

Rob Peters

PASSACAGLIA

VOOR 14 BLAZERS (2 FLUITEN, 2 HOBO'S,  
2 KLARINETTEN IN A, 2 HOORNS, 2 TROMPETTEN  
IN C, 3 TROMBONES, 1 TUBA), PAUKEN,  
CELESTA EN PIANO

opus 36/1

AUGUSTUS 1991

andante moderato

# PASSACAGLIA

1 FL. *p*

2 FL. *pp*

2 Timp. (G-g) *pp*

1 FL. *p*

2 FL.

Ob. 1 *mp*

Timp. *p*

1 FL.

2 FL.

1 Ob. *p*

2 Ob. *mp*

Timp.

1 FL. *mp*

2

1 Ob. *mp*

2

1 Cl. (A) *Mf*

2

Timp. *mp*

(4)

1 Fl. 1 *mf*

2 Fl. 2 *mf*

1 Ob. *mf*

2 Ob. *mf*

1 Cl. (A) *mf*

2 Cl. (A)

1 Cor. (F) *f*

2 Cor. (F) *f*

Timp. *mf*

5

1 Fl.  
2 Fl.

1 Ob.  
2 Ob.

1 Cl. (A)  
2 Cl. (A)

1 Cor. (F)  
2 Cor. (F)

1 TR. (C)  
2 TR. (C)

Timp.



Trb. 3

ff f

Timp.

Cel.

(7b)

1 Fl. *ff*

2 *ff*

1 Ob. *ff*

2 *ff*

1 Cl. (A) *ff*

2 *ff*

1 Cor (F) *ff*

2 *ff*

1 TR. (C) *ff*

2 *ff*

1 Trb. *ff*

2 *ff*

8a



Handwritten musical score for three instruments: Trb. 3, Timp., and Pf. (Piano).

**Trb. 3:** The top staff shows a sequence of notes: B $\flat$ , A, G, F, E, D, C, B $\flat$ . The dynamic marking *ff* is present.

**Timp.:** The middle staff shows a sequence of notes: B $\flat$ , A, G, F, E, D, C, B $\flat$ . The dynamic marking *ff* is present. There are also some notes with accents (>).

**Pf.:** The bottom staff shows a sequence of notes: B $\flat$ , A, G, F, E, D, C, B $\flat$ . The dynamic marking *fff* is present. There are also some notes with accents (>).

The word "simile" is written in the middle of the score, indicating that the piano part should play in a similar manner to the timpani part.

(8b)

\* een heletonscluster van a' tot f''

Empty musical staves for notation.

1 Fl.  
2 Fl.

1 Ob.  
2 Ob.

1 Cl. (A)  
2 Cl. (A)

1 Cor (F)  
2 Cor (F)

1 Tr. (C)  
2 Tr. (C)

1 Trb.  
2 Trb.

(9a)

Treb. 3

Tb.

Timp.

el.

pf.

\* een halvetoonscluster van gis tot fis'

Timp.

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