

WOLFGANG RADL (TUESDAY MICROGROOVES)  
THANK TO GEORG GRATZER

# WISHFUL

PIANO  
BASS  
DRUMS

2 FLUTES  
2 OBOES  
2 CLARINETS IN B  
2 BASSOONS  
2 HORNS IN F  
2 TRUMPETS IN C  
2 TROMBONES  
BASS TROMBONE  
TIMPANI (G/ES/AS)  
VIBRAPHONE/CYMBALS/TAMTAM  
BASS DRUM/SHAKER  
VIOLIN I  
VIOLIN II  
VIOLA  
VIOLONCELLO  
DOUBLEBASS

# Wishful

Wolfgang Radl (TM)  
Thanx to Gernot Gratzner

♩ = 184

Flöte a2

Oboe a2

Klarinette in B a2

Fagott a2

Horn in F a2

Trumpet in C a2

Alt/Tenorposaune a2

Bassposaune

Pauken (G/Es/Ab)

Bass Drum

Vibraphon

Violine I

Violine II

Viola

Violoncello

Kontrabass

Klavier

Bass

*p*

*p*

*pizz.*

Gm<sup>9</sup> E<sup>b</sup>maj<sup>7</sup>#11 Gm<sup>9</sup> E<sup>b</sup>maj<sup>7</sup>#11

Gm<sup>9</sup> E<sup>b</sup>maj<sup>7</sup>#11 Gm<sup>9</sup> E<sup>b</sup>maj<sup>7</sup>#11

Detailed description: This is a musical score for a piece titled 'Wishful'. The score is arranged for a full orchestra and piano. The tempo is marked as 184 beats per minute (♩ = 184). The key signature has two flats (B-flat and E-flat). The orchestration includes Flöte a2, Oboe a2, Klarinette in B a2, Fagott a2, Horn in F a2, Trumpet in C a2, Alt/Tenorposaune a2, Bassposaune, Pauken (G/Es/Ab), Bass Drum, Vibraphon, Violine I, Violine II, Viola, Violoncello, Kontrabass, Klavier, and Bass. The woodwinds and vibraphon have specific melodic lines starting in the second measure, marked with a piano (*p*) dynamic and the instruction 'primo'. The piano accompaniment features a steady bass line with chords: Gm<sup>9</sup>, E<sup>b</sup>maj<sup>7</sup>#11, Gm<sup>9</sup>, and E<sup>b</sup>maj<sup>7</sup>#11. The bass line is marked 'pizz.' (pizzicato).

A

9

Fl. *p* a2

Ob.

Kl. *p*

Fg. *p* primo

Vibr. *p*

Klav. *Gm<sup>9</sup>* *E<sup>b</sup>maj<sup>7</sup>#11* *Gm<sup>9</sup>* *E<sup>b</sup>maj<sup>7</sup>#11* *Gm<sup>9</sup>*

Bs. *Gm<sup>9</sup>* *E<sup>b</sup>maj<sup>7</sup>#11* *Gm<sup>9</sup>* *E<sup>b</sup>maj<sup>7</sup>#11* *Gm<sup>9</sup>*

Solo *mf*



18

Ob.

Kl.

Fg.

Vibr.

Klav. *E<sup>b</sup>maj<sup>7</sup>#11* *Gm<sup>9</sup>* *E<sup>b</sup>maj<sup>7</sup>#11*

Bs. *E<sup>b</sup>maj<sup>7</sup>#11* *Gm<sup>9</sup>* *E<sup>b</sup>maj<sup>7</sup>#11*

*simile*

25

Ob.

Kl.

Fg.

Vibr.

Klav.

Bs.

Gm<sup>9</sup> E<sup>b</sup>maj<sup>#11</sup> Gm<sup>9</sup> E<sup>b</sup>maj<sup>#11</sup>



32

**B**

Ob.

Kl.

Fg.

Vibr.

VI. I

VI. II

Vla.

Klav.

Bs.

*mp*

*mp*

*mp*

Fm<sup>9</sup> A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup>

div.

**B**

Fm<sup>9</sup> A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup>

39

Ob.

VI. I

VI. II

Vla.

Vc.

Klav.

Bs.

*mf*

*mf*

*mf*

*mf*

div.

$Cm^9/B^b$   $Fm^9$   $A^b maj^7$   $Cm^9$

$\text{Ped.}$   $\text{Ped.}$   $\text{Ped.}$   $\text{Ped.}$

47

Fl.

Ob.

Vibr.

VI. I

VI. II

Vla.

Vc.

Klav.

Bs.

*p*

*p*

*pp*

*p*

$B^b maj^9/D$   $Gm^9$   $E^b maj^7\#11$   $Gm^9$

$B^b maj^9/D$   $Gm^9$   $E^b maj^7\#11$   $Gm^9$

**C**

**D**

55

Fl.

Ob.

Kl.

Vibr.

To Cym.

Solo

*mf*

Solo

*mf*

Klav.

*Ed.*

*mf*

*simile*

Bs.

*E<sup>b</sup>maj<sup>#11</sup>*

*Gm<sup>9</sup>*

*E<sup>b</sup>maj<sup>#11</sup>*

*Gm<sup>9</sup>*

**D**

63

Ob.

Kl.

Klav.

Bs.

*E<sup>b</sup>maj<sup>#11</sup>*

*Gm<sup>9</sup>*

*E<sup>b</sup>maj<sup>#11</sup>*

*Gm<sup>9</sup>*

*E<sup>b</sup>maj<sup>#11</sup>*

*Gm<sup>9</sup>*

*E<sup>b</sup>maj<sup>#11</sup>*

*Gm<sup>9</sup>*

**E**

70

Ob.

Kl.

Hn.

C Tpt.

Pos.

Klav.

Bs.

*f*

*f*

primo

*p religioso*

primo

*p religioso*

unis.

*E<sup>b</sup>maj<sup>#11</sup>*

*p*

*Fm<sup>9</sup>*

*A<sup>b</sup>maj<sup>7</sup>*

*Ed.*

**E**

*E<sup>b</sup>maj<sup>#11</sup>*

*Fm<sup>9</sup>*

*A<sup>b</sup>maj<sup>7</sup>*



**F**

PIANO SOLO

85

Fl.

Ob.

Kl.

Fg.

PIANO SOLO

Hn.

C Tpt.

Pos. *div.*

Bpos.

PIANO SOLO

Pk.

PIANO SOLO

B. D.

PIANO SOLO

Vibr.

PIANO SOLO

VI. I

PIANO SOLO

VI. II

PIANO SOLO

Vla.

PIANO SOLO

Vc.

PIANO SOLO

Kb.

Klav.

*ped.*

*ped.*

**F**

PIANO SOLO

Bs.



G

97

Fl. *on cue to G*

Ob. *on cue to G*

Kl. *on cue to G*

Fg. *on cue to G*

Hn. *on cue to G*

C Tpt. *on cue to G*

Pos. *on cue to G*

Bpos. *on cue to G*

Pk. *on cue to G*

B. D. *on cue to G*

Vibr. *on cue to G*

VI. I *on cue to G* *unis.* *p*

VI. II *on cue to G*

Vla. *on cue to G*

Vc. *on cue to G*

Kb. *on cue to G*

Klav. *Gm<sup>9</sup>* *E<sup>b</sup>maj<sup>#11</sup>* *Gm<sup>9</sup>* *E<sup>b</sup>maj<sup>#11</sup>* *Gm<sup>9</sup>* *E<sup>b</sup>maj<sup>#11</sup>* *on cue to G* **G**

Bs. *on cue to G*

108

VI. I *on cue to G* *p*

VI. II *p*

Vla. *p* *Gm<sup>9</sup>* *E<sup>b</sup>maj<sup>#11</sup>* *Gm<sup>9</sup>*

Klav. *Gm<sup>9</sup>* *E<sup>b</sup>maj<sup>#11</sup>* *Gm<sup>9</sup>*

115

VI. I

VI. II

Vla.

Vc.

Kb.

Klav.

*E<sup>b</sup>maj<sup>#11</sup>*

*Gm<sup>9</sup>*

*E<sup>b</sup>maj<sup>#11</sup>*

*f*

*Gm<sup>9</sup>*



122

Hn.

C Tpt.

Pos.

Bpos.

Pk.

VI. I

VI. II

Vla.

Vc.

Kb.

Klav.

*tutti*

*p*

*tutti*

*p*

*p*

*p*

*f*

*E<sup>b</sup>maj<sup>#11</sup>*

*Gm<sup>9</sup>*

*E<sup>b</sup>maj<sup>#11</sup>*

I

128

Hn.  
 C Tpt.  
 Pos.  
 Bpos.  
 Pk.  
 B. D.  
 VI. I  
 VI. II  
 Vla.  
 Vc.  
 Kb.  
 Klav.  
 Bs.

Musical score for orchestra and piano, measures 128-131. The score includes parts for Horn, Trumpet, Trombone, Bass Trombone, Percussion, Double Bass, Violin I, Violin II, Viola, Violoncello, Contrabass, Piano, and Bass. The key signature is B-flat major. The score features a first ending bracketed 'I' at the beginning of measure 128. Dynamics include forte (f) and mezzo-forte (mf). The piano part includes chord markings: Gm7, Ebmaj7#11, and Gm7.

135 tutti

Fl. *p* *f*

Ob. *p* *f*

Kl. *p* *f*

Fg. *p* *f*

Hn. *p* *f*

C Tpt. *p* *f*

Pos. *p* *f* unis.

Bpos. *p* *f*

Pk. *p* *f*

B. D. To Sh.

Cym. To T.-t.

VI. I *f*

VI. II *ff*

Vla. *ff*

Vc. *ff*

Kb. *ff*

Klav. *mf*

Bs. *E<sup>b</sup>maj<sup>13#11</sup>* *Gm<sup>7</sup>* *E<sup>b</sup>maj<sup>7#11</sup>* *Gm<sup>7</sup>*