

Thomas Hummel

Räderwerk der Laute

für sieben Instrumente und Sprecher

for seven instruments and speaker

(2002/2007)

Texte

von Friedrich Rambach (3. Fragment über Deklamation,Berlin und Stettin 1800)

Instrumentation

Flöte (große Flöte mit Ringfingerklappen, Piccolo, Bassflöte)
Klarinette (B-Klarinette im französischen System, Es-Klarinette, Bassklarinette)
Schlagzeug (Marimbaphon, Vibraphon, TamTam, Basstrommel)
Klavier (Hilfsmittel:
2 harte Plektrums,
2 harte und 2 weiche Gummischlägel,
1 Claves,
2 Triangelschlägel)
Violine
Viola
Violoncello

Sprecher

Alle Instrumente sind klingend notiert.

Requisiten

große Buchstabenformen in verschiedenen Farben:
5x”u”, 1x”i”, 1x”n”

Dauer

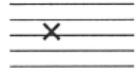
ca. 30 min

Spielerläuterungen

Generell

-  Viertelton tiefer
-  Viertelton höher
-  am Ende abdämpfen (wenn nötig)
-  am Ende nicht abdämpfen

Klarinette + Flöte

-  Mehrklang (mit Griff)
-  ohne Tonhöhe blasen (geräuschhafter Klang)
-  Klappengeräusch
-  Phonem in das Mundstück sprechen (internationale Lautschrift)
-  tongue ram
-  einatmen
-  ausatmen

Flöte

-  direkt in das Mundstück blasen, schmale Mundstellung
-  ibid. mit gewölbter Mundstellung
-  Whistleton

Texte

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Spielerläuterungen

Generell



Viertelton tiefer



Viertelton höher



am Ende abdämpfen (wenn nötig)



am Ende nicht abdämpfen

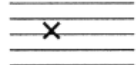
Klarinette + Flöte



Mehrklang (mit Griff)



ohne Tonhöhe blasen (geräuschhafter Klang)



Klappengeräusch

“i”

tgr

←

→

Phonem in das Mundstück sprechen (internationale Lautschrift)

tongue ram

einatmen

ausatmen

Flöte



direkt in das Mundstück blasen, schmale Mundstellung



ibid. mit gewölbter Mundstellung

whistle

Whistleton

Schlagzeug



Vibraphon



Marimbaphon



TamTam



abdämpfen



Basstrommelschlägel



weicher, mittelweicher, mittelharter Vibraphonschlägel
(Marimbaphonschlägel)



Hand



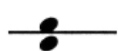
Trommelschlägel



Superball



Kontrabassbogen



Rand
Mitte

Klavier

rP

rechtes Pedal

lP

linkes Pedal



Pedal drücken (perkussiver Effekt)



Guiro-Effekt auf der Oberseite der weissen
Tasten



Plektrum



auf den Streben des Metallrahmens



weicher, harter Filzschlägel



auf den Saiten zwischen Stimmstock und Sattel



auf den Stimmstöcken

Dynamik

Alle Dynamiken sind relativ zu verstehen. **ppp** bedeutet "so leise wie möglich",
fff bedeutet "so laut wie möglich" (jedoch ohne den Klang zu verzerren).

Streicher

sp

sul ponticello

st

sul tasto

cl

col legno (ohne Haar)

1/2 cl

col legno (mit Haar)

bat, trt

battuto, tratto

get

getato



übertriebener Bogendruck



parallel zur Saite streichen



Saite mit den Fingern der linken Hand abdämpfen



Dämpfer



auf dem Steg



auf dem umwickelten Teil der Saite am Saitenhalter
spielen



auf dem Saitenhalter streichen



auf den Drähten des Saitenhalters streichen



hinter dem Steg

seagull

Möwen-Effekt. Es wird ein Flageolet - wie notiert -
gespielt, während des glissandos wird jedoch die
Distanz zwischen den zwei Kontaktpunkten
nicht geändert. Das Intervall wird so beständig
verändert. Der Klang ähnelt einem Möwenschrei.



mit der Bogenspannschraube



Fingernagel



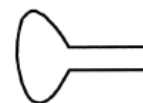
bartok pizz.

crack

Die Bogenhaare werden mit viel Druck
auf die leere Saite gepreßt, wobei der
Mittelfinger Bogenstange und Frosch umgreift,
und der Daumen sich am Steg abstützt.
Die verschiedenen Tonhöhen entstehen
durch unterschiedliche Kontaktstellen des Bogens
auf der Saite.

bow scrape

Bogenknarren auf der Decke: der Bogen
wird quer über die Decke gelegt, und die Stange
wird über die Haare geschoben



Stimmwirbel

Texts

by Friedrich Rambach (3. Fragment über Deklamation,Berlin and Stettin 1800)

Instrumentation

flute (C-flute with ring finger keys, piccolo, bass-flute)
 clarinet (french clarinet in B-flat, in E-flat, bass clarinet)
 percussion (marimbaphone, vibraphone, TamTam, bass drum)
 piano (accessories:
 2 hard and 1 soft plectrum,
 2 hard and 2 soft rubber beaters,
 thin pick,
 1 claves,
 2 triangle beater)
 violin
 viola
 violncello

All instruments are notated as sounds.

Properties

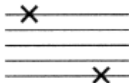
large letter forms in different colors:
 5x”u”, 1x”i”, 1x”n”

Performance Instructions

General

 quarter tone lower
 quarter tone higher

Clarinet + Flute

 multiphonic (with fingering)
 blow without pitch (noisy sound)
 key noise (high, low)
 “i” speak text or phonem into mouthpiece (international pronunciation)
 tgr tongue ram
 breathe in
 breathe out

Flute

 blow directly into the tube with narrow mouth opening
 ibid. with arched mouth opening
 whistle whistle tone

Percussion

	vibraphone
	marimbaphone
	TamTam
	damp
	soft bass drum beater
	soft, medium soft, medium hard, hard vibraphone (marimbaphone) mallet
	edge
	center
	drum stick
	superball
	double bass bow
	hand

Piano

rP	right Pedal
lP	left Pedal
	press Pedal (percussive effect)
	guiro effect on top of the white keys
	hard plectrum
	on the struts of the metal frame
	soft, hard rubber mallet
	on the strings between tuning peg and nut
	on the tuning pegs

Strings

get	getato
flaut	flautando
sp	sul ponticello
st	sul tasto
cl	col legno (no hair)
1/2 cl	col legno (with hair)
bat, trt	battuto, tratto
nut	play on the nut
	play on the wound part of the string
	play on the tailpiece
	play behind the bridge
seagull	seagull effect. play a flageolet as notated, but perform a gliss without chan between the two string contact points. The interval is thus changing contin cry.
diagonal	diagonal bow position relative to the string direction.
	play on the tuning peg
	hotel (practice) mute

Dynamics

All dynamics are to be understood as relative dynamics. *ppp* thus means "play as soft as possible" *fff* means "play as loud as possible (but not in a distorted way)"

I.

(throws a „u“)

→ c-flute

picc

cl

bd

Sp Geisterton!

pno L.P.A.

vl $\frac{1}{2}$ st $\frac{1}{2}$ cl tvt

va sp $\frac{1}{2}$ st $\frac{1}{2}$ cl bat

vc con sord pizz (pizz) P PPP mf mp

(throws a „u“)

8

picc

cl

mf

(throws a „u“)

pno

gliss

va

arco

gliss

piac

vc

mf

gliss

f

15

fl

cl

mf

G.P.

pno

(1/2 cl trt)

v1

p

mp

va

arco

ppp

vc

ovd

f

f

26 trumpet tone

fl $\frac{7}{4}$ $\frac{9}{16}$ $\frac{6}{8}$ $\frac{5}{4}$

cl $\frac{7}{4}$ $\frac{9}{16}$ $\frac{6}{8}$ $\frac{5}{4}$ *tgr*

bsn $\frac{7}{4}$ $\frac{9}{16}$ $\frac{6}{8}$ $\frac{5}{4}$ *mf* *mp* *mf*

pno $\frac{7}{4}$ $\frac{9}{16}$ $\frac{6}{8}$ $\frac{5}{4}$

vl $\frac{7}{4}$ $\frac{9}{16}$ $\frac{6}{8}$ $\frac{5}{4}$ *st (no cl)* *get* *ppp*

va $\frac{7}{4}$ $\frac{9}{16}$ $\frac{6}{8}$ $\frac{5}{4}$ *p* *mp*

vc $\frac{7}{4}$ $\frac{9}{16}$ $\frac{6}{8}$ $\frac{5}{4}$ *f*

30

fl *ord* *p* *piccolo*

cl *p* *bass clarinet*

mf

sp *mf* *Götterton! (throws an "i")*

pno *ppp* *ped*

vl *pizz* *mf*

va *mp*

vc *mf*

$\text{♩} = 132$

35 15

picc *ppp*

bass-cl *mp* *mp*

bd *mp* *fff* *(damp)*

pno *p* *damped strings* *pizz* *ped*

vl *sempre sp* *mf* *fff* *gliss* *pizz sp*

va *sp* *mf* *f* *bat*

vc *arco senza sord* *f* *mf*

5

$\text{♩} = 96$

41 8

picc *tr*

bass-cl *p* *molto legato* *p* *poco* *p*

ff *mf* *ff* *mp* *poco* *f*

pno *gliss* *Ped →*

vl *arg* *3/4 cl tr* *mp*

va *p* *poco* *(vegiou)* *sp* *st mp*

vc *sp* *fff* *f* *f*

$\text{♩} = 132$

47 8

picc *ppp*

bass-cl *mp*

f *fff*

pno *pizz* *Ped →*

vl *sp* *fff*

va *mf*

vc *mf*

53 8

picc *sub f* *pp*

bass-cl *mp* *p*

pno

vl *ord* *ff* *sp* *p* *mf*

va *8* *sp* *f*

vc *sp* *ca* *8* *ff* *f*

fff *f* *fff*

J = 96

58 8

picc *whistle tone* *gliss*

bass-cl *mp*

pno

vl *f* *(with pitch)* *pi22*

va *ord* *f* *gliss*

vc *(d.)* *fff*

[illegible]

$\text{♩} = 132$ $\text{♩} = 48$

72 8

picc $\text{PPP} \rightarrow \text{PP}$ PP

bass-cl

(9)

pno

vl sp IV fff bat tvt bat tvt mp

va fff mf cl bat tvt bat mf

vc sp 8 fff f bat f

 $\text{♩} = 72$

72

picc

bass-cl mp mf PPP

trun mf tr tr

pno pizz $\text{Ped} \rightarrow$

vl st bat bat st sem pre sul III PI with sound f

va bat bat bat mf cl tvt ord sp ff ff

vc mf mf f f

83 $\frac{4}{4}$

picc $\frac{4}{4}$ $\frac{9}{8}$ $\frac{4}{4}$ mf

bass cl $\frac{4}{4}$ $\frac{9}{8}$ $\frac{4}{4}$ ppp mp ppp

$\frac{4}{4}$ $\frac{9}{8}$ $\frac{4}{4}$ ff

pno $\frac{4}{4}$ $\frac{9}{8}$ $\frac{4}{4}$

vl $\frac{4}{4}$ $\frac{9}{8}$ $\frac{4}{4}$ f

va $\frac{4}{4}$ $\frac{9}{8}$ $\frac{4}{4}$ f

vc $\frac{4}{4}$ $\frac{9}{8}$ $\frac{4}{4}$ ff

$\text{♩} = 96$

88 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

picc $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

bass cl $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ p (now cresc)

$\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ fff

pno $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

vl $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ f mp p $cresc.$

va $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ p $cresc.$

vc $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ p mp p $cresc.$

97

picc

bass-cl

pno

vl

va

vc

5/8 3/4 7/8 4/4

tr

mf

mf

f

f

mf

mf

mf

103

bass-fl

bass-cl

pno

vl

va

vc

tr

mf

f

damped strings

8!

p

PPP

107

bass-fl

bass-cl

pno

vl

va

vc

mf

f

pp

cresc.

st

fff

mf

mp

pp

mf

pizz

sl.

sl.

damp with the wood of the bow

112

bass-fl *tgr*

bass-cl *tgr*

mf *mf*

f

G.P.

pno

vl

va

vc *sim.* *mp*

119

bass-fl *mp*

bass-cl *mf*

mf *mf* *mf*

G.P.

pno

vl *con sord hotel* *mp* *pizz*

va *fff* *(pizz)*

vc *mp*

II.

 $\text{♩} = 96$ $\text{♩} = 132$

1

bass-fl *mf* *gliss*

bass-cl *mf* *gliss*

pno *mf* *pizz* *molto gliss*

vl *mf* *molto gliss*

va *mf* *pizz*

vc *ff* *ff* *ff* *molto gliss*

senza sord *1/2 cl trt* *Knock on top with the fingertip* *8 sp*

P Ped *ovd* *III* *seagull*

$\text{♩} = 72$

$\text{♩} = 96$

14

6

bass-fl

cl

bd

pno

vl

va

vc

f (no ped)

ppp

high bow pressure

p

mf

p

hit on the back with the open hand

ff

sub ppp

$\text{♩} = 132$

10

bass-fl

bass-cl

pno

vl

va

vc

mp

mf

pp

f

ff

cl bat tr bat

avco sp

gliss

ord

♩ = 96

[illegible]

$\text{♩} = 132$

$\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$

24

bass-fl *Fun. bass.* *sim.* *PPP*

bass-cl *PPP* *P*

pno *f* *gliss* *ff*

vl *p* *ord. II* *p* *sfz* *fff* *gliss* *sp*

va *ord. st* *p* *(st)* *sfz* *fff* *gliss*

vc *pizz* *mp* *arco mp* *mf* *sfz* *fff* **A**

28

bass-fl *mp*

bass-cl *PPP*

pno *mf* *mp* *p* *Sim.* *p*

vl *p* *ord* *st* *gliss* *mp* *7-8*

va *mp* *st* *mp* *PPP* *st* *PPP* *pizz*

vc *ff* *f* *p* *PPP* *PPP*

$\text{♩} = 96$

33

bass-fl

bass-cl

pno

vl

va

vc

mp

ppp

7/8

11/8

9/8

pizz

pp

ord st

f

pp

pizz

p

39

bass-fl

bass-cl

bd

pno

vl

va

vc

mp

ppp

7/8

3/4

5/8

3/4

ppp cresc.

st

ppp

pizz sp

f

avco

mp

dim.

45

bass-fl

bass-cl

bd

pno

vl

va

vc

G.P.

49

bass-fl

bass-cl

bd

pno

vl

va

vc

drawn on the body of the instrument

arco 3/2 el trt

Pizz

mp

f

mf

sp

pi22

ord st

cl bat

st

sp

pi22

54

bass-fl

bass-cl

pno

vl

va

vc

una corda

PPP Ped →

ord st [V]

pp

ff

knock on top with the knuckle

p

59

bass-fl

bass-cl

bd

pno

vl

va

vc

drawn on the body of the instrument

PPP

G.P.

sim.

mf

mf

hit on the right side of the piano body

P

pizz

mp

cl bat

P

left hand pizz: damp with the bow, rico.

ord

P

st bat

3

arco

cl bat stop

P

st ---> sp

ord: bat

sffz

mf

Handwritten musical score for a symphony orchestra, measures 66-70. The score includes staves for bassoon (bass-fl), bassoon (bass-cl), piano (pno), violin (vl), viola (va), and vocal (vc). The music is in 7/8 and 4/4 time signatures. Dynamics include mp, pp, p, ff, mf, and sp. Performance markings include 'sim.' (simultaneous), 'pizz' (pizzicato), 'ovd st' (overstaccato), and 'cl tot' (clarinet tutti).

Handwritten musical score for a 7-piece ensemble, measures 71-74. The score includes parts for bass-fl, bass-cl, pno, vl, va, and vc. It features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as mf, p, mp, f, and tgr. The key signature has one flat and the time signature changes from 5/4 to 3/4.

78

bass-fl

bass-cl

pno

vl

va

vc

ord

mp

p

(4 positions)

pizz

arco $\frac{1}{2}$ d trt

Knock on the top with the fingertip

st

mp

f

83

bass-fl

bass-cl

pno

vl

va

vc

sim.

f

p sim.

P Ped →

pp

mf

mp

87

bass-fl $\frac{5}{4}$ *mf* *PPP*

bass-cl $\frac{5}{4}$ *tgr*

mp

pno $\frac{5}{4}$ *P*

vl $\frac{5}{4}$ *Pizz* *mf*

va $\frac{5}{4}$ *Knock on the top with the fingertip* *mp*

vc $\frac{5}{4}$ *f*

91

bass-fl $\frac{4}{4}$ *mf* *pp cresc.* *mf*

bass-cl $\frac{4}{4}$ *mp* *ppp cresc.* *mp*

(sim)

mp

pno $\frac{4}{4}$ *on the right side of the wooden piano chassis* *Ped*

vl $\frac{4}{4}$ *cl bat* *pizz with left hand, damp with the bow, ricochet* *mf*

va $\frac{4}{4}$ *sim.* *arco* *P* *ppp cresc.* *P*

vc $\frac{4}{4}$ *mf*

J=48

100

bass-
fl

bass-
cl

pno

vl

va

vc

mf

mp

mf

mf

mf

ritard

ppp

Ped →

pizz sp

cl bat

mp

crack

mf

knock on the top with the fingernail

f

106

bass-fl

bass-cl

pno

vl

va

vc

mf

f

mf

mp

mp

pass 4 keys

arco

mp

fff

110

bass-fl

bass-cl

pno

vl

va

vc

mf

ff

mp

PPP

Ped →

mf

PPP

Ped →

cl bat

crack

arco

mf

f

knock on the top with the knuckle

f

cl bat

mp

on the top (as before)

fff

Handwritten musical score for a string quartet, measures 114-118. The score includes parts for bassoon (bass-fl), bassoon (bass-cl), piano (pno), violin (vl), viola (va), and cello (vc). The music is in 7/8 time and features various dynamics, articulations, and performance instructions.

Measure 114: Bassoon (bass-fl) and Bassoon (bass-cl) enter with a triplet of eighth notes. Dynamics: *mp*. Viola (va) has a triplet of eighth notes. Dynamics: *p*. Cello (vc) has a triplet of eighth notes. Dynamics: *f*.

Measure 115: Bassoon (bass-fl) has a half note. Dynamics: *f*. Bassoon (bass-cl) has a half note. Dynamics: *f*. Piano (pno) has a half note. Dynamics: *f*. Violin (vl) has a half note. Dynamics: *mf*. Viola (va) has a half note. Dynamics: *p*. Cello (vc) has a half note. Dynamics: *mf*.

Measure 116: Bassoon (bass-fl) has a half note. Dynamics: *mf*. Bassoon (bass-cl) has a half note. Dynamics: *mf*. Piano (pno) has a half note. Dynamics: *f*. Violin (vl) has a half note. Dynamics: *mf*. Viola (va) has a half note. Dynamics: *p*. Cello (vc) has a half note. Dynamics: *mf*.

Measure 117: Bassoon (bass-fl) has a half note. Dynamics: *mf*. Bassoon (bass-cl) has a half note. Dynamics: *mf*. Piano (pno) has a half note. Dynamics: *f*. Violin (vl) has a half note. Dynamics: *mf*. Viola (va) has a half note. Dynamics: *p*. Cello (vc) has a half note. Dynamics: *mf*.

Measure 118: Bassoon (bass-fl) has a half note. Dynamics: *mf*. Bassoon (bass-cl) has a half note. Dynamics: *mf*. Piano (pno) has a half note. Dynamics: *f*. Violin (vl) has a half note. Dynamics: *mf*. Viola (va) has a half note. Dynamics: *p*. Cello (vc) has a half note. Dynamics: *mf*.

Handwritten musical score for a contemporary ensemble. The score includes parts for bass-flute, bass-clarinete, bdnj, piano, violin, viola, and voice. The tempo is marked as $J=132$ and $J=48$. The time signature is $3/4$. The score includes various performance instructions such as *gliss*, *arco sp*, *st*, *ff*, *mp*, *molto*, and *knock on the top with the fingertip*. The score is written in a mix of treble and bass clefs, with some parts in $3/4$ and others in $4/4$ time. The score is marked with a large **5** at the end, indicating the end of the piece.

122

bass-fl $7/8$ $4/4$ mf

bass-cl $7/8$ $4/4$ mf *tr*

pno $7/8$ $4/4$ PPP *on the right side of the wooden piano body*

vl $7/8$ $4/4$ mp *cl bat* *Pizz* mf

va $7/8$ $4/4$ mf *arco cl trt*

vc $7/8$ $4/4$ mf

$\text{♩} = 132$

127

bass-fl $3/4$ $9/8$ mf *gliss*

bass-cl $3/4$ $9/8$ mp *gliss*

pno $3/4$ $9/8$ f *gliss*

vl $3/4$ $9/8$ mp pp *arco*

va $3/4$ $9/8$ PPP *(no cl)*

vc $3/4$ $9/8$ f

131

bass-fl

bass-cl

pno

vl

va

vc

mf

Pizz

Ped →

f

mp

cl trt

f

cl trt I

mp

f

poco

whistle gliss

136

bass-fl

bass-cl

15

ppp

ppp

ord.

gliss

ppp

pp

pno

7

vl

gliss

molto gliss

sp

p

cl trt

ppp

vc

spostspost sim

molto gliss

ord

p

140

bass-fl

bass-cl

pno

vl

va

vc

whistle

loco

mf

mp

gliss

molto gliss

mf

p

gliss

p

144

bass-fl

bass-cl

pno

vl

va

vc

gliss

gliss

ppp

mf

gliss

cl bat

fff

crack

f

st

mf

148

bass-fl *sim.* *(ord)* *gliss* *p*

bass-cl *gliss* *mf*

pno *ppp* *77*

vl *ord st* *mp* *fff* *$\frac{1}{2}$ cl trt*

va *ord* *f* *gliss* *bow scrape* *f*

vc *seagull effect* *mp* *molto* *gliss*

152

bass-fl

bass-cl

pno *triangle beater* *gliss* *mp* *pizz* *(no Ped)*

vl *mp* *ord* *gliss*

va *pizz* *mf*

vc *mf* *arco*

156

bass-fl

bass-cl

pno

vl

va

vc

ppp

mf

ppp

gliss

8va basses

loco

pizz

f

160

bass-fl

bass-cl

pno

vl

va

vc

whistle

ppp

G.P.

arco

mf

f

164

bass-fl

bass-cl

pno

vl

va

vc

6.P.

166

bass-fl

bass-cl

O

pno

vl

va

vc

triangle beater

6.P.

176

bass-
fl

bass-
cl

pno

vl

va

vc

The musical score for measures 176-180 includes parts for bass flute, bass clarinet, piano, violin, viola, and voice. The bass flute and bass clarinet parts feature complex rhythmic patterns with triplets and sixteenth notes. The piano part is mostly silent. The violin and viola parts have dense sixteenth-note passages in the first two measures. The voice part has a melodic line with some grace notes. The score is written in a key with one sharp (F#) and a common time signature.

180

(d.)

bass-fl

bass-cl

bd

pno

vl

va

vc

sim.

ppp

cl trt

ppp

mp

mf

182

bass-fl

bass-cl

bd

pno

vl

va

vc

tr

drawn on the corpus

st (uo cl)

tr

gliss

ppp

cl hat on the corpus

7:8

7:8

7:8

7:8

(d)

stmpre st, ppp

mp

186

bass-fl

bass-cl

bd

pno

vl

va

vc

J = 132

188

bass-fl

bass-cl

pno

vl

va

vc

III.

J=58

1

fl *jit whistle*

eb-cl

pp

mf

fff

pno

ff

Ped. →

vl

pp

fff

va

pp

fff

vc

fff

ritardando...

Handwritten musical score for "The Rite of Spring" by Igor Stravinsky. The score is written for a full orchestra and includes the following parts and markings:

- fl** (Flute): Measures 11-14, dynamic *f*.
- eb-cl** (E-flat Clarinet): Measures 11-14, dynamic *mf*.
- pno** (Piano): Measures 11-14, dynamic *mf* and *fff*. Includes a large handwritten "G.P." (Grand Piano) marking.
- vl** (Violin): Measures 11-14, dynamic *fff*.
- va** (Viola): Measures 11-14, dynamic *fff*. Includes the instruction "hit on the back with an open hand".
- vc** (Violoncello): Measures 11-14, dynamic *fff*. Includes the instruction "knock on top, damp with fingertip".

The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings.

.... J=80

a tempo

17

fl

eb-cl

pno

vl

va

vc

ff

ppp

sim. with Claves

f

pizz

3-3

(no Ped)

SP

P

pizz

f

diagonal bowing

mp

23

fl

eb-cl

pno

vl

va

vc

P

triangle beater

gliss

knock on top with the knuckles

f

arco

ff

pizz

gliss

f

28

fl

cl

pno

vl

va

vc

PPP

arco sp

mp

cl bat

mf

arco

PPP

pizz sp gliss

mp

cl trt

p

Jeder Ton ist als Ton an sich ausdruckslos.
Er erhält seine Kraft und Werth erst durch
die Art wie er hervorgebracht wird,

sp

15/4

vl

va

vc

arco

gliss

p

fff

sp

denn in ihr liegt sein Ausdruck. Eine jede Empfindung bringt den Ton anders hervor,

und wird auch in diesem veränderten Tone ihrem Charakter gemäß die Worte

sp $\frac{3}{4}$ | $\frac{4}{4}$ | $\frac{6}{4}$ ||

pno *una corda* $\frac{3}{4}$ | $\frac{4}{4}$ | $\frac{6}{4}$ ||
Ped $\rightarrow$ ppp

G.P.

vl $\frac{3}{4}$ | $\frac{4}{4}$ | $\frac{6}{4}$ ||

va *sp* $\frac{3}{4}$ | $\frac{4}{4}$ | $\frac{6}{4}$ ||
P

vc $\frac{3}{4}$ | $\frac{4}{4}$ | $\frac{6}{4}$ ||
P

$\text{♩} = 63$

conductor:

(whispers „Wort“)

40

46

fl *whistle*

eb-cl *(whispers „Wort“)*

sp *(whispers „Wort“)*

pno *gliss* *r. Pd.* *(whispers „Wort“)* *finger-tip* *r. Pd.* *finger-tip*

vl *(whispers „Wort“)* *ord st III* *mp* *cltst* *ord* *sp II* *pizz*

va *f* *ord* *(sim)* *(whispers „Wort“)* *(whispers „Wort“)* *ord (II)*

vc *P* *PPP* *mp* *mf* *PPP* *mp* *PPP*

(whispers „Wort“)

$\text{♩} = 132$

54

fl

eb-cl *gliss* *mf*

sp *Wir haben nicht Worte um dies*

pno *cord* *r. Pd.* *finger nail*

vl *pizz* *3* *(pizz)*

va *ord st* *f* *mp* *f* *p*

vc *PPP* *(ppp)* *mp* *PPP*

59

fl

whistle

eb-cl

sp

pno

vl

va

vc

zu bezeichnen, wie es sich denn überhaupt durch Worte schwer darlegen läßt; es kann allein durch

arco sp gliss

ppp

p

sfz

63

fl

whistle

gliss

ni

mf

pp

eb-cl

(ossia:)

sp

pno

vl

pizz

(ppp)

arco sp

va

st

f

p

vc

p

ppp

mündlichen Vortrag entwickelt werden, oder wir müßten für die Deklamation einmal eine eigene Bezeichnungsart wie in der Musik die Noten sind, erhalten.

$J = 63$

$J = 132$

68

fl mp

eb-cl mf

pno PPP
fingertip
gliss
v. Pl.

vl mf
cl trt
ovd sp
pizz
 PPP

va f
 p
 mp

vc p
 PPP
 p

73

fl

eb-cl mf

pno

vl pizz

va cl bat
 PPP
 pizz
tuning peg box
 mf

vc cl bat sp
 mp
 PPP

78 *jet*

fl *fff*

eb-cl *fff* 15 →

O *fff*

pno *f*

vl *arco* *f* *sp* *sffz*

va *pizz* *ff* *sim.* *ord* *sffz*

vc *ff* *ff* *sffz*

82

fl

eb-cl 15

O

pno

vl

va

vc

86

fl

eb-cl

O

pno

fff dim.

gliss

fff dim.

J=63

[illegible]

Handwritten musical score for measures 97-100. The score is written on seven staves, each with a part name on the left: fl, eb-cl, O, pno, vl, va, and vc. The time signature changes from 4/4 to 7/8 at measure 99. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *f*, and *sffz*. There are also performance instructions in Italian, such as "sim. with the knuckles" and "sim. with hand". A handwritten note "on the right side of the wooden piano chassis" is present near the piano part. The score is written in ink on a single sheet of paper.

101

fl

eb-cl

pno

vl

va

vc

mp

fff

f

ovd.

pizz

avco

sp gliss

dim.

mp

fff

dim.

105

fl

eb-cl

pno

vl

va

vc

ppp

f

ppp

cl trt

1/2 cl trt

pizz lh

damp with the wood of the bow, ricochet arco ovd

fff

dim.

f

ppp

fff

103

fl $\frac{3}{4}$ $\frac{4}{4}$

eb-cl $\frac{3}{4}$ $\frac{4}{4}$

$\frac{3}{4}$ $\frac{4}{4}$ ppp

pno $\frac{3}{4}$ $\frac{4}{4}$

vl $\frac{3}{4}$ $\frac{4}{4}$ 6

va $\frac{3}{4}$ $\frac{4}{4}$

vc $\frac{3}{4}$ $\frac{4}{4}$

Handwritten musical score for three staves: flute, bass, and piano. The score is in 3/8 time and consists of 14 measures. The flute part is marked 'fl' and 'f' (forte), with a 'whistle' instruction and a 'Loc.' (local) marking. The bass part is marked 'bass-cl' and 'p' (piano). The piano part is marked 'p' (piano) and 'ppp (no ped.)' (pianissimo, no pedal). The piano part includes a '(rubber)' marking. The score is written on three staves with treble and bass clefs. The piano part uses a grand staff with a treble clef and a bass clef. The score is handwritten and includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for a percussion ensemble, featuring four staves: pno (piano), vl (violin), va (viola), and vc (violin/celesta). The score is marked with a tempo change from $\text{♩} = 90$ to $\text{♩} = 56$ (accelerando), indicated by a large arrow and the word "accel". The time signature changes from $\frac{5}{8}$ to $\frac{3}{4}$.

pno (piano): The first staff shows a $\frac{5}{8}$ time signature and a $\frac{3}{4}$ time signature. It includes a measure with a rest and a measure with a note.

vl (violin): The second staff shows a $\frac{5}{8}$ time signature and a $\frac{3}{4}$ time signature. It includes a measure with a rest and a measure with a note. Handwritten notes include "arco directly behind the unit" and "on the side of the C-string".

va (viola): The third staff shows a $\frac{5}{8}$ time signature and a $\frac{3}{4}$ time signature. It includes a measure with a rest and a measure with a note. Handwritten notes include "con sord" and "sp".

vc (violin/celesta): The fourth staff shows a $\frac{5}{8}$ time signature and a $\frac{3}{4}$ time signature. It includes a measure with a rest and a measure with a note. Handwritten notes include "mf" and "p".

♩ = 84

fl 14 → bass-fl

bass-cl 14 → cl

bd

stiff

P ——— PPP

pno 10

v1

va

vc

st

sim.

pizz

sp

st

ppp

mp

bass-fl 19

cl

bd

pno

v1

va

vc

st

ppp

change position

prepare damped strings

24

bass-fl

cl

bd

pno

vl

va

vc

ppp

pp

mp

mf

pizz

gliss

on the right side of the wooden piano chassis

[illegible]

♩ = 132

(J=75)

34

bass-
fl

cl

pno

vl

va

vc

5/8 6/4 7/8

f

mf

5/8 6/4 7/8

(damped strings)

ppp

ppp

5/8 6/4 7/8

pizz

mp

ppp

5/8 6/4 7/8

ord

5/8 6/4 7/8

4:7

4:7

4:7

mp

mf

♩ = 63

39

bass-
fl

cl

bd

pno

vl

va

vc

mp

(stiff)

ppp

mf

st

3 3 3

mp

ppp

on the side of the C-string

♩ = 132

43

bass-fl $\frac{5}{4}$ $\frac{9}{8}$ $\frac{6}{4}$ $\frac{4}{4}$ *p*

cl $\frac{5}{4}$ $\frac{9}{8}$ $\frac{6}{4}$ $\frac{4}{4}$

bd $\frac{5}{4}$ $\frac{9}{8}$ $\frac{6}{4}$ $\frac{4}{4}$ *f* *sim.*

pno $\frac{5}{4}$ $\frac{9}{8}$ $\frac{6}{4}$ $\frac{4}{4}$ *f* *L. Pd.*

vl $\frac{5}{4}$ $\frac{9}{8}$ $\frac{6}{4}$ $\frac{4}{4}$ *pizz II* *mp*

va $\frac{5}{4}$ $\frac{9}{8}$ $\frac{6}{4}$ $\frac{4}{4}$ *crack* *mf*

vc $\frac{5}{4}$ $\frac{9}{8}$ $\frac{6}{4}$ $\frac{4}{4}$ *sp* *gliss* *st* *gliss* *mf*

♩ = 63

47

bass-fl $\frac{9}{8}$ $\frac{4}{4}$ *p*

cl $\frac{9}{8}$ $\frac{4}{4}$

pno $\frac{9}{8}$ $\frac{4}{4}$ *r. Pd.* *ppp*

vl $\frac{9}{8}$ $\frac{4}{4}$ *arco* *ppp* *pizz* *mf*

va $\frac{9}{8}$ $\frac{4}{4}$ *mp* *mp* *mp* *mp* *mp* *mp*

vc $\frac{9}{8}$ $\frac{4}{4}$ *sp* *ppp* *p*

♩ = 132

Handwritten musical score for a 6-piece ensemble. The score is written on seven staves, each labeled with an instrument: bass fl, cl, bd, pno, vl, va, and vc. The music is in 9/8, 9/4, and 5/4 time signatures. The score includes various musical notations such as triplets, trills, and dynamic markings like *mf*, *f*, and *fff*. A rehearsal mark "56" is present at the beginning of the bass flute part. The score is written in a clear, legible hand.

62

play and sing

bass-fl

mf

mf

cl

mf

pno

on the inside of the front of the piano body

ff

mp

vl

fff

pizz sp

va

fff

fff

vc

fff

fff

66

whistle

gliss

4:5

4:5

4:5

4:5

bass-fl

cl

bd

ppp cresc.

p

pno

with the knuckles

una corda

ppp

ppp

mf

vl

arco

ppp

pizz

mf

va

mf

vc

arco st

gliss

mf

sp

ppp

[illegible]

Handwritten musical score for measures 81-84. The score is written for six parts: bass flute (bass-fl), clarinet (cl), piano (pno), violin (vl), viola (va), and vocal (vc). The key signature is one flat (B-flat major or D minor). The time signature changes from 4/4 to 9/8 and back to 4/4.

Measure 81: Bass flute and clarinet have whole notes. Piano has a half note. Violin and viola have eighth notes. Vocal has a half note.

Measure 82: Bass flute and clarinet have whole notes. Piano has a half note. Violin and viola have eighth notes. Vocal has a half note.

Measure 83: Bass flute and clarinet have whole notes. Piano has a half note. Violin and viola have eighth notes. Vocal has a half note.

Measure 84: Bass flute and clarinet have whole notes. Piano has a half note. Violin and viola have eighth notes. Vocal has a half note.

Dynamic markings include *p* (piano), *f* (forte), and *mf* (mezzo-forte). Other markings include *tr* (trill), *gliss* (glissando), and *pizz* (pizzicato).

♩=63

86

bass-fl

cl

pno

vl

va

vc

87

88

f

fff

pizz

arco

f

pp

poco cresc.

(Loco)

tr

Ped

g1

bass-fl

cl

pno

tr

(ppp) p

mf

sp

f

arco

gliss

fff

ppp

p

vc

fff

♩=73

♩=63

g6

bass-fl

cl

pno

vl

va

vc

pp

f

gliss

p

gliss

fff

poco dim.

♩ = 52

101

bass-fl

cl

bd

pno

vl

va

vc

f

with the knuckles

change position

irregular beat

pizz

f

pizz

arco cl bat st - - - - -> sp

mf

106

bass-fl

cl

pno

vl

va

vc

irregular beat

cl bat

fff

arco

p

$\text{♩} = 63$

111

bass-fl

cl

bd

pno

vl

va

vc

mp

PPP

PPP Ped →

mf

mf

f

sp tr

115

bass-fl

cl

pno

vl

va

vc

mp

(sempre Ped)

p

st

mp

f

tr

pizz

f

gloss

119

bass-fl

cl

pno

vl

va

vc

p

ppp

tr

gliss

mf

f

pizz

arco

sp

tr

mf

f

J = 132

123

bass-fl

cl

pno

vl

va

vc

mf *poco dim.* (Ped)

pizz *st* *f*

arco *fff*

fff *dim*

fff *poco dim.*

f

128

bass-fl

cl

pno

vl

va

vc

ffz *ffz* *ffz* *fff*

ff

f no ped.

5/4 6/4 3/8

♩ = 143

131

bass-fl

cl

pno

vl

va

vc

tr *sp* *ord* *fff* *ord* *fff* *fff*

fff *fff* *fff*

5/4 9/8 5/4 5/4 9/8 5/4

113

G.P.

139

bass-
fl

cl

pno

triangle
beaters  always same position
eventually played by percussionist

v1

va

vc



SP pizz arco pizz arco pizz

f fff f fff f

pizz $\varnothing$ (pizz) f ft pizz III

145

bass-fl $\frac{3}{8}$ $\frac{3}{4}$ f

cl $\frac{3}{8}$ $\frac{3}{4}$

pno $\frac{3}{8}$ $\frac{3}{4}$ (triangle beater) percussionist: 3

vl $\frac{3}{8}$ $\frac{3}{4}$ arco fff pizz f

va $\frac{3}{8}$ $\frac{3}{4}$ arco sp fff

vc $\frac{3}{8}$ $\frac{3}{4}$ arco st II f

$\text{♩} = 150$

149

bass-fl $\frac{3}{8}$ $\frac{3}{4}$ f

cl $\frac{3}{8}$ $\frac{3}{4}$

pno $\frac{3}{8}$ $\frac{3}{4}$ pianist: fff

vl $\frac{3}{8}$ $\frac{3}{4}$ arco fff

va $\frac{3}{8}$ $\frac{3}{4}$ (sp) fff

vc $\frac{3}{8}$ $\frac{3}{4}$ (st) f

♩ = 102

Handwritten musical score for a symphony orchestra, measures 153 to 159. The score includes parts for bass flute (bass-fl), clarinet (cl), bassoon (bd), piano (pno), violin (vl), viola (va), and vocal soloist (vc). The key signature is one flat (B-flat major/D minor). The time signature changes from 11/4 to 9/8 at measure 156. The score features various dynamics (mf, f, fff, ppp) and performance instructions (whistle, loco, senza sord).

♩ = 72

163

fl

bass-cl

trp

pno

6"

vl

va

vc

ppp

f

arco

sp II

senza sord

fff < fff

♩ = 102

♩ = 132

167

fl

bass-cl

trp

pno

15 pizz

mf (no ped)

ord

pizz

mf

cl bat

fff

ord sp

cl trt

va

mf

scagull effect

mf

A

ord ca. 8→

173

fl

bass-cl

pno

vl

va

vc

ppp

mf

ord una corda

ppp

ord sp

mp

fff

sp (8→)

tuning peg box

mf

Handwritten musical score for a 11x4'' piece. The score is written for six instruments: fl (flute), bass-cl (bass clarinet), pno (piano), vl (violin), va (viola), and vc (violin). The score is divided into measures with time signatures of 1/4, 3/4, and 3/8. Dynamics include mf (mezzo-forte), mp (mezzo-piano), and pp (pianissimo). Performance instructions include pizz (pizzicato), arco (arco), and gliss (glissando). The score is marked with a large '11x' and a '4'' indicating the dimensions of the piece.

$\text{♩} = 72$

182

fl

bass-cl

□

pno

6.P. ∇ trrl. *gliss*

vl

va

vc

f

gliss

fff

PPP

fff

187

fl

bass-cl

□

pno

vl

va

vc

pizz

mp

pizz

mf

A

mf

192

fl

bass-cl

pno

vl

va

vc

p

sim.

arco

fff

195

fl

bass-cl

pno

vl

va

vc

mp

ped

arco

p

getato

PPP

199

fl

bass-cl

pno

vl

va

vc

fff

ff

mf

on the inside of the front of the wooden piano body

ppp

cl trt

pizz

gliss

f

(getado)

arco

fff

f

mf

203

fl

bass-cl

pno

vl

va

vc

ff

f

gliss

sp

< fff >

fff

fff

f

hit with the knuckle on top

(an „n“ is dragged along) $\text{♩} = 63$

207

fl $\frac{7}{8}$ $\frac{43}{4}$ $\frac{9}{8}$

bass-cl $\frac{7}{8}$ $\frac{43}{4}$ $\frac{9}{8}$

trp $\frac{7}{8}$ $\frac{43}{4}$ $\frac{9}{8}$ *ppp*

pno $\frac{7}{8}$ $\frac{43}{4}$ $\frac{9}{8}$ *gliss*

vl $\frac{7}{8}$ $\frac{43}{4}$ $\frac{9}{8}$ *< p >*

va $\frac{7}{8}$ $\frac{43}{4}$ $\frac{9}{8}$ *arco end pin. change position gradually.*

vc $\frac{7}{8}$ $\frac{43}{4}$ $\frac{9}{8}$ *mf*

whistle

210

fl $\frac{3}{4}$ $\frac{4}{4}$

bass-cl $\frac{3}{4}$ $\frac{4}{4}$ *tr* *ppp*

trp $\frac{3}{4}$ $\frac{4}{4}$ *ppp*

pno $\frac{3}{4}$ $\frac{4}{4}$

vl $\frac{3}{4}$ $\frac{4}{4}$ *ppp* *tr* *sp* *b* *p*

va $\frac{3}{4}$ $\frac{4}{4}$ *f*

vc $\frac{3}{4}$ $\frac{4}{4}$ *mf* *Knock on top with the knuckle*

222

fl

bass-cl

pno

vl

va

vc

tr

ppp

ppp

arco sp

sp

f

knuck on top with the knuckle

mf

finis

Freiburg, 12/2002

Freiburg, 12/2002