

1. Flöte

Tethys

Axel Schünemann

I. Die Tethys in Trias und Jura

$\text{♩} = \text{ca. } 60$

8

p

ff

tr

5

17

f

ff

fff

17

39

fp

sfz

f

43

ff

52

f

f

Oboen:

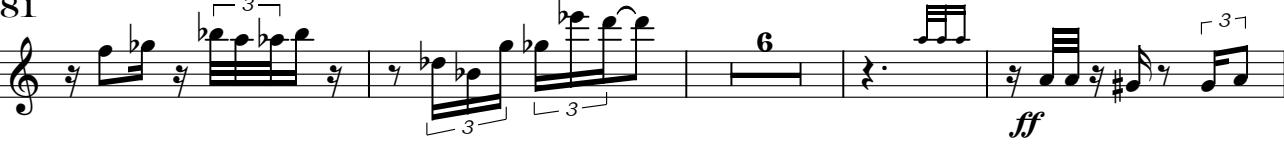
57

17

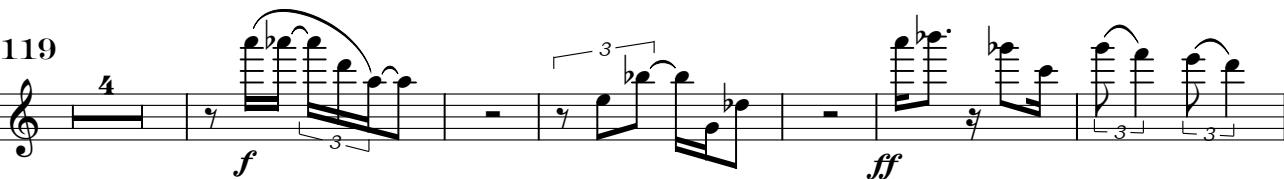
77

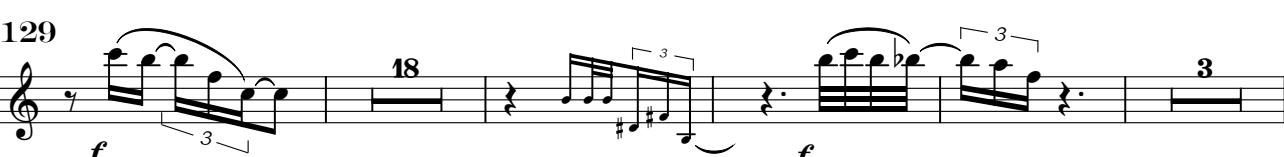
ff

mf

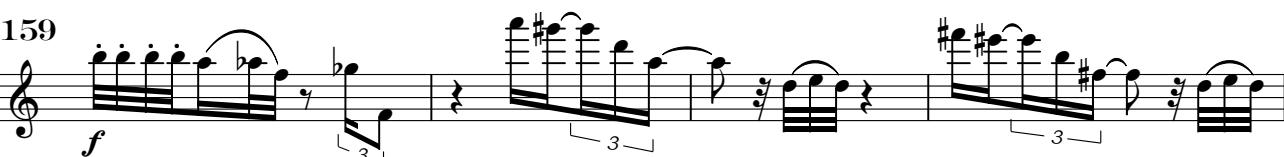
Triangel:
 81 

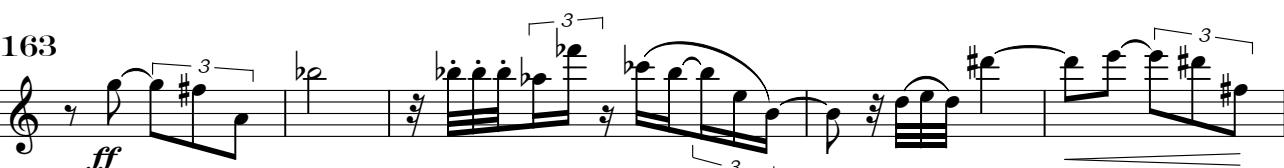
Trp., Hörner:
 91 

 119 

 129 

 154 

 159 

 163 

 168 

 174 

179

183

II. Samples di cretaceo

$\text{♪} = \text{ca. } 84$

8

15

20

27

43

55

63

2. Viol.:

78

83

89

94

98

104

110

116

121

131

138

145

155

III. Serenade

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

Klarinetten:

31

35

1.Flöte

IV. Apocharaxis

ca. 0'34" ♩ = ca. 92

6

13 ♩ = ca. 26

19

24 3 4 2 11

V. Zum Schließen der Tethys

♩ = ca. 80

2. Ob.: 1. Ob.:

10 5

22 3 2

1. Flöte

29

37

45

54

60

66

72

16

2. Flöte

Tethys

Axel Schünemann

I. Die Tethys in Trias und Jura

D = ca. 60

18

17

40

50

1. Fl.:

55

17

Oboen:

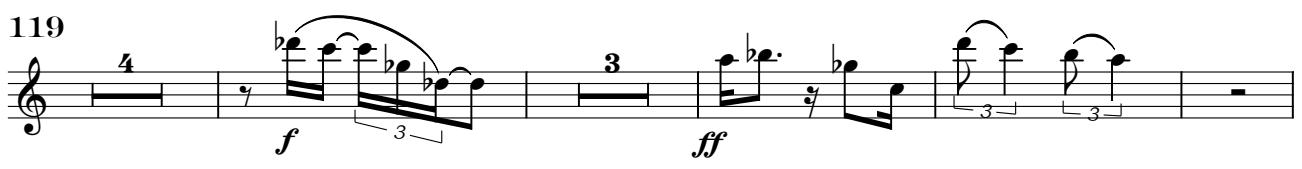
76

Triangel:

79 

Trp., Hörner:

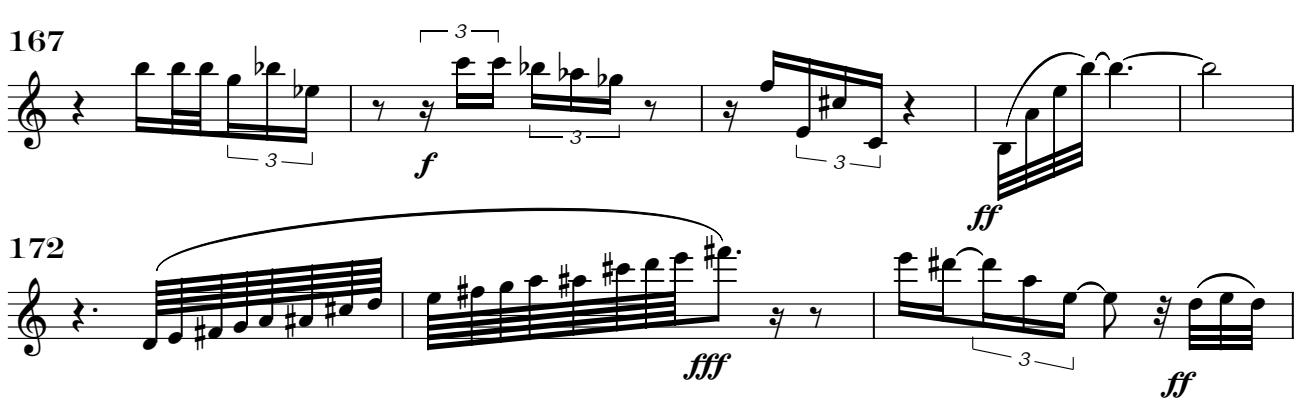
91 

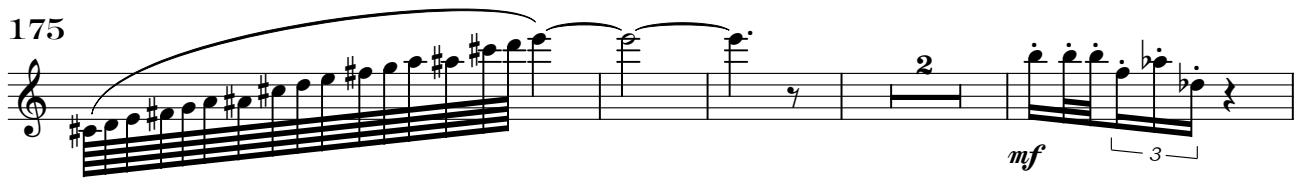
119 

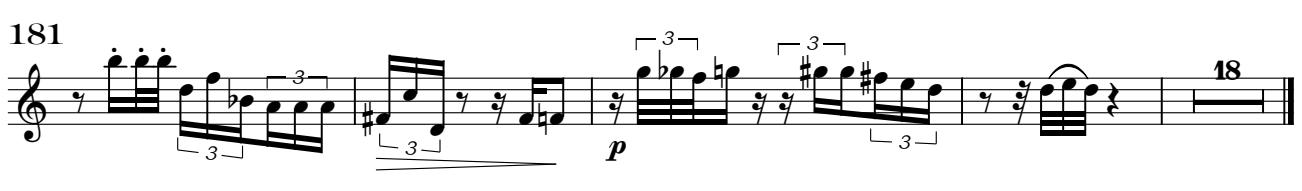
1. Fl.:

130 

162 

167 

172 

175 

2. Flöte

II. Samples di cretaceo

$\text{♪} = \text{ca. } 84$

2

8

16

21

29

57

64

89

1. Fl.: 20

95

100

1. Fl.: 5

ff

116

p

3

pp

p

125

f

ff

mf

135

f

ff

ff

f

142

ff

fff

f

4

152

ff

fff

ff

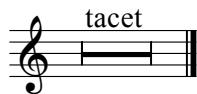
f

158

ff

fff

III. Serenade



IV. Apocharaxis

V. Zum Schließen der Tethys

♩ = ca. 80
 2.Ob.: 7 2.Ob.: 3
 1.Ob.: mf 5

15
 f 3 ff

22 3 f mf 2

29 3 f ff

41 3 ff

50 ff fff ff

54 3 2

61 p

68 16

1. Oboe

Tethys

Axel Schünemann

I. Die Tethys in Trias und Jura

The musical score consists of six staves of music, each with a key signature of one sharp (F#) and a time signature of 2/4 or 4/4. The score includes the following elements:

- Staff 1 (Oboe):** Dynamics include p , sfz . Articulations: slurs, grace notes, and triplets. Performance instruction: *Flöten: Fltzg.*
- Staff 2 (Flute):** Dynamics: mf , ff , fff . Articulations: slurs, grace notes, and triplets.
- Staff 3 (Violin/Viola):** Dynamics: f , fp , sfz , f . Articulations: slurs, grace notes, and triplets. Performance instruction: *I.Fl., I.Vl.:*
- Staff 4 (Cello/Bass):** Dynamics: f . Articulations: slurs, grace notes, and triplets.
- Staff 5 (Trombone):** Dynamics: f . Articulations: slurs, grace notes, and triplets. Performance instruction: *1.Tromp.:*
- Staff 6 (Drums):** Dynamics: f . Articulations: slurs, grace notes, and triplets.

Measure numbers are indicated above the staves: 8, 17, 24, 42, 52, and 57. Measure 17 includes a tempo marking of $\text{♩} = \text{ca. } 60$.

74

77

90

95

Trp., Hörner:

100

113

123

130

Flöte:

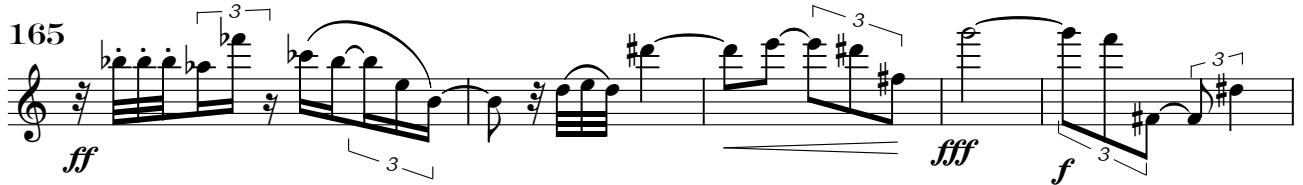
155



160



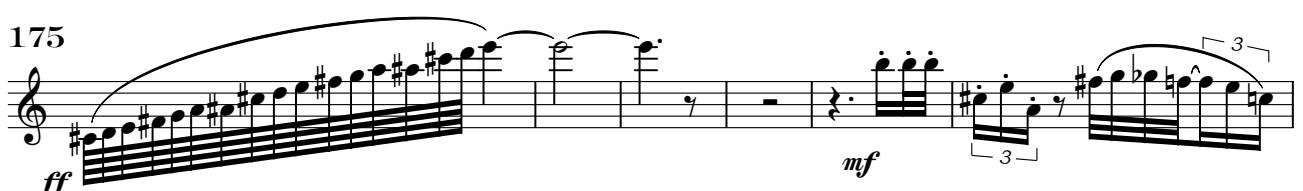
165



170



175



181



185



II. Samples di cretaceo

$\text{♪} = \text{ca. 84}$

2

8

14

18

29

39

45

1.Oboe

54

64

1.Flöte:

12

81

2

88

f

ff

f

94

ff

f

ff

f <

99

f

ff

fff

ff

106

ffff

f

ff

10

1.Flöte:

123

5

Pauken:
8va

f

ff

133

140

149

155

III. Serenade

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

Vl. Klar.: 41 | 3 | - | 3 | 7 | 4 | 3 | 2 |

42

$\text{G} \frac{3}{2} - \text{D} \text{F}$ $\text{G} \frac{7}{4} \text{C} \cdot \text{B} \cdot \text{A} \cdot \text{G} \text{F}$ $\text{G} \frac{27}{4} -$

p

IV. Apocharaxis

ca. 0'34" ♩ = ca. 92

6

13 ♩ = ca. 26

20

28

V. Zum Schließen der Tethys

♩ = ca. 80

5

12

21

29

1. Flöte:

39

46

53

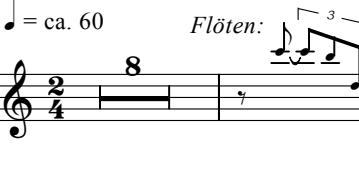
2. Oboe

Tethys

Axel Schünemann

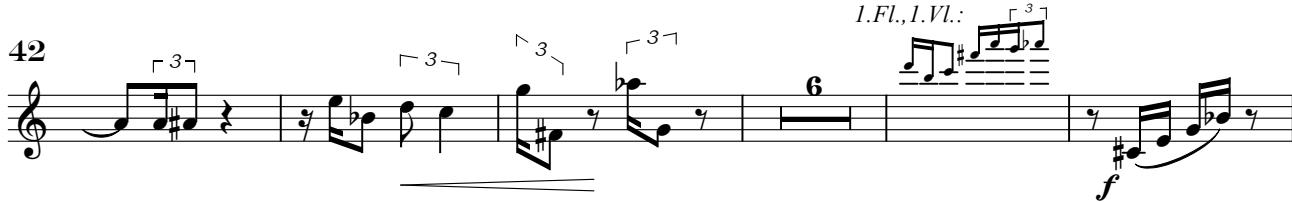
I. Die Tethys in Trias und Jura

$\text{♩} = \text{ca. } 60$

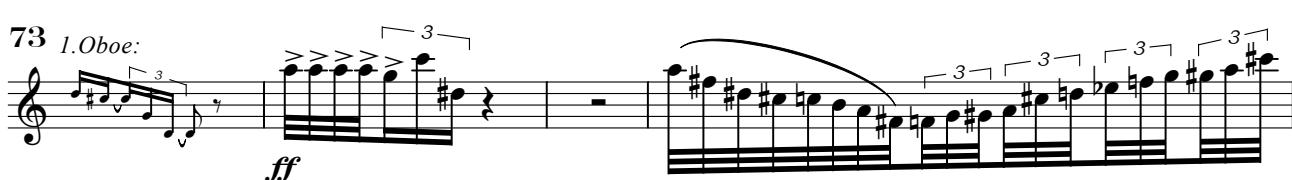
Flöten: 

Tromp.: 

20 

42 

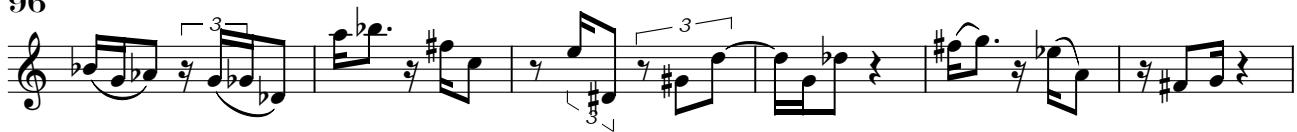
53 

73 *1. Oboe:* 

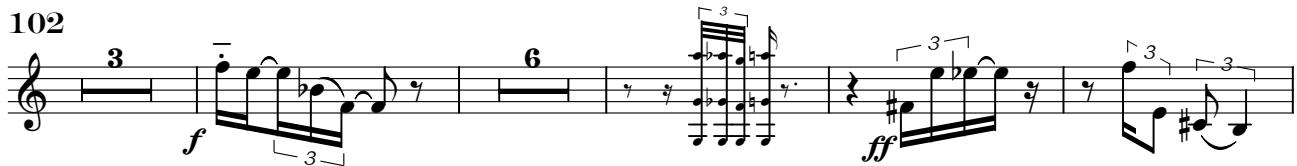
77 

90 

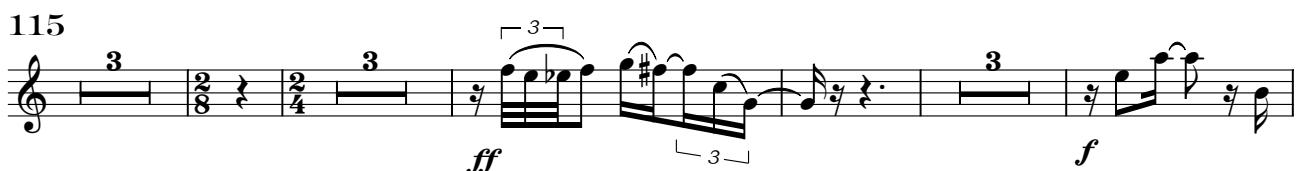
96

*Trp., Hörner:*

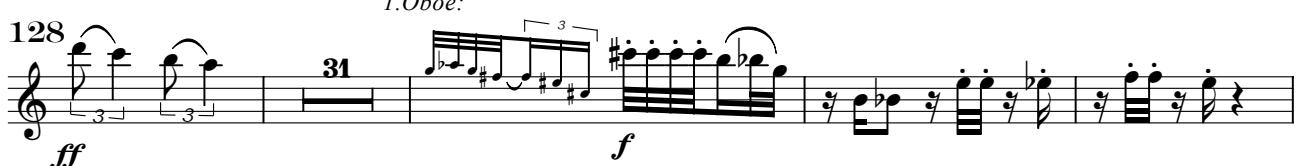
102



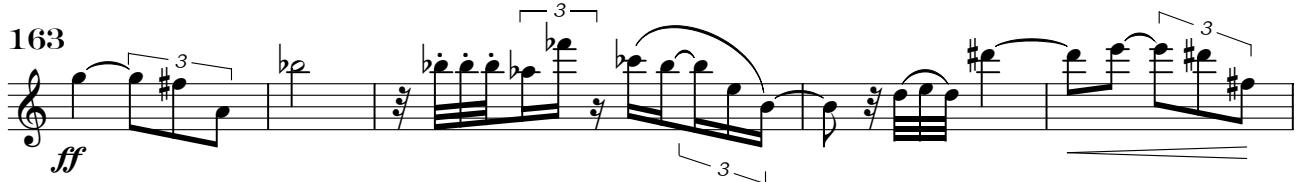
115

*1.Oboe:*

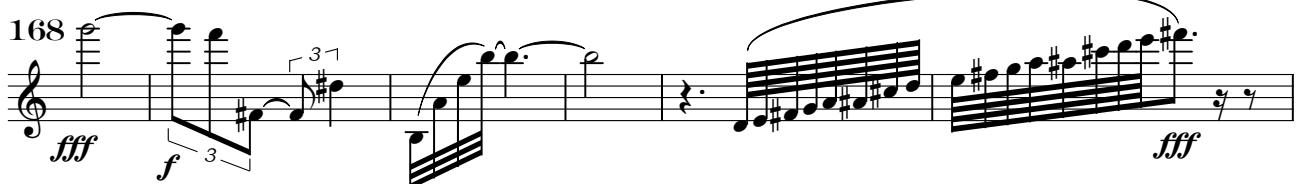
128



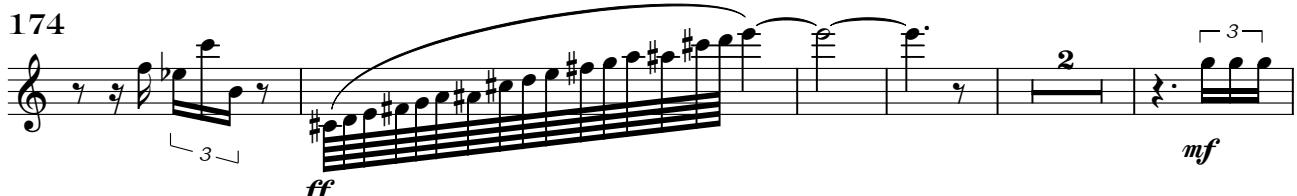
163



168



174



181



II. Samples di cretaceo

$\text{♪} = \text{ca. 84}$

3

mf

ff

9

mp

f

mf

p

17

6

p

1.3.Horn:

28

f

5

2. Posaune:

f

3. ♪

38

p

5

1.Trompete:

mf

48

2

f

2

f

56

5

ff

p

ff

66

fff

20

f

1.Oboe:

91

97

29

Pauken: $\frac{8}{8}^a$

132

139

145

I.Oboe:

155

III. Serenade

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

Vl. Klar.: 41

42

IV. Apocharaxis

ca. 0'34" $\text{♪} = \text{ca. } 92$

6 $\text{♪} = \text{ca. } 26$

14 $\text{♪} = \text{ca. } 92$

21

V. Zum Schließen der Tethys

$\text{♪} = \text{ca. } 80$

15

23

30

2.Oboe

Bässe: $\begin{smallmatrix} \# & \sharp \\ \underline{\quad} & \underline{\quad} \\ 8va & \end{smallmatrix}$

42

mf

ff

ff

50

56

1. Klarinette in B

Tethys

Axel Schünemann

I. Die Tethys in Trias und Jura

Viol., Vibr.:

$\text{♩} = \text{ca. } 60$

15 *mf* 2. Posaune: $\# \ddot{\text{B}} \# \ddot{\text{D}}$

22 *mf* *mp* 2 *pp* *mf*

32 *fp* *sffz* *f*

41

50 *mf* *f*

58 *f*

1. Viol.:

70 *1.Tromp.:*

168

fff *f* *ff*

174

ff

180

mf

p

185

pp

p

II. Samples di cretaceo

$\text{♪} = \text{ca. 84}$

8

mp

14

p

18

3

26

40

Gr. Tr.: f

50

58

64

18

Bässe: 8va

87

93

98

1. Flöte:

112

123

133

140

147

155

III. Serenade

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

1. Viol.: $\frac{3}{4}$

35

39

mf

44

14

mp

61

3 **2**

7 **4**

3 **2**

10

f

IV. Apocharaxis

ca. 0'34" $\text{♪} = \text{ca. } 92$

6

13

$\text{♩} = \text{ca. } 26$

20

25

$\text{♩} = \text{ca. } 26$

$\text{♩} = 42$

35

44

53

62

71

80

89

98

107

116

125

134

143

152

161

170

179

188

197

206

215

224

233

242

251

260

269

278

287

296

305

314

323

332

341

350

359

368

377

386

395

404

413

422

431

440

449

458

467

476

485

494

503

512

521

530

539

548

557

566

575

584

593

602

611

620

629

638

647

656

665

674

683

692

701

710

719

728

737

746

755

764

773

782

791

800

809

818

827

836

845

854

863

872

881

890

900

909

918

927

936

945

954

963

972

981

990

999

V. Zum Schließen der Tethys

$\text{♪} = \text{ca. } 80$

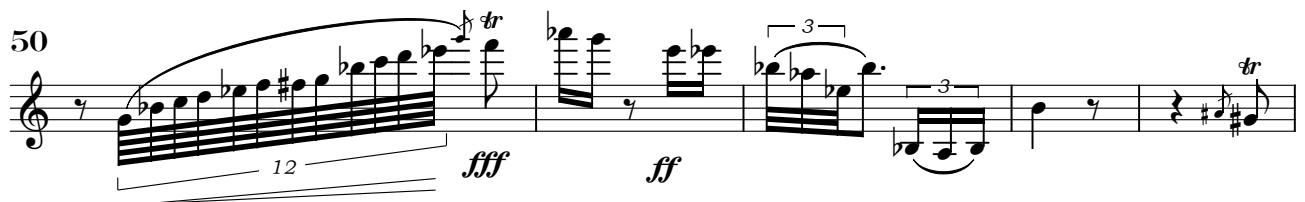
7

15

22

31

39



Musical score for Klarinette (B) page 8, measures 55-59. The top staff features eighth-note pairs and sixteenth-note patterns. The bottom staff shows eighth-note pairs and sixteenth-note patterns. Measure 59 ends with a single eighth note.

Musical score for Klarinette (B) page 8, measures 62-66. Both staves show eighth-note pairs and sixteenth-note patterns.

Musical score for Klarinette (B) page 8, measures 69-73. Both staves show eighth-note pairs and sixteenth-note patterns.

Musical score for Klarinette (B) page 8, measures 75-79. The top staff starts with a measure of three eighth notes, marked *mf*. The bottom staff starts with a measure of nine eighth notes. A greater-than sign ($>$) is placed between the two staves.

Tethys

Axel Schünemann

I. Die Tethys in Trias und Jura

Ob., 1. Viol.:

$\text{♩} = \text{ca. } 60$

17

f

fff

22

p

3

2

31

4

fp

3

40

sfsz

f

3

8

53

Tuba:

mf

f

3

59

1. Viol.:

6

f

5

75

1. Klar.:

ff

79

mf

3

4

2

90

Str., Fg.: *ff*

Trp., Hörner: *ff*

Ob., Trp., Hrn:

102 9

116 2 3 *ff* *mf*

126 *f* *ff* 28 *1. Tromp.:*

158 *f* *ff*

162 *ff*

167 *f* *ff*

172 *fff*

175 *ff* *mf*

2.Klarinette (B)

181

191

12

II. Samples di cretaceo

♩ = ca. 84

11

Musical score for piano, page 11, measures 11-12. The score consists of two staves. The left staff shows a treble clef, a common time signature, and a key signature of one sharp. It features a sixteenth-note pattern starting with a grace note. Measure 11 ends with a fermata over the last note. Measure 12 begins with a dynamic of *mf*. The right staff starts with a bass clef, a common time signature, and a key signature of one sharp. It contains eighth-note patterns and measure endings, with a dynamic of *p* at the end.

17

Musical score for piano, page 17, measures 17-18. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. Measure 17 starts with a dynamic of *p*. The melody includes eighth-note pairs and sixteenth-note patterns. Measure 18 begins with a dynamic of *p* and continues the melodic line with eighth-note pairs and sixteenth-note patterns.

27

Musical score page 18, measures 27-28. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a tempo marking of $\frac{1}{8}$. The bottom staff shows a bass clef and a key signature of one sharp. Measure 27 begins with a sixteenth note followed by a eighth note. Measure 28 begins with a sixteenth note followed by a eighth note.

50

58

58

ff

64

64

mf

fff

Bässe:

18

87

2

ff

5

94

f

20

1.Klar.:

119

p

f

9

f

20

132

ff

mf

f

138

ff

f

ff

fff

f

3

145

Ob.:

ff

fff

ff

ff

3

156

f

fff

3

III. Serenade

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

Musical score for Violin 1, page 10, measure 31. The score shows a single staff with a treble clef. The key signature changes from $\frac{5}{4}$ to $\frac{3}{2}$, then to $\frac{7}{4}$, and finally back to $\frac{3}{2}$. The tempo is marked *mf*. The measure begins with a rest, followed by a eighth note, a sixteenth note, and a sixteenth note. The next measure starts with a rest, followed by a eighth note, a sixteenth note, and a sixteenth note.

36

42

mf

15

mp

61

A musical score fragment showing measures 3 through 10. The key signature changes from G major (one sharp) to F# major (two sharps). Measure 3 starts with a forte dynamic (f) and includes a grace note. Measures 4 and 5 show a melodic line with eighth-note patterns. Measure 6 features a sixteenth-note figure. Measures 7 and 8 continue the melodic line. Measure 9 consists of two measures of rests. Measure 10 concludes the section with a final measure of rests.

IV. Apocharaxis

ca. 0'34" ♩ = ca. 92

Musical score for orchestra, page 1, measures 1-2. The score consists of two staves. The top staff uses a treble clef and a common time signature (indicated by a 'C'). The bottom staff uses a bass clef and a common time signature. Measure 1 starts with a single note on the first line of the treble staff. Measure 2 begins with a measure repeat sign (double bar line with a '2' above it). It then continues with a series of notes on the treble staff, followed by a bassoon part on the bass staff. The bassoon part consists of six eighth-note chords, each starting on a different note of the C major scale (C, D, E, F, G, A) and ending on B. Measure 3 starts with a bassoon part on the bass staff, consisting of six eighth-note chords. Measure 4 starts with a bassoon part on the bass staff, consisting of six eighth-note chords.

6

14

$\text{♩} = \text{ca. } 92$

21

$\text{♩} = \text{ca. } 26$

30

$\text{♩} = 42$

V. Zum Schließen der Tethys

Musical score for Klarinettenstück, featuring five staves of music for Clarinet (Klar.). The score includes dynamic markings such as *f*, *mf*, *mp*, *ff*, *fff*, and *tr*. Measure numbers 15, 22, 31, and 43 are indicated. The tempo is marked as $\text{ca. } 80$.

Measure 15: *Klar.* 3/8 time. Dynamics: *f*, *mf*, *ff*, *f*, *tr*.

Measure 22: Dynamics: *ff*, *f*, *mf*, *mp*, *f*, *tr*.

Measure 31: Dynamics: *ff*, *mf*.

Measure 43: Dynamics: *ff*, *fff*, *ff*.

54

A musical score for a woodwind instrument. The key signature is one sharp. The melody consists of eighth-note pairs followed by grace notes. A dynamic marking 'p' is at the end of the measure.

63

A musical score for a woodwind instrument. The melody is composed of sixteenth-note pairs. The dynamic is 'p'.

69

A musical score for a woodwind instrument. The melody is composed of sixteenth-note pairs. The dynamic is 'p'.

78

A musical score for a woodwind instrument. The melody includes eighth-note pairs and grace notes. The dynamic is 'mf'. Measure length markings '9' and '4' are shown above the staff.

1. Bassklarinette in B

Tethys

Axel Schünemann

I. Die Tethys in Trias und Jura

$\text{♩} = \text{ca. } 60$

Flöten:

8

f

12

mf

mp

16

ff

20

fff

p

27

mp

mf

34

p

f

1. Viol.

49

f

mf

56

tr

f

mf

1. Klar.

68

76

81

87

97

101

Trp., Hörner:

112

119

124

158 *Klar.:*

165

171

177

186

191

II. Samples di cretaceo

$\text{♪} = \text{ca. 84}$

10

16

22

Viol.: 25

54

f mf

63

mf Kfg., Kb.: 17

86

f mf f 3

94

f 12

111 1.Klar.: 6

p

122 Tromp.: 9

ff mf

137

ff ffff 4

148



155



III. Serenade

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



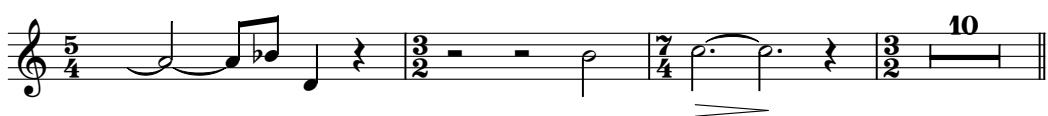
20



57



60



IV. Apocharaxis

ca. 0'34" $\text{♩} = \text{ca. } 92$

mf ————— *ffff*

5 $\text{♩} = \text{ca. } 92$

f

10 $\text{♩} = \text{ca. } 26$ $\text{♩} = \text{ca. } 92$

ff ————— *ffff*

17 $\text{♩} = \text{ca. } 26$

ff

22 $\text{♩} = \text{ca. } 26$

mp ————— *p*

30 $\text{♩} = 42$

pp ————— *4*

V. Zum Schließen der Tethys

A musical score for piano, featuring six staves of music with various dynamics and performance instructions. The score includes measures 13, 24, 31, 44, 54, and 82. Measure 13 starts with a dynamic of *mf*. Measure 24 includes dynamics *mf*, *mp*, and *f*. Measure 31 features a dynamic of *p*. Measure 44 includes dynamics *Gr.Tr.*, *ff*, *fff*, and *ff*. Measure 54 includes dynamics *mf* and *p*. Measure 82 ends with a dynamic of *pp* followed by a measure sign change and the instruction *mor.*

Tethys

Axel Schünemann

I. Die Tethys in Trias und Jura

$\text{♩} = \text{ca. } 60$

Flöten:

8

12

16

20

27

34

50

1. Basskl.:

56

l. Viol.: 3

tr. b

3 1

6

f

67

3

mf

4

ff

3

76

2

ff

3 3 3 3

2

82

mp

3 3 3

2

mf

88

f

3

ff

1. Oboe: 5

mf

98

3

105

Trp., Hörner:

6

ff

3

115

f

2

ff

3

122

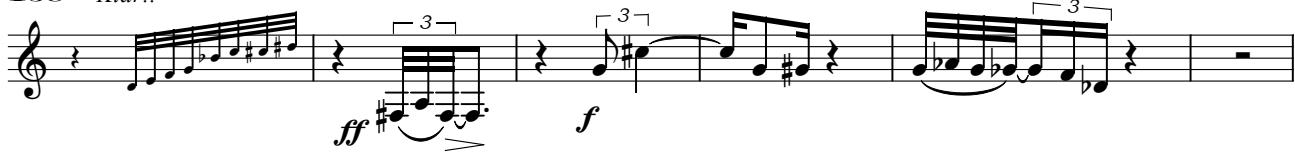
f

3

mf

32

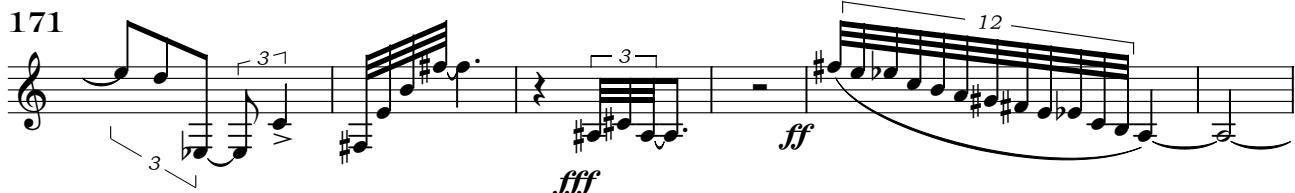
This musical score page contains eight staves of music. Staff 1 (Violin) starts at measure 56 with a dynamic of *f*. Staff 2 (Oboe) begins at measure 67 with a dynamic of *ff*. Staff 3 (Trumpet/Horn) starts at measure 76 with a dynamic of *ff*. Staff 4 (Bassoon) begins at measure 82 with a dynamic of *mp*, followed by *mf*. Staff 5 (Oboe) begins at measure 88 with a dynamic of *mf*. Staff 6 (Trumpet/Horn) begins at measure 98 with a dynamic of *f*. Staff 7 (Bassoon) begins at measure 105 with a dynamic of *ff*. Staff 8 (Bassoon) begins at measure 115 with a dynamic of *ff*. Measure 122 concludes the page.

158 *Klar.:*

164



171



177



186

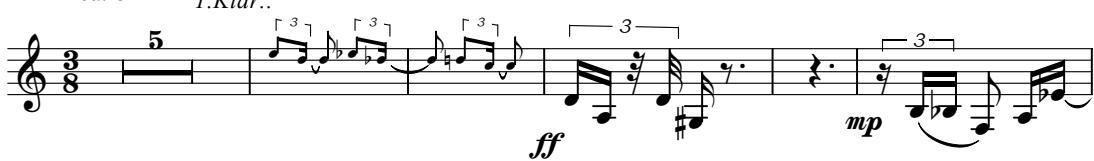


191



II. Samples di cretaceo

$\text{♩} = \text{ca. } 84$ *1.Klar.:*



11



17

2.Horn:

46

54

63

86

94

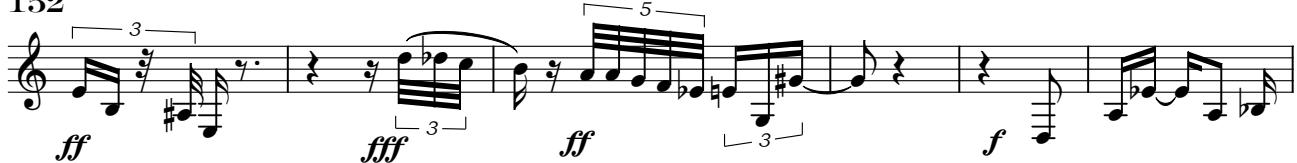
120

135

143

This image shows a page from a musical score for orchestra. It contains eight staves of music, each with a different instrument's name above it. The instruments include 2.Horn, 1.Klar., Tromp., and Kfg., Kb. The score consists of measures numbered 17, 46, 54, 63, 86, 94, 120, 135, and 143. Each measure features complex rhythmic patterns with sixteenth and thirty-second notes, often grouped by brackets with the number '3'. Dynamics such as ff (fortissimo), f (forte), mf (mezzo-forte), and p (pianissimo) are indicated throughout the score.

152



158



III. Serenade

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

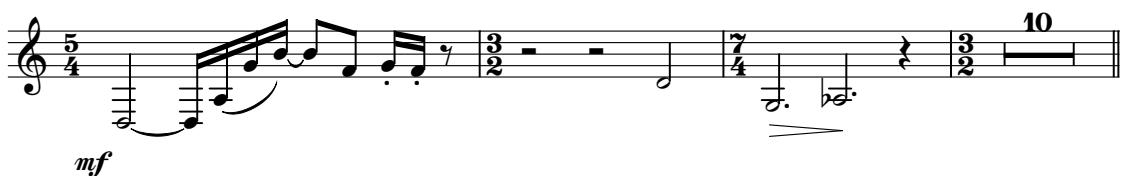
I. Viol.:



57



60

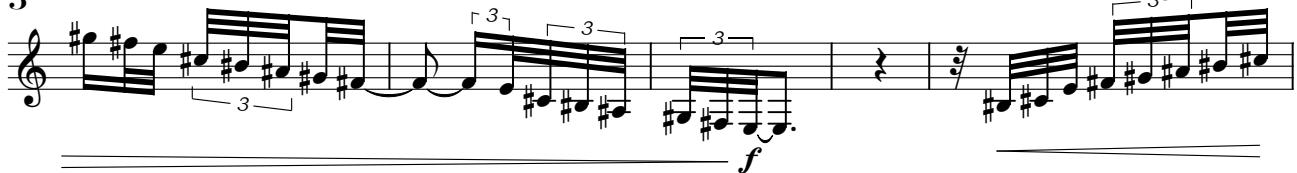


IV. Apocharaxis

ca. 0'34" $\text{♩} = \text{ca. } 92$



5



10 $\text{♩} = \text{ca. } 26$

15 $\text{♩} = \text{ca. } 92$

21

28 $\text{♩} = \text{ca. } 26$ $\text{♩} = 42$

36

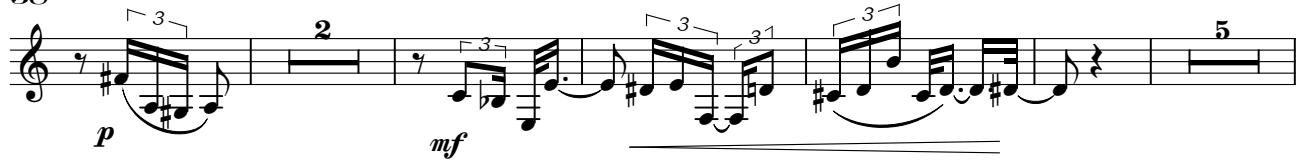
V. Zum Schließen der Tethys

$\text{♩} = \text{ca. } 80$ *I.Klar.:* $\text{♩} = \text{ca. } 80$

17

25 *I.Bassklar.:* $\text{♩} = \text{ca. } 80$

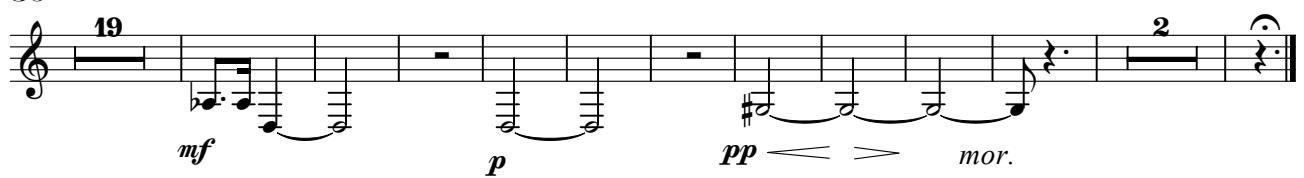
38



50



59



Fagott

Tethys

Axel Schünemann

I. Die Tethys in Trias und Jura

$\text{♩} = \text{ca. } 60$

Flöten:

8

f

12

mf *mp* *mf*

15

18

ff *fff*

23

Vc.:

Posaunen:

f

41

1. Viol.:

6

f *mf*

52

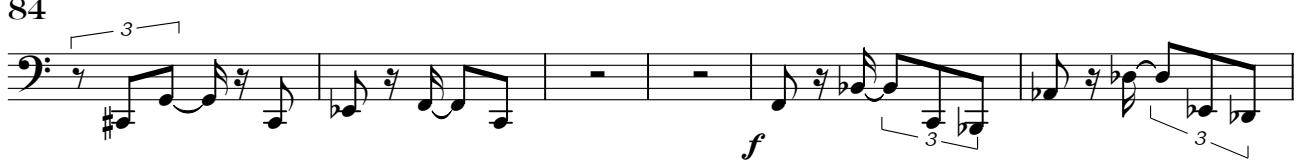
f

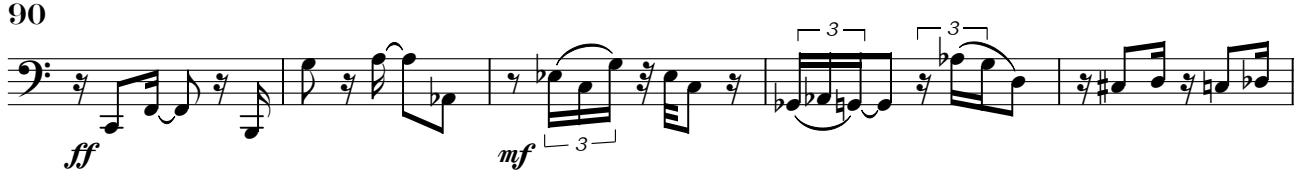
tr \natural

59 1. Viol.: 

75 

79 

84 

90 

95 

100 

105 

122 

127

25

158

Pk.: ***ff***

163

ff

f

170

ff

fff

ff

176

Ob.: ***pp***

186

pp

191

pp

11

II. Samples di cretaceo

$\text{♪} = \text{ca. } 84$

13 *Hörner:*

26 *Tromp.:*

46

55

63

73

85 *Kfg.:*

91

Musical score for bassoon part, measures 91-22. The score shows a bassoon part with various dynamics and performance markings like slurs and grace notes.

121

Musical score for bassoon part, measures 121-4. The score shows a bassoon part with dynamics *p*, *pp*, and *ff*, and performance markings like slurs and grace notes.

133

Musical score for bassoon part, measures 133-5. The score shows a bassoon part with dynamics *mf* and *ff*, and performance markings like slurs and grace notes.

142

Musical score for bassoon part, measures 142-7. The score shows a bassoon part with dynamics *ff*, *fff*, *f*, and *ff*, and performance markings like slurs and grace notes.

153

Musical score for bassoon part, measures 153-9. The score shows a bassoon part with dynamics *ffff*, *ff*, *f*, and *ff*, and performance markings like slurs and grace notes.

158

Musical score for bassoon part, measures 158-10. The score shows a bassoon part with dynamics *ffff* and *ff*, and performance markings like slurs and grace notes.

III. Serenade

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

1. Flöte:

Musical score for 1st flute part, measures 36-34. The score shows a 1st flute part with dynamics *mf* and performance markings like slurs and grace notes.

IV. Apocharaxis

ca. 0'34" $\text{♪} = \text{ca. } 92$

6 $\text{♪} = \text{ca. } 26$

14 $\text{♪} = \text{ca. } 92$

20 $\text{♪} = \text{ca. } 26$

30

V. Zum Schließen der Tethys

$\text{♪} = \text{ca. } 80$

10

20

28

36

1.Obo. *tr.*

4

5

50

56

68

79

Kontrafagott

Tethys

Axel Schünemann

I. Die Tethys in Trias und Jura

I. Ob., Viol.:
♩ = ca. 60

21

8 *Vc.:*

33 *Pos., Tb.:*

50

56 *I. Viol.:*

67

77

ff *mf*

82

88

93

98

104

121

126

133

25

163

169

177

5

Ob.: pp

186

191

11

pp

II. Samples di cretaceo

♪ = ca. 84

3

mf

8

ff

mp

123

Musical score for page 123. The bassoon part starts with a dynamic of *pp*. Measures 2 and 4 begin with slurs and grace notes. Measure 3 features a dynamic of *ff*. Measure 5 ends with a dynamic of *fff*.

135

Musical score for page 135. The bassoon part starts with a dynamic of *mf*. Measures 3 and 5 begin with slurs and grace notes. Measure 4 features a dynamic of *ff*. Measure 6 ends with a dynamic of *fff*.

144

Musical score for page 144. The bassoon part starts with a dynamic of *f*. Measures 3 and 5 begin with slurs and grace notes. Measure 4 features a dynamic of *ff*. Measure 6 ends with a dynamic of *fff*.

155

Musical score for page 155. The bassoon part starts with a dynamic of *f*. Measures 3 and 5 begin with slurs and grace notes. Measure 4 features a dynamic of *ff*. Measure 6 ends with a dynamic of *fff*.

III. Serenade

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

Musical score for section III. The bassoon part starts with a dynamic of *f*. The measure ends with a fermata over the first note of the next measure.

IV. Apocharaxis

ca. 0'34" $\text{♩} = \text{ca. } 92$

Musical score for section IV. The bassoon part starts with a dynamic of *mf*. Measures 3 and 5 begin with slurs and grace notes. Measure 4 features a dynamic of *fff*. Measures 6 and 7 begin with slurs and grace notes.

7

$\text{♩} = \text{ca. } 26$

Continuation of the musical score for section IV. The bassoon part starts with a dynamic of *f*. Measures 3 and 5 begin with slurs and grace notes. Measure 4 features a dynamic of *ff*. Measures 6 and 7 begin with slurs and grace notes. Measure 8 ends with a dynamic of *fff*.

16 $\text{♪} = \text{ca. } 92$

24 $\text{♩} = \text{ca. } 26$

V. Zum Schließen der Tethys

$\text{♪} = \text{ca. } 80$

14

22

36

50

63

78

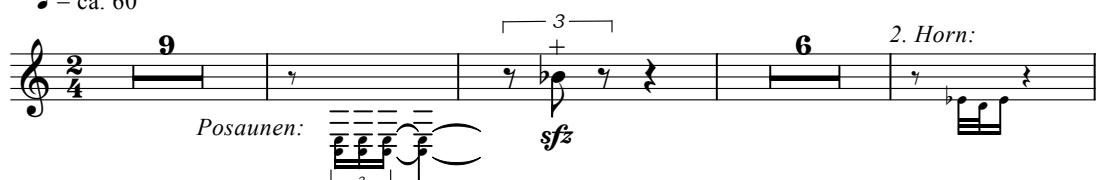
1. Horn in F

Tethys

Axel Schünemann

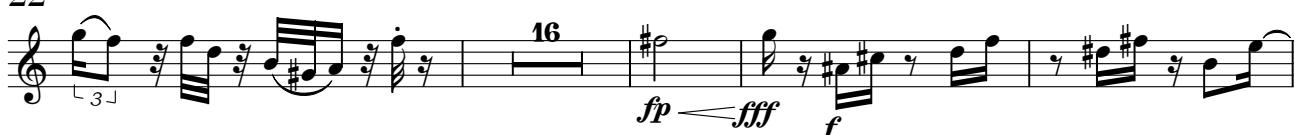
I. Die Tethys in Trias und Jura

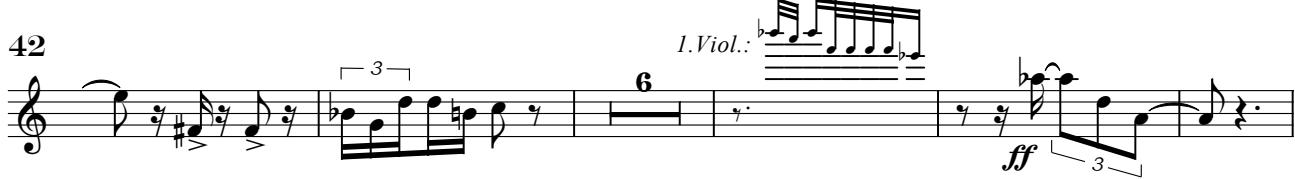
$\text{♩} = \text{ca. } 60$

9 *Posaunen:* 

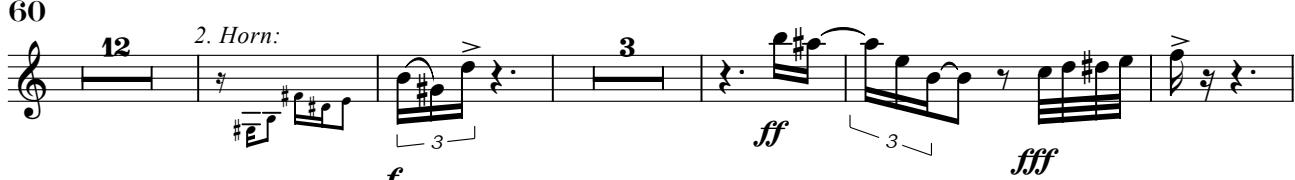
6 *2. Horn:*

19 

22 

42 *1.Viol.:* 

53 

60 *2. Horn:* 

80

5

fff

mf

f

90

ff

2.3.Tromp.: ff

18

113

mf

f

123

mf

ff

f

130

mf

f

fff

2

166

mf

f

ff

ff

2

173

fff

ff

mf

24

II. Samples di cretaceo

$\text{♩} = \text{ca. } 84$

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

91

98

29

Pauken: f

132

ff f >> <<

139

1. Tromp.: fff << fff << fff << f

152

fff fff f f

158

fff

III. Serenade

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

1. Viol.: 31 38

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

mp

IV. Apocharaxis

ca. 0'34" ♩ = ca. 92

6

13 ♩ = ca. 26 ♩ = ca. 92

22

V. Zum Schließen der Tethys

♩ = ca. 80 1.Ob., 1.Kl.: ♩ = ca. 80

19 Holz, 1.Viol.: ♩ = ca. 80

28 Bässe: ♩ = ca. 80

1.Horn (F)

44

f

ff

fff

2

52

ff

2

61

p

mp

mp

69

mf

mp

76

mf

2. Horn in F

Tethys

Axel Schünemann

I. Die Tethys in Trias und Jura

$\text{♩} = \text{ca. } 60$

9 3 + 2 3

Posaunen:  *sfz* *mp*

18

f 

22 16

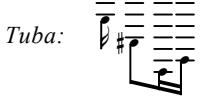
fp 

43 6 2

I.Viol.: 

f *f*

55 12

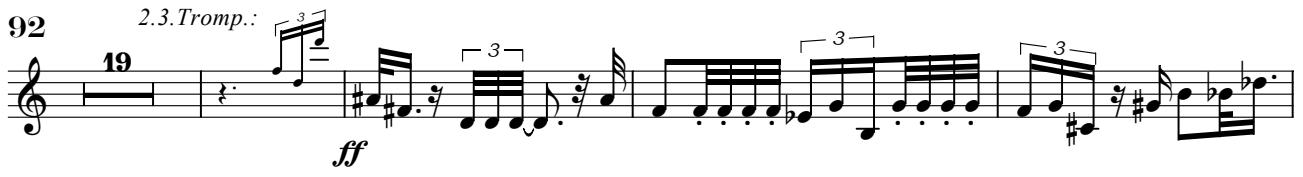
Tuba: 

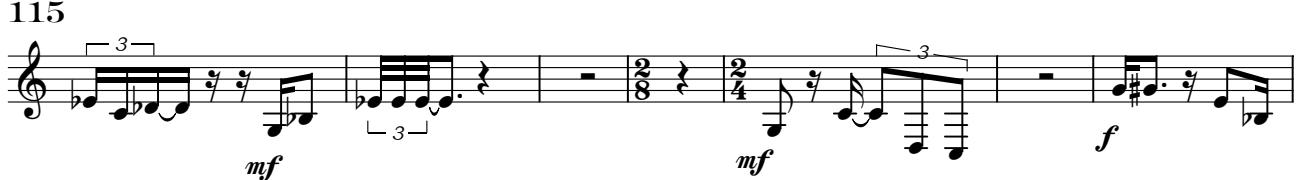
72 3 3 3

mf *f* *ff* *fff*

80

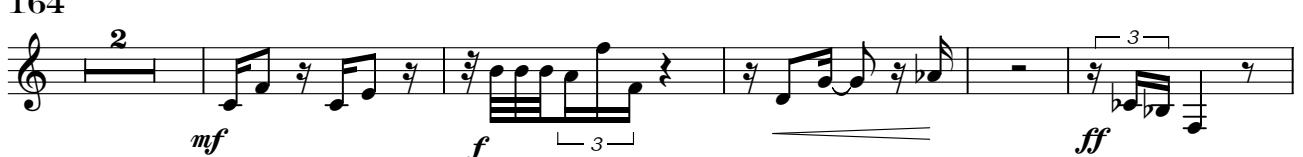
Basskl.: 

92 2.3. Tromp.: 

115 

122 

130 29 

164 2 

171 

178 5 1.Oboe: 

II. Samples di cretaceo

$\text{♪} = \text{ca. 84}$

9

19

41

47

53

62

69

Kfg., Kb.: f

91

99

134

144

155

III. Serenade

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

Musical score for orchestra, page 10, section 62. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a time signature of 6/8. It features a dynamic marking *f*. The bottom staff shows a bass clef and a time signature of 2/4. The music includes various notes such as eighth and sixteenth notes, rests, and grace notes. Measure 62 ends with a fermata over the bass note.

IV. Apocharaxis

ca. 0'34" $\text{♪} = \text{ca. } 92$

6

13 $\text{♩} = \text{ca. } 26$ $\text{♪} = \text{ca. } 92$

19

26

V. Zum Schließen der Tethys

$\text{♪} = \text{ca. } 80$

16

22

33

12

mf

ff

fff

51

ff

f

2

2

p

mp

59

p

70

mf

p

79

6

3. Horn in F

Tethys

Axel Schünemann

I. Die Tethys in Trias und Jura

$\text{♩} = \text{ca. } 60$

21

17 2. Horn: *f* ff

42 1. Viol.: *f* ff *fff*

54

60 16 2.Horn: *ff* *fff* 5 + + + +

86

93 2.3.Tromp.: *ff* *mf* *f* *ff* *mf*

116 2 *f* 3

The musical score consists of eight staves of music. Staff 1 (top) shows a 2/4 time signature, a key signature of one flat, and a dynamic of *f*. Staff 2 (second from top) shows a dynamic of *ff*. Staff 3 (third from top) shows a dynamic of *fff*. Staff 4 (fourth from top) shows a dynamic of *f*. Staff 5 (fifth from top) shows a dynamic of *ff*. Staff 6 (sixth from top) shows a dynamic of *ff*. Staff 7 (seventh from top) shows a dynamic of *mf*. Staff 8 (bottom) shows a dynamic of *f*. Various dynamics like *ff*, *fff*, *mf*, and *mfp* are indicated throughout the score. Measure numbers 17, 21, 42, 54, 60, 86, 93, and 116 are marked above the staves. The score includes parts for 2nd Horn, 1st Violin, Trombones, and other unspecified instruments.

126

2.Horn:

32

162

fff

mf

f

168

ff

fff

ff

175

mf

24

II. Samples di cretaceo

$\text{♪} = \text{ca. } 84$

8

ff

p

fff

f

3

5

3

2

3

15

f

mf

mp

13

40

Gr.Tr.: mp

f

Bässe: f

3

3

5

3

5

3

50

56

63

86

2.4.Horn:

95

129

Pauken:

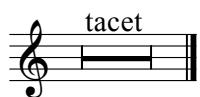
136

142

1.Tromp.:

154

III. Serenade



IV. Apocharaxis

ca. 0'34" $\text{♪} = \text{ca. } 92$

mf *5* *5*

ffff *ffff*

6

f

13 $\text{♩} = \text{ca. } 26$ $\text{♪} = \text{ca. } 92$

ffff *ff* *ff*

21

mp

$\text{♩} = \text{ca. } 26$

29

3 2 11

This musical score for the 3rd Horn (F) consists of six staves of music. Staff 1 starts with a treble clef, one sharp, and a 'tacet' instruction. Staff 2 follows with a treble clef, one sharp, dynamic 'mf', and two grace note patterns with dynamics '5' and '5'. Staff 3 begins with a treble clef and dynamic 'f'. Staff 4 has a treble clef, one sharp, dynamic 'ff', and two grace note patterns with dynamics '3'. Staff 5 continues with a treble clef, one sharp, dynamic 'ff', and two grace note patterns with dynamics '3'. Staff 6 concludes with a treble clef, one sharp, dynamic 'mp', and a grace note pattern with dynamic '3'. Measure numbers 6, 13, and 21 are indicated above the staff lines.

V. Zum Schließen der Tethys

14
Holz, 1. Viol.:
 = ca. 80

20

19
Pos., Hörner:

49

56

66

72

81

Tethys

Axel Schünemann

I. Die Tethys in Trias und Jura

$\text{♩} = \text{ca. } 60$

21

2. Horn: **17** *f* **16** *fp* **16** *fff*

42

1. Viol.: **6**

54

12

71

Tuba: **71** *mf* **71** *ff* **71** *f*

77

Basskl.: **77** *ff* **77** *mf*

89

2.3. Tromp.: **89** *ff* **89** *ff* **19**

112

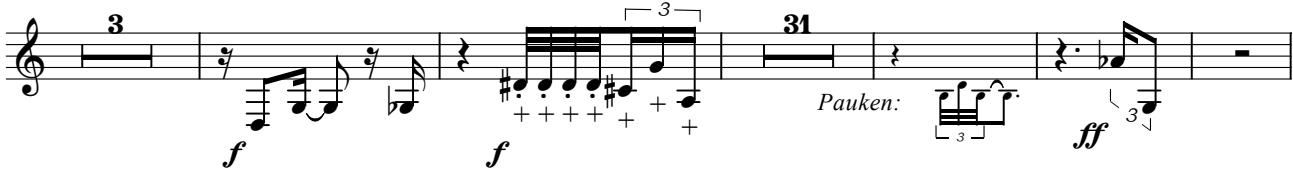
ff **112** *mf*

The musical score consists of ten staves of music. Staff 1 (2. Horn) starts at measure 17 with a dynamic 'f'. Staff 2 (1. Violin) starts at measure 6. Staff 3 (Tuba) starts at measure 71. Staff 4 (Bassoon) starts at measure 77. Staff 5 (2.3. Tromp.) starts at measure 89. Staff 6 (Horn in F) starts at measure 112. Various dynamics are indicated throughout, including 'ca. 60', 'ff', 'fff', 'mf', and 'fp'. Measure numbers 21, 42, 54, 71, 77, 89, and 112 are explicitly labeled.

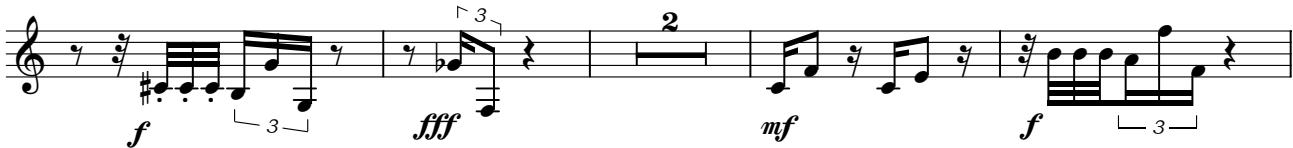
116



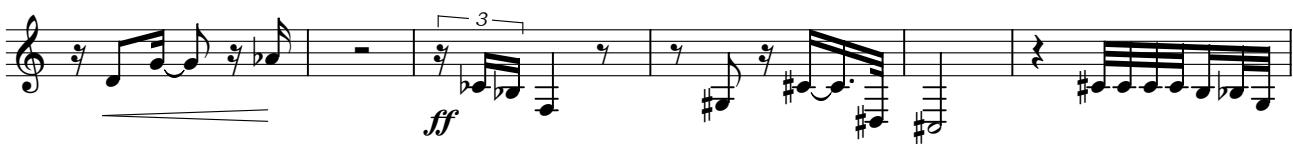
123



162



168



174



185



II. Samples di cretaceo

$\text{♪} = \text{ca. } 84$

Musical score for Sample 17. The tempo is indicated as ca. 84 BPM. The score consists of six measures. Measure 1 starts with a dynamic *fff*. Measures 2 and 3 begin with a dynamic *ff*, indicated by a double diagonal line. Measure 4 starts with a dynamic *f*. Measures 5 and 6 begin with a dynamic *ff*. Measure 7 ends with a dynamic *p*.

9

Musical score for Sample 9. The score consists of six measures. Measures 1 and 2 start with a dynamic *mp*. Measures 3 and 4 begin with a dynamic *ff*, indicated by a double diagonal line. Measure 5 starts with a dynamic *f*. Measure 6 ends with a dynamic *mp*.

16

Musical score for Sample 16. The score consists of six measures. Measures 1 and 2 start with a dynamic *f*. Measures 3 and 4 begin with a dynamic *mf*. Measures 5 and 6 begin with a dynamic *mp*. Measure 7 ends with a dynamic *ff*.

40

Gr. Tr.: \mp

Bässe: f

6

51

3

6

9

56

5

mf

ffff

66

ff

Kfg., Kb.: f

16

17

88

mf

mp

f

ff

f

3

4

99

f

ff

f

30

Pauken: $\underline{3}$

135

ff

f

ff

ffff

3

144

ffff

ff

ff

1. *Tromp.:* $\underline{3}$

155

f

ffff

3

III. Serenade

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

Musical score for section III, Serenade. The score consists of two staves. The top staff starts with a whole note followed by a fermata. The bottom staff begins with a dynamic *f*, followed by a sixteenth-note pattern. Measure 62 ends with a fermata over a sixteenth-note pattern. Measure 10 follows.

IV. Apocharaxis

ca. 0'34" $\text{♩} = \text{ca. } 92$

Musical score for section IV, Apocharaxis. The score consists of four staves. Staff 1 (measures 7-10) starts with a whole note, followed by a sixteenth-note pattern. Dynamic *mf* is at the beginning, and *fff* follows. Staff 2 (measures 11-14) starts with a whole note, followed by a sixteenth-note pattern. Dynamic *f* is at the beginning, and *ff* follows. Staff 3 (measures 15-18) starts with a whole note, followed by a sixteenth-note pattern. Dynamic *ppp* is at the beginning, and *fff* follows. Staff 4 (measures 19-22) starts with a whole note, followed by a sixteenth-note pattern. Dynamic *ff* is at the beginning. Measures 21 and 11 are shown, separated by a repeat sign.

V. Zum Schließen der Tethys

Holz, 1. Viol.: $\text{= ca. } 80$

14

20

mf

f

mp

mf

mp

mf

ff

ff

p

54

mp

p

64

mp

mf

p

mf

9

1. Trompete in B

Tethys

Axel Schünemann

I. Die Tethys in Trias und Jura

$\text{♩} = \text{ca. } 60$

Flöten:  *Fltzg.* 

1.Ob., 1.Viol.: 

8 **6**

ppp — *sfz*



19

f — *ff*



15

38 *2..Viol.:*

fp — *fff* *ff*



43

13 *1.3.Horn:* 

ff *f* — *sfz*



61

1.Klarinette: 

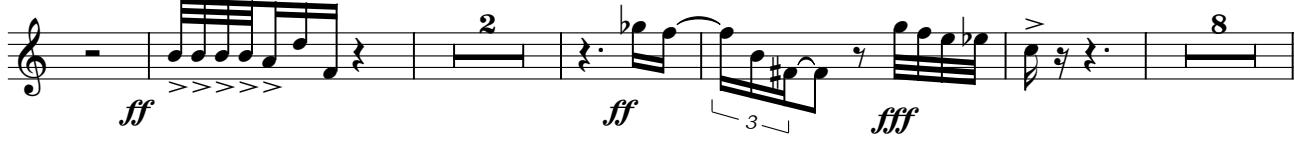
mp *f* *mf* *f* *f*



73

ff  *ff*  *fff*

2 **8**



88

Hörner: 

f *ff* 

l 3 *l 3*

18



111

2.Posaune:  ff

116

mf

122

Vc., Kb.:

153

mf *f* *p*

158

mf *ff*

164

f *ff*

171

ff *15*

193

Vc.:  *p*

198

mp *3*



II. Samples di cretaceo

The sheet music consists of ten staves of musical notation for a solo instrument, likely woodwind. The music is in common time (indicated by '3') and includes various dynamics such as *ff*, *fff*, *p*, *mf*, *Gr.Tr.*, and *1.Ob.*. Articulations include slurs, grace notes, and accents. Performance instructions like 'ca. 84' and 'ff < fff' are present. Measure numbers 8, 14, 27, 46, 52, 57, 67, and 89 are marked along the left side.

1.Trompete (B)

99

30

Pauken:
8va

134

4

ff

143

fff

Pauken:
ff

ff

156

fff

fff

fff

III. Serenade

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

62

2.4.Horn:

f

IV. Apocharaxis

ca. 0'34" $\text{♩} = \text{ca. } 92$

mf

ffff

5

f

ff

11

$\text{♩} = \text{ca. } 26$

2

fff

ff

19

3

28

con sord.

V. Zum Schließen der Tethys

$\text{♪} = \text{ca. } 80$

Holz, 1. Viol.: 3

20

29

Bässe: 3

f

12

47

ff

Flzg.

53

ff

tr

tr

12

Posaunen:

72

mf

mf

14

2. Trompete in B

Tethys

Axel Schünemann

I. Die Tethys in Trias und Jura

Flöten:

Fltzg.:

1. Ob., 1. Viol.:

8 **9**

ppp — *sfz*

Musical score for orchestra, page 19, measures 19-20. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features a sixteenth-note pattern starting with a forte dynamic (f). The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It features a sixteenth-note pattern starting with a forte dynamic (ff). Measure 20 begins with a repeat sign and a forte dynamic (ff) on both staves.

38 2.Viol.:
 fp fff ff ff

43

13 *1.3.Horn:*

ff

mf

f

Musical score for Trombone 1 (1.Tromp.) at measure 61. The score shows a staff with a treble clef, a key signature of one sharp, and a common time signature. The measure begins with a whole note rest. The first note is a eighth note followed by a sixteenth note rest. The dynamic is *p*. The next note is a sixteenth note followed by a sixteenth note rest. The dynamic changes to *mf*. The measure concludes with a sixteenth note followed by a sixteenth note rest. The dynamic changes back to *p*.

122

Tuba: $\# \overline{p}$ $\overline{\overline{p} \# \overline{p}}$ $\overline{\overline{p} \# \overline{p}}$ $\overline{\overline{p} \# \overline{p}}$ $\overline{\overline{p} \# \overline{p}}$

163

171

II. Samples di cretaceo

♪ = ca. 84

9

24

42

50

56

2.Trompete (B)

64

tr

19

1. Tromp.:

89

5

mf

ff

f

mf

99

30

Pauken:
8va $\underline{\text{l}}_3$

f

ff

135

3

ff

2

ff

fff

1. Tromp.:

151

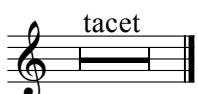
fff

ff

157

fff

III. Serenade



IV. Apocharaxis

ca. 0'34" $\text{♪} = \text{ca. } 92$

6

f

ff

2.Trompete (B)

13 $\text{♩} = \text{ca. } 26$ $\text{♪} = \text{ca. } 92$

21

V. Zum Schließen der Tethys

$\text{♪} = \text{ca. } 80$ *Holz, 1. Viol.*

23

44

Bässe:

53

67

2.Viol.:
Br.:

74

3. Trompete in B

Tethys

Axel Schünemann

I. Die Tethys in Trias und Jura

The musical score consists of several staves of music, each with its own instrumentation and dynamics. The instruments mentioned in the score include Flöten, Fltzg., 1. Ob., 1. Violin, 2. Violin, 1.3. Horn, 1. Tromp., and Hörner. The dynamics range from *ppp* to *fff*. The score includes measures numbered 19, 38, 43, 61, 76, and 90.

Measure 19: Flöten play eighth-note patterns. Dynamics: *f*, *ff*, *ppp*, *sffz*.

Measure 38: 2..Viol.: Dynamics: *fp*, *fff*, *ff*.

Measure 43: 1.3.Horn: Dynamics: *ff*, *mf*, *f*.

Measure 61: 1.Tromp.: Dynamics: *mp*.

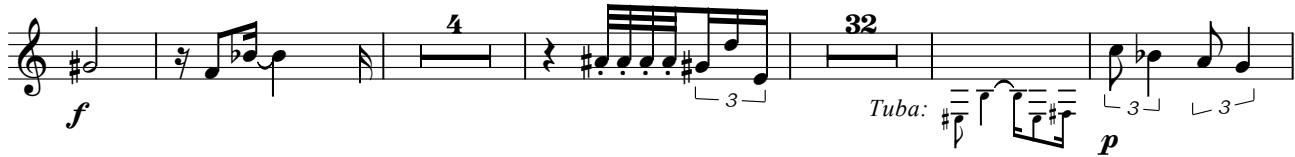
Measure 76: Hörner: Dynamics: *f*, *ff*, *fff*.

Measure 90: 2.Posaune: Dynamics: *f*, *ff*.

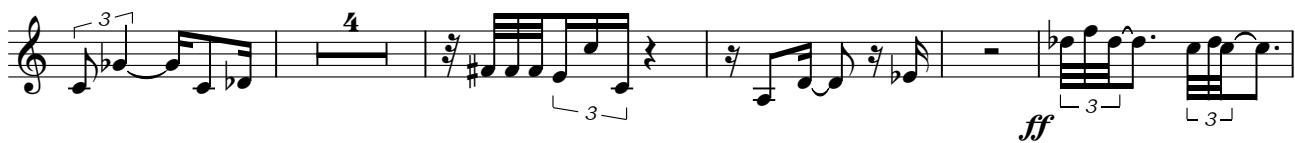
114



121



162

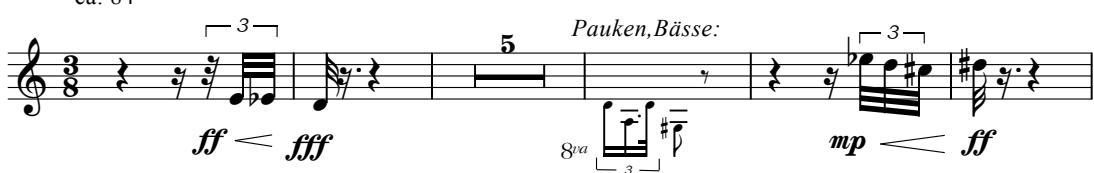


171



II. Samples di cretaceo

♪ = ca. 84



11



25



41



51

65

19

1. Tromp.: *mf*

90

5

f *mf*

99

30

Pauken: *#*
8va *l. 3* *f* *ff* *l. 3*

135

ff *f* *fff*

1. Tromp.:

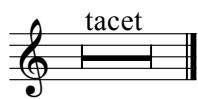
151

fff *ff*

157

fff

III. Serenade



IV. Apocharaxis

$\text{ca. } 0'34''$ ♪ = ca. 92

5

12 ♩ = ca. 26 ♪ = ca. 92

19

28

V. Zum Schließen der Tethys

♪ = ca. 80

20

1.Posaune, 2.Viol.:

30

Bässe:

50

This image shows three staves of musical notation. The top staff (measures 50) starts with a dynamic *ff*, followed by six groups of three eighth notes each, each group enclosed in a bracket. The middle staff (measure 59) begins with a dynamic *p*, followed by a series of eighth and sixteenth notes. The bottom staff (measure 71) starts with a dynamic *mf*, followed by a series of eighth and sixteenth notes.

59

71

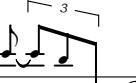
1. Posaune

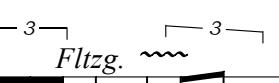
Tethys

Axel Schünemann

I. Die Tethys in Trias und Jura

$\text{♩} = \text{ca. } 60$

Flöten: 

Fltzg. 

8

p  **sfz**

3



15

mp  **f**

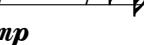
f  **ff**



22

Fag., Kfg., Basskl.: 

9

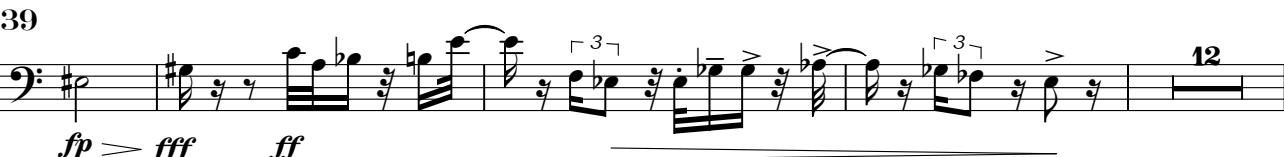
mp  **5**



39

fp  **fff** 

ff  **12**



55

Becken: 

f

1. Tromp.: 

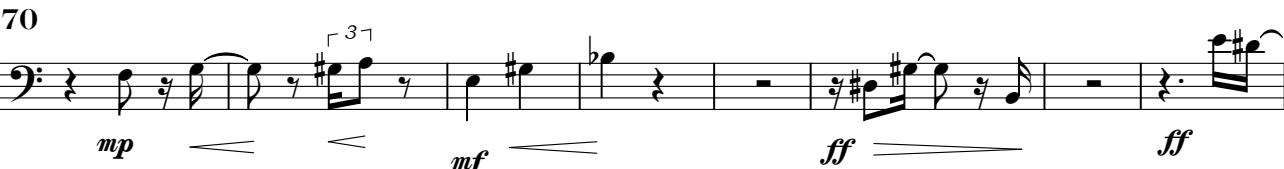
9



70

mp  **mf** 

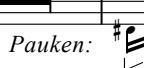
ff  **ff**



78

gliss. 

8

Pauken: 

f 



90

2.Posaune:

117

124

Tuba:

32

163

169

175

II. Samples di cretaceo

$\text{♪} = \text{ca. } 84$

gliss.

13

19

Kb.:

36

49

55

Tromp.: *tr*

19

fff

ff

88

1. Trp.: 1.3. Horn:

mp

mf

f

98

31

Pauken: *f*

<ff

135

f ff

f ff fff

1. Tromp.:

144

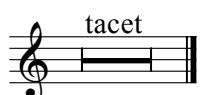
gliss.

fff ff

155

ffff

III. Serenade



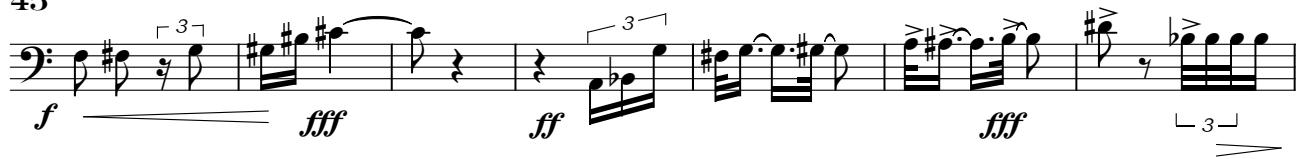
IV. Apocharaxis

ca. 0'34" ♩ = ca. 92

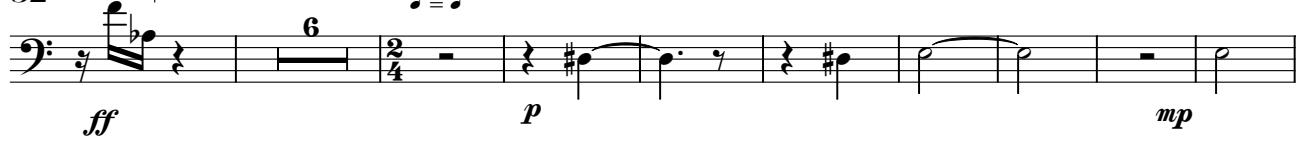
This image shows four staves of musical notation for a bassoon. The top staff (measures 2) starts with a dynamic of *mf*, followed by a crescendo to *fff*. The middle staff (measure 9) begins with a dynamic of *ff*. The bottom staff (measure 14) starts with a dynamic of *ppp*, followed by a crescendo to *fff*. The final staff (measure 22) shows a continuation of the rhythmic pattern.

V. Zum Schließen der Tethys

45



52



67



78



2. Posaune

Tethys

Axel Schünemann

I. Die Tethys in Trias und Jura

$\text{♩} = \text{ca. } 60$

Flöten: *Fltzg.*

8

14

22

42

Becken:

70 *1.Posaune:*

77

Pauken:

90

116

Musical score for page 116, measures 116-122. The bassoon part consists of eighth-note patterns with various dynamics (mf, mf, f). Measure 122 ends with a dynamic f.

123

Musical score for page 123, measures 123-128. The bassoon part includes a section for Tuba (measures 32-35) and a dynamic ff at measure 128.

162

Musical score for page 162, measures 162-168. The bassoon part features dynamic changes from ff to p to mf to f.

169

Musical score for page 169, measures 169-175. The bassoon part includes dynamic ff and ff markings.

176

Musical score for page 176, measures 176-179. The bassoon part consists of eighth-note patterns with dynamics ff, f, ff, and ff.

II. Samples di cretaceo

♪ = ca. 84

Musical score for page 13, measures 1-5. The bassoon part starts with ff, followed by fff, f, ff, and ff.

13

Musical score for page 13, measures 13-20. The bassoon part includes dynamics f, mp, ff, and p.

1.Posaune:



39

Musical score for page 39, measures 39-45. The bassoon part includes dynamics mf, ff, and f, and features a section for Kb., Kfg., Tuba.

51

10 *Tromp.: tr* *fff*

13 *1.Trp.: 1.3.Horn:*

19 *mp*

5 *mf*

68 *ff*

96 *f* *Pauken: f*

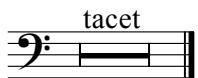
30 *f*

132 *< ff* *f* *< ff* *>*

142 *ff* *fff* *fff*

154 *ff* *fff*

III. Serenade



IV. Apocharaxis

ca. 0'34" $\text{♪} = \text{ca. } 92$

7

$\text{♪} = \text{ca. } 26$

14

$\text{♪} = \text{ca. } 92$

22

V. Zum Schließen der Tethys

$\text{♪} = \text{ca. } 80$

Holz, 1. Viol.: 14

20

1. Posaune: 5

1.2. Trp., 1. Horn: 9

2. Posaune 11

gliss.

p

mf

f

mp

f

fff

48

ff

fff

ff

60

p

mp

71

mf

82

pp

mor.

3. Posaune

Tethys

Axel Schünemann

I. Die Tethys in Trias und Jura

$\text{♩} = \text{ca. } 60$ *Vibr., Viol.:*

20

11 5

p *f*

16

fp < *ffff* *ff*

41

12 2

Becken: *f*

59

10 4

f *mp* *ff*

78

8

Pauken: *f*

91

24 3

mf *mf*

120

3 32

f *mf* *f* *>*

160 *Tuba:*

166

172

II. Samples di cretaceo

$\text{♪} = \text{ca. } 84$

gliss.

12

1.Posaune:

39

48

Tromp.:

65

1.Trp.: 1.3.Horn:

90

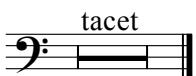
5 31 31
f *Pauken:* *f*

131 4
ff *f* *1.Tromp.:* *ff*

140 3 3
ff *fff* *gliss.*
fff

154 3 3
ff *f* *fff*

III. Serenade



IV. Apocharaxis

ca. 0'34" ♩ = ca. 92

2
mf *fff* *f*

9 ♩ = ca. 26
ff *ppp* <*fff*>

16 ♩ = ca. 92
ff

24



V. Zum Schließen der Tethys

$\text{♪} = \text{ca. } 80$

Holz, 1. Viol.:

14

$\text{Bass: } \frac{3}{8}$ $\text{Treble: } \frac{2}{4}$

1. Posaune:

20

$\text{Bass: } p$ $\text{Treble: } f$

1.2. Trp., 1. Horn:

33

$\text{Bass: } mf$ $\text{Treble: } f$ fff

48

$\text{Bass: } ff$ fff ff

60

$\text{Bass: } p$ mp

71

$\text{Bass: } mf$

82

$\text{Bass: } pp$ mor.

5

Bassstuba

Tethys

Axel Schünemann

I. Die Tethys in Trias und Jura

$\text{♩} = \text{ca. } 60$ *Vibr., Viol.:*

11 *Vibr., Viol.:*

17 *Vc.:*

32 *Kfg., Fg., Basskl.:*

51 *3.Horn, Va.:*

56

73

80

92

1.Tromp.:

23

121

Pauken, Bässe:

31

160

165

171

177

25

II. Samples di cretaceo

$\text{♪} = \text{ca. } 84$

6

2

14

Musical score page 14. The bassoon part starts with a measure of eighth-note pairs (mp) followed by a measure of sixteenth-note pairs (labeled 3). The section ends with a measure of eighth notes (p) and a measure of sixteenth notes (labeled 3, mf).

44

Musical score page 44. The bassoon part (Bässe:) begins with eighth-note pairs (labeled 3, mp) followed by sixteenth-note pairs (labeled 3, p) and then sixteenth-note pairs (labeled 3, f).

50

Musical score page 50. The bassoon part consists of sixteenth-note pairs (labeled 3) followed by sixteenth-note pairs (labeled 3, f).

56

Musical score page 56. The bassoon part (Viol., Holz:) starts with eighth-note pairs (f) followed by sixteenth-note pairs (ff). The section ends with a dynamic ff.

Pk, Hrn, Holz, Str.:

10

Musical score page 10. The bassoon part (Viol., Holz:) starts with eighth-note pairs (f) followed by sixteenth-note pairs (ff). The section ends with a dynamic ff.

18

99

Musical score page 99. The bassoon part (Fag., Kfag.:) starts with eighth-note pairs (labeled 3) followed by sixteenth-note pairs (ppp). The section ends with a dynamic ff.

133

Musical score page 133. The bassoon part (labeled 3) starts with eighth-note pairs (f) followed by sixteenth-note pairs (ff) and then sixteenth-note pairs (labeled 3, ff).

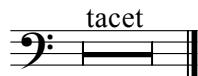
143

Musical score page 143. The bassoon part (Becken:) starts with eighth-note pairs (fff) followed by sixteenth-note pairs (labeled 3, fff) and then sixteenth-note pairs (labeled 3, fff).

156

Musical score page 156. The bassoon part (labeled 3) starts with eighth-note pairs (f) followed by sixteenth-note pairs (labeled 3, fff).

III. Serenade



IV. Apocharaxis

ca. 0'34" ♩ = ca. 92

The musical score consists of three staves of bassoon music. The first staff (measures 7-11) starts with a rest followed by a rhythmic pattern of eighth and sixteenth notes. It includes dynamics *mf*, *fff*, and *d* = ca. 26. The second staff (measures 16-20) shows a more complex rhythmic pattern with sixteenth-note groups and dynamics *f*, *ff*, and *fff*. The third staff (measures 23-27) features eighth-note patterns and time signature changes between 2/8 and 4/4.

V. Zum Schließen der Tethys

$\text{♩} = \text{ca. } 80$

Holz, 1. Viol.:

14

21

4

11

Basstuba

f

4

p

41

50

62

73