

DUODEZETT

– phases de deux –

doppelkonzert für violoncello und violine sowie
baritonsaxofon, altsaxofon, sopransaxofon,
2 posaunen, 2 trompeten,
e-bass, e-gitarre
und klavier

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DUODEZETT
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Bemerkung

Für die Spielhaltung der beiden Solisten ist von großer Bedeutung, dass sie nicht in Konkurrenz zueinander treten. Vielmehr sind ihre Instrumente die beiden Komponenten des einen (stark erweiterten) Streichinstrumentes, für welches das vorliegende Stück komponiert wurde.

Über weite Passagen sind die Solo-Streichersätze auf Geräuschhaftigkeit angelegt. Dies ist das Resultat einer "Komposition der solistischen Anstrengung" und muss auf jeden Fall hörbar sein. Hier ist es sinnvoll, für eine angemessene Verstärkung zu sorgen.

Instrumentation

SOPRAN-SAXOPHON (SOP.)
ALT-SAXOPHON (ALT.)
BARITON-SAXOPHON (BAR.)

TROMPETE in C (TR. C)
TROMPETE in B (TR. B)
2 POSAUNEN (PO. 1 + PO. 2)

Violine SOLO (VI. SOLO)
Violoncello SOLO (Vc. SOLO)

KLAVIER (KLA.)

E-GITARRE (GIT.)
E-BASS (BAS.)

(Partitur in C)

Dauer ca. 18:00

Zeichenerklärung

♯ - 3/4-Ton höher

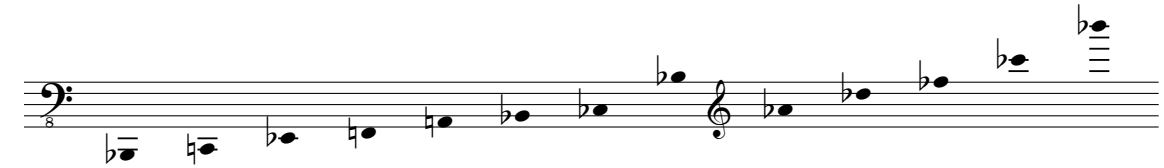
♯ ♭ - 1/4-Ton höher

♭ ♭ - 1/4-Ton tiefer

♭ - 3/4-Ton tiefer

× ∅ - Blechbläser: kein Griff, kein Ton; nur Rauschen

× - Klavier: gedämpfte Saiten (Präparation z.B. mit Filzkeilen); betrifft:



× ☒ - Streicher: angegebene Tonhöhe greifen, Saite aber nicht ganz niederdrücken, so daß ein Rauschen entsteht

■ □ - Streicher: sehr hoher, undeutlicher, rauschender Ton
- Klavier: Clusterbegrenzungen (chrom.)

∅ - Streicher: col legno battuto

☒ - Streicher: battuto

▶ - Blechbläser: mit der flachen Hand auf Mundstück schlagen

⊙ - Blechbläser: mit Wawa

→ ← - E-Gitarre: Plektron oder Handfläche längs zu Saite hin und her reiben

↓ - Gitarre: Plektronkante auf Saite schlagen

s.t. ||||| s.p. - E-Gitarre, E-Bass: Plektron längs zur Saite von *sul tasto* nach *sul ponticello* (und vice versa) schieben

T - E-Bass: slap
- Saxophone: slap

----- - Klavier: linkes Pedal

_____ - Klavier: rechtes Pedal

^ - Streicher: martellato

X - Streicher: keine Tonhöhen- sondern Saitennotation

DUODEZETT

- phases de deux -

4/4

I ♩ = 36

The musical score is arranged in a standard orchestral layout. It includes staves for Soprano, Alto, and Baritone Saxophone; Trumpet in C and B; Horns 1 and 2; Violin; Viola/Cello; Piano; Electric Guitar and Bass. The score is in 4/4 time with a tempo of quarter note = 36. The key signature has one flat (B-flat). The saxophones and piano play in a *pp* (pianissimo) dynamic. The trumpets and horns also play in a *pp* dynamic. The violin part features a *sul ponticello* section with a *(f)* dynamic and the instruction "so laut wie möglich". The viola/cello part has a *quasi vibrato molto lento* section with a *(f)* dynamic and the instruction "sehr hoher Bogendruck - langsame Bogenbewegung (teilweise ruckartig)". The electric guitar and bass parts use a pick (*mit Plektron*) and play in a *pp* dynamic, with some sections marked *s.p.* (sul ponticello).

SOP. *f*

ALT. *f*

BAR. *pp*

TR. C *mp* *f*

TR. B *mp* *f*

PO. I *mp* *f*

PO. 2 *mp* *f* *pp*

VL. *p*

VC. *p*

KLA. *sffz* *pp*

GIT. *mp* *f* *pp* *s.t.* *fff*

BAS. *mp* *f* *pp* *s.t.* *fff*

growl

pppp *p* *fff*

pppp *p* *fff*

pppp *p* *fff*

pppp *p* *fff*

weich ansetzen! *pp*

weich ansetzen! *pp*

weich ansetzen! *pp*

weich ansetzen! *pp*

ordinario

s.t. *s.p.*

SOP.
ALT.
BAR.
TR. C
TR. B
PO. I
PO. 2
VL.
VC.
KLA.
GIT.
BAS.

TR. C *ppp*

TR. B *ppp*

PO. I *ppp*

PO. 2 *ppp*

VL. *sul tasto*
fff (Saiten schlagen aufs Griffbrett)

VC. *sul tasto*
fff (Saiten schlagen aufs Griffbrett)

SOP.

ALT.

BAR.

TR. C

TR. B

PO. 1

PO. 2

VL.

VC.

KLA.

GIT.

BAS.

Musical score for TR. C, TR. B, PO. 1, and PO. 2. TR. C and TR. B play a melodic line with dynamics *pp*. PO. 1 plays a rhythmic pattern with dynamics *ppp* and *pppp*, including the instruction *mit Dämpfer* and a *13* marking. PO. 2 plays a sustained bass line with dynamics *pp*.

Musical score for VL. The violin part features a series of chords with dynamics *ff*.

Musical score for VC. The cello part features a series of chords with dynamics *ff*.

SOP.

ALT.

BAR.

TR. C

TR. B

PO. 1

PO. 2

VL.

VC.

KLA.

GIT.

BAS.

Musical score for TR. C, TR. B, PO. 1, and PO. 2. TR. C and TR. B are in treble clef, PO. 1 and PO. 2 are in bass clef. TR. C starts with a *pp* dynamic. TR. B has a *pp* dynamic. PO. 1 has a *pppp* dynamic. PO. 2 has a *pp* dynamic. The score consists of 8 measures.

Musical score for VL. in treble clef with a *ff* dynamic. The score consists of 8 measures.

Musical score for VC. in bass clef with a *ff* dynamic. The score consists of 8 measures.

Musical score for KLA., GIT., and BAS. KLA. is indicated by a bracket on the left. GIT. and BAS. are indicated by lines on the left. The score consists of 8 measures.

SOP.

ALT.

BAR.

TR. C

TR. B

PO. 1

PO. 2

VL.

VC.

KLA.

GIT.

BAS.

Musical notation for TR. C, TR. B, PO. 1, and PO. 2 staves. TR. C is a treble clef staff with whole notes. TR. B is a treble clef staff with eighth notes and slurs. PO. 1 is a bass clef staff with eighth notes and slurs. PO. 2 is a bass clef staff with eighth notes and slurs.

Musical notation for VL. staff, featuring a treble clef, a key signature of one flat, and eighth notes with slurs.

Musical notation for VC. staff, featuring a bass clef and eighth notes with slurs.

Musical notation for KLA. staff, which is currently empty.

Musical notation for GIT. staff, which is currently empty.

Musical notation for BAS. staff, which is currently empty.

SOP.

ALT.

BAR.

TR. C

TR. B

PO. 1

PO. 2

VL.

VC.

KLA.

GIT.

BAS.

31
pp

(pp)
(pp)
(pppp)
(pp)

(ff)
f
← *sul tasto*

(ff)
f

mit Handfläche
pp

SOP.

ALT. *pppp*

BAR.

TR. C

TR. B

PO. 1 *pppp*

PO. 2

VL. *ordinario* →

VC.

KLA.

GIT. *simile*

BAS.

SOP.

ALT. *(pppp)*

BAR.

TR. C *(p)*

TR. B *(p)*

PO. 1 *(pppp)*

PO. 2 *(p)*

VL. *(f)*

VC. *(f)*

KLA.

GIT. *(pp)*

BAS.

Detailed description of the musical score for page 65: The score is arranged in a standard orchestral layout. The vocal parts (Soprano, Alto, Baritone) are at the top, with the Alto part starting on a treble clef and marked *(pppp)*. Below them are the woodwinds: Trumpet C (marked *(p)*), Trumpet B (marked *(p)*), and two Trombones (PO. 1 marked *(pppp)*, PO. 2 marked *(p)*). The string section includes Violin (marked *(f)*) and Viola (marked *(f)*). The guitar and bass parts are at the bottom, with the guitar marked *(pp)*. The music consists of several measures of music, with various dynamics and articulations throughout.

SOP.

ALT.

BAR.

TR. C

TR. B

PO. 1

PO. 2

VL.

VC.

KLA.

GIT.

BAS.

The musical score for page 73 is arranged in a standard orchestral layout. It includes vocal parts for Soprano (SOP.), Alto (ALT.), and Baritone (BAR.), which are currently silent. The woodwind section consists of two Trumpets (TR. C and TR. B), both playing sustained notes. The percussion section has two parts (PO. 1 and PO. 2) with rhythmic patterns. The string section includes Violins (VL.) and Violas (VC.) with melodic lines, and a Keyboard (KLA.) part that is silent. The guitar (GIT.) and bass (BAS.) parts provide harmonic support with sustained chords.

Musical score for page 81, featuring vocal parts (SOP, ALT, BAR), woodwinds (TR. C, TR. B, PO. 1, PO. 2), strings (VL, VC), guitar (GIT), and bass (BAS). The score includes dynamic markings such as *p*, *ppp*, *mp*, *pp*, and *f*, as well as performance instructions like *sul tasto*, *ordinario*, and *mit Plektron*. The woodwind parts (TR. C, TR. B, PO. 1, PO. 2) feature complex rhythmic patterns and dynamic shifts. The string parts (VL, VC) provide harmonic support with sustained notes and dynamic changes. The guitar part (GIT) uses a pick (*mit Plektron*) and features a dynamic range from *pp* to *p*. The bass part (BAS) has a steady rhythmic accompaniment with dynamic markings *p* and *ppp*. The vocal parts (SOP, ALT, BAR) have melodic lines with dynamic markings *p* and *ppp*.

Musical score for a chamber ensemble with vocalists. The score is arranged in a system with the following parts from top to bottom:

- SOP. (Soprano)
- ALT. (Alto)
- BAR. (Baritone)
- TR. C (Trumpet C)
- TR. B (Trumpet B)
- PO. 1 (Piano 1)
- PO. 2 (Piano 2)
- VL. (Violin)
- VC. (Viola)
- KLA. (Klarinetten - Clarinets)
- GIT. (Gitarre - Guitar)
- BAS. (Bass)

The score consists of 12 measures. The vocal parts (SOP., ALT., BAR.) feature melodic lines with some rests. The woodwinds (TR. C, TR. B, VL., VC., KLA.) play sustained notes or chords. The strings (PO. 1, PO. 2, GIT., BAS.) provide harmonic support. Dynamics include *pp* and *ppp*. The key signature has one flat (B-flat), and the time signature is 4/4.

SOP.

ALT. *(ppp)* *mp* *pp*

BAR.

TR. C *(mp)* *mp* *pp* mit Dämpfer 29

TR. B *(mp)* *mf*

PO. 1 *(ppp)* *pp* *ppp* *pp* *pp*

PO. 2 *(mp)* *mf*

VL. *(f)*

VC. *(f)*

KLA. *p*

GIT. *(p)* *mp*

BAS. *(ppp)* *pp* *ppp* *mp* *pp* *pp* *p*

Detailed description of the musical score: The score is for page 97 and includes parts for Soprano (SOP.), Alto (ALT.), Baritone (BAR.), Trumpet C (TR. C), Trumpet B (TR. B), Piano 1 (PO. 1), Piano 2 (PO. 2), Violin (VL.), Viola (VC.), Klappe (KLA.), Guitar (GIT.), and Bass (BAS.). The Alto part starts with a *(ppp)* dynamic and has a *mp* dynamic at measure 29 and a *pp* dynamic at the end. The Trumpet C part starts with *(mp)*, has a *mp* dynamic at measure 29, and a *pp* dynamic at the end. The Trumpet B part starts with *(mp)* and has a *mf* dynamic at the end. The Piano 1 part starts with *(ppp)* and has *pp*, *ppp*, *pp*, and *pp* dynamics. The Piano 2 part starts with *(mp)* and has a *mf* dynamic. The Violin part starts with *(f)*. The Viola part starts with *(f)*. The Klappe part starts with *p*. The Guitar part starts with *(p)* and has a *mp* dynamic. The Bass part starts with *(ppp)* and has *pp*, *ppp*, *mp*, *pp*, *pp*, and *p* dynamics. A 'mit Dämpfer' instruction is present above measure 29 for the Trumpet C part, with a circled '29' indicating the measure number. The score is written in a key signature of one flat and a 4/4 time signature.

SOP.

ALT.

BAR.

TR. C

TR. B

PO. 1

PO. 2

VL.

VC.

KLA.

GIT.

BAS.

The musical score for page 105 is arranged in a standard orchestral layout. It includes parts for Soprano, Alto, Baritone, Trumpet C, Trumpet B, Percussion 1 and 2, Violin, Viola, Keyboard (KLA.), Guitar, and Bass. The vocal parts (SOP., ALT., BAR.) feature melodic lines with dynamics ranging from *pp* to *p*. The woodwinds (TR. C, TR. B) and brass (PO. 1, PO. 2) parts provide harmonic support with similar dynamics. The strings (VL., VC.) play a rhythmic accompaniment, with the violin part marked *Spiccato*. The keyboard (KLA.) part consists of a steady accompaniment of chords and eighth notes. The guitar (GIT.) and bass (BAS.) parts provide a harmonic and rhythmic foundation, with the bass part marked *pp*.

Musical score for page 113, featuring vocal parts (SOP, ALT, BAR), woodwinds (TR.C, TR.B, PO.1, PO.2, VL, VC), keyboard (KLA), guitar (GIT), and bass (BAS). The score is written in 4/4 time and includes various dynamics such as *pp*, *p*, *f*, and *mp*. The vocal parts (SOP, ALT, BAR) are mostly silent, with some notes in the ALT part. The woodwinds (TR.C, TR.B, PO.1, PO.2, VL, VC) play melodic lines with various articulations. The keyboard (KLA) part features a rhythmic accompaniment of chords and single notes. The guitar (GIT) part plays a series of chords. The bass (BAS) part plays a rhythmic accompaniment of eighth notes.

Musical score for page 121, featuring vocal parts (SOP, ALT, BAR), woodwinds (TR. C, TR. B, PO. 1, PO. 2), strings (VL, VC), keyboard (KLA), guitar (GIT), and bass (BAS). The score includes dynamic markings such as *pp*, *p*, *mf*, *mp*, and *f*. The woodwind parts (TR. C, TR. B, PO. 1, PO. 2) and string parts (VL, VC) are written in treble and bass clefs respectively. The keyboard part (KLA) is written in bass clef. The guitar part (GIT) is written in treble clef. The bass part (BAS) is written in bass clef. The vocal parts (SOP, ALT, BAR) are written in treble clef. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for orchestra and voices, measures 129-134. The score includes parts for Soprano (SOP.), Alto (ALT.), Baritone (BAR.), Trumpet C (TR. C), Trumpet B (TR. B), Percussion 1 (PO. 1), Percussion 2 (PO. 2), Violin (VL.), Viola (VC.), KLA. (Klarinetten), Gitarre (GIT.), and Bass (BAS.).

Measures 129-134:

- SOP.:** Rests in measures 129-132. Measures 133-134: mp (measures 133-134).
- ALT.:** p (measures 129-130), mp (measures 131-132), p (measures 133-134), mp (measures 135-136).
- BAR.:** Rests in measures 129-132. Measure 133: f . Measure 134: mp .
- TR. C:** p (measures 129-130), p (measures 131-132), p (measures 133-134), f (measures 135-136).
- TR. B:** Rests in measures 129-136.
- PO. 1:** p (measures 129-130), p (measures 131-132), mp (measures 133-134), mp (measures 135-136), p (measures 137-138), p (measures 139-140), mp (measures 141-142), mp (measures 143-144), mf (measures 145-146).
- PO. 2:** (p) (measures 129-130), mp (measures 131-132), p (measures 133-134), f (measures 135-136), mp (measures 137-138), mf (measures 139-140).
- VL.:** (f) (measures 129-130), ff (measures 131-132), ff (measures 133-134), ff (measures 135-136), ff (measures 137-138), ff (measures 139-140), ff (measures 141-142), ff (measures 143-144), ff (measures 145-146).
- VC.:** (f) (measures 129-130), ff (measures 131-132), ff (measures 133-134), ff (measures 135-136), ff (measures 137-138), ff (measures 139-140), ff (measures 141-142), ff (measures 143-144), ff (measures 145-146).
- KLA.:** mp (measures 129-130), mp (measures 131-132), mp (measures 133-134), mp (measures 135-136), mp (measures 137-138), mp (measures 139-140), mp (measures 141-142), mp (measures 143-144), mp (measures 145-146).
- GIT.:** (mf) (measures 129-130), f (measures 131-132), f (measures 133-134), f (measures 135-136), f (measures 137-138), f (measures 139-140), f (measures 141-142), f (measures 143-144), f (measures 145-146).
- BAS.:** p (measures 129-130), mp (measures 131-132), p (measures 133-134), p (measures 135-136), mp (measures 137-138), p (measures 139-140), p (measures 141-142), p (measures 143-144), mp (measures 145-146), mp (measures 147-148), mp (measures 149-150).

Musical score for measures 153-160, featuring vocal parts (SOP, ALT, BAR), woodwinds (TR. C, TR. B, PO. 1, PO. 2), strings (VL, VC), keyboard (KLA), guitar (GIT), and bass (BAS). The score includes dynamic markings such as *mp*, *mf*, *f*, *ff*, and *fff*, along with articulation and phrasing marks.

Musical score for page 160, featuring vocal parts (SOP, ALT, BAR), woodwinds (TR. C, TR. B, PO. 1, PO. 2), strings (VL, VC, KLA, GIT, BAS), and dynamic markings.

Vocal Parts:

- SOP:** *mp*, *ff*, *mf*, *f*, *fff*
- ALT:** *mp*, *mf*, *f*
- BAR:** *mp*, *ff*, *mf*, *fff*

Woodwinds:

- TR. C:** *f*, *f*, *f*
- TR. B:** *ff*, *mf*, *f*, *ffff*
- PO. 1:** *mf*, *mf*, *mf*, *ff*, *mf*, *mf*, *fff*
- PO. 2:** *(mf)*, *f*, *f*, *mp*, *f*, *mf*, *f*, *mf*, *fff*

Strings:

- VL:** *(ff)*
- VC:** *(ff)*
- KLA:** *(mp)*, *(f)*, *mf*, *mp*, *f*, *mp*, *ff*, *ff*, *mf*, *ff*, *mf*, *ff*, *ffff*
- GIT:** *mp*, *mf*, *f*, *mf*, *mp*, *f*, *ff*, *mf*, *f*, *mf*, *fff*, *ff*, *f*
- BAS:** *mp*, *f*, *mf*, *f*, *ff*, *mf*, *mf*, *ffff*

SOP. *growl* *ff* *mp* *ffff* *f* *mf* *f* *f*

ALT. *ffff* *mp* *ffff* *mf* *f*

BAR. *mf* *ffff* *mf* *mp* *f*

TR. C *ff* *mp* *ffff* *mp* *ff* *f*

TR. B *ff* *mp* *ffff* *mf* *f* *mp* *ffff*

PO. I *ff* *f* *mp* *ffff* *f* *mp* *f* *mf* *ff* *f*

PO. 2 *ff* *ffff* *ff* *mp* *ffff* *mf* *mf* *mf* *f* *mf* *mf* *ff* *mp* *ffff*

VL. *Spre*

VC. *Spre*

KLA. *f*

GIT. *fff* *ff* *ffff* *fff* *ffff* *mp* *f* *mp* *mf* *mf* *f* *mf* *ff* *mf* *f* *mf* *mf* *mp* *ffff*

BAS. *ff* *ffff* *mp* *ffff* *f* *mp* *f* *mf* *ff* *mf*

Musical score for page 172, featuring vocal parts (SOP, ALT, BAR), woodwinds (TR.C, TR.B, PO.1, PO.2), strings (VL, VC), keyboard (KLA), guitar (GIT), and bass (BAS). The score includes various dynamics such as *f*, *mp*, *mf*, *ff*, and *ffff*, and includes performance markings like *Sra*.

Musical score for page 178, featuring vocal parts (SOP, ALT, BAR) and instrumental parts (TR. C, TR. B, PO. 1, PO. 2, VL, VC, KLA, GIT, BAS) with various dynamics and articulations.

Vocal Parts:

- SOP:** *mp*, *fff*, *f*, *ff*, *f*
- ALT:** *ff*, *mf*, *fff*
- BAR:** *mp*, *fff*, *f*, *mf*

Instrumental Parts:

- TR. C:** *mf*, *f*, *mf*
- TR. B:** *f*, *mf*, *mf*, *mf*, *ff*, *mp*
- PO. 1:** *mp*, *mf*, *f*, *mf*, *f*, *fff*, *mp*, *mf*
- PO. 2:** *f*, *mf*, *mf*, *f*, *mp*, *ff*, *mf*, *mf*, *mp*, *fff*, *mf*, *mf*, *f*
- VL:** *8va* (indicated by a dashed line)
- VC:** *8va* (indicated by a dashed line)
- KLA:** *mp*
- GIT:** *mf*, *f*, *mf*, *mf*, *f*, *mp*, *mf*, *mf*, *ff*, *mp*, *f*, *f*, *mf*, *mf*, *ff*, *mf*, *f*, *mp*, *mf*, *f*
- BAS:** *mp*, *mf*, *f*, *ff*, *f*, *f*, *mf*, *mf*, *f*

Musical score for page 184, featuring vocal parts (SOP, ALT, BAR), woodwinds (TR.C, TR.B, PO.1, PO.2), strings (VL, VC, KLA), guitar (GIT), and bass (BAS). The score includes various musical notations such as notes, rests, and dynamic markings.

Vocal Parts:
SOP: *mf*, *mp*, *ff*, *mf*, *mf*
ALT: *mp*, *f*, *f*
BAR: *mf*, *f*, *mp*, *ff*

Woodwinds:
TR.C: *mf*, *f*, *f*, *mf*
TR.B: *f*, *mp*, *f*, *f*, *ff*, *mf*
PO.1: *(mf)*, *mf*, *f*, *mp*, *ff*, *mf*, *ff*, *f*
PO.2: *mf*, *mp*, *ff*, *mf*, *f*, *f*, *mf*, *f*, *mf*, *mf*, *mf*, *mf*, *f*, *mp*

Strings:
VL: *(ff)*
VC: *(ff)*
KLA: *(mp)*, *p*

Guitar and Bass:
GIT: *(f)*, *mf*, *mp*, *ff*, *mp*, *f*, *f*, *f*, *mp*, *f*, *mf*, *f*, *f*, *f*, *mf*, *f*, *ff*, *mp*, *f*, *f*, *mf*
BAS: *(f)*, *mf*, *mf*, *f*, *mp*, *f*, *f*, *ff*, *mp*

Musical score for page 190, featuring vocal parts (SOP, ALT, BAR), woodwinds (TR. C, TR. B, PO. 1, PO. 2), strings (VL, VC), keyboard (KLA), guitar (GIT), and bass (BAS). The score includes various musical notations such as notes, rests, dynamics (mf, f, mp, fff, ff, pp), and articulation marks.

SOP. *mf* *mf* *mf* *f* *f*

ALT. *mf* *f* *mf*

BAR. *ff* *mp* *f* *mf*

TR. C *f* *f* *mp*

TR. B *mp* *ff* *mf* *mf* *f* *f*

PO. 1 *mp* *f* *f* *mf* *f* *f* *mp* *ff*

PO. 2 *mf* *mf* *mp* *ff* *mp* *f* *f* *f* *f* *mp* *f* *mf*

VL. *(ff)*

VC. *(ff)*

KLA. *(pp)* *ppp*

GIT. *f* *mp* *mf* *f* *f* *f* *ff* *mf* *mf* *mf* *mf* *mf* *mp* *f* *f* *mf* *mf* *f* *f* *mp* *ff*

BAS. *mf* *mf* *f* *f* *mp* *f* *f* *f* *f* *mp*

SOP.

ALT.

BAR.

TR. C

TR. B

PO. I

PO. 2

VL.

VC.

KLA.

GIT.

BAS.

Musical score for page 209, featuring vocal parts (SOP, ALT, BAR) and instrumental parts (TR.C, TR.B, PO.1, PO.2, VL, VC, KLA, GIT, BAS). The score includes dynamic markings such as *f*, *p*, *pp* and various musical notations like notes, rests, and slurs.

Musical score for page 215, featuring vocal parts (SOP, ALT, BAR), woodwinds (TR. C, TR. B, PO. 1, PO. 2), strings (VL, VC), keyboard (KLA), guitar (GIT), and bass (BAS). The score includes dynamic markings such as *f*, *p*, and *pp*, and various musical notations like slurs and accents.

Musical score for page 221, featuring vocal parts (SOP, ALT, BAR) and instrumental parts (TR. C, TR. B, PO. 1, PO. 2, VL., VC., KLA., GIT., BAS.). The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *p*, *f*, and *pp*.

Musical score for page 227, featuring vocal parts (SOP, ALT, BAR) and instrumental parts (TR. C, TR. B, PO. 1, PO. 2, VL., VC., KLA., GIT., BAS.) with various dynamics and articulations.

Vocal Parts:

- SOP:** Dynamics include *f*, *p*, *pp*, *p*, *f*, *p*, *f*, *p*, *f*, *p*.
- ALT:** Dynamics include *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*.
- BAR:** Dynamics include *p*, *p*, *f*, *p*, *f*, *p*, *f*, *p*.

Instrumental Parts:

- TR. C:** Dynamics include *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*.
- TR. B:** Dynamics include *f*, *p*, *pp*, *p*, *f*, *p*, *f*, *p*.
- PO. 1:** Dynamics include *f*, *p*, *f*, *pp*, *mp*, *p*, *f*, *p*.
- PO. 2:** Dynamics include *f*, *p*, *pp*, *mp*, *p*, *pp*, *mf*, *f*, *p*.
- KLA.:** Dynamics include *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*.
- GIT.:** Dynamics include *f*, *f*, *p*, *pp*, *mp*, *f*, *p*, *pp*, *mf*.
- BAS.:** Dynamics include *p*, *p*, *f*, *p*, *pp*, *mp*, *f*, *p*, *f*, *p*.

Musical score for Soprano (SOP.), Alto (ALT.), Baritone (BAR.), Trumpet C (TR. C), Trumpet B (TR. B), Piano I (PO. I), Piano II (PO. II), KLA., Guitar (GIT.), and Bass (BAS.). The score is marked *accelerando* and includes dynamic markings such as *ppp*, *pp*, *p*, *f*, *mp*, *mf*, and *ff*. The score is divided into measures by vertical bar lines, with some measures containing multiple staves for different instruments. The KLA. part features a complex rhythmic pattern with many sixteenth notes. The GIT. part has a melodic line with some grace notes. The BAS. part has a bass line with some rests. The overall texture is dense and dynamic.

36

35

34

SOP. *p* *ff p* *ff p* *ff p*

ALT. *p* *ff* *p* *ff* *p* *ff* *p*

BAR. *p* *ff* *p* *ff* *p*

TR. C *p* *ff* *p*

TR. B *p* *ff p* *ff p* *ff* *p*

PO. I *p* *ff p* *ff p*

PO. 2 *p* *ff p* *ff p* *ff* *p*

VL. *am Frosch* *fff* *ff* *pp* *ff* *f* *p* *mf* *mp* *mp* *pp* *p* *mf* *ppp* *pppp* *f*

VC. *ganzer Bogen* *f* *ff* *pp* *ff* *f* *p* *mf* *mp* *mp* *p* *pp* *mf* *ppp* *pppp* *f*

KLA. *ff pp*

GIT. *p* *ff p* *ff* *p*

BAS. *p* *ff* *p* *ff* *p* *ff* *p*

29

28

27

26

25

SOP. *ff* *p* *ff* *p* *ff* *p*

ALT. *ff* *ff* *ff* *ff* *ff* *ff*

BAR. *ff* *p* *ff* *p* *ff* *p*

TR. C *ff* *ff* *ff* *ff* *ff* *ff*

TR. B *ff* *p* *ff* *p* *ff* *p*

PO. I *ff* *p* *ff* *p* *ff* *p*

PO. 2 *ff* *p* *ff* *p* *ff* *p*

VL. *fff ff* *fff ff* *fff ff* *fff ff*

VC. *fff ff* *fff ff* *fff ff* *fff ff*

KLA.

GIT. *ff* *p* *ff* *p* *ff* *p*

BAS. *ff* *p* *ff* *p* *ff* *p*

24

23

22

21

20

Musical score for Soprano (SOP.), Alto (ALT.), Baritone (BAR.), Trumpet C (TR. C), Trumpet B (TR. B), Percussion 1 (PO. 1), Percussion 2 (PO. 2), Violin (VL.), Viola (VC.), Keyboard (KLA.), Guitar (GIT.), and Bass (BAS.).

The score is divided into measures 20 through 24. Dynamics include *p* (piano), *ff* (fortissimo), and *fff* (fortississimo). The keyboard part (KLA.) features a complex rhythmic pattern with 3:2 ratios. The guitar (GIT.) and bass (BAS.) parts have specific articulation marks.

SOP. *ff* *ff* *ff* *ff* *ff* *ff* *mp* *mf*

ALT. *ff* *ff* *ff* *ff* *ff* *ff* *mp* *mf*

BAR. *ff* *ff* *ff* *ff* *ff* *ff* *mp* *mf*

TR. C *ff* *ff* *ff* *ff* *ff* *ff* *mp* *mf*

TR. B *ff p* *ff p* *ff* *ff* *ff* *ff* *mp* *mf*

PO. I *ff p* *ff p* *ff p* *ff p* *ff p* *ff p* *mp* *mf*

PO. 2 *ff p* *ff p* *ff p* *ff p* *ff p* *ff p* *ff p* *ff p*

VL. *fff ff* *fff ff* *fff ff*

VC. *fff ff* *fff ff* *fff ff*

KLA.

GIT. *ff p* *ff p* *ff p* *ff p* *ff p* *ff p* *ff p* *ff p*

BAS. *ff p* *ff p* *ff p* *ff p* *ff p* *ff p* *ff p* *ff p*

286

VL.

292

VL.

298

VL.

303

VL.

308

VL.

313

VL.

318

VL.

323

VL.

329

VL.

336

VL.

accelerando

338

VL.

so schnell wie möglich - flüchtig
immer sehr geräuschhaft

339

VL.

VC.

KLA.

BAS.

mit Finger und Bogen ganz an den Steg /
allmählich zum Griffbrett rutschen

verklängen lassen

quasi ritardando

342

VC.

SOP.

ALT. **31**

BAR.

TR. C

TR. B

PO. I **13**

PO. 2

VL. **37**

VC.

KLA.

GIT. **11**

BAS.

4/4

♩ = 130 PRESTO

slap ouvert *ff*

slap ouvert *ff*

ff

ff

ff

ff

ff

fff

ff

1. Finger in 45° über das Griffbrett legen

ff pizzicato sul ponticello

1. Finger in 45° über das Griffbrett legen

ff pizzicato sul ponticello

fff

ff

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