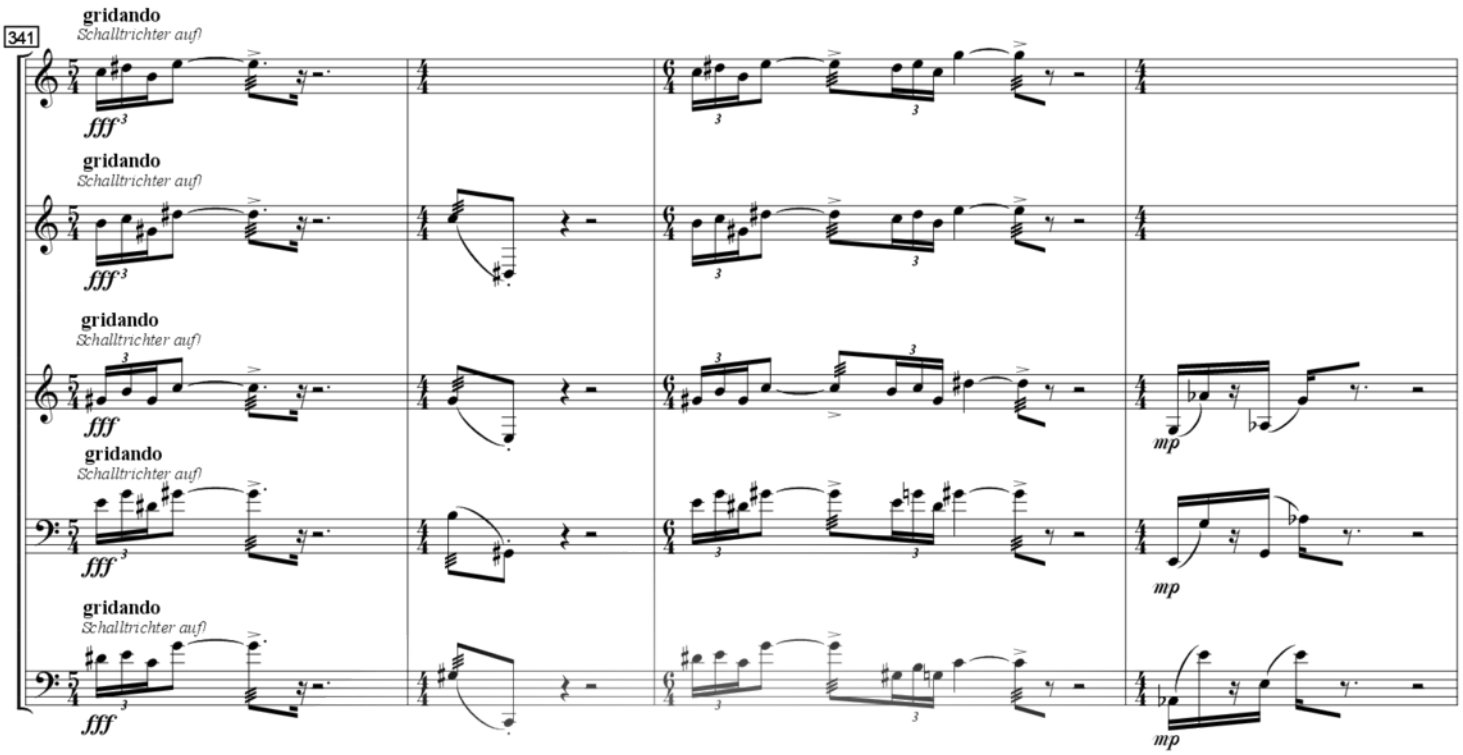






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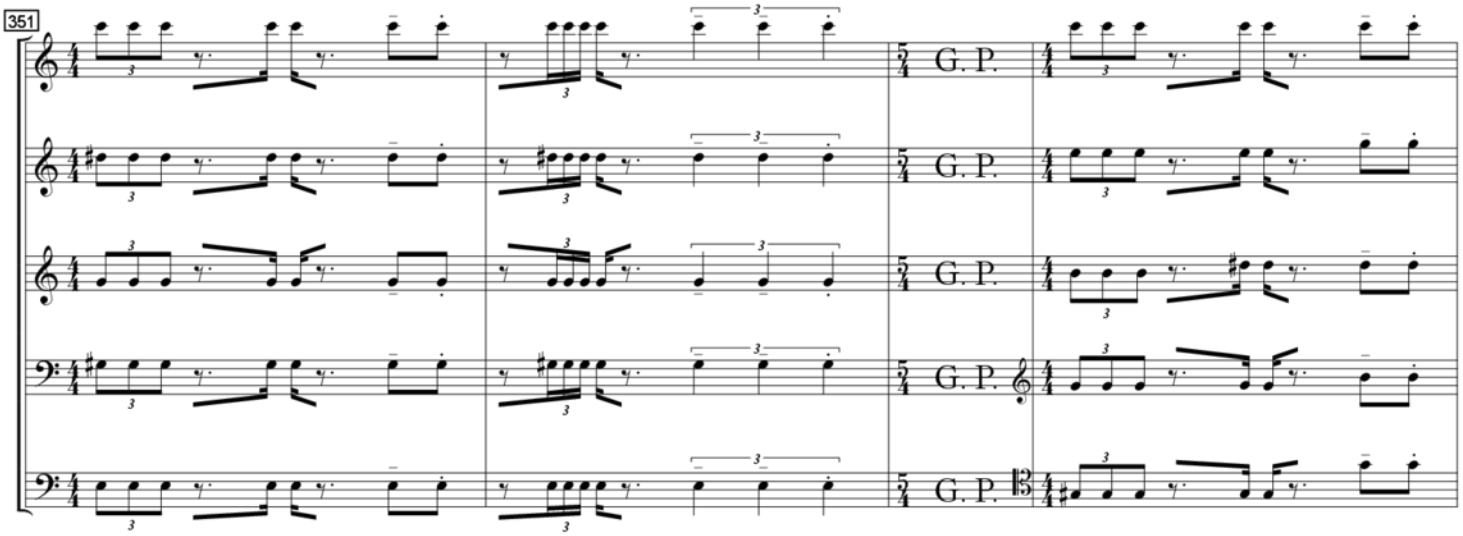





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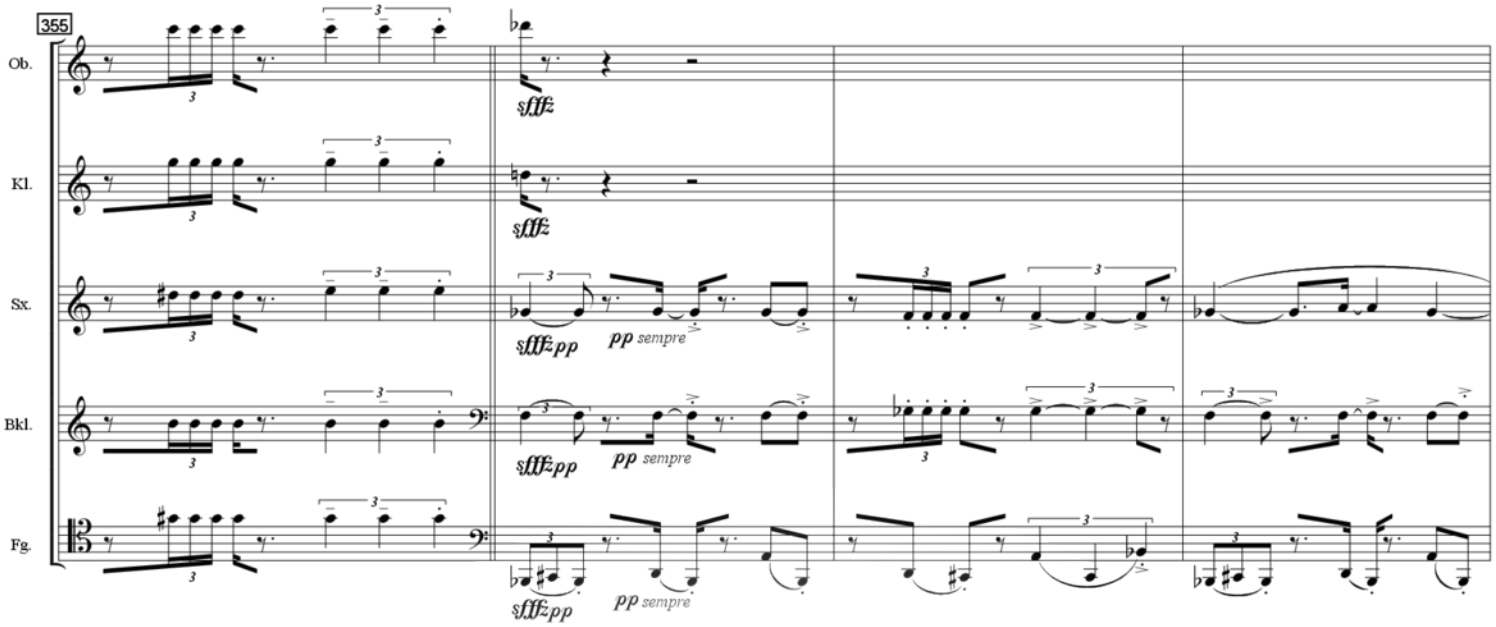






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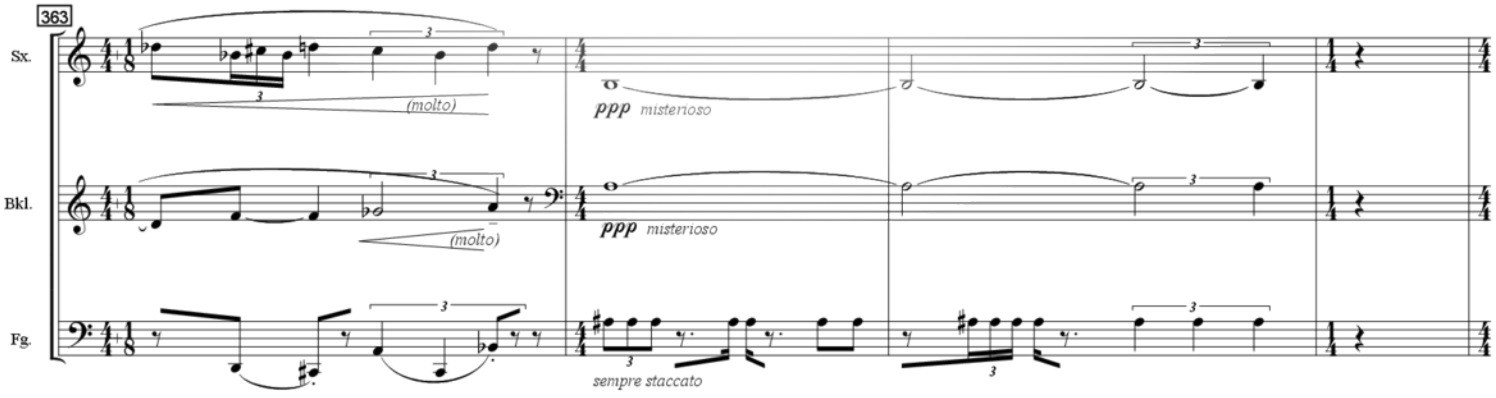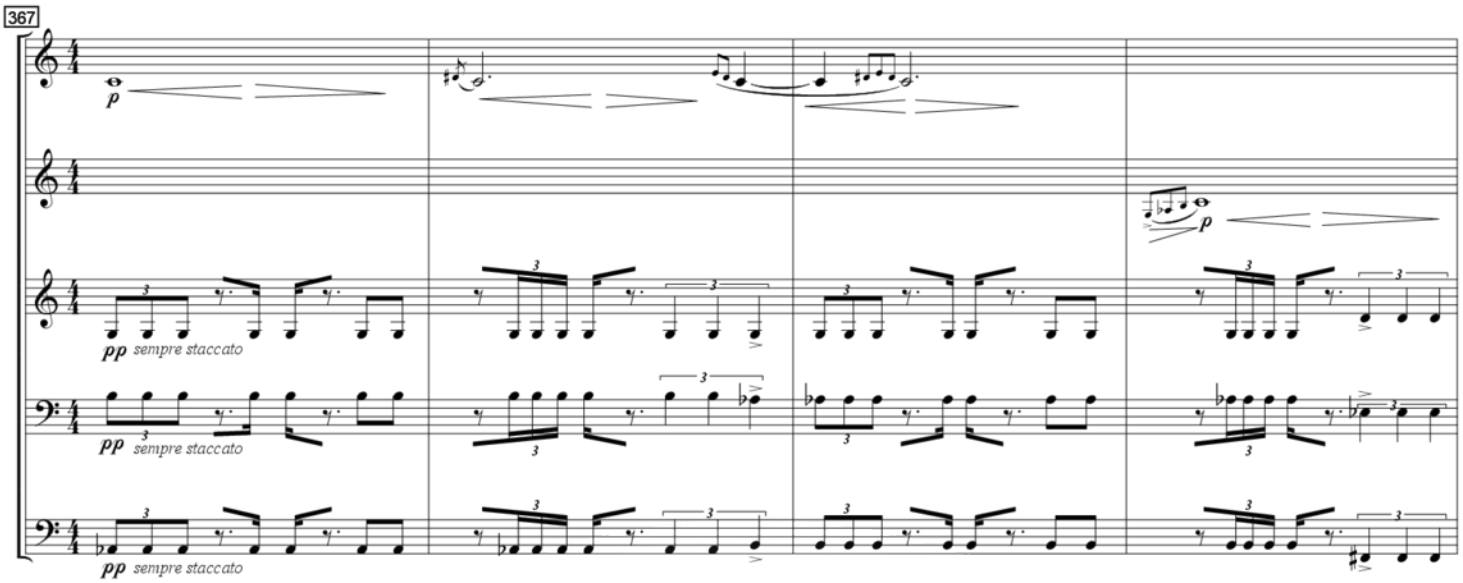








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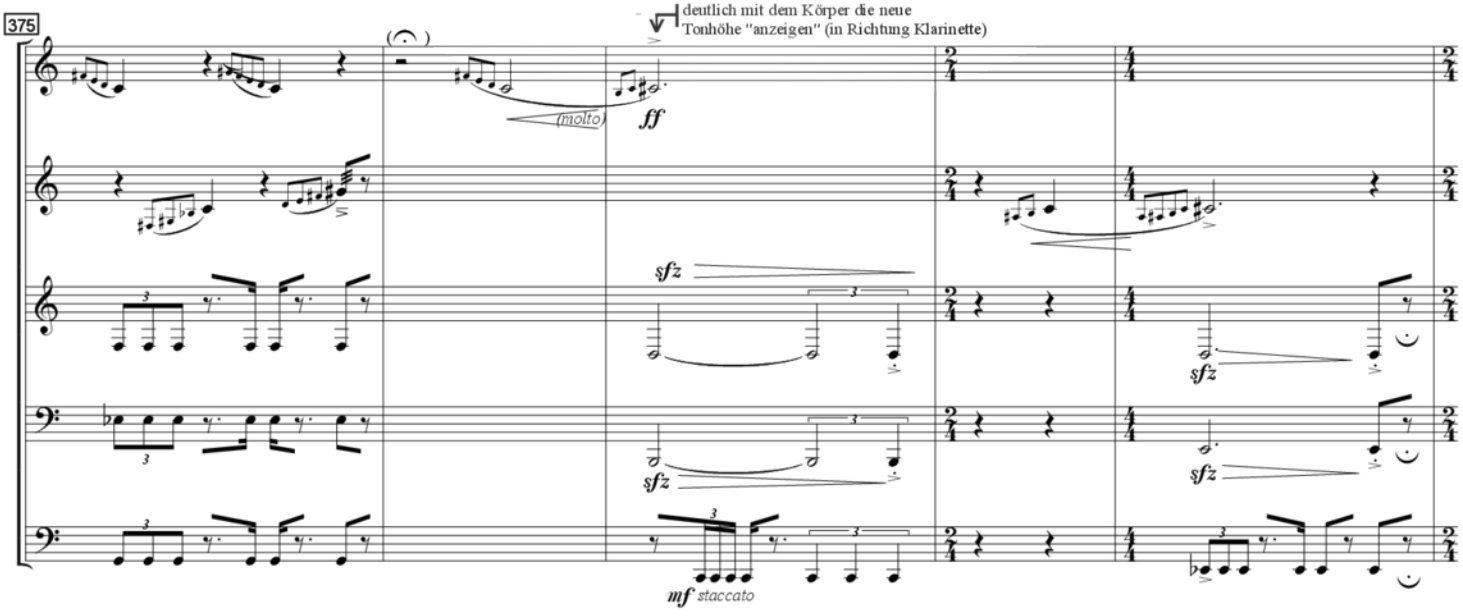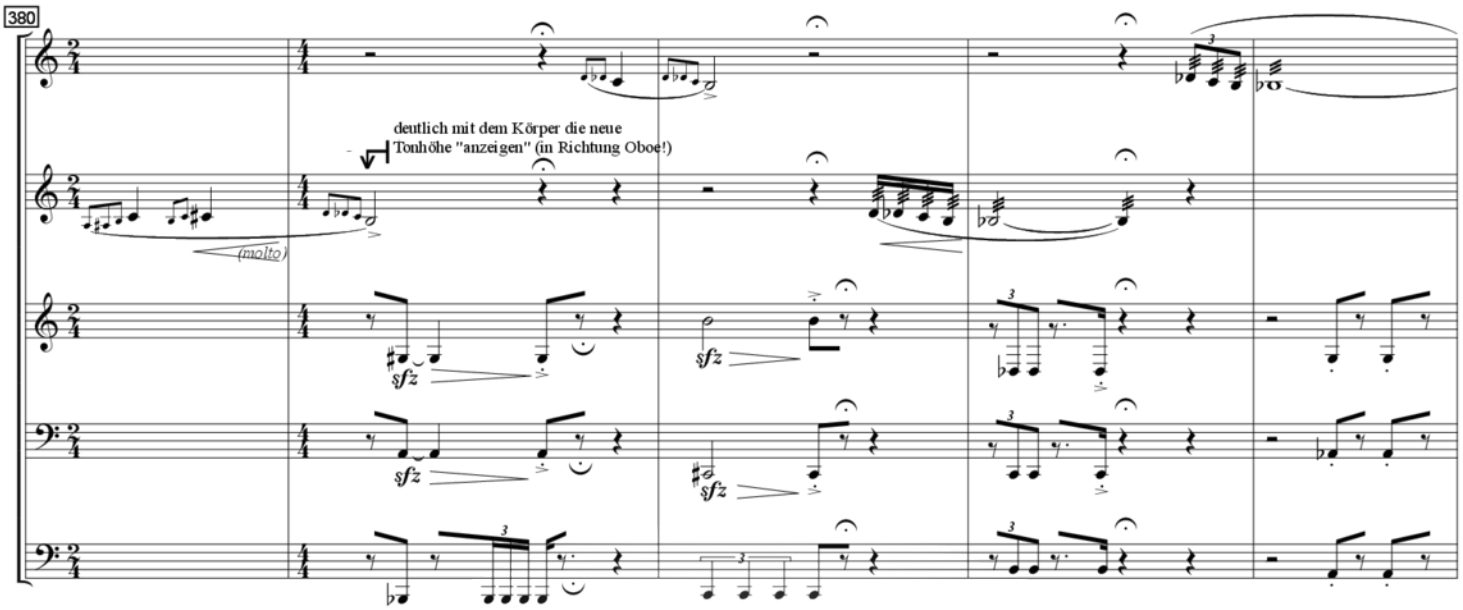








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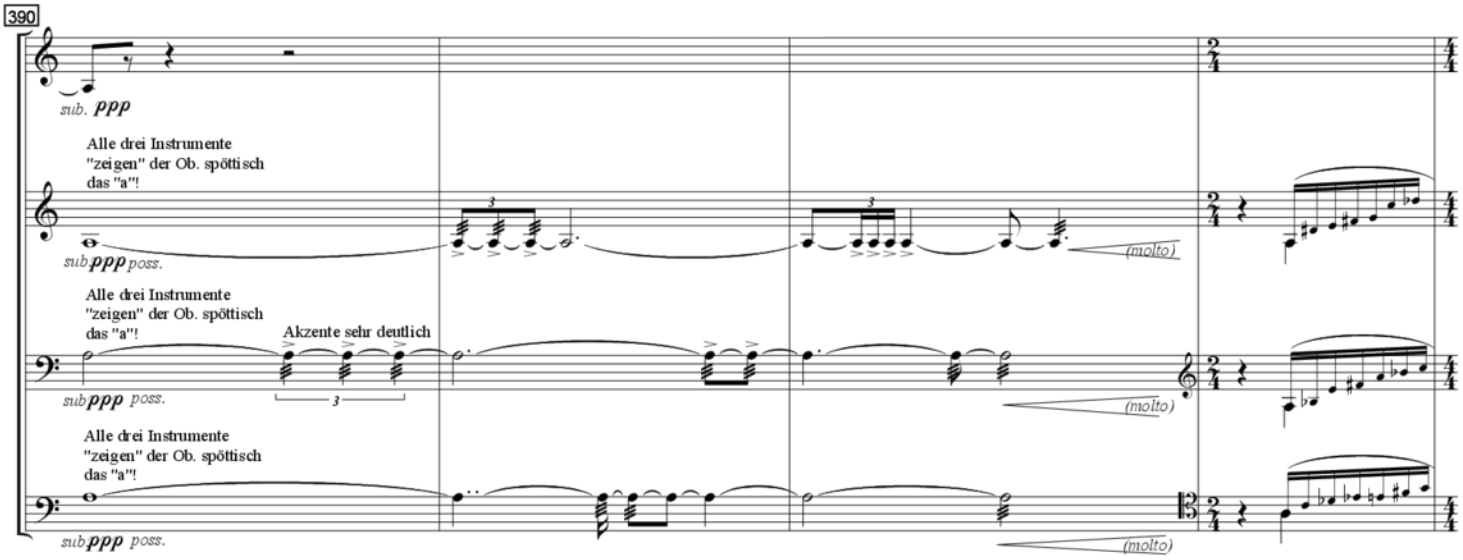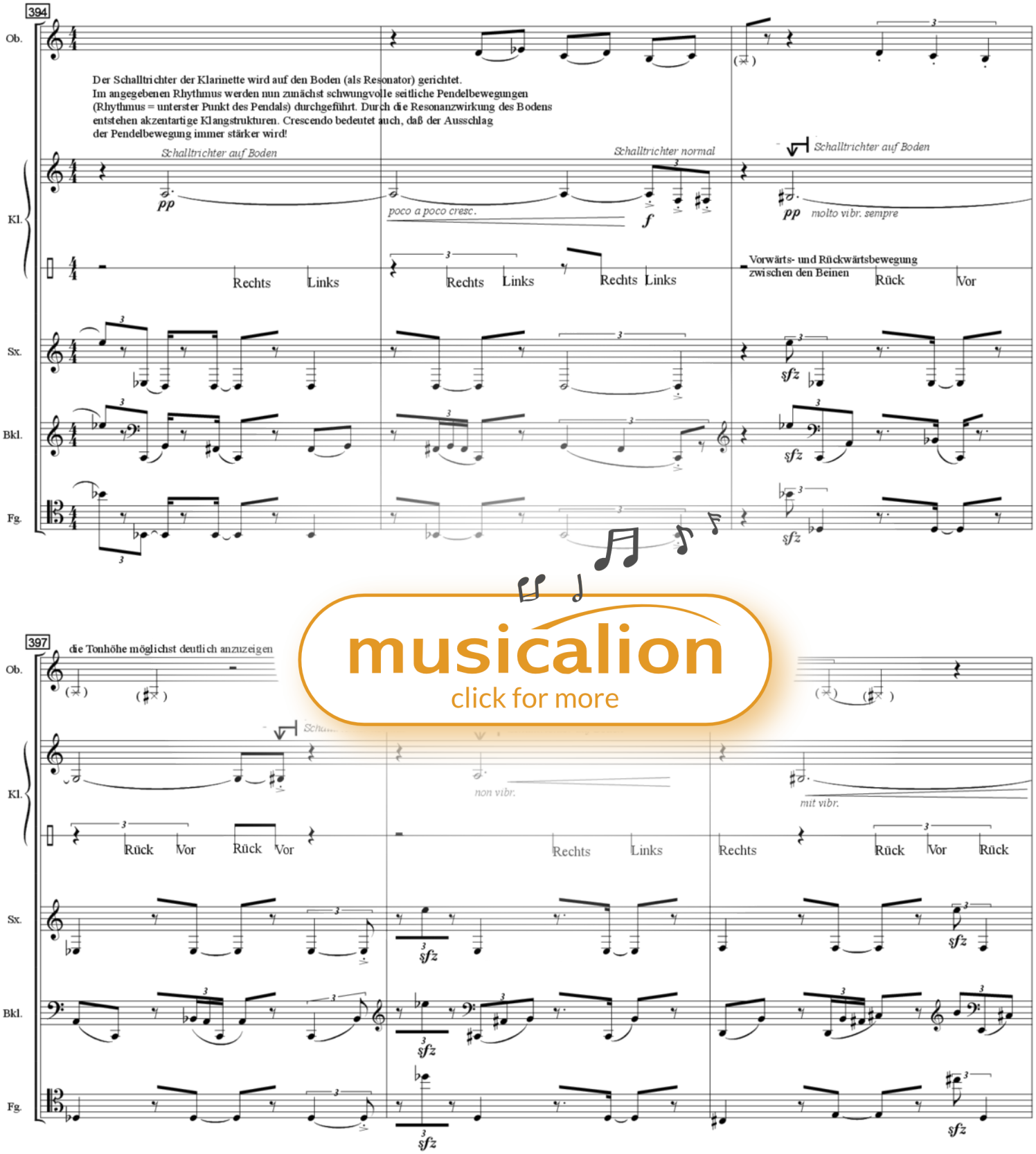








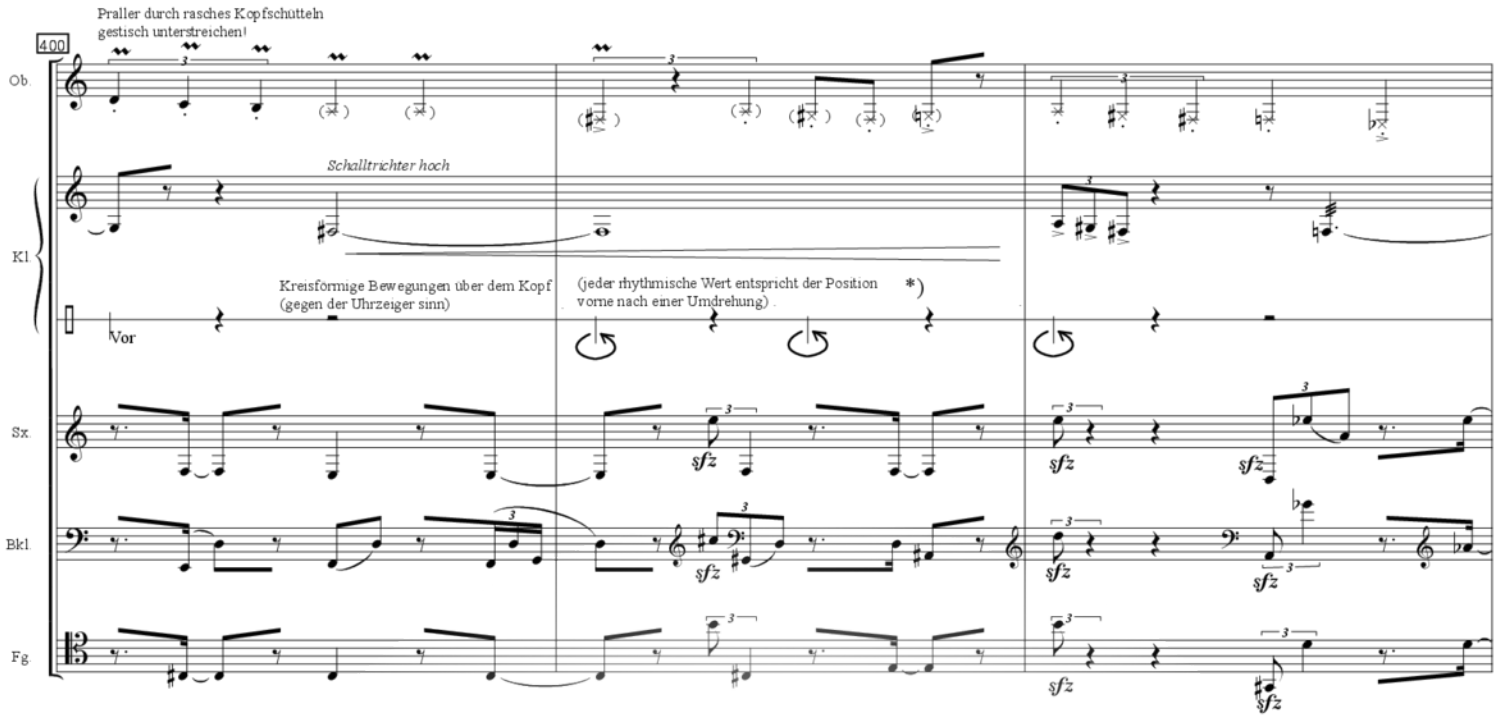
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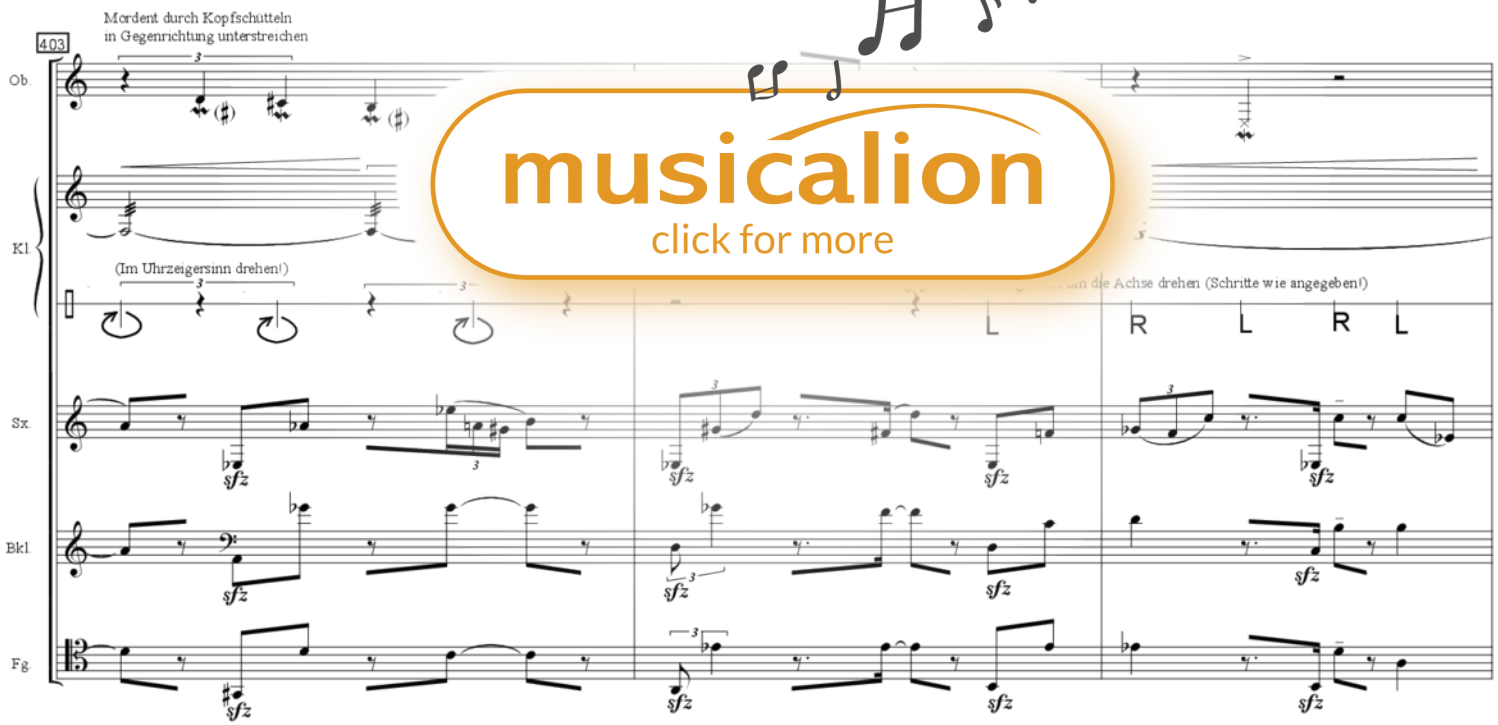



*) diese Noten werden natürlich nicht gespielt, sondern nur gestisch "gezeigt"!




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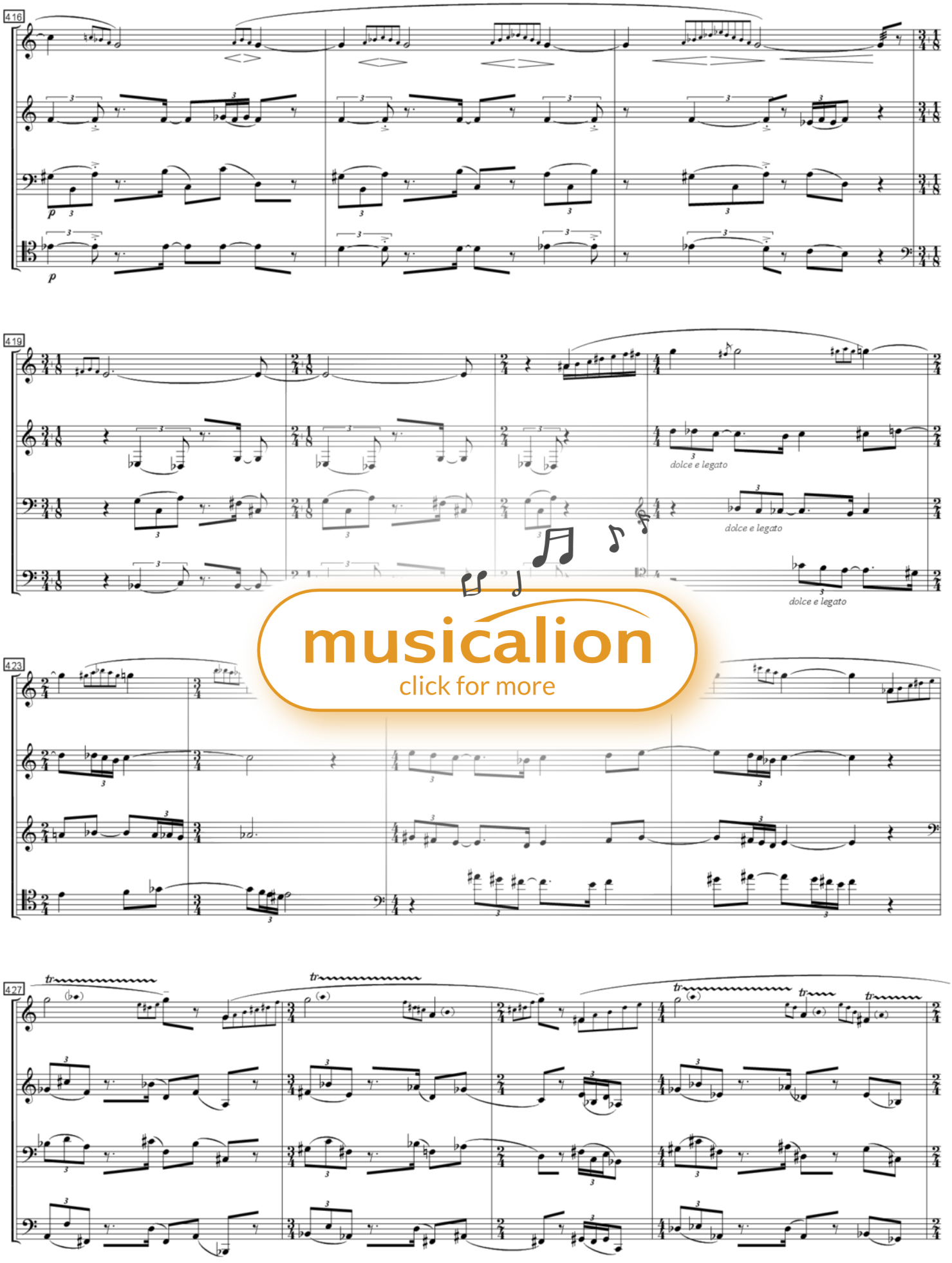






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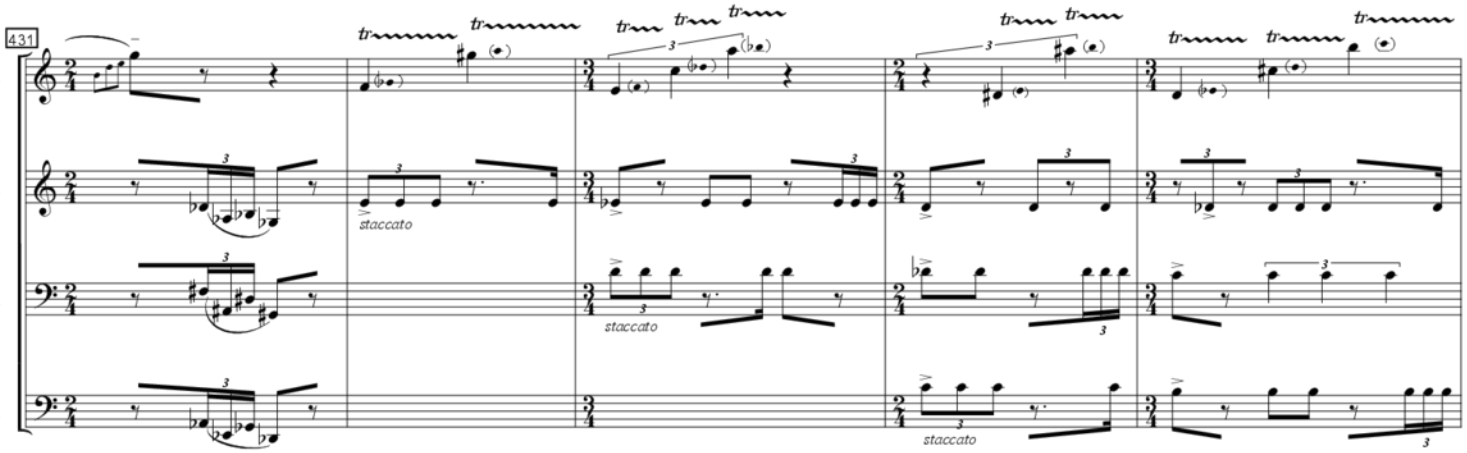
*) der notierte Rhythmus soll durch eine in diesem Moment vollzogene Beschleunigung der Kreisbewegung verdeutlicht werden!
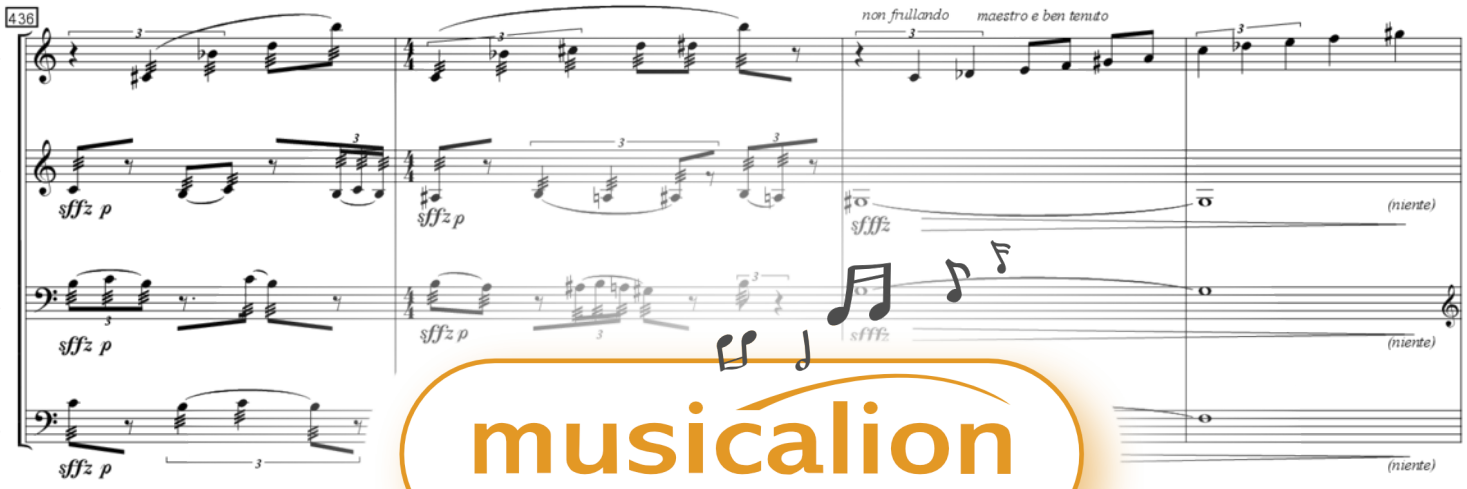



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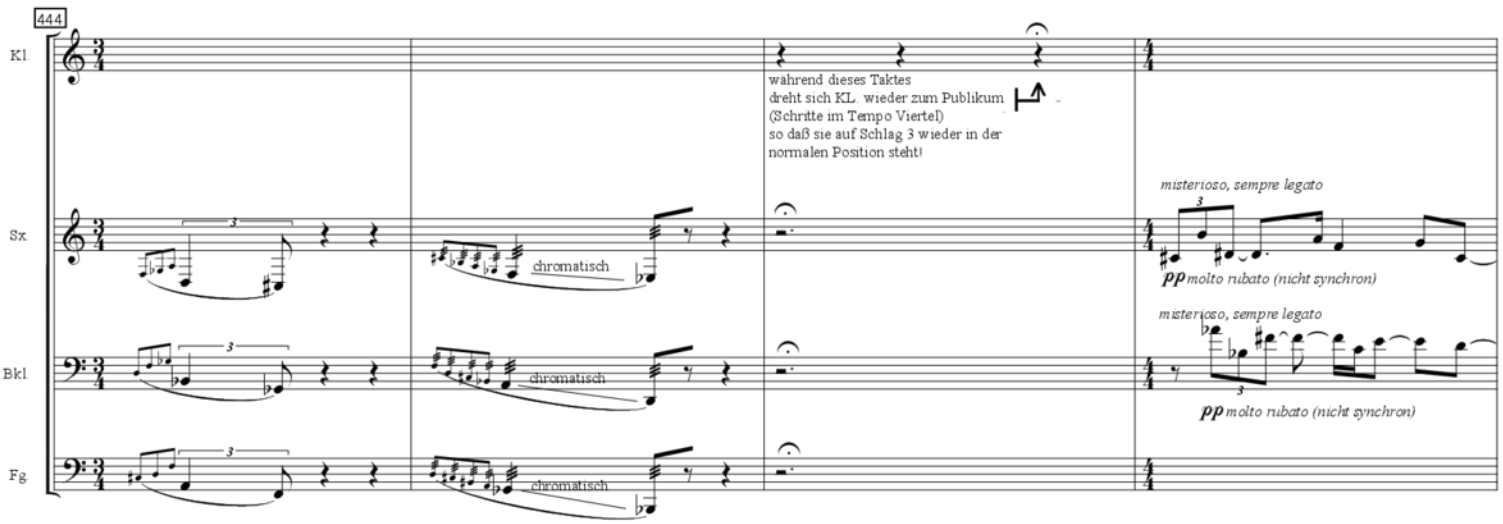



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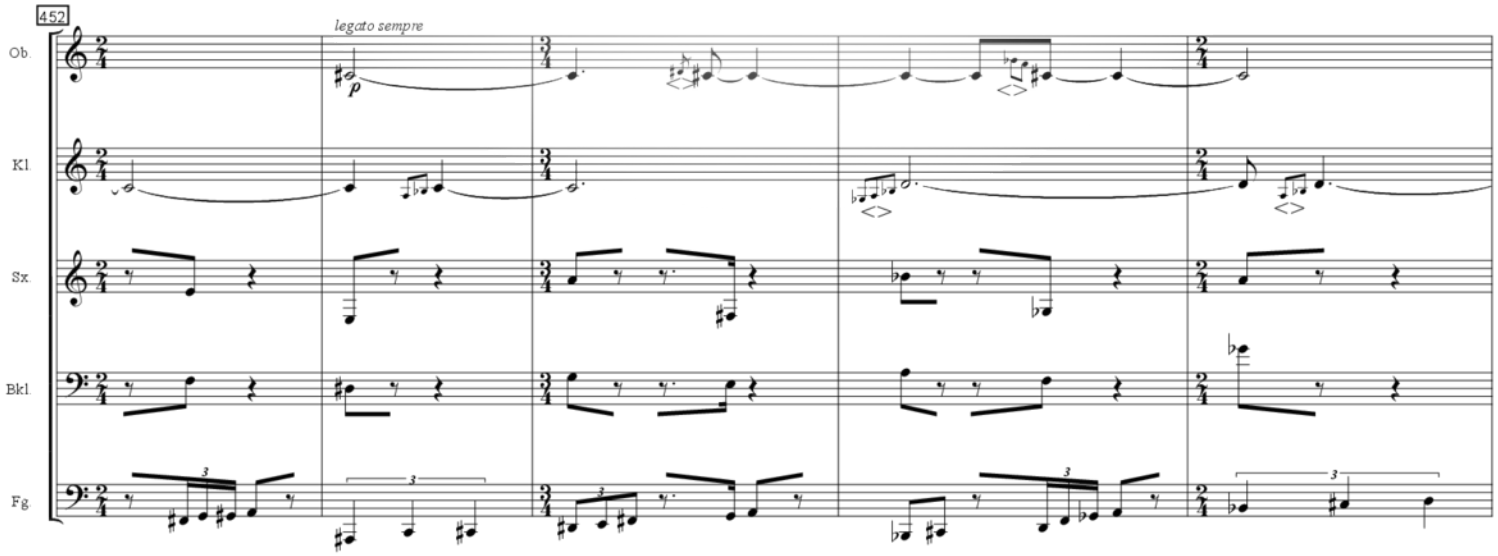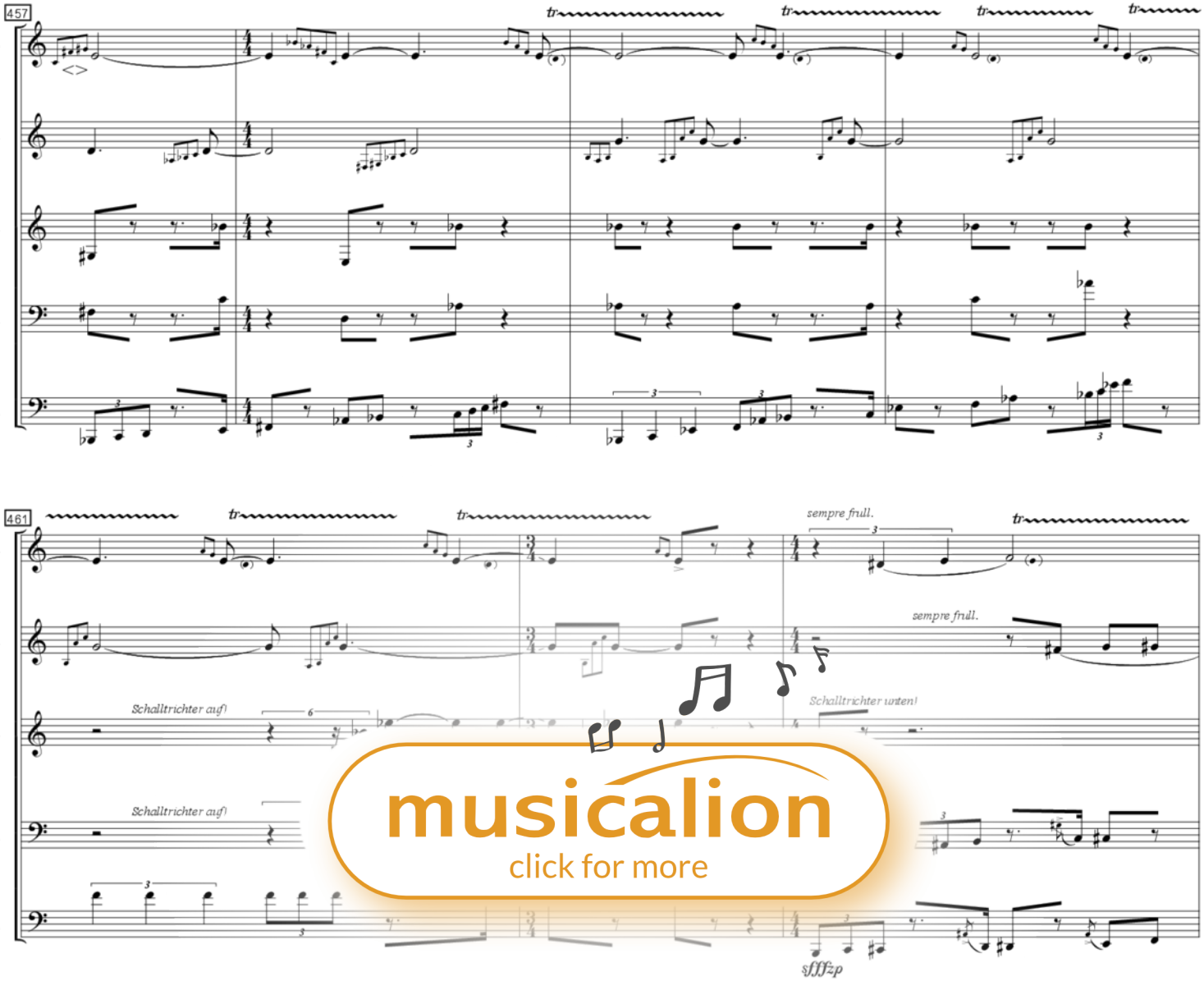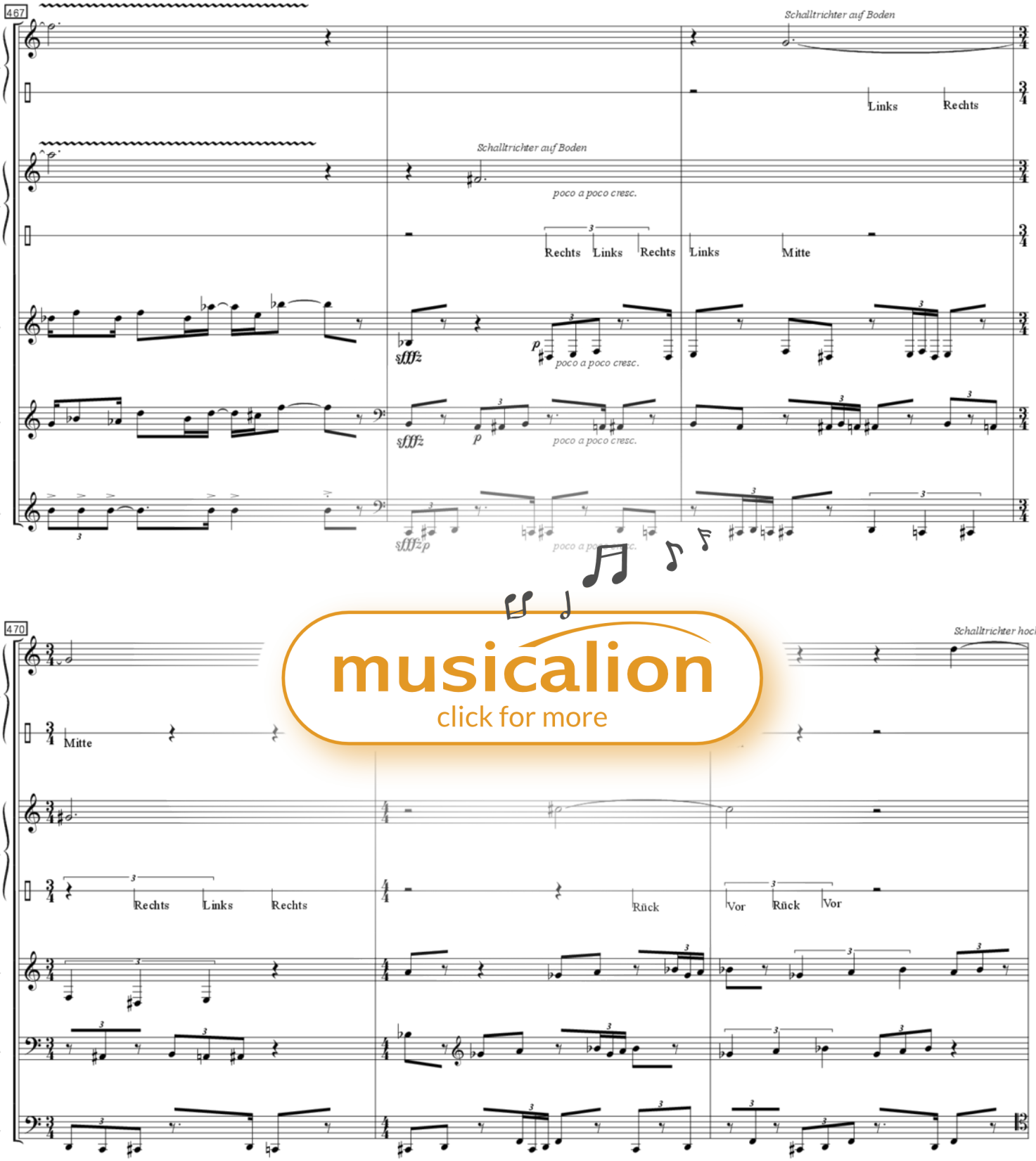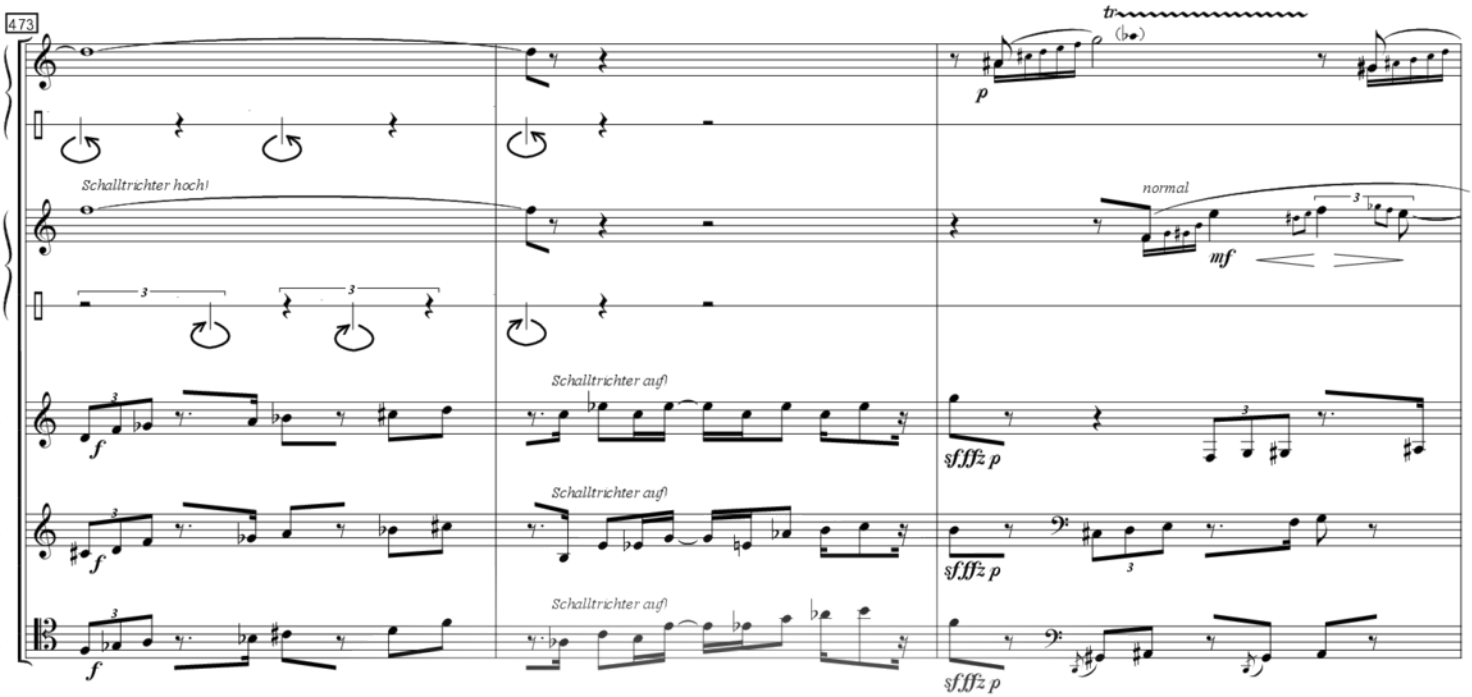








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457
Ob.
Kl.
Sx.
Bkl.
Fg.
tr
461
sempre frull.
Schalltrichter auf!
Schalltrichter unten!
fffzp
musicalion
click for more
464
crescendo
fff
ben tenuto
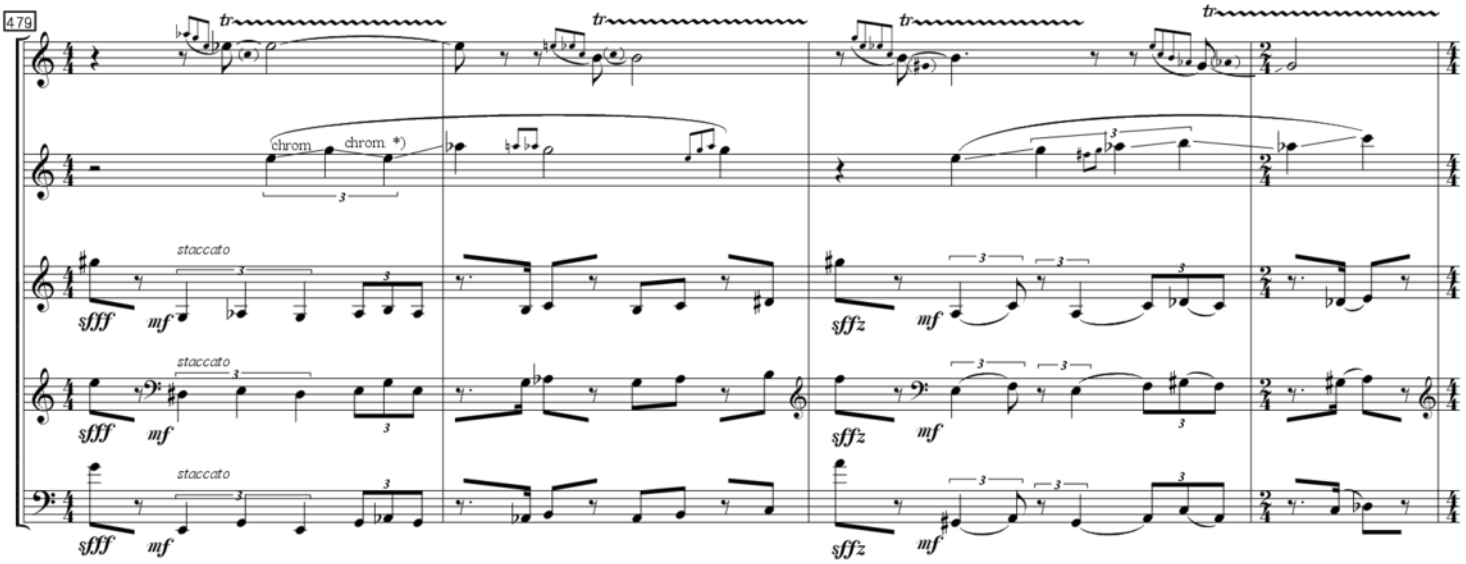



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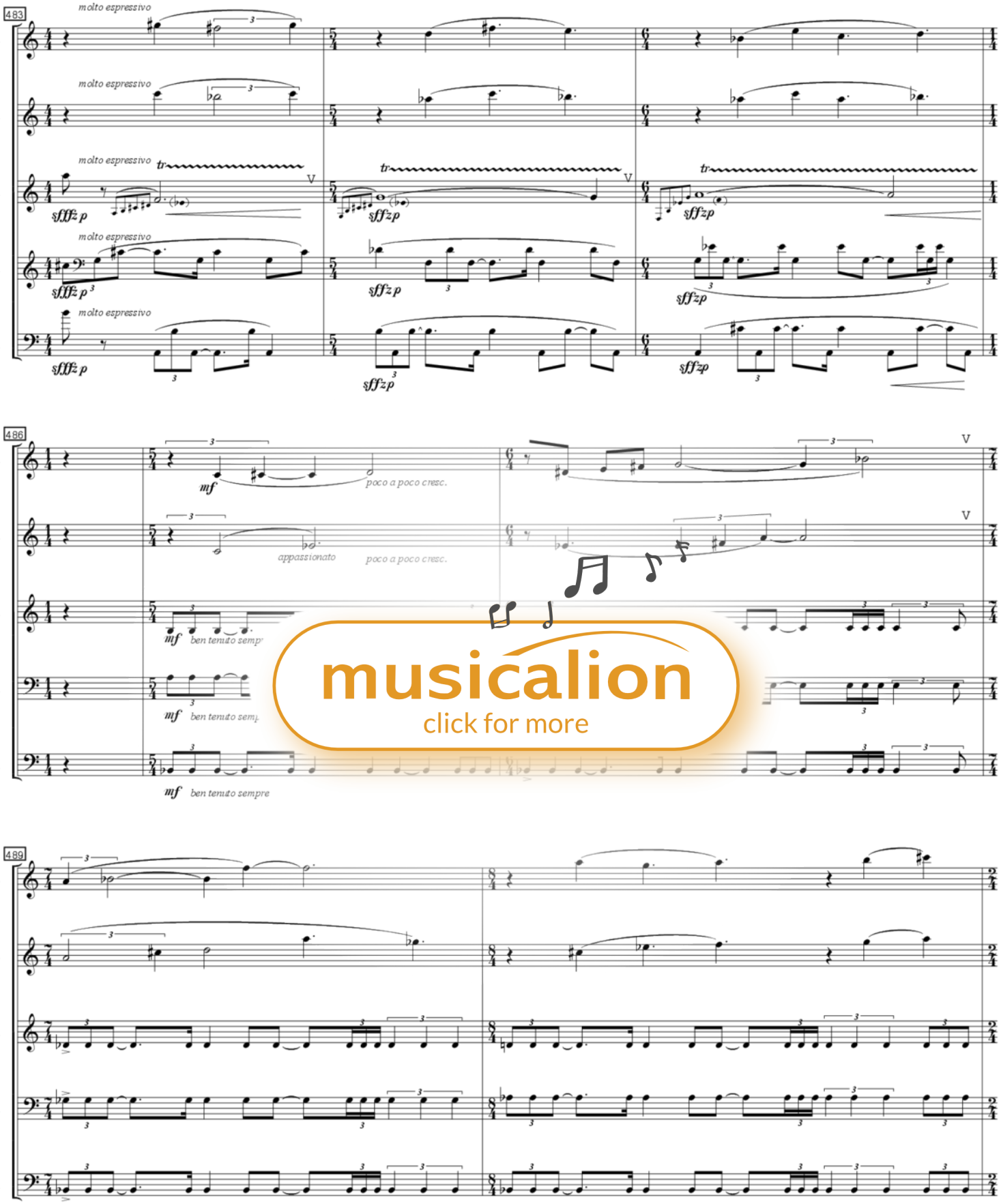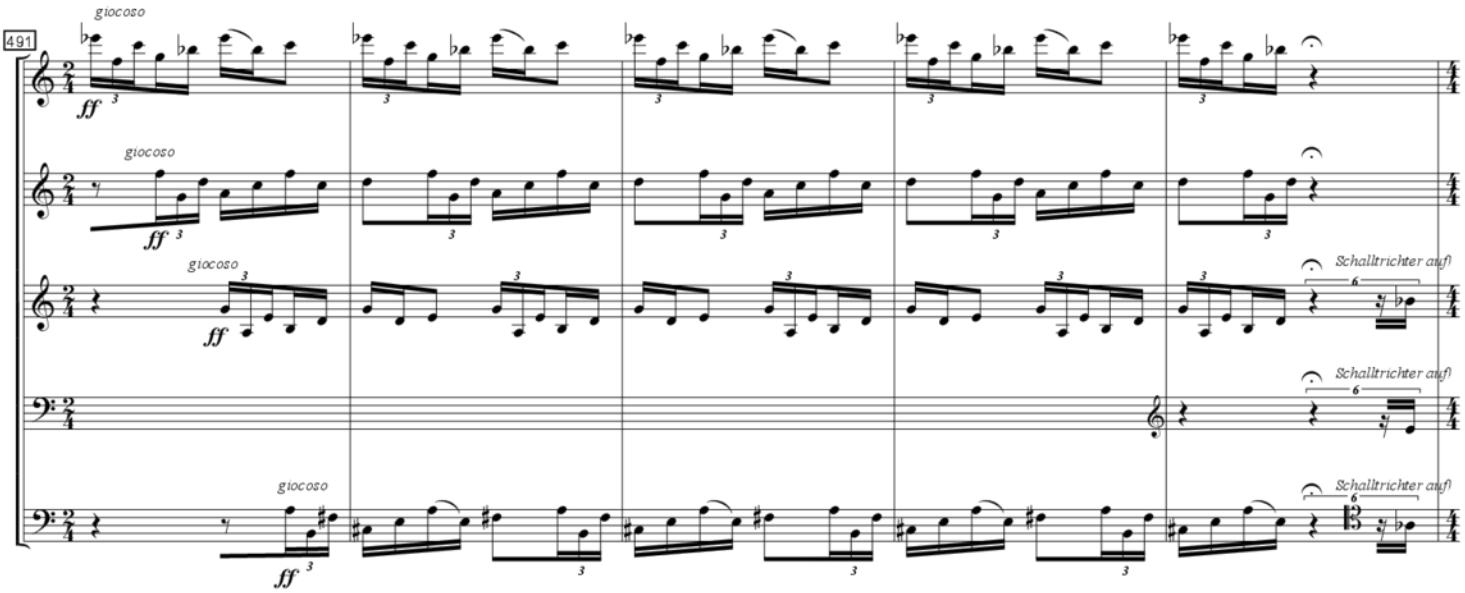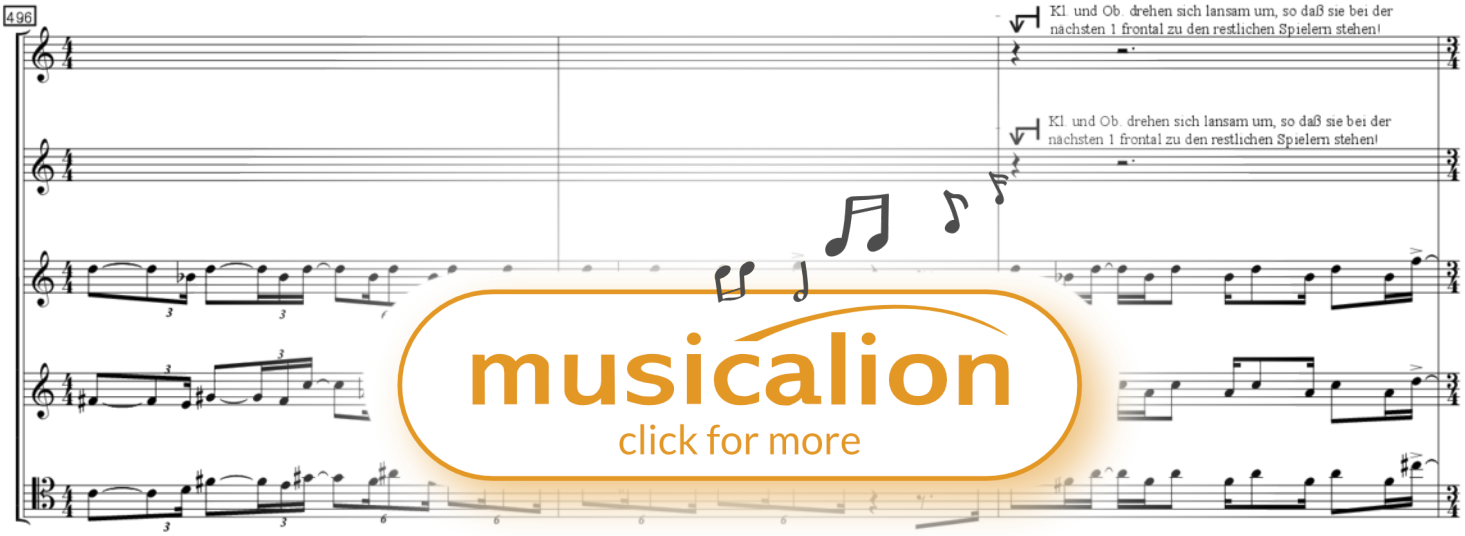









*) ab hier alle Glissandi chromatisch (bis T.482)

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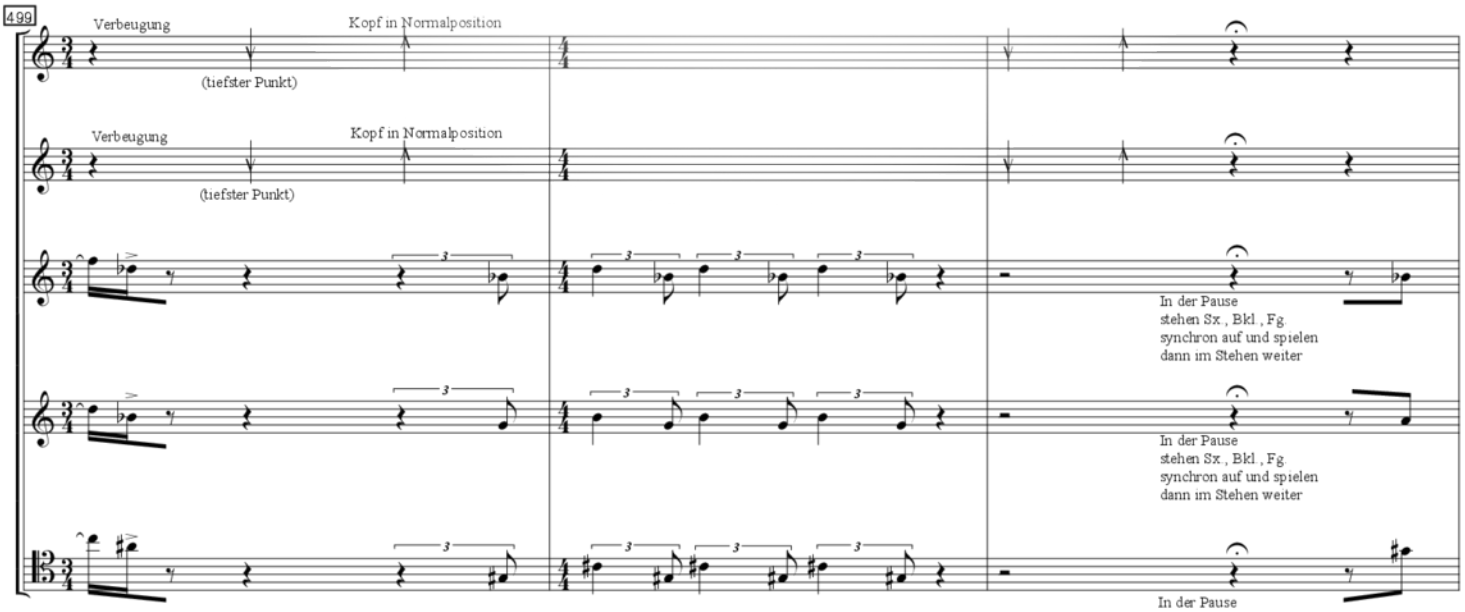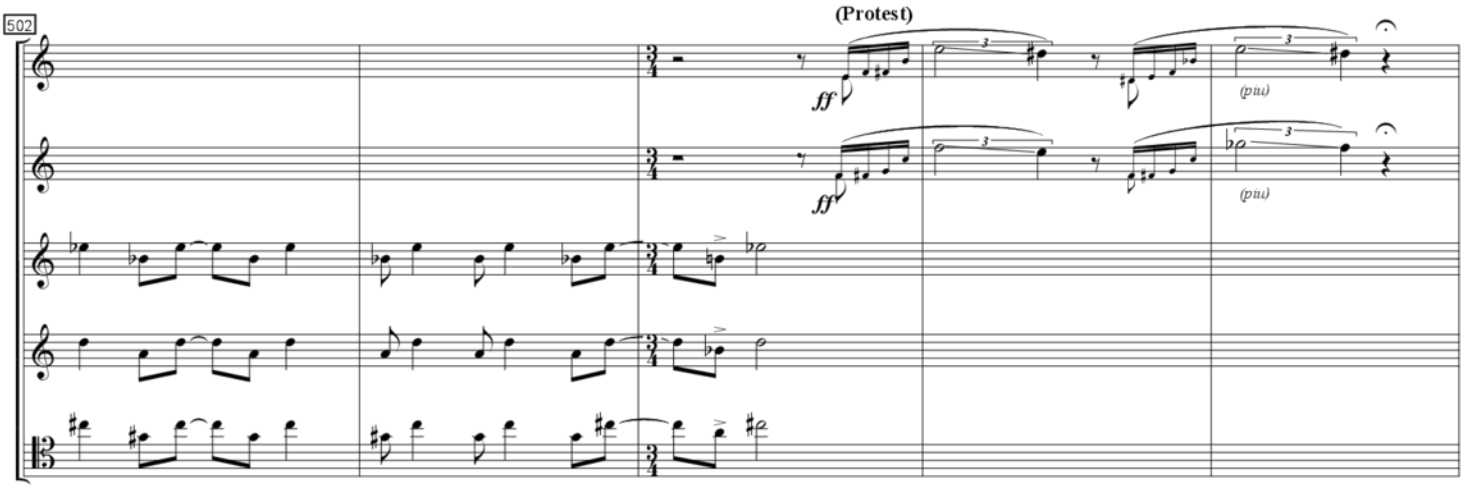



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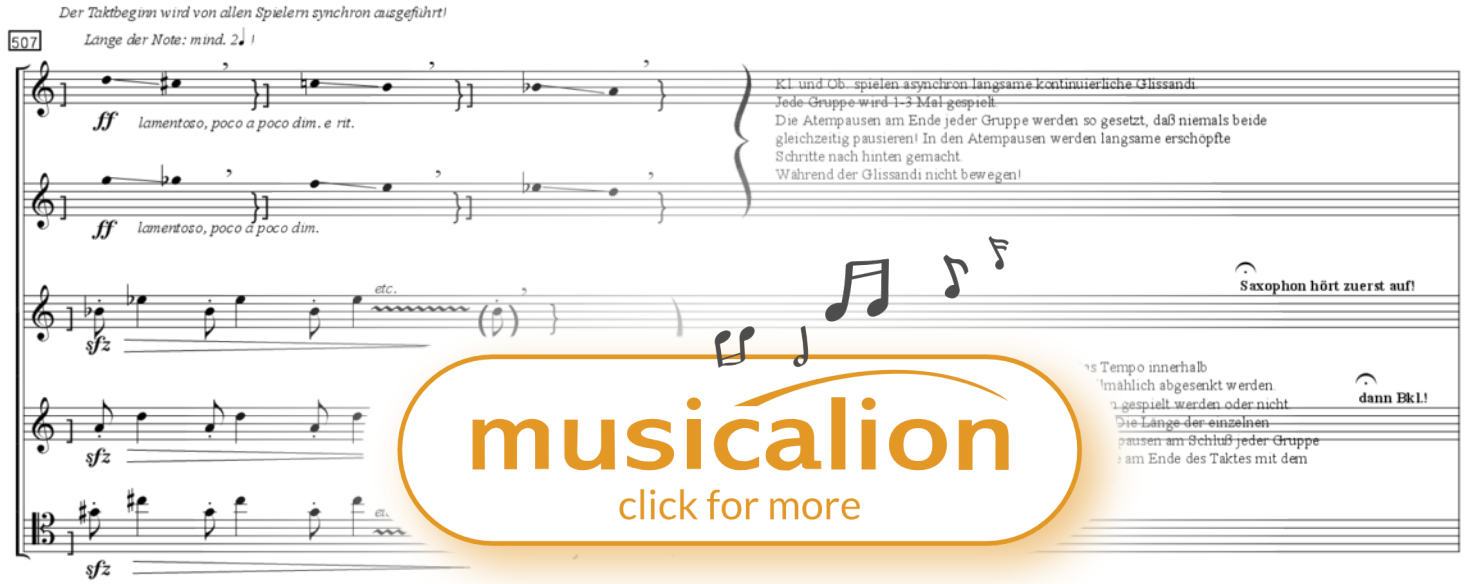






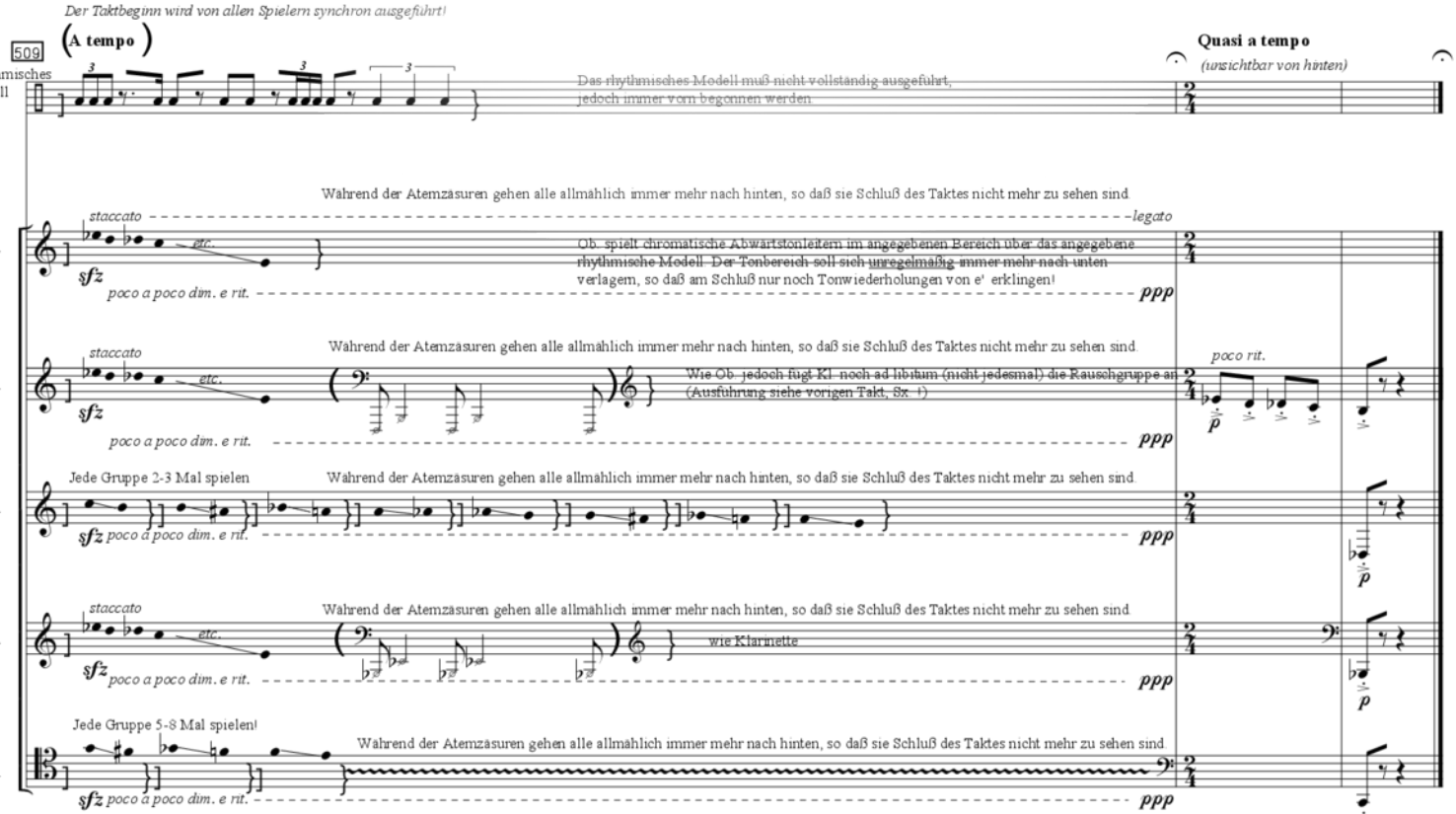
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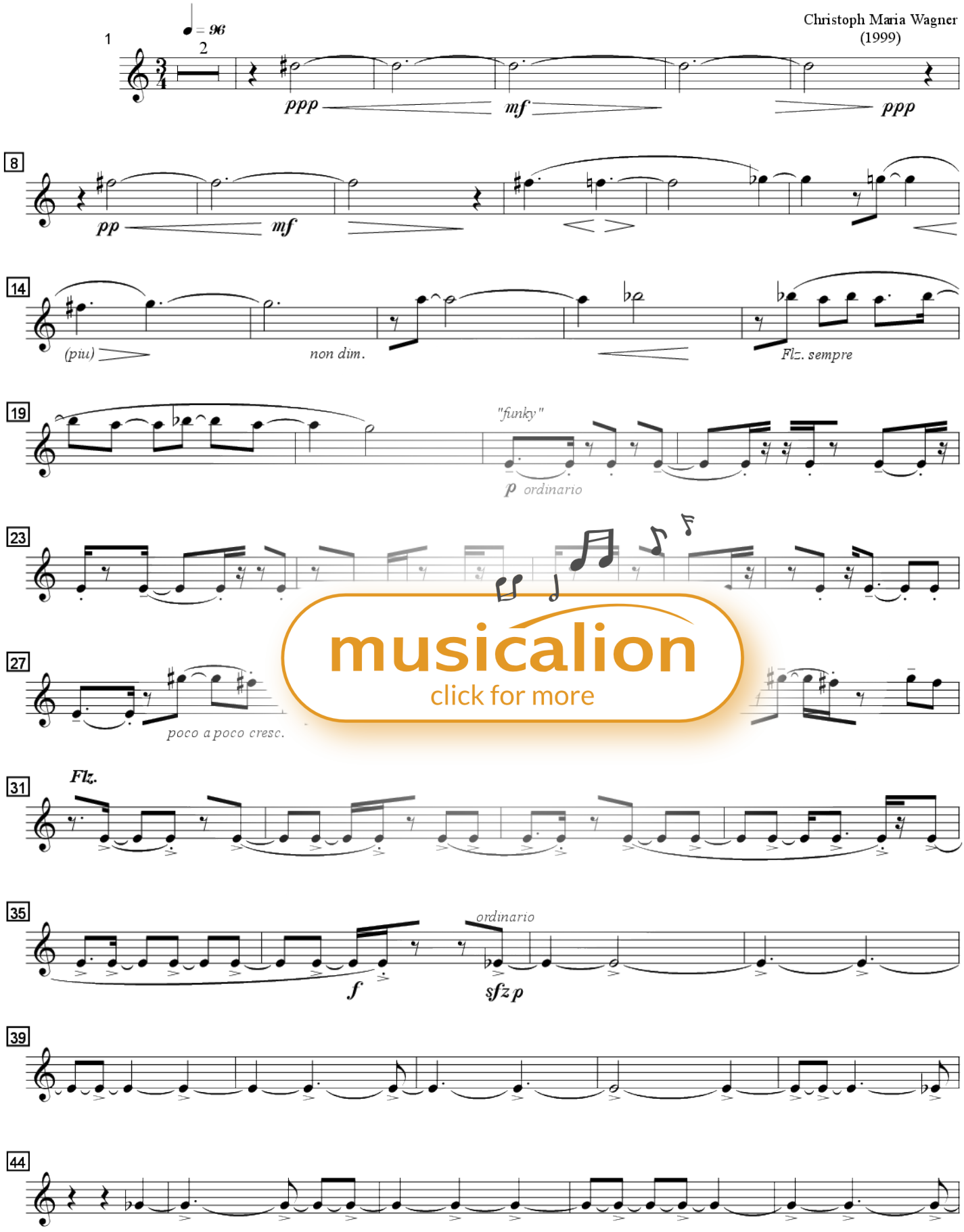











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Oboe

Auftragskomposition des "Calefax Reed Quintet"

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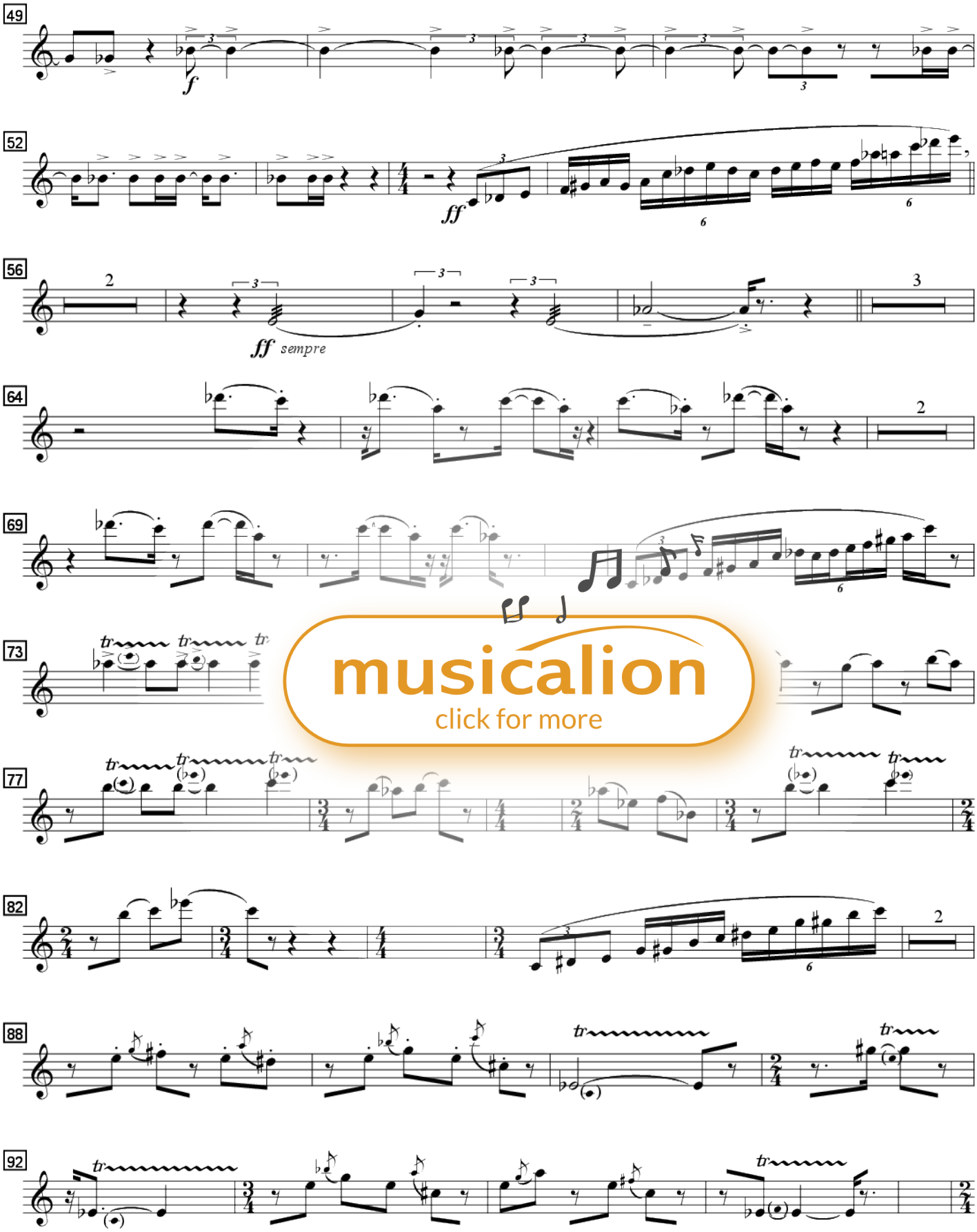
Christoph Maria Wagner
(1999)
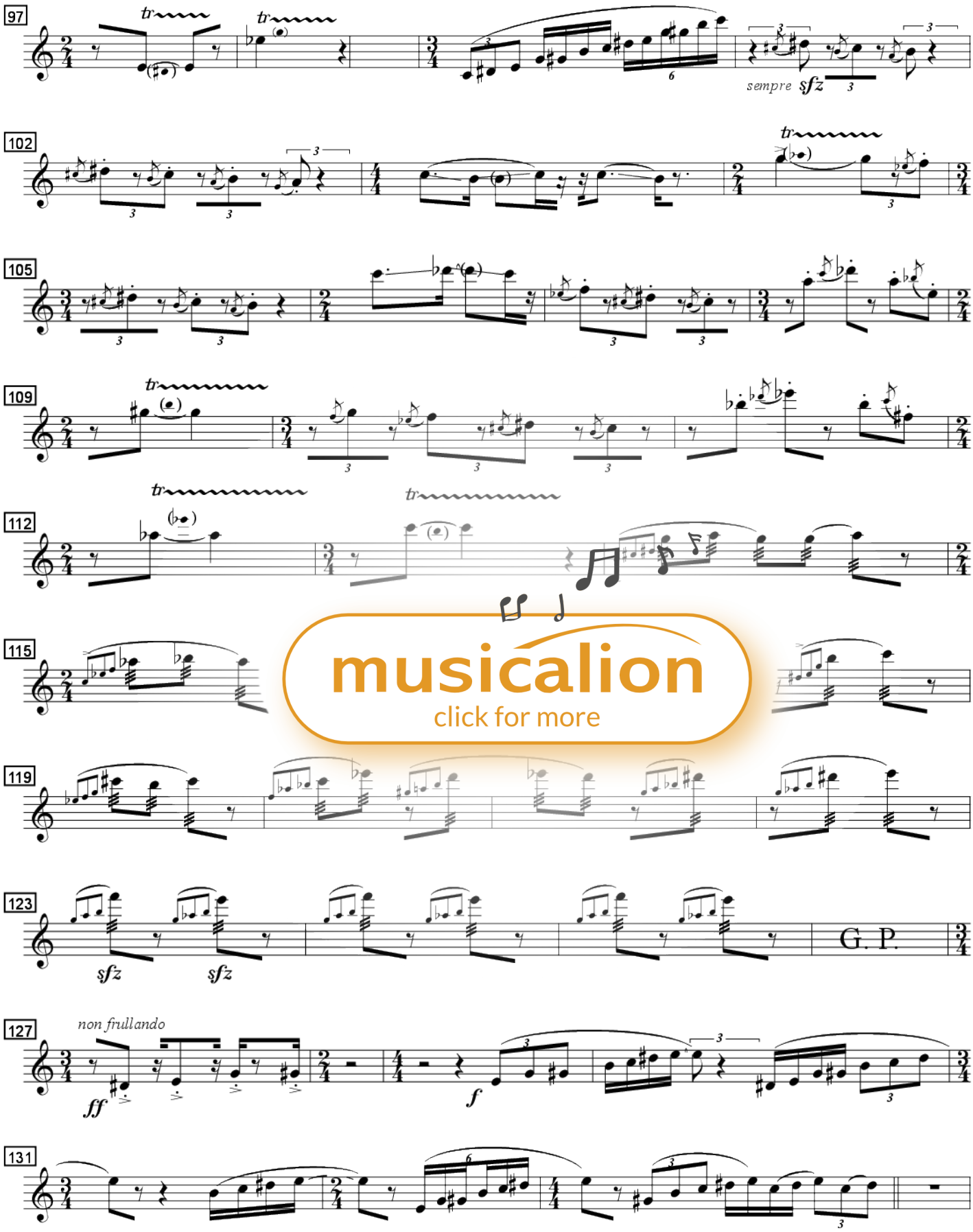



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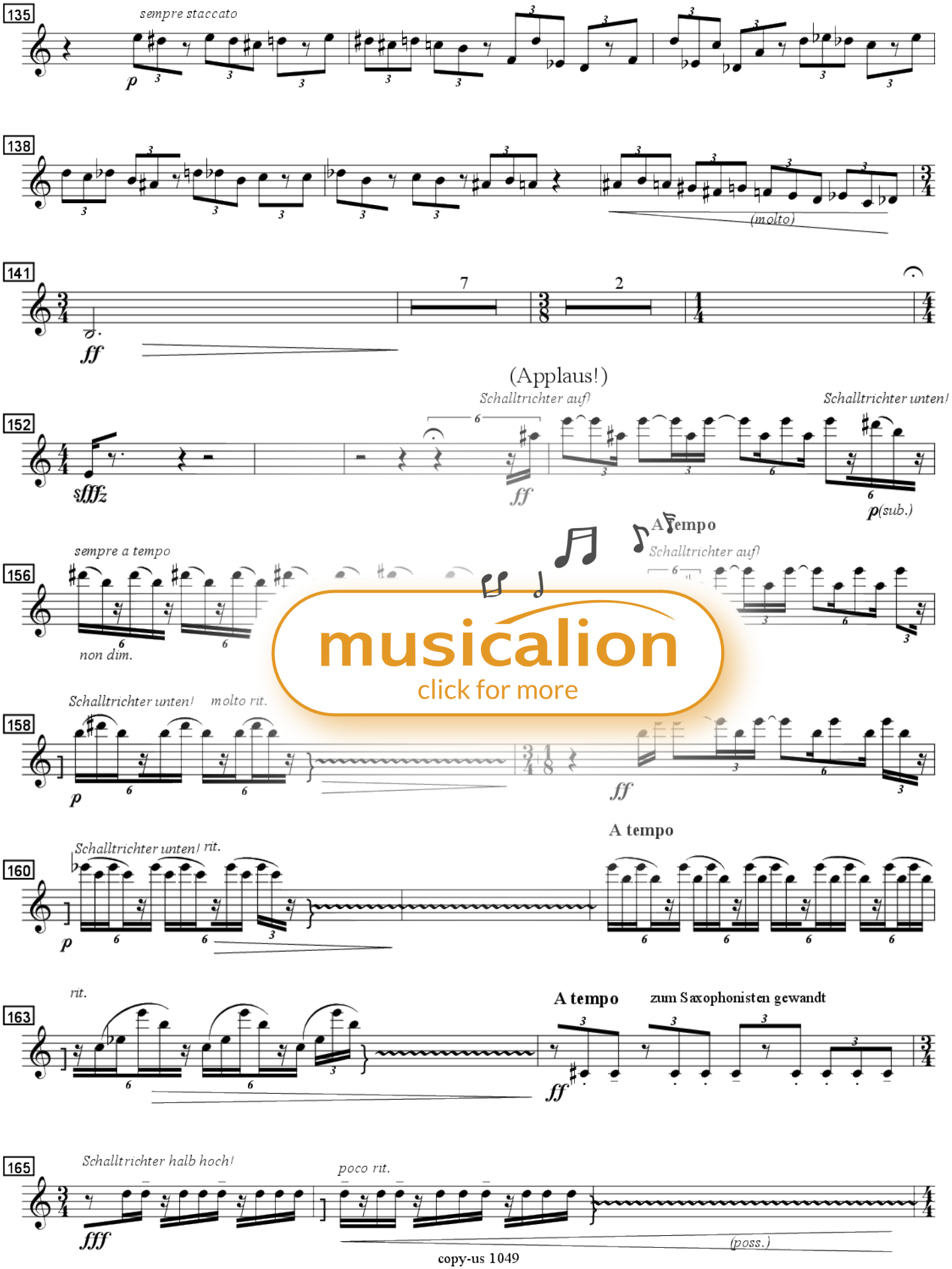


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Oboe

168 *Schalltrichter ganz oben!* *Schalltrichter unten!* 16 Schalltrichter der Dynamik entsprechend anheben! ganz hoch

*sfff z* *p* *ff*

187 Schalltrichter absenken!

*ff* *sffz*

189 misterioso sostenuto (kurz) piu sostenuto (kurz) (lang)

*mp non dim.* *p*

194 A tempo

201

205

*ff*

208
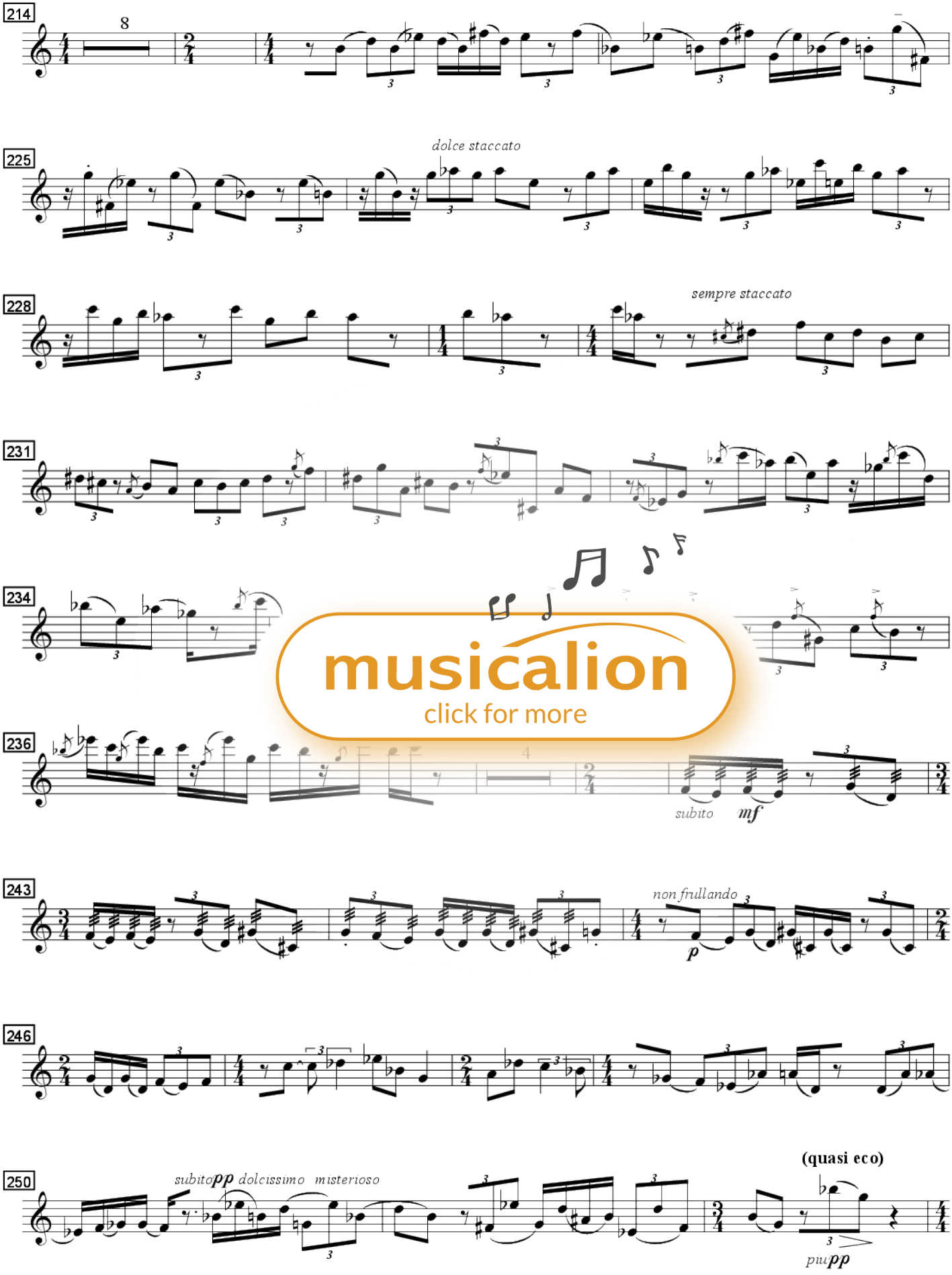
211

213 *molto rubato* *(bis zur Fermate völlig asynchron!)*
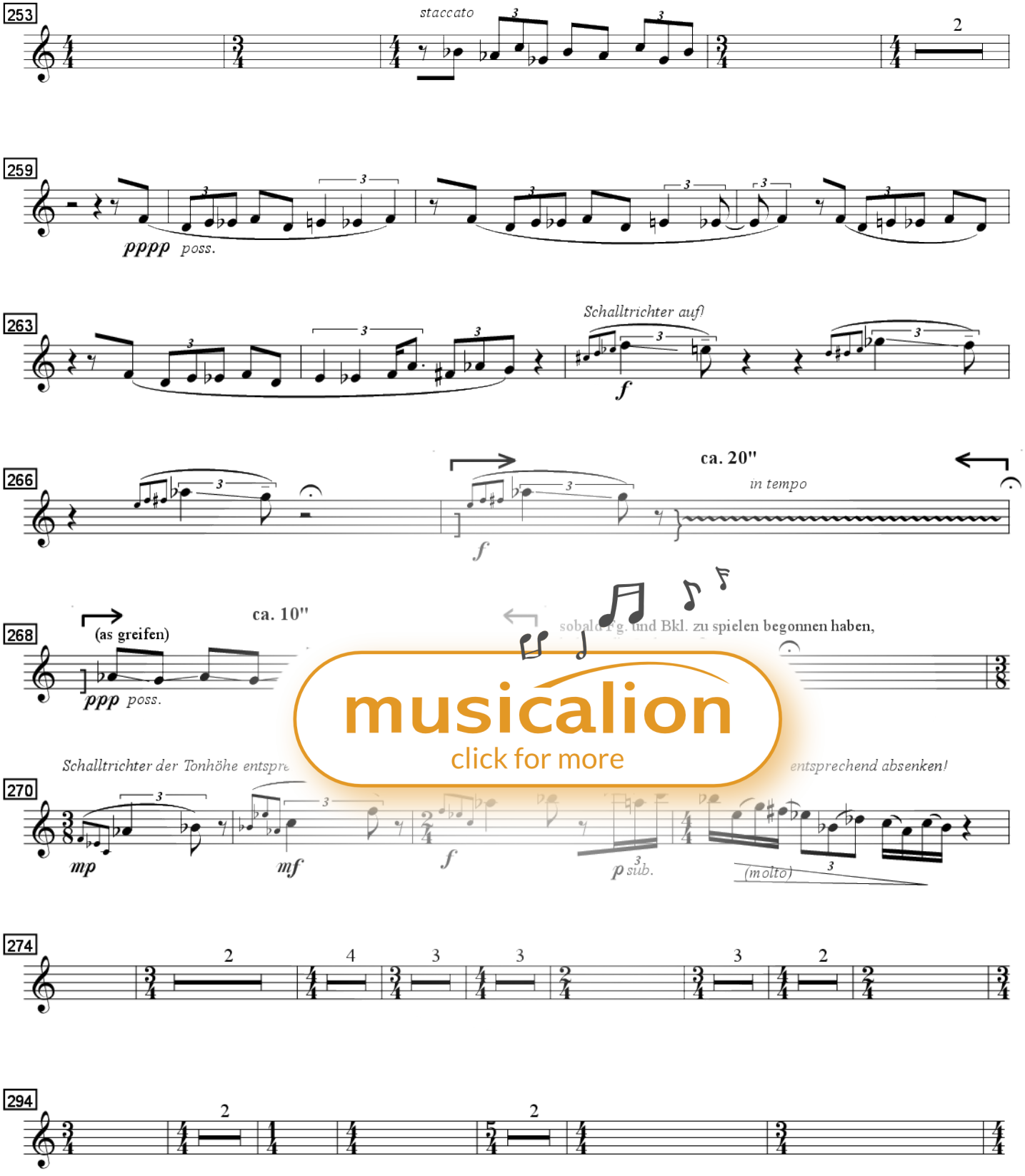
*poco a poco cresc.*

wiederholen bis Bkl. und Fg.
vorne zur Ruhe gekommen sind,
dann abrupt abbrechen (einerlei ob
die Gruppe zu Ende gespielt wurde
oder nicht).

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303 Oboe steht langsam auf

*Schalltrichter auf, im Stehen!*

307

309 *Schalltrichter auf!*

314 *staccato*
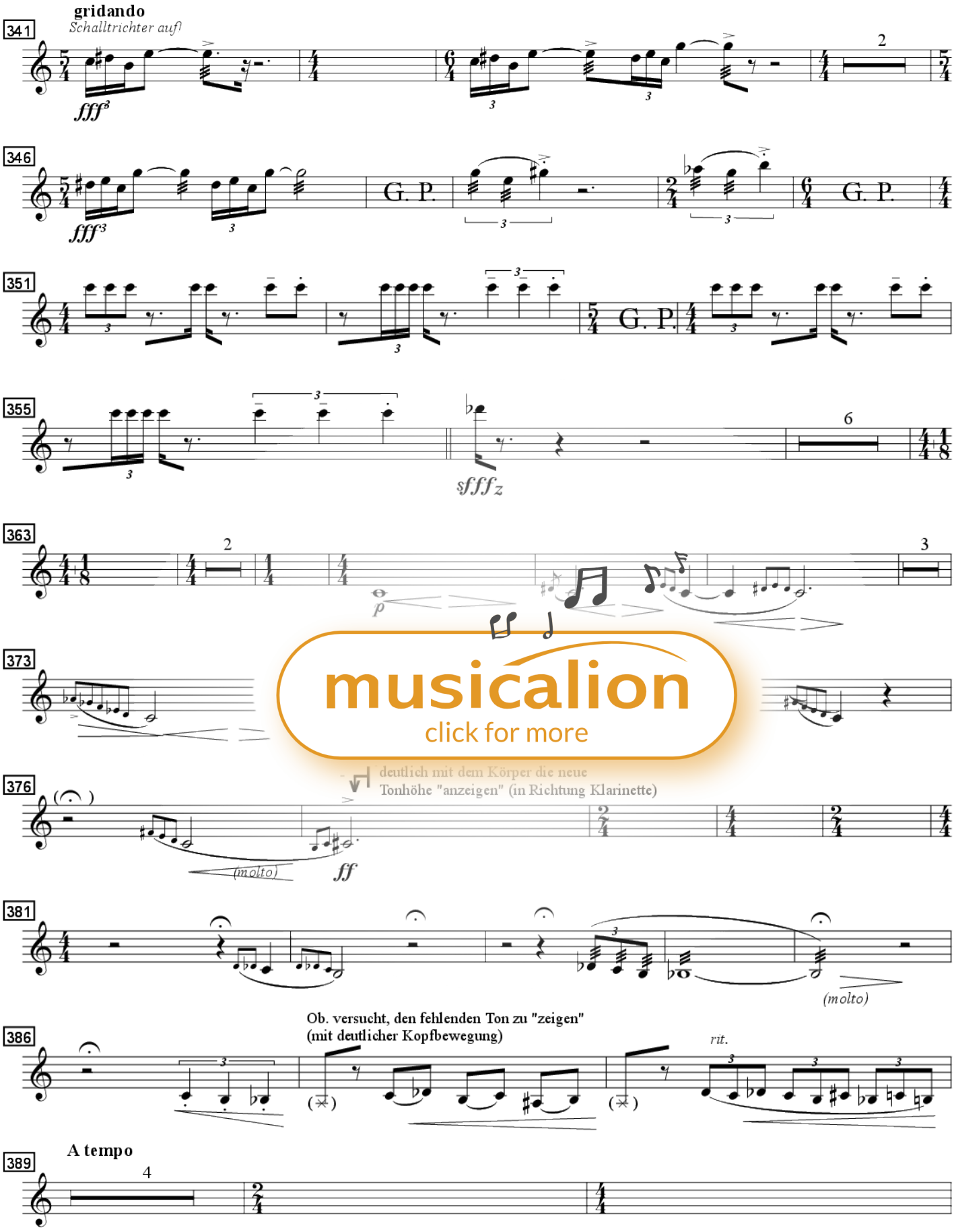
318

322

327
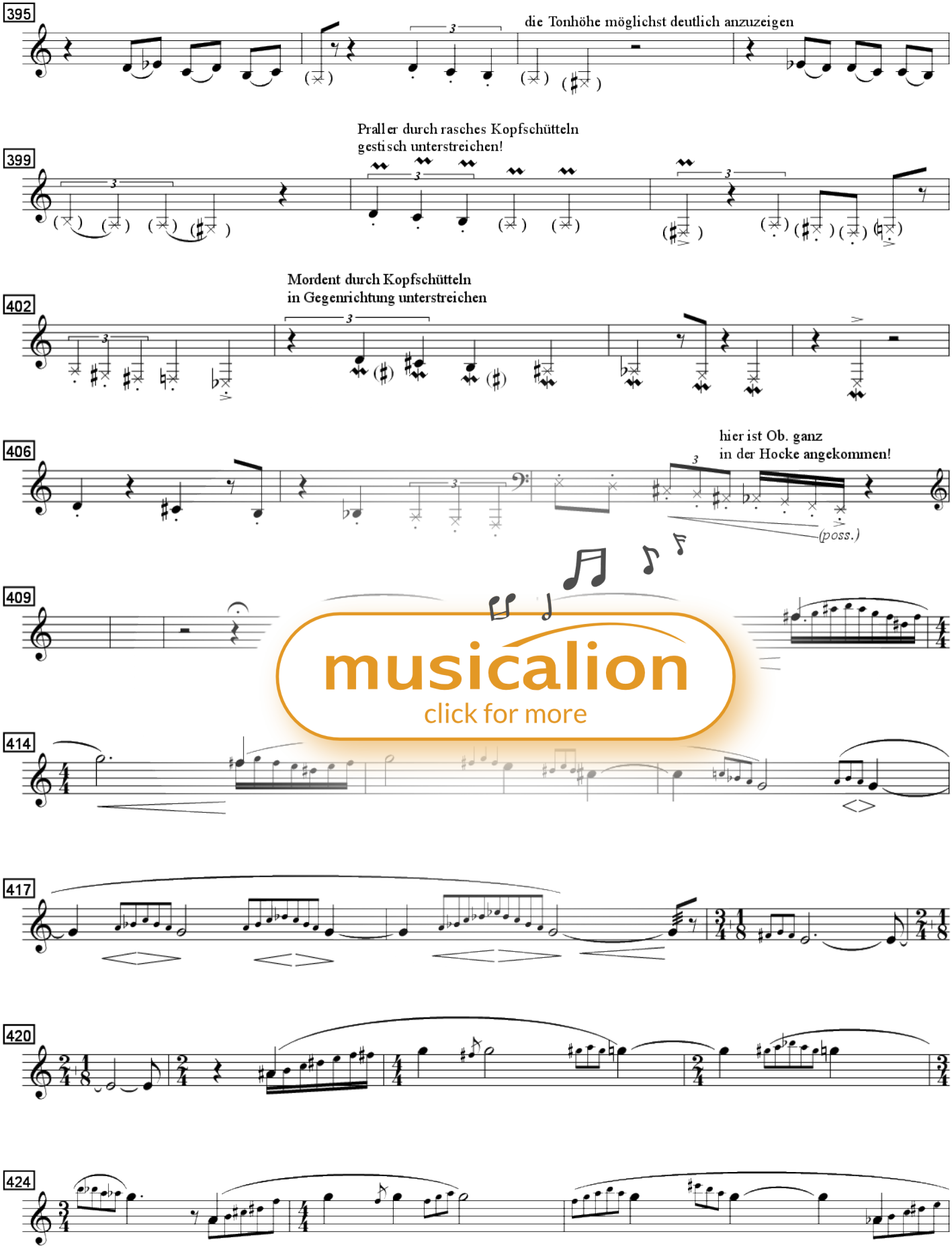
335

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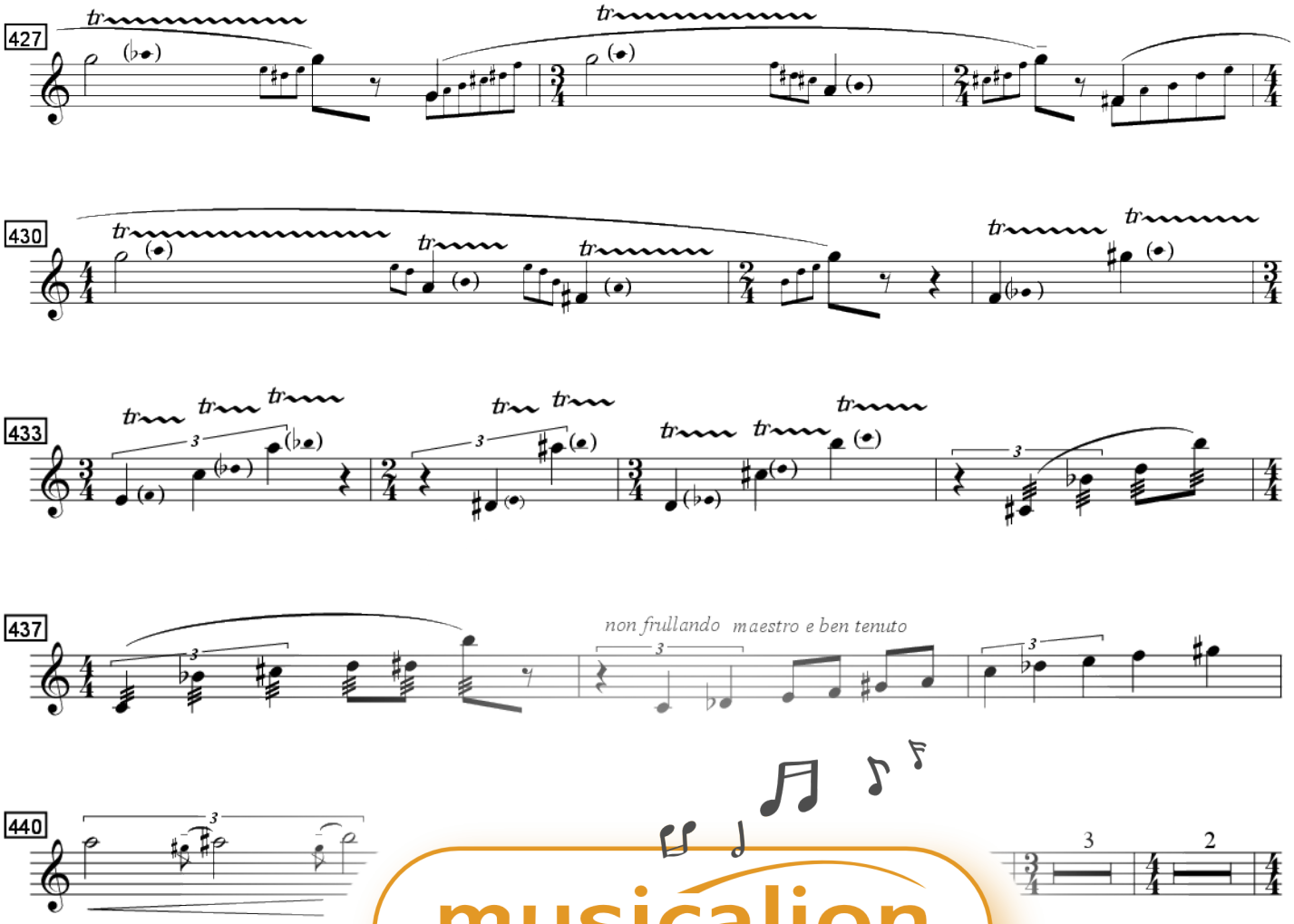



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deutlich mit dem Körper die neue
Tonhöhe "anzeigen" (in Richtung Klarinette)
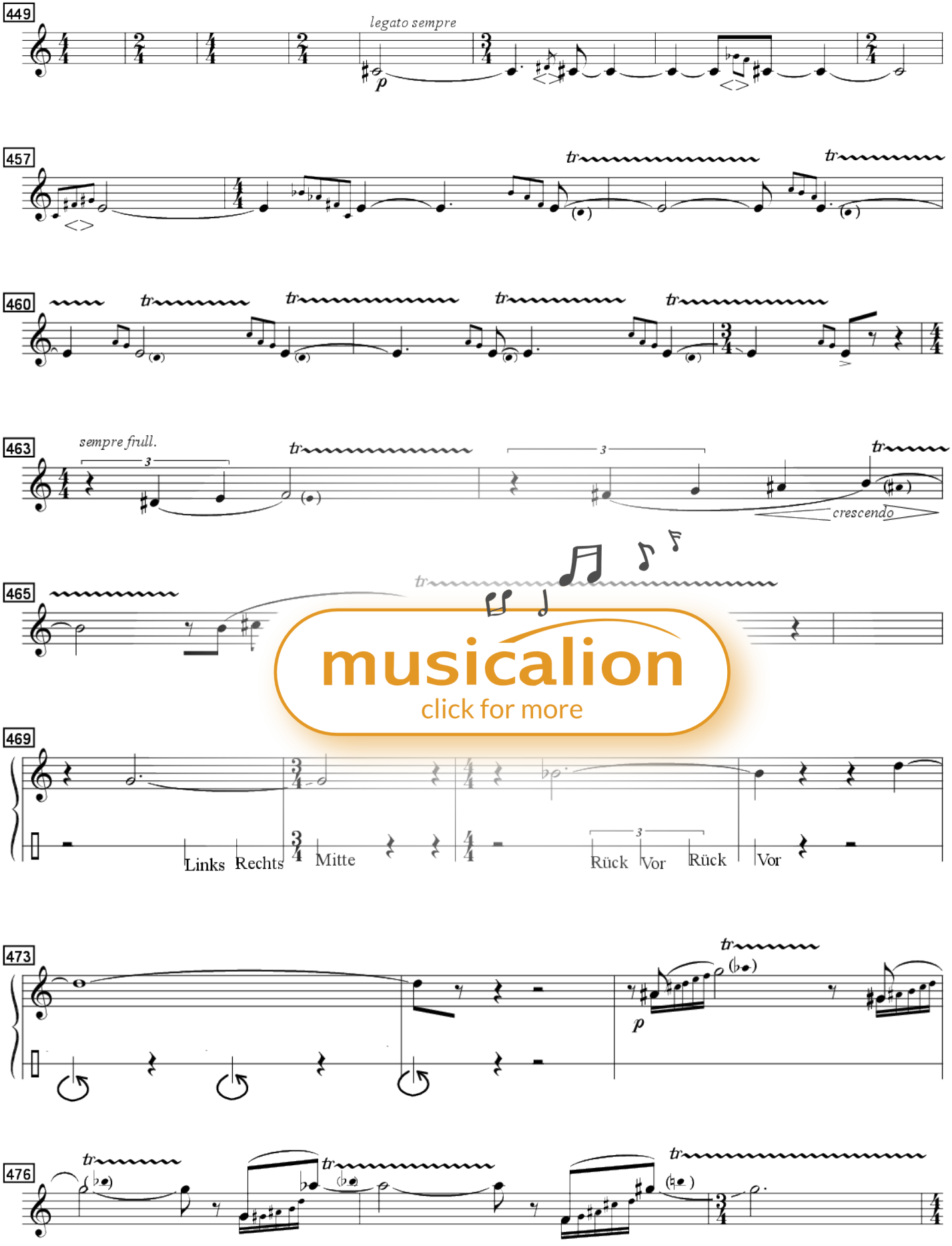



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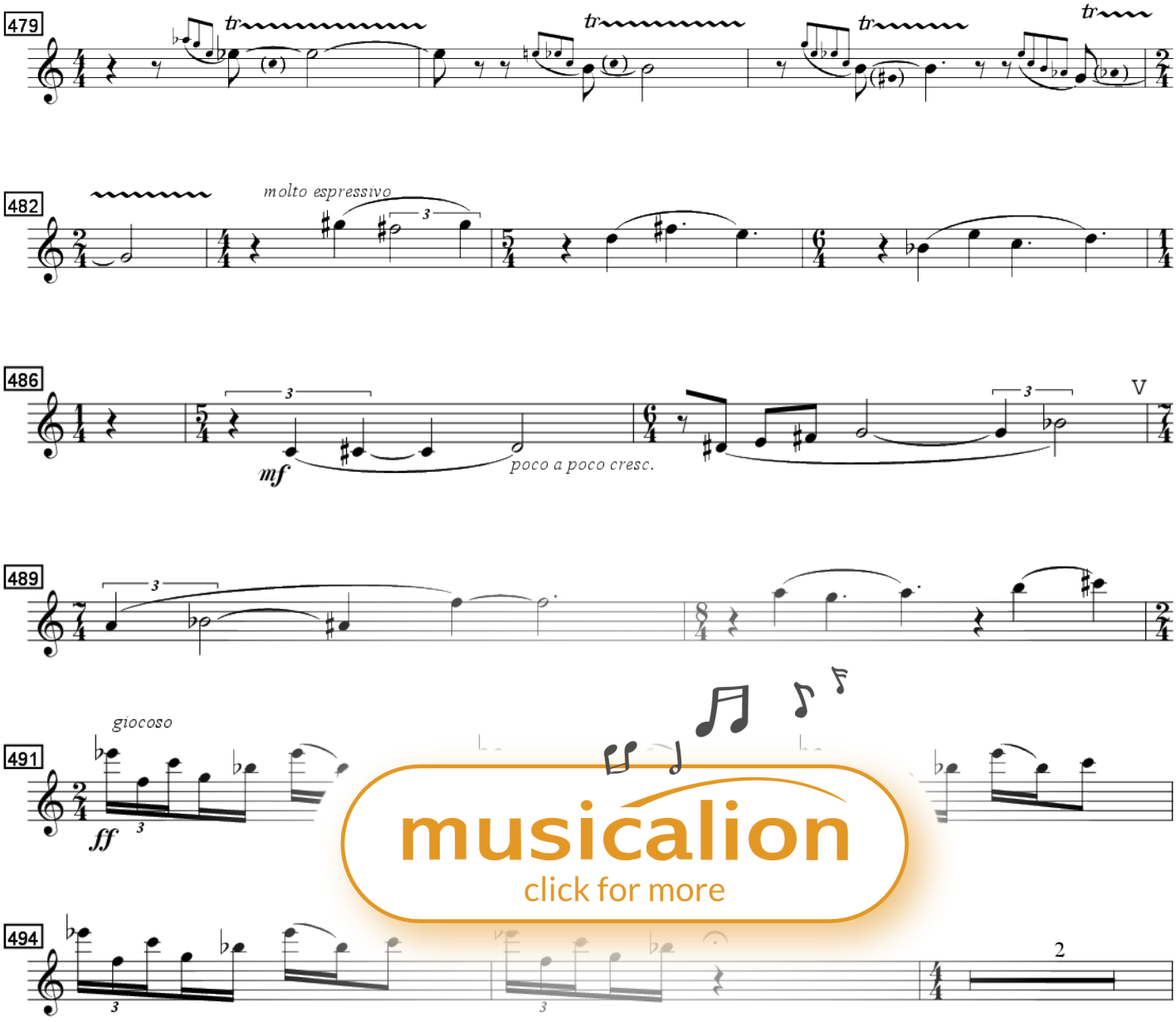
Oboe
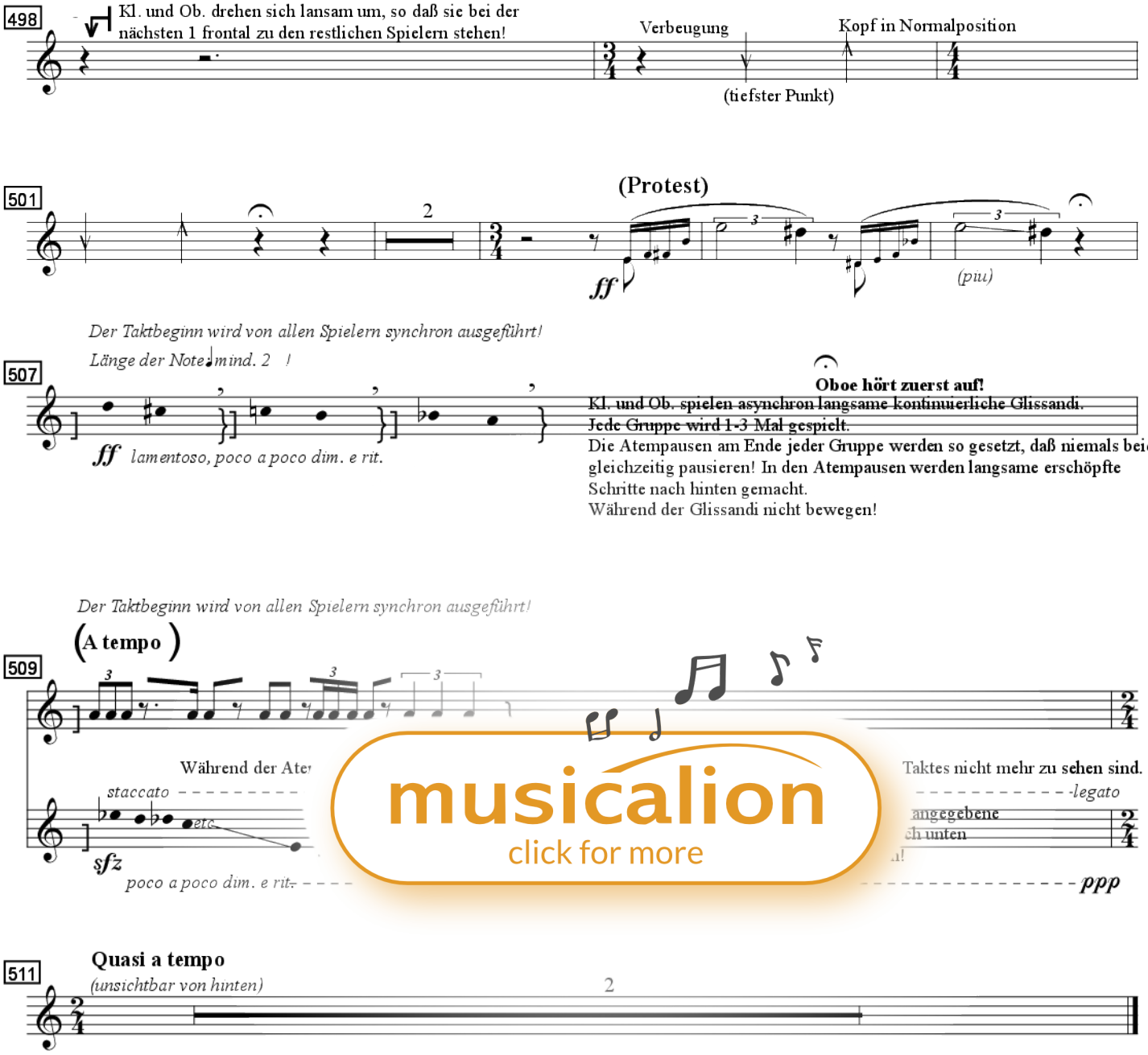



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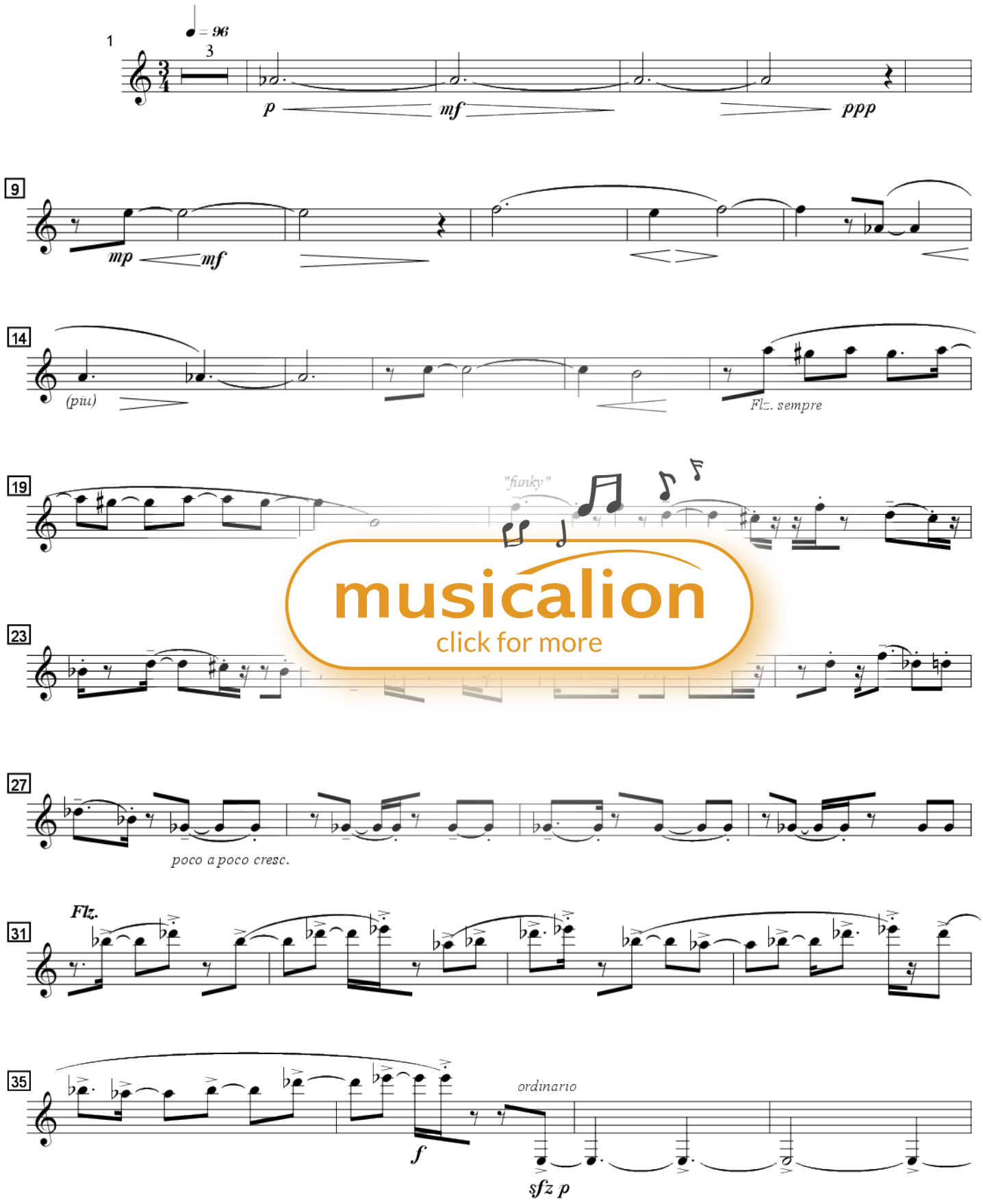



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Auftragskomposition des "Calefax Reed Quintet"

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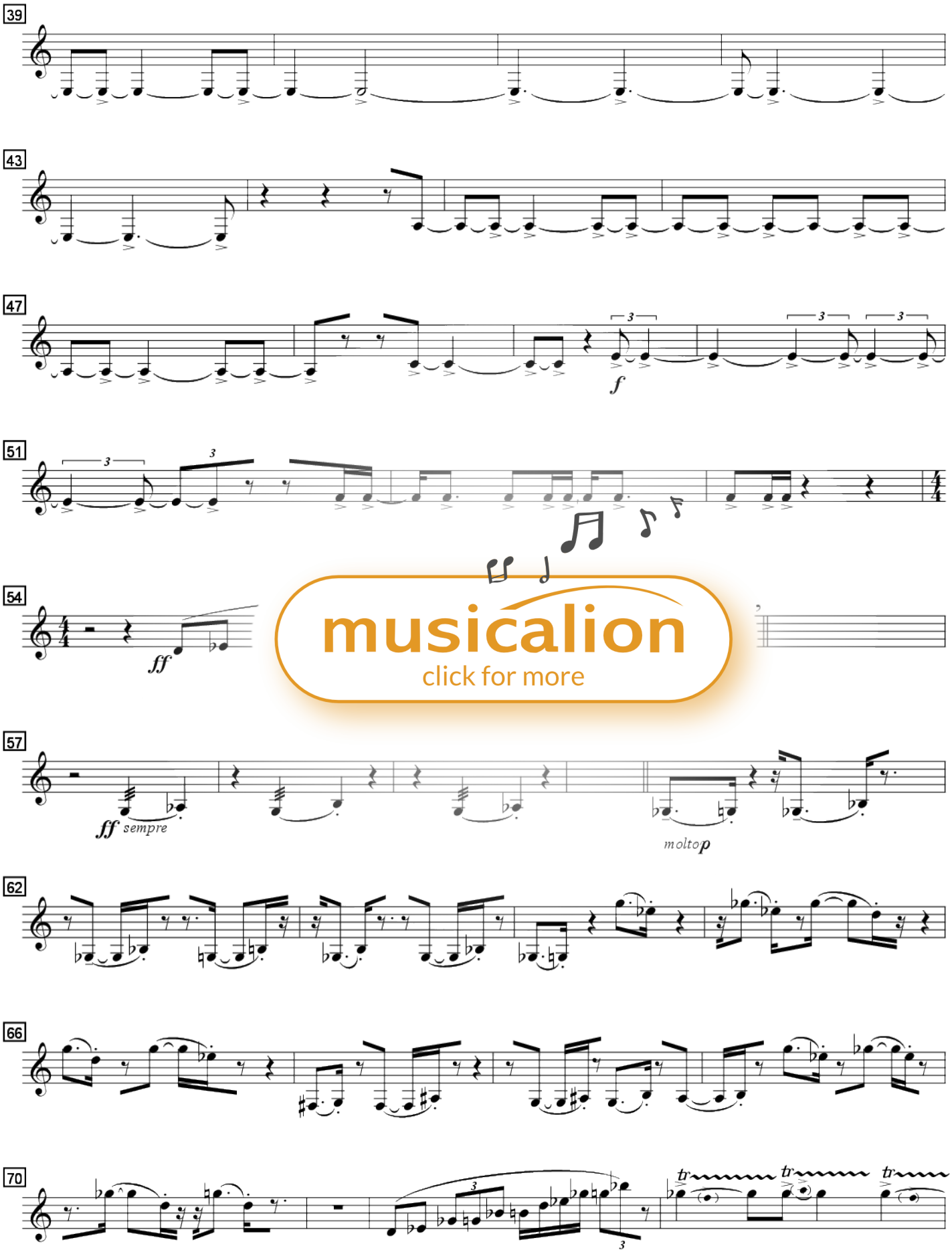
Christoph Maria Wagner
(1999)
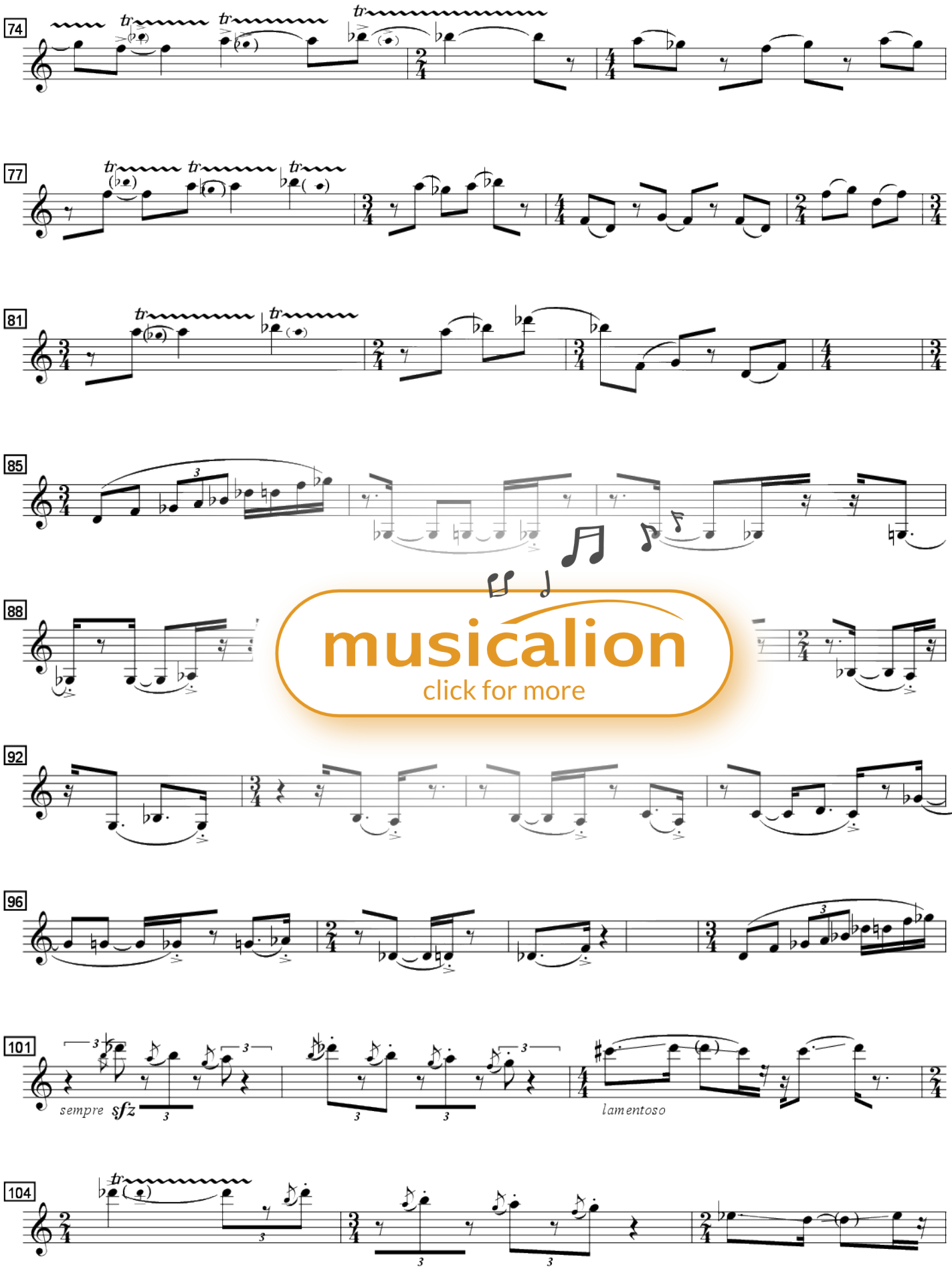



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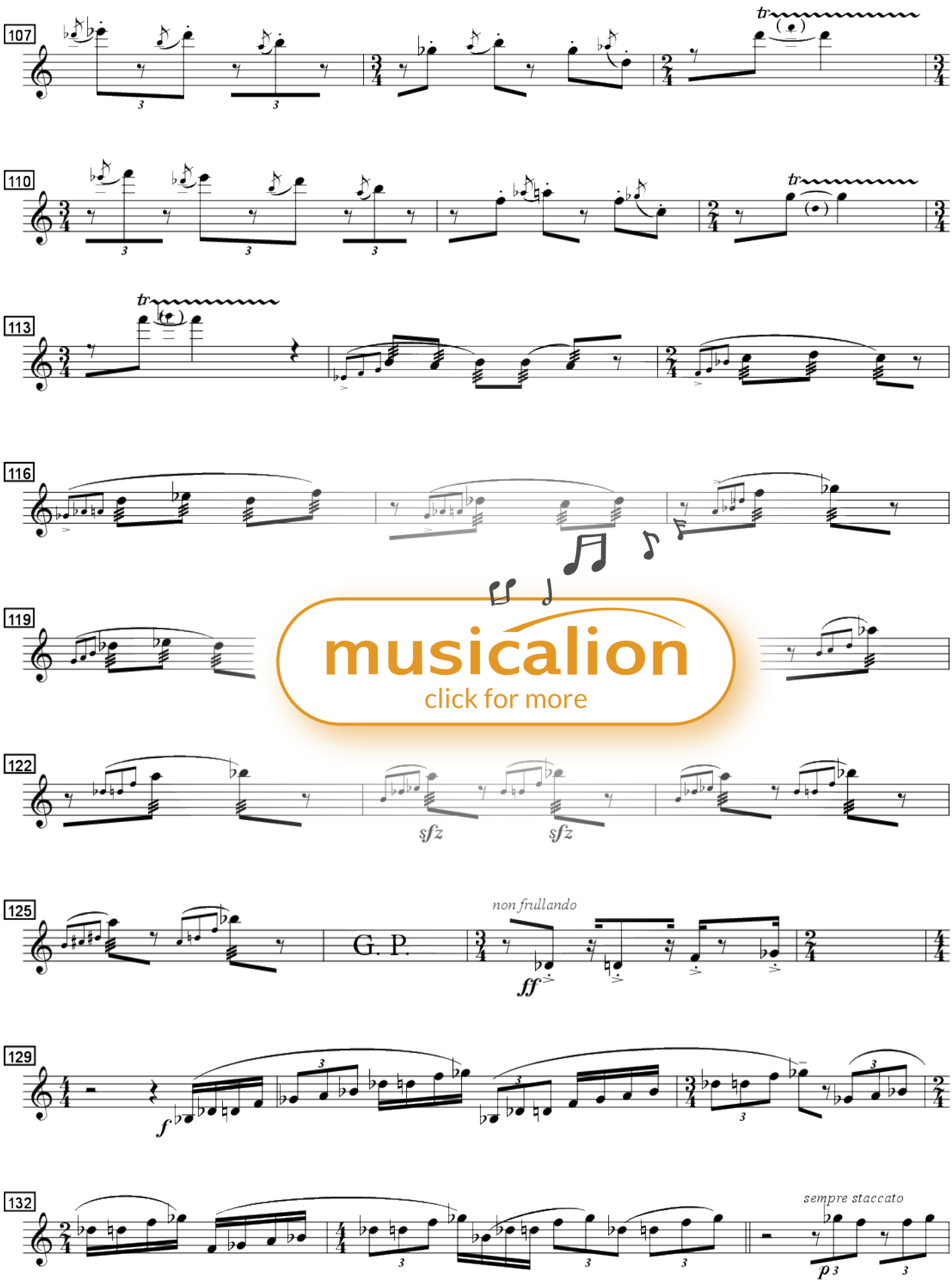


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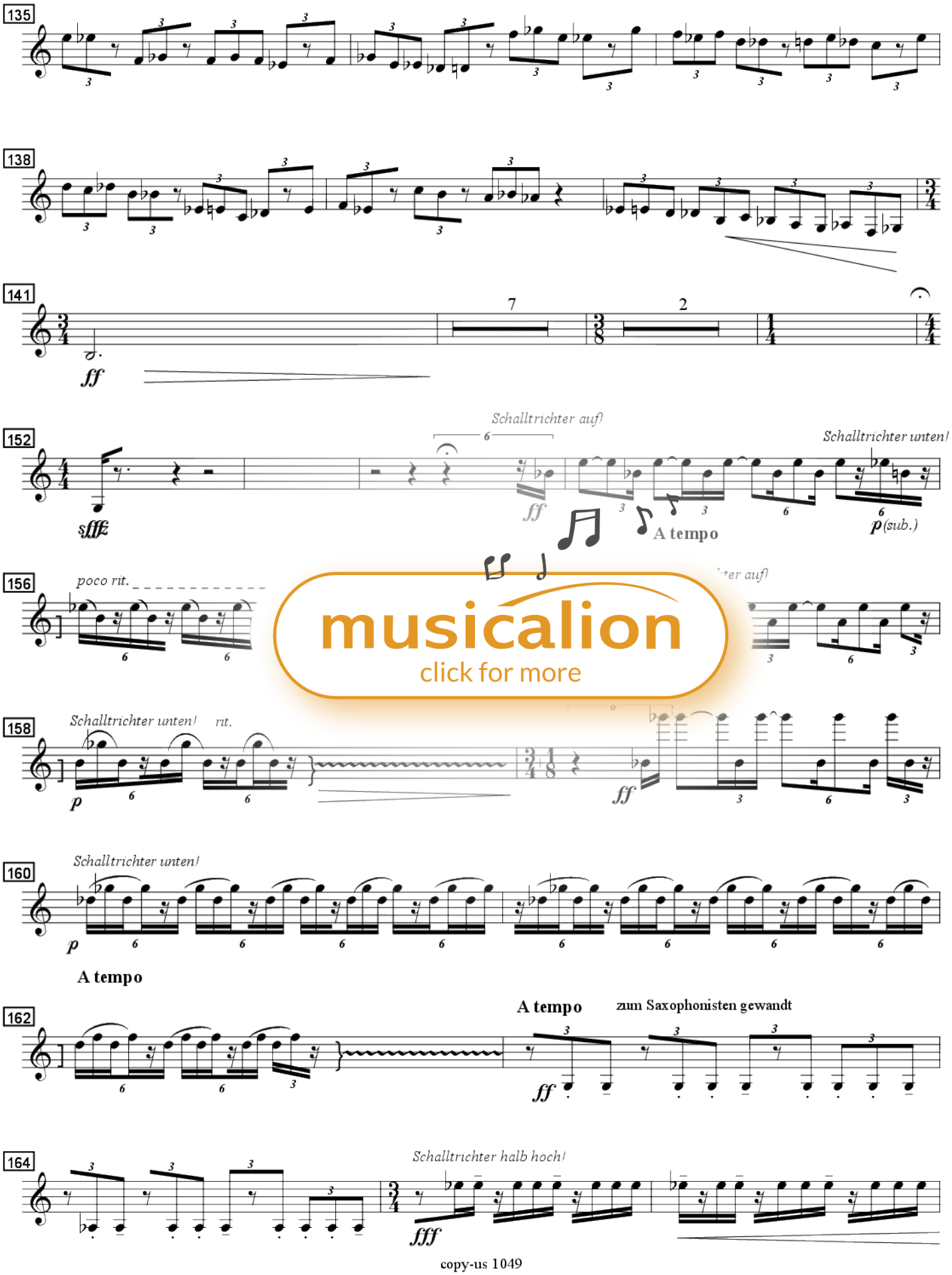



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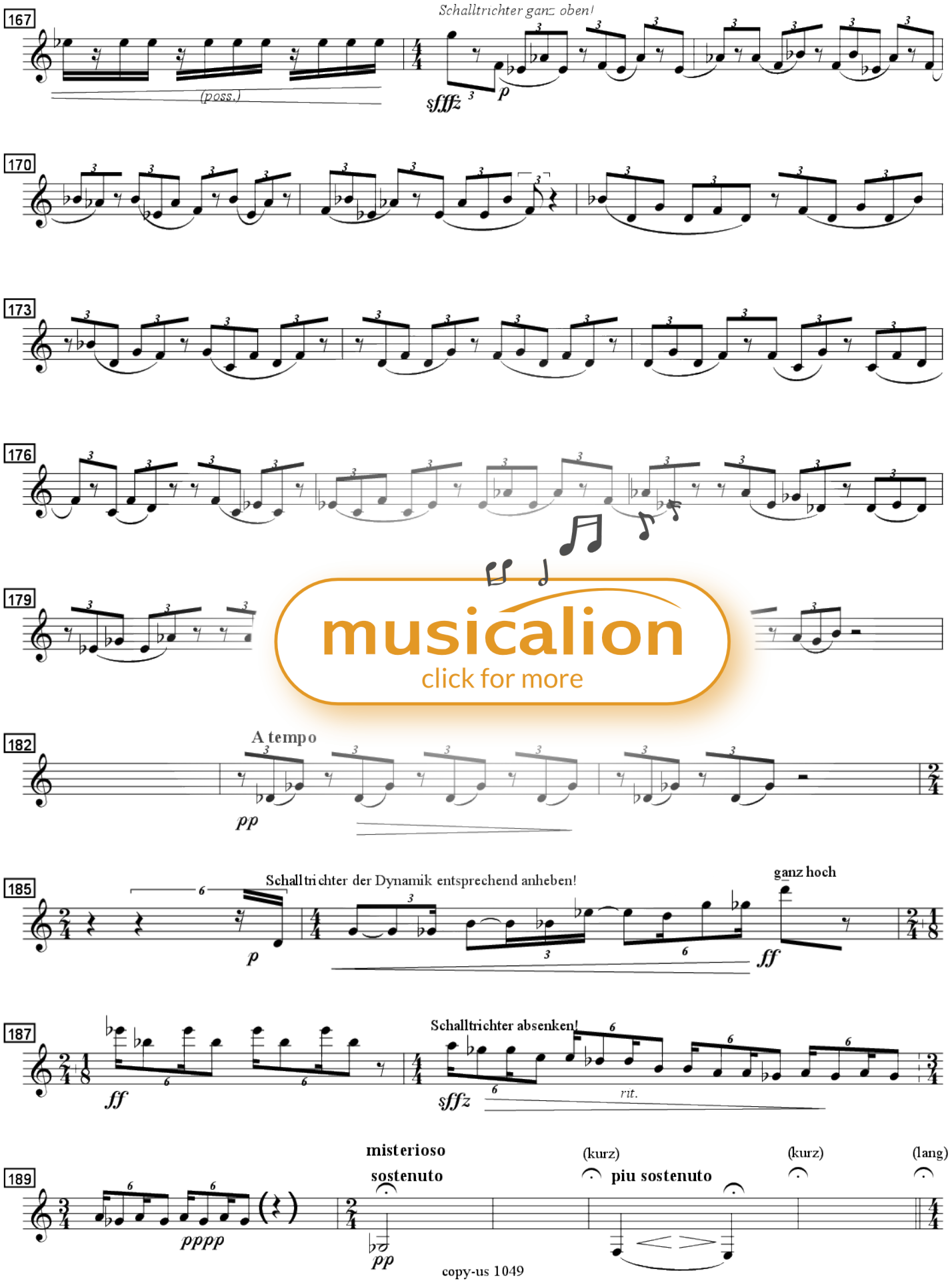



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194 A tempo

ppp nervoso e legato (molto)

196 Alle Ein-und Ausstiege ohne Akzent oder Schweller so unmerklich wie möglich!

200

203

206

208

211

213 molto rubato (bis zur Fermate völlig asynchron!) *)
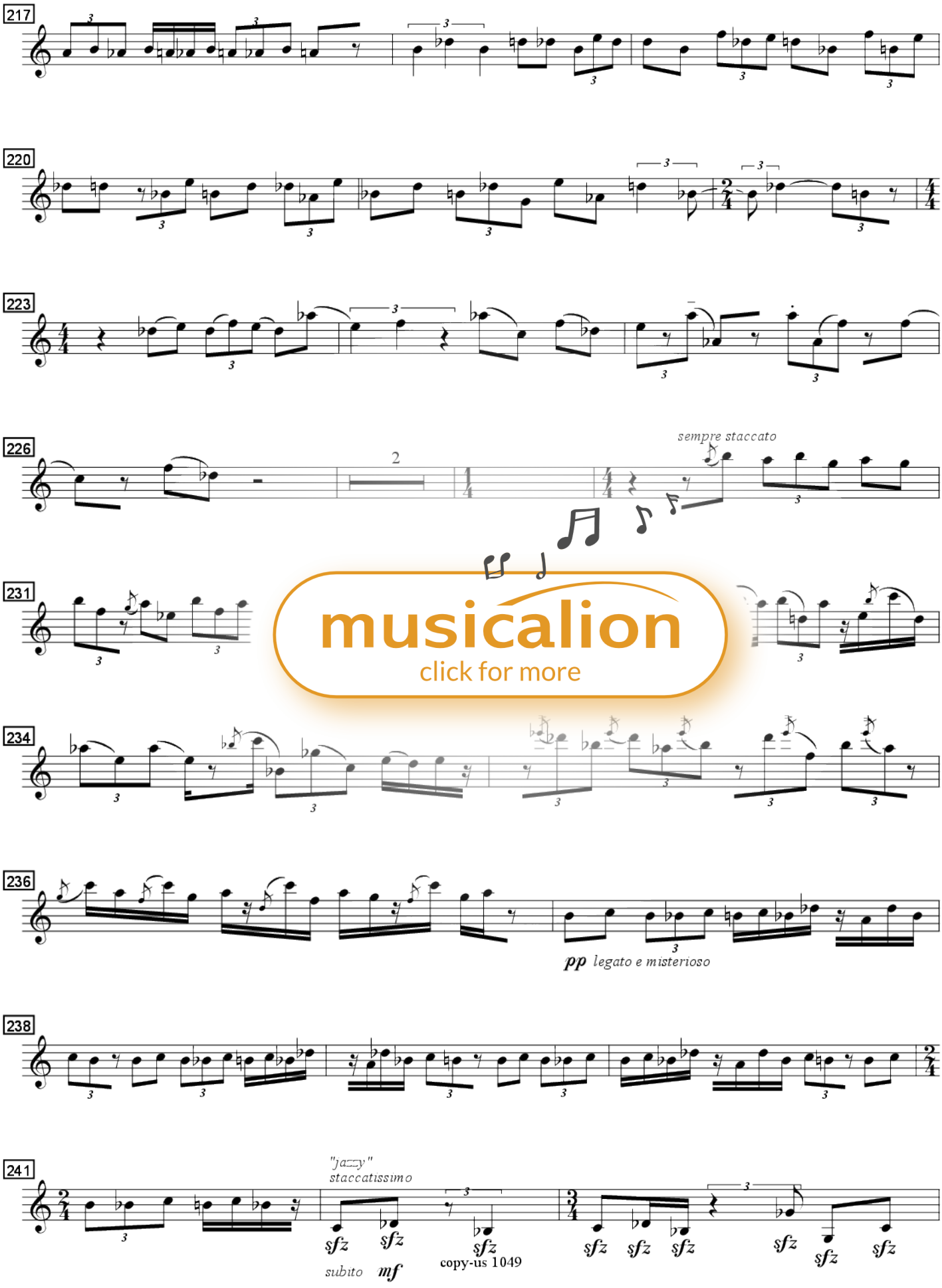
poco a poco cresc. ppp

wiederholen bis Bkl. und Fg. vorne zur Ruhe gekommen sind, dann abrupt abbrechen (einerlei ob die Gruppe zu Ende gespielt wurde oder nicht).
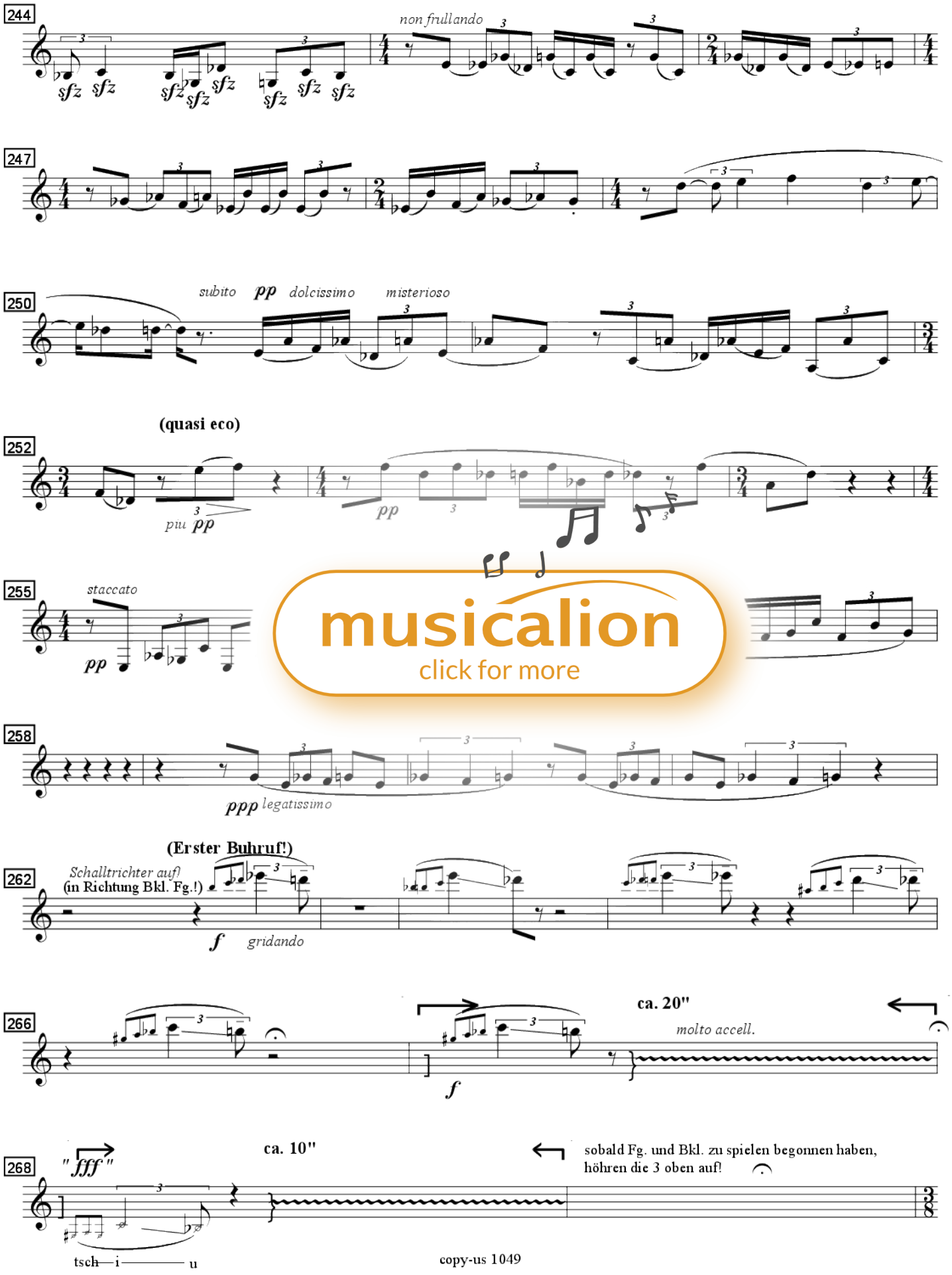
214 sobald Fg. und Bkl. sich aus ihrer Ertarrung lösen, geht es weiter

pp misterioso legato sempre
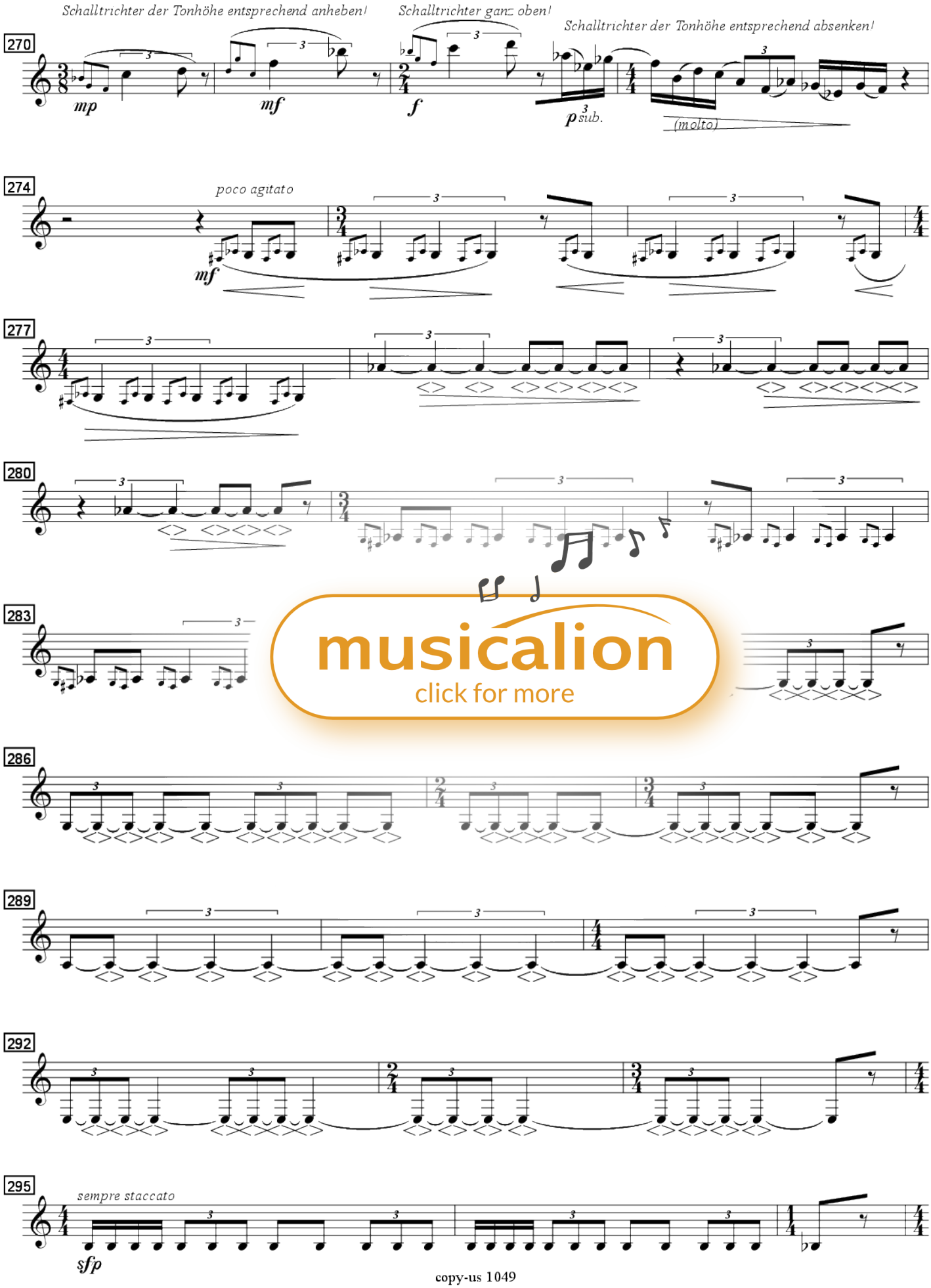
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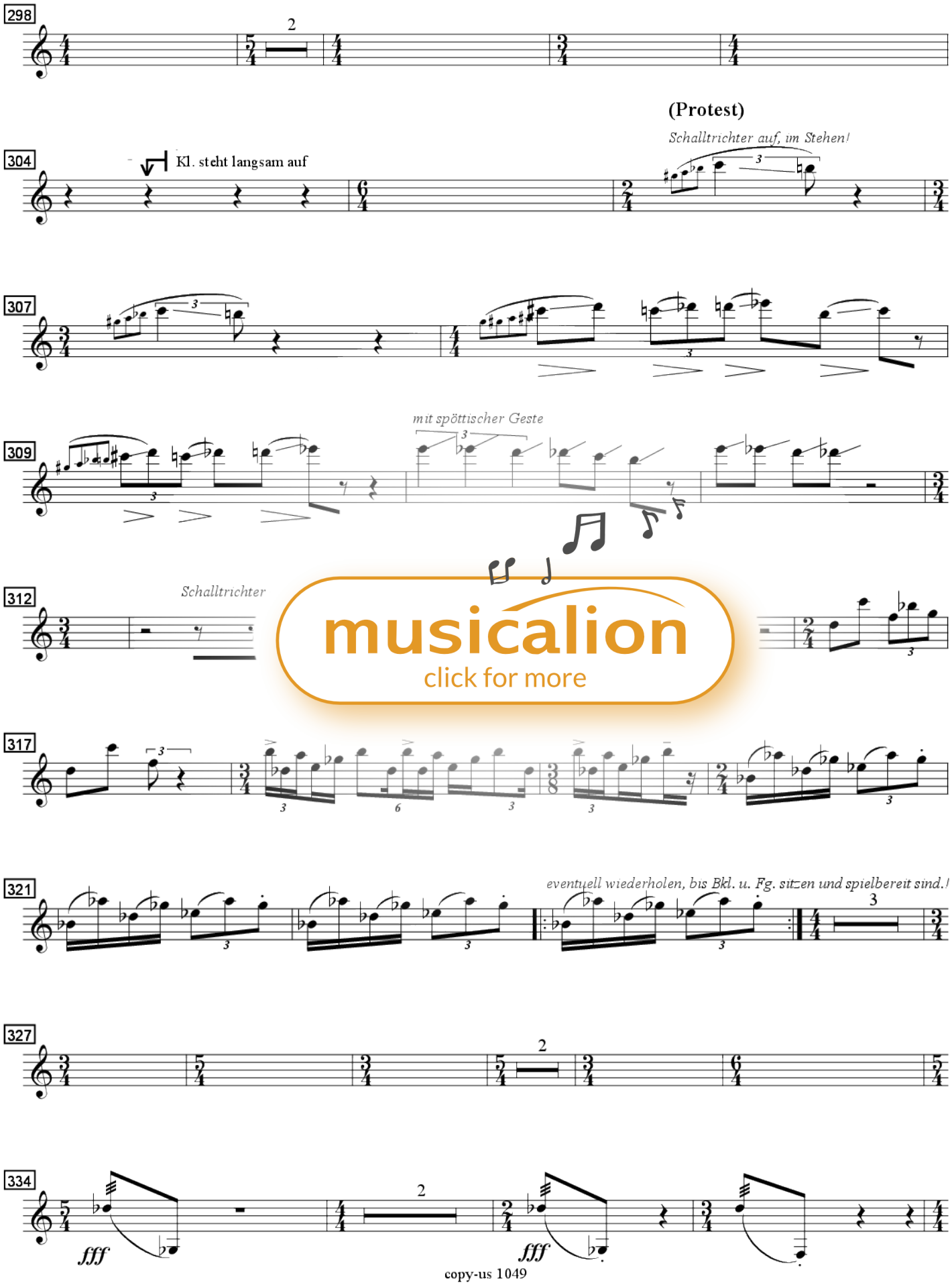



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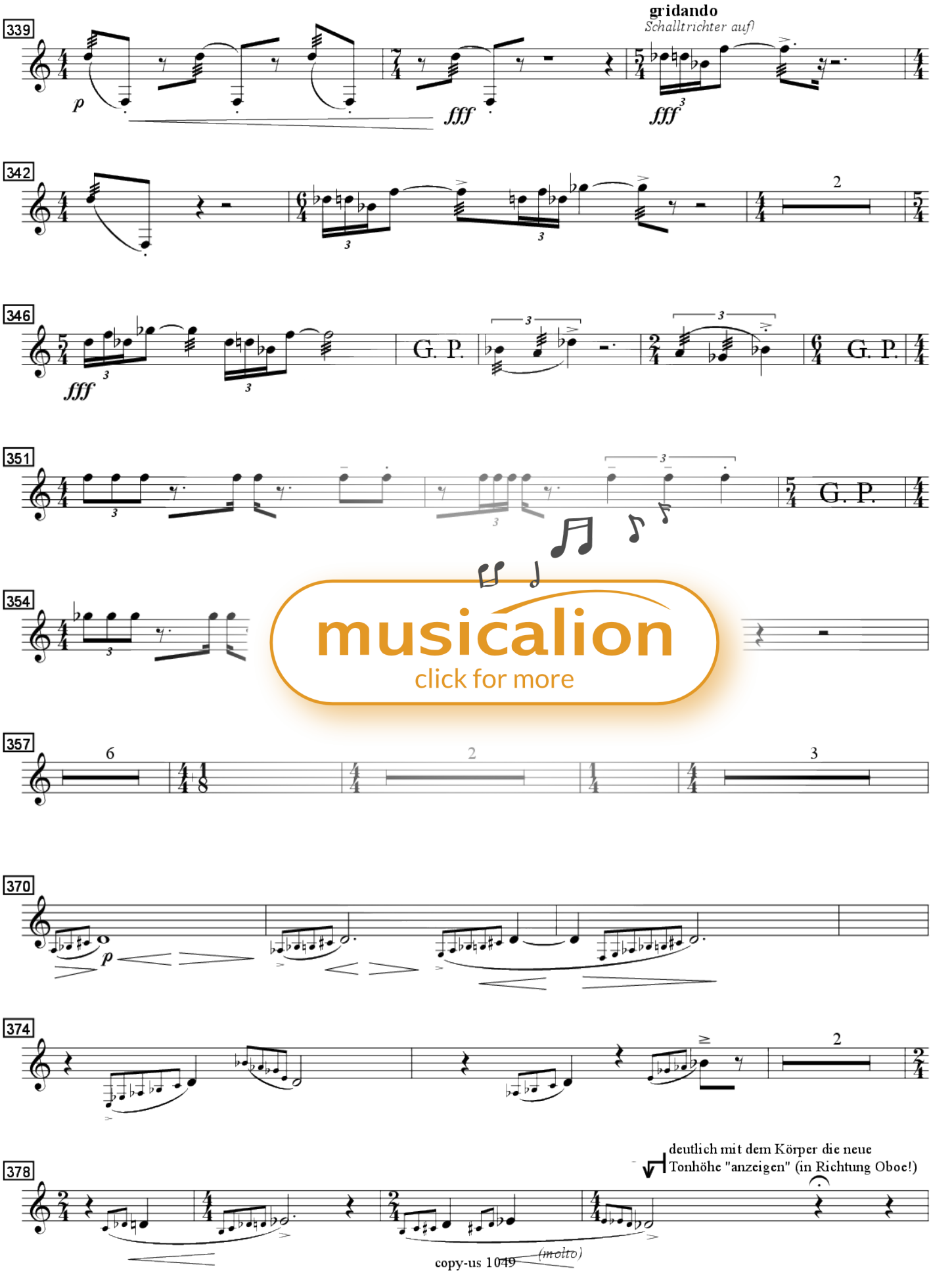



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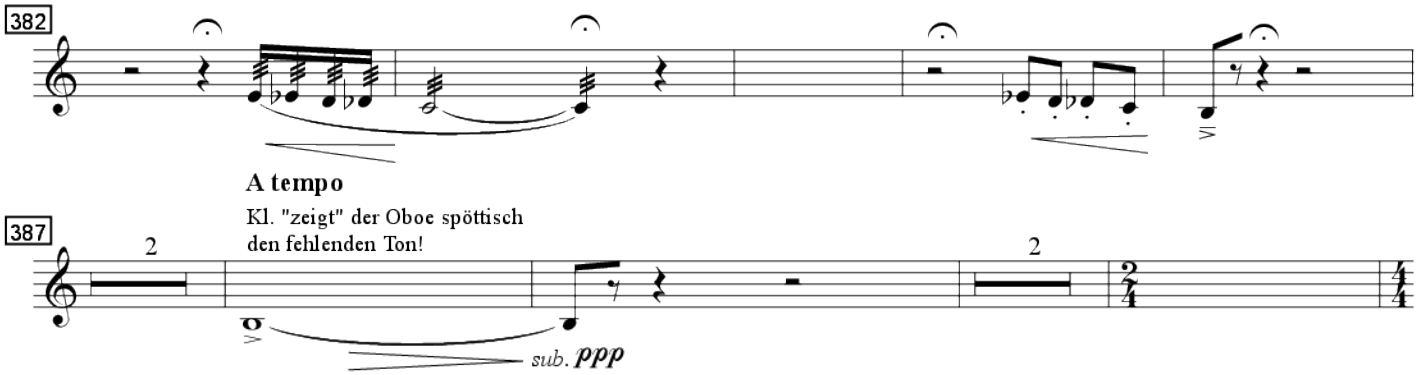

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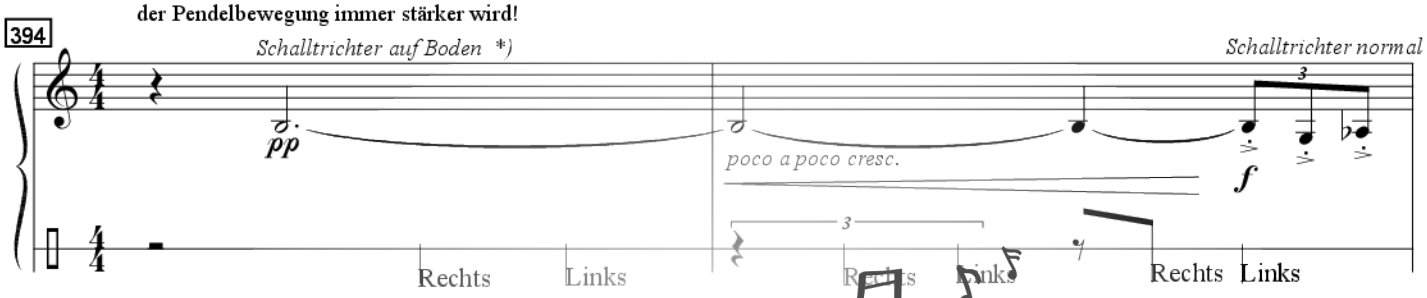

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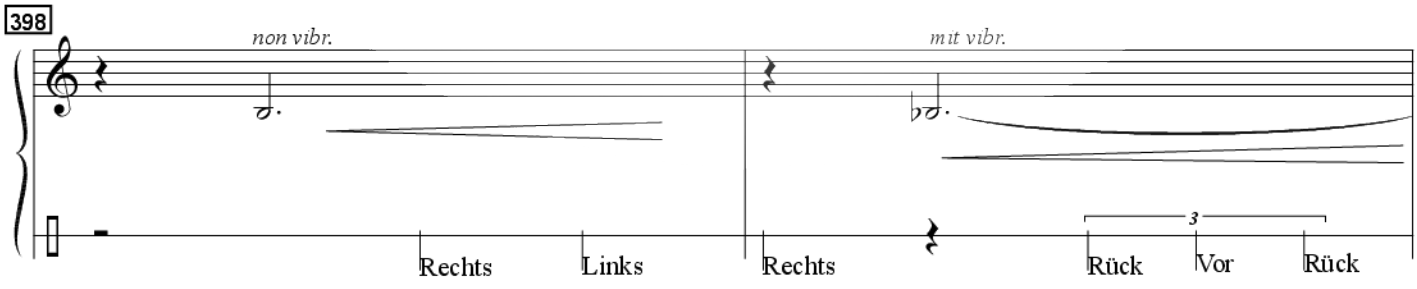


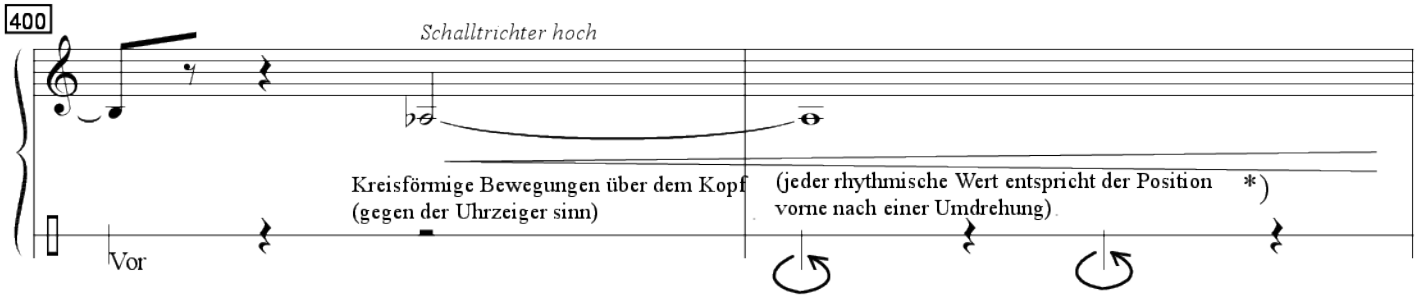

Der Schalltrichter der Klarinette wird auf den Boden (als Resonator) gerichtet.
Im angegebenen Rhythmus werden nun zunächst schwungvolle seitliche Pendelbewegungen
(Rhythmus = unterster Punkt der Pendel) durchgeführt. Durch die Resonanzwirkung des Bodens
entstehen akzentartige Klangstrukturen. Crescendo bedeutet auch, daß der Ausschlag
der Pendelbewegung immer stärker wird!
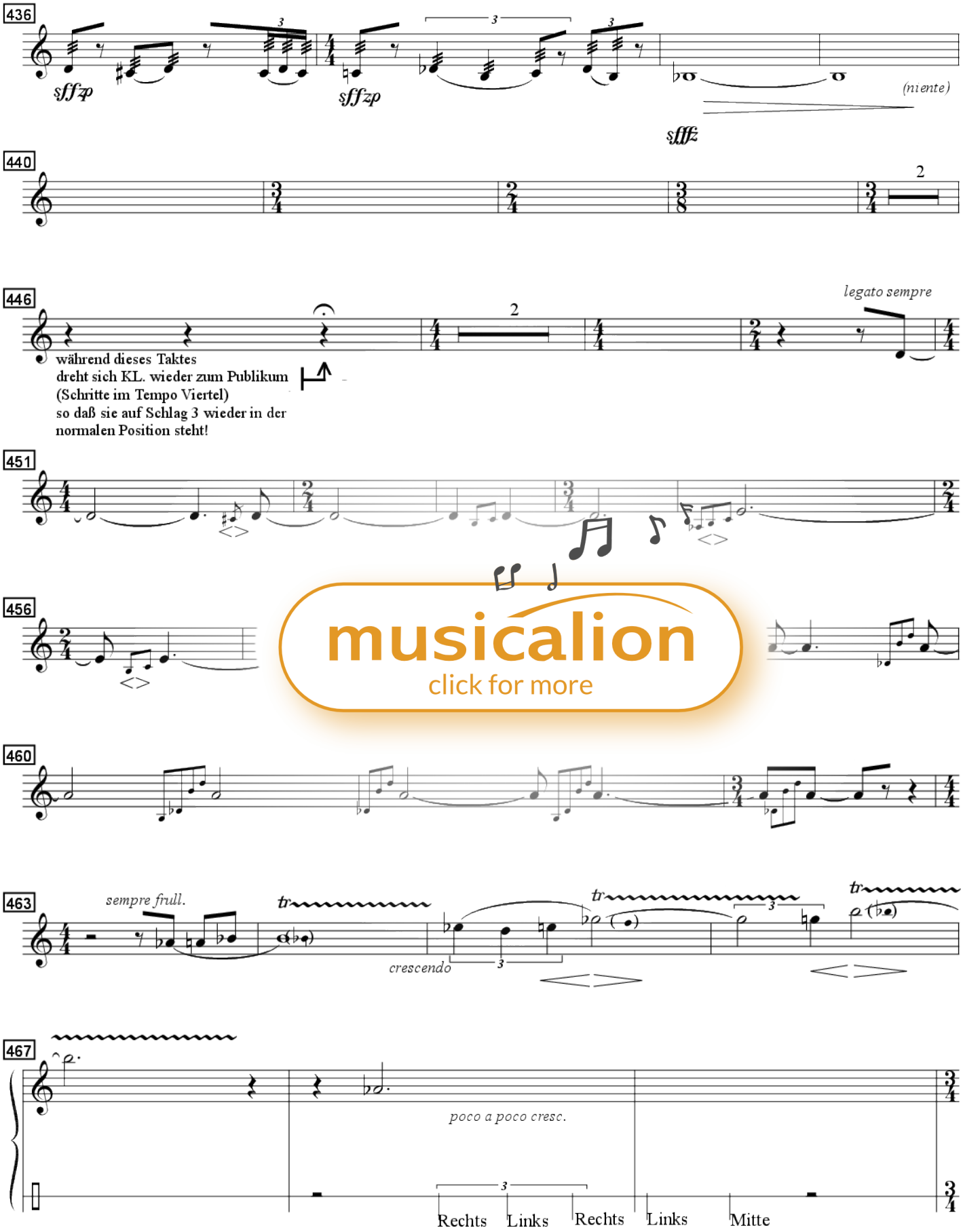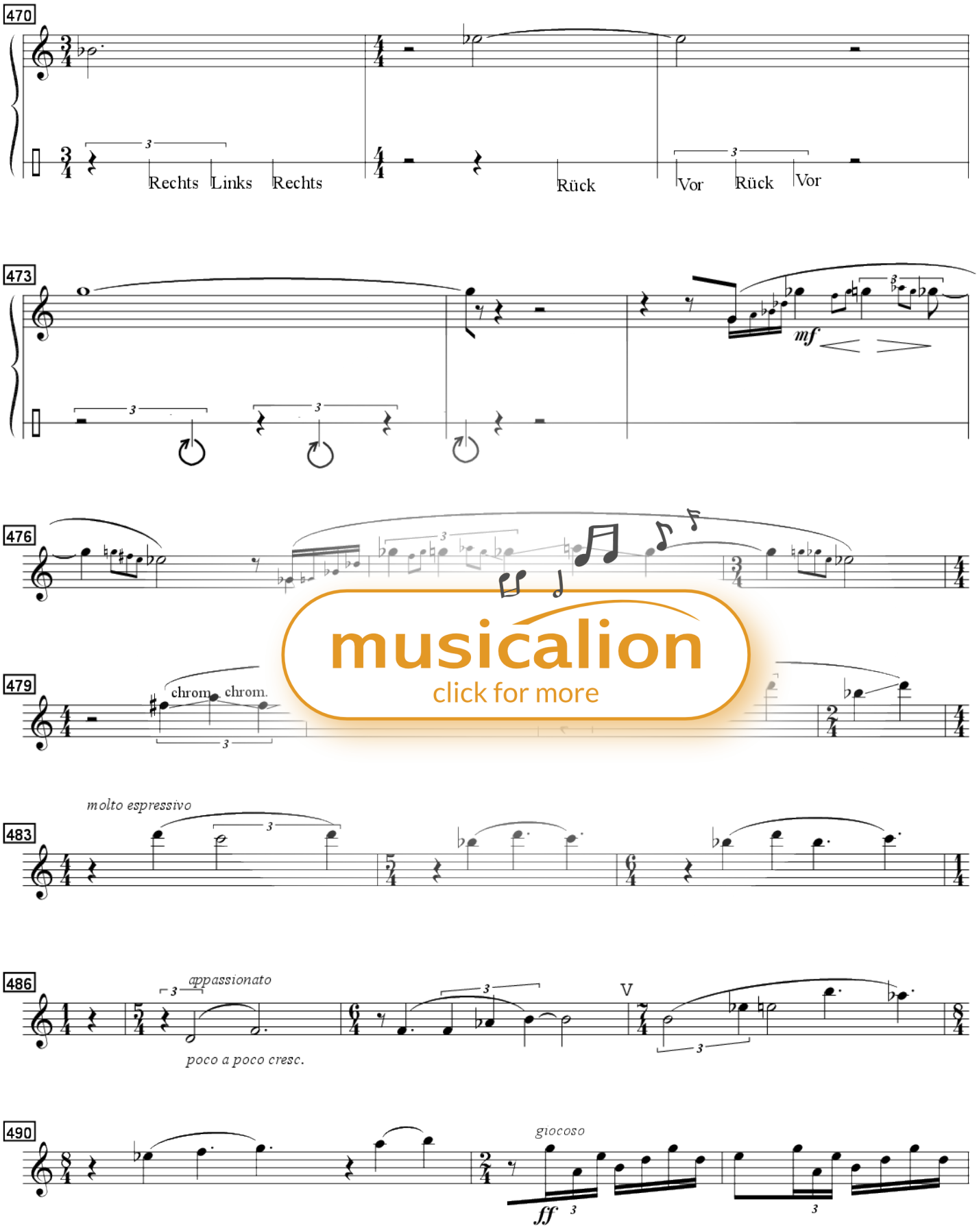









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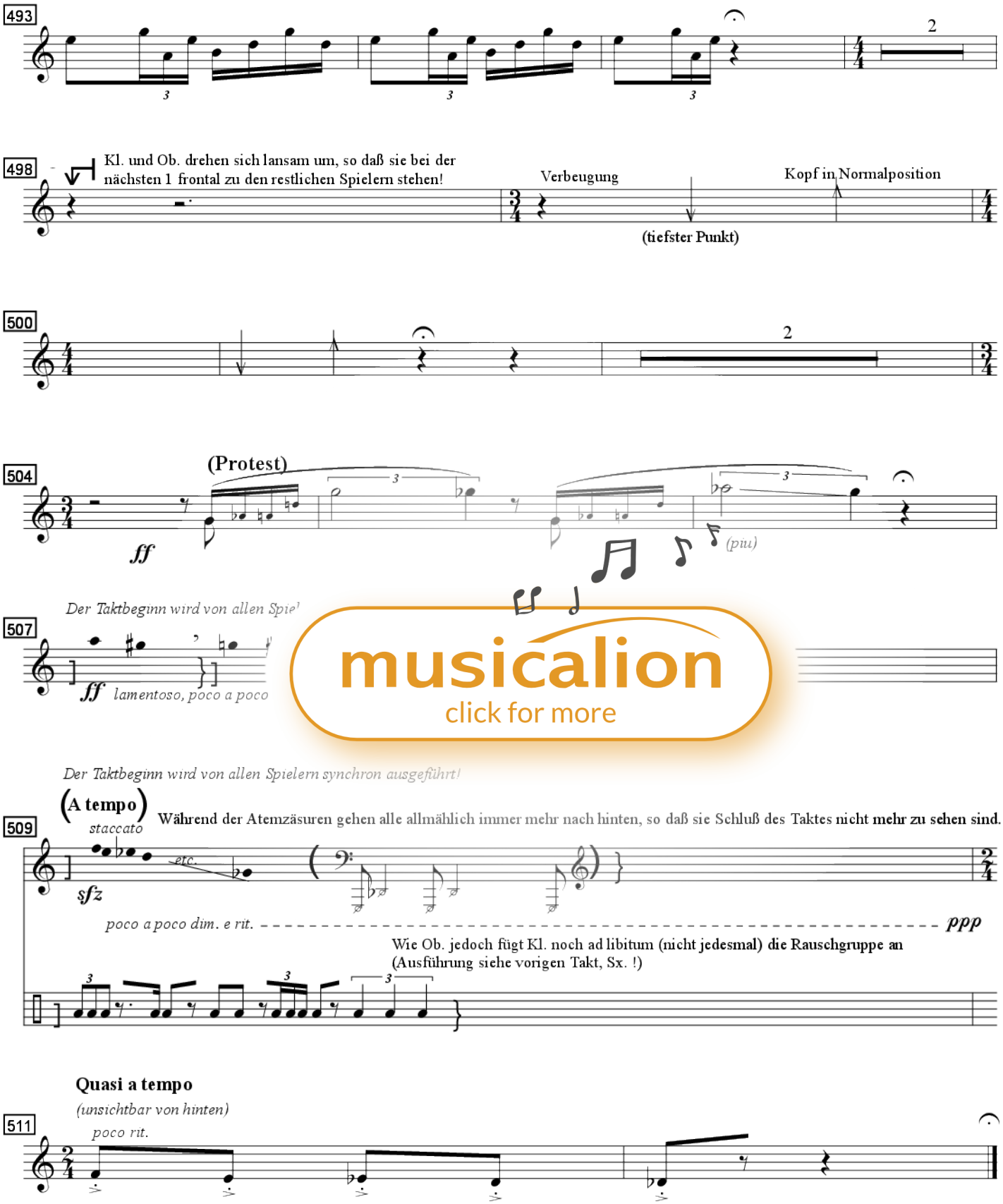



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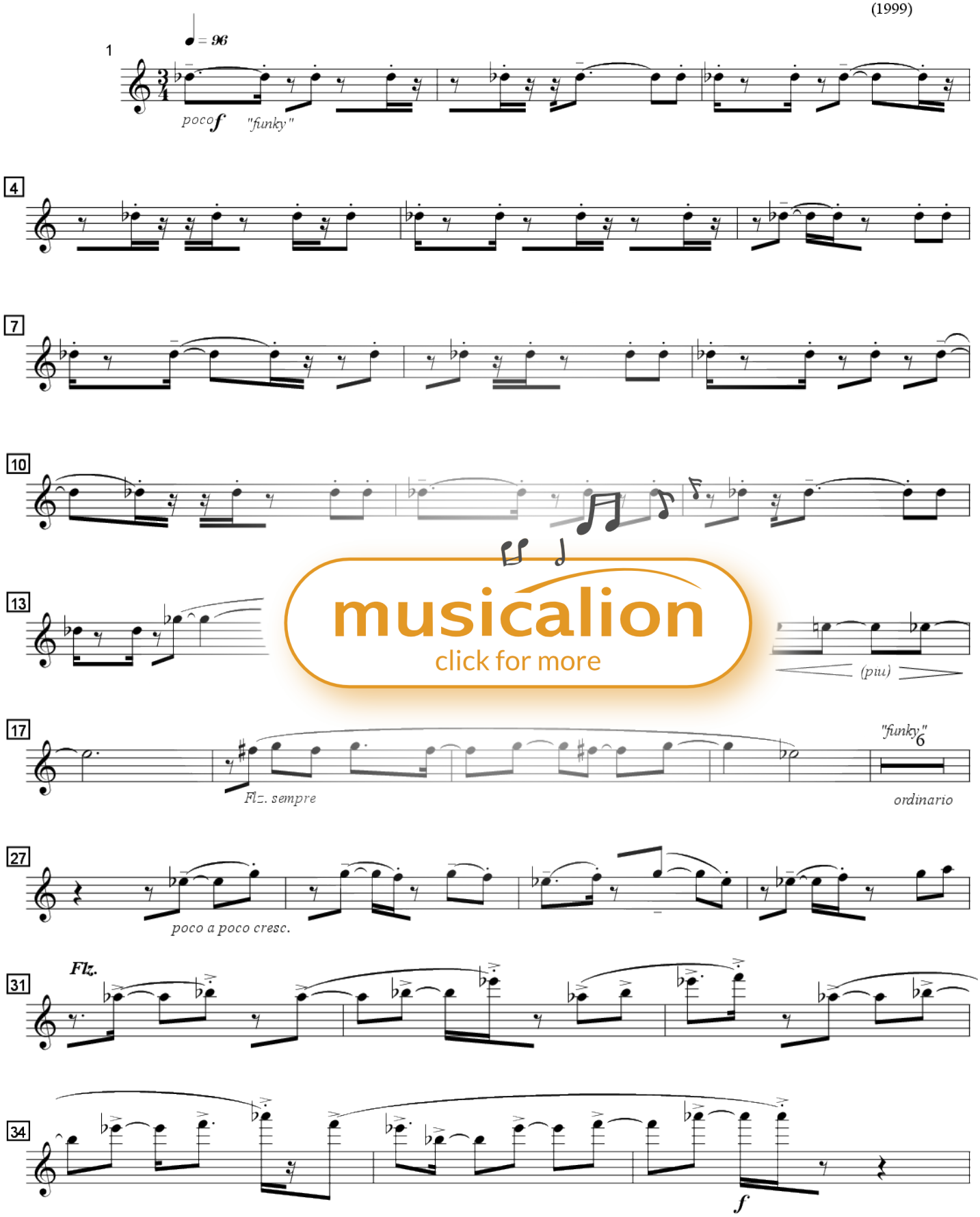



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# Viva il pubblico!

Partitur in C

Christoph Maria Wagner
(1999)




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37 Saxophonist hält das Instrument über das Notenpult und richtet es, der Tonhöhenänderung entsprechend, immer höher. In den Pausen, also nach Erreichen des jeweiligen Zieltons, erstarrt er in der erreichten Position.

gliss.

40

gliss. gliss.

43 Saxophonist steht langsam auf (der Tonhöhen entsprechend)

gliss.

poco a poco cresc.

47 hier ist der Saxophonist voll aufgerichtet und macht einige Schritte seitwärts, bis er neben dem außen sitzenden Musiker zum Stehen kommt.

f

51

tr

musicalion
click for more

54

(al niente)

56 Saxophonist begibt sich bestimmt zu seinem Solistenpult (Tempo der Schritte = ♩ !)

60 hier ist der Saxophonist vorne angekommen

62 Triller stets sehr dicht!
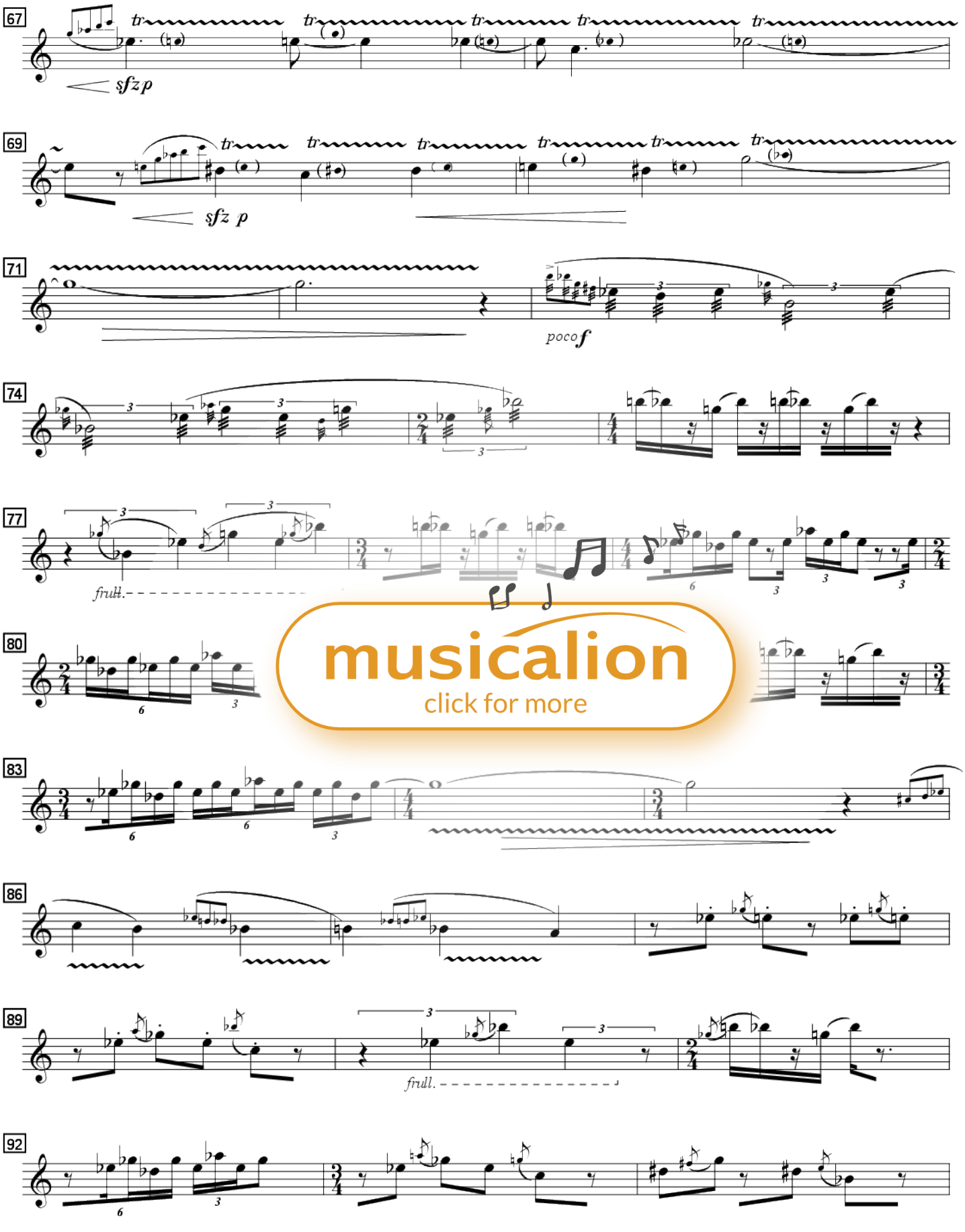
tr tr tr

sfz p
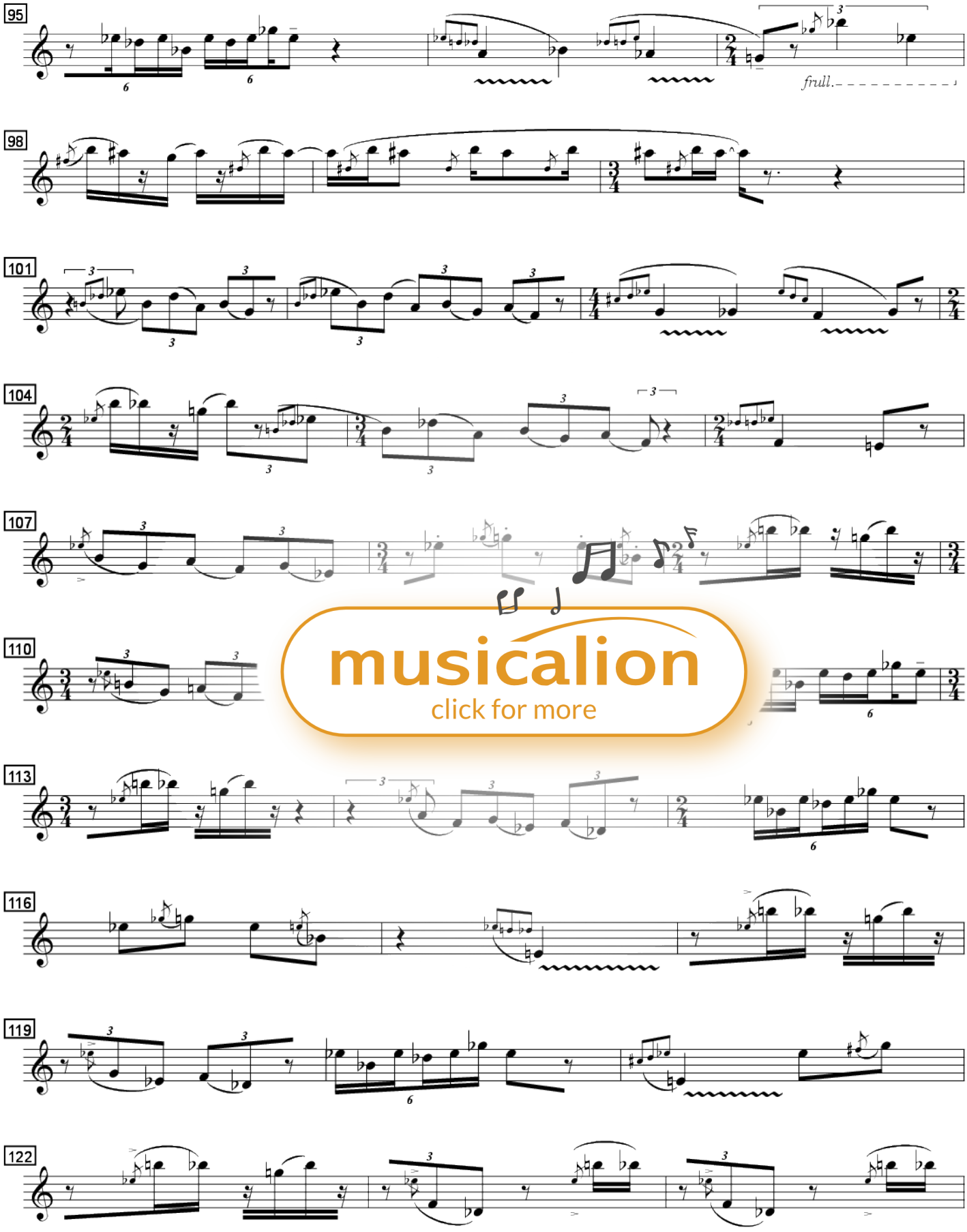
64

tr tr tr tr
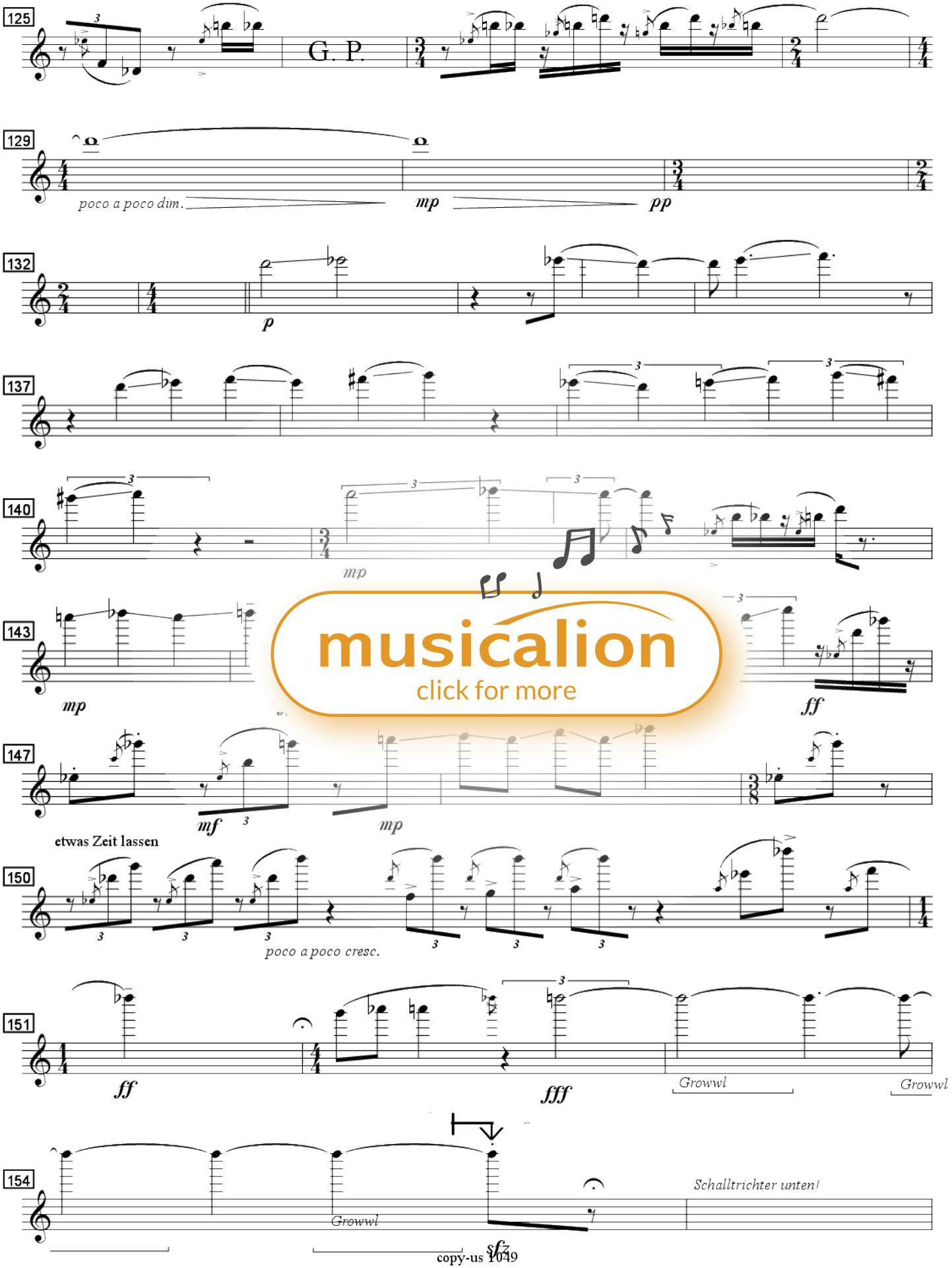
sfz p




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A tempo

156 Saxophonist dreht sich langsam zu seinen Mitspielern um, verbeugt sich hingebungsvoll!

Hier (genau auf der1!) hat der Saxophonist den untersten Punkt der Verbeugung erreicht

A tempo

158 Hier erstarrt der Saxophonist einen Moment in aufrechter Position, verbeugt sich dan noch einmal.

Tiefster Punkt der Verbeugung!

160 Hier erstarrt der Saxophonist wieder für einen Moment, um sich dann, ohne sich zum Publikum zu drehen, in Richtung seines Sitzplatzes zu begeben!

162 A tempo

165 Der Saxophonist hat sich zu einer Zugabe entschlossen und bewegt sich entschlossen nach vorne.

musicalion
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167

(Zugabe)
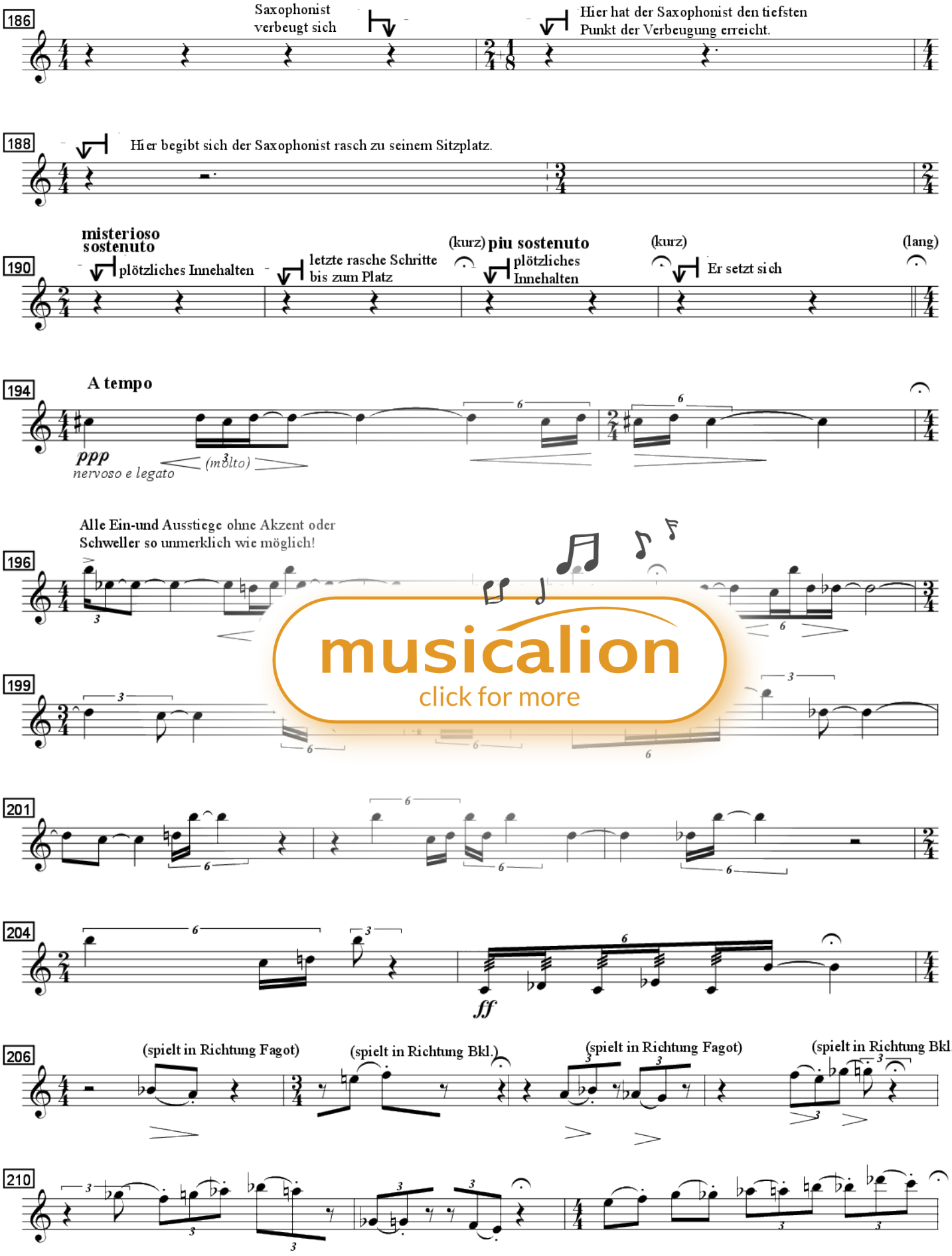
171 *dolcissimo, soave*

174
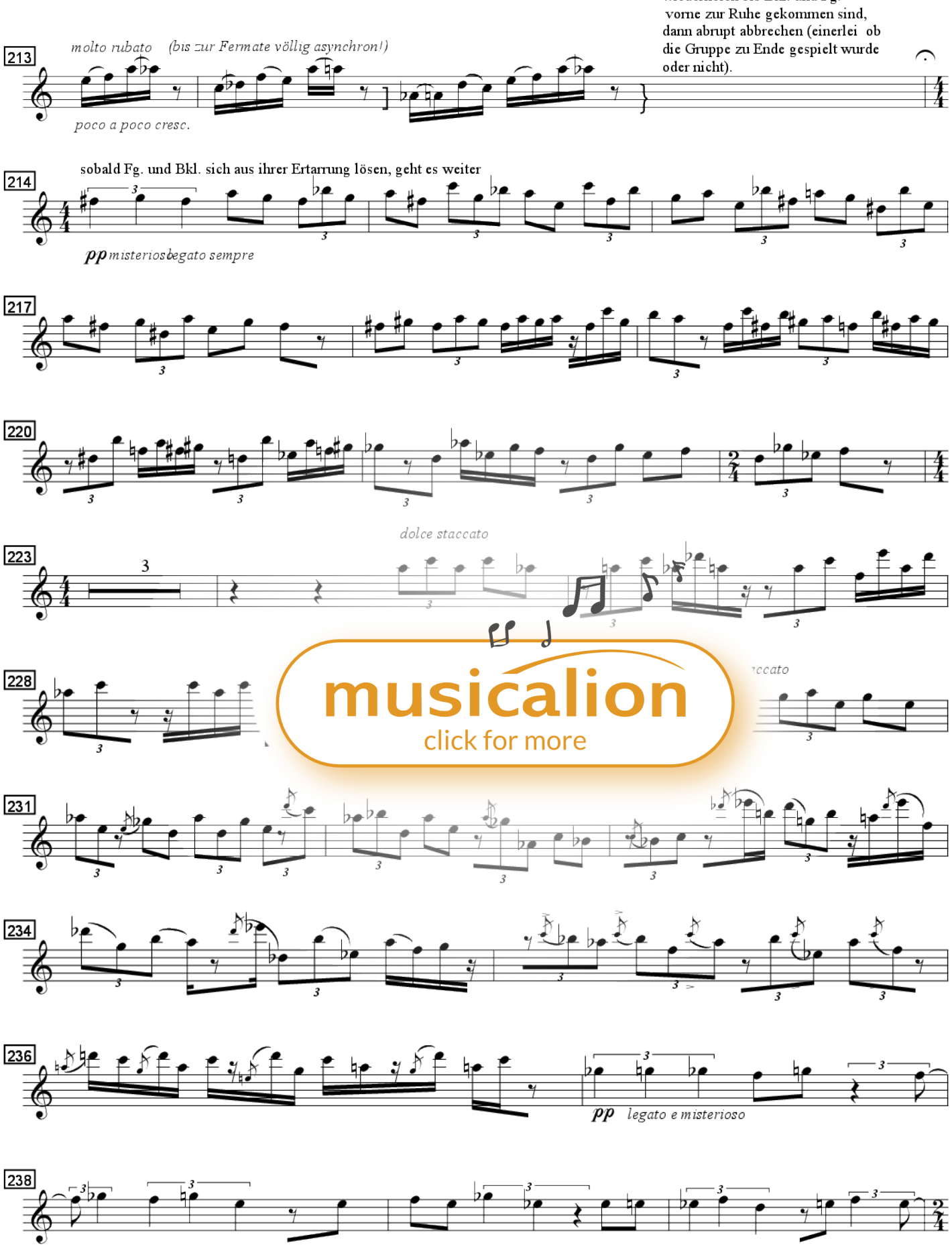
178 *rit.*

183 A tempo
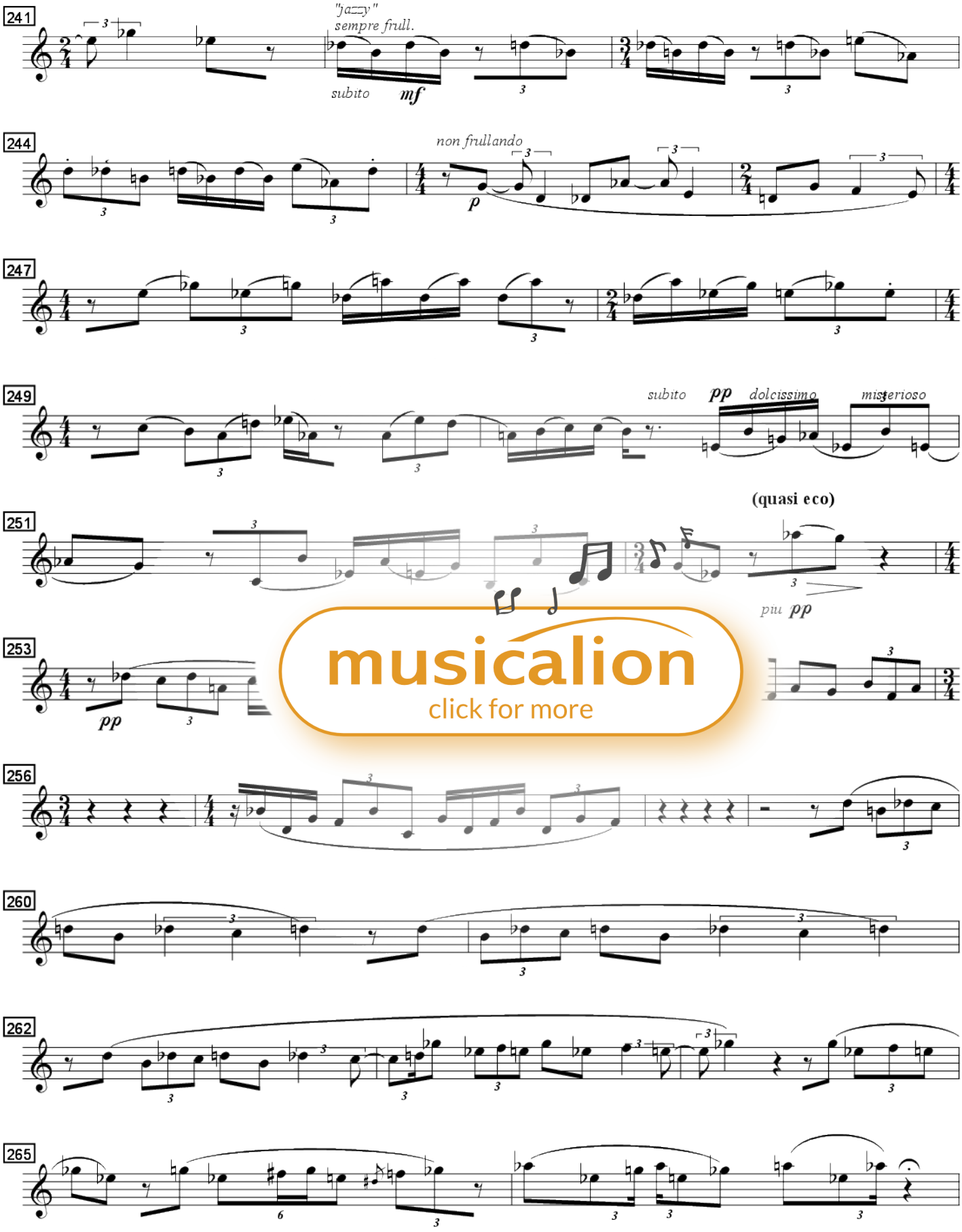
*(morendo)*
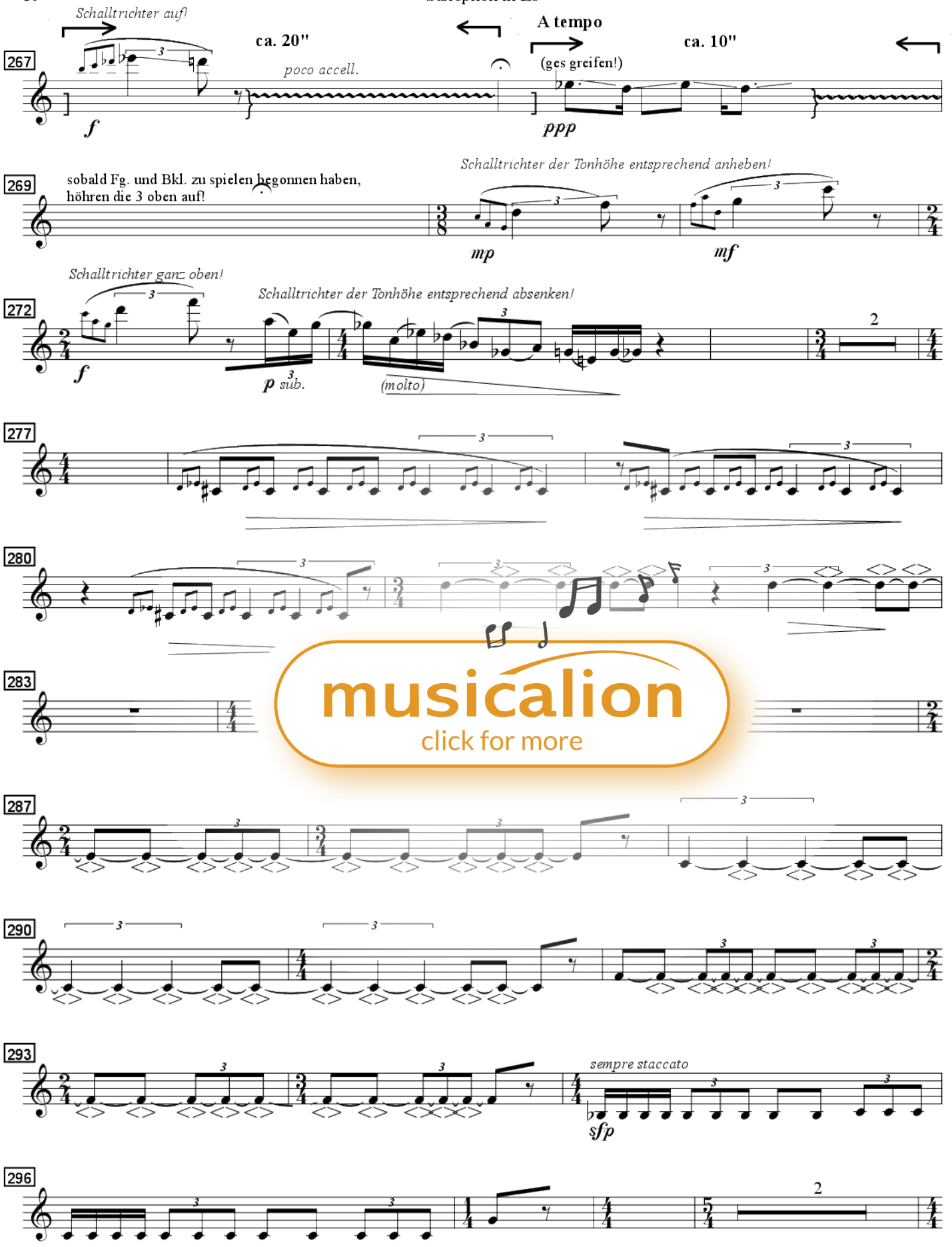



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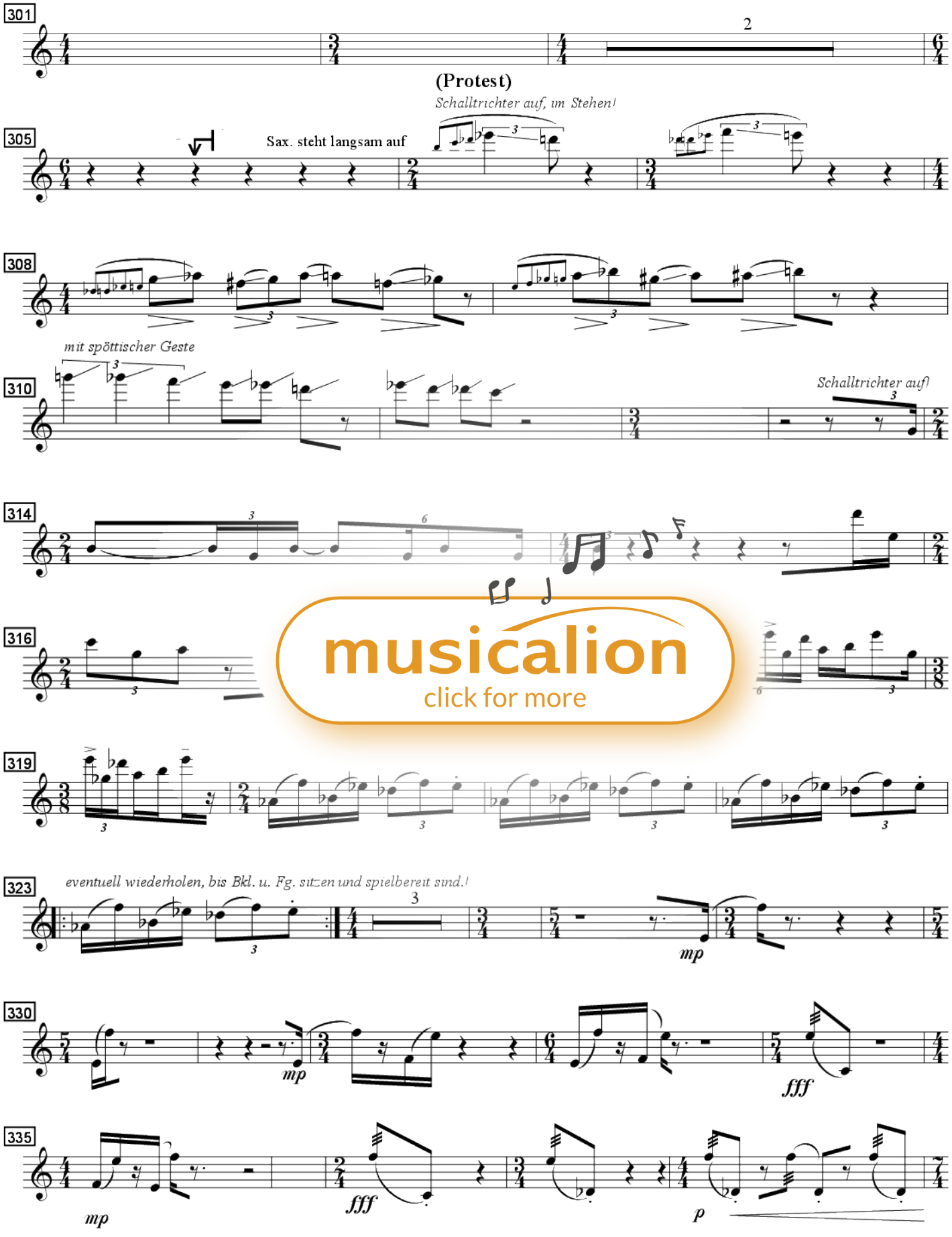



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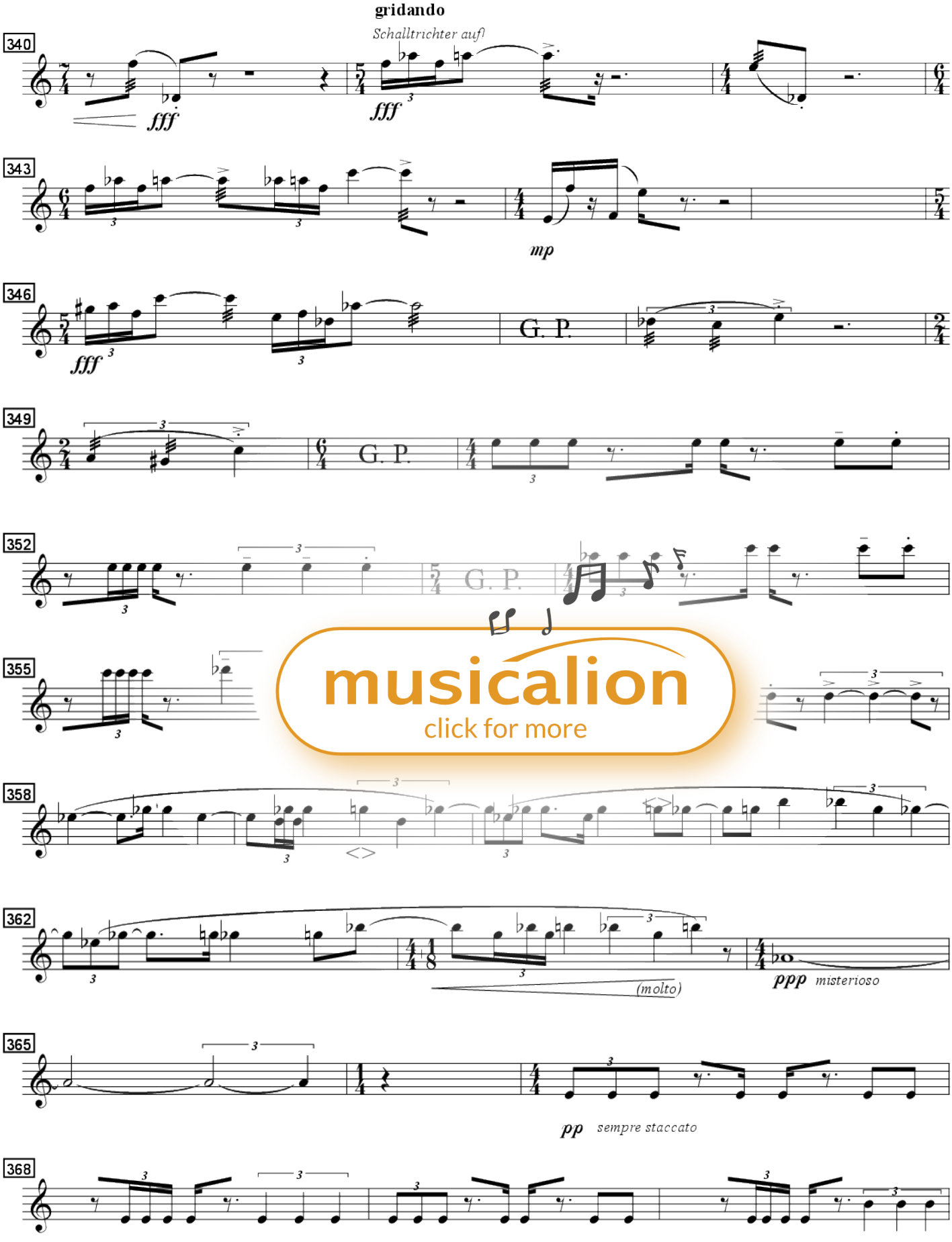



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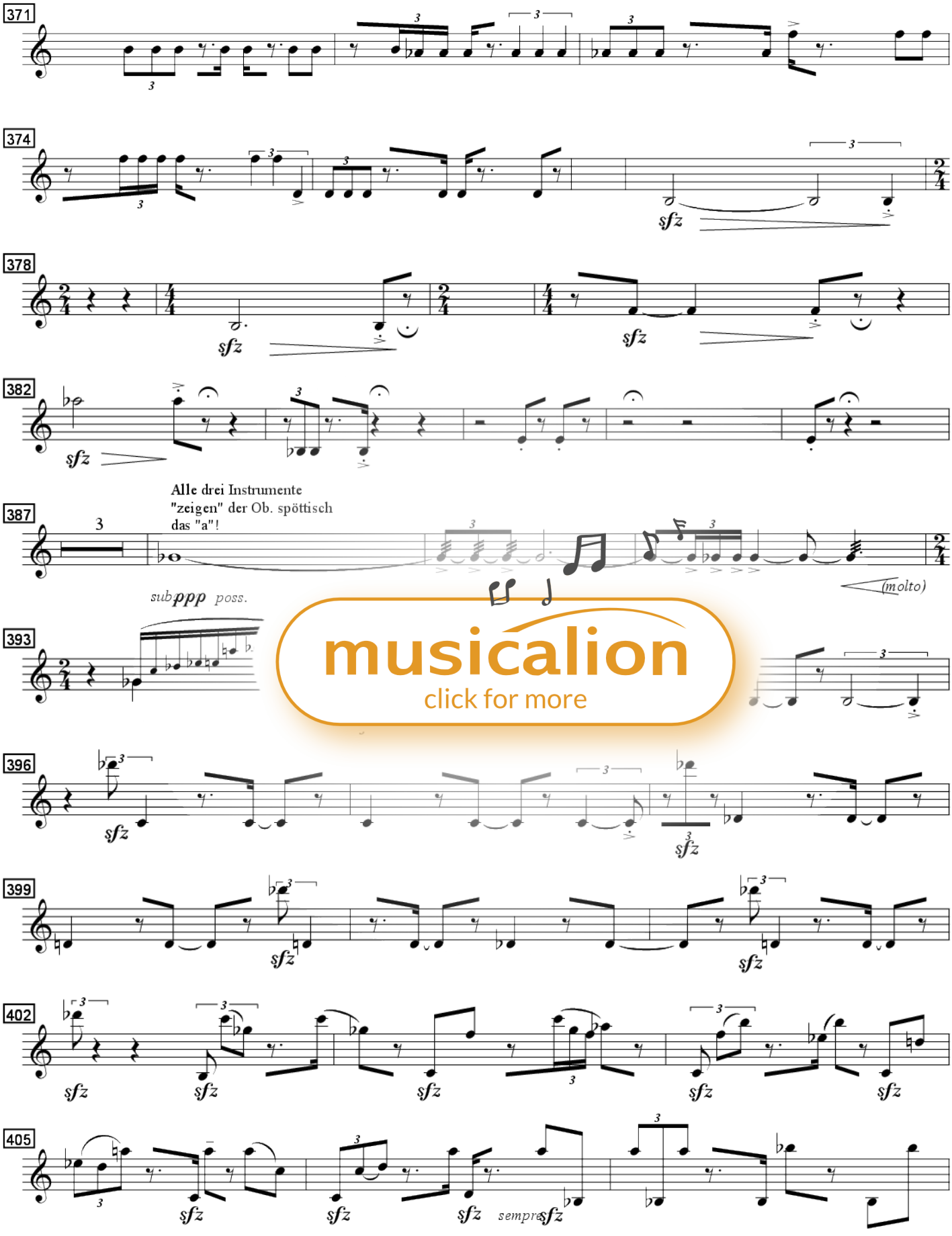



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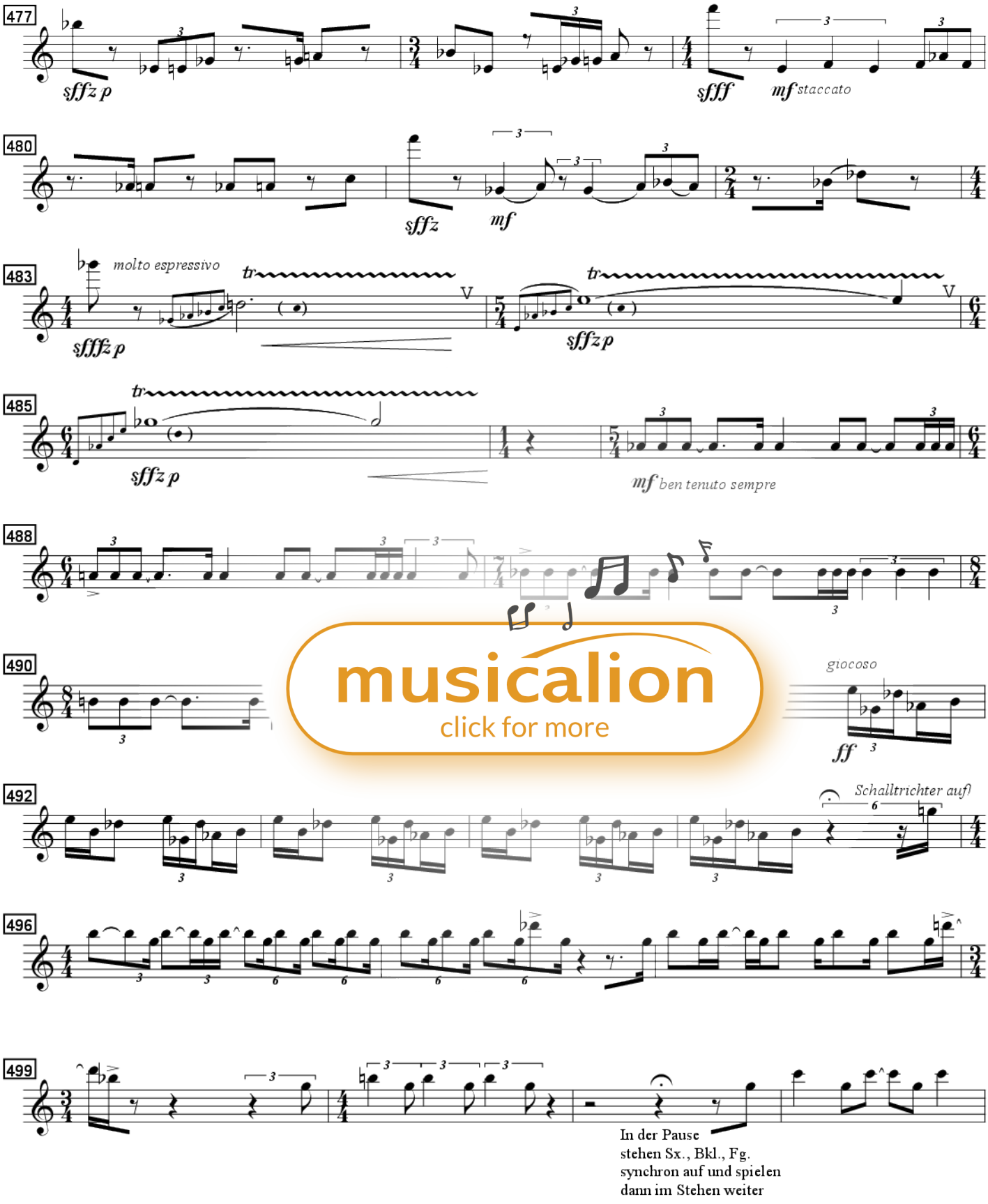



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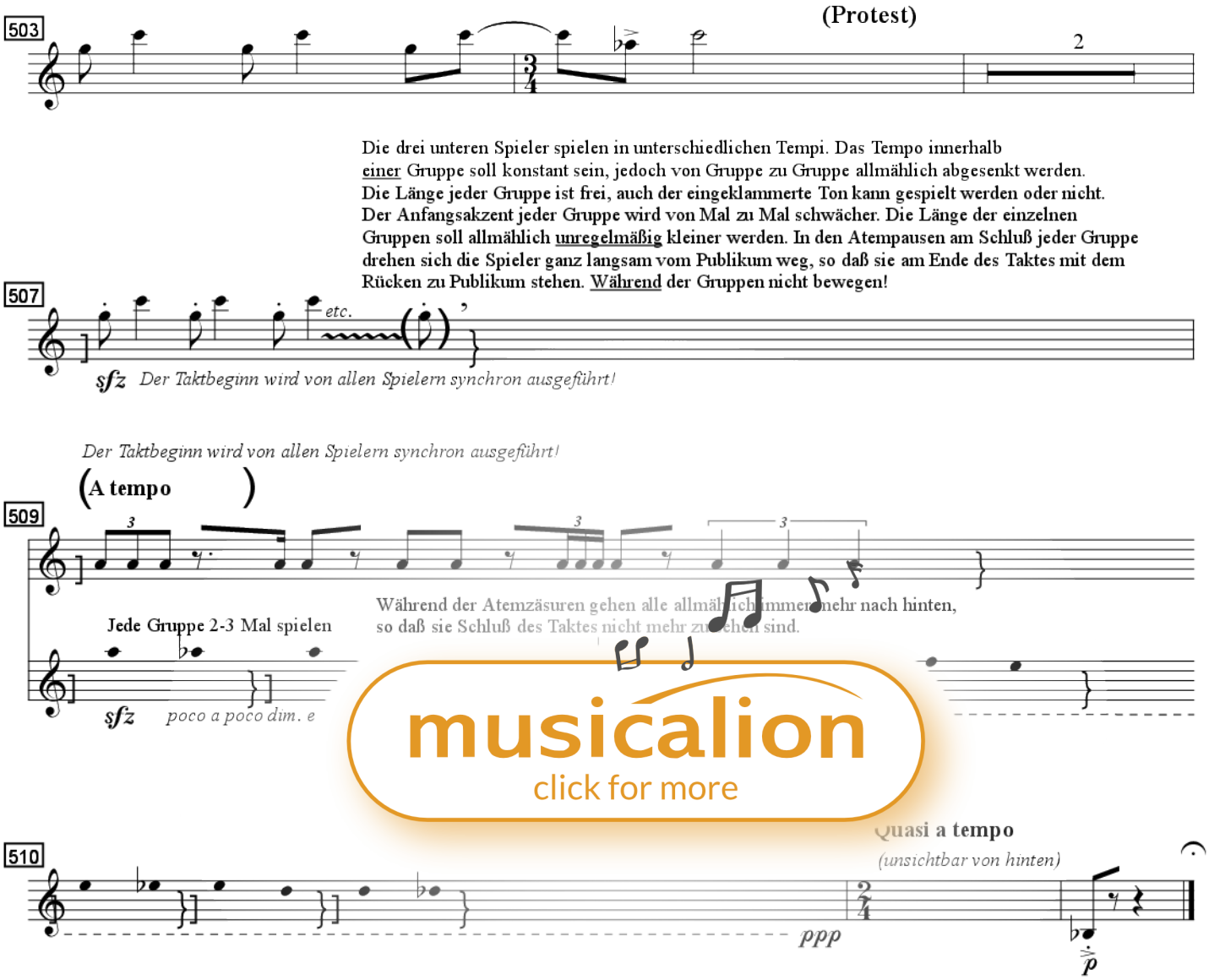



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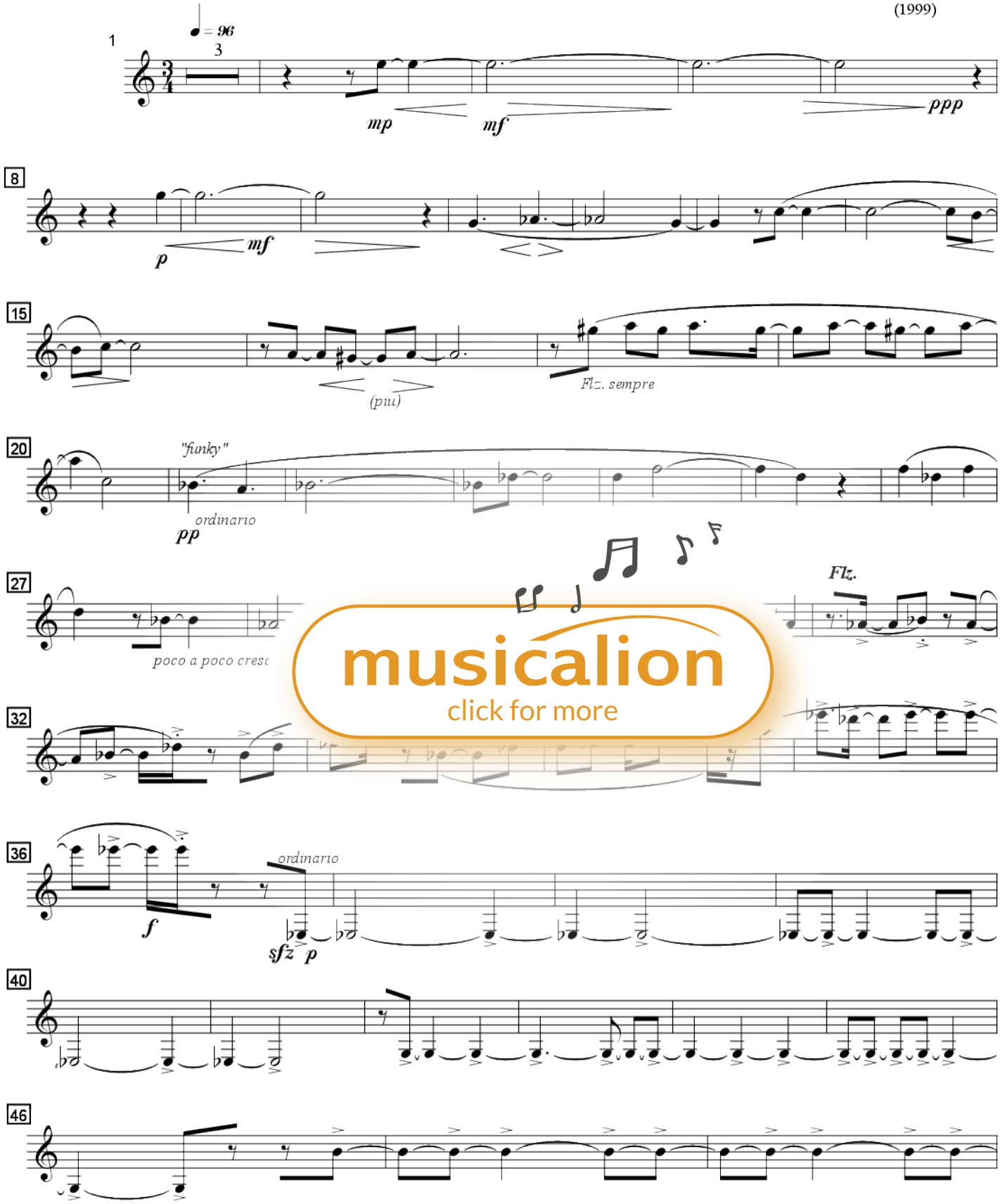



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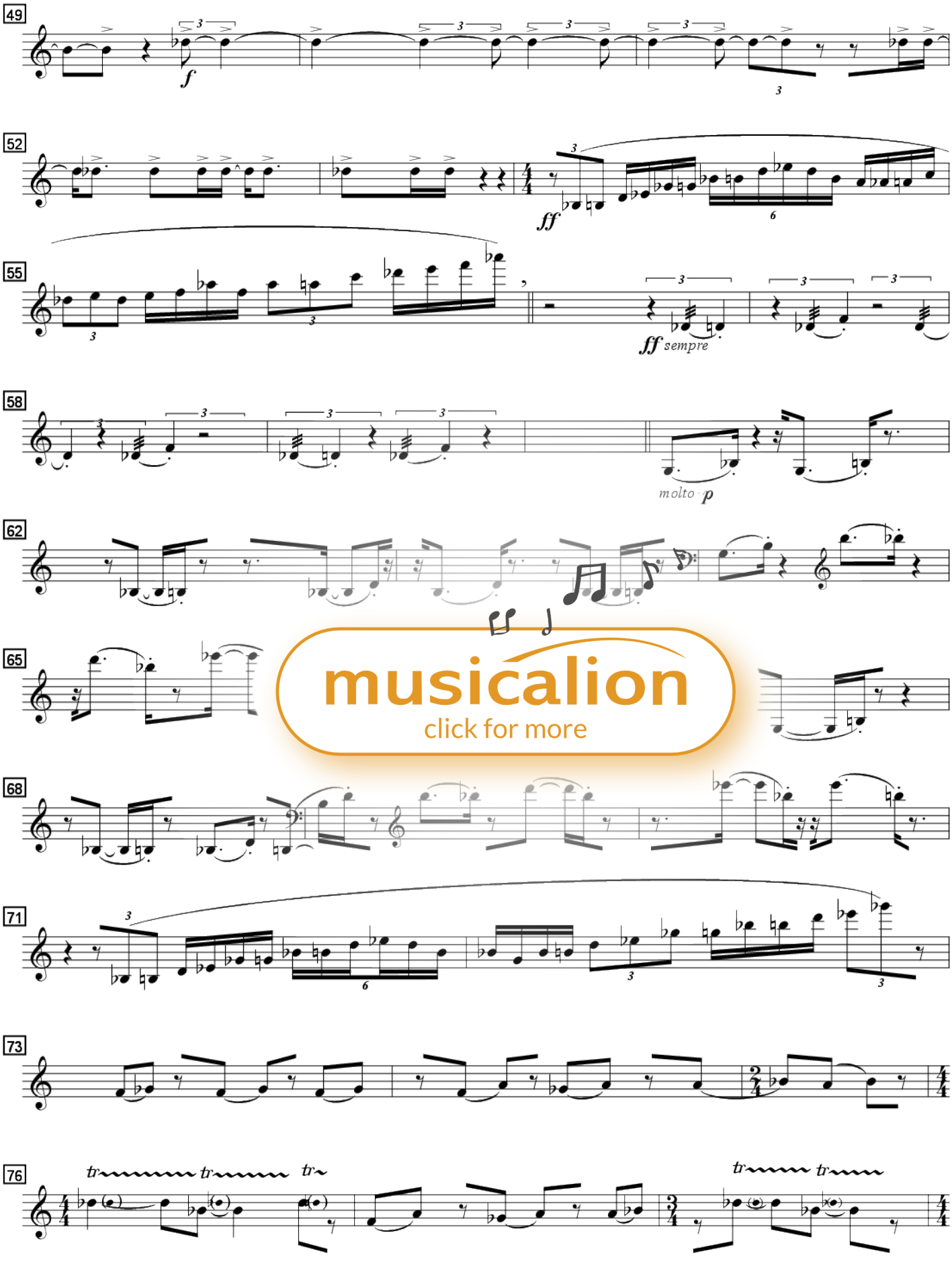
Christoph Maria Wagner
(1999)
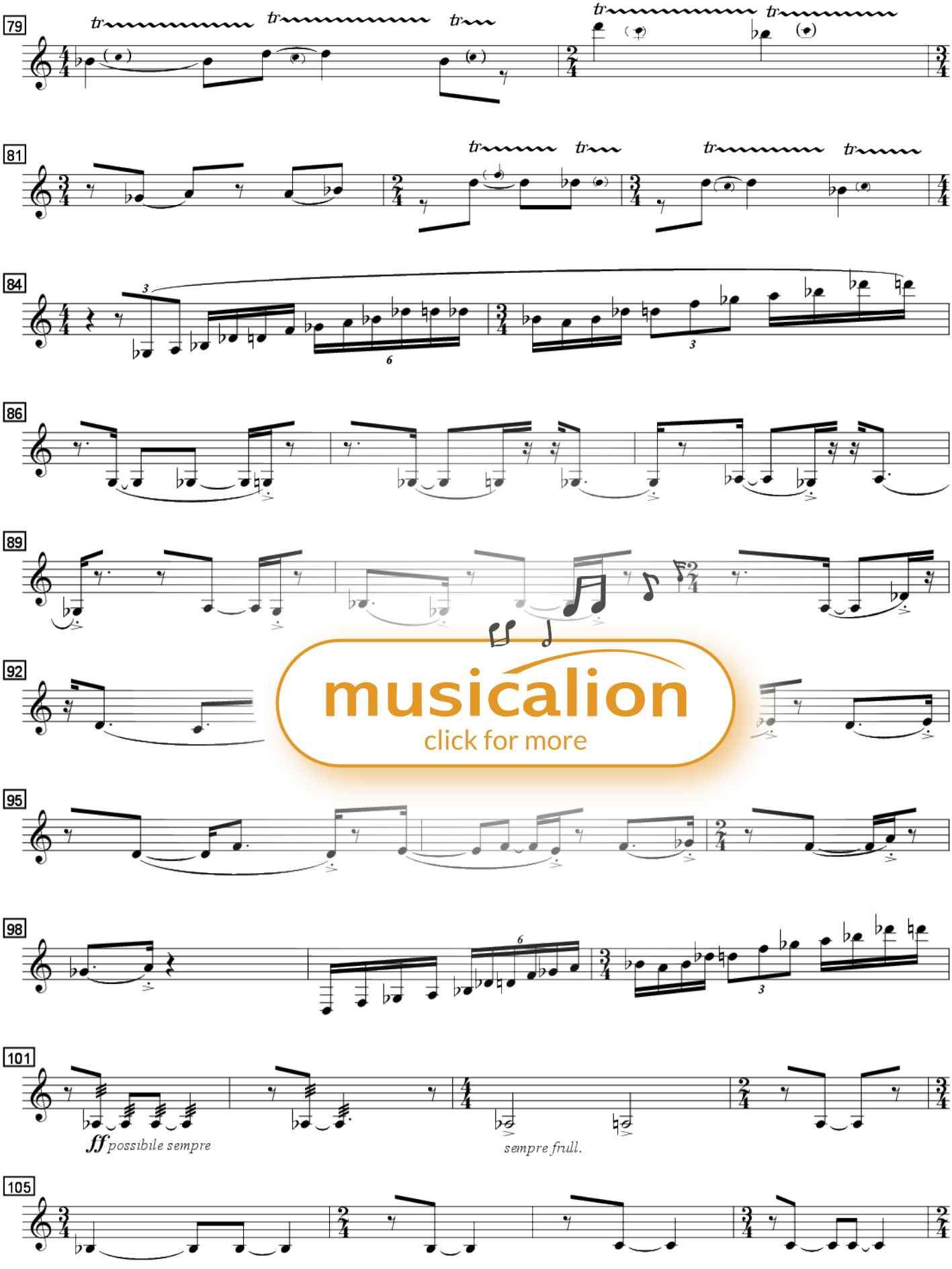



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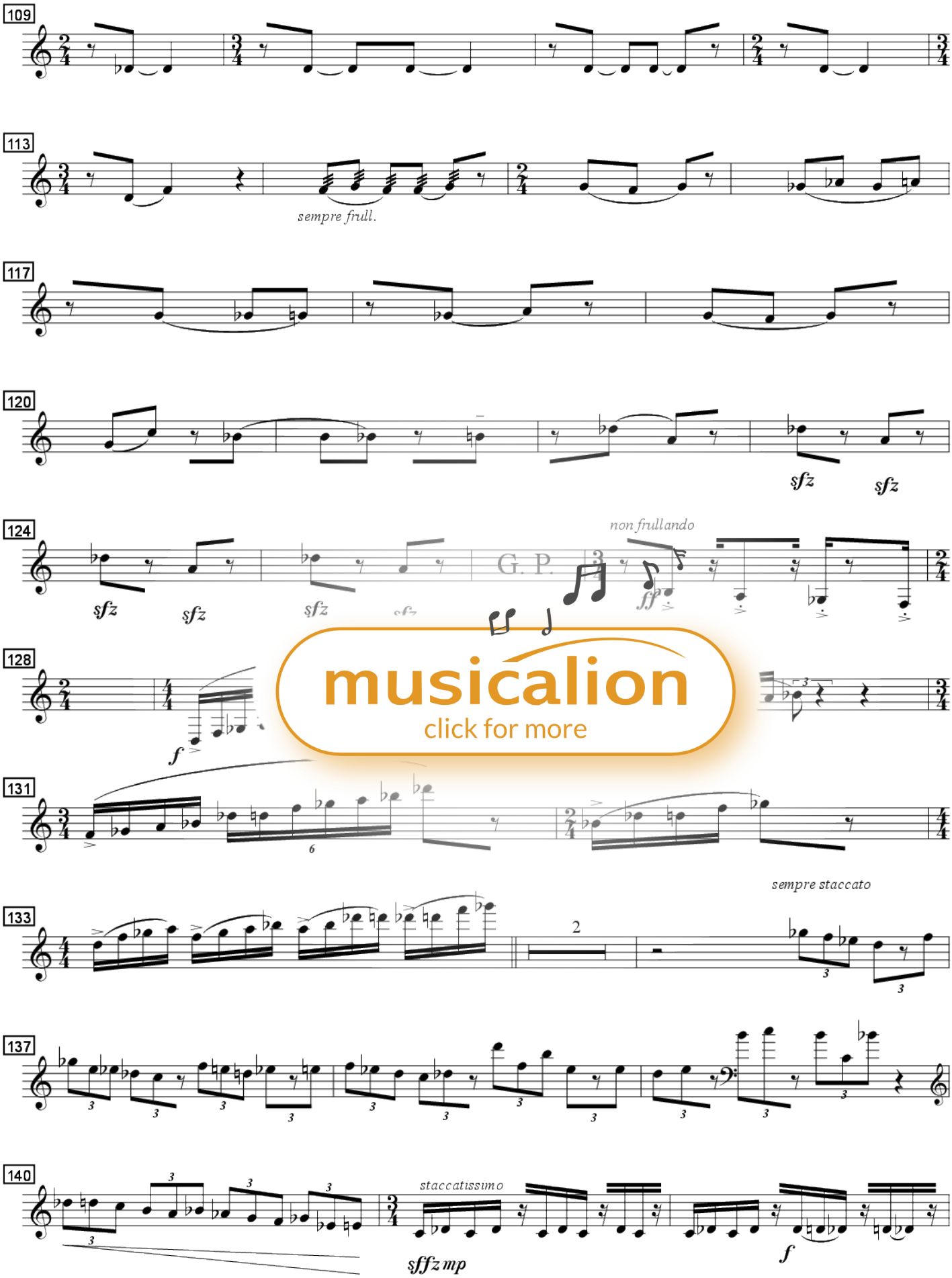


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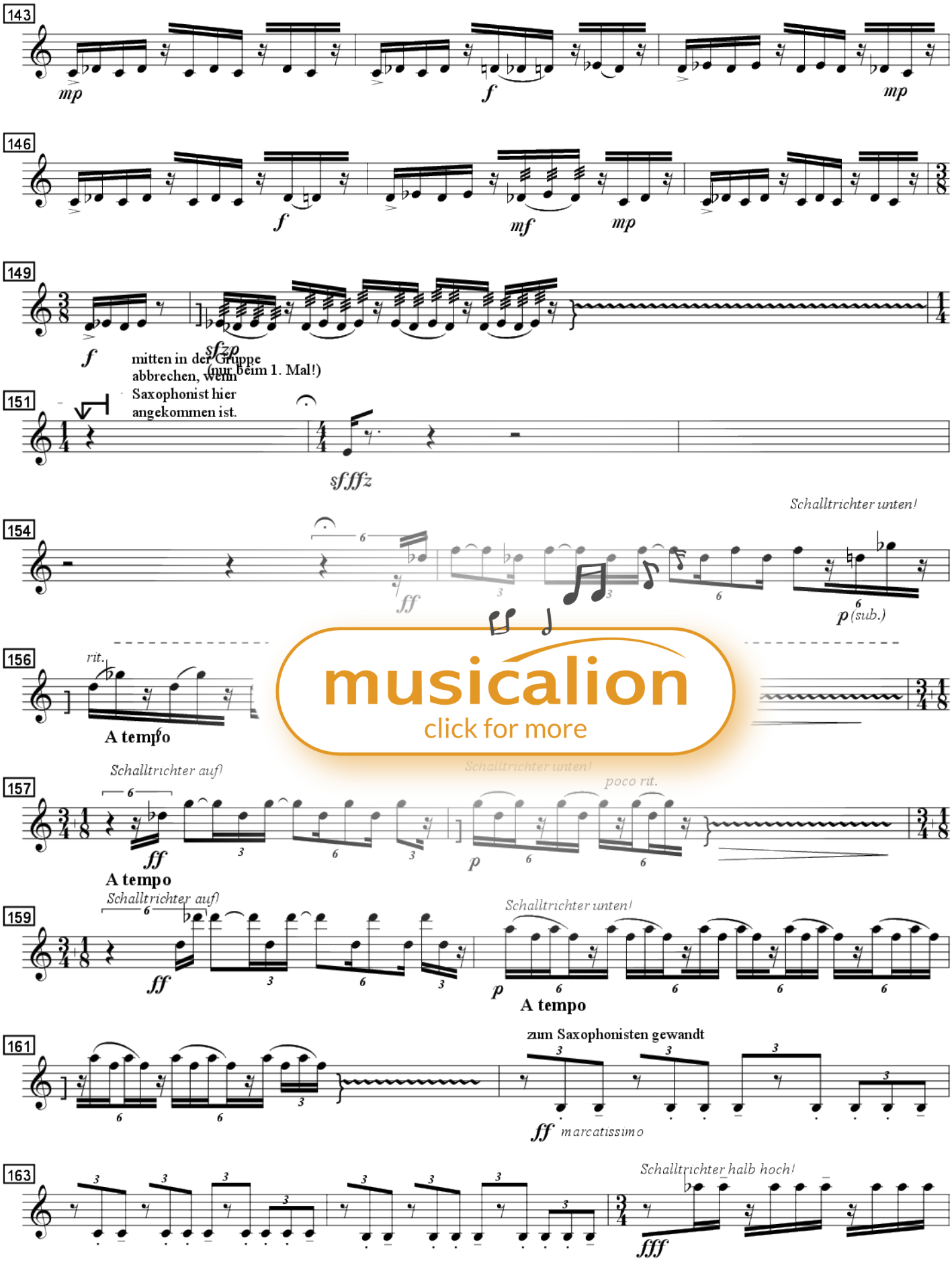



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6 *rit.*

166 *Schalltrichter ganz oben!*

*(poss.)* *sffz* *p*

169

172

175

178 *(al niente)*

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181 *p*

Schalltrichter der Dynamik entsprechend anheben!

186 *ganz hoch* *ff* *ff*
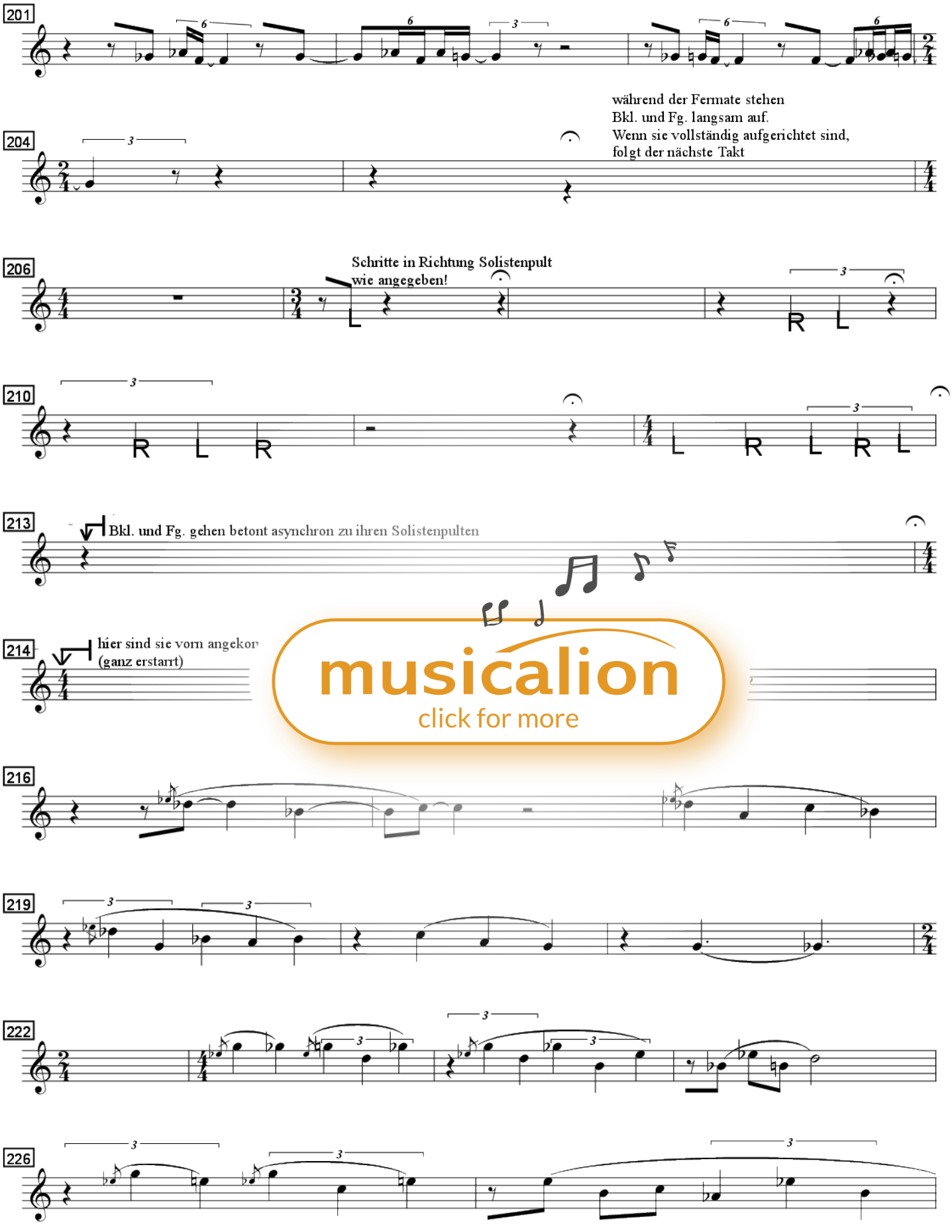
188 Schalltrichter absenken!

*sffz* *poco rit.* *mp* *non dim.*
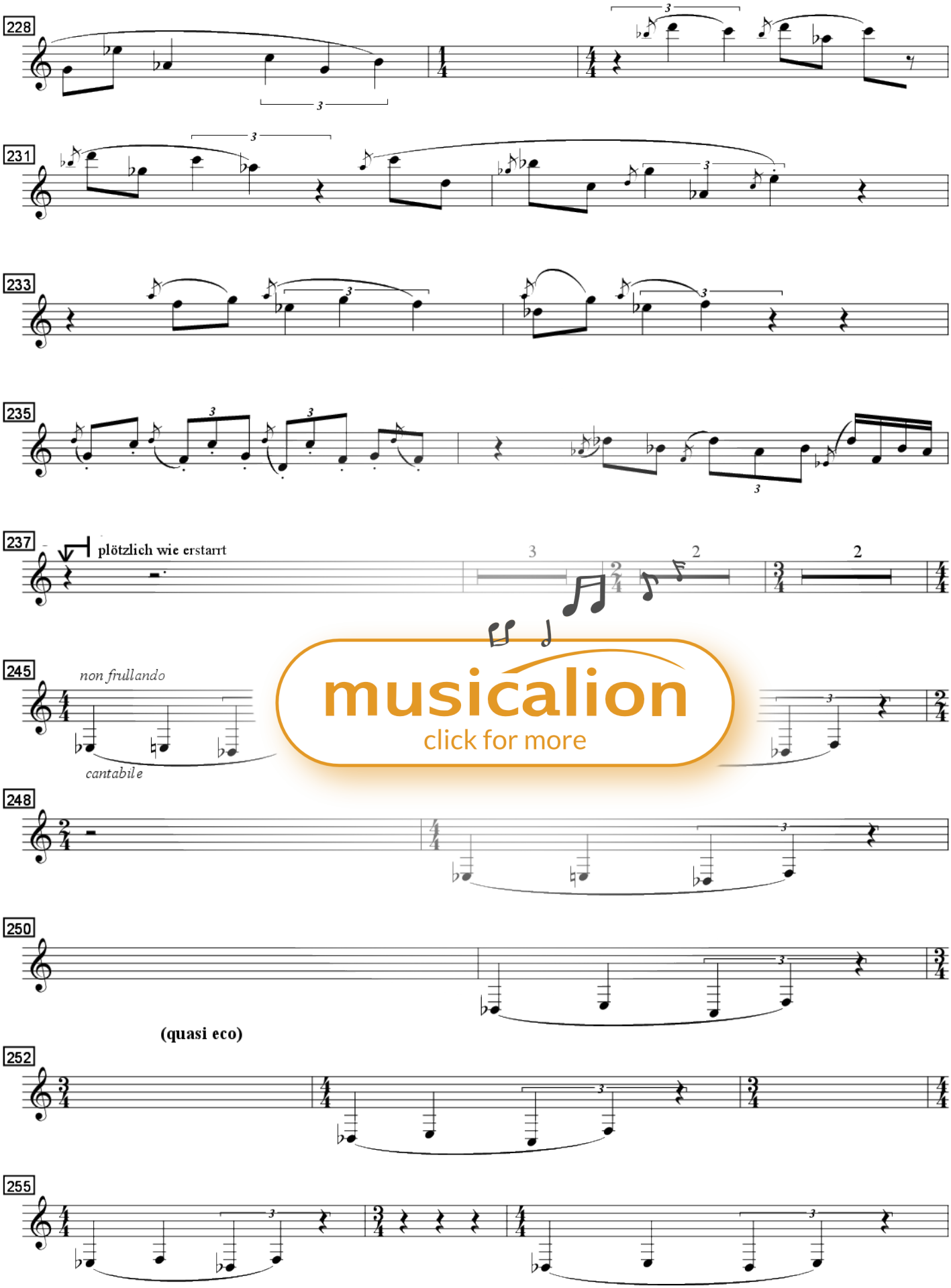
**misterioso** *rit.* (kurz) (kurz) (lang)

190 **sostenuto** **piu sostenuto**
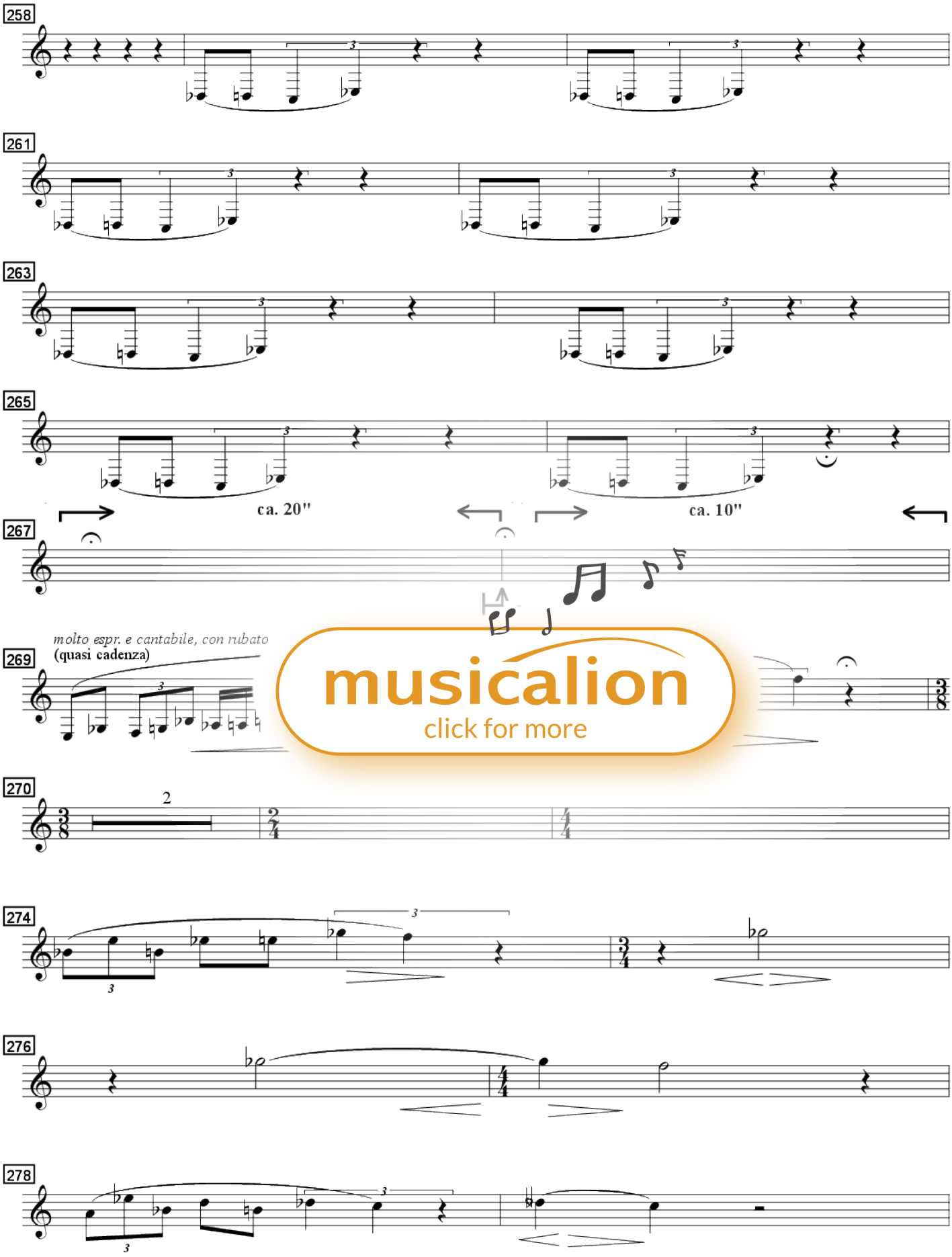
194 **A tempo**
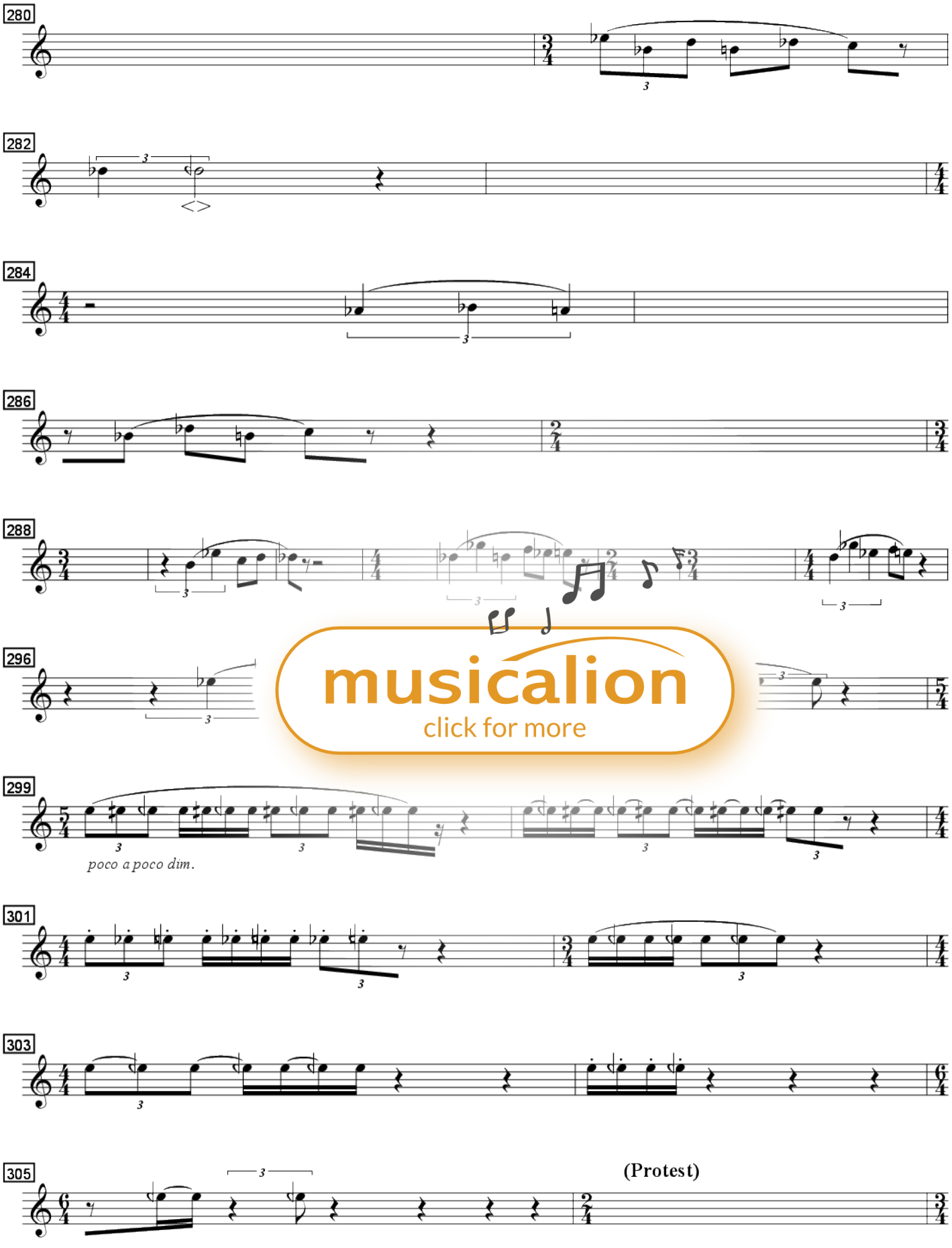



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307

Bkl. und Fg. verlassen gesenkten Hauptes das Solistenpult und begeben sich maßlos enttäuscht wieder nach hinten.
Sie bewegen sich nur während sie spielen!
In den Pausen sind sie wie erstarrt!

312

*mp*

315

2

319

Ab hier bewegen sich Bkl. und Fg. den Rest des Weges zu ihren hinteren Plätzen zurück!

2

323

326

*mp*

329

*fff*

*mp*

332

*fff*

335

*mp*

*fff*

339

*p*

*fff*

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12 **gridando**
*Schalltrichter auf!*

341 *fff*

344 *mp* *fff*

347 G. P. G. P.

351

353 G. P.

356 *sfffz pp* *pp* *sempre*

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358
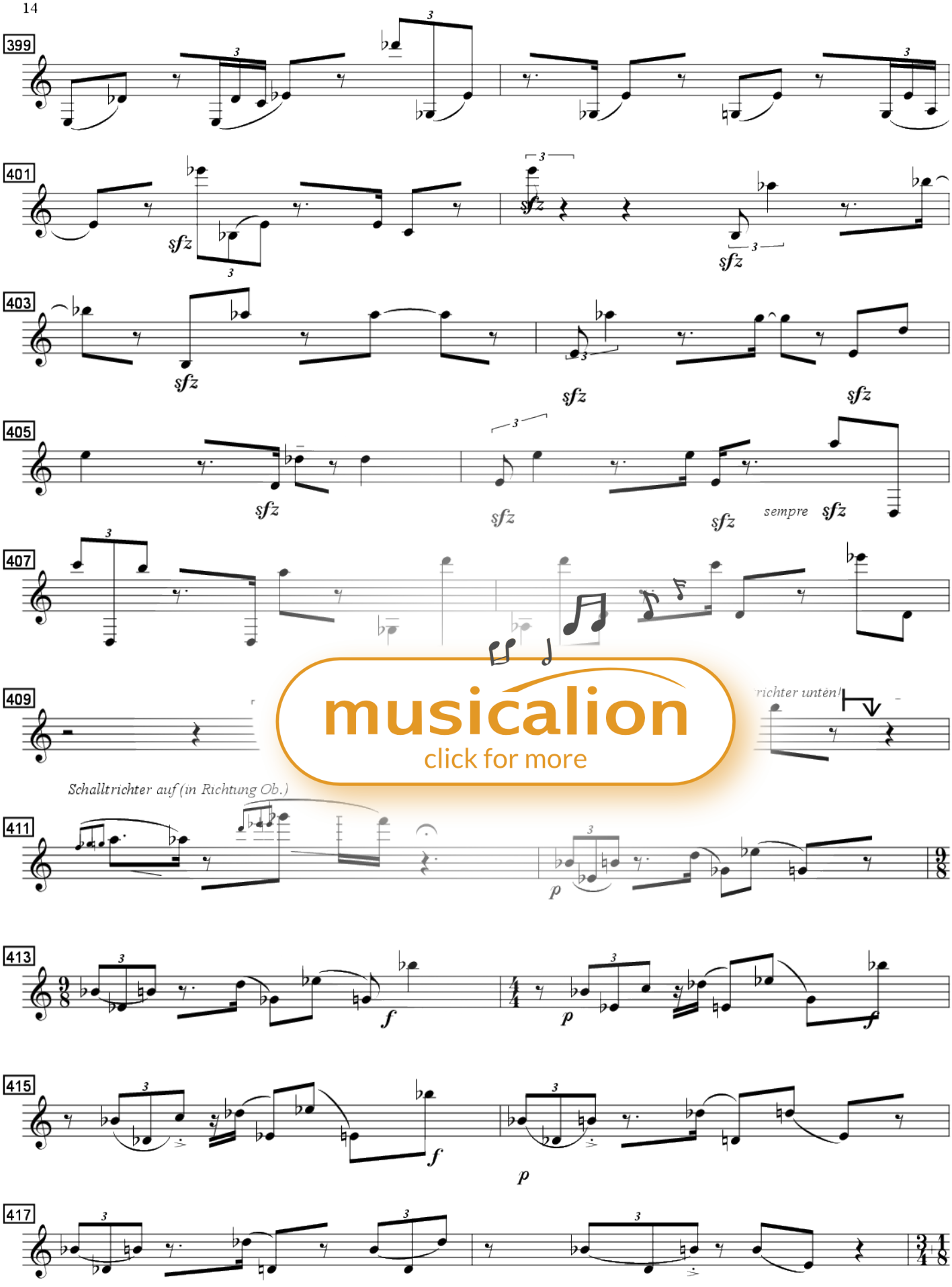
360

362 *dolce, espr.* *(molto)*
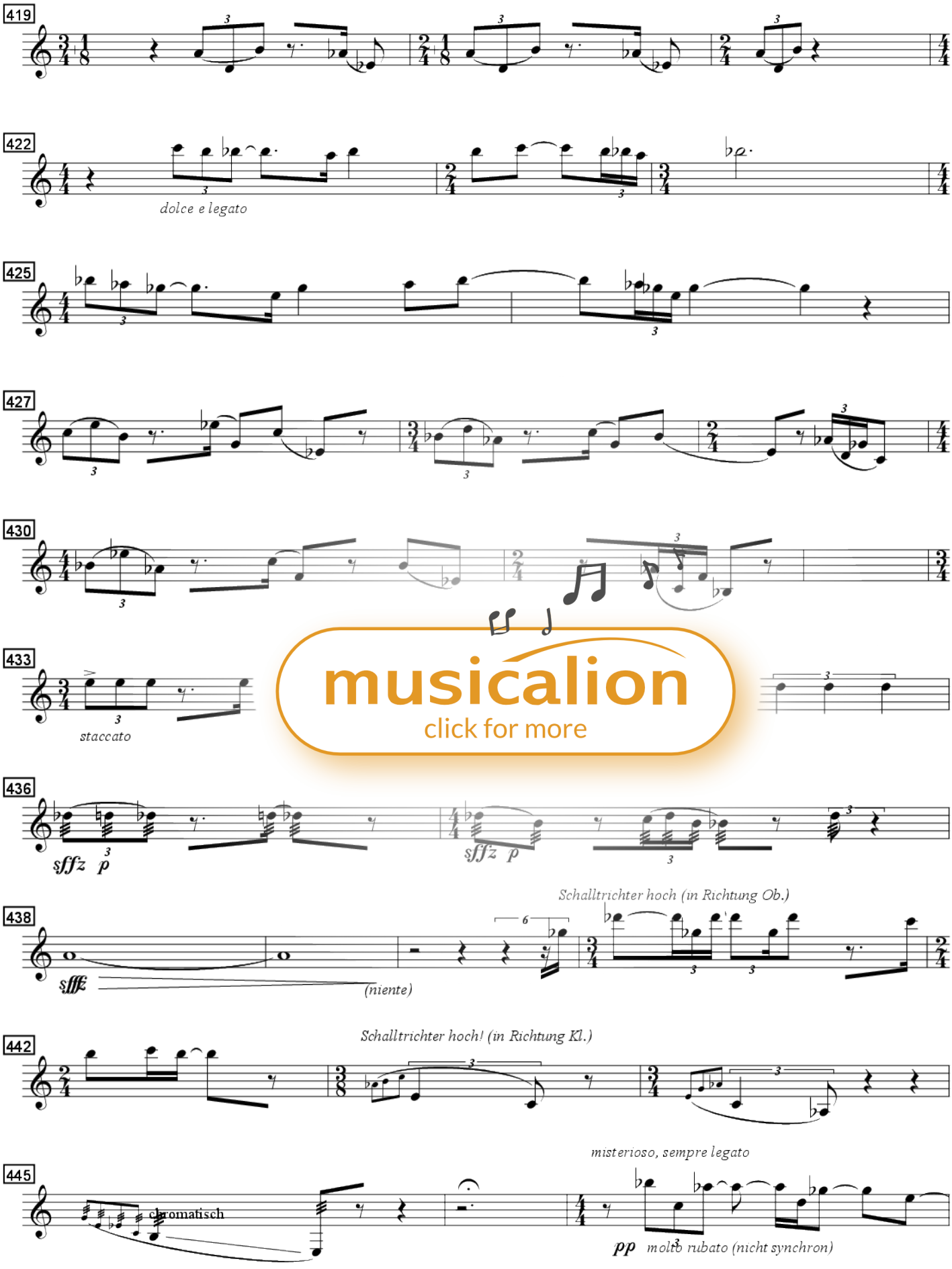
364 *ppp misterioso* *pp sempre staccato*




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click for more




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wiederholen, bis Fg. einsetzt, dann abrupt abbrechen
(eventuel mitten in der Gruppe)

448 ca. 15"

450

455

460 Schalltrichter auf!

463 Schalltrichter unten!

sfffz p

crescendo

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465

467

sfffz p
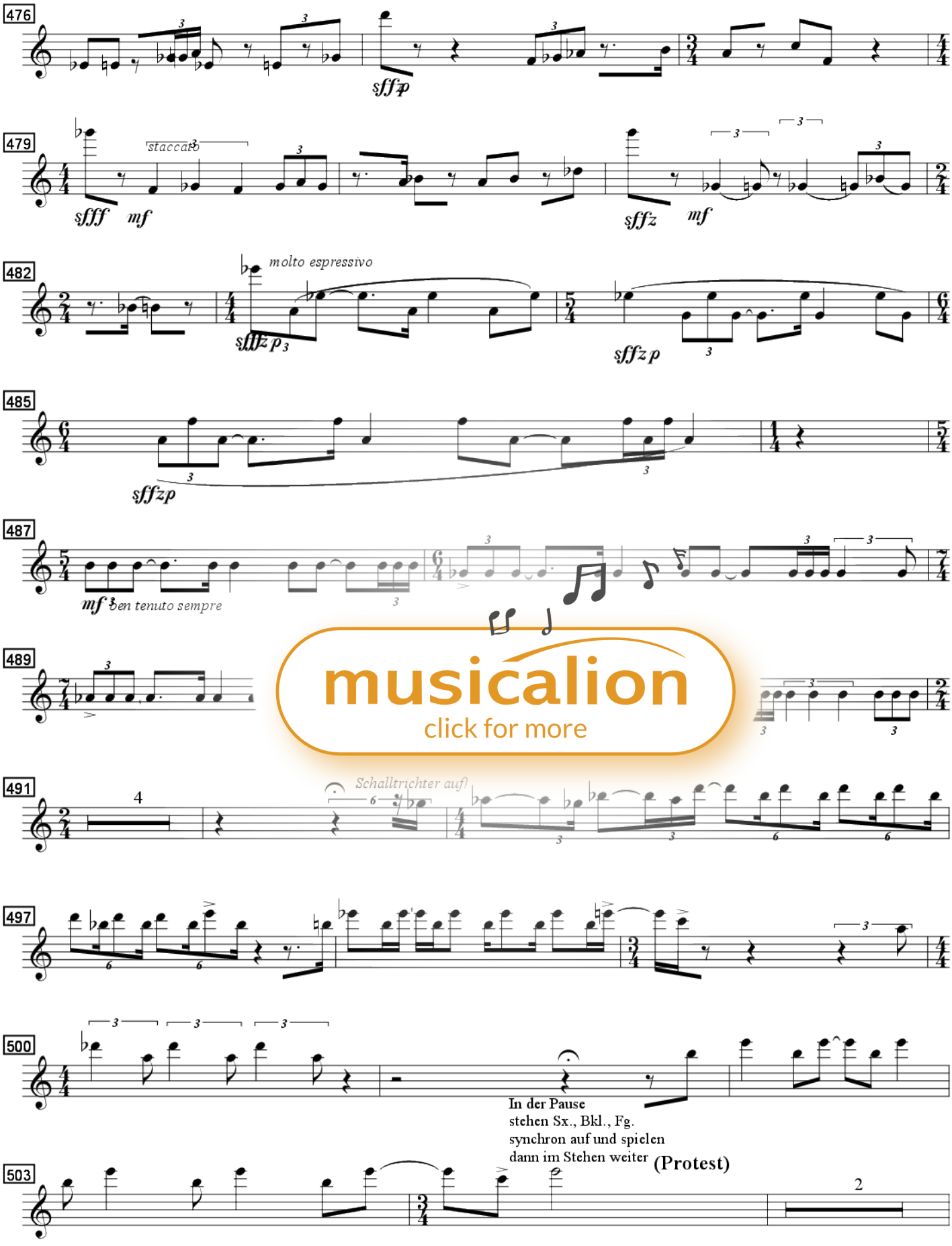
poco a poco cresc.

469

471
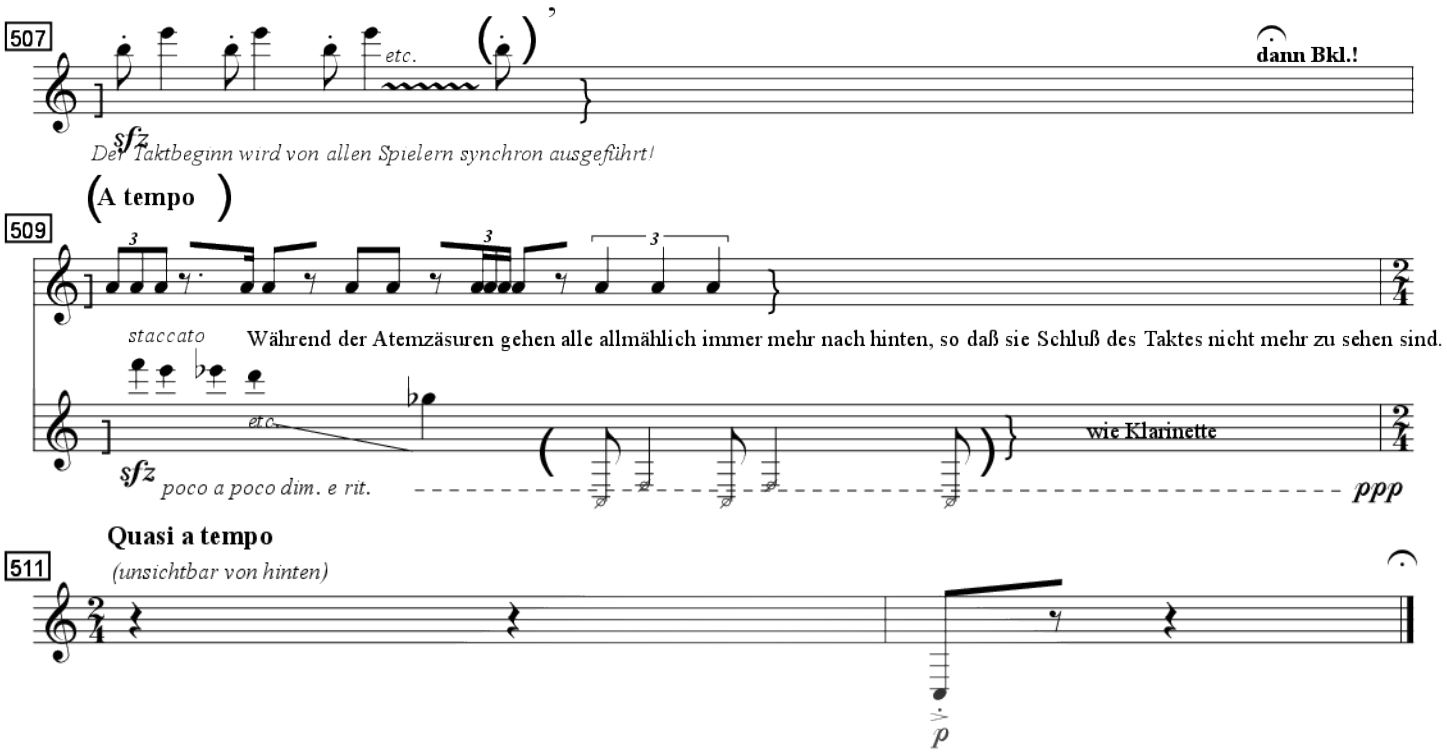
473 Schalltrichter auf!

sfffz p




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18 *Der Taktbeginn wird von allen Spielern synchron ausgeführt!*
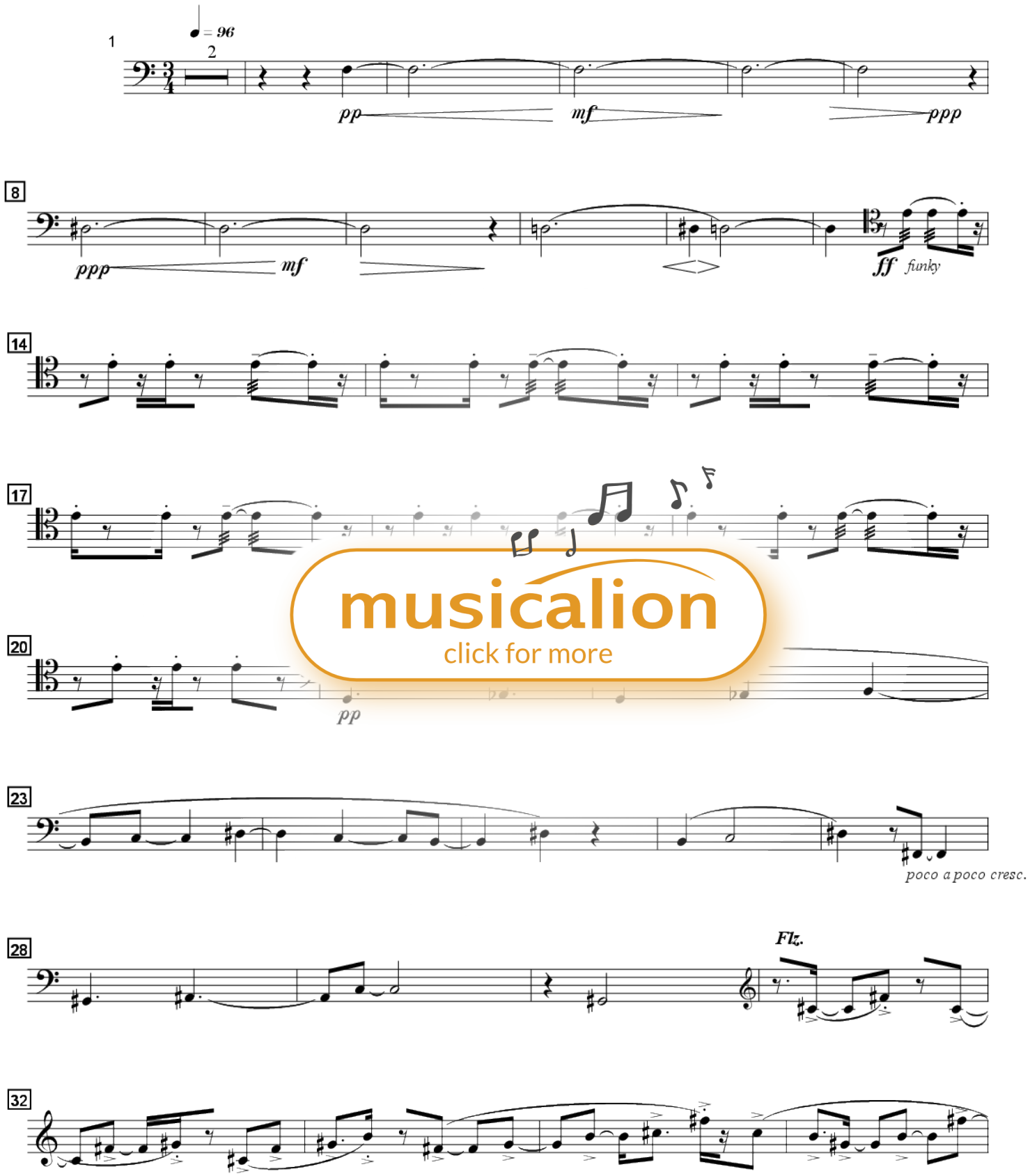



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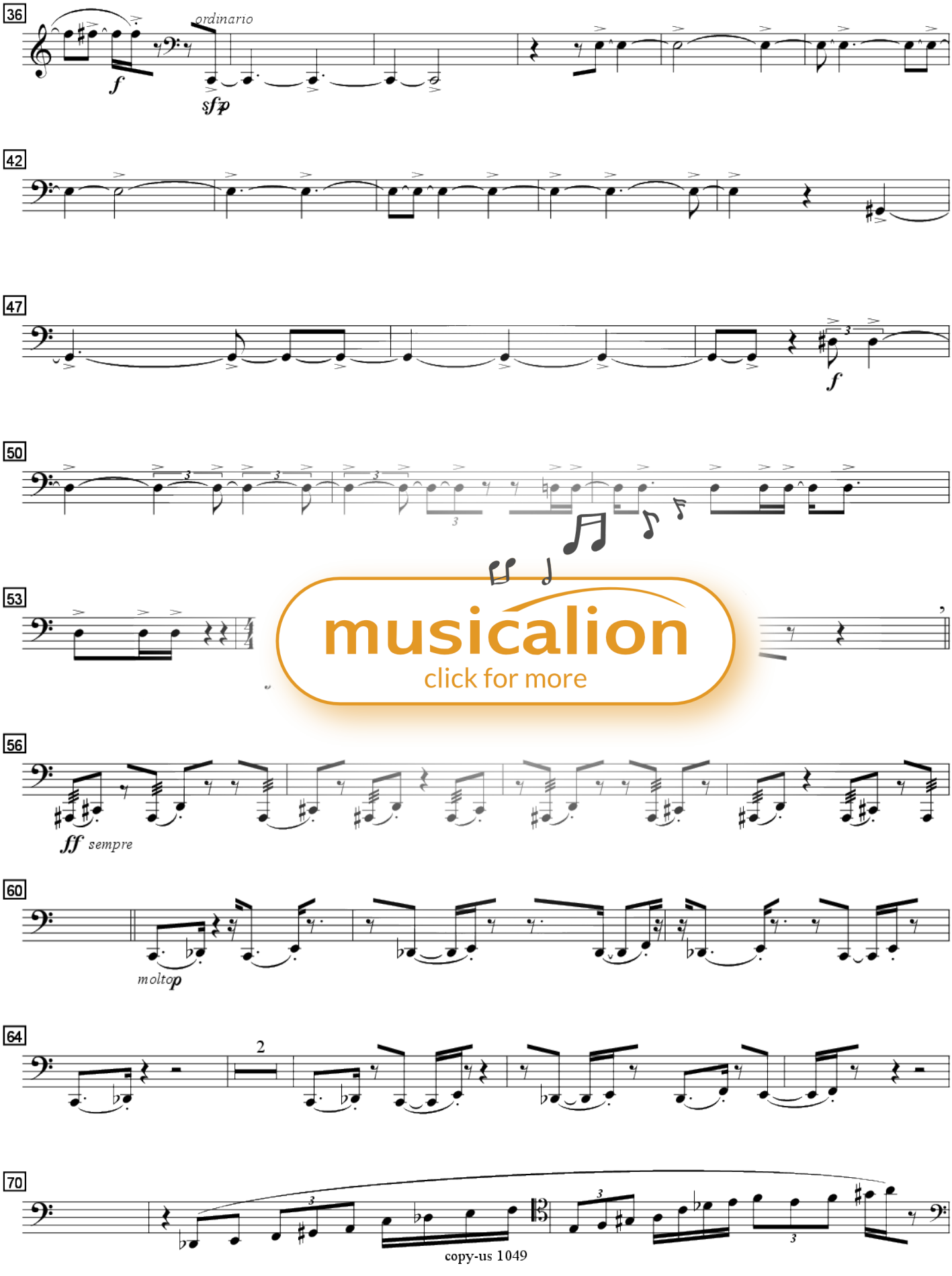
Christoph Maria Wagner
(1999)




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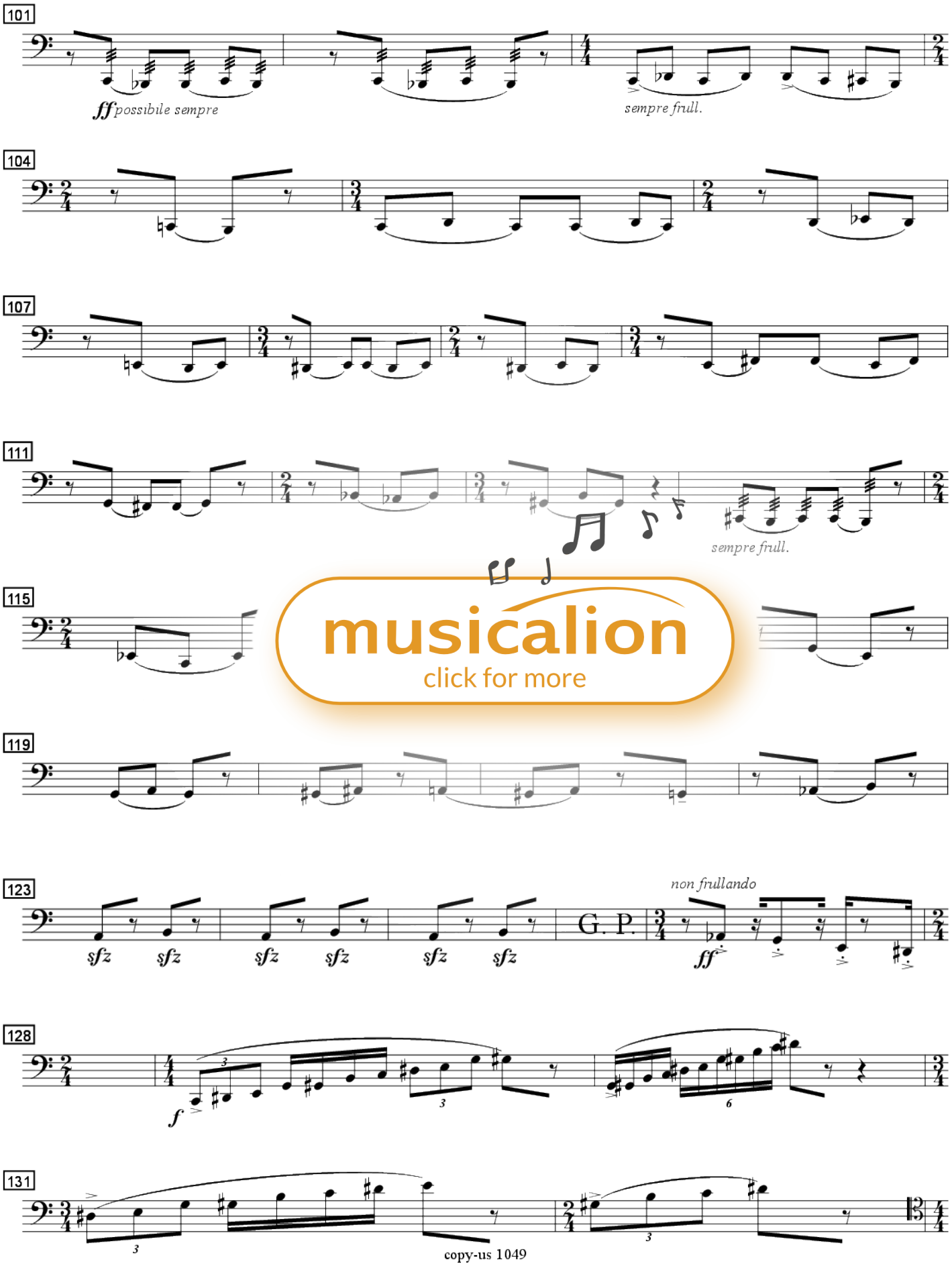



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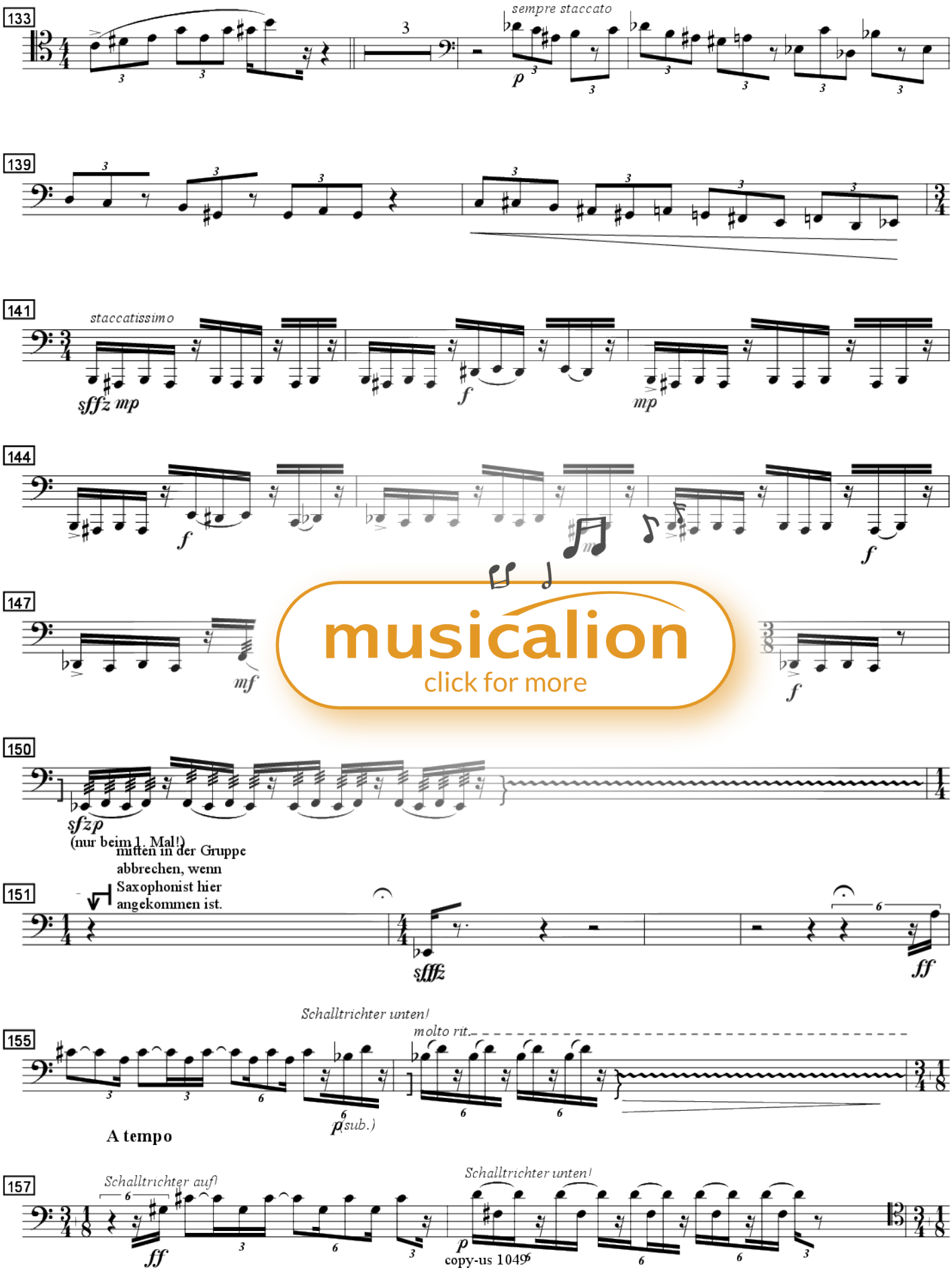
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133
sempre staccato
p
139
141
staccatissimo
sfffz mp
f
mp
144
f
m
f
147
mf
f
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150
sfzp
(nur beim 1. Mal!)
mitten in der Gruppe abbrechen, wenn Saxophonist hier angekommen ist.
151
sfffz
ff
155
Schalltrichter unten!
molto rit.
p sub.)
A tempo
157
Schalltrichter auf!
ff
Schalltrichter unten!
p

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A tempo

159 Schalltrichter auf! Schalltrichter unten! molto rit.

A tempo

161 A tempo zum Saxophonisten gewandt

164 Schalltrichter halb hoch!

166 molto rit.

168 Schalltrichter ganz oben!

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174

178 (al niente)

183 A tempo Schalltrichter der Dynamik entsprechend anheben! ganz hoch

187 Schalltrichter absenken!

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189

misterioso
sostenuto
molto espressivo e dolce
(kurz)
piu sostenuto
(kurz)
(lang)

194

A tempo
Alle Ein-und Ausstiege ohne Akzent oder Schweller so unmerklich wie möglich!
ppp
nervoso, sempre legato

197

199

201

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203

205
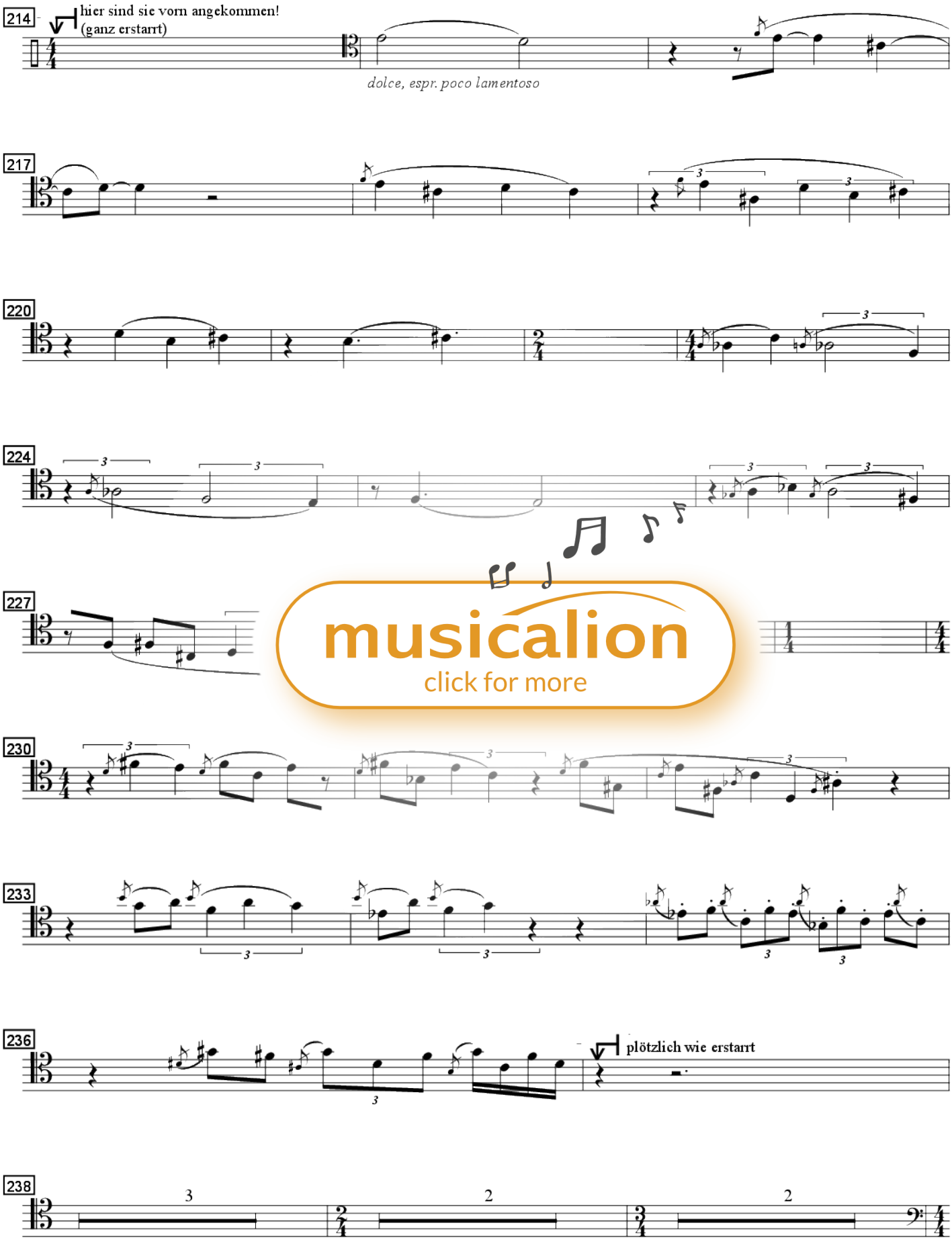
während der Fermate stehen Bkl. und Fg. langsam auf. Wenn sie vollständig aufgerichtet sind, folgt der nächste Takt
Schritte in Richtung Solistenpult wie angegeben!

208

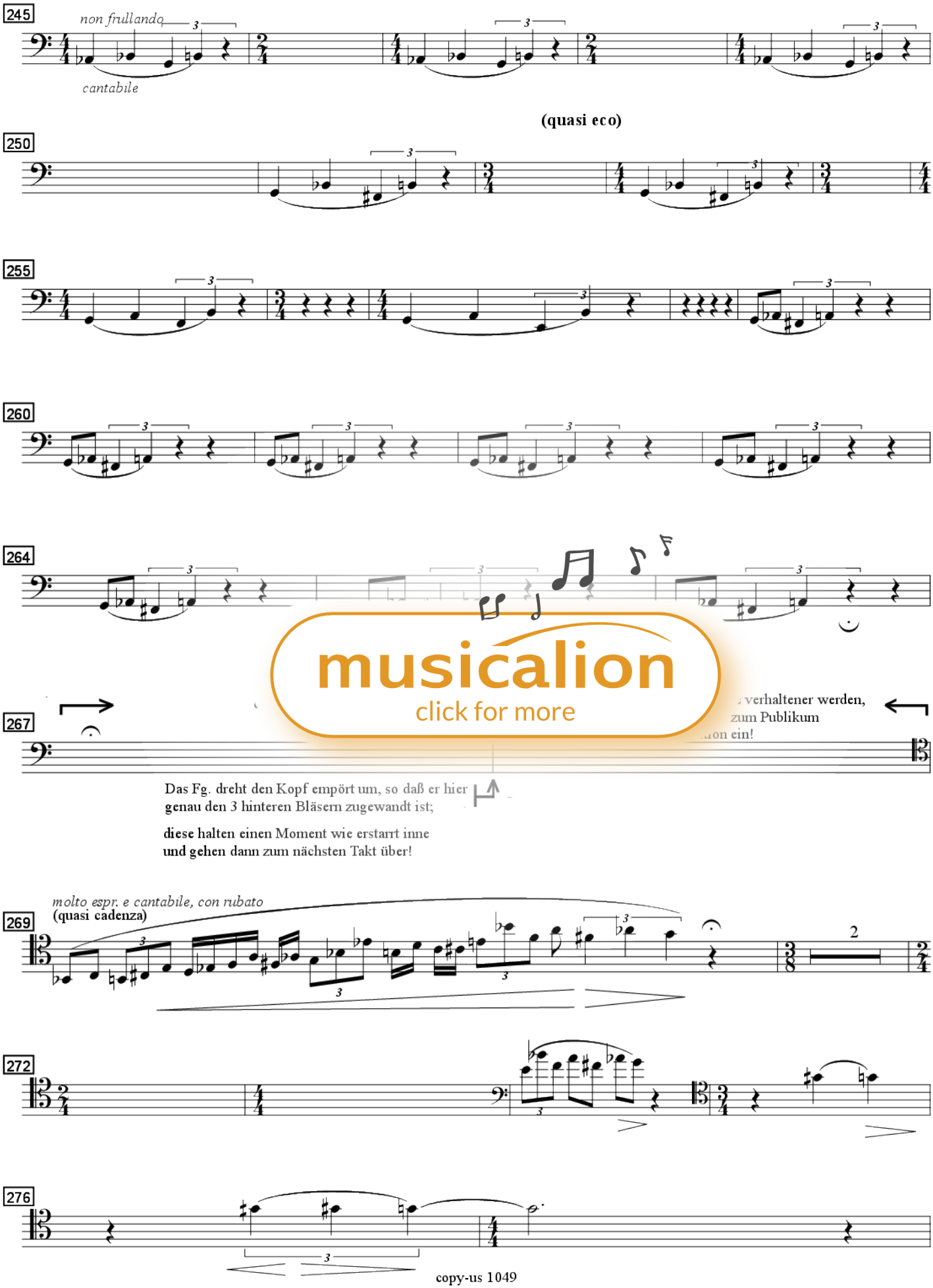
212

Bkl. und Fg. gehen betont asynchron zu ihren Solistenpulten
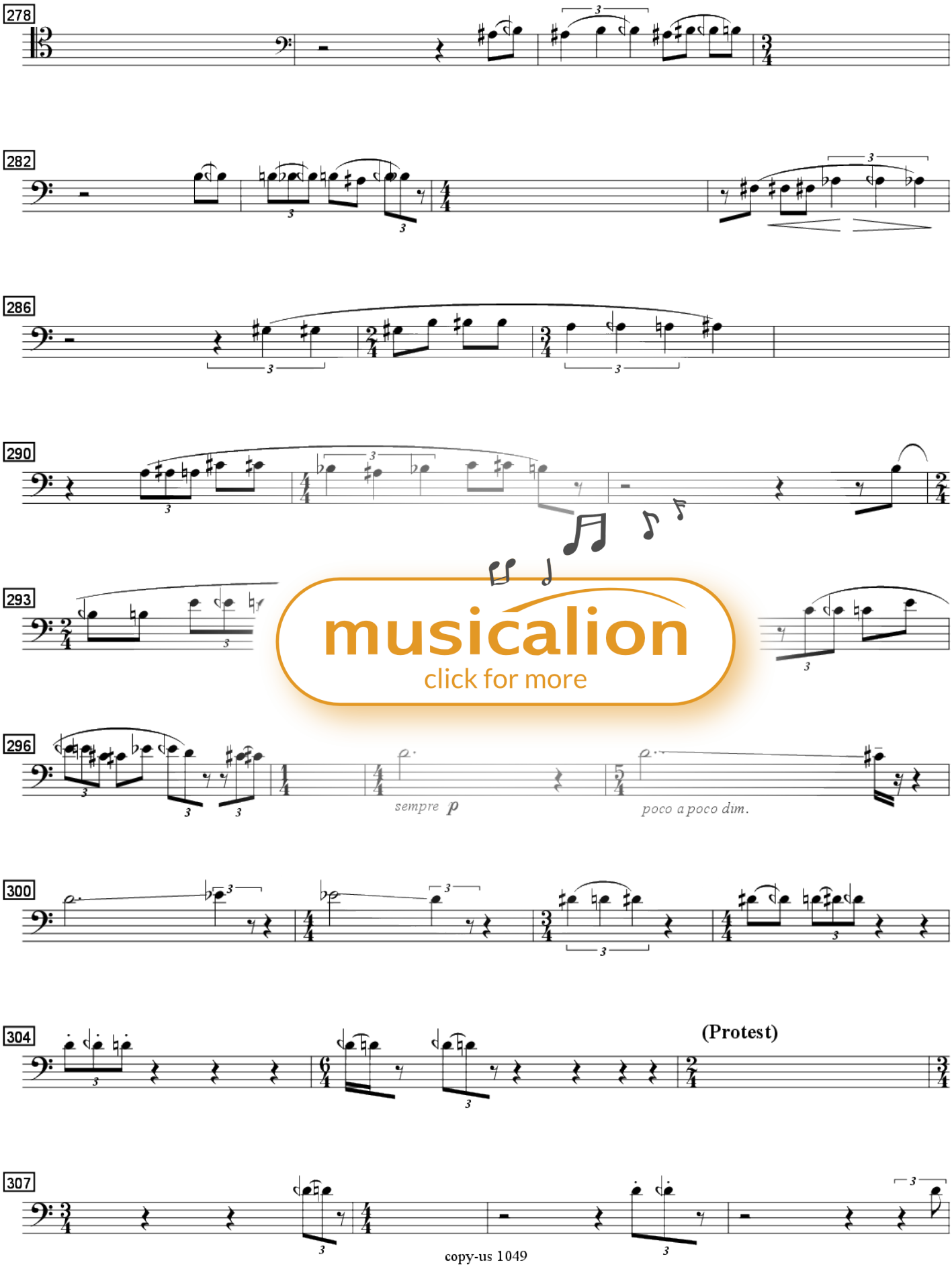
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311

Bkl. und Fg. verlassen gesenkten Hauptes
~~das Solistenpult und begeben sich maßlos~~
~~enttäuscht wieder nach hinten.~~
Sie bewegen sich nur während sie spielen!
In den Pausen sind sie wie erstarrt!

*mp*

313

319

Ab hier bewegen sich Bkl. und Fg. den Rest des Weges zu ihren hinteren Plätzen zurück!

324

*fff* *poss. sempre*

328

*mp*

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332

*fff*

*mp*

336

*fff*

*p*

**gridando**
*Schalltrichter auf!*

340

*fff*
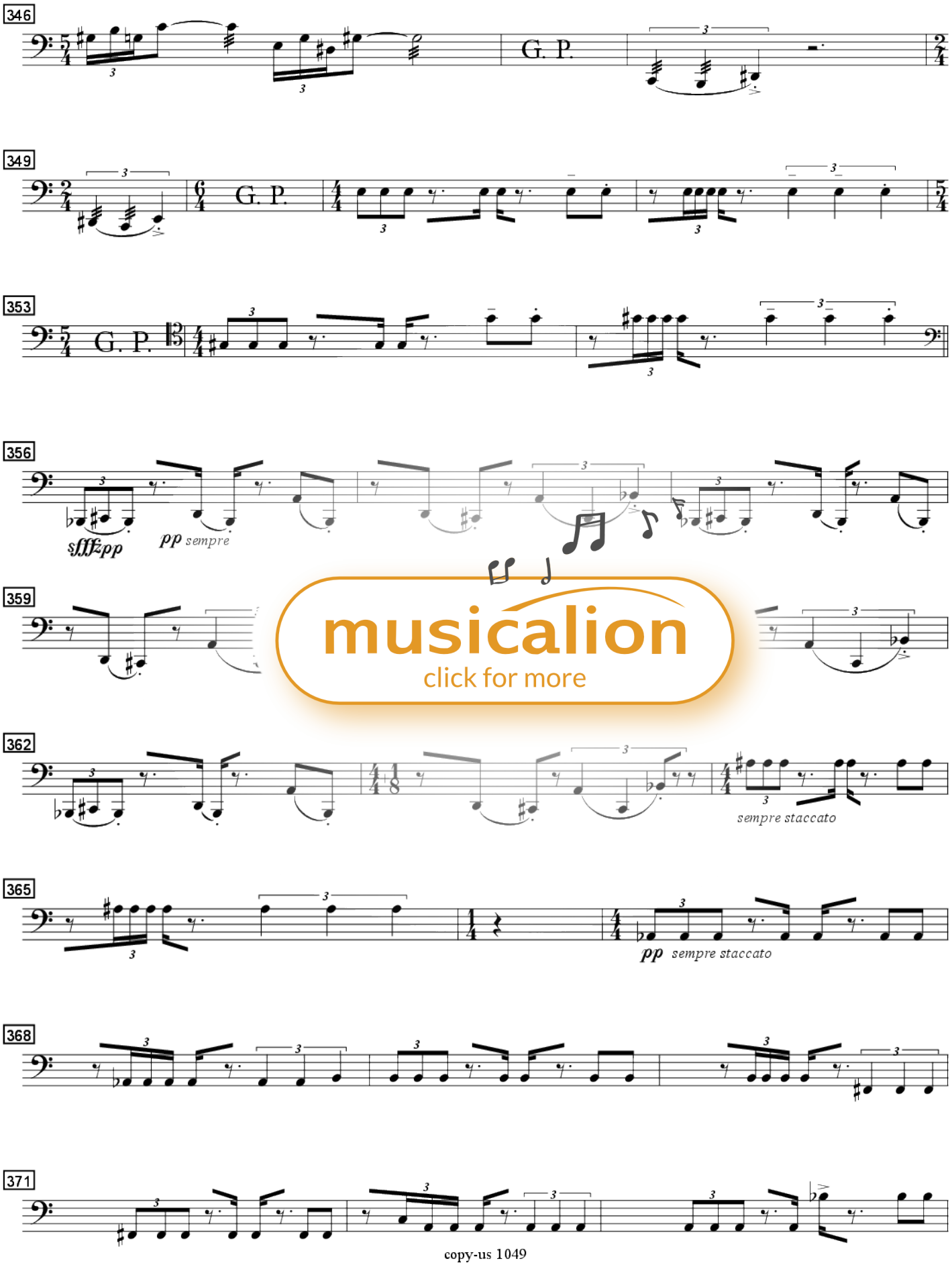
*fff*

343
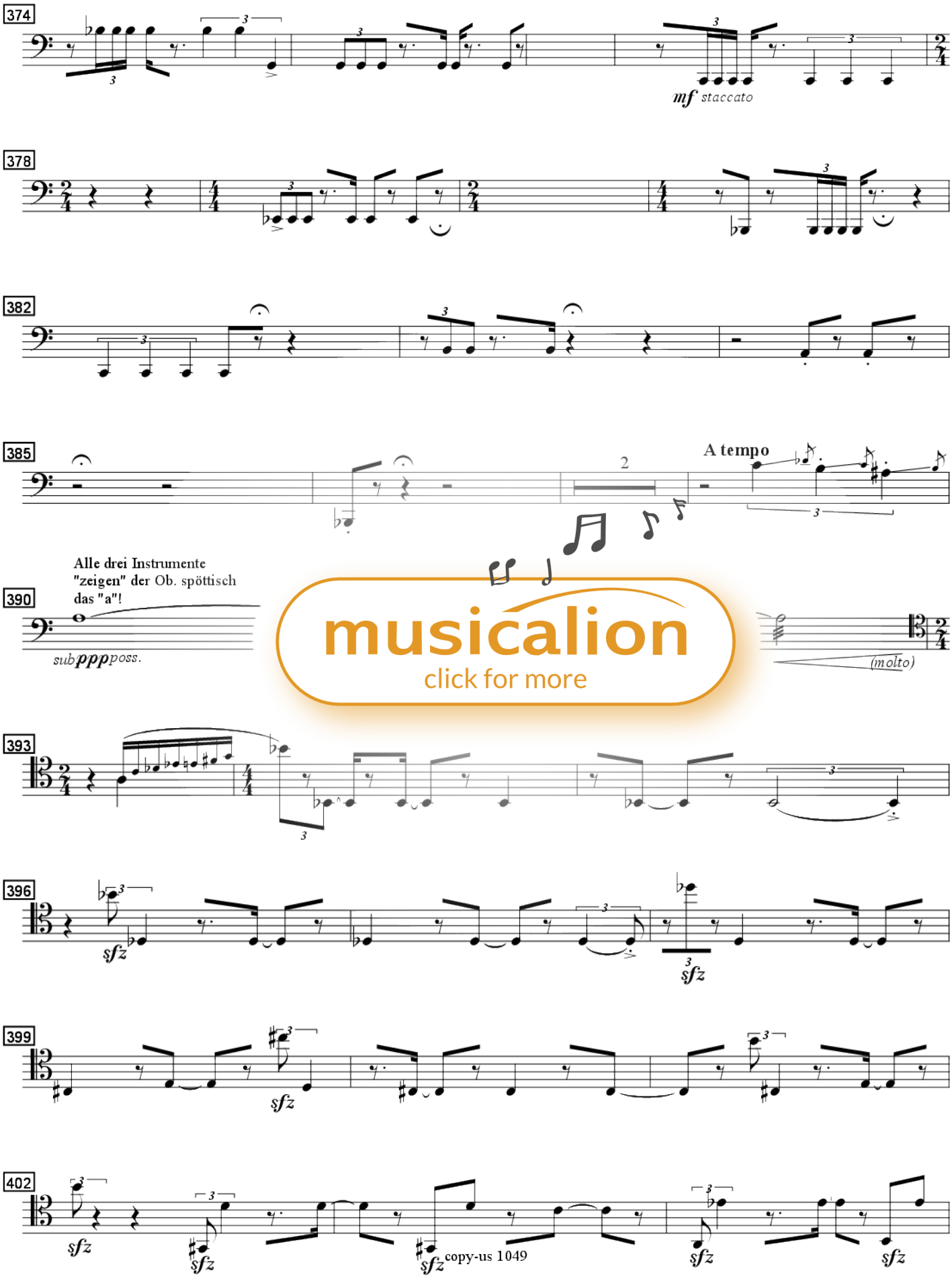
*mp*

*fff*
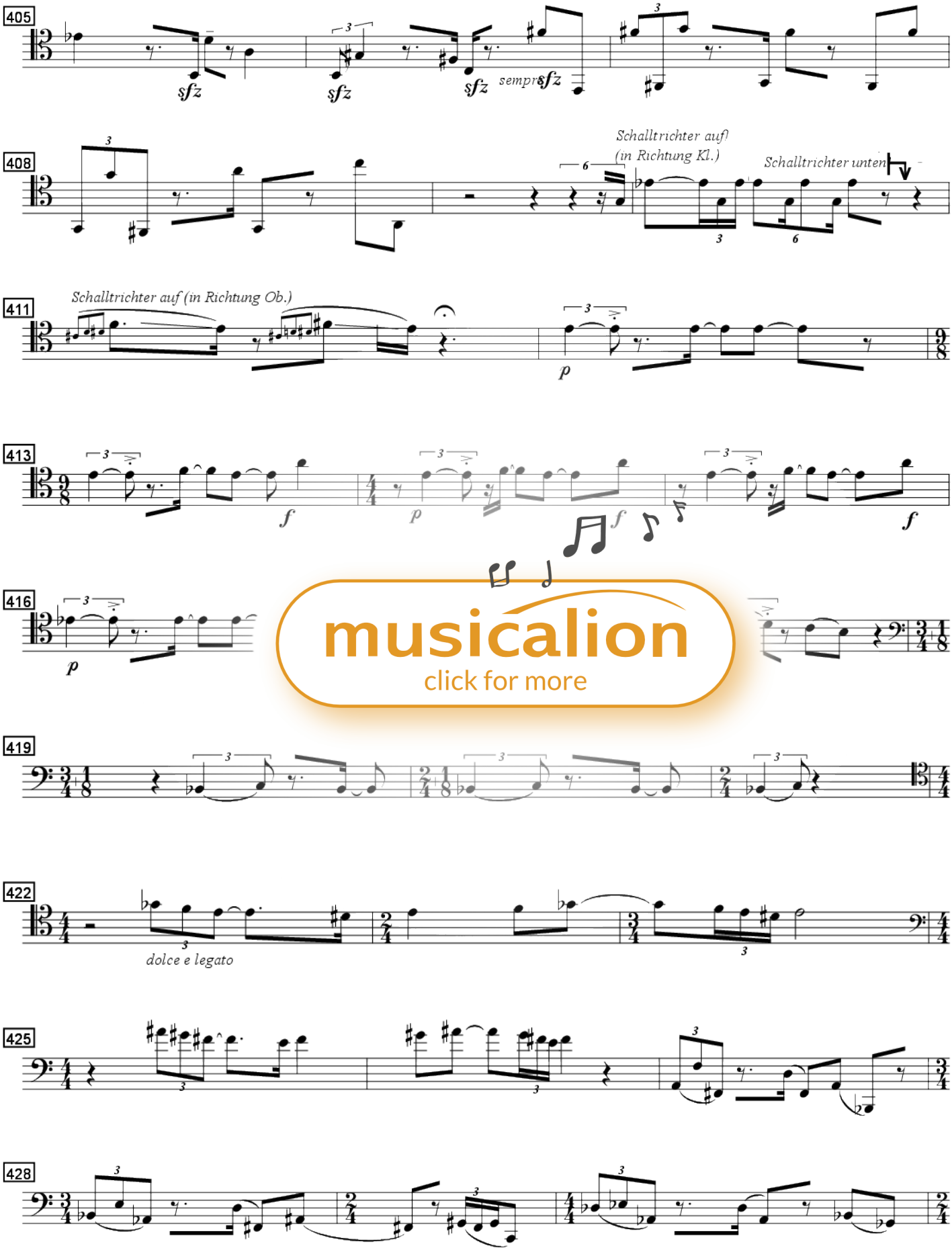
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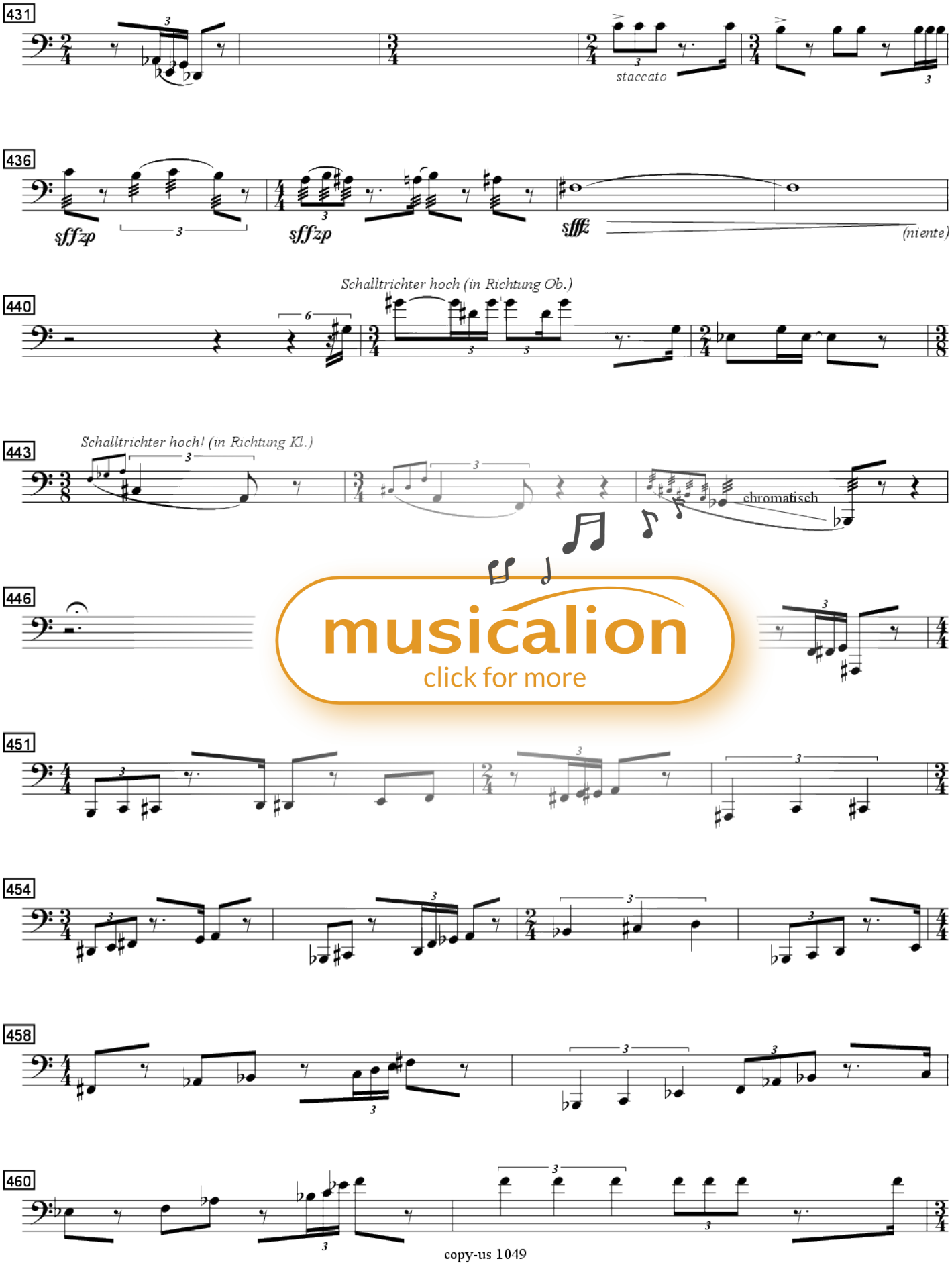



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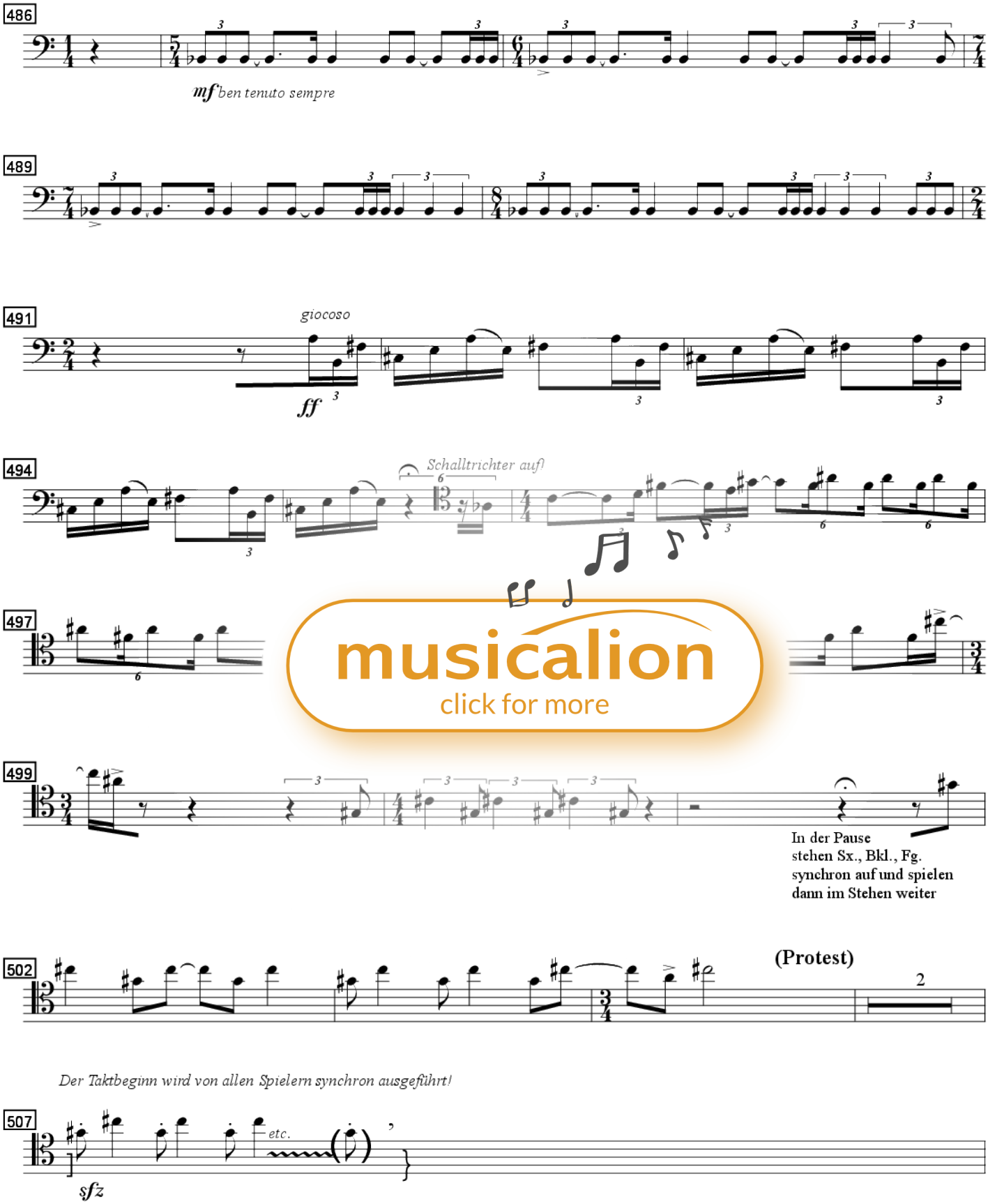



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*Der Taktbeginn wird von allen Spielern synchron ausgeführt!*

(A tempo)
Jede Gruppe 5-8 Mal spielen!

Während der Atemzäsuren gehen alle allmählich immer mehr nach hinten, so daß sie Schluß des Taktes nicht mehr zu sehen sind.

509

*sfz poco a poco dim. e rit.* *ppp*

**Quasi a tempo**

511

*(unsichtbar von hinten)*

*p*

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*Type:* Sheet music

*Title:* Viva il pubblico!

*Composer:* Christoph Maria Wagner

*Period:* Musica viva

*Theme:* .miscellaneous

*Series:* Individual Works

*Difficulty:* Schwer

*Arrangement group:* Chamber ensemble (wind instruments)

*Arrangement:* Oboe+[Cl+Sx+Bn2]

*Orchestration:* *Oboe = ob(1),*Bassoon =bn(2),Clarinet = cl(1),Saxophone = Sx(1)