

1. Violine

# Tethys

Axel Schünemann

## I. Die Tethys in Trias und Jura

$\text{♩} = \text{ca. } 60$

*2.Viol.: 5*

*pizz.* *arco* *ff* *mf* *3*

*arco* *gliss.* *2* *3*

*gliss.* *ff* *3*

*3*

47

51

57

62

73

78

85

90

95

99 Solo:

106

1. Pult  
2. Pult  
3. Pult  
4. Pult  
5. Pult  
6. Pult

109

*batt.*      *normal*

122

128

*f*      *1. Flöte:*

*Solo:*

*f*

*Tutti:*

*1. Tromp.:*      *f*      *ff*      *f*

162

*ff*

167

173

177

*Solo:*

*Vibr.:*

200 *Tutti:*

*gliss.*

*ppp*

## II. Samples di cretaceo

$\text{♪} = \text{ca. 84}$

7

13



72

1. Pult  
2. Pult  
3. Pult  
4. Pult  
5. Pult  
6. Pult

pizz.  
mf  
pizz.  
mf  
pizz.  
mf  
pizz.  
mf  
pizz.  
mf

3 3 3 3 3 3

78 Solo:

*arco (normal)*

Die Übr.:  
*arco (normal)*

pp  
ppp

4 4

86 *Tutti:*

91

97

101

106

127

138

144

149

154

div.

unis.

159

### III. Serenade

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

*pizz.*

6

12

18



25

*arco*

30

33

38

43

48

52

*pizz.*

57

*arco*

61

65

## IV. Apocharaxis

ca. 0'34"  $\text{♩} = \text{ca. } 92$

*div.*

ca. 0'34"

*cresc.*

*mf*

*f*

*ff*

5

*f*

10

$\text{♩} = \text{ca. } 26$

$\text{♩} = \text{ca. } 92$

14

*ppp*    *fff*

*ppp*    *fff*

*ff*

21

*ff*

*ff*

*ff*

25

$\text{♩} = \text{ca. } 26$

*mp*

*p*

*pp*

*pp*

32

11

$\frac{2}{4}$

## V. Zum Schließen der Tethys

$\text{♪} = \text{ca. } 80$

1

6

16

24

31

42

48

53

*batt.*

58

*pizz.*

**2**

**p**

67

73

*arco*

*pizz.*

**5**

**p**

**pp**

**p**

86

**pp**

**ppp**

2. Violine

# Tethys

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## I. Die Tethys in Trias und Jura

$\text{♩} = \text{ca. } 60$

1. Viol.: *pizz.* *arco*

*f*

*ff* *fff*

*Basskl., Fag., Kfag.:*

*ppp*

*mf* *ff* *f*

*ff* *3*

*12*

*19* *pizz.* *arco*

*gliss.*

*35* *mf* *ff* *f*

*41* *ff* *3*

46

51

56

62

73

78

83

93     *Solo:*

**105** *1.Solo-Vl:*

1. Pult  
2. Pult  
3. Pult  
4. Pult  
5. Pult  
6. Pult

Solo-Va:

**p**

**p**

**p**

**p**

**p**

**p**

**108**

2.Violine

118

*batt.*

123

129

21

*pizz.*

*arco*

*Einsatz*  
*Vc.+Kb.(Tutti)*

155

159

*pizz.*

*arco*

164

170

175

25

## II. Samples di cretaceo

$\text{♪} = \text{ca. 84}$

6

11

19

29 *am Steg*

1. Pult

2. Pult

3. Pult

4. Pult

5. Pult

6. Pult

32

1. Pult  
2. Pult  
3. Pult  
4. Pult  
5. Pult  
6. Pult

35

1. Pult  
2. Pult  
3. Pult  
4. Pult  
5. Pult  
6. Pult

39

8

Viola:

53

*f*

*f*

*mf*

*f*

59

*ff*

*f*

*gliss.*

*ff*

*ff*

68

*am Steg*

1. Pult

2. Pult

3. Pult

4. Pult

5. Pult

6. Pult

*p*

72

1. Pult

2. Pult

3. Pult

4. Pult

5. Pult

6. Pult

77 arco (normal)

87

91

101

*div.*

1. Pult

2. Pult

3. Pult

4. Pult

5. Pult

6. Pult

*mf*

*div.*

*mf*

*div.*

*mf*

*div.*

*mf*

*div.*

*mf*

*div.*

*mf*

106

1. Pult

2. Pult

3. Pult

4. Pult

5. Pult

6. Pult

111

18

Pauken:

133

138

146

152

158

unis.

### III. Serenade

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

*pizz.*

A musical score for a string instrument. It starts with a single eighth note. This is followed by a sixteenth-note pattern: a quarter note, a sixteenth note, a sixteenth note, a sixteenth note, a sixteenth note, and a sixteenth note. The dynamic is *pizz.* and the tempo is indicated as  $\text{♩} = 66 - 72$ .

5

A musical score for a string instrument. It consists of a sixteenth-note pattern: a quarter note, a sixteenth note, a sixteenth note, a sixteenth note, a sixteenth note, and a sixteenth note. The time signature changes between  $\frac{3}{2}$  and  $\frac{7}{4}$ .

10

A musical score for a string instrument. It consists of a sixteenth-note pattern: a quarter note, a sixteenth note, a sixteenth note, a sixteenth note, a sixteenth note, and a sixteenth note. The time signature changes between  $\frac{7}{4}$  and  $\frac{3}{2}$ .

15

A musical score for a string instrument. It consists of a sixteenth-note pattern: a quarter note, a sixteenth note, a sixteenth note, a sixteenth note, a sixteenth note, and a sixteenth note. The time signature changes between  $\frac{3}{2}$  and  $\frac{7}{4}$ .

20

A musical score for a string instrument. It consists of a sixteenth-note pattern: a quarter note, a sixteenth note, a sixteenth note, a sixteenth note, a sixteenth note, and a sixteenth note. The time signature changes between  $\frac{3}{2}$  and  $\frac{7}{4}$ .

25

*arco*

A musical score for a string instrument. It consists of a sixteenth-note pattern: a quarter note, a sixteenth note, a sixteenth note, a sixteenth note, a sixteenth note, and a sixteenth note. The time signature changes between  $\frac{3}{2}$  and  $\frac{7}{4}$ . The dynamic is *mf*.

30

A musical score for a string instrument. It consists of a sixteenth-note pattern: a quarter note, a sixteenth note, a sixteenth note, a sixteenth note, a sixteenth note, and a sixteenth note. The time signature changes between  $\frac{3}{2}$  and  $\frac{7}{4}$ . The dynamic is *mp*.

33

A musical score for a string instrument. It consists of a sixteenth-note pattern: a quarter note, a sixteenth note, a sixteenth note, a sixteenth note, a sixteenth note, and a sixteenth note. The time signature changes between  $\frac{3}{2}$  and  $\frac{7}{4}$ . The dynamic is *mf*.

38



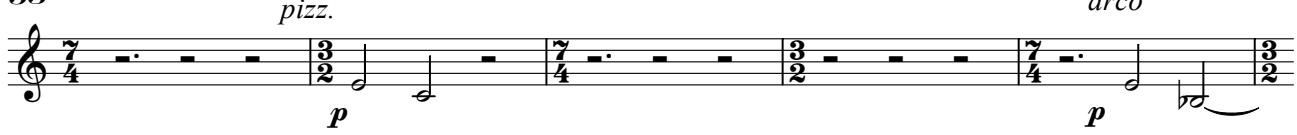
43



48



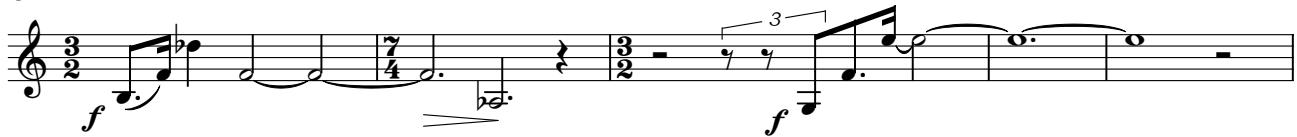
53



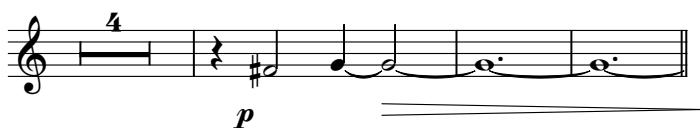
58



61



66



## IV. Apocharaxis

ca. 0'34"

ca. 0'34"

2      ♩ = ca. 92

6

11      ♩ = ca. 26      ♩ = ca. 92

19

24      ♩ = ca. 26

29

## V. Zum Schließen der Tethys

$\text{♪} = \text{ca. } 80$

Violin 2 Score (Measures 13-14):

Measure 13:  $f$ , dynamic markings:  $mf$ ,  $f$ ,  $ff$ ,  $mp$ .

Measure 14:  $f$ , dynamic markings:  $ff$ ,  $f$ ,  $mp$ .

13

Violin 2 Score (Measure 15):

Measure 15:  $f$ ,  $ff$ ,  $f$ ,  $mf$ .

19

Violin 2 Score (Measures 16-17):

Measure 16:  $f$ ,  $ff$ ,  $f$ ,  $mf$ .

25

Violin 2 Score (Measures 18-19):

Measure 18:  $mp$ ,  $mf$ ,  $f$ ,  $ff$ .

32

Violin 2 Score (Measures 20-21):

Measure 20:  $ff$ ,  $f$ ,  $ff$ ,  $f$ .

37

46

50

53

59

67

73

85

## Viola

# Tethys

Axel Schünemann

## I. Die Tethys in Trias und Jura

*Fl., I. Viol.:*

*I. Viol.:*

$\text{♩} = \text{ca. } 60$

8      2

15      *div.*      *unis.*      12

19      *ff*      *fff*      3      *f*      *mf*      *f*

25      2      *f*      *mf*      *f*      5

36      *mf*      3      *ff*      3

41      5

50      *ff*

55      3

63

*Vc., Kb.:*

73

79

*div.*

2

5

*unis.*

*f*

91

*Solo:*

*mf*

96

*Solo:*

101

*Solo:*

106

1. Pult

2. Pult

3. Pult

4. Pult

5. Pult

*p*

109

1. Pult  
2. Pult  
3. Pult  
4. Pult  
5. Pult

119

127

159

165

171

177

194

198

## II. Samples di cretaceo

$\text{♪} = \text{ca. } 84$

6

11

18

*pizz.*      *arco*

28

*am Steg*

1. Pult      2. Pult      3. Pult      4. Pult      5. Pult

30

1. Pult

2. Pult

3. Pult

4. Pult

5. Pult

32

1. Pult

2. Pult

3. Pult

4. Pult

5. Pult

34

1. Pult

2. Pult

3. Pult

4. Pult

5. Pult

41 *normal*

5

*mp*

*p*

*ff*

50

*f*

*f*

56

*mf*

*f*

8

69 *am Steg*

1. Pult

*p*

2. Pult

*p*

3. Pult

*p*

4. Pult

*p*

5. Pult

*p*

71

1. Pult

2. Pult

3. Pult

4. Pult

5. Pult

78

*Solo:* *pizz.* *arco*

*ppp*

*f*

*f*

87 *Tutti:*

*f*

*f*

95

1. Pult 5

2. Pult 5

3. Pult 5

4. Pult 5

5. Pult 5

*mf*

*div.*

*mf*

*div.*

*mf*

*div.*

*mf*

106

1. Pult 18

2. Pult 18

3. Pult 18

4. Pult 18

5. Pult 18

*div.*

*div.*

*div.*

*div.*

*div.*

*Viol.*

130

135

141

147

151

157 *div.*

### III. Serenade

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

*pizz.*

**p**

5

10



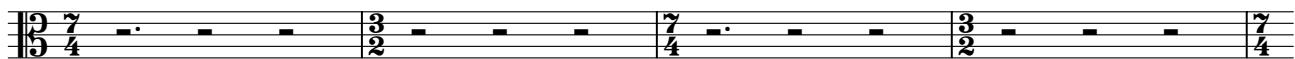
15



20



25



29



32



36



41



46



51

*pizz.*

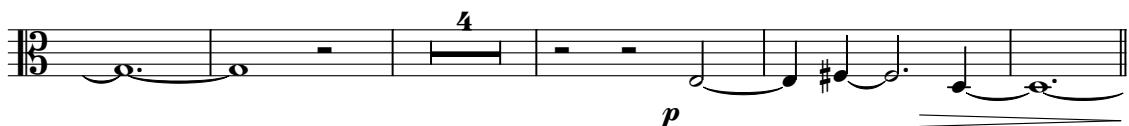
56

*arco*

60



64



## IV. Apocharaxis

*div.*

ca. 0'34"      ♩ = ca. 92

ca. 0'34"      *mf*

*crescendo*

*mf*      *ffff*

*ffff*      *f*

*f*

*ff*

*pp*

*pp*

Viola

14

fff  
ff  
ff

21

3  
3  
3  
3

24

5  
3  
3  
3

29

p  
pp  
ff  
ff

## V. Zum Schließen der Tethys

*pizz.*

*arco*

*gliss.*

*gliss.*

**1. Pult**

**2. Pult**

**3. Pult**

**4. Pult**

**5. Pult**

50

*batt.*

*div.* 

57

*pizz.*



66

*arco* *pizz.*



72

*arco*

*pizz.*



87

*pizz.*



Violoncello

# Tethys

Axel Schünemann

## I. Die Tethys in Trias und Jura

$\text{♩} = \text{ca. } 60$       *1. Viol., Vibr.:*

12

15

18

21

25

35

40

*I. Viol.:*

49

*div.*

53

*div.*

58

*tr.*

72

76

80

*Solo:*

*Übrig.:*

87

*Tutti:*

92

*Solo:*

97 *Solo:*101 *Solo:*

107

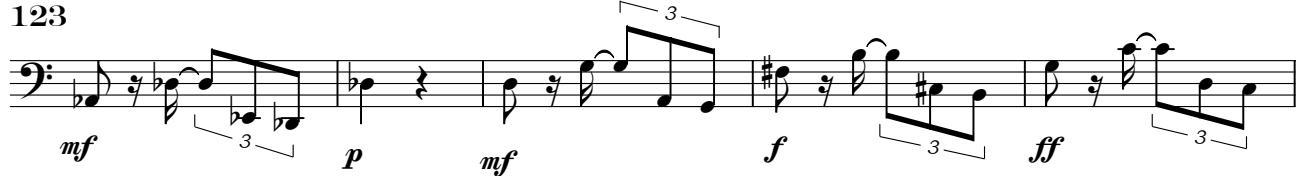
1. Pult      2. Pult      3. Pult      4. Pult

**p**

111



123



128

140 *Solo:*145 *Solo:*

152 *Solo:*

Musical score for cello solo. The score consists of two staves. The top staff is labeled "Tutti:" and has dynamics "pp" and "mf". The bottom staff is labeled "Solo" and has dynamics "f". Measure 152 starts with eighth-note pairs followed by sixteenth-note patterns. Measure 153 continues with sixteenth-note patterns. Measure 154 begins with a dynamic "f". Measures 155-156 show sixteenth-note patterns with a dynamic "ff" at the end.

156

Continuation of the cello solo. The score shows measures 156-157. The dynamic "ff" is maintained. Measure 157 concludes with a sixteenth-note pattern followed by a fermata.

160

Continuation of the cello solo. The score shows measures 160-161. The dynamic "f" is present in measure 160, and "ff" is present in measure 161.

166

Continuation of the cello solo. The score shows measures 166-167. The dynamic "ff" is present in both measures.

172

Continuation of the cello solo. The score shows measures 172-173. The dynamic "fff" is present in measure 172, and "ff" is present in measure 173. A bracket indicates a performance duration of "12" measures.

179

Continuation of the cello solo. The score shows measures 179-180. The dynamic "mf" is present in measure 179, and "Kontrab.: <math>\downarrow</math>" is present in measure 180.

192

Continuation of the cello solo. The score shows measures 192-193. The dynamic "p" is present in measure 192, and "2" is present in measure 193. Measures 194-195 show sixteenth-note patterns with dynamics "<math>\downarrow</math>" and "<math>\uparrow</math>" respectively.

199

The final measure of the cello solo, marked with a dynamic "4".

## II. Samples di cretaceo

$\text{♪} = \text{ca. } 84$

9

16

25

33

Gr. Trommel:  $\begin{array}{c} \text{---} \\ \text{---} \\ \text{F} \end{array}$

46

53

60

12

Detailed description: The musical score consists of ten staves of cello music. Staff 1 starts with dynamic f, followed by ff, p, ff, and mf. Staff 2 starts with mp and ends with mf. Staff 3 starts with 2, followed by ff and p. Staff 4 starts with 6, followed by Gr. Trommel (indicated by a bass drum symbol), f, and mf. Staff 5 starts with p, followed by ff and f. Staff 6 starts with f. Staff 7 starts with f. Staff 8 starts with mf, followed by ff. Staff 9 starts with div., followed by ff. Staff 10 starts with 12.

80 *1. Flöte:*  
*Solo:* *Tutti:*

87 *Hörner:*

99 *div.*

1. Pult  
2. Pult  
3. Pult  
4. Pult

107 *1.2. Viol.:* *17*

1. Pult  
2. Pult  
3. Pult  
4. Pult

131 *Unis.:*

135

142

Musical score for cello, page 6, measures 142-152. Measure 142 starts with a dynamic ***ff***, followed by a sixteenth-note pattern. Measure 152 ends with a dynamic ***ff***.

153

Musical score for cello, page 6, measures 153-157. Measure 153 starts with a dynamic ***ffff***, followed by a sixteenth-note pattern. Measure 157 ends with a dynamic ***ff***.

158

Musical score for cello, page 6, measures 158-162. Measure 158 starts with a dynamic ***ffff***, followed by a sixteenth-note pattern. Measure 162 ends with a dynamic ***ffff***.

### III. Serenade

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

Musical score for cello, page 7, measures 26-30. Measure 26 starts with a dynamic ***ff***.

30

Musical score for cello, page 7, measures 30-34. Measure 30 starts with a dynamic ***mp***.

33

Musical score for cello, page 7, measures 33-37. Measure 33 starts with a dynamic ***mf***.

49

Musical score for cello, page 7, measures 49-53. Measure 49 starts with a dynamic ***ff***.

57

60

65

#### IV. Apocharaxis

*div.*

$\text{♩} = \text{ca. } 92$

ca. 0'34"      ca. 0'34"

5

10

$\text{♩} = \text{ca. } 26$

14

$\text{♪} = \text{ca. } 92$

21

25

$\text{♩} = \text{ca. } 26$

29

## V. Zum Schließen der Tethys

$\text{♪} = \text{ca. } 80$

*pizz.*

**9**

**mp**

**18**

*arco*

**mp**

**9**

*gliss.*

**f**

**25**

**mp**

**f**

**mf**

**32**

**f**

*gliss.*

**mf**

**38**

**mf**

*"Seagull-Effekt"*

**mf**

**44**

**p**

**ff**

**fff ff**

52

53

54

55

56

57

58

*pizz.*

*p*

68

80

Kontrabässe

# Tethys

Axel Schünemann

## I. Die Tethys in Trias und Jura

$\text{♩} = \text{ca. } 60$

1.2. 3.4. 5.6.

ff ff ff

3 4 5 6

7  
 1.2. 3.  
 3.4. 5.  
 5.6.

Kontrabässe

35



39



49

*div.*

54

*div.*

59

*unis.*

72

76

79

1.2.  
3.4.  
5.6.

*mf*

*3-*

82

1.2.  
3.4.  
5.6.

*f*

*3-*

*3*

*3*

*3*

87 *unis.*

*mf*

*p*

*f*

*3-*

92 Solo:

*mf*

*3-*

97 Solo:

*mf*

*3-*

*3-*

*3-*

*3-*

102 Solo:

*mf*

*12*

*2*

*8*

*2*

*4*

119 Tutti:

124

131 Solo:

136 Solo:

141 Solo:

147 Solo:

152 Tutti:

156

161

166

172

185

190

195

## II. Samples di cretaceo

$\text{♪} = \text{ca. 84}$

8

18

**18**

***pp***      ***ff***      ***p***

26

**26**

***f***      ***ff***      ***f***

33 Solo:

**33 Solo:**

***f***      ***p***      ***p***

38

**38**

***f***      ***mf***

48

**48**

***p***      ***ff***      ***f***

54

**54**

***f***

61

**61**

***mf***      ***ff***

68

Solo:

**68**

***mf***      **V**      ***mp***      ***p***

85

Tutti:

**85**

***p***      ***f***      ***mf***

91

1.2. 3  
3.4. 3  
5.6. 3

101

1.2.  
3.4.  
5.6.

113

1.2.  
3.4.  
5.6.

127

*unis.*

*pp* 2 *f* *ff*

134

*f* *mf* 5 3

139

*ff* *f* <*ff* *fff* 2

146

153

158

### III. Serenade

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

*1. Violinen:*

35

60

*1. Violinen:*

*div.*

*unis.*

63      *div.*

## IV. Apocharaxis

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

*a punto d'arco*

1.2. *ppp*      *poco*       $\frac{2}{8}$

3.4. *ppp*      *poco*       $\frac{2}{8}$

5.6. *ppp*      *poco*       $\frac{2}{8}$

**2**       $\text{♪} = \text{ca. 92}$

*mf*      *fff*      *fff*

*div.*

**7**       $\text{♩} = \text{ca. 26}$

*f*      *ff*      *div.*      *pp*      *pp*

**14**       $\text{♪} = \text{ca. 92}$

*fff*      *ff*      *ff*

**23**

Kontrabässe

28  $\text{♩} = \text{ca. } 26$ 

**28**  $\text{♩} = \text{ca. } 26$

**32**  $\text{♩} = 42$  *div.*

**32**  $\text{♩} = 42$  *div.*

1.2. **p**

3.4. **p**

5.6. **p**

## V. Zum Schließen der Tethys

 $\text{♪} = \text{ca. } 80$ 

**pizz.**

**mp**

**6**

**13**

*arco*  $\text{gloss.}$

**f**

**22**

**mf**      **mp**

**p**

**29**

**mf**

**f**

**mf**

37

4

*mf*

49

*mf*

*ff*

*fff ff*

6

2

59 2.4.Horn: 17 *mf* *pp* *div.*

84 *unis.*

*molto*

*morendo*

The musical score consists of four staves of double bass notation. Measure 37 starts with a measure of 4/4 followed by a measure of 3/4 with sixteenth-note patterns. Measure 49 shows complex sixteenth-note patterns with dynamic markings *mf*, *ff*, *fff ff*, and *6*. Measure 59 begins with a 2/4 section for two horns, marked *mf*, followed by a dynamic *pp* and a section marked *div.*. Measure 84 is a sustained note section marked *unis.*, *molto*, and *morendo*.