

♩ = 133

A 16 17

36 **B** ♩ = 155

48

59

69 **C** ♩ = 177

81

93

103 **D** 2ND TIME ONLY

114 1. 2. *PLAY* *mf*

125

135 **E** ♩ = 199

146

158

169 **F** *f*

SOLO CLARINET IN B \flat (DANI)

Tschuggen

181

195

204 \boxed{G} $\text{♩} = 155$

211

217

223

229 \boxed{H} $\text{♩} = 222$

239

252

263 ACCEL \boxed{J} $\text{♩} = \text{♩}$

272

277

282 \boxed{J} $\text{♩} = \text{♩}$

287 2 rit.

TSCHUGGEN

♩ = 133

♩ = 155

♩ = 177

♩ = 199

♩ = 222

mf

rit.

ACCEL.

2 15

2 15

11 11

TSCHUGGEN

$\text{♩} = 133$ **A** 16 18 **B** $\text{♩} = 155$ 36
 72 **C** $\text{♩} = 177$ 36 **D** 8 ^{1.} 7 ^{2.} 8 4
 136 **E** $\text{♩} = 199$ 34 **F** 35
 206 **G** $\text{♩} = 155$
 211
 216
 221
 225
 230 **H** $\text{♩} = 222$ 34 ACCEL. 2 **I** $\text{♩} = \text{♩}$
 270
 276
 282 **J** $\text{♩} = \text{♩}$
 288 2 rit.

TSCHUGGEN

♩ = 133 **A** 16 18

36 **B** ♩ = 155 36 **C** ♩ = 177 34 *mf*

108 **D** 1. 2.

118

126

135 **E** ♩ = 199 34 **F** *f*

175

185

194

202 *p* **G** ♩ = 155 AD LIBITUM

208

FLUTE 1

TSCHUGGEN

2

213

218

222

226

231 H ♩ = 222

240

249

258

ACCEL. . . .

267 □ ♩ = ♩ 15 J ♩ = ♩

286

2 RIT. . . .

TSCHUGGEN

♩ = 133 **A** 16 18

36 **B** ♩ = 155 36 **C** ♩ = 177 34 *mf*

108 **D** 1. 2.

118

126

136 **E** ♩ = 199 32

170 **F**

180

189

198 *AD LIBITUM* *p*

206 **G** ♩ = 155

FLUTE 2
TSCHUGGEN

2

211

216

221

225

229

237

246

255

263

285

TSCHUGGEN

♩ = 133

A 16 18

36 **B** ♩ = 155 36 **C** ♩ = 177 36

108 **D** *mf*

117 126 135 **E** ♩ = 199 *p*

144 153 162 170 **F**

180 190

CLARINET IN B \flat 1

TSCHUGGEN

2

198 AD LIBITUM



206 G $\text{♩} = 155$



211



216



221



226



231 H $\text{♩} = 222$



240



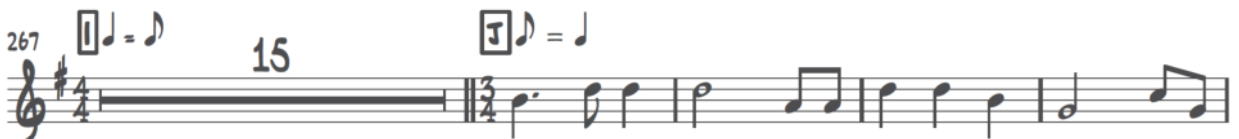
249



258 ACCEL.



267 I $\text{♩} = \text{♩}$ 15 J $\text{♩} = \text{♩}$



286 2 RIT.



♩ = 133

A 16 18

36 **B** ♩ = 155 36 **C** ♩ = 177 36

108 **D** 1. *mf*

117 2.

126

135 **E** ♩ = 199 *p*

144

153

162

170 **F**

180

191

CLARINETTE 2

AD LIBITUM

199

p

206 **G** ♩ = 155

211

216

221

226

231 **H** ♩ = 222

240

249

258 **I** **J** ACCEL

267 **K** ♩ = ♩ 15 **L** ♩ = ♩

286 **M** **N** RIT. . . .

TSCHUGGEN

$\text{♩} = 133$ **A** 16 18

36 $\text{♩} = 155$ **B** 36 $\text{♩} = 177$ **C** 36

108 **D** 2ND TIME ONLY 1.

117 PLAY 2.

126 *mf*

136 $\text{♩} = 199$ **E** *p*

146

156

166 **F**

175

185

195

BASS CLARINET IN B \flat

TSCHUGGEN

2

205 \boxed{G} $\text{♩} = 155$
p

209

213

217

221

224

227

231 \boxed{H} $\text{♩} = 222$

242

252

261 ACCEL.

267 \boxed{I} $\text{♩} = \text{♩}$ 15 \boxed{J} $\text{♩} = \text{♩}$

287 2 RIT.

TSCHUGGEN

♩ = 133

A 16 18

36 **B** ♩ = 155 36 **C** ♩ = 177 36

108 **D** *mf* 1. 2.

117 126

135 **E** ♩ = 199 *p*

144 153 162

170 **F** 179

HORN IN F 1

TSCHUGGEN

2

188



197



206 \square ♩ = 155



217



225



231 \square ♩ = 222



240



249



258



267 \square ♩ = ♩

15

\square ♩ = ♩



287



TSCHUGGEN

HORN IN F 2

TOBI ZWYER

♩ = 133

A 16 18



36 **B** ♩ = 155 **C** ♩ = 177 36



108 **D** *mf*



117 12. 

126 

135 **E** ♩ = 199 *p*



144 

153 

162 

170 **F** 

179 

v.5

HORN IN F 2

TSCHUGGEN

2

188



197



206 **G** ♩ = 155



217



225



231 **H** ♩ = 222



240



249



258

ACCEL.



267 **I** ♩ = ♩

15

J ♩ = ♩



287

2

RIT.



TSCHUGGEN

♩ = 133

A 16 18

36 B ♩ = 155 35 C ♩ = 177

81

94

106 D 1.

117 2.

126

136 E ♩ = 199 p

147

158

167 F

177

VIOLIN (MADELEINE)

TSCHUGGEN

188

197

206 \square ♩ = 155

212

218

223

227

231 \square ♩ = 222

242

253

260

267 \square ♩ = ♩ 15 \square ♩ = ♩

286

TSCHUGGEN

♩ = 133 **A** 16 18

36 **B** ♩ = 155 36 **C** ♩ = 177 34 *mf*

108 **D** 1. 2.

119

127

136 **E** ♩ = 199 *p*

146

156

163

170 **F**

180

190

VIOLIN 1
TSCHUGGEN

2

198

p

206 **G** ♩ = 155

211

216

221

226

231 **H** ♩ = 222

241

251

259

ACCEL.
2

267 **I** ♩ = ♩ 15 **J** ♩ = ♩

286

2 RIT.

♩ = 133 **A** 16 18

36 **B** ♩ = 155 36 **C** ♩ = 177 34 *mf*

108 **D** 1. 2.

119

127

136 **E** ♩ = 199 *p*

147

158

168 **F**

177

188

VIOLIN 2
TSCHUGGEN

2

198

206 **G** ♩ = 155

211

216

221

226

231 **H** ♩ = 222

240

249

258 ACCEL.

267 **I** ♩ = ♩ 15 **J** ♩ = ♩

286 **2** rit.

TSCHUGGEN

♩ = 133 **A** 16 18

36 **B** ♩ = 155 36 **C** ♩ = 177 34

108 **D** 1.

119 2.

127

136 **E** ♩ = 199 *p*

147

158

168 **F**

178

189

VIOLA
TSCHUGGEN

2

198

Musical staff for measures 198-205. The staff is in bass clef with a key signature of one flat (B-flat). The music consists of quarter and eighth notes, with a dynamic marking of *p* at the end of the staff.

206 **G** $\text{♩} = 155$

Musical staff for measures 206-210. The staff is in bass clef with a key signature of one flat. It features a complex rhythmic pattern with many sixteenth notes. A box labeled 'G' and a tempo marking of $\text{♩} = 155$ are present at the start.

211

Musical staff for measures 211-215. The staff is in bass clef with a key signature of one flat. It continues the complex rhythmic pattern of sixteenth notes.

216

Musical staff for measures 216-220. The staff is in bass clef with a key signature of one flat. It continues the complex rhythmic pattern of sixteenth notes.

221

Musical staff for measures 221-225. The staff is in bass clef with a key signature of one flat. It continues the complex rhythmic pattern of sixteenth notes.

226

Musical staff for measures 226-230. The staff is in bass clef with a key signature of one flat. It continues the complex rhythmic pattern of sixteenth notes, ending with a double bar line.

231 **H** $\text{♩} = 222$

Musical staff for measures 231-240. The staff is in bass clef with a key signature of one flat. It features a slower, more melodic line with quarter and eighth notes. A box labeled 'H' and a tempo marking of $\text{♩} = 222$ are present at the start.

241

Musical staff for measures 241-250. The staff is in bass clef with a key signature of one flat. It continues the melodic line with quarter and eighth notes.

251

Musical staff for measures 251-258. The staff is in bass clef with a key signature of one flat. It continues the melodic line with quarter and eighth notes.

259

Musical staff for measures 259-266. The staff is in bass clef with a key signature of one flat. It continues the melodic line with quarter and eighth notes. An *ACCEL.* marking and a '2' are present at the end of the staff.

267 **I** $\text{♩} = \text{♩}$ 15

Musical staff for measures 267-285. The staff is in bass clef with a key signature of one flat. It features a complex rhythmic pattern with many sixteenth notes. A box labeled 'I' and a tempo marking of $\text{♩} = \text{♩}$ are present at the start. A '15' is written above the staff. A '2' is written above the staff at the end.

286

Musical staff for measures 286-290. The staff is in bass clef with a key signature of one flat. It continues the complex rhythmic pattern of sixteenth notes. A '2' and an *RIT.* marking are present at the end of the staff.

TSCHUGGEN

♩ = 133 **A** 16 18

36 **B** ♩ = 155 36 **C** ♩ = 177 36

108 **D** 2ND TIME ONLY 1.

117 *PLAY* 2. *mf*

126

135 **E** ♩ = 199 *p*

144

153

162

170 **F**

179

188

VIOLONCELLO

TSCHUGGEN

2

197

206 \square $\text{♩} = 155$

211

216

221

226

231 \square $\text{♩} = 222$

240

249

258 ACCEL

267 \square $\text{♩} = \text{♩}$ 15 \square $\text{♩} = \text{♩}$

287 2 RIT. . . .

TSCHUGGEN

♩ = 133 **A** 16 18

36 **B** ♩ = 155 36 **C** ♩ = 177 36

108 **D** *mf* 1. 2.

126

135 **E** ♩ = 199 *p*

144

153

162

170 **F**

179

DOUBLE BASS

2

TSCHUGGEN

188



197



206 \square $\text{♩} = 155$



215



223



229 \square $\text{♩} = 222$



238



248



258



267 \square $\text{♩} = \text{♩}$ 15 \square $\text{♩} = \text{♩}$



287



TSCHUGGEN

Musical score for Tenor Santo, titled "Tschuggen" by Tobin Zwyer. The score is in 3/4 time and consists of 300 measures. It features various musical notations including dynamics (mf, f, accel.), articulation (accents), and repeat signs. The score is divided into sections A, B, C, D, E, G, H, and J, with measure counts (16, 18, 36, 34, 24, 34, 2) and tempo markings (♩ = 133, 177, 199, 155, 222).

Section A (Measures 1-16): Tempo ♩ = 133. Chords: Bb , F , Gm , Dm , Eb .

Section B (Measures 17-36): Tempo ♩ = 155. Chords: Bb , C7 , F7 , Eb , F .

Section C (Measures 72-116): Tempo ♩ = 177. Chords: Bb , C7 , F7 , Eb , F .

Section D (Measures 117-125): Chords: Bb , C7 , F7 , Eb , F .

Section E (Measures 126-135): Chords: Dm , Gm , Eb , Cm , Ab , F .

Section F (Measures 136-178): Tempo ♩ = 199. Chords: F , Bb , F .

Section G (Measures 179-190): Chords: C7 , Dm , Gm , C7 , F .

Section H (Measures 191-200): Chords: Bb , F , C7 , F , Bb .

Section I (Measures 201-266): Tempo ♩ = 155. Chords: F , Bb , F .

Section J (Measures 267-300): Tempo ♩ = 222. Chords: Bb , C7(omit3)/G , F , Bb , F , C , F , C , F , Bb , F , C .

TSCHUGGEN

♩ = 133 **A** 16 18 **B** ♩ = 155 36

72 **C** ♩ = 177 36 **D** 2ND TIME ONLY 1.

118 PLAY **E** 2. mf PLAY mf

129

136 **E** ♩ = 199 32 **F**

178

191

204 **G** ♩ = 155 p

209

PIANO
TSCHUGGEN

2

214

219

223

226

231

$\text{♩} = 222$ **ACCEL.** $\text{♩} = \text{♩}$ **F**

270

F **Bb/F**

274

C7(omit3)/G **F** **Bb/F**

278

F **Bb/F** **F** **C/E**

282

$\text{♩} = \text{♩}$ **2** **2** **rit.**

TSCHUGGEN

TOBI ZWYER

♩ = 133

A 16 18

36 **B** ♩ = 155 36 **C** ♩ = 177 36

108 **D** 8 1. 7 2. 8 4

136 **E** ♩ = 199 34 **F** 36

206 **G** ♩ = 155

208

210

212

v.s.

214 

216 

218 

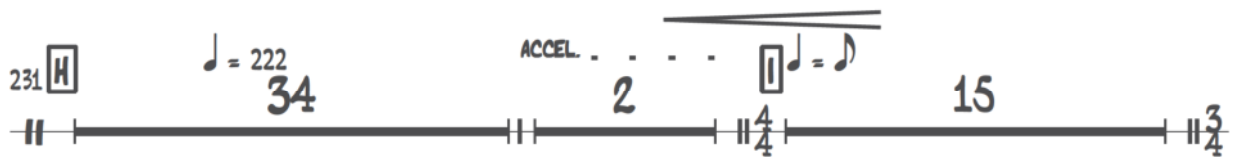
220 

222 

224 

226 

228 

231 

282 

TSCHUGGEN

Musical score for Percussion titled "Tschuggen" by Tobii Zwyer. The score is divided into measures and includes various percussion instruments and dynamics.

Measure 1: Tempo $\text{♩} = 133$, 3/4 time signature. Section **A** (16 measures), Section **B** (18 measures), Section $\text{♩} = 155$ (36 measures).

Measure 72: Section **C** (36 measures), tempo $\text{♩} = 177$. Section **D** (3 measures), labeled **TRIANGEL**. Section **E** (2 measures), Section **F** (7 measures).

Measure 123: Section **G** (8 measures), Section **H** (4 measures), Section $\text{♩} = 199$ (34 measures).

Measure 170: Section **I** (36 measures), tempo $\text{♩} = 155$. Section **J** (Egg Shaker).

Measures 209, 213, 217, 221, 225: Continuous rhythmic patterns.

Measure 228: End of a section with a 3/4 time signature.

Measure 231: Section **K** (34 measures), tempo $\text{♩} = 222$. Section **L** (2 measures), labeled **ACCEL.**

Measures 270, 275: Continuous rhythmic patterns.

Measure 280: Section **M** (Tambourin), tempo $\text{♩} = \text{♩}$.

Measure 285: Section **N** (2 measures), labeled **rit.**