

Pauken

Tethys

Axel Schünemann

I. Die Tethys in Trias und Jura

$\text{♩} = \text{ca. } 60$ *Vibr.:*

10

5

pp

19

15

ff

38 *2.Viol.:*

fp **ffff** **f**

44

2.Viol., Fl., Ob., I.H.:

11

12

f

72

1.Tromp.:

f

ff

79

Kontrab.:

ff

mf

f

mf

93

2

5

p

mp

p

p

pp

108

Musical score for page 108, measures 11-2. The score consists of two staves. The top staff is in 2/8 time, with a dynamic of **f**. It features a sixteenth-note pattern with grace notes and a bass note. The bottom staff is in 4/4 time, with dynamics **ff** and **f**, showing eighth-note patterns.

126

1. Tromp.:

Musical score for page 126, measure 33. The staff is in 3/8 time with a key signature of one flat. The dynamic is **f**. The music includes eighth-note patterns and grace notes.

165

Musical score for page 165, measures 3 and 25. The staff is in 3/8 time with a key signature of one flat. Dynamics include **fff** and **ff**. Measure 3 shows a sixteenth-note pattern with grace notes. Measure 25 shows a sixteenth-note pattern with a bass note.

177

Musical score for page 177, measures 25 and 3. The staff is in 3/8 time with a key signature of one flat. Dynamics include **ff** and **p**. Measure 25 shows a sixteenth-note pattern with grace notes. Measure 3 shows a sixteenth-note pattern with a bass note.

II. Samples di cretaceo

$\text{♪} = \text{ca. } 84$

Musical score for page 19, measures 5-3. The staff is in 3/8 time with a key signature of one sharp. Dynamics include **ff**, **f**, **gliss.**, **p**, **mf**, **ff**, and **p**. Measure 5 shows a sixteenth-note pattern with grace notes. Measures 6-7 show eighth-note patterns with grace notes and a bass note.

5

Musical score for page 19, measures 3-3. The staff is in 3/8 time with a key signature of one sharp. Dynamics include **f**, **p**, **mf**, **ff**, and **mp**. Measure 3 shows a sixteenth-note pattern with grace notes. Measures 4-5 show eighth-note patterns with grace notes and a bass note.

19

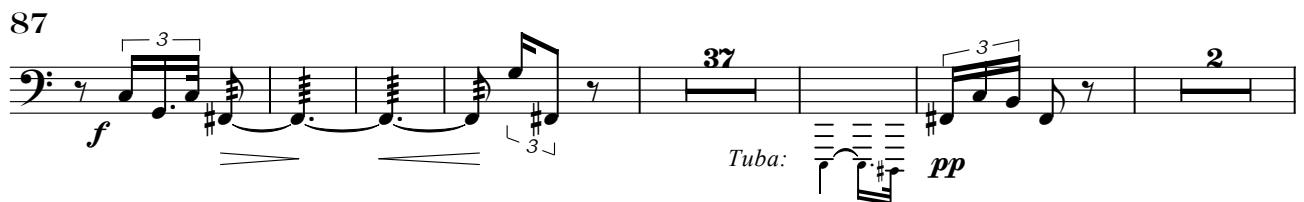
3.Posaune:

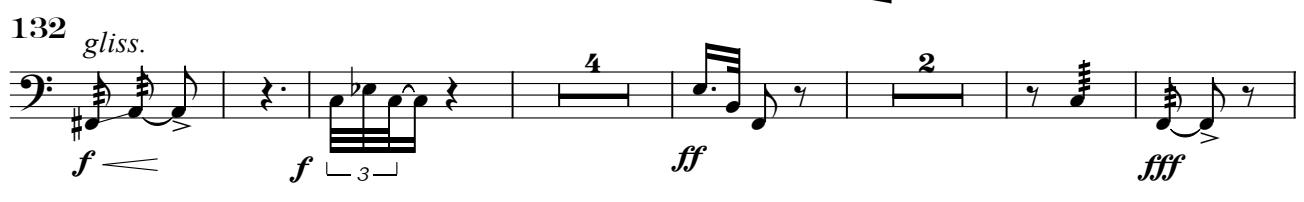
Musical score for page 19, measures 11-1. The staff is in 3/8 time with a key signature of one sharp. Dynamics include **f**, **p**, **mf**, **ff**, and **p**. Measure 11 shows a sixteenth-note pattern with grace notes. Measures 12-13 show eighth-note patterns with grace notes and a bass note.

39

Musical score for page 39, measures 6-6. The staff is in 3/8 time with a key signature of one sharp. Dynamics include **mf**, **f**, **Kb., Tb., Kfg.:**, **#ff**, and **ff**. Measure 6 shows a sixteenth-note pattern with grace notes. Measures 7-8 show eighth-note patterns with grace notes and a bass note.

51 2.4.Horn: 

87 

132 *gliss.* 

144 *gliss.* 

159 

III. Serenade

tacet



IV. Apocharaxis

ca. 0'34" $\text{♪} = \text{ca. } 92$

10 sul B (*gliss.*)

p sul F

13 $\text{♩} = \text{ca. } 26$

fff

16 $\text{♪} = \text{ca. } 92$

fff

28 $\text{♩} = \text{ca. } 26$

pp

V. Zum Schließen der Tethys

$\text{♪} = \text{ca. } 80$ *I. Vl., Holz:*

22

f

ff

fp

15

mf

f

2

11

2

15

48

Hörner, Pos.: *ff*

55

2.4.Horn:

78

ppp

Tethys

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I. Die Tethys in Trias und Jura

$\text{♩} = \text{ca. } 60$

1.Oboe, 1.Violin.:

PB

16 **20**

ff ○ Bck ChB **20**

f

42

Pauken:

Bässe:

PB **10** **16**

f ● Bck **16**

ChB **f**

73

Pauken:

PB **2**

f **2** **ff**

ChB ● $\Delta \backslash \text{Tri}$ **p**

82

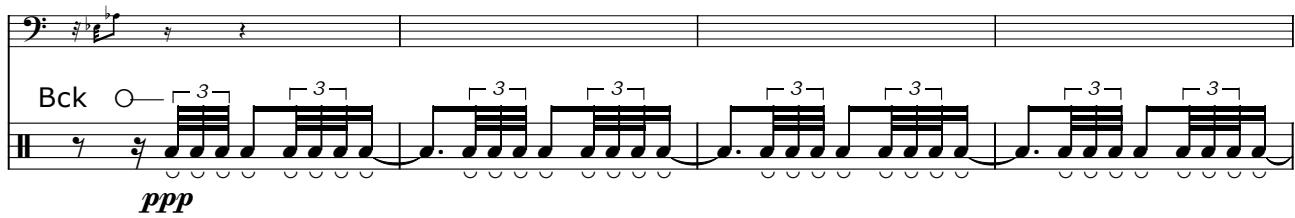
2 **4** **PB** **19**

$\Delta \backslash \text{Tri}$ **2** **4** $\Delta | \text{mf}$ ○ ChB **19**

ff

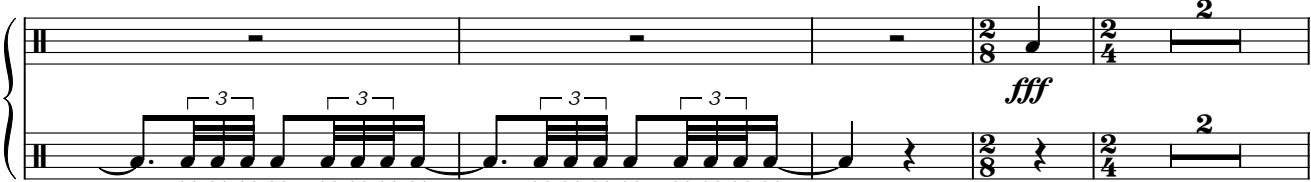
111

2.Posaune:

Bck O— $\overbrace{3}$ —


115

PB

$\overbrace{3}$ — $\overbrace{3}$ — $\overbrace{3}$ — $\overbrace{3}$ —


121

Spl

ChB

GrT

Bck
f

4

pp

fff

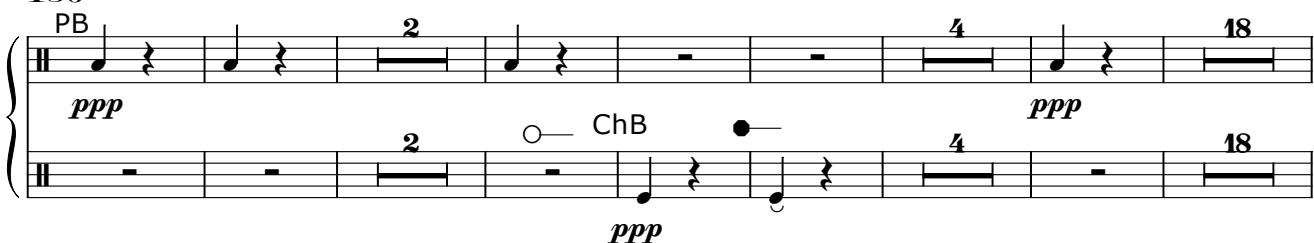
2

p

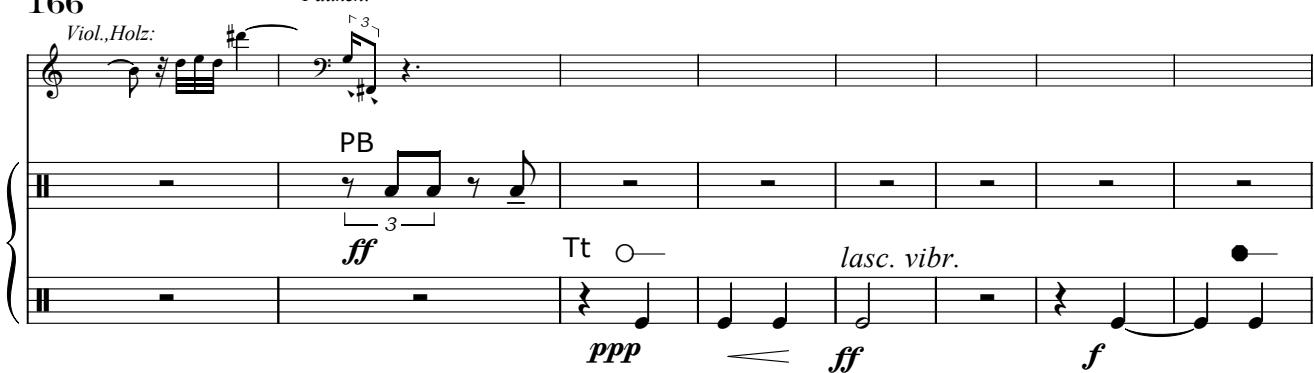
4

morendo

136

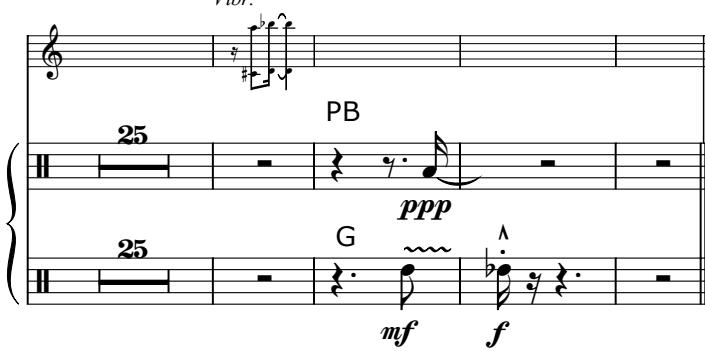
PB


Pauken:

Viol.,Holz:


174

Vibr.

PB


II. Samples di cretaceo

♪ = ca. 84

PB

11

39 *Pauken:*

52

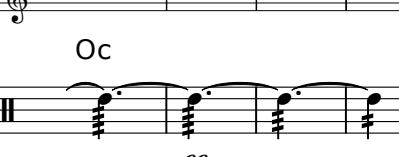
Hörner:

88

Oc

101

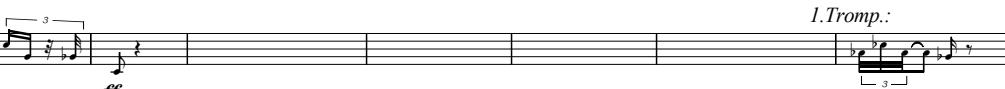
Tromp.: 

Oc 

f

4 **21** **4** **O Tt** **21** **GrT** **f**

133

Bässe: 

1. Tromp.: 

ff **ChB O** **2** **PB** **7**

5 **Tt o ff** **2** **o ff GrT** **7**

5 **ff** **ff**

152

PB 

ff **2** **G** **r 3 7** **2** **Tt** **●**

ff **2** **2** **2** **f**

GrT **f** **ff** **>**

III. Serenade

$\text{♩} = 66 - 72$ (immer $\text{♩} = \text{♩}$)

RSt 



7



14



20

27

33

Oc

38

Oc

43

Oc

48

53

16

16

IV. Apocharaxis

ca. 0'12" ca. 0'09" ca. 0'13"

$\text{♪} = \text{ca. } 92$

Tt GrT Th

7 $\text{♩} = \text{ca. } 26$ PB

GrT Th

14 PB

Th (■)

21 PB

Th

27 $\text{♩} = \text{ca. } 26$

Tt Th

30 Tt

$\text{♩} = 42$

Th

5 3

pp

5 3

V. Zum Schließen der Tethys

$\text{♪} = \text{ca. } 80$

2 Wild 3

f

5 Wild 3

mf f ff p

11 Wild 4 3

ff mf f mf

22 Tt

Wild ff 3 mp

27 Wild 3 3 ff 4

mf

37

Hörner, Pos., Tuba:

2 PB
f
ff
2 GrT
6
p

50

Tuba:

PB
ff
GrT
ff
2
16
5
2
16
5
2
16

76

Oc

GrT
ppp
p
3
3

82

Oc
GrT
morendo
morendo

Abkürzungen und Symbole:

G	Guiro	RSt	Rainstick
Tri	Triangel	PB	Paarbecken
Bck	Becken	Spl	Splash-Becken
ChB	Chinesisches Becken	Tt	Tamtam
Wild	Schwarzwildlocker	Oc	Ocean Drum
Th	Thunder Drum	GrT	Große Trommel
◦	weicher Schlag	▶	harter Schlag
○—	weicher Schlägel	●—	harter Schlägel
Δ	Triangelstab, Metall	Δ\	Triangelstab, Weichholz
//	Strisciando (bei Beckenpaar)	👉	Mit Finger anschnippen (Thunder Drum)

Thunder Drum:

Schalldämpfung ist mit x (= abgedeckt) und □ (= offen) gekennzeichnet. (Entweder über der Note bei Anschlag und Tremolo oder als Notenkopf bei rhythmischer Notation des Nachklangs.)

Notation Wildlocker:

Staccato = kurz und mit offenem Ende spielen,
 Portato: Schlauchende teils verdecken, ggf. abquetschen,
 Betonung = langer, betonter Ton (mit offenem Ende),
 Bogen = Glissando (Verlängerung/Verkürzung des Schlauches).

Tethys

Axel Schünemann

I. Die Tethys in Trias und Jura

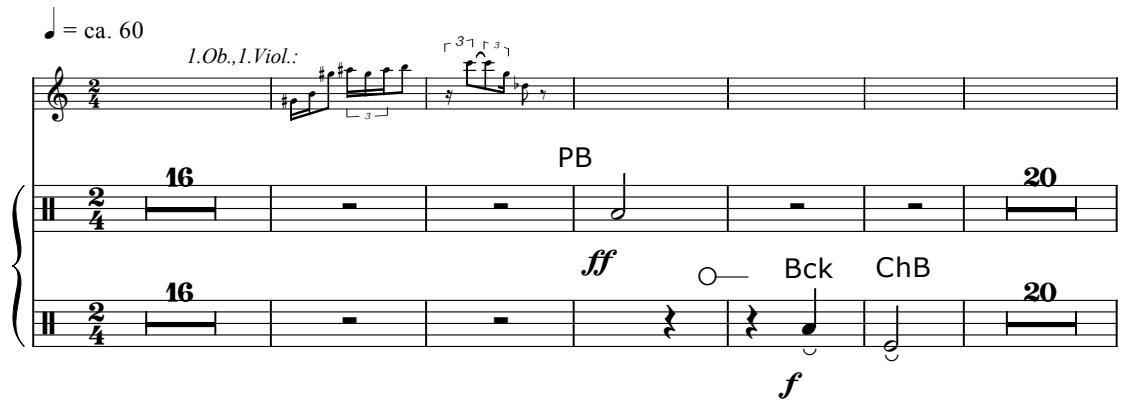
$\text{♩} = \text{ca. } 60$

1.Oboe, 1.Violin.: 

PB **16** **20**

Bck ChB **20**

f



42

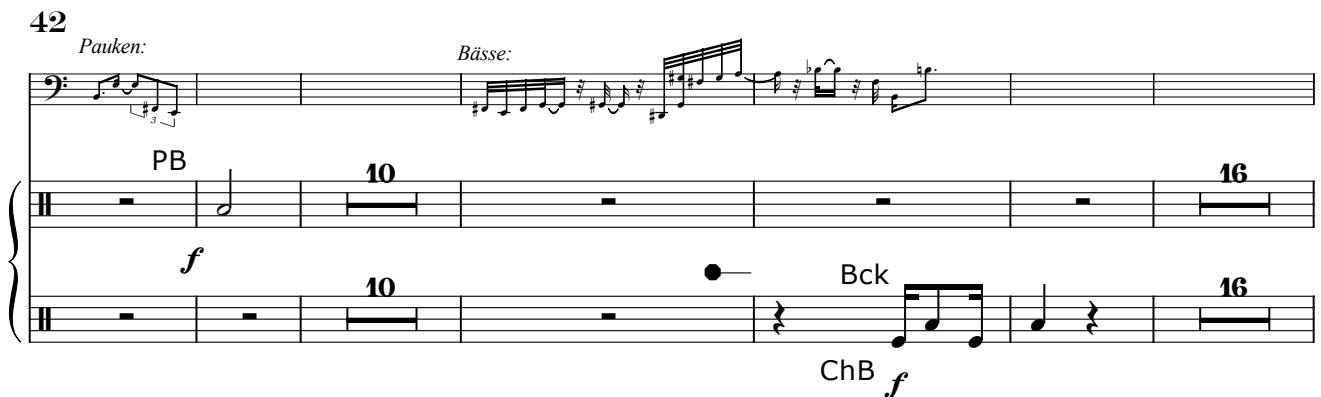
Pauken: 

Bässe: 

PB **10** **16**

f Bck **16**

ChB **f**

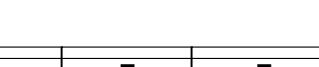


73

Pauken: 

PB **2**

f ChB **2** 

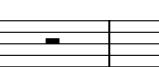
 **ff** **p**

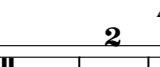
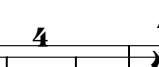


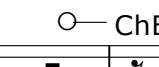
82

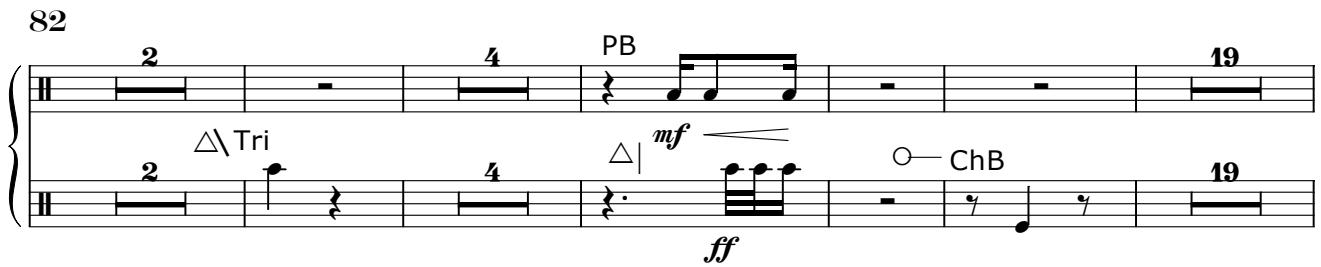
2 **4** PB **19**

 **ff**

 **mf** 

2  **4**  **ff** **19**

 ChB



111

2.Posaune:

Bck O— $\overbrace{3}$ — $\overbrace{3}$ —

ppp

115

PB

2

fff

2

121

Spl

ChB

GrT

Bck

f

4

*pp**p*

> morendo

4

136

PB
2
4
4
18

ppp
ChB
ppp

2
O—
4
18

ppp

166

Pauken:

Viol.,Holz:

ff $\overbrace{3}$ *Tt* O— *lasc. vibr.*

ppp *ff* *f*

174

Vibr.

25 PB

25 G *ppp*

mf *f*

II. Samples di cretaceo

♪ = ca. 84

PB

11

39 *Pauken:*

52

Hörner:

88

Oc

101

Tromp.: 

Oc 

f

4 **21** **4** **O Tt** **21** **GrT** **f**

133

Bässe: 

1. Tromp.: 

ff **ChB O** **2** **PB** **7**

5 **Tt o ff** **2** **o ff GrT** **7**

5 **ff** **ff**

152

PB **2** **G** **r 3 7** **2** **Tt** **●**

ff **ff** **ff** **ff** **f**

GrT **f** **f** **f** **f**

f **ff** **ff** **>**

III. Serenade

$\text{♩} = 66 - 72$ (immer $\text{♩} = \text{♩}$)

RSt ~~~~~ ~~~~~

pp



7



14



20

27

33

Oc

38

Oc

43

Oc

48

53

16

16

IV. Apocharaxis

ca. 0'12" ca. 0'09" ca. 0'13"

Tt • *lasc. vibr.* ♩ = ca. 92 5

GrT • *ppp* *fff* ♩ = ca. 92 5

fffff *pp* *mp*

7 ♩ = ca. 26 PB

GrT Th *ff*

mf *sempre* ■ *f*

14 PB ♩ = ca. 92

Th (■) *f* > < *f* > < *f* > < *f*

21 PB

Th *f* > < *f* > < *f* > < *f* *lasc. vib.* ♩ = ca. 92 4

27 ♩ = ca. 26 Tt O

Th *pp* *p*

= *f* < *f*

30 Tt

$\text{♩} = 42$

Th

5 3

pp

5 3

V. Zum Schließen der Tethys

$\text{♪} = \text{ca. } 80$

2 Wild 3

f

5 Wild 3

mf f ff p

11 Wild 4 3

ff mf f mf

22 Tt

Wild ff 3

f mp

27 Wild 3 4

mf ff

37

Hörner, Pos., Tuba:

2 PB
f
ff
2
6
GrT
p

50

Tuba:

PB
ff
GrT
ff
2
16
5
2
16
5
2
16

76

Oc

GrT
ppp
p

82

Oc
GrT
morendo
morendo

Abkürzungen und Symbole:

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Tri	Triangel	PB	Paarbecken
Bck	Becken	Spl	Splash-Becken
ChB	Chinesisches Becken	Tt	Tamtam
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Th	Thunder Drum	GrT	Große Trommel
◦	weicher Schlag	▶	harter Schlag
○—	weicher Schlägel	●—	harter Schlägel
Δ	Triangelstab, Metall	Δ\	Triangelstab, Weichholz
//	Strisciando (bei Beckenpaar)	👉	Mit Finger anschnippen (Thunder Drum)

Thunder Drum:

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 Bogen = Glissando (Verlängerung/Verkürzung des Schlauches).

Vibraphon

Tethys

Axel Schünemann

I. Die Tethys in Trias und Jura

$\text{♩} = \text{ca. } 60$

9

20

29

34

39

45

49

Vc.: 8va

p

ff

f

mf

f

mf

f

ff

mf

f

f

54

63

68

74

85

91

95

100

105

119

124

129

4 10

mp *mf*

148

154

158

162

167

5

Ps., Tuba:

176

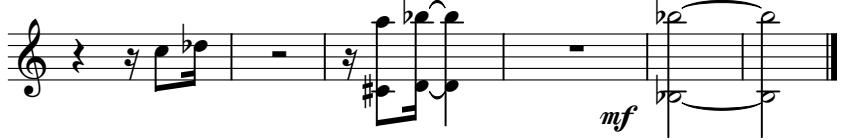
182



192



197



II. Samples di cretaceo



5



10



15



22



28

Kfg., Kb.:

40

p ff

gliss.

f

45

mp f

53

Tromp.: tr

65

ff

1.Harfe:

74

mf p

86

mp mf ff

93

mf

98

f ff

This block contains musical scores for various measures (28, 40, 45, 53, 65, 74, 86, 93, 98) across different sections of the orchestra and harp. Measure 28 includes dynamics and woodwind entries. Measure 40 features a harp glissando. Measure 53 includes a trumpet dynamic. Measure 65 shows a harp section with a 12-measure repeat sign. Measure 74 includes dynamics for piano and harp. Measure 86 includes dynamics for piano and harp. Measure 93 includes a harp dynamic. Measure 98 includes a harp dynamic.

104

112

116

121

Kb, Vc, Blech:

139

146

153

III. Serenade

$\text{♩} = 66 - 72$ (immer $\text{♩} = \text{♩}$)

5



10



15



20



25



30



35



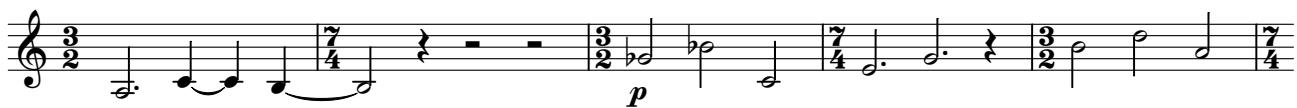
40



45



50



55



59



63



67



IV. Apocharaxis

ca. 0'34" ♩ = 42

31

pp

Musical score for Vibraphon, section IV. Apocharaxis, measure 31. The score shows a melodic line with dynamic pp.

39

Musical score for Vibraphon, section IV. Apocharaxis, measure 39. The score shows a melodic line with a fermata over the last note.

V. Zum Schließen der Tethys

tacet

tacet

Musical score for Vibraphon, section V. Zum Schließen der Tethys. The score shows a single measure with a fermata over the note, labeled 'tacet'.

1. Harfe

Tethys

Axel Schünemann

I. Die Tethys in Trias und Jura

$\text{♩} = \text{ca. } 60$

gliss.

3

3

mf

6

9

2

12

14

mf

10

E♭

f

4

3

4

2

ff

12

F♭

mf

20

3

3

mf

F♯

28

3

3

3

34

f

ff F#

3

2

3

41

1. Trompete:

18

f

3

11 + + + + 18

64

3

68

ff

3

70

p

ff

13

13

3

87

Kb.: f

12

12

f

f

91

Tuba:

117

13

123

19

Vibr.:

mf

147

4

12

154

3

mf

f

3

160

3

3

165

ff

tr 3-5

5

5

Psn., Hörner:

173

ff

Psn., Hörner:

176

mp

ff

12

II. Samples di cretaceo

$\text{♩} = \text{ca. } 84$

[2]

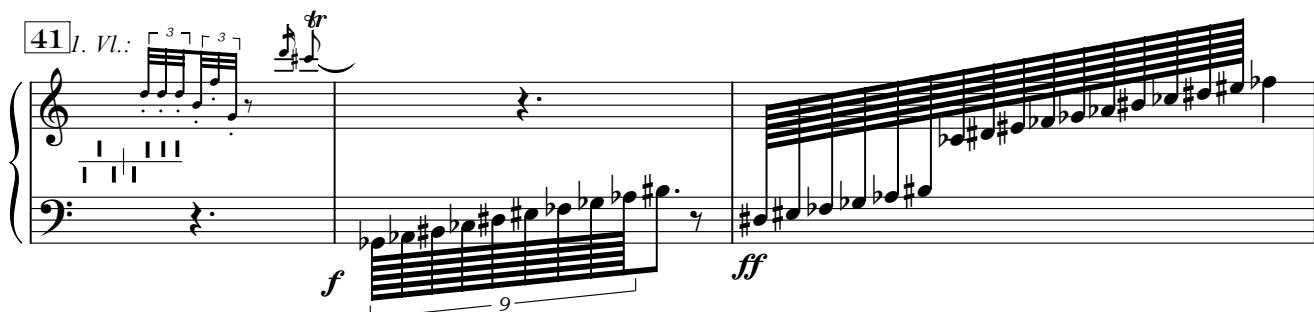
[8]

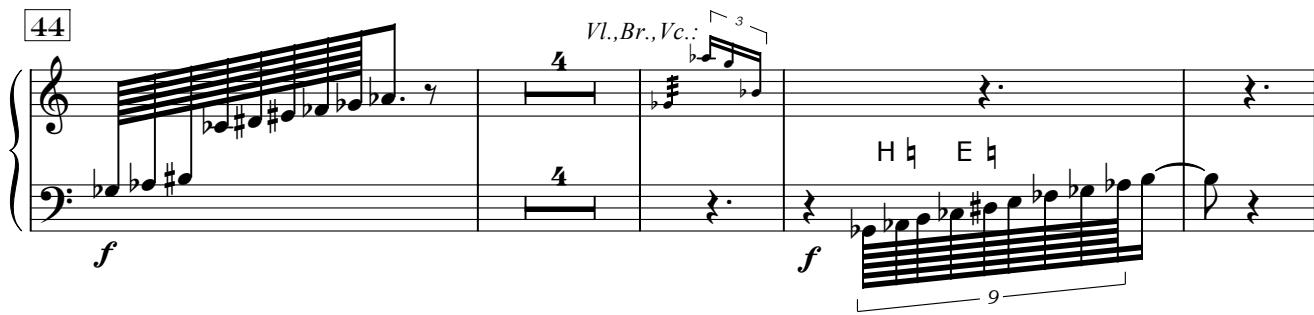
[10]

[19]

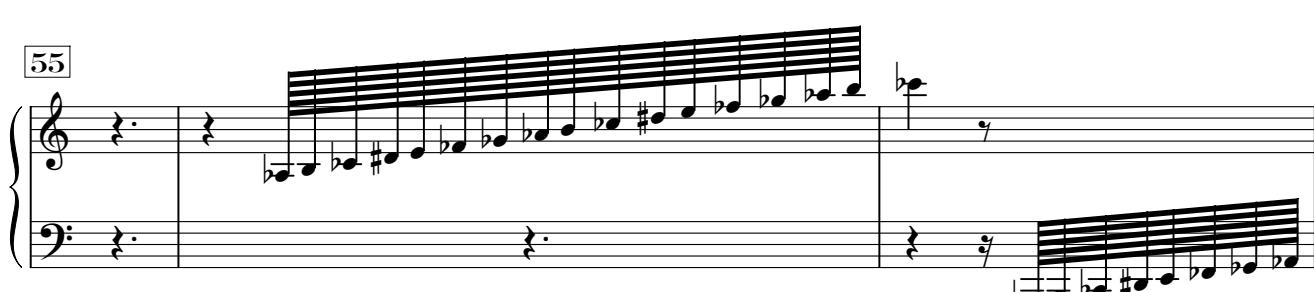
[24]

1.Harfe

41 *I. Vl.*: 

44 *Vl., Br., Vc.:* 

52 

55 

58 

60 

64

6

6

73

12

mf

f

3

3

H \flat

76

12

6

p

D \natural

D \sharp

mf

10

81

mp

84

p

12

85

1. Horn:

7

7

95

96

98

102

111

Vl., Holz:

138

142

149

153

III. Serenade

$\text{♩} = 66 - 72$ (immer $\text{♩} = \text{♩}$)

4

9

14

24

28

54

59

64

f

H *p*

A \sharp

70

2

IV. Apocharaxis

2 ♩ = ca. 92

3

2 ♩

3 ♩

3

fff

ff

f

9

d = ca. 26

p

12

d = ca. 92

4

2

4

2

32

 $\text{♩} = 42$

2/4

pp

G

V. Zum Schließen der Tethys

$\text{♪} = \text{ca. } 80$

mf

2

mf

11

f

16

f

19

40

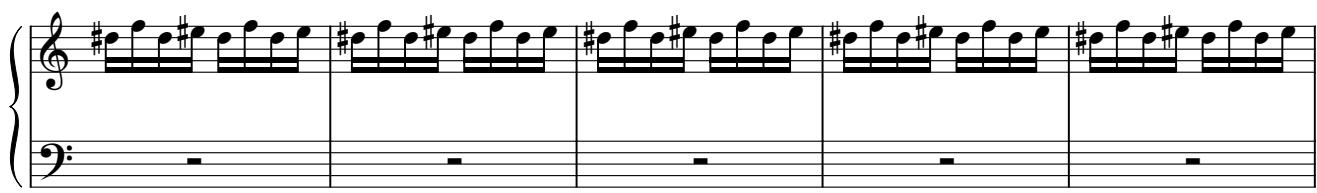
48

50

52

59

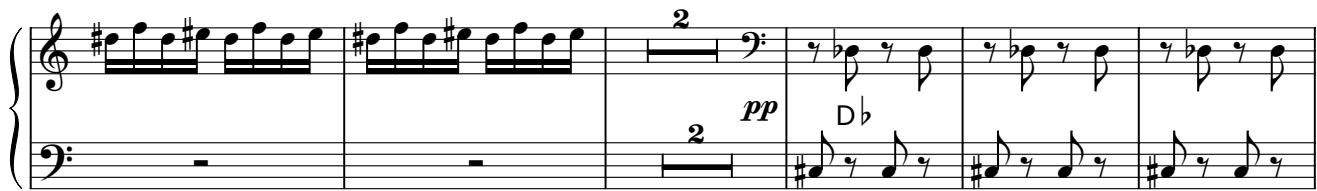
64



69



74



81



2. Harfe

Tethys

Axel Schünemann

I. Die Tethys in Trias und Jura

$\text{♩} = \text{ca. } 60$

The musical score consists of five staves of music for the 2nd harp. Staff 1 (measures 1-4) starts with a rest, followed by a sixteenth-note pattern in 2/4 time. Staff 2 (measures 5-8) begins with a bass note, followed by eighth-note patterns. Staff 3 (measures 9-12) features a melodic line with slurs and grace notes. Staff 4 (measures 13-16) includes dynamic markings 'f' and 'mf'. Staff 5 (measures 17-20) concludes with a melodic line and dynamic 'mf'.

1

2

mf *gliss.*

6

mf

9

E♭

2

f

mf

16

5

f

C ♫ E ♫ F ♫

25

mf

31

21

C#

58

1. Trompete:

64

67

69

72

10

14

Pauken:

89

f C E

92

25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40

f 1. Hrf. (gliss.) *ff*

18

143

mf

1. Hrf.: 4 4 12

mf

152

5 5 3

12

f 3

159

2 2

ff 6 6

163

3

ff

175

1. Trompete:

21

21

200

II. Samples di cretaceo

$\text{♪} = \text{ca. } 84$

3

8

10

4

f 3 E \natural mp H 3 3

p

20

C \sharp

p

25

17

f ff

44

f

6 C \natural F \natural

f 9

53

ff

56

2

G \natural

61

66

77

84

96

99

107

l. Harfe:

23

9

143

ff

3

3

151

ff

4

4

157

f

2

2

III. Serenade

$\text{♩} = 66 - 72$ (immer $\text{♩} = \text{♩}$)

Musical score for measures 1-3. The score consists of two staves. The top staff is in treble clef and 3/2 time. The bottom staff is in bass clef and 3/2 time. Measure 1 starts with a dynamic **p**. Measure 2 begins with a 7/4 measure followed by a 3/2 measure. Measure 3 begins with a 3/2 measure followed by a 7/4 measure.

4

Musical score for measure 4. The score consists of two staves. The top staff is in treble clef and 7/4 time. The bottom staff is in bass clef and 7/4 time. The measure contains six measures of 3/2 time, ending with a 3/2 measure.

9

Musical score for measure 9. The score consists of two staves. The top staff is in treble clef and 3/2 time. The bottom staff is in bass clef and 3/2 time. The measure contains five measures of 7/4 time, ending with a 7/4 measure.

14

Musical score for measure 14. The score consists of two staves. The top staff is in treble clef and 7/4 + 3/2 time. The bottom staff is in bass clef and 7/4 + 3/2 time. The measure contains five measures of 3/2 time, ending with a 3/2 measure.

24

Musical score for measure 24. The score consists of two staves. The top staff is in treble clef and 3/2 time. The bottom staff is in bass clef and 3/2 time. The measure contains five measures of 7/4 time, ending with a 3/2 measure.

28

Musical score for harp 2, page 1, measures 28-19. The score consists of two systems of music. The top system uses treble clef and the bottom system uses bass clef. Measure 28 starts with a 3/2 time signature followed by a 7/4 measure. Measure 29 starts with a 5/4 measure. Measure 30 starts with a 3/2 time signature followed by a 7/4 measure. Measure 31 starts with a 3/2 time signature. Measure 32 starts with a 7/4 measure. Measure 33 starts with a 3/2 time signature. Measure 34 starts with a 7/4 measure. Measure 35 starts with a 3/2 time signature.

54

Musical score for harp 2, page 1, measures 54-19. The score consists of two systems of music. The top system uses treble clef and the bottom system uses bass clef. Measure 54 starts with a 3/2 time signature followed by a 7/4 measure. Measure 55 starts with a 3/2 time signature. Measure 56 starts with a 7/4 measure. Measure 57 starts with a 3/2 time signature. Measure 58 starts with a 7/4 measure. Measure 59 starts with a 3/2 time signature. Measure 60 starts with a 7/4 measure. Measure 61 starts with a 3/2 time signature.

59

Musical score for harp 2, page 1, measures 59-19. The score consists of two systems of music. The top system uses treble clef and the bottom system uses bass clef. Measure 59 starts with a 7/4 time signature followed by a 5/4 measure. Measure 60 starts with a 3/2 time signature. Measure 61 starts with a 7/4 time signature. Measure 62 starts with a 3/2 time signature. Measure 63 starts with a 7/4 time signature. Measure 64 starts with a 3/2 time signature.

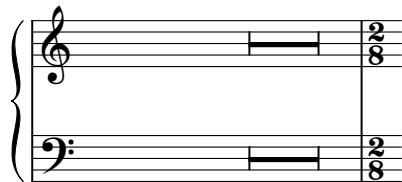
64

Musical score for harp 2, page 1, measures 64-19. The score consists of two systems of music. The top system uses treble clef and the bottom system uses bass clef. Measure 64 starts with a dynamic *f*. Measure 65 starts with a dynamic *p*. Measure 66 starts with a dynamic *p*. Measure 67 starts with a dynamic *p*.

70

Musical score for harp 2, page 1, measures 70-19. The score consists of two systems of music. The top system uses treble clef and the bottom system uses bass clef. Measure 70 starts with a dynamic *p*. Measure 71 starts with a dynamic *p*.

IV. Apocharaxis



[2] $\text{♪} = \text{ca. } 92$

3

7

$\text{♩} = 42$

33

pp

V. Zum Schließen der Tethys

$\text{♪} = \text{ca. } 80$

1

2

10

16

21

Kb.:

40

47 *re.*

50

53

61

66

71

76

Musical score for page 76, measures 2-7. The score consists of two staves. The top staff is in bass clef, common time, and has a dynamic marking of *pp*. The bottom staff is also in bass clef. Measure 2 starts with a whole note rest followed by eighth-note pairs. Measures 3-5 show eighth-note pairs with a slight pause between them. Measures 6-7 are rests. Measure 7 ends with a key signature change to F# major indicated by a sharp sign above the staff.

85

Musical score for page 85, measures 5-6. The score consists of two staves. The top staff is in treble clef, common time, and has a dynamic marking of *c*. The bottom staff is in bass clef. Both staves begin with a whole note rest followed by a dotted half note. Measures 5-6 show a continuation of this pattern.