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Zimmermann

Concerto

pour Violoncelle et orchestre
en forme de «pas de trois»
(1965/66)

Studienpartitur
ED 6329



SCHOTT

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Für Siegfried Palm

**Kompositionsauftrag
des Südwestfunks Baden-Baden**

**This work was commissioned
by the Südwestfunk (Radio Baden-Baden)**


Uraufführung:

**8. April 1968 in Straßburg
Sinfonieorchester des Südwestfunks,
Dirigent: Ernest Bour, Solist: Siegfried Palm
Ballett-Uraufführung: 12. 5. 1968 in Wuppertal,
Ballett der Wuppertaler Bühnen
Choreographie: Ivan Sertic
Dirigent: Hanns-Martin Schneidt
Bühnenbild und Kostüme: Wilfried Sakowitz
Solo-Cello: Siegfried Palm**

First Performance:

**Straßbourg, 8 April 1968
Südwestfunk Symphony Orchestra
Conductor: Ernest Bour, soloist: Siegfried Palm
First stage performance: Wuppertal, 12 May 1968
Ballett of the Wuppertal Opera House
Choreography: Ivan Sertic
Conductor: Hanns-Martin Schneidt
Décor and costumes: Wilfried Sakowitz
Solo'cello: Siegfried Palm**

1. Kontrabaß
Ganzton höher gestimmt
2. Kontrabaß
Halbton tiefer gestimmt
3. und 4. Kontrabaß
sind Fünfsaiter
- Elektr. Kontrabaß
Ganzton höher
in folgender Stimmung
- 

- 1st double bass
tuned 1 tone up
- 2nd double bass
tuned 1 semitone down
- 3rd and 4th double bass
have five strings
- electr. double bass
tuned 1 tone up
as shown
- 

Die transponierenden Instrumente sind als solche behandelt. Für die Jazzpartien sollten Spieler mit Jazzerfahrung zur Verfügung stehen. Vorzeichen gelten nur vor der Note, vor der sie stehen. Flageolett bei Mandoline, Gitarre, Zimbal und Harfe klingt eine Oktave höher als notiert, ebenfalls 4' beim Cembalo; hingegen klingen bei den Streichern die mit dem Flageolett-Zeichen o versehenen Noten wie notiert.

Anmerkung: Die Metronomzahlen stellen logarithmische Werte dar, die gewissermaßen das ideale Ziel einer zwangsläufig approximativen Ausführung sind.

The transposing instruments are treated as such. For the jazz parts, players experienced in jazz should be employed. Accidentals apply to the note only which they precede. The harmonics of the mandolin, guitar, dulcimer and harp sound one octave higher than written, equally the 4' manual of the harpsichord. The notes of the strings showing the harmonics sign o sound as written.

Note: The metronome markings represent logarithmic values which, up to a point, stand for an ideal performance – these can be approximated according to the context.

Distribution

Don Quichotte

La Fée

La Sentimentale

Les trois cygnes blancs

Les trois paladins

Corps de ballet

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Durata: ca. 24'

Concerto

pour Violoncelle et orchestre
en forme de «pas de trois»

Bernd Alois Zimmermann
(1965/66)

I Introduzione (Dans la vallée des songes)

4 $\text{♩} = 50,4$

con sord. f

1 pp $espr. molto$ mp $con sord.$ pp pp

2 pp $espr. molto$ mp $con sord.$ pp pp

3 $con sord.$ pp $espr. molto$ mp $con sord.$ pp pp

4 pp $espr. molto$ mp $con sord.$ pp $espr. molto$ mp pp pp

5 pp $espr. molto$ mp $con sord.$ pp $espr. molto$ mp pp pp

6 pp $espr. molto$ mp $con sord.$ pp $espr. molto$ mp pp pp

7 pp $espr. molto$ mp $con sord.$ pp $espr. molto$ mp pp pp

Violino I

1 pp $espr. molto$ mp $con sord.$ pp $espr. molto$ mp pp pp

2 pp $espr. molto$ mp $con sord.$ pp $espr. molto$ mp pp pp

3 pp $espr. molto$ mp $con sord.$ pp $espr. molto$ mp pp pp

4 pp $espr. molto$ mp $con sord.$ pp $espr. molto$ mp pp pp

5 pp $espr. molto$ mp $con sord.$ pp $espr. molto$ mp pp pp

6 pp $espr. molto$ mp $con sord.$ pp $espr. molto$ mp pp pp

7 pp $espr. molto$ mp $con sord.$ pp $espr. molto$ mp pp pp

Violino II

1 pp $non cresc.$ $espr. molto$ $con sord.$ pp $non cresc.$ $pppp$ $non cresc.$ $con sord.$ $pppp$ $non cresc.$

2 pp $non cresc.$ $espr. molto$ $con sord.$ pp $non cresc.$ $pppp$ $non cresc.$ $con sord.$ $pppp$ $non cresc.$

3 pp $non cresc.$ $espr. molto$ $con sord.$ pp $non cresc.$ $pppp$ $non cresc.$ $con sord.$ $pppp$ $non cresc.$

4 pp $non cresc.$ $espr. molto$ $con sord.$ pp $non cresc.$ $pppp$ $non cresc.$ $con sord.$ $pppp$ $non cresc.$

5 pp $non cresc.$ $espr. molto$ $con sord.$ pp $non cresc.$ $pppp$ $non cresc.$ $con sord.$ $pppp$ $non cresc.$

6 pp $non cresc.$ $espr. molto$ $con sord.$ pp $non cresc.$ $pppp$ $non cresc.$ $con sord.$ $pppp$ $non cresc.$

7 pp $non cresc.$ $espr. molto$ $con sord.$ pp $non cresc.$ $pppp$ $non cresc.$ $con sord.$ $pppp$ $non cresc.$

Violoncello

1 pp $non cresc.$ $espr. molto$ $con sord.$ pp $non cresc.$ $pppp$ $non cresc.$ $con sord.$ $pppp$ $non cresc.$

2 pp $non cresc.$ $espr. molto$ $con sord.$ pp $non cresc.$ $pppp$ $non cresc.$ $con sord.$ $pppp$ $non cresc.$

3 pp $non cresc.$ $espr. molto$ $con sord.$ pp $non cresc.$ $pppp$ $non cresc.$ $con sord.$ $pppp$ $non cresc.$

4 pp $non cresc.$ $espr. molto$ $con sord.$ pp $non cresc.$ $pppp$ $non cresc.$ $con sord.$ $pppp$ $non cresc.$

1 pp $non cresc.$ $espr. molto$ $con sord.$ pp $non cresc.$ $pppp$ $non cresc.$ $con sord.$ $pppp$ $non cresc.$

2 pp $non cresc.$ $espr. molto$ $con sord.$ pp $non cresc.$ $pppp$ $non cresc.$ $con sord.$ $pppp$ $non cresc.$

3 pp $non cresc.$ $espr. molto$ $con sord.$ pp $non cresc.$ $pppp$ $non cresc.$ $con sord.$ $pppp$ $non cresc.$

4 pp $non cresc.$ $espr. molto$ $con sord.$ pp $non cresc.$ $pppp$ $non cresc.$ $con sord.$ $pppp$ $non cresc.$

1 pp $non cresc.$ $espr. molto$ $con sord.$ pp $non cresc.$ $pppp$ $non cresc.$ $con sord.$ $pppp$ $non cresc.$

2 pp $non cresc.$ $espr. molto$ $con sord.$ pp $non cresc.$ $pppp$ $non cresc.$ $con sord.$ $pppp$ $non cresc.$

3 pp $non cresc.$ $espr. molto$ $con sord.$ pp $non cresc.$ $pppp$ $non cresc.$ $con sord.$ $pppp$ $non cresc.$

4 pp $non cresc.$ $espr. molto$ $con sord.$ pp $non cresc.$ $pppp$ $non cresc.$ $con sord.$ $pppp$ $non cresc.$

1 pp $non cresc.$ $espr. molto$ $con sord.$ pp $non cresc.$ $pppp$ $non cresc.$ $con sord.$ $pppp$ $non cresc.$

2 pp $non cresc.$ $espr. molto$ $con sord.$ pp $non cresc.$ $pppp$ $non cresc.$ $con sord.$ $pppp$ $non cresc.$

3 pp $non cresc.$ $espr. molto$ $con sord.$ pp $non cresc.$ $pppp$ $non cresc.$ $con sord.$ $pppp$ $non cresc.$

4 pp $non cresc.$ $espr. molto$ $con sord.$ pp $non cresc.$ $pppp$ $non cresc.$ $con sord.$ $pppp$ $non cresc.$

Fl. 1 *espr.* $pp < pp < pp < mp$ $pp < pp < pp < mp$

Fl. 2 *espr.* $pp < pp < pp < mp$ $pp < pp < pp < mp$

Fl. 3 *espr.* $pp < pp < pp < mp$ $pp < pp < pp < mp$

Glash. (ein wenig hervortreten) $pp < mp$ $pp < mp$

Viol. I $pp < pp < pp < mp$ $pp < pp < pp < mp$

Viol. II *sul pont.* $pp < pp < pp < mp$ $pp < pp < pp < mp$

Vla. 1 pp (*ein wenig hervortreten*) *pp non cresc. ma espr. molto*

Vla. 2 pp *pp non cresc.*

Vcl. 1 pp *come prima*

Vcl. 2 pp *espr. molto* mp $3. come prima$ pp

Vcl. 3 pp

Vcl. 4 pp

This page of a musical score features five main instrument groups: Flute (Fl.), Clarinet (Clash.), Violins (Viol. I and Viol. II), Violas (Vla.), and Cello/Double Bass (Vcl. and Cb.).

- Flute (Fl.):** Three staves (1-3) with dynamic markings *p*, *pp < pp < mp*, *mf*, and *pp*. Includes a 7-measure rest.
- Clarinet (Clash.):** Three staves (1-3) with dynamic markings *pp*, *mp*, and *mf*. Includes a 5-measure rest.
- Violins (Viol. I and Viol. II):** Each group has five staves (1-5). Viol. I includes dynamic markings *pp*, *mp*, *mf*, and *pp*. Viol. II includes *pp* and *pppp*. Both groups feature "come prima" markings.
- Violas (Vla.):** Five staves (1-5). Includes dynamic markings *pp*, *mp*, and *pp*. Features "espr. molto con sord." markings.
- Cello/Double Bass (Vcl. and Cb.):** Violins have two staves (1-2) with dynamic markings *p*, *pp*, *mp*, and *mf*. Cello/Double Bass has three staves (1-3) with dynamic markings *pp*, *mp*, and *p*. Includes "come prima" markings.

The score is heavily annotated with dynamic markings, articulation symbols, and rests, indicating a complex and expressive performance.

3/4 = 56.7

Filtrz g.

Fl.

Klar. (A)

Viol. I

Viol. II

Vla.

Vcl.

Kb.

pp

mf

p

mp

pp espr. molto

con sord.

sul pont.

Halbtontriller

(a)

Fl. 1, 2, 3

Klar. (A) 1, 2, 3

Viol. II 2, 4, 6

Vla. 1, 2, 3, 4

Vcl. 1, 2, 3, 4

Kb. 1, 2, 3, 4

mf

tr

mp

p

pp

mf

p

mp

pp

tr

ord.

pp espr. molto

tr

3

5:3

mf

p

mf

9:6

p

mf

tr

pp

tr

p

mf

mf

senza sord.

ord.

p

5:3

mf

5:3

8

9:6

3, sul tasto

p

pp espr. molto

tr

come prima

come prima

Klar. (A)

1
2

Vcl. solo

espr. molto, quasi parlando

p p p mf p p

Viol. II

1
2
4

pp non cresc.
espr. molto

come prima

Vla.

1
2
3
4

(tr) dim.
(tr) dim.
(tr) dim.
(tr) dim.

Vcl.

1
2
3
4

dim.
p mp mf p

5:3 5:3 5:3

Kb.

1
2
3
4

mp p mf p

8 9:6 9:6 9:6

come prima

Musical score for Mandolin (Mand.), Electric Guitar (El. Git.), Zither (Zimb.), Harp (Hrf.), Violin Solo (Vcl. solo), Violins II (Viol. II 2), Violins (Vcl. 1, 3, 4), and Keyboard (Kb.).

Mand.: *p*, *espr. molto*, *mf*, *p*, *mf*, *p*. Rhythmic markings: 5:6, 5:6.

El. Git.: *mf*, *p*, *mf*, *mf*, *mf*, *p*.

Zimb.: *p*, *mp*, *p*, *mf*, *p*, *mp*, *mf*, *p*, *mp*, *mf*. Rhythmic markings: 3, 9:6, 9:6. *col Ped. sempre*.

Hrf.: *mp*.

Vcl. solo: *p*, *espr. molto*, *p*, *p*, *mf*. *flautando*.

Viol. II 2: *mf*, *dim.*, *pp*.

Vcl. 1, 3, 4: *mf*, *dim.*, *pp*. Rhythmic markings: 5:3, 5:3.

Kb.: *p*, *mf*, *dim.*, *pp*. Rhythmic markings: 9:6, 9:6. *8*.

2/4 [ⓑ] 4/4 ♩ = 67,4

5/4

Zimb.

3

p

mf *p* *mf* *p* *mf* *p*

bacch. molle

con Ped.

Glash.

mf sempre

p *mf* *p* *mf* *p* *mf* *p* *mf*

Hrf.

Vcl. solo

2/4 4/4 ♩ = 67,4

p *mf* *p* *mf* *p* *mf*

Viol. I

Viol. II

pp espr. molto

Vla.

senza sord.

pp

Vcl.

Kb.

dim. *pp*

8 sul pont.

Kb.

5/4 $\text{♩} = 80,2$ quasi sognando, fantasioso

Fl. 1 *pp saltando* *mf* *pp* *mf*

Zimb. *mf* *p* *mp* *mf* *p* *mf* *pp*

Glash. *mf sempre* *p* *mf* *pp*

Vcl. solo $\text{♩} = 80,2$ quasi sognando, fantasioso
p saltando, ma espr. molto

Viol. II 3 *senza sord. sul pont.* *pp* *sul pont.*

Vla. 3 *senza sord.* *pp*

Vcl. 1 *8*

Kb. 1 *pp espr. molto*
2 *pp espr. molto*
3 *espr. molto*
4 *espr. molto*

1 *pp* *mf dim.*

Fl. 2 *pp* *mp* Doppelzg.

3 *pp* *mp* Tripelzg.

Mand. (gut hervortreten) *p mp* *p mf* *p mp* *mf* *p mp* *mf* *p mf* *mp*

Zimb.

Glash.

Vcl. solo

Viol. II 3 *come prima*

7 *come prima*

Vla. 3 ord. *pp espr. molto*

4 *come prima*

1 *come prima*

Kb. 2

3

4

©

Fl. 1

Mand.

Zimb.

Glash.

Hrf.

Vcl. solo

Viol. II

Vla.

Kb.

(gut hervortreten)
bacch. dure
col Ped. sempre

(gut hervortreten)

come prima

come prima

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

mf *p* *mf* *p*

7 7 7

Detailed description: This page of a musical score features eight staves. The Flute 1 staff has a melodic line with many accidentals. The Mandolin staff includes dynamic markings (p, mf, mp, p) and triplet markings (7). The Zymbel (Cymbal) staff has performance instructions: '(gut hervortreten) bacch. dure' and 'col Ped. sempre', with dynamics (mf, mp, p, mf). The Glash. (Glass) staff has '(gut hervortreten)' and dynamics (mp, p, mf, p). The Violin II staff has 'come prima' markings. The Viola staff also has 'come prima' markings. The Keyboard staff has four parts with various dynamics and phrasing. The Violoncello solo staff has a complex, rhythmic melodic line.

1 Fl. 1
2 Fl. 2
Mand.
Zimb.
Glash.
Hrf.
Vcl. solo
Viol. II
Vla.
Kb. 1
2
3
4

pp saltando
mf
p
mp
mf
p
p sempre
mf
mf
p sempre
mp
p
p
mp
p sempre
mf
p
mf
sul pont.
ma espr. molto

1
Fl. 1
2
pp mf sim.

Mand.
mf p mp mf p mf mp p mf mp

Zimb.
p sempre

Glash.

Hrf.
p mp p

Vcl. solo

3
Viol. II

Vla.
4

1
2
3
4
Kb.

Detailed description of the musical score: This page of a musical score, numbered 23, contains parts for several instruments. The Flute I part (Fl.) consists of two staves with a melodic line featuring many accidentals and dynamic markings of *pp*, *mf*, and *sim.*. The Mandolin (Mand.) part has a rhythmic pattern with triplets and dynamics ranging from *mf* to *mp*. The Zymbal (Zimb.) part features a sustained chord with a *p sempre* marking. The Glash. (Glass) part has a few notes with a *7* marking. The Hrf. (Harp) part has a few notes with a *5* marking and dynamics of *p*, *mp*, and *p*. The Vcl. solo (Violin solo) part has a complex, fast-moving melodic line. The Viol. II (Violin II) part has a few notes with a *7* marking. The Vla. (Viola) part has a few notes with a *4* marking. The Kb. (Cello) part has a few notes with a *1* marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

1
Fl.

2

Mand.

Zimb.

Hrf.

Vcl. solo

a3, tutti con sord.
1 2 3
sempre espr. molto

Viol. II

7

ord.
a3 (senza sord.)
1 2 3
pp sempre espr. molto

Vla.

4

1

2

Kb.

3

4
ord.
espr. molto

Detailed description: This page of a musical score features six systems of staves. The first system contains two staves for Flute (Fl.), numbered 1 and 2. The second system is for Mandolin (Mand.), with dynamics *p*, *mf*, *p*, *mp*, and *mf*, and includes triplet markings. The third system is for Harp (Hrf.), with dynamics *mf*, *p*, *mp*, and *mf*, and includes a quintuplet marking. The fourth system is for Violin solo (Vcl. solo). The fifth system contains three staves for Violin II (Viol. II), with dynamics *pp* and *sempre espr. molto*, and includes a quintuplet marking. The sixth system contains four staves for Keyboard (Kb.), with dynamics *pp* and *espr. molto*, and includes a quintuplet marking. The score is written in a key signature of two flats and a 3/4 time signature.

Fl. 1

Fl. 2

Zimb.

Hrf.

Vcl. solo

Viol. I
1 2 3 4
pp espr. molto
a 3

Viol. II
5 6 7
a 3 con sord.(ord.)
pp espr. molto

Vla
1 2 3
4 5 6
a 3 (senza sord.)
pp espr. molto
a 3 sul pont.

Vcl.
1 2 3
pp espr. molto

Kb.
1
2
3
4

quasi improvvisando
colle due mani

mp mf mp p mf mp mf p mp mf

a 4 senza sord.
ord.

a 3 con sord.(ord.)

a 3 (senza sord.)

a 3 sul pont.

* = : gliss. mit dem Fingernagel aufwärts, der Fingerkuppe abwärts.

+ = : gliss. hinter dem Steg.

ⓓ
Più mosso (♩ = 89,9)

Zimb.

p *mf*
col Ped. sempre, cresc.

Cemb.

8'p

Glash.

mf

Più mosso (♩ = 89,9)

Viol. I

(a4)
ord.
a3

Viol. II

(a3)

Vla.

(a3)

Vcl.

con sord.
pp sul tasto

Kb.

* = mit den Fingerkuppen klingend gehämmert.

Mand. *p* (non trem.)

Zimb. *p* *mf*

Cemb. *p* *mf*

Glash. *mp* *p* *mf* *p sempre*

Viol. I 1 2 3 4 5 6 7

Viol. II 1 2 3 5 6 7

Vla. 1 2 3 4 5 6

Vcl. 1 2 3 4 5

Kb. 1 2 3 4

The score is written for a chamber ensemble. The Mandolin part features a melodic line with triplets and a dynamic marking of *p* (non trem.). The Zimbale and Cembalo parts provide harmonic support with various rhythmic patterns and dynamics. The Glash. part has a more melodic and expressive line with dynamics ranging from *mp* to *p*. The string sections (Viol. I, Viol. II, Vla., Vcl., and Kb.) are primarily in a sustained, harmonic role, with some melodic movement in the lower strings.

Mand. *sim.*

Zimb. *mf* *p* *cresc.*

Cemb.

Glash.

Viol. I

Viol. II

Vla.

Vcl.

Kb. *sul pont.*

(pp sempre)

Mand. $\frac{3}{2}$ (♩=♩) $\frac{4}{4}$

Zimb.

Violoncello solo $\frac{3}{2}$ (♩=♩) $\frac{4}{4}$

Viol. I sul pont. (pp sempre)

Viol. II sul pont. (pp sempre)

Vla. sul pont. (pp sempre)

Vcl.

Kb.

p *cresc.* *mf*

3 5 3 3 3

5 5 5 5 5 5 5 5 5 5 5

1 2 3 4 5 6 7

1 2 3 4 5 6

1 2 3 4 5

1 2 3 4

8

Detailed description: This page of a musical score features seven staves. The Mandolin staff (Mand.) is in 3/2 time, with a tempo marking of ♩=♩ and a 4/4 time signature at the end. It contains a complex melodic line with triplets and slurs. The Zimbale staff (Zimb.) is in 3/2 time and features a rhythmic accompaniment with slurs and accents. The Violoncello solo staff (Violoncello solo) is in 3/2 time and shows a dynamic progression from piano (p) to mezzo-forte (mf) with a crescendo (cresc.) marking. The Violin I (Viol. I) and Violin II (Viol. II) staves are in 3/2 time and marked 'sul pont.' and '(pp sempre)'. The Viola (Vla.) staff is in 3/2 time, also marked 'sul pont.' and '(pp sempre)'. The Violoncello (Vcl.) staff is in 3/2 time. The Keyboard (Kb.) section consists of four staves, with the first staff marked '8'. The score is divided into two measures by a vertical bar line.

4/4 [ⓐ]

Glash.

Violoncello solo

Viol. I

Viol. II

Vla.

Vcl.

Kb.

The musical score is for page 31, marked with a circled 'a' and a '4/4' time signature. It features seven staves: Glash. (Guitar), Violoncello solo (Cello), Viol. I (Violin I), Viol. II (Violin II), Vla. (Viola), Vcl. (Violoncello), and Kb. (Klavier/Piano). The Glash. part is written in two staves with dynamic markings *p*, *mf*, *mp*, and *p*, and includes five-measure rests. The Violoncello solo part has dynamics *p*, *mf*, *p*, *cresc.*, *mf*, and *p*. The Viol. I and Viol. II parts are marked *(pp)*. The Vcl. part is marked *(pp sempre)*. The Kb. part includes an 8-measure rest in the first staff. The score is divided into four measures by vertical bar lines, with five-measure rests indicated by brackets and the number '5' above the staff lines.

Zimb. *bacch. molle* *pp* *gliss.*

Glash. *mf*

Violoncello solo *cresc.* *mf* *p* *mp* *mf*

Viol. I *mf*

Viol. II *mf*

Vla. *mf*

Vcl. *mf*

Kb. *mf*

1 2 3 4 5 6 7

1 2 3 4 5 6

1 2 3 4 5

1 2 3 4

Improvvisando

Zimb. *f* *ff* colle bacch. dure, bacch. normali *gliss.* *non gliss.* *gliss.*

Glash. *m.s.*

Hrf. *ff*

This system contains three staves. The Zimb. staff has a dynamic of *f* and a *ff* section with the instruction "colle bacch. dure, bacch. normali". It includes glissando and non-glissando markings. The Glash. staff has a dynamic of *m.s.* and the Hrf. staff has a dynamic of *ff*. There are various musical notations including slurs, accents, and dynamic hairpins.

Zimb. *gliss.* *gliss.*

Glash.

This system contains two staves. The Zimb. staff has two *gliss.* markings. The Glash. staff has some musical notation. There are vertical dashed lines indicating alignment between the staves.

Zimb. *gliss.* *ff* *ff* *rapido* *gliss.* colle bacch.

Glash.

Hrf. *gliss.*

rapido

This system contains three staves. The Zimb. staff has dynamics of *gliss.*, *ff*, *ff*, *rapido*, and *gliss.*, along with the instruction "colle bacch.". The Glash. staff has some musical notation. The Hrf. staff has a *gliss.* marking. There are vertical dashed lines and a *rapido* marking at the bottom right.

f
Presto possibile

Zimb. *pp (non gliss.)* *gliss.* *non gliss.*

Glash. *pp colla parte*

Zimb. *gliss.* *non gliss.* *gliss. sempre*

Glash. *cresc.*

Zimb. *ff sempre* *colle bacch.* *colle bacch. l.v.*

Glash. *sempre con Ped.*

Hrf. *ff* *gliss.* *l.v.*

Schlg. Maracas *ff* *gliss.* *ritmico molto* *tr*

Schüttelrohr *pp* *ritmico molto* *5*

Violoncello solo *p*

Kb. *pp* *cresc.* *pp non cresc.*

g
4/4 = 71,3

Schlg.

Maracas
Schüttelrohr

poco *cresc.*

Violoncello solo

f *p* *sul pont.* *fp* *ff*

Kb.

1 *mf* *come prima*

2 *pp* *cresc.* *mf* *come prima*

3 *come prima*

4

Schlg.

Claves
Maracas
Schüttelrohr
Holztrommel
Gurke
Kleine Trommel

mf *tr* *mp* *poco cresc.*

Violoncello solo

ordinario, martellato, quasi tamburo
f sempre *cresc.* *ff* *cresc.*

Kb.

1 *mf* *come prima*

2 *pp* *cresc.* *mf* *come prima*

3 *come prima*

4

Hr. (F) 1 2
 Tr. (C) 1 2
 Pos. 1 2

Claves
 Maracas
 Becken
 Schüttelrohr
 Holztrommel
 Gurke
 Kleine Trommel
 Große Trommel

Pk.

Hrf.

Pno.

Violoncello solo

Viol. I
 Viol. II

Vla.

Vcl.

Kb. 1
 2
 3
 4

II Allegro (La Fée, «Don Quichotte» et la Sentimentale)

$\text{♩} = 134,6$ (Entrée de la Fée)

$\frac{5}{8}$

$\frac{3}{8}$

$\frac{3}{4}$

Musical score for various instruments. The score includes parts for Flute (Fl.), Clarinet (Klar. (A)), Bassoon (Fg.), Trumpet (Schlzg.), Horn (Hrf.), Violoncello solo, Violins I (Viol. I), Violins II (Viol. II), Viola (Vla.), Violas (Vcl.), and Contrabass (Kb.). The score is written for five systems. The first system includes Flute, Clarinet, Bassoon, Trumpet, and Horn. The second system includes Violoncello solo and Violins I, II, Viola, and Violas. The third system includes Violins I, II, Viola, and Violas. The fourth system includes Violins I, II, Viola, and Violas. The fifth system includes Violins I, II, Viola, and Violas. The score features various dynamic markings such as *pp*, *mp*, *mf*, *f*, *pp dolce*, *mf dolce*, *non cresc. ma espr.*, *tutti pizz.*, *pizz.*, *(non div.)*, and *l. v.*. The tempo is *Allegro*. The time signature is $\frac{5}{8}$. The score includes a section marked *dolce* for the Clarinet and *mp dolce* for the Trumpet. The score also includes a section marked *tutti pizz.* for the Viola and Violas, and *pizz.* for the Violas. The score includes a section marked *(non div.)* for the Violas. The score includes a section marked *l. v.* for the Horn.

pp non cresc. ma espr.

3
4 (Entrée de "Don Quichotte") 4/4

Fl. 1 2 3
Klar. (A) 1 2 3
Fg. 1 2
Kfg. 3
Hr. (F) 1 2
Tr. (C) 1 2
Pos. 1 2
Kbtb.
Schlzg. Triangel
2 Becken
Große Trommel
Pk.
Hrf.
Pno.
Violoncello solo
Viol. I
Viol. II 1 3 4 7
Vla.
Vcl. 1 2 3 4 5

espr. p *mf* *mf dolce*
mf *mf dolce*
f *mf* *mf dolce*
espr. mf *f* *mf dolce*
f *f* *f* *mf* *f*
ff *f* *f* *f* *l.v.*
ff *ff* *ff rapido e secco*
quasi tamburo
tutti tallone *ff* *ord.* *con sord.*
arco, tallone *ff* *ord.* *con sord.*
a3, tallone *ff* *pizz.*
arco, tallone *ff* *pizz.*

*) Die Spieler der 1. und 2. Trompete müssen über den Ansatz für hohe Lagen verfügen.

3. nimmt Picc.

♩ = 60 (Entrée de la Sentimentale)

Fl. 1 2 3

Klar. (A) 1 2 3

Fg. 1 2

Tr. (C) 1

Schlgz. Triangel Glockenspiel

Hrf.

Pno.

Vcl. Solo

Viol. I 1 2 3 4 5 6 7

Viol. II 1 2 3 4 5 6 7

Vla.

Vcl.

Kb. 1 2 3

Triangel *f* *p* *fp* *f*

Glockenspiel *pp* *pp* *l.v.*

Hrf. *mp* *mf* *mp dolce l.v.*

Pno. *mf* *rapido e secco* *mp dolce l.v.* *8b.....*

Vcl. Solo *ord. mf cresc.*

Viol. I *con sord. mp sim.*

Viol. II *mf f mf*

Vla. *f p fp f* *1. sola con sord. mp*

Vcl. *con sord. mp* *1. solo con sord. arco mp*

Kb. *con sord. mp* *div. con sord. mp*

Picc. (3) *mp*

Fl. 1/2 *mp*

Ob.d'am (3) *mf dolce*

Klar. (A) 1/2 *mp*

3 *3.Cl. nimmt B-Cl. in B*

Altsax. (Es) *p* *mf* *p* *mf*

Fg. 1/2 *mp*

Kfg. (3) *mp*

Tr. (C) 1

Schlgzg. Triangel *pp* *pp gva* *pp dolce* *dolce*

Hrf. *mf* *pp dolce*

Pno. *mp dolce* *l.v.*

86

Vcl.Solo *mp* *f* *f* *3/4 (lo stesso tempo)* *2/4*

Viol. I 1 *f* *mp* *f* *mp*

2 *f* *mp* *f* *mp*

3 *f* *mp* *f* *mp*

4 *f* *mp* *f* *mp*

5 *f* *mp* *f* *mp*

6 *f* *mp* *f* *mp*

Viol. II 1 *f* *mp* *f* *mp*

2 *f* *mp* *f* *mp*

3 *f* *mp* *f* *mp*

4 *f* *mp* *f* *mp*

5 *f* *mp* *f* *mp*

6 *f* *mp* *f* *mp*

Kb. 1 *sim.* *div.* *sim.*

2 *sim.*

4

2/4 ♩ = 80,1 (Préparation)

Picc. (3) 3. nimmt gr. Fl. *mp dolce*

Fl. 1/2 *mp dolce*

Ob.d'am. (3) *f*

Klar. 1 (A) 1. 2. nehmen Cl. in B *mp dolce*

Bkl. (3) (B) *mp dolce*

Altsax. (Es) nimmt Sopr. Sax. in B *mp dolce*

Fg. 1 *dolce*

Kfg. (3) *mp dolce*

Hr. (F) 1/2 con sord. 1. *dolce* 2. (senza sord) *mp dolce*

Tr. (C) 1/2 nimmt Cornett (B) *mp dolce*

Pos. 1/2 1. con sord. *mp dolce* 2. nimmt Cb. Pos.

Kbtb. con sord. *mp dolce* *pp*

2/4 ♩ = 80,1 (Préparation)

Vcl. Solo *ff sempre, deciso* *mf espr. molto cresc.*

Viol. I tutti, senza sord. *mf dolce* 1., 2., 3. soli *mp dolce*

Vla. tutte *mf dolce non cresc.*

Kb. 1/4 *mf espr. molto* *mp dolce*

4/8 ♩ = 142,6 quasi „cool

El.Git. *mf* *f* l.v.

Zimb. *f sempre*
bacch. normali

Vcl.Solo *f* *cresc.* *ff* *un poco ritenuto* *ff* *f* *mf* *ff*

Vla. *pizz.*
tutti pizz.
senza sord.

Vcl. *f*

Kb. 1 *) *pizz.* *senza sord.*
4 *f sempre*



Jazz" (Pas de trois, relèvements acrobatiques)

El.Git. *f sempre*

Zimb.

Hrf. *f* *mf* *f* *p* *f*
près de la table sempre

Vcl.Solo *mf* *ff* *mf* *ff* *mf* *ff* *mf* *f*

Kb. 1

*) Mit elektrischem Verstärker.
Hi-hat (möglichst Jazz-Drummer) geht mit 1. Kb. mit.

Mand. *f sempre*

El. Git. *ff f mf f mf ff mf ff*

Zimb.

Hrf. *p f p mf f p mf ff ff* (non arpegg.)

Vcl. Solo *mf ff mf ff ffz < ff mf ff*

Kb. 1

Mand. *f sempre* ²/₄

El. Git. *mf f ff mf f mf ff*

Zimb.

Hrf. *p f p ff* l.v.

Vcl. Solo *mf < f mf ff ffz mf ff sempre* ²/₄

Kb. 1

2/4 Più mosso $\text{♩} = 151,2$ ($\text{♩} = 75,6$)

Mand. *mf* *ff* *mf* *ff* *mf* *ff* *mf*

El. Git. *mf* *f*

Zimb. *mf* *ff* *mf* *ff*

Glash. *mf* *ff* *mf* *ff*

Hrf. *mf* *cresc.* *ff* *mf* *f*

Vcl. Solo *ff* sempre

Viol. I *mf cresc.* *ff* *mf ff* *mf* *f*

Kb. 1 *mf cresc.* *ff* *mf ff* *mf* *f*

Kb. 2 (Hi-hat tacet) *mf cresc.* *ff* *mf ff* *mf* *f*

bacch. dure

près de la table

tutti con sord. pizz.

*) Die E-Saite ist einen Ganzton tiefer gestimmt.

Mand. *ff* *mf* *ff* *mf cresc.* *ff sempre* *dolce sempre* **3** **4** **7** **8** *Meno mosso* $\text{♩} = 106,9$

El. Git. *mf* *f* *mf cresc.* *ff* **3**

Zimb. *mf* *ff* *mf* *cresc.* *f* *ff sempre, ma dolce* *bacch. molle* **3**

Glash. *mf cresc.* *ff* *mf* *cresc.* **3**

Hrf. *ff* *mf cresc.* *mf* *f* *ord. mf* **3**

Vcl. Solo *ff sempre* **7** **3** **4** **7** **8** *Meno mosso* $\text{♩} = 106,9$ *arco*

Viol. I *mf* *ff* *mf* *ff* *mf* *cresc.* *f*

Kb. *ff* *mf* *ff* *ff sempre, ma dolce* *senza sord.* **3** **3** **3**

*) Mit elektrischem Verstärker.
Hi-hat geht mit 2. Kb.mit.

Mand. 2/4

El.Git. *ff* ma dolce *ff* sempre l.v.

Zimb.

Glash. *ff* sempre

Hrf. *ff* *ff* sempre, ma dolce

Schlgzg. 2. Tomtom *ff*

Vcl.Solo *con tutta la forza* 2/4

Kb. 2 (Hi-hat tacet)

Detailed description: This page of a musical score contains eight staves. The Mandolin staff (Mand.) features a melodic line with various accidentals and a 2/4 time signature at the end. The Electric Guitar (El.Git.) staff has a sparse accompaniment with triplets and dynamic markings of *ff* ma dolce and *ff* sempre. The Zither (Zimb.) staff provides harmonic support with chords and triplets. The Glass Harmonica (Glash.) staff has a simple melodic line with a *ff* sempre dynamic. The Horns (Hrf.) staff has a melodic line with triplets and dynamics of *ff* and *ff* sempre, ma dolce. The Drums (Schlgzg.) staff shows a 2. Tomtom part with a *ff* dynamic. The Violin Solo (Vcl.Solo) staff features a complex, fast melodic line with a *con tutta la forza* instruction and a 2/4 time signature. The Keyboard (Kb.) staff has a bass line with triplets and a (Hi-hat tacet) instruction.

④ $\frac{2}{4}$ Allegro di bravura, sempre in modo di Jazz ♩=151,2 (♩=75,6)

Klar. 1 (B) *ff sempre*

Sopr.sax. (B) *ff sempre* nimmt Alt - Sax. in Es

Kfg. (3) *ff sempre*

Cor. (B) *con sord.* *ff sempre*

Tr. (C) 2 *con sord.* *ff sempre*

Pos. 1 *con sord.* *ff sempre* *)

Kbpos.(2) *con sord.* *ff sempre*

Kbttb. *(con sord.)* *ff sempre*

Holztrommel

Cowbell

1. Tomtom

2.

3.

**)

Schlg. Rührtrommel

1. häng. Becken

2.

3.

Hi-hat *ff sempre* *sempre l.v.*

$\frac{2}{4}$ Allegro di bravura, sempre in modo di Jazz ♩=151,2 (♩=75,6)

Vcl.Solo

*) Pedalton
 **) 1 Spieler

3/4

Klar. 1 (B)

Kfg.

Cor. (B) nimmt wieder Tromp. in C

Tr. (C) 2

Pos. 1

Kbpos.(2)

Kbtb.

Kleine Trommel

Cowbell

Schlg. 1. Tomtom 2. 3. Rührtrommel

Vcl. Solo

3/4

3/4 **Stretta (trois petites variations) in modo ordinario (non in modo di Jazz) (1 ière variaton: la Sentimentale)**
♩ = 106,9

Kfg.

Kbpos.

Vcl. Solo

Vcl. 1

6 (senza sord.)
8 arco
con tutta la forza

p *ff* *f cresc.* *ff* *f cresc.* *ff* *f cresc.* *ff*

3/4

Capriccioso molto, presto possibile (2 ième variation: Don Quichotte)

Vcl. Solo *pizz. sempre*

Vcl. 1

*) Alle Vorschläge sul pont., Hauptnoten ord. spicc.

Vcl. Solo *poco rit. sul pont. (mit verbreiterndem trem.)*

Vcl. 1 *poco rit. Kling pizz.*

***) Fingernagel - pizz.

Vcl. Solo *pizz.*

Vcl. 1 *pizz.*

Vcl. Solo *pizz. quasi Chitarra*

Vcl. 1 *sim.*

Prestissimo molto (3 ième variation: La Fée [Pirouettes])

Vcl. Solo *s. pont s. tasto ord. s. pont*

fff pp poco a poco

*) → ständiger kontinuierlicher Wechsel zwischen den verschiedenen Spielarten nach Wahl ! ebenfalls bei den Stricharten !

Vcl. Solo *crescendo*

Vcl. Solo *... sim. non trem.*

3 Allegro deciso (serioso) ♩ = 100,8
4 (Pas de trois)

2
4

Mand.



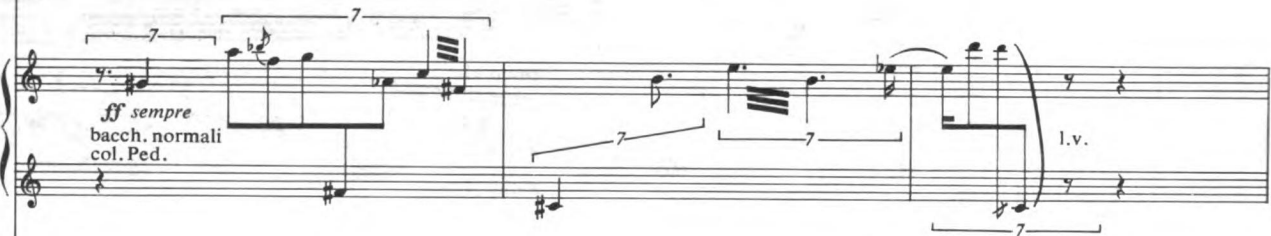
ff sempre

El.Git.



ff sempre

Zimb.



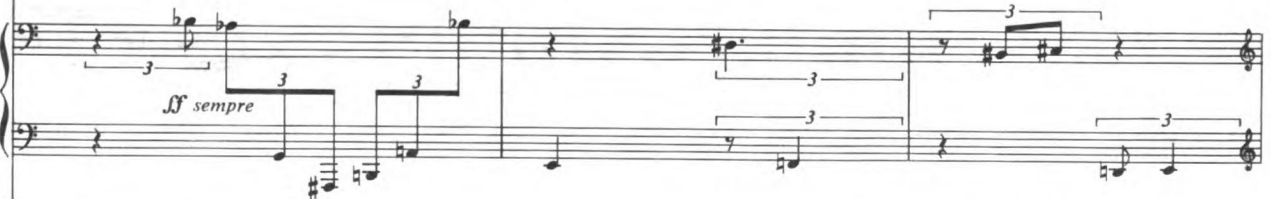
ff sempre
bacch. normali
col. Ped. l.v.

Cemb.



8' ff sempre

Hrf.



ff sempre

Vcl. Solo



ff sempre

Kb.



1 pizz. ff
(ohne Verstärker) ff sempre
2

Ob. 2

Ob.d'am. (3)

Mand.

El.Git.

Zimb.

Cemb.

Hrf.

Schlgzg.

Vcl.Solo

Kb.

3/4

2/4

pp cresc.

f sempre

f sempre

martellato senza trem.

bacch. dure senza Ped.

col Ped.

près de la table

ca. 112 In modo di Jazz

1/4 kl. Trommel

Holztrummel

Cowbell

Hi-hat

f sempre

ca. 170

f sempre

*pizz. *)*

5/32

6/8

3/4

*) Mit elektrischem Verstärker.

Ob. 2

Ob.d'am (3)

Hr. (F) 1 2

Tr. (C) 1 2

Kbtb.

Hrf.

Vcl.Solo

mf cresc. *f sempre*

(con sord.) *f sempre*

(con sord.) *mf sempre*

$\frac{3}{4}$ $\text{♩} = 100,8$
martellatissimo

Hr. (F) 1 2

Tr. (C) 1 2

Pos. 1

Vcl.Solo

$\text{♩} = 179,8$ **Concertato molto** $\frac{4}{8}$

senza sord. *ff sempre*

senza sord. *ff sempre*

senza sord. *f sempre*

$\text{♩} = 179,8$ **Concertato molto** $\frac{4}{8}$

cresc. molto *con tutta la forza*

Tr. (C)
 1
 2
 Pos. 1
 Kbpos.(2)
 Vcl.Solo

senza sord.
f sempre

(h)

6/8

Hr. (F)
 1
 2
 Tr. (C)
 1
 2
 Schlgzg.
 kleine Trommel
 Tamburin
 Vcl.Solo
 Viol. I
 Viol. II
 Vla.
 Vcl.

(senza sord.) a2

pp cresc.

ff

ff

arco senza sord. con tutta la forza

arco senza sord. con tutta la forza

arco con tutta la forza

tutti arco con tutta la forza

mart.

mart.

mart.

mart.

♩ = 95,2 (Coda)

2/4

6/8

6/8

2/4

♩ = 95,2 (Coda)

2/4

3

3

3

3

$\frac{3}{4}$ lo stesso tempo

The musical score for page 54 is divided into several sections. The top section includes woodwinds: Flute (Fl.), Oboe (Ob.), Oboe d'amore (Ob. d'am), Clarinet in B-flat (Klar. (B)), Bassoon (Fag.), and Bassoon in C (Kfg.). Below these are Horns (Hr. (F)), Trumpets (Tr. (C)), and Trombones (Pos., Ktb.). The percussion section (Schlagz.) includes Triangel, kleine Trommel, Tamburin, 1 Tomtom, 2 Tomtom, 3 Tomtom, and Rührtrommel. The string section (Vcl. Solo, Viol. I, Viol. II, Vla., Vcl., Kb.) is at the bottom. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *tr*, *tr*, *ff*, *ff sempre*, *div.*, *tutti arco*, and *con tutta la forza*. A *senza sord.* marking is present for the Trombones. The bottom section of the score is marked with $\frac{3}{4}$ lo stesso tempo and includes a **** marking for the Solo Violin.

*) Ohne elektr. Verstärker

***) Solo-Vcl. stimmt C-Saite einen Ganzton höher.

III Adagio (Les trois cygnes blancs)

4/4 ♩ = 100,8 (Solo I)

Schlgz. Vibraphon *bacch.molle* *con vibr.* *ppp sempre*

Zimb. *colla mano ppp sempre* *mf*

Cemb. *Ped. sempre* *4'* *3*

Glash. *pp* *mp*

Hrf. *pp* *mp* *pp* *3*

Violoncello solo *mp* *espr.molto sempre* *p* *pp* *3*

Vlc. *saltando* *mf* *5*

Kb. *espr.molto* *mf*

Vibraphon

Schlg. *mp*

Zimb. *pp sempre*

Cemb. *mf sempre*, *pp*, *m.d. pp*, *mf*

Glash. *pp*, *mf*

Hrf. *mf*

Violoncello solo *mp*, *con espressione (quasi flautato)*, *pp sempre*, *spicc.*

Vcl. 1 *mf*

Vcl. 2 *mf*, *(quasi flautato)*

Vcl. 3 *mf*, *espr. molto*

Vcl. 4 *mf*

Vcl. 5 *mf*, *spicc.*

Kb. 1 *gva*, *(b)*, *mf*

Kb. 2 *gva*, *mf*, *con sord. espr. molto*, *gva*, *mf*

Kb. 3 *espr. molto*, *mf*

Kb. 4 *mf*

Glockenspiel

Schlgz.

Vibraphon

Zimb.

Cemb.

Glash.

Hrf.

Violoncello solo

Vcl.

Kb.

The musical score for page 57 is arranged in a multi-staff format. At the top, a bracket labeled "Glockenspiel" spans three measures. The instruments and their parts are as follows:

- Schlgz. (Vibraphon):** Features triplet markings (3) and dynamic markings of *pp*, *mp*, and *pp sempre*. A *b₂* marking is present in the second measure.
- Zimb. (Zymbel):** Includes a *(h)* marking in the first measure.
- Cemb. (Cembalo):** Shows dynamic markings of *pp*, *mf*, and *pp sempre*. Dashed lines indicate phrasing across measures.
- Glash. (Glockenspiel):** Features a *mf* marking in the first measure and *pp sempre* in the second.
- Hrf. (Horn):** Includes a triplet marking (3) and a *pp* marking in the second measure.
- Violoncello solo:** Features a triplet marking (3) and a *quasi flautato* instruction in the second measure.
- Vcl. (Violini):**
 - Staff 1: *ord. espr. molto*, triplet (3), *mf*, *spicc.*, *7*, *3*.
 - Staff 2: *ord. saltando*, triplet (3), *mf*, *sul pont.*, *mf*.
 - Staff 3: *mf*, *quasi flautato*, *mf*, *3*.
 - Staff 4: *mf*, *quasi flautato*, *mf*, *3*.
 - Staff 5: *mf*, triplet (7), *mf*.
- Kb. (Klavier):** Includes a triplet marking (3), a *mf* marking, and a *(8)* marking in the second measure.

(a) $\text{♩} = 106,9$

Glockenspiel
Schlbg. Vibraphon

Zimb.

Cemb.

Glash.

Hrf.

Violoncello solo

Vcl. 1, 2, 3, 4

Kb. 1, 2, 4

Glockenspiel

Schlgz. Vibraphon

Zimb.

Cemb.

Glash.

Hrf.

Violoncello solo

1 saltando quasi flaut. *mf* sul pont. saltando

2 *mf* *mf* *mf* *mf*

Vcl. 3 saltando *mf* *mf* *mf* *mf*

4 *mf* *mf* *mf* *mf*

5 *mf* *mf* *mf* *mf* spicc. *mf*

Kb. 1 *mf* *mf* *mf* *mf*

2 *mf* *mf* *mf* *mf*

3 *mf* *mf* *mf* *mf* *espr. molto*

4 *mf* *mf* *mf* *mf* *espr. molto*

lo stesso tempo

Glocksp. *pp* *mp*

Vibra. *pp* *mp*

Zimb. *pp* *mp*

Cemb.

Glash. *mf* *pp sempre*

Hrf. *pp* *mp* *pp sempre*

Violoncello solo
mf *p* *pp* *mf* *pp*

lo stesso tempo

quasi flautato *mf*

Vcl. *mf* saltando *mf* *p*

Kb. *mf*

*) sul IV klingt einen Ganzton höher als notiert.
 (C-Saite einen Ganzton höher gestimmt.)

(b)

Vibraphon

Schlgg. *mf* *p* *mp* *pp sempre*

Zimb. *mf* *pp*

Cemb. *mf*

Glash. *mp*

Hrf. *mf*

Violoncello solo *mf pp* *mf pp* *mf pp* *mf pp* *mf pp* *mf* *f*

1 *mf* *saltando*

Vcl. *mf* *spicc.*

5 *mf*

Kb. *mf*

Detailed description of the musical score: The score is for page 61 and includes parts for Vibraphon, Zimb., Cemb., Glash., Hrf., Violoncello solo, Vcl., and Kb. The Vibraphon part (Schlgg.) features a melodic line with dynamics *mf*, *p*, *mp*, and *pp sempre*, and includes triplet markings. The Zimb. part has *mf* and *pp* dynamics. The Cemb. part features *mf* dynamics and triplet markings. The Glash. part has *mp* dynamics. The Hrf. part has *mf* dynamics and triplet markings. The Violoncello solo part is marked 'sempre sul D' and features a complex rhythmic pattern with dynamics *mf pp*, *mf*, and *f*. The Vcl. part includes *mf* dynamics, *saltando* articulation, and a quintuplet. The Kb. part has *mf* dynamics and triplet markings.

Glockenspiel
Vibraphon *pp*

Schlg.
mf

Zimb.
colla bacch. molle
pp sempre *pp*

Cemb.

Glash.
pp sempre

Hrf.

Violoncello solo
sul D
6 6 6 6 7
mf pp *mf pp* *mf pp* *mf* *f*

Vcl.
3 4
saltando
mf

Kb.
3 4
espr. molto
pp

$\text{♩} = 95.2$

Zimb.

Cemb.

Glash.

Hrf.

Violoncello solo

$\text{♩} = 106.9$ II ord. III *col legno tratto*

$\text{♩} = 95.2$ *tr*

1 *espr. sempre* *pp* *mp* *p* *pp* *mf* *mp*

2 *espr. sempre* *mp* *pp* *mf* *mp*

Vcl. 3 *pizz. sempre* *mp* *p* *pp* *p* *pp* *mf* *pp* *p*

4 *mp* *p* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

5 *pizz. sempre* *pp* *3* *mp*

1 *espr. molto* *pp* *p* *pp sempre*

Kb. 2 *espr. molto* *pp sempre* *pp* *mf*

4 *pp* *pp* *mp* *cresc.* *mf*

Violoncello solo
 mp dim. pp

1 2 3 4 5

Vcl. 1 2 3 4 5

Kb. 1 2 4

pp sempre loco

5. C - Saite einen Ganzton höher stimmen

2/4 = 89,9 Concertato molto (Solo III) mart.(ord.) mart. mart.sempre come prima sul pont. mart.ord.

arco ord. pp 3 sfz 3 sfz 3 mf 3 sfz 3 sfz 3 pp spiccato 3 mp f 3 pp sfz 3 pp 3

sul tasto sempre spiccato sempre tallone sul tasto sempre

pizz. pp mp pp mp pp mp pp mp

1 2 4

Vcl. 1 2

Kb. 4

Violoncello solo

Vcl. 1

sul pont. mart. ord. *f* *sfz*

col legno *sf* tratto

pp (sul tasto) *pp* sul pont. sempre

pp *mp* *mp* *pp* *mp* *pp*

Violoncello solo

Vcl. 5

sul IV. arco con sord.

*) sul IV: Klingt einen ganzen Ton höher als notiert.

pp *f* *pp* *f* *pp* *f* *pp*

Klar. 1 (B)

Violoncello solo

Viol. I+II

Vcl.

stimmt wieder auf C

pp cresc. sul pont. spiccato *cresc.*

f *pp* *cresc.* *f* *mp* *fff ord.*

klng. pizz. tutti

mp *pp* *mp* *pp* *f*

Klar. 1 (B)

Violoncello solo

Viol. I

Viol. II

Vla.

tutti *ff*

ord. *fff* sul pont. punta d'arco *pp* *mf* martellato tallone *fff* ordinario tallone *fff* col legno tratto *fff* ruvido *fff* punta d'arco ordinario *mf*

tutti arco *fff* sul pont. *fff* pizz. sul pont. *fff* arco tallone *fff*

tutti *pp* *fff* *fff*

$\text{♩} = 63,6$ brillante

Picc.(3) *p* *pp*

Fl. 1 *p* *pp*

Hrf. *f* *p* *pp*

Violoncello solo
tallone martellato *ff*
pizz. ord. *ffz*
ordinario arco *mf cresc.*
ff *p* *f* I tallone

Viol. I *ff*

Viol. II *ff*

Vcl. *mf* *f* *p* tutti pizz.

Picc.(3)

Fl. 1 *mf* *fp* *f*

Hrf. *p* *f* *pp* *mp* *pp* dolce

Violoncello solo *ff* *p* punta I *ff* *pp* *mf* *pp* *mf* *pp* *mf*

Viol. I+II *ff* *pp* *mf*

Vla. *(pizz.)* *ff* *mf*

♩ = 67,3 fantasioso

Picc. (3)

Klar. (B) 1

Zimb.

Glash.

Hrf.

Violoncello solo

Viol. I+II

colle bacch. normali

colla parte

♩ = 67,3 fantasioso

(pizz.) colla parte

pp, mf, mp, pp, mf, pp

Zimb.

Glash.

Hrf.

Pk.

Violoncello solo

Viol. I

Viol. II

Vla.

Vcl.

Kb.

3/4 4/8

3/4 4/8

pp, mf, pp, mf, pp, mf, pp, mf

pp cresc., mf, pp cresc.

mp sempre

mf, mf pp, mf pp, morendo

arco, espr. e dolce, ppp non cresc., morendo

arco, ppp non cresc., espr. e dolce, morendo

arco, ppp non cresc., espr. e dolce, morendo

arco, espr. e dolce, ppp non cresc., morendo

sul pont., ppp, Kling.pizz., mf, a2, Kling.pizz., mf

4/8 = 120 (pas de trois)

Picc. (3) *tr* *pp* *tr* *p*
 Fl. *tr* *pp* *tr* *p*
 Ob. d'am *tr* *pp* *tr* *p*
 Klar. (B) *tr* *pp* *tr* *p*
 Altsax. (Es) *pp* *p*
 Fg. *pp* *p*
 Kfg. (3) *pp* *p*
 Zimb. *mp* *sempre*
 Glash. *mf* *mf cresc.*
 Hrf. *pp* *p*
 Pk. *mp* *mf*
 Violoncello solo *tr*
 Viol. I *pp espr. molto* *mf* *pp* *mf* *pp* *mf* *cresc. poco*
 Viol. II *pp* *mf* *pp* *mf* *pp*
 Vla. *pizz.* *pp* *mf* *pp* *mf* *pp*
 Vcl. *pizz. b* *mp*
 Kb. 1 *ord.* *mp* *pizz. b*
 Kb. 2 *(pizz.) mp*
 Kb. 3 *(sempre a2) (pizz.) mp*
 Kb. 4 *mp*

Picc. (3) *mf* *tr* *f* **f**

Fl. 1/2 *mf* *tr* *f* *f* nimmt grFl.

Ob.d'am. 2/3 *mf* *tr* *f* *f*

Klar. (B) 1/2 *mf* *tr* *f* *f*

Altsax. (Es) 3 *mf* *f* *f* nimmt Sopr-Sax. in B

Fag. 1/2 *mf* *f* *f*

Kfg. (3) *mf* *f* *f*

Zimb. *mf* *f* *ff*

Glash. *f cresc.* *ff*

Hrf. *mf* *f* *ff*

Pk. *f* *f*

Violoncello solo

Viol. I *a poco* *ff*

Viol. II *mf* *cresc. poco a poco* *ff*

Vla. *f* *ff*

Vcl. *f* *ff*

Kb. 1 *f* *ff*

Kb. 2 *f* *ff*

Kb. 3/4 *f* *ff*

2/4

2/4 Vivo $\text{♩} = 80,1$
 (non trem.)

Mand. *p cresc.* *f* *p cresc.* *f* *p cresc.* *f*

Glash. *p cresc.* *f* *p cresc.* *f* *p* *f' p cresc.*

Hrf. *mf sempre* *mf sempre*

Violoncello solo
 2/4 Vivo $\text{♩} = 80,1$
 martellato con sord.
ff *pp* *f* *p* *mf* *ff*
 sul pont. *ordinario* *sul pont.*

(lo stesso tempo)
 4/8

Viol. I *ff*

Viol. II *ff*

Mand. *p cresc.* *f* *p cresc.* *f* *p cresc.* *f* *p cresc.* *f*

Glash. *f* *p* *f* *p* *f' p* *f' p* *f* *p* *f' p*

Hrf. *mf sempre*

Violoncello solo
 ord. *f* *tr* *tr* *tr*
 martellato *ff* *p* *mf* *p* *f* *ff*
 sul pont. *punta* *tallone*

lo stesso tempo, quasi bisbigliando
flüchtig

Fl. 1

Mand. *f sim.*

Zimb. *colla bacch.molle* *mf sempre*

Glash.

Hrf. *mf sempre*

Violoncello solo *p f pp* *mf* *pp*

punta *sul pont.*

Fl. 1

Mand.

Zimb.

Glash. *p cresc.* *f dim.* *f dim.* *p cresc.* *f* *p*

Hrf.

Violoncello solo *mf* *flüchtig* *p cresc.* *7* *f* *pp*

sul tasto *ord.* *sul pont.* *sul tasto*

Viol. I *con sord.* *l. solo* *pp*

Fl. 1

Vibr. *bacch. dure, senza vibrato*
pp mf 5 p pp 5 mf

Mand.

Zimb.

Cemb.

Glash. *p dim. p cresc. p f' p cresc. f dim. p cresc.*

Hrf. *m.d. près de la table pp mf p pp mf*

Violoncello solo
ord. mf dim. pp f dim. pp mf p pp 7 mf 3 3 3 p cresc.
col legno spicc. arco spicc.

Via. *flüchtig con sord. Isola pp flüchtig pp*

Fl. 1

Vibr.

Zimb.

Cemb.

Glash.

Hrf.

Violoncello solo

Viol. I

pp

p *pp* *mf* *pp* *p* *pp* *mf* *mf sempre*

p cresc. *f dim.* *f dim.* *f dim.* *p cresc.*

f dim. *p* *p cresc.* *f dim.* *f dim.*

p *pp* *mf* *pp* *p*

sul ponticello col legno tratto ordinario arco spicc. tallone punta

f pp cresc. *f p cresc.* *mf pp cresc.*

1. solo 3 soli con sord. saltando

pp *pp* *mf* *mf* *pp* *pp* *mf*

Fl. 1/2

Klar. (B) 1

Vibr.

Zimb.

Glash.

Hrf.

Violoncello solo

Viol. 1

Vla.

Vcl. 1

Vcl. 2

1. *f*

2. *f*

1.

pp

mf

f

3

3

3

colle mani

p cresc. molto

f

p

f

p

m.d. p sempre

m.s. p sempre

pp

mf

mf sempre

sul pont. normale

f

p

f

f

sfz

p cresc.

f

(Soli a3 con sord.)

mf

pp

pp

f

f

pp

(1. sola con sord.)

pp

arco

sul pont. espr.

mp cresc.

f dim.

arco

sul pont. espr.

mp cresc.

Fl. 1 2

Klar. (B)

Vibr.

Mand. (non trem.)

Zimb.

Cemb.

Glash.

Hrf.

Violoncello solo

Viol I

Vcl. 1 2

pp

mf sempre

con vibrato

p cresc. f p cresc. f p cresc. f

mf

ff dim. p

come prima

mf

pp

mf

pp sempre

m.d. près de la table

pp mf

p pp mf

mf p

energico

f sempre

(f sempre)

(Soli a3 con sord.)

pp

mp cresc. f dim. mp cresc.

f dim. p

*) x = mit der Fingerkuppe geschlagen (Anschlagsgeräusch!)

(2.)

Fl. $\frac{1}{2}$

Klar. (B) 1

Vibr.

Mand.

Zimb. mf p (normale, ma senza bacch.) p (normale, ma senza bacch.)

Cemb.

Glash. mf pp mp

Hrf. pp mf pp mf pp

Violoncello solo $più cresc.$ ff senza sord.

Vcl. 1 $f dim.$ $mp cresc.$ $f dim.$ p

2 $mp cresc.$ $f dim.$ p

Detailed description of the musical score: This page contains a full orchestral score for 11 instruments. The Flute (Fl.) part begins with a second ending (2.) and features a first ending (1.) with a dynamic of *f*. The Clarinet in B-flat (Klar. (B)) part has a dynamic of *f*. The Vibraphone (Vibr.) part has a dynamic of *f*. The Mandolin (Mand.) part has a dynamic of *p*. The Xylophone (Zimb.) part has dynamics of *mf* and *p*, with the instruction "normale, ma senza bacch.". The Celeste (Cemb.) part has a dynamic of *f*. The Glass Harmonium (Glash.) part has dynamics of *mf*, *pp*, and *mp*. The Harp (Hrf.) part has dynamics of *pp*, *mf*, and *pp*. The Violoncello solo part has dynamics of *più cresc.*, *ff*, and "senza sord.". The Violin (Vcl.) parts have dynamics of *f dim.*, *mp cresc.*, *f dim.*, and *p*.

Rappresentativo (Solo I)

Zimb. *colla bacch. molle*

Glash. *colla parte*

Violoncello solo *Rappresentativo senza sord.* *Klang* *colla parte*

IV III IV III

Zimb.

Glash.

Hrf.

Violoncello solo

Mand. *oy oy*

Glash. *colla parte*

Hrf.

Violoncello solo *pp l.x* *(beliebige Richtung)*

2/4

2/4

2/4 $\text{♩} = 75,6$

Mand. *quasi sognando (a tre)*
pp *mf* p

Glash. *pp*
pp cresc. *mf* p

Hrf. *pp* *mf*

Violoncello solo *quasi sognando*
pp *mf* p

Rappresentativo (Solo II)

Mand. ⁱ

Glash.

Hrf. *p*

Violoncello solo *Rappresentativo*
con espressione grande
sul pont. pizz. arco ordinario

Mand. *colla parte*
rit. **Larghetto molto (a tre)**

Glash. *l.v. sempre*
l.v. sempre

Violoncello solo *flüchtig*
pizz. *rit.* *arco* *pizz.* **Larghetto molto**
arco

Glash. *pp cresc.* *f* *p*

Violoncello solo *pp sempre (quasi Aeolsharfe)*

Presto possibile, quasi legato sempre (Pirouettes)(Solo III)

pizz. rapido *arco*

Violoncello solo

poco a poco dim.

*) * * *

Violoncello solo

poco a poco dim.

Pno. *Cemb. → Piano*

Schlg. *Triangel* *Peitsche*

Pk. *colla bacch. di legno*

2/4 = 120 Coda (a tre)

Violoncello solo *sim.* *quasi bisbigliando e morendo pppp*

2/4 = 120 Coda martellato

fff

Solo-Vc. stimmt wieder auf C herab

*) * = C-Saite ist einen Ganzton höher gestimmt.

IV Tempo di marcia (Les trois paladins)

4 + 1/8 $\text{♩} = 106,9$ 4 4 + 1/8

Fl. $\frac{1}{2}$ $\frac{3}{8}$ *ff* *a3*

Ob.d'am. (2) (3) *ff*

Klar. (B) $\frac{1}{2}$ *ff*

Fag. $\frac{1}{2}$ *ff*

Kfg. (3) *ff*

Kleine Trommel *f sempre*

Schlgg. Tomtom I *f sempre* Rührtrommel *f sempre*

Pk. *f sempre*

Hrf.+Pno. Hrf. (près de la table) *ff sempre*

Violoncello solo $\frac{4}{4}$ $\frac{1}{8}$ $\text{♩} = 106,9$ *quasi tamburo* *ff sempre* *sim.*

Viol. I *senza sord. tutti* *ff sempre*

Viol. II *senza sord. tutti* *ff sempre*

Vla. *senza sord. tutte* *ff sempre*

Vcl. *arco tutti* *ff sempre*

Kb. 1 *arco* *ff sempre*

Kb. 2 *arco* *ff sempre*

Kb. 3 *a2* *arco* *ff sempre*

Kb. 4 *ff sempre*

4+1
4 8
(a3)

Fl. 1/2 3

Ob. d'am (2) (3)

Klar. (B) 1/2

Fag. 1/2

Kfg. (3)

Kleine Trommel

Tomtom 2

Schlgg. Tomtom 3

Rührtrommel

Pk.

Hrf. + Pno

4+1
4 8

4
4

Violoncello solo

Viol. I

Viol. II

Vla.

Vcl.

Kb. 1

Kb. 2

3 (a2)
4

4
4

4,1
4,8

Fl. 1/2 (a3)

Ob. d'am (2) / (3)

Klar. (B) 1/2

Fag. 1/2

Kfg. (3)

Schlg.
 kleine Trommel
 Tomtom 1
 Tomtom 2
 Tomtom 3
 Rührtrommel

Pk.

Hrf.+Pno.

Violoncello solo

Viol. I
 II

Vla.

Vcl.

Kb. 1
 2
 3 (a2)
 4

(a.3) 4/4

Fl. 1/2/3 *ff* 7

Ob. 1 *p* *cresc.* 1. 5 2. 5

Klar (B) 1/2 *ff* 7

Fag. 1/2 *ff* 7 7

Hr. (hoch B) 1/2 *pp* *ff* *pp* *ff* *pp* *ff*

Tr. (B) 1/2 *pp* *f* *pp* *f* *pp* *f*

Pos. 1/2 *f* *f* *f* *f*

Kbth. *f* *f* *f* *f*

kleine Trommel *f* *f* *f* *f*

Gr. Trommel *pp cresc. f* *pp cresc. f* *pp cresc. f* *pp cresc. f*

Tomtom 1 *mp* *mp*

Tomtom 3 *mp*

Schlgz. Rührtrommel mit Drahtbesen *ff²* *ff²*

häng Becken 1 *ff²* *ff²*

h-Schl. *ff²* *ff²*

häng Becken 3 *ff²* *ff²*

h Schl. *ff²* *ff²*

Tamburin *ff²* *ff²*

Pk. h. Schl. *ff²* *ff²* w. Schl. *mf* h. Schl. *ff²* *ff²*

Zimb. *ff* *ff* *ff* *ff*

Hrf. *ff ord.* *ff* *ff* *ff*

Violoncello solo *ff* *ff* *ff* *ff*

Vcl. *ff sempre* *ff²* *ff²* *ff²*

Kb. 1 *ff²* *ff²* *ff²* *ff²*

2 *ff²* *ff²* *ff²* *ff²*

3 *ff²* *ff²* *ff²* *ff²*

4 *ff²* *ff²* *ff²* *ff²*

4/4 4+1
48

pizz. arco

tallone sul pont.

4+1
4 8

Fl. 1/3 (a3) ff

Ob. 1 (cresc.) a2 ff

Klar. (B) 1/2 ff a2

Fg. 1/2 ff a2

Hr. (hoch B) 1/2 ff 77

Tr. (B) 1/2 pp ff

Pos. 1/2 pp

Kbtb. f

Castagnetten f

Claves f sempre

große Ratsche f sempre

Cowbell f sempre

kleine Trommel tr

Gr. Trommel pp cresc. f

Schlg. Tomtom 1

Tomtom 3

Rührtrommel mit Drahtbesen

häng Becken 1 h.Schl.

häng Becken 3 h.Schl.

Tamburin

Pk. w. Schl. f sempre

Zimb. ff

Hrf. ff

Pno. 8 ff

Violoncello solo 4+1 4 8

Vcl. mf

Kb. 1 mf

Kb. 2 mf

Kb. 3 (a2) mf

4/4 (a)

4.1/4.8

3.1/4.8

3/4

Fl. 1, 2

Ob. 1, 2

Ob. d'am. (3)

Klar. (B) 1, 2

Bkl. (B) (3)

Fag. 1, 2

Kfg. (3)

Hr. (hoch B) 1, 2

Tr. (B) 1, 2

Pos. 1, 2

Kbtb.

Guero

Castagnetten

Claves

große Ratsche

Schlag. Cowbell

Tomtom 1

Tomtom 2

Tomtom 3

häng. Becken 1

Pk.

El. Git. (a)

Zimb.

Hrf.

Pno.

Violoncello solo

Viol. I, II

Via.

Vcl.

Kb. 1, 2, 3, 4

pizz

arco

ff

ff sempre

rasquado

ff sempre

ff sempre senza rit.

ff sempre

près de la table

*) Tiefste Saite wieder auf E gestimmt.

**) Drei- und vierstimmige Doppelgriffe möglichst nicht arpeggieren.

5
4

Fl. 1 2

3

Ob. 1

Ob. d'am. (2) (3)

Klar. (B) 1 2

Bkl. (B) (3)

Fag. 1 2

Kfg. (3)

Hr. (hoch B) 1 2

Tr. (B) 1 2

Pos. 1 2

Kbth.

Guero

Castagnetten

Schlgz. kleine Trommel mit Drahtbesen *) *f sempre*

Rührtrommel *f sempre*

Tamburin *f sempre*

bach. molle

fp

f sempre

El. Git.

Zimb.

Hrf.

Pno.

sempre ff

ord.

col 2da sempre

5
4

Violoncello solo

Viol. I *pizz. sempre*

Viol. II *pizz. sempre*

Vla. *pizz. sempre*

Vcl. *pizz. sempre*

Kb. 1 *pizz. sempre*

Kb. 2 *pizz. sempre*

Kb. 3 (a2) *div. pizz. sempre*

a2

ff sempre

*) ∞ = Schiefen wie beim Blues.

Fl. 1, 2, 3
 Ob. 1
 Ob. d'am. (2), (3)
 Klar. (B) 1, 2
 Bkl. (B) (3)
 Fag. 1, 2
 Kfg. (3)
 Hr. (hoch B) 1, 2
 Tr. (B) 1, 2
 Pos. 1, 2
 Kbtb.
 kleine Trommel
 Rührtrömel
 Tamburin
 Schlgz.
 El. Git.
 Zimb.
 Hrf.
 Pno.
 Violoncello solo
 Viol. I, II
 Vla.
 Vcl.
 Kb. 1, 2, 3 (a2)

Musical notation includes various dynamics such as *f*, *ff*, *mf*, *ff*, *arco*, and *pizz.*. There are also performance instructions like *sempre* and *arco*. The score features complex rhythmic patterns, including triplets and sixteenth notes. The piece concludes with a final measure marked *ff*.

4+1
4 8 a2

4 a3

4+1
4 8

Fl. 1 2 3 *ff sempre*

Ob. 1 *ff sempre*

Ob.d'am (2) (3) a2 *ff sempre*

Klar. (B) 1 2 a2 *ff sempre*

Bkl. (B) (3) *ff sempre*

Fag. 1 2 *ff sempre*

Kfg. (3) *ff sempre*

Hr. (hoch B) 1 2 *f sempre*

Tr. (B) 1 2 *f sempre*

Pos. 1 2 *f sempre*

Kbtb. *f sempre*

Tomtom 1 *bacch. molle*

Tomtom 2

Schlg. Tomtom 3

Rührtrommel *ff sempre*

Pk. *ffp ff ff sempre*

Violoncello solo

Viol. I

Viol. II

Vla

Vcl.

Kb. 1 2 (a2) 3 4

Woodwinds:
 Fl. 1/2 3 (a3)
 Ob. 1
 Ob. d'am (2/3) (a2) (b)
 Klar. (B) 1/2 (a2)
 Bkl. (B) (3)
 Fag. 1/2
 Kfg. (3)

Brass:
 Hr. (hoch B) 1/2
 Tr. (B) 1/2
 Pos. 1/2
 Kbtb. (b)

Percussion:
 kleine Trommel
 große Trommel
 Cowbell
 Schlgz. Tomtom 1
 Tomtom 2 (ffp cresc.)
 Tomtom 3
 Rührtrommel
 Pk. (ffp cresc.)

Strings:
 Violoncello solo (fp ff)
 Viol. I II (fp ff)
 Vla. (fp ff)
 Vcl. (fp ff)
 Kb. 1 (fp ff)
 Kb. 2 (fp ff)
 Kb. 3 (a2) 4 (fp ff)

Tempo and dynamics markings include *fp*, *ff*, *tr*, and *cresc.*. The score is in 4/4 time.

4 4+1 4
4
4
4

Fl. 1/2 (a3)

Ob. 1

Ob. d'am. (2) (3)

Klar. (B) 1/2 (a2)

Bkl. (3)

Fag. 1/2 (b)

Kfg. (3)

Hr. (hoch B) 1/2

Tr. (B) 1/2

Pos. 1/2

Kbtb.

kleine Trommel

große Trommel

Cowbell

Schlgg. Tomtom 1

Tomtom 3

Rührtrömel

3 häng. Becken 3 colla bacch.

Pk.

Violoncello solo

Viol. I II

Vla.

Vcl.

Kb. 1 2 3 4

4

41
48

Fl. 1/2 3

Ob. 1

Ob. d'am. (2) (3)

Klar. (B) 1/2

Bkl. (B) (3)

Fag. 1/2

Kfg. (3)

Hr. (hoch B) 1/2

Tr. (B) 1/2

Pos. 1/2

Kbtb.

1 nimmt Cornett in B
2. nimmt Tromp. in C

Cowbell

Schlgg. Rührtrommel *con tutta la forza*

Tamburin *con tutta la forza*

Pk.

Hrf. *con tutta la forza*

Pno. *con tutta la forza*

8b

Violoncello *con tutta la forza*

4 4

41 48

Solo-Vc. stimmt C-saite Halbton tiefer.

pizz. arco

Viol. I II

Vla.

Vcl.

1

Kb. 2

3

4

(a2.)

V Blues e Coda (La Fée, le violoncelle et la contrebasse) 93

Senza misura *) $\left[\frac{3}{4} (\text{♩} = 49) \right]$ senza misura, sempre rubato molto

Glash. *pp*

Zimb. *colla mano mp l.v.*

Hrf. *bisbigl. pp*

Pno. *pp* sempre con due Ped. *l.v.*

Schlg. *häng. Becken ***)* *col arco di Contrabasso* *pp* *f pp*

El. Kb. **) *pizz. sempre, vibr. molto* *mp pp* *espressivo molto (in modo di Blues)* *mp*

Glash. *p* *f* *a*

Zimb. *mp l.v.* *colle due mani* *ff pp*

Schlg. *hgd. Becken I* *mf pp* *pp < pp < pp < pp < pp*

Violoncello solo *espr molto* *mp cresc. f poco dim.*

El. Kb. *mf* *pp cresc.* *7* *f dim.* *pp* *mp* *f pp* *f* *(pizz.)*

*) Dauer nach Schätzung.

**) Elektrischer Kb. einen Ganzton höher gestimmt (gleiche Stimmung wie 1. Kb., nach Möglichkeit auch der gleiche Spieler).

***) Das Becken recht klingend streichen, unter möglichster Berücksichtigung der vielfachen Nuancierungen.

****) pizz. mit legato-Bogen bedeutet, daß nur jeweils die erste Note gezupft wird; die anderen (unter dem legato-Bogen stehenden) Noten werden mit der Fingerkuppe (linke Hand) recht klingend, jedoch „quasi legato“, gespielt.

Nota für die choreographische Ausführung: Vcl. + Kb. befinden sich selbstverständlich nicht als „Figuren“ auf der Bühne, sondern als Instrumente im Orchestergraben.

Hrf. *pp* bisbigl.

Schlg. häng. Becken I *pp* *mf pp* *pp sempre*

Violoncello solo *mf* *pp* sul pont. ord. *p* (von Solo-Vc. abnehmen) sul pont. *ord. pizz. trem.*

El. Kb. *mp* *mf* *f* *ffp* *pp*

Pno. *pp* *rapido* *l.v.* due Ped.

Schlg. häng. Becken I *mf l.v.*

Violoncello solo

El. Kb. *pp* sul pont. pizz. normale *pp* *ord. pizz. trem.*

Pno. *rapido* *mf* *pp sim.*

Schlg. häng. Becken I

El. Kb. *f* *pp* *pp* pizz. normale sul pont.

b) Presto possibile
colle bacch. normali

Zimb.
pp *cresc.* *f* *l.v.*

Schlg.
häng. Becken I
V V etc. ad lib.
pp
pizz. trem.

El. Kb.
Presto possibile
ord.
pizz. normale
f *f* *f* *f*

El. Kb.
martellato sempre
normale trem. normale trem.
f *f* *f* *ff rapido* *dim.* *p* *p*

El. Kb.
normale trem.
p

Schlg.
häng. Becken I V V come prima
dinamica libera
dinamica colla parte di Kb.

Glash.
Larghetto molto fantasioso molto
pp
dinamica colla parte di Cb.

Schlg.
häng. Becken I

Violoncello solo
Larghetto molto fantasioso molto
sul pont. ord.
dinamica libera (Dauer nach Schätzung) pizz.

El. Kb.
pizz. trem.
pp

Kb. 2
pizz. sempre
dinamica colla parte di Solista

*) pizz. con vibr. molto und elektrischer Verstärker.

Glash.

Violoncello solo

Kb. 2

arco sul tasto pizz. collegno tratto ord. sul tasto collegno tratto pizz. sul pont. pizz. arco c sul tasto

(pizz.)
ff

(fantasioso molto)

Zimb.

Schlg.

Violoncello solo

Kb. 2

bacch. dure

dinamica colla parte di Solista con Ped. sempre

häng. Becken I

cresc.

ordinario

ff

dim. poco a poco

pizz.

colla parte

poco ritenuto

Zimb.

Schlg.

Violoncello solo

Kb. 2

häng. Becken I

cresc.

arco

pizz.

arco

pp

l.v.

In modo di blues

Sopransax.
(B)

*espr. molto
dinamica libera*

Schlg.
häng. Becken 1

pp pp cresc. mf pp

Larghetto molto

Sopransax.
(B)

pp

Pno.

pp arpeggio rapido l.v.

pp l.v.

El. Kb.

pizz. trem. vibr. molto normale
f pp f mf f p f ff

Pno.

pp l.v.

pp l.v.

Schlg.
häng. Becken 1
häng. Becken 2
häng. Becken 3
Hi-hat

sempre col arco di Contrabassa

El. Kb.

*sul pont.
pizz. trem.*

*(sul pont.)
arco trem.*

dinamica libera

*) So lange wie möglich halten.

(d) fantasioso molto

Pno. *mp l.v. non arpegg.*

Schlg. häng. Becken 1, häng. Becken 2, häng. Becken 3

Violoncello solo *fantasioso molto*
 *) **) **) **) pizz. arco arco pizz. arco pizz. arco arco pizz. arco
 IV III IV III IV
dinamica libera (Dauer nach Schätzung)

Kb. $\frac{3}{4}$ pizz. a2 vibr. molto sempre
mf pp mp p f pp
 pizz. sempre

Schlg. 1, 2, 3

Violoncello solo pizz. arco III IV pizz. trem. IV arco IV pizz. trem. III
 III III III IV

Kb. $\frac{3}{4}$ (a2) pizz. trem. normale pizz. trem.
f p mp pp mf pp

Violoncello solo IV pizz. III pizz. IV III pizz. IV III
 martellato pizz. sempre

Kb. $\frac{3}{4}$ (a2) normale, ma vibr. molto sul pont., martell.
dinamica colla parte

*) C-Saite Halbton tiefer.
 **) Saite IV ist so notiert (Halbton tiefer gestimmt), wie sie klingt.
 ***) Spiel- und Stricharten, außer dem Vorgeschiedenen, ad libitum; Δ : mit Fingerkuppe gespielt.
 ****) Ohne elektrischen Verstärker.

Fag. 1
Fag. 2

Violoncello solo

arco

pizz.

ffz

Fag. 1
Fag. 2

Violoncello solo

arco

pizz.

arco

pizz.

arco

ffz

fff

2
4

2
4 ♩ = 95,2 quasi „cool Jazz”

Klar. 1 (B)

Sopransax. (B)

El. Git.

Violoncello solo

El. Kb.

ff sempre

ff sempre

ff sempre

fffz

cresc.

sempre ff

ff sempre

*) Hi-hat geht mit.

Klar. (B) 1

Sopransax (B)

El. Git. *marcato sempre*

Violoncello solo

El. Kb.

Klar. (B) 1

Klar. (B) 2

Sopransax (B) *ff sempre*

El. Git.

Violoncello solo *cresc.*

El. Kb.

4 = 103,8 **Vivace di bravura**

Klar. (B)
1
2

Sopran.sax. (B)

Kfg. (3)

Cor. (B)
(1)

Tr. (C)
2

Pos.
1

Kbpos. (2)

Kbtb.

Schlg. *)
Holztrommel
Cowbell
Tomtom 1
Tomtom 2
Tomtom 3
Rührtrommel
häng. Becken 1
häng. Becken 2
häng. Becken 3
Hi-hat

El. Git.

Zimb.
bacch. dure *ff sempre*
ff sempre

4 = 103,8 **Vivace di bravura**

Violoncello solo
con tutta la forza

El. Kb.

*) 1 Spieler
**) Pedalton

Presto

1 Klar. (B)

2 Sopransax. (B) *ff sempre*

(3) Kfg.

(1) Kor. (B)

2 Tr. (C)

1 Pos.

(2) Kbpos.

Kbtb.

kleine Trommel

Holztrommel

Cowbell

Tomtom 1

Tomtom 2

Tomtom 3

Rührtrommel

häng Becken 1

häng Becken 2

häng Becken 3

Hi-hat

Pk.

Hrf.

Violoncello solo

con tutta la forza

ff

Presto

O. A. M. D. G. Roma 1965-66 (4. IX. 66)