

Florian Bergmann

Dai due mondi

für einen improvisierenden Trompeter und Ensemble

Zur Form

Die grundlegende Idee des Stückes ist die Gegenüberstellung und Interaktion des Improvisators (Trompeters) mit dem Ensemble (Quintett), welches ausschließlich ausnotiertes Material spielt.

Der Improvisator ist in seinen musikalischen Entscheidungen vollkommen frei. Er kann sich zu einer engen, direkten Interaktion mit dem Ensemble entscheiden oder im Gegenteil in Kontrast zu diesem gehen oder zwischen diesen beiden Haltungen alternieren oder vermitteln. Er kann nach freier Entscheidung zu spielen beginnen, pausieren und enden. Zur Information erhält der Improvisator eine Übersichtsstimme, die in der Art eines Klavierauszuges (nur mit noch deutlich verringertem Detailliertheitsgrad) den allgemeinen Verlauf der Komposition darstellt. Diese Stimme gibt absichtlich keinen Aufschluss über Harmonik, Klangfarben oder genaue Rhythmik, um die entscheidende mentale Haltung des Improvisierens – das nur aufs Hören bezogene momentane Agieren und Reagieren – nicht zu stören.

Die Musiker des Ensembles halten sich strikt an den Notentext. Allerdings haben sie gemeinsam oder durch einen gewählten Ensembleleiter*in die Möglichkeit und Aufgabe, die Binnenform des Stückes vor allem auf klanglicher Ebene zu gestalten.

Die Komposition gliedert sich in drei Teile A – B – C, die stets in dieser Reihenfolge gespielt werden. Jeder der Teile liegt jedoch in drei Varianten vor (z.B. A1, A2, A3), aus denen das Ensemble spontan bei der Aufführung je eine Variante auswählt. Die Entscheidung ist dann für alle Spieler bindend, sodass das nicht verschiedene Varianten des gleichen Teils gleichzeitig erklingen. Durch diese Disposition ergibt es sich, dass es $3^3 = 27$ Möglichkeiten gibt die Form des Stückes zu gestalten. Es ist wünschenswert, dass das Stück bei jeder Aufführung in einer anderen Version, also mit einer anderen Kombination der verschiedenen Varianten der Teile A, B und C gespielt wird.

Die häufigen Fermaten bieten eine weitere Möglichkeit zur Interaktion mit dem Spielfluss des Improvisators.

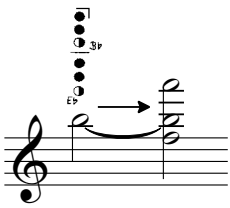
Der Oboe fällt eine gewisse Sonderrolle zu. Im Teil A pausiert sie, im Teil B gliedert sie sich ins Ensemble ein, im Teil C wird sie zur Duo-Partnerin der Trompete. Dazu steht der Oboistin eine Auswahl von Aktionen zur Verfügung, die auf einem Extrablatt im Anhang der Partitur notiert sind. Dieses Blatt gilt für jede Variante des Teils C unabhängig davon, für welche Variante sich das Ensemble entscheidet. Die Aktionen können frei gewählt, aneinandergesetzt oder mit Pausen voneinander getrennt gespielt werden. Jede Aktion sollte jedoch möglichst nur einmal pro Aufführung in Erscheinung treten. Das Tempo ist dabei grundsätzlich frei und kann von Aktion zu Aktion variieren. Wichtig ist immer der Bezug zur Improvisation der Trompete, wobei auch hier wieder das ganze Kontinuum von direkter Interaktion bis hin zu größtmöglichem Kontrast zur Verfügung steht.

Zu den Spieltechniken

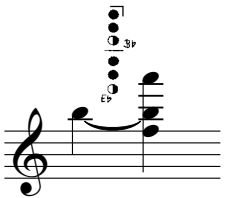
Vorzeichen

- ‡ Erhöhung um einen Viertelton
- ‡ Erniedrigung um einen Viertelton

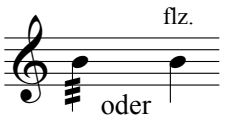
Oboe



Multiphonics und Doppelflageolette sind stets mit dem dazugehörigen Griff notiert. Der Pfeil gibt einen allmählichen Übergang in den Multiphonic an.



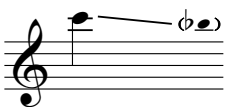
Ohne Pfeil ist ein abrupter Wechsel zwischen Ton und Multiphonic gemeint.



Flutterzunge.



Bisbigliando (Farbtriller).



Glissandi sind als Fingerglissandi ggf. unter Zuhilfenahme des Ansatzes auszuführen.



Luftgeräusch. Die Luft wird mit der Mundstellung "hu" ohne Rohr ins Instrument geblasen.



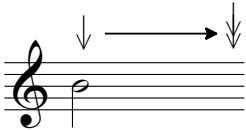
Es wird eine zusätzliche leere Hülse benötigt, die für diese Spielweise anstatt des Rohrs aufgesteckt wird. Bei der Flutterzunge soll die Zunge gegen die leere Hülse gestoßen.

Streicher

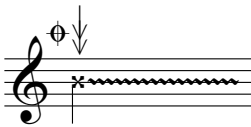
m.s.t. = molto sul tasto

m.s.p. = molto sul ponticello

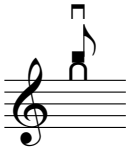
Angaben zur Strichart wie m.s.t., sul pont. oder auch die unten angegebenen Spielweisen heben Anweisungen zum Zupfen (pizz. oder Bartok-pizz.) auf, ohne dass extra ein "arco" notiert wäre.



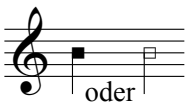
Übergang von normalem Bogendruck (ein Pfeil) zu überhöhtem Bogendruck (zwei Pfeile). Es entsteht ein knarrendes Geräusch, wobei die gegriffene Tonhöhe fast ganz unhörbar wird.



Spiel mit stark überhöhtem Bogendruck, wobei der Bogen parallel zum Griffbrett in der Richtung von molto sul tasto nach molto sul ponticello geführt wird. Es wird keine Tonhöhe gegriffen, sondern alle Saiten werden mit der linken Hand abgedämpft. Der kreuzförmige Notenkopf gibt die zu traktierende Saite an.



Arco direkt auf dem Steg, sodass ein dunkles Rauschen, jedoch kein hohes Quietschen entsteht.



Flautando. Bei relativ schnellem Bogen mit wenig Druck wird die angegebene Tonhöhe nur halb, ebenfalls mit wenig Druck gegriffen. Es entsteht ein rauschender Klang, durch den die Tonhöhe leise hindurch schimmert. Bei dieser Spielweise sollen keine Flageolets entstehen, was ggf. durch ein etwas höheren Druck des Greiffingers oder durch das Auflegen eines zweiten Fingers hinter dem Greiffinger verhindert werden muss.

Dai due mondi

A1

Florian Bergmann

♩ = 126

Musical score for Oboe, Violine, Viola, Violoncello, and Kontrabass. The score is in 5/8 time and consists of 6 measures. The Oboe part is mostly rests. The Violine, Viola, Violoncello, and Kontrabass parts have dynamic markings: *ff*, *mp*, *f*, *ff*, *f*, and *mp* < *f*. There are also *8va* markings for the Violine and Viola parts.



Musical score for Violine (VI.), Viola (Vla.), Violoncello (Vc.), and Kontrabass (Kb.). The score starts at measure 8 and consists of 8 measures. The Violine part has dynamic markings: *f*, *ff*, *mp* < *f*, and *f*. The Viola and Violoncello parts have dynamic markings: *f*, *ff*, *mp* < *f*, and *f*. There are also *f* ³ markings for the Viola and Violoncello parts. The Kontrabass part has dynamic markings: *f*, *ff*, *mp* < *f*, and *f*.

Dai due mondi

2

16

VI. *f* *mp* < *f* *ff* *mf* *f* *ff*

Vla. *f* *mp* < *f* *ff* *mf* *f* < *ff*

Vc. *f* *mp* < *f* < *ff* *mf* *f* *ff*

Kb. *f* *mp* < *f* *ff* *mf* *f* *ff*

22

VI. *f* *mf* *mp* < *ff* *f* *mf* *f* *mp*

Vla. *f* *mf* *mp* < *ff* *f* *mf* *f* *mp*

Vc. *f* *mf* *mp* < *ff* *f* *mf* *f* *mp*

Kb. *f* *mf* *mp* < *ff* *f* *mf* *f* *mp*

Dai due mondi

Musical score for measures 27-30. The score is for four instruments: Violin I (Vl.), Viola (Vla.), Violoncello (Vc.), and Contrabbasso (Kb.). The key signature is one sharp (F#) and the time signature is 7/8. The piece is marked with dynamic changes: *f*, *mf*, *ff*, and *f*. There are several triplet markings (3) and a *8va* marking above the first violin staff. The music features complex rhythmic patterns and slurs.



Musical score for measures 31-34. The score is for four instruments: Violin I (Vl.), Viola (Vla.), Violoncello (Vc.), and Contrabbasso (Kb.). The key signature is one sharp (F#) and the time signature is 6/8. The piece is marked with dynamic changes: *mf*, *ff*, *f*, *pp*, and *mp*. There are several triplet markings (3) and a *ca. 30"* marking above the first violin staff. The music features complex rhythmic patterns and slurs.

A2

Dai due mondi

4

$\text{♩} = 90$

1

VI. *f mp mf f mp mf mp < f*

Vla. *f mp mf f mp mf mp < f*

Vc. *f mp mf f mp mf mp < f*

Kb. *f mp mf f mp mf mp < f*

arco salt. pizz. m.s.p. arco salt. pizz. m.s.p.

5 5 5 5



7

VI. *mf mp mp f*

Vla. *mf mp mp mf mf*

Vc. *mf mp mp f*

Kb. *mf mp mp f*

pizz. arco salt. arco salt. ♩ sul pont. sul pont.

5 5 5 3 3

Dai due mondi

13

VI. arco salt. 5 pizz. *mp* *mf* *f*

Vla. sul pont. 3 arco salt. 5 pizz. sul pont. 3 *f* *mf* *mp* *mf*

Vc. sul pont. 3 arco salt. 5 sul pont. 3 *mf* *mp* *mp*

Kb. arco salt. 5 pizz. *mp* *mf* *f*

Detailed description: This block contains the musical score for measures 13 through 18. It features four staves: Violin I (VI.), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Kb.). The music is written in 5/8 time and consists of six measures. Measure 13 starts with a 5/8 time signature. Measures 14 and 15 are in 3/4 time. Measures 16, 17, and 18 are in 5/8 time. The score includes various performance instructions such as 'arco salt.', 'pizz.', and 'sul pont.', along with dynamic markings like *mp*, *mf*, and *f*. There are also numerical markings for fingerings or groupings, such as '5' and '3'.



19

VI. sul pont. 3 m.s.p. pizz. arco salt. 5 *mp* *f* *mf* *mp*

Vla. pizz. sul pont. 3 m.s.p. pizz. arco salt. 5 *mf* *mp* *f* *mf* *mp*

Vc. pizz. m.s.p. sul pont. 3 arco salt. 5 *mf* *f* *mp* *mp*

Kb. pizz. m.s.p. pizz. sul pont. 3 arco salt. 5 *mf* *f* *mf* *mp*

Detailed description: This block contains the musical score for measures 19 through 24. It features the same four staves as the previous block: Violin I (VI.), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Kb.). The music is written in 7/8 time and consists of six measures. Measure 19 starts with a 7/8 time signature. Measures 20 and 21 are in 3/4 time. Measures 22, 23, and 24 are in 5/8 time. The score includes performance instructions such as 'sul pont.', 'm.s.p.', 'pizz.', and 'arco salt.', along with dynamic markings like *mp*, *f*, *mf*, and *mp*. There are also numerical markings for fingerings or groupings, such as '3' and '5'.

Dai due mondi

6

22

VI. *f* *p* *pp* *ca. 30"*

Vla. *f* *p* *pp*

Vc. *f* *mp* *pp*

Kb. *mp* *pp*

sul pont.

3

A3

Dai due mondi

♩ = 66

The musical score is arranged in five systems, each containing a Resonance (Res.) part and a string instrument part (Violin (Vl.), Viola (Vla.), Violoncello (Vc.), and Keyboard (Kb.)). The Resonance parts are written in treble clef, while the string parts are in bass clef. The score is divided into six measures, with time signatures changing from 5/8 to 2/4 and back to 5/8. The key signature is one sharp (F#). The dynamics are marked as *mp*, *pp*, *p*, and *pp < mp*. Fingerings are indicated by Roman numerals (I, II, III, IV, V) and bowing directions (V). The first measure of each system is marked with a first ending bracket (I).

Res.
mp pp < p mp p pp < mp p

Vl.
mp pp < p mp p pp < mp p

Vla.
mp pp < p mp p pp < mp p

Vc.
mp pp < p mp p pp < mp p

Kb.
mp pp < p mp p pp < mp p

Dai due mondi

8

Musical score for 'Dai due mondi', page 8. The score is arranged in five systems, each with a Resonance (Res.) part and a string instrument part. The Resonance parts are in treble clef, and the string parts are in bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The score begins at measure 9. The Resonance parts feature a melodic line with various ornaments and dynamics. The string parts provide harmonic support with chords and moving lines. Dynamics include *pp* (pianissimo), *mp* (mezzo-piano), and *pp* (pianissimo) with accents. Fingerings are indicated by Roman numerals (V, II, III, II). The score concludes at measure 14.

Dai due mondi

16

Res. VI.
Res. Vla.
Res. Vc.
Res. Kb.

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

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

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

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

Dai due mondi

10

21

ca. 30"

Res.

VI.

pp mp pp pp

Res.

Vla.

pp mp p pp

Res.

Vc.

pp mp pp

Res.

Kb.

pp mp pp

Detailed description: This page of a musical score, numbered 10, is titled "Dai due mondi". It features five systems of staves. The first system includes Resonance (Res.), Violin (VI.), and Viola (Vla.). The second system includes Resonance (Res.) and Viola (Vla.). The third system includes Resonance (Res.) and Violoncello (Vc.). The fourth system includes Resonance (Res.) and Keyboard (Kb.). The score is written in 3/8 and 2/4 time signatures. It begins at measure 21 and includes a rehearsal mark "ca. 30\"". Dynamics include *pp*, *mp*, and *p*. The Resonance parts consist of sustained notes with a tremolo effect. The string parts (VI., Vla., Vc., Kb.) feature melodic lines with various articulations and dynamics. The Keyboard part provides a harmonic accompaniment with sustained chords and moving lines.

B1

Dai due mondi

♩ = 126

1

Ob. *pp* — *f* *pp* — *f* *mf*

Vl. *f* > *pp* Schwebungen *mp* *pp*

Vla. *f* > *mf* *pp* — *ff* *pp*

Vc. *f* > *mf* *pp* — *ff* *mf*

Kb. *f* > *pp* — *ff* *mf*



7

mind. 12

Ob. *pp* *mp* *mf*

Vl. Schwebungen mit Vla. *f* *mp* < *ff* *pp sub.* *mf* *p* — *f* *mf*

Vla. *f* *mp* < *ff* *mf* *p* — *f* *pp*

Vc. *f* *mp* < *ff* *pp* — *f* > *p* *mf*

Kb. *f* *mp* < *ff* *mf* *pp* — *f* > *p* *p* — *mf*

Dai due mondi

12

13

mind. 20

Ob.

Vl.

Vla.

Vc.

Kb.

mf

pp

f

p

mf

p

pp

pp Schwebungen mit Vla.

pp cresc. poco a poco

mf

pp cresc. poco a poco

19

Ob.

Vl.

Vla.

Vc.

Kb.

f

pp

f

p

ff

f

p

pp

ff

pp

mp

pp

ff

ff

24

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

Vl. *mp* *p* *f* *p* *ff* *pp*

Vla. *p* *f* *p* *ff* *pp*

Vc. *mp* *p* *f* *p* *ff* *pp*

Kb. *mp* *p* *ff* *pp*

30

Ob. *f* *ff*

Vl. *ff* *pp* *ff* *ff* *mp* *f* *ff* *f* *mp* *ff*

Vla. *ff* *pp* *ff* *ff* *mp* *f* *ff* *f* *mp* *ff*

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

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

Dai due mondi

14

37

Ob. *bisb.* *p*

Vl. *tr* *mp* *p*

Vla. *tr* *mp* *p* *p*

Vc. *p* *p*

Kb. *tr* *mp* *p*



42

Ob. *p* *p*

Vl. *tr* *p* *p*

Vla. *tr* *p* *p*

Vc. *tr* *p* *p*

Kb. *tr* *p*

Dai due mondi

47

Ob. *pp* \leftarrow *mp* *p* *tr*

Vl. *tr* *ord.* *m.s.p.* *p* *pp*

Vla. *tr* *p* *mp* *pp*

Vc. *tr* *mp* *p*

Kb. *tr* *mp* *p*



51

Ob. *mp* *p* *pp* \leftarrow *mp* *flz.*

Vl. *ord.* *tr* *pp* \leftarrow *mp*

Vla. *pizz.* *mp* *sul pont.* *p*

Vc. *m.s.p.* *pp*

Kb. *tr* *p*

Dai due mondi

16

55

Ob. *pp* *mf*

Vl. *mp* *mp* *p* *mf*

Vla. *mp* *mp* *p* *mf*

Vc. *mp* *p* *mp* *pp*

Kb. *pp* *mp*



60

Ob. *mp*

Vl. *mp*

Vla. *mp*

Vc. *mp*

Kb. *mp*

Dai due mondi

64

Ob. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{7}{4}$

Vl. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{7}{4}$

Vla. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{7}{4}$

Vc. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{7}{4}$

Kb. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{7}{4}$

Detailed description: This system contains measures 64 through 74. The music is written for five instruments: Oboe (Ob.), Violin (Vl.), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The time signature changes from 4/4 to 5/4 at measure 65 and to 7/4 at measure 69. The Oboe part features a triplet of eighth notes in measure 65 and another triplet in measure 73. The Violin and Viola parts have accents (V) over notes in measures 65, 69, and 73. The Violoncello part has a long, sweeping melodic line with a fermata in measure 65 and a triplet of eighth notes in measure 73. The Kontrabaß part has a triplet of eighth notes in measure 73.



67

Ob. $\frac{7}{4}$ $\frac{5}{4}$ $\frac{7}{4}$ ca. 10"

Vl. $\frac{7}{4}$ $\frac{5}{4}$ $\frac{7}{4}$

Vla. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{7}{4}$

Vc. $\frac{7}{4}$ $\frac{5}{4}$ $\frac{7}{4}$

Kb. $\frac{7}{4}$ $\frac{5}{4}$ $\frac{7}{4}$

Detailed description: This system contains measures 67 through 74. The music is written for the same five instruments as the previous system. The time signature changes from 7/4 to 5/4 at measure 68 and back to 7/4 at measure 72. The Oboe part has a fermata in measure 67 and a note in measure 72. The Violin part has a triplet of eighth notes in measure 68. The Viola part has accents (V) over notes in measures 67 and 68. The Violoncello part has a long, sweeping melodic line with a fermata in measure 67 and a triplet of eighth notes in measure 72. The Kontrabaß part has a triplet of eighth notes in measure 72. The measure number '67' is written above the Oboe staff. The text 'ca. 10"' is written above the Oboe staff in measure 72.

Dai due mondi

13

mind. 14

Ob. *p* *pp* *f*

Vl. *mp* *mp*

Vla. *pp* *pp* *pp* *pp* *pp*

Vc. *mf* *mp* *pp* *mf* *pp cresc. poco a poco*

Kb. *mf* *pp cresc. poco a poco*

arco salt. *tr* *tr* *arco salt.* *m.s.p.* *m.s.p.*

3 *3* *5* *5* *5*

Schwebungen mit Vla.

17

Ob. *p* *f* *pp* *f* *p* *ff*

Vl. *pp* *f* *mf* *mf* *p*

Vla. *p* *mf* *pp* *p* *mp* *pp* *ff*

Vc. *ff*

Kb. *ff*

tr *tr* *tr*

+/- c *+/- ?*

3 *3* *3*

m.s.p. *m.s.p.*

Dai due mondi

20

22

Ob.

Vl.

Vla.

Vc.

Kb.

f *p* *ff*

mf *p* *ff* *f*

mf *ff* *f*

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

mf *mp* *ff* *f*

m.s.p. *m.s.p.*

27

leere Hülse

Ob.

Vl.

Vla.

Vc.

Kb.

f

f *mp* *mf* *mp* *f* *p < f*

f *mp* *mf* *mp* *mp* *f* *p < f*

f *mp* *mf* *mp* *f* *p < f*

f *mp* *mf* *mp* *f* *p < f*

arco salt. *pizz.* *arco salt.*

arco salt. *pizz.* *sul pont.* *arco salt.*

arco salt. *pizz.* *arco salt.*

33

Ob. *mf* *mf* *mf*

Vi. *f* *mf* *mf* *mf*

Vla. *f* *mf* *mf* *mf*

Vc. *mf* *mf* *mf* *mf*

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

Detailed description: This system contains measures 33 through 36. The music is written for five instruments: Oboe (Ob.), Violin (Vi.), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The time signature changes from 4/4 to 3/4, then back to 4/4, and finally to 3/4. The Oboe part features a trill in measure 36. The Violin part starts with a forte (*f*) dynamic and includes a trill in measure 35. The Viola part begins with a forte (*f*) dynamic. The Violoncello and Kontrabaß parts have a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

37

Ob. *p* *f* *mf*

Vi. *mf* *p*

Vla. *mf* *mf* *mf* *p* *f*

Vc. *mf* *mf* *mf* *mf*

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

Detailed description: This system contains measures 37 through 40. The music continues for the same five instruments. The time signature changes from 4/4 to 5/4, then to 3/4, and finally to 2/4. The Oboe part has a trill in measure 37 and a dynamic shift from piano (*p*) to forte (*f*) in measure 38. The Violin part has a trill in measure 37 and a dynamic shift from mezzo-forte (*mf*) to piano (*p*) in measure 38. The Viola part features a trill in measure 37 and a dynamic shift from mezzo-forte (*mf*) to piano (*p*) in measure 38. The Violoncello and Kontrabaß parts have a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

51

Ob. *mp*

Vl. *pizz.* *mp*

Vla. *pizz.* *mp*

Vc.

Kb.



55

ca. 10"

Ob.

Vl.

Vla.

Vc.

Kb.

1

Ob. *ppp* *p* *pp* *p* *mp*
 sul pont. *tr*
 mind. 8 ♩ ohne Rohr

VI. *mp* *pp* *p*
 sul pont. *tr*

Vla. *mp* *mp* *pp* *ppp* *mp* *pp*
 Schwebungen mit VI.

Vc. *mp* *mp* *ppp* *mp* *mp*
 sul pont. *tr*

Kb. *mp* *ppp* *mp* *mp*
 sul pont. *tr*

7

Ob. *pp* *pp* *mp*
 mind. 5 ♩

VI. *p* *pp* *mp* *p* *pp* *mp* *mp*
 Schwebungen mit Vla. *tr* sul pont.

Vla. *p* *pp* *mp* *p* *pp* *mp* *pp*
 III V *tr* sul pont. ord.

Vc. *p* *pp* *mp* *pp* *sub.* *mp* *mp* *mp*
 sul pont. *tr*

Kb. *p* *pp* *mp* *mp* *mp* *pp* *mp* *p*

Dai due mondi

13

ohne Rohr

mind. 8

bisb.

Ob.

mp

pp < mp

pp < p

Vl.

pp < mp

pp < mp

pp < mp > pp < mp

Vla.

m.s.p.

m.s.t.

m.s.p.

m.s.t.

ord.

mp

pp

Vc.

mp

pp

Schwebungen mit Vla.

pp

Kb.

mp

pp



18

bisb.

Ob.

pp < mp

pp < p

Vl.

mp > pp

p

Vla.

p

pp < mp

pp < mp

Vc.

m.s.p.

ord.

p

Kb.

m.s.t.

ord.

p

p

pp

Dai due mondi

26

22

Ob. *mp* *p*

Res.

VI. *mp* *pp* *mp* *pp* *mp* *mp* *pp* *p*

Vla. *mp* *pp* *mp* *pp* *mp* *mp* *pp* *p*

Vc. *mp* *pp* *mp* *pp* *mp* *mp* *pp* *p*

Kb. *mp* *pp* *mp* *pp* *mp* *mp* *pp* *p*

tr

II V V I V I V

2/4 4/4 5/4 4/4 5/8 4/4 4/4 5/8

Dai due mondi

28

34 (tr)

Ob. $p \rightarrow f$ mf

Vl. mf $<mf>$ pp m.s.p.

Vla. $<mf>$ mf $<mf>$ mf pizz. 3

Vc. $<mf>$ mf mf pizz. 3

Kb. mf mf pizz. 3

38

Ob. mf $<mf>$ $p \rightarrow f$

Vl. mp mf $p < f$ sul pont. m.s.p.

Vla. $p < mf$ mf $<mf>$ m.s.p. ord.

Vc. $<mf>$ pp ord.

Kb. $<mf>$ $<mf>$ mf m.s.p. arco

Dai due mondi

30

ca. 10"

49

Ob.

VI.

Vla.

Vc.

Kb.

m.s.p.

m.s.t.

m.s.p.

3

3

3

C

C1: sul tasto
C2: sul ponticello
C3: col legno tratto

Dai due mondi

1 $\text{♩} = 52$

VI. *p*

Vla. C1: ∇ *mp*

Vc. *p*

Kb. *p*

C2: C3: pizz.

Je nach Version ist zu Beginn des ersten Taktes Klang C1, C2 oder C3 zu spielen.

7

VI. *p*

Vla. *mp*

Vc. *p*

Kb. *p*

Dai due mondi

32

Musical score for measures 14-16. The score is for Violin I (Vl.), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Kb.).

- Measure 14:** Vl. has a quarter note G4, a quarter rest, and a quarter rest. Vla. has a quarter note G3, a quarter note F3, and a quarter note E3, with a triplet bracket under the last two notes. Vc. has a whole rest. Kb. has a half note G2.
- Measure 15:** Vl. has a whole rest. Vla. has a whole rest. Vc. has a whole note G2. Kb. has a whole note G2.
- Measure 16:** Vl. has a half note G4, a half note G4, and a half note G4, with a slur over the last two notes. Vla. has a whole rest. Vc. has a quarter note G2, a quarter note F2, and a quarter note E2, with a slur over the last two notes. Kb. has a quarter note G2, a quarter note F2, and a quarter note E2, with a triplet bracket under the last two notes.



Musical score for measures 17-19. The score is for Violin I (Vl.), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Kb.).

- Measure 17:** Vl. has a half note G4, a half note G4, and a half note G4, with a slur over the last two notes. Vla. has a whole note G3. Vc. has a whole note G2. Kb. has a whole note G2.
- Measure 18:** Vl. has a quarter note G4, a quarter note F4, and a quarter note E4, with a slur over the last two notes. Vla. has a whole rest. Vc. has a whole note G2. Kb. has a whole note G2.
- Measure 19:** Vl. has a quarter note G4, a quarter note F4, and a quarter note E4, with a triplet bracket under the last two notes, followed by a whole rest. Vla. has a whole rest. Vc. has a whole note G2. Kb. has a quarter note G2, a quarter rest, and a quarter rest.

Dai due mondi

Reduktion für den Solisten

Florian Bergmann

A

A2 und A3 enden hier

ca. 30"

B

mind. 8"

mind. 5"

mind. 8"

Crescendi / Decrescendi

Triller / Tremoli

Polyphonie

C

Duo mit Oboe