

"ego"
piece for 15 instruments

Isabel Klaus

A

$\text{♩}=50$
"shy"

$\text{♩} = \text{♩} \rightarrow (\text{♩}=75)$ Più mosso

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Tenor Trombone

Acoustic Guitar

Piano

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

E# F Gb A
D# C B

$\text{♩} = \text{♩} \rightarrow (\text{♩}=75)$ Più mosso

B

Più mosso ♩=108

12

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

A. Gtr.

Pno.

Hp.

B

Più mosso ♩=108

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco s.p., senza vibr., flaut.

f

poco s.p., senza vibr., flaut.

f

poco s.p., senza vibr., flaut.

f

nervous, aggressive

19

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

A. Gtr.

Pno.

Hp.

nervous, aggressive

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz arco

poco s.p., senza vibr., flaut.

poco s.p., senza vibr., flaut.

poco s.p., senza vibr., flaut.

poco s.p., senza vibr., flaut.

poco s.p., senza vibr., dolce

rall.

26

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

A. Gtr.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *< sfz* *p* *< sfz* *p* *fp* *fp*

pp *< sfz* *p* *< mf* *mf* *p* *p* *sfz* *f* *> f*

sfz *sfz* *sfz* *sfz* *sfz*

mf *< f* *mf* *< f* *mf* *< f* *mf* *< f*

p *< sfz* *p* *< f* *< sfz* *p* *sfz* *p*

C

← ♩ = $\frac{3}{4}$ → (♩=72)

← ♩ = $\frac{3}{4}$ → (♩=108)

32

Fl.

without any emotion,
mechanical

Ob.

ppp

Cl.

fp

Bsn.

Hn.

fp

Tpt.

Tbn.

A. Gtr.

ord.

f

sffz

Pno.

Hp.

p.d.l.t., secco

ord.

C

← ♩ = $\frac{3}{4}$ → (♩=72)

without any emotion,
mechanical

Vln. I

ppp

without any emotion,
mechanical

Vln. II

ppp

espr.

ppp

Vla.

Vc.

Cb.

fp

38

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

A. Gtr.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

f

mf

p<sfz

ff

ff

ffz

pizz

arco

sfz >

sfz

p<sfz

espr.

ord.

D

energetic ♩=80

44

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

A. Gtr.

Pno.

Hp.

D

energetic ♩=80

still mechanical, normal bow

Vln. I

Vln. II

Vla.

Vc.

Cb.

still mechanical

f

3

ff

f

mf

mf

12

12

f

5

5

7

p

1/4-1/2 Ped.
(don't leave pedal until indicated)

E# F# G# A
D# C B

f

f

ff

ff

f

c.l.batt., jeté,
with pressure
until bow stops
jumping

sim.

f

46

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

A. Gtr.

Pno.

Hp.

E# F# G# A#
D# C B

Vln. I

Vln. II

Vla.

Vc.

Cb.

49

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

A. Gtr.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

espr.

ord.

mf

mf

f

f

sim.

f

5

3

10

8^{vb}

12

14

6

5

5

F

E F G A#
D# C# B

B#

E

Moderato ♩=90

55

Fl. GP.

Ob. GP.

Cl. GP.

Bsn. GP.

Hn. GP.

Tpt. GP.

Tbn. GP.

A. Gtr. GP.

Pno. GP.

Hp. GP.

E

Moderato ♩=90

Vln. I GP.

Vln. II GP.

Vla. GP.

Vc. *molto espressivo* pizz, molto vibr. *arco* *dolce* *vibratissimo* pizz *arco* (high indeterminate pitch)

Cb. GP.

mf *p* *f* *p* *f*

F

energetic ♩=80

poco più mosso ♩=100

63

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

A. Gtr.

Pno.

Hp.

F **E F Gb Ab**
Db Cb B#

D

energetic ♩=80

poco più mosso ♩=100

Vln. I

Vln. II

Vla.

Vc.

Cb.

8va

12

mf

1/4-1/2 Ped.

8vb

ff

3

0

8vb

take these notes into the 3. pedal.
by pressing them mute. Don't leave
3. Pedal until indicated.

8vb

muted

muted

p

p

p

p

Meno mosso = 80

E	F	G#	A#
D	Cb	B#	

Meno mosso $\text{♩} = 80$

poco più mosso ♩=100

71

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

A. Gtr.

Pno.

Hp.

muted

p

12

5

6

Φ

poco più mosso ♩=100

Vln. I

Vln. II

Vla.

Vc.

Cb.

meno mosso ♩=80

poco più mosso ♩=100

75

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

A. Gtr.

Pno.

Hp.

stacc.

f

12

12

12

12

12

sim.

5

6

3

ff

p

muted (straight)

E	F#	G#	A#
D	C	B#	

meno mosso ♩=80

poco più mosso ♩=100

Vln. I

Vln. II

Vla.

Vc.

Cb.

G

meno mosso ♩=80

poco più mosso ♩=100

79

Fl. *p*

Ob.

Cl.

Bsn. *p*

Hn. *p*

Tpt. muted (straight) *p*

Tbn. *p*

A. Gtr.

Pno. *f* *ff* *stacc* *12* *6*

Hp. *ff* *E F G# A#* *D C B#*

Vln. I

Vln. II

Vla.

Vc.

Cb.

muted *muted* *muted (straight)* *p* *mf* *p* *3* *3* *3*

G

86

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

A. Gtr.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

p

pp

mf

p

3

3

3

5

5

5

p

mf

stacc.

f

12

f

6

ff

3

ϕ

ff

ϕ

E F G# A
D C B#

meno mosso ♩=80

← $\overset{3}{\text{♩}} = \text{♩} \rightarrow (\text{♩}=120) \xrightarrow{\text{rall.}}$

93

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

A. Gtr.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

take mute out

take mute out

take mute out

stacc.

$\overset{3}{\text{♩}} = \text{♩} \rightarrow (\text{♩}=120) \xrightarrow{\text{rall.}}$

sul tasto, at the frog

$\overset{3}{\text{♩}} = \text{♩} \rightarrow (\text{♩}=120) \xrightarrow{\text{rall.}}$

E F G# A
D C B#

p

f

ff

p *mf*

12

12

10

Meno mosso ♩=96

99

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

A. Gtr.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *f*

mf *f*

p

p

mf *f*

stacc.

f

ff

E F G# A
D C# B#

Meno mosso ♩=96

sul tasto, at the frog

mf *f*

H

← $\overset{3}{\text{♩}} = \text{♩} \rightarrow (\text{♩}=72)$

← ♩ = ♩ →

104

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

A. Gtr.

Pno.

Hp.

H

← $\overset{3}{\text{♩}} = \text{♩} \rightarrow (\text{♩}=72)$

← ♩ = ♩ →

poco pont., senza vibr., flaut.

mf

poco pont., senza vibr., flaut.

mf

poco pont., senza vibr., flaut.

mf

poco pont., senza vibr., flaut.

mf

leave 3. Pedal, when sound disappears

← ♩ = ♩ →

← ♩ = ♩ →

← ♩ = ♩ →

109

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

A. Gtr.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sim.

mf

3

4/4

3/4

3/8

2/4

12/8

4/4

← ♩ = ♩ →
← ♩ = ♩ →
← ♩ = ♩ →

116

□

△

△

□

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

A. Gtr.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

← ♩ = ♩ →
← ♩ = ♩ →
← ♩ = ♩ →

E# F Gb Ab
D C# B

I

[illegible]

[illegible]

J

← ♪ = ♪³ → (♪=108)

← = → (♩=135)

135

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

A. Gtr.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

136

137

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562

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564

565

566

← ♩ = $\frac{3}{4}$ → (♩=90)

143

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

A. Gtr.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

ord. molto espressivo

p *<* *>* *pp* *sfz* *f* *p* *<* *sfz* *p* *f* *p* *sfz* *p* *fp* *<* *f*

← = → (♩=135)

subito meno mosso ♩=120

E#	F#	G#	A
D	C#	B	

←  =  → (♩=135)

subito meno mosso $\text{♩}=120$

ord.

ord.

ord.

mf

dolce

vibratissimo

 $mf \leq$

P

 $\mathbb{F}$

mf

 $\mathcal{S}fz$

K

Più mosso ♩=135

Meno mosso ♩=120

←  =  → (♩=90)

157

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

A. Gtr.

Pno.

Hp.

158

159

160

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600

Più mosso ♩=135

Meno mosso ♩=120

← $\overset{3}{\text{♪}} = \text{♪} \rightarrow (\text{♪}=90)$

Violins I and II, Viola, Violoncello, and Contrabasso. The score is in 3/4 time, with a key signature of one flat (B-flat). It features a complex rhythmic pattern with triplets and dynamic markings such as *pp*, *p*, *p<sfz*, and *ppp*. The score is divided into two systems, each with a repeat sign. The first system covers measures 1-4, and the second system covers measures 5-8. The Violins I and II parts have a melodic line with triplets and slurs. The Viola part has a more rhythmic line with triplets and slurs. The Violoncello and Contrabasso parts have a bass line with triplets and slurs. The score is written for a string quartet.

L

← ♩ = ♩ → (♩=60) poco più mosso ♩=72 ← ♩ = ♩ → (♩=108) ← ♩ = ♩ → (♩=72)

165

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

A. Gtr.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sim.

p

f

ff

p

mf

secco

espr. sim.

poco pont., senza vibr., flaut.

poco s.p., senza vibr. dolce

p

f

Ab

A

φ

L

3
← ♩ = ♩ → (♩=108) ← ♩ = ♩ → (♩=72) Più mosso ♩=90

171

Fl. *p* *f* *p* *f* *p* *ff* *ppp!* *come prima* *staccatiss.*

Ob. *p* *f* *sfz* *p* *f* *p* *ff* *ppp!*

Cl. *p* *f* *sfz* *p* *f* *p* *ff* *ppp!*

Bsn. *sfz* *f* *p* *f* *p* *ff*

Hn. *sfz* *p* *ff*

Tpt. *mf-f* *p* *f*

Tbn. *sfz* *f* *p* *ff*

A. Gtr. *ffz*

Pno. *f* *staccatiss.* *ppp!*

Hp. *staccatiss.* *pp!*

3
← ♩ = ♩ → (♩=108) ← ♩ = ♩ → (♩=72) Più mosso ♩=90

ord. *p* *f* *p* *f* *p* *ff* *ppp!* *come prima*

ord. *p* *f* *p* *f* *p* *ff* *ppp!* *come prima*

ord. *p* *f* *p* *f* *p* *ff* *ppp!* *staccatiss.*

ord. *p* *f* *p* *f* *p* *ff*

ord. *p* *f* *p* *ff*

ord. *sfz* *f* *p* *ff*

Meno mosso ♩=72

poco più mosso ♩=80

 $\leftarrow \text{♩} = \text{♩} \rightarrow (\text{♩}=60)$

176

Fl. *f* *pp*

Ob. *f* *pp*

Cl. *pp* *f* *pp*

Bsn. *f* *pp*

Hn. *f* *ppp*

Tpt. *f* *ppp*

Tbn. *f* *ppp*

A. Gtr. *f* *ff*

Pno. take mute into 3. Pedal: *f* leave 3. pedal *pp*

Hp. *f* *Ab*

Meno mosso ♩=72

poco più mosso ♩=80

 $\leftarrow \text{♩} = \text{♩} \rightarrow (\text{♩}=60)$

ord.

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Cb. *f* *pp*

M

← $\text{♪} = \text{♪} \rightarrow (\text{♩}=90)$

← $\text{♪} = \text{♪} \rightarrow (\text{♩}=60)$

179

Fl. *pp* *molto espress. vibratissimo* *mf* *ff* *f* *p* *ppp!* *espr*

Ob. *pp* *f* *molto espress. vibratissimo* *mf* *ff* *f* *p* *ppp!*

Cl. *pp* *f* *molto espress. vibratissimo* *mf* *ff* *f* *p* *ppp!*

Bsn. *pp* *f* *molto espress. vibratissimo* *mf* *ff* *f* *p*

Hn. *ppp* *f* *molto espress. vibratissimo* *mf* *ff* *f* *p*

Tpt. *ppp* *f* *molto espress. vibratissimo* *mf* *ff* *f* *p*

Tbn. *ppp* *f* *molto espress. vibratissimo* *mf* *ff* *f* *p*

A. Gtr. *mf* *ff*

Pno. *pp* *mf* *ff* *f* *p*

Hp. *pp* *mf* *pp* *p.d.l.t., secco*

Vln. I *pp* *f* *molto espress. vibratissimo* *mf* *ff* *f* *p* *ppp!*

Vln. II *pp* *f* *molto espress. vibratissimo* *mf* *ff* *f* *p* *>ppp*

Vla. *pp* *f* *molto espress. vibratissimo* *mf* *ff* *f* *p* *ppp!*

Vc. *mf* *pizz* *arco* *f* *molto espress. vibratissimo* *f* *p* *>ppp*

Cb. *pp* *f* *molto espress. vibratissimo* *mf* *ff* *f* *p*

M A C

poco più mosso ♩=72
poco più mosso ♩=90
poco meno mosso ♩=72

187

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

A. Gtr.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 34, measures 187-190, is presented below. The score is for a full orchestra and includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Acoustic Guitar, Piano, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo markings are 'poco più mosso' (♩=72, ♩=90) and 'poco meno mosso' (♩=72). The score shows various dynamics (f, p, pp, ppp, ff) and articulations (accents, slurs, triplets, etc.). The key signature changes from D major to B-flat major in measure 189. The time signature changes from 4/4 to 3/4 in measure 189 and back to 4/4 in measure 190.

N

poco più mosso ♩=90

191

Fl. *f* *change to piccolo*

Ob. *f* *p* *f* *pp* *espr.* *pp*

Cl. *f* *p* *f* *pp* *pp*

Bsn. *f* *p* *f* *pp* *f* *pp*

Hn. *f* *p* *f* *pp* *f*

Tpt. *f* *p* *f* *pp* *f*

Tbn. *f* *p* *f* *pp* *f*

A. Gtr. *f* *ff* *ff* *mf*

Pno. *f* *pp*

Hp. *f* *mf*

Vln. I *f* *p* *f* *pp* *poco pont.* *ord.* *pp* *f* *pp*

Vln. II *f* *p* *f* *pp* *poco pont.* *ord.* *pp* *f* *pp*

Vla. *f* *p* *f* *pp* *poco pont.* *ord.* *pp* *f* *pp*

Vc. *f* *p* *f* *pp* *poco pont.* *ord.* *pp* *f* *pp*

Cb. *f* *p* *f* *pp* *poco pont.* *ord.* *pp* *f* *pp*

poco più mosso ♩=90

194

picc-Fl. *mf* *pp* *ppp* *pp*

Ob. *mf* *pp* *ppp* *pp*

Cl. *mf* *pp* *ppp*

Bsn. *f* *pp* *ppp* *pp*

Hn. *mf* *f* *ppp*

Tpt. *f* *f* *ppp* *f*

Tbn. *mf* *f* *ppp* *f*

A. Gtr. *f* *ff*

Pno. *f* *pp* take mute into 3. pedal:

Hp. *f* *mf*

Vln. I *f* *f* *ppp* *pp*

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

Vla. *f* *f* *ppp* *pp*

Vc. *f* *f* *ppp* *pp*

Cb. *f* *f* *ppp*

energetic ♩=40 (♩=80)

197 for all: big sound, but with a soft articulation

picc-Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

A. Gtr.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

O

liberamente (♩=ca. 50)

espr.

senza vibr., non diminuendo

199

picc-Fl. *mp*

Ob. *fff* 5

Cl. *fff* 6

Bsn. *fff* 6

Hn. *fff* 6

Tpt. *fff* 7

Tbn. *fff*

A. Gtr. *mp* ① (real sound)

Pno. *fff* 12

Hp. *mp* leave 3. pedal (quiet)

O (sounds one octave higher)

liberamente (♩=ca. 50)

Vln. I *fff* 9

Vln. II *fff* 7

Vla. *fff*

Vc. *fff* 5 pizz., laisser sonner *mp*

Cb. *fff* 7