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stephan marc schneider

Die Träume des sinnreichen Junkers
Don Quijote de la Mancha -
Ritter von der traurigen Gestalt

Ballett von Ralf Dörnen nach Motiven von
Miguel de Cervantes Saavedra
Libretto von Stefan Ulrich



edition 13oder14

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von Stephan Marc Schneider

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Ralf Dörnen gewidmet

mein Dank gilt:

Sophie Sauter, Susanne Henneberger, Martin Wistinghausen, Jürgen Sihler und
Erich S. Hermann für die Mitarbeit und Unterstützung

darüber hinaus:

Santiago de Murcia, Luys de Narvaez, Luigi Boccherini, Isaac Albeniz

Besetzung

1 Flöte (auch Piccolo)

1 Altflöte in G (auch Piccolo)

1 Klarinette in B (auch Altsaxophon)

1 Bassklarinette

1 Oboe

1 Fagott

1 Kontrafagott (ossia Fagott)

1 Trompete (Wahl der jeweiligen Trompete ist frei - Bb/ C/ D oder auch Piccolotrompete)

2 Posaunen

2 Hörner in F

Cembalo (amplified) (auch Klavier)

Harfe

Sampleplayer

Tambourstab (aus Holz ohne Schellen)

Percussion 2 Spieler:

Marimba, Vibraphon, TamTam, Tom, Jazzdrumset, 2 Shaker (Egg) Hi Hat, Becken, Wood-
block, Templeblock, Caxixi, Guiro, Chapaka, Kontrabassbogen, 2 Große Trommeln, Militär-
trommel, Kleine Trommel, Tambourstab, E-Drum oder Padplayer

1 Violine (amplified)

1 Bratsche (amplified)

1 Cello (amplified)

1 Kontrabass (C-Saite, amplified)

Violinen 1

Violinen 2

Viola

Celli

Kontrabässe

Akt 1

Ouvertüre: Prologo - Xaracas

Szene 1: Zortzico - Cuadro - Tarantella

Szene 2: Doble - Xaracas II

Szene 3: Pavana - Tarantella II

Szene 4: Preludio - Villanella (Silbido/ Coronamiento) - Matachin

Szene 5: Passacalles - Tarantella III

Szene 6: Chacona

Akt 2

Szene 7: Cuatro Diferencias

Szene 8: Hacia atras

Szene 9: Tarantella IV

Szene 10: La Boda - Danza de las Hachas - Matachin II

Szene 11: Fantasia - Passacalles II

Szene 12: Epilog

Megaphontext Szene 1

Com pense que tinc reprensió de pare, la mia ànima del
cos partir-se vol, per ço com volria lo discurs que tinc de la mia
dolorosa vida pogués ab amargues llàgrimes plànyer e
lamentar la mia gran desventura.

E perquè m'és forçat donar raó de ma penosa vida, ab les mies mans
fredes eixugaré la mia cara humida de moltes llàgrimes.

E si em demanes de qui tincquerella, sol de les lleis humanes,
les quals ab gran enveja en aquest cas me llunyen d'aquell que
justament me pensava que devia amar, e jo l'amava en extrem grau per
los grans beneficis qui d'ell esperava rebre la corona de l'Imperi grec.

Oh Déu just!

¿On és la tua prompta justícia? ¿Com no davalla prestament
foc del cel que en cendra faça tornar aquell cruel e ingrati
Tirant, qui jo pensava que seria meu? E lo primer cavaller qui
jo dins ma pensa tenia per senyor, pensant que fóra fi de mos
mals, e veig tot lo contrari, aquest havia a senyorejar la mia
persona e tot l'Imperi, aquest pensava jo tenir per pare e per
germà, per marit e senyor, e que jo fos serventa sua. Mas, ¿per
què em dolc ni dic aquestes coses en absència sua, que de mos
adolorits clams no té ell gens de sentiment, car molt millor fóra
hi fos ell present? ¡Ai, trista, que lo meu cor està adolorit, e
l'amor mia és mesclada ab cruel ira! E totes les quatre passions
combaten la mia atribulada pensa, ço és: goig, dolor, esperança
e temor, car negú en aquesta present vida no pot viure sens
aquestes, per gran senyor que sia, e la virtut és que no deu hom
amar sinó un sol Déu. ¡Oh, qui pensara jamés que de la boca de
tan virtuós cavaller poguessen eixir semblants paraules! ¿E
quin dan li he fet jo, per ell voler la mort de mon pare e de la
mia mare, e d'una miserable filla que tenen? Ara, voleu que us
diga, Na Viuda?: tan prest poria Tirant fer tornar lo sol atràs
com poria fer que jo fes cosa que fos deshonest. Oh Tirant!

aus: Joanot Martorell - Tirant lo Blanc

(es kann ein beliebiger Text aus diesem Buch vorgetragen werden)

Ouvertüre: Prologo - Xaracas

Prologo

♩ = 59 oder ein wenig schneller

Flöte

Klarinette (B)

Horn 1 (F) *ins Instrument ausatmen, kein Ton* *einatmen*
ppp *ppp < f*

Horn 2 (F) *ins Instrument ausatmen, kein Ton* *einatmen*
ppp *ppp < f*

Trompete *ins Instrument ausatmen, kein Ton* *einatmen*
ppp *ppp < f*

Posaune 1 *ins Instrument ausatmen, kein Ton* *einatmen*
ppp *ppp < f*

Posaune 2 *ins Instrument ausatmen, kein Ton* *einatmen*
ppp *ppp < f*

Perc. *f* *Dirigent oder Fakedirigent (Perc.) am Bühnenrand. Schlägt mit Tambourstab auf den Boden / beliebig oft wiederholen.* *Gr. Tr. (sehr weich)*

Schlagzeug *ppp*

Vibraphon *I.v. (auch im Folgenden)* *pp motor on*

Harfe *I.v. (auch im Folgenden)* *mf*

Cembalo (amp) *Cembalo mikrofoniert / verstärkt*

Sampler *Sampler: die Tonhöhen entsprechen nicht den Samples, sie können auch mit einem Drumpad (oder einer Computertastatur) getriggert werden - der Sampler kann vom Cembalisten bedient werden.* *Sample 1* *Sample 2* *Sample 3* *Sample 4 (Stimme g)* *mf*

Violine (amp) *Bühnenensemble" diese 4 Streicher sind verstärkt im Raum oder auf der Bühne ad.lib.* *mf*

Viola (amp)

Violoncello (amp) *das Cello soll sich mit dem Tambourstab klanglich mischen* *pizz.* *mf* *Verstärkung p ein wenig Hall*

Violine 1 *1.* *mf*

Violine 2 *1.* *p*

Viola

Kontrabass

9

Fg. *mf*

Perc/Dir. *p* *pp* *pppp* *mp*

Schlg. härter, am Rand

Vibr.

Hfe.

Spl. Sample 5 *mf* Sample 6

Vc. (amp)

Vc. pizz. *mf* *f* *mf*

Kb. pizz. *mf* *f* *mf* gliss.

17

Fl. *ppp*

Fg. *ppp*

Perc/Dir.

Vibr. arco/motor off *ppp*

Hfe.

Spl.

VI. (amp) con sord. tasto *ppp*

Vc. (amp)

VI. 1 pizz. *mf* *p*

VI. 2 pizz. *mf* *p*

Vc. *f* *mf* *mp* *p*

Kb. *f* *mf* *mp* *p*

25

Fl. *ppp*

Kl. *ppp*

Fg. *ppp*

Hn.1 *ppp* ins Instrument ausatmen, kein Ton *mp* einatmen

Hn.2 *ppp* ins Instrument ausatmen, kein Ton *mp* einatmen

Trp. *ppp* ins Instrument ausatmen, kein Ton *mp* einatmen

Pos.1 *ppp* ins Instrument ausatmen, kein Ton *mp* einatmen

Pos.2 *ppp* ins Instrument ausatmen, kein Ton *mp* einatmen

Perc/Dir. *ff*

Vibr. *ppp* motor on *ppp* motor off

Hfe. *ppp*

Spl. *ppp*

VI. (amp) *ppp*

Vc. (amp) *ppp*

VI.1 *ppp*

33 **accel. poco a poco**

Fl. *ppp*

Kl. *ppp*

Fg. *ppp*

Perc/Dir. *fff* Tempo der Triolen sind ab Takt 41 Viertel

Vibr. *ppp* verklingen lassen

Spl. *ppp*

VI.1 *ppp* **accel. poco a poco**

♩ = 177 - 185

Presto possibile

sehr legato (Puls fast nicht spürbar)

Fl. *pp*

Ob. *p* *mf*

Kl. *p* *f* *p*

B. Kl. *fff*

Fg. *fff* *p*

Kfg. *fff* *p* *mf*

Hn.1 *fff*

Hn.2 *fff*

Trp. *fff* con sord.

Pos.1 *fff* con sord.

Pos.2 *fff* con sord.

Com pense que tinc reprensió de pare, la mia ànima del cos partí-se vol, per ço com volria lo discurs que tinc de la mia dolorosa vida pogués ab amargues llàgrimes plànyer e lamentar la mia gran desaventura.
 E perquè m'es forçat donar raó de ma penosa vida, ab les mies mans fredes citugaré la mia cara humida de moltes llàgrimes. E si em demanes de qui tinc quereilla, sol de les lèis humanes, les quals ab gran enveja en aquest cas me llancen d'aquell que justament me pensava que devia amar, e jo l'amava en extrem grau per: los grans beneficiis qui d'ell esperava rebre la corona de l'Imperi grec. Oh Deu just!

AD. LIB. SPRECHER/ TÄNZER MIT MEGAPHON SPRICHT / SCHREIT TEXT
 AUS TIRANT LA BLANC AUF KATALANISCH bis Takt 72

Perc/Dir. *ff* HiHat geschlossen

Schlgz. *f*

Mar. *fff*

Hfe. *fff*

Cembalo verstärkt, aber nicht zu dominant

Cemb. *fff*

l.v. (auch im weiteren Verlauf verklingen lassen, Cembalo Sound soll liegen)

♩ = 177 - 185

Presto possibile

Gruppe ist leicht verstärkt, ein wenig Hall, so dass die Bartók - Pizz. deutlich wahrnehmbar sind

VI. (amp) *f* pizz.

Vla. (amp) *f* pizz.

Vc. (amp) *f* pizz.

Kb. (amp) arco pont. *fff* *p* *fff* *fff* *p* *f*

VI.1 *fff* div. pizz. tutti

VI.2 *fff* pizz.

Vla. *fff* pizz.

Vc. *fff* div. pizz. tutti *f* div. tutti

Kb. *fff* pizz. *f*

59

Fl. *p* *ff*

Altfl. so laut wie in dieser Lage möglich mit Luft

Ob.

Kl. *f*

B. Kl. *f*

Fg.

Kfg.

Hn.1 *p*

Hn.2 *mp*

Perc/Dir. (SPRECHER)

Schlg. *mp* Gr.Tr.

Hfe. *fff* l.v.

Cemb.

VI (amp)

Vla (amp)

Vc. (amp)

Kb. (amp) *mp* *f* pizz.

VI.1

VI.2

Vla.

Vc.

Kb.

83

Fl. *trm*
ff *mf*

Altfl. *p* *f*

Ob. *pp* *mf* *p*

Kl. *p* *f* *pp*

B. Kl. *p*

Fg. *p*

Kfg. *p*

Hn.1

Hn.2

Perc./Dir.

Schlg. *mp*

Mar.

Hfe.

Cemb. *p*

VI (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp) *mp*

col legno batt. *p*

col legno battuto

VI.1

VI.2

Vla.

Vc.

Kb.

97 *tr* *sehr schmutzig* **G.P.**

Fl. *fff*

Altfl. *fff*

Ob. *p* — *f*

Kl. *ff*

B. Kl. *f*

Fg. *mp* — *f*

Kfg. *f*

Hn.1 *ff*

Hn.2 *ff*

Trp. *con sord.*
mp — *f*

Pos.1 *con sord.*
mp — *f*

Pos.2 *con sord.*
mp — *f*

Perc./Dir.

Schlg. *halboffen.*
p < *mf*

Mar. *ff*

Cemb. *L.v. in pizz. klingen lassen*

G.P.

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI.1 *div., pizz.*
mf

VI.2 *div., pizz.*
f — *mf*

Vla. *div., pizz.*
f — *mf*

Vc. *div., pizz.*
f — *mf*

Kb. *div., pizz.*
f — *mf*

112

VI (amp)

Vla. (amp)

VI.1

VI.2

Vla.

Vc.

Kb.

arco, sehr exaltiert und heldenhaft (nur leicht verstärkt)

ff

126

Kfg.

Perc./Dir.

Schlg.

Mar.

Hfe.

VI (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI.1

VI.2

Vla.

Vc.

Kb.

unaufdringlich

mf

ab hier ist Weitersprechen möglich; seltener und diffuser einsetzen

MEGAPHON (ad.lib.): sehr leise und abgehackt weiterrezitieren/ flüstern bis Takt 136

Guiro

fff geschabt

f hart

fff

arco pont. wie Boccherini / sehr wild und frei / mit Energie - Rhetorik über rhythmische Genauigkeit

fff

pont. wie Boccherini / sehr wild und frei / mit Energie - Rhetorik über rhythmische Genauigkeit

ff

ff

ff

ff

ff

ff

141

Fl. *p* *ff* *tr*

Altfl. *p < f*

Ob. *f* *p*

Kl. *mf*

Fg. *mf*

Kfg. *mf*

Trp. *con sord.* *p* *mf*

Perc/Dir. — bis Takt 148 weiter sprechen/ flüstern —

Schlg. —

Hfe.

Cemb. *f*

VI (amp) *arco ord.* *ppp* *ff espressivo*

Vla. (amp) *p* *gliss.*

Vc. (amp) *p* *gliss.*

Kb. (amp)

VI.1

VI.2

Vla.

Vc.

Kb.

177

Fl. *mf* *mp*

Altfl. *f* *ff*

Ob. *mf* *f*

Kl. *ff*

B. Kl.

Fg.

Kfg.

Perc/Dir.

Schlg. *mp* *p*

Mar.

Cemb.

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI. 1 (ord. pizz.)

VI. 2 (ord. pizz.)

Vla. (ord. pizz.)

Vc. (ord. pizz.)

Kb. (ord. pizz.)

188

G.P. a tempo

Fl. *p* *tr*

Altfl. *ppp* *mf* *ppp*

Ob. *p* *tr* *mp*

Kl. *p* *pp*

B. Kl. *p* *mp* *ppp*

Fg.

Kfg. *p* *mp* *ppp*
so leise wie möglich

Hn.1 *ppp* ins Instrument ausatmen, kein Ton

Hn.2 *ppp* ins Instrument ausatmen, kein Ton

Trp. *ppp* senza sord., ins Instrument ausatmen, kein Ton

Pos.1 *ppp* senza sord., ins Instrument ausatmen, kein Ton

Pos.2 *ppp* con sord. *p* *ppp*

Perc./Dir.

G.P. a tempo

Vc. (amp) *fff*

Kb. (amp) *mp* *ppp* *p* *mp* *pp* *mf*

Vl. 1 *p* *mf* *f*

Vl. 2 *p* *mf* *f*

Vla. *p* *mf* *f*

Vc. *p* *mf* *f*

Kb. *p* *mf* *f*

205

Fl. *p* *fff* *mf*

Altfl. *p* *fff*

Ob. *mf* *pp* *mf*

Kl. *pp* *f* *p* *f* *mf*

B. Kl. *p* *fff* *p* *mf*

Fg. *p* *f* *mf*

Kfg. *p* *f* *mp*

Hn.1 *f*

Hn.2 *f*

Trp. con sord. *pp* *ff* *f* *p*

Pos.1 con sord. *p* *f*

Pos.2 con sord. *p* *ff* *mp*

Perc/Dir.

Schlg.

Cemb. *tr* *tr* *tr*

VI. (amp) *pizz* *mf*

Vla. (amp) *pizz* *mf*

Vc. (amp) *pizz* *mf*

Kb. (amp) *p* *ppp* *fff* *mf*

VI.1 arco *f*

VI.2 arco *f*

Vla. arco *f*

Vc. arco *f*

Kb. arco *f*

219

Fl.

Altfl.

Ob.

Kl.

B. Kl.

Fg.

Kfg.

Perc./Dir.

Schlg.

Cemb.

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI. 1

VI. 2

Vla.

Vc.

Kb.

arco tasto

f

arco tasto

f

arco tasto

f

arco

f

p

f

ff

ff

ff

ff

ff

ff

232

Fg. *f*

Kfg. *f*

Hn.1 *mf*

Hn.2 *mf*

Trp. *ff*
senza sord. (ossia: Svb)

Pos.1 *ff*
senza sord.

Pos.2 *ff*
senza sord.

Perc/Dir.

Schlg. *mf*
mp
Caxixi nach vorne geschmissen
Gr.Tr. nicht zu weich

Mar. *ff*

Hfe. *fff*

Cemb. *3* *3* l.v.

VI. (amp) *fff*
sul pont., wie Boccherini

Vla. (amp) *fff*
sul pont., wie Boccherini

Vc. (amp) *fff*
sul pont., wie Boccherini

Kb. (amp) *fff*
pizz. wie eine Gitarre

VI.1 *fff*

VI.2 *fff*

Vla. *fff*

Vc. *fff*

Kb. *fff*

266

Fl. *mf*

Altfl. *mf*

Ob. *mf*

Kl. *mf*

B. Kl. *fff* *p*

Fg. *fff* *p*

Kfg. *fff* *p*

Hn.1 *fff* *p*

Hn.2 *fff* *p*

Pos.1 *fff* *p*

Pos.2 *fff* *p*

Schlgz. *p* *mp* *p < mf*

Gr.Tr.

Caxixi geschüttelt

VI (amp) *p*

Vla. (amp) *p*

Vc. (amp) *p*

Kb. (amp) *p*

VI.1 *arco* *fff* *p* *f*

VI.2 *arco* *fff* *p* *f*

Vla. *fff* *p* *f*

Vc. *fff* *p* *f*

Kb. *fff* *p* *f*

278 **ein wenig langsamer**

Fl. *f*

Altfl. *f* *p* *mf*

Ob. *p* *ppp*

Kl. *f*

B. Kl. *f*

Fg. *p* *mf*

Kfg.

Cemb.

ein wenig langsamer

VI. (amp) *f* *ff*

Vla. (amp) *f* *ff*

Vc. (amp) *f* *ff*

Kb. (amp) *f*

VI.1 *ff*

VI.2 *ff*

Vla. *ff*

Vc. *ff*

Kb. *ff*

Detailed description of the musical score: The score is for measures 278-287. The tempo is 'ein wenig langsamer'. The woodwind section includes Flute (Fl.), Alto Flute (Altfl.), Oboe (Ob.), Clarinet (Kl.), Bass Clarinet (B. Kl.), Bassoon (Fg.), and Contrabassoon (Kfg.). The string section includes Violin I (VI.1), Violin II (VI.2), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The keyboard section includes Cembalo (Cemb.). Dynamics are marked as follows: Fl. (f), Altfl. (f, p, mf), Ob. (p, ppp), Kl. (f), B. Kl. (f), Fg. (p, mf), Cemb. (no dynamic), VI. (amp) (f, ff), Vla. (amp) (f, ff), Vc. (amp) (f, ff), Kb. (amp) (f), VI.1 (ff), VI.2 (ff), Vla. (ff), Vc. (ff), Kb. (ff). The score features various musical notations including slurs, accents, and dynamic markings.

on cue immer wieder wiederholen

289

Fl.

Cemb.

Spl.

Sample 7

mf

on cue immer wieder wiederholen

VI (amp)

Vla (amp)

Vc (amp)

Kb (amp)

unmerklicher Bogenwechsel

unmerklicher Bogenwechsel

VI.1

VI.2

Vla.

Vc.

Kb.

pizz.

pizz.

pizz.

pizz.

unmerklicher Bogenwechsel

non div., unmerklicher Bogenwechsel

1. Szene: Zortzico - Cuadro - Tarantella

Zortzico

$\text{♩} = 130$

G.P.

Bassklarinette (B) *mf* nicht zu laut

Marimba

Vibraphon

Harfe *mf* [Cembalo und Harfe bilden eine Einheit, nicht zu leise]

Cembalo [ganz leichte Verstärkung]

Hall und ein wenig Delay auf den Streichern

$\text{♩} = 130$

G.P.

Violine (amp) *pppp* nur Streichgeräusch

Viola (amp) *pppp* nur Streichgeräusch

Violoncello (amp) *pppp* nur Streichgeräusch

Kontrabass (amp) *pppp* nur Streichgeräusch

Viola *mp* arco tasto weich, nicht zu leise

Violoncello *pp* arco

12

2+3+2

2+3+2

Basskl.

Hfe.

Cemb.

2+3+2

2+3+2

Vi. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

Vla.

Vc.

20

Altfl.

Basskl.

Mar.

Hfe.

Cemb.

Vla.

Vc.

p < mf > ppp

nicht zu leise
mp — mf

29

Fl.

Altfl.

Kl.

Basskl.

Mar.

Hfe.

Cemb.

Spl.

Vla.

Vc.

Kb.

von Altfl. übernehmen

mp

mf

f

mf

p

f

ppp

ad lib. Sample 8 einblenden

p

pppp

mf

38 Wiederholung beliebig oft - je nach Szene

Musical score for measures 38-46. The score includes parts for Flute (Fl.), Alto Flute (Altfl.), Oboe (Ob.), Bassoon (Basskl.), Maracas (Mar.), Horns (Hfe.), Cymbals (Cemb.), Snare Drum (Spl.), Violins (Via.), Violas (Vc.), and Cellos/Double Basses (Kb.). The Flute part has a dynamic marking of *mp*. The Alto Flute part has a dynamic marking of *mf* and a crescendo to *f*. The Oboe part has a dynamic marking of *mp* and a crescendo to *f*, with a *legato* marking. The Bassoon part has a dynamic marking of *mp* and a crescendo to *f*. The Maracas part has a dynamic marking of *mp*. The Horns part has a dynamic marking of *mp*. The Cymbals part has a dynamic marking of *mp*. The Snare Drum part has a dynamic marking of *mp*. The Violins part has a dynamic marking of *mp*. The Violas part has a dynamic marking of *mp*. The Cellos/Double Basses part has a dynamic marking of *mp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 47-55. The score includes parts for Flute (Fl.), Alto Flute (Altfl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Basskl.), Maracas (Mar.), Horns (Hfe.), Cymbals (Cemb.), Violins (Via.), Violas (Vc.), and Cellos/Double Basses (Kb.). The Flute part has a dynamic marking of *f* and a crescendo to *mp*. The Alto Flute part has a dynamic marking of *pp* and a crescendo to *poco a poco*. The Oboe part has a dynamic marking of *mp* and a crescendo to *poco a poco*. The Clarinet part has a dynamic marking of *pp* and a crescendo to *poco a poco*. The Bassoon part has a dynamic marking of *pp* and a crescendo to *poco a poco*. The Maracas part has a dynamic marking of *pp* and a crescendo to *poco a poco*. The Horns part has a dynamic marking of *pp* and a crescendo to *poco a poco*. The Cymbals part has a dynamic marking of *pp* and a crescendo to *poco a poco*. The Violins part has a dynamic marking of *pp* and a crescendo to *poco a poco*. The Violas part has a dynamic marking of *pp* and a crescendo to *poco a poco*. The Cellos/Double Basses part has a dynamic marking of *pp* and a crescendo to *poco a poco*. The score includes various musical notations such as slurs, accents, and dynamic markings.

55

Fl. *(cresc. poco a poco)* *mf* *f*

Altfl. *(cresc. poco a poco)* *mf* *tr*

Ob. *f*

Kl. *(cresc. poco a poco)* *mf*

Basskl. *(cresc. poco a poco)* *f*

Kfg. *mp*

TamT. *p* Tam Tam

Mar. *mf* harte Schlägel

Vibr.

Hfe. *cresc.* *f*

Cemb.

Vi. I *p* *f*

Vla. *mf*

Vc. *f*

Kb. *pizz.* *f*

63

Fl.

Altf.

Ob.

Basskl.

Kfg.

TamT.

Mar.

Vibr.

Hfe.

Cemb.

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

fff > *fff* > *f*

p *f* *p*

mf *mp* *mf*

mf

p ppp sofort abdämpfen *pp*

mp weicherer Schlägel

mf

p

p cresc.

mf *mf*

arco *pizz.* *arco*

mf *f*

73

Fl. *p*

Altfl. *p*

Ob. *pp*

Kl. *ppp*

Basskl. *ppp*

Fg. *mp*

Kfg. *mp*

Hn.1 *mp* *mf*

Hn.2 *mp* *mf*

Mar. *mf*

Hfe. *mf* *ppp*

Cemb. *mf*

Vl.1

Vla. *mf* ein wenig lauter

Vc. *pizz.*

Kb.

82

Fl. *mf*

Altfl. *mf*

Kl. *mf*

Kfg. *mp*

Schlgz. *pp* *mf* *p* Gr.Tr. Kl.Tr. (mit Besen)

Mar. *f* *mf*

Hfe. *mf*

Spl. *ppp* ad.lib. ganz leise

Vla. *mf*

Vc. *pizz.* *mf*

Kb. *arco* *mf*

This page of a musical score, numbered 30, contains the following instruments and parts:

- Flute (Fl.):** Features a melodic line starting at measure 92 with dynamics *fff* and *ff*, followed by a trill and a passage with dynamics *p* and *f*.
- Alto Flute (Altfl.):** Mirrors the flute's melodic line with dynamics *p* and *f*.
- Oboe (Ob.):** Mirrors the flute's melodic line with dynamics *p* and *f*.
- Clarinet (Kl.):** Mirrors the flute's melodic line with dynamics *p* and *f*.
- Bass Clarinet (Basskl.):** Remains silent.
- Contrabass (Kfg.):** Remains silent.
- Horn 1 (Hn.1) and Horn 2 (Hn.2):** Play a sustained harmonic with dynamics *mf* and *f*.
- Snare Drum (Schlbg.):** Features a rhythmic pattern with dynamics *mf* and *mp*.
- Maracas (Mar.):** Play a steady rhythmic accompaniment.
- Vibraphone (Vibr.):** Remains silent.
- Harp (Hfe.):** Features a melodic line with dynamics *ff*.
- Cymbal (Cemb.):** Features a rhythmic pattern with triplets.
- Violin (Vi. amp):** Features a sustained harmonic with dynamics *mf*, *mp*, and *p*, marked *pont.*
- Viola (Vla. amp):** Features a sustained harmonic with dynamics *mf*, *mp*, and *p*, marked *pont.*
- Violoncello (Vc. amp):** Features a sustained harmonic with dynamics *mf*, *mp*, and *p*, marked *pont.*
- Double Bass (Kb. amp):** Features a sustained harmonic with dynamics *mf*, *mp*, and *p*, marked *pont.*
- Violin 1 (Vi. 1):** Features a melodic line with dynamics *p*.
- Viola (Vla.):** Features a melodic line with dynamics *mf*.
- Violoncello (Vc.):** Features a melodic line with dynamics *f* and *mf*.
- Double Bass (Kb.):** Features a melodic line with dynamics *f*.

110

Fl. *fff* > *fff* > *fff* >

Altfl. *mf*

Ob. *mf*

Kl. *mf*

Basskl. *mf*

Hn.1

Hn.2

Trp. *f³*

Schlgz. *mf*

Mar. *mf*

Hfe. *mf*

Cemb. *mf*

VI (amp) *mf* *ppp* *ff*

Vla. (amp) *mf* *ppp* *ff*

Vc. (amp) *mf* *ppp* *ff* *pp* *pizz., sehr sanft*

Kb. (amp) *mf* *ppp* *ff* *pont.*

VI.1 *gliss.* *gliss.* *gliss. #*

VI.2 *gliss.* *gliss.* *gliss.*

Vla. *mf*

Vc. *mf*

Kb. *mf*

tasto / legato
arco, sehr weich und warm,
möglichst wenig Bogenwechsel sim.

pp

121

Fl. *p* *mf* *mp*

Altfl. *p* *mf* *mp*

Ob. *p* *mf* *mp*

Kl. *p* *mf* *mp*

Basskl.

Fg.

Kfg.

Hn.1 *legato* *pp*

Hn.2

Trp. *senza sord.* *legato* *pp*

Mar.

Hfe.

Cemb.

VI. (amp.)

Vla. (amp.)

Vc. (amp.)

Kb. (amp.)

VI. 1 *pizz.* *p* *ppp*

VI. 2 *pizz.* *p* *ppp*

Vla.

Vc.

Kb.

145

Fl.

Altfl.

Ob.

Kl.

Basskl.

Kfg.

Hn.1

Hn.2

Trp.

Mar.

Hfe.

Cemb.

Vi. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

p

ppp

legato

ppp

legato

ppp

pizz., nicht zu leise, groovy

mf

158

Fl.

Altfl.

Ob.

Kl.

Basskl.

Hn.1

Hn.2

Trp.

Pos.1

Pos.2

Mar.

Hfe.

Cemb.

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI.1

VI.2

Vla.

Vc.

Kb.

p

pp

mf

mp

f

tasto/ sehr vorsichtig, aber molto espressivo
vibr.

Alle (außer die Instrumente mit ostinaten Tonwiederholungen z.B. Altfl. - diese werden nur unwesentlich lauter):
cresc. poco a poco (bis T200)

Musical score for woodwinds and strings (top section). The score includes parts for Flute (Fl.), Alto Flute (Altfl.), Oboe (Ob.), Clarinet (Kl.), Bass Clarinet (Basskl.), Bassoon (Fg.), Contrabassoon (Kfg.), Horn 1 (Hn.1), Horn 2 (Hn.2), Trumpet (Trp.), Maracas (Mar.), Harp (Hfe.), and Celesta (Cemb.). The woodwinds and strings are marked with dynamics such as *mf*, *pp*, and *p*. The score shows a crescendo for most instruments.

Alle (außer die Instrumente mit ostinaten Tonwiederholungen z.B. Altfl. - diese werden nur unwesentlich lauter):
cresc. poco a poco (bis T200)

Musical score for strings (bottom section). The score includes parts for Violin (VI. (amp)), Viola (Vla. (amp)), Violoncello (Vc. (amp)), and Kontrabaß (Kb. (amp)). The strings are marked with dynamics such as *pp*, *mp*, and *p cresc.*. The score includes performance instructions like *gliss.*, *arco*, and *legato, kaum Bogenwechsel*.

ALLE: quasi forte

173 (cresc. poco a poco).

Fl.
Altlf.
Ob.
Kl.
Basskl.
Fg.
Kfg.
Hn.2
Trp.
Pos.2
Mar.
Hfe.
Cemb.

ad.lib. im Hintergrund

mf

(cresc. poco a poco).

ALLE: quasi forte

VI. (amp)
Via. (amp)
Vc. (amp)
Kb. (amp)
VI. 1
VI. 2
Via.
Vc.

arco

mf

180 (cresc. poco a poco) ALLE: quasi fortissimo

Fl.

Altfl.

Ob.

Kl.

Basskl.

Fg.

Kfg.

Hn.1 *mp*

Hn.2

Trp.

Pos.1 *mp*

Pos.2

Tam.Tam *mp* *mf* *p*

Mar.

Hfe. *mp*

Spl.

(cresc. poco a poco) ALLE: quasi fortissimo

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI.1 *gliss.* *ff*

VI.2 *gliss.* *ppp* *f*

Vla.

Vc. *(c) gliss.*

Kb.

(cresc. poco a poco).

186

Fl.
Altfl.
Ob.
Kl.
Basskl.
Fg.
Kfg.
Hn.1
Hn.2
Trp.
Pos.1
Pos.2
TamT.
Mar.
Hfe.
Cemb.

mf *ppp* *mf* *ppp*

Detailed description: This block contains the musical score for woodwinds and percussion. It includes staves for Flute (Fl.), Alto Flute (Altfl.), Oboe (Ob.), Clarinet (Kl.), Bass Clarinet (Basskl.), Bassoon (Fg.), and Contrabassoon (Kfg.). Horns (Hn.1, Hn.2), Trumpet (Trp.), and two positions of Trombone (Pos.1, Pos.2) are also present. Percussion includes Tam-tam (TamT.), Maracas (Mar.), and Cymbals (Cemb.). The woodwinds play a rhythmic pattern of eighth notes with various articulations. The Tam-tam part features dynamic markings of *mf*, *ppp*, *mf*, and *ppp*. The Cymbals part has a triplet figure in the right hand.

(cresc. poco a poco).

VI. (amp)
Vla. (amp)
Vc. (amp)
Kb. (amp)
VI.1
VI.2
Vla.
Vc.
Kb.

gliss.

Detailed description: This block contains the musical score for the string section. It includes staves for Violin (VI.), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The strings play a rhythmic pattern of eighth notes. The Violin II (VI.2) part includes a glissando marking (*gliss.*). The dynamic marking *(amp)* is present for the first four staves.

(cresc. poco a poco).

ALLE: so laut wie möglich

192

Fl. *mf* *fff*

Altfl. *fff*

Ob. *fff*

Kl. *fff*

Basskl. *fff*

Fg. *fff*

Kfg. *fff*

Hn.1 *fff*

Hn.2 *fff*

Trp. *fff*

Pos.1 *fff*

Pos.2 *fff*

TamT. *p* *f* *mf* *ppp* *f*

Mar. *pp*

Hfe. *pp*

Cemb.

Spl. *f*

(cresc. poco a poco).

ALLE: so laut wie möglich

VI. (amp) *f* *gliss.*

Vla. (amp) *arco*

Vc. (amp) *arco*

Kb. (amp) *arco*

VI. 1 *div.*

VI. 2 *gliss.*

Vla.

Vc.

Kb.

Cuadro

VIDEO: Alle Instrumente langsames descrese. (immer wieder on cue lauter werden / aufbläuen) aber Gesamtentwicklung ins Geräuschhafte hinein / ultraleise - Dauer 1-3 min. - Material 1B und Tonband (im LOOP auch descrese, in Nichts) kann darüber gespielt werden

200

Fl.

Altfl.

Ob.

Kl.

Basskl.

Fg.

Kfg.

Hn.1

Hn.2

Trp.

Pos.1

Pos.2

TamT.

Spl.

Vi. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

Altflöte on Cue abbrechen und Material 1B spielen

Anfangs: Multiphonic spielen

Klarinette on Cue abbrechen auf Altsax wechseln und Material 1B spielen

im Verlauf mit Kontrabassbogen streichen

Sample 9 (Sample "H")

on Cue abbrechen und Material 1B spielen

on Cue abbrechen und Material 1B spielen

on Cue abbrechen und Material 1B spielen

on Cue abbrechen und Material 1B spielen

b

MATERIAL 1B

1. Szene / Cuadro Zusatzmaterial "VIDEO" on CUE

ab Takt 200 "verebbendes H" je nach Situation einblenden,
beliebig oft wiederholen und abbrechen, auch abrupt (es
können auch nur die Streicher gespielt werden).

Unabhängig vom Tonband und vom "verebbenden H"

♩-120-130
ALTFLOTE

Flöte
mf
sehr viel Luft (poppig)
cool

Altsaxophon
mf

♩-120-130
mit Hall, schmachkend mit extrem vibr.
molto vibr.

Violine
p
molto vibr.

Viola
p
molto vibr.

Violoncello
p
molto vibr.

Kontrabass
p
molto vibr.

==

12

Fl.

Asax.

Vi.

Vla.

Vc.

Kb.

Tarantella

Crossfading: die letzte Szene kann noch hineinschimmern;
 Streicherpizz. mit Energie aber nicht zu laut spielen
 Holzbläser relaxed, aber laut genug

203

Kl. *mf*

Fg. *mf*

VI. 1 *f* pizz.

VI. 2 *f* pizz.

Vla. *f* pizz.

Vc. *f* pizz.

Kb. *f* pizz.

==

211

Kl.

Fg.

Cemb. mit leichter Verstärkung

VI. 1

VI. 2

Vla.

Vc.

Kb.

219

Fl.

Kl.

Fg.

Fg.

Kfg.

Cemb.

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

mf

mp

227

Fl.

Ob.

Kl.

Basskl.

Fg.

Kfg.

Cemb.

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

f

mf

234

Fl.

Ob.

Basskl.

Fg.

Kfg.

VI.1

VI.2

Via.

Vc.

Kb.



238

Fl.

Basskl.

Hfe.

Cemb.

VI.1

VI.2

Via.

Vc.

Kb.

nicht zu leise
mf

mf

arco tasto, weich
p
arco
pp

This page of a musical score, numbered 49, contains the following parts and markings:

- Flute (Fl.):** Features a melodic line starting at measure 9 with a forte (*f*) dynamic and a triplet of eighth notes.
- Alto Flute (Altfl.):** Remains silent throughout the page.
- Oboe (Ob.):** Remains silent throughout the page.
- Clarinet (Kl.):** Remains silent throughout the page.
- Bass Clarinet (B. Kl.):** Remains silent throughout the page.
- Fagott (Fg.):** Remains silent throughout the page.
- Kontrabaß (Kfg.):** Remains silent throughout the page.
- Horn 1 (Hn. 1):** Plays a sustained note with dynamics *p* to *f*, *mf* to *ff*, and *p* to *f*.
- Horn 2 (Hn. 2):** Plays a sustained note with dynamics *p* to *f*, *mf* to *ff*, and *p* to *f*.
- Trumpet (Trp.):** Plays a sustained note with dynamics *p* to *f*, *mf* to *ff*, and *p* to *f*.
- Posaune 1 (Pos. 1):** Plays a sustained note with dynamics *p* to *f*, *mf* to *ff*, and *p* to *f*.
- Posaune 2 (Pos. 2):** Plays a sustained note with dynamics *p* to *f*, *mf* to *ff*, and *p* to *f*.
- Militärtr. (Military Drum):** Plays a rhythmic pattern of eighth notes with triplet markings.
- Cr. Tr. (Cymbal):** Features a triplet of eighth notes with dynamics *p*, *mf*, and *f*. The text "härter am Rand" is written above the staff.
- Hefe. (Harp):** Remains silent throughout the page.
- Vc. (amp) (Violoncello):** Plays a melodic line with a triplet of eighth notes.
- Kb. (amp) (Kontrabaß):** Plays a melodic line with a triplet of eighth notes and a *gl.* (glissando) marking.
- Vi. 1 (Violin 1):** Features a melodic line starting at measure 9 with a forte (*f*) dynamic and a triplet of eighth notes.
- Vi. 2 (Violin 2):** Features a melodic line starting at measure 9 with a forte (*f*) dynamic and a triplet of eighth notes.
- Via. (Viola):** Plays a rhythmic pattern of eighth notes with triplet markings.
- Vc. (Violoncello):** Plays a rhythmic pattern of eighth notes with triplet markings.
- Kb. (Kontrabaß):** Plays a rhythmic pattern of eighth notes with triplet markings.

This page of a musical score, numbered 50, contains the following instruments and parts:

- Fl. (Flute):** Part 17, featuring triplets and a *ppp* dynamic marking.
- Altf. (Alto Flute):** Part 17, featuring triplets.
- Ob. (Oboe):** Part 17, featuring triplets.
- Kl. (Clarinet):** Part 17, featuring triplets.
- B. Kl. (Bass Clarinet):** Part 17, featuring triplets and a *mp* dynamic marking.
- Fg. (Fagott):** Part 17, featuring triplets.
- Kfg. (Kontrabaß):** Part 17, featuring triplets.
- Hn. 1 (Horn 1):** Part 17, featuring *p* and *f* dynamics.
- Hn. 2 (Horn 2):** Part 17, featuring *p* and *f* dynamics.
- Trp. (Trumpet):** Part 17, featuring *p* and *f* dynamics.
- Pos. 1 (Posaune 1):** Part 17, featuring *p* and *f* dynamics.
- Pos. 2 (Posaune 2):** Part 17, featuring *p* and *f* dynamics.
- Militärtr. (Military Drum):** Part 17, featuring a rhythmic pattern.
- Cr.Tr. (Cymbal/Tam-tam):** Part 17, featuring a rhythmic pattern.
- Hfe. (Horn/Fagott):** Part 17, featuring triplets and a *mf* dynamic marking.
- Vc. (amp) (Violoncello):** Part 17, featuring triplets and a *mp* dynamic marking.
- Kb. (amp) (Kontrabaß):** Part 17, featuring triplets and a *mp* dynamic marking.
- Vi. 1 (Viola 1):** Part 17, featuring triplets.
- Vi. 2 (Viola 2):** Part 17, featuring triplets.
- Vc. (Violoncello):** Part 17, featuring triplets.
- Kb. (Kontrabaß):** Part 17, featuring triplets.

25 *rall.* *ein wenig langsamer*

Fl. *ppp*

Kl.

B. Kl. *pp* *mf* *mp*

Hn. 2 *ppp* ins Instrument ausatmen kein Ton

Trp. *ppp* ins Instrument ausatmen kein Ton

Pos.1 *ppp* ins Instrument ausatmen kein Ton

Pos.2 *ppp* ins Instrument ausatmen kein Ton

Vibr. *arco* *p* ord.

Hfe. *p* *mf* *mp* *p*



mit Tambourstab einzählen
(im Tempo) mit dem
Tambourstab im Folgenden
improvisieren (ad lib.)

33 *♩ = 180*

B. Kl. *3*

Vibr. *p*

Hfe. *mf*

Cemb.

VI. (amp) *pppp* *♩ = 180*

mit Tambourstab einzählen
(im Tempo) mit dem
Tambourstab im Folgenden
improvisieren (ad lib.)

40

Fl. *p* *fff* *mp* *f* *pp* *f*

Altfl. *p* *fff* *f*

Ob. *p* *fff*

Kl. *p* *fff*

B. Kl. *p* *fff*

Fg. *p* *fff* *f*

Kfg. *f* *f*

Hn. 1 *p* *fff*

Hn. 2 *p* *fff*

Trp. *p* *fff*

Pos. 1 *p* *fff*

Pos. 2 *p* *fff*

Becken (groß)

Militärtr. (mit Sticks) *mf*

Gr.Tr. (Gr. Tr.) *To Perc.*

Hfe. *fff*

Cemb. *Cembalo verstärkt, aber nicht zu dominant*
l.v. (alle verklingen lassen)

VI. (amp) *col legno batt.* *f* *AMP: AUS* *arco* *mf* *ff* *mp*

Vla. (amp) *col legno batt.* *f* *AMP: AUS* *arco* *mp* *ff*

Vc. (amp) *col legno batt.* *f* *AMP: AUS* *arco* *mf*

Kb. (amp) *arco pont.* *f* *p* *f* *mp*

VI. 1 *fff*

VI. 2 *fff*

Vla. *fff*

Vc. *fff*

Kb. *fff*

This page of a musical score, numbered 53, contains the following parts and markings:

- Flute (Fl.):** Features a melodic line with a *mf cresc.* marking and a *sw* (sustained weight) marking.
- Alto Flute (Altfl.):** Includes a triplet of eighth notes and a dynamic marking of *f*.
- Oboe (Ob.):** Provides harmonic support with a dynamic marking of *f*.
- Clarinet (Kl.):** Plays a rhythmic pattern of eighth notes.
- Bass Clarinet (B. Kl.):** Provides a bass line with a dynamic marking of *f*.
- Bassoon (Fg.):** Provides a bass line with a dynamic marking of *f*.
- Contrabassoon (Kfg.):** Provides a bass line with a dynamic marking of *f*.
- Horn 1 (Hn. 1):** Plays a rhythmic pattern of eighth notes.
- Horn 2 (Hn. 2):** Provides harmonic support with a dynamic marking of *f*.
- Trumpet (Trp.):** Provides harmonic support with a dynamic marking of *f*.
- Pos. 1 (Pos. 1):** Provides harmonic support with a dynamic marking of *f*.
- Pos. 2 (Pos. 2):** Provides harmonic support with a dynamic marking of *f*.
- Military Drum (Militärtr.):** Plays a rhythmic pattern of eighth notes.
- Grand Drum (Gr. Tr.):** Includes a marking for *1. Gr. Tr.*
- Harp (Hfe.):** Features a triplet of eighth notes and a marking for *8th Sub*.
- Cymbal (Cemb.):** Features a triplet of eighth notes.
- Violin (amp) (VI. (amp)):** Includes a marking for *AMP: AUS* and dynamic markings of *f*, *mp*, *p*, and *ff*.
- Viola (amp) (Via. (amp)):** Includes dynamic markings of *ff*, *mp*, and *mf*.
- Violoncello (amp) (Vc. (amp)):** Includes dynamic markings of *ff*, *mp*, and *f*.
- Double Bass (amp) (Kb. (amp)):** Includes a marking for *AMP: AUS* and dynamic markings of *ff* and *mf*.
- Violin 1 (VI. 1):** Plays a rhythmic pattern of eighth notes.
- Violin 2 (VI. 2):** Plays a rhythmic pattern of eighth notes.
- Viola (Via.):** Provides harmonic support with a dynamic marking of *f*.
- Violoncello (Vc.):** Provides harmonic support with a dynamic marking of *f*.
- Double Bass (Kb.):** Provides a bass line with a dynamic marking of *f*.

66 ⁸⁷

Fl. *(cresc.)* - *ff* *pp*

Altfl.

Ob.

Kl.

B. Kl.

Fg.

Kfg.

Hn. 1

Hn. 2

Trp.

Pos. 1

Pos. 2

Becken *p* *ff*

Militärtr.

Gr. Tr. *f* *mf*
2. Gr. Tr. (höher, am Rand)

Hfe. *fff*

Cemb.

Vi. (amp.) *p* *ff* *mf*

Vla. (amp.) *p*

Vc. (amp.) *p* *f* *pp*

Kb. (amp.) *f* *mp*

Vi. 1 *div.*

Vi. 2 *div.*

Vla.

Vc.

Kb.

81

Fl.

Altf.

Ob.

Kl.

B. Kl.

Fg.

Kfg.

Hn. 1

Hn. 2

Trp.

Pos. 1

Pos. 2

Becken

Militärtr.

Gr. Tr.

Cemb.

Vi. (amp)

Vc. (amp)

Kb. (amp)

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

pp — *f*

p — *f*

ff — *mf*

f *pp*

1. Gr. Tr.

f *pp*

111

Fl.

Altfl.

Ob.

Kl.

B. Kl.

Fg.

Trp.

Pos.1

Pos.2

Becken

Militärtr.

Cr.Tr.

Vi. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

mp

mp

mp

mp

ppp

p

ppp

pizz.

mf

arco

p

pizz.

125 **sehr breit spielen** **a tempo**

Fl. *ff*

Altf. *ff*

Ob. *ff*

Kl. *ff*

B. Kl. *f*

Fg. *f*

Kfg. *f*

Hn. 1 *f*

Hn. 2 *f*

Trp. *f* senza sord.

Pos. 1 *f* senza sord.

Pos. 2 *f* senza sord.

Becken *p* an der Kuppe spielen

Militärtr. *p*

Vibr. *p* abgedämpft

Hfe. *p* etouffés

Cemb. *mf sim.*

VI (amp) **sehr breit spielen** **a tempo** [AMP AN relativ laut] arco *pp*

Vla. (amp) [AMP AN relativ laut] arco *pp*

Vc. (amp) [AMP AN relativ laut] con legno batt. *p*

VI. 1 *ff*

VI. 2 *f* *pp* *f*

Vla. *ff*

Vc. *ff*

Kb. *ff*

139

Fl.

Altfl.

Ob.

Becken

Vibr.

Hfe.

Cemb.

Spl.

VI (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI. 1

VI. 2

Vla.

Vc.

Kb.

con legno battuto

saltando (buzzroll)

arco

gliss.

ff

f

pp

p

mp

sim.

arco

gliss.

con legno battuto

saltando (buzzroll)

arco

gliss.

con legno battuto

152

Becken

Vibr.

Hfe.

Cemb.

Spl. [Sample 10]

VI. (amp) *gliss.* *f*

Vc. (amp)

Kb. (amp) *gliss.* *gliss.*

VI. 1 *decesc. poco a poco* *col legno battuto*

VI. 2 *decesc. poco a poco*

Vla. *arco* *decesc. poco a poco*

Vc. *decesc. poco a poco*

Kb. *decesc. poco a poco*



167

Spl. *langsam ausblenden*

VI. 1 *(decesc. poco a poco)* *pppp*

VI. 2 *(decesc. poco a poco)* *pppp*

Vla. *(decesc. poco a poco)* *pizz.* *pppp*

Vc. *(decesc. poco a poco)* *col legno battuto (div., nur Oberstimme)* *pppp*

Kb. *(decesc. poco a poco)* *pppp*

3. Szene - Pavana / Tarantella II

Pavana

$\text{♩} = 107 - 114$

Oboe *mf* Oboe ist Hauptstimme, das Saxophon färbt

Bassklarinette (B) *mp* *mf* *p*

Altsaxophon *mp* Oboe ist Hauptstimme, das Saxophon färbt

Vibraphon *mp* *p*

Harfe *f*

$\text{♩} = 107 - 114$
[Hall soll weiterklingen, Amp laut]
col legno battuto

Violine (amp) *mp*

Viola (amp) *mp*

Violoncello (amp) *mp*

Kontrabass (amp) *mp*

Fl. *pp*

Altfl. *ppp*

Ob. *pp* *mf* *ppp*

B. Kl. *pp* *ppp*

Asax. *pp* *ppp*

Fg. *pp* *ppp*

Vibr. *pp* *ppp*

Hfe. *pp* *ppp*

VI (amp) (c.l. batt.)

Vla. (amp) (c.l. batt.)

Vc. (amp) (c.l. batt.)

Kb. (amp) (c.l. batt.)

23

Fl. *p*

Altfl. *f* *ff* nicht zu laut werden

Ob. *legato* *p*

B. Kl. *3*

Asax. *3*

Fg. *3*

Vibr. *3*

Hfe. *3*



32

Fl. *p*

Altfl. *p* trill

Ob. *mf*

B. Kl. *pp*

Asax.

Fg. *p*

Vibr. *3*

Hfe. *3*

Kb. (amp)

44

Fl. *mp*

Ob. *mp*

B. Kl. *mf* *verwirrt/verstört*

Fg.

Vibr.

Hfe.

Kb. (amp) *mf* *pizz., nicht zu laut, rhythmisch dunkler Ton (verstärkt)*

51

Fl. *f* *p* *mp* *mf*

Altfl. *p* *mf*

Ob. *ppp* *p*

B. Kl. *tr* *ppp*

Asax. *sehr dunkel* *mp*

Fg. *p* *mp*

Vibr.

Hfe.

Kb. (amp)

58

Fl. *ppp*

Altfl. *ppp*

Ob. *mf*

Kl.

B. Kl. *mp*

Asax. *pp*

Fg.

Kfg. *mp*

Perc. Woodblocks *p*

Mar.

Vibr.

Hfe.

Cemb.

VI. (amp) *mp* col legno battuto

Vla. (amp) *mp* col legno battuto

Vc. (amp)

Kb. (amp)

65

Fl. *mp* *ppp* *mp*

Altfl. *p* *ppp* *p*

Ob. *mf*

B. Kl.

Asax.

Fg.

Kfg. *p*

Perc. (Woodblocks) *mf*

Mar. *mp*

Hfe.

Cemb.

VI. (amp)

Vla. (amp)

Vc. (amp) *pizz.* *p* *mp*

Kb. (amp)

74

Fl. *mf*

Altfl. *pp* *p*

Ob. *pp*

Fg.

Perc. (Woodblocks) *pp* (Woodblocks) *pp*

Mar.

Hfe.

Vi. (amp.)

Vla. (amp.)

Vc. (amp.)

Kb. (amp.)

82

Altfl. *mp*

Fg.

Perc. Tambourstab *mf* Taktstock bleibt in der Dynamik

Perc. (Woodblocks) *mf* Wiederholung leise spielen

Mar.

Hfe. Wiederholung leise spielen

Vc. (amp.)

Kb. (amp.)

Tarantella II (Santiago de Murcia)

Barock phrasieren und binden, der Tambourstab kann im weiteren Verlauf des Satzes weiter benutzt werden -improvisativ - In den Wiederholungen darf in den Melodiestimmen verziert werden

91

Fl. *mf*

Altfl.

Ob. *mf*

B. Kl. *p* *mf*

Asax.

Fg. *f*

Kfg. *mf*

Hn.1 *p*

Hn.2 *p*

Trp.

Pos.1

Pos.2

Perc. (Taktstock)

Perc. (Woodblocks) *p* *mp*

Mar. *mp*

Hfe. immer leiser werdend / ausfaden

101

Fl. *f*

Altfl. *f*

Ob.

B. Kl. *f*

Asax. *mp* *mf*

Fg. *f*

Kfg.

Hn.1 *mp*

Hn.2 *mp*

Trp. *mp*

Pos.1

Pos.2

Perc. (Woodblocks) *p* *mf* *p* *mf*

Mar. *mf*

Hfe.

Cemb.

118

Fl.

Altfl.

Ob.

B. Kl.

Eg.

Kfg.

Hn.1

Hn.2

Trp.

Pos.1

Pos.2

Perc.

Gr.Tr.

ppp

Cassini
nach vorne geworfen (Dart)

mp

Mar.

Hfe.

Cemb.

VI.
(amp)

Vla.
(amp)

Vc.
(amp)

Kb.
(amp)

125

Fl.

Altfl.

Ob.

Kl.

B. Kl.

Asax.

Fg.

Kfg.

Hrn.1

Trp.

Pos.1

Pos.2

Perc. (Gr. Tr.)

Perc. (Caxixi)

Mar.

Hfe.

Cemb.

VI (amp.) col legno battuto

Vla (amp.) col legno battuto

Vc (amp.) col legno battuto

Kb (amp.) col legno battuto

Detailed description of the musical score: This page contains measures 125 through 130 of a symphonic score. The instrumentation includes woodwinds (Flute, Alto Flute, Oboe, Clarinet, Bass Clarinet, Saxophone, Fagotto, Contrabasso), brass (Horn 1, Trumpet, Posoni 1 and 2), percussion (Gr. Tr., Caxixi), Maracas, Harpe, Cembalo, and strings (VI, Vla, Vc, Kb). The score is written in a key with two flats and a 3/4 time signature. Measures 125-126 show the initial melodic entries for several instruments. Measures 127-130 feature a complex rhythmic texture with many instruments playing sixteenth-note patterns. The strings are marked 'col legno battuto' (col legno battuto), indicating a percussive playing technique. The Harpe part includes a dynamic marking of *f* (forte) starting in measure 127. The score is divided into four systems, with measure numbers 125, 126, 127, and 128 indicated at the beginning of each system.

4. Szene: Preludio - Villanella - Matachin

Preludio

♩ = 54 - 56

The score is for a piece titled "Preludio" in 4/4 time, with a tempo of 54-56 beats per minute. It features a variety of instruments:

- Flöte:** Starts with a *ppp* dynamic, playing a melodic line with triplets.
- Altflöte:** Remains silent throughout.
- Klarinette (B):** Enters with a *ppp* dynamic, playing a sustained note.
- Altsaxophon:** Remains silent throughout.
- Horn 1 (F):** Plays a melodic line with dynamics ranging from *pp* to *mp*.
- Vibraphon:** Plays a sustained note *arco ppp*.
- Harfe:** Enters with a *mp* dynamic, playing a rhythmic accompaniment.
- Cembalo:** Enters with a *mp* dynamic, playing a rhythmic accompaniment. A note is marked "ein wenig Hall auf dem Cembalo".
- Sampler:** Features five samples (Sample 11-15) with dynamics *mf* and *p*.
- Violine (amp):** Starts with a *mf* dynamic, playing a melodic line.
- Viola (amp):** Starts with a *mf* dynamic, playing a melodic line.
- Violoncello (amp):** Starts with a *p* dynamic, playing a melodic line.
- Violine 2:** Starts with a *mf* dynamic, playing a melodic line. A note is marked "tasto senza vibr.". A triplet is also present.
- Violoncello:** Starts with a *p* dynamic, playing a melodic line. A note is marked "pizz. p".
- Kontrabass:** Remains silent throughout.

15

Fl.

p

ppp

Altf.

p

Kl.

ppp

Hfe.

mp

ff
l.v.

f

Cemb.

pp

Spl.

Sample 17

Sample 18

Sample 19

VI. (amp)

Vla. (amp)

senza vibr.

pp < mf

p

Vc. (amp)

pp < mf

p

pp

Kb. (amp)

VI. 1

VI. 2

pp

Vc.

Kb.

Villanella (Silbido)

22 $\text{♩} = 128$ ad. lib mit Tambourstab mitspielen

Kl.

Perc. tiefe Conga oder Standtom
wie beiläufig für sich selbst spielen- wie eine Maschine
mp

Perc. mit Pads oder E-Drum triggern *f* [ad.lib. Sample 22] e-snare 808-style dominant, aber nicht zu laut
[ad.lib. Sample 23] bass-drum 808 style

Spl. [Sample 20] *mp* [Sample 21] *mf*

Vc. (amp) $\text{♩} = 128$ ad. lib mit Tambourstab mitspielen

VI. 1 pizz. *ff*

VI. 2

Vc. pizz. *ff*

Kb. pizz. *f*



29

Perc.

Spl. [Sample 24] *mf*

VI. 1

VI. 2 pizz. ord. *ff*

Via. pizz. ord. *ff*

Vc.

Kb.

36

Perc. *pp*

Perc.

mf

Sample 25

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

43

Fl.

Ob.

Kl.

Trp.

Perc. *ppp cresc. poco a poco* (Conga) weichere Schlägel nicht zu laut

Spl. *mf*

Vi. (amp) *pp cresc. poco a poco* arco

Vla. (amp) *pp cresc. poco a poco* arco

Vi. 1

Vi. 2

Vla. *pp cresc. poco a poco* arco

Vc.

Kb. *p* arco

50

Fl. *(cresc. poco a poco)*

Ob. *(p) (cresc. poco a poco)*

Kl. *(cresc. poco a poco)*

Trp.

Perc. *(cresc. poco a poco)* *mf*

Hfe. *etouffés* *f*

Spl.

VI. (amp) *(p) (cresc. poco a poco)*

Vla. (amp) *(p) (cresc. poco a poco)*

VI. 1 *arco* *p cresc. poco a poco*

VI. 2

Vla. *(cresc. poco a poco)* *(p)*

Vc.

Kb.

57

Fl. *(cresc. poco a poco)* *(p)*

Altfl. *mp*

Ob. *(cresc. poco a poco)* *fff*

Kl. *(cresc. poco a poco)* *(p)*

Kfg. *(ad.lib. mit Fagott spielbar)* *ff*

Hrn.1 *ppp* *mp* *ppp* *mp* *pp < mp* *sim. cresc., nicht zu laut*

Trp. *ff*

Perc. *p* *f*

Hfe. *ff*

Cemb.

Spl.

VI. (amp) *(cresc. poco a poco)* *(p)* *arco* *gliss.* *(mp)*

Vla. (amp) *(cresc. poco a poco)* *ff* *pont.*

Vc. (amp) *ff* *pont.*

Kb. (amp) *ff* *pont.*

VI.1 *(cresc. poco a poco)* *gliss.* *gl.* *gl.* *(mp)*

VI.2 *mp* *cresc. poco a poco* *arco* *gliss.*

Vla. *(cresc. poco a poco)* *mp*

Vc. *arco* *p* *cresc. poco a poco*

Kb.

64

Fl. *(cresc. poco a poco)*

Altfl.

Ob. *p* *fff*

Kl. *(cresc. poco a poco)*

Kfg. *p* *ff*

Hrn.1

Trp. *p* *ff*

Perc. *(808-style bd)* *(+ 808-style sd)* *f* *echte Hi-Hat mit Besen (geschlossen)*

Hfe.

Cemb.

VI. (amp) *gliss.* *(cresc. poco a poco)* *mf*

Vla. (amp) *p* *fff*

Vc. (amp) *p* *fff*

Kb. (amp) *p* *fff*

VI.1 *(cresc. poco a poco)* *gliss.* *mf*

VI.2 *(mf)* *(cresc. poco a poco)*

Vla. *(cresc. poco a poco)* *mf*

Vc. *(mp)* *(cresc. poco a poco)*

Kb. *gliss./sim.* *mp*

73

Fl. *(mp) (cresc. poco a poco)* *mf*

Altfl.

Ob. *fff*

Kl. *(cresc. poco a poco)* *(mp)*

Kfg. *fff*

Hn.1

Trp. *f* *p* *ff*

Perc. *(Conga)*

Perc.

Hfe. *fff*

Cemb.

VI (amp) *(cresc. poco a poco)* *f* *pliss.* *pliss.*

Vla. (amp) *fff*

Vc. (amp) *fff*

Kb. (amp) *fff*

VI.1 *(cresc. poco a poco)* *f*

VI.2 *(cresc. poco a poco)* *f*

Vla. *(cresc. poco a poco)* *f*

Vc. *(cresc. poco a poco)* *f*

Kb.

80

Fl.
Altfl.
Ob.
Kl.
Kfg.
Hn.1
Trp.
Perc.
Perc.
Hfe.
Cemb.
Spl.
VI. (amp)
Vla. (amp)
Vc. (amp)
Kb. (amp)
VI.1
VI.2
Vla.
Vc.
Kb.

p *ff* *mp* *p* *f* *sim.*

miss

Detailed description: This page of a musical score, numbered 80, contains 21 staves for various instruments. The top staff is for Flute (Fl.), followed by Alto Flute (Altfl.), Oboe (Ob.), Clarinet (Kl.), and Contrabassoon (Kfg.). The next three staves are for Horn 1 (Hn.1), Trumpet (Trp.), and Percussion (Perc.). The Percussion section consists of two staves with rhythmic patterns. Below are Harp (Hfe.) and Celeste (Cemb.), both with two staves. The strings section includes Spicily (Spl.), Violin (VI. (amp)), Viola (Vla. (amp)), Violoncello (Vc. (amp)), and Kontrabaß (Kb. (amp)). At the bottom, there are four more staves for Violin 1 (VI.1), Violin 2 (VI.2), Viola, and Cello (Vc.), and a final staff for Kontrabaß (Kb.). The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *ff*, *mp*, *f*, and *sim.*. There are also some markings like *miss* in the Violin staff.

86

Fl. ^{**)} *p < fff* *f*

Altfl. ^{**)} *p < fff* *f*

Ob. *p ff* *p ff* *p* *fff*

Kl. *p*

B. Kl. *p*

Fg. ^{*)} *p < fff* *p*

Kfg. *fff*

Hn.1 ^{*)} *p < fff* *p*

Hn.2 ^{*)} *p < fff* *mp*

Trp. ^{*)} *p < fff* *fff*

Pos.1 ^{*)} *p < fff*

Pos.2 ^{*)} *p < fff*

Perc. *fff*

Hfe. *fff*

Cemb. *fff*

Spl. *mf* *f* [Sample 24] [Sample 26]

VI (amp) *gliss* *f*

Vla (amp) *fff*

Vc. (amp) *fff*

Kb. (amp) *fff*

VI.1 *f*

VI.2 *f*

Vla. *f*

Vc. *f*

Kb. *f*

*) nur Luft einsaugen / einatmen
 **) nur Luft

98

Fl.

Altfl.

Ob.

Kl.

B. Kl.

Fg.

Kfg.

Hn.1

Hn.2

Trp.

Perc.

Perc.

Hfe.

Cemb.

(Sampler)

Sample 24

Sample 25

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI.1

VI.2

Via.

Vc.

Kb.

sim. cresc.

p *f*

p *f*

p *ff* *p* *ff* *p* *ff* *pp*

gliss.

p *ff* *p* *f* *p* *mf* *ppp*

p *ff* *p* *f* *p* *mf* *ppp*

p *ff* *p* *f* *p* *mf* *ppp*

decresc. poco a poco

mp

105

Fl.

Altfl.

Kl.

Hn.1

Hn.2

Trp.

Perc.

Perc.

Spl.

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI. 1

VI. 2

Vla.

Vc.

Kb.

decresc. poco a poco

fff *f* *p* *f* *p* *mf* *pppp*

open hihat and cresc poco a poco

fff *l.v.*

decresc. poco a poco

pp

mf

p *pp* *f*

"Silbido" szenisch determiniert "Niederschlag"

langsam und für sich ins Instrument Ein- und Ausatmen, gelegentlich akzentuiert völlig unabhängig von den anderen Spielern

Hn.1 *p*
langsam und für sich ins Instrument Ein- und Ausatmen, gelegentlich akzentuiert völlig unabhängig von den anderen Spielern

Hn.2 *p*
langsam und für sich ins Instrument Ein- und Ausatmen, gelegentlich akzentuiert völlig unabhängig von den anderen Spielern

Trp. *p*
langsam und für sich ins Instrument Ein- und Ausatmen, gelegentlich akzentuiert völlig unabhängig von den anderen Spielern

Pos.1 *p*
langsam und für sich ins Instrument Ein- und Ausatmen, gelegentlich akzentuiert völlig unabhängig von den anderen Spielern

Pos.2 *p*
langsam und für sich ins Instrument Ein- und Ausatmen, gelegentlich akzentuiert völlig unabhängig von den anderen Spielern

Spl. *Sample 27*

"Silbido" szenisch determiniert "Niederschlag"

Vi. (amp) *ppp*
pont. vorsichtige Kratz und Schabgeräusche auf dem Steg machen - auf den Atem der Mitspieler reagieren

Vla. (amp) *ppp*
nur Streichgeräusch

Kb. (amp) *pppp*

ON CUE (langsam über "Silbido/Tinitus" spielen) mehrfach wiederholen, und dabei immer schneller werden bis Tempo ♩ = 128

Trp. *mf*
con sord.

Pos.1 *mf*
con sord., sehr jazzy spielen

Perc. *mf*
(Congas)

Perc. (Drumpads) (808-style sn) *f*

Hfe. *pp*

Spl. *mp* *mf*

ON CUE (langsam über "Silbido/Tinitus" spielen) mehrfach wiederholen, und dabei immer schneller werden bis Tempo ♩ = 128

Vc. (amp) *pp*
pizz.

Vi. 1 *ff*
pizz.

Vi. 2 *ff*
pizz.

Vc. *ff*
pizz.

Kb. *mf*
pizz.

123

Fg. *f*

Trp.

Pos.1

Perc. *mf*

Perc. nicht zu laut (808-style bd)

SpI. Sample 24 *mf*

Vl.1

Vl.2 *pizz. ord. ff*

Vla. *pizz. ord. ff*

Vc.

Kb.

130

Fg.

Trp.

Pos.1

Perc.

Perc.

SpI. *mf*

Vl.1

Vl.2

Vla.

Vc.

Kb.

138

Fl.

Ob.

Kl.

Trp.

Pos.1

Perc. (Congas)

Hfe.

Cemb.

Spl.

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI.1

VI.2

Via.

Vc.

Kb.

pp cresc. poco a poco - -

pp cresc. poco a poco

pp cresc. poco a poco

f

mf

arco

arco

arco

arco

arco

p

145

Fl. *(cresc. poco a poco)*

Ob. *(p) (cresc. poco a poco)*

Kl. *(cresc. poco a poco)*

Trp. *mf* senza sord. *tr*

Perc.

Hfe.

Cemb.

Spl.

VI (amp) *(p) (cresc. poco a poco)*

Vla. (amp) *(p) (cresc. poco a poco)*

Vc. (amp)

Kb. (amp)

VI.1 arco *p cresc. poco a poco*

VI.2

Vla. *(cresc. poco a poco) (p)*

Vc.

Kb.

151

Fl. *p*

Altfl. *mp*

Ob. *fff*

Kl. *p*

Kfg. *ff*

Hn.1 *pp* *mf* *pp* *mf* *pp < mf*

Trp. *ff*

Hfe. *ff*

Cemb. *ff*

Spl.

VI. (amp) *(cresc. poco a poco)* *p* *arco* *gliss.* *gliss.*

Vla. (amp) *(cresc. poco a poco)* *ff*

Vc. (amp) *p* *gliss.* *ff*

Kb. (amp) *ff*

VI.1 *(cresc. poco a poco)* *gliss.*

VI.2 *(cresc. poco a poco)* *arco pont.* *mp* *gliss.*

Vla. *(cresc. poco a poco)* *mp*

Vc. *p* *arco* *cresc. poco a poco*

Kb.

158

Fl. *(cresc. poco a poco)*

Altfl.

Ob. *p*

Kl. *(cresc. poco a poco)*

Kfg.

Hrn.1 *sim. cresc. nicht zu laut*

Trp.

Perc. *f* (Drumpads) echtes Hi-Hat mit Besen (geschlossen)

Hfe.

Cemb.

VI (amp) *(mp) (cresc. poco a poco)* gliss. *(mf)*

Vla. (amp)

Vc. (amp) gliss.

Kb. (amp) gliss.

VI.1 *mp (cresc. poco a poco)* gliss.

VI.2 *(cresc. poco a poco)* *mf*

Vla. *(cresc. poco a poco)* *mf*

Vc. *(cresc. poco a poco)* *mp*

Kb. gliss./sim. *mp*

167

Fl. *(cresc. poco a poco)* - *mp* - *mf*

Altfl.

Ob.

Kl. *(cresc. poco a poco)* - *mp*

Kfg. *fff*

Hrn.1

Trp. *f* - *p* - *ff*

Perc. *p* - *mf*

Perc.

Hfe. *fff*

Cemb. *fff*

VI (amp) *(cresc. poco a poco)* - *f* *gliss.*

Vla. (amp)

Vc. (amp) *fff*

Kb. (amp) *fff* *Bogenwechsel unmerklich*

VI.1 *mf* *(cresc. poco a poco)* - *f*

VI.2 *(cresc. poco a poco)* - *f*

Vla. *(cresc. poco a poco)* - *f*

Vc. *(cresc. poco a poco)* - *f*

Kb.

175

Fl.

Altf.

Ob.

Kl.

Kfg.

Hn.1

Trp.

Perc.

Perc.

Hfe.

Cemb.

Spl.

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI. 1

VI. 2

Vla.

Vc.

Kb.

Sample 23

p *ff* *mp* *p* *f* *sim.*

gliss

G.P. - falls szenisch länger erwünscht mit dem Tambourstab regelmäßig die "Eins" schlagen
ad. lib. Tinnitus Sample on cue - ansonsten nur eine G.P.

181

Fl.

Altfl.

Ob.

Kl.

B. Kl.

Kfg.

Hn.1

Hn.2

Trp.

Perc.

Perc.

Hfe.

Cemb.

Spl.

Sound E Aggro 2

Sample 26

ad.lib. on cue von Dirigent

ppp

G.P. - falls szenisch länger erwünscht mit dem Tambourstab regelmäßig die "Eins" schlagen
ad. lib. Tinnitus Sample on cue - ansonsten nur eine G.P.

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI.1

VI.2

Vla.

Vc.

Kb.

188

Fl.

Altfl.

Ob.

Kl.

B. Kl.

Fg.

Kfg.

Hn.1

Hn.2

Trp.

Perc.

Perc.

Hfe.

Cemb.

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI.1

VI.2

Vla.

Vc.

Kb.

p

ff

mp

f

fff

f

p

f

f

p

tr

gliss

f

201

Fl.

Kl.

B. Kl.

Kfg.

Pos.1

Perc.

Perc.

Spl.

VI. (amp)

Kb. (amp)

VI. 1

VI. 2

Via.

Vc.

Kb.

mf

p

pp

mf

p

pp

f

pp

pp

open hihat and cresc poco a poco

decresc. poco a poco -

209 • = 95-110

Fl.

Altfl.

Kl.

Hfe.

Cemb.

Spl.

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

ein wenig "Chorus"- detuned auf dem Cembalo, Verstärkung *pp*

Sample 28

mf

• = 95-110

nur Geräusch, kein Ton

PPP

nur Geräusch kein Ton

PPPP

sehr dunkel - mit Hall

pizz.

p

218

Fl.

Altfl.

B. Kl.

Hfe.

Cemb.

Spl.

Vc. (amp)

pp

p

pp

p

227

Fl.

Kl.

B. Kl.

Fg.

Fg.

Trp.

Mar.

Hfe.

Cemb.

Spl.

VI. (amp)

Via. (amp)

Vc. (amp)

Kb. (amp)

p

ppp

pp

pp

mf

mf

arco

pizz.

arco

arco

pizz.

arco

Amp mit Hall

243

Fl.

Altfl.

Ob.

Kl.

B. Kl.

Fg.

Trp.

Mar.

Hfe.

Cemb.

Spl.

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI. 1

VI. 2

Kb.

p *mf* *pp*

mp

pp *mp* *p*

mit Druck, pont. - für sich spielen

mit Druck, pont. - für sich spielen, immer zwischen *p* und *pp*

mit Druck, pont. - für sich spielen

mit Druck, pont. - für sich spielen

nur 1. solo mit Druck, pont. für sich spielen

nur 1. solo mit Druck, pont. für sich spielen

251

Fl.

Altf.

Ob.

Kl.

B. Kl.

Fg.

Hn.1

Hn.2

Trp.

Mar.

Hfe.

Cemb.

Spl.

VI (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI.1

VI.2

Kb.

p

mp

pp

pp

257 rit.

Fl. *p*

Altfl. *mp*

Ob. *mf* *p*

Kl. *p*

B. Kl. *mp*

Fg.

Hn.1 *p*

Hn.2

Trp. *p*

Hfe.

Cemb.

Spl.

VI. (amp) *rit.*

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI.1

VI.2

Kb.

263 (rit.)

Fl.
Altfl.
Kl.
B. Kl.
Fg.
Hn.1
Hn.2
Trp.
Mar.
Hfe.
Cemb.
Spl.
VI. (amp)
Via. (amp)
Vc. (amp)
Kb. (amp)
VI.1
VI.2
Kb.

(rit.)

Detailed description: This page of a musical score covers measures 263 to 267. It features a variety of instruments. The woodwinds (Flute, Clarinet, Trumpet, Horns) and strings (Violins, Violas, Cellos, Double Basses) play a melodic line with a 'rit.' (ritardando) marking. The percussion section includes a Maraca and a Hi-hat. The keyboard section consists of a Celeste and a Piano. The string parts are heavily marked with triplets and accents. The score is written in a key with one sharp (F#) and a 4/4 time signature.

269 (rit.) $\text{♩} = 85-90$

Fl.

Kl.

B. Kl.

Fg.

Hn.1

Hn.2

Trp.

Mar.

Hfe.

Cemb.

(rit.) $\text{♩} = 85-90$

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI. 1

VI. 2

Kb.

gestresster und schneller werden.

a tempo, nicht zu langsam

Hn.2

Trp.

Pos.1

Pos.2

heldenhaft

mf

Mar.

Hfe.

l.v. - bei der Wdh abdämpfen

p

mp

Cemb.

mf

p

gestresster und schneller werden.

a tempo, nicht zu langsam

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI.1

Vla.

Vc.

arco con sord.

pp

mp

f

pp

mp

"Krönung"

303

The score is divided into two systems. The first system includes Kl., Hn.1, Hn.2, Trp., Pos.1, Pos.2, Vib., Hfe., and Cemb. The second system includes VI. (amp), Vla. (amp), Vc. (amp), Kb. (amp), Vl. 1, Vl. 2, Vla., Vc., and Kb. The title "Krönung" appears at the top right of the first system and again above the VI. (amp) staff in the second system. Dynamic markings include *p*, *mp*, *mf*, *pp*, and *ff*. Performance instructions such as "senza sord.", "arco", and "pizz." are present. The score is written in 3/4 time with a key signature of one sharp (F#).

Matachin

♩ = 107

Tambourstab kann auch frei verwendet werden, in Variationen
(Sechzehntel können auch nicht gebunden werden) äußerst heldenhaft

315

Score for measures 315-327. Instruments include Flg., Hn.1, Hn.2, Trp., Pos.1, Perc., and Vc. The percussion part is marked *pp* and includes the instruction "KL.Ti. mit Besen gerührt / jazzy - verzieren erwünscht". The Flg. part starts at measure 315 with a *mf* dynamic. The woodwinds and brass parts have various rhythmic patterns, with some notes marked *mf*. The strings play a steady accompaniment.

♩ = 107

Tambourstab kann auch frei verwendet werden, in Variationen
(Sechzehntel können auch nicht gebunden werden) äußerst heldenhaft

Score for measures 328-341. Instruments include Vl.1, Vla., Vc., and Perc. The strings play a steady accompaniment. The Viola part has a *pizz.* instruction at measure 328 and a *mf* dynamic at measure 330. The Violin 1 part has a *pizz.* instruction at measure 341 and a *mf* dynamic. The percussion part continues with its rhythmic pattern.



328

Score for measures 328-341. Instruments include Ob., Flg., Hn.1, Hn.2, Trp., Pos.1, Perc., Vl.1, Vl.2, Vla., and Vc. The woodwinds and brass parts have various rhythmic patterns, with some notes marked *mf*. The strings play a steady accompaniment. The Viola part has a *pizz.* instruction at measure 328 and a *mf* dynamic at measure 330. The Violin 1 part has a *pizz.* instruction at measure 341 and a *mf* dynamic. The percussion part continues with its rhythmic pattern.

339

Altf.

Ob.

B. Kl.

Fg.

Kfg.

Hn.1

Hn.2

Trp.

Pos.1

Pos.2

Perc.

Perc.

Vla. (amp)

Vc. (amp)

Kb. (amp)

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

f *ppp*

f *ppp*

mf

mf

mf

mf

f *ppp*

f *ppp*

f *ppp*

mf

pont.

pont.

pont.

f *ppp*

f *ppp*

f *ppp*

pizz.

mf

div., pizz.

f

349

Hn.1

Hn.2

Trp.

Pos.1

Perc.

Perc.

Vi.1

Viola

Vc.

Kb.

pizz. non div.

mf

pizz.

mf

pizz.

p

360

Ob.

Fg.

Hn.1

Hn.2

Trp.

Pos.1

Perc.

Perc.

Vi.1

Vi.2

Viola

Vc.

Kb.

f

f

mf

mp

mf

pizz.

pizz.

368

Fl.

Altfl.

Ob.

Kl.

B. Kl.

Fg.

Kfg.

Hn.1

Hn.2

Trp.

Pos.1

Pos.2

Perc.

Perc.

Cemb.

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI. 1

VI. 2

Vla.

Vc.

Kb.

5. Szene: Passacalles / Tarantella III

Passacalles
♩ = 60 - 65

Flöte *mf*

Altflöte *p* *mf*

Klarinette (B) *p* nicht zu leise aber sehr ruhig

Bassklarinette (B)

Fagott *mf*

Horn 1 (F) *mp*

Horn 2 (F) *mp*

Posaune 1

Posaune 2

Schlagzeug

Marimba

Vibraphon *p*

Harfe *mp* *γ* ³⁷

Violine 1 *arco* *mf* *pizz.*

Violine 2 *arco* *mf* *pizz.*

Viola *arco* *mf* *div.* *unis.*

Violoncello *arco div.* *mf*

Kontrabass *arco div.*

♩ = 60 - 65

15

Fl. *mf* *tr*

Altfl. *f*

Ob. *f* *p* *f*

Kl. *mp*

B. Kl. *f* nicht zu laut

Fg. *mp* *3*

Hn.1 *mf*

Hn.2 *mf*

Pos.1 *mf*

Pos.2 *mf*

Perc. Gr.Tr.1 *p* *mf* Gr.Tr.2 *p*

Hfe. *p* *mf* *3*

Cemb.

VI (amp)

Vla (amp)

Vc (amp)

Kb (amp)

VI.1 *f* pizz.

VI.2 *f* pizz.

Vla. *f* pizz.

Vc. *f* pizz.

Kb. *f* pizz. *ff*

21

Fl. *f* *fff*

Altfl. *f* *fff*

Ob. *f* *fff*

Kl. *f* *fff*

B. Kl. *mf*

Fg. *mf*

Kfg. *mf*

Hn.1 *f*

Hn.2 *f*

Trp. *ff*

Pos.1 *f*

Pos.2 *f*

Schlgz.

Perc. *mp* spitzer Sound

Hfe. *ff*

Vla. (amp) *pp* Amp an, nicht zu laut

Vc. (amp) *pp*

Kb. (amp) *pp*

VI.1 *ff*

VI.2 *ff*

Vla. *ff* arco

Vc. *ff* arco

Kb. *ff* arco

30

Fl.

B. Kl.

Fg.

Kfg.

Hn.1

Hn.2

Trp.

Pos.1

Pos.2

Schlagz.

Perc.

Cemb.

Vl. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

Vl.1

Vl.2

Vla.

Vc.

Kb.

f

mf *ff*

f

verstärkt, aber nicht zu dominant

mf *fff*

mf *ff*

33

Fl. *ff* *fff* *mf*

Altfl. *p* *f*

Ob. *f* *mp* *mf*

Kl. *f* *ff* *mf*

B. Kl.

Kfg.

Hn.1

Hn.2

Trp. *ff*

Pos.1

Pos.2

Schlgz.

Perc.

Cemb.

Vi. (amp) *ff* *fff*

Vla. (amp) *p* *f*

Vc. (amp) *p* *f*

Kb. (amp) *p* *f*

Vi.1 *tr*

Vi.2 *tr*

Vla. *gliss.* *p*

Vc. *gliss.* *p*

Kb. *gliss.*

This page of a musical score, numbered 119, contains the following instruments and parts:

- Flute (Fl):** Part 1, starting at measure 38 with a *p* dynamic, ending with *ff*.
- Alto Flute (Altfl):** Part 1, ending with *ff*.
- Oboe (Ob):** Part 1, starting with *p*, moving to *mf*, and ending with *ff*.
- Clarinet (Kl):** Part 1, featuring a triplet starting at measure 44 with *mp*, moving to *f*, and ending with *pp*.
- Bass Clarinet (B. Kl):** Part 1, ending with *mp*.
- French Horn (Fg):** Part 1, no notation.
- Contrabass (Kfg):** Part 1, no notation.
- Horn 1 (Hn.1):** Part 1, starting with *p*, moving to *f*, and ending with *p*.
- Horn 2 (Hn.2):** Part 1, starting with *p*, moving to *f*, and ending with *p*.
- Trumpet (Trp):** Part 1, starting with *p*.
- Snare Drum (Schlgz):** Part 1, no notation.
- Percussion (Perc):** Part 1, featuring *Gr.Tr.1* starting at measure 44 with *pp*, moving to *f*.
- Conductor's Baton (Cemb):** Part 1, featuring triplets starting at measure 44.
- Violin (amp):** Part 1, starting with *f*.
- Viola (amp):** Part 1, featuring *gliss.* and *ppp* dynamics.
- Violoncello (amp):** Part 1, featuring *gl.* and *ppp* dynamics.
- Double Bass (Kb. (amp)):** Part 1, featuring *gliss.* and *ppp* dynamics.
- Violin 1 (VI.1):** Part 1, ending with *f*.
- Violin 2 (VI.2):** Part 1, ending with *f*.
- Viola (VIa):** Part 1, ending with *f*.
- Violoncello (Vc):** Part 1, ending with *f*.
- Double Bass (Kb.):** Part 1, ending with *f*.

45

B. Kl.

Perc. (Gr. Tr. 1) *ppp*

Vi. 1

Vi. 2

Vla. *mp*

Vc. *mf* *mp*

Kb. *mf* *mp*

52

Fl.

Altfl.

Ob.

Kl.

B. Kl.

Kfg. *mp* *mp*

Hrn.

Kb. (amp)

Vi. 1

Vi. 2

Vla.

Vc. *p*

Kb.

Tarantella III

63 *♩. ca 40 (Holz möglichst fließend)*

Fl *mf*

Altfl

Kl *f*

B. Kl *pp* *legato sim. unmerklich atmen*

Fg *mf*

Kfg *pp*

Hn.1 *mf*

Kb (amp) *pizz. / jazzy für sich - konnotierend - nur bei Wdh. spielen* *p*

Vl.1 *f* *pizz.*

Vl.2 *f* *pizz.*

Vla. *f* *pizz.*

Vc. *mp* *pizz.*

Kb *p*

70

Altfl

Kl

B. Kl *ppp*

Kfg *p*

Hn.1 *mp*

Hn.2 *mp*

Kb (amp)

Vl.1

Vl.2

Vla.

Vc.

Kb *gliss.*

76

Fl.

Ob.

Kl.

B. Kl.

Kfg.

Hn.2

Mar.

VI.1

VI.2

Vla.

Vc.

Kb.

82

Wdh. ad.lib. ein wenig leiser
und vorsichtiger spielen

Fl.

Hn.2

Spl.

VI.1

VI.2

Vla.

Vc.

Kb.

Sample 29

6.Szene: Chacona

Chacona

♩ = 165 - 175

Wiederholung so oft wie szenisch nötig ad lib. / on cue weiter
Tänzer mit Heuschläuchen (szenisch determiniert)

Dirigent kann Orchester kommentieren und Einsätze und Anweisungen verbal geben!!! (nicht überstrapazieren)

ad.lib. Tambourstab kann innerhalb der Szene sehr frei verwendet werden, das Notierte ist nur ein Vorschlag

yeah!

Dir. Heuschläuche

Heuschläuche

Jazzdrum

Harfe

Sampler

Violoncello

f erouffés / Töne nicht klingen lassen, quasi pizz.

Tonband aus Szene 5

Wiederholung so oft wie szenisch nötig ad lib. / on cue weiter
Tänzer mit Heuschläuchen (szenisch determiniert)

♩ = 165 - 175

pizz.

f

Dir. ¹³ sim. oder in dieser Art weiterspielen

Mar.

Hfe.

VI.1

Vc.

mf

pizz.

f

Mar.

Hfe.

VI.1

Vc.

Kb.

²⁴

34

Mar

Hfe

Vi.1

Vla. *pizz.*

Vc.

Kb. *arco*

mp

45

Kfg. *mp*

Wiederholung ein wenig lauter und intensiver spielen

Jazzdr. **H**

nur ab der Wdh. (Auftakt mit Cembalo Takt 101)
mit leichtem Becken - Einsatz (jazzy, swing), alles sehr unaufdringlich
mit Besen, hin und wieder Snare ganz reduziert und zurückhaltend
pp

Mar

Hfe

Wiederholung ein wenig lauter und intensiver spielen
wie Gamben, Fiedeln auf einem Markt - Betonungen nur leicht ausgestalten, nicht zu leise

Vi. (amp) *mp*

Vla. (amp) *mp*

Vc. (amp) *mp*

Kb. (amp) *mp*

Vi.1

Vi.2 *pizz.*

Vla.

Vc.

Kb. *pizz.*

54 (Jazz-Beat weiter)

Jazzdr.

Mar.

Hfe.

Vi. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

Vi. 1

Vi. 2

Vc.

Kb.

mf

Hn.1

Hn.2

Jazzdr.

Hfe.

Vi. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

Vi. 1

Vi. 2

Vc.

Kb.

nicht zu laut
mf

nicht zu laut
mf

(Jazz-Beat weiter)

ein wenig dichter werden
mp

wie ein Ornament

wie ein Ornament

73

Hn.1

Hn.2

Trp.

nicht zu laut

mf

(Jazz-Beat weiter)

Jazzdr.

Hfe.

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI.1

VI.2

Vc.

Kb.

82

B. Kl.

Fg.

Kfg.

(Jazz-Beat weiter)

Jazzdr.

Hfe.

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI.1

VI.2

Vc.

Kb.

f

91

B. Kl. *mf*

Fg.

Kfg. *mf*

Jazzdr. (Jazz-Beat weiter)

Mar.

Hfe.

Cemb.

VI (amp)

Vla (amp)

Vc (amp)

Kb (amp)

VI.1

VI.2

Vla

Vc

Kb

99

Altfl.

B. Kl.

Fg.

Kfg.

Jazzdr.

mit dem Cembalo anfangen

Stop!

weiserspielen...

Mar.

Hfe.

Cemb.

VI (amp.)

Vla. (amp.)

Vc. (amp.)

Kb. (amp.)

VI.1

VI.2

Vla.

Vc.

Kb.

110

Altfl.

B. Kl.

Fg.

Kfg.

Dir.

Jazzdr.

Mar.

Hfe.

Cemb.

VI (amp)

Vla (amp)

Vc (amp)

Kb. (amp)

VI.1

VI.2

Vla.

Vc.

Kb.

nicht zu laut
f

in soliden Beat hineinkommen, nicht aufdringlich
mf

so schnell wie möglich, fließender Übergang
ff

so schnell wie möglich, fließender Übergang

pizz.

pizz.

120

Altfl.

Fg.

Hn.1

Hn.2

Jazzdr.

Mar.

Hfe.

VI (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI.1

VI.2

Vla.

Vc.

Kb.

f

mf

mf

mf

sim.

159

Fl. *mf* *mp*

Altfl. *f* *mp*

Kl. *f* *mp*

B. Kl. *mf* *mp*

Fg. *mf* *mp*

Kfg. *mf* *mp*

Hn.1 *mf*

Hn.2 *mf*

Trp. *mf*

Pos.1 *mf* senza sord.

Pos.2 *mf*

Jazzdr. **H**

Mar.

Hfe.

Cemb. *f*

VI (amp) *f*

Vla. (amp) *f*

Vc. (amp) *f*

Kb. (amp) *f* weiter pizz.

VI.1 *f*

VI.2 *f*

Vla. *f* pizz.

Vc. *f*

Kb. *f* pizz.

weiter auf Cembalo achten

167

Fl. *f* *mp* *mf* *mp*

Altfl. *f* *mp* *mf* *mp*

Kl. *f* *mp* *mf* *mp*

B. Kl. *mf* *mp* *mf* *mp*

Fg. *f*

Kfg.

Hn.1

Hn.2

Trp.

Pos.1

Pos.2

(weiter Jazz-Beat)

Jazzdr. **H**

Mar.

Hfe.

Cemb.

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp) (Hauptstimme)

VI.1

VI.2

Vla. *pizz.*

Vc.

Kb.

Detailed description: This page of a musical score covers measures 167 to 172. It features a large ensemble of instruments. The woodwind section includes Flute (Fl.), Alto Flute (Altfl.), Clarinet (Kl.), Bass Clarinet (B. Kl.), Bassoon (Fg.), and Contrabassoon (Kfg.). The brass section consists of Horns 1 and 2 (Hn.1, Hn.2), Trumpets (Trp.), and two positions of Trombones (Pos.1, Pos.2). The string section includes Violins 1 and 2 (VI.1, VI.2), Violas (Vla.), Violas Piccolo (Vla. pizz.), Violas (Vc.), and Contrabasses (Kb.). Percussion includes Jazz Drums (Jazzdr.) and Maracas (Mar.). The score is written in a common time signature with a key signature of one flat. Dynamics are indicated by *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). The woodwinds play melodic lines with various articulations, while the strings and brass provide harmonic support. The percussion maintains a steady jazz beat. The page number 167 is written at the top left of the first staff.

186

Fl. *f*

Altfl. *f*

Ob. *f*

Kl. *f*

B. Kl. *f*

Fg. *f*

Kfg.

Hn.1

Hn.2

Trp. *f*

Pos.1 *f*

Pos.2

(weiter Jazz-Beat)

Jazzdr.

Mar.

Hfe.

Cemb.

Vl. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI.1 *trmn*

VI.2 *trmn*

Vla. *ff*

Vc. *arco* *pizz.*

Kb.

196

Fl.

Altfl.

Ob.

Kl.

B. Kl.

Fg.

Kfg.

Hn.1

Hn.2

Trp.

Pos.1

(weiter Jazz-Beat)

Jazzdr.

Mar.

Hfe.

Cemb.

Vi. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

207

Fl. *mf*

Altfl. *mf*

Ob. *mf*

B. Kl.

Fg.

Jazzdr. (Jazz-Beat) *p* Stop!

Mar.

Cemb.

Vl. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp) arco

Vl. 1

Vl. 2

Vla.

Vc.

Kb. arco *p*

214

Fl.

Altfl.

Mar.

Vc.

Kb.

Akt 2

Szene 7: Cuatro Diferencias

1. Moderato alles legato, sehr ruhig - heldenhaft

ca. 50

Flöte (Piccolo 1) *mp* *pp*

Altflöte (Piccolo 2) *mp* *pp*

Bassklarinette (B) *p* *mp*

Kontrafagott *mp*

Horn in F 1 *mp*

Horn in F 2 *mp*

Trompete in B *mp*

Violoncello (amp) *p < f* *p < f*

Kontrabass (amp) *mf*

1. Moderato alles legato, sehr ruhig - heldenhaft

ca. 50

Picc. 1 *ppp*

Picc. 2 *ppp*

B. Kl. *ppp*

Hn. 1 *f*

Hn. 2 *f*

Trp. *mf* *f*

Pos. 1 *p* *f*

Perc. 2 *p* Gr. Tr. 2

Mar. *mp* sehr weich

Hfe. *mf*

Cemb. nicht verstärkt *tr*

Vc. (amp) *pizz.* *p* *f* *p* *mp*

Kb.

24

Picc.1

Picc.2

Fg.

Kfg.

Hn.1

Hn.2

Trp.

Pos.1

Perc. 2 (Gr. Tr. 2)

Cemb.

Vc. (amp)

32

Picc.1

Picc.2

Fg.

Kfg.

Hn.1

Hn.2

Trp.

Pos.1

Perc. 2 (Gr. Tr. 2)

Mar.

Hfe.



2. sehr beschwingt

54

Picc.1

Picc.2

Fl.

Altfl.

Ob.

Kl.

B. Kl.

Fg.

Kfg.

Hn.1

Hn.2

Trp.

Pos.1

Pos.2

Perc. 1

Perc. 2

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI. 1

VI. 2

Vla.

Vc.

Kb.

f

nimmt Altflöte

mp

p

f

f

mf

mf

mf

p < *f* *p*

Gr.Tr. 1

mp

ppp

2 Shaker im weiteren Verlauf
6/8 Groove shaken ad.lib.

p < *f* *p*

2. sehr beschwingt

75

Picc.1

Altfl.

Ob.

Kl.

B. Kl.

Fg.

Kfg.

Hn.1

Hn.2

Trp.

Pos.1

Pos.2

Perc. 1

Perc. 2

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI. 1

VI. 2

Vla.

Vc.

Kb.

Altrflöte

einatmen Aus Ein

einatmen Aus Ein

einatmen Aus Ein

einatmen Aus Ein

(weiter 6/8 - Groove shaken)

(Woodbl.)

84

Picc.1

Altfl.

Ob.

Kl.

B. Kl.

Fg.

Kfg.

Hn.1

Hn.2

Trp.

Pos.1

Pos.2

(weiter 6/8 - Groove shaken)

Perc. 1

Perc. 2

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI. 1

VI. 2

Vla.

Vc.

Kb.

Aus Ein Ein Aus

Aus Ein Ein Aus

Aus Ein Ein Aus

Aus Ein Ein Aus

falls szenisch gewünscht Diferencia 2
wiederholen ab Takt 63 (§)

93

Picc.1 *mp* *p* nimm Gr. Flöte

Altfl.

Ob.

Kl. *mp*

B. Kl. *p*

Fg. *p*

Kfg.

Hn.1 Ein Aus Ein

Hn.2 Ein Aus Ein

Trp.

Pos.1 Ein Aus Ein

Pos.2 Ein Aus Ein

Perc. 1 (weiter 6/8 - Groove shaken)

Perc. 2 (Woodbl.)

falls szenisch gewünscht Diferencia 2
wiederholen ab Takt 63 (§)

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI. 1

VI. 2

Vla.

Vc.

Kb.

Gr. Flöte

101 3. sehr weich und fließend - verträumt

Fl. *mp*

Altfl. *mp*

Ob. *mp*

Kl. *mp*

B. Kl. *mp*

Cemb. *nicht verstärkt*

3. sehr weich und fließend - verträumt

VI. 1 *mf*

VI. 2 *mf*

Vla. *mf*

Vc. *mf*
arco ord., legato, sehr weich, nicht zu laut



108

Fl. *p*

Altfl. *p*

Ob. *p*

Kl. *p*

B. Kl. *mp*

Fg. *p*

Trp. *p*
Trpt. färbt
senza sord.

Cemb. *p*

VI. 1 *mp*
pizz.

VI. 2 *mp*
pizz.

Vla. *mf*
pizz., div.

Vc. *mf*
arco

Kb. *p*
arco legato

134

Fl. *pp* *mp*

Altfl.

Ob.

Kl.

B. Kl. *p*

Fg.

Kfg.

Trp. *p* *f* *mf*

Perc. 2

Hfe. *f* *p* *f* *mf* *pp < f* 1.v.

Cemb.

VI. 1 *mf* *f* *f* *mf*

VI. 2 *mf* *f* *f* *mf*

Vla. *arco* *mf*

Vc.

Kb. *f* *mf* *arco*

Detailed description: This page of a musical score covers measures 134 through 138. The score is arranged in a system with multiple staves. The instruments and their parts are: Flute (Fl.), Alto Flute (Altfl.), Oboe (Ob.), Clarinet (Kl.), Bass Clarinet (B. Kl.), Bassoon (Fg.), Contrabassoon (Kfg.), Trumpet (Trp.), Percussion 2 (Perc. 2), Horn (Hfe.), Celeste (Cemb.), Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The Flute part begins in measure 134 with a *pp* dynamic, followed by a crescendo to *mp*. The Bass Clarinet part starts with a *p* dynamic. The Trumpet part has dynamics of *p*, *f*, and *mf*. The Horn part is marked *etouffés* and has dynamics of *f*, *p*, *f*, *mf*, and *pp < f*. The Violin 1 and 2 parts have dynamics of *mf* and *f*. The Viola part is marked *arco* and *mf*. The Double Bass part is marked *f* and *mf*, with *arco* markings in measures 137 and 138. The score includes various musical notations such as slurs, accents, and dynamic markings.

157 *sehr legato, engelhaft*

Ob. *mf*

VI. 1 *mf*

VI. 2

Vla.

Vc.

Kb.

166

Fl. *mp*

Ob. *p*

Fg. *mp*

VI. 1

VI. 2

Vla.

Vc.

Kb.

174

Fl.

Altfl. *mf*

Ob.

Kl. *mp*

Fg. *mp*

VI. 1

VI. 2

Vla.

Vc.

Kb.

181

Fl. *f*

Ob.

Fg.

p

VI. 1

VI. 2

Vla.

Vc.

Kb.



190

Fl. *p*

Altfl. *mf*

Ob. *mf*

Fg.

VI. 1

VI. 2

Vla.

Vc.

Kb.

198 **sehr hart, mit Tambourstab wild mitspielen (auch 16tel)**

Fl.

Ob.

B. Kl.

Perc. 1
Gr.Tr. 2 + Caxixi geschmissen
kurze trockene Schläge
mf

Mar.
harte Schlägel
f

Cemb.
[verstärkt]
sehr wild spielen - abgehackt

sehr hart, mit Tambourstab wild mitspielen (auch 16tel)

Vi. 1
pizz.
ff

Vi. 2
pizz.
ff

Vla.
pizz.
ff

Vc.
pizz.
ff

Kb.
pizz.
ff

205

Fl.

Ob.

B. Kl.

Fg.

Perc. 1
(Gr.Tr. 2 / Caxixi)

Mar.

Cemb.

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

217

Fl.

Altfl. *f* legato

Ob.

Kl. *mf* legato

B. Kl.

Fg. *mf* legato

Kfg.

Perc. 1 (Gr. Tr. 2 / Caxixi)

Mar.

Cemb.

VI. 1

VI. 2

Vla.

Vc.

Kb.

Detailed description: This page of a musical score covers measures 217 to 224. The instrumentation includes Flute (Fl.), Alto Flute (Altfl.), Oboe (Ob.), Clarinet (Kl.), Bass Clarinet (B. Kl.), Bassoon (Fg.), Contrabassoon (Kfg.), Percussion 1 (Perc. 1), Maracas (Mar.), Celeste (Cemb.), Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The score is written in a key with one flat and a 3/4 time signature. The woodwinds and strings play melodic and harmonic lines, while the percussion and keyboard provide rhythmic accompaniment. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). Performance instructions such as *legato* are present for several instruments. The page number 217 is indicated at the top left of the first staff.

218

Fl.

Altfl.

Ob.

Kl.

B. Kl.

Fg.

Perc. 1

Mar.

Hfe.

Cemb.

VI. 1

VI. 2

Vla.

Vc.

Kb.

f

Detailed description: This page of a musical score covers measures 218 to 223. The instrumentation includes Flute (Fl.), Alto Flute (Altfl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (B. Kl.), Bassoon (Fg.), Percussion 1 (Perc. 1), Maracas (Mar.), Harp (Hfe.), Celesta (Cemb.), Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The Flute part begins in measure 218 with a forte (*f*) dynamic and features a complex melodic line with many sixteenth notes. The Alto Flute and Bassoon parts have more sustained, melodic lines. The Percussion 1 part plays a steady eighth-note pattern. The strings (Violins, Viola, Cello, and Double Bass) provide a harmonic and rhythmic foundation with various patterns of eighth and sixteenth notes. The score is written in a key with one flat and a 2/4 time signature.

224

Fl.

Altfl.

Ob.

Kl.

B. Kl.

Fg.

Kfg.

Perc. 1

Perc. 2

Mar.

Hfe.

Cemb.

VI. 1

VI. 2

Vla.

Vc.

Kb.

Detailed description: This page of a musical score covers measures 224 to 228. The score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows: Flute (Fl.) has a melodic line starting with a quarter note G4, followed by eighth notes. Clarinet in A (Altfl.) has a similar melodic line. Bassoon (Ob.) is silent. Clarinet in Bb (Kl.) has a melodic line starting in measure 227. Bass Clarinet (B. Kl.) has a melodic line starting in measure 227. Bassoon (Fg.) is silent. Contrabassoon (Kfg.) has a melodic line starting in measure 227. Percussion 1 (Perc. 1) plays a steady eighth-note pattern. Percussion 2 (Perc. 2) is silent. Maracas (Mar.) have a melodic line starting in measure 227. Harp (Hfe.) is silent. Celeste (Cemb.) has a rhythmic accompaniment of chords. Violins 1 (VI. 1) and Violins 2 (VI. 2) play a rhythmic accompaniment of eighth notes. Viola (Vla.) has a melodic line starting in measure 227. Violoncello (Vc.) has a melodic line starting in measure 227. Double Bass (Kb.) has a melodic line starting in measure 227. The key signature has one flat (Bb), and the time signature is 4/4.

229 **beliebig oft wiederholen**

Fl.

Altfl.

Ob.

Kl.

Fg.

Kfg.

Perc. 1

Mar.

Hfe.

Cemb.

VI. 1

VI. 2

Vla.

Vc.

Kb.

beliebig oft wiederholen

8. Szene: Hacia atras

♩=59 oder langsamer
legato sim.

Flöte *mp*

Klarinette (B) *mp*

Fagott *mf*

Kontrafagott *p*

Vibraphon *p* mit Bogen unmerklich streichen

Sampler *p* Sampler sehr leise

Violine (amp) *mp* *pont. espressivo* *ppp*

Violoncello *p* *mf* *ppp* pizz. 3 1 3 1 3 1

Kontrabass *mp* unmerklich streichen

9

Fl. *mf*

Kl.

Fg. *f* *p*

Hn. 1 *ppp* *pppp* *mf* nur noch Luft

Trp. *mp* senza sord. legato possibile

Vibr.

Klav. *pp*

Spl.

Vi. (amp)

Kb.

18

Fl.

Kl.

Fg. *heldenhaft*
f *ff* *f*

Kfg.

Spl.
p
pp

VI. (amp)

Vla. (amp)
pp < f *pp < f* *p* *mp* *f* *p*

Vc. (amp)
pp < f *pp < f* *p* *mp* *f* *p*

Kb. (amp)
pp < f *pp < f* *p* *mp* *f* *p*

Vc. *pizz.*
f

Kb.

26

Fl.

Kl. *legato*
mp

Fg. *pp*

Kfg. *mp*

Trp. *mf*

Klav. *p*

Spl.

VI. (amp)

Vla. (amp) *pizz.*
f

Vc. (amp) *pizz.*
f

Kb. (amp) *pizz.*
f

Vc. *mf*

Kb. *mf*

34

Fl. *ff*

Ob. *ff*

Kfg. *ff* *mp*

Vibr. *ppp* *ppp*

Klav. *ff* *p* *f* *pp*

Spl.

VI. (amp) *f*

Kb. (amp) *fff* *ppp* *pp*

Vc. *fff* *ppp*

Kb. *ff* *mp*

pizz. *arco*

div.

42

Fl. *p*

Kl. *p*

Fg. *mf*

Hn. 1 *ppp* *mf*

Hn. 2 *ppp* *mf*

Perc./Dir. *ppp*

Vibr. *ppp* *ppp*

Spl.

VI. (amp) *fff* *ppp* *ppp*

ins Instrument ausatmen, kein Ton

einatmen

Guero *ppp*

arco

50

Fl. *pp* *ppp*

Kl. *pp* *ppp*

Fg. *ppp*

Vc. *pp* *ppp*

arco

Szene 9: Tarantella IV

Barock phrasieren und binden
♩ = 59 nicht zu laut

Flöte *mf*

Oboe *f*

Bassklarinette (B) *mf*

Altsaxophon (Es) *mp*

Fagott *mf*

Horn 1 (F) *mf*

Horn 2 (F) *mf*

Trompete nicht zu laut *mf*

Marimba *f*

Harfe nicht klingen lassen *f*

Cembalo

Barock phrasieren und binden
♩ = 59 pizz.

Violine (amp) *f*

Viola (amp) *f*

Violoncello (amp) *f*

Violine 1 sehr dominant *f*

Violine 2 *mf* div., col legno battuto unis.

Viola *mf* div., col legno battuto unis.

Violoncello *f*

Kontrabass *f*

8

Fl.

Altfl.

Ob.

B. Kl.

Asax.

Fg.

Kfg.

Hn. 1

Hn. 2

Trp.

Pos. 1

Pos. 2

Perc.

Mar.

Hfe.

Cemb.

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI. 1

VI. 2

Vla.

Vc.

Kb.

ord. arco

f

16

mp *mp*

ff *ff* *ff*

ord. arco

g^{no}
nicht zu laut

The musical score is arranged in a standard orchestral format. The top section includes Flute (Fl.), Clarinet in F (Altfl.), Oboe (Ob.), Bassoon (B. Kl.), and Contrabassoon (Asax.). The middle section includes Bassoon (Fg.), Contrabassoon (Kfg.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet (Trp.), and Mallet Percussion (Mar.). The bottom section includes Harp (Hfe.), Piano (Cemb.), Violin (VI. (amp)), Viola (Vla. (amp)), Violoncello (Vc. (amp)), Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The score features dynamic markings such as *mp* (mezzo-piano) and *ff* (fortissimo), and performance instructions like *pizz.* (pizzicato) and *ord. arco* (ordinarily arco). A rehearsal mark '16' is placed at the beginning of the first staff. The tempo or mood is indicated as *g^{no}* (allegretto) and the instruction 'nicht zu laut' (not too loud) is written above the first staff.

31

Fl.

Ob.

B. Kl.

Asax.

Fg.

Kfg.

Hn. 1

Hn. 2

Pos. 1

Pos. 2

Perc.

Mar.

Hfe.

Cemb.

VI. (amp.)

Vla. (amp.)

Vc. (amp.)

Kb. (amp.)

VI. 1

VI. 2

Vla.

Vc.

Kb.

f

mf

pizz.

arco

39

Fl.

Altfl.

Ob.

B. Kl.

Asax.

Fg.

Hn. 1

Hn. 2

Trp.

Pos. 1

Mar.

Hfe.

Cemb.

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI. 1

VI. 2

Vla.

Vc.

Kb.

mf

mf

p \leftarrow *ff*

pp \leftarrow *ff*

pizz.

tr

tr

tr

tr

tr

46

Fl.

Altfl.

Ob.

B. Kl.

Asax.

Fg.

Kfg.

Hn. 1

Hn. 2

Trp.

Mar.

Hfe.

Cemb.

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI. 1

VI. 2

Vla.

Vc.

Kb.

f

60

Fl.

Altfl.

Ob.

B. Kl.

Asax.

Fg.

Kfg.

Hn. 1

Hn. 2

Trp.

Pos. 1

Pos. 2

Perc.

Mar.

Hfe.

Cemb.

VI. (amp)

Vc. (amp)

Kb. (amp)

VI. 1

VI. 2

Vla.

Vc.

Kb.

sehr weich
mp

sehr weich
mp

con sord.

sehr weich
mp

sehr weich
mp

lyrisch
f

p

pizz. sehr kraftvoll

f

67

B. Kl.

Perc. *die Harfe unterstützend*
pp

Mar. *nicht zu laut im Gleichgewicht mit der Harfe und dem Cembalo*
f

Hfe.

Cemb. *wie ein Stottern*
tr
tr tr tr tr
tr

VI. (amp.)

Vc. (amp.) *etwas fordernder*
nicht zu laut

Vc. *nicht zu roh*

75

Mar. *vorsichtiger*

Hfe.

Cemb.

VI. (amp.) *p*

Vc. (amp.) *p* *f*

VI. 1.

VI. 2.

Vla.

Vc. *pizz.*
f

92

Fl.

Altfl.

Ob.

B. Kl.

Asax.

Fg.

Kfg.

Hn. 1

Hn. 2

Trp.

Pos. 1

Pos. 2

Perc.

Mar.

Hfe.

Cemb.

VI. (amp.)

Vla. (amp.)

Vc. (amp.)

Kb. (amp.)

VI. 1

VI. 2

Vla.

Vc.

Kb.

wie für sich

p \leftarrow *f*

tr

fff

arco

pizz.

arco

pizz.

nicht zu leise

mf

arco, sehr weich

mf

ord.

arco, sehr weich

mf

pizz., kraftvoll

f

pizz.

f

106

Fl.

Altfl.

Ob.

B. Kl.

Asax.

Fg.

Kfg.

Hn. 1

Hn. 2

Trp.

Pos. 1

Pos. 2

Hfe.

Cemb.

VI (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI. 1

VI. 2

Vla.

Vc.

Kb.

mf

f

113

Fl.

Ob.

B. Kl.

Asax.

Fg.

Kfg.

Hn. 1

Hn. 2

Trp.

Pos. 1

Pos. 2

Cemb.

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI. 1

VI. 2

Vla.

Vc.

Kb.

Detailed description: This page of a musical score contains measures 113 through 118. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (B. Kl.), Clarinet (Asax.), Bassoon (Fg.), Bassoon (Kfg.), Horns (Hn. 1, Hn. 2), Trumpet (Trp.), Trombones (Pos. 1, Pos. 2), Percussion (Cemb.), Violin (VI. (amp)), Viola (Vla. (amp)), Violoncello (Vc. (amp)), and Double Bass (Kb. (amp)). The score is written in a common time signature. The Flute part features a complex melodic line with many sixteenth and thirty-second notes. The Oboe and Bassoon parts have similar rhythmic patterns. The Clarinet part has a more sparse, rhythmic accompaniment. The Horns and Trombones provide harmonic support with sustained notes and some melodic fragments. The Percussion part includes a variety of rhythmic patterns, including chords and single notes. The Violin and Viola parts have a melodic line with some dynamics markings like 'f'. The Violoncello and Double Bass parts provide a steady bass line with some melodic movement.

120

Fl.

Ob.

B. Kl.

Asax.

Fg.

Kfg.

Hn. 1

Hn. 2

Cemb.

Vi. 2

Vla.

Vc.

Kb.

Detailed description: This block contains the musical score for measures 120 through 126. It features a full orchestral ensemble including Flute, Oboe, Bass Clarinet, Asaxophone, Fagot, Contrabass Fagot, Horns 1 and 2, Piano, Violin 2, Viola, Violoncello, and Kontrabaß. The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings. The piano part (Cemb.) is shown in grand staff notation. A double bar line with repeat dots is located at the end of measure 126.

127

Fl.

Altfl.

Ob.

B. Kl.

Asax.

Fg.

Kfg.

Hn. 1

Hn. 2

Trp.

Cemb.

Detailed description: This block contains the musical score for measures 127 through 133. The instrumentation includes Flute, Alto Flute, Oboe, Bass Clarinet, Asaxophone, Fagot, Contrabass Fagot, Horns 1 and 2, Trumpet, and Piano. The score continues in the same key signature and time signature as the previous block. The notation includes various rhythmic values, accidentals, and dynamic markings. The piano part (Cemb.) is shown in grand staff notation. A double bar line with repeat dots is located at the end of measure 133.

134

B. Kl. *mf*

Asax.

Fg. *mf* *decresc. poco a poco*

Kfg.

Hn. 1

Hn. 2

Trp. *p*

Vc. *mf*



141

B. Kl.

Asax.

Fg.

Kfg. *p*

Hn. 1 *mp*

Hn. 2 *mp*

Vc.



147

B. Kl. *p*

Hn. 1 *p*

Hn. 2 *p*

Vc. *mp*

29

Fl. *mf*

Altfl. *mf*

Trp. *pp*

Spl. *pp*

Vi. (amp.) *pp*

Vla. (amp.) *pp* Spitze *pp*

Vc. (amp.) *pp* Spitze *pp* pizz. *mp*

Kb. (amp.) *pp* Spitze *pp* pizz. *mp*

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

44

Fl.

Altfl.

B. Kl.

Vibr.

Hfe.

Spl.

Vi. (amp.) arco *ppp*

Vla. (amp.) arco *ppp*

Vc. (amp.) arco *ppp*

Kb. (amp.) *ppp*

Vi. 1

Vi. 2 *div.*

Vla.

Vc.

Kb.

59

Fl. *ppp*

B. Kl. *mf* *pp* *mf* *p*

Kfg. *mp*

Vibr. *p*

Hfe. *mf* *mp* *p* *mf* *mp* *p*

Vi. 1

Vi. 2

Vla. *mf*

Vc. *mf*

Kb. *mf*

Detailed description: This page of a musical score covers measures 59 to 71. The Flute part features a melodic line with trills and triplets, marked *ppp*. The Bassoon part has a rhythmic pattern of eighth notes, with dynamics ranging from *mf* to *p*. The Contrabassoon part has a few notes at the end of the page, marked *mp*. The Vibraphone part consists of sustained chords, marked *p*. The Horns (Hfe.) play a complex texture with triplets and various dynamics including *mf*, *mp*, *p*, and *mf*. The Violins (Vi. 1 and 2) and Viola (Vla.) parts are mostly silent or play sustained notes. The Violoncello (Vc.) and Kontrabaß (Kb.) parts provide a harmonic foundation with sustained notes and a rhythmic pattern of eighth notes.

72

Fl. *pp*

Altfl.

Ob. *p* *ppp*

B. Kl. *mf*

Kfg. *mf*

Vibr. *mf*

Hfe. *mf*

Vi. 1

Vi. 2

Vla. *mf* *div.*

Vc. *mf*

Kb. *mf*

Detailed description: This page of a musical score covers measures 72 to 84. The Flute part has a melodic line with trills, marked *pp*. The Alto Flute part is mostly silent. The Oboe part has a melodic line with trills, marked *p* and *ppp*. The Bassoon part has a rhythmic pattern of eighth notes, marked *mf*. The Contrabassoon part has a few notes, marked *mf*. The Vibraphone part consists of sustained chords, marked *mf*. The Horns (Hfe.) play a complex texture with various dynamics including *mf*. The Violins (Vi. 1 and 2) and Viola (Vla.) parts are mostly silent or play sustained notes. The Viola part has a marking *div.* (divisi). The Violoncello (Vc.) and Kontrabaß (Kb.) parts provide a harmonic foundation with sustained notes and a rhythmic pattern of eighth notes.

Danza de las caras
plötzlich sehr quirlig (im Tempo keinesfalls schneller eher langsamer)

81

Fl. *legato* *mf*

Altfl. *p*

Ob. *p*

Kl.

B. Kl. *p*

Fg. *mf* mit großer Freude

Hn. 1 *mf* mit großer Freude

Hn. 2

Pos. 2

Hfe.

Spl.

Cemb.

Danza de las caras
plötzlich sehr quirlig (im Tempo keinesfalls schneller eher langsamer)

VI. (amp) *arco* *p* *mp* *mf*

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI. 1 *ord.* *1. solo* *mp*

VI. 2 *arco ord.* *1. solo* *mf*

Vla.

Vc. *pizz. ord.* *mf* *pizz. ord.*

Kb. *mf*

88 (legato)

Fl.

Altfl.

Ob.

Fg.

Hn. 1

Cemb.

VI. (amp)

VI. 1

VI. 2

Vc.

Kb.

mp

p

legato

mp

p

94

Fl.

Altfl.

Ob.

Kl.

VI. (amp)

Vc. (amp)

VI. 1

VI. 2

Vc.

Kb.

mp

legato

mp

mf

mp

mf

pp

p

101

Fl. *mf* wie ein loop

Altfl. *mp* wie ein loop

Ob. *p*

Cemb. *mf*

VI. (amp) *mf* *arco* *p* *mf* *p* *mf*

Vc. (amp) *p* *mf* *p* *mf*

VI.1 *mp*

VI.2 *pp*

Vc. *mp*

Kb. *mp*

108

Fl.

Altfl.

Ob.

Perc. *p* Gr.Tr.2

W.B. *p* Woodblocks

Cemb.

VI. (amp) *wie ein Roboter*

Vc. (amp) *p* *mf* *p* *mf* *p* *mf* *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Vla.

Vc. *f* *mp*

Kb. *f* *mp*

115

Fl.

Altf.

Ob.

Kl.

B. Kl.

Fg.

Hn. 1

Trp.

Pos. 1
senza sord.

Perc.

W.B.

Hfe.

Cemb.

VI (amp)

Vla. (amp)

Vc. (amp)
p — *mf* *p* — *mf*

VI. 1

VI. 2

Vc.
pizz.
mf

Kb.
pizz.
mf

mp *pp* *p*

mp *pp* *p*

f *p*

f *mp* *mf*

122

Fl. *mp* *f* *mf* *mp*

Altfl. *mp* *sim.* *f* *mp*

Ob. *mp* *f* *mf* *mp*

Kl. *pp* *mf*

B. Kl. *mp* *sim.* *f* *mp*

Hrn. 1 *pp* *mf* *p* *f*

Trp. *ff* *f* *p* *ff* *p* *f* *p*

Pos. 1 *pp* *mf* *p* *f*

Perc. *mf* *p* *mf*

W.B. *mp* *mf* *p* *mf*

Cemb.

VI. (amp)

Vla. (amp)

Vc. (amp) *mf* *mf*
bei der Wdh. arco,
davor pizz.

Kb. (amp) *mf* *mf*
bei der Wdh. arco,
davor pizz.

VI. 1

VI. 2

Vla.

Vc. *mf* *mf*

Kb. *mf* *mf*

129

Fl. *mp* *f* *p* *f*

Altfl.

Ob. *mp* *f* *p*

Kl. *mf* *f* *mf*

B. Kl.

Fg.

Hn. 1 *ff* *p* *ff* *p* *f* *p* *ff*

Trp. *mf* *ff* *mf* *mp* *f*

Pos. 1 *ff* *p* *ff* *p* *f* *p* *ff*

Perc.

W.B. *p* *mp* *f*

Cemb.

VI. (amp)

Vla. (amp)

Vc. (amp) arco

Kb. (amp) *mf* *ff* *f* *ff* *ff*

VI. 1 *f* tutti, pizz.

VI. 2 *f* tutti, pizz.

Vla.

Vc.

Kb. *mf* arco *ff* pizz. arco *f* *ff* *ff*

135

Fl. *ff*

Altfl. *mf pp* *mf pp* *mf*

Ob. *mf pp* *mf pp* *mf*

Kl. *p* *mf* *p* *mf* *mf* *mf*

B. Kl. *f*

Fg. *mf* *f*

Trp. *mp* *mf*

Pos. 1 *mf* *f*

Perc. *mp* *f* *mp* *f* *mp* *f* *mp*

Cemb.

VI. (amp) *f*

Vla. (amp)

Vc. (amp) *f*

Kb. (amp) *f*

VI. 1

VI. 2

Vla.

Vc. *f*

Kb. *f*

Detailed description: This page of a musical score, numbered 190, covers measures 135 through 141. The score is arranged in a standard orchestral format with multiple staves. The top staff is for Flute (Fl.), which begins with a series of triplet eighth notes marked *ff*. The Alto Flute (Altfl.) and Oboe (Ob.) parts enter in measure 138 with a melodic line marked *mf pp*, which then becomes *mf*. The Clarinet (Kl.) part features a rhythmic pattern of eighth notes, alternating between *p* and *mf*. The Bass Clarinet (B. Kl.) and Bassoon (Fg.) parts provide a low-frequency accompaniment, with the Bassoon marked *mf* and *f*. The Trumpet (Trp.) part has a melodic line marked *mp* and *mf*. The First Position Horn (Pos. 1) part is marked *mf* and *f*. The Percussion (Perc.) part consists of a rhythmic pattern of eighth notes, alternating between *mp* and *f*. The Celeste (Cemb.) part is silent. The Violin (VI.) part is marked *f*. The Viola (Vla.) part is silent. The Violoncello (Vc.) part is marked *f*. The Kontrabaß (Kb.) part is marked *f*. The Violin I (VI. 1) and Violin II (VI. 2) parts are silent. The Viola (Vla.) part is silent. The Violoncello (Vc.) part is marked *f*. The Kontrabaß (Kb.) part is marked *f*.

143

Fl. *p* *pp*

Altfl. *mp*

Ob.

Kl.

B. Kl. *mp* 3 *mp*

Fg.

Hrn. 1 *p* *f* *p* 3

Trp. *f* *p* 3

Pos. 1 *p* *p* 3

Perc.

W.B. *f* *p* *f* *p* softer

VI. (amp) *f* *espressivo* 3

Vla. (amp)

Vc. (amp) *mp* pizz.

Kb. (amp) *p* *f* *p* *mf*

VI. 1 *tutti, arco* *p espressivo*

VI. 2 *tutti, arco* *p* *pp*

Via.

Vc. *mp* pizz.

Kb. *p* *f* *p* *mf*

150

Fl. *pp* *mp pp*

Altfl. *p* *f mp* *ff* mit Luft

Ob.

Kl.

B. Kl. *mp p* *mp* *p³*

Fg.

Hn. 1 *pp*

Trp. *mp*

Pos. 1

Perc.

W.B.

Vi. (amp) *5*

Via. (amp)

Vc. (amp) arco *pp* *mf*

Kb. (amp) arco *pp* *mf*

Vi. 1 *pp* *mp pp*

Vi. 2 *pp* *mp pp*

Via.

Vc. pizz. *pp* *f*

Kb. pizz. *pp* *f*

163

Fl. *frull.* *p* *fff* **G.P.**

Altfl. *pp* *fff*

Ob.

B. Kl.

Asax.

Fg.

Hn. 1 *cresc. poco a poco*

Trp.

Pos. 1 *cresc. poco a poco*

Perc. *p* *f* *p* *f*

W.B. *2 caxixis* *pp* *f* *p* *ff* *p* *f* *nach vorne geworfen*

Cemb.

Vl. (amp) *f* *gliss.* **G.P.**

Vla. (amp) *ord.* *mp* *f* *gliss.*

Vc. (amp) *ord.* *mp* *f* *gliss.*

Kb. (amp) *mf*

Vl. 1 *ord.* *mp* *f* *gliss.*

Vl. 2 *ord.* *mp* *f* *gliss.*

Vla. *ord.* *mp* *f* *gliss.*

Vc. *mf*

Kb. *mf*

169 ord.

Fl. *mf*

Ob.

Fg. *mp*

Hn. 1 *mp*

Cemb. arco senza sord. *p* *mf*

VI. (amp) arco, senza sord. *p* *mp* *mf* *p*

VI. 1 1. solo *mp*

Vc. pizz. *mf*

Kb. pizz. *mf*

Wdh. ad lib., wenn szenisch verlangt,
dann zwei dynamische Stufen leiser

177

Fl. *mp* *f*

Ob. *mp*

Kl. *mp* *mf* *mp* *f* *mp* *f*

Fg. *p* *pp*

Hn. 1 *p* *pp*

VI. (amp) *mp* *f*

Vc. (amp) *pp*

Kb. (amp) *pp*

VI. 1 *mp*

VI. 2 *p*

Vc. *pp*

Kb. *pp*

Wdh. ad lib., wenn szenisch verlangt,
dann zwei dynamische Stufen leiser

184

Fl. *p*

VI. (amp) mit Kraft *mf*

Vc. (amp) legato *mf*

Kb. (amp) *mf*

VI.1 *mf* 1. solo

Vc. pizz. *mf*

Kb. pizz. sim. gliss. (f# - g) die ganze Zeit *mf*



189

Fl. *f* *pp* *f* *pp*

Kl. *mf* *mf* *humorlos*

Trp. con sord. *p*

W.B. am Ende nicht zu laut werden *mf*

VI. (amp)

Vc. (amp)

Kb. (amp) sim. gliss. f# - g sempre

VI.1

Vc.

Kb.

wild, marcato

Musical score for measures 194-200. The score includes parts for Flute (Fl.), Clarinet (Kl.), Bass Clarinet (B. Kl.), Wood Bass (W.B.), Violin (VI. (amp)), Viola (Vc. (amp)), Cello (Kb. (amp)), Violin I (VI. 1), Viola (Vc.), and Cello (Kb.). The Flute part starts with a *fff* dynamic and features complex rhythmic patterns with triplets and sixteenth notes. The Clarinet and Bass Clarinet parts have a *mf* dynamic. The Wood Bass part has a steady eighth-note accompaniment. The Violin and Viola parts have a *mf* dynamic. The Cello parts have a *mf* dynamic and include the instruction "(gliss. sempre sim.)".



Musical score for measures 199-205. The score includes parts for Flute (Fl.), Clarinet (Kl.), Bass Clarinet (B. Kl.), Bassoon (Fg.), Wood Bass (W.B.), Violin (VI. (amp)), Viola (Vc. (amp)), Cello (Kb. (amp)), Violin I (VI. 1), Viola (Vc.), and Cello (Kb.). The Flute part starts with a *fff* dynamic and features complex rhythmic patterns with triplets and sixteenth notes. The Clarinet, Bass Clarinet, and Bassoon parts have a *mp* dynamic. The Wood Bass part has a steady eighth-note accompaniment. The Violin and Viola parts have a *mp* dynamic. The Cello parts have a *mp* dynamic and include the instruction "(gliss. sempre)". The Violin I and Viola parts have a *mp* dynamic. The Cello parts have a *mp* dynamic and include the instruction "(gliss. sempre)". The score ends with a *p* dynamic and the instruction "cresc. poco a poco" with a dashed line.

203

Fl.

Altfl.

Ob.

Kl. (Atmen: Ton weglassen)
p cresc. poco a poco

B. Kl.

Fg.

Hn. 1

Trp.

Pos. 1

Perc.

W.B.

Cemb.

VI. (amp)

Vla. (amp)

Vc. (amp) arco
p cresc. poco a poco

Kb. (amp) *(cresc. poco a poco) mp*

VI. 1

VI. 2

Vc. arco
p cresc. poco a poco

Kb. *(cresc. poco a poco) mp*

207

Fl. *ff*

Altfl.

Ob. *ff*

Kl. *mf*
(cresc. poco a poco)

B. Kl.

Fg.

Hn. 1 *fff*

Trp. *fff*

Pos. 1 *fff*

Gr.Tr. 1 *f*

Perc. *f*

W.B. *f*

Vi. (amp)

Vla. (amp) *mp* cresc. poco a poco *mf*

Vc. (amp) (cresc. poco a poco) *mf* *f*

Kb. (amp) (cresc. poco a poco) *f*

Vi. 1

Vi. 2

Vla. *mp* cresc. poco a poco *mf*

Vc. (cresc. poco a poco) *mf* *f*

Kb. (cresc. poco a poco) *f*

211
frull.
f — *fff*

Fl.

frull.
f — *fff*

Altfl.

frull.
f — *fff*

Ob.

f (cresc. poco a poco) — *fff*

Kl.

B. Kl.

Fg.

frull.
p — *fff*

Hn. 1

frull.
p — *fff*

Hn. 2

frull.
p — *fff*

Trp.

frull.
p — *fff*

Pos. 1

frull.
p — *fff*

Pos. 2

Perc.

W.B.

VI. (amp)
f (cresc. poco a poco) — *ff*

Vla. (amp)
f (cresc. poco a poco) — *ff*

Vc. (amp)
f (cresc. poco a poco) — *ff*

Kb. (amp)
f (cresc. poco a poco) — *ff*

VI. 1

VI. 2
f — *fff*

Vla.
f (cresc. poco a poco) — *ff*

Vc.
f (cresc. poco a poco) — *ff*

Kb.
f (cresc. poco a poco) — *ff*

215

Fl.

Altfl.

Ob.

Kl.
(cresc. poco a poco) - -
f cresc. poco a poco - -

B. Kl.
Atmen: Ton weglassen
f cresc. poco a poco - -

Hn. 1

Hn. 2

Trp.

Pos. 1

Pos. 2

Perc.

W.B.
trem. 

VI. (amp)
f cresc. poco a poco - -

Vla. (amp)
f cresc. poco a poco - -

Vc. (amp)
f cresc. poco a poco - -

Kb. (amp)
f cresc. poco a poco - -

VI. 1
tutti
f cresc. poco a poco - -

VI. 2
tutti
f cresc. poco a poco - -

Vla.
f cresc. poco a poco - -

Vc.
f cresc. poco a poco - -

Kb.
f cresc. poco a poco - -

219

Fl.

Altfl.

Ob.

Kl.
(cresc. poco a poco) - - - - - *ff*

B. Kl.
(cresc. poco a poco) - - - - - *ff*

Hn. 1

Hn. 2

Trp.

Pos. 1

Pos. 2

W.B.

VI (amp)
(cresc. poco a poco) - - - - - *ff*

Vla. (amp)
(cresc. poco a poco) - - - - - *ff*

Vc. (amp)
(cresc. poco a poco) - - - - - *ff*

Kb. (amp)
(cresc. poco a poco) - - - - - *ff*

VI. 1
(cresc. poco a poco) - - - - - *ff*

VI. 2
(cresc. poco a poco) - - - - - *ff*

Vla.
(cresc. poco a poco) - - - - - *ff*

Vc.
(cresc. poco a poco) - - - - - *ff*

Kb.
(cresc. poco a poco) - - - - - *ff*

222

Fl.

Altfl.

Ob.

Kl.

B. Kl.

Fg.

Hn. 1

Hn. 2

Trp.

Pos. 1

Pos. 2

Perc.

W.B.

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI. 1

VI. 2

Vla.

Vc.

Kb.

(cresc. poco a poco)

fff

p

fff

f

Conga
Standtom

Detailed description: This page of a musical score covers measures 222 to 224. It features a large ensemble including woodwinds (Flute, Alto Flute, Oboe, Clarinet, Bass Clarinet, Bassoon), brass (Horn 1 & 2, Trumpet, Trombone), percussion (Conga, Standtom, W.B.), and strings (Violin I & II, Viola, Violoncello, Kontrabaß). The woodwinds and strings are marked with a 'poco a poco' crescendo and reach fortissimo (fff) by measure 223. The brass instruments enter in measure 223 with a piano (p) dynamic, also reaching fortissimo. The percussion section, including Conga and Standtom, begins in measure 223 with a forte (f) dynamic. The W.B. part features a complex rhythmic pattern of triplets. The string parts are highly active, with many sixteenth-note passages. The score is written in a key with one sharp (F#) and a 3/4 time signature.

228

langsamer
♩ = 75

Fl.

Altfl.

Ob.

Kl. (cresc.) *ffff*

B. Kl. (cresc.) *ffff*

Fg. *mp*

Hn. 1

Hn. 2

Trp. *mp*

Pos. 1 *mf* *mp*

Pos. 2

W.B. *mf*

langsamer
♩ = 75

VI. (amp) (cresc.) *ffff*

Vla. (amp) (cresc.) *ffff*

Vc. (amp) (cresc.) *ffff*

Kb. (amp) (cresc.) *ffff*

VI. 1 (cresc.) *ffff*

VI. 2 (cresc.) *ffff*

Vla. (cresc.) *ffff*

Vc. (cresc.) *ffff*

Kb. (cresc.) *ffff* *warm* *mp*

ein wenig schneller werden

234

Fl. *p*

Altfl. *pp*

Kl. *pp*

Fg. *p*

Hn. 1 *mp* *f* *p* *mp*

Vi. 2 *p*

Vla. *p*

Kb. *p*

senza sord., legato

ein wenig schneller werden

243

Kl. *ppp*

Hn. 1 *p*

W.B. *p*

Vi. 2 *mp*

Vla. *mp*

Kb. *p*

J.=60

nimmt Altsax.

weicher Schlägel

J.=60

pizz.

Bogenwechsel unmerklich

250 Matachin II

Hn. 1 *mf*

Hn. 2 *mf*

Trp. *mf*

Pos. 1 *mf*

W.B. *mp*

Hfe. *mf*

nur bei der Wiederholung

Matachin II

Vi. 2 *mf*

Vla. *mf*

Vc. *mf*

Kb. *mf*

nicht zu laut

258 Altsaxophon

Asax. *mf*

Fg. *mf*

Hn. 1

Hn. 2

Trp.

Pos. 1

W.B.

Mar. *mp*

Hfe. *mf*

VI (amp) *mp* doch sehr rauh spielen *tr*

Vla. (amp) *mp* doch sehr rauh spielen

Vc. (amp) *mp* sehr weich

Kb. (amp)

VI. 1

VI. 2

Vla.

Vc. *p* arco

Kb.

267

Ob. *mf*

Asax.

Fg.

Kfg. *mp*

Hn. 1

Trp. ein wenig lauter

Pos. 1

W.B.

Hfe.

Vc. (amp) *pp*

VI. 2

Vla.

Vc.

Kb.

273

Ob.

Asax.

Fg.

Kfg.

Trp.

Pos. 1

W.B.

Hfe.

VI. 2

Vla.

Vc.

Kb.

11. Szene: Fantasia - Passacalles II

♩ = 95 - 100
Tempo Delay

Die vier Solostreicher spielen mit einem Delay -
Noten ohne Hals ahmen das Delay im Duktus nach
ersten Ton
verklingen lassen

das Delay nachahmend, auch die Dynamik (descrec.)
viel Luft

Flöte

Altflöte

pp

sim. sempre

das Delay nachahmend, auch die Dynamik (descrec.)
viel Luft

pp

sim. sempre

Gr.Tr.1

pppp

Schlagzeug

Die vier Solostreicher spielen mit einem Delay -
Noten ohne Hals ahmen das Delay im Duktus nach

♩ = 95 - 100
Tempo Delay

ersten Ton
verklingen lassen

Delay im Tempo 95-100 an, faded lange aus

die Verstärkung der 4 Streicher ist so laut, dass das Delay präsent ist, die Spieldynamik
ist nicht das klanglich-dynamische Resultat - dieses sollte mp - mf sein

Violine (amp)

Viola (amp)

Violine 1

Violine 2

p

arco

pppp

1. arco

1. arco trotzdem mit Energie

mp

pizz.

p

das Delay nachahmend,
auch die Dynamik (descrec.)

1. pizz.

ppp

ppp

p

13

Fl.

Altfl.

B. Kl.

Fg.

Hrn.1

Trp.

Pos.1

Wdh. ad.lib.

p

mf

p

mf

p

p

p

p

Gr.Tr.1

das Delay vom Kb. nachahmend, auch die Dynamik (descrec.)

pp

Schlagz.

Hfe.

Vi. (amp)

Vla. (amp)

Kb. (amp)

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

Wdh. ad.lib.

f

non div.

arco

pp

mf

pp

mf

pp

mf

pp

mf

non arp.

p

p

p

25

Fl. *mp* *mf*

Altfl. *mp*

B. Kl. *mf* *pp* *mp* *pp*

Fg. *mf* *pp* *mp* *pp* *mf*

Hn.1 *mf* *pp* *mp* *pp*

Hn.2 *ppp* *sim.*

Trp. *mf*

Pos.1 *mf* *pp* *mp* *pp* *mf*

Pos.2 *ppp*

Schlgz. Gr. Tr. *pp*

Hfe.

Vl. (amp)

Vla. (amp)

Vc. (amp) *pp* ganz für sich, schöner Ton

Kb. (amp)

Vl.1

Vl.2 *ppp* tutti arco sul pont., Spitze div.

Vla. *mf* *pp* *mp* *pp*

Vc. *mf*

Kb. *mf*

34

Fl. *p* *pp* *sim.*

Altfl. *pp* *sim.*

Fg. *p*

Hn.2 *ppp*

Trp. *p*

Pos.1 *p*

Pos.2 *ppp*

Schlgz.

Hfe. *mf*

Klav. *p* plötzlich *ff*

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI.1 *mf*

VI.2 *unis.* *mp* *mf* *f*

Vla. *ppp*

Vc. *p* *ff* *p* *ff*

Kb. *p* *ff* *p* *ff*

1. pizz. immer fordernder werdend

1. pizz. immer fordernder werdend

41

Fl. *f* *p* *f*

Altfl. *f* *p* *f*

Ob. *f* *p* *f*

B. Kl. *f* *p*

Fg. *f* *p*

Hn.1 *f* *f* *p*

Trp. *f* *p*

Pos.1 *f* *p*

Schlgz. Gr. Tr. *f* *mp* *mf* *f* Delayfeeling umdrehen: cresc.

Mar. *f* archaisch

Hfe. *f* *ff* *mf* *p*

Klav. *mf* *f* *fff*

Vl. (amp) *f*

Vla. (amp) *f*

Vc. (amp) *f*

Kb. (amp) *pp* *f* *p* *ff*

Vl.1 *mf* *f* Delayfeeling umdrehen: cresc.

Vl.2 *f* *ff* *fff*

Vla. *f* *fff*

Vc. *f* *fff*

Kb. *f* *fff*

die Lautstärke im Kontext mit der Verstärkung sehen - bedrohlich werden

Intensität des Delay zurückdrehen

tänzerisch, aber resigniert

Musical score for woodwinds, strings, and percussion. The score includes parts for Flute (Fl.), Alto Flute (Altfl.), Oboe (Ob.), Bassoon (B. Kl.), Contrabassoon (Fg.), Horn 1 (Hn.1), Trumpet (Trp.), Trombone 1 (Pos.1), Maracas (Mar.), Harp (Hfe.), and Piano (Klav.). The woodwinds and strings play a rhythmic pattern with dynamics ranging from *f* to *mf*. The percussion parts include maracas and harp accompaniment. The piano part features a melodic line with dynamics from *p* to *mf*.

Intensität des Delay zurückdrehen

Musical score for amplified strings. The score includes parts for Violin (VI. (amp)), Viola (Vla. (amp)), Violoncello (Vc. (amp)), and Kontrabaß (Kb. (amp)). The strings play a melodic line with dynamics ranging from *p* to *ff*. The Violin 1 part includes a section labeled "ein langes Delay simulieren" (simulate a long delay) with a dynamic of *mf*. The Viola and Violoncello parts play a rhythmic pattern with dynamics from *f* to *p*.

Delay wird noch ein wenig schwächer

56 Klav. *f* *mf* *f*

Spl.

Vi. (amp.) *pp* *pppp*

Vla. (amp.) *pp* *pppp*

Vc. (amp.) *p* *pp* *pppp*

Kb. (amp.) *pp < ff*

Vla. *pp*

Vc. *ff* *pp* *f* *pp*

Kb. *ff* *pp* *f* *pp*

1. pizz. wie vorbei huschend

1. pizz. wie vorbei huschend

accel.

beliebig oft wiederholbar

63 Asax. *pp < fff* *pp < fff* *ppp* *ppp*

Kfg. *pp < fff* *pp < fff* *ppp* *ppp*

Hn.1. *pp < fff* *pp < fff* *ppp* *ppp*

Hn.2. *pp < fff* *pp < fff* *ppp* *ppp*

Trp. *pp < fff* *pp < fff* *ppp* *ppp*

Pos.1. *pp < fff* *pp < fff* *ppp* *ppp*

Pos.2. *pp < fff* *pp < fff* *ppp* *ppp*

Schlgz. *mp* *p* *ord.* *p < f*

Tamtam nicht zu laut - nur als Grundierung

(Tamtam) mit Holz anschlagen

nicht zu laut - im Hintergrund

Sample 31

Klav. *fff* *mp*

Spl. *mp*

accel.

Vla. *fff* *arco* *fff* *pppp* *pppp*

Vc. *fff* *arco* *fff* *ppp* *ppp*

Kb. *fff* *arco* *fff* *ppp* *ppp*

tutti pizz.

tutti arco

tutti arco

tutti pizz.

tutti pizz.

beliebig oft wiederholbar

a tempo

♩ = 100

78 (accel.)

Fl.

Altfl.

Asax.

B. Kl.

Fg.

Kfg.

Hn.1.

Hn.2.

Trp.

Pos.1.

Pos.2.

Schlgz.

Perc.

Klav.

Spl.

VI (amp).

Vla. (amp).

Vc. (amp).

Kb. (amp).

VI.1.

VI.2.

Vla.

Vc.

Kb.

p < f p < f p < f sim. sempre

f *fff* *p* *fff* *ord. mf* *f* *f*

mp *f* *mp*

mf *mf*

ord. nicht zu dominant

Holz

ord. nicht zu laut, aber wie in einem Ritual spielen

Templeblock

verklängen lassen

descrec. poco a poco

Sample 32

(accel.)

a tempo

♩ = 100

pizz.

f

pizz.

f

pizz.

f

pizz.

f

arco, dennoch sehr leicht und tänzerisch

ff

arco, dennoch sehr leicht und tänzerisch

ff

mp

arco, dennoch sehr leicht und tänzerisch

ff

mf

2-3 mal wiederholen

85

Fl. *mp*

Altfl.

Asax.

Fg. *p* *f*

Kfg.

Hn.1 *mp*

Hn.2 *mf* *mp*

Trp. *p*

Pos.1 *f*

Pos.2 *f*

Schlbg.

Perc.

Spl. *pppp*

Vl. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

Vl.1

Vl.2

Vla.

Vc.

Kb.

2-3 mal wiederholen

91

Fl. *ppp*

Altfl. *ppp*

Asax.

Fg. *ppp*

Kfg.

Hn.1

Hn.2 *ppp*

Trp.

Pos.1

Pos.2

Schlagz. *f* Wdh. noch lauter

Perc. *f* Wdh. noch lauter

Spl.

Vi. (amp) arco *ppp* gliss. *ppp* gliss. *f* pizz.

Vla. (amp) arco *ppp* gliss. *f* pizz.

Vc. (amp) arco *ppp* gliss. *f* pizz.

Kb. (amp) arco *pp* gliss. *f* pizz.

Vi. 1 Wdh. leiser spielen

Vi. 2 Wdh. leiser spielen

Vla. Wdh. leiser spielen

Vc. Wdh. leiser spielen

Kb. Wdh. leiser spielen

Delay wieder mehr Intensität

97

Kfg. *f*

Trp. *f*

Pos.1 *f*

Perc. *mp* Tamtam

Schlgz. (Templeblock) *f* (Gr.Tr.1)

Spl.

VI. (amp) *mf* *espressivo* arco

Vla. (amp) *p* arco

Vc. (amp)

Kb. (amp) arco *pp* *mp*

VI.1 *ff*

VI.2 *ff*

Vla. *ff*

Vc. *ff*

Kb. *ff*

Delay wieder mehr Intensität

102

wieder Delay nachahmen

Fl. *p* *sim. sempre*

Altfl. *p* *sim. sempre*

VI. (amp) *gliss.* *gliss.*

Vla. (amp)

Vc. (amp) *pizz.* *mp*

Kb. (amp) *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

VI.1 1. arco *mp*

VI.2 *p* tutti pizz.

111

Fl.

Altfl.

Ob.

Asax.

B. Kl.

Fg.

Kfg.

Schlgz.

Perc.

Spl.

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI. 1

VI. 2

Vla.

Vc.

Kb.

äußerst unbeteiligt
f

äußerst unbeteiligt
f

äußerst unbeteiligt
f

äußerst unbeteiligt
f

ff > *p* *f* > *p* *mf* > *pp* *f* > *ppp* *ff* > *p*

weichere Schlägel
ppp

gliss. *gliss.*

p *gliss.*

gliss.

arco
mp

arco
p

pp < *mp* *pp* < *mp* *pp* < *mp* *p*

cresc. poco a poco
tutti div. in 2 Gruppen
con sord., tasto

p

Delay nachempfinden und weiter in diesem Gefühl bleiben

1.
mf

1.
mf

arco
p

119

Ob.
Asax.
B. Kl.
Fg.
Kfg.
Hn.1
Hn.2
Schlgz.
Perc.
Spl.
VI. (amp)
Vla. (amp)
Vc. (amp)
Kb. (amp)
VI.1
VI.2
Vla.
Vc.
Kb.

ff *p* *mp*
mp
gliss. *gliss.* *mp*
mf
mp
mp
ppp
immer das Delay nachahmend und leiser werdend
ppp
ppp

zwei Doppelgriffe spielen

126

Altfl. *p* *gliss.*

B. Kl. *mp*

Hn.1 *mp* legato auch im Folgenden

Hn.2 *mp* legato auch im Folgenden *mf*

Pos.1 *mf*

Pos.2

Schlgz. *ff* *p*

Perc. nicht zu laut *mf*

Spl.

VI. (amp) *mf* *gliss.*

Vla. (amp) *f* *espressivo*

Vc. (amp) *f*

Kb. (amp)

VI.1 *pppp*

VI.2 *mp* tutti arco
sehr weich tasto

Vla. *mp* tutti div.
sehr weich tasto

Vc. *mf* tutti sehr weich

Kb. arco *mf*

134

Fl. *mp* *gliss.*

Altfl. *mf*

Ob. *f*

Asax. *f*

B. Kl. *f* *mf*

Fg. *f*

Kfg. *mf*

Hrn.1 *mf*

Hrn.2 *mp*

Trp.

Pos.1 dem Horn unterordnend *p*

Pos.2

Schlagz. *f* *p* *ff* *p* *f* *p*

Perc.

Klav.

VI. (amp) *mp* *gliss.*

Vla. (amp) *p* *mf* *vibr.*

Vc. (amp) *mf* *espressivo*

Kb. (amp) *mp* *ppp*

VI.1 *p* *pp* *ppp*

VI.2 *mp* *div.: jeder für sich das Delay nachempfinden* *arco* *mp*

Vla. *mf* *p* *ppp* *div.* *mp*

Vc. *mp* *p* *ppp* *mf* *arco*

Kb. *mp* *mf* *arco*

142 rit.

Ob.

Asax.

B. Kl.

Fg.

Kfg.

Hn.1 *p*

Hn.2

Trp.

Pos.1

Pos.2 *mp*

Schlgz. *mf*

Perc.

Klav.

VI. (amp)

Vla. (amp)

Vc. (amp) *f*

Kb. (amp) *mf*

trem. immer langsamer werdend jeder Spieler in seinem eigenen Tempo

VI.1 *p* *mf* *p*

VI.2

Vla.

Vc.

Kb. *f* *mf*

Alle: mit dem rit. ein wenig dichter und lauter werden
(rit.)

149

Ob.
Asax.
B. Kl.
Fg.
Kfg.
Hn.1
Hn.2
Trp.
Pos.1
Pos.2
Schlbg.
Perc.
Klav.

Trp. *befreit*
f *mp*

Pos.2 *p*

Detailed description: This section of the score covers measures 149 to 152. It features woodwind and percussion parts. The woodwinds include Oboe (Ob.), Asaxophone (Asax.), Bass Clarinet (B. Kl.), Flute (Fg.), Bassoon (Kfg.), Horn 1 (Hn.1), Horn 2 (Hn.2), Trumpet (Trp.), and two positions of the Trombone (Pos.1, Pos.2). The percussion section includes Snare Drum (Schlbg.) and Percussion (Perc.). The Piano (Klav.) part is present but mostly silent. The woodwinds play melodic lines, with the Trumpet part starting in measure 151 with the word 'befreit' and dynamic markings *f* and *mp*. The Trombone 2 part has a *p* marking in measure 149.

Alle: mit dem rit. ein wenig dichter und lauter werden
(rit.)

VI. (amp)
Vla. (amp)
Vc. (amp)
Kb. (amp)
VI.1
VI.2
Vla.
Vc.
Kb.

VI.1 *pppp*
mf

Vla. *div.*

Detailed description: This section of the score covers measures 149 to 152 for the string ensemble. It includes Violin 1 (VI.), Violin 2 (VI.2), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The Violin 1 part has a *pppp* marking in measure 150 and a *mf* marking in measure 152. The Viola part has a *div.* marking in measure 149. The strings play sustained chords and melodic fragments.

154 (rit.)

Asax.

B. Kl.

Kfg.

Hrn.1

Hrn.2

Trp.

Pos.1

Pos.2

Schlgz.

Perc.

Klav.

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI.1

VI.2

Vla.

Vc.

Kb.

con sord.

ff

mp

ff

p

gliss.

mf

arco

mf

pppp

div.

mf

159 (rit.)

Fl. *p* *f*

Altfl. *p* *f*

Ob. *p* *f*

Asax. *f*

B. Kl. *f*

Fg. *mf* *f*

Kfg. *f*

Hn.1 *mp* *f*

Hn.2 *f*

Trp. *p* *f*

Pos.1 *mp* *f*

Pos.2 *mp* *f*

Schlgz. *ff* *> p* *p* *ff* *> p* *ff* *> p* (Lamtam)

Perc.

Klav.

(rit.)

VI. (amp) *mf* *ff*

Vla. (amp) *ff*

Vc. (amp) *f* *ff*

Kb. (amp) *ff*

VI. 2 *ff*

Vla. *ff* unis.

Vc. *fff* *ff* *f*

Kb. *fff* *ff* *f*

Passacalles II
erlösend

$\text{♩} = 65$

168

Fl. *mf*

Altfl. *p*

Ob. *p*

Asax. *p*
nicht zu leise aber sehr ruhig

B. Kl. *p*

Fg. *mf*

Kfg.

Hn.1 *mp*

Hn.2 *mp*

Hfe. *p* *mp*

Klav. *mf*
sehr weich und verträumt

Passacalles II
erlösend

$\text{♩} = 65$

Delay und Verstärkung aus

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI.1 *mf* arco *pizz.*

VI.2 *mf* arco *pizz.*

Vla. *mf* arco *div. unis.*

Vc. *mf* div. arco

Kb. *mf* div. arco

175

Fl. *legato* *mf* *f*

Altfl. *mf* *p* *legato* *mp*

Ob. *legato* *p* *mp*

Asax.

B. Kl. *mp* *pp*

Fg. *mf*

Kfg. *p* *p* *mf*

Hn.1 *mf*

Hn.2 *mf*

Pos.1 *mf* *p* *f*

Pos.2 *mf* *p* *f*

Schlgz. *KL. Tr.*
sehr leicht mit Besen
p *mf* *mp*

Hfe.

Klav. *p* *mf* *mp* *p*

Vla. (amp) *kaum Amp - kein Delay* *pizz.* *arco* *p* *f* *mp*

Vc. (amp) *pizz.* *arco* *p* *f* *mp*

Kb. (amp) *pizz.* *arco* *p* *f* *mp*

VI.1

VI.2

Vla. *arco* *f*

Vc. *arco* *f*

Kb. *arco* *f*

182

Fl. *mf* *p* *f* *mf* *trm*

Altfl.

Ob. *mf* *p* *f*

Asax. *mp*

B. Kl. *mp* *mf* *p* *f* nicht zu laut

Fg. *mp* *mp* *f*

Kfg.

Hrn.1 *mf*

Hrn.2 *mf*

Trp.

Pos.1 *mf*

Pos.2 *mf*

Perc. Gr.Tr.1 *p* *mf* *f* *p* Gr.Tr.2

Hfe.

Klav. *mf* *p* *f*

Vi.1 *f* pizz.

Vi.2 *f* pizz.

Vla. *f* pizz.

Vc. *f* pizz. *ff*

Kb. *f* pizz. *ff*

188

Fl. *ff* *fff*

Altfl. *ff* *fff*

Ob. *ff* *fff*

Asax. *ff* *fff*

B. Kl. *mf*

Fg. *mf*

Kfg. *mf*

Hn.1 *f*

Hn.2 *f*

Trp. *ff* senza sord. strahlend

Pos.1 *f*

Pos.2 *f*

Perc. spitzer Sound *mp*

Hfe. *f*

Klav. *mf* *mp*

Vla. (amp) *pp*

Vc. (amp) *pp*

Kb. (amp) *pp*

VI.1 *ff*

VI.2 *ff* arco

Vla. *ff* arco

Vc. arco

Kb. arco

198

Fl.

Altfl.

Ob.

Asax.

B. Kl.

Fg.

Kfg.

Hn.1

Hn.2

Trp.

Pos.1

Pos.2

Schlagz.

Perc.

VI (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI.1

VI.2

Vla.

Vc.

Kb.

f

mp

mf

ff

fff

gliss.

trill

201

Fl. I *ff* *ff* *mf*

Altfl. *p* *f*

Ob. *mp* *mf*

Asax. *f* *ff* *mf*

B. Kl. *f*

Kfg.

Hrn. 1

Hrn. 2

Trp. *ff*

Pos. 1

Pos. 2

Schlgz.

Perc.

Klav.

VI. (amp) *fff*

Vla. (amp) *p* *f*

Vc. (amp) *p* *f*

Kb. (amp) *p* *f*

VI. 1 *tr*

VI. 2 *tr*

Vla. *p*

Vc. *p*

Kb.

Musical score for orchestra and strings, measures 205-210. The score includes parts for Flute (Fl.), Alto Flute (Altfl.), Oboe (Ob.), Asaxophone (Asax), Bass Clarinet (B. Kl.), Bassoon (Fg.), Contrabassoon (Kfg.), Horn 1 (Hn.1), Horn 2 (Hn.2), Trumpet (Trp.), Snare Drum (Schlg.), Percussion (Perc.), Piano (Klav.), Violin (amp.) (VI), Viola (amp.) (Via), Violoncello (amp.) (Vc), Double Bass (amp.) (Kb.), Violin 1 (VI.1), Violin 2 (VI.2), Viola, Violoncello, and Double Bass.

Measures 205-210:

- Fl.: *p* (measures 205-206), *mf ff* (measures 209-210)
- Altfl.: *ff* (measures 209-210)
- Ob.: *p* (measures 205-206), *mf* (measures 207-208), *ff* (measures 209-210)
- Asax: *mp* (measures 207-208), *f* (measures 209-210), *pp* (measures 209-210)
- B. Kl.: *mp* (measures 209-210)
- Hn.1: *p* (measures 207-208), *f* (measures 209-210), *p* (measures 209-210)
- Hn.2: *p* (measures 207-208), *f* (measures 209-210), *p* (measures 209-210)
- Trp.: *p* (measures 205-206)
- Perc.: *pp* (measures 207-210), *f* (measures 209-210)
- VI (amp.): *f* (measures 205-210)
- Via (amp.): *ppp* (measures 209-210), *gliss.* (measures 209-210)
- Vc (amp.): *ppp* (measures 209-210), *gliss.* (measures 209-210)
- Kb (amp.): *ppp* (measures 209-210), *gliss.* (measures 209-210)
- VI.1: *mf* (measures 209-210), *p* (measures 209-210), *f* (measures 209-210)
- VI.2: *mf* (measures 209-210), *p* (measures 209-210), *f* (measures 209-210)
- Via: *mf* (measures 209-210), *p* (measures 209-210), *f* (measures 209-210)
- Vc: *f* (measures 209-210)
- Kb: *f* (measures 209-210)

212

B. Kl. *ppp*

Perc. *ppp*

Klav. *mp* *verträumt, mit viel Pedal, sehr frei*

Vla. *mp*

Vc. *mf* *div.* *mp* *unis.*

Kb. *mf* *mp*

218

B. Kl.

Hn.1 *ppp*

Klav. *mf* *mp* *f* *mp* *fragend* *lauter aber nicht zu dominant*

Vc. *p*

Kb.

225

B. Kl.

Kfg. *mp* *p*

Hn.1 *ppp*

Hn.2 *ppp*

Klav. *mf* *mp* *p*

Kb.

attacca Szene 12

Szene 12: Epilog

Larghetto aber nicht zu langsam

freies Tempo / Puls vom Band;
auch der Einsatz, Rhythmus und die Dynamik der Instrumente
sind frei und ungebunden (können auch variieren in den ersten 3 Takten)

A Anzahl der Wdh. für A und B
frei wählbar on cue

B

Horn 1 in F

Horn 2 in F

Posaune 1

Posaune 2

Spl

Sample 33

immer wieder lauter und leiser werden in den ersten 3 Takten, keinesfalls plötzlich

einatmen

ausatmen

p

einatmen

ausatmen

p

einatmen

ausatmen

p

Larghetto aber nicht zu langsam

freies Tempo / Puls vom Band;
auch der Einsatz, Rhythmus und die Dynamik der Instrumente
sind frei und ungebunden (können auch variieren in den ersten 3 Takten)

A Anzahl der Wdh. für A und B
frei wählbar on cue

B

Violine (amp)

Viola (amp)

hörbar verstärkt, unatürlich laut

ppppp

hörbar verstärkt, unatürlich laut

pppp

Altfl.

B. Kl.

Hn. 1

Hn. 2

Pos. 1

Pos. 2

Hfe.

Klav.

Spl

VI. (amp)

Vla. (amp)

mp

f

mf

pp

pp

beide Pos. gleichzeitig in einem Rhythmus atmen

einatmen

ausatmen

einatmen

ausatmen

beide Pos. gleichzeitig in einem Rhythmus atmen

einatmen

ausatmen

einatmen

ausatmen

klingen lassen

mp

p

leise im Hintergrund

ppppp

pppp

ein wenig schneller

12

Altfl. *> ppp* nimmt Picc.

B. Kl. *pp*

Hn. 1 *p* Aus Ein

Hn. 2 *ppp* *pp* Aus Ein

Pos. 1 *p* Aus Ein

Pos. 2 *p* Aus Ein

Vibr. arco *p* *pp* trem.

Hfe. *pp* *f*

Klav. *mf* erlösend *mf* *f* wie Glocken *mp* *f* *mf* trocken, kurz, erstickt *p*

Spl.

ein wenig schneller

VI. (amp.)

VI. 1 *tasto, espressivo* *ppp* *mf* *ppp*

23

Hn. 1 Ein Aus (Aus) **heldenhaft, gebrochen**

Hn. 2 Ein Aus (Aus)

Pos. 1 Ein Aus (Aus)

Pos. 2 Ein Aus (Aus)

Mar. *mf* nicht zu laut, mit der Harfe und dem Klav. ausbalanciert

Hfe. weiterhin l.v. nicht zu leise *mf*

Klav. wie Glocken *mf* *f* *mf* *f* *mf*

VI. (amp.) *espressivo, molto vibr.* *ppp* *f* *p* **heldenhaft, gebrochen**

33 *von Vl. (amp.) übernehmen*

Hn. 1 *p*

Mar.

Hfe.

Klav.

Vl. (amp.) *ppp* *f* *ord. arco* *tr* *mp*

Vc. *arco* *mf*

Kb. *arco* *mf*

41 *Piccolo* *sehr barock artikulieren, legato* *mf*

Picc.

Fl. *sehr barock artikulieren, legato* *mf*

Mar.

Hfe. *die folgende Figur bis C immer durchspielen in der eigenen Metrik bleiben, "Klangteppich" und Puls mit Klav. und Mar. bilden* *quasi 5/8* *pp*

Klav.

Vl. (amp.) *mit Kraft* *ff* *heldenhaft*

Vl. 1 *tutti, ord.* *mp* *arco*

Vl. 2 *mp* *arco*

Vla. *pizz.* *f*

Vc. *pizz.* *arco* *mp* *f* *pizz.*

Kb. *pizz.* *f* *pizz.* *f*

48

Picc.

Fl.

Mar.

Hfe.

(weiter Figur spielen)

der Pianist fragt Spieler/innen aus dem Orchester (Streicher, Schlagzeug), die mit ihm am Klavier die Stelle bis C spielen / zwischen *ppp* und *pp3* der Pianist gibt anderen Spielern die Einsätze

die folgenden Figuren bis C immer durchspielen, in der eigenen Metrik bleiben, "Klangteppich" und Puls mit Hrf. und Mar. bilden - das klangliche Ergebnis / Erlebnis steht im Vordergrund, keinesfalls eine exakt rhyth. Ausführung!

Klav.

SPIELER/IN 1

pp

SPIELER/IN 2

pp

ein wenig vorsichtiger

VI. (amp.)

VI. 1

VI. 2

Vla.

Vc.

Kb.

arco

mf

arco

mf

arco

mf

54

Picc.

Fl.

Trp.

Pos. 1

Pos. 2

Hfe.

(weiter Figur spielen)

PIANIST/IN (l.H.)

pp

(SP1: weiter Figur spielen)

VI. (amp.)

VI. 1

VI. 2

Vla.

Vc.

Kb.

mf

fff

fff

f

mf

mf

vorsichtig

vorsichtig

arco

arco

(Boccherini)

59

Picc. *f* *p* *f* *p* *f*

Fl. *f* *p* *f* *p* *f*

Ob. *f* *p* *f* *p* *f*

Kl. *f* *p* *f* *p* *f*

Fg. *f* *p* *f* *p* *f*

Pos. 1

Pos. 2

Mar.

Hfe. (weiter Figur spielen)

Klav. (PNO: weiter Figur spielen) (SP2: weiter Figur spielen) (SP1: weiter Figur spielen) SPIELER/IN 3 *pp*

VI. (amp) *sehr lyrisch*

Vla. (amp)

VI. 1

VI. 2

Vla.

Vc.

Kb.

66

Picc. *mf*

Fl. *mf*

Ob. *mp*

Kl. *mp*

Fg.

Hn. 1 *mf*

Hn. 2 *mf*

Pos. 1

Pos. 2

Mar. *pp*
die folgende Figur bis C immer durchspielen
in der eigenen Metrik bleiben, "Klangteppich"
und Puls mit Hrf. und Klv. bilden
quasi 5/8
(weiter Figur spielen)

Hfe.

(PNO: weiter Figur)

(SP2 weiter Figur)
(Spieler/in 3 erweitert um die Oktave)

(SP1: weiter Figur)

SPIELER/IN 4 *pp*

PIANIST/IN (r.H.) *pp*

Klav.

VI. (amp)

Vla. (amp)

Vc. (amp)

Kb. (amp)

VI. 1 *mf*

VI. 2 *mf*

Vla. *mf*

Vc. *mf* pizz.

Kb. *mf* pizz.

73

Picc. *mp*

Fl. *mp*

Hn. 1 *pp*

Hn. 2 *pp*

ALLE: WEITER DIE KLANGFLÄCHE SPIELEN

Mar.

Hfe.

Klav.

Vi. 1 *arco mp*

Vi. 2 *pizz. mp arco*

Vla. *pizz. mp arco*

Vc. *mp*

Kb. *mp*

82

Hn. 1

Hn. 2

Pos. 1

Pos. 2

ins Instrument atmen, immer lauter werdend, gemeinsamen Puls finden und nicht vom rit. der Klangfläche beirren lassen

ALLE: WEITERHIN DIE KLANGFLÄCHE SPIELEN

Mar.

Hfe.

Klav.

Vi. 1 *arco decresc. poco a poco*

Vi. 2 *decresc. poco a poco*

Vla. *decresc. poco a poco*

Vc. *decresc. poco a poco*

Kb. *decresc. poco a poco*

Wiederholungen ad.lib. (so oft wie nötig)
der Puls sollte fast zum Stillstand kommen

88 rit.

Picc.

Hn. 1 Atmen wird stärker, aber nicht unnatürlich

Hn. 2 Atmen wird stärker, aber nicht unnatürlich

Pos. 1 Atmen wird stärker, aber nicht unnatürlich

Pos. 2 Atmen wird stärker, aber nicht unnatürlich

Perc. wenn mit Wdh., dann nur bei der (letzten) Wiederholung:
Gr.Tr.1
pp

ALLE: WEITER KLANGFLÄCHE SPIELEN

Mar.

Hfe.

Klav.

Spl. wenn mit Wdh., dann nur bei der (letzten) Wiederholung:
Sample 34

Wiederholungen ad.lib. (so oft wie nötig)
der Puls sollte fast zum Stillstand kommen

rit.

Vl. 1 > *pppp*

Vl. 2 *pppp*

Vla.

Vc.

Kb.

Tambourstab synchron mit Guiro + Gr.Tr. (Auftakt und ersten Schlag des Folgetaktes geben: ♩ 2. FINE... 1. on cue weiter

C ♩ = 40

geheimnisvoll
PPPP

leichter atmen
pp

leichter atmen
pp

arco
p

trem.
pp → f

klingen lassen
mp

wie Glocken
mf f mf trocken, kurz, erstickt

Sample 35 "10"
Sample 36 "9"
Sample 37 verklängen lassen

+ Tambourstab
Guiro geschabt
mf

Tambourstab synchron mit Guiro + Gr.Tr. (Auftakt und ersten Schlag des Folgetaktes geben: ♩ 2. FINE... 1. on cue weiter

C ♩ = 40

p

arco
p

pizz.
mp

♩ = 40

102 quasi Tarantella V - wie ein Abspann (gewagt und frech)

Picc.

Fl. *mf*

Ob.

Asax.

B. Kl. *pp* *legato sim., unmerklich atmen*

Fg. *mf*

Kfg. *pp*

Hn. 1 *ppp*

Hn. 2

Trp. *mf*

Perc. *pppp* *Guiro*
Schabgeräusch langsamer werdend (nicht hin und her: nur ein Schaben)
+ Tambourstab
Gr. Tr. 2 *mf*

Spi.

♩ = 40

quasi Tarantella V - wie ein Abspann (gewagt und frech)

Vi. 1 *f* *pizz.*

Vi. 2 *f* *pizz.*

Vla. *f* *pizz.*

Vc. *mf* *pizz. vorsichtig hineinspielen*

Kb. *p* *arco*

109

Picc. *mf*

Fl. *mf*

Ob. *mf*

Asax. *mf*

B. Kl. *ppp* *mf*

Kfg. *p* sehr leise

Hn. 1 *mp*

Hn. 2 *mp*

Trp.

Perc. *p* *mf* *p* Chapaka (alternativ auch Caxixi geschüttelt leiser)

Mar. *mf*

Hfe. *mf*

Klav. *mp* lyrisch, verträumt

Spl. Sample 38 Sample 39

Vi. 1

Vi. 2

Vla.

Vc. *p* arco *mf*

Kb.

116

Picc. *f*

Fl. *f*

Ob. *f*

Asax.

B. Kl.

Trp. *mp* wie für sich *pp*

Pos. 1 *mf* schwer einatmen

Pos. 2 *mf* schwer einatmen

Perc. *p* *mf* *p* Chapaka

Mar.

Hfe. *f*

Spl. Sample 39 "6"

Vi. 1

Vi. 2

Vla.

Vc. *p*

Kb. *f*

123

Picc. *mf*

Fl. *f*

Ob. *f*

Asax. *mf*

B. Kl. *pp*

Fg. *mf*

Kfg. *pp*

Hn. 1 *mf*

Trp. *mf*

Pos. 1 *mf* schwer einatmen

Pos. 2 *mf* schwer einatmen

Perc. Guiro *mp* *p* *mf* *p*

Perc. Gr. Tr. 1 *mf*

Spl. Sample 40 "5"

Vi. 1 *f* pizz.

Vi. 2 *f* pizz.

Vla. *f* pizz.

Vc. *pp* *f* pizz. sich in den Vordergrund spielen

Kb. *p*

129

Picc.

Fl.

Ob.

Asax.

B. Kl.

Fg.

Hn. 1

Hn. 2

Trp.

Pos. 1

Pos. 2

Perc.

Perc.

Hfe.

Spl.

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

mp

p — *mf* — *p*

f

Megaphon koordiniert im weiteren Verlauf das Erklingen der Samples 42 und 43
(Posaunen Atmen + Sampleplayer)- es soll eine gemeinsame Aktion sein - unabhängig
und frei in der Zeit - im Konsens der beteiligten Spieler

134

Picc. *mf*

Fl. *f*

Ob. *mf*

Asax. *mf*

B. Kl. *ppp* *mf*

Kfg. *p*

Hn. 2

Trp. *f* *pp*

Pos. 1 *mf* einatmen

Pos. 2 *mf* einatmen

Perc. *p* *f* *p* *f*

Mar. *mf*

Hfe. *f*

Klav. *mp*

Spl. *mp*

[Sample 41] "4"

MEGAPHONSPRECHER (imitiert -spricht- leise) SYNCHRON
mit dem Sampleplayer SAMPLE 41; dann im weiteren Verlauf 42, 43

Megaphon koordiniert im weiteren Verlauf das Erklingen der Samples 42 und 43
(Posaunen Atmen + Sampleplayer)- es soll eine gemeinsame Aktion sein - unabhängig
und frei in der Zeit - im Konsens der beteiligten Spieler

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

Mit der Wiederholung (mehrere wie auch keine Wdh. möglich, jeder wartet auf das Erklängen der Samples 42/43), nach dem Erklängen der Aktionen endet das Stück -
On cue abrechen ... ad.lib. D.S. § al Fine...

139

Picc.

Fl.

Ob.

Asax.

B. Kl.

Fg.

Kfg.

Pos. 1

Pos. 2

kein Notentext ab der Wdh.;
nur auf die gemeinsame Aktion achten

kein Notentext ab der Wdh.;
nur auf die gemeinsame Aktion achten

mf

ppp

pp

Chapaka / Caxixi kann ab der Wdh. frei improvisieren (kein Notentext)

Perc.

Perc.

p

f

p

f

Mar.

Hfe.

Spl.

im Falle der Wdh.(en) die Samples 38, 39, 40 nicht mehr spielen
nur bei D.S. al Fine - hier die notierten Samples spielen

Sample 42
"3"

Sample 43
"2"

Mit der Wiederholung (mehrere wie auch keine Wdh. möglich, jeder wartet auf das Erklängen der Samples 42/43), nach dem Erklängen der Aktionen endet das Stück -
On cue abrechen ... ad.lib. D.S. § al Fine...


Vi. 1

Vi. 2

Vla.

Vc.

Kb.



X

X

I

T

V

