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Musique de Notre Temps

現代の音楽

# Zimmermann

## Concerto

pour Violoncelle et orchestre

en forme de «pas de trois»

(1965/66)

Studienpartitur

ED 6329



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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**

## Orchester-Besetzung

### Holzbläser (13 Spieler)

3 große Flöten (3. auch Piccolo)  
3 Oboen (2. und 3. Oboe auch Oboe d'amore,  
in C notiert)  
3 Klarinetten in A und B  
(3. auch Baßklarinete in B)  
1 Saxophon (Alt in Es, Sopran in B)  
3 Fagotte (3. auch Kontrafagott)

### Blechbläser (7 Spieler)

2 Hörner in F bzw. hoch B  
2 Trompeten in C bzw. B (auch Kornett in B)  
2 Posaunen (2. auch Kontrabaß-Posaune)  
1 Kontrabaß-Tuba

### Tasten- und Zupfinstrumente (6 Spieler)

Mandoline  
Gitarre (auch Elektr. Gitarre)  
Zimbal (Ungar. Bauart, Umfang C-e ' ' ' ' )  
Ist kein Zimbal vorhanden, kann der Part  
notfalls auf einem sehr zart präparierten  
Klavier ausgeführt werden

Glasharfe (notfalls Celesta: dann Part eine  
Oktave tiefer als notiert spielen)

Harfe

Piano (Cembalo)

### Pauken (1 Spieler)

### Schlagzeug (ca. 5 Spieler)

Vibraphon  
Glockenspiel  
Hi-hat  
2 Becken  
3 hgd. Becken von verschiedener Größe  
Cow-bell (möglichst groß)  
Tambourin  
Triangel  
Große Ratsche  
Holztrommel  
Peitsche  
Schüttelrohr  
Maracas  
Gurke (Guero)  
Spanische Kastagnetten  
Claves (Rumbaholz)  
Große Trommel  
Kleine Trommel  
Rührtrommel  
3 Tomtoms von verschiedener Größe

### Streicher (29 Spieler)

7 Violinen I  
7 Violinen II  
6 Violen  
5 Celli  
4 Kontrabässe

## Orchestra

### Woodwind (13 players)

3 flutes (3<sup>rd</sup> doubling Piccolo)  
3 oboes (2<sup>nd</sup> and 3<sup>rd</sup> doubling oboe d'amore,  
written in C)  
3 clarinets in A and B flat  
(3<sup>rd</sup> doubling bass clarinet in B flat)  
1 saxophone (alto in E flat, soprano in B flat)  
3 bassoons (3<sup>rd</sup> doubling contrabassoon)

### Brass (7 players)

2 horns in F or high B flat  
2 trumpets in C or B flat (also cornet in B flat)  
2 trombones (2<sup>nd</sup> doubling contrabass trombone)  
1 contrabass tuba

### Keyboard and plucked instruments (6 players)

mandolin  
guitar (also electric guitar)  
dulcimer (Hungarian structure, range C-e ' ' ' ' )  
If there is no dulcimer available,  
its part might be realised on a delicately  
prepared piano.

musical glasses (alternatively celesta, part to be  
played one octave lower than written)

harp

piano (harpsichord)


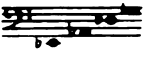


### Timpani (1 player)


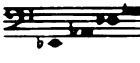


### Percussion (app. 5 players)

vibraphone  
glockenspiel  
he-hat  
2 cimbals  
3 suspended cimbals or varying sizes  
Cow-bell (as big as possible)  
tambourine  
triangle  
big ratched  
whip  
Peitsche  
shaker  
maracas  
guero  
Spanish castagnets  
claves  
bass drum  
side drum  
tenor drum  
3 tom-toms of varying sizes

### Strings (29 players)

7 violins I  
7 violins II  
6 violas  
5 celloes  
4 double basses

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

- 1<sup>st</sup> double bass  tuned 1 tone up
- 2<sup>nd</sup> double bass  tuned 1 semitone down
- 3<sup>rd</sup> and 4<sup>th</sup> 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 Jazz Erfahrung 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)

4/4 ♩ = 50,4

**Violino I**

**Violino II**

**Violoncello**

*con sord.*, *pp*, *espr. molto*, *mp*, *ppnp*, *pppp non cresc.*, *morendo*, *sul pont.*, *sul tasto*, *(ein wenig hervortreten)*

12

Fl. 1  
2  
3  
Glash.  
Viol. I 1  
2  
3  
4  
5  
6  
7  
Viol. II 1  
2  
3  
4  
5  
6  
7  
Vla. 1  
2  
Vcl. 1  
2  
3  
4

espr. # d̄ d̄ h̄ #̄  
pp = pp = pp = mp pp = pp = pp = pp = pp = pp =  
espr. b̄ d̄ b̄ #̄  
pp = pp = pp = mp pp = pp = pp = pp = pp = pp =  
espr. f̄ d̄ f̄ b̄  
pp = pp = pp = mp  
(ein wenig hervortreten) b. b. b. f. f. f. f.  
pp mp pp mp

sul pont.  
pp = pp = pp = mp pp = pp = pp = pp = pp = pp =  
espr. # d̄ d̄ h̄ #̄  
pp = pp = pp = mp pp = pp = pp = pp = pp = pp =  
espr. b̄ d̄ b̄ #̄  
pp = pp = pp = mp pp = pp = pp = pp = pp = pp =  
espr. f̄ d̄ f̄ b̄  
pp = pp = pp = mp

sul pont.  
pp = pp = pp = mp pp = pp = pp = pp = pp = pp =  
pppp  
pppp  
pppp  
b. b. b. f. f. f. f.  
pp non cresc. ma espr. molto  
pp non cresc.  
pp come prima  
espr. molto mp pp  
3. come prima

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

- Fl. (Flute):** Staves 1 and 2. Dynamics include *p*, *pp*, *ppp*, *mp*, *mf*, and *pp*. Includes a 7-measure rest.
- Glash. (Clarinet):** Staves 3 and 4. Dynamics include *pp*, *mp*, *ppp*, and *mf*. Includes a 5-measure rest.
- Viol. I (Violin I):** Staves 5 through 7. Dynamics include *pp*, *mp*, *mf*, and *pp*. Includes a 7-measure rest.
- Viol. II (Violin II):** Staves 8 through 10. Dynamics include *pp*, *ppp*, and *pp*. Includes a 5-measure rest and the instruction "come prima".
- Vla. (Viola):** Staves 11 through 13. Dynamics include *pp*, *mp*, *ppp*, and *pp*. Includes the instruction "espr. molto con sord." and a 7-measure rest.
- Vcl. (Cello):** Staves 14 and 15. Dynamics include *p*, *pp*, *mp*, and *mf*. Includes a 3-measure rest and the instruction "come prima".
- Cb. (Bass):** Staves 16 and 17. Dynamics include *pp*, *mp*, and *p*. Includes a 3-measure rest.

**Fl.**  
1 Fltrzg.  $\text{p}$ ,  $\text{mf}$ ,  $\text{p}$ ,  $\text{mf}$ ,  $\text{p}$ ,  $\text{mf}$   
2 Fltrzg.  $\text{p}$ ,  $\text{mf}$ ,  $\text{p}$ ,  $\text{mf}$ ,  $\text{p}$ ,  $\text{mf}$   
3 Fltrzg.  $\text{pp}$ ,  $\text{mf}$ ,  $\text{p}$ ,  $\text{mf}$ ,  $\text{p}$ ,  $\text{mf}$

**Klar. (A)**  
1  $\text{pp}$ ,  $\text{mp}$ ,  $\text{p}$ ,  $\text{pp}$   
2  $\text{pp}$ ,  $\text{p}$ ,  $\text{pp}$ ,  $\text{mp}$ ,  $\text{pp}$ ,  $\text{mp}$   
3  $\text{pp}$ ,  $\text{p}$ ,  $\text{pp}$ ,  $\text{mp}$ ,  $\text{pp}$ ,  $\text{mp}$

**Viol. I**  
1  $\text{pp}$ ,  $\text{mp}$   
3  $\text{pp}$ ,  $\text{mp}$   
4  $\text{pp}$ ,  $\text{mp}$   
7  $\text{pp}$ ,  $\text{mp}$

**Viol. II**  
2 *ord.*  
4  $\text{pp}$  *espr. molto*  
6  $\text{pp}$  *con sord.*,  $\text{p}$ ,  $\text{mf}$ ,  $\text{p}$

**Vla.**  
1  $\text{pp}$ ,  $\text{mp}$ ,  $\text{p}$ ,  $\text{pp}$ ,  $\text{mp}$ ,  $\text{p}$ ,  $\text{pp}$ ,  $\text{mp}$ ,  $\text{p}$   
2  $\text{pp}$ ,  $\text{mp}$ ,  $\text{p}$ ,  $\text{pp}$ ,  $\text{mp}$ ,  $\text{p}$   
3  $\text{pp}$ ,  $\text{mp}$ ,  $\text{p}$ ,  $\text{pp}$ ,  $\text{mp}$ ,  $\text{p}$   
4  $\text{pp}$ ,  $\text{mp}$ ,  $\text{p}$ ,  $\text{pp}$ ,  $\text{mp}$ ,  $\text{p}$   
5  $\text{pp}$ ,  $\text{mp}$ ,  $\text{p}$

**Vcl.**  
1 *sul pont.*,  $\text{mp}$ ,  $\text{mp}$ ,  $\text{p}$ ,  $\text{mp}$ ,  $\text{p}$ ,  $\text{mf}$ ,  $\text{p}$ ,  $\text{mp}$   
2  $\text{p}$ ,  $\text{mf}$   
4  $\text{p}$ ,  $\text{mf}$

**Kb.**  
1  $\text{pp}$ ,  $\text{mp}$ ,  $\text{mf}$   
2  $\text{pp}$   
3  $\text{pp}$ ,  $\text{mp}$ ,  $\text{mf}$   
4 *sul pont.*,  $\text{pp}$  *espr. molto*,  $\text{mp}$

**Halbtontriller**

Tempo:  $\text{♩} = 56.7$   
Time signature:  $\frac{3}{4}$   
Measure numbers: 3, 4, 7, 10, 6, 5, 7

②

Fl. 1 *mf*

Fl. 2 *mf*

Fl. 3 *mf*

Klar. (A) 1 *mp*, *p*, *pp*, *mp*, *pp*

Klar. (A) 2 *pp*, *p*, *mp*, *mp*, *pp*

Klar. (A) 3 *pp*, *p*, *mp*, *mp*, *pp*

Viol. II 2 *ord.*, *pp espr. molto*

Viol. II 4 *pp espr. molto*

Viol. II 6 *pp espr. molto*

Vla. 1 *p*, *mf*, *p*, *mf*, *p*, *mf*

Vla. 2 *p*, *mf*, *p*, *mf*, *p*, *mf*

Vla. 3 *p*, *mp*, *p*, *mf*, *p*, *mf*

Vla. 4 *mp*, *mp*, *p*, *mf*, *p*, *mf*

Vcl. 1 *pp*

Vcl. 2 *p*, *mf*, *p*, *mf*

Vcl. 3 *senza sord.*

Vcl. 4 *ord.*, *p*, *mf*, *p*

Kb. 1 *pp espr. molto*

Kb. 2 *3. sul tasto*, *p*

Kb. 3 *pp espr. molto*

Kb. 4 *pp espr. molto*

come prima

ord.

senza sord.

3. sul tasto

pp espr. molto

come prima

Klar. (A)

1  
2

Vcl. solo

*espr. molto, quasi parlando*  
p p p mf p p

Viol. II 2

*pp non cresc.*  
*espr. molto*  
come prima

1  
2

Vla.

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

1  
2  
3  
4

Vcl.

*dim.*  
*dim.*  
p mf p p  
5:3 5:3 5:3  
mp p mf p

1  
2  
3  
4

Kb.

mf p  
8 9:6 9:6 9:6  
mp p mp p  
come prima

1  
2  
3  
4

Mand. *p* *espr. molto* *mf* *p* *mf* *p*

El. Git. *mf* *p* *mf* *mf* *mf* *p*

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

col Ped. sempre

Hrf. *mp*

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

Viol. II 1 2 4

Vcl. 1 3 4

Kb. 1 2 3 4

5:6 5:6 3 9:6 9:6

5:3 5:3 *mf* *dim.* *pp*

9:6 *p* *mf* *dim.* *pp* *mp* *mf*

2/4 <sup>Ⓟ</sup> 4/4 ♩ = 67.4

5/4

Zimb.

Musical score for Zimb. (Cymbals). The score consists of two staves. The first staff has a triplet of eighth notes marked *p*. The second staff has a triplet of eighth notes marked *p*. The music is marked *bacch. molle* and *con Ped.*. Dynamic markings include *mf*, *p*, and *mf*.

Glash.

Musical score for Glash. (Glass Harmonium). The score consists of two staves. The music is marked *mf sempre*. Dynamic markings include *mf*, *p*, *mf*, *p*, *mf*, *p*, and *mf*.

Hrf.

Musical score for Hrf. (Harp). The score consists of two staves. The music is marked *mf*.

Vcl. solo

Musical score for Vcl. solo (Violin solo). The score consists of two staves. The music is marked *p*, *mf*, *p*, and *mf*. The tempo is marked *♩ = 67.4*.

Viol. II

Musical score for Viol. II (Violin II). The score consists of four staves. The music is marked *pp espr. molto*. The instruction *senza sord.* is present.

Vla.

Musical score for Vla. (Viola). The score consists of three staves. The music is marked *pp*.

Vcl.

Musical score for Vcl. (Violin). The score consists of three staves. The music is marked *pp*.

Kb.

Musical score for Kb. (Cello). The score consists of four staves. The music is marked *dln.* and *pp*. The instruction *sul pont.* is present.



5/4 4/4 ♩ = 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 5/4 4/4 ♩ = 80,2 quasi sognando, fantasioso  
*p saltando, ma espr. molto*

Viol II 4 *senza sord. sul pont.* *pp*

Vla. 3 *senza sord.* *pp* *sul pont.*

Vcl. 1 8

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

1 *pp* *mf dim.*

Fl. 2 *pp* *mp* Doppelzg. *pp* *mp* Tripelzg.

Mand. (gut hervortreten) *p mp 7 p mf p mp 7 p mf mp*

Zimb.

Glash.

Vcl. solo

Viol. II 3 *come prima* 7 *come prima*

Vla. 3 4 ord. *pp espr. molto* 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 mp p mf p*

*mp p mf p*

*3*

*7*

*3*

*4*

*1*

*2*

*3*

*4*

7

7

7

1  
Fl. 1

2  
Fl. 2

Mand.

Zimb.

Glash.

Hrf.

Vcl. solo

3  
Viol. II

7  
Vla.

1  
Kb.

2  
Kb.

3  
Kb.

4  
Kb.

*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  
Fl. 2

Mand.

Zimb.

Glash.

Hrf.

Vcl. solo

3  
Viol. II

7

3  
Vla.

4

1  
Kb.

2

3

4

*pp* *mf* *sim.*

*mf* *p* *mp* *mf* *mp* *p<sup>3</sup>* *mf* *mp*

*p sempre*

*p* *mp* *p*

5

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 of the musical score: The score is for page 24 and includes parts for Flute (Fl.), Mandolin (Mand.), Harp (Hrf.), Violin solo (Vcl. solo), Violin II (Viol. II), Viola (Vla.), and Keyboard (Kb.). The Flute part consists of two staves with complex melodic lines and slurs. The Mandolin part features triplets and dynamic markings such as p, mf, and mp. The Harp part includes slurs and dynamic markings like mf, p, and mp. The Violin solo part has a dense, rhythmic texture. The Violin II and Viola parts are marked 'a3, tutti con sord.' and 'ord. a3 (senza sord.)' respectively, with dynamic markings of 'sempre espr. molto' and 'pp sempre espr. molto'. The Keyboard part includes four staves, with the bottom two marked 'ord.' and 'espr. molto'.

Fl. 1

Fl. 2

Zimb.

Hrf.

Vcl. solo

Viol. I

Viol. II

Vla

Vcl.

Kb.

quasi improvvisando  
colle due mani

mp mf p mp mf p mp mf

a4 senza sord.  
ord.

pp espr. molto  
a3

a3 con sord.(ord.)  
pp espr. molto

a3 (senza sord.)  
pp espr. molto  
a3 sul pont.

pp espr. molto

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

+ : gliss. hinter dem Steg.

ⓓ  
Più mosso (♩ = 89,9)

Zimb.

*col Ped. sempre, cresc.*

Cemb.

3  
8' p

Glash.

3  
mf

Più mosso (♩ = 89,9)

Viol. I

1 (a4)  
2  
3  
4 ord.  
5 a3  
6  
7

Viol. II

1 (a3)  
2  
3  
5 (a3)  
6  
7

Vla.

1 a3  
2  
3 (a3)  
4  
5  
6

Vcl.

1  
2  
3  
4 con sord.  
5

*pp sul tasto*

Kb.

1  
2  
3  
4

\* = mit den Fingerkuppen klingend gehämmert.



Mand. *p* (*non trem.*)

Zimb. *p* *mf* *p*

Cemb. *b* *p* *mf* *p*

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 a page of a musical score, page 27. It features nine staves of music. The top staff is for Mandolin (Mand.), followed by Zimbale (Zimb.), Cembalo (Cemb.), and Glash. (Glash.). Below these are four systems of strings, each with three staves: Viol. I (Viol. I), Viol. II (Viol. II), Vla. (Vla.), and Vcl. (Vcl.), and Kb. (Kb.) with four staves. The Mandolin part has a dynamic of *p* (*non trem.*) and features triplets and slurs. The Zimbale part has dynamics of *p* and *mf*. The Cembalo part has dynamics of *b*, *p*, and *mf*. The Glash. part has dynamics of *mp*, *p*, *mf*, and *p sempre*. The string parts are mostly sustained notes with some slurs and triplets. The page number 27 is in the top right corner.

Mand. *sim.*

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

Cemb.

Glash.

Viol. I

Viol. II

Vla.

Vcl.

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

Mand. *mf* *p* *mf* *p*

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

Glash.

Violoncello solo *mf espr. molto* *mp* *p* *mf* *sim.*

Viol. I *pp sempre*

Viol. II *senza sord. sul pont.* *(pp sempre)* *(sul pont.)*

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

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

Kb. *8 sul pont.*

Mand.  $\frac{3}{2}$  (♩=♩) 4/4

Zimb.  $\frac{3}{2}$  (♩=♩) 4/4

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

Viol. I sul pont. (pp sempre)

Viol. II sul pont. (pp sempre)

Vla. sul pont. (pp sempre)

Vcl. 1 2 3 4

Kb. 1 2 3 4

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 quarter note = quarter note, 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 with the same tempo marking and 4/4 time signature, featuring a rhythmic accompaniment with slurs and accents. The Violoncello solo staff is in 3/2 time with the same tempo marking and 4/4 time signature, with dynamics ranging from piano (p) to mezzo-forte (mf) and a crescendo. The Violin I (Viol. I) and Violin II (Viol. II) staves are marked 'sul pont.' and '(pp sempre)'. The Viola (Vla.) staff is also marked 'sul pont.' and '(pp sempre)'. The Violoncello (Vcl.) and Keyboard (Kb.) staves are numbered 1 through 4, indicating multiple parts for each instrument.

4/4 <sup>Ⓢ</sup>

Glash.

Violoncello solo

Viol. I

Viol. II

Vla.

Vcl.

Kb.

Zimb. *bach. molle pp gliss.*

Glash. *mf*

Violoncello solo *cresc. mf p mp mf*

Viol. I *mf*

Viol. II *mf*

Vla. *mf*

Vcl. *mf*

Kb. *mf*

8

Detailed description: This page of a musical score contains seven systems of staves. The top system is for Zimb. (Zylophone), with a dynamic of *pp* and a *gliss.* (glissando) instruction. The second system is for Glash. (Glass harmonium), with a dynamic of *mf*. The third system is for Violoncello solo, featuring a *cresc.* (crescendo) instruction and dynamics of *mf*, *p*, *mp*, and *mf*. The remaining systems are for Viol. I (Violin I), Viol. II (Violin II), Vla. (Viola), Vcl. (Violoncello), and Kb. (Kontrabaß). Each of these systems consists of multiple staves (4 for Viol. I, 4 for Viol. II, 3 for Vla., 3 for Vcl., and 4 for Kb.) and contains long, sustained notes with *mf* dynamics. A fermata is placed over the final notes of each system. A rehearsal mark '8' is located at the beginning of the Kb. staff.

Improvvisando

Zimb. *f* *gliss.* *colle bacch. dure, bacch. normal.* *gliss.* *non gliss.* *gliss.*

Glash. *m.s.*

Hrf. *8*

Zimb. *gliss.* *gliss.*

Glash.

Zimb. *gliss.* *sf* *rapido* *gliss.* *colle bacch.*

Glash.

Hrf. *gliss.*

*rapido*

**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. (v.)*

Glash. *sempre con Ped.*

Hrf. *ff* *gliss.* *(v.)*

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

Violoncello solo *ritmico molto* *p* *s* *s* *s*

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

4/4  $\text{♩} = 71,3$  **g**



Maracas

Schlgg. Schüttelrohr

Violoncello solo

Kb. 1 2 3 4

*poco* *cresc.*

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

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

Detailed description: This system contains the first three measures of the score. The Maracas part consists of a rhythmic pattern of eighth notes with trills. The Schüttelrohr part has a similar rhythmic pattern. The Violoncello solo part features a melodic line with slurs and accents, marked with dynamics *f*, *p*, *f*, *fp*, and *ff*. The keyboard section (Kb.) has four staves; the first two staves play sustained chords, with the first staff marked *mf* and the second *pp*. The last two staves play a bass line, with the third staff marked *cresc.* and the fourth *mf*. The instruction *come prima* is written above the first and fourth staves.

Claves

Maracas

Schlgg. Schüttelrohr

Holztrommel

Gurke

Kleine Trommel

Violoncello solo

Kb. 1 2 3 4

*mf* *mp* *poco cresc.*

*f sempre* *cresc.* *ff* *cresc.*

*ordinario, martellato, quasi tamburo*

*mf* *mp* *pp* *mf* *come prima*

Detailed description: This system contains measures 4-6. The Claves part has a rhythmic pattern of eighth notes. The Maracas part has a rhythmic pattern of eighth notes with trills. The Schüttelrohr part has a rhythmic pattern of eighth notes. The Holztrommel part has a rhythmic pattern of eighth notes. The Gurke part has a rhythmic pattern of eighth notes. The Kleine Trommel part has a rhythmic pattern of eighth notes. The Violoncello solo part features a melodic line with slurs and accents, marked with dynamics *f sempre*, *cresc.*, *ff*, and *cresc.*. The keyboard section (Kb.) has four staves; the first two staves play sustained chords, with the first staff marked *mf* and the second *mp*. The last two staves play a bass line, with the third staff marked *pp* and the fourth *mf*. The instruction *come prima* is written above the first and fourth staves.

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  
*con tutta la forza*

Viol. I  
 Viol. II

tutti tallone ord. 3 3

Vla.  
 Vcl.

tutte tallone ord. 3 3  
 tutti senza sord. tallone ord. 3 3

Kb. 1 2 3 4

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

37

5/8 = 134,6 (Entrée de la Fée)

3/8

3/4

The musical score is arranged in systems for various instruments. The woodwinds (Flutes 1-3, Clarinets A, Bassoons) play a rhythmic pattern of eighth notes, starting with a piano (*pp*) dynamic and moving to mezzo-piano (*mp*). The strings (Violins I & II, Violas, Violoncello solo, and Contrabass) play a sustained harmonic accompaniment, starting with a very piano (*pp*) dynamic and moving to mezzo-forte (*mf*) and forte (*f*). The woodwinds have specific markings: Flutes 1-3 and Bassoons are marked *pp* and *mp*; Clarinets A are marked *pp* and *mp*; Horns are marked *pp* and *mf* with *l. v.* (left valve) markings. The Violoncello solo part is marked *dolce* and *mf*. The strings are marked *pp non cresc. ma espr.* for the first three measures, and *mf* and *f* for the fourth measure. The Viola part has a *flautato* marking in the first measure and *tutti pizz.* in the second measure. The Violoncello solo part has a *dolce* marking in the first measure and *mf* and *f* markings in the second and third measures. The Contrabass part has a *pp* marking in the first measure and *mf* and *f* markings in the second and third measures. The score is divided into three measures by bar lines, with the first measure in 5/8 time and the second and third measures in 3/8 and 3/4 time respectively.

3/4 = 127

4 (Entrée de "Don Quichotte")

4/4

\*) 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

Schlagz. Triangel Glockenspiel

Hrf.

Pno.

Vel. 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

pp, p, fp, f, dolce, l.v., rapido e secco, ord. cresc., con sord., sim., div. con sord., arco

This musical score page features the following instruments and parts:

- Picc. (3)**: Piccolo (3 players)
- Fl.**: Flute (2 players)
- Ob. d'am (3)**: Oboe d'amore (3 players)
- Klar. (A)**: Clarinet in A (3 players)
- Altsax. (Es)**: Alto saxophone (E-flat)
- Fg.**: Bassoon (2 players)
- Kfg. (3)**: Contrabassoon (3 players)
- Tr. (C)**: Trumpet in C (1 player)
- Schlagz.**: Percussion (Triangel/Triangle)
- Hrf.**: Horns
- Pno.**: Piano
- Vcl. Solo**: Solo Violin
- Viol. I**: Violin I (6 players)
- Viol. II**: Violin II (6 players)
- Kb.**: Keyboard (2 players)

Key performance markings and annotations include:

- pp* (pianissimo) and *pp dolce* (pianissimo dolce)
- mf* (mezzo-forte) and *mp* (mezzo-piano)
- f* (forte) and *sfz* (sforzando)
- dolce* (dolce)
- sim.* (simile) and *div.* (diviso)
- l.v.* (l'v.)
- Dynamic hairpins (crescendo and decrescendo)
- Accents and slurs
- Tempo markings:  $\frac{3}{4}$  (lo stesso tempo) and  $\frac{2}{4}$
- Instrumentation change: *3. Cl. nimmt B-Cl. in B*

ⓐ 2/4 ♩ = 80,1 (Préparation)

Picc. (3)

Fl. 1/2

Ob.d'am. (3)

Klar. 1 (A)

Bkl. (3) (B)

Altsax. (Es)

Fg. 1

Kfg. (3)

mp dolce

mp dolce

mp dolce

dolce

mp dolce

3. nimmt gr.Fl.

1. 2. nehmen Cl. in B

nimmt Sopr. Sax. in B

Hr. 1/2 (F)

Tr. 1/2 (C)

Pos. 1/2

Kttb.

con sord. 1.

2. (senza sord)

dolce

nimmt Cornett (B)

mp dolce

1. con sord.

2. nimmt Cb.Pos.

con sord.

mp dolce

pp

2/4 ♩ = 80,1 (Préparation)

Vcl. Solo

Viol. I

Vla.

Kb. 1/4

ff sempre, deciso

mf espr. molto cresc.

tutti, senza sord.

mf dolce

1., 2., 3. soli

mp dolce

tutte

mf dolce non cresc.

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.*

Vcl. *tutti pizz. senza sord.* *f*

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

**Jazz" (Pas de trois, relèvements acrobatiques)**

(b)

El.Git. *f sempre*

Zimb.

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

**Jazz" (Pas de trois, relèvements acrobatiques)**

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*

Zimb.

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

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

Kb. 1

Mand. *f* <sup>2</sup>/<sub>4</sub>

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

Zimb.

Hrf. *p f p ff* l.v. <sup>2</sup>/<sub>4</sub>

Vcl.Solo *mf < f mf ff mf ff sempre* <sup>2</sup>/<sub>4</sub>

Kb. 1

2/4 Più mosso ♩ = 151,2 (♩ = 75,6)

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

El.Git. *mf* *f*

Zimb. *mf* *ff* *ff*

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

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

Vcl.Solo *ff* sempre *mf* *ff* *mf*

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.

martellato pizz.

(a)

\*)

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

Mand. *ff* *mf* *ff* *mf cresc.* *ff sempre* *dolce sempre*

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

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

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

Hrf. *ff* *mf cresc.* *ord. mf*

Vcl. Solo *ff sempre*

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

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

4 *Meno mosso*  $\text{♩} = 106,9$

8 *arco*

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

Mand. 

El. Git.  *ff ma dolce* *ff sempre* 3 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)

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

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*

Kbtb. *(con sord.)* *(h)* *ff sempre*

Holztrömmel

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  $\text{♩} = 151,2$  ( $\text{♩} = 75,6$ )

Vcl.Solo

\*) Pedalton

\*\*\*) 1 Spieler

3  
4

Klar. 1 (B)

Kfg.

Cor. (B) *nimmt wieder Tromp. in C*

Tr. 2 (C)

Pos. 1

Kbpos. (2)

Kbtb.

Kleine Trommel

Cowbell

Schlgg. 1. Tomtom 2. 3. Rührtrommel

Vcl. Solo

3 **Stretta (trois petites variations) in modo ordinario (non in modo di Jazz) (1 ière variation: la Sentimentale)**

4  $\text{♩} = 106,9$

Kfg.

Kbpos.

3 **Stretta (trois petites variations) in modo ordinario (non in modo di Jazz) (1 ière variaton: la Sentimentale)**

4  $\text{♩} = 106,9$

Vcl. Solo

Vcl. 1

6 (senza sord.) 8 arco

con tutta la forza

*p sf* *f cresc.* *sf* *f cresc.* *sf* *f cresc.* *sf*

⑤ 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. arco*

\*\*\*) Fingernagel → pizz. Kling pizz.

Vcl. Solo *pizz.*

Vcl. 1 *pizz.*

Vcl. Solo *pizz. quasi Chitarra*

*sim.*

*poco rit. pizz. ord. arco*

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

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

*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

Detailed description of the musical score: The score is for a piece in 3/4 time, marked 'Allegro deciso (serioso)' with a tempo of 100.8. The key signature has one sharp (F#). The score is divided into two systems. The first system includes Mandolin (Mand.), Electric Guitar (El. Git.), Zymbal (Zimb.), Cembalo (Cemb.), and Horn (Hrf.). The second system includes Violin Solo (Vcl. Solo) and Keyboard (Kb.). The Mandolin part starts with a circled 'f' and 'ff sempre'. The Electric Guitar part has 'ff sempre' and triplets. The Zymbal part has 'ff sempre', 'bacch. normali', 'col. Ped.', and 'l.v.'. The Cembalo part has '8' ff sempre' and quintuplets. The Horn part has 'ff sempre' and triplets. The Violin Solo part has 'ff sempre'. The Keyboard part has 'pizz.', 'ff', '(ohne Verstärker)', and 'ff sempre'.



Ob. 2

Ob.d'am. (3)

Mand.

El. Git.

Zimb.

Cemb.

Hrf.

Schlgzg.

Vcl. Solo

Kb.

1

2

3  
4

pp cresc.

f sempre

3

2  
4

martellato  
senza trem.

bacch. dure  
senza Ped.

col Ped.

près de la table

ca. 112 In modo di Jazz

kl. Trommel

Holztrummel

Cowbell

Hi-hat

f sempre

5  
32

6  
8

ca. 170

3  
4

f sempre

pizz. \*)

\*) 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*

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

Hr. (F) 1 2

Tr. (C) 1 2

Pos. 1

Vcl.Solo

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

senza sord. *ff sempre* senza sord. *ff sempre* senza sord. *f sempre*

$\text{♩} = 179,8$  Concertato molto 4/8  
*cresc. molto* con tutta la forza

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

senza sord.  
*f sempre*

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

kleine Trommel  
 pp cresc.  
 Tamburin

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

(senza sord.) a2  
 mart.  
 mart.  
 mart.  
 mart.

♩ = 95,2 (Coda)  
 ♩ = 95,2 (Coda)

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

Fl. 1 2 3  
 Ob. 1  
 Ob. 2  
 Ob. dam (3)  
 Klar. (B) 1 2  
 Bkl (B) (3)  
 Fag. 1 2  
 Kfg. (3)  
 Hr. (F) 1 2  
 Tr. (C) 1 2  
 Pos. 1 2  
 Kbtb. senza sord.

Triangel  
 kleine Trommel  
 Tamburin  
 Schlgzg. 1 Tomtom  
 2  
 3  
 Rührtrommel  
 Pk.  
 Hrf.

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

Vcl. Solo  
 Viol. I  
 Viol. II  
 Vla.  
 Vcl.  
 Kb. 1  
 2  
 3  
 4

div.  
 div.  
 div.  
 div.  
 tutti arco  
 con tutta la forza  
 arco con tutta la forza \*)  
 con tutta la forza senza sord.

\*\*)

\*) Ohne elektr. Verstärker

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

### III Adagio (Les trois cygnes blancs)

4/4 ♩ = 100,8 (Solo I)

**Schlg.** Vibraphon *bacch.molle con vibr.* *pp sempre*

**Zimb.** *colla mano pp sempre* *mf*

**Cemb.** Ped. sempre

**Glash.** *pp* *mp* *pp* *mp*

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

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

**Vlc.** *saltando* *mf*

**Kb.** *espr.molto* *mf*

The score is written for a solo I performance in 4/4 time at a tempo of 100.8. It features a variety of instruments: Schlegel (Schlg.), Zymbalon (Zimb.), Cembalo (Cemb.), Glasharmonium (Glash.), Harfe (Hrf.), Violoncello solo, Violinen (Vlc.), and Klavier (Kb.). The music is characterized by delicate textures and dynamic contrasts, with frequent use of *pp* (pianissimo) and *mf* (mezzo-forte). Performance instructions include *colla mano*, *espr.molto sempre*, *saltando*, and *con vibr.* (with vibrato). The score includes triplets, slurs, and specific articulation marks such as *4'* and *8'*.

Vibraphon

Schlgz. *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*

2 *mf*, *(quasi flautato)*

3 *mf*, *espr. molto*

4 *mf*

5 *mf*, *spicc.*

Kb. 1 *gva*, *sul pont. espr. molto*, *gva*, *mf*

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

3 *espr. molto*, *mf*

4 *mf*

Glockenspiel

Schlg.

Vibraphon  
pp mp pp sempre pp sempre

Zimb.

(h) p

Cemb.

pp mf pp mf pp mf pp mf

Glash.

mf pp sempre

Hrf.

pp

Violoncello solo

quasi flautato mf

Vcl.  
1  
2  
3  
4  
5

ord. espr. molto  
ord. saltando  
quasi flautato  
mf  
spicc.  
sul pont.  
quasi flautato  
mf

Kb.

mf

**a** Glockenspiel  $\text{♩} = 106,9$

Schlg. Vibraphon

Zimb.

Cemb.

Glash.

Hrf.

Violoncello solo

1

2

3

4

Vcl.

1

2

4

Kb.

The musical score is arranged in a standard orchestral layout. At the top, the tempo is marked as  $\text{♩} = 106,9$ . The instruments are listed on the left: Glockenspiel, Schlg. (Schlagzeug), Zimb. (Zimbeln), Cemb. (Cembalo), Glash. (Glocken), Hrf. (Hörn), Violoncello solo, Vcl. (Violinen, 4 staves), and Kb. (Kontrabass, 4 staves). The Glockenspiel part is marked with  $\text{♩} = 106,9$ . The Schlg. part includes a section for Vibraphon. The Vcl. part features a *saltando* section in the first two staves and a *spicc. 7* section in the last two staves. The Kb. part includes an *8va* marking. Dynamic markings such as *mf*, *pp*, and *pp sempre* are used throughout the score. The score is divided into measures by vertical bar lines.



Glockenspiel

Schlgg. Vibraphon

Zimb.

Cemb.

Glash.

Hrf.

Violoncello solo

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

2 *mf* saltando *mf* sul pont. *mf*

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

4 *mf*

5 *mf* spicc. *mf*

1 *mf* *espr. molto* *mf* *espr. molto*

Kb. 2 *mf* *espr. molto* *mf* *espr. molto*

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

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

*lo stesso tempo*

Glocksp. *pp* *mp*

Schlg. Vibra. *pp* *mp*

Zimb. *pp* *mp*

Cemb.

Glash. *pp sempre* *mf*

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

Violoncello solo  
*mf* *p* *pp* *mf* *pp*  
*lo stesso tempo*  
*quasi flautato*  
*mf*

Vcl. 1 *mf*  
 2  
 3 *mf*  
 4 *mf* *p*  
*saltando* *3*

Kb. 1 *mf*  
 2  
 3

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

(b)

Vibraphon

Schlg. *mf* *p* *mp* *pp sempre*

Zimb. *mf* *pp*

Cemb. *mf*

Glash. *mp*

Hrf. *mf*

Violoncello solo  
sempre sul D

*mf pp* *mf pp* *mf pp* *mf pp* *mf pp* *mf* *f*

1. Vcl. *mf* *saltando*

3. Vcl. *mf* *spicc.*

5. Vcl. *mf*

Kb. *mf*

Glockenspiel  
Vibraphon *pp*

Schlg.

Zimb.  
colla bacch. molle *pp sempre*

Cemb.

Glash. *pp sempre*

Hrf.

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

Vcl.  
3  
4  
saltando

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

Detailed description of the musical score: The score is for page 62 and includes parts for Glockenspiel, Vibraphon, Schlg., Zimb., Cemb., Glash., Hrf., Violoncello solo, Vcl., and Kb. The Glockenspiel and Vibraphon parts feature triplets and a dynamic of *pp*. The Zimb. part is marked *colla bacch. molle* and *pp sempre*. The Cemb. part has triplets. The Glash. part is marked *pp sempre*. The Hrf. part has triplets. The Violoncello solo part is marked *sul D* and features sixteenth-note patterns with dynamics *mf pp*, *mf*, and *f*. The Vcl. part has a *saltando* section with a sixteenth-note pattern and a dynamic of *mf*. The Kb. part has a triplet and is marked *espr. molto* and *pp*.

♩ = 95.2

Zimb.

Cemb.

Glash.

Hrf.

Violoncello solo

Vcl.

Kb.

The musical score for page 63 includes the following parts and markings:

- Zimb. (Zylophone):** Features a melodic line with a grace note and a fermata.
- Cemb. (Celeste):** Remains silent throughout this section.
- Glash. (Glass):** Features a melodic line with a long, expressive slur.
- Hrf. (Harp):** Plays a triplet of notes, marked *pp*.
- Violoncello solo:** Starts with a tempo change to  $\text{♩} = 106.9$  II, marked *ord.* and *col legno tratto*. It features a triplet of sixteenth notes, a fermata, and a dynamic marking of *pp*. The tempo then returns to  $\text{♩} = 95.2$ . The part includes a *tr* (trill) and a *dim.* (diminuendo) marking.
- Vcl. (Violins):** Five staves (1-5) with various dynamics including *pp*, *mp*, *p*, *mf*, and *pp*. Includes markings for *espr. sempre*, *pizz. sempre*, and triplets.
- Kb. (Contra Bass):** Four staves (1-4) with dynamics *pp*, *pp*, *mp*, and *mf*. Includes markings for *espr. molto*, *pp sempre*, *cresc.*, and octaves (8).

Violoncello solo

*mp dim.* *pp*

1

2

Vcl.

3

4

5

5. C-Saite einen Ganzton höher stimmen

1

2

Kb.

4

*pp sempre loco*

*pp sempre*

2/4  $\text{♩} = 89,9$  Concertato molto (Solo III)  $\text{♩}$

arco ord. mart. sempre come prima sul pont. mart. ord.

Violoncello solo

*pp* *sfz* *mf* *sfz* *pp spiccato* *mp* *f* *pp* *sfz* *pp*

sul tasto sempre spiccato sempre tallone sul tasto sempre

Vcl.

1

2

Kb.

4

*pizz.* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Violoncello solo  
 sul pont. mart. ord.  
 col legno *mf* tratto  
*pp* (sul tasto) *pp* sul pont. sempre

Vcl. 1  
*pp* *mp* *mp* *pp* *mp* *pp*

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

Vcl. 5  
 \*) sul IV arco con sord.  
*pp* *mp* *pp* *mp* *pp* *mp* *pp*

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

Klar. 1 (B)  
*pp cresc.*

Violoncello solo  
*f* *pp* *cresc.* *f* *mp* *ff* ord. *pp* *cresc.*  
 sul pont. spiccato

Viol. I+II  
 kling. pizz. tutti *mf*

Vcl.  
 sul IV  
*mp* *pp* *mp* *pp* *f*  
 stimmt wieder auf C

Klar. 1 (B)  
 1

Violoncello solo  
 ord. *ff* *pp* *mf* *ff* *ff* *mf*  
 sul pont. punta d'arco  
 martellato tallone  
 ordinario tallone  
 collegno tratto  
*ff* *ff* *mf*  
 ruvido  
 punta d'arco ordinario

Viol. I  
 tutti arco *ff* *ff* *ff*  
 sul pont.

Viol. II  
 tutti (pizz.) *pp* *ff* *ff*  
 arco tallone

Vla.  
 détaché martellato  
 tutti *ff*

♩ = 63,6 brillante

Picc.(3)

Fl. 1

Hrf.

Violoncello solo

Viol. I

Viol. II

Vcl.

tallone martellato

tallone ordinario

tallone I

pizz. ord.

pizz. *ff*

arco *mf cresc.*

tutti pizz.

Picc.(3)

Fl. 1

Hrf.

Violoncello solo

Viol. I+II

Vla.

*dolce*

*punta*

*p*

*f*

*pp*

*mp*

*pp*

*mf*

*pp*

*mf*

*mf*



♩ = 67.3 fantasioso

Picc. (3)

Klar. (B)

Zimb. colle bacch. normali

Glash.

Hrf. colla parte

Violoncello solo

Viol. I+II (pizz.) colla parte

Zimb.

Glash.

Hrf. mp sempre

Pk.

Violoncello solo

Viol. I

Viol. II

Vla.

Vcl.

Kb.

3/4 4/8

3/4 4/8

arco

espr. e dolce ppp non cresc. morendo

ppp non cresc. espr. e dolce morendo

ppp non cresc. espr. e dolce arco morendo

sul pont. espr. e dolce ppp non cresc. morendo

ppp Kling. pizz. morendo

Kling. pizz. mf a2

Kling. pizz. mf

4/8 120 (pas de trois)

Picc. (3) *pp* *tr* *p*

Fl. 1/2 *pp* *tr* *p*

Ob. d'am 3/4 *pp* *tr* *p*

Klar. (B) 1/2 *pp* *tr* *p*

3 *pp* *tr* *p*

Altsax. (Es) *pp* *p*

Fg. 1/2 *pp* *p*

Kfg. (3) *pp* *p*

Zimb. *mp* *sempre* *8*

Glash. *mf* *mf cresc.* *8*

Hrf. *pp* *p*

Pk. *mp* *mf*

Violoncello solo *4/8 120 (pas de trois)* *pp* *mf* *pp* *mf* *pp* *mf* *cresc. poco*

Viol. I *pp espr. molto* *mf* *pp* *mf* *pp* *mf* *cresc. poco*

Viol. II *pizz* *pp* *mf* *pp* *mf* *pp*

Via. *pizz* *pp*

Vcl. *ord. mp* *pizz. b*

Kb. 1 *(pizz) mp*

2 *(sempre a2) (pizz.) mp*

3 *pp*

4 *pp*

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

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

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

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

3 *mf* *f* *f* nimmt Sopr. Sax. in B

Altsax. (Es) *mf* *f* *f*

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

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

Zimb. *mf* *f* *f*

Glash. *f cresc.* *sf*

Hrf. *mf* *f* *f*

Pk. *f* *f* *f*

Violoncello solo

Viol. I *a poco* *mf* *sf* *sf*

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

Vla. *f* *sf* *sf*

Vcl. *f* *sf* *sf*

Kb. 1 *f* *sf* *sf*

2 *f* *sf* *sf*

3 *f* *sf* *sf*

4 *f* *sf* *sf*

2/4 *Vivo* ♩ = 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*

2/4 *Vivo* ♩ = 80,1  
martellato  
con sord.

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

ord. sul pont. ordinario sul pont.

(lo stesso tempo)

Viol. I

Viol. II

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*

ord. martellato sul pont. punta tallone

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

lo stesso tempo, quasi bisbigliando  
flüchtig

Fl. 1

Mand. *f sim.*

Zimb. *colla bacchmolle* *mf sempre*

Glash.

Hrf.

Violoncello solo

*p f pp mf pp*

*puncta*

lo stesso tempo, quasi bisbigliando  
sul pont.

Fl. 1

Mand.

Zimb.

Glash.

Hrf.

Violoncello solo

Viol. I

*mf flüchtig*

*p cresc. 7*

*f dim. p cresc. f p*

*pp*

sul tasto

ord.

sul pont.

sul tasto

consord  
l.solo

Fl. 1

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

Mand.

Zimb.

Cemb.

Glash. *p dim. p cresc. f dim. p p cresc. f' p cresc. 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 col legno spicc. arco spicc. mf p cresc.*

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

Fl. 1

Vibr.

Zimb.

Cemb.

Glash.

Hrf.

Violoncello solo

Viol. I

1. solo

3 soli con sord. saltando

sul ponticello col legno tratto

ordinario arco spicc.

tallone

punta

*f pp cresc.*

*f p cresc.*

*mf pp cresc.*

*pp*

*pp mf*

*mf pp*

*pp mf*

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

Klar. (B) 1

Vibr.

Zimb.

Glash.

Hrf.

Violoncello solo

Viol. 1

Vla.

Vcl. 1

Vcl. 2

1.  $f$

2.  $f$

1.

*pp*

*mf*

*f*

5

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*

*mfz*

*p cresc.*

*f*

(Soli a3 con sord.)

*mf*

*pp*

*pp*

*f*

*f*

*pp*

(1. sola con sord.)

arco

sul pont. *espr.*

*mp cresc.*

*f dim.*

arco

sul pont. *espr.*

*mp cresc.*



Fl. 1/2

Klar. (B)

Vibr.

Mand.

Zimb.

Cemb.

Glash.

Hrf.

Violoncello solo

Viol I

Vcl. 1/2

pp

mf sempre

con vibrato

(non trem.)

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

mf

(colle mani)

mf

ff dim. p

come prima

mf

pp

mf

pp sempre

m.d. près de la table

pp mf

p

pp

mf

p

energico

f sempre

(f sempre)

(Soli a3 con sord.)

pp

mp cresc. f dim. mp cresc.

f dim. p

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

(2.)  
1.

Fl. *f*

Klar. (B) *f*

Vibr. *f*

Mand. *f* *p* *f*

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

Cemb. *f* *p* *f*

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: This page of a musical score, numbered 76, contains ten staves of music. The instruments are: Flute (Fl.), Clarinet in B-flat (Klar. (B)), Vibraphone (Vibr.), Mandolin (Mand.), Tympani (Zimb.), Cymbals (Cemb.), Glass Harmonica (Glash.), Horns (Hrf.), Violoncello solo (Violoncello solo), and Violins (Vcl.). The Flute and Clarinet parts feature dynamic markings of *f* and first/second endings. The Mandolin has a complex rhythmic pattern with dynamics *f*, *p*, and *f*. The Tympani and Cymbals parts include dynamic markings *mf* and *p*, with the instruction *p* (normale, ma senza bacch.) for the Tympani. The Glass Harmonica part has dynamics *mf*, *pp*, and *mp*. The Horns part has dynamics *pp*, *mf*, and *pp*. The Violoncello solo part has dynamics *più cresc.* and *ff*, with the instruction *senza sord.* (without mutes). The Violin parts have dynamics *f dim.*, *mp cresc.*, *f dim.*, and *p*. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

Rappresentativo (Solo I)

Zimb. *colla bacch. molle*

Glash. *colla parte*

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

Zimb.

Glash.

Hrf.

Violoncello solo

Mand. *ov* *ov*

Glash. *colla parte*

Hrf.

Violoncello solo *pp lx.* *(beliebige Richtung)*

2/4

2/4

2/4  $\text{♩} = 75,6$  **quasi sognando (a tre)**

Mand. *pp* *pp* *mf* *p*

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

Hrf. *pp* *mf*

Violoncello solo *pp* *mf* *p*

**Rappresentativo (Solo II)**

Mand. *i*

Glash.

Hrf. *p*

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

Mand. *colla parte*

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

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

**Larghetto molto (a tre)**

**Larghetto molto**

Glash. *pp cresc.* *f* *p* **Presto possibile, quasi legato sempre (Pirouettes) (Solo III)** ①

Violoncello solo *pizz. rapido* *arco* **Presto possibile, quasi legato sempre (Pirouettes) (Solo III)**

*pp sempre (quasi Aeolsharfe)*

Violoncello solo

\*) \* \* \* \*

Violoncello solo

\* *poco a poco dim.*

Pno. *Cemb. → Piano*

Schlg. *Triangel* *Peitsche*

Pk. *colla bacch. di legno*

$\frac{2}{4}$  ♩ = 120 **Coda (a tre)**

Violoncello solo *(beliebige Tonhöhe)* *sim.* *quasi bisbigliando e morendo pppp*

$\frac{2}{4}$  ♩ = 120 **Coda martellato**

*Solo-Vc. stimmt wieder auf C herab*

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

# IV Tempo di marcia (Les trois paladins)

$4 + \frac{1}{8}$   $\text{♩} = 106,9$   $\frac{4}{4}$   $\frac{4 + 1}{4 8}$

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

Ob.d'am(2)  $\frac{1}{3}$  *ff*

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

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

Kfg. (3) *ff*

Kleine Trommel *f sempre*

Schlg. Tomtom I *f sempre*

Rührtrommel *f sempre*

Pk. *f sempre*

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

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

Viol. I *senza sord. tutti ff sempre*

Viol. II *senza sord. tutti ff sempre*

Vla. *tutte ff sempre*

Vcl. *arco tutti ff sempre*

Kb. 1 *arco ff sempre*

Kb. 2 *arco ff sempre*

Kb. 3 *a2 arco 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

Tamtam 2

Schlg. Tamtam 3

Rührtrommel

Pk.

Hrf. + Pno

4.1  
4 8

Violoncello solo

Viol. I

Viol. II

Via.

Vcl.

1

Kb. 2

3 (a2)  
4

4/4

4.1/48

Fl.  $\frac{1}{2}$ / $\frac{3}{4}$  (a3)

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

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

Fag.  $\frac{1}{2}$ / $\frac{2}{2}$

Kfg. (3)

Schlag.

kleine Trommel

Tomtom 1

Tomtom 2

Tomtom 3

Rührtrommel

Pk.

Hrf.+Pno.

Violoncello solo

4/4

4.1/48

Viol. I

Viol. II

Vla.

Vcl.

1

Kb. 2

3/4 (a2)



4  
4

Fl. 1/3 (a3)

Ob. 1

Klar (B) 1/2

Fag. 1/2

Hr. (hoch B) 1/2

Tr. (B) 1/2

Pos. 1/2

Kbth.

kleine Trommel *f*

Gr. Trommel *pp cresc. f*

Tomtom 1 *mp*

Tomtom 3 *mp*

Schlagz. Rührtrommel mit Drahtbesen *ff*

häng Becken 1 *ff*

h. Schl. *ff*

häng Becken 3 *ff*

h. Schl. *ff*

Tamburin *ff*

Pk. h. Schl. *ff* w. Schl. *mf* h. Schl. *ff*

Zimb. *ff*

Hrf. *ff ord.*

Violoncello solo *pizz. arco*

Vcl. *ff scarpie*

Kb. 1 *pizz. ff*

Kb. 2 *pizz. ff*

Kb. 3 *pizz. ff*

4  
4

4.1  
48

4.1  
4 8

Fl. 1/2 3

Ob. 1

Klar. (B) 1/2

Fg. 1/2

Hr. (hoch B) 1/2

Tr. (B) 1/2

Pos. 1/2

Kbtb.

Castagnetten

Claves

große Ratsche

Cowbell

kleine Trommel

Gr. Trommel

Schlgz.

Tomtom 1

Tomtom 3

Rührtrummel mit Drahtbesen

häng Becken 1 b.Schl.

häng Becken 3 h.Schl.

Tamburin

Pk.

Zimb.

Hrf.

Pno.

w. Schl.

f sempre

Violoncello solo

Vcl.

Kb. 1/2/3

(a.2)

4.1  
4 8

4  
4

The score is divided into several systems. The top system includes woodwinds and brass. The middle system includes percussion and stringed instruments. The bottom system includes strings and keyboard.

Tempo and meter markings are present at the top: 4/4, 4.1/48, 3.1/48, and 3/4.

Dynamic markings include *sf* (sforzando) and *sf sempre* (sforzando sempre).

Performance instructions include *rasquado* and *près de la table*.

Violoncello solo part includes *pizz* (pizzicato) and *arco* (arco) markings.

\*) 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. (auch B) 1/2

Tr. (B) 1/2

Pos. 1/2

Krb. 1/2

Guero

Castagnettes

Kleine Trommel mit Drahtbein \*)

Röhrtrommel *f sempre*

Tamburin

Schlg.

El. Git. *ord.*

Zimb. *col da sempre*

Hrf. *col da sempre*

Pno. *sempre sf*

Violoncello solo

Viol. I *pizz. sempre*

Viol. II *pizz. sempre*

Vla. *pizz. sempre*

Vcl. *pizz. sempre*

Kb. 1 *pizz. sempre*

Kb. 2 *pizz. sempre*

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

*sf sempre*

\*) ∞ = Schleifen wie beim Blues.

This page of a musical score (page 88) features a variety of instruments and includes several performance markings. The woodwind section includes Flute (Fl.), Oboe (Ob.), Oboe d'amore (Ob. d'am.), Clarinet in B-flat (Klar. (B)), Bassoon (Bkl. (B)), Bassoon (Fag.), and Contrabassoon (Kfg.). The brass section consists of Horn in B-flat (Hr. (hoch B)), Trumpet in B-flat (Tr. (B)), and Trombone (Pos.). The string section includes Violin I and II (Viol.), Viola (Vla.), Violoncello solo (Violoncello solo), and Double Bass (Kb.). The percussion section includes Snare Drum (kleine Trommel), Cymbal (Rührtrommel), and Tambourine (Tamburin). The piano part (Pno.) is also present. The score includes dynamic markings such as *f*, *mf*, *mp*, *pp*, *fz*, and *arco*. Performance instructions include *f sempre*, *arco*, and *(pizz.)*. The score is divided into measures, with a 3/4 time signature at the beginning and a 4/8 time signature at the end. There are also some numerical markings like 3, 4, and 1 above the staves.

4+1/8 a2 4 a3 4+1/8

Fl. 1/2 *ff sempre*

Ob. 1 *ff sempre*

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

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

Klar. (B) 1/2 *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*

Kbtr. *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

Via

Vcl.

Kb. 1

Kb. 2

Kb. 3 (a2)

FL. 1 2/3

Ob. 1

Ob. d'am (2/3)

Klar. (B) 1/2 (a2)

Bkl. (B) (3)

Fag. 1/2

Kfg. (3)

Hr. (hochB) 1/2

Tr. (B) 1/2

Pos. 1/2

Kbth.

kleine Trommel

große Trommel

Cowbell

Schlgg. Tomtom 1

Tomtom 2

Tomtom 3 *sf sf cresc.*

Rührtrommel

Pk. *sf cresc.*

Violoncello solo 4 1 / 4 8

Viol. I II

Vla.

Vcl. 1

Kb. 2

3 (a2)

4



4 4+1 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

Schlg. Tomtom 1

Tomtom 3

Rührtrommel

3 häng. Becken 3 colla bacch.

Pk. (cresc.)

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 Trump. in C

Cowbell

Schlgz. Rührtrommel *con tutta la forza*

Tamburin *con tutta la forza*

Pk.

Hrf. *con tutta la forza*

Pno. *con tutta la forza*

Violoncello *con tutta la forza*

Solo-Vc. stimmt C-saiten Halbton tiefer.  
pizz. arco

Viol. I II

Via.

Vcl.

Kb. 1 2 3 4

# 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. \*\*) *mp* *pp* *espressivo molto (in modo di Blues)* *mp*

Glash. *p* *f*

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.

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

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

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

*pp bisbigl.*

*sul pont.*

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

Schlg. häng. Becken I *mf l.v.*

Violoncello solo

El. Kb. *pp* *pp* *ord.* *pizz. trem.*

*sul pont.* *pizz. normale*

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

Schlg. häng. Becken I

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

**(b) Presto possibile**  
colle bacch. normali

**ritenuto**

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. *f f f ff rapido dim. p normale trem. normale trem.*

El. Kb. *p normale trem.*

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. *pizz.*  
*dinamica libera (Dauer nach Schätzung)*

El. Kb. *pizz. trem. pp*

Kb. 2 *pizz. sempre*  
*dinamica colla parte di Solista*

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

Glah.

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

Violoncello solo

Kb. 2

(pizz.)

*ff*

(fantasioso molto)

©

Zimb.

bacch. dure

dinamica colla parte di Solista con Ped. sempre

Schlgz.

häng. Becken I

cresc.

V

cresc.

Violoncello solo

ordinario

*ff*

dim. poco a poco

pizz.

Kb. 2

colla parte

poco ritenuto

Zimb.

Schlgz.

häng. Becken I

cresc.

V

cresc.

Violoncello solo

arco

pizz.

arco

*pp*

Kb. 2

In modo di blues

Sopransax. (B) *espr. molto dinamica libera*

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

Larghetto molto

Sopransax. (B) *pp*

Pno. *pp arpeggio rapido l.v. pp l.v.*

El. Kb. *f pizz. trem. vibr. molto normale*  
*pp f mf f p f ff*

Pno. *pp l.v. pp l.v.*

Cowbell *sempre col arco di Contrabassa*

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

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  
IV IV IV  
*dinamica libera (Dauer nach Schätzung)*

Kb. 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. arco  
IV IV  
pizz. trem.  
III IV

Kb. 3/4  
(a2) pizz. trem. normale pizz. trem.  
*f p mp pp mf pp*

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

Kb. 3/4  
(a2) normale, ma vibr. molto sul pont., martell.  
*f f*  
*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.



sempre arpegg. rapido

kontinuierliches arpeggiando

Pno. *fff* sempre

h. Becken 1  
c. bacch. *fff* *l.v.*

Schlg. h. Becken 2 *l.v.*  
c. bacch. *l.v.*  
h. Becken 3 *fff* *l.v.*  
c. bacch. *fff* *l.v.*

**Prestissimo, martellato sempre**

Pno. *fff* *l.v.*

*p*

Pno. *fff* *l.v.*

Schlg. *fff* *l.v.*  
col arco di contrabasso

**Larghetto molto**

Pno. *fff* *l.v.*

Schlg. h. Becken 3 *pp*

El. Kb. *vibr. molto*  
*fff dim.* *pp*

\*) Der Pianist nehme hier, wie im folgenden, die für ihn günstigste Verteilung zwischen linker und rechter Hand vor.

Coda (•Don Quixote• et les 3 paladins, la Sentimentale et les 3 cygnes blancs)

Ⓕ  $\frac{3}{4}$  ♩ = 120 quasi tamburo, ritmico molto

Violoncello solo

Violoncello solo

Violoncello solo

Ⓖ  $\frac{4}{4}$  ♩ = 127,2

Fag. 1

Fag. 2

Violoncello solo

Fag. 1

Fag. 2

Violoncello solo

\*) Hi-hat geht mit.

Fag. 1

Fag. 2

Violoncello solo

arco

pizz.

*ff*

Fag. 1

Fag. 2

Violoncello solo

arco

pizz.

arco

pizz.

arco

*ff*

*ff*

2/4

2/4

2/4 ♩ = 95,2 quasi „cool Jazz”

Klar. (B) 1

Sopransax. (B)

El. Git.

Violoncello solo

El. Kb.

*ff sempre*

*ff sempre*

*ff sempre*

*fffp*

*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)

El. Git.

Violoncello solo *cresc.*

El. Kb.

*ff sempre*

4/4 = 103,8 Vivace di bravura

1 Klar. (B)  
2 Sopransax. (B)  
(3) Kfg.  
(1) Cor. (B)  
2 Tr. (C)  
1 Pos.  
(2) Kbpos.  
Kbib.

Holztrummel  
Cowbell  
Tontom 1  
Tontom 2  
Tontom 3  
Schlg. \*)  
Rührtrommel  
häng. Becken 1  
häng. Becken 2  
häng. Becken 3  
Hi-hat

El.Git.  
Zimb.

4/4 = 103,8 Vivace di bravura

Violoncello solo  
El. Kb.

\*) 1 Spieler  
\*\*) Pedalton

Presto

1 Klar. (B)

2 *ff sempre*

Sopransax. (B)

Kfg. (3)

Kor. (B) (1)

Tr. (C) 2

Pos. 1

Kbpos. (2)

Kbtb.

kleine Trommel

Holztrummel

Cowbell

Tomtom 1

Tomtom 2

Tomtom 3

Rührtrommel

häng. Becken 1

häng. Becken 2

häng. Becken 3

Hi-hat

Schlg.

Pk.

Hrf.

*con tutta la forza*

*ff*

Violoncello solo

Presto

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