

# SCHLAGZEILEN

## I. Carillon

Martin Christoph Redel op. 49

**Vivo** ♩ = 144

Glockenspiel *ff* 3

Xylophon *ff* senza vibr. 3

Vibraphone *ff* 3

Marimba *ff* 3 *p*

4

Glock. 4/4 3/4 7/8 3/4 2/4

Xyl. 4/4 3/4 7/8 3/4 2/4

Vib. *p* Ped. *p* Ped. *mf* (*mf*) *mp* Ped.

Mar. *mf* *p* (non cresc.)

8

Glock. 2/4 3/4 2/4 3/4

Xyl. 3 3 3 *(mf)* *cresc.*

Vib. *mf* Ped. 7

Mar. *mf cresc.*



23

Glock. *(p)*

Xyl. *p*

Vib. *mp* *p* *con Ped.*

Mar. *p* *mp* *p*

27

Glock. *p*

Xyl. *Ped.* *p*

Vib. *mp* *mp*

Mar. *mp* *mp*

31

Glock. *p* *p* *Ped.*

Xyl. *mp* *p*

Vib. *mp* *p*

Mar. *p* *mf*

35

Glock. *mf* *mf* *Ped.*

Xyl. *mf* *mp* *mf*<sup>3</sup>

Vib.

Mar. *mp* *mp* *mf*<sup>3</sup>

39

Glock. *più mf*

Xyl. *più mf* *p*<sup>3</sup>

Vib. *più mf*

Mar. *più mf*

42

Glock. *p* *poco a poco cresc.* *Ped.*

Xyl. *(p)* *poco a poco cresc.*

Vib. *p* *poco a poco cresc.*

Mar. *poco a poco cresc.*

45

Glock.

Xyl.

Vib.

Mar.

*(cresc)*

*(cresc)*

*(cresc)*

*(cresc)*

*Ped.*

48

Glock.

Xyl.

Vib.

Mar.

*(cresc)*

*(cresc)*

*(cresc)*

*(cresc)*

*Ped.*

51

Glock.

Xyl.

Vib.

Mar.

*(cresc)*

*(cresc)*

*(cresc)*

*(cresc)*

54

Glock. *ff* *senza Ped.*

Xyl. *(cresc.) ff*

Vib. *(cresc.) ff* *senza Ped.*

Mar. *(cresc.) ff*

57

Glock. *diminuendo*

Xyl. *diminuendo*

Vib. *diminuendo*

Mar. *diminuendo*

60

Glock. *pp senza Ped.*

Xyl. *pp*

Vib. *pp senza Ped.*

Mar. *pp*

62

Glock. *(pp)*

Xyl. *(pp)*

Vib. *(pp)*

Mar. *(pp)*

64

Glock.

Xyl. *poco a poco crescendo*

Vib. *poco a poco crescendo*

Mar. *poco a poco crescendo*

67

Glock.

Xyl.

Vib.

Mar.

*poco a poco crescendo*

69

Glock. *cresc.*

Xyl. *cresc.*

Vib. *cresc.*

Mar. *cresc.*

*poco Ped (1/2)*

71

Glock. *cresc.*

Xyl. *cresc.*

Vib. *cresc.*

Mar. *cresc.*

*poco Ped. (1/2)*

*senza Ped.*

74

Glock. *cresc. senza Ped.*

Xyl. *cresc.*

Vib. *Ped. (1/1)*

Mar. *cresc.*

*Ped. (1/1)*

*senza Ped.*



76

Glock. *ff*

Xyl. *cresc.* *ff*

Vib. *cresc.* *ff*

Mar. *cresc.* *ff*

79

Glock. *f* *ff*

Xyl. *f* *ff*

Vib. *f* *ff*

Mar. *f* *ff*

83

Glock. *ff*

Xyl. *ff*

Vib. *ff*

Mar. *ff*

## II. Dialog

Lento con inquietudine interno  $\text{♩} = 72$

Glockensp.

5 Tempelbl.

3 h. Woodbl.

3 t. Woodbl.

*p*

*Ped. (halten bis T.10)*

*f*

*p*

Glockensp.

5 Tbl.

3 Woodbl.

3 Woodbl.

4

*f*

*mf*

*p*

*f*

Glockensp.

5 Tbl.

3 Woodbl.

3 Woodbl.

7

*f*

*p*

*f*

*f*

*mf*

9

Glocksp.

5 Tbl.

3 Woodbl.

3 Woodbl.

*p* *5* *(p) cresc.* *(Ped.)* *f*

*mp* *pp* *p cresc.* *f*

*f* *p cresc.* *f*

11

Claves

5 Tbl.

3 Woodbl.

Vibr.

3 Woodbl.

*f* *5* *f* *5* *con vibr.* *3*

*senza vibr.* *8va* *3* *Ped.* *(halten bis Takt 15)* *p*

*f* *f* *f*

14

4 Bngs.

5 Tbl.

3 Woodbl.

Vibr.

2 Cong.

*f* *p* *3* *3* *mf* *mf* *p* *mf* *mp* *5* *p*

*(8)* *mf* *mp* *p*

16

4 Bngs.

Glocksp. *f sub.* *ff*

5 Tbl. *p (!)* *Ped. (halten bis T. 25)*

3 Woodbl. *f (8)* *f*

Vibr. *(Ped.)* *ff Ped. (halten bis Takt 25)*

2 Cong. *mf* *f*

18

Glocksp. *(ff)*

5 Tbl. *ff > più f* *mf* *mp*

3 Woodbl. *più f* *f*

Vibr. *(ff)* *mp*

3 Woodbl. *f* *3* *mf*

20

Glocksp. *f*

5 Tbl. *f*

3 Woodbl. *f*

Vibr. *f*

3 Woodbl. *f*

22

Glocksp. *p cresc.* *mf*

5 Tbl.

3 Woodbl. *ff*

Vibr. *p cresc.* *mf*

3 Woodbl. *ff*

24

Glocksp. *mp cresc.* *(Ped.)* *3*

5 Tbl. *mf* *f* *5*

3 Woodbl. *f*

Vibr. *8va* *mp cresc.* *3* *7 (Ped.)*

3 Woodbl. *f* *mp cresc.* *(Ped.)*

26

Glocksp. *(cresc.) f* *mf cresc.* *3* *3* *3*

5 Tbl. *ff*

Vibr. *8va* *(cresc.) 5 f* *mf cresc.* *5*

2 Cong. *ff*

28

Glocksp.  $\text{Ped. (cresc.)}$  5  $8va$  6 7 16

Vibr. 5 6 7 16

29

Glocksp.  $\text{Ped. (cresc.)}$  5  $\text{ff Ped. bis Takt 33}$  7 16 5 16 7 16 8/16

Xyl.  $\text{ff}$  7 16 5 16 7 16 8/16

Vibr.  $\text{ff Ped. bis Takt 33}$  7 16 5 16 7 16 8/16

Marimba  $\text{ff}$  7 16 5 16 7 16 8/16

33

2 Tri.  $\text{p}$  3/4 5 7 8 5 16  $\text{l.v.}$

Glocksp.  $\text{(Ped.)}$  3/4 4 7 8 5 16

Xyl.  $\text{ff}$  3/4 4 7 8 5 16

2 Tri.  $\text{p}$  3/4 7 8 5 16  $\text{l.v.}$

Vibr.  $\text{(Ped.)}$  3/4 4 7 8 5 16

Marimba  $\text{ff}$  3/4 4 7 8 5 16

### III. S a m b a m b o

Danzante ♩ = 180

4 Bongos

4 Timbales

4 Tom-Toms

2 Congas

*fff*

4

*diminuendo*

*f*

*mp*

*diminuendo*

*mp*

*diminuendo*

*mp*

8

*pp*

*mf*

*p*

*più f*

*mp*

*ff*

*f*

12

Musical score for measures 12-16. The score consists of five staves. The top staff contains a melodic line with eighth and quarter notes, including rests. The second and third staves are empty. The bottom two staves contain a bass line with rests.



17

Musical score for measures 17-20. The score consists of five staves. The top staff contains a melodic line. The second staff contains a melodic line starting in measure 18, with a *pp* dynamic marking. The third and fourth staves are empty. The bottom staff contains a bass line with rests.



21

Musical score for measures 21-24. The score consists of five staves. The top staff contains a melodic line. The second staff contains a melodic line. The third staff contains a melodic line starting in measure 24, with a *pp* dynamic marking. The fourth and fifth staves are empty.



25

Musical score for measures 25-28. The score consists of four staves. The top staff contains a melodic line with eighth and quarter notes. The second and third staves provide harmonic accompaniment with similar rhythmic patterns. The bottom staff is a bass line with whole rests. A double bar line is present at the end of measure 28.

29

Musical score for measures 29-32. The score consists of four staves. The top staff contains a melodic line with eighth and quarter notes. The second and third staves provide harmonic accompaniment. The bottom staff is a bass line with whole rests. The instruction *poco a poco cresc.* is written below the second, third, and fourth staves in the final measure (measure 32).

33

Musical score for measures 33-36. The score consists of four staves. The top staff contains a melodic line with eighth and quarter notes. The second and third staves provide harmonic accompaniment. The bottom staff is a bass line with whole rests. The instruction *(cresc.)* is written below the first, second, and third staves in the first measure (measure 33).

37

Musical score for measures 37-40, featuring four staves. The music is in 2/4 time and includes dynamic markings *mp cresc.* on each staff. A hand symbol is present in the third measure of the third staff. A fermata is placed above the first note of the second measure in the top staff.

41

Musical score for measures 41-44, featuring four staves. The music is in 2/4 time and includes dynamic markings *(cresc.)* on each staff. A fermata is placed above the first note of the third measure in the third staff.

45

Musical score for measures 45-48, featuring four staves. The music is in 2/4 time and includes dynamic markings *f cresc.* on each staff.

49

(cresc.)

(cresc.)

(cresc.)

(cresc.)

53

Claves

*ff*

*ff*

*ff*

*ff*

57

Claves

2 hängende Becken (s.h.,h.)

*fff*

*fff*

*fff*

*fff*

*fff*

l.v.

Gong (m)

Gong (t.)

Tam-Tam



78 → 2 Triangeln (sh,h)

l.v.

2 Becken (s.h.,h.)

l.v.

4 Tom-Toms

2 Becken (m./t.)

*p*

*p cresc.*

*mp cresc.*

83 → 2 Triangeln (sh,h)

l.v.

4 Bongos

2 Congas

*(mf)*

*f*

*(mf)*

*f*

*pp*

87

4 Bongos

4 Timbales

4 Tom-Toms

*p*

*pp*

*(pp)*



12 ----- Danzante ♩=144

Claves

2 Bck.

2 Tri.

2 Bck.

*p* *mf*

*mf* *p(p)* l.v.

*p* *mf*

16

Claves

2 Bck.

5 Tbl.

2 Tri.

2 Cong.

*p* *p* †-Stiel

†-Kopf *p*

*p* *p*

*p(p)*

*p*

21

2 Tri.

2 Bck.

5 Tbl.

2 Tri.

2 Bck.

2 Cong.

†-Stiel *p* †-Stiel

†-Kopf *p*

*p*

†-Stiel *mp*







38

4 Bngs. *crescendo* *mp* *crescendo*

2 Bck. *mp* *crescendo*

4 Timb. *crescendo* *mf* *mp*

2 Tri. *crescendo* *mf*

4 Tom-T. *mp* *crescendo*

2 Bck. *mf* *mp* *crescendo*

3 Woodbl. *crescendo* *mf*

2 Cong.

*3* *3* *3* *3*

*3*-Stiel



42

4 Bngs. *cresc.* *3* *3* *3*

2 Bck. *cresc.* *3* *3* *3*

4 Timb. *cresc.* *3* *3* *3*

4 Tom-T. *cresc.* *3* *3* *3*

2 Bck. *cresc.* *3* *3* *3*

*3* *3* *3* *3*

*3*-Kopf

*3*-Stiel

*3*-Kopf

45

4 Bngs. *crescendo* 3

4 Timb. *crescendo* 3

4 Tom-T. *crescendo* 3

2 Bck. *crescendo* *f()*

48

4 Bngs. *ff* 3

4 Timb. *ff* 3

1 Gong

4 Tom-T. *ff* 3

2 Bck. Glass-Chimes *ff* 1.v.

Tam-T. *p*

53

1 Gong *poco f* *p*

1 Gong *p* *mf* *p*

1 Gong *mp*

Tam-T. *p*





poco rit. -----

77

2 Tri. *(cresc.)* *ff*

2 Bck. *(cresc.)* *ff*

Eselsgb. *ff*

2 Tri. *(cresc.)* *ff*

2 Bck. *(cresc.)* *ff*



80 **Meno mosso** ♩ = 120

Glocksp. *ff* *Ped.*

Xyl. *ff*

Vibr. *Ped.* *ff*

Marimba *ff*



82

Glocksp. *Ped. (ff)*

Xyl. *(ff)*

Vibr. *Ped. (ff)*

Marimba *(ff)*